

Chag Sameach

*Hebrew
compositions & arrangements
for carillon*

Mathieu Daniël Polak



2019

Photo left:

Rimonim Portuguese Synagogue, Amsterdam.

*Rimonim - Silver towers and bells on the staves of the Torah-scroll,
That refer to the clothes of the High Priest Aharon (Exodus 28).*

Photo right:

Carillon of the Westertoren Amsterdam

Chag Sameach

Hebrew Carillon Music
Compositions and arrangements
Mathieu Daniël Polak

Premiere

Westertoren Amsterdam
carillonneur Boudewijn Zwart
Tuesday May 7, 2019
19.00 - 20.00 h.

New Year's Concert

Petrustoren Woerden
carillonneur Henk Verhoef
Saturday, September 28, 2019
11.00 - 12.00 h.

Thanks to

Stichting MomC | Music of many Cultures & Fonds Podiumkunsten



**FONDS
PODIUM
KUNSTEN**
PERFORMING
ARTS FUND **NL**

Contents

Introduction

| | | |
|--------------------------------------|--|---|
| Jewish Holidays Music & Composers | Anton Molenaar & Mathieu Daniël Polak | 6 |
|--------------------------------------|--|---|

Rosh Hashanah & Yom Kipur

| | | |
|----------------|----------------------|----|
| Ha Shofar | Mathieu Daniël Polak | 18 |
| Shana Tovah | Mathieu Daniël Polak | 20 |
| Tishrei | Mathieu Daniël Polak | 22 |
| Kedusha | David Aaron de Sola | 26 |
| Avinu Malkeinu | Traditional | 28 |

Yom Kipur

| | | |
|---------------|----------------------|----|
| Sh'ma Koleinu | Mathieu Daniël Polak | 32 |
| Vidui | Mathieu Daniël Polak | 36 |
| Sh'ma Koleinu | David J. Putterman | 38 |
| Kol Nidreh | Louis Lewandowski | 40 |

Sukkot

| | | |
|-------------------|----------------------|----|
| Night in a Sukkah | Mathieu Daniël Polak | 44 |
| Shir Hamaalot | Salamone Rossi | 48 |

Simchat Torah

| | | |
|----------------|----------------------|----|
| The Shul Dance | Mathieu Daniël Polak | 50 |
|----------------|----------------------|----|

Chanukah

| | | |
|---------------------|----------------------|----|
| Chanukiah | Mathieu Daniël Polak | 52 |
| Yehuda HaMakabi | Mathieu Daniël Polak | 56 |
| Oh, Chanukah | Traditional | 60 |
| Sevivon Sov Sov Sov | Traditional | 63 |
| Dreidel Song | Traditional | 64 |
| Ner Li | Traditional | 66 |
| Hanerot Halalu | Traditional | 68 |
| Maoz Tsur | Traditional | 69 |

Tu Bishvat

| | | |
|-----------------------|----------------------|----|
| The Tree House | Mathieu Daniël Polak | 70 |
| Ets Chayim | Traditional | 72 |
| Rosh Hashono Loilonos | Sam Englander | 75 |

Purim

| | | |
|-----------------|----------------------|----|
| Shalach Manos | Mathieu Daniël Polak | 76 |
| Chag Purim | Traditional | 81 |
| Purim Polonaise | Mathieu Daniël Polak | 84 |
| Schlach Monus | Joel Engel | 86 |

Pesach

| | | |
|------------------|---------------------------|-----|
| Tehillah 118 | Mathieu Daniël Polak | 88 |
| B'tseis Yisroeil | Hans Bloemendal | 91 |
| Zevach Pesach | Mathieu Daniël Polak | 92 |
| Psaume 118 | Samuel Naumbourg | 94 |
| Psaume 118 | Jacques Fromenthal Halevy | 96 |
| Dayeinu | Traditional | 98 |
| Leshanah Haba'ah | Traditional | 100 |
| Eliyahu Hanavi | Traditional | 102 |

Yom Hashoa

| | | |
|-----------------------|----------------------|-----|
| Moment | Mathieu Daniël Polak | 103 |
| Hershele | Mordecai Gebirtig | 106 |
| Vi ahin zol ikh geyn? | S. Korn – Tuer | 109 |

Yom Hazikaron

| | | |
|---------------|----------------------|-----|
| Yom Hazikaron | Mathieu Daniël Polak | 112 |
|---------------|----------------------|-----|

Yom Haatzmaut

| | | |
|-----------------------------|---------------------------|-----|
| Hatikvah & Ballo di Mantova | Samuel Cohen/G.B. Ferrini | 114 |
|-----------------------------|---------------------------|-----|

Chupah (tijdens Lag Ba Omer)

| | | |
|-----------------------|-----------------------|-----|
| Baruch Haba | Traditional | 120 |
| Der Gasn Nigun | Klezmer | 122 |
| Havah Nagilah | Abraham Zevi Idelsohn | 124 |
| Kiever Bulgar | Klezmer | 128 |
| Yemenite Wedding Song | Traditional | 132 |
| Russian Sher | Klezmer | 134 |

Shavuot

| | | |
|------------|-------------|-----|
| Torah Orah | Traditional | 136 |
|------------|-------------|-----|

Farewell

| | | |
|-----------------|-------------|-----|
| Shalom Chaverim | Traditional | 140 |
|-----------------|-------------|-----|

Introduction

JEWISH FESTIVALS AND MEMORIAL DAYS

Rosh ha Shana (Jewish New Year) is the "day of the trumpet call." The Shofar (ram's horn) is blown during the synagogue service. On Rosh ha Shana, a good, sweet and fertile year is prayed for, and it is also a public holiday with special prayers of reflection and repentance. The festival starts on the 1st of the month Tishri and ends after sunset the following day. According to the common era this is usually in September. After the synagogue service, extensive meals are enjoyed at home to celebrate the beginning of the new Jewish year.

Yom Kipur (Great Day of Atonement) is considered the most important day of the year and falls on the 10th Tishri (September / October). On this day the high priest entered the Holy of Holies every year in the Jerusalem Temple (in the Temple period). See: Numbers 29: 7 and Leviticus 16.

On the eve, Erev-Yom-Kipur, the Kol Nidre service takes place. It states the wrongdoings of the past year, on all unfulfilled oaths and promises, and asks God to declare them null and void. The awareness and acknowledgment of one's own failure is central. This is about people and their relationship to God. Kol Nidre (Aramaic) literally means "all our vows." The Yom Kipur service consists of Shacharit (morning prayer), Musaf (prayer service), Minchah (afternoon prayer) and Ne'ilah (closing prayer) and ends with a long stretched tekia (tone) on the shofar, which heralds a new beginning.

People spend most of the day in the synagogue, where they often wear white clothing as a symbol of innocence and purity. The book of Jonah is being read. One does not work and people abstain from daily habits.

Sukkot (Feast of Tabernacles) is described in Leviticus 23:34 as the "Feast of Tabernacles," and begins five days after Yom Kipur, lasting two days. It begins on the 15th Tishri (September / October). At Sukkot, Jews commemorate the exodus from Egypt (ca 13th century before the common era) and thank for a fruitful harvest. Sukkot is one of the three Jewish festivals that were celebrated until the year 3820 (70 (common era) with massive pilgrimages to the Jerusalem Temple.

During the five days between Yom Kipur and Sukkot, many Jewish households build a Sukkah, a temporary shelter, such as the tents in the desert after the exodus from Egypt to the Promised Land. Palm branches, etrog / lemon, myrtle branches and willow branches are bundled and used during the prayers. Halleil, extra prayers, are added to the synagogue services, a collection of blessings and psalms that are recited on Rosh Chodesh (the first day of the Jewish month) and during pilgrimages.

Simchat Torah (Joy of the Law). At this festival, the last part of the Torah, the end of Devarim / Deuteronomy, is read. Then the first part of Bereshit / Genesis is read. Simchat Torah lasts two days and starts on the 22nd Tishri (September / October). During Simchat Torah, the Torah Scroll is used for dancing. It is an official Halachian (according to Jewish law) holiday. There is a general work ban.

Chanukah (Light Feast) begins on the 25th Kislev (usually in December) in memory of the Maccabee's victory over Greek rule (164 common era). It is both a physical and spiritual victory over the powerful Greeks and their Hellenism. Chanukah is a holy week because of this spiritual aspect and the miracle of the jug of oil that was found in the destroyed Jerusalem Temple. In fact, there was only enough oil in this jug for one day for the Menorah of the Temple (7-armed candlestick), but for eight days the jug was always filled. There was thus enough oil for the Temple's re-dedication period.

Tu Bishvat (Tree Feast) is celebrated after the winter and the awakening of nature. It is also an agricultural festival. Tu Bishvat literally means the "15th Shevat" (January / February). The 15th day of the month of Shevat is called the New Year of the Trees. Originally on this day the payment of a part of the harvest to the Jerusalem Temple took place. Today, Tu Bishvat is a public holiday, during which fruit is eaten that is grown in Israel.

Purim takes place on the 15th Adar (February / March). This celebration is in honor of Queen Esther. It is derived from the book of Esther and tells the redemption of the Jews in Persia from the hands of Haman, the visor at the court of the Persian king Ahasuerus. He wanted to exterminate all the Jews in the country, but thanks to Queen Esther and her uncle Mordecai, this has been prevented.

In the synagogue service, "Megillat Esther", Esther's book, is read in the evenings, and every time Haman's name falls, rattles are made exuberantly. Afterwards Haman ears are eaten (sweet cakes in the shape of an ear) and children dressed as Queen Esther, Uncle Mordecai, King Ahasuerus and Visor Haman depict the story. The Esther story is often also incorporated into a play. Purim is preceded by a fast day (Adar's 13th), the so-called Ta'aniet Esther (Esther's fast).

Passover ('skipped'), also known as the spring festival, freedom festival or matza festival, is one of the most important festivals and starts on the 15th Nisan (1st month of the Jewish year) and lasts 7-8 days (March / April). Pesach means the liberation of the Jewish people from slavery in Egypt and the exodus to the Promised Land. The holiday is based on the text from Exodus 12: 15-20 and starts with the Seder Evening. One reads the Hagadah (story) about slavery in Egypt and the exodus from Egypt. The texts during the Seder Meal are read by the children present, songs are sung, the four questions are asked: Why do we eat matza? Why do we not sit upright unlike all other evenings? Why is this evening so different from all other evenings? Why do we eat bitter herbs? Four cups of wine (or grape juice) are drunk. The entire evening is meant to pass on the Pesach tradition to the youth on the basis of a Torah prescription, they should be made curious about the meaning of the symbols on the Seder Dish, such as the bone, the bitter herb, the matzas, the hard-boiled egg, salt water, parsley etc. The evening ends with 'L'Shana Haba'ah B'Yerushalayim' (next year in Jerusalem).

Yom Ha Shoa is the annual commemoration of the Holocaust. The memorial takes place on 27 Nisan, unless this day precedes or follows the Shabbat, then the memorial is postponed one day. Originally in Israel the intention was to set the date at 14 Nisan. This date was chosen because on 14 Nisan 5703 (April 19, 1943) the Jews revolted in the Warsaw ghetto. But because 14 Nisan immediately precedes Pesach, the date was problematic. That is why Nisan 27 was chosen as the date, eight days before the Israeli Independence Day.

Yom Hazikaron (Day of Remembrance) falls on 3rd Ijar (April / May) and is an Israeli day of remembrance, commemorating the dead from all Israeli wars and those who died in terrorist attacks.

Yom Haatzmaut (Israeli Independence Day) falls on the 4th Ijar (April / May). On May 14, 1948, David Ben-Gurion read the declaration of Israel's independence in Tel Aviv, establishing the state of Israel.

Lag BaOmer falls on the 18th Ijar, the 33rd day of the Omer count (April / May). Omer represents the mourning period between Pesach and Shavuot. Lag BaOmer is an exception to the mourning because at this day mass mortality amongst students of rabbi Akiva ended. Because Lag BaOmer is the only day of the Omer period on which Jews may marry, many marriages take place on that day.

Shavuot (Feast of Weeks, May / June) is celebrated seven weeks after Passover and is the end of the Omer count (period between Passover and Shavuot). Originally, Shavuot was a harvest festival in which the "first fruits" of the harvest were sacrificed to God. Later this festival symbolizes the reception of the Torah in Sinai, in particular the Ten Commandments. It is customary to stay awake on the first night of Shavuot and study the Torah in the synagogue. That night of "Bible study" ends the next morning with the prayer of the Shacharit (morning prayer).

The book Ruth is read, which indicates the relationship with the harvest. During the Omer count, which began with Pesach, a number of prohibitions apply (with the exception of Lag BaOmer). But now, among other things, marriages can take place again and people can listen to instrumental music again.

COMPOSITIONS

ROSH HASHANAH & YOM KIPUR

Ha Shofar

The shofar is normally a ram's horn because it reminds us of the ram that was offered by Abraham instead of his son Isaac. The ram's horn is blown on Rosh Hashanah and Yom Kipur. At the very end of the Yom Kipur day, at sunset the long held "tekia" is blown into the shofar in the synagogue. With this long tone the day is closed and a kind of new beginning is given.

Shana Tovah

Shana Tovah (Happy New Year!) Is the greeting during the Jewish New Year. Other greetings are: Shabbat Shalom (before Shabbat), Shavua Tov (a good week, after Shabbat) and Chag Sameach (during all holidays).

Tishrei

In the month of Tishrei, Rosh Hashanah (New Year) and Yom Kipur (Great Atonement Day) take place. The Jewish year is based on the lunar calendar. This means that the Jewish New Year occurs every year on a different date of the regular calendar.

Kedusha

Kedusha is the prayer-name describing the holiness of God. Kedusha comes from Kodesh which literally means "set apart". Shabbat, for example, is a holy day because it is separate from the other days.

Avinu Malkeinu (Our Father, our King) is a prayer that is part of the worship in the synagogue on Rosh ha Shanah and Yom Kipur. In this prayer, God is asked to declare all non-fulfilled oaths and promises void.

YOM KIPUR

Sh'ma Koleinu

Sh'ma Koleinu (Hear our voice) is a paragraph from the Amidah (standing prayer) and is sung during Yom Kipur. "Hear our voice, God, save us and have compassion for us."

Vidui

Vidui (Hebrew: Confession) is a prayer in which sins are named and asked for forgiveness.

Kol Nidrei

In Judaism, important days start on the erev (the eve). The prayer Kol Nidrei is sung three times on erev Yom Kipur. The melody of Kol Nidrei is best known for the composition (by the same name) of Max Bruch.

SUKKOT

Night in a Sukkah

During Sukkot (Feast of Tabernacles) it is commemorated that the Israelites traveled around the Sinai desert for forty years. They lived in tents or huts. In the composition "Night in a Sukkah", people fantasize about the stars.

Shir Hamaalot (Heb. Song of Ascension) is one of the fifteen psalms that begins with these words. This psalm (number 128) as a pilgrim song, mainly belongs to Sukkot and Pesach.

SIMCHAT TORAH

The Shul Dance

In addition to the function of House of Assembly and Prayer House, the synagogue is also a shul (school) in which the Torah is studied.

CHANUKAH

Chanukiah

The Chanukiah is the 9-armed candlestick of the Chanukah holiday. With a help candle, called the shamash, a candle is lit every day; the 1st day one, the 2nd day two up to and including the last, the 8th day. A Menorah has seven arms.

Yehuda HaMakabi

Judah the Maccabee was an important leader in the Maccabean revolt against Seleucid domination. The Maccabean revolt initiated by his father Mattathias, who died in 165 common era. Judah took over the leadership and among him the rebellion grew into a true guerrilla struggle, resulting in the conquest and cleansing of the Temple in 164 common era.

Oh, Chanukah

The text of the first verse reads: "Let's turn on the light of the Chanukah. Let's celebrate and dance the Hora. Come together around the table, you get a dreidel (spinning top) to play with and latkes (potato cookies) to eat. "

Sevion Sov Sov Sov

Sevion is the Hebrew word for Dreidel (spinning top). In the song, playing with the dreidel and the miracle of Chanukah is mentioned.

Dreidel Song

On the Dreidel (spinning top) are four Hebrew letters, NGHS. These represent Nes Gadol Haya Sham, "a great miracle has happened." (The miracle of the continuing burning light of the Menorah during the Temple's dedication). In fact, there was only enough oil in the single remaining jug for one day, but the jug was filled again and again for eight days.

Ner Li

Ner Li is a simple song in which people sing about burning the Hanukkah candles.

Hanerot Halalu, an ancient chant mentioned in the Talmud, reminds Jews of the sacred nature of the Chanukah lights that commemorate and publicize the Chanukah miracles.

Maoz Tzur

Maoz Tzur is widely known as Rock of Ages. It is a Jewish liturgical poem sung on the holiday of Chanukah.

TU BISHVAT

The Tree House (English: the tree house) is a composition in a modern idiom.

Ets Chayim

Ets Chayim (Tree Feast): "She is a tree of life for those who hold on to her, whoever trusts in her is happy. Her ways are pleasant ways, all her paths are peaceful. Let us return to You and then we will return.

Rosh Hashono Loilonos

Rosh Hashono Loilonos is Yiddish for "New Year of the Trees." During this holiday it is common to eat a lot of fruits. In Israel, trees are planted by children during Tu Bishvat. We pray for a beautiful etrog (citrus) for the coming Sukkot (Feast of Tabernacles).

PURIM

Shalach Manos

Shalach Manos (sending a portion or Purim basket) refers to sending gifts to family, friends and others. It is derived from a sentence from Esther's narration, calling for everyone to have food and drink during Purim.

Chag Purim

Chag Purim: We wish you a happy feast. Purim is a big feast. They express this with masks and noise makers, songs and dances. Let your noise makers hear, give gifts to others, sweets and other beautiful things.

Purim Polonaise

In Purim Polonaise, the term Polonaise refers to the Carnavalesque aspect of Purim, where dances are performed like during the Carnival. The piece of music is a Freylech; a happy dance.

Schlach Monus

Schlach Monus is the Ashkenazi name for Shalach Manos. See above "Shalach Manos".

Pesach

Tehillah 118

Tehillah means Psalm. There are 150 psalms in the Tanach (Bible). Psalms 113 through 118 form the Halleel. This is a hymn of praise and is recited or sung on all holidays, with the exception of Purim. In the Jerusalem Temple period, the Levites sang Haleel during the Passover sacrifice.

B'tseis Yisroeil

The title comes from Psalm 114. "When Israel left Egypt, the house of Jacob from a people who had a foreign language, Judah became His sanctuary.

Zevach Pesach

The title is from Psalm 117. "Praise the Lord, all nations; praise Him, all nations! For His mercy is wonderful on us, and the truth of the Lord is forever! Hallelujah!"

Psaume 118

Psalm 118 is part of the Halleel. Praise the Lord, for he is good; for his mercy endures forever. Let Israel now say that His mercy is forever. "

Dayeinu

In the song Dayeinu (Hebr. It is enough for us) gratitude is central. There is singing about God's help with the liberation from slavery, about the miracles He has performed and the gifts He has given.

Leshanah Haba'ah (Hebr. Next year in Jerusalem) is a verse that is often sung at the end of the Seder during Passover. It mentions the desire to go from Egypt to the promised land.

Eliyahu Hanavi is a song in which the lyrics "Elijah the prophet, Elijah from Tishbi, Elijah from Giladi, He will soon come, with Mashiach the son of David," will be sung.

YOM HASHOA

Moment

Yom Hashoa is the annual Memorial Day for the Jewish victims of the Holocaust. Yom Hashoa never takes place during Shabbat. The commemoration is a day of mourning. Moment is a minimalist, almost static piece of music.

Hershele

Herhele is a Yiddish song. "Hershele, he lives in my mind, even though he has disappeared for a long time, I can still see what he was like as a child, I can still hear his sweet voice."

Vi ahin zol ikh geyn? Is a Yiddish song. Text (excerpt): Every day is uncertain for the Jew. There is no room for him. Where can I go? Who will answer me? Where can I go if all doors are closed?

YOM HAZIKARON

Yom Hazikaron

Yom Hazikaron (Day of Remembrance). On this day, the victims of the Israeli wars are commemorated. Yom Hazikaron 2019 takes place on May 7 and 8. Yom Hazikaron is also one of the names of Rosh Hashanah. The carillon concert at the Wester Tower in Amsterdam is on May 7, 2019 and ends with the song Yom Hazikaron.

YOM HAATZMAUT

Hatikvah Hatikvah, the Israeli national anthem, literally means 'hope'. The text was written in 1886 by Naphtali Herz Imber, a poet from Galicia. The melody was composed by Samuel Cohen, who based the melody on a musical theme from the 'Moldau' by Bedrich Smetana.

Ballo di Mantova

Ballo di Mantova (dance from Mantua is a popular 16th century song attributed to the Italian tenor Giuseppe Cenci. The melody, later also known as 'Ballo di Mantova', became very popular in the European Renaissance and was used in many European songs. It is best known as the melody of Bedřich Smetana's 'Ma Vlast' (My Fatherland) and of the Israeli national anthem 'Hatikvah'.

CHUPAH

Baruch Haba

Baruch Haba (Blessed is he who comes in the Name of Adonai) is derived from the text of Psalm 118, verse 26 and therefore suitable for Passover. The song is mainly sung at Jewish weddings.

Der Gasn Nigun

Der Gasn Nigun literally means "Song of the street." It is a melody performed in various ways by Klezmerim, Eastern European Jewish musicians, who play mainly instrumental music at weddings and other feasts.

Havah Nagilah

Havah Nagilah (Let us be happy), given her fame, you could perhaps call it the unofficial Jewish National Anthem. The text reads: "Let us be happy, let us be happy, let us sing. Wake up brothers with a happy heart."

Kiever Bulgar

The Bulgar is a circle dance, usually composed in an 8/8 measure with accents on the first, fourth and seventh eighth of the measure. The music is often in the Ahavah Rabah mode. That is a scale that shows strong similarities with the Phrygian scale.

Yemenite Wedding Song

The melody of the Yemenite Wedding Song is originally from Yemen. The Yemeni music tradition is very rich and varied. More than half a century after the migration of most Yemeni Jews to Israel, the musical influence of the Yemenite culture in Israeli music is still recognizable.

Russian Sher

The Sher is originally a Jewish circle dance. The Sher is often played as a medley. That is, many short melodies in one song.

Shavuot

Torah Orah

Some wonderful customs are associated with Shavuot, for example bringing a child to school for the first time and certain ceremonies in the learning process. Experiences that will have a lasting impression on the child and that he will continue to experience for the rest of his life.

Farewell

Shalom Chaverim Shalom Chaverim is a song sung as a canon in schools: "Goodbye good friends. Until next time. Peace with you."

COMPOSERS

Mathieu Daniël Polak (1972) is a composer, carillon player and pianist, born in Driebergen. In "Chag Sameach", Polak has composed new carillon pieces as well as arranged works by other composers mentioned below.

"Chag Sameach" was created thanks to a stipend from the Performing Arts Fund (December 2018). His carillon composition "A Butterfly's Dance" recently received the 1st prize at the Johan Franco Carillon Composition Competition in the USA (2019) and in 2017 Polak received the 2nd prize with "Dandelion Field". During the years 2004 - 2008 he studied with composer Jeff Hamburg and after this, he studied composition at the Lemmens Institute Leuven (Masters 2013) and the Utrecht School of the Arts (Masters 2010).

In the years 2007-2010 he composed a Hebrew song cycle and Passover melodies for the New Haggadah of Beit ha Chidush in Amsterdam. The premiere of the Passover melodies took place in the Jewish Historical Museum in Amsterdam. In 2000 Polak obtained his master's degree of carillon at the Dutch Carillon School in Amersfoort and in 1997 his Bachelor of piano at the Constantijn Huygens Conservatory in Zwolle. His works are regularly performed by various musicians, vocalists and Polak himself. He is the carillonneur of the Erasmus University Rotterdam and the Market Tower in Spakenburg. As a carillon player, he performed in the Netherlands, Belgium, America, Japan, Portugal, Spain, France, Germany, Lithuania and Denmark.

David Aaron de Sola (1796-1860) is a rabbi and author born in Amsterdam.

He comes from a distinguished Sephardic (Spanish-Portuguese) family, who fled Spain in 1492. In 1818 the Sola became rabbi of the Bevis Marks Congregation in London. His great love for music resulted in the publication of "The Ancient Melodies of the Spanish and Portuguese Jews" in 1857. In the notation of the melodies, De Sola was assisted by the composer Emanuel Aguilar.

David J. Putterman (1900-1979) was born in New York City (U.S.A.) and was appointed chazan (cantor) of Park Avenue Synagogue in Manhattan, New York in 1933. He commissioned composers such as Leonard Bernstein, Ernest Bloch, Darius Milhaud and Kurt Weill to compose chazzanuth (synagogue) works. Through collaboration with these composers, the collection "Synagogue Music by Contemporary Composers" came out in 1951, containing 38 twentieth-century chazzanuth compositions.

Louis Lewandowski (1821-1894) was born in Wreschen, Poland in 1821. At the age of 13 due to the death of his mother and extreme poverty, he went to Berlin to work as a singer in the synagogue choir of Ascher Lion. Here he was introduced to Alexander Mendelssohn, his patron, and was the first Jewish student to be hired at the Berlin Academy of the Arts. His composition teachers were Rungenhagen and Grell. Lewandowski fell ill and during this period Lewandowski attended a concert by the chazan Hirsch Weintraub. He decided to compose synagogue music. In 1844 he founded a choir in the Old Synagogue in Berlin and worked here for 24 years as choir leader. He conducted Salomon Sulzer arrangements and introduced some of his own four-part choir compositions. In 1866 Lewandowski became choir director of the New Synagogue in Berlin. An organ was present in this synagogue, allowing Lewandowski to experiment with compositions with organ accompaniment. A new romantic style emerged, strongly influenced by the music of Felix Mendelssohn. In 1871 he

published "Kol Rinah U'Tfillah", complete works for the entire Jewish year. "Todah W'simrah", a two-part collection from 1876-1882, contained synagogue music for solo, four voices and optional organ accompaniment.

Salamone Rossi (c. 1570-1630) was a Jewish-Italian composer and violinist. From 1587 to 1628 he served at the court of Mantua and enjoyed high esteem in the Gonzaga family. His oeuvre consists of, among other things, four books with sonatas and dances for ensemble, madrigals and Jewish psalms.

Samuel (Sam) Henri Englander (1896-1943) is the son of Nathan Englander and Lea Rimini. He had four brothers and three sisters. At the age of 20 he was appointed choir conductor of the Great Shul in Amsterdam. He brought the Jewish Men's Choir to international fame. People usually spoke of "the Englander choir." Besides services, the choir also performed at festive events, including wedding blessings, and he gave concerts with mainly religious music from Eastern Europe and Yiddish folk music. Englander also conducted some other choirs, including the large youth choir of the Mogein Dowied association. Sam Englander was killed in Sobibor. He is commemorated with 200 other Jewish residents at the Schaduwkade monument on the Nieuwe Keizersgracht in Amsterdam, opposite his former home.

Joel Engel (1868-1927) was born in the Ukraine. He was a music critic and composer and important in the Jewish art music movement. Engel went to study at the Moscow Conservatory at the insistence of Pyotr Ilyich Tchaikovsky. He later moved to Berlin and then to Palestine. Engel was called "the founder of the modern Renaissance of Jewish music". As a composer, Engel inspired a generation of Jewish classical musicians to rediscover their "ethnic roots" and create a new style of Jewish art music, based on the national music of Russia, Slovakia, Hungary and elsewhere in Europe. This style, developed among others by composers Alexander Kerin, Lazare Saminsky, Mikhail Gnessin and Solomon Rosowsky, had a huge influence on the music of many 20th century composers. Engel's work and music research in the Shtetls (Jewish Eastern European villages) also made the revival of klezmer music of today possible. In 1908 he founded the "Society for Jewish Folk Music in St. Petersburg" with others. The first concert with Engel's music was given in St. Petersburg on April 12, 1909. Many works by composers associated with the association were published and concerts in Russia were organized. Musicians such as violinist Jascha Heifetz, violinist Joseph Achron, pianist Leopold Godowsky and cellist Gregor Piatigorsky took part in these concerts.

Hans Bloemendal (1923-2015) was born in Fulda, Germany. At the end of the 30s of the 20th century, he fled to the Netherlands with his parents and younger sister. From his earliest childhood he received intensive Jewish religious and musical education. He became chazan in the monumental Raw Aron Schuster Synagogue in Amsterdam. He was known for his great knowledge and interpretation of the old Amsterdam chazanuth (Jewish liturgical music). He was a chazan for more than 60 years. Many full-length albums and CDs have been released by him. His publication "Amsterdams Chazanoet", containing compositions of old Amsterdam chazanim, has become an impressive standard work. Bloemendal was also a professor of Biochemistry at Radboud University in Nijmegen since 1965.

Samuel Naumbourg (1817-1880) was born in Dettelbach, Bavaria, and comes from a family of well-known chazzanim (cantors). He has sung in the synagogue choir of Maier Kohn, became a chazan in Besançon and at the same time choir leader in Strasbourg. In 1845, Naumbourg became chazan of the synagogue in Rue Notre-Dame de Nazareth in Paris and professor of synagogue music at the Séminaire Israélite. In 1847 he released the first two parts of "Zemirot Israel" (hymns of Israel); original compositions and arrangements for the Shabbat and the Jewish Holiday, for chazan, choir and organ. Like Lewandowski, this meant a true reform of synagogue music at the time. The third part of "Zemirot Israel" "Hymnes et Psaumes", is a renewed edition from 1864. The influence on Naumbourg music, although his background is South German, is clearly that of the 19th century Grand Opera de Paris. In 1874 he published "Agudat Shirim", a collection of synagogue melodies, in which his music merges with that of the South German tradition and Western Sephardic (Spanish-Portuguese Jewish) liturgical music. He also gives an overview of the history of religious Jewish music. "Cantiques de Salomon Rossi" is an adaptation of the madrigals of Salomone Rossi and is dedicated to Baron Rothschild.

Jacques Fromental Halévy (1799-1862) was born in Paris and is the son of chazan Élie Halfon Halévy. He is an opera composer and best known for his opera "La Juive". In 1809 he went to the Conservatoire de Paris and became a student and protégé of Cherubini. In 1819 he won the Prix de Rome with his cantata 'Herminie'. In 1827 his first work was the opéra-comique "L'artisan" and he became a teacher at the Paris conservatory. Halévy is an important representative of the grand opéra and wrote around 40 operas in total, including "L'éclair" (1835), "La reine de Chypre" (1841) and "Charles VI" (1843). He was also choirmaster of the Théâtre Italien and chorusmaster of the Opéra. In 1827 he became a harmony teacher at the Conservatoire de Paris and a few years later also a counterpoint and composition teacher. Halévy died in Nice in 1862. His last opera "Noé" was not yet finished, this was done by his former student Georges Bizet.

Giuseppe Cenci (- 1616) is an Italian tenor. He is attributed "La Mantovana" or "Il Ballo di Mantova" (Mantua dance), a popular 16th century song. The text is "Fuggi, fuggi, fuggi da questo cielo". His first known edition can be found in Cenci's collection of madrigals from 1600. The melody, later also known as "Ballo di Mantova" and "Aria di Mantova", gained great popularity in the European Renaissance. The melody was used in various ways, such as in the Flemish 'I saw Cecilia coming', the Polish 'Pod Krakowem', the Romanian 'Carul cu boi', the Scottish 'My maistress is prettie' and the Ukrainian 'Kateryna Kucheryava'. The melody is best known as the melody of Bedřich Smetana's "Ma Vlast" and of the Israeli national anthem "Hatikvah" (The Hope).

Mordechai Gebirtig was born in Krakow and lived his entire life in the Jewish Quarter. He was murdered by the Nazis on the infamous "Bloody Sunday" of June 4, 1942. Gebirtig is the leading interpreter of Yiddish singing and folk music. He was an autodidact, played a shepherd's flute and a piano with one finger. He was a furniture maker, but his heart was with music and the theater. He was also politically active in the socialist party. From 1906 he was a member of the Jewish Amateur Theater Group in Krakow. He wrote music and theater reviews for the Yiddish edition of a socialist newspaper. He enriched his talent with the language, themes, tone and sound of the art in his environment, including that of the comedians de Broder Singers. In 1920 he published his first song collection, which he called

"Folkstimlekh" (of the people). His songs spread quickly, sometimes before they were published. Taken over by prominent Yiddish actors, such as Molly Picon, Gebirtig's songs became part of both regular and improvised Yiddish theater productions. Gebirtig's songs conquered the world. The best known is his song "s'Brennt" (it is burning), written in 1938 in response to the pogrom of 1936 in the town of Przytyk. The song sounded the alarm for the approaching catastrophe, which would become known as the Holocaust. The Jewish youth of Krakow quickly picked up "s'Brennt" as a battle song against the Nazis. In the song "" S Tut vey "(it hurts)", the absence of the solidarity of the Poles with their Jewish fellow citizens during the oppression by the Nazi occupiers resounds.

Samuel Cohen (1870-1940) was a Jewish-Palestinian composer, who emigrated with his family in 1878 from Bassarabia (now Moldova) to Rishon Lezion in what was then Palestine. In 1888 he adapted the Romanian "Carul cu boi" (see Giuseppe Cenci) into the national anthem of Israel, the "Hatikvah" (hope). He himself says that he hummed the "Cul cu boi". The harmony of 'Hatikvah' is a minor scale, which is often experienced as sad, but the title of 'Hatikvah' and the words suggest optimism. The text of "Hatikvah" was written in 1878 by Naphtali Herz Imber, a poet from Zolochiv, then in Poland, now in Ukraine. In 1882 Imber emigrated to Palestine ruled by the Ottomans and carried his poem in the early kibutzim Rishon Lezion, Rehovot, Gedera and Yesud Hama'ala. The text of "Hatikvah" was published in Imbers's first book Barkai (The Glorious Morning Star) in Jerusalem in 1886 and adopted in 1887 at the first Zionist Congress as the national anthem of Israel.

Giovanni Battista Ferrini (1601-1674) is an Italian composer, organist and harpsichordist. He was organist in the French church of St. Louis in Rome (1619) and of the most important church of the Roman Oratory, the Chiesa Nuova (1623-1653). He is a contemporary of Girolamo Frescobaldi. Ferrini has given performances in various churches, but also has given secular concerts.

Abraham Zvi Idelsohn (1882-1938) was born in Feliksberg (Latvia) and was a musicologist, composer and chazan (cantor). In 1905 he left for Palestine and established a school for Jewish music. He studied chazzanuth (Jewish liturgical music) in Libau and further at the Stern conservatory in Berlin and the Academy of Leipzig. Idelsohn worked as a chazan in Leipzig, Regensburg and Johannesburg. In 1906 he went to Jerusalem and here too he was a chazan and music teacher and started recording the Jewish music traditions. Idelsohn received a scholarship from the Academy of Sciences in Vienna and in 1914 published the first part of his groundbreaking 10-part work, 'Thesaurus of Hebrew Oriental Melodies', a reproduction of the music of the Yemeni community in Palestine. In 1922 he emigrated to the United States and published the Hebrew songbook "Sefer Hashirim", the first publication contains his arrangement of the song "Hava Nagila". In 1924, Idelsohn was commissioned to catalog the Eduard Birnbaum collection of Jewish music at the Hebrew Union College in Cincinnati. Shortly thereafter he was appointed professor of Jewish music and liturgy at HUC. He published the last 5 parts of the "Thesaurus of Hebrew Eastern Melodies", as well as two other important works "Jewish Music in its Historical Development" (1929) and "Jewish Liturgy" (1932). Idelsohn is widely recognized as the "father" of modern Jewish musicology and as the author of the famous Jewish song "Hava Nagila".

Ha Shofar

Rosh hashanah

(The shofar)

Mathieu Daniël Polak

Con brio (♩ = c. 100)

Carillon

5

9

12

15

18

21

24

Ha Shofar

27

sf p sf p sf p sf p

31

mf

34

f

36

optional: play with hands

38

optional: play with hands

rit.

ff 3 3 3

41

a tempo

f

45

f

49

mf f

Shanah Tovah!

Rosh Hashanah

(A good Year!)

Mathieu Daniël Polak

Gaio (♩ = c. 80)

Carillon *mf*

Sha-na to - vah sha - na to - vah sha - na to - vah

4

sha - na to - vah ap-ples dipped in ho - (o)-ney Rosh-ha - sha - na - (a)

7

rit. . . a tempo

ap-ples dipped in ho - (o)-ney Rosh ha - sha - na - a - (a) Sha - na to - vah

10

sha - na to - vah sha - na to - vah sha - na to - vah

13 *f*

f

Shanah Tovah!

17

20

23

mf

26

f

29

mf

32

rit.

f

Tishrei

Rosh Hashanah

(Tishrei is the name of the month of the High Holidays)

Mathieu Daniël Polak

Maestoso (♩ = c. 80)

Primo

3+2

f

Secondo

f

P.

3

mf

S.

mf

P.

5

f

S.

f

Tishrei

7

P.

S.

9

P.

S.

*p*_{sub}

f

*p*_{sub}

11

P.

S.

f

13

P.

S.

Tishrei

15 **Espressivo** (♩ = c. 72)

P. *mp*

S. *mp*

Detailed description: This system covers measures 15 to 18. The piano part (P.) is in treble clef with a key signature of two flats. It features a melodic line starting in measure 16 with a slur over measures 16-18. The piano accompaniment (S.) is in grand staff, with the right hand playing chords and the left hand playing a bass line. Dynamics include *mp* in both parts.

P. *pp*

S. *pp*

Detailed description: This system covers measures 19 to 21. The piano part (P.) has a melodic line with a slur over measures 19-21 and an *8va* marking above measure 21. The piano accompaniment (S.) features chords in the right hand and a bass line in the left hand. Dynamics are *pp* in both parts.

P. *mp*

S. *mp*

Detailed description: This system covers measures 22 to 23. The piano part (P.) includes triplet markings over the melodic line in measures 22 and 23. The piano accompaniment (S.) has chords in the right hand and a bass line in the left hand, with accents (>) over notes in the left hand. Dynamics are *mp* in both parts.

P. *p* *rit.*

S. *p* *rit.*

Detailed description: This system covers measures 24 to 26. The piano part (P.) features triplet markings in measure 24 and a melodic line with a slur and *rit.* marking in measure 25. The piano accompaniment (S.) has chords in the right hand and a bass line in the left hand, with accents (>) over notes in the left hand. Dynamics are *p* in both parts.

Tishrei

27 **Maestoso** (♩ = c. 80)

P. *f*

S. *f*

P. *f*

S. *f*

P. *f*

S. *f*

34 **Espressivo** (♩ = c. 72)

P. *ff*

S. *ff*

Kedusha for Roshashana & Kipur

High Holy Days
(Rosh ha Shanah & Yom Kipur)

(Holiness)

David Aaron de Sola (1796-1860) & Emanuel Aguilar (1824-1904)

Arranged for carillon by Mathieu Daniel Polak

Adagio

Carillon

mf

Nak - - - di - schach - - - ve -

p

-nang a - - rit - sach - - - ke - -

mf

- nong - - - am si - - - - -

poco rit.

a tempo **Fine**

ach - - - sod sar - - - fe ko - - - desh.

Kedusha for RH & YK

15 **Allegro**
f

Musical score for measures 15-18. The piece is in 5/8 time and B-flat major. The tempo is marked 'Allegro' and the dynamic is 'f' (forte). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes.

19

Musical score for measures 19-22. The right hand continues with eighth-note patterns, and the left hand has rests in measures 19 and 20, followed by quarter notes in measures 21 and 22.

23
mp

Musical score for measures 23-28. The dynamic is marked 'mp' (mezzo-piano). The right hand has a more active eighth-note melody, and the left hand plays quarter notes.

29
f

Musical score for measures 29-33. The dynamic is marked 'f' (forte). The right hand continues with eighth-note patterns, and the left hand plays quarter notes.

34 **Da Capo al Fine**

Musical score for measures 34-37. The piece concludes with a repeat sign and a double bar line. The right hand has eighth-note patterns, and the left hand has quarter notes.

High Holy Days
(Rosh Hashanah & Yom Kipur)

Avinu Malkeinu

(Our Father, Our King)

Jewish traditional
arranged by Mathieu Daniël Polak

Espressivo (♩ = c. 96)

Carillon

measures 1-3

measures 4-6

crescendo

measures 7-9

measures 10-12

measures 13-15

A - vi - nu Mal - kei - - nu A -

Avinu Malkeinu

17

-vi - nu Mal - kei - - nu A - vi - nu Mal -

21

kei - nu cho - nei - nu va - a - nei - nu ki ein ba - nu

25

(*trem ad lib.*)

ma - a - sim. A - sei i - ma - nu_____ tze -

31

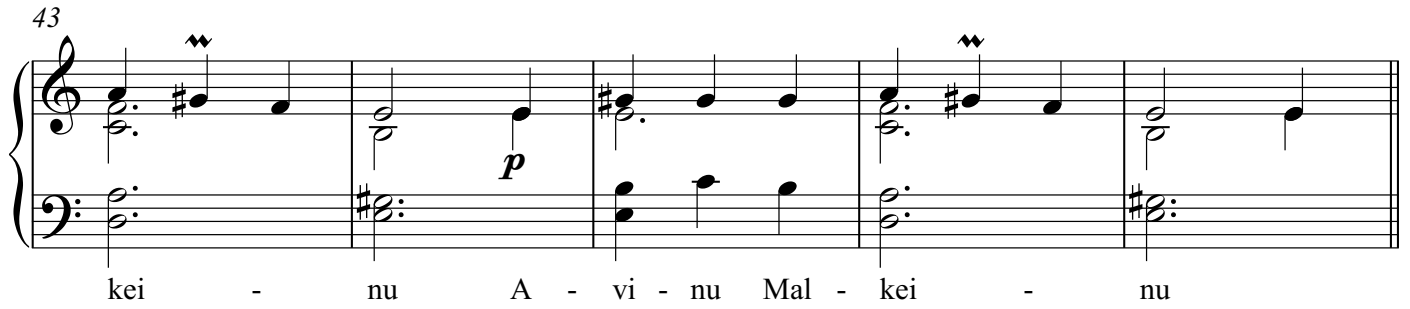
daka va - che - sed_____ A - sei i - manu tze -

37

daka va - che - sed ve - ho - shi - ei - nu A - vi - nu Mal -

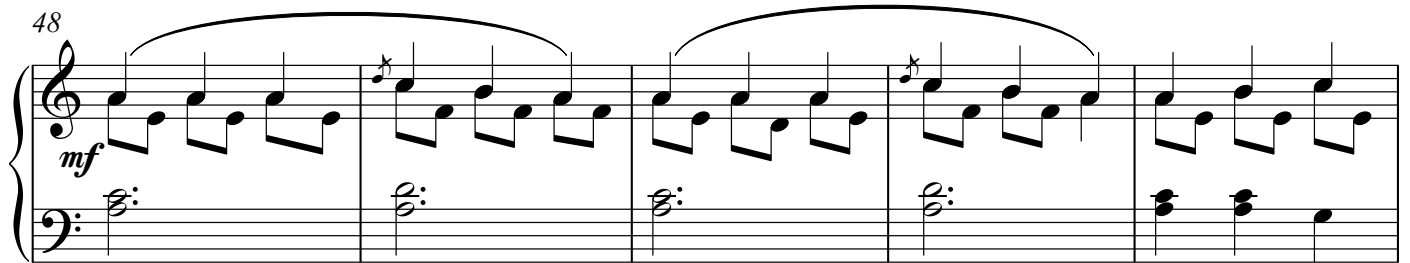
Avinu Malkeinu

43

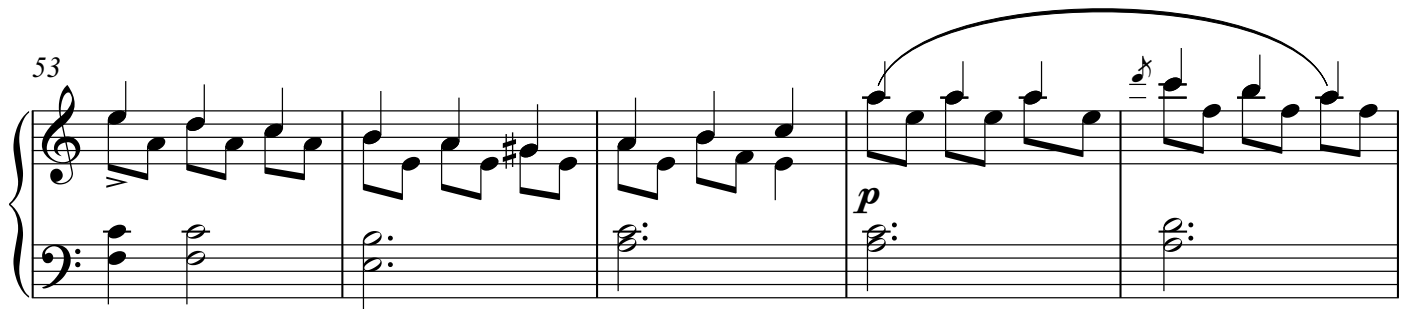


kei - nu A - vi - nu Mal - kei - nu

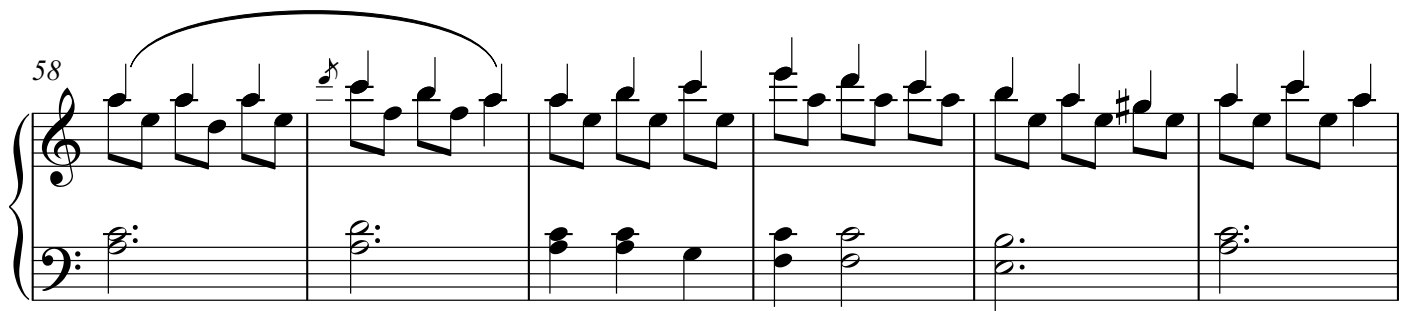
48



53



58



64



Avinu Malkeinu

68

f *p* *mf*

72

78

mp *p*

85

92

p *mp* *rit.*

Sh'ma Koleinu

(Hear our Voice)

Mathieu Daniël Polak

Comodo, con alcuna licenza (♩ = c. 104)

Carillon

Measures 1-4: Treble clef, 4/4 time signature. Dynamics: *f*. The melody consists of eighth and quarter notes with slurs.

Measures 5-7: Treble clef, 4/4 time signature. Dynamics: *mp*. The melody consists of eighth and quarter notes with slurs.

Measures 8-10: Treble clef, 4/4 time signature. Dynamics: *mf*. Tempo markings: *rit.* (measures 8-9), *a tempo* (measure 10). The melody consists of eighth and quarter notes with slurs.

Measures 11-13: Treble clef, 4/4 time signature. Dynamics: *f*. Tempo markings: *rit.* (measures 11-12), *a tempo* (measure 13). The melody consists of eighth and quarter notes with slurs.

Measures 14-17: Treble clef, 4/4 time signature. Dynamics: *mp*. Tempo marking: *rit.* (measures 14-17). The melody consists of eighth and quarter notes with slurs.

Sh'ma Koleinu

18 *a tempo*

f *mp* *mf*

21 *rit.* - - - - *a tempo*

f *mf*

24 *rit.* - - - -

mp *mf*

28

p *mf*

31

f

Sh'ma Koleinu

34

mp *pp* *pp*

37

mp *mp* *mp*

40

rit. *rit.* *a tempo* *mf*

43

p *pp* *f*

46

a tempo *mp* *p* *rit.*

Sh'ma Koleinu

50 *a tempo*

f

Musical notation for measures 50-51. Measure 50 starts with a treble clef and a bass clef. The treble staff contains a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest. Measure 51 continues the treble staff with eighth notes, including a flat sign on the second measure. The bass staff has a whole rest.

52

Musical notation for measures 52-53. Measure 52 has a whole rest in the treble staff and eighth notes in the bass staff. Measure 53 has a whole rest in the treble staff and eighth notes in the bass staff, including a flat sign on the second measure.

54

mp *mf* *f*

Musical notation for measures 54-56. Measure 54 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest. Measure 55 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest. Measure 56 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest.

57

mp

Musical notation for measures 57-58. Measure 57 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest. Measure 58 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest.

59

f rit.

Musical notation for measures 59-60. Measure 59 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest. Measure 60 has a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, starting on G4 and moving up to B4. The bass staff has a whole rest.

Vidui

Yom Kipur

(Confession)

Mathieu Daniël Polak

Con moto (♩ = c. 104)

Carillon

Measures 1-4: Treble clef, 4/4 time. Bass clef has a whole rest. Dynamics: *f*. Accents: *>*.

Measures 5-8: Treble clef, 4/4 time. Bass clef has a whole rest. Dynamics: *f*. Accents: *>*. Chord symbols: *b b v*, *# phi v*, *b b v*.

Measures 9-12: Treble clef, 4/4 time. Bass clef has a whole rest. Dynamics: *f*. Accents: *>*. Chord symbols: *b v*, *# phi v*.

Measures 13-16: Treble clef, 4/4 time. Bass clef has a whole rest. Dynamics: *p*, *mf*. Accents: *>*. Chord symbols: *# phi v*, *b v*.

Measures 17-20: Treble clef, 4/4 time. Bass clef has a whole rest. Dynamics: *mf*. Accents: *>*. Chord symbols: *b v*, *# phi v*, *# phi v*, *b v*.

Vidui

21 *rit.* **Tranquillo** (♩ = c. 80)
p

26
mf
(left hand)

32

38 **Con moto** (♩ = c. 104)
f

42

46 *rit.*
poco a poco decresc. *p*

Yom Kipur

Sh'ma Koleinu

David J. Putterman (1903-1979)
Arranged by Mathieu Daniël Polak

Adagio (♩ = c. 60)

Carillon

Sh' - ma ko - lei - nu, A-do-

5

nai E - lo - hei - nu chus v' - ra - cheim a - lei - nu, v' - ka

9

beil b' - ra - cha - mim uv' - ra tzon et t' - fi - la - tei - nu. Sh' - Ha - shi

14

vei - nu A - do - nai ei - le - cha v' - na shu - vah - cha - deish

19

ya - mei - nu k' - ke - dem Ha - shi dem

23

mf

Musical score for measures 23-26. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns, often beamed in pairs, and some quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning.

27

Musical score for measures 27-29. The right hand continues with melodic lines, including a long phrase with a slur over measures 27 and 28. The left hand has a steady accompaniment. A dynamic marking of *p* is visible in measure 28.

30

Musical score for measures 30-32. The right hand has more melodic movement with some rests. The left hand continues with a simple accompaniment. A dynamic marking of *p* is present in measure 30.

33

p

Musical score for measures 33-36. The right hand features a melodic line with a slur over measures 33 and 34. The left hand has a simple accompaniment. A dynamic marking of *p* is present at the beginning.

37

mf

rit.

Musical score for measures 37-40. The right hand has a melodic line with a slur over measures 37 and 38. The left hand has a simple accompaniment. A dynamic marking of *mf* is present at the beginning, and a *rit.* marking is present in measure 39.

Kol Nidreh

(All vows)

Yom Kipur

Louis Lewandowski (1821-1894)

Adagio con molto espressione (♩ = c. 52)

Arranged by Mathieu Daniël Polak

Carillon

mf p dolce

5

9

3 3 f

12

p

16

3 3 3 mf

Kol Nidreh

40

Musical score for measures 40-42. Measure 40 features a treble clef with a series of eighth notes and a bass clef with a few notes. Measure 41 has a treble clef with a sixteenth-note triplet (marked '6') and a bass clef with a few notes. Measure 42 has a treble clef with a sixteenth-note triplet (marked '3') and a bass clef with a few notes.

43

Musical score for measures 43-45. Measure 43 has a treble clef with a series of eighth notes and a bass clef with a few notes. Measure 44 has a treble clef with a few notes and a bass clef with a few notes. Measure 45 has a treble clef with a few notes and a bass clef with a few notes.

46

Musical score for measures 46-48. Measure 46 has a treble clef with a series of eighth notes and a bass clef with a few notes. Measure 47 has a treble clef with a few notes and a bass clef with a few notes. Measure 48 has a treble clef with a few notes and a bass clef with a few notes.

49

Musical score for measures 49-52. Measure 49 has a treble clef with a series of eighth notes and a bass clef with a few notes. Measure 50 has a treble clef with a sixteenth-note triplet (marked '6') and a bass clef with a few notes. Measure 51 has a treble clef with a few notes and a bass clef with a few notes. Measure 52 has a treble clef with a few notes and a bass clef with a few notes. Dynamics include *p* and *mf*.

53

Musical score for measures 53-55. Measure 53 has a treble clef with a series of eighth notes and a bass clef with a few notes. Measure 54 has a treble clef with a few notes and a bass clef with a few notes. Measure 55 has a treble clef with a sixteenth-note triplet (marked '5') and a bass clef with a few notes. Dynamics include *p* and *mf*.

Kol Nidreh

57

57

f

p

This system contains measures 57, 58, and 59. Measure 57 features a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 58 continues with similar rhythmic patterns. Measure 59 shows a change in dynamics from *f* to *p*.

60

60

pp

mf

6

3

3

This system contains measures 60, 61, and 62. Measure 60 starts with a treble clef and a bass clef, featuring a sixteenth-note triplet in the treble and a dotted quarter note in the bass. Measure 61 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted quarter note. Measure 62 continues with similar patterns.

63

63

f

This system contains measures 63, 64, and 65. Measure 63 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 64 continues with similar patterns. Measure 65 shows a change in dynamics from *f* to *mf*.

66

66

6

3

3

This system contains measures 66, 67, and 68. Measure 66 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted quarter note. Measure 67 continues with similar patterns. Measure 68 shows a change in dynamics from *mf* to *f*.

69

69

mf

f

This system contains measures 69, 70, and 71. Measure 69 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 70 continues with similar patterns. Measure 71 shows a change in dynamics from *mf* to *f*.

Night in a Sukkah

Sukkot

Mathieu Daniël Polak

Tranquillo (♩ = c. 80)

Primo

mf

3 3

Secondo

pp

5

P.

3 3

S.

10

P.

3 3 3 3 3 3

S.

Night in a Sukkah

14

P.

S.

Espressivo (♩ = c. 80)

19

P.

mf

S.

mf

25

P.

f

S.

f

Night in a Sukkah

29

P.

S.

33

rit. *a tempo*

P.

mf

S.

rit. *a tempo*

mf

38

P.

S.

Night in a Sukkah

42

P.

p *poco a poco cresc.*

S.

pp *p* *poco a poco cresc.*

47

P.

S.

50

P.

f *p* *ppp*

rit.

S.

f *p* *ppp*

rit.

Shir Hamaalot

(Psalm 128)

Sukkot

Salomone Rossi (1570-1630)

Arranged by Mathieu Daniël Polak

Andante

Carillon

Shir ha - maa lot ash - rei Kol ye -

6

rei A - do - nai ha - - -

11

ho - lech bid - ra - chav ye gi - a ka - pe - cha, ki -

16

to cheil ash - re - cha ve - tov lach esh - te - cha ke - ge - fen

Allegretto

21

po - ri - yah be - yar ke - tebe te - cha Ba - ne - cha kish - ti - lei ze - tim sa -

Shir Hamaalot

Andante

28

mf

biv le schul - cha - ne - cha hi - nei ki kein ye-bo-rach ga - ver ye -

35

f *mp*

rei A - do - nai ye-ba-re-che-cha A - do-nai mi - tsi - yon ur - eh be tub ye -

41

mf *p*

ru-scha-la - yim kol ye-me-cha - ye - cha ur-eh ba - nim le

47

mf

ba - ne - cha sha - lom sha-lom sha-lom

52

f *rit.*

sha-lom al yir-ra - el sha-lom sha - lom al yis - ra - el

The Shul Dance

Vivo (♩ = c. 148)

Carillon

f

5

f

8

f

11

13 *8va*

p

17

f

20

The Shul Dance

23 *8^{va}* *p* *r.h.*

26 *8* *r.h.* *r.h.*

29 *loco* *ff*

32

35

38

40 *rit.* *p*

Detailed description: This musical score is for 'The Shul Dance'. It consists of seven systems of music. The first system (measures 23-25) features a piano part with a long slur and a right hand part starting on a dashed line labeled '8^{va}' with a dynamic of 'p' and 'r.h.'. The second system (measures 26-28) continues the right hand part with a dynamic of '8' and 'r.h.'. The third system (measures 29-31) shows the piano part with a dynamic of 'ff' and a 'loco' marking, with a slur over the treble clef staff. The fourth system (measures 32-34) continues the piano part with slurs. The fifth system (measures 35-37) continues the piano part with slurs. The sixth system (measures 38-39) continues the piano part with a slur. The seventh system (measures 40-42) begins with a 'rit.' marking and ends with a dynamic of 'p' and a final chord.

Chanukiah

(Nine - branched Candelabrum)

Mathieu Daniël Polak

Andante (♩ = c. 80)

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante, approximately 80 beats per minute. The first system features a melody in the right hand starting on G4, moving through A4, Bb4, C5, D5, Eb5, F5, G5, and ending on a half note G5. The left hand provides a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking is *mf*.

Musical score for measures 5-8. The melody continues from measure 4, starting on G5 and moving through F5, E5, D5, C5, Bb4, A4, G4, and ending on a half note G4. The left hand accompaniment remains the same as in the first system. The dynamic marking is *mf*.

Musical score for measures 9-12. The melody in the right hand starts on G4, moving through A4, Bb4, C5, D5, Eb5, F5, G5, and ending on a half note G5. The left hand accompaniment changes to quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking is *p*.

Musical score for measures 13-16. The melody in the right hand starts on G4, moving through A4, Bb4, C5, D5, Eb5, F5, G5, and ending on a half note G5. The left hand accompaniment changes to quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking is *p*.

Musical score for measures 17-20. The right hand features a more complex texture with chords and moving lines. The melody starts on G4, moving through A4, Bb4, C5, D5, Eb5, F5, G5, and ending on a half note G5. The left hand accompaniment consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The dynamic marking starts at *mf* and increases to *f* in the final measure. The piece concludes with a final chord in the right hand.

Chanukiah

22

Musical score for measures 22-25. The piece is in B-flat major (two flats) and 3/4 time. Measure 22 features a melodic line in the right hand with eighth notes and a bass line with chords. Measure 23 continues the melodic line. Measure 24 has a dynamic marking of *p* and a whole note chord. Measure 25 has a dynamic marking of *mf* and a melodic line with a slur.

26

Musical score for measures 26-29. Measure 26 has a dynamic marking of *f* and a melodic line with eighth notes. Measure 27 continues the melodic line. Measure 28 has a dynamic marking of *f* and a whole note chord. Measure 29 has a dynamic marking of *f* and a melodic line with a slur.

30

rit. - - - - - *a tempo*

Musical score for measures 30-33. Measure 30 has a dynamic marking of *p* and a melodic line. Measure 31 has a dynamic marking of *p* and a melodic line. Measure 32 has a dynamic marking of *mf* and a melodic line. Measure 33 has a dynamic marking of *mf* and a melodic line.

34

Musical score for measures 34-37. Measure 34 has a dynamic marking of *p* and a melodic line. Measure 35 has a dynamic marking of *p* and a whole note chord. Measure 36 has a dynamic marking of *p* and a melodic line. Measure 37 has a dynamic marking of *p* and a melodic line.

38

rit. - - - - -

Musical score for measures 38-41. Measure 38 has a dynamic marking of *pp* and a melodic line. Measure 39 has a dynamic marking of *pp* and a melodic line. Measure 40 has a dynamic marking of *pp* and a whole note chord. Measure 41 has a dynamic marking of *pp* and a whole note chord.

Chanukiah

41 *a tempo*
f
optional: m. 41 through 56 partly by hands

Musical notation for measures 41-46. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A dynamic marking of *f* (forte) is present. A note indicates that measures 41 through 56 are optionally performed partly by hands.

47

Musical notation for measures 47-52. The notation continues from the previous system, showing the melodic and bass lines in the bass clef.

53 *rit.* *a tempo*

Musical notation for measures 53-56. The notation continues in the bass clef. A *rit.* (ritardando) marking is placed over measures 53-54, and an *a tempo* marking is placed over measure 55. The piece concludes with a double bar line.

57 *p*

Musical notation for measures 57-60. This system is written in grand staff (treble and bass clefs). The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with chords and single notes. A dynamic marking of *p* (piano) is present.

61

Musical notation for measures 61-64. The notation continues in grand staff, showing the melodic and bass lines for the next four measures.

65 *mf* *f*

Musical notation for measures 65-68. The notation continues in grand staff. A dynamic marking of *mf* (mezzo-forte) is present in measure 65, and a *f* (forte) marking is present in measure 68.

Chanukiah

69

poco a poco decresc.

p

This system contains measures 69 through 72. The music is in a key with two flats (B-flat major or D minor). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the final measure.

73

mf

f

This system contains measures 73 through 76. The right hand continues with a melodic line, while the left hand has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is shown with a hairpin indicating a crescendo, and a dynamic marking of *f* (forte) is shown with a hairpin indicating a decrescendo.

77

rit.

a tempo

p

mf

This system contains measures 77 through 81. It includes tempo markings: *rit.* (ritardando) and *a tempo*. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

82

p

This system contains measures 82 through 85. The right hand has a more active melodic line with eighth notes. The left hand continues with a simple accompaniment. A dynamic marking of *p* (piano) is present.

86

rit.

pp

This system contains measures 86 through 90. It includes a tempo marking of *rit.* (ritardando) and a dynamic marking of *pp* (pianissimo). The music concludes with a final chord in the right hand.

Yehuda HaMakabi

(Judah the Hammer)

Chanukah

Mathieu Daniël Polak

Con Moto (♩ = c. 112)

Carillon

f

5

9

mf

13

17

f

Yehuda HaMakabi

21

Musical score for measures 21-24. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final measure of this system.

25

Musical score for measures 25-28. The right hand continues with a melodic line, and the left hand features a bass line with eighth notes. Dynamic markings include *ff* (fortissimo) at the start and *mp* (mezzo-piano) in the third measure. A fermata is placed over the final measure of this system.

29

Musical score for measures 29-32. The right hand has a melodic line with accents (>) over the eighth notes. The left hand consists of a steady bass line of quarter notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A fermata is placed over the final measure of this system.

33

Musical score for measures 33-37. The right hand features a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present at the beginning. A fermata is placed over the final measure of this system.

38

Musical score for measures 38-41. The right hand has a melodic line with eighth notes. The left hand features a bass line with chords. A fermata is placed over the final measure of this system.

Yehuda HaMakabi

41

mp

Musical score for measures 41-43. The piece is in G major (one sharp). Measure 41 starts with a piano introduction in the right hand, marked *mp*. The left hand provides harmonic support with chords and moving lines.

44

Musical score for measures 44-46. The melody continues in the right hand with eighth and sixteenth notes, while the left hand maintains a steady accompaniment.

47

Musical score for measures 47-48. The right hand features a melodic line with some rests, and the left hand continues with rhythmic accompaniment.

49

49

f *mp*

Musical score for measures 49-52. This section features a rhythmic pattern of eighth notes in the right hand. The dynamic starts at *f* and changes to *mp* in measure 51. The left hand has a consistent accompaniment.

53

53

mf *mp* *mf* rit.

Musical score for measures 53-56. The piece concludes with a melodic flourish in the right hand. The dynamics are *mf*, *mp*, and *mf*. The final measure is marked *rit.* (ritardando).

Yehuda HaMakabi

a tempo

57

p *mf* *p* *mf* *p*

60

8va

mp

64

f

68

f

Oh Chanukah

(Yiddish: Oy, Chanukah)

Chanukah

Jewish traditional

Moderato (♩ = c. 100)

Arranged by Mathieu Daniël Polak

Carillon

Musical score for Carillon, measures 1-3. Treble clef, bass clef, 4/4 time, key signature of two flats. Dynamics: *mf*.

4

Musical score, measures 4-6. Treble clef, bass clef, 4/4 time, key signature of two flats. Dynamics: *f*.

7

Musical score, measures 7-9. Treble clef, bass clef, 4/4 time, key signature of two flats. Dynamics: *mp*.

9

Musical score, measures 10-12. Treble clef, bass clef, 4/4 time, key signature of two flats. Dynamics: *f*.

13

Musical score, measures 13-15. Treble clef, bass clef, 4/4 time, key signature of two flats. Dynamics: *mf*.

Oh Chanukah

17

Musical score for measures 17-20. Treble clef, bass clef, key signature of two flats. Measure 17 starts with a treble clef. The music consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. Measure 19 has a fermata over the final chord.

Tranquillo (♩ = 80)

21

mp

Musical score for measures 21-24. Treble clef, bass clef, key signature of two flats. Measure 21 starts with a treble clef. The music features a melodic line in the right hand and sustained chords in the left hand. Dynamics include *mp* and *mf*.

25

mf

Musical score for measures 25-27. Treble clef, bass clef, key signature of two flats. Measure 25 starts with a treble clef. The music features a melodic line in the right hand and sustained chords in the left hand. Dynamics include *mf*.

28

mp *p* *mf*

Musical score for measures 28-30. Treble clef, bass clef, key signature of two flats. Measure 28 starts with a treble clef. The music features a melodic line in the right hand and sustained chords in the left hand. Dynamics include *mp*, *p*, and *mf*.

31

p *mf* *mf*

Musical score for measures 31-34. Treble clef, bass clef, key signature of two flats. Measure 31 starts with a treble clef. The music features a melodic line in the right hand and sustained chords in the left hand. Dynamics include *p*, *mf*, and *mf*.

Oh Chanukah

Moderato (♩ = 100)

35

Musical score for measures 35-38. The piece is in B-flat major (two flats) and 4/4 time. The tempo is Moderato with a quarter note equal to 100 beats per minute. The music features a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble.

39

Musical score for measures 39-43. Measure 39 begins with a forte (*f*) dynamic. A melodic line in the treble is marked with a slur and a crescendo hairpin. The dynamic changes to mezzo-piano (*mp*) in measure 41 and returns to forte (*f*) in measure 43. The bass line consists of simple quarter notes.

44

Musical score for measures 44-48. Measures 44-46 feature a melodic line in the treble with a slur and a crescendo hairpin, marked mezzo-forte (*mf*). The bass line continues with quarter notes. Measures 47-48 return to the eighth-note accompaniment pattern.

49

Musical score for measures 49-51. The music continues with the eighth-note accompaniment in the bass and eighth-note chords in the treble. There are some rests in the bass line in measure 50.

52

Musical score for measures 52-54. Measure 52 continues the eighth-note accompaniment. Measure 53 has a melodic line in the treble with a slur and a crescendo hairpin. Measure 54 ends with a ritardando (*rit.*) and a final chord in the treble.

Sevivon Sov Sov Sov

(Chanukah toy, also named dreidel)

Traditional

Chanukah

Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 92)

Carillon *mf*

4

7 **Fine**

9 *f*

13 *mp* **D.C. al Fine**

Dreidel Song

(Dreidel: Chanukah toy)

Chanukah

Jewish traditional

Arranged by Mathieu Daniël Polak

Allegretto (♩ = c. 100)

Carillon

I have a lit - tle dray - dl, I

5

made it out of clay. And when it's dry and read - y, then

9

dray - dl I shall play. Oh, dray - dl, dray - dl, dray - dl, I

13

made it out of clay. Oh, dray - dl, dray - dl,

16

optional: repeat this section as an 'echo'

dray - dl, with dray - dl I shall play

Dreidel Song

Poco Sostenuto (♩ = 92)

19

mp

22

3

25

3

28

3

32

Dal Segno al Fine

Ner Li

Chanukah

(I have a candle)

Jewish traditional
arranged by Mathieu Daniël Polak

Amabile (♩ = c. 96)

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Amabile' with a quarter note equal to approximately 96 beats per minute. The first system includes a piano (*mp*) dynamic marking and a repeat sign with first and second endings. The second ending is marked *mf*.

Musical notation for measures 7-10. The notation continues from the previous system, showing the continuation of the melody and accompaniment.

Musical notation for measures 11-15. Measure 11 is marked with a piano (*mp*) dynamic. Measures 13 and 14 feature tremolos, indicated by '(trem.)' above the notes. The system concludes with a repeat sign.

Musical notation for measures 16-20. The notation continues, showing the final part of the piece before the final system.

Musical notation for measures 21-24. Measure 21 is marked with a forte (*f*) dynamic. The piece concludes with a final cadence in measure 24, marked with a double bar line and repeat dots.

Ner Li

25

mf 3 3 3 3 3 3

Musical score for measures 25-27. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth-note triplets, with a slur over the first two measures and another slur over the last two measures. The bass line provides a simple accompaniment of quarter notes. A dynamic marking of *mf* is present at the start of measure 25.

28

3 3 3 3 3

Musical score for measures 28-32. The melody continues with eighth-note triplets, featuring a slur over measures 28-30 and another slur over measures 31-32. The bass line continues with quarter notes. A dynamic marking of *mf* is present at the start of measure 28.

33

mp

Musical score for measures 33-36. The melody in the right hand changes to a pattern of eighth notes and quarter notes. The bass line continues with quarter notes. A dynamic marking of *mp* is present at the start of measure 33.

37

f

Musical score for measures 37-42. The melody in the right hand continues with eighth notes and quarter notes. The bass line continues with quarter notes. A dynamic marking of *f* is present at the start of measure 37.

43

rit.

Musical score for measures 43-47. The melody in the right hand continues with eighth notes and quarter notes. The bass line continues with quarter notes. A dynamic marking of *f* is present at the start of measure 43. A *rit.* (ritardando) marking is present at the start of measure 45.

Hanerot Halalu

(Chanukah prayer for lighting the candles)

Chanukah

Traditional

Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 100)

Carillon

Measures 1-5. Treble clef, 4/4 time, key of B-flat major. Dynamics: *mf*, *f*.

Measures 6-11. Treble clef, 4/4 time, key of B-flat major. Dynamics: *p*, *mf*. Includes a triplet in measure 9.

Measures 12-16. Treble clef, 4/4 time, key of B-flat major. Dynamics: *f*, *p*. Includes a triplet in measure 15.

Measures 17-21. Treble clef, 4/4 time, key of B-flat major. Dynamics: *p*.

Measures 22-27. Treble clef, 4/4 time, key of B-flat major. Dynamics: *p*.

Measures 28-32. Treble clef, 4/4 time, key of B-flat major. Dynamics: *f*, *p*, *mf*.

Maoz Tsur

(Stronghold of Rock)

Chanukah

Traditional

Arranged by Mathieu Daniël Polak

Maestoso (♩ = c. 72)

Carillon

Ma - oz Tzur Ye - shu' - a - ti l' - cha na - eh l' - sha - bei - ach,

5

ti - kon beit t' - fi - la - ti v' - sham to - dah n' - za - bei - ach.

9

l'eit ta - chin mat - bei - ach mi - tzar ham' - na bei - ach,

13

az eg - mor b' - shir miz - mor — cha - nu - kat ha - miz bei - ach

17

az eg - mor b' - shir miz - mor — cha - nu - kat ha - miz bei - ach

The Tree House

Misterioso (♩ = 80)

Carillon *p*

Measures 1-4 of the Carillon part. Treble clef, 4/4 time signature. Dynamics: *p*. Includes accents and slurs.

Measures 5-7 of the piano part. Treble and bass clefs, 4/4 time signature. Dynamics: *p*. Includes accents and slurs.

Fine

Measures 8-10 of the piano part. Treble and bass clefs, 4/4 time signature. Dynamics: *pp*, *f*. Includes accents and slurs.

Measures 11-13 of the piano part. Treble and bass clefs, 4/4 time signature. Dynamics: *mf*, *mp*, *p*. Includes accents and slurs.

Agitato (♩ = 132)

Measures 14-17 of the piano part. Treble and bass clefs, 7/8 time signature. Dynamics: *mf*. Includes accents and slurs.

Measures 18-20 of the piano part. Treble and bass clefs, 7/8 time signature. Dynamics: *mf*. Includes accents and slurs.

The Tree House

21

24 *8va*

28 (8)

32 *mf* *8va*

36 *loco* *8va* *loco* *8va*

40 *8va* *ff*

44 (8) *D.C. al Fine*

Ets Chayim

Tu Bishvat


(The Tree of Life)

Traditional

Arranged by Mathieu Daniël Polak


Poco lento (♩ = c. 64)

Carillon




Ets

Andante (♩ = c. 72)



cha - yim__ hi la - ma-cha-zi - kim__ ba ve - tom - che - ha



me - u - shar de-ra - che - - ha dar - chei no - am ve -



chol ne - ti - vo - te - ha sha - - - lom

Ets Chayim

Poco lento (♩ = c. 64)

Musical score for measures 14-16. The piece is in G major and 3/4 time. Measure 14 starts with a piano (mp) dynamic. The melody in the right hand features a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. A trill is indicated above the final note of measure 16.

Ha - shi - ve - nu A - do - nai e - le - cha ve - na - shu - va

Musical score for measures 17-19. The melody continues with eighth notes and chords. The left hand accompaniment consists of simple chords and eighth notes. A trill is marked above the final note of measure 19.

Cha - deshya - me - nu ke - ke - dem cha-deish ya - mei - nu ke -

Andante (♩ = c. 72)

Musical score for measures 20-22. The tempo is Andante. Measure 20 begins with a mezzo-forte (mf) dynamic. The right hand features a more active melody with eighth notes and slurs, while the left hand has a steady accompaniment of eighth notes.

ke - dem

Musical score for measures 23-25. The right hand features a complex melody with many triplets and slurs. The left hand accompaniment is simpler, with some triplets in the final measure.

Musical score for measures 26-28. The right hand continues with triplets and slurs. The left hand accompaniment includes triplets and a final measure with a fermata. The tempo is marked as ritardando (rit.).

Ets Chayim

Poco lento (♩ = c. 64)

29 *a tempo*

Musical score for measures 29-31. The piece is in G major. Measure 29 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. Measure 31 ends with a fermata and the instruction *(trem.)*.

32

Musical score for measures 32-35. The right hand features a melodic line with eighth notes and a trill in measure 35. The left hand provides harmonic support with chords and eighth notes.

Tempo piu mosso ma rubato (♩ = c. 100)

36

Musical score for measures 36-39. The right hand plays a rapid sixteenth-note pattern. The left hand has a few long notes. The instruction *free dynamics* is written below the first measure.

free dynamics

40

Musical score for measures 40-43. The right hand features a rapid sixteenth-note pattern with a five-finger fingering indicated above the notes. The left hand has long notes.

44

Musical score for measures 44-46. The right hand features a rapid sixteenth-note pattern with a six-finger fingering indicated above the notes. The left hand has long notes.

Andante (♩ = c. 72)

47

Dal Segno al Fine

Musical score for measures 47-49. The piece is in D major. Measure 47 starts with a treble clef and a key signature of two sharps (F# and C#). The right hand plays chords, and the left hand plays a simple bass line. The instruction *ff* is written below the first measure.

Rosh Hashono Loilonos

(New Year of the Trees)

Tu Bishvat

Sam Englander (1896-1943)

Arranged by Mathieu Daniël Polak

Amabile (♩ = c. 68)

Me - e - den gan - o - shot - e - le - cho - me_ e - den gan o - wo - ha - lom wa - sho - no to - woh - es

chen a - wo - cho - sho - lom s'ke - di os - sho - lom.

Shalach Manos

(Gifts on Purim Day)

Purim

Mathieu Daniël Polak

Allegro

Carillon

Measures 1-3 of the Carillon part. Measure 1 starts with a forte (*f*) dynamic. Measure 2 begins with a piano (*p*) dynamic. A slur covers measures 2 and 3. The key signature has one flat (Bb).

Measures 4-6. Measure 4 starts with a forte (*f*) dynamic. A slur covers measures 4, 5, and 6. The key signature has one flat (Bb).

Measures 7-9. Measure 7 starts with a mezzo-piano (*mp*) dynamic. Measure 8 starts with a mezzo-forte (*mf*) dynamic. Measure 9 starts with a forte (*f*) dynamic. A slur covers measures 7, 8, and 9. The key signature has one flat (Bb).

Measures 10-11. Measure 10 starts with a mezzo-forte (*mf*) dynamic. A slur covers measures 10 and 11. The key signature has one flat (Bb).

Measures 12-13. Measure 12 starts with a mezzo-forte (*mf*) dynamic. A slur covers measures 12 and 13. The key signature has one flat (Bb).

14

Musical score for measures 14-16. The piece is in 7/8 time and B-flat major. Measure 14 features a melodic line in the right hand with a slur over the first two measures and a dynamic marking of *f*. Measure 15 continues the melodic line with a dynamic marking of *psub*. Measure 16 concludes the phrase with a slur over the final two notes.

17

Musical score for measures 17-18. Measure 17 begins with a *rit.* marking. Measure 18 returns to the original tempo, marked *a tempo*, with a dynamic marking of *mf*.

19

Musical score for measures 19-21. Measure 19 continues the melodic line. Measure 20 features a dynamic marking of *v*. Measure 21 concludes the phrase with a *rit.* marking.

Adagio

22

Musical score for measures 22-25, marked **Adagio**. Measure 22 begins with a dynamic marking of *p*. Measures 22-24 feature a complex texture with multiple chords and a melodic line in the right hand. Measure 25 concludes the phrase with a dynamic marking of *p*.

26

Musical score for measures 26-28. Measure 26 features a complex texture with multiple chords. Measure 27 continues the texture. Measure 28 concludes the phrase with a dynamic marking of *f*.

Shalach Manos (Purim)

29

Musical score for measures 29-31. The piece is in B-flat major (one flat). Measure 29 features a piano introduction with a treble clef staff containing a half note chord (B-flat, D-flat) and a bass clef staff with a half note chord (B-flat, D-flat). Measures 30 and 31 continue with similar chords and some melodic movement in the treble staff.

32

Musical score for measures 32-35. Measure 32 starts with a piano (*p*) dynamic. Measures 33 and 34 show a piano (*pp*) dynamic. The music consists of chords and simple melodic lines in both staves.

Allegro
36

Musical score for measures 36-38, marked **Allegro**. Measure 36 begins with a forte (*f*) dynamic. The music is more rhythmic, featuring eighth notes in the treble staff and quarter notes in the bass staff. There are repeat signs at the beginning and end of the section.

39

Musical score for measures 39-43. The music continues with eighth notes in the treble staff and quarter notes in the bass staff. A slur is placed over measures 41 and 42 in the treble staff.

44

Musical score for measures 44-47. The music continues with eighth notes in the treble staff and quarter notes in the bass staff. A slur is placed over measures 44 and 45 in the treble staff.

48

mf

Musical score for measures 48-50. The piece is in B-flat major and 3/4 time. Measure 48 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody in the right hand consists of eighth and quarter notes. The bass line in the left hand has a whole note in the first measure, followed by quarter notes in the second and third measures. A dynamic marking of *mf* is placed above the right hand in the third measure.

51

Musical score for measures 51-53. The melody continues with eighth and quarter notes. The bass line has whole notes in the first and third measures, and a half note in the second measure. A hairpin crescendo is shown under the right hand in the third measure.

54

f

Musical score for measures 54-56. The melody continues with eighth and quarter notes. The bass line has quarter notes. A dynamic marking of *f* is placed at the beginning of the first measure.

57

p rit..

Musical score for measures 57-59. The melody continues with eighth and quarter notes. The bass line has quarter notes. A dynamic marking of *p* is placed at the beginning of the second measure. A slur covers the right hand across measures 58 and 59, with a *rit..* marking above it. The bass line has a whole note in the third measure.

Adagio

60

pp rit..

Allegro *f*

Musical score for measures 60-62. The tempo changes from Adagio to Allegro. The melody continues with eighth and quarter notes. The bass line has quarter notes. A dynamic marking of *pp* is placed at the beginning of the first measure. A slur covers the right hand across measures 61 and 62, with a *rit..* marking above it. A double bar line with repeat dots is at the end of measure 62. The tempo **Allegro** and dynamic *f* are indicated for the following section.

Shalach Manos (Purim)

63

67

71

75

rit. Adagio

79

Chag Purim

(The feast of Purim)

Traditional

Purim

Arranged by Mathieu Daniël Polak

Allegretto

Carillon

p *f* *mp* *rit.*

5 *a tempo*

mf

9

f *mp* *mf* *f*

14

18

mf

Chag Purim

21

p *tr* *mf*

26

29

f *mp* *f*

32

f *mf* *rit.*

37

a tempo

mf

Chag Pu - rim chag Pu - rim, chag ga - dol hu lai hu - dim. Ma - se - chot,

Chag Purim

42

ra - a - sha - nim, Z'mi - rot, ri - ku - dim. Ha - va na - ri - sha

46

Rash, rash, rash, Ha - va na - ri - sha Rash, rash, rash,

49

Ha - va na - ri - sha Rash, rash, rash, Ba - ra - a - sha - nim.

53

55

rit.

Purim Polonaise

Purim

Mathieu Daniël Polak

Allegro (♩ = c. 86)

Carillon

mf

mp

f

mf

mf

Purim Polonaise

22 **Fine**

25 **f**

29

33 **mp**

35 **f** rit. **D.C. al Fine**

Schlach monus

Purim

(Gifts on Purim Day)

Joel Engel (1868-1927)

Arranged by Mathieu Daniël Polak

Allegro moderato

Carillon

mf

Oi-glach Blitz un Bek-lach Flam, dos Hi-tl oif a Sait, loift klein Moi-sche-le a-heim

4

mp

iom-tow dik var-schmait. Er hot Schlach-mo - nas ainge-koift: zwei Zu-ker-lach mit Berd, —

7

f

Tai-be-lach un Fei-ge-lach, a Fi-schl un a Ferd. Gut Pu-rim, gut Pu-rim, gut Pu - rim! Gut

11

mf

Pu-rim, gut Pu-rim, gut Pu - rim!

15

mp

19

Musical score for measures 19-21. The piece is in G minor (one flat). Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 20 continues the melodic line. Measure 21 has a dynamic marking of *f* and features a treble clef with a melodic line and a bass clef with a simple accompaniment.

22

Musical score for measures 22-24. The key signature changes to G major (one sharp). Measure 22 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 23 continues the melodic line. Measure 24 has a treble clef with a melodic line and a bass clef with a simple accompaniment.

25

Musical score for measures 25-28. The bass clef contains a melodic line with a slur over measures 25-26 and another slur over measures 27-28. A dynamic marking of *mf* is present at the start of measure 25. A *rit.* marking is placed at the end of measure 28.

29

Musical score for measures 29-32. The bass clef contains a melodic line with a slur over measures 29-30 and another slur over measures 31-32. A dynamic marking of *f* is present at the start of measure 29.

33

a tempo

Musical score for measures 33-36. The piece returns to G minor. Measure 33 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *mp* is present at the start of measure 33. Measure 34 continues the melodic line. Measure 35 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *mf* is present at the start of measure 35. Measure 36 has a treble clef with a melodic line and a bass clef with a simple accompaniment.

37

Musical score for measures 37-40. The piece is in G major. Measure 37 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *f* is present at the start of measure 37. Measure 38 continues the melodic line. Measure 39 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *mp* is present at the start of measure 39. Measure 40 has a treble clef with a melodic line and a bass clef with a simple accompaniment.

41

rit. *(trem.)* *(trem.)* *(trem.)*

Musical score for measures 41-44. The piece is in G major. Measure 41 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *f* is present at the start of measure 41. Measure 42 continues the melodic line. Measure 43 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 44 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *f* is present at the start of measure 44.

Tehillah 118

(Psalm 118)

Pesach

Mathieu Daniël Polak

Gaio (♩ = c. 100)

Carillon

Measures 1-3: Treble clef, 4/4 time. Dynamics: *f*. Features a melodic line with slurs and chords in the bass.

Measures 4-6: Treble clef, 4/4 time. Dynamics: *mp*, *f*. Features a melodic line with slurs and chords in the bass.

rit. - - - - -

Measures 7-8: Treble clef, 4/4 time. Dynamics: *mf*. Features a melodic line with slurs and chords in the bass, ending with a repeat sign.

Amabile (♩ = 80)

Measures 9-10: Treble clef, 4/4 time. Dynamics: *mp*. Features a melodic line with triplets and chords in the bass.

Measures 11-12: Treble clef, 4/4 time. Features a melodic line with triplets and chords in the bass.

Tehillah 118

13

15

rit.

Tempo rubato, like swinging bells, (♩ = c. 92)

17

19 *mf*

21

poco rall.

23

Amabile (♩ = 80)

24

f

Tehillah 118

27

mp

This system contains measures 27, 28, and 29. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 27 features a melody in the right hand with eighth notes and a bass line with quarter notes. Measure 28 has a similar texture. Measure 29 begins with a melodic phrase in the right hand marked *mp* (mezzo-piano), which is sustained across the end of the system.

30

f mf

This system contains measures 30, 31, and 32. Measure 30 starts with a melodic phrase in the right hand marked *f* (forte). Measure 31 continues with a similar phrase marked *mf* (mezzo-forte). Measure 32 concludes with a final chord in the right hand and a bass line ending with a whole note.

Gaio (♩ = c. 100)

33

f

This system contains measures 33, 34, and 35. Measure 33 begins with a melodic phrase in the right hand marked *f* (forte). Measure 34 continues with a similar phrase. Measure 35 concludes with a final chord in the right hand and a bass line ending with a whole note.

36

ff

This system contains measures 36 and 37. Measure 36 starts with a melodic phrase in the right hand. Measure 37 continues with a similar phrase marked *ff* (fortissimo). The system ends with a final chord in the right hand and a bass line ending with a whole note.

38

p mf p

This system contains measures 38, 39, and 40. Measure 38 starts with a melodic phrase in the right hand marked *p* (piano). Measure 39 continues with a similar phrase marked *mf* (mezzo-forte). Measure 40 concludes with a final chord in the right hand marked *p* (piano) and a bass line ending with a whole note.

B'tseis Yisroeil

Pesach

(In the House of Israel)

Hans Bloemendal (1923-2015)
Arranged by Mathieu Daniël Polak

Andante ♩ = c. 80

Carillon *mp*

B' - tseis yis-ro-eil mi-mits - ro - yim beis ya-a-kov mei-am lo eiz. Hoi

soh y'-hu-doh l'-kod-sho yis-ro - eil mam-sh'-lo - sof. Ha - yom ro - oh wa-yo

nos ha-yar-dein yis - sof l' - o - chor. He-ho - rim ro - k'-du ro - k'-

du ch' - ei - lim g' - wo - os kiv - nei tson kiv - nei-tson

Zevach Pesach

(It is the sacrifice of Passover)

Tranquillo (♩ = c. 60)

Mathieu Daniël Polak

Carillon

poco sostenuto

a tempo

(trem.)

(trem.) *(trem.)* *(trem.)*

Zevach Pesach

14 (m. 14/15 rubato)

p *mf* *mp*

17

20

22

25

f *p* *rit.*

Psaume 118

Pesach

Samuel Naumbourg (1817-1880)
Arranged by Mathieu Daniël Polak

Larghetto (♩ = c. 60)

Carillon *mp*

Ho - - du la - do - nai_____ ki tov_____

5

ki_____ le - o - lam chas - do Ho -

10

-du la - do - nai_____ ki tov_____ ki_____ le - o - lam_____

15

chas - do yo - mar na_____ Yis - ra - eil

21

ki le - o - lam chas - - do

25

mp *mf*

yo - me - ro - na beit a - ha - ron ki - le -

30

p

o - lam chas - - do yo - m'ron na yir -

35

mf

- ei - A - do - nai___ ki le - o - lam___ chas - do

41

mp

ho - - du la - do - nai___ ki - tov___ ki - le -

46

o - lam chas - - do chas - do

Psaume 118

Pesach

Jacques Fromental Halevy (1799-1862)

arranged by Mathieu Daniël Polak

Andante (♩ = c. 100)

Carillon

f

Ho - du la - do - nai ki - tov ki - le - o - lam chas - do

5

Ho - du la - do - nai ki - tov ki - le - o - lam chas - do

9

mp *poco a poco cresc.*

yo - mar na yis - ra - eil ki le - o - lam chas - do

13

Ho - du la - do - nai ki - tov ki - le - o - lam chas - do

17

yo - me - ru - na beit a - ha - ron ki - le - o - lam

Psaume 118 Halevy

Musical notation for measures 20-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 20 starts with a piano introduction. Measure 21 has a forte (*f*) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef.

chas - do Ho - du la - do - nai ki - tov

Musical notation for measures 23-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 23 starts with a piano introduction. Measure 24 has a mezzo-piano (*mp*) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef.

ki - le - o - lam chas - do yo - me - runa yir -

Musical notation for measures 26-28. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

ei - A - do - nai ki - le - o - lam chas - do

Musical notation for measures 29-31. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 29 starts with a forte (*f*) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef.

Ho - du la - do - nai ki - tov ki - le - o - lam

Musical notation for measures 32-34. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

chas - do ki - le - o - lam chas - do

Dayeinu

(It would have been enough)

Pesach

Jewish traditional

Arranged by Mathieu Daniël Polak

Gaio (♩ = c. 104)

Carillon

mf

I - lu ho - tsi ho - tsi - a - nu, ho - tsi - a - nu mi - mits - ra - yim,

5

ho - tsi - a - nu mi - mits - ra - yim, Da - yei - nu

9

mf

I - lu ho - tsi ho - tsi - a - nu, ho - tsi - a - nu mi - mits - ra - yim,

13

f

ho - tsi - a - nu mi - mits - ra - yim, Da - yei - nu Dai, da - yei - nu, Oh,

19

Dai, da - yei - nu, Oh, Dai, da - yei - nu, Da -

Dayeinu

23

yei - nu, da - yei - nu, da - yei - nu. Dai, da - yei - nu, Oh,

27

Dai, da - yei - nu, Oh, Dai, da - yei - nu, Da - yei - nu, da - yei - nu!

Swing (♩ = c. 104)

33

40

45

Da Capo al Fine

Leshanah Haba'ah

(Next year in Jerusalem)

Pesach

Traditional

Arranged by Mathieu Daniël Polak

Allegro

Carillon

p *mp* *mf* *f* *mf*

Le-sha-nah ha-ba-ah le-sha-nah ha-ba-ah le-sha-nah ha-ba-ah bi-Ye-ru-sha

8

la - yim

13

f

17

mf

23

tr

Leshanah Haba'ah

27

mp *mf* *f*

35

mp *mf*

41

p *cresc.* *mf*

Le-sha-nah ha-ba-a le-sha-nah ha-ba-a le-sha-nah ha-ba-a bi-Ye-ru-sha - la-yim

49

f

Le-sha - nah - ha - ba - ah Le-sha-nah ha-ba-ah bi-Ye-ru-sha - la-yim

57

sempre poco a poco accelerando

p *mp* *mf* *f* *mf*

65

p *mp* *mf* *f* *mf* *sf*

Eliyahu Hanavi

Pesach

(Elia the Prophet)

Traditional

Arranged by Mathieu Daniël Polak

Amabile (♩ = c. 72)

Carillon

mf

E - li-ya-hu ha-na-vi E - li-ya-hu ha-tish-bi E - li-ya-hu E - li-ya-hu

p

E - li-ya - hu ha gil-a - di E - li-ya hu ha gil-a-di Bim-he-ra v' - ya-mei-nu

ya vo - e - le - nu im ma-shi - ach ben Da-vid im ma-shi - ach ben Da-vid

mf

E - li-ya - hu ha-na-vi E - li-ya - hu ha-tish-bi E - li-ya - hu E - li-ya - hu

E - li-ya - hu ha gil-a - di E - li-ya-hu E - li-ya-hu E - li-ya hu ha gil-a - di

Moment

Yom Hashoa

Mathieu Daniël Polak

Tranquillo (♩ = c. 72)

Carillon

Measures 1-5. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *p*. A long slur covers measures 3-5 in the treble.

Measures 6-9. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *p*. A long slur covers measures 7-9 in the treble.

Measures 10-13. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *f*, *mp*. An 8va marking is present above measure 10. A long slur covers measures 11-13 in the treble.

Measures 14-17. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *mf*, *f*. A *rit.* marking is above measure 14. A *a tempo* marking is above measure 15. A long slur covers measures 14-17 in the treble.

Measures 18-23. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics: *p*, *mp*, *mf*, *f*, *p*. An 8va marking is above measure 20. A long slur covers measures 20-22 in the treble.

Moment

25

mf

Musical score for measures 25-28. The right hand plays a melodic line with slurs and accents. The left hand has a whole rest in measure 25, followed by a series of notes with accents in measures 26-28. The dynamic marking *mf* is present in measure 26.

29

Musical score for measures 29-32. The right hand continues the melodic line with slurs and accents. The left hand has a long slur across measures 29-30, followed by notes with accents in measures 31-32. The key signature changes to one sharp (F#) in measure 31.

33

f *ff*

Musical score for measures 33-38. The right hand has a melodic line with slurs and accents. The left hand has notes with accents in measures 33-34, followed by chords with accents in measures 35-38. The dynamic markings *f* and *ff* are present in measures 34 and 36 respectively.

39

ff *mp*

Musical score for measures 39-43. The right hand has chords with accents in measures 39-42, followed by a melodic line with slurs and accents in measure 43. The left hand has notes with accents in measures 39-43. The dynamic markings *ff* and *mp* are present in measures 40 and 43 respectively.

44

pp *f*

Musical score for measures 44-48. The right hand has chords with accents in measures 44-45, followed by a melodic line with slurs and accents in measures 46-48. The left hand has notes with accents in measures 44-48. The dynamic markings *pp* and *f* are present in measures 45 and 48 respectively.

Moment

50

50

3 3

p 3 3

50-52: Treble clef, three measures. Measure 50: Treble clef, eighth notes, triplets, accents. Bass clef: whole rests. Measure 51: Treble clef, eighth notes, triplets, accents. Bass clef: whole rests. Measure 52: Treble clef, quarter note, eighth notes, accents. Bass clef: whole rests. Dynamics: *p*.

53

53

f *mf*

53-55: Treble clef, three measures. Measure 53: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 54: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 55: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Dynamics: *f*, *mf*.

56

56

mp

56-58: Treble clef, three measures. Measure 56: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 57: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 58: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Dynamics: *mp*.

59

59

p

59-61: Treble clef, three measures. Measure 59: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 60: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 61: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Dynamics: *p*.

62

62

pp *rit.*

62-65: Treble clef, four measures. Measure 62: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 63: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 64: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Measure 65: Treble clef, quarter notes, eighth notes, accents. Bass clef: quarter notes. Dynamics: *pp*, *rit.*

Hershele

Yom Hashoa

Mordecai Gebirtig (1877-1942)

Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 86)

Carillon *mp*

Her-she - le, du lebst in mayn zi - ko-rn,

Un khotsh di may-se iz shoyn alt fun

lang,

Leb-stu nokh alts

in may-ne kin-der

yo - rn,

Klingt mir dayn

kol nokh vi a zis ge - zang,

Leb-stu nokh alts

in may-ne kin-der

yo - rn, Klingt mir dayn kol nokh vi a zis ge-zang.

Refrain

Her - she-le, ge-denk-stu nokh,

Mir zay-nen bey - de kin-der dan ge -

Hershele

ven? Her-she- ge-denk-stu nokh, Tsi hos-tu ven in kho-lem mikh ge

zen? Her-she-le ge-denk-stu nokh, Dos al-te hay-zl di kley-ne shtib-lekh

tsvey? Gut iz mir ge-ven a - mol mit dir, Haynt bis - tu

vayt fun mir, Alts geyt far - bay. Gut is mir ge-ven a

mol mit dir, Haynt bis - tu vayt fun mir, Alts geyt far - bay.

**Westertoren
Prinsengracht 279a,
1016 GW Amsterdam**

**Première door
Beiaardier Boudewijn Zwart**

**Werken van componist
Mathieu Daniël Polak**

'CHAG SAMEACH'
Jewish Festivals
Carillonconcert
Hebreeuwse muziek
Westertoren Amsterdam
Dinsdag 7 Mei 2019
van 19.00 tot 20.00 uur
Beiaardier Boudewijn Zwart
Componist Mathieu Daniël Polak

met dank aan
Fonds Podiumkunsten
Stichting MomC | Music of many Cultures

FONDS
PODIUM
KUNSTEN
PERFORMING
ARTS FUND NL

MomC
Music of many Cultures

PROGRAMMA

| <u>Compositie</u> | | <u>Joodse Feestdag</u> |
|--------------------------|---------------------------|---|
| Shanah Tovah | Een Goed Jaar gewenst | Rosh Ha Shanah |
| Avinu Malkeinu | Onze Vader, Onze Koning | Hoge Feestdagen |
| Sh'ma Koleinu | Hoor onze stem | Yom Kipur |
| Vidui | Bekentenis | Yom Kipur |
| Ha Shofar | De Shofar | Hoge Feestdagen |
| Night in a Sukkah | Nacht in een Loofhut | Sukkot |
| Yehuda Ha Makabi | Juda de Makabeeër | Chanukah |
| Chanukah | De Chanukah | Chanukah |
| The Tree House | De Boomhut | Tu Bishvat |
| Shalach Manos | Geschenk | Purim |
| Purim Polonaise | Purim Polonaise | Purim |
| Tehillah 118 | Psalm 118 | Pesach |
| Dayeinu | Het is genoeg | Pesach |
| Leshanah Haba'ah | Volgend jaar in Jerusalem | Pesach |
| Baruch Haba | Gezegend is Hij | Lag Ba Omer |
| Havah Nagilah | Laten wij blij zijn | Lag Ba Omer |
| Torah Orah | De Torah is het licht | Shavuot |
| Yom Hazikaron | Dag van Herinnering | Yom Hazikaron & Rosh Ha Shanah |

Alle werken zijn nieuwe composities van Mathieu Daniël Polak, behalve Avinu Malkeinu, Dayeinu, Leshanah Haba'ah, Baruch Habah, Havah Nagilah en Torah Orah. Deze zijn door hem gearrangeerde werken van andere componisten.

Vi ahin zol ikh geyn?

(Where can I go?)

Yom Hashoa

O. Strock & S. Korn Tuer

Arranged by Mathieu Daniël Polak

Andante (♩ = c. 82)

Carillon

mf *mp*

Der Yid_____ vert ge-yogt un ge plogt

6

Nisht zi - kher_____ iz far im ye-der tog_____ Zayn

11

le - bn_____ iz a fin-ste-re nakht. Zayn shtre - bn_____

16

_____ alts far im iz far makht_____ Far - lo - zn_____

20

_____ bloyz mit so - nim kayn fraynt Kayn

23

hof - nung_____ on a zi - khe - rn haynt_____

Vi ahin zol ikh geyn?

a tempo

Refrain *mp*

Vi a-hin zol ikh geyn? ver kon ent - fe-rn mir?

5

Vi a-hin zol ikh geyn? Az far-schlo-sn z'ye-de tir.

9

S'iz di velt groys ge - nug. Nor far mir iz eng un

12

kleyn. Vi a blikh muz tsu ri, S'iz tzu shtert ye - de

15

rit. *a tempo*

pp *mf*

brik Vi a - hin zol ikh geyn?

Vi ahin zol ikh geyn?

18

21

24

27

30

rit.

Yom Hazikaron

(Remembrance Day)

Yom Hazikaron

Mathieu Daniël Polak

Adagio (♩ = c. 60)

Carillon

p

6

11

mf

13

17

Yom Hazikaron

rit. - - - - -

21

Musical score for measures 21-24. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth-note patterns, often beamed in groups of four. The bass line provides harmonic support with chords and single notes. A dynamic marking of *mp* is present in measure 23. A *rit.* (ritardando) instruction is indicated above the staff.

25

Musical score for measures 25-29. The melody continues with eighth-note patterns. The bass line features chords and single notes. A dynamic marking of *mf* is present in measure 25.

30

Musical score for measures 30-33. The melody continues with eighth-note patterns. The bass line features chords and single notes. A dynamic marking of *p* is present in measure 33. A *rit.* instruction is indicated above the staff.

tiny notes are optional

34

Musical score for measures 34-38. The melody continues with eighth-note patterns. The bass line features chords and single notes. A dynamic marking of *mf* is present in measure 35.

39

Musical score for measures 39-44. The melody continues with eighth-note patterns. The bass line features chords and single notes. A dynamic marking of *p* is present in measure 39.

45

Musical score for measures 45-48. The melody continues with eighth-note patterns. The bass line features chords and single notes. A dynamic marking of *pp* is present in measure 45. A *rit.* instruction is indicated above the staff.

Hatikvah

(The Hope - National Anthem Israel)

Yom Haatzmaut

Giuseppe Cenci, Samuel Cohen
Arranged by Mathieu Daniël Polak

Maestoso (♩ = c. 80)

Carillon *mf*



Kol od ba-lei-vav p'ni - ma, Ne-fesh y' - hu - di ho - mi - yah, Ul-

5



fa - a - tay miz-rach ka - di - mah, A - yin l' - tsi - yon tso - fi - yah.

9

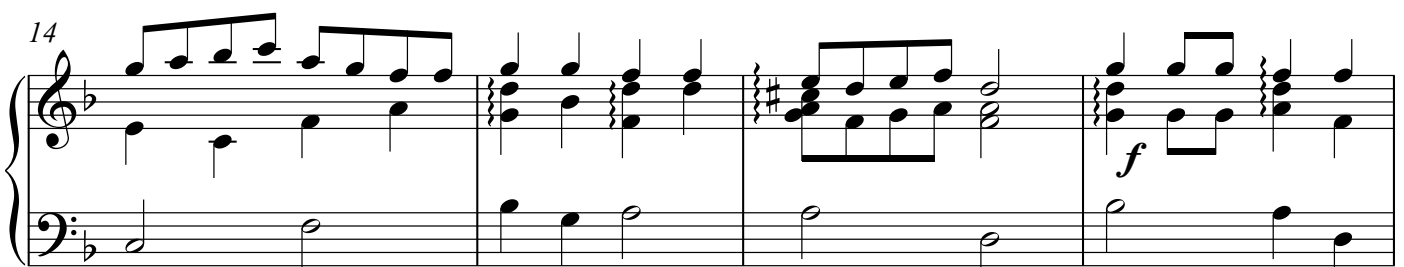
f *p*



Od lo av-dah tik-va-tei - nu, Ha - tik-vah shnot al-pa - yim Lih'-yot am chof-shi

14

f



b' - ar - tsei - nu, B' - e - rets tsi - yon y' - ru - sh - la - yim Lih'-yot am chof-shi

18

rit.



b' - ar - tsei - nu, B' - e - rets tsi - yon y' - ru - sha - la - yim

Ballo di Mantova

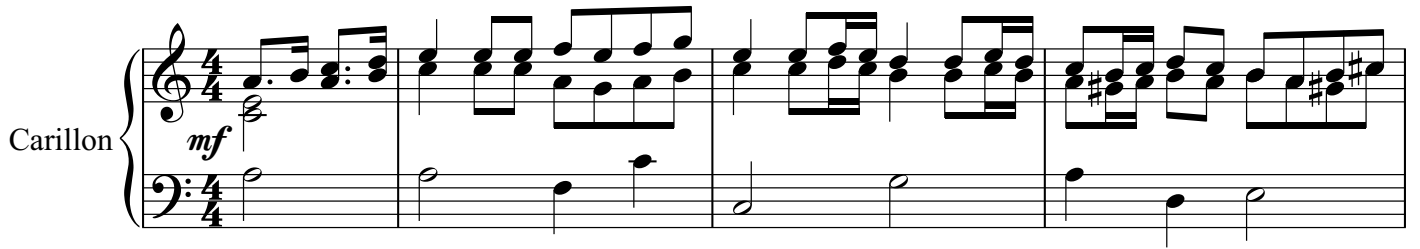
Yom Haatzmaut

Giovanni Battista Ferrini (1601-1674)

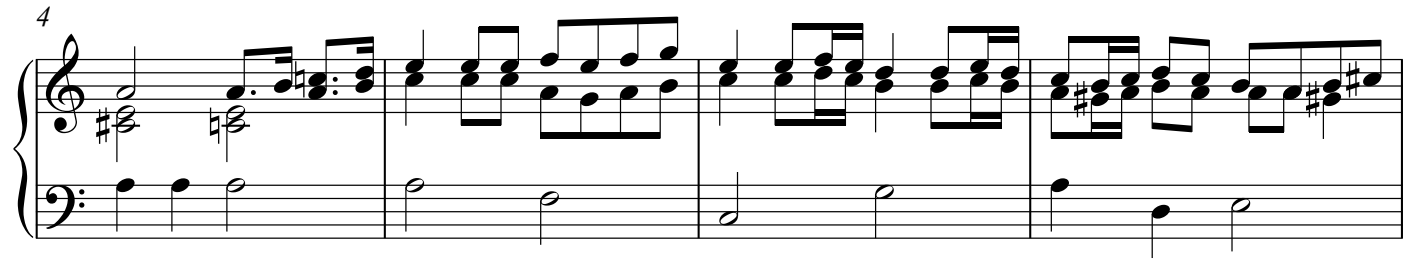
Arranged by Mathieu Daniël Polak

Andante (♩ = c. 80)

Carillon *mf*



4



8



12



16



20



23

Musical score for measures 23-26. The piece is in 3/4 time and D major. Measure 23 features a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 24-26 show a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

27

Musical score for measures 27-29. Measure 27 has a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 28-29 continue the rhythmic pattern with some chromatic movement in the bass line.

30

Musical score for measures 30-32. Measure 30 has a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 31-32 show a more complex rhythmic pattern with sixteenth notes in the treble.

33

Musical score for measures 33-35. Measure 33 has a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 34-35 feature a dense texture of sixteenth notes in the treble.

36

Musical score for measures 36-38. Measure 36 has a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 37-38 show a rhythmic pattern with some chromatic movement in the bass line.

39

Musical score for measures 39-41. Measure 39 has a treble clef with a wavy hairpin and a bass clef with a wavy hairpin. Measures 40-41 continue the rhythmic pattern with some chromatic movement in the bass line.

Ballo di Mantova

42

Musical notation for measures 42-44. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment of quarter notes.

45

Musical notation for measures 45-47. Treble clef has a continuous eighth-note pattern with a key signature change to one sharp. Bass clef has a simple accompaniment of quarter notes.

48

Musical notation for measures 48-50. Treble clef has a continuous eighth-note pattern with a key signature change to two sharps. Bass clef has a simple accompaniment of quarter notes. A trill is marked above the final note of measure 50.

51

Musical notation for measures 51-53. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment of quarter notes.

54

Musical notation for measures 54-56. Treble clef has a continuous eighth-note pattern with a key signature change to one sharp. Bass clef has a simple accompaniment of quarter notes.

57

Musical notation for measures 57-59. Treble clef has a continuous eighth-note pattern with a key signature change to two sharps. Bass clef has a simple accompaniment of quarter notes.

60

Musical score for measures 60-62. The piece is in 3/4 time and D major. Measure 60 features a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, with a bass clef accompaniment of G2, B1, and D2. Measure 61 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 62 shows a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

63

Musical score for measures 63-64. Measure 63 features a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 64 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

65

Musical score for measures 65-66. Measure 65 features a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 66 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

67

Musical score for measures 67-69. Measure 67 features a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 68 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 69 shows a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

70

Musical score for measures 70-72. Measure 70 features a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 71 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 72 shows a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

73

Musical score for measures 73-75. Measure 73 features a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 74 continues with a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2. Measure 75 shows a treble clef melody of G4, A4, B4, and C5, with a bass clef accompaniment of G2, B1, and D2.

Ballo di Mantova

75

Musical notation for measures 75-76. Measure 75 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 76 continues with a treble clef melody and a bass clef accompaniment.

77

Musical notation for measures 77-78. Measure 77 shows a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 78 continues with a treble clef melody and a bass clef accompaniment.

79

Musical notation for measures 79-81. Measure 79 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 80 continues with a treble clef melody and a bass clef accompaniment. Measure 81 shows a treble clef with a G4 chord and a bass clef with a G2 chord.

(originally the piece ends at bar 84, 85-92: addition by M.D. Polak)

82

Musical notation for measures 82-85. Measure 82 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 83 continues with a treble clef melody and a bass clef accompaniment. Measure 84 shows a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 85 continues with a treble clef melody and a bass clef accompaniment.

86

Musical notation for measures 86-88. Measure 86 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 87 continues with a treble clef melody and a bass clef accompaniment. Measure 88 shows a treble clef with a G4 chord and a bass clef with a G2 chord.

89

rit.

Musical notation for measures 89-92. Measure 89 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 90 continues with a treble clef melody and a bass clef accompaniment. Measure 91 shows a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 92 continues with a treble clef melody and a bass clef accompaniment.

Baruch Haba

Jewish weddings

(Blessed is he who comes in the Name of Hashem)

Lyrics: Psalm 118:26-29

Dutch Sephardic Traditional
Arranged by Mathieu Daniël Polak

Adagio, dolcissimo (♩ = c. 80)

Carillon

mp Ba-ruch ha-

6

ba Be - shem A - do - nai Be - rach - nu - chem Mi - beit A - do -

9

nai El A - do - nai Va - ya - er la - nu Is - ru -

14

chach Ba - a - vo - tim ad - kar - not ha - miz - be - ach E - li at - ah v - o -

19

pp daka e - lo - hai a - ro - me - me - ka ho - du la - do - nai ki tov ki -

Baruch Haba

24 *mp*

le -o -lam -chas do ho du la-do-nai ki tov ki le-o-lam chas do *p*

30

36 *mf*

43 *p*

48 *mp* *rit.*

Der Gasn Nigun

(Street Melody)

Jewish Weddings

Klezmer tune, melody Harry Kandel version
Arr. by Mathieu Daniël Polak

Adagio (♩ = c. 34)

Carillon

mf

mp

mf

Fine

p

mf

mf

Der Gasn Nigun

31 *8va* *mp* *loco*

38

44 *mf*

51

58 *mp* *rit.* **D.C. al Fine**

Jewish Weddings and
bar/bat mitzvah celebrations

Havah Nagilah

(Let us rejoice)

Abraham Zevi Idelsohn (1882-1938)
arranged by Mathieu Daniël Polak

Allegretto (♩ = 140)

Carillon

mf

5

9

12

17

f *mf*

Havah Nagilah

21

mp

1.

25

2.

29

f *rit.* *mf* *a tempo*

34

39

f *rit.* *p* *mp* *a tempo*

Havah Nagilah

Andante (♩ = 80)

43

mf *f*

Detailed description: This system contains measures 43 through 47. The music is written in bass clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, often beamed together. Dynamics range from mezzo-forte (mf) to forte (f). The tempo is marked Andante with a quarter note equal to 80 beats per minute.

48

p *f* *mf*

rit. *a tempo*

Detailed description: This system contains measures 48 through 51. Measure 48 starts with a piano (p) dynamic. Measures 49-50 feature a forte (f) dynamic with accents (>) over the notes. Measure 51 returns to mezzo-forte (mf) and is marked a tempo. A ritardando (rit.) marking is placed above the staff between measures 50 and 51.

52

3 *3*

Detailed description: This system contains measures 52 through 56. Measures 52 and 53 feature triplet markings (3) under groups of three notes. The music continues with eighth and sixteenth notes in the bass clef.

57

rit.

Detailed description: This system contains measures 57 through 59. The music is marked with a ritardando (rit.) above the staff. It concludes with a double bar line.

Allegretto (♩ = 140)

60

mf

Detailed description: This system contains measures 60 through 63. The music is written in treble clef with a key signature of one sharp (F#). It features a melody of quarter notes and eighth notes, often beamed together. The piano accompaniment consists of chords and single notes in the bass clef. The dynamic is mezzo-forte (mf). The tempo is marked Allegretto with a quarter note equal to 140 beats per minute.

64

Detailed description: This system contains measures 64 through 68. The music continues in treble clef with a key signature of one sharp (F#). It features a melody of quarter notes and eighth notes. The piano accompaniment consists of chords and single notes in the bass clef.

69

Detailed description: This system contains measures 69 through 72. The music continues in treble clef with a key signature of one sharp (F#). It features a melody of quarter notes and eighth notes. The piano accompaniment consists of chords and single notes in the bass clef.

Havah Nagilah

73

Musical score for measures 73-77. The piece is in G major (one sharp) and 4/4 time. Measure 73 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, B1, and D2. A repeat sign appears at the end of measure 75, with a first ending bracket over measures 76 and 77. The dynamic marking *f* is placed at the beginning of measure 76.

78

Musical score for measures 78-82. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line has quarter notes E2, G2, and B1. Dynamic markings *mf* and *mp* are present. The piece concludes with a double bar line at the end of measure 82.

83

Musical score for measures 83-86. Measure 83 features a first ending bracket over measures 83 and 84, and a second ending bracket over measures 85 and 86. The melody in the treble clef has quarter notes G4, A4, B4, and C5. The bass line has quarter notes G2, B1, and D2. The dynamic marking *f* is present.

87

Musical score for measures 87-92. Measure 87 is marked *rit.* (ritardando). The melody in the treble clef has quarter notes G4, A4, B4, and C5. The bass line has quarter notes G2, B1, and D2. The dynamic marking *f* is present. From measure 88, the tempo is marked *a tempo*. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line has quarter notes E2, G2, and B1. The dynamic marking *mf* is present.

93

Musical score for measures 93-96. The melody in the treble clef has quarter notes G4, A4, B4, and C5. The bass line has quarter notes G2, B1, and D2. The dynamic marking *f* is present.

97

Musical score for measures 97-100. Measure 97 is marked *rit.*. The melody in the treble clef has quarter notes G4, A4, B4, and C5. The bass line has quarter notes G2, B1, and D2. The dynamic marking *f* is present. From measure 98, the tempo is marked *a tempo*. The melody continues with quarter notes D5, E5, F#5, and G5. The bass line has quarter notes E2, G2, and B1. The dynamic marking *p* is present. The piece concludes with a double bar line at the end of measure 100.

Kiever Bulgar

(Dance from Kiev)

Jewish Wedding Music

Klezmer tune, melody Harry Kandel version

Arr. by Mathieu Daniël Polak

Moderato (♩ = 100)

Carillon

mp

mf

f *p*

Kiever Bulgar

36

mf f p

Measures 36-41: This system contains six measures. The first measure has a *mf* dynamic. The second measure has a hairpin crescendo. The third measure has a *f* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *p* dynamic. The sixth measure has a hairpin decrescendo. The right hand features triplets in measures 37, 38, 39, and 40. The left hand has a steady eighth-note accompaniment.

42

mf p rubato

Measures 42-46: This system contains five measures. The first measure has a *mf* dynamic. The second measure has a hairpin decrescendo. The third measure has a *p* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *p* dynamic and is marked *rubato*. The right hand features triplets in measures 42, 43, 44, and 45. The left hand has a steady eighth-note accompaniment.

47

mf

Measures 47-53: This system contains seven measures. The first measure has a *mf* dynamic. The second measure has a hairpin decrescendo. The third measure has a *mf* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *mf* dynamic. The sixth measure has a hairpin decrescendo. The seventh measure has a *mf* dynamic. The right hand features triplets in measures 47 and 48. The left hand has a steady eighth-note accompaniment.

54

f p mf f p

Measures 54-61: This system contains eight measures. The first measure has a *f* dynamic. The second measure has a *p* dynamic. The third measure has a *mf* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *f* dynamic. The sixth measure has a hairpin decrescendo. The seventh measure has a *p* dynamic. The eighth measure has a hairpin decrescendo. The right hand features triplets in measures 55, 56, 57, and 58. The left hand has a steady eighth-note accompaniment.

62

mf p rubato

Measures 62-67: This system contains six measures. The first measure has a *mf* dynamic. The second measure has a hairpin decrescendo. The third measure has a *p* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *p* dynamic and is marked *rubato*. The sixth measure has a hairpin decrescendo. The right hand features triplets in measures 62, 63, 64, and 65. The left hand has a steady eighth-note accompaniment.

68

mf

Measures 68-73: This system contains six measures. The first measure has a *mf* dynamic. The second measure has a hairpin decrescendo. The third measure has a *mf* dynamic. The fourth measure has a hairpin decrescendo. The fifth measure has a *mf* dynamic. The sixth measure has a hairpin decrescendo. The right hand features triplets in measures 68 and 69. The left hand has a steady eighth-note accompaniment.

Kiever Bulgar

74

f

80

mp

85

mp

93

rit.

101

rit. , *a tempo* *rit.*

3 3

Petrustoren
Kerkplein 5b
3441 BG Woerden

Zaterdag 28 september 2019
11.00 – 12.00 uur

Het Chag Sameach Nieuwjaarsconcert

*Beiaardier Henk Verhoef speelt Composities en
arrangementen van Mathieu Daniël Polak*

PROGRAMMA

| Compositie | | Joodse Feestdag |
|--------------------------|-------------------------|------------------------|
| Shanah Tovah | Een Goed Jaar gewenst | Rosh Ha Shanah |
| Avinu Malkeinu | Onze Vader, Onze Koning | Hoge Feestdagen |
| Kedusha | Heiligheid | Hoge Feestdagen |
| Night in a Sukkah | Nacht in een Loofhut | Sukkot |
| Yehuda Ha Makabi | Juda de Makabeeër | Chanukah |
| Chanukah | De Chanukah | Chanukah |
| Ets Chayim | De Levensboom | Tu Bishvat |
| Shalach Manos | Geschenk | Purim |
| Schlach Monus | Geschenk | Purim |
| Psaume 118 | Psalm 118 | Pesach |
| Dayeinu | Het is genoeg | Pesach |
| Baruch Haba | Gezegend is Hij | Lag Ba Omer |
| Havah Nagilah | Laten wij blij zijn | Lag Ba Omer |
| Torah Orah | De Torah is het licht | Shavuot |
| Hatikvah | De Hoop | Yom Haatzmaut |

Yemenite Traditional

Jewish Wedding Music
(Lag Ba Omer)

- for two carillonneurs -

Yemenite Jewish Traditional
Arranged by Mathieu Daniël Polak

Tranquillo (♩ = c. 92)

Primo *f*

Le - fe - lach ho - ri - mon, le - fe - lach ho - ri - mon

Secondo *p*

P. *p*

S. *f*

P. *p*

S. *f*

(to be played by feet or hands)

Yemenite Traditional

Poco piu mosso (♩ = c. 112)

25

P. *f*

S. *p*

33

P. *ff*

S. *ff*

Tranquillo (♩ = c. 92)

41

P. *f* *rit.* *p*

S. *p* *rit.*

Russian Sher

(Dance from Russia)

Jewish Weddings

Klezmer tune, melody Abe Schwartz version
Arr. by Mathieu Daniël Polak

Gentile (♩ = 80)

Carillon

mf

6

9

p

13

cresc.

mf

trill

1. 2.

18

Russian Sher

24

Musical notation for measures 24-27. Treble clef, bass clef, key signature of two flats. Measure 24 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 24 and rests in measures 25-27.

28

Musical notation for measures 28-31. Treble clef, bass clef, key signature of two flats. Measure 28 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 28 and rests in measures 29-31. Dynamics: *mf*. First ending bracket over measures 30-31.

32

Musical notation for measures 32-36. Treble clef, bass clef, key signature of two flats. Measure 32 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 32 and rests in measures 33-36. Dynamics: *mp*. Second ending bracket over measures 32-33.

37

Musical notation for measures 37-41. Treble clef, bass clef, key signature of two flats. Measure 37 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 37 and rests in measures 38-41. Dynamics: *mf*. First and second ending brackets over measures 39-40 and 40-41 respectively.

42

Musical notation for measures 42-45. Treble clef, bass clef, key signature of two flats. Measure 42 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 42 and rests in measures 43-45. Dynamics: *mf*.

46

Musical notation for measures 46-49. Treble clef, bass clef, key signature of two flats. Measure 46 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef has a whole note chord in measure 46 and rests in measures 47-49. Dynamics: *mf*. Accents (>) over measures 46 and 47.

Torah Orah

Shavuot

(The Torah is the light)

Traditional

Arranged by Mathieu Daniël Polak

Comodo (♩ = c. 80)

Carillon

The first system of musical notation for 'Torah Orah' is written for Carillon in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *mf*. The piece starts with a whole rest in the treble clef, followed by a melodic line in the bass clef. A long slur covers the first two measures of the treble clef, which contain a descending eighth-note scale. The bass clef continues with a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It features a melodic line in the treble clef with a long slur over the first two measures, and a steady eighth-note accompaniment in the bass clef. The treble clef melody consists of eighth notes, some with slurs, and a few dotted notes.

The third system of musical notation continues the piece. It features a melodic line in the treble clef with a long slur over the first two measures, and a steady eighth-note accompaniment in the bass clef. The treble clef melody consists of eighth notes, some with slurs, and a few dotted notes.

The fourth system of musical notation continues the piece. It features a melodic line in the treble clef with a long slur over the first two measures, and a steady eighth-note accompaniment in the bass clef. The treble clef melody consists of eighth notes, some with slurs, and a few dotted notes.

The fifth system of musical notation continues the piece. It features a melodic line in the treble clef with a long slur over the first two measures, and a steady eighth-note accompaniment in the bass clef. The treble clef melody consists of eighth notes, some with slurs, and a few dotted notes. A trill is indicated by a wavy line above a note in the second measure of the system.

Torah Orah

16 *tr* ^b *rit.* ----- *a tempo*

19

22

26

30

34

Torah Orah

rit. - - - - -

38

Musical score for measures 38-40. Treble clef, key signature of one sharp (F#). Measures 38-40 feature a melodic line with eighth notes and quarter notes, some with slurs. The bass line consists of chords with downward-pointing accents. A 'rit.' marking is above measure 40.

41 - *a tempo*

mf

Musical score for measures 41-43. Treble clef, key signature of one sharp (F#). Measures 41-43 feature a melodic line with eighth notes and quarter notes, some with slurs. The bass line consists of chords with downward-pointing accents. A 'mf' dynamic marking is in the first measure.

44

Musical score for measures 44-47. Treble clef, key signature of one sharp (F#). Measures 44-47 feature a melodic line with eighth notes and quarter notes, some with slurs. The bass line consists of chords with downward-pointing accents.

Meno Mosso ($\text{♩} = 60$)

48

f

Musical score for measures 48-50. Treble clef, key signature of one sharp (F#). Measures 48-50 feature a melodic line with eighth notes and quarter notes, some with slurs. The bass line consists of chords with downward-pointing accents. A 'f' dynamic marking is in the first measure. A 'Meno Mosso' marking with a quarter note equal to 60 is above the first measure. Trills and triplets are present in measures 49 and 50.

51

Musical score for measures 51-54. Treble clef, key signature of one sharp (F#). Measures 51-54 feature a melodic line with eighth notes and quarter notes, some with slurs. The bass line consists of chords with downward-pointing accents. Trills and triplets are present in measures 51 and 52.

Torah Orah

Comodo (♩ = 80)

rit.

55

3 3

mf

58

accel.

61

64

mf *f*

a tempo

67

ff

Shalom Chaverim

(Farewell, good friends!)

Folksong

Traditional

Arranged by Mathieu Daniël Polak

Andante (♩ = c. 80)

Carillon

mf

Sha - lom, cha-ve-rim Sha -

4

lom, cha-ve-rim Sha - lom, Sha - lom Le - hi - tra - ot, Le -

8

p

hi - tra - ot, Sha - lom, Sha - lom

13

mf

16

f

Shalom Chaverim

21

mp

26

f *mf*

31

Fare - well good_friends, Fare -

34

well_ good_friends! Sha - lom, Sha - lom! Till

rit.

37

p

we meet a-gain, till we meet a-gain, sha - lom, sha - lom!