

Shalom Aleichem

With Tablature Edition



Arranged for Solo Guitar
by Ellen S. Whitaker



Presented in both standard notation and tablature

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Shalom Aleichem: With Tablature Edition

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Shalom Aleichem

Shalom aleichem mal-a-chei ha-sha-reit,
mal-a-chei El-yon,
mi-me-lech mal-chei ham'lachim,
ha-ka-dosh ba-ruch Hu.
Bo-a-chem l'shalom mal-a-chei ha-shalom
Bar-chu-ni l'shalom mal-a-chei ha-shalom
Tzeit-chem l'shalom mal-a-chei ha-sha-lom...

שְׁלוֹם עָלֵיכֶם מְלַאֲכֵי הַשָּׁרָת
מְלַאֲכֵי עֲלִיּוֹן
מִמְלֶכֶת מְלִכֵי הַמַּלְאָכִים
הַקְּדוֹשׁ בָּרוּךְ הוּא
בּוֹאֲכֶם לְשָׁלוֹם מְלַאֲכֵי הַשָּׁלוֹם
מְלַאֲכֵי עֲלִיּוֹן
בְּרַכּוּנֵי לְשָׁלוֹם מְלַאֲכֵי הַשָּׁלוֹם
צֵאתְכֶם לְשָׁלוֹם מְלַאֲכֵי הַשָּׁלוֹם

Peace be to you, O ministering angels, messengers of the Most High,
the supreme Ruler of rulers, the Holy One, blessed is God.
Enter in peace.... Bless me with peace... Depart in peace...

Annotation

This *Shalom Aleichem* Shabbat melody was written by Samuel Goldfarb, a cantor, in the early 20th century. The song became so popular and widely known that it was assumed to be a folk melody and has appeared in several collections without attribution.

Performance Notes

Because the melody is so beautiful, this arrangement of *Shalom Aleichem* opens with the entire melody unaccompanied by any other voice. Play each note with love, listening for good tone and a smooth line. Shape the phrases with dynamics, as though you were singing them, and feel free to add or subtract ornamentation. Resist the temptation to rush away from the long notes, even if they die away completely while you wait for the next downbeat.

Note 1: The line drawn between the two “2”s indicates *portamento*, an expressive technique which is in essence an audible guide finger. Slide from the *A* to the *C*, maintaining pressure on the string, so that the pitches between are heard on the way. Upon arriving on the *C*, articulate it with the right hand as usual.

Note 2: When accompaniment notes appear between melody notes, such as is the case with the *C*s in this measure, play them lightly to avoid sounding stiff or obscuring the melody line. Other examples of this sort of thing include the *G#* in measure 22 and the *As* and *B* which fall on the second half of the beat in measure 23.

Note 3: Using finger 3 on the *A* may feel more comfortable here if you form an entire A-minor chord on beat 1 by simultaneously placing finger 2 on the 4th-string *E*, which will be played in the next beat. The same approach works well in measure 30 (and measure 46 in the longer version of the piece) on beat 3, where the A-minor harmony lasts through beat 2 of the following measure. One need only release the *C* from time to time so that *B* may sound.

Note 4: The open *A* at the end of measure 37 should be damped on the first beat of measure 38. A comfortable way to do this is to finger a 5th-string *B* with the left hand, even though it will not be played with the right hand.

Note 5: The 1st-string *E* should be allowed to sustain through the arpeggio.

Shalom Aleichem

Transcribed and Arranged by
Ellen S. Whitaker

Music: Samuel Goldfarb
Text: Liturgy

Adagio ♩ = 72

mp (dolce)

Note 1

T
A
B

P R E V I E W

5

T
A
B

T
A
B

9

T
A
B

T
A
B

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Musical notation for measures 14-17. The top staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with a circled 3. A slur over a group of notes is marked with circled 1 and 2. A circled 3 is also present. The bottom staff is a guitar TAB with fret numbers: 10-13-12-10, 8-7-8-7, 10, 9, 8-7-10-7-10-9, 10, 5-8-7-5-5, 0. A dynamic marking *mf* is placed below the staff.

Musical notation for measures 18-21. The top staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A slur over a group of notes is marked with circled 1 and 2. The bottom staff is a guitar TAB with fret numbers: 5-4-5-7-5-4-1-0, 4, 0, 0, 0.

Musical notation for measures 22-25. The top staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled 2 and circled 3 are present. The bottom staff is a guitar TAB with fret numbers: 4-5-7-5-4-6-0, 3-1-0-0-1-0-1-3, 0, 0, 2-1-2-0, 0, 0, 2-1-2, 0, 0, 2-1-2, 0. A dynamic marking *p* is placed below the staff.

P
R
E
V
I
E
W

Musical notation for Note 2 (top). The top staff is in treble clef with a key signature of one sharp (F#). A circled V is above the staff. Fingerings are indicated by numbers 4, 3, 1. A dynamic marking *mp* is placed below the staff.

Musical notation for Note 2 (bottom). The top staff is in treble clef with a key signature of one sharp (F#). A circled V is above the staff. Fret numbers 12, 5, 8, 7, 5, 5, 5, 5 are shown. A dynamic marking *p* is placed below the staff.

25

mp mf mp p

Note 3

Note 3

29

mp

i m i

3

mp

m i

4

33

mp

Melody in bass - - - - -

mp

a m i m i

4 1 0

P
R
E
V
I
E
W

37

Note 4

Note 5

Melody in middle voice - - - - -

41

mp

Melody in bass - - - - -

p

45

mp

p

P
R
E
V
I
E
W

49 ϕV ϕIV

mf

TAB: 5 5 5 5 5 5 5 5 5 5 5 5 4 5 7 5 4 6 4 5 4 4

51 ϕV

TAB: 4 4 4 4 4 4 5 0

ϕV

TAB: 5 5 8 5 5 5 5 5 0

54 *a m a m*

TAB: 4 0 2 5 0 7 0 5 0 4 0 1 0 0 0 1 0 3 2 2 2 3 2 1 0 1 2 3 0 0 0 1 0 3

P R E V I E W

56

p *mp* *mf* *mp*

59

i m i m

62

ϕ v

P
R
E
V
I
E
W

