

U'fros Aleinu

Composer: Ze'ev A. Malbergier
Arrangement: Diego Rubinsztein

Piano Intro A C#m/G# F#m \E Bm7 E A E *p*

Soprano *p* U-

9 **A** A C#m/G# A7 F#7 Bm Bb+

S. fros___ A - lei nu Su - kat___ shlo - me - cha U - fros___ A - lei - nu Su

15 D/A E A C#m/G# F#m \E Bm Bm\C#

S. kat___ shlo - me - cha Ba - ruch A - ta A - do - nai___ Ha - po - res Su

22 Bm\D B^D# Esus4 E A C#7 F#m

S. kat___ Sha - lom,___ A - lei - nu Ve - al Kol a - mo___ Is - ra -

28 \E Bm E **B** A C#m/G# A7

S. el Ve - al Ye - ru - sha - la - yim A - men.

A. *p* U - fros___ A - lei nu Su - kat___ shlo

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Transcribed and notated by Shy Kedmi for 'Note X Note'

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34 F#7 Bm Bb+ D\A E

S. U - fros A - lei-nu Su - kat shlo - me - cha Ba

A. me - cha U - fros A - lei-nu Su - kat shlo - me - cha Ba

T. *p* U - fros A - lei-nu Su - kat shlo - me - cha Ba

B. *p* U - fros A - lei-nu Su - kat shlo - me - cha Ba

39 A C#\G# F#m \E Bm Bm\C# Bm\D B^D# Esus4

S. ruch A - ta A-do - nai Ha-po - res Su - kat Sha - lom, —

A. ruch A - ta A-do - nai Ha-po - res Su - kat Sha - lom, —

T. 8 ruch A - ta A-do - nai Ha-po - res Su - kat Sha - lom, —

B. 8 ruch A - ta A-do - nai Ha-po - res Su - kat Sha - lom, —

46 E A C^{#7} F^{#m} \E Bm

S. — A - lei - nu Ve - al Kol a - mo_ Is - ra - el

A. — A - lei - nu Ve - al Kol a - mo_ Is - ra - el Ve - al Ye ru - sha

T. — A - lei - nu Ve - al Kol a - mo_ Is - ra - el

B. — A - lei - nu Ve - al Kol a - mo_ Is - ra - el

52 E C^{#m} F^{#7} Bm

S. — al Ye - ru - sha - la - yim

A. la - yim Ve - al Ye - ru - sha - la - yim Ve - al Ye - ru - sha -

T. — al Ye - ru - sha - la - yim

B. — al Ye - ru - sha - la - yim

4

56

E

D

Dm

A

S.

A.

T.

B.

The musical score consists of four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The Soprano staff (S.) has a whole rest in the first two measures, followed by a half note G5 in the third measure, a half note F#5 in the fourth measure, and a whole note E5 in the fifth measure, all connected by a slur. The Alto staff (A.) has a quarter note G4 in the first measure, a quarter note F#4 in the second measure, a quarter note E4 in the third measure, a quarter note D4 in the fourth measure, and a quarter note C4 in the fifth measure, all connected by a slur. The Tenor staff (T.) has a whole rest in the first two measures, followed by a half note G3 in the third measure, a half note F#3 in the fourth measure, and a whole note E3 in the fifth measure, all connected by a slur. The Bass staff (B.) has a whole rest in the first two measures, followed by a half note G2 in the third measure, a half note F#2 in the fourth measure, and a whole note E2 in the fifth measure, all connected by a slur.

men. _____

la - yim

A - men. _____

men. _____

men. _____