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A SELICHOT SERVICE

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

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ORIGINS AND TRADITIONS OF THE SELICHOT SERVICE

In the Ashkenazi tradition, the Selichot Service commences on the Sunday before Rosh Hashanna,¹ or the preceeding Sunday, should Rosh Hashanna fall on Monday or Tuesday. The Service should be held before midnight on Saturday evening. Selichot is a special order of service, closely following the order for public Fasting.

FAST DAYS IN THE MISHNA

Selichot (penitential prayer) were originally only offered on Fast Days, as they were a form of Zidduck ha Din (Justification of G-D). G-D was totally Just and therefore all calamities were the result of Israel's sin. The punishment of drought could be averted by Fasting and praying.

In the MISHNA Ta-anith (Fasts)², it is written that the prayer for rain should commence only near to the time for rain. Thus from the last festival day of the Feast of Tabernacles, until the end of Passover (argued in the

¹ Philip Birnbaum, Selichot (New York: Hebrew Publishing Company, 1980). Preface

² Herbert Danby, The Mishna (New York: Oxford University Press, 1933) Pg 194, 195, 196

Mishna as to the exact period of time), if rain did not occur, single righteous persons would observe three days of Fasting. If by the First of Kislev, no rain had fallen, then the congregation were adjured to Fast also. If rain still did not occur, a further seven days of Fasting was added, and on these days the Shofar was sounded.

The Selichot Service takes on the same encumbrance, following the pattern for the Fast Days. We repent and sound the Shofar in order to avoid G-D's anger.

"They used to bring out the Ark into the open space in the town and put wood ashes upon the Ark, and on the heads of the President and Father of the Court, and everyone took of the ashes and put them on his head. The Elders would utter words of admonishment and say:

"Brethren it is not written of the men of Ninevah that G-D saw their sackcloth and their Fasting"

but

"And G-D saw their works that they turned from their evil ways." (Jonah 3: 10)³

Twenty-Four benedictions were uttered, eighteen of daily use, and to them were added six more.

The Rememberance and Shofar verses (Zikronoth - ten verses):

"In my Distress I cried unto the Lord"⁴

3 Danby, The Mishnah

4 Psalm 120

"And I will Lift up mine eyes"⁵

"Out of the Depths"⁶

"A Prayer of the Afflicted"⁷

The seventh of the eighteen benedictions had this concluding formula:

"May He that answered Abraham our Father in Mount Moriah answer you and hearken to the voice of you crying this day. Blessed art Thou O Lord, Redeemer of Israel."

LITURGICAL POETRY FROM THE MIDDLE AGES

Some musical and prose styles have developed through the years that have been significant to the Selichot Service.

A styles of piyyut (poetry) called 'Techinah' was inspired by the Tachanan (petition)⁹ prayers. These Tachanan were inserted between the Amidah and the concluding prayers, and it was here that a person was free to pour out the burdens of his heart. Over the years these 'free thoughts' became formalised, and now appear in the 'long' and the 'short' forms of Tachanun. They involve total subjugation

5 Psalm 121

6 Psalm 130

7 Psalm 102

8 Danby, The Mishnah

9 The custom originated from Moses who "fell down before the Lord" (Deut 9: 18), and Joshua, who "fell on

before G-D, consisting of seven prayers which are often sombre and deeply moving elegies.

Certain types of penitential hymns, dealing with the Akedah as its theme, were also inserted into the Selichot Service, relying on the memory of Abraham and his willingness to sacrifice Isaac.¹⁰

A Bakkasha is a liturgical composition, and is the same type of prayer as the selichot (penitential). It is petitionary and abstract in content and can be recited throughout the year. It became popular from the seventeenth century onward, and was meant to be recited by the congregation while waiting for the service to begin.¹¹

the earth upon his face before the Ark of the Lord" (Joshua 7:6). It consists of resting the head upon the arm, and reciting in a seated position, which is a modified form of the complete prostration practised in the early days of the Talmud. (Philip Birnbaum Ha Siddur Ha Shalem, New York: 1969).

¹⁰, ¹¹ "Selichot", Encyclopedia Judaica, Volume 14 (1972), columns 1133, 1134

THE FORM OF THIS SERVICE

The form of this service carries into the modern world the historical connection between ancient theatre and religious ritual.¹

This service may appear to some, to be theatre, for it involves protagonists who experience conflict, and who undergo change. The congregation is not exposed merely to one leader, and therefore one philosophy. Instead the philosophies of many participants are exposed.

As in the ancient Greek tradition, the 'plot' in this drama is well known, and furthermore, as in many Greek dramas, this service does not lead to comprehension, but merely lays out the conflicts facing G-D and humanity, as the composer sees them.

Again, as in Greek tradition, this service stays within the boundaries of the traditional Selichot Service. It has the presence of penitential prayers and piyyutim (poems), and has the four time repetition of the thirteen attributes of G-D. It contains the vidui section

1 Many scholars of early theatre believe that the earliest form of Greek theatre began with the practise of celebrating religious rites. Its roots can be found in the Dithyramb (unison hymn) that was sung around the altar of Dionysus, the wine god. In these earliest presentations fifty male choristers would lyrically and poetically extol the virtues of this god. The altar was the focal point of the celebrations, and was often set

(recitation of sins), and refers constantly to the deeds of our ancestors. It ends on the mi she-ana may G-d who answered our ancestors), culminating in the avinu malkeinu, (Our parent our G-D), the final plea that G-D will be charitable and save us.

It is no new device to bring drama into worship.² One could ask, what is the purpose of bringing these two media together? By bringing these two forms together we can participate in the worship and penitential services with all our senses and emotions. By seeing all the external factors through someone else's reality, and perhaps see a little more clearly the truths we long to understand, which perhaps someday would lead us to the greater truth.

By always being aware of reality, and by letting the many protagonists take care of that reality for us, we are free to participate both vocally and emotionally.

Although this service clearly makes use of many dramatic techniques it is ultimately a worship service.

in the centre of a large circular playing area. Gradually unlike the ritual from which it grew, speakers broke away from the main chorus and spoke independently, and often in conflict with the chorus. Early Greek philosophers, when trying to identify 'theatre' as opposed to 'religious

2 The use of theatrical technique to present liturgical doctrine is not new. The Passion and Mystery play of medieval life, which eventually grew out of Greek roots, was liturgical drama developed from the Christian doctrine. Starting as an act of faith in a ritual setting

According to Aristotle the great Greek philosopher and playwright, "A play is an imitation of an action, and not the action itself."

This Selichot service is not to be an imitation of the action. It is worship. Its goal is not to entertain, nor to popularise the author's opinion, but rather to allow the worshipper, not only to identify with the protagonists, but from that identification, release his or her own emotions towards G-D, and act upon such feelings AT THAT TIME; the time these feelings occur. The congregation need no longer be passive onlookers (or audience), but may also participate, sometimes vocally, and always emotionally in the conflicts being presented. Thus, by experiencing our true feelings, we can be led to sincere prayer and repentance.

'ritual' decided that three main differences were to be found that indicate a 'theatrical' rather than 'worshipful' experience. A) Speaking and singing independantly of the original chorus. B) Elements of conflict. C) The audience should be involved with the conflict but should not take part. Aristotle added another interpretation of the dramatic art form that "a play is an imitation of the action and not the action itself." By the fifth century BC Greek drama was no longer presented by priests in the temple, but rather by actors in a venue especially built for such occasions. With the writings of Euripides, the individual emotion took precedence over the dramatic event. Conflict dealt with Man and G-D, good and evil, child and parent, duty and inclination. These plots could lead to comprehension and reconciliation, or to incomprehension and chaos. The plots of these plays were well known, and the interest lay in seeing how the Author would handle the drama and its players. Phyllis Hartnoll, The Theatre (New York: Thames and Hudson, 1968). Pp 32 - 50.

The language of the vernacular soon took over from the church's insistent use of Latin, making it easier for the

lay person to understand and to eventually participate in such presentations, and thus no longer giving exclusive rights to the priests, or to the Church, in performing these 'drams'. Richard Southern, The Seven Ages of Theatre (New York: Hill and Wang, 1961). Pp 85 121.

THE CONTENT OF THIS SERVICE

THE NOTION OF G-D AS REFLECTED IN THIS SERVICE

In most Reform Liturgy today, G-D is portrayed as imminent. In this service, G-D is portrayed as transcendent.

One has only to look into the "Gates of Prayer", the prayerbook used in most Reform synagogues, to see that most of the Shabbat services (with the exception of Service 1) lay stress upon the nearness of G-D.

"You are remote, but oh, how near!
Ordering the stars in the vast
solitude of the dark, yet whispering
in the mind that You are closer
than the air we breathe."¹

or

"You are the still clear voice
within us. Therefore O G-D, when
doubt troubles us, when anxiety makes
us tremble, and pain clouds the mind,
then we look inward for the answer
to our prayers."²

or

"Hold our hands in Yours G-D,
that those who take our loving
hands may find you there."³

or

"Then Your goodness enters our lives
and we can begin to change the world;
and then You live within our hearts,
and we through⁴ righteousness behold
Your presence.

1,2,3,4, Gates of Prayer (New York: Central
Conference of American Rabbis, 1975) Pp 147, 155, 166, 181

The same notion is evident in the "Gates of Forgiveness", the Reform Movement's Selichot Service, in which is found:

"Lord let me return to You
Reach out to me,
I am alone.

Alone.

Empty-hearted.
Afraid of myself.
Let me come to You.
Reach out to me."

or

"Mothering Presence
Enfold me
Unfold me
& walk with me
& walk with me."

or

"We need to turn to You
We need to walk with You,
We need to rest in You."

or

"Our G-D was to be a breath, and
not a postcard of the sun setting
over Niagra Falls:"

In contrast, this service with the concept of of Pseudo Plutarch belief, as subscribed to by Saadia Gaon, believes that G-D is a distant Being, and that each soul

5, 6, 7, 8, Gates of Forgiveness (New York: Central Conference of American Rabbis, 1980). Pp 25, 31, 33.

is created from nothing, by G-D. G-D is the sole Eternal Being, the Universal Intellect, and the Complete Soul. From the Universal Intellect stems the World Soul which has intellectual powers, which it transmits with the physical qualities of nature, to the Individual Soul within each human being.⁹

Transcendence has been emphasised by many theologians, not only in early medieval philosophy, but also in the modern day philosophy of Abraham Heschel. Heschel declared that "Modernity has trained us to repress our instinctive awe of the world and our part in it."¹⁰ He believed that nothing was self-explanatory, and that everything had its roots beyond itself, to the Giver, and that revelation comes not from human creativity, but from the bible itself and thus from G-D.¹¹

This service begins and ends with the premise that G-D is the Universal Giver, and that the human body is G-D's creation.

Heschel writes that G-D has feelings: "G-D is a G-D of pathos, of emotions, for that is the G-D the prophets described."¹²

⁹ "Soul", Encyclopedia Judaica, Volume 15, (1971) columns 172 - 182.

^{10, 11, 12} Eugene Borowitz, Choices in Modern Jewish Thought (New York: Berhman House, 1983,) Pp 169, 173.

These feelings in no way weaken G-D. (It was only the Hellenists who declared that their ~~gods~~ should be cool and aloof, but this is not a Jewish idea.)

This service also believes that G-D has feelings, although many times they have little to do with love or compassion. At one point in this service, the Leader sees G-D as infinitely sad. Perhaps G-D is in search of G-D's creation, humanity.

THE PROBLEM OF EVIL

Heschel declares that "Evil results from the human abuse of that freedom that G-D gave us,"¹³ and that if G-D were to take that freedom away, then that would be evil of G-D.

the Leader in this service cannot accept the idea that evil is a totally human responsibility, for the Holocaust is too recent a part of our history and the price of freedom is too high. But neither the Leader, or any other protagonist in this piece, makes any attempt to solve this, or any other problem. Some questions are asked, but there is never any conclusion. In fact, in this service there is only one conclusion, "Hanashama Lach" (The soul belongs to You.)

Our body is a direct result of G-D's creative imagination. It is incumbent upon us to fulfill the

13 Borowitz, Choices in Modern Jewish Thought

the potential implanted in each of us. We must use our body and Individual Soul, to begin our search for the Complete Soul. G-D.

This service does not represent the belief that we are physically in G-D's image, but rather that Humanity has the potential to be a reflection, albeit a rather weak reflection, of G-D. G-D is totally unique, and is not hidden in the flowers or the trees, nor in the emanation of beauty and goodness. G-D created Humanity from nothing; G-D is the Universal Intellect, and we are G-D's creations. G-D is THERE and we are HERE. In the words of Abraham Heschel:

"G-D is not a friend. G-D is an earthquake."¹⁴

¹⁴ Abraham Heschel, The Prophets. (New York: Jewish Publication Society, 1955). P 107

AN ANALYSIS OF THIS SERVICE

Nothing in the first part of this service particularly pertains to Selichot. It serves to introduce the protagonists, and to establish some of their individual beliefs and questions that they have, in coming before G-D. It is important that for the **First Part** of this service the protagonists are oblivious to each other and solely intent upon establishing their own emotions.

THE FIRST PART

HANASHAMA LACH

(The Choir)

"The Soul belongs to You, and the body is the work of Your creation."

Our bodies are the way to the Individual Soul, and the Complete Soul, which is G-D.

The primary belief in this service is that without G-D, we are merely decorative wine goblets and have little spiritual substance. The goblet is brittle and transparent, but when filled with wine, the goblet shines and becomes translucent.

THE RECITAL OF OUR ANCESTORS' NAMES

(Choir - Leader)

The singers and the leader recite the names of our ancestors, but the names are rarely pronounced in their entirety. Rather, they are spoken in broken syllables, in different ranges and dynamics of the voice. Sometimes the names are even pronounced backwards. Reciting these names gives us the feeling of searching into our past, in the hope that the connection will vitalise our Individual Souls, and bring us nearer to the Complete Soul.

ESA ENAI

(psalm 121) (A Young Singer)

This simple melodic piece uses a voice pure in timbre to sing of a pure faith. "I will lift up my eyes to the hills, and from there comes my help". The singer has complete faith that G-D can reach us, but has no concept that perhaps the Individual Soul could traverse that vast space, and at least come half way to reaching G-D.

ADONAI ADONAI #1

(Leader)

"The Lord is a gracious and merciful G-D".

The Leader begins with his/her own affirmation of G-D. A G-D who is independent and transcendent. The Leader sings this dutifully, for he/she must carry out the duties of the Shaliach tzibur.

WHAT AM I IN TIME AND SPACE?

(What Am I - Aba Stolzenberg) (Several Voices)

These voices wonder at the possibility of a connection between the Individual Body, and the World Soul. Could this connection lead to the Complete Soul?

PSALM 8

(A Singer)

This singer knows that the Individual Body is worth something, for G-D has put us on this earth to have dominion over all creatures; are we not merely a little lower than the angels? G-D is majestic, and yet we too are glorious.

ADONAI ADONAI #2

(Leader)

Up until this point, the protagonists have had no response to one another, but now the Leader has heard the previous singer, and is glad to try and clasp the exuberant emotion. Unlike the first uttering of "Adonai Adonai", at the beginning of this service, which was a dutiful declaration, now the Leader is grateful to declare, and this time with some sincerity, "Adonai, Adonai, thank You for the magnificent gifts You have given us in Your Justice and Greatness."

THE SECOND PART

Up until now, the service has not addressed the theme of Selichot, with its preoccupation with suffering and repentance. It is ~~now~~ time for each of us to look back and to fear the Judgement yet to come on the Days of Awe. Now there must be a mood of serious contemplation, an awareness of our sinfulness, and G-D's power to punish.

Why does G-D use punishment? Does G-D use it as an abrasive, as a way to cut through our desire to be invulnerable, and make us sensitive to the Individual Soul, which will lead us to the World Soul, which will lead us to the Complete Soul? (Remember how Jacob needed to wrestle with himself/angel, in order for him to change and to become Israel?) It is a relatively mild thing to wrestle with oneself for one's own good, but it must have been a supremely bitter struggle for those who died under the orders of Hitler and his monstrous evil. The theory that suffering is redemptive becomes unacceptable.

YOU ARE THE POWER

(You and I - Anonymous) (Congregation)

BE NOT FAR FROM ME

(Be Not Far From Me - Ephraim of Regensburg) (Leader)

The Leader, once again tries to become the traditional Shaliach Tzibur, and begins to recite dutifully with the congregation, but he/she finds it impossible to suppress the rebellion in his/her thoughts. In the light of the Holocaust, and in the light of our history, how can we pray as simply servants, for have we not earned the right to G-D's mercy? "Be not Far from Me", has now become a demand.

ADONAI ADONAI #3

(Leader)

The Leader, now in anger and confusion, once again utters these words, for even at this painful point, he/she is expressing hope. If one is angry, then one must believe in the thing one is angry at. The Leader is angry with G-D, and therefore he/she must believe in that G-D.

TAVO L'FANECHA

(Leader)

The Leader slowly realises that demands may not work, and that we must plead for compassion and understanding. We must repent rather than demand forgiveness for our sins. Penitence is a way to the Complete Soul, and with this knowledge comes a new thought, that maybe G-D could move towards us, as we endeavour to move towards G-D.

THE BREATH OF G-D

(Flute solo)

As the Leader comes to his/her realisation, the Spirit of G-D is felt, as represented by the flute, which leads to

VIDUI

(Choir and Congregation)

PSALM 130

(Leader and Choir)

The Leader finds comfort in the thought that through repentance, the body need not be helpless in the quest for G-D. The chant of the Vidui is soothing, and from this grows the lyricism of the melody used for Psalm 130. The melody soars above those who murmur the confession, and for the first time in this service the Leader can find some solace.

THE ALMIGHTY HAS DEALT BITTERLY WITH ME

(Uri Zvi Greenberg) (Leader)

The poem continues "Till G-D welled up in my tears from the midst of my wounds." The Leader now aware that G-D does have compassion for Israel and for the Individual Soul, now has tremendous compassion for G-D. G-D is alone. G-D, in G-D's intellectual and moral completeness, might be crying into the night. Perhaps G-D is also uttering a confession which implores humanity for understanding.

Perhaps G-D likes the idea of 'human contact' - a hand to hold in the darkness of the night. It is a welcome thought. However, he/she is forced to realise that G-D is alone and unattainable. As other protagonists remind the Leader, "G-D is G-D."

THE THIRD PART

The Leader, for now, falls silent and exhausted. Like all who have participated in this service, he/she is searching for some conclusion; for healing of the pain.

HERE I STAND

(And I Tell You - A Nissenson) (Young Singer)

The vulnerable voice of the same singer who sang ESA ENAI at the beginning of the service, reviews Jewish history. He/she stands alone accompanied only by the flute. We are small and afraid, and sometimes the pain is unbearable. Sometimes we are driven to swear unbelief, but even in the midst of our sorrow and not believing - we must believe.

ADONAI ADONAI #4

(Leader)

RECITING OF OUR ANCESTORS' NAMES

(Choir - Speaker)

This time the names of our forbears are spoken distinctly, as the Leader sings softly underneath these names. Now the words are not the words of duty or of another persons joy, but they are words of faith that the Individual Soul and the complete Soul are joined inextricably. The body is indeed G-D's creation and we do have a way to reach out for the Complete Soul. The Leader is not yet found,

but his/her Individual Soul has been touched, as the cries of the congregation rise up. "Answer us, Answer us!"

AS LONG AS WE ARE NOT ALONE (Israel Emiot) Choir

DO YOU REMEMBER? Young Voice

Two tentative solo voices begin this piece, believing that if we are not alone, if we have someone near, then this warmth can bring us from the Individual Soul to the World Soul, to the Complete Soul.

We, who started our prayers as individuals, can continue our quest as Israel. As the music grows in its intensity the voice of a youth is heard declaring that no matter how early we rise, G-D is always there a little earlier.

WHO WILL DREAM YOU (Without Jews - Jacob Glatstein)

Leader

The leader interrupts the growing sounds with the cry

"Who will dream You?"

On the face of it, the words are a threat to G-D, but that cry becomes a whisper; for contained in that cry is a sadness that G-D will always be alone. Despite the anguish of the service, the Leader realises that Faith will always be present. The Leader will always return over that bridge of longing.

AVINU MALKEINU

All

The protagonists, and all of us who stand as individual petitioners, have at last come together as a community. There is a communal strength which enables us to face the Days of Awe. We have prayed for ourselves, and now, we must pray for Israel.

HANASHAMA LACH

This service concludes with the muttering of "Hanashama Lach". The worshippers are drawn together, and falteringly at first, the Leader is compelled to join the standing congregation, and, facing the Ark, utters the final words

"THE SOUL BELONGS TO YOU"

A SELICHOT SERVICE

The lighting for this service should be dim, and the playing area should be in the shape of a horseshoe. At the base of the horseshoe, will be the ARK. For THE FIRST PART of this service, all the PARTICIPANTS are unaware of each other, concerned only with their own thoughts and emotions.

THE FIRST PART

LEADER
CHOIR

הַנֶּשְׁמָה לָךְ וְהַגּוּף פִּעֲלֶךָ, הַיּוֹסֵף עַל עַמְלֶךָ. הַנֶּשְׁמָה לָךְ
וְהַגּוּף שֶׁלֶךָ, יְיָ, עֲשֵׂה לְמַעַן שְׁמֶךָ. אֲתָאֲנוּ עַל שְׁמֶךָ, יְיָ, עֲשֵׂה
לְמַעַן שְׁמֶךָ.

The soul belongs to You, and the body is
Your work. Spare Your creation. G-D,
act for Your name's sake.

the opening phrases continue very
softly through this next section.

VOICE 1

The soul belongs to You
The body is the work of Your creation
We are Your creation
O spare your creation

VOICE 2

O spare Your creation
The soul is Yours
The body belongs to You
Act for Your name's sake

VOICE 3

G-D! Act for Your name's sake.
I come trusting in You
Act for Your name's sake.

SEVERAL
SEPARATE
VOICES

Each voice whispers, and overlaps the
other. Sometimes the names are broken
apart, and sometimes they are spoken
backwards. Sometimes they are distinct,
and sometimes they are not.

Mordecai Esther Jonah Daniel Miriam
Deborah Jacob Ruth Sarah Aaron
Rebecca Moses Samuel Leah Hannah
Isaac Joshua Abraham

VOICE 4 Your name is G-D. (whisper this sentence again and gain as the next voice enters)

VOICE 3 Gracious and merciful (continue as above)

LEADER Pardon my great guilt!

CHOIR הַנֶּשְׁמָה לָךְ וְהַגּוּף פְּעֻלָּתְךָ, חוֹסֶה עַל עֲמָלָתְךָ. הַנֶּשְׁמָה לָךְ
וְהַגּוּף שְׁלֹךְ, יְיָ, עֲשֵׂה לַמַּעַן שְׁמֹךְ. אֲתָאֲנוּ עַל שְׁמֹךְ, יְיָ, עֲשֵׂה
לַמַּעַן שְׁמֹךְ.

The soul belongs to You, and the body is Your work. Spare Your creation. The soul and body are Yours. G-D, act for the sake of Your name.

SINGER Psalm 121

שִׁיר לַמַּעֲלוֹת אֲשָׁא עֵינֵי אֶל־הַהָרִים מֵאֵן וּבֹא עֲזָרִי: עֲזָרִי
מֵעַם יְהוָה עֲשֵׂה שָׁמַיִם וָאָרֶץ: אֶל־יָתֵן לַמּוֹט רִגְלֶךָ אֶל־יָנוּם
שְׁמֶרְךָ: הִנֵּה לֹא־יָנוּם וְלֹא יִישָׁן שׁוֹמֵר יִשְׂרָאֵל: יְהוָה שְׁמֶרְךָ
יְהוָה צִלְךָ עַל־יָד יְמִינֶךָ: יוֹמָם הַשֶּׁמֶשׁ לֹא־יַכְכָּה וּבֶרֶךְ בְּלִילָה:
יְהוָה יִשְׁמְרְךָ מִכָּל־דָּע יִשְׁמַר אֶת־נַפְשְׁךָ: יְהוָה יִשְׁמַר־צִאתְךָ
וּבֹאֲךָ מֵעַתָּה וְעַד־עוֹלָם:

I will lift up my eyes to the hills. From whence comes my help? My help comes from G-D, who made heaven and earth. G-D will not suffer your foot to be moved; G-D, who keeps you, will not slumber. Behold, The One who keeps Israel shall neither slumber nor sleep. G-D is your keeper; G-D is your upon your right hand. The sun shall not smite you by day, nor the moon by night. G-D shall preserve you from all evil; G-D shall preserve your soul. G-D shall preserve your going out and your coming in, from this time forth and forever more.

LEADER יְיָ, אֵל רַחוּם וְחַנוּן, אֲדָרְךָ אֲפִים, וְרַב חֶסֶד וְאֱמֶת. נִצֵּר
חֶסֶד לְאֲלֵפִים, נִשָּׂא עֵינֵינוּ וְנִשְׁעֵנוּ וְנִשְׁאָה, וְנִקְהָ.

Adonai, Adonai, is a merciful and gracious G-D,

slow to anger and abounding in kindness and truth; G-D keeps mercy for thousands of generations, forgiving iniquity, transgression and sin, and clearing those who repent.

VOICE 1 What am I in time and space?

VOICE 2 A weeping willow?

VOICE 3 A bush ~~that~~ flickers?

LEADER A creature grasping life's joke?

VOICE 4 An ox harnessed in G-D's yoke?

SINGER Psalm 8

O G-D! Adonai
How majestic is Your name in all the earth
Who has set Your glory above the heavens.

When I behold the heavens
The work of Your fingers
The moon and the stars
Which You have ordained.
What am I that You are mindful of me?
And this child of mine that You visit?
Yet You have made us little lower
Than the angels
And You have crowned us
With glory and honour
You made us to have dominion
Over the works of Your hand
You have put all things under our feet
All sheep and oxen
Also the beasts of the field
The birds in the sky
The fish of the sea
Whatever passes through the paths of the seas
O G-D! Our G-D!
How majestic is Your name
In all the earth.

LEADER

יְיָ אֱלֹהֵינוּ רַחוּם וְחַנּוּן, אֲרֹךְ אַפַּיִם, וְרַב חֶסֶד וְאֱמֶת. נֹצֵר
חֶסֶד לְאֱלֹפִים, נִשְׂא עֵוֹן וְפָשַׁע וְחַטָּאת, וְנִקְיָה.

Adonai, Adonai, is a merciful and gracious G-D,

slow to anger, and abounding in kindness and truth; G-D keeps mercy for thousands of generations, forgiving iniquity, transgression and sin, and clearing those who repent.

PAUSE

THE SECOND PART

LEADER You are the Power and I am the servant

CONGREGATION Who should have mercy on the servant if not the Power?

LEADER You create and I decay.

CONG Who should have mercy upon the decayed if not the Creator?

VOICE 3 You are the Judge, and I am the accused.

CONG Who should have mercy on the accused if not the Judge?

LEADER You are All, and I am a fragment.

CONG Who should have mercy on the fragment if not the All?

LEADER (almost in a reverie)

My G-D, I cling to You like a drowning man
struggling to reach land.
I have always wrapped myself in Your name
Even though, because of You
I have been slaughtered
I have fought Your fight
BE NOT FAR FROM ME!

(emerging from reverie)

You are the Listener and I am the pleader.

CONG Who should have mercy upon the pleader if not the Listener?

LEADER (Once again in a reverie)

Remember the massacre I suffered for Your sake.
So many of us perished

Yet morning and evening and at noon
Your loyal servants proclaimed Your Oneness
With all their hearts.
This is the People that survived the sword!
BE NOT FAR FROM ME!

PAUSE

יְיָ אֱלֹהֵינוּ רַחוּם וְחַנּוּן, אֲרֹךְ אַפַּיִם, וְרַב חֶסֶד וְאֱמֶת. נִצֵּר
חֶסֶד לְאַלְפִים, נִשָּׂא עוֹן וּפְשָׁע וְחַטָּאת, וְנִקָּה.

Adonai, Adonai is a merciful and gracious G-D.
Slow to anger, and abounding in kindness and
truth;

G-D keeps mercy for thousands of generations,
forgiving iniquity, transgression and sin, and
clearing those who repent.

אֱלֹהֵינוּ וְאֱלֹהֵי אֲבוֹתֵינוּ, תִּבָּא לְפָנֶיךָ הַפְּלִתָנוּ, וְאַל תִּתְּעַלֵּם
מִתַּחֲנוּנֵנוּ; שְׁמֵינוּ אֲנַחְנוּ עַיִן פָּנִים וְקָשִׁי עֲרַף לִימֶר לְפָנֶיךָ, יְיָ
אֱלֹהֵינוּ וְאֱלֹהֵי אֲבוֹתֵינוּ, צְדִיקִים אֲנַחְנוּ וְלֹא חַטָּאנוּ; אֲכַל
אֲנַחְנוּ חַטָּאנוּ.

Our G-D and G-D of our ancestors, may our
fervent cry reach You; may Your ear be attentive
to our supplication. Hear the innocent, O G-D;
listen to our song, You who takes heed of the
right and overlooks the wrong.

Please Rise

LEADER
SINGERS
CONG

Vidui

אֲשָׁמְנוּ, בִּגְדָנוּ, נִזְלָנוּ, דִּבְרָנוּ דָּפִי; הִעָרְנוּ, וְהִרְשָׁעְנוּ, וְזָדָנוּ,
חָמְסָנוּ, מָפְלָנוּ שָׁקֶר; יַעֲצֵנוּ רָע, בִּזְבָּנוּ, לָצָנוּ, מָרְדָּנוּ, נֶאֱצָנוּ,
סָרְרָנוּ, עָרְנוּ, פָּשַׁעְנוּ, צָרְרָנוּ, קִשִּׁינוּ עָרָף; רָשָׁעְנוּ, שִׁחַתְנוּ,
הִעֲבָנוּ, הִעֲתֵנוּ, הִעֲתֵנוּ.

Ashamnu, bagadnu, gazalnu, dibarnu dofi.
He-evinu, v'hirshanu, zadnu, chamasnu,
tafalnu-shaker. Ya-atznu ra, kizavnu, latznu,
maradnu, niatznu, sararnu, avinu, pashanu,
tzararnu, kishinu oref. Rashanu, shichatnu,
tiavnu, tainu, titanu.

We have acted treasonably, aggressively, and
slandersly, we have acted brazenly, viciously
and fraudulently; we have acted wilfully
scornfully and obstinately; we have acted
perniciously, disdainfully, and erratically.

Psalm 130

שיר המעלות במעמקים קראתיך יהוה: אדני שמע
 בקולי תהינה אוזניך קשבות לקול תחנוני: אסיענות
 תשמרניך אדני מי יעמד: כירעמך הסליחה למען תורא:
 קויתי יהוה קוטה נפשי ולדברו הוילתי: נפשי לאדני
 משמרים לבקר שמרים לבקר: יחל ישראל אל-יהוה
 כירעם-יהוה החסד והרבה עמו פדות: והוא יפדה את-
 ישראל מכל עינותיו:

Out of the depths I have cried to You, O G-D.
 G-D, hear my voice; let Your ears be attentive
 to the voice of my supplications. If You, O G-D,
 should mark iniquities, O G-D, where should I
 stand? But there is forgiveness with You, that
 You may be feared. I wait for G-D, my soul
 waits, and in G-D's word I hope. My soul waits
 for G-D more than those who wait for the morning;
 more than watchmen for the morning. Let Israel
 hope in G-D; for with G-D, there is steadfast
 love and plentiful redemption. G-D shall redeem
 Israel from all iniquities.

Please be Seated

LEADER

The Almighty has dealt bitterly with me
 That I did not believe
 Till G-D welled up in my tears
 From the midst of my wounds

under this section, the CONGREGATION
 may softly hum on a pitch taken from
 the CHOIR

And behold G-D is also very lonely
 And G-D also lacks someone to confess to
 In whose arms to sob
 Unbearable misery
 And this G-D
 Walks without a body
 Without blood
 And the grief is double the grief of flesh
 Flesh that can warm another body
 Or a third
 That can sit and smoke a cigarette
 And drink coffee and wine
 And sleep and dream until the sun.....

VOICE 1

(interrupting) For G-D it is impossible

VOICE 2

For G-D

VOICE 1

Is G-D

THE THIRD PART

30

SINGER

Here I stand
A Jew marked by history
For who can count how long?
Wrapped in compassion
As in a tallit
Staring every storm in the face
Write songs of pain
Sing prayers of torment
Refresh yourself with suffering

Too much for our people
Small and weak
It is enough to share out
Among the whole human race
Accept the grief
Of one who could blaspheme
And yet believe in You

VOICE 4

May G-D who answered
Abraham our father, on Mount Moriah

VOICE 2

Sarah our mother, on the night of a thousand tears

VOICE 3

Their son, Isaac, bound on the altar

VOICE 1

Jacob, in Bethel

VOICES 1/2

Leah and Rachel, in their torment

All

Joseph, in his prison

CONG

ANSWER US!

LEADER

softly repeats the words of ADONAI ADONAI
under this next section

VOICE 3

May G-D who answered
Our mothers and fathers at the Red Sea

VOICE 2

Moses, at Horeb

VOICES 1/3

Aaron and Miriam

VOICE 1

And Phineas, who rose from the people

CONG

ANSWER US!

ALL

May G-D who answered
Hannah from Ramatayim and Jonah in the fish

VOICE 4 Daniel, in the lions den
 VOICES 3/4 Mordecai and Esther, in Shushan the castle
 VOICE 1 Ezra, in captivity
 ALL Ruth and Naomi, on their journey
 LEADER Those who are lost
 CONG ANSWER US! ANSWER US!

PAUSE

SINGER 1 As long as we are not alone
 SINGER 2 As long as we have someone near
 SINGERS 1/2 As long as we are not alone
 ALL SINGERS We shall rejoice

YOUNG VOICE under sung text

YOUNG VOICE Do you remember how we rose early
 And came in our newness
 But G-D had already prepared
 Everything for us
 No matter how early we came
 G-D came a little earlier

LEADER (interrupting)

Who will dream You?
 Remember You?
 Deny You?
 Yearn after You?
 Who will flee You?
 Only to return over a bridge of longing.

Please Rise

LEADER
 SINGERS
 CONG

אֲבִינוּ מֶלֶכְנוּ, חֲנֻנוּ וְעָנֵנוּ, כִּי אֵין בָּנוּ מַעֲשִׂים; עֲשֵׂה עִמָּנוּ
 צְדָקָה וְחֶסֶד וְרוּשִׁיעָנוּ.

As A Parent our G-D, be gracious to us, and
 answer us, for we have no merits; deal
 charitably and kindly with us and save us.

the following text will be muttered by the PARTICIPANTS - at first, the words will be indistinct, but gradually they will become more clear.

SINGERS
CHOIR

הַנֶּשְׁמָה לָךְ וְהַגּוּף פְּעֻלָּתְךָ, חֹסֶה עַל עַמְלָתְךָ. הַנֶּשְׁמָה לָךְ
וְהַגּוּף שְׁלֹךְ, יְיָ, עֲשֵׂה לִמְעַן שְׁמֹךְ. אֶחָאנוּ עַל שְׁמֹךְ, יְיָ, עֲשֵׂה
לִמְעַן שְׁמֹךְ.

VOICE 1	The soul belongs to You
VOICE 2	The body is Your creation
LEADER	THE SOUL BELONGS TO YOU

SILENCE

THE MUSIC

FOR THIS

S E L I C H O T S E R V I C E

Pamela Siskin

Ref: 110 DC

Ha - N' Sha - ma - Lach U' Ha - guf Pa - Lach Ha - N' - sha - ma - Lach U' Ha - guf Pa - Lach

V1

Chu - Sa AL a - ma Lach Chu - Sa AL - a - ma - Lach

V2

Ha - N' - sha - ma - LACH U' Ha - guf Shelach Ha - N' - sha - ma - U' Ha - guf Shelach

V3

A - Donai - a - Sei - L' - ma - a - N Sh' ma - cha A - Donai A - Sei - L' ma - ANshamecha

R. S. S. S. S.
2nd St

A - DON - ai A - DON - ai EL Ra - chum v' cha - NUN

e - rech A - Payim v' ra'chesed B' - e - met NOT - zer chesed la - 3 - la - Fim

No - se A - von Va - Fesha - v' - cha - ra - a

v' Na - ke

P Silber
June 1888

Handwritten musical score for Psalm 121, featuring ten staves of music with lyrics and chord markings.

Staff 1: Lyrics: "EL HE A-DON". Chords: G_m , F .

Staff 2: Lyrics: "me na i m". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 3: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 4: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 5: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 6: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 7: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 8: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 9: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Staff 10: Lyrics: "me i n". Chords: G_m , A_1 , S_A , E_S , E_S .

Handwritten musical score for a song, featuring six staves with notes, rests, and lyrics. The score includes various musical notations such as chords (Eb, Fm, Cm, D7, Gm, F, Dm, Cm), accidentals (b, #), and dynamic markings (f, sf). The lyrics are written in Hebrew and Yishmar, including "Ach Ba-hay La", "A-Don A-Don", "Yishmar Yishmar", "Zeir-cha", "mi se-va", "Kol", "NaF She-cha", "Yish me-a mor Ta et", "Cm 1st time", "Cm 2nd time", "Ad O Lam", and "v".

Sister
June 88

O G-D A-Don-ai

Tr am

How MAG-ES-Tic is Your Name IN All the earth who has Set your

Ct

Glo- Ry A-bove The Hea- vens

Fl

Simply - Bar with growing excitement

When I be-hold The hea- vens The Work OF your Fingers The

p

Moon and the stars which you have or - Dained

What Am I That you are mindful of me? and this child of mine That you

Vi - sit - Yet you have made us a little lower than the

Ang - els And you have crowned us with Glo - ry And Hon - our you

made us To have Do-mi-nion ov—er The Works of your Hands

You have Put all Things un-der Our Feet All

Sheep and ox-en Al—so The Beasts of The Field The

Birds in The Sky— The Fish of The

The score is written on ten systems of three staves each. The top staff is for the vocal line, and the bottom two are for piano accompaniment. The lyrics are written below the vocal staff. The music is in G major (one sharp) and 4/4 time. The piano part includes a right-hand (RH) and left-hand (LH) accompaniment. The score is handwritten and appears to be a personal or working manuscript.

Sea — what ever Passes Through The Port of The Seas

O G-D! Our G-D How ma —

Jestic is your name IN all The

Earth

SP

cracendo



P. Siskin
June '88

for Rebecca Thandi Halbe

E-lo-he nu vi-e-lo-he A-vo

TE nu TA-vo L'-Fa-ne-cha Shi-VAT Chinun

T'Hi-na QZ-N'-cha KA-She-Ver TA-cha-nun Shi-ma A-Don-ai

Tza-Dek Hakshiva Ri-nun SHAR me-sha-rim oo ma-him ma-ri nun

P. Sider
June 80

Vidui | Psalm 130

44

V languid - Free (Take in upper octave)

Flute

FL

FL

FL

CANTOR

Choir Cong

FL

CANT

Choir Cong

FL

Can

Choir Cong

Ashtanna BAGAONA GAZALNA Dibarna DOFI

He - e - vira V' Hir shana Zanna HAMASNA

Ka-ra - ti - cha Aon - ai A - Don - ai Shim - A v' Kol - i Ti -

TAFALNA SHAKER YA - ATS - NU - RA KI ZAVNA

FL

CANT

hi - ye - na oz - ne - cha - ka - shu - ver L' kol - tacha - nu -

Choir

Cong

LATZNU MARANNU NIATZNU SARABNU

FL

CANT

- nai - Im AV-o - not Tish - mer - ya A - Don - ai mi ya - a - mod?

Choir

Cong

AVINU PASHANU TZARABNU KISHNU O REF

FL

CANT

Ki - im - Cha Haslich - a - L' ma - an Ti - va - #d re

Choir

Cong

PASHANU Schichafnu Ti - AVNU Tainu Ti - ANU

ANDANTE

CANT

Piano

Handwritten musical score system 1. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a bass line in bass clef. The vocal line has lyrics: "Ki Vi - Ti ADON - a Ki V - ta Naf -". The piano part features chords and single notes, while the bass line has a simple harmonic accompaniment.

Handwritten musical score system 2. It consists of three staves. The vocal line has lyrics: "SHI Vi Kio - VA - To Ho - chal - Ti". The piano and bass parts continue the accompaniment from the previous system.

Handwritten musical score system 3. It consists of three staves. The vocal line has lyrics: "Naf - Shi - ha - Don - ai mish - mor - im La Bo -". The piano and bass parts continue the accompaniment.

Handwritten musical score system 4. It consists of three staves. The vocal line has lyrics: "ker Sho - rim Ta Bo - ker YA -". The piano and bass parts continue the accompaniment.

CHel Yis-ra-el el AD-on—ai Ki im A-DON—ai HA Chesed v' HAR—

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics in Hebrew. The bottom staff is a piano accompaniment line. The music is written in treble and bass clefs with a key signature of one flat (B-flat).

—Bei Im—o p'—DOST v' hu YIF—De ET Yisra-el mi—

This system contains the next two staves. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The lyrics are in Hebrew.

CANT —kol A —Vo-no —TAV —

This system features a single staff for the Cantor's part. The lyrics are in Hebrew. The staff is in treble clef with a key signature of one flat.

CHOIR

This system features a single staff for the Choir. The staff is in treble clef and contains rests, indicating the choir is silent for this section.

PIANO

This system features a single staff for the Piano. The staff is in treble clef and contains chords and moving lines. The lyrics are in Hebrew.

Two empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

Choir

Piano

A-Donai Shim-A —

ki — vi — Ti A-Don-ai Kiv-Ta NAF —

A-Donai Shim-a — v' Ko-Li Shim³ A A-Don-ai A-Don —

Shi v' Lio-va-ro Ho — chai — Ti

ai A-Donai Shima³ A — Don — ai —

NAF — Shi LA-Don-Ai Mish-mor — rim la Bo — KER Stem —

Handwritten musical score on page 49, featuring vocal and piano parts with lyrics in Thai script.

Vocal Part:

- Staff 1: A-Don-ai A-Don-ai
- Staff 2: Tim ka Bo-ker
- Staff 3: mi na-a-ma-kim
- Staff 4: KA-RA-Ti-cha A-Don-ai
- Staff 5: mi ma-a-ma-kim ka-ra-Ti-cha A-Don-ai

Piano Part:

- Staff 1: Accompanying chords and melody.
- Staff 2: Accompanying chords and melody.
- Staff 3: Accompanying chords and melody.
- Staff 4: Accompanying chords and melody.
- Staff 5: Accompanying chords and melody.

Other markings:

- Staff 3: LH (Left Hand) marking.
- Staff 4: R (Right Hand) marking.
- Staff 5: A triplet of eighth notes marked with a '3'.

Handwritten musical score for four staves. The tempo is marked **LENTO**. The lyrics are "A - DON - ai". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The first staff has a double bar line. The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line.

Handwritten musical score for four staves. The tempo is marked **LENTO**. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The first staff has a double bar line. The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line.

*Psister
Quene 88*

HERE I STAND

51

Flute

Slowly + Freely

Voice

An almost 'white' sound

Here I stand A Jew marked by his to-ry For who can count how

FL

Voice

Long wrapped in Com-pas-sion As in a Tall-ir staring Every storm in the

FL

V

FACE Write songs of Pain Write songs of Pain Sing Prayers of Tor-ment Re-

FL

V

Fresh your-selves with SUFF-er-ing Too much for our people small and weak

FL

V

It is e-nough To share our A-mong The whole hu-man Race Accept The grief

FL

V

Accept The grief OF one who could blaspheme no yet be-lievers in you

AS LONG AS WE ARE NOT ALONE
Do you Remember

52

Sop Solo PP

Sop Tenor

Alto Baritone

Alto Solo PP

AS long AS We Are NOT A — lone

Speaker

Piano

ST

Long AS We have Someone Near

A little Stronger

AS long AS We Are Not a —

A/B

A little Stronger

AS long AS We are NOT a —

Speaker

Piano

ST

Choir

- LONE

We shall re-joice

We shall re-joice

We shall re-

A/B

- LONE

Choir

As long as we are not a

Soprano

Piano

ST

re-joice

We shall re-joice

A growing excitement

We shall re-joice

A/B

- lone As long as we have someone Near. AS long as we are not a lone we

Soprano

Do you remember How we rose early

Piano

SLT

Building

We shall re-joice

We shall re-joice We

A/B

Shall re-joice

Building

We shall re-joice

we

Speaker

AND came in our newness, But G-D had already Prepared No matter

Piano

SLT

Shall re-joice

We shall re-joice

We shall re-joice

A/B

Shall re-joice

We shall re-joice

We shall re-joice

Speaker

How early we came G-D came a little earlier

Handwritten musical score for a choir and piano. The score is written on ten staves, grouped into five systems of two staves each. The parts are labeled on the left: S/T (Soprano/Tenor), A/B (Alto/Bass), Speaker, and Piano.

The lyrics for the first system are: "We shall re-joice We shall re-joice We shall re-joice We shall re-joice".

The second system continues the lyrics: "We shall re-joice We shall re-joice We shall re-joice We shall re-joice".

The third system continues the lyrics: "We shall re-joice We shall re-joice We shall re-joice We shall re-joice".

The fourth system continues the lyrics: "We shall re-joice We shall re-joice We shall re-joice We shall re-joice".

The fifth system continues the lyrics: "We shall re-joice We shall re-joice We shall re-joice We shall re-joice".

The score includes various musical notations, including treble and bass clefs, time signatures, and dynamic markings such as **FF** (Fortissimo) and **FFF** (Fortississimo). There are also handwritten annotations like "8v" and "b" (flat) above notes.

P. Sitar *Scene 88*

Very Free

CANTOR

A — Vi — nu mal — kei — nu cha — ne — nu v' A — nei — nu

Piano

CANTOR

Ki ein — Ba — nu

Piano

CANTOR

ma — Sim Ki ein Ba — nu ma — a — Sim

Piano

ANDANTE

CANTOR

A Sei im — ma — nu Tz' —

Piano

Cantor

Da-ka Va che-seo A - Sei Im - a-nu T2 - Da-ka Va che

Piano

Cantor

— Sed vi hoshi - ai — nu — A — vi — nu mal

Piano

Cantor

Kei — nu A — vi — nu mal — Kei — nu A —

Piano

Cantor

— vi-nu mal-kei-nu cha — nei-nu vA — nei-nu A — vi — nu mal —

Piano

Flute

Cantor

Piano

Flute

Cantor
Choir

Flute

Cantor
Choir

Piano

Kei — nu A — vi — nu mal — Kei — nu A — vi — nu mal — Kei —

nu — A — vi — nu mal — Kei — nu A —

— vi — nu mal — Kei — nu A — vi — nu mal — Kei — nu cha —

Handwritten musical score for "The Lord's Prayer" featuring three parts: Flute, Cantor/Choir, and Piano. The score is written on three staves. The Flute part is in the top staff, the Cantor/Choir part is in the middle staff, and the Piano part is in the bottom staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written under the Cantor/Choir staff.

Flute

Cantor/Choir

nei-nu v'a - nei-nu A — vi — nu mah — kai — nu A —

Piano

Handwritten musical score for the song "A-VI-NU MAL-KEI-NU". The score is written on three staves:

- Flute:** The top staff, written in treble clef with a key signature of one flat (Bb). It features a melodic line with various ornaments and trills.
- Cantor/Choir:** The middle staff, written in treble clef with a key signature of one flat (Bb). It contains the vocal melody with lyrics written below: "vi-nu mal-kei-nu A — vi-nu mah — kei — nu —".
- Piano:** The bottom staff, consisting of two staves (treble and bass clef) with a key signature of one flat (Bb). It provides a harmonic accompaniment with chords and single notes.

Handwritten musical score for the piece "Vi-nu". The score is written on three staves:

- Flute:** The top staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a whole note, a half note, and a quarter note, followed by a double bar line and a final whole note.
- Contralto:** The middle staff. It also begins with a treble clef, a key signature of one flat, and a common time signature. The notation includes a whole note, a half note, and a quarter note, followed by a double bar line and a melodic line consisting of eighth and sixteenth notes. The word "Vi-nu" is written below the staff at the end of the piece.
- Piano:** The bottom staff. It begins with a grand staff (treble and bass clefs), a key signature of one flat, and a common time signature. The notation includes a whole note, a half note, and a quarter note, followed by a double bar line and a melodic line in the bass clef.

The score is handwritten and includes a key signature of one flat and a common time signature. The piece concludes with a double bar line and a final note on each staff.

Flute

Cantor
choir

Piano

A - vi - nu
ma L - kein - nu

R. Siskin
June 188

SOME STAGING SUGGESTIONS FOR THIS SERVICE

THE FIRST PART

THE ARK

TOP LEVEL Singer 1

Singer 2 (with guitar)

SECOND LEVEL Singer 3

Singer 4

Piano

Flute

Singer 5

Singer 6 & Youth Singer


Congregation

Congregation

LEADER

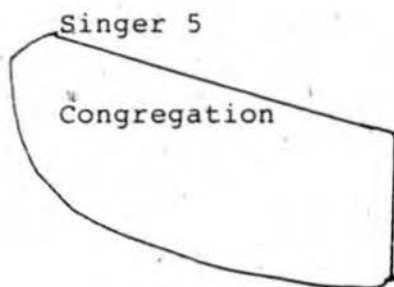
THE THIRD PART

THE ARK


TOP LEVEL Singer 1SINGER 2 (with guitar)SECOND LEVEL Singer 3SINGER 4

Piano

flute



On the LEADER'S LINES "The Almighty has dealt bitterly with me" THE LEADER should move forward to the front of the CONGREGATION and turn to face the CONGREGATION

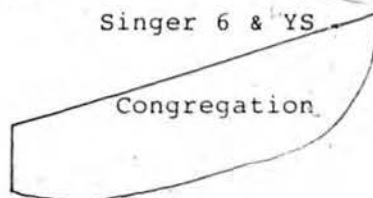
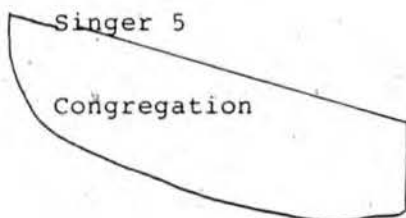
ARK

TOP LEVEL Singer 1SINGER 2 (with guitar)SECOND LEVEL Singer 3SINGER 5

Piano

flute

LEADER



Cue: "As Long as we are not alone"

SINGER 5 Move to new position

YOUTH SINGER move to new position

SINGER 6 move to new position

ARK

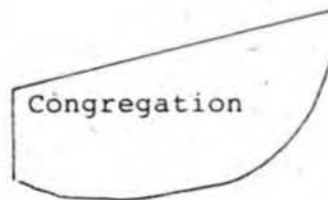
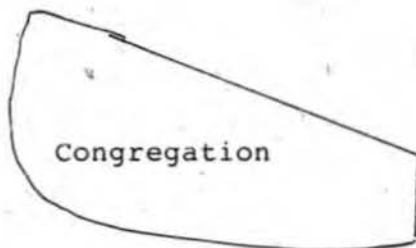
TOP LEVEL Singer 1SINGER 2 (With guitar)SECOND LEVEL Singer 3

LEADER

SINGER 4FLOOR LEVEL Singer 5Singer 6YOUTH SPEAKER

Piano

Flute



Cue: on VOICE 1 'The soul belongs to You'
ALL slowly turn to face the ARK

on VOICE 2 the LEADER slowly moves onto the
ARK level.

Absolute stillness from ALL to the count
of 10. Take cue of when to break from SINGER 1.

THE LEADER should be the last to leave.

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