

Sarah Riskind

# Oseh Shalom

This new setting of a standard text was inspired by Tango rhythms. Though Tango is not traditional in Jewish liturgical music, many congregations draw musical inspiration from traditional and popular music of diverse origins. Apart from the work of Salomone Rossi in the late 16th/early 17th centuries, Jewish choral music essentially dates back to the 19th-century European synagogues that were influenced by their Christian counterparts.

The text of Oseh Shalom comes at the end of the Amidah, a central set of blessings in every worship service that incorporates praise, petitions, and thanks. The words are based on Job 25:2.

Oseh shalom bim'romav Hu ya'aseh shalom aleinu V'al kol yisrael V'imru, imru amen.
---

May the One who makes peace in the heavens Grant peace to us And to all our people And let us say, Amen.
---

# Oseh Shalom

Sarah Riskind

**Tango** ♩=90

Violin *f*

Soprano *mp*

Alto *mp*

Tenor *mp*

Bass *mp*

Piano *f*

5

*mf* *espressivo*

*mf* *espressivo*

*mf* *espressivo*

**A**

**A**

10

*espressivo*

*mf* hu ya-a - seh sha-lom a - lei - nu v' - al - kol yis-ra - el v' im

lei - nu, v' - al - kol yis-ra - el v' im

lei - nu, hu ya-a - seh sha-lom a - lei - nu v' - al - kol yis-ra - el v' im

*mf* v' - al - kol yis-ra-el v'im - ru,

15

**B**

*mp* ru, im - ru a - men.

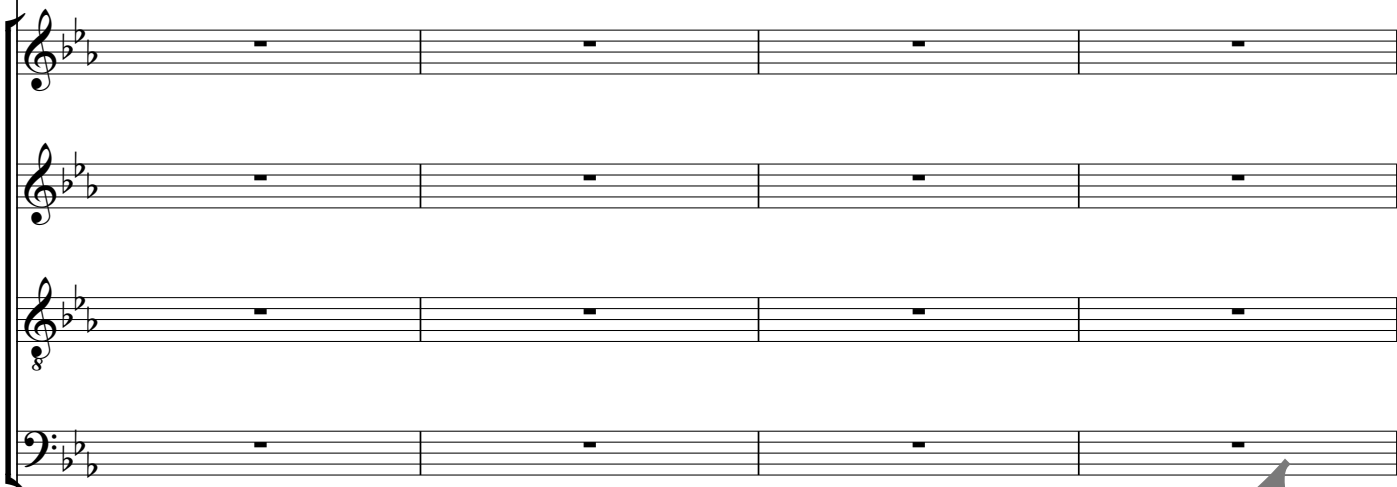
*p* ru, im - ru a - men.

*mp* ru, im - ru a - men.

im - ru a - men.

*mp* **B** *mf*

19 *gliss.*



23 **C**



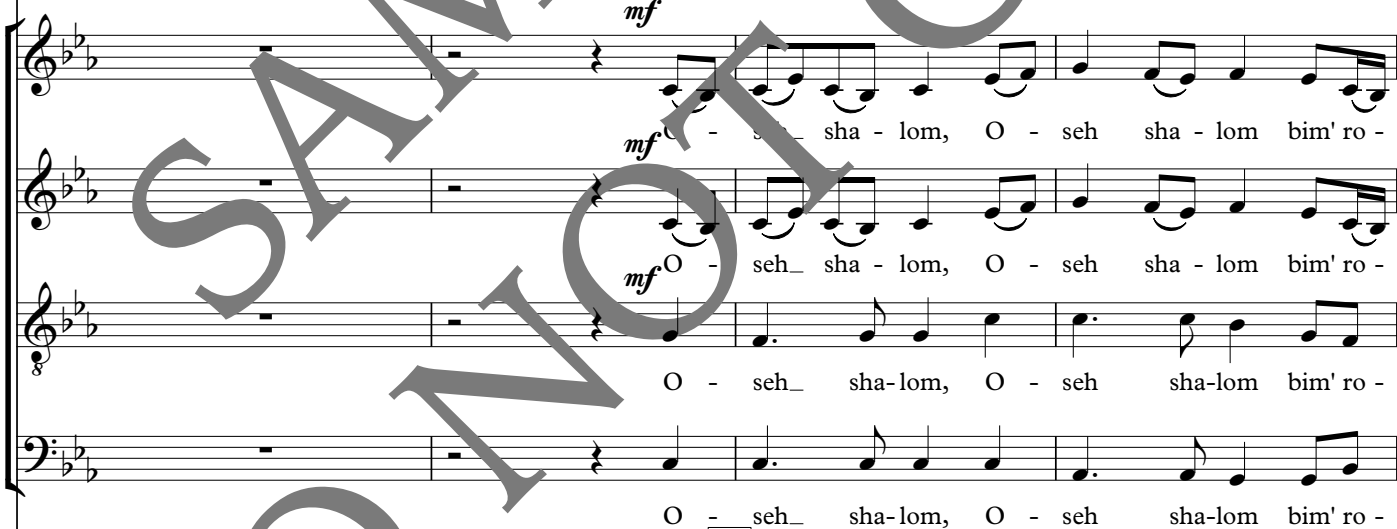
*mf*

*mf* - sha - lom, O - seh sha - lom bim' ro -

*mf* O - seh\_ sha - lom, O - seh sha - lom bim' ro -

O - seh\_ sha-lom, O - seh sha-lom bim' ro -

O - seh\_ sha-lom, O - seh sha-lom bim' ro -



**C**

*mf*



27

**D**

mav, O - seh sha-lom, O - seh sha lom\_bim' ro mav, ya-a - seh sha-lom, ya-a-  
 mav, O - seh sha-lom, O - seh sha lom\_bim' ro mav, ya-a - seh sha-lom, ya-a-  
 mav, O - seh sha-lom, O - seh sha lom\_bim' ro mav, hu ya-a - seh sha-lom a-  
 mav, O - seh sha-lom, O - seh sha lom\_bim' ro mav, hu ya-a - seh sha lom a-

**D**

seh sha-lom, sha - lom a - lei - nu v'-al - kol yis-ra - el v' im  
 se - m, sha lom a - lei nu v'-al - kol yis-ra - el v' im  
 lei - nu, hu ya-a - seh sha-lom a - lei - nu v'-al - kol yis-ra - el v' im  
 lei - nu, nu ya - seh sha-lom a - lei - nu v'-al - kol yis-ra-el v'im - ru,

32

seh sha-lom, sha - lom a - lei - nu v'-al - kol yis-ra - el v' im  
 se - m, sha lom a - lei nu v'-al - kol yis-ra - el v' im  
 lei - nu, hu ya-a - seh sha-lom a - lei - nu v'-al - kol yis-ra - el v' im  
 lei - nu, nu ya - seh sha-lom a - lei - nu v'-al - kol yis-ra-el v'im - ru,

Page Removed from Preview

45

*mf* mav, o - seh sha-lom bim' ro - mav, v' al  
*mf* mav, o - seh sha - lom, hu ya-a - seh sha-lom, sha-lom a lei - nu, v' al  
*mf* mav, o - seh sha - lom, sha - lom a - lei - nu, v' al  
*mf* mav, o - seh sha - lom, sha - lom, sha-lom a lei - nu,

**G**

50

kol yis-ra-el, yis - ra - el  
 kol yis-ra-el, yis - ra - el  
 kol yis-ra-el, v'-al - kol yis - ra - el  
 v'-a kol yis - ra - el, v'-al - kol yis - ra - el

**G**

rit. . . . . A tempo

54

*p* *pp*

*p* v'im - ru a - men. *pp*

*p* v'im - ru a men. *pp*

*p* v'im - ru men. *pp*

*p* a men. *pp*

rit. . . . . A tempo

*p* *pp*

DO