

Cross-Referential Motifs in *Misinai* Tunes

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By David Ian Bentley

Number of Chapters: Three

The Contribution of this Thesis: This Thesis demonstrates in a comprehensive manner how melodic material is shared between the various liturgical moments that are said to comprise the genre of *Misinai* tunes, as they appear in the tradition recorded by Cantor Abraham Baer in his 1877 publication *Ba'al Tefilah*.

The Goal of This Thesis: is to demonstrate the organic functioning of the *Misinai* tunes by examining the extent to which these tunes 'share' melodic material.

How it is Divided: The first chapter gives a basic introduction to the genre of *Misinai* tunes. The second chapter examines previous approaches as explored by two of the leading theorists. The third chapter presents a new way of classifying and understanding the genre.

The Kinds of Materials Used: The Thesis uses scholarly papers in the field, principally those of Werner and Idelsohn (see Bibliography for details) and the music of Cantor Abraham Baer as published in his *Ba'al Tefilah*.

DEDICATION

My parents, Margaret and Alan Bentley, imbued in me a deep knowledge of Judaism and love of music without which my life's path would not have brought me to this juncture. My talents and skills are a reflections of theirs. As "the apple never falls far from the tree" I hope that in this work I prove myself a worthy son, even while I know that their love for me demands no such proof.

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Any errors that remain are, of course, my own.

CHAPTER ONE

AN OVERVIEW OF THE MISINAI TUNE GENRE

There is a body of tunes known variously as *Misinai*, *Maharil* or *Scarbove* Tunes. This genre is considered to be comprised of a group of about ten or so melodies (the exact number is a subject of scholarly debate) within *Ashkenazi* synagogue usage, these melodies being several hundred years old, largely reserved for certain passages of liturgy on the High Holidays and Festivals, and obligatory for those passages with which they are primarily associated. The key passages for which *Misinai* tunes are generally accepted are listed in Table 1. Beyond these landmark occurrences of these tunes there are also many instances within the High Holiday liturgy of one of these tunes occurring again, often in a shortened, even fragmentary form.

There have been several previous attempts to understand the *Misinai* tunes. The literature has made reference to the possible common origins of these tunes in either cantillation motifs ('trope') or the practices of the medieval Minnesinger but up until now none has seriously addressed the question of whether these tunes do in fact comprise a cohesive body of material. I will show that there are a number of Themes and Motifs present in these tunes which are used in a consistent and coherent manner. With reference to the melodic material present in these tunes there appears to be evidence to suggest that they are indeed a singular body of material.

Preliminary Matters

Before I begin to look at the genre in any detail there are some introductory matters that deserve a little attention. Firstly is the question of what name we use to call the genre. The very identity of those tunes which we take to be '*Misinai*' is a matter of debate. Another interesting and perhaps enlightening issue is the pervasiveness with which these tunes have made their way into branches of Jewish and even non-Jewish musical culture that go well beyond the confines of Holiday liturgical use. I also wish to consider the way in which music generally evokes, and in particular how *Misinai* tunes can evoke responses that enable us to reach a deeper level of meaning than we can through the text alone. A connection can be made between the way *Misinai* tunes operate as a system of evocative cross-references, and the practice of *Nusach ha-T'filah*. Once these preliminary matters are considered it will be possible to undertake the main task at hand with a clearer understanding of the importance of this genre in Jewish culture at large.

Let us first turn our attention to the term we use to describe the genre. '*Misinai*' "is an abbreviated form of the designation *halakhah Lemosheh Missinai*, that is having been transmitted from Moses on Mount Sinai."¹ This indicates the veneration and esteem in which these tunes are held. It appears that we can credit to A. Z. Idelsohn the application of the term '*Misinai*' to the body of music with which we are presently concerned. The linguistic term as explained by Nulman exists in other contexts from the early rabbinic period, and a body of music containing melodic material regarded as belonging to this genre, exists at least since the mid-eighteenth century; yet there appears

¹ Macy Nulman, *Concepts of Jewish Music and Prayer* (New York: The Cantorial

to be no documented connection between this term and this music until Idelsohn makes it.²

The term '*Maharil*' refers to Rabbi Jacob ha-Levi ben Moshe Mollin (1358-1427), a renowned authority with a strong interest in liturgical music. The term '*Maharil*' is an acronym on his name, Moreinu HaRav Itzhak ha-Levi. It identifies him uniquely within the pantheon of rabbis and Jewish scholars throughout history. The use of his acronym in connection with these tunes could indicate some historic connection, as if to suggest that the *Maharil* himself sang these tunes when he officiated. It could also be an attempt to indicate the high regard in which these tunes are held, through their association (at least in nomenclature) with an important authority. In this we might see a parallel to the use of the term 'Gregorian' to identify a class of Roman Catholic chant and the way in which that chant is given enhanced status through its association with Pope Gregory.³

The term '*Scarbove*' is a variant on a Polish word whose meaning is variously given as 'official' or 'sacred.' Following many decades of widespread usage after Idelsohn, I adopt the term *Misinai* for this paper.

Now we have settled the question of how to refer to this genre, at least for the purposes of this study. But which tunes actually make up the genre? Table 1 presents a list of ten liturgical items that are generally regarded as *Misinai* tunes. This list arises through consensus. There is some appreciation that *Misinai* tunes will draw upon trope

Council of America, 1985), 29.

² For this information the author is indebted to Dr. Mark Kligman, Assistant Professor of Musicology, Hebrew Union College-Jewish Institute of Religion.

³ This parallel is not a complete one, as Gregory is claimed to have received the chant direct from heavenly birds (we now know that he—or at least his staff—was the great

or Minnesong melodies and compositional techniques (as we shall see in the work of Idelsohn and Werner, presented in Chapter Two below). However this appreciation does not go beyond a recognition of the presence within Misinai tunes of certain melodic material. As we shall see, both Idelsohn and Werner's analysis is limited. Joseph Levine's approach⁴ ranges too far from the accepted consensus to enable us to accept it at this point. What is necessary is a study that restricts itself primarily to those items that, ideally, are universally accepted within the consensus, and then looks for some characteristic(s) that these consensually accepted items share.

There are several characteristics that might be used to definitively identify the corpus of *Misinai* tunes. In addition to melodic material we could also look at 'corroborating' factors such as textual cross-references or common contexts, accompanying ritual activity (such as the practice of the congregation standing at certain points, or opening the *Aron Kodesh*), and theological intent (that is to say whether there is some common—or at least related—factor in the theological message of each of those moments we regard as quintessentially '*Misinai*'). It would then be necessary to determine some "threshold" of content, being melodic, textual, theological, ritual, and cross-referential that would enable us to say that these moments do indeed share enough to be considered part of an established and well-defined genre which we are confident to call *Misinai* tunes. The present paper sets out to provide a beginning for this task by investigating some of the melodic material.

codifier of an existing tradition).

⁴ Joseph A. Levine, *Synagogue Song in America* (Crown Point, Ind.: White Cliffs Media Company, 1989); idem, "Missinay-Melodies in the Modal Chant of Abba Yosef Weisgal," *Journal of Synagogue Music* 11/1 (1981): 3-25.

The wide penetration of these tunes into other areas of Jewish musical usage is another area that needs to be considered. This feature of these melodies confuses attempts to accurately define the genre, thus reinforcing the need for a study that restricts its scope to agreed upon parameters. In addition to the ten or so passages referred to at the outset of this Chapter and several more within the High Holiday liturgy which are not generally agreed as belonging to the genre, there is also a pattern of usage of these tunes that goes beyond High Holiday usage. For example, during the reading of *Megilat Esther* on *Purim*, it has become customary to use the opening of the prayer *HaMelech* at a certain point so as to associate a mention of the king *Ahashverosh* with the Eternal King (who is otherwise absent from this story). In this way, the worshipper is led to a deeper understanding of the text being read. There is at least one Yiddish song that makes extensive use of *Misinai* tunes (*Af B'ri*, arranger unknown — see Figure 22) and the Bruch cello work *Kol Nidre* has entered the concert repertoire worldwide. What Jew, on hearing the opening of that piece, regardless of the time of year, is not transported to *Erev Yom Kippur*? We see here an example of the evocative power of music.

In examining the way *Misinai* tunes operate as a system, and enriching our understanding of how they function evocatively, it is useful to keep in mind that they function as a component within the well-established milieu of *Nusach*, the practice of prayer chant. With different *nuscha'ot* for different liturgical occasions and even sections of the service, we should recognize that the tunes used to conduct a particular service help the worshipper to achieve and maintain the most appropriate state of mind for that occasion. In this fashion *nusach* operates both to bind together the liturgy and to give the *Shaliach Tzibbur* a device for managing the delivery of changing moods and

meanings as he/she moves through the prayers of a given service or season. I contend that this is at least partially a learnt response: a worshipper hears the tunes of a joyous occasion, such as *Pesach* or *Kabbalat Shabbat*, or a solemn one such as *Yom Kippur*, and through repetition year after year comes to associate the tune with the occasion, and the occasion with the mood.⁵ Eventually the seasoned worshipper will find that the tune alone is enough to invoke the mood of the occasion, in the same way that hearing the national anthem evokes pride. In this way, it is possible for example for a cantor to induce a penitential mood for a part of a daily service that comprises penitential prayers, and then return to the prevailing mode of the service when the next section is reached. The worshipper is thereby assisted in reaching the appropriate penitential mood for just that part of the service.

Similarly, when *Misinaï* tunes are used, they can evoke in the worshipper various associations. Clearly they will evoke the mood and feeling of the High Holidays. In their repetitiveness they also serve to alert the worshipper to the possibility that there is some sort of connection between different parts of the liturgy. We might therefore regard this occurrence of *Misinaï* tunes as being somehow cross-referential. The worshipper's attention is drawn to the possibility that various portions of the prayers have something in common. The tunes serve to provide cross-references that link them together. We must therefore also keep in mind that when we talk about a *Misinaï tune* (emphasis added), we

⁵ While *nusach* and *Misinaï* tunes share this characteristic, it is important to note one aspect of its operation that differs between the two: in *nusach* any given phrase is much more 'connected' to a particular text or well-defined section of the liturgy. We certainly see a sense of connection between text and tune when we consider a liturgical moment such as *Kol Nidre* but, as we shall see, the music associated with that text also recurs in a wide range of other liturgical places. This range is far greater than the extent of usage of any typical melody in *nusach* generally.

are in fact also talking about an associated liturgical text—or even a group of possibly related texts.

For example, the opening phrase of the Great *Aleinu*, beginning with that grand descending major triad, is intrinsically tied together with the *Musaf* services of *Rosh Hashanah* and *Yom Kippur* (see example 1).



Example 1.

This phrase would be considered 'wrong' if it appeared elsewhere, and the *Shaliach Tzibbur* would be considered 'wrong' if he or she did not employ this tune at this point (or at least a very close variant on it).⁶

It would be entirely inappropriate to use that tune on another day, and on this day it would be equally inappropriate to either read the *Aleinu* or chant it to any other tune. It would also be wrong to use the *Musaf* tune at that point late in the service when *Aleinu* appears again in the place where it now occurs as part of the regularly daily liturgy. We see further examples of *nusach*, but not necessarily *Misinai* tunes, when we look at such phrases as the characteristic tune with which a *chatimah* is chanted on *Shalosh Regalim*,

⁶ I remind the reader that we are concerned only with Ashkenazi usage. Sephardim have, to my knowledge, only begun to introduce these tunes into their liturgy with the closer contact that has developed between Sephardim and Ashkenazim since the beginning of moves to reestablish Israel as a Jewish homeland in the last hundred years or so. The reference to a female *Shaliach Tzibbur* also recognizes the reality of non-Orthodox practice. While grass roots non-orthodox Jews may be less knowledgeable in some areas than their counterparts in orthodoxy, many will still expect certain portions of liturgy to

or the typically triadic motives of *Adonai Malach* mode as used during the *Shabbat* evening service. To summarize, *Misinai* tunes can be seen as a subset and special case of *nusach*. (Viewing the *Misinai* tunes in this context raises a fascinating possibility: beginning with the recognition that *Misinai* tunes form an intrinsic component of the practice of *nusach*, is it possible that these tunes actually originate in the traditional cantorial practice and prayer mode usage with which we are so familiar? This is a further question which is unfortunately beyond the scope of the present paper but none-the-less deserving of attention).

For completeness as we have mentioned the relationship between *nusach* and *Misinai* tunes we should also note that synagogue music also contains other elements: congregational hymns (e.g. *El Adon*), cantillation and responsorials (e.g. the *Kedushah*).

The Structure of This Paper

There are currently two major theories abroad concerning the origins of *Misinai* tunes. The historical origins of the *Misinai* genre are of only incidental interest to this present paper but it is helpful to have some understanding of the two theories. In particular we shall examine previous work on them to expose certain flaws in that work. My aim in doing so is not to hypothesize now as to the true origins of this music, but rather to give us a firmer foundation which might give us a better understanding for directing future efforts.

The appearance of many phrases that also appear in Jewish cantillation practice suggests that *Misinai* tunes are in fact derived from that source (which most likely

be sung to a certain tune. *Kol Nidre* comes to mind as an example *par excellence*.

predates the emergence of *Misinai* tunes). Idelsohn's pioneering work demonstrates many examples of the incidence of cantillation motifs ("trope") in *Misinai* tunes.⁷ However he actually prefers to advance the argument that the medieval German genre known as the Minnesong heavily influenced the *Misinai* genre.⁸ Minnesong shares some characteristics with *Misinai* tunes; this suggests at least the possibility that the two genres developed about the same time and place, or even that the one grew out of the other. Werner following Idelsohn attempts to develop the Minnesinger hypothesis. We shall look at these arguments in detail in Chapter Two.

In Chapter Three we look at the music of Cantor Abraham Baer's *Ba'al Tefilah*, focusing on ten liturgical items that use *Misinai* tunes. I will particularly investigate the incidence of cross-referential occurrences in the work of Baer. It will be shown that there is in fact a great deal of cross-referential use of these tunes. This is so in the sense that they recur frequently within the chosen selections. I will show that the pattern of cross-reference that emerges is extensive.

⁷ A. Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies* (Leipzig: Breitkopf & Haertel, 1922-1933), VII:XXXV-XXXVI.

⁸ *ibid.*, "The Kol Nidre Tune," *Hebrew Union College Annual* VIII-IX (1931-1932):493-509. See especially pp. 499-501.

CHAPTER TWO

CRITIQUE OF IDELSOHN & WERNER

In Chapter One I recognized that in Ashkenazi liturgical usage we find several elements that make up the totality of the musical practice available to create a worship service. *Misinaï* tunes make up one of those elements. Like the prayer modes, it is a characteristic of *Misinaï* tunes that there is a generally accepted close association between a certain tune and a certain liturgical text. There is also an association between the text and tune combination and a liturgical season. Beyond these fairly obvious and general characteristics, earlier researchers attempted to identify the features and melodic motifs that comprise the genre. The most influential pioneer in this field was Abraham Zvi Idelsohn. Eric Werner a generation later also interested himself in this area. Both of these men tried to understand how the *Misinaï* tunes are constructed, as well as displaying an interest (perhaps peripheral, but pervasive) in the historic origins of this music. I shall look at each of their work and illustrate weaknesses in it. In doing so I will provide a basis for going to another level in our understanding of how the *Misinaï* tunes operate.

Idelsohn's Arguments

Without discounting the contributions of earlier writers, the research and arguments of A. Z. Idelsohn form the earliest comprehensive stratum of investigation into this area as, indeed, his work does in so many aspects of Jewish musicology and ethnomusicology. It is no accident that he is regarded as the "father" of this field. His

pioneering research, published primarily in his *Thesaurus of Hebrew Oriental Melodies*, is a monumental and essential resource for any study of Jewish music.

Idelsohn's primary research into the *Misinai* tunes is presented in Volume VII, Chapter V of the *Thesaurus*, a brief chapter of only eight pages which comprises both text and musical excerpts as well as references to nearly sixty examples drawn from the thousands that form the body of the *Thesaurus*. On page XXX of that volume, at the end of the third paragraph, Idelsohn lists those entries in Volume VII of the *Thesaurus* which he claims represent or include occurrences of a *Misinai* tune or motif. There are 40 entries in this list.

Idelsohn also discusses the *Misinai* tunes, organizing his discussion by means of the liturgical texts with which each of the tunes is primarily associated (e.g., *Aleinu*, *HaMelech*, *Avot* etc.). In this discussion he refers to only 31 of the 40 entries mentioned above. In my Table 2 I list each of these entries together with the liturgical text which Idelsohn claims is associated with them. Where Idelsohn provides more than one variant (e.g. numbers 111a, b and c) I take this as one entry in my Table. Therefore all 31 are accounted for although I have only twenty-one entries in my Table. The 9 tunes that are omitted from my Table are those that are neglected in Idelsohn's discussion on pages XXX-XXXV. I have taken Idelsohn's liturgical texts for the column headings of the Table. At this point I note the rather odd fact that several of the tunes referred to in Idelsohn's discussion appear to be applied to texts other than those listed in my Table 1, even though these ten alone are the texts around which Idelsohn has chosen to base his discussion (see examples 116, which is "*Os shesh meos*," and 190, "*Ah, Berosh hashonoh*").

Another major contribution is found in his 1932 paper "The Kol Nidre Tune,"⁹ published in the Hebrew Union College Annual. A treatment of much relevant material is also presented in Idelsohn's 1929 monograph, *Jewish Music in its Historical Development*, especially pp. 137 - 165. The musical examples are taken from the *Thesaurus* (despite its later publication date) and gathered together into tables organized, again, by liturgical text. It should be noted that Idelsohn's discussion is mainly concerned with historic usage of these tunes rather than form or similarity to other musics such as trope or Minnesong. Therefore this particular publication is set aside for now as being less relevant to our current purpose. A further paper, *Der Missinaigessang der deutschen Synagoge*, a 23-page essay published in Leipzig in 1926, has not been consulted in preparation of this present study.

Let us turn first to Idelsohn's 1932 paper on the *Kol Nidre* tune. He suggests that the musical material of *Kol Nidre* is largely drawn from trope. At the same time he finds the influence of Minnesong in three distinct ways: firstly, the structure of the *Misinai* tunes, as improvisations utilizing certain required motifs within the established framework of a structure that has come to be accepted through usage, reflects the practice of Minnesong (although it is unclear whether Idelsohn is saying that the practice he identifies, of using fixed beginnings and endings, is also borrowed from the Minnesingers). Secondly, the way that *Kol Nidre* motifs are shared with other High Holiday tunes is characteristic also of a common Minnesong practice. Thirdly, Idelsohn claims that the practice of (apparently) drawing upon both secular and sacred sources for the basic musical material is also a characteristic shared by both Minnesong and *Misinai*.

⁹ Ibid., "The Kol Nidre Tune," *Hebrew Union College Annual*, VIII-IX(1931-1932): 499-

tune. In the case of Minnesong the German folksong and Gregorian chant provide the two sources;¹⁰ in the case of *Misinaï* tune, it is supposed to be "Biblical and Prayer modes and snatches of songs or styles from [the] gentile environment."¹¹ Thus Idelsohn identifies major portions of the substance of the genre as Jewish (being taken from trope) and minor portions of the substance, together with much of the formal aspects, as showing evidence of influence by surrounding non-Jewish practices.

Let us turn now to the discussion Idelsohn presents in his *Thesaurus*. We have already noted the brevity of this discussion: an eight page chapter comprising mainly a catalogue of tunes and, in its last page-and-a-half, two short tables of motifs with some accompanying comment. The first lists ten "Biblical" motifs (i.e. trope) and the second lists six Minnesong motifs. Together these two tables are supposed to give the melodic basis for the whole corpus of *Misinaï* tunes. In this final section of Idelsohn's Chapter V, the comment is essentially of the character of a catalogue, as it was earlier in the Chapter. It sets out those places in the *Thesaurus* where one may find instances of each of the motifs. The little analysis provided by Idelsohn is of the same nature as his 1932 paper discussed above insofar as it merely describes the process by which a cantor would have knitted the motifs together to form a complete liturgical composition. My Table 2 summarizes Idelsohn's information as to where each of these motifs appears in the *Thesaurus*. In Table 3, I provide a comparison of those motifs that Idelsohn identifies as "Biblical" with their sources as found elsewhere in the *Thesaurus*. It may be suggested that of the 41 *Thesaurus* examples where Idelsohn suggests that a *Misinaï* motif is

¹⁰ Idelsohn relies on H. Riemann for this: *ibid.*, note 16, page 500.

¹¹ *Ibid.*, p. 500

present, that he is referring to either one of these Biblical motifs or one of the Minnesinger motifs. I have already noted that Idelsohn identifies only about 31 examples containing the listed motifs, out of more than 40 examples where he claims *Misinaï* tunes are found. I have not searched the remaining examples for the motifs Idelsohn has listed. Therefore I can make no statement as to the validity of Idelsohn's identification of these occurrences of these motifs. However I believe that there is enough material to work with even if we rely only on the 31 examples that Idelsohn has chosen to specify.

In general, those 31 examples mentioned by Idelsohn each seems to contain more than one of the various motifs available. Likewise, each of the motifs he quotes generally occurs in several examples. Biblical Motif 1 is especially frequent, occurring in no less than eight places.

With reference to Idelsohn's identification of certain melodic patterns as 'Biblical motifs' and the notion that these have their origin in Biblical cantillation practice, we should note what Table 3 makes evident. Firstly "Biblical" sources for examples 3, 5 and 7 (my numbering) are not found in Idelsohn's discussion. Secondly Motif 6 rather than being Biblical in origin is in fact referred to Adonai Malach mode, and an examination of Idelsohn's table of Motifs for that mode on page XX of volume VII fails to disclose any real similarity to speak of. At best then, only five of Idelsohn's purported 'Biblical' motifs can be demonstrated to have any meaningful similarity to trope samples. I would suggest that Idelsohn's characterization of these tunes as being derived from cantillation is rather weaker than he would have believed. This does not mean, of course, that these particular motifs do not occur in *Misinaï* tunes. This weakness may have severe implications for the historic arguments Idelsohn tries to make, but it should not interfere with an investigation into the internal workings of the genre. In view of the rather weak relationship between these so-called 'Biblical' motifs and their supposed progenitors in

trope, I would suggest that it would be in order to similarly compare Idelsohn's sources for Minnesinger motifs. He identifies these sources in footnote 1 on page XXXVI of Volume VII but I have not been able to check them. In any case, as with the 'Biblical' motifs, the results of such an investigation would only affect the validity of the suggestions Idelsohn makes as to the possible origins of the genre and not its internal workings.

In addition to the weaknesses just identified, there are a number of analytical problems with Idelsohn's approach. In light of what we see in Tables 2 and 3, it would appear that Idelsohn is drawing a very broad-brushed sketch. We have noted that he "abandons" 10 of the 41 examples which are supposed to indicate the usage of *Misinai* motifs. The number of places where he does indicate the presence of a *Misinai* motif seems to be somewhat small, given the relative prominence of this genre in the canon of Jewish liturgical music. (We shall see in Baer that *Misinai* tunes can occur much more extensively than is indicated by Idelsohn's analysis). In the context of a ten volume *magnum opus* covering the enormous range of material contained in the Thesaurus, it is not only understandable but a practical necessity that any individual topic is covered with brevity; but at the same time, this leads to some weaknesses. Idelsohn tends to make forthright statements that are not supported by sufficiently detailed reference to the evidence: there is insufficient concrete detail, for example he does not indicate a single instance where we might find Minnesinger Motif number 4 occurring in Jewish chant. The brevity of his argument is devoid of the kind of detailed reasoning that could lead to well-supported conclusions. In particular Idelsohn seems intent on showing that *Misinai* tunes are heavily influenced by, if not actually based upon, the practice of the German Minnesingers. As this point is further developed by Werner it deserves some attention.

The prevalence of references to Minnesinger practice gives the appearance that Idelsohn is operating from a pervasive *a priori* assumption that Jewish music was influenced by external sources, particularly (in relation to *Misinai* tunes) the Minnesong. He even states, "[N]ot only in form were the "*Misinai*" tunes influenced by the Minnesong, but also in elements some of which were borrowed and incorporated...."¹²

We know from contemporary practice that in our modern communities there is indeed influence from non Jewish sources. It is much less clear to me that such a presumption can be maintained for medieval communities. We have an oft-quoted eye-witness account as to the singing of the *Aleinu* tune by the martyrs of Blois in 1171, suggesting that local Christians had very limited contact with Jewish musical practice. If we accept this account as accurate then we may infer that Jewish musicians in that region at that time had only very slight contact with and influence upon their non-Jewish neighbors. Whether this lack of influence was reciprocal is difficult to say at a distance of eight hundred years. It is also difficult to say whether conditions applying in France in the twelfth century would have applied in the Germanic states during the relevant period (whatever period that might prove to be).

Idelsohn notes a number of structural similarities between Minnesinger practice and that of the *Misinai* tune. It is possible that there was some other mechanism at work to produce similar characteristics in both Minnesinger and *Misinai* tunes. For example, they may both have been influenced by some earlier source that was external to both communities. To indicate a fanciful possibility (yet without meaning to suggest that this example indicates any actual causal mechanism), we might imagine that some foreign tribe of perhaps Gypsy or even Khazar origins made its way through central and western Europe and as it did so it interacted with a number of the peoples it met, leaving each of

¹² Ibid., p. 499.

them with a recollection of its main musical form but then itself disappearing without trace. While this example is colorful and not intended to indicate any historical truth, it is proposed as a means of demonstrating that Idelsohn's presumption of influence from the Minnesingers to the Jews requires further investigation. He argues that we can discern the origins and influences that created a style by reference solely to the clues presented by that style.¹³ In my opinion this argument does not seem to stand up sufficiently to close scrutiny. As we are not primarily concerned here with arguments as to the historic origins of the *Misnai* tunes this question cannot be considered in sufficient depth to be conclusive. For present purposes, it is only possible to note that Idelsohn's apparent assumption that there was indeed influence upon Jewish musicians by Minnesingers is a possible weakness in his approach. While Idelsohn's identification of *Misnai* motifs is useful, we must be wary of his conclusions as to their origins. I believe it is premature, on the basis of what Idelsohn presents, to draw any conclusions as to the historical origins of the *Misnai* tunes. We can accept the wealth of primary sources that Idelsohn has supplied for us and use it as the tremendous resource that it is. But we must regard his historical analysis as being speculative for the present time.

Werner's Arguments

We look now at the arguments set out by Eric Werner in Chapter Three of his 1976 monograph *A Voice Still Heard - The Sacred Songs of the Ashkenazic Jew*.¹⁴ Whereas Idelsohn was preoccupied, to paraphrase Werner, with identifying similarities between Jewish and German song based on the occurrence of similar motifs and compositional practices, Werner prefers the more recent approach of investigating an

¹³ Ibid., 496-497.

¹⁴ Eric Werner, *A Voice Still Heard: the Music of the Ashkenazic Jews* (University Park,

ethnic music "on its own terms" so to speak. He looks briefly at four areas, being tonality, melodic contour, meter and form. In doing so, he claims to identify certain practices that correspond to those of church and Minnesinger. Like Idelsohn, Werner is somewhat predisposed to making sweeping statements about the features he wants to focus on; but here, unlike Idelsohn, we gain a sense that there is a sounder basis for the claims. We must inspect Werner's analysis to determine whether that sound basis actually exists.

As in Idelsohn, Werner seems to be using an implicit *a priori* assumption that Jewish music is borrowed from that around it, as in his repeated references to the "foreign elements" of *Misinaï* tunes (pages 33,34). He takes it as given that the Mixolydian and Dorian tonalities he identifies are borrowed from Church use. While this may be the case, it may also be so that the early Church borrowed them, as it borrowed so much else, from the Jewish practices that were known to and practiced by its founders. Similarly Werner characterizes types of form by reference to medieval folk song forms. We shall look at this analysis in a moment. His discussion of cross-referentiality (i.e. sharing of motifs) between various prayers does not explicitly refer to Minnesong practice, although we know from Idelsohn that this is a shared characteristic. Werner's discussion of this aspect of the genre suffers from his use of the liturgical text as the organizing principal, rather than looking at each motif one by one.

The key factor in Werner's analysis seems to be the extent of commonality between medieval and *Misinaï* forms. Let us see how he builds his argument. "If we reconstruct its pristine version by comparing the oldest known versions extant," he writes

of the *Kol Nidre* tune, "we arrive at the rather simple melodic skeleton of example 10."¹⁵ Werner does not identify for us the three versions he is using, but states that the earliest known notation dates from the early eighteenth century,¹⁶ when Jewish cantors began to develop some musical literacy and therefore were first able to write down their music. As Idelsohn's *Thesaurus*, Volume VI only provides one *Kol Nidre* from this period (by Beer in the mid-eighteenth century) I am at a loss to know what sources Werner actually used. The examples in Volume VII of *HOM* generally derive from the nineteenth century. Werner identifies, at page 45, the period of the twelfth to sixteenth centuries as the period when *Misnai* tunes originated. Let us leave aside the question as to whether the music of the mid-seventeenth to mid-nineteenth centuries, that is at least one hundred and fifty years later, can be in the least way representative of practice prior to 1600; meekly accepting this weak premise will allow us to investigate Werner's argument on its own merits. To aid in our appreciation of Werner's arguments, I supply the following brief description of some key medieval song forms which Werner refers to, with information drawn from *The New Harvard Dictionary of Music*, 1986 edition:

1. *Bar*: A strophic form, usually consisting of AAB made up of a pattern such as aab ccb dedefgfhijkl. The music of the two A sections was closely related, and the B section was different but slightly related.

2. *Lais*: A French form, dating from around 1200. Known in Germanic states as *Laich* or *Leich*. Usually consisted of about twelve double versicles, each differing from the one before, with the first and last being identical in form and music. Lines were typically short.

¹⁵ *Ibid.*, 35.

3. *Virelais*: This form consists of several stanzas, each having the poetic structure of AbbaA where A is a refrain, and a musical structure of XYYXX. Each letter of the poetic structure represents a variable number of lines.

Werner's example 10 is reproduced in my Figure 1. It is seen that he has identified phrases as:

a1 a2 b1 b2 a1 a2 c d coda.

This is reduced to: A B A C coda

There is nothing in this that suggests to me any semblance of *lais* form. At best, I might allow the possibility of three double versicles, two single versicles and a coda. I certain do not see anything approaching twelve double versicles. The opening and closing are not identical, as they would be to conform to the pattern indicated by the New Harvard Dictionary's description. Nor does Werner's reduction bear any resemblance to the other two medieval forms described above. His reduction looks to me to be at least as close to classical Rondo or Rondo Sonata form as it is to anything medieval. See for example the last movement of Beethoven's Piano Sonata no. 8, Opus 13, a very clear-cut "A B A C coda" structure, with the coda based loosely on the A section. We might at least be satisfied that if Werner's analysis does not correspond to a medieval *dance* form, at least it corresponds to one from the classical period! But perhaps this is more than coincidence. It should not surprise us if Beethoven, a late eighteenth- to early nineteenth-century Germanic composer who is very close in time to Werner's "oldest extant versions," just happens to use forms which are close to the form which Werner discovers

¹⁶ Ibid.

in his reconstructed "pristine" version which also just happens to be based on eighteenth century versions of *Kol Nidre*.

If we now abandon Werner's dissection of the phrases, and propose an alternative, we might instead come up with something that looks like this (see Figure 2):

al bl c dl d2 al bl el e2 e3 coda.

This is by no means as obviously medieval in form Werner would have us believe. It is certainly not the pattern of double versicles we would expect in *Lais* form, and the music of the different sections does not seem closely enough related to suggest *Bar* form. The highly structured form of the *Virelais* also seems quite some distance from our *Kol Nidre* reconstruction. But using his own "pristine" version of the essential melody, this seems to me to be at least as defensible an analysis as Werner's.

Werner seems on more solid ground when he moves to a discussion of the way in which motifs are shared between different prayer chants. Never-the-less, some irregularities in his discussion do require some comment.

On pages 44-45 Werner states by way of conclusion: "Since the texts of *Ha-Melekh*, *Aleinu*, and others, were chanted to the same tunes in both the German and the Polish traditions, one may date the beginnings of *minhag ashkenaz* at about 1000-1050...." Part of the argument which he uses to reach this result is an examination of *Ochila La'el*. In Werner's Example 13 (page 39), the phrase marked C is identical to the opening phrase of the *Great Aleinu* (see my Figure 3 for a reproduction of Werner's Example 13). This would be acceptable, except that Werner has achieved the desired result by a small sleight of hand. His Example 13 is a combination of Baer's two Polish versions, and neither is quoted accurately. The Polish versions (see my Figure 4A) are a

simple cantorial chant that uses a number of motifs, some of which may repeat in almost identical form each time. The form is by no means as clear in the Polish versions as Werner would like. Parenthetically I note that some of these motifs do occur in liturgical texts that are commonly associated with the *Misinaï* genre (for example at the words "abbiah r'nonos") and so I cannot fault Werner for including this piece in a discussion of *Misinaï* tunes. To return to analytical considerations, the Polish versions can be seen as a very simple example of a piece where the text is delivered without compositional sophistication.¹⁷

The German version is quite different, as we might expect (my Figure 4B). In this version we see no vindication at all of Werner's point: the process is altogether different. Each motif appears in a kind of short form, sometimes only a handful of notes, and is subsequently expanded. I believe I can identify six separate motifs here. If my analysis is correct, then there is no real suggestion of the neat formal structure Werner wants to find, but rather of something much closer to the approach taken by Lewandowski in *Ki K'Shimcha*.¹⁸ That is to say that it takes a melodic segment and develops that, then takes another melodic segment and develops that, in each case creating a longer and more embellished version of the segment that provided the starting point. Thus Werner's argument that Polish and German traditions are sufficiently common to allow a reliable dating of their origin, is undermined. Even if we were to overlook Werner's approach (which, to be charitable, we might regard as idiosyncratic)

¹⁷ This is not to say that this is an unsophisticated piece. The intention here is, rather, to suggest that the compositional techniques are relatively simple.

¹⁸ Again I record my thanks to Dr. Kligman for drawing my attention to the form of Lewandowski's *Ki K'Shimcha*.

we must still address the fact that we are using material less than three hundred years old. These materials, as presented by Werner, and as examined in the sources presently available to us, simply do not support his conclusions.

Let us look briefly at a few more of Werner's examples:

- Example 14a, drawn from the German version of Number 1202 in Baer's *Ba'al Tefilah*, is given in Werner with an incorrect text. That in Baer is from *Mimkomo*, and the correct text underlay as given in Baer reads: "erev va-voker, b'chol yom tamid" (note also that Werner has altered some note values to create a series of even quarter notes where Baer gives halves, quarters and eighths.)
- I have not yet found the correspondence that Werner claims on page 39 for the *Mimkomo* of the *Kedusha* and *hashem hagadol* of the *avodah*. In fact my perusal of *Siddur Rinat Yisrael*, a widely used and authoritative modern *Machzor*, failed to disclose the words Werner attributes to the *Kedusha* text, "hu abinu, malkhutkha adir v'hazak" in any of the Yom Kippur *Shacharit*, *Musaf* or *N'ilah* services.¹⁹
- Werner's discussion of Kaddish tunes suffers slightly from his failure to provide any examples of those for *Musaf* or the *Torah* service.
- Example 20 cites its sources as HOM VII, 185c, 188b and 190b. These turn out to be nonexistent (185a & b are *Shofar* blessings), a *Kaddish*, and a *B'Rosh Hashanah*, respectively. None of them is an *Aleinu* as suggested by Werner's Ex. 20(a) or an

¹⁹ In the event that this text does in fact appear somewhere in the High Holyday liturgy whether presently or in older, now obsolete, versions, I would welcome having that source brought to my attention. I note also that the words "hu abinu" do in fact appear in the *Kedusha*, but not followed by the remainder of the phrase given by Werner; I cannot find those words anywhere in this section.

Amida as suggested by the heading on Ex. 20(b). Numbers 185, 188 & 190 from volumes VI and VIII appear to be unrelated in text, tune and liturgical occasion.

I acknowledge the possibility that some of the textual discrepancies could arise from a knowledge of practices with which I am unfamiliar, however if that is the case then Werner's failure to spell these out is regrettable. Misquotation and incorrect citation might be poor proofreading, which is regrettable in itself, but the nature and frequency of these errors seem too great to support such a notion. As I presume that my knowledge of the sources is not comprehensive I am obliged to refrain from accusing Werner of simply fabricating examples; however the systematic structure of Idelsohn's Thesaurus does make it unlikely that Werner has simply quoted incorrect Volume or entry numbers. The most charitable construction is that he has made a number of careless mistakes. The inability to trace his sources and arguments accurately means that his results cannot be independently verified.

No matter how it arises, the incidence of so much obvious error in Werner's work as it appears in this chapter must give us serious cause to consider the extent to which his conclusions may be accepted. We have now seen that the evidence he offers to substantiate his arguments often appears to be either doctored in some way or simply unconvincing. How much less can we accept at face value other, unsupported claims he makes, for example that the motif in Example 19 appears also in Burgundian art music of the fourteenth and fifteenth centuries? His entire argument must be viewed as no more than an unproven hypothesis, at best deserving of further study.

Fortunately, while Werner's arguments may lend themselves to suspicion, his overall approach is somewhat more valuable. He is prepared to look at the music as it is, and to refract it much less through the lens of Western expectations. He is not entirely free of Western influence, as is evident in his use of medieval forms and modalities as a

reference point. But in his willingness to investigate the music on its own terms to at least some extent, he points the way for further progress.

Interim Conclusion

Before continuing we must take stock of what we have seen in the foregoing. Both Idelsohn and Werner take non-Jewish forms of medieval music as the "given" starting point for understanding *Misinai* tunes and they seem to approach the field with the viewpoint that we are trying to identify the extent to which the *Misinai* tunes were shaped by the music of the surrounding non-Jewish culture. While this might represent historical reality, I do not feel that it has yet been conclusively demonstrated. More importantly I do not feel that it is the appropriate question to address at this point in the research. In focusing, as Werner attempts to, on purely musical factors such as tonality, form, structure, meter and modality, we can concentrate on the notion that the music should be understood on its own terms. We might consider this to be some sort of "intrinsic" approach. Only once this is done can we expand our view to take in the prevailing cultural climate.

We can draw on elements of what both Idelsohn and Werner set out to do, if we look at the *Misinai* tunes in the context of their role to create motivic cross-references that not only set the mood and tone for the liturgical experience, but also provide cohesion across related days of the liturgical calendar. Idelsohn's identification of a number of motifs that commonly occur in *Misinai* tunes paves the way for this approach. It is further enhanced by application of the "intrinsic" approach suggested in the

preceding paragraph with reference to Werner's work. We can incorporate these two methodologies to achieve a synthesis that will further our understanding. In making this investigation we need not neglect the interaction of other factors in Jewish musical life, particularly cantillation and the improvisational model of cantorial practice, but we must recognize that it is first necessary to look at the music and understand it on its own terms before we can interpret it or attempt to place it in a cultural or historic context. I believe this will give us a much more robust model. We need this to give us a sound foundation before we can introduce the questions which seem to concern Idelsohn and Werner, of non-Jewish cultural interaction and influence.

To put it another way we must walk before we can run. The kind of question that underlies much of Idelsohn and Werner, as to the origins of the genre, is premature at this point. Learning from what we have seen in the methods and research of Idelsohn and Werner I believe the most productive approach at this point is to investigate the music that comprises the *Misnai* tunes and try to understand it "intrinsically," that is on its own terms. We need to first identify the motifs that occur in the music, and then try to understand how they operate in relation to each other. While this may seem to be a step backwards, in fact it will prove extremely enlightening to investigate Baer's music in this way. It will give us that solid foundation on which to continue to build later. Only when we understand what the music itself has to tell us can we begin to think about other

factors. With this in mind as our guiding principal, I turn to an investigation of the

Misnai tunes as found in Baer's *Ba'al Tefilah*.

NEW YORK, NY 10012

CHAPTER THREE

BAER'S BA'AL TEFILAH: TOWARD A NEW TAXONOMY

We turn now to an examination of the cantorial art of Cantor Abraham Baer, as revealed in his *magnum opus*, entitled *Ba'al Tefilah*,²⁰ originally published in 1877 and reprinted as the first volume of the Sacred Music Press series of so-called 'Out of Print Classics.' It is our aim in examining this music to try to discern patterns of cross-referentiality within it and thus explore the extent to which it coheres internally. Before doing so it is worthwhile to note some concerns as to the limits of what we can achieve.

Limitations of a Theoretical Construct

In undertaking this exercise we must understand very clearly that we are attempting to impose an academic construct onto a system that (as we shall see) does display evidence of being internally coherent, but did not arise from the standpoint of withstanding such scrutiny. Very rarely in the history of European music there have been instances where a composer devised a theoretical construct and then began to produce music in accordance with that construct. The work of the Florence Camerata at the beginning of the seventeenth century is one such instance. The members of the Camerata wanted to create something which met their notion of what ancient Greek music was like. In contrast to the contrapuntal styles that prevailed up to that point (such as the madrigal) they devised the notion of providing a single melody line with harmonic support. They developed rules for writing music that fulfilled this notion. They then set about composing music that followed the rules they had devised. Another instance is the invention by Arnold Schoenberg of twelve-tone technique. These examples are all the

20 Abraham Baer, *Ba'al Tefilah* (1877; reprint, New York: Sacred Music Press, 1954).

more outstanding because of their rarity. More commonly, the history of music in Europe has been one of composers who set out to find what 'worked,' as determined by their aesthetic judgment of what they heard. Subsequently musicologists have analyzed the product and identified patterns that we regard as the 'rules of theory' for various styles. Of course, composers may well have had some internal, even subconscious notion of following rules and surely it is more than accidental that the greatest masters such as Bach and Mozart have come at the end of their respective periods when the style is essentially mature.

So it is with cantorial music. Master vocalists with an ear for the 'received tradition' and an eye on the demands of the liturgy have created a consistent style without any notion of predetermined 'rules' or any idea that this is what they were doing. There are some aspects of cantorial music where indeed we might be forced to conclude that the practice defies systematic theorizing. We see this in the debates over so basic a question as identifying the number of prayer modes in *nusach*. The fact that theorizing occurs '*post factum*' is reflected in the difficulties we face. Similarly with our investigation of Baer's music. As we look at it we are wise to remember that we can do little more than make observations based on what we can see and hear. There are limitations that arise through the fact of this music's genesis as an oral practice changing with every passing year. Baer gives us the state of the art, as a living and changing entity, as it existed in Europe in the third quarter of the nineteenth century. We are in the position of theorists who approach the music wanting to identify the 'rules' by which it operates and wanting to know what gives it its consistency as a recognizable style. Ideally we hope to find patterns. In the same way that we can look at a Bach chorale and discover that almost never will two voices, a fifth apart, move in parallel, so we can hope to look at Baer's *Ba'al Tefilah* and find repeated characteristics that give it homogeneity as a style. This is

not an easy task. It is not, in fact, the task of this paper. What I set out to do here is simply to sketch the broadest architectural principles that give Baer's use of *Misinai* tunes coherence as a genre.

I note at this point that my results will be more indicative of the organic nature of the music as I find it in Baer, than of any process of creation within the minds of those who, over a period of centuries, developed it. It must be clear too that I am not attempting to discover the process by which this music came into existence. Baer records a body of material that represents the current state (in 1877) of a long and continuing process of development. We cannot even describe this body of work as being the 'end product,' for it is not. There is no end product. The body of music that we call cantorial repertoire is constantly changing. It grows and moves in response to the tastes of the community, the integrity with which it is passed from one generation to the next, and no doubt many other factors. So in looking at Baer we are inspecting a 'snap shot' of something that is in reality a 'moving target.' Fortunately for our purposes it turns out that the music recorded by Baer is indeed stylistically mature. It is possible to find an overarching principle of organization that seems to characterize the *Misinai* tunes. I do not look for, and do not find rules of the kind that we would expect in Bach or Mozart, giving us standard harmonic progressions or architectural structures (like Sonata form) that appeal to some artistic aesthetic; rather, I find an organizational principle that is based on the use of themes and motifs to provide coherence. I do not look for rules of the kind that say things like "if a phrase is a certain length then use such and such a mode." Perhaps such rules are there to be found but at this point in the research I am concerned simply to identify the larger principles. I have shown that Idelsohn and Werner did not do so. Idelsohn was more concerned with laying out the overall components that make up the *Misinai* tunes. He also seems to have been keen to show the Germanic origins of the

music without considering other possibilities. Werner was preoccupied with the question of historicity, which I have explained I find a premature (or perhaps simply overly ambitious) preoccupation. In this paper I now present a way of understanding *Misinai* tunes in a way that gives us some meaningful insight into the way they are used (at least in 1877). In doing so, I hope to provide the firm foundation that we need to subsequently address the larger issues more effectively.

The Material Under Investigation

In order to achieve this goal it is necessary to carefully define the realm of this investigation. Baer's music is chosen because it is generally accepted as comprehensive and authoritative. Until fifty years ago, that is three quarters of a century after its original publication, *Ba'al Tefilah* was the standard text for the study of *chazzanut*. To this day it still forms the basis of the training provided to cantors in the Conservative movement.²¹ The widespread acceptance of Baer's work suggests that it represents the mature state of the style. If there are rules to be found, it is in Baer that we will find them.

Our principal investigation is restricted to those items listed in Column 3 of Table

1. This column lists the numbers in Baer's *Ba'al Tefilah* ("BT") where the various liturgical selections are to be found. There are about ten liturgical 'pieces' listed there. These pieces were determined by reference to Idelsohn, Avenary, Werner and Nulman²²

21 This information was given to me in January, 2000 by Mr. George Mordecai who is a fifth year cantorial student at the Theological Seminary of America.

22 Nulman may not be regarded as a standard authority in this area but he is included as his publications clearly list certain tunes as belonging to the genre. My inclusion of him may be taken as a further confirmation of the wide acceptance that these texts are by and large the essential ones to consider. Levine is omitted for several reasons: his list of 39 *Misinai* tunes seems to contain items (such as number 3) which might more properly be regarded as general *nusach* rather than members of the special subclass of *Misinai* tunes; his examples are all short in nature and being somewhat fragmentary, are less amenable to attempts to perceive any overarching order or meaningful classification; he also adopts

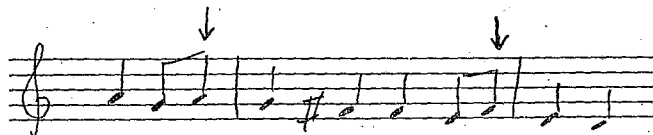
(see notes to Table 1 for full bibliographical details of the publications consulted). As discussed in Chapter One I arrived at this list by considering the consensus of accepted authorities. All four of these authorities agree that these ten pieces are members of the *Misinai* genre. Where Baer gives both Polish and German versions (denoted respectively as P.W. and D.W.) I restrict myself to consideration of the Polish version (and where there are two Polish versions, I usually take the first one). By concerning ourselves with one version throughout we can get a clearer picture of how these themes recur within a single tradition. Along the way I will also note some further instances of *Misinai* tunes that occur elsewhere in Baer; these will broaden our understanding of how *Misinai* tunes are used in Baer but are not necessary for developing that understanding initially.

Before providing the detail of my findings it will be useful to have an overview of the essential interconnectedness of the Themes and Motifs that I have found in Baer. For the sake of clarity it should be noted that I number Themes from 1 to 4 and Motifs from 5 to 9. Thus it is clear that the number "2" refers to Theme 2; "6b" refers to variant (b) of Motif 6; and so on. The theoretical distinction that I draw between Theme and Motif will be explained in the next section. Let us take the *Kol Nidre* Opening Theme as our starting point. This choice is partly arbitrary in the sense that the pattern of interconnectedness between the various Themes is more or less 'circular.' I could therefore start almost anywhere and demonstrate this interconnectedness with almost equal ease, however it seems to me to be slightly more clear if this point is used to begin.

From Figure 5 we see that the skeleton of the *Kol Nidre* Theme essentially traces out a descending fourth (see 1a). This pattern is apparent in both the opening of the *Kol*

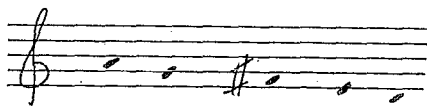
a classification system based on a notion of prayer types rather than the focus on certain specific prayers, which is the focus adopted elsewhere. His classification lists a number of items that are not regarded as *Misinai* by the other authorities, and he also omits a number of items which the other authorities agree upon.

Nidre prayer itself and the opening of *HaMelech*.²³ This descending fourth is traced out a little more fully in 1c where an additional pitch appears immediately before the last note. Theme 1d illustrates an even more elaborate working out of this Theme. Arrows in Figure 1d indicate the notes that spell out the skeleton of the Theme. Theme 1d seems to be closely related to the material which I have designated as Theme 3 in its various forms. In fact 1d seems to provide a point of common contact between these two Themes and so in Figure 7 I give it again as theme 3b(ii). The closeness to this version of Theme 3 and other versions will be apparent upon examination of Figure 7. Theme 3 occurs in both minor-key variants (see 3c, 3d and again 3b(ii)) and in major key variants (3a, 3b(i), 3b(iii), 3e, 3g). Theme 3f is too short a fragment to definitively characterize as either major or minor. In all the examples illustrated in Figure 7 we see this Theme in a form which can be described as 'meandering.' This meandering character is created by the practice of starting on a given note and, after descending in pitch, returning to the pitch of the previous note before continuing the downward path. To demonstrate this I refer the reader to the notes indicated by arrows in the following representation of 3g.



If we omit all repeated notes (which of course includes those marked with arrows) then we are left with the following:

²³ We should note also that the opening of both these prayers, as evident in BT1301 and BT 1002, are practically identical for the first six or seven measures (see Figures 11 and 12). These are omitted from Figure 5 as they are not considered to be an integral component of the Theme. As will become more clear from the extended discussion below, within the framework of the taxonomy I am presenting this extended identity of pitches is closer to a Motivic, as opposed to Thematic, appearance of material.



This is obviously a simple descending fifth. Such a pattern occurs in *Aleinu*, Figure 16. See for example in the first system, third measure in the lower voice at the word “*la-adon*,” at the word “*g’dul-loh*” at the end of the same system, and in the fourth system, first measure, again in the lower voice (no text provided by Baer). Another occurrence could be the last five notes of Theme 2c3, drawn from the *N’ilah Kaddish* BT1466 at the words “*w’jamlich mal’chuseh b’chajjechon uw’jomechon*” (Figure 19). The opening of *Aleinu* (Figure 9a) traces this descending fifth in the sparser shape of a descending major triad.

Themes and Motifs

Bearing in mind the earlier comments as to the limitations of theoretical analysis to interpret a dynamic practical art, I have determined for the purposes of this study that the material of this study can be distinguished as either Themes or Motifs. The most obvious and important point to make is that Themes and Motifs do recur to a remarkable degree. I have found four broad classes of Themes and at least five Motifs that recur within the body of about ten liturgical pieces that are listed in Table 1. There are characteristics that distinguish these two elements of *Misinaï* tunes. Themes are:

- elaborations or manifestations of a general, simple shape that can be represented as the Theme’s ‘skeleton;’

- very plastic in their actual pitch content, meaning that different occurrences of a theme may contain quite a different combination of pitches although the common skeleton will always be present;
- found in a wider range of liturgical places, in particular being available in more than one service (e.g. *Ma'ariv* and *Musaf*);
- generally quite extended melodies;
- tend to provide the bulk of the identifiable '*Misina*' material in any given place.

The characteristics of Motifs, in comparison, are that they:

- recur in almost unchanged form from one appearance to another, with much less variation in pitch content and relative duration of notes (rhythmic content);
- tend to be shorter than Themes;
- tend to recur only within the limits of a specific service (e.g. *Ma'ariv*)
- seem to appear in a more limited number of places generally.

These characteristics manifest themselves in an important difference between Themes and Motifs. This is the extent to which we can find what we might call a 'family likeness' between the various occurrences that make up any given Theme or Motif. As Themes provide a kind of architectural structure for the music as a whole, evidence of them can be found throughout the genre but often they appear in forms that are not readily apparent. Each Motif on the other hand tends to recur in near-identical form whenever it arises, thereby being instantly recognizable as something familiar that is repeating. We can say that this 'recognizability' of Motifs is a reliable feature. While some occurrences of Themes display this characteristic, it is not universal or even

sufficiently widespread within the realm of Themes to recognize it as a reliable feature. For example while the *Kol Nidre* Opening Theme appears in an almost identical way in both 1a and 1b, its occurrence in 1c is almost entirely hidden. There is much more clarity with regard to those passages that I have categorized as Motifs. In only two instances is there a possibility that the recurrence of a Motif is not immediately recognizable. Perhaps 9a and 9b, one being major and the other being minor, are not immediately grasped as being the same Motif. Motif 5c is also perhaps a little less recognizable as a close sibling to the other members of the Motif 5 family although the descending fourth interval at the end is identical.²⁴ But apart from these two mild exceptions, the members of each Motif will be found to demonstrate a much stronger 'family likeness' to one another than we can say for the members of any particular Theme.

The Themes and Motifs are presented in Figures 5-9. The reader is advised to peruse these now and form his own conclusions as to the pertinence of the above characteristics. For example, in relation to the matter of whether a Theme or Motif occurs in a wide number of places or not, we see that Motifs 5 and 6 occur only in *Kol Nidre* and several parts of *Musaf* (refer to Table 5 for particulars of where each Motif may be found); the remaining Motifs appear only in *Musaf* (remembering that the *Tal/Geshem Kaddish*, which employs a variant of Motif Three, occurs at the start of the *Musaf* service on the relevant minor festival). In relation to the apparent preponderance of material in *Musaf* it is important to note that about half of the established liturgical moments associated with *Misinaï* tunes do occur in the *Musaf* service (see Column 2 of Table 1). We should bear in mind in this regard that traditionally the *Hazzan* has taken the pulpit for *Musaf*, *Ma'ariv*, *N'ilah*, and possibly part of *Shacharit* (specifically,

²⁴ This weaker 'family likeness' on the part of Motif 5c might indicate that it belongs elsewhere, or perhaps nowhere at all, rather than indicating a breach in my taxonomical criteria.

commencing at *HaMelech*). In particular, *Musaf* is repeated three times in the High Holiday liturgy and each time can be expected to take up to two hours. The *Musaf* service is also the one where the greatest liturgical changes occur from one occasion to another within the liturgical calendar. The *Musaf* liturgy is therefore more complex and more in need of a liturgical specialist—the *Hazzan*.²⁵ The *Yom Kippur* evening service with its recital of *Kol Nidre* also occupies a particularly prominent place in the liturgical calendar. We should not be surprised to find that higher incidences of *Misinai* tunes in the liturgy coincide with those portions of the liturgy where the *Hazzan* is most active or prominent.

Figure Five gives examples of Theme 1, which we may refer to as the *Kol Nidre* Opening Theme. This Theme is characterized by descending movement from the tonic (keynote) to the fifth degree of the scale (and Theme 1 often commences with that fifth as a pick-up). This Theme is seen at the beginning of *Kol Nidre* (See Figure 1a), in the *Musaf Kaddish* (Figure 1c), in the *Tal/Geshem Kaddish* (Figure 5, Theme 1d), and *HaMelech* (Figure 1b).²⁶ A Motif that arises in the *musach* of the *Shalosh Regalim*, as recorded by Cantor Noah Schall, also appears to be derived from this Theme (see Figure 5, Theme 1e). In the illustration of Themes 1d and 1e the reader will see that arrows indicate which notes ‘spell out’ the skeleton of the Theme.

Figure 6 illustrates examples of Theme 2. This Theme is characterized by a general arch shape and will therefore be referred to as the Arch Theme. It is found several times in *Kol Nidre* (Figure 2 a1, a2); in the *Musaf Kedushah* (Figure 2 c2); in *V’HaKohanim* (Figure 2 c1); in *N’ilah Kaddish* (Figure 2 c3); and in the *Shacharit Avot* (Figure 2b).

²⁵ The inter-relatedness between the complexity of *Musaf* and the desire for having a *Hazzan* at this point was drawn to my attention by Dr. Kligman.

²⁶ The commonality of tune between *Kol Nidre* and the *Musaf Kaddish* is pointed out by Levine. Again I must record my thanks to Dr. Kligman for bringing this to my attention.

Theme 3 is illustrated in Figure 7. It can best be described as tracing out a step-wise descending passage, from the fifth degree of the scale to the tonic. We should note its 'meandering' quality: only in a few places do we see it as a bald five-note descending figure. In a compressed, almost skeletal form, this theme appears extensively in BT 1227 *Aleinu*. (See also BT 1057, *Misod*, at the word "*umillemed*"). As this theme appears in its most complete and most extensive versions in the various *Kaddishim*, we will refer to it as the *Kaddish* Theme. This may be the most important *Misinai* theme as judged by the frequency with which it appears. There are traces of it, at least in fragmentary form if not a fuller expression, in all of the liturgical texts we are examining with the exception of *Bar'chu*.²⁷

Figure Eight illustrates Theme 4. This can be regarded as the *Ma'ariv* Theme (see for example Avenary's classification in *Encyclopedia Judaica*, vol. 12 column 151). While in many minds it is primarily associated with *Bar'chu*, being the first place where it occurs and very prominent as this is the beginning of the service, Baer's *Bar'chu* contains only a very brief reference to this theme. Figure Eight gives other instances of this Theme's appearance drawn from texts not normally considered to be obligatory within the '*Misinai*' musical usage, in order to examine it properly.

Figure Nine gives the Motifs. Motif 5 is the most commonly recurring Motif. It appears five times, mostly in *Musaf* (Figure 9, Motifs 5 a,b,c and d) but also at the word "*u'd'acharimna*" of *Kol Nidre* (not illustrated in Figure 9 but evident in Figure 11). Motif 6 is the final phrase from *Kol Nidre* (Figure 9, Motif 6a), and also occurs twice in *Musaf* (Figure 9, Motifs 6b and 6c). Motif 7 also occurs primarily in *Musaf* (Figure 9, Motifs 7a,b and c). Motif 7d is related to other examples of this Motif insofar as it opens

²⁷ I believe an argument could be made that the meandering quality of this theme gives it some affinity with the *Bar'chu* theme; such an argument would raise interesting questions as to the pervasiveness of a certain 'feel' throughout the texts under discussion.

with a rising fifth (though missing the third) and has a similar overall shape, quickly descending. It is distinct from other examples of Motif 7 as they open with some version of a rising major triad whereas 7d is in a minor key and outlines the fifth (with no third of the chord being present). Motif 7d occurs only in *Tal/Geshem Kaddish* but is prominent in the opening phrase and again towards the end. Motif 8 is found in only two places, in *Aleinu* at the word "*modim*," and in the *Musaf Avot* at the words "*w'socher chasde owos umewi goel liw'ne w'nehem*." (See Figure 9, Motifs 9a and 9b) Motif 5 also occurs in *Aleinu*, being its famous opening phrase. This recurs in a minor-key version in the *Musaf Kaddish*. I should also point out here that the use of the descending minor triad is a pervasive feature of High Holiday *nusach* (particularly for the ends of *chatimot*) as well as a feature of the *Shalosh Regalim* evening *nusach*. This observation keeps us mindful of the ever close relationship between *Misinai* tunes as a subclass and the *nusach* environment within which they operate.

There may well be other motifs evident within the subject body of music, and indeed it is my belief that there are; however the ones chosen will be adequate to demonstrate the case being presented.

Table Five summarizes the above information. In this format it is apparent that this thematic and motivic material is used widely throughout the subject texts. It is also apparent that *Kol Nidre*, *Aleinu* and the *Musaf Avot* are especially rich in *Misinai* material. Let us examine each of the ten texts in this light. The reader will find reproductions of Baer's original material, with motivic and thematic references indicated, as Figures 10 through 19.

Kol Nidre employs three of the Themes and two Motifs. It clearly shares material with many of the other texts in the study. Not only does it use a wide range of the shared

material, but these Themes and Motifs recur repeatedly within the structure of this single prayer.

HaMelech contains repeated uses of Theme 2, the Arch Theme, along with its opening use of the Kol Nidre Opening Theme and an appearance of Theme 3, the 'Kaddish' Theme. *Aleinu* exhibits the richest use of Motifs together with the use of the Kaddish Theme in a very bare form to give added internal cohesion. *Musaf Avot* is equally rich in *Misinai* material.

The *Kaddishim* generally must be seen as exhibiting a very strong interconnection with other elements of the *Misinai* genre and with each other. They almost form a subclass within a subclass, so to speak. The *N'ilah* and *Tal/Geshem Kaddishim* are related to one another in their common use of an outline version of the last part of Theme 2 (a1) as a cadential figure. *N'ilah Kaddish* is comprised almost completely of Themes 2 and 3, joined seamlessly into a masterful liturgical moment of great power. Note the characteristic opening to this piece, which is also used in the *Misod* section of the *Shacharit Avot* (BT 1057, first version, lower voice: Figure 14). The *Musaf Kaddish* uses Theme 3 prominently commencing at the word "*Jisboroch*" and again at "*w'jisalleh w'jishalal*." Similarly an argument could be made that the scale passage at the words "*l'elloh ul'elloh min kol birchoso w'schiroso*" is also an appearance of another variant on Theme 2 (differing from other appearances in its use of melodic extension to fall a whole octave from where we would expect to see the end of the phrase). We see the *Kol Nidre* Opening Theme in the opening of the *Musaf Kaddish* (Figure 5, Theme 1c), thereby providing it with a connection to the genre as a whole, although this appearance of this theme is not readily apparent to either the eye or the ear.

V'HaKohanim (Figure 13) presents us with an example that sheds an altogether different light on how the factors operate. A fragment of the *Kaddish* theme appears in

wordless recitative 'A' and at "*umischtachawim*" we see Motif 1 employed. But these elements are almost irrelevant – this piece derives a very strong and unique character from its use of Theme 2 which is here molded into a powerful motif at the words "*w'hoom ho'omdim bo-s-soroh*." However in both cases, while the theoretical link to the genre seems strong, it is again hidden from the ear and, until one looks most carefully, from the eye also. The elements available to the creators of this music have been drawn upon in such a way as to introduce what is in effect a new motif in its own right. We see a very clear arch-shaped melody at "*bikduschoh*," and this also is in a form that this Theme does not take elsewhere. In drawing upon this material to create these passages, this piece is clearly cut of the same cloth as other Misinai tunes and the references to Theme 3 and Motif 5 serve merely to reinforce the connection. Could we ask for a stronger example of the way in which *Misinai* tune phrases are used to give cohesion across the genre? Not only do they form a common body of melodic material out of which new yet related phrases are crafted, but they supply recognizable snatches of melody (principally via the Motifs or snatches of the more prominent manifestations of the various Themes) that enable the listener to easily grasp that some sort of connection does in fact exist.

Other Unifying Factors in the Music

We have investigated the recurrence of certain themes as the key factor that gives us a sense that these various tunes are all somehow connected. We should, for the sake of completeness, note that there are several other factors present which also enhance this sense of connection.

In attempting to determine the extent to which these tunes form a single, cohesive genre, it is relevant to note the practice of wordless chanting which is used at certain points. In particular, at the beginning of *HaMelech* and the evening *Bar'chu* it is

common to begin with a wordless chant (although this is not evident in Baer's version of *Bar'chu*). In Baer we see several passages where a few notes or a few measures are chanted on the vowel 'ah' as a kind of interpolation into the more or less syllabic delivery of the text. The fourth and fifth systems of Figure 16, *Aleinu*, could be an instance of this practice. We also see this notated in Baer's rendition of both *V'HaKohanim* (where these interpolations are marked 'A,' 'B,' and 'C': Figure 13) and *HaMelech* (Figure 12). The practice serves to provide another criterion by which we can say that there is some unifying factor between various pieces, all of which are regarded as *Misinai*.

While this Paper is not primarily concerned with historical questions it is none-the-less interesting to draw a correlation between the extant practice of interpolating wordless chant and the eighteenth century practice known as the Cantorial Fantasia. Avenary has carefully analyzed this practice, in which extensive florid melismas were apparently delivered in wordless sections interpolated between text-containing sections of chanted liturgy. Although Avenary's published research focuses primarily on such fantasias on the *Aleinu* text, he also identifies the text of *V'HaKohanim* as being one that "is still and almost generally sung in the Fantasia form, and is accordingly recorded in every manual of synagogue chant..."²⁸ This strongly suggests that we would be in error if we did not consider Baer's wordless sections marked 'A,' 'B' and 'C' in *V'HaKohanim* (Figure 13) to be an example of this practice.

In regarding this aspect of *Misinai* tunes as a purely stylistic factor, we might also be mindful that traditional practitioners will explain this as giving effect to our humble reluctance to appear before God in our imperfect state. It is as if we simply cannot get the words out when in the presence of the Almighty.²⁹ This liturgical rationalization,

²⁸ Hanoach Avenary, "The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries," *Yuval* 1 (1968): 65-85.

²⁹ This observation paraphrases a remark made by Cantor Noah Schall in reference to

however, does not preclude the possibility that this aspect of the music has its origins in the performance practice of our predecessors of several centuries past.

Rhythmically, too, I note a certain commonality between various places, particularly the prevalence of triplet figures which helps to engender a sense that this music is all of the same type.

A further unifying factor (which may not be so systematically used as to be susceptible to thorough investigation) is the prevalence of certain interval and cadential formulae. For example, in each of the three *Kaddishim* (*Musaf*, *Tal/Geshem* and *N'ilah*) I have noted the use of a cadential figure comprised of a minor third at the end of many phrases. We also see from time to time a tendency to finish on the lowered seventh (below the keynote of the passage) or a descending 4th.

Conclusions

This study demonstrates the cross-referential nature of that melodic material that makes up the body of the genre of *Misnai* Tunes within the tradition recorded by Cantor Abraham Baer. We see that there is indeed a large amount of shared material that recurs time and again, in a variety of forms. Furthermore those places where this material occurs tend to be rich, exhibiting several manifestations or appearances of the material. We see the flexible application of cantorial practice to enable the creation of varied yet unified liturgical music from this basic melodic material.

In particular we find that there is a small number of distinct Themes which can be identified and whose usage can be clearly distinguished in the source material. We also see the appearance of a slightly larger number of Motifs, again whose usage can be codified with some regularity.

Questions for Further Investigation.

The foremost question in relation to the *Misinai* tunes must surely be the matter of which tunes are legitimately considered part of the genre. It would be valuable to identify a 'Mother Lode' that indisputably defines this subclass of *nusach*. Once this definitional question is resolved then questions of historical origins, which seem to interest Idelsohn and Werner so intently, can be more properly addressed (if indeed we perceive a need to do so). In this study we have found that certain points in the liturgy seem to share melodic material. It seems that we can indeed point to a 'family' (as Avenary calls it) that is more than merely a sentimental labeling of a certain collection of tunes and liturgical texts. However the sharing of certain melodic material is not enough in itself to confirm that any particular liturgical moment is reasonably considered to be a member of this subclass. In terms of melodic content alone, it may well be that there is an 'overlap' so that while all *Misinai* Tunes draw upon the available body of Themes and Motifs, there are also other liturgical moments that draw upon this same melodic material yet without belonging to the genre proper. In Chapter One I posited several additional factors that might need to coincide for us to say with confidence that we are dealing with *bona fide* members of the genre (as opposed to other instances, such as the usage of the *HaMelech* tune during the reading of *Megilat Esther*).

Musically, there are other directions that future research could take. This study restricts itself to the Polish versions given in Baer. It would be worthwhile to look also at the German versions. Avenary makes the point that some themes seem to have been lost in the East European renditions, having been replaced by further repetitions of other

of Religion, New York, 6 October, 1999.

themes which were not lost (Enc. Jud., 12:153). Thus our choice of using the Polish version, while fruitful, may be a little misleading in terms of whether all identified cross-references are appropriate and in some sense 'legitimate.' We may find that in the German rendering there is a less rich sharing of material, but perhaps a greater amount of material which none-the-less complies with the findings of this Paper in terms of displaying the characteristics of Theme or Motif. I would therefore be looking for the appearance of melodic material which can be analyzed in accordance with the notions of Theme and Motif as presented here.

Expanding the scope of study to treat other bodies of cantorial music in this manner could also be useful, although two points must be made: firstly Baer was chosen for the subject of this present study because his publication is comprehensive and authoritative. Focusing on *Ba'al Tefilah* gives us a reliable 'snapshot' of the state of cantorial art at a particular point in time. Secondly, *Misina'i* tunes arise within an oral tradition and as they change over time become something of a 'moving target.' At the outset of this Chapter, within the context of attempting to understand theoretical limitations on what my investigation could achieve, I briefly discussed the notion that cantorial music is a 'moving target.' Within the course of as little as a hundred years or so, we see shifts in the way these tunes are applied. For example, in the 1765 manuscripts of Aaron Beer we see a *N'ilah Kaddish* that is radically different in mood and style to that in Baer (see Figure 20, taken from HOM vol. VI page 192/3, ex. 8 of Idelsohn's). The themes that Baer's practice leads us to expect are simply absent or, at best, hinted at. Joseph Goldstein's *Yisgaddal* (See Figure 21) (HOM vol. VI p.197/8) appears to be related to what we now know as the *Musaf Kaddish*, yet there is at least one striking difference: the appearance of a long wordless introduction and interpolations of wordless melisma between some phrases. We have discussed how this feature appears in

Baer, but in Baer's tradition it does not appear in any *Kaddish*. Possibly these features are also examples of a vestigial Cantorial Fantasia (as I suggested with Baer's instances of this practice) or perhaps they simply represent a more florid style of delivering this text. In this context we could also note the appearance of an elaborate melisma on the last syllable of the word 'uleloh' in the Goldstein *Kaddish* – again a stylistic practice that we do not encounter in Baer. Noting that these shifts in practice occur over a relatively short period of a hundred or so years would suggest that great care needs to be taken when looking at the 'traditions' presented by other practitioners. What is regarded as 'traditional' today may well be regarded as old-fashioned and inappropriate tomorrow (or a hundred years hence, at any rate). While individuals such as myself may enjoy the aesthetic represented in that which is currently considered traditional, and may value what our notions of tradition teach us about our connection with the past, these observations as to the shifting nature of tradition suggest that we should not allow ourselves to be too caught up in hanging on to forms that resonate less and less with our community. We must be open to change while not adopting it simply for its own sake, but allowing it to grow out of what has gone before.

Parenthetically we should also take heed of what this implies for the notion that there is in some sense a valid and authoritative tradition, which is always a matter of debate within Reform Judaism. If Jewish tradition can indeed change with the centuries (as I am sure it has done in many areas) then the process described above suggests that change can grow out of what has gone before and not merely be a wholesale replacement of tradition with imports from other traditions (such as the American folk music idiom). The relationship between Baer and his predecessors (insofar as we have records of them) shows that the music he recorded was related in some sense to what went before even though we can point to differences.

To return to the point of this paper, the two points raised here (namely the shortage of other records that can be readily accepted as authoritative, and the nature of 'tradition') would suggest that engaging in research of other practitioners is at present premature and more suited to provide support and breadth for our understanding of the genre, once it has been thoroughly described through an intensive investigation of the material available in Baer.

The material available to us in Baer is incredibly rich. A thorough understanding of the tradition he records is likely to give us insights into our practices, and the way that they evolve, that will be enormously enriching to us and those who follow us. We have noted in passing that this material can shed light on the question of how a tradition evolves and it is likely that as we delve into it further, other equally important issues will be brought into relief. As we understand more, our understanding of the role of the cantor both as contemporary practitioner and as guardian of a prized heritage are likely to be renewed in ways that, we can hope, will only strengthen our Community.

Table 1: Liturgical Passages Associated with *Misinai* Tunes

Name of Prayer	Liturgical Location or Occasion	Baer
Bar'chu ^a	HHD Ma'ariv	957
Kol Nidre	YK Ma'ariv	1301
HaMelech	HHD Shacharit	1002-1009
V'HaKohanim	RH Musaf	1442
Avot ^b	HHD Shacharit	1055-1057
Avot ^b	HHD Musaf	1165
Aleinu	RH Musaf (Malchuyot section)	1227
Musaf Kaddish	HHD Musaf (opening)	1164
Tal/Geshem Kaddish ^c	Pesach & Sukkot Musaf (opening)	834
N'ilah Kaddish ^c	N'ilah service (opening)	1466

Column 3 gives examples where these occur in Baer's *Ba'al Tefilah*. Sources and notes are listed on the next page.

Sources:

Idelsohn: HOM Vol.7, pp. XXX-XXXV.

Avenary: *Enc. Jud.*, 12: 151, "Mi-sinai Niggunim." Illustration accompanying article. Note that Avenary includes 'Al Rishonim,' a *Shalosh Regalim* text that does not appear to be included by other authorities and which has not been considered in the preparation of this present Paper.

Werner: *A Voice Still Heard*, p. 28. Werner also includes the following texts that are not mentioned by other authorities: *Shema*, *Kedusha*, *yotzer*, *avodah*, *u-netaneh tokef*, *ohila la'el*, *selihot*, *v'nislach*, *vidui*, "and others," as well as *geshem* and *tal*.

Notes:

- a Avenary refers to this as the *Maariv* tune.
- b It appears that the authorities do not distinguish between the Avot of *Shacharit* and that of *Musaf*. The tune provided by Avenary corresponds to *Shacharit* in Baer, although it is possible to regard the *Musaf Avot* as a florid version of the same tune. While apparently regarding both *Shacharit* and *Musaf Tefilah* (i.e. *Avot* in the terminology adopted throughout this Paper) as being *Misinai*, Werner considers the *Musaf Tefilah* particularly so.
- c Avenary identifies the relevant tunes here as being for both the particular *Kaddish* nominated and the *Avot* which follows it.

Table 2: Entries in Idelsohn's Thesaurus Which Correspond to *Misinai* Tune Fragments

		Aleinu	HaMelech	Avot	Kaddish	Bar'chu ^a	V'HaKohanim	Kol Nidre	N'ilah Kaddish	Comments
1	111a,b,c									Used in Tal/Geshem Kaddish
2	113	Part								
3	116						Uses motifs of 207			
4	130				Based on 188					
5	131a					X				
6	131b			Uses motifs from 150		X				

		Aleinu	HaMelech	Avot	Kaddish	Bar'chu ^a	V'HaKohanim	Kol Nidre	N'ilah Kaddish	Comments
7	134a,b					X				
8	137		X							
9	140						Uses motifs of 207			
10	150a,b,c			X						
11	171,172						Based on 234			
12	184									Uses Misinai motifs
13	188a,b,c				X					
14	190a,b							Draws on motifs of 207		
15	194						Based on 234			
16	200	Part								
17	201	X								

		Aleinu	HaMelech	Avot	Kaddish	Bar'chu ^a	V'HaKohanim	Kol Nidre	N'ilah Kaddish	Comments
18	207							X		
19	234						X			
20	237a,b		X							Basis for 137
21	251									Formed from 188?

Source: Derived from A.Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies* (Leipzig: Breitkopf & Haertel, 1922-1933), VII:xxx-xxxv.

Notes:

Column headings give liturgical texts where each tune occurs. Extreme left hand column numbers each tune for ease of reference.

The second column gives the numbers of the examples as per Idelsohn's *Thesaurus*. An 'X' in a cell indicates that the example in that row of the Table is an instance of the text indicated at the top of that column. Other comments are drawn from Idelsohn's discussion.

- a The text of number 6 (Idelsohn's ex. 131b) is *Bar'chu*; the text of number 7 (Idelsohn's 134a,b) is *Kaddish*. In his discussion Idelsohn does not explicitly differentiate but rather gives them both at the outset of his discussion of *Bar'chu* as if they were both this same text.

Table 3: Appearance of Biblical and Minnesong Motifs in Thesaurus Examples

Section 1: Biblical Motifs

	111a	116	140	150a	150b	150c	171	172	188	190a	190b	194	201	207	234	237
Biblical Motif 1	X	X	X	X					188a	X	X			X		
2 ^I			X										X	X		
2 ^{II}					X						X			X		
3			X											X		
4				X	X	X			X	190						
5									X				X			
6				150												X
7													X			X
8															X	
9							X	X				X			X	

Table 3: Appearance of Biblical and Minnesong Motifs in Thesaurus Examples

Section 2: Minnesong Motifs

	Vol. VI ^{II} , Ex. 1	VI ^{II} , 5	VII, 131a	VII, 134a	VII, 134b	VII, 201	VIII, 119	VIII, 121	VIII, 136	VIII, 165	VIII, 172	Idelsohn's Comments
Motif 1			X	X	X							
2												See Motif 2 ^{II} of Biblical Motifs
3	X	X							X	X	X	Disappeared by 19 th Century
4												[No examples cited]
5							X	X				Only in Eastern European versions
6						X						Developed in sequences

Source: Derived from A.Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies* (Leipzig: Breitkopf & Haertel, 1922-1933), VII:xxx-xxxiv.

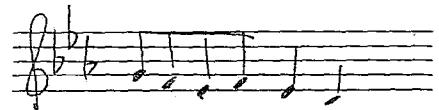
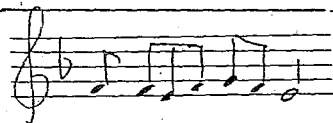

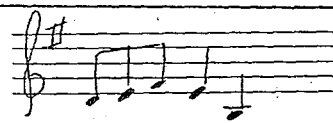


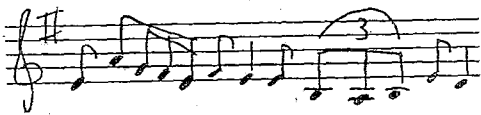

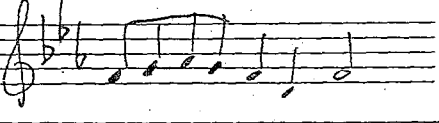
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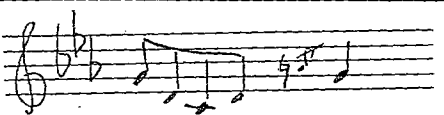





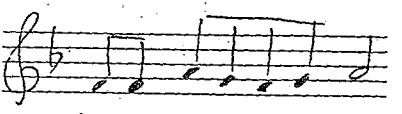
The Table is presented in two Sections. Section 1 gives the occurrence of those Motifs that Idelsohn identifies as having Biblical origins (i.e. trope). (These Motifs are reproduced in Table 4). Section 2 gives the occurrence of those Motifs that Idelsohn identifies as having their origins in Minnesong. The use of the term "Motif" in both Sections of this Table is borrowed from Idelsohn and should not be confused with the specialized use of that term as I develop it in Chapter Three of this Paper. This is so even though the melodic material that comprises some of these Motifs may coincide in both usages.

Column headings in Section 1 refer to Biblical Motifs as given by Idelsohn. Column headings in Section 2 refer to Minnesong Motifs as given by Idelsohn. The numbers at the top of the columns indicate *Misinai* tune examples as found in Idelsohn's *Thesaurus*. In Section 1 these may be found in Volume VII, Part I, Section IV. In Section 2 of this Table I give volume number in each case as these differ. The 'X' in a cell indicates that a Motif identified by Idelsohn (and indicated in the left-hand column of this Table) is claimed to appear in the *Thesaurus* example whose number appears at the top of that column.

In Section 1 of the Table, the appearance of a number (rather than an 'X') in a cell indicates that this Motif appears in that example number in the *Thesaurus* (e.g. Motif 1 occurs in 188a rather than 188 as suggested by the column heading).

Table 4: Comparison of Idelsohn's *Misinai* Motifs and Trope

	Misinai Motifs as quoted by Idelsohn	Biblical sources according to Idelsohn	Motifs found in Idelsohn's sources (all references are to entries in his Thesaurus)
1		Tevir, Esther	 HOM, VII: 287
2		Bnachta, Prophets	 HOM, VII: 286
3		Variant of 2 ¹ (corresponds to example number 2 of this Table)	
4		Darga Tevir	
5		Possibly development of Motif 1	
6		Reminiscent of motives in <i>Adonai Malach</i> mode (i.e. <i>nusach</i>)	Of Motifs given in HOM Vol. VII, page XX, none corresponds in rhythm or melodic contour

	Misinai Motifs as quoted by Idelsohn	Biblical sources according to Idelsohn	Motifs found in Idelsohn's sources (all references are to entries in his Thesaurus)
7		<i>Mahpach Pashita</i> , Prophets	
8		Motif of <i>Selicha</i> mode	 Hom VII: page xxvii
9		<i>Revia</i> , Lamentations	 Hom VII: 288
10		<i>Gershayim</i> , Pentateuch	 Hom VII: 283a

Source: A.Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies* (Leipzig: Breitkopf & Haertel, 1922-1933), VII:xxxv-xxxvi and musical examples as indicated in the body of the Table, fourth column.

Notes:

Column 1 numbers the examples for ease of reference.

Column 2 corresponds to the Motifs identified by Idelsohn as being Biblical in origin (by which he means that they are supposed to correspond to trope). These are the same motifs as those dealt with in Table 3, Section 1.

Column 3 gives Idelsohn's claim as to the biblical trope that each Misinai motif corresponds to.

Column 4 gives the biblical motif as found in the sources Idelsohn indicates. For examples 3, 5 and 7 no source was identified.

As noted in the notes to Table 3, the use of the term "Motif" in this Table is borrowed from Idelsohn and should not be confused with the specialized use of that term as I develop it in Chapter Three of this Paper.

Table 5: Occurrences of Themes and Motifs.

	Kol Nidre Fig 11	HaMelech Fig 12	Aleinu Fig 16	Avot Shacharit Fig 14	Avot Musaf Fig 15	Kaddish Musaf Fig 17	Kaddish for Tal & Geshem Fig 18	N'ilah Kaddish & Avot Fig 19	V'HaKohanim Fig 13	Ma'ariv Fig 10	Total occurrences
Theme 1	a	b				c	d				4
Theme 2	a1, a2	a1		b	c2 (2)			c3	c1		6
Theme 3	f	c	*(1)		d	a	b	g	e		8
Theme 4										*(4)	1
Total	4	3	1	1	2	2	2	2	2	1	
Motif 5	e		a		d (3)				c		4
Motif 6	a		c		b						3
Motif 7			c		a	b	d				4
Motif 8			a		b						2
Motif 9			a			b					2
Total	2	nil	5	nil	5 (3)	2	1	nil	1	nil	

Notes:

Letters indicate sub-themes that appear in the indicated places. Figure references in the top row refer to my Figures. Numbers in parentheses refer to specific notes (below).

Totals given in bottom row and last column of each part of the Table refer to the sum total of occurrences as indicated in the column or row of which the 'Total' cell is the last one. For example, *Kol Nidre* contains 4 Themes, *HaMelech* 3, and so on. Likewise Theme 1 occurs in 4 liturgical selections, Theme 2 in 6, Theme 3 in 8, and Theme 4 just one.

- (1) See body of text for fuller discussion.
- (2) Used in the *Kedusha* section rather than *Avot*.
- (3) Motif 5 appears here in two different versions and is counted twice.
- (4) While the *Ma'ariv* theme occurs only in *Ma'ariv*, it occurs several times within that service (at *Bar'chu*, *Kaddish* and *Mi Chamocha*) and is therefore more prominent and more frequent than indicated in the table. This prominence and frequency is further reinforced by occurring on both evenings of *Rosh Hashanah* and *Yom Kippur*.

Figure 1

Werner's Reconstructed Version of Kol Nidre

Kol nidrey (reconstructed)

a1

a2

b1

b2

a1

a2

c

d

Coda

Source: Werner, A Voice Still Heard, p. 36

Figure 2

My Analysis of Werner's Reconstructed Kol Nidre

Kol nidrey (reconstructed)

a1

b1

c

d1 d2(sequence)

a1

b1

e1 e2

e3

Coda

Figure 3

Baer's Ochila La'el (Polish Rite) as it appears in Baer.

Der Hechal wird geöffnet.

O - chi - loh lo - el a chal-leh fo-now

esch a loh mimmen-nu ma a neh lo-schon a scher bik hal om o.

hi - roh us - so ab-bi - ah r'no - nos b'ad miflo - low l' o - dom maar.

le lew u-me a do - noj ma a neh lo-schon a do - noj s'fo -

mf saj tif-toch u - fi jaggid t'hil-lo - se - cho *Parlando* ji - h' ju l'ro - zon i.

m're fi w'hegjon libbi l'fo - ne - cho a do-noj zu ri w' go a li. *)

Source: Abraham Baer, Ba'al Tefilah (1877; reprint, New York: Sacred Music Press, 1954), p. 277 (BT 1230).

Figure 4

Baer's Ochila La'el (German Rite) as it Appears in Baer



Source: Abraham Baer, Ba'al Tefilah (1877; reprint, New York: Sacred Music Press, 1954), p. 277 (BT 1230).

Notes: Letters indicate units of melodic material out of which the piece is constructed. See text for fuller discussion.

Figure 5

Theme 1: Kol Nidre Opening

musical notation for Theme 1: Kol Nidre Opening. The notation is in treble clef, key of B-flat major (two flats), and common time (C). It shows a sequence of notes: a whole note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The source is cited as BT 1301, Kol Nidre, opening.

musical notation for Theme 1: Kol Nidre Opening. The notation is in treble clef, key of B-flat major (two flats), and common time (C). It shows a sequence of notes: a whole note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The source is cited as BT 1002, HaMelech, opening.

musical notation for Theme 1: Kol Nidre Opening. The notation is in treble clef, key of B-flat major (two flats), and common time (C). It shows a sequence of notes: a whole note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The source is cited as BT 1164, Kaddish (Musaf), opening. Note: Rhythms simplified in transcription.

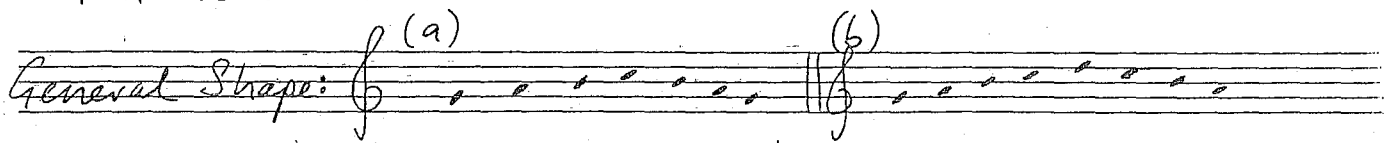
musical notation for Theme 1: Kol Nidre Opening. The notation is in treble clef, key of B-flat major (two flats), and common time (C). It shows a sequence of notes: a whole note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The source is cited as BT 834, Kaddish (for Tal & Geshem) at words, "di w'roh chiruteh w'ganlich matchuteh."

musical notation for Theme 1: Kol Nidre Opening. The notation is in treble clef, key of B-flat major (two flats), and common time (C). It shows a sequence of notes: a whole note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The source is cited as Noah Schall, Three Festival Anthology (Tava), p. 31.

Note: Arrows indicate the notes that spell out the skeleton (or general shape) of the Theme.

Figure 6.

Theme 2: Arch Theme.



21

u'-kin-nu-se usch-wu-ot

a2(i)

din-dar-na

(ii)

ni-dra-na lo nid-re

Source: BT 1301, Kol Nidre

b

Source: BT 1055, Morning Avot (opening).

Note how the notes (marked ↓) that make up the Arch shape tend to fall on the strong beats (1st & 3rd).

c1

Source: BT 1442 V'Hakohanin

c2

Source: BT 1202 Mimkomo (Musaf)

hu ji feh...

Note in Theme 2c2 that Arch shape is 'spelt' out in downward-stemmed notes.

c3

Source: BT 1466, Kaddish (N'itah)

Theme 3: Kaddish Theme

Theme 3: Kaddish Theme

a  Gitba-rach etc Source: BT 1164
Kaddish
(Musaf)

(i)  d'amiron etc

(ii)  diwra etc Source: BT 834
Kaddish for Tal & Geshem

(iii)  no - (-wo) Source: BT 1009, Shochen Ad
(continuation of HaMelech)

(i)  Source: BT 1165, Avot (Musaf)

(ii)  Source: BT 1442, VeHaKohanim

(i)  Source: BT 1301, Kol Nidre
(mijom kippurim) seh

(ii)  Source: BT 1466, Kaddish (Nilah)

Figure 8

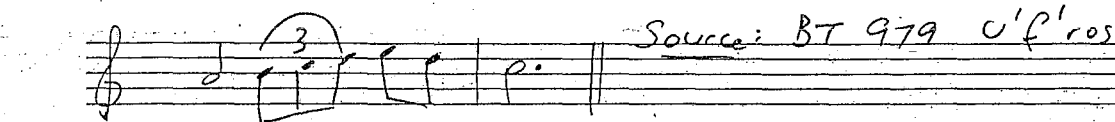
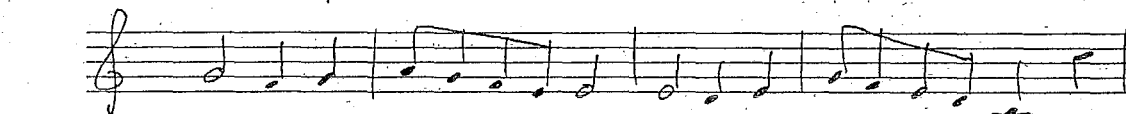
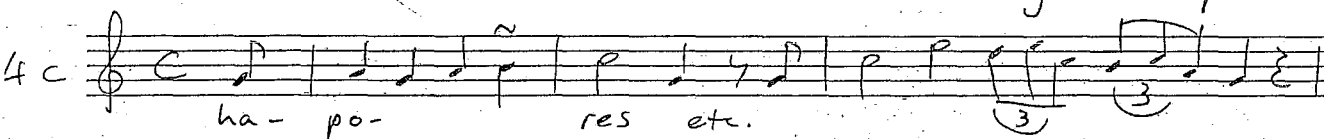
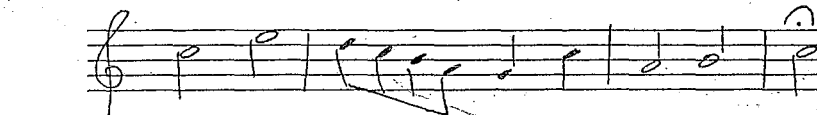
Theme 4: Ma'aniv Theme

Source: BT 957 Bar'chu

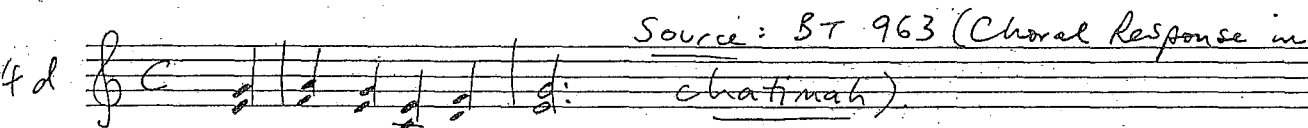


Source: BT 974, Mi Kamocha

Quoted in full.
Some rhythms simplified.



Source: BT 979 U'f'ros



Note: While Idelsohn talks of the Bar'chu tune, in Baer this theme

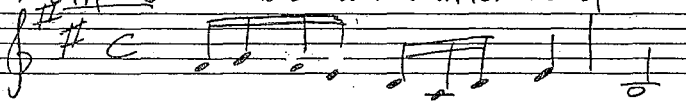
finds its fullest expression in numbers 974 and 979 (4b &


4c in this Figure).

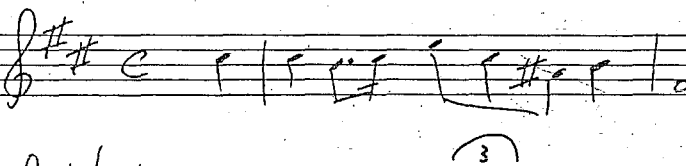
Figure 9.

Five Motifs Found Within Misinai Tunes.

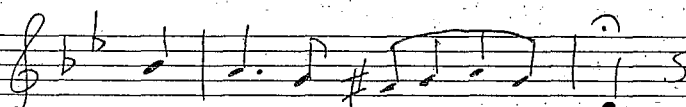
Motif 5: ends with interval of a descending 4th.

5a  Source: BT 1227, Aleinu.

5b  Source: BT 1165, Avot (Musaf)

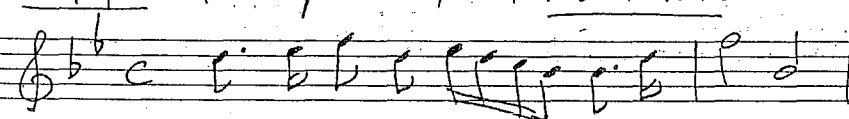
5c  Source: BT 1442, V'HaKohanim
Note transposition of a fourth
in this appearance.

5d  Source: BT 1165, Avot (Musaf)

5e  Source: BT 1301, Kol Nidre

Note: 5a & 5d are identical and both appear immediately following an appearance of Motif 7.

Motif 6: Final phrase from Kol Nidre

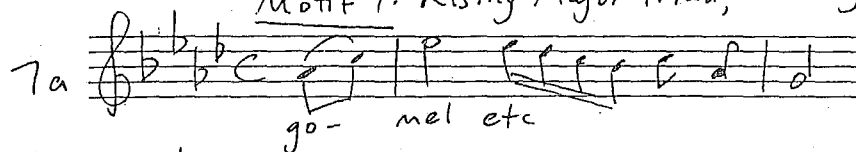
6a  Source: BT 1301, Kol
Nidre.

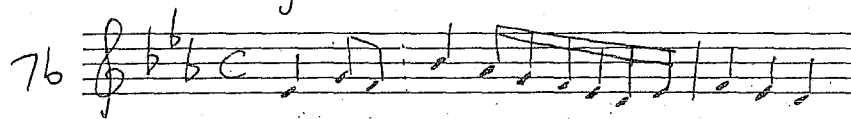
6b  Source: BT 1165
Avot (Musaf)
ve-lo- he a-vo-se-nu

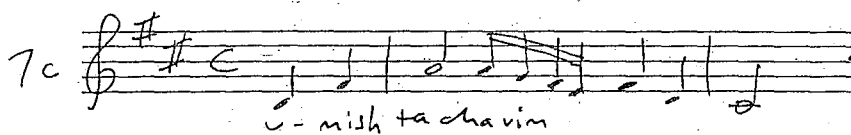
6c  Source: BT 1227,
Aleinu.

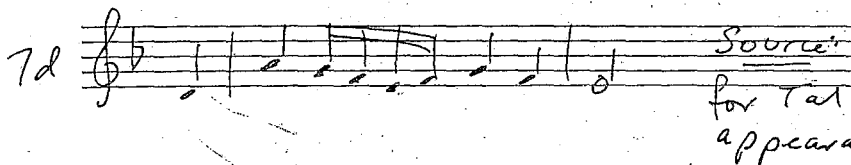
Figure 9 (continues)

Motif 7: Rising Major Triad, running down to 7th

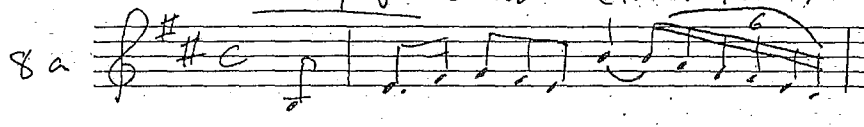
7a  Source: BT 1165, Avot (Musal).

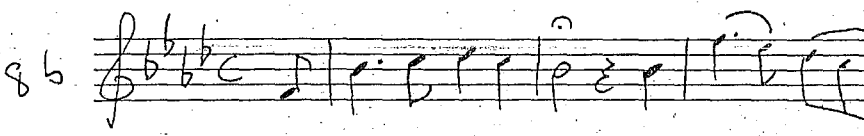
7b  Source: BT 1164, Kaddish (Musal).

7c  Source: BT 1227, Aleinu (multiple appearances)

7d  Source: BT 834, Kaddish for Tai & Gesham (multiple appearances).

Motif 8: Unodim (from Aleinu)

8a  Source: BT 1227, Aleinu

8b  Source: BT 1165, Avot (Musal)

Motif 9: Aleinu opening - outlining a descending (major) triad then returning gradually to the starting note

9a  Source: BT 1227, Aleinu (opening)

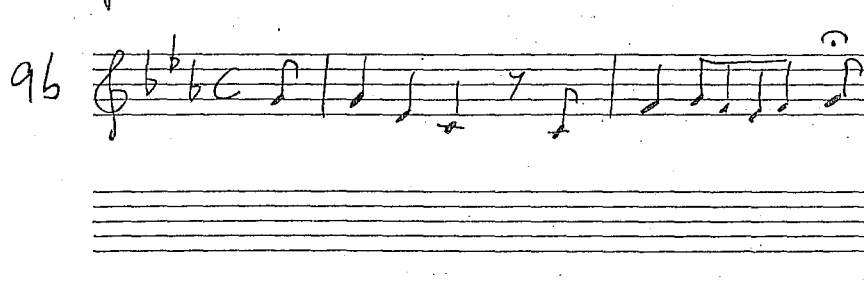
9b  Source: BT 1164, Kaddish (Musal)
Note: This motif is in a minor key in this appearance. Chatimot can also end with similar figure (descending minor triad).

Figure 10.

Bar'chu and Some Evening Prayers,

BT 957-964, 974 & 979.

N 957.

A lante moderato.

Solo.

ברכו

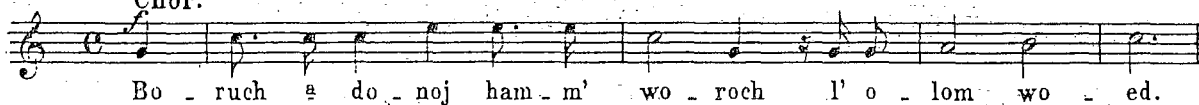
4a



Nº 958.

Chor.

ב'ה

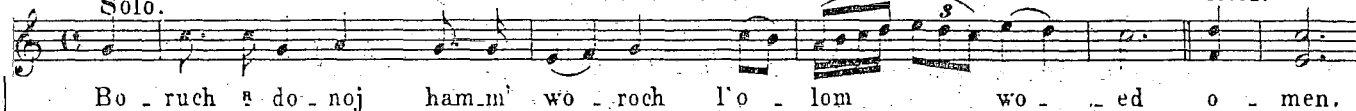


Nº 959.

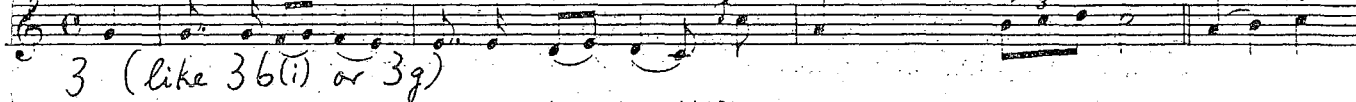
Solo.

ב'ה

Chor.



Nº 960.



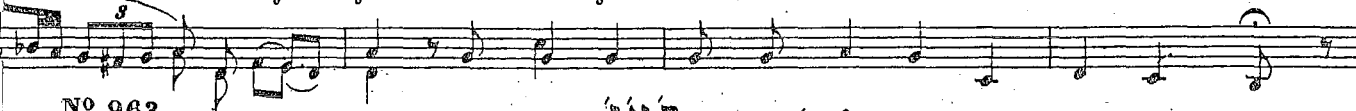
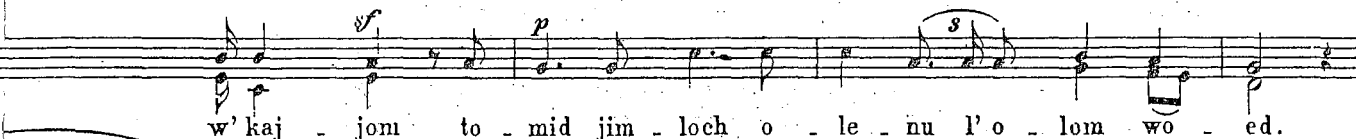
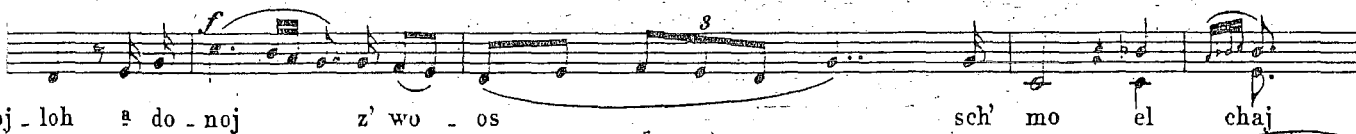
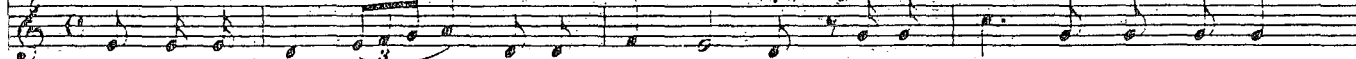
Nº 961.

Solo.

ומעביר יום



Nº 962.



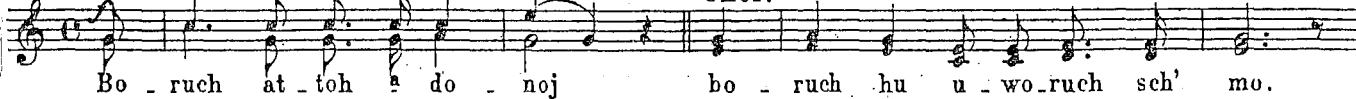
Nº 963.

Solo.

ב'א

Chor.

4d



Nº 964.

Solo.

המעריב

Chor.

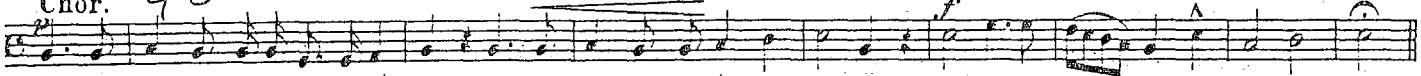


Nº 974.

Maestoso.

Chor.

מי-כמבה

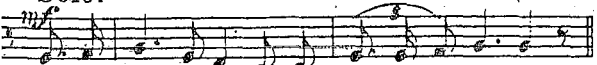


Mi cho-mochoh boe-lim a do-noj mi ko-mochoh nedor bak-kodesch no-ro s' hil - los o - seh fe - le.

Nº 979.

Solo.

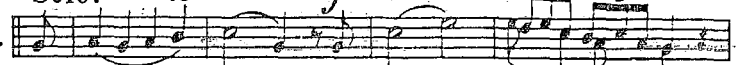
ופרוש



U - f' ros o - le - nu suk - kas sch'lo - me - cho

Nº 961.

Solo.



hap - po - res suk - kas scho - lom



Chor.

o - le - nu w' al kol ammo jis - ro - el w' al j' ru - scho - jim o - men.

Am Sabbath
folgt hier

Figure II

Kol Nidre, BT 1301

1301.

Adagio non troppo.

Solo. *la*

2a1 (end)

Kol nid-re we e so - - - - - 2a1

(2) usch'wu-e wa - charo - me w'ko - no - - - me 3) w' chin-nu-je w' kin-nu-se
2) uk' no - se w' chin-nu-je

(4) usch wu - - - os) dindar-no u-d' isch - t'wa - no u-d' acha-ri - m'no w'di a sar - ne

6a al nafscho-so - - - no mij-jom kippu-rim seh ad jom kippu-rim hab-bo o-le-nu

to - - woh b'cho - l'honich rat-no w'hon kol-hon j' hon scho-ron schwi - -

6a schwi - - sin b'te - lin um'wut-to - lin lo sch'ri-rin w'lo kaj-jo-min

6a idro-no lo nid - re (**we e so-ro-no lo e so - re)

6a u-sch'wu-o-so-no lo sch'wu-os.

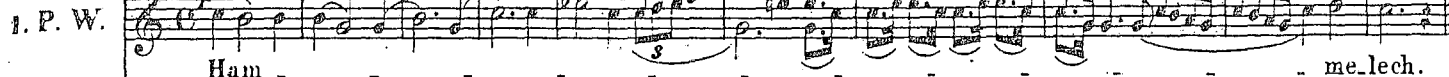
Das Kol Nidre wird nun noch 2 Mal wiederholt; bei jeder Wiederholung aber wird ein Ton höher begonnen.

Figure 12- BT 1002-1009

Nº 1002.

Adagio patetico.

המלך



Nº 1005 bis 1007.

יושב

2a1 (end)

Nº 1009.

שוכן עד

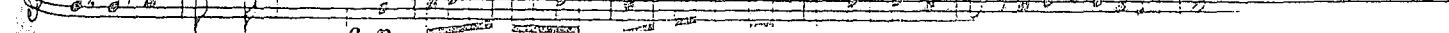
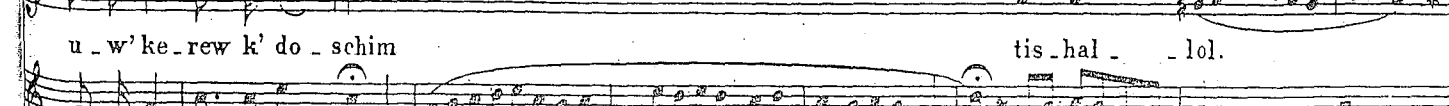
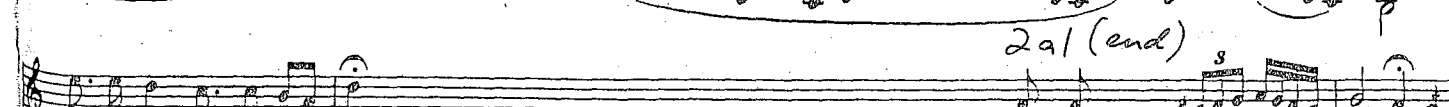
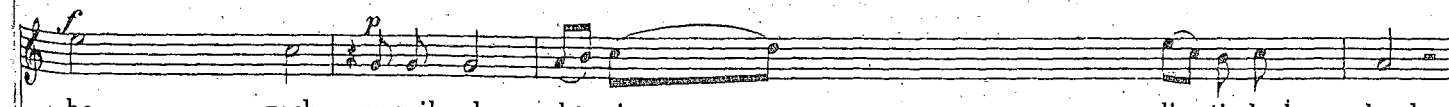
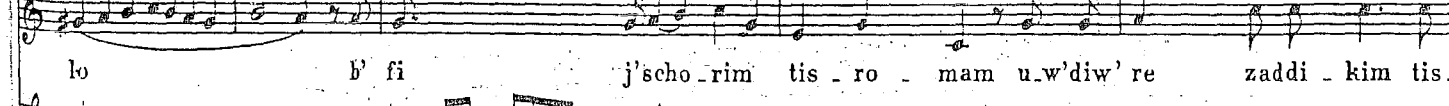
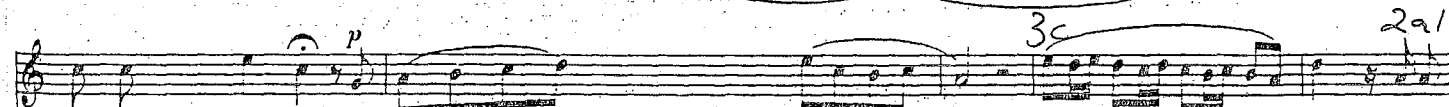
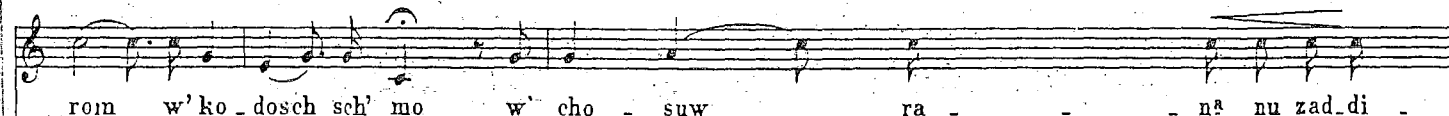


Figure 13

V'Hakohanim, BT 1442

Nº 1442.

Solo.

והכהנים (Erst Chor leise.)

A.

W'hak.kohanim w'ho-om ho-o.m'dim bo a so roh

k'sche.ho-ju schom' im

es haschschem hannich.bod w'han.no-ro m' fo-rosch

jo-ze mip-pi cho.hen go-dol

bik'dusch.schoh

u-w' to-ha ro ho-ju

Folgt A.

Der Vorbeter verneigt sich.

ko-r' im

Folgt B.

Der Vorbeter sinkt in die Kniee.

umisch.ta - - - cha wim

u - - mo -

Folgt C.

Der Vorbeter fällt auf's Antlitz.

Der Vorbeter
sich erhebend.

Vorbeter u. Chor zugleich.

dim w'no-f' lim al p' ne-hem w'o-m'rim bo-ruch schem k'

wod mal' chu-so l' o-lom wo-ed.

Alle Zwischenstücke werden leise gebetet. וְכָל צֶלֶם נ.ד. Mel.d. N°1231, dann
N°1441 u. 1442. — וְכָל צֶלֶם נ.ד. Mel.d. N°1231. — (Das וְכָל צֶלֶם wird ent-
weder wie צֶלֶם gesungen, oder leise gesprochen.)

2000 AN 1001441

Avot from Schacharit, BT 1055-1057

Nº 1057. Solo.

מִסְּסוֹד חַיִּים מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Mis - - sod cha cho - mim u - n'wo - nim u - mil - le - - - med

דָּאס מ'וִינִם עֲתִיחוּ פִּי בִּישׁוֹרֵי הַיָּם וְשָׂחֵנוּ נִימִי עַל הַיָּם

da - as m' wi - - - nim ef - t' cho pi bi - s' fil - loh u - w' sa - cha nu - nim l' chal

לוֹס וְלִי חַנּוּן פִּנֵּה לִּי מֶלֶךְ מַלְּאָכִים וְאֵדוֹנִי הוֹדוּ נִימִי וְאֵדוֹנִי

los u - l' chan nen - p' ne me - lech mal' che hamm' lochim wa a do - ne ho - a do - nim. a wo - nim.

Figure 15A

Avot from Musaf, BT 1165

Nº 1165.

Lento e molto religioso.

ברוך (ברכת תשע)

3d(i)

Solo.

W. *pp* *p* *mf*

W.

3d(ii)

p *pp*

Bo - ruch at ..

Chor.

toh a do - noj Bo - ruch hu u - wo - ruch sch' mo.

Solo.

Elo - he - nu we - lo - he a wo - se - nu

56 3 66

mf *mp*

elo - he awrohom

elo . he jiz . chok

we . lo . he ja a kow ho . el

haggo . dol

haggibbor w'han - no - ro el el . jon

go . mel cha so . dim to . wim w'ko neh

hakkol w'so cher chasde o . wos une . wi go . el liw'ne w'ne - hem l' maan sch'mo b' a - ha . woh.

NEW YORK NY 10012

Figure 15B

Excerpts from the Kedushah of Musaf,

BT 1198, 1202 & 120

Nº 1198.
Maestoso.

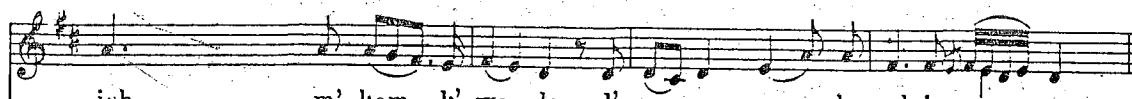
2c

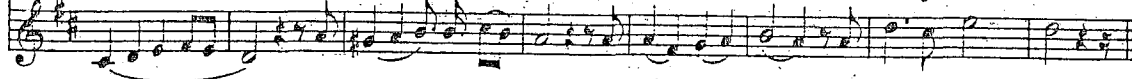
ממנו

Solo.

P.W. 
K'wo-do mo-le o-lom m'scho-ra sow scho-a lim seh lo-seh aj

D.W. 


jeh m'kom k'wo-do l'um-mo-som boruch jo-me-ru.



Folgt die zweite Weise der
Nº 1111 (in D-dur transpo-
niren).

Nº 1202.


2c2


ממנו

Solo.

P.W. 
Mim'ko-mo hu ji-fen brach-a mim w'jo-chon am hamm'ja-cha dim sch.

D.W. 


mo e-rew wowo-ker b'choljom to-mid pa-a majim b'a-ha wo sch'ma o-m'rim.



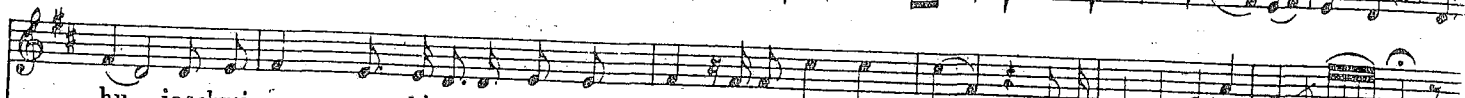
Nº 1206. 2c

Solo.

ממנו

P.W. 
E-chod hu e-lo-he-nu hu o-winu hu mal-ke-nu hu mo-schi-e-nu w

D.W. 


hu jaschmi-e-nu b'rach-a mow sche-nis l'e-ne kol chaj li-h'jos lochem le-lo-him.

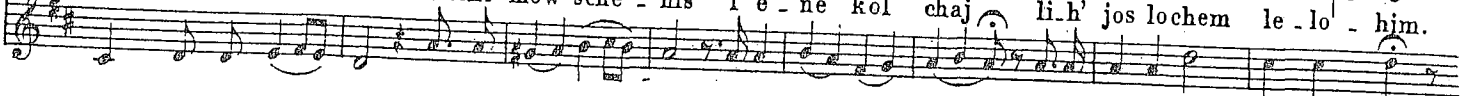


Figure 16

Aleinu from Musaf (the 'Great' Aleinu), BT 1227

No 1227.

9a Der Hechal wird geöffnet. (3) (3)

O-le-nu l' schab-be . ach la . - don hak - kol lo-ses g'dul-loh l' jo -

zer b're - schis schello o-sonu k'goje ho a rozos w'lo so - monu

Der Hechal wird geschlossen. k' misch-p' chos ho a do - moh schel-lo som chel ke - nu ko - hem

7c 5a

6c (in lower voice) Der Hechal wird geöffnet.

w'goro-le - nu k'chol ha mo-nom wa-a - na cha nu ko - r'im

umisch tach^a

5a 8a (in lower voice)

im u - mo - dim

lifne melech mal che hamm' lo-chim hakkodosch bo-ruch hu sche-hu noteh schomajim w'jo sed o-rez u-mo-
**) w'chis-

se w'j' koro baschschomajim mimma-al usch'chinas usso b'gow-he m'romim hu e lo-henu en od e
se ch'wodo

mes malke nu e-fes u-lo-so kakko-suw b' so-ro-so w'jo - da-to hajjom wa-ha sche-wo-so el l'wo-we -

cho ki a do-noj hu ho e lo-him baschschoma-jim mim-ma-al w' al ho-o-rez mit-to-chas en od. **)

Figure 17

Kaddish from Musaf of Rosh Hashanah & Yom Kippur,

BT 1164

No 1164.

Andante maestoso.

Solo. *76* (in lower voice)

קדיש

P.W. Jis - - - - - gad - dal w'jis - kad -

D.W.

dasch sch' me rab - - - bo o - men.

Chor.

Solo. *mf* B' o - - l'mo di - w'ro chir' u - seh

I.P.W.

2.P.W.

D.W.

76 w'jamlich ma - l' - chu - seh b' chajje - chon u - w'

mp 96

mf *s*

jo - me - chon u - w' chaj - je d' chol bes jis - ro - el ba : go - lo

u - wisman ko - riw w'im' ru o - men.

Chor.

O - men j' he sch'meh rabbo m' wo - rach l'o - lam u - l'ol'me olmaj - jo jis - bo - rach.

l'o - lam ul'o - l'me

Solo. 3a

Jis - bo - rach w'jisch - tab - bach w'jis - po - ar w'jis - ro -

mf

mam w'jis - nas - se w'jis - had - dor w'jis - al - leh w'jis - hal - lol

Chor.

sch'meh d' kud'scho b'rich hu b'rich hu

Solo.

1. u. 2. W.

D. W.

l'el - loh u - l' el - loh min kol bircho so w' schiro so tuschb' cho so

w nechomo.

so da a mi - ron

b' o - l' mo

Chor.

w'im'ru o - men o - men.

Figure 18

Kaddish from Musaf of Pesach & Sukkot

BT 834

Nº834.

Andante maestoso.

חצי קדיש

p Solo. *Tol*

Tol

12

mf

Jis - - - gad.dal w' jis - - - kaddasch sch' meh rab-bo

moderato.

Chor. *Solo.*

Ad = 3 6 (ii)

o-men b' o - - l'mo diw' ro chir'u - seh w'jamlich mal'chu - seh b'chajje-choh uw' jo-me -

uw' jo-me -

chan u-w'chaj-je d'chol bes jis - ro - - el ba a go-lo uwisman ko-riw w'im'ru o - men

f 3 6 (iii)

Chor.

- men j' he sch' meh rab.bo m' wo - rach l' o-lam ul' ol' me ol-majjo jis-bo - rach

p Solo.

12

jis - - - bo-rach

w' jis - - -

tabbach

w' jis-po-ar w' jis-romam w' jis-nas-

36(ii)

mf Chor.

se w' jis-had-dor w' jis-al-leh w' jis-hal-lol sch'meh d' kud'scho b' rich hu b'rich hu

p Solo. 7d

l'el-lo(u) - l'el-lo)min kol bircho - so w'schi-ro - so tusch b'choso w' ne-cho-mo - so

dol. 36(i) Chor.

da a mi - - ron b' o - - - l' mo w'im' ru o - - men o - men.

Stille Andacht.

Figure 19

Kaddish from N'ilah, BT 1466

Nº 1466.

Moderato molto.

Solo.

קדיש

Chor.

Solo.

Jis-gad - dal - w'jis - kad - dasch seh' meh rab-bo o - men b' o - l'

mo di - w'ro chi - r' u - seh w' jam - lich mal' chu -

seh b'chaj-je - chon u-w'jo - me - chon u-w'chaj - je d'chol bes jis - ro - el

ba a go - lo u-wis-man ko-riw w'im' ru o - men.

Chor.

אמן יש'ר

siehe Nº 1464.

Solo.

mf

Jis-bo - rach w'jisch-tab-bach w'jis-po - ar w'jis-ro-mam w'jis-nas-se w' jis had - dor w'

Chor.

jis - al - leh w' jis - hal - lol sch' meh d' ku-d' scho b' rich hu b' rich hu

Solo. 2 c 3

l' el - lo u - l' el - lo min kol bir-cho so w'schi-ro - so tusch b' cho - so w'

Chor.

ne-cho mo - so da a mi - ron b' o - l' mo w' im' ru o - men o - men.

Folgt
stille
Andacht.

Figure 20

N'ilah Kaddish of Aron Beer



Source: A.Z. Idelsohn, Thesaurus of Hebrew Oriental
Melodies (Leipzig: Breitkopf & Härtel, 1922-1933), reprint,
Ktav Publishing House, 1973, VI: 192-193

Figure 21

Yisgaddal of Joseph Goldstein

16. 

ve.yis_ka . dash

Yi . se . ga . dal

she.mê ra . boh be.o . le.moh

di . ve . roh chir.u.sê ve.yame.lich male.

chu - sê becha.yê.chon uv.yo.mê.chôn uv.cha.ye di chol bês.yis.ro.el

ve.im.ru omên yê.hê

shemê ra.bo me.vo.rach yis . . bo.rach veyish . ta . bach ve.yis . po . êr ve.yis.ro.mêm

ve.yis.na.sê ve.yis . ha.dor ve.yis.a . lê ve.yis.halol she . mê dekadshoh berich hu

Handwritten musical score consisting of seven staves of music. The lyrics are written below the staves. The music is in a single melodic line, likely for a vocal part. The lyrics are in Hebrew, with some words appearing to be transliterated or misspelled. The notation includes various musical symbols such as notes, rests, and triplets.

le.ê.loh ul.e.loh

mi.kol bir.cho.soh ve.shi.ro.soh tush.be.cho.so ve.ne.che.mo.soh

daa.mi.ron be.ol.moh

ve.im.ru o.men

Source: A.Z. Idelsohn, Thesaurus of
Hebrew Oriental Melodies (Breitkopf &
 Haertel, 1922-1933); reprint, Ktav Publishing
 House Inc., 1973, VI: 197-198

Figure 22

AF B'RI

77 78

Andante Religioso

mf

Musical score for 'Andante Religioso' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked 'mf' (mezzo-forte). The second staff continues the melody and includes a five-measure rest marked with a '5' above it.

Andante

A b'-ri, oif mor-gn noch yon-tef — in — der-fri, in

mf

Musical score for 'Andante' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked 'mf' (mezzo-forte). The second staff continues the melody and includes a five-measure rest marked with a '5' above it.

Theme 3

gas darf men loi - fn, kar-tof-lis darf men koi - fn, un kain gelt — iz

Musical score for 'Theme 3' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked 'mf' (mezzo-forte). The second staff continues the melody and includes a five-measure rest marked with a '5' above it.

altz — ni - to. Der vin-ter kumt tzu-rik, — oi, oi,

Musical score for 'altz ni-to. Der vin-ter kumt tzu-rik, oi, oi,' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked 'mf' (mezzo-forte). The second staff continues the melody and includes a five-measure rest marked with a '5' above it.

3.

oi, oi, oi, oi, oi, oi, oi, oi, in droi - sn vert groi - se blo - tes, un di

5

shti - vl ze - nen go - le lo - tes, un kain gelt — iz altz — ni - to.

2. I - tas, — in shtub iz kalt un nas — a zoi - vi oi - fn gas. Der

mf

3.

dach iz tzu - bro - chn un di vent ze - nen tzu - kro - chn, un kain gelt — iz

altz ni-to. Dem m' - la-med kumt noch far ye-nem zman, oi, oi,

oi, oi, oi, oi, oi, oi, oi, oi, oi, oi, der

bo-chur geit mit a tze-ri-se-nem kaf-tan, un di toch-ter hot nit oif kain na-dan,

un kain gelt, un kain gelt iz altz ni-to!

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