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

in Partial Fulfillment of the Requirements for Investiture

Pentateuchal Texts in Liturgy and Song -- Genesis and Exodus

Joyce Gerber has quite successfully compiled a compendium of musical pieces based on Torah texts arranged according to the weekly sedra. The project covers Genesis and Exodus, although the original intention was to cover the whole of the Pentateuch. It is to be hoped that this will be possible at some future date. As a resource work for sermon anthems or sermons-in-song it should be of practical use, especially for the tefillot at HUC-JIR. Some musical items vividly illustrate the text in question, some contain little more than a partial quotation or passing reference, but the majority can be applied within a worship setting. The range of pieces is very wide, from large recitatives to zemirot and children's songs. Actually some of the latter lend themselves the best as musical illustrations and Torah lessons.

The project certainly reflects quite extensive research, and the material and commentary have been attractively arranged, with copious musical illustrations. The appendices to each chapter, in addition to documenting the items referred to in the body of the project also give many additional settings and arrangements. The selections from the "classical" musical literature draws on Gerovitsch, Weintraub, and A.B. Birnbaum (which is to be welcomed) in addition to Abraham Baer, rather than Sulzer, Naumbourg and Lewandowski. The former should not be at the expense of the latter.

I would have welcomed a little more commentary and observation from a musicological perspective instead of the somewhat too detailed midrashic comments on some of the texts, illuminating as they are. For example, on Exodus 31:16-17 the author might have discussed the different musical usage, according to nusah, of the Vesham'ru between that used on Ma'ariv from that in Shaharit. This was discussed in part in Abraham Binder's article, "V'shomru: A Century of Musical Interpretations." The musical example, that of Weinberg, does not draw on this traditional material and should perhaps have been left for the appendix. Similarly, the setting of Ex. 34:9 (Adoshem, Adoshem) by Nowakowsky, while most felicitous for Ne'ilah, does not employ the selihah mode used elsewhere for this text. Ex. 15 (the shirah) should have called for some discussion of the employment of psalmody in the Ashkenazi chant.

These reservations and my own biases aside, Joyce Gerber should nevertheless be complimented for her endeavor. The project shows the pervasive influence of the Torah (Humash) on Jewish musical life throughout the centuries. Some of the musical items recovered from obscurity are little gems. I have no hesitation in recommending the acceptance of this work toward the degree of Master of Sacred Music.

PENTATEUCHAL TEXTS IN LITURGY AND SONG -- GENESIS AND EXODUS

JOYCE GERBER PAGE

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

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

March 27, 1989

Advisor: Rabbi Geoffrey Goldberg

PREFACE

My objective in this project, in order to have music which relates to Torah portions throughout the year, is to begin a collection of musical settings of Torah texts or paraphrases of Torah texts which might be used as sermon anthems. This endeavor must be looked upon as a work-in-progress since it is only the first small step in what I intend to be a lifelong pursuit.

Since Torah text is the unifying theme, there is no musical coherence to be found in this collection. There are simple children's songs, NFTY type songs for junior choir and more sophisticated or lofty settings for adult choir and/or cantor.

I began my search by looking through all of the traditional liturgy which is customarily sung to see which parts were actual quotations from Torah or based on Torah. Many quotations are only one short sentence or phrase either standing alone or in the middle of an extensive liturgical passage. These may not be suitable as sermon anthems but taken collectively, they could be used to illustrate a sermon-in-song. Individually, these short liturgical quotations could serve as an introduction to a longer piece or as the germ of an original composition. I am going to include these as examples as well as z'mirot which may have only one or two verses referring to a particular Torah passage. In the case of a zemer, I think that one could use the relevant verses as an anthem without having to do the entire poem.

I have organized the paper by Torah portion. Within each portion I will mention liturgical passages first, citing examples of musical settings. This will be followed by a list of song material. I have not found musical settings for every Torah portion in the books of Genesis and Exodus, so there will be portions that go unmentioned. I hope to fill in the gaps in future years. A sequel to this paper covering Leviticus, Numbers and Deuteronomy is planned for the Fall .

I want to thank my advisor, Rabbi Geoffrey Goldberg, for encouraging me to stay with this project when I was tempted to abandon it and switch to a narrower, more manageable subject. It is my hope that this paper will prove useful to my fellow students in the weekly planning of music for Shabbat services, particularly in pulpits where the rabbi customarily gives a "drash" on the Torah portion of the week. I would also like to thank Cantor Ellen Math for providing me with a number of interesting settings of Torah texts, including the unpublished manuscript of Ben Steinberg.

GENESIS

BERESHITH

Genesis 1:1-6:8

Genesis 1:1-2:3 is read by the Chatan Bereshit on the morning of Simchat Torah. This is also the Torah reading presented in The Gates of Repentance, Rosh Hashanah Morning Service II.

Liturgy

2:1-3 Vay'chulu

וַיְכַלּוּ הַשָּׁמַיִם וְהָאָרֶץ וְכָל צְבָאָם. וַיָּשָׁבַת בַּיּוֹם הַשְּׁבִיעִי
מִכָּל מְלָאכְתּוֹ אֲשֶׁר עָשָׂה. וַיְבָרֶךְ אֱלֹהִים אֶת יוֹם הַשְּׁבִיעִי,
וַיְקַדֵּשׁ אֹתוֹ, כִּי בּו שָׁבַת מְכָל מְלָאכְתּוֹ, אֲשֶׁר בָּרָא אֱלֹהִים
לַעֲשׂוֹת.

1. And the heaven and the earth were finished and all the host of them. 2. And on the seventh day God finished His work which He had made; and He rested on the seventh day from all His work which He had made. 3. And God blessed the seventh day, and sanctified it because on it He rested from all His work which God created to make.

Vay'chulu is recited as part of the Amida for Shabbat Maariv and it is recited again afterward because of times when a Yom Tov falls on a Sabbath. On such days, Vay'chulu is not part of the festival Amida so it must be said afterward. In order not to differentiate between the Sabbath and Yom Tov services, the Rabbis ordained that it be recited after the Amida at all times (Tos. Pesachim 106a, וַיְכַלּוּ). Ibn Yarchi adds that it is a form of testimony that God created heaven and earth, and witnesses must give their testimony while standing and in a loud, clear voice.

Because of this paragraph's status as a testimony, it should preferably be said with the congregation, or at least in the company of one other person. However, it may be recited by an individual as well (Orach Chaim 268).

There are many musical settings of this passage, some of which may be suitable for congregational singing, thereby keeping its testimonial nature in mind, but most settings I've found are for cantor or cantor and choir. The following example is from the "Meginot Shabat Evening Service" of Gershon Ephros. This traditional melody is intended for congregational singing.

The musical score consists of five staves of music, each with a corresponding line of Hebrew lyrics. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like *mf* and *rit.*. The lyrics are written in a stylized Hebrew script.

Va-y'chu-lu ha-sho-ma-yim v'ho-o - rets v'-chol ts'-vo - om Va-y'-
chal e-lo-him ba-yom hash'-vi - i m'lach-to..... a-sheer o - so..... va-yish -
bos ba-yom hash'-vi - i mi-kol m'lach - to..... a-sheer o - so Va-y'-
ve-rech e-lo-him es yom hash'-vi - i vay'ka - deah..... o - so ki
ve she - vas mi - kel m'lach-to a-sheer be-ro e-lo - him la - a - sos

A list of musical settings of Vay'chulu may be found in Appendix I, Bereshith (A.1.).

זכרו תורת משה במצות שבת נרוסה. חרותה ליום השביעי ככלה בין
 רעותיה משבצת. סהורים ירשנה וקדשנה במאמר כל אשר
 עשה. וכל אלהים ביום השביעי מלאכתו אשר עשה.

Remember Moses' Torah as its Sabbath precept is expounded, engraved with teachings for the Seventh Day, like a bride bedecked among her companions; Pure ones bequeath it and hallow it with the statement: "All that He had made . . ." -- "On the Seventh Day, God completed His work which He had done."

This is usually the first of the z'mirot sung after the first Sabbath meal, or after the meal has begun. The text appears in Maḥzor Vitry, with minor variations, so that we know that it is at least as old as the 12th. century. In the first three lines, the initial letters of the second word form the acrostic, Moshe: beyond this the authorship is unknown. However, a universally recognized authority on the literary aspects of the z'mirot, Dr. Leo Hirschfeld, speculated in "Die Haueslichen Sabbathgesänge", (Mayence, n.d.) that the author was Moses ben Kalonymos, who lived during the 10th. century in Germany. Each of the stanzas concludes with a Biblical verse. From the second stanza onward, the stiches (with the exception of the scriptural endings) follow the alphabet.

Almost all versions of this zemer have a recitative quality either in part or throughout, reminiscent of the synagogue prayer modes. Most are rhythmically more free than the metrical tunes for the other z'mirot; even in cases where the notation is metrical, they are sung freely, in a chant like style.

I have set the fourth stanza to a widely used Eastern Ashkenazic melody in a chasidic version attributed to "the disciples of the Ba'al

Shem Tov." The pattern is that of the Magen Avot shtayger.. This version is based on M.S. Geshuri, Ha-Niqqun v'ha-Rikkud be-Hasidut, vol.1, 1956, p. 43. I have adapted the portion of the melody used for stanza two.

KOL M'KADESH - VERSE 4 - GENESIS 2:2

ZICH-RU TO-RAT MO-SHE B'MITZ-VAT SHA-BAT G'RU-SAN

CHA-RU-TAN LA YOM HAZH-VI-I K'-CHA-LA K'-CHA-LA

BEN REI-O-TE-HA M'-SHU-BA-TZA T'NO

RIM YI-RA-SHU-HA VI-KAD-SHU-HA B'-MA-A-MAR KOL A'

SHER A-SAN VA-Y-CHAL E-LO-RIM BA-YOM HAZH-VI

TO A-SHER A-SAN

A list of musical settings of Kol M'kadesh may be found in Appendix I, Bereshith. (A.2.) Songs quoting relevant Torah verses or dealing with the story of creation are in Appendix I, Bereshith (A.364).

NOACH

Genesis 6:9-11:32

Liturgy

8:1 Zichronot (end of Atah Zocher)

וְגַם אַתָּה לֹחַ בְּאַהֲבָה וְזָכַרְתָּ, וְתִשְׁמְרֶנּוּ כְּדָבָר יְשׁוּעָה וְרַחֲמִים.
 כְּהִבְיָאָה אֶת מִי הַמַּבּוּל לְשַׁחַת כָּל בָּשָׂר מִפְּנֵי רָע מַעַלְלֵיהֶם.
 עַל כֵּן זָכְרוּנוּ בָּא לְסֻגְיָה, יְיָהּ אֱלֹהֵינוּ, לְהַרְבוֹת וּרְעוּ
 בְּעֶפְרוֹת תֵּבֵל, וּבְאַצְאֵי קְחוֹל הַיָּם, כְּכֹתוּב בְּתוֹרָתְךָ: וַיִּזְכֹּר
 אֱלֹהִים אֶת נֹחַ, וְהָאֵת כָּל הַחַיָּה וְהָאֵת כָּל הַבְּהֵמָה אֲשֶׁר אִתּוֹ
 בַּתֵּבָה, וַיַּעֲבֵר אֱלֹהִים רוּחַ עַל הָאָרֶץ, וַיָּשׁוּבוּ הַמַּיִם.

Moreover, You lovingly remembered Noah and You recalled him with words of salvation and mercy, when You brought the waters of the Flood to destroy all living flesh because of the evil of their deeds. Consequently his remembrance comes before You, Lord, our God, to make his offspring as abundant as the dust of the world and his descendants as the sand by the sea. As it is written in Your Torah: God remembered Noah and all the beasts and all the cattle that were with him in the ark, and God caused a spirit to pass over the earth and the water subsided.

The Zichronot (remembrance) verses are the second of the three middle benedictions of the Musaf Amida on Rosh Hashanah. During the chazzan's repetition, these three middle benedictions (Malchuyot, Zichronot and Shofarot) are recited in conjunction with the sounding of the Shofar (Rosh Hashanah 16a, 34b). The Zichronot section begins with Atah Zocher (You remember). This section of Musaf refers to the process of judgement, which requires a precise recollection of everything that has taken place in the past, an understanding of the present situation of those being judged, and an insight into their future potential and

the effect that judgement will have upon them and others. This judgement⁶ refers not only to physical beings, but to spiritual ones as well, for everything is called to judgement this day (R. Moshe Chaim Luzzatto).

The Zichronot contains ten scriptural references to remembrance, four from the Pentateuch, three from Psalms and three from the Prophets. The first deals with Noah, whom God remembered when he was stranded in the Ark. Before quoting the specific verse of remembrance, we note that God remembered him with love and mercy at a time when all seemed lost and hopeless. We pray that, having once remembered Noah mercifully, God will do so every year, for Noah's offspring still require heavenly compassion and kindness.

The reciting of the zichronot on Rosh Hashanah is mentioned in the Mishnah (RH 4:5-6) and is believed to have been part of the Rosh Hashanah liturgy in the Temple.

When looking for musical settings of the portion of the text dealing with Noah, one could look under the heading Atah Zocher, or under other headings indicating later sections of the liturgical passage. I have found examples under the titles V'al Hamdinot, Ashrei Ish, Ki Zecher, and V'gam. Since V'gam deals specifically with the Noah text as a separate entity, I will use it as an example. This setting was composed by Salomon Weintraub, also known as Kaschtan. It was published by his son, Hirsch Weintraub, in Schire Beth Adonai, Vol. III. This has been reprinted in The Out of Print Classics Series, ser. no. 21, no. 211.

□□□

A list of musical settings of Atah Zocher, V'al Hamdinot, Ashrei Ish, Ki Zecher and V'gam may be found in Appendix I, Noach (B. 1-5). Songs quoting relevant Torah verses or dealing with the Noah story or The Tower of Babel, also contained in this Torah portion, are in Appendix I, Noach (B. 6&7). Included in this listing is a larger work, an unpublished oratorio by Ben Steinberg.

LECH LECHA

Genesis 12:1-17:27

Liturgy

17:1 Amar Hakadosh (service of B'rit Milah)

אָמַר הַקּוֹדֵשׁ בְּרוּךְ הוּא לְאַבְרָהָם אָבִינוּ. הִתְמַלֵּךְ לִפְנֵי וְהָיָה תָמִיד.

The Holy One, Blessed is He, said to Abraham, our forefather, "Walk before me and be perfect."

In some congregations, there is a point in the service of B'rit Milah where the father verbally appoints the mohel as his agent to perform circumcision on his son. The mohel then takes the infant and proclaims joyously the above quotation from Torah. God said this to Abraham just before giving him the commandment of milah, implying that only through this mitzvah can a Jew attain perfection. In The Hazzan's Manual, published by the Cantor's Assembly, there is a musical setting of this text by Y.L. Mandel:



This text is also set by Abraham Baer, but he intones the line very uninterestingly on one note. Songs that either quote verses from Lech Lecha or refer to its themes may be found in Appendix I, Lech Lecha (C. 2&3).

VAYYERA

Genesis 18:1-22:24

Genesis 21 is the traditional Torah reading for the first day of Rosh Hashana, and Genesis 22 is the traditional Torah reading for the second day of Rosh Hashana. Genesis 22:1-19 is the Torah reading presented in The Gates of Repentance, Rosh Hashana Morning Service I.

Liturgy

21:4 V'neemar Vayamol (Baby Naming)

וְנִעְמַר וַיִּמָּל אֶבְרָהָם אֶת
יִצְחָק בְּנוֹ בֵּן שְׁמוֹנֵת יָמִים כְּאֲשֶׁר צִוָּה אֱלֹהִים.

And it is said: "Abraham circumcised his son Isaac at the age of eight days as God had commanded him."

The custom of naming a boy at his circumcision is based on the fact that God gave Abram the name Abraham in conjunction with the mitzvah (commandment) of milah. At the time of the "bris", the infant enters the covenant of Israel, and it is then appropriate to give him the name that expresses his sanctity because it is believed that the spiritual destiny of a person is contained in his name.

Y.L. Mandel has composed music for the entire B'rit Milah liturgy. In The Hazzan's Manual under the heading "Naming The Baby", his setting of this quotation from Torah may be found:



This text has also been set by Abraham Baer and can be found in The Out of Print Classics, ser. no. 1. Musical settings of quotations from Vayyera or songs dealing with its themes may be found in Appendix I, Vayyera (D. 2&3).

CHAYYE SARAH

Genesis 23:1-25:18

I have found two children's songs telling the story of Rebecca which is found in Genesis, chapter twenty-four. Israel Goldfarb wrote a song which Reuven Kosakoff arranged for the Union Songster, published by The Central Conference of American Rabbis:

Eliezer and Rebecca

ISRAEL GOLDFARB
Arr. by REUVEN KOSAKOFF

Chorus

Eliezer - e - ter. Eliezer - e - ter. Sweet is A - braham by his
And Re -becca. And Re -becca. from her womb, doing much-er

Companiment

ABRAHAM
1. ABRAHAM
2. ABRAHAM
3. ABRAHAM

life
He would have a
Died for
Can - do.

ride a way and do not
with his own old heart
Bring you some
At the well met

for to be young I - Isaac's
wife for her a reb - be -
ward.

love - ly maid
sweet Re -becca
for A - braham's son - is now to meet -
for A - braham he begged the maid - den.

3 Then Rebecca, sweet Rebecca,
Kiss to tell her father's household.
In prepare for Eliezer.
That he might these words unfold:

"O Blessed, good Beloved,
Fair your daughter is and kind:
Such a bride for my young master
Abraham surely had in mind."

4 So Rebecca kissed her father:
Kissed her mother and her brother.
Clashed upon a taming camel.
Eliezer rode another.

In the field walked lonely Isaac.
Watching through the evening:
"Look she comes! Is a Rebecca!"
Thus did Isaac find his bride.

The other song was composed by Jeff Klepper and Jeff Salkin and is included in Bible People Songs, published by Alternatives in Religious Education, Inc.

VAYYETZE

Genesis 28:10-32:3

Liturgy

28:20 Yom Zeh Mechubad - stanza 3.

אכול משמנים שחה ממחקים, כי אל יתן לכל בו דבקים, בור ללבוש
לחם חקים, גשר ודגים וכל מטעמים.

Eat rich foods, drink sweet drinks, for God will give to all who
cleave to Him clothes to wear and allotted bread, meat and fish and
all the dainties.

The underlined portion of the above stanza is based on 28:20.

Jacob has just awakened from a dream in which God promises to be with him and keep him. Jacob then vows that if God will do this and will give him bread to eat and clothing to wear, he will devote a part of his prosperity which God had promised him to His service. This is the first mention of a vow in the Bible.

Nothing is known about this zemer's author except that his name, Yisrael, is formed by the acrostic. The zemer urges one to honor the Sabbath and gives assurance that God will more than replenish whatever one expends. The following version is taken from Songs of the Chassidim, Volume I, edited by Velvel Pasternak. I have adapted the melody of stanza 1 to the third stanza:

Refrain Fm Bbm Fm Eb7 Ab
 Yom ze m'chu-had 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
 CHOL MASH-MA-NIM SH-TEI MAM-TA-KIM KI
 EIL YI-TEIN L'-CHOL BO D'-VEI-KIM
 BE-GED LIL-BOSH LE-CHEM CHU-KIM BA-
 SAR V'DA-GIM V'-CHOL MAT-A-MIM *D.C. AL FIVE*

Songs quoting scripture or based on themes dealt with in Vayyetze may be found in Appendix I, Vayyetze (G. 2&3).

VAYYISHLACH

Genesis 32:4-36:43

The children's song "Jacob and Israel" by Jeff Klepper and Jeff Salkin in Bible People Songs deals with 32:25-30. This passage represents the crises in Jacob's spiritual history. It records his meeting with a Heavenly Being, the change of his name to Israel, the blessing of the Being that wrestled with him, and the consequent transformation of his character. Maimonides is of the opinion that the whole incident was a "prophetic vision" and other commentators likewise have in all ages regarded the contest as symbolic, the outward manifestation of the struggle within the Patriarch, as in every mortal, between his baser passions and his nobler ideals. In the dead of night he had sent his wives and sons and all that he had across the river. Jacob was left alone—with God. There, in the darkness, given over to anxious fears, God's Messenger was wrestling with him who had so often wrestled with men and had won by sheer energy, persistency and superior wit. In Hosea 12:5, which is part of the Haphtarah for this Sedrah, it says "He (Jacob) strove with an angel and prevailed: he (Jacob) wept and made supplication to him." That supplication for mercy, forgiveness and Divine protection is heard. Jacob becomes Israel. Dean Stanley, in his History of the Jewish Church, says "This mysterious encounter of the Patriarch has become the universal human allegory of the struggles and wrestlings on the eve of some dreadful crises, in the solitude and darkness of some over hanging trial."

The above mentioned song has a chorus and second verse that refer specifically to this story:



Verse 2: One night I dreamt of angels, on a ladder they did ride,
And God said to me, "I will be right by your side."
I wrestled by the river, and I fought very well
And afterwards God blessed me, with the name of Yisrael.

VAYYESHEV

Genesis 37:1-40:23

Liturgy

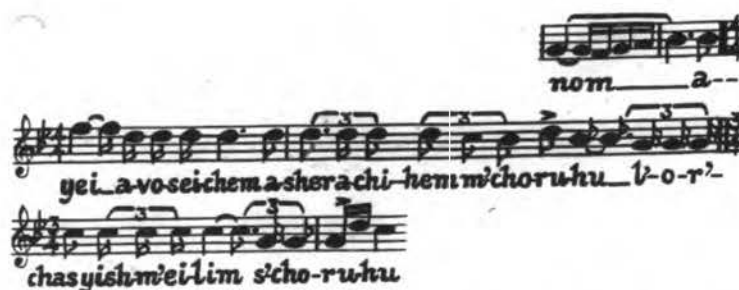
37:25-28 Eileh Ezk'rah

גם אלה אבותיכם אשר אחידם מקרהו.
לארסם ישמעאלים סקררהו

Said he, "Then what of your ancestors who sold their brother, to a caravan of Ishmaelites they peddled him, . . ."

Eileh Ezk'rah (These shall I recall) is the story of the Ten Martyrs who were brutally put to death to satisfy the anti-Semitic caprice of a Roman ruler. I will give a fuller account of this piyut in the Torah portion Mishpatim which has a stronger connection to this liturgical poem in that it contains the legal basis for the executions of these Sages. The connection of Vayyeshev to this poem lies in the fact that in this portion Joseph's brothers kidnap him and sell him to a caravan of Ishmaelites, and this is the crime used by the Roman ruler as a pretext for slaying the Ten Martyrs.

Israel Alter has composed a setting of this text which can be found in The High Holy Day Service, published by the Cantor's Assembly. The following example is an extract from that work:



There is also a children's song which tells of Joseph's coat of many colors and his dream and the crime which his brothers perpetrated against him. It is "Joseph You're a Dreamer" in Bible People Songs by Jeff Klepper and Jeff Salkin. The chorus and the first three verses are the relevant portion for Vayyeshev.

MIKKETZ

Genesis 41:1-44:17

Liturgy

44:16 Al Tavo

מה נאמר לפניך יהוה אלהינו. ומה נדבר ומה נצטרך.

What can we say before You, Lord, our God, what can we declare, what justification can we offer?

This line is based on Genesis 44:16 in which Judah says to the lord of the land (Joseph unrevealed): "What shall we say unto my lord? What shall we speak or how shall we clear ourselves? . . ."

This is in response to the discovery that Benjamin has stolen a goblet. They cannot prove their innocence because the goblet condemns them. In the same way, we who pray for forgiveness during the S'lichot prayers following the Maariv Arida on Yom Kippur admit that there is nothing we can say to gain compassion, nothing to declare to insist on our rights and no justification for our deeds. Since no living being can justify itself before God, we beg Him not to bring us to a judgement we are doomed to lose. The following example of a musical setting of this text is by Heinrich Schalit and is included in the Ephros Collection, , volume II, Yom Kippur, p. 66.

SOLO



CHOIR



Rosowsky has set Genesis 41:1-4 and 41:14 as accompanied cantillation and Jeff Klepper and Jeff Salkin mention Joseph's interpretation of Pharaoh's dream in their song "Joseph You're a Dreamer" in Bible People Songs.

VAYYIGASH!

Genesis 44:18-47:27

There is a song in Bible People Songs by Jeff Klepper and Jeff Salkin called "Joseph You're a Dreamer" that refers to Genesis 45 in its fifth verse: Joseph's family was united again.

Once they were enemies, now they were friends.

So even though sisters and brothers fight,

There's time to make it all right!

This is the refrain of "Joseph You're a Dreamer".

CHORUS

JOSEPH, YOU'RE A DREAM-ER OF WHAT WILL COME TO

BE. JOSEPH, YOU'RE A DREAM-ER BUT DREAMS COME

TRUE, YOU'LL SEE (BT ONLY BEARD VERSE)

VAYYECHI

Genesis 47:28-50:26

Liturgy

48:20 Y'simcha (Pidyon Ha Ben)

יְשַׁמְכֶה אֱלֹהִים כְּאֶפְרַיִם וְכַמְנַשֶּׁה.

May God make you like Ephraim and like Menasseh.

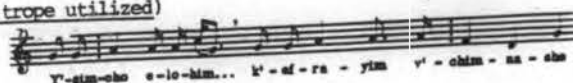
When a male baby who was his mother's firstborn becomes a month old, his father must redeem him by giving five silver shekels to a Kohen. In declaring that firstborn males must be redeemed, the Torah teaches that God laid claim to all firstborn Jews at the time that He slew all the firstborn Egyptians in the last of the Ten Plagues. Sefer HaChinuch (Mitzvah 18) explains that this mitzvah teaches man to dedicate his very first achievements to God. Although firstborn children, like first fruits, are the culmination of much yearning, labor and sacrifice, and it is human nature to want them for oneself, the Torah wants us to recognize that they are a gift from God and should be dedicated to His service. Thus, man redeems his firstborn.

In Genesis 48:20, Jacob blesses Ephraim and Menashe saying, "By thee shall Israel bless . . ." To this day, every pious Jewish father on Sabbath eve places his hands on the head of his son and blesses him in the words: "God make thee as Ephraim and Menasseh." Ephraim and Menasseh would not barter away their "Jewishness" for the most exalted

social position or the most enviable political career in the Egyptian state. They voluntarily gave up their place in the higher Egyptian aristocracy and openly identified themselves with their "alien" kinsmen, the despised shepherd-immigrants. Every Jewish parent may well pray that his children show the same loyalty to their father and their father's God as did Ephraim and Menasseh.

In the Ephros Collection, Volume V, y'mot Hachol, there is a setting of "Seder Pidyon Haben" which includes this Torah quotation:

(Torah trope utilized)



48:16 Hamalach Hagoel (Bedtime Sh'ma and Simchat Torah)

המלאך המאל אחי מקל רע יקרב את הנערים והקרא
בהם שמי ושם אבותי אברהם ויזקק וידע
לרב בקרב הארץ.

May the angel who redeems me from all evil bless the lads, and may my name be declared upon them — and the names of my forefathers, Abraham and Isaac — and may they proliferate abundantly like fish within the land.

The recital of the Sh'ma immediately before retiring is perceived as a protection against the dangers of the night (Berachot 5a). The above verse is the first of a collection of Scriptural verses discussing God's mercy which are part of this Sh'ma. This was Jacob's blessing to his grandsons Ephraim and Menasseh. The prayer is directed not to the angel, who has no power except as an agent of God, but to God Who dispatched the angel. The following musical setting is by Jacob Sivan and can be found in the Ephros Collection, Volume V, y'mot Hachol and also in Zamru Lo, Volume II:

HAMALOECH HAGOEL, No.1

JACOB SIVAN
(Born 1890)

Ha - mal-oech ha - go - el o - si mi-kol... ro... y' - vo-rech es ha - a' -
 rim v'-yi-ko - re.... vo-hem... sh' - mi v'-shema-vo-sai v'-yid - gu lo-rov b' -
 ke - rev ho - o - retz v' - yid - gu lo - rov..... b' - ke - rev ho - o - retz v' -
 yid - gu lo - rov v' - yid - gu lo - rov v' - yid - gu lo-rov... b' - ke - rev ho-o - retz

Gershon Ephros has also composed a setting which is included
 in this collection.

A. Bereshith

1. Vay'chulu

Alter, Israel. The Sabbath Service. New York: Cantor's Assembly, 1968, pp. 18-19.

Opening and closing phrases only.

Baer, Abraham. Baal T'fillah, Gothenburg: n.p., 1877; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 1, 1953, p. 102, no. 407.

Bronstein, Herbert, ed. A Passover Haggadah. Rev. ed. New York: Central Conference of American Rabbis, 1982, p. 98.

Dunajewsky, A. Israelitische Tempel Compositionen fur den Sabbath. Odessa: Privately printed, n.d.; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 18, 1955, pp. 25-26, no. 12.

Cantor and choir.

Ephros, Gershon, ed. Cantorial Anthology. 6 vols. New York: Bloch Publishing Co., 1976. Vol. 4: Shabbat, pp. 161-166.

Contains a choral version by Landau, a solo version arr. by Grauman, and a congregational version by Ephros.

Katchko, Adolph. Services for Sabbath Eve and Morning. New York: Hebrew Union School of Education and Sacred Music, 1951, pp. 10-11.

Opening and closing phrases only.

Lewandowski, Louis. Kol Rinnah U'T'fillah. Berlin: By the composer, n.d.; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, ser. no. 9, 1871, pp. 19-20, no. 26.

Nathanson, Moshe, ed. Zamru Lo. 3 vols. New York: Cantor's Assembly, 1974, vol. 1, pp. 91-95.

Schalit, Heinrich. Sabbath Eve Liturgy. Denver, Col.: By the composer, 1951, pp. 64-65.

Cantor and choir.

Sulzer, Salomon. Schir Zion. Vienna: By the composer, 1839; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, ser. no. 6, 1954, p. 53, no. 42.

Yolkoff, Arthur. Shirat Atideinu. New York: Transcontinental Music Publications, 1966, pp. 35-37.

Choral.

2. Kol M'kadesh

Baer, Abraham. Out of Print Classics, ser. no. 1, p. 105, no. 419.

Idelsohn, Abraham Zevi. The Jewish Song Book. Ed. Baruch Joseph Cohon. Cincinnati: Publications for Judaism, 1961, pp. 381-383.

Levin, Neil, with Velvel Pasternak, eds. Z'mirot Anthology. Cedarhurst, N.Y. : Tara Publications, 1981, pp. 27-32.

Nathanson, Moshe, ed. Zamru Lo. 3 vols. New York: Cantor's Assembly, 1974, vol.2, pp. 138-140.

3. Songs Quoting Scripture

1:1-3 Coopersmith, Harry. " B'reshit Bara Elohim " in More of the Songs We Sing. New York: The United Synagogue of America, 1971, p. 188.

1:31 Lustig, Gordon.. " Hi'ne Tov M'od " in Shiron L'Shalom. Ed. Ann Carol Abrams and Lucy Joan Sollogub. Brookline, Mass. : Jewish Educators for Social Responsibility, 1986, pp. 10-11.

4. Songs About Creation

Adler, Samuel H. " So Many, Many Years Ago " in Union Songster. New York: The Central Conference of American Rabbis, 1960, pp. 382-383.

Binder, A.W. " O, Once God Said ".. Ibid., pp. 384-385.

Klepper, Jeff. " When God Made the World " in Shiron L'Shalom. pp. 12-13.

B. Noach

1. Atah Zocher

Alter, Israel. The High Holy Day Service. New York: Cantor's Assembly, Inc., 1971, pp. 64-65.

Baer, Abraham. Out of Print Classics, series no. 1, p. 282, nos. 1239 and 1240.

Gerovitsch, Elieser ben Jizchok. Schirei Simroh. Rostow am Don: Privately printed, n.d.; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 5, 1953, pp. 169-170.

Gerovitsch, Elieser ben Jizchok, Shire T'filoh. Rostow am Don: Privately printed, n.d.; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 2, 1953, pp. 100-102.

3. Ashrei Ish

Katchko, Adolph. A Thesaurus of Cantorial Liturgy. 3 vols. New York: Sacred Music Press, 1952. Vol. 3: For the Days of Awe, pp. 84-85.

4. Ki Zecher

Ephros, Gershon, ed. Cantorial Anthology. 6 vols. New York: Block Publishing Co., 1977. Vol. 6: The Recitative (for Rosh Hashanah), p. 73-74.

From the Gerovitsch collection.

5. V'gam

Weintraub, Salomon. "Shire Shlomo". In Shire Beth Adonai, part III, ed. Hirsch Weintraub. Königsberg: Privately printed, 1861; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 21, n.d., p. 226.

6. Musical Settings Quoting Scripture (non-liturgical)

6:9 Nardi, Nachum. "Ele Toldot Noach" in Selected Songs: Tel-Aviv: The Education and Culture Centre of the General Federation of Labour-Histadrut, 1965, pp. 163-166.

One solo song and one trio.

9:8 Steinberg, Ben. "The Covenant". Work for solo, choir and organ with optional narrators and brass quartet. Commissioned by Stephen Wise Free Synagogue, New York, n.d., pp. 6-9.

Part I of this work contains a partial quotation of 9:8, a complete quotation of 9:9 and 9:13, and a partial quotation of 9:15.

7. Songs about Noah and The Tower of Babel

Binder, A.W. "O, I'll Sing You a Story" in Union Songster, pp. 396-398.

Binder, A.W. "The Rain Is Raining". Ibid., pp. 386-388.

Folk Song. "Rise and Shine" in Shiron L'Shalom, pp. 69-72.

Punk, Joel. "Noah and the Ark" in Shiron L'Shalom, pp. 69-72.

Klepper, Jeff. "When God Made the World". Ibid., pp. 12-13.

Kosakoff, Reuven. "Down Came the Rain" in Union Songster, pp. 390-393.

Solomon, Robert. "The Rainbow Covenant" in Shiron L'Shalom, pp. 64-68.

C. Lech Lecha

1. Amar Hakadosh

Baer, Abraham. Out of Print Classics, ser. no. 1, p. 71, no. 259.

Mandel, Y.L. The Hazzan's Manual. New York: Cantor's Assembly, 1971, p. 117.

2. Musical Settings Quoting Scripture (non-liturgical)

12:1-2 Friedman, Debbie. "L'Chi Lach" in The Best of Debbie Friedman. Cedarhurst, N.Y.: Tara Publications, 1987, p. 76-77.

Hebrew and English partial quote and paraphrase. retains the gist of these verses.

17:1-2 Steinberg, Ben. "The Covenant". Part I, pp. 9-11.

17:1 is a partial quote with paraphrase. 17:2 is a complete quotation of the verse.

3. Songs About Abraham

Klepper, Jeff and Jeff Salkin. "Abraham" in Bible People Songs. Denver, Col.: Alternatives in Religious Education, Inc., 1981. Words, p. 1, music, p. 8.

D. Vayyera

1. V'neemar Vayamal

Baer, Abraham. Out of Print Classics, ser. no. 1, p. 73, no. 265.

Mandel, Y.L. The Hazzan's Manual, p. 119.

2. Musical Settings Quoting Scripture (non-liturgical)

Binder, A.W. Bible Lesson With Music 2. Vayerah (The Sacrifice of Isaac). New York: Sacred Music Press, 1964.

This work is for narrator, cantor, choir and organ. It quotes 18:1-15, 21:1-8 and 22:1-19. Hebrew and English.

Nardi, Nachum. "Be'er Sheva" in Selected Songs. Pp. 167-174.

This solo song begins with a partial quote of 22:19. This is followed by a full quotation of 21:31, a partial quotation of 21:32 and a full quotation of 21:33.

Steinberg, Ben. "The Covenant". Part I, pp. 11-12.

This portion of the work has a partial quotation of 22:16 and 22:17.

3. Songs Pertaining to Themes in Vayyera

Binder, A.W. "Lot, Lot, Foolish Man" in Union Songster, pp. 388-389.

Klepper, Jeff and Jeff Salkin. "Sarah Laughed" and "Abraham" in Bible People Songs. Words, pp. 1-2. Music, pp. 8-9.

In "Abraham", verse 2 refers to Gen. 18. and verse 3 refers to Gen. 22.

E. Chayye Sarah

1. Songs Telling the Story of Rebecca

Goldfarb, Israel. "Eliezer and Rebecca" in Union Songster, pp. 400-401.

Klepper, Jeff and Jeff Salkin. "A Woman Strong and True" in Bible People Songs. Words, p. 2, music, p. 10.

F. Toledoth

1. Songs Quoting Torah or Based on Torah

Nathanson, M. "Gur Ba-arets Hazot" in Israel In Song, ed. Velvel Pasternak with Richard Neumann. New York: A Joint Publication of Tara Publications and The Board of Jewish Education, 1974, p. 35.

A partial quotation of 26:3.

Zamir, E. "B'er Basade" in Hebrew Songs for All Seasons, ed. Susan Claire Searles. Cedarhurst, N.Y.: Tara Publications, 1987, p. 19.

Based on 26:15-17.

2. Songs Pertaining to Themes in Toledoth

Klepper, Jeff and Jeff Salkin. "Jacob and Israel" in Bible People Songs. Words, p. 3, music, p. 11.

1. Yom Zeh Mechubad

Idelsohn, Abraham Zevi. The Jewish Song Book, pp. 379-380.

Levin, Neil, with Velvel Pasternak, eds. Z'mirot Anthology, pp. 83-85.

Nathanson, Moshe, ed. Zamru Lo. Vol. 1, pp. 133-134.

Songs and Hymns: A Musical Supplement To Gates of Prayer.
New York: American Conference of Cantors and Central Conference of American Rabbis, 1977, pp. 114-115.

2. Songs Quoting Scripture

28:14 Folk Song. "Ufaratzta" in Favorite Songs of Israel. Ed. Velvel Pasternak. Cedarhurst, N.Y.: Tara Publications, 1985, p. 98.

*Partial quotation of verse.

28:17 Ravitz, Sh. "Ma Nora Hamakom Hazeh". Unpublished.

3. Songs Pertaining to Themes in Vayyetze,

Goldfarb, Samuel E. "When Jacob Fled" in Union Songster, pp. 402-405.

Refers to 28:10-15.

Klepper, Jeff and Jeff Salkin. "Jacob and Israel" in Bible People Songs, Words, p.3, music, pp. 11-12.

Refers to 28:10-15.

H. Vayyishlach

I. Songs Pertaining to Themes in Vayyishlach

Klepper, Jeff and Jeff Salkin. "Jacob and Israel" in Bible People Songs. Words, p.3, music, p.11.

I. Vayyeshev

1. Eileh Ezk'rah

Alter, Israel. The High Holy Day Service, p. 131.

2. Songs pertaining to Themes in Vayyeshev

Klepper, Jeff and Jeff Salkin. "Joseph You're a Dreamer" in Bible People Songs. Words, p. 3, music, p. 13.

1. Al Tavo

Schalit, Heinrich. In Cantorial Anthology. Vol. II, Yom Kippur.
Ed. Gershon Ephros. New York: Bloch Publishing Co., 1977,
p. 66.

2. Musical Settings Quoting Scripture (non-liturgical)

Rosowsky, S. "Cantillation" in Treasury of Jewish Song Choral Series.
New York: The Jewish Education Committee of N.Y.,
1951.

Accompanied cantillation of Genesis 41:1-4 and 41:14.

3. Songs Pertaining to Themes in Mikketz

Klepper, Jeff and Jeff Salkin. "Joseph, You're a Dreamer" in Bible People Songs. Words, p. 3, music, p. 13.

K. Vayyigash

1. Songs Pertaining to Themes in Vayyigash

Klepper, Jeff and Jeff Salkin. "Joseph, You're a Dreamer" in
Bible People Songs. Words, p. 3, music, p. 13.

L. Vayyechi

1. Hamalach Hagoel

Ephros, Gershon. Cantorial Anthology. 6 vols. New York: Bloch
Publishing Co., 1957. Vol. 5: Y'mot Hachol, pp. 201-202.

Sivan, Jacob. *Ibid.*, p. 201.

2. Y'simcha

Ephros, Gershon, ed. Cantorial Anthology. Vol. 5: Y'mot Hachol.
"Seder Pidyon Haben", p. 199.

From the Lachman Collection.

EXODUS

SHEMOTH

Exodus 1:1-6:1

Liturgy

3:14 Hin'ni - Prayer for the Chazzan before Mussaf on Rosh Hashanah

אֲנִי הָיִיתִי אֲנִי אֲהִי

"I will be what I will be." or "I am that I am."

The chazzan recites this prayer with feeling and trepidation. In it, he declares that although he personally is unworthy to pray on behalf of the congregation, he beseeches God to accept his supplications for the sake of those who have appointed him. He hopes that God will still the accusing Satan and will cherish the prayers that will be offered to Him.

When God dispatched Moses to lead Israel out of Egypt, He characterized himself with this Name which means "I will be with them in this travail as I will be with them in the future subjugation of other kingdoms" (Rashi; Exodus 3:14). Thus the chazzan suggests that God heed his prayers as He has those of more worthy people in the past.

"Ehyeh asher ehyeh" — the self-existent and eternal God; a declaration of the unity and spirituality of the Divine Nature, the exact opposite of all the forms of idolatry, human, animal and celestial, that prevailed everywhere else. "I am that I am" is, however, not merely a philosophical phrase; the emphasis is on the active manifestation of the Divine existence.

To the Israelites in bondage the meaning would be, "Although He has not yet displayed His power towards you, He will do so; He is eternal and will certainly redeem you." Most moderns follow Rashi in rendering "I will be what I will be"; i.e. no words can sum up all that He will be to His people, but His everlasting faithfulness and unchanging mercy will more and more manifest themselves in the guidance of Israel. The answer which Moses receives in these words is thus equivalent to, "I shall save in the way that I shall save." It is to assure the Israelites of the fact of deliverance, but does not disclose the manner. It must suffice the Israelites to learn that "I will be (with you) hath sent me unto you." The following musical example is from the Katchko Thesaurus of Cantorial Liturgy, vol. 3, For The Days of Awe:



2:24 Atah Zocher (Zichronot)

וַיֹּאמֶר:

וַיִּשְׁמַע אֱלֹהִים אֶת נַאֲקָתָם, וַיִּזְכֹּר אֱלֹהִים אֶת בְּרִיתוֹ אֶת
אֲבֹרָהִם, אֶת יִצְחָק וְאֶת יַעֲקֹב.

And it is said: And God heard their groaning, and God remembered His covenant with Abraham, with Isaac, and with Jacob.

This verse speaks of God's redemption of Israel from exile -- both the redemption from the Egyptian exile and the future redemption from the current exile -- because He remembers His covenant with the Patriarchs. It may be that verses stressing the covenant were chosen because a covenant, by definition, is irrevocable, but the "merit" of the Patriarchs can become eroded with time and excessive sin (Shabbat 55a).

For a discussion of the Zichronot, see Noach. The following musical example is from the Katchko Thesaurus of Cantorial Liturgy, vol. 3, For The Days of Awe:



Songs dealing with themes in Torah portion Shemoth may be found in Appendix II, Shemoth (A. 3).

Exodus 6:2-9:35

There is a children's song by Jeff Klepper and Jeff Salkin in Bible People Songs called "The Ten Plagues" which pertains to this portion beginning with Exodus, chapter seven and extending to the end of the portion. The following example shows the chorus and verse I:

VERY
SPIRITED
CHORUS

CHORUS

HOW LONG PHAR-AOH WILL IT TAKE TO LET OUR PEO-PE

GO? YOUR HEART IS CRUEL THAT'S A BIG MIS-TAKE WILL IT

TAKE TEN PLAG'ES BE-FORE YOU KNOW THAT YOU'

HAVE TO LET OUR PEO-PE GO.

FIRST THE NILE WILL TURN TO BLOOD THEN

FROGS WILL JUMP OUT FROM THE MUD LICE WILL AP-PEAR FROM

GRAINS OF SAND AND WILD BEASTS WILL WALK THE LAND

verse II is also relevant to this Torah portion:

God will make disease begin
And boils will cover up your skin
Then hail and locusts, so beware
Oh, Pharoah, don't you care?

80

Exodus 10:1-13:16

Exodus 12:1-20 is read on Shabbat Hachodesh, Exodus 12:21-51 is read on the first day of Pesach, and Exodus 13:1-16 is read on Chol Hamoed Pesach, first day. The customary Reform reading for the first day of Pesach is Exodus 12:37-42 and 13:3-10 and the Reform reading for the second day of Pesach is Exodus 13:14-16.

Liturgy (Haggadah)

12:26 Rasha Ma Hu Omer

רָשָׁע מָה הוּא אוֹמֵר. מָה הַעֲבֹדָה הַזֹּאת לָכֶם. לָכֶם וְלֹא לִי. וְלִפִּי שֶׁהוֹצִיא אֱלֹהִים
עֲצָמוֹ מִן הַכְּלִל כִּסֵּר בְּעֵקֶר. וְאִם אֵתָה הַקָּהָה אֶת־שָׁנִי וְאֶבֶר לִי. בְּעֵבֶר זֶה
עָשָׂה יי' לִי בְּצֵאתִי מִמִּצְרַיִם. לִי וְלֹא לְךָ. אֱלֹהֵי הָרִשָּׁע שָׁם. לֹא הָיָה נִשְׁאָל:

What says the wicked son? (He asks:) "What is this service to you?" or "What mean you by this service?" To "you" and not to "him". And in saying this he has withdrawn himself from the community. And therefore you respond bluntly and say to him: It is because of that which God did for me in bringing me forth from Egypt. For me and not for you. If you had been there, you would not have been redeemed.

The underlined portion of the translation is a quotation of part of Exodus 12:26. The Torah does not interpret this question as an evil one, but assumes that the children of successive generations are to be instructed at Passover as to the origin and significance of the Festival. The question, "What mean you by this service?" refers to the religious rites and ceremonies in connection with the Passover, intended to keep the memory of the wonderful deliverance alive in the hearts of the

Israelites. Since the destruction of the Temple, the Questions of the child are concerned with the distinctive features of the Seder meal. The following musical example is a setting according to nusach by Cantor Lawrence Avery:

(M. L. H. P. 30)

13:14 Tam Ma Hu Omer

הֵם קָה הוּא אָמַר. קַה־זֹאת. וְאָמַרְתָּ אֵלָיו. כִּחֹק יָד הוֹצֵאתָנוּ מִמִּצְרַיִם
מִבְּיֹט עֲבָדִים:

The simple person, what does he say? "What is this?" And you say to him, "With a strong hand God brought us forth from Egypt, from the house of bondage."

The underlined portion of the translation is a quotation of a part of Exodus 13:14. In the Torah, the question "What is this?" is being asked about the meaning of the precept concerning the firstborn. The following musical example is a setting according to nusach by Cantor Lawrence Avery:

יום קדוש הוא מבואו קדש צאתו. כל זרע יצאק יבכרוהו כדבר המלך
 קדשו, לזנוח בו ולשקנוח בתענוג אכול ושתו. כל צדח ישראל יעשו
 אותו.

It is a holy day from beginning to end, all Jacob's seed will honor
 it according to the King's word and decree To rest on it and be
 glad with the pleasure of food and drink - "The entire congregation
 of Israel will observe it".

The underlined portion of the translation is the complete
 verse 12:47 of Exodus. It is part of the regulations regarding Pass-
 over. It is quoted in this zemer as a Sabbath regulation. For a dis-
 cussion of Kol M'kadesh, see Torah portion Bereshith. The following
 musical example is a setting I have made of the fifth stanza using an
 chasidic tune. This melody is further documented in Torah portion
 Bereshith under the heading Kol M'kadesh:

KOL M'KADOSH - VERSE 5 EXODUS 12:47

YOM KA-DOSH HU MI BO-O V'AD-TSETO

KOL ZE-RA YA-A-KOV Y'CHN-B-DU HU KI-D-VAR

HA-ME-LECH V'DATO LA

NU-ACH BO V'LI-MO-ACH B'IT-A-NUG A

CHOL V'SHA-TO KOL A-DAT YIS-RA-EL YA-A

SU O-TO

A list of settings of Kol M'kadesh may be found in Appendix I, (A.2.). See Appendix II, (C. 4.) for songs dealing with themes in Torah portion Bo.

BESHALLACH

Exodus 13:17-17:16

The traditional Torah reading for the seventh day of Pesach is Exodus 13:17-15:26(Reform, Exodus 14:30-15:21). The Torah reading for Purim is Exodus 17:8-16. This is known as Shabbat Shira.

Liturgy

15:11, 15:2 and 15:18 Mi Chamocha

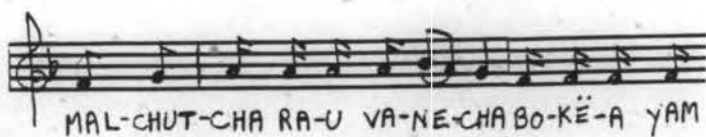
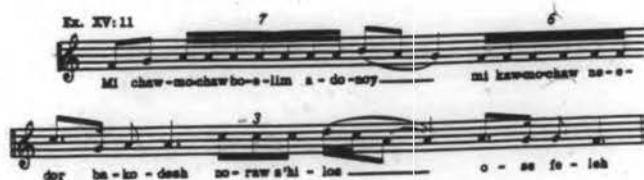
מי כמִכָּה בְּאֵלֵינוּ יְהוָה, מִי כמִכָּה נֶאֱדָר בְּקִדְשׁ, נוֹרָא
תְּהִלָּתוֹ, עֲשֵׂה פֶלֶא יי מְלִכּוּתְךָ רָאוּ בְּנֵי יִשְׂרָאֵל בּוֹקֵץ
יָם לִפְנֵי מֹשֶׁה, וְהָ אֵלֵי עָנוּ וְאָמְרוּ:
יְהוָה יִמְלֹךְ לְעֹלָם וָעֶד.

Who is like You among the gods, Lord! Who is like You, mighty in holiness, awesome in praises, doing wonders! Your children beheld Your majesty as You split the sea before Moses: "This is my God!" they exclaimed. Then they said: "The Lord shall reign for all eternity!"

The underlined portions of the translation are, in order of appearance, the whole of Exodus 15:11, a fragment of Exodus 15:2, and the whole of Exodus 15:18. This is the evening version of the conclusion of the benediction following the Sh'ma. There are two benedictions which follow the Sh'ma in the evening, the second of which is Hashkivenu. In the morning, only one benediction follows the Sh'ma and it does not include Exodus 15:2. This benediction reaffirms the unity of God proclaimed in the Sh'ma and alludes to the Exodus from Egypt. For the latter reason, it is known as Ge-ula, "Redemption". The Talmud

alludes to it (B. Ber. 9b, 12a), and the Mishna alludes to the Ge-ulah of the Morning Service (M. Tamid 5.1). M. Ber. 1.4 speaks of two benedictions that follow the "Sh'ma" in the Evening Service, without naming them. Both B. Ber. 11b and 12a name the evening Ge-ula as the benediction following the "Sh'ma", and doubtless both forms of the Ge-ula were developed at about the same time.

There are countless settings of Mi Chamocha for evening or morning worship. Since this Shabbat is called Shabbat Shira, which gets its name from the fact that The Song of the Sea is included in Beshallah, I will use as a musical example the Shabbat Shira melody:



A list of musical settings of Mi Chamocha may be found in Appendix II, Beshallah (D.I.).

15:1-18 Shirat Hayam (Song at the Sea)

This song is also known as The Song of the Sea, Az Yashir and Shirah . The Artscroll Siddur has the song beginning at Exodus 14:30 and extending through verse 15:19. The Hertz Chumash and The Plaut Commentary begin the song at verse 15:1 and consider 15:18 as the climactic verse. 15:19-20 are considered transitional or introductory verses to 15:21, Miriam's Song of Triumph.

The early commentators note that the miracles of the Exodus, beginning with the Ten Plagues, illustrated that God controls every facet of nature at will. Thus, they remained the testimony to God as the all-powerful Creator: no human being saw the creation of the universe, but millions of Jews witnessed the Exodus. The climax of those miraculous events was the splitting of the sea; as the Passover Haggadah relates, the miracles at the sea were five times as great as those that took place in Egypt itself. That event was celebrated by Moses and the entire nation in the glorious Song of the Sea, a combination of praise and faith. Kabbalistic literature attaches great importance to the joyful, musical recitation of the Song, as if one were standing at the seashore witnessing the miracle. The Zohar states that one who recites the Song with the proper intent will merit to sing the praises of future miracles. At its recitation, the congregation stands in special respect, a custom which has developed with regard to only one other Torah reading, that of the Ten Commandments. The overwhelming sense of gratitude that the Children of Israel felt at the sea still reverberates in the hearts of their descendants.

The Song of the Sea has special regulations both in manner in which it is written in the Torah scroll, and the manner in which it was chanted. It is written in 30 lines, its outward form resembling "half bricks set over whole bricks" (Meg. 16b). It was also chanted in a special fashion. In the Talmud (Sot. 30b) three different methods of rendering it are given, and each obviously reflects different local usages. R. Akiva declared that it was read in the same way as the Hallel, i.e., the cantor declaimed it and the congregation responded merely with "heads of chapters" i.e., they made the response "I will sing unto the Lord" after every verse. R. Eliezer, the son of R. Yose the Galilean states that the congregation repeated the whole Song after him, while R. Nehemiah said that the cantor and congregation recited the verses alternately. (For a full discussion, see Gottesdienst by Elbogen).

The Song of the Sea occupies a prominent place in the liturgy. It is read in the Sabbath portion on which it occurs and it is the scriptural reading of the seventh day of Passover. The custom also developed among some chasidic sects of chanting it at a special ceremony at midnight of that evening. In Israel large crowds assemble at the beach in Tel Aviv and Eilat on the seventh day of Passover, where it is ceremonially sung. It is included in the daily Pesukei de-Zimra, and in some congregations when the father of a child to be circumcised that day is in synagogue, it is read antiphonally by reader and congregation.

In Jewish tradition, the fact that Miriam took out the women to sing the Song separately was taken as the authority for the segregation of the sexes in prayer in the synagogue. (Mekh. Shira 10, 44a, Midrash Lekach Tov to Ex. 15:30).

אֲנִי וְיִשְׂרָאֵל וְכָנִי יִשְׂרָאֵל אֶת־הַשִּׁירָה הַזֹּאת לַיהוָה, וַיֹּאמְרוּ
 לֵאמֹר, אֲשִׁירָה לַיהוָה כִּי־נָאֵה נָאֵה, סוֹס
 וַיִּרְכְּבוּ רָמָה בָּנָם: עַד וַתִּמְרֹת יְהוָה וַיִּהְיֶה לִי
 לִישׁוּעָה, יְהוָה אֱלֹהֵי וַאֲנִי־הוּא, אֱלֹהֵי
 אֲבִי גִאֲרִמְנָהוּ: יְהוָה אִישׁ מִלְחָמָה, יְהוָה
 שִׁמּוֹ: מִרְכָּבוֹת פָּרָעָה וַיִּחַלּוּ יְרֵחַ בָּנָם, וַיִּמְבָּקְרוּ
 שְׁלֹשִׁי טַבָּעוֹ בִּיַּם־סוּף: תַּהֲמֹת יִכְסִּימוּ, וַיִּדְּרוּ בַּמַּצּוֹלֹת כְּמוֹ
 אֲבָן: יִמְיָנָהּ יְהוָה וַאֲדָרֶי בָּבֶל, יִמְיָנָהּ
 יְהוָה תִּרְעַץ אֹיֵב: וַיִּכָּרֵב גִּאֲוֹנֵה תַּהֲרִס
 קַמִּיד, תִּשְׁלַח חֲרָנָהּ וַאֲכַלְמוּ בָקָשׁ: וַיִּכְרֹתָ
 אֶפְרַיִם בְּעָרְמוֹ מֵיָם, נִצְבּוֹ כְּמוֹ־נֶדֶךְ
 וְזָלִים, קָשָׁאוּ תַהֲמֹת בְּלִבָּיָם: אָמַר
 אֹיֵב, אֶרְדֵּף אֲשִׁיג, אֶחְלַק שְׁלָל, תִּמְלֹאמוּ
 נַפְשִׁי, אֶרִיק חֲרָבִי, תִּוְרִישְׁמוּ נְדִי: וַשְׁפֹּתָהּ
 בְּרוֹחֶהּ כְּסֻמוֹ יָם, צָלְלוּ כְּעוֹפֹת בָּמִים,
 אֲדִירִים: מִי־כַמְכָה בְּאֵלֶם יְהוָה, מִי
 כַמְכָה וַאֲדָר כְּקָדֵשׁ, טוֹבָא תַהֲלֹת עֲשֵׂה
 פֶלֶא: נִטְיָנוּ וַיִּמְיָנָהּ, תִּבְלַעְמוּ אֶרֶץ: וַחֲזִיתָ
 בַּחֲסִדֶּה עֲסֻדּוֹ וַאֲלֹתָ, נִתְלַת בְּצֹנֶה אֶל־גִּתָּהּ
 רֹדֶשֶׁת: שְׁמַעוּ עַמִּים יִרְגָּזוּן, חֵל
 אֱלֹהֵי יִשְׂרָאֵל פִּלְשֹׁת: אֲנִי נִבְהֵלוּ אֱלֹהֵי
 אֲדָוָה, אֵילִי מוֹאֵב וַאֲחֻזָּמוֹ רָעַר, נִמְנוּ
 כָּל־יִשְׂרָאֵל בְּצֹנֶה: תִּפְּלַעְלִיתֶם אֵימָתָהּ
 וַפְּחַר, בְּגִיל וְרוֹעַץ יִדְמוּ בָאֲבָן, עַד
 תִּעֲבֹר עִמָּךְ יְהוָה, עַד־תִּעֲבֹר עִמָּךְ
 קִנִּית: תִּבְאֹמוּ וַתִּשְׁעֲמוּ בְּתֵר נִחֲלָתְךָ, מִקֵּן
 לִשְׁבָתֶךָ פִּעֲלֵת יְהוָה, מִקֵּדֶשׁ אֲדָנִי בִּזְנוֹ
 תִּדִּי: יְהוָה יִמְלֹךְ לְעֹלָם וָעַד:

1. Then sang Moses and the children of Israel this song unto the Lord, and spoke, saying:

I will sing unto the Lord, for He is highly exalted;
The horse and his rider hath He thrown into the sea.

2. The Lord is my strength and song,
And He is become my salvation;
This is my God, and I will glorify Him;
My father's God, and I will exalt Him.

3. The Lord is a man of war,
The Lord is His name.

4. Pharoah's chariots and his host hath
He cast into the sea,
And his chosen captains are sunk in the
Red Sea.

5. The deeps cover them---
They went down into the depths like a
stone.

6. Thy right hand, O Lord, glorious in
power,
Thy right hand, O Lord, dasheth in
pieces the enemy.

7. And in the greatness of Thine excel-
lency Thou overthrowest them that
rise up against Thee;
Thou sendest forth Thy wrath, it con-
sumeth them as stubble.

8. And with the blast of Thy nostrils the
waters were piled up---
The floods stood upright as a heap;
The deeps were congealed in the heart
of the sea.

9. The enemy said:
"I will pursue, I will overtake, I will
divide the spoil;
My lust shall be satisfied upon them;
I will draw my sword, my hand shall
destroy them."

10. Thou didst blow with Thy wind, the
sea covered them;
They sank as lead in the mighty waters.

11. Who is like unto Thee, O Lord,
among the mighty?
Who is like unto Thee, glorious in
holiness,
Fearful in praises, doing wonders?

12. Thou stretchedst out Thy right
hand---
The earth swallowed them.

13. Thou in Thy love has led the people
that Thou hast redeemed;
Thou hast guided them in Thy strength
to Thy holy habitation.

14. The peoples have heard, they tremble;
Pangs have taken hold on the inhabitants
of Philistia.

15. Then were the chiefs of Edom
affrighted;
The mighty men of Moab, trembling
taketh hold upon them;
All the inhabitants of Canaan are melted
away.

16. Terror and dread falleth upon them;
By the greatness of Thine arm they are
as still as stone;
Till Thy people pass over, O Lord,
Till the people pass over that Thou hast
gotten.

17. Thou bringest them in, and plantest
them in the mountain of Thine in-
heritance,
The place, O Lord, which Thou hast
made for Thee to dwell in,
The sanctuary, O Lord, which Thy
hands have established.

18. The Lord shall reign for ever and
ever.

Musically, one may chant this song directly from the Torah
using Torah trope and interpolating the "festive" trope at the appro-
priate verses as indicated in A.W. Binder's Biblical Chant. An alter-
native approach is to make use of a composed setting of this song. In
Zamru Lo, vol. II, there are two settings. Moshe Nathanson's version
notates the entire text, so I will use his setting as my musical exam-
ple:

SHIRAT MOSHEH
(As Yehi)

Transcription of the Cantor and Organist of the Talmud and Chazan of the
Pulitzer School

Hebrew lyrics and musical notation for Shirat Mosheh (As Yehi). The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are written in Hebrew script below the musical staff.

English lyrics and musical notation for Shirat Mosheh (As Yehi). The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are written in English script below the musical staff.

15:21 The Song of Miriam

ותָּעַן לָהֶם מִרְיָם שִׁירָה לִירוּתָהּ כִּי־נָתַן אֲתָהּ סוּס וְרִכְבּוֹ רָפָה בַיָּם:

And Miriam sang unto them:

Sing ye to the Lord, for He is Highly
exalted:

The horse and his rider hath He thrown
into the sea.

A.W. Binder has a setting in Hebrew in his book Biblical Chant
and another setting in English in his Bible Lesson With Music,

1. Beshalach. This is a work for reader, cantor, soprano and mixed
chorus with organ and tambourine accompaniment. The following musical
example comes at the end of this work and utilizes the Sephardic melody
for The Song of The Sea:

11. Song Of Miriam

52

Can. mens. (J-80)

(Ex. 13-21)

Miriam

Organ or Piano

Sing ye — to the

Lord — for He is high — ty — an —

Lord — for He is high — ty — an —

Soprano

Sing ye — to the Lord — for He is high — ty — an —

Alto

Sing ye — to the Lord — for He is high — ty — an —

Tenore

Sing ye — to the Lord — for He is high — ty — an —

Bass

Sing ye — to the Lord — for He is high — ty — an —

The musical score consists of several staves. The top section features vocal staves with lyrics in Hebrew and English. The lyrics are: "al - and. The horns and - and - ri - day with the horns is - to the", "high - ly al - and and has - ri - day with the horns is - to the", "al - and. The horns The horns and has ri - day is - to the", and "high - ly al - and. The horns and has ri - day is - to the". The piano accompaniment is shown on the bottom staves, with a grand staff (treble and bass clef) and a single staff for the right hand. The score is marked with "poco rit." and "poco rit.".

A listing of musical settings of quotations from Beshallah and songs dealing with themes touched on in Beshallah may be found in Appendix II, Beshallah (D.4 and 5).

YITHRO

Exodus 18:1-20:23

The traditional Torah reading for the first day of Shavuot is Exodus 19:1-20:23. The customary Reform reading for the first day of Shavuot is Exodus 19:1-8 and 20:1-14.

Liturgy

Baruch El Elyon (zemer)- verses 6 and 7.

יְבוֹרֵךְ אֶת יוֹם הַשַּׁבָּת לְקֹדֶשׁ. קָרַנְךָ כִּי נִבְרָאָה נֶגֶד עַל רִאשׁוֹ. עַל כֵּן יִתֵּן
הָאֲדָמָה לְעַמְּשׁוֹ. עֲנֵה וְנִגַּל שְׂמֹחָה בָּהֶם לְמִשְׁחָה.

קָדֵשׁ הִיא לָכֶם שַׁבָּת הַמְּלִיקָה. אֶל תּוֹךְ בְּתִיכֶם לְהִנָּחַל בְּרָכָה. בְּכָל
מוֹשְׁבוֹתֵיכֶם לֹא תַעֲשׂוּ מְלָאכָה. בְּנִיכֶם וּבָנוֹתֵיכֶם עֶבֶד וְנָעָם
שְׂמֹחָה.

He who remembers the Sabbath day to hallow it, his honor will rise like a diadem on his head. Therefore, let each man give himself delight and also gladness with which to exalt himself.

She is holy to you, the Sabbath Queen, within your homes to deposit blessing. In all your dwellings do no work — your sons and daughters, slave and even maidservant.

The underlined portion of verse six is based on Exodus 20:8 which says, "Remember the Sabbath day, to keep it holy". The whole of verse seven is based on Exodus 20:10 which says, "But the seventh day is a sabbath unto the Lord thy God, in it thou shalt not do any manner of work, thou, nor thy son, nor thy daughter, nor thy man-servant, nor thy maid-servant, nor thy cattle, nor thy stranger that is within thy gates."

The presumed author of this zemer, Rabbi Baruch ben Shmuel, lived in Mainz, Germany, where he died in 1221 C.E. The acrostic forms

the name Baruch Chazak. In addition to being a prolific paytan, he was one of the prominent Tosafists. He is credited by some with authorship of the Tosafot to tractate Sotah. The zemer speaks in praise of the Sabbath observer and poetically portrays the rewards awaiting him. The following musical example is a setting of verse 1. and the refrain. Verses 6 and 7 may be adapted to this melody which is taken from Musikalisher Pinkes, No. 80. This collection is edited by A.M. Bernstein who identifies the source as Harav Strunin.



Atah Nigletah (Shofarot)

אתה נגלית בצנן כבודך, על עם קדשך, לדבר עמם. מן השמים השמעתם קולך, ונגלית עליהם בערפלי שחר. גם כל העולם כלו חל מפניך, ובריות בראשית הדרו ממך. בהנלותך מלבנו על הר סיני, ללמד לעמך תורה ומצוות, ומשמיעם את הוד קולך, ודברות קדשך מלחכות אש. בקלח וברקים עליהם נגלית, ובקול שפר עליהם הופעת. בכתוב בתורתך: והי כיום השלישי בהיח הנקרא, והי קלח וברקים, וענן כבד על ההר, וקול שפר חזק מאד, ויחזק כל העם אשר במחנה. ואמר: והי קול השפר הולך וחסוק מאד, משה דבר והאלהים נענו בקול. ואמר: וכל העם ראים את השולת, ואת הלפידים, ואת קול השפר, ואת ההר עשן: ורא העם ויגעו, ויצמדו מרחוק.

You were revealed in Your cloud of glory to Your holy people to speak with them. From the heavens You made them hear Your voice and revealed Yourself to them in thick clouds of purity. Moreover, the entire universe shuddered before You and the creatures of creation trembled before You during Your revelation, our King, on Mount Sinai to teach Your people Torah and commandments. You made them hear the majesty of Your voice and Your holy utterances from fiery flames. Amid thunder and lightning You were revealed to them and with the sound of shofar You appeared to them, as it is written in Your Torah: And it was on the third day when it was morning, there was thunder and lightning, a heavy cloud was on the mountain, and the sound of the shofar was very strong and the entire people in the camp trembled. And it is said, And the sound of the shofar became increasingly stronger, Moses would speak and God would respond with a voice. And it is said, And the entire people saw the sounds and the flames and the sound of the shofar and the smoking mountain, and the people saw and trembled and they stood from afar.

The underlined passages are, in order of appearance, Exodus 19:16, Exodus 19:19 and Exodus 20:15. This passage begins the Shofarot, which is the third of the middle blessings of the Musaf Amida on Rosh Hashanah. Shofrot alludes to the process of revelation, by means of which God's Presence becomes manifest and evil is conquered and removed. This aspect of the shofar was demonstrated when the Ten Commandments were given, for Revelation was accompanied by an unremitting, even louder sound of the shofar. It is said that the future Redemption too will be heralded by the powerful blast of the "great shofar". (Ikkarim; Ramchal). The shofar is sounded following each of the three middle blessings (Malchuyot, Zichronot, Shofarot) during the chazzan's repetition of Musaf. This is due to a Talmudic injunction (Rosh Hashanah 16b). The following musical example is from Israel Alter's High Holy Day Service:



Ato nigleiso hasan hudechalimodek
 cho l'dabeir i-man mishache mayim hishma-tom ko-
 le-cho vinigleiso a-lei-hem — b'a-rfa-lei-to-har gan
 kol ha-olam kulo cholmipo-necho u-viri-yos b'rei-shis
 cho-r'du mi-me-ho — b'hi-gala-si-chu malhimul har-si
 nai l'a-meid l'a-m'cho to-roumitsves — va-
 tash-mi-eim es-hod-ko-le-cho v'di-b'ros kod-ek
 cho — mi-la-ha-vos eish b'ko-los u-v'ro-
 him a-lei-hem nigleiso u-v'hol u-v'kol shofor alekrah
 fo-to [ha-kosuv b'—so-ro-se—cho vayt
 hi vagonhachilchi bi-yos ha-bo-her vayt—
 hi koles u-v'rohim v'—o-nen ho-vel-dal ho-her v'—
 kol shofor chozek m'ed vaye-chorzel kol ha-omacher ha-
 ma-cha-ne — v'ne—emar vayt—hi kol hashofer ho-
 leich v'chozek m'ed ma-cho y'dabeir v'ho-e-lo-
 him — ya-a-nenuv'kol v'—la—e-
 mar v'chol ho-om roim es ha-koles v'es ha-la-pidim v'
 eis kol hashofer v'es ha-herochiva — yar ho-om vayo-
 nu-u vaya-a-mi-du — mei-rochek

For a listing of songs based on the Ten Commandments, see
Appendix II, Yithro (E.3.).

MISHPATIM

Exodus 21:1-24:18

The traditional Torah reading for Chol Hamoed Pesach, second day, is Exodus 22:24-23:19. The Reform Torah reading for Chol Hamoed Pesach, third day (if it falls on a weekday) is Exodus 23:14-17.

Liturgy

24:7 Yom Shabaton - verse 3 (zemer)

וְכָל הָעָם בְּקוֹל יָחַד, נִשְׁמָע וְנִשְׁמָח אֶת־יְיָ אֱלֹהֵינוּ וְנִשְׁמָח וְנִשְׁמָח
אֶת־יְיָ אֱלֹהֵינוּ וְנִשְׁמָח וְנִשְׁמָח אֶת־יְיָ אֱלֹהֵינוּ

Then they all joined together in a covenant — "We will do and we will listen", they said as one. Then they opened their mouths and called out, "Adonai is One"! Blessed is He Who gives strength to the exhausted.

The underlined portion of the translation is a quotation from Exodus 24:7. The words "naaseh v'nishmah" were an instant and instinctive response to carry out the will of God. The Rabbis see in these words the utmost submission to God and self-consecration to His Covenant. The zemer depicts the honor given the Sabbath by God at Sinai, Israel's love of the day, and describes it as the day of rest from weekday work.

The acrostic of this zemer spells Yehuda, presumed by many to be Rabbi Yehuda Halevi, author of Kuzari and one of the most famous and prolific of all paytanim. He was born in Toledo, Spain and lived from 1075-1140 C.E. As indicated by most of his poetry, he had a passionate love for eretz Yisrael and eventually decided to settle there. In his journey to Eretz Yisrael Rabbi Yehuda is known to have reached Egypt and

Damascus, but no further documentation of his trip is available. According to popular belief, he did actually reach Jerusalem where he fell to the ground in a state of ecstasy. As he was kissing the soil of the Holy City, he was trampled and killed by an Arab horseman.

The following musical example is from *Musikalisher Pinkes*, No. 9. The editor, A.B. Bernstein, identifies his source as Harav Zeidman of Vilna. This is a setting of the first two stanzas and can be adapted to the third stanza:

Yom sha - bo - son ein lish ko - sh
Ha-yom nih - bod liv - nay e - mu - nim

nik - ro k' - ret - sh ha - si - bo - sh yo - nok mots - oh vo mo - no - sh
s'hi - rim l' - shom - ro o - vos u - vo - nim bo - luk blash - nay la - pos avo - nim

si, si, si, v'ahom yo - nu - hu y'gi - ey bo - sh si si si
si, si, si, me - rov o - nim v'a - mita ko - sh si si si

v'ahom yo - nu - hu y'gi - ey bo - sh si si si y'gi - ey bo - sh
me - rov o - nim v'a - mita ko - sh si si si v'a - mita ko - sh.

21:1&16 Eileh Ezk'rah

קלמדו קצר מפי משולי צרמת. והבין ודקדק בדת וישועת.
ועתה בואלה המשפטים ותשב ממות.
וגב איש ומקורו ונקמא בידו מוח יומת.

As (the ruler) studied the Book taught by the (Sanhedrin) which is likened to a nourishing heap, he understood and analyzed the inscribed law; he opened it to "These are the statutes" and thought of a plot regarding: "If someone kidnaps a person and sells him, and he is found guilty, he is to be put to death."

The underlined portions of the translation are, in order of their appearance, the beginning of Exodus 21:1 and the whole of Exodus 21:16. Eileh Ezk'rah (These shall I recall) is the story of the Ten

Martyrs, an emotional highlight of the Yom Kippur service as well as of the Lamentations of Tishah B'Av. It is the moving and tragic story of ten sages of the Mishnaic period who were brutally put to death to satisfy the anti-Semitic whim of a Roman ruler. In Genesis 37:25-28, Joseph's brothers kidnap him and sell him to a caravan of Ishmaelites. The law put forth in Exodus 21:16 provided the Roman ruler with the pretext to execute the Sages for a crime that had been committed more than sixteen centuries earlier! It should be noted, however, that while all ten of these righteous men were murdered by the Romans, their executions did not take place simultaneously, as described in this liturgical passage, nor could they have, since two of the ten did not even live in the same generation as the other eight. Namely, the martyred Rabban Shimon ben Gamliel and Rabbi Yishmael, the Kohen Gadol, lived before the Destruction of the Second Temple and were murdered shortly thereafter, while Rabbi Akiva was a relatively young man at the time of the Destruction and he, as well as the others mentioned here, was killed after the Bar Kochba revolt over sixty years later. The liturgical accounts of the martyrdom were not meant as historical records, but as dramatic accounts of the story in order to evoke feelings of loss and repentance on the part of the congregation. There are several different midrashic accounts of the event, and the piyyut draws on all of them. It was composed by an otherwise unknown paytan whose signature, "Yehudah Chazak" (Yehudah, may he be strong), follows the alphabetical acrostic. It is inserted in "Z'chor Rachamecha" (Remember Your Mercy), because it is here that we beg God to recall His covenant with the Patriarchs to be merciful to their descendants, even if those descendants are undeserving. The following musical example is a setting by Israel Alter from his The High Holy Day Service:

Ei-le ex-k'ro v'na-fshi o-lai esh-pi
 cho ki v'lo-u-ni zo-rim v'lo-u-ni zo-rim k'u-
 go b'ti ha-fu-cho ki v'imai ha-sar lo o-i-so a-ru-
 cho la-a-so-ro ha-ru-gei mi-lu-cho b'lom-
 do sei-fer mi-pi me-kulei a-rei-mas v'hei-vin v'dik-
 deik v'dos rekumas u'ro-sach bi-vi-ei-le ha-mish-po-
 tim v'chosav m'zi-mas v'go-neivish
 u-m'cho-ro v'nim-tso viye-do mos-yu-mos,

Listings of settings of music relevant to Torah portion
 Mishpatim may be found in Appendix II, Mishpatim (F.1,2 and 3).

KI THISSA

Exodus 30:11-34:35

Exodus 30:11-16 is read on Shabbat Shekalim. In ancient days, every male Israelite twenty years and older had to contribute a half-shekel annually to the maintenance of the Temple in Jerusalem. This had to be paid before the first of Nisan. In order to remind the people of this duty, proclamations were made on the first of Adar that the half-shekel was due (M. Sheq. 1:1). Inasmuch as Jews came to the synagogue on the Sabbath, it was instituted that on the Sabbath preceding the first of Adar, the Torah reading would include the passage describing the first proclamation of the half-shekel.

Exodus 32:11-14 and 34:1-10 is read on Public Fast Days at Shacharit and Mincha, except for the morning of Tisha B'Av. Exodus 33:12-34:26 is read on the Shabbat of Chol Hamoed Pesach and Sukkot. The reading for Chol Hamoed Pesach, third day is Exodus 34:1-26. The customary Reform reading for the fourth day of Pesach is Exodus 34:18-23 and the Reform reading for the fourth day of Sukot is Exodus 34:21-24.

Liturgy

31:16-17 V'sham'tu

וּשְׁמַרְוּ בְּנֵי יִשְׂרָאֵל אֶת הַשָּׁבָת, לַעֲשׂוֹת אֶת הַשָּׁבָת
לְדִרְתָּם וּבְרִית עוֹלָם. בְּיָמֵינוּ בְּנֵי יִשְׂרָאֵל אוֹת
הַיָּהּ לַעֲלֹם. כִּי שָׁשׁוֹת יָמִים עָשָׂה יְהוָה אֶת הַשָּׁמַיִם וְאֶת
הָאָרֶץ, וּבַיּוֹם הַשְּׁבִיעִי שָׁבַת וַיָּנַח.

And the children of Israel shall keep the Sabbath, to make the Sabbath an eternal covenant for their generations. Between Me and the Children of Israel it is a sign forever that in six days the Lord made heaven and earth, and on the seventh day He rested and was refreshed.

V'sham'ru is interpolated after the Sh'ma and its Blessings on Shabbat Evening and is part of the K'dushat Hayom of the Amidah for Shabbat Morning. This chapter of Sabbath observance appears in the Torah immediately after the commandment to commence the construction of the Tabernacle. This teaches that even for the sake of building the Temple, one may not desecrate the Sabbath (Rashi to Exodus 31:13). By logical extension, this concept refutes those who may tend to relax the observance of the Sabbath or other mitzvot for the sake of what they consider to be noble spiritual causes. There are countless settings of this liturgical passage. The following musical example is a very popular one composed by Jacob Weinberg which may be found in Zamru Lo, Vol. I:

V'Shom'ru Jacob Weinberg

Lento espressivo

Cant. V' - sha - m' - ru v' - say Yis - ra - el
 Contr. Be - al a - ven b' - say Yis - ra - el
 Cong. Ki sha - sha - na - na a - shah A - da - say

es - ha - sha - na na ha - sha - na na ha - sha - na na
 es - ha - sha - na na ha - sha - na na ha - sha - na na
 es - ha - sha - na na ha - sha - na na ha - sha - na na

es - ha - sha - na na ha - sha - na na ha - sha - na na
 es - ha - sha - na na ha - sha - na na ha - sha - na na

31:15-17 Yom Zeh M'chubad - verse 1

יום זה מְכַבֵּד מְאֹד יָמִים, כִּי בּוֹ שָׁכַח צוּרֵי עוֹלָמִים.
 שָׁשֶׁת יָמִים תַּעֲשֶׂה מְלָאכָתְךָ, יוֹם הַשְּׁבִיעִי לֹא תַעֲשֶׂה. שָׁכַח לֹא תַעֲשֶׂה
 בּוֹ מְלָאכָה, כִּי בְּכָל עֶשֶׂה שָׁשֶׁת יָמִים

This day is honored from among all days, for on it rested He Who fashioned the universe. For six days you may do your work, but the seventh day is your God's. On the Sabbath, do no work, for He completed all in six days.

This verse is closely based on Exodus 31:15-17, though not an actual quotation. Nothing is known about this zemer's author except that his name, Yisrael, is formed by the acrostic. The zemer urges one to honor the Sabbath and gives the assurance that God will more than replenish whatever one expends. The word "tsur" is translated here as "He who fashioned". Although the word "tsur" is generally translated as "Rock", referring to God's strength and stability, the Sages occasionally give this word the connotation of "tsur", "the Molder" (see Berachot 10a). This is the interpretation followed in the above translation. The melody below is probably the best known to American Jews and can be found in Songs and Hymns, A Musical Supplement to Gates of Prayer:

YOM ZEH MECHUBAD

Piyyut Chasidic Melody
Liltingly (♩ = 96)

Refrain: Em C Em C Am7 Am/B

Yom zeh me-chu-bad mi - kol ya - mim, mi - kol ya -

Em A Am Em Em7 Am F Em Am B7

mim, ki vo sha-val tsur o - la - mim, tsur o - la -

Verse: Em D7 Fine G Em/G G Em/G

mim, Shet-shet ya - mim a - si... me-lach-it - cha, ve -

G Em/G C Em Am

yom ha-she-vi - i lei - lo - he - cha, Sha-bat, Sha-bat lo

D7 G Em Am B7 D.C. al Fine Em

ta - a-ah vo me-la-cha, - Ki chol a - si... shet-shet ya - mim.

קדש היא לכם שבת המלכה, אל תוך בתים להניח ברכה, בכל
 מושבותיכם לא תעשו מלאכה, בנים ובנותיכם עבד וגם
 שפחה.

She is holy to you, the Sabbath Queen, within your homes to deposit
 blessing. In all your dwellings do no work -- your sons and daughters,
 slave and even maidservant.

The underlined portion of the translation is based on Exodus
 31:14 which begins, "You shall keep the Sabbath therefore, for it is
 holy unto you." The remainder of the last stanza of this zemer is based
 on Exodus 20:10 which is contained in Torah portion Yithro. For a dis-
 cussion of this zemer and an example of a musical setting, see Yithro in
 a preceeding portion of this chapter.

34:6-7 Adonai, Adonai; 34:9 V'salachta Laavonenu (S'lichot for fast days)

יהוה, יהוה, אל, רחום, וחנון, ארך אפים, ורב חסד,
 ואמת, נצר חסד לאלמים, נשא עון, ומשע, ומשא,
 ונקמה, וסליחה לעווננו ולחטאתנו ונחלתנו.

The Lord, the Lord God, merciful and gracious, long-suffering and
 abundant in goodness and truth; keeping mercy unto the thousandth
 generation, forgiving iniquity and transgression and sin; and pardon
 our iniquity and our sin, and take us for Thine inheritance.

This liturgical passage quotes portions of Exodus 34:6,7 and 9
 (34:9 for S'lichot on fast days). These are the initial words of the
 Thirteen Attributes of God. Based upon a talmudic saying that God himself
 revealed this formula to Moses as being effective for obtaining Divine
 Pardon (RH 17b), it is recited on the following occasions: (1) in the
 s'lichot of the month of Elul; during the Ten Days of Penitence; and on
 fast days including the Day of Atonement when it is preceded by the
 piyyutim "El Melech Yoshev" or "El Erech Appayim"; (2) before removing

the Torah scrolls from the Ark on Rosh Ha-Shannah, the Day of Atonement, and the three Pilgrim festivals (Ashkenazi rite); (3) at the opening of the piyyut attributed to Amittai² (II) which is recited on the fifth day of S'lichot, on the Day of Atonement, and on Mondays and Thursdays (Ashkenazi rite); (4) at the morning and afternoon prayers before Tachanun (mostly Sephardi rite); (5) during prayers in an emergency situation, e.g., for a critically ill person. In the liturgical recital of the Thirteen Attributes the final words "lo yentakkeh" (He does not remit all punishment; Ex. 34:7) are omitted.

The central theme of all the S'lichot of Maariv and N'ilah is the Thirteen Attributes of Divine Mercy, beginning "Adonai, Adonai". This passage appears in the Torah at the time when God proclaimed His readiness to do away with Israel after the sin of the Golden Calf. According to R' Yochanan (Rosh Hashanah 17b), Moses felt that Israel's sin was so grievous that there was no possibility of his intercession on their behalf. Thereupon, God appeared to him in the guise of a chazzan wrapped in a tallit and taught him the Thirteen Attributes. God said, "Whenever Israel sins, let them recite this in its proper order and I will forgive them." Thus, this appeal for God's mercy reassures us both that repentance is always possible and that God always awaits our return to Him. When it appears in the S'lichot, the Thirteen Attributes is introduced by one of two prayers: the first time on each fast day (or day of repentance), it is introduced by "El Ezech Appayim", and thereafter, it is always introduced by "El Melech Yoshev". After the Thirteen Attributes there is always a direct prayer for forgiveness, following the example of Moses who, after being taught the Thirteen Attributes, pleaded that God forgive Israel (Exodus 34:8-9).

The following musical example is taken from the N'ilah service and is a traditional melody arranged by David Nowakowsky:

ADONOI ADONOI

CANTOR *Rec. espress.* TRADITIONAL *Arr. by D. Nowakowsky*

32:15 Yismach Moshe

ישמח משה במתנת חלקו, כי עבד נאמן קראת לו. כליל
תפארת בראשו נתת (לו), בעמדו לפניך על הר
סיני. ושני לוחות אבנים הוריד בידו, וכתוב בהם שמירת
שבת. וכן כתוב בתורתך:

Moses rejoiced in the gift of his portion: that You called him a faithful servant. A crown of splendor You placed on his head when he stood before You on Mount Sinai. He brought down two stone tablets in his hand, on which is inscribed the observance of the Sabbath. So it is written in Your Torah:

The underlined portion of the translation is based on Exodus

32:15 which says, "And Moses turned, and went down from the mount, with the two tables of the testimony in his hand; tables that were written on both their sides; on the one side and on the other were they written."

Yismach Moshe is the paragraph that introduces the K'dushat Hayom of the Shabbat Morning Amida. It leads into the V'sham'ru.

Moses rejoiced that God considered him a faithful servant (Numbers 12:7) and that, in reward for Moses' dedication, God chose him

to receive the tablets of the Ten Commandments, which included the mitzvah of the Sabbath.

Why is Moses singled out for mention in connection with the Sabbath and why only in the morning Amidah? Among the reasons given in the Artscroll Siddur are: The Ten Commandments were given to Moses on the morning of the Sabbath; when he was still a child growing up in Pharaoh's palace, Moses asked the king to proclaim the Sabbath as a day of rest for the enslaved Jews; and thirdly, God told Moses in Marah, before Israel came to Mount Sinai, "I have a precious gift called Sabbath. Teach the Jews about it." The following musical example is from Zamru Lo, Vol. II, and was composed by Benjamin Brownstone:

YISMACH MOSHEH

The musical score is titled "YISMACH MOSHEH" and is composed by Benjamin Brownstone. It is written on six staves. The first staff is marked "Andante" and "Soprano Brownstone". The lyrics are in Hebrew. The score includes various musical notations such as notes, rests, and dynamic markings.

34:5 Taavor Al Pesha

מעבור על פשע ותמחה אשם. כיום ויתרצב עמו שם.
תאזין שועתנו ומקשיב קולנו מאמר. כיום ויקרא בשם יהוה. וְשֵׁם
נְאֻמֶּר.

Overlook sin and erase guilt as on the day "He (God) stood there with him (Moses)." Give heed to our cry and hearken to our declaration as on the day "He called out with the name of the Lord," and there it was said:

The underlined portions of the translation are taken from Exodus 34:5 which says, "And the Lord descended in the cloud, and stood with him there, and proclaimed the name of the Lord." This liturgical portion leads into "Adonai, Adonai" during the S'lichot liturgy for all fast days. On all the Rabbinically ordained fast days, the S'lichot follow the same framework. First there is a common introductory section. This begins with "Slach Lanu Avinu" and is followed by "El Erech Apayim", which introduces the Thirteen Attributes the first time that it appears. "Taayvor Al Pesha" is the concluding section of "El Erech Apayim" and is where the chazzan customarily chants during this prayer.

In introducing the laws of fasts, Rambam sets forth the principle that the Torah requires us to gather, pray, repent, and beg for Heavenly mercy whenever the community is threatened by a natural or human calamity. On the other hand, for one to maintain that catastrophe is inevitable or that it can be avoided only by recourse to human remedy is "cruel" for not only will such a course never lead people to improve themselves and thereby merit God's mercy, it will result in further Divine punishment. One means of bringing about repentance is fasting, and therefore the Sages ordained that public fasts be proclaimed in times of calamity (Rambam, Hil. Taaniyot 1:1-4). Similarly, they ordained permanent public fast days to commemorate times of national tragedy. The purpose of these fasts is to bring the nation to repentance, because the exile and other suffering that flowed from the misdeeds of yore are still with us (ibid. 5:1)

The following musical example is from Israel Alter's The Selihot

Service:



33:19 Heyei Im Pifiyot

בְּנֵחֹב בְּתוֹרַתְךָ: וַיֹּאמֶר, אֲנִי אֶעֱבִיר בְּךָ
 טוֹבִי עַל פְּגִיעֶךָ, וְקִרְאֹנִי בְּשֵׁם יְהוָה לְפָנֶיךָ, וְחִנֵּיתִי אֶת אֲשֶׁר
 אֶחָן, וְרַחֲמֹתִי אֶת אֲשֶׁר אֶרְחֵם.

As it is written in Your Torah: And He said, "I will cause all My good to pass before you and I will proclaim the Name of the Lord before you. I will show favor to those whom I will favor and I will be merciful to those whom I will treat mercifully."

"Heyei Im Pifiyot" occurs in the Mussaf Service of Yom Kippur, just before "Ochilah Lael", which is the last major prayer before the Avodah Service. The above quotation comes near the end of the second part of "Heyei Im Pifiyot". The main portion of the Yom Kippur service, the Avodah of the Kohen Gadol, is about to begin. Clearly, therefore, the chazzan is now about to represent his congregation in supplications of major importance. Therefore, the rest of the chazzan's repetition is preceded by this prayer that God be both attentive to and supportive of the chazzanim of His people. In some synagogues, a member of the congregation chants this prayer for the chazzan while the chazzan himself remains silent. The first section of this prayer speaks only of positive benefits to the chazzan and his congregation. Beginning with the words

"shelo yikashlu", the prayer becomes negative, asking that unpleasant events not occur. Therefore, it is customary in many congregations to recite the rest of this prayer in an undertone. The following musical example is taken from Israel Alter's The High Holy Day Service:



A listing of musical settings of all of the above mentioned liturgical passages in Torah portion Ki Thissa may be found in Appendix II, Ki Thissa (G. 1 through 7).

APPENDIX II: THE BOOK OF EXODUS

A. Shemoth

1. Hin'ni

Alter, Israel. The High Holy Day Service, p. 21.

Katchko, Adolph. A Thesaurus of Cantorial Liturgy, vol. 3: For The Days of Awe, p. 37.

2. Atah Zocher

Katchko, Adolph. A Thesaurus of Cantorial Liturgy, vol. 3: For The Days of Awe, p. 85.

See Appendix I, Noach (B. 1,2,3,4 and 5) for a list of settings of the Zichronot text.

3. Songs Pertaining to Themes in Shemoth

Klepper, Jeff and Jeff Salkin. "The Righteous Midwives" and "Young Moses" in Bible People Songs. Words, p. 4, music, pp. 14-16.

B. Va-ayra

1. Songs Pertaining to Themes in Va-ayra

Klepper, Jeff and Jeff Salkin. "The Ten Plagues" in Bible People Songs. Words, p. 5, music, p. 17.

C. Bo

1. Rasha Ma Hu Omer (Haggadah)

Avery, Lawrence. Unpublished Classroom Material.

2. Tam Ma Hu Omer (Haggadah)

Avery, Lawrence. Unpublished Classroom Material.

3. V'she-eino Yodeiah Lishol (Haggadah)

Avery, Lawrence. Unpublished Classroom Material.

4. Songs pertaining to Themes in Bo

Klepper, Jeff and Jeff Salkin. "The Ten Plagues" in Bible People Songs. Words, p. 5, music, p. 17.

1. Mi Chamocha

Birnbaum, Abraham Ber Ben Reb Moshe Leb. Amanut Hachazanut.
Chenstochov, Russia: Privately printed, 1908; reprint,
New York: Sacred Music Press, Out of Print Classic Series
of Synagogue Music, series no. 24, 1954, p. 19, nos. 38 and
39; p. 38, no. 91.

Ephros, Gershon. Cantorial Anthology. Vol. 5: Y'mot Hachol,
pp. 73-74.

Kingsley, Gershon. Shabbat for Today. New York: Kingsley
Sound Inc., 1968, pp. 11-15.

Lewandowski, Louis. Todah W'simrah. Berlin: Privately printed,
1876-1882; reprint, New York: Sacred Music Press, Out of
Print Classics Series of Synagogue Music, series no. 10,
1954, pp. 96-98, no. 36; pp. 98-99, no. 37.

Schalit, Heinrich. Sabbath Eve Liturgy. P. 56.

Weiner, Lazar. Likras Shabos. New York: Transcontinental
Music Publications, 1972, p. 8.

Weintraub, Hirsch. Schire Beth Adonai. 3 vols. Königsberg,
Germany: Privately printed, n.d. Vol. 2; reprint, New York:
Sacred Music Press, Out of Print Classics Series of Syna-
gogue Music, series no. 19, pp. 22-23, nos. 13-17.

Werner, Eric. A New Year Service. New York: Bloch Publishing
Co., 1952, pp. 12-16.

2. The Song of the Sea

Binder, A.W. Bible Lesson With Music, I. Beshalach. New York:
The Sacred Music Press, 1962, pp. 10-13.

Contains the "festive cadences" with accompaniment and
narration.

Binder, A.W. Biblical Chant. New York: Philosophical Library,
Inc., 1959, pp. 67-68.

Contains "festive cadences".

Coopersmith, Harry. "Az Yashir" in More of the Songs We Sing.
Pp. 197-198.

An adaptation of a chasidic tune to the first two
verses.

Nathanson, Moshe. "Shirat Moshe" in Zamru Lo, Vol. II, p. 184.

Schorr, Morris. "Oz Yoshir" in Zamru Lo, Vol. II, pp. 5-6.

Sulzer, Salomon. Out of Print Classics, series no. 6, p. 183.

3. The Song of Miriam

Binder, A.W. Bible Lesson With Music, 1. Beshallah. Pp. 13-15.

Handel, George Friedrich. Israel in Egypt. New York: G. Schirmer, 1900, pp. 179-195.

Final recitative and chorus.

Schubert, Franz. Miriam's Song of Triumph. Melville, N.Y.: Belwin Mills Publishing Corp., n.d.,

Soprano solo and chorus with piano accompaniment.

4. Music Quoting Portions of Beshallah

Binder, A.W. Bible Lesson With Music, 1. Beshallah.

Contains Exodus 13:17-22; 14:1-31; and 15:1-21.

Handel, George Friedrich. Israel in Egypt.

Final chorus in Part I, Ex. 14:31. All of Part II, Ex. 15:1-21.

Janowski, Max. "Sus V'roch'vo". Chicago: Friends of Jewish Music, 1961.

Duet quoting Ex. 15:1.

5. Songs Dealing with Themes in Beshallah

Klepper, Jeff and Jeff Salkin. "A Song of Freedom" in Bible People Songs. Words, p.5, music, pp. 18-19.

E. Yithro

1. Baruch El Elyon

Levin, Neil, with Velvel Pasternak, eds. Z'mirot Anthology, pp. 80-82.

Nathanson, Moshe, ed. Zamru Lo. Vol. II, pp. 141-142.

2. Atah Nigletah

Alter, Israel. The High Holy Day Service. Pp. 71-72.

Baer, Abraham. Out of Print Classics, series no. 1, 284, no. 1244.

Birnbaum, Abraham Ber Ben Reb Moshe Leeb. Amanut Hachazanut. 2 vols. Chenstochov, Russia: Privately printed, 1912; Vol. 2; reprint, New York: Sacred Music Press, Out of Print Classics Series of Synagogue Music, series no. 25, 1954, pp. 61-62, no. 43.

Ephros, Gershon, ed. Cantorial Anthology. Vol. 6: The Recitative (For Rosh Hashanah). Pp. 80-81.

Adapted from the Gerovitsch and the Hornstein Collections.

Gerovitsch, Elieser ben Jizchok. Out of Print Classics, series no. 2, pp. 108-110, no. 58.

Gerovitsch, Elieser ben Jizchok. Out of Print Classics, series no. 5, pp. 176-178, no. 9.

Katchko, Adolph. A Thesaurus of Cantorial Liturgy. Vol. 3: For The Days of Awe, pp. 96-97.

Weintraub, Salomon. Out of Print Classics, series no. 21, pp. 231-232, no. 215.

3. Songs Based on the Ten Commandments

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