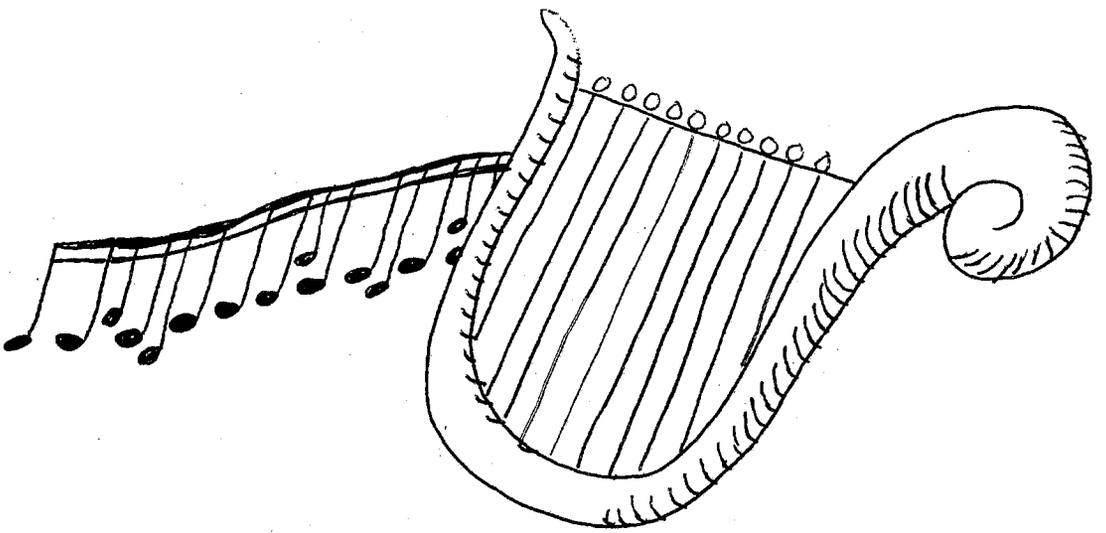
26 MARCH, 1997 / 17 ADAR II, 11:00 a.m.
HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION
SCHOOL OF SACRED MUSIC

Mizmor Tehillim: Shirei Ha-Ma'alot

Songs from Psalms 120-134



Masters' Recital presented by

Jacqueline Marx, mezzo-soprano

featuring

Joyce Rosenzweig, piano and conductor
Allen Sever, organ
Cantor Benjie-Ellen Schiller, soprano
Angela Warnick, flute
Daniel Pincus, tof-assist™

Sheila Case and Ilana Wolpert, soprano
Renata Kruzhkova and Janet Leuchter, alto
Geoffrey Fine and Michael Mandel, tenor
Cantor Robert Abelson and Cantor Rogerio Marx, bass

PROGRAM

I. I will lift up my eyes; I will lift up my voice (Psalms 120-121)

Shabbat chant	Jews of Aleppo, Syria
Simple Song from *Mass*	Leonard Bernstein
Esa' Einai	Israel Alter, Baruch Arr.

II. Rejoice and pray for peace (Psalm 122)

Samachti / Yerushalayim Hab'nuyah	Jacob Lefkowitz
L'ma'an akhai v'rei'ai	Shlomo Carlebach

III. Three Moods of Shabbat (Psalm 126)

First meal: Drawing on our past	Traditional Ashkenaz
Second meal: Here and now	Traditional Sephardic
Third meal: The world to come	Josef Rosenblatt arr. Temple Painter

IV. God is the Builder (Psalm 127)

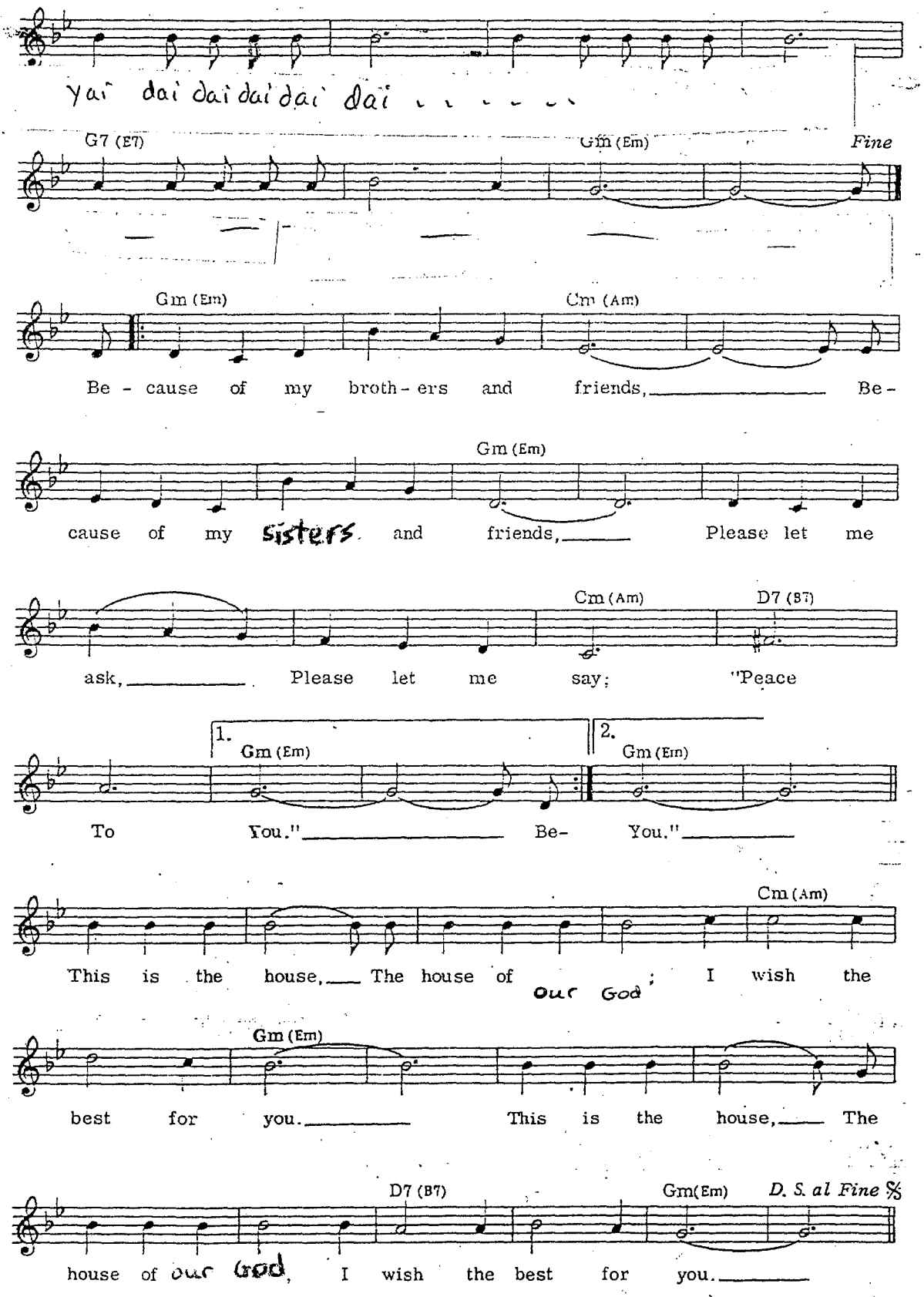
Mah Tovu/Im Adonai Lo Yivnei Bayit	Benjie-Ellen Schiller

V. Out of the Depths (Psalm 130)

Mima'amaquim	Arthur Honegger
Mima'amakim	Lazar Weiner

VI. How Good It Is (Psalms 133-134)

Hinné, ma tov! (Yemenite chant)	Léon Algazi
Hinneh ma tov	Salomon Sulzer
Old Jerusalem	Julius Chajes

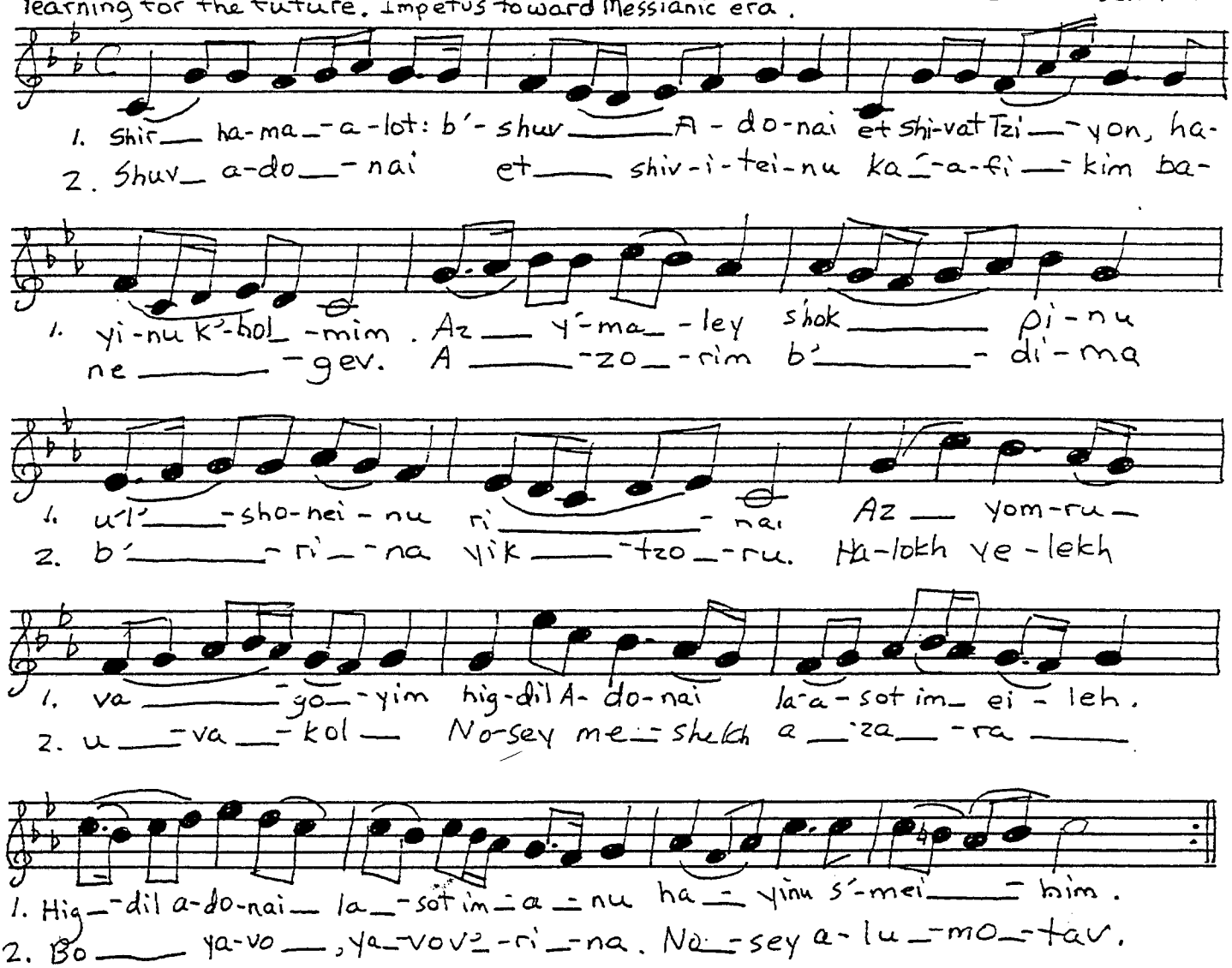

Yai dai dai dai dai dai
G7 (E7)
Gm (Em)
Fine
Gm (Em)
Cm (Am)
Be - cause of my broth - ers and friends, Be -
Gm (Em)
cause of my sisters and friends, Please let me
Cm (Am)
D7 (B7)
ask, Please let me say; "Peace
1.
Gm (Em)
2.
Gm (Em)
To You." Be- You."
Cm (Am)
This is the house, The house of our God ; I wish the
Gm (Em)
best for you. This is the house, The
D7 (B7)
Gm(Em)
D. S. al Fine
house of our God, I wish the best for you.

Psalm 126 for Birkat Ha Mazon

Seudath Shlishit (Third Meal)

As in a procession.
Yearning for the future. Impetus toward Messianic era.

Josef Rosenblatt



122 A song of ascents. Of David.

קכב

I rejoiced when they said to me,
"We are going to the House of the LORD."
2Our feet stood inside your gates, O Jerusalem,
3Jerusalem built up, a city knit together,
4to which tribes would make pilgrimage,
the tribes of the LORD,
—as was enjoined upon Israel—
to praise the name of the LORD.
5There the thrones of judgment stood,
thrones of the house of David.
6Pray for the well-being of Jerusalem;
"May those who love you be at peace.
7May there be well-being within your ramparts,
peace in your citadels."
8For the sake of my kin and friends,
I pray for your well-being;
9for the sake of the house of the LORD our God,
I seek your good.

א שִׁיר הַמַּעֲלוֹת לְדָוִד שָׂמַחְתִּי בְּאֹמְרִים לִי בֵּית יְהוָה נֵלֵךְ׃
ב עֹמְדוֹת הָיוּ רַגְלֵינוּ בִּשְׁעָרַיִךְ יְרוּשָׁלָ͏ִם׃
ג יְרוּשָׁלַ͏ִם הַבְּנוּיָה כְּעִיר
ד שֶׁחֻבְּרָה־לָּהּ יַחְדָּו׃ שֶׁשָּׁם עָלוּ שְׁבָטִים שִׁבְטֵי־יָהּ עֵדוּת
ה לְיִשְׂרָאֵל לְהֹדוֹת לְשֵׁם יְהוָה׃ כִּי שָׁמָּה ׀ יָשְׁבוּ כִסְאוֹת
ו לְמִשְׁפָּט כִּסְאוֹת לְבֵית דָּוִד׃ שַׁאֲלוּ שְׁלוֹם יְרוּשָׁלָ͏ִם יִשְׁלָיוּ
ז אֹהֲבָיִךְ׃ יְהִי־שָׁלוֹם בְּחֵילֵךְ שַׁלְוָה בְּאַרְמְנוֹתָיִךְ׃ לְמַעַן אַחַי
ט וְרֵעָי אֲדַבְּרָה־נָּא שָׁלוֹם בָּךְ׃ לְמַעַן בֵּית־יְהוָה אֱלֹהֵינוּ
אֲבַקְשָׁה טוֹב לָךְ׃

123 A song of ascents.

קכג

To You, enthroned in heaven,
I turn my eyes.
2As the eyes of slaves follow their master's hand,
as the eyes of a slave-girl follow the hand of her mistress,
so our eyes are toward the LORD our God,
awaiting His favor.
3Show us favor, O LORD,
show us favor!
We have had more than enough of contempt.
4Long enough have we endured
the scorn of the complacent,
the contempt of the haughty.

א שִׁיר הַמַּעֲלוֹת אֵלֶיךָ נָשָׂאתִי אֶת־עֵינַי הַיּוֹשְׁבִי בַּשָּׁמָיִם׃ הִנֵּה
ב כְעֵינֵי עַבָדִּים אֶל־יַד אֲדוֹנֵיהֶם כְּעֵינֵי שִׁפְחָה אֶל־יַד גְּבִרְתָּהּ
ג כֵּן עֵינֵינוּ אֶל־יְהוָה אֱלֹהֵינוּ עַד שֶׁיְּחָנֵנוּ׃ חָנֵּנוּ יְהוָה חָנֵּנוּ
ד כִּי־רַב שָׂבַעְנוּ בוּז׃ רַבַּת שָׂבְעָה־לָּהּ נַפְשֵׁנוּ הַלַּעַג הַשַּׁאֲנַנִּים
הַבּוּז לגאיונים׃

124 A song of ascents. Of David.

קכד

Were it not for the LORD, who was on our side,
let Israel now declare,
2were it not for the LORD, who was on our side
when men assailed us,
3they would have swallowed us alive
in their burning rage against us;
4the waters would have carried us off,
the torrent would have swept over us;
5over us would have swept
the seething waters.
6Blessed is the LORD, who did not let us
be ripped apart by their teeth.
7We are like a bird escaped from the fowler's trap;
the trap broke and we escaped.
8Our help is the name of the LORD,
maker of heaven and earth.

א שִׁיר הַמַּעֲלוֹת לְדָוִד לוּלֵי יְהוָה שֶׁהָיָה לָנוּ יֹאמַר־נָא יִשְׂרָאֵל׃
ב לוּלֵי יְהוָה שֶׁהָיָה לָנוּ בְּקוּם עָלֵינוּ אָדָם׃ אֲזַי חַיִּים בְּלָעוּנוּ
ג בַּחֲרוֹת אַפָּם בָּנוּ׃ אֲזַי הַמַּיִם שְׁטָפוּנוּ נַחְלָה עָבַר עַל־
ד נַפְשֵׁנוּ׃ אֲזַי עָבַר עַל־נַפְשֵׁנוּ הַמַּיִם הַזֵּידוֹנִים׃ בָּרוּךְ יְהוָה
ה שֶׁלֹּא נְתָנָנוּ טֶרֶף לְשִׁנֵּיהֶם׃ נַפְשֵׁנוּ כְּצִפּוֹר נִמְלְטָה מִפַּח
ו יוֹקְשִׁים הַפַּח נִשְׁבָּר וַאֲנַחְנוּ נִמְלָטְנוּ׃ עֶזְרֵנוּ בְּשֵׁם יְהוָה
עֹשֵׂה שָׁמַיִם וָאָרֶץ׃

קכח

128 A song of ascents.

שִׁיר הַמַּעֲלוֹת אַשְׁרֵי כָּל־יְרֵא יְהוָה הַהֹלֵךְ בִּדְרָכָיו: יְגִיעַ כַּפֶּיךָ א
כִּי תֹאכֵל אַשְׁרֶיךָ וְטוֹב לָךְ: אֶשְׁתְּךָ כְּגֶפֶן פֹּרִיָּה בְּיַרְכְּתֵי בֵיתֶךָ ב
בָּנֶיךָ כִּשְׁתִלֵי זֵיתִים סָבִיב לְשֻׁלְחָנֶךָ: הִנֵּה כִי־כֵן יְבֹרַךְ גָּבֶר יְרֵא ג
יְהוָה: יְבָרֶכְךָ יְהוָה מִצִּיּוֹן וּרְאֵה בְּטוּב יְרוּשָׁלִָם כֹּל יְמֵי חַיֶּיךָ: ד
וּרְאֵה־בָנִים לְבָנֶיךָ שָׁלוֹם עַל־יִשְׂרָאֵל: ה

Happy are all who fear the LORD,
who follow His ways.
2You shall enjoy the fruit of your labors;
you shall be happy and you shall prosper.
3Your wife shall be like a fruitful vine within your house;
your sons, like olive saplings around your table.
4So shall the man who fears the LORD be blessed.
5May the LORD bless you from Zion;
may you share the prosperity of Jerusalem
all the days of your life,
6and live to see your children's children.
May all be well with Israel!

קכט

129 A song of ascents.

שִׁיר הַמַּעֲלוֹת רַבַּת צְרָרוּנִי מִנְּעוּרַי יֹאמַר־נָא יִשְׂרָאֵל: רַבַּת א
צְרָרוּנִי מִנְּעוּרַי גַּם לֹא־יָכְלוּ לִי: עַל־גַּבִּי חָרְשׁוּ חֹרְשִׁים הָאֲרִיכוּ ב
לְמַעֲנוֹתָם: יְהוָה צַדִּיק קִצֵּץ עֲבוֹת רְשָׁעִים: יֵבֹשׁוּ וְיִסֹּגוּ אָחוֹר ג
כֹּל שֹׂנְאֵי צִיּוֹן: יִהְיוּ כַּחֲצִיר גַּגּוֹת שֶׁקַּדְמַת שָׁלַף יָבֵשׁ: שֶׁלֹּא ד
מָלֵא כַפּוֹ קוֹצֵר וְחִצְנוֹ מְעַמֵּר: וְלֹא אָמְרוּ הָעֹבְרִים בִּרְכַּת־ ה
יְהוָה אֲלֵיכֶם בֵּרַכְנוּ אֶתְכֶם בְּשֵׁם יְהוָה:

Since my youth they have often assailed me,
let Israel now declare,
2since my youth they have often assailed me,
but they have never overcome me.
3Plowmen plowed across my back;
they made long furrows.
4The LORD, the righteous one,
has snapped the cords of the wicked.

5Let all who hate Zion
fall back in disgrace.
6Let them be like grass on roofs
that fades before it can be pulled up,
7that affords no handful for the reaper,
no armful for the gatherer of sheaves,
8no exchange with passersby:
"The blessing of the LORD be upon you."
"We bless you by the name of the LORD."

קל

130 A song of ascents.

שִׁיר הַמַּעֲלוֹת מִמַּעֲמַקִּים קְרָאתִיךָ יְהוָה: אֲדֹנָי שִׁמְעָה ב
בְקוֹלִי תִּהְיֶינָה אָזְנֶיךָ קַשֻּׁבוֹת לְקוֹל תַּחֲנוּנָי: אִם־עֲוֹנוֹת ג
תִּשְׁמָר־יָהּ אֲדֹנָי מִי יַעֲמֹד: כִּי־עִמְּךָ הַסְּלִיחָה לְמַעַן תִּוָּרֵא: ד
קִוִּיתִי יְהוָה קִוְּתָה נַפְשִׁי וְלִדְבָרוֹ הוֹחָלְתִּי: נַפְשִׁי לַאדֹנָי ה
מִשֹּׁמְרִים לַבֹּקֶר שֹׁמְרִים לַבֹּקֶר: יַחֵל יִשְׂרָאֵל אֶל־יְהוָה ו
כִּי־עִם־יְהוָה הַחֶסֶד וְהַרְבֵּה עִמּוֹ פְדוּת: וְהוּא יִפְדֶּה אֶת־ ז
יִשְׂרָאֵל מִכֹּל עֲוֹנוֹתָיו: ח

I look to the LORD;
I look to Him;
I await His word.
6I am more eager for the Lord
than watchmen for the morning,
watchmen for the morning.

7O Israel, wait for the LORD;
for with the LORD is steadfast love
and great power to redeem.
8It is He who will redeem Israel from all their iniquities.

133 A song of ascents. Of David.

How good and how pleasant it is
that brothers dwell together.
2It is like fine oil on the head
running down onto the beard,
the beard of Aaron,
that comes down over the collar of his robe;
3like the dew of Hermon
that falls upon the mountains of Zion.
There the LORD ordained blessing,
everlasting life.

קלג

א שִׁיר הַמַּעֲלוֹת לְדָוִד הִנֵּה מַה־טּוֹב וּמַה־נָּעִים שֶׁבֶת אַחִים גַּם־
ב יָחַד: כַּשֶּׁמֶן הַטּוֹב | עַל־הָרֹאשׁ יֹרֵד עַל־הַזָּקָן זְקַן־אַהֲרֹן שֶׁיֹּרֵד
ג עַל־פִּי מִדּוֹתָיו: כְּטַל־חֶרְמוֹן שֶׁיֹּרֵד עַל־הָרְרֵי צִיּוֹן כִּי שָׁם | צִוָּה
יְהוָה אֶת־הַבְּרָכָה חַיִּים עַד־הָעוֹלָם:

134 A song of ascents.

Now bless the LORD,
all you servants of the LORD
who stand nightly
in the house of the LORD.
2Lift your hands toward the sanctuary
and bless the LORD.
3May the LORD,
maker of heaven and earth,
bless you from Zion.

קלד

א שִׁיר הַמַּעֲלוֹת הִנֵּה | בָּרְכוּ אֶת־יְהוָה כָּל־עַבְדֵי יְהוָה הָעֹמְדִים
ב בְּבֵית־יְהוָה בַּלֵּילוֹת: שְׂאוּ־יְדֵכֶם קֹדֶשׁ וּבָרְכוּ אֶת־יְהוָה:
ג יְבָרֶכְךָ יְהוָה מִצִּיּוֹן עֹשֵׂה שָׁמַיִם וָאָרֶץ:

...to my family, who have lost a lot of sleep over me, and I hope that now they can start to find it again. They are never far away when I need to talk or, when I need to sing, for that matter. My parents, Harry and Ursula Marx, have been known to fly halfway around the world just to hear me. My sister, Elaine Tanenhaus, has been to every college and graduate recital I've ever given and then some. I'm proud that my aunt Leonie Rosenthal is with us today as well. And Alan Shuchat, my father-in-law, moved mountains to be here today. To them, and to all the cousins and dear old friends both present and absent, I dedicate this recital with much love.

...to my husband and partner, Mark Shuchat. Your love keeps me going like nothing else. With you, my dreams have all become reality. Now it's your turn, Imzadi.

...and to the One who has shown me favor, who is a shield at my right hand. May God bless our going out and our coming in from this time forth and forevermore.

SHIREI HA-MA'ALOT: THE SONGS OF ASCENSION (PSALMS 120-134)

JACQUELINE LEIGH SHUCHAT MARX

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

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

May 1997
Advisor: Rabbi Martin A. Cohen

Introduction 1
History 4
The Psalms in the Temple 9
Chronology + Exegesis 15
History + Integrity of Biblical Chant 28
Early Fragments; Sources of Melody 32
no Bibliography

Setting New Traditions 38

Mark Kligman's Copy

This work is lovingly dedicated to my family. They have constantly been present in person, on the phone, or in my thoughts, as my research unfolded. My mother and father, Harry and Ursula Marx, sister Elaine Tanenhaus and niece Rachel Tanenhaus championed me the whole way, dispensing advice and sympathy, like chicken soup via AT&T. They never stopped believing in me even when my dreams took so long in coming true. To my aunt Leonie Rosenthal, who doled out real chicken soup and more, since she lives just twenty minutes away. She always said to me, "You'll make it." To my extended family, aunts, cousins, in-laws, outlaws, and brand-new grandparents! You've all followed my progress and cheered me on. What a boost, and what an inspiration. You have no idea how much you've helped.

Grateful thanks to my thesis advisor, Rabbi Martin A. Cohen, who understood from the beginning exactly how I wanted to approach this project, and provided me with valuable tools to carry it out, including skills which worked like magic. Rabbi, you are now adopted. I hope to continue to learn from you always. My recital advisor, Cantor Benjie Ellen Schiller, also led me to material with which I built my thesis. Thank you, Benjie, for your guidance and the musical encyclopedia which rests on your shoulders and over your heart. Dr. Mark Kligman began to point me in the right direction long ago. Mark, thank you for teaching us how to find sources, for your own footwork, and for always having the time to help with a receptive ear.

Thank you also to Mr. Jack Strate of Morristown, Tennessee; a family friend and lay minister in the Methodist church. A year and a half ago he unwittingly gave me the idea for this project by inquiring about the particular uses of psalms in Jewish liturgy. Part of my goal was to try to answer his question. Some day, I may be able to do so even more fully.

Finally, thank you to my dear husband and the love of my life, Mark David Shuchat. For your love , laughter and care throughout this project, which kept me going when I began to grow weary. For spending too many evenings and weekends at home alone, even when I was just in another room working. For worrying about me, even though I told you not to. For embarking with me on the many wild goose chases which ensure that our marriage has never a dull moment, and for being my אמדדי*. I love you always and forever.*

Introduction

Psalms 120 through 134 bear the superscription *Shir ha-Ma'alot.* The Levites, Temple musicians, sang these psalms as they stood on the fifteen steps that connected the men's courtyard to the women's courtyard. *Midrash Shokher Tov* relates that each psalm begins with *Shir ha-Ma'alot* (A Song of Ascents), rather than *Shir ha-Ma'alah* (A Song of Ascent) because one climbs many levels, rather than one at a time, during spiritual growth.

The Psalter contains 150 chapters which it divides into five books:

I. Psalms 1-41
II. Psalms 42-72
III. Psalms 73-89
IV. Psalms 90-106
V. Psalms 107-150

Shirei haMa'alot falls third in a series of four subdivisions in Book Five. The subdivisions focus strongly on faith, Jerusalem and the cult, God's expectations of humanity according to the law, and praise. Reinhard Flender dismisses any significant parallel between five books in the Psalter and five books in the Pentateuch as merely incidental. M. Arens disputes that Book V. directly partners Deuteronomy. Communities that complete the Torah reading in a three-year cycle divide the Pentateuch into 153 *par'shiyot* (cyclical readings). With each *par'shah,* a community reads a psalm in numerical order. Traditional Ashkenazic communities that read the Torah in a one-year cycle of fifty-four *par'shiyot* also pair a specific psalm with each reading. The *Shirei ha-Ma'alot* psalms that fit into this annual cycle include Psalm 128 for *par'shat Sh'mini* (Leviticus 9:1-11:47), Psalm 120 for *par'shat Metzorah* (Leviticus 14:1-15:23) and Psalm 122 for

par'shat Bamidbar (Numbers 1:1-4:20). Communities which follow weekly recitation of the psalms complete the *Shirei ha-Ma'alot* on Shabbat. Another tradition dictates monthly completion of the psalms, which includes *Shirei ha-Ma'alot* on the twenty-seventh day of the month.

Nosson Scherman and Meir Zlotowitz (*Tehilim* volume 5, Artscroll Series 1977) claim that psalm as prayer requests acceptance of prayers, induces a sense of well-being, dispels evil, and clears the path for prayers to make their way from people to God. Rav Avigdor Kara, in the fourteenth century, cited in the *Emek ha-Melekh* that an uneducated man near Erfurt, Germany saved his village from the attacks of the Crusades by reciting verses of the psalms.[1]

The poetry and intent of the psalms make them suitable for liturgy in which repentance takes place. We may reason that the author gives some by-line credit to David, who repented for his sins. One penitential custom follows recitation of ten psalms per weekday during Elul, the month which precedes the High Holy Days, until one recites the entire Psalter.

Georg Fohrer chooses to deal with each psalm individually because of many studies that disagree with one another on divisions and groupings. These psalms lack any mention of reference to music or liturgy. According to Martin A. Cohen, *Shirei ha-Ma'alot* appear as the earliest grouping of psalms as a whole. Their anonymous author appears to have written them in the late Temple era before the Hasmonean revolt. However, some convey pre-Exilic and/or Exilic sentiment. Such misdating typifies the psalms. Different superscriptions erroneously attribute various psalms to King David, Moses, or Solomon. For example, many of the psalms

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[1]Rabbi Nosson Scherman and Rabbi Meir Zlotowitz: *Tehillim, vol. 5* (Brooklyn, NY: Mesorah Publications, Ltd., 1977), 1744-5.

ascribed to David contain accounts before or after his time. The true author gives credit to a specific person for the purpose of indicating a general source of composition and the intended cultic purpose. Other designations, to guilds such as Asaph and Korah, intend to spotlight a series of psalms as well as performance instructions. Thus, the Bible contains some of history's earliest form critical scholars.

Four of the *Shirei ha-Ma'alot* give credit to David, and one gives credit to Solomon. According to Fohrer, twelve of the fifteen psalms date to either the Exilic or post-Exilic era, which postdates both monarchs.

History

The psalms descend from early cultic poetry. Such literature did not appear in a group worship setting until the second century B.C.E., and then only occasionally. Sacrifices served the function that prayer and recitation serve today. A less obvious difference between then and now exists in the paradox that, while people made sacrifices in the Temple in place of prayer, they could bring their sacrificial objects in and leave them for the priests to sacrifice, rather than stand by while the action was accomplished. We study cultic literature as part of their corresponding actions in order to explore their original usage. We look at them apart from their cultic actions in order to see how they achieved a more independent existence as a literary device.

A stronger distinction exists between different guild designations than between different psalm designations. The words *mizmor*, *shir*, and *mizmor t'hilim* in a superscription can all mean **song**. History has lost the intended subtleties in definition that the Bible may have intended here. According to Fohrer, a few terms carried over successfully:

t'hilah:	prayer of lament or petition
mashkil:	artistic song or didactic poem
shir hama'alot:	song of ascent, pilgrimage song, step song, travel song, series song.[2]

Flender views the psalm texts as a collective unit whose composition spanned eons. They lack indication of chronology and merely supply erroneous indications of time. According to Flender, such laxness reflects a similarity throughout the Old Testament. This practice weakly endeavors to unify texts that share only a superscription.

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[2]Georg Fohrer, *Introduction to the Old Testament* (Nashville, TN; New York, NY: Abingdon Press, 1968), 283.

Julius Wellhausen, one of the fathers of the documentary hypothesis, questions whether any psalms date as far back as before the exile. Other scholars here opined that psalmody is as old as the land of Israel.[3] After the fall of the second Temple and the abolition of the priesthood, rabbis added ritual performance to their duties, and so supplanted the priests as spiritual leaders. Moreover, Jews in exile typically modeled their communities upon their surrounding host communities. The Zoroastrans in Babylonia, whose community placed its priest on a higher spiritual level than the people whom he served, provided a guiding example. By appointing an Exilarch, Jews did the same for the rabbi, whose role increased to lawmaker, civic leader, and canonizer. We may consider psalms to be the earliest attempt at the democratization of Judaism. This particular attempt could likely have failed because psalms grew from a written tradition and many Jews were illiterate before the exile. The subsequent need to centralize the community in the midst of the Diaspora led to the development of the *Mishnah*, the oral tradition of interpreting Jewish law as it appears in the Torah. Meanwhile, many Jews acquired a dual education in their new surroundings. Ironically, the oral tradition grew, and supplanted psalmody in importance, at a time when more Jews than ever would have been equipped to embrace a written tradition.

what about Psalms mentioned in mishnah + Talmud? Hillel?

If psalmody failed as a centralization device, it succeeded in other ways. Group participation in Temple worship allowed the Levites to magnify its communication to God. Simultaneously, collective recitation of psalm text in first person downplayed any emotional catharsis in order to focus on the obligation of the act. A community's early role in the liturgy

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[3]Moses Buttenwieser, *The Psalms, Chronologically Treated* (Chicago, IL: The University of Chicago Press, 1938).

of psalms also involved tacit participation. They listened while the Levites performed the psalms. One might consider this practice an ancient precursor of Classical Reform *minhag* (custom), in which a congregation participates tacitly while the choir sings and clergy perform. Certainly it bridged the Temple era to the synagogue era. Temple personnel employed psalms in the same time frame as they utilized daily sacrifices. Psalms had a function similar to that of the sacrifices: homage to God. The Temple also housed synagogues within itself, which provided a model necessary to build a new paradigm for congregations in exile.

The number fifteen carries gematric significance in Judaism. According to Isaiah 26:4, God used the name *Yah*, which has a numerical value of fifteen, in order to create the universe. The Talmud (*Menahot 29b*) states that God created the world to come with the letter *yud*, which has a value of ten, and the present world with the letter *hey*, which has a value of five. These combine to form *Yah,* which signifies that one must scale fifteen levels of sanctity and understanding to reach the pinnacle of spiritual success.[4] The fifteen-level scale symbolizes the interrelation between heaven and earth. According to *Kli Yakar* (to Genesis 6:15), the fifteen steps that connect the Women's Courtyard of the Temple to the Men's Courtyard signify the number fifteen as essential to the success of the union of husband and wife. The Talmud (*Sotah 17a*) teaches that the Divine presence dwells in the midst of a meritorious man and woman. The letter *yud* of the word *ish* (man) combines with the letter *hey* of *ishah* (woman) to form God's Name *Yah*, which has the numerical value of fifteen.[5]

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[4]Scherman and Zlotowitz: *Tehillim, vol. 5*, 1499.
[5]Ibid., 1501.

According to Scherman and Zlotowitz, the number fifteen appears in the Torah three times. Rashi (to Genesis 25:30) notes a fifteen-year span in which all three Patriarchs lived, during which time the world received special blessings. Genesis 28:11, in which Jacob chooses the stone for his pillow, contains fifteen words: *Va-yifga' ba-makom va-yalen sham, ki va ha-shemesh; va-yikakh mei-av'nei ha-makom va-yasem m'ra-a-sotav, va-yishkav ba-makom ha-hu* (He alighted at the place and he spent the night there because the sun was set; he chose from the stones of the place and he placed them under his head, and he lay down at that place).[6] Jacob's pillow later becomes the spot on which King David lays the foundation for the Temple. Fifteen words also comprise Numbers 6:24-26, *Birkat Kohanim* (the Priestly Blessing): *Y'varekh'kha Adonai v'yishm'rekha / Ya'eir Adonai panav eilecha vi-kuneka / Yisa' Adonai panav eilekha v'yasem l'kha shalom* (The Lord bless thee and keep thee / The Lord make his face shine upon thee and be gracious to thee / The Lord lift up his countenance to thee and give thee peace).[7]

The Talmud (*Sukkah 53a*) relates that, in order to properly break ground to begin construction of the Temple, David had to pierce the *t'hom*, the deepest foundation of the center of the earth. When he succeeded, the waters that the *t'hom* had held back rushed to the earth's surface. In order to prevent a second Flood, David uttered the name of God which had the numerical value of fifteen. The water immediately receded 16,000 cubits, a level too shallow to irrigate the land. As a remedy, David recited the *Shirei ha-Ma'alot.* The utterance of the fifteen psalms of ascension caused the

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[6]Harold Fisch, rev., ed.: *The Jerusalem Bible* (Jerusalem, Israel: Koren Publishers, 1992).

[7]Ibid.

water to rise 15,000 cubits. Thus, the water lay at an irrigable depth of 1,000 cubits below the earth.

The numerical value of David's name, which contains the letters *daled, vav, daled*, adds up to fourteen. David descended fourteen generations from Abraham; therefore David's son Solomon built the Temple fifteen generations after Abraham. During the period in which the Temple stood and Solomonic wisdom prevailed, Israel received its fullest divine light. Symbolically, the moon waxes full on the fifteenth of every month on the Jewish calendar. On that night the earth receives the maximum light that the moon reflects.

Other examples of the number fifteen occur in common parts of the liturgy. Fifteen praises to God appear in the *Kaddish*, *Yishtabakh*, and *Ge'ulah* respectively.

The Psalms in the Temple

> In Judaism, the regular rendering of psalms served two functions: as a memorial of the Temple, demanded by the rabbis, and as a fulfillment of the Divine Commandment, "Thou shalt love the Lord Thy God..." by daily praise and laudation. For let us not forget that the Hebrew term for the Psalter is *Sefer Tehillim,* "The Book of Praises".[8]

The earliest prototypes to the cultic poetry we know as psalms date from the third millennium to 1600 B.C.E. in Mesopotamia, Sumeria and Babylonia. Between 1600 and 1300 B.C.E. these liturgical poems underwent refinements. Almost all contain religious or sacral material. These poems qualify as early hymns, laments, and penitential pieces. The hymns sing praises of gods or kings. Some antiphonal poems sing praises of both, respectively in each section. Other subject matter includes glorification of Sumerian temples and victory after battle. The laments tell of destruction of temples and cities, sickness, and other types of suffering, including confession of sins, prayer for deliverance, and penitence. The Sumerians led historically as the first people to name their hymns. They used simple titles to describe the occasion and the instruments played.

Few Egyptian sources exist, but the majority of them took the form of love poetry. Some Israelite poetry found in Egypt took root in Canaan. The Mesopotamian influence strongly swayed Psalmic style and content. Bold similarities occur between Hymn to the Sun (Amenhotep IV) and Psalm 104; likewise between Canaanite poetry and Psalm 129.

Fohrer describes Old Testament poetry as a gradual religious spiritualization, which substitutes purely religious goals, above all, the

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[8]Eric Werner, *The Sacred Bridge* (New York: Columbia University Press, 1963), 156.

forgiveness of sins, for secular goals; the transcending of magical ritual and the magical purpose of hymns to God, ascribing responsibility for human suffering to Yahweh rather than the host of demons and witches; the religious restriction of all statements about the nature of the supernatural world to Yahweh alone, the God of the nation and of the individual.[9]

Psalms derive form-critically from early cultic poetry and thereby qualify as cultic by composition and original usage. Therefore, their authors wrote them for regular use rather than occasional recitation. For example, a chorus that sang a lament in first person had a doubly performative goal. Each member of the group meant to express his lament individually, but the group meant to express it collectively. "I" as the subject of a psalm denoted each individual of a collective society, or the monarch as representative of that society. Psalms divide into three main literary types: praise, lament, and thanksgiving. Fohrer notes a fourth type, royal songs, but further divides many psalms from this genre into one of the three former categories.

In *The Sacred Bridge*, Eric Werner quotes a passage from the chronicles of Nathan the Babylonian about antiphonal psalmody in the earliest trained choruses:

> The *hazan* [cantor] intones *barukh sheamar*, the choristers respond to each sentence with 'Praised be He'. When the *hazan* intones Ps. 92, the choristers respond by singing 'It is good to praise, etc.' whereupon the entire congregation recite the *p'suqe de'zimra* [laud-psalms] to the end. The *hazan* then intones *nishmat kol hay* [sic] (all living souls) and the young choristers answer by singing 'Shall bless thy name'. Thereafter the *hazan* recites one sentence and the singers respond with

[9]Fohrer, *Introduction to the Old Testament,* 259-260.

> the next one and so forth up to the *Kedusha* (Thrice holy). The congregation chants the *Kedusha* in a soft voice, and the choristers sing it aloud. Then the young men are silent and the *hazan* alone continues until 'Redeemer of Israel' at which all rise for the *'Amida* (18 benedictions). In the loud repetition of *'Amidah* and *Kedusha,* the choristers respond regularly until the end of the Sanctification 'Holy God' and thereupon the *hazan* ends.[10]

Hymns comprise the majority of psalms. A hymn qualifies as a song of descriptive ~~praise~~. The Temple singers chanted hymns antiphonally; either between soloist and choir, or between soloist and congregation. A hymn has an introduction, which praises God, God's might, and God's other qualities. Cultic influence often places the language in the plural, as from cultures which worshipped more than one God. Therefore, *Adonai* (my masters) appears as a name for God instead of *Adoni* (my master). The body, or developmental portion of the hymn, supports God's strengths mentioned in the introduction by elucidation of detail or by elongation of the introduction. The hymn concludes in a manner similar to the introduction, sometimes with a petitionary ending for the song's acceptance. Hymns appeared in the processionals of major festivals.

Some close relatives of the hymn include creation psalms (praise of God as creator) and enthronement psalms (praise of God as ruler). Psalm 122 falls into the category of Zion songs (praise of God's splendid sanctuary in Zion). Zion songs contain mythological motifs, which scholars derived from a Jerusalemite cult tradition that dates the category of Zion songs from early pre-Exilic times. Such derivation proves erroneous. Only

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[10]Werner, *The Sacred Bridge*, 136.

from the time of the Exile do we find the large-scale use of such motifs, which had long enjoyed an underground existence. The motif of the battle with the nations does not belong with the others; its origin comes quite late. In short, the Zion songs cannot have been composed before the post-Exilic period, perhaps by the guild of Korahite [sic] singers.[11]

Pilgrimage songs, into which category the *Shirei ha-Ma'alot* collectively fall, relate a significant physical journey, such as a procession in Jerusalem, an arrival at a sanctuary, or a visitation to the Temple.

Psalm 130 classifies as a lament, or petition for divine mercy. Laments occasioned on recurring penitential days, such as Rosh Hashanah and Yom Kippur. They begin with an invocation to God containing a cry for help. The body of the lament accounts for the petitioner's distress and inquires as to the time of deliverance. In conclusion, the lament expresses confidence in the relief to come.

Psalm 132 comes under the heading of royal songs. Royal songs probably enjoyed usage originally during enthronement of a monarch. They praise God as greatest ruler and precursor of the monarch. The royal song juxtaposes the greater power of God against the lesser power of the monarch. Psalm 132 celebrated the anniversary of the founding of Jerusalem's royal sanctuary. As such, Psalm 132 also proclaimed the demands and responsibilities God has placed upon the sanctuary.

Moses Buttenwieser classifies each psalm in the *Shirei ha-Ma'alot* thus:

Hymn:	134
Zion Song:	122
Pilgrimage song:	121
Community lament:	123, 126

[11]Ibid., 265.

Individual lament:	120, 130
Community song of confidence:	125, 129
Individual song of confidence:	131
Community thanksgiving	124
Royal psalm	132
Wisdom, didactic poetry	127, 128, 133

According to Scherman and Zlotowitz, the psalmist composed the *Shirei ha-Ma'alot* during and after the Exile. Their author remains anonymous because the Divine Power inspired the psalms in order to comfort the exiles. The number fifteen signifies performativity as well as spiritual symbolism. While they sang *Shirei ha-Ma'alot* on the fifteen steps of the Temple and inspired the people to ascend the fifteen spiritual heights, the ensemble of Levites began the psalms in a low voice. As per instruction, they gradually increased the volume.

> These fifteen psalms played a central role in a particularly festive aspect of the Succos festival. On each morning of Succos, a special libation of water was poured on the altar as part of the daily burnt offering [*Tamid*] service. This was unique to Succos, for all other libations of the year were of wine exclusively. The water was drawn daily from the Shiloach, a fresh water spring near the Temple Mount. The drawing of the water and its delivery to the Temple was done with immense pomp, celebrations, and public participation. The ceremony was known as *Simkhat Beit HaSho'evah* (Rejoicing of the Water Drawing), and so great was the celebration that the Mishnah relates: Whoever did not see the rejoicing of *Beit HaSho'evah* never saw rejoicing in his lifetime (Succah 5:1).[12]
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> The procession to draw the water began from the Courtyard of the Temple and moved to the outer courtyard known as the Women's Courtyard, and

[12]Scherman and Zlotowitz, *Tehilim, vol. 5,* 1501.

> from there to the Shiloah. There were fifteen steps leading downward from the Courtyard to the Women's Courtyard. The steps were built in a half-circle across the width of the courtyard area so that large numbers of Levite singers and musicians could stand on them and see each other. The procession descended, pausing on each step to sing a Song of Ascents, so that all fifteen psalms were sung on the way down.[13]

With each successive psalm, the music grew higher in pitch as well as louder in volume. Eric Werner quotes an excerpt from Philo's *De Vita Contemplativa* that describes the Jewish sect of the Therapeutae in Egypt during the first century B.C.E.:

> They arise from both sides...forming two choirs, one of men, the other of women...then they sing hymns to God in various meters and tunes, sometimes...together, sometimes alternately...later they combine the two choirs to one chorus...like the Jewish people did when they went through the Red Sea. Of this kind of singing the choir of faithful men and women is reminiscent; and it is here, where in intoning and alternate repeating the lower sound of the male voices and the higher sound of the female in their combination create a lovely and truly musical *symphonia.*[14]

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[13]Ibid.

[14]Werner, *The Sacred Bridge*, 147.

what is significance of chronological vs numerical order?

Chronology and Exegesis

Moses Buttenwieser examines the *Shirei ha-Ma'alot* chronologically rather than numerically, in order to establish the history that the psalms relate. Psalm 126, the earliest, contains a request to God for a change in fortune as in the streams of the South. These streams refer to the wadis, which underproduce in the dry summer season, and nourish the land in the fall and winter when the rain causes them to overflow. Israel seeks replenishment from dehydration. The psalmist uses a dried-up wadi as a metaphor for Israel's lack of status as a nation. Nelson Glueck, a noted archaeologist who served as president of Hebrew Union College-Jewish Institute of Religion from 1947 to 1970, used Psalm 126 in the title of his book *Ka'afikim ba-Negev: Rivers in the Desert.*

Translations of 126 differ between present and past tense. Scholars of Biblical Hebrew may rely upon the juxtaposition of grammar, context, and content. In past tense, 126 sounds as if the Exile has ended. In present, we seem to exist yet as exiles. Buttenwieser finds proof in 126's Exilic state by comparing it with Psalm 107, in which freedom prevails in place of exile, even though the Jews still reside in Babylonia. The word *rinah* (rejoicing), which refers to Israel's longed-for redemption, appears in 126 three times. Deutero-Isaiah gets credit for authorship here due to 126's similarity in style, language, verb form, and function to Isaiah chapters 40-55 and Psalms 85 and 68A.[15]

Loren Crow approaches the psalms numerically. In 126 he notes a similarity between *b'shuv Adonai et Tziyon* (When the Lord returns Zion) and *shuvah Adonai et shiviteinu* (Turn back, Lord, our captivity), which he

[15]Fohrer, *Introduction to the Old Testament,* 284-5,

considers a pun. Crow classifies 126 as post-Exilic. He believes that the psalm beseeches fertility upon the land rather than freedom from exile. To prove his point, he links 126 to Joel 2:20bB, which refers to restoration after a plague but offers scant material for corroboration. Furthermore, post-Exilic writings glorified God more than previous writings did. Crow offers no proof of the latter claim.

The next of the psalms to emerge chronologically is 122. Buttenwieser classifies 122 in particular (as are the remainder of the *Shirei ha-Ma'alot*) as post-Exilic because it lacks reference to Israel's fall or a prayer for Israel's restoration. Buttenwieser knows that 122 came into existence before the Restoration because the author states the hope that Jerusalem will rebuild itself, which denotes the hope to build a second Temple. According to Buttenwieser, 122 most likely dates around 520 B.C.E., while the high priest Joshua rebuilt the Temple with the help of the Persian government. From Ezra 6:15-18, we may infer that the Temple's completion and dedication took place in 516 B.C.E.

Buttenwieser attributes 122 to prophets Haggai and Zechariah, or to a contemporary of theirs. Haggai and Zechariah urged Joshua and the Judean governor to rebuild the Temple. The psalm's threefold prayer for peace closely mirrors Haggai 2:9 (The honor of this latest house will greater than the honor of the first, says the Lord of hosts, and to this house I will give peace, says the Lord of hosts) and Zechariah 8:9-12:

> Thus says the Lord of Hosts: Let your hands be strong, you that hear in these days these words by the mouth of the prophets, who spoke on the day that the foundation of the house of the Lord of hosts was laid, saying that the temple might be built. For before these days there was no hire for man, nor any hire for best; nor was there any

> peace to him that went out or came in because of the adversary: for I set all men everyone against his neighbour. But now I will not be to the remnant of this people as in the former days, says the Lord of hosts. For there shall be the seed of peace; the vine shall give her fruit, and the ground shall yield its increase, and the heavens shall give their dew; and I will cause the remnant of this people to possess all these things.[16]

Crow analyzes 122 as an introduction plus a development in two parts that correspond, respectively, to *'ir* (city) and *shalom* (peace), the two components of *Yerushalayim* (Jerusalem). In the introduction, a pilgrim addresses a larger group. The first half of the development contains a digression about Jerusalem's sturdiness and suitability for location for people about to dialogue with God, and for David's reign. It is of note that the psalm postdates David, which leads to the possibility that the speaker's identity changes during this half of the development. In the second half, the group of pilgrims addresses Jerusalem and its people in response to their leader's instigation. The nostalgia for Davidic reign and the mention of gates and walls posit 122 after the time of Nehemiah.

Psalm 132 moves us into the Restoration. It reassures that God will reclaim the people Israel, and its original role celebrated the anniversary of the founding of the Temple sanctuary at Zion. In verses 1-5 David vows to forego sleep and rest. Such a vow atypifies Biblical sensibilities; never mind that David pre-existed the author of 132. Even so, David's exhausting activities as ruler, warrior, musician, poet and husband to over eighty wives would have required the refreshment of repose. Buttenwieser finds verse 6 (lo, we heard of it at Efrat, we found it in Sede-ya'ar[17]) incongruous with

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[16]Fisch, *The Jerusalem Bible.*
[17]Ibid.

the rest of the psalm and opines that perhaps it got in from elsewhere. Even as a non-sequitur, verse 6 functions to separate one section of the psalm from another. From verses 7 through 10, the speaker's voice appears to change from David to that of the psalmist as himself. Verses 8 through 10 also occur in Second Chronicles 6:41-42,

> Arise, O Lord, to thy resting place; thou, and the ark of thy strength. Let thy priests be clothed with righteousness; and let thy pious ones shout for joy. For thy servant David's sake do not turn away the face of thy anointed.
>
> Psalm 132:8-10 [18]

> Now therefore arise, O Lord God, into thy resting place, thou, and the ark of thy strength; let thy priests, O Lord God, be clothed with victory, and let thy pious ones rejoice in thy goodness. O Lord God, do not turn away the face of thy anointed: remember the faithful love David thy servant.
>
> II Chronicles 6:41-42 [19]

and fit more aptly into the context of the latter than the former. Since the anonymous psalmist wrote 132 after the restoration of the Temple, and since verses 8-10 the only poetry in an otherwise prosaic psalm, Buttenwieser calls their appearance there "a case of plagiarism...Its writer has neither originality nor poetic gift, but exploits the works of others."[20]

Crow analyzes 132 as a two-part petition, with part one the petition proper and part two an oracle of salvation. The psalm played a central role in ritual ascent of the Ark to the Jerusalem Temple. Crow cites a northern image that emphasizes Zion as a divinely chosen place. Mention of the Ark

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[18]Ibid.
[19]Ibid.
[20]Buttenwieser, *The Psalms*, 381.

hearkens back to David bringing the ark to Jerusalem partly to attract northern peoples to the allegiance of the covenant. Crow offers the possibility of 132 as an exilic psalm even though he presumes that it presupposes the Temple's existence. Its language, in his opinion, heralds the return of an absent monarch.

Psalm 129 reflects the unrest of post-Exilic times and the subsequent destruction prior to the Hasmonean revolt. According to Buttenwieser, it speaks of the deeds of Zion's wicked enemies and names outside oppressors, rather than godless insiders, as the perpetrators of Zion's woes. Crow agrees with Buttenwieser's assessment that the enemy must be identified. He deems verse 8 incongruous with the rest of the psalm; it serves as a benediction to an otherwise anathemic passage. Crow reconciles the rift by referring to the many agricultural metaphors in 129. They serve as a backdrop for the subjunctive tense of verse 8. The subjunctive tense serves as a poetic irony, as if a farmer receives a back-handed blessing; the one that he would have received had he sown the garden.

Fohrer considers the antiphonal response, "let Israel now say" to be a choral assent to the speaker who begins the psalm. The speaker portrays the ruler or other appointed representative of Zion, and the antiphon represents the community.

Psalm 124 relates the darkness before the dawn. Buttenwieser draws a picture of a mood of unrest in a no-man's land, but hope in God prevails. The psalmist renders a subjunctive account of God's mighty acts lest the enemy conquer us. The identity of the foe probably carries over from 129. We have averted immediate peril, but the overall situation remains precarious. Because of the tentativeness of the situation, hope in God

thematically overshadows outright deliverance. Both 124 and 129 use Israel at large as a narrator. The two psalms share striking similarity in tone and in poetic layout, which leads to the conclusion that the same author wrote both psalms. In 129 the author anticipates danger; in 124 he has averted it for the moment. Thus, Buttenwieser places 129 chronologically ahead of 124. Crow considers 124 a celebratory hymn. He offers a great deal of conjecture about the subjunctive tense throughout 124 but bases it on his own sensibilities rather than on the integrity of concurrent history.

Psalm 121 carries the themes of renewal and repentance, especially on the heels of 129 and 124, according to Buttenwieser. 121 heralds the promise of hope that trust in God brings safety and security. The author lifts his eyes to the hills, a metaphor for a haven. In times of battle, the hills provided shelter and camouflage. For Crow, 121 serves well as a *Shalosh Regalim* anthem because it casts God as the object of an enthronement festival or covenant festival. He charts 121's date as arbitrary and becomes obsessed with irrelevant details such as the dichotomy between day and night, heaven and earth, and going out and coming in.

Psalm 130 supplanted the *Kol Nidre* prayer in the Classical Reform liturgy for a time, but even while it so reigned, congregations sang it to the standard *Kol Nidre* tune. 130 failed as a substitute for *Kol Nidre* because the points of the two prayers diverge greatly. The *Kol Nidre* prayer vows to render null and void other vows which we have made under duress or without our knowledge. Psalm 130 beseeches forgiveness to the desperate. The *Kol Nidre* prayer often erroneously receives the same synopsis.

To Buttenwieser, the speaker of 130 lies at a point so low that the only place he can go is up. As such, he expresses faith that God will grant forgiveness. Fulfillment of God's word equates triumph in the world of

good over evil. The author seeks to elevate Israel to his own level of aspiration. Israel need only seek God's salvation from sin. 130 stands apart from its like-themed chronological predecessors because it omits mention of physical suffering at a time when such suffering ran rampant in Zion.

For Crow, 130 has unique challenges. He considers the use of two spellings of *Adonai* [Lord],יהוה and אדוני, problematic. He fails to say whether the problem presents itself only in 130 or in numerous other parts of the Bible in which this dichotomy appears, sometimes in tandem. He further fears that readers confuse תורה (*Torah*, the Pentateuch) with תורא (*t'varei*, you shall be feared). Crow sadly underestimates the intelligence of Hebrew scholars. He has much better luck with the following breakdown of 130's stanzas:

I. Opening appeal/prelude

II. Statement of trust in God as merciful listener. Our entreaties need no justification. We acknowledge this opportunity for God to hear us.

III. Incubation formula: a term that sets in motion the process of waiting for divine response.

IV. Elevation of Israel as a community to the level of the speaker. Crow deems this portion incongruous to the rest of the psalm. In his opinion, the psalmist failed to properly set up Part I as an individual lament. Therefore, Part II fails to serve as a collective lament.

Crow deems 130 a fragment of a previous psalm that someone else re-edited and supplied with a postscript. He applies documentary hypothesis to a text that would benefit more aptly from form criticism.

Psalm 131 exudes humility. Its writer, who gives credit to King David, has overcome pride with ease. The author has lowered his expectations of attainment of knowledge into the mysteries of life with less

ease, but has relaxed into acceptance of life as he knows it. Buttenwieser likens the mood of 131 to Job chapter 28:

> The unknown author of this exquisite epigram...was akin in spirit to the writer of the Job drama, who with infinite pathos describers in chapter 28, with which the dramatic discourse between Job and his friends originally concluded, that, although man "lays open the bowels of the earth" and "penetrates to the farthermost bounds of darkness and the shadow of death," yet with his finite vision he can never succeed in "penetrating the limits of the Godhead," and that absolute wisdom is not within his power to attain but rests with God alone.[21]

Inexplicably, Buttenwieser omits verse 3 in his study of 131. Crow supposes 131 a mere fragment of a larger, lost rudiment but fails to supply documentary corroboration. He does take up the study of verse 3, which Buttenwieser ignored. Crow finds verse 3's exhortation to Israel, to abide and trust, unsatisfactory as a conclusion to both 130 and 131.

Psalm 120 finds the author again in a state of struggle, amidst liars and warmongers. He laments in Meshekh and Qedar, which, according to Crow, he uses as metaphors for *lashon hara'* (evil tongue). Since Meshekh and Qedar were far apart from Palestine and from each other, and since their inhabitants existed outside of the Western concept of civilization, Buttenwieser says that the psalmist used this metaphor figuratively. A modern example might find a North American author using hyenas as a similar literary device, even though hyenas do not live in North America. Psalm 120 functions as an indictment on one's enemies, lamenting images of war and maligning those who oppose peace.

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[21]Ibid., 658.

Psalm 123 finds us closer to the prospect of war than before. Buttenwieser sees that pre-Maccabbean angst rides high, and the psalmist begs for mercy from a source stronger than himself. Crow performatively places the psalm in an antiphonal format:

I. Verses 1-2: A spokesperson recites an incubation that stirs the crowd.

II. Verses 3-4: The lamenting crowd recites the body of the psalm in response.

Crow considers that the psalmist wrote 123 outside of Jerusalem because of the heterodoxical portrayal of God. The poem contains a reference to God as mistress to the handmaiden Israel.

Lessons follow in which the desperate may learn from their mistakes. Psalm 127 warns against vain labor without divine sanction in verses 1-2. Crow says that this admonition is for Solomon, since his name follows the superscription. Verses 3-5 portray children as a gift from God. Although Crow allows that the psalm's verses belong together, he believes that the psalmist originally set verses 1-2 in a separate body from 3-5. Below, he reconciles the psalm as a unit:

> The sociological matrix in which this psalm arose is apparently that of the landed working class. They are the people who stand to gain by extra hours of work, and by their sons.[22]

Psalm 128 extols the virtues of hard work and fear of God. Psalm 133, which contains the familiar *hinei ma tov u-mah na'im, shevet akhim gam yakhad* (how good and how pleasant it is for brothers to dwell together in unity)[23] promotes fraternal harmony. The "precious ointment upon the

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[22]Loren Crow, *The Songs of Ascents, Psalms 120-134* (Atlanta, Georgia: Scholars Press, 1996), 70.

[23]Fisch, *The Jerusalem Bible.*

head, running down upon...the beard of Aaron...like the dew of Hermon"[24] denotes the oil of priestly anointment. The metaphor of the ointment denotes one with a good reputation. After these lessons, Psalm 125 intends to renew hope in God to those who have despaired. At the same time, 125 assures that God will deal in a justly punitive manner with those who stray from God's command.

With Psalm 134, we finally arrive at a mood of outright praise. According to Buttenwieser, the psalmist restored 134 from other psalms, and made their sentiments more congruous in this setting. 134:3 appears in 128:5, within one of the lessons psalms also in *Shirei ha-Ma'alot.* 134:3 also appears in 118:26, within the *Hallel*, the psalms of praise in the liturgy for festivals (Pss. 113-118).

An intriguing matrix of moods occurs throughout *Shirei ha-Ma'alot.* If we examine the psalms in chronological order according to Buttenwieser, we find a pattern of spiritual rise and fall rather than a progressive ascent:

126	Israel in Exile expresses a lyrical hope of return to Zion.
122	Post Exile: Israel sings a pilgrimage song on the way to the Temple.
132	Israel reclaims the Temple with a psalm of restoration.
129	Disturbances from outside enemies exacerbate the unrest of post-Exilic life.
124	A brief cease-fire enables Israel to reflect on past deliverance in order to keep faith in God that deliverance from present troubles will come.
121	Repentance and renewal further strengthen Israel's resolve even though deliverance is still in the future.
130	Israel asks for forgiveness in answer to its repentance.
131	Physical struggle with outsiders and spiritual struggle from

[24]Ibid.

within have humbled Israel; nonetheless, it again requests a glimmer of God's mercy.

120 The cease-fire has ended. Israel finds itself amidst hostile enemies who despise peace and speak malice. The Hasmoneans begin the revolt in earnest.

123 War threatens. Israel's foes exist among her own people, some of which have grown self-serving and egotistical, as well as among the outsiders.

127 Israel endeavors to learn from its mistakes by taking lessons from the wise. The first of these teaches that God sanctifies all well-intended labor. The second says that God sends children to us both as a blessing and as an obligation.

128 The lessons continue: honest, God-fearing labor invokes God's blessings and produces a happy home, a fruitful family, and long life.

133 Israel listens, learns, and reunifies itself.

125 Israel as one re-affirms its faith in God as One.

134 Israel rejoices in a hymn to celebrate its physical, spiritual arrival at the Temple.

According to the documentary hypothesis, events occurred chronologically as above. If the psalms had appeared in the Bible in this order, they might have borne the superscription *Shir ha-Mahzorot* (A Song of Cycles). Their cyclical pattern begins in Exile, advances to pilgrimage and restoration, backtracks to paranoia and self-doubt, offers a period of reflection during the skirmish, sinks even deeper into battle, and ends with God's redemption alongside self-redemption through study and renewal. Although perhaps true to history, and even more true to human nature, cycles move in different directions from ascents. In order to serve as a liturgical metaphor, the psalms had to appear in an order that told a tale of ascent. Only then

could they receive their superscription. Let us now examine the psychological progression of the psalms in numerical order:

120	We find Israel at an impasse. Zion suspends between peace-hating enemies, Maccabbees plotting revolt, and naysayers both within and without..
121	Repentance and renewal strengthen Israel's resolve against uncertainty. Refuge in the mountains and faith in God provide source of hope.
122	Troops sing a song of courage on the way to defend the Temple.
123	War threatens. Israel's foes exist among her own people, some of which have grown self-serving and egotistical, as well as among the outsiders.
124	A brief cease-fire enables Israel to reflect on past deliverance in order to keep faith in God that deliverance from present troubles will come.
125	Israel as one re-affirms its faith in God as One.
126	Israel at war expresses a lyrical hope of return to Zion.
127	Israel endeavors to learn from its mistakes by taking lessons from the wise. The first of these teaches that God sanctifies all well-intended labor. The second says that God sends children to us both as a blessing and as an obligation.
128	The lessons continue: honest, God-fearing labor invokes God's blessings and produces a happy home, a fruitful family, and long life.
129	Disturbances and unrest cause Israel to temporarily forget its lessons as it calls upon God to chastise its enemies.
130	Israel asks forgiveness for abuse of its invocation of God.
131	Physical struggle with outsiders and spiritual struggle from within have humbled Israel; nonetheless, it again requests a glimmer of God's mercy.
132	Israel reclaims the Temple with a psalm of restoration.
133	Israel listens, learns, and reunifies itself.

134 Israel rejoices in a hymn to celebrate its physical, spiritual arrival at the Temple.

Here the psalms follow a progressive pattern of Israel's spiritual and physical ascent, with a touch of very human backsliding along the way. Although their story in numerical order may differ from history, they make a definitive statement about a people and its eternal quest for advancement.

History and Integrity of Biblical Chant

Abraham Zvi Idelsohn categorizes psalm verses into two formats: short and "other."[25] Each format required a different mode with respect to rhythm and tone. *Meinyana* dictated the practice whereby a community attributed the mode of a particular psalm to the prayers that the psalm highlighted. Sephardic communities used the Dorian mode (minor with a raised sixth). Yemenite and Persian communities employed Gregorian mode, also known as Hypophrygian. Oriental Sephardic communities made use of the Lydian mode (major with a raised fourth), and other communities utilized variations on the major mode. Four classifications of psalm trope corresponded to four geographic regions: Ashkenazic, Sephardic/Oriental, Moroccan, and Carpentras.

Only the Yemenite and Babylonian centers of Judaism preserved psalmody, according to Eric Werner. Lack of an *octoechos*, or standard eight-tone scale, in the synagogue accounts for one of the reasons. Another blames the influence of contamination[26] by folk melodies of surrounding Gentile communities. Jewish signature music lies in the prayer modes, which have lasted through the generations.

For Reinhard Flender, the study of Hebrew psalmody requires an intricate consideration of text, accent, liturgy, and articulation. We trace oral tradition to the written tradition of the tenth century Tiberian Masoretes. Both traditions relate closely to each other and the study of trope begins with the study these traditions simultaneously. Next, we must determine what kind of oral presentation the text demands, and which of the

which two?

[25]Abraham Zvi Idelsohn, *Jewish Music in its Historical Development* (New York: Henry Holt, 1929, repr. New York: Schocken, 1967), 58

[26]Werner, 460.

traditions we borrow from to satisfy this demand. Conversely, we must then deduce what kind of textual support the oral traditions need.

Flender views the Psalter as a collective unit whose composition spanned aeons. The psalms' erroneous synchronization in the Psalter is typical of much of the layout of the Old Testament. Many such mistakes grew out of a desire to arrange together different rubrics whose only unifying factor is a shared superscription. The psalms are pseudepigraphal: Temple poets ghost-wrote the psalms and ascribed them to either David, Moses, or Asaph. The *Shirei ha-Ma'alot* belong in the Yahwistic group of psalms (1-14 and 84-150) in which God's name is *Adonai*. Psalms 42-83 name God as *Elohim*, which puts them in the Elohistic category.

The two systems of Biblical chant correspond to Biblical poetry and Biblical prose. The poetic system applies to Job, Proverbs and Psalms. The Hebrew Bible names these books, respectively, as איוב (*Iyyov*), משלי (*Mishley*), and תהלים (*T'hilim*). The first letters of all three words spell אמת(*Emet*), which means truth. Therefore, *Emet* refers collectively to the Bible's three books of poetry. The prosaic system applies to all other books in the Old Testament. The parameter of prose also includes non-narrative books such as Song of Songs and Lamentations, and any poems included in books other than *Emet*. The reasoning behind this paradox is that *Emet* contain short verses and the other books contain longer ones.

We lack an extant redaction of the poetical *te'amim*, or, chanting accents. Since the majority of the Bible is prose, early poetic systems may have become lost. Disasters such as war, exile, or the destruction of the Temple and other Jewish communities may have caused these losses, since

texts have a stronger survival rate than music. Texts did indeed survive the centuries, and the generations handed them down all the way to present. However, the Hebrew alphabet consists only of consonants, whose vocalization heavily depends on oral tradition. If such traditions die with generations of long ago, we find it impossible to reconstruct them exactly as they were.

In order to reconstruct vowels and trope in the Pentateuch and other books of prose, the Masoretes of Tiberias preserved the consonants. They set the trope, the more arbitrary element, prior to the vowels in order to first maintain the oral tradition, then unify its two components. Unification summed up the importance of the Masoretes' work because it represented centralization amidst the threat of fragmentation. Some local communities had begun to set their own vocalization, and each community had a completely different interpretation of the vowels and trope. Their success would have completely relegated Hebrew to the written realm. Moreover, Jews in the Diaspora had developed other vernacular between Greek, in Palestine, and Aramaic, in Babylonia. These two intellectual centers of the Jewish world debated how the Torah should be publicly read. One side wanted Torah readings in Hebrew only. Others wanted Greek translation alongside the reading. When the Masoretes developed a written system of vowels and trope in the tenth century C.E., they found a written solution for preserving oral tradition. The system upholds grammatical integrity, emphasizes syllable stress, and gives color to the narrative.

Psalm verses divide into two equal *hemistichs*, or equal parts. The first hemistich embarks onto a recitation tone through an initial execution and ends on a medial cadence. The second hemistich musically answers the first one, and ends on a final cadence. This basic formula must expand

or contract in order to adapt to the lengths of different verses. The recitation note need not remain static, but may hover around its axis[27] as it interpolates in pitch and emphasizes important words and syllables. Jewish communities all over the world still use the ancient pattern of psalmody. These patterns are so deeply rooted that the written trope, added later by Masoretes, failed to supplant it.

[27]Cecil Roth and Geoffrey Wigoder, "Music", *Encyclopaedia Judaica* (Jerusalem, Israel: Keter Publishing House, Ltd., 1971), 576.

Early Fragments: Sources of Psalmody

Aaron ben Asher's *Diqduq ha-te'amim* (Grammar of Accents) dates from the Masoretic era. Maimonides adapted it in the eleventh century, and A. Dotan further adapted it in 1967. It dictates low accents, low vocal pitch and the voice must be kept lowered. Flender fails to explain whether the latter means low in pitch or low in volume. The grammar of the accents receives primary importance, as its title suggests.

Mahberet haTigan has ceased to exists, but a translation called *HaRayot haKorey* exists in Yemen. It supports ben Asher's findings, and divides the disjunctive accents into three groups: *derekh govah* (recitation on a high pitch), *derekh rom* (recitation on a raised tone), and *derekh sh'khiyah* (level tone).

Tuv ta'am, by Elijah Levita, dates from 1538. It confirms that *Emet* have a separate accent system from the rest of the Bible because they contain shorter verses. *The Catena Scripturae* of 1647, by Caspar Ledebuhr of Leiden, divides poetic disjunctive signs into four classifications: Rex (*silluq*), Duces (*'oleh ve'yored, etnakhta*), Dynastae (*dehî, zarqa*) and Toparchel (*paseq, pazer*).

Seligman Baer developed *Thorat Emet* in 1852. His treatise focuses on conjunctive accents and text construction and set sequential rules of the poetical system. The system consists of eleven disjunctives and eight conjunctives. A disjunctive must always precede a *silluq* (end of verse). Accents depend less on textual meaning than on phonetic flow.

The poetical system of *Ta'amai Emet* (W. Wickes, 1881) has been lost. Some of its rules, which survived, nevertheless have great meaning as a conduit for possible logic and grammar of trope. Wickes deemed poetical

accents a purely musical character[28] and developed some rules of placement in the verse:

I. An *oleh v'yored* should occur in the sixth word or further from the *silluq*.

   a. The words in between the *oleh v'yored* and the *silluq* require yet another subdivision. If the subdivision occurs three words before the *silluq*, it requires an *etnakhta*. If the subdivision occurs two words before the *silluq*, it requires a *revi'a mugrash*.

II. An *oleh v'yored* or *etnakhta* should occur in the fourth or fifth word.

III. An *etnakhta* should occur in the first, second or third word.

Wickes concerned himself with the melody ahead of the text. He also gives rules on how to divide respective half-verses. A half-verse constitutes three or more words.

According to the Cairo Geniza, an early Babylonian system preceded that of the Tiberians. Letters above the text dictated its execution. It consisted of only eight disjunctive accents, and applied to *Emet* and the prose books alike. *Emet* used the system sparingly because of their shorter verses. Palestinian manuscripts show records that a Palestinian system once existed. Its sporadically notation delineates differences between the prosaic books and *Emet*. The Palestinian system contains two conjunctive accents, which *Emet* use rarely. Its eight disjunctive accents compare closely to the Tiberian disjunctive signs in appearance, but have a more random distribution. To further confuse the scholar, some of the Palestinian conjunctives resemble some vowel markings.

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[28]Reinhard Flender, *Hebrew Psalmody: A Structural Investigation* (Jerusalem, Israel: The Magnes Press, The Hebrew University, 1992), 31.

Many psalms speak in first person, yet groups of people recite or sing them. Psalms function in regular community worship more often than for a lone worshipper. An individual lament represents a group of people, each of whom expresses the lament in first person. We rationalize that the "I" in question represents a monarch speaking for his people. When the language of psalms is antiphonal, the answering effect of a congregation's response makes sense out of the juxtaposition of singular language and plural performative. More musical settings exist on the book of Psalms than on any other book in the Bible. A prayer melody defines specific recitation of a psalm when the psalm itself is used as a rubric of prayer. A book melody denotes a tune particular to the liturgy of a certain holy day or festival, such as for the Days of Awe. The discretion of a given community dictates when, where, and how to perform a psalm in the liturgy. On Shabbat afternoons between Sukkot and Passover, Ashkenazic Jews traditionally recite the *Shirei ha-Ma'alot* in succession, with Psalm 104 as a preamble. Psalm 104 sings the praises of creation and of God as creator. The *Shirei ha-Ma'alot* share the theme of creation through their role in Talmud *Sukkah 53a*, above, because David composed them in order to bring the waters back up to a level at which they would benefit the world. Since David prevented a second Flood, and thus the world's ultimate destruction, he acted as one who had contributed to the task of Creation.[29]

Tu B'Sh'vat celebrates the New Year of Trees on the fifteenth of the Hebrew month of Sh'vat. Most of the rainy season in Israel occurs before that date. Consequently the fruits of those trees which blossom afterwards are considered to belong to another year for the levying of tithes and for the

[29]Scherman and Zlotowitz, *Tehilim, vol. 5*, 1501.

prohibition of *orlah*[30] (in Leviticus 19:23-25, proscription from eating fruit from a tree less than five years old). Ashkenazi Jews customarily recite the *Shirei ha-Ma'alot* preceded by Psalm 104, and eat fifteen different types of fruit.

In the Sephardic communities, Judeo-Spanish and Moroccan Jews begin weekday evening services with a recitation of Psalm 134 following the *mizmor shel yom* (daily song). Moroccan Jews recite Psalm 119, the entire *Shirei ha-Ma'alot*, and Psalm 16 in the synagogue just after sunset following Shabbat. This functions as something of a *melaveh malkah*[31] (escorting out of the Sabbath queen). Jews in the Spanish and Portuguese communities also recite the entire *Shirei ha-Ma'alot* on Shabbat between *minha* (afternoon service) and *ma'ariv* (evening service) preceded by Psalms 118 and 119 and followed by Psalms 16 and 75. Shabbat morning services in this same community include Psalms 121, 122, 123 and 124 in its *P'sukey d'Zimrah* (Verses of Song) section. Psalm 121 marks the conclusion of *Havdallah*, the conclusion of Shabbat; if the occasion is *S'lihot*, Psalm 130 takes its place instead. 121 also appears in the outdoor service for *Birkat Ha-L'vanah*, the blessing of the moon, which is recited standing out-of-doors on Saturday night in the second week of the lunar month, in Av after *Shabbat Nahamu* or in the month of Tishri after the day of Atonement.[32]. Pehaps the reason for this lies in verse 6: "The sun shall

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[30]Cecil Roth and Geoffrey Wigoder, eds., "Tu Bi-Shevat," *Encyclopaedia Judaica* (Jerusalem, Israel: Keter Publishing House, Ltd., 1971), v. 15, cols. 1419-20.

[31]Herbert C. Dobrinsky, *A Treasury of Sephardic Laws and Customs* (New York: Yeshiva University Press, 1988), rev. ed., 238.

[32]David de Sola Pool, *Book of Prayer According to the Customs of the Spanish and Portuguese Jews* (New York: Union of Sephardic Congregations, 1942), 361.

not smite thee by day, nor the moon by night."[33] The Talmud (Sanhedrin 42a) provides further explanation:

> It was taught in the college of Rabbi Ishmael that if the children of Israel would be received by their Father in heaven but once a month, it were well with them. "Therefore," said Abayye, "let us stand in reverence when we thank God for the new moon."[34]

Weekday mornings after *Tahanun* (penitential prayers), Spanish and Portuguese Jews recite Psalm 124. Psalm 126 on *Tisha' b'Av* before *Aleinu* in the *minha* service. This marks the only time in the year to include this psalm in a synagogue service.[35] The *S'lihot* service features a penitential recitation of psalm 130. On Yom Kippur, they include psalms 121 through 124 in the *z'mirot* (songs) for the morning service, a tradition among other Sephardim as well.[36] Weekday *ma'ariv* in the Spanish and Portuguese communities begins with Psalm 134 and ends with the Mourners' Kaddish. *Hannukat ha-Bayit* (dedication of a new home) takes place in the evening, so it begins with either *minha* or *ma'ariv*. If it begins with *ma'ariv*, Psalm 121 serves as a substitute for Psalm 67. At the conclusion of the service, the congregation recites passages from the three main divisions of the Bible. Psalm 127 accompanies Psalm 30 as representatives from Scripture, the third division. The Spanish and Portuguese Jews also mark the occasion of Purim with a reading of psalm 124 following the chanting of the scroll of Esther. The community recites Psalm 128 at a *B'rit Milah* upon hearing the name of the baby boy for the

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[33]Fisch, *The Jerusalem Bible.*
[34]de Sola Pool, *Book of Prayer*, 361.
[35]Ibid., 307.
[36]Ibid., 348.

first time, following his circumcision. Like Ashkenazic communities, the Spanish and Portuguese Jews recite Psalm 126 on Shabbat before *Birkat Ha-Mazon* (grace after meals). Unlike their Ashkenazic counterparts, they may interchange this psalm with Psalm 92 or the hymn *Eyn Keloheinu* (there is none like our Lord).

Setting New Traditions

Psalm settings in modernity may follow inspiration outside the parameters of the psalms' original uses. Benjie Ellen Schiller composed *Im Adonai lo yivney vayit* (Unless the Lord builds this house) as part of her master's thesis on life cycle anthems. Other songs in the set include the wedding anthem "*Zeh dodi, zeh re'i* (This is my beloved, this is my friend)", which takes its text from the book of Song of Songs; and "May You Live To See Your World Fulfilled", an anthem for a Bar or Bat Mitzvah. Schiller added to this setting of Psalm 127 *Mah tovu ohalekha ya'akov, mishkenotekha yisrael* (how lovely are your tents, Jacob; your dwelling places, Israel) and wrote it as a duet for soprano and mezzo-soprano.

> I wrote "Mah Tovu" in the summer of 1986 for my Master's Thesis as part of a suite of life cycle pieces. It was also written for a *hannukat ha-bayit*, the dedication of a synagogue. I wanted something grand and special and meaningful, to have some kind of significance for the occasion and to create a grand and wonderful moment. I wanted it to be powerful, and to have the significance of a synagogue dedication and the grandeur it represents. I found my inspiration in texts from *Gates of the House.*
>
> - Benjie Ellen Schiller

Mention the words *Shir ha-Ma'alot* and many Jews immediately think of Psalm 126, which they know from *Birkat haMazon* on Shabbat and festivals. Appendix G shows several examples of melodies to which this psalm has been set, including three melodies which Benjie Ellen Schiller's family applies, respectively, to each of the three Sabbath meals.

Psalm 121 serves many functions in modernity. Although its text sounds hopeful, its uses include many somber occasions, such as Erev Rosh HaShanah, *Yizkor* (memorial service on Yom Kippur and festivals), and graveside services. The speaker in Psalm 121 prays for guidance, taking inspiration from faith in God, and from the image of the hills and the refuge they offer from danger. Although originally it probably inspired courage before a battle, today we might use it to gird our strength before tackling any one of life's monumental challenges. Examples include childbirth, final exams, the beginning of a new job, or moving to a new home. Since some of these hurdles affect groups of people as well as individuals, Psalm 121 remains beneficial to a congregation no matter what the obstacle.

Psalm 133, the popular *Hinei mah tov u-mah na'im shevet ahim gam yahad* has many musical settings, at least for its first verse. Jews of all ages know at least several of its melodies, one of which has dance steps. Psalm 133 may begin or end Shabbat and weekday services, appear around tables full of people singing *z'mirot*, or serve as a teaching tool so that religious school children can learn liturgy through music. Today, Psalm 133 has a new, albeit wavering, significance in light of the latest peace talks in Israel. The significance depends on how the negotiations progress. Perhaps the inspirational powers of Psalm 133 could emerge at this time, so that in the future its opening line will declare an unmitigated truth.

We can easily imagine from the grim tenor of their texts why psalms 120, 123 and 129 significantly lack musical settings. However, they make an excellent case against the quagmire of *lashon hara'* (slander) and a stagnant attitude toward life, especially when paired with the well-known *b'makom she'eyn anashim, Hillel omer hishtadeil l'hiyot ish* (in there a

place where there are no men, strive to be a man.) from the Mishnah *Pirkei Avot* (Chapters of the Fathers).

Conclusion

The Book of Psalms contains poetry of every imaginable emotion and *sitz im Leben* (life situation). It encapsulates the ups and downs of life as people lived two thousand years ago as much as today. Its foibles, such as anachronisms, ghost-writing, and expressions of sheer joy and unmitigated supplication highlight our human frailties and give us a forum to speak to one another in a different way. Above all, it dares us to pray at the tops of our voices so that, whether we sing psalms or merely recite them out loud, we loudly aver our feelings through their words.

The *Shirei ha-Ma'alot* have many functions, both separately and collectively. Although the psalms within this group have undergone a mini-Diaspora of their own since the second Temple's destruction in 70 C.E., they continue to come together for Shabbat *minha* in the wintertime. Taken together, they paint two completely different pictures; one with the psalms arranged numerically, the other with the psalms arranged chronologically. The former fulfills the form-critical role of which its superscription speaks. The latter follows a more accurate account of historical events.

The problem with psalm chant is that we know how it fits together but we lack an oral history, at least in the Ashkenazic tradition, of what it sounds like. Perhaps someday someone will recreate and resurrect it as Ben Yehuda rebuilt the Hebrew language a century ago and spun it into modernity.

APPENDIX A

The Poetical Accent System

I. Disjunctive accents

1. *sillûq* 
2. *ʿôleh we-yôred* 
3. *etnaḥtā* 
4. *revîʿa gadôl* 
   revîʿa qaṭan
5. *revîʿa mugraš*
6. *z̲innôr* (postpositiv) 
7. *deḥî* (prepositiv) 
8. *pazer*
9. *šalšelet gedôlah* 
10. *azlā legarmeh* 
11. *mahpaḵ legarmeh* 

II. Conjunctive accents

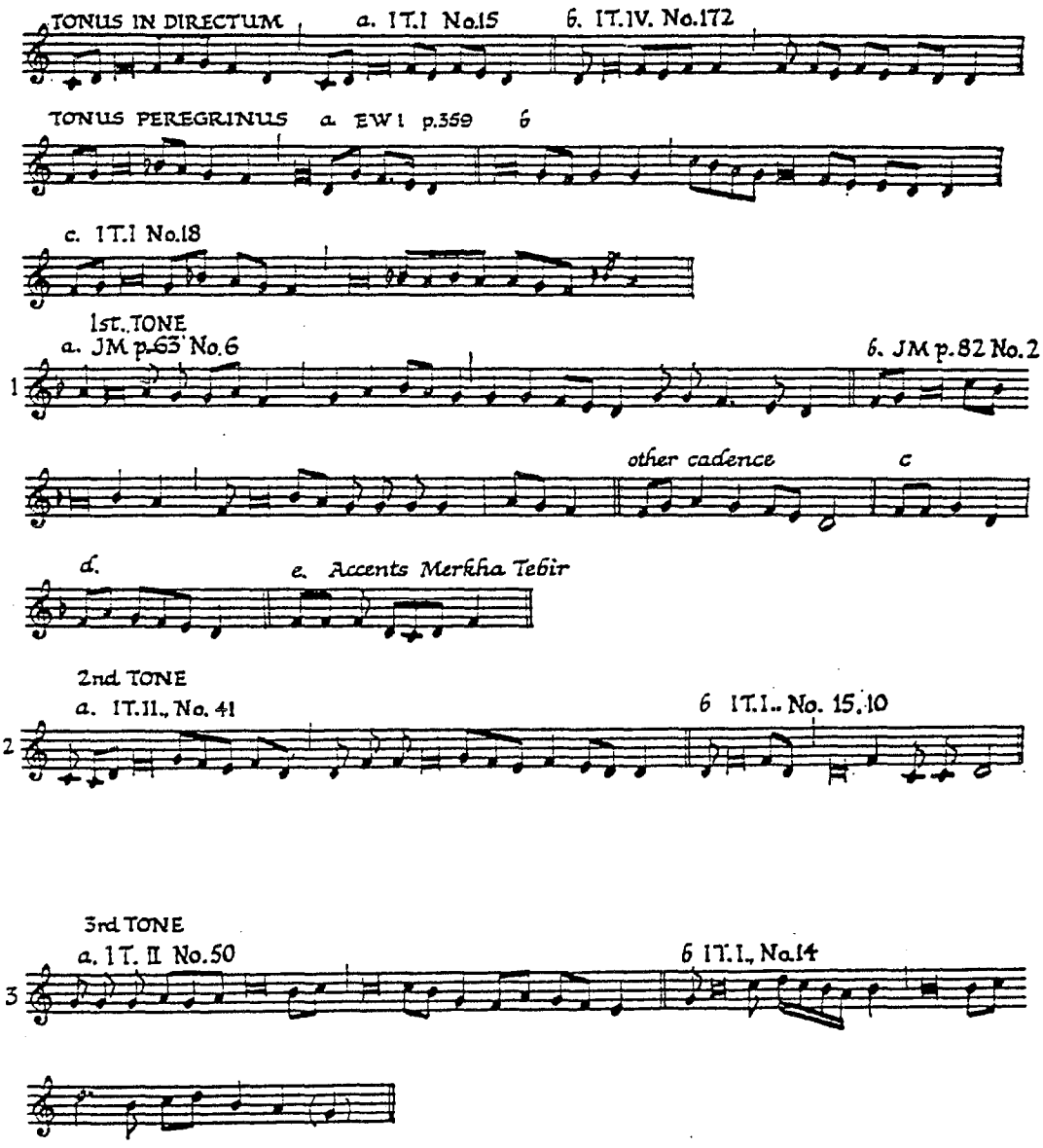
1. *merḵā*
2. *ṭarḥā*
3. *qadmā*
4. *munnaḥ*
5. *ʿillûy*
6. *mahpaḵ*
7. *galgal*
8. *šalšelet qeṭannah*
9. *z̲innôrît*

TABLE 2

Jewish Parallels

IT = *Idelsohn, Thesaurus of Hebrew Oriental Melodies*
EW1= *E.Werner, Preliminary notes* (HUCA 1940)
EW2= *E.Werner, Doxology in Church and Synagogue* (HUCA 1946)

Synagogue
JM =. Idelsohn, Jewish music in its historical development



APPENDIX B: From The Sacred Bridge, Eric Werner

Sabbath Psalms

Siddur Avodas Yisrael lists psalms to recite each Sabbath of the year, corresponding to the respective Torah readings.

Bereishis	139	*Terumah*	26	*Shelach*	64
Noach	29	*Tetzavah*	65	*Korach*	5
Lech Lecha	110	*Ki Sisa*	75	*Chukas*	95
Vayeira	11	*Vayak'hel*	61	*Balak*	79
Chayei Sarah	45	*Pekudei*	45	*Pinchas*	50
Toldos	36	*Vayikra*	50	*Mattos*	111
Vayeitzei	3	*Tzav*	107	*Massei*	49
Vayishlach	140	*Shemini*	✓128	*Devarim*	137
Vayeishev	112	*Tazria*	106	*Va'es'chanan*	90
Mikeitz	40	*Metzora*	✓ 120	*Eikev*	75
Vayigash	48	*Acharei Mos*	26	*Re'eh*	97
Vayechi	41	*Kedoshim*	15	*Shoftim*	17
Shemos	99	*Emor*	42	*Ki Seitzei*	32
Va'eira	46	*Behar*	112	*Ki Savo*	51
Bo	77	*Bechukosai*	105	*Nitzavim*	81
Beshalach	66	*Bamidbar*	✓ 122	*Vayeilech*	65
Yisro	19	*Nasso*	67	*Ha'azinu*	71
Mishpatim	72	*Behaalos'cha*	68	*Berachah*	12

APPENDIX C: FROM T-hilim, vol. 5 (Scherman + Zlotowitz)

Weekly and Monthly Completion of Tehillim

Some are accustomed to complete the *Book of Psalms* once a week according to the following order:

Sunday	1-29
Monday	30-50
Tuesday	51-72
Wednesday	73-89
Thursday	90-106
Friday	107-119
Shabbos	✓ 120-150

Others complete *Psalms* once a month according to the following order:

1	1-9	11	60-65	21	104-105
2	10-17	12	66-68	22	106-107
3	18-22	13	69-71	23	108-112
4	23-28	14	72-76	24	113-118
5	29-34	15	77-78	25	119:1-96
6	35-38	16	79-82	26	119:97-176
7	39-43	17	83-87	✓ 27	120-134
8	44-48	18	88-89	28	135-139
9	49-54	19	90-96	29	140-144
10	55-59	20	97-103	30*	145-150

*When the month consists of twenty-nine days, psalms 145-150 are recited on the twenty-ninth day of the month.

APPENDIX D: Ibid.

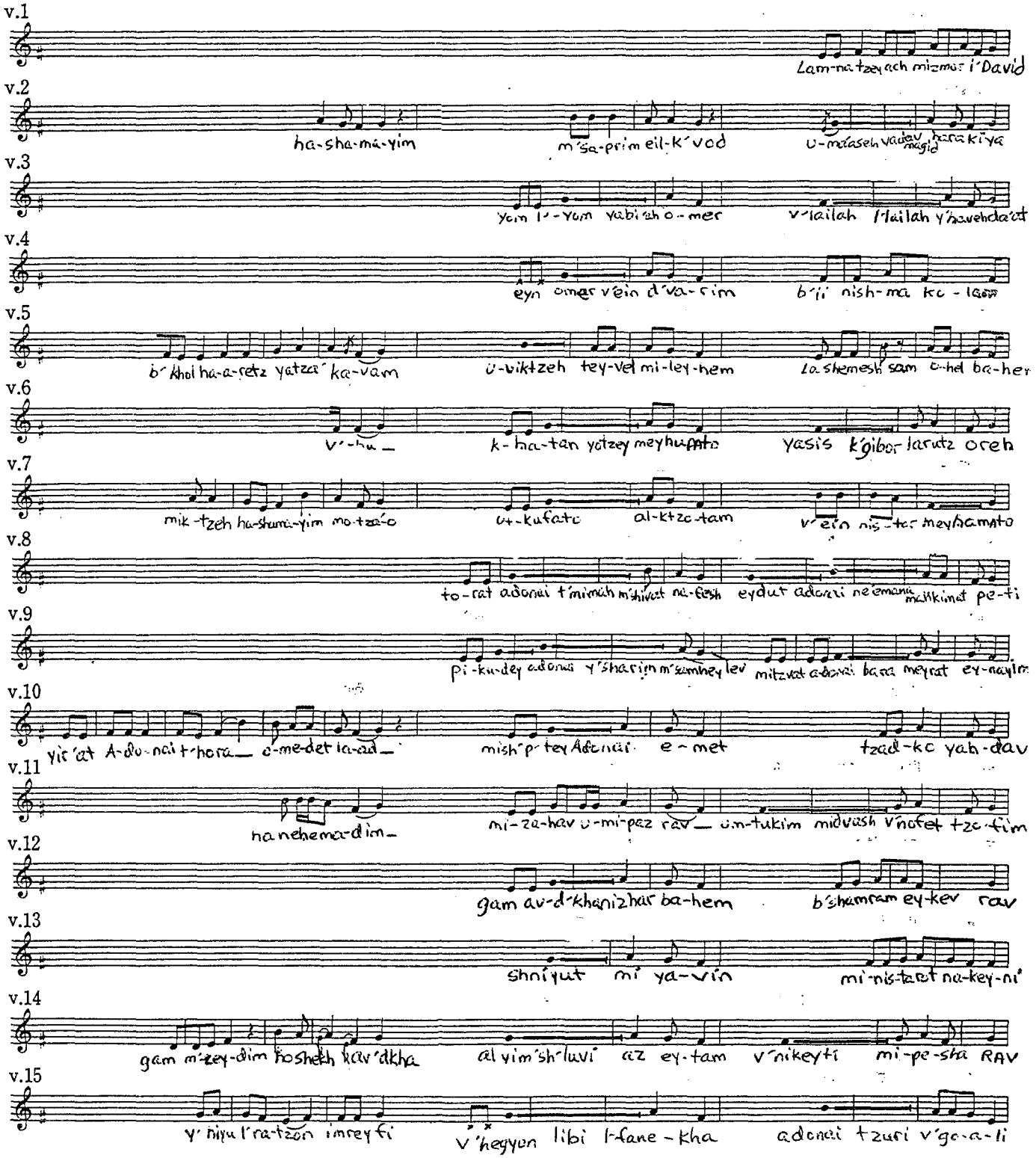
Reinhard Flender

Hebrew Psalmody

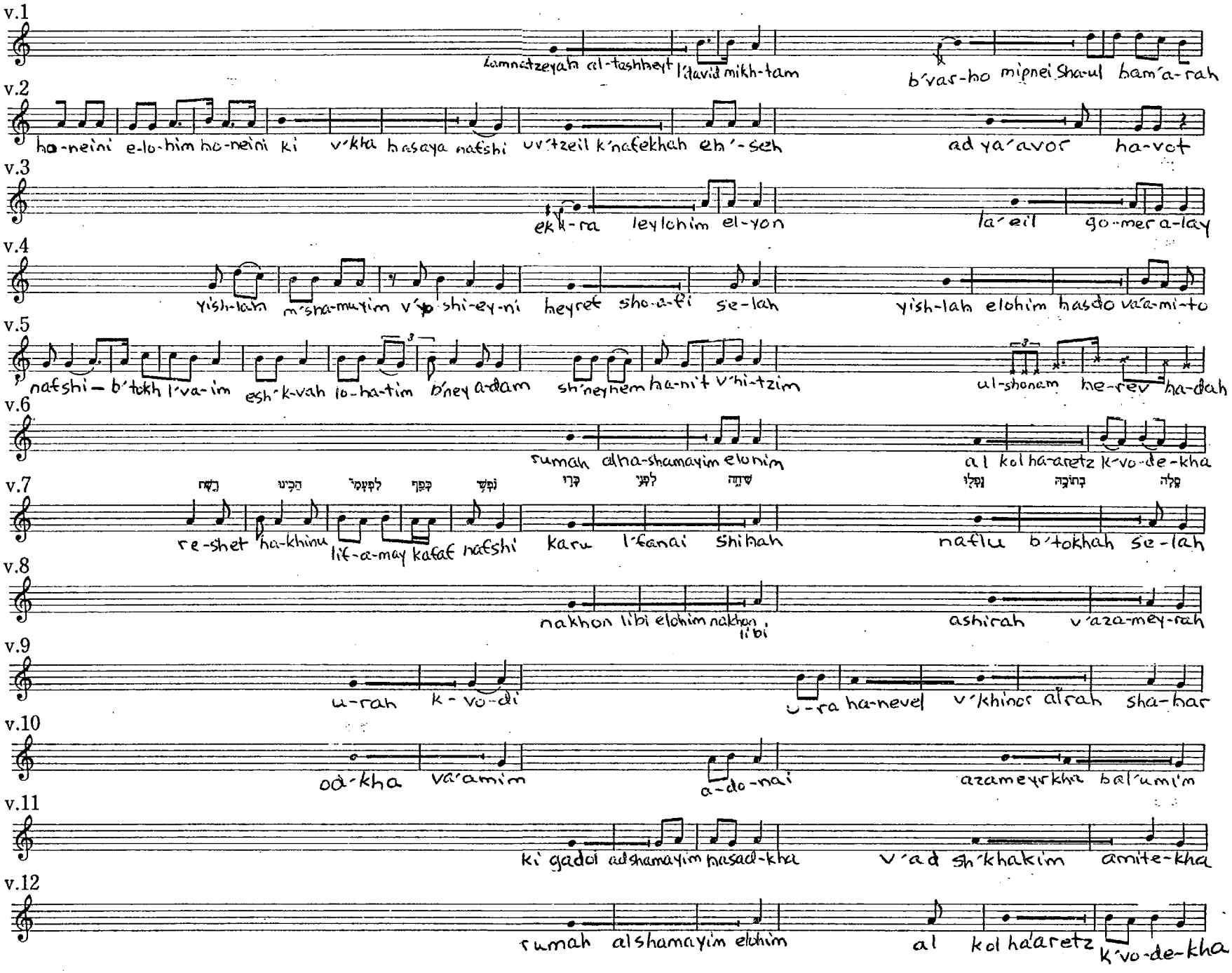
Music Examples
1 — 16

APPENDIX F

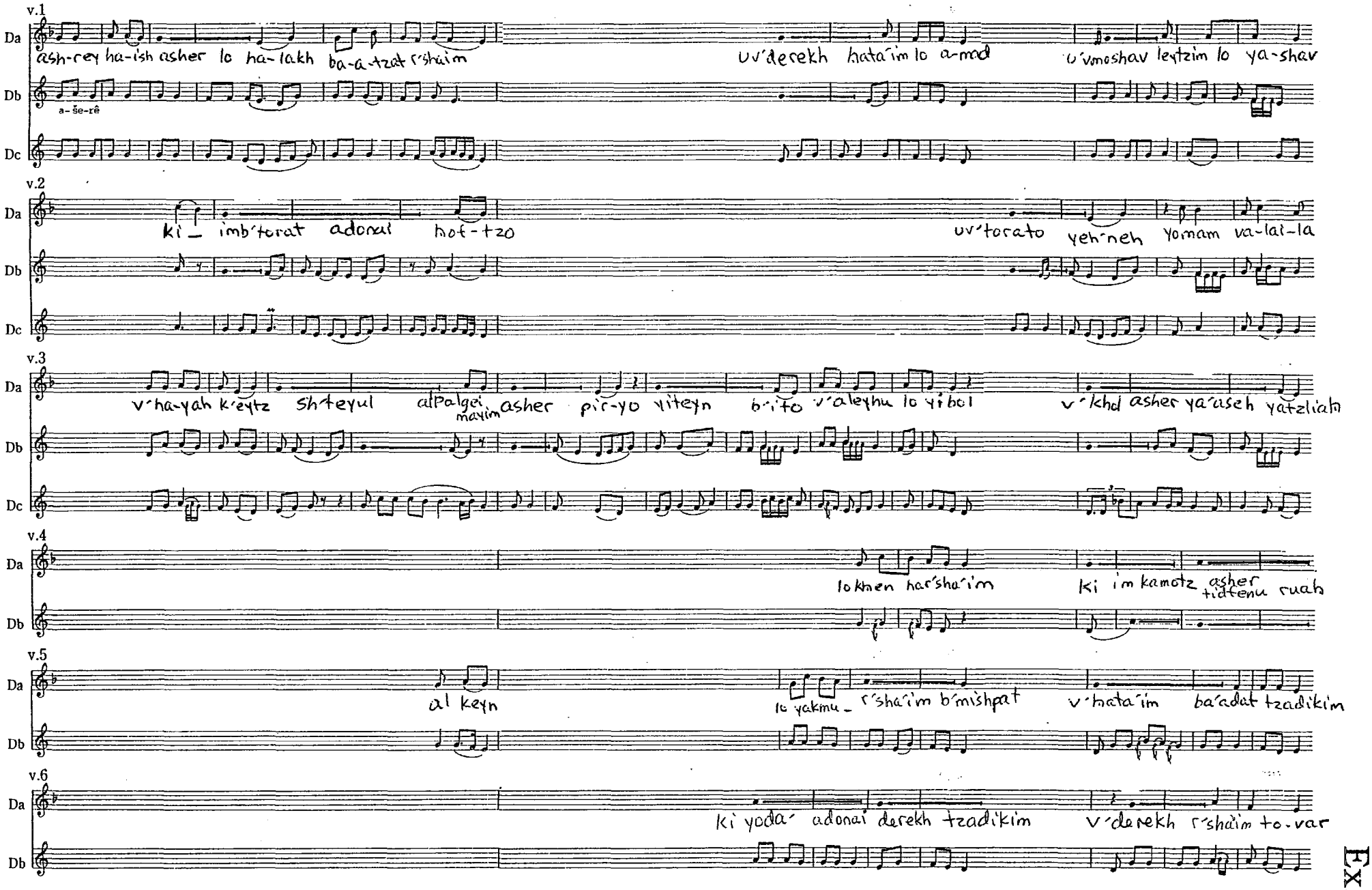
Example 1: Psalm 19, Morocco (NSA Y 1692)



Example 2: Psalm 57, Morocco (NSA Y 3251)



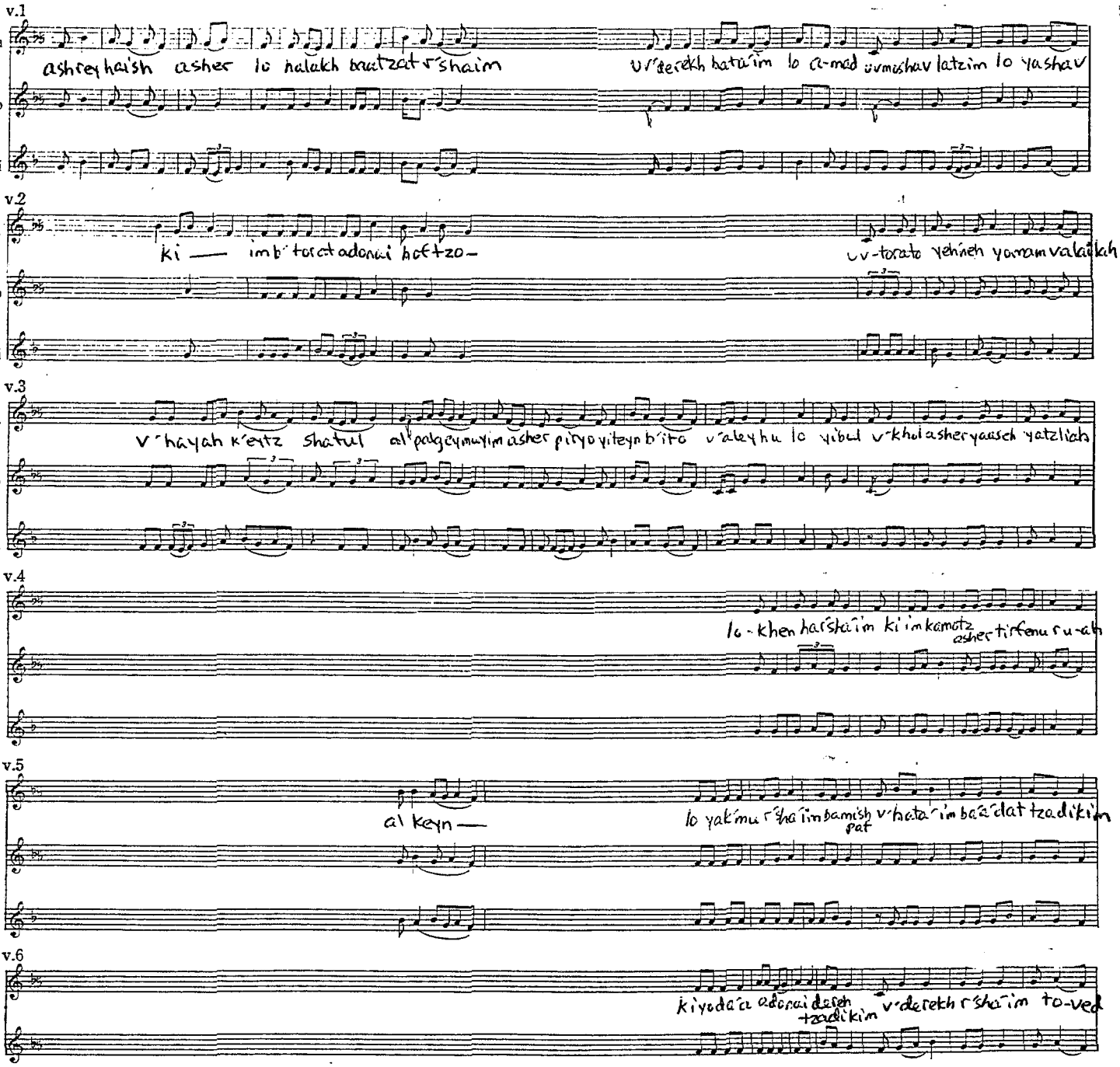
Example 3: Psalm 1, Djerba (Da = NSA Y 3253; Db = NSA Y 3252; Dc = Lachmann 1978, p. 108–109)



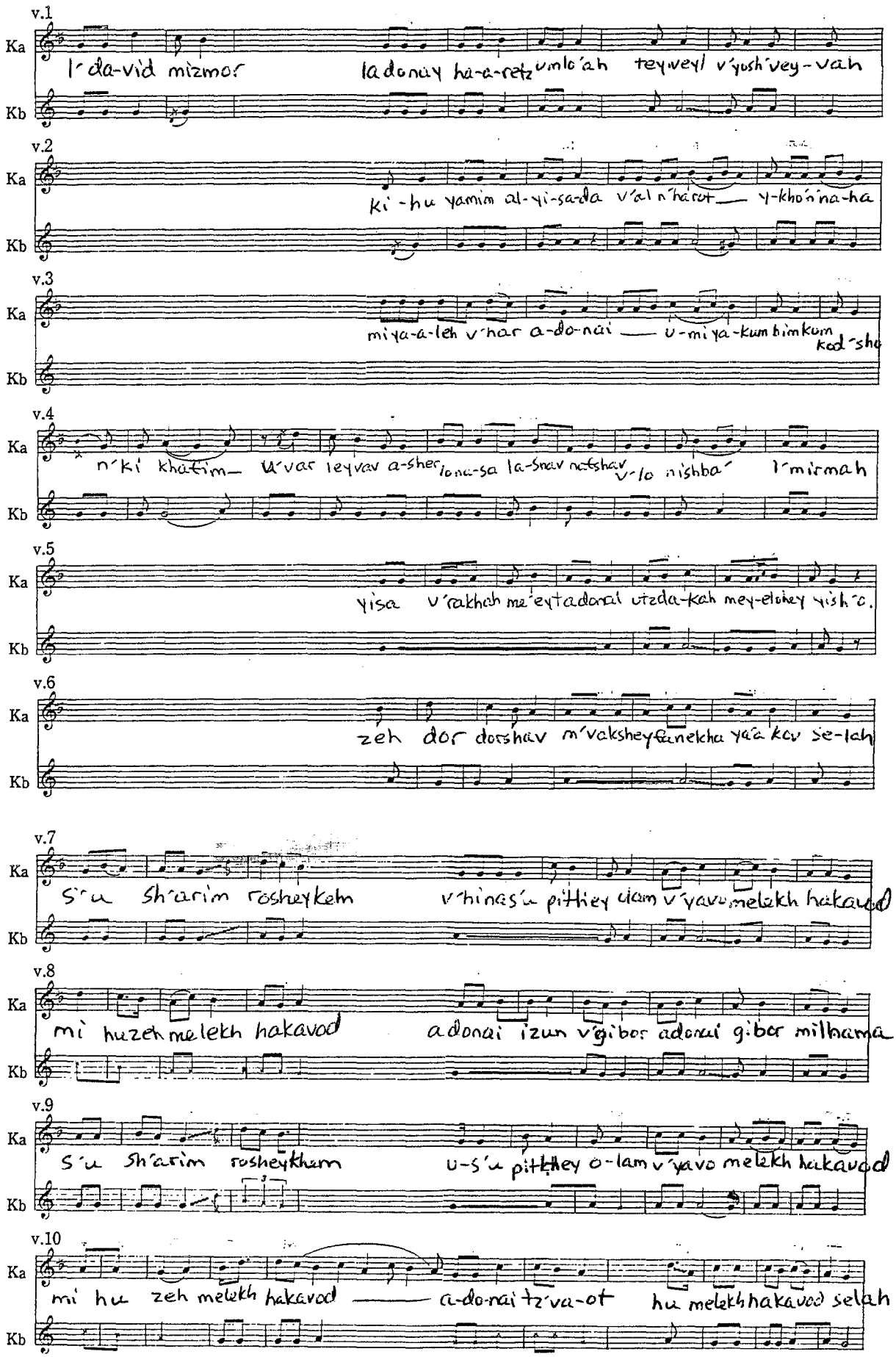
Ex. 3

Ex.4

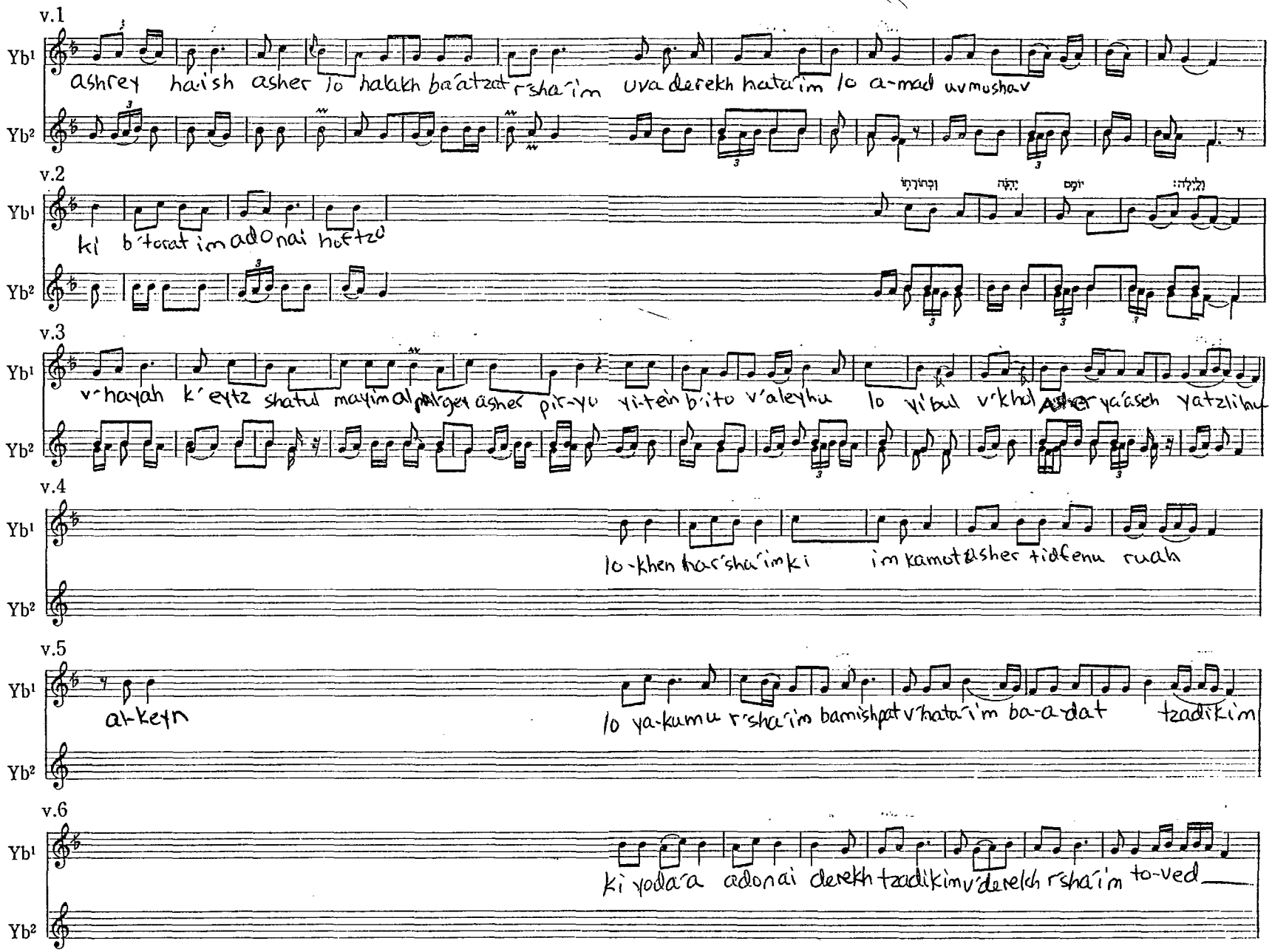
Example 4: Psalm 1, Babylonia and "Oriental Sephardi"
(Ba = NSA Y 268; Bb = NSA Y 501; Si = *Hom*, IV, no. 322)



Example 5: Psalm 24, Kurdistan (Ka = NSA Y 3253; Kb = NSA Y 3254)

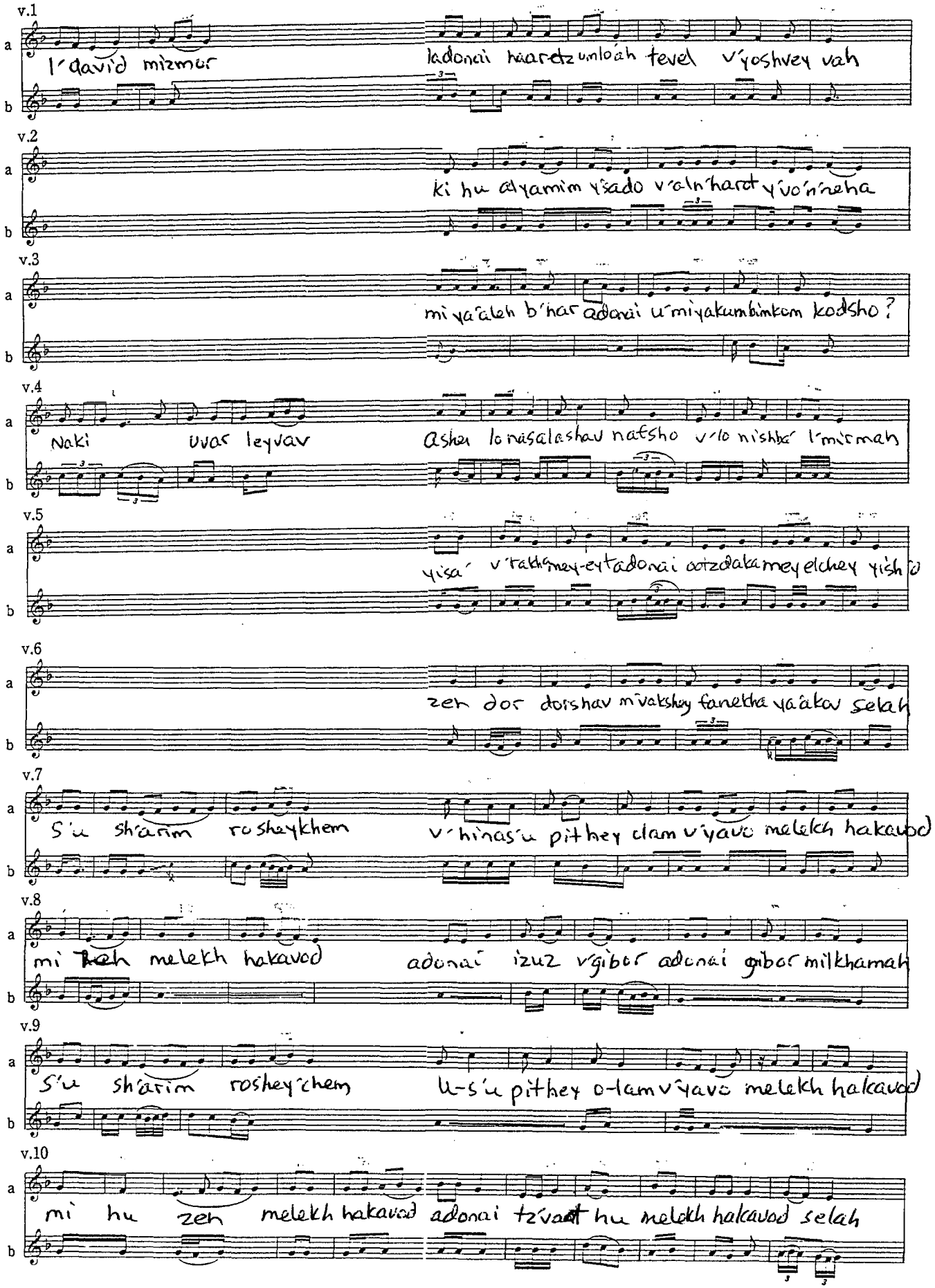


Example 6: Psalm 1, Yemen (NSA Y 1692, 11-12)

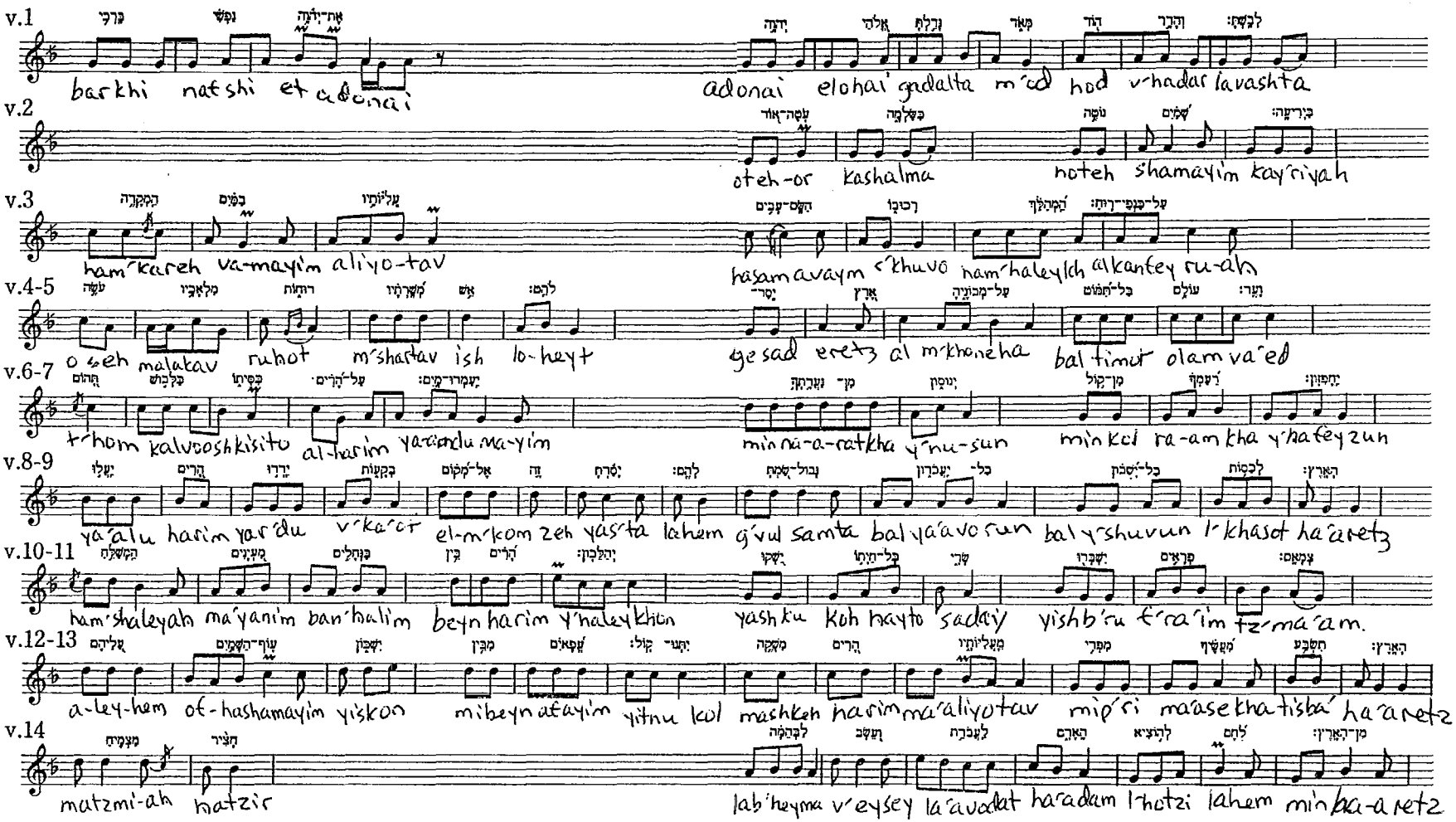


Example 7: Psalm 24, a) Djerba (NSA Y 3253); b) Kurdistan (NSA Y 3254)

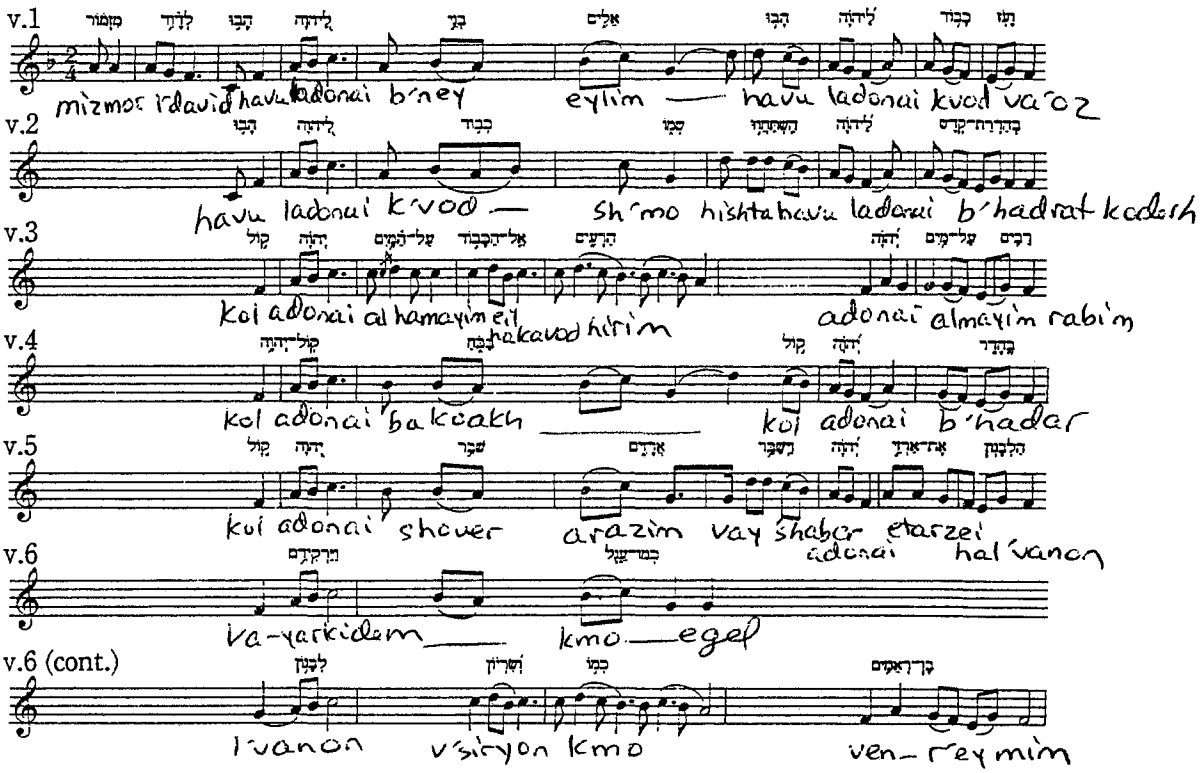
Ex.7



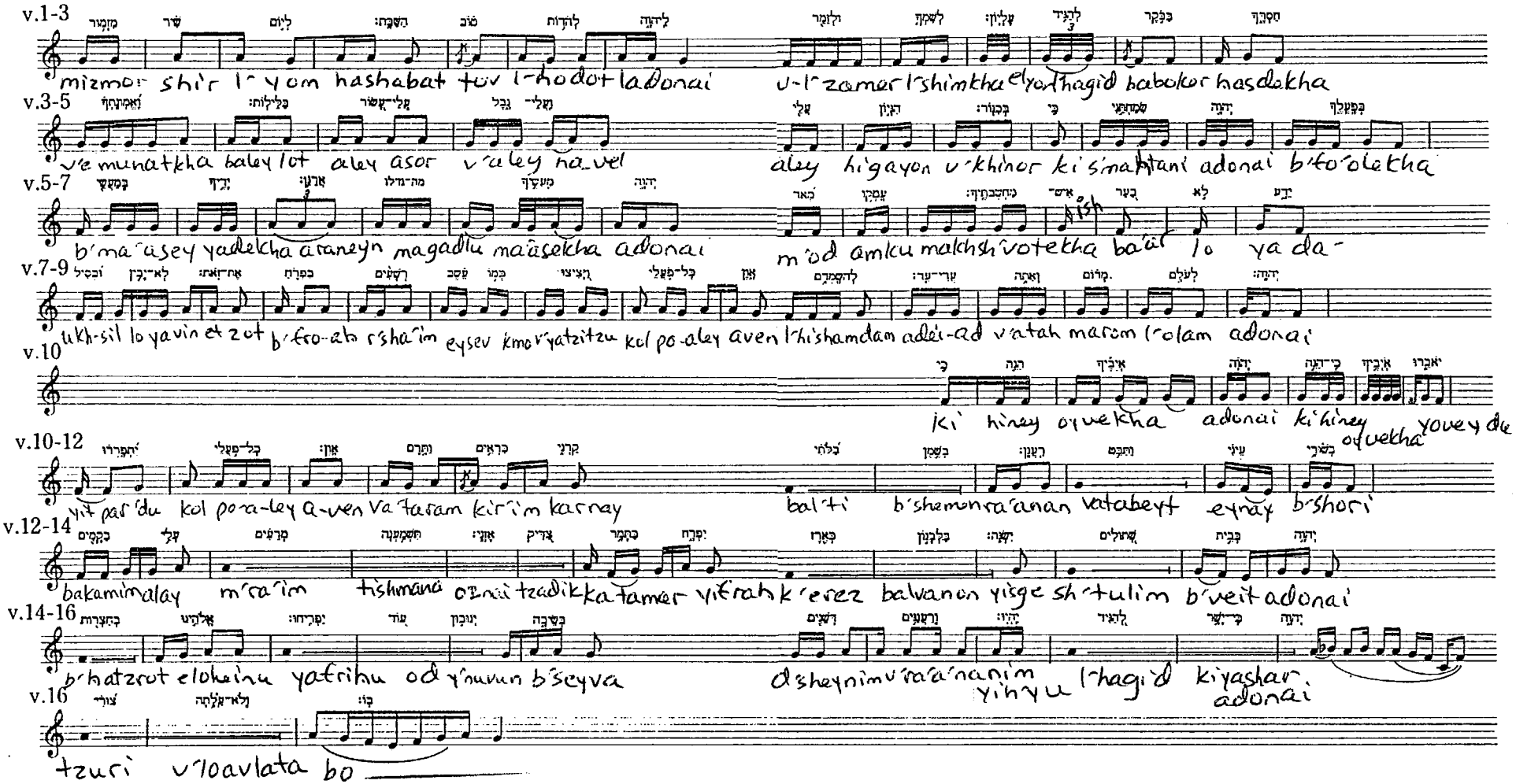
Example 8: Psalm 104, Yemen (NSA Y 3254)



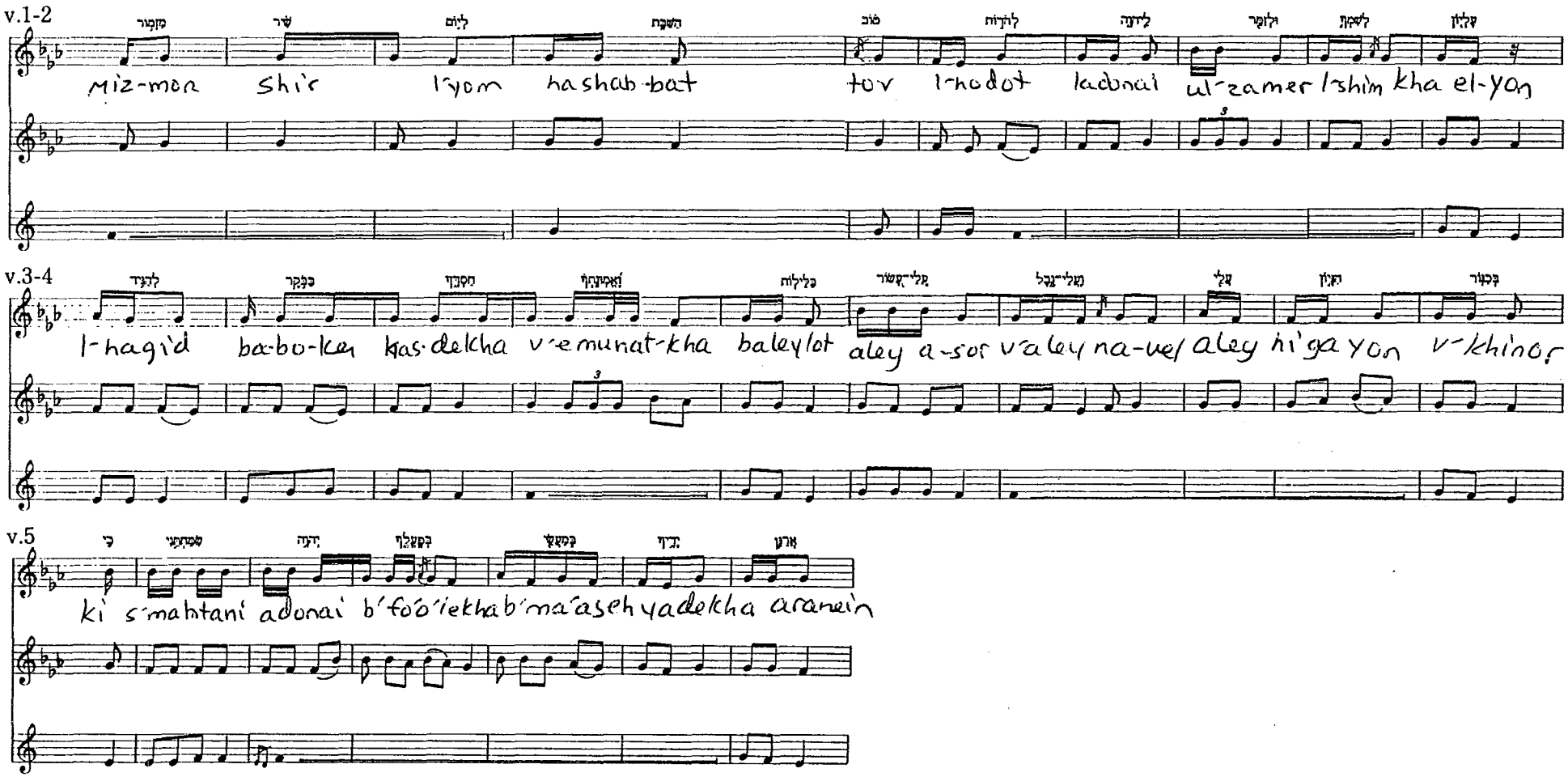
Example 9: Psalm 29, Morocco (NSA Y 1692)



Example 10: Psalm 92, Kurdistan (NSA Y 3254)



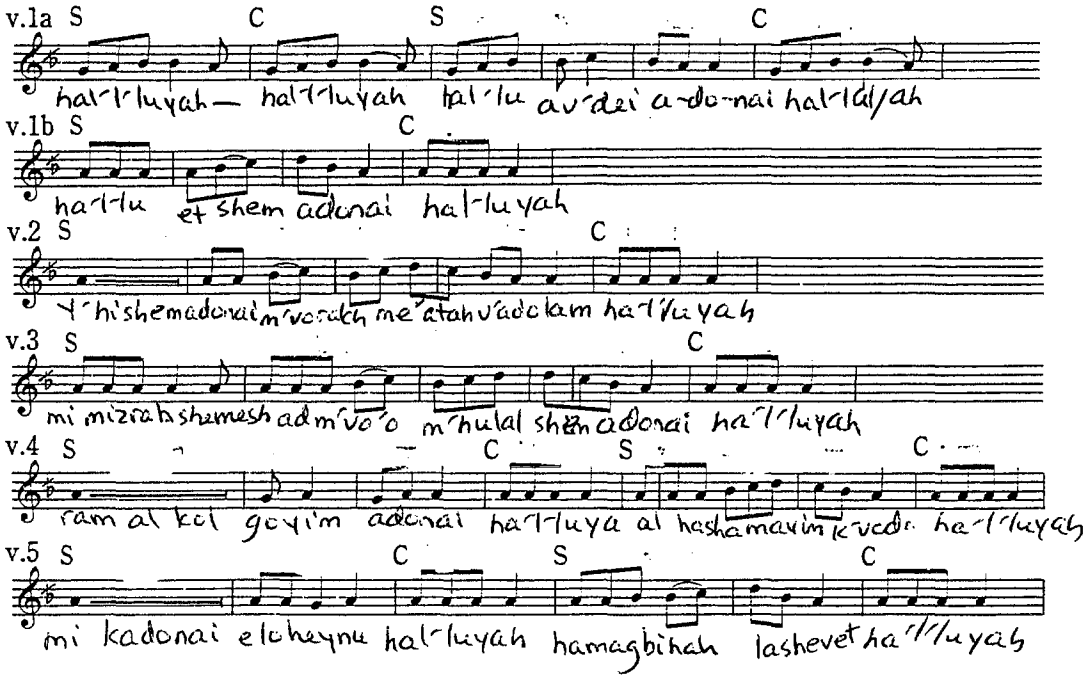
Example 11: Psalm 92, a) Djerba (NSA Y 3253); b) Kurdistan (NSA Y 3253); c) Persia (NSA Y 1692)



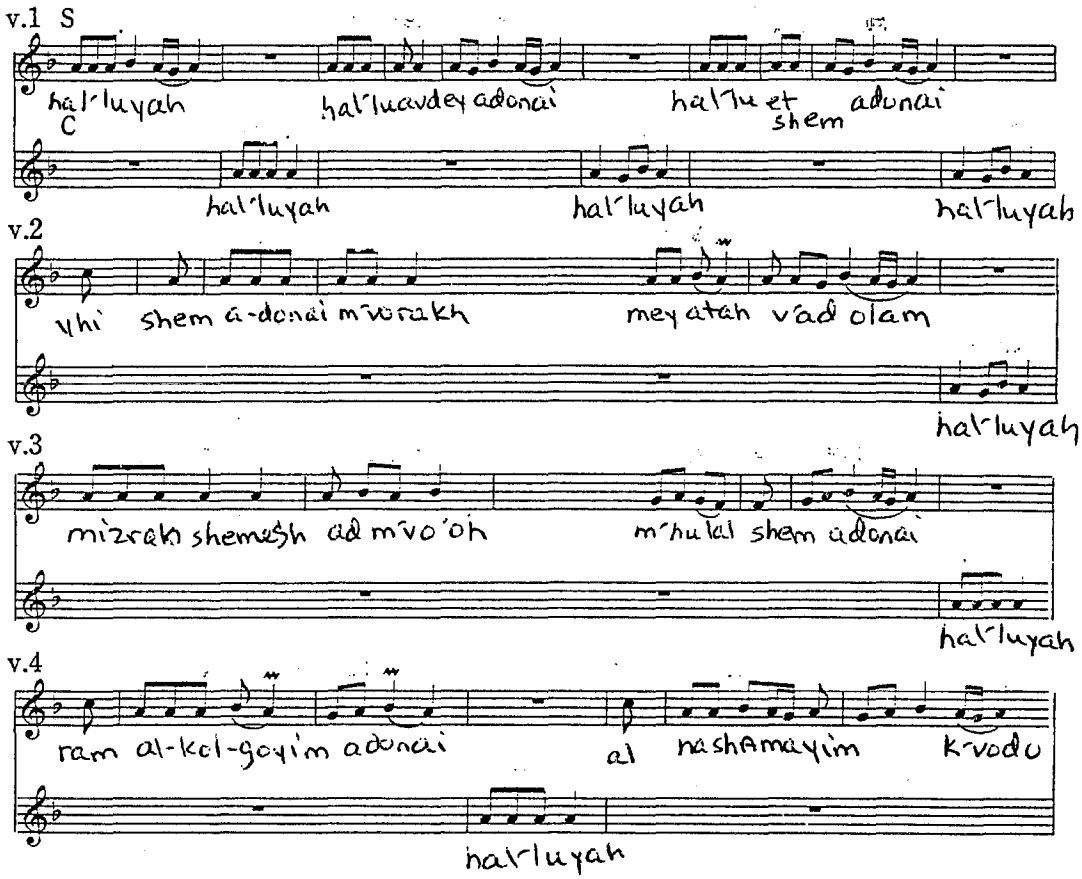
Ex.11

Ex.12

Example 12: Psalm 113, Yemen (NSA Y 1692; S[oloist] and C[ongregation])

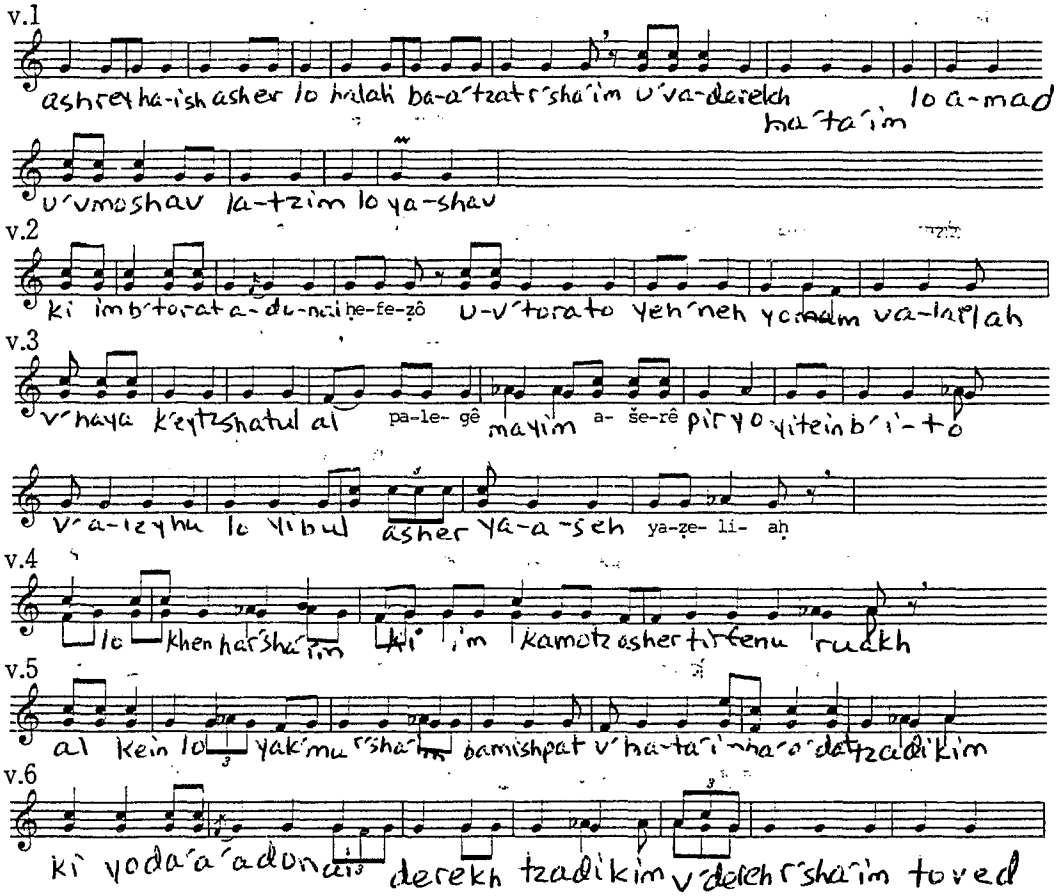


Example 13: Psalm 113, Yemen (NSA Y 1692)



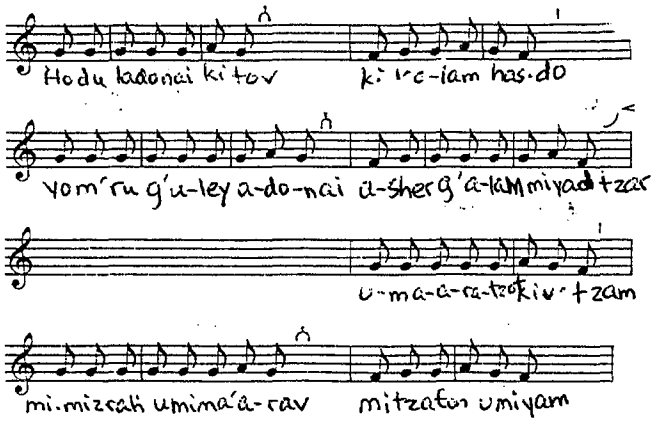
Ex.14

Example 14: Psalm 1, Yemen (NSA Y 1692)



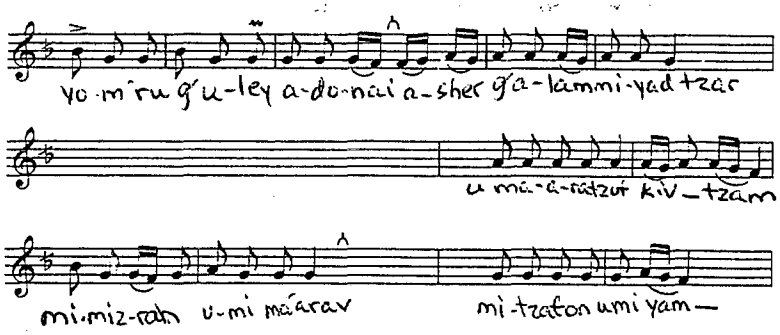
Ex.15a

Example 15a: Psalm 107, Yemen (NSA Y 1692)



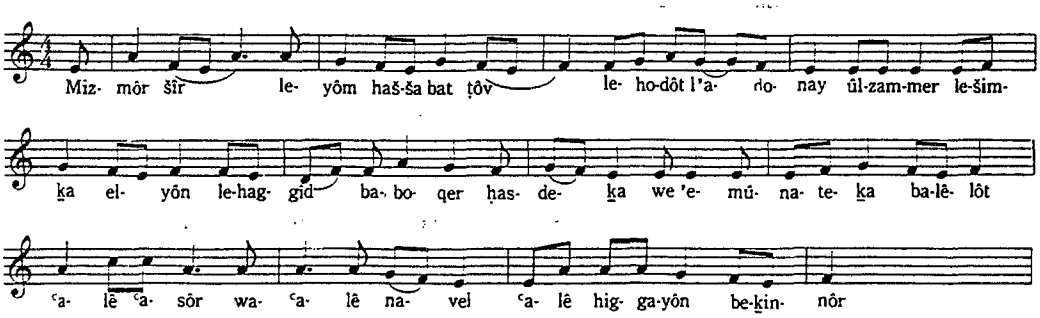
Ex.15b

Example 15b: Psalm 107, Yemen, Sharab (NSA Y 3253)



Ex.16

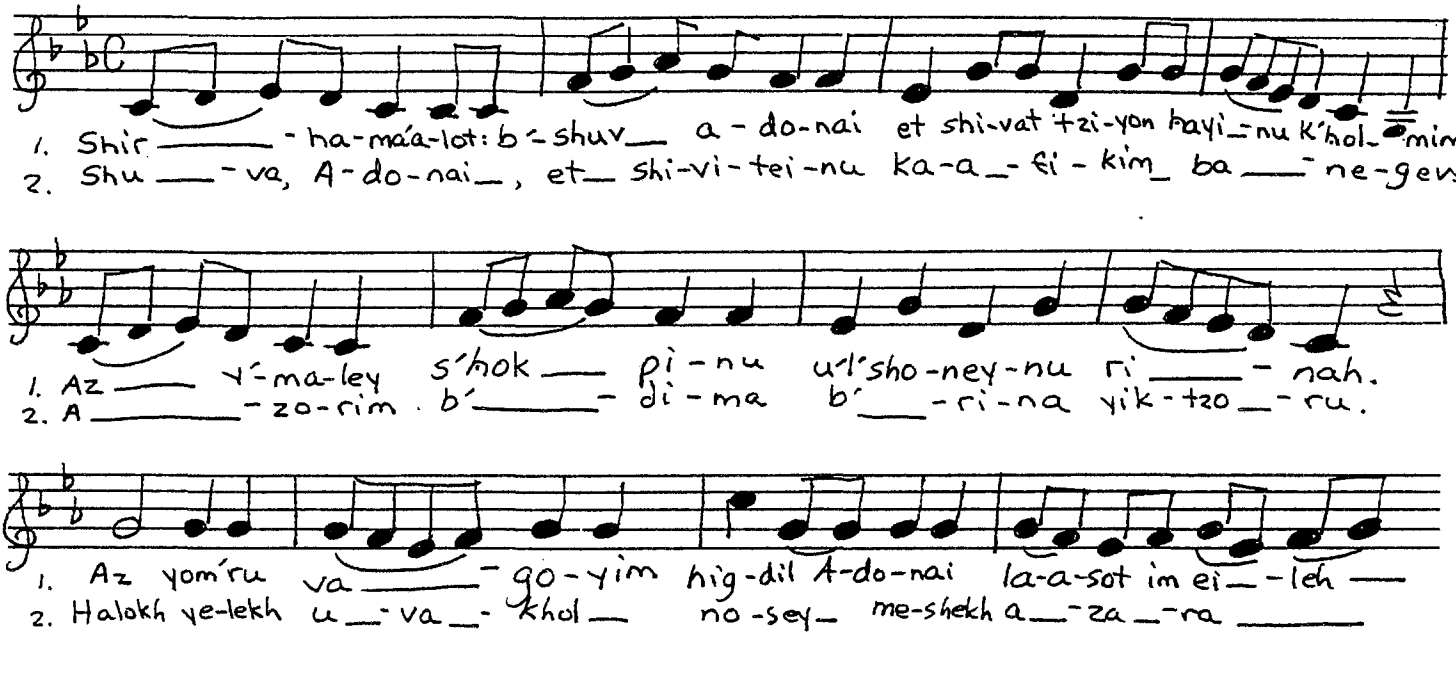
Example 16: Psalm 92, Morocco, Tetuán



Appendix G: Three Shabbat Moods. As sung by the Bronstein-Schiller family.

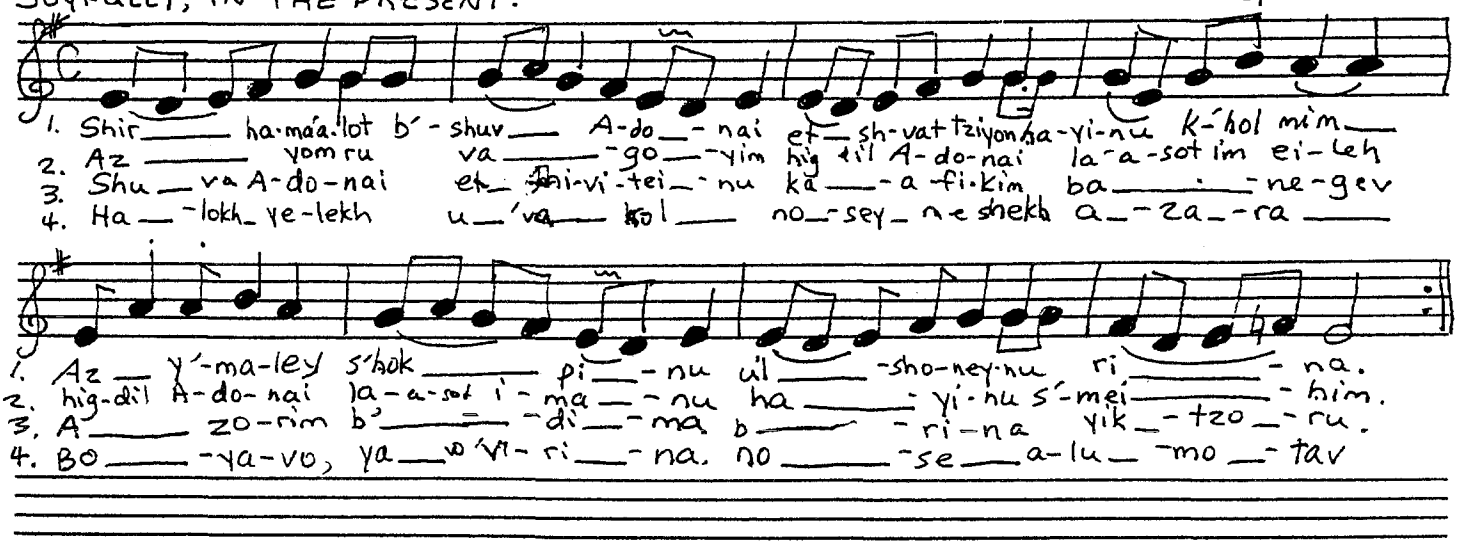
Psalm 126 for Birkat HaMazon, Shabbat Evening meal.

IN A NOSTALGIC MOOD. Traditional



Psalm 126 for Birkat HaMazon, Se'udat Sheynit (Second meal)

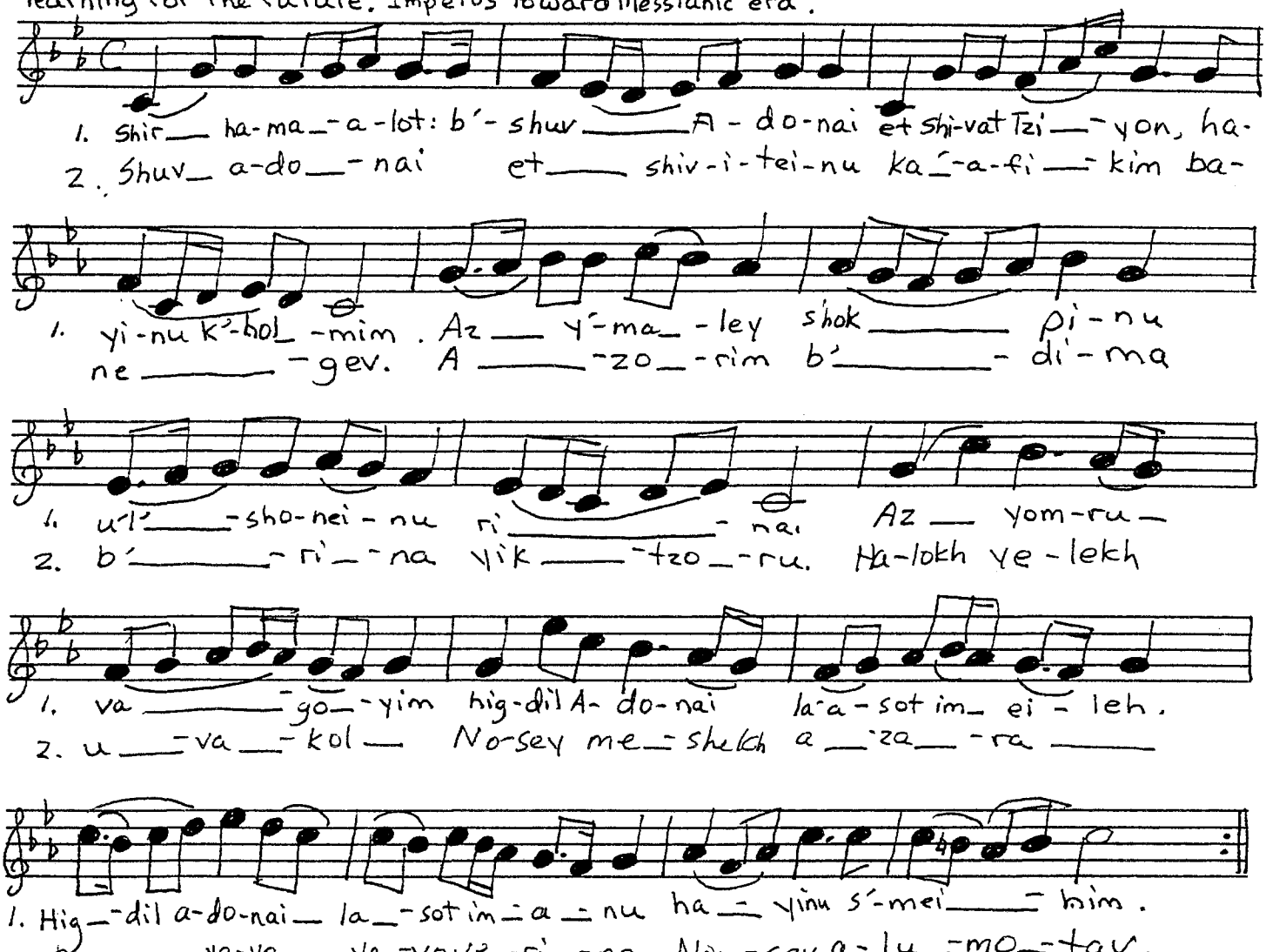
ALLEGRO.
JOYFULLY, IN THE PRESENT. Sephardic



Psalm 126 for Birkat HaMazon
Se'udat Shlishit (Third Meal)

As in a procession.
Yearning for the future. Impetus toward Messianic era.

Josef Rosenblatt

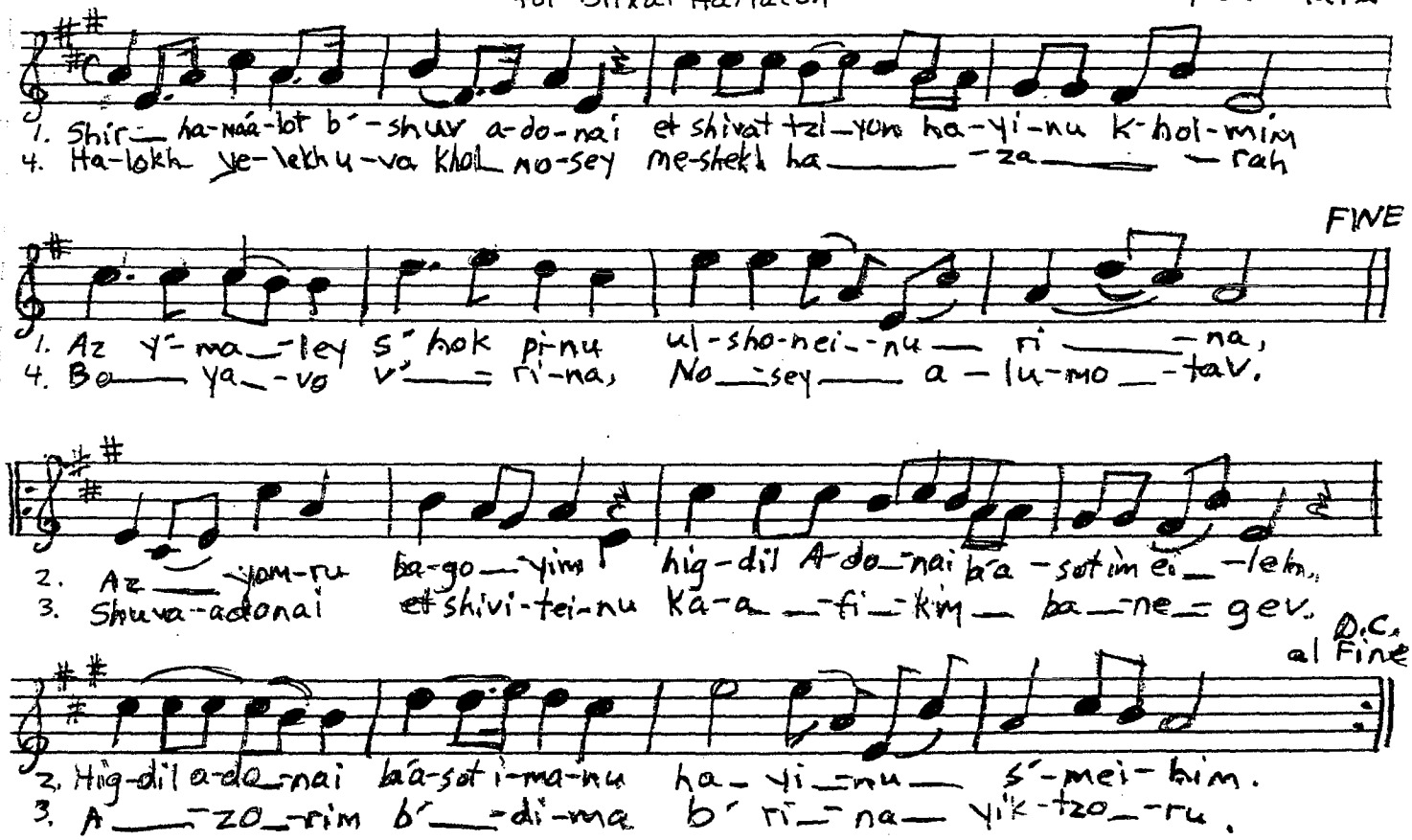


APPENDIX H

Psalm 126
for Birkat HaMazon

Allegretto.
Frankfurt ca. 1936

as sung by
Harry G. Marx

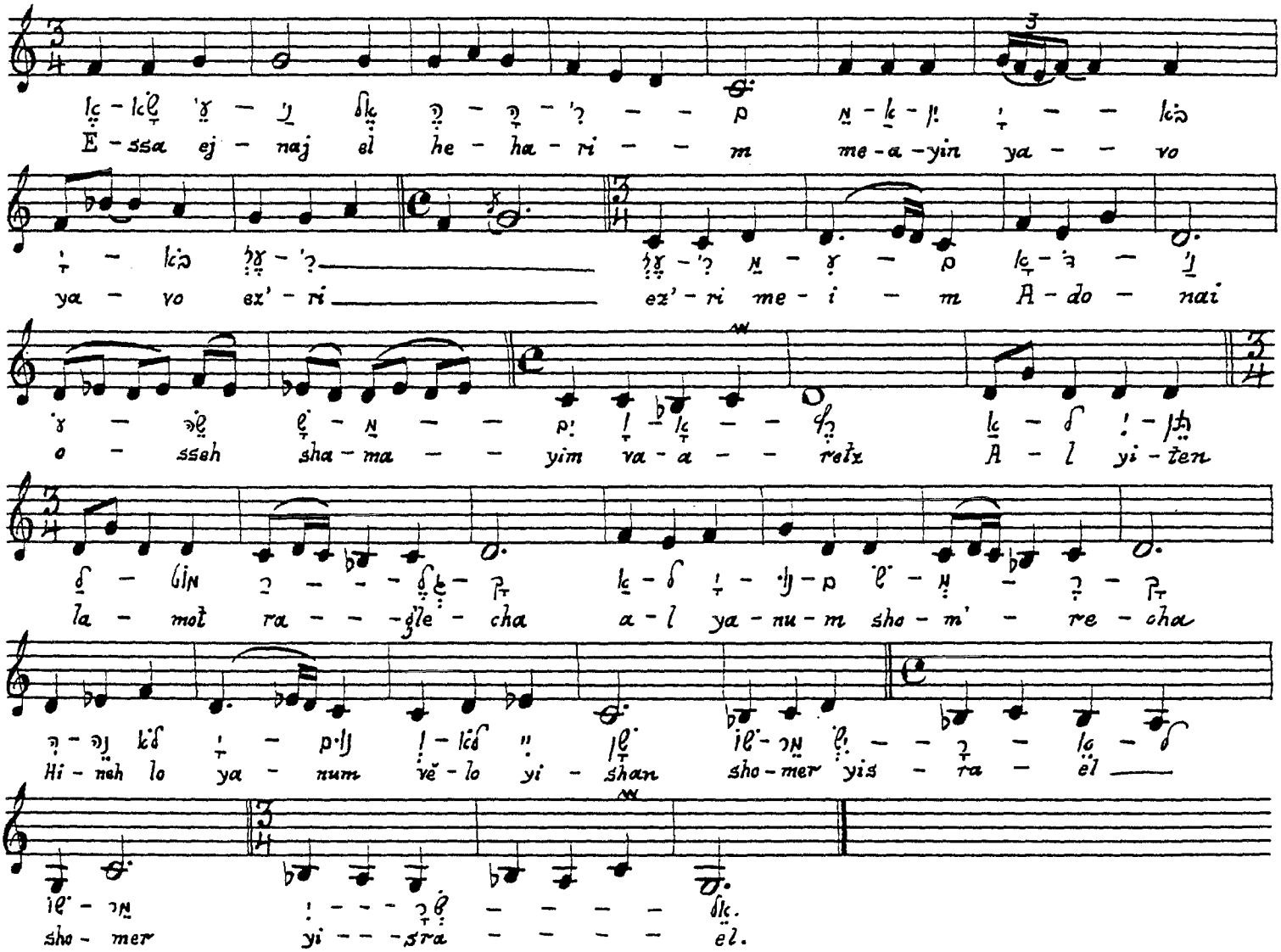


Psalm 121

תהילים קכא

שִׁיר לַמַּעֲלוֹת

Andante



APPENDIX I.

from Kolot Rabim, Oriental Jewish Hymns and Songs.

Collected by Brakha Tzfira.