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Catalog No. 5884

A Prayer for Chanukah

for Baritone Solo, SATB Chorus and Chamber Orchestra or Piano

Al hanisim

Stanley M. Hoffman

Adapted from the Jewish service for Chanukah

S. M. H., tr.

With motion
♩ = 63 - 66

Piano

f

4

ff

mf

8

f

11

ff

riten.

a tempo

f

mf

The full score (Catalog No. 5906) and parts (Catalog No. 5907) are available from the publisher.

15

f

S We thank you for the won - ders, for the lib - er - a - tion, for the

A We thank you for the won - ders, for the lib - er - a - tion, for the

T We thank you for the won - ders, for the lib - er - a - tion, for the

B We thank you for the won - ders, for the lib - er - a - tion, for the

(mf)

This block contains the musical notation for measures 15 through 17. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'We thank you for the wonders, for the liberation, for the'. The music is in G major and 4/4 time. The vocal parts are marked with a forte (*f*) dynamic, while the piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

18

ff

pow - er-ful ac - tions and deeds of de - liv - er - ance,

ff

pow - er-ful ac - tions and deeds of de - liv - er - ance,

ff

pow - er-ful ac - tions and deeds of de - liv - er - ance,

ff

pow - er-ful ac - tions and deeds of de - liv - er - ance,

f

This block contains the musical notation for measures 18 through 21. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'powerful actions and deeds of deliverance,'. The music is in G major and 4/4 time. The vocal parts are marked with a fortissimo (*ff*) dynamic, while the piano accompaniment is marked with a forte (*f*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

21

mf per - formed by you,

mf per - formed by you,

mf per - formed by you,

mf per - formed by you,

mp

23

f and for the vic - to - ries of our

f and for the vic - to - ries of our

f and for the vic - to - ries of our

f and for the vic - to - ries of our

mf

25 *ff* *riten.*

an - ces - tors in their strug - gles in an - cient times at this time of

an - ces - tors in their strug - gles in an - cient times at this time of

an - ces - tors in their strug - gles in an - cient times at this time of

an - ces - tors in their strug - gles in an - cient times at this time of

f *riten.*

27 *a tempo*

year.

year.

year.

year.

ff *f* *mf*

30

f

In the days__ of the Has - mo - ne - an, __ Mat - ta -

A bit slower ♩ = 60 - 63

f *mp* *rit.* *f* *mf*

33

thi - as, child of Jo - ha - nan the High Priest, and his chil - dren,

37

Bar. Solo

f

a ty - rant rose up a - gainst the peo - ple of Is - rael to

mf

Ah, the peo - ple of Is - rael...

mf

Ah, the peo - ple of Is - rael...

mf

Ah, the peo - ple of Is - rael...

mf

Ah, the peo - ple of Is - rael...

mf

bring out

mf

(mf)

40

Bar. Solo

make them for - get your laws and

(f)

A

(mf)

...to make them for - get your laws...

T

(mf)

...to make them for - get your laws...

B

(mf)

...to make them for - get your laws...

f

mf

42

vi - o - late the rules of your com - mand - ments,

(mf)

...rules of your com - mand - ments...

(mf)

...rules of your com - mand - ments...

(mf)

...rules of your com - mand - ments...

f

mf

44

(f) > mf *molto* *mp*

Bar. Solo

then, in your a - bound - ing com - pas - sion, you rose up for them in their time of dis -

S

(mf) *molto* *p* *mp*

Ah, ah,

A

(mf) *molto* *p* *mp*

Ah, ah,

T

(mf) *molto* *p* *mp*

Ah, ah,

B

(mf) *molto* *p* *mp*

Ah, ah,

f

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47

stress;

molto *f* *ff*

you re - spond - ed to their pur - pose, you con -

molto *f* *ff*

you re - spond - ed to their pur - pose, you con -

molto *f* *ff*

you re - spond - ed to their pur - pose, you con -

molto *f* *ff*

you re - spond - ed to their pur - pose, you con -

mp *ff*

The musical score is for page 47 of a document. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, each with a bass clef and a key signature of one sharp (F#). The tempo is marked 'molto' and the dynamics are marked 'f' (forte), 'ff' (fortissimo), and 'mp' (mezzo-piano). The lyrics are 'you re - spond - ed to their pur - pose, you con -'. The score includes various musical notations such as notes, rests, and bar lines. A large, diagonal watermark reading 'Copyright Review' is overlaid on the page.