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ZMIROT: COME LET US SING

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INTRODUCTION

Shabbat zmirot¹ (sing. zemer) are songs or hymns sung by Jews around the Sabbath meals. The practice of communal singing around the Sabbath meals can be dated as far back as Temple times, but scholars identify the first instance of zmirot texts being codified in written form as taking place in the 12th century.² As Naomi Cohn Zentner writes, “One of the earliest sources for zemiroth is the famous Maḥzor Vitry (ca. 12th c.), named after its compiler Simḥah ben Samuel of Vitry, a student of Rashi” (Zentner 2023, 495). While this written codification was taking place in the Ashkenazi lands, Sephardic Jews also have a practice of table singing on Shabbat, though today the term “zmirot” more commonly refers to a portion of the prayer service in these communities. There was a resurgence of documented zmirot starting in the 16th and 17th centuries, when zmirot were written with the rise of the Kabbalah, and then later Hasidism in the 18th century (Levin 1981, xi). Neil Levin, an ethnomusicologist and former professor of Jewish music at the Jewish Theological Seminary, further claims that the order of the zmirot was codified in the 19th century, however Naomi Cohn Zentner, an ethnomusicologist at Bar Ilan University, claims “It was only after the Birkat hamazon appeared in print (Prague, 1514) that selected zmiroth poems became staples throughout central Europe and a canon

¹ There are several ways to spell zmirot (i.e. zemiroth, zemiroth, z’mirot, or zmires). In this thesis, I favor the spelling zmirot [*zmîrôt*] to represent the pronunciation which includes no gap between the “z” and “m”. A community that speaks an Ashkenazi Hebrew or speaks Yiddish would likely say zmires, and there are some outside of those communities who would also pronounce z’mirot/zemiroth with a schwa, thus the addition of the “e” or the apostrophe. The spelling in Hebrew is simply זמירות and all of these pronunciations are considered legitimate. “Zemer” and “Zmirah” are both terms for a single piece in the repertoire.

² Simha ben Samuel of Vitry is said to have died in 1105 which, logically, then dates this compilation to the late 11th century.

formed. Indeed, all subsequent publications of zmirot, including their order, followed the order of the Prague publication and do so until the present day.” (Zentner 2023, 495)

Halachah (Jewish law/way) requires one to eat three meals each Shabbat, which creates natural opportunities for singing. The Babylonian Talmud records a debate regarding the number of meals required on the day of rest: The Talmud (Shabbat 117b) states "תנו רבנן: כמה סעודות חייב אדם לאכול בשבת — שלש. רבי חידקא אומר: ארבע." "How many meals is a person obligated to eat on Shabbat? Three. Rabbi Hīdka says: Four."

Ultimately, it is decided that three is the accepted opinion. These meals are on Friday night, Saturday afternoon, and just before sunset on Saturday. This final meal is referred to as *S'udah Shlishit* (the third meal) which is the only specifically named meal. The origins and original rationale for singing zmirot has been lost to history, but Rabbis such as Joseph Hahn of Frankfort (1568-1637) advocate for its practice as it avoids frivolous conversation around mealtime on Shabbat (Zemel 1998, 3). The Kabbalists say it is to heighten the experience of Shabbat by elevating the soul to achieve *dveikut*, a closeness or literal clinging to G-d (Zemel 1998, 9). Today, many Jews sing them for the sheer enjoyment of doing so. In my interviews with 15 individuals about their experiences with zmirot, and Shabbat singing more broadly, joy is a common theme. Everyone with whom I spoke, in some form or another, described the joy of singing this music with other people. Albert Kohn, a PhD student in the department of history at Princeton who wrote “Songs Were for Me Your Statutes Wherever I May Dwell (Psalms 119:54)”: A History of the Jewish Custom to Sing Around the Shabbat Table, 1200-1600,” in his honors thesis at List College writes: “This joy-based relationship to Shabbat Zemirot is distinct from the scholarly-spiritual relationship. To sing out of joy is not about the words one sings or

about having the appropriate intentions when doing so, it is simply about enjoying one's self. Most Jews singing Shabbat Zemirot likely did not understand the poetic Hebrew sufficiently to elucidate the meaning and significance of the words they sung... For the scholarly elite, singing Shabbat Zemirot was a spiritual practice deeply embedded within the Jewish tradition; for most lay Jews, it was simply a culturally-normative good time” (Kohn 2018, 46). Of the fifteen people I interviewed, seven of them stressed that they are not experts on the subject of zmirot, including two who wrote masters theses on the subject. This further illustrates that this musical practice emphasizes the enjoyment of singing, rather than mastery.

The goals of this thesis are to learn more about what Shabbat zmirot mean to people, to document the songs that are commonly sung among contemporary American Jews across an array of religious communities, and to consider how zemirot could be incorporated into the lives of Reform Jews. While denominational labels are starting to become outdated as many people find themselves living in between these broad categories, they are still used to identify communities, and broadly, their practice. The end of this thesis includes a repertoire list gathered from my experiences, as well as those whom I’ve interviewed, in an effort to preserve the melodies, as well as recommend them to be sung at Shabbat tables. This is in no way comprehensive of all zmirot as the number of melodies sung to these texts far too vast, but it does offer a snapshot of the songs sung around Shabbat tables at the time of my research (2023-24) across a variety of communities.

DEFINITIONAL CHALLENGES AND SCOPE

The Jewish Encyclopedia's definition of zmirot is as follows: "The Hebrew hymns chanted in the domestic circle, particularly those which precede or follow the grace after the chief meal on the eve and the afternoon of the Sabbath" (Jacobs and Francis 2024). This definition addresses the core repertoire of songs sung during Shabbat meals, but in my research I have found music making during Shabbat meals often utilizes a broader range of texts. For this reason, in this thesis I expand the definition of zmirot from their traditional understanding to a broader umbrella concept of Shabbat table singing that does not impose boundaries on what is accepted into the tradition and what is not included. Each community has slight variances when it comes to the texts they sing as well as their melodies in accordance with their tradition. This expansion stems from an understanding among those I interviewed, and those with whom I've shared Shabbat meals, that singing Shabbat zmirot involves a much broader repertoire, which includes popular Jewish songs of the time. For example, in the back of The NCSY Bencher, (a bencher is a set of prayers and songs about Shabbat and Jewish culture which centers around thanksgiving for meals), there is a section entitled "Shirei Am" or "Popular Songs" which are shorter songs that also add to the celebration of Shabbat (Oneg Shabbat). These songs are sometimes referred to as "the shorter zemers"³ (Griffel, 2023 & Becker, 2023), a phrase I heard in my interviews with Joey Becker (a traditional egalitarian Jew who attended Pardes Institute for Jewish Studies in Jerusalem, and while

³ The term "zemers" combines the Hebrew term with an English pluralization, demonstrating the way that the Hebrew phrase is used in common parlance by American Jews.

there discovered zmirot, inspiring him to be active in the musical Shabbat world), and Alex Griffel, (an Orthodox Jew who also attended Pardes with a previous background in singing zmirot). This shows the weight these songs hold in their mind alongside the longer zmirot texts, but also that they are a distinctly separate entity. These songs contrast with the main canon of zmirot, which are characterized by longer texts, a poetic structure, and frequent quotations from other canonical Jewish texts. The zemer *Mah Yedidut*, for example, has 20 references to Tanach, the Talmud, and the Midrash combined (Scherman 2003, 51-52).

There were multiple conflicting views from those whom I interviewed regarding how to define zmirot. Many saw them as part of the traditional home liturgy for Shabbat meals and strictly referred to the zmirot as the canon of longer poetry that is found in a standard bencher. Anything outside of those texts could be seen to enhance Shabbat, but for them it wouldn't be zmirot. Others were willing to expand the definition to include anything sung in celebration of Shabbat.. One interviewee reported that, for them, zmirot should also include any text from Psalms. Alan "Yudi" Sufrin, A Breslov Chassidic Jew who was the "court musician" for the Biala Rebbe in Borough Park and also composed "biblegum pop" music with his wife in the band Stereo Sinai, includes anything sung during the meal as "zmires," even niggunim or humming along to others while they sing with words. If a child wants to sing the Pokemon theme song with "yai dai's", then that is celebrating Shabbat for them and should be acceptable (Sufrin, 2023). While this may not be a widespread approach, he is indicating that there should be flexible definitions depending on the situation.

Cantor Rosalie Will, an HUC ordained cantor who is the executive director for Sing Unto G-d and “has more than 25 years of experience training songleaders, leading worship, and creating singing communities” (Will, 2024), stated, “On Friday nights, the music we would sing was Israeli and “Jewish” [which ultimately meant music in Hebrew]. “On Saturday night, it was justice and Americana! If this music was introduced in a different part of Shabbat, it would feel foreign to me” (Will, 2023). Her experience with song sessions in the Reform Summer camp world also had its parameters to what was customarily sung on Shabbat. When speaking about what repertoire was sung at Camp Yavneh (a Zionist Hebrew speaking camp in New Hampshire), Josh Jacobson, a Modern Orthodox Jew who is also considered one of the foremost authorities on Jewish choral music, said “Certainly the semi-sacred Israeli songs that we mentioned earlier would be sung, the ones with just one or two lines of lyrics in addition to the traditional multi-verse zmirot, we would sing those on Shabbat” (Jacobson, 2023). This repertoire is elevated to the status of “semi-sacred”. Because these songs are a meaningful part of the Shabbat experiences of those with whom I spoke, I include them in this study. For many contemporary American Jews, these songs contribute to the soundscape of the Shabbat meal as much as, or more than, the songs that form the core zmirot repertoire. Given the diverse types of songs that contemporary Jews sing around the Shabbat table, I advocate for a broad understanding of Shabbat zmirot that includes the core repertoire, as well as popular Jewish music which may not inherently contain explicitly religious content. I believe the traditional canon of poetry should be preserved, but by no means should they encompass the entirety of zmirot singing. In this study, I argue that song sessions, a musical practice common to Reform Jewish summer camps and other youth gatherings,

function in a similar manner to domestic zemirot singing and serve the same purpose of Oneg Shabbat.

HISTORY

The origin of Shabbat zmirot is debated among scholars as we don't have any textual evidence of the songs themselves until the 12th century with the *Machzor Vitry* (Zentner 2023, 495). Some historians believe that this practice was started after the time of the Second Temple, contemporaneous with the liturgy of the siddur.

In her thesis, “Zemirot Shabbat: An Exploration of Sabbath Table Songs,” Cantor Sarah Zemel presents several pieces of evidence that the singing of Shabbat zmirot extends back quite far in Jewish history: According to Abraham Lopez Cardozo, “The custom of singing table songs (Zmirot) on Shabbat and holidays is said to be more than two thousand years old. Philo, in describing the life led by the Essenes, mentions [the Essenes'] custom of singing Zemirot, which add light and joy to the Jewish soul, together, at the table, in appreciation of God's goodness” (Cardozo 1987, xii). Neil Levin cites the Talmud in stating that “evidence can be found in the Talmudic references to the discontinuation of the practice as a sign of mourning after the destruction of the Second Temple and the dissolution of the Sanhedrin.... the very fact of the injunctions against their use indicates that such singing accompanied Sabbath meals (as well as other feasts) long before the Diaspora” (Levin 1981, vii) [Neil Levin's claim draws on Mishnah Sota 9:11: “When the Sanhedrin ceased [to function] song ceased from the places of feasting, as it is written, 'They drink wine without song' (Isaiah 24: 9)."]. A.W. Binder claims “Zemirot, table songs, had begun to develop as far back as the days of the Second Temple. Thus it is believed that *Zur mishelo*, one of the group of Zemirot for the Sabbath

eve, whose author is unknown, belongs to the early tannaitic period, perhaps even before Jabne” (Millgram 1965, 303).

Abraham Zvi Idelsohn, a prominent Jewish ethnomusicologist and composer, has a different opinion, stating “No post-Biblical texts of folk-songs were retained from before the paytanic period. From that time on, some songs created in Babylonia and Palestine as early as the tenth century spread throughout the Diaspora and became the standard songs of the Jewish home” (Idelsohn 1992, 360). Regardless of when this tradition came about, its origins sparked a tradition that lasts to this day.

The text that proves that zmirot were in fact sung and had been established as tradition is found in the *Machzor Vitry*. “This machzor was compiled by Rabbi Simchah ben Shmuel of Vitry (d.1105) and his terse directives imply that singing zemirot was already an established custom in his time. In describing the laws of Shabbat, he states simply, but clearly, that ‘after the meal it is the custom to recite zemirot’ (Malino 2001, 5). The *Machzor Vitry* is also the first published work in which there are recorded zmirot texts. The Machzor itself is one of the oldest siddurim that exists, and it includes both rulings and liturgy. According to Sarah Zemel, “[The *Machzor Vitry*] is the earliest known version of Ashkenazic liturgy. As one of the earliest known of all siddurim, it allows modern scholars to understand better the liturgical practices of the Jews of the Middle Ages. It is significant that several zemirot Shabbat are included in this siddur. Their inclusion in this important historic work testifies not only to the age of these particular zemirot texts, but to the prevalence of the custom among Jews of the time.” (Zemel 1998, 11)

The versions of the zmirot that are published in that machzor are the texts “Barukh HaShem Yom Yom” (Praise The Lord Each Day), “D’ror Yikra” (Let Freedom be Heard), and “Ki Eshmera Shabbat” (When I Observe the Shabbat), according to Albert Kohn (Kohn 2018, 3). “D’ror Yikra” and “Ki Eshmera Shabbat” are still sung frequently, and modern melodies are being composed to this day. Additionally, Kohn cites another later version of the same Machzor from northern France which states “After this, they eat half of the meal. They bring before them fish or various delicacies and recite upon them the beautiful song [נאֵה זמֶר] composed by the Rabbi our teacher Shimon the son of the Rabbi, our teacher, Yitzkhak (may the memory of the righteous be a blessing), and afterwards the song composed by Dunash son of Librat and afterwards the song composed by the Rabbi, our teacher, Abraham ibn Ezra” (Kohn 2018, 3). This further establishes these three zmirot as the first recorded zmirot in the following order: “Baruch Hashem Yom Yom”, “D’ror Yikra”, and “Ki Eshmera Shabbat”.

In Neil Levin’s *Zmirot Anthology*, he observed that there was a renaissance of the creation of zmirot in the 16th and 17th century, when zmirot were widely celebrated and written with the rise of the Kabbalah, and then later Hasidism in the 18th century. After the Jewish expulsion from Spain at the end of the 15th century, Kabbalah took on new doctrines which emphasized a messianic rationalization of this great tragedy. As such, poetic expressions of “perfection” through Sabbath observance were expressed through new melodies and texts for zmirot. One of the easiest ways to disseminate information was through beautifully simple popular melodies. So grand thinkers of Kabbalah, such as Isaac Luria and Israel Najara (one of his disciples), could bring complex ideas such as *partzufim*—mystical configurations of Divine presence—to Jewish communities with ease.

Luria's zmirot have even been called the most remarkable products of all Kabbalistic poetry (Levin 1981, xiii).

As such, the majority of the zmirot texts that are used today were written during this time. One of the most famous texts written by Israel Najara (16th Century) is "Ya Ribon", which first appeared in 1587 according to Neil Levin (Levin 1981, xii). A common practice that this text demonstrates is that of the "nominal acrostic," in which the author signs their name in the first line of each stanza (excerpted below) which spells out "Yisrael."

יְהוָה רִבּוֹן עֶלְמַיָּא,
שְׁבַחֲכִין אֶסְדֵּר צִפְרָא וְרַמְשָׁא,
רְבִרְבִין עוֹבְדֵיךָ וְתַקִּיפִין,
אַלְהָא דִּי לֵהּ יְקָר וְרִבּוּתָא,
לְמַקְדָּשְׁךָ תוֹב וּלְקֹדֶשׁ קִדְשִׁין,

Other notable texts that were composed at this time include "M'nucha V'simcha" (*Moshe [Unknown last name]* 1545), "Yom Zeh L'Yisrael" (usually ascribed to Isaac Luria however according to the *Yedid Nefesh* bencher it is actually Isaac Chandali), "Yom Zeh M'chubad" (*Yisrael [Unknown last name]*), "Azamer Bishvachin" (Isaac Luria), and "Atkinu S'udata" (Luria).

Albert Kohn notes that this burst of energy in zmirot composition in the 16th century was well-received by the contemporaneous Jewish community. "While it is difficult to estimate the public popularity of this repertoire of Shabbat Zemirot during the Middle Ages, after the start of print things become much clearer. In 1514—two years

after the start of Hebrew printing in Western Europe—an edition of Shabbat Zemirot was published in Prague. The fact that about a fifth of the second ever publication of Hebraica in Western Europe was dedicated to Shabbat Zemirot indicates how invested Jews at the start of the sixteenth century were in this domestic custom.” (Kohn 2018, 27)

It is noteworthy that many of the melodies for these texts were either inspired by, or directly borrowed from the surrounding culture. The earliest evidence of this comes from a south German manuscript from the 1500s. Naomi Cohn Zentner outlines four other cases in which melodic borrowing is a strong characteristic of Shabbat zmirot, including melodies from folk songs and opera arias being applied to “Tzur Mishelo” (Zentner 2023, 496). Even today, many of those whom I interviewed spoke of singing “Dror Yikra” to the Beach Boys’ “Sloop John B,” “M’nucha V’Simcha” sung to a popular yiddish melody *Auf Dem Fayer*, “Yom Shabbaton” sung to Mordechai Ben David’s “Shiru Lamelech”, as well as a tune for “Yom Zeh M’chubad” to The “Bumble Bee Tuna Song.” This melodic borrowing can also move in the opposite direction, such as Yonatan Razel’s “D’ror Yikra” being sung to “Adon Olam” which was introduced at Hava Nashira, the premier Jewish worship and music conference of the Reform Movement. The faculty desired to sing this melody but, because the text of “Dror Yikra” is unfamiliar to many attendees, felt that it would be better received if set to “Adon Olam,” which is more commonly known among Reform Jews (Jacobs, 2023). The attempt was not entirely successful, as some confused Razel’s melody with a similar-sounding Sephardic setting of “Adon Olam.” The reason “D’ror Yikra” and “Adon Olam” can be sung to so many different songs is because they are both written in iambic tetrameter.

“Most of the melodies, as we know them, date from a period spanning the early 17th to the early 20th century” (Levin xiii). While the texts of Shabbat zemirot have been published in many written documents, melodies have primarily been transmitted orally, often within family units. The first instance of zmirot melodies being published came in 1877 from Abraham Baer in his work “Oder, Der Practische Vorbeter”. Since then, many anthologies of zmirot have been compiled in an attempt to preserve and transmit these melodies. People continue to write new zmirot melodies as musical tastes change. Levin continues, “Accommodations to changing trends, imposition of environmental influences and oral transmission itself have all combined to ensure a continual evolutionary process” (xiii). Since then, many melodies written in recent decades have become popular, to the extent that their relatively recent origin has been obscured to the point that they seem to be as old as the receiving of the Torah.

Ultimately, there is an accepted custom and order for these zmirot. They are codified purely based on the custom of one publication which was then accepted as the standard. The *NCSY* (National Conference of Synagogue Youth) *Bencher* (2012) and *ArtScroll Interlinear Family Zemiros* (originally published in 2002 with a 2023 15th “impression”) preserve that order, despite the *NCSY Bencher* omitting certain zmirot that the *ArtScroll Interlinear Family Zemiros* bencher includes. The more religiously traditional *ArtScroll Interlinear Family Zemiros* contains far more repertoire than any of progressive benchers which is reflective of what is being sung around the tables in those communities. Since there is no formal ruling for the order in which zmirot are to be used and at which meal, some progressive benchers will not have a consistent order of which zmirot go in what order. In comparing the three benchers *Yedid Nefesh* (2009), *B’kol*

Echad (2010), and the *NCSY Bencher* (See below), the first three zmirot listed for Friday night are all different, with the exception being “M’nucha V’Simcha” which is not found until the fifth zemer in *B’kol Echad*.

	<i>Yedid Nefesh</i>	<i>B’kol Echad</i>	<i>NCSY Bencher</i>
<u>Zemer #1</u>	M’nucha V’Simcha	Baruch El Elyon	Kol M’kadesh Sh’vi-i
<u>Zemer #2</u>	Yah Ribon	D’ror Yikra	M’nucha V’Simcha
<u>Zemer #3</u>	Yom Zeh L’Yisrael	Ki Eshmera Shabbat	Mah Y’didut

All other seven zmirot for Friday night are different in this example. This speaks to the customary nature of these texts as well as the preferences for progressive communities.

The consistency between all of these benchers lies within “Shalom Aleichem” and “Eishet Chayil”, and the melodies for S’udah Shlishit, “Mizmor L’David” and “Yedid Nefesh”. “Shalom Aleichem” and “Eishet Chayil” are all found before the meal.

SINGING ZMIROT OUTSIDE THE FAMILY HOME

Because many progressive Jews do not grow up singing zmirot in the home, exposure to this repertoire and practice often comes about through communal Shabbat meals, such as at a Jewish summer camp, or a college Hillel program. Those I interviewed explained to me that these experiences were deeply meaningful and continue to inspire their Shabbat practices decades later. Interviewees specifically named a Melave Malka singing circle that was housed at Columbia Barnard Hillel in the late 1990s and early 2000s, as well as the Pardes Institute of Jewish Studies in Jerusalem as important sites from which the singing of zmirot has spread.⁴

Hadar Institute, a center of Jewish life, learning, and practice which was founded in 2006, has emerged as one of the most important musical centers of the non-Orthodox Jewish world. The Rising Song Institute, a musical retreat hosted by Hadar, has played a large role in disseminating melodies across the United States as well as laying a foundation on which to build singing communities. For example, Chicago alone has three groups following the lead set by Hadar: Chicago Niggun Circle, Traditional Egalitarian Shtiebel and the Windy City Minyan were all inspired by experiences at Hadar Rising Song Institute. Hadar encourages participants to start their own song circles in their home communities, and provides resources to help individuals to do so (Becker, 2024).

⁴ Melave Malka literally means "Escorting the Queen" and is the name of the meal after Shabbat which is customary among some religious Jews to metaphorically send the Sabbath Bride off in a similar fashion to the way she was welcomed during Kabbalat Shabbat. Like the meals of Shabbat, there is a specific repertoire of songs associated with Melave Malka. In this context of this thesis, I choose to focus on singing during Shabbat itself, and therefore do not study Melave Malka in depth.

I attended an event in 2024 at Base LNCLN in Chicago where zmirot were sung after a very musically oriented Kabbalat Shabbat and Ma'ariv service (Friday night services). The organization Base is very similar to Chabad, in that it is held in the home of a Rabbinic couple and provides a network of people with whom to be in relationship, but is more progressive religiously. On their official website, this Base advertises itself saying "Some stuff we do: delicious sacred meals, raucous discussion, invigorating Torah- and service-learning, and soulful singing. Wherever you are coming from and wherever you are going we can't wait to connect" (Base LNCLN, 2024). The group of people consisted of a conglomerate of roughly 50 Shabbat observant, or at least Shabbat conscious, 20-30s young adults who wanted to be in relationship with other like minded people. Towards the end of the meal, there were benchers and packets of additional musical selections which were handed out to the roughly 35 people still left at the tables. As people were finishing their meals, Joey Becker, the same traditional egalitarian Jew who discovered zmirot at Pardes, started a niggun quietly with a smaller group of people who slowly got louder, as an indication and an invitation that those who wanted to sing zmirot could join. Some people remained on the periphery having their conversations, some people decided to leave, but a group of roughly 25 remained and joined. Throughout the next hour and a half, about 15 zmirot were sung and, while difficult to tell how many people knew each melody, there was a very large sound and the vast majority of people had their eyes closed or glued to their benchers while singing along, indicating their immersion in the music. This scenario happens often in the Chicago area and has expanded for the past 9 years since BASE's founding in 2015. While Base does

not explicitly advertise itself for its musical nature, this is a common occurrence at many of the Base locations around the US.

ACCESSIBILITY

While the zmirot repertoire is vast and diverse, my research has made clear that many contemporary Jews, particularly those who affiliate with non-Orthodox movements, prioritize accessibility when selecting melodies. This accessibility is found in several different elements of the music: (a) Accessibility of the Hebrew Texts, (b) Simplicity of Form, and (c) Repetition, including melodic repetition using vocables.

Accessibility of the Hebrew Texts

Pieces in the traditional canon of Shabbat zmirot are often lengthy, and their arcane Hebrew texts can be challenging to non-native speakers. Given the quick pace of some settings, singers must be able to move through these texts briskly, which can be an obstacle to participation. For this reason, many individuals select songs with simpler texts.

Marsha Bryan Edelman (a Modern Orthodox Professor of Music and Education at Gratz College, as well as Director of Education and Administrator for the Zamir Choral Foundation) expressed this point in an interview. When I asked if she has a strong emotional connection to any of the zmirot, she replied, “No. There are tunes I like more than other tunes. I think it's the tunes that speak to me more than the actual texts. The reality is that the zemer texts, I wouldn't say inscrutable, but they're more difficult. They're not everyday vocabulary, they're harder to understand... I wouldn't say that about... ‘Mi Ha'ish’ or the other psalm texts that are added to the mix...they speak to me more because I can understand them better. They're in more accessible Hebrew or for

whatever reason I'm just more familiar with them...for example 'Esa Einai.'" (Edelman, 2023)

Simplicity of Musical Form

Many of my interlocutors preferred to sing pieces that have a simple musical form, which enables one to quickly grasp the piece's musical movement, and participate in the singing. These songs generally utilized a strophic (verse-chorus) form, or had two or three sections that repeat for the duration of the piece. The former is common to lengthy zmirot (which often have a refrain after each verse), which can help to bolster the familiarity of the piece among the singers. One example of this is Ari Goldwag's setting of "Yah Ribon":

Score

Yah Ribon

Ari Goldwag

$\text{♩} = 60$

Voice

Yah Ri - bon o - lam v' - al - ma - ya ant hu mal - ka
Sh'va - chin a - sa - deir tzaf - ra v' - ram - sha lach ela - ha ka - di - sha

me - lech mal - cha - ya o - vad g' - vur - teich v' - tim - ha - ya sh' - far ko - da - mach
di vra kol naf - sha i - rin ka - di - shin u'vnei a - na - sha chey - vat ba - ra

l' - ha - cha - va - ya yah - ri - bon o - lam oy v' - al - ma - ya oy
v'o - fei sh' - ma - ya

ant hu mal - ka oy me - lech mal - cha - ya

Verse 1- יְהִי רַבּוֹן עֲלֵם וְעֲלֵמִיָּא, אֲנִתָּהּ הוּא מְלִכָּא מְלִיךְ מְלִכִּיָּא,

עוֹבֵד גְּבוּרְתֶּךָ וְתַמְהִיָּא, שְׁפָר קְדָמְךָ לְהַתְנוּיָא

Chorus- יְהִי רַבּוֹן עֲלֵם וְעֲלֵמִיָּא, אֲנִתָּהּ הוּא מְלִכָּא מְלִיךְ מְלִכִּיָּא

Verse 2- שְׁבַחֲכִין אֲסֻדָּר צִפְרָא וְרַמְשָׁא, לֹד אֱלֹהָא קְדִישָׁא דִּי בְרָא כָּל נַפְשָׁא

עִירִין קְדִישִׁין וּבְנֵי אֲנָשָׁא, חֵיוֹת בְּרָא וְעוֹפֵי שְׁמַיָּא

Chorus

Other popular Jewish music sung on Shabbat has less text and the structures lend themselves to an AABB form, with some including a 3rd C part which would also be repeated. An example of this AABB Form is “Acheinu” by Abie Rotenberg:

A

9 Am C Dm Am E7 Am C Dm F Am
 A - chei-nu kol beit Yis-ra-el, a - chei-nu kol beit Yis-ra-el ha-n' - tu-nim b'tza-rah, b'

14 Dm E7 Am Dm F G 1. Am 2. Am
 tza-rah u - v'-shi-yah, ha-om' dim bein ba-yam u-vein ba - ya - ba - shah, shah. Ha

B

19 Am G Em F G Am G F G C/G D
 ma - kom y'-ra - chem, y' - ra - chem a - lei - hem v' - yo-tzi-em mi-tza - rah lir - va-cha

23 Am G Em F G
 u - me - a - fe - lah l' - o - rah, u - mi - shi - bud lig' - u - lah

25 Am G F G Am F G Am
 hash - ta ba - a - ga - la u - viz - man ka - riv. Ha - man ka - riv.

Part A: אַחֵינוּ כָּל בֵּית יִשְׂרָאֵל, הַנְּתוּנִים בְּצָרָה וּבִשְׁבִיָּה, הָעוֹמְדִים בֵּין בָּיִם וּבֵין בִּיבְשָׁה

Part B: הַמְּקוֹם יָרַחם עֲלֵיהֶם, וַיּוֹצִיאֵם מִצָּרָה לְרוּחָה,

וַיַּאֲפִלָּה לְאוּרָה, וּמִשְׁעָבוֹד לְגָאֻלָּה, הַשָּׂמָא בְּעֵגְלָא וּבְזִמָּן קָרִיב

This zemer takes its text from the traditional text of the weekday Torah service, and has been popularized lately because of the events surrounding the state of Israel, specifically on October 7, 2023. Though not traditionally associated with Shabbat or considered part of the zmirot canon, it has recently become a fixture of some Shabbat tables. The text translates to: “As for our siblings, the whole house of Israel, who are given over to trouble or captivity, whether they abide on the sea or on the dry land: May G-d have mercy upon them, and bring them forth from distress to relief, from darkness to light, and from subjugation to redemption, at this moment, speedily and in the near future.”

The musical range of this zemer is quite large for the average layperson and stretches the entire breadth of what a community would be expected to be able to sing. In practice, this text is usually sung through as written at least twice. The second time through, a deeper connection and familiarity to the zemer usually brings out a different musical expression and color.

Repetition and the Use of Vocables

An important advantage to the simple forms described above is repetition. Like some pop music without a complicated bridge, the few melodic phrases are repeated frequently. In many zmirot, verses are all sung to the same melody, but with different

words. The repetitive structure allows for people to learn the melody of each verse and chorus much quicker without needing to know how to read or understand music. An important point to note is that with many zmirot after the final verse and chorus, it is customary to continue singing the melody as a niggun, using syllables like “Yai lai lai” or “Yai dai dai”. This moves the singing away from the text and allows for a deeper dive into the melody itself. In this way, singers may devote less attention to following the text, and can focus solely on expressing the melody. When Joey Becker hears the communal silence upon concluding singing any particular zemer, he states “The song is the 6 days of the week and the silence [afterwards] is the shabbos of the song” (Becker, 2023).

ZMIROT AS THEY RELATE TO REFORM JUDAISM

Today, three important sites at which Jewish communal singing happens outside of a service are summer camps, youth groups, and progressive conventions (ie. Hava Nashira, Songleader Boot Camp, the URJ Biennial, etc). While these conventions are largely music driven, what links them to summer camps and youth groups is simply that Jews are sharing meals together, and then pray Birkat Hamazon (post-meal blessings). At summer camps, campers and staff share three meals a day for at minimum, a week, and at maximum, an entire summer. Youth group retreats and conventions are much shorter but also have frequent communal meals. In each of these settings, there is a desire to offer as much Jewish content and tradition as possible to teach people of all ages about traditional Jewish practice. Birkat Hamazon is not something that is commonly recited by the average Reform Jew because Reform Jews frequently prioritize other elements of their lives, especially on Shabbat, over this religious practice around communal meals. Most traditional Jews stay very much within their community for Shabbat and eat either with their immediate family every shabbat or within their community. That simply does not happen anywhere close to the same rate in Reform Jewish circles. The impact of not coming together for Shabbat meals is that this tradition is lost until people gather at these events. Therefore, when they attend summer camps, youth groups, and progressive conventions on Shabbat, people are exposed to this tradition in some facet and there is an opportunity for zmirot to be included.

As described above, in Reform Jewish households, eating three communal meals on Shabbat is not something that is required in order to be a practicing Jew. Because the

Reform movement adopted the position that Halachah is not binding, Reform Jews believe that there is no obligation to keep Shabbat according to tradition. Similarly, there is also no obligation to desist from technology and other activities on Shabbat, though most Reform leaders encourage Jews to attend prayer services and engage in some sort of spiritual practice. For many Reform Jews, there is a tension between going to services and having these meals and other activities. For many, activities such as youth sports present a significant obstacle to the cultivation of a Shabbat atmosphere in Reform households.

In contrast, in a halachically observant household, communal meals, singing, study, and communal games frequently occur within the clearly defined boundaries of Shabbat. This atmosphere is built into their lives and has lent itself well to celebrating Shabbat through song. I recognize that zmirot are significantly easier to implement in halachically observant households, but I strongly believe that zmirot have a place in non-halachically observant households, despite the prevalent barriers. Marsha Edelman put it brilliantly: “There was a time when people were disparaging Debbie Friedman because it was camp songs, kids were singing them. Or we would sing Chassidic Song Festival songs as part of our services at camp, but adults didn't sing that stuff... after a while, they did. Part of the reason is that those kids grew up and became those adults and still wanted to sing those songs” (Edelman, 2023). This is reminiscent of the famous quote from the movie *Field of Dreams*: “If you build it, they will come”.

Additionally, a Reform education coming from religious schools and from summer camps typically does not include education on how and/or why certain practices exist in the current form. For example, the Birkat Hamazon that is chanted in URJ

Summer camps is considered to be abbreviated by someone who is more traditional because there is a lot that is omitted. The same dynamic applies to a prayer service. This can result in a sense of confusion and disorientation when Reform youth encounter Jewish practices different than their own. For example, it can be difficult for even a very engaged Reform Jew who enters college feeling strongly knowledgeable about Jewish life and practice, then suddenly to find themselves in an environment with a different service, a long and unfamiliar Birkat Hamazon, and songs after a meal that are completely foreign to them. If they were to have exposure to zmirot, this could help smooth out the transition while exposing them to more of our history.

Reform Summer camps have an interesting relationship to zmirot. There is a tradition at all URJ Reform Summer camps to sing and have “song session” after the Friday night meal. A song session is where the camp comes together to sing and dance to Israeli music, modern Jewish music, and the occasional non-Jewish pop tune. There may be some overlap with the traditional texts such as “Ki Eshmera Shabbat”, but as a rule these songs are not what most would consider zmirot. This song session comes directly out of Birkat Hamazon, in many cases, or is directly after the Friday night meal. There is a heightened energy and sense of importance to this song session above all the others. The setlist is usually representative of that. For example, at Shwayder Camp of Temple Emanuel in Colorado, there is a setlist for the Friday night song session that has remained unchanged for at least 15 years and many of the melodies sung are strictly to be sung during this song session. While this camp is unique in that the song session setlist has remained entirely unchanged, Rosalie Will states that “Every camp has their traditions that it wouldn’t be Shabbat without” (Will, 2023). Each summer camp has a different

repertoire around this song session but they all have a greater importance to the camp on Friday night.

Though the Reform world currently does not have a practice of Shabbat table singing, song sessions fill a similar role. In fact, song sessions occur directly after the meal, are in celebration of Shabbat, and bear a similar feeling of connection with a slightly different energy. Zmirot and Shabbat table singing are usually significantly more intimate, a capella, and contained/constrained to the table. In contrast, a Friday night song session may start at the table, but eventually leads to everyone dancing and singing around the tables, if they aren't pushed to the side. Song sessions include guitars and any musical instrument a songleader is willing to use to enhance the experience. The energies of both are exceptionally similar. The song session tends to be much more active and boisterous as people will get up and start dancing with instruments. Shabbat table singing, while having the potential to be equally energetic, tends to be more sedate as people are seated at a table. A large reason for this difference of expression lies in the religious practice of required meals and no instrumentation on Shabbat for those who sing zmirot.

To consider the relationship between song sessions and traditional Shabbat zmirot, it is helpful to consider a similar scene in which two forms of singing collided in public space. Rabbi Emanuel Feldman describes an encounter in Jerusalem that points out the similarities between diverse communal singing experiences, which he refers to as "Two kinds of Shabbat zmirot:"

... From the windows of the yeshiva on my block comes the sound of many voices on Shabbat afternoon, Zemirot are being sung. The voices are lusty, enthusiastic, the sound enveloping the streets below: HaShem ro'i lo echsar, "The Lord is my

shepherd I shall not want, he maketh me to lie down in green pastures, He restoreth my soul . . ."—the traditional words sung at twilight as Shabbat fades into the week. The voices rise up and swell. Other words; yom ze mekhubad, "This day is honored from among all the days, for on this day He Who fashioned the universe rested...." From below the adjacent hills there rise up other voices. From the distance, as the voices bounce off the canyons and echo upward, they sound like zemirot. The voices are lusty, enthusiastic, enveloping the hills and the rocks. But as you approach the sound and look across the hills, you see tens of thousands of people sitting in a stadium watching a soccer game, and you realize that this is not the sound of zemirot, but the sound of a crowd cheering their heroes down on the field. The crescendo of voices rises and falls, and they are singing the songs of their team. Jerusalem Betar is playing Netanya for the league championship. As the twilight of Shabbat fades into the night, the voices swell and rise up; "Go Jerusalem, Go Jerusalem, Go Go Go!" From the windows of the yeshiva, a hundred voices cry out as one: Rahem behasdekha, "Have mercy in Thy compassion upon Thy people, upon Zion the dwelling place of Thy glory... From the grandstand in the stadium, ten thousand voices cry out as one: "Go Jerusalem, Go Go Go!" (Feldman 1993, 3)

This story illustrates how two things that may not be so similar can have such similar qualities and characteristics. By titling this piece "Two Kinds of Shabbat Zemirot: Images of Jerusalem" Feldman is drawing a parallel between the secular and the religious of Israel being all part of Klal Yisrael (the whole Jewish community). While some people may see a Reform camp song session as similar to cheering at a soccer game, and to some they may sound the same, I don't see the soccer game and zmirot as similar, as one is secular and one is religious. To me, the song session and zmirot are similar because they are both expressions of a love for G-d and Judaism. Their goals are the same. So, too, I view Reform song sessions and zmirot as part of this umbrella of Shabbat table singing which, broadly, is called zmirot. They are both part of the same musical culture, and as such I believe they are the Reform iteration of zmirot.

As rich as the song session experience can be for young Jews, Jewish leaders have a responsibility to provide more mature experiences for these individuals as they grow

older. The song session flows naturally into learning zmirot. The content and accessibility of zmirot bridge the gap in large form due to their intimacy and potential for stronger, more mature connection. Song sessions are largely catered toward a younger audience, whereas zmirot melodies and texts require a baseline level of engagement and knowledge which they should have by this point in their lives. Educating Jews who are in their 20s and 30s about the beauty of zmirot provides a useful form of programming as these congregants set about the work of building their own Jewish homes.

A possible challenge to teaching zmirot is the Hebrew and Aramaic languages of the zmirot repertoire. Yet, many of the song session songs are written in Hebrew which, at one point, was unfamiliar. I firmly believe that once these young Reform Jews grow up, the “Hebrew training wheels” need to come off. Many Jewish professionals shy away from teaching Hebrew and Aramaic because it is more difficult to learn a song in an unfamiliar language than a song in English. Yet, these young Jews learn how to read in Hebrew school and many of those who go to camp learn all of Birkat Hamazon, in addition to many other prayers and songs in Hebrew. The notion that these texts are not accessible because it is “too much” stems from improper education. As Cantor Zoe Jacobs, a Reform Cantor in London, says “If we can do four verses of Lecha Dodi, surely we can do four verses of D’ror Yikra... if we are less afraid and we get them transliteration and we give them time to catch onto it, actually it's less of an issue” (Jacobs, 2023). If the texts are not all taught at once, and are broken up appropriately, this music is well within the capabilities of the average Reform Jew.

Of course, we need not wait until adulthood to introduce people to zmirot. Ideally, this music should be a part of the summer camp and religious school experience. We can

look to the Conservative movement's network of summer camps to understand how this can be implemented: At Ramah camps, much of this music is included during the all-camp Friday night song session, which they specifically call zmirot, so there is more familiarity with these texts compared to the Reform world. When working as a staff member at Ramah in the Poconos, I learned that the camp's practice is to sing zmirot without instruments or amplification after dinner, and the Rosh Shira (head music staff member) stands on a bench in the middle of the room, shouts and claps along to keep everyone together as they lead the camp in zmirot starting with Shalom Aleichem. It's a beautiful tradition where hundreds of people are banging on tables in unison and creating a big noise on Shabbat. For the longer zmirot (for example "Mipi El"), each age group is assigned a verse, and they are all able to have a turn in the verses while the entire camp joins together for the chorus. A large difference from Reform song sessions is that this is done almost exclusively at their tables and the banging on the tables is used as an instrument and to keep time. After this ends, there is a tradition for the older campers (High school age) to break off and have another high energy private song session. At the end of a camp session, the older middle school campers are invited to attend in order to welcome them to the tradition. This gives them a sense of being let in on a secret and something that they can look forward to when they are older. I believe this is an essential part of its success and its continuity. That sense of being included from an early age and being brought into something special needs to be included with zmirot as well.

There is also another component to this private Ramah song session: It can be a bit goofy. Some of the songs that are included are typically sung in elementary school and would not typically relate well to this age group (ie. "There is a Dinosaur", "El

Hama'ayan", etc). However, because this is the case, campers can let go of their ego and go over the top with their energy. The high energy and buy-in from the campers are important qualities which may be a challenge to replicate in a different setting. As they begin to wind down, so does the song selection. Songs that are much more mellow and intimate are sung to bring participants together in a completely different way, such as "Hamalach Hagoel" by Abie Rotenberg or "Va'ani Ashir Uzecha" by Josh Warshawsky.

Reform camp leaders can also learn from the musical practices at Ramah's S'udah Shlishit meals. At Ramah in the Poconos, the oldest group of campers is invited into the middle to help lead a mellow selection of zmirot such as "Mizmor L'david" by Ben Zion Shenker, "Yerushalayim Shel Zahav" by Naomi Shemer, and "Acheinu" by Abie Rotenberg. These would lead directly into "Shir Hama'alot" using the same tune as "Y'did Nefesh" and then into Birkat Hamazon. If there is an option to include this music at summer camp, I believe that is the ideal way to bring them to Reform communities because of the buy-in that people have at camp.

Including this music at religious school during a music period is the next best option. Many children do not attend summer camp, so their only exposure to the musical history of the Jewish people may be at religious school and services. A great way to build a singing community is to start with your youngest children. Once an age group is able to read and pronounce Hebrew, this music can be taught due to its ease of accessibility. The longer zmirot and complicated arrangements should be avoided until the end of middle school or early high school as they will be daunting at a younger age. Alternatively, if the chorus or first section of the zemer is the only part they learn, that is a perfectly acceptable way of introducing the zemer without it being overwhelming at that age.

Including this music in a music curriculum may be the only time to teach a frequently overlooked part of the Jewish musical history to the next generation.

The best way to model and introduce this type of music to the community as a whole is by hosting a meal at the synagogue on Friday night before/after a service (preferably after), after Saturday morning services for the Kiddush, or Saturday late-afternoon for S'udah Shlishit and Havdalah.⁵ Creating connection to tradition, to community, and to G-d is the primary goal. Communal meals are one of the oldest, tried-and-true ways of creating this connection. Advertise that there will be some light singing just after the meal finishes and make sure to include music that the congregation already knows, in addition to newer zmirot melodies. The key is bridging the tradition with what they already know to create consistency. Then, if this event is received positively, and there is continued interest, a more regular group could get together and the repertoire can be expanded from there. Start simple. It's crucial that the intention of this be to deepen connections through music. It's just as Cantor Rosalie said to me "I think [Shabbat singing] gets to the core of all of this [which] is relationship. What's happening before you start to sing is what makes the singing so good. Dan [Nichols] teaches that too when he'd say you have to play basketball with the kids before you expect anyone to sing with you... you can't just say 'let's sing'" (Will, 2023). With proper preparation and appropriate selection of pieces, communal singing of zmirot can transform the Shabbat experiences of Jews of all ages and backgrounds.

⁵ *Building Singing Communities* (2011), by Joey Weisenberg, is primarily targeted towards prayer leading, but a fantastic reference which includes a basic introduction to Jewish music theory, how to cultivate a comfortable musical environment, and how to teach this style of music.

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REPertoire

The following section is a compilation of the music I received or heard during the interview process of this thesis. It is not a comprehensive collection of zmirot. This music is almost exclusively transmitted orally and people very rarely provide attribution as they sing the pieces. The nature of oral transmission means that melodies are quickly separated from their composers, and as a result, variations of melodies emerge. There may be melodies provided here for which there are variations, but they should still be the same source despite minor inconsistencies. This list follows the traditional order of the zmirot by meal, and is followed by a list of popular/short songs in alphabetical order. There is an appendix which specifies the original source of the document and additional information about certain melodies. The source information for these melodies is provided so that anyone interested may find the rest of the melody for their own use. The composers outlined are correct to the best of my knowledge, however, as this is an oral tradition, some of these sources were harder to track down than others. Only the first page of a source is included out of respect to copyright law.

תם ולא נשלם שבח לאל בורא עולם

Finished but not completed, praised be G-d, Creator of the World

Friday Night Zmirot

Shalom Aleichem

שלום עליכם

Music: Debbie Friedman - Text: Liturgy / Debbie Friedman

With Serenity ♩ = 96

capo 5: Am Dm Em Am F Bb C F Dm Gm

Ch

Sha - lom a - lei - chem, sha - lom a - lei - chem, mal' - a - chei ha - sha -

6 Am Dm B7 E7 E7 A7 F Bb C F

reit, mal' - a - chei el - yon, mi - me - lech mal' -

11 Dm Gm Am Dm Dm Gm Am Dm B7 E7 E7 A7 Am Dm Fine

chei ham - la - chim, Ha - Ka - dosh Ha - Ka - dosh Ba - ruch Hu.

17 Dm Gm Am Dm

1. Bo - a - chem I' - sha - lom, } mal' - a - chei ha - sha - lom,
 2. Bar' - chu - ni I' - sha - lom,
 3. Shu - v' - chem I' - sha - lom,

22 Dm Gm Am Dm

mal' - a - chei el - yon,

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Shabbat Anthology 3

Shalom Aleichem

Music: Michael Isaacson (ASCAP)
 Text: Shabbat liturgy

שלום עליכם

CD track (12)

♩ = 64

Gtr. capo 1: Em F#m7b5 Em/G Am B C
 Fm Gm7b5 Fm/Ab Bbm Cb



Reader: Shalom Aleichem was introduced by the Kabbalists some 300 years ago. The song of peace is based on the Talmudic passage concerning a good angel and an evil angel accompanying every person home from the synagogue on Friday evening.



If they find the house in good order, the good angel says, "May the next Sabbath be as this one." If, on the other hand, they find the house neglected, the evil angel says, "May the next Sabbath be as this one."



SHALOM ALEYCHEM

for mixed choir a-capella

WILLIAM SHARLIN

With spirit ($\text{♩} = 80$)

p

Sop.
Alto

Sha-lom a-ley-chem a-ley-chem sha-lom, mal-a-chey (mal) mal-a-chey e-l'-yon,
chu-ni l'-sha-lom l'-sha-lom bar-chu

p

Ten.

Sha-lom a-ley-chem a-ley-chem sha-lom, mal - mal-ma-a-chey e-l'-yon,
chu-ni l'-sha-lom l'-sha-lom bar-chu

p

Bass

p

S
A

mi me-lech ma-l' - chey ha-m'-la-chim ha - ka-dosh ba - ruch -

p

T

mi me-lech ma-l' - chey ha-m'-la-chim ha - ka-dosh ba - ruch

p

B

mi me-lech ma-l' - chey ha-m'-la-chim ha - ka - dosh, ha - ka - dosh ba - ruch

p

S
A

hu. Ba-r' - hu. Bo-a - chem l'-sha-lom mal-a -

p

T

hu. Ba-r' - hu. Bo-a - chem l'-sha-lom mal-a -

p

B

Shalom Aleychem Waltz

Music by David Shneyer
 Arr. by Benjie Ellen Schiller
 Words by Safed Kabbalists,
 late 16th - early 17th century

Moderato (♩ = c. 120)

Chord progression: F C/E G/D C

A

Chord progression: C F C F

mp Sha-lom a - ley-chem, mal-a-chey ha-sha - ret, mal-a-chey ha-sha - ret, mal-a-

Chord progression: G7sus4 C F C F

chey el - yon, mi - me-lech mal-chey ham' - la - chim, ha - ka -

Chord progression: C G7sus4 C F C/E G/D C

dosh ha-ka-dosh ba-ruch hu.

B

S *mf* Mi - me-lech mal-chey ham' - la - chim, ha - ka - dosh ha-ka-dosh ba-ruch

A *mf* Mi - me-lech mal-chey ham' - la - chim, ha - ka - dosh ha-ka-dosh ba-ruch

T *mf* Mi - me-lech mal-chey ham' - la - chim, ha - ka - dosh ha-ka-dosh ba-ruch

B *mf* Mi - me-lech mal-chey ham' - la - chim, ha - ka - dosh ha-ka-dosh ba-ruch

Produced at The House Of Sher

Shalom Aleichem

שלום עליכם

Sabbath Prayer
 Music: Hassidic Folk Tune
 Arr.: Gil Aldema

From "A Vocal Array"

אתוך תפילת קבלת שבת
 לחן: עממי חסידי
 ניבוי: גיל אלדמה

1 $\text{♩} = 72$
 mp

Soprano
 ש - לום א - ליי - כם ש - לום
 Sha - lom a - lei chem mal - a - chei ha - sha lom

Alto
 ש - לום א - ליי - כם ש - לום
 Sha - lom a - lei chem mal - a - chei ha - sha lom

Men
 ש - לום א - ליי - כם ש - לום
 Sha - lom a - lei chem mal - a - chei ha - sha lom

3

Soprano
 מל - א - כיי על יון מ - מ - לך מל - כיי
 mal - a - chei el yon mi - me - lech mal - chei

Alto
 מל - א - כיי על יון מ - מ - לך מל - כיי
 mal - a - chei el yon mi - me - lech

Men
 מל - א - כיי על יון מ - מ - לך מל - כיי
 mal - a - chei el yon mi - me - lech

6

Soprano
 ה - מ - ל - חם ה - דוש ב - רך הוא
 ha - me - la - chim ha - ka - dosh ba - ruch hu

Alto
 ה - מ - ל - חם ה - דוש ב - רך הוא
 ha - me - la - chim ha - ka - dosh ba - ruch hu

Men
 ה - מ - ל - חם ה - דוש ב - רך הוא
 ha - me - la - chim ha - ka - dosh ba - ruch hu

for Talya and Max's wedding, 1988
rearranged for the Zamir Chorale of Boston, 1999

Azamer bishvokhin

(a Shabbat zemer)

for SATB Chorus (divisi) and Piano

Rabbi Isaac Luria

English singing translation by Joshua Jacobson

Attributed to Rabbi Nahman of Bratslav
Joshua Jacobson, arr.

Andante ♩ = c. 84

mp

Tenor

Bass

Piano

mf

Andante ♩ = c. 84

Ped. * *simile*

a - za - mér bish - vo - khin
I will sing my praise to thee,

a - za - mér bish - vo - khin
I will sing my praise to thee,

5

le-mé - al go fis - khin de-va - kha - kal ta - pu - khin
to thy vast in fin i - ty, by the great Sa - cred Tree

le-mé - al gó fis - khin de-va - kha - kal ta - pu - khin
to thy vast in - fin - i - ty, by the great Sa - cred Tree

M'NUCHO V'SIMCHO #I

M' NU-CHO V' SIM-CHO OR LA-Y' HU - DIM

Yom SHA-BO - SON Yom MA-CHA-MA - DIM Yom MA-CHA-MA - - DIM M'

NU-CHO V' SIM CHO OR LA-Y' HU-DIM Yom SHA-BO - SON Yom MA-CHA-MA - DIM

SHOM - ROV V' ZACH - ROV HE-MO M' I - DIM NI L' SHI-SHO KOL B' RU-IM V' OM' DIM

M' NU-CHO V' SIM-CHO OR LA-Y' HU - DIM LA-Y' HU-DIM Yom SHA-BO - SON

Yom MA-CHA-MA - DIM Yom MA-CHA-MA - - DIM SH'

ME SHO-MA YIM E - RETS V' YA-MIM KOL TS' VO MO ROM G' VO-HIM V' RO-MIR

TA-NIN V' O - DOM V' CHA-YAS R' E-MIM KI B' YO A-DO - NOY TSUR - O - LO - MIM

M' NU-CHO V' SIM-CHO OR LA-Y' HU - DIM Yom SHA-BO - SON

Yom MA-CHA-MA - DIM Yom MA-CHA-MA - - DIM

HU A - SHER DI - BER L' AM S' GU - LO - SO ETC.

M'NUCHO V'SIMCHO # 2

AY AY AY M' NU - CHO AY AY AY V' SIM - CHO M' -
 NU-CHO V' SIM - CHO OR LA-Y' HU - DIM M'
 NU-CHO V' SIM-CHO OR LA-Y' HU-DIM YOM SHA-BO-SOM YOM MA-CHA-MA-DIM
 SHOM-ROV V' ZOCH-ROV HE-MO M' I-DIM KI L' SHI-SHO KOL B'-RU-IM V' OM-DIM
 AY AY AY M' NU-CHO AY AY AY V' SIM-CHO M' NU-CHO V' SIM -- CHO
 OR LA-Y' HU - DIM SH'
 ME SHO-MA YIM E-RETS V' YA-MIM KOL TS'VO MO-ROM G'VO-HIM V' RO-MIM
 TA-NIN V' O-DOM V' CHA-YAS R' E-MIM KI B'-YO A-DO-NOY TSURO-LO-MIM
 AY AY AY M' NU - CHO AY AY AY V' SIM - CHO M'
 NU-CHO V' SIM - CHO OR LA-Y' HU - DIM
 ETC.
 HU A-SHER DI-BER L' AM S'-GU - LO-SO

Score

M'nucha V'Simcha

Melody taken from Arum Dem Fayer

$\text{♩} = 80$

Voice

M'-nu - cha V'-Sim - cha or la - y' - hu - dim yom shab - bat -
rav hei - ma m' - i - dim ki l' - shi -

3 1. 2.
on yom macha - ma - dim shom - rav-v'-zoch dim sh'-mei sha - ma -
sha kol bruim v' - om

7
yim e-retz v' - ya - mim kol ts'-va ma - rom g'vo-him v' - ra - mim ta-nin v'-a -

11
dam v'-cha-yat r' - ei - mim ki v'-yah Ha - shem tzur o - la - mim

Transcribed by Kevin McKenzie

M'nucha V'simcha

Arr. by Joel Caplan for CAI Zamarim

I M'nucha v' - sim-cha, or la-y' - hu-dim, Yom sha-ba-ton yom mach-ma - dim,

II M'nucha v' - sim-cha, or la-y' - hu-dim, Yom sha-ba-ton yom mach-ma - dim,

III M'nucha v' - sim-cha, or la-y' - hu-dim, Yom sha-ba-ton yom mach-ma - dim,

I shom-rav v' - zoch-rav hey-ma m' - i-dim ki l' - shi-sha kol bru-im v'om-dim. - Sh' -

II shom-rav v' - zoch-rav hey-ma m' - i-dim ki l' - shi-sha kol bru-im v'om-dim. - Sh' -

III shom-rav v' - zoch-rav hey-ma m' - i-dim ki l' - shi-sha kol bru-im v'om-dim. - Sh' -

MA Y'DIDUT

53

Traditional

Dmin Gmin Dmin Gmin Dmin A Dmin

Ma Y'-di - dut M' - nu - cha - tech At Shab - bat Ha - mal - ka B'

Dmin Gmin Dmin Gmin Dmin A Dmin

chen Na - rutz Lik - ra - tech Bo - i Cha - la N' - su - cha L' -

F C

vush Big - de Cha - mu - dot La La La La La La L' - had - lik Ner Biv - ra - cha

F F C

La La La La La La Va - te - chel Kol Ha - a - vo - dot La La La La La

C F A Dmin D7 Gmin

Lo Ta - a - su M' - la - cha La La La La La La L' - hit - a - neg B' - ta - a - nu - gim

F A 1. Dmin 2. Dmin

Bar - bu - rim U - slav V' - da gim L' - slav V' - da - gim

מה ידירות מנוחתך, את שבת המלכה, בכך
נרוץ לקראתך, בואי בלה גסוקה, לבוש בגדי
חמודות, להדליק נר בברכה, ותכל פלי העבודות,
לא תעשו מלאכה.

להתענג בתענוגים בפרורים ושליך ודגים.

YOM ZE L'YISRAËL

45

The author of this *zemer* is considered by most authorities to have been *ARIZAL*, Yitzhak Luria (see introductory note to *Atkinu S'udata*, p. 25), whose name appears in the acrostic. However, the fact that this poem is in Hebrew, whereas most of Luria's compositions were in Aramaic, has led some to question his authorship. Also, since early prayerbooks contain only stanzas 1-4, and 9, some authorities believe only these were written by Luria. The popular shortened version contains only these stanzas.³⁷

--A widely circulated traditional melody among American families and in Jewish summer camps and schools.

Lively

Yom ze l' - yis - ra - ël o - ra v' - sim - ha o -

ra v' - sim - ha Sha - bat m' - nu - ha Yom ze l' - yis - ra - ël o -

ra v' - sim - ha Sha - bat m' - nu - ha

YOM ZE L'YISRAËL No. 2

SOURCE: VP, *Chassidim I*, identified as a tune of the Lubavitcher Hasidim.³⁸

Rhythmically

Yom ze l' - yis - ra - ël o - ra v' - sim - ha

o - ra v' - sim - ha Sha - bat m' - nu - ha yom ze l' - yis - ra - ël

yom ze l' - yis - ra - ël o - ra v' - sim - ha

yom ze l' - yis - ra - ël Sha - bat m' - nu - ha

Yom Zeh LeYisra'el/Yismach Mosheh

traditional Sephardic melodies
arranged by Joshua Jacobson

slowly
piano *mf* *Fm* *G7*

rubato *a tempo*

4
solo
Yom zeh le-Yis - ra - el o - rah - ve - sim -

G
allegro moderato

7
solo
chah, — o - rah ve - si - m' - chah, o - rah ve - si - m' - chah, sha - bat me -

Cm *Bb* *Ab*

The musical score is arranged in three systems. The first system features a piano introduction in F minor (Fm) and G7, marked 'slowly' and 'piano' (piano), with a mezzo-forte (mf) dynamic. The second system begins with a solo vocal line marked 'rubato' and 'a tempo', starting on measure 4. The piano accompaniment for this system is marked 'allegro moderato' and features a G major chord. The third system continues the solo vocal line, starting on measure 7, with piano accompaniment featuring Cm, Bb, and Ab chords.

Yom Zeh L'Yisraeil

יום זה לישראל

Music: Bonia Shur

Text: Isaac Luria

CD track (29)

Joyfully (♩ = 120) Em

Em forcefully

Yom zeh l'Yis-ra-cil o -

Slow & rubato a tempo sempre staccato

f

3 A Em Em6 legato C A Em

rah v'-sim-chah, Shab - bat, shab-bat, shab - bat m'-nu-chah.

6 Em A Em Em6 legato C

Yom zeh l'Yis-ra-cil o - rah v'-sim-chah, Shab - bat, shab-bat, shab -

4th Time To Coda

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system begins with a vocal line marked 'Joyfully (♩ = 120)' and a piano accompaniment marked 'Slow & rubato'. The second system continues the vocal line with lyrics 'rah v'-sim-chah, Shab - bat, shab-bat, shab - bat m'-nu-chah.' and includes a 'legato' marking. The third system concludes with 'Yom zeh l'Yis-ra-cil o - rah v'-sim-chah, Shab - bat, shab-bat, shab -' and a '4th Time To Coda' instruction. Chord symbols (Em, A, Em6, C) are placed above the vocal staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Score

Yom Zeh L'Yisrael

As Heard at Benjie Ellen Schiller's Shabbos Table

Adagietto ♩ = 72

Voice

Yom Zeh L' - Yis - ra - el o - ra v' - sim - cha o - ra v' - sim
ta pi - ku - dim dim b'ma - a - mad har - si - nai shab - bat u - mo - a -

6 1. 2.
cha shab - bat m' - nu - cha tzi - vi - nai la' - a - roch l' - fa - nai mas -
dim lish - mor b'chol sha

12
cit va - a - ru - cha Shab - bat m' - nu - cha Shab - bat m' - nu - cha yom

Transcribed by Kevin McKenzie

Score

Tzama Nafshi

Unknown

Voice

Tza - ma Tza - ma Naf - shi lei - lo - him l' - cil chai li - bi u - v' - sa - ti

4 1. y' - ra - n' - nu l' - cil chai 2. y' - ra - n' - nu l' - cil chai tza - ma tza - ma - naf - shi

7 lei - lo - him l' - cil chai li - bi u - v' - sa - ti y' - ra - n' - nu l' - cil chai

10 2. y' - ra - n' - nu l' - cil chai

Transcription by Kevin McKenzie

YA RIBON

51

The author of this *zemer* was Israel ben Moses Najara (1555?-1625?) whose first name (*Yisrael*) appears in the acrostic. Residing primarily in Safed, although rabbi in the town of Gaza for a time, Najara was profoundly versed in the *Kabbala* as a student of Isaac Luria. His voluminous output included secular as well as sacred writings in several languages, frequently in Aramaic--the language of the *Zohar*--as in the case of *Ya Ribon*. He is credited with the composition of more than 400 poems. Although full of religious sentiment, *Ya Ribon* contains no reference to the Sabbath. It nevertheless has become one of the most universally popular *z'mirot* for the Sabbath and is found in all collections known to this editor.⁴⁰

—A widely-circulated traditional melody; one of the most popular versions among American families and in Jewish summer camps, schools and youth movements. There are several variants, one of which appears in Nadel, *Sabbatgesänge*, p.19; it is given here, however, in the variant now most frequently sung in the United States; notation by the editor.

Although familiar to many families of German tradition (it was apparently well-known in many pre-World War II German Jewish communities), the melody is most likely of Polish origin.⁴¹

Refrain

Lively Em * Am C D7 E

Ya ri-bon o - lam v' - al - ma - ya v' - al ma ya

E C Am G Am Em Fine

ant hu mal - ka me - lech mal - cha - ya me - lech mal - cha - ya

D Am Em D Em Am

o - vad g' - vur t'ech v' - tim - ha - ya sh'

D Am Em ** C G Em

far ko - da mach l' - ha - ha - va ya D.C. al Fine

* ossia

v' - al - ma - ya

**

l' - ha - ha - va

YA RIBON No. 2

SOURCE: Baer, *Baal T'fillah*, No.422; identified as a version according to the Portuguese (Sephardic) tradition.

Allegretto G C G Am D7

Ya ri - bon o - lam v' - al - ma - ya

G C D G Am D7 G

ant hu mal - ka me - lech mal - cha - ya

56

YA RIBON No. 9

SOURCE: Mayerowitsch, *Anthology*, p.11; identified as a traditional melody of the Deyong family of London.

Allegro

Refrain Dm Gm Dm F A7 Dm A7 Dm Fine

Ya ri-bon o-lam v'-al-ma-ya ant hu mal-ka me-lech mal-cha-ya

Dm Bb Gm A F C7 F A

o - vad g'-vur-tëch v'-tim-ha-ya sh'-far ko-da-mach l'-ha-cha-ya

Dm D7 Gm F A Dm A7

ya ri-bon a-lam v'-al-ma-ya ant hu mal-ka me-lech mal-cha-ya D.C. al Fine

YA RIBON No. 10

SOURCE: Mayerowitsch, *Anthology*, p.11; Mayerowitsch gives himself as the composer. A well-known variant is given below, no.11.

Andante

Am E Am E G#dim7 Am E Am F

Ya ri-bon o-lam v'-al-ma-ya ant hu mal-ka

E E7 Am Am C Am E

me-lech mal-cha-ya o - vad g'-vur-tëch v'-tim-ha-ya sh'-

Dm Am E F E A7 Refrain Dm G G7

far ko-da-mach l'-ha-cha-ya Ya ri-bon o-lam v'-

C E7 Am E E7 Am

al-ma-ya ant hu mal-ka me-lech mal-cha-ya

Yah Ribon Alam

for Cantor and Choir

Cantor Robert Solomon
© 1993

$\text{♩} = 84$

A ♩ Cantor solo, majestically

Yah ri-bon a-

lam v' al-ma-yah ant hu mal-kah me-lech mal-

KA RIBON No. II

21

Music: I. GOLDFARB

Fmin
 Ka Ri-bon A-lam
 Fmin C Bmin
 V' - al-ma - ya
 Bmin Ab
 Ant Hu Mal - ka
 Fmin Bmin
 Me-lech Mal-cha ya
 Fmin C
 O-vad G' - vur - tech
 Fmin C Fmin C
 V' - tim-na - ya
 G Eb Ab
 Sh'far Ko - do - mach
 Fmin Bmin
 L' - hach-va - ya
 Fmin C
 Ka Ri-bon A-lam
 Fmin C Fmin C
 V' - al-ma - ya
 C C7 Fmin
 Ant Hu Mal - ka
 Me-lech Mal-cha - ya

Score

Yah Ribon

Ari Goldwag

$\text{♩} = 60$

Voice

Yah Ri - bon o - lam v' - al - ma - ya ant hu mal - ka
 Sh'va - chin a - sa - deir tzaf - ra v' - ram - sha lach ela - ha ka - di - sha

4

me - lech mal - cha - ya o - vad g' - vur - teich v' - tim - ha - ya sh' - far ko - da - mach
 di vra kol naf - sha i - rin ka - di - shin u'vnei a - na - sha chey - vat ba - ra

8

l' - ha - cha - va - ya yah - ri - bon o - lam oy v' - al - ma - ya oy
 v'o - fei sh' - ma - ya

13

ant hu mal - ka oy me - lech mal - cha - ya

Transcribed by Kevin McKenzie

Yah Ribon

Music - Josh Warshawsky
R. Yisrael Najara,
Shabbat Morning Liturgy

$\text{♩} = 80$
VERSE 1

Capo 4: Am E G D
C#m G# B F#

Yah ri - bon o - lam v' - al' - ma - ya ant hu mal - ka me - lekh mal - kha - ya.

5 Dm Am F B7
F#m C#m A G#7

O - vad g' - vur' - teikh v' - tim - ha - ya sh' - far ka - da - makh ha - ha - va - ya

CHORUS

9 Am Em Dm7 Am Em Dm7 C G
C#m G#m F#m7 C#m G#m F#m7 E B

Yah ri - bon yah ri - bon o - lam v' - al' - ma - ya ant hu mal - ka

14 Dm7 Am C Bb Am
F#m7 C#m E D C#m

ant hu mal - ka me lekh mal - kha - ya ya

VERSE 2

18 Am E G D
C#m G# B F#

Sheva - hin sa - deir tza - fra v' ram - sha lakh - e - la - ha ka - di - sha di v' ra kol naf - sha,

22 Dm Am F B7
F#m C#m A G#7

i - rin ka - di - shin uv' nei e - na - sha, hei - vat ba - ra, v' - o - fei sh' ma - ya.

VERSE 3

26 Am E G D
C#m G# B F#

Rav - rev - in o - v' - deikh v' - ta - ki - fin, makh - ikh ra - ma - ya v' - za - kif k' - fi - fin.

To Verses

D.S.

YO RIBON

YO RI-BON - O-LAM V' DL' MA-YO ANT - HU - MAL-KO ME-LECH MAL-CHA YO

O - VAD G' VUR-TECH V' SIM-HA- YO SH' FAR KO-DO-MOCH - L' HACH-VA-YO SH'

VO- CHIN A - SA-DER TSAF-RO V' RAM-SHO LOCH E-LO-HO KA DI-SHO DI V'

RO KOL NAF - SHO - RIN KA DI-SHIN LI-V' E - NO - SHO

CHE - VAS - Bo-Ro V' O - FE SH MA-YO

YO RI-BON - O-LAM V' DL' MA-YO ANT - HU - MAL-KO ME-LECH MAL-CHA-YO

O - VAD G' VUR-TECH V' SIM-HA- YO SH' FAR KO-DO-MOCH L' HA-CHA-VA-YO

RAV-R' VIN OV-DECH V' SA-KI - FIN MO-CHICH R' MA-YO V'

ZA-KIF K' FI-FIN LU YICH-YE G' VAR SH' NIN AL - FIN

LO LE-OR G' VUR-TECH B' CHUSH-B' NA - YO YO RI-BON - O-LAM V'

DL-MA-YO ANT - HU - MAL-KO ME-LECH MAL-CHA-YO O - VAD G' VUR-TECH

V' SIM-HA- YO SH' FAR KO-DO-MOCH - L' HACH-VA-YO

Tsur Mishelo -- Russian Style

Folk Melody -- Arr. Joel Caplanfor Hazamir Festival 2001

Soprano

Tsur mi - she-lo a-chal-nu, ba-re-chu e-mu-nai, sa - va - nu veh-ho - tar - nu

Alto

Tsur mi - she-lo a-chal-nu, ba-re-chu e-mu-nai, sa - va - nu veh-ho - tar - nu

Tenor

Tsur mi - she-lo a-chal-nu, ba-re-chu e-mu-nai, sa - va - nuveh-ho - tar - nu -

Bass

Tsur mi - she-lo a-chal-nu, ba-re-chu e-mu-nai, sa - va - nuveh-ho - tar - nu

S

kid - var A - do - shem. (Hey!) Tsur mi - she - lo a - chal - nu ba - re - chu e - mu - nai,

A

kid - var A - do - shem. (Hey!) Tsur mi - she - lo a - chal - nu ba - re - chu e - mu - nai,

T

kid - var A - do - shem. (Hey!) Tsur mi - she - lo a - chal - nu ba - re - chu e - mu - nai,

B

A - do - shem. (Hey!) - Tsur mi - she - lo a - chal - nu ba - re - chu e - mu - nai,

Colin's Tsur Mishelo

Arr. Joel Caplan, after hearing this from Colin
at Rena's Shabbes table in Jerusalem

Draft 8/28/98

System 1:

I Tsur mi-she - lo, Tsur mi she lo, Tsur mi-she - lo a - chal - nu
 II Tsur mi-she - lo, Tsur mi she lo, Tsur mi-she - lo a - chal - nu
 III Tsur mi-she - lo, Tsur mi she lo, Tsur mi-she - lo a - chal - nu

System 2:

I bar - chu eh - mu - nai; (eh - mu - nai), Sa - va - nu veh, (Sa - va - nu veh) Sa - va - nu
 II bar - chu eh - mu - nai; Sa - va - nu veh, Sa - va - nu veh,
 III bar - chu eh - mu - nai; (eh - mu - nai), Sa - va - nu veh, Sa - va - nu veh,

System 3:

I veh, Sa - va - nu veh - ho - tar - nu kid - var A - do - nai!
 II Sa - va - nu veh - ho - tar - nu kid - var A - do - nai!
 III Sa - va - nu veh - ho - tar - nu kid - var A - do - nai!

Note: The accents may be "all wrong", but it's such a pretty melody nonetheless!

150

Score

Tzur Mishelo

German Drinking Song

Allegro Vivace ♩ = 140

Voice

Tzur Mi - she - lo a - chal - nu bar - chu e - mu - nai sa -

3 1. 2.

va - nu v' - ho - tar - nu ki - dvar A - do - nai Tzur ki - dvar A - do - nai ha -

6

zan et o - la - mo - ro - ei - nu a - vi - nu a - chal - nu et lach - mo v' -

9

yei - no sha - ti - nu al kei no - deh lish - mo un - ha l' - lo b' - fi - nu a -

12

mar - nu v' - a - ni - nu ein ka - dosh ca - do - nai Tzur

For Educational Purposes Only

Transcribed by Kevin McKenzie

69

mo - ro - ë - nu a - vi - nu a - chal - nu et

lah - mo v' - yë - no sha - ti - nu al - kën no

de lish - mo un' - ha - l' - lo b' - fi - nu a - mar -

nu v' - a - ni - nu ën ka - dosh Ka - do - nai

D.C. al Fine

TZUR MISHELO No. 11

SOURCE: VP, *Chassidim I*, No.44; one of the most widely-circulated Hasidic versions among American families; also one of the most popular *z'mirot* in Jewish summer camps, schools and youth movements.

Refrain Spirited Fm Bbm Fm

Tzur mi-she-lo a - chal - nu ba - r' - chu e - mu - nai sa -

va - nu v' - ho - tar nu kid - var A - do - nai ha - zan - et o - la - mo ro -

a - nu a - vi - nu a - chal - nu et lah - mo v' - yë - no sha - ti - nu

al kën no - de lish - mo un' - ha - l' - lo b' - fi - nu a -

mar - nu v' - a - ni - nu ën ka - dosh Ka - do - nai

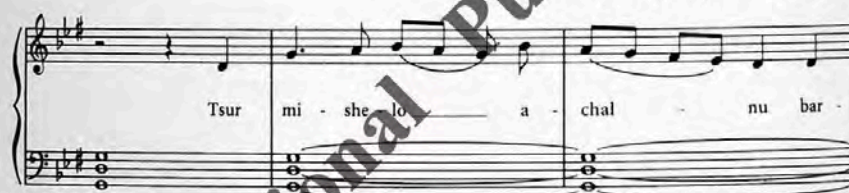
D.C. al Fine

Tsur mishelo ❖ צור משלו

This poem by an unknown author is an introduction to grace, or possibly even a substitute for it. The refrain recalls the invitation to grace, and the themes of its four stanzas parallel those of grace. "Tsur mishelo" is a favored Shabbat song and is sung to many different melodies. The first melody is based on a Judeo-Spanish song, *La Rosa Enflorece*.

ARRANGED BY JUDITH WACHS & LISLE KULBACH

WORDS: Anonymous (16th c.)
MELODY: Sephardic traditional



From Cantor
Jack Mendelsohn

✱ REF.

TSUR MISHLO

TSUR MI-SHELO O-CHAL-NU BO-R'-CHU E-MU-NAI SO-VA-NU V' HO-SAR-NU
KI-D'-VAR A-DO- NOY
HA- ZON ES O-LO-MO RO-E-NU O-VI-NU O-CHAL-NU ES LACH-MO V'
YE- NO SHO-SI-NU AL KEN- NO-DE LISH-MO U-N' HA-L'-LO D' FI-NU
O- MAR-NU V' O-NI-NU EN KO-DOSH KA-DO- NOY

B' SHIR V' KOL TO-DO N'-VO-RECH LE- LO-ME-NU AL E-KETS (HEM-DO TO-VO SHE-
HIN-CHAL LA-A-VO-SE-NU MO-ZON V' TSE-DO HIS-BI-A L' NAF-SHE-NU
CHAS-DO GO-VAR O-LE-NU V' E-MES A-DO-NOY

Score

Tzur Mishelo

As heard at Benjie Ellen Schiller's Shabbos Table

Voice

Tzur Mi-she-lo — Mi-she-lo — a - chal - nu ba - r' - chu e' - mu - nai

3 sa - va - nu v' - ho - tar - nu v' - ho - tar - nu ki - dvar A - do - nai ha -

5 zan et o - la - mo ro - ei - nu a - vi - nu a - chal - nu et lach - mo — v' -

8 yei - no sha - ti - nu al kcin na - dch li - shmo — u - n' - ha - l' - lo b' - fi - nu — a -

11 mar - nu v' - a - ni nu ein ka - dosh ka - do - nai ya la la la lai lai lai

Transcribed by Kevin McKenzie

Score

Tzur Mishelo

Unknown

$\text{♩} = 90$

Voice

Tzur Mi-she - lo a-chal-nu ba-r'-chu e-mu-nai sa-va-nu

3. 1. 2.

v'-ho-tar-nu ki-dvar A-do-nai Tzur Mi-she A-do-nai ha-zan et

6

o-la-mo ro-ci-nu a-vi-nu a-chal-nu et lach-mo v'-yei-no sha-ti-nu al kein no-

10

dch li-shmo un-ha-l' - lo b'-fi-nu a-man-nu v'-a-ni-nu ein ka-dosh ca-do-nai Tzur Mi-she

Transcribed by Kevin McKenzie

Shabbat Day Zmirot

BORUCH EL ELYON #1

ad lib.

BO-RUCH EL - YON A-SHER NO-SAN M'NU-CHO L' NAF-SHE-NU

FID - YON MI-SHES VA-A-ND-CHO

al tempo vivace

V² HU YID-ROSH L' TSI-YON IR — HA- NI-DO-CHO

AD O-NO TUG - YON NE - FESH NE-E-NO-CHO

HA-SHO-MER SHA-BOS HA-BEN IM HA-BAS

LO-EL YE - RO-TSU K' MIN-CHO - AL MA-CHA-VAS

RO-CHÉV BO-A - RO-VOS — ME-LECH O - LO - MIM

ES A-MO LISH-BOS I-ZEN BA-N' I - MIM B²

al tempo

MA-A-CHO-LE A-RE-VOS B² MI-NE MAT-A-MIM B²

MAL-BU-SHE CHO - VOD ZE - VACH MISH-PO-CHO

Hasnomer

BORUCH EL ELYON

#2

OY BO-RUCH EL EL-YON - A-SHER NO-SAN M'NU-CHO - L'-NAF-
 SHE-NU FID-YON MI-SHES VA-A-NO-CHO V² HU YID-ROSH L'-TSI-YON
 IR - HA-NI-DO-CHO AD O-NO TUG-YON - NE-FESH NE-E-NO-CHO
 HA-SHO-MER - SHA-BOS HA-BEN IM HA-BAS - OY
 LO-EL YE-RO TSU K² MIN-CHO K² MIN-CHO K²
 MIN-CHO - AL-MA-CHA-VAS LO-EL YE-RO-TSU K² MIN-CHO K²-
 MIN-CHO K² MIN-CHO - AL-MA-CHA-VAS
 RO-CHAI BO-A-RO VOS ME-LECH O-LO-MIM ES A - MO LISH-BOS I-ZEN BAN-I - MIM - B'-MA-A-
 CHO - LE A-RE-VOS B'-MI- NE MAT-A-MIM B'-MAL-BU-SHE CHO - VOD - ZE-VACH MISH-PO-CHO HA-

Rabbi Baruch Ben Shemu'el

Baruch El Elyon

commissioned by the Zamir Chorale of Boston
for its fifteenth anniversary

David Burger (ASCAP)

p *legato*

S Ba - ruch Eil el - yon a - sher na - tan me - nu - chah

A Ba - ruch Eil el - yon a - sher na - tan me - nu - chah

T

B

J-92
andante semplice

piano *p*

mi - sheit va - a - na - chah. *mp*

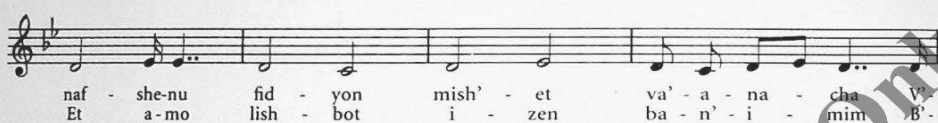
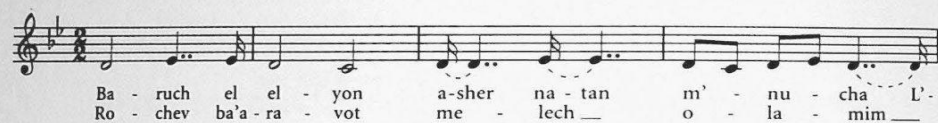
S le - naf - shei - nu fid yon mi - sheit va - a - na - chah. *mp*

A le - naf - shei - nu fid - yon mi - sheit va - a - na - chah. *rit.* *mp* Ve -

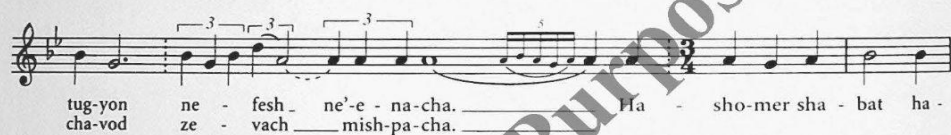
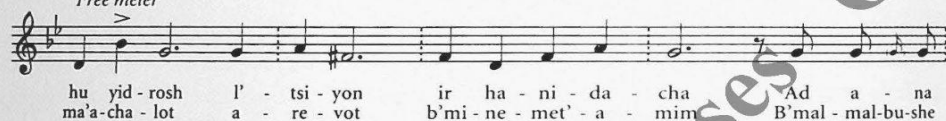
le - naf - shei - nu fid - yon mi - sheit va - a - na - chah. *mp* Ve -

mp

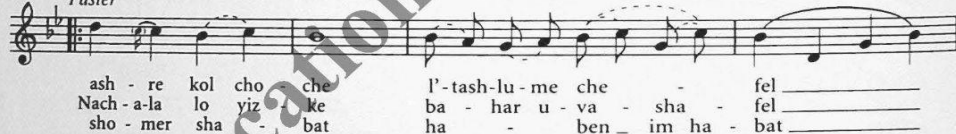
WORDS: Baruch ben Samuel (13th c.)
MELODY: The Harvard Hillel Community



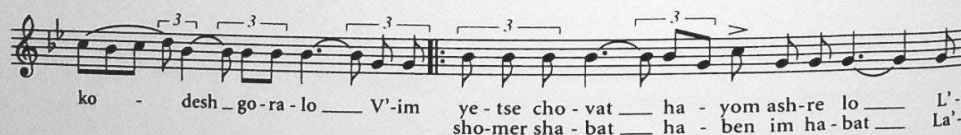
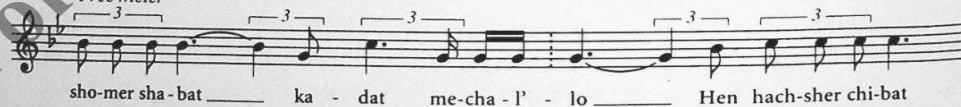
Free meter



Faster



Free meter



BARUCH KEL ELYON No. I

1 Dmin A Traditional

Ba - ruch Kel El-yon A - sher Na - tan M' - nu - cha L' - naf - she - nu Fid - yon Mi

4 Dmin A

shet Va - a - na - cha V' - hu Yid-rosh L' - tzi-yon Ir Ha - ni - da - cha Ad A - na Tug - yon

8 Dmin D7 Gmin

Ne-fesh Ne-e - na - cha Ha - sho-mer Ha-sho-mer Ha - sho-mer Shab - bat Ha -

11 A Dmin

sho-mer Shab - bat Ha - ben Im Ha-bat Ha - sho - mer Shab - bat Ha -

14 D7 Gmin A7 Dmin

ben Im Ha-bat La - kel Ye - ra - tzu K' - min - cha Al Ma - cha - vat

ברוך אל עליון אשר נתן מנוחה, לנפשו פדיון
משאת ואנחה, והוא ירוש לציון עיר הנדחות,
עד-אנה תוגיון נפש באנחה.
השומר שבת, הבן עם הבת, לאל ירצו כמנוחה עלי-מחבת.

MELODY #3 YONATHAN RAZEL

2

A

40 C C/E

D'ror yik - ra l'vein im bat v'yin-tzor chem k'mo va - vat n'im shim-

45 Am G C

chem v'-lo yush - bat shu-vu nu-chu b' - yom sha- bbat D-rosh na -

49 C C/E

vi v' - u - la - mi v' - ot ye - sha a-seih i - mi n' - ta so -

53 Am G C

reik b' toch kar - mi sh'-eih sha-vat b' - nei a - mi D'-ror yik -

B

57 Am G C F

ra l'-vein im bat v'-yin tzor - chem k'-mo va - vat n' - im shim -

61 Am G C

chem v' - lo yush - bat sh'-vu nu-chu b' - yom sha- bbat D'-ror yik -

65 Am G C F

ra l'-vein im bat v'-yin tzor - chem k'-mo va - vat n' - im shim -

69 Am G C

chem v' - lo yush - bat sh'-vu nu-chu b' - yom sha- bbat

Deror Yikra

Based on traditional Jewish melodies
from Turkey, Aden and (Sephardic) Jerusalem

Dunash Ben Labrat

Yehezkel Braun

allegretto

S *mf* De - ror yik-ra le - ven u - le - vat, *f* bat, bat, bat,

A *f* bat, bat, bat, *mf* ve - yin - tsar - chem ke -

T *f* bat, bat, bat,

B *f* bat, bat, bat,

tof

6

S *mf* bat, bat, bat, ne - im shim - chem ve - lo yosh - bat, bat, bat, she -

A *f* mo - ve - vat, bat, bat, bat, bat, bat, bat, she -

T *f* bat, bat, bat, bat, bat, bat,

B *f* bat, bat, bat, bat, bat, bat,

Score

D'ror Yikra

Deborah Sacks-Mintz

Moderato (♩ = c. 108)

Voice 1

D' - ror Yi-kra l'-vein im bat v' - yin-tzor-khem k'-mo va - vat n'
 D' - rosh na-vi v' - u - la - mi v' - ot ye-sha a - sei i - mi n'
 D' - rokh pu-ra b'-tokh bots - ra v' - gam ba - vel a-sheer gav - ra n'

5
 im shim khem v'-lo yush-bat sh' - vu v' - nu-khu v'-yom Shab bat sh' -
 ta so - reik b'-tokh - kar - mi sh' - ei shav - at b'nei a - mi
 tots tsa - rai b'-af - ev - ra sh' - ma ko - li b' - yom e - kra

9
 vu v' - nu-khu v' - yom Shab - bat sh' - vu v' - nu-khu v' - yom Shab bat Sh' -

13
 mor Shab - bat kod - sh' - kha sh' - vu v' - nu-khu v' - yom Shab - bat D' -

17
 bat D' ei khokh-ma l'-naf-shei - kha v' - hi khe - ter l' - ro-shei -

5. *rit.* **Slower, Freely**

ooh

ooh

ooh

4. Elohim tein b'midbar har
 hadas, shita, b'rosh, tidhar.
 V'lamazhir v'lanhizhar
 sh'lomim tein k'mei nahar

5. Hadokh kamai eil kana,
 b'mog leivav uvimgina.
 V'narkhiv peh un'mal'ena
 l'shoneinu l'kha rina.

Transcribed by Kevin McKenzie



D'ror yikra ❖ דְּרוֹר יִקְרָא



ARRANGED BY JUDITH WACHS & LISLE KULBACH

WORDS: Dunash ben Labrat
MELODY: Yemenite traditional

Percussion

4/4

D' - ror yi - kra l' - ven im bat V' - yin - tsor -

chem k' - mo va - vat

D'ROR YIKRA

93

The acrostic gives the name *Dunash*, whom several authorities identify as Dunash ben Labrat (ca. 920-ca. 986)⁷⁵ a prominent linguist and poet, and author of the preface to the Grace After the Wedding Feast. A nephew and disciple of the great sage Saadia Gaon (882-942), Dunash ben Labrat lived most of his life in Baghdad and in Fez (Morocco). Loewe regards him as the first to write Hebrew verse in Arabic meter.⁷⁶

Hirschfeld, however, is uncertain as to the authorship. He mentions two other possibilities: Dunash bar Tamim of Iraq (ca. 900-ca. 960);⁷⁷ and, an unknown author with the first name of *Dunash*.⁷⁸

A variant of the text is contained in *Mahzor Vitry*.⁷⁹

--Probably the most popular version among American Jews of various traditions. It is not found in any of the published editions known to this editor, nor has its origin been determined.⁸⁰

Refrain *Lilting*

Em Am 3 Em

D' - ror yik - ra l' - vën im bat v' - yin - tzar - chem k' -

A7 3 D Em Am 3 Em

mo - va - vat n' - im shün - chem v' - lo yush - bat sh' -

Am B7 Em *Fine* Am D

vu v' - nu - hu b' - yom Sha - bat d' - rosh na - vi v' -

G Em Am

u - la - mi v' - ot ye - sha a - sē i - mi n' -

Am D G Em Am G B7 Em

ta so - rēk b' - toch kar - mi sh' - ē shav - at b' - nē a - mi

D.C. al Fine

D'ror Yikra דרור יקרא

Middle Eastern feel

Music: Or Zohar

Arr.: Feliza Bascara-Zohar

Text: Dunash ben Labrat

Instrumental

capo 3: C D Bm C D Bm C D Bm
Eb F Dm Eb F Dm Eb F Dm

Verses

7 C D Em C Em D Em C D Em
Eb F Gm Eb Gm F Gm Eb F Gm

Fine *lead in top line*

1. D'-ror yi - kra l' - ben im bat, v'-yin-tzar-chem k'-mo ba - vat.
2. D' rosh na - vi va - u - la mi, v' - ot y' - sha a - seh a - mi.
3. E - lo - him ten ba - midbar har ha - das, shi - tah, b' - rosh, tid - har.
4. D' eh choch mah l' - naf - she cha, v' - hi ke - ter l' - ro - she - cha.

13 C Em D Em C D Em
Eb Gm F Gm Eb F Gm

Ne-im shim-chem v' - lo yush bat. Sh'-vu nu - chu b' yom Shab - bat.

Ne - ta so - rek b' - toch kar - mi. Sh' - eh sha - vat b' - nei a - mi.

V' - la - maz - hir v' - la - niz har, sh' - lo - mim ten k' - mei na - har.

N' tzor mi - tzvat k' - do - she - cha: sh' mor Shab - bat l' - kod - she - cha.

17 C D Bm C D Bm
Eb F Dm Eb F Dm

D' - ror yi - kra l' - ben im bat, v' - yin - tzar - chem k' - mo ba - vat.

D' rosh na - vi va - u - la mi, v' - ot y' - sha a - seh a - mi.

E - lo - him ten ba - mid - bar har ha - das, shi - tah, b' - rosh, tid - har.

D' - eh choch mah l' - naf - she cha, v' - hi ke - ter l' - ro - she - cha.

D.S. for each verse

Last time D.S. al Fine

21 C D Bm C D
Eb F Dm Eb F

D.S.

- Ne-im shim chem v' - lo yush bat. Sh'-vu nu - chu b' yom Shabbat.
- Ne - ta so - rek b' - toch kar mi. Sh' - eh sha - vat b' - nei a - mi.
- V' - la - ma - hir v' - la - niz har, sh' - lo - mim ten k' - mei na - har.
- N' tzor mitz vat k' - do - she - cha: sh' mor Shab - bat l' - kod - she - cha.

Ki Eshmera (mizrachi)

Melody from Morocco

$\text{♩} = 140$

A

Am



5



11

B



15



19

C



23



Ki Eshmera Shabbat

Lilting ()

A D = Bm A D A D **Fine**

Ki esh - m' - rah Shab - bat Eil yish - m' - rei - ni.

5 **B** Em A D Bm A

Ot hi l' - ol - mei ad bei - no u - vei - ni.

9 Em A D Bm A D **D.C. al Fine**

Ot hi l' - ol - mei ad bei - no u - vei - ni.

ki eshm'rah shabbat

Music: DAN NICHOLS
Text: LITURGY

With Movement ♩ = 92

capo 2: F G Am G/B C F G Em⁷ Am F G Am G/B C
Intro G A Bm A/C[♯] D G A F[♯]m⁷ Bm G A Bm A/C[♯] D

slowly

Mmm mmm mmm mmm mmm

7 F G Em⁷ Am Am(maj⁷) Am⁷ D/F[♯] F G Em⁷ Am
G A F[♯]m⁷ Bm Bm(maj⁷) Bm⁷ E/G[♯] G A F[♯]m⁷ Bm

a tempo

mmm.

12 A Am Am(maj⁷) Am⁷ D/F[♯] F G Am
Bm Bm(maj⁷) Bm⁷ E/G[♯] G A Bm

Ki esh - m' - rah Shab - bat El yish - m' - rei - ni.

16 Am Am(maj⁷) Am⁷ D/F[♯] F G Am
Bm Bm(maj⁷) Bm⁷ E/G[♯] G A Bm

Ot hi l' - ol mel ad bei - no u - vei - ni.

20 B F G Am G/B C F G Em⁷ Am
G A Bm A/C[♯] D G A F[♯]m⁷ Bm

Mmm mmm mmm

24 F G Am G/B C F G Em⁷ Am
G A Bm A/C[♯] D G A F[♯]m⁷ Bm

last time rit. 1st time D.S. al Fine
2nd time Fine

mmm.

When I keep Shabbat, God keeps me.
It is a sign forever between God and me.

כי אשמרה שבת אל ישמרני.
אות היא לעולמי עד בינו וביני.

YOM SHABBATON No. III

Traditional

Emin Amin/E Emin Amin

Yom Shab-ba-ton En Lish-ko-ach Zich-ro K'-re-ach

D7 G B7 Emin Amin/E Emin

Ha-ni-cho-ach Yo-na Matz-a Vo Ma-no-ach V'-

G Dmin Emin Emin E7

sham Ya-nu-chu Y'-gi-e Cho-ach Yo-na Matz-a Vo Ma-no-ach

Amin Dmin Amin Amin D7 G D7 G

Ay Ay Ay Yo-na Matz-a Vo Ma-no-ach Ay Ay Ay Ay V'-

G Emin A7 D G F7 Emin

sham Ya-nu-chu Y'-gi-e Cho-ach Ay Ay Ay Ay Y'-gi-e Cho-ach

יום שבתון אין לשכוח, זכרו כריח הניחוח.
יונה מצאה בו מנוח, ושם ינוחו יגיעי כח:

YOM ZE M'CHUBAD

83

The acrostic gives the name *Yisrael*; beyond this, the identity of the author is unknown. The poem appeared as early as 1545. 65

SOURCE: VP, *Chassidim* I, No.54; probably the most familiar and most frequently sung version among American Jews. It is also traditional among several Hasidic groups.66

Moderato

Refrain Fm Bbm Fm Eb7 Ab

Yom ze m' - chu - bad mi - kol ya - mim mi - kol ya - mim

Fm Bbm Fm C7 Fm *Fine*

ki vo sha - vat tzur o - la - mim tzur o - la - mim

Ab Ab Fm Ab

shē - shet ya - mim ta - a - se m'lach-te - cha v' - yom ha - sh' - vi - i lē - lo - he - cha

Bbm Eb7 Ab C9 Fm

Sha - bat Sha - bat lo ta - a - se m' - la - cha ki - chol a - sa - shē - shet ya - mim

D.C. al Fine

YOM ZE M'CHUBAD No. 2

SOURCE: *Zamru Lo*, Vol. I, p.134, bearing the notation:
"Adapted by Moshe Nathanson."

Allegretto

Refrain Fm Bb7 Eb Bb7 Eb Fm Eb

Yom - ze - m' - chu - bad mi - kol ya - mim ki - vo sha - vat

Ab Ebm7 Fm *Fine* Fm Bbm Fm Eb

tzur o - la - mim shē - shet ya - mim ta - a - se m'lach-te - cha v' -

Bbm Eb Ab7 Db Bbm

yom ha - sh' - vi - i lē - lo - he - cha Sha - bat - lo ta - a - se

Db Bbm Db Eb Db Ab Eb C7

vo - m' - la - cha ki - chol a - sa shē - shet ya - mim

D.C. al Fine

YOM ZE M'CHUBOD

YOM ZE M'CHU-BOD M'CHU-BOD MI-KOL YO-MIM KI VO SHO-VAS TSUR O-LO - MIM

SHE-SHES YO - MIM TA-A-SE M'-LACH-TE-CHO V'-YOM HASH-VI-IV LE-LO-HE- CHO

SHA-BOS LO SA-A-SE BO M' LO-CHO KI CHOL O-SO SHE-SHES YO - MIM

YOM ZE M'CHU-BOD MI-KOL YO - MIM KI VO SHO-VAS TSUR O-LO-MIM YOM ZE -

M'CHU-BOD MI-KOL YO - MIM KI VO - SHO-VAS

ad lib.

TSUR O-LO - MIM RI-SHON HU L'-MIK-KO-E KO-DESH YOM SHA-BO -

SON YOM SHA-BAS KO-DESH AL KEN KOL ISH B'-YE-NOY-KA - DESH AL SH' TE -

LE-CHAM YIF-TS'-U S'-MI- MIM

YOM ZEH M'CHUBAD No. II

D G/D Traditional
 Yom Zeh M' - chu - bad Mi - kol
 D A
 Ya - mim Ki Vo Sha - vat Tzur O - la -
 1. A 2. D Fine D Daug
 mim mim She - shet Ya - mim Ta' - a -
 B7 Emin Edim
 se M' - lach te - cha V'-yom Ha-shi - vi - i
 A7 D Daug
 Le - lo - ke - cha Shabbat Lo Ta' - a - se
 D7 G Gmin A
 Vo M' - la - cha Ki Chol A - sa
 D D.C. al Fine
 She - shet Ya - mim

יום זה מכבד מכל-ימים, כי בו שבת צור
עולמים.

ששת ימים תעשה מלאכתך, ויום השביעי
לאלהיך, שבת לא תעשה בו מלאכה, כי כל
עשה ששת ימים.

S'udah Shlishit Zmirot

Score

B'nei Heichala

Alter Rebbe

♩ = 65

Voice

B'nei Hei - cha - la dich - si - fin l'me - che - ziv
du hash - ta...

4
diz - eir an - pin ttda da dam da da dam da da dam da da dam da da dam da da dam

7
y'hon ha - cha b'hai ta - ka d'vei mal - ka b' - gi - lu - fin ay yai ay yai ay yai ya na

11
d'vei mal - ka b' - gi - lu fin tz'vu la - cha - da b' - hai va' - a - da

15
b'go i - rin v' - chol ga - d' - fin t' - da dai dai dai ya - da - dam

18
ai yai yai ta - dai dai t' - da dai dai dai ya da dai b' - go i - rin v' - chol ga - d' - fin cha

Transcribed by Kevin McKenzie

MIZMOR L'DAVID No. III

Music: B. Z. SHENKER

Cmin Fmin Cmin Ab
 Miz-mor L' - da - vid Ha - shem Ro - i Lo Ech -
 Eb Eb Ab Fmin 3 Cmin
 sar Bin - ot De - she Yar bi - tze - ni Al
 Ab G7 Cmin Cmin
 Me M' - nu - chot Y' - na - ha - le - ni Gam Ki E -
 Eb Cmin/G Fmin/Ab dim G7/B Cmin C7
 lech B' - ge Tzal - ma - vet
 Tov Ach Tov Va - che sed
 Fmin Caug Fmin7 Bb7
 Lo I - ra Ra Ki A - ta I ma -
 Yir d' - fu ni Kol Y' - me - cha -
 Eb Gmin
 di Shiv - t' - cha
 yai V' - shav - ti
 Eb7 Fmin Eb
 U - mish - an - te - cha Shiv - t' - cha U - mish -
 V'shav - ti B' - ves Ha - shem Lai Lai Lai Lai Lai Lai
 G7 Ab Cmin/G G7 Cmin
 an - te - cha He - ma Y' - na - cha - mu - ni
 Lai Lai Lai Lai Lai L'o - rech Ya mim

Y'did Nefesh

Elazar ben Moshe Azikri

Yitzchok Alster
ed. Joey Weisenberg

A Flowing ♩ = 84

Bm E Em Bm

Y'did ne - fesh, av ha - ra - cha - man, m' - shoch
rutz av - d' - cha k'mo a - yal, yish -

10 Em

av - de - cha el r' - tzo - ne - cha. Ya
- ta - cha - veh el mul ha - da re -

1. Em⁶ F# 2. Em⁶

B

19 F# Bm F#m Bm F#m Bm

cha. Ye - 'e - rav lo y' - di - du - te -

28 G A D Bm Em⁶ F# D.C.

cha, mi - no - fet tzuf v' - chol ta - 'am. (etc.)

Y'did Nefesh

Eliezer Azikri

Pursa, ed. Joshua Breitzer

A Andante ♩ = 54

Dm Gm Dm B♭

Y' - did ne - fesh av ha-ra-cha- man m' shoch av - de - cha

7 Gm A⁷ Dm F Gm C⁷

el r' tzo-ne-cha. Ya - rutz av - de - cha k' - mo a - yal, yish - ta-cha

14 F B♭ C F Dm G A⁷ B♭

veh el mul ha-da-re-cha, ye - e-rav lo y' - di-du te - cha mi

21 Dm Gm Dm Gm A⁷ Dm Dm Dm

1.2.3. 4. **B**

no - fet tzuf v'- chol ta - 'am. Ha lam. Yai dai dai dai dai yai dai

27 B♭ Gm C Dm B♭

dai dai dai dai (etc.)

Engraved May 2017



Yedid Nefesh

♩ = 80

Music - Josh Warshawsky
 Hebrew Text - Rabbi Elazar ben Moshe Azikri

♩ = 80

Bm F#m G

Ai yai yai yai yai yai ay yai yai ay yai

5 D A G G **To Verses**

yai (di-di) yai yai yai yai yai yai ay yai yai

VERSE 1

10 D A Bm A

Ye - did ne - fesh av ha - ra - cha - man meshoch av - dach el re - tzo nach el re - tzo

17 G D A Bm

nach oh Ya - rutz av - dach ke - mo a - yal - yish - ta - cha - veh el mul ha - da

24 A G Bm F#m

rach mul ha - da - rach oh Ye' - e - rav lo ye - di - du -

28 G D A G D.S.

tach mi - nof - fet tzuf ve - chol ta' - am Ay yai

Score

Yedid Nefesh

From Album Dveykus Vol. 2

Abie Rotenberg

$\text{♩} = 60$

Voice

Ye - did Ne - fesh av ha - ra - cha - man m' - shoch av - de - cha
 Ya - rutz av - de - cha k' - mo a - yal yishta - cha - veh yista - cha - veh

7 1. 2.

el r' - tzo - ne - cha ah cha ye' - e - rav lo y' - di - do - te -
 elmul ha - da - re

13 3

cha mino - fet tzuf v' - chol - ta' - am v' - chol ta' - am

Transcribed by Kevin McKenzie

$d=56$
Adagio

Elazar Azikri
composer unknown

$e_2 j \quad 3'3'$

Ye-did he-fesh av ha rachaman, mi sho'ch av'
de-cha el r'tso-ne-cha. Ya-rutz av' d-cha K'
mo a-yal, yish-ta-cha reh el mul ha-da-
re-cha. Ye-e-rav lo y'-di du-te-chami
no-fet tsuf v'-chol ta-am. Ye-e-rav lo y'-
di du-te-chami no-fet tsuf v'-chol ta-am

YEDID NEFESH No. I

73

Music: S. & E. ZWEIG

Dmin Gmin Dmin
 Y' - did Ne - fesh Av Ha-ra-cha - man Y' - did Ne fesh
 Gmin A7 Dmin
 Av Ha-ra-cha - man M' - shoch Av - d' - cha
 Gmin C7 F Gmin
 El R' - tzo - ne - cha M' - shoch Av - d -
 Dmin Gmin A7 Dmin
 cha La La La La La La El R' - tzo - ne - cha
 Gmin Dmin Bb C7
 Ya - e - rutz rav Av d' - cha K' - mo
 F Gmin A7 Dmin Y - di - do
 A - yal Yish - ta - cha - ve La La La La La La
 Edim A7 Tzuf Dmin
 El Mul Ha - da re - cha
 V' chol Ta am

ידיד נפש אב הרחמן, משך עבדך אל רצונך,
 ירוץ עבדך כמו איל, ישתחוה אל מול הדרך,
 יערב לו ידידותיך, מנפת צוף וכל טעם.

Score

Hinei El Y'shuati

Moshav Band

In two ♩ = 120

Voice

Hi - nei El - Y'-shu - a - ti ev - tach v' - lo ef - chad ki 9 -
ma - yim b' - sa - son...

5 zi v' - zim-rat yah A - do - nai va' - y' - hi li li - shu - a us'av - tem

9 A - do - nai ek - ra

Transcribed by Kevin McKenzie

Popular Songs

Acheinu

Abie Rottenberg

Am Dm Am Dm Am

Ha-ma kom y'ra-chem, y'ra chem a-lei hem v' yo-tzi-eim mi-tza-rah li-r'

5 Dm E F Dm

va - chah u - me - a - fe - lah l' - o - rah u - mi - shi -

7 Am G F Em Am *allegro*

bud lig' - u - lah hash - ta ba - ga - lah u - viz - man ka - riv.

9 Am C Dm D#°7 E7 Am C Dm Bb Am

A - chei-nu kol beit Yis-ra-el, a chei-nu kol beit Yis-ra-el ha-n' - tu-nim b'tza-rah, b'

14 Dm E7 Am Dm F G Em 1. Am D E 2. Am D E

tza-rah u - v'-shi-yah, ha-om dim bein ba-yam u-vein ba - ya - ba - shah, shah. Ha

19 Am G Em F G Am G F G C D

ma - kom y'ra - chem, y' - ra - chem a - lei - hem v' - yo-tzi-em mi-tza - rah lir - va - cha

23 Am G Em F G

u - me - a - fe - lah l' - o - rah, u - mi - shi - bud lig' - u - lah

25 Am G F G Am F G Am

hash - ta ba - a - ga - la u - viz - man ka - riv. Ha - man ka - riv.

Am Yisraeil Chai

7A

Music: Shlomo Carlebach
Text: unknown

With fervor (♩ = 120)

Am G E7

Am Yis-ra-eil, am Yis-ra-eil, am Yis-ra-eil chai, am Yis-ra-eil, am Yis-ra-eil,

Am Am (Em Am) Am (Em Am)

am Yis-ra-eil chai. Od A-vi-nu chai, od A-vi-nu chai,

G(Dm G) Am

od A-vi-nu, od A-vi-nu, od A-vi-nu chai.

עם ישראל חי! עוד אבינו חי! *The people of Israel lives! Our God yet lives!*

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Am Yisraeil Chai




Music: Seymour Rockoff
Text: unknown

With fervor (♩ = 120)

C G7
 Am Yis-ra-eil chai, am Yis-ra-eil chai, am Yis - ra-eil__ chai. Am Yis-ra-eil chai

(Dm) 1. G7 C 2. (G7) C
 am Yis - ra-eil chai, am Yis - ra-eil__ chai. am Yis - ra-eil__ chai.

(C+ ) F G7
 Od A - vi - nu, od A - vi - nu, od A - vi - nu chai, Od A - vi - nu, od A - vi - nu,

C (C+) F (Dm) G7 C
 od A - vi - nu chai, Od A - vi - nu, od A - vi - nu, od A - vi - nu chai, Od A - vi - nu chai!

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BILVAVI

S. Brazil Lyrics: Sefer Charedim

Moderately with feeling

Cm G Cm Fm B \flat

Bil - va - vi mish - kan ev - ne l' - ha - dar k' - vo

E \flat G 7 Cm G Cm

do u - v' - mish - kan miz - bé - ach a - sim l' -

1. B \flat G Cm 2. Cm Cm

kar - né ho - do bil - do u - l' - nér ta - mid

A \flat B \flat E \flat G Cm B \flat

e - kach li et ésh ha - a - ké - da u - l' - kor - ban ak - riv

Fm Cm Fm 7 G 7 1. Cm 2. Cm

lo et naf - shi et naf - shi ha - y' - chi - da u - l' - da

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Bil-va-vi mish-kan ev-ne l'-ha-dar k'-vo-do
 U-v'-mish-kan miz-bé-ach a-sim l'-kar-né ho-do
 U-l'-nér ta-mid e-kach li et ésh ha-a-ké-da
 U-l'-kor-ban ak-riv lo et naf-shi et naf-shi ha-y'-chi-da

בְּלִבִּי מִשְׁכַּן אֶבְנָה לְהַדָּר כְּבוֹדוֹ
 וּבְמִשְׁכַּן מִזְבֵּחַ אֲשִׁים לְקַרְגֵּי הוֹדוֹ
 וְלִנֵּר תָּמִיד אֶקַּח לִי אֵשׁ הָעֶקְדָּה
 וְלִקְרָבִן אֶקְרִיב לוֹ אֶת נַפְשִׁי הַיְחִידָה

In my heart I will erect a sanctuary to glorify His honor. In the sanctuary I will place an altar to acknowledge His splendor. For the eternal light I will take the fire of Isaac's binding and with this my singular soul, will Isacrifice before him.

Chiri Biri Bam



Music: Yiddish folk song
Text: derived from "L'cha Dodi"

Playfully (♩ = 46)

capo 2: V Am Bm Dm Am Em Bm

Yiddish: 1. Az ich vel zing - en: "L' - chah doi - di," zolst du zing - en:
Hebrew: 1. Uch' - she - o - mar: "L' - chah do - di," tom - ru kul - chem:

E7 F#7 Am Bm Dm Am Em Bm

"Chi - ri bi - ri bim!" Az ich vel zing - en: "Lik - ras ka - lah,"
"Chi - ri bi - ri bim!" Uch' - she - o - mar: "Lik - rat ka - lah,"

E7 F#7 C D Gradually faster G7 A7 C D

zolst du zing - en: "Chi - ri bi - ri bom!" L' - chah doi - di
tom - ru kul - chem: "Chi - ri bi - ri bam!" L' - chah do - di

G7 A7 C D C D G7 A7 C D G7 A7 C D

(Chi - ri bi - ri bim!) Lik - ras ka - lah (Chi - ri bi - ri bom!)
(Chi - ri bi - ri bim!) Lik - rat ka - lah (Chi - ri bi - ri bam!) L' -

(Am) Bm Am E7 F#7 Am Bm E7 F#7 Faster and faster

L' - chah doi - di lik - ras ka - lah (Chi - ri bi - ri bi - ri bi - ri
chah do di lik - rat ka - lah

Am Bm Ch

bi - ri bi - ri bam.) Chi - ri bim! (Chi - ri bam!) Chi - ri bam! (Chi - ri bim!) Chi - ri

Dm Em E7 F#7 Am Bm

bim bam bim bam bim bam. Chi - ri bam! (Chi - ri bim!) Chi - ri

Eileh Chamdah Libi

37

Music: Chassidic folk song
Text: Y'did Nefesh - Eliezer Azkari

With fervor (♩ = 124)

capo 3:

אֵלֶּה הַמְּדָה לִבִּי חוֹסֶה נָא וְאֵל נָא תִּתְעַלֵּם. God! My heart took pleasure in these. Have pity and do not vanish.

EIN ADIR
(A SEPHARDIC
FOLK TUNE)

אין אדיר
(שיר ספרדי
עממי)

עדון פרטוש (נוסח שני 1952)
OEDON PARTOS

Allegro di marcia (♩=140)

סופרן
SOPRAN

אלט
ALT

טנור
TENOR

בס
BASS

HA HA HA HA
HA HA HA HA
HA LI HA LI HA HA
HA HA EIN EIN

EIN EIN EIN EIN
HA LI HA LI HA HA
LI EIN EIN EIN
EIN EIN EIN EIN

RUCH KE YENAM RAM HA LI VE EIN A DIR VE EIN BA RUCH VE
LI HA LI VE EIN VE EIN A DIR VE EIN BA RUCH VE
EIN EIN A DIR VE EIN BA RUCH VE
EIN HA LI VE EIN A DIR EIN A DIR EIN BA

כל הזכויות שמורות
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Ch Am⁷ Cm⁷ D F Dm Fm Am Cm

Lai - lah yo-reid l' - at v' - ru - ach sho-shan nosh - vah,

Dm Fm Am Cm F Ab G Bb Am Cm

ha - vah el-chash lach shir ba-lat, ze - mer shel a - ha - vah.

עֶרֶב שֶׁל שׁוֹשְׁנוֹת נֶצַח נָא אֶל הַבְּסוֹתָן
 מִזֶּה, בְּשִׁמְמִים וּלְבוֹנָה לְרִגְלֶךָ מִפְתָּן.
 לַיְלָה יוֹרֵד לָאֵם וְרוּחַ שׁוֹשֵׁן נוֹשֶׁבָה
 הִבְהֵא אֶלְחָשׁ לְךָ שִׁיר בְּלֹאט זִמְרָן שֶׁל אֶהְבָּה.
 שְׁחֹר הַזֹּמַח יוֹנָה רֹאשׁוֹ מְלֵא טִלְלִים
 פִּיךָ אֶל הַבֶּקֶר שׁוֹשְׁנָה אֶקְטֹפוּ לִי.

It is an evening of roses. Let us go out to the grove. Mynb,
 spices, and incense are a carpet for you to tread.
 The night comes upon us slowly, and a breeze of roses is
 blowing. Let me whisper a song to you quietly, a song of love.
 It is dawn, a dove is cooing. Your hair is filled with dew. Your
 lips are like a rose to the morning. I shall pick it for myself.

Esa Einai

47A

Music: Shlomo Carlebach
 Text: Psalm 121:1-2

Gently but moving (♩ = 120)
 capo 3: A Am Dm Am Dm Am Dm G

E - sa ei - nai el he - ha - rim, mei - a - yin, mei - a - yin
 (E - sa ei - nai) el he - ha - rim,

C E⁷ Am Dm Am Dm Am
 E^b G⁷ Cm Fm Cm Fm B^b

ya - vo ez - ri? E - sa ei - nai el he - ha - rim,
 (E - sa ei - nai) el he - ha - rim,

Dm G C E⁷ Am Fine B (A⁷) Dm
 Fm B^b E^b G⁷ Cm Cm Fm

mei - a - yin, mei - a - yin ya - vo ez - ri? Ez - - - ri

G C F (Am) G (Dm) Em⁷ (G) Am
 B^b E^b A^b Cm B^b Fm Gm⁷ (B^b) Cm D.C. al Fine

mei-im A - do - nai o - - - seh sha - ma - yim va - a - retz.
 (sha - ma - yim va - a - retz.)

אֶשָּׂא עֵינַי אֶל הַהָרִים מֵאַיִן יְבֵא עֲזָרִי
 עֲזָרִי מֵעַם יְיָ עֹשֵׂה שָׁמַיִם וָאָרֶץ.

I lift my eyes to the mountains; whence does my help come?
 My help will come from God, maker of heaven and earth.

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2. GOOD SHABBOS

Adagio

Good Sha-bos, good Sha-bos, good Sha-bos, good
Sha-bos. Good Sha-bos good Sha-bos, good Sha-bos, good
Sha-bos. Good Sha-bos good - Sha-bos good Sha -
bos. Good Sha-bos good Sha-bos good Sha - bos. Good
Sha-bos good Sha-bos good Sha - bos.
Good Sha-bos good Sha-bos good Sha -
bos. Good Sha-bos good Sha-bos good Sha - bos.

Score

Hamalach Hagoel

Abie Rotenberg

Adagio ♩ = 56

Voice

Ha - ma-lach Ha-go-el o-ti — ha - ma-lach ha-go-el o-ti mi-kol-ra —

3 y' - va-reich et ha - n'-a - rim vi - ka - rei v-'hem — sh'-mi — ha'-

5 2. ka - rei v-'hem — sh'-mi — v' - sheim a - vo - tai — v'-sheim a - vo - tai

7 av - ra - ham - v'-yitz - chak v'-yig - du la - rov — v'-yig - du la - rov — b' -

9 1. ke - rev ha a retz — 2. v' - ke - rev ha-a - retz —

Transcribed by Kevin McKenzie

Havah Nagilah

59

Music: Chassidic folk song
Text: Moshe Nathanson

With energy (♩ = 116)

Ha - vah na - gi - lah, ha - vah na - gi - lah, ha - vah na - gi - lah

v' - nis - m' - chah. v' - nis - m' - chah. Ha - vah n' - ra - n' - nah,

ha - vah n' - ra - n' - nah, ha - vah n' - ra - n' - nah v' - nis - m' - chah.

v' - nis - m' - chah. U - ru, u - ru a - chim,

u - ru a - chim b' - leiv sa - mei - ach, u - ru a - chim b' - leiv sa - mei - ach,

u - ru a - chim b' - leiv sa - mei - ach, u - ru a - chim b' - leiv sa - mei - ach,

u - ru a - chim, u - ru a - chim b' - leiv sa - mei - ach.

הָבָה נִגִּילָה וְנִשְׁמְחָה, הָבָה נִרְנְנָה וְנִשְׁמְחָה. Come, let us be glad and rejoice. Let us sing.
עוּרֵי אֲחוּיִם בְּלֵב שִׂמְחָה. Awake, friends, with a joyful heart.

IM ESHKACHÉCH

Lento With Feeling

Im esh - ka - chéch Y' - ru - sha - la - yim

tish - kach tish - kach tish - kach y' - mi - ni

im esh - ka - chéch Y' - ru - sha - la - yim

tish kach tish - kach tish - kach y' - mi - ni

im lo a - le et Y' - ru - sha - la - yim al rosh

sim - cha - ti im lo a - le et Y' -

ru - sha - la - yim al rosh sim - cha - ti

If I forget you, O Jerusalem let my right hand be withered
if I set not Jerusalem above my highest joy.

אם אשכחך ירושלים, תשכח ימיני.
אם לא אעלה את ירושלים על ראש שמחתי.

Score

Im Eshkachech

Michel Twersky

$\text{♩} = 50$

Voice

Im — Esh - ka - chech Y'-ru-sha - la - yim oy — tish — kach y' - mi-
sho - ni l' - chi - ki im — lo — ez - k' - re

4 1. 2.
ni ti-bak l' - chi im — lo a' - a' leh et Y'-ru - sha -

7 la - yim al — rosh — sim - cha - ti im — lo

10 a' - a' - leh et Y'-ru-sha - la - yim al — rosh — sim - cha -

13 ti

For Educational Purposes Only

Transcribed by Kevin McKenzie

End

I. B7 Em B7 Em A C Em

Bo-u bir - na - nah, bo-u bir - na - nah.

II.

Bo-u bir - na - nah, bo-u bir - na - nah.

III.

Iv-du et Ha-Shem b'-sim - chah, iv-du et Ha-Shem b'-sim - chah.

עבדו את ה' בשמחה באו לפניו ברינגה. Serve God with gladness! Come into God's presence with singing.

Ivdu Et HaShem

Music: folk (last part attrib. to Moshe Shur)
Text: Psalm 100:2

Lively (♩ = 104)

capo 3: A Am Cm G Bb

Iv - du et Ha-Shem b' - sim-chah, iv - du et Ha-Shem b' - sim-chah,

Am Cm G Bb Em(E7) Am Cm B

bo-u l' - fa - nav bir - na - nah, l' - fa - nav bir - na - nah. Ya la

Am Cm G Bb

la, ya la la, ya la la la la, la la la la la la la la. Ya

Am Cm G Bb Em(E7) Am Cm

— la la la, ya la la la la, ya la la la la la.

Score

Ki Heim Chayeinu

Yeshivat B'nei Akiva

$\text{♩} = 90$

Voice

Ki Heim cha-yei - nu v' - o-reich ya-mei-nu u-va-heim neh-he-ge yo-mam va-lai-

4
la ki heim cha-yei - nu v' - o-reich ya-mei-nu u-va-heim neh-he-ge yo-mam va-lai-

8
la ki heim cha-yei-nu v'-o - reich ya-mei-nu u-va-heim ne-he-ge yo-mam va-lai-

12
la ki heim cha-yei-nu v'-o - reich ya-mei-nu u-va-heim ne-he-ge yo-mam va-lai-

16
la ki

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Transcribed by Kevin McKenzie

Koyekh

Folk

Volt ikh ge- hat ko-yekh, velt ikh ge- lo - fn in di ga - sn,

un ge - shri - gn sha - bes, sho - lom, tse - dek,

sha - bes, sha - bes, sha - bes, ya da

sho - lom, sho - lom, sho - lom,

tse - dek, tse - dek, tse - dek,

di di di di ya da di di di di ya da di di di di ya da di di di di ya da etc.

Volt ikh gehat koyekh,
Velt ikh gelaft in di gasn,
Un geshrign: Shabes!
Shabes, Shabes, Shabes!

Volt ikh gehat koyekh,
Velt ikh gelaft in di gasn,
Un geshrign: Sholom!
Sholom, Sholom, Sholom!

Volt ikh gehat koyekh,
Velt ikh gelaft in di gasn,
Un geshrign: Tsedek!
Tsedek, Tsedek, Tsedek!

וואלט איך געהאט כח
וואלט איך געלאפט אין די גאסן
און געשריגן: שבת,
שבת, שבת, שבת!

וואלט איך געהאט כח
וואלט איך געלאפט אין די גאסן
און געשריגן: שלום,
שלום, שלום, שלום!

וואלט איך געהאט כח
וואלט איך געלאפט אין די גאסן
און געשריגן: צדק,
צדק, צדק, צדק!

If I had the strength,
I would run through the streets,
Shouting: Shabes! Peace! Justice!

Lach Y'rushalayim

Music: Eli Rubinstein
Text: Amos Etinger

With spirit (♩ = 126)

capo 3:

Am Cm (A7 C7) D F Dm Fm F (Am) Ab (Cm)

1. Lach Y' - ru - sha - la - yim, bein cho -
2. Lach Y' - ru - sha - la - yim, nof k'du -
3. Lach Y' - ru - sha - la - yim, shir ni -

G Bb Am Cm Am Cm (A7 C7)

mot ha - ir. Lach Y' - ru - sha -
mim va - hod. Lach Y' - ru - sha -
sa ta - mid. Lach Y' - ru - sha -

D F Dm Fm C Eb D F E G

la - yim, or cha - dash ya - ir.
la - yim, lach ra - zim va - sod.
la - yim, ir mig - dal Da - vid.

Ch Dm Fm F Ab 3

B' - li - bei - nu, b' - li - bei - nu rak

G Bb C Eb E7 G7 Am Cm (A7 C7)

shir e - chad ka - yam. Lach Y' - ru - sha -

D F Dm Fm F (Am) Ab (Cm) G Bb Am Cm

la - yim, bein Yar - dein va - yam.

לך ירושלים, בין חומות העיר. For you Jerusalem, between the city walls.

לך ירושלים, אור חדש יאיר. For you Jerusalem, a new light will shine.

בלבנו רק שיר אחד קים In our heart there exists but one song

לך ירושלים, בין ירדן וים. for you Jerusalem, between the Jordan and the sea.

לך ירושלים, נוף קדומים נהדר. For you Jerusalem, an ancient glorious view.

לך ירושלים, לך רזים וסוד. For you Jerusalem, a riddle and a secret.

לך ירושלים, שיר נישא תמיד. For you Jerusalem, a song shall always rise.

לך ירושלים, עיר מגדל דוד. For you Jerusalem, the city of David's citadel.

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Lo Yisa Goi

101A

Music: Shalom Altman
Text: Isaiah 2:4

(*Note: Chords in [A] section are different from those given in Chordster)

With energy (♩ = 120)

[A] **capo 2:** Am Bm Dm Em E⁷ F⁷ Am Bm

Lo yi-sa goi el goi che - rev, lo yil-m' - du od mil - cha - mah. Lo yi-sa

goi el goi che - rev, lo yil-m' - du od mil - cha - mah. Fine

[B] C(A⁷) D(B⁷) Dm Em G A C D(A⁷) C

Lo yi-sa goi el goi che - rev, lo yil-m' - du od mil - cha - mah.

C(A⁷) D(B⁷) Dm Em G A C D E⁷ F⁷ Am Bm

Lo yi-sa goi el goi che - rev, lo yil-m' - du od mil - cha - mah. D.C. al Fine

לא ישא גוי אל גוי חרב, Nation shall not lift up sword against nation,
לא ילמדו עוד מלחמה, nor ever again shall they train for war.

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L'shanah HaBa-ah

88

Music: folk
Text: Passover Hagaddah

With spirit (♩ = 120)

E

L' - sha - nah ha - ba - ah, l' - sha - nah ha - ba - ah, l' - sha - nah ha - ba - ah

Dm E

bi - ru - sha - la - yim!

לשנה הבאה בירושלים! Next year in Jerusalem!

du od mil-cha mah. Lo yi sa goi el

goi che-rev, lo yil-m' du od mil-cha mah. *a tempo*

du od mil-cha mah.

לא ירעו ולא ישדוּתוּ. They shall not hurt or destroy. They shall beat their swords into
 וְכַתְּבוּ חֲרָבוֹתָם לְאֵתִים וְחִנְיֹתוֹתֵיהֶם לְמִקְדָּרוֹת. plowshares, their spears into pruning-hooks. Nation shall not lift
 לא ישא גוי אֶל גּוֹי חֶרֶב, לא ילְמְדוּ עוֹד מִלְחָמָה. up sword against nation, nor ever again shall they train for war.

Lo Yisa Goi

1012

Music: folk song
 Text: Isaiah 2:4

Can be sung as a 2-part round

Peacefully (♩ = 80)

capo 3: I Am Cm G Bb Em Gm Am Cm II Am Cm

Ei oh oh ei. Lo yi sa goi el

goi che-rev, lo yil-m'-du od mil-cha-mah. mil-cha-mah.

1. Am Cm 2. Am Cm

לא ישא גוי אֶל גּוֹי חֶרֶב, לא ילְמְדוּ עוֹד מִלְחָמָה. Nation shall not lift up sword against nation, nor ever again
 shall they train for war.



Mi ha'ish ❖ מִי הָאִישׁ

ARRANGED BY JEROME EPSTEIN

WORDS: Psalm 34:12-14
MELODY: Baruch Chail

Am Em Am Em

S Mi ha' - ish he - cha - fets cha - yim

A Mi ha' - ish he - cha - fets cha - yim

T Mi ha' - ish he - cha - fets cha - yim

Am Em B7 Em Fine

o - hev ya - mim o - hev ya - mim lir' - ot tov.

o - hev ya - mim o - hev ya - mim lir' - ot tov.

o - hev ya - mim o - hev ya - mim lir' - ot tov.

2. Em G B7 Em D G

1. tov. N' tsor l' - shon' - cha me - ra us' - fa -
2. Sur me - ra va'a - se tov ba - kesh

1. tov. N' tsor l' - shon' - cha me - ra us' - fa -
2. Sur me - ra va'a - se tov ba - kesh

1. tov. N' tsor l' - shon' - cha me - ra us' - fa -
2. Sur me - ra va'a - se tov ba - kesh

Na'ar Hayiti

SATB

by Abie Rotenberg
Arranged by David Max

Soprano

na - ar ha - yi - ti gam za - kan - ti v' - lo ra - i - ti tza - dik ne'e

Alto

na ar ha - yi - ti gam za - kan - ti v' - lo ra - i - ti tza - dik ne'e -

Tenor

na ar ha - yi - ti gam za - kan - ti v' - lo ra - i - ti tza - dik ne'e

Bass

na ar ha - yi - ti gam za - kan - ti v' - lo ra - i - ti tza - dik ne'e -

Soprano

tza - dik ne'e - zav v' - lo tza - dik ne'e - zav v' - zar - o m' - va - kesh -

Alto

zav v' - lo ra - i - ti tza - dik ne'e - zav v' - zar - o m' - va - kesh -

Tenor

tza - dik tza - dik v' - lo ra - i - ti tza - dik ne'e - zav v' - zar - o m' - va - kesh -

Bass

zav v' - lo ra - i - ti tza - dik ne'e - zav v' - zar - o m' - va - kesh -

Od Yishama

120

Music: Shlomo Carlebach
Text: Jeremiah 33:10-11

Freely

Intro Am E F Am Dm

Od yi - sha - ma b' - a - rei Y' - hu - dah u - v' - chu - tzot

(Bm^{7b5}) Esus E7 = 88 A Am Dm

Y' - ru - sha - la yim. Od yi - sha -

Am (E7) Am Dm (G7) C E7 Am *Faster and faster ...*

ma b' - a - rei Y' - hu - dah u - v' - chu - tzot,

Dm F Dm (Bm^{7b5}) E7 B Am

u - v' - chu - tzot Y' - ru - sha - la yim kol sa - son v' -

Dm E7 Am

kol sim - chah, kol cha - tan v' - kol ka - lah,

Dm E7 Am (E7 Am)

kol sa - son v' - kol sim - chah, kol cha - tan v' - kol ka - lah.

(Optional: repeat B section on "la")

עוד ישמע בקרי יהודה ובחצות ירושלים
קול ששון וקול שמחה, קול חתן וקול כלה.
There shall yet be heard in the cities of Judah and the
outskirts of Jerusalem the sounds of gladness and joy,
the voice of bridegroom and bride.

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Shabbos Yidn Zol Zain

239

Music and text: Chassidic folk song

With spirit (♩ = 80)

capo 3: **A** Am Cm **E7** G7 (3 times) Am Cm

Ya la la la la la la ya la la la la. Ya la la la la la la.

A Am Cm **E7** G7 (3 times) Am Cm

Ya la la la la la la ya la la la la. Ya la la la la la la.

B Am Cm **Dm** Fm

1. Shab - bos Shab - bos Shab - bos Shab - bos Shab - bos, zol zain Yid - n.
 2. Yon - tif yon - tif yon - tif yon - tif yon - tif, zol zain Yid - n.
 3. Sho - lem sho - lem sho - lem sho - lem sho - lem, zol zain Yid - n.

Am Cm

Shab - bos. Shab - bos zol zain, Shab - bos zol zain,
 yon - tif. Yon - tif zol zain, yon - tif zol zain,
 sho - lem. Sho - lem zol zain, sho - lem zol zain,

E7 G7 **Am** Cm

Shab - bos oif der gan - tzer velt. Shab - bos zol zain,
 yon - tif oif der gan - tzer velt. Yon - tif zol zain,
 sho - lem oif der gan - tzer velt. Sho - lem zol zain,

E7 G7 **Am** Cm

Shab - bos zol zain, Shab - bos oif der gan - tzer velt.
 yon - tif zol zain, yon - tif oif der gan - tzer velt.
 sho - lem zol zain, sho - lem oif der gan - tzer velt.

שבת יידן זאל זיין. שבת אויף דער גאנצער וועלט.
 יונטן יידן זאל זיין. יונטן אויף דער גאנצער וועלט.
 שלום יידן זאל זיין. שלום אויף דער גאנצער וועלט.

Shabbat, Jews should celebrate. There should be Shabbat throughout
 the world. Holidays Jews should celebrate. There should be holidays
 throughout the world. Peace Jews should have. There should be peace
 throughout the world.

new song un - to, sing un - to God, — sing a new — song un - to
 God, — sing a new song — to God.

Sisu Et Y'rushalayim



Music: Akivah Nof
 Text: based on Isaiah 66:10, 62:6

Lively (♩ = 120)

Ch Am A7 D Dm
 Si - su et Y' - ru - sha - la - yim gi - lu vah, —

G C E7 Am A7
 gi - lu vah kol o - ha - ve - ha, kol o - ha - ve - ha. Si - su et Y' - ru - sha - la - yim

D Dm E7 Am Fine
 gi - lu vah, — gi - lu vah — kol o - ha - ve - ha.

V Am A7 D Dm
 1. Al cho - mo - ta - yich ir Da - vid hif - ka - d' - ti shom - rim
 2. Al ti - ra v' - al tei - chat av - di Ya - a - kov
 3. S' i sa - viv ei - na - yich u - r' - i ku - lam

G C E7 Am A7
 kol ha - yom — v' - chol ha - lai - lah. Al cho - mo - ta - yich ir Da - vid hif -
 ki ya - fu — tzu m' - san - e - chah. Al ti - ra v' - al tei - chat
 nik - b' - tzu — u - va - u lach. S' i sa - viv ei - na - yich

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TOV L'HODOT

Moderately

Em Bm Em Bm

Tov l' - ho - dot la - shem tov l' - ho - dot la - shem u - l' -

G D Em

za - mer l' - shim - cha el - yon tov l' - yon

Fine Am Em

l' - ha - gid ba - bo - ker ba - bo - ker chas - de - cha ve -

Am Em

e - mu - nat - cha ba lé - lot tov l' - lot tov

D.S. al Fine

טוב להודות לוי ולומר לשמך עליון
להגיד בבקר חסדך ואמונתך בלילות

It is good to give thanks to the Lord and to
sing praises to your name; to proclaim your
goodness in the morning and your
faithfulness at night.

V'ani Ashir Uzekha

Music - Josh Warshawsky

Text Source: Psalms 59: 17-18

♩=85

Capo 2: Am Am/B C F C Dm Am E Am G F E
Bm Bm/C# D G D Em Bm F# Bm A G F#

Va' a-ni a - shir u - ze - kha Va' ar-a-nein la - bo-keir has-de - kha Ki ha-yi-ta

6 E7 Am F E Am Am/B C F C Dm Am
F#7 Bm G F# Bm Bm/C# D G D Em Bm

mis-gav li, u' ma-nos l' yom tzar li. Va' a-ni a - shir u - ze - kha Va' ar-a-nein la -

12 E Am G F E E7 Am F E
F# Bm A G F# F#7 Bm G F#

bo - keir has-de - kha Ki ha-yi-ta mis-gav li, u' ma-nos l' yom tzar li.

17 C C(add2) F C G Am C C(add2) F C
D D(add2) G D A Bm D D(add2) G D

U - zi Ei-lei - cha a-za-mei-rah a-za-mei-rah. U - zi Ei-lei - cha a-za-mei

24 G Am C C(add2) F C G Am C C(add2) F
A Bm D D(add2) G D A Bm D D(add2) G

rah a-za-mei-rah. U - zi Ei-lei - cha a-za-mei-rah a-za-mei-rah. U - zi Ei-lei -

31 C G Am Am Am/B C F C Dm Am
D A Bm Bm Bm/C# D G D Em Bm

cha a-za-mei-rah a-za-mei-rah. Va' a-ni a - shir u - ze - kha Va' ar-a-nein la -

37 E Am G F E E7 Am F E
F# Bm A G F# F#7 Bm G F#

bo - keir has-de - kha Ki ha-yi-ta mis-gav li, u' ma-nos l' yom tzar li.

Score

V'Afilu B'Hastara

Yosef Karduner

Voice

v'-a-fi-lu b'-ha - sta - rah she-be-toch ha-ha - sta - rah b'-

6 1. va-dai gam sham _____ nim-tzah Ha-shem yit - ba - rakh 2. nim-tzah Ha shem yit-

11 ba - rakh oy oy oy gam mei a-kho-rei ha - dva-rim ha-ka-shim ha - ov-rim a-lei - kha

16 _____ a - ni o - med a - ni o - med a - ni o - med

21 gam mei a-kho-rei ha - dva-rim ha-ka-shim ha - ov-rim a-lei - kha _____ a-ni o-med a-ni o-

26 med a - ni o - med _____

Transcribed by Kevin McKenzie



Yomam VaLailah

Music - Rabbi Josh Warshawsky
Hebrew Text - Rabbi Josh Warshawsky

Capo 3: ♩ = 140

Em B⁷ Em B⁷ Em
Gm D⁷ Gm D⁷ Gm

Ay yai yai nai nai nai nai ay yai nai nai nai

5 Em B⁷ Em B⁷ Em
Gm D⁷ Gm D⁷ Gm

Ay yai yai nai nai nai nai ay yai nai nai nai

9 Em B Am B Am B⁷ Em
Gm D Cm D Cm D⁷ Gm

Hum di di yai nai nai yai dai dai dai dai yai dai dai dai_ yai dai dai dai dai

13 Em B Am B Am B⁷ Em
Gm D Cm D Cm D⁷ Gm

Hum di di yai nai nai yai dai dai dai dai yai dai dai dai_ yai dai dai dai dai

Разрешено Спб. драматич. ценз. на публич. исполн. 30 ноября 1911 г. № 12333.

23

Sog ze rebenju

Für Tenor und Bariton mit Piano
verschrieben durch S. Kisselgof
arrangirt von O. Potoker und L. Zeitlin.

ואגן ושע רבי'ניו

באר טעגאר און באר'טאן ס'זאגט
ס'ערשטעט דורך א קיסלעגא
אראנזשירט פון א. פאטאקער און ל. צייטלין

Gewidmet Herren N. Janowski und J. Jacobsohn.

Andante. *p*

Tenor

Sog ze re-be-nju wos wet sajn as Moschi-ach wet schejn kumen?

סאג צע רע-בע-נ'י וואס וועט זאגן אס מושי-אח וועט שיינע קומען?

Bariton

as Mo-
אס מו-

Piano

Andante. *p*

schl-ach wet ku - men — weln mir ma - chen a ssu - de - nju —

שלא-אח וועט קומען — וועלן מיר מא-כען א שטודע-נ'י —

8

APPENDIX:

- P. 38. *Sing Unto God- The Debbie Friedman Anthology*, 2013. 228
39. *Shabbat Anthology Vol III* Transcontinental Music Publications, 2005. 5
40. Multiple arrangements of this setting can be found on this website:
[https://www.transcontinentalmusic.com/PDG-Shalom-Aleychem-\(SATB\)-72930](https://www.transcontinentalmusic.com/PDG-Shalom-Aleychem-(SATB)-72930)
41. Another version can be found in the *Shabbat Anthology Vol II* Transcontinental Music Publications, 2004. 24
42. *A vocal array: Israeli songs arranged for choir*. Modan Publishing House, Tel-Aviv, 2002
43. Jacobson, Joshua. “Azamer Bishvokhin” E. C. Schirmer Music Company, 2002. A performance piece.
44. Composed by the father of Jacob Ben-Zion Mendelson. Received this music in a packet from Jacob Ben-Zion Mendelson.
45. Mendelson
46. Transcribed by Kevin McKenzie. I thought this melody was written for this zemer and only realized this was a piece of contrafactum in sourcing the melody thanks to Cantor Jeff Warschauer
47. Unknown composer. Taken from a packet of repertoire given by Joel Caplan
48. Zim, Paul. *The Paul Zim Z'mirot Songbook* 53
49. Levin, Neil. *Z'mirot Anthology*. Tara Publications, 1981. 45. The melody I heard varied slightly but is clearly this same piece.
50. Found on Transcon's website:
<https://www.transcontinentalmusic.com/PDG-Yom-Zeh-IYisrael-Yismach-Mosheh-74271>
 A performance piece.
51. *Shabbat Anthology Volume: IV* Transcontinental Music Publications, 2007. 84 A performance piece.
52. McKenzie Transcription. As this melody is quite lilting, Cantor Benjie Ellen Schiller said that this would be sung during S'udah Shlishit.
53. McKenzie Transcription
54. Levin 51
55. Levin 56
56. Found on transcontinental website:
<https://www.transcontinentalmusic.com/PDI-Yah-Ribon-Alam--74209> A performance piece.
57. Zim 21. This zemer is not attributed to Goldfarb in the Neil Levin Anthology and is attributed to Goldfarb in the Paul Zim Songbook. After research, it appears without an attributed composer in Friday Evening Melodies by Israel Goldfarb and Samuel Goldfarb (1918) which is how Goldfarb would have attributed something as written by himself. In every instance where there is a piece written by others, something such as “traditional” or

“adopted” would appear in the top right hand corner of the sheet music. Credit to Cantor Josh Breitzer.

58. McKenzie Transcription

59. As found on his website <https://joshwarshawsky.com/yah-ribbon>

60. Mendelson

61. Caplan

62. *A vocal array: Israeli songs arranged for choir*. Modan Publishing House. Tel-Aviv, 2002. A performance piece.

63. Caplan

64. McKenzie Transcription

65. Levin 69

66. Harvard Hillel Songbook 1992. 64

67. Mendelson

68. McKenzie Transcription

69. McKenzie Transcription

71. Mendelson

72. Mendelson

73. Found on Transcontinental Website

<https://www.transcontinentalmusic.com/PDI-Baruch-el-Elyon-69167> A performance piece.

74. Hillel 70

75. Zim 44

76. Transcribed by Noah Aronson for Zmirot Workshop at Hava Nashira

77. A different copy can be found on the Transcon website:

<https://www.transcontinentalmusic.com/PDS-Israeli-Songs-for-Choir-76127>

in the songbook *Israeli Songs for Choir from Jerusalem 3000*. 1996. A Performance piece.

78. McKenzie Transcription. This piece was intentionally composed to have just one melodic line for communal ease according to the composer.

79. Hillel 46

80. Levin 93

81. Or Zohar’s music can be found on their website and this specific piece can be found here:

<https://www.orandfelizamusic.com/product-page/d-ror-yikra-%D7%93%D7%A8%D7%95%D7%A8-%D7%99%D7%A7%D7%A8%D7%90-lead-sheet>

82. Aronson

83. A Sephardi Melody Transcribed by Noah Aronson

84. *Dan Nichols Anthology* Transcontinental Music Publications. 142

85. Zim 62

86. Levin 83

87. Mendelson
88. Zim 50
90. McKenzie Transcription
91. Zim 68. Note the similar ascending opening motif to B'nei Heichala.
92. Transcribed by Cantor Josh Breitzer based on Joey Weisenberg's transcription from the Kane Street Songster as well as how it is sung at Kol Hanesama Synagogue in Jerusalem. Again note the similar opening motif. I have heard the Schenker Mizmor L'david sung directly into this version, then into the opening blessings for Havdalah.
- 93 a. Transcribed by Cantor Josh Breitzer.
- b. When searching the origin of "Pursa", I inquired of Cantor Breitzer and he led me to this post in the Jewish Prayground Facebook group, November 7, 2017. Rabbi Jonah Rank inquired with Velvel Pasternak z"l directly and received the answer... "The correct name of the Polish town, in the Warsaw area, is actually PURSOV. My information came from Rabbi Mayer Shimon Geshuri, the author of the volumes, Hanigun V'harikud Bahasidut, whom I met in 1970 in Israel. He was the unquestioned authority of Hasidic music at the time and he indicated that the melody came from the town of Pursov. There was no specific Hasidic Court in Pursov."
- c. This melody is much more frequently associated with Kabbalat Shabbat among those who I interviewed. Some said this should only be sung on Friday Night
94. As found on his website: <https://joshwarshawsky.com/Yedid-Nefesh>
95. McKenzie Transcription
96. Sent via email from Cantor Benjie Ellen Schiller, as heard at her Shabbat table
97. Zim 73
98. McKenzie Transcription as heard on Shabbat, Vol. 1 Album. Originally thought this was Carlebach
100. Transcription sent to me by Dave Strickland
101. *The Complete Shireinu*, Transcontinental Music Publications, 2001. 15
102. *The International Jewish Songbook* Tara Publications 1994. 213
103. *Shireinu*. 350
104. *Shireinu*. 60
105. A version can be found as No.139 in *Complete Jewish Songbook For Children Volume I* Transcontinental Music Publications, 2002. This arrangement was sent to me via Marsha Edelman
106. *Shireinu*. 67
107. Music by Shlomo Carlebach. Pasternak, Velvel. *The Shlomo Carlebach Anthology*, 1992. 60
108. McKenzie Transcription
109. *Shireinu*. 81
110. Music by Shlomo Carlebach. Solomon, Ben Zion. *Shlomo Shabbos: Shlomo Carlebach Shabbos Songbook* 1993

111. McKenzie Transcription

112. *Shireinu*. 109

113. McKenzie Transcription

114. A transcription can be found here

<https://www.polinashepherd.co.uk/wp-content/uploads/Volt-ikh-Yesli-by-2-languages.pdf>

Note, the ending niggun here is likely the origin of the same niggun which comes at the end of the Pursov “Yedid Nefesh”

115. *Shireinu*. 118

116. *Shireinu*. 138

117. *Shireinu*. 137

118. Hillel 138. The original document in the Harvard Hillel Songbook has Ashkenazi Traditional as the melody and I have edited the image to reflect the original composer who is Baruch Chait

119. This arrangement taken from David Max:

<https://musescore.com/user/62890234/scores/11296627>

120. *Shireinu*. 160

121. *Shireinu*. 358

122. *Shireinu*. 192

123. Music by Shlomo Carlebach. Pasternak, Velvel. *The Shlomo Carlebach Anthology*, 1992. 88

124. Taken from Josh Warshawsky’s website:

<https://joshwarshawsky.com/vaani-ashir-uzekha-psalm-59>

125. McKenzie Transcription

126. Taken From Josh Warshawsky’s website:

<https://joshwarshawsky.com/yomam-valailah>

127. A version is found in *The Society for Jewish music in St. Petersburg: for voice and piano* Pasternak, Velvel. Tara Publications. 1998

This version is arranged by Kisselgof and was given to me by Joyce Rosenzweig. A performance piece.