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ANTHOLOGY OF ORIGINAL CREATIVE LITURGY AND MUSIC

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Submitted in Partial Fulfillment of Requirements for Ordination

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March 2022  
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## ABSTRACT

This capstone project is named *Anthology of Original Creative Liturgy and Music*. Thus, what is contained in the following pages is precisely that: original liturgical works written in both Hebrew and English, original translations of creative prayers and poems from the new Israeli Reform *siddur*, original musical settings of liturgical pieces, and original arrangements of existing liturgical music. In addition to the anthology itself, this capstone project contains introductory material that articulates my general thoughts on prayer. The introductory material contains brief essays on Jewish prayer, קבע and כוונה, and Hebrew. These essays provide the reader with my rationale for embarking upon, and the manner in which I created, this capstone project. There is an additional brief note about translation theory that relays a bit of the theory behind how I arrived at my translations. The reader will also find commentary throughout the anthology portion of this capstone project. This commentary is aimed at providing the reader with insights as to how to use the presented material, why I chose to write/translate the material, as well as occasionally providing some stylistic analysis and notes about the material. Lastly, the reader will find an opening anecdote and conclusion. Both of these speak to my own personal health struggles and the role that prayer and this capstone project played during this challenging period in my life.

## ACKNOWLEDGEMENTS

First, I would like to thank my adviser Rabbi Richard Sarason, PhD. Dr. Sarason, I remember the first time I heard you speak during our orientation to the Cincinnati campus. You spoke about study as a form of worship. I was hooked. Years later when I spoke to you about several ideas I had for this capstone project, you encouraged me to embark upon the task and joy of creating liturgical works. I am so happy that I listened and pursued this project. From our conversations about prayer, to you always being willing to help and guide me in the right direction, to your seemingly encyclopedic wealth of knowledge, nothing in this project, nor in my rabbinical studies, would have gotten to this stage without you. Above all, thank you for your kindness and flexibility throughout this process. You recently taught me an extremely valuable lesson that I will take with me, and that is, that this capstone project is just the start of a lifelong journey of creation. Dr. Sarason, thank you.

Next, I would like to thank my mother, Susan Jaffe. Mom, you have been my cheerleader since Day One. You came to every concert, every golf match, and every service. Recently, you have helped me by giving me the best gift anyone could ask for, your presence. You are always willing to help me whenever I need it, and I have needed it a lot lately. I hope to never take that, and you, for granted. Thank you for always being my perfect fan.

To Becca... all the time.

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## INTRODUCTION

### *An Opening Anecdote*

As I lay there in the darkness, I was left with nothing but my thoughts and the continued beeping of the infusion pump by my side. It was 3 am and, as usual, the infusion pump read “patient occlusion.” This was my third night in the hospital, and it was the third night in a row that my thoughts were accompanied by the beeping of the infusion pump. Still, amidst the beeping, my thoughts were highly focused. My fear and shock had turned to anger, confusion, and wonder bordering on acceptance. I had just been diagnosed with a chronic illness. It was an autoimmune disease. I would now live the rest of my life with this disease. For the first time in a while, I had a strong desire to do something. I wanted to pray. But how? And what? My mind began to race. Here I am, a fifth-year rabbinical student, sick and lying in a hospital bed, and I want to pray, yet I don’t know how, or what to say, or even what language in which to pray! Do I utter the same prayer Moses did for Miriam when she needed God’s help to heal? After all, this prayer is the staple prayer for healing in the תנך. But it would seem strange for me to pray the words that Moses did as I feel they didn’t quite apply to me...

אל נא רפא נא לה

"O God, pray heal her!"<sup>1</sup>

Then, I thought, “What if I alter Moses’ words” to...

אל נא רפא נא לי

O God, pray heal **me**

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<sup>1</sup> Num. 12:13, JPS translation.

Yet, in my eyes, this was no good. One letter change made it applicable to me, yes, yet this one letter alteration caused the original prayer to lose its authenticity, aesthetic assonance and chiasmic nature. No, I could not pray that prayer. So, I continued thinking. Maybe I could say *מי שברך לחולים*, our prayer for those who are sick and simply add in my own name at the appropriate time. The sentiment could work, yet it felt strange to me to recite this *ברכה* when, traditionally, it is recited in the presence of a *ספר תורה*, which also means a full *מנין* must be present. This *ברכה* didn't seem to have the same impact when said alone in a hospital bed. I had another idea. I could pray *ברכת הגומל*, our prayer for surviving a traumatic experience. I had certainly done that. But was my traumatic experience behind me? I was still lying in a hospital bed. Then I thought about the words of *ברכת הגומל* and its praise of God for goodness being bestowed upon me. I felt many things in that moment, but, unfortunately, gratitude for the goodness God bestowed upon me was not one of them. This prayer, too, would not suffice. So, what did I pray? I didn't.

The next day came, and I had my mother bring me a *סידור*. Then at least, I could pray in a way in which I felt comfortable, and in a manner steeped in tradition. When I opened the *סידור* for my morning prayers, I didn't make it past the first line of the first *ברכה*. The opening line of "*אשר יצר*" reads...

ברוך אתה, יי אלהינו, מלך העולם, אשר יצר את האדם בחכמה וברא בו נקבים, נקבים, חלולים, חלולים.

Praise to You, Adonai, our God, Sovereign of the universe, who formed the human body with skill creating the body's many pathways and openings.<sup>2</sup>

I had never felt so disconnected from our liturgy, nor had I ever had such a desire to create. First, the disconnected part. There I was, alone in a hospital bed. I was newly diagnosed with an autoimmune disease. An autoimmune disease is a disease where your body misinterprets

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<sup>2</sup> Translation from *משכן תפילה: A Reform Siddur* (New York: CCAR Press, 2007).

information and mistakenly attacks itself. In אשר יצר we are praising God for creating the human body with skill/wisdom. Yet here is my body attacking itself! Did God mess up? Did God just make an oopsie? Even further, אשר יצר is a ברכה praising God's miracles and ability to heal all flesh<sup>3</sup>, yet my autoimmune disease cannot be cured. The liturgy at my disposal as well as the way in which I normally prayed were no longer meeting my needs. My health situation challenged the theology found in our liturgy and changed the way I looked at our liturgy. This moment in my life stoked the burning fire within me. More than ever, I yearned to discover the answers to the following questions: What is prayer? What is *Jewish* prayer? What is *meaningful* prayer? What do we do when we don't believe what our traditional prayers say? To these questions, I am still searching for answers. Still, what remains in the following pages are my own attempts to address these questions, and hopefully, offer a bit of meaning and prayer to the lives of others. The following pages are what I am calling *Anthology of Original Creative Liturgy and Music*, and they consist of my rationale for this capstone project, a few thoughts on prayer and Jewish prayer, blessings and prayers of my own creation to be used in prayer services as well as in daily life, original musical settings for existing prayers to be used in the prayer service, original arrangements of existing musical settings to enrich the musical timbre of prayer services, and translations from Hebrew to English to introduce and make accessible new Hebrew prayers and poetry to non-Hebrew speakers.

### ***Service of the Heart***

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<sup>3</sup> ברוך אתה יי רופא כל בשר ומפליא לעשות

Blessed are You, Adonai, who heals all flesh, working wondrously



Prayer is a fascinating concept. Prayer is an umbrella term that encompasses everything from the exclamatory common three-word phrase of relief, “Oh! Thank God!”, to fixed liturgical texts in ancient languages typical of “High Church” liturgies, to heartfelt and spontaneous pleas one improvises in their moment of need, to hurried and slurred speech where the ultimate goal is finishing the prayer. In Judaism, to pray is an obligation. So, too, does prayer act as the vehicle that fulfills what has become Judaism’s central mantra. The second paragraph of שמע states that, “If, then, you obey the commandments that I enjoin upon you this day, loving your God יהוה and serving [God] with all your heart and soul...”<sup>4</sup> The Babylonian Talmud raises a question here, “What is this ‘service of the heart?’ It is prayer.”<sup>5</sup> In Judaism, prayer is our vehicle that displays our service to God with all of our heart. Through the centuries our prayers have become ordered into a *siddur* and largely fixed, with ever so subtle changes to the liturgical prose depending on the context or regional Jewish community. I have often wondered if reading the same prayers out of the same book, over and over and over again throughout our life, constitutes the “service of the heart” that the Rabbis envisioned and noted in the Talmud. This thought leads me to my capstone project, *Anthology of Original Creative Liturgy and Music*.

I first began this project to create different modalities of prayer for the prayer service that would enrich the prayer experience. This would ultimately enable one to embark upon an intentional and spiritual journey in a fashion that echoes the sentiment from our Scripture, “Sing to the Lord a *new* song”<sup>6</sup> (my emphasis). By writing new liturgical pieces, new music, new arrangements of existing music and new translations, I yearned to inject a spark of freshness into

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<sup>4</sup> Deut. 11:13, JPS translation

<sup>5</sup> b. Ta’anit 2a

<sup>6</sup> Psalm 96:1

our prayer experiences. This freshness would hopefully provide the participants who are praying with an opportunity for a heightened sense of intention in their prayer so that it might become a true “service of the heart.” It is important to note that my reasoning for embarking upon this project is different from those of other liturgists. For example, Marcia Falk writes, “I first began to write blessings of my own, however, because I was extremely uncomfortable with the heavily patriarchal image of God in the traditional blessings.”<sup>7</sup> Falk’s aim was to provide a liturgy that was congruent with her theology. This is also the case with many liturgical changes in the Reform Movement’s history.<sup>8</sup> Aside from theological changes in liturgy, we also have many changes to reflect a more egalitarian and more universalistic view of the world.<sup>9</sup> While my own work does address theology and theological concerns (how could it not?!) as well as sensitivities toward egalitarian prayer, I want to reiterate that my ultimate aim in composing these works is to enrich the prayer experience, provide opportunities for more intentional prayer that will truly be “service of the heart,” and to do so in a manner that is aesthetically pleasing, intellectually stimulating, and provides variety in our prayer services. This is my attempt at *הידור מצווה*, beautification of the mitzvah, of prayer.

### ***Two Jewish Concepts: קבע and כוונה***

In Jewish prayer, there are two concepts that are generally discussed when approaching the topic of the prayer experience and Jewish prayer, specifically. They are קבע and כוונה. Both

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<sup>7</sup> Marcia Falk, *The Book of Blessings*. 20th Anniversary ed., (New York: CCAR Press, 1996) xvi.

<sup>8</sup> For example, the change from *מתים* to *הכל* in the *גבורות* blessing.

<sup>9</sup> For example, our multiple options for *עלינו* and the addition of the Matriarchs in *אבות*.

קבע and כוונה, in the context of prayer, are not so easy to translate, as their meaning far exceeds a simple one-word parallel in English.

In the prayer context, קבע can be understood as our “fixed” liturgy or our routine prayers. קבע is our tradition. Professor and scholar Jakob J. Petuchowski states that קבע represents the constant found in Jewish prayer all over the world. He notes that when a Jew travels, there must be something recognizable in the communal worship service. Petuchowski writes:

This need for a recognizable constant leads to the gradual crystallization of fixed parts of the worship service which remain, with very minor local modifications, always and everywhere the same. Thus a prayer tradition comes into existence, a routine element which gives community worship its “fixed” aspect. It is what the ancient Rabbis called *keva*, the fixed, the routine, the traditional.<sup>10</sup>

קבע in our prayer experiences creates a unified and recognizable Jewish voice throughout the world. Having our prayer fixed can create a sense of belonging amongst Jews, regardless of their location. קבע also provides a foundation upon which we can stand and rely. Because קבע, by its very nature and name, is fixed, constant, unyielding and stable, the קבע in our prayer structure is reliable. The fixed nature of our prayer can act as a guide for us when we are lost. Yet there is a potential problem when our prayer becomes full of קבע. Our sages understood this and warned, “Rabbi Eliezer says: The one whose prayer is fixed, his prayer is not true supplication.”<sup>11</sup> The problem of relying on קבע is a lack of כוונה. Professor and scholar Mark Washofsky writes, “If, through rote repetition, the words of the prayerbook become stilted and stale, if they do not

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<sup>10</sup> Jakob J. Petuchowski, *Understanding Jewish Prayer*. (New York: Ktav Publishing House, 1972), 7.

<sup>11</sup> Mishnah Berachot 4:4

spring from the soul, then our liturgy has lost an element that it can scarcely do without. It is not a ‘service of the heart.’ In the truest sense, it is no longer Jewish prayer.”<sup>12</sup>

An absolutely vital element of Jewish prayer is כוונה. It has been said that “prayer without כוונה is like a body without a soul.”<sup>13</sup> כוונה can be understood as intention, direction or directing oneself, attention, inwardness and even true spontaneity. I sometimes like to understand כוונה as follows: Imagine a situation where someone has a deep desire within them. They act upon this desire. Their actions and their thoughts are in perfect alignment and harmony. כוונה is the inspiration and motivation that caused the person to act. True כוונה will yield action. In prayer, כוונה is Moses praying to God to heal Miriam.<sup>14</sup> כוונה is Samson’s plea to God to remember him and strengthen him.<sup>15</sup> It is Jacob, fearing the impending encounter with his brother Esau, crying out to God to save him from the hand of Esau.<sup>16</sup> כוונה is us, at our most vulnerable moments, acting upon our innermost desires.

The rigid nature of קבע and the spontaneous nature of כוונה seem to be two polar opposites. Yet... “אלו ואלו”.<sup>17</sup> Both קבע and כוונה are central to Jewish prayer. The key is relying upon the fixed nature of our prayer and creating an experience that primes ourselves to be fully immersed in the prayer. It is here where my project comes into play. Beginning in late antiquity and continuing through the Middle Ages, *piyyutim* (liturgical poems/hymns) were created for the

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<sup>12</sup> Mark Washofsky, *Jewish Living: A Guide to Contemporary Reform Practice*. 2nd ed., (New York, URJ Press, 2010), 1-2.

<sup>13</sup> Don Isaac Abravanel, *Yeshu’oth Meshiho* (Jerusalem: 1967), 14a.

<sup>14</sup> Numbers 12:13

<sup>15</sup> Judges 16:28

<sup>16</sup> Genesis 32:10-13

<sup>17</sup> b. Eruvin 13b

very purpose of providing fresh material so that the prayer participants were actively engaged on a weekly basis. These *piyyutim* were remarkably complex and clever, often with complex structures like alphabetical acrostics. Sometimes the liturgists even created their own forms of words to fit the rhythm, flow, structure, or rhyme of the *piyyut*. The *piyyutim* could even act as commentary on the weekly Torah portion. In the Reform Movement, one of the first acts was to abbreviate the service. As these *piyyutim* were complex, difficult to understand and time-consuming to recite, they were, ironically, among the first things to be cut. In the present, our liturgy in the Reform Movement is largely fixed.<sup>18</sup> It is my own personal belief that *כוונה* is lacking from our prayer services, though this is not solely a function of the text of the *siddur*. Nowadays, we seek to inspire *כוונה* via musical settings and/or the occasional creative reading, or poem. Essentially, this is what I have done as well. By creating new compositions, both liturgical work and musical work, I hope to help facilitate a prayer experience where *כוונה* is primed and accessible to all those who enter. It is important to note that my work is designed as supplementary material. The work is designed to be sprinkled into our prayer services. The icing on the cake, if you will. By utilizing the material found in this anthology in this manner, the *קבע* remains and hopefully, the *כוונה* comes alive.

## **Hebrew**

As noted earlier, prayer is a fascinating concept. Even more so is organized, communal prayer. Yet even more so, is Jewish communal prayer, particularly in the American Reform context. Yes, Jewish prayer is fascinating due to the seemingly opposite core principles of *קבע* and *כוונה*. And yes, it is fascinating that we, as Jews, are obligated to pray thrice daily with

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<sup>18</sup> Although it should be noted that *משכן תפילה* provides ample opportunity for variation in the service experience with alternative text on the left side of the two-page spread.

additional prayer obligations on Shabbatot and Festivals. Yet, what I find most intriguing, and if I dare say, a ray of hope and warmth in my heart, is the increased use of Hebrew in Jewish prayer in the American Reform Movement.

Jewish law explicitly states that our prayers may be said in any language.<sup>19</sup> This explicit statement was used by early Reformers to support the decision to pray in the vernacular. There is a good reason to use the vernacular when it comes to praying. Praying in a language one understands can aid in *כוונה* and understanding and provide a more meaningful prayer experience. Washofsky writes, “In the view of the Reformers, the legal sources reinforced the basic conviction that the essence of prayer is understanding. One must know what one is reading; one must be able to say what one means to say before God. To require that people pray in a language they do not know is to defeat the very purpose of worship.”<sup>20</sup> Yet, in the American Reform Movement, where most people do not understand Hebrew, we still pray (some) prayers in Hebrew. While some prayers have always been said in Hebrew, in recent years the usage of Hebrew has increased in the prayer settings of American Reform Judaism. Jewish thinker Franz Rosenzweig stated, “...the prayerbook will forever remain the handbook and the signpost of historical Judaism.”<sup>21</sup> We can see the trend of increased Hebrew use in America as reflecting Rosenzweig’s observation. One simply needs to open older American Reform prayer books and glance at the ratio between English and Hebrew to discover that the vernacular (English) was heavily emphasized over Hebrew. However, now, when one opens up *משכן תפילה* or *משכן הנפש* we

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<sup>19</sup> Mishnah Sotah 7:1

<sup>20</sup> Washofsky, *Jewish Living*, 16.

<sup>21</sup> Franz Rosenzweig, *On Jewish Learning*. (Madison, WI: The University of Wisconsin Press, 1955), 29.

can see that the amount of Hebrew has greatly increased. Here, a question arises in regard to this project:<sup>22</sup> Why did I choose to write many of the prayers and blessings in Hebrew, especially when my aim is to create a more meaningful prayer experience?

I chose to do this because I have a deep passion and love for the Hebrew language. My truest expression in composing prayers stems from the holy language of Hebrew. I find that I am able to play with the Hebrew language in a form that is rooted in our ancient traditions and texts, as well as my own unique Jewish experiences. Hebrew is my second language, and therefore it feels as if I am engaging both sides of my brain when I am creating new prayers. It is a true partnership between creativity and an analytical way of thinking. It is as if study and worship are combined in perfect harmony. Since beginning my Hebrew studies I have found that as my Hebrew proficiency increases, so does my understanding of our liturgy. As my understanding of our liturgy increases, so does my connection to our liturgy. As my connection to our liturgy increases, so too does my *כוונה* in prayer. For me, Hebrew is truly *לשון הקודש*. Hebrew is a deep love of mine. Additionally, I have experienced the power of the Hebrew language. Earlier, I noted that Petuchowski stated that our fixed liturgy could act as something recognizable when a Jew travels and needs to pray. I believe it is Hebrew that best serves this purpose. Jews all over the world can connect with each other through the Hebrew language. At this stage in my life, Hebrew holds a special place in my heart, and it is only through that place that I can embark upon a true “service of the heart.” By choosing to write prayers in Hebrew I can follow my own

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<sup>22</sup> Of course, many questions arise here. One of which is, why has the usage of Hebrew increased in the American Reform context when the knowledge of Hebrew amongst individual Jews, for the most part, has not? This question is outside the scope of this project. That being said, I would like to note that I consider it one of my ultimate aims and goals as a rabbi to teach Hebrew and strengthen both the knowledge and relationship between American Jews and Hebrew. I believe that doing so will thicken the culture and identity of American Reform Judaism, creating a richer, more meaningful and deeper experience for all Reform Jews.

passion for the language that has allowed me to connect on a deeper level with Judaism as well as with Jews around the world, and simultaneously help continue the trend of using more Hebrew in the American Reform Movement. It is for this reason that I chose to compose works in Hebrew.



## ANTHOLOGY AND COMMENTARY

### *A) Daily Prayers - Original Prayers for Outside the Synagogue Prayer Service*

These prayers were written and intended to be used outside the synagogue in our daily lives.

They are prayers that are said before actions we do every day. My hope is that these prayers provide **כוונה** in our daily life. By saying these prayers as intended, hopefully one will gain a better sense of gratitude for seemingly “mundane” activities. Additionally, by saying these prayers one will be engaging in and interacting with Judaism throughout their day. They will be marking their lives with Jewish prayers.

#### *Gratitude*

אני כאן בגללך  
במקום הזה אני נושם/מת ומתעוררת בי נשמתי  
גופי נתונה לי במתנה  
דעה וחיים

מודה אני לפניך

I am here because of You  
In this place, I breathe and my soul awakens  
My body has been given a gift  
Knowledge and life

I give my thanks to You

- This short prayer is designed to be a substitute for our מודה אני. This prayer, too, is ideally said first thing in the morning, upon arising.
- In this prayer, there are a few different emphases:

- The acknowledgement, and therefore the gratitude, that our presence and existence is thanks to God. It is important to note that, like מידה אני, the name of God is not said.
- The relationship between the breath and the soul, both of which are the essential pieces of life.
- The gift that we receive, in addition to being alive, is that of knowledge i.e., we, as human beings, are beings of intellect and the mind.
- Note that these four lines are the opening lines of an alphabetical acrostic.
- Note the etymological relationship between “breathe (לנשום)” and “soul (נשמה).”

### *Many Thanks*

מלתנה ניתנה לי  
ומקבל אני אותה בכבוד  
דעתי ורוחי הוחזרו לי  
הודות אני נותן לך במאוד מאוד

A gift has been given to me  
And I receive it with honor  
My knowledge and my spirit have been returned to me  
I give to you many thanks

- This short prayer is designed to be a substitute for our מודה אני. This prayer, too, is ideally said first thing in the morning, upon arising.
- In this prayer, there are two different emphases.
  - While our life is a gift, we need to receive that gift.
  - Alluding to the mystical idea that our soul leaves our body when we sleep and it is God who returns our soul to us upon our awakening, here, it is our knowledge and spirit that returns to us.
- Note that these four lines are an acrostic poem.
  - The first letter of each line spells out the word “מודה - giving thanks.”
  - The last letter of each line spells out the word “ידיד – beloved.”
    - This represents the loving relationship between God and us.

### ***Prayer Before Brushing One's Teeth***

מודה אני לאלוהי על ההזדמנות לטהר את פי ואת נשימתי ואת לשוני כדי שפי יגיד תהלתך

I give thanks to my God for the opportunity to purify my mouth, breath and tongue so that my mouth may declare Your praise

- This short prayer is designed to be said before brushing one's teeth.
- This prayer is a prayer of gratitude.
  - By acknowledging our thanks before an act like brushing one's teeth this will hopefully encourage intention in our lives about what we must be thankful for and do so in a Jewish way..
- Note the similarity between נשימתי – “my breath” and נשמתי – “my soul” as well as לשוני – “my tongue” and לשון – “language.”
  - There is a relationship between “breath” and “soul,” and “tongue” and “language.” In this prayer, when we brush our teeth, and give our thanks to God beforehand, we are purifying our full self: our physical body, our soul, and our speech (which comes from our mind, meaning we are purifying our mind as well). This is truly a palate cleanser!
- Note the quote - “פי יגיד תהלתך” from our daily liturgy (Ps. 51:17).
  - Now that we are pure, our mouths may declare God's praise.

### ***Prayer Before Taking Medicine***

ברוך אתה יי אלוהינו אדון החכמה שנתן באדם את השכל ואת הרצון לגלות את פלאי התרופה

Blessed are You, Adonai our God, Master of Wisdom who placed in man the intellect and will to discover the wonders of modern medicine.

- This *berachah* is designed to be said before taking medicine.
  - There are strong theological ideas in this short *berachah*. Medicine is a human-made “miracle/wonder”
  - God’s role in modern medicine is like the clockmaker, God gave us intellect and desire, now it is up to us to discover how medicine functions.
- Referring to God here as the “Master of Wisdom” allows this *berachah* to fulfill the requirement of mentioning God’s sovereignty<sup>23</sup> while keeping with the theme of intellect.

### ***Prayer Before Eating***

מודה אני לאלוהי, בורא אוכל המזין ומחזק את גופי ואת רוחי ואת נפשי

I give thanks to my God, who creates food that sustains and strengthens my body, spirit, and soul.

- This prayer of gratitude is designed to be said alongside המוציא
- This prayer addresses a personal concern that I have always had with המוציא i.e., that it is not a *berachah* of thanks, rather it is a *berachah* of praise. This prayer is a prayer of gratitude so that we may be grateful, and mark that with a Jewish prayer, before we eat.
- Note that God continually creates (בורא is in the present tense) food and it is the food that sustains us and strengthens us.

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<sup>23</sup> b. Berachot 40b

- Food here sustains and strengthen our soul, spirit, and body as food has a psychological impact as well as a physiological impact on us.

### ***Prayer for Going on a Walk***

#### **Option 1**

מודה אני לאלוהי הנותן לי את אומץ הלב לכוון את לבי וללכת בדרכיו

I give thanks to my God who gives me the courage to direct my heart and walk in  
(Your/His/God's) ways.

#### **Option 2**

מודה אני לאלוהי המאיר לפני רגליי את דרכו הקדושה

I give thanks to my God who illuminates before my feet (Your/His/God's) holy path

- These two prayers are designed to be said before taking a walk or walking in general.
- Anyone who has had to struggle walking due to a physical injury or illness knows how much of a blessing it is to be able to walk. These two prayers are about expressing gratitude for this ability we often take for granted.
  - So, too, do the aforementioned people know that when first returning to walk, courage is a necessity. Option 1 addresses this need.
- Note in Option 1 that, while this prayer is designed to provide intention (כוונה) in our lives, it also makes use of the word “לכוון” with the meaning “to direct,”
- Both these prayers are about “walking in God's way:”
  - To walk in God's way, sometimes called *imitatio dei*, is a commandment referring to our daily actions and how we live our lives, as we should live our lives in a way God deems acceptable. These prayers use this expression literally - let us “walk” in God's way, as we are walking - and metaphorically, so we may act as God would and follow God's ways.
- Note the translation challenge of “בדרכיו” in Option 1 and “דרכו” in Option 2 in regard to how to translate God. I chose to keep the Hebrew consistent with the biblical reference

for “walking in God’s way”<sup>24</sup>. I have provided three options for the translation and leave it up to you to decide what feels best in your heart:

- “Your” - This translation is gender neutral but leaves a strange discourse change from 3rd person in the opening phrase to ending the prayer in 2nd person.
- “His” - Most accurate translation, but a gendered and patriarchal image of God.
- “God’s” - Again, this is gender neutral, but feels a bit clunky to repeat “God” twice in such a short prayer.

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<sup>24</sup> Deut. 6:6 for example



## ***B) Original Prayers for the Synagogue Prayer Service***

The following prayers are intended to be used in the prayer service in order to provide variety and hopefully facilitate more *כוונה* in the prayer service.

### ***Inside This Synagogue / בפני בית הכנסת הזה***

מה בפני בית הכנסת הזה?  
מה אמצא בו?  
אנשים  
ספרים  
ספרי תורה וסידורי תפילה?  
באמצע, עשרת הדיברות  
ונר תמיד מעל לראשי.  
אם אתקדם רק צעד אחד  
אכנס לבית הכנסת הזה.  
אני מוכן, עם סידור בידיי,  
לגלות את יהוה  
בפני בית הכנסת הזה.

What is inside this synagogue?  
What will I find?  
People  
Books  
Torah scrolls and prayerbooks  
At its center, The Ten Commandments  
And the Eternal Light above my head.  
If I take just one step forward  
I will enter this synagogue.  
With a prayer book in my hands, I am ready  
To discover Adonai  
Inside this synagogue.

- This poem has two possible intended uses:
  - This can be used as a substitute for *מה טובו*.
  - This can be used as a personal prayer either before or upon entering the synagogue.

- Ultimately this is a poem that will help one get into the right mental state that is required for prayer. This poem acts as a primer, as a poem that primes an individual for prayer.
- Note the bookends of *בפני בית הכנסת הזה* – “Inside this synagogue.”
- Note in the Hebrew, rhyme and rhythm are foregrounded:
  - E.g., *אנשים* and *ספרים*; and *ספרי תורה* and *סידורי תפילה*; and *בידי* and *יהוה*
- Note the assonance of *צעד* and *אהד*
- Note the homophones of *אמצא* and *באמצע*

The following prayers are prayers of gratitude modeled after ברכות השחר. These are intended for a similar function as ברכות השחר, or at least what has become their function in משכן תפילה i.e., to acknowledge and praise God for daily actions and functioning, but they also explicitly give thanks for these things in our life and mark them with a prayer. These are complimentary: focusing on gratitude, where ברכות השחר focus on praise. They can be said as individual prayers or together as a unit. They can also be said responsively, as has become a custom when reciting נִסִּים בְּכָל יוֹם. Individual commentary will be added after each prayer as needed. One important note about the Hebrew: gender is a challenge, especially now when we do our best to create gender-neutral language whenever possible. This is not possible in Hebrew. What I have done to address this is alternate God's "gender" in each prayer. Half of the prayers refer to God (via the form of the verb that God is doing) in the feminine and half of the prayers refer to God in the masculine. Ultimately, if one possesses Hebrew fluency, one should decide for themselves what form they prefer to use. The English translation is gender-neutral. Another note about the translations: some of the following translations are not "close" translations. Still, the sentiment and meaning of the Hebrew are in line with each other. I will note this in the commentary.

*Daily Gifts* / מתנות בכל יום

מודה אני לאלוהי, שכינה ומקור החיים אשר נתנה לי היכולת להבחין בין אמת ובין שקר.

My God, I give thanks to you, the comforter and source of life, who gave me the ability to distinguish truth from falsehood.

מודה אני לאלוהי, שכינה ומקור החיים שלימדני לשמש את הרב שלא על מנת לקבל פרס

My God, I give thanks to you, the comforter and source of life, who has taught me to act out of love rather than for a reward.

- Not a “close” translation
- The Hebrew text is a quote from m. Avot 1:3 and deals with our motivation and the intention behind our actions. My translation also articulates this theme, but does not adhere to the precise language of Avot 1:3.

מודה אני לאלוהי, שכינה ומקור חיים, העוזרת לי לבחור את הטוב ולא את הרע.

My God, I give thanks to you, comforter and source of life, who helps me choose good and not evil.

מודה אני לאלוהי, שכינה ומקור חיים, שנתן לי חופש הבחירה ולא השאיר אותי עבד.

My God, I give thanks to you, comforter and source of life, who gave me freedom of choice and did not keep me captive.

- This and the prior two prayers follow the form of the traditional, “who has not made me..” *berachot*, yet stating the positive in addition to the negative and focus on our actions rather than our identity.

מודה אני לאלוהי, שכינה ומקור חיים, שבראתני בצלמך כדמותך.

My God, I give thanks to you, comforter and source of life, who created me in Your image and in Your likeness.

- Referencing Gen. 1:26

מודה אני לאלוהי, שכינה ומקור חיים, שנתן לי חכמה בינה ודעת.

My God, I give thanks to you, comforter and source of life, who gave me the ability to think.

- Not a “close” translation
- The idea here is that “wisdom, understanding, and knowledge” culminate to the “ability to think.” That being said, I do want to note that I do not conceptually equate the “ability to think” with “wisdom, understanding, and knowledge.” This is a case of A equals B, but B does not equal A. I will touch more on this concept of translation theory in the opening notes of the section dedicated to translations.

מודה אני לאלוהי, שכינה ומקור חיים, שנתנה לי את היכולת לומר “לא בשמים היא!”

My God, I give thanks to you, comforter and source of life, who gave me the ability to interpret Torah.

- Not a “close” translation
- Here the Hebrew is quoting b. Bava Metzia 59b, a classic Talmudic tale that can be understood as the Rabbis’ charge and source for being able to interpret Torah as they see fit (rather than God).

מודה אני לאלוהי, שכינה ומקור חיים, המעלה אותי מעל לרמת אמת ושקר.

My God, I give thanks to you, comforter and source of life, who lifts me up away from shallowness.

- Not a “close” translation

- This sentiment is adapted from Maimonides' *Guide of the Perplexed*, where the level of “good and evil” is thought to be a shallow level full of judgment (albeit the human level).
  - This prayer is aspirational that God helps us rise above such judgements.

מודה אני לאלוהי, שכינה ומקור חיים, המגלה לי את הקשת בעננים כאות.

My God, I give thanks to you, comforter and source of life, who shows me the rainbow in the clouds as a sign.

- Referencing Gen 9:13

מודה אני לאלוהי, שכינה ומקור חיים שנותן לי להריח ריח ניחח.

My God, I give thanks to you, comforter and source of life, who lets me smell pleasing aromas.

- Alluding to the pleasing odors for Adonai (e.g. Ex. 29:18, Ex. 29:25)

מודה אני לאלוהי, שכינה ומקור חיים, שנותנת לי לשמוע צליל כינור ותקע שופר.

My God, I give thanks to you, comforter and source of life, who lets me hear the vibrations of the violin and the blast of the Shofar.

מודה אני לאלוהי, שכינה ומקור חיים הנותן לי לטעום את מותק הפרות

My God, I give thanks to you, comforter and source of life, who lets me taste the sweetness of fruit.

מודה אני לאלוהי, שכינה ומקור חיים שנתנה לי לחרוד מקולות וברקים ומקול שופר חזק מאוד

My God, I give thanks to you, comforter and source of life, who has let me tremble from the thunder and lightning, and the loud voice of the Shofar.

- Referencing Ex. 19:16
- The previous five prayers are prayers of gratitude for each of the 5 senses.

מודה אני לאלוהי, שכינה ומקור חיים, שנתן לי את התורה.

My God, I give thanks to you, comforter and source of life, who has gifted me with Torah.

### *Studying Torah*

כאריה משכים בבקר  
להוט גם לימודנו  
"מ"בראשית" ועד "ישראל"  
נכנס נא לבית המדרש בסקרנות

As a lion wakes up early,  
Our study, too, is eager.  
From *B'reishit* to *Yisrael*,  
May we enter the House of Study with curiosity

- This prayer is intended as an alternative to our *berachah* for studying Torah (לעסוק בדברי תורה), which can be said before one studies or in the prayer service.
- The Hebrew is part of an alphabetical acrostic.
- Note that "*Bereishit*" is the first word of the Torah and "*Yisrael*" is the last word of the Torah--essentially this is a merism that refers to the entire Torah.

*P'sukei d'zimrah (Introductory and Concluding Blessings)*

סופר חיינו, אין מילים מספיקות  
עלמא קיים... אחרי דוברך  
פי--היכול הוא להגיד תהלתך  
צנועים אנחנו להבראות בצלמך

Scribe of our lives, words are insufficient  
The world is..., after you spoke  
Is my mouth able to speak your praise?  
We are humbled to be created in your image.

- This prayer is intended to be an alternative to שאמר ברוך or it can be used anywhere throughout

*P'sukei d'zimrah*

- Just as *P'sukei d'zimrah* are verses of praise, so too is the central theme of this prayer  
praise of the works of God.
- The Hebrew is part of an alphabetical acrostic.

קולנו אומרים תהלתך  
ראשית, רחום, רוח, רופא החולים, ומשמיד רשע אתה  
שכרנו הוא שבחך  
תהילה ותפילה רק תקוותנו שתשמע קולנו

Our voices proclaim your praise  
You are first, the merciful one, the spirit, healer of the sick, and destroyer of evil  
Our reward is praise of you  
Praise and prayer are our hope that you hear our voice.

- This prayer is intended to conclude *P'sukei d'zimrah* and can be used as an alternative to ישתבח, can be used on its own, or in conjunction with the previous prayer.
- This prayer concludes the Hebrew alphabetical acrostic
  - The prayers of the alphabetical acrostic can be combined to create a full alphabetical acrostic and can act as an alternative or substitute for the liturgy of the *shacharit* weekday



service up to **ישתבח**, as the full acrostic touches on the major themes of the traditional liturgy.

### ***Yotzer Or***

An **A**rtisan (אומן) reads prior to creation  
In the **B**eginning (בראשית) the creator relied on imagination  
A **C**loak (גלימה) was covering the destination  
Prior to the **D**eliverance of the generations (דורות)  
Everything (הכל) was found in the Torah for the Fashioner to use in creation  
A **F**ramework, the words of the scroll are the veins (ורידים) of pronunciation  
A **G**argantuan task resulting in illuminating gold (זהב) as its foundation  
Highlighting wisdom (חכמה) as your tool for inspiration  
Inspiration... Light and dark alike, you declared “Good” (טוב) in your explanation

- While not a true alphabetical acrostic nor a full alphabetical acrostic, this prayer plays with the form of a bilingual alphabetical acrostic:
  - Key words in each line, when translated, make a Hebrew alphabetical acrostic, while the first (or close to first) word in each line for an English alphabetical acrostic
- This prayer is intended to be read as an alternative to *Yotzer Or*
- This prayer is based on the teaching from Bereishit Rabbah 1:1, where God looks into the Torah, and uses Torah as a blueprint in the act of creation.

### *Blessing for Music in Nature* / ברכת השיר בטבע

ברוך אתה יהוה אלהינו מנצח העולם אשר נתן שיר בשמים ושם זמירה בארץ. בחכמה מסדר צלילים ובאופן יצירתי עורך נימות. מנצח הכל, אתה מנגן במעשיך ככלי נגינה. נופח סערת שיר ובוכה טפטוף גשם. לב קצבי נטעת בתוכנו ובתוך פה הדרור זמר. בקול שופר חזק מאוד החרדת את ההר. יי, בחמלה שמת שיר שבח בשפתנו על שפת ים סוף. נשיר את תהלותיך עד נצח. שיר חדש על עמך תשיר ונגלם כולנו מהרה לשירו. ברוך אתה יהוה מזמר בטבע.

Blessed are you, Adonai our God, Conductor of the Universe who put song in the sky and placed melody on land. Who skillfully arranges sounds and creatively sets tones. Conductor of everything, you use your creations for instruments. You blow a tempest of song and cry a pitter-patter of rain. You planted a rhythmic heart within us and melody in the mouth of the sparrow. With the loud voice of the Shofar you shook the mountain. Adonai, you mercifully placed a song of praise on our lips at the shore of the sea. Let us, eternally, sing your praises. Sing a new song for your people so that we may swiftly embody its tune.

Blessed are you, Adonai, the one who sings through nature.

- This blessing is intended to be used either as an alternative to *Yotzer Or* or as a supplement to *Yotzer Or*, as this blessing plays heavily with both the rhetoric of *Yotzer Or* and its theme (albeit this blessing focuses on God as the creator of music or music in nature, more generally).
- Note that the “arranged sounds” and “set tones” are the harmonic series - nature’s musical pattern.
- Note the repeated use of root “נצח” – and its wide semantic field from conductor, to conqueror, to eternity (temporal).
- Note the onomatopoeic rhetoric of “טפטוף” creating a musical recitation of sorts.
- Note “נטעת בתוכנו” as a reference to the *berachah* after the reading of Torah, yet I have altered the discourse structure to 2nd person
- Note that the “לב קצבי” is the musical instrument within each of us.
- Note the semantic field of “דרור” - sparrow/bird... freedom.
- Note that “בקול שופר חזק מאוד חרדת את ההר” is a reference to Ex. 19:16-18
- Note “שמת שיר שבח בשפתנו בשפת ים סוף” - Heavy assonance with s, sh, v/f, m sounds

- Note the dual usage of "שפה" as lip and bank/shore.
- Note "שיר חדש על עמך תשיר ונגלם כלנו מהרה לשירו" as a play on "אור חדש על ציון..." from *Yotzer Or*.

### ***Chosen With Love***

What does it mean to be chosen with love?

An abundant adoration abides among us  
 Before a brazen, bold, and boisterous bang  
 Compassion and care clouded the colors of the sky  
 Desiring love, demanding dedication L'Dor Vador  
 Every eon for eternity, from each edge of the Earth, is exemplified through engagement of Torah  
 Fragility fractured, and fear was focused from our foundation, yet...  
 Gifts were given by God  
 Heightening, healing and hearing our hearts  
 Inside,  
 Juxtaposed with judgment and justice  
 Kindness, kinesthetically kissing the kindling  
 Lights linger as love lives longer and longer  
 Morning,  
 Noon and night  
 Obstacles abound around ourselves  
 Prescriptions pulse permanently between the pages  
 Quiet  
 Reserved  
 Study of  
 Torah, to teach our tradition. Enticing us to touch the tips of a Tallit  
 Us and You  
 Vividly and vivaciously  
 We will walk your walk with  
 Acceptance, as your high expectations do not exacerbate rather  
 Your yearnings yield  
 Zeal

What does it mean to be chosen with love?

A never-ending pursuit of study, commitment, and passion.

- This poem is a full alphabetical acrostic, as a symbol of love being all-encompassing.
- This is intended to be used as an alternative reading for *Ahavah Rabbah*.

*The Important Things in Life* / הדברים החשובים בחיים

לפעמים אני חושב על חיי  
כל העבודה שעשיתי  
כל ההצלחות שהשגתי  
כל כישלונותיי  
בזמנים כאלה אני תמיד חושב לעצמי  
"מה הדברים החשובים בחיי  
הצעצוע הכי חדש  
הבגדים הכי יקרים  
הטבעת הכי גדולה  
המכונית הכי מפוארת  
"הם הדברים החשובים בחיים  
אז אני חוזר על זיכרונותיי  
האנשים  
ההוויות  
הצחוק  
הדמעות  
הם חוליות בשרשרת  
מה מחבר אותם  
חברות  
משפחה  
אהבה  
הם הדברים החשובים בחיים  
אני חושב שאבחר ללכת בדרך יי

Sometimes I think about my life  
All of the work that I've done  
All of my successes  
All of my failures  
In times like these I always think to myself,  
"What are the important things in my life?  
The newest toy  
The most expensive clothes  
The biggest ring  
The fanciest car  
Are these the important things in life?  
Then I think about my memories  
The people  
The experiences  
The laughter  
The tears  
They are links in a chain  
What connects them?

Friendship  
Family  
Love

These are the important things in life  
I think I'll choose to follow in God's way

- This prayer is intended to be used as an alternative text for *Ahavah Rabbah*.
- The Hebrew plays on the root "חשב" meaning both "important" and "to think."
  - When we think on the subject, ultimately what is important in our lives is love.
- This prayer ends with the reader choosing to follow God, just as God chooses God's people with love (the *hatimah* of *Ahavah rabbah*)

שמע

God, You are, but, one  
Indescribable through words  
Eternally, God

- This is a haiku poem, intended to be said alongside *Shema*.
- The theme of this poem reflects the Maimonidean idea that God cannot be described with words in a positive manner, except for simply saying that God is one.

## גיבורים/*Heroes*

בספרים גיבורים מנצחים את הרשעים  
בשירים גיבורים מכבשים את לבם של דודיהם  
בסרטים גיבורים יצילו את היום  
בספורטים גיבורים יזכו את הזהב  
בתנך גיבורים התמודדו עם יהוה  
בגמרא גיבורים ניסו לגלות את האמת  
בפרשנות גיבורים מצאו סודות בין האותיות  
בהיסטוריה גיבורים חתמו את שמותיהם בספר החיים  
בסידורים יש רק גיבור אחד  
"אתה גיבור לעולם יהוה"

אבל מה הגיבורים עושים בימינו  
הגבר המתעורר מוקדם כדי לבשל  
הגברת הנרדמת מאוחר כדי לטפל  
האמא העובדת כל יום  
האבא היכול להיות גמיש  
העובד המחייך  
הפועלת המשתדלת

אלה הגיבורים בחיינו.

נפתח את ליבנו ואת עינינו לסביבותינו  
נראה את הגבר ואת הגברת  
כי הם הגיבורים

In books heroes conquer the wicked  
In songs heroes win the hearts of their beloved  
In movies heroes save the day  
In sports heroes win the gold  
In the Tanakh heroes challenge God  
In the Gemara heroes attempt to discover the truth  
In the commentaries heroes find the secrets between the letters  
In history heroes seal their name in the book of life  
In prayer books there is only one hero  
"You are forever mighty, Adonai"

But what are the heroes doing in our lives?  
The man who rises early to cook  
The woman who goes to sleep late to care and protect  
The mother who works all day  
The father who is flexible

The worker who smiles  
The employee who puts forth their best effort

These are the heroes in our life

May we open our hearts and our eyes to our surroundings  
Let us see the man, the woman  
For they are the heroes

- This prayer is intended to be read as an alternative to *G'vurot*.
- This prayer focuses on the Hebrew root “גבר”
  - The words “mighty”, “heroes”, “man” and “woman” all share this root and the prayer brings to the fore that the real heroes (גיבורים) are the man (גבר) and the woman (גברת) who persist honorably in the chores of daily life.
- This prayer ends with a plea yearning to be aware of the truly important “heroes” in our lives.

## יש לה / She Has

יש לה אבנים לבנות  
יש לה בנים ובנות  
יש לה גנים ירוקים  
יש לה דמדומים עמומים  
יש לה הרים בהם לטייל  
יש לה ורדים בהם להריח  
יש לה זיתים ניחוחים  
יש לה חילוניים וחרדיים  
יש לה טבע ומחנות  
יש לה יין וירקות  
יש לה כוח אלהים  
יש לה לחימות בשעריה  
יש לה מלחמות לשם שמים  
יש לה נוחות בחלומותיה  
יש לה סערות להשקיט  
יש לה עולים לשאת  
יש לה פלוגות של נערים  
יש לה צער של הורים  
יש לה קול אזעקה  
יש לה רובים  
יש לה תוהו

לירושלים יש הרבה דברים

אבל עדיין שלום אין לה...  
ברוך אתה יי הנותן שלום בירושלים

She has white stones  
She has sons and daughters  
She has green gardens  
She has a gentle twilight  
She has mountains to hike  
She has roses to smell  
She has fragrant olives  
She has secular and Haredi Jews  
She has nature and markets  
She has wine and herbage  
She has the strength of God  
She has battles in her gates  
She has wars for the sake of heaven  
She has comfort in her dreams  
She has storms to quiet



She has yokes to carry  
She has platoons of young children  
She has the grief of parents  
She has a voice of sirens  
She has rifles  
She has emptiness

Jerusalem has many things

Yet, she still does not have peace...  
Blessed are You, Adonai, who gives peace to Jerusalem

- This prayer is intended to be said as an alternative to our prayer for Jerusalem in the weekday *Amidah*. It can also be said multiple times throughout the prayer service where one deems it appropriate to pray for peace in Jerusalem.
- The Hebrew is a full alphabetical acrostic.
- This prayer was inspired by a video entitled, “ירושלים היא הבית”
  - The main message of the video is that Jerusalem has everything. This prayer notes that Jerusalem does not yet have peace.

## **C) *Translations from תפילת האדם***

### **A Brief Note on Translation Theory**

To translate is to adopt and adapt. Just as a book is adapted to film, when a text is translated it is a new, connected, yet separate, entity. In his book, *Exploring Translation Theories*, Anthony Pym discusses equivalence and directionality. Equivalence is context-bound and refers to “equal value”. It is crucial to understand that this value is an abstract concept that does not require the text to function in the same way in two languages. Directionality, going from A to B or B to A in two languages, is as Pym notes irrelevant.<sup>25</sup> My translations adhere to these concepts. They cannot and should not be seen as a decoding of the original. One will not be able to translate my renderings into Hebrew and hope to find the original. My translations, to the best of my abilities, stay true to the meaning and “value” of the original. Some words will be omitted, some added, and some adapted in order to better serve the text as a whole. Just as in any translation, subtleties and nuances of the original will be lost. It is my hope that these translations maintain the meaning, aesthetics and effect of the originals.

### **A Note on the Following Translations**

These translations come from the recently released תפילת האדם, the Israeli Reform Siddur<sup>26</sup>. To my knowledge these texts have not been translated into English. As stated earlier in the introduction section, my aim here is to make Hebrew prayers and liturgical poetry accessible to the non-Hebrew, English speaker. I hope these texts facilitate a meaningful prayer experience as

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<sup>25</sup> Anthony Pym, *Exploring Translation Theories*, 2nd ed. (London and New York: Routledge/Taylor & Francis Group, 2014).

<sup>26</sup> *Tefillat ha'adam: Siddur Reformi Yisraeli* (Jerusalem: The Council of Progressive Rabbis in Israel and the Israeli Reform Movement, 2020).

well as provide insights into Israeli Reform prayer. The texts will be presented in the order they appear in תפילת האדם. Each text will have a note showing the section in which they appear in תפילת האדם. I will also provide a bit of commentary, similar to the above commentary, for each text. Lastly, but certainly not least, the author of each text will be provided.

### *Give*

By: גלעד שגב

Give me the fire that penetrates, breathes,  
burns me unto the depths of my heart.  
Give me the wind that never stopped  
Writing my name in sand as art.  
Give me the opening to see all the radiance  
That comes to illuminate my path ahead  
For already the darkness closes the door for me  
It sneaks, again, inside my bed  
Give me tomorrow, where I can, again, restore light upon the time  
That was closed within me  
Give me tomorrow, where I will be able to change everything  
Give me the chance to write from scratch the ending of the story.  
For if you shall only give, then I shall be able to imagine,  
I can smash the walls of my loneliness with violence  
For if you shall only give, then I can risk  
Kindling and burning the barriers of my silence

- I chose to translate this poem because it presents a bit of a tragic God, or at least a person praying for a better tomorrow. The character in this poem is in tragic distress and silenced by barriers. They are begging, pleading to an unknown being (presumably God) for an opportunity to alter their current state of darkness and silence. The light imagery is strong, noting that currently this individual is in the dark. This plea, if fulfilled, will lead to a hopeful tomorrow. This type of darkness is not so present in our current liturgy and I hope by translating this poem, people in this situation will identify and connect to this work by שגב.
- This poem is presented in תפילת האדם in the section called, “Additions for the End of the Day” (p.53).

- I see this poem being used in *Ma'ariv* services, somewhere around *Shomea Tefillah*, or for personal prayer during *Shomea Tefillah*. I also see this poem acting as a personal prayer before bed after a hard day, when we hope for a better tomorrow.

### **Asher Yatzar Alternative**

By: הרב יהורם מזור

Upon rising early in the morning, we bless  
 Our God who created, from dust and wind, man and woman.  
 Our God taught us that through our treatment of the health of our body and soul  
 we understand the Divine that is within us, as it is said,  
 “God made humankind in the image of God” (Gen 9:6)  
 May it be Your will, that all of us walk in the way of Hillel the Elder and we shall learn  
 The obligation to keep and care for the health of our body and soul as it is written,  
 “The kind one treats their soul” (Prov. 11:17)

- I wrote earlier about my difficulty connecting with *Asher Yatzar*. I chose to translate this prayer because it presents an alternative that is both egalitarian and presents a message that relies on how we treat and care for our body and soul. A sick person, even with a sick body can still care for their body and treat their body with love. So too is the soul a part of this prayer! This is not so with *Asher Yatzar*. By caring for the health of both our body and our soul, we become closer to God.
- This prayer is presented on p. 57 of תפילת האדם as an alternative to *Asher Yatzar*

### **A River of Light**

By: נתנאל גולדברג

Teach me to be a river of light to the hearts of the world  
 Teach me to serve the heart of the world  
 Create a positive inclination within me to serve You in truth  
 Don't contradict the truth that is inside of me with the truth of another.

- This short prayer emphasizes personal autonomy of the individual who is praying. So too is this a plea for the pray-er to make a positive impact on the world and those around them.

- This prayer is presented in תפילת האדם before the prayers for wrapping *Tefillin* (p. 59)
- I see this prayer functioning as a prayer that prepares one for prayer and can be said early on, if not first thing, in the prayer service as either a communal or personal prayer. This prayer can also be said first thing in the morning, maybe alongside *Modeh Ani* as a way to provide כוונה in one's day.

**A Mood to Bless**

By: הרב דן פרת

Blessed are you, the book,  
 Blessed is the page, the sentence.  
 Blessed are you, the word, the letter.  
 Blessed is the name of its kingdom.  
 Blessed is each name that has not been honored.  
 Blessed are you, the particle, blessed is the light.  
 Blessed are the shoulders,  
 Blessed is the burden, blessed is the yoke.  
 Blessed is the moon, blessed is the calendar.  
 Blessed are you, the clock hands.

- This prayer is presented alongside *Baruch She'amar* (p. 69). I envision this prayer being used as a supplement or alternative to *Baruch She'amar*.
- I chose to translate this prayer largely because of the flow and imagery of the prayer. The words of the prayer are simple, yet very powerful as a whole, which I feel is one of the messages of this prayer. I also liked the emphasis on blessing, not only God's name, but the names of all of those who have not yet been honored.

## Silence

By: יונה וילך

Send me a shielded good silence  
Send me silence from a cloud  
Send me a silence from preparation  
To hear a silence not from here  
Send me silence in a box, from a distant land

Send me an organized silence  
Send me an updated silence  
Send me a splendid silence  
Send me silence from the village  
Send me silence in a box, from a distant land

Silence, silence, O wonderful silence  
From the day of my birth to the day of my death  
Silence until the day of my death

Send me an adorned silence  
Send me an improvised silence  
Send me a silent moon  
Send me silence between the stars  
Send me silence in a box, from a distant land

- This prayer is presented as part of *Shomea Tefillah* during a weekday morning service (p. 98). I, too, envision this prayer being used as a personal prayer, but see it being used any time during the day.
- It is important to note that the title of this prayer is “שקט” which I chose to translate as “Silence.” The word “שקט” is found throughout the prayer and can be translated many different ways, including, but not limited to: “serenity”, “calmness”, “peace”, “tranquility”, etc. All of these have subtle differences and implications, though I feel these all have a similar meaning in function, i.e. now, in the place of the subject of the prayer (presumably Israel), there is no peace and quiet, they know it exists (in a “distant land”), and they are praying for that silent, calm, and peaceful time. I chose “silence” for several reasons:

- The line “To hear a silence not from here” was a sign to me that “שקט” is something aural.
- I liked the aesthetic nature of the assonance of the repeated line, “Send me silence in a box, from a distant land.”
- I also felt that “silence” was a more potent image than its possible alternatives.

***Miriam Receiving the Torah***

By: הרבה רינת צפניה

Miriam received the Torah at Mt. Sinai  
 She passed the Torah to Zelophehad's daughters,  
 Who then passed it to Devorah,  
 And Devorah to Ruth,  
 Ruth passed the Torah to Bruriah.  
 They said three things:  
 Make your female voice heard,  
 Raise many female students,  
 And expound upon the Torah.

- I chose to translate this text as a way to raise up the female voice of our tradition. This is modeled after Avot 1:1 yet highlights and brings to the fore the female line of our tradition. This text can be read on its own or alongside Avot 1:1 as a way to be more inclusive of the female voice that has been silenced in our tradition.
- This text is presented on p. 103 of תפילת האדם.

***These are the Things that are Measurable*** (Option 1)

By: דליה רביקוביץ

I love him now  
 with all of my strength.  
 A few more days and I shall cease.  
 And so it was in the beginning:  
 I loved him the way a sunflower loves  
 The sun  
 The way the sun tends to the flower.  
 And not because he is the sun

And not because I am a sunflower.  
I loved him because of who he is  
And who I am.

Sometimes, when my sorrow defeats me  
I want to say to him  
Sir, you are everywhere in the world,  
Everywhere in the world, but not here.  
And despite this, Sir,  
My life is placed in the palm of your hand.  
Yet these are the things that are measurable  
And these are the things that are mistakes.  
These are the things  
That have never been.

***These are the Things that are Measurable*** (Option 2)

I love You now  
with all of my strength.  
A few more days and I shall cease.  
And so it was in the beginning:  
I loved You the way a sunflower loves  
The sun  
The way the sun tends to the flower.  
And not because You are the sun  
And not because I am a sunflower.  
I loved You because of who You are  
And who I am.

Sometimes, when my sorrow defeats me  
I want to say to You  
My lord, You are everywhere in the world,  
Everywhere in the world, but not here.  
And despite this, My lord,  
My life is placed in the palm of your hand.  
Yet these are the things that are measurable  
And these are the things that are mistakes.  
These are the things  
That have never been.

- I have provided two options for this poem. In the Hebrew, the object (the one being loved) is left unnamed. The “A” option retains the gender (masculine) of the unnamed entity as well as the discourse structure (3rd person) of the original Hebrew. In option “B”, I have altered the



discourse structure from 3rd person to 2nd person, thus allowing for a gender-neutral poem.

Additionally in option “B”, I have capitalized the object, resulting in “You” as opposed to “you”.

This change has major implications as now the poem reads as a direct address to God. In both cases, it is presumable that God is the object.

- This poem is a play on words from, or a reference to the text “These are the things that have no measure.” in Mishnah Peah 1:1.
- This poem is part of the section called, “Additions for Weekday Morning” (p. 117). I see this poem being read as an alternative to *Eilu d’varim* any day of the week.

### ***Recitation of Shema***

By: בהדרת קודש

Let us bless you, Adonai, our God, Creator of the Universe. Thanks for this new day: for the morning sun and the evening star, for flowering trees and flowing rivers, for blessed life-giving rain and icy winds, for the continuous revolution of the world, for the changing seasons, for the cycle of growth and extinction, life and death. How numerous are Your works, Adonai! You formed them all with wisdom. The expanse declares your praise. The earth reveals your creative strength. You are the maker of light and darkness, the one who brings the good out of the evil, the bringer of harmony to nature, the inducer of serenity in the heart of the human.

- This prayer is presented as an alternative reading for the recitation of Shema (p. 119 in תפילת האדם). I imagine this prayer being said as an alternative to the *V’ahavta* portion of Shema, following the opening two lines of *Shema*, ideally in the morning. This prayer, too, could be said as an alternative reading for *Yotzer Or*, as much of the language and imagery is similar, if not borrowed from, *Yotzer Or*.
- I chose to translate this prayer to present an alternative prayer that focuses on thanks as well as presenting a very positive image of God’s works.

### **Blessings before Recitation of Shema**

By: הרב יהודע עמיר

Blessed are You, Yah, who works great wonders in Her world, who with Her word brings on evening with wisdom, opens the gates with understanding, changes time and alters the seasons, Her great kindness reaches the heavens. She is creator of day and night, rolling light away from darkness and darkness to light. She transforms day into night, and with Her hand, is the examiner of the heavens and the earth.

Yah, our Fortress is Her name.

Blessed are You, Yah, who brings on evening.

With everlasting affection, You have loved your people, Israel. Yah, You favored us with the Torah of Life, commandments of love and awe, for Your kindness is eternal. Therefore, Yah who performs acts of salvation, when we lie down and when we rise up, we will speak of Your laws, we will rejoice in the study of Your Torah, Your commandments, and Your way forever. For they are our life, doing them, day and night, lengthens our days. Never withdraw Your love from us, for this closeness of Yah is good for us.

Blessed are You, Yah, who loves Her people Israel.

- Here are two feminine versions of the two blessings prior to the recitation of evening Shema (p. 204 in תפילת האדם). The images and wording are mostly similar to the traditional with the exception of replacing the masculine “יהוה” with the feminine “יה”. Throughout the translation, I retained the gender, so as to show the feminine aesthetics of the prayers.
- I see these two blessings being used either as substitutes or alongside their masculine alternatives.

### **Modeh Ani Options**

I offer thanks to You, ever-living Mother of all,  
I offer thanks to You, ever-living Wellspring,  
I offer thanks to You, ever-living Spirit,  
I offer thanks to You, ever-living Creator of all,

that You have restored my soul to me in mercy, great is your faithfulness!

- Here are four alternative options for *Modeh Ani*. Each option presents a different feminine image of God and is intended to act as an alternative to the patriarchal image of God found in the traditional *Modeh Ani*.

- Ideally, a person will select whichever image of God resonates with them and then continue to the second line.

### *Alternative for Baruch She'amar*

By: הרב מרדכי רותם

Blessed is the One who speaks	And we hear	Blessed is the One
Blessed is the One who creates	And we witness	Blessed is God's name
Blessed is the One who decrees	And we accept	Blessed is the One
Blessed is the compassionate One	And we live	Blessed is God's name
Blessed is the One who removes darkness	And we see	Blessed is the One
Blessed is the One who is eternal	And we believe	Blessed is God's name
Blessed is the One who redeems and saves	And we are redeemed	Blessed is the One and blessed is God's name

- This blessing is presented as and intended to be an alternative to *Baruch she'amar* (p..225). I see this functioning as intended.
- In this alternative version of *Baruch she'amar*, the meter is mostly the same as the traditional.

The shift here is from a constant praise of God to an incorporation of our, the one who is praying's, response. This blessing presents a more reciprocal image of the relationship between God and us than does the traditional *Baruch she'amar*.

## ***D) Original Music and Arrangements for the Synagogue Prayer Service***

### **A Note on the Following Work**

Instead of providing commentary on the individual works below, I will provide a few notes here. In my introduction to this capstone project, I spoke of the “prayer experience.” Music is an absolutely essential element of the prayer experience. Music has the ability to engage and connect people. Music can evoke the full spectrum of emotions and sensations. Oftentimes, where words fail, music can succeed. In prayer, music can act as the vehicle that transports our words. Music and prayer are intimately connected. Below you will find original music, arrangements of original music for trumpet ensemble, and arrangements of existing music for trumpet ensemble. While the arrangements are for trumpet, I invite and encourage those who wish to make them accessible to any instruments they see fit. The idea behind these arrangements is to bring instruments into the prayer service through rich and fully arranged music of existing pieces. Most of the arrangements are music typically, if not exclusively, heard during the High Holy Days, so this grander setting is not such a stretch from the norm and fits with the ambience and themes of the High Holy Days. It is my hope that the following work will help us fulfill the call of שִׁירוּ לַיהוָה שִׁיר חֲדָשׁ – “Sing to the Lord a new song” (Psalm 96:1).

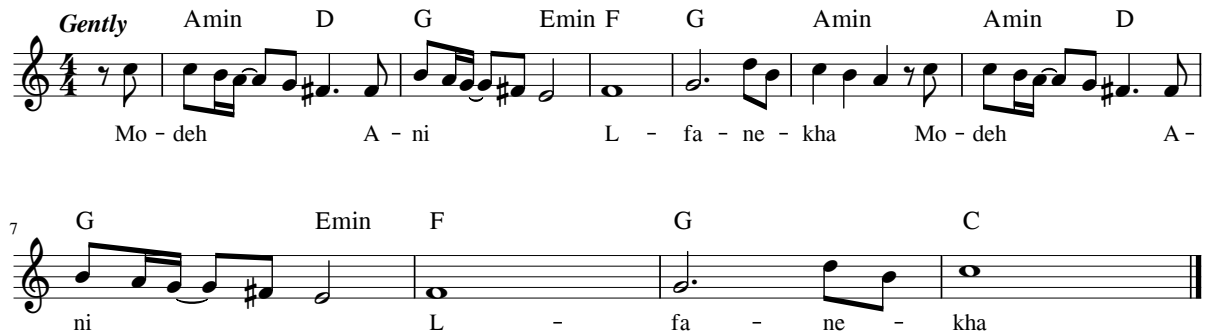
# Opening Niggun

David Jaffe



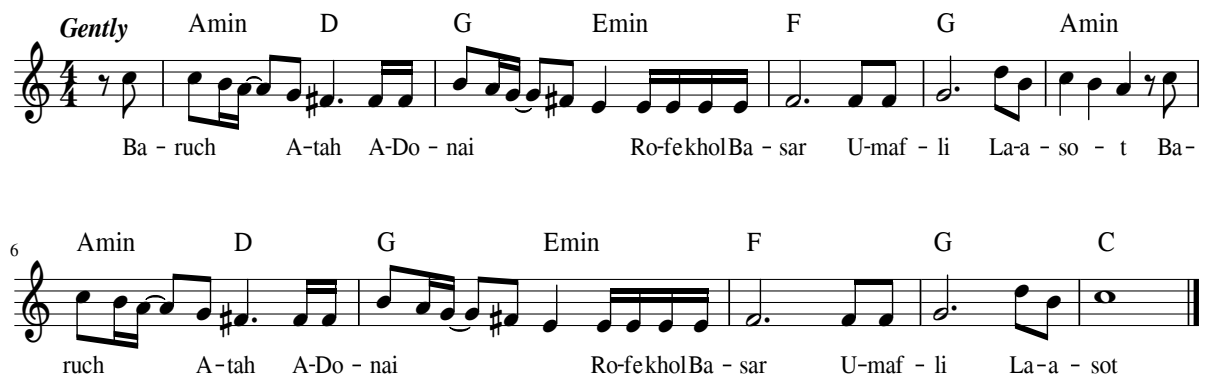
## Chatimah Tune (Modeh Ani)

David Jaffe



## Chatimah Tune (Asher Yatzar)

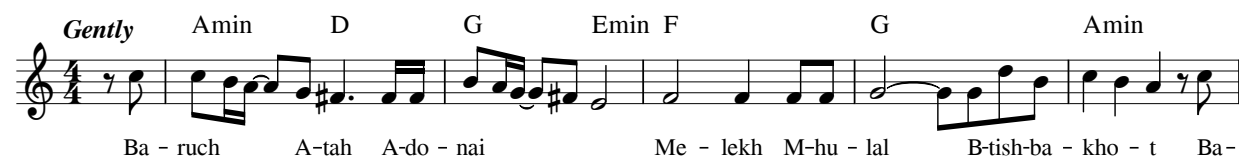
David Jaffe



## Chatimah Tune (P'sukei D'zimrah)

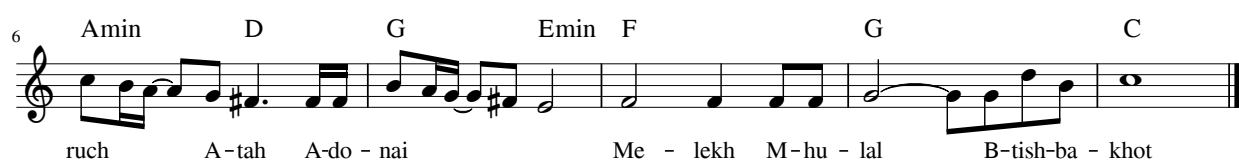
David Jaffe

*Gently* Amin D G Emin F G Amin



Ba - ruch A-tah A-do - nai Me - lekh M-hu - lal B-tish-ba - kho - t Ba -

6 Amin D G Emin F G C

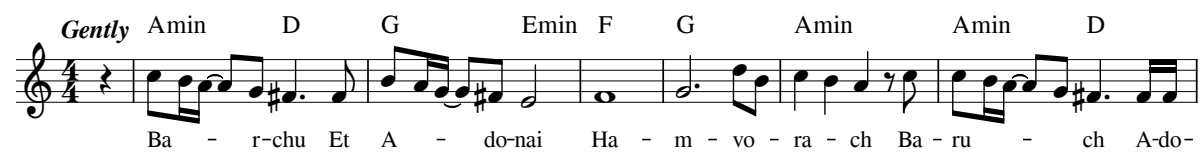


ruch A-tah A-do - nai Me - lekh M-hu - lal B-tish-ba - khot

## Bar'chu (to Chatimah Tune)


David Jaffe

*Gently* Amin D G Emin F G Amin Amin D



Ba - r-chu Et A - do-nai Ha - m - vo - ra - ch Ba - ru - ch A-do -

7 G Emin F G C

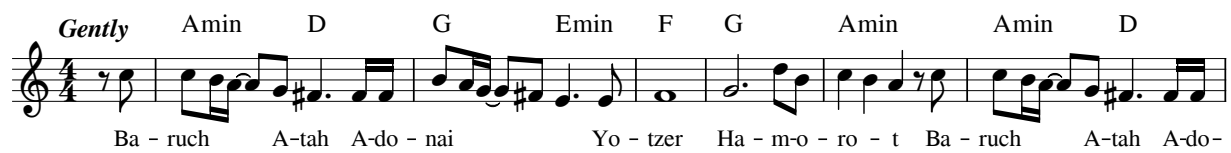


nai Ha - m - vo - rach L - o - lam Va - ed

## Chatimah Tune (Yotzer Or)

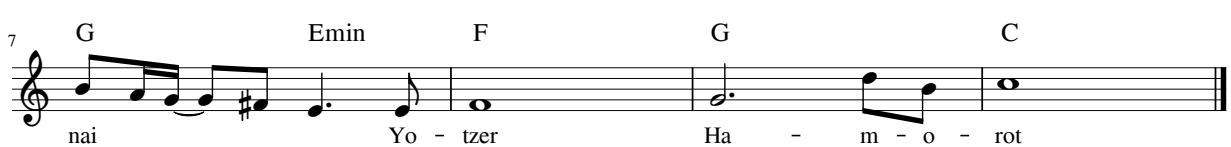
David Jaffe

*Gently* Amin D G Emin F G Amin Amin D



Ba - ruch A-tah A-do - nai Yo - tzer Ha - m-o - ro - t Ba - ruch A-tah A-do -

7 G Emin F G C



nai Yo - tzer Ha - m - o - rot

## Chatimah Tune (Ahavah Rabbah)

David Jaffe

*Gently*    Amin    D    G    Emin    F    G    Amin  
 Ba - ruch    A-tah    A-do - nai    Ha-bo-kher B-a - mo    Yis-ra - el    B-a-ha - vah    t Ba -  
 6    Amin    D    G    Emin    F    G    C  
 ruch    A-tah    A-do - nai    Ha-bo-kher B-a - mo    Yis-ra - el    B-a-ha - vah

## Chatimah Tune (Emet V'Yatziv)

David Jaffe

*Gently*      Amin      D      G      Emin F      G      Amin      Amin      D  
 Na - shir      L-kha Shi - ra - t Ha-yam      L - O - lam      Va - e - d      Na - shir      L-kha Shi -  
 7      G      Emin      F      G      C  
 ra - t Ha - yam      L - O - lam      Va - ed

## Chatimah Tune (Adonai Yimloch)

David Jaffe

Musical notation for the first line of the hymn. The staff is in 4/4 time. The notes are: A4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: A - do - nai, Yim - loch, L - o - lam, Va - ed - A - do, nai, Yim -

Musical notation for the second line of the hymn. The staff is in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: loch, L - o - lam, Va - ed

# Chatimah Tune (Mi Chamocha)

David Jaffe

*Gently*    Amin    D    G    Emin    F    G    Amin    Amin    D

Ba - ruch    A-tah   A-do - nai    Ga - al    Yis - ra - el -   Ba - ruch   A-tah   A-do -

7    G    Emin    F    G    C

nai    Ga - al    Yis - ra - el

Detailed description: This block contains the musical notation for the Chatimah Tune (Mi Chamocha). It is written in 4/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with rests. Chords are indicated above the staff: Gently, Amin, D, G, Emin, F, G, Amin, Amin, D. The lyrics are written below the staff: Ba - ruch, A-tah, A-do - nai, Ga - al, Yis - ra - el -, Ba - ruch, A-tah, A-do -. The second staff begins with a treble clef and a key signature of one sharp. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G, Emin, F, G, C. The lyrics are: nai, Ga - al, Yis - ra - el.

# Ashrei

David Jaffe

C    F    C    G

A - shrei   Yo -   shvei   Vei -   te -   kha   A -

6    C    F    C    G

shrei -   Yo -   shvei   Vei -   te -   kha   A -

10    C    F    C    G

shrei   Yo -   shvei   Vei -   te -   kha   A -

14    C    F    C    G

shrei   A -   shrei   A -   shrei   A -   shrei   A

Detailed description: This block contains the musical notation for the Ashrei prayer. It is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and half notes, with rests. Chords are indicated above the staff: C, F, C, G. The lyrics are written below the staff: A - shrei, Yo -, shvei, Vei -, te -, kha, A -. The second staff begins with a treble clef and a key signature of one sharp. The melody continues with quarter and half notes. Chords are indicated above the staff: C, F, C, G. The lyrics are: shrei -, Yo -, shvei, Vei -, te -, kha, A -. The third staff begins with a treble clef and a key signature of one sharp. The melody continues with quarter and half notes. Chords are indicated above the staff: C, F, C, G. The lyrics are: shrei, Yo -, shvei, Vei -, te -, kha, A -. The fourth staff begins with a treble clef and a key signature of one sharp. The melody continues with quarter and half notes. Chords are indicated above the staff: C, F, C, G. The lyrics are: shrei, A -, shrei, A -, shrei, A -, shrei, A.



# Psalm 150

David Jaffe

Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah

Ha - le - lu - Yah

Ha-le-lu - Yah Ha-le-lu El B-kod - sho Ha-le-lu - hu Bir - ki - a U-zo Ha-le-lu - hu

Big - vu-ro-tav Ha-le-lu - hu K - rov Gud-lo Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah

Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - hu B -

tei - kaSho-far Ha-le-lu - hu B - nei-vel V-chi-nor Ha-le-lu - hu B - tof U-ma-chol

Ha-le-lu - hu B - mi-nim V-u-gav Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah

Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - hu B -

tzil-tz'-lei Sha-ma Ha-le-lu - hu B - tzil-tz'-lei T'ru-ah Kol ha - n-sha-mah T-ha-leil - Yah

Kol ha - n-sha-mah T-ha-leil - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah Ha-le-lu - Yah

# Shema

David Jaffe

G C D G  
 She - ma Yis-ra-el - A-do - nai E-lo-hei-nu A-do-nai E-chad She - ma Yis-ra-el A-do-  
 6  
 nai E - lo - hei - nu A - do - nai - E - chad

# Mi Chamocha

David Jaffe

Mi - cha-mo-cha Ba-e - lim A-do-nai Mi - ka-mo-cha Ne - dar Ba-ko - desh No -  
 5  
 ra T - hi - lo - t O - seh Fe - leh

# Adonai S'fatai Tiftach

David Jaffe

F Dmin Amin F Emin C F Amin Emin C G C  
 A - do - nai S - fa - tai Tif - tach U - fi Ya - Gi - d T - hi - la - te - cha

# Modim Anakhnu Lakh

David Jaffe

$\text{♩} = 90$   
Gentle

C C/B Am Em Dm G C C/B

Mo - di - m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o - hei - nu Mo - di - m A-nakh-nu

6 Am Em Dm G Am Am accel. E7 F G

Lakh sh-at - tah Hu A-do-nai El-o - hei - nu Tzu - r Kha yei - nu Ma - ge - n Yi - shei -

16 Am C/B C F G C C/B Am Em Dm

nu A - ta - h Hu L - do - r va - dor Mo - di - m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o -

24 G C C/B Am Em Dm rit. G C rubato, very

hei - nu Mo - di - m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o - hei - nu There are

29 C C/B Am C/B C C/B F C

gifts all a-round us that we can see if we o - pen up our hearts and sing in har - mo - ny There are

33 C C/B Am C/B C C/B F G

mi-ra-cles a - bun - dant through - out each day Let us all join to - ge - ther as we pray Our

37 C G with gentle energy C C/B Am Em Dm G

voi - ces call out and say Mo - di - m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o - hei - nu Mo -

43 C C/B Am Em Dm G C C C/B Am

di-m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o - hei - nu Mo - di-m A-nakh-nu Lakh sh-at -

49 Em Dm G C C/B Am Em Dm rit.

tah Hu A-do-nai El-o - hei - nu Mo - di-m A-nakh-nu Lakh sh-at - tah Hu A-do-nai El-o -

54 G C

hei - nu

# Oseh Shalom

David Jaffe

$\text{♩} = 70$

Dm A Dm G F C Dm A Dm A

O-seh Sha - lom O-seh Sha - lom Bim-ro - ma - v Hu Ya-a-se - Sha - lom O-seh Sha - lom

11 Dm G F C A7 Fine Dm Dm Dm C C E

O-seh Sha - lom Bim-ro - ma - v Hu Ya-a-se - Sha - lom Sha - lom A - lei - nu v-al kol

22 E A A F F C C E E D.C. al Fine A A7

Yis - ra - el Sha - lom A - lei - nu v-al kol Yosh - va - y Tay - vayl

# Oseh Shalom

4 Trumpets

David Jaffe

$\text{♩} = 92$

*mp*

8

14

System 14, measures 14-23. The music is in E-flat major (three flats) and 4/4 time. It features four staves. The first staff has a melodic line with eighth and quarter notes. The second staff has a more active line with eighth and sixteenth notes. The third and fourth staves provide harmonic support with quarter and eighth notes. Measure 23 ends with a double bar line.

24

System 24, measures 24-33. This system continues the piece. Measure 24 begins with a long note in the first staff. The second staff has a melodic line with a crescendo marking (*cresc.-----*) leading into a forte (*f*) dynamic. The third and fourth staves continue their harmonic patterns. Measure 33 ends with a double bar line.

34

System 34, measures 34-39. This system continues the piece. Measure 34 begins with a mezzo-forte (*mf*) dynamic marking. The first staff has a melodic line with quarter and eighth notes. The second and third staves provide harmonic support. Measure 39 ends with a double bar line.

41

47 *// Andante*

57



# HHD Intro Music

Traditional arr. by David Jaffe

$\text{♩} = 110$

B♭ Trumpet 1

B♭ Trumpet 2

This block contains the first four measures of the HHD Intro Music for B♭ Trumpet 1 and B♭ Trumpet 2. The tempo is marked as quarter note = 110. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Trumpet 1 plays a melody of quarter notes and eighth notes, while Trumpet 2 provides a harmonic accompaniment with eighth and sixteenth notes. Both parts end with a quarter rest in the fourth measure.

5

This block contains measures 5 through 8 of the HHD Intro Music. Measure 5 begins with a measure rest for both trumpets. In measure 6, both parts feature a triplet of eighth notes. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and concludes with quarter notes in measure 8. The key signature and time signature remain consistent with the previous section.

9

15

20

29

Musical score for measures 29-34. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The melody is primarily in the first staff, with accompaniment in the second, third, and fourth staves. The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

35

Musical score for measures 35-39. The score continues in 4/4 time with the same key signature. The melody in the first staff becomes more active with eighth and sixteenth notes. The accompaniment in the other staves provides a steady harmonic and rhythmic foundation.

40

Musical score for measures 40-44. The score continues in 4/4 time. Measures 43 and 44 feature triplet markings (indicated by a '3' over the notes) in the first, third, and fourth staves, adding a syncopated feel to the music.

45

49

55

61

The musical score consists of four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The score is divided into three measures. Measure 61 shows a continuous eighth-note pattern in the first two staves. Measure 62 shows a triplet of eighth notes in the first two staves. Measure 63 shows a triplet of eighth notes in the first two staves and a single eighth note in the third and fourth staves.

# Avinu Malkeinu

Max Janowski arr. David Jaffe

$\text{♩} = 58$

B $\flat$  Trumpet

B $\flat$  Trumpet

B $\flat$  Trumpet

B $\flat$  Trumpet

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

The musical score is arranged in two systems of four staves each. The first system contains four B-flat Trumpet parts, and the second system contains four B-flat Trombone parts. The tempo is marked as 58 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. The first system shows the initial entry of the instruments, with the first trumpet part featuring a triplet of eighth notes. The second system continues the piece, with the first trumpet part featuring a triplet of eighth notes and the first trombone part featuring a triplet of eighth notes.

7

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

10

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

13

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

17

B♭ Tpt.

This system contains measures 17, 18, and 19. Measure 17 has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Measure 18 has a key signature change to one flat (B♭) and continues the melody: B♭4, A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4. Measure 19 continues the melody: A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4, A♭4. The second staff has a whole rest in measure 17, followed by eighth notes in measures 18 and 19. The third staff has a whole rest in measure 17, followed by whole rests in measures 18 and 19. The fourth staff has a whole rest in measure 17, followed by eighth notes in measures 18 and 19, with triplets marked in measures 18 and 19.

20

B♭ Tpt.

This system contains measures 20, 21, and 22. Measure 20 has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Measure 21 has a key signature change to one flat (B♭) and continues the melody: B♭4, A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4. Measure 22 continues the melody: A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4, A♭4. The second staff has a whole rest in measure 20, followed by eighth notes in measures 21 and 22. The third staff has a whole rest in measure 20, followed by eighth notes in measures 21 and 22. The fourth staff has a whole rest in measure 20, followed by eighth notes in measures 21 and 22, with triplets marked in measures 21 and 22.

23

B♭ Tpt.

This system contains measures 23, 24, and 25. Measure 23 has a key signature of one flat (B♭) and a common time signature. The melody consists of eighth notes: B♭4, A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4. Measure 24 continues the melody: A♭4, G♭4, F♭4, E♭4, D♭4, C♭4, B♭4, A♭4. Measure 25 continues the melody: G♭4, F♭4, E♭4, D♭4, C♭4, B♭4, A♭4, G♭4. The second staff has a whole rest in measure 23, followed by eighth notes in measures 24 and 25. The third staff has a whole rest in measure 23, followed by eighth notes in measures 24 and 25. The fourth staff has a whole rest in measure 23, followed by eighth notes in measures 24 and 25, with triplets marked in measures 24 and 25.



28

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

33

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

37

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

41

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

The image shows a musical score for four B♭ Trumpets. The score is written on four staves, each labeled 'B♭ Tpt.' on the left. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (top) contains a melodic line in measures 41 and 42. Measure 41 starts with a quarter note on G4, followed by a quarter note on A4, a quarter rest, a quarter note on B4, a quarter note on C5, and a quarter note on B4. Measure 42 starts with a quarter note on A4, followed by a quarter note on G4, and a quarter rest. The second staff contains a sustained note in measure 41 (half note on G3) and a quarter rest in measure 42. The third staff contains a sustained note in measure 41 (half note on F#3) and a quarter rest in measure 42. The fourth staff contains a sustained note in measure 41 (half note on E3) and a quarter rest in measure 42. All staves end with a double bar line in measure 42.

# Shalom Rav

Ben Steinberg arr. David Jaffe

The first system of the musical score for 'Shalom Rav' consists of four staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a series of rests in the first two measures, followed by a melodic line in the first staff. The second staff features a rhythmic accompaniment with eighth and sixteenth notes. The third and fourth staves provide harmonic support with sustained notes and occasional melodic fragments.

The second system of the musical score continues the piece. It begins with a measure rest in the first staff, followed by a change in the key signature to two flats (B-flat and E-flat) and a time signature change to 4/4. The music features a more complex rhythmic pattern with sixteenth and thirty-second notes in the first and second staves. The third and fourth staves continue the harmonic and melodic development of the piece.

20

27

34

40

3

48

76

# Kol Nidrei (4 Trumpets)

Traditional Arr. by David Jaffe

♩ = 88

8

15

Musical score for measures 15-18. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves. Measures 15 and 17 contain complex triplet patterns in the first two staves. Measures 16 and 18 feature triplet patterns in the third and fourth staves. Measure 17 has a whole note in the first staff and a half note in the second staff. Measure 18 has a whole note in the first staff and a half note in the second staff.

19

Musical score for measures 19-25. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves. Measures 19-23 show a steady eighth-note pattern in the first staff. Measures 24 and 25 feature triplet patterns in the second and third staves. Measure 24 has a whole note in the first staff and a half note in the second staff. Measure 25 has a whole note in the first staff and a half note in the second staff.

26

Musical score for measures 26-31. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves. Measures 26-31 show a steady eighth-note pattern in the first staff. Measures 26-31 feature triplet patterns in the second and third staves. Measure 26 has a whole note in the first staff and a half note in the second staff. Measure 31 has a whole note in the first staff and a half note in the second staff.

32

38

44



51

This musical score segment contains measures 51 through 55. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 51 shows the vocalists entering with the melody. Measure 52 has a vocal rest for the Soprano and Alto, while the Tenor and piano continue. Measure 53 continues the vocal melody. Measure 54 shows the vocalists holding a note while the piano plays a descending line. Measure 55 is the final measure of this segment, featuring a full vocal chord and a piano accompaniment chord.

56

57

58

59

# When You Believe

$\text{♩} = 64$

B♭ Trumpet

This block contains the first system of music for five B♭ Trumpets. The music is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). The tempo is marked as quarter note = 64. The first trumpet part has a melodic line with eighth and sixteenth notes. The other four trumpet parts have more rhythmic, block-like patterns, with the fifth trumpet part being mostly rests.

5

B♭ Tpt.

This block contains the second system of music for five B♭ Trumpets, starting at measure 5. The notation continues with various rhythmic patterns, including eighth notes, sixteenth notes, and rests. The fifth trumpet part begins to play a more active line in the final measures of the system.

10

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

16

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

22 Accel.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

26

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

31 ♩ = 140

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

34

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

39

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

43

Rit.

♩ = 64

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

47

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

52

♩ = 50

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

58

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

The image shows a musical score for five B-flat Trumpets. The score is organized into five staves, each labeled 'B $\flat$  Tpt.' on the left. The key signature is B-flat major, indicated by two flats (B $\flat$  and E $\flat$ ) at the beginning of each staff. The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The score covers measures 58 through 61. In measure 58, the first four trumps play a half note G $\flat$  (F $\sharp$ ), while the fifth trumpet plays a half note F $\sharp$ . In measure 59, the first four trumps play a half note G $\flat$  (F $\sharp$ ), while the fifth trumpet plays a half note E $\flat$ . In measure 60, the first four trumps play a half note G $\flat$  (F $\sharp$ ), while the fifth trumpet plays a half note D $\flat$ . In measure 61, the first four trumps play a half note G $\flat$  (F $\sharp$ ), while the fifth trumpet plays a half note F $\sharp$ . The score ends with a double bar line at the end of measure 61.



## CONCLUSION

Not long ago, in a job interview for the position of Assistant Rabbi at a large congregation, I was asked what Jewish ritual I found most meaningful. I paused and thought for about ten seconds. Finally, I responded, “המוציא”. To my surprise, dismay, and a bit of embarrassment in the moment, everyone on the Zoom screen laughed. One person said, “Well that was unexpected! We haven’t heard that one before!” After a few quick exchanges, we moved on to the next question. Reflecting back, I do not hold anything against those people who chuckled at my response of “המוציא”. After all, Judaism is filled with rituals that mark and shape a lifetime. From ברית מילה, to בני מצווה, to standing under a חופה with a soul mate, to shoveling earth on a loved one at a funeral, these rituals are powerful and accompany the most meaningful moments in our lives. In some cases, these rituals themselves are the most meaningful moments in our lives. Yet, the people on the search committee with whom I shared my response of “המוציא” being the most meaningful ritual, had no idea that I spent weeks without eating solid food. That I had spent days lying in a hospital bed grieving the loss of the life I had imagined, attempting to accept my new reality, and longing for the moment when my doctor said I could eat solid food again. They didn’t know how much I yearned to say “המוציא”. They also didn’t know how meaningful a moment it was for me when I finally could say “המוציא” over my plain, soggy, hospital toast. I pray that you never know just how delicious, delectable, and joyous hospital toast can be. So, too, was it in these moments that I crafted and said my own prayer of thanks for food,

מודה אני לאלוהי בורא אוכל המזין ומחזק את גופי ואת רוחי ואת נפשי

I give thanks to my God, who creates food that sustains and strengthens my body, spirit and soul.

The toast I ate truly was strengthening my body, my spirit, and my soul. For me, this moment of eating toast in the hospital bed was as significant as anything I had yet experienced. It was a sign of my new reality and my new life going forward. It was a sign that the worst, hopefully, was behind me. I craved to mark this moment. Judaism provided “המוציא”. In that moment, I truly experienced the power of prayer.

I do not know why we pray. I have ideas, of course, but to *know*... I’m not there yet. However, I do know why I pray. I pray to mark time. I pray to mark important moments in my life. I also pray to make those important moments in my life Jewish and part of the Jewish tradition. I pray to express myself. I pray to connect with myself. I pray to connect with others. I pray to connect with thousands of years of tradition and thousands of years of individuals who came before me and will come after me. This capstone project, at its core, is about prayer and the understanding that each one of us is different and therefore we should be able to pray different words, different songs, and in different ways. This capstone project is about the ever-evolving creativity of prayer and the prayer experience. I learned many things throughout this capstone project and the experiences I faced throughout its creation. One of the most important things I learned is the power of prayer. Prayer works. Prayer *does* have a real effect on our lives. It did and it does for me. Prayer helped ground me when my entire world was full of chaos and spiraling out of control. Prayer gave me hope when I felt hopeless. Now, it is my hope that you, whoever you are, pray, and do so in a way that is meaningful for you. If you choose to pray with the prayers or music from this capstone project, I hope that they bring you whatever you may be looking for in your prayer experience and that the works here help facilitate the desired aim of your community or your own personal prayer. Above all, may each of us go out and pray.

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