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

SAMPLE

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.

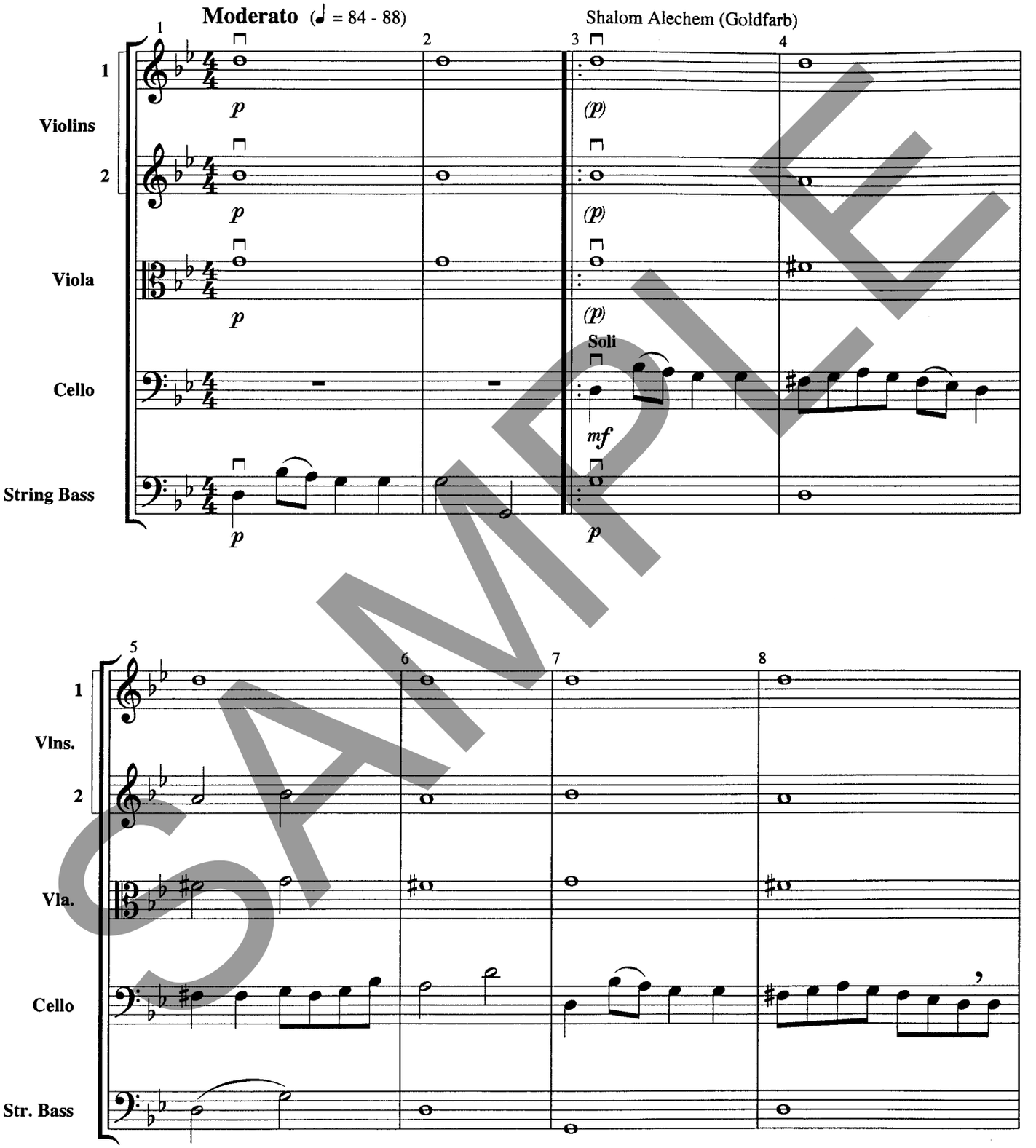
This musical composition is a medley of five melodies that are part of the Friday evening and Saturday morning Jewish services. Rabbi Israel Goldfarb, who lived during the first half of the twentieth century, wrote *Shalom Alechem*, the first song featured in the medley. The version of *L'cha Dodi* used 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.

Dedicated with great love, to my husband, Dr. Philip J. Shapiro
and to my son, Matthew Chusmir Shapiro

Shabbat Shalom

Full Conductor Score
Approx. time – 7:20

Arranged by Marsha Chusmir Shapiro



SAMPLE

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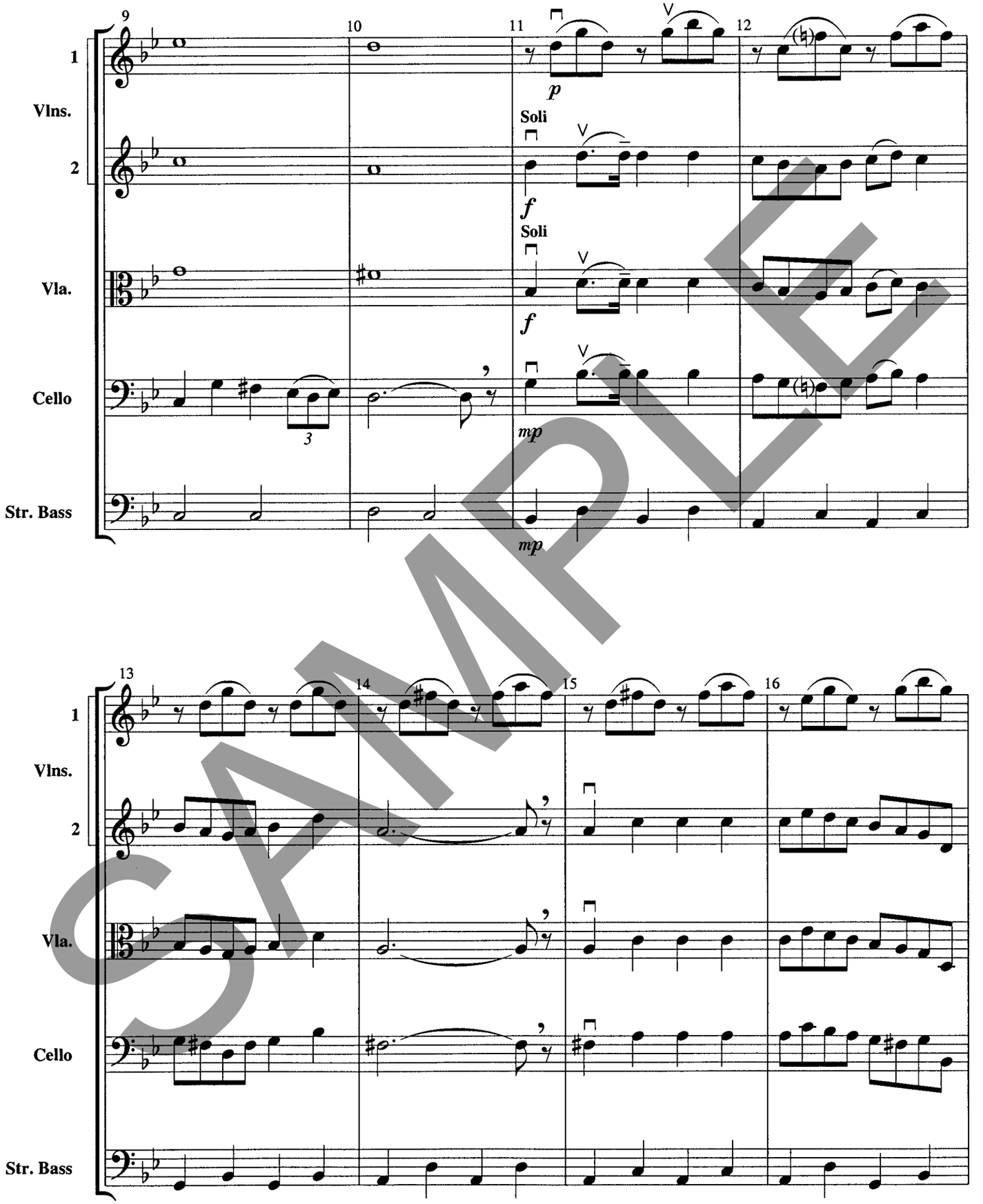
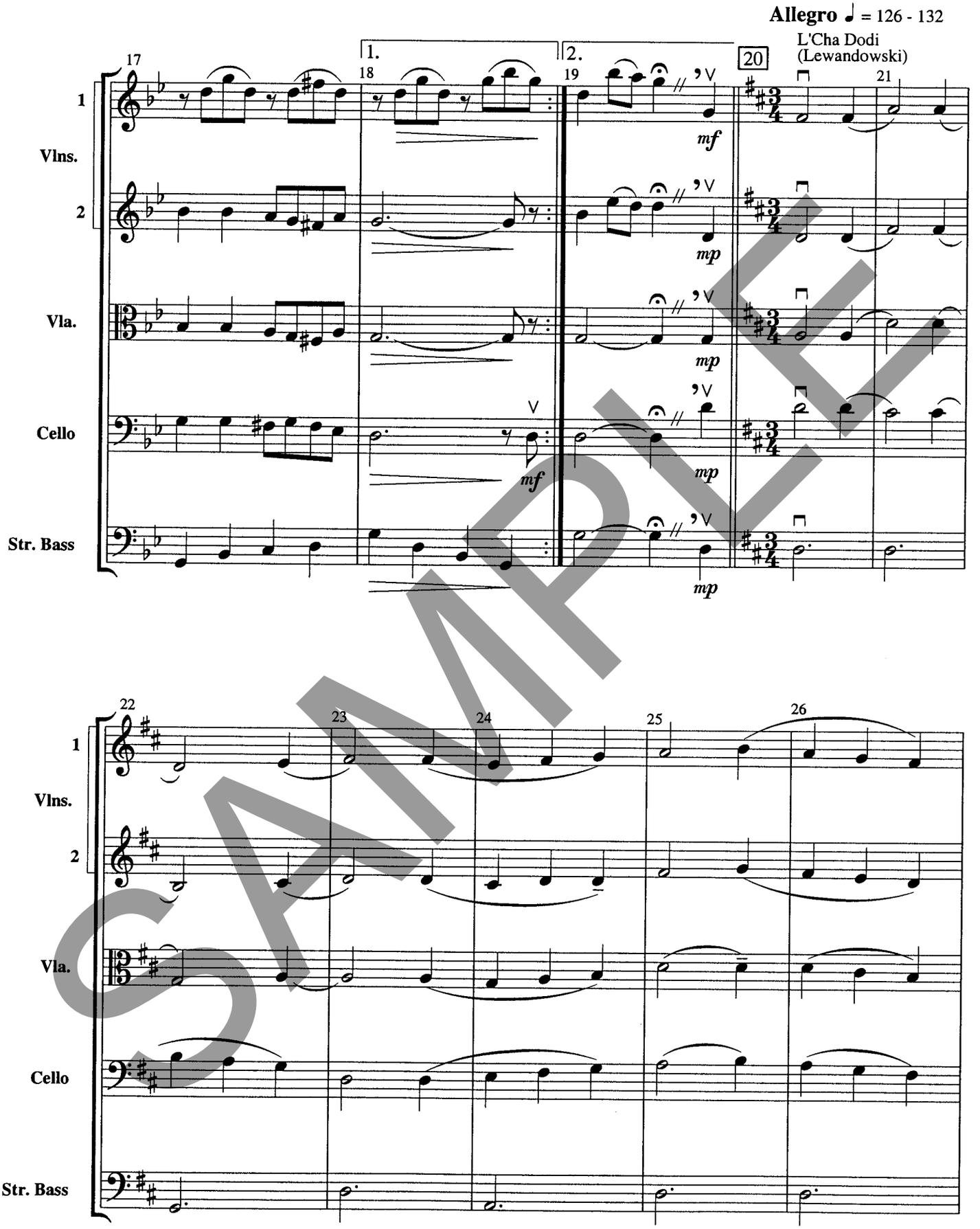
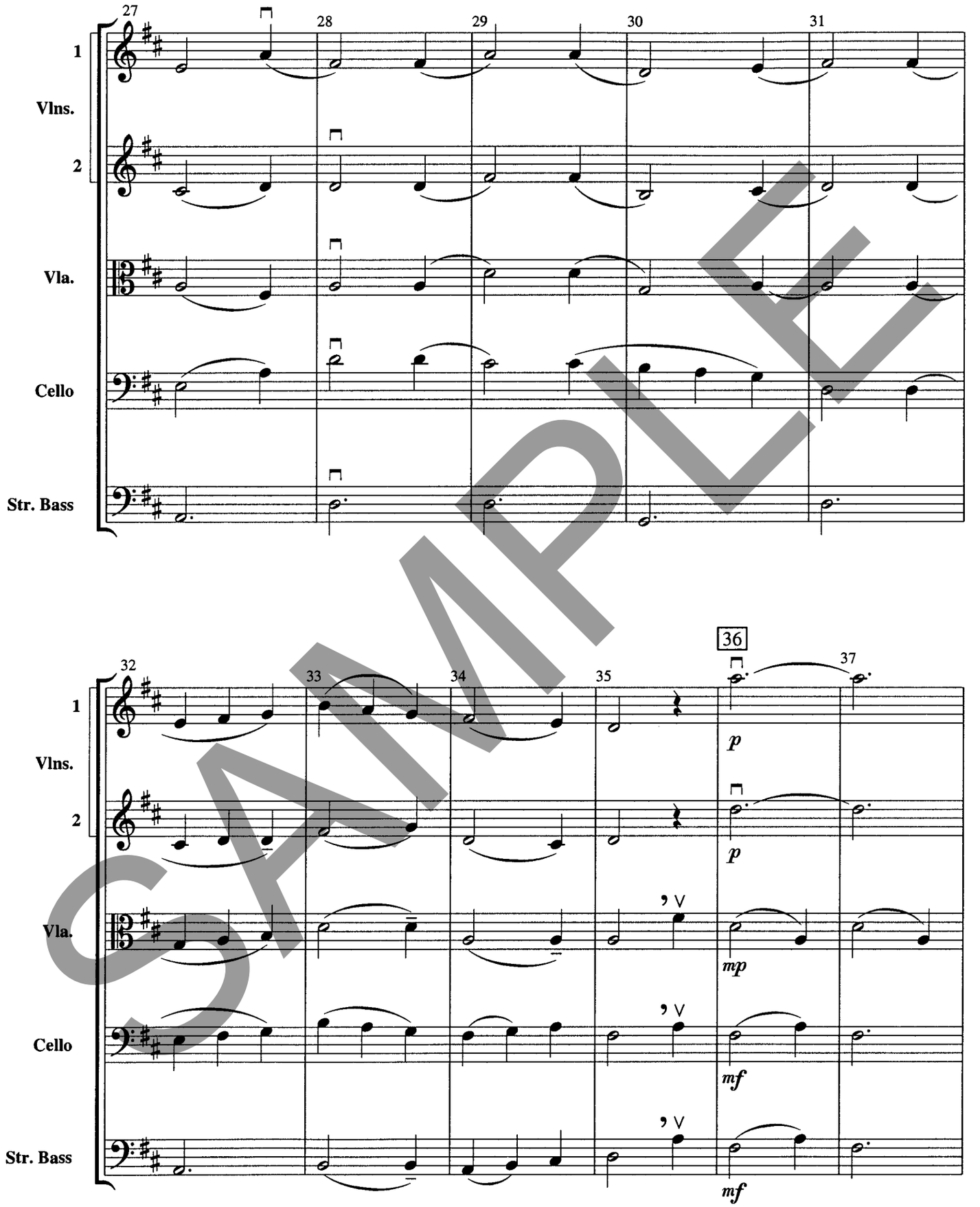

9
10
11
12
1
Vlns.
2
Vla.
Cello
Str. Bass
p
Soli
f
Soli
f
3
mp
mp

13
14
15
16
1
Vlns.
2
Vla.
Cello
Str. Bass

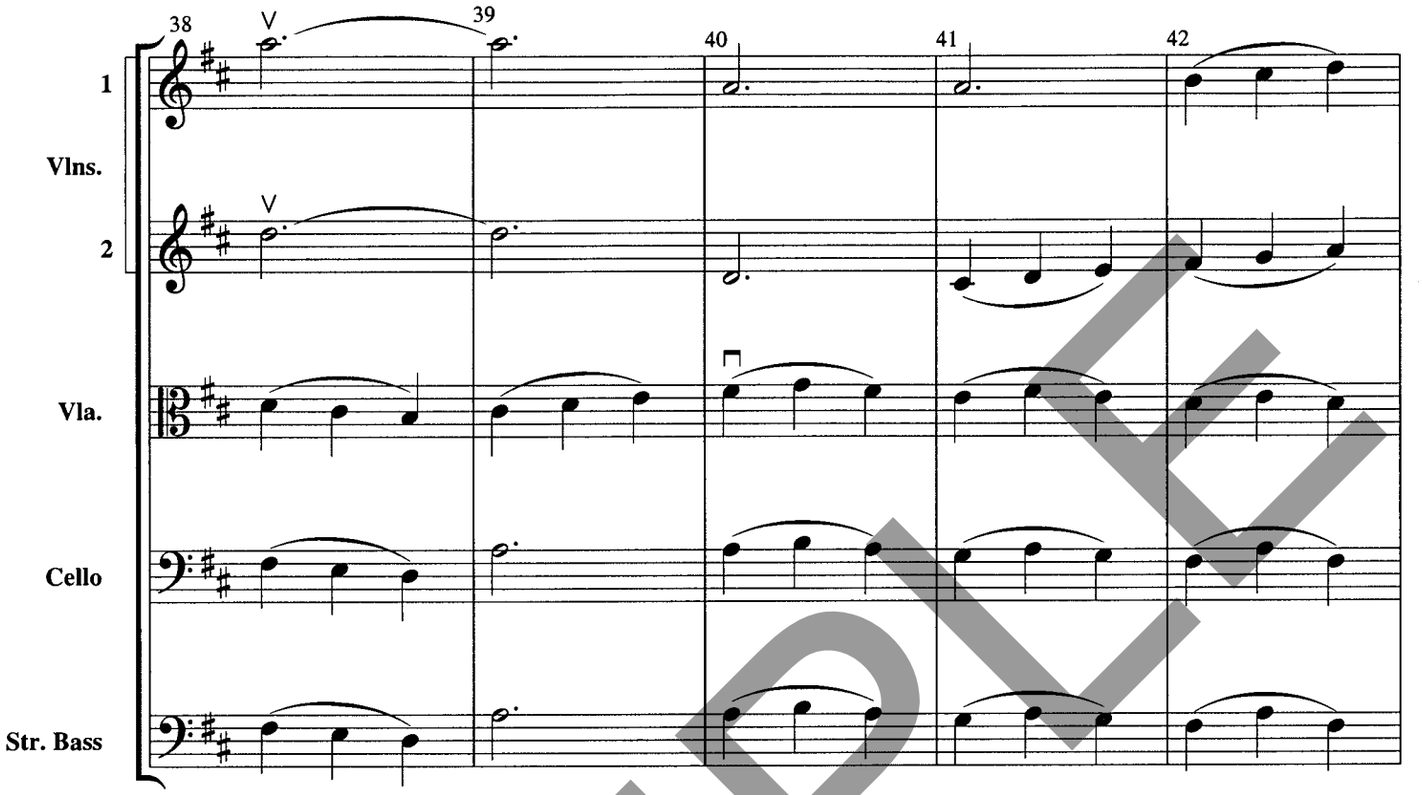
SAMPLE

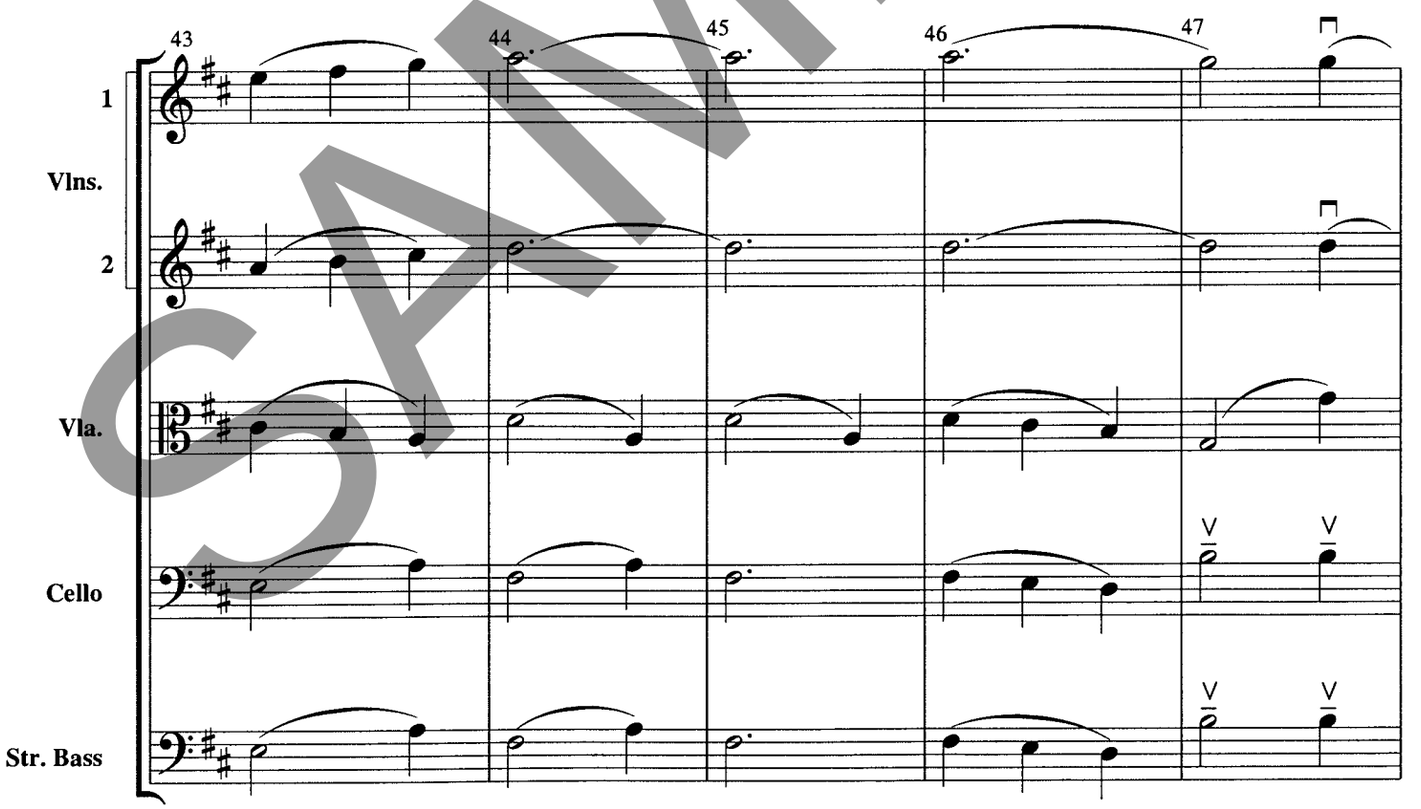

Allegro ♩ = 126 - 132
L'Cha Dodi
(Lewandowski)
1.
2.
17
18
19
20
21
22
23
24
25
26
1
Vlns.
2
Vla.
Cello
Str. Bass
mf
mp

SAMPLE

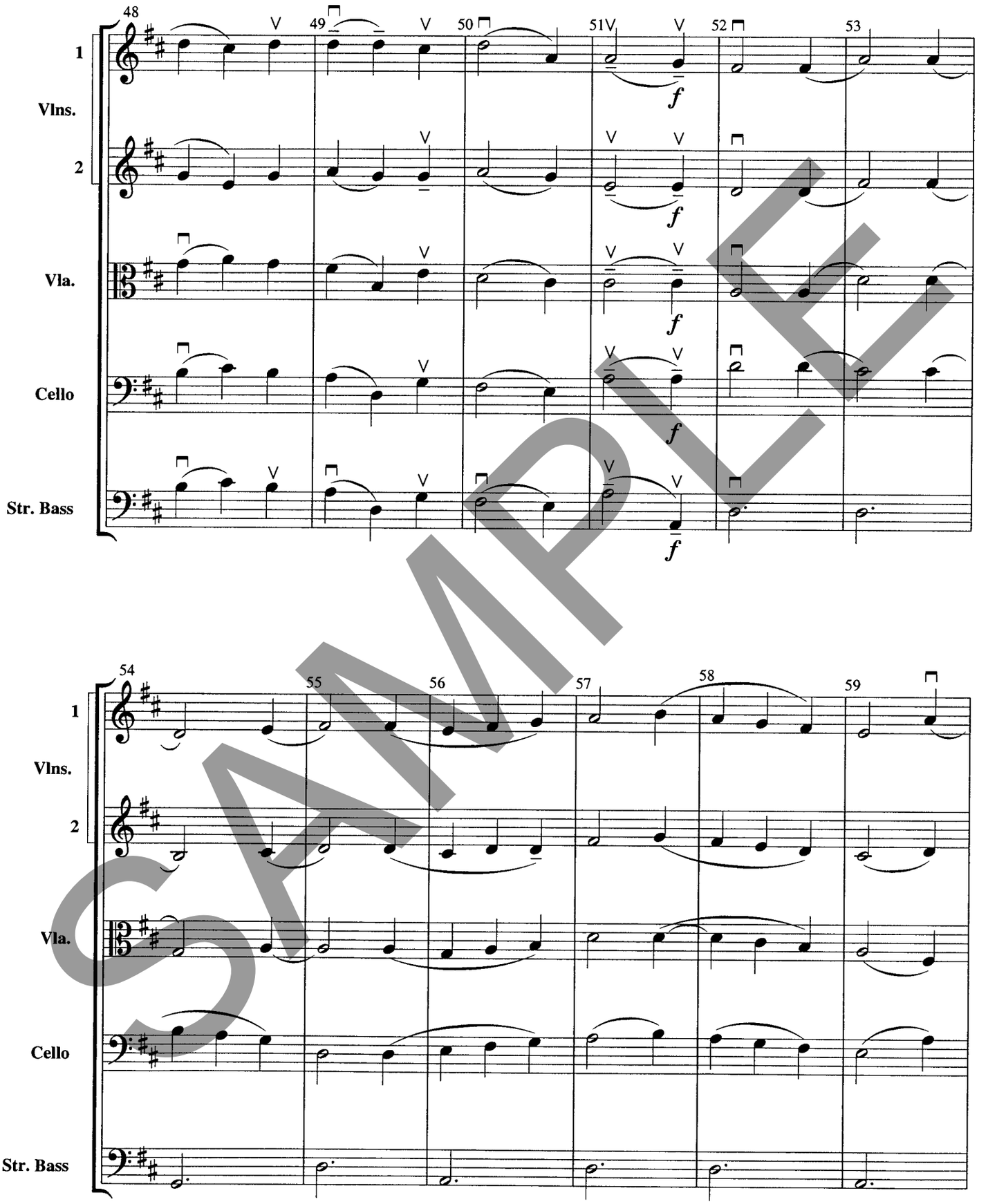

27
28
29
30
31
1
Vlns.
2
Vla.
Cello
Str. Bass
32
33
34
35
36
37
1
Vlns.
2
Vla.
Cello
Str. Bass
p
p
mp
mf
mf

SAMPLE

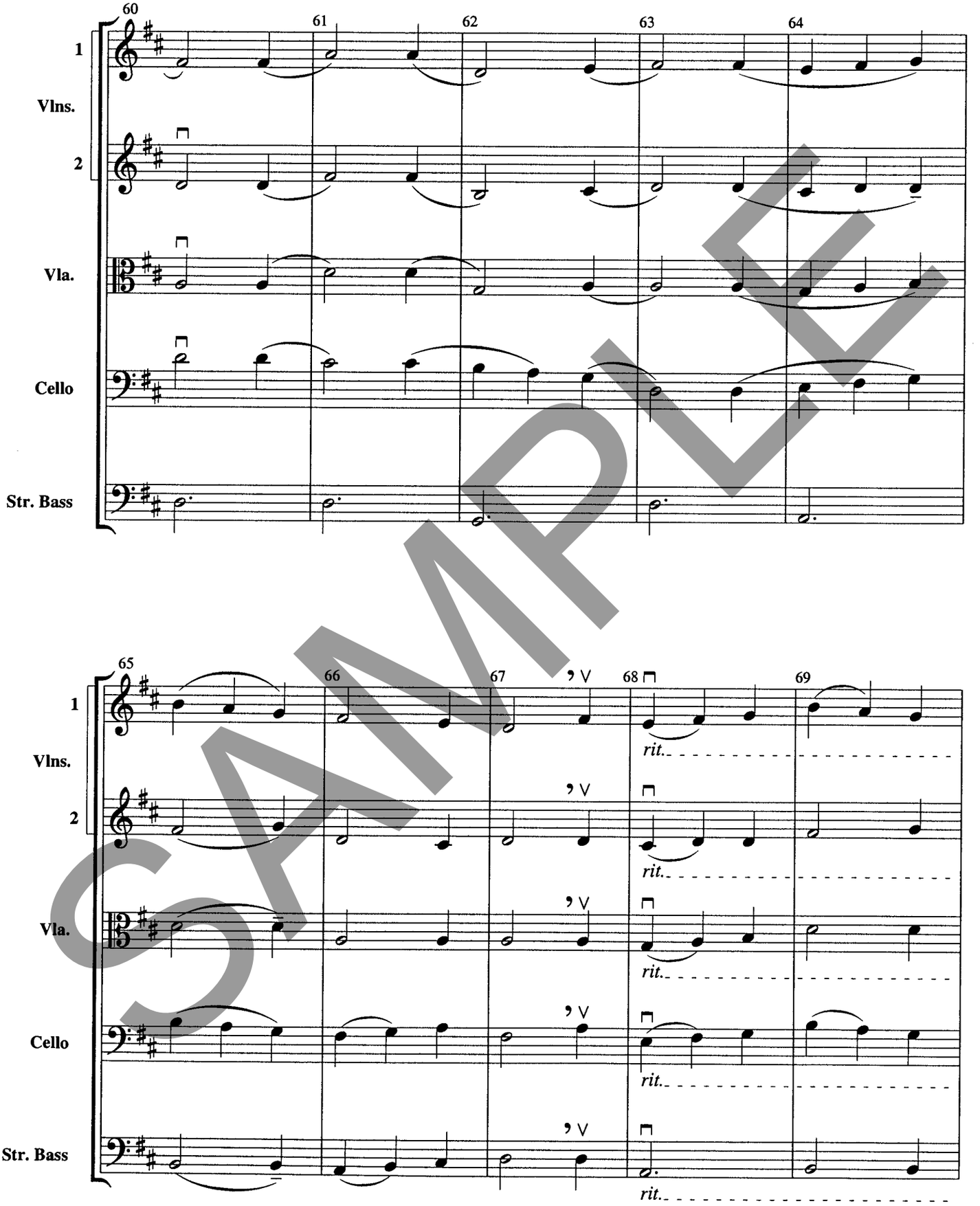

38
39
40
41
42
1
Vlns.
2
Vla.
Cello
Str. Bass


43
44
45
46
47
1
Vlns.
2
Vla.
Cello
Str. Bass

SAMPLE


48
49
50
51
52
53
1
Vlns.
2
Vla.
Cello
Str. Bass
f
54
55
56
57
58
59
1
Vlns.
2
Vla.
Cello
Str. Bass

SAMPLE



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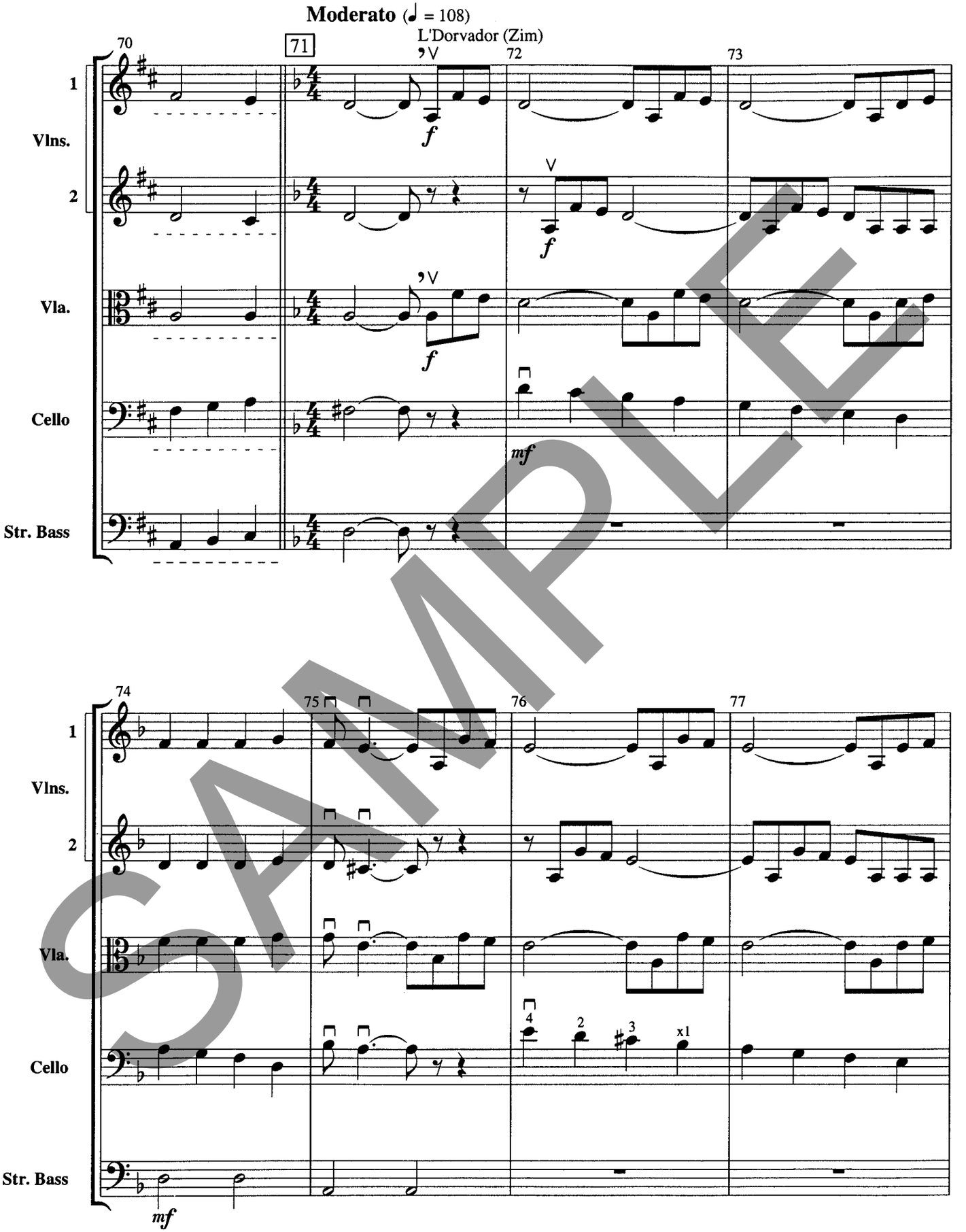
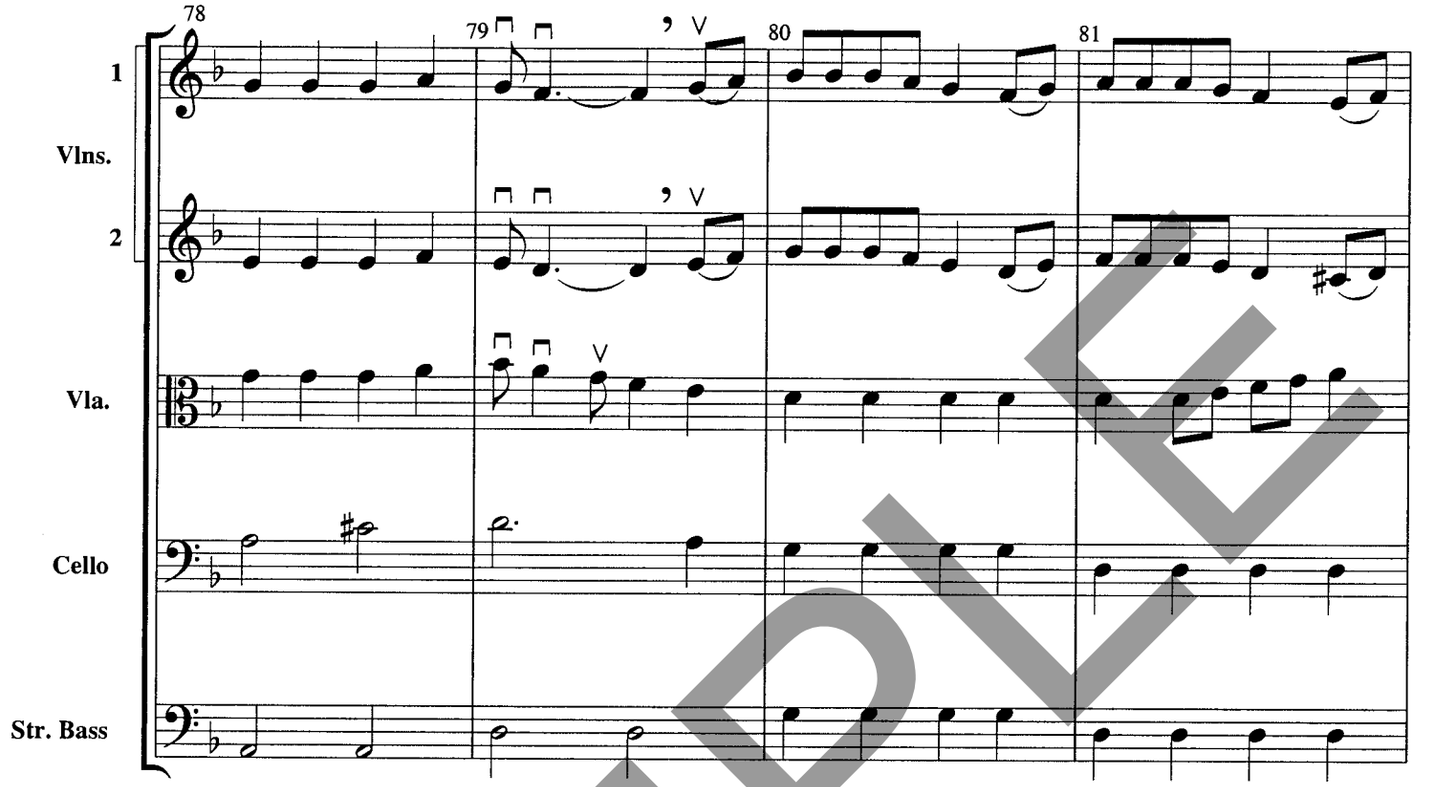
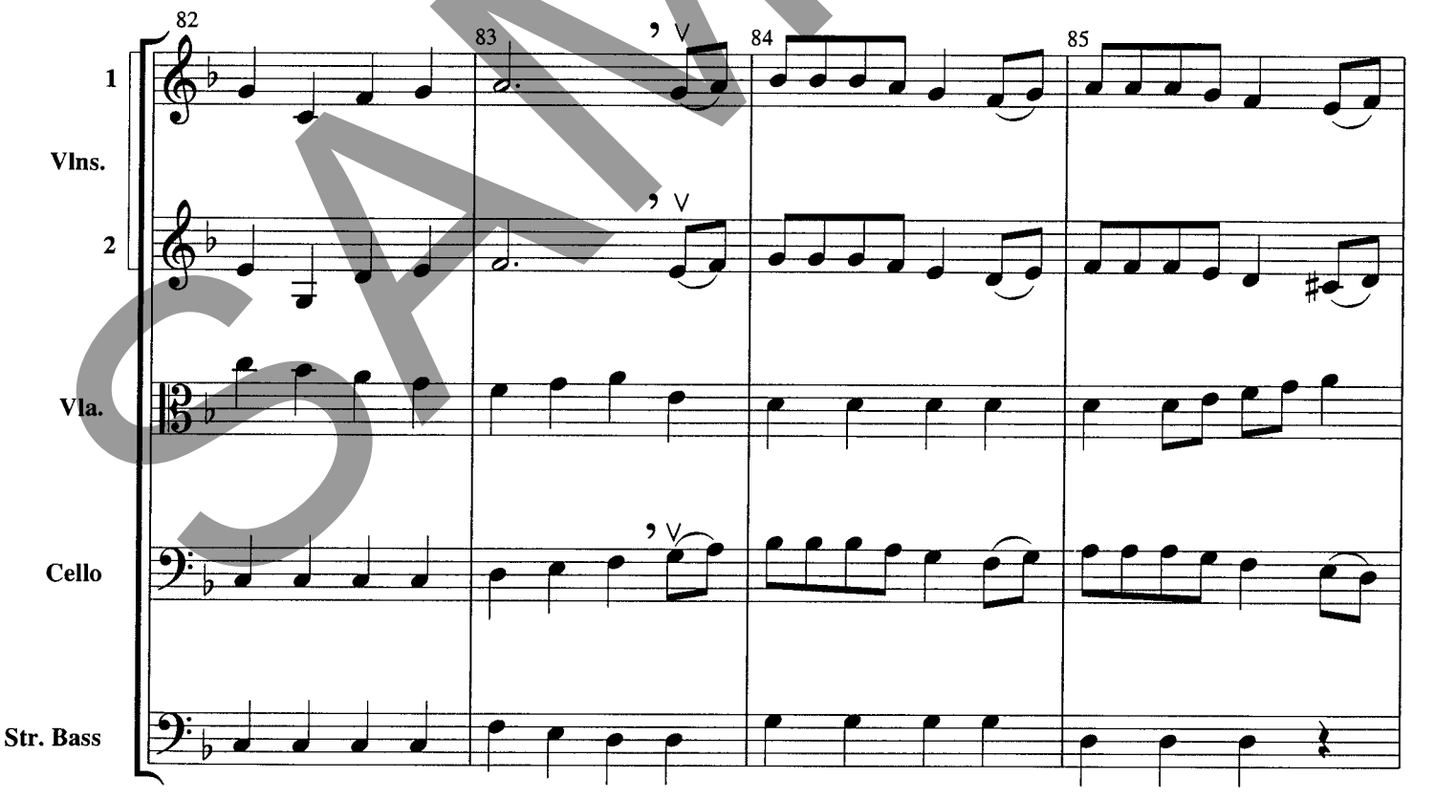
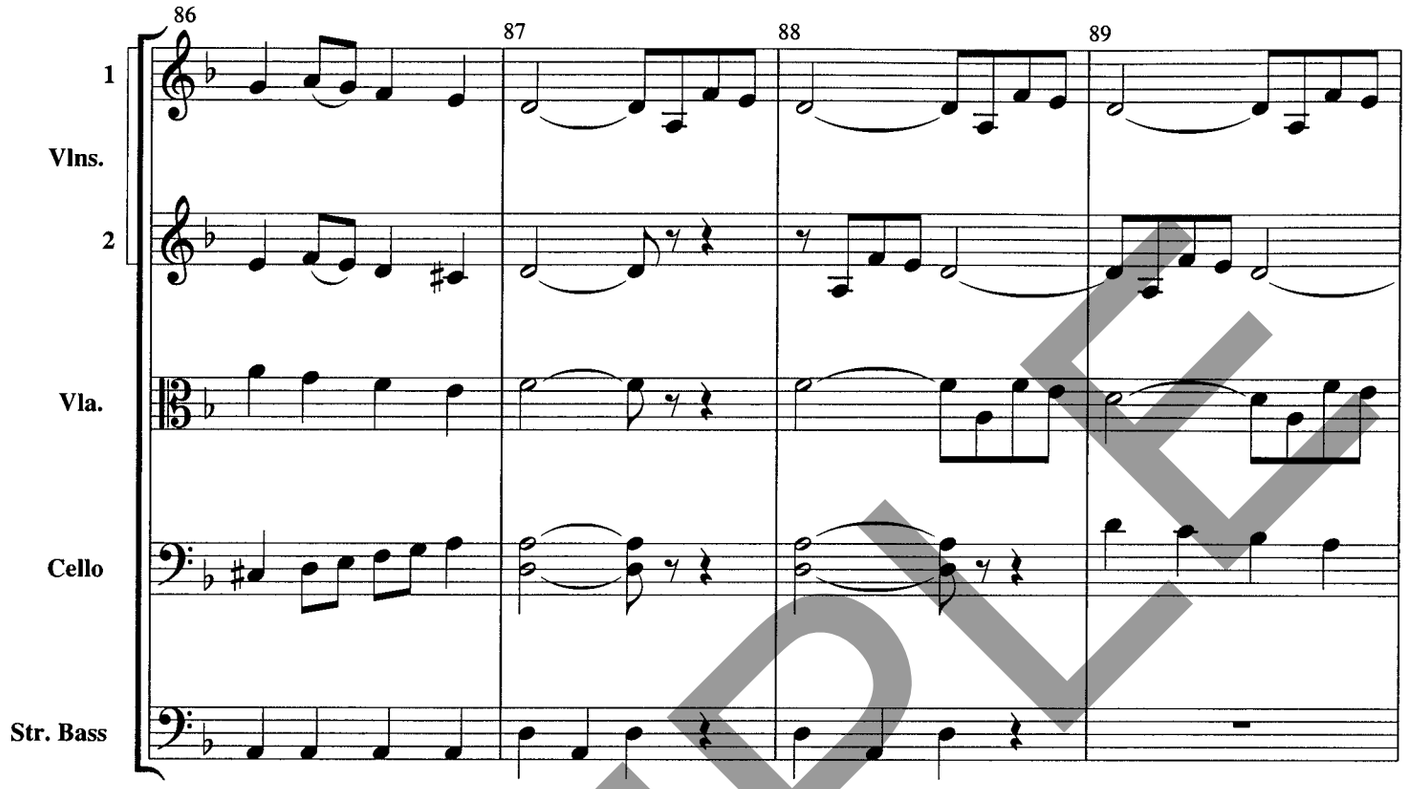

Moderato (♩ = 108)
L'Dorvador (Zim)
70
71
72
73
74
75
76
77
1
Vlns.
2
Vla.
Cello
Str. Bass
f
mf

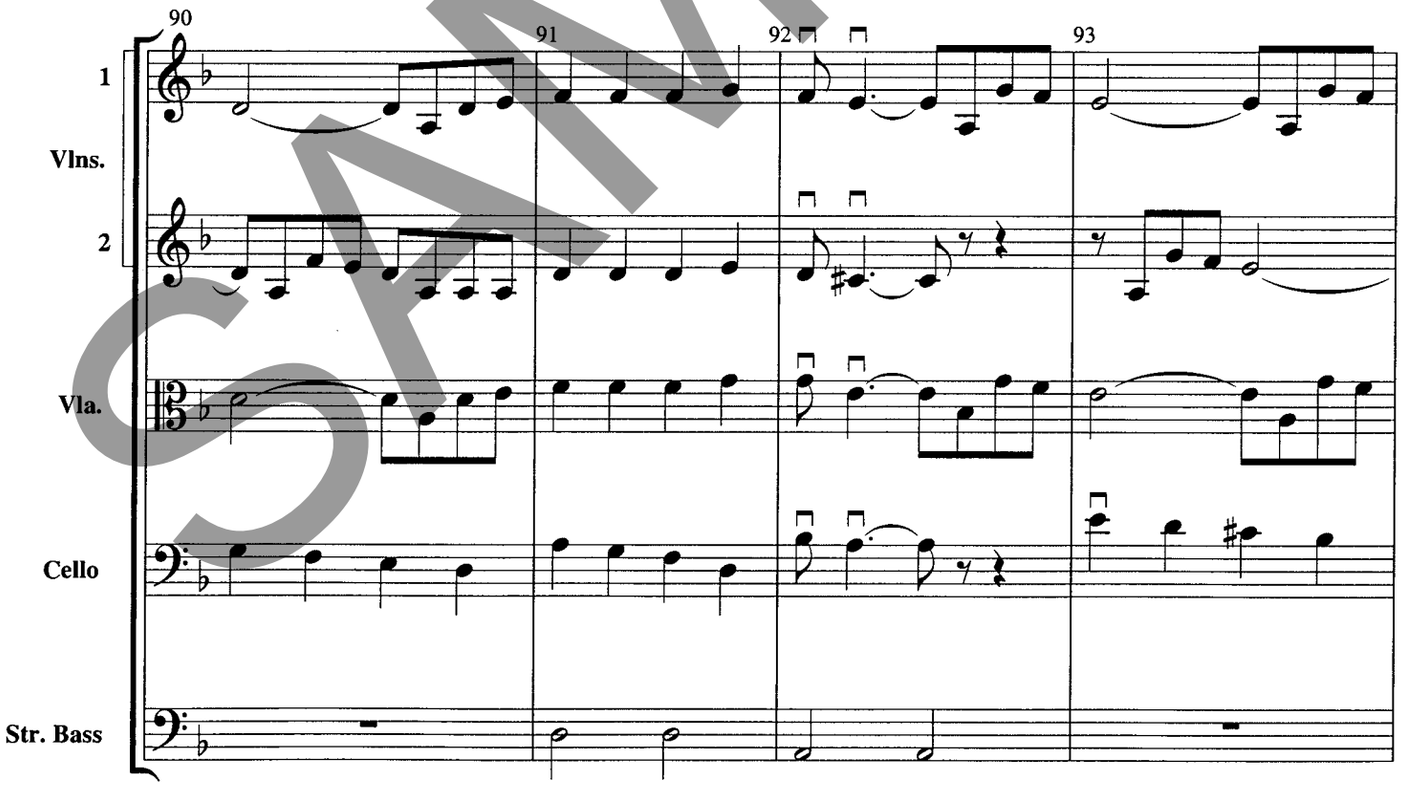
SAMPLE


78
79
80
81
1
Vlns.
2
Vla.
Cello
Str. Bass

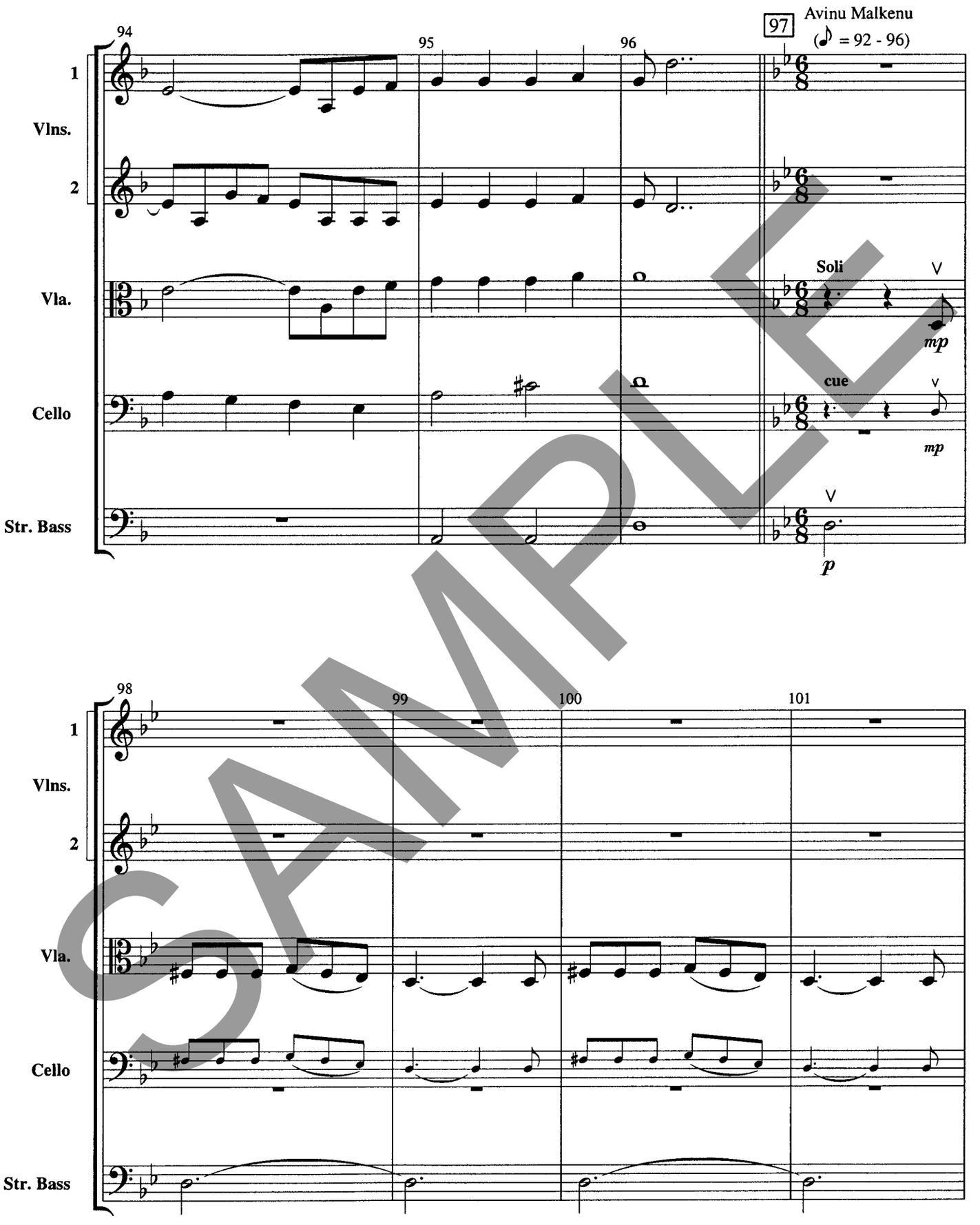

82
83
84
85
1
Vlns.
2
Vla.
Cello
Str. Bass

SAMPLE

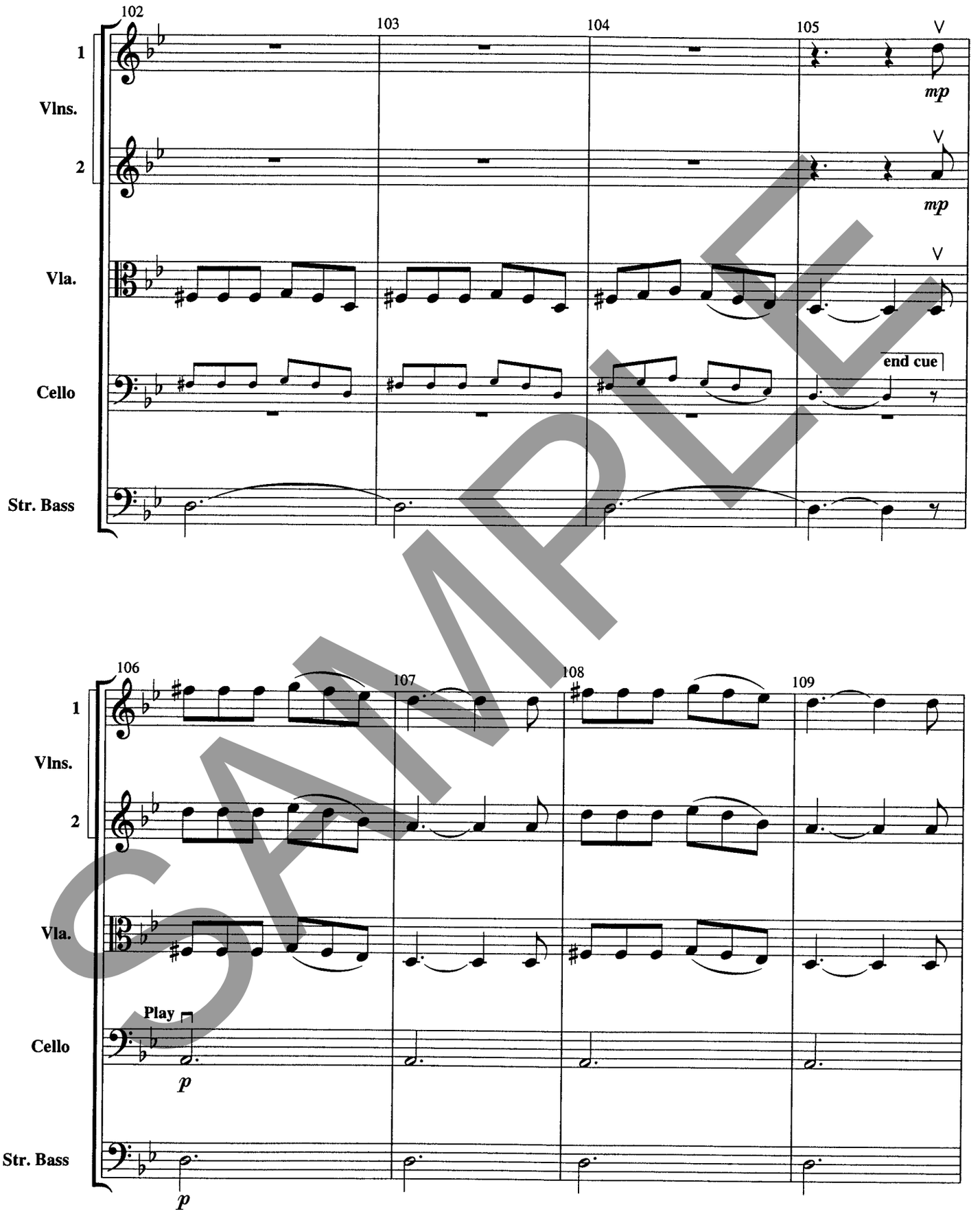

86
87
88
89
1
Vlns.
2
Vla.
Cello
Str. Bass


90
91
92
93
1
Vlns.
2
Vla.
Cello
Str. Bass

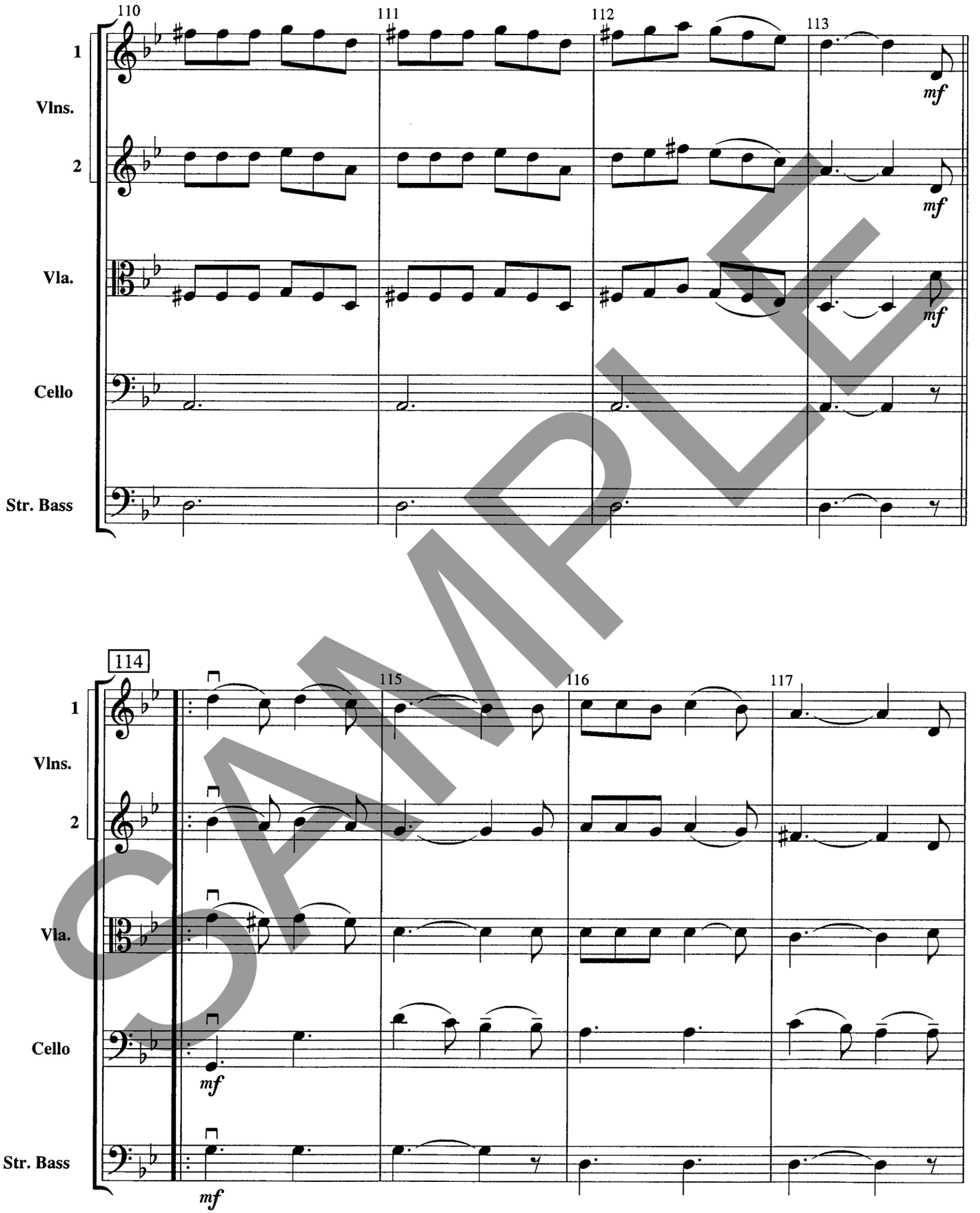
SAMPLE


94
95
96
97
Avinu Malkenu
(♪ = 92 - 96)
1
Vlns.
2
Vla.
Cello
Str. Bass
Soli
cue
mp
mp
p
98
99
100
101
1
Vlns.
2
Vla.
Cello
Str. Bass

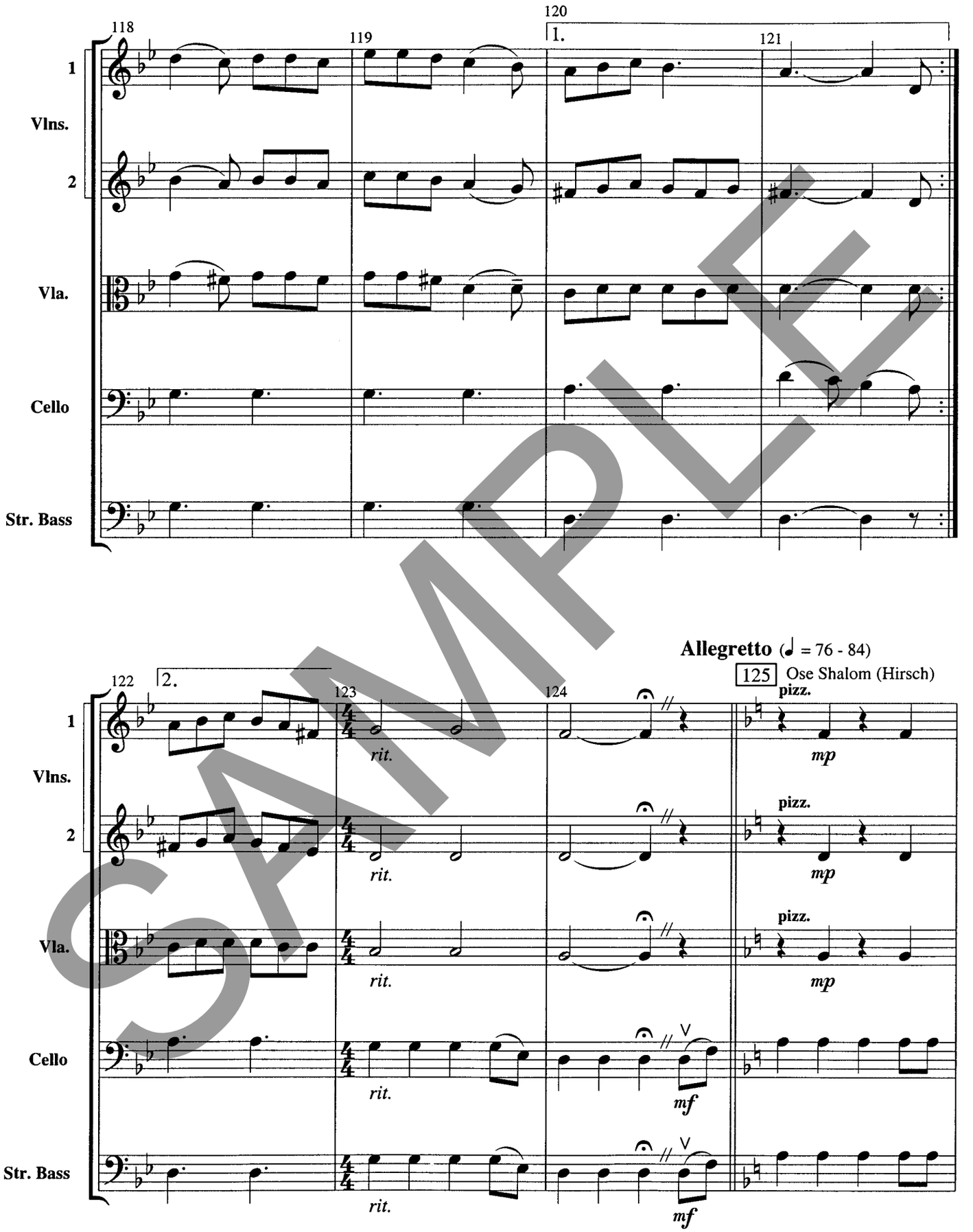
SAMPLE


102
103
104
105
1
Vlns.
2
Vla.
Cello
Str. Bass
mp
mp
end cue
106
107
108
109
Play
p
p

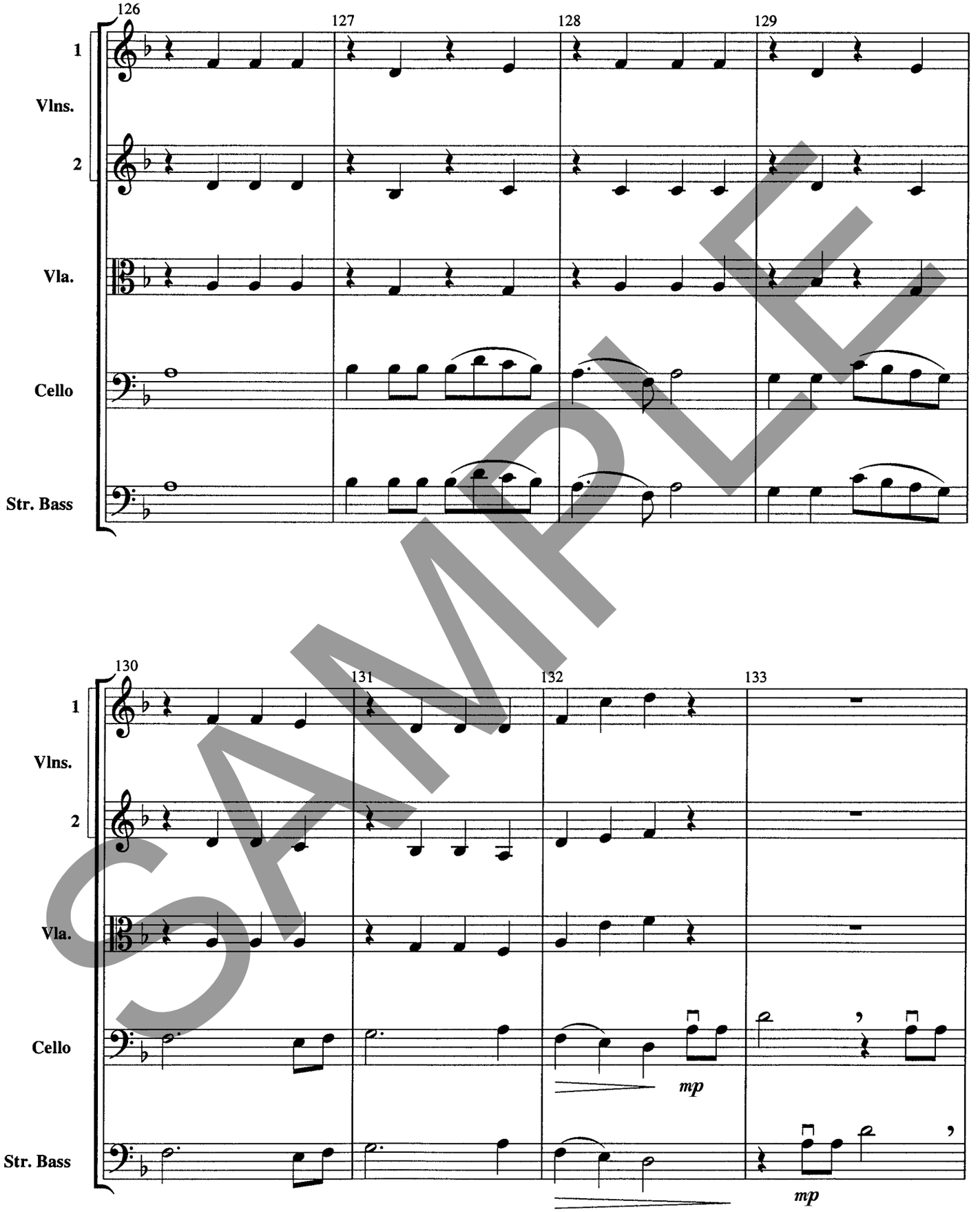
SAMPLE


110
111
112
113
1
Vlns.
2
Vla.
Cello
Str. Bass
mf
114
115
116
117
1
Vlns.
2
Vla.
Cello
Str. Bass
mf
mf

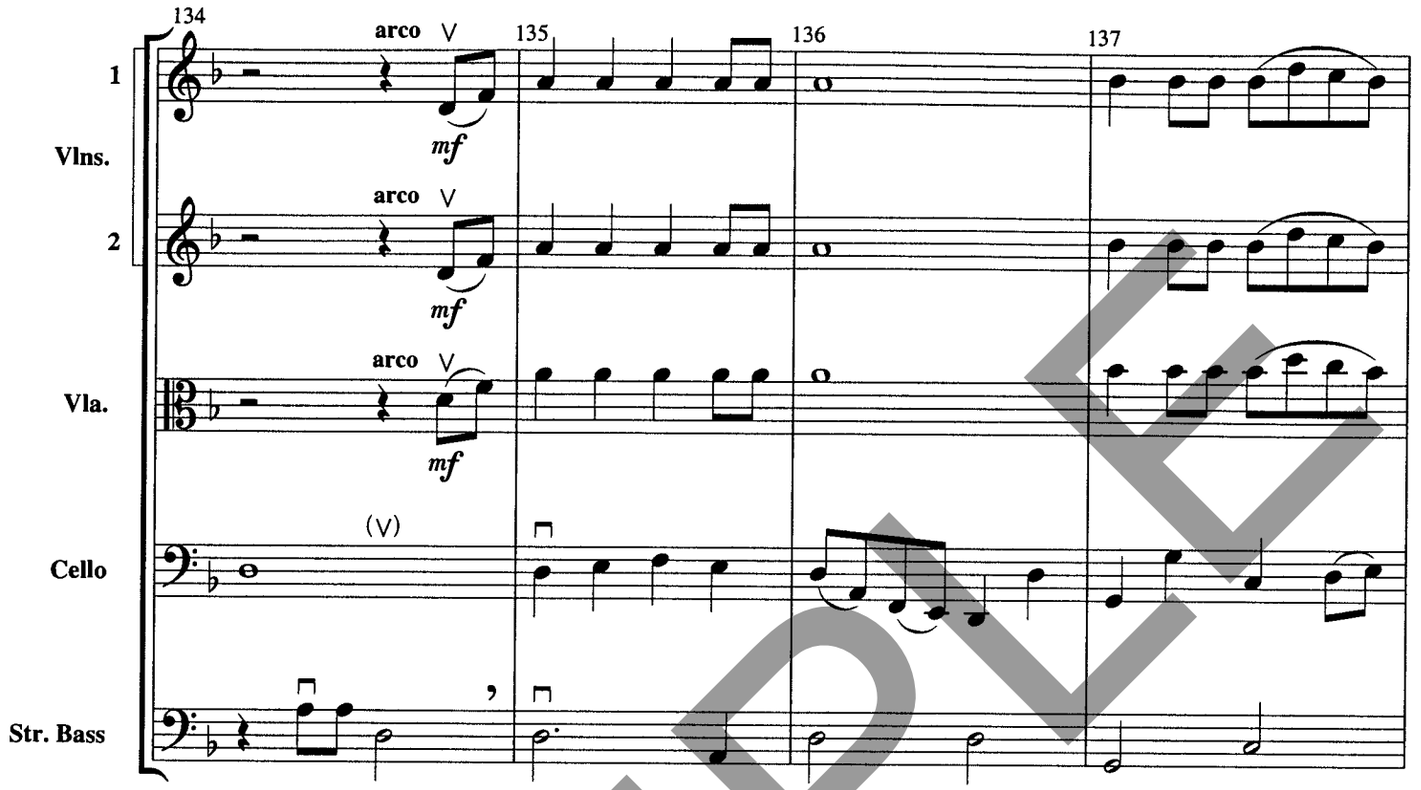
SAMPLE

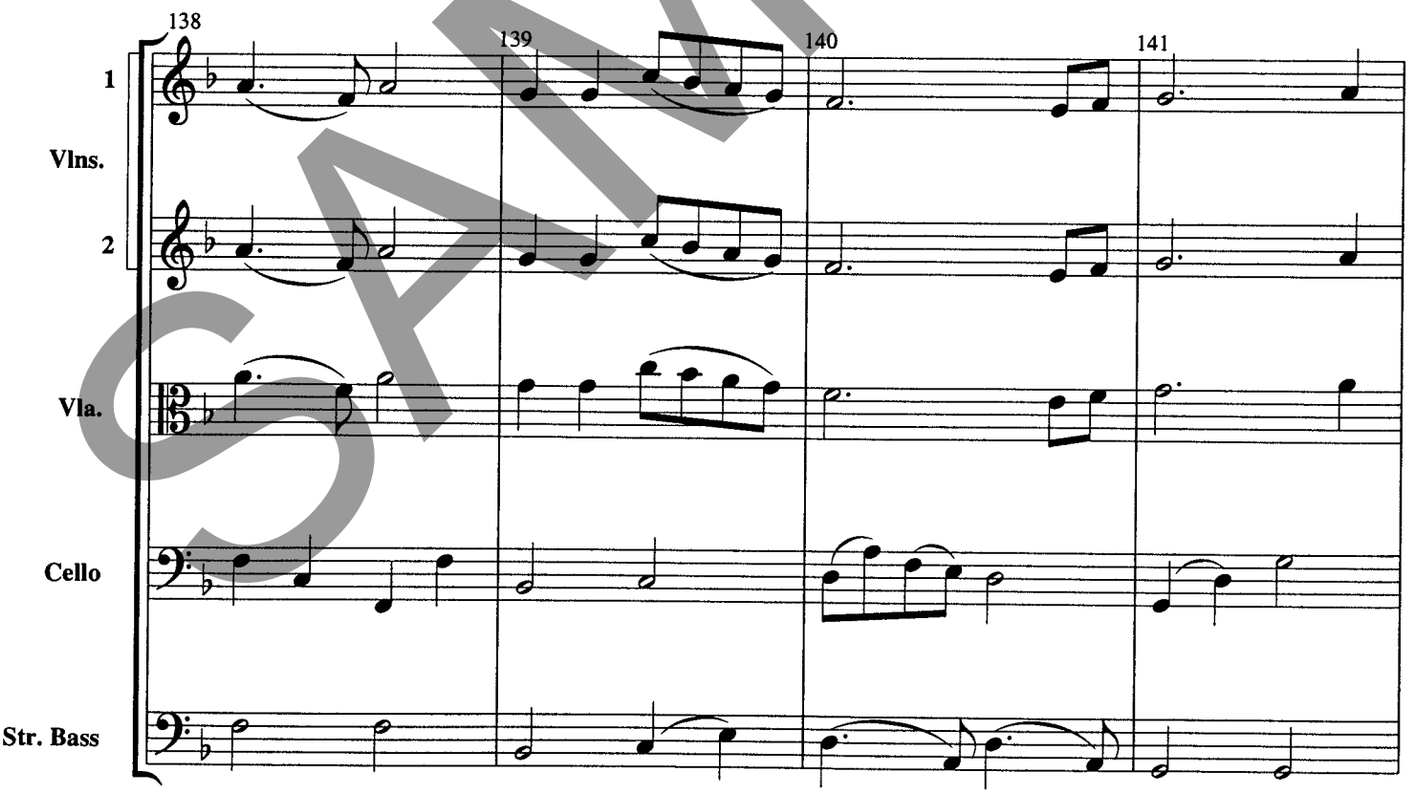

118
119
120
1.
121
1
Vlns.
2
Vla.
Cello
Str. Bass
122
2.
123
124
125
Allegretto (♩ = 76 - 84)
Ose Shalom (Hirsch)
rit.
pizz.
mp
mf

SAMPLE

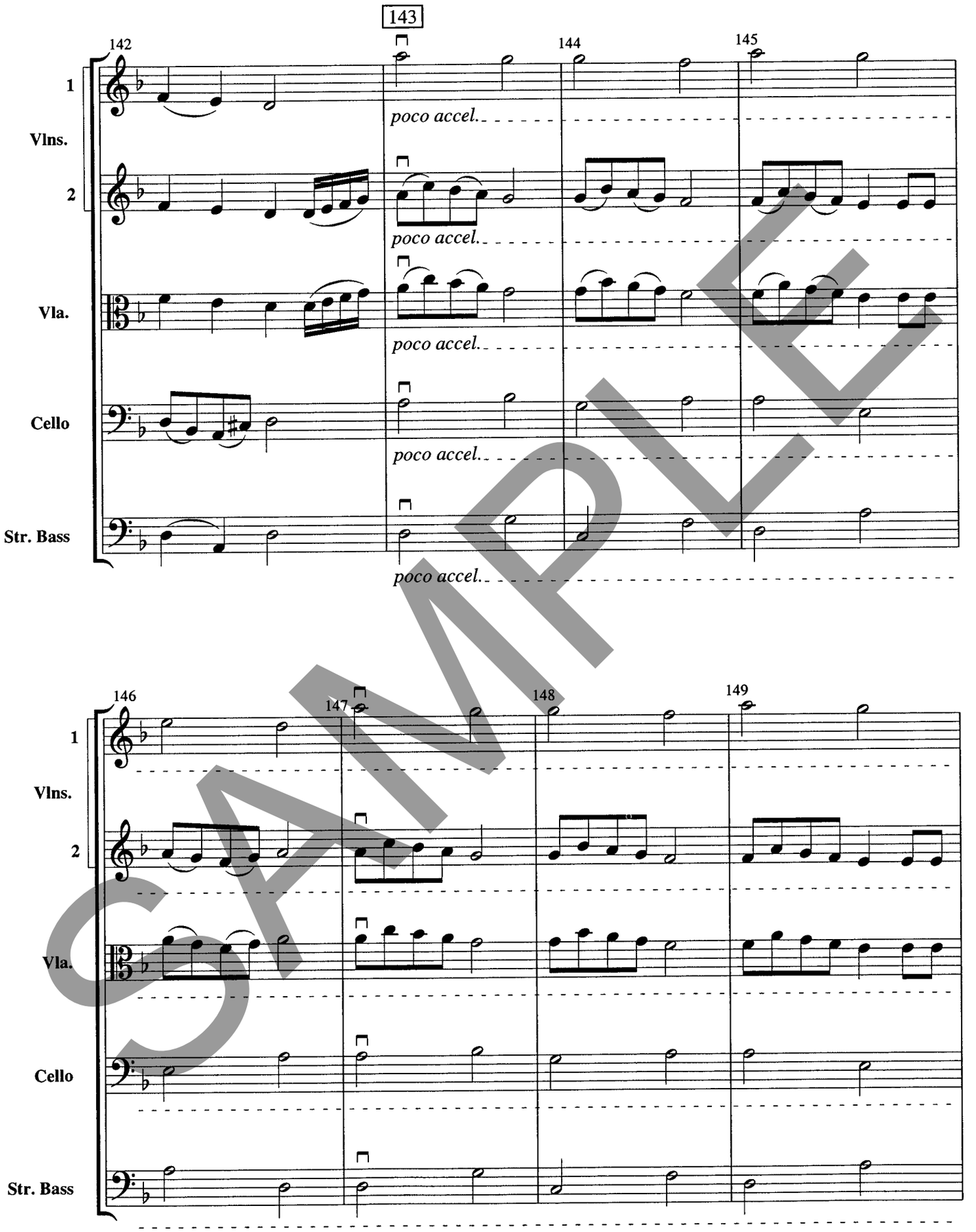

126
127
128
129
1
Vlns.
2
Vla.
Cello
Str. Bass
130
131
132
133
1
Vlns.
2
Vla.
Cello
mp
Str. Bass
mp

SAMPLE

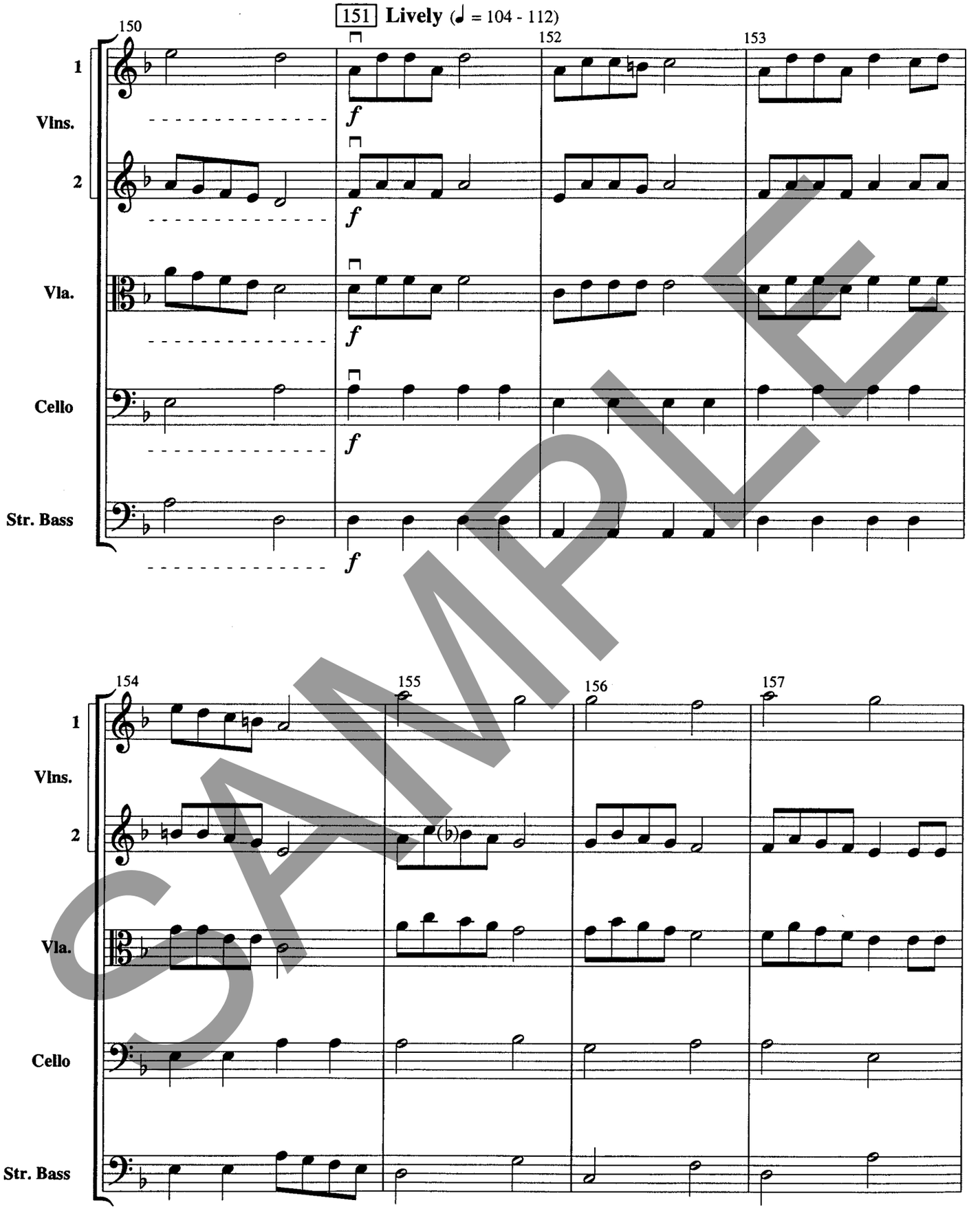

134
135
136
137
arco
mf
1
Vlns.
2
Vla.
Cello
Str. Bass


138
139
140
141
1
Vlns.
2
Vla.
Cello
Str. Bass

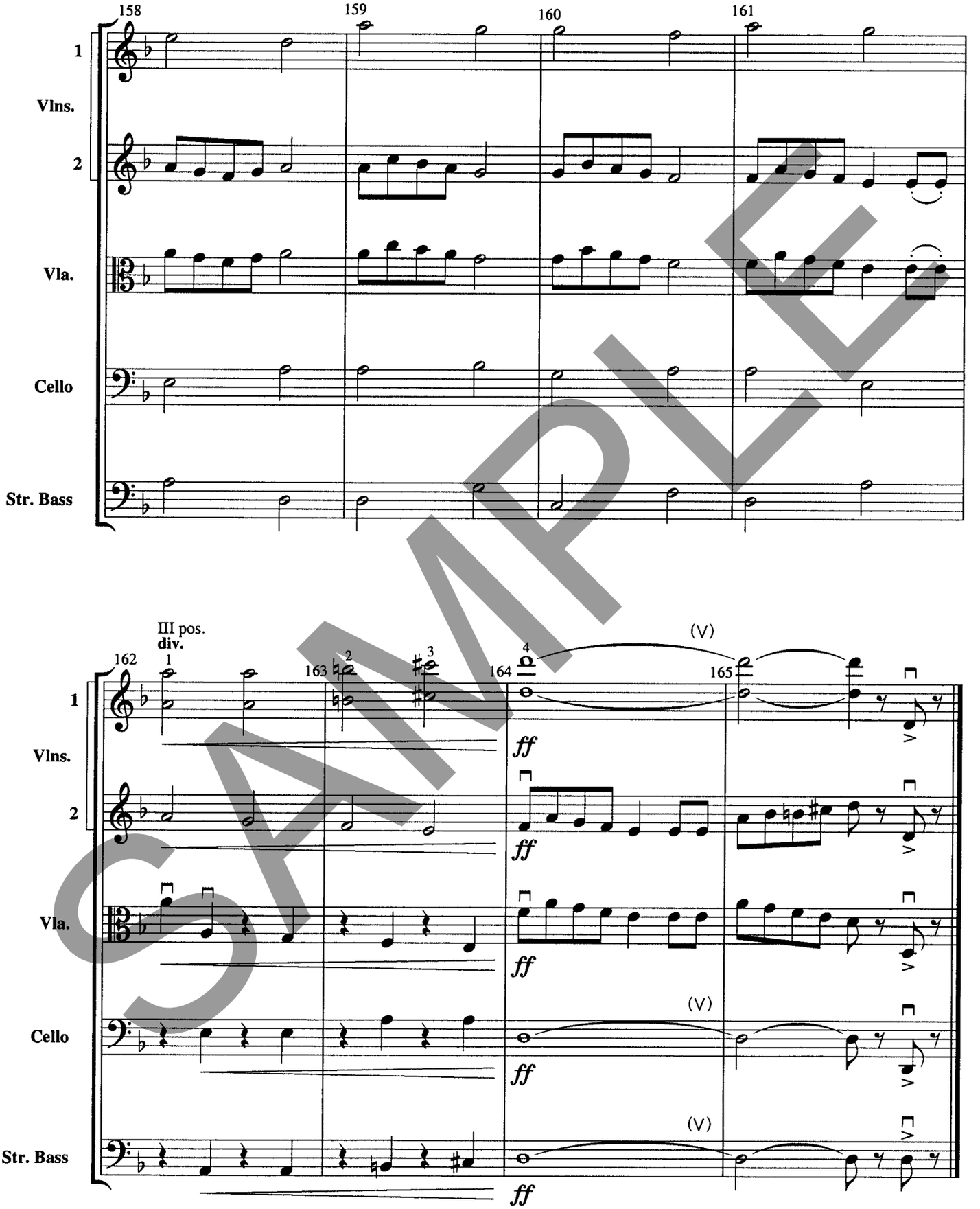
SAMPLE


142
143
144
145
1
Vlns.
2
Vla.
Cello
Str. Bass
poco accel.
poco accel.
poco accel.
poco accel.
146
147
148
149
1
Vlns.
2
Vla.
Cello
Str. Bass

SAMPLE


151 Lively (♩ = 104 - 112)
150
152
153
154
155
156
157
1
Vlns.
2
Vla.
Cello
Str. Bass
f

SAMPLE


158
159
160
161
1
Vlns.
2
Vla.
Cello
Str. Bass
III pos.
div.
162
163
164
165
(V)
ff

SAMPLE

SAMPLE

SAMPLE