Jan Gerard Palm
(1831-1906)

Waltzes, Mazurkas, Danzas, Tumbas, Polkas, Marches, Fantasies, Serenades, a Galop and music composed for services in the Synagogue and the Lodge

Collected by Johannes I.M. Halman
and
Edited by Robert A. Rojer

PUBLISHED BY THE PALM MUSIC FOUNDATION

Jan Gerard Palm

Jan Gerard Palm, one of the Caribbean's most prominent 19th century composers, was born on 2 June 1831 at the island of Curaçao. Palm is often referred to as the "Father of Curaçao's classical music". By a relatively young age, Jan Gerard Palm had already directed several music ensembles. In 1859, he was appointed music director of the citizen's guard orchestra in Curaçao. Jan Gerard Palm played several musical instruments such as piano, organ, lute, clarinet, flute and mandolin. As an organist, Palm played for many years in the Jewish synagogue Emanu-El and Mikvé Israel, the Protestant Fort Church and the Lodge Igualdad in Curaçao. Jan Gerard Palm was also a regular contributor to the widely read and influential periodical *Notas y Letras* (Notes and Letters). This periodical was issued in Curaçao in the period 1886-1888, with numerous subscribers throughout Latin America and the Caribbean.

Europe is very well known for its famous Strauss and Bach dynasty. In Curaçao, the word Palm almost became a synonym for music. When Jan Gerard Palm died at the age of 75, on 13 December 1906, gifted musicians and composers of the Palm family such as Rudolph Palm (1880-1950), John Palm (1885-1925), Toni Palm (1885-1963) and Jacobo Palm (1887-1982) followed in the footsteps set by their maestro and grandfather and further passed this tradition on to their own descendants.

As a composer, Jan Gerard Palm can be characterized as both original and productive. One of his well known statements used to be that a good composition should include at least one surprising change. His waltzes and mazurkas can be characterized by a rich use of harmonic variations. His polkas, marches and galop reveal his buoyant life style. Palm was also often progressive, in the sense of not being afraid of using chords that were relatively unusual for his time. The rhythms that he wrote for each of his danzas are typically complex, very creole and sensual. In the dominantly prudish 19th century, Jan Gerard Palm was the only composer who dared to write erotic tumbas.

Alongside dance music written for the piano, Palm also wrote larger works for the orchestra and for piano and violin. Examples of the latter are the fantasies and serenades in this music collection. This collection also includes several pieces written by Palm for services in the synagogue, the protestant church and the Lodge.

Acknowledgement

In 2006, the 175th anniversary of the birth of the Curaçao-born composer Jan Gerard Palm (1831-1906) was commemorated. At that time I took the initiative to start a project to collect, process and publish all the still existing scores of my ancestor Jan Gerard Palm. An exploration of 19th century journals searching for reviews about concerts that took place in Curaçao and an examination of various other musical sources made clear that Palm had written at least 181 compositions. In the subsequent phase of the project, numerous archives and individuals who potentially possessed Jan Gerard Palm scores were approached. This exploration phase resulted in a collection of 147 scores written by Jan Gerard Palm. Some were severely damaged, but fortunately the majority being still in a relatively good condition. This music collection includes a substantial subset of the works that were discovered.

I gratefully acknowledge the people and organizations who have contributed to bringing together and realizing this publication. In particular I would like to thank Marie Gil-Debrot for providing copies from the Elsa Debrot-Palm music collection, Anthony Palm and Stephen Palm for giving me the opportunity to search the Edgar Palm collection, Wim Statius Muller for providing copies from his own collection and Janice Godschalk for helping search the archives of the Mikvé Israël-Emanuel synagogue. Further, the Archivo Nashonal of the Netherlands Antilles, the S.A.L. (Mongui) Maduro Foundation, the congregation Mikvé Israël-Emanuel and the Central Library in The Hague (collection Antilliana) provided copies of unique compositions by Jan Gerard Palm.

Special thanks go to Kamaran Majid Tawfiq and Marinus Degenkamp who professionally digitized all the scores. I would also like to thank chazzan Avery Tracht who helped me with the Hebrew texts of the songs that Jan Gerard Palm had composed for services in the Synagogue. My most sincere thanks go to my cousin Robert Rojer who meticulously helped me to review all the subsequent digitized versions. With his profound knowledge of music he was an ideal choice as editor of this collection of music compositions by our great-great-grandfather.

Johannes I.M. Halman

Notes from the editor

In the table of contents the names of pieces which were directly taken from the original hand written scores of the composer are printed in italics. For the remainder we made use of scores that were published in *Notas y Letras* (1886-1888) or that were copied by other musicians (often his descendants) during the past 150 years.

The following remarks may be of special interest to performers who would like to play from this music collection.

In Palm's time, the rhythmical pulse of dance music only partly depended on the pianist's left hand. Additional instruments such as bass and cuarta (a four-string guitar) were at least as important. Accordingly, the composer, when writing down the score for the piano part, often left some space for the combined and improvised actions of these instrumentalists. As a consequence, it is at the discretion of pianists whether they choose to play the first notes of the left hand bars as single notes or as octaves. And, if they would prefer to play these octaves using the middle ("tenor") or the lower ("bass") section of the keyboard. These left hand variations are only allowed provided the notes themselves are not altered and if the countermelody in the bass remains at all times intact and discernible. It was only in a very limited number of cases that the left hand score was not polished by Jan Gerard Palm to perfection.

A similar observation can be made about the designations *octava alta* (elevation of the stave by one octave) and *con octava* (playing with octaves) which were often used in a seemingly indiscriminate manner. One typical case is in the third part of the danza Beshimantó. The right hand score of this danza can be played using only single notes or equally well using octaves. Both sound excellent, but in entirely different ways. As editor, I solved this dilemma by adjoining the version with octaves as an *ossia.* In respect of this issue it is of particular significance that Jan Gerard Palm had an unusual fondness for octaves. Melodic parts were often rendered by him as *pianissimo* played octaves. During his life, Jacobo Palm, one of his most talented pupils, once played Jan Gerard Palm's waltz *Engelenzang* using cords consisting of thirds and sixths. The composer told his grandson that he preferred the rendition with octaves, exactly as it was written.

Robert A. Rojer

Contents

Nr.	*Music*	*Name*	*Page*
1	Valse	*Primero de diciembre*	1
2	Valse	*Adiós*	2
3	Valse	*Alexander*	3
4	Valse	*Anna Catharina*	4
5	Valse	*Bello Recuerdo*	6
6	Valse	Betsy	7
7	Valse	*Catrien*	8
8	Valse	*Del Paraíso*	9
9	Valse	El 18 de febrero	10
10	Valse	El Dominicano	11
11	Valse	*El Triste Presente*	12
12	Valse	*El viejo Moyo*	13
13	Valse	*Engelenzang (Canto de los Angeles)*	14
14	Valse	*Herman*	16
15	Valse	Jane	17
16	Valse	*Josephina*	19
17	Valse	*Kleine Frits*	20
18	Valse	La Bella Arubiana	21
19	Valse	La Casa Blanca	22
20	Valse	La Dalia Blanca	23
21	Valse	La Despedida de Eliza	24
22	Valse	*La Estrella*	25
23	Valse	La Paciencia	26
24	Valse	La Sorpresa	27
25	Valse	Les Cocotiers	28
26	Valse	Los Voluntarios	29
27	Valse	*Mantji*	30
28	Valse	*Mis Ojitos*	32
29	Valse	*Mis Quejas*	33
30	Valse	Mita	34
31	Valse	Op de brug	35
32	Valse	*Paranda*	36
33	Valse	*¿Porqué sufres?*	37
34	Valse	Qué 28 días!	38
35	Valse	Que dulce eres tú!	39
36	Valse	*Sweet Home*	40
37	Valse	*Un Sueño en La Menor*	41
38	Valse	Un Sueño en Re Menor	42
39	Valse	*Villa Orangine*	44
40	Mazurka	*Al Acto*	45
41	Mazurka	*Betsy*	47
42	Mazurka	Casino	48
43	Mazurka	*Eliza*	49
44	Mazurka	*Inda, Mi Tei*	50
45	Mazurka	Pensando 3 de enero	51

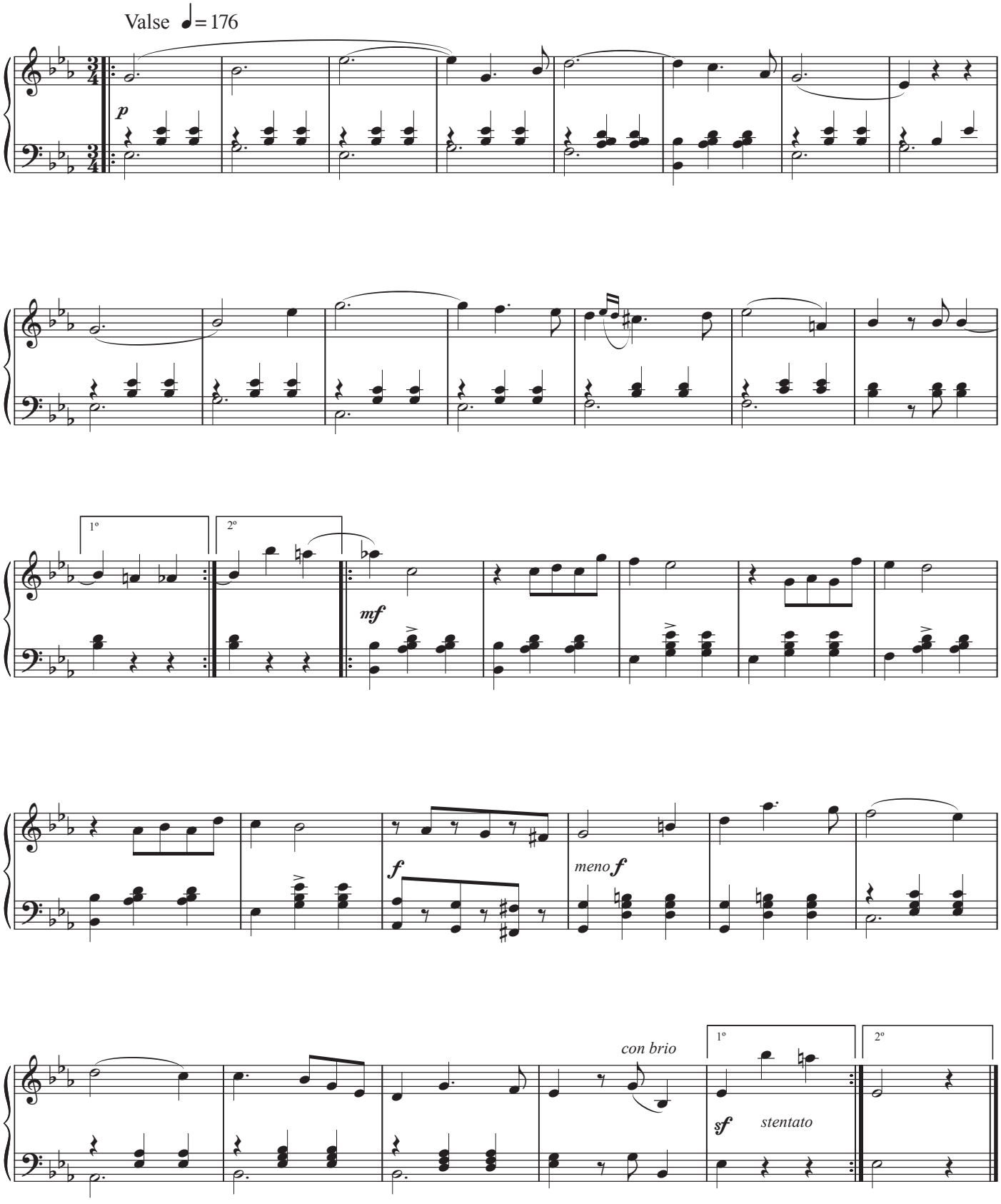
Contents (continued)

Nr.	*Music*	*Name*	*Page*
46	Mazurka	Qué Bueno!	53
47	Mazurka	Sabrosa	54
48	Mazurka	*Santa Clara*	55
49	Danza	Anna	56
50	Danza	*Besjimantó*	58
51	Danza	*Coco*	59
52	Danza	*Djuku*	60
53	Danza	*Don Quijote*	61
54	Danza	*El Otrabandista*	62
55	Danza	*Emilio*	63
56	Danza	Erani ta malu shon	64
57	Danza	*Existe todavia*	65
58	Danza	*Hasta luego*	66
59	Danza	Jane	67
60	Danza	*Kleine Jan*	68
61	Danza	*La Fee*	69
62	Danza	La Trigueña	70
63	Danza	*Las Delicias*	71
64	Danza	Let Me Pass	72
65	Danza	*No Sé Querer*	73
66	Danza	Qué Apuro!	74
67	Danza	Qué Dulce Soy Yo!	75
68	Danza	Tulipán negro	76
69	Tumba	Collection of tumba's	77
70	Tumba	*El Tyeso*	80
71	Tumba	Jan Schorrenber	81
72	Tumba	*Mahuma*	83
73	Tumba	Shi Marichi	84
74	Tumba	*Ta Bo Mes Ké*	85
75	Tumba	Tapa Cayón	86
76	Tumba	Tumba Pa Bo	87
77	Tumba	Un Tumba Mas	88
78	Song	Awaseru	89
79	Polka	14 de Mayo	90
80	Polka	*Dubbel Effect*	91
81	Polka	*Eduardo*	92
82	Polka	*Kai Orgel*	93
83	Polka	*Kleine Jan*	94
84	Polka	*La Enriqueta*	95
85	Polka	*Polka Militar*	96
86	Polka-Mazurka	Siempre o Nunca	97
87	Polka	*Smakoor*	99
88	March	*Ferguson's Marsch*	100
89	March	Generaal Joubert	101

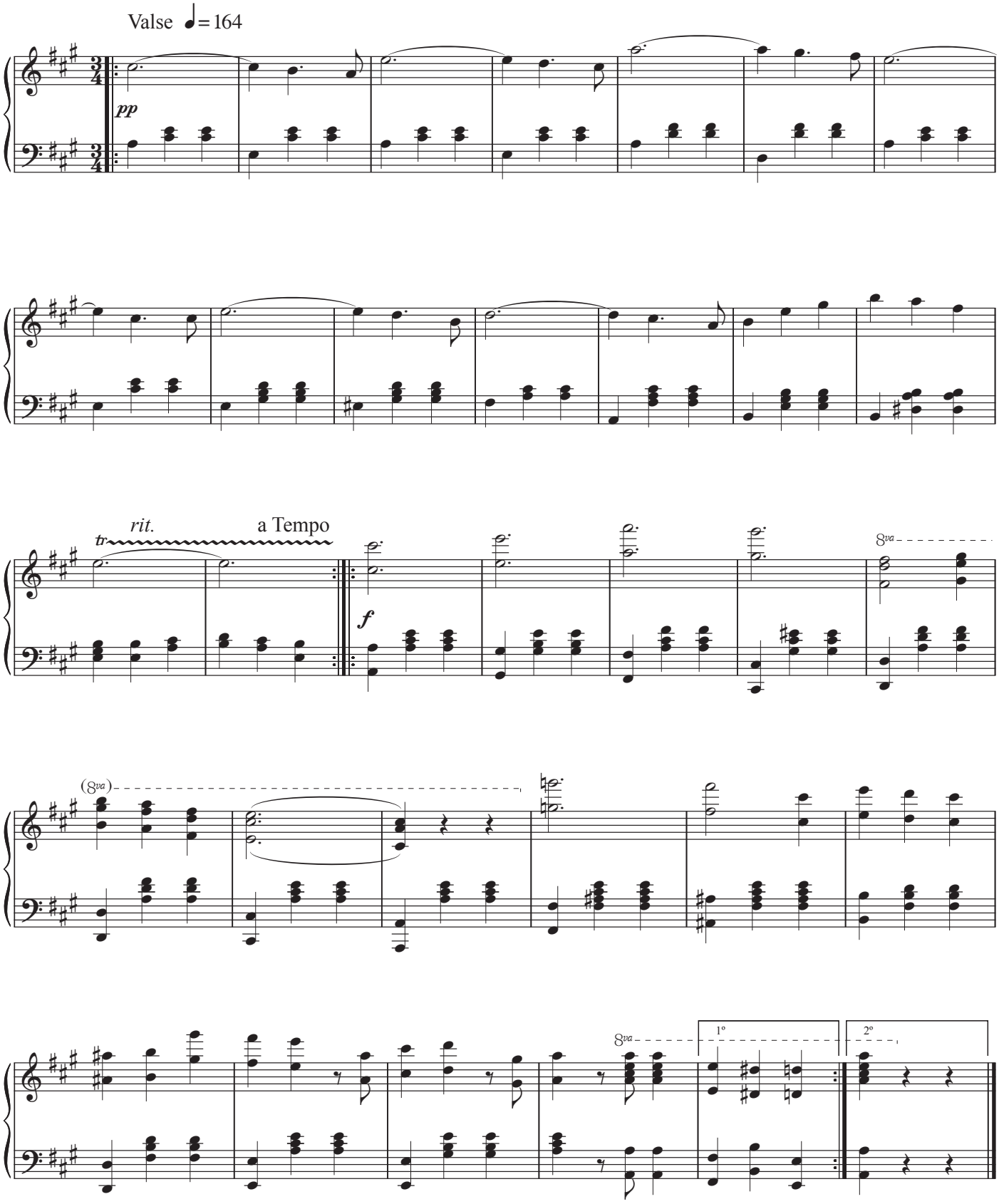
Contents (continued)

Nr.	*Music*	*Name*	*Page*
90	March	*Hendrik's Marsch*	103
91	March	*Huwelijk's Marsch*	104
92	March	*Kerk Marsch in A Majeur*	106
93	March	*Kerk Marsch in C Majeur*	108
94	March	*Kerk Marsch in G Majeur*	110
95	March	*Marcha Union* *For piano and violin*	112
96	March	*Marsch Curacao* *For piano and violin*	114
97	March	*Treurmarsch Brion*	117
98	Fantasy	*Fantasía en Fa Mayor* *For piano and violin*	118
99	Fantasy	*Fantasía en La Mayor* *For piano and violin*	123
100	Fantasy	*Fantasie Zaira la Gitana* *For piano and violin*	125
101	Fantasy	Mijn Laatste Zang	138
102	Galop	*Mi Pikete*	140
103	Serenade	*Serenata El Eden* *For piano and violin*	143
104	Serenade	*Serenade 2* *For piano and violin*	147
105	Andante	Acacia	152
106	Andante	Cantique Funèbre	153
107	Andante	Rouw Loge	154
108	Andante	Tombeau	155
109	Religious song	Adon Olam-1	156
110	Religious song	The Temple Adon Olam	157
111	Religious song	Dedication	158
112	Religious song	Eil Nora Alilah	160
113	Religious song	Hallelujah	161
114	Religious song	Hariu	163
115	Religious	Órgano Solemne	165

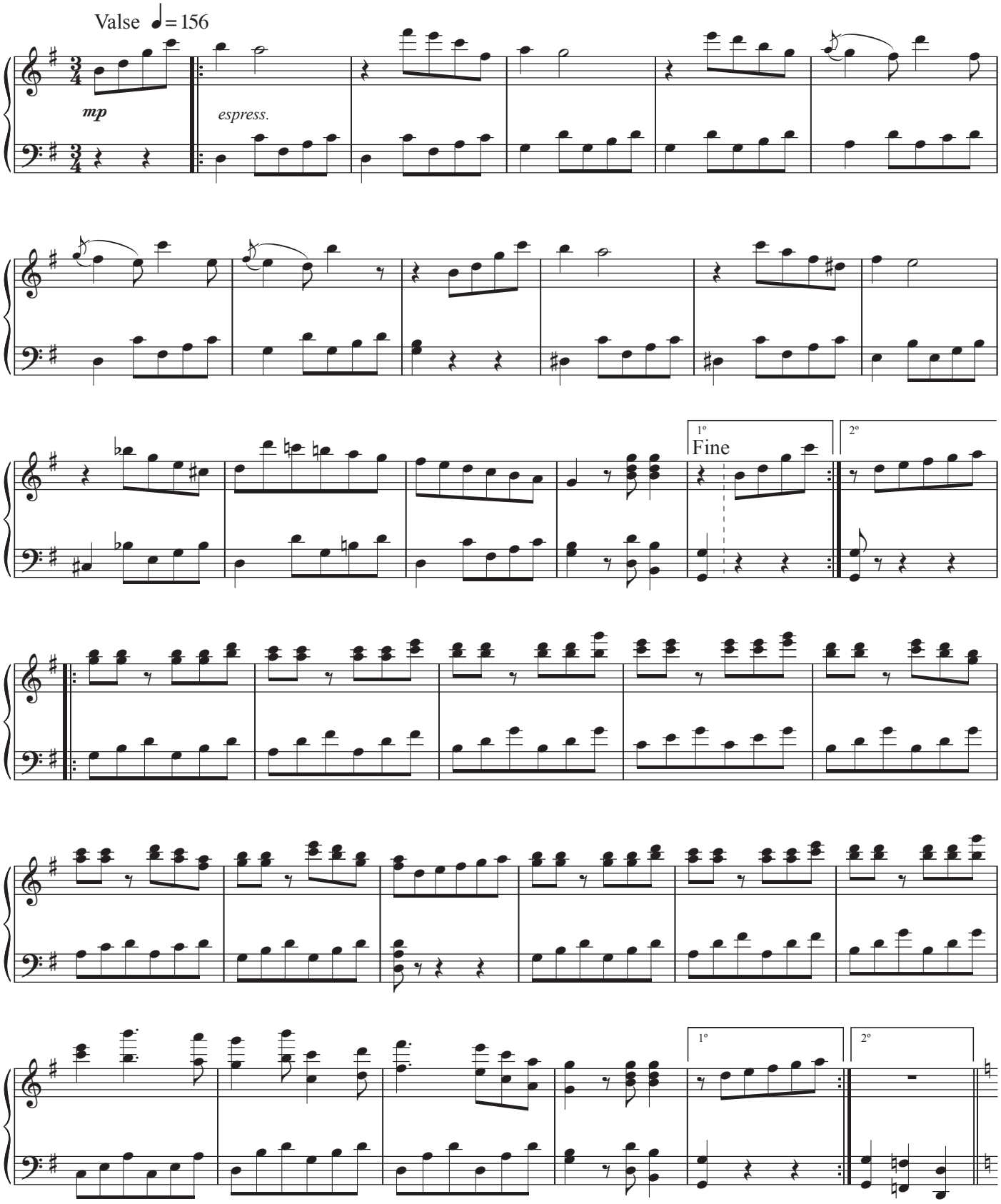
Primero de diciembre

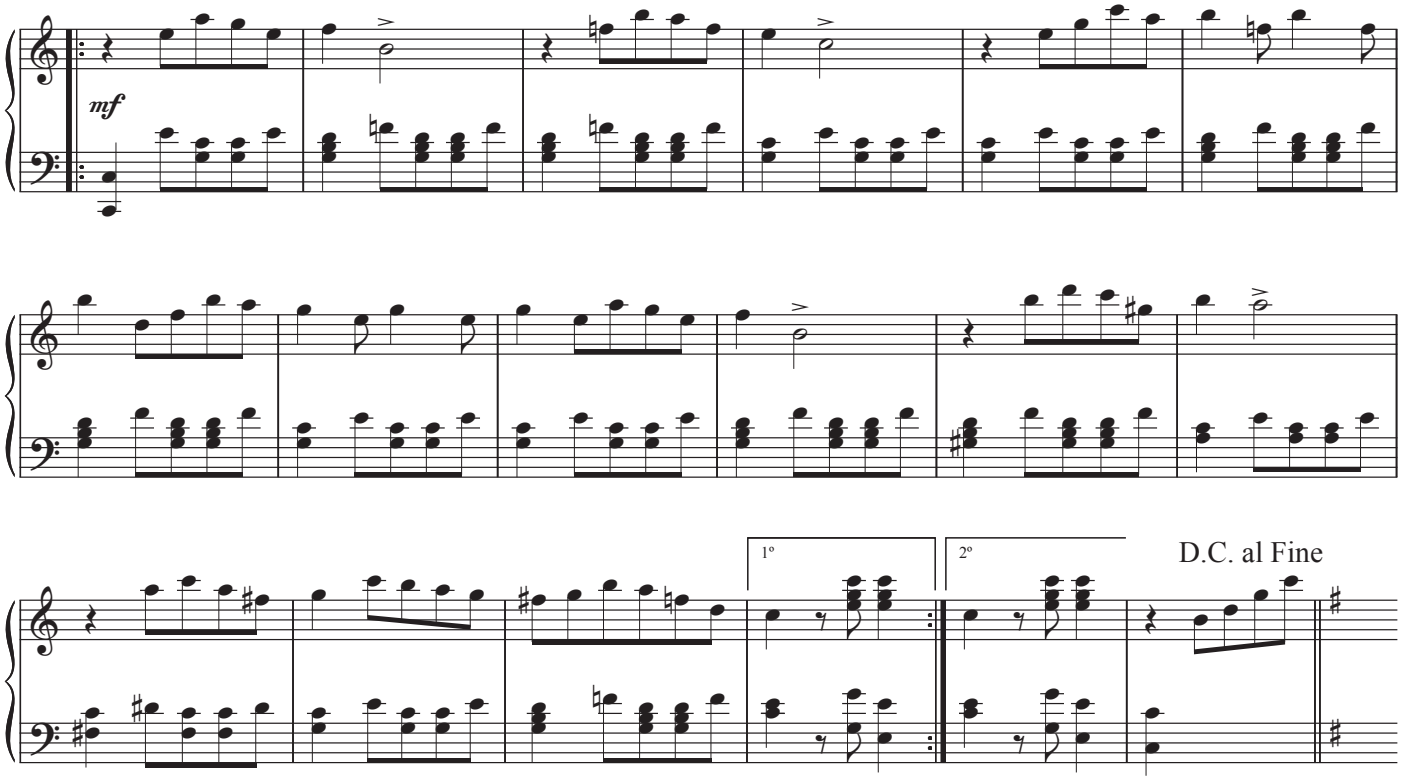


Adiós

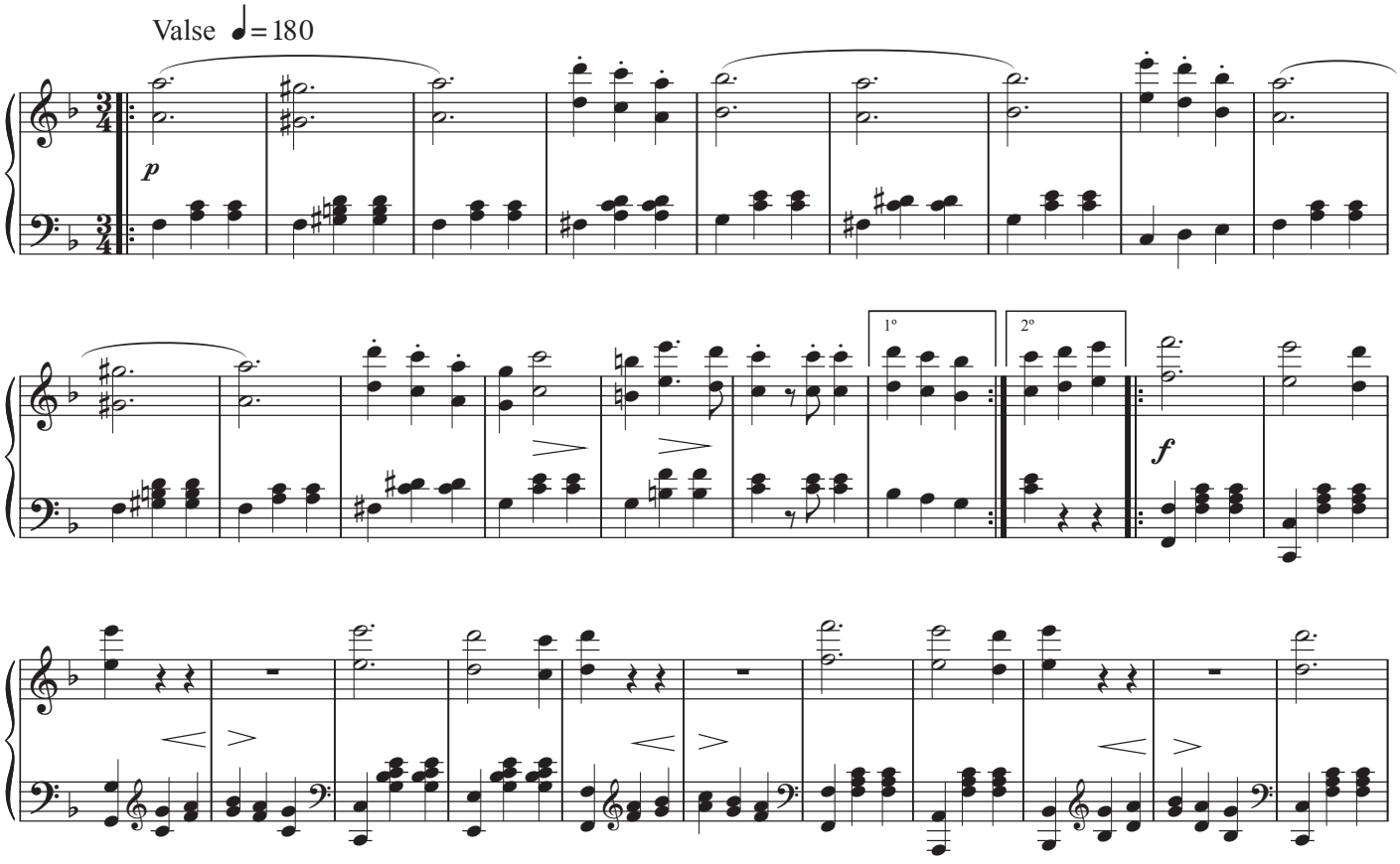


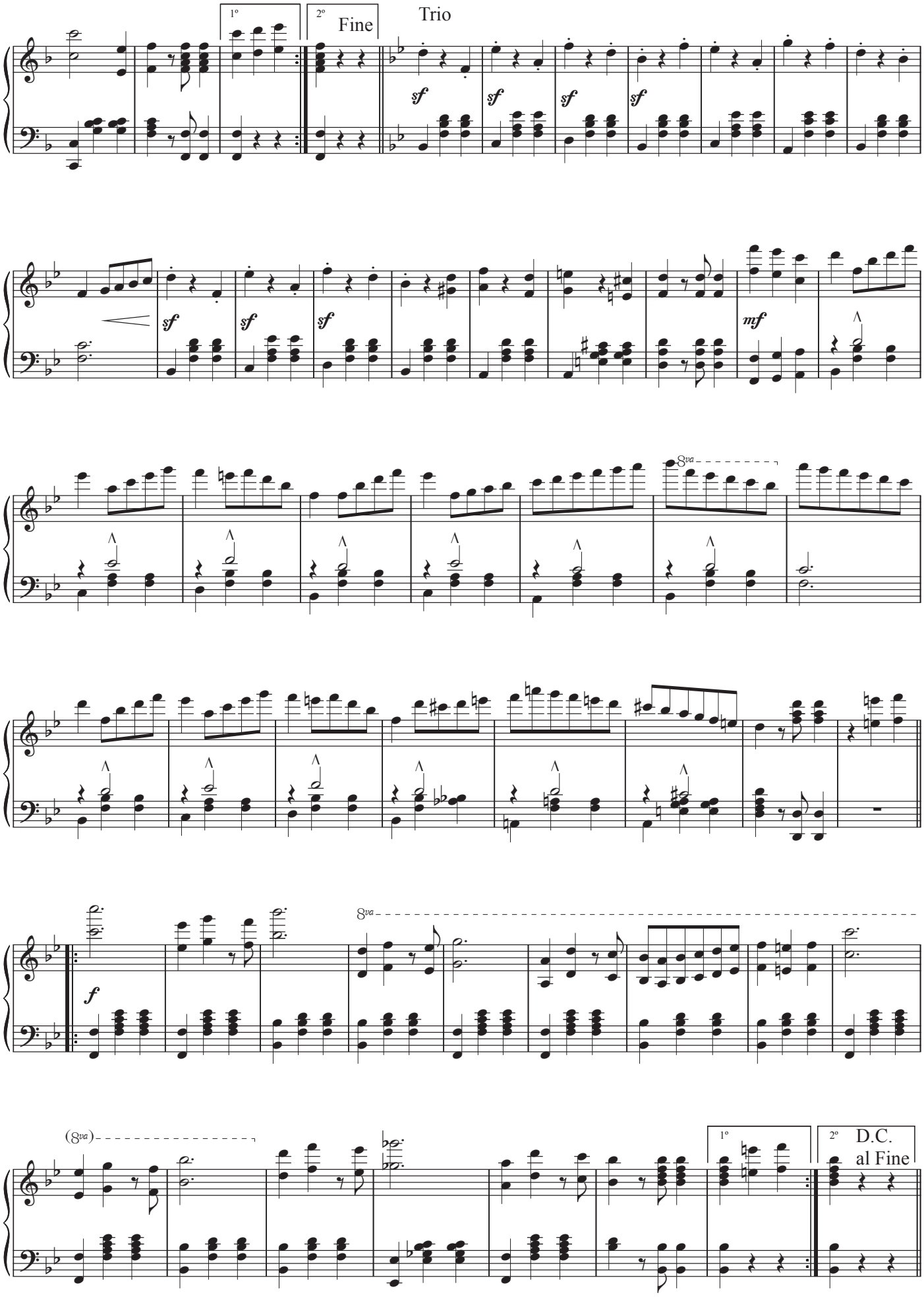
Alexander



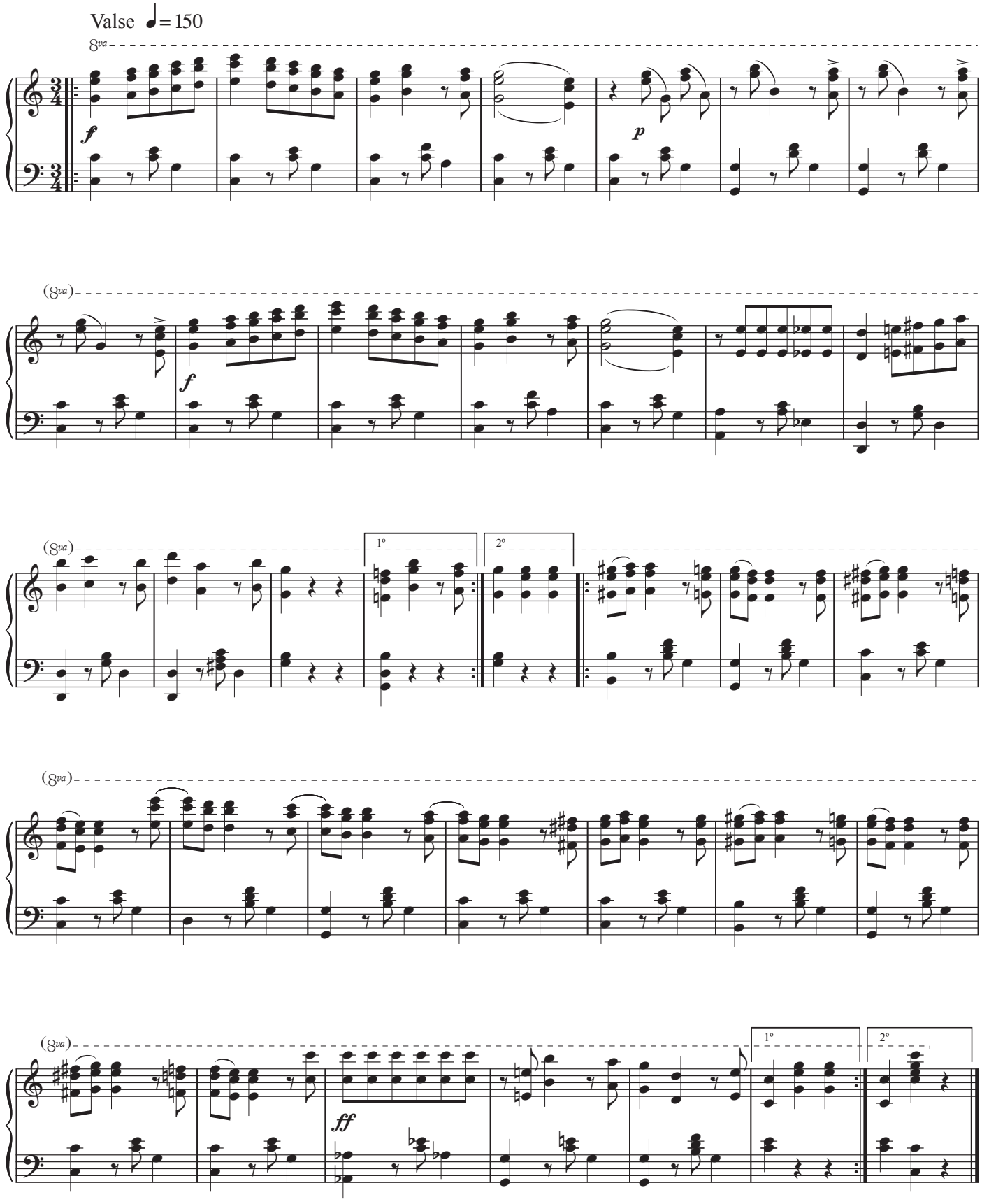


Anna Catharina

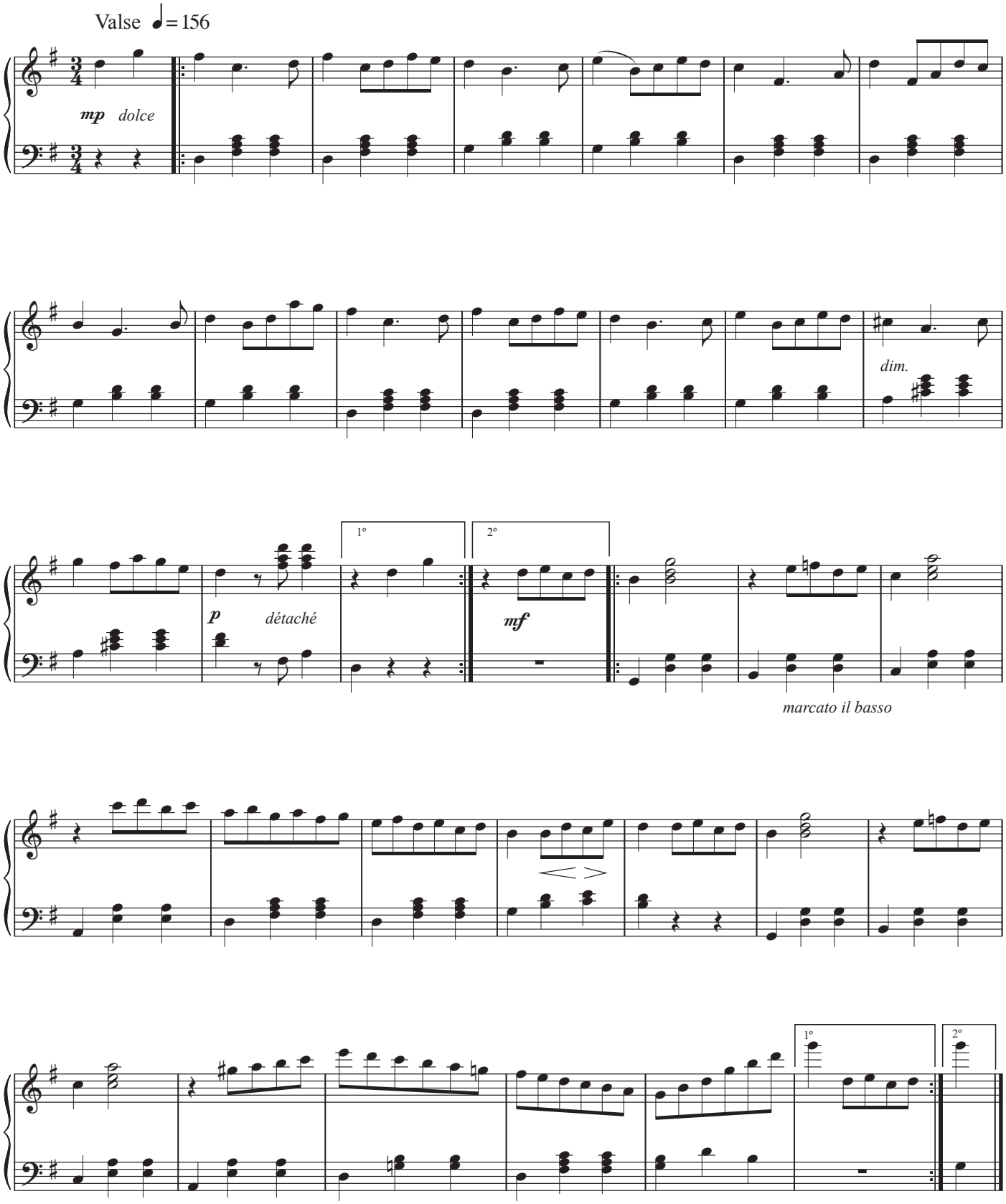



1º
2º
Fine
Trio
sf
mf
8va
f
(8va)
1º
2º
D.C.
al Fine

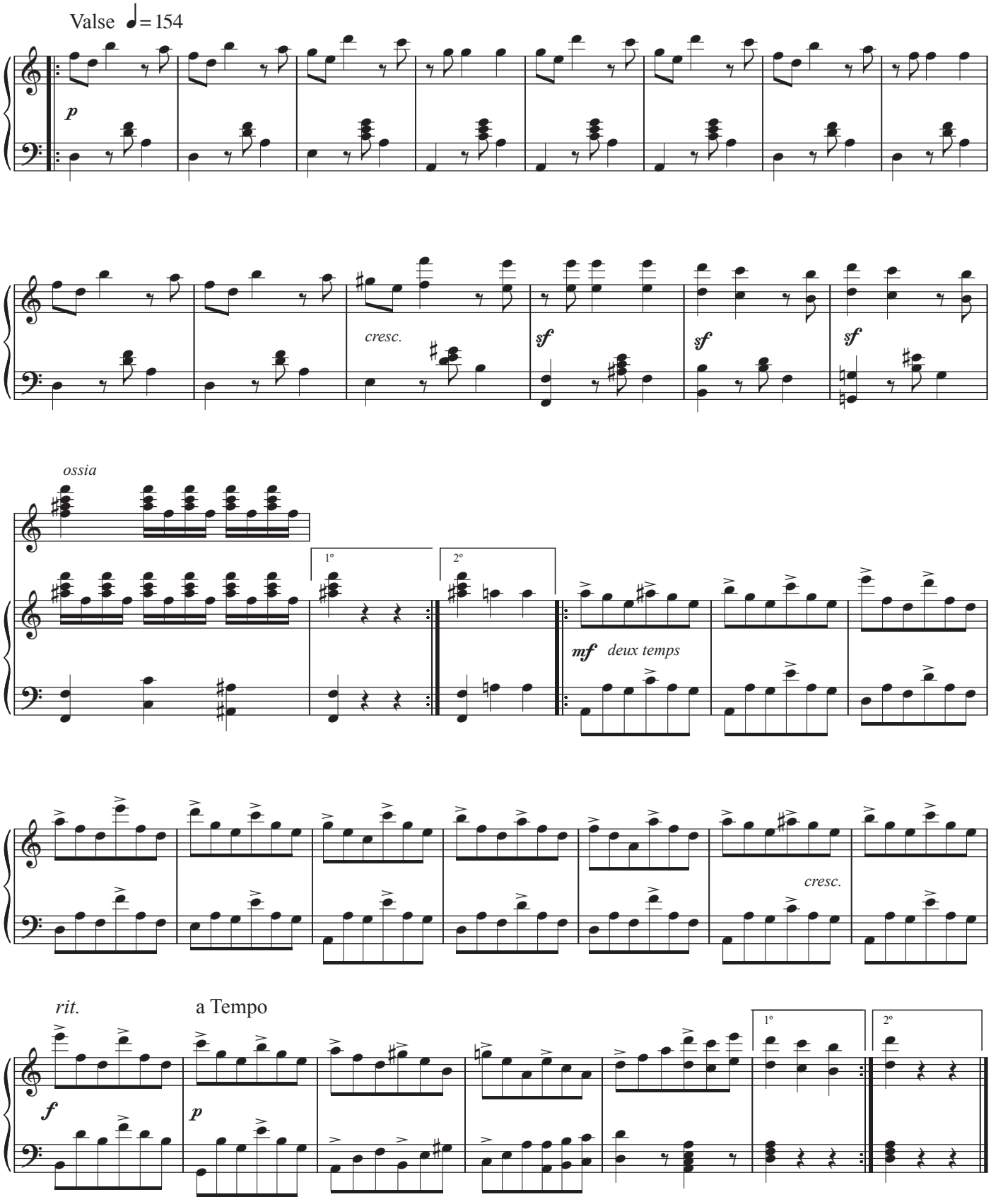
Bello Recuerdo



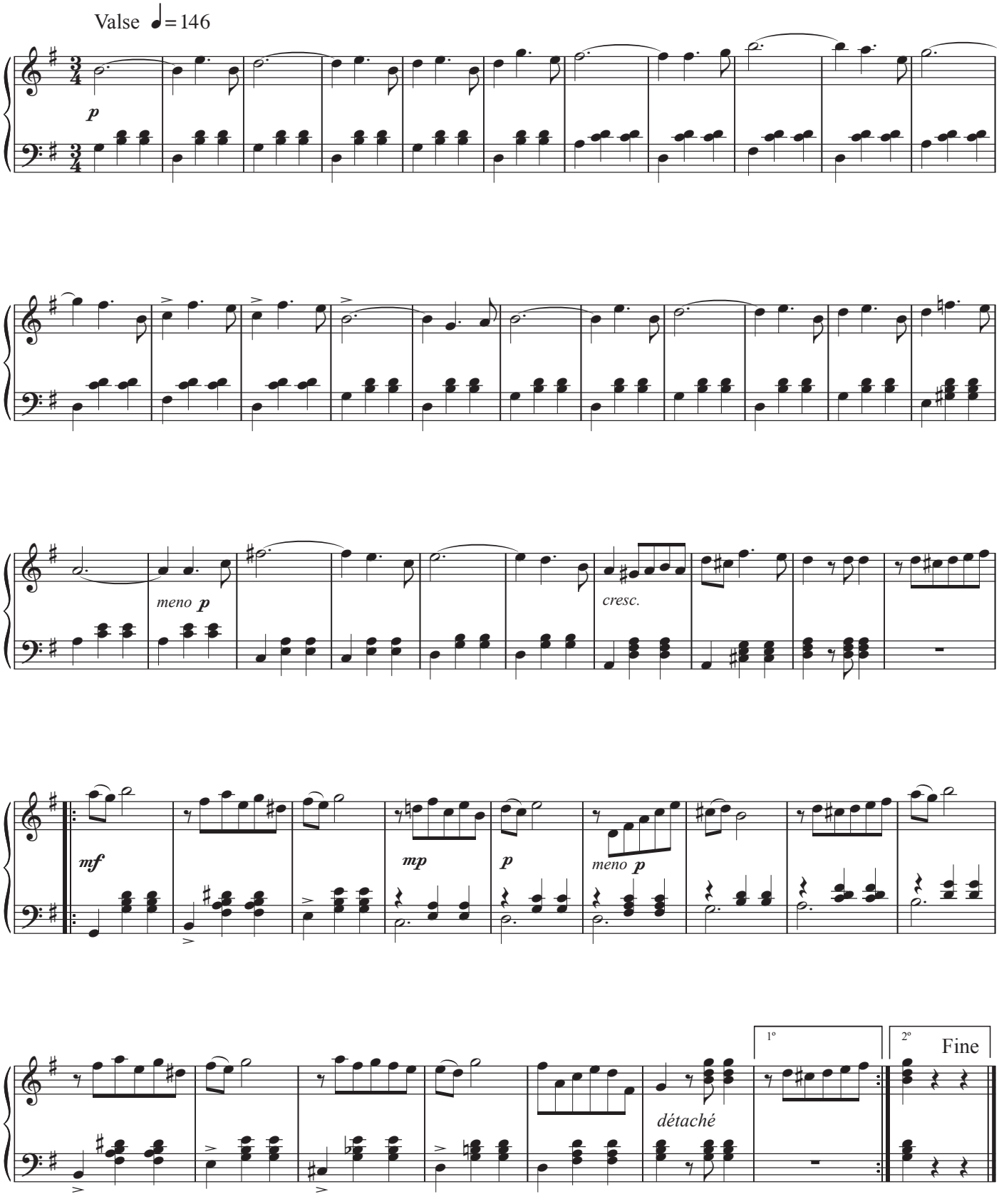
Betsy


Valse ♩= 156
mp dolce
dim.
1º
2º
p détaché
mf
marcato il basso
1º
2º

Catrien

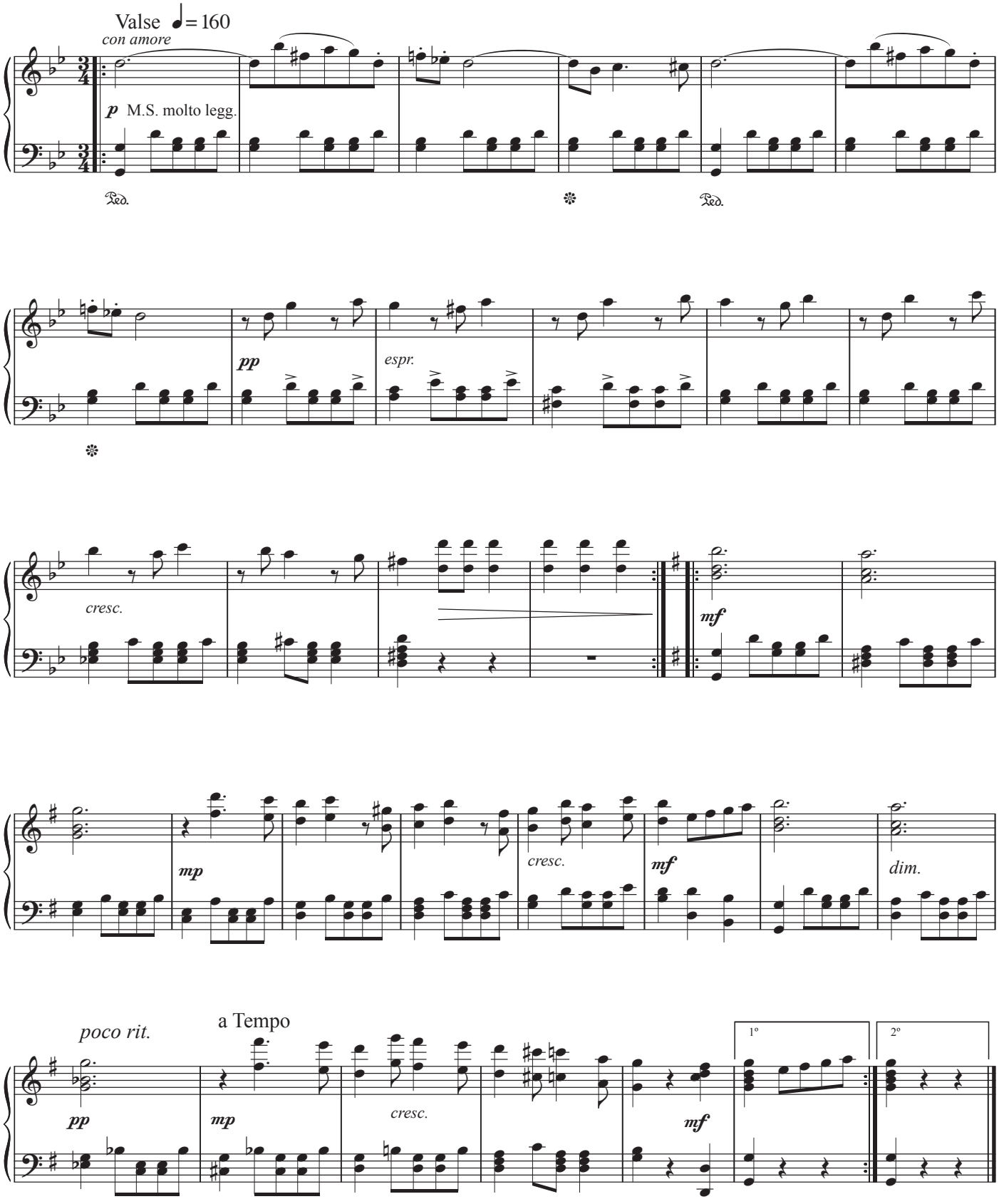

Valse ♩= 154
p
cresc.
sf
sf
sf
ossia
1º
2º
mf deux temps
cresc.
rit.
a Tempo
f
p
1º
2º

Del Paraíso



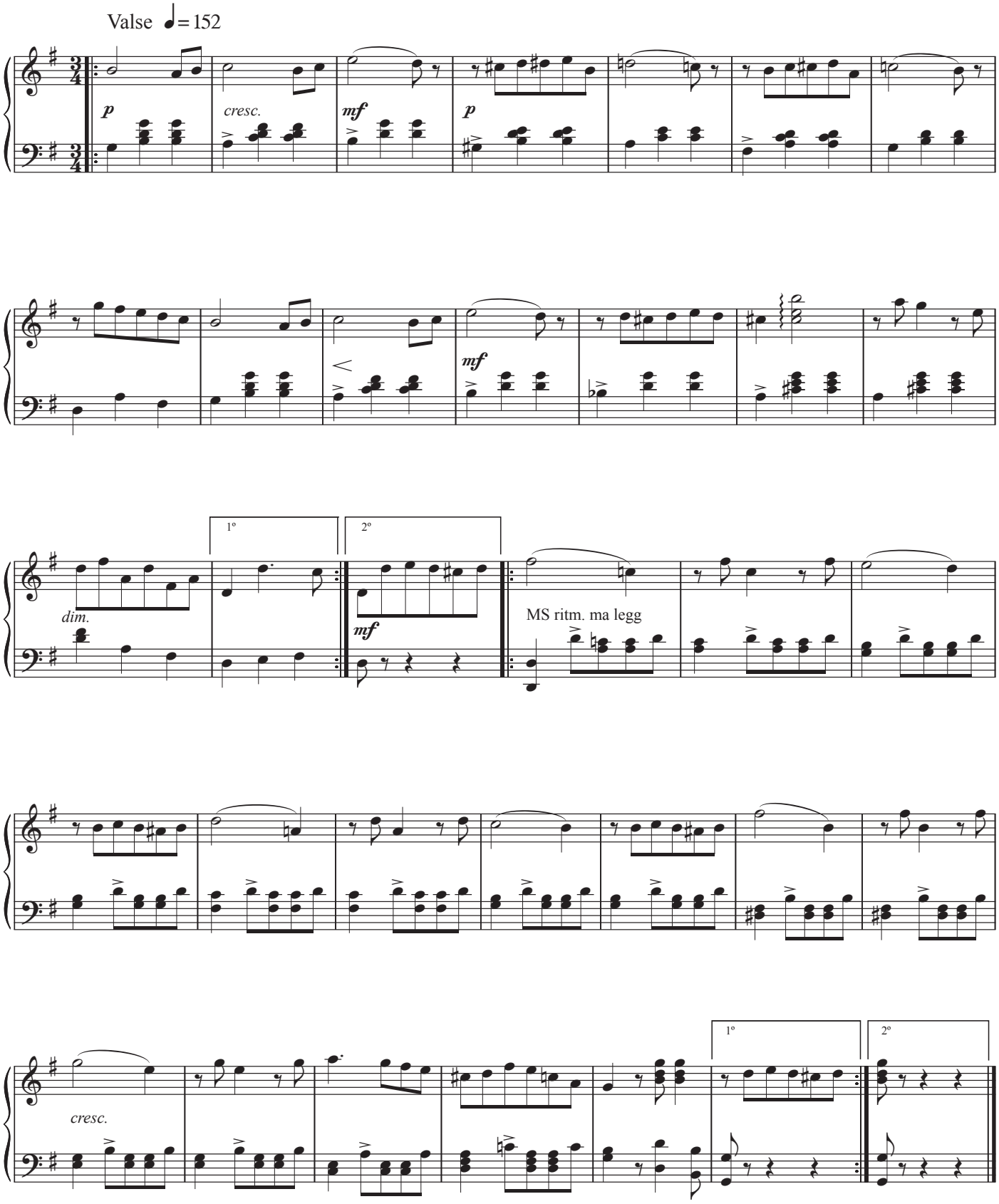
El 18 de febrero

ded. Amalia Elodia Perez

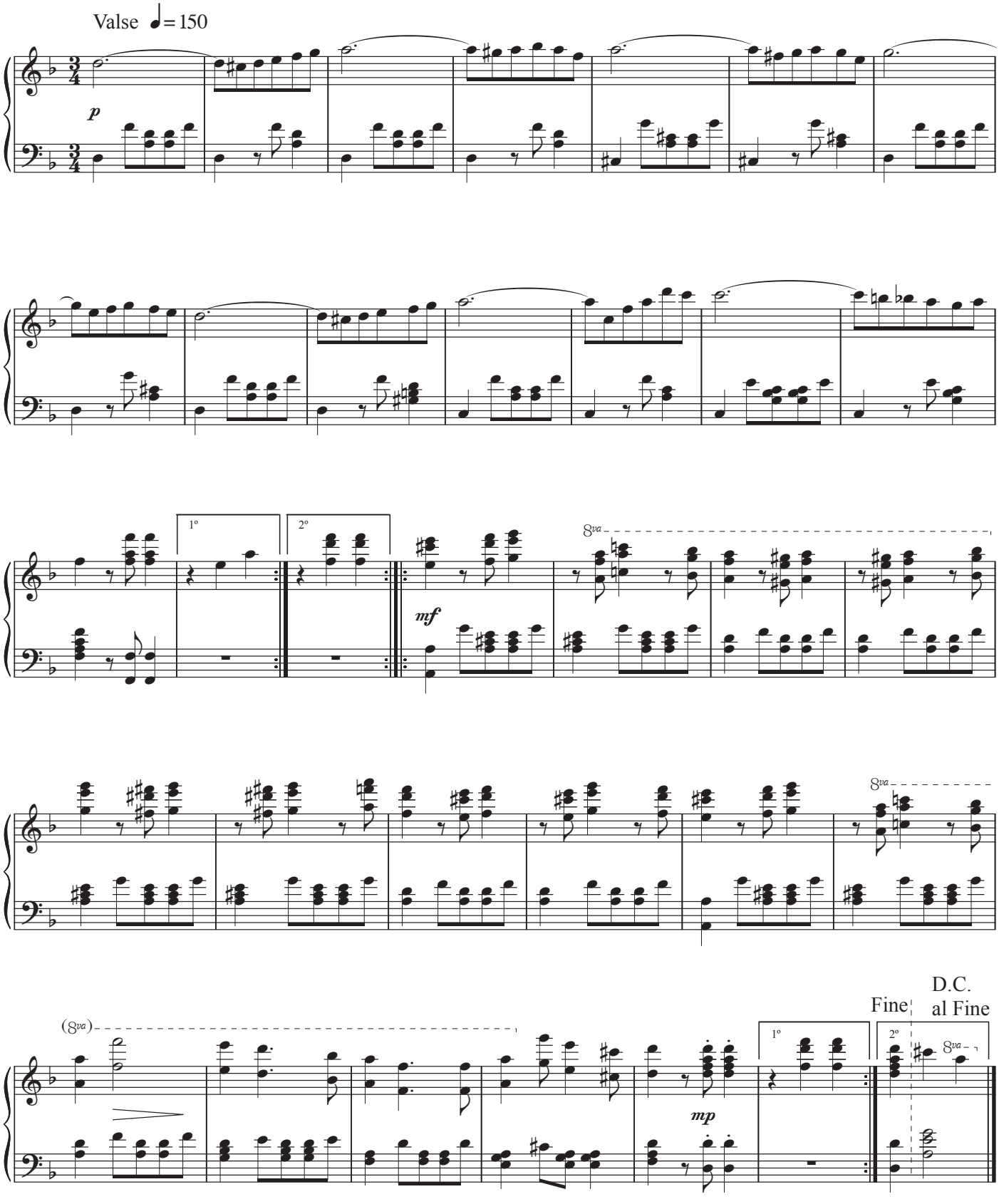


El Dominicano

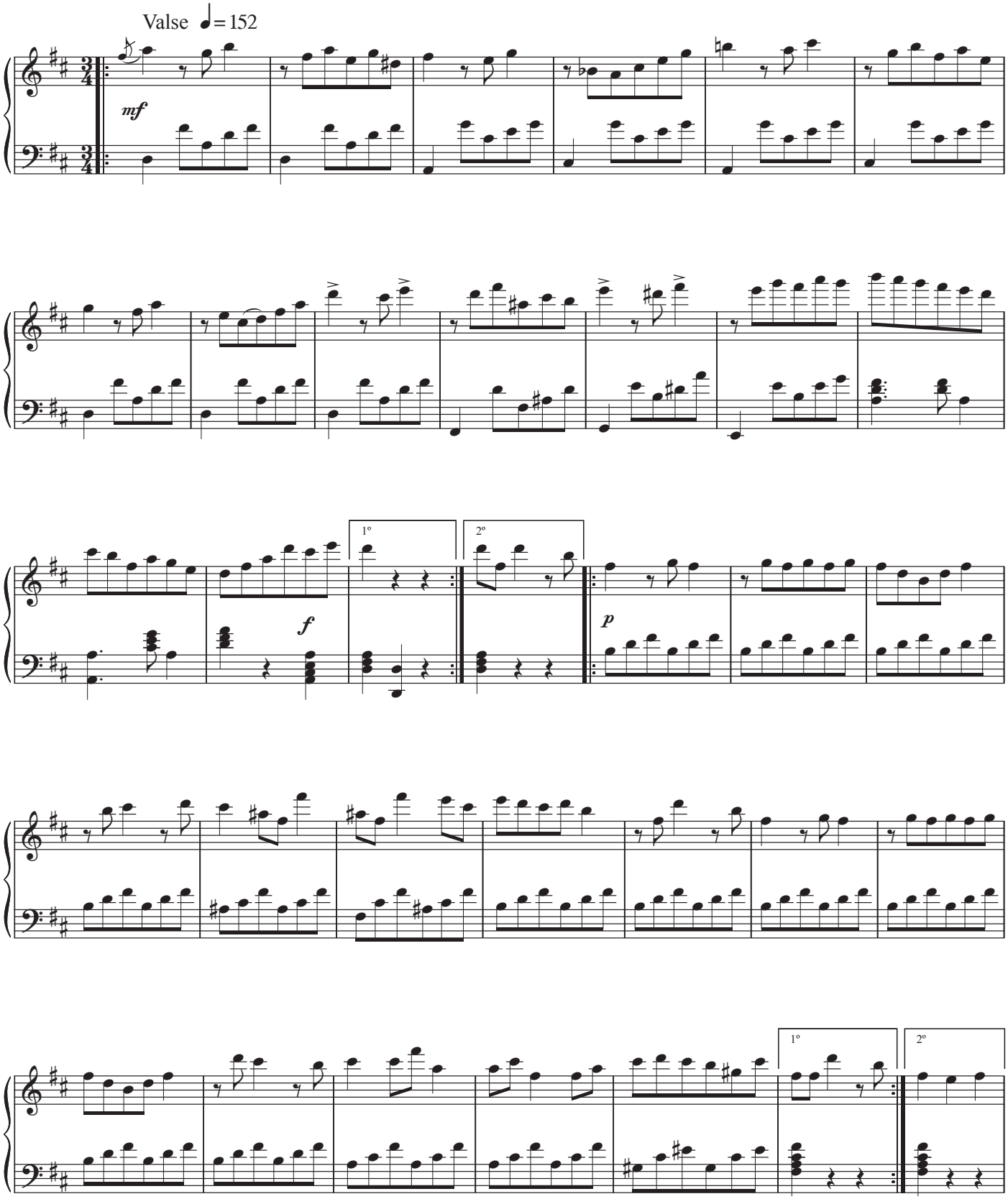
dedicado al sr. F.Perdomo

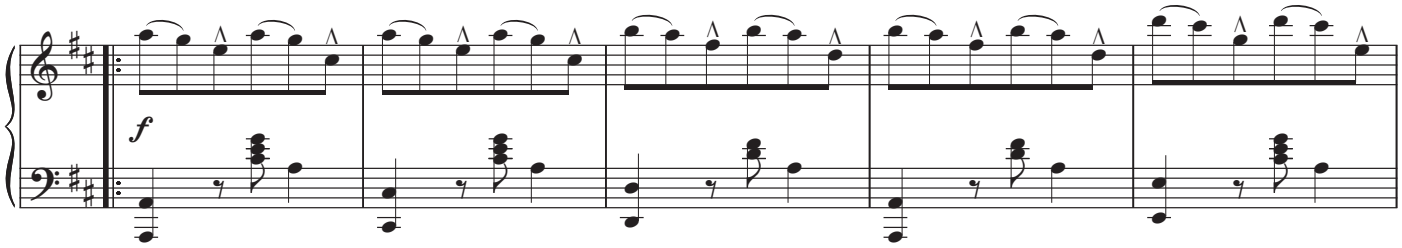


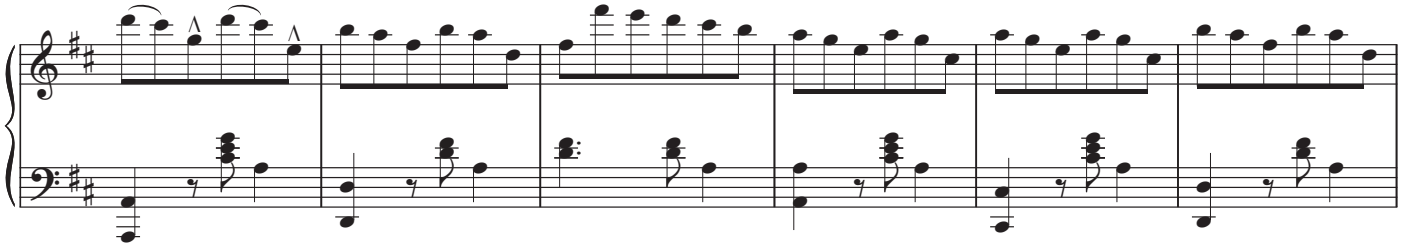
El Triste Presente

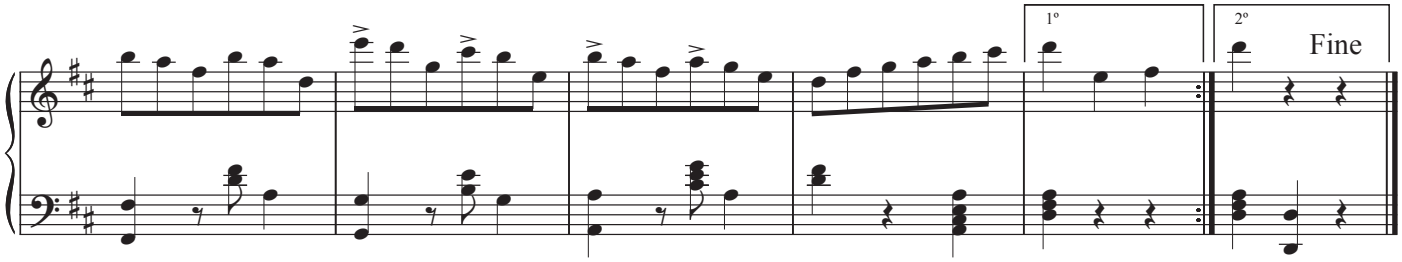


El Viejo Moyo

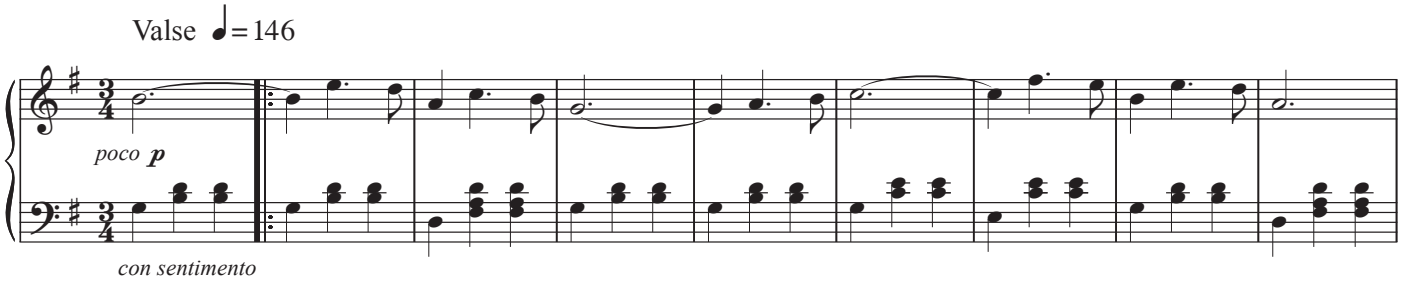


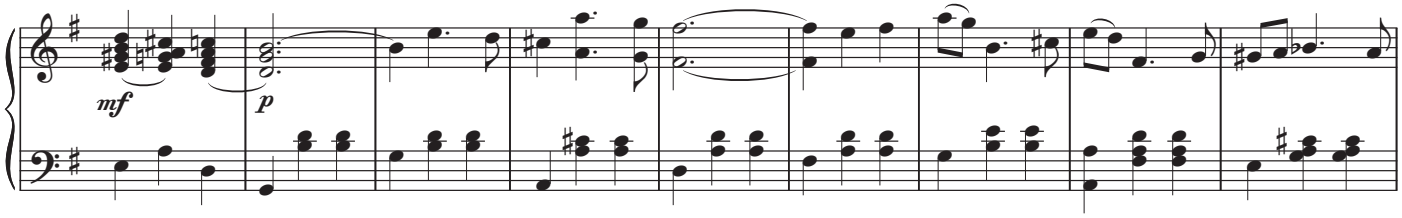


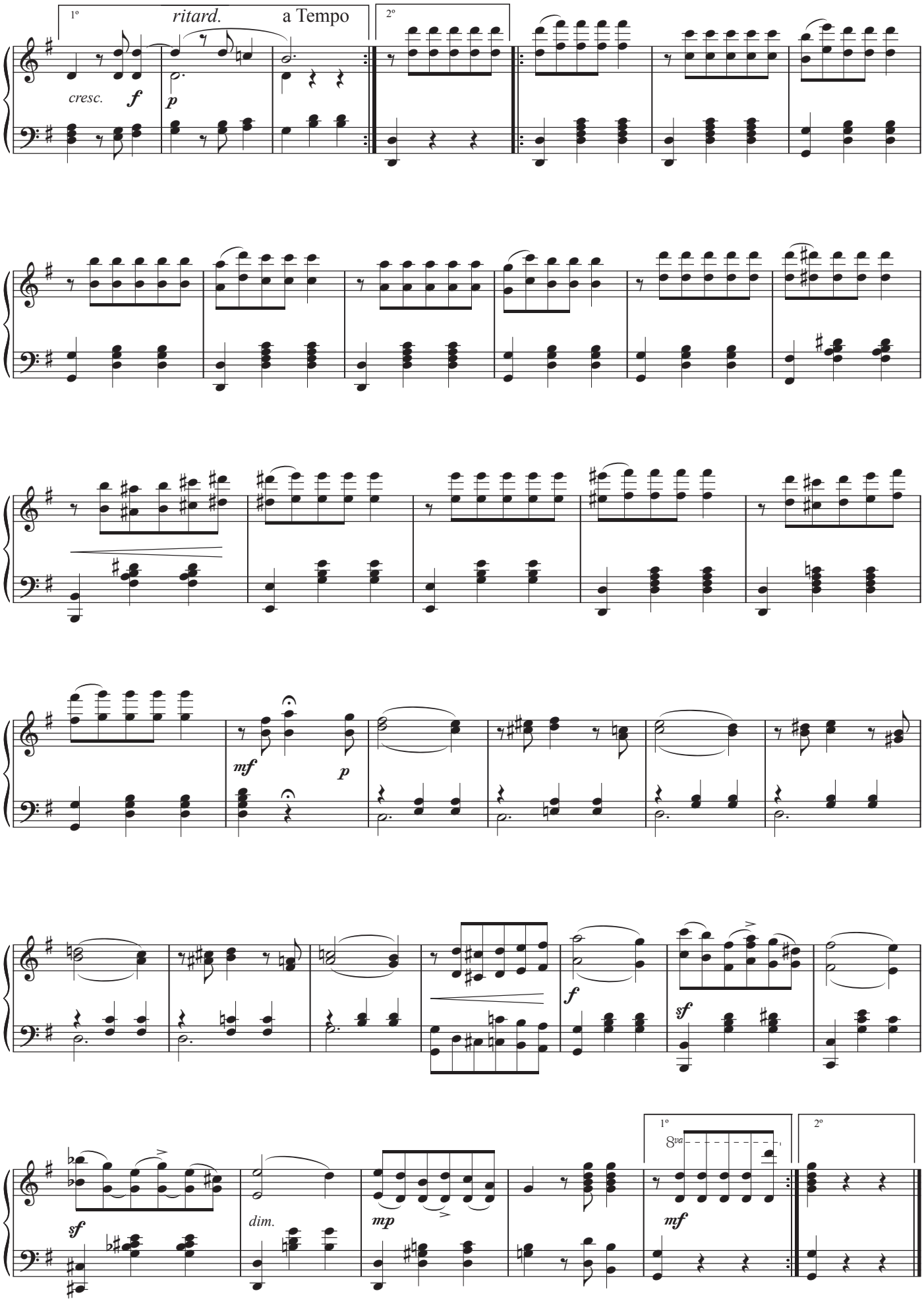




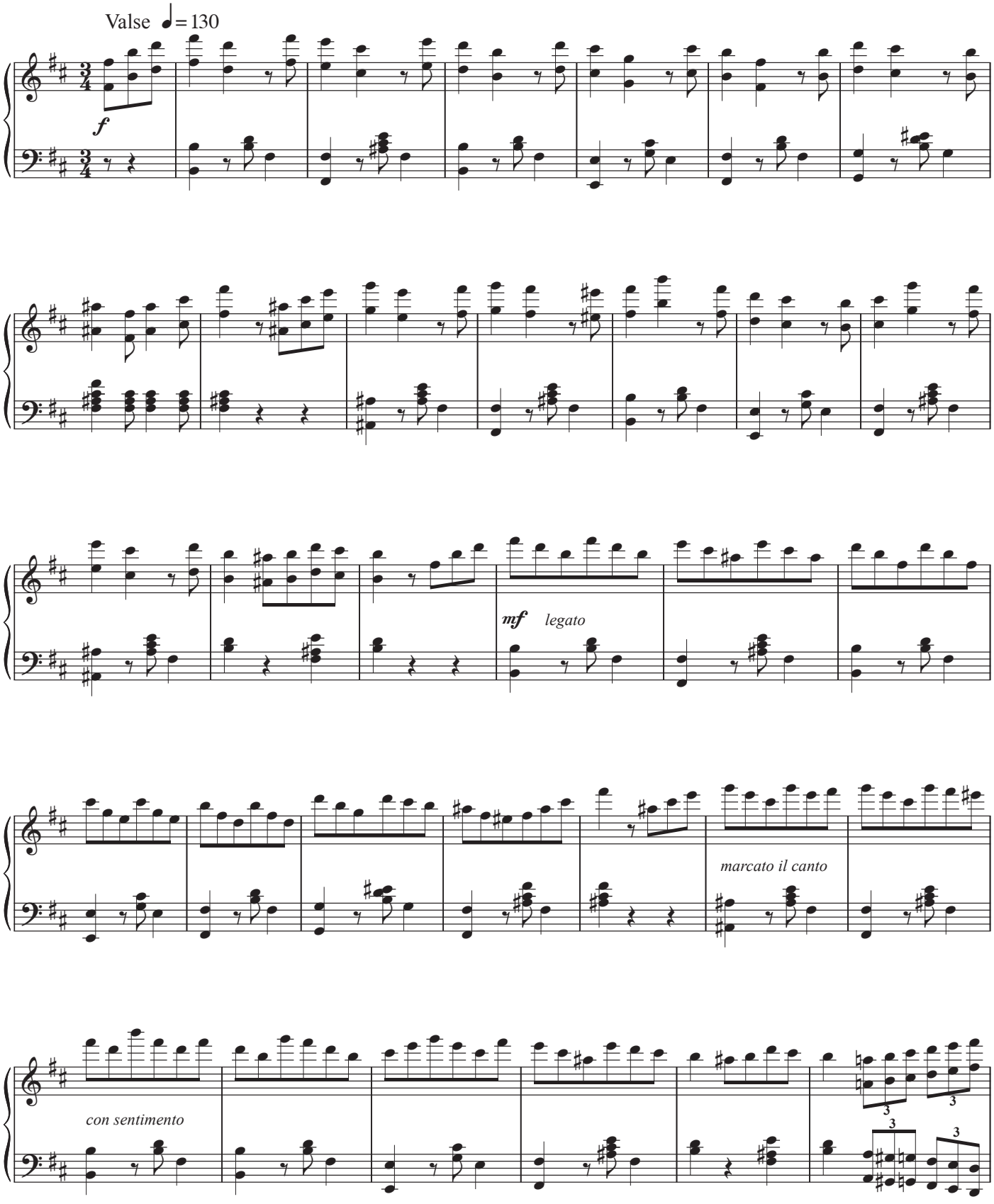
Engelenzang

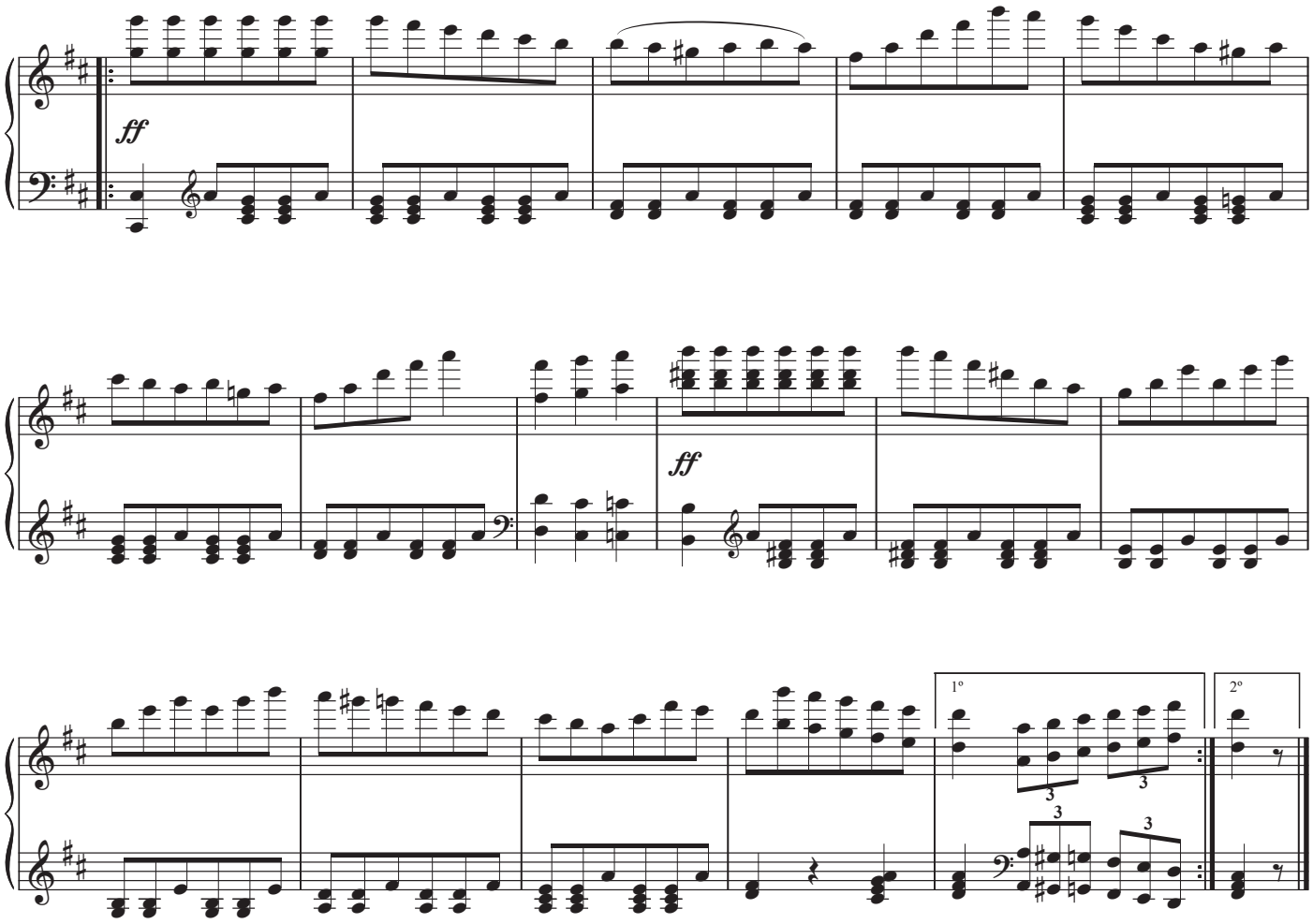




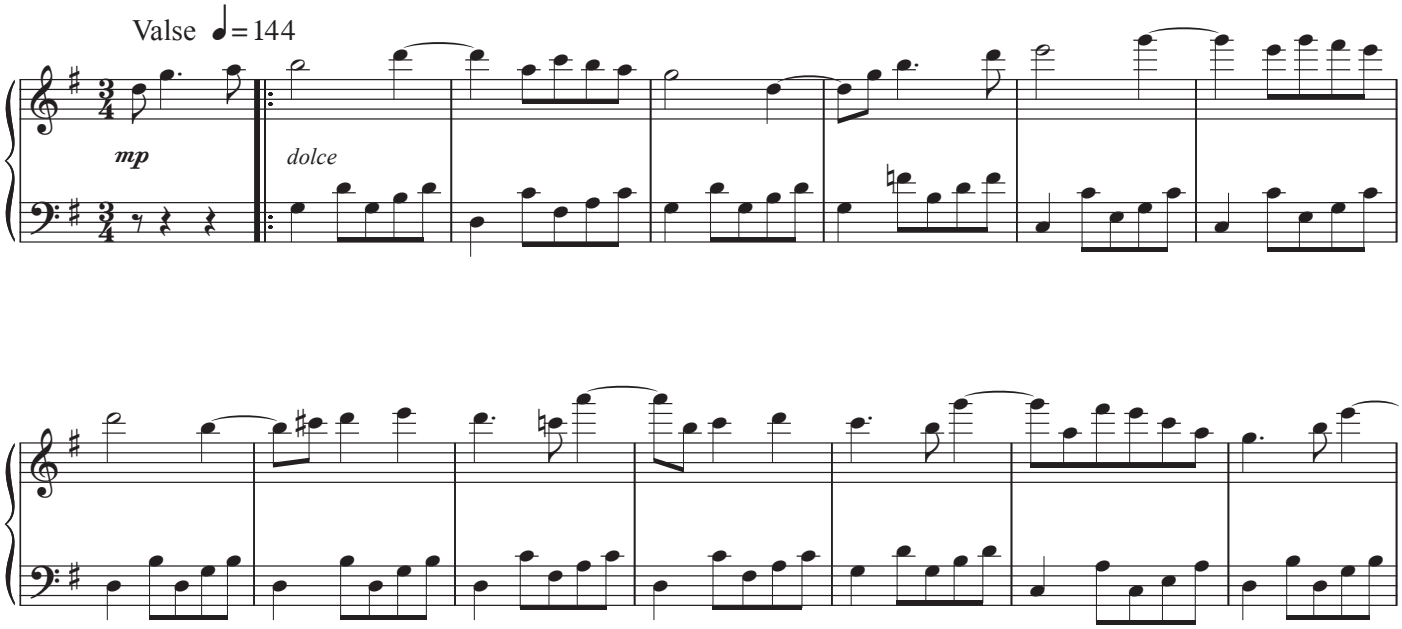

1º
ritard.
a Tempo
2º
cresc.
f
p
mf
p
f
sf
sf
dim.
mp
1º
8va
mf
2º

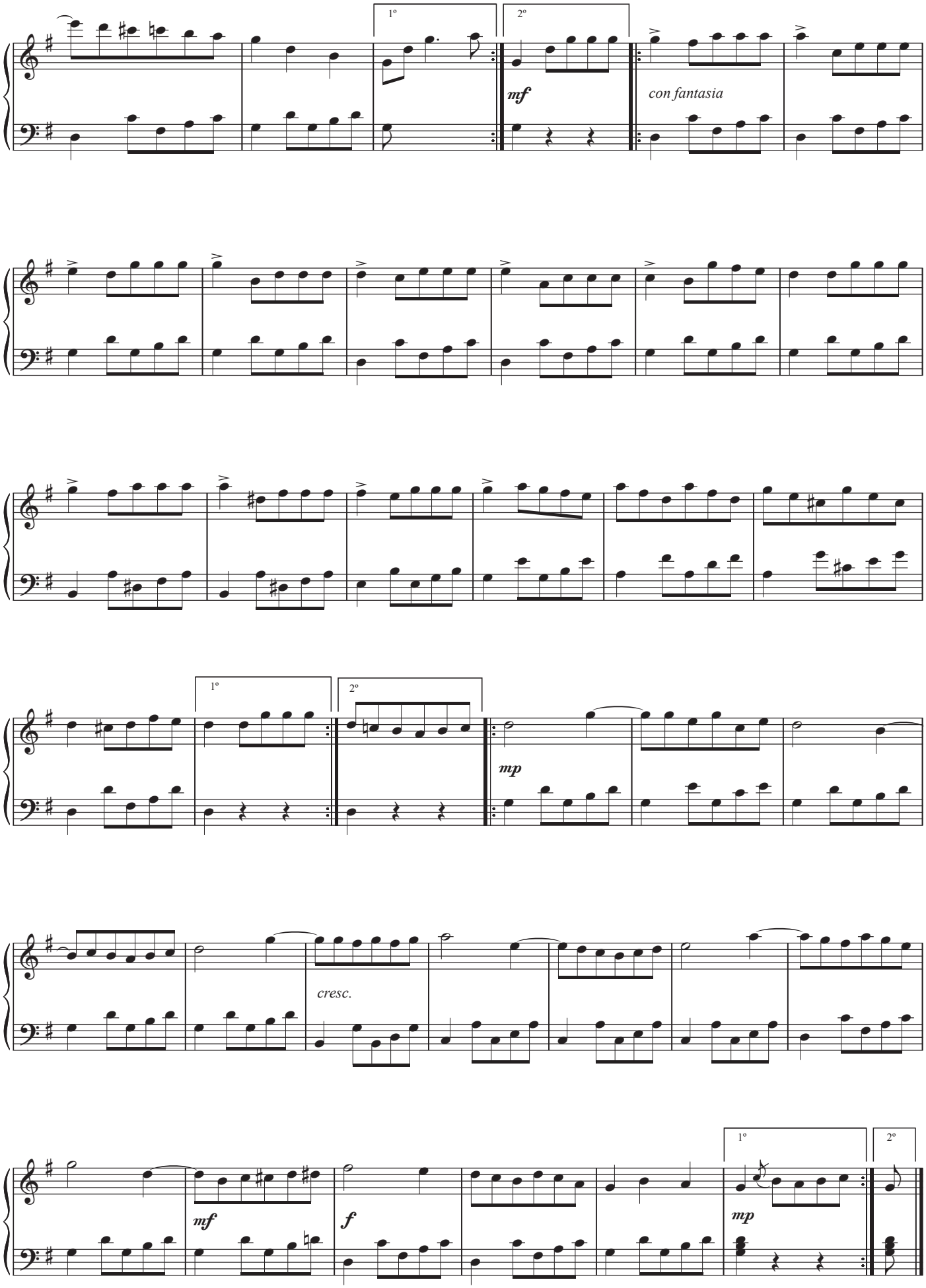
Herman



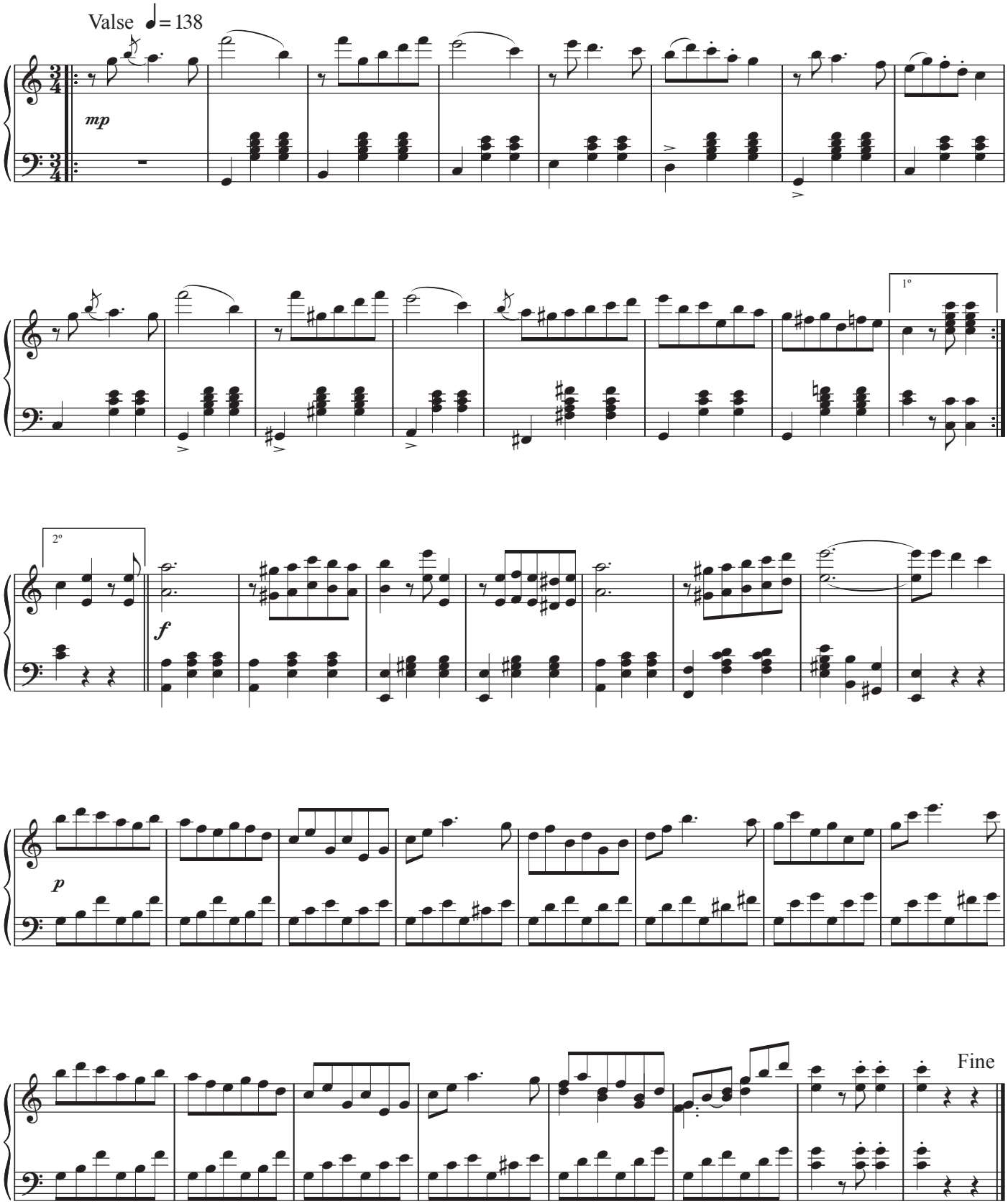


Jane

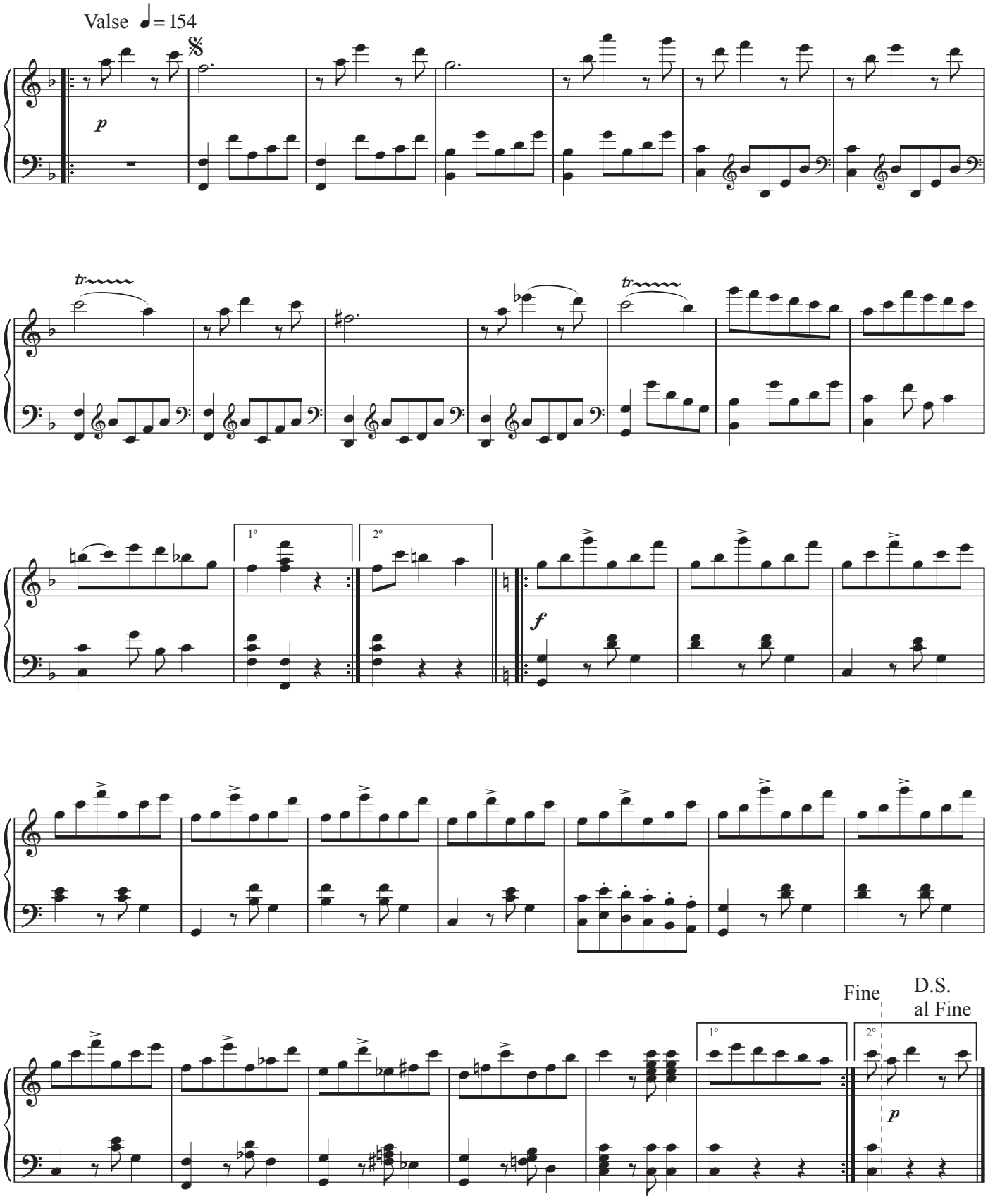



1º
2º
mf
con fantasia
1º
2º
mp
cresc.
mf
f
1º
2º
mp

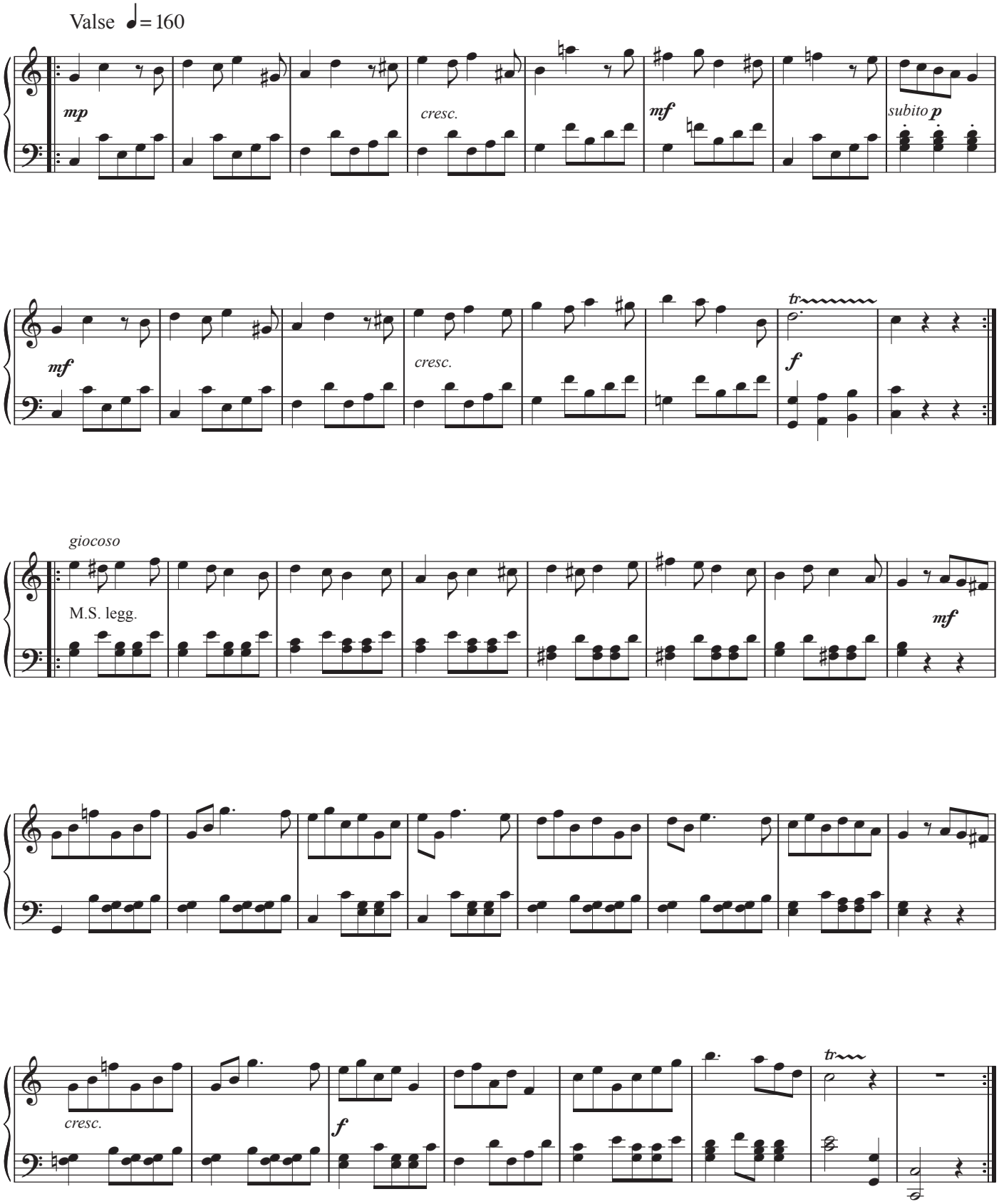
Josephina



Kleine Frits

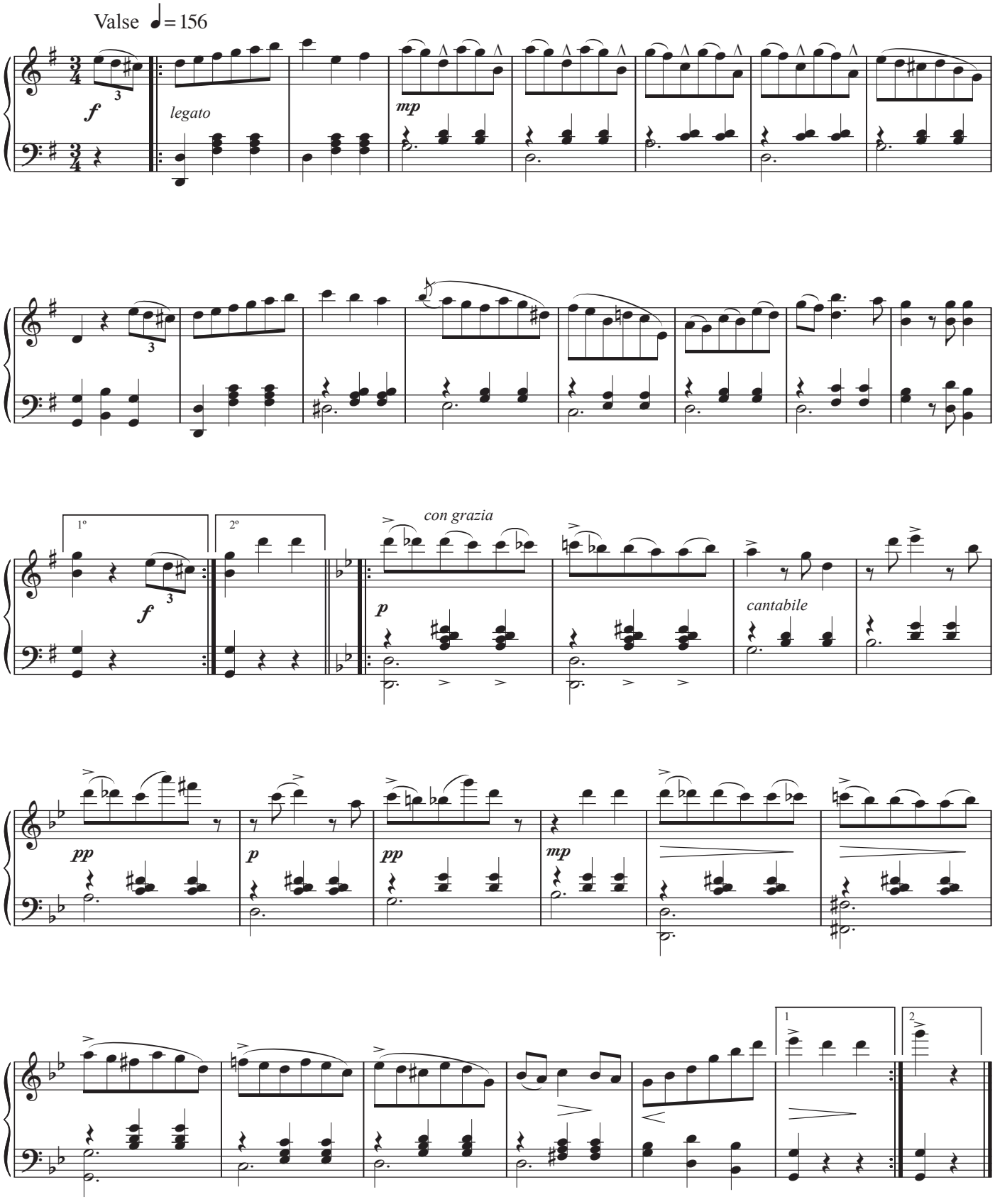


La bella Arubiana

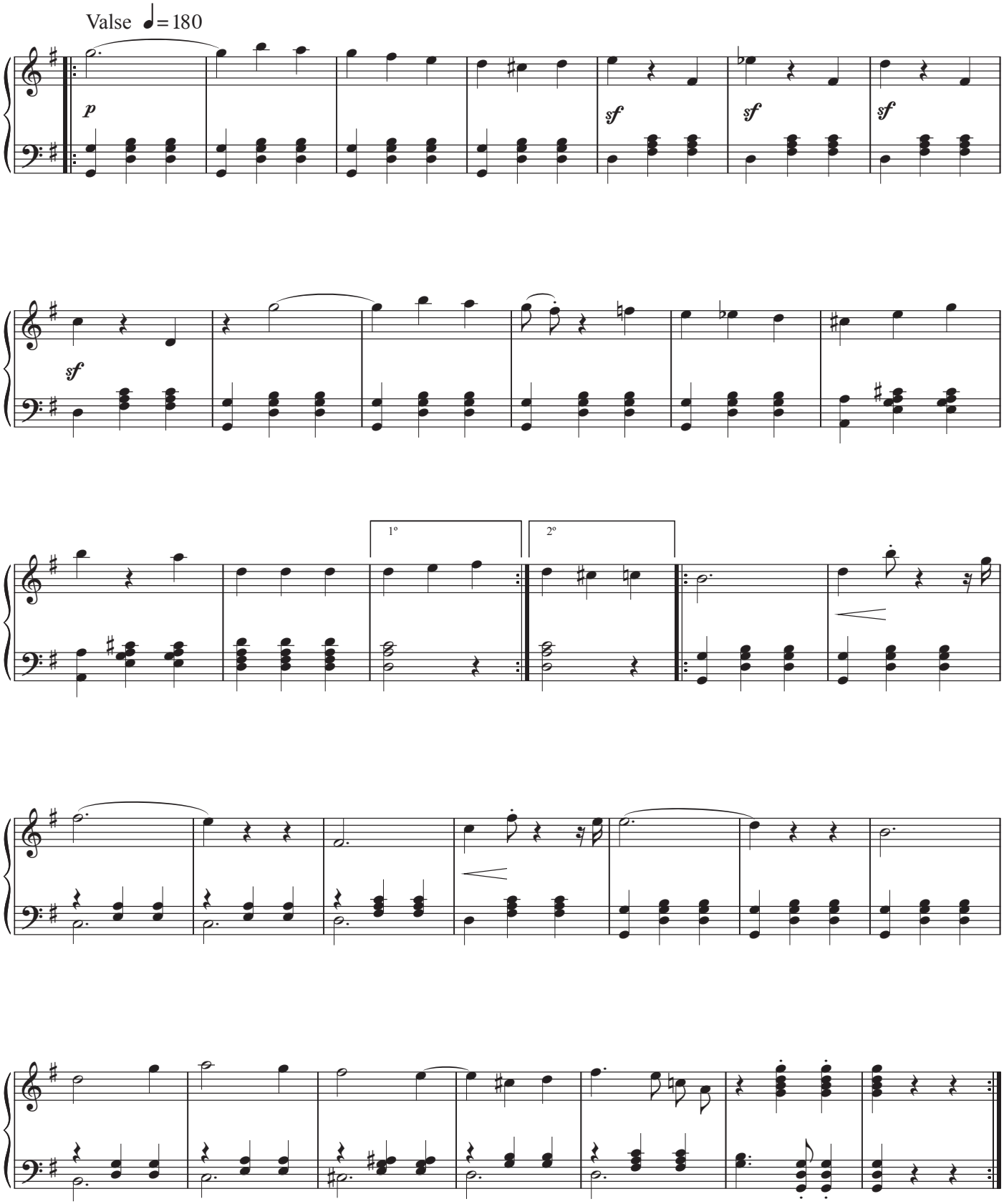


La Casa Blanca

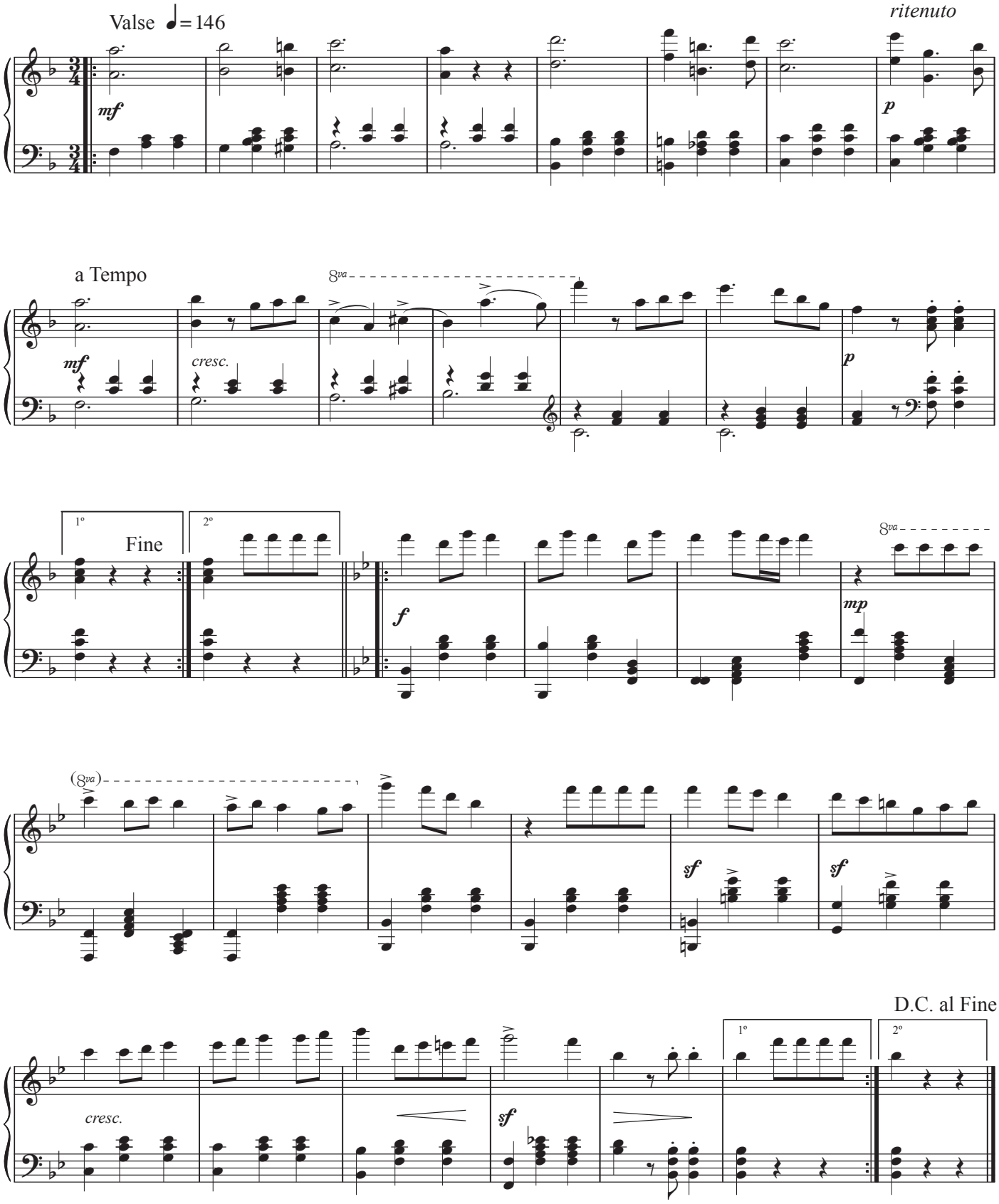
14-07-1879



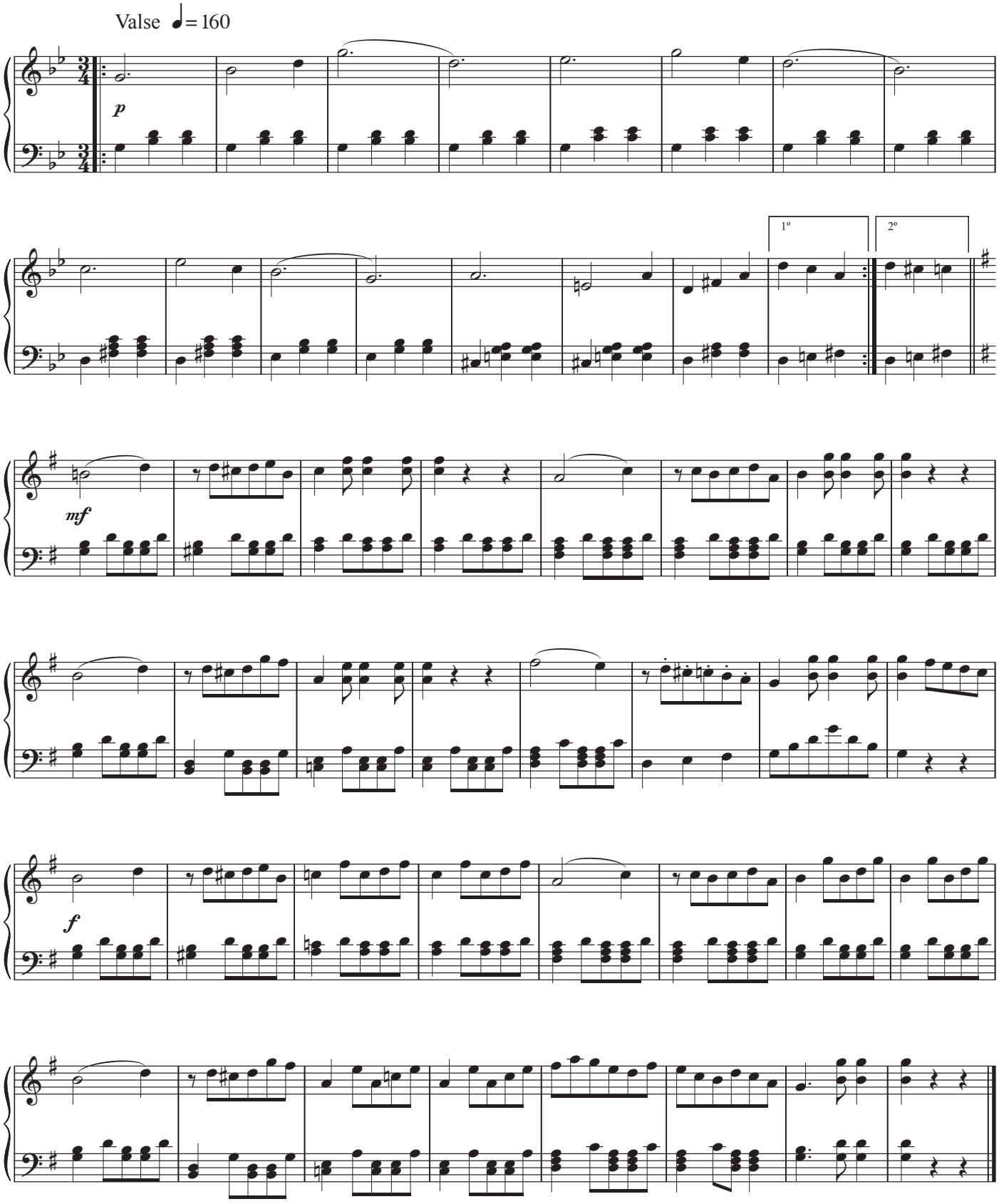
La Dalia Blanca



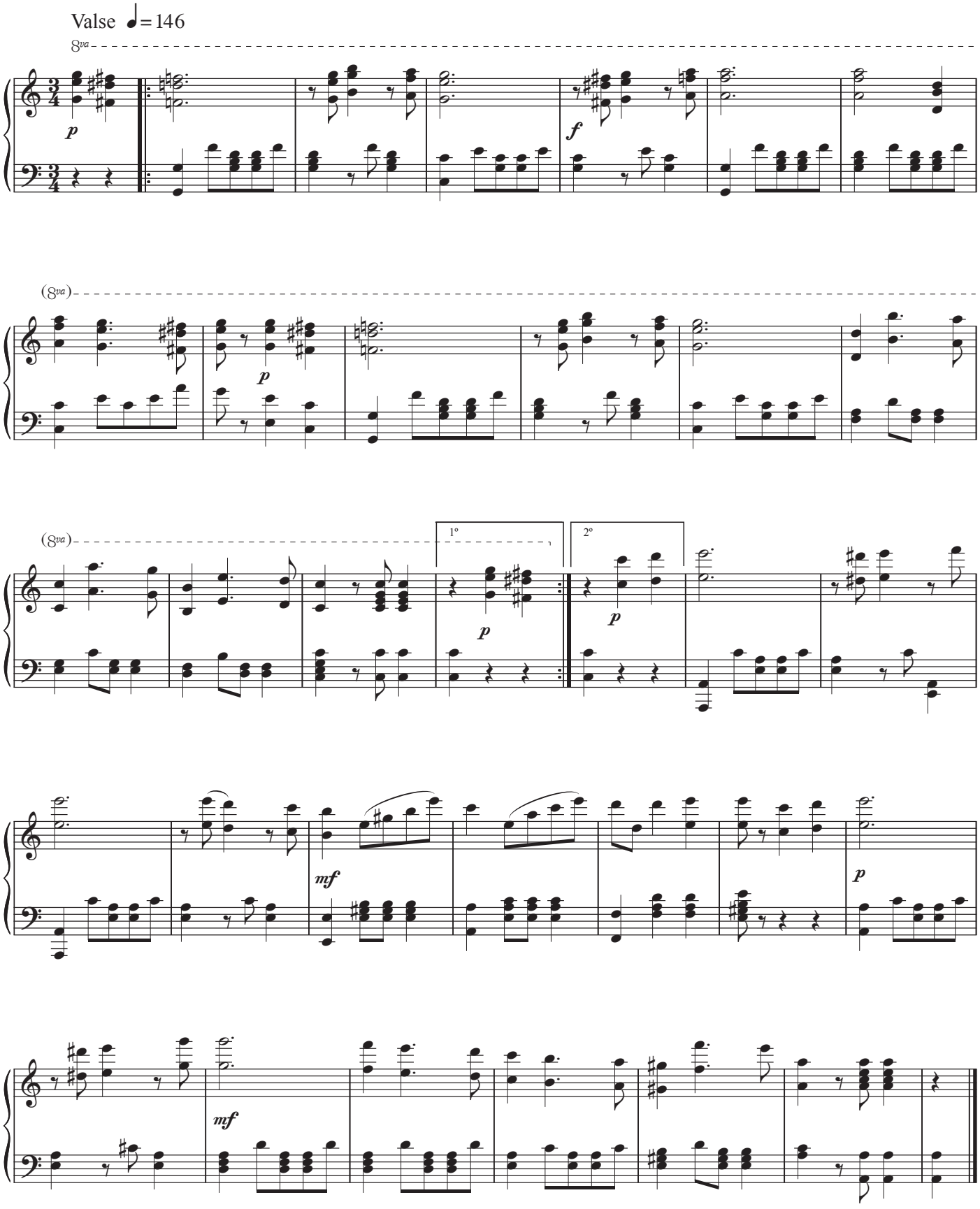
La despedida de Eliza



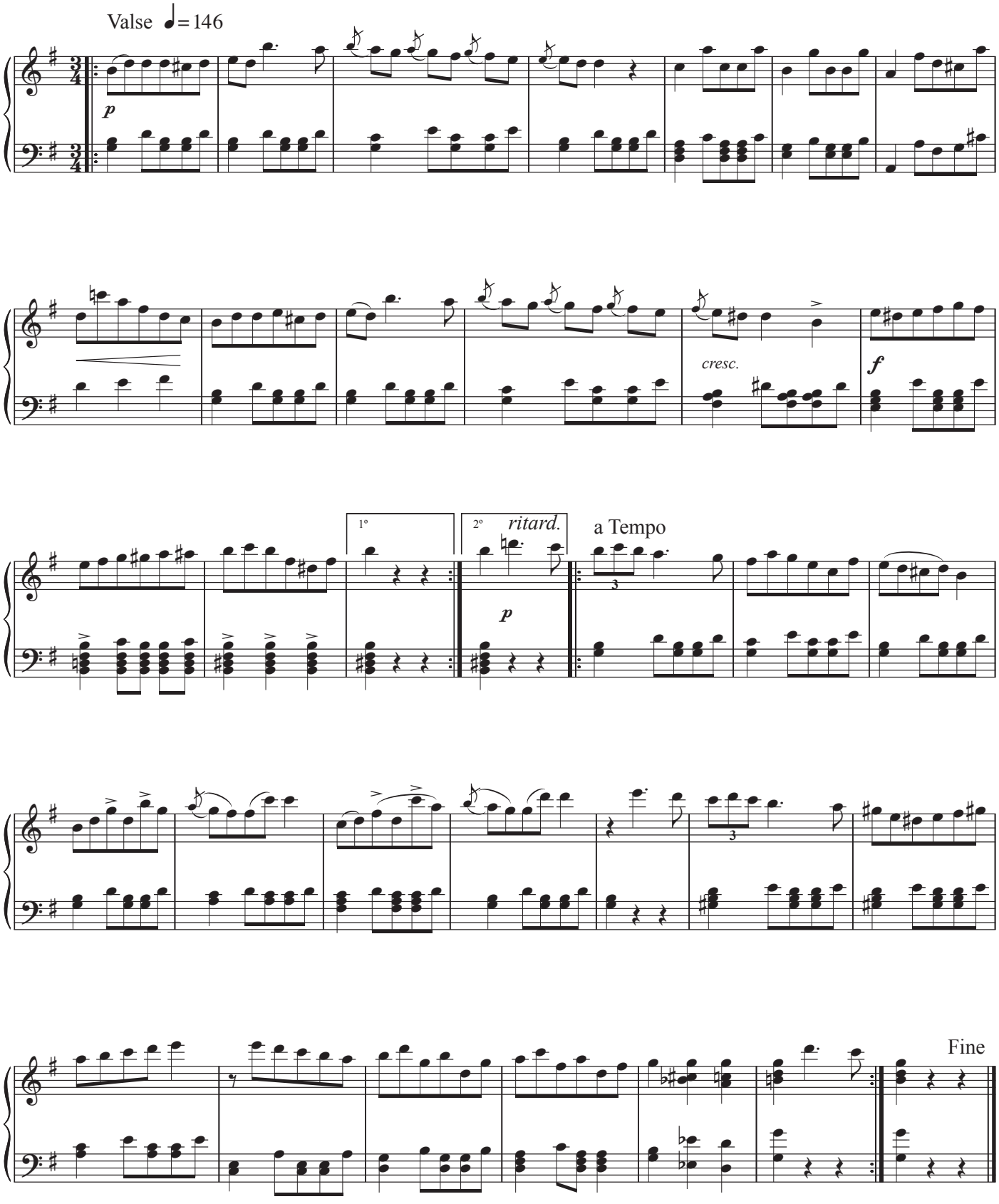
La Estrella



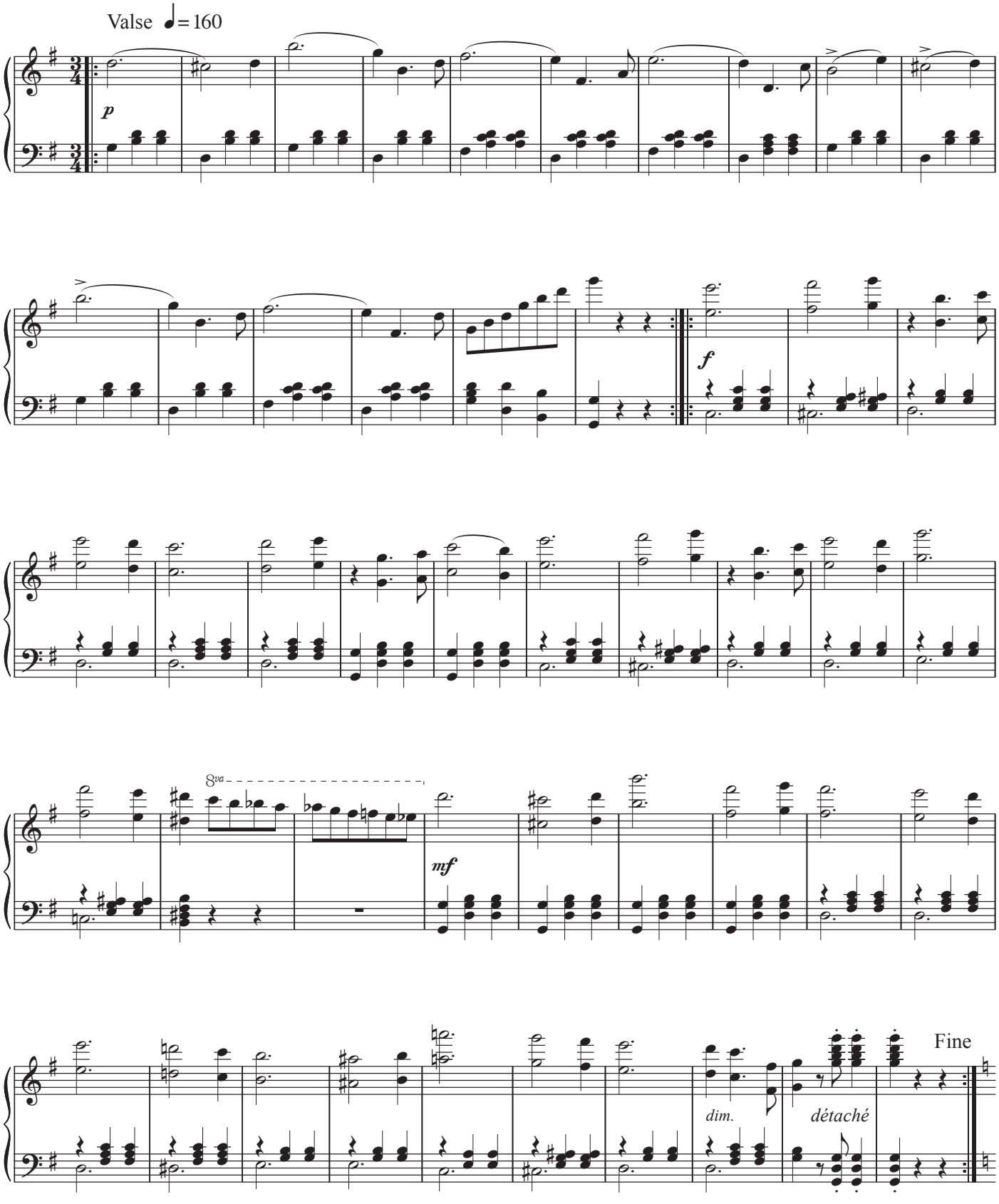
La Paciencia

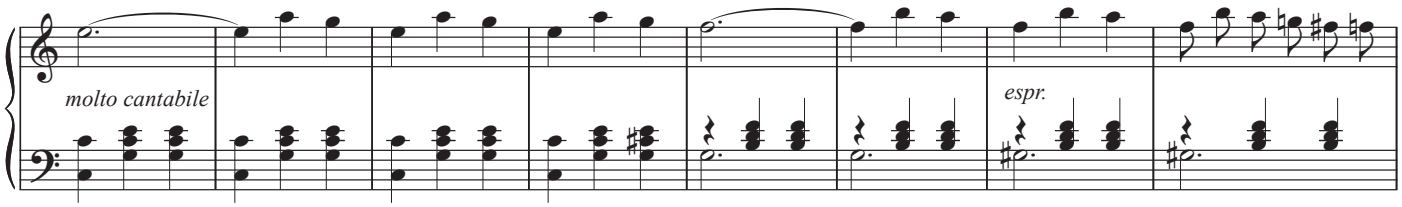


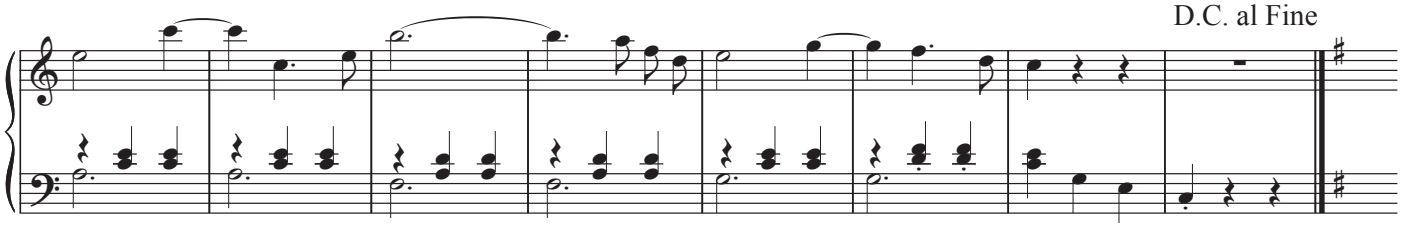
La Sorpresa



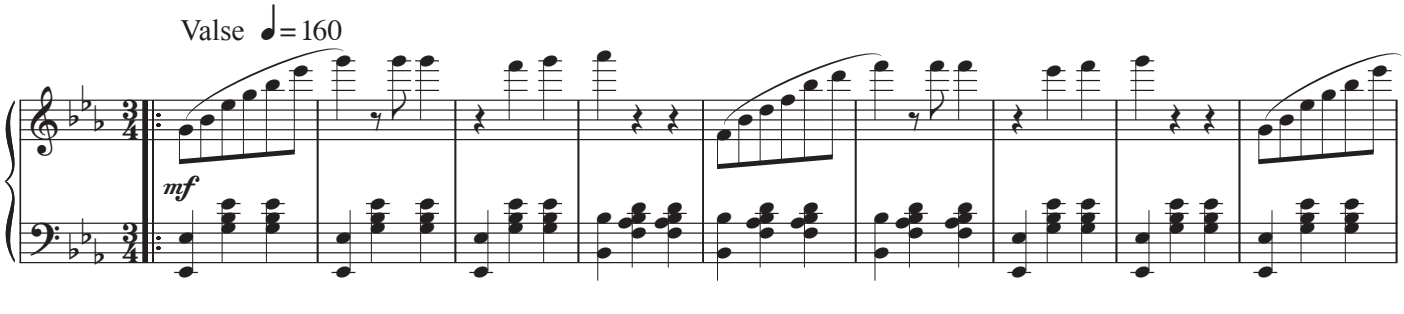
Les Cocotiers

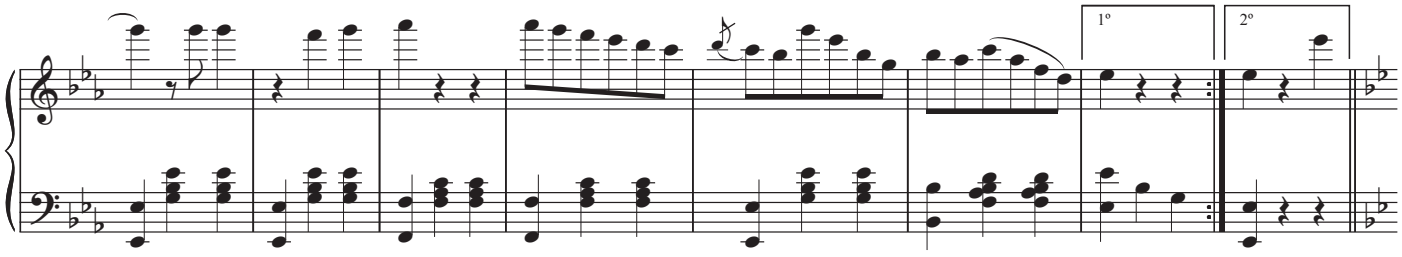


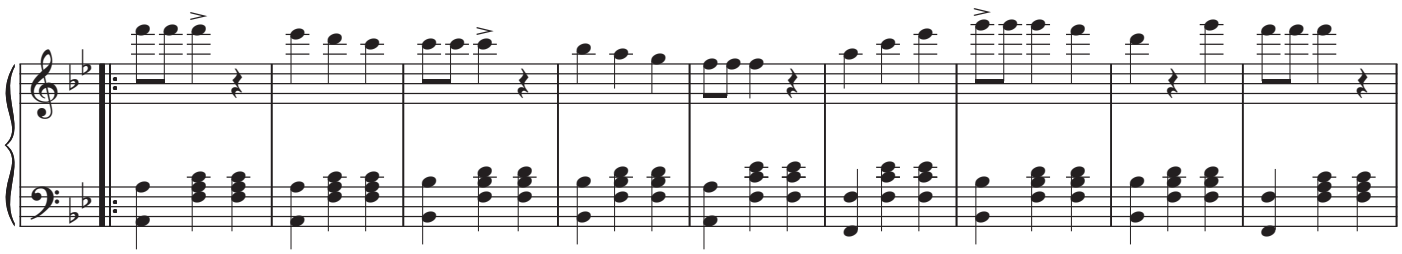


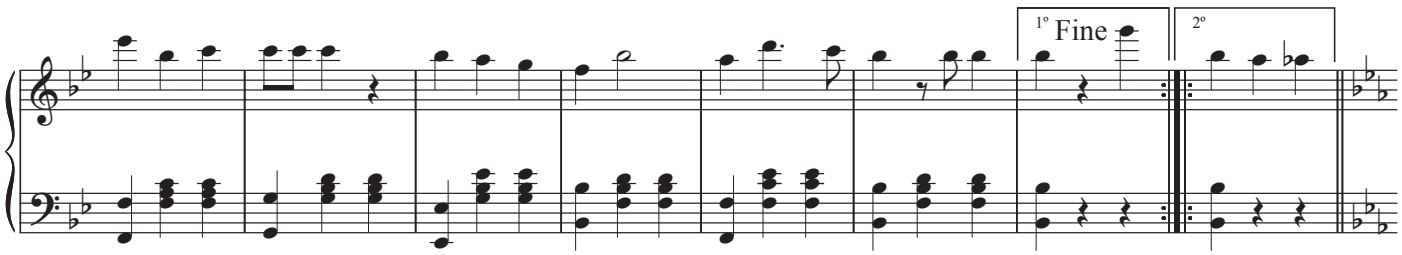


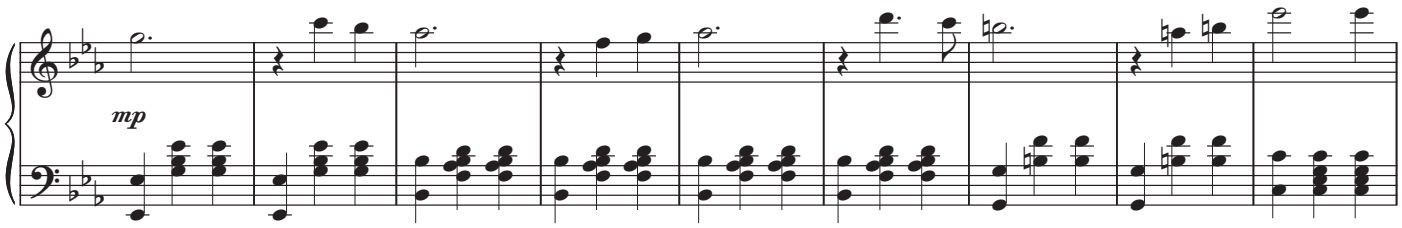
Los Voluntarios

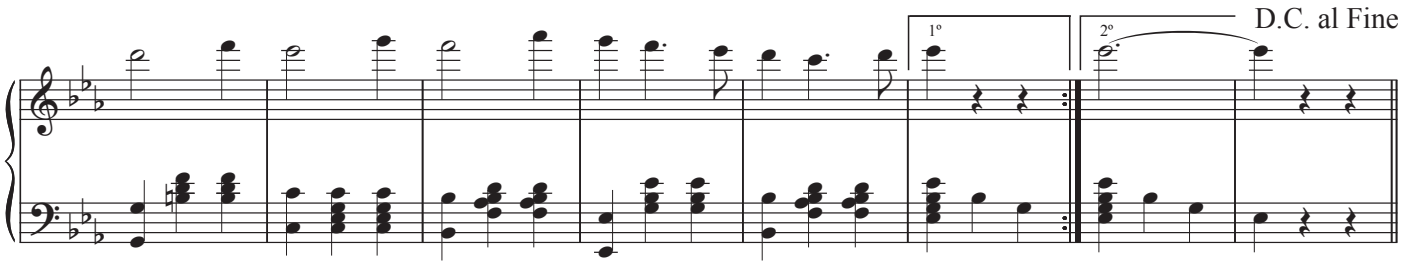




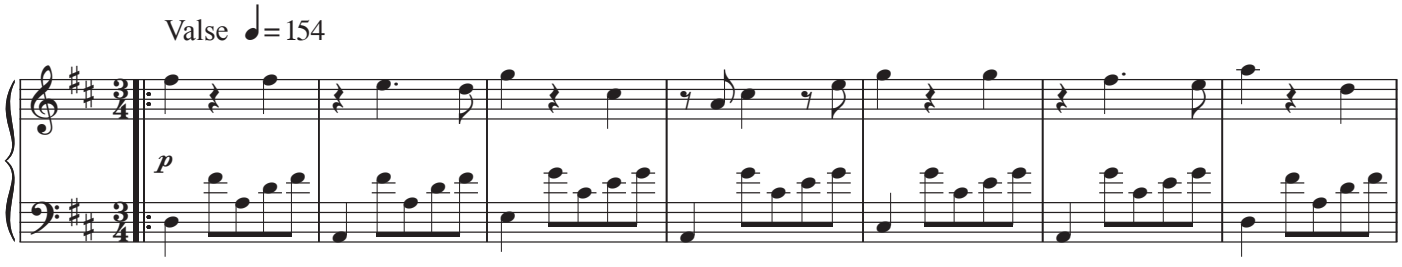


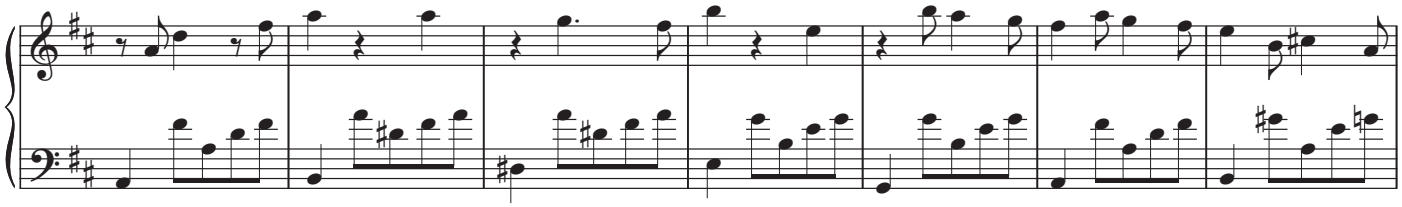


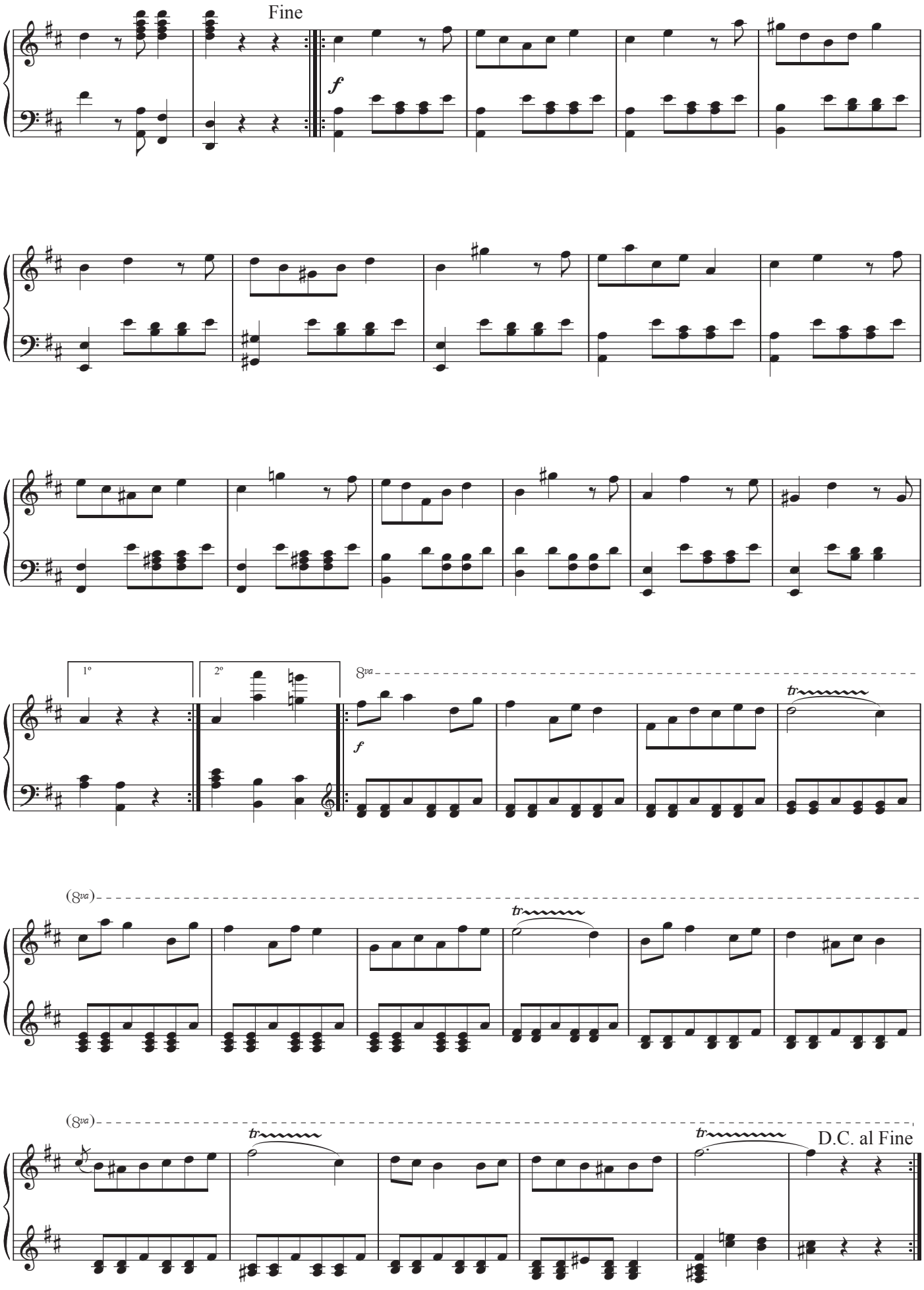




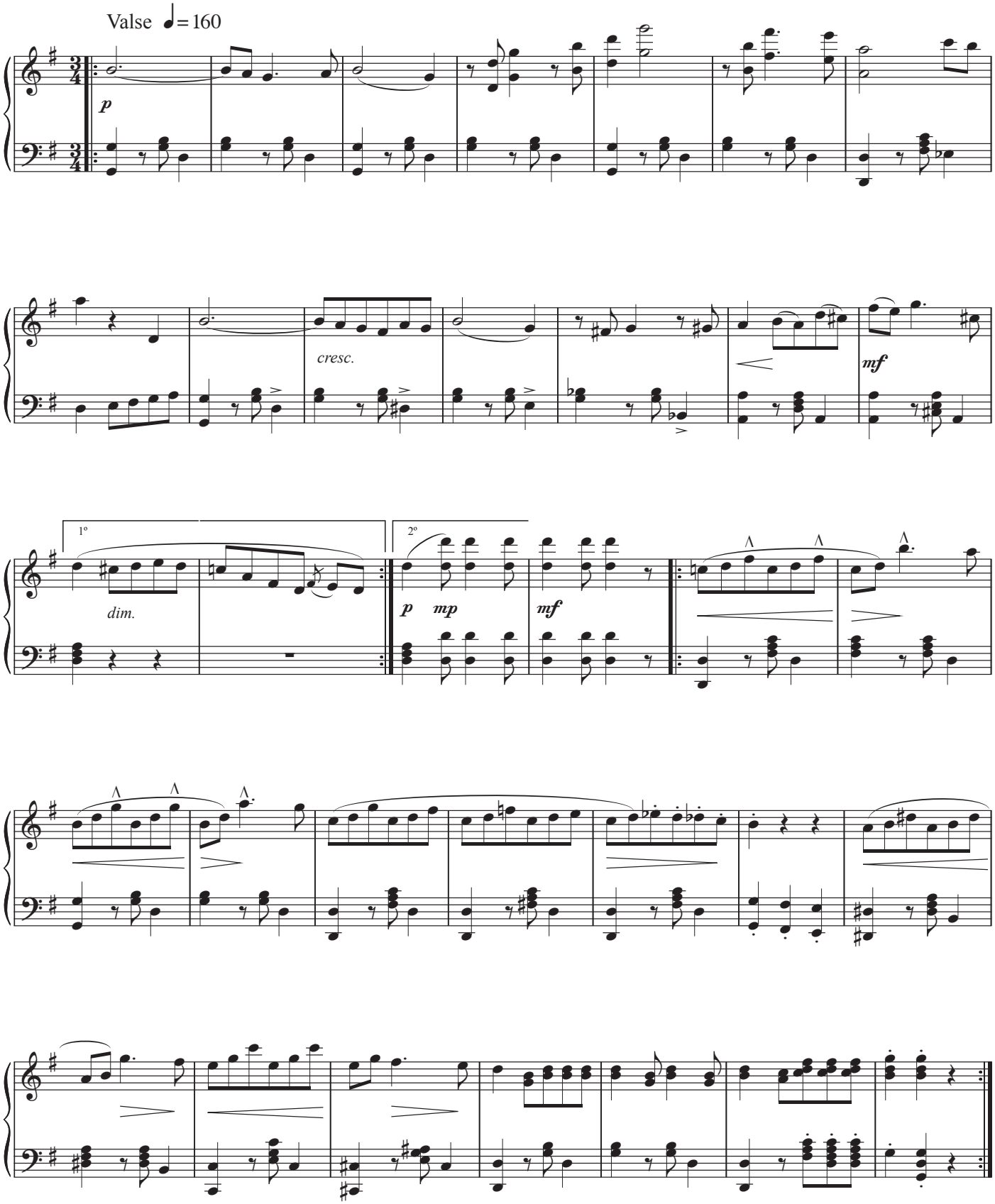
Mantji



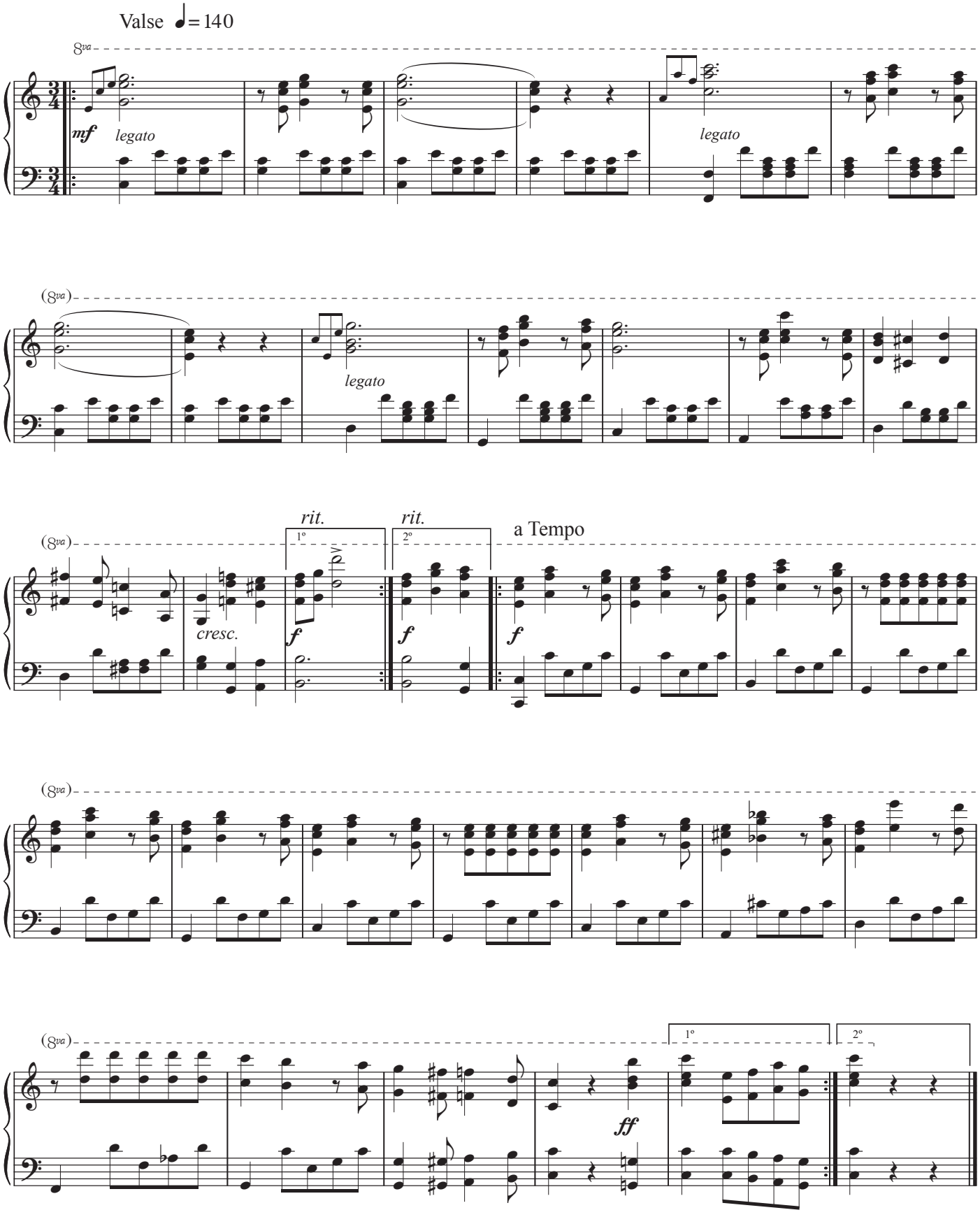



Fine
f
1º
2º
8va
f
tr
(8va)
tr
(8va)
tr
tr
D.C. al Fine

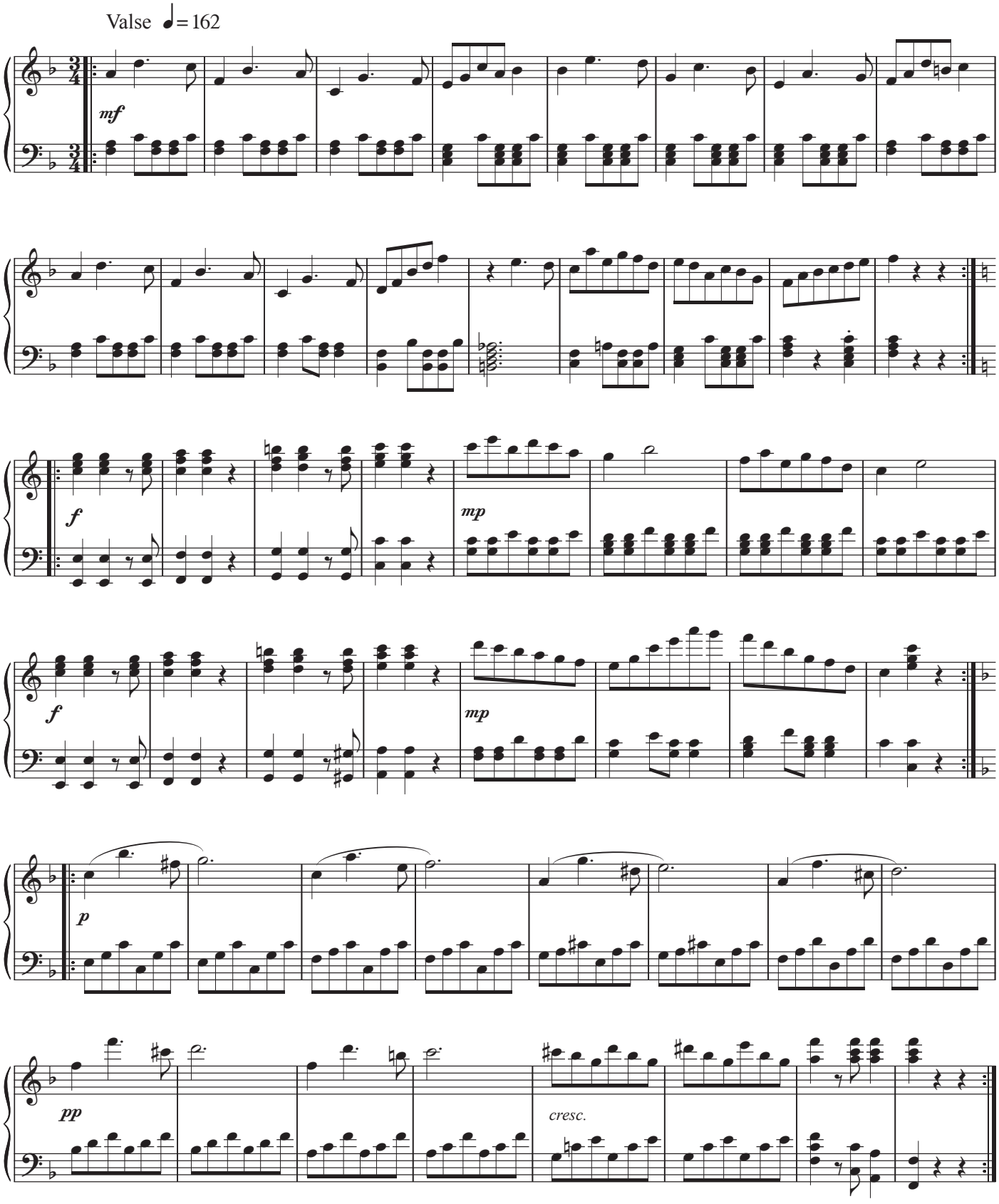
Mis Ojitos



Mis Quejas

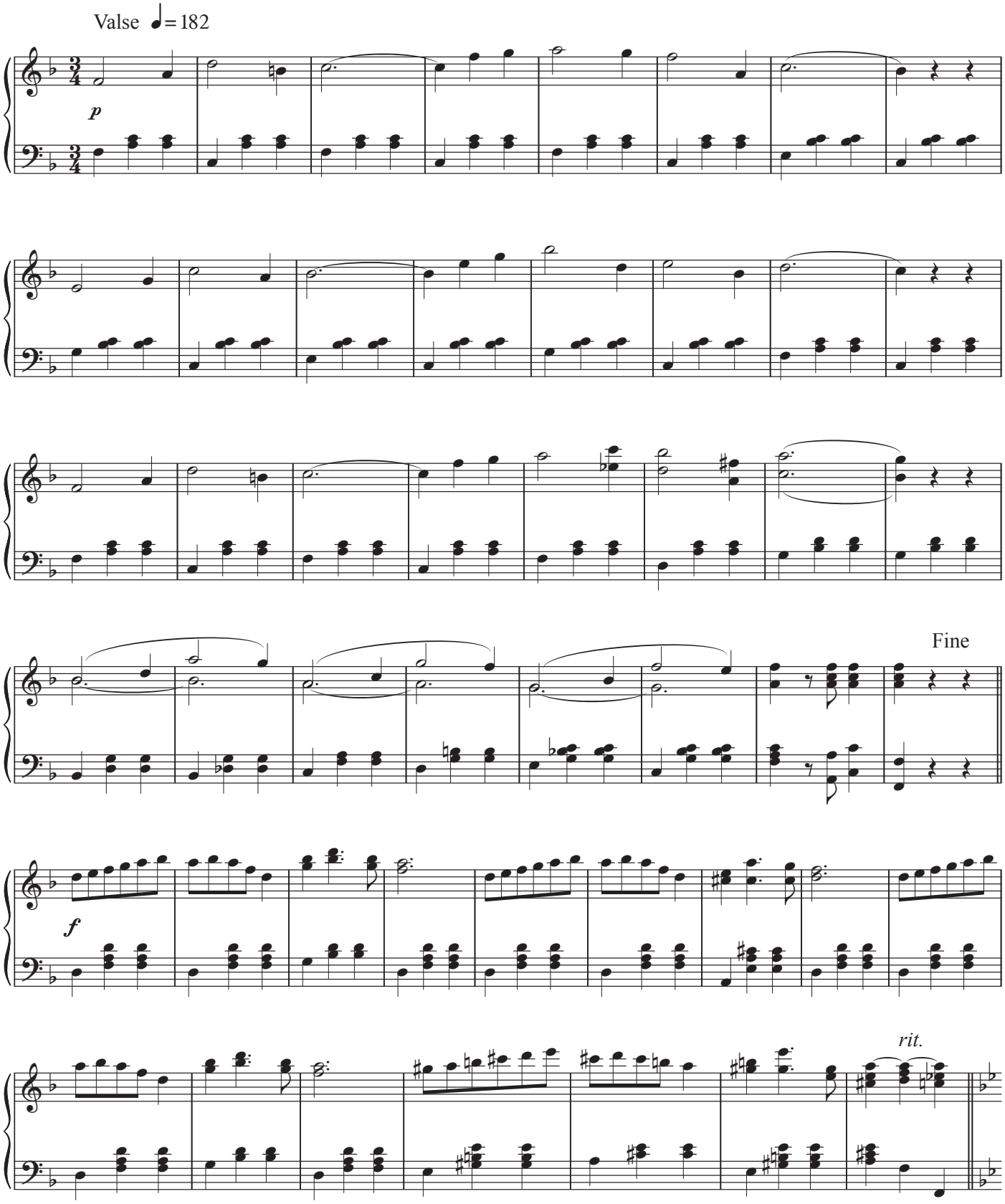

Valse ♩= 140
8va
mf
legato
legato
(8va)
legato
(8va)
rit.
rit.
1º
2º
a Tempo
cresc.
f
f
f
(8va)
(8va)
1º
2º
ff

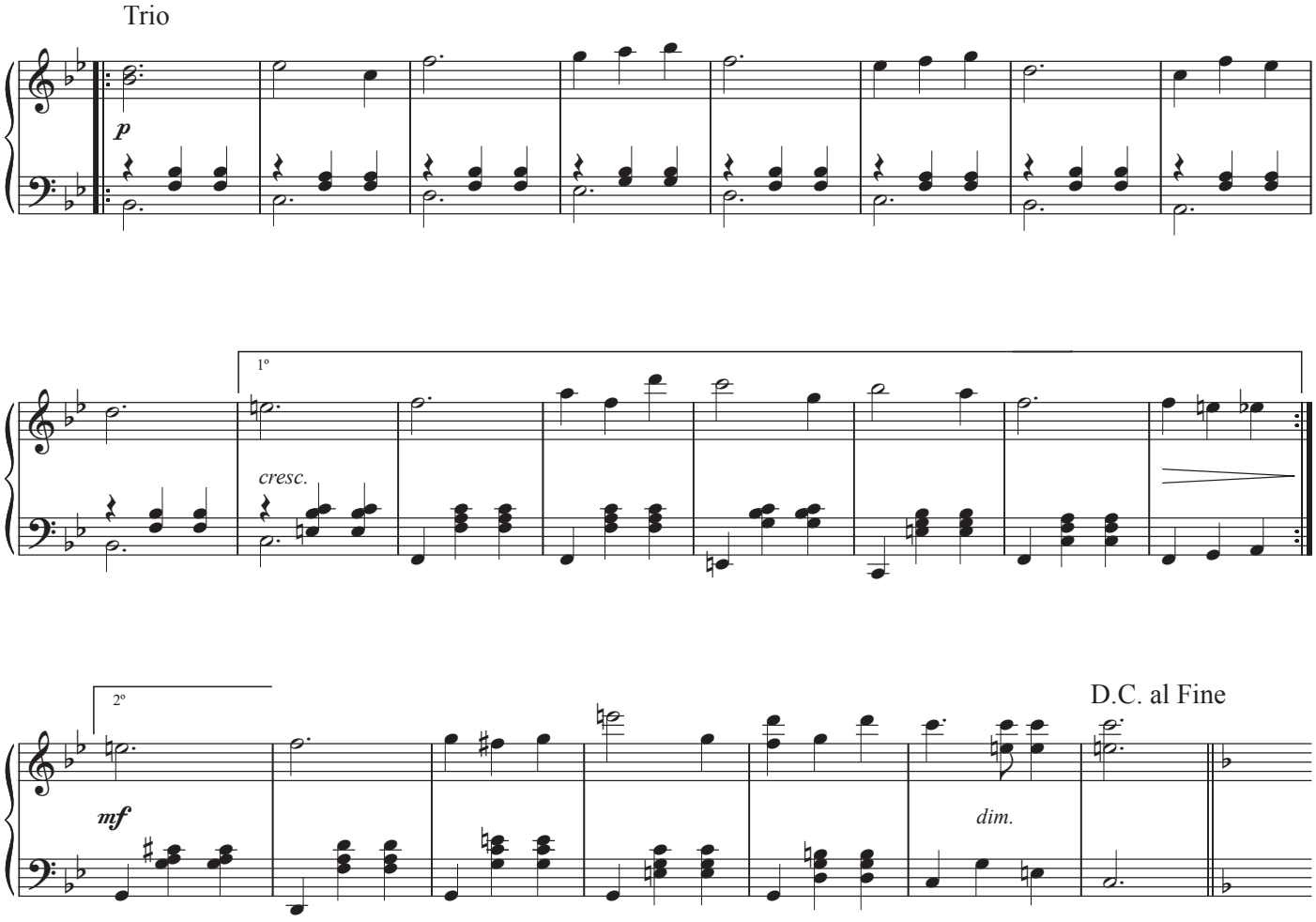
Mita



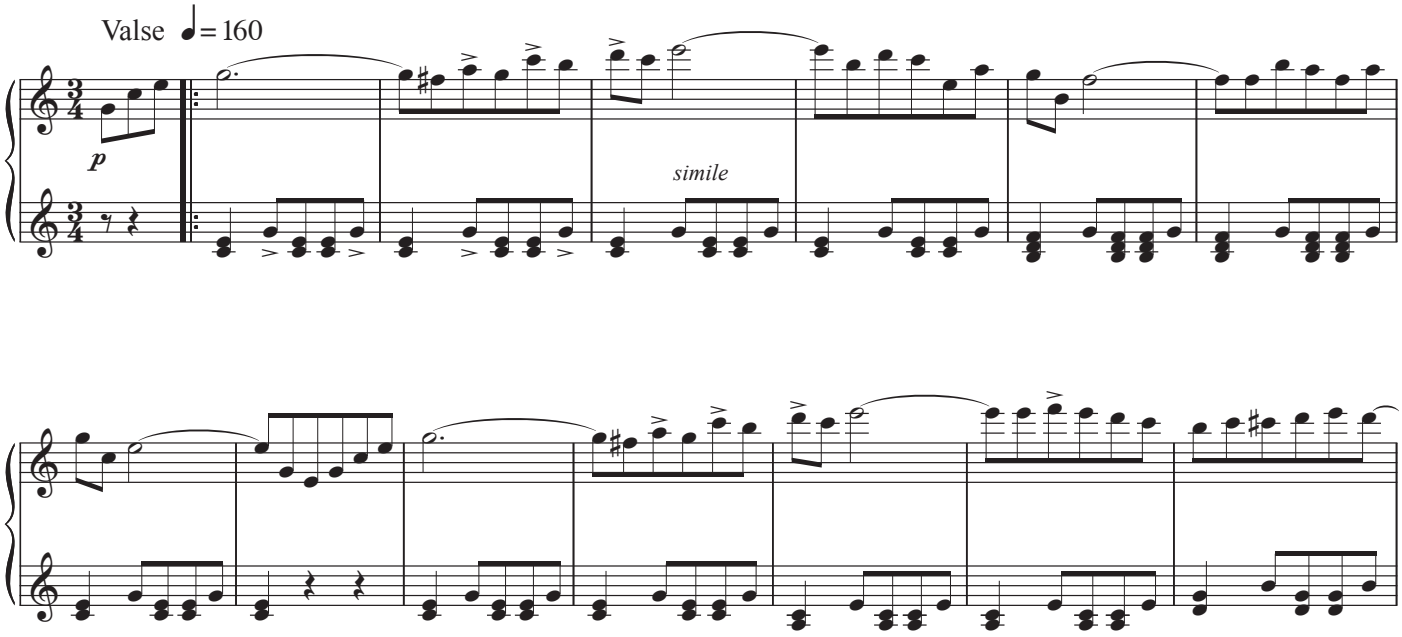
Op de brug

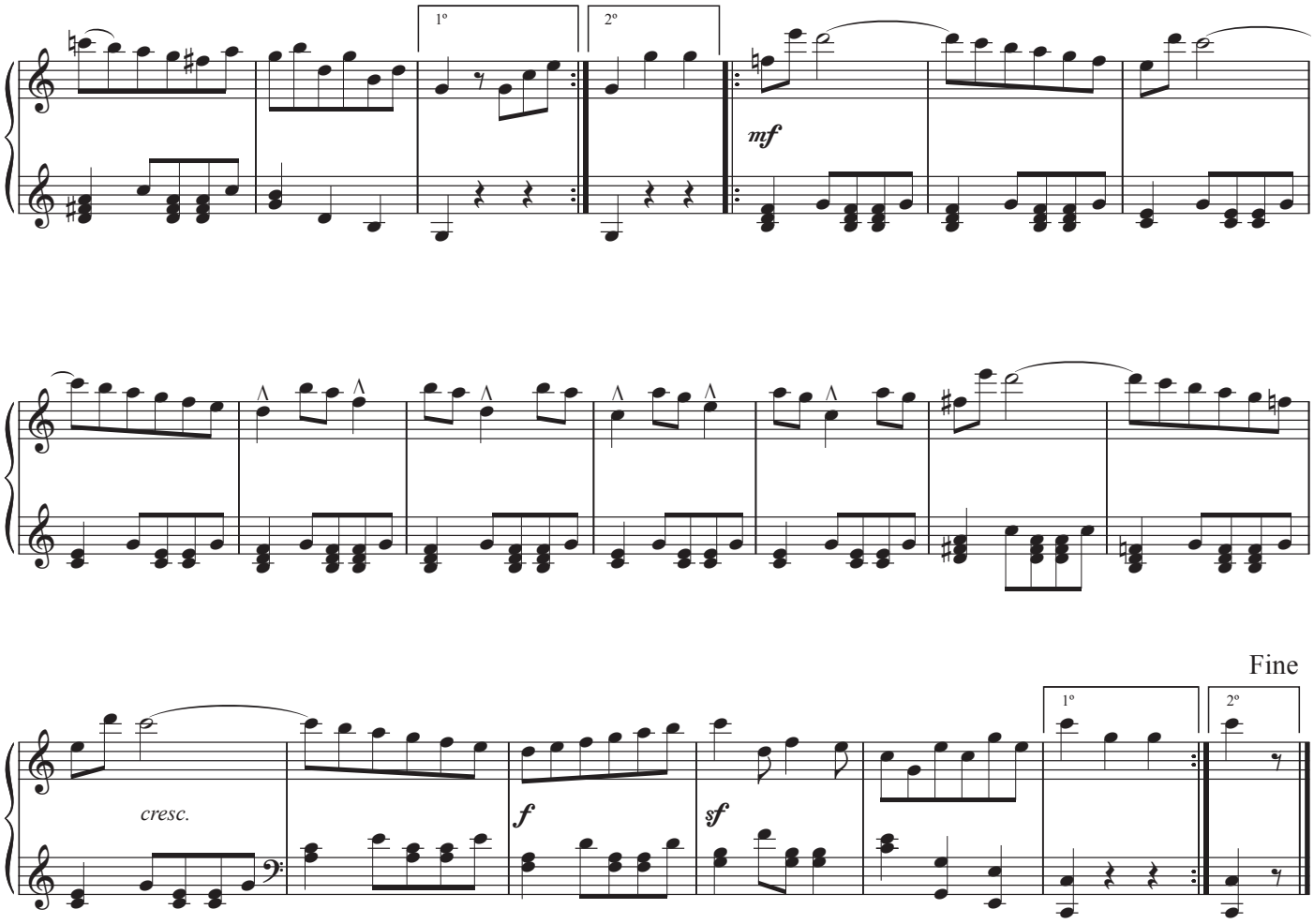
1888



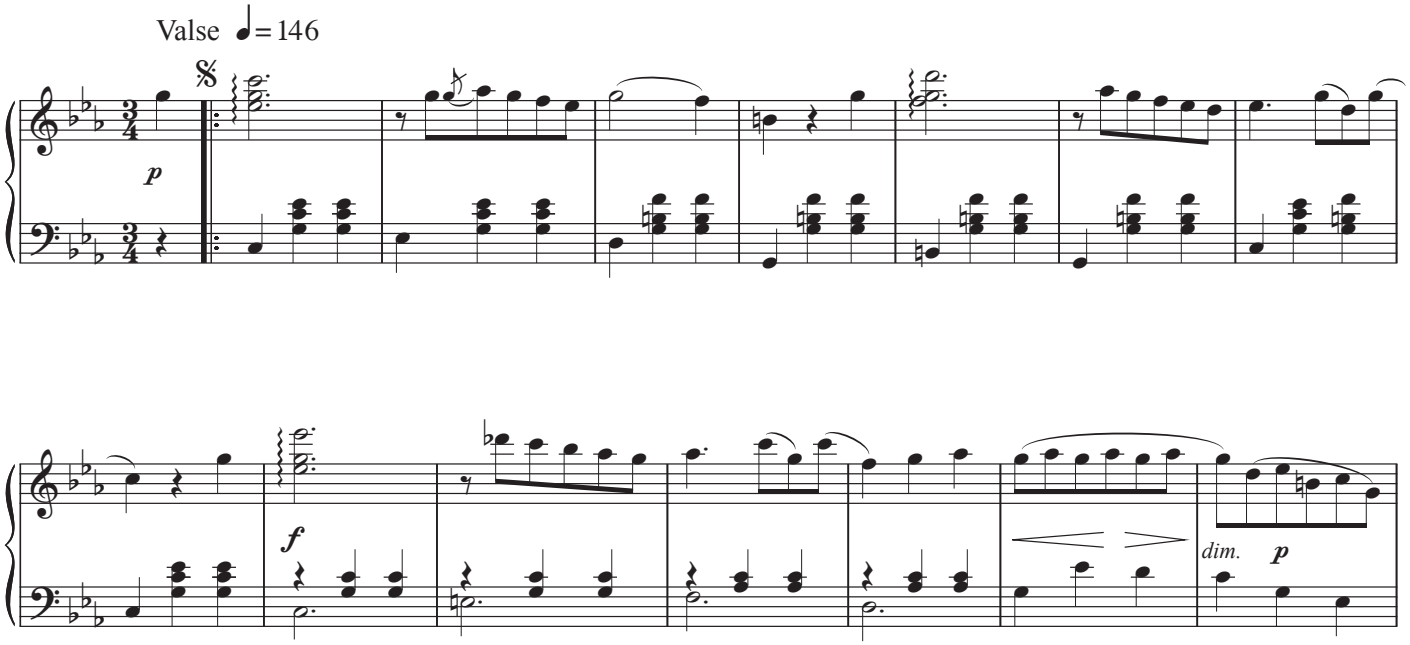


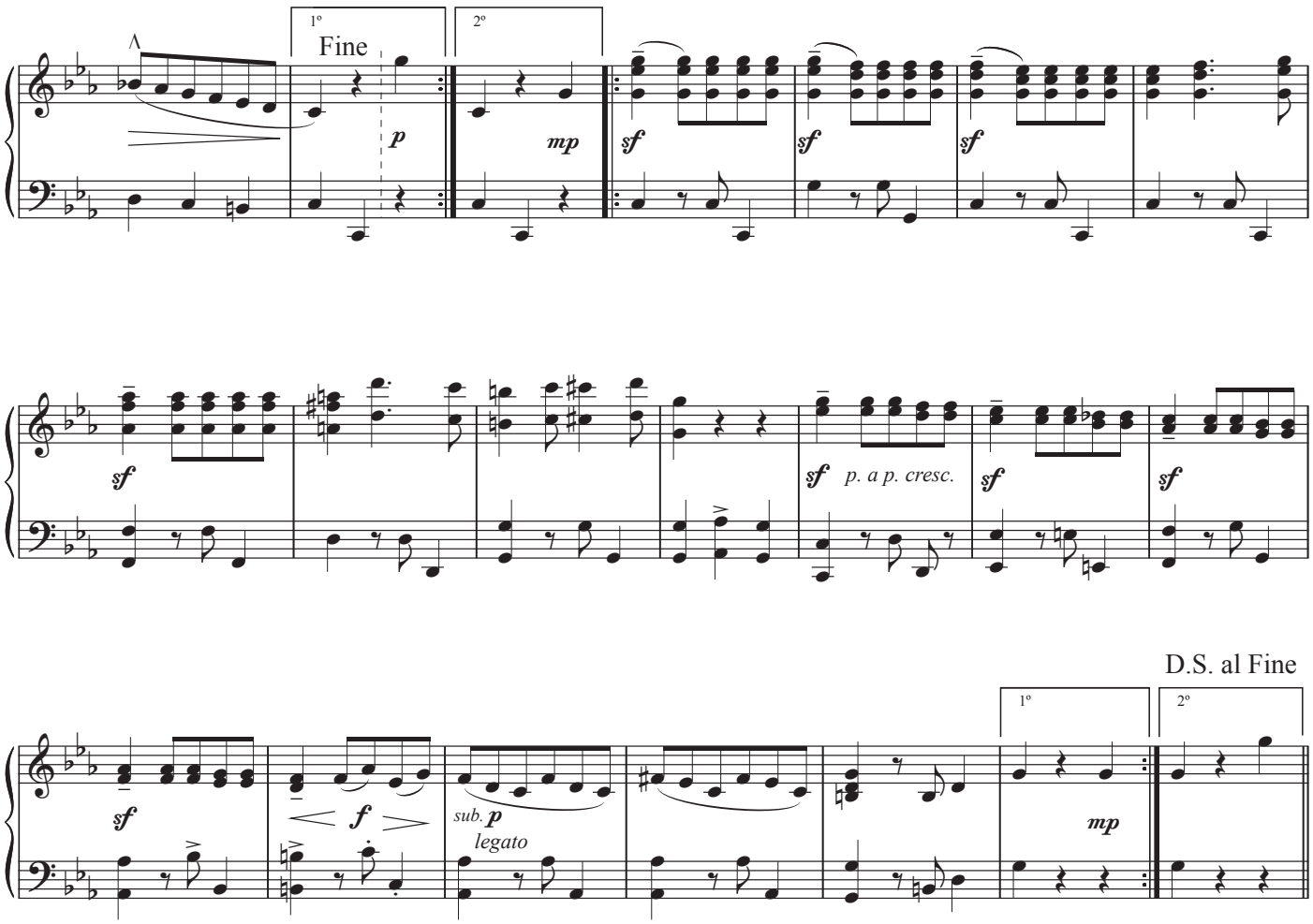
Paranda



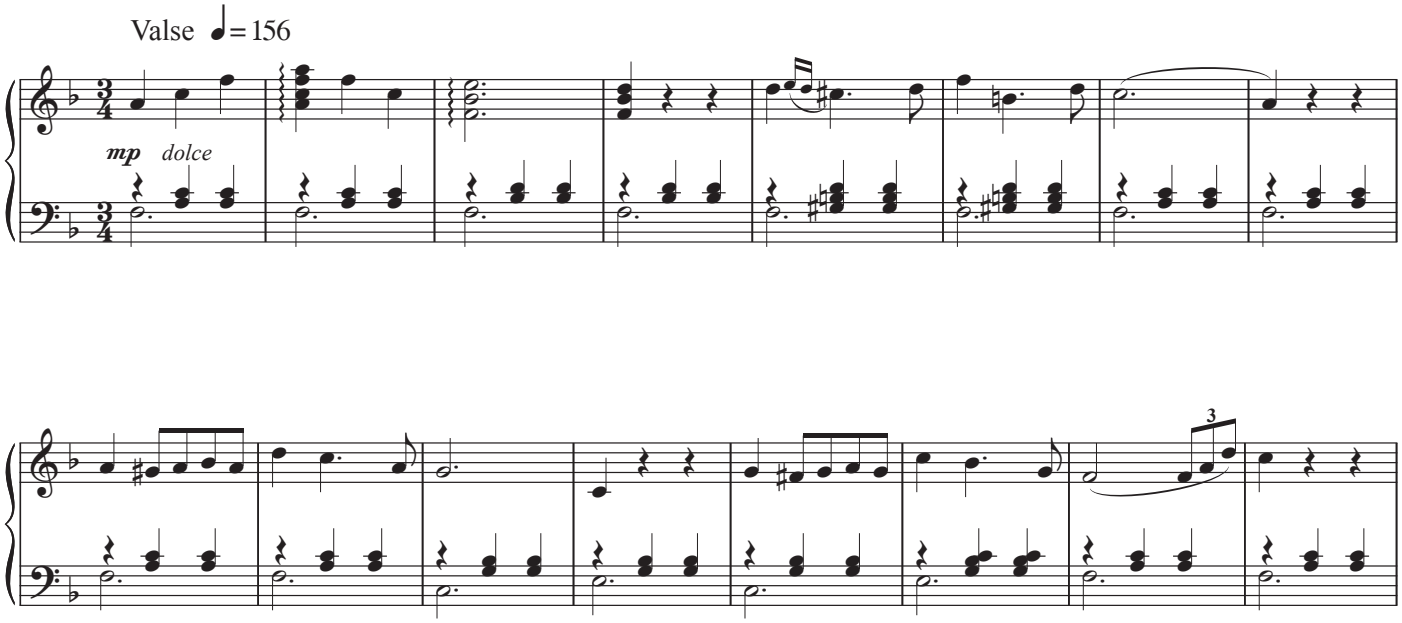


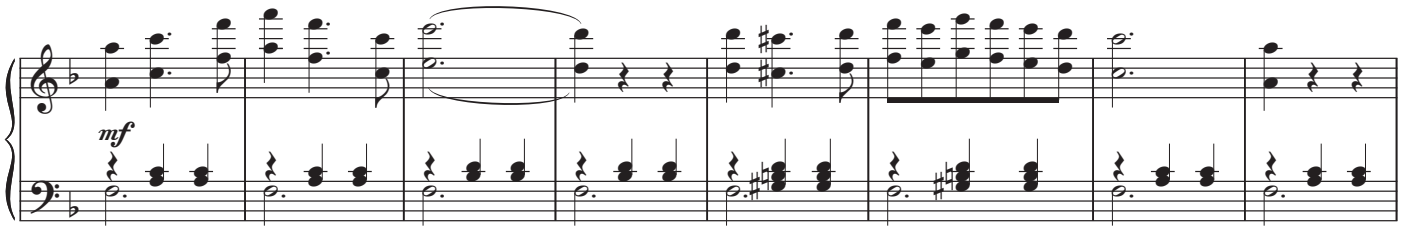
¿Porqué Sufres?

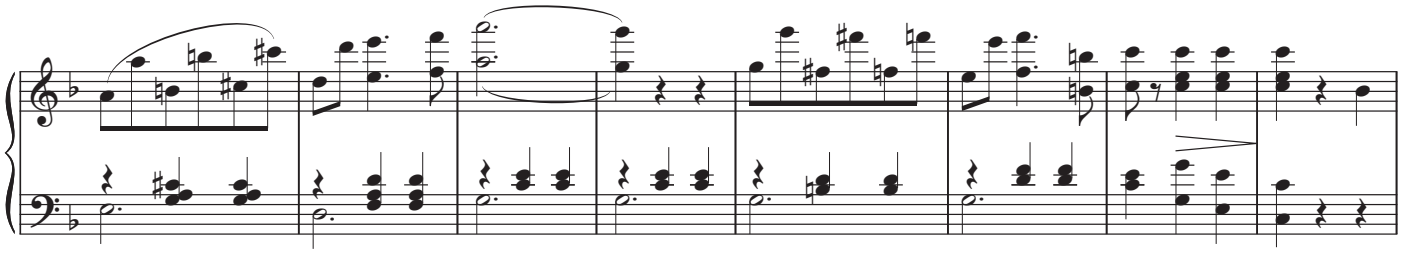


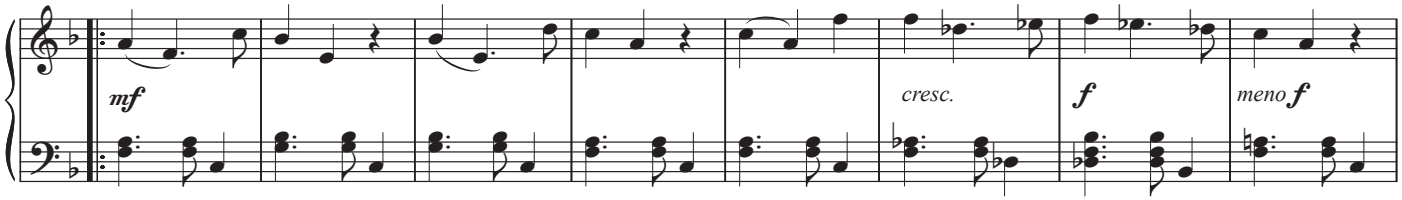

1º
Fine
2º
p
mp
sf
sf
sf
sf
sf
p. a p. cresc.
sf
sf
D.S. al Fine
1º
2º
sf
f
sub. p
legato
mp

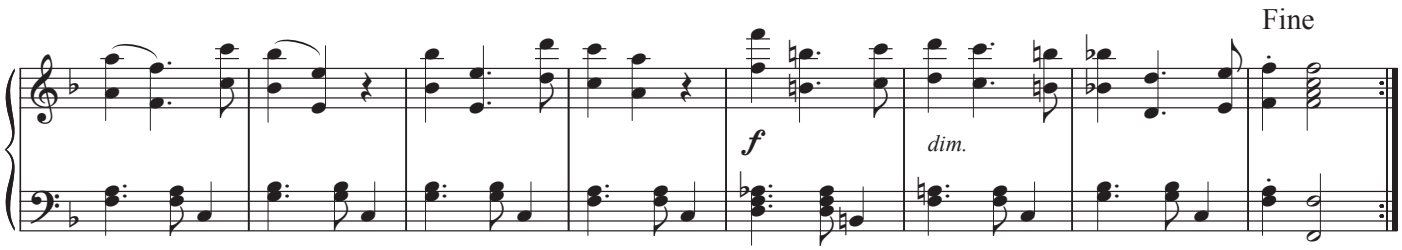
Qué 28 días!


Valse ♩= 156
mp
dolce
3

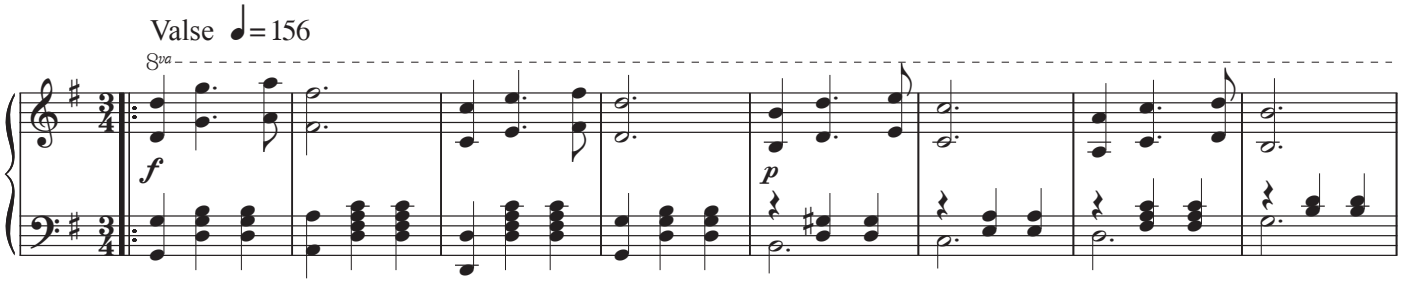


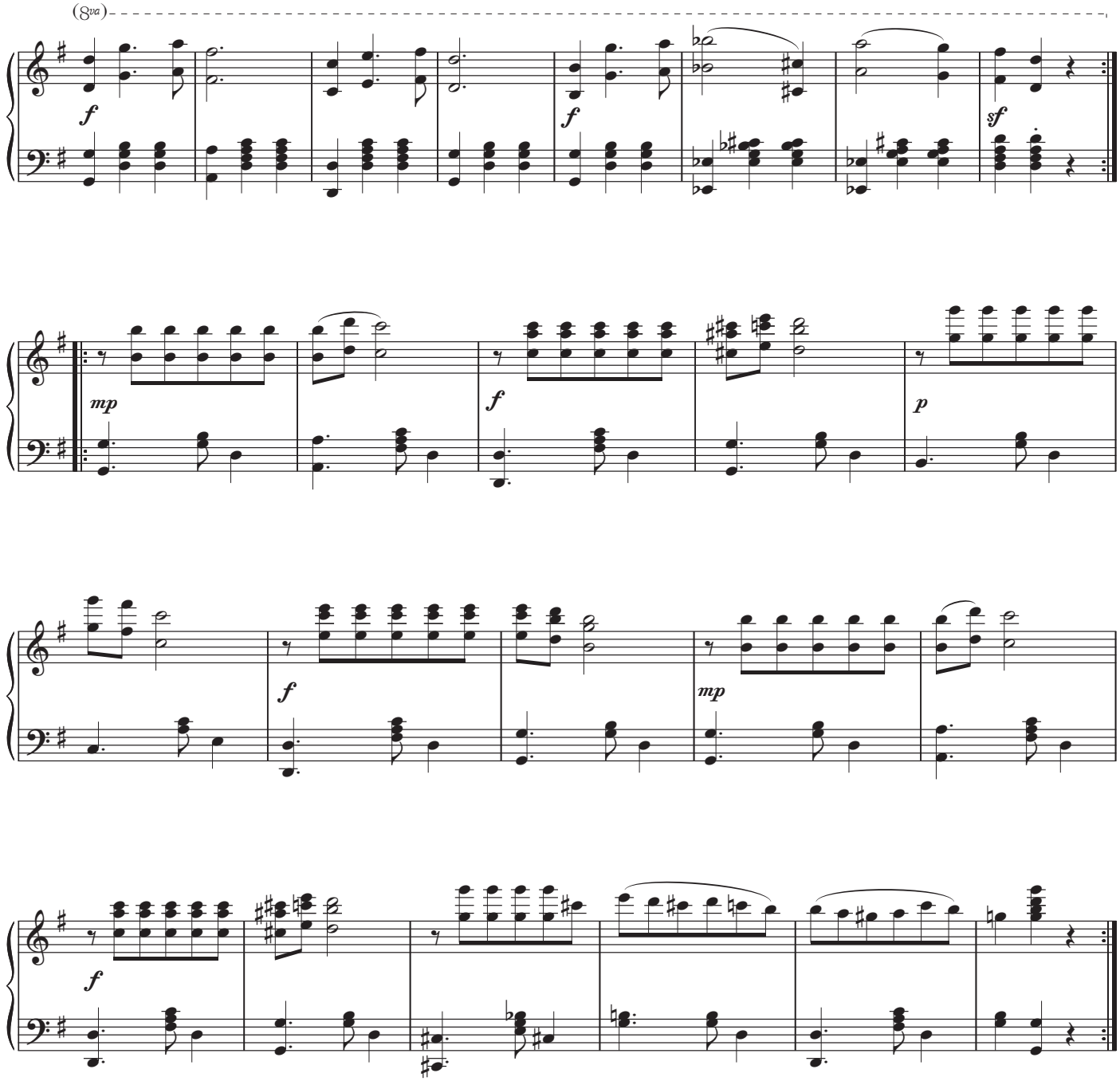




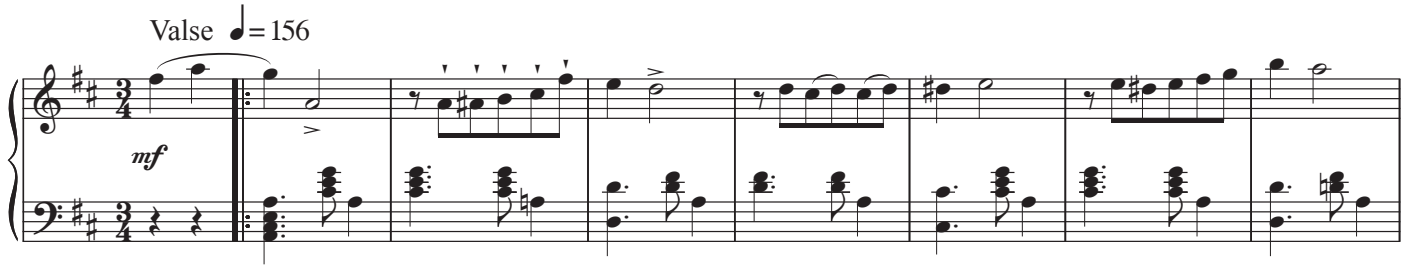


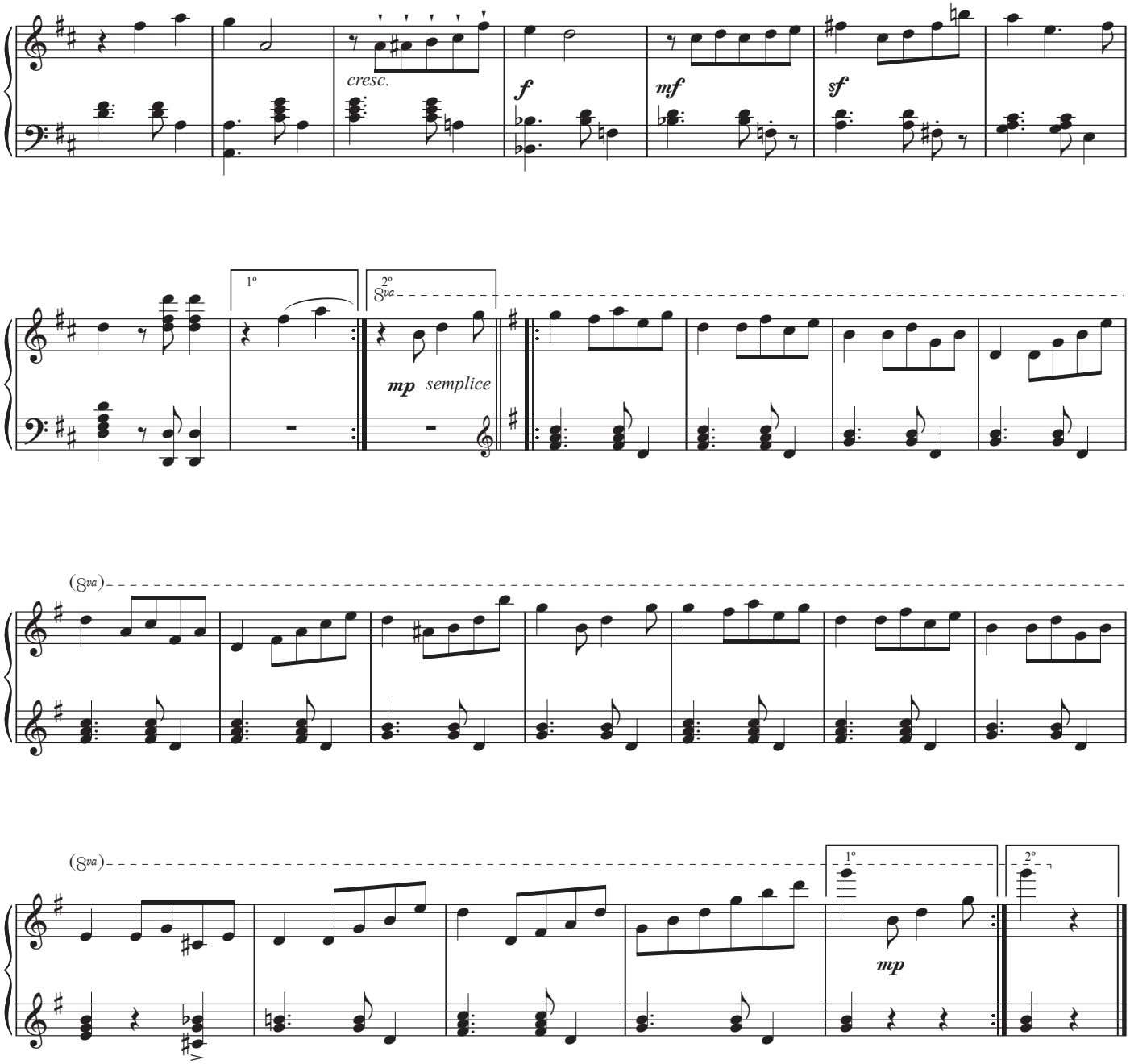
Que dulce eres tú!



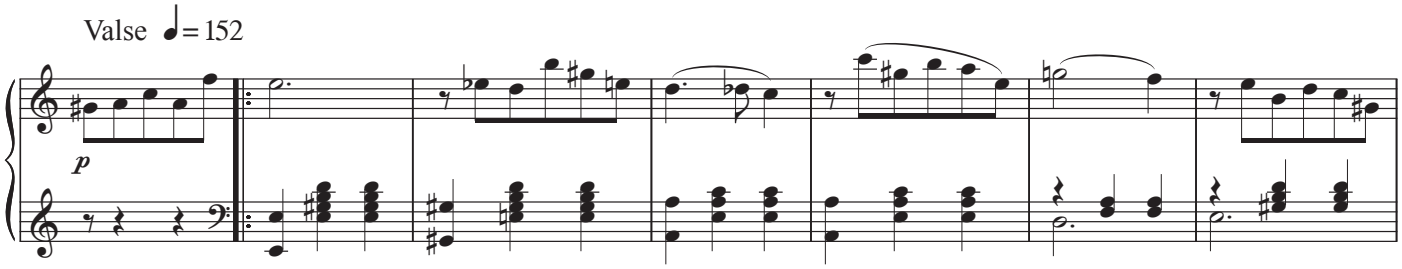


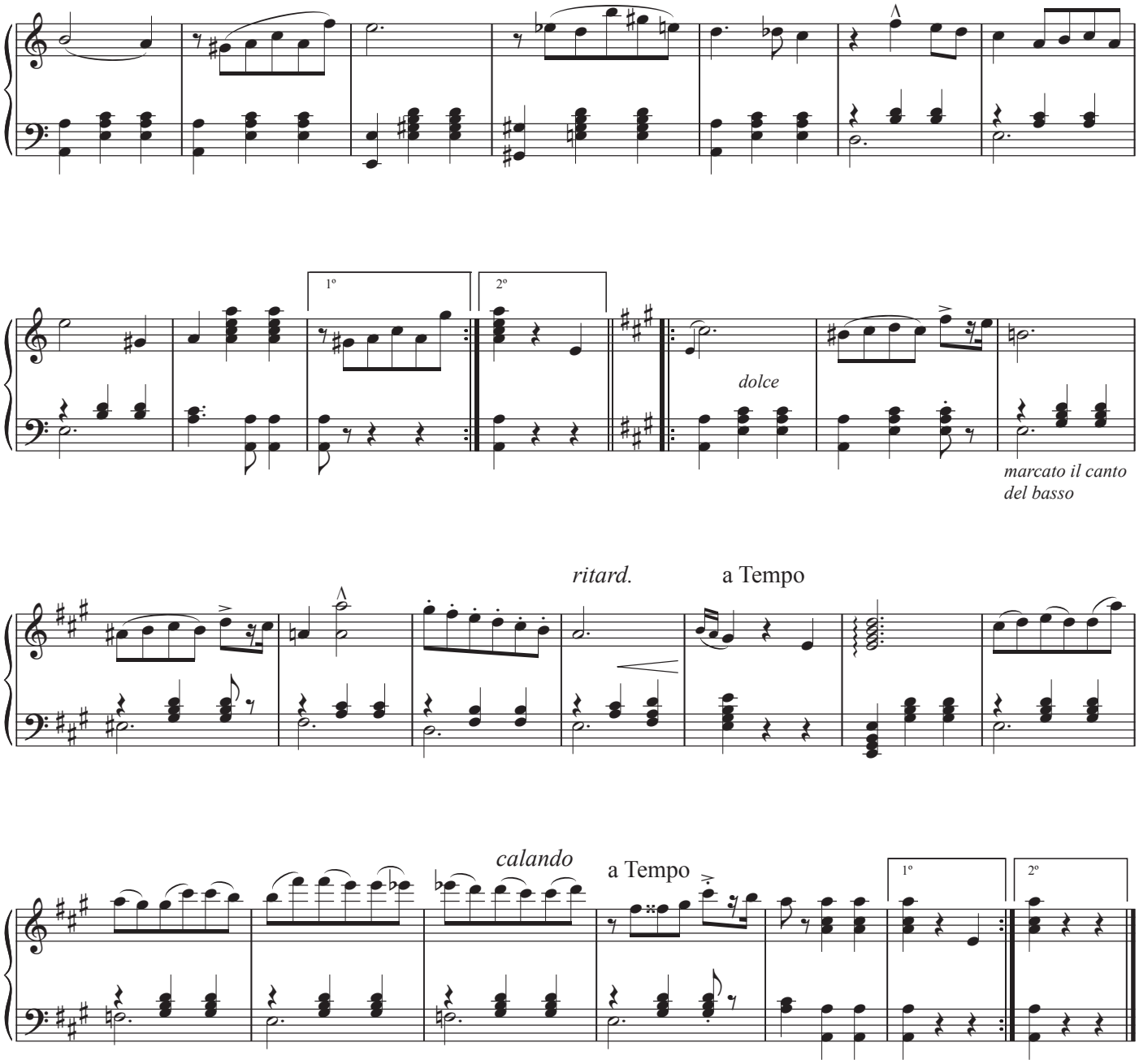
Sweet Home



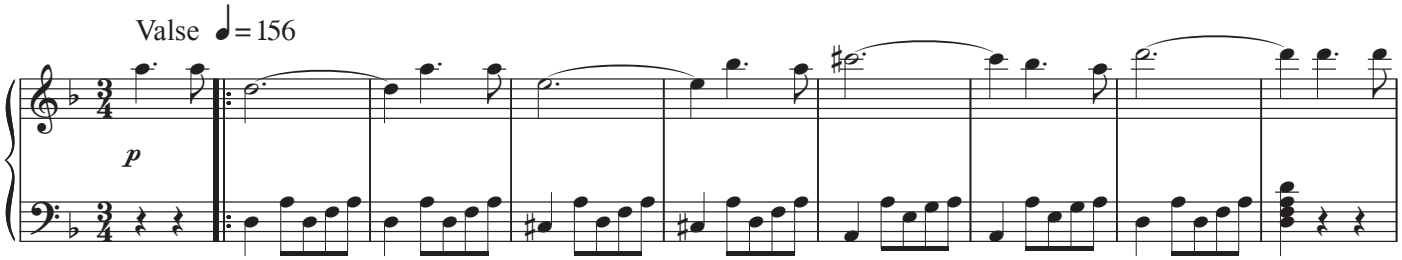


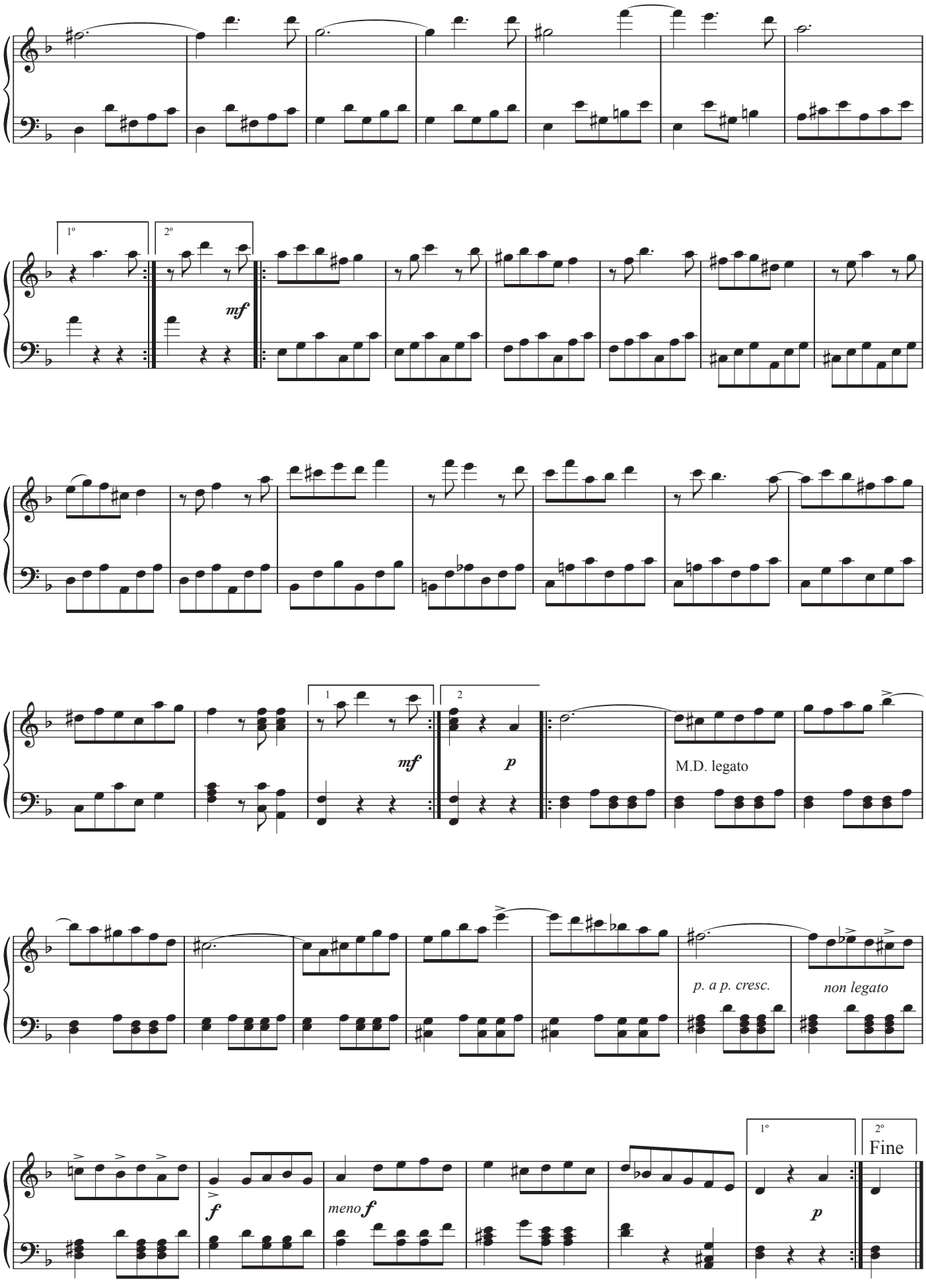
Un Sueño en La Menor



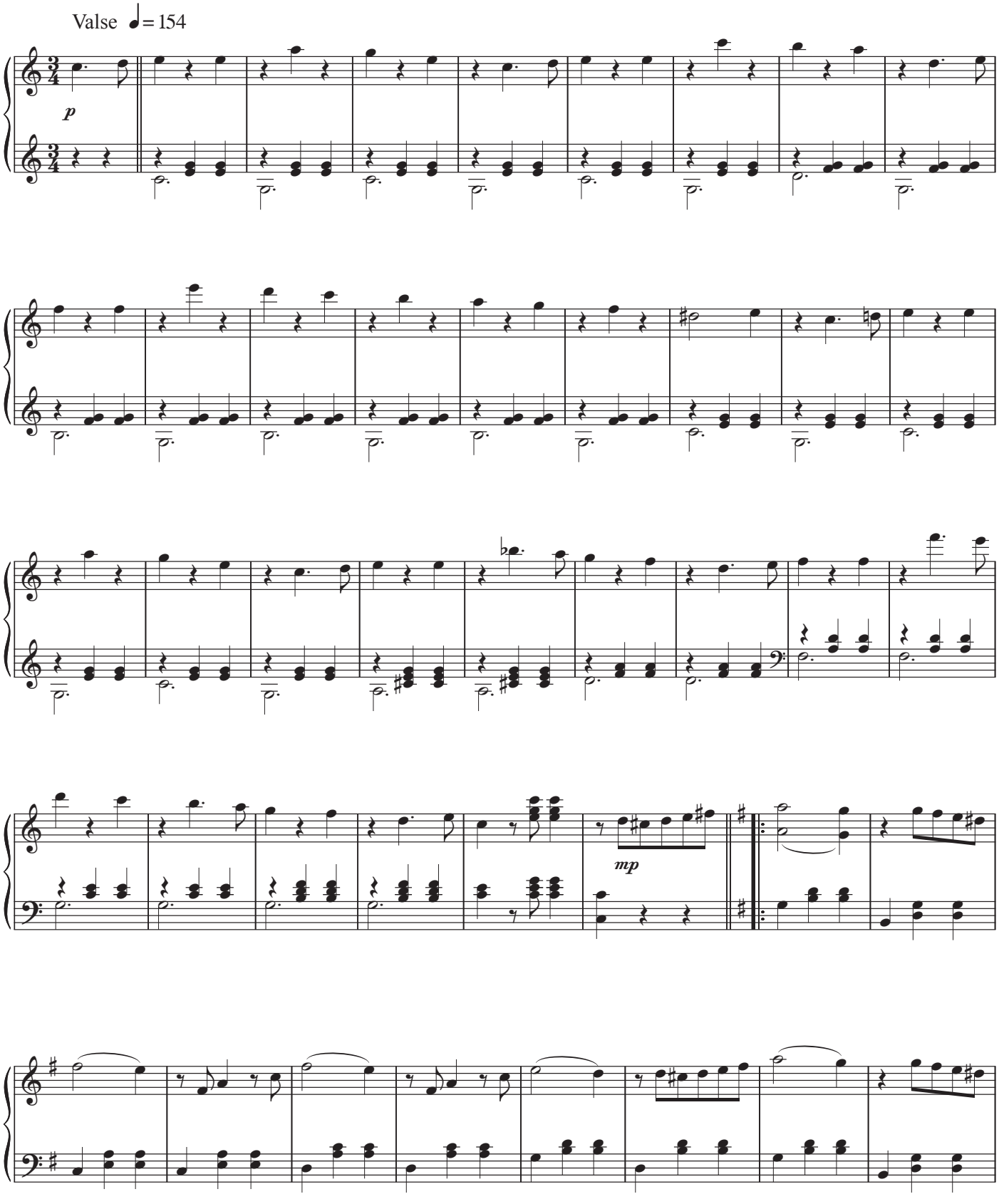


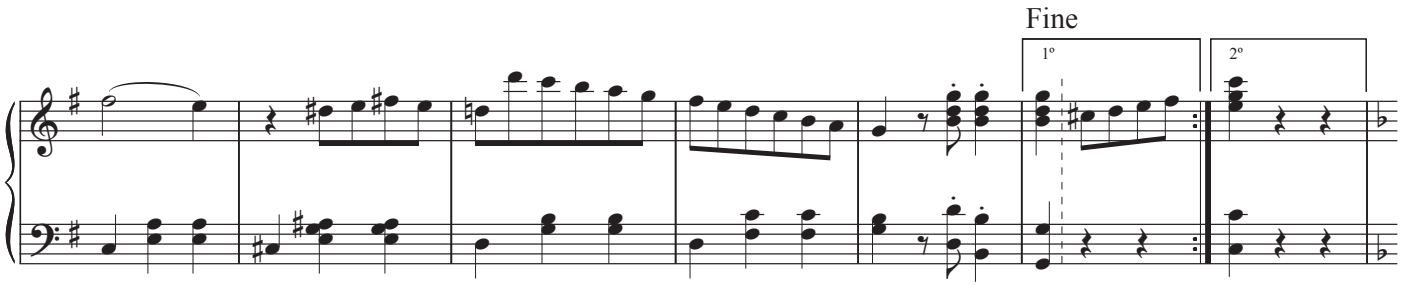
Un Sueño en Re Menor

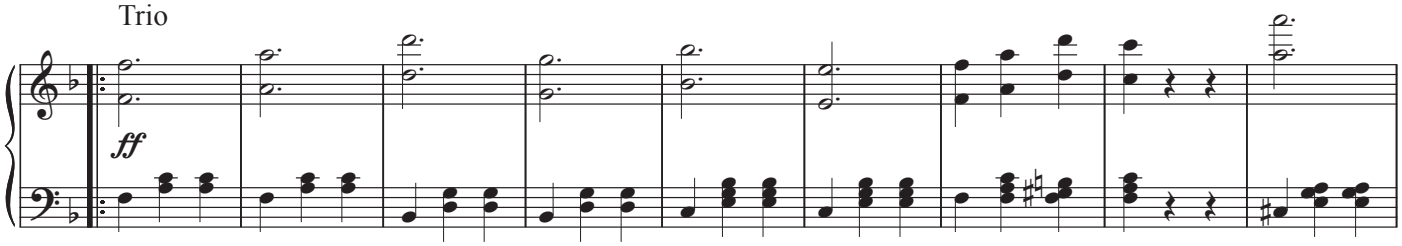


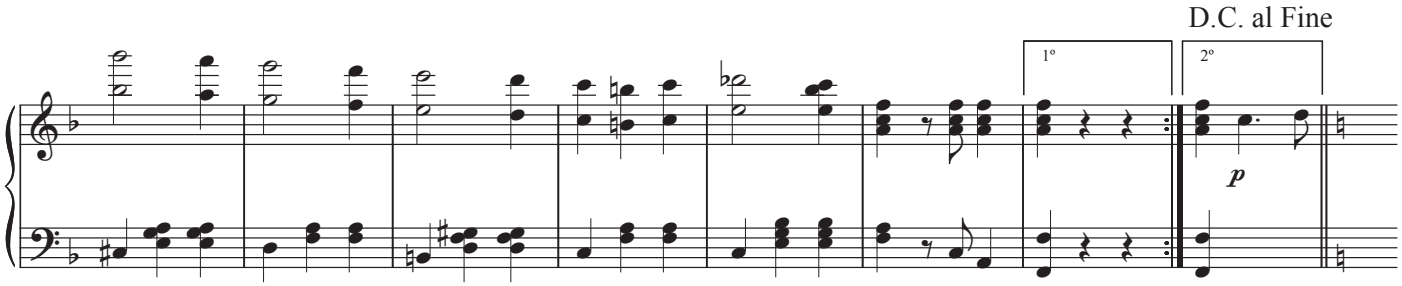

1º
2º
mf
1
2
mf
p
M.D. legato
p. a p. cresc.
non legato
f
meno f
1º
2º
Fine
p

Villa Orangine

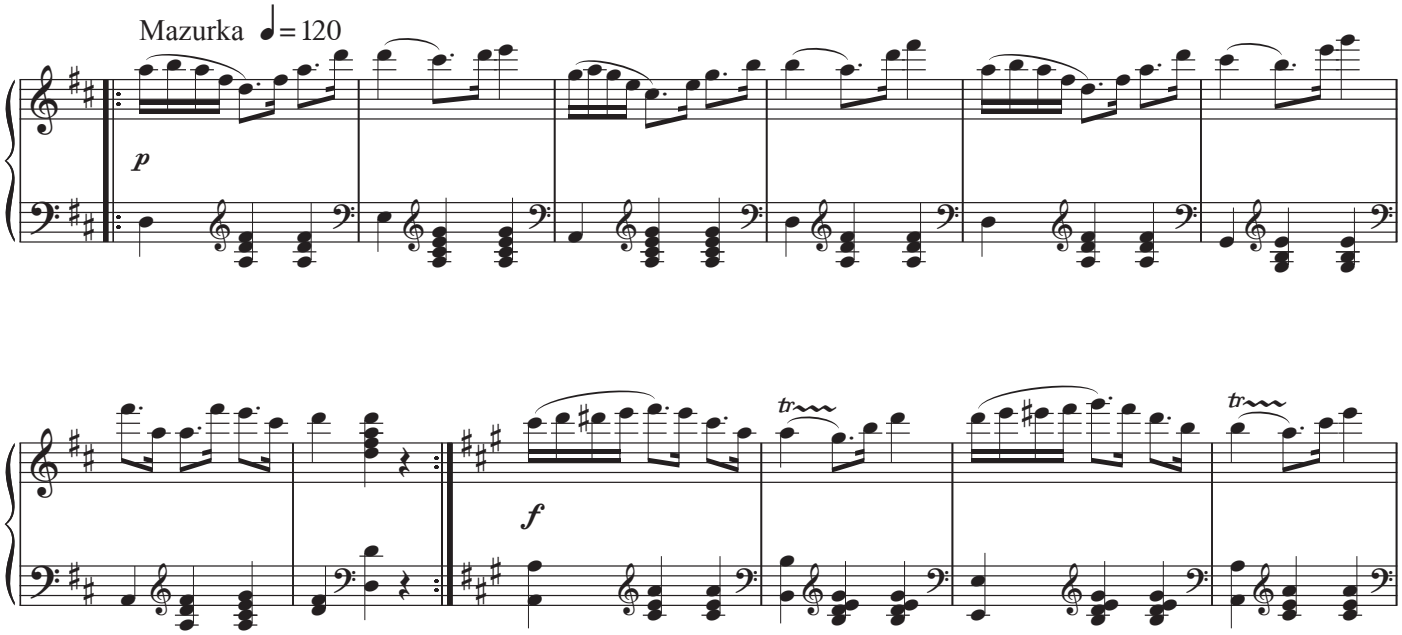


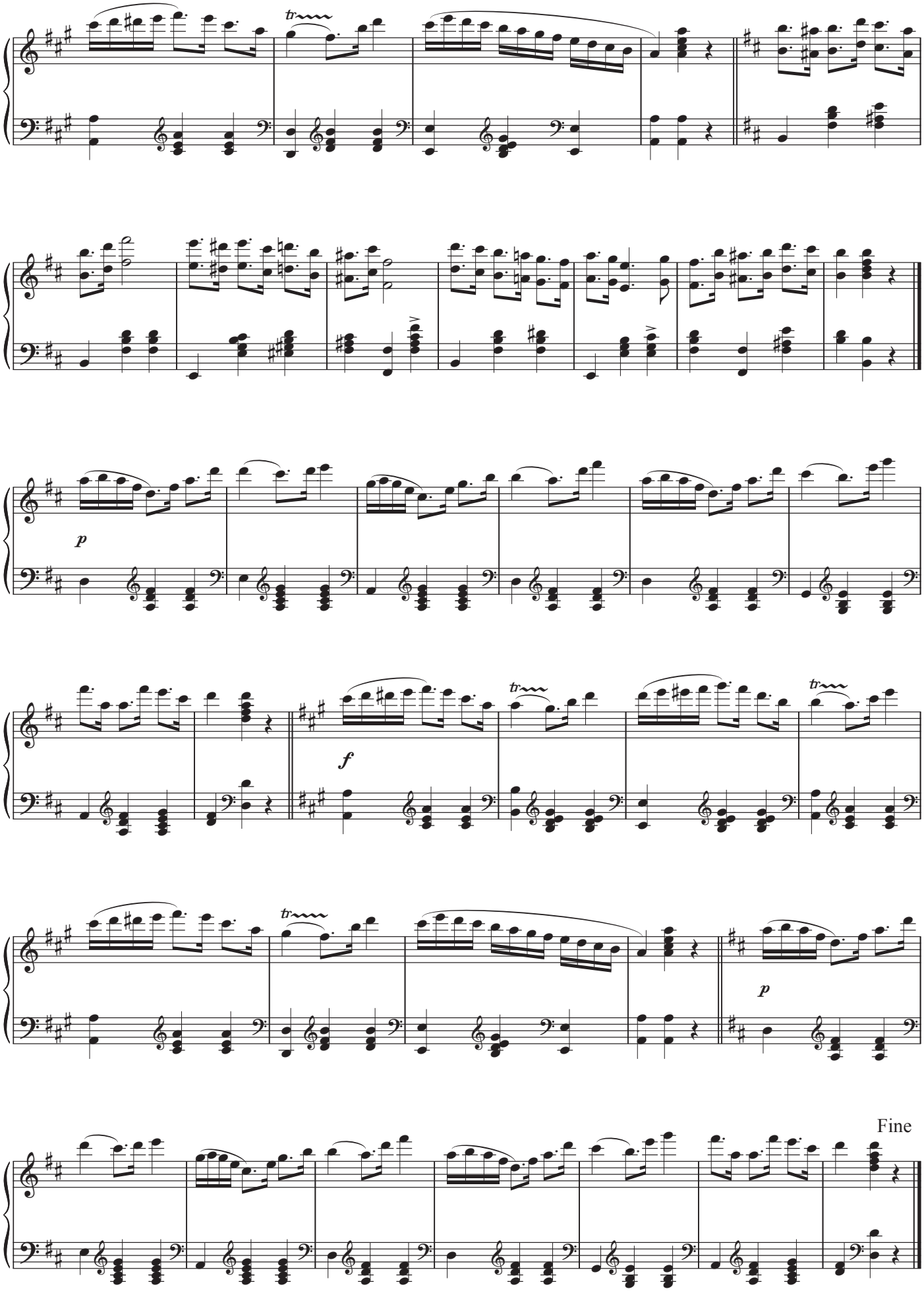




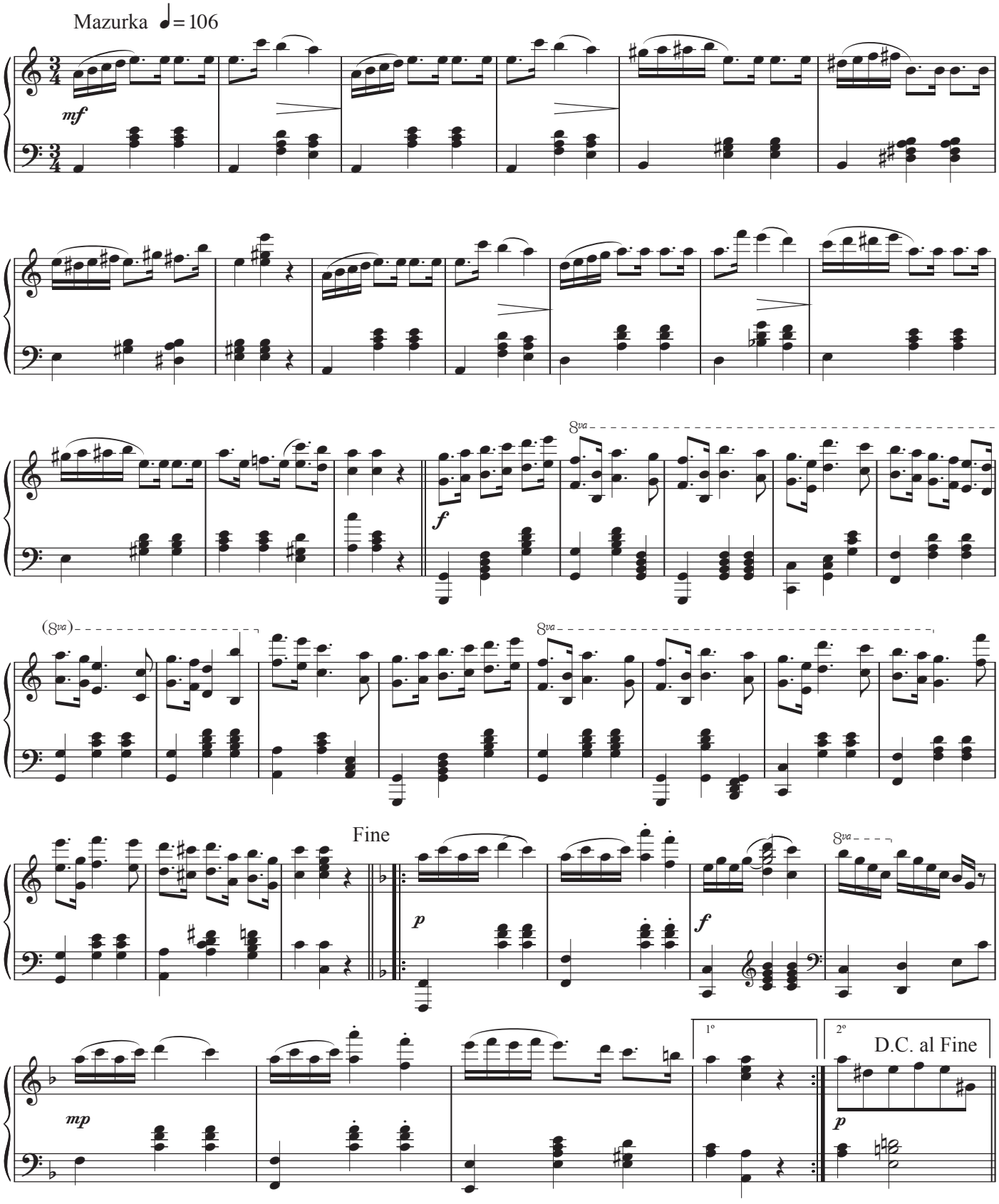


Al Acto

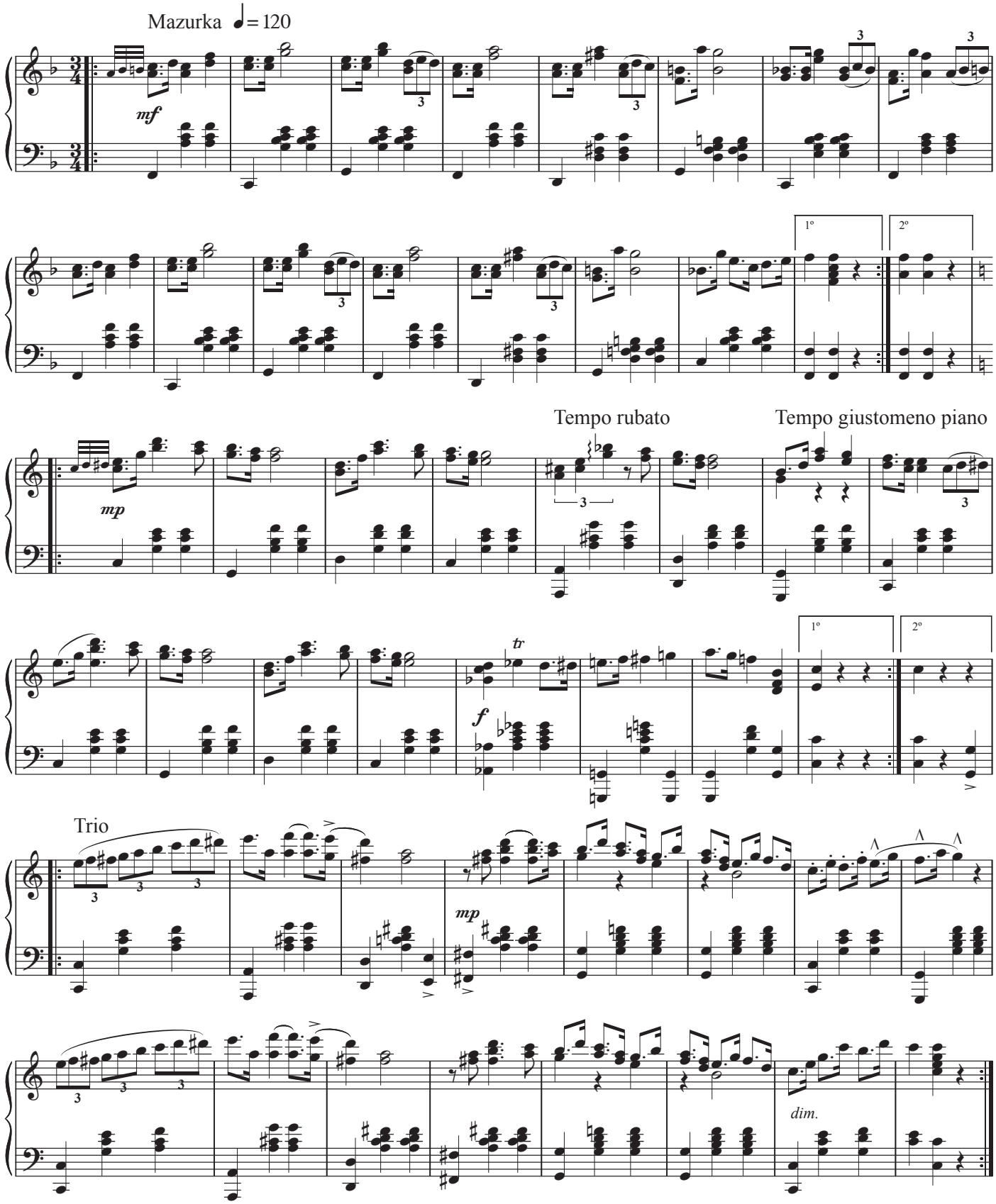



tr
p
f
tr
tr
p
Fine

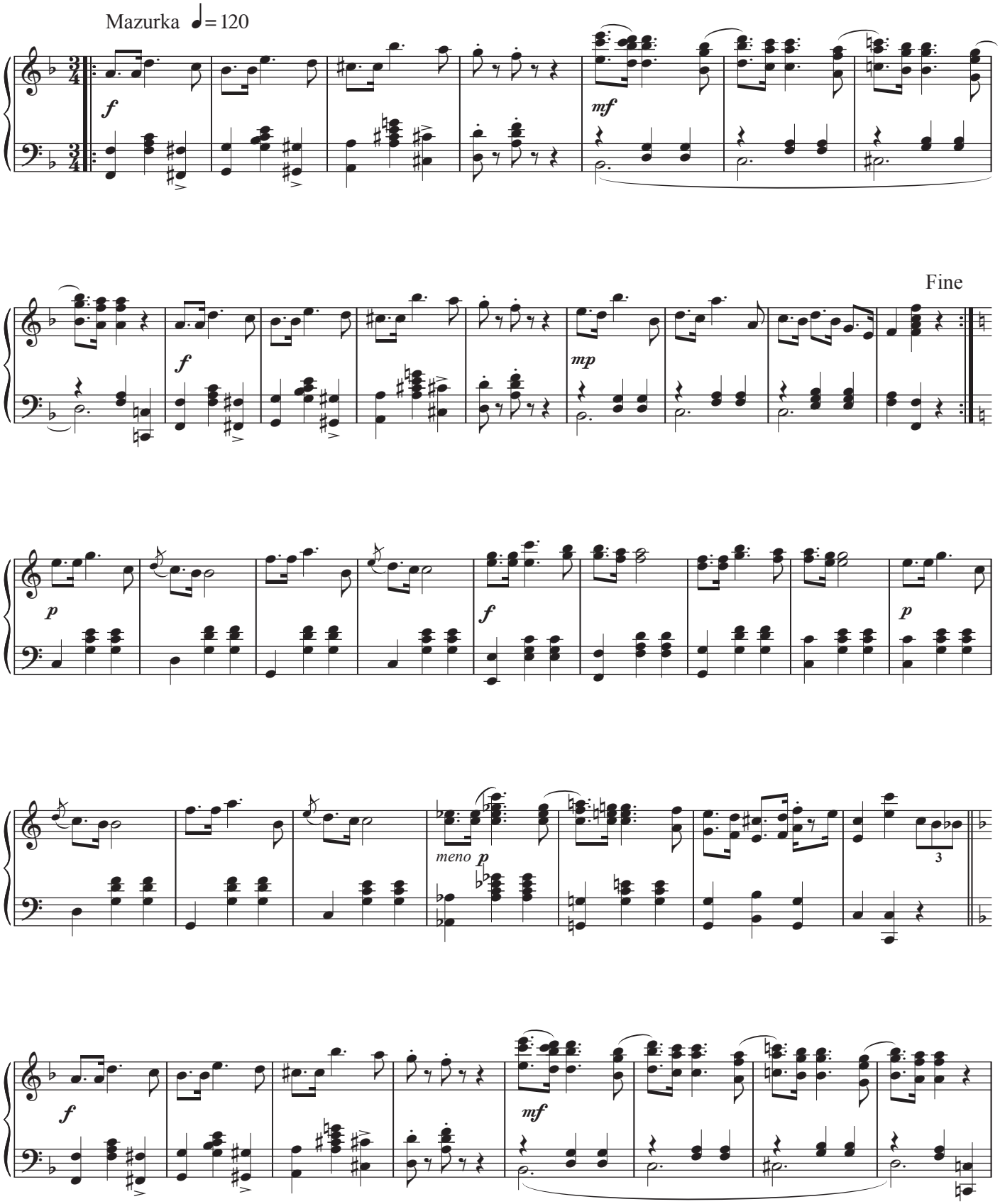
Betsy

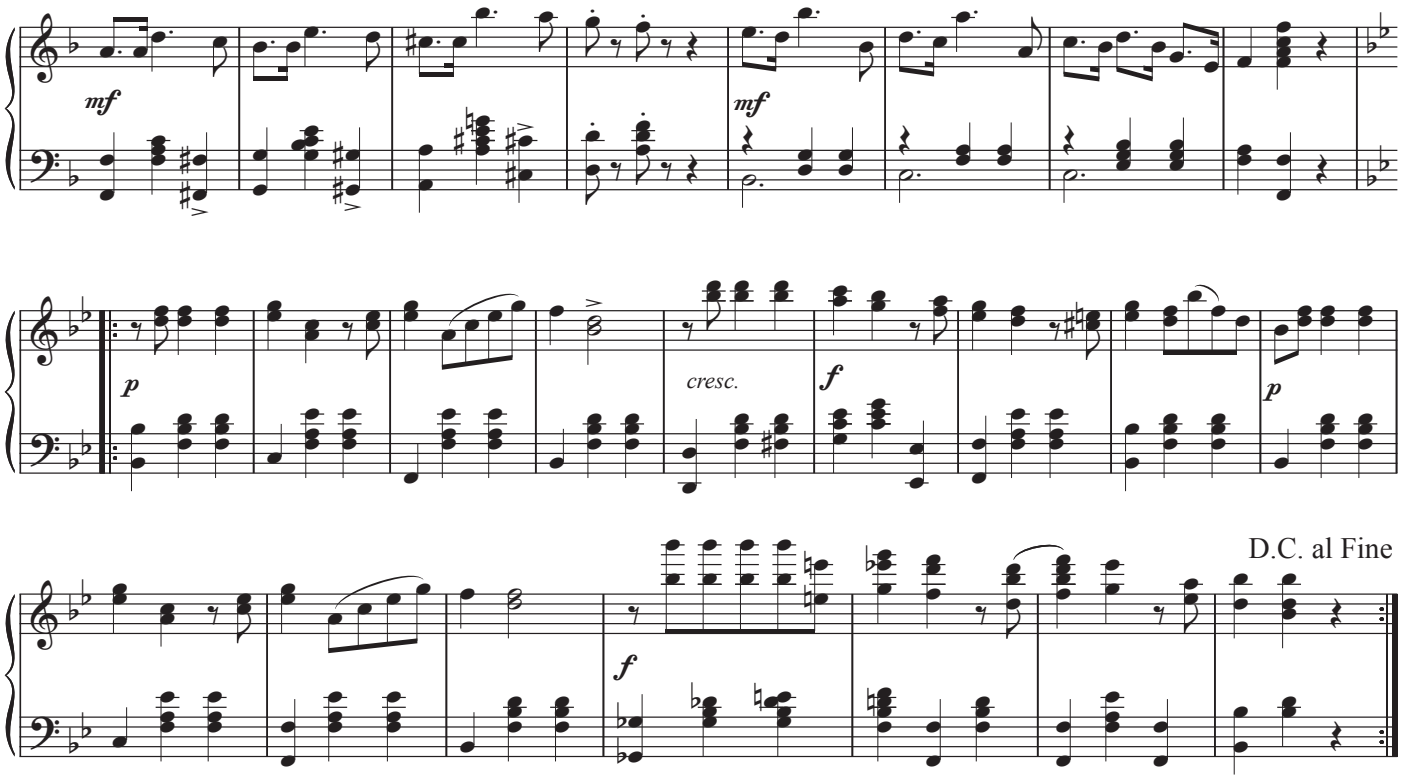


Casino

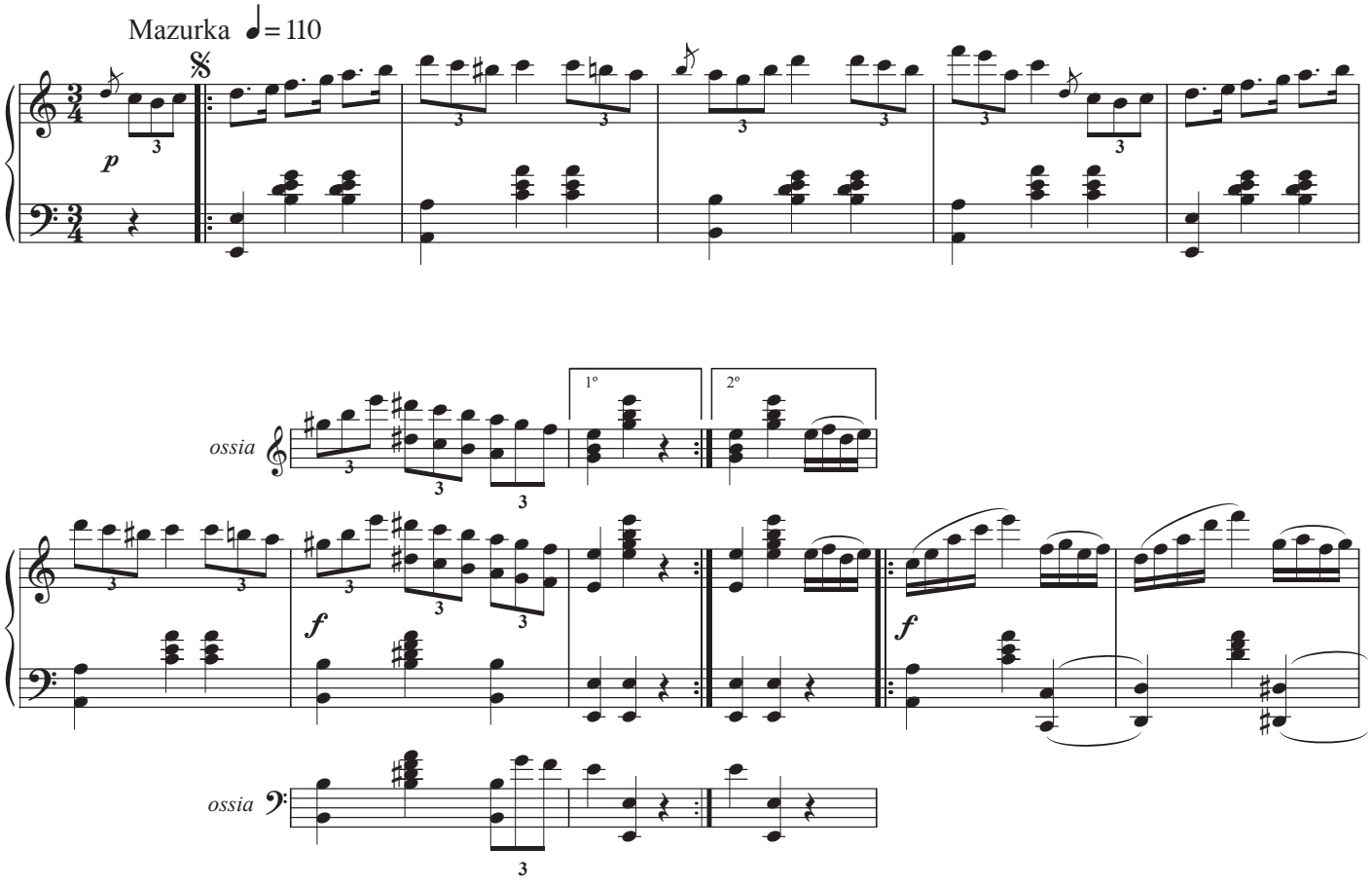

Mazurka ♩= 120
mf
1º
2º
Tempo rubato
Tempo giustomeno piano
mp
tr
f
Trio
mp
dim.

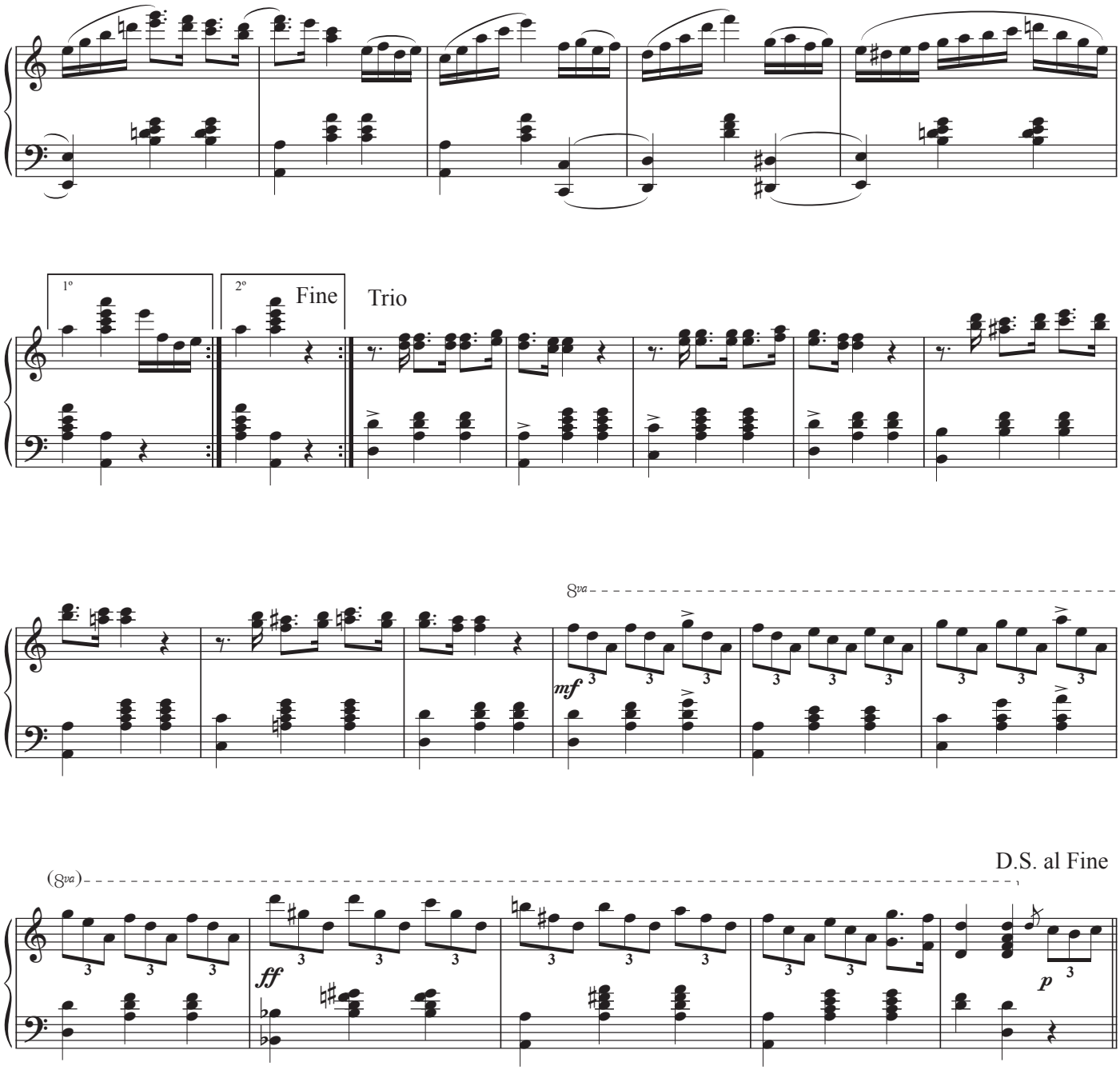
Eliza



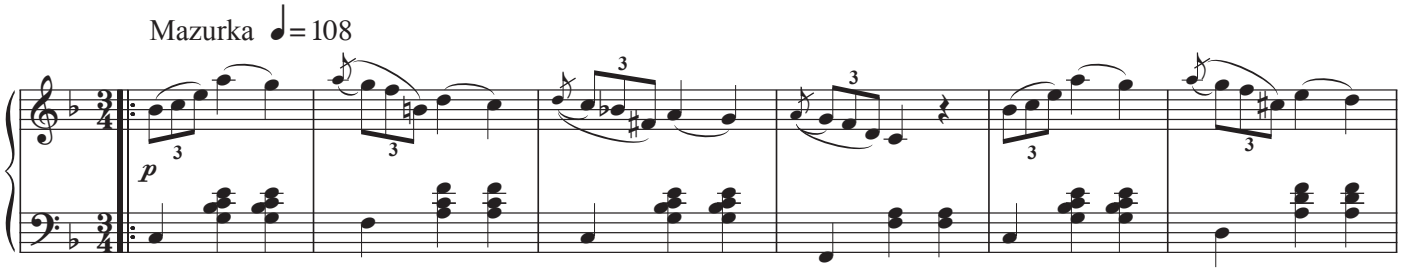


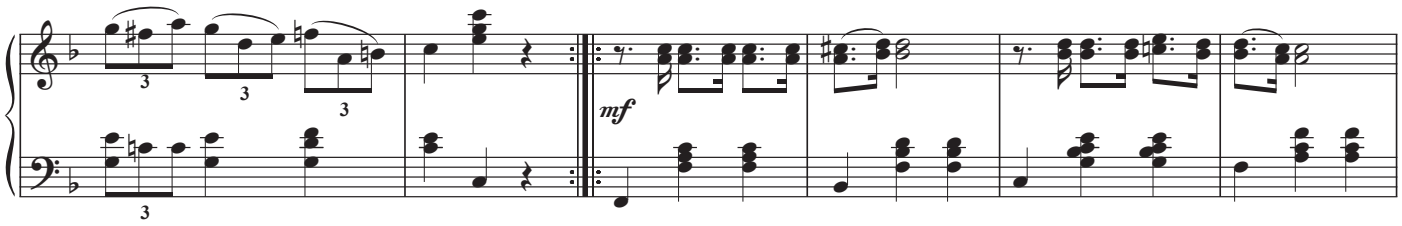
Inda, mi tey

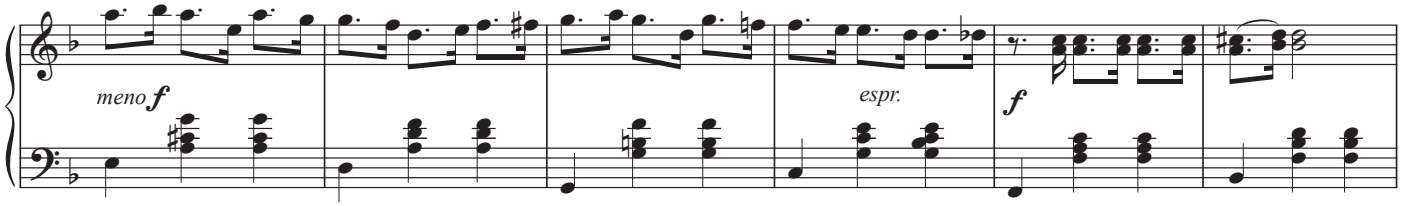


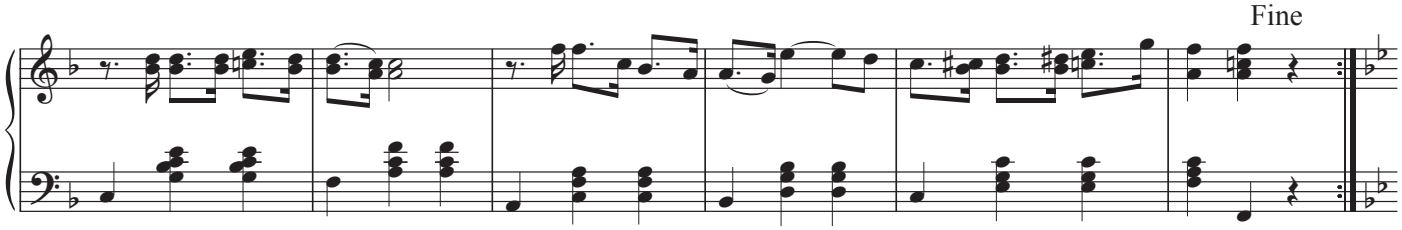


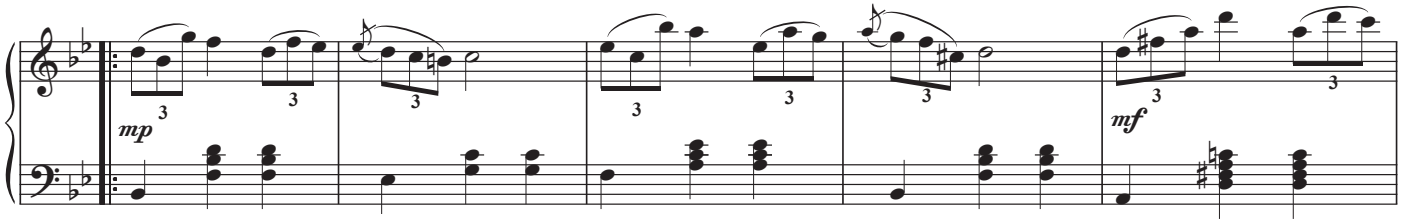
Pensando 3 de enero

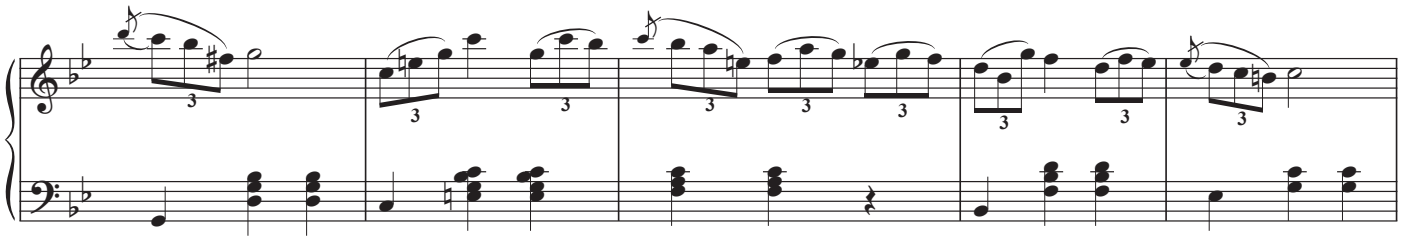


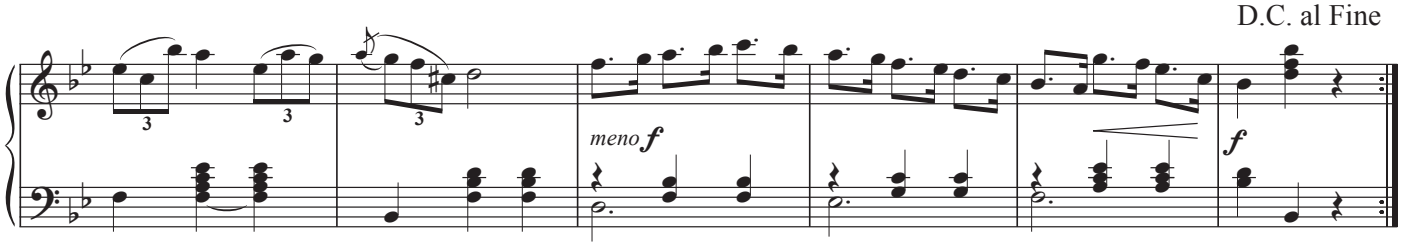

mf


meno f
espr.
f

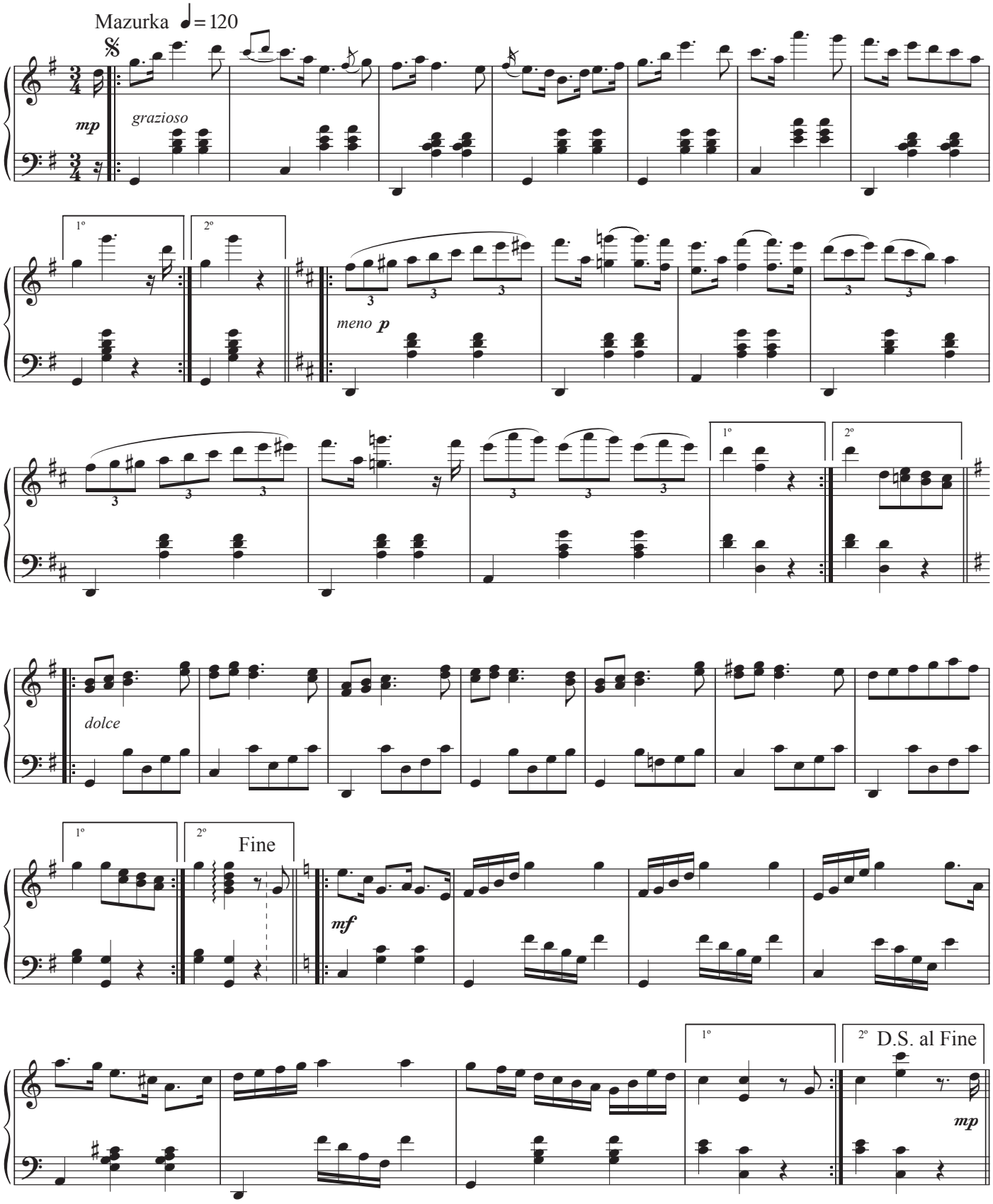

Fine


mp
mf

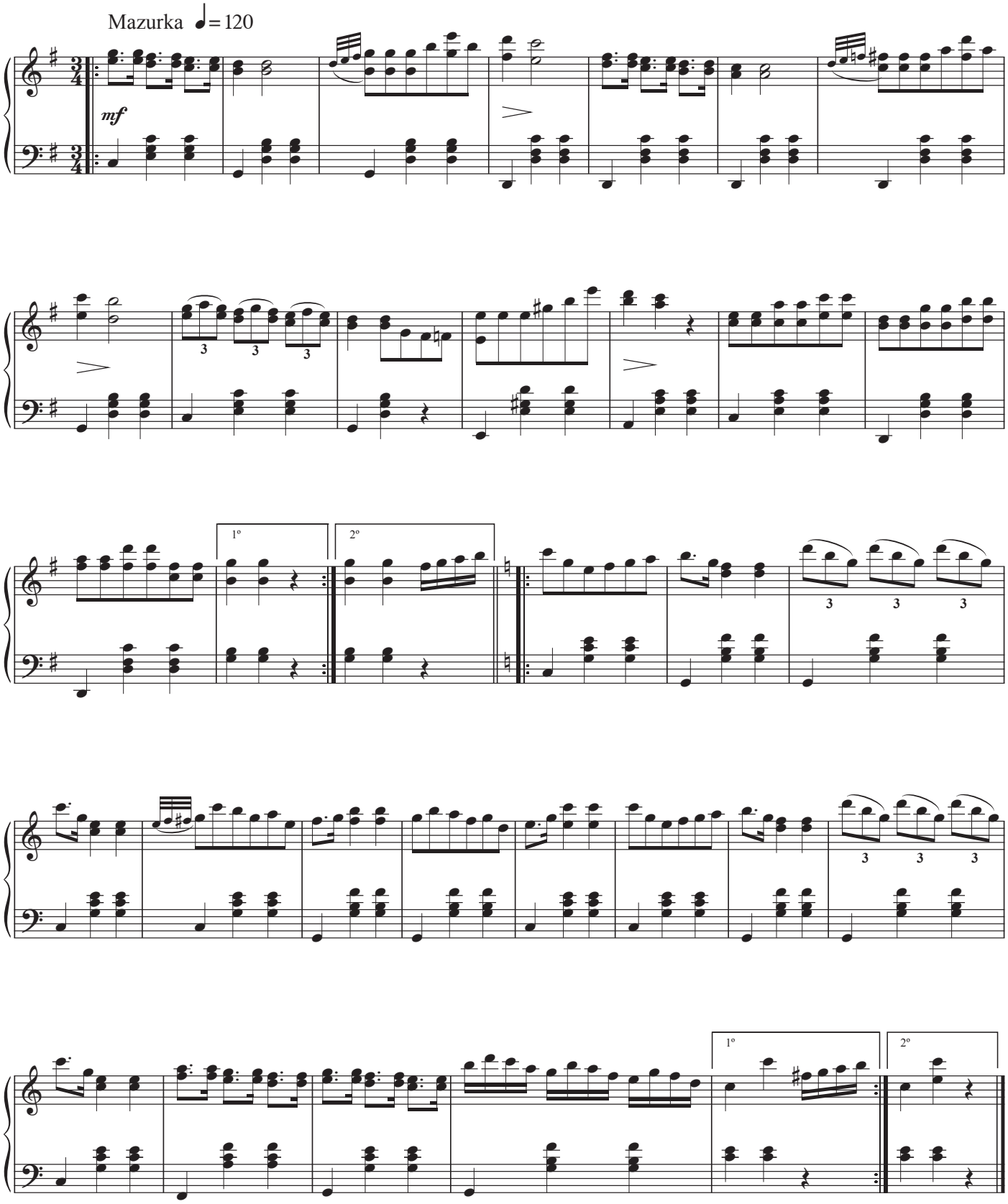



D.C. al Fine
meno f
f

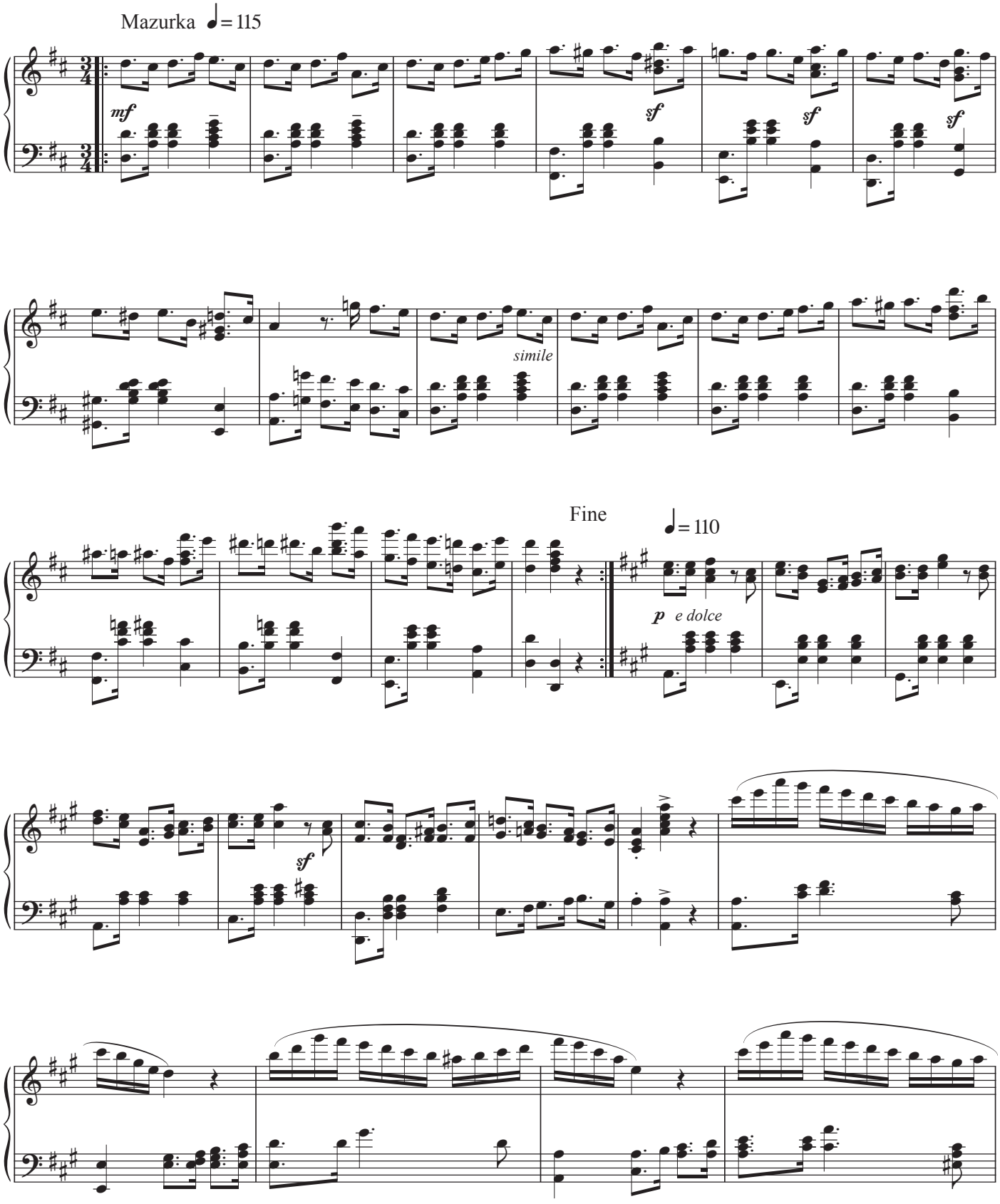
Qué Bueno!

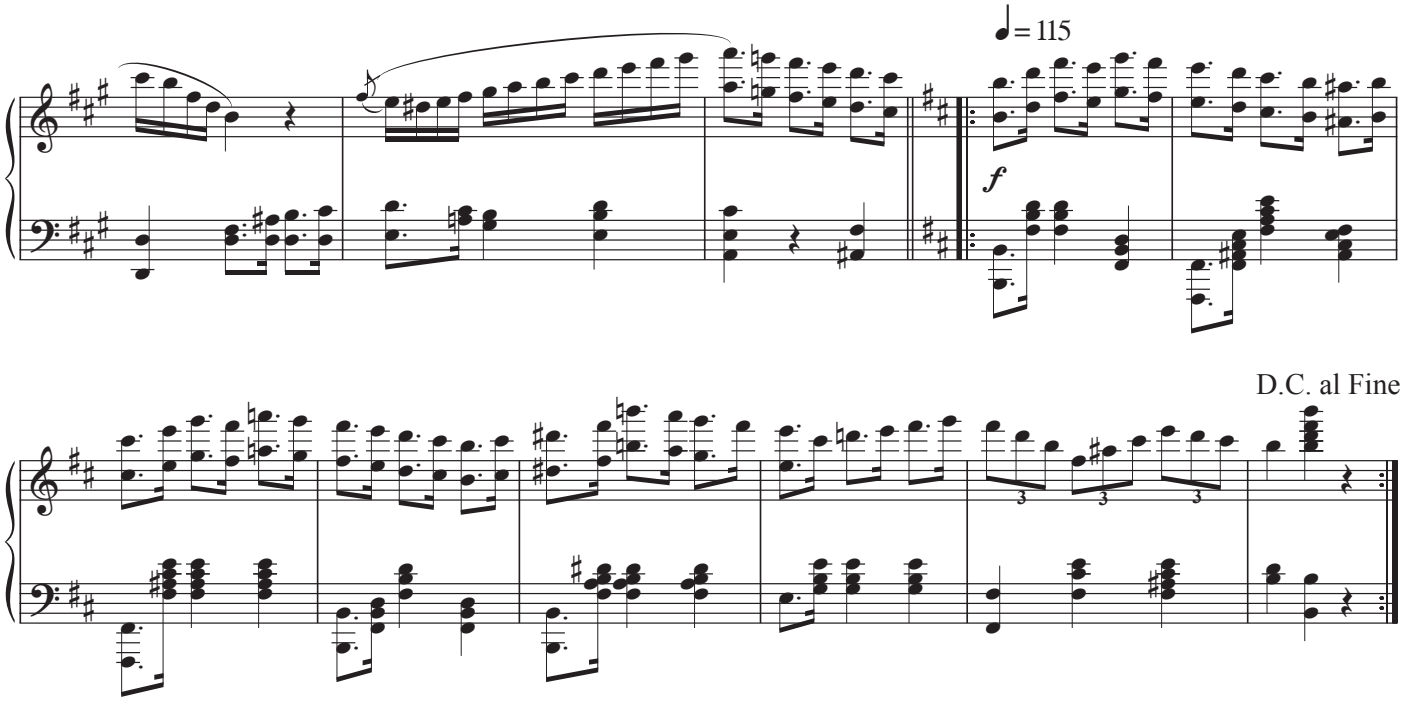

Mazurka ♩= 120
mp
grazioso
1º
2º
meno p
dolce
Fine
mf
D.S. al Fine
mp

Sabrosa

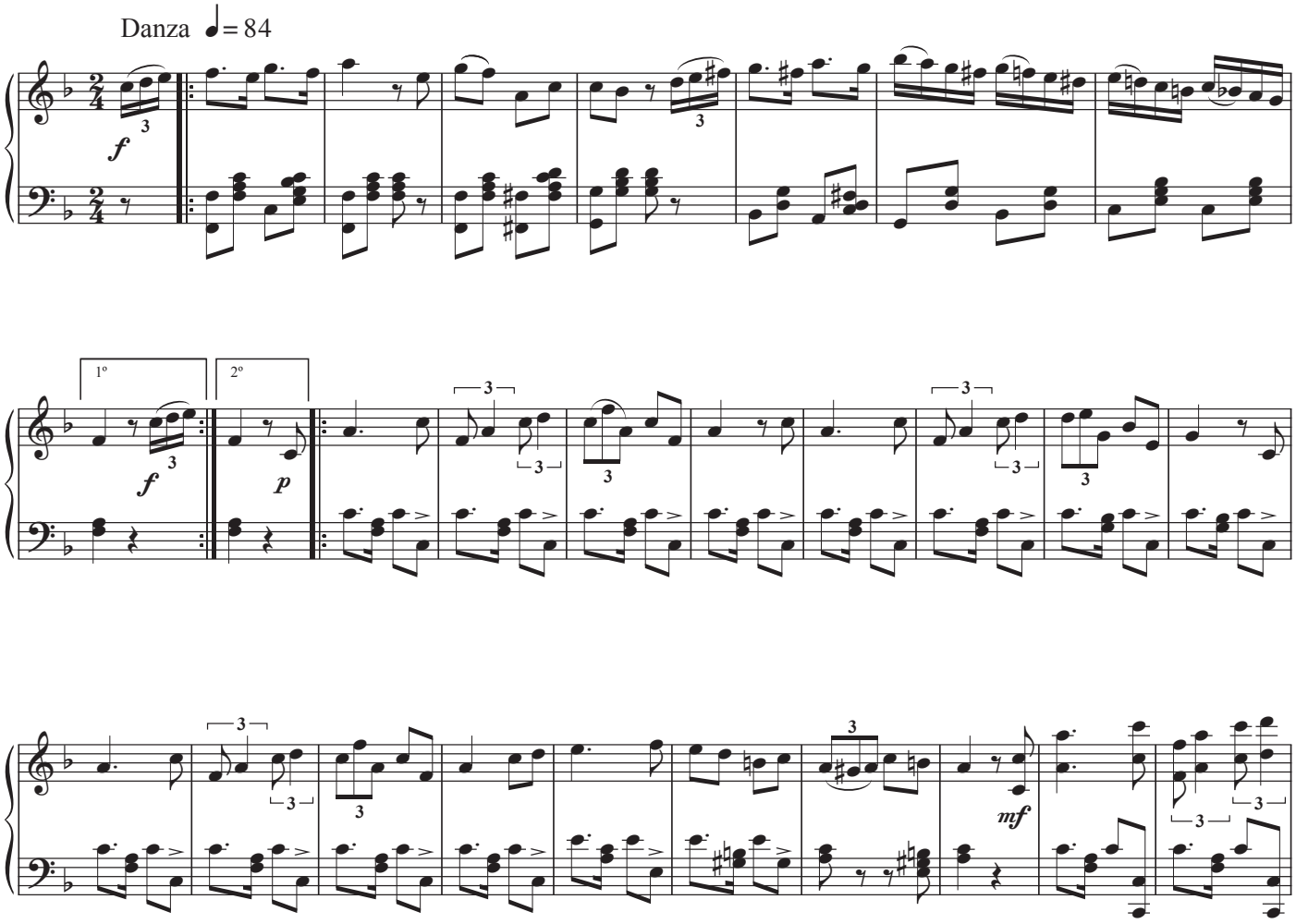


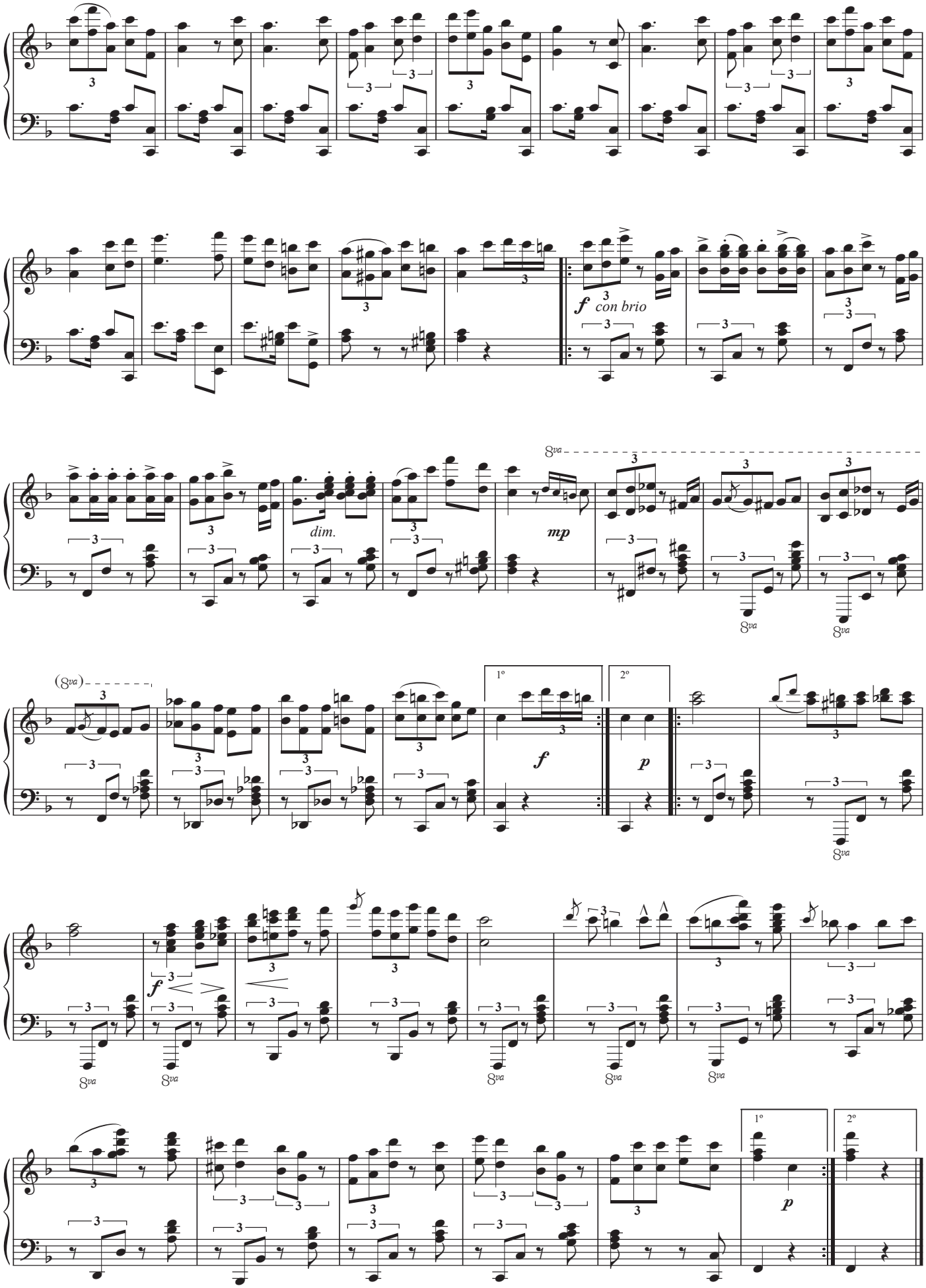
Santa Clara



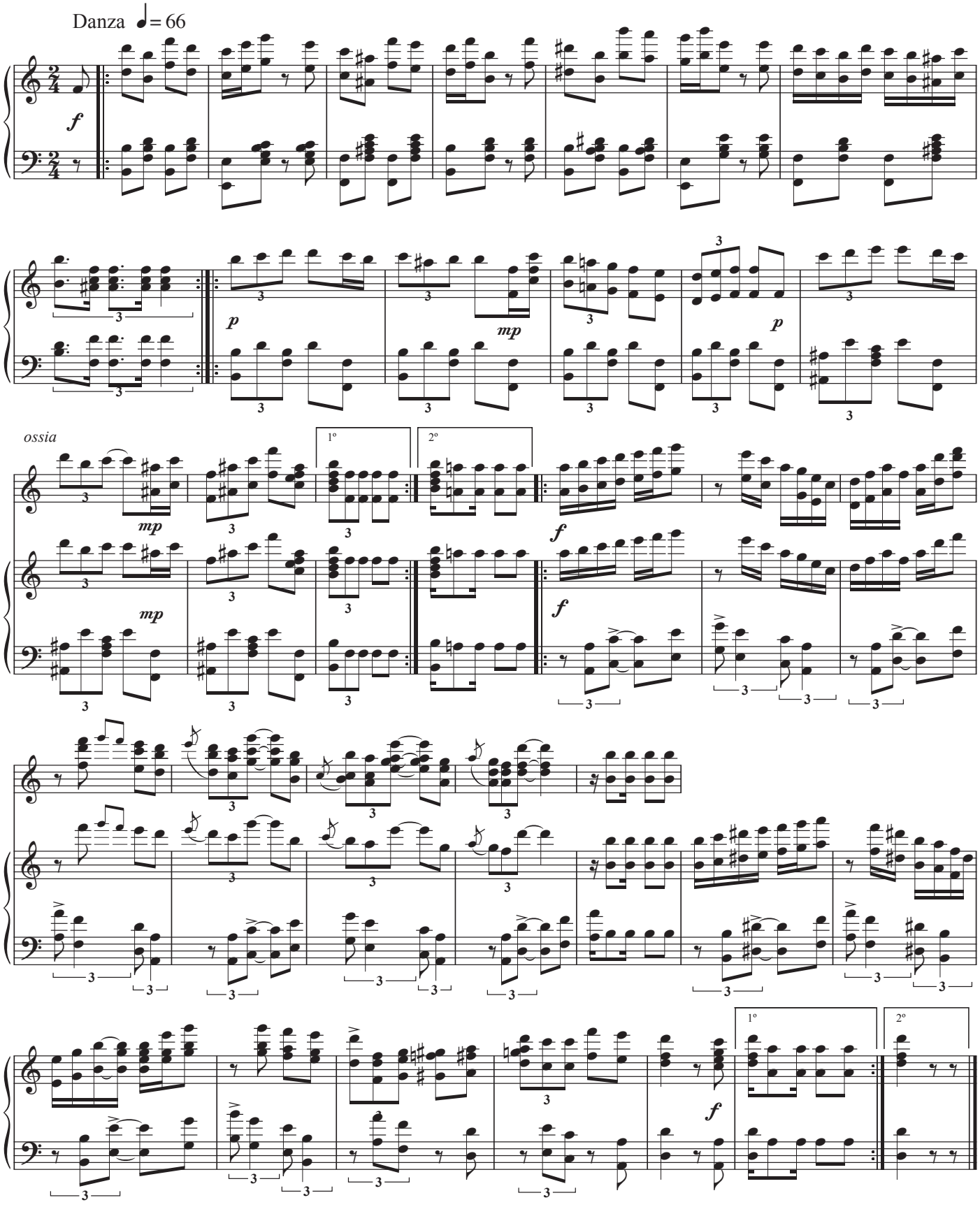


Anna

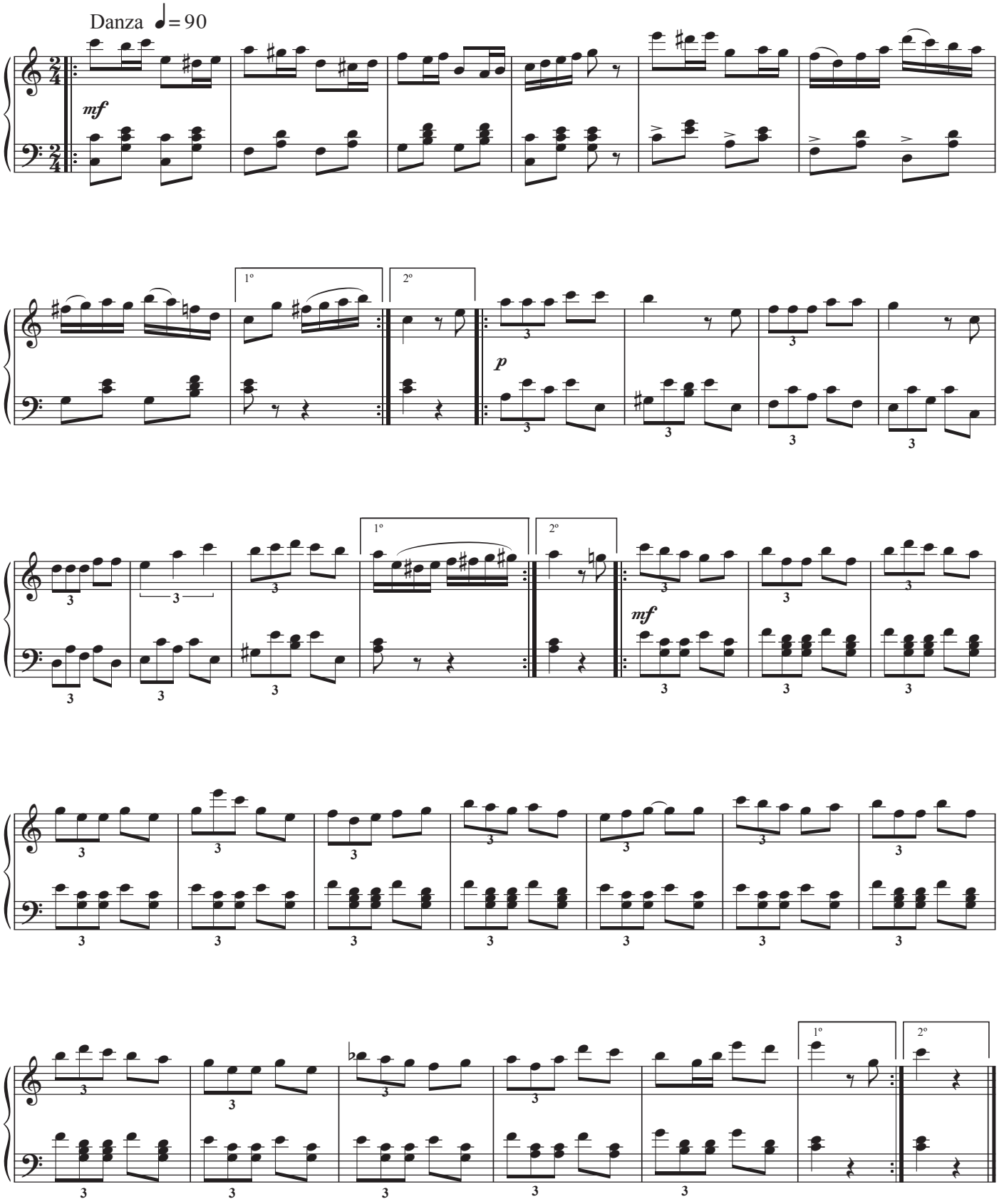



f con brio
dim.
mp
8va
(8va)
1°
2°
f
p

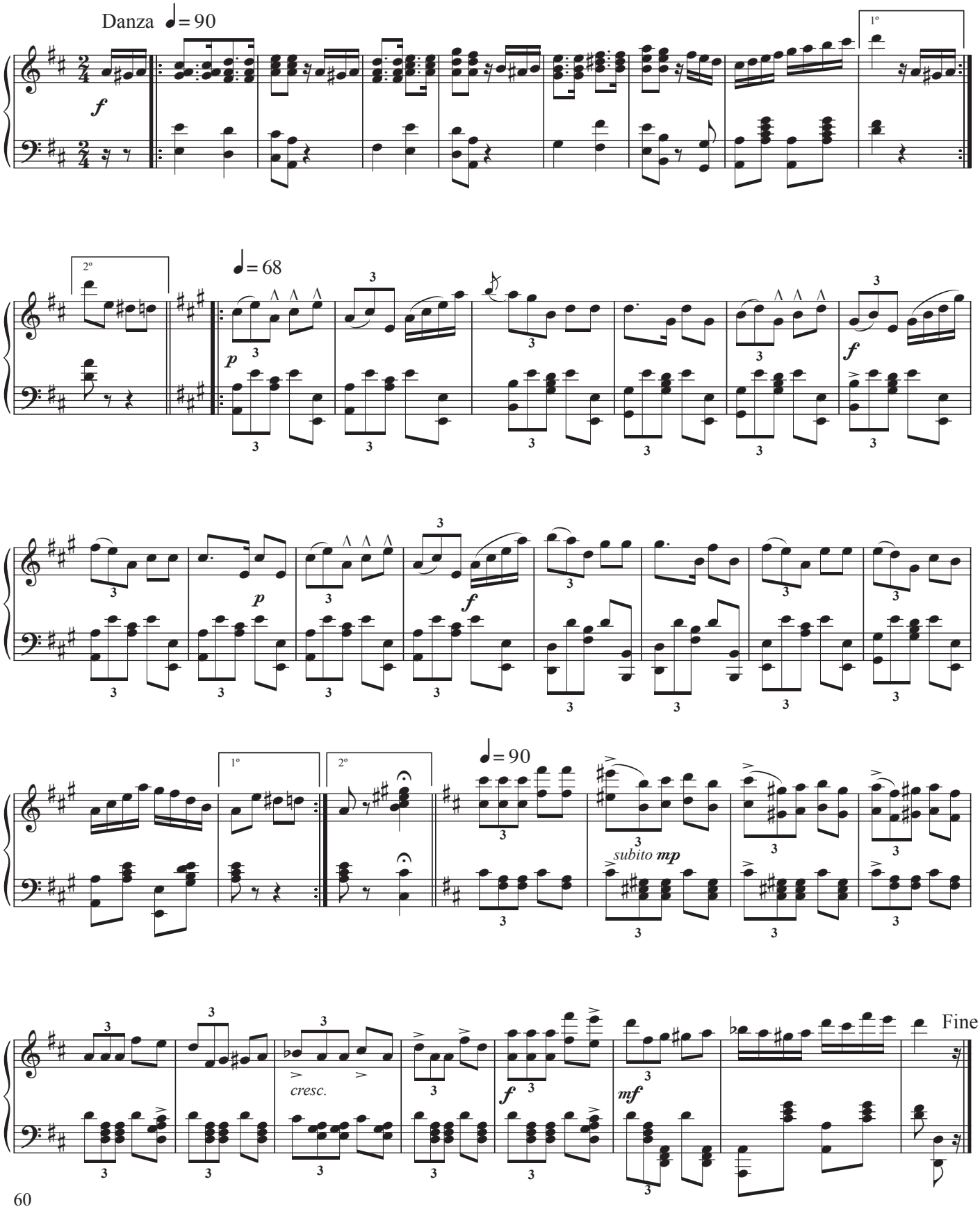
Beshimantó



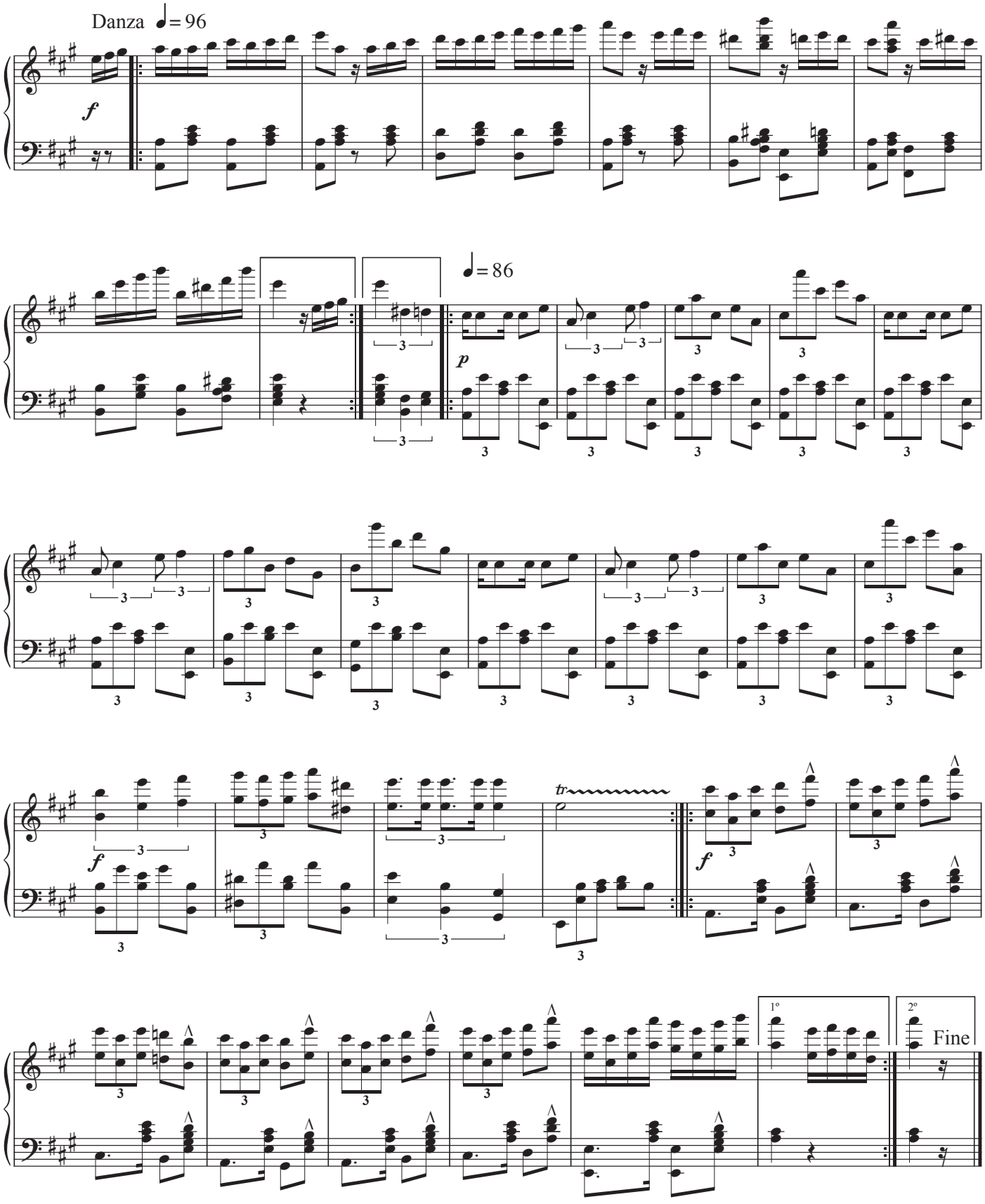
Coco



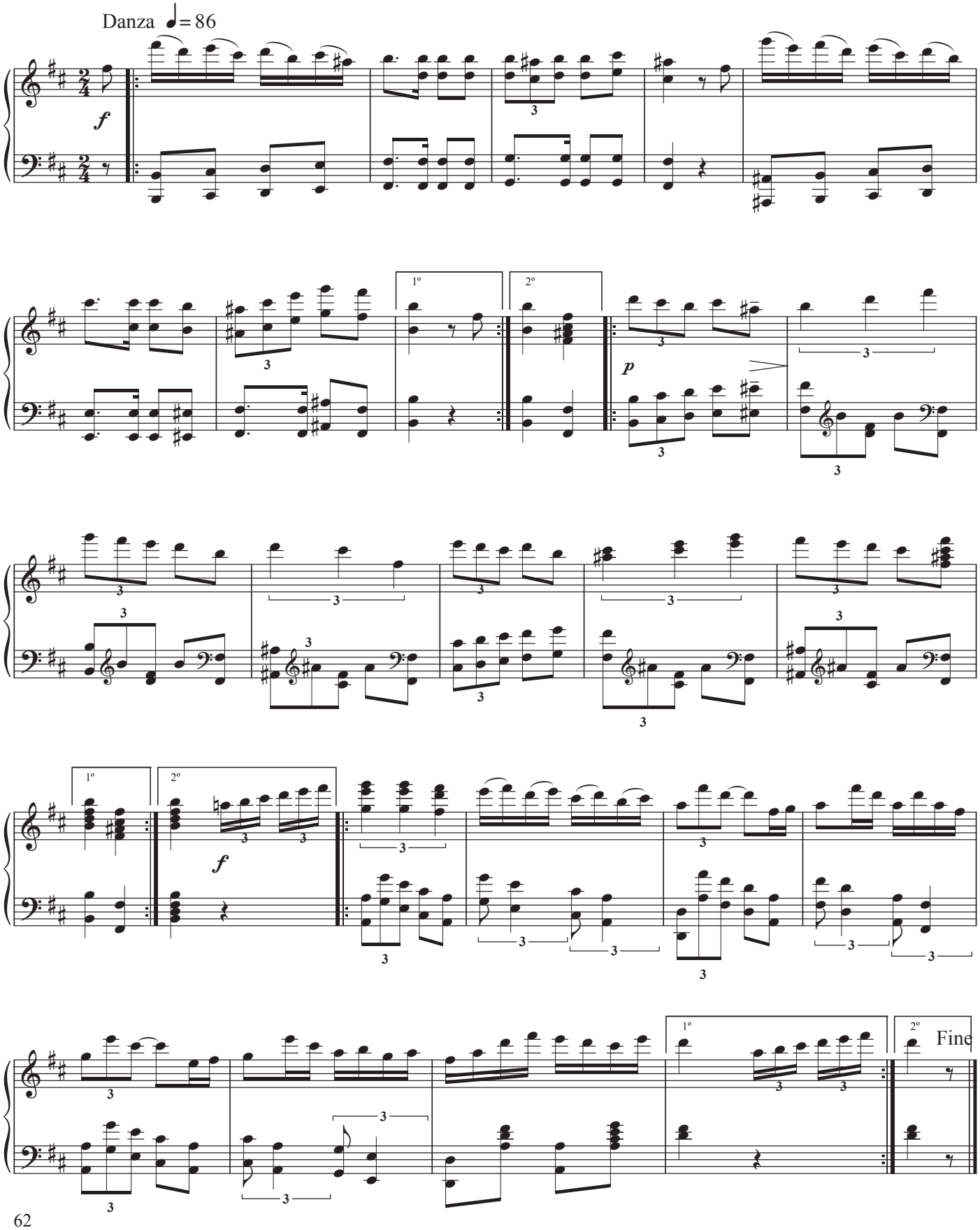
Djuku



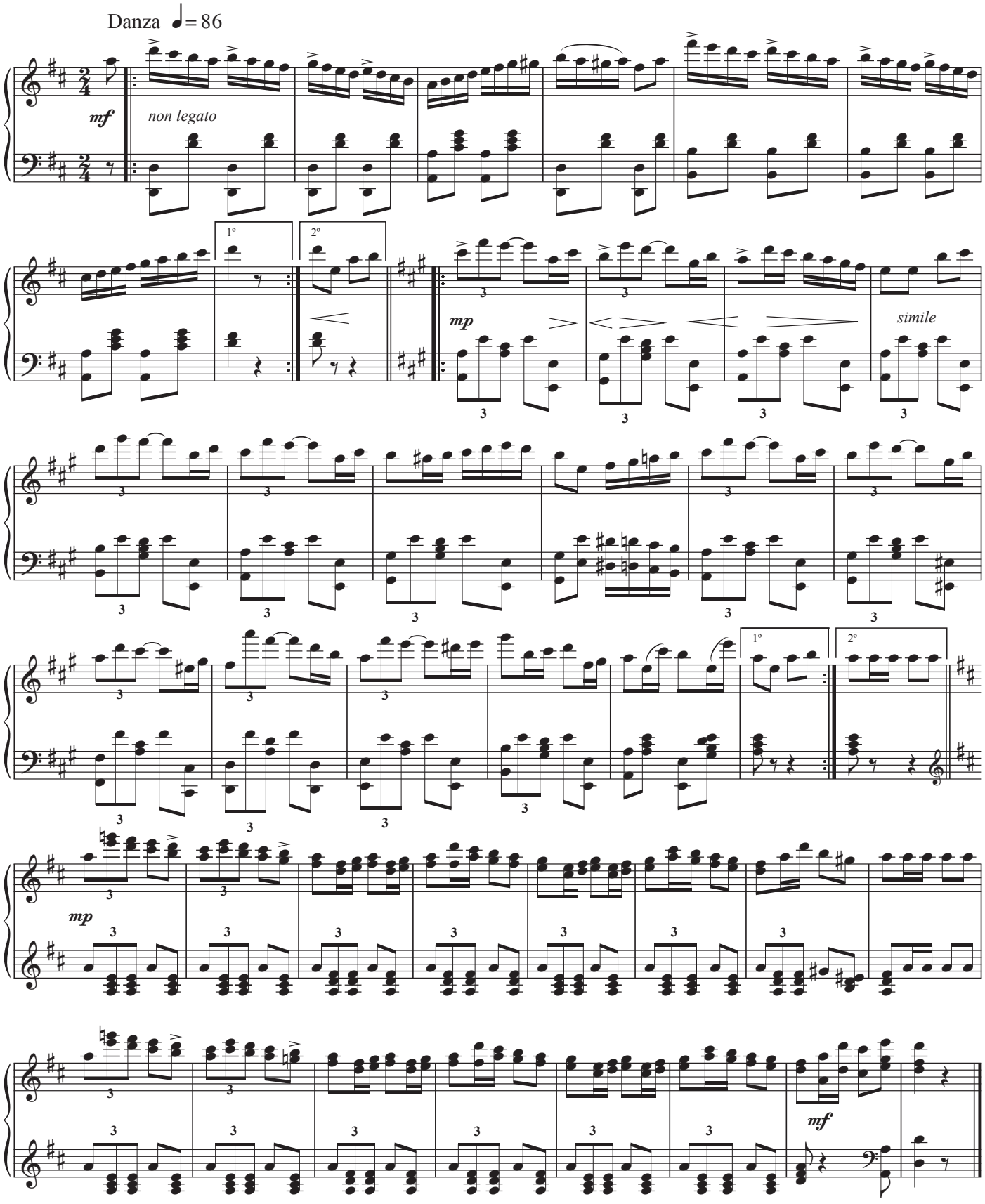
Don Quijote



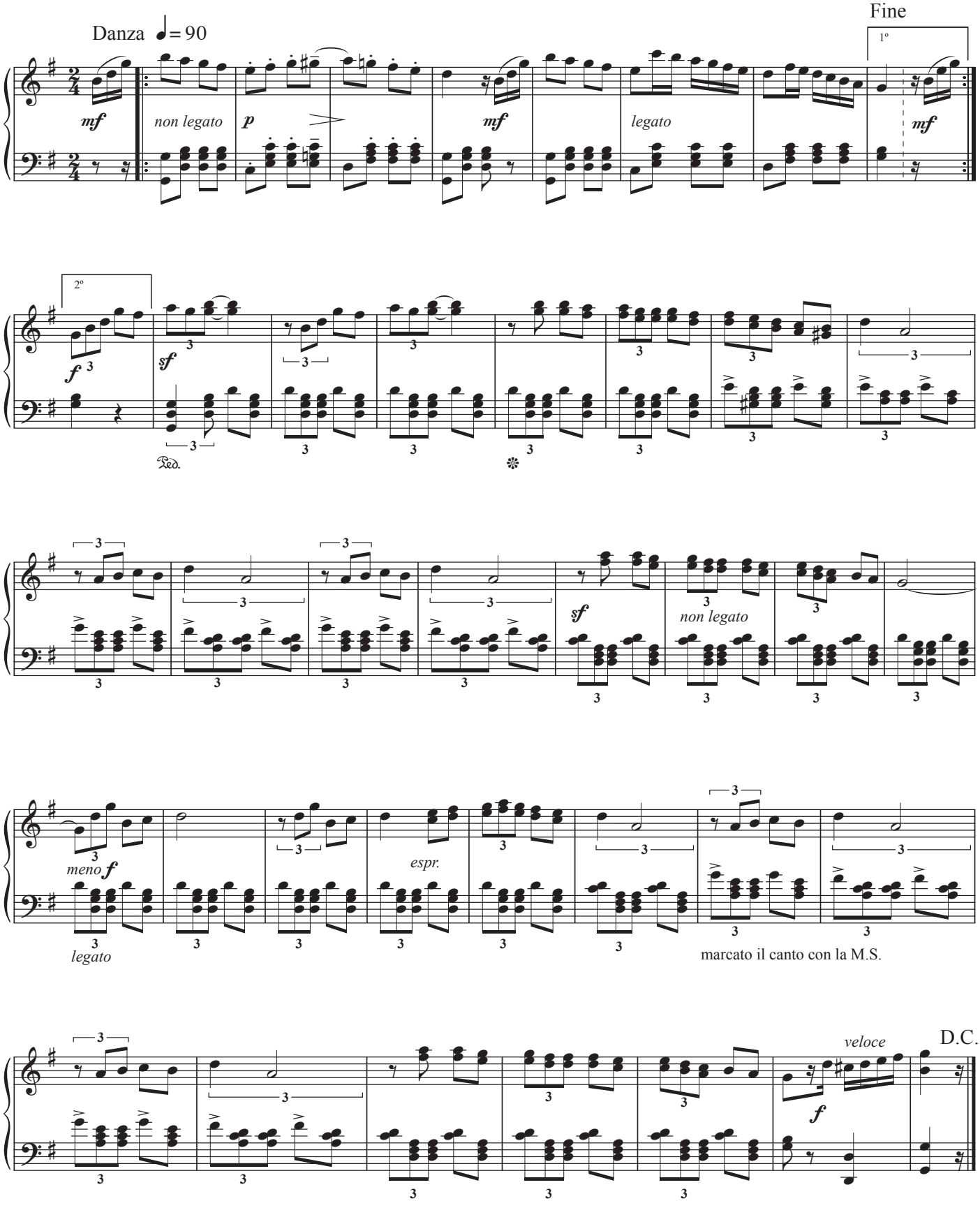
El Otrabandista



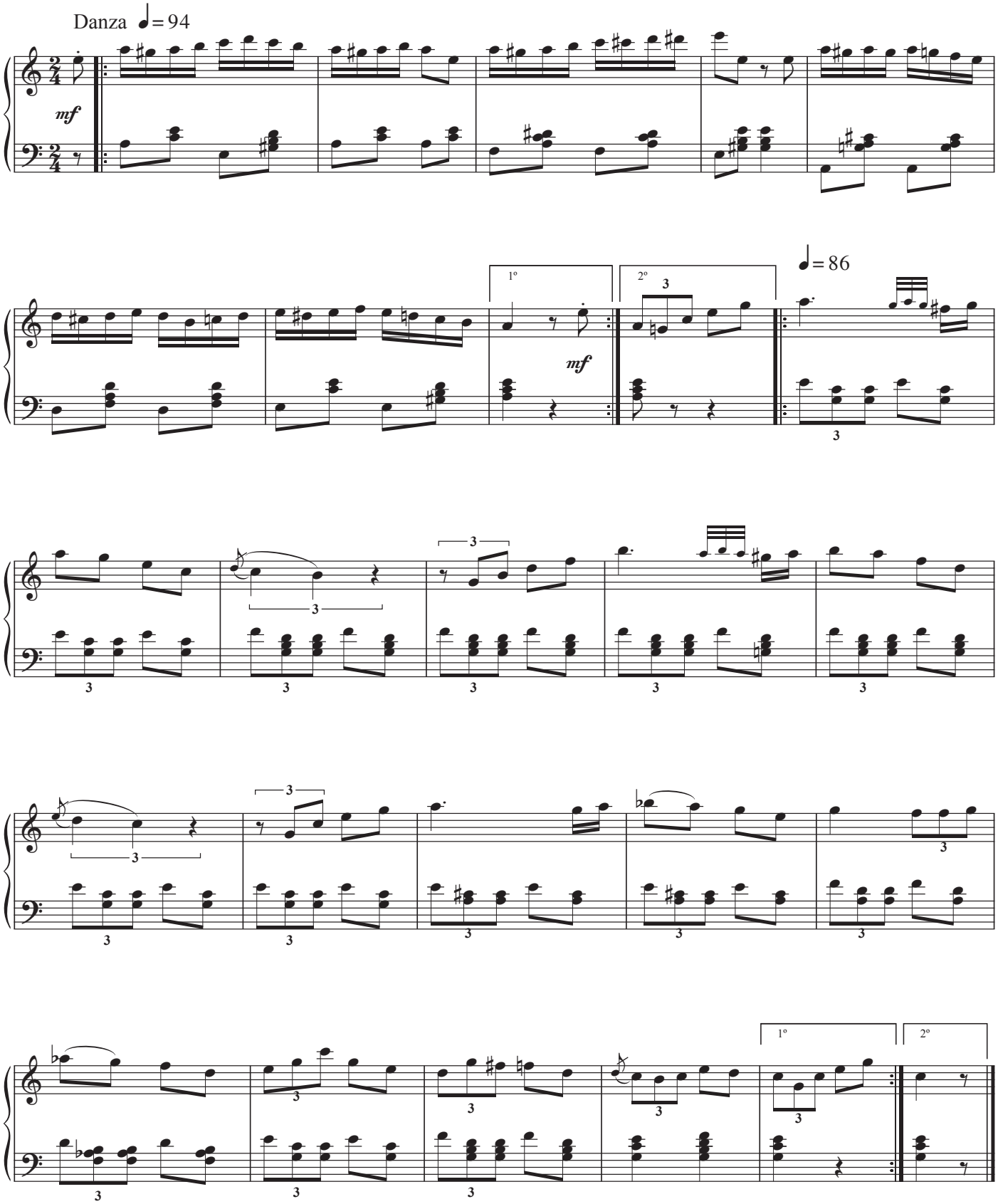
Emilio



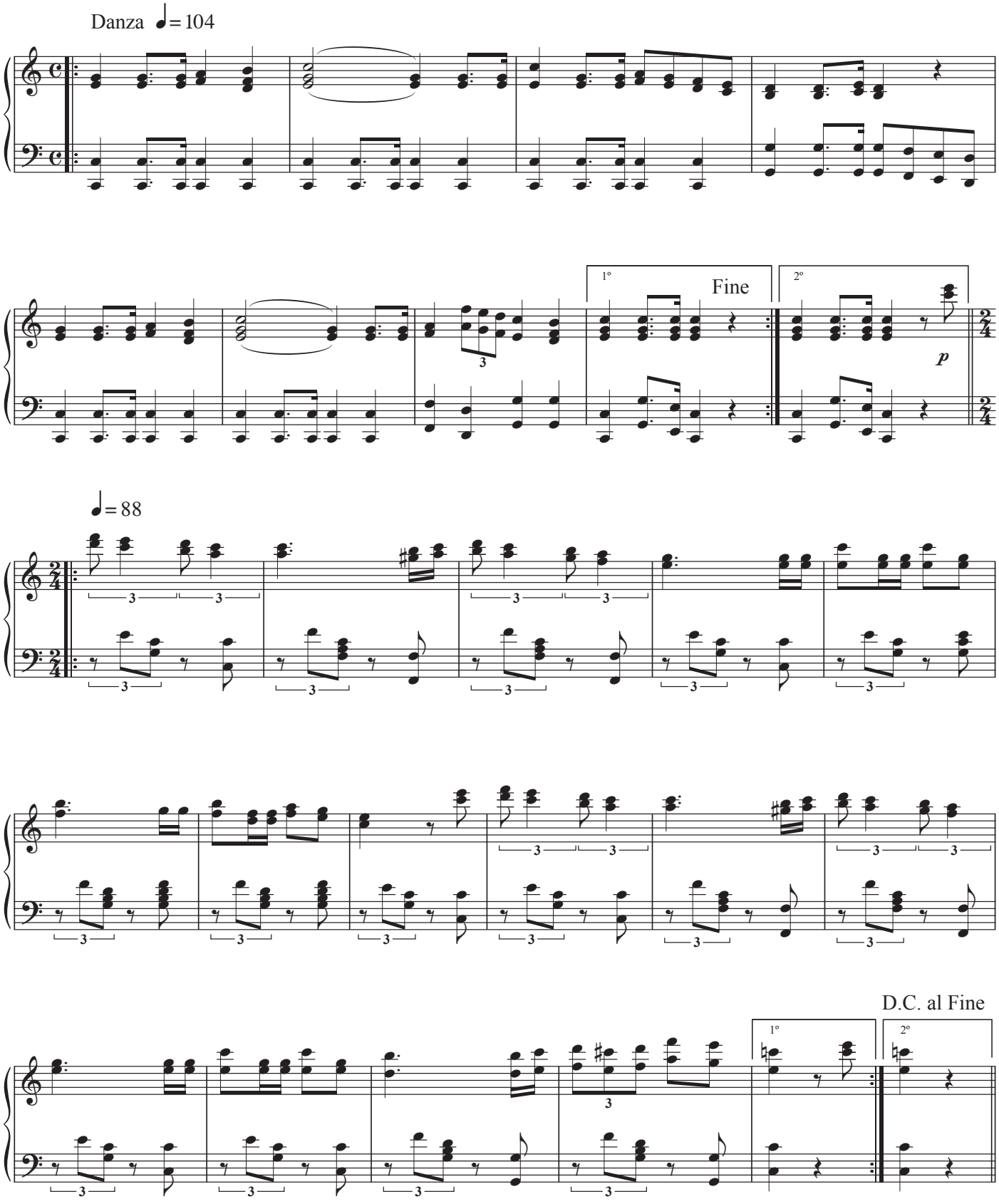
Erani ta malu



Existe Todavía

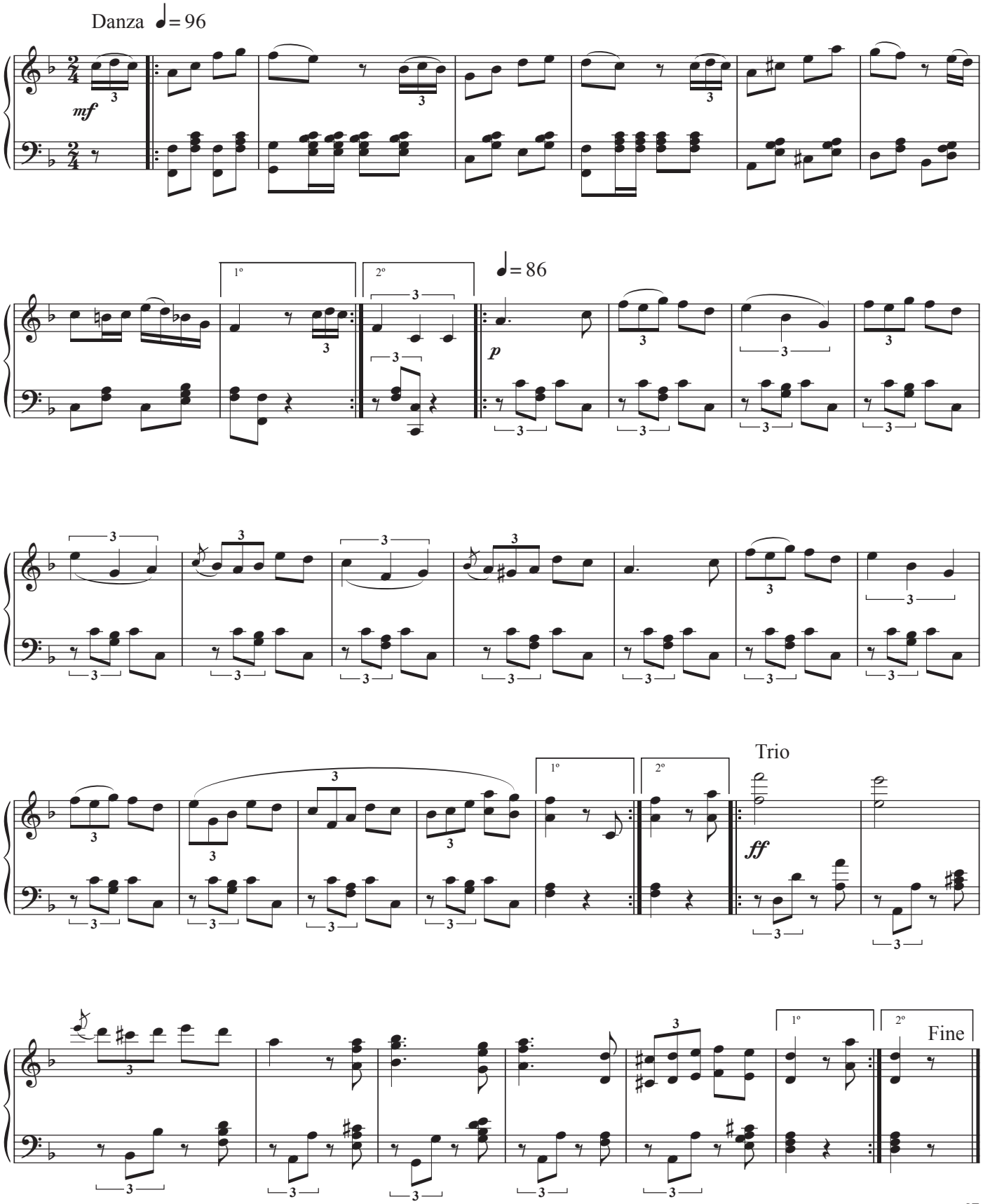


Hasta Luego

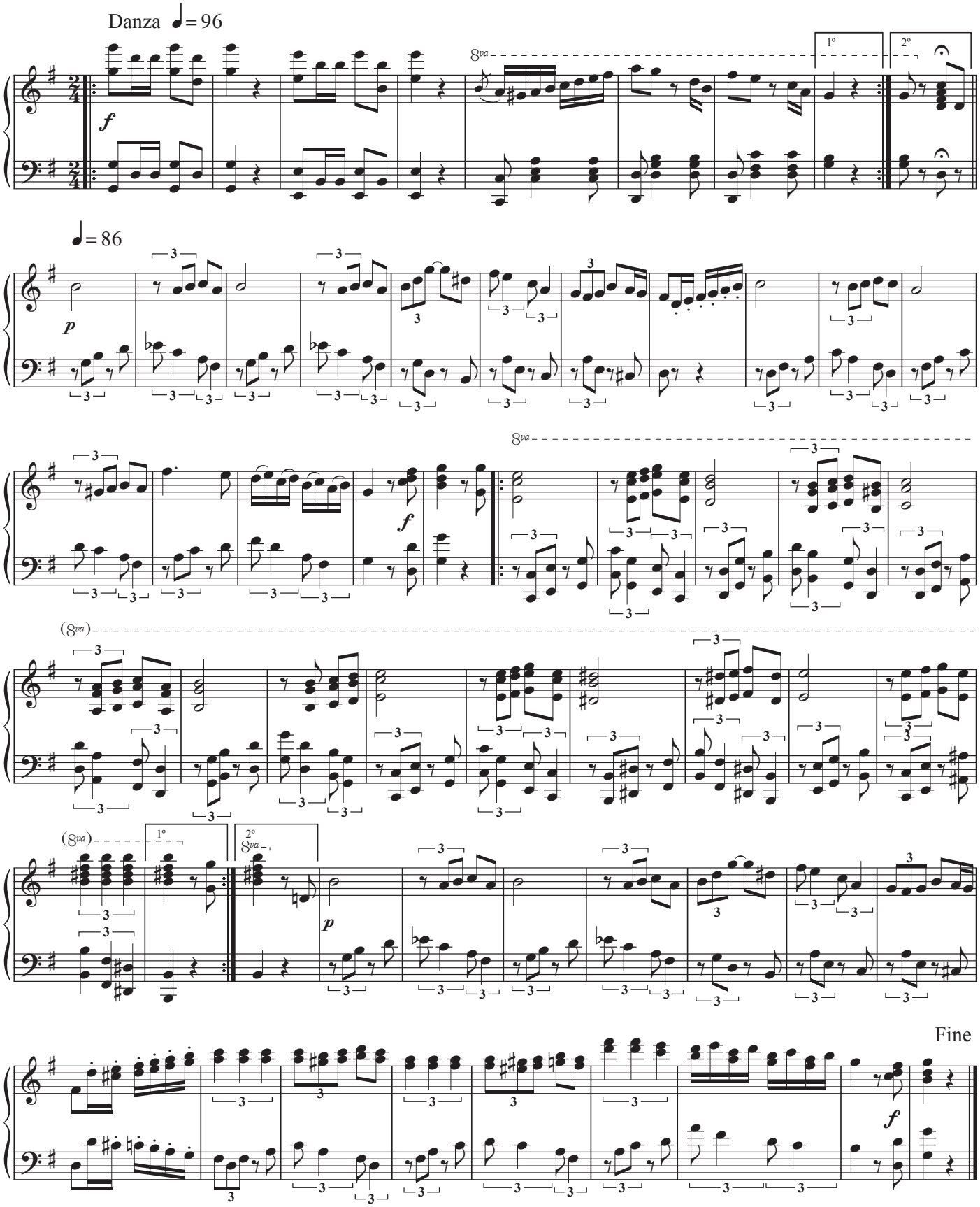


Jane

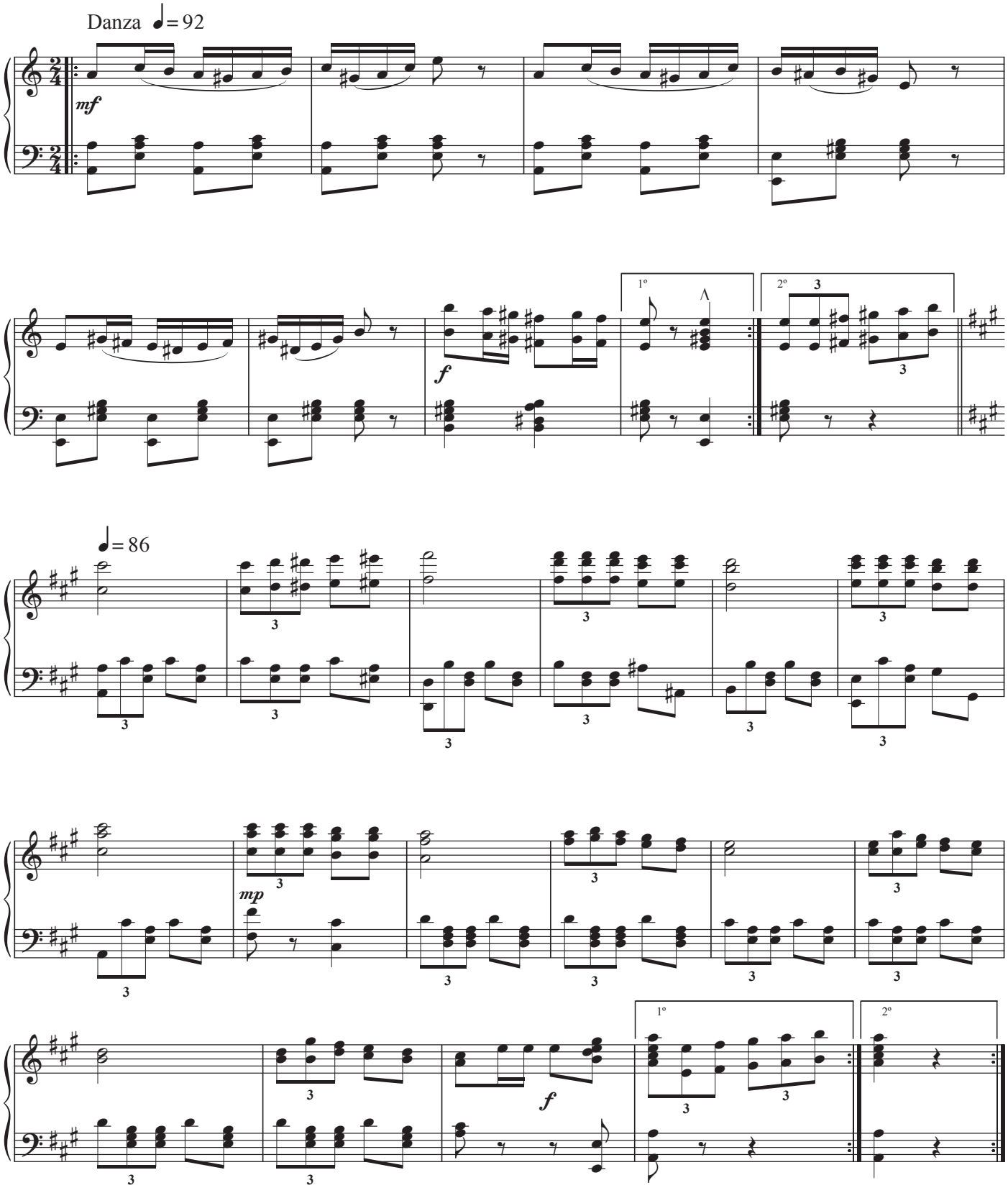
12-07-1879



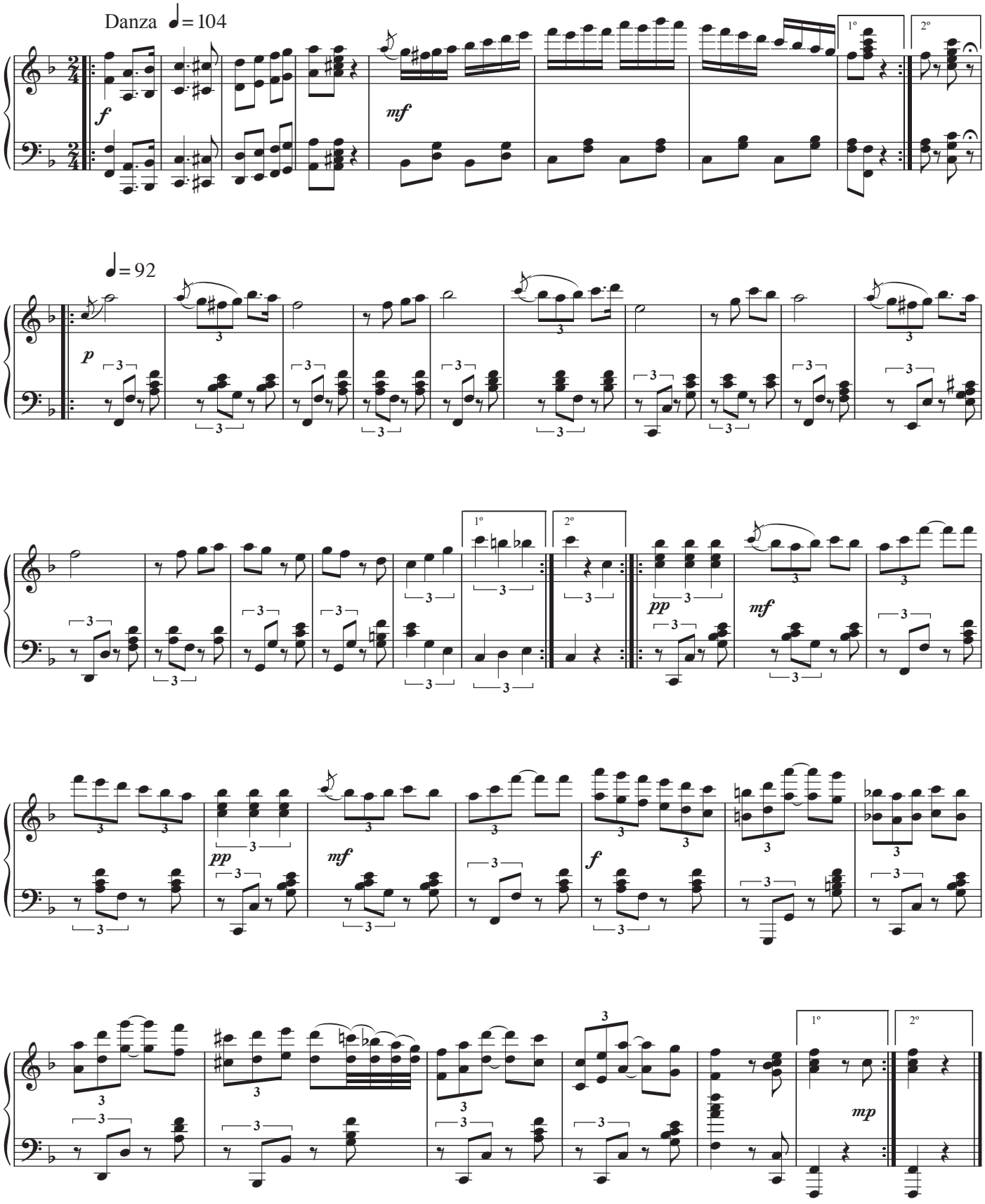
Kleine Jan



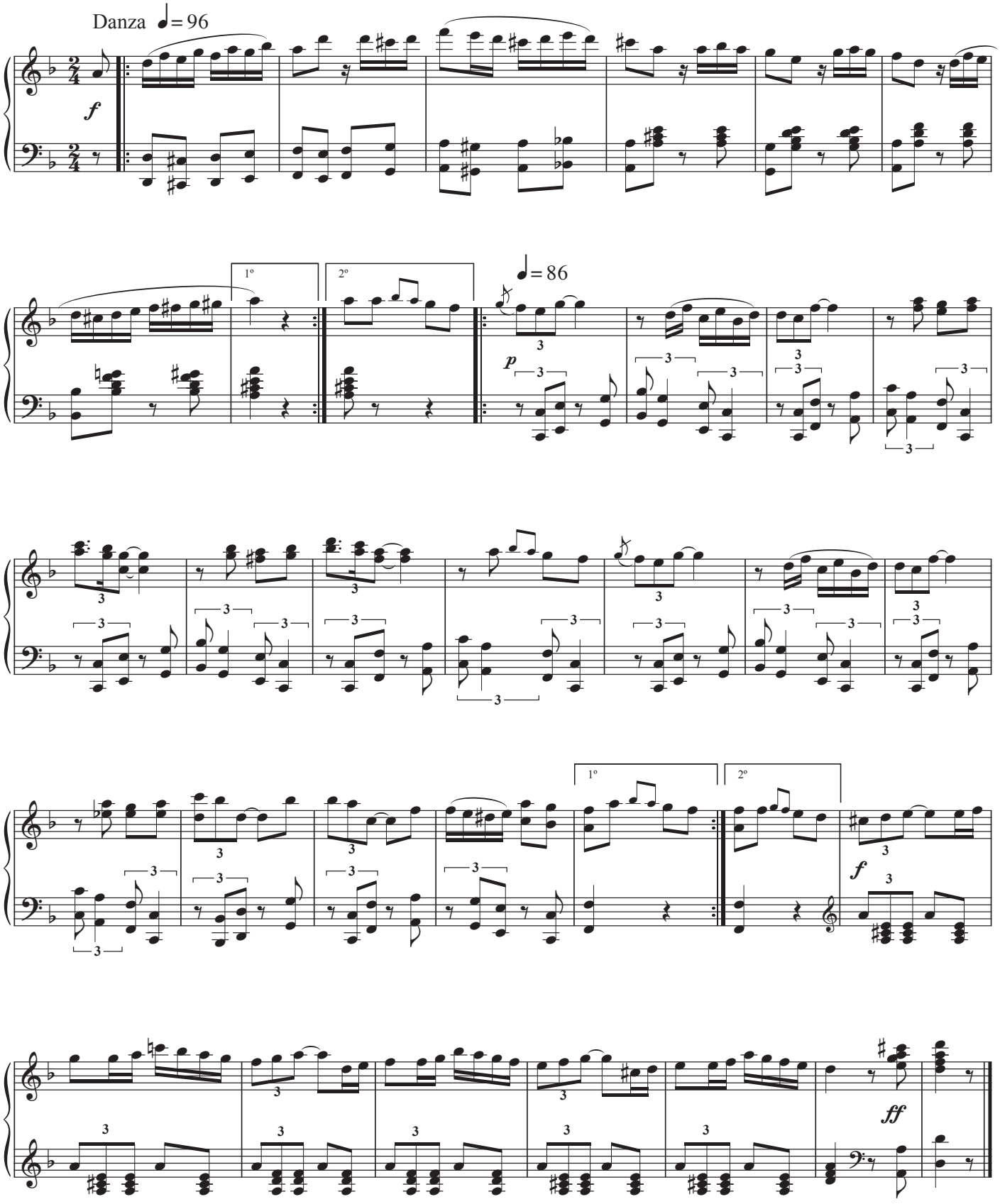
La Fée



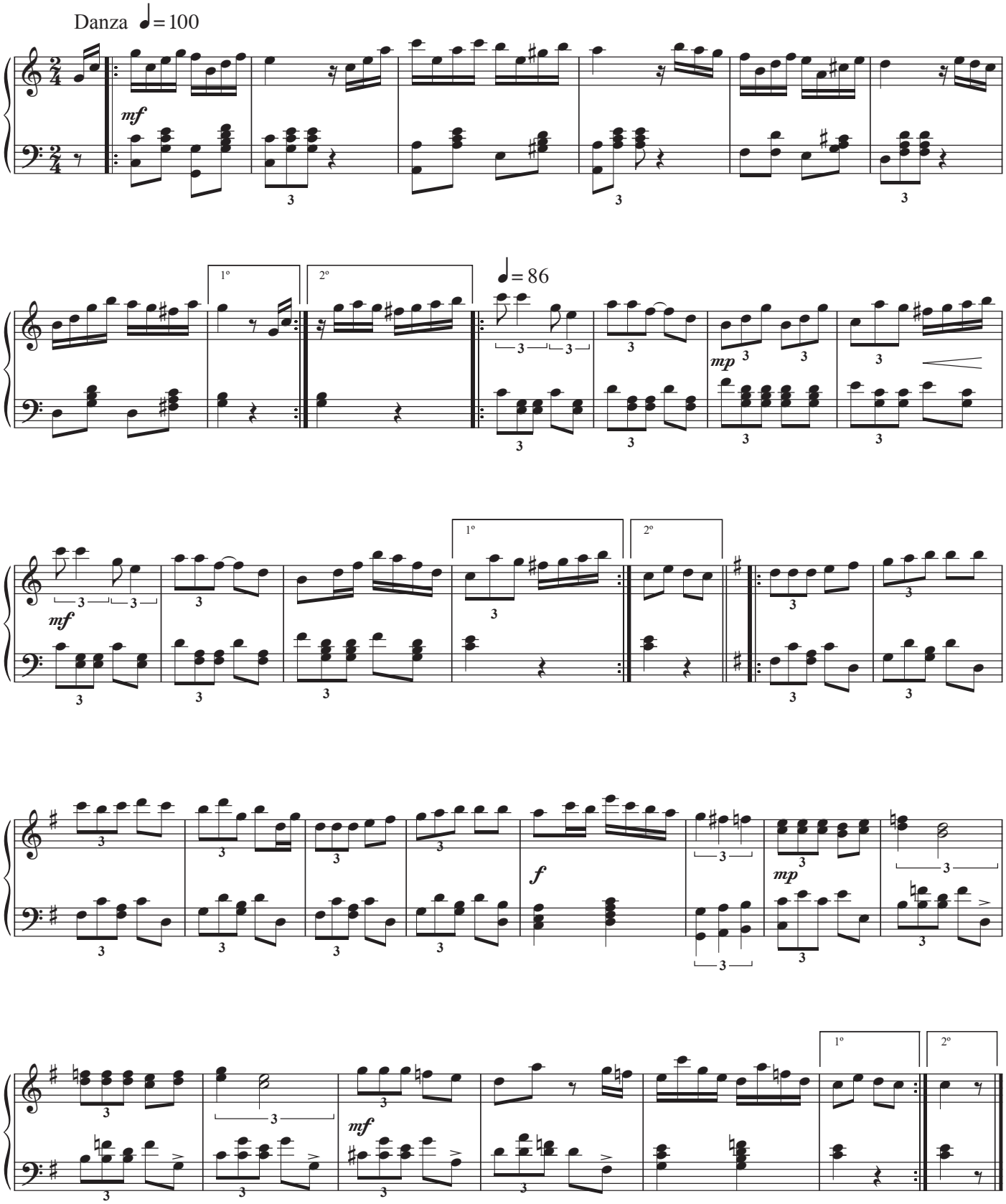
La Trigueña



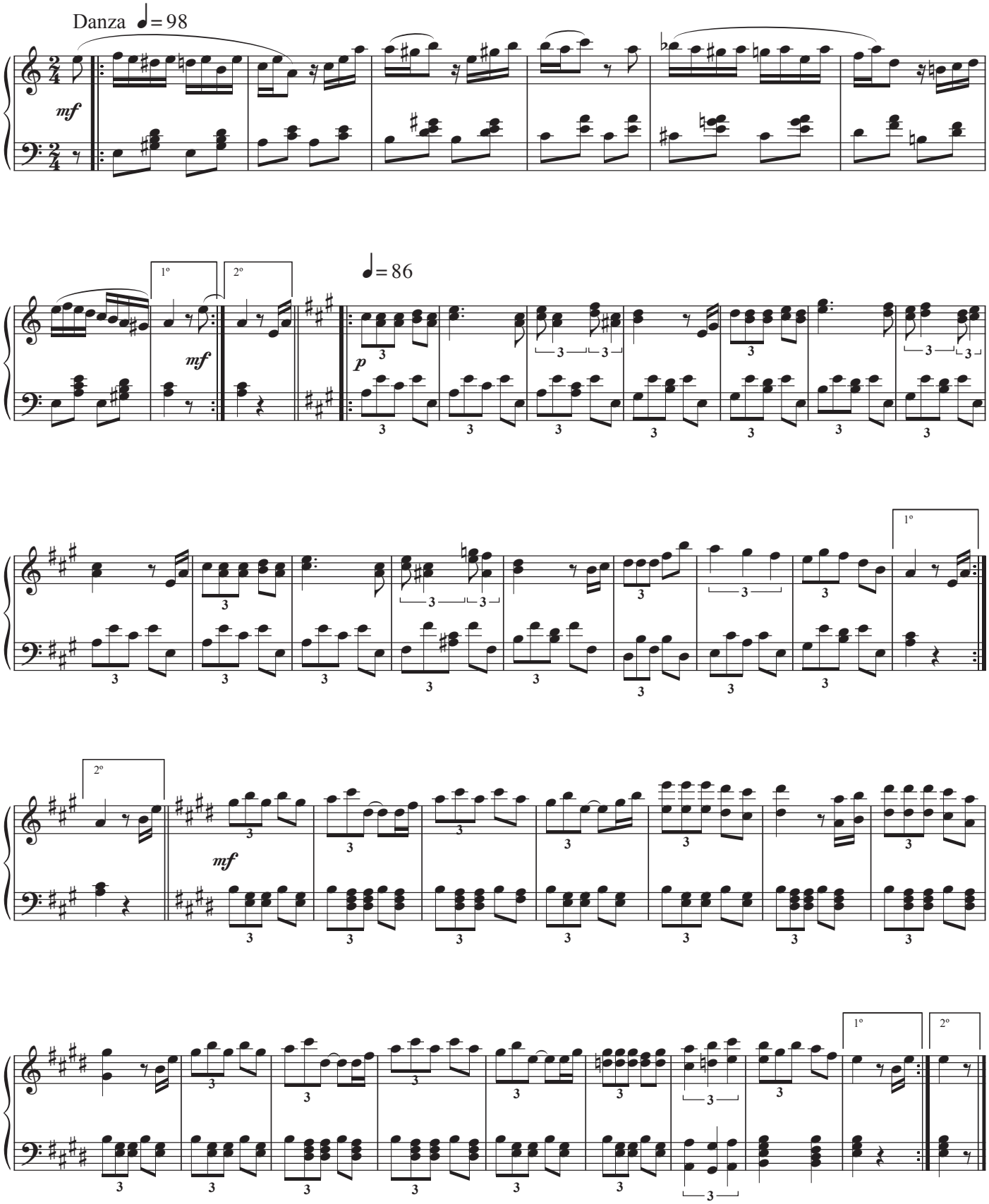
Las Delicias



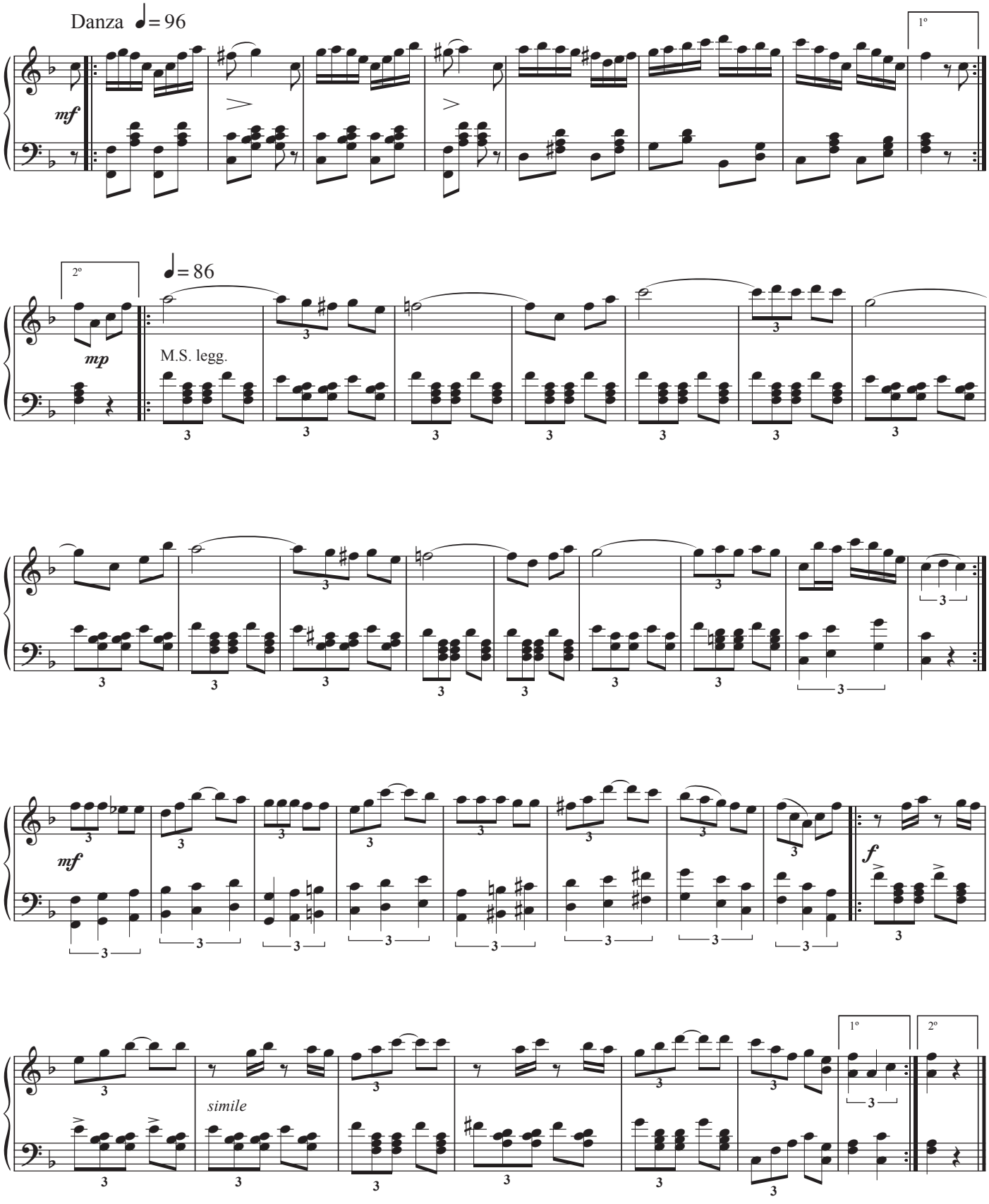
Let Me pass



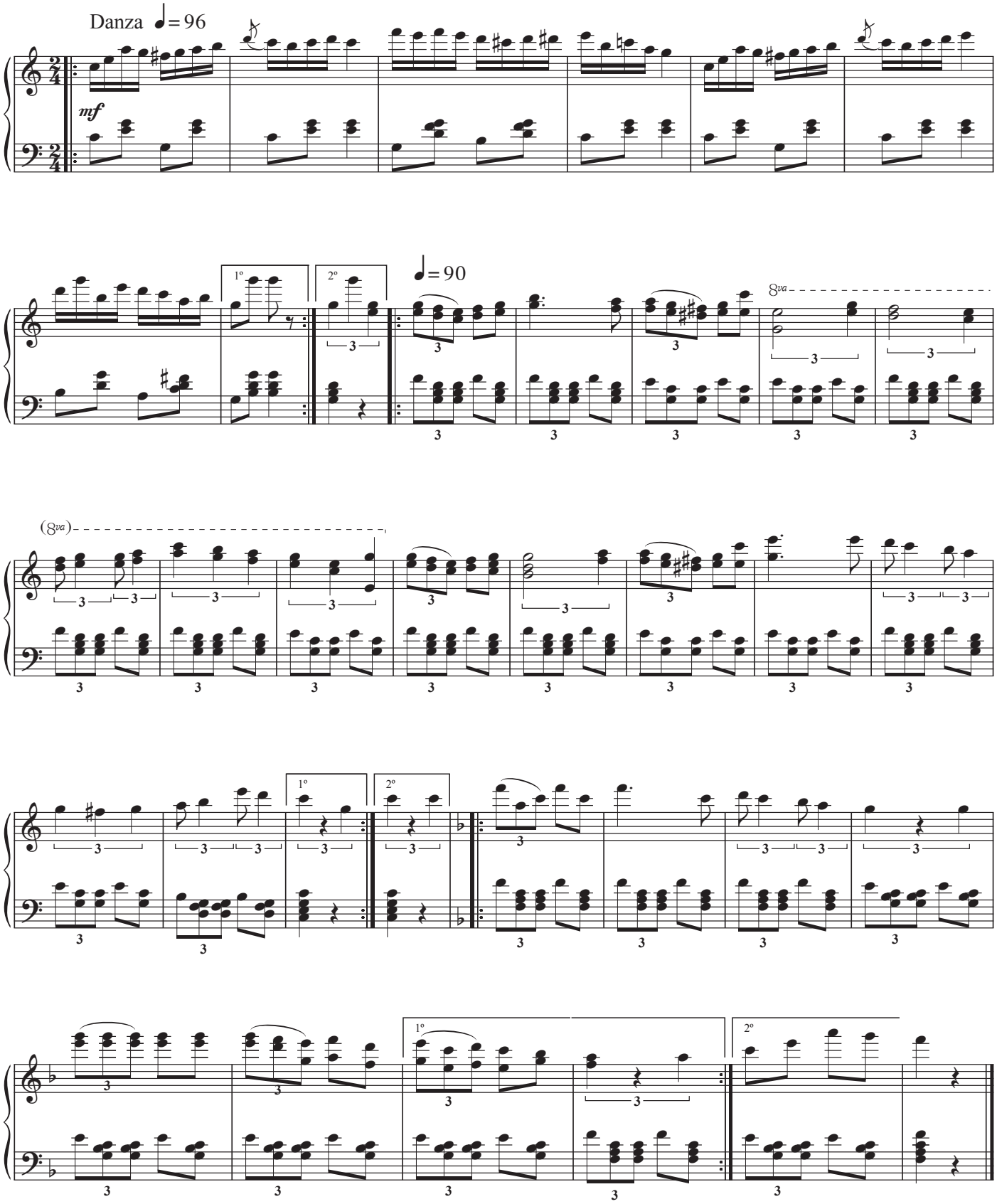
No Sé Querer



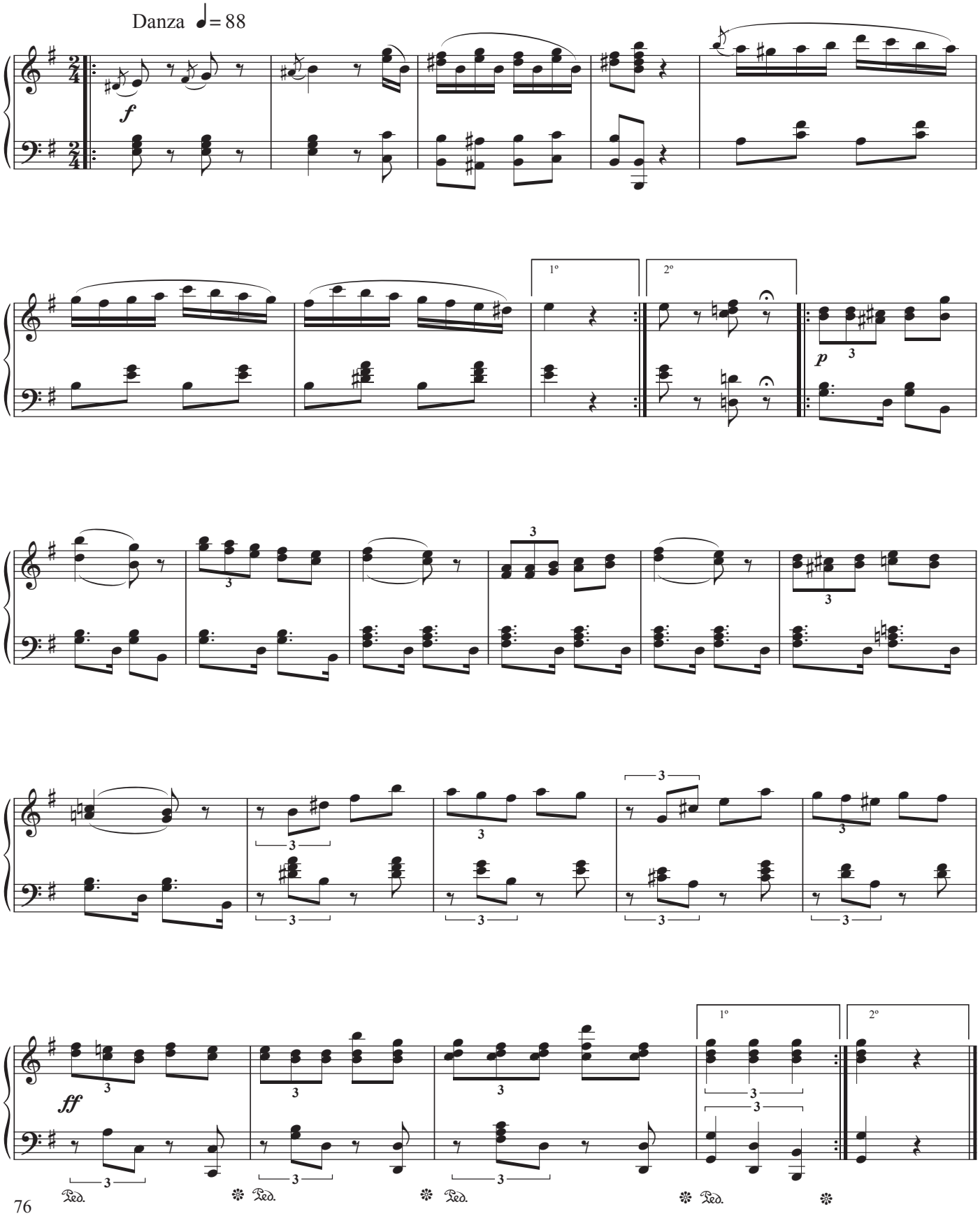
Qué Apuro!



Qué Dulce Soy Yo!



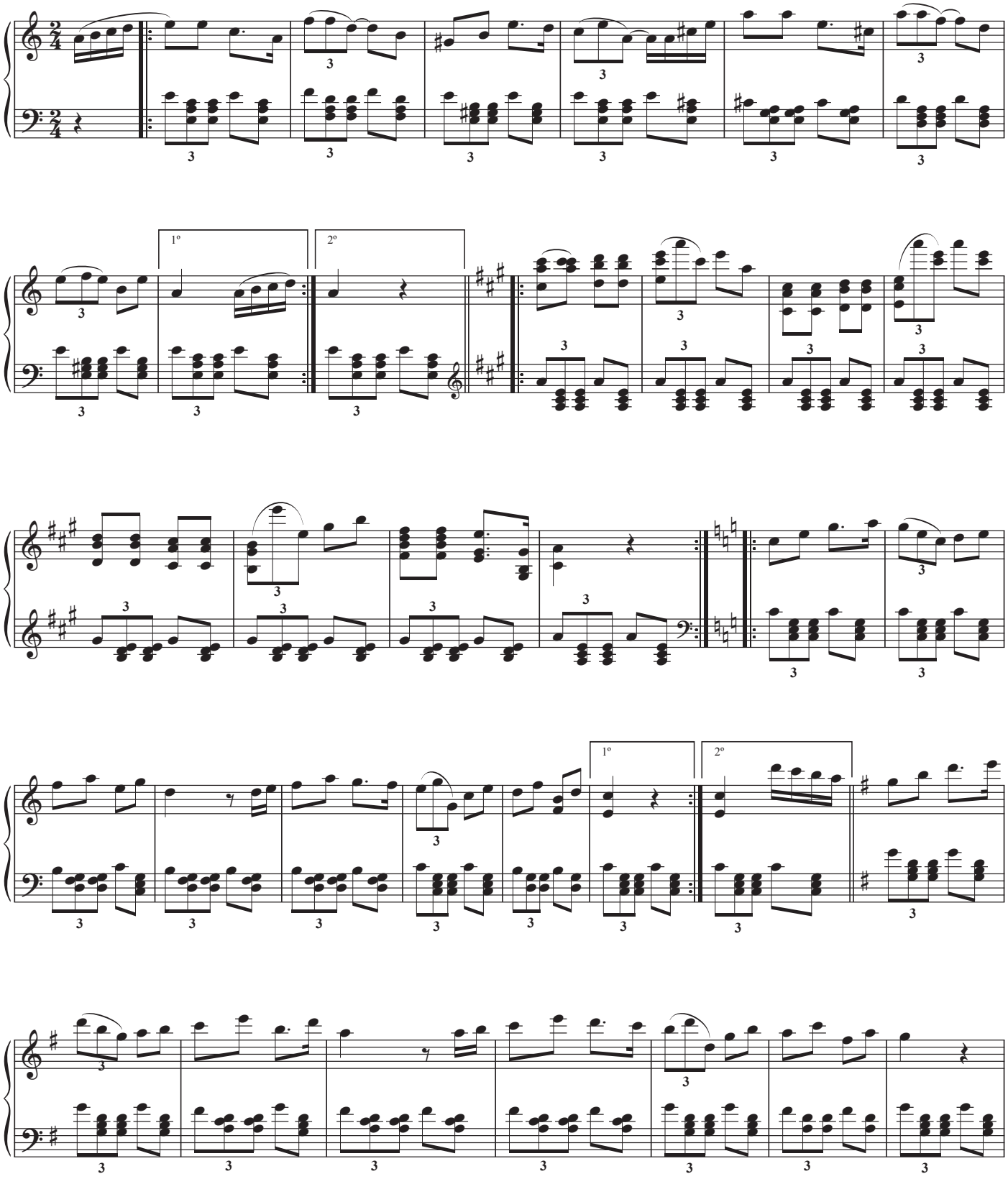
Tulipán negro



Collection of Tumba's

Jan Gerard Palm
arr. Edgar Palm

Tumba
♪ = 184

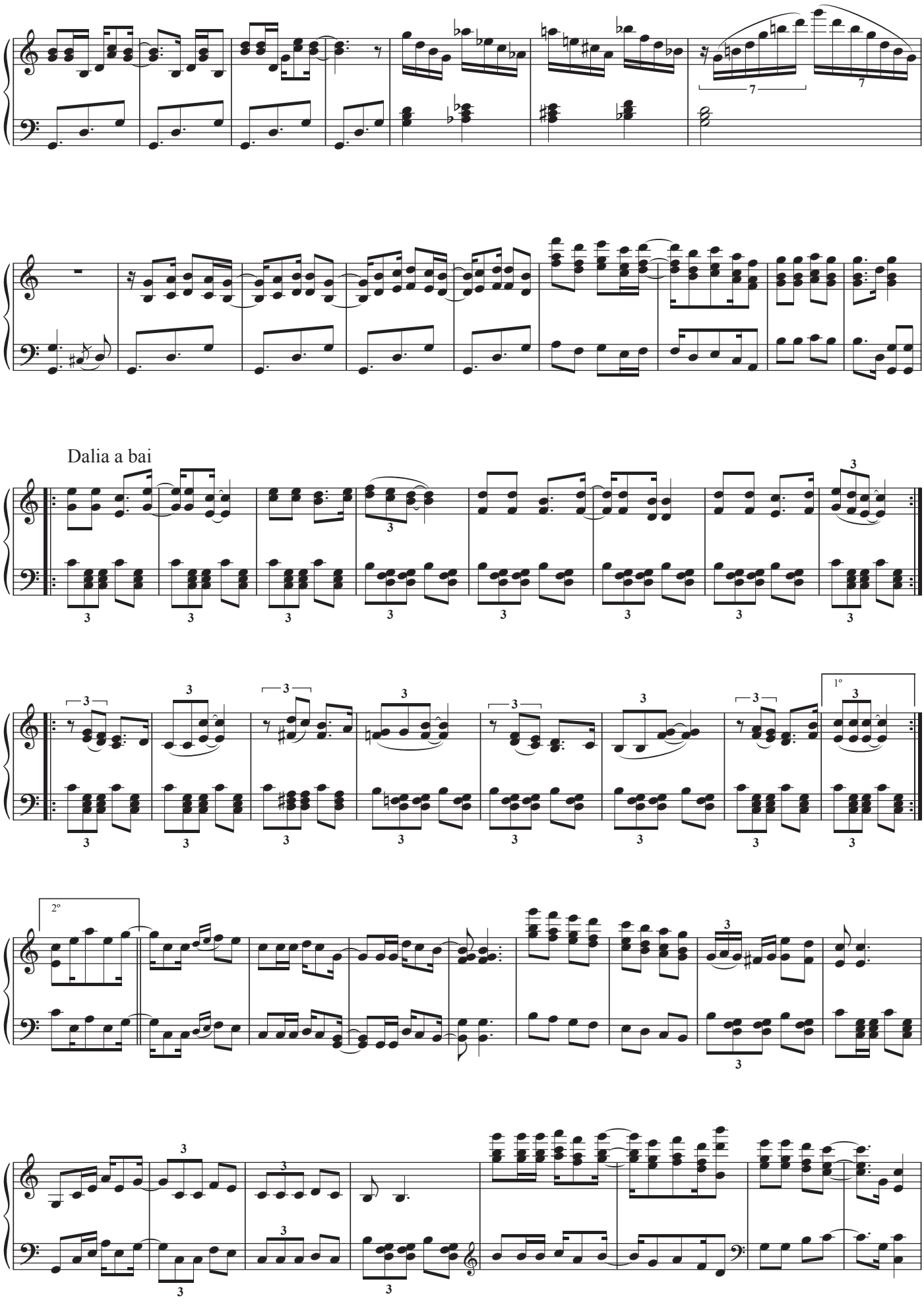


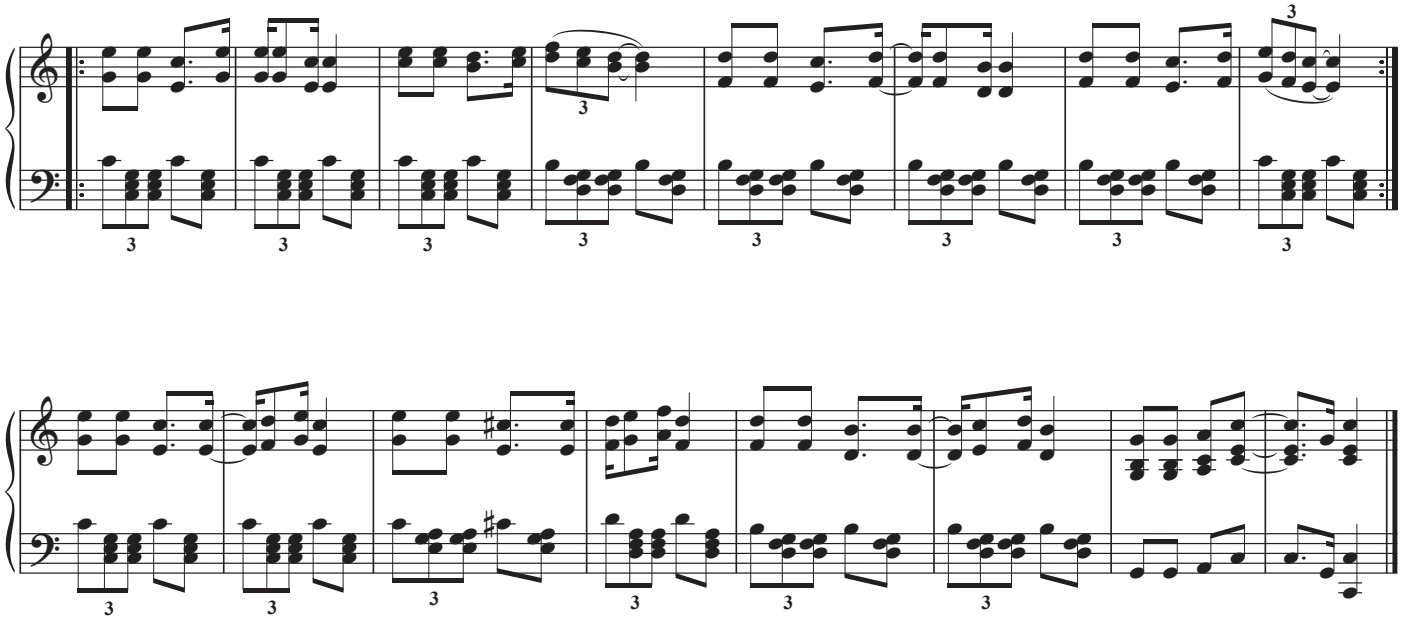
Den Stef

1º 2º

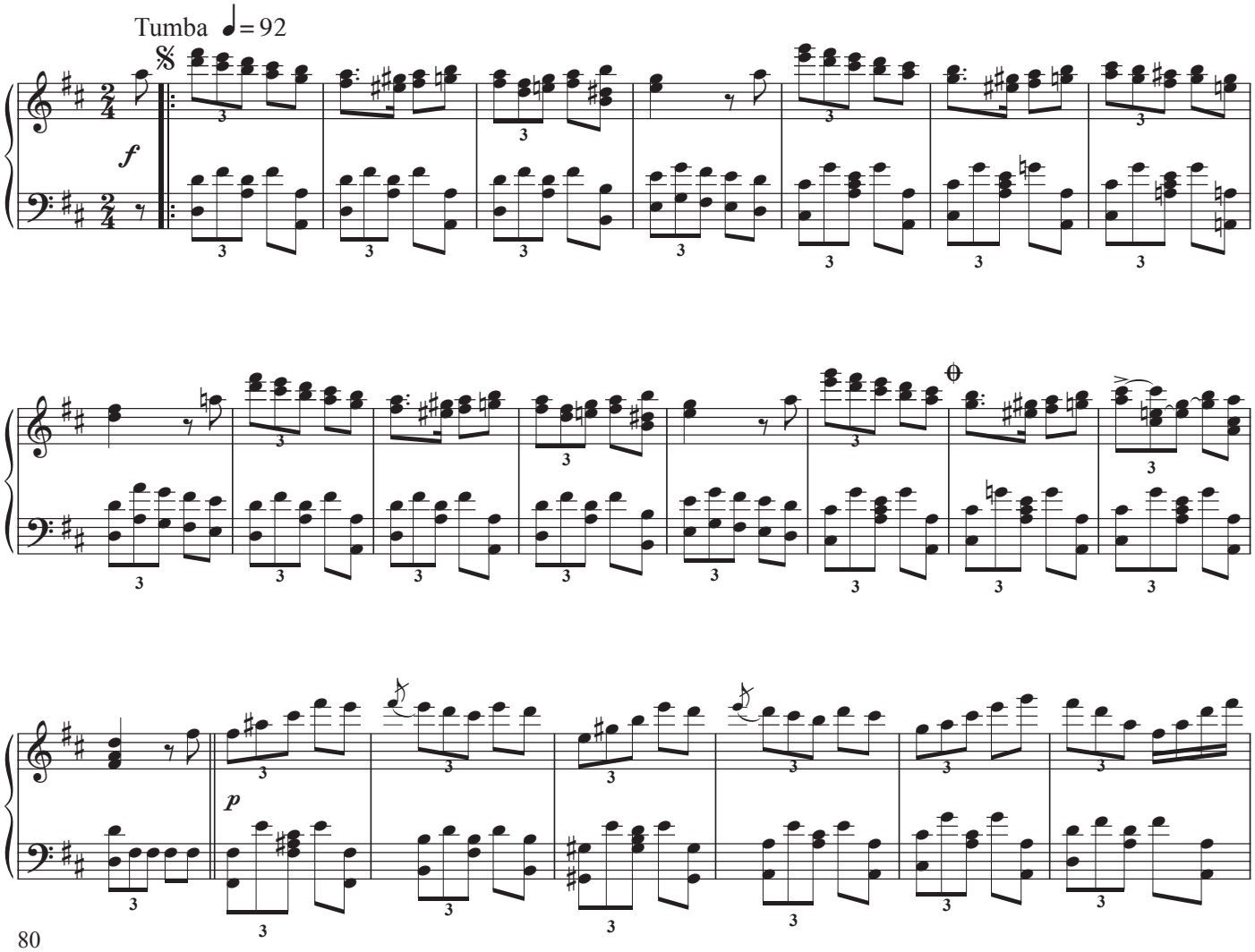
Ranka Mina

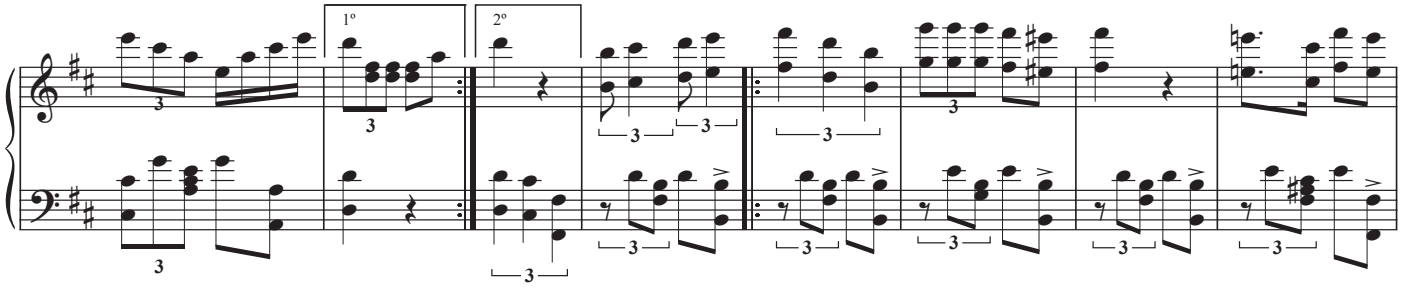
1º 2º

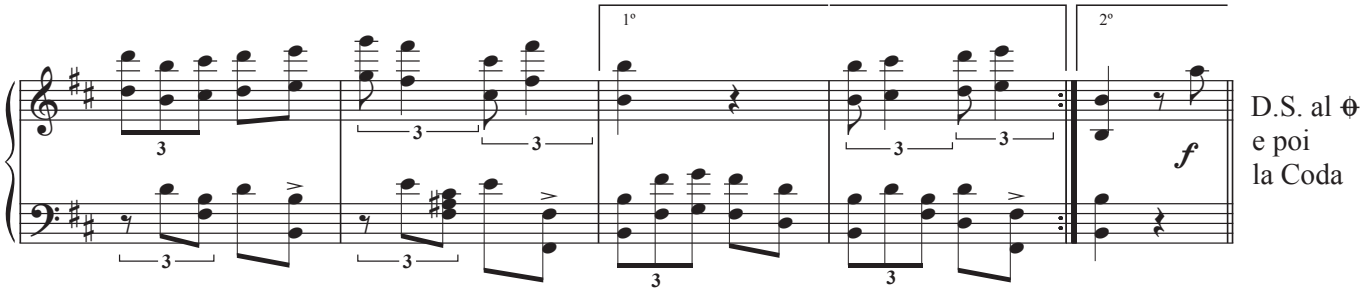

Dalia a bai
1°
2°

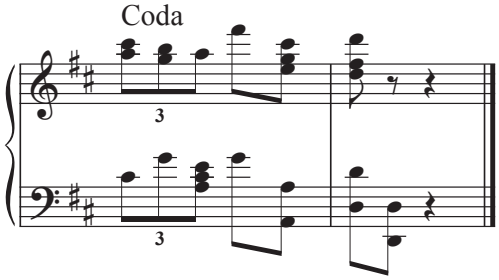


El Tyeso

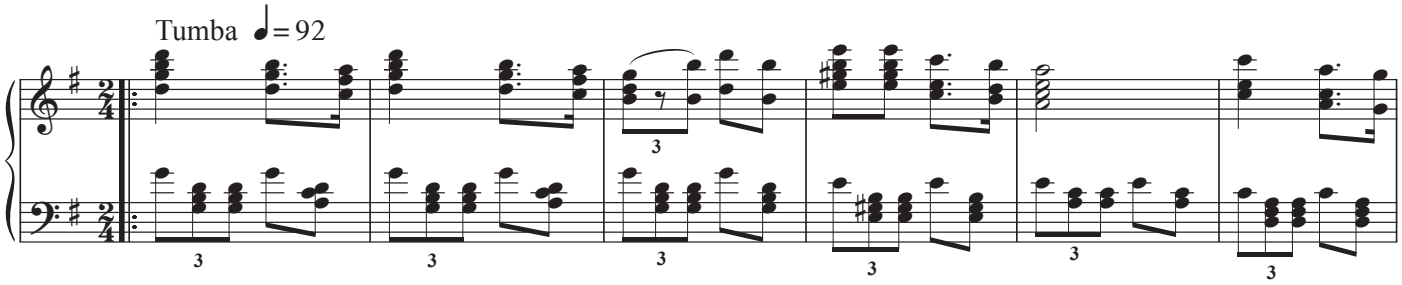


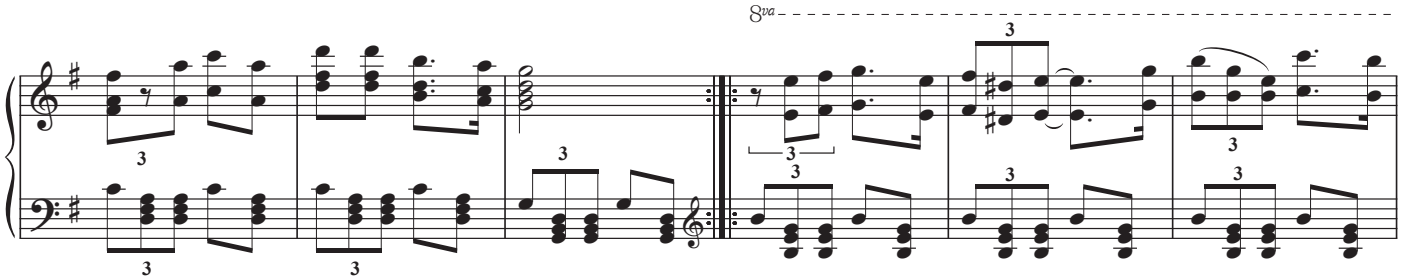


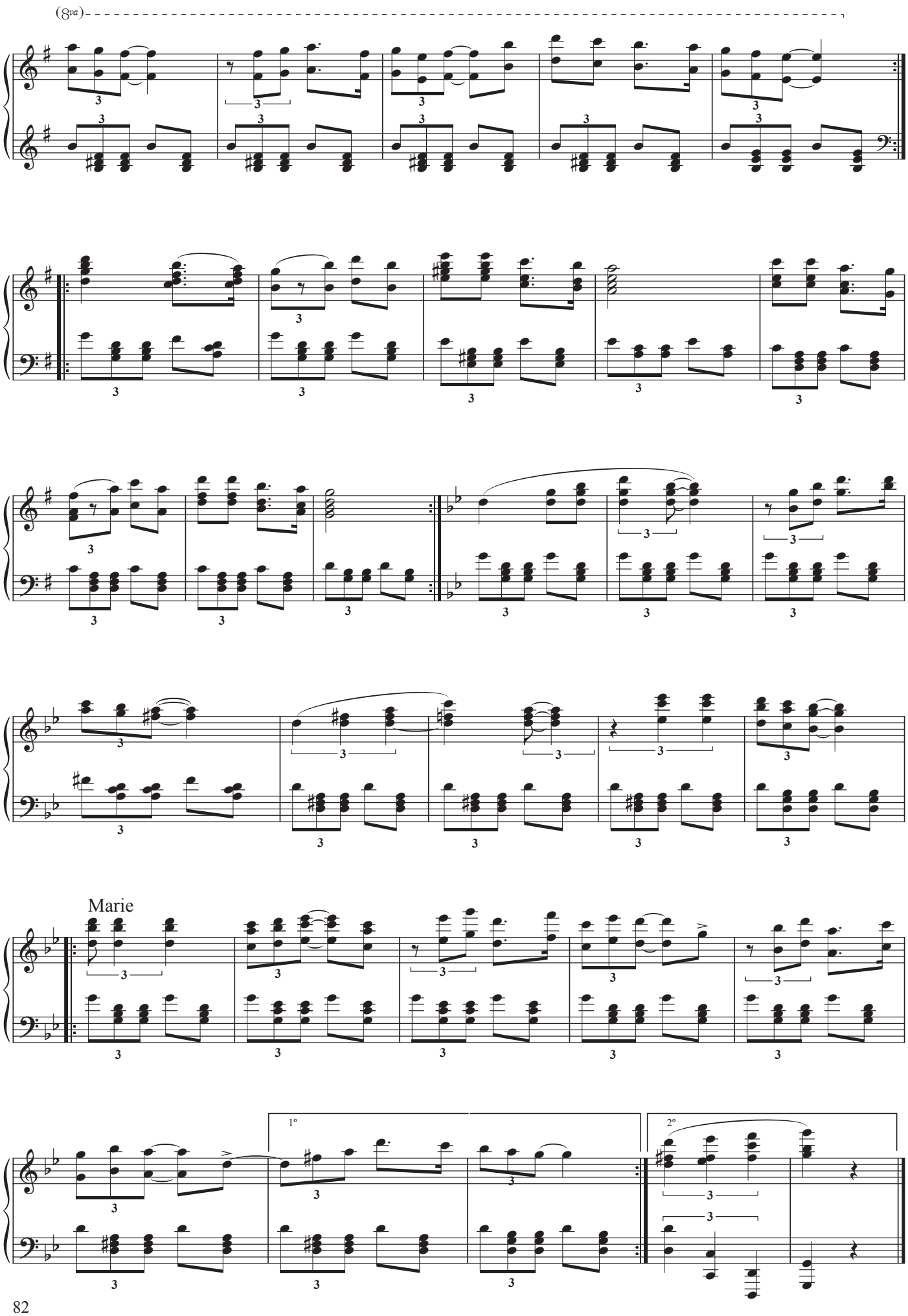




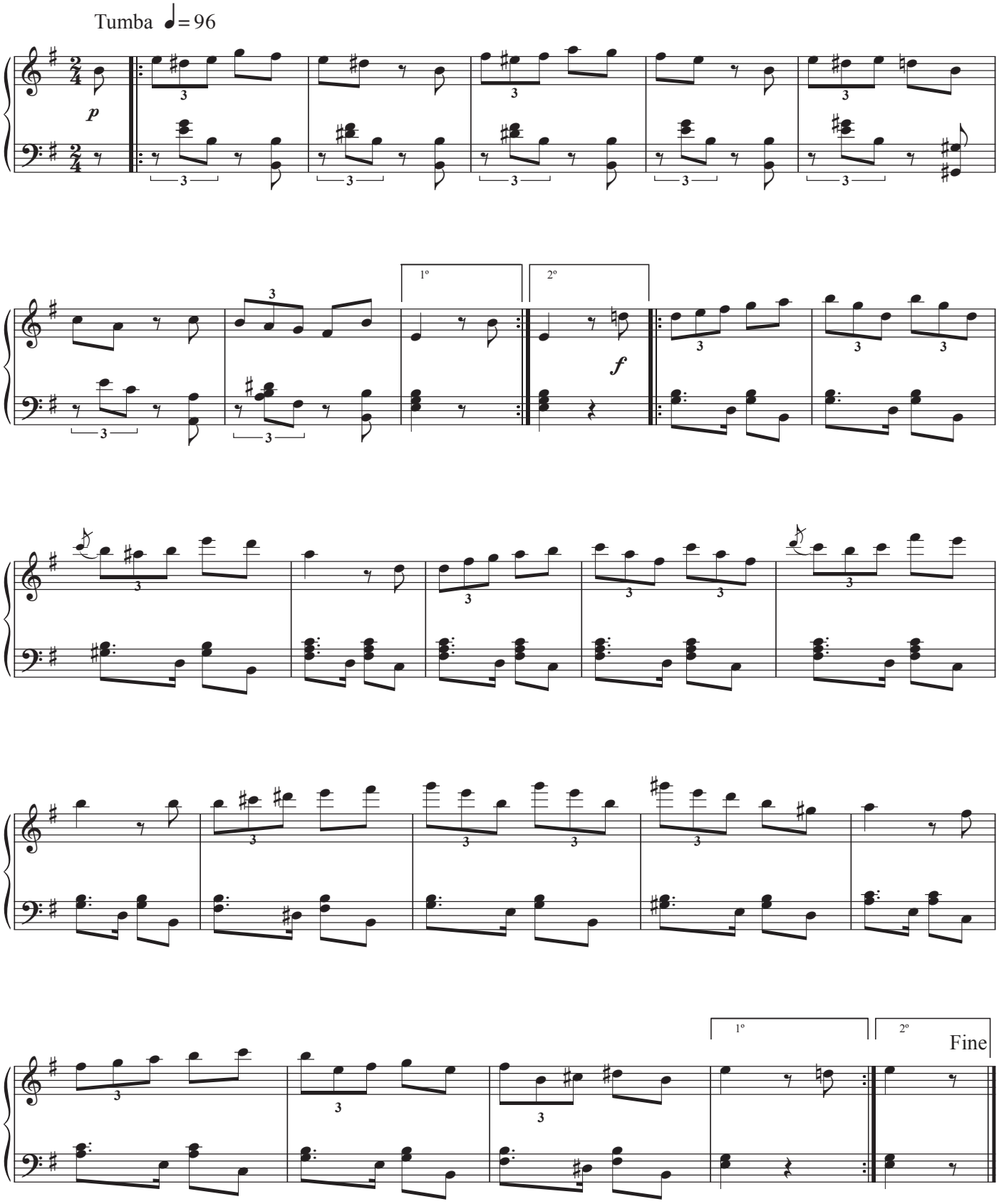
Jan Schorrenber en Marie



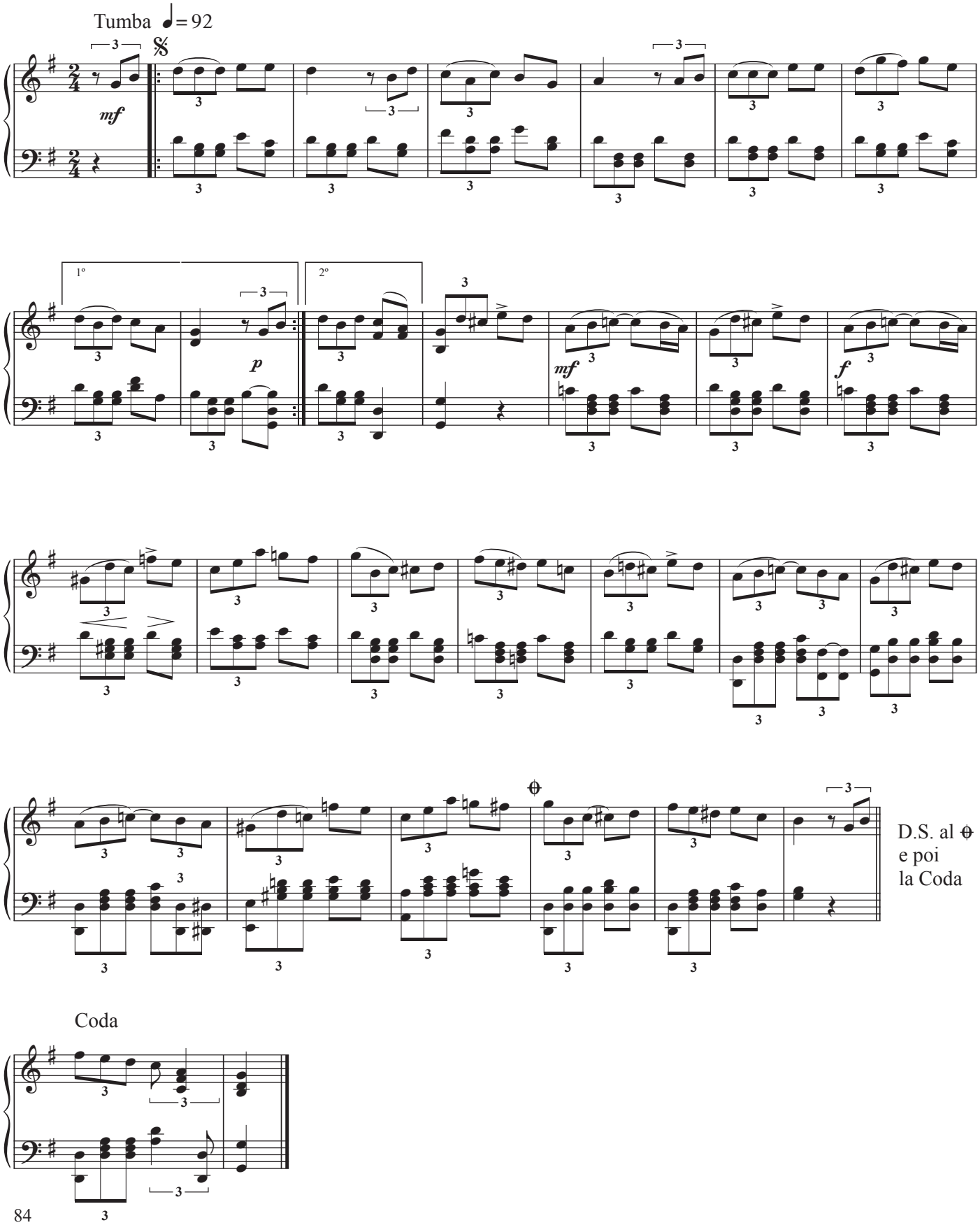



(8va)
Marie
1°
2°

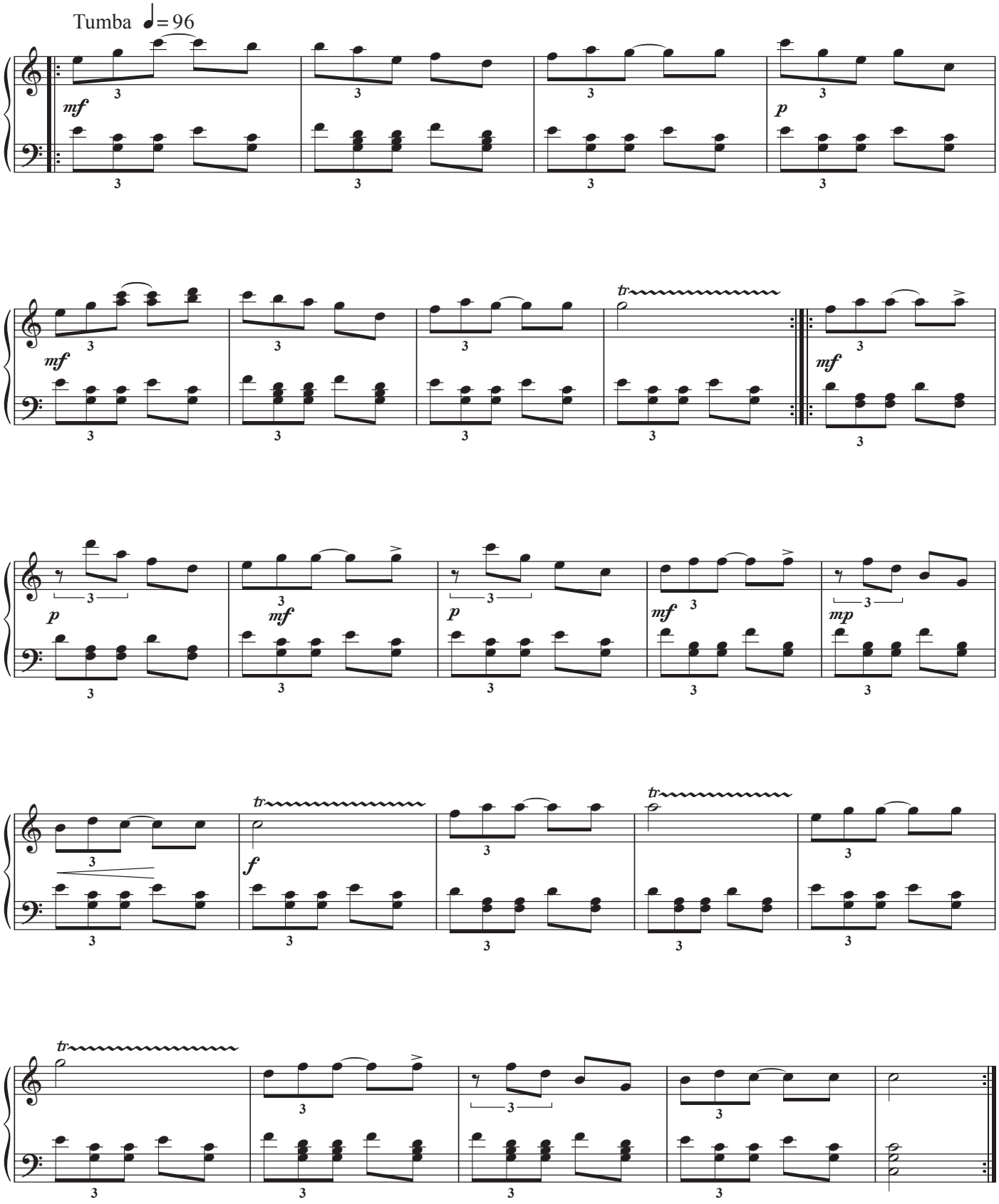
Mahuma



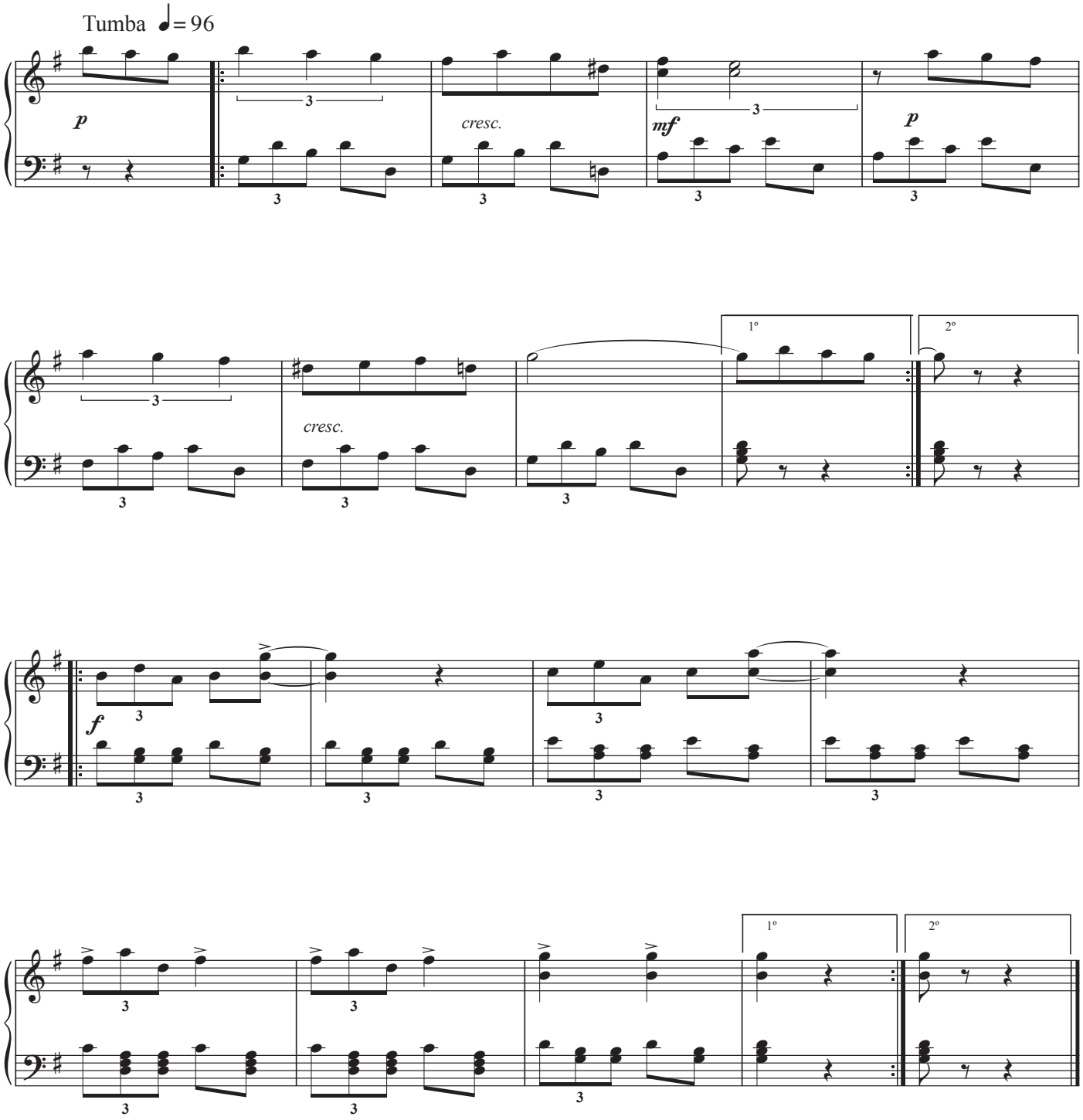
Shi Marichi



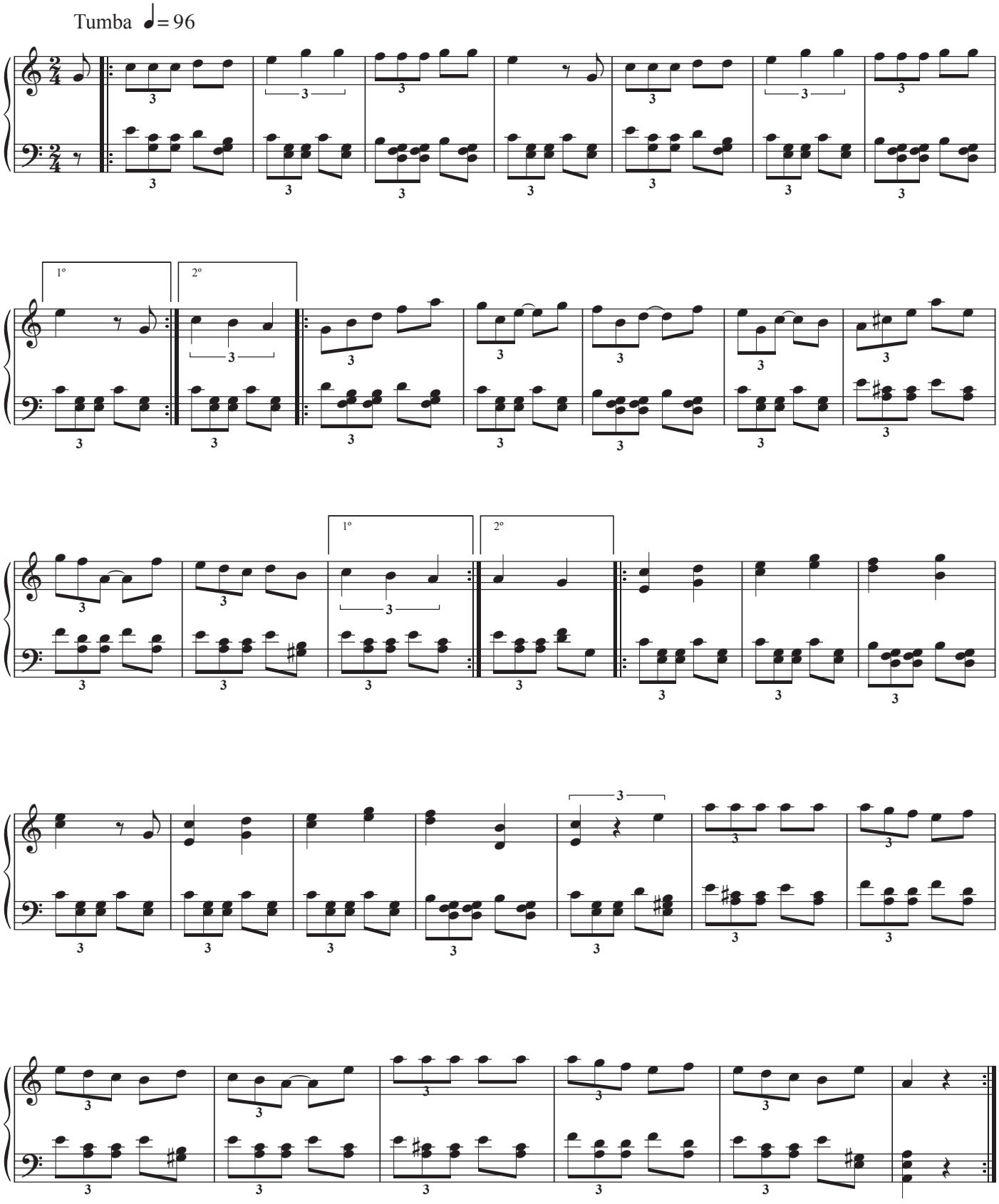
Ta Bo Mes Ké



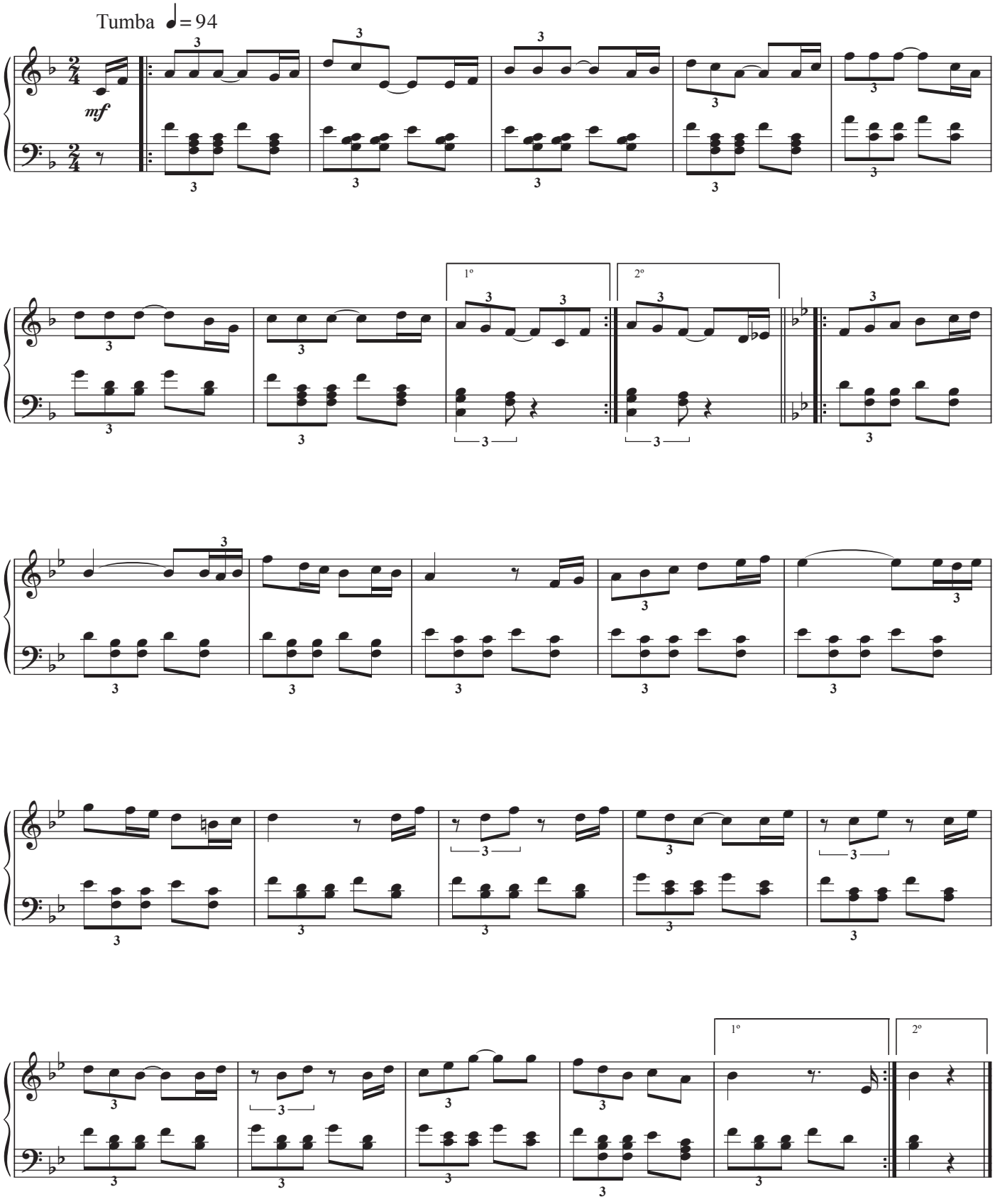
Tapa Cayón



Tumba Pa Bo



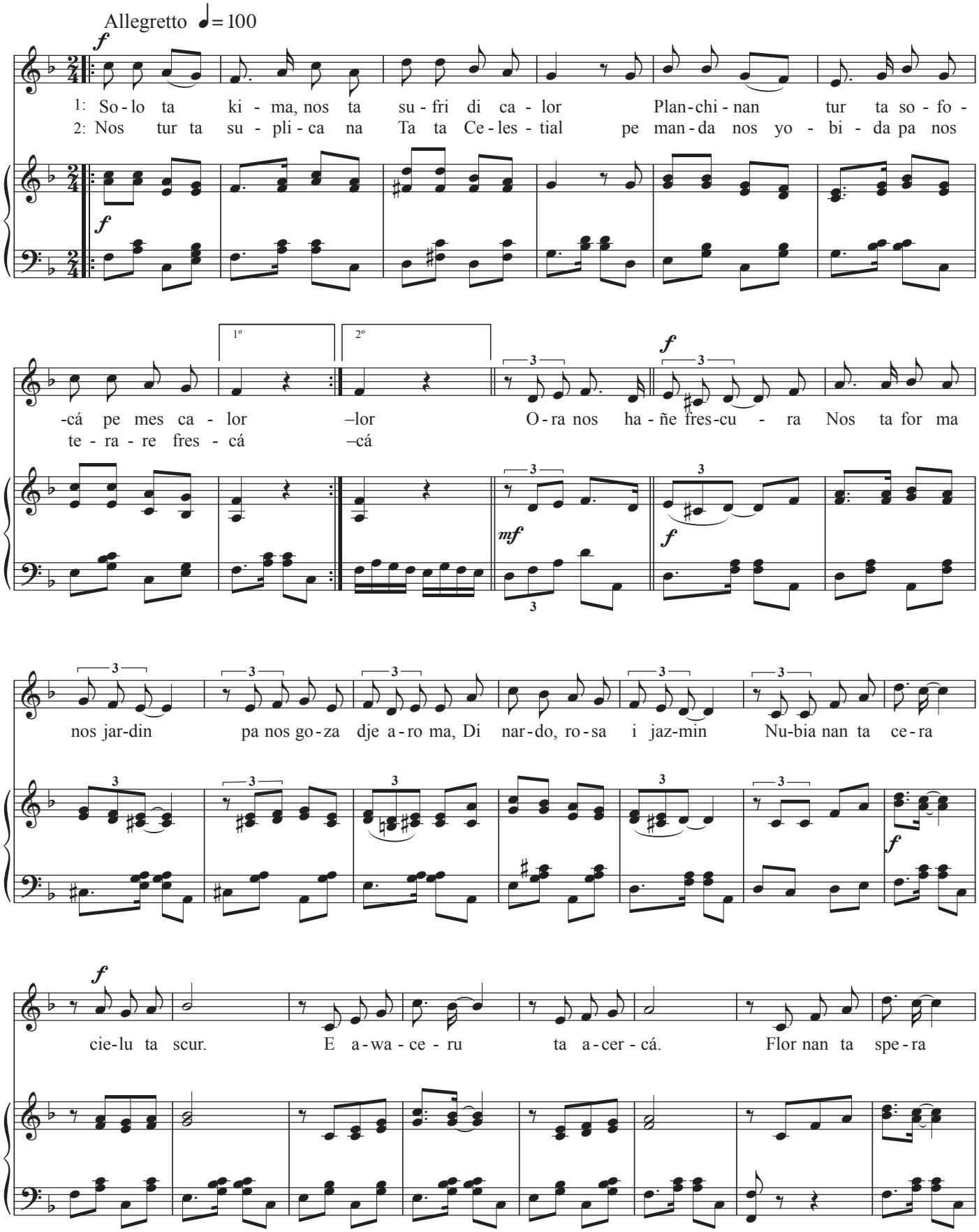
Un Tumba Mas

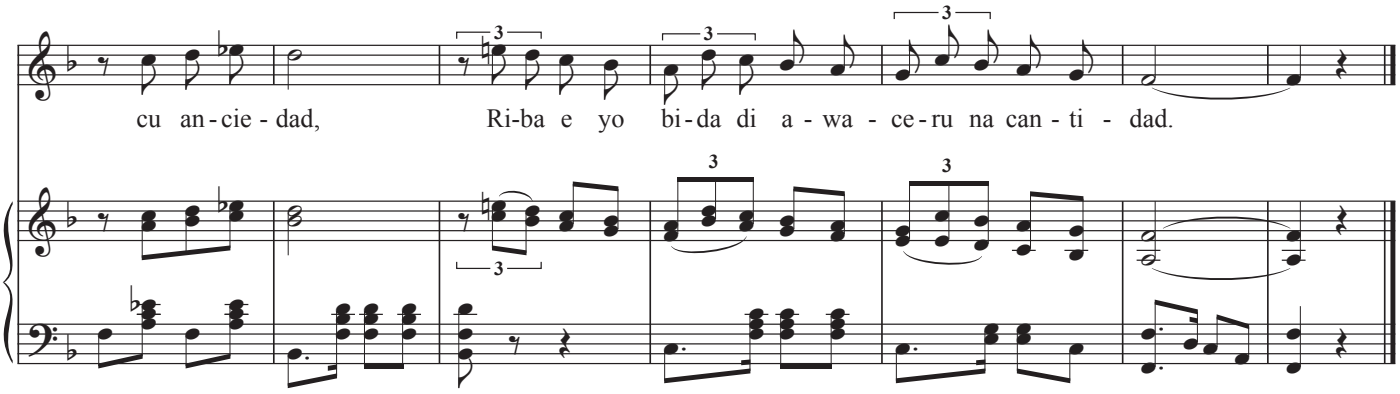


Awaceru

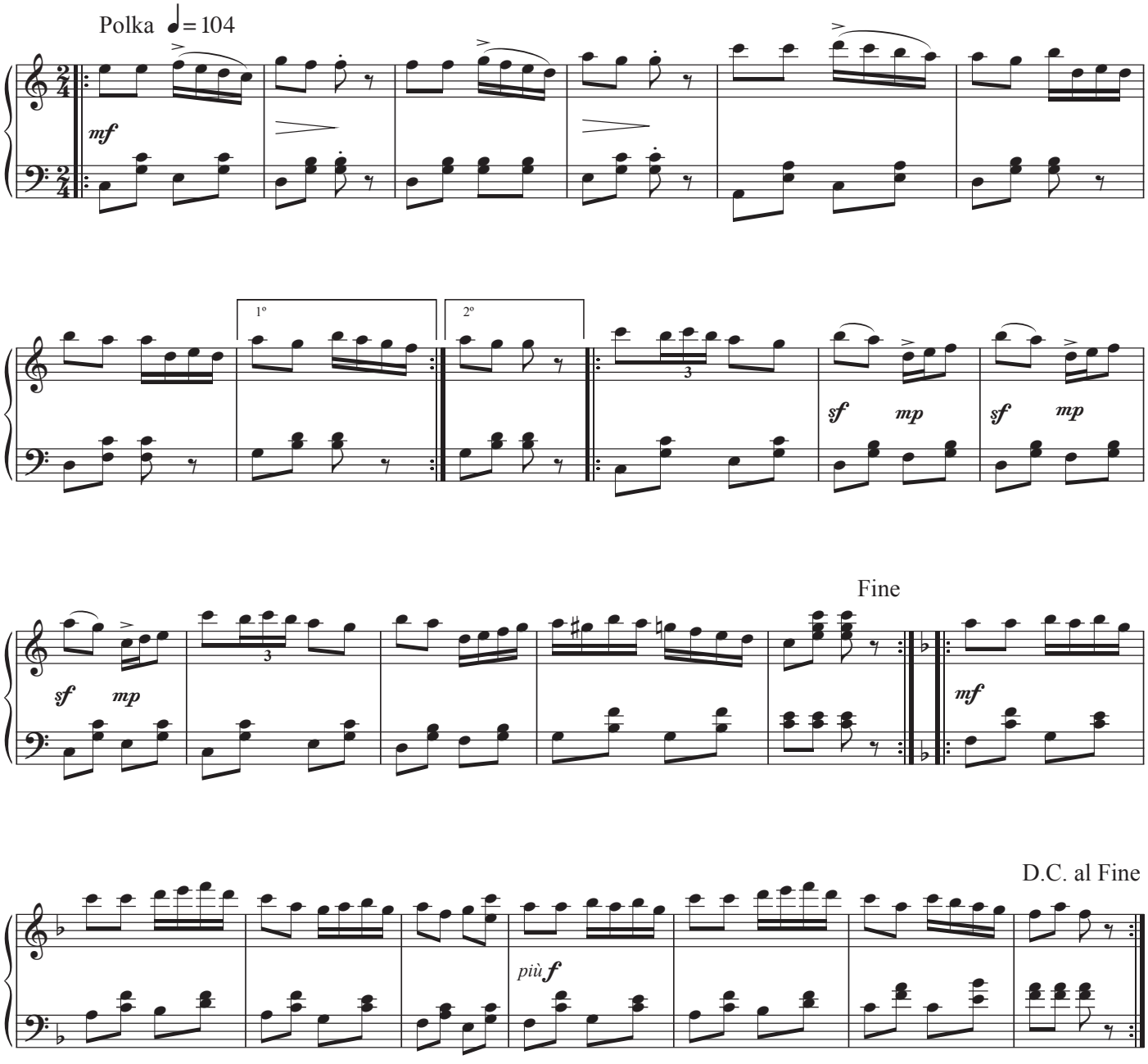
words by Anastacia Martinez

Jan Gerard Palm
arr. R.Th. Palm

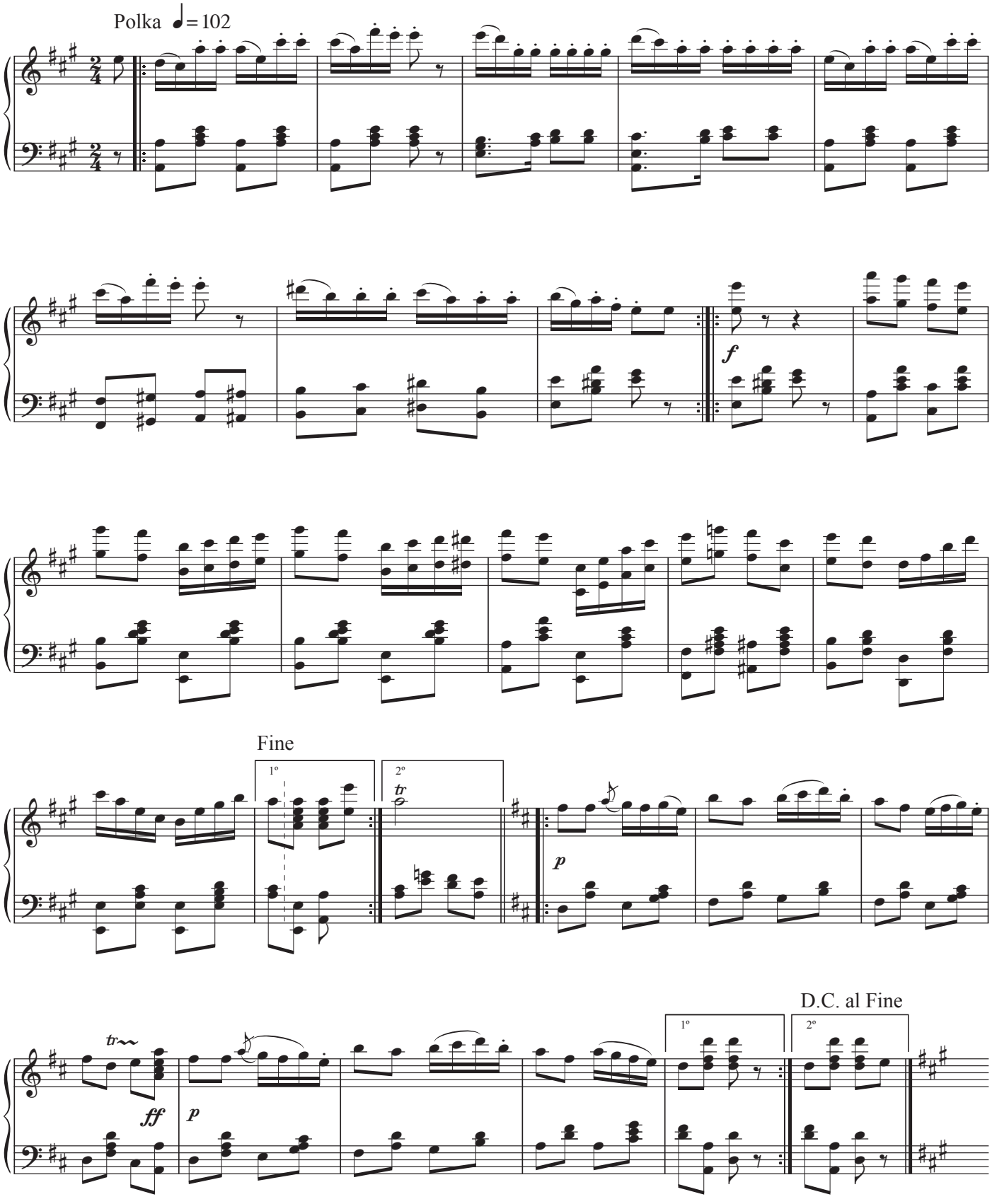



cu an - cie - dad,
Ri-ba e yo bi - da di a - wa - ce - ru na can - ti - dad.

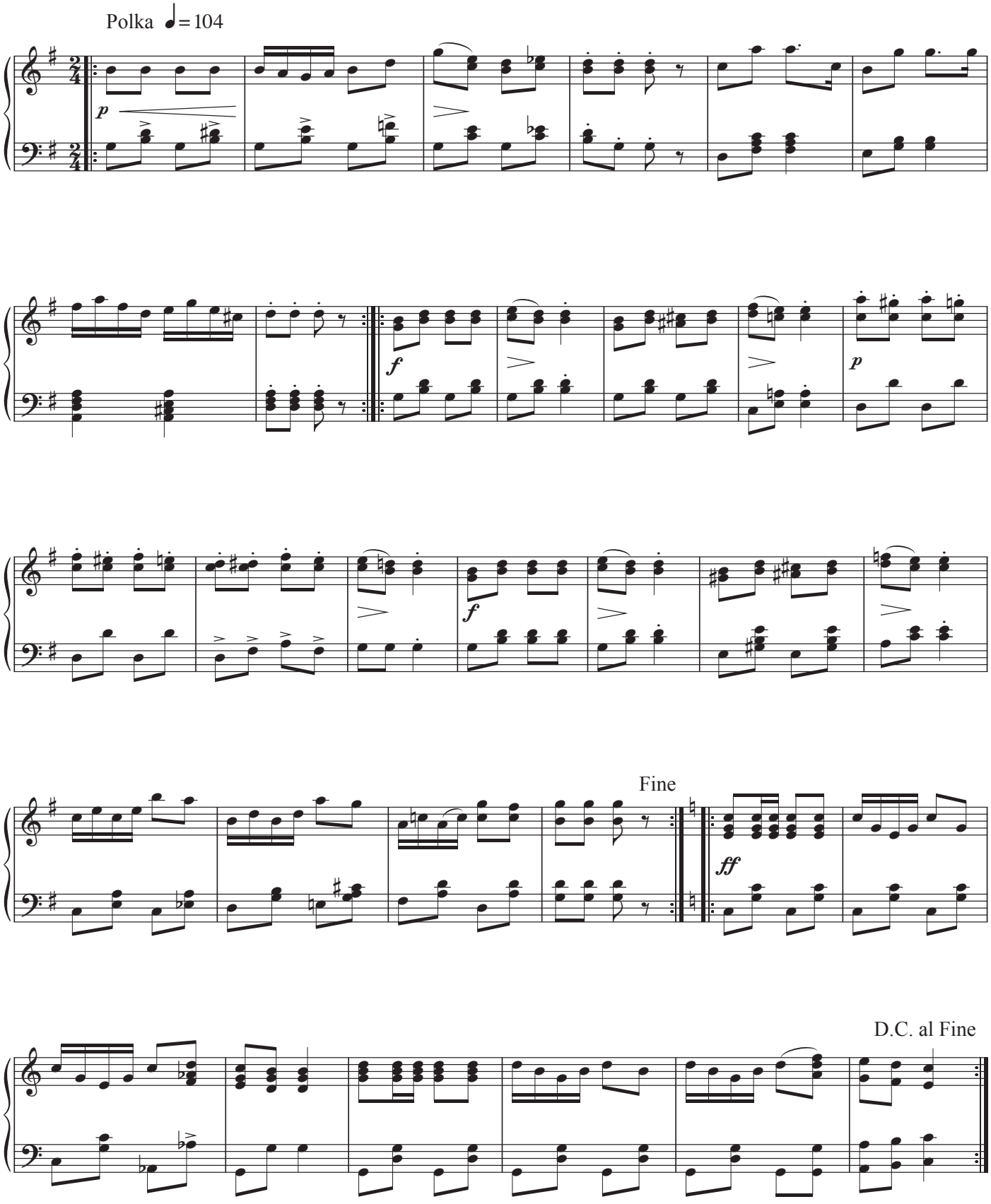
14 de mayo


Polka ♩= 104
mf
1º
2º
sf
mp
sf
mp
Fine
sf
mp
mf
D.C. al Fine
più f

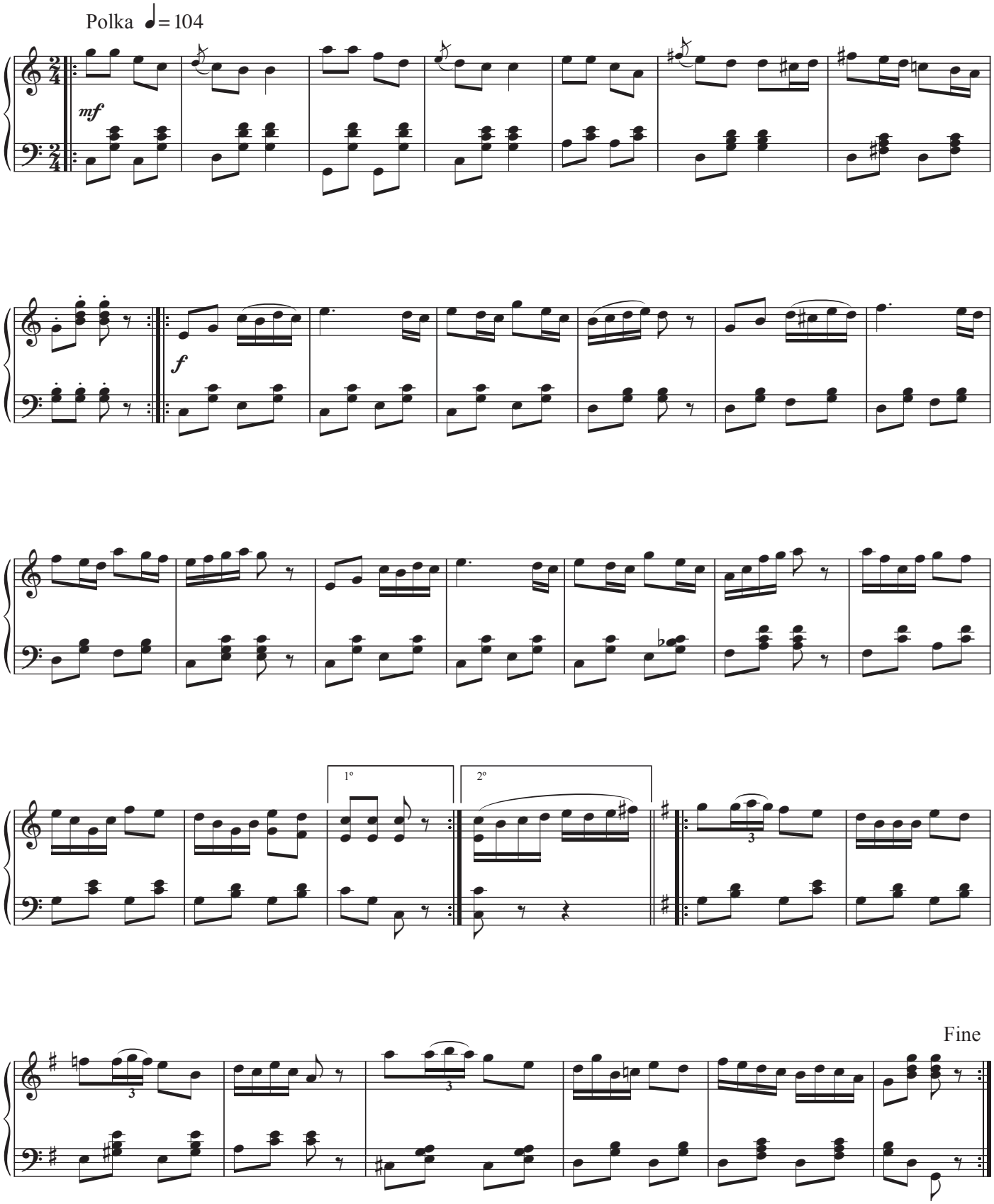
Dubbel Effect



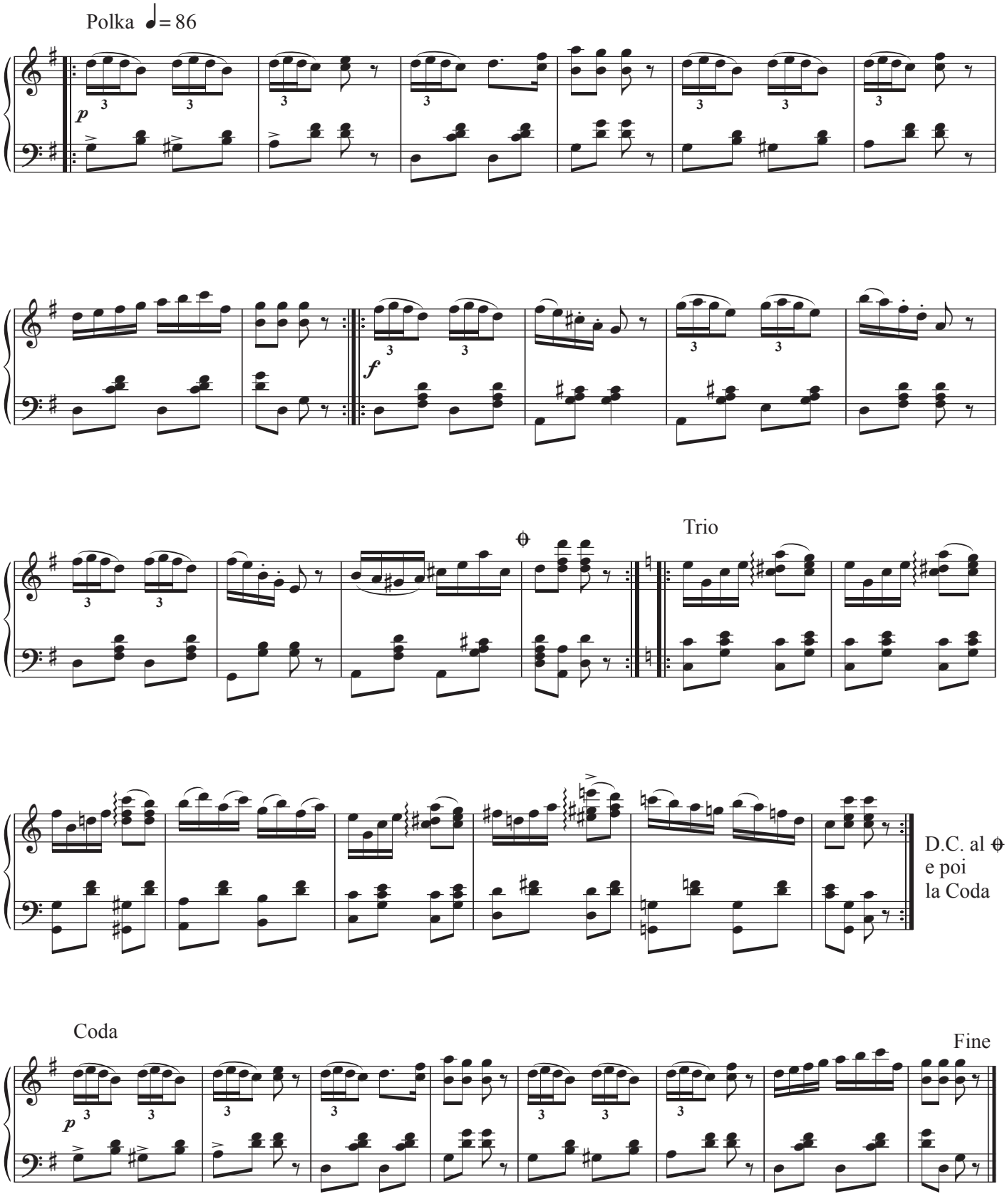
Eduardo



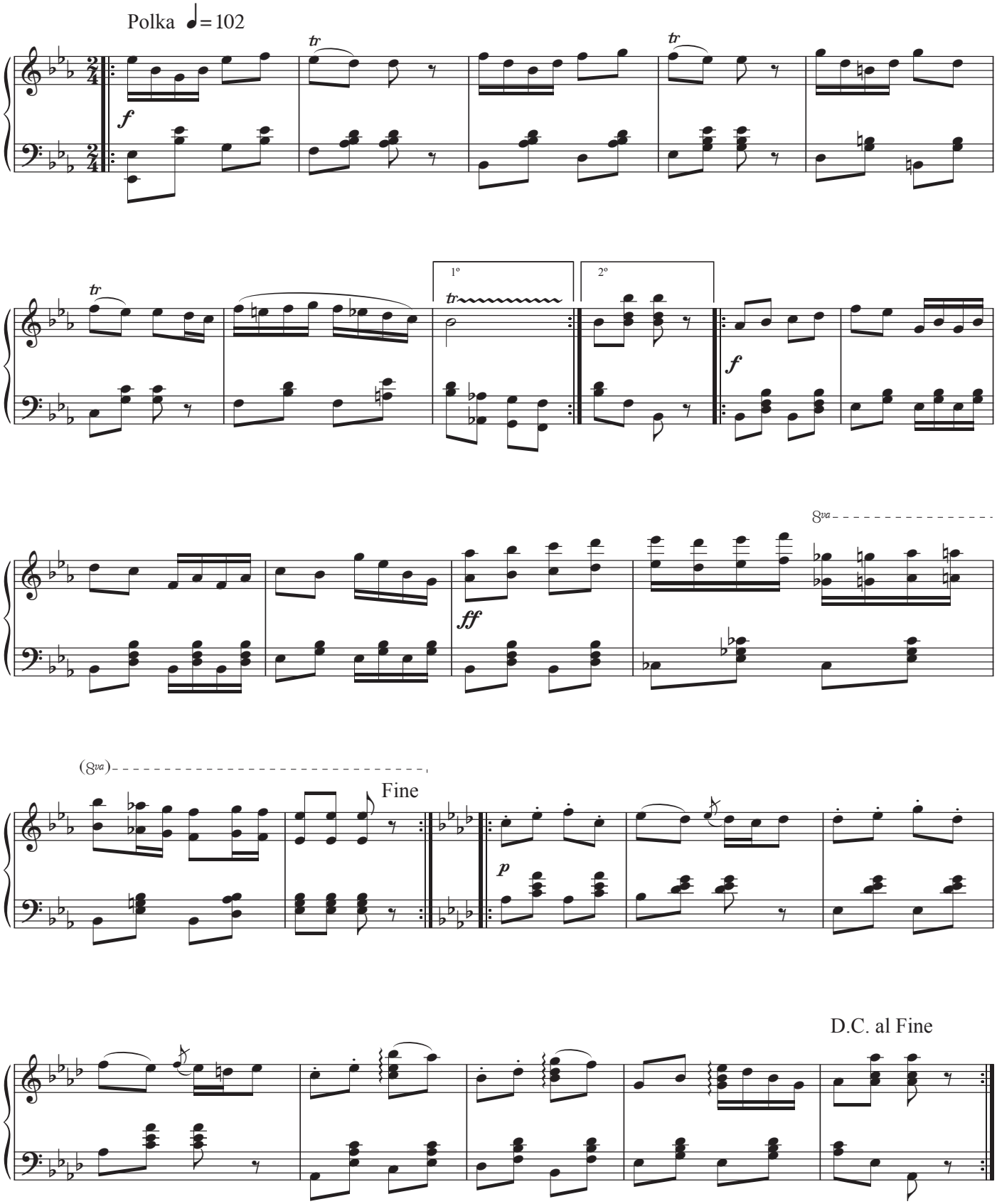
Ka'i Orgel



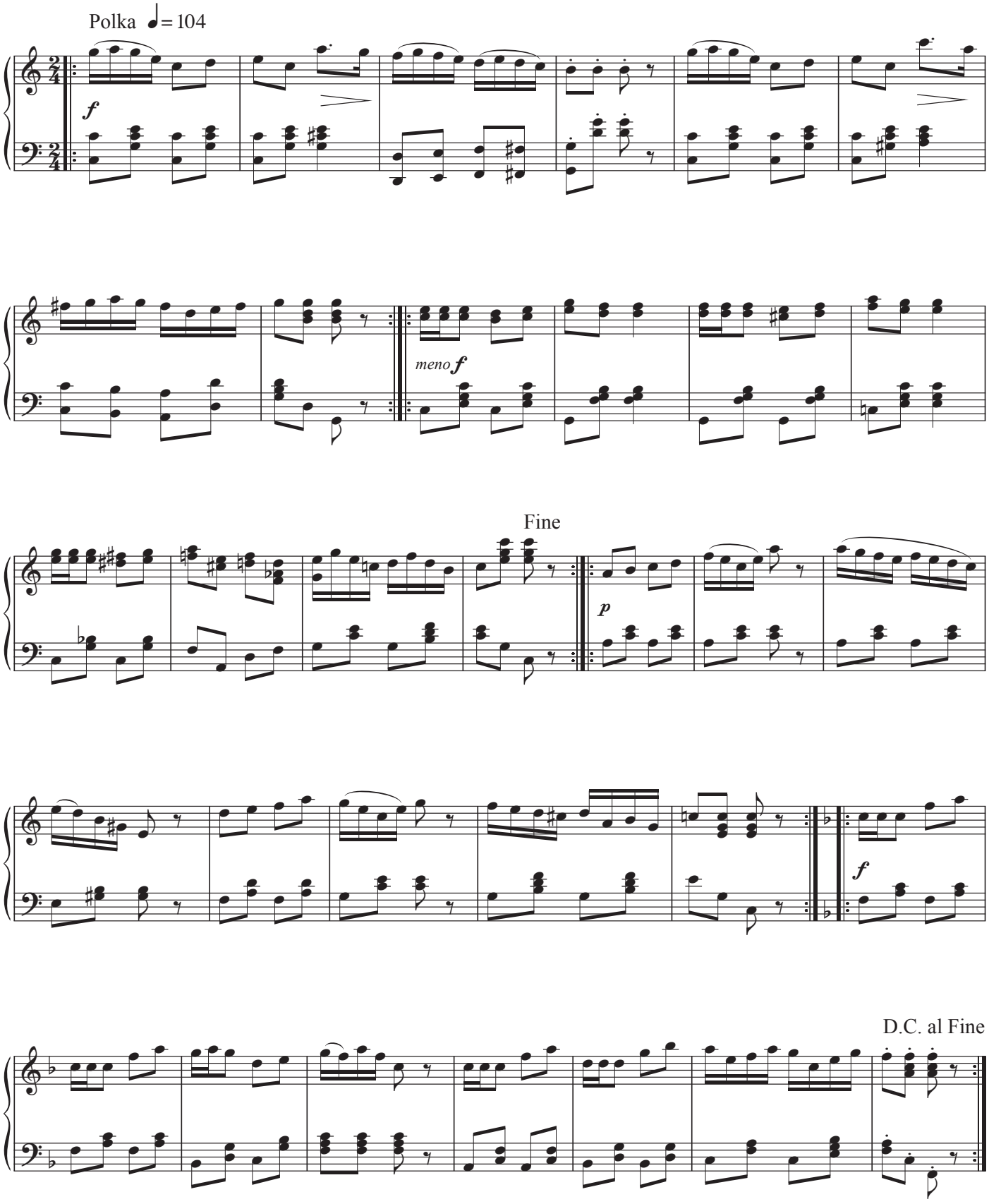
Kleine Jan



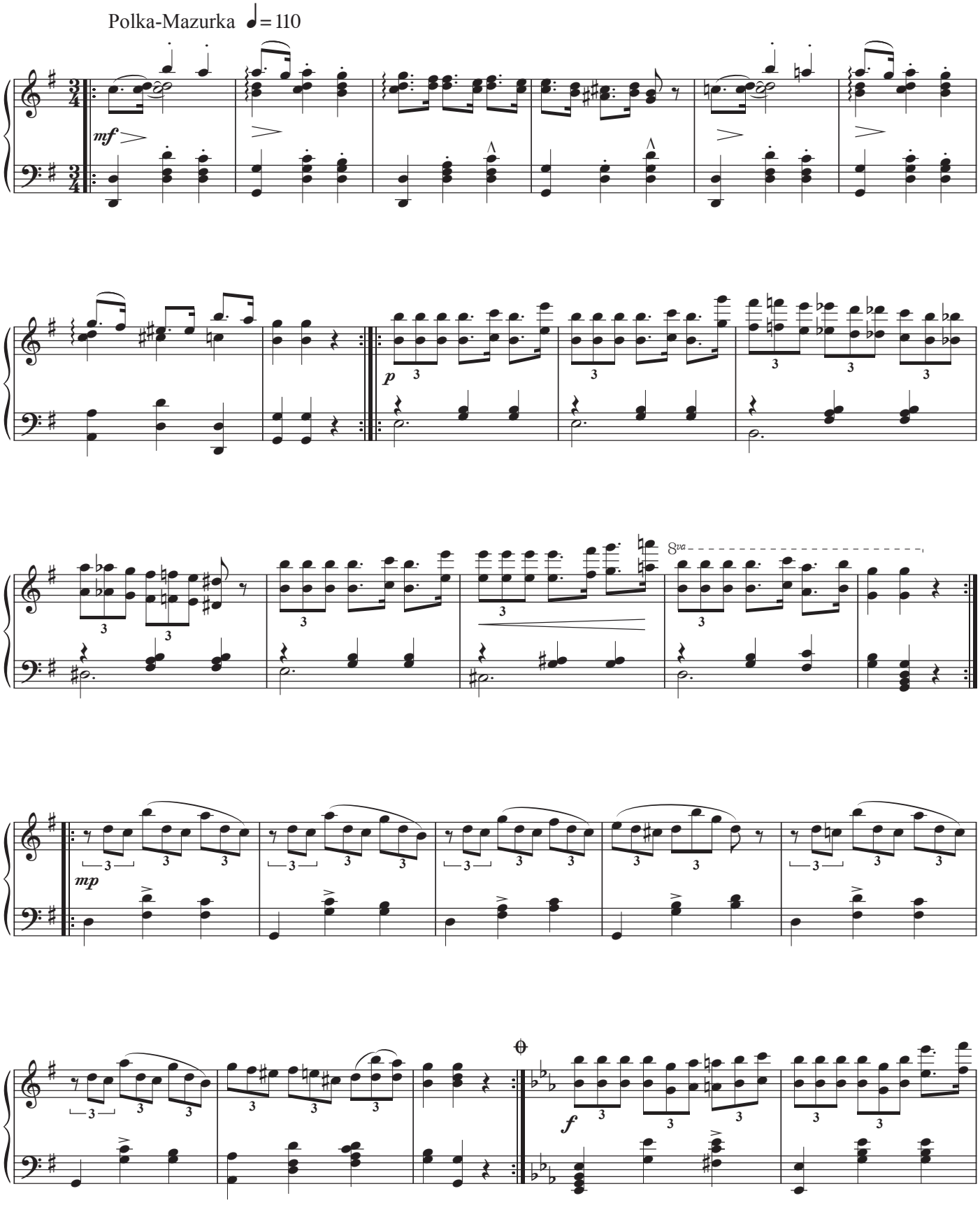
La Enriqueta

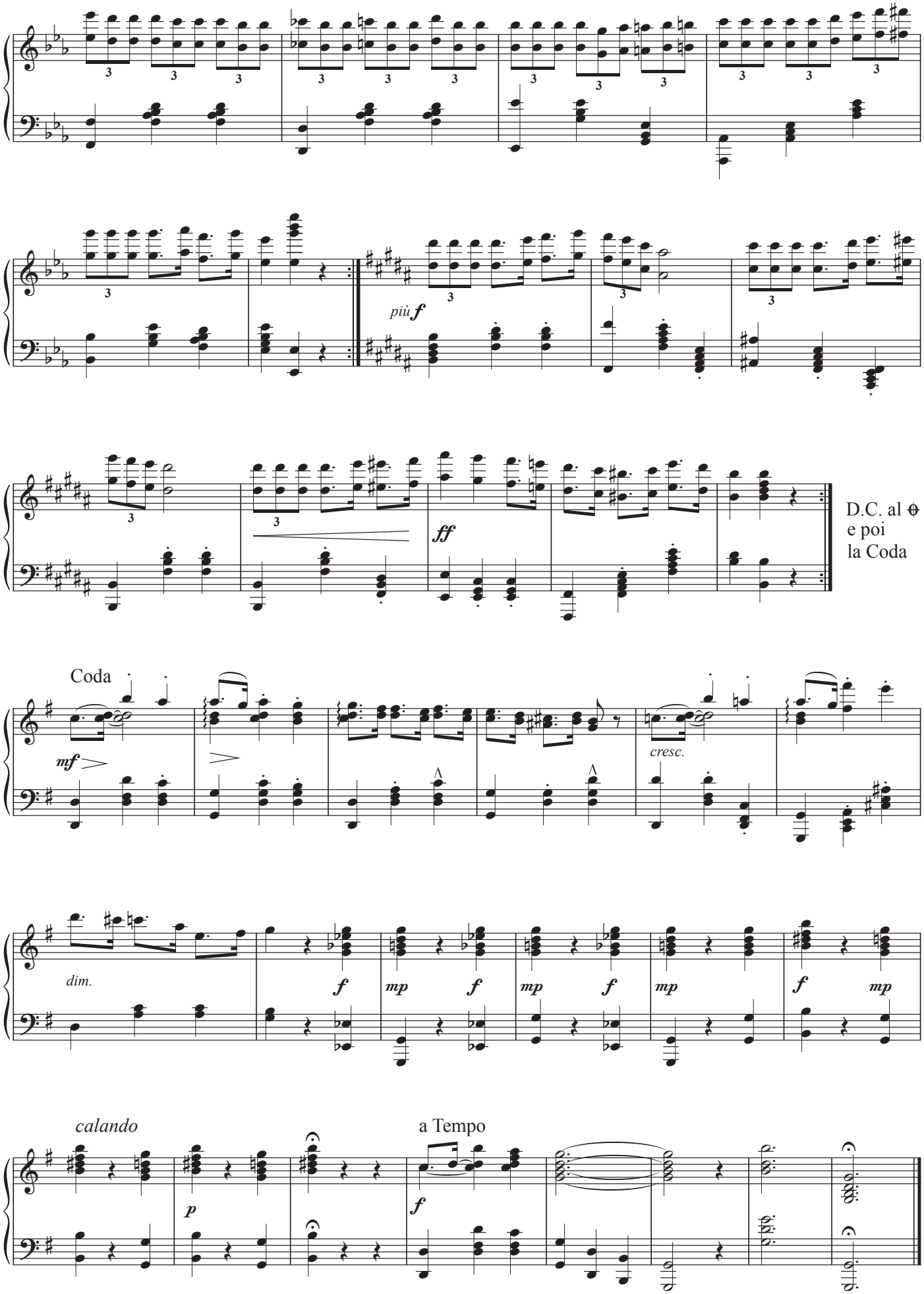


Polka Militar

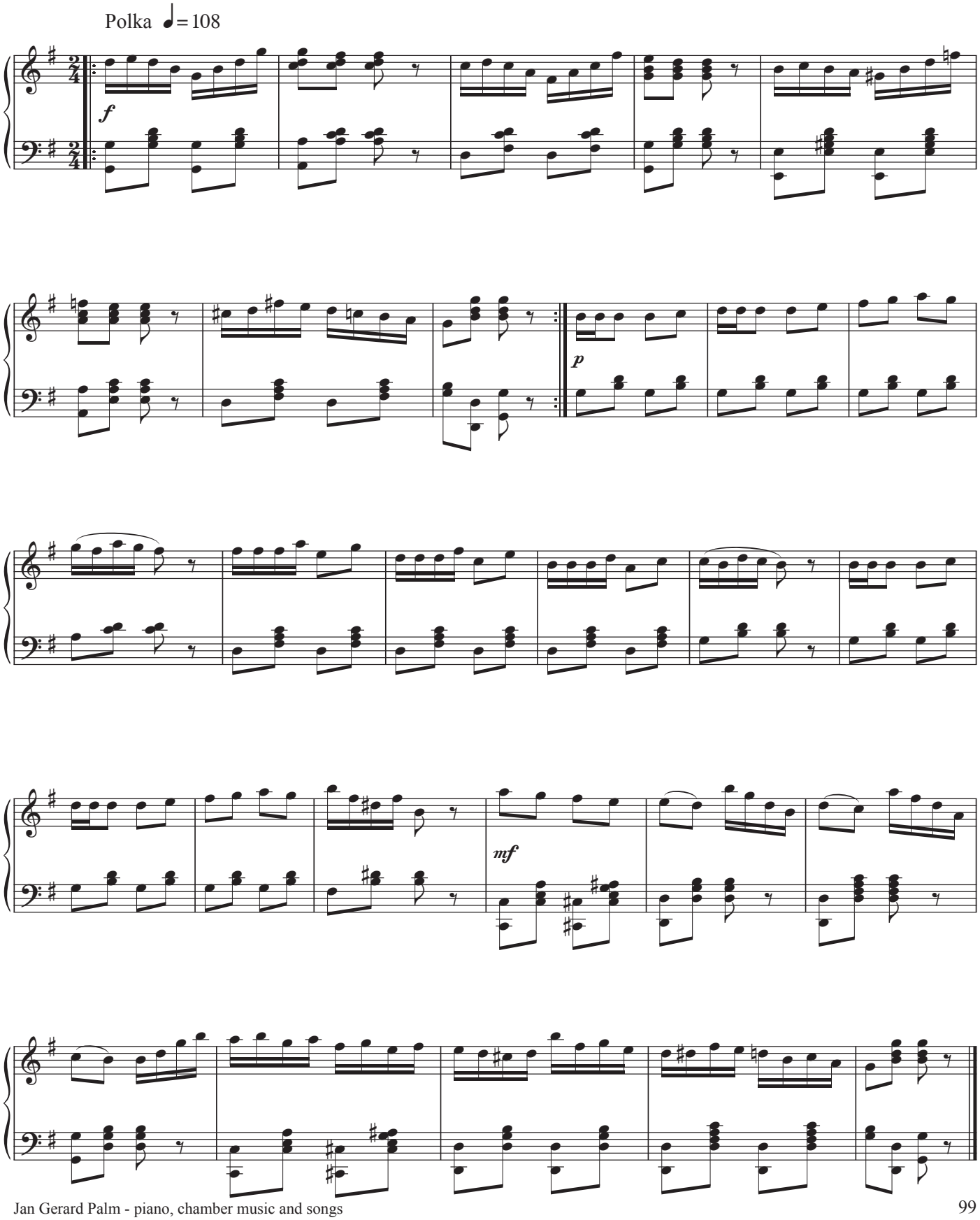


Siempre o Nunca

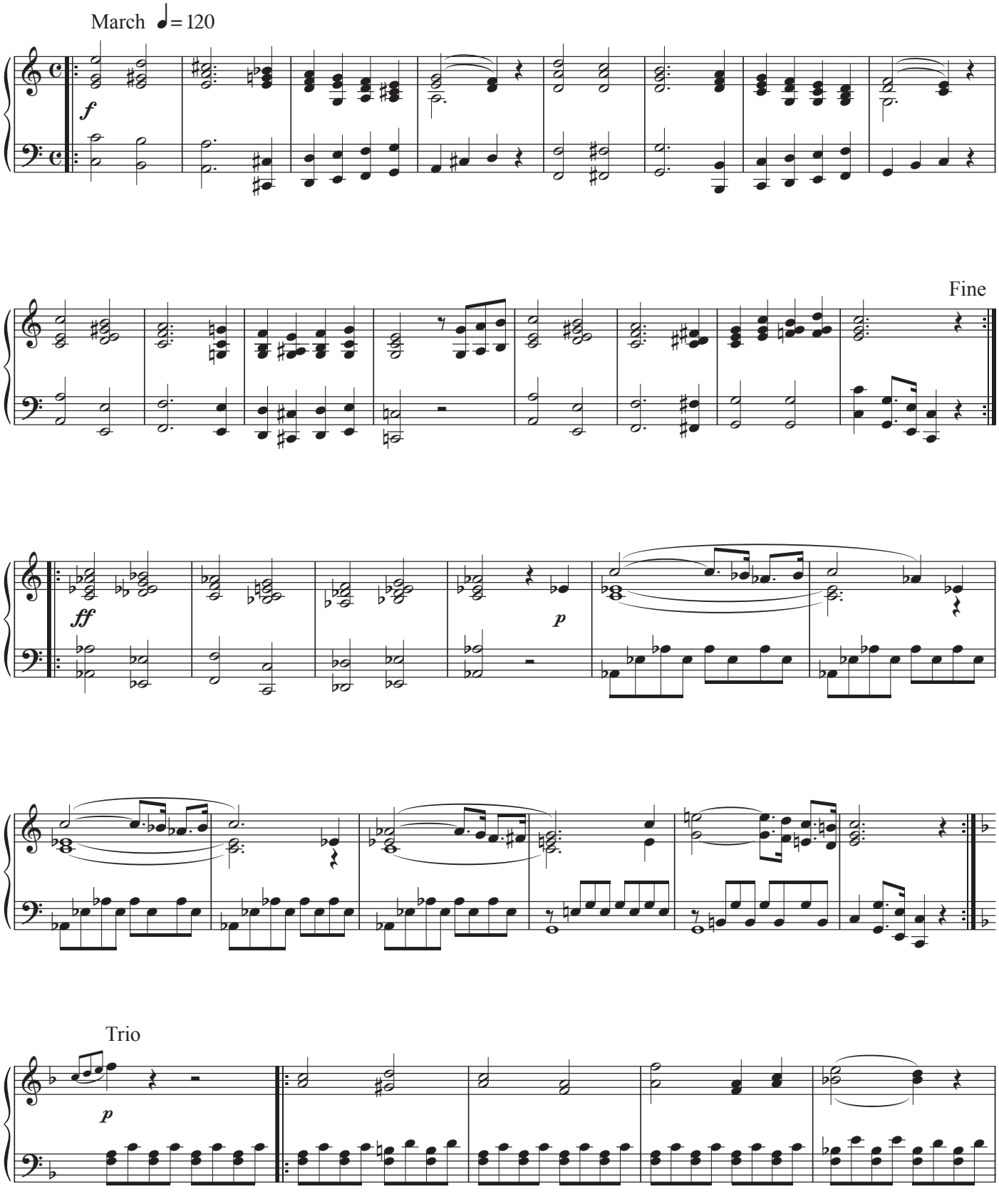


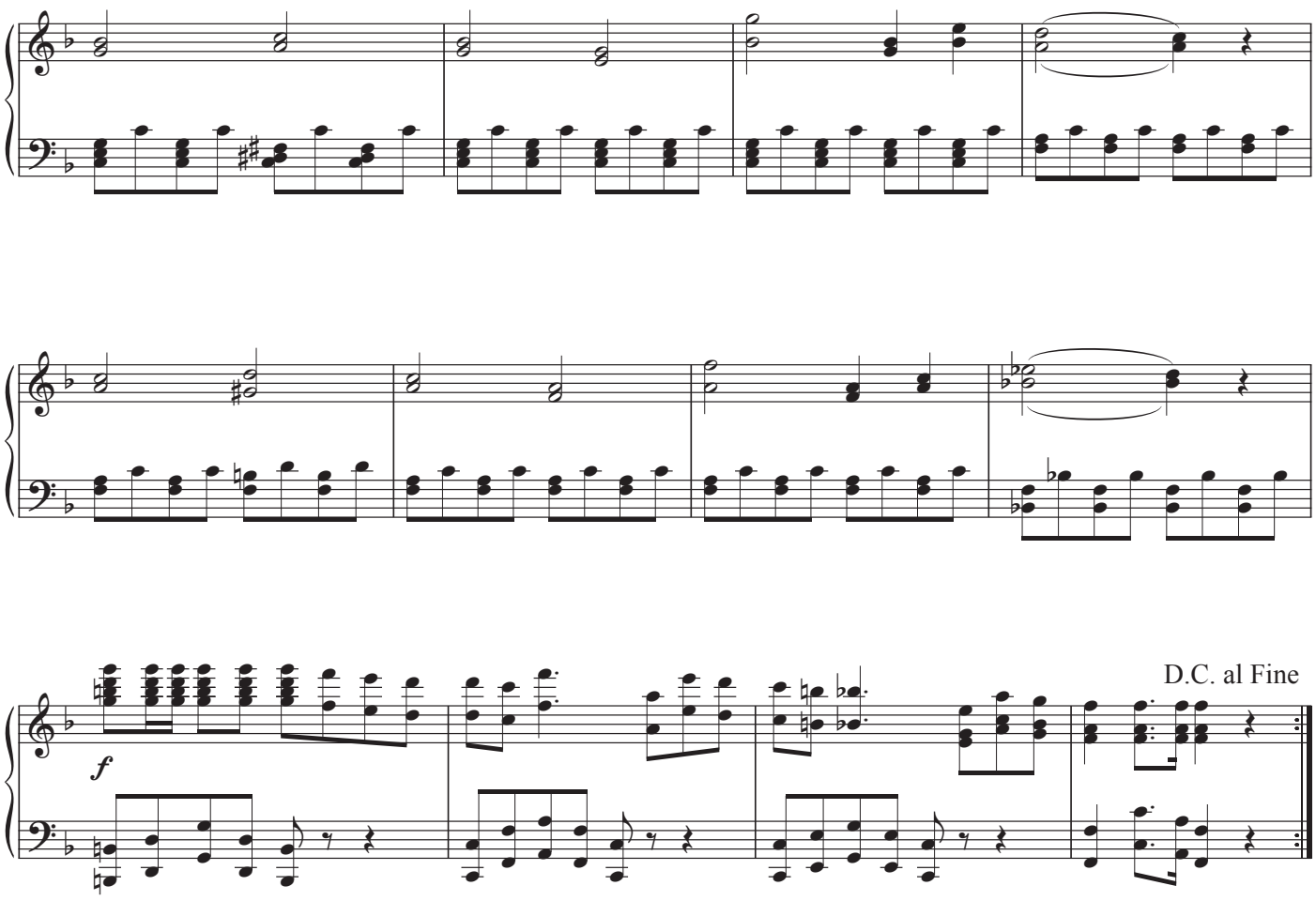

più f
ff
D.C. al 𝄋
e poi
la Coda
Coda
mf
cresc.
dim.
f
mp
f
mp
f
mp
f
mp
calando
p
a Tempo
f

Smakoor

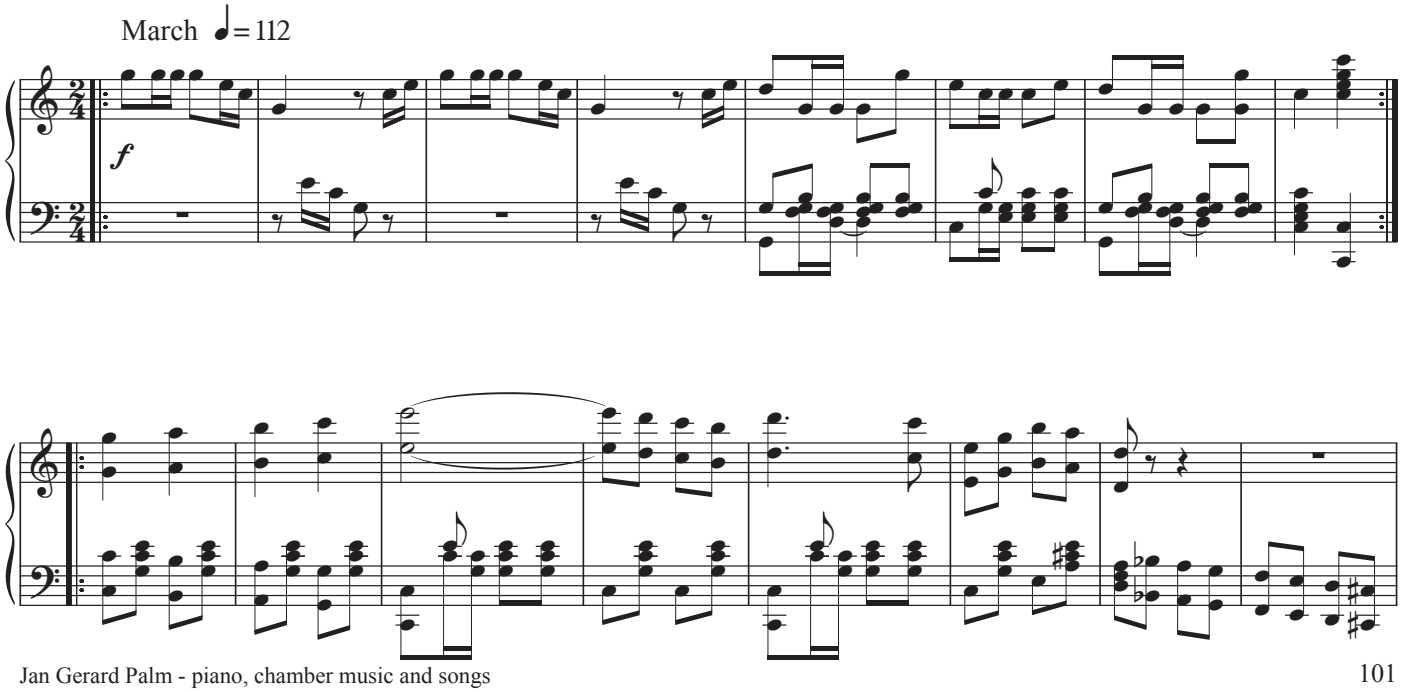


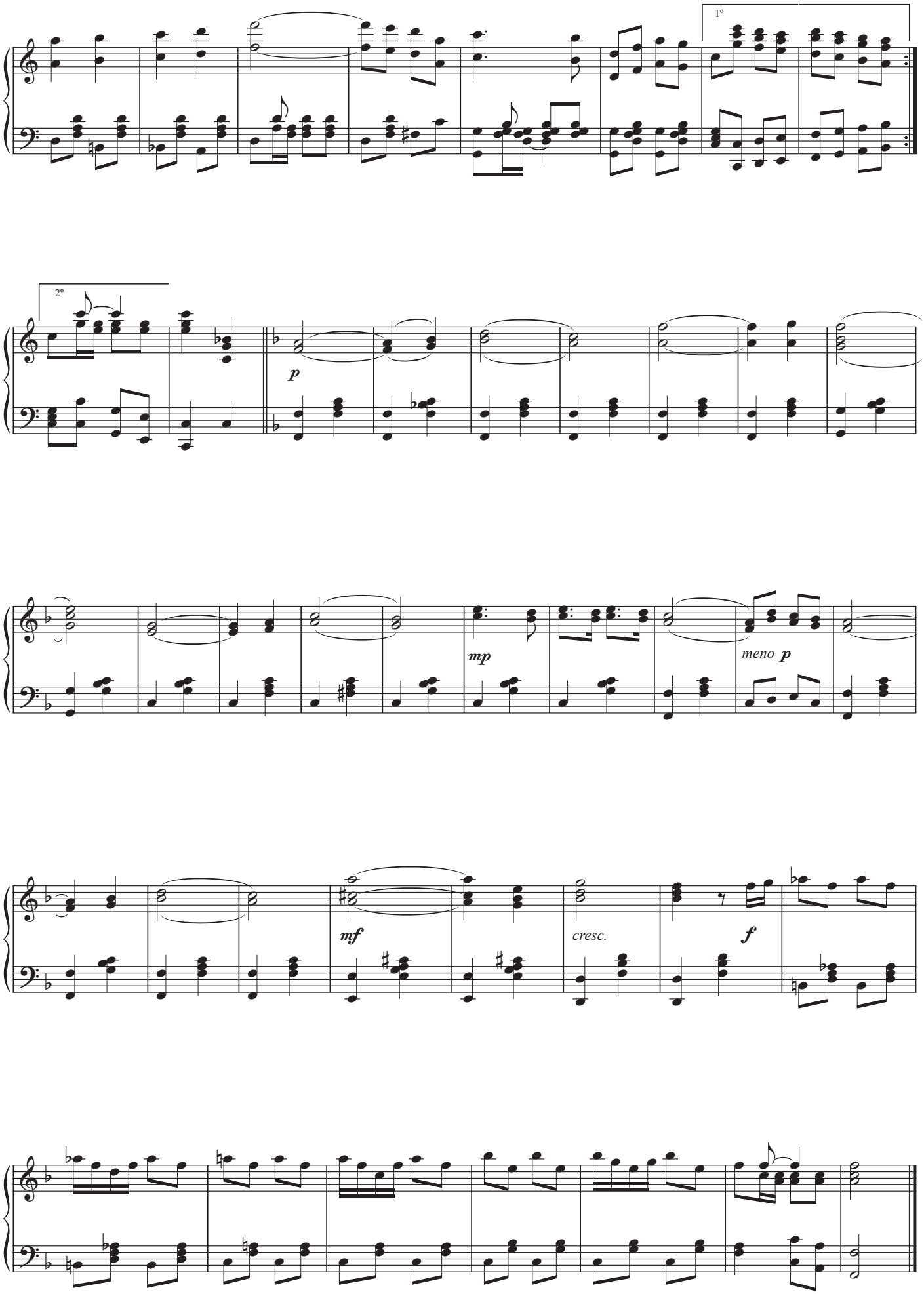
Ferguson's March



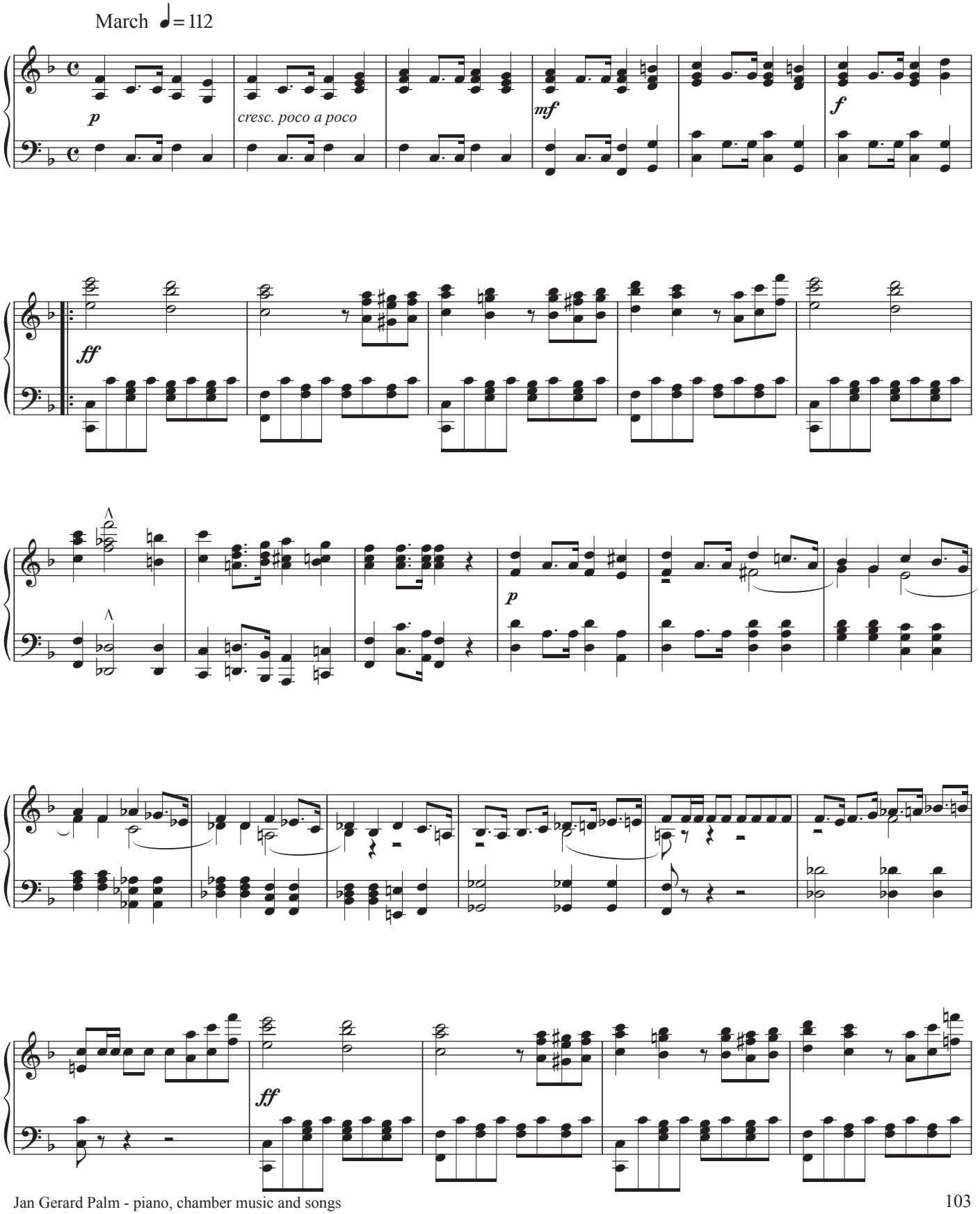


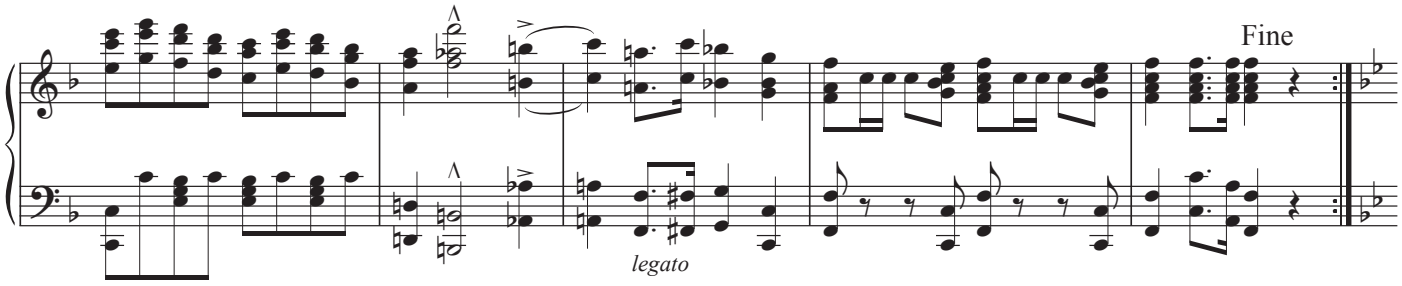
Generaal Joubert

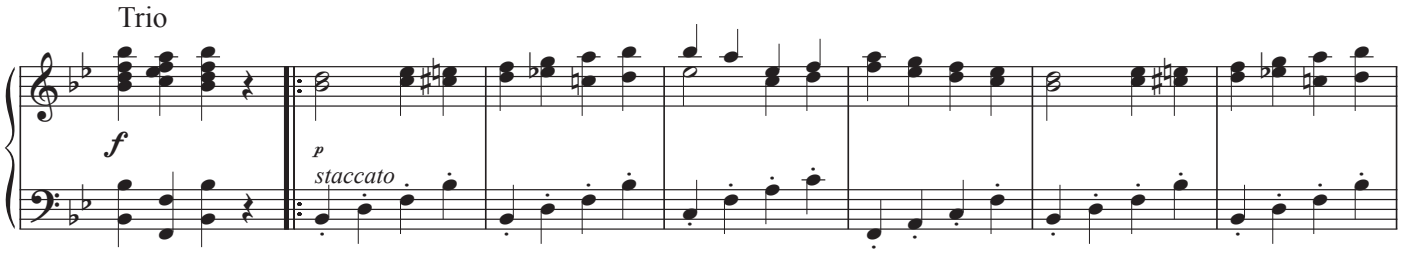


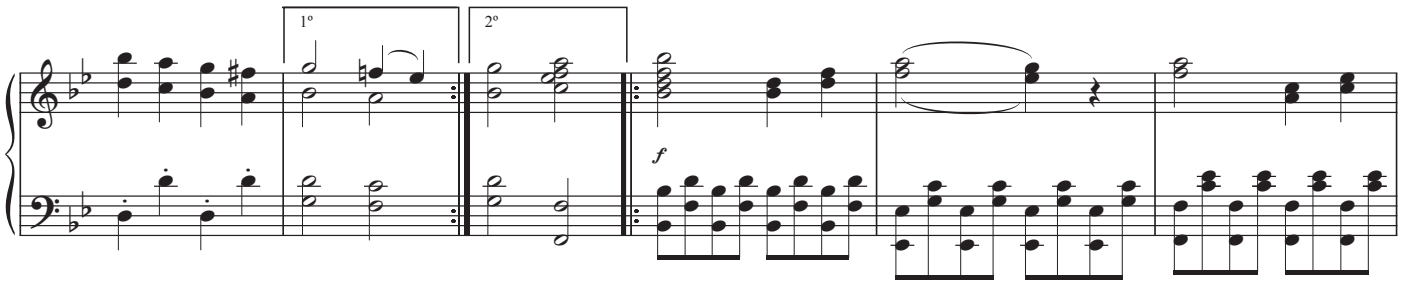

1º
2º
p
mp
meno p
mf
cresc.
f

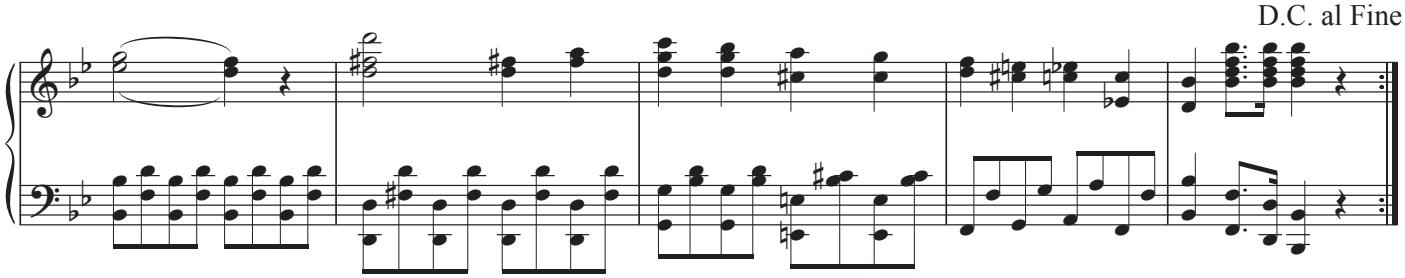
Hendrik's Marsch



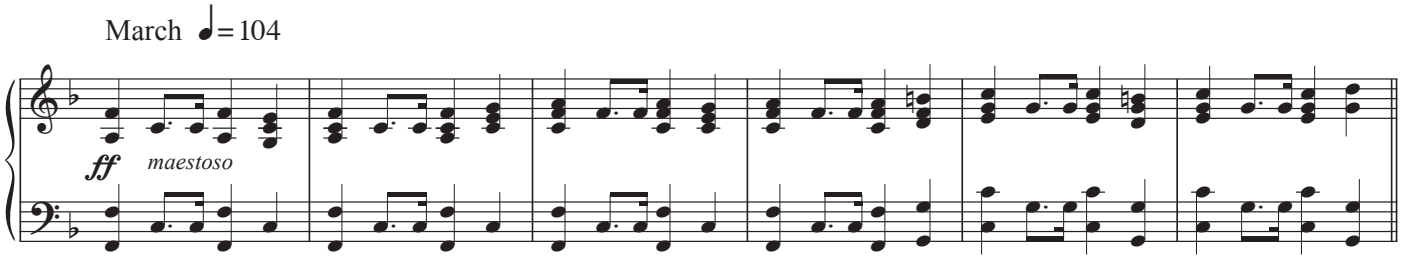


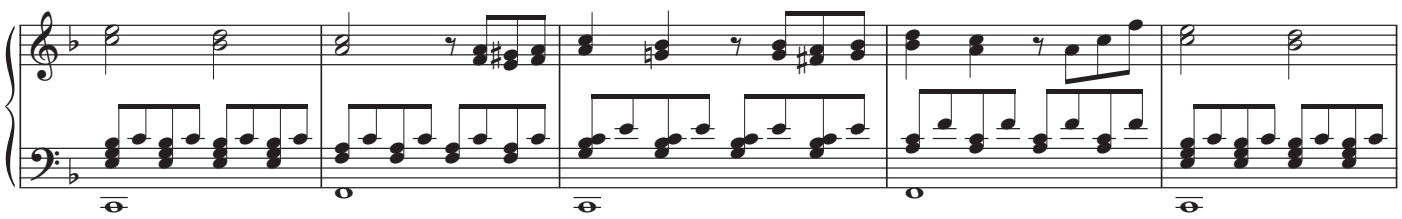




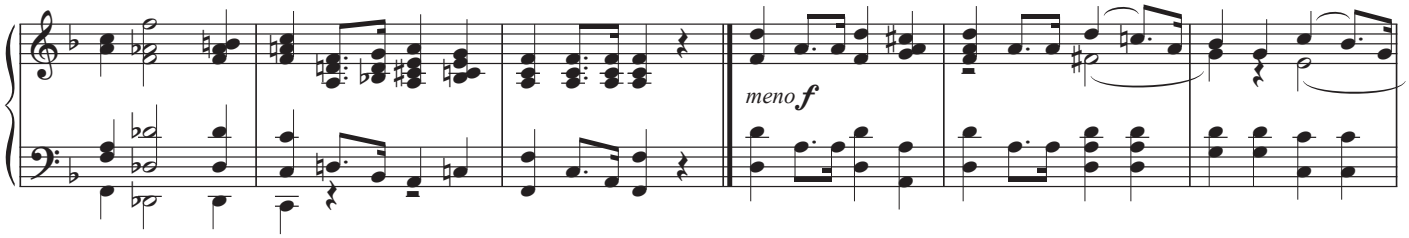


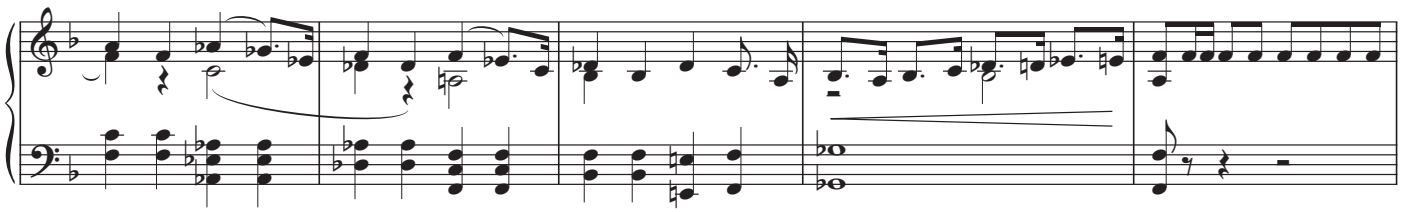
Huwelijk's Marsch

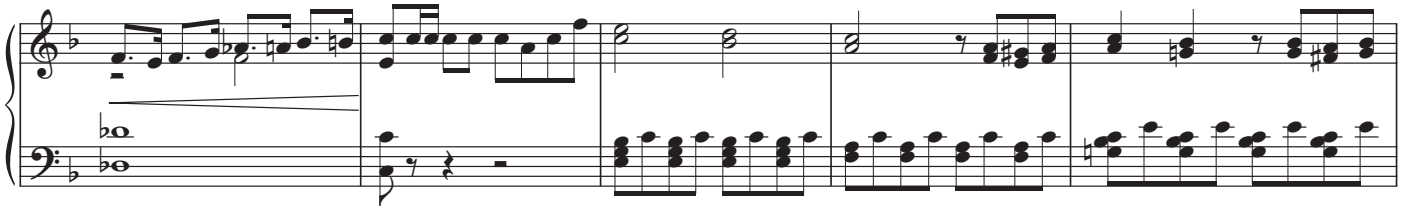


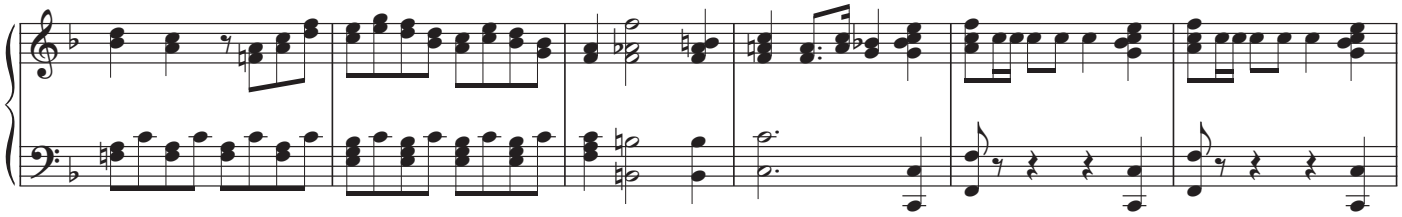


Fine

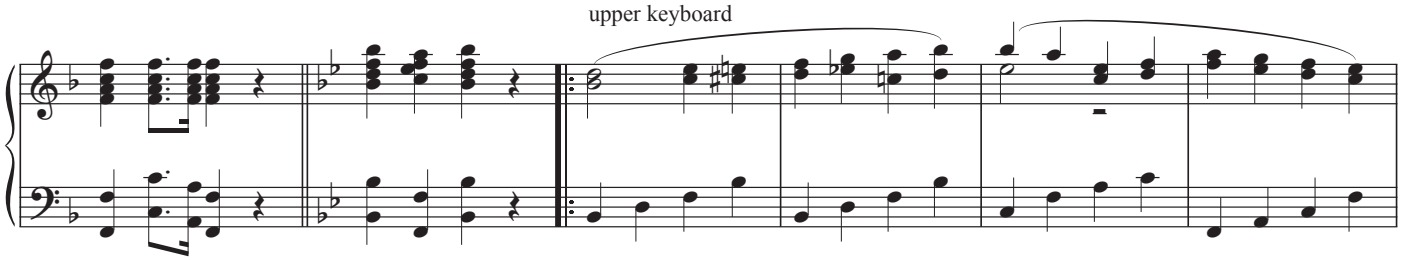


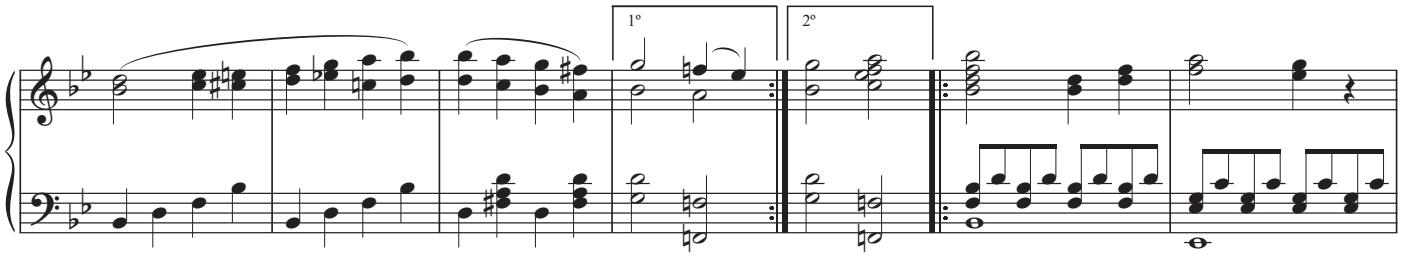


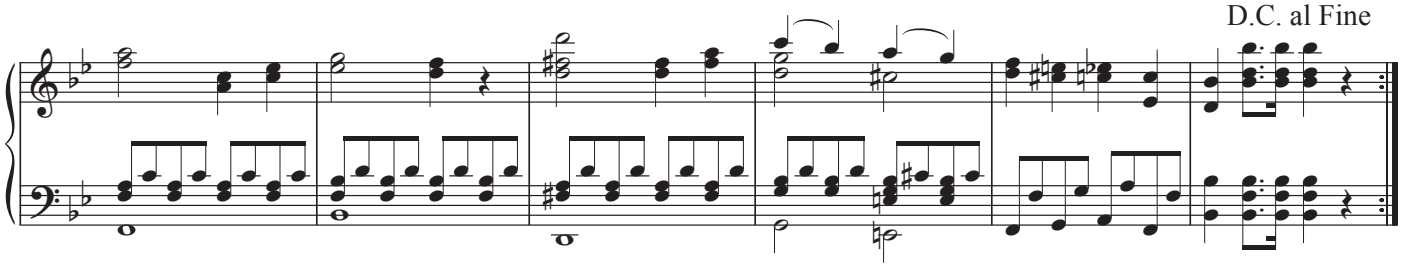




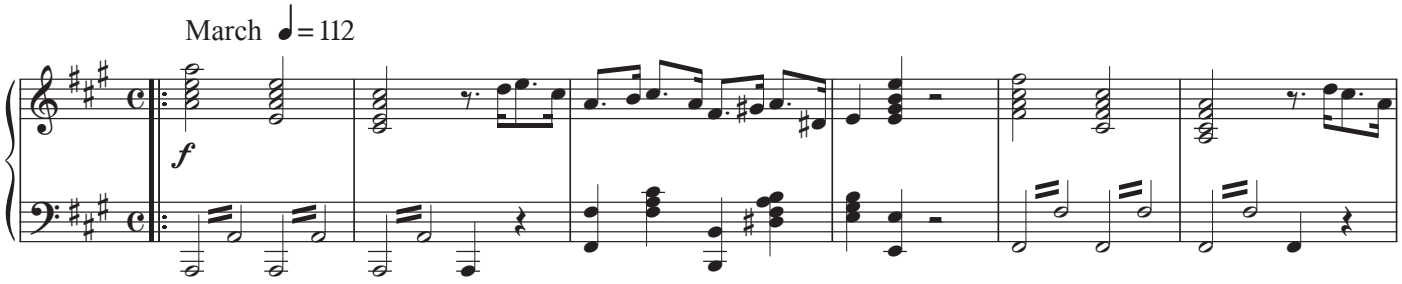
upper keyboard

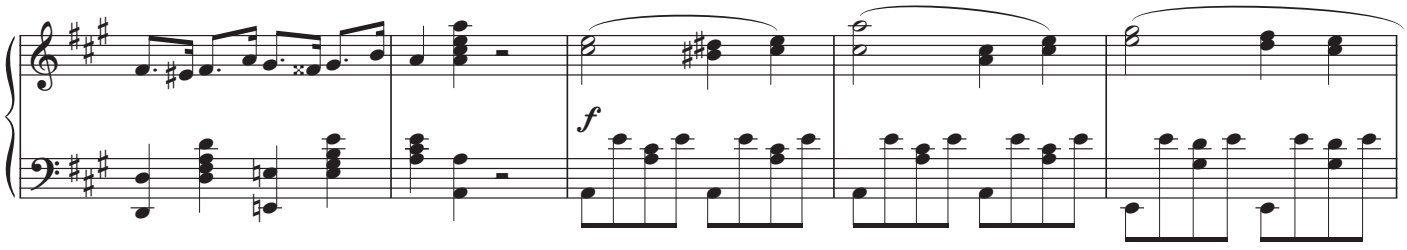


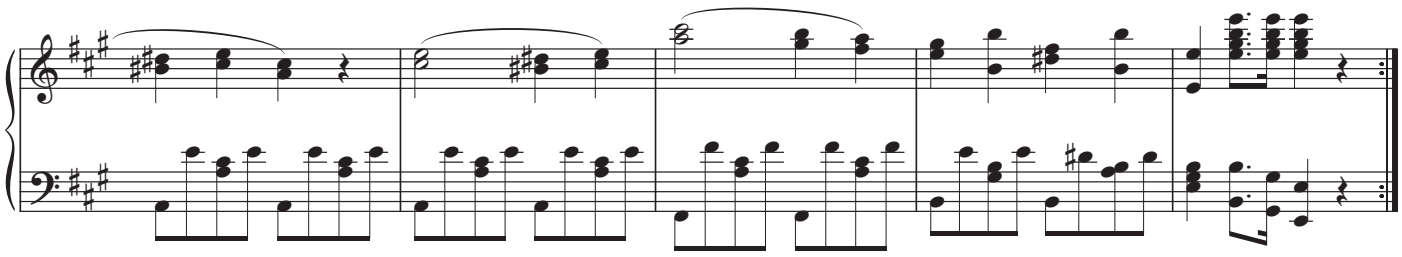


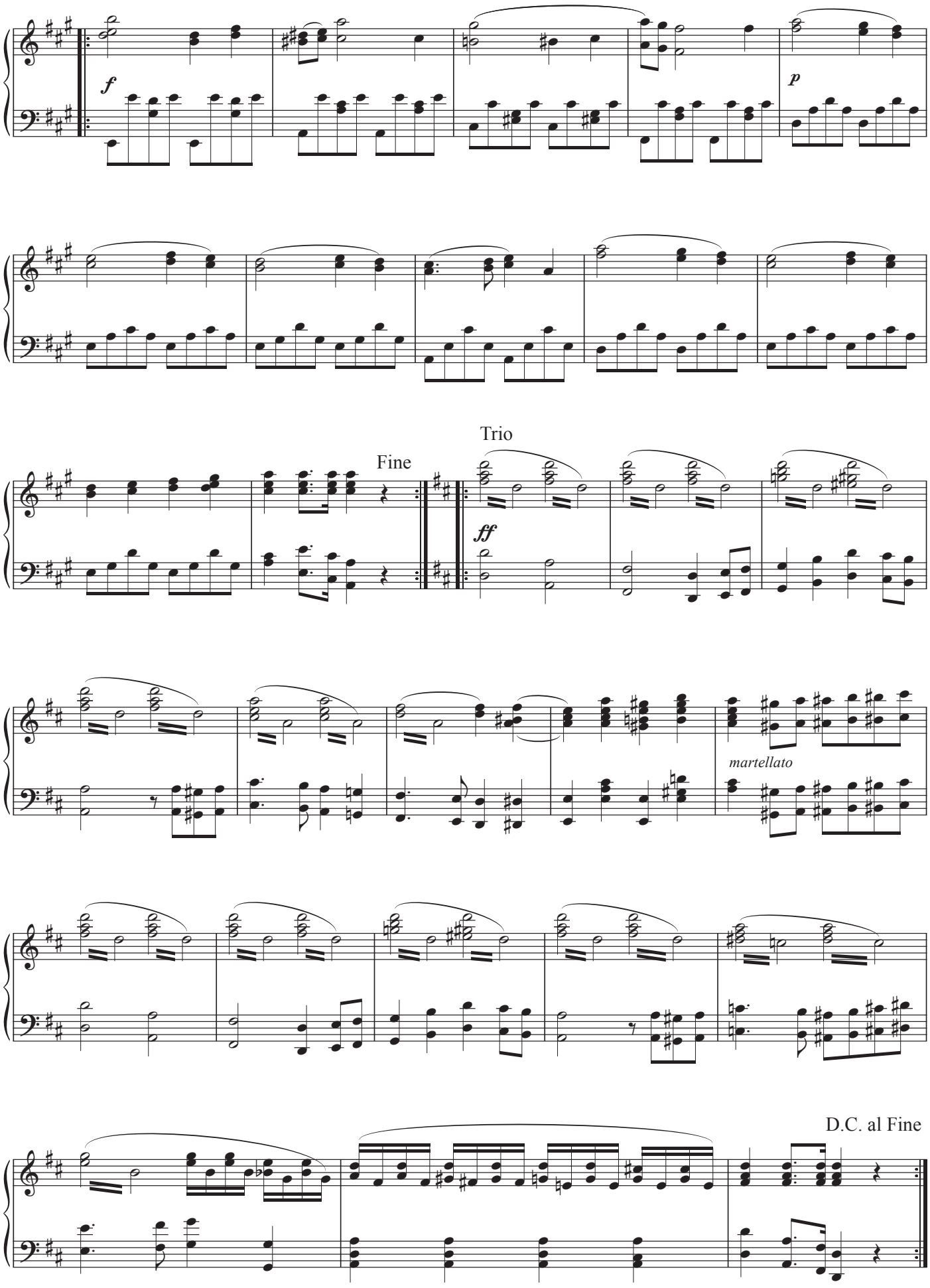


Kerk Marsch in A Majeur

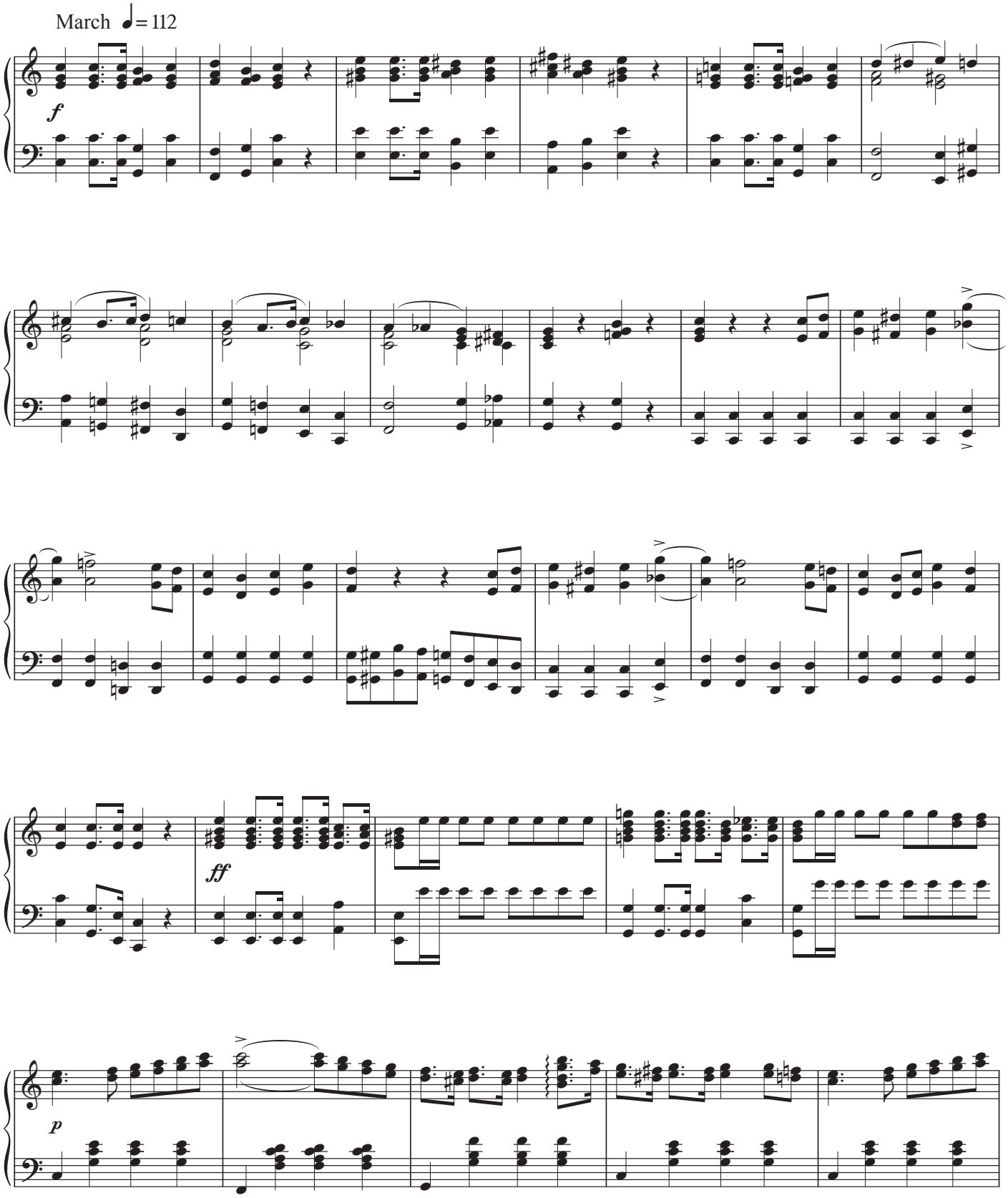


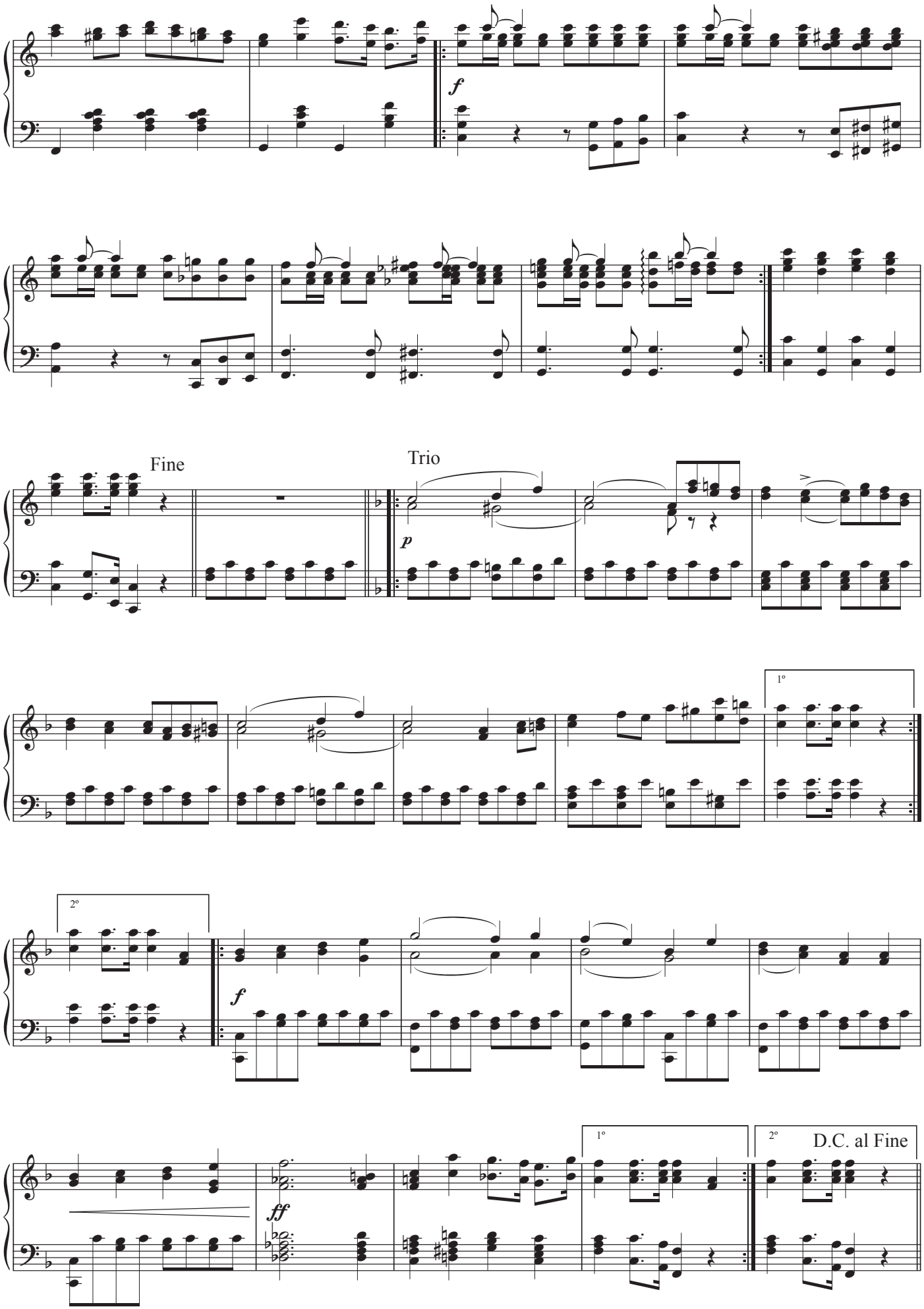




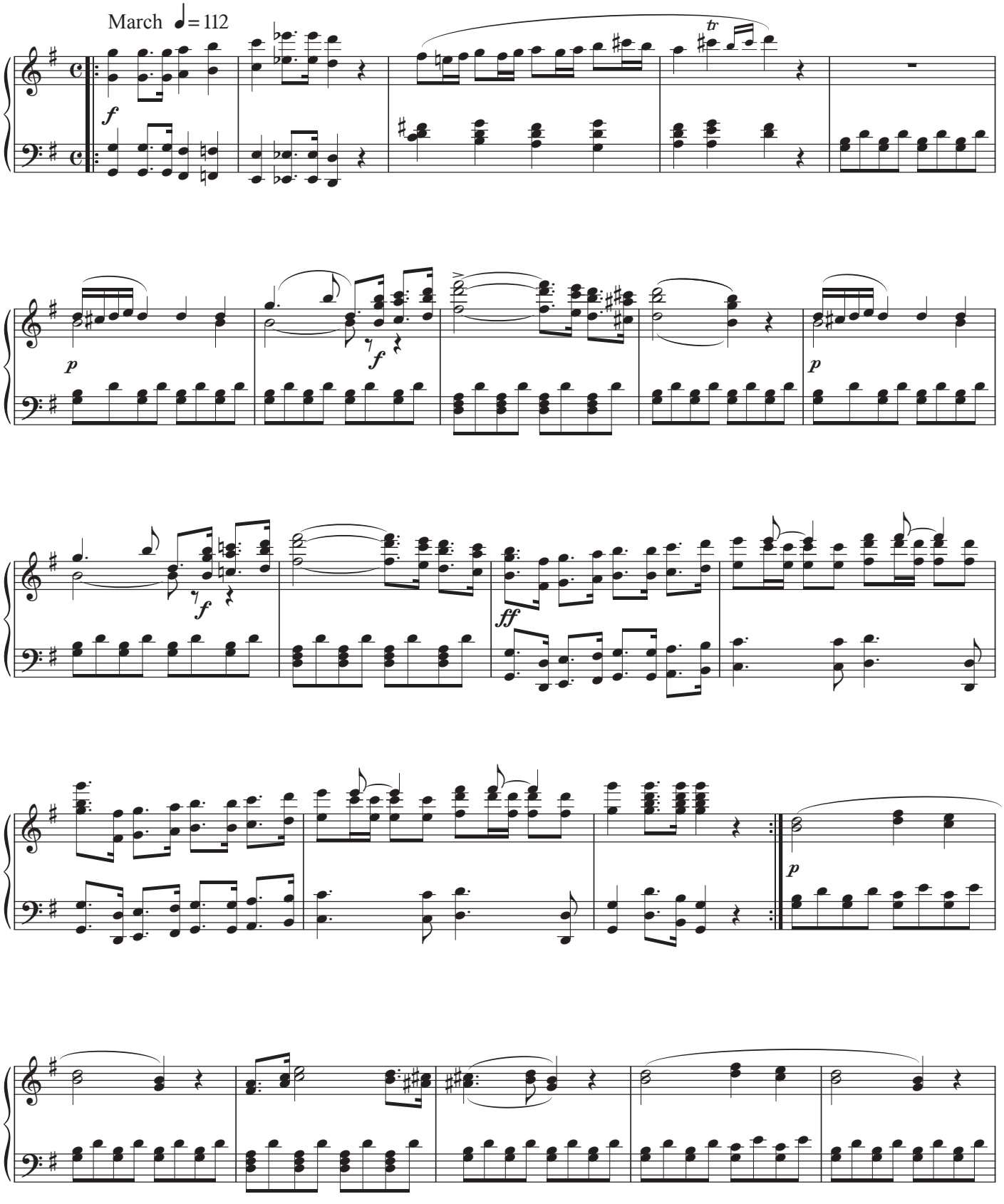

f
p
Fine
Trio
ff
martellato
D.C. al Fine

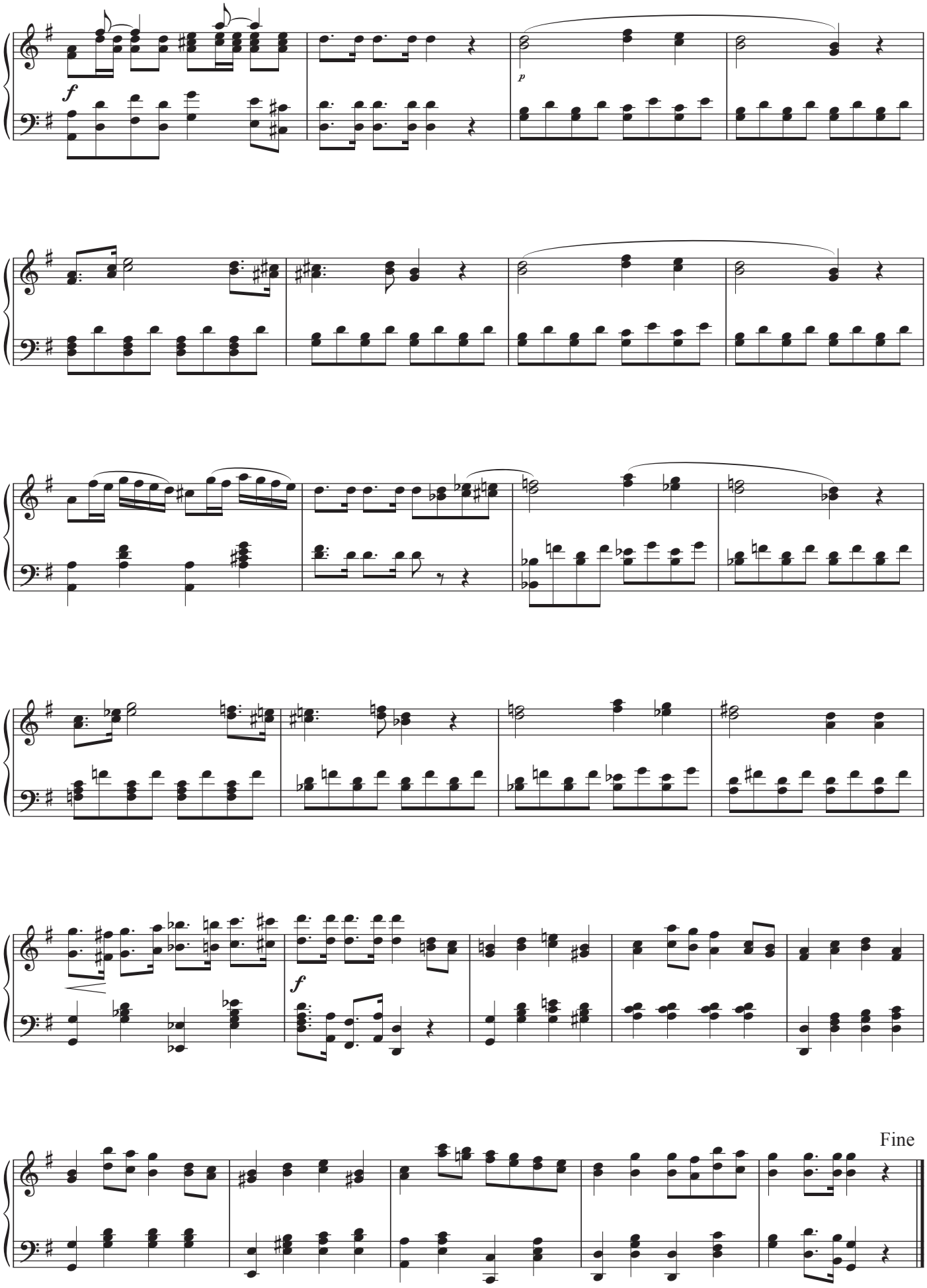
Kerk Marsch in C Majeur



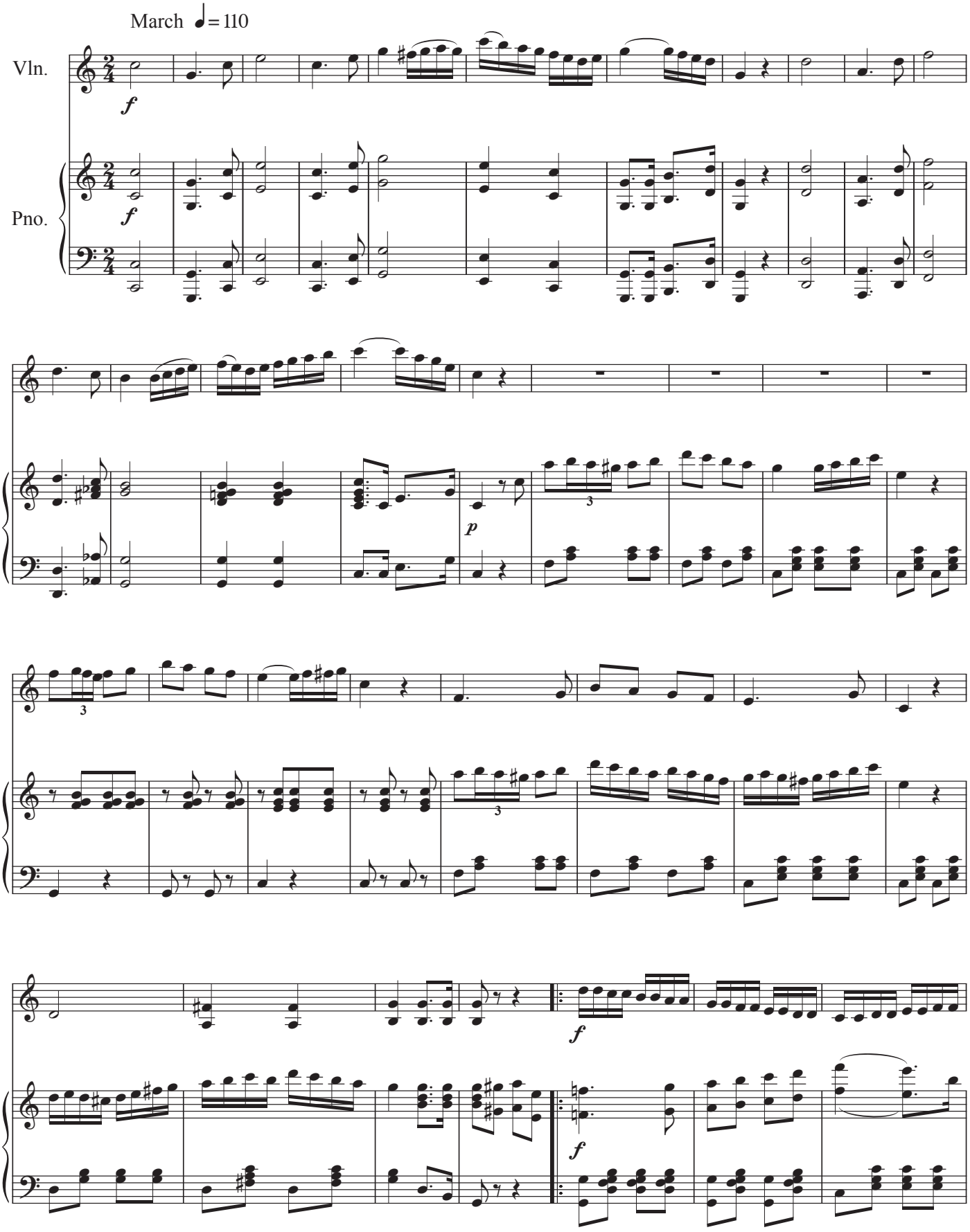

f
Fine
Trio
p
1º
2º
f
ff
1º
2º
D.C. al Fine

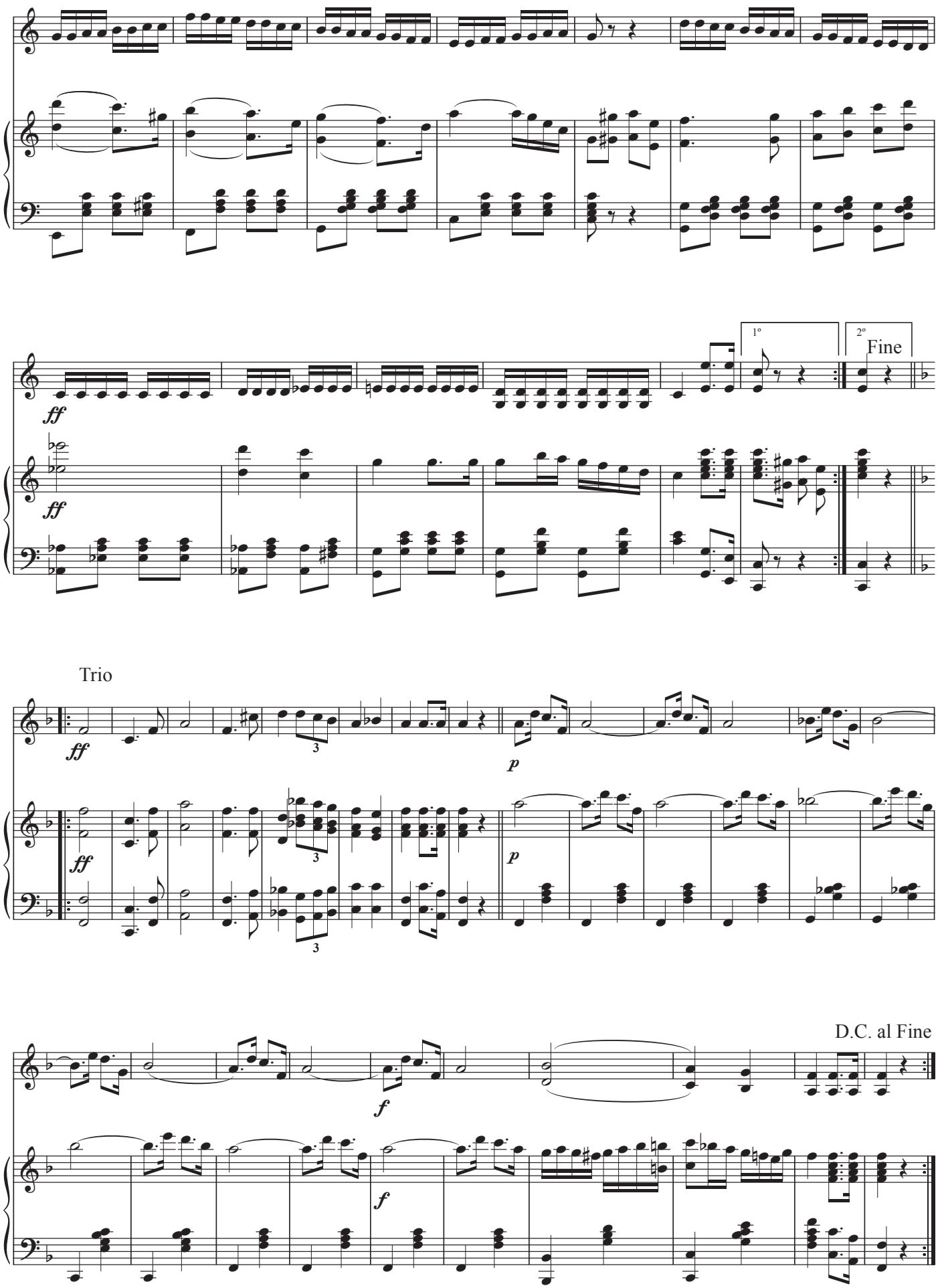
Kerk Marsch in G majeur



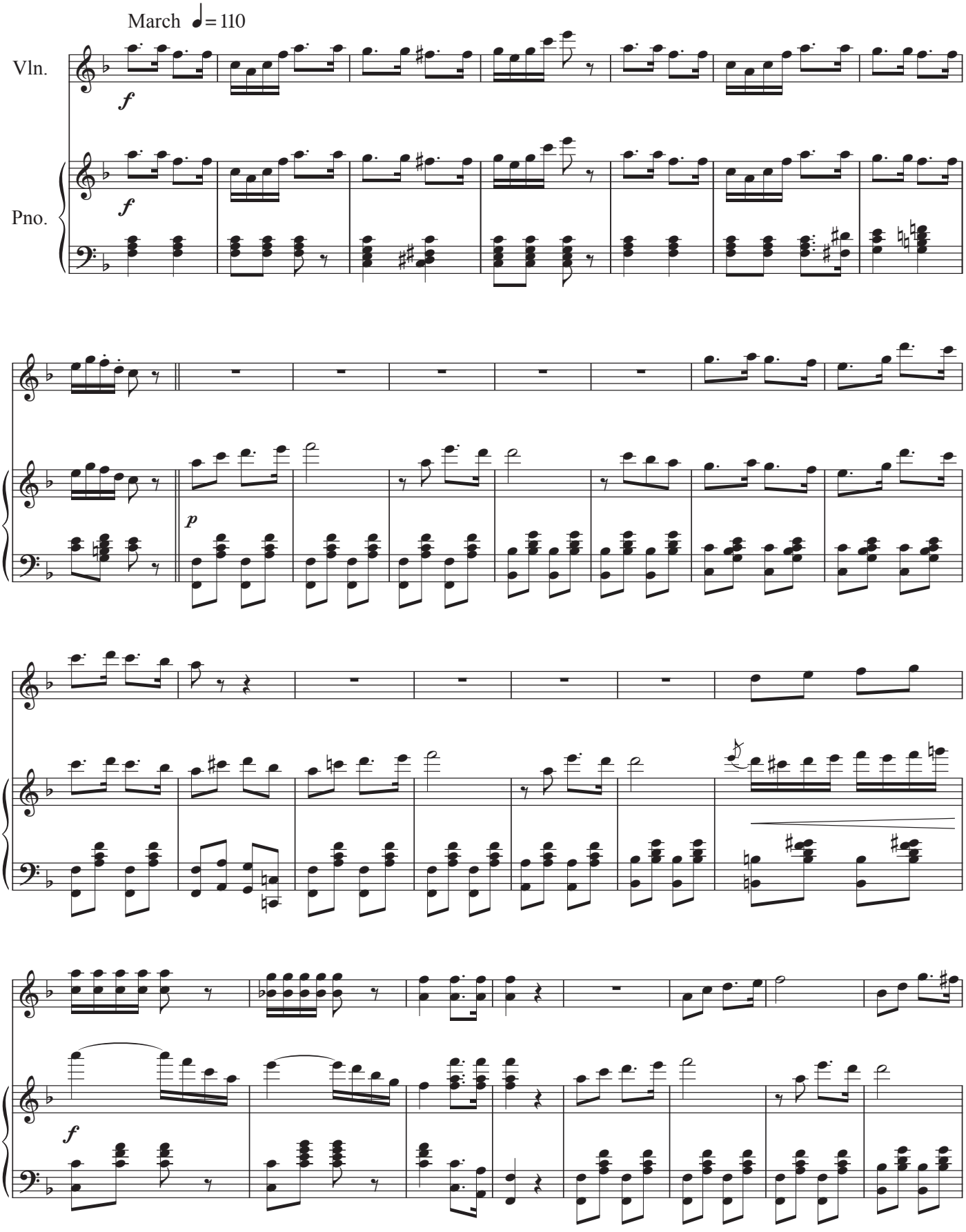

f
p
f
Fine

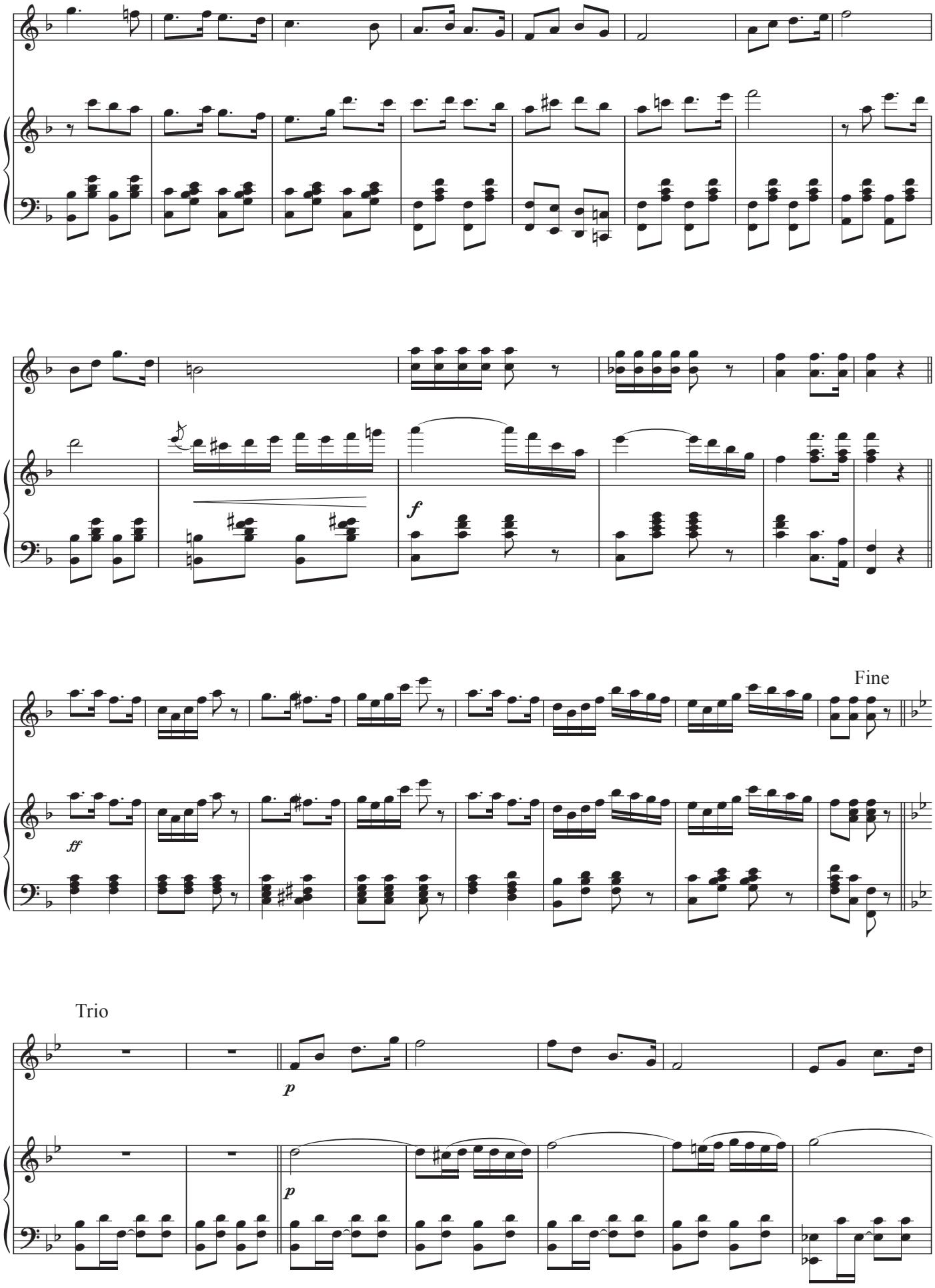
Marcha Unión

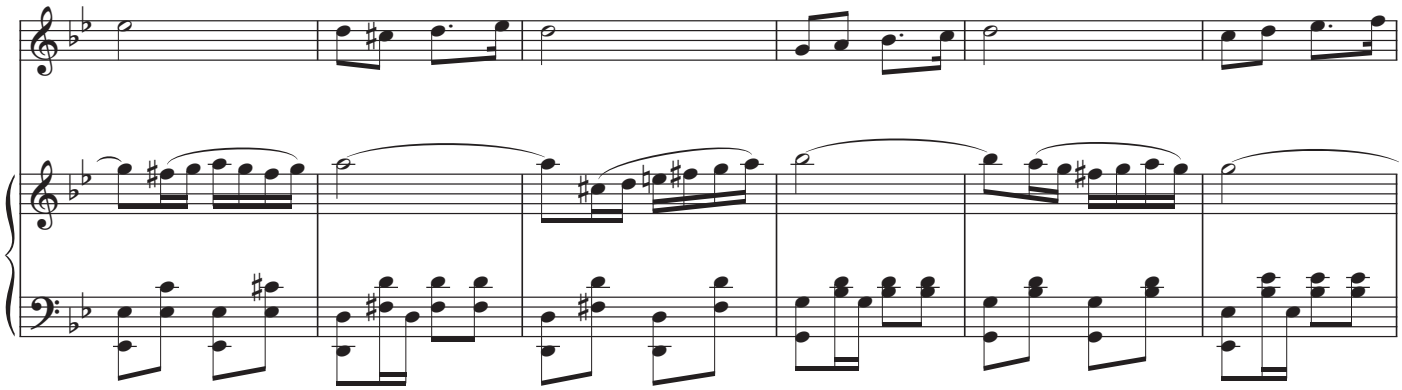


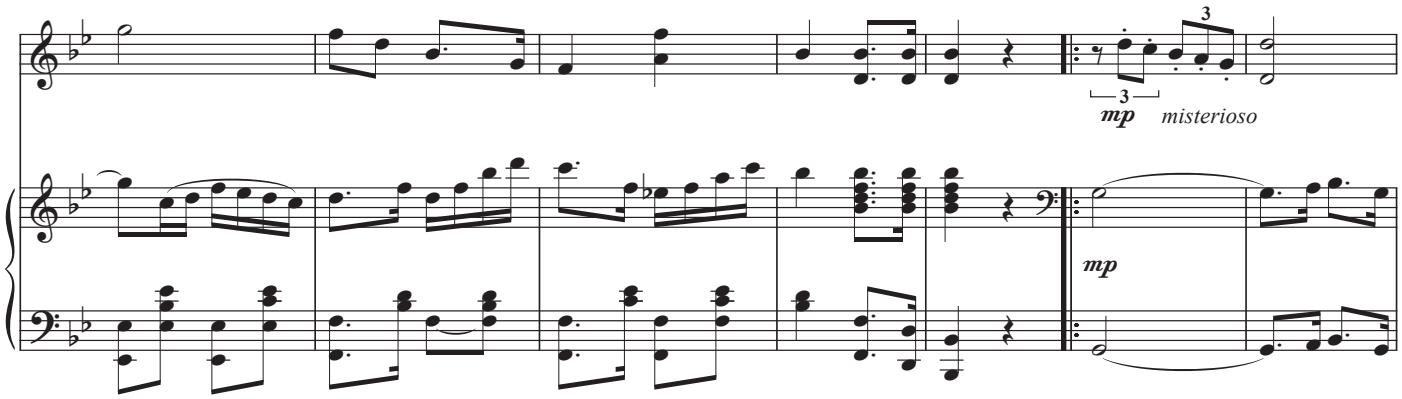

1°
2°
Fine
Trio
D.C. al Fine

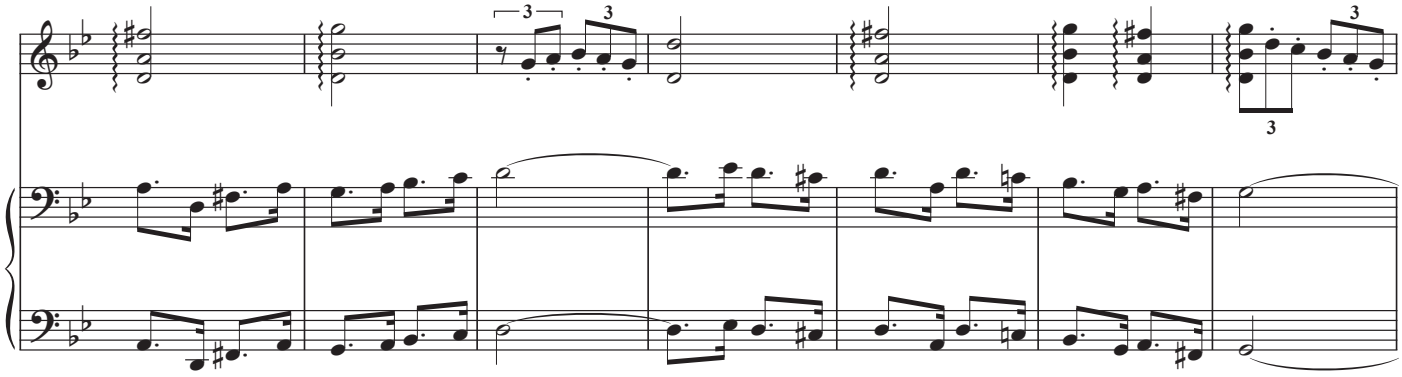
Marsch Curaçao



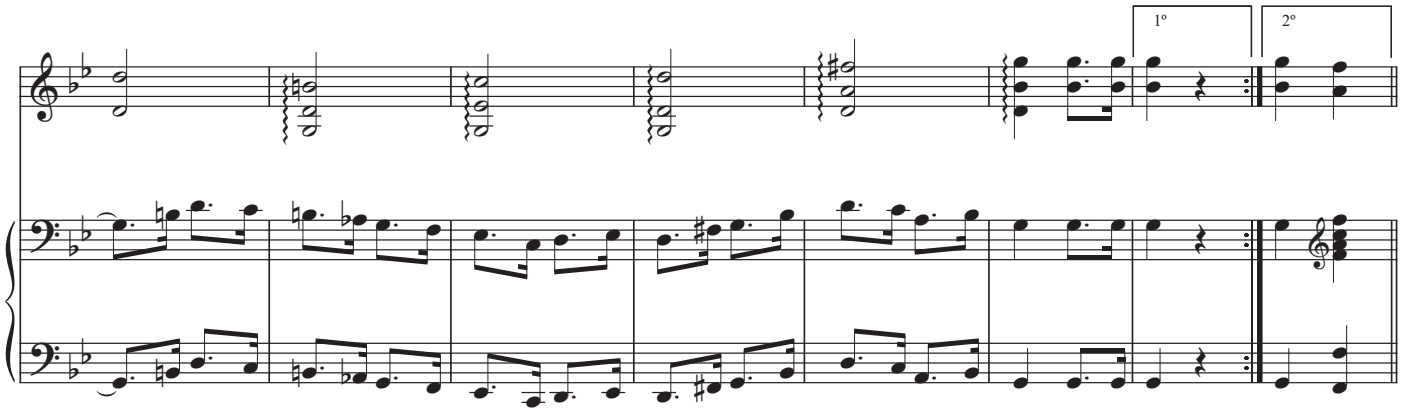

f
ff
Fine
Trio
p
p



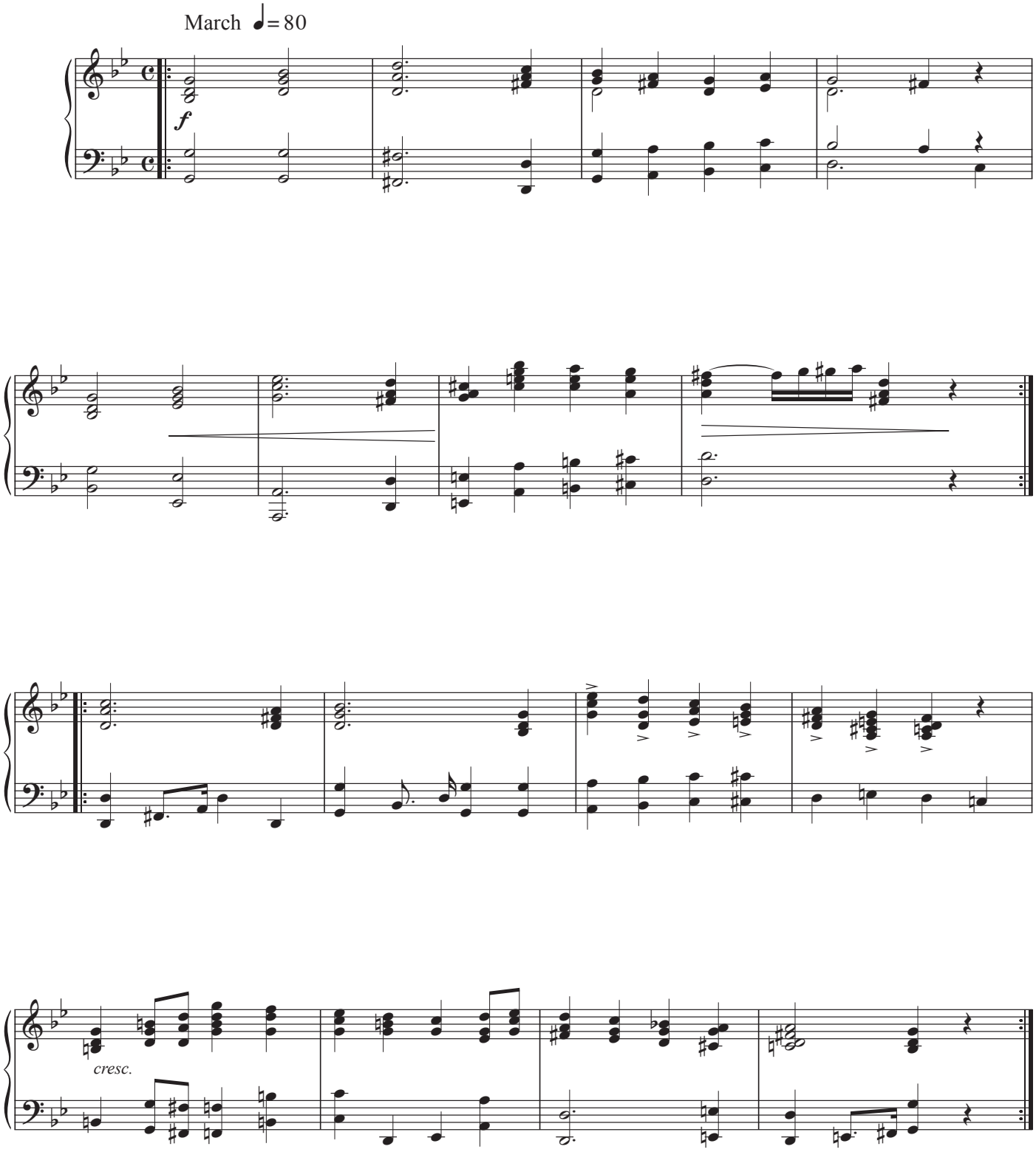




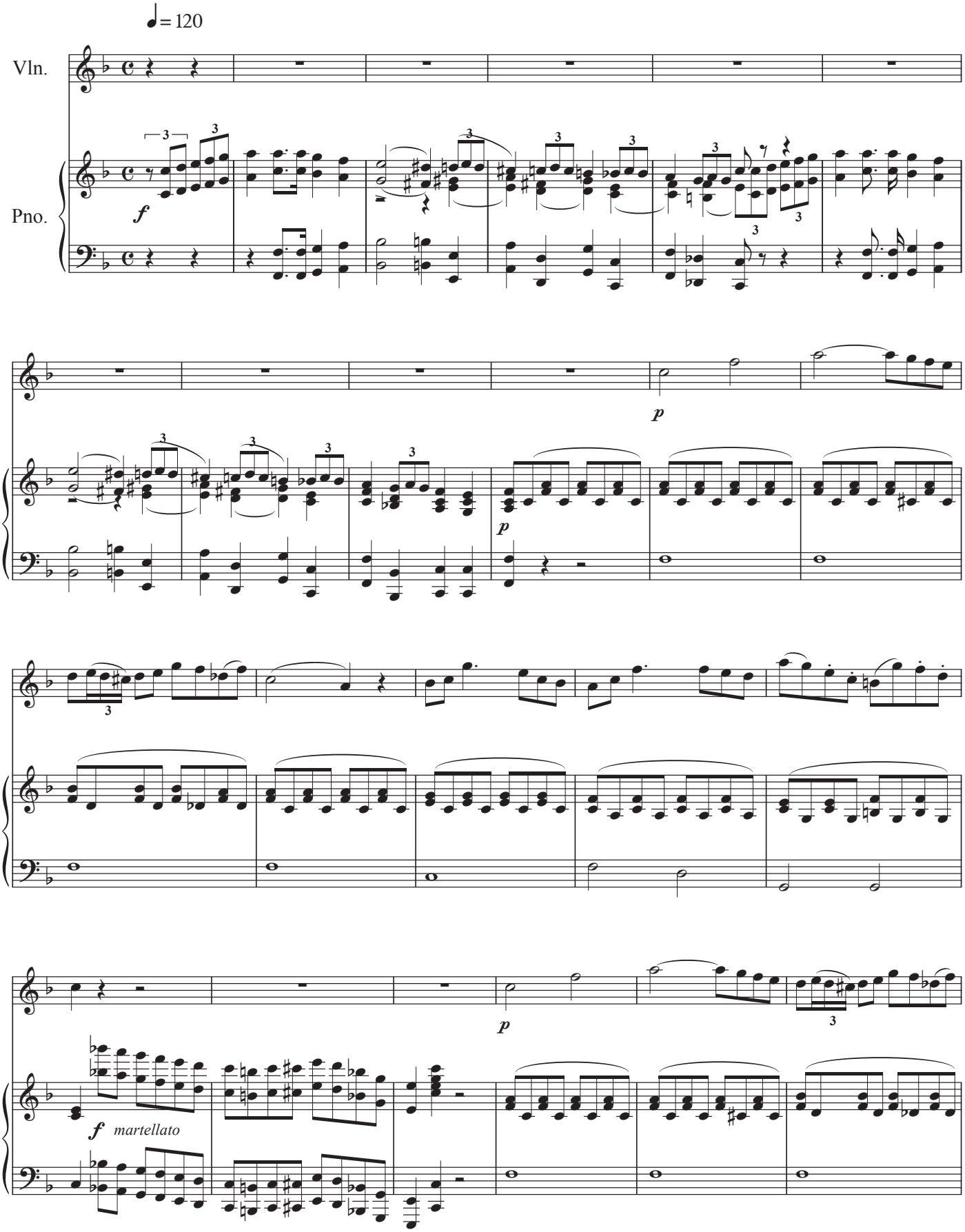
D.C. al Fine

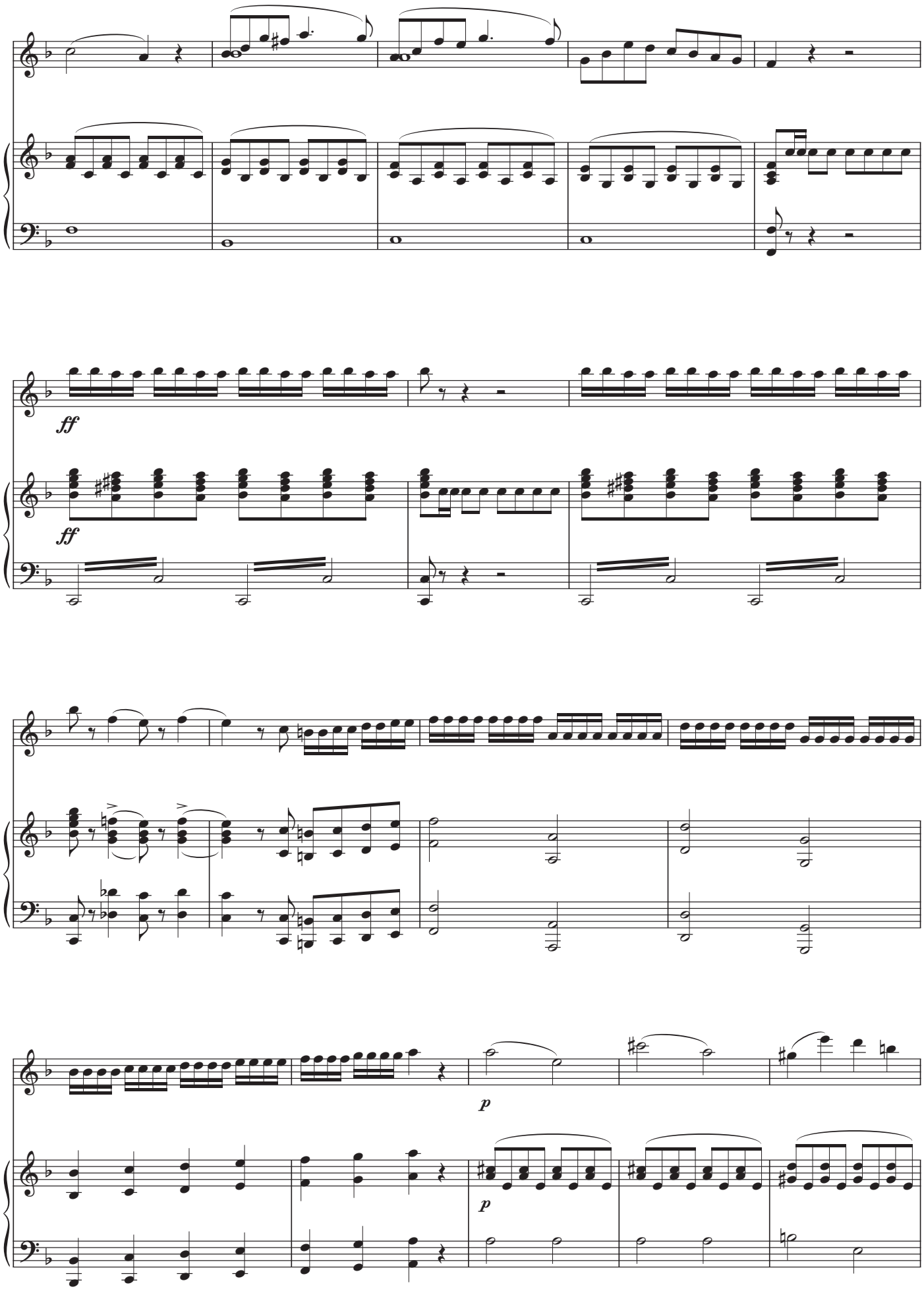


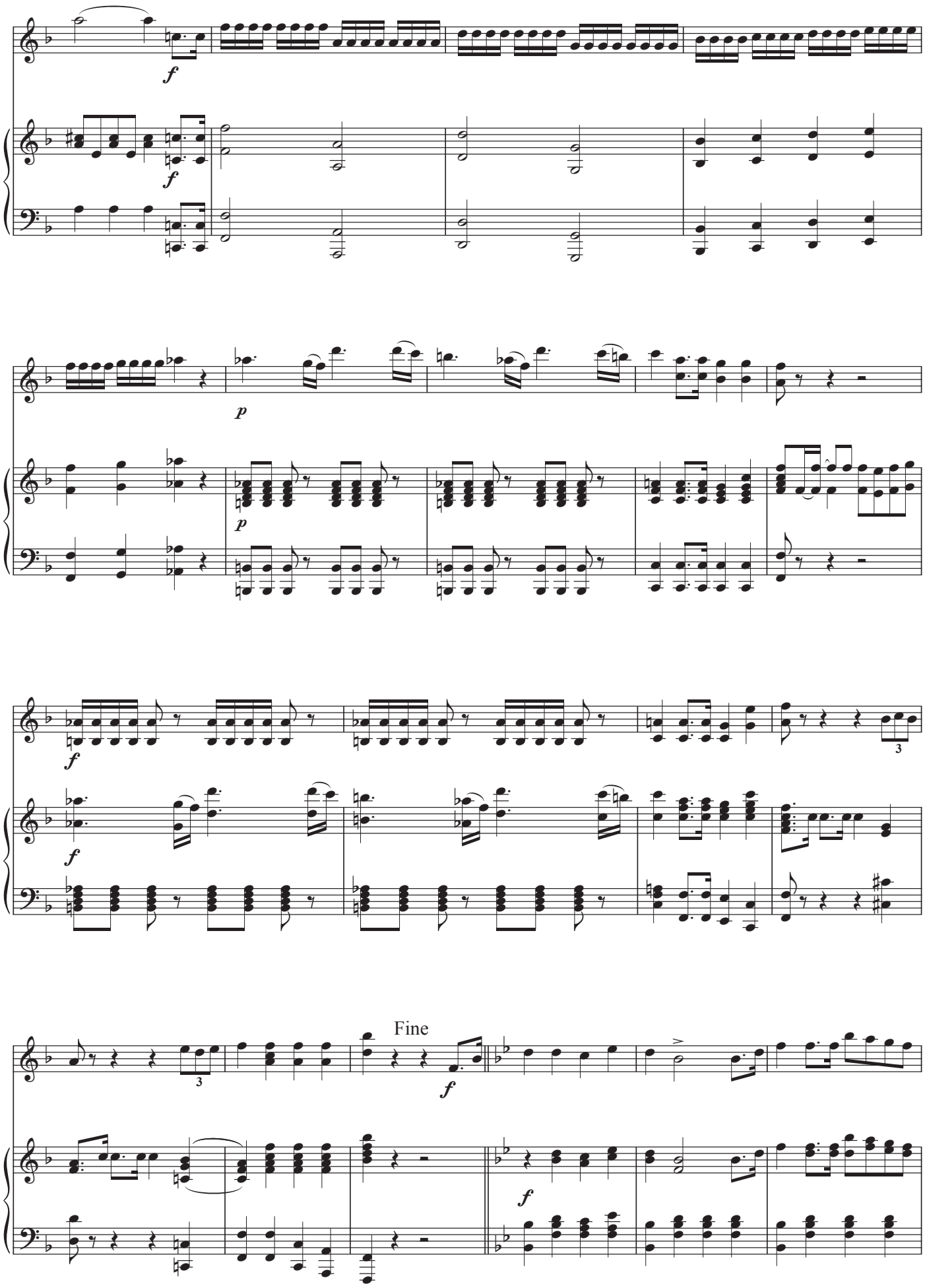
Treurmars Louis Brion

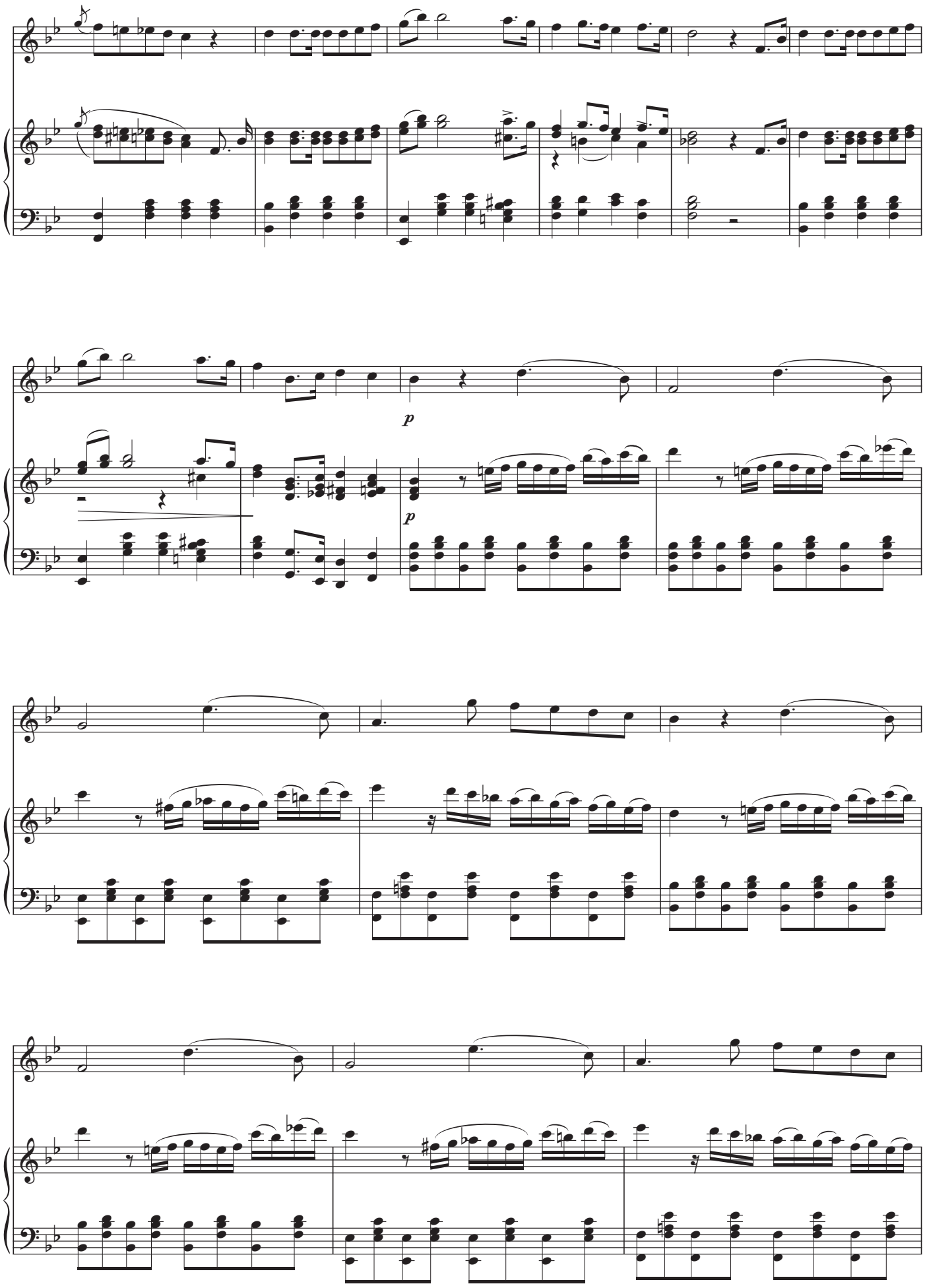


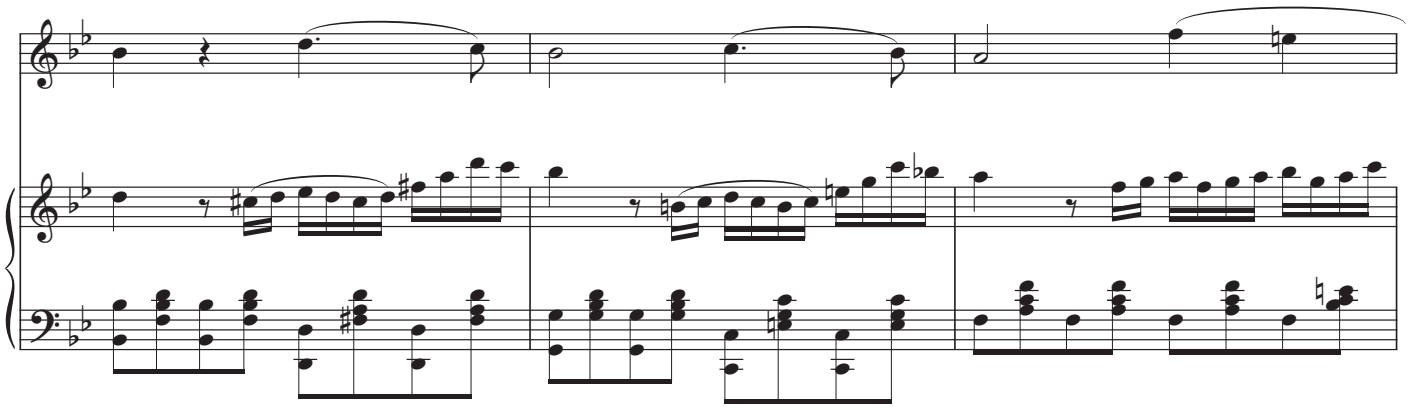
Fantasía en Fa Mayor

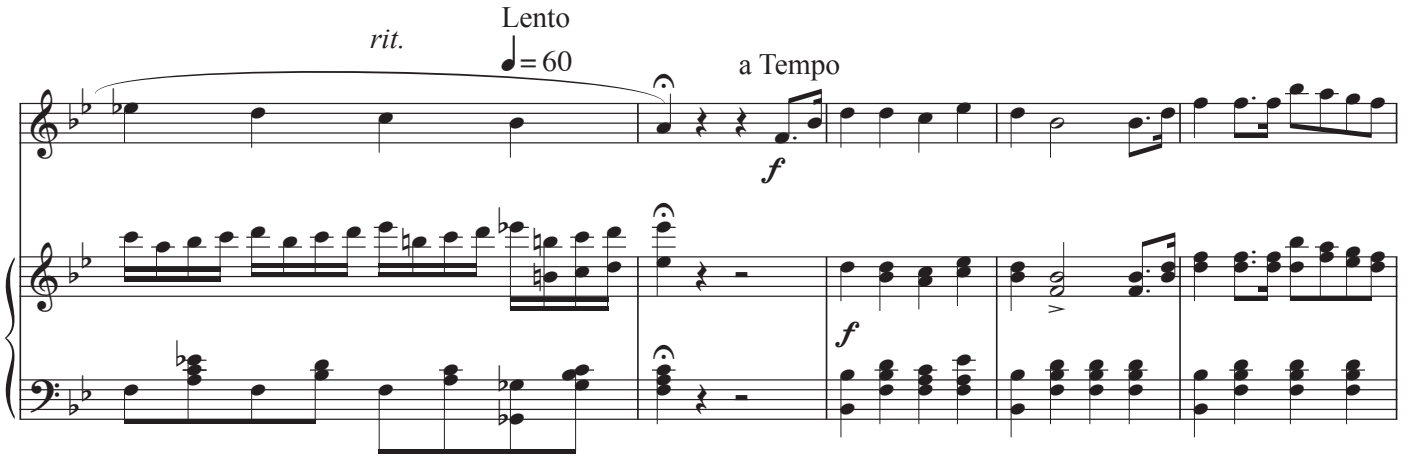


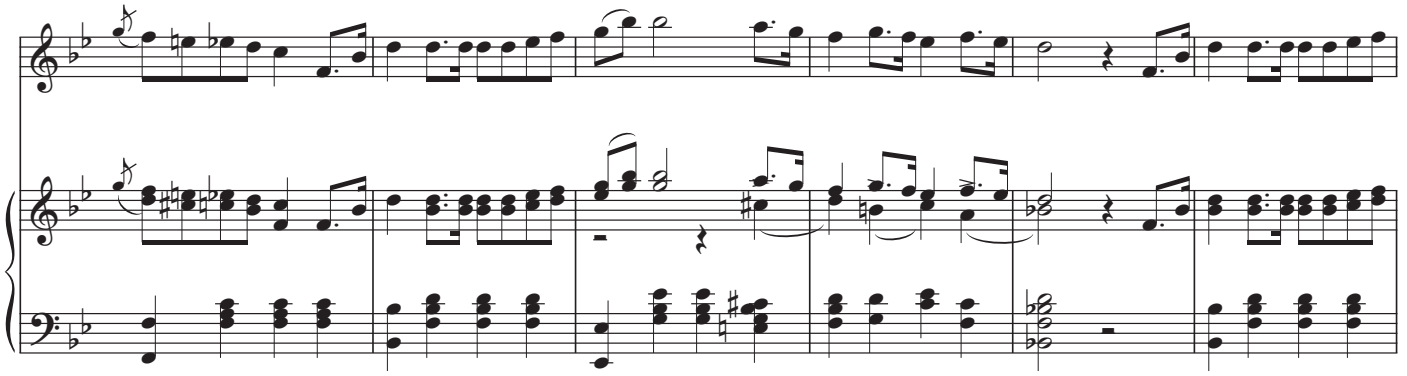

ff
ff
p
p

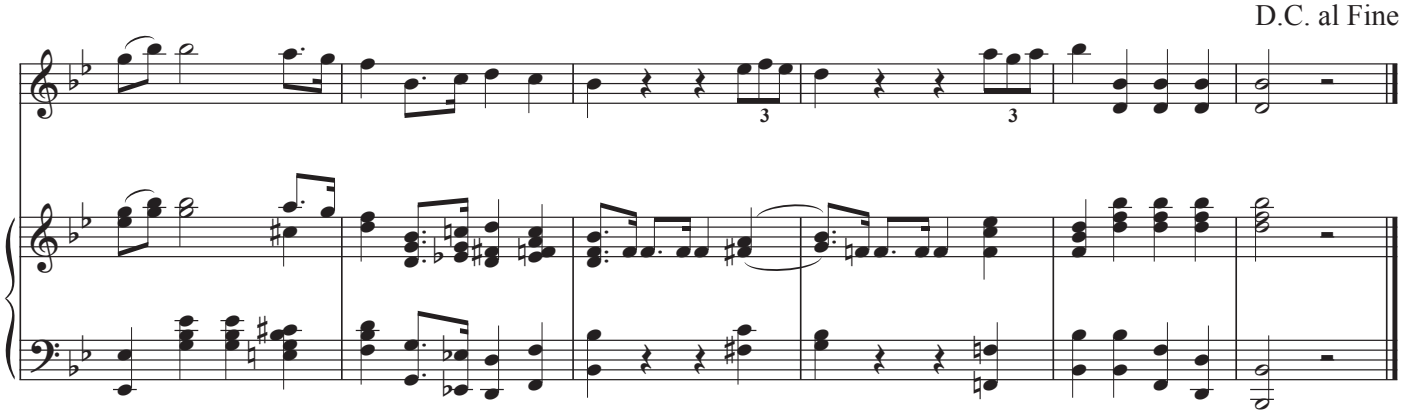

Fine


p
p

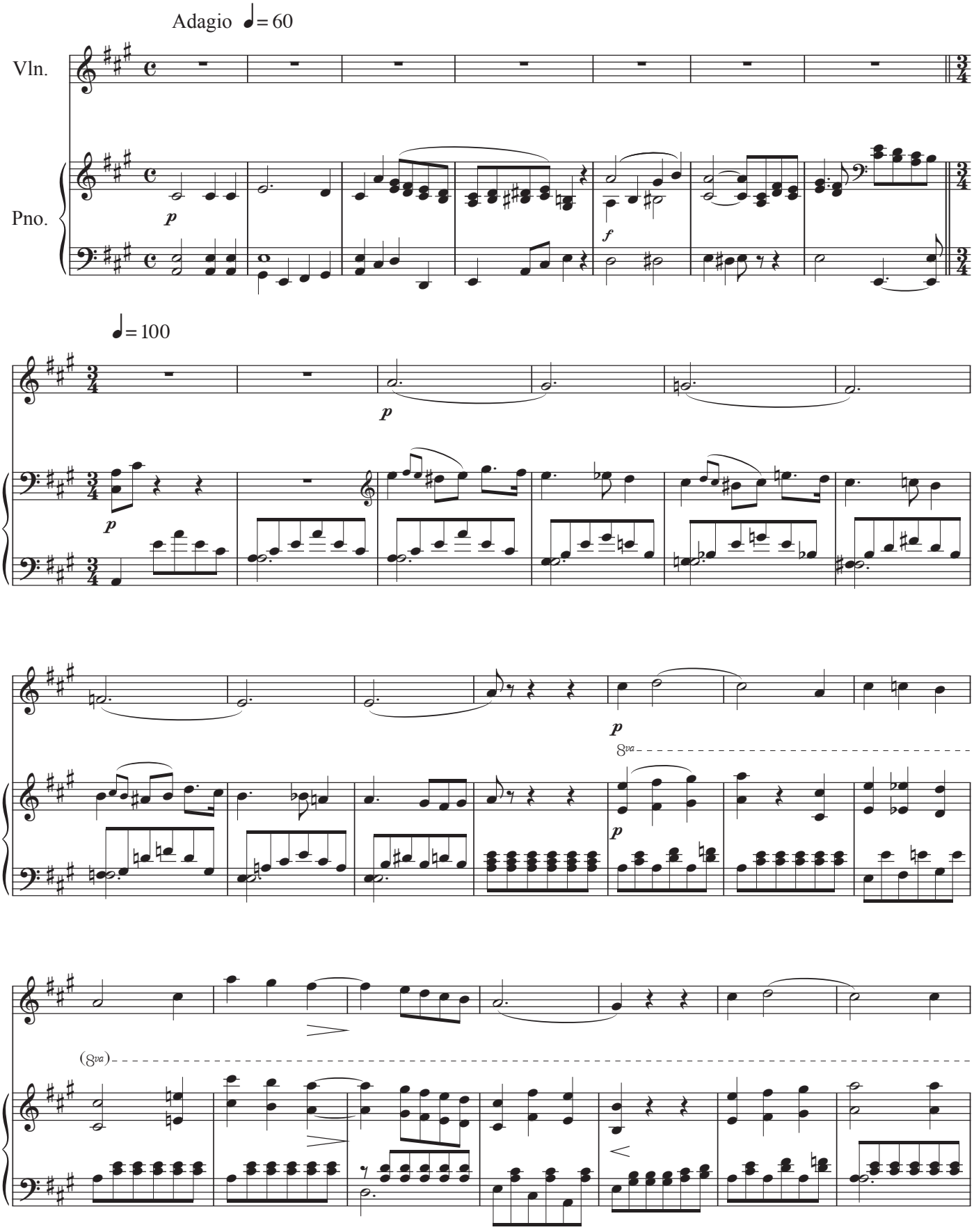


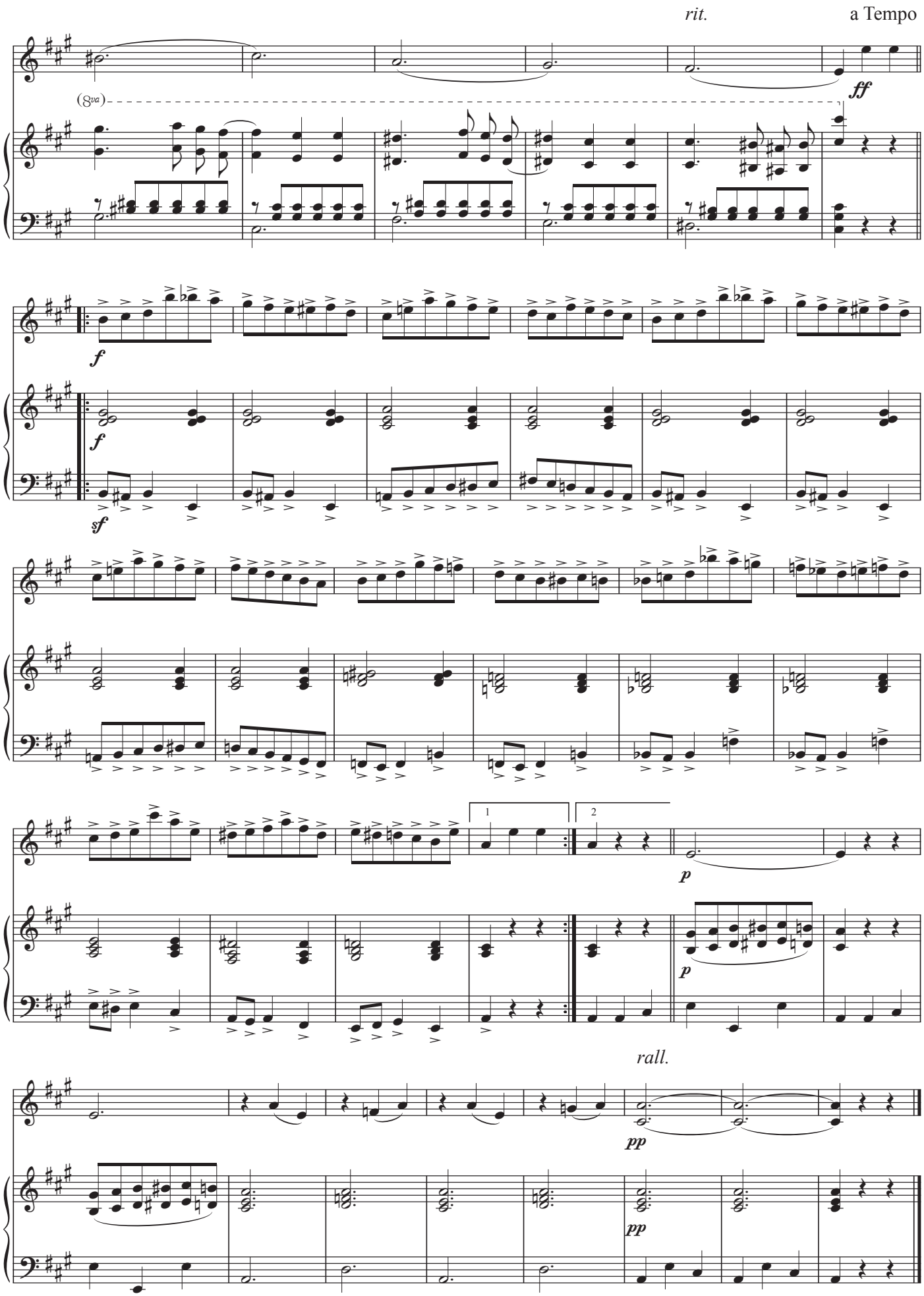

rit.
Lento
♩= 60
a Tempo
f
f



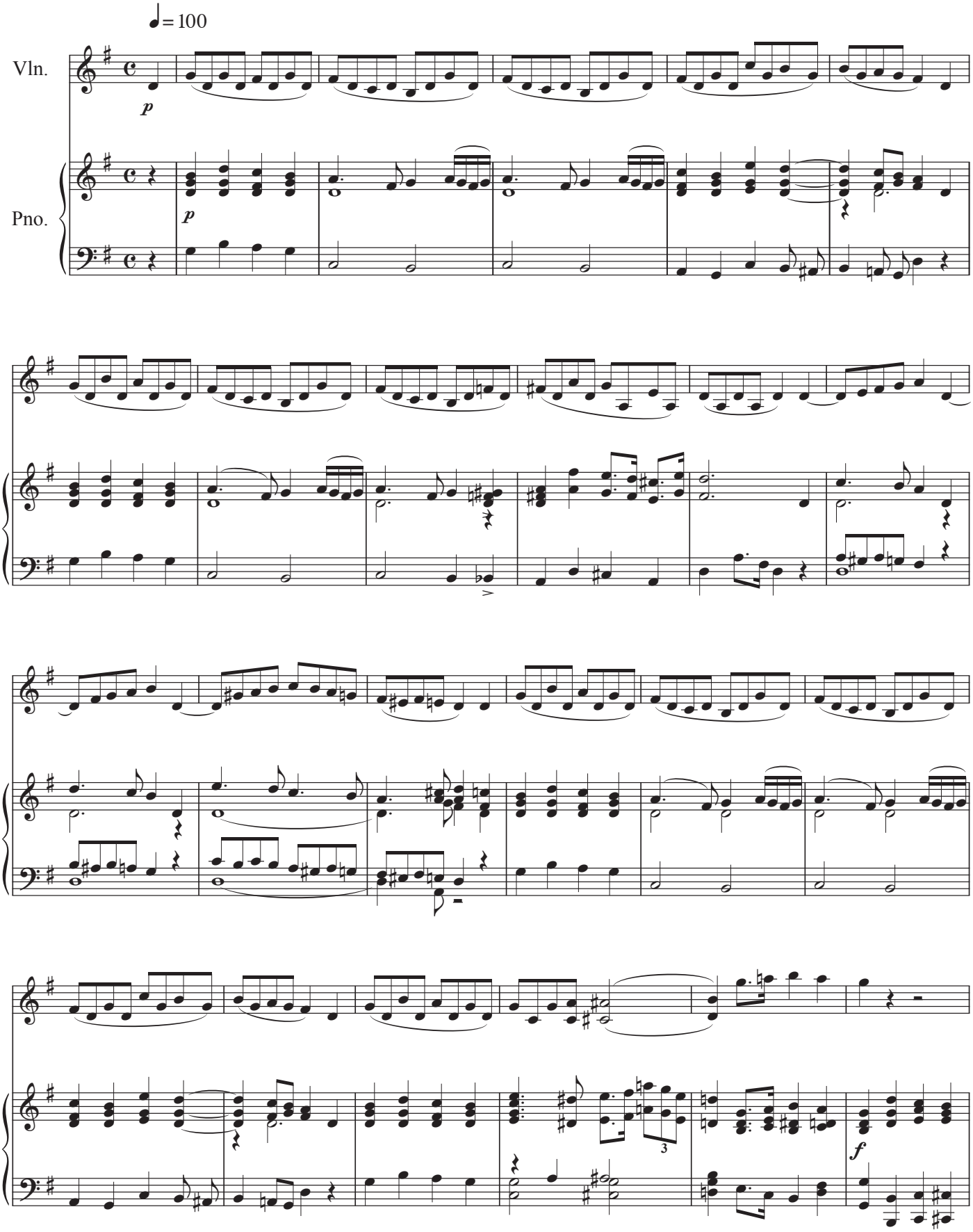

D.C. al Fine
3
3

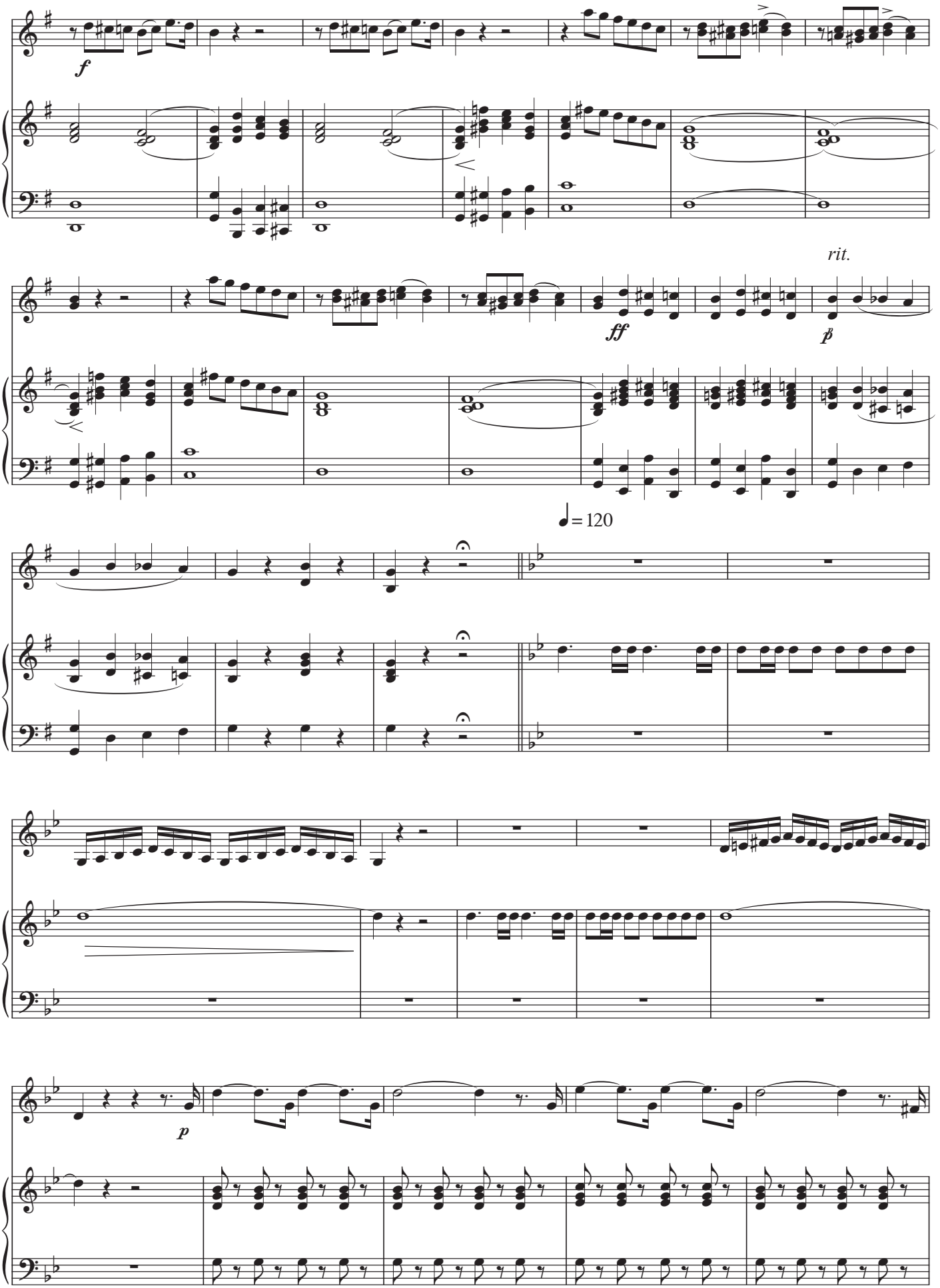
Fantasia en La Mayor

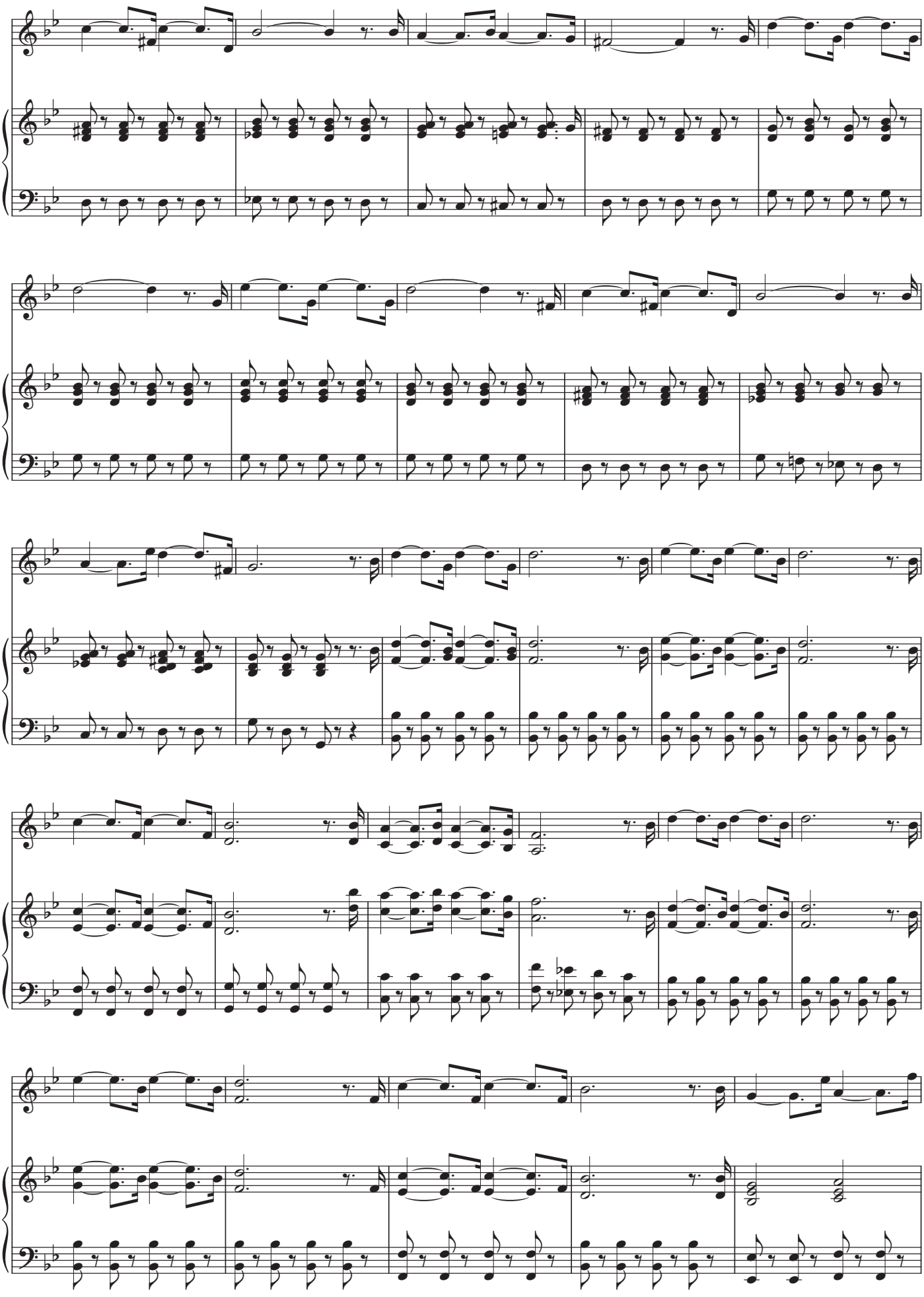


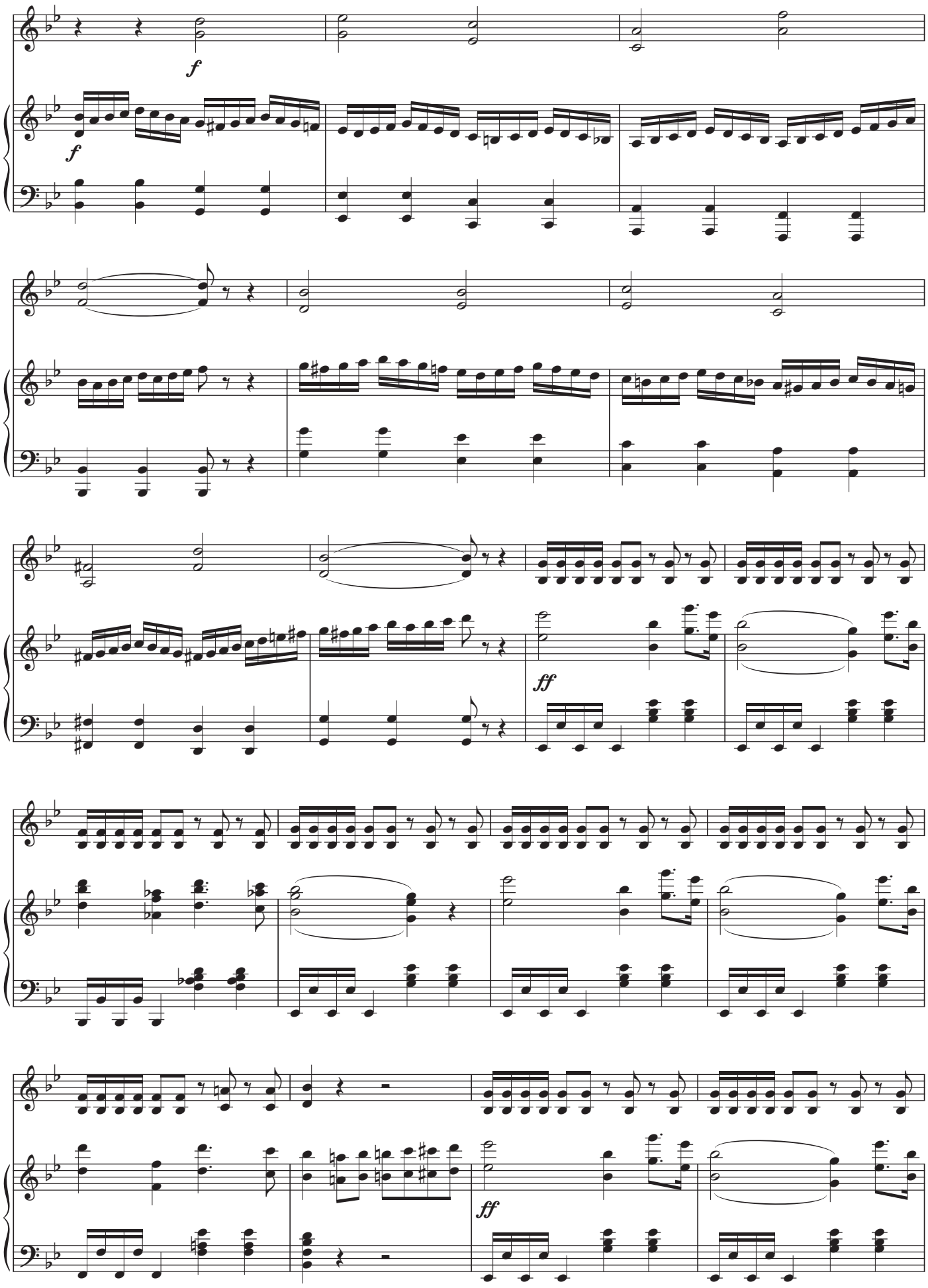

rit.
a Tempo
(8va)
ff
f
f
sf
f
p
p
rall.
pp
pp

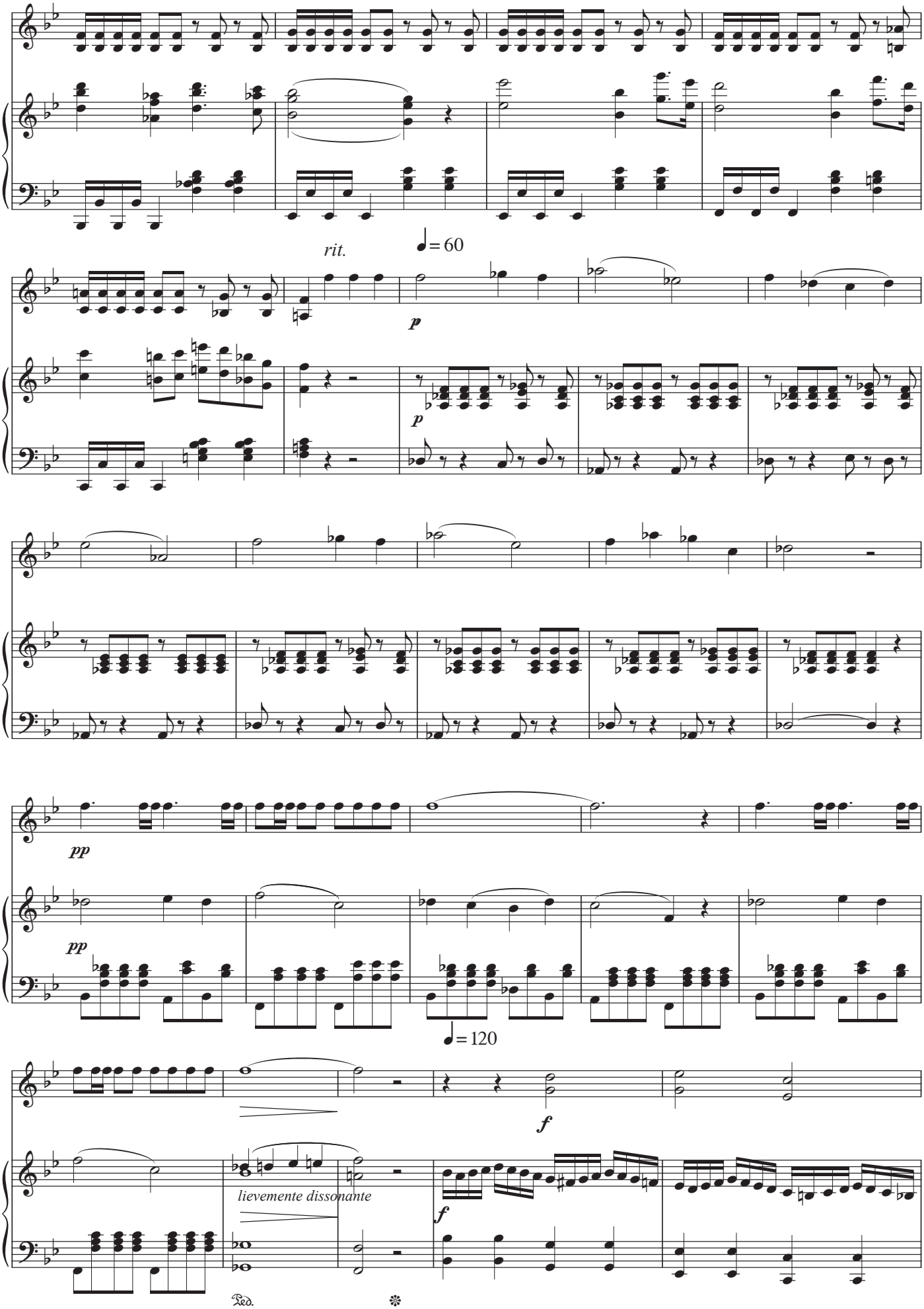
Fantasia Zaira

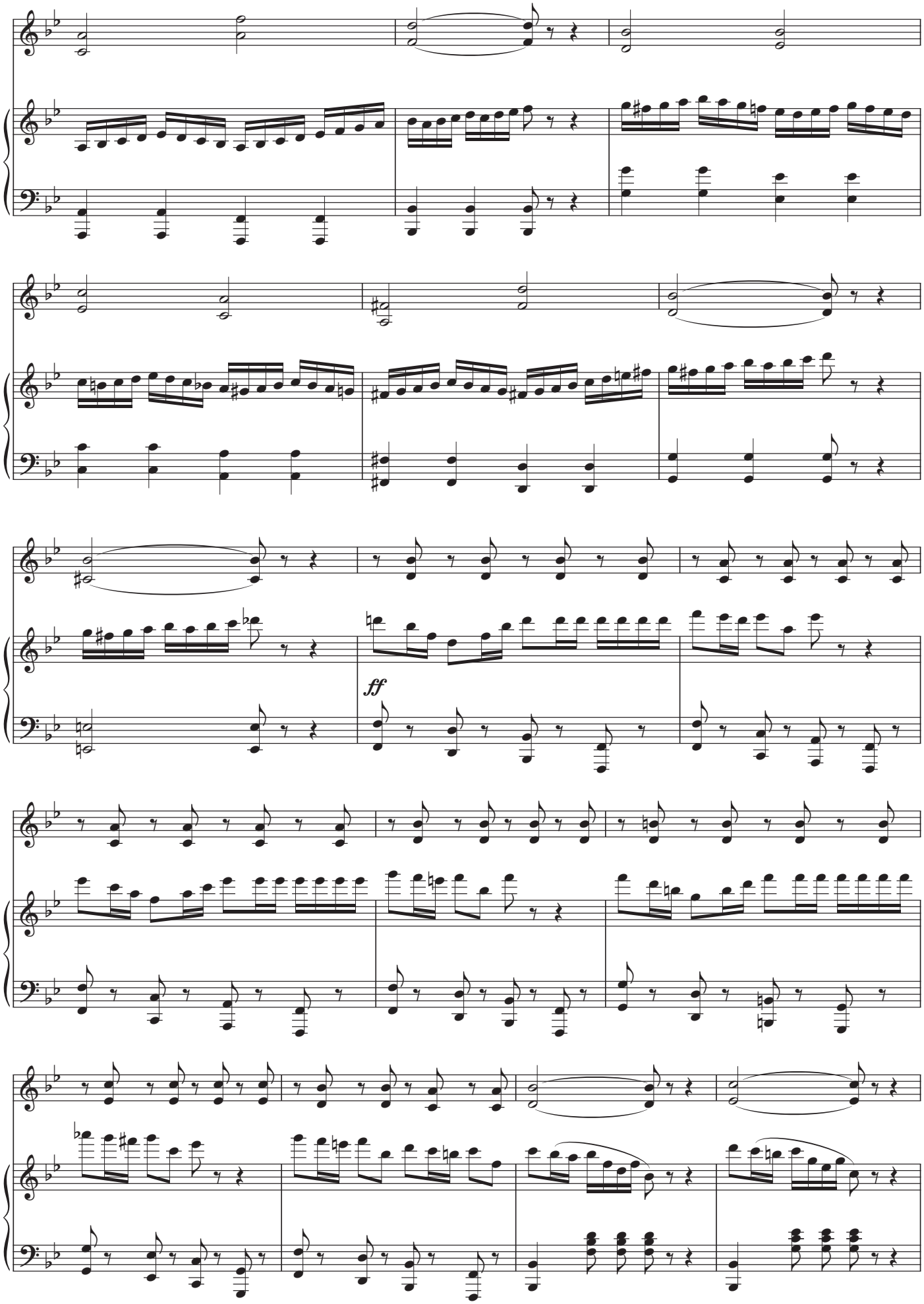


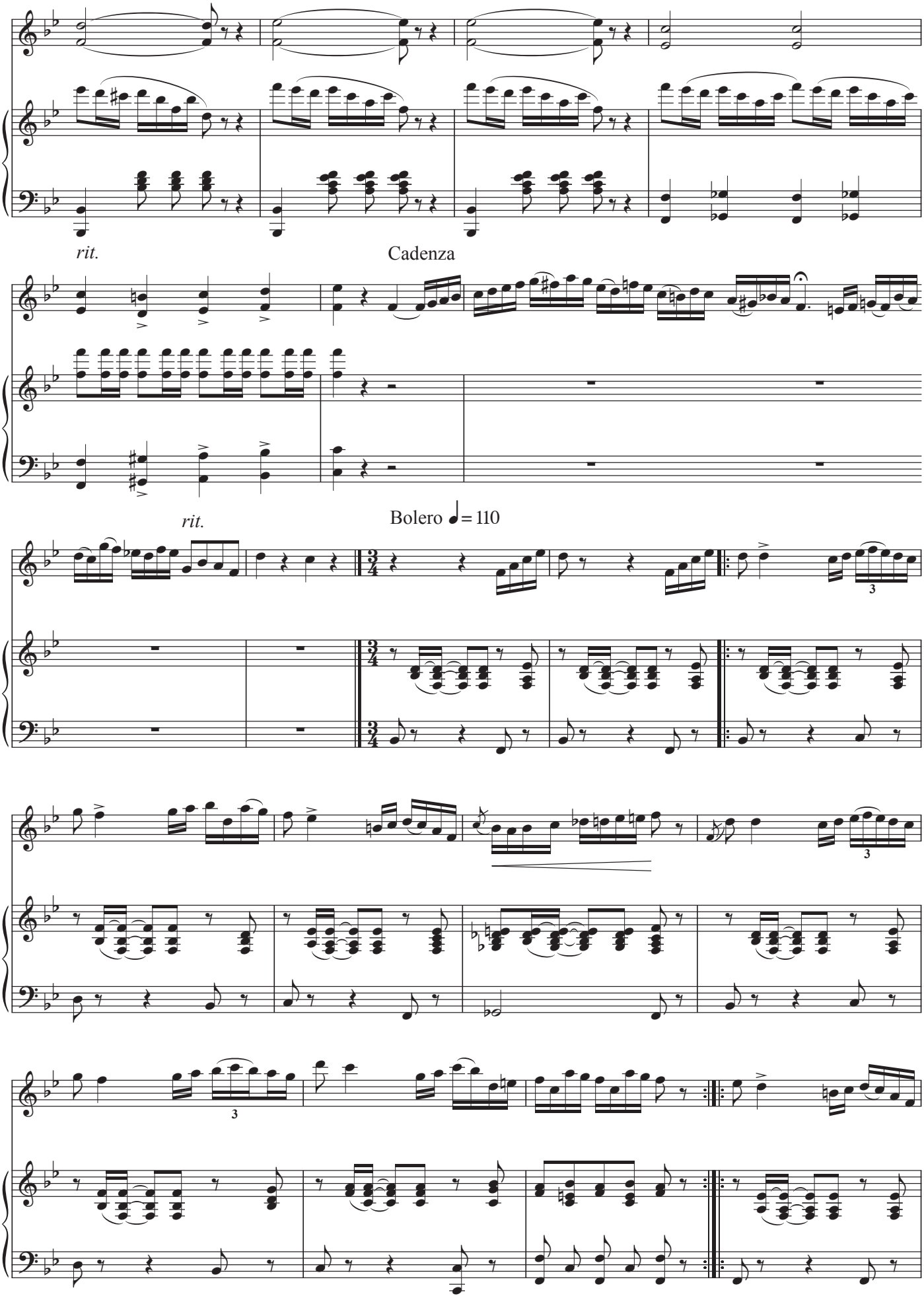

f
rit.
ff
p
♩= 120
p

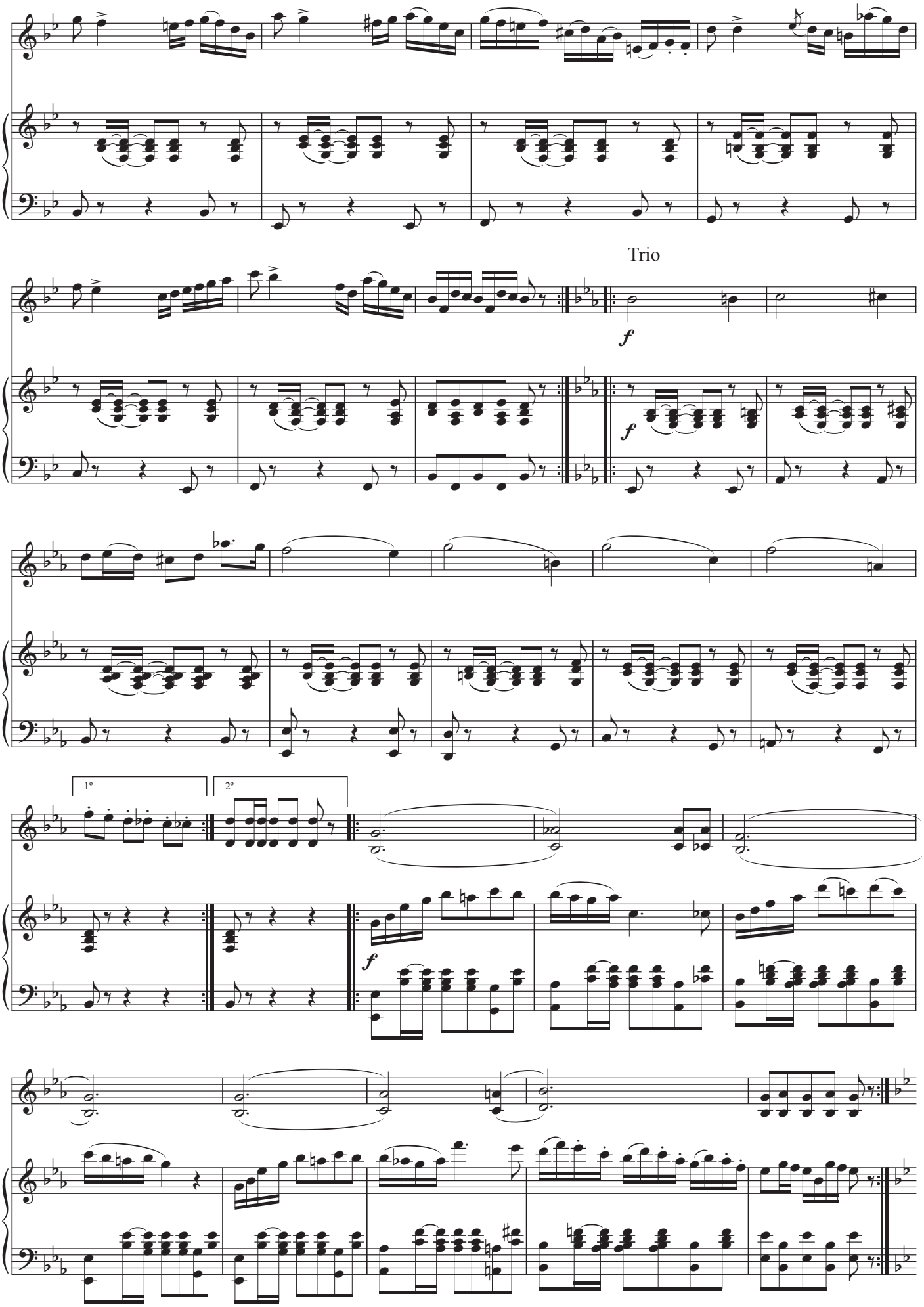


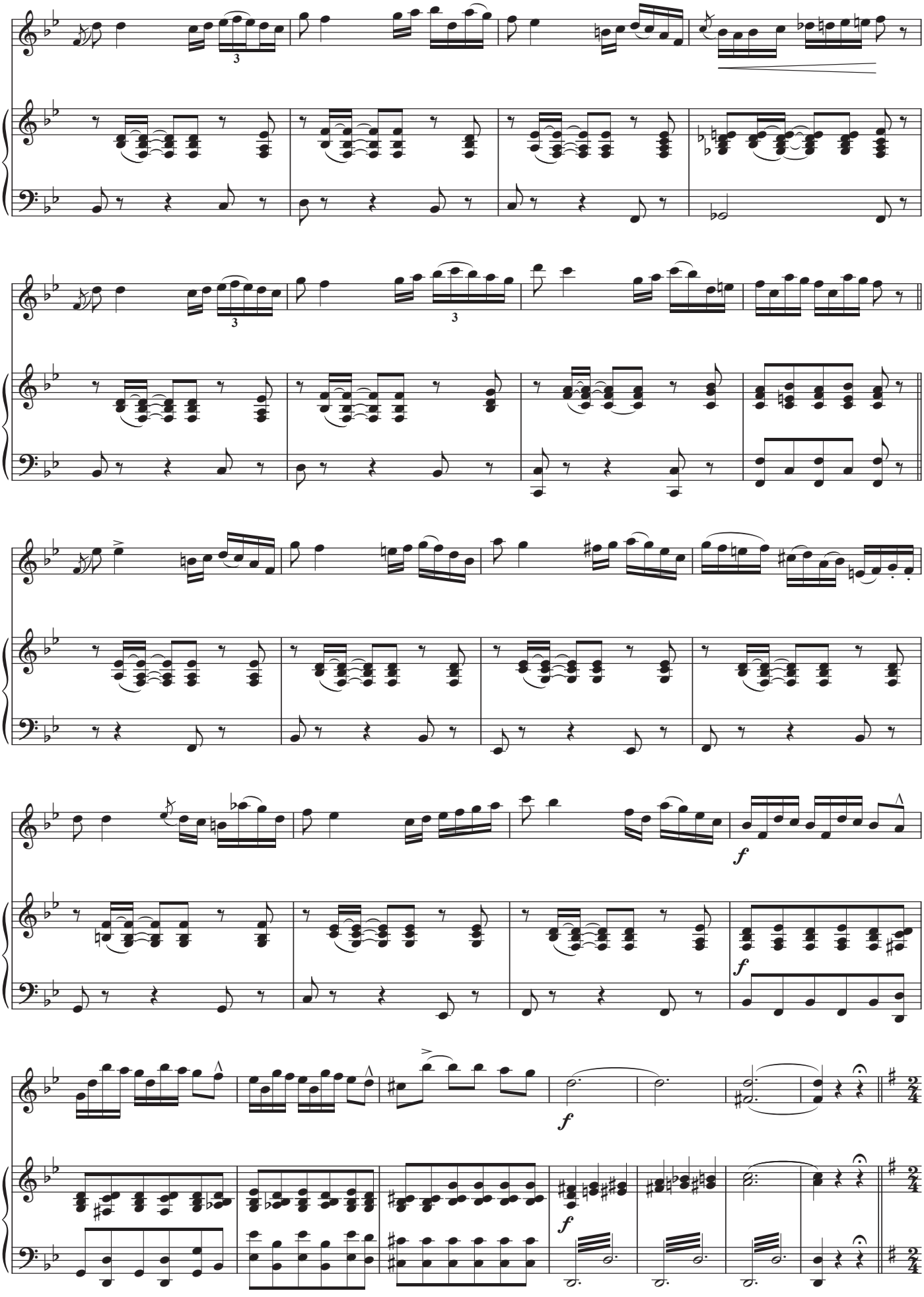

f
f
ff
ff

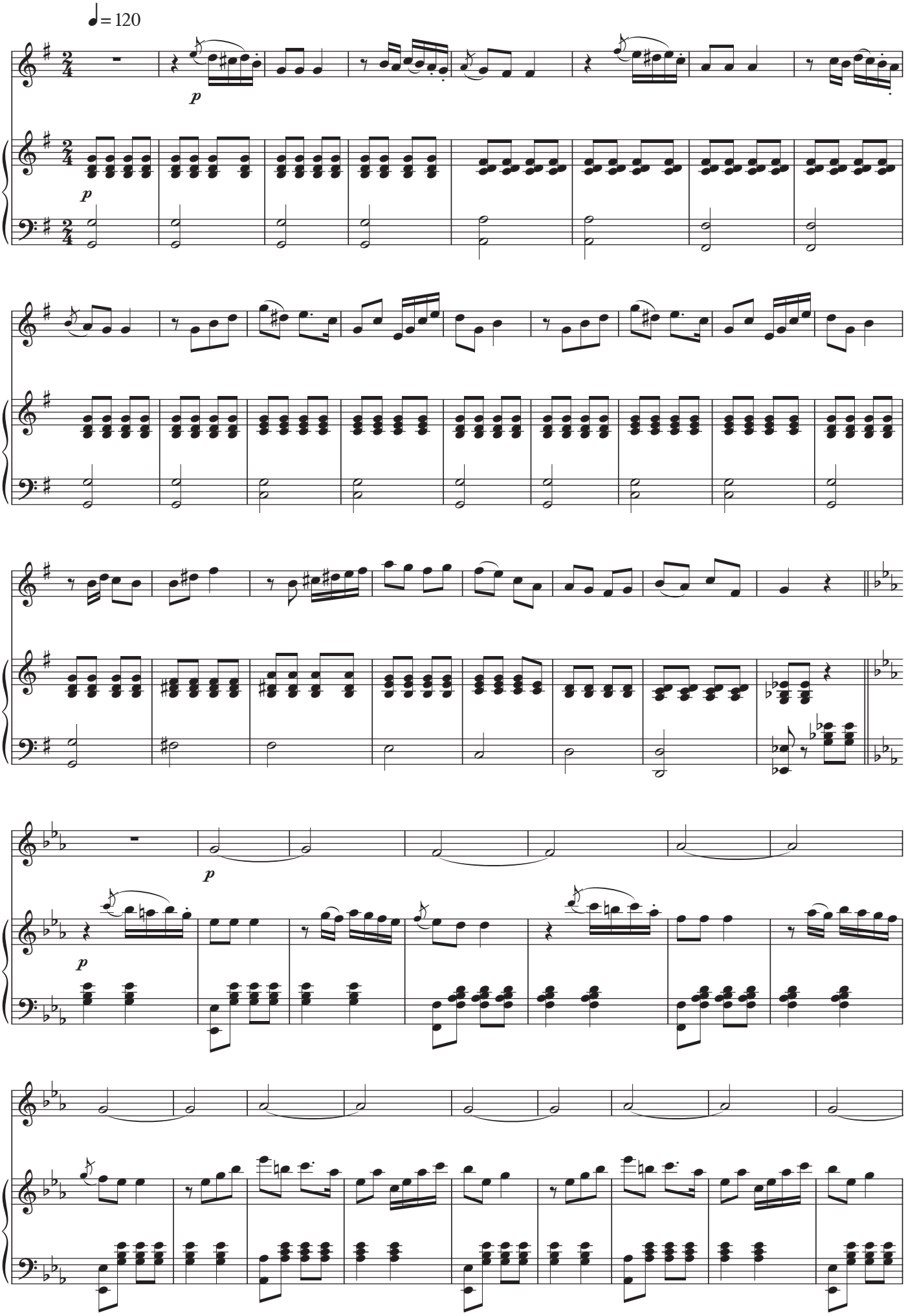

rit.
♩= 60
p
p
pp
pp
♩= 120
f
lievemente dissonante
f
Ped.
*

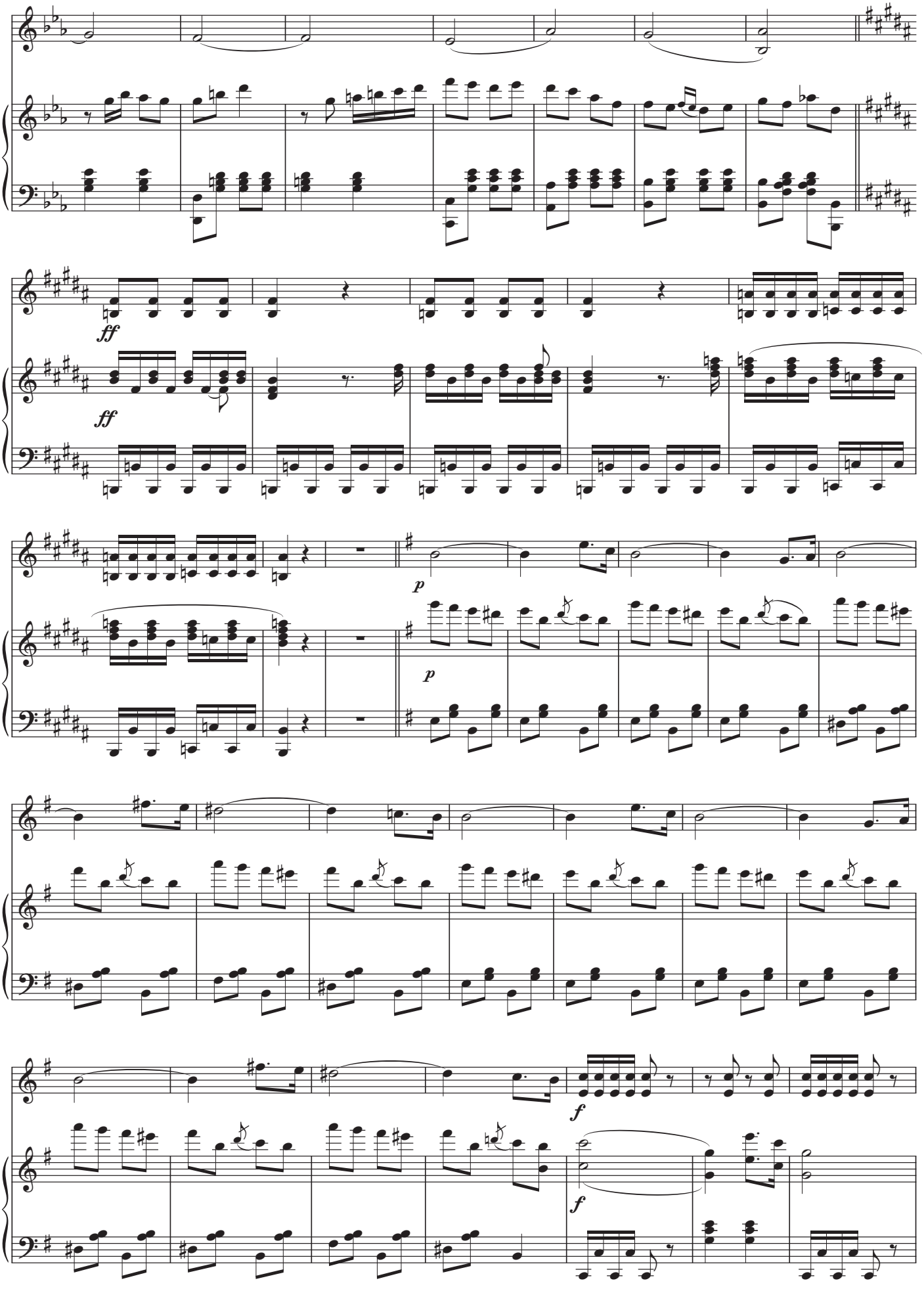

ff

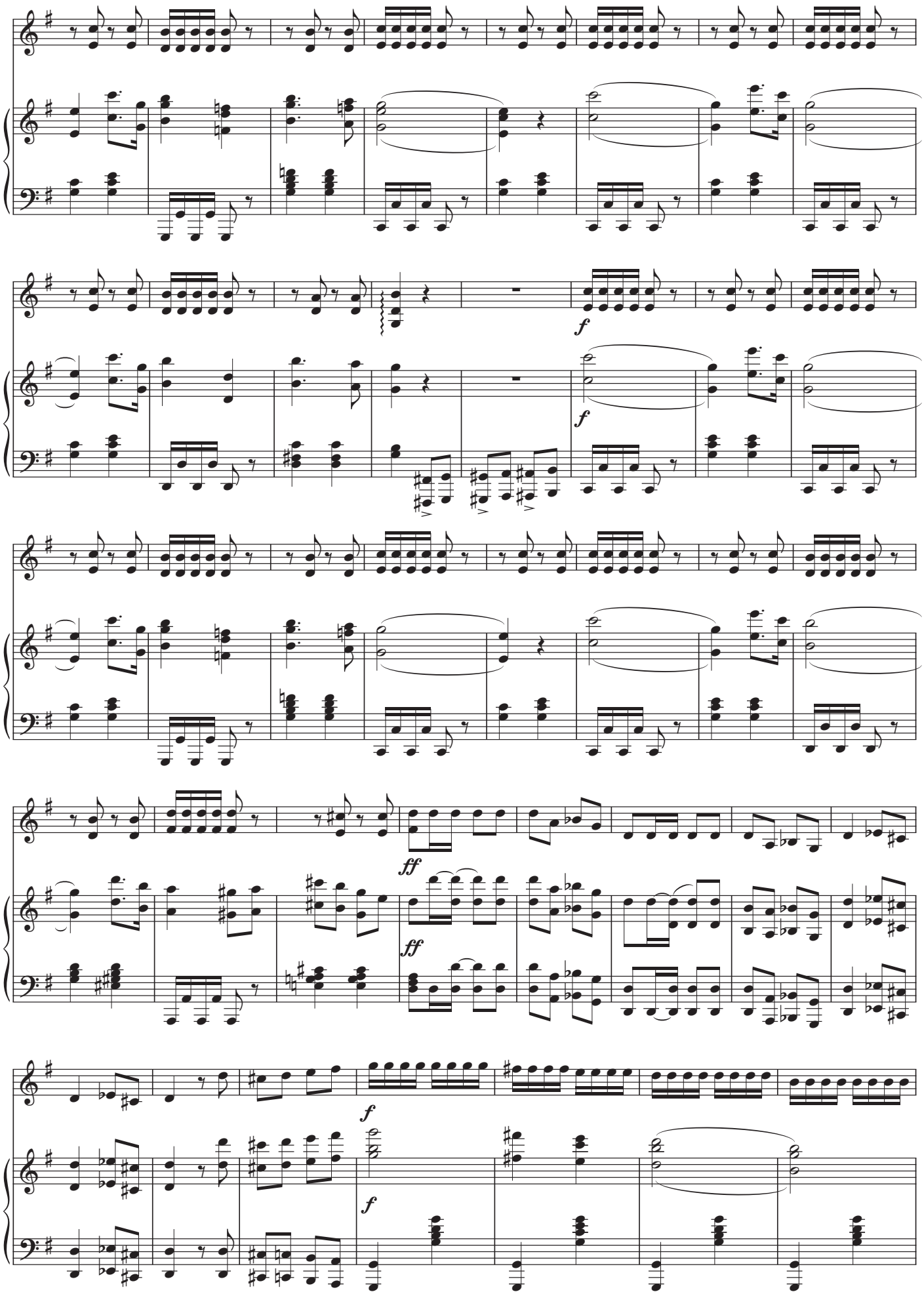

rit.
Cadenza
rit.
Bolero ♩= 110

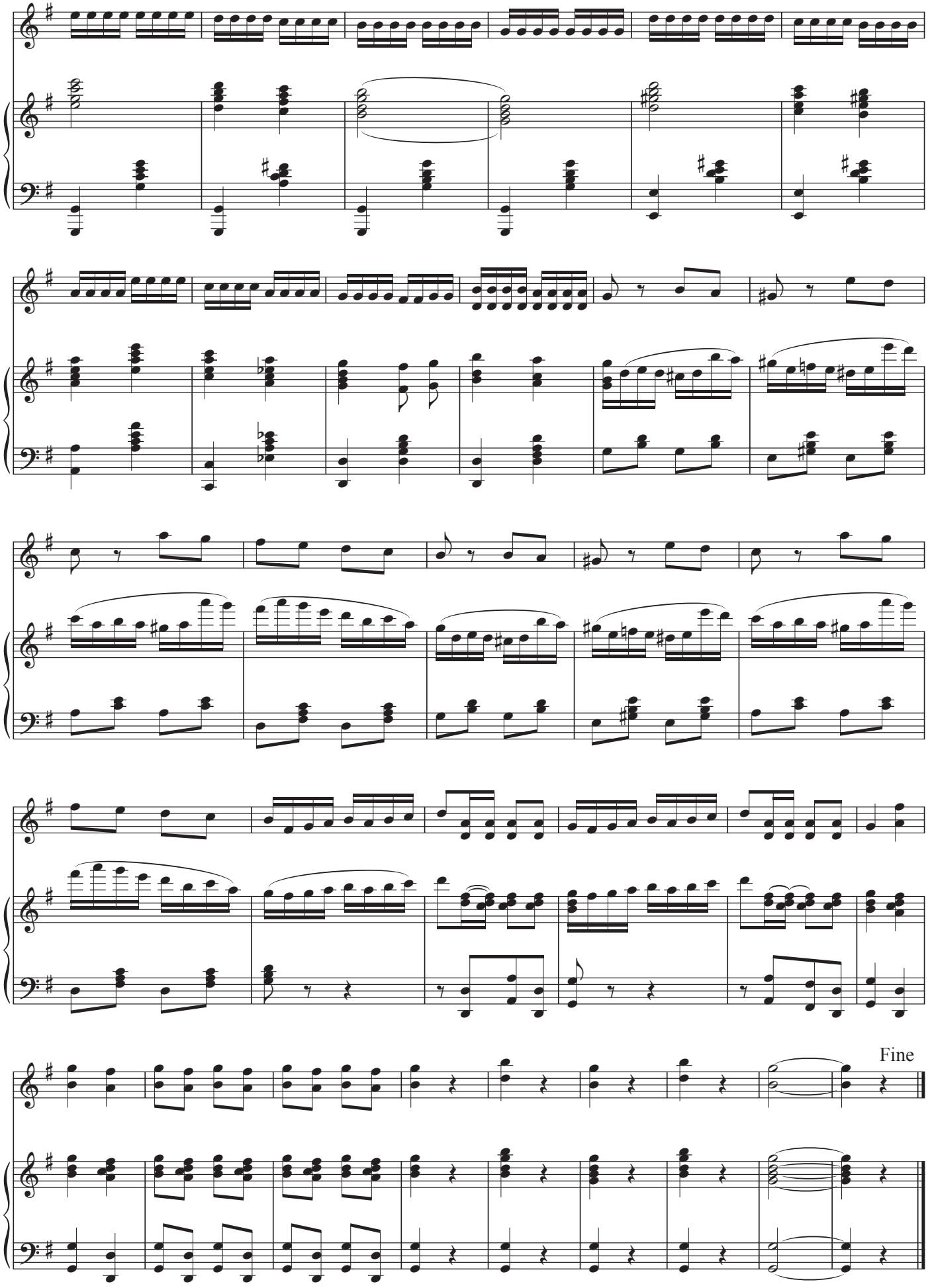

Trio
f
f
1º
2º
f


3
3
3
f
f
f
f

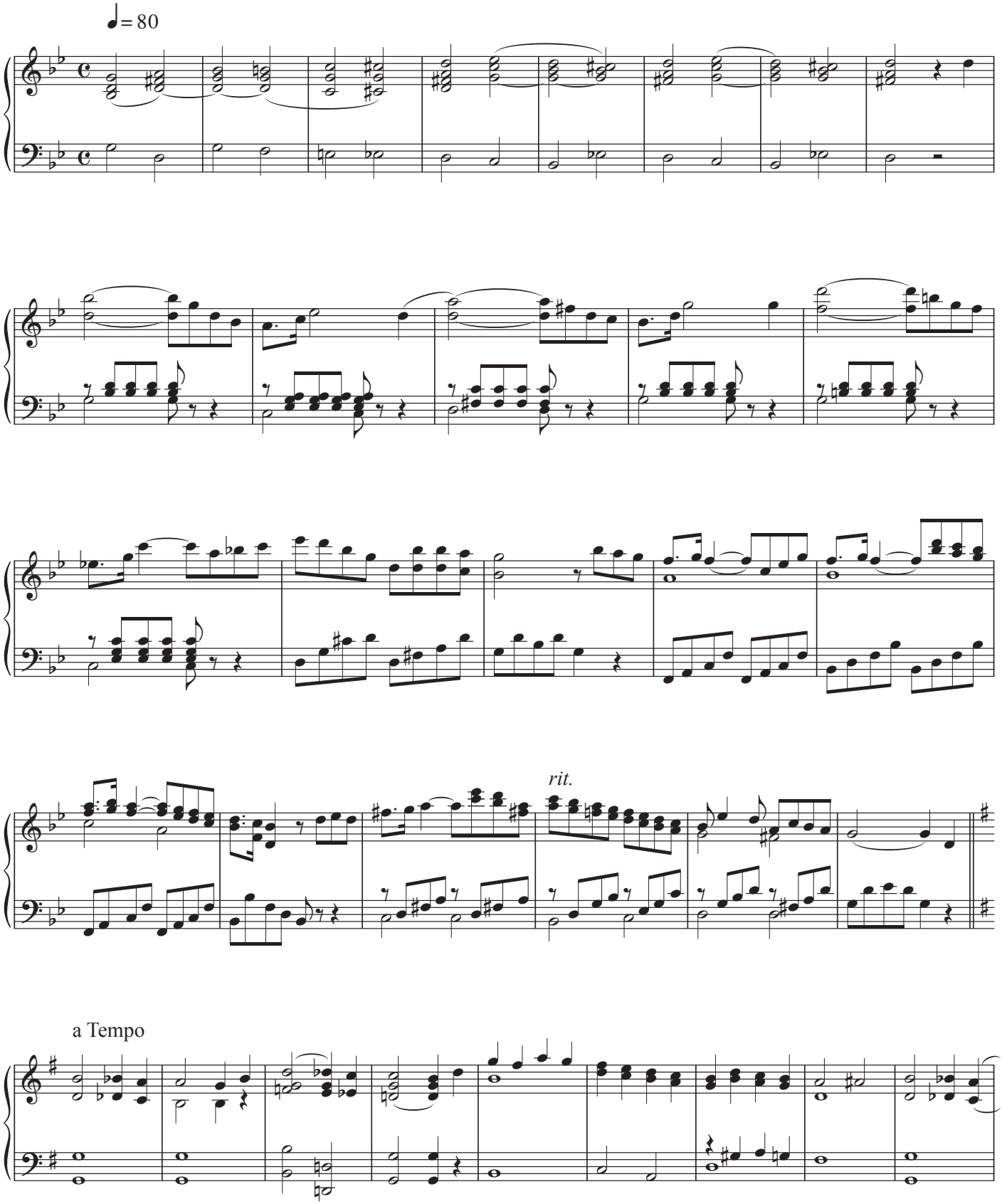

♩= 120
p
p
p
p

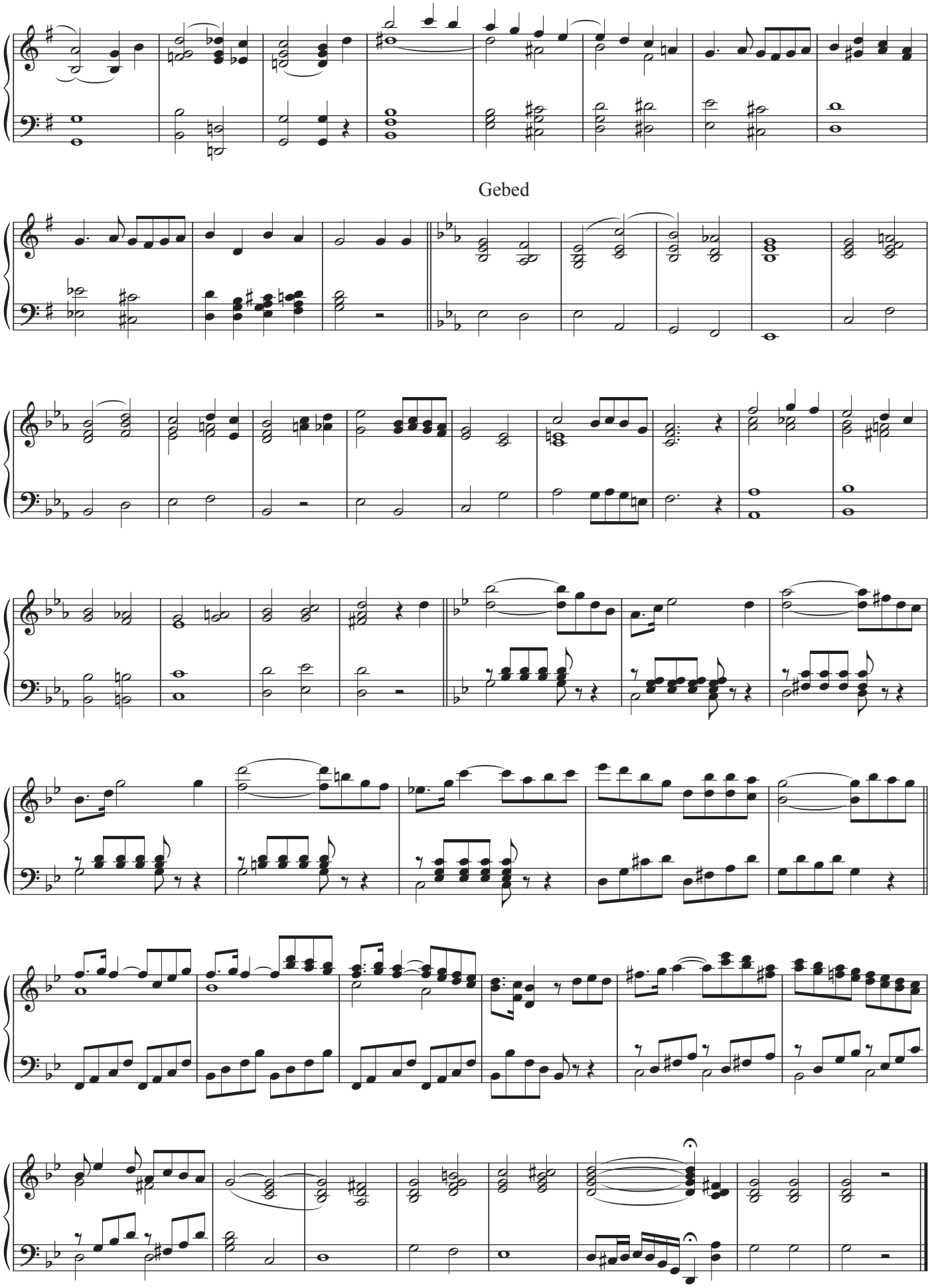

ff
ff
p
p
f
f


f
f
ff
ff
f
f

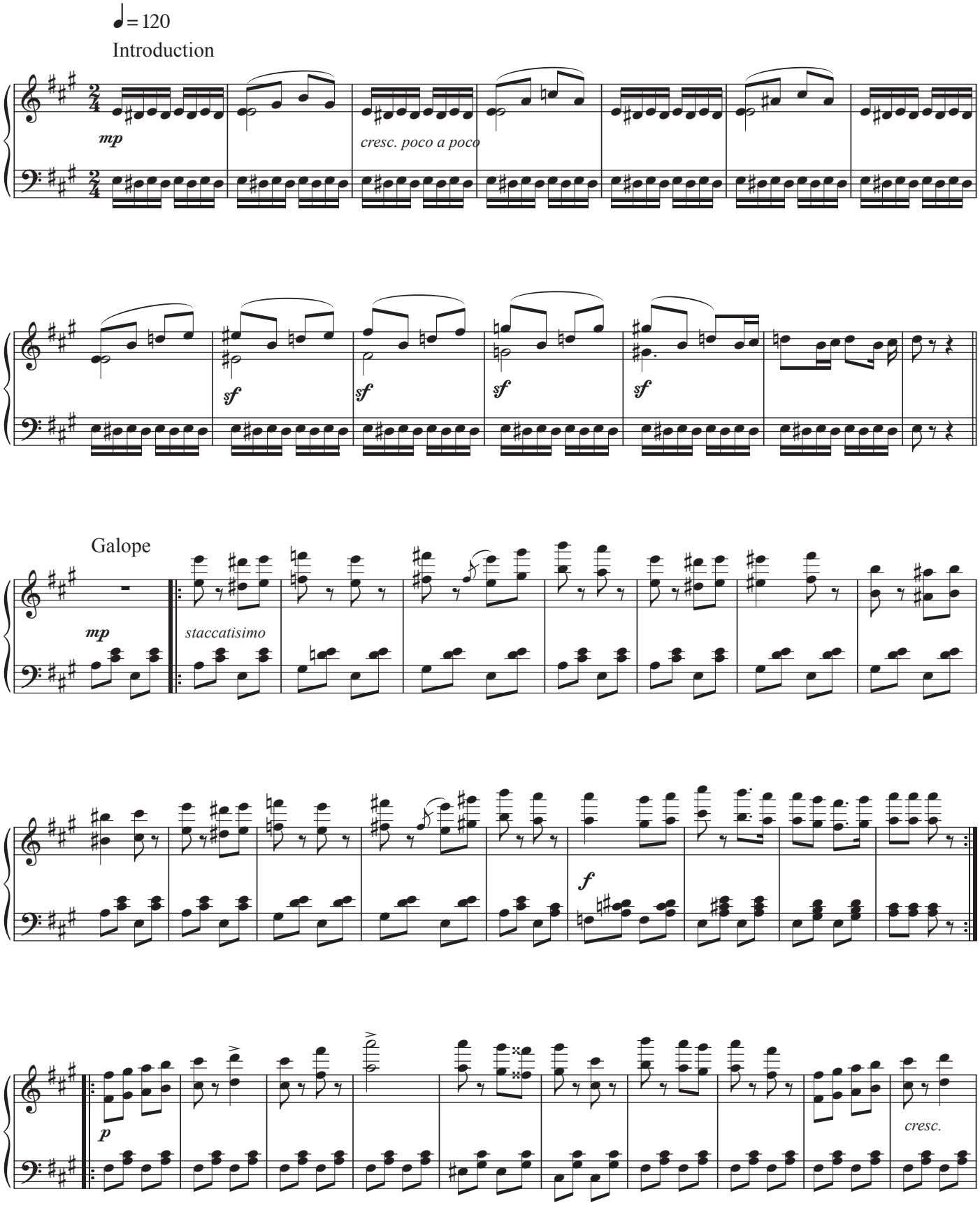

Fine

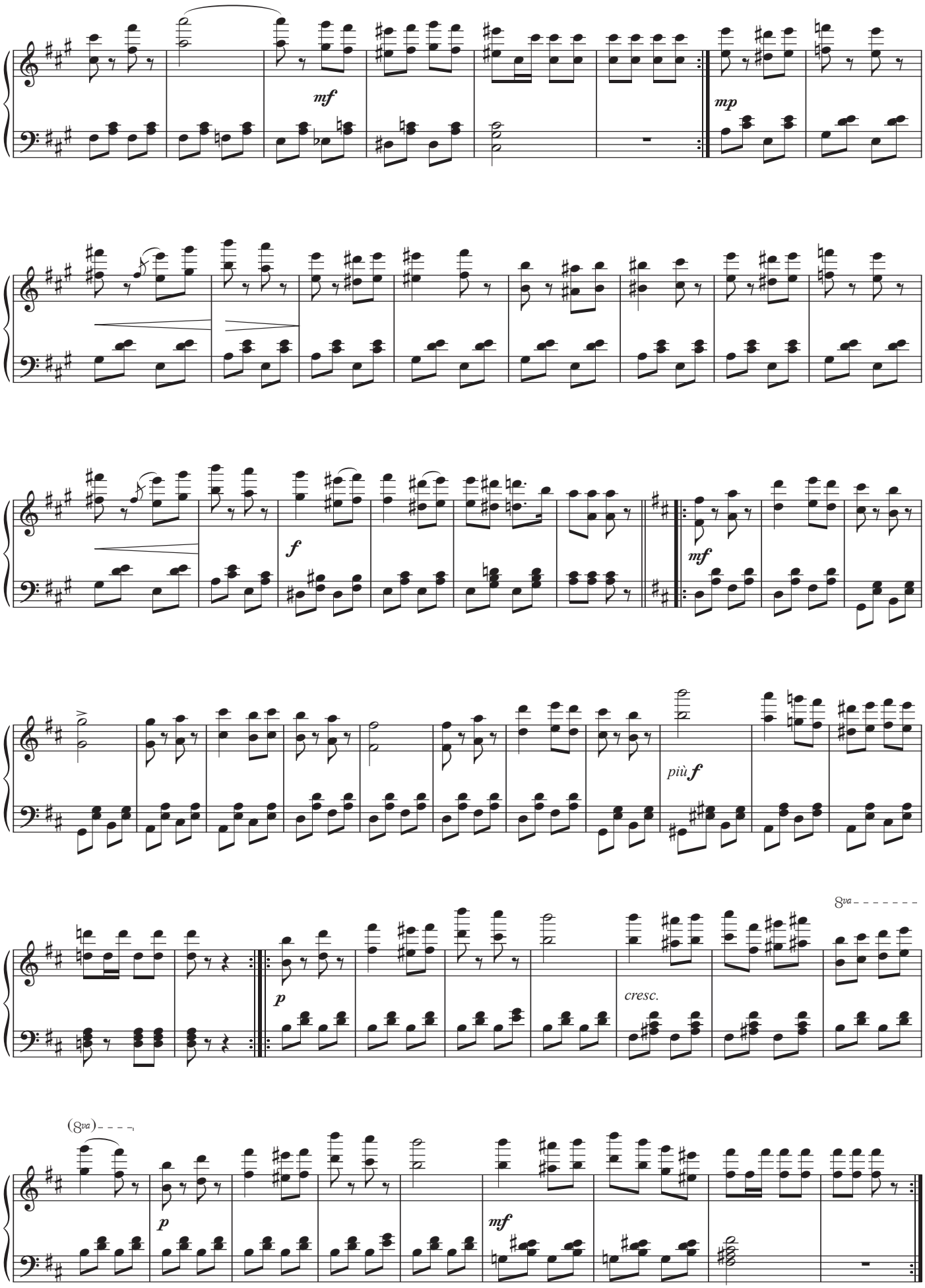
Mijn laatste Zang

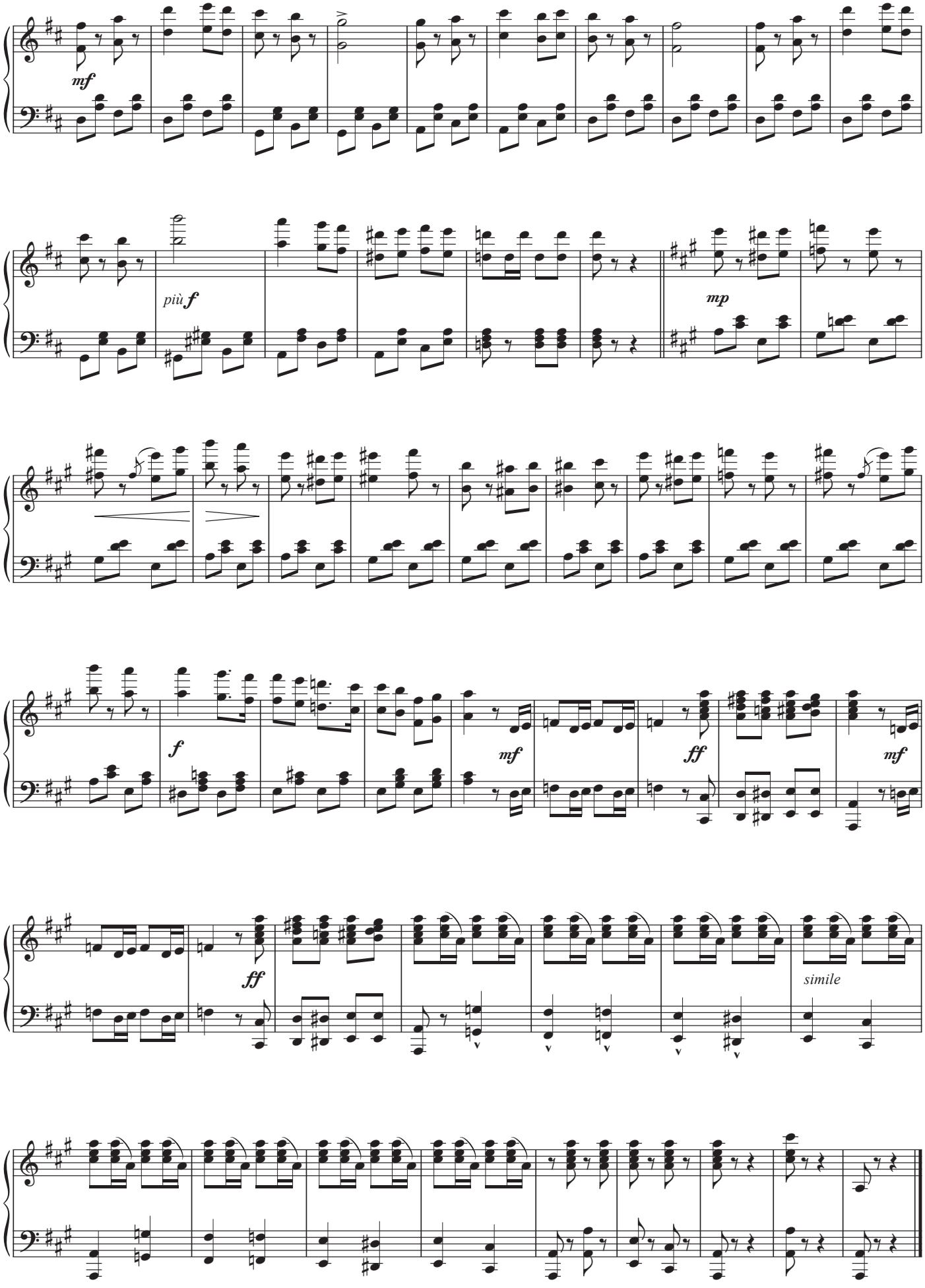



Gebed

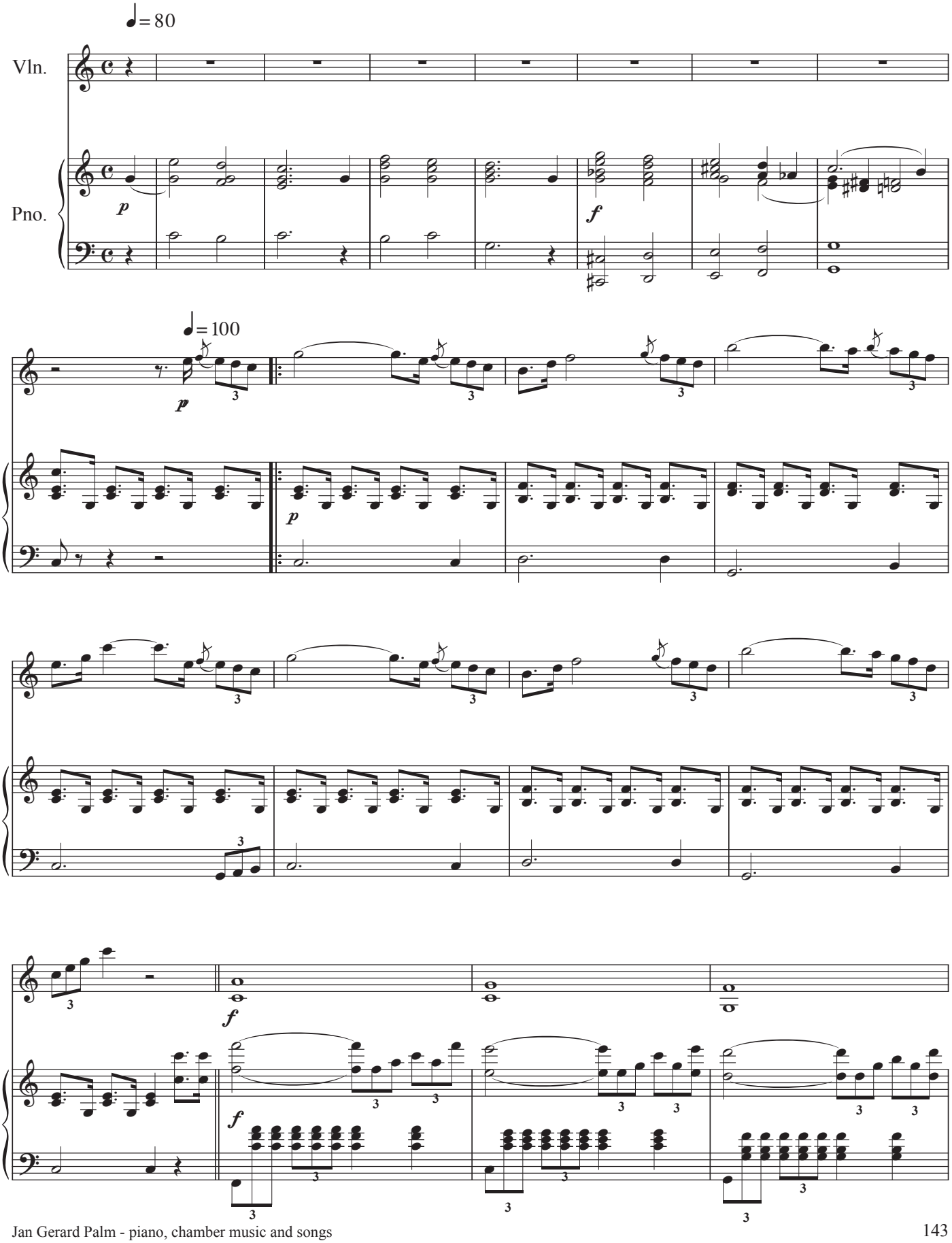
Mi Pikete

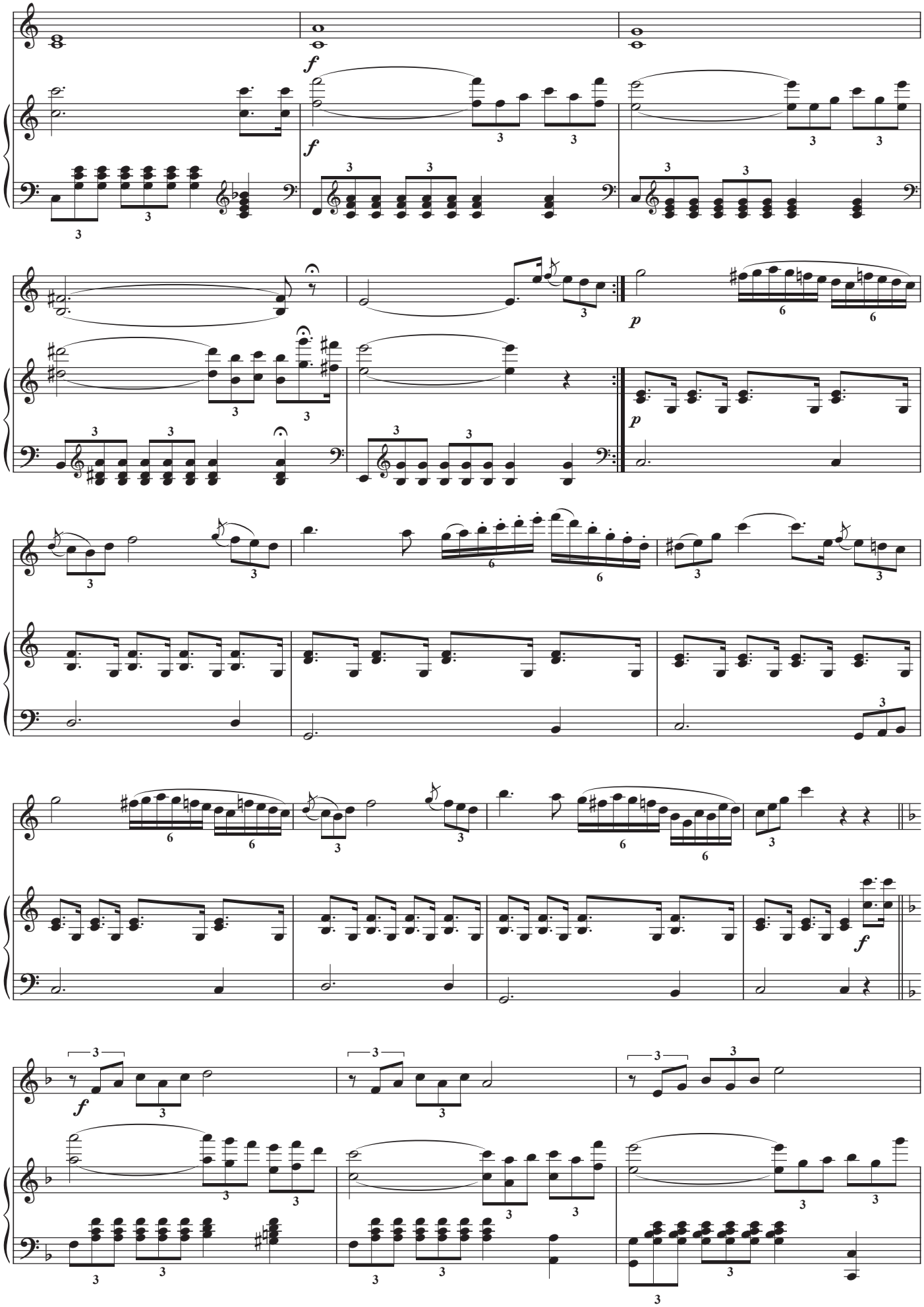

♩ = 120
Introduction
mp
cresc. poco a poco
sf
sf
sf
sf
Galope
mp
staccatisimo
f
p
cresc.

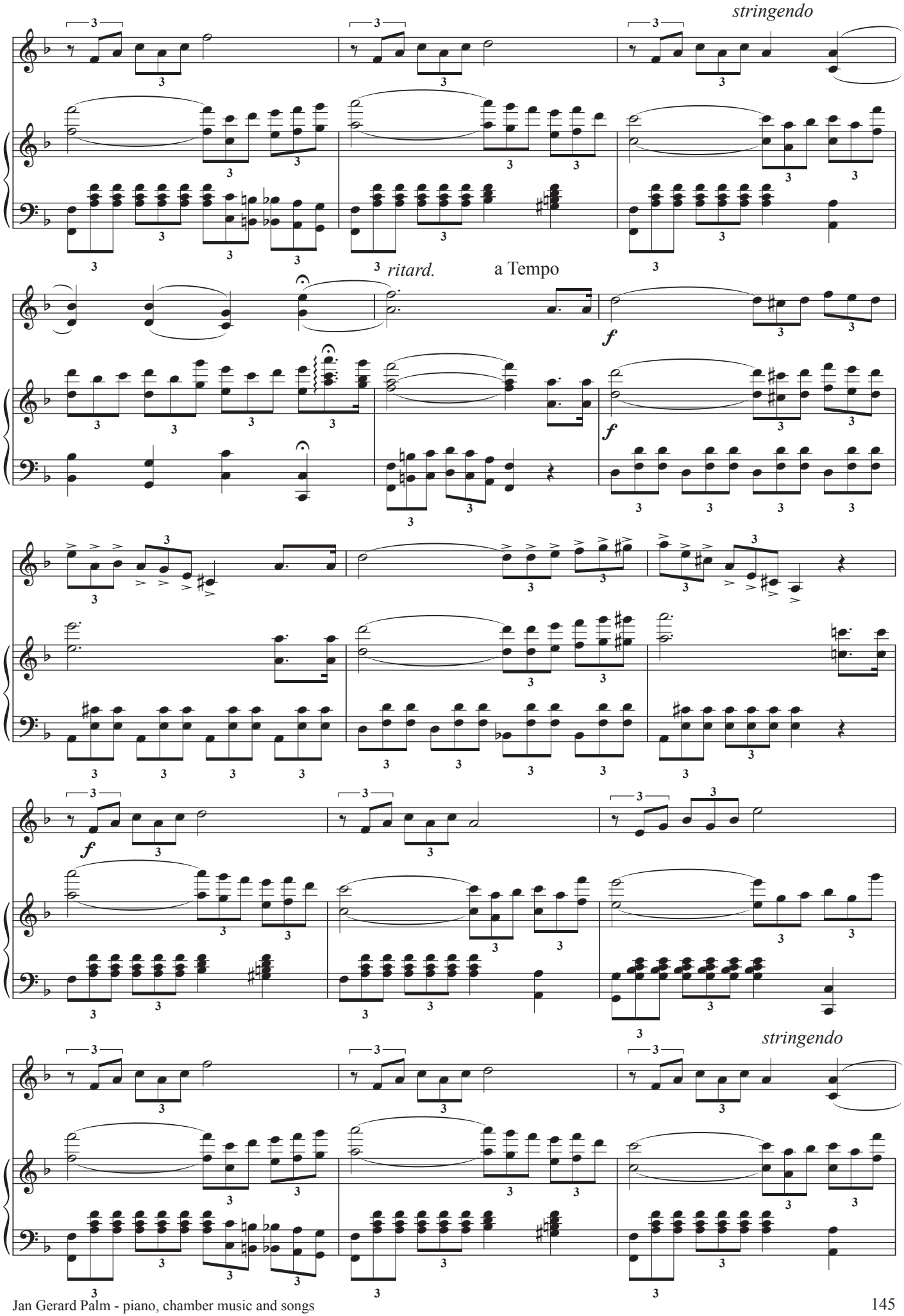

mf
mp
f
mf
più f
8va
cresc.
p
(8va)
p
mf

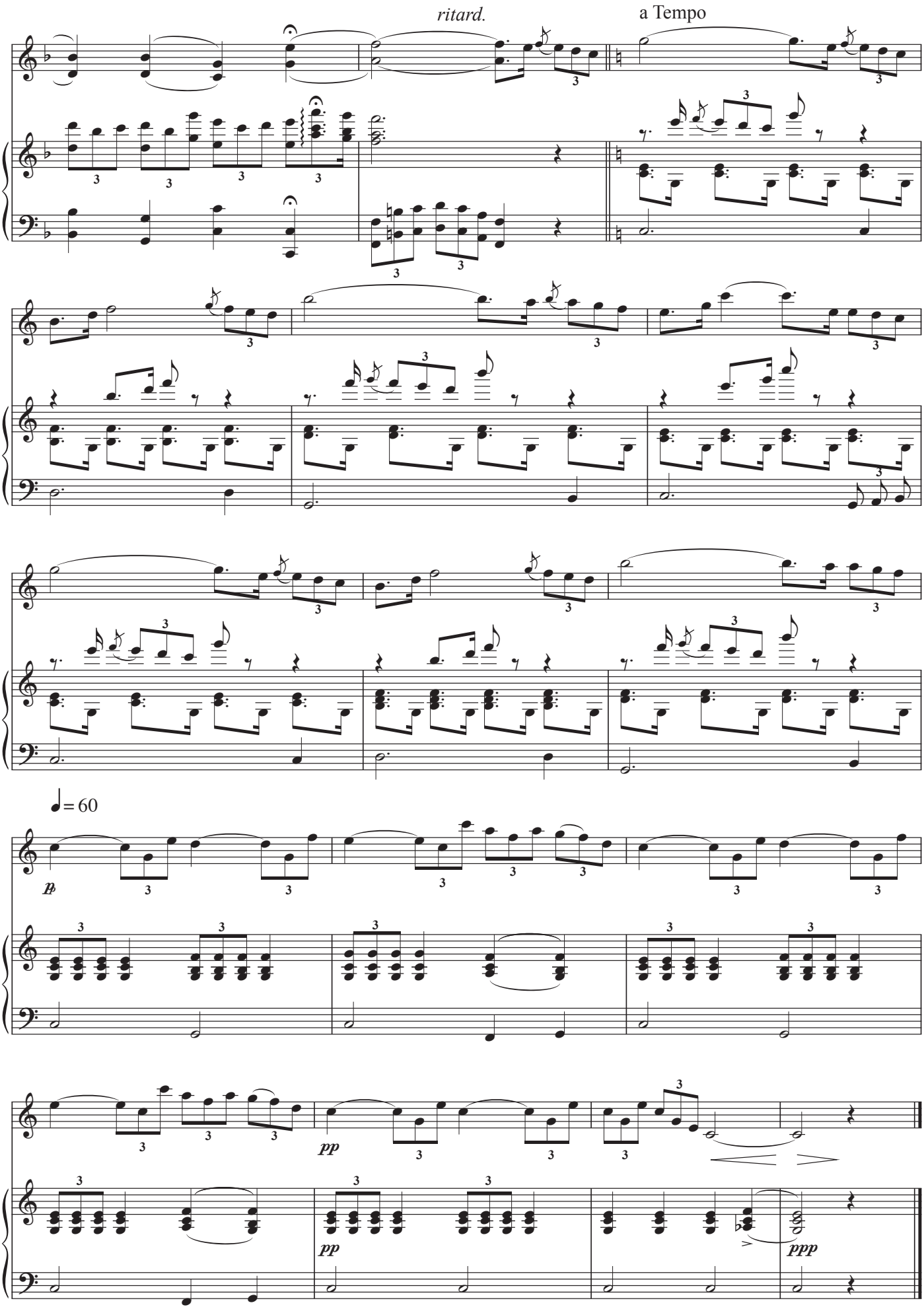

mf
più f
mp
f
mf
ff
mf
ff
simile

Serenata El Edén

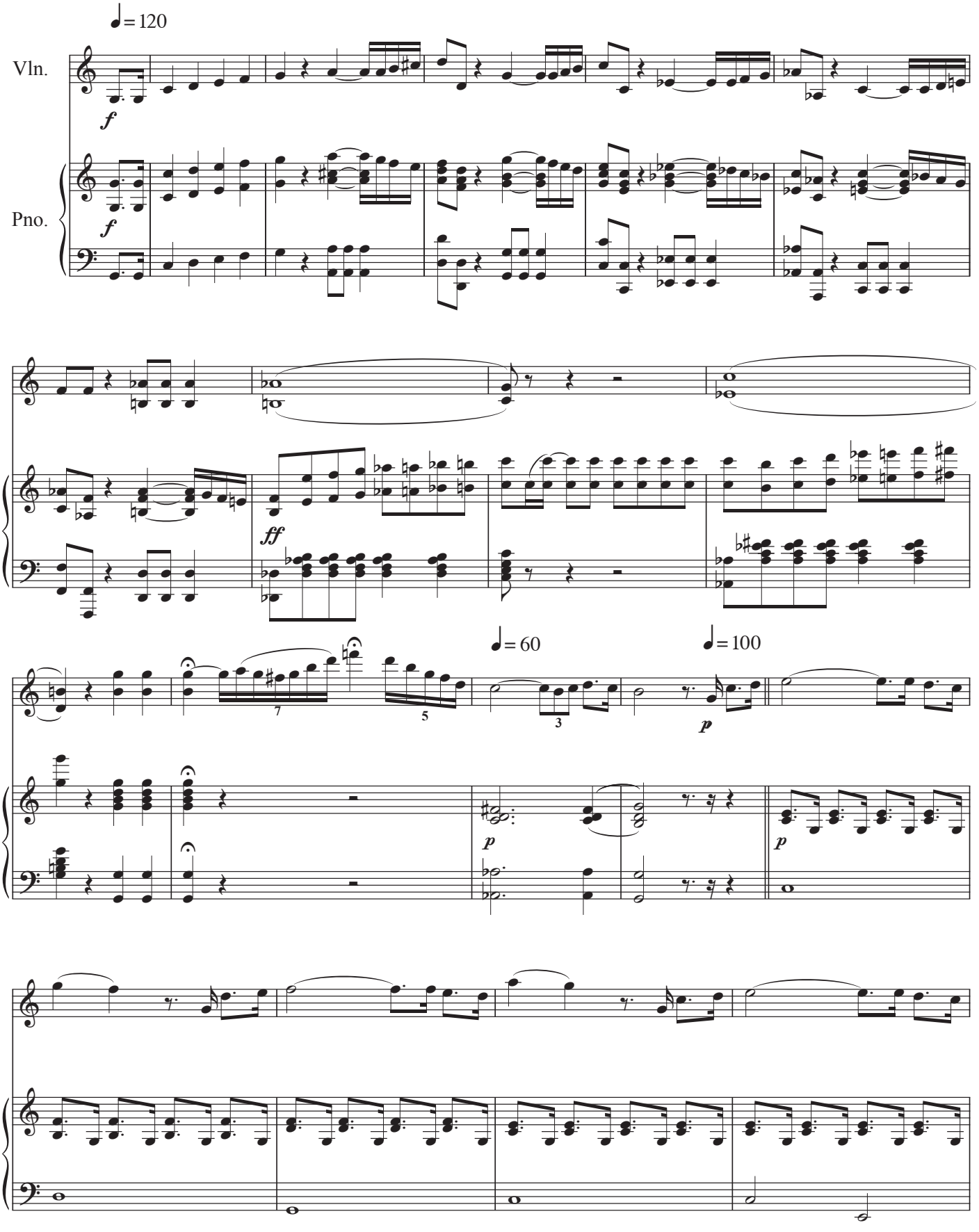


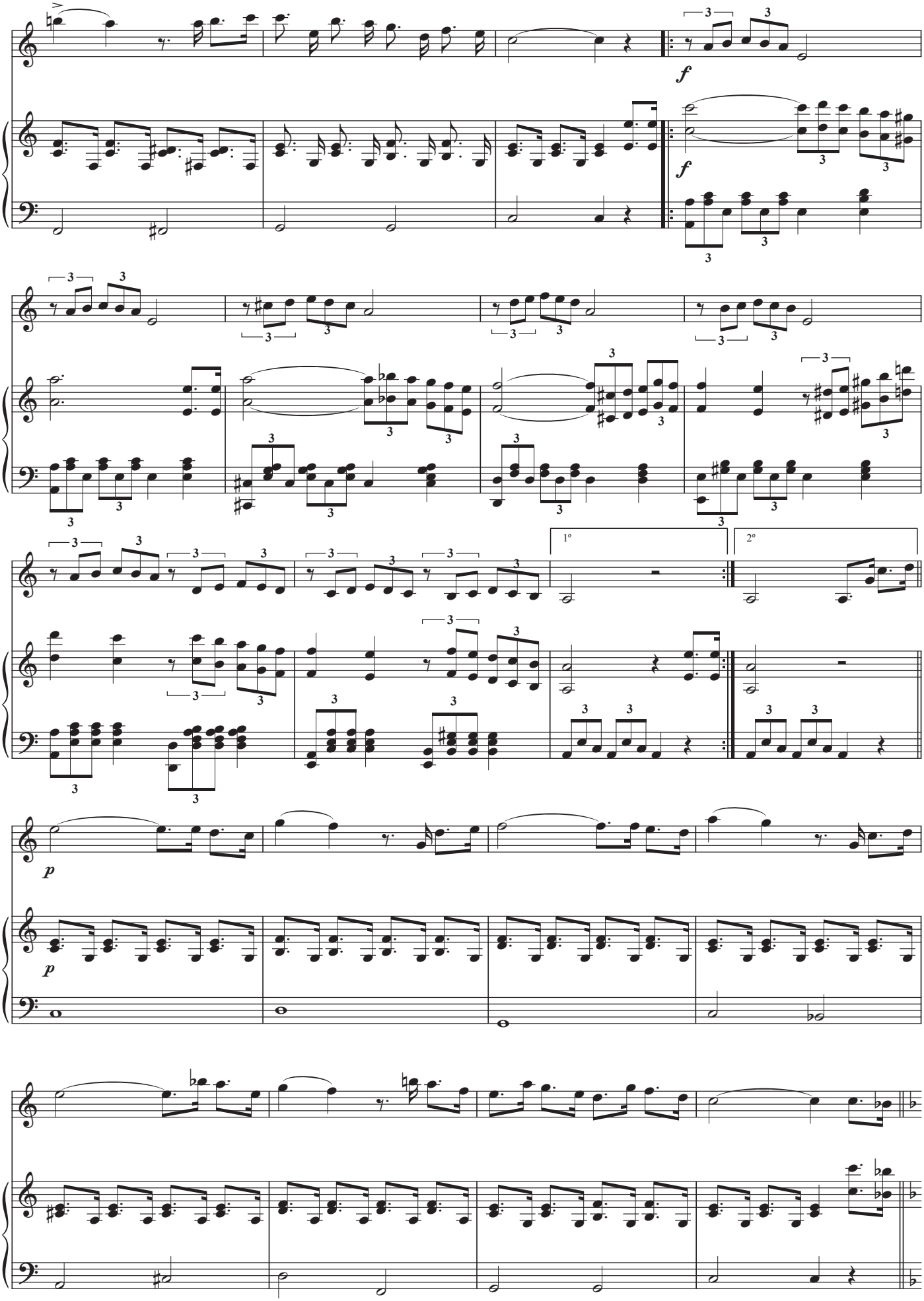

f
f
p
p
f
f

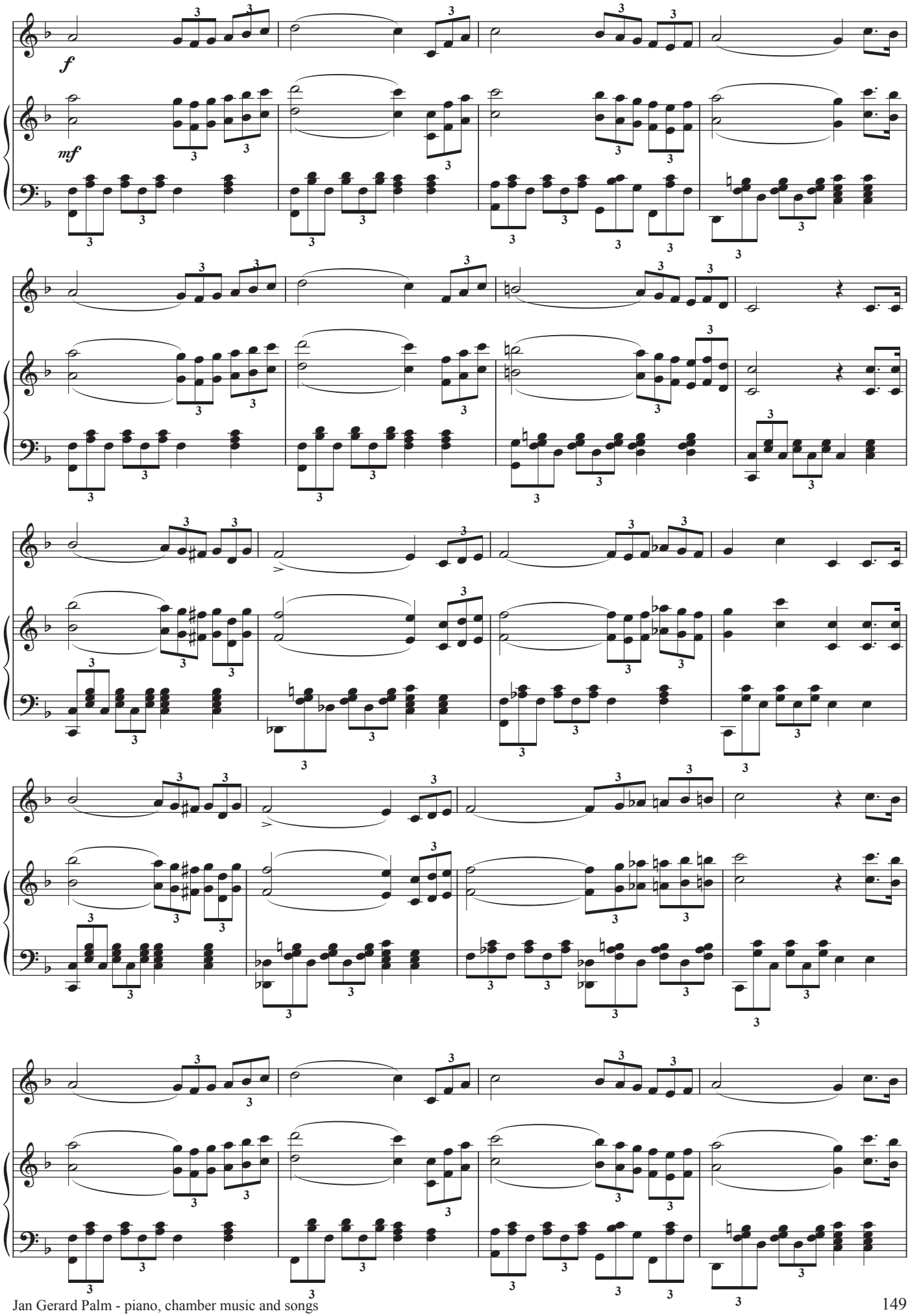

stringendo
ritard.
a Tempo
f
f
f
stringendo

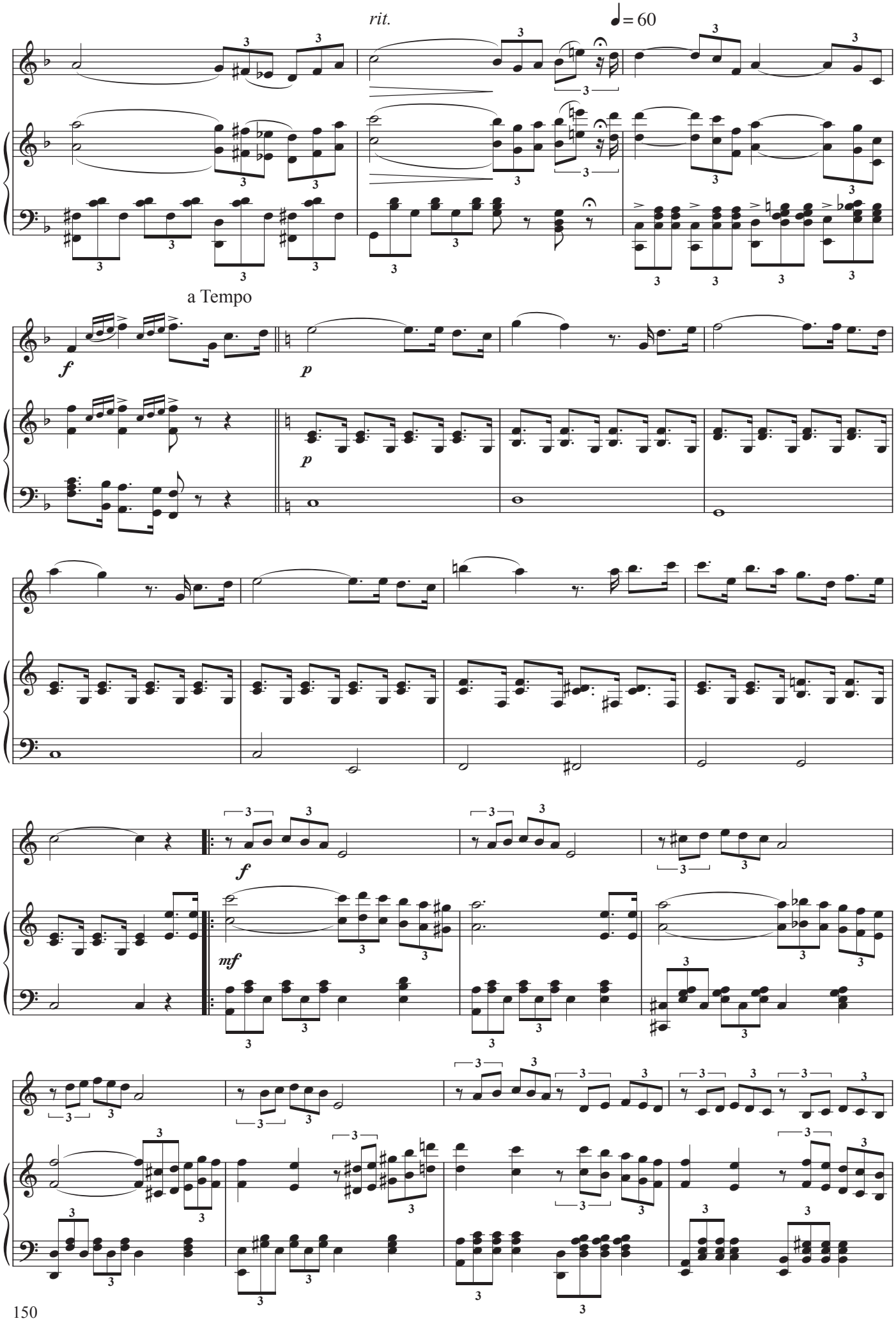

ritard.
a Tempo
♩= 60
p
pp
pp
ppp

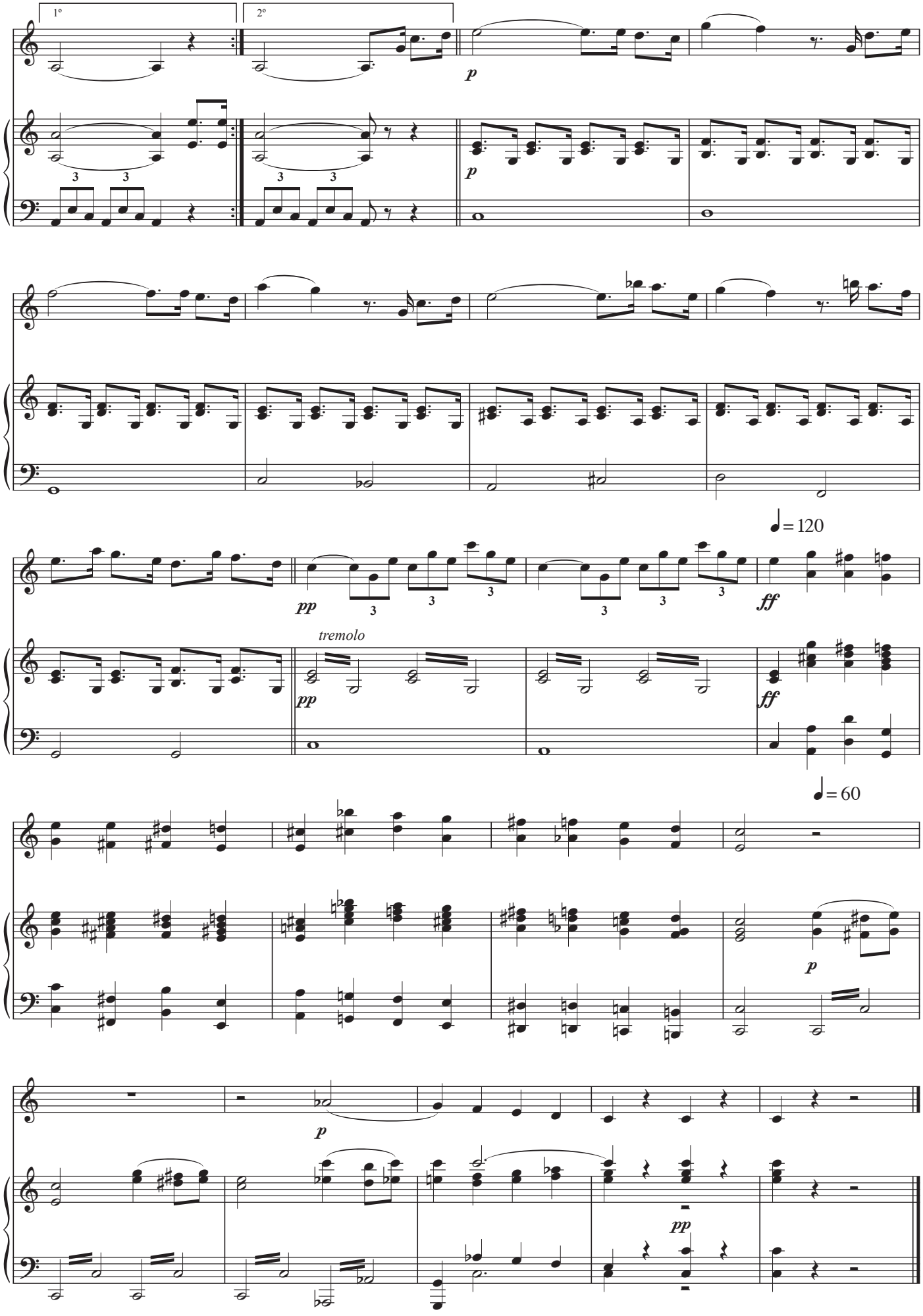
Serenade (2)



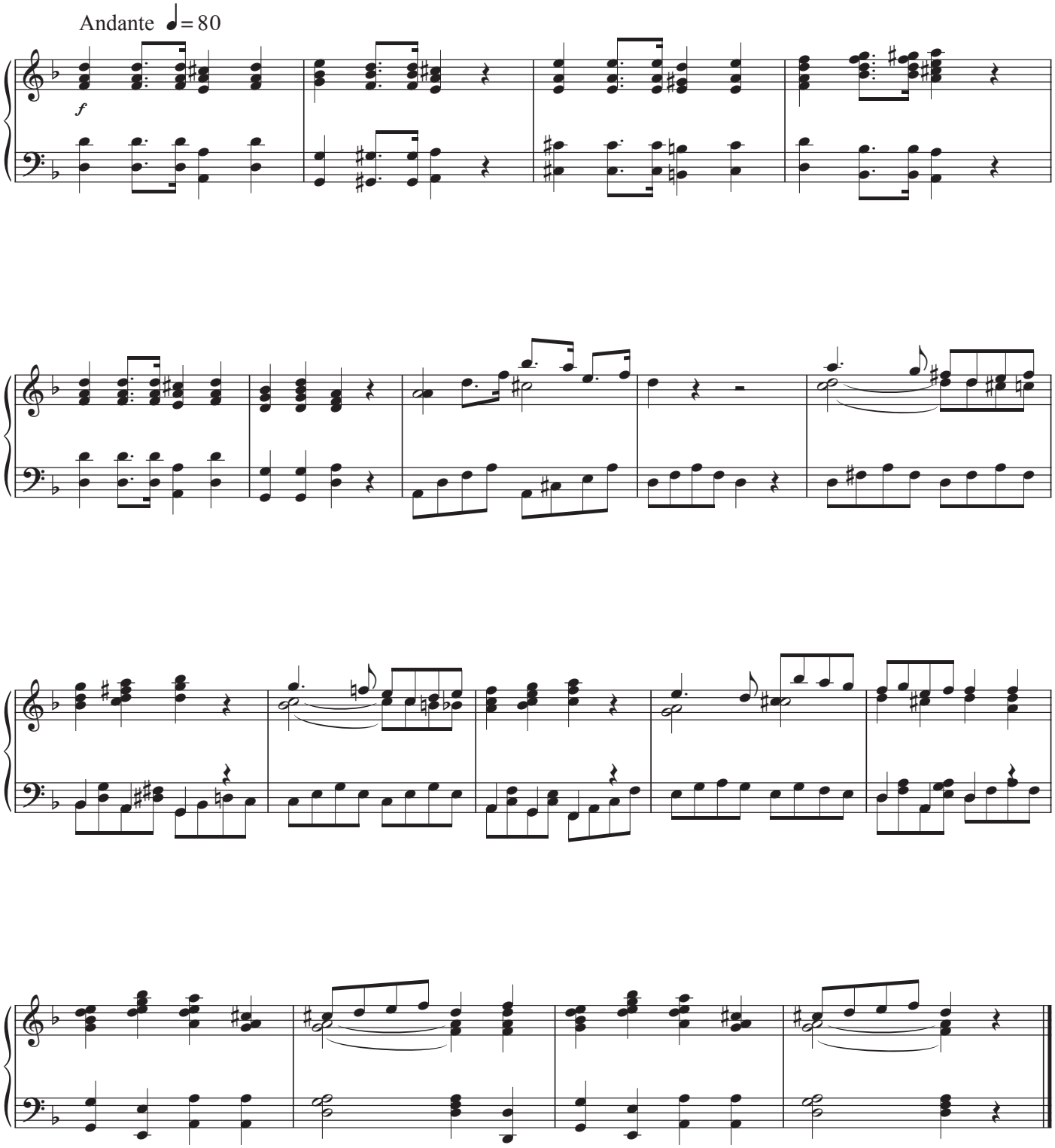

f
f
1º
2º
p
p


f
mf

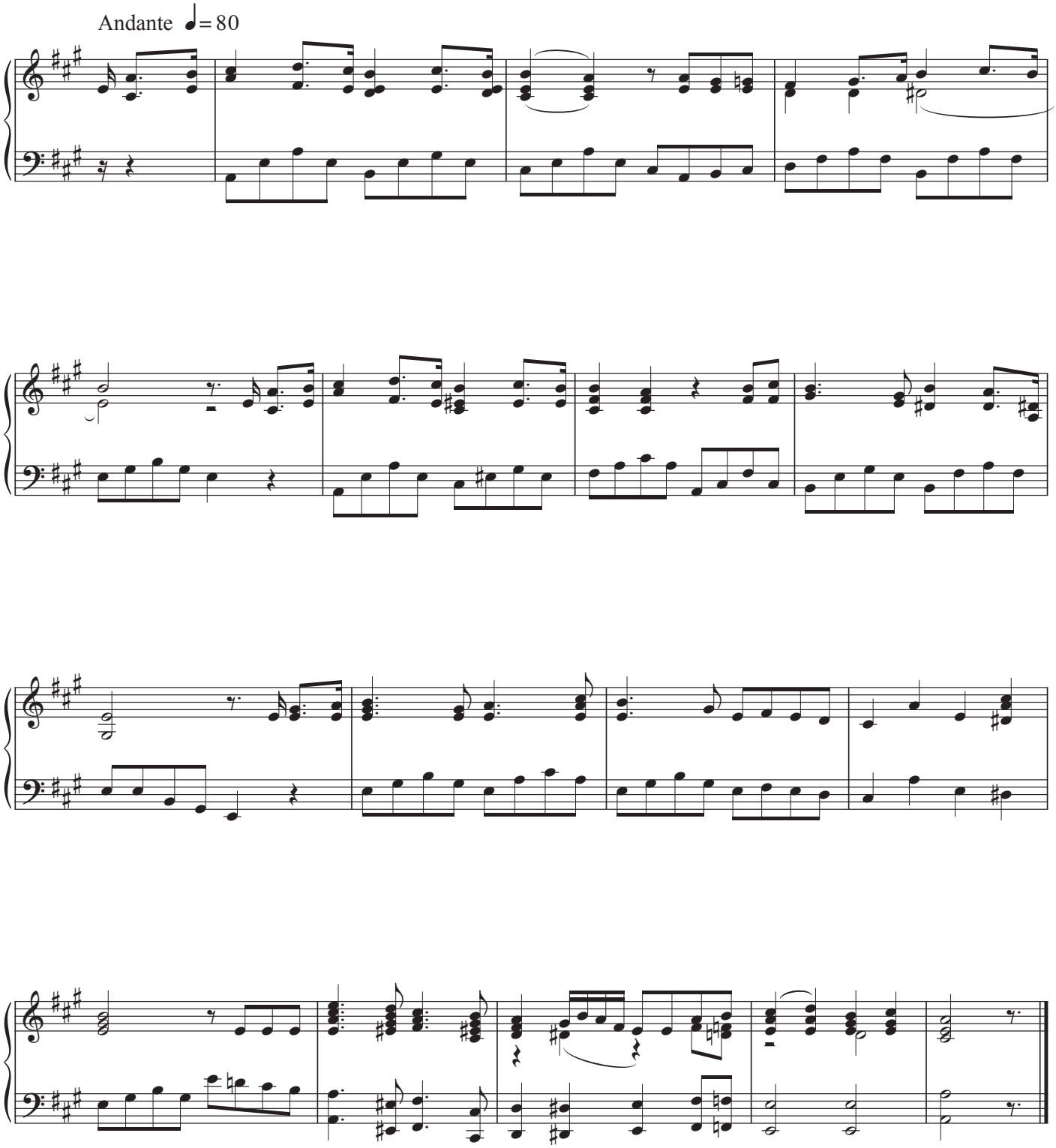

rit.
♩= 60
a Tempo
f
p
p
f
mf


1º
2º
p
pp
tremolo
ff
♩= 120
♩= 60

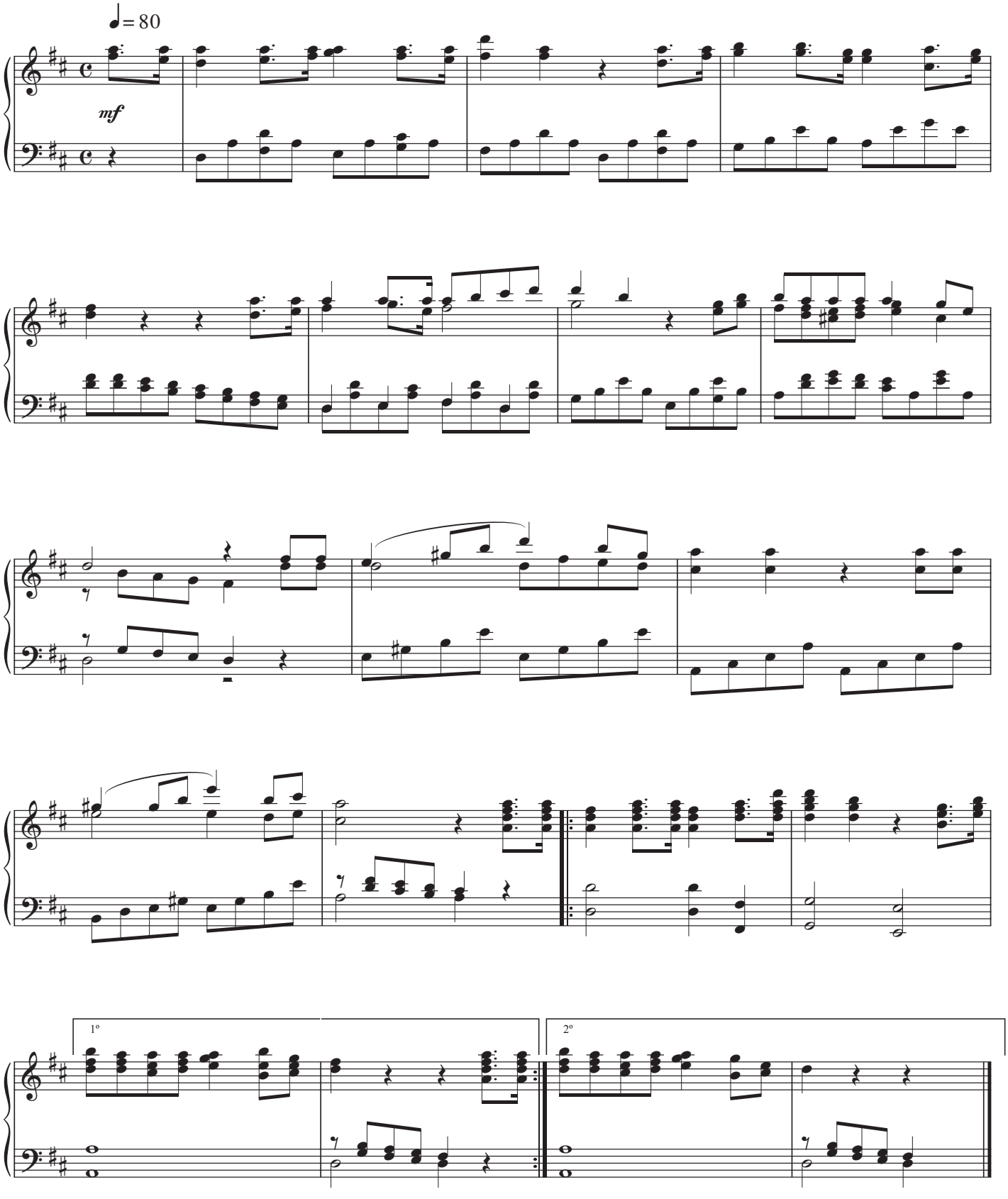
Acacia



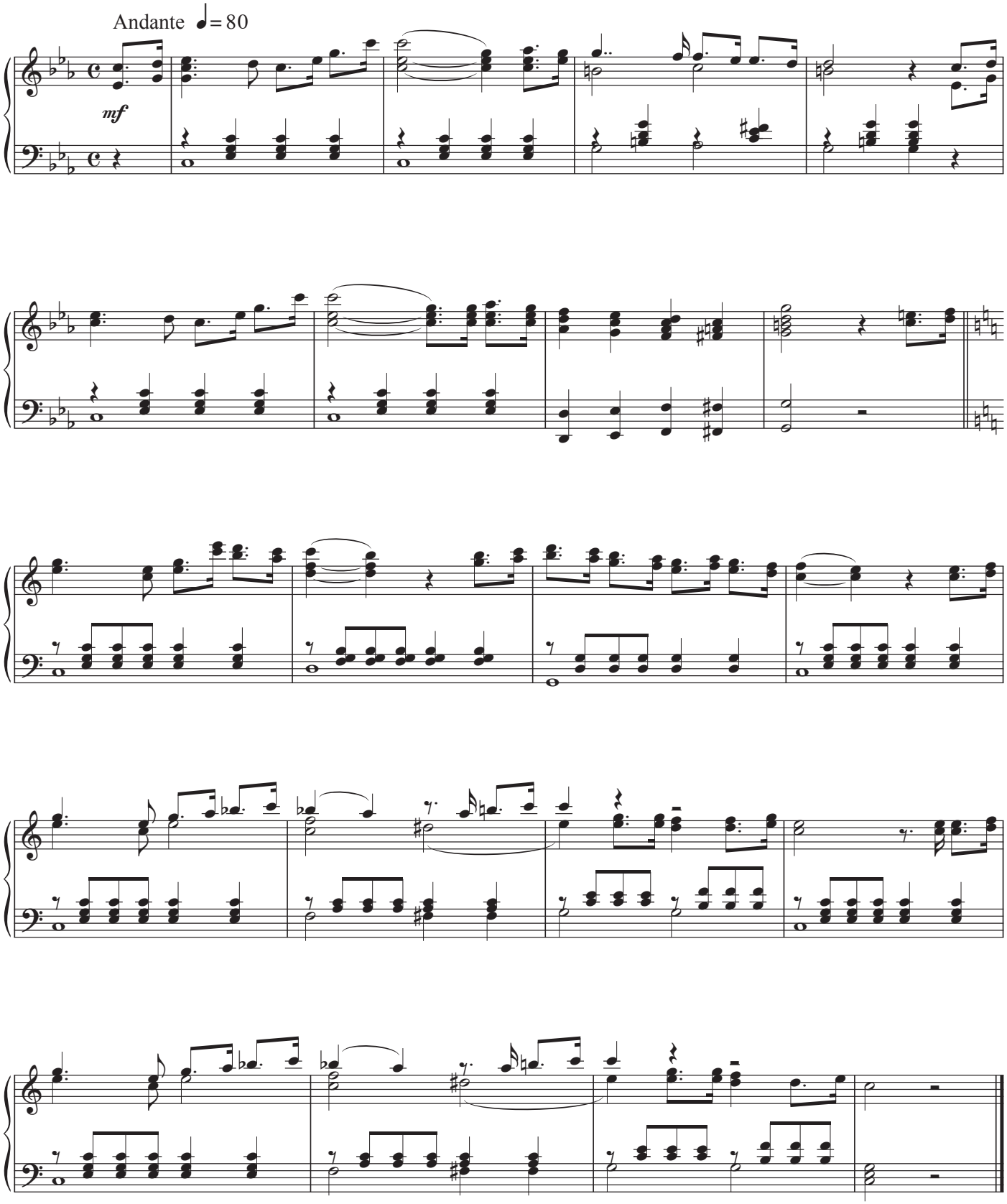
Cantique funèbre



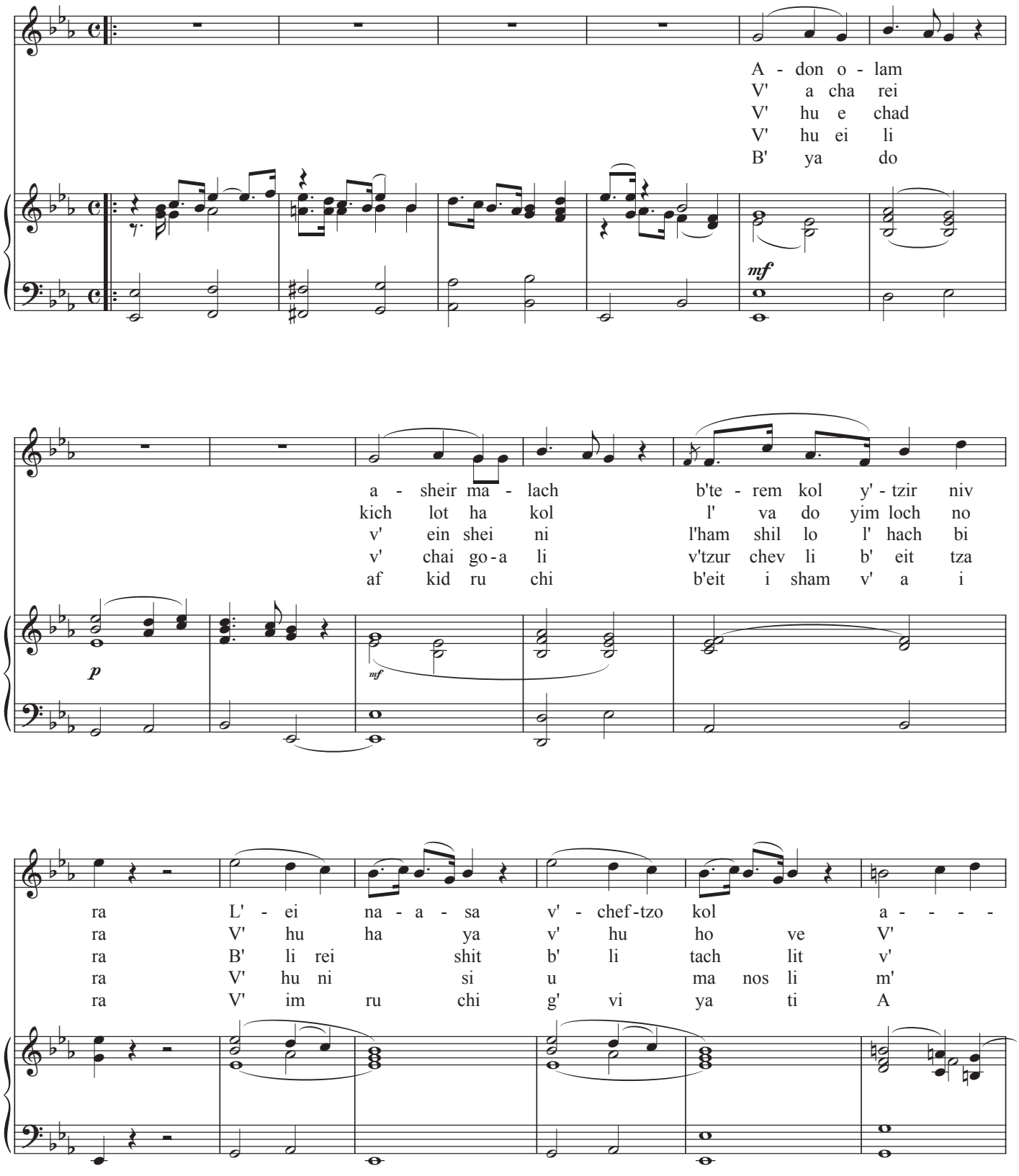
Rouw Loge

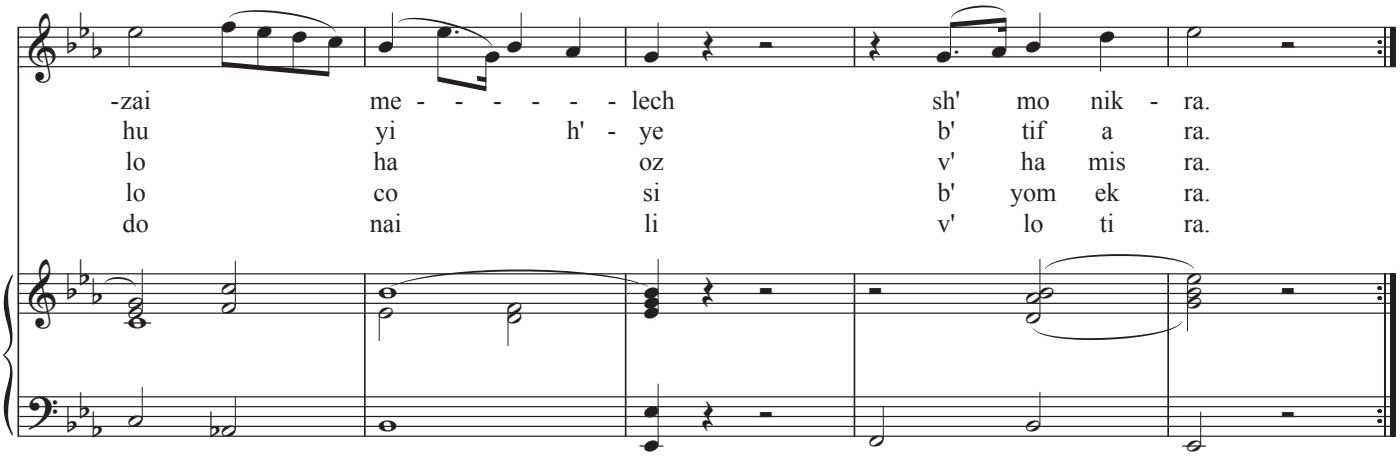


Tombeau

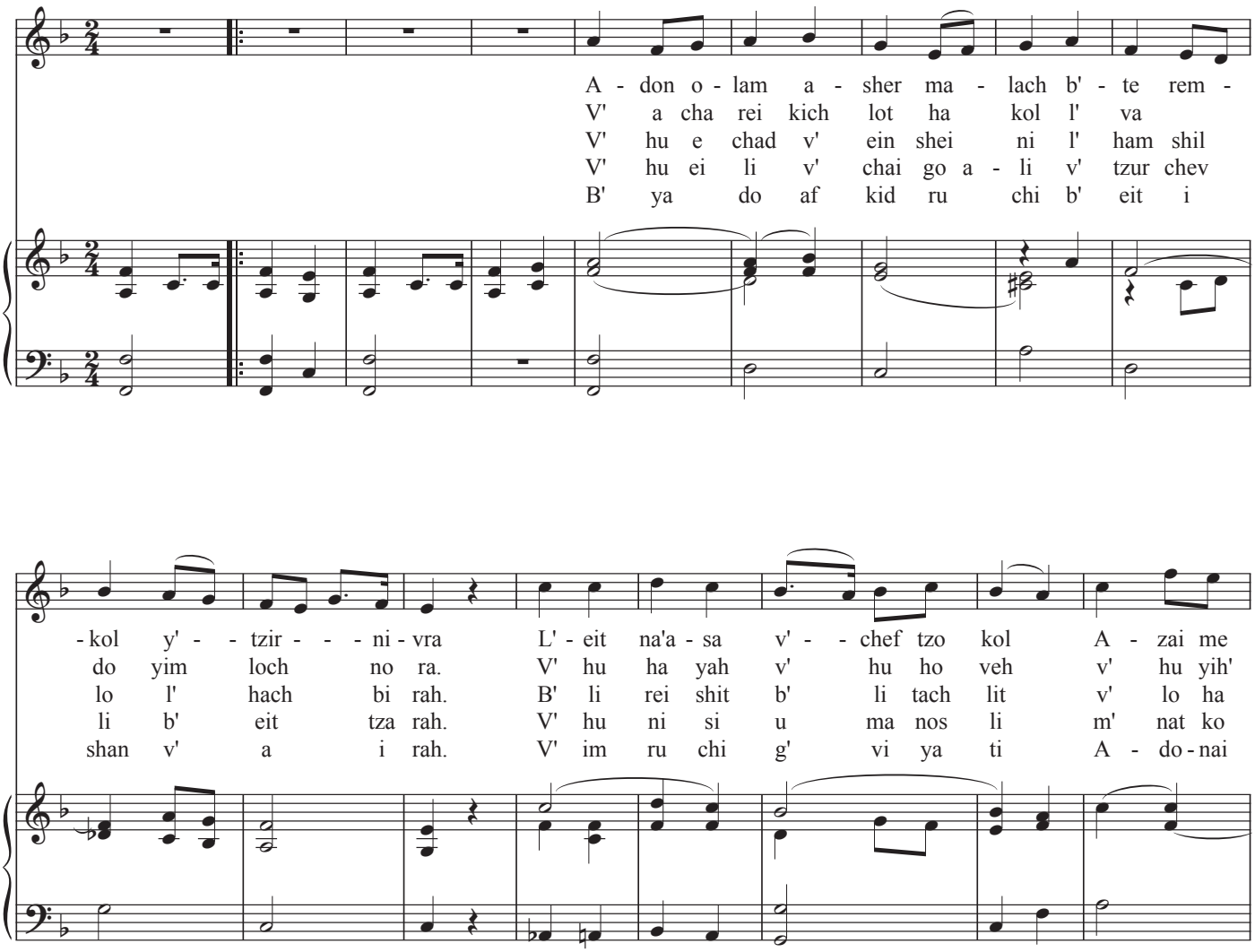


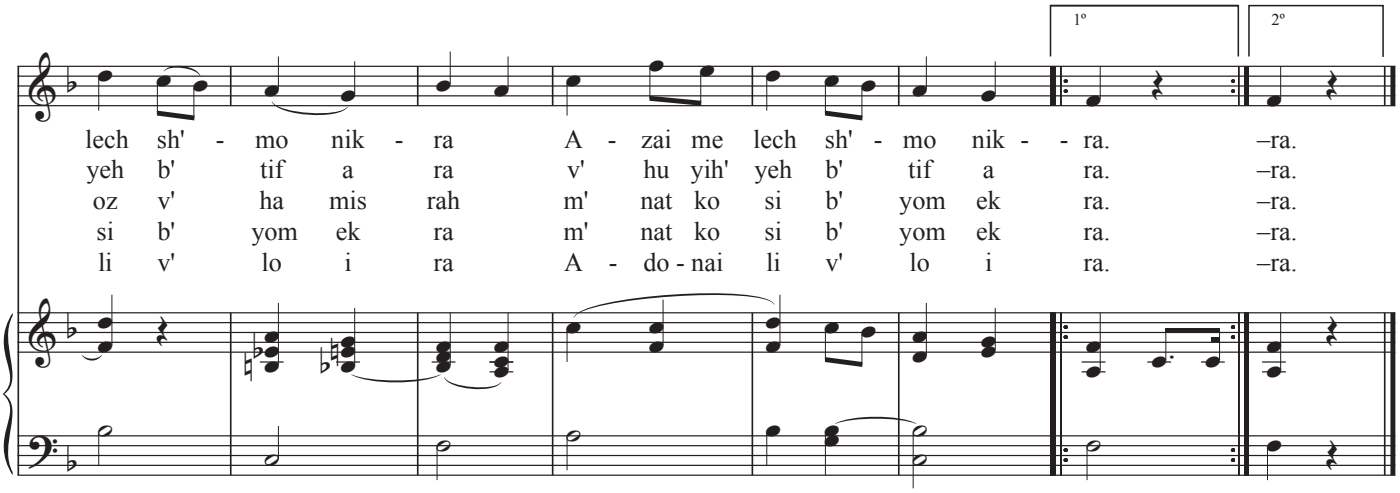
Adon Olam 1


A - don o - lam
V' a cha rei
V' hu e chad
V' hu ei li
B' ya do
mf
a - sheir ma - lach b'te - rem kol y' - tzir niv
kich lot ha kol l' va do yim loch no
v' ein shei ni l'ham shil lo l' hach bi
v' chai go - a li v'tzur chev li b' eit tza
af kid ru chi b'eit i sham v' a i
p
mf
ra L' - ei na - a - sa v' - chef - tzo kol a - - - -
ra V' hu ha ya v' hu ho ve V'
ra B' li rei shit b' li tach lit v'
ra V' hu ni si u ma nos li m'
ra V' im ru chi g' vi ya ti A

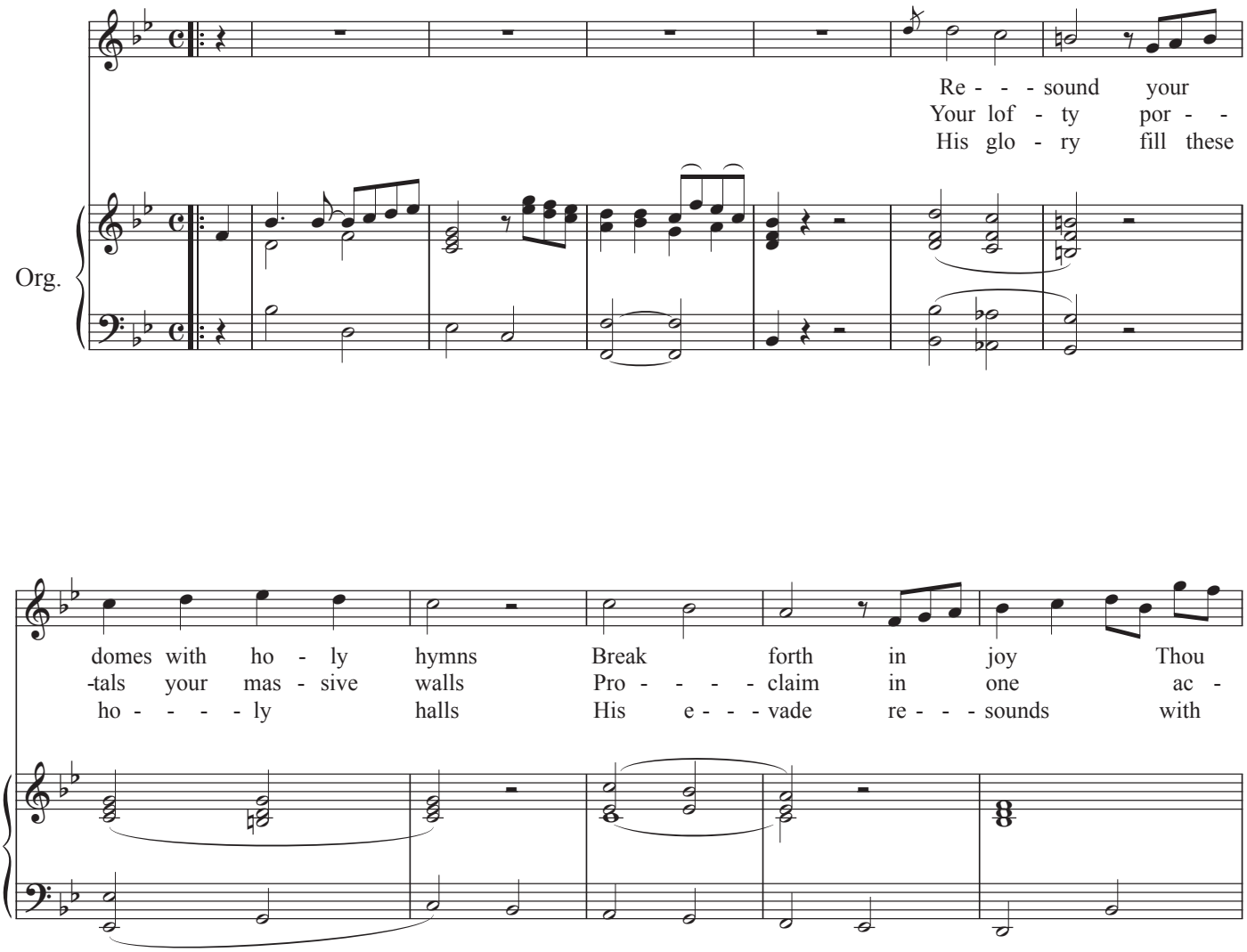


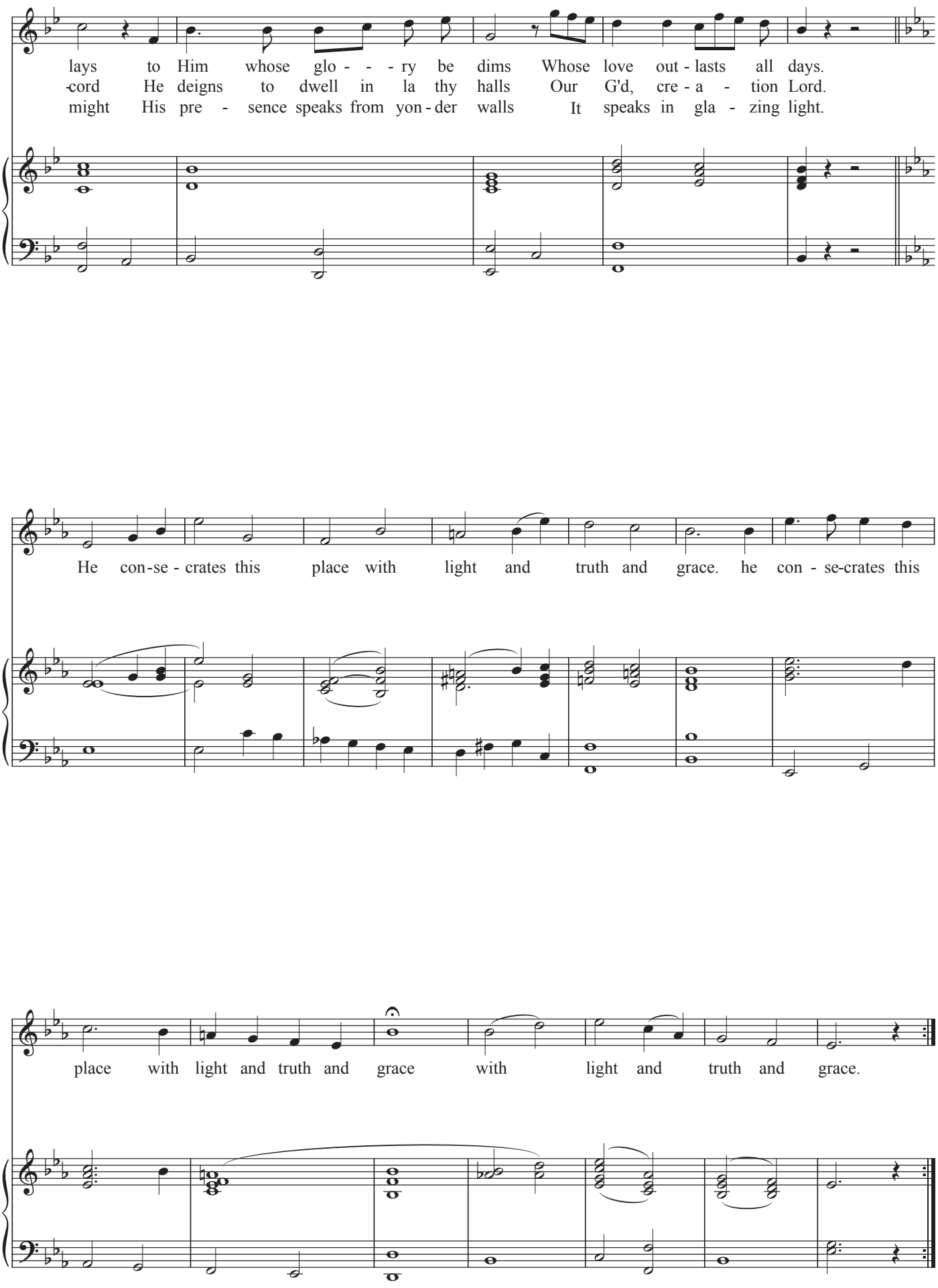
The Temple Adon Olam



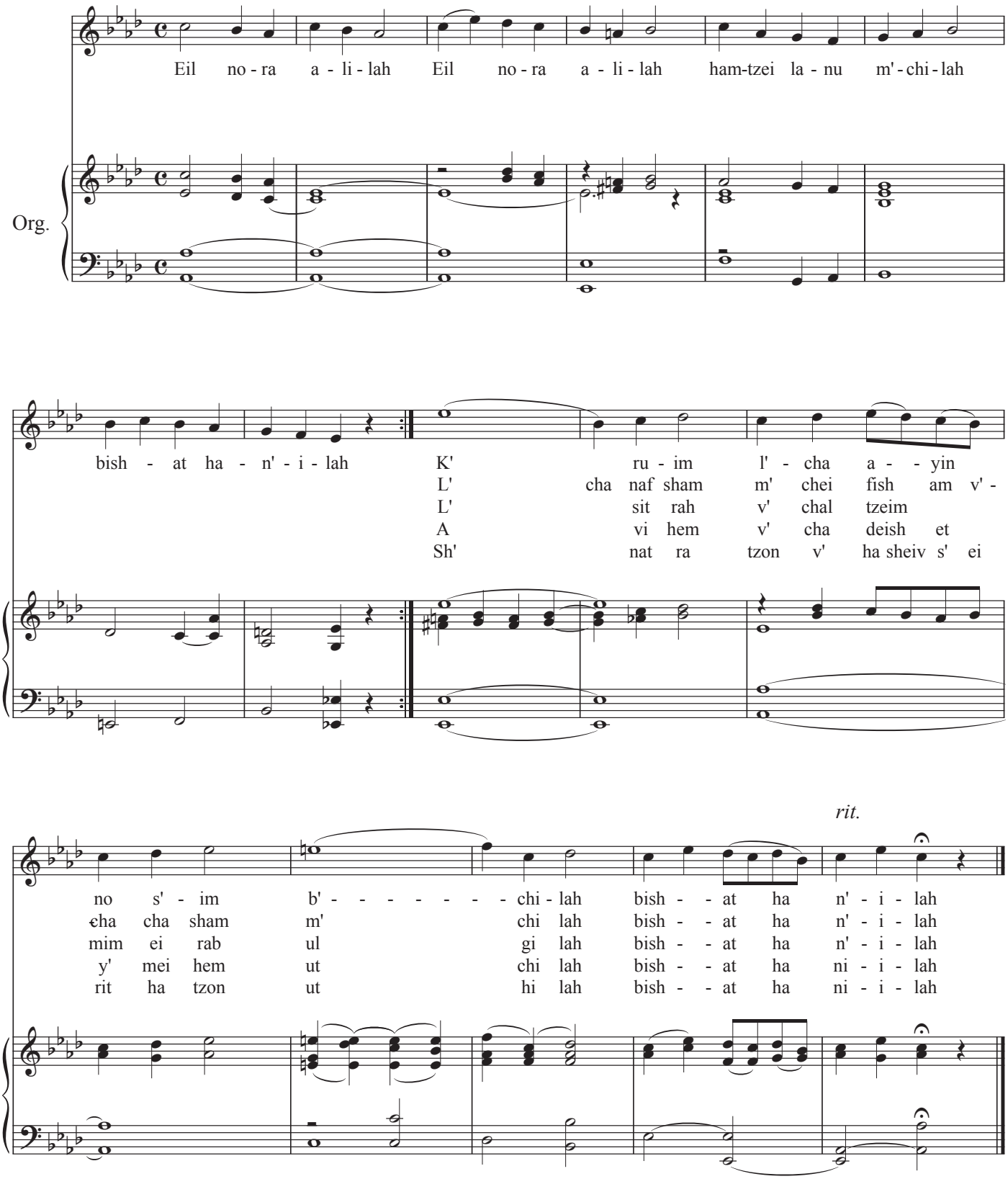

1º
2º
lech sh' - mo nik - ra A - zai me lech sh' - mo nik - - ra. –ra.
yeh b' tif a ra v' hu yih' yeh b' tif a ra. –ra.
oz v' ha mis rah m' nat ko si b' yom ek ra. –ra.
si b' yom ek ra m' nat ko si b' yom ek ra. –ra.
li v' lo i ra A - do - nai li v' lo i ra. –ra.

Dedication

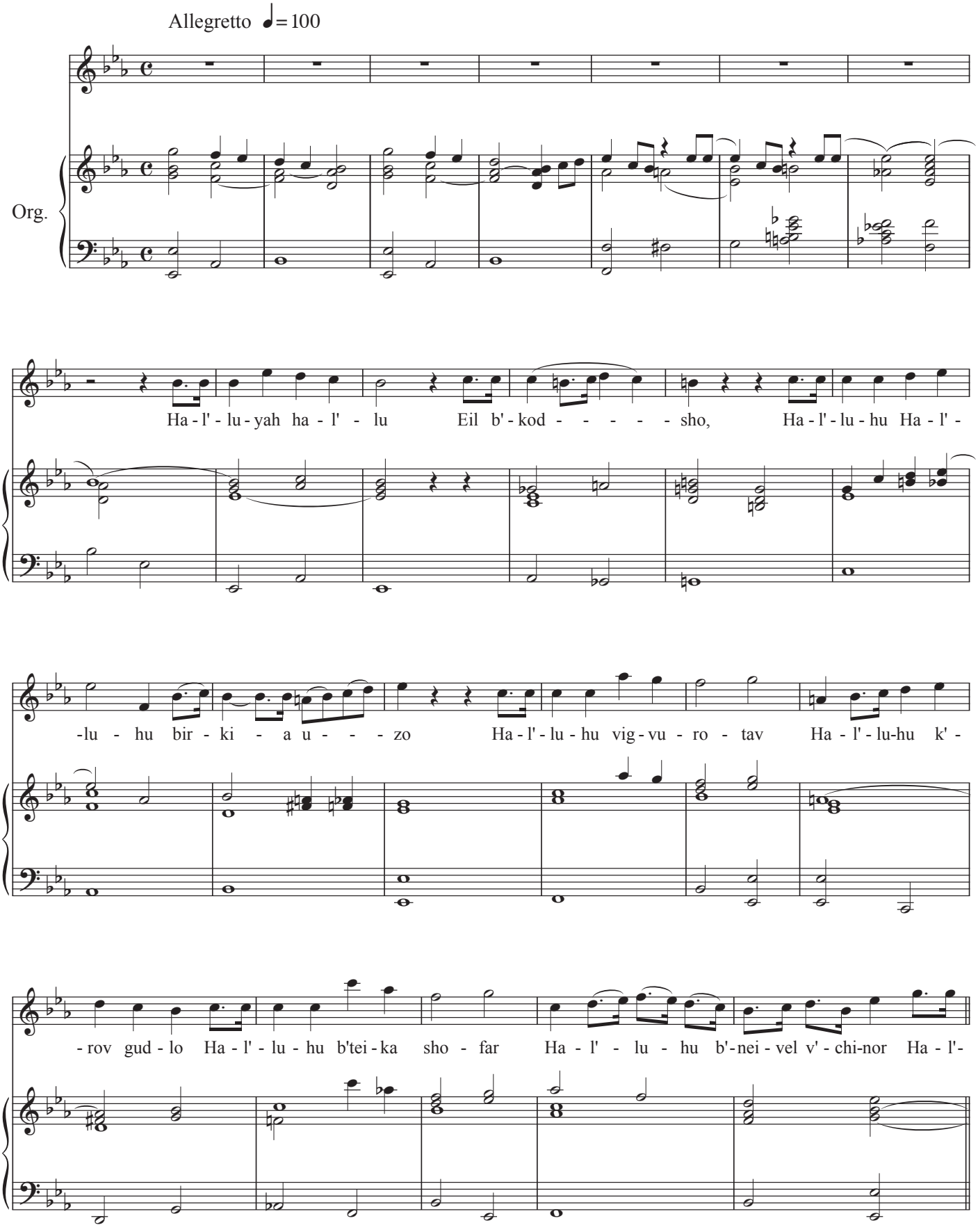

Org.
Re - - - sound your
Your lof - ty por - -
His glo - ry fill these
domes with ho - ly hymns Break forth in joy Thou
-tals your mas - sive walls Pro - - - - claim in one ac -
ho - - - - ly halls His e - - - vade re - - - sounds with

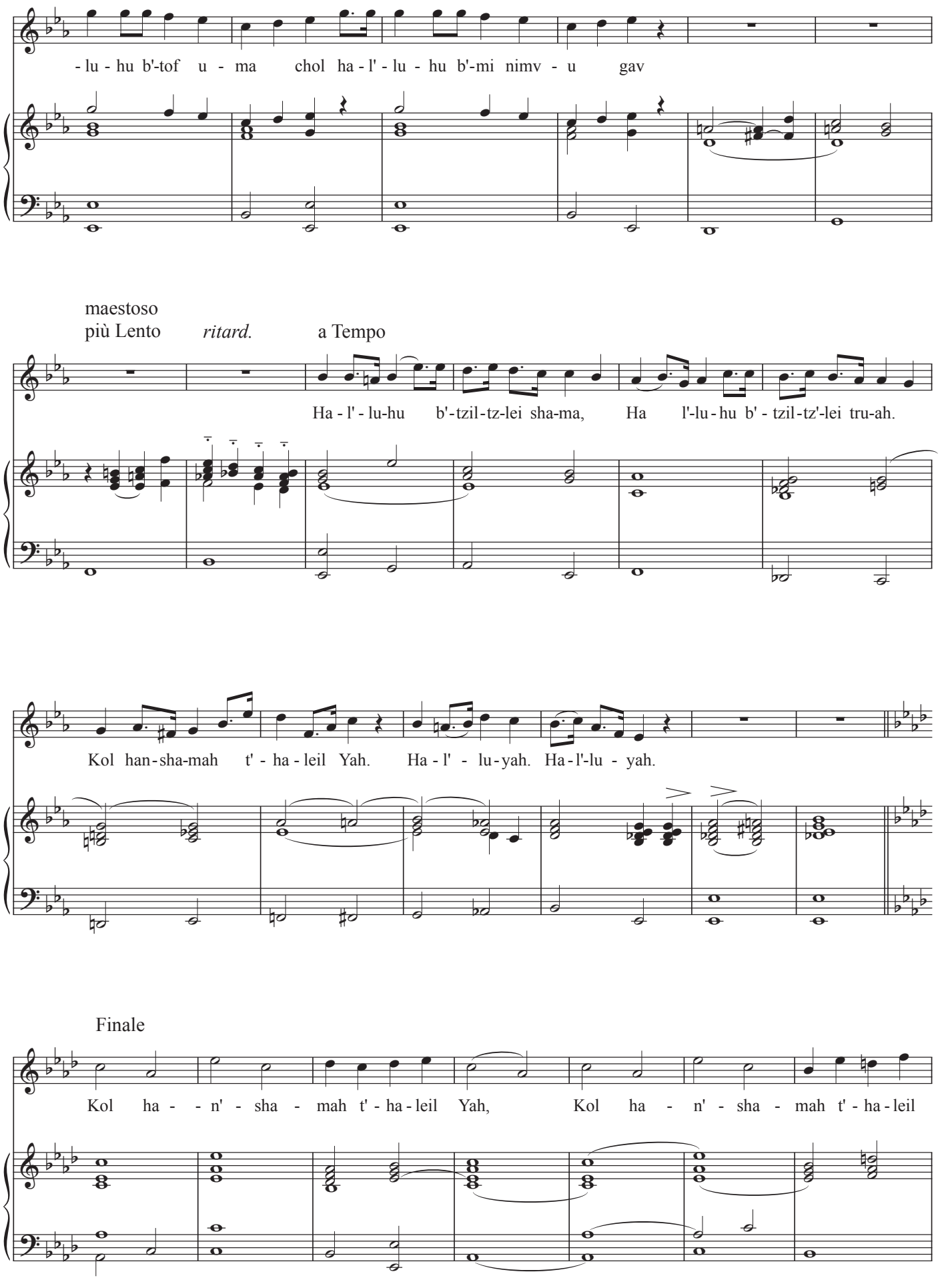

lays to Him whose glo - - - ry be dims Whose love out - lasts all days.
-cord He deigns to dwell in la thy halls Our G'd, cre - a - tion Lord.
might His pre - sence speaks from yon - der walls It speaks in gla - zing light.
He con - se - crates this place with light and truth and grace. he con - se-crates this
place with light and truth and grace with light and truth and grace.

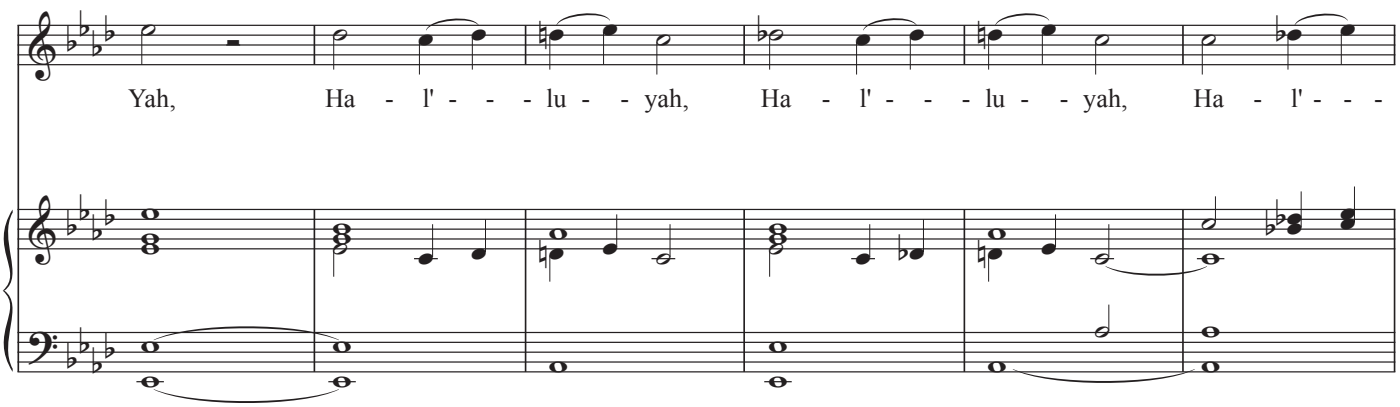
Eil Norah Alilah

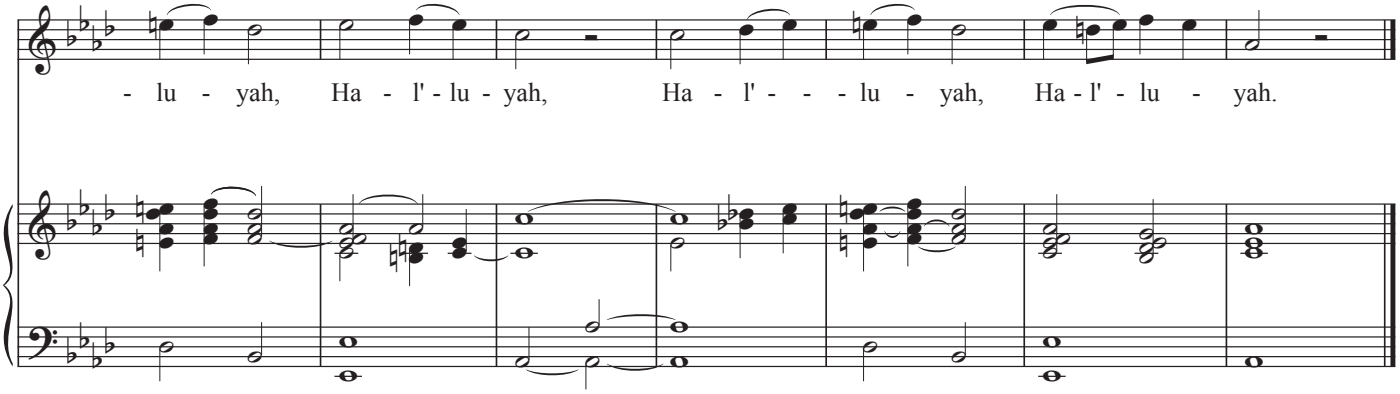


Hallelujah


Allegretto ♩= 100
Org.
Ha - l' - lu - yah ha - l' - lu Eil b' - kod - - - - - sho, Ha - l' - lu - hu Ha - l' -
-lu - hu bir - ki - a u - - - zo Ha - l' - lu - hu vig - vu - ro - tav Ha - l' - lu-hu k' -
- rov gud - lo Ha - l' - lu - hu b'tei - ka sho - far Ha - l' - lu - hu b' - nei - vel v' - chi-nor Ha - l' -

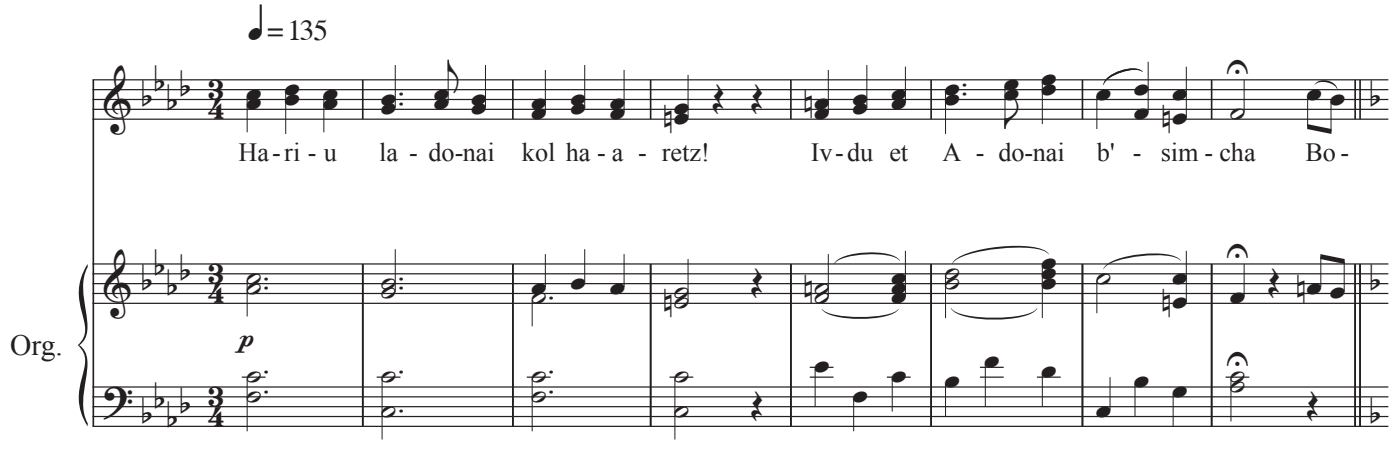

-lu-hu b'-tof u-ma chol ha-l'-lu-hu b'-mi nimv-u gav
maestoso
più Lento
ritard.
a Tempo
Ha-l'-lu-hu b'-tzil-tz-lei sha-ma, Ha l'-lu-hu b'-tzil-tz'-lei tru-ah.
Kol han-sha-mah t'-ha-leil Yah. Ha-l'-lu-yah. Ha-l'-lu-yah.
Finale
Kol ha-n'-sha-mah t'-ha-leil Yah, Kol ha-n'-sha-mah t'-ha-leil

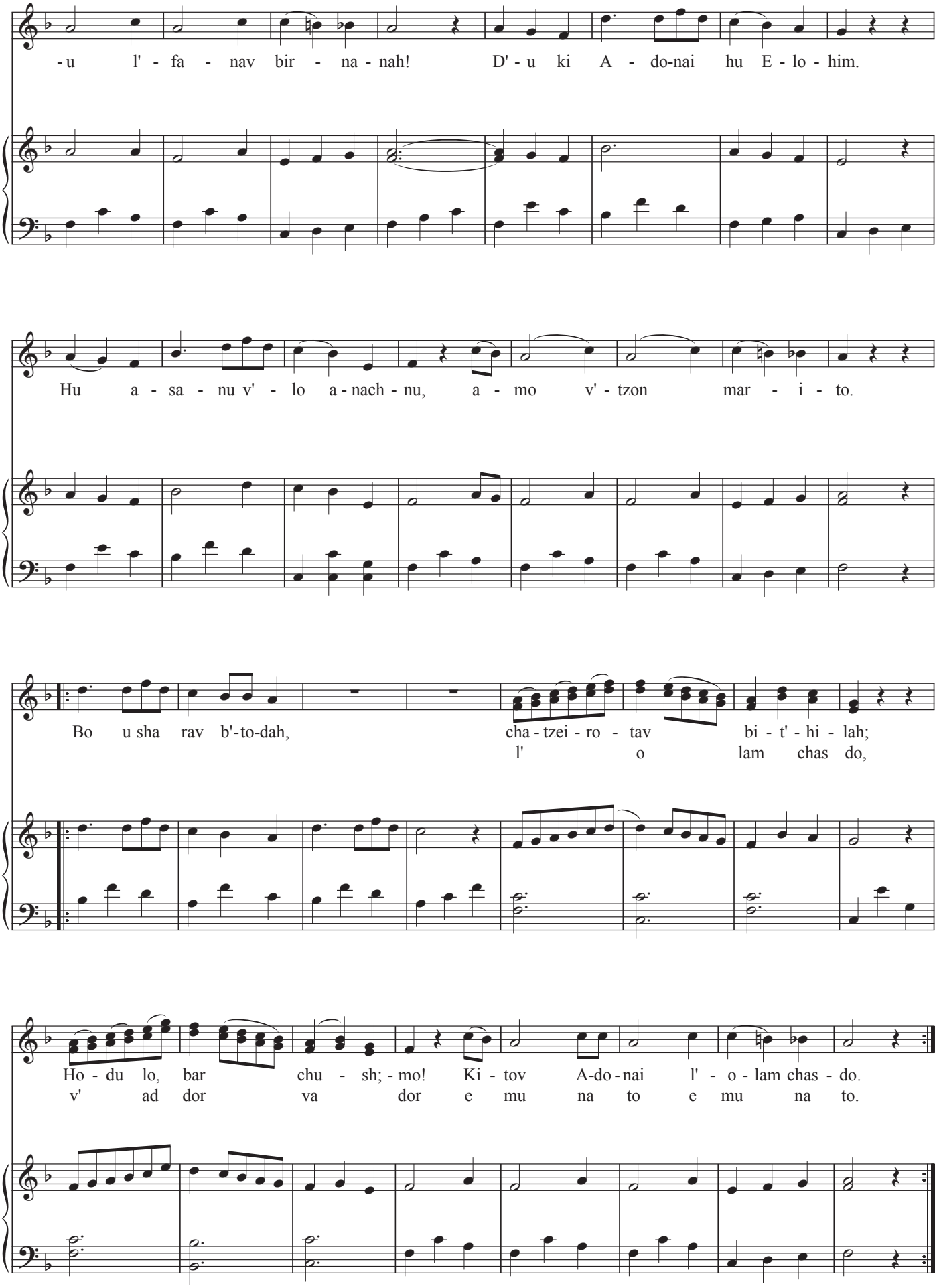
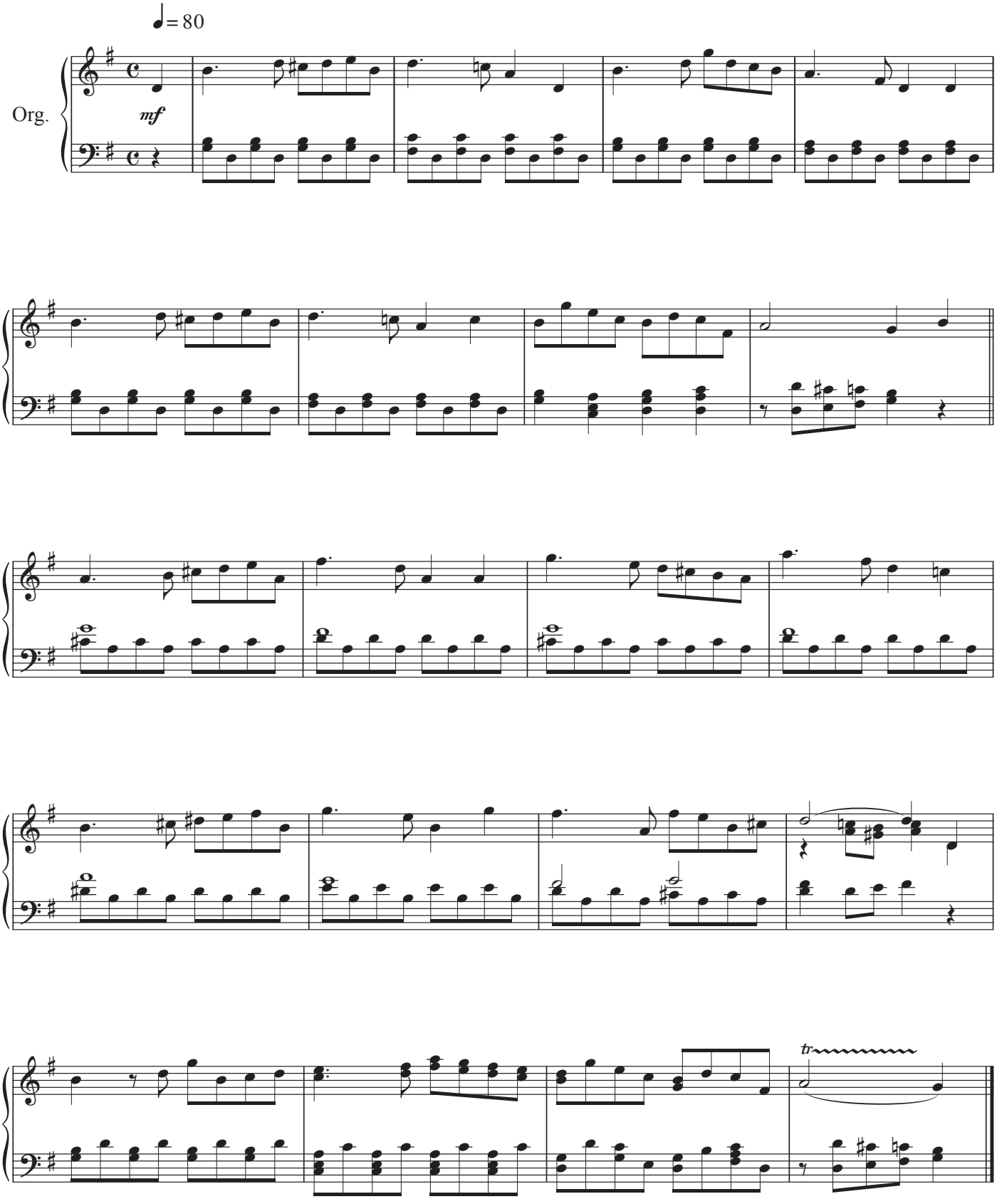




Hariu

Psalm 100




-u l' - fa - nav bir - na - nah! D' - u ki A - do-nai hu E - lo - him.
Hu a - sa - nu v' - lo a - nach - nu, a - mo v' - tzon mar - i - to.
Bo u sha rav b'-to-dah, cha - tzei - ro - tav bi - t' - hi - lah;
l' o lam chas do,
Ho - du lo, bar chu - sh; - mo! Ki - tov A-do - nai l' - o - lam chas - do.
v' ad dor va dor e mu na to e mu na to.

Organo Solemne