

Dedication

Shabbat Shalom is dedicated, with great love, to my husband, Dr. Philip J. Shapiro and to my son, Matthew Chusmir Shapiro, both of whom have helped me to rediscover and to relish, the beautiful, inspiring melodies of our ethnic heritage. Their unfailing patience and encouragement of my creative endeavors has been a constant reflection of the steadfast family support with which I have been so blessed.

Marsha Chusmir Shapiro

The Composition

Shabbat Shalom comes from two Hebrew words. “Shabbat” means “Sabbath” or day of rest. The Jewish Sabbath begins at sundown on Friday evening and concludes at sundown on Saturday evening, and is meant to be a day of rest and reflection. The word “shalom” has several meanings including “peace,” “hello,” and also, “goodbye.” When a person says “Shabbat shalom,” they are welcoming the Sabbath and wishing for the quiet peace of a restful day, as well as for peace on earth.

This musical composition is a medley of five melodies that are part of the Friday evening and Saturday morning Jewish services. Rabbi Israel Goldfarb, who lived during the first half of the twentieth century, wrote *Shalom Alechem*, the first song featured in the medley. The version of *L'cha Dodi* used in this arrangement was written in the 1800s by Louis Lewandowski (1821-1894). *L'Dorvador* is one of the more recent creations by New York composer and Cantor, Sol Zim. A soulful, ancient melody of unknown origin, *Avinu Malkenu*, was chosen as the fourth piece. *Shabbat Shalom* concludes with *Ose Shalom*, the melody by Israeli Nunt Hirsch.

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and to my son, Matthew Chusmir Shapiro

Shabbat Shalom

Full Conductor Score
Approx. time – 7:20

Arranged by Marsha Chusmir Shapiro

Moderato (♩ = 84 - 88)

Shalom Alechem (Goldfarb)

Violins 1 & 2: *p*

Viola: *p*

Cello: *mf* **Soli**

String Bass: *p*

Measures 5-8: Violins, Viola, Cello, and String Bass.

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1 2 Vlns. Vla. Cello Str. Bass

9 10 11 12

p *Soli* *f* *Soli* *mp* *mp*

1 2 Vlns. Vla. Cello Str. Bass

13 14 15 16

Allegro ♩ = 126 - 132

L'Cha Dodi
(Lewandowski)

17 18 19 20 21

1. 2.

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

mp

mp

mp

22 23 24 25 26

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Musical score for measures 27-31, featuring five staves: Violins 1 & 2, Viola, Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 27-31 show a melodic line in the strings with various articulations and dynamics.

Musical score for measures 32-37, featuring five staves: Violins 1 & 2, Viola, Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 32-35 continue the melodic line. Measure 36 is marked with a box containing the number 36 and includes dynamic markings: *p* for Violins, *mp* for Viola, and *mf* for Cello and Str. Bass. Measure 37 concludes the section.

Musical score for measures 38-42, featuring five staves: Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). Measures 38 and 39 feature a 'V' marking above the first violin staff. Measure 40 includes a square box symbol above the viola staff. The score shows a melodic line in the violins and a supporting bass line in the lower strings.

Musical score for measures 43-47, featuring five staves: Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). Measures 46 and 47 feature a 'V' marking above the cello and bass staves. The score continues the melodic and bass lines from the previous system.

48 V 49 V 50 V 51 V 52 V 53

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

54 55 56 57 58 59

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

60 61 62 63 64

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

65 66 67 68 69

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

rit.

Moderato (♩ = 108)

L'Dorvador (Zim)

70 71 72 73

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

f

f

f

mf

74 75 76 77

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

mf

4 2 # 3 x1

78 79 80 81

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

82 83 84 85

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

86 87 88 89

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

This system of musical notation covers measures 86 through 89. It features five staves: Violins 1 and 2, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The Violin 1 part begins with a treble clef and a B-flat key signature. The Viola, Cello, and String Bass parts begin with a bass clef and a B-flat key signature. The Cello part includes a sharp sign (#) on the first staff of the system. The notation includes various note values, rests, and phrasing slurs.

90 91 92 93

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

This system of musical notation covers measures 90 through 93. It features five staves: Violins 1 and 2, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The Violin 1 part begins with a treble clef and a B-flat key signature. The Viola, Cello, and String Bass parts begin with a bass clef and a B-flat key signature. The notation includes various note values, rests, and phrasing slurs.

97 Avinu Malkenu
(♩ = 92 - 96)

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

94 95 96 97

Soli V mp cue V mp p

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

98 99 100 101

102 103 104 105 V

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. V

Cello *end cue*

Str. Bass

106 107 108 109

Vlns. 1

Vlns. 2

Vla.

Cello *Play*
p

Str. Bass *p*

110 111 112 113

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello

Str. Bass

114 115 116 117

Vlns. 1

Vlns. 2

Vla.

Cello *mf*

Str. Bass *mf*

118 119 120 121

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Allegretto (♩ = 76 - 84)

125 Ose Shalom (Hirsch)
pizz.

122 123 124 125

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

rit.

mp

pizz.

mf

126 127 128 129

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

130 131 132 133

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

mp

mp

134 arco V 135 136 137

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello (v)

Str. Bass

138 139 140 141

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

143

142 144 145

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

poco accel.

146 147 148 149

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

150 **151 Lively** (♩ = 104 - 112) 152 153

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

154 155 156 157

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

158 159 160 161

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

III pos. div.

162 163 164 165

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

ff

(V)

SAMPLE

SAMPLE

