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GRACE AFTER MEALS: A PROGRESSIVE RESPONSE

ERIK L. CONTZIUS

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

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Rabbi Martin Cohen

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I - Introduction

This paper is not intended to be a solid answer to the question, "Where and how does the Grace after Meals fit into progressive Judaism;" But rather should inspire liturgists and composers alike to re-examine this piece of liturgy as a home, synagogue, and camp ritual, taking into consideration what has happened in the past vis a vis ideological change within progressive movements of Judaism post modernity and its response to the tradition, musical approaches to the Grace in the past, musical motivic fragments considered "traditional" to some communities, and what kind of vision they wish to have in order to bring the Jewish people into the 21st century. In our progressivity (and here, the distinction is made between *liberality* and *progressivity*, because *liberality* has the connotation of a greater freedom with regard or disregard to what has transpired in history thus far), we have taken on many parts of our Jewish

heritage. Home ritual seems to be the next front which needs serious scrutiny if we want our constituency to be more than congregational Jews. It is thus my feeling that one place where this can be done is in the Grace after Meals. .This is a liturgy which has made little headway in the way of having a definitive progressive form, short or long. Therefore, the following material is provided and some suggestions are made to challenge Jews today to re-evaluate this piece of liturgy, content-wise and musically.

II - Development of liturgy of the Grace after Meals

When examining the traditional texts for discussion on the Grace after Meals, it is this author's intention not only to point out its liturgical development as a body of text, but also the details as to how the Grace should be recited. There are certain places where the text can easily be interpolated into musical language. Synthesis of this will be shown in the discussion on music for the Grace after Meals.

The first reference to a recitation of a Grace after eating is found in Deuteronomy 8:10: "And after you have eaten and are satisfied, you will Praise Adonai, your God, for the good land which God has given you." This is one of the few places in the Torah where Jews are commanded to say a blessing. One will notice that the content of this blessing should not be directed at the food, but rather at the land from which the food came from; it does not say that one should praise God for the food itself.

This quote from the Torah is what yields, eventually, the Grace after Meals. It is difficult to determine how this quote yielded the full intentions behind each blessing making up the Grace; Josephus of the first century C.E. refers to the Grace as if it were an old and accepted custom. The

Mishnah does the same.

In the Mishnah, the Grace after Meals is not articulated, but rather referred to as if it is already a set liturgy. For most of the traditional texts reviewed herein, it is assumed that there is already a set liturgy for the Grace. The Mishnah begins with the matter of the Grace in discussing when it is recited aloud. It is said that if three people have dined together (lit.: as one), then they must assemble to recite the Grace. In fact, as one, it talks just about reciting the call to Grace (ברכה), and not reciting the whole brakha.¹ It does not mention what food or foods are needed to be eaten in order to recite the Grace, but it does specifically refer to the amount of food which needs to be consumed: The first opinion is the quantity of an olive's worth; R. Judah says the quantity of an egg's worth.

As far as who may recite the Grace, the Mishnah excludes women, slaves, and minors from being part of the three as one requirement. This will be a very important point when discussing the role of the Grace within the Reform movement today for practical purposes.

The formula for the call to say Grace, the ברכה, is present in the Mishnah. The formula is as follows:

¹Mishnah Berachoth 7:1

If three are present, one (one of the three designated as the leader) says:

נברך "Let us praise."

If there are three present, excluding the leader (i.e.: four people total), the leader says:

ברוך "You will praise."

If there are ten present, the leader says:

נברך אלהים "Let us praise our God."

If there are ten present, excluding the leader (i.e.: eleven people total), the leader says:

ברוך "You will praise."

If there are one hundred present, the leader says:

נברך לה אלהים "Let us praise Adonai our God."

If there are one hundred present, excluding the leader (i.e.: one hundred one people total), the leader says:

ברוך "You will praise."

If there are one thousand present, the leader says:

נברך לה אלהים "Let us praise Adonai our God,
אלה ישראל the God of Israel."

If there are one thousand present, excluding the leader (i.e.: one thousand one people total), the leader says:

ברוך "You will praise."

If there are ten thousand present, the leader says:

נברך לה אלהים "Let us praise Adonai our God,
אלה ישראל the God of Israel,
אלה העבאות the God of Hosts
יושב הכרובים Who sits above the Cherubim,
על המזון שאכלנו for the food that we have eaten."

If there are ten thousand present, excluding the leader (i.e.: ten thousand one people total), the leader says:

ברוך "You will praise."

The Mishnah implies that it is more ideal to have a greater amount of people when dining by changing the formula for every multiple of 10^x. This can be justified in the same way that prayer with at least a *minyan* is the ideal mode of prayer.

In Mishnah Sotah, we find that the Grace after Meals may be recited in any language.² This will be significant when discussing musical options.

In the Tosefta, we read that the שמע ישראל as well as the final benediction of the Grace after Meals should be recited briefly.³ These very same items do not conclude with a benedictory formula; however, R. Yosé the Galilean used to conclude the final benediction of the Grace after Meals with a benedictory formula and recite this benediction at length.⁴

In the Gemara, two reasons are provided for the שמע ישראל and the recitation of the Grace after Meals with a group. R. Assi says: "Because Scripture says, 'O magnify you the Lord with me, and let us exalt God's name together (Ps. 34).'" R. Abbahu derives it from here: "When I (one) proclaim the name of the Lord, ascribe you (two) greatness to our God (Deut. 32)."⁵

The following argument is found in the Gemara with regard to the inclusion of a separate person in with two who have dined together:

²Mishnah Sotah 7:1

³Tosefta Berakhot 1:6

⁴Ibid. 1:7

⁵Berakhot 45a

"If two have eaten together, Rab and R. Johanan differ. One says that if they wish to invite one another [by using the *מזון*] they may do so, the other says that even if they desire to invite one another they may not do so." ... "If three persons have eaten together it is their duty to invite one another. That means to say, there is a duty, in the case of two, it is optional."

They are not permitted to separate. From the outset of the meal they laid upon themselves the duty to invite one another.⁷

"Women by themselves invite one another, and slaves by themselves invite one another, but women, slaves and children together even if they desire to invite one another may not do so... a hundred women are no better than two men."⁸

Hence, the separation of women and men was quite clear, as per the text, just as in many other facets of Jewish life at the time.

Abaye said: "We have a tradition that if two persons have eaten together, it is their duty to separate for the purpose of saying Grace. However, if one is educated and one is not, the educated one says the benedictions and this exempts the illiterate one."⁹

It is not until one examines the Gemara that we discover

⁶Ibid. 45a

⁷Ibid. 45a

⁸Ibid. 45b

⁹Ibid. 45b

the contents of the Grace. The Gemara justifies each part with a Biblical quote:

R. Nahman said: Moses instituted for Israel the benediction 'Who feeds' at the time when manna descended for them. Joshua instituted for them the benediction of the land when they entered the land. David and Solomon instituted the benediction which closes 'Who buildest Jerusalem.' David instituted the words, "For Israel Thy people and for Jerusalem Thy city," and Solomon instituted the words "For the great and holy House." The benediction "Who is good and bestows good" was instituted in Jabneh with reference to those who were slain in Bethar. For R. Mattena said: On the day on which permission was given to bury those slain in Bethar, they ordained in Jabneh that 'Who is good and bestows good' should be said: "Who is good", because they did not putrefy, and "Who bestows good," because they were allowed to be buried.¹⁰

Another explanation is thus:

Where is the saying of Grace intimated in the Torah? In the verse [DEUT 8:10] *And thou shalt eat and be satisfied and bless.* This signifies the benediction of "Who feeds." *The Lord thy God* this signifies the benediction of zimun (Vilna Gaon glosses that this appears to be a mistake for 'who feeds'). *For the land:* this signifies the blessing for the land. *The good:* this signifies "Who buildest Jerusalem"; and similarly it says *This good mountain and Lebanon [Deut 3:25] 'Which he has given thee':* this signifies the blessing of "Who is good and bestows good." This accounts for the Grace after meals."

In a more orderly fashion, we can restate the manditory contents of the Grace:

¹⁰Ibid. 48b

¹¹Ibid. 48b

ברכת הון - Praising God for providing food for all;

ברכת הארץ - Thanking God for all past favors granted to the people Israel, and concluding with the benediction over the land and the food (as per Deut. 8:10);

בונה ירושלים - a prayer for the future rebuilding of Israel and Jerusalem;

הטוב והמטיב - a benediction added around 137 C.E. after the revolt of Bar Kokhba. It was instituted when Roman authorities gave permission to bury those killed at Betar, which was the last Jewish stronghold of the time.¹²

It would be prudent to examine the Grace in the order in which it is recited. Thus, one should begin by examining the commentary on the וימך. Firstly, when deciding on who should lead the recitation of Grace, the law is that the greatest person at a meal says Grace, even though he comes in at the end, and not one who was there from the beginning."

To make 10 for zimun, one can count a child or a slave, but one may not include a child or slave in the three. There is an objection to this opinion with regard to slaves." As well, a boy who has reached puberty before the age of 13 and a day, may be counted for וימך."

¹²Ibid. 48b

¹³Ibid. 47a

¹⁴Ibid. 47b

¹⁵Ibid. 47b

There appears to be little commentary on the first or second of the mandatory blessings. The second blessing על הארץ along with the quote from Deut. 8:10 is justified therein, by saying that one blesses God for the land and for the food because one is blessing God for the land that produces food. Hence, it is not a specific land."

With regard to ובני ירושלים : One Baraitha taught: "One who answers 'amen' after his own blessings is to be commended, while another taught that this is reprehensible! — There is no contradiction: the one speaks of the benediction 'who buildest Jerusalem,' the other of the other benedictions." Abaye said "amen" after ובני ירושלים loudly, so that the workers would go back to work after the third benediction, since the fourth benediction is not prescribed by the Torah. R. Ashi said "amen" softly, so that the workers, and everyone else, would not come to think lightly of the last benediction."

On the third blessing:

Why does "have mercy on Jerusalem" concludes with "Who buildest Jerusalem" because it says *The Lord doth build up Jerusalem, He gathereth together the dispersed of Israel [ps. cxlvii, 2]*, as if to say: When does God build Jerusalem?—When He gathereth the dispersed of Israel."

On Sabbath the third blessing (The third is "Who buildest Jerusalem.") commences with consolation and closes with consolation (no change) and the

¹⁶Ibid. 49a

¹⁷Ibid. 45b

¹⁸Ibid. 49a

holiness of the day is mentioned in the middle of this blessing. R. Eliezer says: If he likes he can mention it in the consolation, or he can mention it in the blessing of the land, or he can mention it in the benediction which the Rabbis instituted in Jabneh (the fourth). The Sages, however, say that it must be said in the consolation blessing."

And on the last blessing:

הטוב והמטיב is not Scriptural. We know this because all benedictions commence with 'blessed' and close with 'blessed', except: blessing over fruits, the blessing over the performance of precepts, one blessing which joins on to another, and the last blessing after the recital of the Shema. Some of these commence with 'blessed' but do not close with 'blessed.' הטוב והמטיב opens with 'blessed' but does not close with 'blessed.' This shows that it is a separate blessing." Or we know this because it is omitted in the house of a mourner."

It has been taught: If one does not say the words 'a desirable, good and extensive land' in the blessing of the land and does not mention the kingdom of the house of David in the blessing 'Who buildest Jerusalem,' he has not performed his obligation. Also, whoever does not mention the covenant and the Torah in the blessing of the land and the kingdom of the house of David in "who buildest Jerusalem" has not performed his obligation."

Obligations are spoke of with regard to Benjamin the shepherd. It seems that this particular shepherd, found in

¹⁹Ibid. 48b

²⁰Ibid. 46a-b

²¹Ibid. 46b

²²Ibid. 49a

the Talmud, recited a one line Grace which the Talmud says, fulfills the obligation of the recitation of ברכת המזון:

Benjamin the shepherd, on eating bread, said: 'Blessed be the Master of this bread.' Rav said: He has done his duty. But did not Rav say that any benediction without mention of the Name is no benediction? It is that he said: 'Blessed be the All-Merciful, the Master of this bread.' But surely, we require the Three Benedictions. When Rav said 'He has done his duty' he also meant it for the first benediction. (ברוך דחמנא מריה דהא פיתא)."

The Talmud Yerushalmi words things slightly differently with regard to the Graces contents, but follows along the same lines:

The one scriptural reference is what gives credence to all four mandatory berakhot: "The Lord your God" - hazan et hakol; 'For the [good] land' - blessing concerning the land; 'For the good [land]' refers to the third blessing ("That goodly hill country and Lebanon" (deut. 3:25); 'He has given you' - the fourth blessing."

The Yerushalmi also gets into whose eating of what specifically, and whether or not they may be included in the מזון or even lead the Grace. It says that if some of the people counted in the *minyan* or even the three for מזון ate only vegetables, while the others ate bread, they may be officially counted as well as lead the Grace. It is here that we also see a specific differentiation made with regard to after what eaten food should one recite the Grace."

²³Ibid. 40b

²⁴Yerushalmi Berakhot 7:1

In the Mishneh Torah, Maimonides begins הלכות ברכות in ספר אהבה talking about Grace after a meal, citing the quote from Deut. 8:10. He further continues that the Torah only imposes the obligation on a person when he is satisfied. However, he also cites that even if one has eaten as much as an olive's worth, he recites Grace after Meals.²⁵

Maimonides cites the forms of all blessings as established by Ezra and his Court. Further, it is not proper to vary them, or add to or take aught away from any one of them. Whoever deviates from the form which the Sages have given to the Blessings, is in error. Any blessing in which the name of God and His Sovereignty are not mentioned is not regarded as a blessing, unless it follows immediately another blessing.²⁶

Maimonides also supports the Mishnah's position on the language in which the Grace should be read:

All blessings may be recited in any language, provided that the form instituted by the sages is followed. And if the form has been changed, the duty of reciting the blessing is discharged, since the name of God and His sovereignty as well as the subject matter of the blessing have been mentioned, even though in a foreign tongue.²⁷

As well, Maimonides cares how the Grace should be read:

²⁵Ibid. 7:2

²⁶Mishneh Torah, H.B. 1:1

²⁷Ibid. H.B. 1:4

²⁸Ibid. 1:5

All blessings should be recited so that the reciter hears what he is saying. But if he has not recited the blessings so that he can hear them, he has nevertheless fulfilled his duty, whether he uttered them with his lips or recited them mentally."

There must be no interruption between the recital of any blessing and that for which is recited. If such an interruption has taken place, the blessing must be repeated. If the interruption was in connection with matters appertaining to the blessing, the blessing need not be recited a second time."

Blessings may be said by one a second time: once for himself, and once for others to free them of their obligation. That person must have joined them in the eating."

Anyone who hears any blessing from beginning to end, with the intent to fulfill his obligation (to recite that blessing) has fulfilled his obligation, even if he has not responded "Amen". Whoever responds Amen after a blessing has been said is in the same category with the reciter, provided that the latter was under the obligation of saying such a blessing. If the reciter's obligation was only Rabbinical, while the respondent's was Scriptural, the latter does not fulfill his duty unless he responds "Amen" or listens to the recital of the blessing by one who is under a scriptural obligation."

When several persons had agreed to eat bread or drink wine in company, and one of them recited the blessing, while all the rest responded 'Amen', they are permitted to eat and drink. If, however, they had not intended to have a meal together but each came (without preconcerted arrangement) even

²⁹Ibid. 1:6

³⁰Ibid. 1:7

³¹Ibid. 1:9

³²Ibid. 1:10

though they should be eating of the same loaf, each of them recites the blessing for himself."

Whoever hears an Israelite recite a blessing has to respond 'Amen' even if he has not heard the entire blessing from beginning to end, and even if he himself is not under an obligation to recite that blessing. If however the reciter was an idolater, an apikoros, a samaritan, a child practising a blessing, or an adult who deviated from the fixed form of the blessing, no response of Amen is made."

Whoever responds "Amen" must not utter it with the first or last letter clipped, or unduly hurried or drawn out, but should utter it in the way it is ordinarily pronounced. He should not raise his voice above that of the reciter of the blessing. A person who is under an obligation to recite a blessing and has not heard it recited by another may not join the hearers in responding Amen."

It is here where Maimonides justifies the verbal recitation by the leader of the Grace to recite 'Amen' after the third blessing:

Whoever responds 'Amen' to the blessings which he himself says acts objectionably; but to add Amen to the last of concluding blessings is laudable; as, for instance, after the phrase, "Who rebuildeth Jerusalem: in the Grace after meals."

Why does one respond 'Amen' to the blessing ending 'Who rebuildeth Jerusalem', seeing that it is followed by the benediction "Who is good and does good?" Because this last named benediction

³³Ibid. 1:11

³⁴Ibid. 1:12

³⁵Ibid. 1:13

³⁶Ibid. 1:15

was instituted in the times of the Sages of the Mishnah, and is in the nature of a supplement, while the essential portion of the Grace after meals ends with the formula, "Who rebuildeth Jerusalem."

Again, Maimonides restates what we have learned in the Talmud with regard to who instated the Grace—the justification being cited as having Biblical authors:

The order of the Grace after meals is as follows: The first blessing is that beginning "Who feeds"; the second is the blessing for the Promised Land; the third, that ending "Who rebuildeth Jerusalem"; the fourth, that beginning "Who is good and does good." The first blessing was instituted by Moses, our teacher; the second, by Joshua; the third, by David and Solomon, his son; the fourth, by the Sages of the Mishnah."

The Rambam gives, as an option for workers, the formula for a short form of the Grace, without dictating it verbatim:

Laborers when taking a meal during the time that they are working for an employer, do not recite the blessing before the meal, so that they may not neglect his work, and only recite two blessings after it. The first of these two blessings is in its regular form. The second begins with the blessing for the Promised Land, includes a reference to the blessing "Who will rebuild Jerusalem" and ends with the concluding formula of the second blessing, "Blessed art thou, O Lord, for the land and for the food." If however the workmen's sole wage is their board, or if their employer takes the meal with them, they recite all four blessings of Grace after meals in their complete form as others do."

³⁷Ibid. 1:16

³⁸Ibid. 2:1

³⁹Ibid. 2:2

He also talks of what constitutes a legal recitation of the Grace, according to its contents:

The blessing for the Promised Land must begin and end with thanksgiving and its concluding formula is "for the land and for the food." Whoever omits in this blessing the phrase, "a land, desirable, good and ample" [ארץ חמדה טובה ורחבה] has not fulfilled his duty. The Abrahamic covenant [ברית] and the Torah must also be mentioned in it. The reference to the Covenant must come first, since the covenant referred to in the benediction for the land is the rite of circumcision in connection with which there were thirteen covenants, while in connection with the Torah there were only three, as it is said, "These are the words of the Covenant" [deut. 28:69]; "beside the Covenant which He made with them in Horeb [ibid. 28:69]; "Ye stand this day... that thou shouldst enter into the Covenant [ibid. 29:9-11]."⁴⁰

The third blessing begins: רחם ה' אלהינו על ישראל עמך and concludes בונה בונה נחמנו ה' אלהינו בירושלם עירך or ועל ירושלם עירך מנחם עמו בבנין ירושלם or ירושלם מנחם. Hence, this brakha is called "נחמה - comfort." Whoever has not mentioned in it the Sovereignty of the House of David has not fulfilled his duty. For this constitutes the very essence of the blessing. Israel's consolation will only be a complete consolation when the House of David will be restored to Sovereignty."

In the middle of the third blessing comes the insertions for Sabbaths and Festivals." Al Hanissim is added on Hanukkah and Purim in the blessing for the Promised Land."

In the fourth blessing, the sovereignty of God must be mentioned three times. When there is a guest at table who recites Grace after the meal, he adds a blessing for the host, as follows: "יהי רצון שלא יבוש בעל הבית בעולם הזה ולא יכלם לעולם הבא (May it be the Supreme Will that the master of the house shall not

⁴⁰Ibid. 2:3

⁴¹Ibid. 2:4

⁴²Ibid. 2:5

⁴³Ibid. 2:6

suffer shame in this world nor be confounded in the world to come." The guest may add other blessings to this blessing for the host or expand it."

When Grace is said in the home of a mourner, the following is added in the fourth blessing: "דמלך החי הטוב והמטיב אל אמת דיין אמת שופט בצדק שליט בעולמו לעשות בו כרצונו " שאנוט עבדיו ועמו ובכל את צייבן להודות לו ולברכו (O living King who art kind and dealest kindly, true God and Judge Who judgest righteously and rulest in Thy world, doing therein according to Thy Will, Whose people and servants we are and Whom in all situations we have to thank and bless".) The reciter of Grace then offers up a prayer at his discretion that the mourner shall be vouchsafed comfort and continues, "May the All-merciful etc."

Other additions are for festivals and new moons (יעלה ויבא etc.).⁴⁶

The Rambam even writes what to do in the case of forgetting the Grace's recitation:

If one forgot to say Grace after a meal, and became aware of the omission before the meal was digested (he was still not hungry) he goes back and recites Grace. Once the food has been digested, he does not go back to say Grace. So too, if he has forgotten whether he had said Grace or not, he recites it as long as the meal is not yet digested."

In chapter 4:1, there is mention of a single blessing which takes the place of the mandatory 3 blessing of the Grace, but it is not worded.

⁴⁶Ibid. 2:7

⁴⁷Ibid. 2:8

⁴⁸Ibid. 2:12,13

⁴⁹Ibid. 2:14

The first time one finds a complete compilation of a Grace in accordance to the outlines put forth by the Rabbinic texts is in the *Seder Rav Amram Gaon*. Its text is as follows:

ברוך אתה ה' אלהינו מלך העולם הון את העולם כלו בטוב בחסד
וברחמים נתן לחם לכל בשר כי הוא זן ומפרנס לכל והתקין מזון לכל
בריותיו. ברוך אתה ה' הון את הכל.

גדה לך ה' אלהינו על ארץ חמדה טובה ורחבה שרצית והנחלת
את אבותינו ועל בריכתך ששמת בבשרנו ועל תורה שנתת לנו ועל חיים
וחסד וחן ומזון שאתה מלווה אותנו בכל עת. ועל כלם ה' עליהנו אנו
מודים לך ומברכים את שמך. יתברך שמך תמיד עלינו לעולם ועד. בא"י
על הארץ ועל המזון.

רחם ה' אלהינו על ישראל עמך ועל ירושלים עירך ועל ציון משכן
כבודך ועל מלכות בית דוד משיחך ועל הבית הגדול והקדוש שנקרא
שמך עליו. רועינו וזנינו מפרנסנו מכלכלנו הרוח לנו מהרה מצרותינו. ואל
תצריכנו לידי מתנת בשר ודם. שמתנתם מעוטה וחרפתם מרובה.
כיבשם קדשך הגדול והנורא בטחנו. ויבא אליהו ומשיח בן דוד בחיינו.
ומלכות בית דוד מהרה תחזור למקומה. ומלוך עלינו אתה לברך
והושיענו למען שמך והעלנו לתוכה ושמחנו בה ונחמנו בציון עירך.
ברוך אתה ה' בונה ירושלים. (עונה אמן)

ברוך אתה ה' אלהינו מלך העולם אבינו מלכנו גואלנו אדירנו
יוצאנו ארון נשמתנו קדושנו קדוש יעקב המלך הטוב והמטיב שבכל יום
ויום הוא מטיב עמנו והוא גומלנו הוא יגמלנו לעד חן וחסד ורחמים וכל
טוב.

הרחמן יפרנסנו בכבוד.
הרחמן יתברך בשמים ובארץ.
הרחמן ישתבח לדור דורים.
הרחמן יתפאר לנצח נצחים.
הרחמן יאיר עינינו במאור תורתו.
הרחמן יצילנו ממיתה משונה.
הרחמן יצילנו מחליים רעים.
הרחמן יצילנו מיסורין קשים.
הרחמן יצילנו מדינה של גיהנום.
הרחמן יצילנו מחבוט הקבר.
הרחמן יצילנו מעניות.
הרחמן יצילנו מחלול השם.
הרחמן יצילנו מכל מיני שמד.
הרחמן יצילנו מכל צרה וצוקה.
הרחמן יצילנו מכל מיני פורעניות.
הרחמן ישים עלינו שלום.

עשה שלום במרומי הוא יעשה שלום על כל ישראל.

מלכנו אלהינו יחד שמך בעולמך. יחד מלכותך בעולמך. בנה ביתך
ושכלל היכלך ושמח עדתך. עשה למען שמך. עשה למען ולא למעננו.

עשה למענך והושיענו. למען יחלצנו ידידיך הושיעה ימין ועננו. הרחמן
זכנו לימות המשיח ולחיי העולם הבא.

The *Makhzor Vitri* includes a somewhat more elaborated text, while still adhering to the previously mentioned outlines:

ברוך אתה י"י אלהינו מלך העולם הון את העולם כולו בטובו בחן
בחסד וברחמים נתן לחם לכל בשר כי לעולם חסדו עמנו. ובטובו
הגדול תמיד לא חסר לנו ואל יחסר לנו לעולם ועד בעבור שמו הגדול
כי הוא זון ומפרנס לכל כאמור פותח את ידיך ומשביע לכל חי רצון
ומכין מזון לכל בריותיו אשר ברא ברוך אתה י"י הון את הכל:

נודך י"י אלהינו על שהנחלת לאבותינו ארץ חמדה טובה ורחבה
ברית ותורת חיים ומזון על שהוצאתנו מארץ מצרים ופדיתנו מבית
עבדים על בריתך שחתמת בבשרינו ועל תורתך שלמדתנו על חוקי
רצונך שהודעתנו ועל חיים חן וחסד שהונתנו ועל אכילת מזון שאתה זון
ומפרנס אותנו בכל יום ובכל עת ובכל שעה. על כולם י"י אלהינו אנו
מודים לך ומברכין אותך ויתברך שמך בפי כל חי תמיד לעולם ועד.
ככת' וחלת ושבעת וברכת את י"י אלהיך על הארץ הטובה אשר נתן
לך ברוך אתה י"י על הארץ ועל המזון:

רחם י"י אלהינו עלינו ועל כל ישראל עמך ועל ירושלים עירך ועל
ציון משכן כבודך ועל מלכות בית דוד משיחך ועל הבית הגדול והקדוש
שנקרא שמך עליו ועלינו. אלהינו אבינו רועינו רעינו זנינו פרנסינו
וכלכלינו. והרוחינו והרווח לנו י"י אלהינו מהרה מכל צרותינו ואל נא
תצריכנו י"י אלהינו לא לידי מתנת בשר ודם ולא לידי הלוואותם ולא
נבוש לעולם ועד: ותבנה ירושלים עיר הקודש במהרה בימינו. ב"א בונה
ירושלים. אמן:

בא"י אמ"ה האל אבינו מלכנו אדירנו גואלינו קדושינו קדוש יעקב
רועינו רועה ישראל המלך הטוב והמטיב לכל שבכל יום ויום הוא
מטיב עמנו הוא גמלו הוא גמלינו הוא יגמול בעדינו לעד לחן לחסד
וריוה והצלחה והצלחה וברכה וחיים ושלוה וכל טוב:

הרחמן הוא ימלוך עלינו לעולם ועד:
הרחמן הוא ישתבח לדור דורים ויתפאר בנו לנצח נצחים ויתהדר
לעלם ולעלמי עולמים:
הרחמן הוא יתברך בשמים ובארץ:
הרחמן הוא יברכנו ממעון קדשו:
הרחמן הוא ישלח ברכה במעשה ידינו:
הרחמן הוא ישלח ברכה בבית זה ועל שלחן זה שאכלנו עליו:
הרחמן הוא יפרנסנו בכבוד ולא בכיווי בנות ולא במטר בהיתר
ולא באיסור:
הרחמן הוא ידרשנו לטוב וילמדנו לקח טוב וישלח לנו את אליהו
הנביא זכור לטוב ויבשרינו בשורות טובות ויצליחנו בכל דרכינו
לטובה:

תורתך שלמדנתנו, ועל חקיקה שהודעתנו, ועל חיים חן וחסד
שחוננתנו, ועל אכילת מזון שאתה ון ומפרנס אותנו תמיד
בכל יום ובכל עת ובכל שעה.

ועל הכל וי אלהינו אנו מודים לך ומברכים אותך,
יתברך שמך בפי כל יחי תמיד לעולם ועד: ככתוב, ואכלת
ושבעת וברכת אתי אלהיך על הארץ הטבה אשר נתת לך,
ברוך אתה וי, על הארץ ועל המזון:

רחם וי אלהינו על ישראל עמך, ועל ירושלים עירך, ועל
ציון משכן כבודך, ועל מלכות בית דוד משיחך, ועל הבית
הגדול והקדוש שנקרא שמך עליו: אלהינו אבינו, רענו וזננו
פרנסנו וכלכלנו והרניחנו, והרנח לנו וי אלהינו מהרה מכל
צרותינו: ונא אליהם צריכנו וי אלהינו לא לידי מתנת בשר ודם
ולא לידי הלואתם, כי אם לדרך המלאכה הפתוחה הקדושה
והרחבה, שלא נבוש ולא נכלם לעולם ועד:

ובנה ירושלים עיר הקדש במהרה בימינו, ברוך אתה וי,
בנה ברחמי ירושלים, אמן:

ברוך אתה וי אלהינו מלך העולם, האל אבינו מלפנינו,
אדירנו בוראנו גאלנו יוצרנו קדושנו קדוש יעקב, רוענו רועה
ישראל, המלך הטוב והמטיב לכל, שבכל יום ויום הוא הטיב
הוא מטיב הוא ייטיב לנו: הוא גמלנו הוא גמלנו הוא יגמלנו
לעד, לזן לחסד ולרחמים ולרחמים, הצלה והצלה ברכה וישועה,
נחמה פרנסה וכלכלה, ורחמים ורחמים ושלום וכל טוב, ומכל טוב
לעולם אליהם חסרנו:

הרחמן, הוא ימלוך עלינו לעולם ועד:

הרחמן, הוא יתברך בשמים ובארץ:

הרחמן, הוא ישתבח לדור דורים, ויתפאר בנו לנצח
נצחים, ויתגדל בנו לעד ולעולמי עולמים:

הרחמן, הוא יפרנסנו בכבוד:

הרחמן, הוא ישבור עלנו מעל צנארנו, והוא יוליכנו
קוממיות לארצנו:

הרחמן, הוא ישלח ברכה מרבה בבית הזה, ועל שלחן זה
שאכלנו עליו:

הרחמן, הוא ישלח לנו את אלהי הנביא זכור לטוב,
ויבשר לנו בשורות טובות וישועות ונחמות:

הרחמן, הוא יברך

At a stranger's table:

את־כֹּל־הַמִּסְבִּין בָּאֵן,

A child at his parents' table says:

הִרְחֵמְךָ, הוּא יְבָרֶךְ אֶת־אָבִי מוֹרֵי בְּעַל הַבַּיִת הַזֶּה, וְאֶת־אִמִּי
מוֹרֵתִי בְּעַלֹּת הַבַּיִת הַזֶּה, אוֹתָם וְאֶת־בֵּיתָם וְאֶת־זֶרְעָם
וְאֵת כָּל־אֲשֶׁר לָהֶם,

At a stranger's table say

הִרְחֵמְךָ, הוּא יְבָרֶךְ אֶת־בְּעַל הַבַּיִת הַזֶּה אוֹתוֹ (וְאֶת־אִשְׁתּוֹ
וְאֵת זֶרְעוֹ) וְאֶת־כָּל־אֲשֶׁר לוֹ,

אוֹתָנוּ וְאֶת־כָּל־אֲשֶׁר לָנוּ כְּמוֹ שְׁנַתְכֶרְכוּ אֲבוֹתֵינוּ אֲבִרְהָם
יִצְחָק וְיַעֲקֹב בְּכָל מְכַל כָּל, כֵּן יְבָרֶךְ אוֹתָנוּ כָּלֵנוּ יַחַד
בְּבִרְכָּה שְׁלֵמָה, וְנֹאמֶר אָמֵן:

בְּמֵרוֹם וְלִמְדוֹ עֲלֵיהֶם וְעֲלֵינוּ זְכוֹת שֶׁתְּהֵא לְמִשְׁמֶרֶת
שְׁלוֹם, וְנִשְׂא בְּרָכָה מֵאֵת יְיָ וְצִדִּיקָהּ מֵאֱלֹהֵי יִשְׂרָאֵל, וְנִמְצָא־חֵן
וְשִׁכָּל טוֹב בְּעֵינֵי אֱלֹהִים וְאָדָם:

הִרְחֵמְךָ: הוּא יִזְכֵּנוּ לִימֹת הַמְּשִׁיחַ וְלַחַיֵּי הָעוֹלָם הַבָּא:

מְגִדִּיל (בְּשִׁבְתָּ, רֹאשׁ חֹדֶשׁ, וְיוֹם טוֹב: מְגִדִּיל) יְשׁוּעוֹת
מִלְכּוֹ וְעִשָּׂה חֶסֶד לְמִשְׁחֵהוּ לְדוֹר וּלְדוֹר עַד־עוֹלָם: עֲשֵׂה
שְׁלוֹם בְּמִרוֹמָיו הוּא יַעֲשֶׂה שְׁלוֹם עֲלֵינוּ וְעַל כָּל־יִשְׂרָאֵל
וְנֹאמְרוּ אָמֵן:

וְרֹא אֶת־יְיָ קְדוֹשֵׁינוּ, כִּי אֵין מַחְסוֹר לִי־אֵינוֹ: כְּפִידִים רָשׁוּ וְרַעְבּוֹ
וְדָרְשֵׁי יְיָ לֹא־יִחְסְרוּ כְּלִטּוֹב: הוֹדוּ לֵי כִּי־טוֹב, כִּי לְעוֹלָם חֶסֶד: פּוֹתֵחַ
אֶת־יְדֵי, וּמִשְׁבִּיעַ לְכָל־יֵדֵי רִצּוֹן: בְּרוּךְ הַגִּבּוֹר אֲשֶׁר יִבְטַח בֵּיתוֹהּ, וְהִיָּה
יְיָ מְבַטְחוֹ: נֶעַר הָיִיתִי גַּם־קִנְיָנִי, וְלֹא־רָאִיתִי צָדִיק וְעָקֹב וְרָע מִבְּקִשְׁלָהֶם:
יְיָ עַל לְעִמּוֹ יִתֵּן, יְיָ יְבָרֶךְ אֶת־עַמּוֹ בְּשְׁלוֹם:

There are several useable traditional short forms which have been compiled here to illustrate a shorter liturgy while maintaining the framework worded in the Rabbinic texts. The first is the one put forth by Benjamin the Shepherd:

ברוך רחמנא מריה דהאי פיתא

The following two short forms are rather similar in style and content. The first is from *Avodat Yisrael*, a late 19th century siddur. It was intended for women and/or slaves, as the Talmud dictates that they are not obligated to recite the full Grace:

ברוך אתה יי אלהינו מלך העולם, הן אתה העולם כלו
בטובו בחן בחסד וברחמים הוא נתן לחם לכל־בשר, כי
לעולם חסדו: ובטובו הגדול תמיד לא־יחסר לנו ולא־יחסר לנו
מזון לעולם ועד: בעבור שמו הגדול כי הוא ון ומפרנס לכל
ומטיב לכל ומכין מזון לכל־בריותיו אשר ברא. ברוך אתה יי,
הן את־הכל:
נודה לך יי אלהינו על שהנחלת לאבותינו ארץ חמדה
טובה ורחבה ונתת לנו ברית ותורה וחיים ומזון. ברוך אתה
יי, על הארץ ועל המזון:
רחם יי אלהינו על ישראל עמך, ועל ירושלים עירך ועל
מלכות בית דוד משיחך, ותגדל מהרה כבוד הבית ותנחמנו
בכפלים. ברוך אתה יי, בנה ברחמי ירושלים, אמן:
ברוך אתה יי אלהינו מלך העולם, המלך הטוב והמטיב
לנו הו הטוב הוא מטיב הוא יטיב לנו הוא גמלנו הוא גמלנו
הוא וגמלנו לעד חן וחסד ורחמים ויזכנו לימות המשיח:
עשה שלום במרומי הוא יעשה שלום עלינו ועל
כל־ישראל ואמרו אמן:

The *Hertz Daily Prayer Book* gives the following alternative, which is very similar to the aforementioned text. The best known of these short forms appeared in Venice in 1603 and was composed by Naphtali ben David. The *Hertz siddur* slightly modifies Naphtali's text:

ברוך אתה יי אלהינו מלך העולם, הן את העולם בלוי,
בטובו כחן בחסד וברחמים, הוא נותן לחם לכל בשר, כי
לעולם חסדו, ובטובו הגדול תמיד לא חסר לנו ואל יחסר לנו
מזון לעולם נעד בעבור שמו הגדול, כי הוא ון ומפרנס לכל
ומטיב לכל ומכין מזון לכל בריותיו אשר ברא, ברוך אתה יי,
הן את הכל:

נודה לה יי אלהינו על שהנחלת לאבותינו ארץ חמדה
טובה ורחבה, ברית ותורה, ולחם לשובע, ברוך אתה יי, על
הארץ ועל המזון:

רחם יי אלהינו על ישראל עמך, ועל מלכות בית דוד
משיחך, ותגדיל מהרה כבוד הבית, ותנחמנו בכפלים, ברוך
אתה יי, בונה ברחמי ירושלים, אמן:

ברוך אתה יי אלהינו, האל אבינו מלכנו, המלך הטוב
והמטיב לכל, הו הטיב הוא מטיב הוא יטיב לנו, וינכנו לימות
המשיח ולחיי העולם הבא:

עשה שלום במרומו הוא יעשה שלום עלינו ועל
כל ישראל ואמרו אמן:

* * *

The Reform movement's approach to the Grace after Meals has had an interesting evolution to the present day. Considering first, the rejection of Rabbinic authority living in an emancipated world, and second, the preference of aesthetics over content, one would think that if there were to be any Grace after Meals at the inception of the Reform movement, it would be short and general. This is, in fact, the case. In the Union Home Prayer Book, the Grace is worded as such:

O Lord, Thou art our Shepherd, and we shall not want. Thou openest Thy hand and satisfiest the needs of every living being. We thank Thee for the gifts of Thy bounty which we have enjoyed at this table. Thy kindness endureth forever, and we put our trust in Thee.

While we enjoy Thy gifts, may we never forget the needy, nor allow those who want, to be forsaken. May our table be an altar of loving-kindness, and our home a temple in which Thy spirit of goodness dwells.

ברוך אתה יי. הון אתה כל:

Praised be Thou, O Lord, who in kindness sustainest the world. AMEN.

The Union Haggadah of 1908 does not include an introductory psalm, and has a modified זמן. It does, however, have the complete ברכת הון as well as the paragraph of נודה לך. After this point, it jumps into the middle of the בונה ירושלם paragraph, skipping references to Zion and rebuilding of Jerusalem, which is in line with the philosophy of the time. The word גרושה is present in the second paragraph, rather than קדושה. (Open, full, overflowing hand). It then continues with רצה for Shabbat and יעלה ויבא for the hag. There is no הטוב והמטיב. A phrase is then substituted for the wish ובנה ירושלם followed by a wish for the master of the house and family of the house, but not for Elijah the prophet. The conclusion is נמצה.⁴⁸ דון וסחל טבו בעיני עלוהים לאדם

The Revised Union Haggadah has a זמן further altered from the previous version. The first paragraph is still present,

⁴⁸The Union Haggadah, CCAR, 1908, Cincinnati, OH, pp 34-38.

but *נודה לך* is left out. *רצה* is missing, but the *יעלה יובא* is retained. There is a *הדומן* section. *ייראתה* then concludes the Grace, but the line from Psalm 37:25 ("I have been young and now I am old, yet have I not seen a righteous man forsaken, nor his seed begging for food.") has been removed.⁴⁹

A Passover Haggadah (CCAR, 1974) made the point not to revise the Union Haggadah yet another time, but rather to return to the creative begging. There is a somewhat creative short version included therein; however, the full Grace included is merely a standard traditional Grace (see Hertz). This long form does not appear to be a satisfying alternative to the short form, taking into consideration ideological problems.⁵⁰

Other variations within the text can be seen in use throughout the history of the Reform movement. At present, the practically used Grace (practically here meaning most widely used at UAHC, CCAR, ACC, NFTY, et. al. functions) consists of *נרבתהו*, the line *ובנה ירושלים*, *עשה שלום*, and *ה' עז*. As of late, the latter part of the second benediction has been included, beginning with the Biblical quote: *נכתוב ואכלת* and ending with the benediction *על הארץ ועל הדומן*.

⁴⁹The Union Haggadah, Revised, CCAR, 1923, pp 56-61.

⁵⁰A Passover Haggadah, Herbert Bronstein, Ed., CCAR, 1974, pp 61-67.

Alternative texts to the standard Hebrew have cropped up in the last ten years or so. Shefa Gold has composed an English/Hebrew Grace which follows the model of the Talmud, but contains a more poetic approach as well as some social commentary. As well, in the siddur *V'taheir Libeinu*, a Reconstructionist prayerbook, is a Grace which stresses the points of God as food giver and peace maker, but has no form with regard to the Talmud.

III - Musical treatment of Birkat Hamazon

...the melodies [of the Grace after Meals for Pesah] do not differ from those of other occasions. The text is not metrical but contains a good many rhymes and semi-metrical passages. 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... With these melodies we find ourselves on the brink of vulgarity. In the Rhineland and in southwestern Germany these tunes were familiar as dancing songs.⁵¹

After taking in Dr. Werner's account, one may discover that these German folk melodies still persist in the singing of the Grace after Meals to this very day (a cross-section of these melodies can be found in the appendix to this paper.).⁵² Given this fact, one may deduce that because the recitation of the Grace is usually a home ritual with little monitoring by the grater community and that secular song pervaded its responses, that the Grace after Meals has no true "nusah" in as much as a mandated tune relating to pre-existing Jewish modes (i.e. ה' מלך). This is only true, however, for the Western Ashkenazim.

⁵¹Werner, Eric, A Voice Still Heard, p. 154-5

⁵²(Kein Feuer, 1807; O Strassburg, txt, 1774, melody, 1828; Czech folksong in W. Tappert, Musikalische Studien, Berlin 1868, p. 95; Rhineland dance at about 1810 in G. Braun's Studenten-Liederbuch No. 98; German children's song, used in E. Humperdinck's "Hänsel und Gretel" [Ein Männlein])

The music collected by this researcher can be categorized as follows: 1) Notated chants from over Eurasia, transcribing existing oral traditions, 2) Cantorial interpretations of the *ברכת הוין, רחם נא* and *רצה* sections of the Grace, 3) Through-composed tunes for some or all of Grace (sometimes containing elements from the aforementioned notated chants—hence, having credence as being "traditional" motifs), 4) Re-notations of through-composed tunes which then became part of the oral tradition, and hence, modified, and 5) Compositions by composers who disregard any musical motifs from former chant or song for Grace. Because of this wide variety, it is easier to compare alike motifs and usage of music to text, at the same time, taking into consideration Werner's discovery of specific German folk songs in them.

NOTATED CHANTS

A. Baer only provides the *הוין* and a brief excerpt from *ומכין מוין* in the Polish and German rites. After this, he provides a thorough list of *הוין* petitions. The Polish rite, what little is provided for the first *ברכה*, is in D minor, with a recitation tone on the fifth of the scale. The German rite is in D major, and a recitation on the fourth scale degree. When the Polish rite is examined in the *הוין* section, there is an evident shift into pure D *אהבה רבה*. In the German rite at the same place, there is an evident shift

into pure D ד'מלך. This is only seen in the Baer, and appears to be an anomaly. None of the aforementioned folk tunes appear in the German rite, albeit the piece being in a major key.

J. Lachmann, in *Awardas Jisroeil*⁵³ has a through composed or transcribed (more likely transcribed, given the style) Grace in its entirety through עשה שלום. His transcription is of a South German rite. The entire piece is in F major, which also happens to be the key of Werner's discovered folk songs. This will become significant at the end of Lachmann's piece. Although the outline of Lachmann's Grace has resting points on the fifth and tonic, there also appears to be an unusual stress on the second scale degree. A prominent move is from tonic to two and then to five, back to two, and then cadence on tonic. Occasionally, the piece will begin a sixth below tonic, but only as a preparation to go to the V of I. Other than that, its ambitus remains constant, as well as its texture.

An oddity in Lachmann's transcription is that in the דודמן section, at כמו שיתברכו אבותינו, he has paired the Biblical references of בכל, מכל, כל with the corresponding אבנו. This has not been witnessed in any other printing of the Grace text.

What is fascinating, if not jarring in this recitative

⁵³Bavaria, 1899

style piece, is the עשה שלום. At that point, one of the South German folk songs is quoted almost verbatim; however, instead of being notated thoroughly in a rhythmic style, it has a hint of a recitative in its notation. This idea will become more and more prevalent as time goes on. The pieces to follow incorporate more "tunes" and less recitative style.

In the Rev. H. Mayerowitsch's *Oneg Shabbos*⁵⁴ he only includes the musical notation for the sung responses: בכליזם ונשא ברכה מאת, שלא נבזש ולא נבלם לעולם ועד, בונה ברחמי ירושלים, אמן, ובכליעת ובכלישעה עשה שלום through מגדל ישועת, and הוא הטיב הוא מטיב הוא יטיב לו, ה'. His musical excerpts fully substantiate Werner's claim that the Western Ashkenazim, "included a number of choral responses and refrains in the simple recitation of the prayer," as well as making these responses the tunes of popular German folk songs, as the melodies that Mayerowitsch lists are almost identical to the musical examples Werner puts forth.

Josef Singer, on the other hand, takes the tradition put forth by Werner and takes it to another plane. Singer, in his book *Awaudas Scheliach Zibur*⁵⁵, through composes a more sophisticated "chant," if it could be called that. Although there is no written accompaniment, his composition of the Grace, in G major, is much less German folk-style and more

⁵⁴London, 1937, pp 35-41.

⁵⁵Wien und Budapest, 1906, pp 4-28.

German *lieder*. It is very chromatic, and accidentals that at first appear to be the result of a kind of mode, seem more to be part of a German composition style of the time: for example, there is an augmented second implemented a third below tonic, which, at first, would suggest some kind of reference to אהבה רבה, but upon analyzing the harmonic intent and context, it appears to be more of a romantic phrase, not unlike the exposition in Lewandowski's *K'dushah*, although Lewandowski misses the one tone that would emphasize the augmented interval.

Another interesting observation about Singer's composition is that when he begins the חן paragraph, it is first time, chronologically speaking, that there is a differentiation in the key. This may be due to the fact that it is petitionary in nature. It makes a modulation into G minor at the onset, and returns to G major at לא לידי דהלכתם. Perhaps this is because after the pleading for G-d's mercy, the ברכה now focuses on the positive aspects of G-d, specifically G-d's generous hand.

At אהבה רבה Singer then modulates into pure G. This deviation is consistent with Baer's notation, and implies that when the text calls for it, a mode may be implemented. Here, it is the שבת which calls for the diversion. In the חן, the minor denotes pleading; but it is not in מק אבות.

Singer ends his piece back in the major mode he began with, adding many accidentals that conform with the secular compositional style of the period in Germany. Hence, it appears that adopting secular styles, whether folk or classical, was appropriate for inclusion in the Grace, but when certain *נרמה* called for it, a mode suitable to the text was implemented in the same style, folk or classical.

Hanns John Jacobsohn, in his book *Sabbathklang und Festessang*⁵⁶, not only notates two rites in their entirety, East German and South German, but points out the popular motifs which repeat as choral responses, just as suggested by Werner. His East German transcription is in F major, as in many of the previous examples. It is rather similar to Lachmann's transcription but differs in one rather significant way: in the middle of the second *נרמה*, at *ועל חקקה* Jacobsohn notes an augmented second between a raised fourth and lowered third in the scale when approaching tonic. This could imply the use of Ukrainian Dorian, but because the motif only appears when descending to tonic, it is difficult to discern. This motif repeats again in the *חם*. Other than this diversion, it appears to have its own distinguishing repeating motifs which, although cannot be traced to any of the folk songs which Werner quotes, may be from other East German folk

⁵⁶Berlin, 1937, pp 18-31.

songs.

The South German transcription is much different in direction than Lachmann's transcription. Where Lachmann's musical lines had more range in its envelope, and most of its direction was an arc upwards, Jacobsohn's makes its approach to the tonic from above and then rests on it for most of the piece, resting occasionally on the third and fifth scale degrees.

This is another piece which illustrates Werner's point to a fault. The Rhineland dance from 1810 is quoted almost exactly, as in the Mayerowitch, throughout the composition. As well is *Kein Feuer* from 1807 and the German children's song used by E. Humperdinck's "Hänsel und Gretel" for the הַלּוּל section. There are no accidentals in this transcription, and hence, there is no implication of ד' מלך.

Wodak notates a brief part of the Grace from Hungary. His is in G major. Like many previously, it too remains in a major recitative style with rests on tonic and the third scale degrees.

Notated in the Idelsohn Thesaurus of Oriental Melodies⁵⁷ is another example of the South German tradition which is almost verbatim a match for Lachmann's transcription.

⁵⁷Vol. VII, p. 97, #277, 278.

One can conclude from Werner's testimony and the evidence found within many of the aforementioned transcriptions, that nusah played little, if any, part in the composition or singing of tunes for the Grace. Consistently, in Ashkenazi tradition, the Grace was in a major mode, usually in F or G, and retained a recitative style with insertions of metrical motifs.

CANTORIAL WORKS

Upon collecting pieces for this project, this researcher discovered an interesting phenomenon: Besides finding pieces in thesauruses and general music books, many cantors have composed large cantorial pieces from the הַשְּׁמִינִי paragraph. This may be due to one of two factors: The petitionary character of this paragraph, or the influence of one cantor's setting for the הַשְּׁמִינִי.

Cantor Yossele Rosenblatt composed a הַשְּׁמִינִי which could be considered a classic of his. It is, unlike many of the previously mentioned chants, in almost pure Ukrainian Dorian. It is a true representation of the Eastern European style of Hazzanuth. Many cantors after Rosenblatt went on to compose הַשְּׁמִינִי pieces, some of which sound very similar in style and mode to Rosenblatt's. Moshe Oysher, Lind, Sidor Belarsky, and Samuel Kavetzky all have composed הַשְּׁמִינִי pieces which are similar in this way. Weisser's piece also is in Ukrainian

Dorian, but contains a character which is rather dissimilar to Rosenblatt's original.

THROUGH COMPOSED TUNES

Probably the most popular tune for *הון את הכל* is by Moshe Nathanson. He originally published this tune, along with "traditional" tunes for *ובנה ירושלים*, *מגדל* and *נער הייתי* in his collection, Manginoth Shireinu, in 1939. According to the overwhelming amount of recordings and notations attributing his tune to a "traditional" source, it is not sung today the way it was originally written. Upon first appearance, the tune seems to be in the mode *ה'מלך*. It is a major mode in D with a lowered 7th. However, Nathanson throws in a motif which, for one measure, appears to be in E *אהבה רבה*. If one were to examine this isolated in this first publication, one would wonder if this was a motif heard elsewhere, or an original insertion by Nathanson.

In 1954, Moshe Nathanson, under the auspices of the Cantors Assembly of America, published Rabbotai Nevareh, a book of the entire Grace after Meals text in Hebrew, and a complete Grace composed almost entirely by Nathanson. It is within this context that the answer is found. The *אהבה רבה* modulation is merely a temporary motif, but is littered throughout the Grace in those compositions for which he takes credit. Nathanson also includes "traditional" tunes for

certain parts of the Grace as options. Many of these "traditional" tunes can be traced back to the Jacobsohn publication, as per the Grace, and then even further to the examples of German folk song, as put forth by Werner.

In comparing his original notation with that of 1954, there are two minor changes in his notation, which may not seem significant at the moment, but shed some insight into Nathanson's thinking of his own work. His earlier transcript has a half note accent on הוא of הוא נותן להם , where in the later transcript, he changes the half note to the end of the word נותן . The other difference is in the earlier, there is a fermata over the beat accenting the last syllable in מזון . He omits this in his later transcript.

This difference becomes significant when one examines Nathanson's transcription in Zamru Lo, Vol. 3, also published by the Cantors Assembly. Nathanson was the editor of Zamru Lo, and although it was his own piece, he has seemed to have swayed to the oral tradition which held sway on his work. Apparently, no one ever was comfortable singing a half note anywhere in the measure for הוא נותן , and therefore, made that one particular measure in 3/4 time. He always retains his מזון אלהים motif, but almost every notation of his piece hereafter does not include it. Furthermore, this author has never heard it sung as such. One possibility is that the rest of

the Grace is not sung with Nathanson's composition. Within the context of his whole Grace, it would make more sense to reinforce the motif. However, especially when chanting a short form like that which permeates the Reform movement, where there are no other paragraphs chanted in full, there would be no call to include the motif. Instead, one hears what Nathanson and Jacobsohn both consider "traditional," which, again, is the German folk song.

One other interesting note about Nathanson's notation is that he not only offers the "traditional" ע ה ו, but also two alternate tunes: one for American national functions, and one for functions in behalf of Israel. ע ה ו there takes on the musical characteristic of each country; in the case of America, the tune My Country Tis of Thee and in the case of Israel, the התקומה. Why at ע ה ו and not elsewhere in the Grace can only be answered in a speculative fashion. Perhaps because it is not a part of the mandatory four blessings of the Grace; or because G-d is giving the people Israel strength in whatever country they are in.

In Israel Goldfarb's Sabbath in the Home, we find many similarities in approach between his notation and Nathanson with regard to the inclusion of these "traditional" tunes. Goldfarb's composition for הו אה את הכל is in E-flat major. However, where Nathanson includes a unique motif in אהבה רבה,

Goldfarb lower's his 7th in one place and then continues with a measure and a half which sounds remarkably like a line out of the Hanukkah melody, מי יליל. After his הן את הכל, he follows the same route as Nathanson, albeit several nuance differences.

Included in Israel and Samuel Goldfarb's Friday Evening Melodies (1918), are selected motifs for only small parts of the Grace. They are all in the major mode, and all hold similarity to the aforementioned motifs in the Eastern tradition. Lewis Isaacs and Mathilde Schechter, in 1910, published קול רוח Hebrew Hymnal for School and Home. The only part of Grace contained therein is the מטרל ישועה, and it is, albeit arranged and more metrical, identical to the tunes put forth in previously mentioned collections. This is not to say that there was no other tune for מטרל, but rather that this was the most popular melody. A similar instance can be found in A. W. Binder's Seder Melodies: "The Haggadah Set to Music". Binder takes just several lines from the text and offers their musical motif, often with rhythmical embellishment. In certain instances, he will take the "traditional" tune and make it less embellished tonally by condensing the range. Like in Nathanson's notation, Binder also offers the singing of וְהָיָה לָנוּ to the tune of My Country Tis of Thee. This may imply that at one time, there was a custom of changing the tune at this point of the Grace, considering that Nathanson's was not

an isolated incidence. Why at ע' ה? Perhaps because one would desire G-d to grant strength to G-d's people in whatever country they are citizens.

In Coopersmith's *The Songs We Sing*⁵⁸ one finds an accompanied tune in E-flat major with many of the same aforementioned folk excerpts. This is just another interpretation and realization of the transforming Grace in the oral tradition. It is said to be "traditional" according to the Coopersmith, and arranged by A. W. Binder.

Asher Goldenberg, in 1944, published שירת הקהל *Congregational Singing*⁵⁹. Aside from being in F major, it is totally breaks away from its counterparts among the composed tunes. First of all, it is in 3/4 time. Secondly, in the נדה section, it hints at Ukrainian Dorian, and returns to the major. In the חרות, there is a more pure form and modulation to Ukrainian Dorian in F. At הבית הגדול, Goldenberg modulates back to F major. He seems to be very loosely quoting some of the popular German folk songs without being as blatant about it as the previously reviewed selections. He tries to bring out some of the rhymed sections with repetition in the music, but much like the others, with the exception of his meter choice and occasional diversions, it remains consistant by including

⁵⁸pp 38-42.

⁵⁹New York, 1944, pp 67-75.

repeating motifs for choral response.

It is interesting to see what the Reformers of Judaism did with the Grace in the Union Hymnal⁶⁰. Although the translation used, by Alice Lucas, is difficult to trace in origin, the authors attribute the tune to the Traditional "Grace" Melody, as it was adapted by Max Grauman. Its text is as follows:

His flock our Shepherd feeds,
With graciousness divine,
He satisfies our needs
With gifts of bread and wine.

Therefore with one accord
We will His name adore,
Proclaiming evermore
None holy as the Lord.

Our Rock, with loving care,
According to His word,
Bids all His bounty share,
Then let us bless the Lord.

It's melody is that of ~~lun~~ or even further back to the German children's song of Humperdinck. It is arranged in a true hymn style, which is consistent with what was happening in the Reform movement at the time. The interesting point here, however, is that they retained the "traditional" tune.

⁶⁰p. 116

It seems convenient that the tune was retained, and yet, due to its Germanic flavor, it seems to fit in perfectly with the hymn style.

The following is a listing of other notations of oral traditions which are very similar to the Nathanson and Goldfarb (after אהרן את הכל): *A Shabbat Manual*, The CCAR, 1972; *Sing and Be Joyful Chapel Songbook*, The Chaplain U. S. Marine Corps, Washington, *The Zemirot Anthology*, Neil Levin; Draft Transcript by E. Schleifer, not published, Israel.

COMPOSITIONS

Max Janowski and Simeon Maselin together wrote *The Sabbath Eve Seder* which was a book with liturgy and composed music. The Grace contained therein is very interesting; the first part of their Grace has sung *Hin'ni Muhan* combined with English translation. This is done throughout Janowski's composition. Musically, Janowski was very clever; he uses the tune for the *Hatigvah*, Israel's national anthem, during the ברכה וזמרה benediction. He also quoted himself by using the tune from his שם שלום for the עשה שלום. The piece is in unison and has parts for responsive reading.

Ilse Wunsch composed an English setting of the נודה לך entitled *We Thank Thee*. It was intended to be used for the American holiday of Thanksgiving. It is a modern setting for cantor and choir with organ. It has none of its musical

roots in any of the previously examined chants or compositions.

Max Helfman composed a musical setting for the traditional short form found in the Hertz siddur. He did this for the Brandeis Camp Institute. His setting is in the major, is lyric, and responsive between leader and group. Like many of the chants previously seen, at the רחם section he goes into the minor mode.

Bonia Shur's setting of ברכת המזון is the only published octavo setting of the Reform movement's Grace as it stands today. It was intended for cantor, choir, and optional guitar. It is not necessarily the most practical of pieces to use as a Grace, but it is workable.

ALTERNATE TEXTS:

In 1960, Nahum Nardi set to music a text called ברכת המזון by Hayim Nahman Bialik. The tune and poem are found in a collection of children's songs called ומרחוק. This text seems to fulfil the requirements for a child with regard to the Grace. The tune has little to do with the motifs previously pointed out, excepting that it is in a major mode. The text is as follows:

ברוך על אשר ברא
 ויָסָה בְּחֶלֶב מֵלֶאחַ הַקֶּצֶר
 וְלִקְנֵתָנוּ גַם תַּפְחִי
 בְּמִדָּה, בְּמִדָּה נִדְּהָ לֹא לֵל
 בְּרוּךְ הוּא וּבְרוּךְ שְׁמוֹ

Benjie Ellen Schiller composed a musical setting of the Grace found in the siddur *V'taheir Libeinu* intended for choir and piano. Again one can see a departure from the musical idiom of adaptation of German folksong and/or the Ukranian Dorian, but here is a clear adaptation of the prevalent popular musical style of the late 20th century. This has precedence in the first examinations of the music for the Grace, where the German folksong, vulgar as it was, became part and parcel of the Grace. The text of this particular Grace is as follows:

Holy one of Blessing,
You nourish the world with goodness
and sustain it with grace.
Holy One, because of You
the earth yields its fruit,
for You sustain and strengthen all that lives
We thank You God for all Your gifts
and praise You as all who live
shall praise You.
Your presence fills creation.
May we be worthy of peace.

IV - Progressive Response

This paper was titled Grace after Meals: A Progressive Response. After examining the existing liturgy, how it came into being, and the same for the music of the Grace, this author wishes to pose two challenges to the congregation of Reform Jews: One, to re-examine Deuteronomy 8:10, its implication in the context of Torah, our every day life, and through the eyes of the Rabbis of the texts, as well as understand the challenge of being a Reform Jew and where the Grace holds a place therein; two, to re-examine the present music being sung for the Grace (for the most part, it being the Nathanson) and explore other options for different purposes.

Several particular issues trouble this author. One of them is what to do with the third benediction, וּבְנֵה יְרוּשָׁלַיִם. This is a clear reference to the rebuilding of the Temple and reinstating of the sacraficial cult. Not only that, Jerusalem is alive and well today and does not need too much more rebuilding. At the same time, this benediction can be seen as Zionist, and hence, could be kept. In the Israeli Reform Movement's siddur, אֲבוֹדַת יִשְׂרָאֵל, they take care of the problem by saying, "וְהַשְׁלִים בֵּן יְרוּשָׁלַיִם" or "Complete the building of Jerusalem." This is a somewhat more Zionist view without the desire to reinstate the Temple and sacrifice.

As well, there are many references to a personal Messiah

throughout the Grace. If one were to take a Kaplanian view of this, one could justify its presence by calling the personification of a Messiah an embodiment of hope. The Reform movement has never been too keen on sweeping symbolism (for example משיח מתיק in the אבות), and so this author, too, is not. However, to what extent should these references be limited or eliminated?

A very large concern is the way this piece of liturgy has been cut up and put back together in practice throughout the Reform movement. Granted, the length and aesthetic of prayer was and still is a major issue within the movement; however that position is presently in flux. It is time to re-examine what is presently in action and see what can be done with it. Considering schedules during programmed events during the week, perhaps a short form is a necessity. If we examine the Ten Commandments, we find that the Sabbath is a reminder to Jews that we were once slaves in Egypt. We can interpret this as we are slaves during the week (slaves of time, work, etc.) but on Shabbat we are free. We then can use the Talmud which says that slaves are not obligated to say the full Grace, but rather a shorter form. In this manner, this author suggests that during the week, a short, but complete, form of the Grace be used, but on the Sabbath and holidays, a full form is to be used. These are the three

main ideological issues this author found troubling in their present state.

As well, the musical responses that have been composed or found over the past century and a half have gone almost unnoticed by the general practicing public. Just because this is a ritual directed by laity does not mean that the music of this ritual must suffer. At many of our movement's summer camps, the music of the Grace has gone past Werner's comment of vulgar; raucous table banging and obliviousness to the meaning of the text is rampant. The music used presently is an oral interpretation of Nathanson's composition for the first benediction, followed by many of the German folk motifs put forth by Werner. Inevitably, someone in authority will stand, stop the recitation, and say, "This is a prayer!" But the problem is that the musical idiom says something otherwise. If the Grace is going to be continued to be implemented, music conducive of prayer must either be synthesized or composed. It was for this reason that this author collected over 36 different compositions for use with regard to the Grace.

At the moment in our movement, we have a two-fold dilemma with regard to the Grace: The musical idiom does not make sense as a modicum of prayer (the text in this case serves the music, where it should be the other way around); and the

liturgical idiom does not make sense with regard to the intent of Rabbinic sources. Granted, we are not a movement dictated by those sources, but at the same time, if this is going to be an observed ritual, then its origins and intentions must be fully understood and interpreted. Hopefully this paper will call liturgists and composers to think about these questions and produce something which is conducive to prayer and is logical in the eyes of Talmud while being ideologically true to our movement (in whatever way the liturgist sees fit).

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Appendix: Out of Print music for Grace After Meals.

The following is a compilation by the author of all notated music mentioned in this paper which is presently not in print. If a piece is not included herein, it is currently available for purchase.

ברכת המזון

Tischgebet.

Nº 266.

Der Rabbiner oder Vorbeter.

ברשות

Bir'shus (koben) raw baal habbajis moronon w'rabbunon w'rabbosaj bo.ruch at .toh * do.noj * lo .
 he . nu me . lech ho . o . lom ham . mo . si le . chem mim ho . o . res.

Darauf wird das
Bred angeschauten.

In manchen Gemeinden wird vor dem Tischgebete folgender Psalm gesungen:

Nº 267.

Allegretto.

שיר המעלות Psalm 126.

(N. M. wird dieser Ps. vor am Sabbath, am Wochen-
tag aber statt dessen Ps. 127 vorgetragen.)

A.W. Schir hamima * lus. b' schuw * do . noj es schi.was sij . jon ho . ji . nu k'cho . l' mim
 os jimmo . le s' chok pi . nu u . l'scho . ne . nu rin . . noh os jom' ru wag . go . jim hig .
 dil * do . noj la * sos im el leh hig . dil * do . noj la * sos im . mo . nu ho . ji . nu s' me .
 chim schuw * do . noj es sch'wi . se . nu ka * si . kim ban . ne . . gew has . so . r'im b'
 di . . moh b' rin . . noh jik . zo . . ru ho . loch je . lech u . wo . choh no . se meschek has .
 so . ra bo jo . wo w'rin . noh no . se * lu . mo . sow.

Der Vorbeter erhebt einen Becher
mit Wein und betet wie folgt:

Nº 268.

Solo.

רבותי

Chor.

Rabbo . saj wir wollen bentschen (beten), j'hi schem * do . noj m' wo . roch me . at . toh w'ad o . lom .
 oder: Rabbo . saj haw lon un'worech,

Nº 269.

Solo, dann Chor.

ינודה לשמך

1.W. No . deh l' schi . m' cho b' soch * mu . naj b'ru . chim at . tem la do . noj .
 2.W.

ברשות

Nº 270.

1.W. Bir'shus el ejom w' no . ro , misgow l'ittos baz . zoroh , el ne * sor bigwuch , addir hammorom * do . noj .
 2.W.

*) Dieses Lied (Nº 269, 270, 271 u. 272) wird nach polnischem Ritus vor dem Tischgebet gesprochen.

Bir'schus hattoroh hakk'oschoh t'ho roh hi w'gamp'ruschoh siwwoh lo.nu moroschoh mo.schch ewed t do.noj.

Chor N° 269.

Bir'schus hakkohs nim(w'hall'wijim ekro lelohe ho.iwrijim t hoden.nu b'chol ij.jim t wor t choh es t do . noj.

Chor N° 269.

ברשות

N° 271.

1. W. Bir'schus rabbi umo.ri ek.ro lelo.he zu. ri me.a.jin jo.wo es.ri es . ri me .im t dono.j.

2. W.

Bir'schus horabbonim w' habba chorim ek.ro lelo.he ho. iwrin l' chu.no hagg' worim w'iw' du es t do . noj.

ברשות

N° 272.

Bir' . schus m're . non w'rab . bo . non w' rab . bo . saj ef . tach b'schir pi
 **) mo . raj w'rab . bo . saj ef . tach pi b'

u . s' fo . saj w' so . mar . noh az . mo . saj bo . ruch hab.bo b' schem t do . noj.
 schir us' fo . saj

Chor N° 269.

ברשות

N° 273.

Bir'schus (kohen) raw baal habbajis meronon w'rabbonon w'rab.bo.saj n'wo.rech (***) slo.he.nu) sche.o .
 Chor, dann Solo.
 cha.l' nu mischello borach (***) slohenu) scheochal'nu mischello w'tu . wo cho . ji . nu.

*) Dies wird in vielen Gemeinden überschlagen.

**) Eine andere Lesart.

***) Wenn die Tischgesellschaft aus 10 oder mehreren Mannspersonen (die das 13. Jahr schon erreicht haben) besteht.

Nº 274.
Anfang.

ברוך הוא

Solo.

P.W. Bo-ruch hu u-woruch sch' mo, bo-ruch at-toh : do - noj flo-he-nu me-lech ho - o - lom

D.W.

Nº 275.
Schluss.

ומבין טוון

Solo.

P.W. u - me - chin mo - son l' chol b' rij - jo - sow : scher bo - ro bo -

D.W.

Chor. Solo. Chor.

ruch at - toh : do - noj, bo - ruch hu u-woruch sch' mo, has - son es hak - kol, o - men.

Wie Nº 274 so auch die Anfänge: וְהוּא בְרוּךְ הוּא וְהוּא בְרוּךְ הוּא (am Chanukka u. Parim) bis nun u. von וְהוּא בְרוּךְ הוּא bis hier. Die Schlüsse: וְהוּא בְרוּךְ הוּא u. וְהוּא בְרוּךְ הוּא wie Nº 274.

Nach Minhag Asch'nas wird hier folgendes Lied eingeschaltet:

Nº 276.

אלהים צוית

Ebenso die andern Strophen.

Flu - him zi-wi-so li-di - decho b'chi-recho, as b'ri - si sischmor chok bisch'e-recho, b' ris o - lom.

Ebenso die andern Strophen, wo man bei den vierzeiligen Strophen die Melodie zu wiederholen hat.

Die Anfänge: וְהוּא בְרוּךְ הוּא וְהוּא בְרוּךְ הוּא (am Sabbath) bis וְהוּא בְרוּךְ הוּא (am Rosch chodesch u. Jom Tew) bis וְהוּא בְרוּךְ הוּא bis hier. Die Schlüsse: וְהוּא בְרוּךְ הוּא u. וְהוּא בְרוּךְ הוּא wie Nº 274.

Nº 277.

ה'רחמן

Bei einem B'ris: Ho - ra - ch? mon hu j'wo-rech es raw ba - al hab - ba - jis has - sch, w'es isch.

Bei einer Hochzeit: Ho - ra - ch? mon hu j'wo-rech es ha - cho - son w'es hak - kal - lo lob, w'es

to haj - jo - le - des, w'es hajjeled rach hannimmol hajjom, osom w'es besom w'es kol : scher lohem o - so - nu

kol haj - jo - sch' wim - b' cha - an w'es kol : scher lo - nu u - ch' mo

sch'wim m' sub - bim b'ka - an o - so - nu w'es kol : scher lo - nu k' mo schen -

schab - be - rach : wo - se - nu aw - ro - hom jiz - chok w'ja : kow bak - kol mik - kol

nis - bor' chu : wo - se - nu aw - ro - hom jiz - chok w'ja : kow bak - kol mik - kol

kol, hen j' wo-rech o - so - nu kul - lo - nu ja - chad biw ro - choh sch' le - moh w' no - mar o - men.

*) In den asch'nasischen Gemeinden wird dies überklagen. Das וְהוּא welches leise gebetet werden kann, wird nach Minhag Polen vor Nº 275, nach Minhag Asch'nas aber nach Nº 276 gebetet. Doch wird dieser Hochzeit mit dem zweiten Texte auf Hochzeiten gebetet.

Nº 278.

Solo.

Minhag Polen.

Ho-ra.ché mon hu j' wo - rech é wi baj-je-led w' im - mo, w'jis - ku l'gad.d' lo u.l' chan'

cho u.l'chakk'mo mij-jom haschsch'mi-ni w' hol'oh je-ro-seh do - mo, wi-hi é dono'j é lo-how inu-mo.

Ho-ra.ché mon hu j' wo - rech ba.al b' ris hammi - loh, é scher sos la é sos zedek b' gi -

loh, wischalle'm po é lo umaskur-to k' fu - loh, w'jitt'ne - hu l'ma é loh l' ma é loh.

Ho-ra.ché mon hu j' wo - rech rach han-ni-mol' lisch' mo - noh, w'jih'ju jo-dow w' lib.

bo l' el é mu-noh, w'jis - ku li r'os p' ne haschsch'chi - noh scho-los p' o - mim baschcho - noh.

Ho-ra.ché mon hu j' wo - rech hammol b' sar ho-or - loh, u - fo-ra u-moraz d' me hammi -

**) w'ha-po-ra
***) ufo-ra-ti umozasti

loh, isch hajjore w'rach halle-wow é wodo-so f' su - loh im schilosch el-leh lo ja é sch loh.

Ho-ra.ché mon hu jisch-lach lo-nu m'schi-cho ho-lech to - mim, bis-chus ché san-ne mu -

los do-mim, l'was-ser b' so-roz to-wos w'ni-chu-mim, l' am echod m' fe-er u-m' fo-red ben hoammim.

Ho-ra.ché mon hu jisch-lach lo-nu ko-hen ze-dek é scher luk-kach l' il -

lum, ad hu-chan kis-s'o hasch-sche-mesch w' ja-hé lom, waj-jo-let po-now b'adar-to waj-jig'

lom b'ri-si ho-j' soh it - to hachaj-jim w'haschcho-lom.

וְיָשִׁיב מִן הַיַּיִן בִּישׁ הַשֵּׁלֶסֶס הַזֶּה
 gebetes wird leise gebetet, worauf der
 Segen über den Wein folgt.

*) Ist die Wö nicht am 8. Tage, so fällt das Wort: „Lischmenah“ weg.

**) Haben 3 Mehelem den Act vollbracht (der eine Miloh u. der andere P'rich) so wird w'hapera gesagt.

***) Wenn der Mehel es selbst betet; doch ist es üblich, dass ein Anderer diesen Horaché mon (bis zum nächsten) betet.

No 278.

Minhag Asch'nas.

Solo.

Ho-ra.cht mon hu, ? seher cho-man es haj-je led has-sch l' o-wiw u-l' im-mo,
 *) Ho-ra.cht mon hu, ? seher cho-man es haj-lo dim la ? wi-hem u-l' im-mom,
 hu jo-gen o-low mim m' ro - mo, u-w'scho-lom jo-wo al m' ko-mo, wi-
 hu jo-gen ? le-hem mim m' ro - mo, u-w'scho-lom jo-wo al m' ke-mo, wi-
 hi ? lo-how im-mo, u-ch'ef-rajim w'chimnasch-scheh l' su-mo w'jik-ho-re b' jis-ro-el sch'mo.
 hi ? lohim im-mom, u-ch'ef-rajim w'chimnasch-scheh l' su-mom w'jik-ho-re b' jis-ro-el sch'mom.
 Ho-ra.cht mon hu, po-kod jif k' de-hu b' ra.cht mim, l'ho-wi-no b' das chak.ku-
 Ho-ra.cht mon hu, po-kad jif k' dem b' ra.cht mim, laht wi-om b' das chak.ku-
 mim, wiwalleh battow jo-mim, usch no-sow bann'im mim, ja aw duhu am-mim w'jischtacht wu lo l' ummin.
 mim, wiwalleh battow jo-mim, usch noshem bann'im mim, j' awdum am-mim w'jischtacht wu lo hem l' ummin.
 Ho-ra.cht mon hu, rab-bos scho-nim j' chaj-je hu, se-dek l' raglow jik-ro-e-hu, w'ne-cho-
 Ho-ra.cht mon hu, rab-bos scho-nim j' chaj-je hem, se-dek l' raglow jik-ro-e-hem, w'ne-cho-
 mas sij-jon jar' e-hu, w'es am-mo l' scho-lom j' wor' che-hu, wi-o-
 mas sij-jon jar' e-hem, w'es am-mom l' scho-lom j' wor' chem, wi-o-
 rer cht so-dow l'ra-cht me-hu ki cho-fet che-sed hu.
 rer cht so-dow l'ra-cht me-hem ki cho-fet che-sed hu l' towoschem.
 Ho-racht mon hu, j' wo-rech ha-cho-son has-sch u-wa-al b'ri-so, jis-mach o-wiw w' so-
 Ho-racht mon hu, j' wo-rech hacht sannim i-lu u-wa-le b'ri-som, jis-mach w'hem w' so-
 gel jo-la-d' to, w'jis-bor' chu ham-m' sub-bim bi-su do-so, w' chen jis' ku schejjis m'
 gel jo-la-d' tom, w'jis-bor' chu ham-m' sub-bim bi-s'u do-som, w' chen jis' ku schejjis m'
 cha ba.cht su-no-so b' ne wo-nim l' ha-ro-so, w' jesch tik-woh l' a.cht ri-so.
 chu ba.cht su-no-som b' ne wo-nim l' ha-ro-som, w' jesch tik-woh l' a.cht ri-som.
 Ho-racht mon hu, m' he-ro jiskor sos mirwo-so, boh jifdeh t' ju-mo-so, racht mim j' o-rer la t' do-so k' he-
 low j' kabbez b'chemloso, b' ha-ro-so es oscher k'wod malchuso, w' es j' kor tif-e-res g'dullo-so.

*) Diese 2. Reihe wird bei einem Zwillingpaare gesprochen, wie auch statt: „W'jischek u. W'ja t' how“ „Jischek u. Ja t' how“ gelesen.

Ho - ra - ch⁸ mon hu, j' wo - rech es ha - chu - son has - sch u - wa al b' ri - su, w'
 Ho - ra - ch⁸ mon hu, j' wo - rech es ha - ch⁸ sanim i - lu wa ⁸le w' ri - som,
 es o - wiw w' es im - mo w' es a - che - nu w' es rab - bo - se - nu haj - josh' wim b' cha - an, k' mo schab.
 w' ihm im - mom w' es a - che - nu w' es rab - bo - se - nu haj - josh' wim b' cha - an, k' mo schab.
 berach hakkadosch b' ruch hu be - so schel awro - hom o - wi - nu bak - kol, w' jischok mik - kol, w' ja ⁸ kow
 kol, ken j' wo - rech u - so - nu kul - lo - nu ja - chad biw' ro - chuh sch' le - moh, w' no - mar o - men.
 ברכוּם bis Schluss des Tischgebets wird leise gebetet, worauf der Segen über Wein und Trinken desselben folgt.

לנשואין

Trauungs-Gesänge.

Nach dem Bedecken folgt מנחה - Gebet (N^o 147 u. 148, 34, 32-39, 100⁸ u. 151 u. 152); dann beginnt die Trauung.

*) Während der Bräutigam unter den Trauhimmel geführt wird spricht der Vorbeter:

N^o 280. ברוך הבא

Vorbeter.

Bo - ruch hab - bo.

ברוכים הבאים

Vorbeter.

Bru - chim habbo - im.

N^o 281.

Andante.

Vorbeter.

מי אדיר

A.W. Mi ad - dir al hak - - kol mi bo - ruch al hak - - kol
 N.W. N^o 282.

mi go - dul al hak - kol j'wo - rech cho - son w'chal - loh mi do - gul al hak -
 **) mi do - gul al hak - kol mi ho -

kol mi ho - - dur al hak - kol mi wo - sik al hak - kol j'wo - rech cho - son w'chal - loh.
 dur al hak - kol

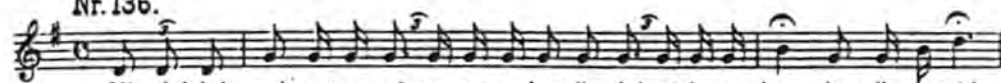
*) In manchen Gemeinden wird, wenn der Bräutigam, die Braut, oder Beide Waisen sind, vor der Trauung das: „האבנים“ vom Vorbeter vorgetragen (siehe N^o 529).

**) Wenn Braut und Bräutigam zugleich erscheinen.

**) Siehe N^o 1210.

Mi schebbeirach (Himnebin.)

Nr. 136.



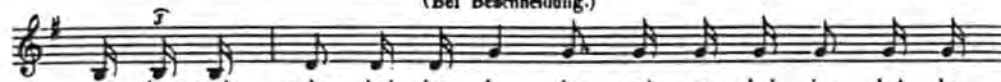
Mi scheb-bei . rach a . wau-sei . nu aw-ro-hom jiz-chok w'. ja . a . kauw hu j'. wo-reich

(Bei Hochzeit.)



es ha-cho . son w'. es' hak-kal-lo w'. es kol ham-sub - bin b'. cha - an

(Bei Beschneidung.)



es . ho . yech . -cho haj - jau . le . -des w' . es haj . je . -led hu . -



rach han-nim-maul w'. es kol ham-sub . -bin b'. cha - an ba . - a .



wur sche-rub-bi (p'. lau-ni ben p'. lau-ni) no-dar mat-tu-no ba-a-wu .



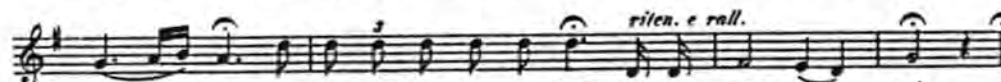
rau lim'-wo-reich bis'-char se hak-ko-dausch bo-ruch - hu jisch-m'. rei - hu w'. jaz-zi .



lei . hu mik - kol zo - ro w' . zu - ko u - mik - kol ne - ga u .



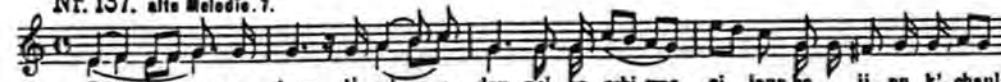
ma-cha-lo w' . jisch-lach b' - ro - cho w' - haz - lo - cho b'-chol ma-a-sei



jo . - - dow ym kol jis-ro-eil e-chow w'-nau-mar o . - - mein.

Schir hammaalaus.

Nr. 137. alte Melodie 7.

Schir ham-ma-a-laus b'. schuw a-dau-noj es schi-was zi jann bo - ji-nu k'chanl-
schu . - - wo a-dau . - - noj es schi-wi sei-nu ka-a-phi-kim ban-ne .

mim os jim - mo - lei — s' - chauk pi - nu u - l' - schau nei - nu rin - - no
 gew has - - saur' ym — b' - dim - - u b' - rin - - no jik - zau - ru

os jaum' - ru wag - gau - jiu hig - dil a - dau - noj la - a - saus ym eil - le hig
 ho - lauch jei - - leich u - - wo - - chau nau - - sei me - schech has - so - ru

dil a - dau - noj la - a - saus ym - mo - nu ho - ji - nu s' - mei - chum
 bau jo - - wau b' - rin - - no nau - - sei a - lu - mau - sow

Bir'chas hammosaun.

Nr. 138.

Die Tischgenossen, dann Cantor.

Rab. bau - sai wir wol - len ben - scheu! j' - hi scheim a - dau - noj m' - wau - roch mei - at.

(D'woj hoseir, zur Hochzeit.)
 to w' - ad au - lom D' - woj ho - seir w' - gam — cho - raun w'.

us — yl - leim b' - schir — jo - raun n' - chei - nu b' - ma - ag - lei ze - - dek sch' -

(D'woj hoseir.) Münchener Art.
 ei bir - kus b' - nei j' - schu - run D' - woj ho - seir — w'.

gam — cho - raun w' - us — yl - - leim b' - schir — jo - raun n' -

chei - - - nu — b' - ma - - ag - lei — ze - - - dek sch' - ei -

(Bei Anwesenheit des Rabbiners)
 bir - kus b' - nei j' - schu - run Bir - schus mau - rei mau - rei - un ho - raw

kau - - hein mo - ro - non w' - rab - bo - non w' - rab - bau - sai n' - wo - - reich
 kau - ha - nim

Norman's
G. S. G. 4
L. G. 1. 2. 3. 4

Don
G. S. G. 4
L. G. 1. 2. 3. 4

J. Lachmann
Avauda, Jerseil

Baron
L. G. 1. 2. 3. 4

(Bei Minjan) (Bei Hochzeit.)

(e - lau - hei - nu) (sche - has - sim - cho bim - au - nau w'). sche o - chal - nu mischschel -

Anwesende, dann Cantor. (Minjan.) (Hochzeit.)

lau S' - wo - reich (e - lau - hei - nu) (sche - has - sim - cho bim - au - nau -

w') sche - o - chal - nu mischschel - lau - u - w' - tu - wau cho - ji - nu

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Nr. 139. Unisono. Birchas hasson.

Bo - ruch hu u - wo - ruch sch' - mau Bo - ruch at - to a - dau - noj e - lau -

hei - nu me - lech ho - au - lom has - son es ho - au - lom kul - lau b' -

tu - wau b' - chein u - w' - che - sed u - w' - ra - cha - mim hu nau - sein le - chem l' -

chol bo - sor ki l' - au - lom chas - dau u - w' - tu -

wau hag - go - daul to - mid lau cho - sar lo - nu w' - al je - che - sar lo - nu mo -

saun l' - au - lom wo - ed ba - a - wur sch' - mau hag - go - daul ki

hu son u - m' - phar - neis lak - kaul u - mei - tiw lak - kaul u - mei - chin mo - saun l' - chol b' - ri - jau -

sow a - scher bo - ro bo - ruch at - to a - dau - noj has - son es hak - kaul

Naude l'cho.

Nr. 140.

Nau - de l' - cho a - dau - noj e - lau - hei - nu al sche - hin - chal - to la - a - wau - sei - nu

e - rez chem - du tau - wo u - r' - cho - wo w' - al sche - hau - zei -

so - nu a - dau - noj e - lau - hei - nu mei - e - rez miz - ra - jim u - ph' - di -

so - nu nub - beis a - wo - diin w' - al b' - ris' - cho sche - cho -

sam - to biw - so - rei - nu w' - al tau - ros' - cho schel - lim - mad - to -

nu w' - al chuk - ke - cho sche - hau - da - to - nu w' - al chaj - jim chein wo -

che - sed schechau - nan - to - nu w' - al a - chi - las mo - saun scho - at - to - son u - m' - phur -

neis au - so - nu to - mid b' - chol jaum u - w' - chol eis u - w' - schol cho - u

(Al hannissim.)

Al han - nis - sim w' - al hap - pur - kon w' - al hag' - wu - raus w' - al hat' - schu - aus w' -

al ham - mil - cho - maus sche - o - si - so la - a - wau - sei - nu baj - jo - mim ho -

(Für chanukko.)

heim bas - man has - se Bi - mei mat - tis - jo - hu ben jau - cho - non kau -

(Für Purim.)

Bi - mei mor - do - chai hein gu - daul chasch-mau - nai u - wo - now
 w' - es - teir b' - schu - k' - sche - om' - do mal' - chus jo - won hur - scho - o
 schon hab - bi - ro al am' - cho jis - ro - eil l' - hasch - ki - chom
 k' - sche - o - mad a - lei - tau - ro - se - cho u - l' - ha - a - wi - rom
 hem ho - mon ho - ro - mei - chuk - kei r' - zau - ne - cho w' - al - to
 scho bik - keisch l' - hasch - b' - ra - cha - me - cho ho - rab - bim o - mad - to
 mid la - ha - raug u - l' - ab - lo - hem b' - eis zo - ro - som raw - to
 beid es kol haj - hu - dim es ri - wom dan - to es di - nom uo -
 min - na - ar w' - ad so - kam - to es nik - mo - som mo - sar - to gib -
 kein taph w' - no - schim b' - bau - rim b' - jad cha - lo - schim w' - rab - bim b' -
 jaum e - chod bish - lau - jad m' - at - tim u - l' - mei - ym b' - jad
 scho o - sor l' - chau t' - hau - rim u - r' - scho - ym b' - jad zad - di -

desch sch'neim o - sor lu kim w' - sei - dim b' - - jad aus - kei sau - ru - se - .

chaudesch a - dor u - sch' - lo - cho u - l' - cho o - si - so schein go - daul w' - .

loni lo - waus w' - at - to b' - ko - dausch b' - au - lo - me - cho u - l' - am' - .

ra - tha - me - cho ho - rab - bim cho jis - ro - eil o - si - so t' - schu - o g' - .

hei - phar - to es a - zo - sau dau - lo u - phur - kon k' - haj - - jauni has - se

w' - kil - kal - to es ma - cha - w' - a chur kein - bo - u wo - ne - cho lid' - .

schaw - tau wa - haschei - wau - wir bei - se - cho u - phin - nu es hei - cho - .

so g' - nu - lau b' - le - cho w' - ti - ha - ru es mik - do - sche - cho

rau - schau w' - so - lu w' - hid - li - - ku nei - raus b' - chaz - raus kod - sche - .

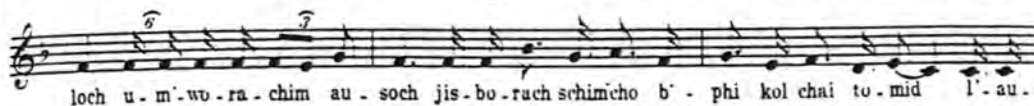
au - sau w' - es bo - cho w' - kow' - u sch' - mau - nas j' - mei cha - .

now al ho - - nuk - ko eil - lu l' - hau - daus u - l' - hal -

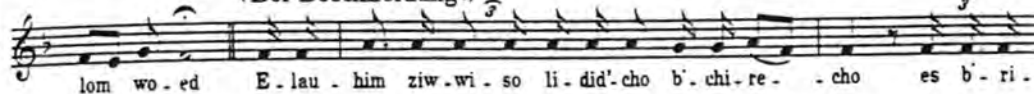
eiz leil l' - schim' - cho hag - go - - daul

Wal hakkaul.

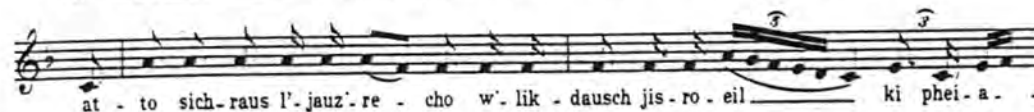
Nr. 141.



(Bei Beschneidung.)



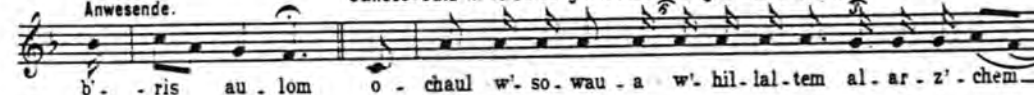
Anwesende.



Mit diesem mittlern Satze werden alle Strophen gesprochen.

Anwesende.

Schluss-Satz in Verbindung mit dem übrigen Stück von „Wal hakkaul“



Racheim.

Nr. 142.

Ra - cheim a - dau - noj e - lau - hei - nu al jis - ro - eil am -
 me - cho w' - ul j' - ru - scho - la - jim y - re - cho w' - al zi - jaun misch -
 kan k' - wau - de - cho w' - al mul' - chus beis do - wid nu' - schi - che -
 cho w' - ul hub - ba - jis hag - go - daul w' - hak - ko - dausch sehen - nik -
 ro schim - cho o - low e - lau - hei - nu o - wi - nu r' - ei - nu su - nei - nu phar - n' -
 sei - nu w' - chal k' - lei - nu w' - har - wi - chei - nu w' - har -
 wach lo - nu a - dau - noj e - lau - hei - nu nu' - hei - ro mik - kol zo - rau -
 sei - nu w' - no al taz - ri - chei - nu a - dau - noj e - lau - hei -
 nu lau - li - dei mat - nas bo - sor wo - dom w' - lau li - dei hal - wo - o -
 som ki ym l' - jod' - cho ham' - lei - o hap' - su - cho hak - dau - scho w' - hor - cho -
 wo - schel - lau nei - wausch w' - lau nik - ko - leim l' - au - lom - wo - ed

R'zei (für Schabbos).

Nr. 143.

R' - ze i w' - ha - cha - li - ze i - nu a - dau - noj e - lau - hei - nu b' - miz - wau -
 se - cho u - w' - miz - was jaum hasch' - wi - y haschschab - bos hag - go - daul w' - hak - ko - dausch has -
 se ki jaum se go - daul w' - ko - dausch hu l' - pho - ne - cho lisch - bos bau w' - lo - nu - ach
 bau b' - a - ha - wo k' - miz - was r' - zau - ne - cho bir zaun' cho ho - ni - ach
 lo - nu a - dau - noj e - lau - hei - nu schel - lau s' - hi zo - ro w' - jo - gaun wa - a - no - cho b' -
 jaum m' - nu - cho - sei - nu w' - har - ei - un a - dau - noj e - lau - hei - nu b' - ne - cho - mas zi -
 jaum y - re - cho u - w' - win - jan j' - ru - scho - la - jim yr kod - sche -
 cho ki at - to hu ba - al haj' - schu - aus u - wa - al han - ne - cho - maus

Jaale w'jowau (für Feiertage).

Nr. 144.

E - lau - hei - nu wei - lau - hei a - wau - sei - nu ja - a - le w' - jo - wau
 w' - jag - gi - a w' - jei - ro - e w' - jei - ro - ze w' - jisch - scho - ma w' - jip - po - keid -
 w' - jis - so - cheir sich - rau - nei - nu u - phik - dau - nei - nu w' - sich - raun a - wau - sei - nu w' - sich -

raun mo-schi-ach beu do-wid aw-de-cho w'-sich-raun j'-ru-cho-la-jim yr kod-sche-
 cho w'-sich-raun kol am'-cho beis jis-ro-eil l'-pho-ne-cho liph-lei-to l'-tau-wo l'-
 chein u-l'-che-sed u-l'-ra-cha-mim l'-chaj-jim u-l'-scho-
 laum b'-jaum rausch ha-chaudesch has-se b' jaum chag ham-maz - zaus has-se
 chag haschschowu - aus has-se
 chag has-suk - kaus has-se
 b'-jaum haschmi-ni chag ho-a - ze-res has-se b' jaum chag has-sik-ko-raun has-se
 soch-rei-nu a-dau-noj e-lau-hei-nu bau l'-tau-wo u-phok-dei-nu wau liw-
 ro-cho w'-hau-schi-ei-nu wau l'-chaj-jim u-wid'-war j'-schu-o w'-ra-cha-mim
 chus w'-chon-nei-nu w'-ra-cheim o-lei-nu w'-hau-schi-ei-nu ki ei-
 le-cho ei-nei-nu ki eil me-lech chan-nun w'-ra-chumi ot-to

Nr. 145.

Uw'nei.

U-w'-nei j'-ru-scho-la-jim yr hak-kau-desch bim-hei-ro b'-jo-mei-nu bu-
 ruch at-to a-dau-noj bau-ne w'-ra-cha-mow j'-ru-scho-la-jim o mein

Bir'chas hatauw w'hammeitiw.

Nr. 146.

Bo - ruch at - to a - dau - noj e - lau - hei - nu me - lech ho - au - lom ho -

eil o - wi - nu mal - kei - nu a - di - rei - nu baur - ei - nu gau - a - lei - nu jauz -

rei - nu k' - dau - schei - nu k' - dausch ja - a - kauw rau - ei - nu rau - e jis - ru eil ham -

me - lech hat - tauw w' ham - mei - tiw lak - kaul scheb'chol jaum wo - jaum hu hei - tiw hu mei -

tiw hu jei - tiw lo - nu hu g' - mo - lo - nu hu gaum - lei - nu hu jig - ni - lei -

nu lo - ad l' - chein u - l' - che - sed u - l' - ra - cha - mim u - l' - re - wach haz - zo -

lo w' - haz - lo - cho b' - ro - cho wi - schu - o ne - cho - mo par - no - so w' - chal -

ko - lo w' - ra - cha - mim w' - chaj - jim w' - scho - laum w' - chol tauw u - mik - kol

tauw l' - nu - lom al j' - chas - rei - nu ho - ra - cha - mon hu jim - lauch o - lei - nu l' - au -

Gem. o - mein

lom wo - ed ho - ra - cha - mon hu jis - bo - rach basch - scho - ma - jim u - wo - o - rez ho - ra - cha -

mon hu jis - ch - tab - bach l' - daur dau - rim w' - jis - po - ar bo - nu l' -

ne-zach n'-zo-chim w'-jis-had-dar bo- - nu lo-ad u-l'-aul'mei au-lo. *Gem. u.*

mein ho-ra-cha-mon hu j'-phar-u'- - sei-mi b'-cho-waud ho-ra-cha- *Gem. u - mein*

mon hu jisch-baur ul-lei-nu mei- - al zaw-wo-rei-nu w'-hu jau-li- -

chei-nu kau-m'-mi-jus l'-ar-zei- - nu ho-ra-cha-mon hu jisch-

lach b'-ro-cho m'-rub-bo bab-ba-jis has-se - w'-al schul-chon se-

-sche-o-chal-nu o-low ho-ra-cha-mon hu jisch-lach lo-nu es ei-li-jo- *Gem. o - mein*

hu han-no-wi so-chur lat-tauw wi-was-seir lo-nu b'-sau-raus tau-wans j'schu-aus w'-ne-

Gem. o - mein Bei Beschneidung. *F* cho-maus ho-ra-cha-mon hu j'-wo-reich es ba-al hab-ba-jis-has-se

w'-es ysch-tau haj-jau- - le-des w'-es haj-je-led ho-rach han-nim-maul- *Bei Hochzeit.*

- w'-es kol haj-jauschwim m'-sub-bim b'- - cha-an es ha-chu-

son w'-es hak-kal-lo w'-es kol haj-jauschwim m'-sub-bim b'-cha-an

au - - so - - nu w' - es kul a - - scher lo - - nu k' -
 mau schen - nis - hor' - chu a - wau - sei - nu aw - ro - - hom bal - kaul jiz - chok mik -
 kaul w' - ja - a - kauw kaul kein j' - wo - reich au - so - nu kul - lo - nu
 ja - chad biw - ro - cho sch' - lei - - mo w' - nau - mar o - - mein

Gem. o - - mein

Nr. 147.

Horachamon (bei Beschneidung).

Ho - ra - cha - mon hu a - scher cho - nan es haj - je - led has - se - l' - o - wiw u - l' -
 ym - mau hu jo - gein o - low - - nim - rau - mau u - w' - scholaum jo - wau al mi' - kau mau wi -
 hi e - lau - how ym - mau - u - ch' - rph - ra - jim w' - chim - nasche l' - su - mau -
 - w - jik - ko - rei w' - jis - ro - cil - - sch' - mau -

Die weitem Stro-
phen ebenso.

Schluss - Satz.

Ho - ra - cha - mon hu j' - wo - reich es he - cho - son has - se - u - wa - al b - ri - sau -
 - w' - es o - wiw w' - es ym - mau w' - es rab - bau - sei - nu w' - es a -
 chei - nu haj - jausch' - wim pau k' - mau schen - nis - hor' - chu a - wau - sei - nu

Das Weitere
wie oben.

Bammoraum.

Nr. 148.

Bam-me - - raum j'-lam - du a - lei - hen w' - o - lei - nu s'
 chus schet - hi l' - misch-me - res scho - laum w' - nis - so w' - ro - cho mei -
 eis a - dau - noj - u - z' - do - ko mei - e - lau - hei jisch - ei - nu w' - nim -
 zo - chein w' - sei - chel tauw b' - ei - nei e - lau - him w' - o - dom

(Horachamon für Sabbath.)

Ho - ra - cha - mon hu jan - chi - lei - nu l' - jaum schek - kul -
 lau schab-bos u - m' - nu - cho u - k' - dusch - scho l' - chaj-jei ho-au-lo - - mim

(Für Feiertage.)

Ho-ra - chu - mon hu jan - chi - lei - nu l' - jaum schek-kul - lau tauw

Die andern
ebenso.

Nr. 149.

Hu j'sakkeinu.

Ho - ra - chu - mon hu j' - sak-kei - nu li-maus hammo - schi - ach u - l' chajjei ho - au-lom hab-bo -
 mig-daul
 - mag-dil j' - schu-aus mal - kau w' - au - - se che - sed lim - schi - chau l' - do -
 unisono.
 wid u - l' - sar-au ad au-lom au - se scho-laum bim-rau - - mov hu ja - a -
 se scho-laum o - lei - - nu w' - al kol jis - ro - cil - w' - ym - ru o - m-in

GV
502

עבודת שריח צבור

כולל

כל התפילות והנדרים הנחוצים לו לענינים שונים.

— 5 —

Awaudas Scheliach Zibur.

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1906.

Wien und Budapest.

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Noten-Beilagen

zum

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Nachdruck und Kopieren wird strengstens verfolgt.



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ברכת המזון Das Bentschen

Cantor-Recitative von Oberkantor J. Singer in Wien.

Beim Hochzeitsmahle לישואן

Recit.

parlando

דבר דבר

Dr. wnj ho-ser we gam cho-ron, w. os-i lem be schir jo-ron, asche-cu we -
 (Hier werden die anwesenden Angehörigen genannt.)
 mag-lé ze-dek scheé bir-kas be né je schu-run, bi-re-schus
 ne woré ch e - lo - hé - qu sche hasim-cho bi-mo no wesche-o-chal-nu mi-schelo
 ne - wo-ré ch e - lo - hé - nu, sche - ha - sim - cho bim - o - no,
 we sche - o - chal - nu mi-sche - lo u - we - tu - wo cho - ji - nu

לברית מילה Bein Beschneidungsmahle

נודה לשמח

Religioso.

(Anwesenden.)

No-deh-le-schimcho be soch i-mu-naj beruchim i-tem la-do-noj
 Bi-reschus o-jom we-no-ro, mis gow le i tos ba zo-ro, éi ne
 (Anwesenden.)
 s sor bi ge-wu-roh i-dir ba-mo-rom i-do-noj.
 Bi-reschus ha-to-ro ha ki-do-scho, te-bo-ro hi wegam ps-ru-scho,
 (Anwesenden.)
 zi-wo lo-nu mo-ro-scho, mosche e wed i-do-noj.

Bi - reschus ko - hanim, ha - le - wi - jim ek - ro le - lo - hé -
 ho iw - rim, a - ho - de - nu bechol i - jim a - wor - cho es : -
 (Answered.)
 do - noj Bi - reschus rab - bi u - mo - ri ek - ro le - lo -
 haj ru - ri mé - a - jir jo - wo es ri es ri
 (Answered.)
 mé im : - do - noj Bi - reschus mo - ri we - ra - bo - saj

ewtach be - schir se - fo - saj we - so mar - gu az - mo -
 saj boruch ha - bo br - schem a - do - noj ne - worch e - lo -
 (Answered.)
 hé - nu sche - o - chol - nu mi - sche - lo. Ho - ruch e - lo - hé
 nu, sche - o - chal - no mi - sche - lo u - wi - tu - wo cho - ji - nu
 ברוך הוא
 Boruch hu u - woruch schmo, boruch : - to a - do noj e - lo - hé - nu me - lech

ho-o-lom ha-son es ho-o-lom ku-lo be-tu-wo, be-chen uwt-
 che-sed, u-wt-ra-chemim hu no-sen le-chem lechol bo-sor, ki le-o-lom
 chas-do, u-wt-tu-wo ha-go-dol to-mid lo cho-sar lo-nu, wi-al
 jech-sar lo-nu mo-son le-o-lom wo-ed. ba-⁺wur schs-mo ha-
 go-dol, ki hu son u-wt far-aes la-kol, a-me-tiw

la-kol, u-me-chin mo-son le-choi bir-jo-sow ⁺schs bo-ro,
 bo-ruch ⁺to ⁺do-noj ha-son es ha-kol.
 נודה לה
 Nodeh lacho a-do-noj e-lo-he-nu al sche-hin-chal-to la-⁺wo-
 se-nu e-rez chemdo to-wo u-rscho-wo wi-al sche-ho-re-so-nu a-do-
 noj e-lo-he-nu me-e-rez mix-ra-jim uf-di-so-nu mi-bes

9

a - wo - dim. wt - al bi - ris - cho schecho - sam - to bi - wt - so - ri - nu

wt - al to - ro wt - cho sche - li - mad - to - nu, wt - al chu - ke - cho sche -

ho - da - to - nu wt - al cha - jim cheu wo - che - sed sche - cho - nan - to - nu,

wt - al i - chi - las mo - son scho a - to - son u - ms - far - nes

o - so - nu to - mid bechol - jom u - wt chol es u - wt chol scho - oh

ועל הכל 9

Wt - al hakoi a - do - ooj e - lo - he - nu a - nach - nu mo - dim loch u -

mewor - chim o - soch jis - borach schi - mecho be - fi kol - choj, to - mid le - o -

lom wo - ed ka - ko suf we - o - chal - to we - so - wo - to

u - wt rach - to es a - do - ooj e - lo - he - cho, al ho - o - rez ha - to - wo i - scher no -

san loch, bo - ruch i - to a - do - ooj al ho - o - rez, wt - al ha - mo - son



Rachém a-donój e-lo hé-nu al jis-ro-el a-mecho, wr-al je-ruscho-lo-jim
 i-re-cho, wr-al zi-jonmischkan ke-wo-de-cho, wr-al malchus bés dowid
 mischi-che-cho, wr-al ha-ba-jis ha-go-dol wr-ha-ko-dosch schenik-ro
 schi-mischo o-low, e-lo-hé-nu o-wi-nu re-e-nu su-né-nu, par-

morendo
 as-sé-nu we-chal-ke-lé-nu we-har-wi-ché-nu we-bar-wach-lo-nu t-donój
 e-lo-hé-nu m-hé-ro mikol zo-ro-sé-nu we-no al-tar-ri-ché-nu
pp
 t-donój e-lo hé-nu lo li-jt de mat-nas bo-sor wodom, we-lo
 li-jt de-hal wo-dom, ki im le-jo-d-cho ha-mr-le-o ha-pe-su-cho, we
 hakr doscho we-hor-cho-wo, sche-lo néwosch we-lo ni-ko-lém le-o-lom wo-ed

הַיְהוָה וְהַשְׁכֵּל לִי

12

R: zé we-ha-cha-li-zé-nu a-do-noj e-lo-hé-nu. be-miz-wo-se-cho
 u-w-miz-was-jom baschr-wi-i ha-schabos ha-go-dol we-ha-ko-dosch
 ha-seh ki-jom-seh go-dol we-ko-dosch hu le-fo-ne-cho lischbos bo
 we-lu-nuwach bo be-a-hé-wo ke-miz-was re-zo-ne-cho
 bi-re-zon-cho ho-ni-ach lo-nu a-do-noj e-lo-hé-nu, schelo ts

13

hé-zo-ro-we-jogon wa-t nu-chu be-jom me-nucho-se-nu we-haré-nu a-do-
 noj e-lo-hé-nu bt-nechumas zi-jon i-re-cho u-w-wiojan je-ru-scho-lo-
 jim i-re-cho, ki a-to hu ba-al ha-jeschu-os u-wa-al ha-nechomos.
 יְעִלָּה וְיִבָּא
 E-lo-hé-nu we-lo-hé-t-wo-se-nu ja-t-
 le-we-jo-wo we-ja-xi-a we-jé-ro-eh

we-ji-ro-zeh we-ji-scho-ma. we-ji po-kéd we-ji-socher sich-ro-us.

nu u-fik do-né-nu we-sich-ron a-wo-sé-nu wesich-ron moschiaben

do-wid aw-de-cho, we-sich-ron je-ru-scho-la-jim ir ko-dr.

sche-cho wssichron kol am-cho bés jis-ro-el le-fo-necho, li-ft-lé.

to le-to-wo le-chen u-le-che-sed u-l: ra-chamim le-cha-jim u-le-scho-lom.

be-jom rosch ha-cho-desch ha-seh, soch-ré-nu a-do-noj e-lo-hé-nu

bo le-to-wo u-fok-dé-nu wo li-wr-ro-cho we

ho-schi é-nu wo le-cha-jim. u-wi dr-war je-scho-o we-ra-

cha-mim chus wa-cho-né-nu, we-ra-chen o-lé-nu we-ho-schié-nu,

ki é le-cho é-né-nu ki el me-lech go-dol we-ko-dosch o-to

ובנה ירושלים

16

U we-né je.ru.scho.lo.jim ir ha.ko.desch bi.mr.bé.ro wjo.mé.nu
bo.ruch a.to a.do.noj, bo.neh we.ra.cha.mow je.ru.scho.lo.
jim o.mén Bo.ruch a.to a.do.noj e.lo.hé.nu me.lech ho.o.lom.
ho.el o.wi.nu ma.le.ké.nu e.di.ré.nu bo.re.nu zo.e
lé.nu jo.re.ré.nu ke.do.sché.nu ke.dosch ja.e.kow

17

ro.e.nu ro.eh jis.ro.el ha.me.lech batow we.ba.meti.w la.kol
sche.br.chol.jom wo.jom hu.bé.tiw hu.mé.tiw hu.jé.tiw lo.nu hu.ge.mo.lo.nu.
hu.go.mr.lé.nu hu.jig.me.lé.nu lo.ad le.chén u.k.cha.sed u.k.
ra.chamim, u.k.rewach ha.ro.lo we.haz.lo.cho. br.ra.cho wi.j.scho.lo
ne.cho.mo.par.no.so we.chal.koleh we.ra.chamim we.chajim we.scholom we.chol.tow.u.

mi kol tow al je-cha-re-nu Ho-ra-cha-mon bu-jim-loch o-lé-nu le-o-lom wo-
 ed bo-ra-cha-mon, hu jis borach ha-s'homa-jim u. wn-o r'z. bo ra
 cha-mon bu-jishta bach le dor do rim. w'jis po-er bo-nu le-ne-zoch n'zochim
 we-jis hadar bo-nu lo-ad u. le-o-lé mé-o-lo-mim. ho-ra-cha-mon hu
 je-far-er-se-nu be-cho-wod bo-ra-cha-mon. bu-jischbor o-lé-nu me-al za.

wo-ré-nu we-hu jo-li-ché-nu ko me-mi-jus le-ar-re-nu ho-ra-cha-
 mon hu jis-ch-lach bi-ro-cho ms-ru-bo ba ba jis
 seh w'el schnichon seh sche-o-chal-nu o-low ho-ra-
 chamon bu-jischlach lo-nu es é-li-jo-hu ha-no-wi so-chur la-tow
 wi-je-wa-ser lo-nu be-so-ros towos je-schu-os w'ne-chumos.

Einlage beim Hochzeitsmahle לְחֵן חֲתָנָה



Einlage beim Beschneidungsmahle לְחֵן מִילָה



Einlage beim Beschneidungsmahle 22

הרחמן

I.

Ho-ra-ches-mon hu je-worech t. wi ha-je - led wt-i - mo wt-ji -
 st-ku le-ga-de-loh u-le-chancho u-le-chak-mo mi-jom hascht-mi-mi wo-
 bo lo je-ro-ze do - mo wi-jr-hi t. donoj t. lo-how i - mo.

II.

Ho-ra-ches-mon hu je-wo-réch ba-al be-ris
 ha mi-loh t. scher-kos la-t-sos ze - dek be-gil - loh

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III.

wi-je-scha-lém po-t-lo u-mas-kur-to ke-
 fu-loh wt-jit-né hu le-ma-t-loh le-ma-t-loh

Ho-ra-ches-mon hu je-wo-réch

rach ha-ni-mol li-sche-mo - no wt-ji-hi-ju jo-dow wt-lib-
 bo lo él e-mu - no wt-jis-keh li-r-r-os pr-né
 hasch-chi-no scholosh pr-o-mim ba-scho-no.

IV.

Ho-ra-cha-mon hu je-we-rech ha-mol be-sar -

ho or-loh u-fu-ra-u-mo zaz de-me ha-mi-loh isch ha-jo-

re wr-rach ha-le-wow t-wo-do-so pr-

su-loh im schlosch e-le lo ja-t-seh-loh.

V.

Ho-ra-cha-mon hu jisch-lach lo-nu meschi-cho ho-lich to-mim

bi-st-chus che-su-ne mu-los do-mim

le-wa-ser be-so-ros to-wos wr-ni-chu-mim le-am

e-chod me-fu-sor u-me-fo-red ben ho-t-mim.

VI.

Ho-ra-cha-mon hu jisch-lach lo-nu ko-heh ze-dek t-

scher lu-kach le-i-lom ad hu-chan ka-sche mesch wr-ja-he-lom

be-ri-si ho-jt-so it-to ha-cha-jim wr-ha-scho-lom.

Ho-ra-chamon hu je-sa-ké-nu li-jt-mos ha-mo-schi-ach u-le-cha-jé
 ho-o-lom ha-bo mag-dil je-schu-os mal-ko wr-o-seh che-sed li meschicho
 le-dowid u-le-sa-ro ad o-lom o-seh scho-lom bi-ms-ro-mow
 hu ja-t-seh scho-lom o-le-nu we-al kol jis-ro-el we-
 i-ms-rz o-men jir-u es a-do-noj kr doschow ki én mach-sor

li-re-ow kr-fl-rim ro-schu we-ro-e-wu we-do-re-sché t-do-noj
 lo jach-se-ru kol tow ho-du la-do-noj ki tow ki le-o-lom
 chas-do po-se-ach es jo-de-cho u-mas-bi-a le-chol chaj-ro-zon boruch
 ha-ge-wer t-scher jiw-tach ba-donoj we-ho-joh t-donoj miw-to-cho
 na-ar ho-ji-si gam so-kan-ti wr-lo-ro-i-si za-dik ne-t-
 sow wr-sa-ro ms-wa-késh lo-chem t-do-noj os le-a-mo

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jit-ten : - do-noj je-wo-réch es : - mo ba-scho-lom.

שבע ברכות

Boruch : - to : - do-noj e-lo-hé-nu me-lech ho-o-lom

sche-ba-kol bo-ro li-cht-wo-do boruch : - to : - do-noj e-lo-hé.

nu me-lech ho-o-lom jo-zér ho- : - dom. Bo-ruch a-to a-do.

noj e-lo-hé-nu me-lech ho-o-lom : - scher jo-zar

29.

ex ho-o-dom be-zal-mo be-re-lem de-mus-taw-ni - so

we-his-kin lo mi-me-nu bin-jan : - dé ad boruch : - to : -

Andante.

do-noj jo-zér ho-o-dom Sos-to-sis wt-30-

kel ho- : - ko-ro be-kib-buz bo-ne-ho be-so-

Rec.

chob be-sim-cho boruch : - to : - to-noj mt-st-mé-ach xi-jou be-



son u - ne-o - rim mi mach-te dgi-no - som) bo-
 ruch t-to t-do-noj me-sa - me. ach cho-son im ha-kal-loh.
 I.
 Horuch t-to t-do-noj e-lo-he-nu melech ha-o-lom bo-re pt-ri ha-go-feo.
Beim Leichenbegängnisse **העור תמים**
 I.
 Ha-rur to-mim po-t-lo kichol de-ro-chow mischpot el t-mu-
 no we-fn o - rei zaddik we-jo-schor bu ha-rur to-mim be-chol

po-al mi-jo-mar lo - mah tif-ol hasch-t-lit be-ma-to u - wi-ma-
 al memis u - mecha-je mo-rid schv-ol wa-jo - al ha-rur
 to-mim be-chol ma-t-seh mi jomar lo - ma-sa-t-seh ho-o-mer wi-
 o-seh che-sed chi-nom lo-nu sa-t-seh u - wi-st-chus ha-
 ne-t-kad ke-seh hak-schi - wo wa-t-seh za-dik be-chol

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de-ro-chow ha-zur to-mim e-rech e-pa-jim u-mo-le

ra-cht-mim cha-mol-no wt-chus-no al e-wans u-wo-nim.

II. Gemeinde.

Zad-dik e-to e-do-noj le-ho-mis u-le-ha-cht-jos

e-scher be-jo-de-cho pi-ku-don kol ru-chaus cho-li-loh le-cho-sich

ro-ne-nu. Hm-chos wt-ji-he-ju no e-ne-cho br-ra-cht-mim

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o-le-nu fe-ku-chos ki-le-cho o-don ha-ra-cha-min,

wt-ha-sli-chos o-dom im ben scho-no ji-he-jeh o-e-lef

scho-nim ji-cht-jeh, mah jis-ron-lo? ke-lo-ho-joh ji-he-jeh.

III. Gemeinde.

Borach hu ki e-mes di-no um scho-tet ha-kol be-e-no u mrschalem le-

o-dom cheschbo-no wt-di-no wt-hakol lischmo ho-do-jo ji-te-nu

jo-da - nu t - do - noj ki ze-dek misch-po-te - cho tiz-dak be-
 dow-re - cho we-sis-keh be-schof-te - cho we-én le-bar-bar
 t-char mi-das schs-fo-te - cho za-dik t - to t - do-noj we-jo-
 schormischpo-te - cho da-jon t-mes schofet ze-dek we-t-mes.

IV. Gemeinde.

Ne-fesch kol choj be-jo-de-cho ze-dek mo-loh je-mi-ne-cho we-jo-decho

rachem al pe-lé-tas zoi-jo-de-cho, we-somar is-maloch he-ref jo-de-cho
 g-dol ho-é-zo we-raw ho-t-li-li-juh t-scher é-ne-cho pe-ku-
 chos, al-kol dar-che be-né o-dom lo-ses iz-isch ki-dt-ro-chow
 wechif-ri ma-t-lo-low le-ha-gid ki joscher a-do-noj
 zu-ri we-lo-aw lo so-bo, a-do-noj no-son we-t-do-noj
 lo koch je-hi schém a-do-noj ha-me-wo-roch.

Cantor.

Herr, heb das Her- Je-de Thrä-ne, die da fällt, zählt der Len-ker

Chor.

sei-ner Welt Je-de Thräne die da fällt, zählt der Lenker sei-ner Welt.

Gebet nach dem Einheben der Thora.

Der allmächtige Gott, der Moysam, Josef und Jakob gesegnet hat, verleihe seinen Segen allen, die heute vor der Thora erschienen sind, um sein göttlich Wort zu hören und zu erwahren. —

Allen, die heute sind eingegangen in seinen heiligen Tempel zur Anbetung und Verehrung seines göttlichen Namens, er gebe ihnen aus der Güte seines Erbarmens die Sabbatsruhe und Friede, in der sein göttliches Gedenken, der an dieser Stelle genannt wird, steht ist und verherrlicht. —

Er gebe uns die Freude und die Gabe, die er uns geschenkt hat, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet. —

Alle wir beten für die Gabe, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet. —

Haus Josef beim Ersten.

Wahre seine Tage und seine Tage mit ihm, lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet. —

Wahre seine Tage und seine Tage mit ihm, lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet. —

Wahre seine Tage und seine Tage mit ihm, lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet, er lasse uns die Gabe der Gnade und der Gnade, die uns mit ihm verbindet. —

עונג שבת

ONEG SHABBOS

ANTHOLOGY OF
ANCIENT HEBREW TABLE SONGS

זמירות (ZEMIROTH)

To which is added Grace after Meals

ברכת המזון

with the Traditional Chants.

Compiled and Arranged by

Rev. H. MAYEROWITSCH

(Reader of the Great Synagogue, London.)

Companion to the Daily Prayerbook.

For use on Sabbath in the Jewish Home.

LONDON :

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Rev. H. MAYEROWITSCH.

If three males above the age of thirteen be present, one of them says grace aloud (which is called Mesuman) and calls upon the others to pray with him in the following manner:—

Reader: רבונתי וגברתי or רבן וגברתי

or רבונתי let us pray

The others respond: יהי שם ה' מבורך מעתה ועד עולם: (The others respond: יהי שם ה' מבורך מעתה ועד עולם:)

Reader: ברוך אתה

(ברוך or ברוך)

In presence of:

{ the Reader's Father:

{ if Father is a Rabbi:

{ the Master of the house:

Rabbis or scholars:

(וְרַבְּנֵי הַבַּיִת)

In presence of 10 males add:

שְׁאֵבְלֵנוּ מִשְׁלֵנוּ:

Others respond:

ברוך (אלוקינו) שְׁאֵבְלֵנוּ מִשְׁלֵנוּ.

ובסובי חיינו:

Reader:

ברוך (אלוקינו) שְׁאֵבְלֵנוּ מִשְׁלֵנוּ.

ובסובי חיינו:

ברוך הוא וברוך שמו:

סדר פסודה וברכותיה:

GRACE BEFORE AND AFTER MEALS.

On washing the hands, previous to partaking of a Meal, say:—

ברוך אתה ה' אלהינו מלך העולם. אשר קדשנו במצותיו וצונו על נטילת ידים:

The following Blessing is said over the Bread:—

ברוך אתה ה' אלהינו מלך העולם. המוציא לחם מן הארץ:

ברכת הקומץ

Grace after Meals.

Psalm cxvii. A Song of Degrees.

(To be sung to the tune of "Hatikvah.")

שיר המעלות. בשב ה' את-שבת ציון הנינו בחלמים:
או ימלא שחוק פינו ולשוננו רנה או יאמרו בגוים הגדיל ה'
לעשות עם-אלה: הגדיל ה' לעשות עמנו הנינו שמחים:
שובה ה' את-שביטנו באפיסים בצב: הורעים בדרמעה ברוה
יאצרו: הלוך ילך ויבכה נשם מושך-הנרע בא-יבא ברוה
נשם אצלמחיו:

A master of the house says:—

אָדני (וְאָת אֲשֶׁר) וְאָת
וְרַעַי וְאָת כָּל אֲשֶׁר לִי.

At a stranger's table say:

אֶת בֵּעַל הַבַּיִת הַזֶּה אֲחֹת
וְאֶת אֲשֶׁר וְאֶת וְרַעַי
וְאֶת כָּל אֲשֶׁר לִי.

אֲחֹת וְאֶת-כָּל אֲשֶׁר לִי כִּמְנו שְׂחֻבְכֶּם אֲבִיכֶם
אֲבִיכֶם יֵחֶזֶק וְעֵלֶיכֶם כָּכֵל מִכָּל כֵּל יְבָרֵךְ אֲחֵינוּ
כָּלֵנו יְחַד בְּבִרְכָּה שְׁלֵמָה. וְנֹאמַר אָמֵן:

בְּמִרוֹם יְלִמּוּנו עֲלֵיהֶם וְעָלֵינוּ וְכוּת שְׂחֻבֵּי לְמִשְׁמֶרֶת
שְׁלוֹם. וְנִשְׂא בְּרָכָה מֵאֵת יי וְנִדְבָקָה מֵאֵלֵינוּ יְשׁוּעָה.
וְנִמְצָא יְחַד וְשָׁכֵל טוֹב בְּעֵצֵי אֱלֹהִים וְאָדָם:



On Sabbath say:—

הַרְחֵמֵנוּ. הָאֵל יְחַיֵּנוּ לִי יוֹם שְׁכָלוּ שִׁבְחָה וְנִמְנוּחָה לְחַיֵּי
הַעֲלָמִים:

On weekdays say:—

הַרְחֵמֵנוּ. הָאֵל יְחַיֵּנוּ אֶת-הַחַיִּים הַזֶּה לְסוּכָה
וְלַבְרִיָּה:

On Sukkot say:—

הַרְחֵמֵנוּ. הָאֵל יְחַיֵּנוּ יוֹם שְׁכָלוּ טוֹב:

בְּרִיךְ אַתָּה יי אֱלֹהֵינוּ מֶלֶךְ הַעוֹלָם. הָאֵל אֲבִיכֶם מִלְכֶּם.
אֲדִיכֶם בּוֹרְאֵנוּ נֹאמְנוּ יִצְחָנוּ קְדוֹשֵׁנוּ קְדוֹשׁ יַעֲקֹב. רַעֲיוֹנוּ
רַעֲיוֹנוּ יִשְׂרָאֵל. הַמֶּלֶךְ הַטוֹב וְהַמְּסִיב לְכָל. שְׂכָכֵנוּ יוֹם וָיוֹם
וְהָאֵל הַטֵּיב הָאֵל מְסִיב הָאֵל יִסִּיב לָנוּ:



הָאֵל וְנִמְלֵנוּ הָאֵל טַמְלֵנוּ הָאֵל יִמְלֵנוּ לְעַד. לָנוּ לְתוֹסֵד
וְלַרְחֻמִּים וְלָרַחֵם. הַצֵּלָה וְהַצִּלָּה בְּרָכָה וְשׁוּעָה. וְחַמָּה
פְּרוּסָה וְכִלְכִּלָּה. וְרַחֲמִים וְחַיִּים וְשְׁלוֹם וְכָל-טוֹב. וּמְכַל-
טוֹב אֵל-יִתְפָּרֵנוּ:

הַרְחֵמֵנוּ. הָאֵל יְמַלּוּנוּ עָלֵינוּ לְעוֹלָם וָעֶד: הַרְחֵמֵנוּ. הָאֵל
יְחַבְּרֵנוּ בְּשִׁמְשִׁים וּבְאֵרֶץ: הַרְחֵמֵנוּ. הָאֵל שְׂמַחַח לְדוֹר דּוֹרִים.
וְהַפְּאָר בָּנוּ לְנֶצַח וְנֶחֱמֵם. וְהַחֲדָד בָּנוּ לְעַד וְלְעוֹלָמֵינוּ
טוֹלָמִים: הַרְחֵמֵנוּ. הָאֵל יְפָרְסֵנוּ בְּכִבּוּד: הַרְחֵמֵנוּ. הָאֵל
יְשַׁבֵּר עָלֵנוּ מַעַל צְוָאֲרֵנוּ. וְהָאֵל יִלְכִּינוּ קוֹמָמוֹת לְאֲרָצֵנוּ:
הַרְחֵמֵנוּ. הָאֵל יִשְׁלַח בְּרָכָה מְרִבָּה בְּבֵית הַזֶּה. וְעַל שְׁלֹחַן
זֶה שְׂאֵבְלֵנוּ עָלֵינוּ: הַרְחֵמֵנוּ. הָאֵל יִשְׁלַח לָנוּ אֶת-אֱלֹהֵי הַנְּבִיאָה
וְכוּר לְטוֹב. וְיַבְשָׁר-לָנוּ בְּשׁוּרוֹת טוֹבוֹת יְשׁוּעוֹת וְנִחְמוֹת:
הַרְחֵמֵנוּ. הָאֵל יְבָרֵךְ

SHORTER FORM OF GRACE.

ברוך אתה יי אלקינו מלך העולם. מן את העולם
כלו. בטובו נתן בנסד וברחמים. הוא נתן לנו
לכל בשר. כי לעולם חסדו. ובטובו הגדול תמיד
לא חסר לנו ואל יחסר לנו מן העולם ועד
בעבור שמו הגדול. כי הוא וימסרנו לכל ומשיב
לכל ומבין מן לכל ברחמי אשר ברא. ברוך אתה
יי. מן את הכל:

נודה לך יי אלקינו על שנתת לנו לאבותינו ארץ
חמדה טובה ורחבה. ברת ותרנה. ולחם לשבע.
ברוך אתה יי. על הארץ ועל המזון:
רחם יי אלקינו על ישראל עמך. ועל מלכות בית
דוד משמך. ותגדיל מהרה כבוד הבית. ותתקנו
בכפלים. ברוך אתה יי. בונה ברחמי ירושלים.
אמן:

ברוך אתה יי אלקינו. האל אבינו מלכנו. המלך
הטוב והמטיב לכל. והוא הטיב הוא מטיב הוא יטיב
לנו.

On שבת easy) הנחילנו יום שבת שבת

(easy) יום טוב On הנחילנו יום שבת טוב

נבקש לימות המשיח ולחיי העולם הבא:

***עשה שלום במרחמי הוא יעשה שלום עלינו ועל
כל ישראל ואמרו אמן:

* Tune on page 38.

** Tune on page 39.

*** Tune on page 41.

On ראש השנה

הרחמן. הוא יחדש עלינו את-השנה הזאת לסוכה
ולברכה:

On חול המועד סוכות

הרחמן. הוא יקים לנו את-סוכת דוד הנקלה:

הרחמן. הוא יזכנו לימות המשיח ולחיי העולם
הבא:

On Week-days

מגדל

On ראש חודש and יום טוב. שבת

שעות מלכו ועשה חסד למשיחו לזרד ולזרעו עד-
עולם: עשה שלום במרחמי הוא יעשה שלום עלינו
ועל כל-ישראל ואמרו אמן:



יבא את-י קדשי. כי אין מחסור ליראי: כפרים
נשו ורעבו. וירש יי לא-יחסרו כל-טוב: הודו ליי
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לכל-י רצון: ברוך הנבר אשר יבסח ביי. ונהיה יי
מבטחו: וער הניתי גם-ולגמתי. ולא-יראיתי צדיק נענש
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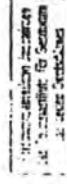
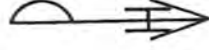
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SABBATHKLANG UND FESTESSANG

EIN MUSIKALISCHER WEGWEISER
FÜR DIE
HAUSLICHE SABBATH- UND FESTESFEIER

VON

HANNS JOHN JACOBSON
OBERKANTOR DER JÜDISCHEN GEMEINDE BERLIN



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PHILO VERLAG UND BUCHHANDLUNG GMBH. BERLIN W 15

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Vorwort

Dieses Buch will den Laien in der musikalischen Gestaltung der häuslichen Feiern unterweisen. Es ist keine Liedersammlung und enthält darum auch keine religiösen Hausgesänge wie Semiroth und Haddaloth, denn diese sind in zahlreichen alten und neuen Bearbeitungen in Einzelausgaben und Sammlungen erschienen und jedem Interessenten zugänglich. In diesem Buche sind neben kurzen Erklärungen der häuslichen Ritualbräuche und praktischen Hinweisen auf ihre Übung nur die hebräischen Texte und die textunterlegten Melodien derjenigen traditionellen Gebete und Gesänge enthalten, die das häusliche Sabbath- und Festtagsritual begleiten, und die vom Hausherrn oder dessen Stellvertreter unter gelegentlicher Mitwirkung der übrigen Anwesenden vorzutragen sind.

Musikalische Kunstform und künstlerischer Schöngesang können diesen Melodien und ihrem Vortrag ideale Begleiter sein: Ihre wesentlichen Voraussetzungen aber sind sie nicht. Als primitivster Ausdruck musikalischer Deklamation ist der rezitativische Sprechgesang anzusehen, den schon der römische Rhetor Quintilian um das Jahr 100 (Institutio oratoria) als uralte Vortragsform erwähnt. Dieser rezitativische Sprechgesang bildet noch heute im jüdischen Gottesdienste — im synagogalen wie im häuslichen — den wesentlichen Bestandteil traditioneller Vortragsformen, ja, er hat dessen einzigartige musikalische Gestalt entscheidend mitgeformt. Seine Eigenart hat auch im jüdischen Sprachgebrauch für unser Singendes Bieten den Ausdruck „Sagen“ geprägt (Kaddisch - Sagen, Thillim - Sagen). Und wie diese uns geflügelte Bezeichnung rein wörtlich genommen schon höchste Einfachheit in der Form des Vortrages betonen will, so haben wir im traditionellen Sprechgesange jene eigentlich kunstlose musikalische Stille zu suchen, die beim musikalischen Ritualgesange allein aus der halben Frömmigkeit heraus zu echter Wiedergabe gelangen kann, im öffentlichen Gottesdienste aber — und das unterscheidet den chasidischen Vortrag (Chasid - Berufsvorbeter) vom baal - battischen (Baal habajiss - Hausherr) — erst in bewusst künstlerischer Gestaltung ihren letzten treffenden Ausdruck zu finden vermag. Einfachste Vortragsform ist im häuslichen Kreise auch dort geboten, wo die rezitativische, allenfalls motivische Linie, das „Sagen“, der höheren Kunstform, dem volkstümlichen Liede, also dem „Singen“ weicht, etwa, wenn Gebet- oder Bibeltext sich der durch Reim oder Metrum gebundenen Sprache bedienen. Diese Einfachheit in der melodischen Linie zu wahren und zu pflegen, so wie es in eigener Familientradition geschah, der diese Weisen zum größten Teil entstammen, soll Aufgabe dieses Buches sein. Es will versuchen, den Geist dieser Tradition göttgläubiger Frömmigkeit dem musikalisch Uneingeweihten zu vermitteln. Allein der Begriff „Einfachheit“ deckt sich nicht ganz mit dem hebräischen Worte „paschut“ (im jüdischen Sprachgebrauch verstimmt zu: „paschut“). Dieses Buch will dazu anleiten, im Sinne des hebräischen „paschut“ Kiddusch und Hawdolah, Hamazi und Schächeljonu zu „machen“, nicht aber zu singen; es will den Hausherrn darin unterweisen, nach der Mahlzeit zu „geben“, aber nicht, das Tischgebet zu zelebrieren; es will ihn lehren, den Seeder zu „geben“ und nicht Seederleum zu veranstalten; darum unterließ es grundsätzlich jede künstlerische Bearbeitung wie Mehrstimmigkeit bei den gemeinsamen Gesängen oder Instrumentalbegleitung, die bei den Tisch- und Seederleum gesungen nahe gelegene Mäße.

Ein zweites musikalisches Charakteristikum jüdischen Gottesdienstes neben dem Sprechgesange ist der Wechselgesang. Schon die Texte der biblischen Lieder zeigen klare Spuren abwechselnden Singens; die Gepflogenheit, manche Stücke der synagogalen Liturgie abwechselnd zwischen Vorbeter und Gemeinde zu sagen, ist auf diese Form uralten Aufgesanges

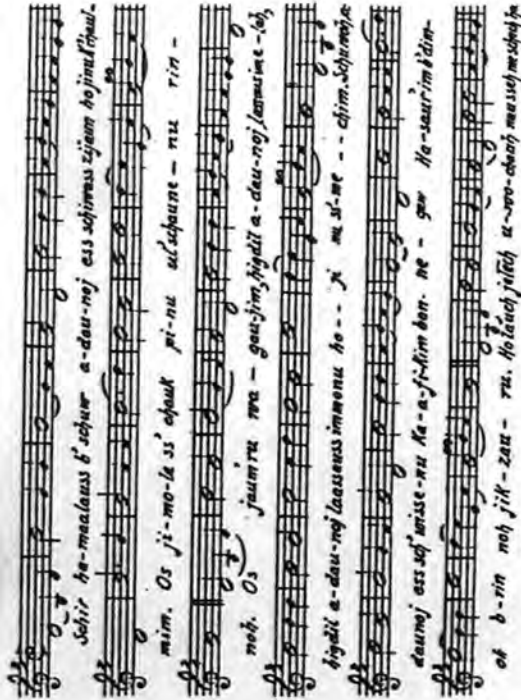
Hierauf folgt unmittelbar der eigentliche Kiddusche.



TISCHGESANG UND TISCHGEBET

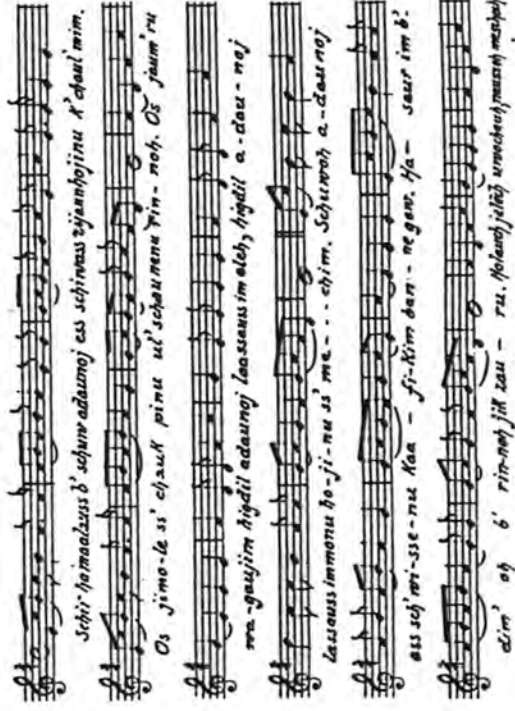
Nach jedem Fastmahle wird das Tischgebet durch den gemeinsamen Gesang des 126. Psalms (Schir hamalauss) eingeleitet. Von den vielen eigenen und entlehnten Melodien, die für diesen Tischgesang Verbreitung fanden, seien im Folgenden zwei traditionelle wiedergegeben:

8a. Schir hamalauss (aschkenasisch).



Auch andere Psalmverse werden zuweilen noch als Schlussatropen gesungen. Beliebte sind insbesondere die Verses: „Haudu ladau-noj kitauw, ki l'aulom chadsu- und: „Mi j'mallei g'wurauus adau-noj. Jachmia kol t'hillossau“.

8b. Schir hamalauss (ostjüdisch).



he - se-ra, kau jo-aga n' rin - mo! nau-sech a - lu - mau -
stom: T' hil - lass a - dau-noj' dab-b'er pi, wi-wortich lei ko -
ster sefin had-schm L' au-lom mo ad nra - a-mo! nu n' wa-räch jeh me-at -
fo w'ad au-lom holla-lu - jeh

9. M'sumnon-Beschen (Geminschafts-Tischgebet).

Die Bezeichnung Beschen (= benedixen) ist für das Tischgebet im ganzen aschkenasischen Traditionskreis üblich, im süddeutschen sowohl wie im ostjüdischen. In Verbindung mit dem hebräischen Worte M'sumnon (Einladung, Aufforderung) wendet man sie an, wenn das Tischgebet als Gemeinschaftsgebet von drei (zehn) oder mehr erwachsenen Männern verrichtet wird. Dann fungiert der Hausherr oder einer der Anwesenden, den der Hausherr mit diesem Amte beehrt, als Vorbeter beim Tischgebet und insbesondere bei dem das Tischgebet in diesem Falle einleitenden Wechselgesange. Zum M'sumnon-Beschen ist der Becher des Hausherrn (Vorbetenden) wieder mit Wein gefüllt.

Der Hausherr (Vorbetende) erhebt den gefüllten Becher und brennt entweder hebräisch:

Haw lon uin' nro-räch!

oder aschkenasisch (jüdisch-deutsch):

Ha - dau-ssej, wir wollen beschen!

Hierauf antworten die übrigen Anwesenden:

J' di sefin m'dawnoj' m' nra-räch me-at-fo w'ad au-lom.
Der Vorbetende wiederholt diesen Satz in derselben Melodie und fährt dann fort:
a) (Hausherr):

b) Anwesender:

Bir' sefin baal habajiss haseh w'm - baal - ssaj

oder, falls 10 oder mehr Männer versammelt sind, dann lautet der Text dieses Satzes a) für den Hausherrn: Birschus moronon w'rabonon w'rabassaj

b) für einen anderen Vorbetenden: Birschus baal habajiss haseh w'rabassaj moronon w'rabonon w'rabassaj.

In jedem der vier hier angeführten Fälle fährt der Vorbetende (ohne Pause) fort (Einschaltungen in eckigen Klammern nur bei 10 oder mehr Anwesenden):

A' wortich e-lau-he-nu sch-e-dal-nu mi-sche-lau.

Hierauf antworten die Anwesenden:

Bortich e-lau-he-nu sch-e-dal-nu mi-sche-lau u-w'ra-nu cho-ji-nu.

In Ostdeutschland ist es üblich, diesen Vers wie folgt zu singen:

Bortich e-lau-he-nu sch-e-dal-nu mi-sche-lau, mi-tu-nu cho-ji-nu.

Der Vorbetende wiederholt auch diesen Satz in derselben Melodie, stellt den gefüllten Becher auf den Tisch und trägt dann das eigentliche Tischgebet vor (Nr. 10 oder 11), bei dem die Anwesenden nach Beendigung des eigentlichen Tischgebets mon-Beschen erhebt der Vorbetende nach der Brochah „Baure p'n haggafen“ (7b oder 7c) zu leeren.

Das Tischgebet (Birkess hamosson).

Der gesungene Vortrag des Tischgebets ist eine Eigenart der aschkenasischen Tradition, die in östlichen Gegenden (Polen, Litauen, Rußland) keine Verbreitung fand. Während aber im süddeutschen Nussach (Lesart) innerhalb des Tischgebets liedartige Weisen, in ihrer Melodik an deutsche Volkslieder anknüpfend und solchen offenbar entlehnt, einen breiten Raum einnehmen, findet in Ostdeutschland der rezitative Vortrag eine liebevolle Behandlung, und der freien Improvisation wird gerade im Tischgebet viel Spielraum gewährt. Diese Improvisationen, die sich zumeist in

Bahnen des ostjüdischen Chasanuth (synagogaler Melodien-schatz) bewegen, müssen jedoch immer dieselben Motive durchklingen lassen, die uns in dem primitiven Rezitativ des (ätheren) süddeutschen Nussach begegnen; insbesondere werden die Schlüsse der einzelnen Abschnitte des Tischgebets beim stillgemäßen Vortrag nach der in Ostdeutschland üblichen Art mit den traditionell festgelegten des süddeutschen Nussach tongetreu übereinstimmen. In der hier folgenden Wiedergabe beider Traditionen sind diejenigen Stellen, die von allen Anwesenden gemeinsam gesungen werden, durch Unterstreichungen des Textes besonders gekennzeichnet. Responses, die von den üblichen (vgl. Nr. 2) abweichen, sind in Klammern dem Texte eingefügt. Ferner ist durch einen Ziffernstrich die Möglichkeit gegeben, eine Verbindung beider Vortragsarten vorzunehmen, und zwar, wie es zuweilen üblich ist, derart, daß der rezitativische Teil nach ostdeutscher Art vorgetragen wird, für die Gemeinschafts-gesänge aber die süddeutschen Melodien Verwendung finden. In der Melodik erinnern die Weisen, die uns aus dem Tischgebet entgegenklingen, an das hochheilige Melodiengut unserer Festliturgie und an die der achkenasischen Tradition eigenen Thoraweisen der hohen Feiertage.

10. Das Tischgebet nach ostdeutscher Tradition.

A) *Beruch hu umeruch sijn mau. Beruch al-to a-dau noj e-lau-he-nu,*
meleij ho-au-lom, ha-son ess haazilmi kulau h'hu mau, b'chin b' oje-
ssed un'ra-chemim, hu naussen lechem l'chol bessor, ki-l'au-lom
schadags. W'hu mau hego-daul tomid lau djszar la-u-u-al jech-ssar
lo-mu masan l'au-lom no-ed. Ba-a-mur sol'mau hego-daul ki hu son mi,
forneß laulau umetine la-haul umechin me-vaun l'chol b' ri-ri-jau-

ssow a-scher bo-ro. Beruch al-to a-dau noj, ha-son ess ha-haul.
 B) *Haudub l'cho a-dau noj elau-he-nu al sje-lipi-chal-to la-a-nau-*
ssu-nu, e-riz chundub zundub ar-choreh, w' al sje-lipau-ze-lo-nu a-dau-
noj e-lau-hu nu me-e-roz mizrajim, w' di-ssu-nu mi-bete a-nu-dim,
w' al b-riss cho sje-chesam-to bin-sore-nu, w' al tau-riss cho sje-
liumad-to-nu, w' al der-he-cho sje-hau da-to-nu w' al chajim qin no-
chessed w' chupunante-nu, w' al a-ebi-lass mesaun sje ad-to son
um, ha-ness aussonu tomid b'chol jaum un'chol pass un'chol sje-o-ol:

Am Chanukah- und Purimfeste wird hier „Al hanissim“ eingeschaltet, das in demselben Stile vorzutragen ist.

C) *N' al ha-haul a-dau noj e-lau-he-nu a-nachnu maudim l'au um no-er chim*
-aussoch j'ischo rach sijn neseh j'is Kol choj tomid l'au-lom no-ed.

6)

schab-chel jaur wajaum, hu hofim, hu melim, hu je-tim lo-nu. Hu g'mo-
 lo-nu, hu gaum'lenis, hu jigm'le nu load, l'ojen, l'ofessid ul'ra-cha-mim
 ul'ra-nuch, hazolah w'hazlo-chof, b'ra-chof mischah, mechomich, par-
 nessoj w'chat-koloh. w'rachamim w'chajim w'schaleum w'chol haww
 (Hier können auch die süddeutschen
 Horachamon (Nr. 114) angeschlossen
 werden.)

u-mi kol haww al'j'ofess - re - nu.

7)

1) Hora-cha-mon, hu jilmaw'le-nu l'aulem w'od.

2) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

3)

3) Hora-cha-mon, hu jisch-habbach l'daur daurim, w'jisspaw ba-nu l' -

4)

4) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

5)

5) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

6)

6) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

Die nächsten beiden Horachamon ebenso wie Nr. 5.

In dem folgenden Horachamon werden die eingeklammerten Stellen vom Haus-

harm nicht gesagt (Verständnis des Textes [Übersetzung] ist hier für richtige An-

wendung dringend erforderlich).

7)

7) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

8)

8) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

9)

9) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

Die nun folgenden Horachamon für Sabbath, Neumond oder Feiertage werden wie die Horachamon Nr. 1 und 2 vorgetragen. Dann folgt:

10)

10) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

11)

11) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

12)

12) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

13)

13) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

14)

14) Hora-cha-mon, hu jissrach b'achamim w'worez. (wie Nr. 1 vorzutragen)

Die folgenden Verse werden leise gebetet. Dann folgt der Schluss:

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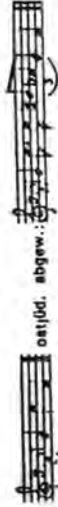

Adasne! aus l' ammau jiten, adasne! zurich ass ammau maschaleam.
 (Hat man Mesummon gebenscht, so folgt hier „Baure p'ri haggoten“ (vgl. Nr. 9).

Für den frei zu improvisierenden Vortrag des Tischgebetes im Stile der ostdeutschen Tradition dürften im allgemeinen folgende musikalische Richtlinien gelten, die in der vorstehend notierten Form vereinzelt als Beispiel Anwendung fanden:

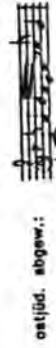
1. Die ruhig fließende Linie in der Melodik weicht der beweglicheren, dem ostjüdischen Gesange eigenen.

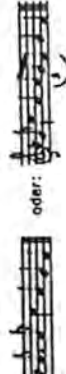
2. Die den hier notierten Motiven im allgemeinen zugrunde liegende (F.) Durtonleiter wird durch Veränderung der Vortzeichen bei einzelnen Intervallen in die dem ostjüdischen Gesange eigenen Skalen abgewandelt. (Vgl. Abschn. B die Stelle „w'al chukecho schchada-tonu“ und Abschn. D „w'ho si tazrichenu“.)

Im Folgenden seien die für den Vortrag des Tischgebetes als traditionell zu verwendenden Motive nebst ihren ostjüdischen Abwandlungen zusammenfassend wiedergegeben:

a) Eingangsmotiv:  ostjüd. abgew.: 

b) Fortsetzende Motive:  oder: 

ostjüd. abgew.: 

c) Schlußmotiv:  oder: 

ostjüd. abgew.: 

d) Am Ende eines Abschnittes ist immer folgende Wendung zu gebrauchen:

 oder,

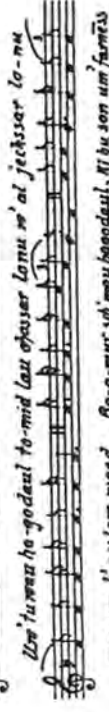
falls der Text ausreicht: 

11. Das Tischgebet nach abdeutscher Tradition:


 A) *Boruch hu uwaruch sch'mau. Boruch ot-to a-dasne! e-las-he-nu, me-*
lech ho-av-lom, he-sen ess ha-av-lom hu-lau b'hu-ma b'ofin b'ofe-ssed

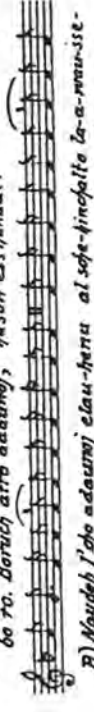
u-v'ra-cha-nim, hu naussen lechem l'ofel bassor, ki l' av-lom elass-das.


U-v'hu-va-ha-goda ul to-mid lau ofasser lau w'al jekssar la-nu


mossem l' av-lom vorel. Ba-av-ru sch'mau hagoda ul, Ki hu son um'fumez


la-haul umetiv la-haul umetiv mossem l'ofel b' rijaussom ascher


bo ro. Boruch attu adasne! hasen es: hehau.


B) *Naudel l' ofo adasne! elau-henu al sofe-pinkatto la-a-va-ss-*


nu evez ofendoy hu-ma ur'ofonah, w'al sohu-va-ssom adasne!


e-las-he-nu me-e-rez misregim, uf-di-je-nu miess avodim, w'al b'-


riss ofo sohdofassanto bin-ss- re-nu, w'al tau-va-ss- ofo...


In derselben Weise weiter, dann:

[illegible]

Li-de mal'nois bouzou wou-tem, w' lau Li-de bal' no-wiem, ti im l' jo - d'otaham.

Le oh hap' s'urchof ho-n' d'auzshoh w' hor' cho - wot' scholau ne w'auwsh w'au-ni.

Ho - lam l' au-lam wo-ed.

Ueber die Abschnitte E (R'zenh) und F (Jasiah w'lowau) vgl. Nr. 10.

6) W'w' nash' ru-sho-la-jim si ha-kau-desh him'pore b' jo - me nu. Borchsch al-
rescho-ham.

7) te a d'ainoj, kassinoi b'ra ohar-mor - i'ru solo-to-im-Omer, Borchsch alto

8) a d'at-noj e-lau-ha-nu-meh ho-aw-lom, hoel... u. s. l. dann scheschof, jaum

9) wo-jaum, Au b'etio ha m'ah ha je taw Lo - nu, ha-m'eloh-sham

10) temt ha jia-m' le-nu lo-ad i' den l' oshsed... u. s. l. dann w' d'at'ke-loh,

11) w' ra oha m'at w' oha'im w' s'oloham w' oel h'auw u-mi ho' taw w'al i' -

12) oshs - ra - nu.

M. Heschamon.

1) He-ra-cha-men, Au jima'oh o-le-ni l' au-tem no-ed. (Omen)

2) Ho-ra-cha-men, ha jisschof b'achawojim u-mo-o-ra. (Omen)

3) He-ra-cha-men ha jiss'abbach i' d'aur d'au-rim, w' jiss par do-nu i' -

ברשות

Nº 153.

bi - rz - schus haf - to - roh hak - ke - do - schoh te - ho - roh hi
 we - gam pe - ru - schoh ziw - woh lo - nu mo - ro - schoh
 mo - scheh e - wed e - do - noj u. s. w. in ähnlicher Weise.

די הסדר

Nº 154.

Beim Hochzeitsmahl vor dem Tischgebet

du waj ho - ser we - gam cho - run we - os il - lem be - schir jo - run
 ne - che - nu be - ma - ge - le ze - dek schir - eh wir - chas be - ne je - schu - run
 bi - rz - schus mo - ro - non we - rab - bo - non we - rab - bo - saj
 ne - wo - rech e - lo - he - nu sche - has - sim - choh bi - me - o - no
 we - sche - o - chal - nu misch - schel - lo Die Tischgesellschaft.
 bo - ruch e - lo - he - nu sche has - sim choh bi - me - o - no we -
 sche - o - chal - nu misch - schel - lo u - we - tu - wo cho - ji - nu Boruch flohen u. s. w.

ברכת המזון

№ 155.

bo - ruch at - toh $\text{ע} - \text{do} - \text{noj}$ $\text{ע} - \text{le} - \text{he} - \text{nu}$ me - lech

ho - o - lom has - son es ho - o - lom kul - lo be - tu - wo

b'chen be - ched - sed u - w ע - ra - cha - mim hu no - sen le - chem le - chol bo - sor

ki - lo - lom chas - do u - w ע - tu - wo hag - go - dol to - mid lo

cho - sar lo - nu wal jech - sar lo - nu mo - son lo - lom wo - ed u. s. w.

Tischgesellschaft. Tischgesellschaft.

bo - ruch at - toh $\text{ע} - \text{do} - \text{noj}$ בְּהַבְרַחֲתָם has - son es hak - kol אִמֵּן

בֵּאֵה בְּנֵה בְּרַחֲמֵי

№ 156.

bo - ruch at - toh $\text{ע} - \text{do} - \text{noj}$ בְּהַבְרַחֲתָם bo neh be - ra - cha - mow

Tischgesellschaft.

ru - scho - la - jim o - men אִמֵּן

הַרְחֵם

№ 157.

ho - ra - cha - mon hu jim - loch o - le - nu le - o - lom wo - ed אִמֵּן

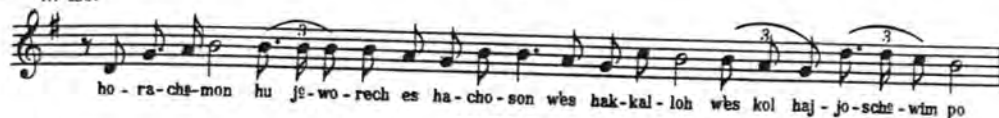
הַרְחֵם

№ 158.

ho - ra - cha - mon hu jis - bo - rach basch - cho - ma - jim u - wo o - rez אִמֵּן

הרחמן

Nº 159.



הרחמן

לברית מילה

Nº 160.



הרחמן

לברית מילה

Nº 161.



לראש חדש

ב"מ"י הפל את עט' ישר' כט'

Nº 162.

Cantor.



הלל ברוך אתה "

№ 163.

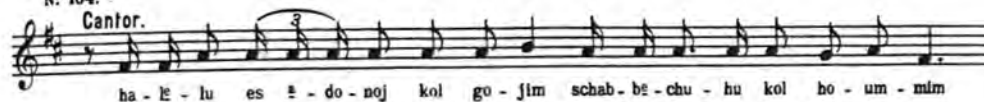
Cantor.



הללו את "

№ 164.

Cantor.



הודו

№ 165.

Cantor.



לשבת חנוכה.

№ 166.

Cantor.



№ 167.

Cantor.



יאמרו

№ 168.

Cantor.



מאת "

№ 169.

Cantor.

me - es t - do - noj hoj' - soh sos hi nif - los be - ne - nu me - es t - do - noj hoj' - soh sos hi nif - los be - ne - nu seh haj - fom o - soh t - do - noj no - gi - loh we - nis - me - choh wo seh haj - fom o - soh t - do - noj no - gi - loh we - nis - me - choh wo

№ 170.

Cantor.

אנא "

on - no t - do - noj ho - schi - oh no "אנא on - no t - do - noj ho - schi - oh no "אנא on - no t - do - noj haz - li - choh no "אנא on - no t - do - noj haz - li - choh no "אנא

№ 171.

Cantor.

בי לך טוב

ki le - cho tow le - ho - dos u - le - schi - me - cho no - eh le - sam - mer ki me - o - lom wad o - lom al - toh el bo - ruch al - toh t - do - noj me - lech me - hui - lol bat - tisch - bo - chos o - men

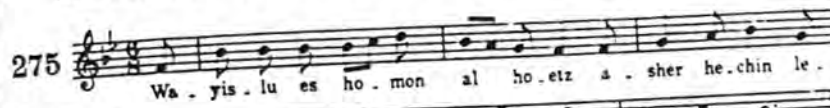
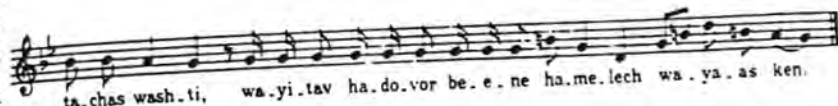
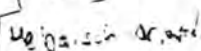
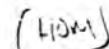
Von הקדוש האל und so weiter in ähnlicher Weise wie שבת ר"ח siehe № 301.

№ 172.

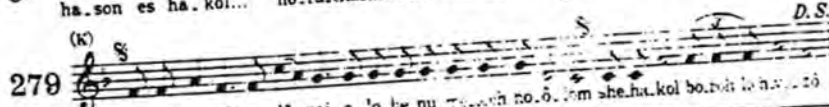
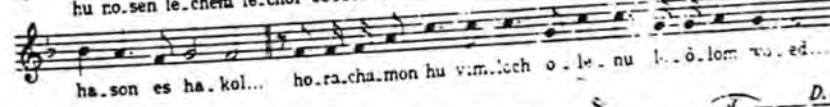
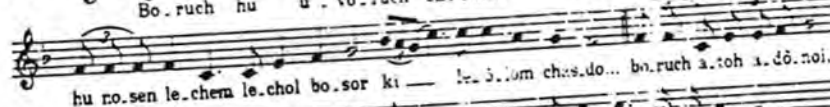
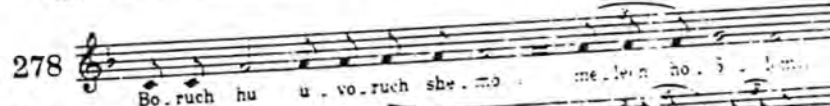
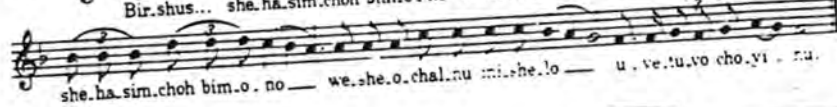
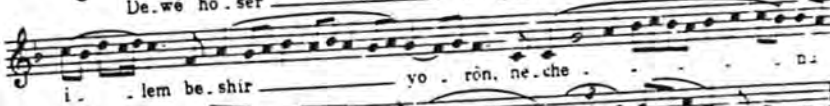
Cantor.

בי בעמל ישראל

ki we - am - me - cho jis - ro - el bo - char - to mik - kol ho - um - mos we - chuk - ke ro - sche ch? - do - schim lo - bem ro - wo - toh bo - ruch al - toh t - do - noj me - kad - desch jis - ro - el we - ro - sche ch? - do - schim o - men



VIII. Verschiedenes Miscellanea



M
2186
.K3
K6

קול רינה דשמואל

KOL RINO D'SHMUEL

Recitatives for Cantor and Congregational Singing

For

SHABOS and SHOLOSH REGOLIM

Composed by

CANTOR SAMUEL KAVETZKY

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JEWISH INSTITUTE OF RELIGION

LENTO

RACHEM

RA chem- RA chem- RA chem A do NOYE LO hei NU

AL YIS RO EL - A ME cho V' AL Y'RU SHO LA YIMI RE cho RA

CHEM AL YIS RO EL A ME cho V' AL Y'RU SHO LA YIMI RE cho V'

AL - TZI YON — MISH KAN K' VO de cho V'

AL — MAL CHUS BEIS do vid' m'shi CHE cho V' AL HA

BA YIS HA OO dol V' ha KO dosh SHE NIK RO SHIM CH O. LOV e LO

hei — NU O VI NU R' EINU ZU KEI — NU RA

CHEM — O VI — NU R' *Adagio*

EI NU ZU KEI NU PAR N' SEI — NU PAR N'

SEI NU V' CHAL K' LEI NU V' HAR VI CHEI — NU V' HAR

Vach — LO — NU A DO NOYE LO hei — NU M' hei

RO — MI KOL TZORO SEI NU V'

NO

AL TATZ RI CHEI

LO LI DEI MAT

SOM KI

SHO V' HOR CHE

VOSH SHE U

LO

LO NI KO

LOM

OR

LOM

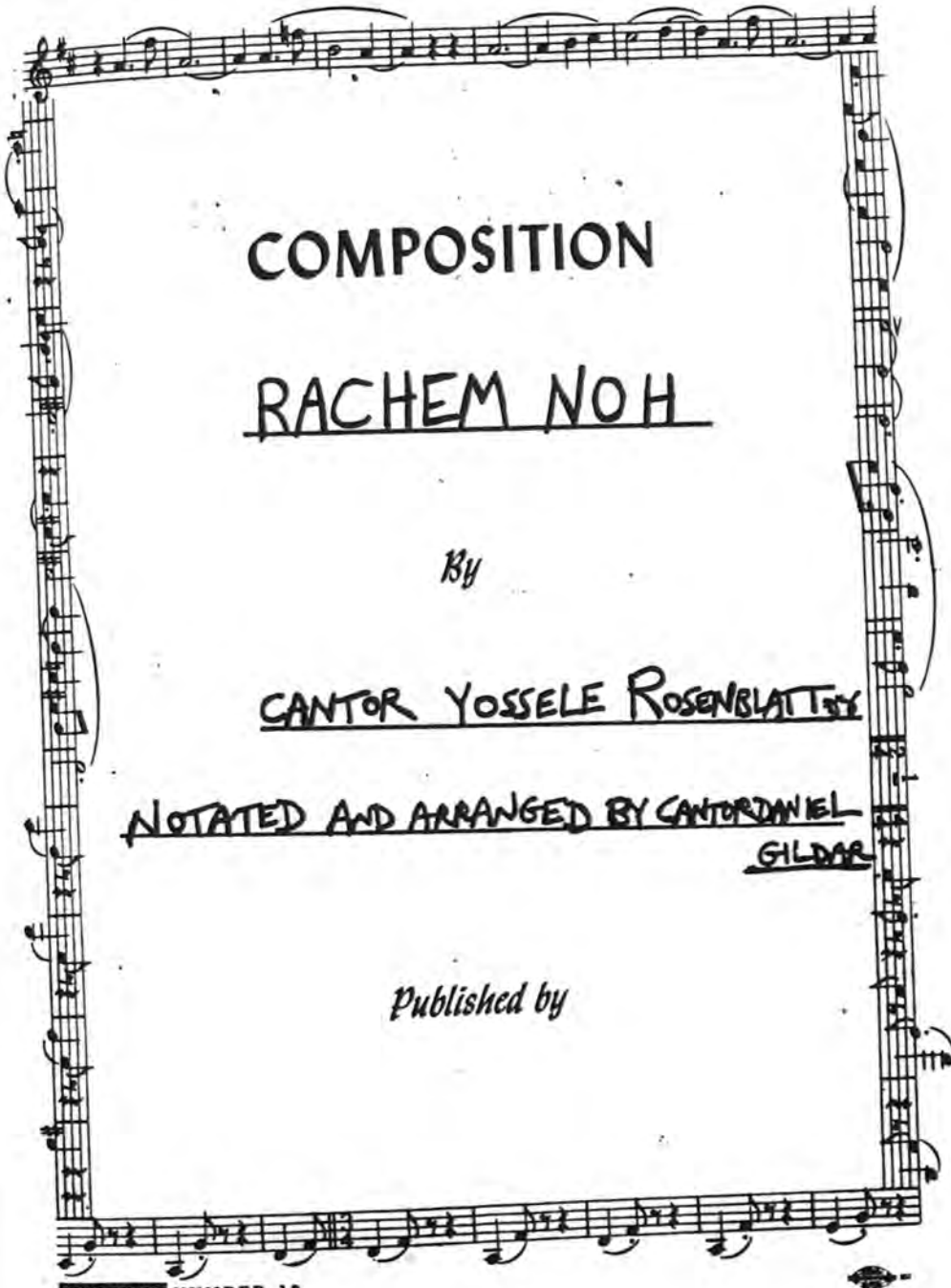
LO HEI NU
 HI RE CHO RA
 HI RE CHO V'
 CHO V'
 CHO V' AL HA
 LOV E LO
 NU RA
 Adagio
 NU R'
 NU PAR M'
 NU V' HAR
 NU M' HEI
 SEI NU V'

NO V' NO
 AL TATZ RI CHEI NU A DO NOY E LO HEI NU
 LO LI DEI MAT NAS BOSOR VO DOM V' LO LI DEI HAL VOO
 SOM KI IM L' yod cho HAM LE OH HAP SU CHO HAK DO
 SHO V' HOR CHO VO SHE LO NE
 VOSH SHE LO NE VOSH V'
 LO NI KO LEM V'
 LO NI KO LEM L' O
 LOM VO ED
 OR LOM VO ED



- NU R'
 NU R'
 V'
 HEINU B' MITZ VO
 HA SHA
 HA KO DAM - HA
 GO
 UH BOS
 K' MITZ
 U VIR TZO
 HEI NU SHE
 SHE

LO T' HE TZO RO V'YO GON - TZO RO V'YO GON VA A NO CHO -
 YOM M' NU - CHO SEI - NU V' HAR
 Ei NU A do NOY E LO HEI - NU
 B' NE CHO MOS TZI YON i RE CHO
 U V' VIN YAN y' RU SHO
 LA yim IR Kod
 SHE cho Ki A TO hu
 BA AL hay SHU OS Ki A
 TO hu - BA AL hay SHU OS U
 VA AL HA NE CHO MOS

A decorative border made of musical notation, including staves, notes, and clefs, framing the central text.

COMPOSITION

RACHEM NOH

By

CANTOR YOSSELE ROSENBLATT

NOTATED AND ARRANGED BY CANTOR DANIEL
GILDER

Published by

PASSANTINO
BRANDS

NUMBER 12
Song Manuscript

Transcribed up 1/2 2014

RACHEM NOH

MUSIC BY CANTOR YOSSELE ROSENBLAT '54

EDITED AND ARRANGED BY
CANTOR DANIEL GILDAR

Piano

Moderato



pp

Handwritten musical notation for the piano introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'.

Piano

pp

Ando Ritard



Handwritten musical notation for the piano accompaniment, continuing from the introduction. It includes a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Ando Ritard'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'.

noh — A — do — shen — E — lo — kei — nu — al — yi — se — re — oil — e — neh — cho

Handwritten musical notation for the vocal line, featuring a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'.

Piano

mf



Handwritten musical notation for the piano accompaniment, continuing from the previous section. It includes a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

la — yin — i — reh — cho

ve — al — tai — yon — nish — tan — ke — vo — dah —

Handwritten musical notation for the vocal line, featuring a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

Piano

mf



Handwritten musical notation for the piano accompaniment, continuing from the previous section. It includes a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

cho

ve — al

Handwritten musical notation for the vocal line, featuring a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

Piano

mf



Handwritten musical notation for the piano accompaniment, continuing from the previous section. It includes a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf'.

mal-che-beu-jo-vid-meshi-che-cho

ve-zi-ha ba-yis-ha-go-dol-ve-ha-ko-dash she-nik-rah-shim-cho shime

cho shime cho-o-lov

Re-chem

Le Noh- noh-noh-noh

Re-chem

Handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as triplets, slurs, and accidentals. The lyrics are written below the notes.

Lyrics:

No-A-do-shen E-lo-Kei-nu Al-yi-se ro-eil-a-meh-cho

al-yis ro-eil-a-meh-cho-ve-al-yen-usho

la-yim-i-reh-cho-al-yi-se-ro-eil-a-meh-cho-ve-al-yen-usho

la-yim-i-reh-cho-ve-al-tzi-yon-oy-meh-kan-ke

vo-deh-cho-ve-al

na-le-chur-bes Do-wid
Gais - Do wid-meshi-cho-cho

al-ha-ba-yir-Ha-go-dol ve ha Ko-

dosh
She-Ni-ke rob

She-ni-ke roh-shi-me-dosh-me

cho - lov

Handwritten musical score for the first system. The vocal line (treble clef) features a series of triplets, with a 'P¹' dynamic marking. The piano accompaniment (bass clef) consists of chords and single notes.

Handwritten musical score for the second system. The vocal line continues with triplets and includes a 'P¹' dynamic marking. The piano accompaniment features chords and moving lines.

Handwritten musical score for the third system. The vocal line includes the lyrics "E-lo Kei-nu o-vi-nu-o-". The piano accompaniment continues with chords.

Handwritten musical score for the fourth system. The piano accompaniment (bass clef) features triplets and chords. The vocal line is partially obscured by the piano part.

Handwritten musical score for the fifth system. The vocal line includes the lyrics "Vi-nu-re-ci Nu re-ci-nu-zu-nei". The piano accompaniment continues with chords.

Handwritten musical score for the sixth system. The piano accompaniment (bass clef) features triplets and chords. The vocal line is partially obscured by the piano part.

Handwritten musical score for the seventh system. The vocal line includes the lyrics "nu far-ne sei-nu ve-chal-ki". The piano accompaniment continues with chords.

Handwritten musical score for the eighth system. The piano accompaniment (bass clef) features triplets and chords. The vocal line is partially obscured by the piano part.

Handwritten musical score on a single page, numbered -6- in the top center. The page contains several staves of music, including vocal lines and piano accompaniment. The lyrics are written below the vocal staves.

The lyrics include:

- lei-nu
- ve-har-wi-che-nu
- ve-har-wach
- lo-nu-A-do-ster-E-lo-kei-nu-me-hei-rah
- mi
- kol mi kol mi kol-tam-sei-nu

The score features various musical notations, including treble and bass clefs, time signatures (4/4 and 3/4), and dynamic markings such as *f*, *ff*, *mf*, and *pp*. There are also performance instructions like *tr* (trill) and *acc* (accents). The bottom right corner shows a partial view of a black object, possibly a pen or a piece of equipment.

Handwritten musical score for the song "The Rose Tree" (Der Rosenbaum). The score is written on ten staves, with the top two staves for the vocal line and the remaining eight staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written in German.

Vocal Part:

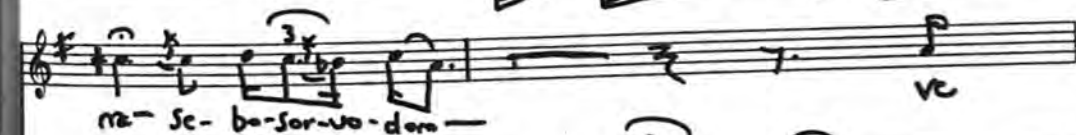
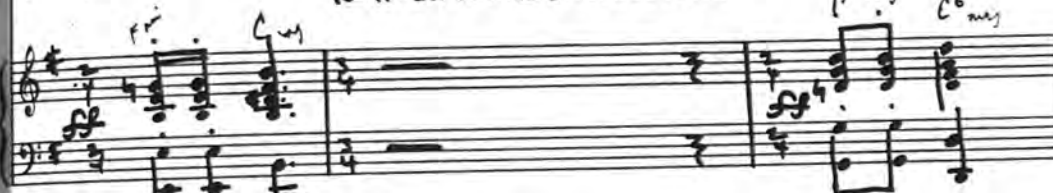
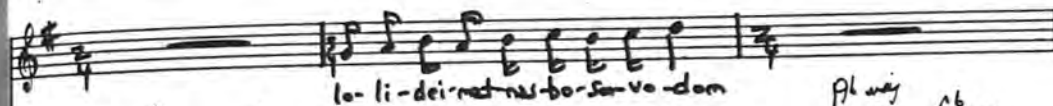
- Staff 1: *cut* (written above the staff)
- Staff 2: *ve noh* (written below the staff)
- Staff 3: *ve - noh* (written below the staff)
- Staff 4: *noh-el-ted-zin-de-nu* (written below the staff)
- Staff 5: *noh* (written below the staff)
- Staff 6: *noh* (written below the staff)

Piano Part:

- Staff 1: *Fr* (written below the staff)
- Staff 2: *Fr* (written below the staff)
- Staff 3: *Fr* (written below the staff)
- Staff 4: *Fr* (written below the staff)
- Staff 5: *Fr* (written below the staff)
- Staff 6: *Fr* (written below the staff)
- Staff 7: *Fr* (written below the staff)
- Staff 8: *Fr* (written below the staff)

Other markings:

- Staff 1: *cut* (written above the staff)
- Staff 2: *ve* (written below the staff)
- Staff 3: *ve* (written below the staff)
- Staff 4: *ve* (written below the staff)
- Staff 5: *ve* (written below the staff)
- Staff 6: *ve* (written below the staff)
- Staff 7: *ve* (written below the staff)
- Staff 8: *ve* (written below the staff)



Handwritten musical score on a single page, numbered - 9 - at the top center. The score is written in G major (one sharp) and 2/4 time. It features a vocal melody line and a piano accompaniment. The lyrics are written below the vocal line.

The lyrics are:

li - dei - ve - lo - li dei ha - le - ve
Ki - im - le
yo - de - cho - ten - lei - oh - ha - pe
su - cho - ha - ki - do - sho - ta - ne - lei - oh - ha - pe - su - cho - ta - ke - do - sho - ve
re - cho - Voh she

The piano accompaniment includes various chords and melodic lines, with some sections marked with dynamics like *For* and *For*. The score is written on a single page, with the page number - 9 - at the top center.

Handwritten musical score on ten staves, featuring vocal lines and piano accompaniment. The score includes lyrics in Russian and musical notations such as *ff*, *fr*, *ped.*, *FO*, and *D^b7*.

Staff 1: Vocal line with lyrics "lo — nei-vash" and a fermata. Piano accompaniment in the left hand.

Staff 2: Piano accompaniment with complex chords and arpeggios.

Staff 3: Vocal line with lyrics "lo — ni-ko leim" and a fermata. Piano accompaniment in the left hand.

Staff 4: Piano accompaniment with complex chords and arpeggios.

Staff 5: Vocal line with lyrics "lo — nei-vash — Ve — lo — ni-ko" and a fermata. Piano accompaniment in the left hand.

Staff 6: Piano accompaniment with complex chords and arpeggios.

Staff 7: Vocal line with lyrics "leim — lo-o — lom — ne-vo — U-ve" and a fermata. Piano accompaniment in the left hand.

Staff 8: Piano accompaniment with complex chords and arpeggios.

Staff 9: Vocal line with lyrics "nei — U-ve-nei — U-ve nei-ye-ru — sho — la —" and a fermata. Piano accompaniment in the left hand.

Staff 10: Empty staves for piano accompaniment.

Handwritten musical score for the first system. The vocal line (treble clef) begins with the lyrics "yim" and "U-ve". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Handwritten musical score for the second system. The vocal line continues with the lyrics "nei - U-ve - nei - U-ve nei-ye-n-sho - la". The piano accompaniment continues with a similar melodic and bass structure. The key signature remains one sharp.

Handwritten musical score for the third system. The vocal line includes the lyrics "ye-n-sho-la". The piano accompaniment features a more active melodic line in the right hand. The key signature remains one sharp.

Handwritten musical score for the fourth system. The vocal line includes the lyrics "yim", "ir-har ko", and "desh". The piano accompaniment continues with a melodic and bass structure. The key signature remains one sharp.

Handwritten musical score for the fifth system. The vocal line includes the lyrics "ye", "n-sho", "la", and "yim". The piano accompaniment concludes the piece with a final melodic and bass structure. The key signature remains one sharp.

ir ha ko - desh Bin-hey roh bim-hey

F *B^{minor}* *rit*

roh bin hey roh-bin hey-roh-he

E^b7 *A^b7* *D^b*

yoh mei nu Bo -

A^b *E^b7* *A^b* *A^b* *A^b*

ruch A- toh-A-to-then

K^{minor} *Slower - hands* *pp*

Bo

F *B^{minor}*

nei ve - ra cha

Ped. nev Bo - nei - ve ra de nev yev sho

la yim - oh

-mein

Ped. Ped. mit. Fin

Ped. Ped.

RACHEM NO

J. Lind

Moderato misterioso

RA-CHEM

NO, NO, NO, NO

RA-CHEM NO A-DOI-NOI E- LOI HEI
(UA - Shema EAM)

AL YIS -

RD-EIL A-ME-CHO

YEI-AL YEI-RU-SHO-LA-YIM I-RE CHO

VEI-AL

TZE-YOIN MISH-KAN KEI-VOI-DE

CHO

AL YIS-

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HEBREW UNION COLLEGE
JEWISH INSTITUTION OF RELIGION
BROOKDALE CENTER
1 WEST 4TH STREET
NEW YORK, NY 10012

moderato misterioso

RA-CHAM

NO, NO, NO, NO

RA-CHAM NO A-DONAI E-LEI-HEI
WA-SHEM KAY

NU

AL-TIS-RO-EIL A-ME-CHO

VEI-AL VEI-RUSHO-LA-TIM I-RE-CHO

VEI-AL TEI-DIN NISK-KAN KEI-VEI-DE-CHO

3 - 1 3

AL YIS- RO- EIL A- ME- CHO YEI- AL YE- RU- SHO- LA- TI- RE- CHO VEI- AL

TEI- ZON MIK- KAN KEI- VA- DE - CHO - - YEI-

AL MAL- CHUS BEIS DO- VU MEI SHI- CHE CHO YEI-

AL HA- BA- YIS- HA- GO- DOIL- VEI- HA- KO- - - DOIST

Handwritten musical score for a vocal melody. The lyrics are: SHE-NIK-RO SHIM-CHO O LOV SHE-NIK-RO. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. There are some handwritten annotations like "no" and "12.5" near the beginning.

Handwritten musical score for a vocal melody. The lyrics are: SHIM-CHO. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. There are some handwritten annotations like "12.5" and "p" near the beginning.

Handwritten musical score for a vocal melody. The lyrics are: NIK-RO SHIM-CHO O E-LOI- HEI NU. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. There are some handwritten annotations like "12.5" and "p" near the beginning.

Handwritten musical score for a vocal melody. The lyrics are: Vi-NU REI-EI-NU ZU-NEI-NU PAR-NE-SEI -- NU - Vei-. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests. There are some handwritten annotations like "12.5" and "p" near the beginning.

CHAL KEI- LEI- _____ NU VEI- HA-RE-VI-CHE _____ NU

VEI- HA-RE-VACH-LO _____ NU VEI

change of key
HAR-VI-CHEI-NU VEI- HAR-VACH-LO- NOU VEI- HAR-VACH LO- NU ~~AM~~ ~~SO~~

Hoi _____ E-LOI-HEI-NU MEI- HEI-ROMEI-HEI-ROMI KOL TE-RO-SI-NU

Handwritten musical score for a vocal melody and piano accompaniment. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: HEI-RO MEI-HEI-RO MEI-HEI-RO MEI-HEI — RO — mi-
The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features chords and single notes, with some triplets indicated by a '3' over the notes.

Handwritten musical score for a vocal melody and piano accompaniment. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: KOL TZO ROI SEI — NU — IN TEMPO *piu presto*
The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features chords and single notes, with some triplets indicated by a '3' over the notes. The tempo marking 'IN TEMPO' and the instruction '*piu presto*' are written above the piano staff.

Handwritten musical score for a piano accompaniment. The score is written on four staves (two treble and two bass clefs) with a key signature of one flat (B-flat). The music is a complex piano accompaniment featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'mf' (mezzo-forte). The score is divided into measures by vertical bar lines, and there are some slurs and accents over the notes.

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The score is written in a system of five staves.

The lyrics are written below the staves, including:

- VEI-NO, VEI-
- NO, VEI-NO VEI- NO ALTATZ-RI-CHEI - NU
- NONO, NONO NO - shen VEI- NO ALTATZ-RI-CHEI - NU 5- LO - KAY-ny
- lei, lei, lei,
- lei LI-DEI MAT-NAS BO-SOR VO- DOM MAI

The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations and corrections throughout the score.

VEI LOI VEI LOI VEI LOI VEI LOI VEI LOI L-DEI -- HAL VO-SOM VEI LOI VEI LOI VEI LOI VEI LOI VEI LOI

LEI L-DEI -- HAL VO-SOM KI ~~LEI~~ LEI XOD CHO LEI -

XOD CHO HAM-LEI -- OH HAP-SU CHO HAK-DOI-SHO

HAP-SU CHO HAK-DOI-SHO VEI HO-RE CHO VO SHE -

Handwritten musical score, first system. The top staff contains the melody with lyrics "loi - SHE- loi - Nei - VOISH". The middle and bottom staves provide harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A fermata is placed over the final note of the first staff.

Handwritten musical score, second system. The top staff continues the melody with lyrics "loi". The middle and bottom staves continue the accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A fermata is placed over the final note of the first staff.

Handwritten musical score, third system. The top staff contains the melody with lyrics "loi Ni-Ko - LEIM". The middle and bottom staves provide harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A fermata is placed over the final note of the first staff.

Handwritten musical score, fourth system. The top staff contains the melody with lyrics "oi - oi - ED 3. 3. 3.". The middle and bottom staves provide harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A fermata is placed over the final note of the first staff.

Handwritten musical score for three staves. The top staff features a melodic line with a slur over the first measure and a circled *Floury* marking. The middle staff has a circled *RIT. MOLTO* marking and a *Vo --* marking. The bottom staff contains rhythmic notation with accents.

Handwritten musical score for three staves. The top staff has a circled *pesante* marking and a *L.H.* marking. The middle staff has a circled *ED* marking. The bottom staff has a circled *otto* marking. The staves contain various musical notations including chords and single notes.

Handwritten musical score for three staves. The staves are mostly empty, with some faint markings and a few notes visible at the bottom.

Adagio

Ba-sha - bos ho-yu òm - - rim ho-yu òm - - rim ho -

p rit Adagio *mf*

yu - òm - rim - - mis - mör shir le - yòm -

shir le-yom ha-sha-bos le - yom ha-sha-bos, mis-mor shir le - yom -

shir - - shir le-yom le - yom ha-sha - bos,

rit p Più mosso *mf*

le - yòm le-yom ha - sha - - bos. Mis - mor shir le -

o - sid lo - vò le o - - - - - sid le

o - sid lo - vò le yòm she ku lō - - sha bos um nu cho le

cha yei - - ho òi - lo - min.

1933

2. Rízeh Vē-Hachalízeinu

(Birchas Hamoson)

Andante

PIANO

Lento, *Recitando*

p

Rí-tzeh vē ha-cha li - tzei - nu rí-tzeh vē ha-cha li tzei-nu A-dō -

noy e - lō - hei - nu bē - mī - vo - se - - - cho uv-miz

vas yom hash-vi - i yom-hash-vi - i ha-sha-bos ha-go - dol ha-sha -
 bos ha-go-döl vt ha-ko-dosh ha - se ki-yom
 se go döl vt ko dōsh hu ki yom
 se go-dol vt ko-dosh hu l'fo - nei cho lish -
 bōs bō vt lo-nu - ach bū bē a - ha - vo ke-miz-vas r'zo-ne - cho ke -
 miz-vas r'zo ne - cho k' miz-vas r'zō-ne - cho u-vir-zon-cho ho-ni-ach lo - nu
 u-vir-zōn cho ho-ni-ach lo-nu u-vir-zōn cho ho - ni - ach lo - nu A-dō -
 noy e - lo - hei nu she-lō sē - he - zo - ro vt -yo-gōn - she-lō se -
 hei - zo-ro ve-yo-gōn - she-lo-se - he - zo-ro vt -yo-gōn va-a-no cho bē
 yōm mē nu-cho-se-nu vt har ei - nu A-do-noy e - lō hei - nu
 bē ne-cho-mas tzi Mon tzi yōn i - re - cho tzi yōn i - re - cho u vt .
 vin-yan ye - ru-sho-la-yim ir kod-she-cho ki a - to hu ba-al hai - shu -
 ōs ki a-to ba-al hai-shu - ōs u - va - al u -
 va - al u va-al ha-ne-cho - mos

3. Rachem (Birchas Hamoson)

7

Andante Religioso



Lento
p Religioso

The vocal melody is written on a single staff with a treble clef. It begins with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The tempo is marked 'Lento' and the mood is 'Religioso'. The melody is characterized by long, sustained notes and some triplet rhythms. The lyrics are written below the staff, with some words in Hebrew and others in transliterated Hebrew.

Ra-chem, no A-dò-noy e-lo-hei — nu al yis-ro-el a-me —
 — cho al yis-ro-el a-me — cho v' al y' ru-sho-la — yim
 y' ru-sho-la — yim i-re-cho v'al zi-yon — mish kan k' vò-de —
 — cho ve-al mal-chus bes Do'vid m' shi che — cho
 v'al ha-ba-yis ha-go-dol v'ha-ko — dosh, she-nik —
 r' shim-cho — o-lov — shim-cho o-lov —
 E-lo-hei — nu o-vi-nu r' e — nu
 o-vi-nu r' e — nu r' e-nu su-ne — nu Ra-chem
 no o-vi-nu r' e — nu su-ne — nu Ra-chem
 no par-n' - se-nu v' chal - k' le — nu Ra-

chem_ no o - vi - nu par' n - se - nu vs - chal - k - le nu v' - har - vi - che - nu,
 ve - har - vach lo - nu A - dō - noy e - lō - hei - nu m' - he ro
 mi - kol so - rō sei nu. V' no
 v' no al taz - ri - che - nu v' no v' - no v' -
 no al taz - ri - che - nu A - dō - noy e - lo - hei nu lō li -
 dei mat - nas - bo - sor vo - dom v' - lō - li - dei hal - vo - o - som -
 li - dei hal - vo - o - som.

Andante espress.

Ki - im lē yod - cho ham - le - oh ham - le - oh hap - su - cho hak -
 dō - sho ham - le - oh hap - su - cho hak - dō sho v' -
 hor cho vo hor cho vo, shē
 loi ne vosh, v' lōi ni ko lem shē - lōi ne vosh v'
 loi ni - ko - lem lē ò - lom lē ò - lom lē
 ò lom lē ò lom l'ò
 lom l'ò lom vo - ed.

Moderato

Be-ruch a-ta a-do-nai e-lo-hey-nu me-lech ha-c-lan, ha-san et ha-c-lan hu-
 lo b'tu-vo b'cheyn b'che-sed uv-ra-cha-mim. Hu no-ten le-chem l'chol basar
 ki l'o-lan cha- do, uv-tu-vo ha-ca-dol ta-mid lo cha-sar la-mu v'al yech-
 sar la-ra-ma-son l'o-lan va-ed. Ba-a-vur ah'mo ha-ga-dol ki hu el
 san um-far-nes la-kol u-mey-tiv la-kol u-mey-chin m-son l'chol bri-yo-
 tav a-sheer bi-rach. Be-ruch a-ta a-do-nai, ha-san et ha-kol.

133. וְבֵנֵי יְרוּשָׁלַם

Traditional

Moderato

Bo-neh t'ra-cha-mav y'ru-sha-la-yim a-men.

MIGDOL *allegro*

Mig-dol y'shu-ot mal-ko v'o-seh che-sed lim-shi-cho.

Da-vid ul-sar-o ad o-lam. O-seh sha-lom bin-ro-mav hu ya-a-seh
 sha-lom a-ley-nu v'al kol yis-ra-el v'im-ru A-men.

Ma-AR HAYITI.

Ma-ar ha-yi-ti ti-gan sa-kan-ti v'lo ra-ot-ti
 A-do-nai oz l'a-mo yi-ten a-do-nai y'-
 tes-dik ne-sav v' sar-o m'va-ke-sh la-chem.
 va-rech et a-mo va-sha-lom va-sha-lom.

RABBOTAI NEVAREH

Grace After Meals

Music composed and edited by
Moshe NATHANSON

Translated by PHILIP BIRNBAUM

Published under the Auspices of
The Cantors Assembly of America

HEBREW PUBLISHING COMPANY
NEW YORK

רבֹּטַי נְבָרֵה

ברכת המזון

חיי הנצח ועריכתם מאת
משה נתנון

מתורגם מאת פליסאל בירנבוים

יצא לאור בזמנה
כנסית החזנים באמריקה

היכרו פובלישינג קומפאני
ניו יורק

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RABBOAI NYAVAR
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 II-A-SHONOR II-A-SHALEM
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FOREWORD

The Cantors Assembly of America takes pride in presenting, for the first time, the entire *Birkat Hamazon* set to music. The traditional melodies, which are universally sung, have been retained and new melodies in keeping with our modes (*Nuschaot*) have been composed for those portions of grace which heretofore were not sung. Music for the special grace blessings for a *Brith Milah*, for weddings and also for the *Sheva Brachot* have been included. Much thought was given to the voice range and the singability of all of the melodies.

This publication will fulfill a need so often expressed by rabbis, educational directors, principals, teachers, Jewish camp directors, and especially cantors who are called upon to lead in grace after meals. It will help to standardize the singing of grace. Through this medium, the chanting of grace at all functions and occasions will be more meaningful, inspiring and will induce greater participation.

We wish to thank Reverend Moshe Nathanson for having generously given of his time and effort, for composing much of the new music, for editing, arranging and proofreading of this booklet. We are deeply grateful to Reverend David J. Putterman, our Executive Vice President, for his many valuable suggestions and constant collaboration with Reverend Nathanson. Thanks

תוכן

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The numbers in parentheses adjacent to the Hebrew titles of the blessings correspond to the music (page 35) which follows the text.

The point under the letters י should be pronounced like the Hebrew י or י.

RABBOTAI NEVAREH

are due also to Reverend Charles Sudock, our Vice President, who suggested this publication.

We are grateful to Mr. Harry Coopersmith for permitting us to use his adapted tune "Al Hanissim and Bimcy Matsyohu." To Dr. Philip Birnbaum we extend our profound appreciation for his superb English translation of all of the Hebrew texts, and to the Hebrew Publishing Company for its Hebrew text.

May this *Rabbotai Nevareh* truly serve as a means for all to express their gratitude to God "who sustains the whole world with goodness, kindness and mercy."

The Cantors Assembly of America

June, 1954.

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HAMOTZEE

①  

Bo ruh a loh A do noy E lo he nu me leh ho o
lom, ha mo. tsi - le hem min ho - o - re ta.

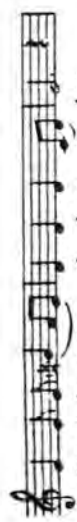
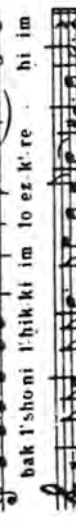
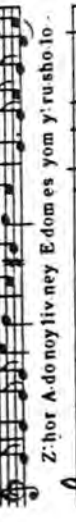
AL NAHAROS BOVEL

Leader (Psalm 137) MOSHE NATHANSON
Andantino, espres. All.

②     

Al na ha ros bo vel Shom yos ha nu gam bo hinu
b' zoh re ne es Tsi you Al a ro vim b' so.
hoh so li nu ki nu ru se nu ki shom sh'e lu nu sho.
ve nu div rey shir v' su lo le nu sim hob.
Shi ru lo nu mi shir Tsi yon. Eih no shir es

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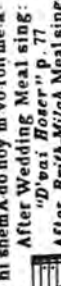
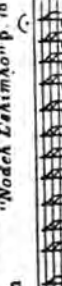
         

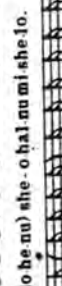
shir A do noy - al ad mas ne hor.
Im esh ko heh y' ru sho la yim tish kah y'mi ni Tid.
bak l'shoni l'hik ki im lo ez k're hi im
lo a lehes y' ru sho la yim al rosh sim ho si
Z'hor A do noy liv ney E dom es yom y' ru sho lo.
yim, ho om rim o ru o ru ad ha y' sod boh
bas Bo vel hash du doh, Ash rey shey shalem lo hes gmu
leh she gomalt lo nu. Ash rey she yo hes v'nip
peit es o lo la yih el ha so lah.

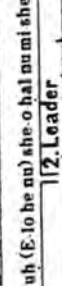
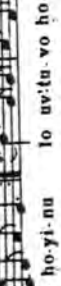
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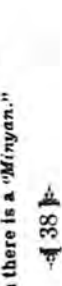
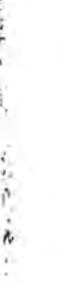
RABOSAI N'VOREH

④ Leader  Rabosai n'voren.

1. Group  y', hi shemA do noy m'vo roh me-a
2. Leader  After Wedding Meal sing:
repeats  "D'eat Hoser" p. 77
After Brith-Mitach Meals sing:
toh v'ad o-lom  "Nodach LashimA" p. 78

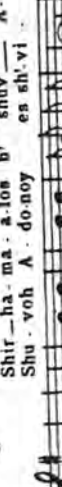
Leader  Bir shus motonon v'ra bo non v'ra bo sai

1. Group  n'vo reh (E-to he nu) she-o hal numi she-lo.
2. Leader  repeats  Ho-ruh (E-to he nu) she-o hal numi she-

1. Group  1. Leader  lo uv'tu-vo ho-yi-nu lo uv'tu-vo ho-
2. Leader  yi-nu Horuh u-vo-ruh sh' mo.
repeats  *Add "T'loAenu" when there is a "Minyan."

SHIR HAMA-ALOS (Psalm 128)

Moderato  Shir-ha-ma-a-los b' shuv-A-
Shu-voh A-do-noy es sh'vi

Traditional  do-noy es shivas Tsiyon bo-yi-nu k'hol-mim
se-nu ka-a fi-kim ba-ne-gev

oz-yi-mo leh a'-hok-pi-nu u-l'sho-ne-nu
ha-sor'im b' dim oh b'ri-noh b'ri-noh

ri-noh Oz yom-ru va-go-yim
yik-tso-ru Ho-loh ye-leh u-vo ho

hig-dil A-do-noy la-a-sos im el-leh
no-seh me-sheh ha-ro-ra

hig-dil A-do-noy la-a-sos im-mo-nu
bo-yo-voh b'ri-noh

ho-yi-nu a'-me-bim
no-sch-a-lu-mo-sov



sonum'farnes la . kol u metiv la kol u me .



hin mozon l' hol briyosov a . sher boroh Bo



ruh a . toh A do noy ha-zon es ha . kol .

NODEH LHO

Moderato

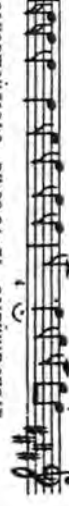
M. N



No deh l' ho A . do . noy E . lo . he . nu



al she bin hallo la . vo . se . nu e retz hem dohto



vahur'ho voh, V' . al she ho tse . so . nu A . do .



noy E . lo . he . nu me . e . retz mitz . ro . yim

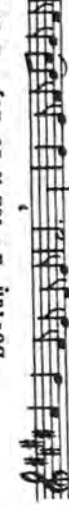
HAZON ES HO-OLOM

Moderato

M. NATHANSON



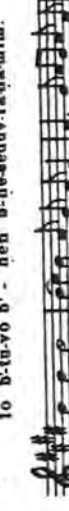
Bo . ruh a . toh A . do . noy E . lo .



he . nu meteh ho . o . lom ha . zon es ho . o . lom kol



lo b' tu . vo b' . hen b' he . seduv : ra ha . m . im .



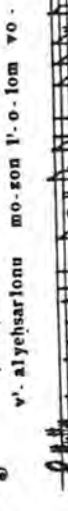
Hu no . sen lehem l' hol bosor ki l' o . lom has



do Uv' tu . vo ha . go . dol to . mid lo bosor lonn



v' . al yehar lonn mo . zon l' o . lom vo .



ed — Ba . a . vur sh' mo ha . go . dol . ki hu El

On Hanukkah and Purim add:
AL HANISSIM

Moderato
Adapted by H. Coopersmith

Al ha-nis-sim v' al hapur-kon v'-
al hag'vu-ros v' al hat'shu-os
she-o-al-soh la-a-vo-se-nu ba-yo-mim
ho hem- ba-g' man-ha-sch.

On Hanukkah add:
BIMEY MATISYOHU
Adapted by H. Coopersmith
Edited by M.N.

Bl-mey Matle-yo-hu — ben yo-ho-non —
ko-ben go-dol Hash-mo-na! u-vo-nov-k'she-

u-f'di-so-nu mi-bee a-vo-dim. V'-
al bri-s'ho she-ho-nam to biv-so-re-nu
v'al toros'ho-she-ll-ma-d'-to-nu v'-
al hu-ke ho-she-ho-da-to
nu v'al ha-yim ben vo-he sed she-
ho-nanto nu-val a-hi las mo son sho-a.
(traditional)
tob son u-m'farnes o-so-nu to-mid b'hol
yom-nu'hol es u-v'hol sho-oh.

yad tsa-di-kim-V'. se - dim b'. yad o-s'key
 so-ro-se ho. U. l'. ho o-si-suh
 shem-go-dol v'. ko-dosh b'. o-lo-me-ho
 u. l'. a-m'ho yis-ro-el - o-si-suh t'shu-
 oh g'. do-loh-u-fur-kon k'ha-yom-ha-
 seh. V'a-har ken-bo-u vo-ne-ho li-d'-
 vir-be - se-ho u-fi-nu ea-be-ho-
 le-ho v'ti-ha-ru esmik-do-she-ho v'bid-
 li-ku ne-ros b'hats-ros kod-she-ho v'kov';

o. m'doh mal hus yo - von ho-r'. sho-oh al
 a. m'ho yis-ro-el - l'. hash ki-hom
 to-ro-se-ho ul'ha-avi rom me-hu-key r'tzo-
 ne-ho v'. a-toh b'. ra-ha-me-ho ho-ra-
 bim o-ma d' to-lo hem b'eistzo-ro-som. Rav to
 es ri vom danto es di - nom no-kam to es nik-mo-
 (added by M.N.)
 som Mosar to gi-bo-rim b'. yad ha-lo-shim
 V'. ra-bim b'. yad m'. a-tim-u-t'.
 me-im b'. yad t'. horim ur'-sho-im b'

na-ar v'. ad zo-ken taf v'. no-shim b'.
 yom e-hod — bi-sh'lo-shoh o-sor — l'.
 ho-desh sh'emo-sor lu ho-desh A. dor —
 u-sh'lo-lom lo-var — v'a-toh — b'ra-ha-
 me-ho ho-ra-bim he-far-to es-a'tso-so — v'kil
 kal-toh es ma-ha-shav-to — va-hashe-vo-so
 lo g'-mu-lo — b'. ro: sho, — v'. so.
 lu o-so — ves-bo-nov — al ho ets.
rit.

(At Hantessim p. 42)

u sh'mo-nas y'. mey ha-nu-koh el - lu
rit.
 l'. ho-dos u-l' harel l' shim-ho ha-go-dol.
 (At Hantessim p. 42)

On Purim sing: At Hantessim p. 42 then add:

BIMEY MORD'HAI M.N.
 Based on Cantillation
 of the "Megillah"

8 Recit. (*ad lib.*)
 Bi-mey-Mor-d' hai v'. Es-ter — b'shu
 shan ha-bi-roh — k'she-o-mad a le hem Homon horo
 shoh-bi-kesh — l' hash-mid — la ha
 rog ni'a bed eskol ha-y' hu - dim — mi.

*Traditional version

Ka - ko - suv v' - o - bal-toh v' -
so - vo - toh u - ve - rah-to es A-do-
rif.
noy E-lo-he-ho al ho-o-retzha-to-voh a-she-
ra tempo
no-san-toh. Ho - ruh a-toh A-do-noy,
al ho - o - retz v' al ha-mo - son. —

RAHEM

Leader

Moderato

11 Ra - hem A-do-noy E-lo - he - nu al
yisro-el — a-me - ho — v' al y'ru-sho-la-yim i -

— 48 —

VAL HAKOL

Con spirito

M. N.

10 V' al ha-kol A-do-noy E-lo-he-nu a-
nah-numodim loh u-m' - vo - r'him o-soh
yisborahimho — b' fiholhai — to —
mid l' - o-lom vo - ed. Kakoany v' o - hai —
toh v' so - vo — toh uve-rahtohesado-
noi E-lo-he-ho al ho - o-retzha-to-voh a-
shernosan loh. Ho - ruh a - toh A-do-
rif.
noy al ho - o-retz v' al ha-mo-son.
*Traditional version of "Kakosuv," etc., on next page

— 47 —

he - nu loli-dey matnas bo-sor vo-dom v' -
 lo li-dey hal - vo - o - som
 Ki im l' - yod - ho ham' - le - oh hap' - su -
 ho ha-k' do shoh v' - ho - ho - voh she - lo ne -
 vosh v' - lo ni - ko - lem l' - o - lom - vo - ed

On Shabbat add:

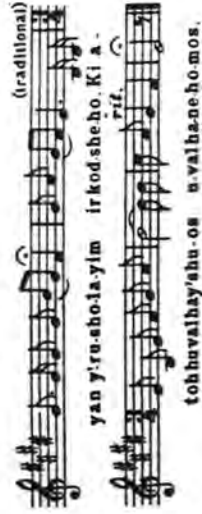
R'ITSEH V'HAHALITSENU

Leader Moderato (Based on traditional modes)
 M N

⑬ R' - tsey v'ha-hal-tse-nu A-do-noy E-lo -
 he-nu b'mitz-vo-se-ho uv'mitzas yom - hashvi-i -

All
 re - ho - v' - al Tsi - yon mishkan ki-vo-de-ho v' -
 Leader
 al mal-hus bes Dovid m' - shi - he - ho v' - al ha
 ba - yis ha - go - dol v' - ha - ko - dosh she - nik
 rit.
 All (traditional)
 roh shim - ho o - lov. E - lo - he - nu o -
 vi - nu r' - ey - nu su - ne - nu far - n' -
 se - nu v' - hal - k' - le - nu v' - har - vi -
 he - nu v' - har - vah lo - nu A - do - noy E - lo -
 he - nu m' - heroh mikol tsoro - se - nu v' -
 noh al tatar! he - nu A - do - noy E - lo -

(traditional)



On Rosa Hodesh and Festivals add:

VA-ALEH V'YOVO

Traditional

(M.N.)



Leader
Zoh-re-nu A-do-noy E-lo-he-nu bo l'-to-voh

Group Leader
O-men u-fok-de-nu vo liv-ro-hoh—
On *Rosh Hodesh*

Group Leader
O-men V'hoshi-e-nu vo l'ha-yim
For Festivals Group Leader
O-men L'ha-yim O-men U'ha-yim—
All
Uvid var y'shu oh v'ra-ha-

Group
mim hua v'ho-ne-nu v'ra-hem o-le-nu v'
ho-ehi-el nu ki-e-le-ho-e-ne-
(traditional)

nu k'el me-leh ha-nun v'ra-hum o-toh

vid av-de-ho v'sih-ron y'ru-sho-la-yim

ir kod she-ho v'sih-ron Kol a-m' ho

hes-yar-ot l'fo-ne ho-lif-le-

tob ul'-to-voh l'hen u-l'he-sed ul'-ra-ha-

On *Rosh Hodesh*:
mim l'hayim ul'sholom b'yom Kosh ha-hodesh ha-zeh.

On Festivals:
Pesach: B'yom hag ha-ma-tros ha-zeh.
Shavuoth: B'yom hag hashvu-ot ha-zeh.
Sukkot: B'yom hag ha-su-kos ha-zeh.
Sim'at Torah: B'yom hashmini hag ho-ateresh ha-zeh.
Sim'at Atzereth:

On *Rosh Hashanah*:
B'yom ha-si-ko-ron ha-zeh.

le-nu yots-re-nu k'do-she-nu kdoshya-
allegro
 kov-Ro-e-nu ro-ehya-ro-el-ha-
 me-leh-ha-to-v'hametiv-la-kol-she-b'hol
 yom-voyom hu-be-tiv-hu-metiv hu-yetiv
 lo-nu Hu g'mo-to-nu hu-gom'-le-nu
 hu yig-m'-le-nu lo-ad
 hen u-l'-he-sed ul'-ra-ha-mim u-l'-
 re-vah-ha-tso-loh v'hats-lo-hoh b'ro-
 hoh vi-shu-oh, ne-ho-moh-par-nosch-y'hal-ko.

-d 56 p-

UVNEY Y'RUSHOLAYIM

Leader Traditional
 (14) Uv-nay y'-ru-sho-layim ir-ha-
 ko-desh bim-heroh v'-yo-me-nu-Bo-
 All
 ruh a-toh A-do-noy-Bo-nah b'-
 ra-ha-mov y'-ru-sho-la-yim O-men.

BORUH... HO-EL OVINU...
 Leader Moderato Traditional
 (15) Bo-ruh a-toh A-do-noy E-lo-
 All
 he-nu-melch-ho-o-lom. Ho-el O-vi-nu mal-
 ke-nu a-di-re-nu bor-e-nu go-a

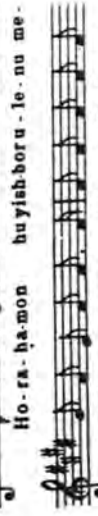
-d 55 p-



All Ho-ra-ha-mon, hu y'far-o'-se-nu b' ho-vod.



Leader



Ho-ra-ha-mon buyish-beru-le-nu me-



al tza-vo-re-nu v' hu yo-ll-he-nu



ko-m'ni-yus-l' ar-tse-nu —



All Ho-ra-ha-mon Huyishlah-bro'oh m'rub-



boh ba-ba-yis ha-zeh — v'



al ebul-hon zeh she-o-hal-nu o-lov.



Leader Andante

Ho-ra-ha-mon, Hu yishlah-lo-nu es E-li-



loh v'ra-hamim v' hayim v'sho-lom



v'hollov-u-mikol'tuv'l'o-lomal y'hasre-nu.

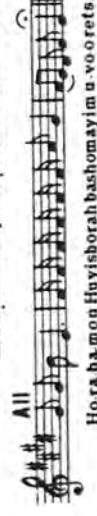
HORAHAMON HU YIMLOH



Leader Recitativo

M. N.

Horahamon huyimlo'olenu l'o-lom voed



All



Leader



Ho-ra-ha-mon Huyishlah-b' dor do-rim



v'yispa-ar bonulo-ad u-l' ne-tzah n'tso-

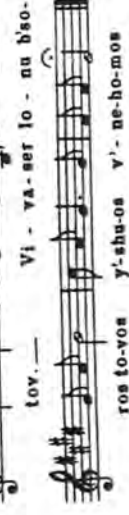
him vyishadard bonulo-ad ul'ol-met o-lomim

2. At parents' table:

3. At hosts' table:



4. At feast for guest of honor:



HORAHAMON HU Y'VOREH

(Seven blessings for different occasions)

Select the suitable one

1. At home with family: Traditional (M.N.)





b'rie ha-mi-loh v'esish-to ha-yo-le-des



v'es ha-ye-led ho-rah ha-ni-mol



v'es kol ha-yo-sh'-vim - po. -
Continue "Ozonu" p.63

7. For Pidyon Haben:



Ho-ra-ha-mon Hu y'-vo-reh es ha-



ye led banif de ha-yom v'es o-viv v'es im-



mo - v'es kol ha-yo-sh'-vim - po. -
Continue "Ozonu" p.63



kol ham'su bim kan - O-som v'-es-be-



som v'-es zar-om v'hol a-she-ri-hem. -
Continue "Ozonu" p.63

5. At wedding feast:



Ho-ra-ha-mon - Hu y'-vo-reh



es he-ho-son-v'-es ha-kal-loh -



v'-es kol ha-yo-sh'-vim - po. -
Continue "Ozonu" p.63

8. For Brith Milah:



Ho-ra-ha-mon Hu y'-vo-reh es bal

BAMOROM

With spirit

Traditional



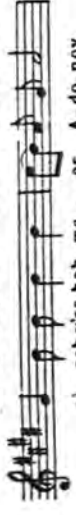
Ba - mo - rom y' - lam' - du



a - lo - hem v - o - le - nu e' -



hus she-t-hey i-mish me-ressho-lom, v' -



ni - soh v'ro-hob me - es A-do.noy



u - (s')do-koh me-lo - hey yish-e - nu v' -



nim-tso hen v' se-hel tov b'e -



ney E-lo-bim v' - o - dom.

* At Brita Milah sing "Horahamon" p 80

OSONU

All

Andantino

M N.



O - so-nu v'es kol asher lo - nu. K' -



mo shen is bor'hu a - vo - se - nu Av-ro -



hom yits hok v' - ya - a kov ba-kol mi - kol -



kol ken y'vo-reh o-so-nu kul - lo-nu ya-had



biv-ro-hoh sh'le - moh v'no-mar o - men

* Traditional (popular version)



Ken y'vo-reh o - so-nu kul - lo-nu ya -



had bivro hoh sh'le - moh v'no-mar o - men

On *Rosh Hashanah*:

Ho-ra-ha-mon hu y'-ha-desh o-le-nu
es ha-shonoh baros l'-to-voh v'-liv-ro-hoh.

On *Sukkot*:

Ho-ra-ha-mon hu yo-kim lon'esuk-
kas—Do-vid—ha-no-fo - les.

HORAHAMON HU Y'ZAKENU

(*Migdal Y'shuos*)

Leader *Allegretto*

Ho-ra-ha-mon hu y'-sa-ke-nu li-
mo ha-mo-shi ahul'ha-yei ho-o-lom ha-boh

— 66 —

HORAHAMON

(For *Shabbat, Rosh Hodesh, Festivals, Rosh Hashanah*)

Select appropriate blessing for the occasion.

On *Shabbat*:

Andante

Ho-ra-ha-mon hu y'-ha-desh o-le-nu

yom she kul-lo-sha-bos u-m'nu-
hoh-l'-ha-yei ho-o-lo-mim.

On *Rosh Hodesh*:

Ho-ra-ha-mon hu y'-ha-desh o-le-nu

es ha-bodesh haseh l'-to-voh v'-liv-ro-hoh.

On *Pesach, Shavuot, Shmini Atzeret and Simchat-Torah*:

Ho-ra-ha-mon hu y'-ha-desh o-le-nu

— 65 —

Y'RU ES ADONAY K'DOSH OV

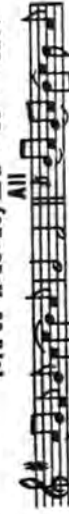
Leader

Moderato

M.N.



Y'ru es A-do-noy - k' - do - - shov



ki enmahsor - li - re - ov. K'fi - rim ro - shu v' -



ro - e - vu v'dor'ahay A - do - noy lo

Leader



yah - s' - ru kol tov. Ho - du la - do - noy



ki - - tov ki - - l' - o - lom has - do.

All



Po - se - ah es yo - de - ho



u - mar - bi - a l' hol hai - ro - tson.

68

(traditional)

All



On Shabbat and Festivals: Mig - dol y'abu - os
On Weekdays: Mag - dil



mal - ko v' - o - seh he - sed lim - shi - ho l' -



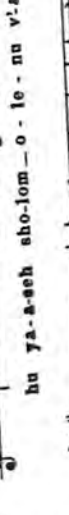
Do - vid u - l' - sar - o - - ad o -



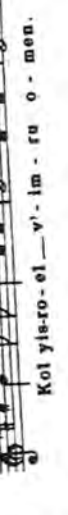
lom o - seh sho - lom bim - ro - mov



hu ya - a - seh sho - lom - o - le - nu v' - al



Kol yisro - el - v' - im - fu o - men.



67

*ADONAY OZ...

(For American national functions)

24

A-donay oz — l'a-moyi - ten —
molto rit.
A-donay y'. vo - reb - es a-mo va-sho-lom.

*ADONAY OZ...

(For functions in behalf of Israel)

A-donay oz — l'. a-mo yi - ten
A-donay y'. vo-reb — es a-mo - va-sholom.

After Grace at Wedding Meal:

SHEVA BROHOS

1. Ad lib.
Cantor

Bo - rub a-toh A - do - noy Bo rub
Cantor
25 hu a-voruh shi-mo E-lo-he-nu mu-leh ho-o-

70

Leader

Bo-rub ha-ge-ver a-cher yivtah ba-do-noy
V' ho-yeh A-do-noy mi-v-ta - ho. —

NA-AR HOYISI

Traditional

23

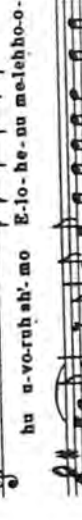
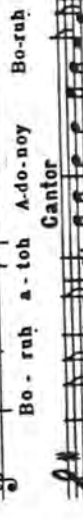
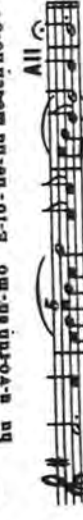
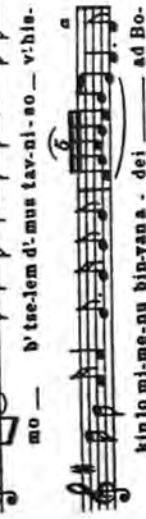
All

Na - ar ho - yi - si vi - gam - to -
kan-ti v'. lo ro-l-sitsadik ne-e-zov v'zar.
See alternate versions
o - m' va-kesh lo - hem - A - do - noy -
oz — l'. a - mo yi - ten - A - do - noy y'.
vo - rebes a - mo va-sho - lom, - va-sho-lom -

* Alternate versions next page



rit.



son v' ha - loh — O - men

6. **Cantor**
Bo - ruh a - toh — A - do -

Group
noy Boruh hu u-vo-ruh sh' mo E-lo-

he - nu me-leh ho - o - lom a -

sher bo-rah so-son v' im-hoh ho-son v' ha -

loh — gi - loh ri-neh di-so v' hed-voh —

a - ha - voh — v' a - ha - voh sho -

-474-

Group
Boruh hu u-vo-ruh sh' mo M' sa -

Cantor
me - ah Tsi-yon b' vo-nehoh O-men.

5. **Cantor**
Moderato
Sa-meah t' sa-mah —

slow
re-im bo-a - hu - vim — k' sa -

me ha-ho yitair ho b' gan E-den mi-ke-dem

allegro
Group
Bo - ruh a - toh A - do - noy Bo-ruh

Cantor
hu u-vo-ruh sh' mo m' sa - me — ah ho -

-473-

lom - vi-re-us - M'he-roh-Ado
 noy - E-lo-he - nu - yi-sho-ma -
 - b' - o-rey y' - hu - doh - u - v' - hu -
 tea - y' - ra-sho-la - yim -
 All con spirito
 Kol so-son v' kol sim-hoh kol ho-son v' -
 kol kal-loh - kol mits-ha-loa ha-so-nim me-
 hup-po-som - u - n' o-rim mi-mish-tehn' - gi-no-
 Cantor
 som kol mits-ha-loa ha-sonim me-hup-po
 som - u - n' o-rim - misha

- 75 -

teh nig-lao-som - Bo-ruh a-toh A-do-
 Group Cantor
 noy Bo-ruh hu u-vo-ruh sh' - mo m' - sa-
 me - ah ho-
 Group
 son im ha-kal-loh O - men
 7. Cantor Maestro Group
 Bo-ruh a - toh - A-do-noy - Bo-ruh
 Cantor
 hu u-vo-ruh sh' - mo E-lo - he - numeich ho-o-
 lom - bo-reh - p' -
 Group
 ri - ha - go-fen. O - men.

- 76 -

Group



Bo-ruh E-lo-he-nu-she-ha-sim-hob bim-o-



no - v'she-o-hal-nu-mi-she-lo - uv'lu-



vo bo-yi-nu Boruhba u-vo-ruh sh'mo

Continue "Bazon es Ho-olom" p 39

Introduction to Grace after Brifa MilaA Meat:

NODE LSHIMHO

All Moderato



No-deh l'shim-ho b'-soh e-mu-nai



b'-ru-him-a-tem - la-do-noy



1. Bir-shus el o-yom v'-no-rah

2. Bir-shus ha-to-rah ha-k'do-shoh

Introduction to Grace after Wedding Meal:

D'VAI HOSER

Folk Tune
Adapted by M.N.

Leader Moderato



D'vaihoser v'gamhoronv' oz il-lem b'-



shir yoron n' he-nu b'magley tsedek sh'



ey bir-kas b'-ney A-ha-ron.

(y'shu-fun)

Leader



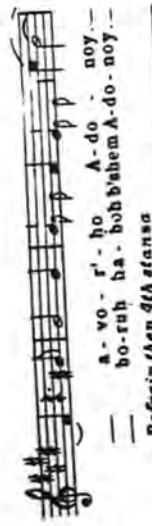
Bir-shus mo-ro-non v'ra-bo-sai n'-vo-



reh E-lo-he-nu-she-ha-sim-hoh bim'-o-



no - v'she-o-hal-nu mi-she-lo -



Refrain then 4th stanza



D.C. al Fine Boruh hu u - vo - ruh sh' - mo.
Continue "Eason & Ho - olom" p 39

HORAHAMON (BRITH MILAH)

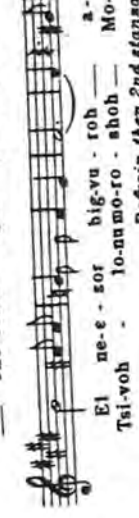
The following 6 verses to be sung after "Xiohim Yodom" p. 61



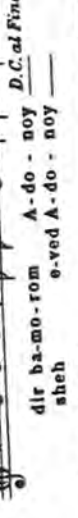
Moderato
3



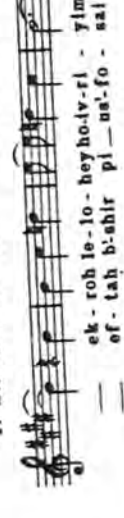
rahanim mollish - mo - noh - v'yih -
ku l'gad - lo u - l'han - ho u - l' - bak' -
sher sos la - a - sos tse - dek b' - gi -
yu yodov v' - lib - bo l' - el e - mu -



Refrain then 2nd stanza



Leader



mo - tsats d'mey - ha-mi-loh; leh
ney - mu - los - do - mim; l'.

ha - yo - reh - v' - rah ha-le-vov
va - ser - b'so-ros to - vos

a - vo-do-so p'su-loh, im sh'losh - el -
v' - nl - hu - mim, l' - am e-bod m'fu -

leh lo ya - a-seh loh.
sor umfo-rod ben ho-am-mim

Ho - ra - ha - mon - hu y'ish.

lah lo - nu ko - hen tee - dek - a -

sherluk-ka! v' - e - lom - ad hu-hankle.

mo, - mi-yom hash-mi-ni vo - hol-oh -
loh; - v'ish-lem - po - o - lo - noh, -
v'yiz-keh - lir - os -

ye - ro - tseh do - mo - vi -
u - mas-kur to k' - fu - loh - v'it -
p'ney hash - hi - noh - sho -

hi A-donoye-to-hov - im - mo. -
e-hu l' - ma - a - loh - l'mo - loh. -
losh p' - o - mim - Ba-shonoh. -

4 and 5
Ho-ra - ha-mon hu y' - vo - reh ba-
Ho-ra - ha-mon hu y'ish-lonum'ah!

mol b'sar ho-or-loh u - fo - rah - u -
ho ho-leh to-mim biz hus - has -

gleaming Whose broad stripes and bright stars thru the
 per-ill-ous fight, O'er the ram-parts we
 watched were so gal-lant-ly stream-ing? And the
 rock-et's red glare, the bombs burst-ing in
 air, gave proof thro' the night that our
 flag was still there. Oh! say does that
 star-spangled ban-ner yet wave O'er the
 land of the free and the home of the brave!

o — ka — she-mesh v' — yo-ha — lom — va —
 yo-let ponov' b'. a-dar — to — va — yig —
 lom — bri — si hoy' sob it — to — ha-ha —
 yim — v' — ha-sho — lom. —

THE STAR-SPANGLED BANNER

Words by
 FRANCIS SCOTT KEY
 Music by
 Dr S. ARNOLD

Con spirito

Oh! say can you see, by the dawn's early
 light, What so proudly we hail'd at the twilight's last

SABBATH in the HOME

זְמִירוֹת לַשַּׁבָּת

סֵדֶר קִדּוּשׁ וּמִצְוֹת בְּרַבַּת הַבּוֹיֹז וְהַבְּנֵי.
לְיַד שַׁבָּת, לְיוֹם הַשַּׁבָּת, לְמַעַרְכָּה לְפָרָשָׁה
וּלְמוֹצָאֵי שַׁבָּת

Table Songs and Ceremonies for the Sabbath

By
ISRAEL GOLDFARB, B.S., D.H.L.
Rabbi of Congregation Bait Israel Anshei Emes, Brooklyn, N. Y.
Instructor in Hazzanuth, Jewish Theological Seminary of America (1920-1942)

וְיִרְאוּ לַעֲבוֹת עָבֵר

"And thou shalt call the Sabbath a delight"
ISAIAH LVIII:13

BROOKLYN, N. Y.

GRACE AFTER MEALS

ברכת המזון

The following introduction is customary if three or more Malet, above the age of thirteen, have eaten at table together:

He who says Grace commences thus:—

ברכותי נברך:

The group responds:—

יהי שם " מברך מעתה ועד עולם:

He who leads in Grace proceeds:—

יהי שם " מברך מעתה ועד עולם:

ברשות מרנו ורפנו וברכותי

נברך (אלהינו) שאלכלנו משלך:

The group responds:—

ברוך (אלהינו) שאלכלנו משלך וכסובו חיינו:

He who leads in Grace replies:—

ברוך (אלהינו) שאלכלנו משלך וכסובו חיינו:

GRACE AFTER MEALS fulfills the Biblical injunction "And thou shalt eat and be satisfied and thou shalt bless the Lord thy God for the good land which He hath given thee."

Through the recital of Grace, the family table is turned into a family altar and the material satisfaction of our physical needs becomes a sanctified spiritual experience; thus impressing on our minds our utter dependence upon God who is the author of our lives and the bountiful giver of all good things needed for our sustenance.

*The word אלהינו is added only when ten or more adult males partake of the meal.

41 BIRKAS HAMOZON

ברכת המזון

Leader and Group

Moderato. *mf*

Israel Cold:arb

Bo- ruch a- toh a- do- noy a- lo- hel- nu

me-lech ho- o- lom has- son es ho- o- lom kul-

lo b' tu-vo b' chein b' che- sed ut-ra-cha-mim

hu no-esah le-chem l' ehol bo- sor ki l' o- lom

chas- do uv- tu- vo heg- fo-dol to- - - mid lo

cho-sar lo- - nu v' al yebl- ear lo- nu no-

son l' o- - los vo- ed ba- a- nur shi- no

har- fo- dol ki hu son us- fer- neis la- kol u-mel-

tiv la- kol u-mel- chin ho- en l'.

Rit.

ehol b' ri- yo- sov a- sher bo- ro u-

סדר ברכת המזון

GRACE AFTER MEALS

If less than three Males above the age of thirteen be present, begin here:—

ברוך אתה יי אלהינו מלך העולם. הן את-
העולם כולו, כמובן בזה ברוך וברבמים הוא
נותן להם לכל-פשר. כי לעולם חסדו; ובמובן
הנזרל תמיד לא-תסור לנו ולא תסור-לנו מן
לעולם ועד בעבור שמו הנזרל. כי הוא יי
ויפסדום לכל ובמשיב לכל ובמזין מן לכל-
בריותיו אשר ברא. ברוך אתה יי הן את-הכל:
נוהה לך יי אלהינו על שונת-לך לאבותינו
אשר תמיד טובה ורחבה. ועל שונת-אבותינו יי
אלהינו אשר מצרים. ופריהנו מבית עבריים.
ועל פריהנו אשר תמיד בבשרינו. ועל חוריהנו
שנפלה לנו. ועל חוריהנו אשר תמיד. ועל חיים
תמיד שונת-אבותינו. ועל אבותינו מן אשר
ויפסדום אבותינו תמיד בכל-יום ובכל-עם ובכל-
שעה:

On Chanukah and Purim the following is added:—

על הנסים. ועל הפורקן. ועל הגבורות. ועל השושנות
ועל המלחמות. אשר לאבותינו, בנסים בהם ביום הזה:

43

HAZ-ZON ES HAKOL
רוח א-תח-ה- do- moy haz-son es ha-kol.
LEADER: *יְהוָה יִשְׁמְרֵנוּ*
I. 9.
AL HAN-NISIM — על הנסים
Al han-nis - - sim v' - al ha - por- - kon v' -
al hag - g'vu- - ros v' - al ha - t'shu - - os
v'al ham - mil-cho-mos she-o - si - so la-vo-sel-nu
ha-yo- nim ho - hem... ba - g'-man nas - seh.
LEADER: *יְהוָה יִשְׁמְרֵנוּ*
GROUP: *יְהוָה יִשְׁמְרֵנוּ*
Es-ha-may v'o-choi-to v'eo-vo-to u-te-rach-to

On Demand

On Air.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

אשר

Moderato *mf*

li dei mat-nes to-eor rodom!

The first system of the musical score is for the 'Lied' (Song). It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The piece concludes with a double bar line and a repeat sign.

LEADER: "WELL, WE'VE GOT TO GET OUT OF HERE."

מִלֵּוּלֵי הַיָּם
"LOVEY, I LOVE"
וְהַיָּם יִשְׁמְרוּ

LEADER

[illegible][illegible][illegible]

Friday Evening Melodies

שידי ישראל לליל שבת

composed by

RABBI ISRAEL GOLDFARB

and

SAMUEL ELIEZER GOLDFARB

Head of the Department of Music, Bureau of Education

Arranged in Two Parts for Children's Voices
with piano accompaniment

Published by the
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1918

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בִּרְחָשׁ הַמִּזְמוֹן — Birchas Hamazon

Ki l' o - lom

mf Moderate.

Ki l' o - lom chas' - do

mf Moderate.

Ka - ko - suv

Ka - ko - suv v' o - chal' - to v' - so - vo - to

Bo - neh B' rach' mov
Hu he - tiv
V' nim' tso chen

LEADER.

Bo - nech B' rach' mov
Hu he - tiv
V' nim' tso chen

Do ne b' rach' - mov y' ru sho - la - tim o - men
lu he - tiv hu me - tiv yo - tiv lu - nu
V' nim' - tao chen v' - so - chel tov b' e - ne e - lu - him v' o - lom

Mig' dol Y' shu - os

mf Allegro.

Mig' - dol y' - shu - os mal - ko v' - o - sch cho - sed lim'

mf Allegro.

ahi - cho l' - do - v' kl ul' - zar' - o ...

ad u lom
O - sch sho - lom

him' - ro - moy hu... ya - a - sch sho - lom o -

ha - no v' - al kol ya' - ro - el v' - im' - ru o - men.

אוֹשֵׁב עֵרְשִׁי

וּבְסֶדֶק מְקוֹמִי יָשֵׁב

לִפְנֵי מַלְאָכָי וְלִפְנֵי מַלְאָכָי

אֵלֶּיךָ יְיָ אֱלֹהֵינוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

הוּא הוּא הוּא הוּא הוּא הוּא הוּא הוּא

וְנִשְׁתַּחֲוֶה לְפָנֶיךָ יְיָ אֱלֹהֵינוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

לְפָנֶיךָ

וְנִשְׁתַּחֲוֶה לְפָנֶיךָ יְיָ אֱלֹהֵינוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ
עוֹלָם עוֹלָם עוֹלָם עוֹלָם עוֹלָם עוֹלָם עוֹלָם עוֹלָם
וְנִשְׁתַּחֲוֶה לְפָנֶיךָ יְיָ אֱלֹהֵינוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Y-9

קול רנה

HEBREW HYMNAL

FOR

SCHOOL AND HOME

EDITED BY

LEWIS M. ISAACS

AND

MATHILDE S. SCHECHTER



BLOCH PUBLISHING COMPANY, AGENTS

NEW YORK

1910—5670

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15. SHIR HAMA-A-LOS.

(BEFORE GRAVE.)

Andante.

1. Shir... ha-ma-a-lo
2. Oz... yi-mo-lo
ho-shuv A-do-moy
se-elok... pi-mu...

et-ah-vas-is-yon
ul-lo-ah-no-mi-ri
ho-yi-tu-ke-elo-le-min.

3. Oz-yo-mo-ru va-gim-hig-dil A-do-moy ha-a-soo lu-a-jeh
4. Il-gil-dil A-do-moy la-a-soo in-mo-ah ho-yi-tu se-me-el-hin.
5. Shu-vo-h A-do-moy es-ah-vi-se-nu ka-a-flim la-ne-gev.
6. Ha-zor-im be-dim-oh bo-ri-noh yik-tso-ru.
7. Ha-loch ye-lech u-yo-eloh no-an me-shech ha-zo-ru.
8. Ho-yo-vo ve-ri-noh no-se a-lu-mo-sov.

שיר ברכות. בשב "אר-שבת ציון היום ברחמים: אז יקלא
שוק פינו ולשוננו רנה. אז יאברו בגוים הגדיל "לעשות עם-אלה:
הגדיל "לעשות עמנו היום שמחים: שובה "אר-שבתנו באפיקים
בגב: הורעים ברכמה ברגה יקצרו: הלך-לך וקבה נשא מן-אר-
הקרב בא-רבה נשא אלקינו:

When the Lord turned again the captivity of Zion, we were like
unto them that dream. Then was our mouth filled with laughter,
and our tongue with exultation: then said they among the nations,
The Lord hath done great things for them. The Lord hath done
great things for us; whereat we rejoiced. Bring back our captivity,
O Lord, as the streams in the south. They that sow in tears shall
reap in joy. Though he goeth on his way weeping, bearing the store
of seed, he shall come back with joy, bearing his sheaves.

(34)

16. MIDDOL YESHUOS.

(ORACE AFTER MEAL.)

Allegro.

Mig-dol yo-shu-os mal-ko, ve-o-se-cho-sod
lim-ah-cho lo-do-vial ul-zar-o... ad-o-lom
O-se-ah-lom lum-ro-moy lu ya-a-se-ah-lom u
lo-mu-vo-al kol-Via-ro-el vo-lim-tu o-men.

קנדרול

ישועות מלכו וישועה קסר למשיחו לרוד ולקצרו ער עולם:
עשה שלום ברחמינו הוא עשה שלום. עלינו ועל ברי-ישראל:
ואברו אמן:

He is a tower of salvation to his king; and sheweth lovingkind-
ness to his anointed, to David and to his seed, for evermore. He who
maketh peace in his high places, may he make peace for us and for all
Israel, and say ye, Amen.

(35)

Samuel M. Segal.

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FOR

THE RELIGIOUS SCHOOL
CONGREGATIONAL Seder
AND HOME SERVICES

R. W. Binder

By A. W. Binder

*Instructor in Synagogue and Folk Music at the
Jewish Institute of Religion*



ESTABLISHED 1854

BLOCH PUBLISHING COMPANY, INC.

"The Jewish Book Concern"

NEW YORK

GRACE AFTER MEALS

7. Shir Hama-alos

Slowly
ALL SINGING.

mf 1 Shir ha-ma - los b' - shuv a - do - noy es
2 Shu - vult a - do - noy es sh - vi - se - nu

ehi - vas lat - yon ho - yi - hu k'chol - min oz yi - mo - le
ka - a - fi - kim ba - no - gev. Hazor - im

a'chox pi - noh ul aho - ne - nu yik - tao - ruh.
k'dim — oh b'ri — noh

oz yom - ru yom - go - yim hig - dil ado - noy
Ho - loch ye - lech u - vo - choh no - se me - shech

la - a - sos im e - leh hig - dil ado - noy
ha — zo — roh Boh yo - voh

la - a - sos im - o - nu Ho — yi - nu a'me — chim.
b'ri — noh no - se a'lu - mo — sov

8. Hazon

LEADER.

Ho - ruch a - toh a - do - noy ha - zon es ha - kol

9. B'chol Yom

LEADER.

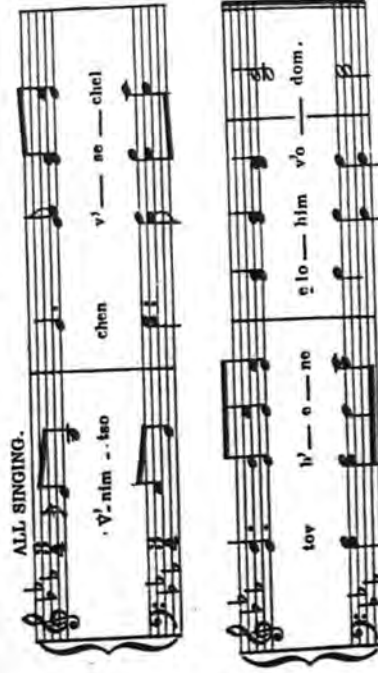
B' chol yom uv - chol es uv l'chol sho — oh.



yom vo - yom hu he — tiv hu me —
 tiv hu yo — tiv. lo — nu.

16. V'imtso Chen

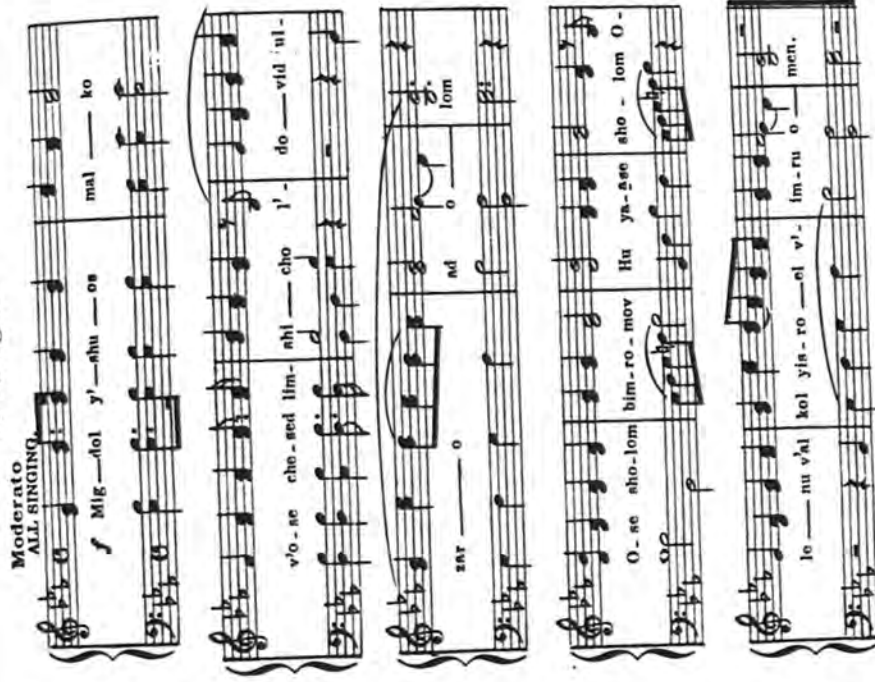
ALL SINGING.



V'im chen v' — se — chel
 tov v' — e — ne e lo — him v'o — dom.

17. Migdol

Moderato
ALL SINGING.



Mig — dol y' — shu — os mal — ko
 v'o — se cho — sed him — ahl — cho l' — do — vid ul —
 zar — o ad o lom
 O — se sho — lom bim — ro — mov Hu ya — aae sho — lom O —
 lo — nu v'al kol yis — ro — el v' — im — ru o — men.

18. Adonoy Oz

Broadly
ALL SINGING.

f A - do - noy oz
 i' - a - mo y' - ten
 a - do noy ye - vo' - reech en a - mo ha - sho - lom.

19. Prayer for Cup Nq3

See Nq3 page 11

20. Moh Oshiv and Hallelu

Spirited
ALL SINGING.

f Moh o - shiv in - do - noy
 Hallelu es a - do - noy kol go - yim

kol tag - mu - lo - hi loy
 shah - chu - hu kol ho - u mim
 kos yo - shu - os so
 ki go - var glo - nu chas do
 uv' shom a - do - noy lom ek ro.
 ve-mes a - do - noy i'o - lom Hallelu - yoh.

f. i. c. to end of Psalm

21. 22. Hoduh and Onoh

Slowly
ALL SINGING.

mf Ho O duh adonoy kl - tov
 O noh noy kl i' - o - lom
 ho shi - oh

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SHOLOM ROV

Sho - lom — rov al a-mi cho Yis-ro-el to-sim le-o-lom
 ki-a-to hu Me-lech O-don-le-chol ha-sho-lom vo-tov
 be-e-ne-cho le-vo-rech es a-me-cho Yis-ro-el be-
 chol — es u-va-chol-sho-o bi-she-lo-me-cho.

66.

TSIDKOSECHO

Tsid-ko-se-cho — ten-dek le-o-lom vo-nu-ro-no-
 cho-o-mes. Vo-tsi-do-ko-no-cho E-lo-
 him ad mo-rom a-she-er o-si-so-ge-do-los E-lo-
 him — mi cho-mo-cho. Tsid-ko-se-cho ke-ha-re-
 re — el mish-po-te-cho te-hom ra-
 bo-o-dom u-vo-ho-mo-to-shi-a A-do-nay.

67. BIRKAS HAMOZON

Ho-ruch — a-to A-do-noy E-lo-he-nu
 Me-lech ho-o-lom ha-zon es ho-o-lom — ki-to he-
 vo-be-chen be-che-sed u-vo-ra-cha-mim hu
 sen — le-chem le-chol bo-sor ki le-o-lom chan-do
 U-va-lu-vo ha-ge-dol to-mid lo-cho-sar — lo-nu
 al-yech-sar — lo-nu mo-zon-le-o-lom-vo-ed, Ba-a
 vur she-mo ha-go-dol ki hu El zon u-mo-far-nes la-kol u-
 tiv la-kol u-me-chin mo-zon le-chol be-ri-yu-sov
 sher bo-ro, Ho-ruch a-to A-do-noy ha-zon-es ha-kol

68.

NODE

Andante


 No - do lo - cho A - do - noy E - lo - ho - nu al sho - hin -

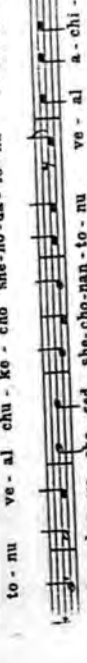
 chal - to la - a - vo - se - nu e - rets chem - do to -

 vo u - re - cho - vo ve - al she - ho - tse - so - nu A - do -

 noy E - lo - ho - nu me - e - rets mits - ra - yim u - fo - di -

 so - ni mi - bes a - vo - dim ve - al be - ri - se - cho she - cho -

 sam - to bi - ve - so - re - nu ve - al to - ro - se - cho she - li - mad -

 to - nu ve - al chu - ke - cho she - ho - da - to - nu ve - al cha -

 yim chen vo - che - sed she - cho - nan - to - nu ve - al a - chi -

 las - mo - zon sho - a - to - zon u - mo - far - nes - o - so - nu to -

 mid be - chol yom u - ve - chol es u - ve - chol sho - oh.

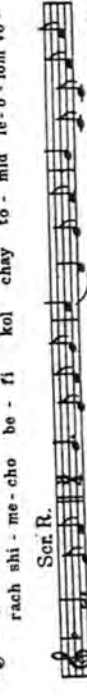
69.

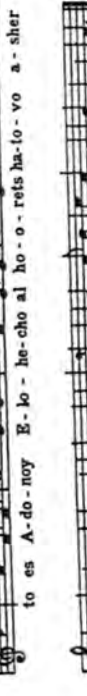
VE-AL HAKOL

69


 Vo - al ha - kol A - do - noy E - lo - ho - nu a -

 nach - nu mo - dim - loch u - me - vo - re - chim o - soch yis - bo -

 rach shi - me - cho be - fi kol chay to - mid le - o - lom vo -

 ed, Ka - ko - suv ve - o - chal - to - ve - so - vo - to u - ve - rach

 to es A - do - noy E - lo - he - cho al ho - o - rets ha - to - vo a - sher

 no - nan loch, Bo - ruch a - to A - do - noy al ho - o - rets ve - al hu - mo - zon.

70.

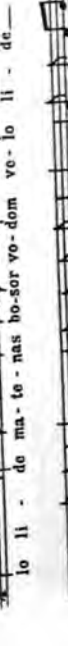
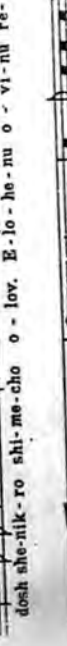
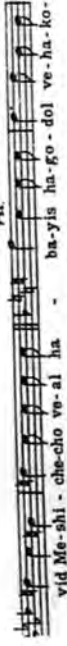
RACHEM

Religioso


 Ra - chem A - do - noy E - lo - he - nu al Yis - ro - el a -

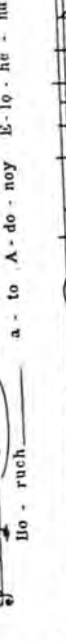
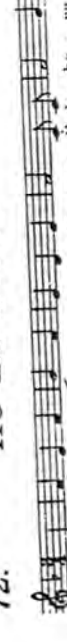
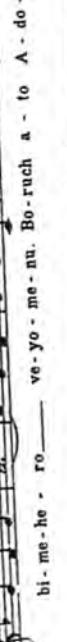
 me - cho ve - al Ye - ru - sho - la - yim i - ro - cho ve - al Tsi -

 yon - mish - kan ke - vo - de - cho ve - al Ma - le - chus bes Do -



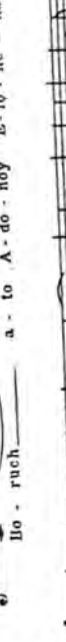
71.

UVENE



72.

HO-EL OVINU







תורה לשבת

A SHABBAT MANUAL

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JEWISH INSTITUTE OF RELIGION

Published for
THE CENTRAL CONFERENCE OF AMERICAN RABBIS
by
KTAV PUBLISHING HOUSE, INC.
1972

שיר הַמַּעֲלוֹת — A Song of Ascents

Moderato

Shu - vah A - do - mal et shuv A - do - mal
Et shoo-vet tee - yon ha - yee nu k' - chol' - meem
ha - a fee - keem ba
Az yi - ma - le a' - chok b' pe - nu
lla zo' - eem b' dlm - ah
u - l' - aho - no nu rin nah.
b'rin - mah yik - too - ru.
Atz - loch yom' - ru va go - yeom
His ye - lech u va - choh
hig - deet A - do - mal la - a - sot im o - leh
no me - shech ha - za - ra: - na
hig - deet A - do - mal la - a - sot im - ma - nu
bo - ya - vo v' rin - nah
cheem.
ha no yee - me - hi - mo - lav.

Leader: Let us praise God.

Company: May God be praised now and forever.

Leader: May God be praised now and forever. Let us praise our God of whose bounty we have partaken and through His goodness we live.

Company: Let us praise our God of whose bounty we have partaken and through whose goodness we live.

Leader:

Praised be He and praised be His name. Be praised, Lord our God, King of the universe, who sustains the world with goodness, with grace, with love and mercy. He gives food to every creature, for His mercy endures forever. Through His great goodness, we have not lacked, and may we never lack our daily bread. For God is great; He nourishes and sustains all, and deals bountifully with all, providing food for all His creatures. Be praised, O Lord, who provides food for all.

Company: Sustain Jerusalem the Holy City now and ever. Be praised, Lord, who in His grace builds Jerusalem. Amen.

May He who makes peace on high, make peace for us, and for all Israel.

May God give strength to His people. May God bless His people with peace.

Leader רבותי, נברך !

Company יהי שם יי מברך

מעשה ועד עולם.

Leader יהי שם יי מברך

מעשה ועד עולם.

ברשות מלך ורבותי,

נברך (אלהינו) שאכלנו משלך.

Company ברוך (אלהינו) שאכלנו משלך

ובטובו חיינו.

Leader ברוך (אלהינו) שאכלנו משלך

ובטובו חיינו.

ברוך הוא וברוך שמו:

ברוך אתה יי

אלהינו מלך העולם,

הוּא אֵת הָעוֹלָם כֻּלּוֹ בְּטוֹב;

בְּחַן בְּחֶסֶד וּבְרִחֻמִּים.

הוא נוֹתֵן לָהֶם לֶכֶּל בְּשֵׁר,

כִּי לְעוֹלָם חֲסִדוֹ.

ובטובו הַגָּדוֹל

תָּמִיד לֹא תִסָּר לָנוּ.

וְאֵל יִחְסֹר לָנוּ

מוֹת לְעוֹלָם וָעֶד

בְּעֶבֶר שְׁמוֹ הַגָּדוֹל;

כִּי הוּא אֵל וְיִמְכְּרוּם לְכָל,

וּמִטִּב לְכָל, וּמִכֵּן מוֹת

לְכָל בְּרִיּוֹתָיו אֲשֶׁר בָּרָא.

ברוך אתה יי

הוּא אֵת הַכֹּל.

ובנה ירושלים

עיר נאמן

במנוחה בננו.

ברוך אתה יי

בונה ברחמי ירושלים.

אמן.

עושה שלום במרומיו.

הוא יעשה שלום

עליו ועל כל ישראל.

ואמר: אמן.

יי עו לעמו ימן;

יי בברך את-עמו בשלום.

פִּרְכַּת הַמֶּלֶךְ — Grace after the Meal

Leader



Rab-bo - tal a' - va - rech.

Group first;

Leader repeats.



v' - hoo ehem A-do-tal m'-vo-rech me-at - tah v'-ad o - lam.

Leader



Bit' - elud mi - ra - man v' - reb-bo - man v' - reb-bo - tal



a' - va - rech [E - lo - hay-ma] she - s - chal - mi mi - she - lo.

Group first;

Leader repeats.

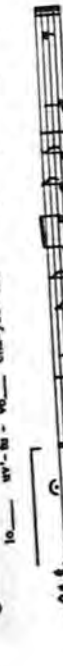


Ba - rech [E - lo - hay-ma] she - s - chal - mi mi - she -

1. Group



lo uv'-tu - vo - cha-ye - me. lo uv'-tu - vo cha -



yeo - mi. Ba-rech be u - va - rech — ah' - mo.

* Add "Eichym!" when there is a Minyan.

Haem et haem:



Ba - rech at - tah — A - do - nai E - lo - hay - mi me-lech ha - o -



lam ha - san et ha - o - lam kul - lo b' - tu - vo b' -



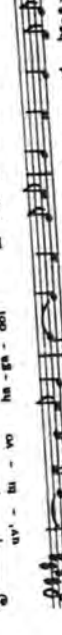
chen — b' - cho - sed uv' - ra - cha-meem hu mo - ten



le - chem l' - chol ba-eat kee l' - o - lam — chas - do



uv' - tu - vo ha - ga - dol ta - meed lo cha-eat la - ma



v'al — yech-eat la-ma ma - son l' - o - lam va - ed ba - a -



zur ah' - mo ha - ga - dol — kee hu El san um'-far-mas la -



kol u - me-leev la - kol u - me-cheem ma - son l' -



chol b'ree-yo-lev s - aher — ba - ra, Ba - rech at - tah — A - do -



nai — ha - san — et ha - kol

ברכת המזון בקצרה — A Briefer Version

Leader:
 Uv-neh y'-ru-sha-la-yim eer ha - ko-deah bim' ha-reth b' - ya -
 may - mi, Ba - ruch at - tah A - do - nai —

All:
 Ho - neh b' - re-cha-may Y' - ru-sha-la - yim, A - men.

"Oseh Shalom"
 O - seh sha-lom bim' ro-may ha ya - a-seh sha-lom —
 loy - na v' - al kol Yis-ra-el v' - lm' - ra, A - men.

"Adonai On"
 A - do-nai on l' - am-mo yl - ten A - do-nai y' - vo-rech et am -
 mo — re-sha-lom. The Lord will give strength un-to His peo-ple. The
 Lord will bless His peo-ple with peace.

Leader:
 Ba - ruch at-tah A - do - nai E - lo - hey - ru me-teh ha - o - lam,
 Be praised Thou O Lord, our God, King of the un-l - verse

Company:
 He who — — — — —
 zan et — ha - kol,
 feed - eet all man - kind.

O - seh sha - lom, sha-lom, sha-lom, bim' - ro - mav ha
 O He who mak - eth peace in His high plac - es

ya - a-seh sha-lom a - loy - ra, O - seh sha -
 may He — make peace for — us! O He who mak - eth

lom, sha - lom, bim' - ro - mav ha
 peace in His high plac - es

ya - a-seh sha-lom a - loy - ru v' - al kol Yis-ra - el,
 may He — make peace for — us — and — all is-ra - el.

Leader:
 V' - i - mi - ru A - men.
 And let us say — — — — —



The founding of the Continental Marine Corps on November 10, 1775, is represented by this window at United States Marine Corps Memorial Chapel, Quantico, Virginia. The eagle and shield emblem is surrounded by 13 stars, representing the original colonies. The anchor is the symbol of the first uniforms. A Continental Marine is depicted in the center, holding a rifle. The legend of the Corps is inscribed on the wall. The Marine recruiting rendezvous in the upper right corner. The window appears an open book, while the hand of Destiny, holding a victor's wreath, points to the yet unwritten pages of Marine Corps history.

זינג און זע יויפול

חאפּעל
סונגעבוק

THE CHAPLAIN
U. S. MARINE CORPS
WASHINGTON

U.S. 40
HEBREW UNION CHURCH
JEWISH INSTITUTE OF THE

Moderately

Bo - ruh a - to - A - do - noi E - lo -

hay - nu me-leh ho - o - lom ha -

zon es ho-o - lom ku-lo b'-tu-vo b' -

haysn — b'-he-sed uv'-ra-ha-mim. Hu nosayn

le - hem l'-bol bo-sor ki l' - o - lom has-

do. Uv'-tu-vo ha-go - dol to -

mid lo bo-sar lo-nu v' - al yeh-sar lo-nu

mo - zon l' - o - lom vo - ed. — Ha-a-

vur sh'-mo ha-go - dol — ki hu Ayl

zon um-far-nays la - kol u - may-

tiv la - kol u-may-hin mo - zon l' -

bol b'ri-yo-sov a - sher-bo - ro. Bo -

ruh a - to - A-do-nol, — ha-zon, es ha - kol.



With spirit

Ka - ko - suv v' - o - hal - to v' -
so - vo - to u - vay - rah - to es A - di.
not E - lo-he-ho al ho-o-retz ha-to - vo a-sher
no - san loh. Bo - ruh a - to A - do-not, al ho -
o - retz v' - al ha-mo - zon.

-77-

Moderately
Leader

Uv - nay y' - ru-sho - la - yim ir ha -
ko-desh bim-hay-ro v' - yo - may - nu, — Ho -
ruh a - to A - do - noi, — Ho - ne v' -
ra-ho-mov v' - ru-sho - la - yim O - mayn

Lively



Mig-dol y'-shu-os mal - ko v'-



o-se he-sed lim-shi-ḥo l'- Do - vid u-l'-



zar - o — ad o - lom. O -



se sho-lom bim-ro-mov hu ya-a-se



sho - lom — o - lay - mu v'-al



kol Yis-ro-ayl, — v'-lm - ru O - mayn.

Moderately



A-do-nol oz — l'a-mo yi - tayn. —



A-do-nol y'-vo - rayḥ es a-mo va sho-lom.

Freely



1. Bo - ruh a - to A - do - nol,

2. Bo - ruh a - to A - do - nol,

3. Bo - ruh a - to A - do - nol,



E - lo - hay-nu me-leḥ ho - o - lom, bo -

E - lo - hay-nu me-leḥ ho - o - lom, bo -

E - lo - hay-nu me-leḥ ho - o - lom, bo -



ray p'-ree ha - go - len. O-mayn.

ray mee-ray v'so-meeni. O-mayn.

ray m'o-ray ho - aysh. O-mayn.



Bo - ruh a - to A - do - nol, E - lo -



hay - nu me - leḥ ho - o - lom, ha - mav-



deel hayn ko - deh l' - ḥol, hayn



or l' - ḥol-shēḥ hayn Yis - ro - ayl lo-a-mem hayn



yom ha - sh'-vee - ee l' - shay-shes y' -



may ha - ma - a - se, ho -

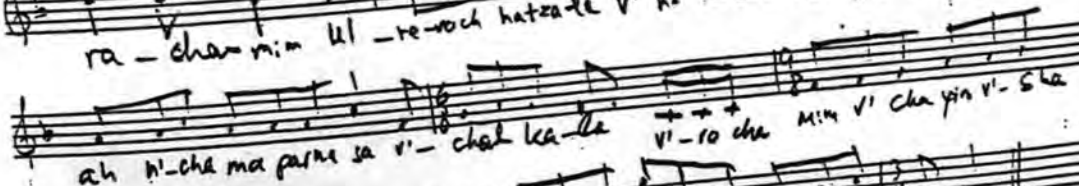
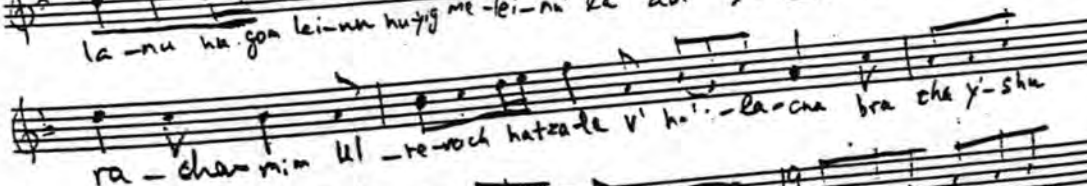
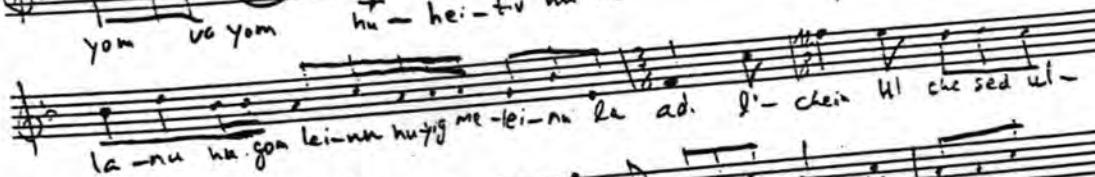
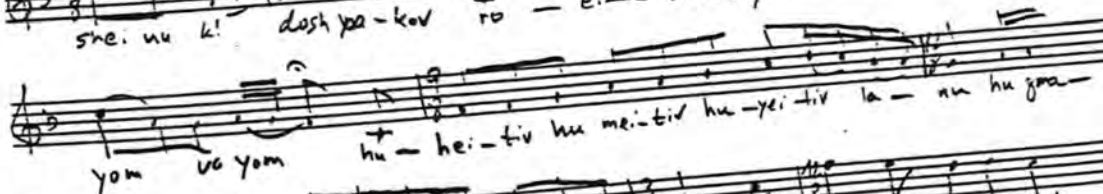
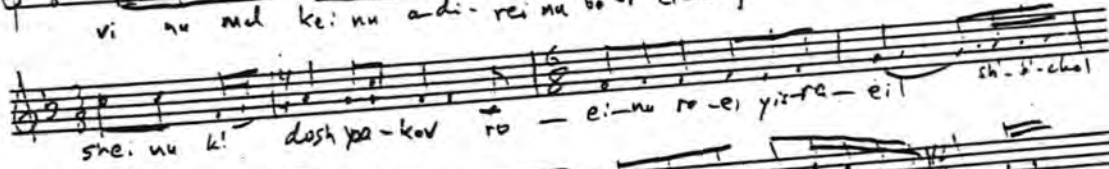
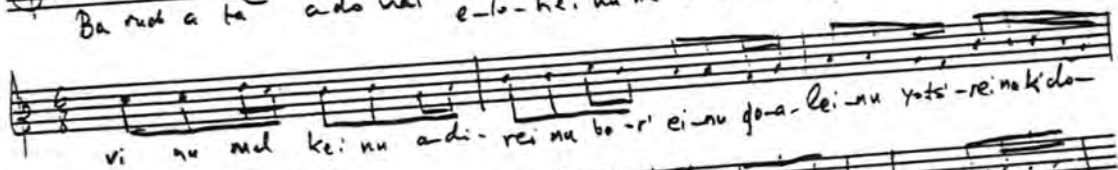
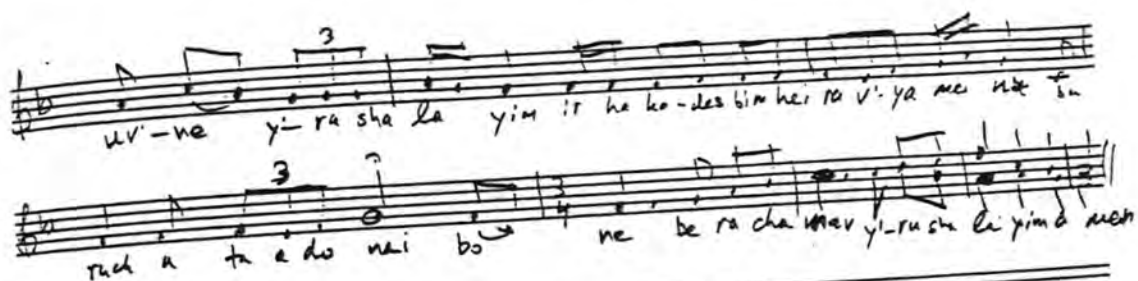
1's 4's 5's
Middle Sect. 5a

Dr. Transcription
E. Schleifer

Handwritten musical score with lyrics in Yiddish. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, with some words in parentheses. The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are as follows:

No-de l'-cha a-do-nay e-lo-hei-nu al-shi-hin cl' ta le-o-vo tei nu
e retz chandah to-va ur-cha vah v'-al shi-hot-sei ta-nu a-do-nai e-lo-hei
mi-e-rets mitz ra yim af di ta nu mi beit a-va-dim v'-al bi-ri-t'
che sh'-cha-tam-ta bir-sa-rei-nu v'-al to-ra-t-cha sh'-li-mad'
ta nu v'-al chu-ke-cha sh'-ho-da-ta-nu v'-al a-chi-fet ma-
zon sha-a-ta-zon um far nes o te munda mid bi' chet
yom uv chol eit u-vi-chol sha-a-
v'-al he kol a-do-nai e-lo-hei-nu t'-nach nu mo dim lach
um-va-t'-chin o tech yit-ki-rach shin be-fi-ki kol chai ta
Mid l'-o lon ve ed ka ke tar v'-a chol ta v'-sh-va-ta u-vei
rach ta et a-do-nai e-lo-he-cha al he o-retz ha-ta-va a-she-va ta
lach ba-rach a ta a-do-nai al ha a-retz v'-al la-ma-

ra chem a-do -nai e-lo hei nu al yis-ra-el a-ne-che vi-el lei
 yon mish kan li'-vo de cha vi-al mel chut bet da-vit resh che cha vi-el ha
 ba-yit ha-ga dol v'ha ba dosh sh-nile ra sh'm che-a-lav
 e-lo hei nu a-vi nu r'-ei nu zu hei nu par h'
 sei-nu vi-chal ki-lei-nu v'-hei v' chei nu v'-har vach la nu a-do
 hai e-lo hei nu mi-hei re mi kel tsa ro tei nu vi-
 na-al tats-r' chei nu a-do -nai e-lo-hei nla lo li-
 dei mat-net ba sar va-dam v'-lo-li-dei hal va-a-tam
 na al tats r' chei nu a-do-nai e-lo-hei nu lo-li-
 dei mat net ba sar va-da r' lo li-dei hal va a tam
 ki in e'-ya - de-cha hay lei-sh hap-ta-che huk do sho v' huk ch'ra
 sh'-lo hei vos v' lo ni-he - e'-o lam va ed



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THE SABBATH EVE SEDER

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סדר ערב שבת

SEDER EREV SHABBAT

by Simeon J. Maslin
and

Max Janowski

Illustrated by
Dick Collins

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26. עֶשֶׂה שָׁלוֹם

OSEH SHALOM (Job 25:2 & Prayerbook)

Andante

Nurit Hirsch

0 - seh sha-lom bim'-ro - mav Hu ya - a - seh sha-lom a -
 lev-nu v'-al kol Yis-ra - eyl v'-im'-ru im'-
 ru A-men Ya-a-seh sha-lom Ya - a - seh sha-lom
 sha - lom a - lev-nu v' - al kol Yis - ra - eyl
 al kol Yis-ra-eyl Ya-a-seh sha-lom Ya - a - seh sha-lom
 sha - lom a - lev-nu v' - al kol Yis-ra - eyl

REPEAT: A B

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May He who makes peace on high,
 bring peace to us and to all Israel;
 and let us say: Amen.

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בִּרְכַּת הַמָּזוֹן



BIRKAT HA-MAZON
 Grace After Sabbath Dinner

Leader: RABBOTAI N'VARECH
 Dear Family (and Friends), let us thank God for this les-
 tive Sabbath dinner hour together.

Con moto

Hi - n' - ni mu - chan u - m' - zu - man hi - n' - ni mu - chan u - m' - zu -
 man hi - n' - ni mu - chan u - m' - zu - man l' - ka - yam mita - vet - a -
 seh It's time for Bir - kat Ha - ma - zon our pray - er of thanks due to
 God to God by whose grace we have dined to God who su - stains
 us with love P k' - mo - sha - ka - tov ba - To - rah v' - a -
 chal - ta v' - sa - ve - la u - ve - rach - ta We have

Hu no - ten le - chem i' - chol ba - sar Hu no - ten Hu no - ten
le - chem i' - chol ba - sar Hu no - ten le - chem i'
chol ba - sar Hu no - ten le - chem i' - chol - ba
sar ki i' - o - lam ki i' - o - lam ki i' - o - lam chas - do
ki i' - o - lam ki i' - o - lam

Leader: Let us together give thanks for the good earth and for the blessing of food.

בָּרוּךְ אַתָּה יי, אֱלֹהֵינוּ הַמַּאֲכִיל וְהַמְּבַרֵּךְ.

All:

BARUCH ATA ADONAI AL HA-ARETZ V'AL HA-MAZON.
Let us give thanks for the ancient covenant that unites us with God and with the people of Israel.

Leader: Let us give thanks also for the Land of Israel and for the city of Jerusalem, where the prophets, kings and sages of our people discovered the glory of God.

Con moto
U - v' - neh u - v' - neh u - v' - neh y' - ru - sha - le - yim
ir ha - ko - desh ir ha - ko - desh bim - he - rah v' - ya - may - nu
Ba - ruch A - tah A - do - nai bo - neh bo - neh v' - ra - cha - mav hu

learned in the ho - ly To - rah that af - ter we eat we should
pause for a mo - ment of pray - er pray - er to the source of all life
hi - n' - ni mu - chan u - m' - zu - man hi - n' - ni mu - chan u - m' - zu - man
hi - n' - ni mu - chan u - m' - zu - man i' - ka - yem mits - vel a - sah
Let us praise Him let us praise Him each daugh - ter and son Let us
praise Him let us praise Him Pro - vi - der of food for us all.

Leader: God is the Creator, the Master of nature.

All: He causes the trees to bear fruit and the earth to yield bread.

Leader: From Him comes the wisdom by which man plants and harvests in abundance.

All: From Him comes the energy hidden in the tiny seed and the mysterious chemistry of growth.

Leader: From Him also comes the desire to share what we have with the hungry.

Moderato
Ba - ruch A - tah A - do - nai E - lo - hey - nu me - tech ha - o - lam ha -
zan et ha - o - lam at ha - o - lam ku - lo b' - tu - vo -
Allegretto
b' - chen b' - che - sad u - v' - re - cha - mim Hu no - ten



Leader: הנהנו הוא ירחיקנו יום שכלו שבת ומנוחה לקחי עולמים.

HA-RACHAMAN HU YANCHILENU YOM SHE-KULO
SHABBAT U-M'NUCHA L'CHAYEY OLAMIM.

All: May our Merciful Father bless us with a day of perfect Sabbath rest, a day that will inspire us with a vision of the more perfect world which we may help to create.

Leader: On this holy Sabbath day, may the hearts of the parents be turned to the children, and may the hearts of the children be turned to the parents in love, in understanding and in trust.

Children: הנהנו הוא יברך את אבי מורי ואת אמי מרתתי
ואת כל משפחתנו.

HA-RACHAMAN HU Y'VARECH ET AVI MORI, ET IMI
MORATI V'ET KOL MISHPACHTENU.

May our Merciful Father bless my beloved father and mother and all our family.

Parents: הנהנו הוא יברך את ילדיו הקטנים והתבנים.

HA-RACHAMAN HU Y'VARECH ET Y'LADENU
HA-Y'KARIM V'HA-CHAVIVIM.
May our Merciful Father bless our dear and precious children (and all who sit at our table).



Moderato



Leader: We conclude our Birkat Ha-Mazon with a prayer for peace, peace for us, for all Israel and for all mankind speedily, in our days.



Leader: שבת שלום!
SHABBAT SHALOM!

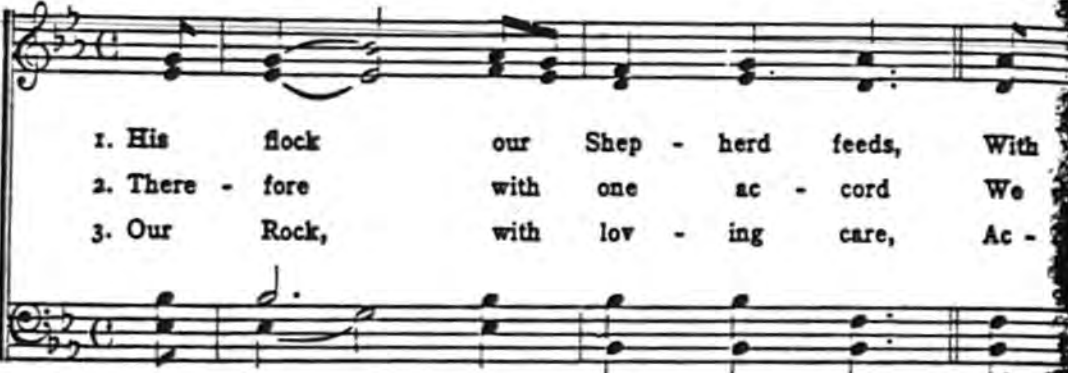
All: שבת שלום ומנוח! SHABBAT SHALOM U-M'VORACHI!

Grace

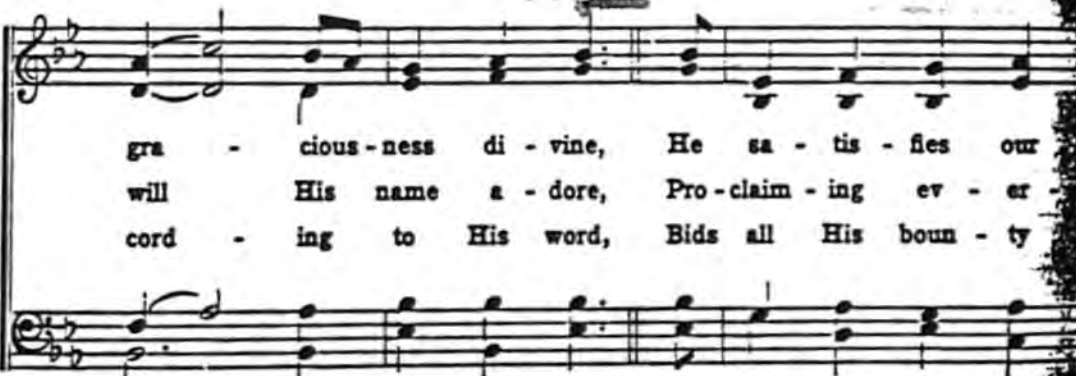
Grace After Meals

Author Unknown—Tr. by Alice Lucas

Traditional "Grace" Melody
Adapted by Max Grauman



1. His flock our Shep - herd feeds, With
2. There - fore with one ac - cord We
3. Our Rock, with lov - ing care, Ac -



gra - cious - ness di - vine, He sa - tis - fies our
will His name a - dore, Pro - claim - ing ev - er -
cord - ing to His word, Bids all His boun - ty



needs With gifts of bread and wine.
more None ho - ly as the Lord.
share, Then let us bless the Lord.

Brandeis Camp Institute

ברכת המזון

GRACE AFTER MEALS*

Setting:
Max Helfman

READER: (Chants)

ברוך אתה יי אלהינו מלך העולם



Ba-ruch a-tah a-do-nay E-lo-he-nu me-lech ha-o-lam

Be praised Thou O Lord, our God, King of the universe

GROUP: (Chants)

הוון את הפל :



Ha

who



zon et ha-kol
feedest all mankind.

*BASED ON THE BIRKAT HAMAZON
IN THE HERTZ PRAYER BOOK

GROUP: (Chz)



No
We



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fo



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cov.

READER: (Chz)

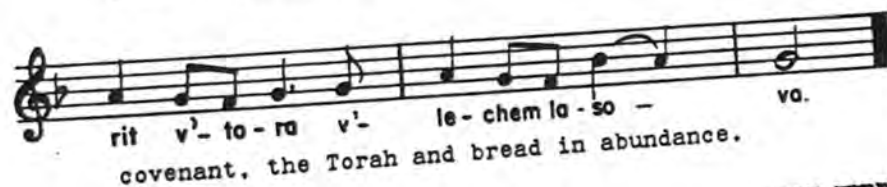
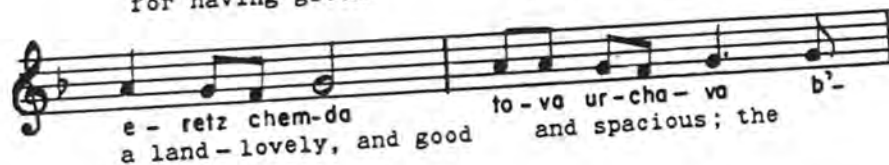
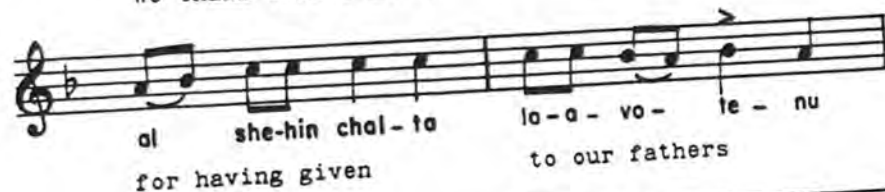


GROUP: (Chz)



Al
for

GROUP: (Chants) נודה לה יי אלטינו כל שהתקלה לאבותינו ארץ הקדש
 שובה ורחבה בריית ותורה ולתם לשוכב



קריאת אבות יי

READER: (Chants)



Be praised Thou O Lord

על הארץ ועל הקדש:

GROUP: (Chants)

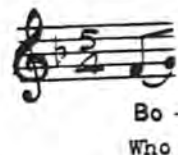


for the land and for its sustenance.

READER: (Chan



GROUP: (Chan



READER: (Chan



READER: (Chants)

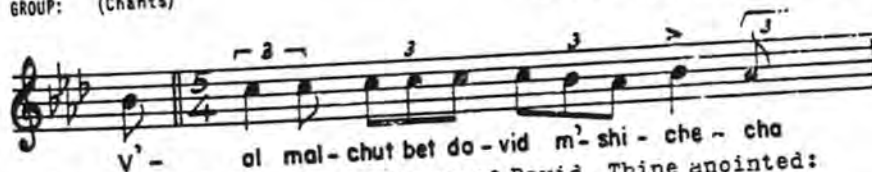
יהוה יי אלהינו על ישראל עמך



Have mercy O Lord, our God, upon Israel Thy people

GROUP: (Chants)

ועל מלכות בית דוד משיחך



and upon the Kingdom of the House of David, Thine anointed:

READER: (Chants)

ותקדיל מטהר עבודתך



Restore swiftly the glory of Thy temple

GROUP: (Chants)

והנחמנו עמקלים



and bring doubled comfort to us.

READER: (Chants)

ברוך אתה יי

2
3
Ba - ruch a - ta a - do - nay
Be praised Thou O Lord

GROUP: (Chants)

בונה ברחמי ירושלים * אמן :

Bo - ne b'-ra-cha-mov bo - ne b'-ra-cha-mov
Who rebuildest in Thy compassion —

bo - ne b'-ra-cha-mov y'-ru-sha - la - yim, a - men.
Jerusalem. Amen.

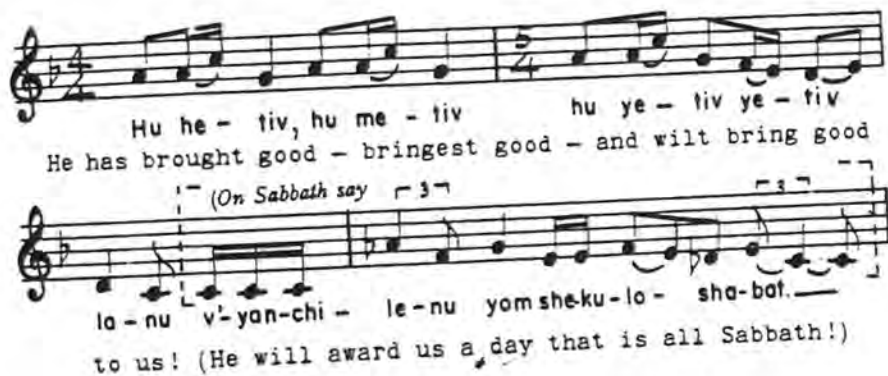
READER: (Chants)

ברוך אתה יי אלהינו * האל אבינו טלפנו *
המלך הטוב והמטיב לכל *

3 3 3
Ba - ruch a - ta a - do - nay e - lo - he - nu, ha -
Be praised Thou O Lord our God, the
el a vi-nu mal - ke - nu, ha -
God of our fathers; our King - the
me - lech ha - tov v' ha - me - tiv la - kol
King who art good and who dost good to all!

GROUP: (Chants)

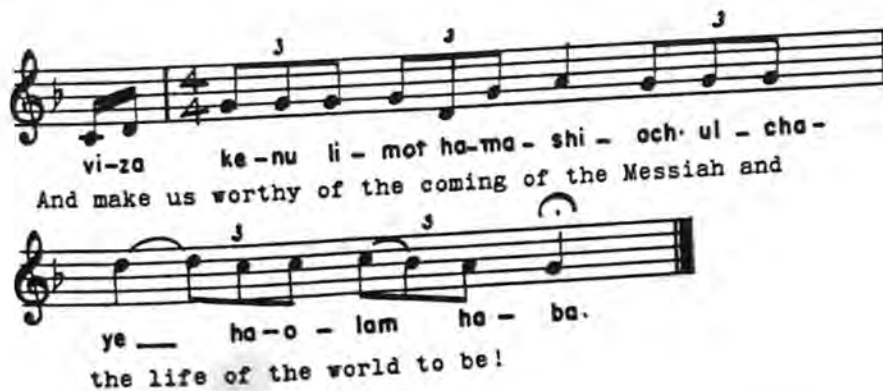
הוא הטיב הוא הטיב הוא הטיב לנו •
(On Sabbath say) (וּבְיָמֵינוּ יוֹם שְׁעָלוֹ שְׁבַח)



Hu he - tiv, hu me - tiv hu ye - tiv ye - tiv
He has brought good - bringest good - and wilt bring good
(On Sabbath say 3)
lo - nu v'-yan-chi - le-nu yom she-ku-lo - sha-bat.
to us! (He will award us a day that is all Sabbath!)

READER: (Chants)

וְיִצְטָק לִימֹת הַמָּשִׁיחַ וְלַחַי הָעוֹלָם הַבָּא :

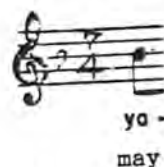


vi-za ke-nu li - mot ha-ma - shi - och ul - cha -
And make us worthy of the coming of the Messiah and
ye ha-o - lam ha - ba.
the life of the world to be!

GROUP: (Char



O -
O He



ya -
may



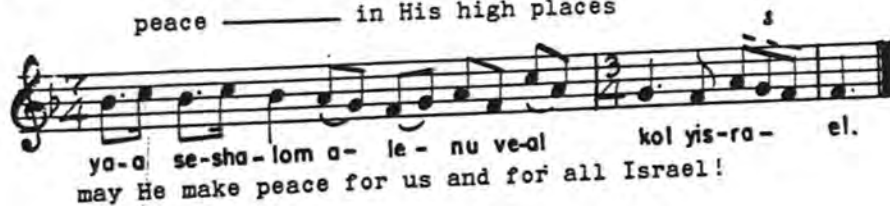
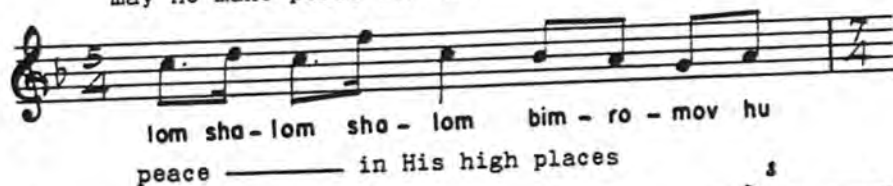
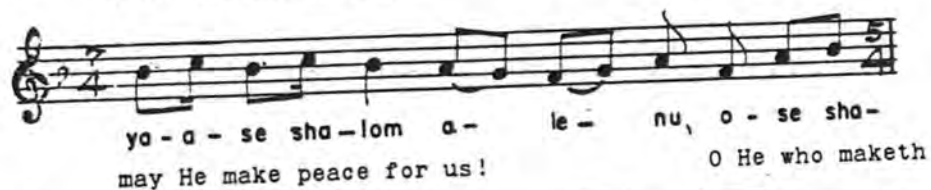
lo
pe



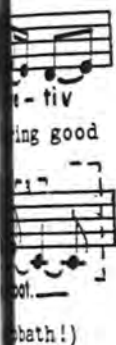
ya-a
may He

GROUP: (Chants)

עשה שלום בקרונוי חמא יעשה שלום
עקינו ועל כל ישראל



חמא קטני
(say)



קטני לימוד



READER: (Chants)

1704



GROUP:

Amen.

1705



זִמְרֵחוֹ

שירון לגני הילדים
ולכיתות היסוד א'-ב'

בעריכת

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יל-אפריקה
ישראל

זִמְרֵי חוֹן

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כל הזכויות שמורות
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בשיתוף עם המרכז לתרבות ולחינוך. - חספריה למוסיקה.
סדור ע"י י. מלימבקר. רחוב בן-יהודה 43, תל-אביב

68283

Tenderly Legato

GRACE

George Eliot, Schiller
Lyrics: V. Walter Liberman

All: Holy One, Holy One, Holy One of Blessing, You

nourish the world with good-ness and sus-tain it with grace.

Holy One be-cause of You the earth yields its fruit, for You sus-tain and strengthen all that lives We thank You God

for all Your gifts and praise You as all who live shall

praise You. May we be worthy of peace.

Holy One Holy One Your presence fills cre-a-tion.

May we be wor-thy

May we be wor-thy

May we be wor-thy

Holy One,

Holy One,

Holy One,

SOP: Holy One, ———— Holy One of Blessing,

ALTO: Holy One ———— Holy One of Blessing,

BAR: Holy One, Holy One of Blessing, You

SOP: You nourish the world, and sus-
G added 9

ALTO: You nourish the world, and sustain it with

BAR: nourish the world with good-ness and sus-tain it with grace.

SOP: tain it with grace. Holy One be-cause of You the
fem subp. ctm

ALTO: grace. Holy One be-cause of You the
subp.

BAR: Holy One be-cause of You the
subp.

Handwritten musical score for Soprano (SOP.), Alto (ALTO), and Tenor (TEN.) parts. The key signature is D major (two sharps). The tempo/mood is marked "adim?". The lyrics are:

SOP. earth yields its fruit. For You sus-tain and
 ALTO earth yields its fruit. For You sus-tain, sus-tain and
 TEN. earth yields its fruit. For You sus-tain and strengthen all that

Handwritten musical score for Soprano (SOP.), Alto (ALTO), and Tenor (TEN.) parts. The key signature is D major. The tempo/mood is marked "no rit.". The lyrics are:

SOP. strengthen all that lives. thank You for
 ALTO strengthen all that lives. we thank You God
 TEN. lives. we

Handwritten musical score for Soprano (SOP.), Alto (ALTO), and Tenor (TEN.) parts. The key signature is D major. The tempo/mood is marked "mf". The lyrics are:

SOP. all, as all who live shall
 ALTO Thank You God, and praise You as all who live shall
 TEN. Thank You God for all Your gifts as all who live shall

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "praise You. May we be wor-thy of peace, wor-thy of".

Chords: C#m, D, 3, bm, G, f, sup. Ritard, hem.

Tempo/Performance markings: RIT, 3, f, sup, sub.

Handwritten musical score for three voices and piano accompaniment. The lyrics are: "peace. Holy One, — Fills cre-a", "Ho-ly One, Ho-ly One Your pre-sence fills cre-a", "peace. Holy One, — cre-a".

Chords: A, D, A, mp, E.

Tempo/Performance markings: A a tempo, pp, mp.

Handwritten musical score for three voices and piano accompaniment. The lyrics are: "tion. — May we be wor-thy of", "tion. — May we be wor — thy of", "tion. — may we be wor — thy of".

Chords: sub, mp, D/m, D/E, bm7/E.

Tempo/Performance markings: sub, mp, p.

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The lyrics are written below the notes.

Staff 1: *A* *D* *p A* *Fine*
 son peace, peace, peace.

Staff 2: *p*
 peace. peace, peace. Holy One of Blessing.

Staff 3: *p*
 Holy One, Holy One, peace.

195
 are. for

Beged Kefez



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