

# 16. Adonai Malach (Psalm 93)

Andrew Marc Greene  
from *Pesukei d'Zimrah*

Allegro ♩ = 120

Flute *sfz*

Oboe *sfz*

Clarinet in B $\flat$  *sfz* *mf* *sfz* *mf*

Bassoon *sfz*

Horn in F *sfz*

Trumpet in B $\flat$  *sfz*

Trombone *sfz*

Timpani C-G *sfz*

Cymbals *sfz*

Soprano (S) *f*

Alto (A)

Tenor (T) *f*

Bass (B) *f*

Violin I *sfz* *mf* *sfz*

Violin II *sfz*

Viola *sfz*

Cello *sfz* *mp* *sfz*

Piano Reduction *sfz* *mp* *sfz* *f*

A-do-the





Fl. *sfz*  
 Ob. *sfz*  
 B♭ Cl. *sfz*  
 Bsn. *sfz*  
 Hn. *sfz*  
 B♭ Tpt. *sfz*  
 Tbn. *sfz*  
 Timp. *sfz*  
 Cym. *sfz*  
 Perc. *tah*  
 Vln. I *sfz*  
 Vln. II *sfz*  
 Vla. *sfz*  
 Vcl. *sfz*  
 Pno. *sfz*

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

25

Timp.

25

Cym.

Half of each section should sustain the vowel on pitch, the other half should close to the "s".  
The peak volume of the "s" should sweep across the chorus from left to right and back again

25

*mp* *f* *mp*

nas - s - s - s' - u n' - ha rot A - do - nai nasssss - s' - u n' - ha - rot ko - lam, - vis - s' - u n' - ha - rot dawch  
 rush - sh - sh - shing wa - ters have rai - sed the Lord! rushh - ing wa - ters have raised their voice, - rush - shing wa - ters have raised their

25

*mp* *f* *mp*

nas - s - s - s' - u n' - ha rot A - do - nai nasssss - s' - u n' - ha - rot ko - lam, - vis - s' - u n' - ha - rot dawch  
 rushh - ing wa - ters have raised their voice, - rush - shing wa - ters have raised their

25

*mp* *f* *mp*

nas - s - s - s' - u n' - ha rot A - do - nai nasssss - s' - u n' - ha - rot ko - lam, - vis - s' - u n' - ha - rot dawch  
 raised their voice, - rush - shing wa - ters have raised their

25

*mp* *f* *mp*

nas - s - s - s' - u n' - ha rot A - do - nai nasssss - s' - u n' - ha - rot ko - lam, - vis - s' - u n' - ha - rot dawch  
 rushh - ing wa - ters have raised their voice, - rush - shing wa - ters have raised their

Vln. I

Vln. II

Vla.

Vcl.

Pno.



39

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *f* *ff* *mp*

Hn. *f* *ff*

B♭ Tpt. *f* *ff*

Tbn. *f* *ff*

Timp.

Cym.

39

rim mish-b'-rei yam a dir ba-ma-rom A-do nai E-do te-cha ne-em nu-me-  
 than waves of the sea most strong and on high is the Lord For Your wit-ness is most trust-wor-

39

Vln. I *ff* *f* *ff* *mp*

Vln. II *ff* *f* *ff* *mp*

Vla. *ff* *f* *ff* *mp*

Vcl. *ff* *f* *ff* *mp*

Pno. *ff* *f* *ff* *mp*



52

Fl. *sfz*

Ob. *sfz*

B♭ Cl. *sfz*

Bsn. *sfz*

Hn. *sfz*

B♭ Tpt. *sfz*

Tbn. *sfz*

Timp. *sfz*

Cym. *sfz*

*ff*  
mim  
*ff*  
mim  
*ff*  
mim  
*ff*  
mim

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Pno. *sfz*

Detailed description: This page of a musical score covers measures 52, 53, and 54. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in B-flat, and Trombone) and the brass section (Tympani and Cymbals) play a rhythmic pattern of eighth notes with accents and fortissimo (sfz) dynamics. The string section (Violin I, Violin II, Viola, and Violoncello) plays a similar rhythmic pattern with fortissimo (ff) dynamics and a 'mim' (murmuring) instruction. The piano part (Piano) also plays a rhythmic pattern with fortissimo (sfz) dynamics. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Measure numbers 52 and 53 are indicated at the beginning of their respective staves. The score ends with a double bar line at the end of measure 54.