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MAIMOUNAH

THE POST PESAH MOROCCAN FESTIVAL

AN OVERVIEW TO THE CULTURE AND MUSIC WHICH SUSTAINS IT

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

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School of Sacred Music
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Judaism celebrates life through a variety of rituals and customs which engender an established tradition while reflecting contemporary innovations of culture and time. The festival of *Maimounah*, as prescribed in the Moroccan tradition, is one such event. It's joyous nature serves as a summation for the Pesah season and the beginning of symbolic springtime renewal. *Hag ha Maimounah* is marked through music, feasting, and special paraliturgical additions to the worship service. It has attained significance in the life of both traditionally observant and cultural Jews of Moroccan descent. The affects on the development of *Maimounah* over periods of cultural change from Morocco to Israel to the United States can be noted from the treatment and role of music during the celebration.

HISTORIC

ORIGINS

Where exactly does the festival of *Maimounah* originate? Although much speculation surrounds the development of the holiday, two distinct schools of thought pervade. For the majority of Moroccan Jews it is a folk holiday celebrated through feasting and song. A direct response to this is the Rabbinic point of view which only recently began citing textual proof of the holiday in direct response to the

"corrupt nature"¹ they see in the "folk" celebration of *Maimounah*.

Maimounah is translated from the Arabic to mean "wealth and good fortune."² *Maimounah* begins the evening after the conclusion of Pesah. According to the Mishnah there are four new years or times when the world is judged... and on Pesah on the produce (*Rosh Hashanah* 1:2). The bringing of fresh produce and grain into the home are part of the rituals associated with *Maimounah*. It is therefore equated that wealth and good fortune are directly related to the amount the crops will yield. This festival is a way to provide blessing over the home and the land and to seek G-d's favor for a prosperous year.

The rabbinic response holds that it corresponds with the beginning of the period of the omer. The phrase *gilinu mei-artzeinu* -we have been cast out of our land (state)- is followed with *lo nitrachaknu mei adameinu* - therefore we will not go far from our land (earth). To emphasize the centrality of this image, the customs followed by Eastern Sephardic Jews on *motzei* Pesach utilize bounties from the earth as part of

¹Marztiano, Eliyahu Raphael, *Hag Ha Maimounah V'tikun Ha Limud L'Leil Ha Maimounah M'korot L'halichot, Machon B'nei Yisashar, Jerusalem, 1992.*

² Dobrinsky, Herbert, C. *The Teacher's Guide for A Treasury of Sephardic Lawas and Customs, Yeshiva University Press, 1988.*

ritual.³

In the rabbinic community, the timing of the event is related to the special stature given the month of *Nisan*. The Hebrew *Aviv* -spring spelled *aleph*, *vet*, *yud*, *vet* can be divided into *av* - father and *yud/vet* equaling twelve. This stands for the father of the twelve months. For the rabbis, *Nisan* is the month of true beginnings when people are able to renew their spiritual selves as the earth is, in turn, renewing itself. It is for this reason that *Maimounah* is added to the joy of this month.

The word *Maimounah* is closely related to the Hebrew word *emounah* - faith. It is also referred to as *Hag ha Emounah*. This has connotation for the redemption. Just as G-d redeemed Israel at the shores of the sea, so too will Israel once again be redeemed. This celebration is a testimony of faith as the tradition teaches "*Be Nisan nigalu u've Nisan atidim lehigael*" -In *Nisan* we (the Jews) were redeemed and in *Nisan* in the future (we are) to be redeemed. Since the end of *Pesah* signals the conclusion of *Nisan*, *Hag Ha Emounah* is a sign to G-d that the Jews have not lost faith that the redemption will come. It is also a reflection of the same faith that *b'nei yisrael* showed at the crossing of the sea.⁴

³Marztiano, Eliyahu Raphael, op. cit.

⁴Personal interview with Avram ben Haim, June, 1994.

Another connection is that during *hol ha moed* Pesah half hallel is recited. Some say this is because one is not permitted to rejoice completely due to the loss of Egyptian lives in the Sea of Reeds. By adding the extra day of celebration the full meaning of the simcha of freedom is realized on *Maimounah*.⁵

This reason parallels rabbinic agadic language. Through the tools of the *darshan*, the liturgical additions during *hol ha moed* Pesah serve as proof for the intense rejoicing. It is interesting to note that while most communities find Pesah joyous in its own right, even though there are solemn overtones, it was the Moroccan community that felt the need to extend the festive season by creating *Maimounah*.

A well known explanation for *Maimounah* is the relationship to the name Maimon. Rabbi Moses Maimon's (the Rambam) father is said to have died the day following Pesah in Fez, Morocco. One is not permitted to conduct a *Hillula* (a visit to the grave of a tzaddik) during the month of Nisan, therefore this day was instituted as a way of showing homage to the Rambam's father.⁶

⁵ Dobrinsky, Herbert, C., op. cit.

⁶Ibid.

An agadic source for *Maimounah* is related in a legend about Rabbi Moshe Amar who lived in Agadir, Morocco. A Kabbalist and learned scholar, he was also a famous singer within the non Jewish community. The name Amar is a popular Arab name. This coupled with his success in the public forum lead most to believe that he was an Arab. On one journey to the graves of *tzaddikim* (pious ones) in another city to pray, he suddenly received a dream. In this dream the Jews of his city were about to be destroyed by the local ruler. He quickly returned home whereupon Amar ran into the general charged with carrying out the order. This general saw Moshe Amar and paid him great respect. He then pleaded with the general to spare the Jews. The general was shocked to learn of Amar's identity as a Jew. He sent him to the local ruler who also was astonished that his favorite singer was Jewish. Out of honor, the king withdrew the edict and the Jews were saved. Rabbi Moshe Amar decreed that as a sign of *emounah* to G-d all Jews should celebrate *Maimounah*.⁷

Rabbinic responsa has attempted to link *Maimounah* with the *omer* by citing a Mishnah. The greatest textual proof is presented by Rabbi Nisim ben Rabeinu Yaakov who lived in Keroan - Tunisia at the end of the gaonic period. He composed a book entitled *Megilat Seterim* - Scroll of Secrets. This book was thought to have been lost only to be rediscovered

⁷Dobrinsky, Herbert, C., op. cit.

supposedly one hundred years ago. Only several known passages remain from the original text.

In the three sections presented in Eliahu Rafael Marztiano's composite there are only two brief references to Pesah : Number one - Pesahim to come (in the future) will be a time of redemption, Number two- drinking milk is customary on both Purim and *motzei* Pesah. After seeing this proof text, which consists of two phrases by an obscure rabbi, it is apparent that the rabbinic community seems to feel the need to provide grounding for a celebration that has evolved within the community. To this point halakhic guidance has not been needed. This issue will be probed further at a future juncture.

The *hag* itself is known by more than one name: *Leilot Maimounah* - Although there are differing accounts as to the origin, this is the name used in Morocco and Algeria. *Lilat Timimounah* - This is the name used by several communities of North Africa. There is a connection to the destruction of a community, *Ta'amantit*, in the central Sahara in southern Morocco and Algeria.⁸ There is a custom within these communities to end the seder with *b'shana ha ba b't'amantit*. In Libya it is referred to as *Lilat Alcatz V'noir*. It is on this night that it is customary for the family of the groom

⁸Marztiano, Eliyahu Raphael, op. cit.

to go to the family of the bride.⁹ *Lilat al Maimon* - This is the name used by some cities in North Africa.

The explanations and agadot associated with the origin of *Maimounah* are many. There is even one which suggests the similarity to the word *Maimounah* and *shmoneh* for the eighth day after Pesah. Just as the exact beginnings are unknown and reasons have grown over the centuries, so too have the rituals and customs surrounding the *hag* itself.

GENERAL MINHAGIM

There are several themes which pervade the customs followed throughout the Moroccan community. They are as follows: Agriculturally related; Faith related -- reflecting both faith the children of Israel showed to G-d during the Exodus and other events where the Jews' loyalty to G-d has been tested; Commemoration of certain *tzaddikim*; and Wealth and prosperity.

North Africa

Due to the festive nature of the *Maimounah*, all of *eidot ha mizrah* have adopted some form of the holiday. In *Eretz*

⁹Ibid.

Yisrael this can be seen in a variety of neighborhoods and communities. How and why this came to be is a topic outside the purview of this thesis. The issue is raised because there are known variations in minhagim surrounding the celebration depending on the cultural background. At this time, a survey will be made of customs found in the Moroccan communities in Northern Africa, Morocco, Israel, and New York only.

In Tunis, the capital of Tunisia in Northern Africa, at motzei hag ha Pesah, leaves of lettuce are scattered on the furniture of the houses. The following phrase is recited "*ke-adar na ul'om ke-adar*" (Arabic) - "*Ha shana t'hei kulah yerukah*" May this year be prosperous and wealthy. There are those who hang leaves of lettuce on the gates of the house.

On the last day of the hag (Pesah), the custom of "*taronah*" is made. A group of friends take one Jew and paint his face with bright colors and dress him in a different type of dress. They go out to the streets of the city and collect children and adults with them and say, "*ataronah elgimama, ataronah elgimama*" (Arabic). This refrain is repeated over and over until they arrive at a house. They stand in front of it and knock on the door with a large stick that is in their hand and say, "*ataronah elgimama, ataronah elgimama*" followed by a five word phrase in Arabic that translates into the

Hebrew "Zeh hatzeir shel adoneinu, yemaleinu cal tuv adonai adoneinu." This is the yard of our Lord. He will fill us with good luck, Adonai, our G-d. Then the phrase "ataronah elgimama" is repeated along with another five word phrase in Arabic that translates into the Hebrew, "Zeh hatzeir shel adoneinu, yemalienu adonai v'yosif lo k'heineh uk'heineh." This is the yard of our lord. He will fill us - make us prosperous - that He shall be great as in the past. The owner of the house comes out to them and wishes them good luck with wine and matzoh and sweets. There upon they say again a long phrase in Arabic that translates into the Hebrew, "Zeh hahatzeir mevasar tov yi'yeh malei b'hatim uvsh'urim," This is the gate that brings good news. It will be full of wheat and beans - produce. And thus they continue these rhyming phrases. A person is to pay honor to and greet them as they enter their homes. A special plate of food is presented to the guests.. There they dance and make all sorts of merriment. Some say that this custom was brought from neighboring Jews in the Djerban city of Tarablas. They (people in this community) saw Djerban Jews and adopted their tradition. The *beit din* however decided that this was a strange custom and made an edict to cancel it. Nevertheless, until this very day, a reminiscence of this custom is kept.¹⁰

This enactment demonstrates the profound effect of

¹⁰ Marztiano, Eliyahu Raphael, op. cit.

living in an agrarian society. The simple yet zealous manner in which *Maimounah* is celebrated reflects the importance of community. It is not clear as to the exact nature of the main character who is lead out into the streets, however one can surmise from the ensuing details that it is all in the spirit of joy and respect for G-d's ability to directly intervene in their lives. The problem that the rabbinate had with this behavior is indicative of later judgments that will be brought against certain forms of celebrating *Maimounah*.

Another custom from Tunis is related in the following passage: At *motzei he hag* (Pesah) all of the Jews go to the fields to bring back olive branches and drag them home. And then, every person beats the branches on the back of his friend and says, "*coe lehi*" - giddyup, get going. His friend answers him, "*veatah shalom*" - and peace to you. They also do this (custom) on birthdays.

On the evening on the end of the festival (of Pesah) the Arabs bring fish and yeast to sell to the Jews. The custom is to make bread in the oven upon morning. The necessary ingredients are called "*caleihah*." On the second night after Pesah, they make couscous. This is made from the flour that we had already spoke about. This couscous is called couscous of *Maimounah*. The flour that the couscous is made from is taken from the first grain and wheat bought in order to be

ready for the couscous of *Maimounah*. There are customs where by after the festival (of Pesah) people buy grain on that day and grind it. It is forbidden to make (the couscous) from flour that has been bought in the *shuk*.¹¹

Some people make loaves of bread for *Maimounah* after three days. The bread is called "*kaleyah*," and in most cases the baker strictly follows the tradition that the preparation (of the loaves) should come from the first flour of the hag. When the holiday passes, then they bake the bread in the ovens that are found in the house. It is forbidden for them to bring them (the loaves) outside lest people who are not from the family should see them. There are those that mix charoses and raisins and wine in with flour. They are not allowed to bring other bread into the home only the special bread that is consumed on *Maimounah*. This bread is also called "*kevez mateh-ah le Maimounah*" (Arabic?) bread of *Maimounah*.

Prior to the holiday, special attention is paid to the guarding of the lamb that was slaughtered for the *hag* (Pesah), the cheeks (of the lamb) become chopped meat and are put in salt so that they will not smell. At the same time, they put this in the refrigerator and the practice is to guard (it) from the vegetables that were bought for the

¹¹Ibid.

holiday couscous of Maimounah. Why is this called couscous of Maimounah? We do not know. Also our fathers did not tell us. Maybe the women of the house that made this couscous know a reason; and this reason stays with them. Maybe it is because the word Maimounah in Arabic is a commentary on wealth. It is said "*n'siah Maimounah*" - a prosperous travel. Perhaps it is to hint that the holiday should be completed in peace without any suspicion of hameitz, that we should walk on a path of luck and prosperity.¹²

After the couscous is cooked, it is guarded and put in a safe place, so that no person should touch it. The night after (*shevi'i shel Pesah*) when all the family comes together in the home they commence with the meal. They are careful that none of the couscous fall on the ground. When the children eat they pay strict attention that nothing falls on the ground, not even one kernel. They make sure not to take from it (the couscous) until morning. In the case where there is any couscous remaining after the meal, it is placed outside of the house and remains unclaimed.¹³

A midrash is retold of the act of leaving couscous outdoors: Once upon a time, a left over sprinkle of couscous remained and no one knew what to do with it. Finally it was

¹²Ibid.

¹³Ibid.

given to a man who owned a donkey. They placed the remaining couscous before the donkey in the hope that by morning he would eat the whole thing. In the morning the woman of the house went straight to the donkey and almost fainted when she saw that the donkey left the couscous alone. Thus, she knew that this was truly an exceptional occurrence. And so it was the donkey responded this way because of the couscous.¹⁴

All of the customs that are kept by families are allowed to be changed or canceled when someone dies in the house. But, regarding the couscous of *Maimounah*, it is forbidden for any changes to be made. For the family who changes (the preparation surrounding) the couscous of *Maimounah*, it is considered an unpure act. After the eating of the couscous is finished the dishes are washed. If they are washed in the house it is possible that a kernel that was stuck to the plate could fall on the ground, therefore they go outside and wash them very, very well. (In this manner) all of the dishes that were used in the eating of the couscous of *Maimounah* (are cared for).¹⁵

In Algeria, which is located in North Africa and extends from the Mediterranean deep into the Sahara desert, comes the following *minhagim*. Milk is put in a glass in which oil and

¹⁴Sachar, Howard M., A History Of Israel, Knopf, 1954.

¹⁵Ibid.

water are burned together (a type of *menorah*). They hang ears of corn and grass on this bowl or on a *menorah* and then they place a bowl on a table and fill it with new beans and their peels and grass and refreshments, and for wealth and prosperity, the finest flour that they could give. Inside of all of this, they place gold and silver coins as a sign of good luck. They throw milk from the bowl onto the ears of corn, in the corners of the house, on the lintel, and on the *mezuzah*. They do all this on *leil motzei Pesah* as a sign of good luck that their year shall be renewed, - a good year, a year of plenty and happiness that should be sweet as honey.¹⁶

It is a custom on *motzei Yom Tov shel Pesah* that this night is referred to as *Maimounah*. People make a casserole that is called *couscous*. They put butter and milk and beans in it and hang ears of corn from the lights of their houses and they put milk in the candles and rest ears of corn against the candles as a sign of good luck.¹⁷

During the last days of *Pesah*, in the city of *Farandah* on *motzei Pesah* they bring three pitchers. One is filled with sour milk. The Babylonians call it "*la'avon*." One is filled with *couscous*, and one is filled with flour. They walk to the

¹⁶*Ibid.*

¹⁷Sachar, Howard M., *A History Of Israel Volume II*. Oxford Press, 1987.

fields to collect grass and stick it onto their heads. Then they walk to visit this one and that one. Every person that they come in contact with, welcome to their house is honored by taking one spoonful of the Babylonian sour milk, one spoonful of couscous and the flour. They blow it on their face. If his face becomes white as though snowflakes sticking to his face, he will be remembered for a good year. In the communities in the east of Algeria, the meal at the end of Pesah is called, *s'udat tahmas* (meal of the *hameitz*).¹⁸

Morocco

In the Moroccan community, women dress in special dresses of velvet with gold and silver embroidery. The girls of the community dress in plain, long white dresses symbolizing a bride. It is customary for boys to also dress up in a costumed manner, disguising themselves as Arab women or Berbers. Upon motzei Pesah, the traditional greeting is "*tarbehu utisaadu*" "may you be successful and have many happy events." Many simply greet others with the word "*tarbah*" "may you have good luck." As in other areas of North Africa, the home is decorated in a special manner. A table is set with a white tablecloth, stalks of green grass, wheat, flour and ears of corn. These are brought to the Jews from Arab villagers who have been waiting in anticipation for the

¹⁸Ibid.

selling of the *hameitz*. Their presence helps to create a jovial and festive atmosphere. On the table, a pitcher of sour milk is displayed prominently. Next to the pitcher is a special bowl filled with fine flour, beans, dates and five eggs. There are also many types of cakes that are baked with honey, fruits and nuts. Cookies and *muflita* (filo-type dough made from flour and fried in oil then dipped in butter and honey) are also eaten. Lettuce, pancakes, wines and yeast cakes are also part of the feast. The eggs and vegetables help represent renewal, birth, springtime and growth, whereas the yeast cakes are said to help portray Jewish destiny, because of the fact that it rises.¹⁹

In Marakech, wine from the cup of Eliahu, along with leftover wine from the four cups of the *seder*, is poured over the yeast cakes. At this time the following recitation is made: *besiman tov vehaz laha, tiheyeh le'edoteinu, vekol sason vekol simcha yishama be'artzeinu ve'az tiheyeh harevah bebiyat meshiheinu*. (With a good sign and with luck may this be for our communities the voice of joy and the voice of happiness will be heard in our land and so will there be plenitude and the coming of the messiah.)²⁰

*In some communities, they pour olive oil on the yeast,

¹⁹Dobrinsky, Herbert, C., op. cit.

²⁰Marztiano, Eliyahu Raphael, op. cit.

beans, dates and fine silver coins which were used to symbolize prosperity. In other communities they cover the yeast with a *tallit* and on top of the *tallit* they will place a gold or silver bracelet. This yeast is called "*Elarusa*" (bride).²¹ Some say this has biblical connotation from Numbers 15:20 "of your first dough, you shall set apart a cake as a gift." This could symbolize the first of the *hameitz* to be eaten after Pesah or the new crop which would soon be due.²¹

Of the scores of *minhagim* thus mentioned only a fraction remain as part of the annual festival. After leaving their native lands the Jews of North Africa gave up many of their prescribed rituals. What remained instead was a determination to remain true to their tradition and sense of community through feasting, thanksgiving and song.

Israel

In the Moroccan communities of Israel the celebration of *Maimounah* remains vibrant. From cities to *kfarim* (villages) the mode of celebration combines family, community, feasting and music. Like the festival in Morocco and northern Africa, the entire community is involved. At sundown on *shevi'i shel Pesah* family members and friends greet each other with the traditional greeting of "*tarbechu*

²¹Ibid.

v'tatzlichu."

Following *ma'ariv on shevi'i shel Pesah*, the rabbi is accompanied home and the required visitations are made. The order in which one returns from *ma'ariv* in the synagogue indicates the respect given to that person. The rabbi of the community is escorted home by the *kechilah*. The table which his wife has beautifully laid out is filled with *muflita* - the traditional cake for *Maimounah*, fruit, vegetables, sweets, fish, couscous and sour milk. All in the community wait for a blessing from the rabbi and to share in the feast set before them. The rabbi sits with the members of the community and greets them with the traditional phrase "*tarbehu v' tatzlichu*." Both men and women receive the traditional blessing, "*B'beracha uv-hatzlacha tihiye shana tova*." - "With blessing and prosperity may you have a good year."

The wording of the *beracha* is reminiscent of a new year's greeting. This makes sense given that this is the culmination of one of the new years cited in the *Mishnah*. After receiving the blessing from the rabbi, they share a drink of sour milk and greet other friends. These visitations continue late into the night.

Upon returning to their own homes, they await

visits from family and friends who gather around the festive table of traditional treats - fruits, vegetables, sweets, muflita, sour milk, and lucky dip. It is a point of pride to receive many guests and keep the doors of one's home open late into the evening.

In *kfarim*, spending motzei hag together begins by visiting family. Since many extended families still live on the same kfar, it is a joyous evening. These are areas where the synagogue does not play a central a role. The order of visitation is important. Relatives begin with the home of the eldest and closest family members. Before coming to the table to share the traditional foods and exchange blessings of good luck for the coming year they sing together. The extended families are welcomed and expected to stay over. Singing is part of these family gatherings. Because the weather is generally warm, these visits often are carried on in a central area outside the home.

The real air of exuberance can be felt on the day of Maimounah. The feasting continues as friends and family gather outdoors from early in the morning to light fires and prepare grills. The women are busy as they work together to make couscous, muflita, and pitot. This is the first day that hameitz is eaten and special pitot are baked on low fires. Public parks are filled with families eating and sharing in

the beauty of spring. Music can be heard as bands of musicians come together among the crowd to entertain and celebrate.

In Israel it is easy to become caught up in the festive atmosphere. There is still a sense of genuine community as it was from the Moroccan homeland. Men and women celebrate together. There is no emphasis placed on study. It is purely a folk holiday with a rich heritage of music and song.

New York

There are several large Moroccan communities in the greater New York area. One of the most vibrant is in Kew Garden Hills whose spiritual leader is Rabbi Avraham Ben Haim. In Rabbi Ben Haim's congregation, an extra set of piyutim are chanted during *ma'ariv on shevi'i shel Pesah*. Following services, he returns home to await his guests.

When one enters his home they find the women wearing traditional long white satin embroidered dresses. The table is bedecked with a white tablecloth and set with beautiful flowers, fruit, vegetables, sweets, and a large fish in the middle as a sign of prosperity. The traditional drink of sour milk is brought out as guests arrive who take their place in line to receive a blessing from the rabbi. As Rabbi Ben Haim

chants the blessing he takes a leaf of lettuce and waves it about making sure to touch the head of that person with the lettuce. The only singing heard came from the rabbi as he chanted the blessing.

At this time there are no public celebrations of Maimounah in New York. The festivities remain, by and large, indoors. Although there is ample park space within the city and surrounding burroughs none of the community participates in the type of display observed in Israel. Families of Moroccan decent still reserve the day as a special time for sharing traditional foods, but the rich musical heritage is being lost. Those who keep it tend to be people who associate with one of the congregations.

CULTURAL CHANGE

Historically, the quality of life for Jews within Moroccan communities has oscillated between periods of relative prosperity and attrition, depending on the ruling powers. From Morocco to the United States, changes in social conditions have forced these Jews to adapt their religious practices. One can surmise that the assimilation into different societies shaped the evolution of the celebration of *Maimounah*.

North Africa

The golden age of Moroccan Jewry during the middle ages rivaled Spain's renaissance. Unfortunately the Mahreb (North African) Jews stature was severely diminished in the following generations. The first forced enclosure of the Jews into a mellah (ghetto) was 1438 in Fez. Anti-Jewish sentiment fell off and on throughout Muslim reign. From 1603-1659 Jews became involved in European trade and had representatives in the Sultan's court. Immediately following this period many Jews watched all financial gain depleted and social status diminished.

In the eighteenth century northern Morocco continued to see hard times. The Jews were turned into serfs, their taxes were tripled and living quarters were limited mellahs. The southern region enjoyed a brief time of prosperity due to the viceroy, who was empowered in part by Jewish sponsorship. Toward the end of his reign however, this viceroy inflicted hardships upon the Jews which ended in violence and destruction. While violence subsided, fanatic ideology increased towards the year 1822, dealing another blow to the Jews. Foreign influence was discouraged and trade with Europe decreased.

Historians have different views regarding the treatment under French rule. When Algeria came under French authority in 1830, Tunisia in 1881 and Morocco in 1912 certain rights were granted. A subdued cultural revival took place. Limitations placed on the Jews' ability for consular representation warranted United States intervention and eventually France granted the representation.

One of the few bright spots was the establishment of secular schools for the Jews by the Alliance Israelite Universelle of Paris. Their establishment met with violent opposition from the rabbinic community who felt this would cause deterioration within the Jewish community. The schools did engender assimilation by opening a world of studies that had always been sealed. Many of the successful families who sent their children to these schools did assimilate into French culture and leave the tradition behind.

For a brief period from 1894 - 1908 the Jews lived in peace. From the second half of the nineteenth century to the 1930's however the urban situations grew unbearable. Migration from rural areas to urban mellahs caused overcrowding and intolerable living standards. Unsanitary conditions left 30% of the populous infected with trachoma, a contagious eye disease. "The misery which prevailed in the

Jewish quarters and was partly due to the inability of the ex-villagers to adapt themselves to urban life".

The horrific conditions these Jews were forced to contend with engendered elements for survival. Above all the family and community became the most important support structure. Upholding tradition became a way of retaining pride and meaning. The mellah and rural communities each had a level of independence from unfriendly Muslim and Christian ridicule and scorn. These closed societies enabled them to turn to their own religious laws and customs.

It was here where Judaism had flourished several centuries earlier and renown scholars lived. The Jewish community was knowledgeable and retained the many facets of the tradition that made it uniquely Sephardic. Reports show that prior to French occupation most of North Africa was illiterate. This community however, remained true to the heritage of teaching Hebrew to each generation. On their home soil developments and expansion within the framework of Judaism took place.

It is little wonder that the descriptions for hag ha Maimounah are the most colorful and boisterous from this time. These people lived and shared in every facet of the

communities' life. While the men studied, the women of the community were encouraged to take work in the greater society. As will be shown later, this open philosophy of mixing with the non-Jewish community was a major contribution to the manner of celebration of Maimounah.

In Morocco, Jews were free to decide their legal fate up until 1956. This shows the immense authority of the Moroccan rabbinate. Although there are documented cases where the rabbis denounced certain folk customs of *Hag ha Maimounah* the popularity among the people, whose joys were few in numbers, prevailed.

Israel

Aliyah centers set up by the Moroccan Zionist Organization hoped to attract wealthy Jews to Israel. By the mid 1950's mass emigration was in full swing. The new arrivals met with sprays of DDT and overcrowded, non sympathetic conditions. These immigrants came virtually paupers having had to sell all possessions in an attempt to have some monies. The government did provide housing units and low interest rate loans along with medical care. Mass emigrations continued into the 1970's.

The difficulties faced in Israel stemmed from minority

status within Ashkenazie majority. The Mahreb Jews were seen as lazy, ignorant, thieving, and violent. An excerpt from Ha Aretz in 1950 sums up anti-North African prejudice :

They are completely ruled by primitive and wild passions. How many obstacles have to be overcome in educating the Africans- to stand in line for food in the dining room and not to cause a general disturbance....It happened several times that they attacked the official of the Jewish Agency and beat him up. The workers in the camps do their job in constant terror of such attacks. In the living quarters of the Africans in the camps you will find dirt, card games for money, drunkenness and fornication.... Nothing is safe in the face of this asocial element and no lock can keep them out from anywhere...

This statement shows blatant disregard for the cultural differences between Ashkenazie and Mahreb. The snobbery and audacity did not help in the acculturation process. Israel was built on European standards that were foreign to the North African Jews. Their lifestyle was different. The separatism that occurred lent greater reasons for this community to keep their traditions as vibrant as possible.

Large families were part and parcel of their world therefore the community stayed together. Maimounah with its

exuberance and communal appeal still thrived. The mode of thought surrounding women's participation continued to be one of equality in exuberance. Traditional instruments and singing, remained unaltered during the hag. Changes began to appear in the generation following the aliyot.

The children of the immigrants flexed their rights as citizens to fight against prejudice and acculturate into Israeli society. A traditional lifestyle seemed outmoded. Religion by and large became equated with Ashkenazie standards for that is what is taught in school. Although family and community are still integral to their identity as Sephardic Jews the details strictly kept by a previous generation are not as important today.

The Sephardic rabbinate must follow the lead of the Ashkenazie rabbinate for political reasons and shalom bayit. Therefore the conservative trend in religious practice have brought about a rabbinic response to Maimounah that heretofore did not exist. As already stated there are public celebrations of *Hag ha Maimounah* but these are heavily criticized by the rabbinate.

Indeed, it sorrows the heart and brings tears to the eyes this mish mash that people make of the pure festival of *Maimounah*. Today this is the proof that all of them poke

fun at and make a mockery of the tradition that has remained for many years. It was celebrated with holiness and pure study of Torah.²² - Rav Mordachai Eliahu

The chief Ashkenazie Rabbi

There are those who want to fulfill *Maimounah* spitefully in the midst of nature thus a calamity occurs in order to steal (the true meaning). For there is no authority in the hands of the organizers to engineer hypocritical dances and the foolishness from those who oppose the spirit of the holy Torah.²³ - Rav Ovadia Yoseif

The chief Sephardic Rabbi

Therefore I say that there is no place or discretion in that which people do on *Maimounah* in Israel. In the market places and streets (regarding) the mixing of men and women is completely without modesty. All of this is an atrocity and has no right to be called the Moroccan custom. There none of this was ever done and the rabbinate would not have allowed it either. They are not worthy of participating in this (the celebration) at all. For it is a mitzvah that has fallen into the hands of sinners.²⁴ - Rav Shalom Meshash

Head of the Beit Din of Jerusalem

²²Marztiano, Eliyahu Raphael, op. cit.

²³Ibid.

²⁴Ibid.

This hostel rabbinic attitude has succeeded in manipulating and reshaping the celebration within the religious community into a joyous yet staid event. Among other changes the central role women played in the Moroccan culture of participating fully in the hag is replaced with Torah study and perks for the men of the community. Unfortunately these type of verbal attacks on the Israeli public alienates both the rabbis and the religious community.

There are still many Jews living in Israel who remember what celebrations were like in Morocco and the surrounding countries and can refute these accusations. Their children also resent the rabbinic outlook and continue to celebrate in a manner they were raised with. It is not from rabbinic authority that adherence to the tradition is faltering but from the westernization of Israeli culture.

Israeli youth did not grow up under the hardships of their parents. Modern conveniences and western ideals pervade there culture. From pepsi to MTV Israeli children are moving away from what they view as the stigma of North African decent to embrace Americanized elements of society. Hag ha Maimounah is celebrated more through the feasting than the traditional components of singing piyutim and dressing in traditional garments. Maimounah remains but it will be

interesting to note the manner of celebration in the coming generations in Israel.

New York

With increased economic pressures and promise of a better way of life many Israelis began leaving their homeland to travel west. The Jews of North African descent are particularly affected by the emigration because their social standing is still not on par with Ashkenazic standards in certain instances. Since the career opportunities are limited the late 1970's through the 1980's saw an increase in the amount of these Jews resettling in the United States.

The New York community has three vibrant Moroccan congregations: Netivot Israel in Brooklyn, *Sh'are Ha Shamayim* in Kew Garden Hills, and The Sephardic Synagogue in Manhattan. *Netivot Israel* was founded within the last two years and *Sh'are Ha Shamayim* was established in 1980. This reflects the recent phenomenon of the increased emigration to the area. As a result there are now several centers where Jews of this background can go and have a sense of community. For the majority of immigrants, however, acculturating and even assimilating into American society seem to be a greater priority.

The festival of *Maimounah*, with its lively music and public celebratory nature, is not in keeping with "American" culture. This is placed in quotes because all immigrant groups have their opinion on what that means. For the time being *Maimounah* is kept by the observant religious community in the New York area. As this is the case, the celebration is evolving into one that is more staid and under rabbinic scrutiny. The positive aspect comes in knowing that the tradition is not being lost completely.

MUSIC

Rabbinic Treatment

By stressing the religious significance of *hag ha Maimounah*, the function of music, according to the rabbis, is consistent with all other holidays. The sole purpose of music is to praise G-d. In order to enhance the worship experience, liturgical additions are rendered through song. The prohibitions against *kol eisha* (woman's voice) are upheld and public performances are frowned upon. The primary rabbinic innovation is the inclusion of *piyutim* (paraliturgical poems) into the *ma'ariv* service on *shevi'i shel Pesah*.

The beautiful and moving *piyutim* express joy to G-d, praise for G-d's creation, the beauty in *Maimounah*, homage to

special tzaddikim and the coming of the messiah²⁵. A special piyut is added into the havdalah on motzei Pesah. It combines wishes for a prosperous year and verses from Shir ha shirim.

At one time Ein Keloheinu was recited to a special melody for Maimounah.

The piyutim are rendered in two ways: responsively or in unison. Almost all of the verses are in tikbolet fashion - parallel iambic meter. This component allows for easy congregational singing. The leader of the singing may be a hazzan or various men within the community. Turns are taken as a knowing kahal allows members of the congregation to take the lead. The honor usually goes to the senior members first and in time is given to the younger men. There is no break in the singing as new leaders join in.

It is important to note that the singing takes place in the synagogue and it is only the men who take part. Following havdalah the order of study, which includes the first chapters in Mishlei - Proverbs followed by Pirkei Avot, can also be chanted in a simple learning mode.

The range of the piyutim tends not to stray beyond a P5

²⁵Ibid.

(for a complete analysis of a congregational *piyut* see appendix 1). The opening statement is made by a leader and the responsive repetition from the *kahal* follows. In some *piyutim*, the first three phrases will be set by the leader and the final phrase is repeated by the *kahal*. There is no harmonizing of the repetitions, rather the voices move in a like manner. Variations can occur within the octave where young boys of the community sing a P8 higher than the men. This style of simple melody lines and repetition is indicative of the Moroccan sound with regard to the recitation of *piyutim*.

A group of such *piyutim* can be found in appendix 1a.

Cultural Treatment

The folk appeal of *Maimounah* is most apparent through the lively displays of music and song. Since the basis for the hag seems to have been forged in villages and mellahs of Morocco, the music reflects this type of communal lifestyle. Men, women, and children participate in making music together. This includes duets between men and women along with songs specifically for women. Music is heard in the parks and public celebrations as well as in the home of family and friends.

The songs are mostly sung in Arabic. Since *Maimounah* is thought of as a time when courting begins, many of the duets between men and women are love songs. The experience, wonder, and joy of longing for another are openly expressed through song. Those listening also participate by clapping their hands in time to the beat.

Songs classified as women's song can be performed by groups of women singing in unison, one lead voice followed by responsive chorus, or as a solo. The themes of this music can range from praise for *Maimounah* to emotional love songs depicting torrid relationships. Often imagery of brothers and sisters are used to convey thoughts.

Following *havdalah* on *motzei* Pesah it is customary to sing "*Shalom Aleichem*" upon entering the home. Some families sing this as they approach the festival table while they await the blessing from the head of the household. The melody sung is different than for Shabbat but by choosing this text it provides a special feeling of joy.

The real party atmosphere through music and song is heard on the day of *Maimounah*. Bands of musicians set up among the crowds who have gathered to feast on freshly baked *hameitz*. Traditional Moroccan instrumental music is popular among native Moroccans and Sabres of Moroccan descent alike.

These bands play all day long as different vocalists join in. Without written music or lyrics the people have retained a heritage of Arabic *piyutim*, ballads, and folk songs.

The majority of songs specified for *Maimounah* relate praise for the day, love, success and luck for the coming year, and stories of *tzaddikim*. All are encouraged to be part of the community by singing and clapping together in celebration.

Musical Style / Instrumentation

The main mode of musical expression in the folk tradition is vocal. Displays are rich in color and flexibility. Both the male and female voices share similar stylistic nuances. Embellishments and flourishes between scalar and intervallic relation provide the link to the Moroccan sound. This area of the world has strong roots to vocal music.

Initially, history shows that young girls were the guardians of a musical traditional. Only occasionally did male musicians join.²⁶ This vocal music primarily mirrored the poetry. Accompaniment consisted of *duff*- tambourine, *tabl* - drum, *ud* - lute, *tunbar*- long necked lute, *nay*- reed pipe, and *jank*- harp. As dynasties came and went and Islam rose to

²⁶Palochik, Josef, "Music of Many Cultures", Elizabeth May, Berkley University, Berkley California, 1980.

great control and back again the music of North Africa was greatly influenced by the transient peoples who inhabited the area. The immigrants from Spain, following the Inquisition, affected the musical style. There have been periods of great musical insight and development of both theory and instrumentation of Arabic music. What remains can be heard within the vocal and instrumental selections during *hag ha Maimounah*.

The tonal basis for this music depends on the *maqam* or musical universe in which the piece is performed. *Maqaamot* unlike western scales may contain as little as three notes or as many as several octaves. The character of the pitch may change depending on ascension and descension. Quarter tones are part of the set intervallic relationship of the scale. Although there is no one complete list of *maqamot* approximately fourteen are widely used. In Morocco the following are most common : *ussaq*, *Iraq al-'ajam*, *hjazi'l-msarqi*, *istihlal*, *rasd*, *gharibat al-hu-sayn*, *maya*, *hjazi' l-kabir*, *isbihan*, *rasd adhil*, and *ramal as maya*.²⁷

In this style the instruments attempt to imitate vocal characteristics which enable the singer to glide easily between notes. The combination of instrumental and vocal music is characteristic of the performances during *Maimounah*.

²⁷Ibid.

Current instrumental ensembles which play traditional Moroccan music consist of a combination of the following:

Ud - a short-necked plucked fretless lute with 5 or 6 courses of strings tuned in fourths and traditionally played with an eagle's quill

Guimbri - A Moroccan pierced teardrop-shaped lute with skin membrane

Suissen - Moroccan lute with a small pear-shaped body

Rebab- related to the *rababah* a 3 or 4 string spike fiddle with a coconut shell soundbox covered in lamb or fish skin.

Bendir- North African snare frame drum

Darbukkah - A goblet shaped single headed drum with hollowed wood, clay, or metal body

Naqqarah - Pottery kettle drums in various sizes.

Diora (deff, gabal) - A large tambourine or single headed frame drum usually with jingles in the form of brass dishes or wire rings.

Qaraqib - Metal clackers roughly resembling large double castanets.

Riqq (daff) small tambourines.²⁸

The internal rhythm of the piece helps to mold the Moroccan style. Most of the solos and duets begin with an instrumental introduction. This is often slow and dragged out at a given

²⁸Ibid.

point the tempo changes and the audience responses with vigorous hand clapping. The singer can also begin at one tempo and prior to the regular verse or chorus the tempo will again increase abruptly.

Arabic music contains rhythmic modes as well as melodic modes. In Morocco only five of these rhythm modes have been notated.²⁹ Three of these are *Sama'i Thaqil*, *Masmudi Kabir*, and *Mudawwar Misri*.³⁰ This internal rhythmic melody creates a sense that is quite different from western rhythms and percussive use. During *Maimounah* it is this inner melody which allows total participation from the group. Hand clapping, playing *daffim* and other percussive instruments bring men and women together to create a festive experience.

Form

The form of this music has a highly developed melody line. Passages are shaded with quick melismatic runs that to an untrained western ear can sound like a buzzing or unsteady vibrato. This could not be further from the truth. The use of quarter tones, slurs, and repeated tones create a musical world that does not relate to the west. There are discernible patterns of statements, elaborations,

²⁹Encyclopaedia Judaica, "Morocco", Keter Publishing House Jerusalem Ltd, Jerusalem, Israel, 1972.

³⁰Ibid.

repetitions, and improvisation. In fact improvisation is one of the primary characteristics of this music.

Instrumental ensembles rarely include more than eight players. Choirs of four part harmony or more do not exist. The music is monophonic or heterophonic but not polyphonic. Voices move in the same direction when in unison but not necessarily on the same pitch. To sing in unison on the same pitch would be uncharacteristic of Arabic music.

The ensemble sets up behind the singer and the instrumentalists sit on the floor. The main singers often stand in front of the ensemble and members of the chorus sit by the instrumentalists with daffim in hand. The instrumental melody in the ud or other string instrument imitates the vocal line. Pieces usually end abruptly without retarding.

For the *Maimounah* celebration the pieces are by and large repetitive and melodic. Rhythms are not overly complex yet filled with a life of their own. This is a time for communal singing as such long art solos are not generally heard. Exuberance and up tempi songs resound throughout the day.

Musical Analysis

(appendix 1)

YOM L'YABASHA MUSIC ANALYSIS

I. Form

A. Section A

1. comprised of four short phrases
 - a. ambituse of 1 & 2 combined P5
 1. scalar up and down
 2. ends on half cadence
 - b. ambituse of 3 & 4 combined m6
 1. revolves around A
 2. ends in ornamented decending thirds from sol to tonic

B. Section B

1. comprised of four short phrases
 - a. ambituse of 1 & 2 combined M6
 1. begins P8 above on D recitation tone (RT)
 2. half cadences to A
 - b. ambituse of 3 & 4 combined P5
 1. revolves around A
 2. penultimate phrase heralds E (H0)
 3. ends in ornamented decending thirds from sol to tonic

II. Function

A. Section A begins in a scalar motion

1. it is simple use of P5 up and down
2. the range remains in the lower register

B. Section B expands the range to highlight the upper register

C. Notes in maqaam

1. D1 is tonic (T)
2. E1 is a passing tone (PT)
3. F is PT
4. G is PT
5. A is recitation tone (RT) and upper neighbor (UP)
6. B flat is UN and PT
7. C is lower neighbor (LN)
8. D2 is RT and PT
9. E2 is UN

III. Rhythm

A. Tempo

1. in four
2. approx. quarter = 88
3. non-syncopated
4. see chart

IV. Performance

- A. Based on current maqaam charts this is in maqaam Nahawand
- B. The piece is a simple folk melody
- C. Section A is congregational
- D. Section B is more expansive and open to improvisation for a soloist

CHOIR A

Phrase #1 Yom L'Yabasha

Phrase #2

1 T PT PT PT UN PT PT PT PT PT 2 PT PT PT 1/2 C 3 RT LN PT UN PT UN PT
Yom la-ya-ba-sha — de-be-hu-mi-tzu-lim Shira Ha-da-sha-sh'be-hu

Phrase #3

B

Solo

4 RT PT
ge-u-Tim

1 RT LN PT UN PT LN PT 2 RT VN PT 1/2 C RT

Phrase #4

7 3 LN PT UN PT PT H PT PT 4 PT PT T

D.C.

(Appendix 1 a)

פיוט ס' אני פרגי

ארסל יא ואחד ווחדאני. אליהו יעללי שאני.
ברזאו יא אילאה אדוניא. יכפא אומתך מולייא. איזע
שמלאנא אל כולייא. פי ציון ביאר לוטאני.
יא לגאלש עלא כורסי אלחק. אתפכר עקידת יצחק.
ארחם נשלאהו אסאזאק. יברא זרחי נמשי האני.
פודנא עלא ישמעאל. וגוג ומגוג אלערד בני אל מקדש
ולגליל. בליאקות ובליאמאני.
רד לכהנים ללקרבן ולוים עלא דוכן זמע ישראל. מן
לבלדאן יפרחו זמיע כוראני.
זמרת נקמתך אשעלהא פי גוג ומגוג טלקהא. לא
תשפק ולא תטפיהא. חתא ירזעו לכול דוכאני.
יפרחו אולאד ישראל. יום תפני עדאהום בלקאתיל ורסל
למלאך מיכאל. וזהו ישרק בדהבאני.
ארסל יא לואחד ווחדאני. אליהו יעלי שאני.

הַיְיטִיּוֹת

מלכות ישראל

ה'תרס"ב / י"ב / כ"ב

יום בצר נפטר / יצחק זאב

מלך ישראל

台 南 市 公 立 中 學

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全一書

第 一 卷

המחבר

三ノ口

ה לאלא מימונה

ה לאלא מימונה / אה מבארסא מסעודא / או תארבחו או תסעודו
ה יא אולאד ליהוד / אה יא אולאד ישראל
ו לאלא מימונה / הו המבורכת והמאושרת / תזכו
נצליחו / הו יהודים / הו בני ישראל!
ו שיר אחר:

וה לאלא מימונה / אה מבארסא מסעודא / או תארבחו
ו תסאעדו / אללאה איזיב אלעאס מזיאן / אללאה
זיעתיכום אססתא / איעיסולכום אדרארי /
וה תבארך אללאה עלא ליהוד / אללאה איזיר פייאס
שראל / עאם אכור תכוננו פירושלים!
ו לאלא מימונה / הו המבורכת והמאושרת / תזכו
נצליחו / ה' יביא שנה טובה / ה' יתן לכם בריאות /
מיכם יחיו / ברכת ה' ליהודים / ה' יוסיף בחיי ישראל
שנה הבאה ויהיו בירושלים!

אתם יוצאי מערב. מארזק אנשי אמונה.
הללו אל בעם רב. יום זה יום אלמימונה.
אתמול פער את לועו. ים סוף לנגד פרעה.
עם פל רכבו בנסעו. ולקחם לו למנה.
ועברו בין בתריו. צאן ישראל עבדיו.
עת נערמו משפדיו. על ידי רעיא מהמנא.
ורכוש רודפיו ומושליו. שם ישראל אל גלס
מתוך זהם וגליו. נתן לו למתנה.
ושמה על כל מדרך. איש את רעהו בדרך.
חבר תהיה מבורך. בכל חדשי השנה.

יִזְכֹּר הַיְלֹלֵחַ הַחֲנָא דְרַב מֵאִיר בְּעַל הַנֶּחֱסִי

ר' ד. בוזגלו

וּבְגוֹן: מְזֻמּוֹת.

יֵא לִוְאֵלִי רַבִּי מֵאִיר יֵא לִוְאֵלִי
לֵלִי כְּנֵדָה כִּיךְ לֵא יַחֲוִי יִדֵּר יֵא לִוְאֵלִי.

וְיִכְבֹּךְ עַל טוֹל לְעוֹמֵר. לֵלִי חֲכָא לִיךְ בְּדִרְאֵר

יֵא דִאֲוֹ שְׁמֵשׁ וּלְקִשְׁטֵר רַבִּי יֵא לִי

טַעֲמֵךְ יִפְרַח טוֹל דְּהִינֵר, רֹוֹל מֵא יִטְלַב לִיה יַחֲדֵר

עוֹמֵר פִּטְרִיק מֵא יֵעִיֵר רַבִּי יֵא לִי

יֵד לְלֵאָה לְמוֹלָא, וּמִלִּירַחַךְ עֲנִדוּ מִקְבֹּלָא

מֵא זִיךְ דִּיךְ לְהִלְוֵלָא

חג המימונה

סימן אני דוד בן אהרן בן חסין חזק.

אלך צורי שוב עליה אשר שיר מכתם
ושניו. עיני צופיה לך דומיה, תהלה
אלהים בציון. תפקיד נמן סוערה עיניה,
המיה יושבת בציון. קבץ נמוצי, גם
מורשי, אל עלין מראש דורות קורא
וצא חוטר מגזע ישי, וצר משרשיו יפרה.

נחם תנחם וגם תרחם, בנים יושבים בחושך
אישון, בביאת נואל שמו מנחם, נבחר
נמשך בשמן ששון. לו יאמר ה' ילחם,
לכם ואחם תחרישון, כנהר שלום וכמימיו
בישון, רוח ממרום עליו יערה.
וצא חוטר מגזע ישי, וצר משרשיו יפרה.

יה זכור ברית דוד והבט, חיים שאל ממך תן
לו, וקיים דבר לא יסור שבט, מיהודה עד
כי יבוא שילה, ואויב מכה אותו והובט,
מעל צוארי אפרק עול, היה לא יחיה
אחרי נופלו, נוסרית על נוהו יזורה.
וצא חוטר מגזע ישי, וצר משרשיו יפרה.

דגל מתנה יהודה ירום, ותהיה המשרה על
שכמו, בבוא רוכב על עב קל במרם.
ולמני שמש יוון שמו, מורה מערב צפון
ודרום, ממני ירגו ידמו, אז נתקה את
מסרתוננו, זעם ועברה בם יחור.
וצא חוטר מגזע ישי, וצר משרשיו יפרה.

חג המימונה

פיוטים

בקהילת פאס נחו לאמר אין כאלקט, בלחן מיוחד ובתרגום
ספרדי בבית כנסת העושים, ובתרגום לשפת ערבית יהודית בשאר
בתי כנסת בעיר.

אין כאלקט, אין כדוננו, אין כמלכנו, אין כמושענו
מי כאלקט, מי כדוננו, מי כמלכנו, מי כמושענו
נודה לאלקט, נודה לאדוננו, נודה למלכנו, נודה למושענו
ברוך אלקט, ברוך אדוננו, ברוך מלכנו, ברוך מושענו
אתה הוא אלקט, אלה הוא אדוננו, אתה הוא מלכנו, אתה הוא
מושענו

ובתרגום לערבית יהודית.

לאיש כף אילאהנא, לאיש כף סידנא, לאיש כף סלטנא,
לאיש כף מונידנא
שכון פחל אילאהנא, שכון פחל סידנא, שכון פחל סלטנא,
שכון פחל מונידנא
נשקרו אילאהנא, נשקרו דיסנא, נשקרו סלטנא, נשקרו
מונידנא
אמבארק אילאהנא, אמבארק סידנא, אמבארק סלטנא,
אמבארק מונידנא
אתה הוא אילאהנא, אתה הוא סידנא, אתה הוא סלטנא,
אתה הוא מונידנא

ובתרגום לספרדית

אין כאלקט - טו קומו נואיסטרו דיין, טו קומו נואיסטרו
סיניור, טו קומו נואיסטרו ריי, טו קומו נואיסטרו סאלבאדור
מי כאלקט - קין קומו נואיסטרו דיין, קין קומו נואיסטרו
סיניור, קין קומו נואיסטרו ריי, קין קומו נואיסטרו סאלבאדור.
נודה לאלקט - לואריסוס אח נואיסטרו דיין, לואריסוס אח
נואיסטרו סיניור, לואריסוס אח נואיסטרו ריי, לואריסוס אח נואיסטרו
סאלבאדור
ברוך אלקט - בינדיטו נואיסטרו דיין, בינדיטו נואיסטרו סיניור,
בינדיטו נואיסטרו ריי, בינדיטו נואיסטרו סאלבאדור
אתה הוא אלקט - טו איל נואיסטרו דיין, טו איל נואיסטרו
סיניור, טו איל נואיסטרו ריי, טו איל נואיסטרו סאלבאדור

חג המימונה

בכל הארץ שמועותיו וגם לא ישא נוי
אל נוי חרב, הן נוראותיו הן גבורותיו,
רשע ימית ברוח שטתיו, כאחור רענן
מחצרת.

ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

חשבון אמי צמח צדקנו עד כמה נרששים
נודעים, סופרים במספרים התכוננו,
ממקראי קודש נשמעים, יש מהם ארבעים
שנה מנו, דור דורים משנים שבעים נודעו
עוד בימי אביר הדועים, מלך חזקיה צדק
מורה.

ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

חיש תחיש תביא לפני אמי, לשבי שפע
את נואלם, זכות אב המון וצחק בנו,
ויעקב תם חזה סילם, קול מבשר ישמעו
אזננו, וישובו בנים לגבולם, לודד ולזרעו
עד עולם, צוה חסד אומר יברא, כל הנשמה
תהלל בורא, העולם מי כמוהו מורה.

נאכה בעזרת השם יתברך לביאת נואל
צדק משיח צדקנו במהרה בימינו אמן.

פיוט אליהו עם משורר

סימן יוסף

יוצר כל מבשר תשלה, אליהו עם משיח
יחד רם ונורא עליון, השיבה שבות עם אביון.
ותבנה מהרה ציון, ושמשי לעד זורח:
ואני לך מייחל איום, ועדת מקיים פדיום
תמחול שניאותם היום ולעולם תהיה שלום
סודך יה תגלה לנו, הבט עמד כלנו.
בניך בשירח יענו, שיר מזמור ולמנחה:
מדנו והצילנו ברוב חסדך חנין.
בקרנו לך ענינו, נפש עבדך שמה.

חג המימונה

ונחא עליו רוח ה', רוח חוכמה ורוח בינה,
רוח עצת וגבורה על מוכי, ולעמו חסלה
ותנינה, רוח דעת ויראת ה', ויפיו עיני
תחזינה, עמים בצדק גם באמונה, ידיו ידון
ויורת יורה.

ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

דכא דכא עושק ויוחס, על דלים עניים
אכזרים, וחלאת צואת בת ציון ירחוץ,
ועצמה ירחב לאון אונים, ובית מקדש
מכית ומחויץ, יחפה בהם ומכניס, חיש
יחיינו קרב שנים כנשם וכמלקוש יורה.
ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

בית יעקב לכו ונעלה, אל הר ציון בית
הבחירה, לא יערך וגם לא יסולה, בפס וכל
אבן יקרה, אשרי עין ראתה כל אלה, מה
נכבד היום יום בשורה, ליהודים בו היתה
אורה, וגם ברכות יעטה כוירה.
ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

נכמה חור ונקמה שנס, שפוך אל הגוים
חמחך, וכימי צאתי מארץ חנם, רעה עמד
בשבטך, ועל אויבי אתגבר אשר נס, חרמו
עקבות משיחך, כן תרדפם בסערך.

וכאשר ירדוף הקורא
ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

אחר קדוש ה' ישיש, וישמח בכתר כהונה,
מטחו יפרח וגם יצץ ציץ, ישמח
בבגדים שמונה, ישות לראשו נור זחב
ציץ, על לבו כל אבן בחונה, על שמונת
שכבי ישראל תנה, אבני זכרון שתים עשרה.
ויצא חוטב מגזע ישי, וגצר משרשיו יפרה:

בן דוד בא לחק ולקרב, קדש ישראל
ממשלותיו, בימיו חכמת התורה תרב.

יה תני טל

שולמית בשיר, בשיר יספח
לפני צור גאון ישראל:

יה תני טל כטל ניתן לעם ישראל:

רוחה ינעה, ינעה עיפה
מרוב עול גלות, ישמעאל

יה תני וג'

כי ממזרים גאול לה יגאל
בשלוש תבוא לא תחדל

יה תני וג'

איש חמס חדול חדול יחדל
לא ימשול בעם ישראל

יה תני וג'

שובי היונה היונה שובי
שלח לה גואל ישראל

יה תני וג'

יתגדל שמוך שמו יתקדש
כי פקד עמו ישראל:

יה תני טל וג'

בתאפילאלית

נחנו, בערבית, של מוצאי חג פסח לאמר אחרי התפילה, פיוט זה:

יום גילה, יום גילה, יום גילה יבוא, יבוא יבוא יבוא:
יבוא אורח לישראל, יבוא ארירה לישמעאל... יום גילה, יום גילה...
יבוא ברכה לישראל, יבוא בלבול לישמעאל... יום גילה, יום גילה...
יבוא גאולה לישראל, יבוא גלות לישמעאל... יום גילה, יום גילה...
יבוא דעת לישראל, יבוא דבר לישמעאל... יום גילה, יום גילה...
יבוא הוד וחדר לישראל, יבוא חוי חוי לישמעאל... יום גילה, יום גילה...
יבוא ועד טוב לישראל, יבוא וי וי לישמעאל... יום גילה, יום גילה...
יבוא זכות לישראל, יבוא זרז באנא לישמעאל... יום גילה, יום גילה...
יבוא חנינות לישראל, יבוא חרב לישמעאל... יום גילה, יום גילה...
יבוא טהרה לישראל, יבוא טומאה לישמעאל... יום גילה, יום גילה...
יבוא ישועה לישראל, יבוא יסורין לישמעאל... יום גילה, יום גילה...
יבוא כלכלה לישראל, יבוא כלייה לישמעאל... יום גילה, יום גילה...
יבוא לבון לישראל, יבוא לב רע לישמעאל... יום גילה, יום גילה...
יבוא מחייה לישראל, יבוא מיתה לישמעאל... יום גילה, יום גילה...
יבוא נעימות לישראל, יבוא נקמה לישמעאל... יום גילה, יום גילה...
יבוא סימן טוב לישראל, יבוא סימן רע לישמעאל... יום גילה, יום גילה...
יבוא פרנסה לישראל, יבוא פרעוש לישמעאל... יום גילה, יום גילה...
יבוא צדקה לישראל, יבוא צרה לישמעאל... יום גילה, יום גילה...
יבוא קדושה לישראל, יבוא קללה לישמעאל... יום גילה, יום גילה...
יבוא רנה לישראל, יבוא רוח רעה לישמעאל... יום גילה, יום גילה...
יבוא שלום לישראל, יבוא שממון לישמעאל... יום גילה, יום גילה...
יבוא תהלה לישראל, יבוא תמה לישמעאל... יום גילה, יום גילה...

נוסח ב' לפיוט יום גילה.

יום גילה יום גילה יבוא יבוא
יבוא אדיר בימנו, יבוא ברוך בימנו
יבוא גדול בימנו, יום גילה יום גילה
יבוא דוד בימנו, יבוא חדור בימנו
יבוא ותיק בימנו, יום גילה יום גילה
יבוא זכאי בימנו, יבוא חנוך בימנו
יבוא טהור בימנו יום גילה יום גילה

הללו אל

אתם יוצאי מערב, מארוק אנשי אמונה
הללו אל בעם רב, יום זה יום אלמימונה.

אתמול פער את לועו, ים סוף לנגד פרעה
עם כל רכבו בנסעו, ולקחם לו למנה.

ועברו בין בתריו, צאן ישראל עבדיו
עת נערמו משבריו, על ידי רעיא מהמנא.

ורכוש רודפיו ומושליו, שם ישראל אל כליו
מתוך הים וגליו, ניתן לו למתנה.

ושמה על כל מדרך, איש את רעהו בדרך
חבר תהיה מבורך, בכל חדשי השנה.

ובמארוק לדור דורים, ככה יאמרו העברים
בברכה לחברים, ארבח יא ראי ולגינא.

ובני נכר נוזליהם, נבקעו תוך כליהם
ותפול שם עליהם, יראת שוכן מעונה.

ומשאות על משאות, מלאו כל טוב ותבואות
חובאו מארבע פאות, לעלמו אשר קנה.

וילד ערב זה דרכו, עד עתה תוך מארוקו
וליחודים כערכו, יקריב מנחה שמנה.

שאור ודבש ותבואה, חלב פרח בריאה
דגים נענע וחמאה, עם פרחי בר וגינה.

שמה עכרים וערבים, יחדיו כולם מסובים
ואת לבם מטיבים, עם כלי שיר ונגינה.

יבוא ישר בימנו, יבוא כביר בימנו
יבוא לעד בימנו, יום גילה יום גילה...
יבוא מלך בימנו, יבוא נאמן בימנו
יבוא סומך בימנו, יום גילה יום גילה...
יבוא עניו בימנו, יבוא פודה בימנו
יבוא צדיק בימנו, יום גילה יום גילה...
יבוא קדוש בימנו, יבוא רחמן בימנו
יבוא שלם בימנו, יום גילה יום גילה...
יבוא שדי בימנו, יבוא תמים בימנו
יבוא תומך בימנו, יום גילה יום גילה...

הנה יום בא

יום גילה, בו נגילה יום בא משיח לישראל
הנה יום בא, לציון גואל ולשבי פשע בישראל
אוהילה יום ולילה, יום בא הגואל לישראל
הנה יום בא לציון גואל, ולשבי פשע בישראל
נתפלל נורא עלילה, ישיב שבות, עם ישראל
הנה יום בא
יה תהלה, הושיע נא, והשיב את שבות ישראל
הנה יום בא
דר נעלה, זכור הלילה, ליל שימורים הוא לישראל
הנה יום בא
ונעלה במעלה, נבעת לבונה, בנין אריאל
הנה יום בא
דברי הלילה, בשרו נא, פדה ה' את ישראל
הנה יום בא
חן בחמלה, אוס המולה, היא בגולה בית ישראל
הנה יום בא
זאת קראו סלה, נורא עלילה, שובה את שארית ישראל
הנה יום בא
קול מבשר יבשר אתכם, את אליה אשלח לכם,
שובו אלי אשוב אליכם, שובו לכם אחוזתכם,
שלום לכם מפי חאל, ושלום רב על ישראל.

חג המימונה

וגבר עם אדריעא וקטורת מור ולבוש
ולבשה העבדיה תלבושת ערביה

אס עירוני או כפרי רוח כלם נכונת
ולא נכר העברי לפני אחיו החברי

שם נחשטשו התחומים בין ישראל לעמים
אלמלא אנשי דמים אחד על המדינות

כי לכתרם דואנים לא לנהש נענה

ועל שלום ודורים כריאות הוי תמללה
עזבו רימת ומורים לעד ולדורי חרים

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המחברת מודה לפרויקט "המחשבות של אסתר" על ההזדמנות להשתתף בו, ולד"ר אביחי גורן על ההזדמנות להשתתף בו.

יום יום אל אכור

יוס יוס אל אקוה, ישוב לנוה, ירפא לכ דוה דודי צח דודי צח למה
עזרתי

קרב לו חזמן, עם לא חלמן תשלח ציר נאמן, בן ישי בן ישי מחר לו חזמן.

בשיר תודה רוחי אל חי גוה יום יקבוץ מדוהי, אז דודי אז בתי אז
הנמן
תשעמי

חוק סעדני, ותומכיו מהר גאלני, ומיד ומיד אויבי מן הפדני

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רס על כל כבודו

יחד גוי ונצח נחשב צמי מורה שח אוכל
החם אני רוכב על עב קל אוכל אוכל וזכר
אחלה על כמותי וזכר אוכל אוכל

שש חמש ותש"צ, אקבץ נדים טוח דודס
יוני ואשקד מעסים, גז טרץ, חוכר שורע,

כימי צאתך מארץ מצרים, אראנו נפלאות
על כל גאון החלילים ועל אנשים יסוד
ושפט מדאס סילס (הנחמני) בחיבור

ולשאר עמו יחלים, אשר נשאר מאחור
ויערוץ כוש ופתרוס, וכאש יבער עולם שגעד
וישיש כנור לרוץ, ידיו רב לו. כי רב חילו

הרס גדלו, צייס יכרעו למולו, שי למורא לז יובילו
מידם ישא משאות, מכן הראשח לה תשאות,
אז נשמח כל חי תבורך את שמך את הודאות

THE UNIVERSITY OF CHICAGO

א.א.א.

סוף כל המעשה הזה, ומה על מקומו, יאמר בזה

למענד עשה ולא למעננו העשה מלך יושב על כסא עלנו בשלום חזק לבנו, רביאט משיחנו מבורך וישרי מבורך

עשה עמנו לטובה אות אלהי הצבאות, הראנו נפלאות אדון
השמים

הזוהם האדורה תעקר במחנה, ושיר בשירה בשמחה ובשלום.
אצמניא ויושבי ב', מחנה החיובי, ועמק השוכה, בקול אמה
ושלום.

אליהו יבוא, למדת שם שבוי, ומלאך שמך בקרבו, יבוא עמו בשלום.

מיכאל חסד יתקע בשופר, ויקוץ שני עמר, בטללי השלום.
ויבנה קדשנו וירומם קרננו ויקבץ נדחנו, אל ארץ השלום.
מהרה אדונינו, כל זה בימינו, וכל יעודנו, יקיים בשלום. 266

לשנה הבאה בירושלים

נעלה למחנים

נעלה אל הר המור, שם לשער ניקנור
הלויים בכנור ובמצלותים, תחזינה עינים

תחזינה עיניו, תאזינה אזנינו קול מבשר עינינו,
קול מבשר יעננו משמים, חזקו נא ידיים

חזקו יד ורגל, לעלות אל הרצל
שם למחנה גדל בן אפרים שמחו נא בירושלים

אל מקום המזבח בעלת התשביה
הצבי פורח בכנפים ודרכו לו רגלים

דרכו אביוניך יח סביב חביוניך
העלם למעונך צריכי שמים בעדי חן עדיים.

בעדי חן אעמוד לראות גואל אחמוד
עוד חיוס בטב לעמוד על רגלים משיח בן אפרים.

(ספר מלכים ב' אסף חכתי, חנוכה תר"א עם י"א)

חומר מגזע ישי

חומר מגזע ישי יצא, ימין ושמאל תפרוצי,
ואקבץ אותך לארצי, בכבוד די.

יונתי אשיב את שבתך, ואביא אותך לביתך,
ולא אוסיף לחלולתך, עוד די.

יחידה נידחוק אקבץ, ואבנך במוך ארביץ,
ואשיב לך כתנת תשבץ, ואמוד די.

מה לך יונה מתאוונת, קומי פצחי שיר ברננת,
כי לך חטוי אשר ענת, יעבוד די.

חזקי לבבך בת ציון, כי אושיבך באמרון,
ונס רגלך אשים עליון, למאד די.

זיו אורי עליך אזרית, ואהיה לך לאור ירח,
תהילה ועדקה אצמית, לעמוד די.

קומי אורי בת נדיבים, ילכו לאורך האויבים,
עלי לשער בת רבים, נלמוד די.

ישי ידחת עם י"א ברכה

אב רחמן

יקרבנו ח' לעבודת בית המקדש למען זכות אבותינו,
אב רחמן קרב זמן קרב זמן אל נאמן.

אין כמוך ח' מחר בנה בית המקדש ושם נעשה את עולותינו
אב רחמן.

חצילנו ח' מיד מלכות הרשעה על יד דוד משיחנו
אב רחמן.

חג המימונה

פיוט ס' מסעוד ו' עמר

מסרם חשלה וואל למדת עם דל ביד רמה יצא
בעוצמת סוד הנחתם גולה לנו באוצינו
משיחנו יבוא לנקמה עבדו ה' בידהא ובכבכס
תעש לכל כנס מערימה וי' יבנה מקדשו
חומות וחיל וגם יעשה משפט ברומו:

דלם אשר בהם גולה פדה אותם משונאיהם וישיני
אדמתו בן עמרם משה תנביא יבוא
עמו וגם יקיץ יושבי אדמה: ינון תשלח
ואליהו תנביא וגם אבות מירושלמה: שלום

שלום תתבשר כולכם כל קהלכם ילכו בעוצמה:
צלצלי שמע ומינים ועונבים ומצהלות מתוך בלימה:

משור סטרי ישיח ישיאל (כאם תיכיל) תפיוס משה מסעוד ו' עמר

פיוט ס' יהודה הלוי

יום ליבשת. נהפכו משלים. שירה חדשה. שבחו גאולים:
יום בער נכבות ואלי תחמדת ולך עוז יסודת. מפי עוללים:
הטבעת בטרמית. רגלי בת נעמית. ומעמי שלומית. ופי בנעלים:
וכל רואי ישורון. עת הודך ישורון. אין כאל ישורון אויבע
פלילים:

דגלי בן תרים על השארים:
ותלקט פזורים כמלקט שבילים:
חבאים עמן בברית חותמך. מבטן לשמך. חמה נמולים:
תראו אותהם לכל רואי אותם. ועל כפי כסותם. עשו גדילים:
למי זאת תרשמת חכר נא דבר אמת למי החותמת והמתילים:
ושוב שנית לקדשת. אל תוסף לגרשת. הוריה אור שמשה נמי
תעלים:

יודים דוממך. בשירח קדמוך. יאמרו מי כמך. ה' באלים:

חג המימונה

שמחנו ה' עם משיח בן ישי וכבדו גלויותנו
אב רחמן.

עת לעשות לך גוים נקמה כאשר עשית את אבותינו
אב רחמן.

משור חובת מניסם למדת נחצ' אליהם בן רחמים סטרי ישיאל

פיוט תרבת תסעד

חלב ודבש אקח לפה לשיר ושבח
דודי בחסדו אבטח. עיני האולם יפתח

קום לאחל והצלח תרבת תסעד תסרת.

בקעת ארבל ימרח בלבוש שושנה וטרח
אור המימונה יורח על פרץ וורח

קום לאחל והצלח תרבת תסעד תסרת

פיוט משיח בן דוד מלכנו במהרה יבוא בימנו

ל' דוד בן חסן

משיח אלחי יעקב בחר בו נאמן מצא את לבו. לא זו מחבבו.
עד אשר קרא אותו בנו במהרה יבוא בימנו.
משיח יין ישי משבט יהודה מקודש מבטן מלידה שמו צור
תעדרה. לאיש שד ושפט עלינו במהרה יבוא בימנו. משיח יסמח לבבות
נעצבות וישיב לב גוים על אבות. נבר בקרבות. יבניע אויביו תחתיו
במהרה יבוא בימנו.
בחרו מבחר בגדים חלבשו חן ועטרות גם קרן הדבה מגדים
תענוג עם אור מנורות מגדלות נמש המסודים. מדבש אמרות טהורות.

פיוט: ברכו סל שמעיה

ברכו לאל בשירת ברכו על חספיה: שדי המשיל שרי מעלה על
העמים בני עולה ובחר לו לנחלה ליצחק בן הנבירה מזרע יצחק לא
בחר כי אם להליל בן שחר, יעקב כצמר שחר אבן יקרה מאירה: עבדים
משלו בזרים בזרעו מצרים אכזרים כנזירת בין הביתרים. לאברהם
באמירה הירים עובדים לטלה וישראל כפה מלא וגם בעינוי יפלא. כי
שכחו ספר יצירה. הן בשם נדה נקראה. עבודה זרה טמאה. גם במשא
מטמאה. טמאתה טמאה חמורה: חזק צור רם על רמים לטחנה מן
הרמים וספרה לה' ז' ימים ובזה תהיה זמירה: זך לטהר אומה ברה
מטמאת עבודה זרה. צוח אליה וספרה שבועה שבועים לספירה קבץ
את נפוצותינו ולעבודך טהר לבנו

מנחם סני יצחק (ע ספא ר' יצחק אורף) אהא תרס"ט

פיוט יערב לך שיר ומהלל

יערב לך שיר ומהלל יערב לך אל יוצרי
איימתא יזי אליהו דוו להללל משיח הווא צלטאני
יפך אולאדו די הומא דלאל מן ייד לנוי וואנסראני
יום יזי אליהו כיף לערוס. יפררז עלא לגרבאני
יזמע אולאדו מן זבאל סוס וסרק ולגרר וסודאני
גלפלא יזמע זמאעאת ישראל וויבני למקדש ולעזרה
ובני מוסא תרכב עלא סרוז
וסרוז דדהב וליאקות וואלייאמאני
ובני מוסא תרכב סראתא ולכלי תזהר ותנאדי
בזכות מוסא ולאבות בתלאתא תפכנא מן האד לגלות

תרגום מילולי לשיר יערב לך שיר ומהלל

יערב לך שיר ומהלל, יערב לך אל יוצרי,
מתי בא אליהו אור הנבחר, המשיח בוא מלכנו,
ישעי בניו החסידים, תחת יד הגוי והנוצרי,
יום יבוא אליהו כמו חתן, לשמח אומללים,
יאסוף בניו מחר סוס, ממזרה וממערב ומסודן,
מתאוס יציל עמו ישראל, ויבנה המקדש והעזרה,
ובני משה רוכבים על אוכף, אוכפים מזהב וספיר ויחלוס,
ובני משה רוכבים על מרכבה, והסוסים ששים ונוהרים,
בזכות משה והאבות בשלושה, תושענו מהגלות.

די עמי אסמוכא אשוריהם אתמוכא באומרם מי כמוך ה'
באלים
נשלמו חג המצות ה' תגאליט כאשר נאל את אבותינו בתצרות

מנחם סני יצחק (ע ספא ר' יצחק אורף) אהא תרס"ט

פיוט מלכי מקדם

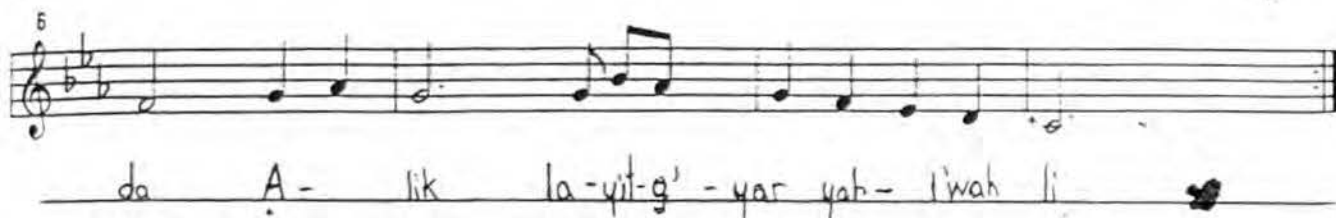
מאת ר' דוד חסין

מלכי מקדם אלהים, מלכותו בכל משלה, גבוח על כל גבוהים
מבית גנפש שפלה מדה בנים משוביחם, ברוך וחדוה ובכילה כספם
וזחכם שללן וירדפום חיש מתרח
מרכבות פרעה וחילו בתוך הים ירה ירה:
זה הים גדול עת נכרא צור עולמים התנה עמו. תנאי כדת
וכשורה לחיות נקרע לפני עמו הקדים רמוחא לצרת אל עליון בתעצומו
ובעת קרב ובא יומו עברו בו עדה טהורה מרכבות
משה בן עמרם בעומדו ויט מטהו על ימה התחיל להתריס
כנגדו בטענת דין קדימה עד נתן ידו על ידו ה' איש מלחמה ימין ה'
רוממה כי בה נתן לו תורה. מרכבות
ובשוב הים לאיתנו מצרים לקראתו נסו צור המשביח שאונו
רמה בו רוכב וסוסו גם פרעה שבר גאונו והעם אשר בארצו כולם
בתוכו נרמסו כמניס בתוך קדירה מרכבות
ראתה שפחה על הים כראות משה איש נאמן כבוד האל חי
וקיים וכל נסתר וכל נטמן כאיש בחור נגלה בים ובסיני כזקן דחמן
בתוך מרכבתו ארגמן אין לו שינוי גם תמורה. מרכבות
לגזור ים סוף לגזרים שירה שבחו גאולים נגמול במים אדירים
שרים רבים כחוללים לנוגים קדמו שרים. נצחו מצוקים אראלים כי
עליהם חם מעולים לשם תהלה תפארת. מרכבות
דחקו מלאכי מעלה לומר שירה לאלוהינו אחר עדה הכלולה.
בינינו ובין נשינו חשתיק אותם צור נעלה עלילות אליו נתכנו ושיירו
וירוו לאחרי שירה כלם. מרכבות
וגם מרים הנביאה את חתוף בידה לקחח. ענתח ברעדה איראת.
נשי עמי שיר ושבחת שירו לה' כי נאח על כל אשר דעתו זחת עבדו ה'
בשמחת המוציא מכל צרה. מרכבות
דוד ואהוב דגול בכל נעימות חסין בשמות עושח שלום בורא
הכל. אליו נגלו תעלויות תולה עולם כמו אשכול יבנה ערים הנשמות.
אז נשמת כל חי באימות תהלל שמו בזמרת

Yah Iwahli

Yawahli Rabbi Meir

Choir



Atem Yotzei

27

ritoso

lenghetto $\text{♩} = 84$

A-tem Yot-zei ma - lah Ma-rok An-shei em-u - nah

Ha-l'-lu E-l B' - am - rav Yom Zeh al-mai-nev-nah *piano*

Et-mol pa-ar et lo-o Yom suf l' ne-ged

roah Im-kol Bih-bo B' na - so ul-Ka-han-leh i-ma-na *piano*

D.S.

V'shama el k...

Handwritten notes and sketches at the top of the page, including the word "Cory" and some musical notation.

Al Alla Mame-nah



Extended Intro
Impassioned Solo

al Aleh Mammash

Handwritten musical score for the piece "al Aleh Mammash". The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and some phrasing slurs. The notation includes many accidentals (sharps, flats, naturals) and some complex rhythmic patterns. The piece concludes with a double bar line. Below the final staff, the word "Fin." is written in a cursive hand.

Fin.

Shuchanet Basadeh V-po & 4th2

Handwritten musical score for V-po & 4th2, titled "Shuchanet Basadeh". The score is written on six staves, featuring various musical notations and annotations.

Staff 1: Labeled "lyrical" and "rhythmic". It begins with a treble clef and a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, with some notes beamed together. Above the staff, there are handwritten notes: "lyrical", "c-", "g-", "c-", and "rhythmic".

Staff 2: Continues the melody. It features a treble clef and a key signature of one flat (Bb). Above the staff, there are handwritten notes: "g-", "Eb", "lyrical", and "c-".

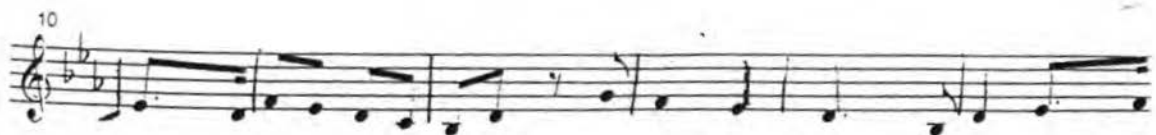
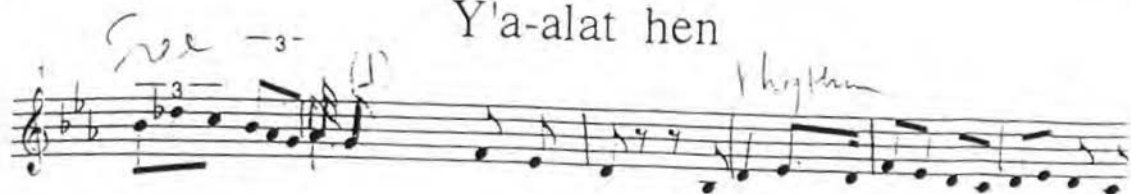
Staff 3: Continues the melody. It features a treble clef and a key signature of one flat (Bb). Above the staff, there are handwritten notes: "g-", "F", "g-", "c-", "lyrical", "d-", and "g-".

Staff 4: Continues the melody. It features a treble clef and a key signature of one flat (Bb). Above the staff, there are handwritten notes: "F", "d-", "g-", "c-", "g-", and "Eb".

Staff 5: Continues the melody. It features a treble clef and a key signature of one flat (Bb). Above the staff, there are handwritten notes: "Bb", "F open", "g-", "F", and "g-".

Staff 6: Continues the melody. It features a treble clef and a key signature of one flat (Bb). Above the staff, there are handwritten notes: "Eb", "F", "g-", and "c-".

Y'a-alat hen



Yarda Shechinah

1

lai lai da da da da da da

1

Lai Lai Lai dai dai yai ?

1

Yar-da She-chi-nah Yar-da

6

Da da Ah

6

Da da

6

Yar-da She-chi-nah Yar-da Yar-da She-chi-nah I' - ma-

6

Da da da da Yar-da She-chi-nah ma-

11

Yai da da da

11

I' ma- tah I' ma- tah lai ki dai

11

tah I' - ma- tah I' - ma- tah

11

tah I' - ma- tah I' - ma- tah

15
 Yav-da She-chi-nah Yav-da She-chi-nah Ah — 1' - me-ta-me-a-sa-rah
 16
 Yav-da She-chi-nah Ah — la: dai Ah —
 16
 Ah 1' me-ta-me-a-sa-rah —
 16
 Ah — la: dai Ah —

21
 la: Ay yai O - rah Ben Am-
 21
 Tal-mi-dav Shel Ben Am-ram Za-rak Al Ku-la-nu O - rah Tal-mi-dav Shel Ben Am-ram
 21
 la: Ay yai O - rah Ben Am-
 21
 Tal-mi-dav Shel Ben Am-ram Za-rak Al Ku-la-nu O - rah Tal-mi-dav Shel Ben Am-ram
 D.S.

25
 ram — K' - mo me-tan To - rah —
 25
 Za-rak Al Ku-la-nu O - rah K' - mo me-tan To - rah —
 25
 ram — K' - mo me-tan To - rah —
 25
 Za-rak Al Ku-la-nu O - rah K' - mo me-tan To - rah —

Conclusion

Maimounah is a celebration which the Moroccan people have kept for generations. It not only reflects a deep love for tradition and Judaism but helps define this particular group. This is one of the reasons why it is so difficult to get to the heart of the matter and find material on the subject. If one is not born within the Moroccan community there is much hesitation regarding giving explanations and example. Unfortunately an unforeseen evil of cultural change has affected this community in recent years and the customs are being lost. The young people are not as interested in retaining the exact traditions. It is ironic therefore that a non Moroccan would try so hard to secure facts to help in slowing down the process of erosion.

The beautiful music which plays a large part in this celebration is vibrant and imaginative. It is proof of the adaptability of the Jewish people for where ever Jews live they are both influenced and have influence over the greater community. *Maimounah* celebrates life in a way fitting for true praise of G-d. Seemingly, the rabbinic attitude of the day falls short of this concept. By maintaining a conservative outlook much of the rich displays which were in keeping with celebrations in Morocco are being lost. Men and

women have always joined together in the festival it is wrong to attempt to prevent this.

Since many of the *piyutim* added to *ma'ariv* have been written down there is a tendency to believe their melodies are "authentic". By this it is meant that they are the exact melodies used in Morocco. There are difficulties in this statement for many reasons: The non - observant Moroccan Jews interviewed claimed they had never sung these *piyutim* nor would they sing material that was not in Arabic for *Maimounah*. It leads one to suspect that Israeli culture, with the Ashkenazic rabbinic stronghold, is dominating all Jewish ethnic groups and that over a period of time it will be difficult to distinguish between them. Since few of the melodies have actually been notated there is no guarantee what is currently heard is an exact carry over from Morocco. The primary concern at this time is to glean documentation in order that future generations may have something to hold on to.

The nature of *Maimounah* is one which is free to evolve and grow. It is reflectant of a time when turmoil and suffering surrounded their world and the intense need to celebrate not only was welcomed but a true *m'haya*. Although the conditions under which most Jews of Moroccan descent live are free from oppression *hag ha Maimounah* is also a way of

remember the past. It is notable that this is the community which felt the need to elongate the Pesah season.

Through feasting, poetry, and most of all the music, the Moroccan community has given a contribution to K'lal Yisrael which is evidenced by the adoption of the festival by all of *eidot ha mizrah*. It did originate in Morocco however, and for this reason their pride is relived each year at the Pesah season. May this music, which is so rich in beauty and emotion, become linked with our traditions thereby ensuring its survival while enriching the celebrations shared by all of K'lal Yisrael.

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