

**SING!**

edited by

**Victor C. Johnson**

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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Three-part Mixed



# Shabbat Shalom

Michael Ryan



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**CREATING**

Imagine (#1)  
Plan & Make (#2)  
Evaluate & Refine (#3.1)  
Present (#3.2)

**PERFORMING**

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Analyze (#4.2)  
**INTERPRET (#4.3)**  
Rehearse, Evaluate & Refine (#5)  
Present (#6)

**RESPONDING**

Select (#7.1)  
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Interpret (#8)  
**EVALUATE (#9)**

**CONNECTING**

Personal Experiences (#10)  
Varied Contexts (#11)



# Shabbat Shalom

PERFORMING

Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

The **arranger** uses **expression marks** to help convey his intent.

- A. If expression marks help clarify her intent, why does he use two initial markings: a tempo marking of **Lively** (♩ = 108) and the dynamic marking ***mf***? Support an observation that two expression marks in the first four measures are helpful in interpreting the work.
- B. If the work were based on an original melody instead of this **traditional Hebrew folk song**, how might the use of expression marks be different? Similar? Compare and contrast how the source of the melodies might make a difference.

*EXTEND: Review choral works being studied and examine how arrangers and composers use expression marks. Support either the observation that 'There is no difference!' or 'There is a difference!' What are the similarities? The differences? Explain and justify your conclusions.*

RESPONDING

Musicians **EVALUATE**: The judged quality of a work or performance is personal, based on informed analysis, interpretation, and established criteria.

Musical **repetition** is an important consideration when performing or listening to this **arrangement**.

- A. If repeating something can become boring and uninteresting, what should choir members consider when performing a work with repetition? How can a work with repetition be performed in an interesting way?
- B. How could repetition of certain **musical characteristics** become a distraction for some audience members? How might it help others? Why might members of an audience react in different ways?
- C. What does *connecting to* or *reaching* an audience mean? What are some characteristics that are present when an audience and performers are connected? Why is attempting to connect or engage with an audience important?

*EXTEND: Evaluate choir members, sections, and the choir in performing sections of Shabbat Shalom. Compare and contrast verbal and non-verbal characteristics that encourage and discourage the response of an audience.*

## KEY VOCABULARY

Arranger, Expression marks, Traditional Hebrew folk song, Repetition, Arrangement, Musical characteristics

# Shabbat Shalom

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Three-part Mixed and Piano\* with Optional Tambourine and B $\flat$  Clarinet\*\*

Traditional Hebrew Folk Song  
Arranged by Michael Ryan

Part I Part II Part III

Lively ( $\text{♩} = \text{ca. } 108$ )

*mf*

5

*mf*

I  
II  
III

Shab-bat sha - lom, † shab-bat sha - lom,

Shab-bat sha - lom, † shab-bat sha - lom,

Performance time: ca. 2:15

\*Also available: Two-part (CGE545); Accompaniment mp3 (CGE544a).

\*\*Tambourine and Clarinet parts are on pages 11-12.

†Pronunciation: *shuh-bot shuh-lohm*; Translation: peaceful rest.

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CGE544

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I  
II

shab-bat, shab - bat, shab-bat, shab - bat sha - lom.

III

shab-bat, shab - bat, shab-bat, shab - bat sha - lom.

17

I  
II

Shab-bat sha - lom, shab-bat sha - lom,

III

Sha - lom, — sha - lom, —

21

I  
II

shab-bat, shab - bat, shab-bat, shab - bat sha - lom.

III

shab - bat sha - lom.

25

I  
II

Shab - bat, shab - bat, shab - bat sha - lom.

III

29

I  
II

Shab - bat, Shab - bat, shab - bat sha - lom.

III

33

I  
II

Shab-bat sha - lom, shab-bat sha - lom,

III

Sha - lom, — sha - lom, —