

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION
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Report on the Master of Sacred Music Written Project Submitted by

Stuart Binder

in Partial Fulfillment of the Requirements for Investiture

Avadim Hayinu: The Relationship of Seder Melodies to Their Texts

Stuart Binder's Master's Project began with the setting of six Haggadah tunes for leader, choir, four-part string quartet and flute. This remains the central part of his project. However, the SSM Faculty decided that this compositional activity would have to be supplemented by a written historical-descriptive study. Hence it should be emphasized that Stuart's project is not an in-depth study, but merely an extended essay. Nevertheless, it serves as a useful guide for further study in this field.

The first chapter is a well-written description of the liturgical structure of the Haggadah in its historical development, showing the various layers of textual growth.

The main thrust of the following two chapters is that in the first part of the seder, the majority of melodies are "composed," while in the second part (excluding the Grace After Meals and parts of the Hallel) the melodies are largely "imposed." In part this relates to the historical development of the Haggadah texts. Hence the older texts tend to employ various forms of psalmody (from simple to elaborate) and modal chants. It should be pointed out that the so-called stuben-trop used for the Mah Nishtanah is only one of several forms of this chants. Werner has discussed this in A Voice Still Heard. Further examples of psalmodies/modal chants would have been welcome for other ancient sections of the first part of the seder. What about chant of Avadim Hayinu itself? This is partially answered from the musical section, where there is an arrangement of this text based clearly on the Akdamut mode. Some discussion of this would have been welcome in the body of the written paper.

A few melodies are found in the first part of the Seder, but these are much later in origin. Of interest is the fact that most tend to be Eastern-European provenance. In the later part of the Seder, the tunes tend to be "imposed," that is, they were not originally sung to the Haggadah texts. Stuart (following Werner) even suggests that the Adir Hu tunes may not have originated with the Seder. Even though it fits the texts of the hymn extremely well, it nevertheless shows motivic resemblance to various German folk songs. Indeed, many of the melodies of the second part of the Seder are derived from German folk-tune sources. The point that in addition to the later date of these texts, the fact that they

are sung in unison rather than recited by a leader and thus have lent themselves to metrical settings is well taken. More musical examples would have been welcome for other texts, but this is largely understandable given the constraints of the paper.

The written section was, by and large, carefully researched, clearly written, and stimulating in the questions it raises. The musical examples are beautifully reproduced (thanks to Stuart's computer skills). Once again, it is a lively springboard for further study.

I have no difficulty in accepting this written project toward the degree of MSM.

Respectfully submitted,
Rabbi Geoffrey Goldberg

May 14, 1990

Avadim Hayinu

The Relationship of Seder Melodies to their Texts

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**Project Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree**

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Introduction

The aim of the *seder* on the night of Passover is to bring the events and miracles of the outgoing from Egypt into present immediacy.¹

In examining the relationship of melody to text, it is necessary to begin with the content and context of the text in question. While the source of a melody might be determined without this requisite knowledge, little else of any value can be determined in its absence. For this reason, this study is divided into liturgical and musical sections. The first section deals with the content, context, and historical development of some of the *seder* texts, while the second examines a cross section of the musical traditions associated with the Ashkenazic *seder*.

To limit the scope of this paper, only the music of the Ashkenazic tradition will be examined. While melodies of other communities are included in the arrangements for the performance component of this work (see appendices), non-Ashkenazic sources are brought into the study only in cases where they have had significant historical impact on Ashkenazic practice.

¹Chavel, Rabbi Charles B., *Passover, the Timeless Story of Israel's Oldest Festival*, C. 1956, Shulsinger Brothers, New York, New York, p. 5.

PART I

The Texts of the Haggadah

The Traditional Divisions of the Haggadah

Kadesh - Recitation of the *Kiddush*.

Ur'chats - Washing of the hands.

Karpas - Eating of herbs dipped in salt water.

Yachats - Breaking of the *matzah* (to serve as the *afikomen*).

Magid - Telling of the story of Israel's deliverance from Egyptian bondage.²

This is the longest and most basic section of the *haggadah*. The *magid* section may be further subdivided into introductory and narrative sections. The introductory section begins with *ha lachma anya*, and the four questions. A section of rabbinic commentary on the *haggadah* itself follows, concluding with the four sons. The narrative section begins with *mitchilah* (At first our ancestors worshiped idols...).

Rachtzah - Washing of the hands before the meal.

Motzi Matzah - Recitation of the blessing over *matzah*.

Maror - Eating bitter herb.

Koreich - Eating a combination of *matzah*, *maror*, and *charoset*.

Shulchan Oreich - Eating of the Passover meal.

Tsafun - Eating of the *afikomen*.

Bareich - Recitation of *birkat hamazon*.

Hallel - Recitation of the second section of *hallel*.

²The *magid* section ends with the first section of *hallel*, relating the Exodus itself.

Nirtzah - Recitation of concluding prayer.

The *nirtzah* is followed by the counting of the *omer*, and the *haggadah* itself concludes with a collection of songs and poetry.

The Haggadah in its Historical Development

The Passover *haggadah* began to take shape during the time of the Second Temple and in the first century thereafter.³ The Bible gives account of only a few celebrations preceding this period, and in the account of a Passover celebration held by Josiah, we find, "And there was no Passover like that kept in Israel from the days of Samuel the prophet; neither did any of the kings of Israel keep such a Passover as Josiah kept, and the Levites, and all Judah and Israel that were present, and the inhabitants of Jerusalem."⁴ In the description given of the Babylonian exiles returning to Jerusalem in Ezra (6:19-22) began celebrating the festival again, and the subsequent Roman oppression caused the people to celebrate Passover with renewed fervor, so that "the ancient Feast of Freedom was charged with new vitality."⁵

After the destruction of the Temple, the *seder* received greater emphasis and the *haggadah* was elaborately furnished with text of symbolic meanings and homiletical interpretations, with fervent prayers and with symbolic and didactic songs for children. The *seder* and its ritual became a strict home ceremony and service and remained as such to the present day.⁶

Tracing the history of *haggadah* texts is not a straightforward process, since no

³Idelsohn, A. Z., *Jewish Liturgy and its Development*, C. 1932, Henry Holt and Company, Inc., p. 175.

⁴Second Chronicles 35:18.

⁵Idelsohn, *Jewish Liturgy*, pp. 175-6.

⁶*Ibid.*, p. 176.

printed *haggadah* texts have survived from before the tenth century. The oldest printed text is from the *siddur* of Saadiah Geon, written in the tenth century. Early *haggadot* are also found in the *Machzor Vitry* (11th century), and *Mishneh Torah* of Maimonides (12th century).⁷

Many recensions, differing from one another to a greater or lesser degree, have been preserved in various manuscripts, mostly dating from the 13th and 15th centuries, and also in fragments from the Cairo *Genizah*. These manuscripts originate from all countries in which Jews have lived. The earliest known edition of the *haggadah* to be printed separately was produced in Spain in Guadalajara, c. 1482.⁸

Because of the lack of *haggadah* texts from before the tenth century, and the scarcity of such texts until the 13th century, we must turn to other sources for information about the early development *haggadah* literature. While the early *haggadot* are scarce, the recordings of the Geonic debates from the tenth century onward provide a wealth of information about the early development of the Haggadah.⁹

One early source of trouble for the Geonim was the conflict between the practices of the Babylonian communities (normative practices to the Geonim themselves) and disparate practices of the Palestinian communities.

⁷Passover, comp. Mordell Klein, C. 1973, Keter Publishing House, Jerusalem, Israel, p. 81.

⁸Ibid., p. 81.

⁹Hoffman, Lawrence A. *Canonization of the Synagogue Service*, C. 1979, University of Notre Dame Press, Notre Dame, Indiana, p. 10.

They [the Palestinians] followed practices rooted in their own tradition, going back to the *Yerushalmi* and often beyond, into tannaitic times. Their Passover *haggadahs*, for example, follow their own recension of the Mishnah, not the *Babli's*....¹⁰

In the middle of the ninth century, Natronai issued a polemic against a nonconformist *seder* which excluded the rabbinic material at the beginning of the *magid* section. Natronai assumed that the celebrants of this renegade *seder* were Karaites, but from the materials which were included in the *seder* in question, this was clearly not the case.¹¹

His own description of the *haggadah* of these "outsiders" indicates that they were not really "outsiders" at all, but simply members of some Rabbanite subgroup who knew the Mishnah and accepted rabbinic oral law, but followed their own age-old custom of celebrating the Passover *seder* according to local dictates.¹²

In 1898 Israel Abrahams published a set of Egyptian genizah fragments which indeed do not contain the verses in question (*avadim hayinu* and *mitechilah*). Based on this and other Palestinian genizah finds, it seems clear that early Palestinian *haggadot* did not include these verses.¹³ Natronai was in possession of an older Palestinian version of the *haggadah*, which did not contain many of the elements of what he

¹⁰Ibid., p. 162.

¹¹Ibid., pp. 16-18.

¹²Ibid., p. 19.

¹³Ibid., p. 20.

would have considered the normative ritual.¹⁴

There are other areas in which Palestinian haggadot differed considerably from their Babylonian counterparts. The Palestinian ritual, for example, contained three questions (instead of four) including one which asks why the meat must be roasted.¹⁵

Perhaps the oldest documented controversy over a set of *haggadah* text is the discussion of the arrangement of psalms which make up the *hallel* section of the *seder*. A distinction must be made at this point between the Egyptian *Hallel* (Pss. 113-18) and the Great *Hallel*, whose content is open to question, but usually assumed to be Ps. 136. Under debate was the arrangement of the psalms which make up the Egyptian *Hallel*:

Since the arrangement of the psalms during the *seder* is discussed by the Hillelites and the Shammaites, whose existence coincided with the period between the beginning of the present era and the year 70, we may see this *hallel* as constituting part of the earliest stratum of the *seder* festivities, predating the destruction of the Temple and its aftermath, the period in which a relatively unstructured liturgy for the evening was expanded into the complex ritual we know today.¹⁶

¹⁴Hoffman, *Canonization*, p. 19.

¹⁵*Ibid.*, p. 20.

¹⁶*Ibid.*, p. 119.

One of the disputes centered around the blessing before the *hallel*, whether a blessing should be said at all, and if so, which of the two existing forms were appropriate. The form praising God for commanding us *lignor* (to complete) *hallel* lost out to the form praising God for commanding us *likro* (to recite) *hallel*. Both Amram and Tsemach reached this conclusion primarily because the *hallel* is not actually completed until after the meal.¹⁷ The decision itself, however is consistent with their usual opposition to Palestinian customs.¹⁸ Hai added another (if obscure) reason for using the *likro* form: "At the *seder* we say the *hallel* not as a recitation, but as a song."

The Great *Hallel*, especially because its content was open to question, has also been the source of much commentary.

The Gaon of Wilna, in his commentary on the *haggadah*... is of the opinion that the *hallel* recited at the conclusion of the *haggadah* corresponds to the song at the Red Sea, and that the phrase "servants of the Lord" emphasizes that we are no longer servants of a Pharaoh.¹⁹

The debates over this text were complicated by the fact that several opinions had

¹⁷Ibid.

¹⁸Ibid.

¹⁹Birnbaum, Philip, *The Birnbaum Haggadah*, C. 1976, Hebrew Publishing Company, New York, New York, p. 96.

already developed as to the contents of the Great *Hallel* by the amoraic period.²⁰ Tarfon states in the *Bavli* that the Great *Hallel* is to be recited over the fifth cup of wine. Because R. Judah's opinion (that Tarfon was referring to Ps. 136) prevailed, subsequent discussions assume that the term refers to Psalm 136.

Neither the Great *Hallel* nor the fifth cup accompanying it received official sanction. To be sure, eventually the former was disassociated from the latter, so that by medieval times Psalm 136 was generally said as it is today, that is, without a fifth cup of wine. But throughout the geonic age they were still inseparably connected, and the Great *Hallel* was no more an obligatory part of the *haggadah* than was the fifth cup which it accompanied. Both were still at best optional and still viewed as dependent upon each other.²¹

The text of *pesachim* 118a originally read: "At the fifth cup, one completes the [Egyptian] *Hallel* and says the Great *Hallel*."²² Arguments over the fifth cup and over the Great *Hallel* which was to be recited over it began with R. Tarfon's quote in the *Bavli* (above) and continued into the Middle Ages. It appears that the custom of drinking a fifth cup of wine had survived that long as a minority custom, but did not gain wide acceptance. While the drinking of the fifth cup was not accepted, its presence at the *seder* table was. A tradition developed that since the question of the fifth cup could not be solved in the Talmud, Elijah, on his return, will settle the issue.

²⁰Hoffman, *Canonization*, p. 120.

²¹Ibid.

²²Ibid.

Thus the fifth cup, while not included in the *seder* proper, has survived as "Elijah's cup."²³

Even the *kiddush* itself, and several possible variant texts of the *kiddush* used at the *seder* were cause for argument. Particularly revealing is a tenth century debate which took place over the acceptability of a lengthened form of the Passover *kiddush*. Saadia Geon opposed the longer form, officially because it changed the liturgical structure of the *kiddush*, and unofficially because he saw it as a Karaite practice.²⁴

Hai, on the other hand, permitted it:

It was common, and people liked it. To censure it would have been to condemn a local custom of thousands of Jews whose forebears may well have been using such a blessing hundreds of years before the Karaites adopted a form similar to it. Hai permitted *yein 'asis* because, as he himself said, people liked it.²⁵

Another form of the *kiddush*, even longer than the version discussed above, comes from the Yemenite and Aleppo rituals. This version includes an alphabetical acrostic praising Israel's qualities and God's deeds.²⁶ It seems that the Passover *seder*, and in fact the *haggadah* itself was not anywhere near as stable historically as is often assumed.

²³Birnbaum, pp. 54-5.

²⁴Hoffman, *Canonization*, pp. 12-15.

²⁵Ibdi., p.15.

²⁶Idelsohn, *Jewish Liturgy*, pp. 178-9.

The religious community is rarely ever a single unified community, but several communities, who find themselves in accord on enough common issues to be able to identify themselves and each other as belonging to a common tradition and being related in some meaningful way to their "coreligionists" of the present. On any particular issue, though, a given subgroup may be quite independent, and if that issue is not a critical index of the overall group's definition of unity, no one will question its continued existence.²⁷

A Palestinian custom evolved to drink some of the wine (at least the second cup) at the *seder* without a blessing. Here again, Amram and Natronai opposed the custom.²⁸ Despite these objections, Sephardic *haggadot* do not include a blessing over the second cup of wine.²⁹

One of the most interesting and most recent changes in this section of the *haggadah* occurred accidentally in the Middle Ages, but had its roots in the Talmud. In a discussion of the benediction preceding the second cup of wine (*Pesachim* 116b) the Talmud contains a reversal in the phrase "*min haz'vachim umin hap'sachim*." Although this reversal (which reads "*min hap'sachim umin haz'vachim*") appears in the *haggadah* of Saadyah Gaon, it is actually a scribal error (according to the Tosafot). A marginal note in a medieval *haggadah* pointing out this variant reading in the Mishnah to the Talmud (מנחם נח) was mistaken for the abbreviation for

²⁷Hoffman, *Canonization*, p. 18.

²⁸Ibid., p. 124.

²⁹Idelsohn, *Jewish Liturgy*, p. 183.

b'motz'ei shabbat, and to this day, most printed *haggadot* indicate that this reversal is to be used on Saturday night.³⁰

A custom developed during geonic times include *al hanisim* in the *haggadah*. Because it was a Palestinian custom, R. Amram opposed it. He disputed the custom on the grounds that the entire *seder* relates the miracle of deliverance, and to commemorate it a second time with a special blessing would be to take God's name in vain.³¹ Saadiah, on the other hand, not only endorsed the custom, but wrote his own poetic form of *al hanisim* for use at the *seder*.³²

The final section of the *haggadah* is composed of songs and liturgical poetry. Some of this poetry can be traced back to the seventh century,³³ but most were added much later, primarily in Italian and Ashkenazic *haggadot* between the tenth and fifteenth centuries. These poems make up the latest addition to the traditional Ashkenazic *haggadah*,³⁴ and having not been included in the canon of the *haggadah*, are actually unofficial additions to the *seder*. The section begins with *Vay'hi bachatzi*

³⁰Birnbaum, p. 101.

³¹Hoffman, *Canonization*, p. 123.

³²Ibid.

³³Idelsohn, *Jewish Liturgy*, pp. 184-5.

³⁴Idelsohn, A. Z., *Jewish Music in its Historical Development*, C. 1956, A. Z. Idelsohn, Schocken Books, New York, p. 361.

halailah. This text is attributed to Yannai,³⁵ and probably dates to the seventh century, although its inclusion in the *haggadah* began much later. *Va'amartem zevach pesach*, which is used in place of *Vay'hi bachatzi halailah* on the second night, is attributed to Eliezer Kallir³⁶ of the eighth century.

³⁵*Passover*, p. 78.

³⁶*Ibid.*

PART II

The Music of the Haggadah

Classification of Seder melodies

For the purposes of this study, it will be useful to class *seder* melodies into two major categories: those which are composed, and those which are imposed. The composed melodies may be further subdivided into those which are composed along psalmodic principles (generally arrhythmic with one or two reciting tones), and those which are composed specifically to fit a given text. Imposed melodies (contrafacts) may be divided into those which are of secular origin, and those melodies which are taken from other Jewish sources. This is the full classification strategy in outline form:

1. Composed melody
 - A. Psalmody
 - B. Specific composition
2. Imposed melody
 - A. Secular source
 - B. Jewish source

There is some degree of overlap and ambiguity in the above classification strategy. Existing psalmodic melodies form a continuum from pure and simple recitation to melodies of extreme complexity and excessive ornamentation. At some point on this continuum, a melody becomes more a specific composition, and less a psalmody. A simple psalmody is easily identified, but as the level of complexity and ornamentation

in a melody increases, the category appropriate for it becomes more ambiguous. Sometimes a melody will retain enough of a modal character in its development to allow us to classify it as the offspring of a psalmody, as many versions of the *kiddush* for Passover are sufficiently modal to show that they are descended from the psalmodic chant.

The same difficulty exists when classifying a melody as composed or imposed. In the process of fitting a melody to a particular text, the melody itself will often be changed to some degree. Again, contrafacts form a continuum from melodies which fit a new text without modification to melodies whose rhythm and structure are revised so completely that they bear little resemblance to the melodies from which they originate. Again, at some point on this continuum, a melody becomes more a specific composition, and less a contrafact.

There are also musicological difficulties inherent in distinguishing melodies of secular origin from those of Jewish origin. In many cases, the lack of adequate historical documentation (for this, we must rely exclusively on notated music) makes the distinction impossible. There are also cases where a melody is taken from a Jewish source, which in turn is a contrafact of a secular melody.

Despite the inherent difficulties, the classification system outlined above can be applied to the music of the *seder*. As explained above, many of the *seder* melodies

do not fit cleanly into a single classification. Nevertheless, some useful and interesting conclusions can be drawn by examining the music of the *seder* with these characteristics in mind.

Seder music in its Historical Development

Many of the melodies used for the opening sections of the Passover *seder* very clearly conform to the requirements of the psalmodic category. Many are chanted in the Mishnah mode or *sturentrop*, "an appropriate remnant of the Talmudic study tradition, from which a number of haggadah texts originated."³⁷

Also common are the use of the Three Festival cadence, *Adonai Malach*, and *Magen Avot* modes, which indicate a strong influence of synagogue liturgical music. As a family ritual, however the, *seder* has developed in ways different from synagogue liturgy, and the music of the *seder* has also enjoyed a life of its own:

As the recitation of the *haggadah* takes place in the home, in the restricted circle of the family, the resulting particularism of its musical tradition has acted against the usual trend toward standardization or uniformity. This holds true especially for the time before *haggadot* when music notes were printed.³⁸

The Passover *seder* opens with the recitation of the festival *kiddush*. While the history of the text itself can be traced through Geonic responsa, no opportunities to study the music of the *kiddush* existed until the invention of music notation. Most settings of the *kiddush* are either psalmodic or exhibit allusions to their origins in

³⁷Newhouse, Ruth S., *The Music of the Passover Seder From Notated Sources (1644-1945)*, C. 1980, Ruth S. Newhouse, University of Maryland, Vol. I, p. 178.

³⁸Werner, Eric, *A Voice Still Heard*, C. 1976, The Pennsylvania State Library, p. 147.

psalmody. In most of the early notated sources, the *kiddush* represents one of the many variants of the *Akdamut* mode, and Werner posits a connection between these *kiddushim* and the Gregorian Magnificat of the Third Tone:

Like that ancient mode, the chant of the *kiddush* has a range of not more than a sixth, it has one tenor, and the constitutive formulas are clearly recognizable. It is impossible to say whether the mode originated with Jews or Christians. It is more than a thousand years old. The *kiddush*, in its form is, of course, more recent, but the venerable basic mode is clearly discernable.³⁹

Example of the *Akdamut* mode:⁴⁰



*Magnificat III Toni, Liber Usualis, 215:*⁴¹



While examples of several early versions of the four questions exist in the Ashkenazi tradition, most of them represent variations of the same Mishnah mode or *stubentrop*.⁴² While the rhythms differ, sometimes considerably, these settings tend

³⁹Ibid., p. 153.

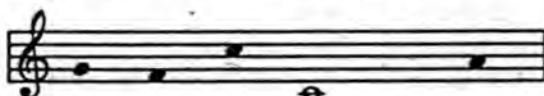
⁴⁰Idelsohn, *Jewish Music*, p. 156.

⁴¹Newhouse, Vol. I, p. 139.

⁴²Ibid., p. 143.

to make use of only four pitches and an octave:

Pitches used in early settings of the four questions:⁴³



Again, the simplicity of the recitation and the rhythmic diversity of existing settings point more to psalmody than to composition.

Several of the melodies used at the Ashkenazic *seder* are traceable settings of Eastern European Jewish folk song. Most of these settings are to three texts - *Vehi she'amdah*, *Dayeinu*, and *Al achat*.⁴⁴ the text of *Vehi she'amdah* has two major variants. One is based on a lively Chassidic tune and the other is based on a slower melody (also Chassidic).⁴⁵

Immediately before the meal, a group of psalms is recited which deal with the redemption from Egypt. The setting of Psalm 113, as found in Lewandowski (*Kol Rinnah Ut'filah*, Berlin, 1871), bears a striking resemblance to a chanted version in Hanns John Jacobsohn's *Sabbathklang und Festessang*, Berlin, 1927.

As the similarities in these settings do not seem merely coincidental, it seems reasonable to suggest that perhaps

⁴³Ibid., p. 148.

⁴⁴Ibid., p. 159.

⁴⁵Ibid.

Lewandowski's setting is a partial transcription of an already existing synagogue melody for this psalm (since it is less likely that a chanted setting is derived from a musical setting).⁴⁶

It is interesting that Jacobsohn's setting, printed over 50 years after Lewandowski's, is probably the older version, some form of which was available to Lewandowski when he wrote *Kol Rinah Ut'filah*.

A cross study involving some Sephardic and Western European materials seems to suggest that there has been some significant musical exchange between these groups and the Eastern European Jews whose music made up most of the study. The melody of *Kadesh Ur'chats* (quoted by Idelsohn in his *Thesaurus of Hebrew Oriental Melodies* as a Babylonian melody) appears in numerous Ashkenazic and Sephardic sources up to the present.⁴⁷ In a classic example of ethnomusicology affecting the very thing it attempts to study, Newhouse posits that Idelsohn's Babylonian melody became popular at Ashkenazic and Sephardic *seders*. The transcription in the *Thesaurus of Hebrew Oriental Melodies* is therefore responsible for the introduction of this melody to the Ashkenazic tradition.⁴⁸

In the music occurring after the meal, psalmodic settings are rare. *Birkat Hamazon*, Ps. 136 (Great Hallel?), *Nishmat*, and *Chasal siddur pesach* are notable exceptions.

⁴⁶Newhouse, Vol. I, pp. 165-6.

⁴⁷*Ibid.*, p. 175.

⁴⁸*Ibid.*, p. 178.

Most of the music in the latter sections of the *haggadah* is imposed on the *haggadah* texts from secular sources. According to Werner, Offenbach's *Chasal Sidur Pesach*, for example,

...smacks strongly of Haydn's early masses and choruses. The first eight measures are obviously meant for a precentor of sorts, while the second part corresponds to the stereotyped and customary close of the *Credo*: Amen, amen, amen, amen!⁴⁹

Strictly speaking, *Birkat Hamazon* is not specifically a *seder* text, but because the *seder* surrounds a meal, the *Birkat Hamazon* is included in all *haggadot*. Furthermore, like the material which surrounds it in the *haggadah*, significant portions of the *Birkat Hamazon* melody are taken from German folk songs:

The Western Ashkenazim, always fond of metrical contrafacts to nonmetrical texts, included a number of choral responses and refrains in the simple recitation of the prayer. These insertions originate, without exception, in the secular German folk song of the late eighteenth and early nineteenth century... In the Rhineland and in southwestern Germany these tunes were familiar as dancing songs.⁵⁰

⁴⁹Werner, p. 158.

⁵⁰Ibid., p. 154.

Rhineland dance at about 1810 in G. Braun's *Studenten - Liederbuch* No. 98.⁵¹



German Children's song, used in E. Humperdinck's *"Hänsel und Gretel"*.^{52a}



Adir hu first appears in West European printed *haggadot* in the 16th century.⁵³

While the text of *adir hu* originated in the sixth or seventh centuries, an early form of the melody we know today (which was also sung in the German translation) became popular in the beginning of the 17th century.⁵⁴ Of all of the Passover melodies in the Ashkenazic tradition, the *Adir Hu* melody is certainly the best known and most widely used. The melody is used both at the *seder* and in the synagogue in *Mi Chamocha*, parts of *Hallel*, *Kiddush*, and the priestly benediction. This melody can be traced back to 1644, when it was first published in Johann Stephan Rittangel's Latin-Hebrew *haggadah*, *Liber Rituum Paschaliuum*.⁵⁵ Two major variants of this melody developed:

⁵¹Ibid., p. 155.

⁵²Ibid.

⁵³Passover, p. 79.

⁵⁴Idelsohn, *Jewish Liturgy*, pp. 185-6.

⁵⁵First published in Koenigsberg, 1644.

Johan Stephan Rittangel, *Liber Rituum Paschaliū*, Koenigsberg, 1644:⁵⁶



Central and West European variant:⁵⁷



American variant:⁵⁸



Of these two major variants, the second is more recent, and was first popularized by the Reform movement⁵⁹. Since its initial appearance in the 19th century, it has predominated American notated sources.⁶⁰

Despite the fact that the *Adir Hu* melody fits its text so closely and, by every internal

⁵⁶Newhouse, Vol II, p. 317. Transcription by Newhouse.

⁵⁷Newhouse, Vol. I, p. 224.

⁵⁸Ibid.

⁵⁹Ibid., pp. 227-8.

⁶⁰Ibid., p. 188.

indication, was written for it,⁶¹ there is evidence that it may actually be a contrafact:

Whereas no German song was taken over completely for these settings of *Adir Hu* and *Hodu-Anah*, certainly the motifs... from old forgotten German folk songs are close parallels.⁶²

Werner provides these examples of German folk songs from which the *Adir Hu* melody may have come:

Leisntritt, Gesangbuch 1573:⁶³



Bayrische Lieder 1788:⁶⁴



There are examples in this section of texts being shaped by musical considerations. In *Echad Mi Yodea*, for example Aramaic forms (*dib'raya*, *koch'vaya*, *shiv'taya*, and *midaya*) are used in place of their corresponding Hebrew terms for the purposes of rhyme.⁶⁵ The text first appears in a 16th century *haggadah*, and is very similar to

⁶¹With only two exceptions, the melody uses one note per syllable, and the musical phrasing closely coincides with the phrasing of the text.

⁶²Werner, p. 158.

⁶³Ibid., p. 158.

⁶⁴Ibid.

⁶⁵Birnbaum, p. 151.

the German pastoral song *Guter freund, ich frage dich*.⁶⁶

Another good example is *Chad gadya*, which was not incorporated in printed *haggadot* until the late sixteenth century.⁶⁷ Although folk songs of similar nature abound in various languages,⁶⁸ the text is most likely a contrafact of the German folk song *Der Herr der schickt den Jockel aus*.⁶⁹

If the latter sections of the *haggadah* are taken as a group, the following generalization can be made:

...Their style does not suggest the centuries-earlier origins implied in the chanted settings of some pre-meal texts, but rather simple, current folk tunes of the time when they were published.⁷⁰

⁶⁶Passover, p. 79.

⁶⁷Birnbaum, p. 156.

⁶⁸Idelsohn, *Jewish Liturgy*, p. 186.

⁶⁹Passover, p. 79.

⁷⁰Newhouse, Vol. I, p. 212.

Conclusion

Having classified the music of the Passover *seder* as:

1. Composed
 - A. Psalmody
 - B. Specific composition
2. Imposed
 - A. Secular source
 - B. Jewish source

several interesting trends are evident. Almost all of the Ashkenazic settings of texts from the opening sections of the *haggadah* are psalmodies. As Newhouse points out, much of the material in these sections is of Talmudic origin, hence the study mode (*stulentrop*) used in most settings. Those settings of preliminary texts to melodies other than psalmodic chants tend to use melodies of Eastern European Jewish origin. The two predominant forces in Ashkenazic *seder* music through the *magid* section and up to the meal are the simple and ornate psalmody, and the contrafact of Eastern European Jewish folk melodies.

Beginning with the *Birkat Hamazon*, the music of the *seder* takes on a character completely different in nature from the music which precedes the *seder* meal. Psalmodies are uncommon in the closing sections of the *haggadah*; the melodies used

in most settings are taken from German-Jewish and secular German folk song. Except for the *Hatikvah* melody used in some Eastern European *haggadot* for portions of the *hallel*,⁷¹ German folk song settings predominate the notated sources for post-meal texts.

The difference in major category between the pre-meal section and the closing section of the *haggadah* can be explained in a large part in terms of the history of the *haggadah* itself. The centuries older texts of the opening sections are chanted in a style similar to the chant used for Talmud study. Even given the Ashkenazic penchant for using metrical melodies even with arrhythmic texts,⁷² *seder* leaders who studied these texts in *Mishnah* mode as children would know how to recite them in the same manner at the *seder*.

Unlike the texts in the opening section, the closing texts are not an official part of the *haggadah* canon. These texts are very late additions to the *haggadah*, and their melodies did not have the advantage of an educational system to teach them. Further, these closing texts are not recited by a leader as the opening texts are, but are usually sung by all present at the *seder*. This makes the folk tune format much more attractive for the singing of these texts; a metrical or even well known melody is easily learned, and can be immediately applied to the texts of the *haggadah*,

⁷¹Newhouse, Vol. I, pp. 202-4.

⁷²Werner, p. 5.

thereby allowing all present to participate in the singing at the end of the *seder*. It may also have seemed appropriate in the final moments of the evening's ritual drama to approach these texts in such a way that "ordinary people could sing their ordinary songs so full of natural unbridled joy."⁷³ⁿ

Another possible explanation for the lack of continuity between sections can be found in the musicological theory that the staying power of a melody is inversely proportional to its usage. While the texts occurring earlier in the *seder* are mostly Passover specific, Post meal texts include much material which is also used at other times during the year. The increase in the number of times a given text is repeated during the year would tend to erode the accuracy of its melody over time. This would allow the earlier texts to retain their modal flavor for a much longer period of time than the closing texts, and would allow folk elements to creep into the post-meal texts more quickly.

The minor category distinction, the classification of contrafacts used at the *seder*, is more troublesome. Contrafacts in the early part of the *seder* are almost exclusively from Western Europe, while those in the ending sections are almost exclusively of German origin. Perhaps the difference in time between the canonization of the *haggadah* and the introduction of the closing poetry can explain the difference in origin of the musical material. This factor alone, however, does not adequately

⁷³Hoffman, Lawrence A., *Celebrating the Joys of Passover*, Reform Judaism, Winter 1983, p. 29.

account for the complete change in musical character between the opening and closing sections of the *seder*. These differences are remarkable, and to the extent that notated music already existed when some of these melodies became part of the Passover *seder*, further study may yield a more complete explanation.

Appendix A

APPENDICES

Settings of Six Haggadah Texts

Appendix A

KIDDUSH

L. Lewandowski

Arr. Stuart Binder

Cantor

Soprano
Alto

Tenor
Bass

This musical system is for the first part of the 'Kiddush' prayer. It features four staves: Cantor (treble clef), Soprano/Alto (treble clef), Tenor/Bass (bass clef), and a lower Tenor/Bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The Cantor part begins with the lyrics 'Ba - ruch a - ta A-do-nai' and ends with 'E-lo'. The Soprano/Alto part has a rest followed by 'Bar - chuu - va - ruch sh'mo'. The Tenor/Bass part has a rest followed by 'Bar - chuu - va - ruch sh'mo'. The lower Tenor/Bass staff has a rest followed by 'Bar - chuu - va - ruch sh'mo'.

Ba - ruch a - ta A-do-nai E-lo

Bar - chuu - va - ruch sh'mo

Bar - chuu - va - ruch sh'mo

Cantor

Cello

This musical system is for the second part of the 'Kiddush' prayer. It features two staves: Cantor (treble clef) and Cello (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The Cantor part begins with the lyrics 'he - nu me-lech ha - o - lam bo - re p' - ri ha -'. The Cello part has a rest followed by 'he - nu me-lech ha - o - lam bo - re p' - ri ha -'. The Cantor part has a triplet of eighth notes marked with a '3'.

he - nu me-lech ha - o - lam bo - re p' - ri ha -

he - nu me-lech ha - o - lam bo - re p' - ri ha -

Cantor

ga - fen. Ba - ruch a - ta A-do-nai e-lo-

Soprano

Alto

Tenor

Bass

Cello

Al - men.

Cantor

hei-nu me-lech ha-o-lam a - sher ba - char ba - nu mi-kol

Cello

am v-ro-ma - - nu mi-kol la - shon v-ki - d-sha - nu b' mitz-vo - tav va -

ti - tein la - nu a-do - nai e-lo-hei - nu b' a - - ha - va mo - a -

dim i - sim cha cha gim u-zma-nim l' - sa - - son

Cantor

et yom chag ha - - ma - tzot ha - zeh z' -

Violin 1

Violin 2

Viola

Cello

man chei-ru - tei - nu mik - ra - ko - - desh

zei - cher l' - tzi - at mitz - - - ra - - yim ki

Cantor

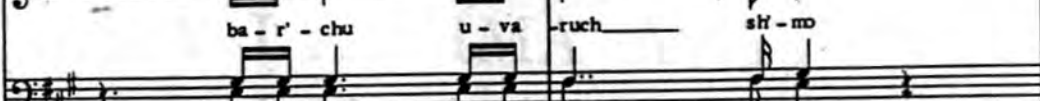
va - nu va-cha - ta v'-o-ta - nu ki dash - ta mi kol ha - a -

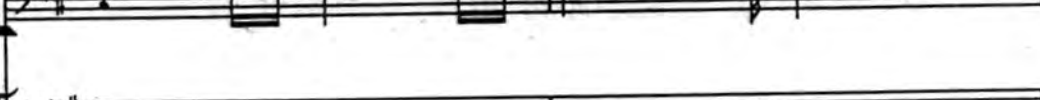
Cello

mim - - - u - mo - a-dei kod she - cha b' sim - cha ur -

sa - son hin - chal - ta - - nu ba - - - ruch a - ta A - do

Cantor  nai  mf - ka -

Soprano  ba - r' - chu u - va - ruch shf - mo

Alto 

Tenor 

Bass 

Cello 

 deish yis - - ra - - eil v' - ha - - -

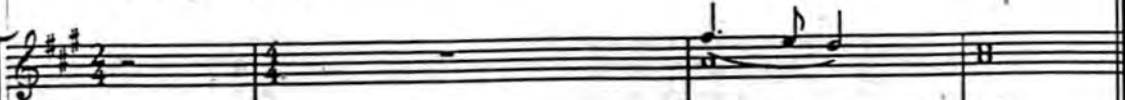








 z'ma - - nim

 A - - - - - anen.







Appendix B

HA LACHMA ANYA

Traditional chant by P. Stern Arr. Stuart Binder

slowly $\text{♩} = 65$
p, then *mf*

Soprano 1
 Soprano 2
 Alto 1
 Alto 2

Ha lach-ma an-ya di a -

cha-lu a - va - ha - ta - na v' - a - ra d' - mitz - ra - yim.
 an - - - - - ya

f Kol dich-fin yei-tei v' yei - chul. *mf* Kol dits-rich yei-tei v' yif-sach.
 yei - - - - - chul yif - - - - - sach

faster $\text{♩} = 80$

p *mf*

Ha - sha - ta ha - cha ——— . La - sha - na ha - ba - a b' - a -

This system contains two measures of music. The first measure is marked *p* and contains the lyrics "Ha - sha - ta ha - cha" followed by a long horizontal line. The second measure is marked *mf* and contains the lyrics "La - sha - na ha - ba - a b' - a -". Both measures feature triplets of eighth notes in the right hand and eighth notes in the left hand.

p

ra d' - Yis - ra - eil. Ha - sha - ta av - dei ——— .

This system contains two measures of music, both marked *p*. The first measure contains the lyrics "ra d' - Yis - ra - eil." and the second measure contains "Ha - sha - ta av - dei" followed by a long horizontal line. The right hand plays eighth notes, while the left hand plays eighth notes with some rests.

mf *rit.*

La - sha - na ha - ba - a ——— b' - nei cho - rin ——— .

La - sha - na ha - ba - a ——— b' - nei cho - rin ——— .

This system contains two measures of music. The first measure is marked *mf* and contains the lyrics "La - sha - na ha - ba - a" followed by a long horizontal line. The second measure is marked *rit.* and contains the lyrics "b' - nei cho - rin" followed by a long horizontal line. Both measures feature triplets of eighth notes in the right hand and eighth notes in the left hand.

Appendix C

B' TZEIT YISRAEL

Belz Chassidic

Arr. Stuart Binder

quickly ♩=120

Voice 1

Voice 2 *mf*
B - tzeit Yis-ra-el Yis-ra-

Violin 1 *mp*
arco

Violin 2 *arco*

Viola *arco*

Cello *pizz.*

eil mi-mtz-ra-yim be-it Ya-a-kov mei-am lo-eiz. Hai-

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The lyrics are: eil mi-mtz-ra-yim be-it Ya-a-kov mei-am lo-eiz. Hai-

ta Y-hu-da Y-hu-da E-kod-sho. Yis-ra-el men-sh'lo-tav. B-

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The lyrics are: ta Y-hu-da Y-hu-da E-kod-sho. Yis-ra-el men-sh'lo-tav. B-

tzeit Yis-ra-eil Yis-ra-eil mi-mitz-ra-yim beit Ya-a-kov mei-am lo -
 tzeit Yis-ra-eil Yis-ra-eil mi-mitz-ra-yim beit Ya-a-kov mei-am lo -

mf

mp

eiz _____ Hai - ta Y - hu - da Y - hu - da l- kod - sho _____
 eiz _____ Hai - ta Y - hu - da Y - hu - da l- kod - sho _____

arco *mp*

mf Solo

Yis-ra-eil mem-sh'lo - tav _____ Ha - yam ra - a v - ya -

Yis-ra-eil mem-sh'lo - tav _____ *mp*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic. It contains the lyrics "Yis-ra-eil mem-sh'lo - tav" followed by a long horizontal line indicating a sustained note, and then "Ha - yam ra - a v - ya -". The second staff is a piano accompaniment in treble clef, mirroring the vocal line's melody. The third and fourth staves are piano accompaniment in bass clef, providing harmonic support. The system concludes with a mezzo-piano (*mp*) dynamic marking.

nos _____ ha - yar - den yi - sov l' - a - chor _____ He - ha -

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef, continuing the lyrics with "nos" followed by a horizontal line, then "ha - yar - den yi - sov l' - a - chor" followed by another horizontal line, and finally "He - ha -". The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The system concludes with a horizontal line on the vocal staff, indicating a sustained note.

rim tir-k-du ch-ei - lim, g'va-ot ki - v-nei

mf

This system contains two staves. The top staff is a vocal line with lyrics in Hebrew. The bottom staff is a piano accompaniment line. The piano part begins with a mezzo-forte (*mf*) dynamic marking.

Tutti *f*

tzon Ma ma l' - cha? Ma l' - cha ha-yam?

Ma ma l' - cha? Ma l' - cha ha-

arco *pizz.*

This system contains two staves. The top staff is a vocal line with lyrics in Hebrew. The bottom staff is a piano accompaniment line. The system begins with a **Tutti *f*** (Tutti forte) marking. The piano part includes *arco* (arco) and *pizz.* (pizzicato) markings.

ki ta - nus? ha - yar - dein ti - sov l' - a - chor? He - ha - rim tir - k - du

yam ki ta - nus? ha - yar - dein ti - sov l' - a - chor? He - ha - rim _____ tir - k -

This system contains two vocal staves and three piano accompaniment staves. The vocal staves have lyrics in Hebrew. The piano part includes a treble clef staff, a middle C-clef staff, and a bass clef staff.

ch' - ei - lim g'va - ot g'va - ot kiv' - nei _____ tzon.

du - ch' - ei - lim g'va - - - ot g'va - - - ot _____ kiv' - nei _____ tzon.

This system continues the musical score with two vocal staves and three piano accompaniment staves. The vocal staves have lyrics in Hebrew. The piano part includes a treble clef staff, a middle C-clef staff, and a bass clef staff.

mp

Ma _____ ma l' - cha? Ma l' - cha ha - yam ki ta - nus

Ma _____ ma l' - cha? Ma l' - cha ha - yam ki ta -

arco *pizz.*

mf

ha - yar - dein _____ ti - sov l' - a - chor. He - ha - rim tir - k' - du

ras ha - yar - dein _____ ti - sov l' - a - chor. He - ha - rim _____ tir - k' -

ch - ei - lim g'vu - ot g'vu - ot kiv - nei tzon. Mi - lif -

du ch - ei - lim g'vu - ot g'vu - ot kiv - nei tzon.

nei a - don chu - li a - - retz mi - lif - nei e - lo - a

Mi - lif - nei a - don chu - li mi - lif - nei a - don chu - li a - retz mi - lif - nei e - lo - a

f *mp* *mf* 9

Ya - a - kov. Ha-hof-chi ha - tzur a-gan ma-yim cha-la-

Ya - a - kov. Ha-hof-chi ha - tzur a-gan ma - - - yim cha-la-

msh l'-ma - y'-no ma - - yim M-lif- ma - yim

msh l' - ma - y'-no ma - - yim ma - yim

B' TZEIT YISRAEL

Arr. Stuart Binder

11

quickly ♩ = 120

11

mp *arco*

The first system of the musical score is written on a single five-line staff. The time signature is 4/4, indicated by a '4' over the staff and a '4' below it. The tempo is marked 'quickly' with a note value of '♩ = 120'. The dynamics are marked 'mp' (mezzo-piano) and the playing style is 'arco' (arco). The music begins with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note C5. The final measure of the system contains a whole note G4. A large number '11' is written above the staff at the end of the system. A page number '13' is written at the far right of the page.

19

mf

26

VIOLIN 1

B' TZEIT YISRAEL

Belz Chassidic

Arr. Stuart Binder

2



B' TZEIT YISRAEL

Arr. Stuart Binder

quickly 9-120

mp arco

[illegible]

VIOLIN 2

B' TZEIT YISRAEL

2

Belz Chassidic

Arr. Stuart Binder



VIOLA

B' TZEIT YISRAEL

Belz Chassidic

Arr. Stuart Binder

quickly $\text{♩} = 120$



CELLO

B' TZEIT YISRAEL

Belz Chassidic

Arr. Stuart Binder

quickly $\text{♩} = 120$

mp pizz. 4

mf 13

mp 8 17

f arco pizz. 29

34

arco mp pizz. 39

mf 42

47

51

1. 2. 55

Appendix D

ADIR HU

Chassidic

Arr. Stuart Binder

J = 80 *mf*

Soprano A - dir hu Yiv-

Alto A - dir hu Yiv-

Tenor A - dir hu Yiv-

Bass A - dir hu Yiv-

mf

Violin I

Violin II

Viola

Cello

The musical score is written for Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 80. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same melody: 'A - dir hu' followed by a fermata and 'Yiv-'. The instrumental parts (Violin I, Violin II, Viola, Cello) provide accompaniment. The Violin I and II parts have a melodic line with some grace notes. The Viola and Cello parts have a more rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated for the vocal parts and the beginning of the instrumental parts.

mf

nei bei-to b'-ka-rov. Bim-hei-ra bim-hei-ra b'-ya-mei-nu

nei bei-to b'-ka-rov. Bim-hei-ra bim-hei-ra b'-ya-mei-nu

nei bei-to b'-ka-rov. Bim-hei-ra bim-hei-ra b'-ya-mei-nu b'-ka-

nei bei-to b'-ka-rov. Bim-hei-ra bim-hei-ra b'-ya-mei-nu b'-ka-

mp *mf*

b'-ka-rov. Eil b'-nei, Eil b'-nei, b'-nei veit-cha b'-ka-

b'-ka-rov. Eil b'-nei, Eil b'-nei, b'-nei veit-cha b'-ka-

rov. Eil b'-nei, b'-nei b'-ka-

rov. Eil b'-nei, b'-nei b'-ka-

mp

rov — Ba — chur hu Ga — dol hu Da — gul hu Ha

Ba — — chur hu

rov — Ba — chur hu Ga — dol hu Da — gul hu Ha

Ba — — chur hu *mf*

mp

D.S. al Coda $\oplus$ *mf*

- dur hu Va — tik hu Za — kai hu Cha — sid hu Yiv —

Ha — — dur hu Cha — sid hu Yiv —

- dur hu Va — tik hu Za — kai hu Cha — sid hu Yiv —

Ha — — dur hu Cha — sid hu Yiv —

$\oplus$ *mf*

Ta - hor Ya - chid Ka - bir La -

Ta - hor Ya - chid Ka - bir La -

Ta - hor hu Ya - chid hu Ka - bir hu La -

Ta - hor Ya - chid Ka - bir La -

mp

mad Me - - - - lech No - ra Sa -

mad Me - - - - lech No - ra Sa -

mad hu Me - lech hu No - ra hu Sa -

mad Me - - - - lech No - ra Sa -

mf *rit.* D.S. al Coda ⁵ ⊕

giv I - zuz Po - - deh Tza - - dik hu Yiv-
 giv I - zuz Po - - deh Tza - - dik hu Yiv-
 giv hu I - zuz hu Po - deh hu Tza - dik hu Yiv-
 giv I - zuz Po - - deh Tza - - dik hu Yiv-

⊕ *mf*

Ka - dosh hu Ra - cham hu Sha - dai hu Ta - kif hu Yiv-
 Ka - - dosh hu Ta - kif hu Yiv-
 Ka - dosh hu Ra - cham hu Sha - dai hu Ta - kif hu Yiv-
 Ka - - dosh hu Ta - - kif hu Yiv-

nei bei-to v'-ka-rov. Bim-hei-ra bim-hei-ra v'-ya-mei-nu

nei bei-to v'-ka-rov. Bim-hei-ra bim-hei-ra v'-ya-mei-nu

nei bei-to v'-ka-rov. Bim-hei-ra bim-hei-ra v'-ya-mei-nu v'-ka-

nei bei-to v'-ka-rov. Bim-hei-ra bim-hei-ra v'-ya-mei-nu v'-ka-

v'-ka-rov. Eil v'-nei, Eil v'-nei, v'-nei veit-cha b'-ka-rov.

v'-ka-rov. Eil v'-nei, Eil v'-nei, v'-nei veit-cha b'-ka-rov.

rov Eil v'-nei, v'-nei v'-ka-rov.

rov Eil v'-nei, v'-nei v'-ka-rov. 8 va

VIOLIN 1

ADIR HU

Chassidic

Arr. Stuart Binder

mf § 5

mp 11

To Coda. 15

D.S. al Coda 22

mf mp 35

rit. D.S. al Coda. 41

8 measures 46

VIOLIN 2

ADIR HU
Chassidic

Arr. Stuart Binder

The musical score for Violin 2 is written in 3/4 time and consists of eight staves. The key signature has one flat (B-flat). The score includes various dynamics and performance instructions:

- Staff 1:** Starts with a *mf* dynamic. Ends with a measure number 3.
- Staff 2:** Starts with a *mf* dynamic. Includes a repeat sign. Ends with a measure number 9.
- Staff 3:** Starts with a *mp* dynamic, followed by a *mf* dynamic. Includes the instruction "To Coda." Ends with a measure number 14.
- Staff 4:** Starts with a *mp* dynamic, followed by a *mf* dynamic, and ends with a *mp* dynamic. Ends with a measure number 19.
- Staff 5:** Starts with a *mf* dynamic. Includes the instruction "D.S. al Coda" and a Coda symbol. Ends with a measure number 31.
- Staff 6:** Starts with a *mf* dynamic. Includes the instruction "rit. D.S. al Coda" and a Coda symbol. Ends with a measure number 35.
- Staff 7:** Continues the melodic line.
- Staff 8:** Ends with a measure number 40.

VIOLA

ADIR HU

Chassidic

Arr. Stuart Binder

5 *mf* *mf*

12 *mp* *mf*

To Coda. 16 *mp*

D.S. al Coda 22 *mf* *mp* *mf*

⊕ 7 *rit.* D.S. al Coda. ⊕ 34 *mf*

40

46

CELLO

ADIR HU

Chassidic

Arr. Stuart Binder

$\text{♩} = 80$

mf *mp* *mf* *mp* *mf* *mp* *mf*

To Coda.

D.S. al Coda

$\oplus 7$ *rit. D.S. al Coda* $\oplus$ *mf*

Appendix E

ECHAD MI YODEA?

Based on a Moravian melody

Stuart Binder

$\text{♩} = 80$ *mp* Cantor Tutti

Soprano
E - chad mi yo-de-a? E - chad a-ni yo-de-a. E -

Alto
E - chad a-ni yo-de-a. E -

Tenor
E - chad a-ni yo-de-a. E -

Bass
E - chad a-ni yo-de-a. E -

mf *mp*

Violin 1
pizz.

Violin 2
pizz.

Viola
arco

Cello
arco

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics written below the notes. The instrumental parts (Violin 1, Violin 2, Viola, Cello) are below the vocals. The score is in 4/4 time with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The vocal parts are marked with 'mp' (mezzo-piano) and 'Cantor' (indicating a solo part). The instrumental parts are marked with 'mf' (mezzo-forte) and 'mp'. The strings are marked with 'arco' (bowed) and 'pizz.' (pizzicato). The score is for a full orchestra and a vocal ensemble.

A

3 3

chad E-lo-hei-nu she-ba-sha-ma-yim u-va-a-retz.

chad E-lo-hei-nu she-ba-sha-ma-yim u-va-a-retz.

chad E-lo-hei-nu she-ba-sha-ma-yim u-va-a-retz.

chad E-lo-hei-nu she-ba-sha-ma-yim u-va-a-retz.

arco

arco

mf Cantor Solo **B** To A

Shna-yim ma yo-de-a? Shna-yim a-ni yo-de-a. Sh'nei lu-chot ha-brit, E-

E-

E-

E-

E-

pizz.

pizz.

arco

arco

3
To B

Cantor

mf Soli

SHlo-sha mi yo-de-a?

SHlo-sha a-ni yo-de-a. SHlo-sha a - vor.

SHlo-sha a-ni yo-de-a. SHlo-sha a - vor.

pizz.

arco

Cantor

mf Soli

D

To C

Ar - ba mi yo-de-a? Ar - ba a-ni yo-de-a Ar - ba i - ma-hot,

Ar - ba a-ni yo-de-a Ar - ba i - ma-hot,

SHlo-

SHlo-

pizz.

arco

4

Cantor *mf* E To D

Cham-sha mi yo-de-a? Soli Ar -

Cha-mi-sha a-ni yo-de-a. Cha-mi-sha cham-shai to-ra Ar -

Cha-mi-sha a-ni yo-de-a. Cha-mi-sha cham-shai to-ra

pizz. *arco*

pizz. *arco*

Cantor F To E

Shi-sha mi yo-de-a? Solo Cha-mi

Shi-sha a-ni yo-de-a shi-sha sid-rei mish-na Cha-mi

pizz. *arco*

pizz. *arco*

5 To F

Cantor

Shi-va mi yo-de-a?

Solo

Shi-va a-ni yo-de-a Shi-va y-mei sha-ba-ta,

Shi-

pizz.

arco

pizz.

arco

Cantor

Soli

H

To G

SHma-na mi yo-de-a? SHma-na a-ni yo-de-a SHma-na y-mei mi-la,

SHiv-

SHma-na a-ni yo-de-a SHma-na y-mei mi-la,

pizz.

arco

pizz.

arco

Cantor I

Tish - a mi yo-de-a? Soli Tish - a a-ni yo-de-a Tish - a yar-chei lei-da, SHmo-

Tish - a a-ni yo-de-a Tish - a yar-chei lei-da, SHmo-

pizz. arco

pizz. arco

Cantor Tutti J To I

A-sa-ra mi yo-de-a? A-sa-ra a-ni yo-de-a A-sa-ra dib-ra-ya, Tish-

A-sa-ra a-ni yo-de-a A-sa-ra dib-ra-ya, Tish-

A-sa-ra a-ni yo-de-a A-sa-ra dib-ra-ya, Tish-

A-sa-ra a-ni yo-de-a A-sa-ra dib-ra-ya, Tish-

pizz. arco

pizz. arco

Cantor Soli K To J

A - chad a-sar mi-ya-de-a? : A - chad a-sar a-ri yo-de-a A - chad a-sar ko-chav-ya, A-sa-

A - chad a-sar a-ri yo-de-a A - chad a-sar ko-chav-ya, A-sa-

A-sa-

A-sa-

pizz. *arco*

pizz. *arco*

Cantor Solo To K

SH neim a-sar mi-ya-de-a? A-

SH neim a-sar a-ri yo-de-a SH neim a-sar shiv-ta-ya, A-

pizz. *arco*

pizz. *arco*

Cantor

Tutti

The musical score is divided into two systems. The first system features a Cantor part (soprano line) and a Tutti part (three staves: soprano, alto, and bass). The lyrics for the Cantor part are: "SH'lo-sha a-sar mi yo-de-a? SH'lo-sha a-sar a-ni yo-de-a. SH'lo-sha a-sar mi-da-ya, SH'neim". The lyrics for the Tutti part are: "SH'lo-sha a-sar a-ni yo-de-a. SH'lo-sha a-sar mi-da-ya, SH'neim". The second system features a Cantor part (soprano line) and a Tutti part (three staves: soprano, alto, and bass). The lyrics for the Cantor part are: "SH'lo-sha a-sar a-ni yo-de-a. SH'lo-sha a-sar mi-da-ya, SH'neim". The lyrics for the Tutti part are: "SH'lo-sha a-sar a-ni yo-de-a. SH'lo-sha a-sar mi-da-ya, SH'neim". The score includes musical notation for melody and harmony, with dynamic markings such as *pizz.* and *arco*.

a - sar shiv - ta - ya, A - chad a - sar ko - chav - ya, A - sa -
 a - sar shiv - ta - ya, A - chad a - sar ko - chav - ya, A - sa -
 a - sar shiv - ta - ya, A - chad a - sar ko - chav - ya, A - sa -
 a - sar shiv - ta - ya, A - chad a - sar ko - chav - ya, A - sa -

mp

ra dib-ra-ya, Tish-a yar-chei lei-da, Sh'mo -

ra dib-ra-ya, Tish-a yar-chei lei-da, Sh'mo -

ra dib-ra-ya, Tish-a yar-chei lei-da, Sh'mo -

ra dib-ra-ya, Tish-a yar-chei lei-da, Sh'mo -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with longer note values.

*p**mf*

na y'-mei mi-la, Shiv-a y'-mei sha-ba-ta, Shi -

na y'-mei mi-la, Shiv-a y'-mei sha-ba-ta, Shi -

na y'-mei mi-la, Shiv-a y'-mei sha-ba-ta, Shi -

na y'-mei mi-la, Shiv-a y'-mei sha-ba-ta, Shi -

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melodic line with frequent sixteenth notes, and the bass staff maintains a steady harmonic accompaniment.

10
mp

sha sid-rei mish-na, Cha-mi-sha chum-shei to-ra, Ar -

sha sid-rei mish-na, Cha-mi-sha chum-shei to-ra, Ar -

sha sid-rei mish-na, Cha-mi-sha chum-shei to-ra, Ar -

sha sid-rei mish-na, Cha-mi-sha chum-shei to-ra, Ar -

poco rit. *f*

- ba i-ma-hot, Sh'lo-sha a-vot -

- ba i-ma-hot, Sh'lo-sha a-vot -

- ba i-ma-hot, Sh'lo-sha a-vot -

- ba i-ma-hot, Sh'lo-sha a-vot -

p *3* *3*

Shnei lu-chot ha-brit, E - chad E-lo-hei - ru she-ba-sha-ma - yim u-va-

Shnei lu-chot ha-brit, E - chad E-lo-hei - ru she-ba-sha-ma - yim u-va-

Shnei lu-chot ha-brit, E - chad E-lo-hei - ru she-ba-sha-ma - yim u-va-

Shnei lu-chot ha-brit, E - chad E-lo-hei - ru she-ba-sha-ma - yim u-va-

mf *mp*

retz.

retz.

retz.

retz.

retz.

VIOLIN 1

ECHAD MI YODEA?

Stuart Binder

$\text{♩} = 80$

A *mf* pizz. *mp* **B**

arco *pizz.* *mf* *arco* **C**

pizz. *arco* **D** *mf*

arco *pizz.* *arco*

mf **E** *pizz.*

arco **F** *mf*

pizz. *arco*

G *mf*

pizz. *arco*

H *mf*

pizz. *arco*

I *mf*

pizz. *arco*

VIOLIN 1

ECHAD MI YODEA?

Stuart Binder

2

mf *pizz.*
arco *mf* *K*
pizz. *arco*
mf *pizz.*
arco
mf *pizz.*
X *arco* *f*
mp *p* *mf* *mp*
poco rit. *f* *p* *f*

VIOLIN 2

ECHAD MI YODEA?

Stuart Binder

$\text{♩} = 80$

A *arco* *mf pizz.* *mp* B

C *mf arco* *pizz.* *arco* D *mf* *arco*

E *mf* *arco* *pizz.* F *mf* *arco*

G *mf* *pizz.* *arco*

H *mf* *arco* *pizz.*

I *mf* *arco* *pizz.*

VCLIN 2

ECHAD MI YODEA?

Stuart Binder

2

mf

J

pizz.

arco

mf

pizz.

K

arco

mf

pizz.

arco

mf

pizz.

X

arco

f

mp

p

mf

mp

poco rit.

f

p

f

VIOLA

ECHAD MI YODEA?

Stuart Binder

$\text{♩} = 80$

mf arco *mp*

A

B

C

D

E

F

G

H

I

VIOLA

ECHAD MI YODEA?

Stuart Binder

2

The musical score for the Viola part of "ECHAD MI YODEA?" by Stuart Binder is written on 12 staves. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Articulation markings include *acc.* (accents) and *poco rit.* (poco ritardando).

Letter markings *J*, *K*, and *X* are placed below the staves, likely indicating specific measures or sections. The score concludes with a final *f* (forte) dynamic marking.

CELLO

ECHAD MI YODEA?

Stuart Binder

$\text{♩} = 80$

mf arco *mp*

A

B

mf C

mf D

E *mf*

mf F

G *mf*

H *mf*

I *mf*

CELLO

ECHAD MI YODEA?

Stuart Binder

2.

mf

mf

K

mf

X^{mf}

f

mp

poco rit.

p

mf

mp

f

p

f

Appendix F

SHEHECHEYANU

M. Machtenberg

Arr. Stuart Binder

mf

Cantor Ba - ruch a - ta A - do - nai

Tenor 1
Tenor 2 Ba - r' - chu u - va - ruch shi -

Bass 1
Bass 2

Violin 1

Violin 2

Viola

Cello

This musical score is for the piece 'Shehecheyanu' by M. Machtenberg, arranged by Stuart Binder. It is marked 'mf' (mezzo-forte). The score includes parts for a Cantor, two Tenors (Tenor 1 and Tenor 2), two Basses (Bass 1 and Bass 2), Violin 1, Violin 2, Viola, and Cello. The Cantor's part begins with the lyrics 'Ba - ruch a - ta A - do - nai'. The Tenors and Basses enter with the lyrics 'Ba - r' - chu u - va - ruch shi -'. The instrumental parts (Violins, Viola, and Cello) provide harmonic support with chords and moving lines. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Freely

2

E-lo - hei - ru me - lech me - - lech ha-o-lam she-he-che-
 mo Mn

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "E-lo - hei - ru me - lech me - - lech ha-o-lam she-he-che-". The piano accompaniment is in treble and bass clefs, with the right hand playing chords and the left hand playing a simple bass line. The tempo is marked "Freely".

J=90
 ya - ru v - ki - y - ma - ru v - hi - gi - a - ru la-zman ha -
 she-he-che-ya - ru v - ki - y - ma - ru v - hi - gi - a - ru
 pizz. pizz. pizz. pizz.

The second system continues the musical score. It begins with a tempo marking "J=90". The vocal line continues with the lyrics "ya - ru v - ki - y - ma - ru v - hi - gi - a - ru la-zman ha -" and "she-he-che-ya - ru v - ki - y - ma - ru v - hi - gi - a - ru". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, marked "pizz." (pizzicato). The left hand continues with a simple bass line.

zoh she-he-che-ya - nu v - ki-y - ma - nu v - hi-gi -

la-zman ha-zeh she-he-che-ya - nu v - ki-y - ma - nu

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

ya - nu la-zman ha-zeh la - - zman she-he-che-ya - nu

v - hi-gi-ya - nu la-zman ha-zeh she-he-che-ya - nu v - ki-y -

she-he-che-ya - nu

The second system continues the musical piece with two staves. The vocal line and piano accompaniment are shown with their respective lyrics. The notation includes various musical symbols such as notes, rests, and bar lines.

mf

zeh ha - zeh la-zman ha-zeh la-zman ha-zeh la-zman ha-zeh

ha-zeh la-zman ha-zeh la-zman ha-zeh la-zman ha-zeh

zeh ha - zeh

2nd time
to Coda.

1. zeh la-zman ha-zeh ha-zeh la-zman ha-zeh ha-zeh

2. zeh ha-zeh she-he-che-zeh ha-zeh

1. zeh la-zman ha-zeh la-zman ha-zeh ha-zeh

2. zeh ha-zeh

mf *3*

ya - ³rai v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che

mp ha ha ha ha

ah

Empty musical staves for piano accompaniment.

3

ya - ³rai v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che -

ha ha ha ha

ah

Empty musical staves for piano accompaniment.

ya - ra v - ki - y - ma - ra v - hi - gi - ya - ra la - zman ha -

ha ha ha ha

ah

This system contains the first four measures of the piece. The vocal line features a melody with two triplet markings over the first two measures. The piano accompaniment consists of a simple bass line in the left hand and chords in the right hand. The lyrics are written below the vocal staff.

zeh ha - - zeh she - he - che - zeh ha - - zeh

ha ha ha ha

ah

2.

she - he - che -

2.

This system contains measures 5 through 8. It includes a repeat sign with a first ending bracket and a second ending marked '2.'. The vocal line has lyrics and a melody that repeats. The piano accompaniment continues with chords and a bass line. The lyrics are written below the vocal staff.

la - - - - - zman

ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che -

la - - - - - zman

ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che -

la - - - - zman la - zman ha - zeh

ha ha ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh ha - - - zeh she - he - che -

la - - - - - zman

ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che -

la - - - - - zman

ha ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha - zeh she - he - che -

la - - - - - zman ha - - -

ha ha ha ha ha

ya - ru v - ki - y - ma - ru v - hi - gi - ya - ru la - zman ha -

zeh ha - - zeh D.S. al Coda ⊕ rit.

la - zman ha - zeh ha - - zeh la -

zeh ha - zeh zeh ha - - zeh

zman la - zman ha - zeh

la - zman la - zman ha - zeh

arco

arco

arco

arco

VIOLIN 1

SHEHECHEYANU

M. Machtenberg

Arr. Stuart Binder

mf $\text{♩} = 90$

pizz.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

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76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

D.S. al Coda ⊕

rit.

arco

SHEHECHEYANU

Arr. Stuart Binder

mf $J=90$

3

pizz.

1

2nd time to Coda

1. 2. 4

D.S. al Coda $\oplus$ rit.

arco

VIOLA

SHEHECHEYANU

M. Machtenberg

Arr. Stuart Binder

mf $\text{♩} = 90$

3

pizz.

§

1.

2nd time to Coda

2.

1.

2.

D. S. al Coda ⊕

rit.

arco

SHEHECHEYANU

Arr. Stuart Binder

Handwritten musical score for a single bass line. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations and markings:

- Staff 1: *mf* (mezzo-forte), *J=90* (tempo marking), *3* (triple), *pizz.* (pizzicato).
- Staff 2: *pizz.* (pizzicato).
- Staff 3: *pizz.* (pizzicato).
- Staff 4: *pizz.* (pizzicato).
- Staff 5: *pizz.* (pizzicato).
- Staff 6: *pizz.* (pizzicato).
- Staff 7: *pizz.* (pizzicato).
- Staff 8: *pizz.* (pizzicato).
- Staff 9: *pizz.* (pizzicato).
- Staff 10: *pizz.* (pizzicato).

Handwritten annotations and markings include:

- Staff 1: *mf*, *J=90*, *3*.
- Staff 2: *pizz.*
- Staff 3: *pizz.*
- Staff 4: *pizz.*
- Staff 5: *pizz.*
- Staff 6: *pizz.*
- Staff 7: *pizz.*
- Staff 8: *pizz.*
- Staff 9: *pizz.*
- Staff 10: *pizz.*

Handwritten annotations and markings include:

- Staff 1: *mf*, *J=90*, *3*.
- Staff 2: *pizz.*
- Staff 3: *pizz.*
- Staff 4: *pizz.*
- Staff 5: *pizz.*
- Staff 6: *pizz.*
- Staff 7: *pizz.*
- Staff 8: *pizz.*
- Staff 9: *pizz.*
- Staff 10: *pizz.*