

SING!

Victor C. Johnson

edited by

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



choristersguild

CGE545

Also available: Three-part Mixed (CGE544); Accompaniment mp3 (CGE544a)

Two-part



Shabbat Shalom

Michael Ryan



www.choristersguild.org

CREATING

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

PERFORMING

Select (#4.1)
Analyze (#4.2)
INTERPRET (#4.3)
Rehearse, Evaluate & Refine (#5)
Present (#6)

RESPONDING

Select (#7.1)
Analyze (#7.2)
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

3

Two and Piano* with Optional Tambourine and B♭ Clarinet**

Traditional Hebrew Folk Song
Arranged by Michael Ryan

Part I Part II

Lively (♩ = ca. 108)

mf

5

9 *mf*

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

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

Performance time: ca. 2:15

*Also available: Three-part Mixed (CGE544); Accompaniment mp3 (CGE544a).

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

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

Copyright © 2024 Choristers Guild. All rights reserved. Printed in U.S.A.
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The copying of this music is prohibited by law and is not covered by any license subscription.

CGE545

13

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

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

17

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

II Sha - lom, — sha - lom, —

21

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

II shab - bat sha - lom.

25

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

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

29

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

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

33

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

II
Sha - lom, — sha - lom, —