

# Proverbs for Four at Fifty

Settings of Hebrew Texts from *Mishle* (Book of Proverbs)

For Unaccompanied Mixed Chorus (SATB)

By Mark Zuckerman

1998

Duration: ca. 9 minutes

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## About the Music

This group of four pieces got started when my friend, Bill Gross, asked me to set a verse from *Mishle* (the Book of Proverbs) as a present to his wife, Cheryl, on her fiftieth birthday. As I worked on the piece, it struck me how very apt it was to pick a Biblical quotation for this kind of celebration, especially considering the Biblical exhortation – in *Vayyiqra* (Leviticus), Chapter 25 – to make a jubilee of the fiftieth year. I found other proverbs to commemorate other fiftieth birthdays that were meaningful to me; so *Oz V'Hadar L'Vushah*, Cheryl's proverb (Chapter 31:Verse 251 "Strength and dignity are her clothing, and she smiles confidently at the future."), begat:

*L'Khah Nirveh Dodim Ad HaBoker* ([7:18] "Come, let us take our fill of love until the morning: let us delight ourselves with love."), which I wrote to mark my own fiftieth birthday and my all-time best birthday present: my wedding, which occurred just the week before.

*D'rakheyha Darkhey No'am* ([3:17] "Her ways are ways of pleasantness, and all of her paths are peace."), which was composed in honor of my wife Judith's fiftieth birthday, "with love and appreciation for her good counsel." That the text, which refers to the Torah, also appears in the liturgy is very appropriate for Judith, who is deeply interested in Jewish ritual and observance.

*Reyshit Khakhma* ([4:7] "The beginning of wisdom is, Get wisdom: therefore use all of your means to acquire understanding."), was written for the jubilee celebration of Town and Village Synagogue, where Bill, Cheryl, Judith and I are members. T & V is a special place for me, since it was through the synagogue that I met my wife, and we were married there. The congregation and clergy are down-to-earth and welcoming. This text captures succinctly what I feel is a prominent ideal shared by our synagogue community.

## About the Language

These pieces are meant for general audiences. The texts carry a universal message.

The texts are all in Hebrew, since I wanted to convey their message in the language that would best convey their meaning to the people for whom these pieces were composed.

Hebrew is also authentic for these texts; perhaps this is why they sound so glorious in Hebrew.

Hebrew is remarkably compact: compare *Uvkhal kinyankha kineyh vinah* with "Therefore use all of your means to acquire understanding"; the English has half again as many syllables, more than twice the words, and four times as many letters. And the Sephardic pronunciation (the way Hebrew is spoken today in Israel and therefore the way Jewish liturgy is pronounced in houses of Jewish worship around the world) has an extraordinary rhythmic vitality, suggestive of syncopation, asymmetrical meters, and the like: stuff that energizes a composer.

## About the Musical Materials

These pieces use the octatonic collection (e.g., C-D-Eb-F-F#-G#-A-B).

This collection sounds a lot like the familiar minor scale – you can build it by taking the first four notes of the minor scale and then transposing them by a tritone. These pieces exploit a harmony drawn from this collection where familiar-sounding chords (i.e., sounding like major and minor triads) function in ways different from what you might expect from tonal music – some of them resembling operations found in twelve-tone music.

## Acknowledgements

I am very grateful to Bill Gross, whose commission began this project. I'd also like to thank Sara Ruderman and the singers she conducted when we presented *Oz V'Hadar* to the birthday girl, and Gregg Smith and his Singers, who read earlier versions of these pieces, and whose annual summer readings program has been a great learning experience as well as great fun. Most of all, I am indebted to my parents, Claire and Irving, and to my wife Judith for their unflagging faith and support.

## About Mark Zuckerman

Mark Zuckerman holds a PhD in composition from Princeton University, and is a student of Milton Babbitt, David Epstein, J. K. Randall, and Elie Yarden. He has taught composition, tonal and atonal theory, orchestration, and computer music at Princeton and Columbia Universities, and published numerous scholarly articles and a book on listening to jazz, drawn from a popular jazz survey course he taught at Princeton and Columbia.

He founded *Di Goldene Keyt*, The Yiddish Chorale, and has written a bunch of choral music in English, Hebrew, and Yiddish, including some twenty arrangements for a cappella mixed chorus of Yiddish songs. His choral music has been performed and recorded by The Gregg Smith Singers, The *Goldene Keyt* Singers, The Workmen's Circle Chorus, *Di Goldene Keyt/The Yiddish Chorale*, and The New Yiddish Chorale and is published by Carl Fischer.

## Performance Notes

The transliteration scheme is based on the system developed by the YIVO for transliterating Yiddish. The vowels are pronounced: "a" as in father, "e" as in feather, "i" or "y" between first and fierce, "o" as in forward, "u" as in foolish, and "" (apostrophe) as a short "i" as in fit. Diphthongs are pronounced by sounding the two constituent vowels in sequence: "ay" as in fie, "ey" as in fey.

There are no capital letters in Hebrew. Since the sentences in these texts are short, the first letter of each word is capitalized to help singers unfamiliar with Hebrew identify the words and structure their breathing.

In *D'rakheyha Darkhey Noam*, the "ey" is decomposed into "e" and "y". As the dotted slur indicates, we should hear the "y" as an inflection of the "e" rather than a separate vowel.

I.

*Oz V'Hadar L'Vushah*  
יָשָׁכָה יְהִי אַתָּה כָּלֵב אֶתְאָמָן

*Mishle (Book of Proverbs) [31:25]*

"Strength and dignity are her clothing, and she smiles confidently at the future."

*for unaccompanied SATB*

Mark Zuckerman

(♩ = 82)

*Oz Oz V'-ha - dar V' - ha - dar L' - vu - shah*

*Oz Oz V'-ha - dar V' - ha - dar L' - vu - shah*

*Oz Oz V'-ha - dar V' - ha - dar L' - vu - shah*

*Oz Oz V'-ha - dar V' - ha - dar L' - vu - shah*

*Oz V' - ha - dar L' - vu - shah*

*Oz Oz*

*Oz V' - ha - dar L' - vu - shah*

*Oz Oz*

(10)

Soprano (S): V' - ha - dar L' - vu - shah

Alto (A): V' - ha - dar L' - vu - shah

Tenor (T): V' - ha - dar L' - vu - shah Oz

Bass (B): V' - ha - dar L' - vu - shah Oz

(15)

Soprano (S): Oz V' - ha - dar L' - vu - shah Oz V' - ha - dar

Alto (A): Oz L' - vu - shah Oz

Tenor (T): Oz V' - ha - dar L' - vu - shah Oz V' - ha - dar

Bass (B): Oz V' - ha - dar L' - vu - shah Oz

(20)

Soprano (S): L' - vu - shah Va - tis - khak L' yom A - kha -

Alto (A): L' - vu - shah Va - tis - khak L' yom A - kha -

Tenor (T): L' - vu - shah Va - tis - khak L' yom A - kha -

Bass (B): L' - vu - shah Va - tis - khak L' yom A - kha -

(25)

Soprano (S) vocal line:

ron. Va-tis-khak L' yom A - kha - ron.

Alto (A) vocal line:

ron. Va-tis - khak L' yom A - kha - ron.

Tenor (T) vocal line:

ron. Va - tis - khak L' yom A - kha -

Bass (B) vocal line:

ron. Va-tis - khak L'

Measure 25: 2/4 time, 3/2 time signature change. Dynamics: *mp*.

(30)

Soprano (S) vocal line:

Va - tis - khak L' yom A - kha - ron.

Alto (A) vocal line:

Va - tis - khak L' yom A - kha - ron.

Tenor (T) vocal line:

ron.

Bass (B) vocal line:

yom A - kha - ron.

Measure 30: 3/2 time, 2/4 time signature change. Dynamics: *mf*.

(35)

Soprano (S) vocal line:

Va - tis - khak Va - tis - khak

Alto (A) vocal line:

Va - tis - khak Va - tis - khak

Tenor (T) vocal line:

Va - tis - khak L' yom A - kha - ron. Va - tis - khak Va - tis - khak

Bass (B) vocal line:

Va - tis - khak L' yom A - kha - ron. Va - tis - khak Va - tis - khak

Measure 35: 3/2 time, 2/4 time signature change. Dynamics: *mf*, *f*.

**(40)**

Soprano (S) vocal line: *Va-tis-khak L' yom A-kha - ron.* Dynamics: ***ff***, ***f***. Measure 40 ends with a fermata over the last note.

Alto (A) vocal line: *Va-tis-khak L' yom A-kha - ron.* Dynamics: ***ff***.

Tenor (T) vocal line: *Va-tis-khak L' yom A-kha - ron.* Dynamics: ***ff***.

Bass (B) vocal line: *Va-tis-khak L' yom A-kha - ron.* Dynamics: ***ff***.

**(46)**

Soprano (S) vocal line: *V' - ha - dar V' - ha - dar L' - vu - shah Oz*.

Alto (A) vocal line: *V' - ha - dar L' - vu - shah*.

Tenor (T) vocal line: *V' - ha - dar V' - ha - dar L' - vu - shah Oz*.

Bass (B) vocal line: *V' - ha - dar L' - vu - shah*.

**(50)**

Soprano (S) vocal line: *V' - ha - dar V' - ha - dar L' - vu - shah Va - tis - khak L' yom*. Dynamics: ***mf***.

Alto (A) vocal line: *Oz V' - ha - dar L' - vu - shah Va - tis - khak L' yom*. Dynamics: ***mf***.

Tenor (T) vocal line: *V' - ha - dar V' - ha - dar L' - vu - shah Va - tis - khak L' yom*. Dynamics: ***mf***.

Bass (B) vocal line: *Oz V' - ha - dar L' - vu - shah Va - tis - khak L' yom*. Dynamics: ***mf***.

(55)

Soprano (S): A - kha - ron. Va - tis - khak L' yom A - kha - ron. Oz  
Alto (A): A - kha - ron. Va - tis - khak L' yom A - kha - ron.  
Tenor (T): A - kha - ron. Va - tis - khak L' yom A - kha - ron.  
Bass (B): A - kha - ron. Va - tis - khak L' yom A - kha - ron.

(60)

Soprano (S): Oz V' - ha - dar V' - ha - dar L' - vu - shah  
Alto (A): Oz Oz V' - ha - dar V' - ha - dar L' - vu - shah  
Tenor (T): Oz Oz V' - ha - dar V' - ha - dar V' - ha -  
Bass (B): Oz V' - ha - dar L' - vu -

(65)

Soprano (S): Va - tis - khak L' yom A - kha - ron. Va - tis - khak  
Alto (A): Va - tis - khak L' yom A - kha - ron. Va - tis - khak  
Tenor (T): Va - tis - khak L' yom A - kha - ron. Va - tis - khak  
Bass (B): Va - tis - khak L' yom A - kha - ron. Va - tis - khak

(70)

Soprano (S) in G clef, 2/4 time, dynamic f.

Alto (A) in G clef, 2/4 time, dynamic f.

Tenor (T) in G clef, 2/4 time, dynamic f.

Bass (B) in F clef, 2/4 time, dynamic f.

Lyrics: L' yom A - kha - ron. Oz V' - ha - dar L' - vu -

(74)

Soprano (S) in G clef, 2/4 time, dynamic ff.

Alto (A) in G clef, 2/4 time, dynamic ff.

Tenor (T) in G clef, 2/4 time, dynamic ff.

Bass (B) in F clef, 2/4 time, dynamic ff.

Lyrics: shah Va - tis - - - khak Va - tis - khak L'

(79)

Soprano (S) in G clef, 2/4 time, dynamic ff.

Alto (A) in G clef, 2/4 time, dynamic ff.

Tenor (T) in G clef, 2/4 time, dynamic ff.

Bass (B) in F clef, 2/4 time, dynamic ff.

Lyrics: yom A - kha - - ron. Oz V' - ha - dar L' - vu - shah

*on passing my fiftieth birthday, having recently been married*

Duration: ca. 2'30"

II.

*L'Khah Nirveh Dodim Ad HaBoker*  
Í ÉäàUääì òí áø÷Uä áò í Éää äåøääÝ

*Mishle (Book of Proverbs) [7:18]*

"Come, let us take our fill of love until the morning: let us delight ourselves with love."

*for unaccompanied SATB*

Mark Zuckerman

*Tenderly* ( $\text{♩} = 80$ )

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Measure 1: Rest for Soprano, Alto sings "Ad Ha-Bo-ker" (p).

Measure 2: Tenor sings "L'-khah" (mp).

Measure 3: Tenor sings "Nir - veh" (mp).

Measure 4: Tenor sings "Do - dim" (mp).

Measure 5: Tenor sings "Ad Ha - Bo - ker" (mp).

Measure 6: Soprano begins "L' - khah" (mf).

Measure 7: Alto begins "Nir - veh" (mf).

Measure 8: Tenor begins "Do - dim" (mf).

Measure 9: Tenor begins "Ad Ha -".

Measure 10: Bass begins "Ha - Bo - ker" (mf).

Measure 11: Tenor begins "Nir - veh" (mf).

Measure 12: Tenor begins "Do - dim" (mf).

Measure 13: Tenor begins "Ad Ha -".

Measure 14: Bass begins "Ad Ha -" (mf).

(8)

S Bo-ker  
Nir-veh Do-dim Ad Ha-Bo-ker

A Bo-ker Ha-Bo-ker Do-dim Ad Ha-Bo-ker

T Bo-ker Ha-Bo-ker Do-dim Ad Ha-Bo-ker

B Bo-ker L'-khah Nir-veh Do-dim Ad Ha-Bo-ker

(12)

S Nit-al-sah Ba'-a-ha-vim

A Nit-al-sah Ba'-a-ha-vim Nit-al-sah Ba'-a-ha-vim

T Nit-al-sah Ba'-a-ha-vim

B Nit-al-sah Ba'-a-ha-vim

(15)

S Nit-al-sah Ba'-a-ha-vim Nit-al-sah Ba'-a-ha-vim

A Nit-al-sah Ba'-a-ha-vim Nit-al-sah Ba'-a-ha-vim

T Nit-al-sah Ba'-a-ha-vim Nit-al-sah Ba'-a-ha-vim

B Nit-al-sah Ba'-a-ha-vim Nit-al-sah Ba'-a-ha-vim

(19) *ff*

S Nit - al - sah Ba' - a - - ha - - vim

A Nit - al - sah Ba' - a - - ha - - vim

T Nit - al - sah Ba' - a - - ha - - vim

B Nit - al - sah Ba' - a - - ha - - vim

(23) *p subito* *mp cresc.* *mf* *f*

S Ba' - a - ha - vim Nit - al - sah Ba' - a - ha - vim

A Nit - al - sah Ba' - a - ha - vim *mf* *f*

T Ba' - a - ha - vim Nit - al - sah Ba' - a - ha - vim

B Nit - al - sah Ba' - a - ha - vim *mf* *f*

(27) *p* *pp*

S Nir - veh

A Nir - veh *p* *pp* Do - dim

T L' - khah Nir - veh Do - dim

B L' - khah Do - dim *pp*

31

*rit.*

Soprano (S) vocal line: Dynamics *pp*, *mp*. Vocal parts: Do - dim, Ad Ha - Bo - ker.

Alto (A) vocal line: Dynamics *pp*, *mp*. Vocal parts: Do - dim, Bo - ker.

Tenor (T) vocal line: Dynamics *pp*, *mp*. Vocal parts: Do - dim, Ad Ha - Bo - ker.

Bass (B) vocal line: Dynamics *pp*, *mp*. Vocal parts: Do - dim, Bo - ker.

*a tempo*

This musical score page contains two systems of music. The first system, starting at measure 31, includes lyrics such as 'Do - dim' and 'Ad Ha - Bo - ker'. The second system, starting at measure 34, includes lyrics like 'Bo - ker' and 'Ad Ha - Bo - ker'. The vocal parts are labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). Dynamics like *pp* and *mp* are indicated above the staves. Measure numbers 31 and 34 are circled at the beginning of their respective systems.

34

Soprano (S) vocal line: Dynamics *p*, *p*. Vocal parts: Ad Ha - Bo - ker, Ad Ha - Bo - ker.

Alto (A) vocal line: Dynamics *p*, *pp*, *p*. Vocal parts: Bo - ker, Ad Ha - Bo - ker, Ad Ha - Bo - ker.

Tenor (T) vocal line: Dynamics *p*, *pp*, *p*. Vocal parts: Ad Ha - Bo - ker, Bo - ker, Ad Ha - Bo - ker.

Bass (B) vocal line: Dynamics *p*, *pp*, *p*. Vocal parts: Bo - ker, Ad Ha - Bo - ker, Ad Ha - Bo - ker.

This section continues the musical score from measure 31. It features four voices (Soprano, Alto, Tenor, Bass) with lyrics including 'Bo - ker' and 'Ad Ha - Bo - ker'. The dynamics *p* and *pp* are used throughout the vocal parts. Measure 34 is circled at the beginning of the system.

*for Judith, in honor of her 50th birthday, with love and appreciation for her good counsel* Duration: ca. 1'40"

10

# D'rakheyha Darkhey Noam

## *Mishle* (Book of Proverbs) [3:17]

"Her (the Torah's) ways are ways of pleasantness, and all of her paths are peace."

*for unaccompanied mixed chorus (SATB)*

Mark Zuckerman

*With Serenity* (♩ = 80)

Soprano (S): Treble clef, 2/4 time, key signature 0. Measures 1-5: Rests. Measure 6: Rest.

Alto (A): Treble clef, 2/4 time, key signature 0. Measures 1-5: Rests. Measure 6: Rest.

Tenor (T): Treble clef, 2/4 time, key signature 0. Measures 1-5: Rests. Measure 6: Rest.

Bass (B): Bass clef, 2/4 time, key signature 2 sharps. Measures 1-5: Notes D' (F#), E (G#), F# (A), G# (C#), A (D). Measure 6: Notes D' (F#), E (G#), F# (A), G# (C#), A (D).

Lyrics:

Measure 1: D' - ra - khe - y - ha

Measure 2: Dar - khe - y

Measure 3: No - am

Measure 4: D' - ra - khe - y -

Measure 5: D' - ra - khe - y - ha

Measure 6: ha

Measure 7: Dar - khe - - - y No - am

Measure 8: No -

Measure 9: ha

Measure 10: Dar - khe - - - y No - am

Measure 11: No -

11

Soprano (S): Rest, then 'D' - ra - khe' (mezzo-forte), 'y - ha' (fermata).

Alto (A): 'Dar-khe - y No - am' (mezzo-forte), 'D' - ra - khe' (mezzo-forte), 'y - ha' (fermata).

Tenor (T): 'am' (mezzo-forte), 'No - am' (mezzo-forte).

Bass (B): 'am' (mezzo-forte), 'No - am' (mezzo-forte), 'No-' (mezzo-forte).

16

Soprano (S): 'Dar-khe - y No - am' (mezzo-forte), 'Dar - khe - - y No - - -' (forte).

Alto (A): 'Dar - khe - - y No - am' (mezzo-forte), 'Dar - khe - - - y No - - -' (mezzo-forte).

Tenor (T): 'No - am' (mezzo-forte), 'Dar - khe - - - y No - - -' (mezzo-forte).

Bass (B): 'am' (mezzo-forte), 'Dar - khe - - - y No - - -' (mezzo-forte).

20

Soprano (S): 'am' (mezzo-forte), 'No - - - am' (cresc.), 'No - - - am' (mezzo-forte), 'No -' (mezzo-forte).

Alto (A): 'am' (mezzo-forte), 'No - - am' (cresc.), 'No - - - am' (mezzo-forte), 'No -' (mezzo-forte).

Tenor (T): 'am' (mezzo-forte), 'No - - am' (cresc.), 'No - - - am' (mezzo-forte), 'V'' (mezzo-forte).

Bass (B): 'am' (mezzo-forte), 'No - - am' (cresc.), 'No - - - am' (mezzo-forte).

(24)

Soprano (S):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*, *f*.

Alto (A):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*.

Tenor (T):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*.

Bass (B):  $\text{C} \frac{2}{4}$ ,  $\text{D} \frac{2}{4}$ ,  $\text{E} \frac{2}{4}$ . Dynamics: *mp*.

Text: am, Sha - - - - lom., Khal N' - ti - vo - , Khal.

(28)

Soprano (S):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*.

Alto (A):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*.

Tenor (T):  $\text{G} \frac{2}{4}$ ,  $\text{A} \frac{2}{4}$ ,  $\text{B} \frac{2}{4}$ . Dynamics: *mf*.

Bass (B):  $\text{C} \frac{2}{4}$ ,  $\text{D} \frac{2}{4}$ ,  $\text{E} \frac{2}{4}$ . Dynamics: *mf*.

Text: V' Khal N' - ti - vo - te - y - ha, te - y - ha, Sha - lom., Sha - lom., V' Khal N' - ti - vo - te - y - ha, Sha - lom.

(32)

Soprano (S):  $\text{G} \frac{3}{8}$ ,  $\text{A} \frac{3}{8}$ ,  $\text{B} \frac{3}{8}$ . Dynamics: *p*.

Alto (A):  $\text{G} \frac{3}{8}$ ,  $\text{A} \frac{3}{8}$ ,  $\text{B} \frac{3}{8}$ . Dynamics: *p*.

Tenor (T):  $\text{G} \frac{3}{8}$ ,  $\text{A} \frac{3}{8}$ ,  $\text{B} \frac{3}{8}$ . Dynamics: *p*.

Bass (B):  $\text{G} \frac{3}{8}$ ,  $\text{A} \frac{3}{8}$ ,  $\text{B} \frac{3}{8}$ . Dynamics: *p*.

Text: Sha - lom., Sha - lom., Sha - lom., Sha - lom., D' - ra - khe - y - ha, D' - ra - khe - y - ha, Sha - lom., Sha - lom.

(36)

Soprano (S):  
Alto (A):  
Tenor (T):  
Bass (B):

D'ra-khe - - - y - ha  
Dar-khe - - - y No - am  
No-

(41)

Soprano (S):  
Alto (A):  
Tenor (T):  
Bass (B):

Dar-khe - y No - am  
am  
No - - - am  
dim.  
Dar - khe - y No - am V' Khal N' - ti - vo - te - y - ha  
dim.

(46)

Soprano (S):  
Alto (A):  
Tenor (T):  
Bass (B):

Sha - - - lom. rit. pp Sha - - - lom.  
Sha - - - lom. pp Sha - - - lom.  
Sha - - - lom. pp Sha - - - lom.  
Sha - - - lom. pp Sha - - - lom.

IV.

*Reyshit Khakhmah*

äðää äð: êðð: ï èååäî èç äð: äî èç úéł àø

*Mishle (Book of Proverbs) [4:7]*

"The beginning of wisdom is, Get wisdom: therefore use all of your means to acquire understanding."

*for unaccompanied SATB*

Mark Zuckerman

*Forcefully* ( $\text{J} = 120$ )

*mf*

The musical score consists of four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is common time (C). The vocal parts sing in a call-and-response style. The Soprano part begins with a melodic line, while the Alto, Tenor, and Bass provide harmonic support. The lyrics are written below the notes in each staff.

Soprano (S): Rey - shit   Khakh' - mah   K' - neyh   Khakh' - mah   Uv' - khal   Kin' - yan' - kha   K' - neyh   Vi -

Alto (A): - - -

Tenor (T): - - -

Bass (B): - - -

(4)

The musical score continues with four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature changes to common time (C). The vocal parts continue their call-and-response pattern. The lyrics are written below the notes in each staff.

Soprano (S): nah

Alto (A): Rey - shit   Khakh' - mah

Tenor (T): *mf*   Rey - shit   Khakh' - mah   K' - neyh   Khakh' - mah   Uv' - khal   Kin' -

Bass (B): - - -

(7)

Soprano (S): Rey - shit   Khakh' - mah   K' -  
Alto (A):   
Tenor (T): yan' - kha   K' - neyh   Vi - nah   Rey - shit   Khakh' - mah   K' -  
Bass (B): K' - neyh   Khakh' - mah

(10)

Soprano (S): neyh   Khakh' - mah   Uv' - khal   Kin' - yan' - kha   K' - neyh   Vi - nah  
Alto (A):   
Tenor (T): neyh   Khakh' - mah   Uv' - khal   Kin' - yan' - kha   K' - neyh   Vi - nah  
Bass (B): Uv' - khal   Kin' - yan' -

(13)

Soprano (S): Rey - shit   Khakh' - mah   K' - neyh   Khakh' - mah   Uv' - khal  
Alto (A): kha   K' - neyh   Vi - nah   Ah  
Tenor (T): Rey - shit   Khakh' - mah   K' - neyh   Khakh' - mah   Uv' - khal  
Bass (B): kha   K' - neyh   Vi - nah   Ah

(17)

Soprano (S): Kin'-yan' - kha    K'-neyh Vi - nah    K'-neyh Vi - nah

Alto (A): Rey - shit Khakh' -

Tenor (T): Kin'-yan' - kha    K'-neyh Vi - nah    K'-neyh Vi - nah

Bass (B): Rey - shit Khakh' -

(21)

Soprano (S): Rey - shit Khakh' - mah    K' - neyh Khakh' - mah

Alto (A): mah    K' - neyh Khakh' - mah    K' - neyh Khakh' - mah

Tenor (T): Rey - shit Khakh' - mah    K' - neyh Khakh' - mah

Bass (B): mah    K' - neyh Khakh' - mah    K' - neyh Khakh' - mah

(24)

Soprano (S): Uv' - khal Kin' - yan' - kha    K' - neyh Vi - nah    K' - neyh    K' - neyh    Vi -

Alto (A): Uv' - khal Kin' - yan' - kha    K' - neyh Vi - nah    K' - neyh    K' - neyh    Vi -

Tenor (T): -    Uv' - khal Kin' - yan' - kha    K' - neyh    K' - neyh    Vi -

Bass (B): -    Uv' - khal Kin' - yan' - kha    K' - neyh    K' - neyh    Vi -

(28)

S      nah      Rey - shit      Khakh' - mah      K' -

A      nah      Rey - shit      Khakh' - mah      K' - neyh      Khakh' - mah      Uv' - khal      Kin' -

T      nah

B      nah      Rey - shit      Khakh' - mah      K' - neyh      Khakh' - mah      Uv' - khal      Kin' - yan' - kha      K' - neyh      Vi -

(31)

S      neyh      Khakh' - mah      Rey - shit      Khakh' - mah      K' - neyh      Khakh' - mah

A      yan' - kha      K' - neyh      Vi - nah      Rey - shit      Khakh' - mah      K' -

T      Rey - shit      Khakh' - mah      K' - neyh      Khakh' - mah      Uv' - khal      Kin' - yan' - kha      Uv' - khal      Kin' -

B      nah      Rey - shit      Khakh' - mah      K' - neyh      Khakh' - mah      Uv' - khal      Kin' -

(34)

S      Uv' - khal      Kin' - yan' - kha      Uv' - khal      Kin' - yan' - kha      Uv' - khal      Kin' -

A      neyh      Khakh' - mah      Uv' - khal      Kin' - yan' - kha      K' - neyh      Vi - nah      Uv' - khal      Kin' -

T      yan' - - - kha      K' - neyh      Vi - nah      Uv' - khal      Kin' -

B      yan' - - - kha      K' - neyh      Vi - nah      Uv' - khal      Kin' -

(37)

S yan' - kha K'-neyh Vi - nah

A yan' - kha

T yan' - kha Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal Kin' - yan' - kha K' - neyh Vi -

B yan' - kha Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal Kin' - yan' - kha K' - neyh Vi -

(41)

S Rey - shit Khakh' - mah Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal Kin' -

A Rey - shit Khakh' - mah Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal Kin' -

T nah

B nah

(44)

S yan' - kha K'-neyh Vi - nah Rey - shit Khakh' - mah K' -

A yan' - kha K'-neyh Vi - nah Khakh' - mah

T nah K' - neyh Khakh' - mah Rey - shit Khakh' - mah K' -

B K' - neyh Khakh' - mah

(47)

S neyh Khakh'-mah Uv' - khal Kin' - yan' - kha K' - neyh Vi - nah Uv' - khal Kin' - yan' -  
A  
T neyh Khakh'-mah Uv' - khal Kin' - yan' - kha K' - neyh Vi - nah Uv' - khal Kin' - yan' -  
B  
Kin' - yan' -

(50)

S kha Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal  
A kha Rey - shit Khakh' - mah Ah  
T kha Rey - shit Khakh' - mah K' - neyh Khakh' - mah Uv' - khal  
B kha Rey - shit Khakh' - mah Ah

(54)

S Kin' - yan' - kha K' - neyh Vi - nah K' - neyh Vi - nah Rey - shit Khakh' -  
A  
T Kin' - yan' - kha K' - neyh Vi - nah K' - neyh Vi - nah Rey - shit Khakh' -  
B

58

S mah K'-neyh Khakh'-mah

A Rey - shit Khakh'-mah

T mah K'-neyh Khakh'-mah

B Ah

Rey - shit Khakh'-mah

K'-neyh Khakh'-mah

61

S Uv' - khal Kin' - yan' - - - kha

A Uv' - khal Kin' - yan' - - - kha

T Uv' - khal Kin' - yan' - - - kha

B Uv' - khal Kin' - yan' - - - kha

K' - neyh Vi - nah

K' - neyh Vi - nah

K' - neyh Vi - nah