

CHANTS OF FAITH

Arranged by Joshua Haberman and David J. Xiques

The singers should enter the darkened performance hall during the piano introduction. The accompanist may play the introduction here, or improvise his or her own. You may omit the piano altogether and use simple music created by bell tones that stills the audience and provides the tonality for the singers.

The alto section begins hushed, as in the distance, calling all to a restful silence. The male sections subsequently enter in the same tempo, but not on beat 3 (as printed) of the part they overlap. Rather, their entrance is unrelated to what has been heard. The preceding voice fades out and gives way to the new melody.

The sopranos enter the second time through the repeat of the SATB section and act as a descant. The crescendo the second time should never sound harsh. All voices should always maintain an atmosphere of peaceful respect for the other melodies.

Professors Joshua Habermann and David J. Xiques conceived of this arrangement shortly after September 11 for the choruses of San Francisco State University. It quickly became the tradition to use it to begin the annual *Candle Light Concert* in the fall.

The message of this composition is one of healing, unity and respect for the common hopes and lives we share.

Hodie

Today Christ is born.
Today the Savior appears.

Tala Alhadru

The white moon rose over the
valley of Nada. And we owe it to
show gratefulness where the call
is to Alla.

Eili, Eili

My Lord, I pray that these
things never end: the sand
and the sea, the rush of the
waters, the crash of the
Heavens, the prayer of man.

Hebrew pronunciation guide

vowels as in Latin

apostrophe (l'olam) indicates neutral vowel (schwa) as in the first syllable of "above"

apostrophe between identical vowels indicates a glottal stop as in "ha'adam"

ch=as in German "Bach"

sh, h, y, k as in English

Arabic pronunciation guide

Vowels as in Latin except:

a as in "cat"

ay as in "cry"

ah, aw as in "father"

Consonants

y, j, w, sh as in English

th as in "thin"

r flipped as in Latin

Apostrophe indicates glottal stop

Chants of Faith

SATB and optional Piano

Jewish, Islamic, Christian
and Irish traditional

arr. Joshua Habermann
and David J. Xiques

Lento $\text{♩} = 58$

Piano

pp rubato ed espressivo

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SOPRANOS

20 *pp*

E - li, E - li, she - lo yi-ga-mer l'-o - lam, ha -

piano tacet

25 *dim. a niente* with the voices dropping out freely, one by one.....

S
chol v' - ha - yam rish - rush shel ha - ma - yim

Tenor section enters uncoordinated with and overlapping the sopranos.

T
Tah-la 'al - bad - ru al -

29

T
ay - na, min-than - i - ya til Wa - da wa-ja bal shu - kru-al

33 *dim. a niente* with the voices dropping out freely, one by one....

T
ay - na ma-da - 'a - lil aw - hi - da.

pp Bass section enters uncoordinated with and overlapping the tenors.

B
Spi-rit seek - ing light and beau - ty, heart that long - eth for its

37

B
rest, Soul that ask - eth un-der-stand-ing on-ly thus can you be blest.

42

mf

*A Ho - di - e

mf

Ve - ni cre - a - tor Spi - ri -

p

S E - li, E - li she - lo yi - ga - mer l' - o -

p

T Tah - la 'al - bad - ru al - ay - na, min than - i - ya til Wa -

p

B Spi - rit seek - ing light and beau - ty, heart that long - eth for its

46

A Chri - stus na -

tus, men - tes tu - o - rum vi - si -

S lam ha - chol v' ha - yam rish - rush shel ha -

T da wa - ja bal shu - kru - al ay - na ma - da - 'a - lil aw - hi -

B rest, Soul that ask - eth un - der - stand - ing on - ly thus can you be

*Choose either chant tune based on the time of the year and your preference.