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SYNAGOGUE ART MUSIC OF THE EIGHTEENTH CENTURY

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

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

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INTRODUCTION

A.Z. Idelsohn states, ". . . at the beginning of the sixteenth century, a new spirit penetrated into the Ghetto, and aroused the artistic temperament of the hazzanim. . . the Renaissance, coming from Italy and spreading slowly North-ward . . ."[1] The hazzanim of sixteenth century Europe were experiencing a renaissance of their own as they concentrated more on performing the Italian style of music and fulfilled less of their communal responsibilities. They were situated in the middle of a stream flowing between the secular and sacred worlds and had the opportunity to act as transmitter of musical information between the contrasting currents. While the flow of information could be bi-directional, the hazzanim were more interested in incorporating external secular elements into the world of the synagogue. This phenomenon of fusing secular musical elements with traditional Jewish melodies persisted into the eighteenth century (and even today in many communities) and provides a commentary on Jews and Jewish identity of this time as they reacted to a particular set of historical circumstances.

While synagogue chant continued to be based on oral tradition, varying from community to community, it embraced the characteristic

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[1]Abraham Zevi Idelsohn, "Song and Singers of the Synagogue in the Eighteenth Century," Hebrew Union College Jubilee Volume (1875-1925), (1968): 400.

musical style of its secular milieu. In fact, congregations often encouraged talented hazzanim (and even more qualified *meshorerim*, the vocal assistants) to take the opportunity to create fresh compositions mixing specific sacred elements with something mundane from the host culture's musical tradition.[2]

While hazzanim were greatly influenced by the superior quality of music in the secular society and used their knowledge both to display their vocal virtuosity and to elevate the level of synagogue music, their innovations often met with the disapproval of the rabbinic authorities. Authorities complained incessantly of the hazzan's disregard for the text and ostentatious display of superfluous melismas. The fundamental question raised by the rabbis during the Middle Ages and into the Renaissance was the propriety of art music during worship. The rabbis repudiated the inclusion of such elevated music in deference to the destruction of the Temple.[3]

This study focuses on eighteenth century influences on synagogue music. It is my intention: (a) to probe the influence of secular music on synagogal music, (b) to discuss specific elements of the Baroque music period (as well as other periods) which influenced composers of synagogue

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[2]Because of the oral nature of traditional Jewish chant, cantors closely guarded their manuscripts, fearful that their original melodies might be easily imitated by others.

[3]Hanoch Avenary, "Art Music," in Encyclopaedia Judaica, 1971 ed.

art music during the 1700s, (c) to investigate other considerations such as the occasions on which this music was performed, and related historical events within both the secular and Jewish worlds, which may have contributed to the writing of these musical compositions. This project will target one specific European city where the discovery of musical documentation has been especially rich -- namely, Amsterdam in the Netherlands.

This consideration of fusing secular and sacred musical elements was done in the previous century by Salomone de Rossi (c. 1570-1628). A brief summation of his life and contributions will lay the foundation for this project. In addition to writing secular music, he was also the first Jewish composer to introduce three- to eight-voice compositions into synagogal music. Extracting musical elements with which he was very familiar from the secular sector, Rossi was able to integrate characteristics of art music into synagogal compositions.

In Rossi's Italy of the sixteenth century (specifically Mantua and Venice), a handful of Jews were experiencing some loosening of societal pressures, and an elite circle of Jewish musicians was serving various courts as well as enjoying some notoriety. Among Rossi's contemporaries were Giovan Maria, a convert to Judaism, and Abramo dall' Arpa, both of whom served the court of Mantua at different times. Rossi was the descendant of a well-respected musical family and had the privilege of composing for a

progressive, music-loving prince of the Gonzaga family in the court of Mantua. This court had also patronized and employed the world-renowned Monteverdi, with whom Rossi collaborated in 1617. Rossi, also an accomplished violinist, composed madrigals and instrumental music exclusively for the court of Mantua, and later Venice. His single yet impressive contribution to synagogue music is a collection that was intended for festivals and special Sabbaths but which was not intended to be substituted for the ancient synagogue chant.[4] His *Hashirim Asher L'Shlomo* (Songs of Solomon), published in Venice in 1622, contains some thirty choral pieces arranged for three to eight voices in a style similar to Monteverdi's and is the first source known where synagogue singing strayed from the traditional monodic style. Rossi's incorporation and imitation of contemporary non-Jewish, Italian Renaissance motifs appealed only to a minority of musically educated Jews.[5] His synagogue compositions reflected the essence of polyphonic church music, although, according to musicologist Hanoch Avenary, not to the degree one finds in his madrigals. Avenary likens the former to ". . . a sort of objective choral psalmody, on the one hand, and to the representative chordal columns of Gabrieli, on the other . . . ."[6] It must be noted that this polyphonic texture was not familiar

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[4]Avenary, "Art Music," in EJ.

[5]Daniel Chazanoff, "The Influence of Salomone Rossi's Music (Part I)," Journal of Synagogue Music 7 (October 1977): 5.

[6]Avenary, "Art Music," in EJ.

or even accessible to the ordinary ghettoized Jews of Venice. They were an insular community without occasion to hear such a musical style. Thus, this style remained alien to the majority of the Jews until the time of the Emancipation in France and Germany.

Rossi found a spiritual mentor and "business partner" in Leon de Modena, the chief rabbi of the Republic of Venice. Modena was one of the period's staunch supporters of the inclusion of synagogue music in an artful form and in 1605, instituted a choir of six to eight singers in his native Ferrara. Confronted with resistance from traditionalists, who firmly believed in the prohibition of any music while in exile, Modena wrote a document in support of synagogue art music and secured the signatures of four other Italian rabbis. The manifesto was accepted by the rabbinical council in Venice and Modena ensured its distribution to all Italian congregations.

Despite Rabbi Modena's relentless efforts to garner support and acceptance of Rossi's synagogue compositions, Songs of Solomon, as well as his secular compositions, were forgotten soon after Rossi's death in 1628. It should be noted, however, that his secular vocal works, the popular madrigals written for the courts, later became "models for study by Northern European composers, including the great 17th Century German,

Heinrich Schutz, who studied with Gabrieli in Venice."[7] In addition, both his secular and synagogal works were revived, re-edited and republished in the late nineteenth century by Cantor Samuel Naumbourg of Paris and the composer, Vincent d'Indy.[8]

Although Rossi influenced his contemporaries during his lifetime in both the vocal and instrumental secular arenas, it was future generations that would react to his contributions most profoundly. As Daniel Chazanoff, music scholar, claims

". . . Rossi's introduction of the Italian style in the synagogue influenced congregations in Central and Northern Europe during the 18th and 19th centuries . . ." and had an impact on Ernest Bloch's 20th century work, Sacred Service, for solo voice, chorus and instruments.[9] Chazanoff also quotes Peter Gradenwitz who states that ". . . none of the greater 19th Century composers have created works that had a decisive bearing on the history of Hebrew music as did Salomone Rossi in 17th Century Italy."[10]

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[7]Chazanoff, "Salomone Rossi's Music," Journal of Synagogue Music 7 (October 1977): 5, citing Hans Joachim Moser, Heinrich Schutz: His Life and Work, translated from the Second Revised Edition by Carl F. Pfatteicher (St. Louis: Concordia Publishing House, 1959), 66.

[8]Ibid., 4; Salomon Rossi, Cantiques de Salomon Rossi, Chants, Psaumes et Hymnes, (1600); reprint, Samuel Naumbourg, ed., Out of Print Classics Series of Synagogue Music #16, (New York: Sacred Music Press, 1954); see also #17.

[9]Chazanoff, 5.

[10]Ibid., citing Peter Gradenwitz, The Music of Israel (New York: W.W. Norton and Company, 1949), 162.

In order to understand how and why Rossi's contributions did indeed influence the music of other European Jewish communities, a general comprehension of a city's history and current relationship with its Jewish population is essential. Our target city, Amsterdam, was a progressive northern European Jewish community of the eighteenth century. Here was the site of the highest degree of religious and social development prior to the Emancipation.[11] Since the end of the sixteenth century, Amsterdam had attracted Marranos of Spanish and Portuguese origin seeking refuge and a livelihood. The port city was rapidly becoming an international commercial center, and although Marranos were refused membership in the guilds, they became prominent as stock brokers, bankers, diamond cutters, printers and physicians, not to mention influential in the silk and sugar refining industries, contributing to the overall economic success of the city. Much of the financial success of the Portuguese Jews stemmed from their proficiency in languages and their adroitness in international affairs. They were instrumental in the development of both the Dutch East and West India Companies and by the end of the seventeenth century, owned one quarter of the former's shares. Their business savvy earned a select few of them "burgher rights," affording some privileges of citizenship, although within

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[11]Yohanan Meroz, "Netherlands,"in EJ, 1972 ed.

mercantile circles, Jews were treated equally under the law.[12] It wasn't until 1657 that Dutch Jews were granted full citizenship in the Netherlands.

Authorities resolved to permit the settlement of openly-practicing Jews in Amsterdam as early as 1619, and they were granted extensive self-governing rights. The legal isolation of the Jews was rejected, including the identifying badge and the notion of a Jewish ghetto. With this freedom to practice Judaism, they erected synagogues and a yeshiva to support and maintain their thirst for Jewish knowledge, of which the Marranos had had little or none. The Marranos, accustomed to the ways of assimilation from their countries of origin, were able to establish for themselves a sturdy Jewish community in Amsterdam, and at the same time maintain the artistic and cultural expression from their previous secular experience. Thus, on the one hand, Spanish literary societies were organized, the first weekly Jewish newspaper, a Spanish publication, *Gazeta de Amsterdam*, began to be circulated in 1675 and Portuguese remained the official language. On the other hand, the Sephardim's yearning for their advancement in Jewish study saw the inclusion of Hebrew in the yeshiva, in the liturgy (flavored with some Portuguese) and by the end of the seventeenth and beginning of the eighteenth century, Hebrew even became

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[12]Salo Wittmayer Baron, A Social and Religious History of the Jews, Second Edition, Revised and Enlarged (New York: Columbia University Press, 1973), 30, 54.

the more predominant tongue in literary circles.[13]

Amsterdam became known as "new Jerusalem" not only because Jews were granted freedom of religion and residence, but because through their own cultural enterprise they transformed themselves from a group of Marranos with little knowledge of Judaism, and a struggling, impoverished group into a flourishing community of economical and cultural importance.

The first Ashkenazim arrived to Amsterdam about 1620 and despite their large numbers, maintained a subservient role to the more financially successful Sephardim, until economic conditions improved for them in the mid-eighteenth century. They were granted equal legal status and built their first house of worship in 1640. As a result of the Chmielnicki Massacres in 1648 and the Swedish invasion in 1655, Polish Jews migrated westward in search of refuge, many settling in Amsterdam. The Ashkenazim, like the Sephardim, exhibited a great interest in maintaining tradition, and so we see newspapers and Bibles printed in Yiddish and the erection of their own yeshiva in 1740. It is little wonder then that Amsterdam was also referred to as the "Jerusalem of the North," home to Sephardim and Ashkenazim.

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[13]Israel Adler, Musical Life and Traditions of the Portuguese Jewish Community of Amsterdam in XVIIIth Century (Jerusalem: The Magnes Press, The Hebrew University, 1974), 10.

SECULAR INFLUENCES IN NON-RELIGIOUS SETTINGS

While the focus of this project is the investigation of art music within the parameters of the synagogue, and particularly of the Sephardim, there is evidence Jews incorporated secular elements in non-religious settings as well, a point that must be addressed. Musical and literary documentation of these events (as well as religious ones) from both the seventeenth and eighteenth centuries, is still preserved in the library of the Portuguese Jewish community of Amsterdam, and in some cases, in its extant oral tradition. The Ashkenazic community of Amsterdam, boasting an equally rich cultural heritage, left behind musical documentation of their religious works but there is no musical evidence of the secular world's influence on non-religious events within their sphere. In any case, the focus of this study will center around manuscripts from the community of the Sephardim.

Noted musicologist Israel Adler describes Jews enjoying a secular musical life that was quite grand in the seventeenth and well into the eighteenth centuries.[14] With the 1639 regulations enforced by the new unified Sephardic Jewish community,[15] Jewish authorities prohibited

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[14]Ibid., 12.

[15]"The three congregations of *Beit Yaakov* (founded in 1597), *Neweh Shalom* (founded in 1608) and *Beit Yisrael* (founded in 1618) merged in 1639 into one unified community, under the name of *Talmud Torah*;" see

musical presentations in the synagogue. Consequently, performances of art music of a secular nature were rendered outside the synagogue environs for various special functions. Musical events took place at the yearly banquet of fraternal organizations or in the homes of wealthy Jewish notables who would often underwrite recitals in their magnificent dwellings. These musical performances were of art music composed by members of the Jewish community (in the case of the fraternal associations) as well as of popular cantatas or opera selections from the secular community. It was quite common for public figures and visiting dignitaries to frequent these fêtes. In the mid-eighteenth century, the famous composer, Leopold Mozart (father of Wolfgang), left descriptive travel notes of his visits to The Hague and Amsterdam and his relationships with several wealthy, Jewish music patrons.[16] Such grandiloquent affairs were hosted by personalities such as the affluent Portuguese Jew, Jacob Lopez de Liz, whose residence was described in 1743 by an English visitor as

> '. . . a Hall, or large room, magnificently adorned and illuminated. The musick [sic] was judiciously disposed in an adjoining Apartment [sic], scarce inferior to the other in beauty. Refreshments of all kinds were served about by footmen in splendid liveries . Whole operas were not sung; but only select parts, and French cantatas.'[17]

These extravaganzas were of a very high caliber of musicality and appealed

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Adler, 9.

[16]Ibid., 12-13.

[17]Ibid., 13, citing D. F. Scheurleer, *Het muziekleven in Nederland in de Tweede Helft der 18e eeuw*, (The Hague, 1909), 71.

to aristocratic Jews, many of whom shared the same socio-cultural circles as the Dutch officials, including the *stadhouder*, the highest political authority. Such close ties to the country's political officials allowed Jews access to and participation in secular cultural events and explains in large part the flow of external influences that affected their Jewish compositions.

The synagogue also served as a location for non-religious events involving the non-Jewish community as well. This was demonstrated by the attendance of enthusiastic Christians (and German Jews, too) at the competition for the office of hazzan and the festivities at the Great Synagogue led by Jews in song honoring a newly appointed *stadhouder* or the nuptial ceremony of a prince.[18]

The establishment of fraternal associations in Amsterdam had become very popular among the Jewish community and they varied from religious to philanthropic to study groups. In addition to each organization's annual festivities honoring the date of their establishment, there were countless opportunities for setting poetry to music. The musical documentation no longer exists, however, numerous notes written in Spanish or Hebrew in the margins of the poems indicate that there was musical activity, most likely an art music performance. Prominent rabbis of the community, Isaac Aboab da Fonseca and Solomon d'Oliveyra, were also highly acclaimed for their gift of poetic fluency. Likewise, talented

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[18]Adler, 23.

musicians like Abraham Caceres, who will be discussed in detail later, would set such poems to music. D'Oliveyra was requested, in many cases, to write a designated number of poems for the celebrations of a particular association. One example was the study group, *miqra qodesh*, who selected their members from Portuguese aristocratic circles. In addition to art music, there is documentation of a musical comedy being commissioned by this brotherhood in 1766, comprised of three characters who sang solos and concluded with a three-part song.[19]

Among many of the fraternal associations was a shared popularity for a specific melody set to an echo poem, a highly valued genre in Hebrew literature of this era. Unrelated but of interest is an anonymous composition discovered in the Amsterdam archives that represents the only other known example of an echo poem set to music, apart from no. 33 in Rossi's *Hashirim Asher L'Shlomo*.

Other non-religious settings in which secular components were included were Jewish family celebrations such as circumcisions and weddings. Weddings, in particular, demanded the presence of musicians. Depending on the financial status of the family, a musical performance of some magnitude, including a choir, could be expected. Musical plays were also common during marriage celebrations.[20]

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[19]Ibid., 26.

[20]Ibid., 27-28.

In the public realm, Sephardic Jews attempted ". . . to establish a theater which would also play French opera."[21] One might not find these phenomena so surprising if we consider the freedom of religion and residence that was accorded Jews in Amsterdam during the eighteenth century and the flourishing opera companies that were canvassing Europe during the Baroque period. An Ashkenazic Jew, J. H. Dessauer, organized a successful theatrical opera company in 1784 employing an entire company of Jewish singers, actors and twenty-three musicians, all residents of Amsterdam. From 1795, performances were scheduled twice weekly in the theater of the Amstelstraat. The troupe travelled to other Dutch cities as well, performing sophisticated works of such acclaimed composers as Salieri, Martini, Kreutzer and Mozart. Adhering to Jewish law, the troupe reserved curtain time for after the Sabbath. Dessauer's theatrical association's repertoire endured until 1838 and encountered both critical and sympathetic reactions from its patrons. Also of import is the fact that this all-Jewish company was the antecedent of the non-Jewish German theater group established in 1787 by J. A. Dietrich.

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[21]Adler, "Amsterdam," in EJ.

SECULAR INFLUENCES IN RELIGIOUS SETTINGS

As we move from the secular realm to the sacred, it is important to clarify both the nature of this resultant music and the extant documentation. Secular influences refer to those musical ingredients of the non-Jewish secular sphere that have been imitated in musical compositions for use in the synagogue. The text, therefore, is religious in its content, and the music, still considered art music, retains elements from the current secular musical style. Regarding the documentation, we know that in the seventeenth and eighteenth centuries many art music compositions for religious use were created as indicated in manuscripts and descriptions of performances of specific works. Unfortunately, there is no concrete evidence prior to the eighteenth century that there were musical performances in the synagogues of Amsterdam's Sephardic communities. But it is certain that instrumental music had been permitted in the synagogue, even on the Sabbath, inasmuch as it was the tradition to hire orchestras to perform during inaugural festivities of the establishment of a new synagogue or in honor of important visitors.[22] Based on findings, the celebration of festivals,

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[22]Adler, Musical Life and Traditions, 15; Idelsohn, "Song and Singers," 402, citing Sabbatai Bass, *Siftai Yeshanim*, (Amsterdam, 1680). The Jews of Prague were one of the first to permit instrumental music in the synagogue, the majority choosing string and wind instruments over the less traditional organ. Built in 1592, one synagogue was known for extending "L'cha Dodi," accompanied by organ and special orchestra, to an hour or more to the delight of its congregants.

circumcisions, marriages, the dedication of a Torah scroll and the competition for the office of hazzan were also occasions on which performances of art music were enjoyed.

In order to learn more about these specific religious events and their related musical compositions, the following discussions focus on four works by two well-known composers from Amsterdam's Portuguese Jewish community: *Hishki Hizki* (Strengthen My Desire) and *Le-el Elim* (To God Almighty) by Abraham Caceres (Casseres or Caseres) and *Befi Yesharim* (by the Mouth of the Upright) and *Kol Haneshama* (All That has Breath) by Cristiano Giuseppe Lidarti.

HISHKI HIZKI

Hishki Hizki is a piyyut that was written specifically for the dedication of the Portuguese Synagogue of Amsterdam on August 2, 1675. The text was composed by Isaac Aboab da Fonseca (1605-1693), a famous rabbi of this Dutch municipality, and presumably an accomplished harpist. Da Fonseca collaborated with Amsterdam colleague, Rabbi Solomon d'Oliveyra, on other poetic contributions for the event which include suggestions of instrumental accompaniment, but no notated documentation of such exists. Adler describes a similar reference noted in the margin of the poem, *Hishki Hizki*, indicating the piece was sung in four parts in the synagogue sometime at the end of the 17th century.[23] The text of the fourth verse[24] of *Hishki Hizki*, *uri uri nevel asor* (awaken, awaken O ten-stringed harp), further alludes to the playing of musical instruments. David Franco Mendes (1713-1792), renowned composer and compiler of religious poems indigenous to the Portuguese community of Amsterdam, posits in his manuscript collection, *Qol Tefillah we-qol Zimrah*, that the inauguration included instrumental accompaniment, *ale higgayon be-kinnor u-ve-kol kele*

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[23]Adler, Musical Life and Traditions, 16, citing Solomon d'Oliveyra, "Sarsot Gavlut," Aeh, Ms. 47 D 15.

[24]Verses one and four only appear in Appendix 1.

sir[25] (with musical accompaniment on harp and all kinds of instruments of song).

The anniversary of the dedication of the Great Synagogue of Amsterdam, a spectacular event, is still commemorated on Shabbat Naḥamu. In the early days, it soon became the central local festival, complete with orchestra and choir, and was attended by town officials and magistrates. Evidence of the occasion has been discovered in both musical manuscripts and poetry collections. More definitively, Seder Hazzanut, the cantor's manual in the Portuguese synagogue (in which the exclusive liturgy for the Shabbat Nahamu is designated), has been preserved in Hebrew, Dutch and Portuguese manuscripts (eighteenth and nineteenth centuries) in the Ets-Haim Library and the community archives.[26]

One can hardly ignore the time in the Jewish calendar chosen for the inauguration of Amsterdam's newly constructed palatial house of worship. A celebration on Shabbat Naḥamu, so named for the first of the seven Haftarot read to comfort the mourners during the ensuing weeks following Tisha B'Av, transmits a message that renewal and continuity of faith is possible even after the commemoration of the destruction of the Temple one

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[25]Ibid., p. 16, citing David Franco Mendes, Qol Tefillah We-kol Zimrah, Aeh, Ms. 47 E 5, fol. 14a-16b.

[26]Adler, Musical Life and Traditions, 16, see Adler's footnote 29: "We have the Aeh manuscripts 48 E 38 and 48 E 1 (in Portuguese), and 48 B 22 and 48 D 11 (in Dutch), the last of these, by the cantor I. Oëb Brandon, having served for the edition included in ESN, II, p. 161-204."

week before. The traditional three-week mourning period preceding Tisha B'Av is punctuated with laws forbidding general merrymaking and is then contrasted one week later with more comforting activities,[27] in the case of the rites of Amsterdam's Portuguese Jews, with singing and instrumental accompaniment. One might make a similar correlation between the upcoming intense introspection one experiences during the Days of Awe and the ensuing joyful festivities of Sukkot and Simḥat Torah. The community in Amsterdam addressed the celebrations of Shabbat Bereshit and Simḥat Torah as well via the musical creativity within this community which shall be discussed.

Abraham Caceres composed this musical setting for *Ḥishki Ḥizki* in the first half of the eighteenth century.[28] A brief analysis of the piece presents some curious ideas. First of all, the key signature would indicate that the piece has been written in B-flat Major or G minor, however, after more careful observation, we notice that
C minor is the predominant key.[29] We notice a passing modulation to the dominant, G minor, at bar 12, which quickly returns to the relative Major,

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[27]Rabbi Isaac Klein, A Guide to Jewish Religious Practice (The Jewish Theological Seminary of America: New York, 1992), 251.

[28]Research has already acknowledged seventeenth century musical settings of the poem, nevertheless, Caceres' composition is the first notated document available for study.

[29]A copy of the music and English translation of *Ḥishki Ḥizki* can be found in Appendix 1.

E-flat, in bar 13. The piece reverts back to the tonic, C minor, but one notices other instances of passing modulations to the dominant and some reliance on the relative Major. The syllabic structure of the piece in all three choral parts is supported by harmonic progressions appearing as pillars or vertical sonorous structures. There is a strictness in harmonic activity (I-IV-V and V-VII, for example). Given these elements, there is no polyphony, characteristic of the Baroque period, rather the composition with these aforementioned ingredients more closely resembles a Protestant chorale reminiscent of sixteenth century church hymns.[30] This observation is no surprise for we know that by the seventeenth and eighteenth centuries, synagogue melodies were being borrowed from various sources including Christian church music and the secular environment's folk tunes, military marches, dances and operatic arias.[31] In the chorale, the emphasis is on the text and there is minimal ornamentation (bars 32-36 and 43-45), permitting congregational participation. In the majority of Bach's chorale preludes, the time signature is consistently 4/4. In contrast, Caceres has opted for a 3/4 time signature in order to accommodate the text. *Hishki Ḥizki* is comprised of three voices, rather than the usual four-part voicing in

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[30]The chorale was the only accepted form of music by the Church in the Netherlands at this time except for a few unfamiliar pieces of Catholic music.

[31]Artur Holde, Jews in Music (Philosophical Library: New York, 1959), 2; Idelsohn, 404-405.

a chorale. Perhaps Caceres intentionally eliminated one high voice in order to emphasize the cantor/soprano line. Also noteworthy is Caceres' decision to write the piece in C minor with a B-flat Major key signature. This may have simplified the choir's task if they were lacking a substantial music education (2 flats vs. 3 flats in the key signature might be less confusing). Finally, one must recognize the legato melodic line which conveys a soothing, comforting mood, corresponding to the mood of Shabbat Naḥamu, a time of consolation.

Caceres wrote another composition, *Le-el Elim*, which was especially written for the celebration of Simhat Torah and Shabbat Bereshit and made its public debut in 1738. There is speculation that Caceres accompanied on the harpsichord at the premiere. The famous poet, writer and kabbalist, Moses Hayyim Luzzato (1707-1746) originally of Padua, composed the text. He resided in Amsterdam from 1736-1743.

The occasion to honor both the 'bridegroom of the Torah' (Simhat Torah) and the 'bridegroom of Genesis' (Shabbat Bereshit) has its roots in an ancient custom whereby the 'bridegrooms' were beckoned by ritual chants, one 'bridegroom' to finish the annual cycle of the Torah reading on Simhat Torah and the other to commence the new cycle on Shabbat Bereshit. The scenario was demonstrated with great pomp and circumstance first inside the synagogue as the Torahs were adorned in magnificent tapestries and again outside where they were paraded with royal attention through the streets of Amsterdam. For this part of the festivities, poems set to musical scores composed especially for the occasion were performed. The ceremony also functioned as a lure to attract a wealthy member of the congregation into accepting the position of *gabbay*, who served as overseer of the community's financial situations. Responsibilities often required personal monetary sacrifice, so in poor

economic times, candidates were less than anxious to accept this most honorable post. The prerequisite for being elected *gabbay* was the appointment to 'bridegroom of the Torah' or 'bridegroom of Genesis,' an estimation pending a sizeable donation to the community. The incentive to accept the position was the institution of a heavy financial penalty for those who denied election.

According to Franco Mendes, the community was very impressed by the 1738 composition of *Le-el Elim* by Caceres and Luzzato, resulting in a more expanded and spiritually heightened version of the ritual of honoring the 'bridegrooms' than had been experienced in the seventeenth century. Franco Mendes wrote in his diary, "*Memorias do estabelecimento,*" of this innovation, featuring the composer/accompanist, Abraham Caceres, on the bimah with the two soloists and total silence from the congregation.[32] *Le-el Elim* became a popular selection for occasions other than Simhat Torah and Shabbat Bereshit. One of the competitors in the 1743 search for a hazzan set two verses of his own to Caceres' melody and the 1782 installation of another cantor included the performance of one of the verses by Luzzatto and Caceres. Ultimately, in 1794, Moses ben Jehudah Piza, an editor of the

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[32]Ibid., p. 20, citing David Franco Mendes, "*Memorias de estabelecimento e progresso dos judeos Portuguezes e Espanhoes...de Amsterdam,*" Aeh, Ms. 49 A 8, p. 23.

shir emunim (song of the faithful),[33] wrote a light piece for a *siyyum* of the *limmud ha-talmidim* (a public reading and explanation of the concluding passage of a tractate of Talmud) in which one of the melodies from the cantata by Caceres is referred.

It is no wonder that Luzzatto was the recipient of so much praise for his poetic expertise. His works reflected his mastery of the Hebrew language as he expressed his thoughts with lush and flowing imagery. He maintained the traditional writing style of ancient Hebrew poetry, whose roots dated back to both Muslim Spain and Renaissance Italy. Luzzato's curriculum vitae also makes for interesting discussion. He was born into one of the most noted and respectable families in Italian Jewry. Possessing a vast knowledge of Hebrew texts as well as modern Italian culture, he was specifically enthralled by Western literature. As a leader of a circle of religious thinkers who focused their cause on the problems of messianism and redemption, Luzzatto was left no choice but to emigrate to Amsterdam after several years of enduring controversy over his kabbalistic writings. In Amsterdam he wrote poetry and dramatic settings based on a variety of topics. The few religious poems he penned contain kabbalistic and

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[33]An extensive compendium of various prayers and poems written specifically for the dedication of the Great Synagogue and later for its commemoration on *Shabbat Naḥamu*; see Adler, 16.

messianic inferences.[34] For example, verse (2), "To His people Israel" paints a messianic picture with "He leads them in His face's light / To be praised in His praise." In verse (4), "To the Congregation" conveys a redemptive theme as man progresses to freedom. It states, "God . . . will make you fruitful, multiply, / Return you to His land." The escape from tyranny, this sense of freedom in one's own land or a freedom of one's own spirit could align with Luzzato's kabbalistic tendencies. Isaac Klein explains that "kabbalists have understood freedom as the emancipation from the powers of evil . . . this means moral responsibility as against . . . impulse, and instinct."[35]

Luzzato's passion for kabbalistic ideas may have inspired him to set the text for the 'bridegrooms.' Joseph Dan elucidates the poet's position regarding his own marriage by explaining that, "the earthly marriage ceremony he (Luzzatto) understood as only a symbol of the redemption of the *Shekhinah* and her (the *Shekhinah's)* union with her divine husband."[36] So for Luzzatto this ritual in the Amsterdam community had great meaning.

Structurally, *Le-el Elim* is comprised of five movements with a textural alternation of duets and solos. The two vocal parts, referred to as

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[34]A copy of the music and English translation of *Le-el Elim* (text by Moses Hayyim Luzzatto, 1738) can be found in Appendix 2.

[35]Klein, 105.

[36]Joseph Dan, "Moses Chayyim Luzzatto," in EJ, 1972 ed.

Soprano 1 and 2 based on Adler's research, were originally presented by the hazzanim Aron Cohen de Lara and Semuel Rodrigues in falsetto voice. Adler emphasizes that they were certainly not castrati! The two voices engage in a brief dialogue in the preliminary Adagio section, Soprano 2 making a statement followed by the response of Soprano 1. Soprano 2 commences with a demonstration of repetition of text by implementing the declension of text then continues with expressive word-painting on *se'u zimrah* (raise your song), bars 13-14. "Word-painting was specially cultivated by composers of the Renaissance and Baroque periods,"[37] although not exclusively, for it has been depicted in earlier works as well (i.e. thirteenth century motet, works of Dufay). Caceres cleverly employs other musical elements. For example, starting on bar 7 on the words, *se'u zimrah*, the notes cover G up to C. The composer teases the listener with a similar activity starting on bar 10 on the same text, this time covering the notes G down to middle C. The final build-up results in an embellished execution of *se'u zimrah* covering the entire C Major scale. Beginning in the key of F Major, Soprano 2 moves into C Major in bars 9 and 10 and the basso continuo returns to the original F Major in bar 15 in preparation for Soprano 1's entrance. Soprano 1 also plays out an example of textual repetition, concluding with an impressive ornamentation of *leshem qodsho* (in God's Holiness). This embellishment (bars 26-30) maintains the melodic

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[37]Charles Warren, "word-painting," in New Grove Dictionary.

skeleton demonstrated in bars 21-25 on almost identical syllables.

The following vivace section exhibits a change in texture as the two voices now convene. The editor clarifies the 3/4 tempo that had been previously interrupted by Soprano 1's embellishment in bars 26-28 and the piece returns to a strict 3/4 time. After a clear cadence at bar 38, the two voices sing in parallel thirds, a characteristic typical of the French Baroque style circa 1680-1700, particularly in works of Couperin and Charpentier (i.e. Lamentations for Jeremiah). Bar 45 exemplifies superimposed text on the same line. Not only is this cross-textural but it is also an example of cross-voicing as Soprano 1 descends while Soprano 2 ascends.

Imitation is obvious as the voices alternate in bar 55. They still exhibit evidence of parallel thirds in bar 60, perhaps not as pronounced as earlier but still resembling the style of the French Baroque. There is an alternation of unity and loosening as these more relaxed thirds tighten up in bar 66 followed by a demonstration of ornamentation in parallel thirds starting in bar 71. Cross-voicing once again plays out in bars 84-85 with a clear cadence at bar 86, 88 and a more emphatic cadence in bar 90. This section clearly retains the tonality in F Major with only slight detours to C Major.

Movement [2] provides some contrast as we move from the preceding vivace duet to an adagio solo. There is a clear distinction from the key of F Major in the preceding movement to the key of D minor, the relative minor.

It is the most chromatic of the four different movements as it passes through various keys. The bass assumes the characteristic harmonic progressions of the German chorale, as discussed previously, albeit in this situation very melodisized. The four-part writing in the bass contains an underlying motif which it borrows from the Soprano that moves from voice to voice within the bass system.

For its brevity, Movement [2] appears to be quite complicated in structure. The piece can be divided into four parts, "A," "B," "C" and "D" which we can analyze further individually. Two motifs comprise "A" which shall be called "a" and "b." These motifs become kernels for the other two motifs occurring on repeated text within "A" (as indicated with square brackets in the appendix). Part "B," like part "A" shows three repetitions of text with some structural differences. The first instance, "b^1," is an ascending line and stands apart from the two succeeding motifs. Now we witness two sequential, descending lines, "b^2" and "b^3," the latter transposed down one whole step. The bass also follows suit and we see a full harmonic transposition, very similar in structure to J. S. Bach's compositions. Part "C" contains no textual repetition but can still be subdivided into "c^1" and "c^2." These two sequences follow the same idea as part "B," this time transposed up one whole step as they reflect upward movement rather than descending.

Part "D" centers around the key of D minor. We could say that parts

"A" and "D," which share the same basic tonality, complement each other, providing a symmetrical enclosure to parts "B" and "C." Within parts "B" and "C" there is symmetry in the ascending and descending motives (bars 8 and 14).

If we analyze part "D" more closely, we discover the range of "d^{1}" balances the range in part "A" as they both cover the D scale. The sequenced motif of "d^{2}" is syncopated with the basso continuo. The ascending cadence leads to the climax and finally to "d^{3}" which extends the tessitura to F.

Caceres has incorporated effective embellishments on key words such as *simhah* (gladness), *rabah* (abundant), *yesamah* (gladdens) and *l'hithalel* (praise), another fine display of word-painting.

Movement [3] resembles movement [1] with its imitative characteristics. Tonally, part 1 is clearly in D minor. The piece commences with a canon with the top voice ending on a cadence in order for the two voices to conclude simultaneously (bar 5). Part 2 moves us away from D minor to F, the relative Major (bar 7). This time Soprano 2 begins an imitative, not canonic, motif with contrapuntal movement between the voices. The two voices begin simultaneously in part 3 and we see very clear harmonic progressions (iii-vi-IV-V). Repetition of the first line of text occurs here for the last time. Then the two voices engage in a marathon of textual overlapping and brief cadences signaling the concluding cadence at bar 17, a

fundamental characteristic of this style of music.

Part 3 returns to the key of D minor and the voices seem to emphasize their relationship more strongly. Soprano 2 follows Soprano 1 in this section which can be divided into subsections of "a" and "b." There is a concomitant type of movement between these subsections where "b" is always imitative and "a" is always constant. Soprano 2 does take some liberty with the "a" section with embellishments. This imitation demonstrates a style that also resembles chamber duets of Handel or Jommelli or in Pergolesi's 1736 composition, Stabat Mater.[38]

Evidence of textual diminution appears consecutively in parts 1, 2 and 3. The words *beshalom rav* (abundant peace) are sung three times in part 1, twice in part 2 and only once in part 3. This verse of text is especially rich as Luzzatto showers the listener with lush Hebrew alliteration based on the root ם ל ש in the first line. This exaggeration or emphasis of words as a means of permitting more emotional expression is a device inherent of the Italian Baroque period. The supportive basso continuo always complements the melodic line and never drowns out the text.

Bars 11 - 17 in movement [3] demonstrate the incorporation of the musical motif (*Ahavah Rabbah* mode) intrinsic to the liturgy during the Days of Awe. It is not out of the question that Caceres heard these musical

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[38]Adler, 81.

strains from the Ashkenazic community and decided to utililize them.

The following contrasting section of Movement [3] moves its tonality to F Major and takes on a separateness or becomes a subsection of what preceded it. Bars 3 and 4 resemble the amusing device of a hocket, reminiscent of the Middle Ages. The voices sing two short notes, stopping and starting, one dovetailing the other on *yizrah* and *yitslah* (shine and flourish). There is a shared responsibility as the two voices perform as a unit and create sequencing. Meanwhile, the bass complements Soprano 1 and 2 with an accompaniment that maintains the sequence.

The da capo aria style, standard in Italian operas and cantatas (i.e. A. Scarlatti's Su le Sponde del Tebro of 1695 and Handel's Acis and Galatea of 1724), signals the singer and instrumentalists to add embellishments on the repeat as Caceres brings us back to the relative minor, D.

F Major remains the center of tonality in movement [4] which displays characteristics of the chorale style as exhibited in its harmonic progressions. A binary form results from this harmonic organization, similar to that of a Bach prelude. For example, studying part A, F Major is clearly the tonal center. The piece moves to C Major at the end of part A and part B begins with G minor (the minor dominant of C), a typical trait of both the Baroque and classical periods of music. The transition to C Major and then F Major does not occur until the last two bars of part B.

The relationship between the voice and bass is very simple, without

any complications. The embellishments of part A resemble those of the Baroque era, there is no repetition of text unlike in previous movements and each line concludes with a melisma, on *yetsav, ha'el and birkhato* (God will bestow His blessing). An extensive melisma in part B, composed of a multitude of notes, effectively falls on the word *yarbekhem* (you will multiply).

Reviewing the four movements of *Le-el Elim*, we can identify Movement [1] as more homophonic and vertical than the others. Movement [2] is comprised of more changes in tonality and voicing plus a richness of harmonic progressions. Movement [3] concentrates on the words, especially in the third and fourth lines of the verse which are seemingly less musically structured than the first and second lines of the verse. And Movement [4] is again similar to the chorale style and written in a binary form, not unlike Bach's preludes. In presenting this composition, the fifth and final verse returns to the musical setting of Movement [1], completing the circle. Employing so many different styles and devices of music within one composition, it would be interesting to learn more about the composer's musical education. Unfortunately, very little data on the personal history of Caceres has been unearthed but one can speculate that he conformed to the musical style current in his time. *Le-el Elim* reflects the short, focused and homogenized nature of Baroque music.

The popularity of this piece influenced other composers during the

18th century and consequently produced imitations and encore performances of the work. More recently, Eric Werner recorded excerpts of this cantata in 1945 on the album "Israel Sings" and in 1951, an edition of the work was published by the late Hans Krieg.

ABRAHAM CACERES

Abraham Caceres (Casseres or Caseres) was of Jewish heritage and possibly a skilled harpsichord player. The dates of his birth and death are unclear, but the first instance in which he is mentioned is 1718, as composer of the celebration of the fraternal order *leqah tov*, later, in 1726, he was commissioned to supply the music for the inauguration of the synagogue in The Hague. Caceres' melodies seemed to obtain popularity as he set many poets' works to music, especially for those hazzanim participating in the 1743 competition for the coveted post in the Great Synagogue of Amsterdam.

Caceres' reputability among the people as the musical expert of his community is supported by Franco Mendes' glowing remarks of the joyous Simhat Torah celebration of 1738, in which he portrays both composer and accompanist, the specific instrument unknown. Adler's opinion of Caceres' musical expertise is quite different. He explains that the emotional expression within Caceres' compositions is of a neutral level, that he is holding back. For example, there is no abandon of joyfulness in the vivace section written in major in the beginning duet of *Le-el Elim*. Likewise, Caceres writes the minor adagio section of the same cantata without expressing deep sadness. Despite Adler's summations, Abraham Caceres gained considerable notoriety in the Portuguese Jewish community of

Amsterdam.

The other most commonly mentioned composer from Amsterdam's Portuguese Jewish community is Cristiano Giuseppe Lidarti, whose contributions also pervaded the musical life of the synagogue. Lidarti left a legacy in the Portuguese Jewish community of Amsterdam that has continued to permeate their tradition to the present, specifically an unaccompanied version of the three-part cantata, *Bo'i Be-shalom*, which is still performed during the celebrations of Simḥat Torah and Shabbat Bereshit. Lidarti not only earned respect as a composer of Jewish music but also was highly lauded by his contemporaries in general music circles, enough to warrant entry in the Dictionnaire Historique des Musiciens by E.A. Choron and F. Fayolle (Paris 1810, v. I, p. 420).

The composer was born to Christian, Italian parents in Vienna in 1730.[39] The date of his death is in question, however, his last known composition is dated 1793. A portion of his education included a span of time with the Jesuits, which may support his knowledge or familiarity with the Hebrew language, followed by continued studies in philosophy and law at the University of Vienna. Raised in a musically-oriented environment, the talented Lidarti was encouraged to pursue serious study by his

[39]Biographical information on C. G. Lidarti has been extracted by Israel Adler from L. F. Tagliavini's research, based on Lidarti's autobiographical manuscript.

composer uncle, G. Bonno, who at the time, was Kapellmeister at the royal court of Vienna. Spending time with his uncle, Lidarti was exposed to other talented musicians, for example, his uncle's predecessor, J. J. Fux. His mentors had sufficient influence on his life that in 1751, the aspiring youth relocated to Italy, spending the next six years in Venice, Florence and Cortona until finally settling in Pisa in 1757. Here he landed the position of instrumentalist at the chapel of the Cavalieri di S. Stefano and remained there at least through 1784. Various collections of Lidarti's work have been accounted for: instrumental, vocal, a dramatic work created for the Tuscan court in 1767, chamber music, as well as a fugue in four parts.

The major discrepancy in Lidarti's personal history is that there exists no hard evidence of a visit of any kind to Amsterdam. There has been speculation that he spent an extended period of time in London (1768-80) which could support the assumption that he would have also travelled to Amsterdam for a stretch of time. This hypothesis fails inasmuch as there is no confirmation of a London period in Lidarti's autobiography. The only known dated information relating Lidarti to Amsterdam is described in Franco Mendes' manuscript, mentioning that the third contestant in the 1772 competition for hazzan performed a poem with new music composed by Lidarti and the fourth contestant presented excerpts from Lidarti's *Hallel*. Adler explains that unlike Jewish composers such as Caceres whose contributions lost their popularity by the end of the eighteenth century,

Lidarti's compositions remain within the extant oral tradition of the Portuguese Jewish community of Amsterdam.

BEFI YESHARIM

The composition set to *Befi Yesharim*, a prayer from the Sabbath and holiday morning liturgy, appeared originally in the eighteenth century as a four-part vocal ensemble with orchestral accompaniment. Nineteenth century manuscripts have designated *Befi Yesharim* as a solo piece as well as with a three-voice choir. Simplified versions of compositions like *Befi Yesharim* are most likely representational of a more elaborate composition from an earlier period. This phenomenon is not uncommon in synagogue art music, where an elaborate composition has been diminished to a type of popular song. In fact, Adler encountered a library of miscellaneous fragments including differing versions of eighteenth century manuscripts of liturgical compositions. In addition to such prayers as *qedushah*, *hashkivenu*, *qaddish* and *barekhu*, Lidarti's *Bo'i Beshalom* and *Kol Haneshamah* were discovered in unaccompanied, transposed versions.[40]

Befi Yesharim[41] is a cleverly composed work whereby the musical strategy pays particular attention to the text.[42] Specific words from the

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[40]Adler, 77.

[41]A copy of the music and English translation of *Befi Yesharim* can be found in Appendix 3.

[42]The prayer, *Befi Yesharim*, is found in the Sabbath Morning liturgy of both the Ashkenazim and the Sephardim. The precise text used by Lidarti, however, is taken from Sephardic liturgy which also stresses the acrostics of *Yitzḥak* and *Rivka* in the order of the words of the prayer.

prayer were set so deliberately to the music, that if there were any question regarding the authenticity of the work, it is apparent that only a composer could have executed such precision. This observation may indeed support the hypothesis that Amsterdam's Jewish community did not simply stumble upon the work and that Lidarti indeed spent some time in the Netherlands.

For example, if we study Section I (beginning at bar 1), the soprano sings part "a" of each of the four lines (i.e. bars 1-3) succeeded each time by the choir singing the corresponding part "b" (i.e. bars 4-5). Section II (bar 22) introduces the soprano singing part "a" (bars 22-24) of the first line but is then joined by the other voices one at a time as they sing their respective key word from part "a:" alto on line two, tenor on line three and finally the bass on line four. In descending order once again, the soprano begins with part "b" (bar 27) of the first line and the vocal parts continue with each successive part "b" respectively. With the same choral strength Lidarti achieves as he increases the number of voices from one to four, so does he employ a progressive diminution from four voices to one as each singer enunciates his/her key word. At this point, the bass engages in a long melismatic phrase as he solos on *tithalal* (bars 38-39).

Section III (bar 40) concentrates on the text from part "a" of all four lines. Lidarti employs all four voices on line one (excluding the final word of that line, "b"). He then offers the first word of each line to a different voice part who is followed by the ensemble repeating this word and then

enunciating the second word of that line. The different voice parts proceed in ascending order (Bass-Tenor-Alto-Soprano), adding more musical ornamentation each time.

Finally, Section IV (bar 55) begins with the high voice and proceeds to the lowest, each enunciating their very own part "b" word as a solo (soprano = Ib, alto = IIb, tenor = IIIb, bass = IVb). The ensemble concludes together, however, in various textual combinations.

The excitement of this composition is found in the skillful structure that the music follows in accordance with the text. Lidarti has taken the acrostics of *Yitshaq* and *Rivqa* found in the liturgy, and has applied them musically. For instance, in Section I, each time the choir enters with a chordal column, they introduce a key word symbolizing one letter found in the name *Rivqa*. Section II introduces each voice singing a different word, representing the letters in *Yitshaq* and then *Rivqa*. So the superimposition of refrain-like words of praise create the acrostic in a vertical form. Also, the repetition of the words at varying entrances allows the listener to hear each one clearly. Chordal columns sung by the ensemble return in Section III, this time spelling *Yitshaq*. *Rivqa* dominates the scene in Section IV, first in a homophonic texture followed by a chordal column enunciating *Yitshaq*. A horizontal execution of *Rivqa* appears and the work ends with another chordal column of the foremother's name. In such a word-oriented piece, the acrostics for *Yitshaq* and *Rivqa* become the musical foundation for

each section.

Lidarti's composition is very cleverly designed and extremely visual in order to accentuate the acrostics. Horizontal and vertical combinations of text and ascending and descending lines all contribute to the lush tapestry of *Befi Yesharim*. The composer complements his rendering of the text with very effective musical technique. Clearly, when key words are introduced in Section I, the instruments desist until bar 19, when there is accompaniment for the first time on a word of praise. In this section, the instruments either follow or complement the voices. The soprano solo line varies in character with each entrance, first sounding rather conservative, then increasing slightly in difficulty. It then returns to a very conservative line and ends with an embellished vocal line as it prepares for the choral entrance of *tithalal* (bar 20). The alternating texture between the soloist and choir, between homophony and polyphony, is a characteristic common to both the Baroque and Renaissance eras.

There is a more intimate relationship between the voices and the instruments in Section II. For example, the first violin follows the soprano line most of the time, the second violin tends to both the alto and tenor and the viola looks after the bass voice. The result is a lovely melody in the soprano line accompanied by three voices arranged polyphonically. The supportive basso continuo and the use of the strings with the vocal parts is indicative of the Baroque era.

Again, the instruments hold back in Section III during more elaborate vocal lines (bars 42, 45, 48 and 49) and fill in when needed (bars 51-53). As the vocal lines become more homophonic in Section IV, the strings increase their excitement.

KOL HANESHAMAH

Prior to Adler's musical investigation in 1962, the only existing eighteenth century manuscripts of the Portuguese Jewish community were *Le-el Elim* and *Kol Haneshamah*. As described earlier (see page 33), *Kol Haneshamah,* had been discovered in an altered version from the original solo cantata with instrumental accompaniment to an unaccompanied, transposed work. This late nineteenth century descendant of the original substantiates the probability that Lidarti's music retained its popularity long after his death. The rhythmic and melodic discrepancies discovered, indicate that the work was transmitted orally and only occasionally notated by a cantor.[43] In Adler's explanation of *Kol Haneshamah*, as in *Befi Yesharim*, the adaptation of the text to the music is so exact (i.e. melismatic passages on *hallelujah*) that the music must have been deliberately written to suit the text. The piece was written for the occasion of Simhat Torah and Shabbat Bereshit, discussed earlier.

Kol Haneshamah,[44] is divided into two movements, (I) adagio and (II) allegro. Within Movement II, there is a very brief adagio passage in cut time. Lidarti has changed the tempo here only for textural purposes,

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[43]Adler, 78.

[44]A copy of the music and English translation of *Kol Haneshamah* (Psalm 150) can be found in Appendix 4.

resulting in no structural variation. The obvious distinction between the two movements is apparent in the tempi, where Movement I is written in duple meter (4/4) and Movement II in triple meter (3/8) with a change to duple meter cut time at bar 69. The tonal centers vary slightly with (I) focusing on E minor and (II) centered around the relative Major, G. This tonal relationship as well as the similarity of the instrumentation in both movements bridges the separation between the movements.

Adler refers to *Kol Haneshamah* as a cantata, which usually incorporates different instruments, a choir and a soloist. The piece's two "pseudo-arias" are connected by a key relationship and contrasting tempi. It is possible that one could call *Kol Haneshamah* an early seventeenth century style binary cantata of Roman origin, the cantata center of that time. The binary cantata is known to have two tempi, hence the name, and a change in text and meter. The structure is very simple of this early style and these particular cantatas were originally composed for only basso continuo and solo voice.[45]

Throughout the composition, there are equal amounts of syllabic and melismatic passages. The first movement tends to be more syllabic thus demonstrating a clear conveyance of text. Melismas occur on cadential phrases, for example on the word *hallelujah*.

The first movement utilizes many Baroque traits. Between bars 9

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[45]New Grove Dictionary, s.v. "Cantata."

and 15 there is a continual movement of harmonies without a strong cadence. A lack of hierarchy in the harmonies is a common characteristic of the early Baroque period. Other period traits appear in the sequencing in bars 24 and 25, the general focus on the text and overlapping of syllabic and melismatic passages. The relationship between the voice and the two violins is very complementary as is the relationship between the violins themselves which execute demonstrations of voice-crossing as well as sharing the instrumental line with each other. There is a continuous flow, a pulse that courses through the composition, making it more process-oriented than form-oriented. This emphasis on process including ambiguities in tonality and harmonic complexity is indeed part and parcel to the Baroque style.

The second movement retains its tonality in G Major for the most part. At bar 56 there is an emphasis on D Major (dominant) which quickly moves back to the tonic at bar 61. The bass exhibits a perpetual pulse and sequencing and interacts mutually with the strings and the voice as they compensate for one another; one rests while another fills in harmonic gaps. So much doubling between the violins and the soprano and between the violins themselves creates a homophonic type of texture. Despite the homophony, the display of dueling violins' thirty-second notes and the harpsichord's sixteenth notes produces a great deal of energy.

The brief adagio section moves to duple meter, into a triple allegro

section and finally into the final duple allegro section in cut time. Here there is a pronounced imitation of voice and strings where everyone plays the same notes. Bar 84 exemplifies a more harmonic, homophonic structure as the upper three voices fill in while the bass relaxes. The final allegro movement is a progression of chords with the bass acting as a pedal on the tonic. The soprano line is devoid of embellishments simply because the tempo will not allow it. Clearly, the composer concentrates on the words of praise, especially *hallelujah*.

While there is much unity demonstrated in this particular movement as instruments and voice join together either in unison or imitatively, there is also a feeling of monotony as there is no substantial divergence from G Major. The emphasis on G Major compensates for the harmonic complexities of the previous movement and the monotony could also be interpreted as rest and tranquility, appropriate for praise.

A composition of such simplicity was written by a composer who was capable of utilizing so many more complexities within a work. But Lidarti had to remain within a designated framework, that of the Amsterdam Jewish community. Despite the uncertainty of a visit to Amsterdam, Lidarti may have been commissioned to compose such a piece and had to adhere to the capabilities of the community. Whereas the style may have been outdated in other larger secular communities, this style may have been perfectly digestible for the Jews of Amsterdam. According to Lidarti's

autobiographical remarks, he deliberately chose a simpler, more sober style in his maturity.

CONCLUSION

Just as Salomone de Rossi employed secular musical elements and excluded traditional Jewish chant in his synagogal compositions in early seventeenth century Venice, so did Abraham Caceres and C. G. Lidarti in eighteenth century Amsterdam. Although differing in time and place, their circumstances were similar in that the compositions were intended neither to replace the traditional melodies of the synagogue nor was this practice initiated in hopes of reform. Rather, these performances of art music in the synagogue were specifically reserved for very special occasions.[46] Reviewing the list of celebrated events taking place in the synagogue, we find 1) ritual occasions: Simhat Torah, Shabbat Bereshit and Shavuot; 2) life cycle events: circumcisions and weddings; 3) special occasions: the inauguration and subsequent commemoration of the Great Synagogue on Shabbat Nahamu, the competition for the office of hazzan and the occasion of visiting royalty. All of the above signify occasions the Jewish community, particularly the Sephardim, considered to be deserving of pomp, elegance and culturally elevated music. Then there are the secular settings of art performances at the fraternal associations and magnificent homes of the Jewish elite which catered to the style of music current to the period, specifically Baroque.

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[46]Adler, "Cantatas and Choral Works, Hebrew," in EJ.

What is Jewish about this music? Clearly, it is not the music itself which imitates the musical style of the period, except for the rare Jewish modal interjection (see analysis of *Le-el Elim*). Rather, the Hebrew text as well as the setting in which the composition is performed, define this as Jewish music, whether it be a celebration of a festival or the competition for the office of hazzan. In other words, it is the content and the context that make it sacred music whereas the musical elements make it art.

There are some interesting conclusions that can be drawn concerning the particular style of music used in this Jewish community and the political environment of their surrounding secular society in Amsterdam. The Jews of Amsterdam during the seventeenth and eighteenth centuries experienced an unusual amount of freedom compared to other Jewish communities, even as close as Antwerp, which were persecuted harshly and treated as members of the lower class. The financial success particularly of the Sephardim in Amsterdam earned them acceptance and equal consideration in business transactions. In order to maintain their hardearned privileges, it seems natural that the small circle of elite Jews should foster positive relationships with the secular aristocracy. What better way to achieve harmony and understanding than to socialize and to open their stately dwellings to their fellow townspeople.

Art music became for the Jews a link to their secular community. In this open society, they were exposed to chorales by Bach, French operas by

Lully and Handelian arias, to name a few. Such music found its way into social occasions as Jews of the aristocracy hosted extravagant musical soirées which included performances of stylish cantatas and opera selections. The fact that Jews found a place for art music in their synagogue stretched the connection with the secular world even farther. This music gave the Jews a societal identity, it made them feel part of the greater community, more accepted by non-Jews and probably enhanced their general relationship with the politicians of the secular community.

We might also inquire as to why the synagogal compositions of Rossi were ill-received by the Venetian Jewish community in the early 1600s whereas the Portuguese Jewish community of Amsterdam accepted the works of Caceres, Lidarti and others with great enthusiasm a century later. Both Jewish communities are well known for the favorable conditions in which they were permitted to conduct their lives. However, we must also consider the differing aesthetic criteria of the two Jewish communities as well as their circumstances, which occurred at different times and in different places. It is apparent that Amsterdam's Jews were offered privileges that enabled them to assimilate more into their secular community, therefore being exposed to the secular culture of the Baroque period.

The Baroque era, traversing the approximated period of 1600-1750 (the latter being Bach's year of death), claims its name from the Portuguese

barroco, a misshapen pearl. Apparently, usage of the term originated to describe the outlandish, bizarre and dissonant nature of Jean-Philippe Rameau's (1683-1764) music. The term was not only used to condemn art but more specifically architecture as done by Swiss art historian, Jakob Burckhardt. He claimed that the Baroque style was destroying the flawless color and design of the Renaissance style.[47]

Some of the musical characteristics common to the Baroque era have been noted in this project. Take for example, the creativity in the implementation of the acrostics in *Befi Yesharim*, the ornamentation and imitative devices of *Le-el Elim* and the word painting in *Kol Haneshamah*. The popularity of the chorale prelude style in Europe during the 1700s influenced Caceres in his composition of *Hishki Hizki*. It is clear that both Lidarti and Caceres took known musical forms and utilized them in some capacity in their compositions.

The term Baroque refers to a diversity of characteristics that pervade not only music but also literature, architecture, painting and philosophy of that era. Influenced by sociological factors and national trends, the Italian style nurtured traits such as sharp, expressive and colorful while the French preferred a more natural, flowing and tender style of Baroque expression. This was a magnificent time of creativity, a time of flourishing

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[47]George J. Buelow, ed., Music Society and the Late Baroque Era (Englewood Cliffs: Prentice Hall, 1994), 1.

thoughts and ideas. Some of the personalities that come to mind are Cervantes, Velazquez, Milton, Molière, Rembrandt, Rubens and Bernini.

It might be noteworthy to contemplate a characteristic of early Baroque music, the notion of dualism, specifically the relationship between freedom and control. This is the single most important characteristic that separates the Baroque from the Renaissance period.[48] This reference to the balance of strictness and exaggeration within the music can be applied to the life of the Jewish community of Amsterdam. Contrasting the strictness of their religion and the limitations prescribed by Jewish as well as municipal authorities, members of the Jewish community yearned for a creative, emotional outlet via the arts and became either active participants or spectators.

The world of secular music, Dessauer's theater and even dance offered venues of expression and creative opportunities to Jews who wanted to participate or at least attend these events. Or perhaps interaction with the secular community in such an exposed medium may have been desirable for those Jews who were interested in being accepted and treated equally as their non-Jewish neighbors were by the host country.

Therefore, Jews had the ability to incorporate musical elements from the secular world's rich cadre of art song compositions into their own lives,

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[48]Donald Jay Grout, A History of Western Music, third edition with Claude V. Palisca (New York and London: W. W. Norton & Company, 1980), 299.

and more specifically, into their synagogue life. This fusion of two worlds enhanced the celebration of many occasions for the Portuguese Jewish community of Amsterdam and has retained its place in many instances in the extant tradition. With further analysis, one could safely speculate that these trends have continued in the musical creativity of future generations.

HEBREW AND ENGLISH TRANSLATION OF
HISHKI HIZKI
(Strengthen My Desire)

חַשְׁקִי חִזְקִי
חַשְׁקִי חִזְקִי מִדֵּי יוֹם יוֹם
מְהַר הָאֵר מַלְכִּי חַשְׁכִּי
רְמְשִׁי שִׁמְשִׁי עוֹד לֹא יִכְבֶּה
יָאִיר לִי אוֹר שִׁמְשֵׁךְ מַלְכִּי

עוּרִי עוּרִי נֵבֶל עָשׂוֹר
בְּקוֹל זִמְרָה שִׁירִים שִׁירִי
יַרְחֵךְ זָרְחֵךְ לֹא יָבֹא עוֹד
כִּי בָא אוֹרֵךְ קוּמִי אוֹרִי

Strenghthen my desire from day to day
Hasten, my King, lighten my darkness
My evening and my morning sun shall not be dimmed
Let the light of your sun illumine me, O my King

Awaken, awaken O ten-stringed harp
Sing songs with a chanting voice
The splendour of your moon shall not disappear
For your light has come, arise and shine

- Hebrew text by Isaac Aboab da Fonseca
- English translation by Drs. Stanley Nash and Israel Adler

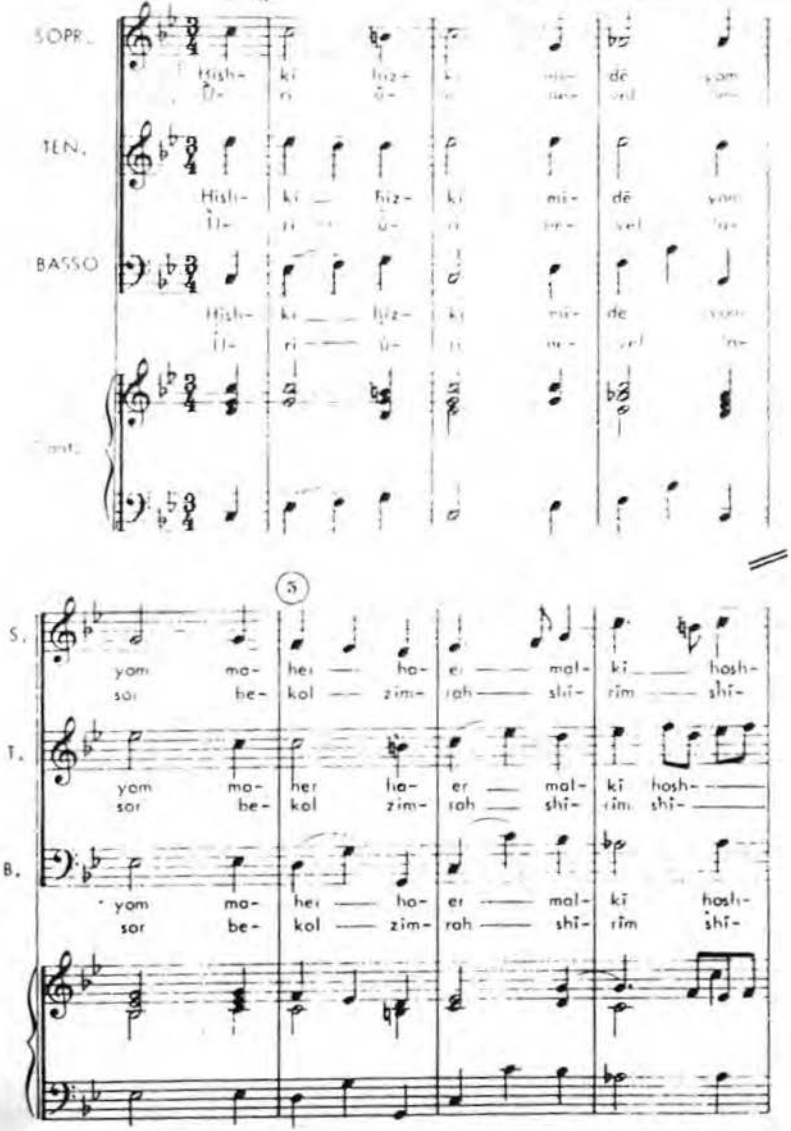
חשקי חזקי

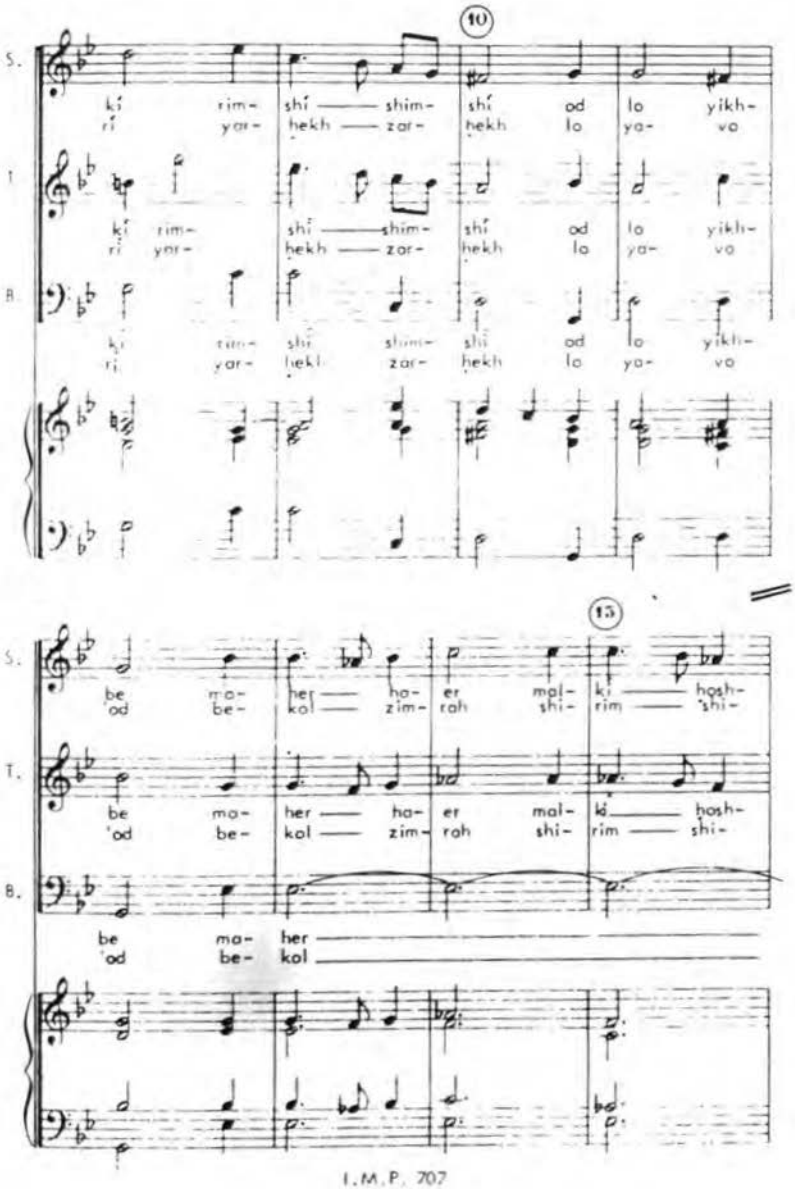
HISHKI HIZKI

"A tre voce con strumenti ad lib."

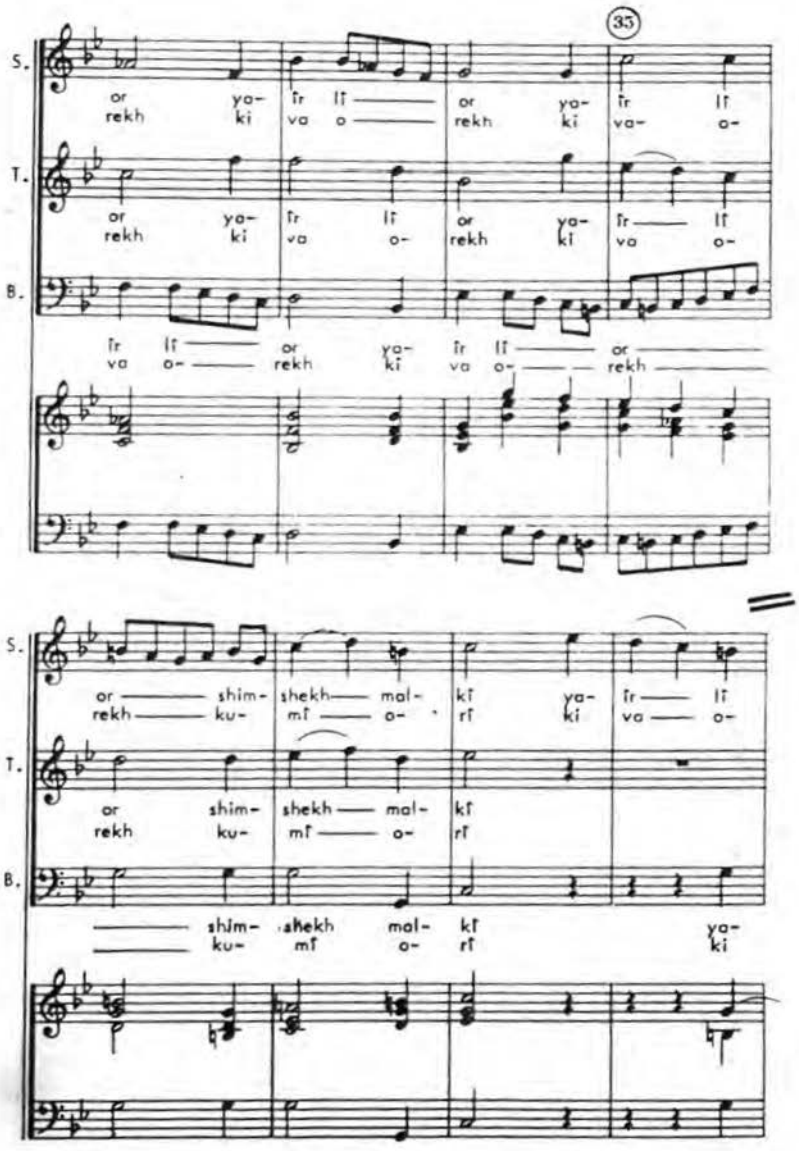
Largo

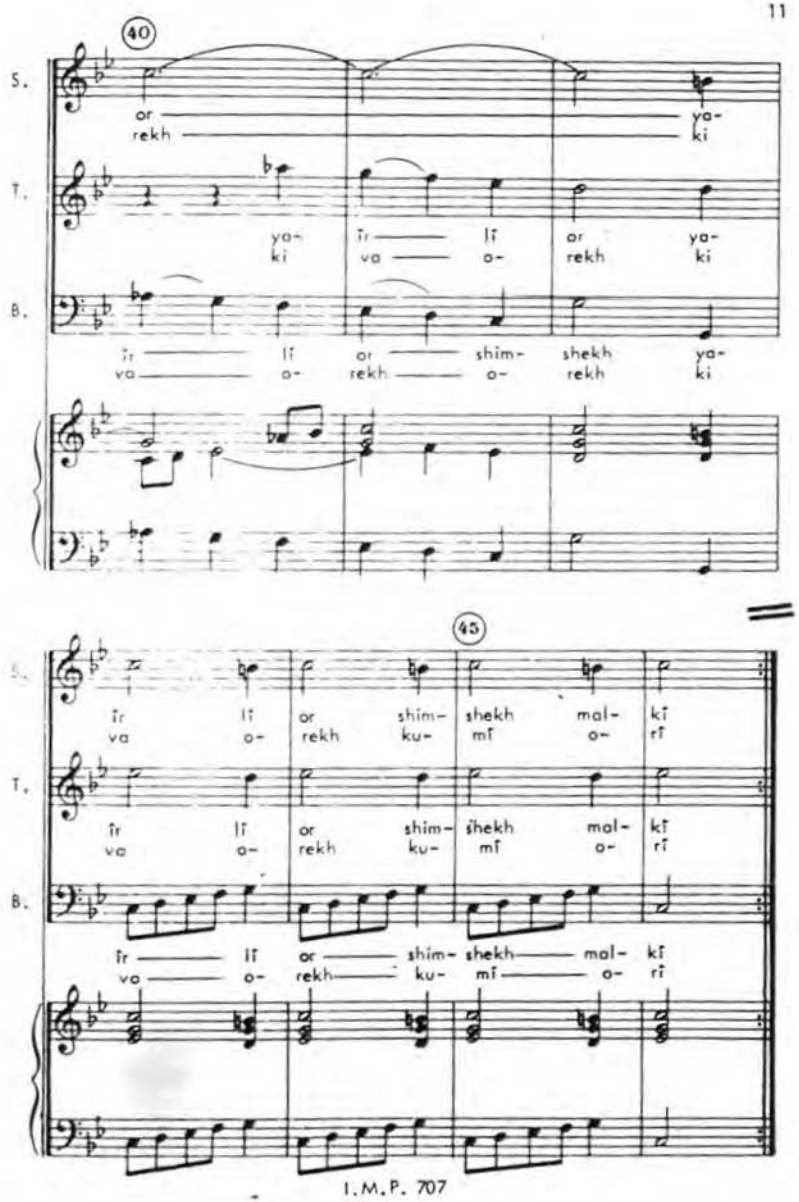
A. CASSERES (ed. Israel Adler)




10
S.
ki rim- shí shim- shí od lo yikh-
ri yar- hekh zar- hekh lo ya- vo
T.
ki rim- shí shim- shí od lo yikh-
ri yar- hekh zar- hekh lo ya- vo
B.
ki rim- shí shim- shí od lo yikh-
ri yar- hekh zar- hekh lo ya- vo
13
S.
be ma- her ha- er mal- ki hosh-
'od be- kol zim- rah shi- rim 'shi-
T.
be ma- her ha- er mal- ki hosh-
'od be- kol zim- rah shi- rim shi-
B.
be ma- her
'od be- kol

58


33
S.
T.
B.
or yo- ir li or yo- ir li
rekh ki va o rekh ki va- o-
or yo- ir li or yo- ir li
rekh ki va o- rekh ki va o-
ir li or yo- ir li or
va o- rekh ki va o- rekh
or shim- shekh mal- ki ya- ir li
rekh ku- mi o- ri ki va o-
or shim- shekh mal- ki
rekh ku- mi o- ri
shim- shekh mal- ki ya-
ku- mi o- ri ki


40
S.
or
rekh
ya-
ki
T.
ya-
ki
ir
va
li
o-
or
rekh
ya-
ki
B.
ir
va
li
o-
or
rekh
shim-
o-
shekh
rekh
ya-
ki
45
S.
ir
va
li
o-
or
rekh
shim-
ku-
shekh
mi
mal-
o-
ki
ri
T.
ir
va
li
o-
or
rekh
shim-
ku-
shekh
mi
mal-
o-
ki
ri
B.
ir
va
li
o-
or
rekh
shim-
ku-
shekh
mi
mal-
o-
ki
ri

HEBREW AND ENGLISH TRANSLATION OF LE-EL ELIM

(To God Almighty)

לְאֵל אֲלִים

לשבח האל
לְאֵל אֲלִים בְּנֵי אֲלִים בְּמַקְהֲלִים שְׁאוּ זִמְרָה
בְּסוֹד עֲדָה תְּנוּ תוֹדָה לְשֵׁם קָדְשׁוֹ וְלַתּוֹרָה

לעמו ישראל
בְּיוֹם טוֹבָה שִׂמְחָה רַבָּה
יִשְׂמַח אֵל עַם מַרְעִיתוֹ
בְּאוֹר פָּנָיו יוֹלִיךְ בָּנָו
לְהִתְהַלֵּל בִּתְהִלָּתוֹ

לקהל
לְכֻלְּכֶם כְּלִבְּכֶם
יִצַּו הָאֵל בִּרְכָתוֹ
וְיַפְרֵכֶם וְיִרְבֶּכֶם
וְיָשֵׁב אֶתְכֶם אֶל אַדְמָתוֹ

לחתן תורה
יִשְׁלַם שָׁלֵם בְּשָׁלוֹם רַב
מְשֻׁלַּם תּוֹרַת אֱלֹהֵינוּ
יָהֵל נָגַל מֵאוֹר שִׁמְשׁוֹ
יִזְרַח יִצְלַח לְעֵינֵינוּ

לחתן בראשית
יָאִיר כַּיּוֹם בִּגְבוּרָתוֹ
מַתְחִיל תּוֹרַת אֱלֹהֵינוּ
כָּחוֹל יָמִים כְּחוֹל גָּנִים
יַרְבֶּה יִרְאֶה לְעֵינֵינוּ

In praise of God

To mighty God, oh sons of God, in chorus raise your song
In common counsel give your thanks, to His Holiness and Law

To His people Israel

On this auspicious day of gladness
God gladdens His people's flock,
He leads them in His face's light
To be Praised in His praise.

To the Congregation

On all of you, to your heart's content,
God will bestow His blessing,
Will make you fruitful, multiply,
Return you to His land.

To the "Torah Bridegroom"

In peace He will complete it wholly,
Complete our God's Torah,
Will radiate, shine in His sun's light,
Will shine, flourish before our eyes.

To the "Genesis Bridegroom"

In all His splendour shines today
He who begins our God's Torah,
Days many as sand, sons as many as sand
He will see before our eyes.

- Hebrew text by Moses Hayyim Luzzatto
- English translation by Dr. Israel Adler

Le-el elîm

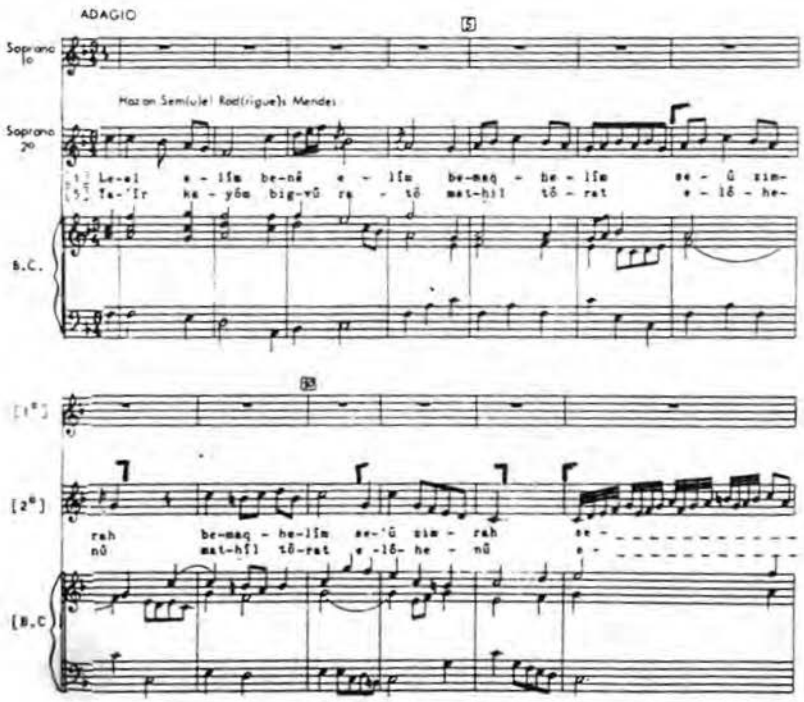
LE-EL ELÎM

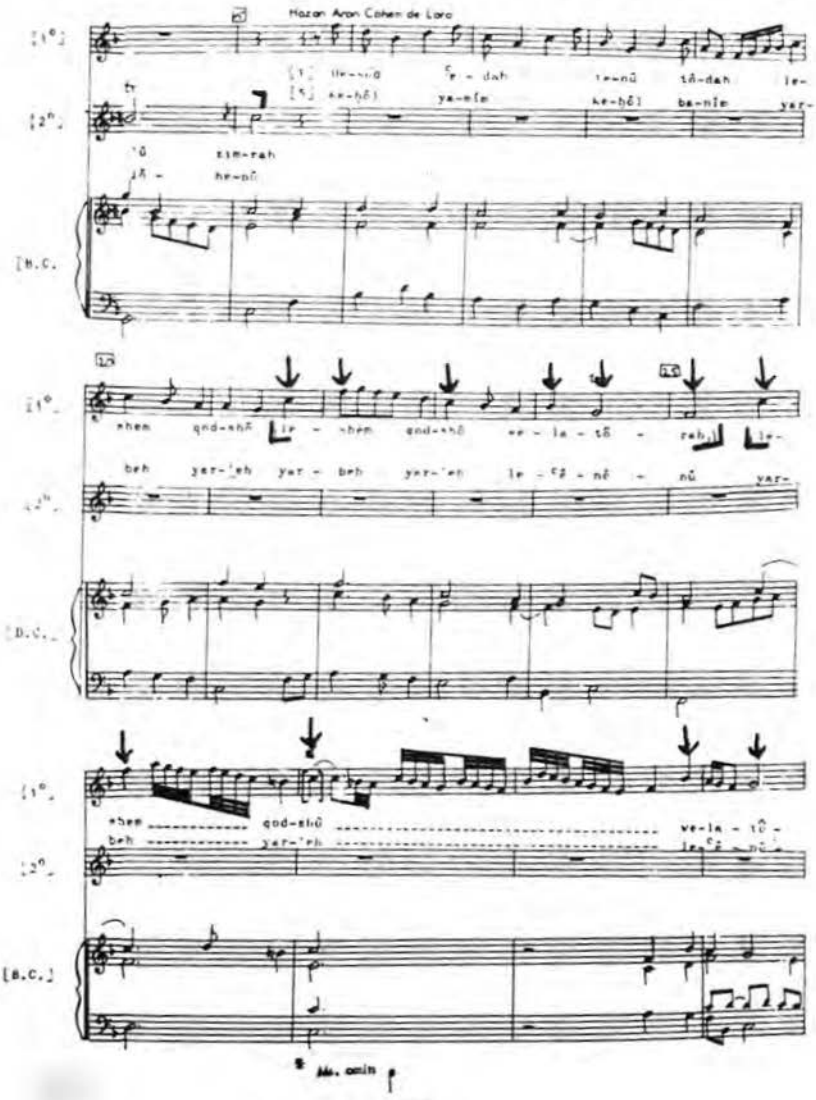
לאל אלים

Cantata for two solo voices with B.C.
Text: Moses Hayyîm Luzzatto (1707-1746)
Music: Abraham Casseres (18th c.)
Edited, from ms. 49 B 22 in the library "Ets Haim" (Amsterdam), with realisation of the Bass, by Israel Adler

קנטטה לשני קולות סולו וכסו קונטינואו
המלים: משה חיים לוצאטו (1746-1707)
המוסיקה: אברהם קסרס (המאה הי"ח)
תוצא לאור, עפ"י כתב-יד 49 B 22
בספריית "עץ חיים" (אמסטרדם), עם עבוד
תכם, ישראל אדלר

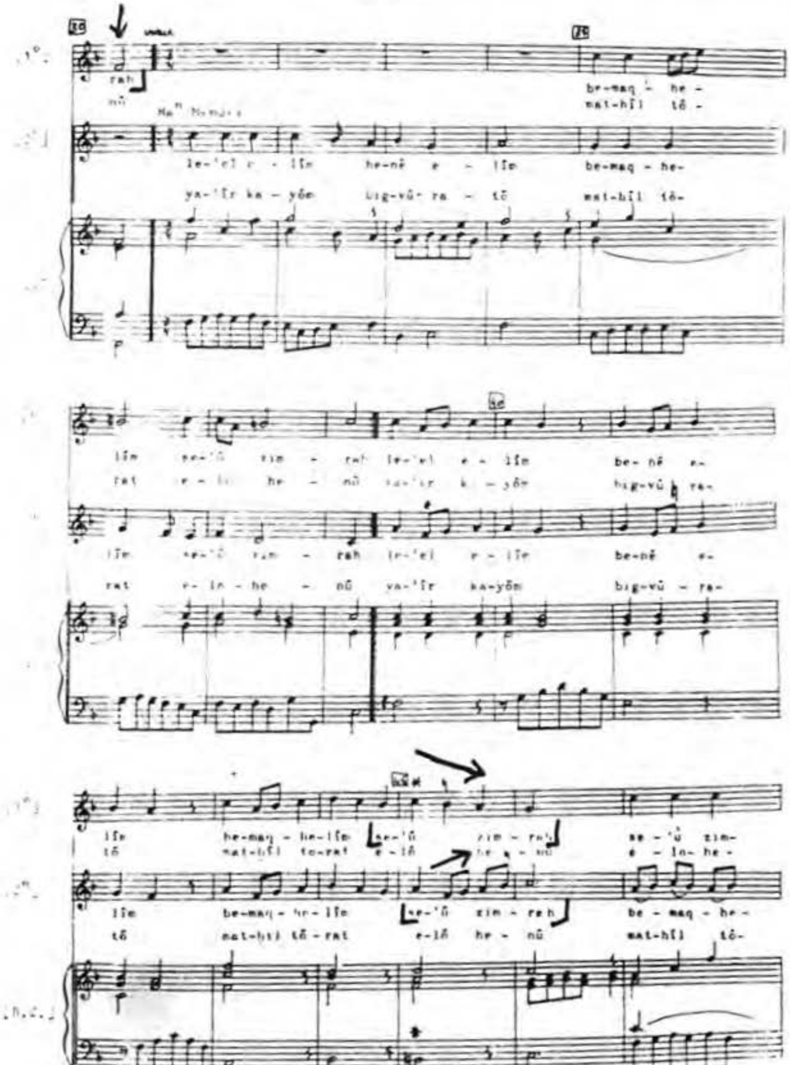
[1] [Duo: *Le-el elîm*]
[5] [Duo: *Ya'îr ka-yôm*]



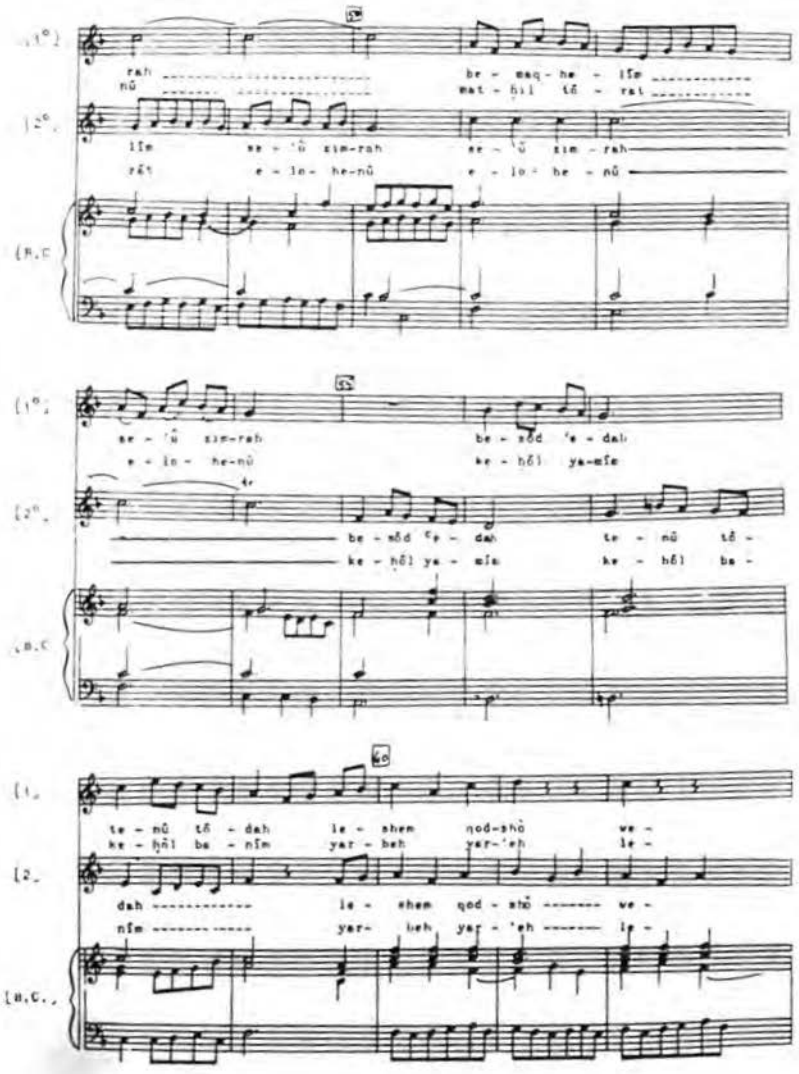


I.M.P. 711

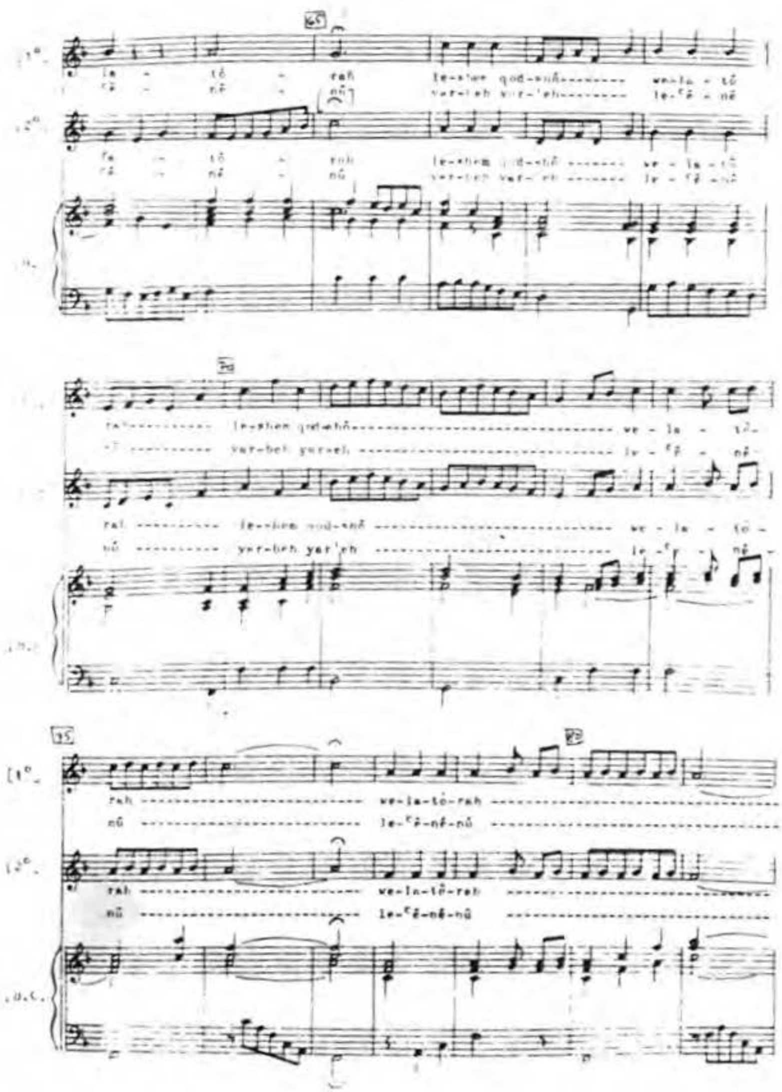
Le-el elīm

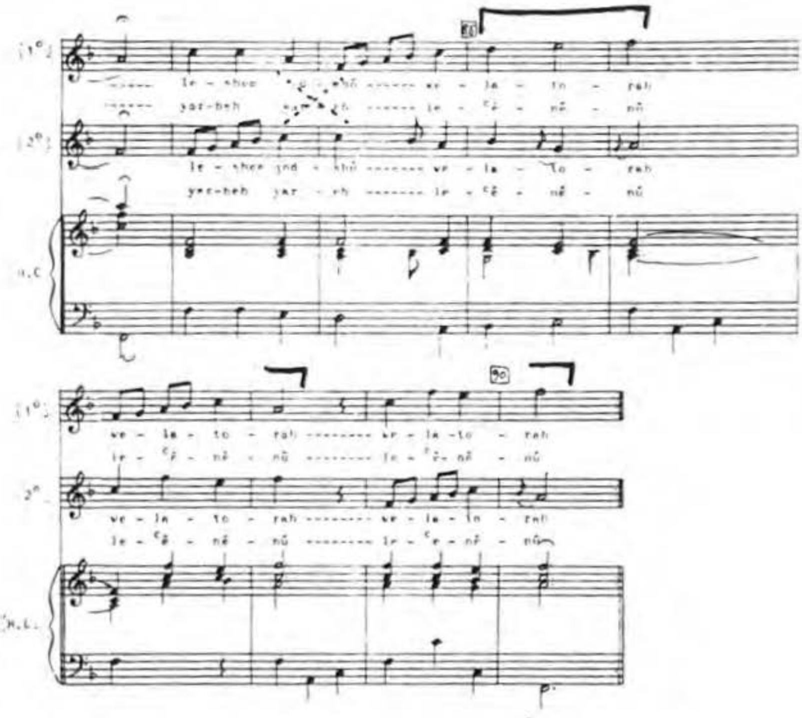


* Very possible [illegible] F in bass, with a tonic chord (in that case, b in voices 1 & 2 should be flat).

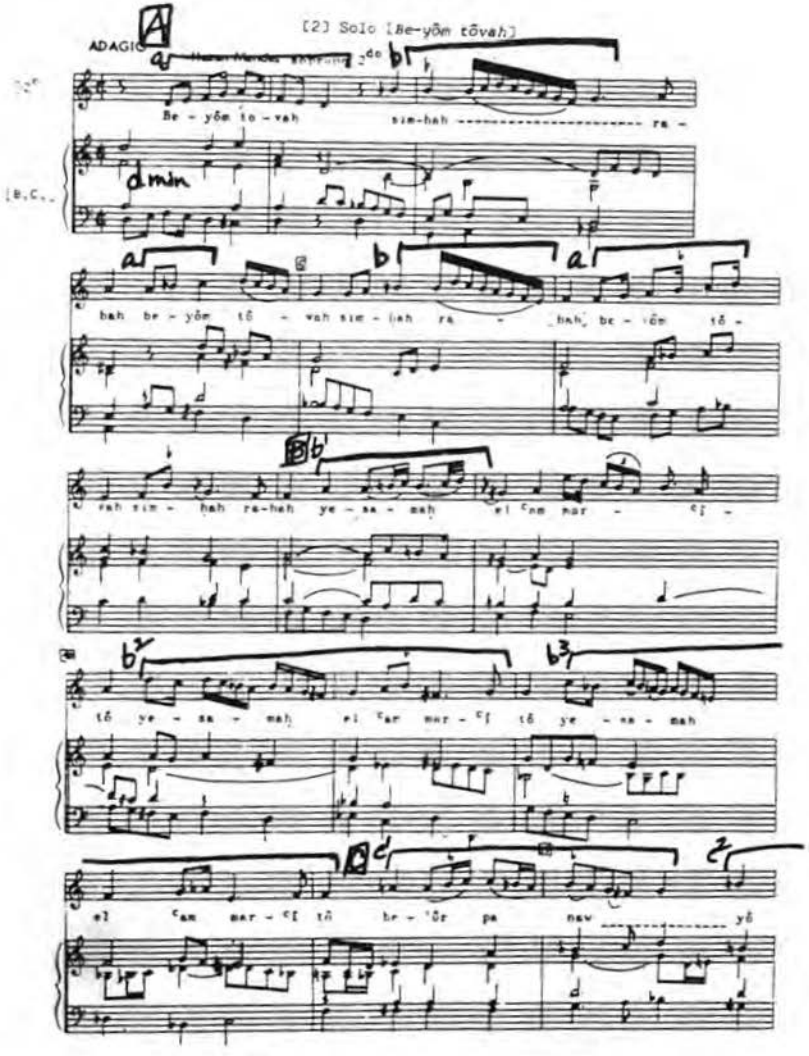

rah
nû
be - maq - he - lîm
mat - ḥil tê - rat
lîm
se - 'û zim-rah
se - 'û zim - rah
zêt
e - lo - he-nû
e - lo - he - nû
se - 'û zim-rah
be - nôd 'e - dah
e - lo - he-nû
ke - ḥôl ya-mîm
be - nôd 'e - dah
te - nû tê -
ke - ḥôl ya - mîm
ke - ḥôl be -
te - nû tê - dah
le - shem
nod-shô
we -
ke - ḥôl be - nîm
yar - beh
yar-'eh
le -
dah
le - shem nod - shô
we -
nîm
yar- beh
yar - 'eh
le -

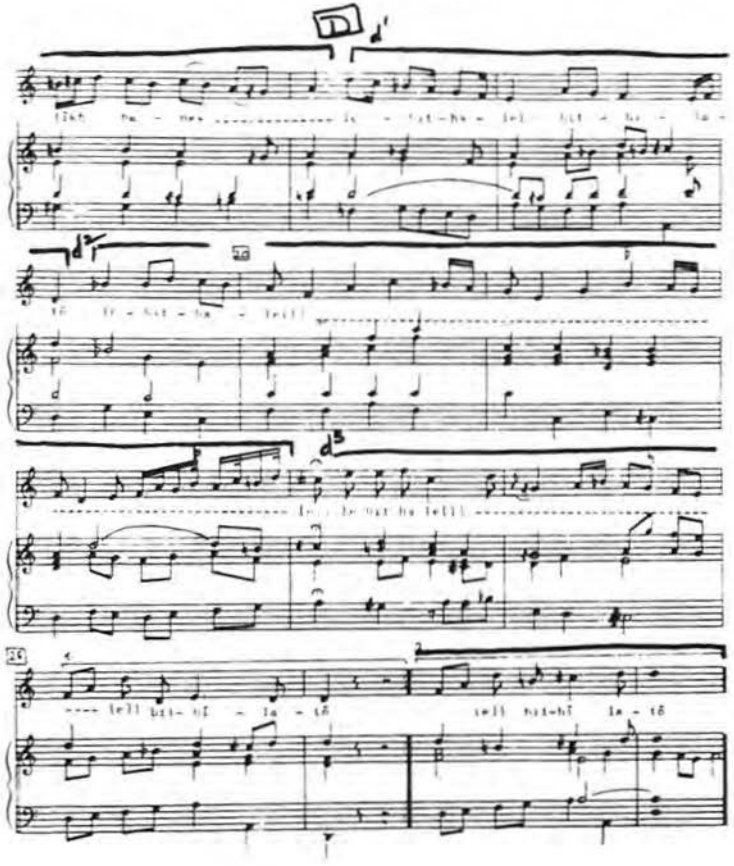
le-el elīm




90
ve - la - to - rah

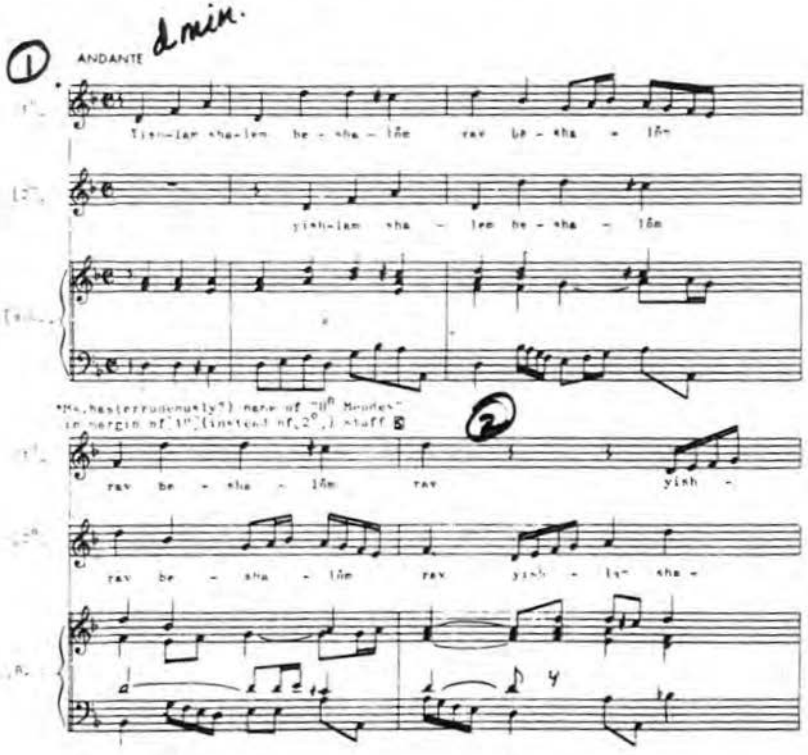
Le-el elîm


[2] Solo [Be-yôm tôvah]
ADAGIO
Be - yôm to - vah
sim-hah
ra -
[B.C.
dmin
bah be - yôm tô - vah sim - hah ra -
hah, be - yôm tô -
rah sim - hah ra-hah ye - sa - mah el ʿam mar - ʿî -
tô ye - sa - mah el ʿam mar - ʿî tô ye - sa - mah
el ʿam mar - ʿî tô hr - ʿôr pa nav
yô

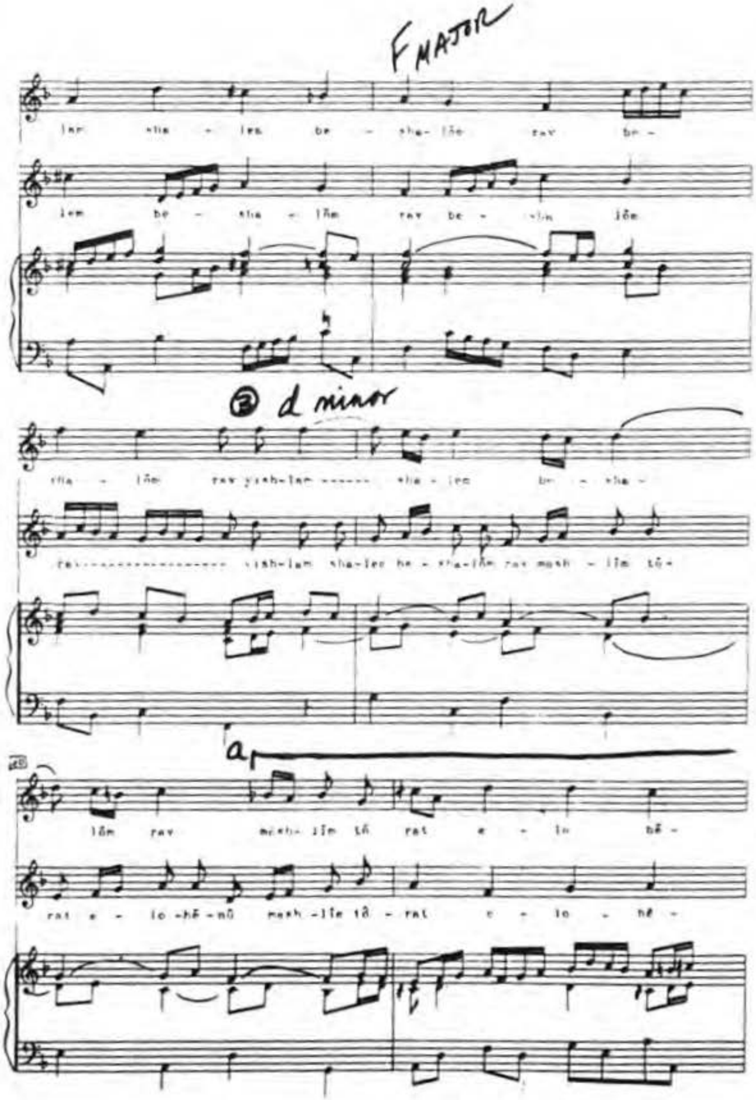


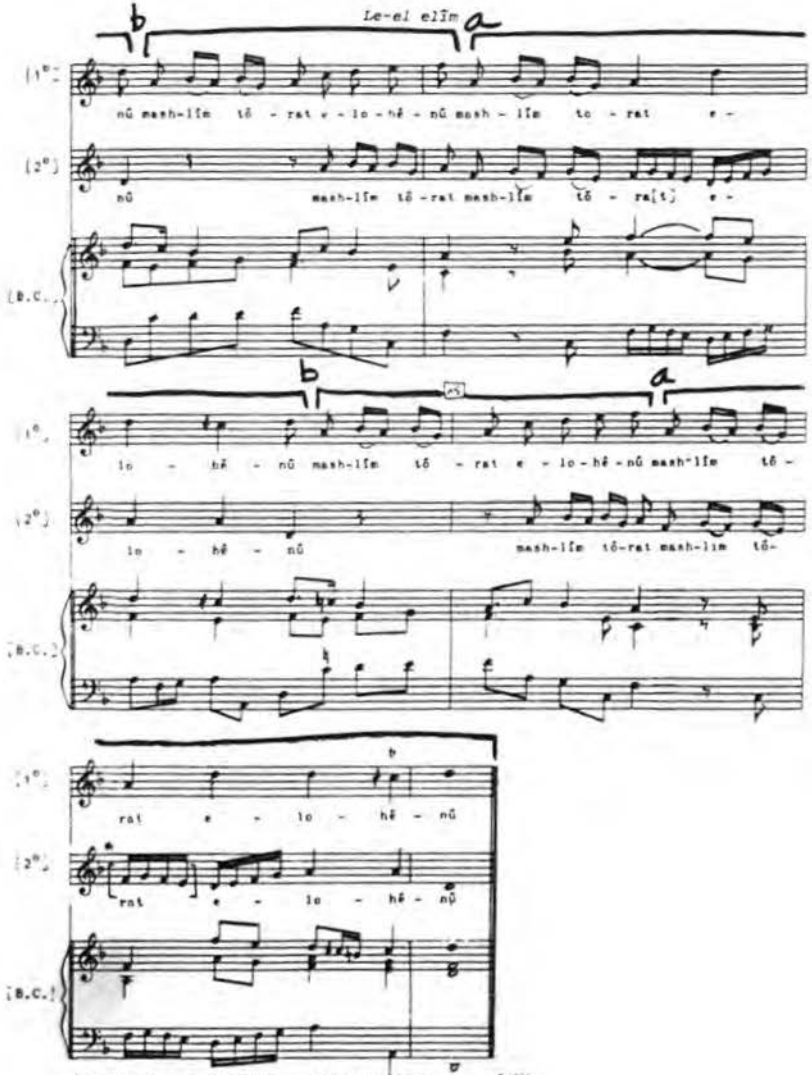
Le-el elīm

[3] Duo [*Yishlam shalem*]



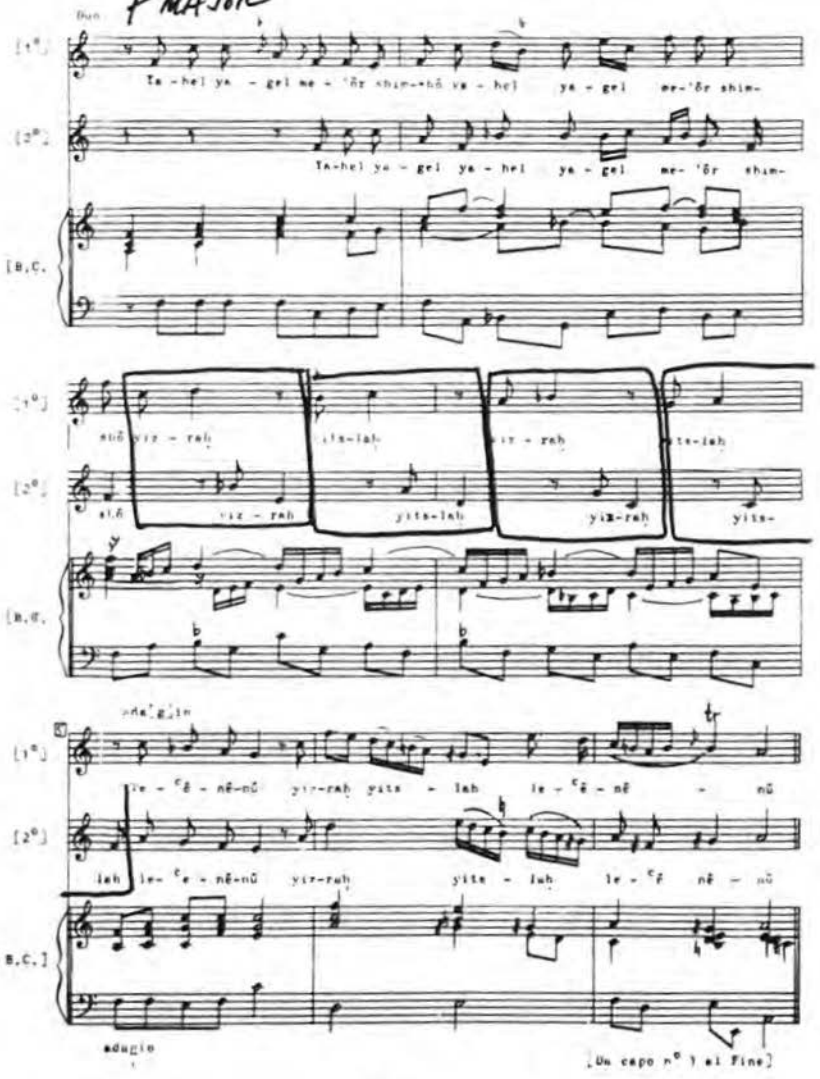
70





* Erasure in ms.; reconstructed in analogy with corresponding measure 11.

F MAJOR



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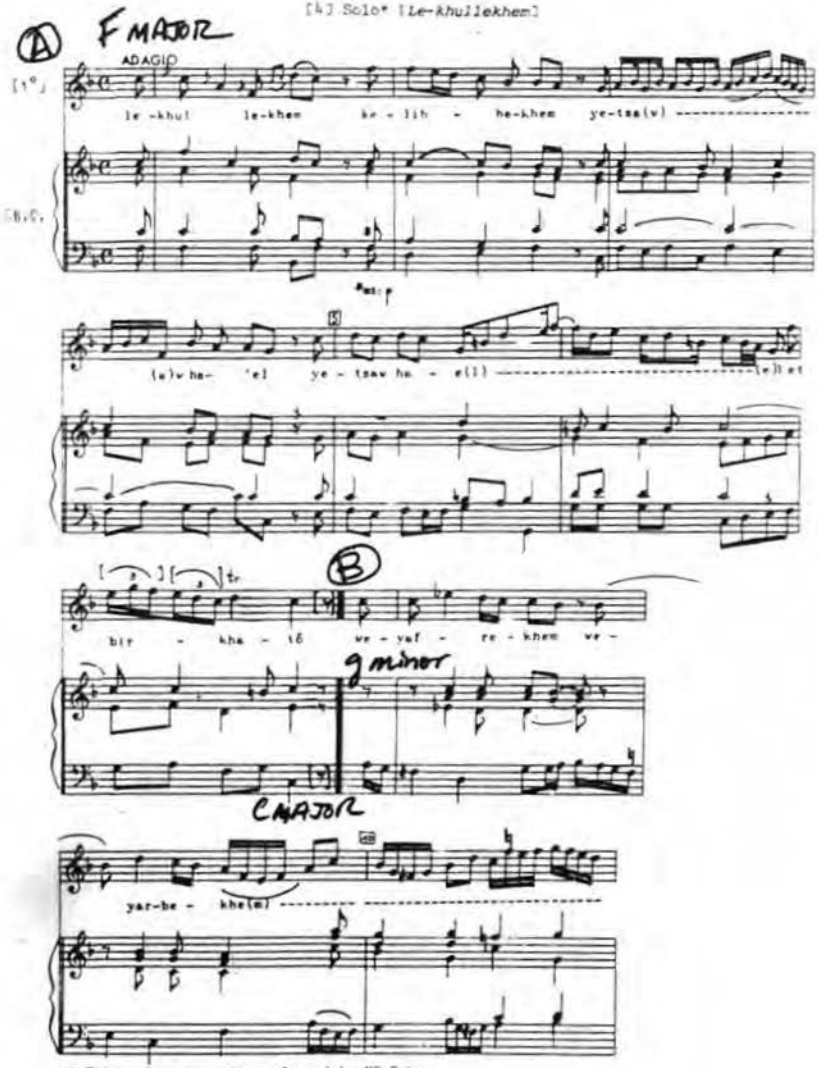
Le-el elīm

[4] Solo* [*Le-khullekhem*]



* This solo piece was performed by Hⁿ Cohen, cf. I.Adler, Pm.1,p.288

I.M.P. 711

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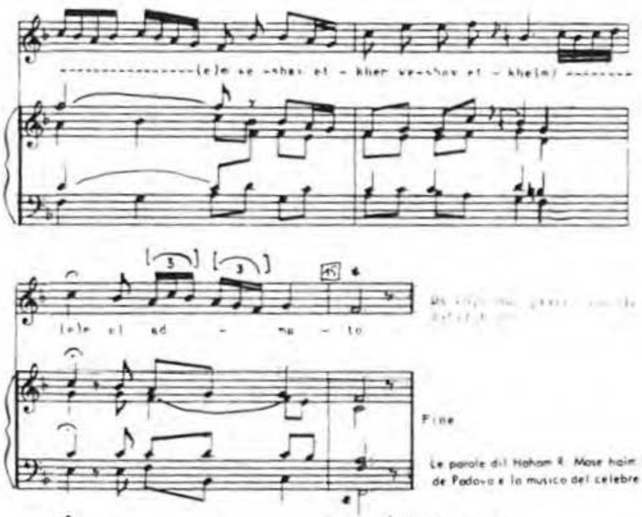

Fine

Le parole dil Haham R. Mose haim Lazaro
de Padova e la musica del celebre R. Ab[m] de Casseres

C

* Ms: d (voce) : o (b.c.)

F

HEBREW AND ENGLISH TRANSLATION OF BEFI YESHARIM

(By the Mouth of the Upright)

part "a"	part "b"	
תִּתְרוֹמַם	יְשָׁרִים	בְּפִי
תִּתְבָּרַךְ	צַדִּיקִים	וּבְשִׂפְתֵי
תִּתְקַדַּשׁ	חֲסִידִים	וּבִלְשׁוֹן
תִּתְהַלָּל	קְדוֹשִׁים	וּבְקֶרֶב

Befi	yesharim	titromam
Uv'sifte	**ts**adiqim	tit**b**arakh
Uvilshon	**h**asidim	titqadash
Uv'qerev	**q**edoshim	tit**h**alal

By the mouth of the **upright** thou art **praised**;
By the speech of the **righteous** thou art **blessed**;
By the tongue of the **faithful** thou art **extolled**;
Inside the **holy** thou art **sanctified**.

part "a" part "b"

I. By the mouth of the **UPRIGHT** (yesharim) / thou art **PRAISED** (titromam)

II. By the speech of the **RIGHTEOUS** (tsadiqim) / thou art **BLESSED** (titbarakh)

III. By the tongue of the **FAITHFUL** (hasidim) / thou art **EXTOLLED** (titqadash)

IV. Inside the **HOLY** (qedoshim) / thou art **SANCTIFIED** (tithalal)

- English translation from High Holyday Prayer Book
(Birnbaum, 1991, p. 581)

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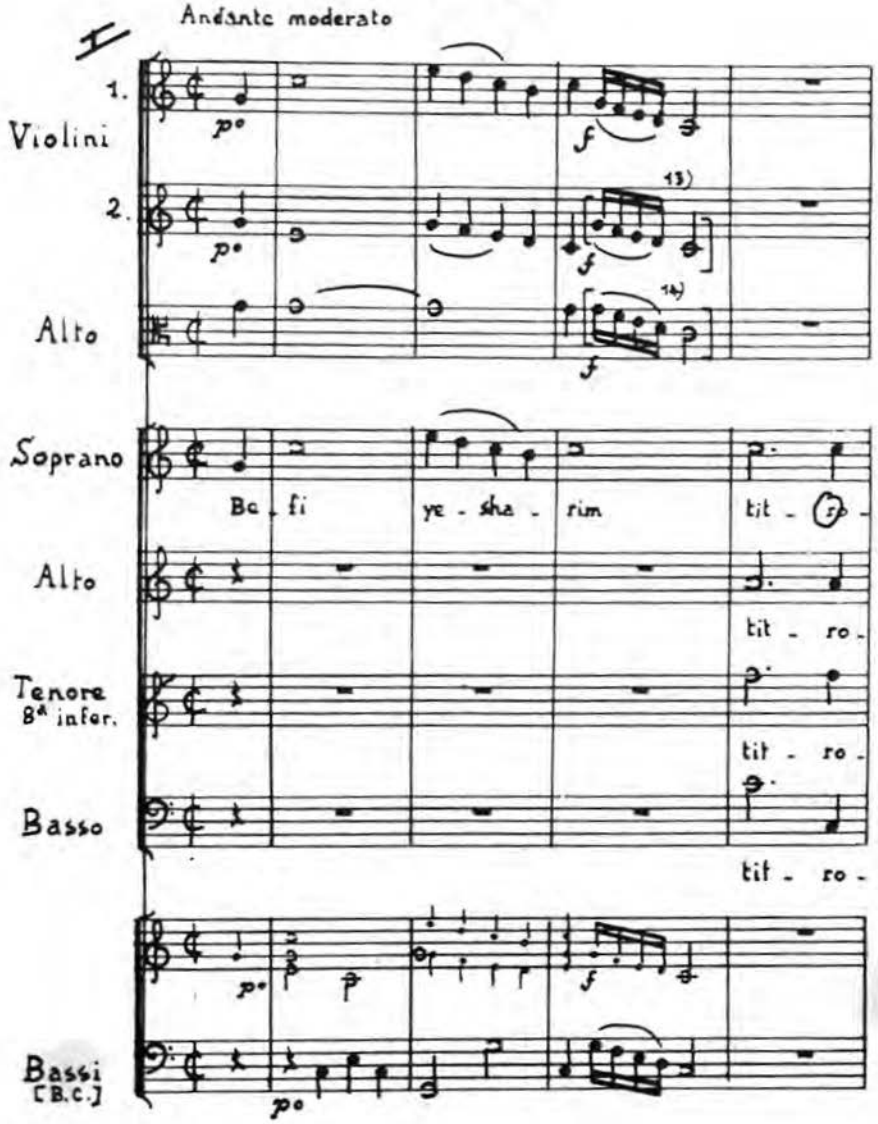
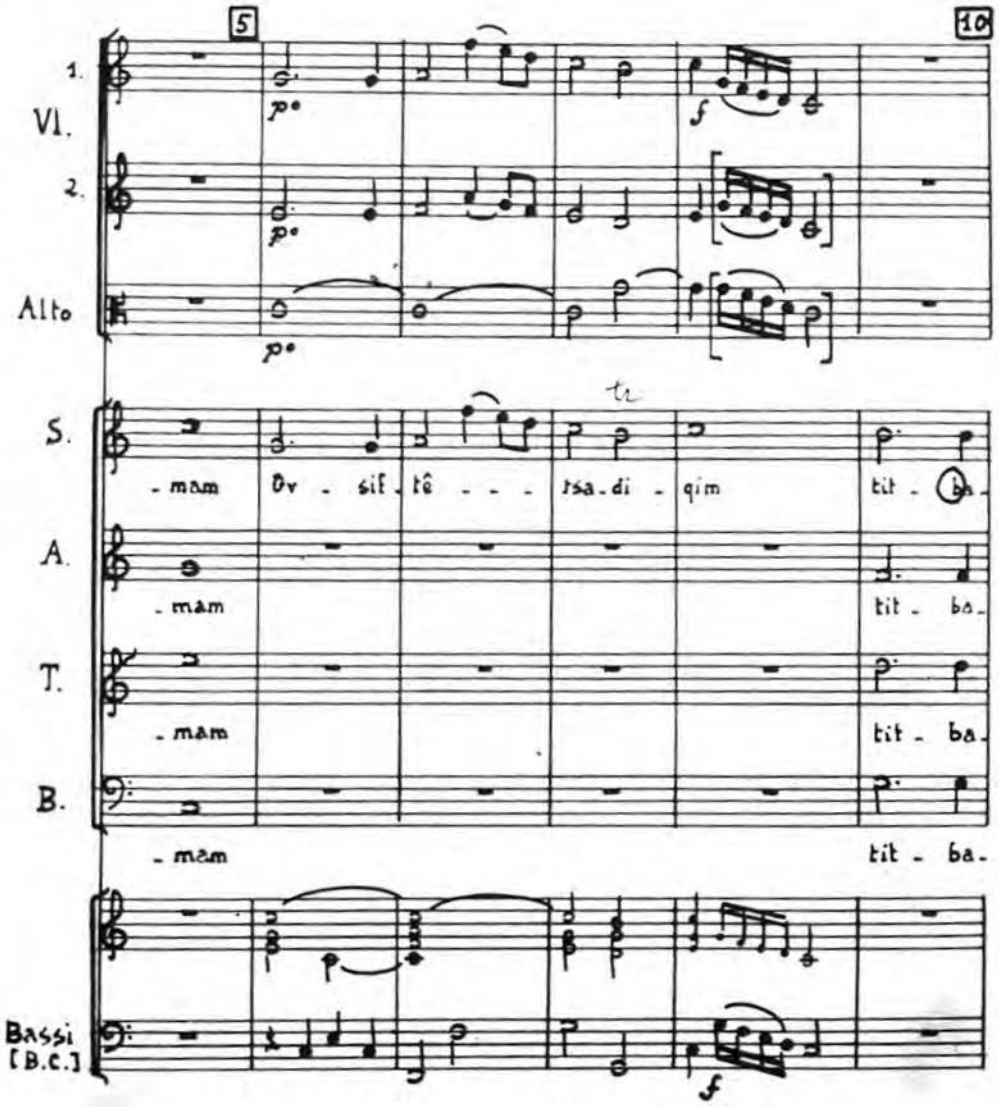
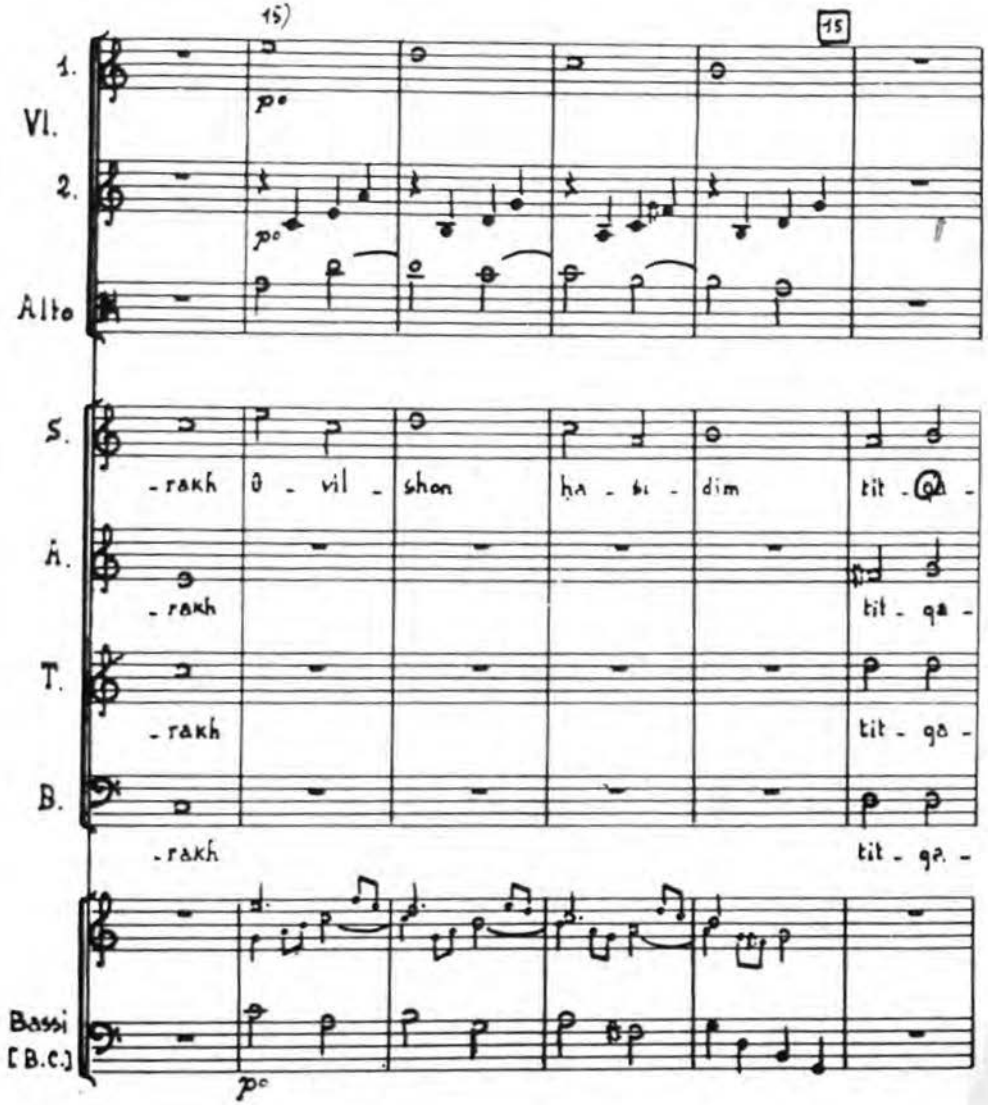
[4.][12] Befi yesarim. Coro a 4 voci Soprano, Alto, Tenore & Basso acompagnate di due Violini, Alto Viola & Basso, ad libitum

di C. G. Lidarti A.F.

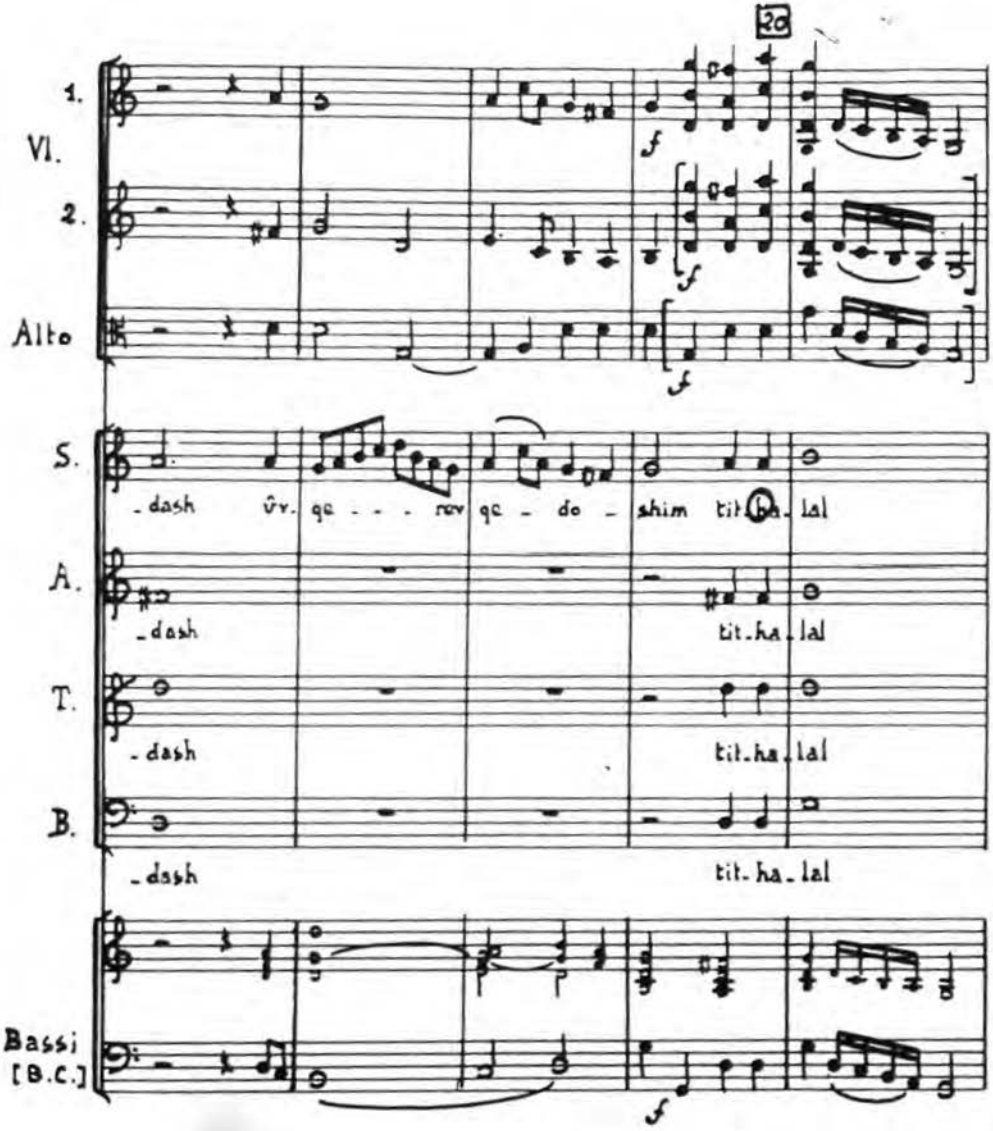


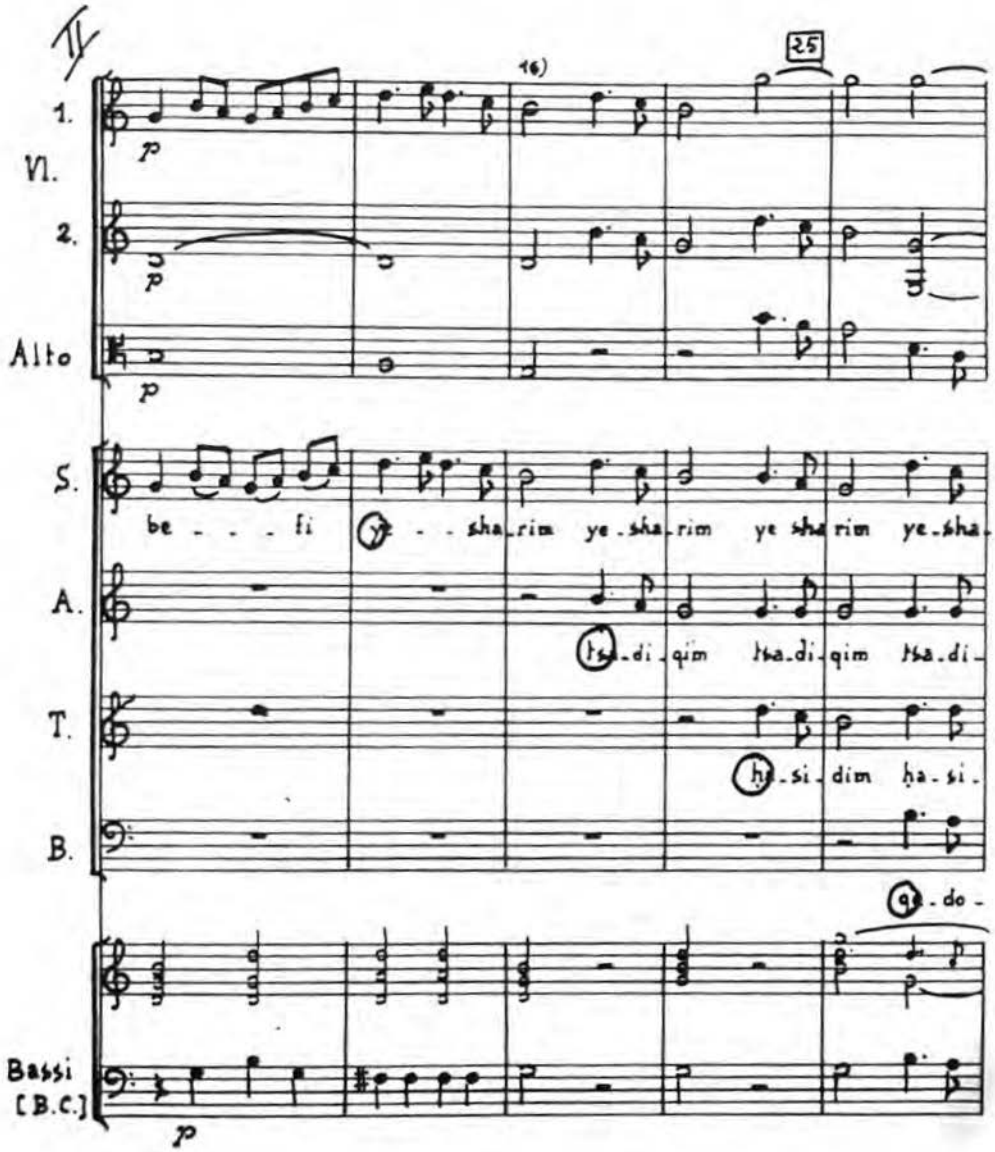
12) P.S
13) Ms.: "Col V° Primo"
14) Ms.: "Col Basso", mais il faut sous-entendre: "Col Basso [al 8^va]"


5
10
1.
Vl.
2.
Alto
S.
A.
T.
B.
Bassi
[B.C.]
tr
- mam
Ov - sif - fê - - - tsa - di - qim
tit - ba -
- mam
tit - ba -
- mam
tit - ba -
- mam
tit - ba -


15)
15
1. Vl.
2.
Alto
S.
A.
T.
B.
Bassi [B.C.]
p
-rakh
ō - vil - shon
ha - bi - dim
tit - qa -
-rakh
tit - qa -
-rakh
tit - qa -
-rakh
tit - qa -

15) P. 6.


20
1. Vl.
2.
Alto
S.
- dash ûv. qe - - - rev qe - do - shim tit-ha-lal
A.
- dash tit-ha-lal
T.
- dash tit-ha-lal
B.
- dash tit-ha-lal
Bassi [B.C.]


Vl.
1.
2.
Alto
S.
A.
T.
B.
Bassi
[B.C.]
16)
25
p
be - - - fi
ye - - sha - rim ye - sha - rim ye sha - rim ye - sha -
ḥa - di - qim ḥa - di - qim ḥa - di -
ḥa - si - dim ḥa - si -
qe - do -

16) P. 7

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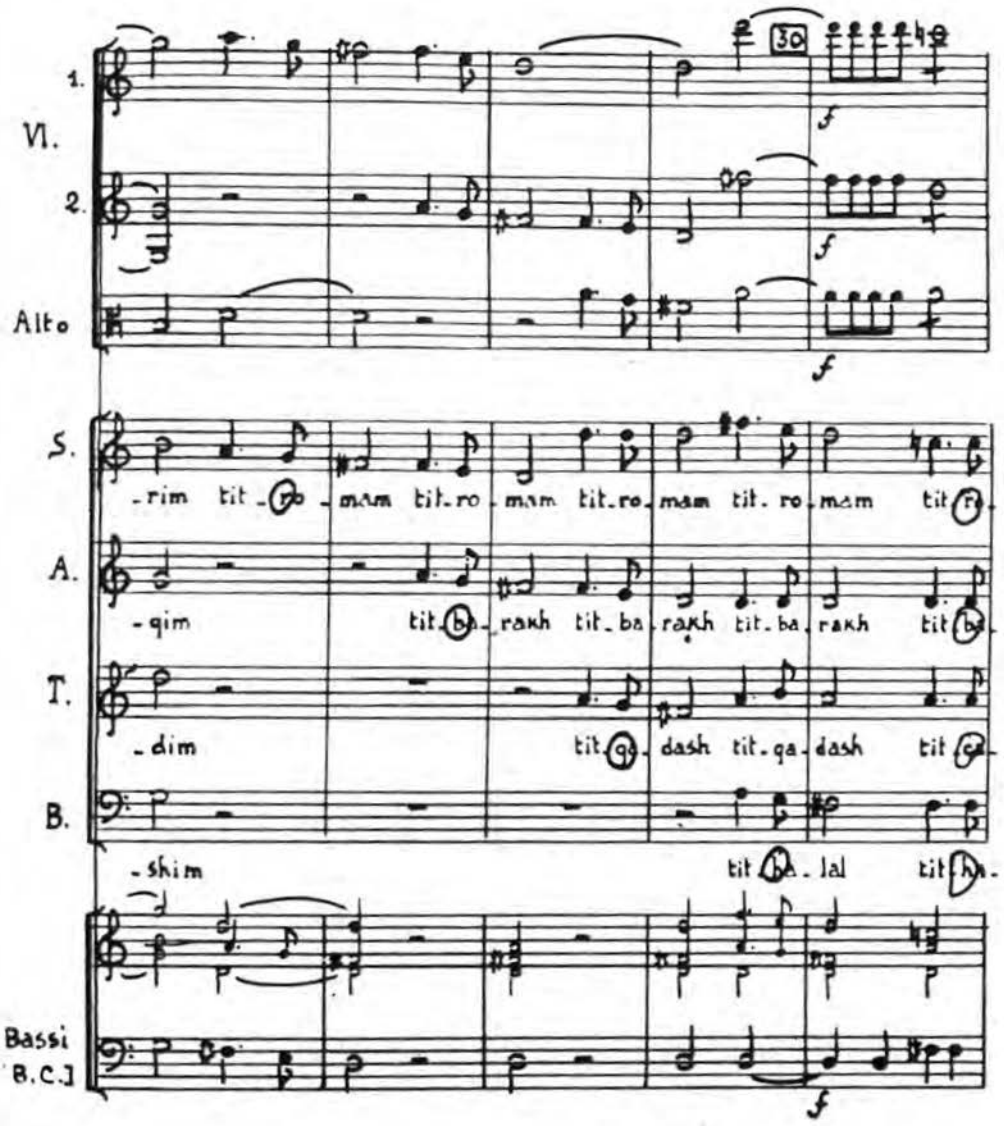
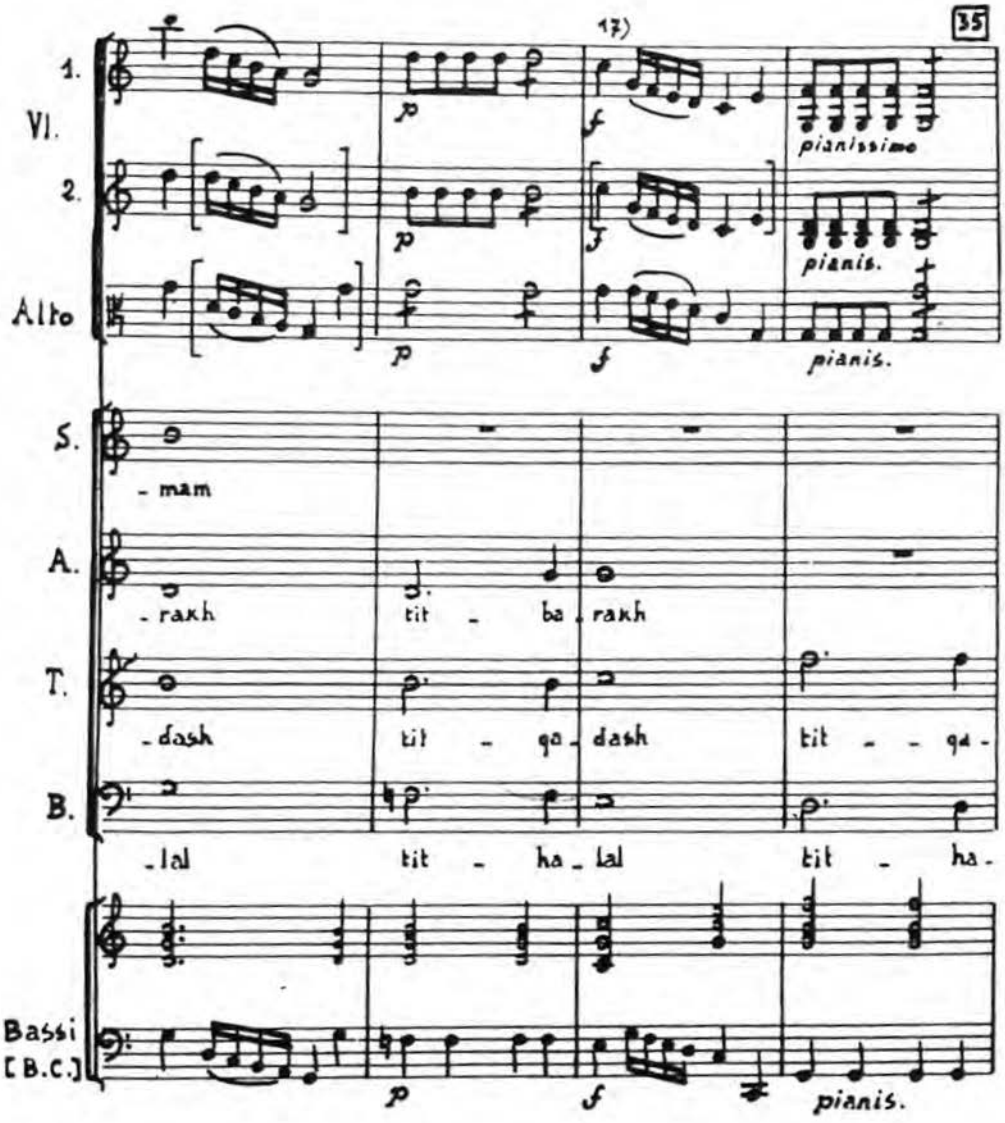
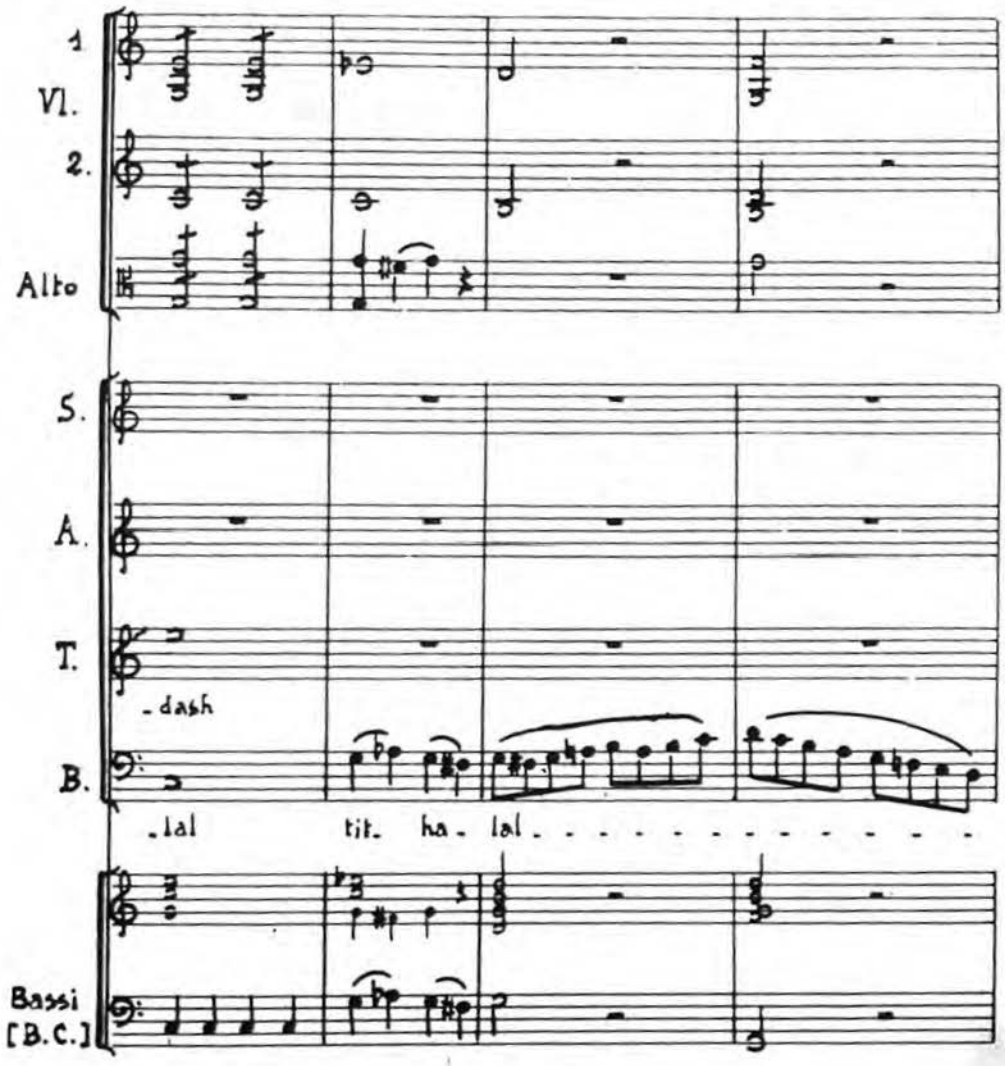

30
1.
Vl.
2.
Alto
S.
-rim tit-ro-mam tit-ro-mam tit-ro-mam tit-ro-mam tit-
A.
-qim tit-ba-rakh tit-ba-rakh tit-ba-rakh tit-ba-
T.
-dim tit-qa-dash tit-qa-dash tit-qa-
B.
-shim tit-ha-lal tit-
Bassi
B.C.

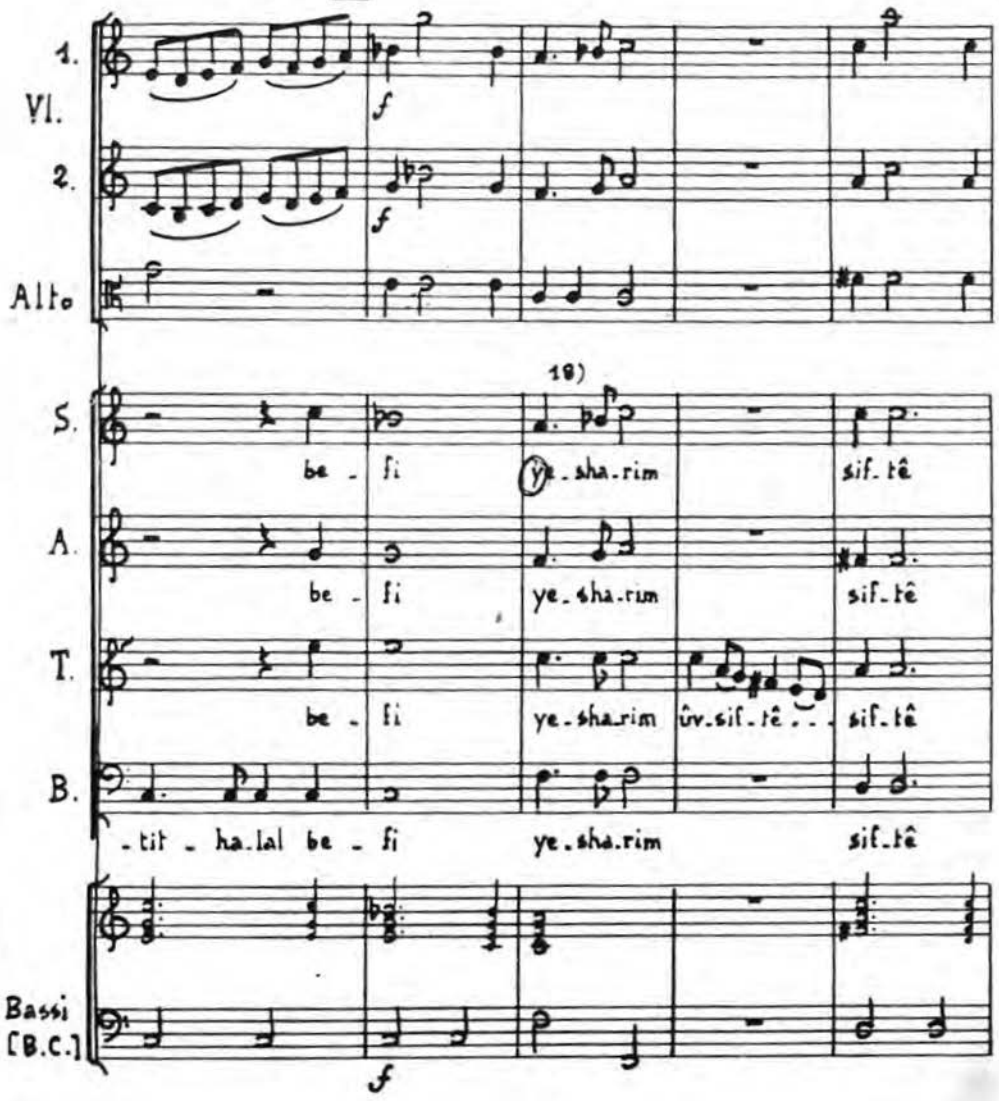
82


17)
35
1. Vl.
2.
Alto
S.
A.
T.
B.
Bassi [B.C.]
pianissimo
pianis.
- mam
- raxh
tit - ba - raxh
- dash
tit - qa - dash
tit - - qa -
- lal
tit - ha - lal
tit - ha -

17) P. 8.

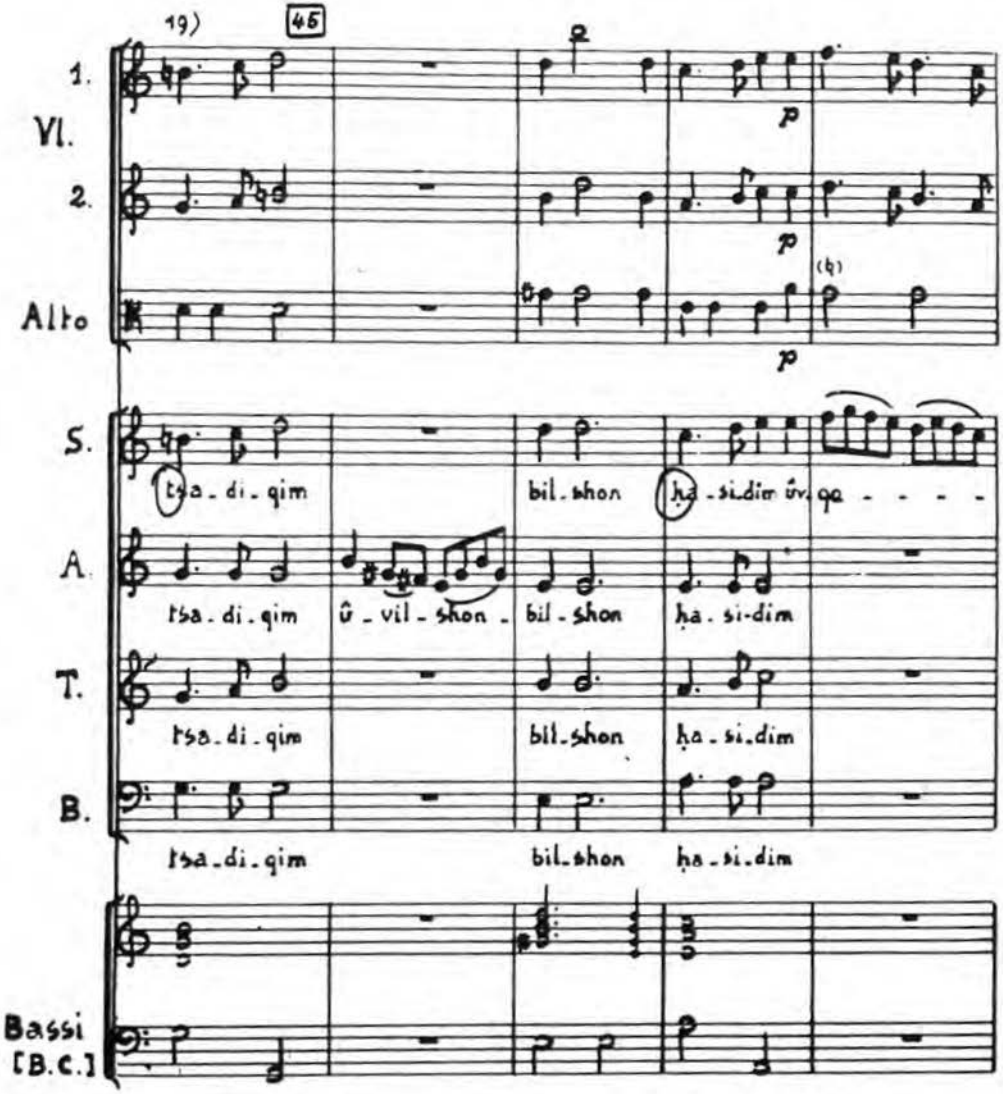

1
Vl.
2.
Alto
S.
A.
T.
- dash
B.
- lal
tit- ha - lal
Bassi
[B.C.]

III

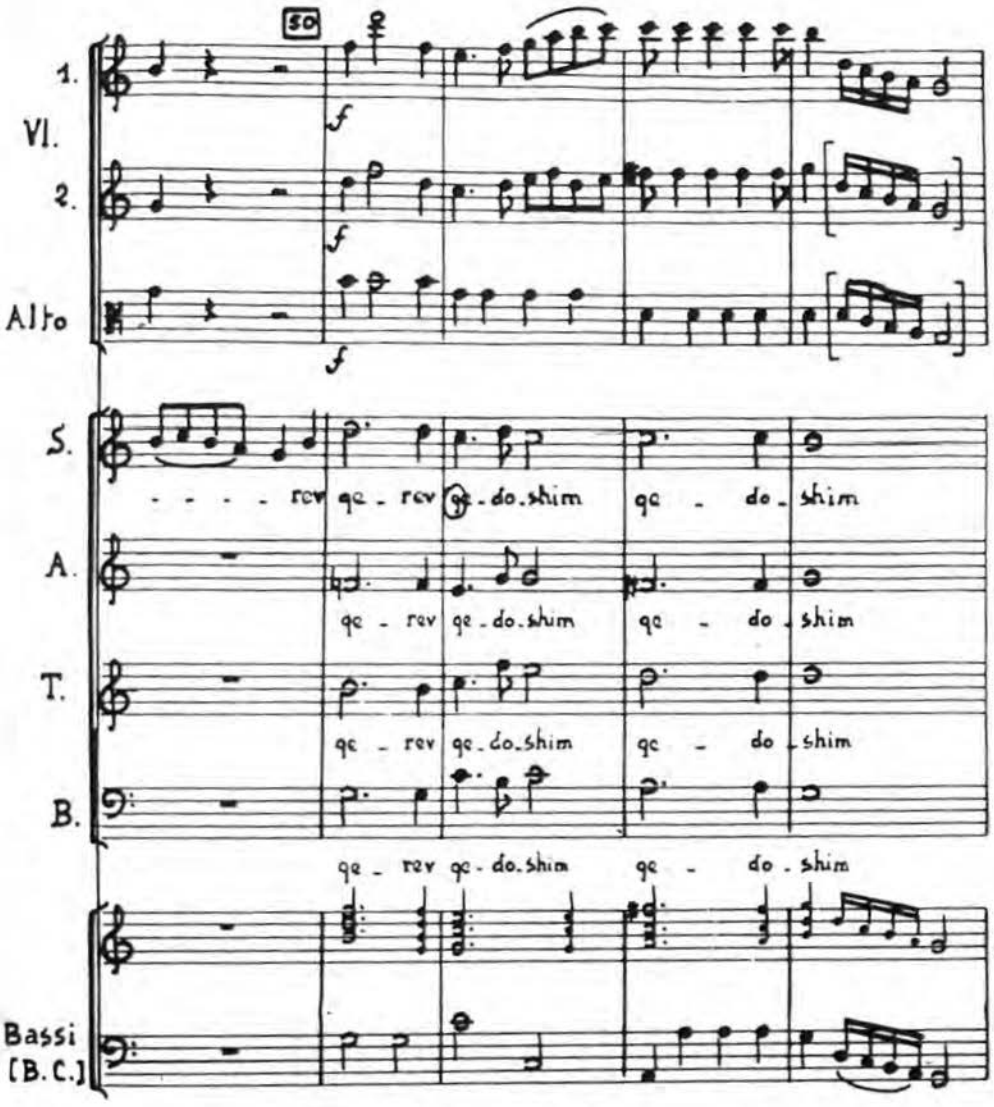


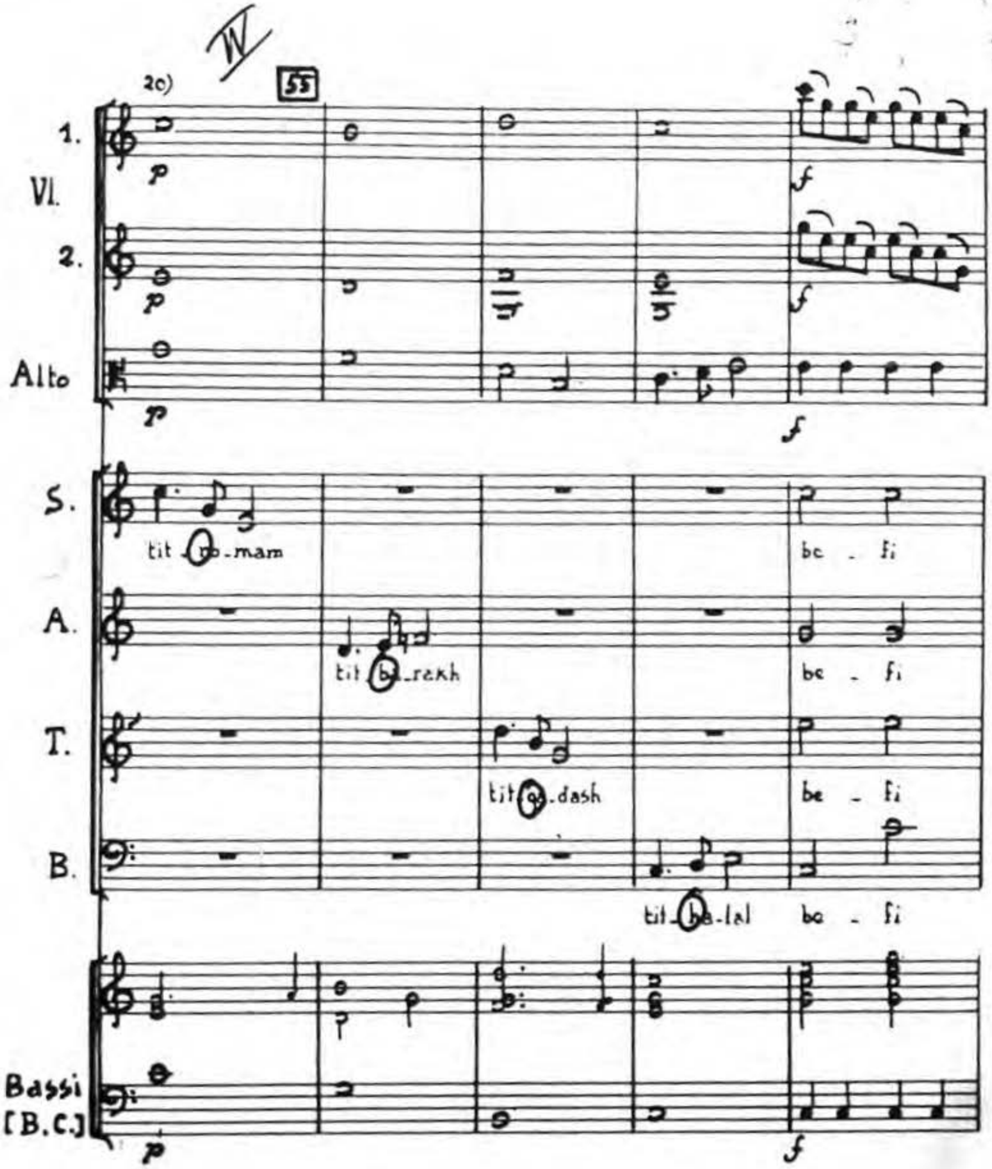
18) Ms.: noire non pointée.

85

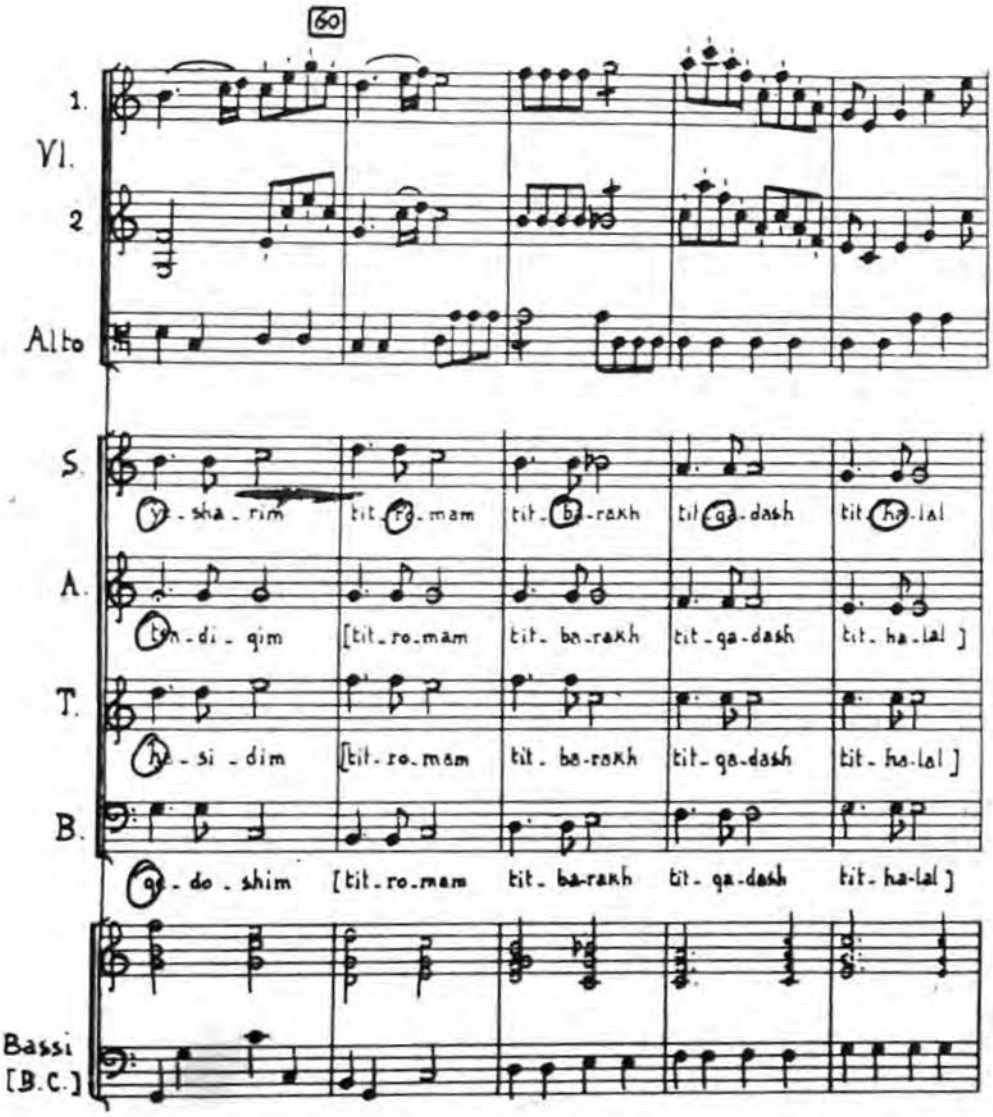

19)
46
1. Vl.
2.
Alto
S.
tsa-di-qim
bil-shon
ḥa-si-dim ûv-qa - - - -
A.
tsa-di-qim
û-vil-shon
bil-shon
ḥa-si-dim
T.
tsa-di-qim
bil-shon
ḥa-si-dim
B.
tsa-di-qim
bil-shon
ḥa-si-dim
Bassi [B.C.]

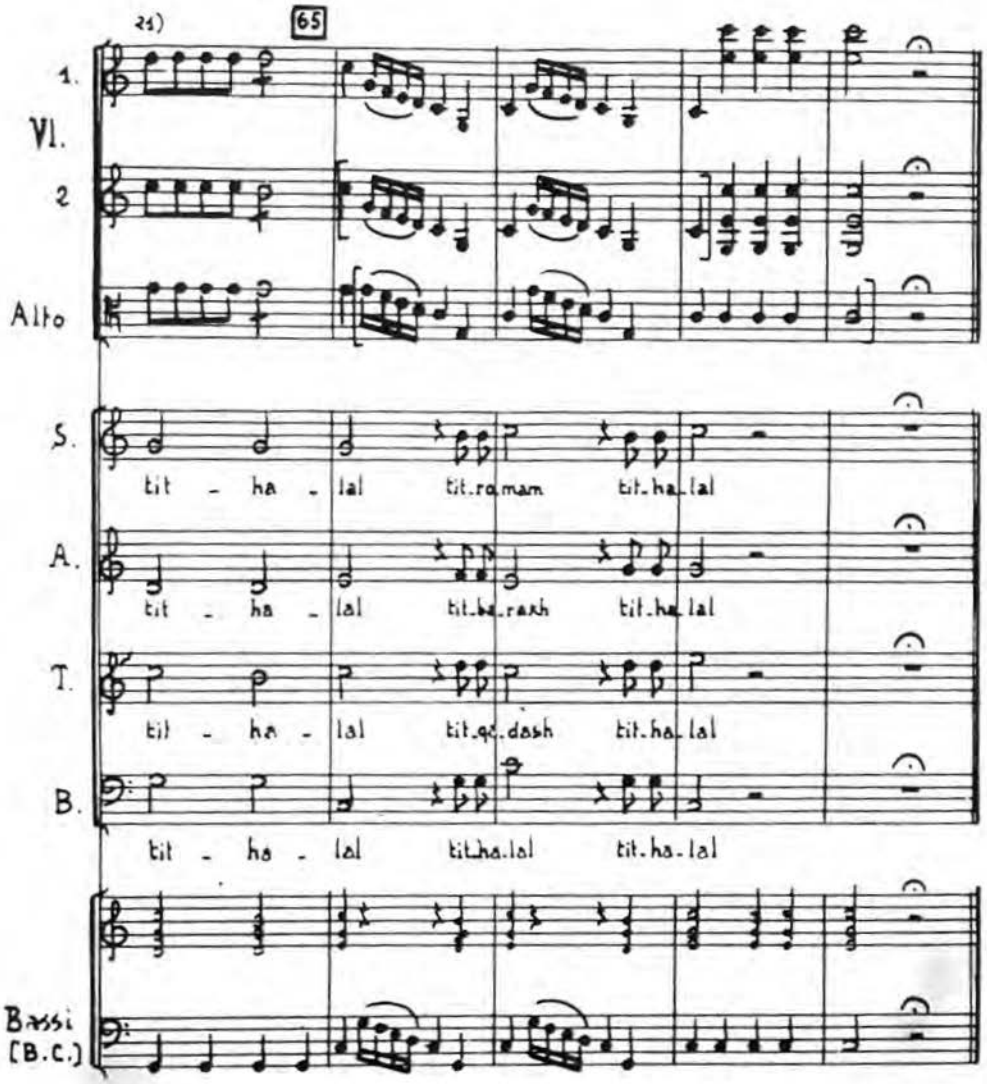
19) P.9


50
1. Vl.
2.
Alto
S.
- - - - rev qe - rev qe - do - shim qe - do - shim
A.
qe - rev qe - do - shim qe - do - shim
T.
qe - rev qe - do - shim qe - do - shim
B.
qe - rev qe - do - shim qe - do - shim
Bassi [B.C.]


IV
20)
55
1.
Vl.
2.
Alto
S.
tit ro-mam
be - fi
A.
tit ba-rekh
be - fi
T.
tit ga-dash
be - fi
B.
tit ba-lal
be - fi
Bassi
[B.C.]

20) P. 10


60
1. Vl.
2
Alto
S.
yi - sha - rim
tit - ro - mam
tit - ba - rakh
til - qa - dash
tit - ha - lal
A.
tin - di - qim
[tit - ro - mam
tit - ba - rakh
tit - qa - dash
tit - ha - lal]
T.
hi - si - dim
[tit - ro - mam
tit - ba - rakh
tit - qa - dash
tit - ha - lal]
B.
qe - do - shim
[tit - ro - mam
tit - ba - rakh
tit - qa - dash
tit - ha - lal]
Bassi [B.C.]


21)
65
1.
Vl.
2
Alto
S.
tit - ha - lal tit.ra.mam tit.ha.lal
A.
tit - ha - lal tit.ha.rash tit.ha.lal
T.
tit - ha - lal tit.qa.dash tit.ha.lal
B.
tit - ha - lal tit.ha.lal tit.ha.lal
Bassi
(B.C.)

21) P. 11

HEBREW AND ENGLISH TRANSLATION OF
KOL HANESHAMAH
(Let All that Breathes)

כֹּל הַנְּשָׁמָה תְּהַלֵּל יָהּ הַלְלוּיָהּ
הַלְלוּיָהּ גַּדְלוּיָהּ בָּרְכוּיָהּ
הַלְלוּיָהּ שַׁבְּחוּיָהּ
הַלְלוּיָהּ בָּרְכוּיָהּ זַמְּרוּיָהּ גַּדְלוּיָהּ

Let all that breathes praise God. Halleluyah.
Halleluyah, exalt God, bless God.
Halleluyah, praise God.
Halleluyah, bless God, sing to God, exalt God.

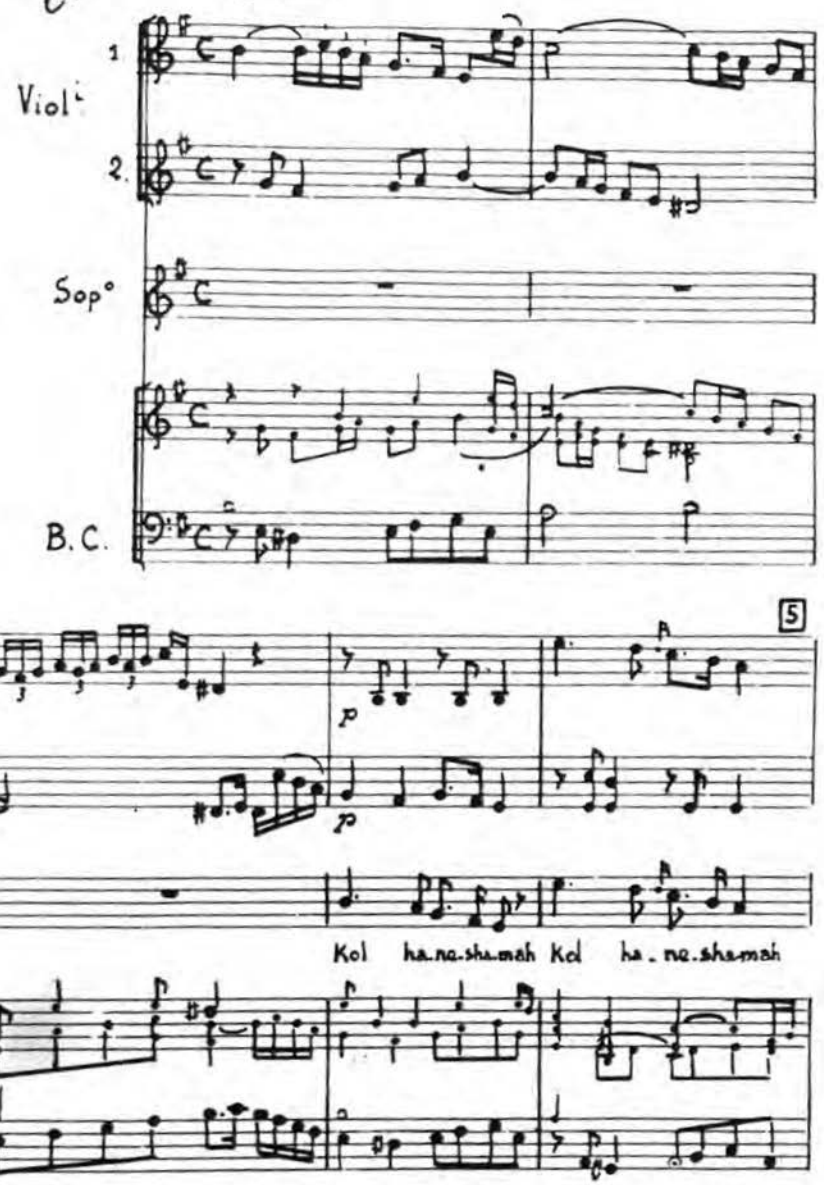
- Based on Psalm 150
- Translation by Dr. Stanley Nash

[6.] [28] Col anesama

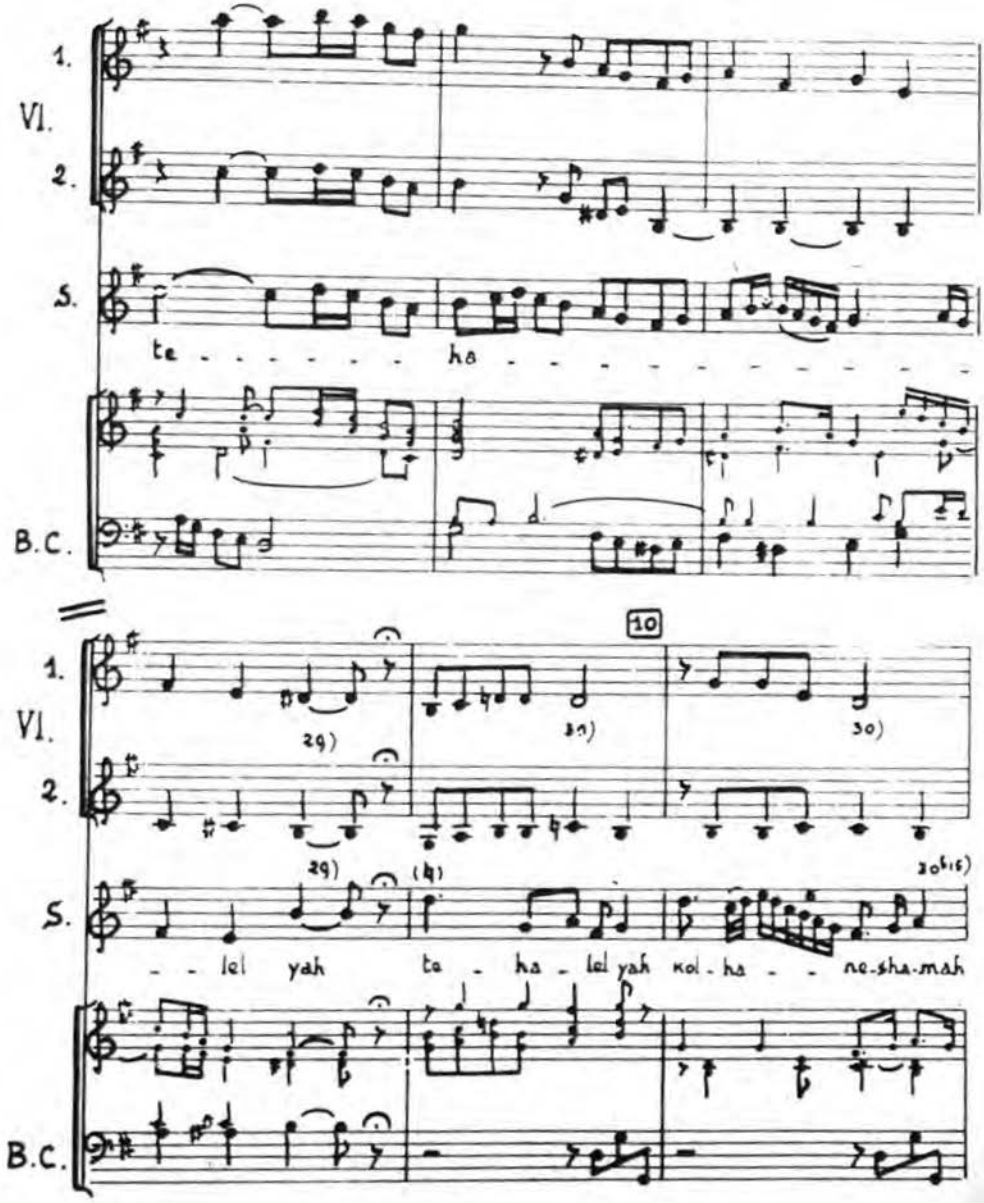
a violino primo, secondo, soprano & Basso

di C. G. Lidarti A.F.

Adagio assai

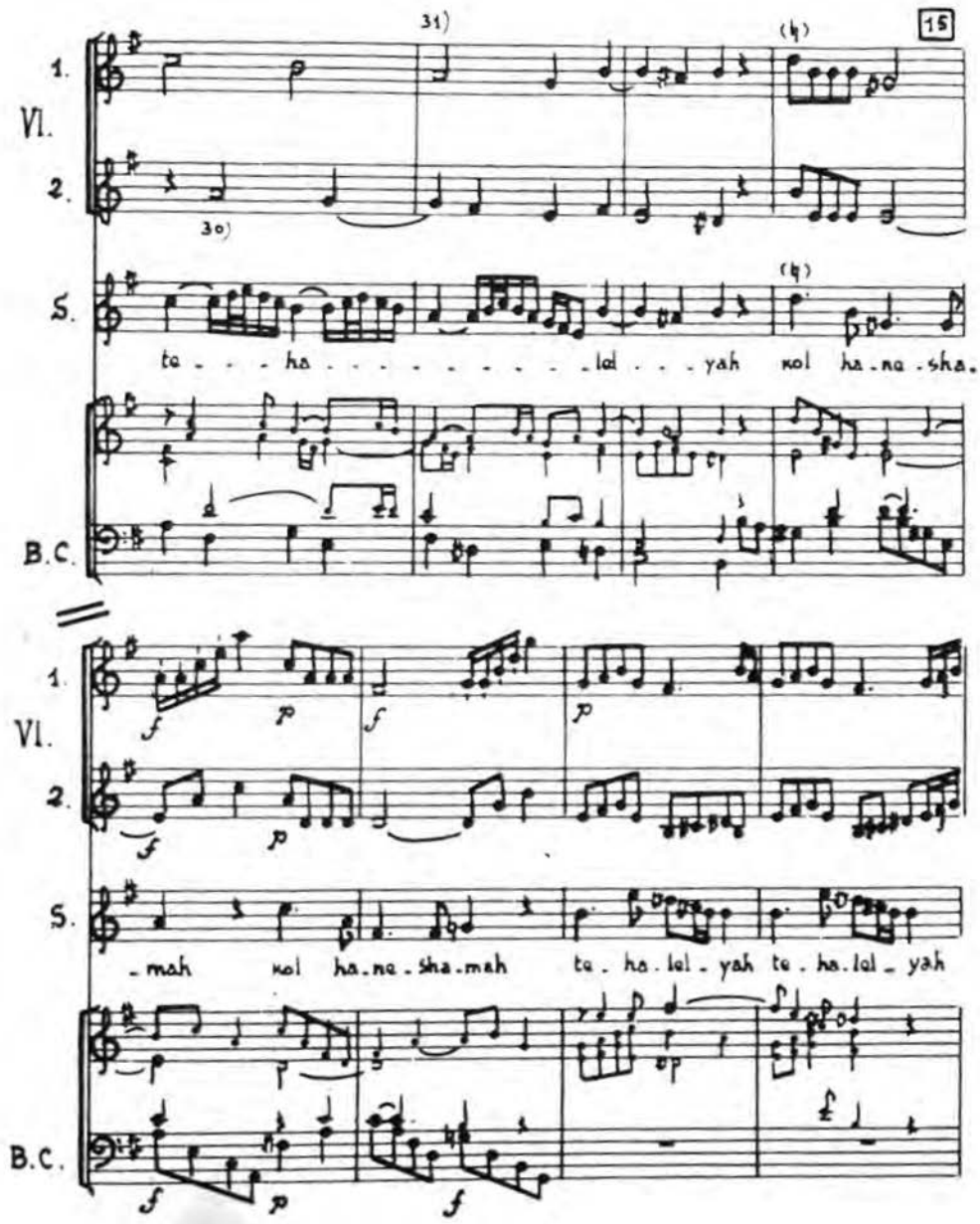


28) P. 16

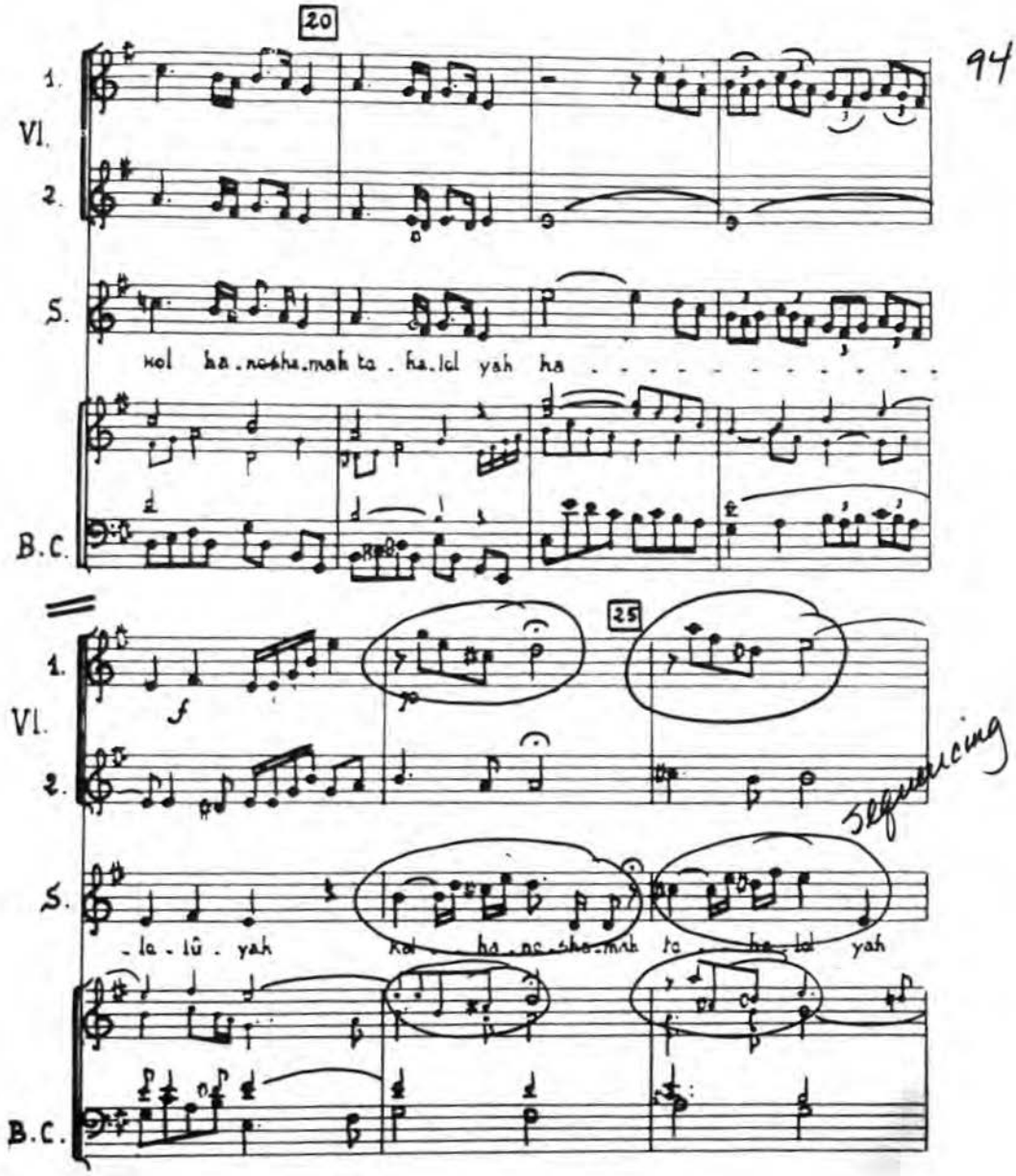


29) Dans le ms. mq. la liaison entre la noire et la croche
30) Ms.: deux noires liées au lieu d'une blanche
30bis) sic: la.

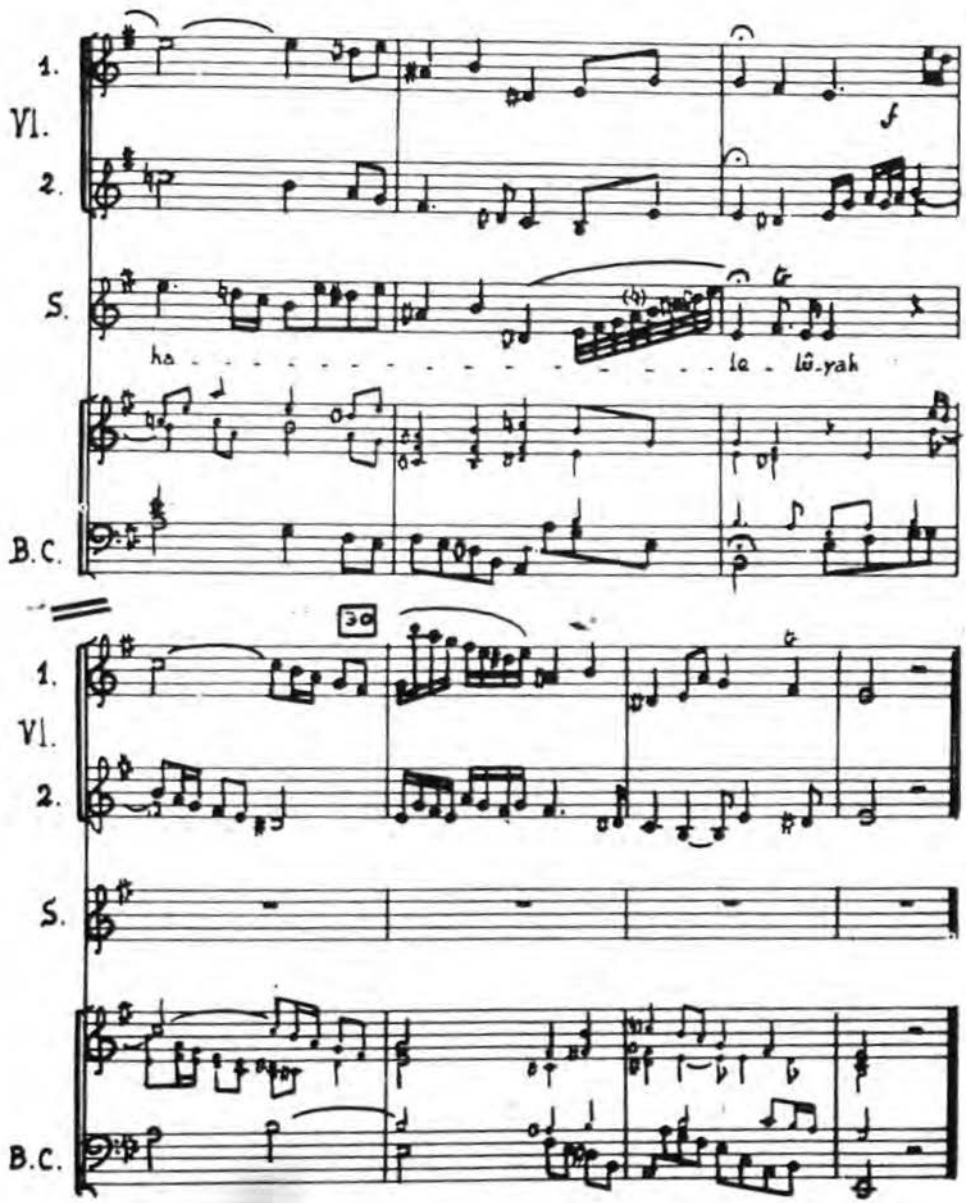
93


31)
(4)
15
1.
Vl.
2.
30)
S.
te - - - ha - - - - - - - - - lal - - - yah kol ha - na - sha -
B.C.
1.
Vl.
2.
S.
- mah kol ha - na - sha - mah te - ha - lal - yah te - ha - lal - yah
B.C.

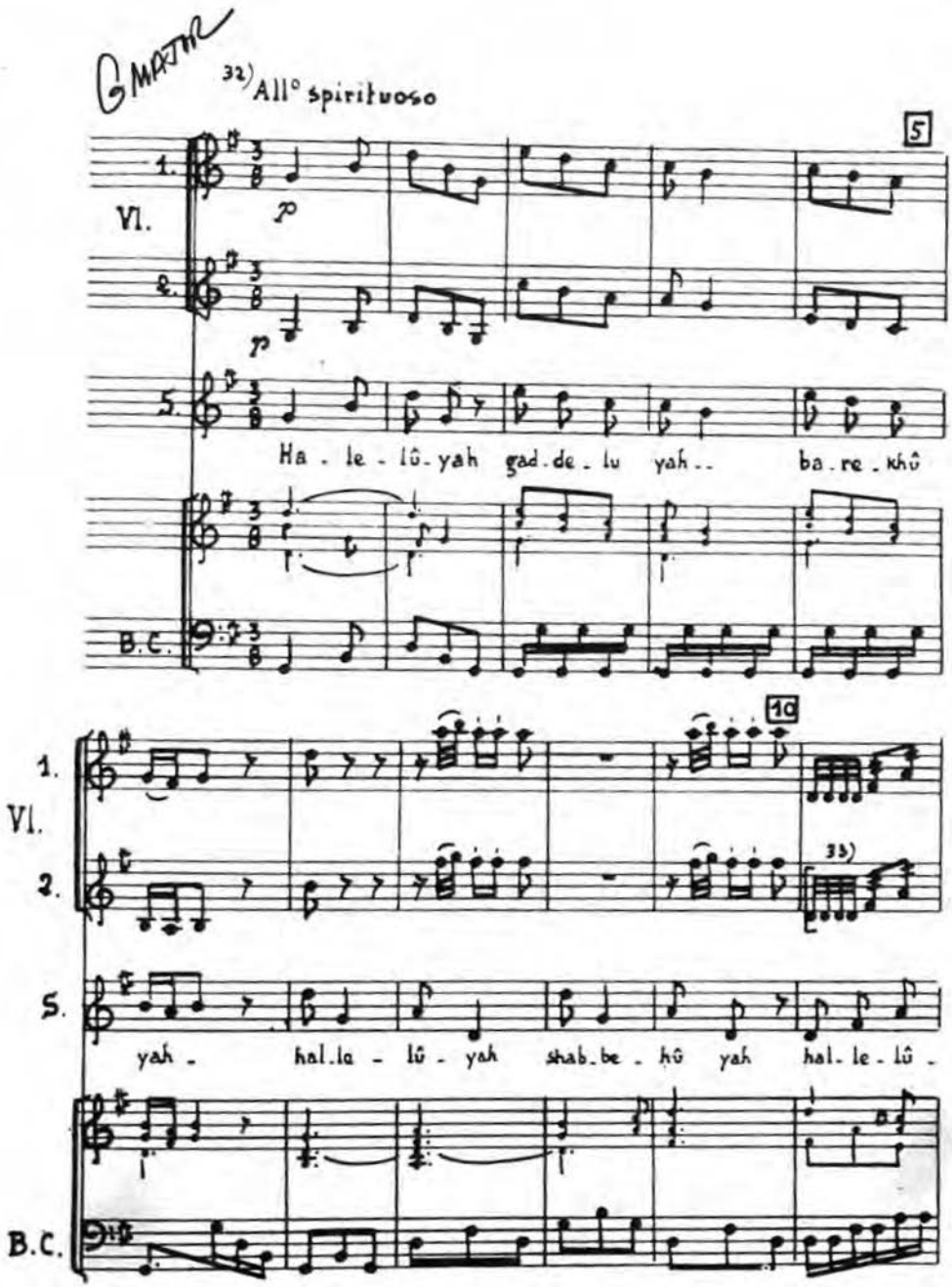
31) P. 17


20
1.
Vl.
2.
S.
kol ha.nesha.mah ta.ha.lel yah ha
B.C.
25
1.
Vl.
2.
S.
-le-lû-yah
kol ha.ne.sha.mah ta.ha.lel yah
B.C.
Sequencing

95

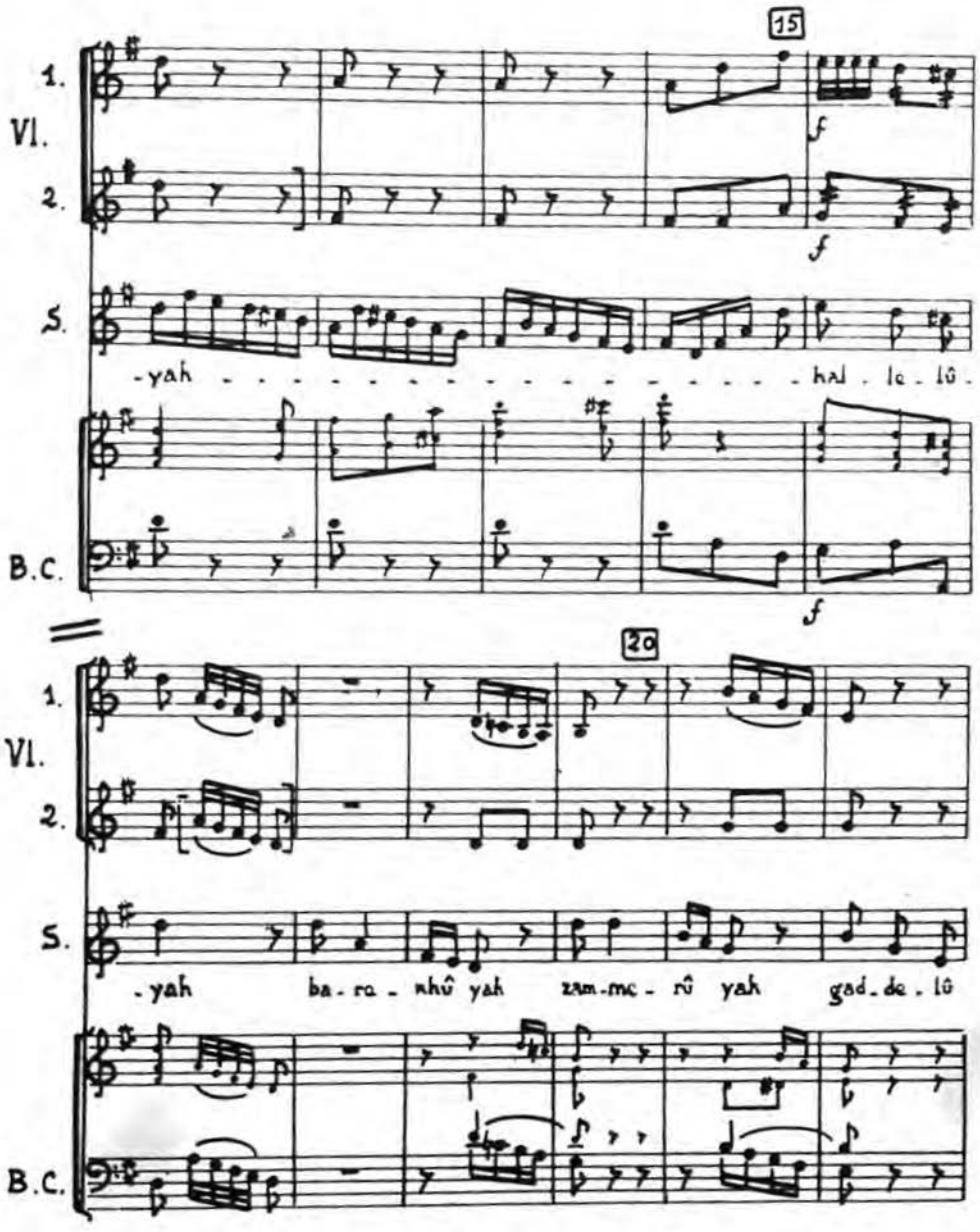


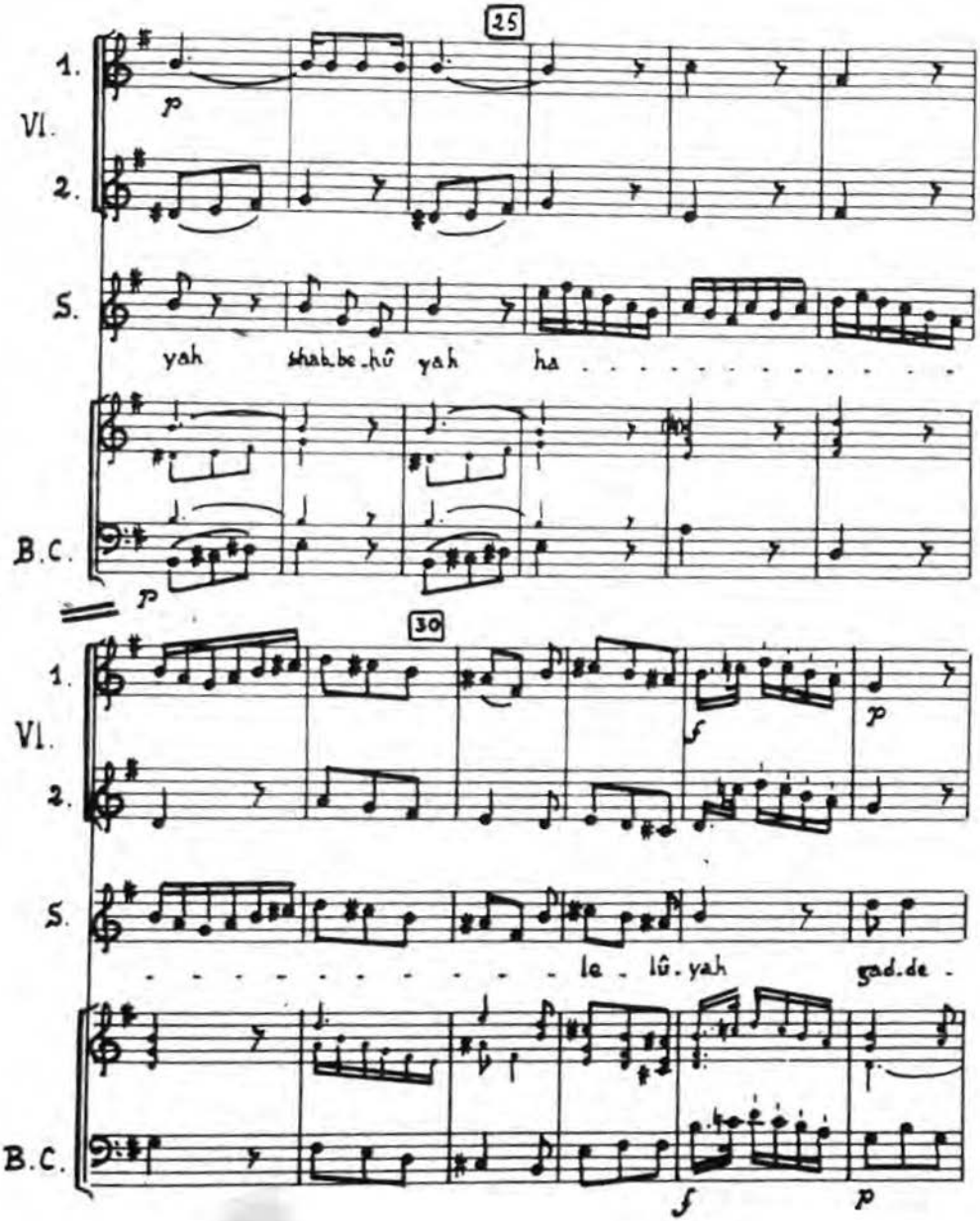
96

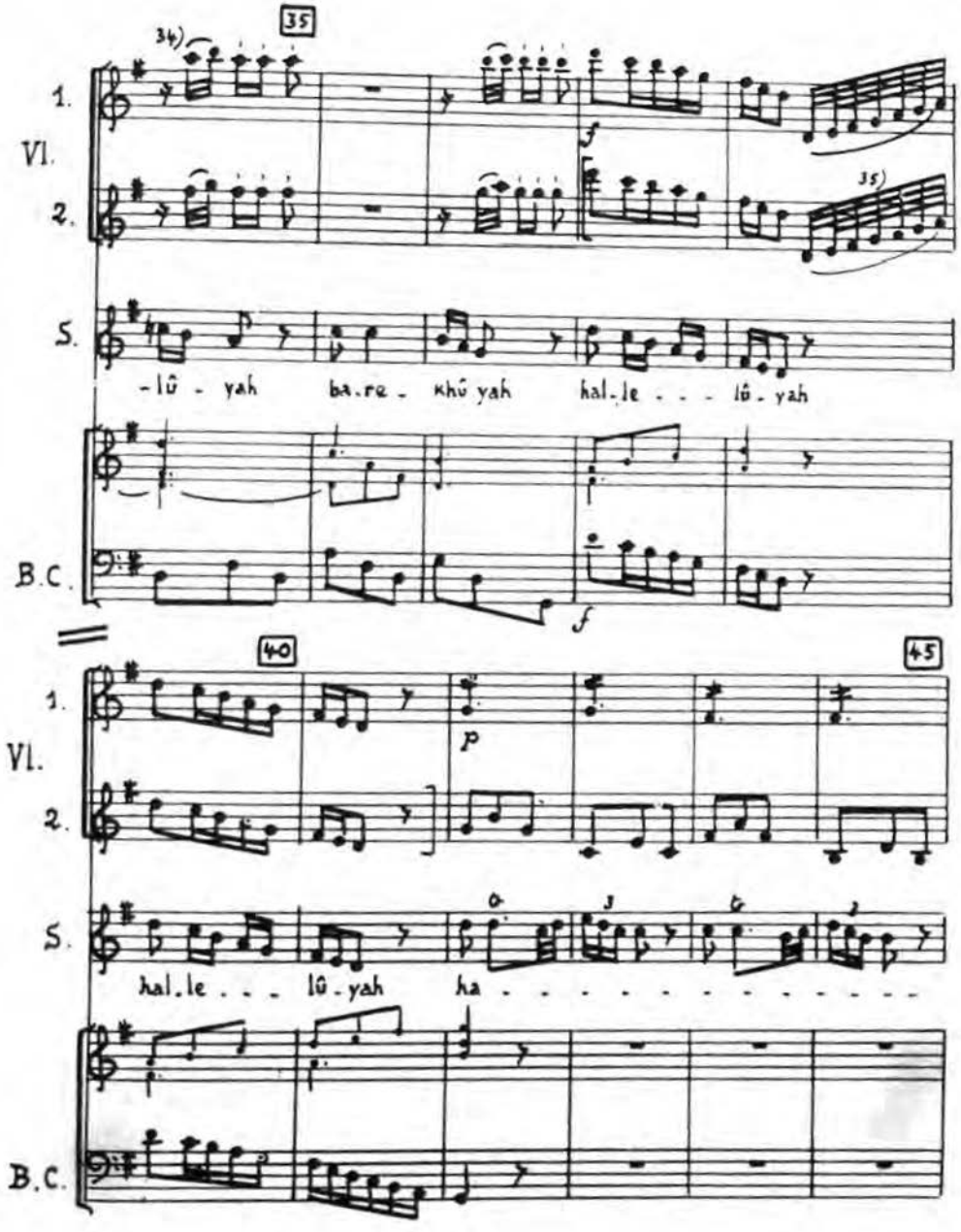


32) P. 18
33) Dans le ms. le 2d violon porte la mention : unis.

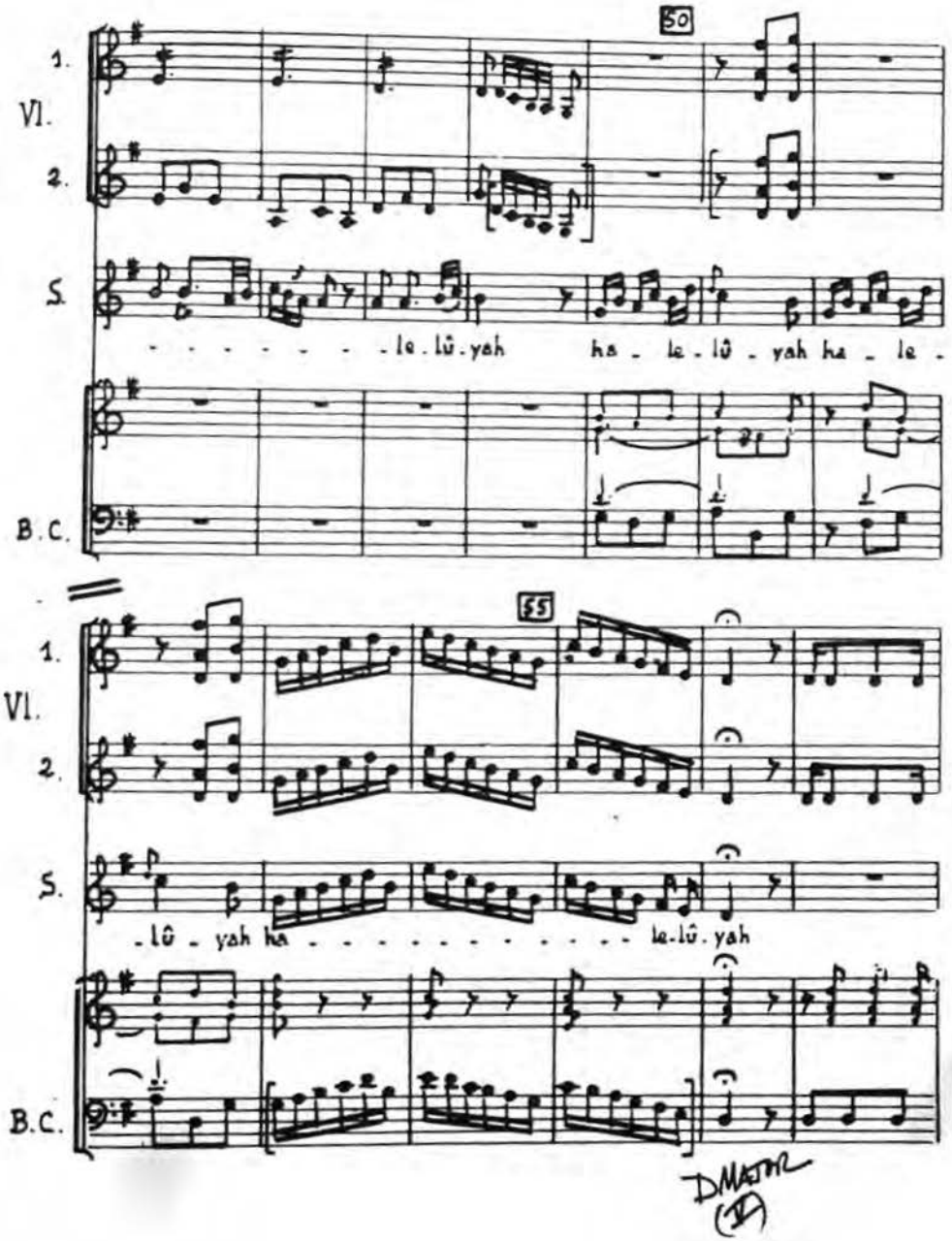
97


15
1.
Vl.
2.
f
f
S.
-yah
hal . le . lû .
B.C.
f
20
1.
Vl.
2.
S.
-yah
ba . ra . nhû yah
zam . me . rû yah
gad . de . lû
B.C.

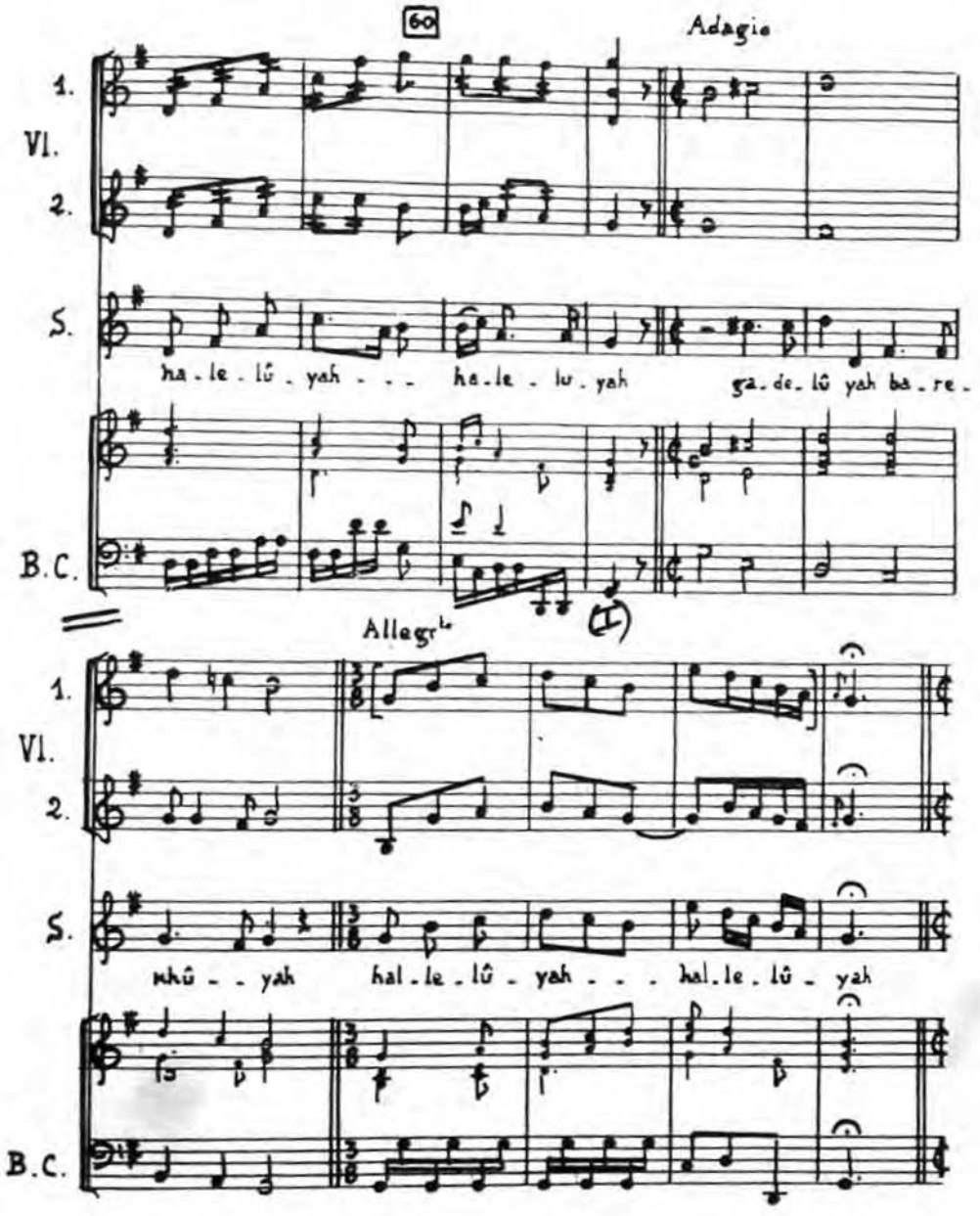

25
1. Vl. 2.
S.
yah shab.be.hû yah ha
B.C.
p
30
1. Vl. 2.
S.
le. lû. yah gad.de.
B.C.
f
p

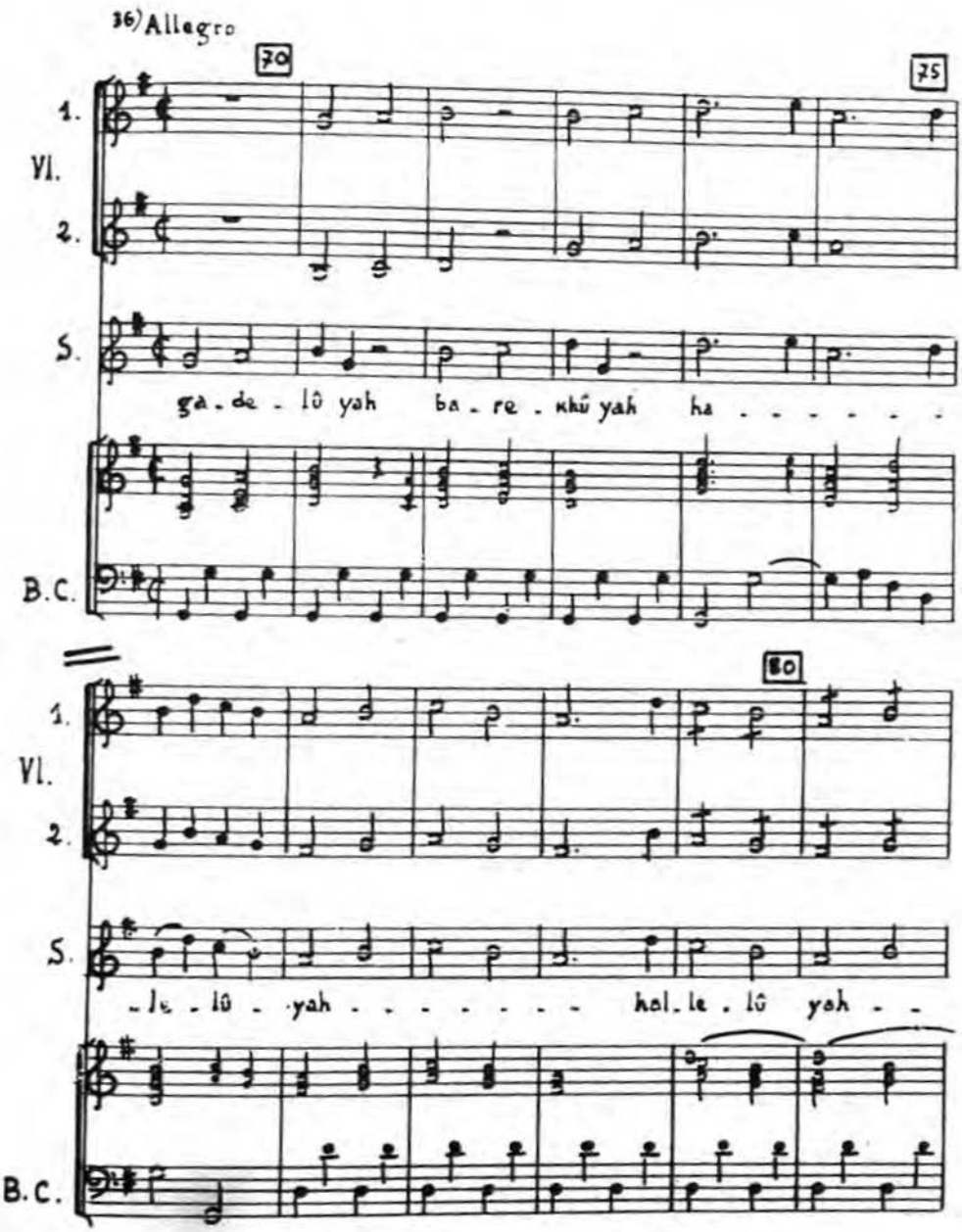

35
34)
1.
Vl.
2.
S.
-lû - yah ba.re - khû yah hal.le - - - lû - yah
B.C.
f
35)
40
45
p
hal.le - - - lû - yah ha

34) P. 29
35) Ms.:

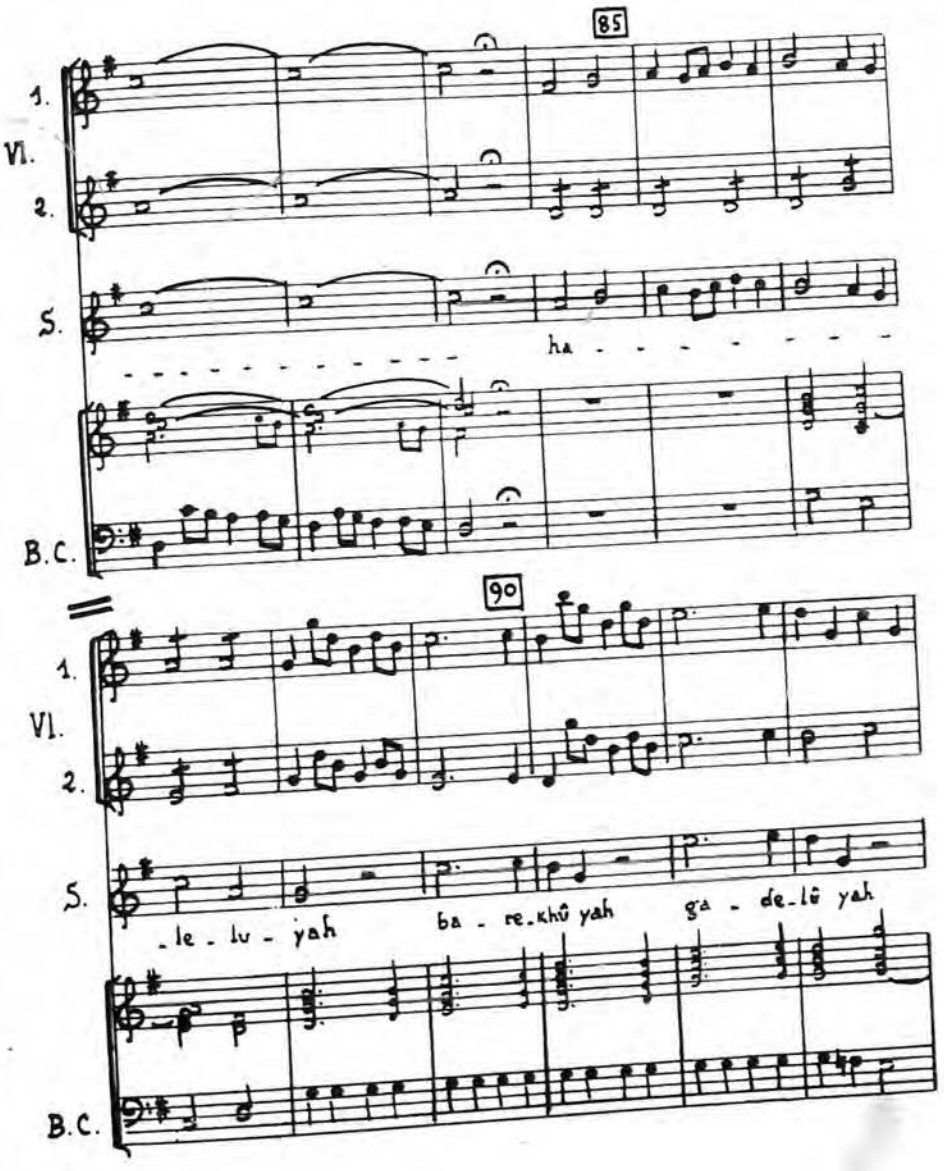


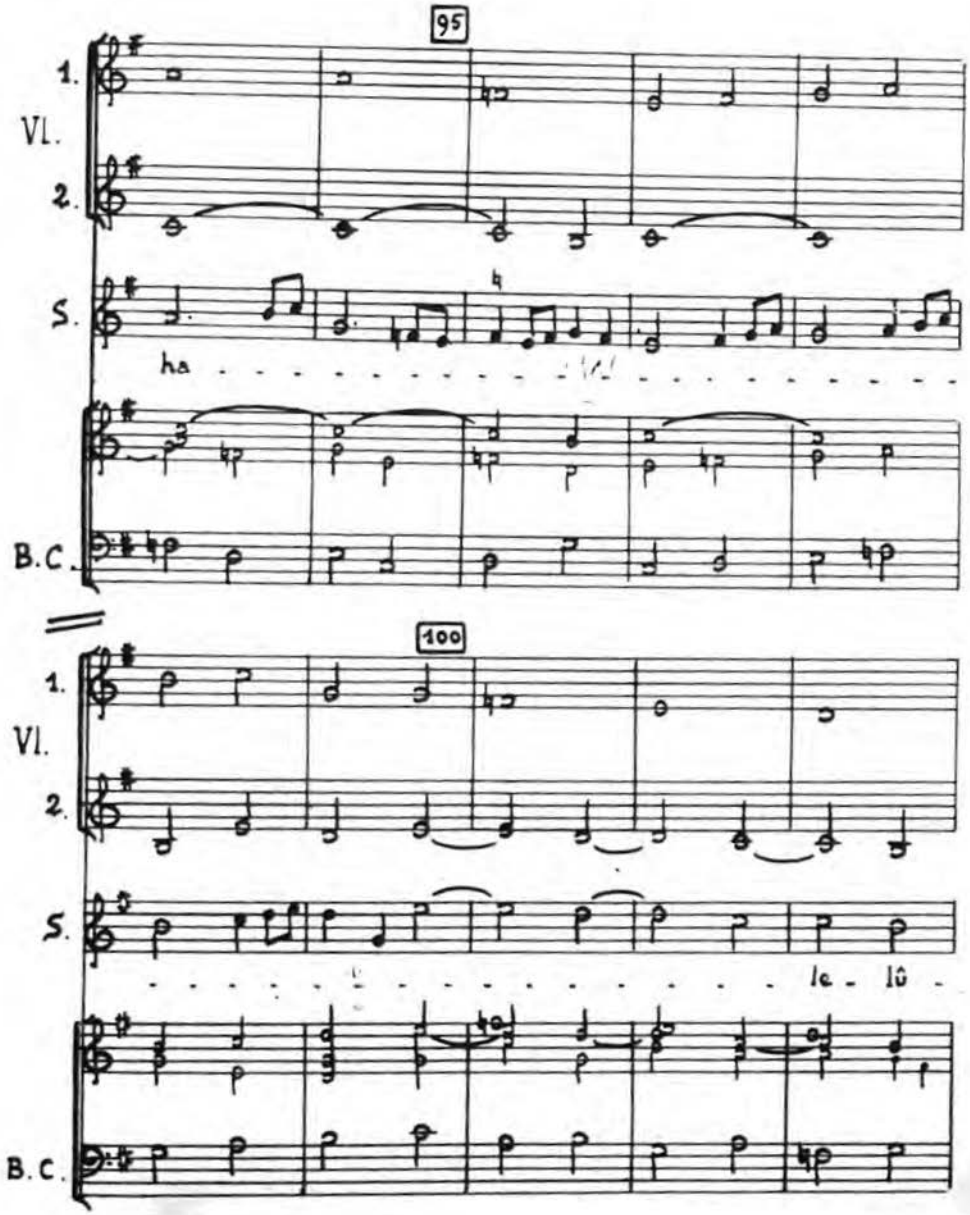
101


60
Adagio
1.
Vl.
2.
S.
ha - le - lû - yah - - - ha - le - lu - yah
ga - de - lû yah ba - re -
B.C.
Allegro
1.
Vl.
2.
S.
hhû - - yah
hal - le - lû - yah - - - hal - le - lû - yah
B.C.

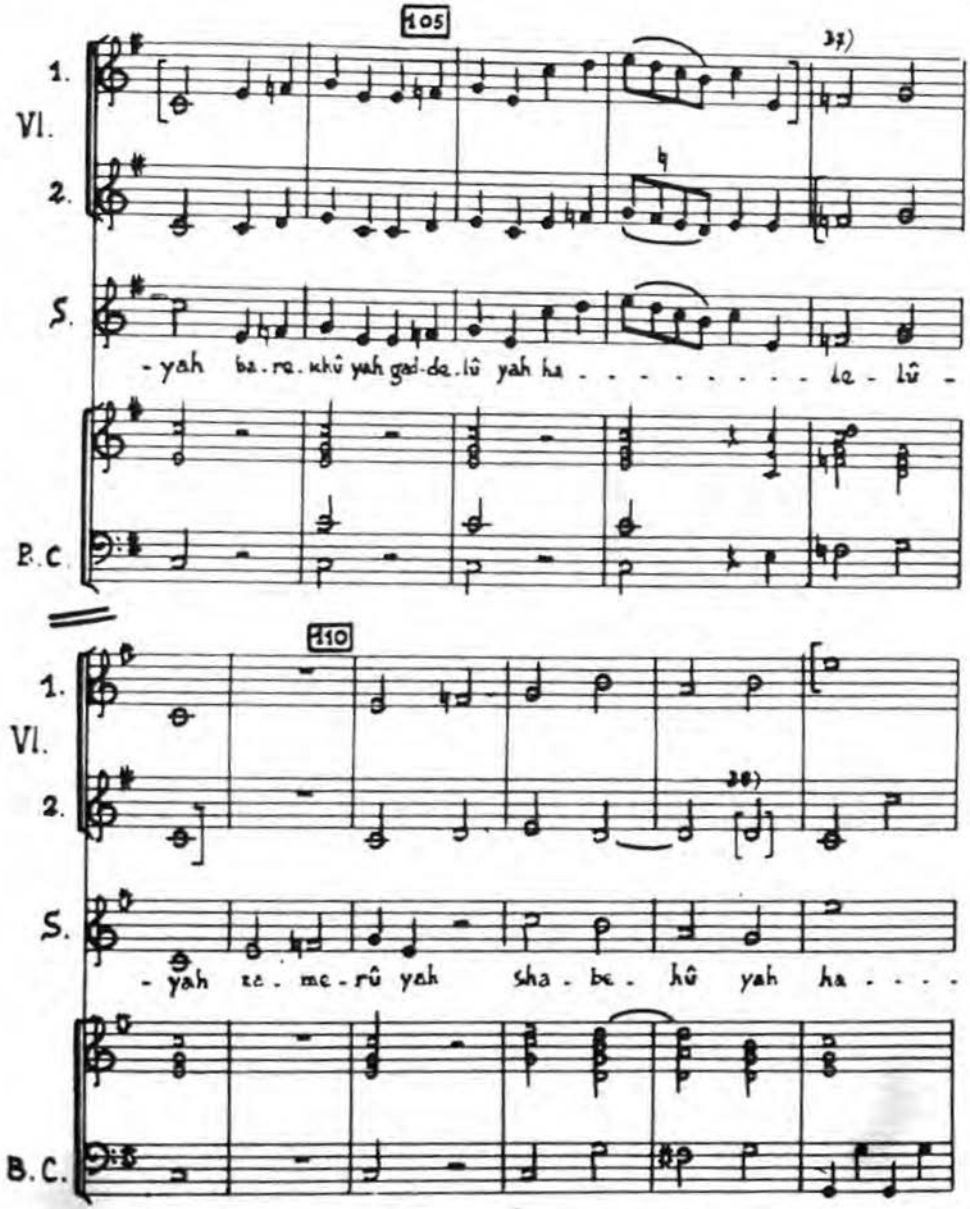

36) Allegro
70
75
1.
Vl.
2.
S.
ga - de - lû yah ba - re - khû yah ha - - - - - -
B.C.
80
1.
Vl.
2.
S.
- le - lû - yah - - - - - - - hal - le - lû yah - -
B.C.

36) P. 20

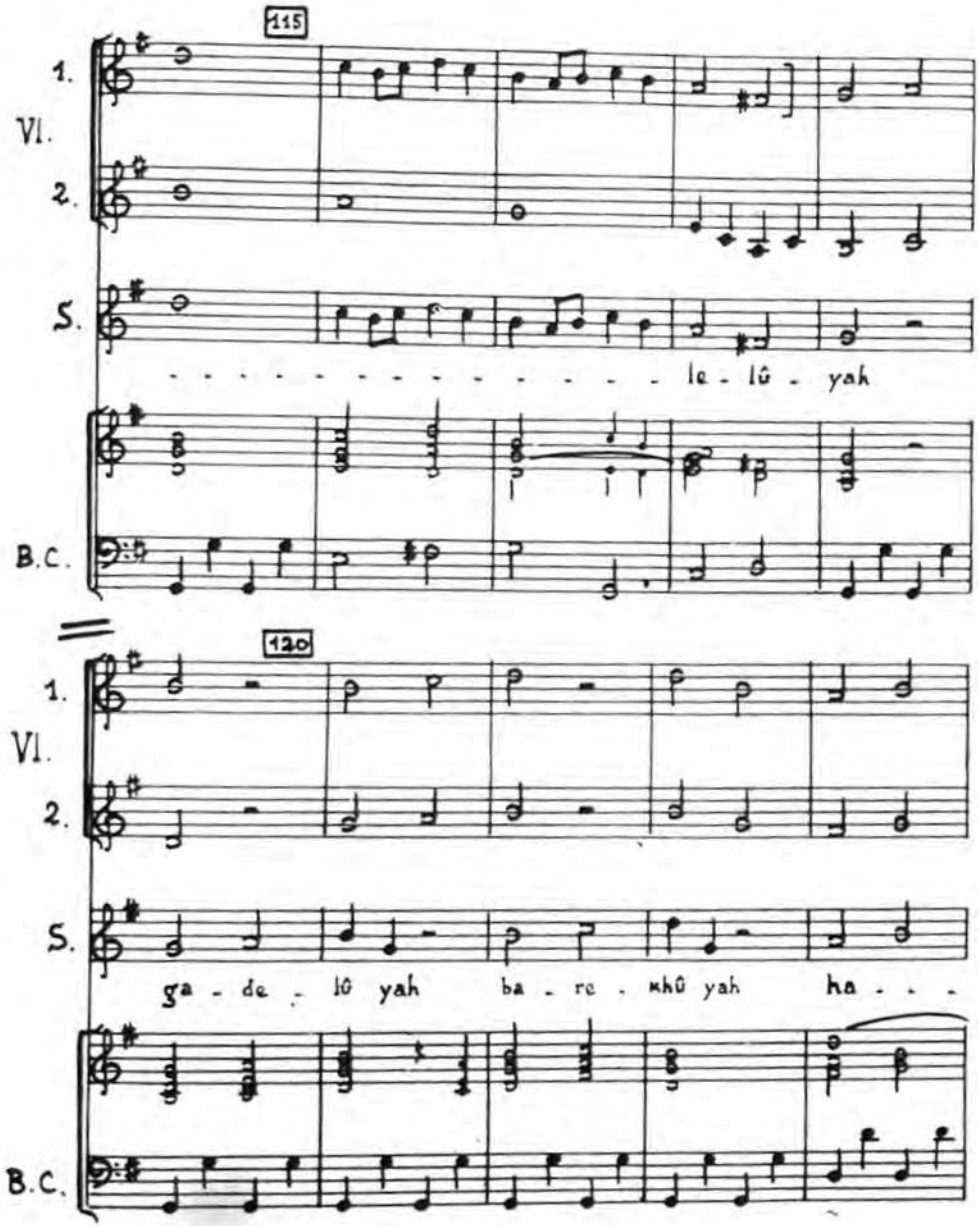

85
1.
Vl.
2.
S.
ha - - - - - - - -
B.C.
90
1.
Vl.
2.
S.
-le - lu - yah
ba - re-khû yah
ga - de-lû yah
B.C.


95
1.
Vl.
2.
S.
ha
B.C.
100
1.
Vl.
2.
S.
le - lû
B.C.

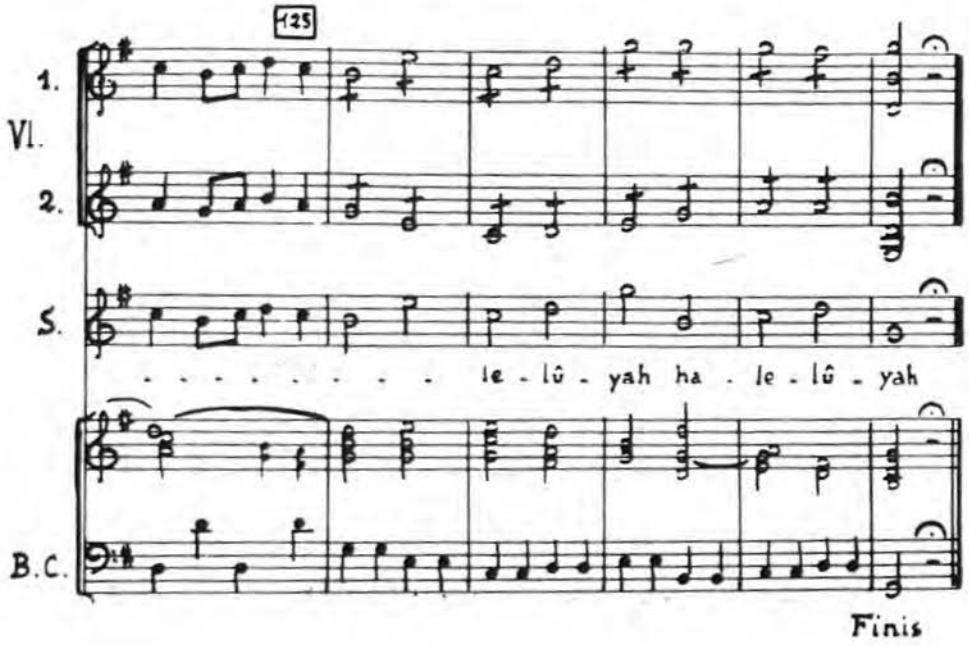
105



37) P. 21
38) MS.: do


115
1.
Vl.
2.
S.
- - - - - - - - - - - - - - - le - lû - yah
B.C.
120
1.
Vl.
2.
S.
ga - de - lû yah ba - re - khû yah ha - - -
B.C.

107



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