

Ma Tovu

"How goodly are thy tents, O Jacob "

for mixed chorus, brass, organ, and strings

David Jason Snow

SATB chorus
2 trumpets
2 trombones
Organ
Violin 1-2
Cello
Double bass

Duration: approximately 3 minutes 15 seconds

מִזֶּה—טָבוּ אֶהְלִיךָ יַעֲקֹב. מִשְׁכַּנְתֶּיךָ יִשְׂרָאֵל:
וְאֲנִי בְּרַב חֲסֻדְךָ אָבוֹא בֵּיתְךָ.
אֲשַׁתְּחֶוּהָ אֵל—הֵיכַל קִדְשֶׁךָ בִּירְאָתְךָ:
יְיָ אֶהְבֵּתִי מֵעוֹן בֵּיתְךָ. וּמְקוֹם מִשְׁכַּן כְּבוֹדְךָ:
וְאֲנִי אֲשַׁתְּחֶוּהָ וְאֶכְעָה. אֲבָרְכָה לְפָנֶי—יְיָ עֲשֵׂי:
וְאֲנִי תִפְלְתִי—לְךָ יְיָ עַת רְצוֹן
אֱלֹהִים בְּרַב—חֲסֻדְךָ עֲנֵנִי בְּאֵמַת יִשְׁעֶךָ:

How goodly are your dwellings, O Jacob,
Your sanctuaries, O Israel.

Thanks to Your abundant kindness, O Lord,
I am able to enter Your house.

To bow down before You in reverence.
In this sacred place of worship.

Lord, I love to be in Your house,
The sanctuary dedicated to Your glory.

Here I worship in Your presence,
O Lord, my maker.

In kindness, Lord, answer my prayer;
Mercifully, grant me Your abiding help.

Numbers 24:5
Psalms 5:8; 69:14

Pronunciation of vowels

a	as in	art
e	as in	bed
i	as in	pique
o	as in	go
u	as in	due
' (apostrophe)	as in	it
ei	as in	feint

The consonant combination **ch** is pronounced as in **Bach**.

♩ = 72

1
C trumpet

2

1
Trombone

2

Soprano
mp
Ma to- vu----- o- ha- le----- cha Ya- a- kov, mish- k'- no

Alto
mp
Ma to- vu o- ha- le----- cha Ya- a- kov, mish- k'- no

Tenor
mp
Ma to- vu----- o- ha- le- cha Ya- a- kov,

Bass
mp
Ma to- vu o- ha- le- cha Ya- a- kov,

Organ

1
Violin

2

Cello

Double bass

Piano accompaniment for the first system, consisting of four staves (treble and bass clefs) with rests.

Vocal and piano accompaniment for the second system. The vocal line includes lyrics: "te - cha Yis - ra eil Va - a" and "te - cha Yis - ra eil Va - a". The piano accompaniment includes lyrics: "mish - k' - no te - cha Yis - ra eil Va - a". Dynamic markings include *f* and *mp*.

Piano accompaniment for the third system, consisting of four staves with rests.

Piano accompaniment for the fourth system, consisting of four staves with rests and a final melodic phrase in the right hand.

Piano accompaniment for the first system, consisting of four staves (two treble and two bass) with a key signature of three sharps (F#, C#, G#) and a common time signature.

Vocal line for the first system, consisting of four staves (two treble and two bass) with lyrics in Russian.

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

Piano accompaniment for the second system, consisting of four staves (two treble and two bass) with a key signature of three sharps (F#, C#, G#) and a common time signature.

Vocal line for the second system, consisting of four staves (two treble and two bass) with lyrics in Russian.

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

ni b'- rov chas- d'- cha a- vo- vei- te- cha esh-ta- cha

Piano accompaniment for the first system, measures 1-2. The music is in G major (one sharp) and 4/4 time. The first measure contains whole rests for all parts. The second measure features a melody in the right hand starting on G4, moving to A4, B4, and C5, marked *mp*. The left hand has whole rests.

Vocal and piano accompaniment for the second system, measures 1-2. The vocal line (Soprano, Alto, and Tenor) and piano accompaniment are shown. The lyrics are: "ve el hei - chal kod - she - cha A - do -". The piano accompaniment continues with the same melody as in the first system. The vocal line begins with a quarter note on G4, followed by eighth notes. The lyrics "ve el hei - chal kod - she - cha" are under the first measure, and "A - do -" is under the second measure. The dynamic is *mf*.

Piano accompaniment for the third system, measures 1-2. The music is in G major (one sharp) and 4/4 time. The first measure contains whole rests for all parts. The second measure features a melody in the right hand starting on G4, moving to A4, B4, and C5, marked *mf*. The left hand has whole rests.

Piano accompaniment for the fourth system, measures 1-2. The music is in G major (one sharp) and 4/4 time. The first measure contains whole rests for all parts. The second measure features a melody in the right hand starting on G4, moving to A4, B4, and C5, marked *mf*. The left hand has whole rests.

mp

mp

The first system of music is a piano accompaniment for two measures. It consists of four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The first measure contains a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked with a mezzo-piano (*mp*) dynamic. The second measure continues the melodic line in the upper treble staff and the bass line in the lower bass staff, also marked with *mp*.

nai a - hav - ti me - n bei - te - cha u - m' -

mf

mf

The second system of music features vocal lines and piano accompaniment for two measures. It consists of four staves. The top two staves are vocal lines with lyrics: "nai a - hav - ti me - n bei - te - cha u - m' -" in the first measure and "u - m' -" in the second measure. The bottom two staves are piano accompaniment. The first measure is marked with a mezzo-forte (*mf*) dynamic, and the second measure is marked with a mezzo-forte (*mf*) dynamic. The lyrics for the second measure are "mei - on bei te - cha bei - te - cha u - m' -".

This system contains four empty piano accompaniment staves (two treble clefs and two bass clefs) for two measures, with no musical notation or dynamics present.

This system contains four empty piano accompaniment staves (two treble clefs and two bass clefs) for two measures, with no musical notation or dynamics present.

Piano accompaniment for the first system, measures 1-2. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Vocal and piano accompaniment for the second system, measures 1-2. The vocal line is in G major and 4/4 time. The piano accompaniment continues from the first system. The lyrics are: *mf* kom mish - kan k' - vo de - cha va - a-
u - m' - kom mish - kan k' - no de - cha
kom mish - kan k' - vo de cha va - a-
kom mish - kan k' - vo - de - cha

Empty piano accompaniment staves for the third system, measures 1-2.

Piano accompaniment for the fourth system, measures 1-2. The music is in G major and 4/4 time. The right hand has a melodic line starting in the second measure, marked *mp*. The left hand has a bass line starting in the second measure, also marked *mp*.

Piano accompaniment for the first system of music, consisting of four staves (treble and bass clefs for both hands). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The melody is primarily in the right hand, with some bass line activity in the left hand.

Vocal line and piano accompaniment for the second system of music. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment consists of four staves. The lyrics are: "ni esh - ta - cha veh va - a-
va - a - ni esh ta - cha veh va - a-
ni esh - ta cha veh va - a-
va - a-

Empty piano accompaniment staves for the third system of music, consisting of four staves (treble and bass clefs for both hands). The staves are empty, indicating a rest or a section where the piano is silent.

Piano accompaniment for the fourth system of music, consisting of four staves (treble and bass clefs for both hands). The music is in the same key and time signature as the previous systems. The melody is primarily in the right hand, with some bass line activity in the left hand. The dynamic marking *mp* is present at the beginning of the system.

mp

Piano accompaniment for the first system, measures 1-3. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Dynamic markings of *mf* are present in the second and third measures.

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in a soprano register, with lyrics: "ni esh - ta - cha - veh". The piano accompaniment continues with the same melodic and bass lines as the first system. Dynamic markings include *f* for the vocal line and *mf* for the piano accompaniment in the second and third measures.

Piano accompaniment for the third system, measures 1-3. The piano part continues with the established melodic and bass lines. A dynamic marking of *mf* is present in the second measure.

Piano accompaniment for the fourth system, measures 1-3. The piano part continues with the established melodic and bass lines. Dynamic markings of *mf* are present in the second, third, and fourth measures.

Piano accompaniment for the first system, measures 1-3. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in G major and 4/4 time, with lyrics: "ve - ech - ra - e - v're-". The piano accompaniment continues from the first system. The vocal line includes a long note in the second measure that spans across the bar line.

Piano accompaniment for the third system, measures 1-3. The piano continues with the same melodic and bass lines as the previous systems, maintaining the harmonic structure in G major.

Piano accompaniment for the fourth system, measures 1-3. This system repeats the piano accompaniment from the first system, providing a consistent harmonic background for the vocal parts.

Piano accompaniment for the first system, measures 1-3. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in G major and 4/4 time. The lyrics are: cha - lif - nei A - do nai o - si va - a - ni t' - fi - la - A - do nai o - si va - a - ni t' - fi - la - A - do nai o - si va - a - ni t' - fi - la A - do nai o - si. The piano accompaniment continues with the same melodic and bass lines as the first system.

Piano accompaniment for the third system, measures 1-3. The music continues with the same melodic and bass lines as the previous systems, maintaining the G major key and 4/4 time signature.

Piano accompaniment for the fourth system, measures 1-3. The music concludes with the same melodic and bass lines as the previous systems, ending with a sustained chord in the right hand and a final note in the left hand.

Piano accompaniment for the first system, measures 1-3. The music is in G major (one sharp) and 4/4 time. The right hand features a flowing eighth-note melody, while the left hand provides a steady bass line with quarter notes.

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in G major and 4/4 time. The lyrics are: "ti le --- cha --- A - do - nai et ra ----- tzon ---- E - lo - him ---- b'-----rov chas-". The piano accompaniment continues with the same melody as the first system.

ti le --- cha --- A - do - nai et ra ----- tzon ---- E - lo - him ---- b'-----rov chas-

ti le - cha A - do - nai et ra - tzon E - lo -

ti le - cha A - do - nai et ra - tzon E - lo -

A - do - nai et ra - tzon E - lo -

Piano accompaniment for the third system, measures 1-3. The music continues with the same melody and bass line as the previous systems.

Piano accompaniment for the fourth system, measures 1-3. The music continues with the same melody and bass line as the previous systems.

Piano accompaniment for the first system, measures 1-3. The music is in G major (one sharp) and 4/4 time. It features a flowing melody in the right hand and a steady bass line in the left hand. The dynamic marking *mf* is present in the final measure.

Vocal lines for the first system, measures 1-3. The lyrics are: de...cha a nei - ni be - e..... met yi - she - cha. The dynamic marking *f* is present in the final measure.

him b' - rov chas - de - cha be - e - met yi - she - cha

him b' - rov chas - de - cha be - e - met yi - she - cha

him b' - rov chas - de - cha be - e - met yi - she cha A - do -

Piano accompaniment for the second system, measures 4-6. The music continues with the same melodic and harmonic structure as the first system.

Piano accompaniment for the third system, measures 7-9. The music concludes the section with a final chord in the right hand and a sustained bass line in the left hand.

Piano accompaniment for the first system, measures 35-37. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand has a sustained chord in measure 35. The left hand features a rhythmic pattern of eighth notes in measures 35 and 36, and a triplet of eighth notes in measure 37. Dynamics include *mf* and *f*.

Vocal line for the first system, measures 35-37. The vocal line consists of three staves. The lyrics are: "ah... ah... ah... u - m' - kom...". The first two staves have lyrics "ah" and the third staff has "ah" and "u - m' - kom". Dynamics include *mf* and *f*.

Piano accompaniment for the second system, measures 38-40. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand has a sustained chord in measure 38. The left hand has a rhythmic pattern of eighth notes in measures 38 and 39, and a triplet of eighth notes in measure 40. Dynamics include *mf* and *f*.

Vocal line for the second system, measures 38-40. The vocal line consists of three staves. The lyrics are: "nai a - hav - ti me - on bei... te - cha ah...". The first two staves have lyrics "nai a - hav - ti me - on bei" and the third staff has "te - cha ah". Dynamics include *mf* and *f*.

Musical score for the first system, measures 1-3. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with triplets in the bass line and a vocal line. The first measure is in 3/4 time, and the second and third measures are in 4/4 time.

Musical score for the second system, measures 4-6. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with triplets in the bass line and a vocal line. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The vocal line includes the lyrics: "mish-kan k' - vo - de - cha va - a - ni esh - ta - cha -".

Musical score for the third system, measures 7-9. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with triplets in the bass line and a vocal line. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The vocal line includes the lyrics: "ah - ah - ah -".

Musical score for the fourth system, measures 10-12. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with triplets in the bass line and a vocal line. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The vocal line includes the lyrics: "ah - ah - ah -".

Piano accompaniment for the first system, measures 1-3. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in G major and 4/4 time, with lyrics: "Va - a - ni esh - ta cha - veh v' ech - ra - ah". The piano accompaniment is in the same key and time signature. Dynamics include *f* and *ff*.

Va - a - ni esh - ta - cha - veh v' ech - ra - ah

Piano accompaniment for the third system, measures 1-3. The music continues in G major and 4/4 time. The right hand has a melodic line with some rests, and the left hand has a bass line. Dynamics include *f*.

Piano accompaniment for the fourth system, measures 1-3. The music continues in G major and 4/4 time. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *f*.

System 1: Piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with quarter notes and rests.

System 2: Vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "ve - ech ra - ah e". The piano accompaniment continues in the same style as System 1. A dynamic marking *f* is present in the bass line.

ah.....

System 3: Piano accompaniment. Treble clef, key signature of three sharps. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests.

System 4: Piano accompaniment. Treble clef, key signature of three sharps. The right hand continues the melodic line. The left hand plays a bass line with quarter notes and rests.

Piano accompaniment for the first system, measures 47-49. The score consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The music features a flowing melody in the upper staves and a more rhythmic accompaniment in the lower staves, including a triplet in the right hand of the second staff.

Vocal and piano accompaniment for the second system, measures 47-49. The vocal line is on the top staff, with lyrics: v're - cha - lif - nei. The piano accompaniment is on the bottom three staves. Dynamics include *fp* (fortissimo piano) and *fp*. The lyrics continue: lif - nei, lif - nei ve - ech - ra - ah ev - re cha - lif - nei. A triplet is marked in the piano part.

Piano accompaniment for the third system, measures 47-49. This system continues the piano accompaniment from the first system, featuring the same four-staff structure and key signature.

Piano accompaniment for the fourth system, measures 47-49. This system continues the piano accompaniment from the first system, featuring the same four-staff structure and key signature.

a tempo

Piano accompaniment for the first system, measures 1-3. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first two staves are the right hand, and the last two are the left hand. Dynamics include *f* (forte) in the first measure and *f* in the second measure.

Vocal and piano accompaniment for the second system, measures 1-3. The vocal line is in the first staff, and the piano accompaniment is in the last three staves. Dynamics include *ff* (fortissimo) in the first measure and *ff* in the second measure. The lyrics are: "A - do...nai o - si va - a - ni t'.....fi - la -".

Piano accompaniment for the third system, measures 1-3. The score is in 2/4 time with a key signature of three sharps. Dynamics include *f* (forte) in the first measure and *f* in the second measure.

Piano accompaniment for the fourth system, measures 1-3. The score is in 2/4 time with a key signature of three sharps. Dynamics include *f* (forte) in the first measure and *f* in the second measure.

ti le-cha A - do nai E-o
 ti le-cha do nai E-lo
 ti le-cha va-a-ni t'-fi-la ti le-cha A-do nai E-lo
 A - do - nai A - do - nai et ra-tzon E - o - him

The musical score consists of four systems. Each system includes piano accompaniment (right and left hands) and vocal lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in Hebrew. The first system shows the piano accompaniment. The second system introduces the vocal lines with the lyrics. The third system continues the piano accompaniment and vocal lines. The fourth system concludes the piano accompaniment and vocal lines.

him b' - rov chas de - cha a - nei - ni be - e -

him b' - rov chas de - cha a - nei - ni

him b' - rov chas de - cha a - nei - ni

b' - rov chas - de - cha a - nei - ni

Piano accompaniment for the first system, measures 1-4. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part consists of four staves. The first two staves are the right hand, and the last two are the left hand. The music begins with a rest in measure 1, followed by a piano (*p*) dynamic in measure 2. The melody in the right hand is simple, with a long note in measure 3 and a quarter note in measure 4. The left hand provides a steady accompaniment with eighth notes.

Vocal line for the first system, measures 1-4. The vocal part consists of two staves. The melody is in the upper staff, and the lyrics are written below it. The lyrics are: "met yi - she - cha." in measure 1, "be - e - met yi - she cha" in measure 2, and "met yi - she - cha." in measure 3. The dynamic is mezzo-piano (*mp*). The melody is simple and melodic, with a long note in measure 3 and a quarter note in measure 4.

Piano accompaniment for the second system, measures 1-4. The music is in the same key and time signature as the first system. The piano part consists of four staves. The first two staves are the right hand, and the last two are the left hand. The music begins with a rest in measure 1, followed by a piano (*p*) dynamic in measure 2. The melody in the right hand is simple, with a long note in measure 3 and a quarter note in measure 4. The left hand provides a steady accompaniment with eighth notes.

Piano accompaniment for the third system, measures 1-4. The music is in the same key and time signature as the first system. The piano part consists of four staves. The first two staves are the right hand, and the last two are the left hand. The music begins with a rest in measure 1, followed by a piano (*p*) dynamic in measure 2. The melody in the right hand is simple, with a long note in measure 3 and a quarter note in measure 4. The left hand provides a steady accompaniment with eighth notes. A trill (*tr*) is marked above the final note in measure 3.

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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