

Composed for the Gay Men's Chorus of Washington, DC, Jeffery Buhrman, Artistic Director

## Oseh Shalom

for chorus, SATB and piano

Piano reduction

**Moderato, quasi improvvisato** ♩ = 66

by Paul Leavitt

*pp* with deep yearning

Soprano  
O seh sha - lom bim - ro - mav, Hu ya - 'a - seh

Alto  
O - seh sha - lom bim - ro - mav, Hu ya - 'a - seh

Tenor  
O - seh sha - lom bim - ro - mav, Hu ya - 'a - seh

Bass  
O - seh sha - lom bim - ro - mav, Hu ya - 'a - seh

**Moderato, quasi improvvisato** ♩ = 66

Piano  
*sfz* *pp*

7

sha - lom a - - lei - nu ve al kol yis-ra - el, ve al kol yis-ra-el, —

sha - lom a - - lei - nu ve al kol yis-ra - el, ve al kol yis-ra-el, —

sha - lom a - - lei - nu ve al kol yis-ra - el, ve al kol yis-ra-el, —

sha - lom a - - lei - nu ve al kol yis-ra - el, ve al kol yis-ra-el, —

13

poco più mosso  $\text{♩} = 72$

ve - im - ru: a - men, ve - im - ru: a - men.  
ve - im - ru: a - men, ve - im - ru: a - men.  
ve - im - ru: a - men, ve - im - ru: a - men.  
ve - im - ru: a - men, ve - im - ru: a - men.

This block contains four vocal staves. The first three are for soprano, alto, and tenor voices, and the fourth is for the bass. Each staff has a treble clef and a 5/4 time signature. The music consists of a melodic line with lyrics. The tempo is marked 'poco più mosso' with a quarter note equal to 72 beats per minute.

poco più mosso  $\text{♩} = 72$

This block shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand features a complex rhythmic pattern with many sixteenth notes and rests, while the left hand provides a steady accompaniment with eighth notes.

17

*simile*

This block shows the piano accompaniment for the second system. It continues the complex rhythmic pattern from the first system. The tempo is marked 'simile', indicating it should remain similar to the previous section.

20

This block shows the piano accompaniment for the third system. It continues the complex rhythmic pattern from the previous systems.

23

*p*

Three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in grand staff. The lyrics are: v' al kol, v' al kol, v' al kol. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

26

Three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in grand staff. The lyrics are: yis-ra-el, yis-ra-el, v' al kol, v' al kol. The piano accompaniment continues with a similar rhythmic pattern. There are dynamic markings like accents (>) above some notes.



35

v' al kol, v' al kol, v' al kol yis-ra-el...

v' al kol, v' al kol, v' al kol, v' al kol yis-ra-el...

v' al kol, v' al kol, v' al kol, v' al kol yis-ra-el...

v' al kol, v' al kol, v' al kol, v' al kol yis-ra-el...

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a rhythmic accompaniment of eighth notes.

39

*mf* O - seh sha - lom *f* bim - ro - mav,

*mf* O - seh sha - lom *f* bim - ro - mav,

*mf* O - seh sha - lom *f* bim - ro - mav,

*mf* O - seh sha - lom *f* bim - ro - mav,

The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a rhythmic accompaniment. Dynamics include *mf* and *f*. A *sfz* marking is present in the piano part at measure 41.

