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Eli Atah V'Odekah:

A Musical and Textual Analysis of the *Hallel* Compositions of Leib Glantz and Charles Osborne

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Senior Project Submitted in Partial Fulfillment of Requirements for Cantorial Ordination and Master of Sacred Music Degree

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Due Date: March 2, 2023
Written Project Advisor: Cantor Josh Breitzer

Abstract

This senior project will explore the liturgy of Hallel through the musical compositions of Charles Osborne and Leib Glantz through the mode of a traditional thesis. These compositions sit at two ends of the musical spectrum; Osborne's composition was originally intended for his congregation and harmony parts were intended for his Adult Choir. There are several opportunities for solo, duet, and choral moments that would be appropriate for volunteer choirs, as well as several moments where the congregation could sing along. Leib Glantz, on the other hand, composed an SATB setting with organ that is musically grandiose, but not intended for the untrained musician. Both settings have their merits, and both composers offer specific musical interpretations of this text.

This thesis will compare and contrast these two compositions, consider why each composer made the musical choices they did and seek to articulate their own connections to and reservations about the text. The methodology includes musical analysis of the scores, textual analysis of the Psalms, and interviews with Charles Osborne himself.

There are eleven chapters to this thesis. Chapter 1 examines the liturgy, historical context, and traditional music associated with Hallel. Chapters 2 and 3 provide insight to the lives and influences of Cantor Leib Glantz and Cantor Charles Osborne, so that their works can be understood in context. Chapters 4-11 are organized liturgically, beginning with the Opening Hallel Blessing, then with each chapter corresponding to a single Psalm from Psalms 113-118, followed by the closing blessing. Each chapter in this section follows the format of delving into the text, followed by an analysis of Glantz's arrangement of that Psalm or blessing, and then an analysis of Osborne's arrangement.

The final blessing does not examine Glantz or Osborne, as they did not publish a closing blessing with their works, and is instead an analysis of my own composition of that blessing.

Hallel is a fixed liturgy that allows Jews to celebrate the miracles in our calendars and in our lives. Studying a composer's intent with this text and liturgy will elevate my own connection with this liturgy, and hopefully, any Jewish community I may serve in the future as I bring my research into congregational worship.

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Acknowledgements

There are many people without whose help this thesis would not have been possible. I would first like to thank my thesis advisor, Cantor Josh Breitzer. Cantor Breitzer met with me many times over the past year, helping me to craft a thesis that was presentable. Cantor Breitzer's musical knowledge is almost unmatched, and his help in understanding some of this very difficult music was essential and instrumental. I would also like to thank him for his kindness, patience, and inspiration in our coachings during my last semester as a student. Cantor Breitzer is a model for any Cantor-to-be, and it was an honor to work so closely with him.

I would like to thank Professor Joyce Rosenzweig, my recital advisor, for her brilliance and creativity in crafting my senior recital. The music I studied from a thesis point of view is the same music I will be performing at my senior recital in April, and my coachings with her have deepened my love and understanding of this text and music. I am endlessly grateful to her for not only this project, but for her leadership and partnership at HUC for so many years.

I would like to thank Dr. Gordon Dale, for preparing me to take on this challenge. Dr. Dale's classes at the New York Campus have helped prepare me to undergo this scholarship, and he has been consistently helpful in the last year as he answered many questions (always in an extremely timely manner, even as he was on parental leave) from Chicago-style formatting to Talmudic resources. I am lucky to have learned from him.

I would like to thank Cantor Richard Cohn and Cantor Jill Abramson, the fearless leaders of the Debbie Friedman School of Sacred Music during my time as a student. Their support and kindness over the past five years have given me the confidence to write

this thesis, prepare a senior recital, and enter cantorial placement with success. I am grateful to have gotten my education under the Cohn/Abramson administrations.

I am endlessly thankful to Cantor Charles Osborne, who has given me his time, insights, and written the beautiful music on which much of this thesis is based. Cantor Osborne's talent, kindness, sense of humor, and giving nature is a gift to the cantorate and the Jewish people.

I am grateful to my teachers and mentors throughout the years, particularly Cantor Evan Cohen and Rabbi Ada Zavidov of Kehilat Har-El in Jerusalem, Rabbi Jeff Astrachan, my rabbinic mentor for three years at Temple Beth Israel in York, PA, and Rabbis Irwin Zeplowitz and Jade Sank Ross and Cantor Claire Franco of my current student pulpit, The Community Synagogue in Port Washington, NY. All of these rabbinic and cantorial mentors have molded me into the Cantor I (almost) am today.

My beloved classmates, the DFSSM '23, have given me courage, support, laughter, and love for 5 years. We started as 10, now we are 12, and I love all of you so much.

I am grateful to my parents for supporting me in my education and calling to become a Cantor. Thank you for always believing in me, and helping me to appreciate my roots.

Last and certainly not least, I am thankful to my husband and *bashert,* Edon. You have supported my dream of becoming a Cantor since we met as teenagers, and your integration into my class, my school, and my future career means the world to me. You have expanded my Jewish world and taught me so much. I love you and the Jewish home we have already and will create.

Introduction

My experience with Hallel as a liturgical unit dates back only as far as my Year in Israel in 2018-2019. I did not grow up in a synagogue that marked festival celebrations with the recitation of Hallel, nor did I grow up in a family that understood this text as a part of our Passover seder. I'm sure that we read parts of Hallel in English, but I never knew that this section had a name, and we definitely did not sing any portion of this text at our seder table. I was not formally introduced to Hallel until Rosh Chodesh Av 5778 (July 13, 2018), when I went with some of my classmates to the Kotel to ring in the new month with Women of the Wall.

Women of the Wall is a 34 year old organization composed of a group of women who pray, wear ritual prayer garb such as *tallitot*, *t'filin*, *kippot,* and read from the Torah at the holy site of the Western Wall.[1] The organization often makes headlines doing all this in a disputed religious space, technically belonging to the public, but culturally claimed by the Ultra Orthodox community. Protests by Ultra Orthodox men, women, and children are routine, and one does not go to the Kotel on Rosh Chodesh expecting a calm, quiet, davening experience.

Even as I was beginning to experience the observance of Rosh Chodesh month after month, Hallel was far from the forefront of my mind, at least at first. I was much more concerned with the screaming, whistling, pushing, shoving, and general violence and disorder of the women's section of the Kotel. Our presence was being protested, and our mission was to pray.

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[1] "Who We Are," Women of the Wall, accessed January 31, 2023, https://womenofthewall.org.il/who-we-are/.

It didn't take long for me to associate the Rosh Chodesh Liturgy (a standard *shacharit* service, including Hallel, with a special Torah reading) with a feeling of empowerment. I began waking up on Rosh Chodesh mornings with great anticipation, knowing that my day would be interesting at the least. I grew to be quite comfortable with the words I was singing (screaming, more often), and I felt that it was my religious right to chant these words. I grew increasingly connected to them, and every month when it came time to chant Hallel, I felt excited and empowered to do so.

I eventually left Israel, but my connection to Hallel remained strong. I didn't have the physical connection to the Western Wall anymore, but I still had Rosh Chodesh and all the festival services in which Hallel is chanted. Every time an opportunity to chant Hallel came up, I was always excited to have 10 or 15 minutes purely devoted to praising G-d's name through song. Hallel felt different on the HUC New York campus, not as loud or dangerous, but it still felt personal and divine.

Four years after leaving Israel, my love for this liturgy has deepened. I have spent the past year and a half studying these psalms and learning new musical settings for them, and my love for these holy words of praise have grown. What started as a protest has become a sacred part of me. The goal of this thesis was to learn about Hallel, and to understand two unique composers' relationship with this text so that I could continue deepening and sanctifying my own relationship with this text. It is my hope that I spend the rest of my life being excited for the recitation of Hallel, and always being divinely moved to fall in love with our liturgy.

Chapter 1: What is Hallel?

The Liturgy and History of Hallel

Hallel is rooted in the letters *hay-lamed-lamed*, generally translated as "praise." The term Hallel as a form of liturgy derives from the frequent use of the word "*Hallelu-yah"* (praise to G-d) in later psalms.[2] There are three forms of Hallel: *Hallel HaGadol*, *Hallel Shalem,* and *Chatzi Hallel,* also known as *Hallel Mitzrayim*[3] or *Hallel Mitzri.* Hallel HaGadol refers to the "long" Psalm 136 with its refrain of *ki l'olam chasdo*.[4] Hallel Shalem (the "complete" Hallel) is comprised of Psalms 113-118 without omission. The word *gadol* of Hallel HaGadol could indicate the length of the Psalm, but could also be a Talmudic reference calling it the "great praise emanating from G-d's mighty deeds."[5] Most prayer in Judaism is unquestionably formatted for communal use, and Hallel is no exception. The antiphonal structure of Hallel HaGadol in fact indicates communal liturgical use, with the first part of each verse of Psalm 136 calling for a response from the congregation.[6] Hallel is also typically done standing, as it is written in the *Shulchan Aruch*: "The *Mitzvah* of Hallel is done standing."[7] However, Hallel being considered a mitzvah, a commandment, is disputed based on the context. This thesis will elaborate on this in the explanation of Chatzi Hallel.

Hallel Shalem distinguishes itself from Hallel Mitzri in its recitation customs; verses 1-12 of Psalms 115 and 116 are traditionally recited, whereas in Hallel Mitzri

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[2] Apple, Raymond. "Understanding the 'Split' and 'Half' Hallel" *Jewish Bible Quarterly* Vol. 45, Iss. 4 (October-December 2017): 253.
[3] Ibid.
[4] Ibid.
[5] b. Pes. 18a
[6] Apple, "Understanding the 'Split' and 'Half' Hallel," 254.
[7] Orach Chayim 422:7

those verses are traditionally not recited. Hallel Shalem is recited on the first two days of Pesach, Shavuot, the nine days of Sukkot (including Shmini Atzeret and Simchat Torah,) and all eight days of Chanukah.[8]

Hallel Mitzri is made up of Psalms 113-118, with the omission of the first 12 verses of Psalms 115 and 116. Hallel Mitzri means "Egyptian Hallel," which is a reference to the opening verse of Psalm 114: "*b'tzeit Yisrael miMitzrayim,*" "in leaving for Israel from Egypt." Though this sequence contains six separate Psalms, it is considered to be one unit. Hallel Mitzri is one of several Psalm groups, which were likely known and recited by heart in early recitations of Hallel. and has as a unifying theme call to praise, *L'Hallel,* G-d. An additional unifying theme throughout Hallel Mitzri G-d's protection and salvation of G-d's people during times of oppression.[9]

Talmud Bavli Pesachim 118a notes that Psalms 113-118 specifically were chosen to be the verses of Hallel because they contain five specific themes: The Exodus from Egypt[10], the splitting of the Sea of Reeds[11], the Revelation at Mount Sinai[12], the resurrection of the dead[13], and the "travails of the advent of the Messiah."[14] Rambam states that since these five themes all have redemptive qualities, they are appropriate verses to mark days of redemption. Maharsha notes that these five points are the

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[8] "Hallel," Jewish Virtual Library: A Project of AICE, accessed January 5, 2023, https://www.jewishvirtuallibrary.org/hallel.
[9] Apple, "Understanding the 'Split' and 'Half' Hallel," 254.
[10] Psalm 114:1 (Sefaria.org).
[11] Psalm 114:3 (Sefaria.org).
[12] Psalm 114:4 (Sefaria.org).
[13] Psalm 116:9 (Sefaria.org).
[14] Moshe Bamberger, *Hallel/Song of Praise and Thanksgiving: Halacha, History, Haskafa and Commentary.* (New York: Mesorah Publications, 2004), 20.
(For more information, see Psalm 115:1 and b. Pes. 18a)

cornerstones of Jewish belief. As I demonstrate later, these themes are also reflected musically in the Hallel settings of Osborne and Glantz.

The history of reciting Hallel is disputed. *Talmud Bavli Pesachim 117a* presents a number of possible sources. One ascribes it to Moses, another to prophets in general. One can infer from the content of Hallel Mitzri that reciting Hallel was originally associated with Pesach. *Talmud Bavli Pesachim 5:7* makes explicit this context, saying that the Levites chanted it in the Temple during the sacrifice of the paschal lamb.[15] It was at some point extended to the other festivals and *Chanukah,* though the exact timing is unknown.. By the third century C.E., a shortened version was recited on the last six days of Pesach and on *Rosh Chodesh,* the marking of the new month.[16]

There are two subdivisions of Hallel Mitzri*:* festival "Chatzi Hallel*"* and Seder night recitation. Chatzi Hallel is recited on Rosh Chodesh and the later days of Pesach which omit parts of Psalms 115 and 116. Why only "half" a Hallel days and not the whole thing? Rav Yochanan[17] states that Hallel Shalem is recited only on festival days when work is prohibited and when separate sacrifices are offered. So, Hallel Shalem would only be recited 18 days out of the year in Israel and 21 days out of the year in the Diaspora, accounting for the fact that the diasporic Judaism observes one extra day of *chag*, holiday where work is prohibited, for each pilgrimage festival. [18]

It is also worth noting that Chatzi Hallel is not an entirely accurate term, as it is not technically half of Hallel. A more accurate term would be *Hallel B'Dilug,* or Hallel

[15]Apple, "Understanding the 'Split' and 'Half' Hallel," 254.
[16]Ibid.
[17] b. Ta'an. 28b and b. Arak. 10b.
[18] Apple, "Understanding the 'Split' and 'Half' Hallel," 254.

with omissions. *Dilug* comes from the root *dalet-lamed-gimel,* meaning to skip.[19] *Hallel B'Dilug* contains approximately 72% percent of Hallel Shalem, as only 24 out of 85 verses are omitted. This kind of Hallel is recited on Rosh Chodesh and the final days of Pesach.

Rosh Chodesh is a unique case as it is not a festival. In fact, reciting Hallel on Rosh Chodesh was not originally a practice[20], and it was a custom, not a law.[21] Though there are several biblical references showing significance to the new moon[22], it was never considered a full festival where work was prohibited nor did it mark a national miracle.[23] It was instead recognized as a custom of our ancestors rather than a law by which to oblige.[24] The practice of *dilug* likely came from a need to be pragmatic; on a regular working day, there was less time for worship than on formal festivals.[25] Additionally, fasting is not permitted on Rosh Chodesh[26] The Gemara tells of a time where Rav traveled to Babylonia and saw that people were reciting Hallel on Rosh Chodesh. Thinking it was a mistake, he tried to stop them, but noticed that they were omitting sections and said: "I can learn from this that they are maintaining the custom of their forefathers," noting that they knew it was a custom rather than an obligation.[27] The marking of the new moon had spiritual significance in biblical times[28], but since it was

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[19] Ibid., 257.
[20]Ibid.
[21] b. Ta'an. 28b.
[22] 1 Samuel 20: 5-34, II Kings 4:23, Amos 8:5, Judith 8:6 (Sefaria.org).
[23] b. Arak. 10b.
[24] b. Ta'an. 28b.
[25] Apple, "Understanding the 'Split' and 'Half' Hallel," 257.
[26] b. Ta'an. 2:10.
[27] b. Ta'an. 28b. (For more, see Apple, "Understanding the 'Split' and 'Half' Hallel," 256.)
[28] I Samuel 20:5-34, II Kings 4:23, Amos 8:5, Judith 8:6 (Sefaria.org).

not a full festival forbidding work nor was it a national commemoration of a miracle[29], it was acceptable to still recite an abridged Hallel service.

There is no recitation of any kind of Hallel on *Rosh HaShanah*, *Yom Kippur*, or *Purim.* Hallel on Rosh HaShanah or Yom Kippur would be considered inappropriate and inconsistent with the overall "somber" theme of judgment on those days, and even though Purim celebrates a miracle, it occurred outside of the land of Israel, so Hallel is not recited then.[30] Hallel is recited on Chanukah because it was considered to "make up" for Maccabee's inability to recite Hallel during *Sukkot* in 167 B.C.E. in the midst of war.[31]

There are two unique distinctions of Hallel recitation during seder night of Pesach. Psalms 113 and 114 are recited before the meal, and the rest is recited after. Hallel is generally recited standing and during the daytime, but during the seder it is usually recited seated and of course, at night.[32] There was a debate between Hillel and Shammai as to where the break in the seder would occur. Shammai argued until the end of Psalm 113, and Hillel argued until the end of Psalm 114.[33] We follow Hillel's tradition because it mentions the Exodus.[34] These first two psalms have a uniquely "Egyptian" theme (hence, "Hallel Mitzri") and help shape the *Maggid* (story telling) section of the seder. After the meal, the mood of the seder shifts to the liturgical rather than the historical. The first part of our seder is a reenactment of the Exodus, and Psalms 113 and

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[29] b. Arak. 10b.
[30] b. Arak. 10b.
[31]Apple, "Understanding the 'Split' and 'Half' Hallel," 257.
[32]Ibid., 255.
[33] M. Pes. 10:6.
[34] Apple, "Understanding the 'Split' and 'Half' Hallel," 256.

114 highlight that. The second part of our seder post-meal turns to the future with hopes of messianic redemption, which aligns with the themes of the later psalms of Hallel.[35]

The creation of Hallel cannot be assigned to a specific year. It is believed to have been recited by Moses and the Israelites during the Exodus, or at the time of the first sacrifice of the paschal lamb in Egypt, and then in the Temple. Hallel was reportedly thereafter recited by prophets at miraculous moments, especially during Pesach.[36] As mentioned earlier, there were disagreements between Hillel and Shammai as to where the break in Hallel during the seder would be, so that would tell us that the practice was well in effect by 10 C.E., the estimated death of Hillel. [37]

With an understanding of the basic structure and context of Hallel, this thesis will focus primarily on the musical expression of this text by Hazzanim Leib Glantz *z"l* and Charles Osborne. Before moving on to their 20th century interpretations of Hallel, we must first understand the musical tradition of Hallel and how it may have influenced their compositions.

The Music of Hallel

The recitation of Hallel is based on three different forms of public singing.[38] The first was when the prayer leader would chant an entire passage, pausing at each half-verse, to then be repeated by the congregation as a refrain throughout the recitation. Rabbi Akiva noted that this was a method of singing for adults. The second was when the

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[35] Ibid.
[36] Schonfield, Jeremy. "Psalms 113-118: Qualified Praise?" *European Judaism: A Journal for the New Europe* Vol. 50, No. 2 (August 2017): 149.
[37]"Hillel the Elder," Wikipedia, accessed November 1, 2022. https://en.wikipedia.org/wiki/Hillel_the_Elder.
[38] Nulman, Macy. "The Development of the Hallel Chant As Reflected in Rabbinic Literature." *Musica Judaica* 5, no. 1 (1982): 72–73.

leader would chant half-lines which were then repeated by the congregation. Rabbi Eliezer noted that this call and response form was like children repeating phrases from their teacher. The third form is described by Rabbi Nechemyah like a scribe or a Hazzan who recites the *Shema* in synagogue by reading the first half-verse as the congregation responds with the second half.[39]

Though we have talmudic evidence of the ways in which Hallel was recited in terms of a *Shaliach Tzibbur* (prayer leader)/congregant relationship, we know very little when it comes to the actual chants and melodies of Hallel during the times of the Temples. The only known facts from those times are that Hallel was chanted and included unison singing, melodic embellishments, as well as antiphonal and responsorial singing.[40] In modern times, the use of chant and song-like melodies are both used, as will be seen in the analysis of the compositions of Glantz and Osborne.

There is a traditional mode in which Hallel is recited, and it is ironically in the minor key. From a Western musical standpoint, one would think that the entire event would be based off of major keys so that the music accurately reflects the meaning of the text. However, in traditional Ashkenazi *nusach,* the musical style of the chant of a particular section of liturgy, the mode is distinctly minor. The specific mode is called *Selichah* mode, or harmonic minor in Western terminology.[41]

Leib Glantz famously disagreed with the practice of chanting Hallel in the minor key. This is particularly notable because, as we will learn, Glantz was a stickler for nusach, believing that too many modern cantors deviated too much from the traditional

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[39]b. Sot. 30b.
[40]Nulman, "The Development of Hallel Chant," 73.
[41] Ibid., 74.

chant, and that this would be the end of *chazzanut,* traditional cantorial singing. Reportedly, he deeply and authentically believed in every word he uttered in his davening.[42] According to Cantor Chaim Feifel, Glantz repeatedly emphasized that no matter what, the music must serve the words.[43] In this case, he believed it to be justified to stray from the nusach, and provided an analogy that upheld the importance of knowing and performing the traditional nusach, while still honoring a composer and davener's main mission of truly understanding the text: "At the beach, the lifeguards usually set up ropes so that swimmers can be safe from drowning. The really good swimmers go beyond the ropes into the vast ocean, in order to enjoy a great swim. It is there that they can be as creative as they want. Eventually they always return to the safe area. The safe area is the equivalent of the 'traditional' nusach."[44]

Hazzan Macy Nulman reflects on this practice, as well as different reactions to it:

> Cantor theorists have always been perplexed by this question [of Hallel in the minor mode] and have expounded various fanciful theories. The poor and tragic conditions in which the Jew lived had caused him to lament his plight and to forget about the text. Another outlandish idea was that the cantor departed completely from the modal pattern in which he was chanting, resulting in the belief that the more tearful the rendition, the greater the cantor's reputation. These ideas are ludicrous. It is my feeling that the question of why the lugubrious chant is used in Hallel may be answered by referring to Talmudic and rabbinic sources. It is only when the nusach of the Hallel is studied and analyzed as a derivative of the liturgy itself that we can arrive at a logical rationale.[45]

Nulman continues to cite Talmudic rationale to this question. He cites *Pesachim 117a* that Hallel should be recited "at every important epoch and at every misfortune…and when they are redeemed they should recite it [in gratitude] for their

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[42] Jerry Glantz, *The Man who Spoke to God* (Tel Aviv: The Tel Aviv Institute for Cantorial Music, 2008), 5.
[43] Glantz, *The Man who Spoke to God*, 67-68.
[44]Ibid., 68.
[45]Nulman, "The Development of Hallel Chant," 74.

redemption."[46] So, Hallel is of course the act of chanting praises, however, every moment of joy also reminds the Jewish people of every moment of pain and destruction. The idea is that we cannot truly sing with full, unbridled joy if we are really to remember all the misfortunes the Jewish people have suffered. Glantz would have disagreed with Nulman's logic here, as his dedication was to express the text alone without making external assumptions. Boaz Tarsi spoke of Glantz's opinion on this matter:

> ...Glantz ascribes the (inappropriate) wailing and sad character to 'the entire tragedy of exile and the traffic and catastrophic situation of the Jews of the Diaspora.' The musical indicator of this wailing is again the wrong use of the minor key, which is suitable to the (no longer applicable) tragedy of exile. He specifically addresses the Diaspora cantor who, by his tearful rendering 'was sinning not only against the music, but, and that is the most important point, against the text and against the general spirit of the originally jubilant Hallel.' He uses the Hebrew adjective: *'Meshubah*' (Corrupt, distorted, in need of correction) to describe this minor key which results in 'no thanksgiving and no praise, no song and no exultation…'"[47]

Nulman notes that the Selichah minor mode is not universally the mode in which Hallel is recited. In fact, the Ashkenazic Western and *Hasidic* traditions change from the minor to the *Adonai Malach*[48] mode beginning with Psalm 117.[49] The reason for this transition is that Hallel is divided into two sections: the past and the future, with the future implying redemption. When one chants the first part of Hallel, one is reminded of the Exodus from Egypt: a time of great power and emotion. While we are happy that we survived the Exodus, it no doubt represents a somber time in our people's history. So, the musical feeling is mournful. At the traditional modal shift at the beginning of Psalm 117, the content of the text changes to the possibility of redemption, which employs feelings

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[46]Ibid.
[47]Glantz, *The Man who Spoke to God*, 188.
[48] Jewish mode that is a major scale with a lowered 7th and 10th scale degree
[49]Nulman, "The Development of Hallel Chant," 74.

of joy and optimism. Selichah mode is abandoned, and Adonai Malach is sung, and our praises turn to the major key.[50]

References to the "traditional" music of Hallel are all to be taken with a grain of salt. We know what the Ashkenazi tradition of the nusach of Hallel is, but that does not mean that Hallel always sounds one way. Throughout this thesis, the compositions of Glantz and Osborne will be analyzed and compared to one another, while following along intently with the words and phrases of the Psalms. For the purposes of this Thesis, an appendix is included at the end to aid in following along with the analysis.

With an understanding of the basic context, liturgy, and "traditional" nusach of Hallel, this thesis will shift focus to Glantz and Osborne as composers.

[50]Ibid., 75.

Chapter 2: Who was Leib Glantz?

Leib Glantz was born in Kiev in 1898 to a Hasidic orthodox family.[51] He moved to New York in 1926 and spent 15 years there before moving to Los Angeles. He made Aliyah in 1954 and lived there until his death in 1964.[52] A devoted and life-long Zionist, Glantz always dreamed of making Aliyah. However, he was kept from finding long-term work for decades because of the dissonance between the secular Zionist party to which he belonged and his orthodox religious identity. He was prohibited from having a permanent pulpit in Israel for decades because the political system controlled all aspects of religious life, including pulpit appointments. He was finally hired as the Hazzan of Tif'eret Zvi Synagogue in Tel Aviv by a group of synagogue officers who "defied the political decree" and remained there until his death.[53] His other long-term pulpits included Ohev Shalom in New York, followed by Sinai Temple and Sha'arei Tefila in Los Angeles. [54]

As mentioned earlier, among Glantz's many unique qualities as a Hazzan and as a composer were his dedication to the tradition of nusach and to the truth of the text. Most of the time these two qualities worked in relationship with one another. His son Jerry wrote in a letter to Glantz of this relationship:"You seem to be able to understand and interpret the deepest meanings of each and every word, attaching it to the perfect melody, while remaining purely loyal to the ancient Jewish prayer modes, which seemingly exist in your blood."[55] He referred to chazzanut as his "true love"[56], and spent his life devoted to the beautification of Jewish prayer.

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[51] Glantz, *The Man who Spoke to God*, 4.
[52]Ibid., 208.
[53]Ibid., 4.
[54]Ibid., 17-19.
[55]Glantz, *The Man who Spoke to God*, 3.
[56]Glantz, *The Man who Spoke to God*, 363.

Glantz's generation of Jewish music straddled the line of Golden Age Chazzanut and "Progressive Twentieth Century Chazzanut"[57] Glantz once remarked himself that it would take several generations before his music was understood.[58]Glantz's dedication to the art of chazzanut is reflected in his theology of *D'veikut*[59]:

> The word D'veikut is immersed in sound. True Chazzanut is a ritual purification in D'veikut and is heavenly divine. Therefore, Chazzanut should never sink to the level of ordinary song. Chazzanut must always be spiritually and intellectually superior. The higher Chazzanut is removed from the mundane, the closer it will be to heaven.[60]

Besides being a world renowned Cantor and composer, Glantz was also a writer and researcher. He began to write on Jewish music while living in Kishinev in the *Un'zer Zeit* Yiddish newspaper in 1924. In 1959, Glantz founded the Tel Aviv Institute for Jewish Liturgical Music and its Cantorial School.[61] At its inauguration, Glantz said:

> We strive to put an end to the lawlessness and recklessness in the field of Jewish music and prayer. We want to change the stature of the cantor in Israel and in the world. Not anyone who wishes to acquire the title of Chazzan should be permitted to do so. Not every person who has an untrained voice should be compared to a singer who has obtained a serious musical education. Those who adulterate the words of the prayers and poems cannot serve as leaders of a congregation. Our objective is to teach our cantorial students the simple meanings in Chazzanut. They should know not only *what* to sing, not only know *how* to chant the Nusach prayer modes, but *why* they sing specifically this Nusach and not another. The answers regarding these issues can all be found in our *nuscha'ot*[62]*,* which contain musical explanations and musical logic. Those who are seriously interested in this knowledge can and will understand it. The nusach contains clear knowledge. One has simply to decipher its secrets.[63]

Glantz's composition *Hallel v'Shalosh R'galim*[64] was published posthumously in 1968 by his wife, Miriam Glantz. According to Cantor Ralph Schlossberg in his publishing notes for his arrangement of *Betzet Yisrael,* that piece was composed in 1955.

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[57]Glantz, *The Man who Spoke to God*, 265.
[58]Ibid.
[59]A deep closeness to the divine
[60] Glantz, *The Man who Spoke to God*, 133.
[61] Ibid., 134.
[62]Plural of nusach
[63]Glantz, *The Man who Spoke to God*, 133.
[64] Leib Glantz, *Hallel v'Shalosh Regalim.* (Tel Aviv: Published by Miriam Glantz, 1968).

Glantz's Hallel contains several choral works as well as an aria-like arrangement, *Ahavti*, a setting of Psalm 116. The entire composition is musically challenging, and this was typical of Glantz. Maestro Schlomo Goldhour, Israeli musician and choir leader who assembled and conducted Glantz's choir during his first year in Israel remarks:

> Glantz's compositions were not easy to perform. They were courageous and demanding, filled with luster and musical inspiration…Glantz was a true guardian of the traditional prayer modes... He created a mode of his own, which we called "nusach Glantz." It was brave and rich, loaded with new and meaningful interpretations of the words to the prayers. He was constantly innovating. His contribution to the art of cantorial [music] was enormous. Glantz was a unique commentator, paving a modern path for cantorial [music]. [65]

Glantz's composition of Hallel will be analyzed alongside that of Osborne's in the Psalm-by-Psalm breakdown portion of this thesis. These two uniquely different composers offer their own contributions to the field of Jewish music and to the overall understanding and practice of chanting Hallel.

[65]Glantz, *The Man who Spoke to God*, 78.

Chapter 3: Who is Charles Osborne?

Cantor Charles Osborne is a contemporary cantor and composer currently serving Temple Sinai of Toronto. He attended Hartt School of Music at the University of Hartford and received his cantorial training at the Jewish Theological Seminary. He has composed four oratorios, a symphony, concerti for flute, guitar, viola, and harp, and over 200 choral works.[66]

In an interview conducted with Osborne, I asked him about Jewish music in his upbringing and how that led him to pursue the cantorate. He shared with me that he had absolutely none until adulthood, and that although his mother's family was Jewish and had a long and interesting history from Spain to Puerto Rico, he did not know of this until he was thirty years old and undergoing conversion on his own terms. Having been raised a Presbyterian, his exposure to the cantorate happened at the Hartt School with Hazzan Arthur Koret. Osborne recalled that Koret said to him that he would make a great cantor, and that while Osborne didn't even know he was Jewish at the time, Koret saw something in him. Subsequently, Osborne sang in a number of synagogues in the 1970s and eventually went to cantorial school where he embraced his compositional talent. It was there in a class with Miriam Gideon where he learned that he "could compose," and the rest is history.[67]

In this same interview, I asked him about his composing process. He distinguished between writing "on spec" (that is, writing for the sake of writing and not for a specific occasion), and being commissioned for a piece or having to write within the confines of a

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[66] "Cantor Charles Osborne," Temple Sinai Congregation of Toronto, accessed July 11, 2022. https://templesinai.net/our-clergy/cantor-charles-osborne/.
[67]Charles Osborne, Interview on zoom, July 22, 2022.

text, occasion, or a prayerbook. He said he prefers to write for an occasion because knowing all possible limitations and/or contextual aspects help lead him in the right direction and inspire creativity. In fact, having the "confines" of a particular prayerbook is actually helpful to him as it helps guide him.

When asked about his composing process in general, Osborne shared the relationship between the head and the heart: "All I do is write down what's in my head…[but] I want to write music that touches the heart, not this (motioning at his head)."[68] Osborne also notes that he takes his cues from Brahms, who "never pushed any instrument beyond its capacity to sound beautiful."[69]

This thesis will be closely analyzing his composition *Hallel.*[70] Written for the opening of a new sanctuary at his former pulpit, Temple Emanuel of Newton Centre, Massachusetts in 1998, the composition was first sung at *Sukkot* that year. In his written introduction to the composition, Osborne explains that some of the pieces written with harmonies were originally sung by his adult choir. He notes that the congregational tunes can be done with or without the harmonies. He goes on to explain that some recitatives are included to fit with texts that are not inherently congregational. He gives permission for the service to be done in full or excerpted, mixed and/or matched with other congregational melodies.[71]

Osborne noted that even as a child, he was always interested in the Psalms, and that there was a kind of "tug at the heart" in relation to Psalms.[72] In an interview

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[68]Ibid.
[69]Ibid.
[70]Leib Glantz, *Hallel v'Shalosh Regalim.* (Tel Aviv: Published by Miriam Glantz, 1968).
[71]Charles Osborne, *Hallel*. (New York: Cantors Assembly, 2005).
[72]Charles Osborne, Interview on zoom, July 22, 2022.

conducted with Osborne, I asked him to share what drove him to compose for Hallel. He wanted something that did not require accompaniment that his volunteer choir could sing. He also wanted something with more of an "Eastern flavor" to it, rather than a "four square harmonization". I asked him to describe his relationship to Hallel before and after writing this piece. He explained that after writing the piece, he viewed this portion of liturgy with "a great deal more respect and trepidation," and that he was more aware of the personal aspects of these prayers. Osborne noted that in studying the words of the Hallel liturgy, one becomes more aware of one's own mortality due to the striking imagery of the Psalms. "Hallel becomes very personal that way," he notes.[73] Reading the imagery of "The sea saw them and ran…mountains skipped like rams, hills like sheep", and imagining the earth literally trembling[74] can certainly have a strong effect on a person. Osborne related that specific kind of imagery to the world's reckoning with global warming, and that those types of natural disasters feel less abstract in today's context.[75] This no doubt could create a deeper connection with this liturgy.

I asked Osborne a few more questions about his intentions during the writing process. He shared that the intended instrumentation was *a cappella*, but that it has been done with instrumentation before, specifically piano. He noted that some of the melodies had much more of a gentle feeling, and that some light guitar accompaniment could also work.[76] Osborne went into great detail about his intentionality and inspiration with each Psalm, which will be referenced at the Psalm breakdown portion of this thesis.

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[73]Ibid.
[74] Ps 114:3-8 (Sefaria.org)
[75]Charles Osborne, Interview on zoom, July 22, 2022.
[76]Charles Osborne, Interview on zoom, February 22, 2022.

Chapter 4: Opening Hallel Blessing

The words of Hallel are first marked by these words: *Baruch Atah Adonai, Eloheinu Melech Ha'Olam, asher kid'shanu b'mitzvotav, v'tzivanu likro et HaHallel,* (Blessed are You Adonai our G-d, ruler of the universe, who has made us holy through G-d's commandments, and has commanded us to recite the Hallel).

There is debate as to when Hallel blessings should occur, mainly around the customs of reciting Hallel on Rosh Chodesh and the issue of reciting Hallel alone or with a minyan. The Rambam argues that Chatzi Hallel does not require a blessing because it is a *minhag,* tradition, rather than a *mitzvah,* commandment. The Rif[77] argues that one should say the blessing if among others, but not alone. Rabbeinu Tam and Rosh argue that Chatzi Hallel should be recited with a blessing even by an individual, even if it is only for custom.[78] However, Rabbeinu Tam and Rosh maintain that we in fact should make blessings over particularly important customs, including the recitation of Hallel. In practice, the Ashkenazi custom is to recite an opening and closing blessing even if one says Hallel in private. Sephardim who come from Israel and its surroundings do not say a blessing over Hallel, and the custom of most North African Sephardim is that the Hazzan will recite the blessing, before and after Hallel, in order to absolve the congregation of their obligation to recite it, but those who pray alone should not recite it.[79] For the

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[77] Rabbi Isaac Al-Fasi

[78] Shulchan Aruch, 422:2. For more, see "Is a *bracha* cited on *Chatzi Hallel* (partial Hallel) on Rosh Chodesh?" OU Kosher, Accessed November 6, 2022. https://oukosher.org/halacha-yomis/is-a-bracha-recited-on-chatzi-hallel-partial-hallel-of-rosh-chodesh/ .

[79] "Hallel on Rosh Chodesh," Peninei Halakha, accessed December 31, 2022. https://ph.yhb.org.il/en/05-01-12/

purposes of my recital, I will be chanting both blessings in keeping with Ashkenazi custom.

I was unable to find a published setting of a Hallel blessing (opening or closing) by Leib Glantz, so this thesis will be focusing on Charles Osborne's setting.[80] The intended instrumentation of this piece is a cappella. When I spoke to Osborne, he noted that some of his pieces could and have been set to piano and/or guitar. The opening blessing stands alone, and in my opinion, does not support a piano or guitar accompaniment as well as many of the other pieces in Osborne's composition. The many runs and the composer's note of "Freely" imply a completely a cappella intention. The piece is written with one sharp, and for the first 6-7 measures it implies G major. Measure 9 implies a minor until measure 11 where the harmony could be interpreted a number of ways, though e minor is implied here. The pre-concluding phrase of measure 12, ending on an A leads to a more solid establishment of e minor in the concluding phrase. The concluding phrase is unique here because rather than the traditional Three Festival Cadence of ending on a High Holiday cadence rather than a Three Festival cadence, only marked by the difference of a half step. The Three Festival cadence is characterized by scale degrees 5, 2, and 1, whereas the High Holiday cadence is characterized by a descending minor triad

While Osborne did not choose to include the traditional Three Festival Cadence to set the tone for Hallel, it is impossible to ignore the similarities between these two famous cadences. As mentioned earlier, the difference is only marked by a half step, maybe not even recognizable unless the listener is tuned into and looking for this

[80] See Appendix A

distinction. In addition, there are some similarities between Rosh HaShanah and the Three Festivals. There are traditionally five aliyot in the Torah readings as well as a special kiddush. In addition, Rosh HaShanah is technically a Rosh Chodesh, being the first of the month of Tishrei. In any event, even if the traditional cadence was not employed, Osborne has chosen to end the blessing on a minor triad, which leads itself well tonally into his next setting which will be discussed in the next chapter.

Chapter 5: Psalm 113

Textually, this opening Psalm of Hallel begins by addressing G-d's "servants", using the same root *ayin-vet-dalet* as the Exodus narrative uses for "slave." A major theme of the seder night is the transition from serving as a slave to a human Pharoah to divine service of G-d.[81] The Hebrew language's system of roots highlights different meanings one word can have, both in a *pshat* (simple) sense and in deeper meaning as well. The act of serving a divine Creator is not bitter like it was when our people were slaves to Pharaoh, but full of meaning and representative of *Olam HaBa,* the messianic age to come. The overall theme of this Psalm is essentially exclaiming how lucky we are to be in servitude to G-d who "raises the poor from the dust, lifts up the needy from the refuse heap to set them with the great, the great men of G-d's people…[who] sets the childless woman among her household as a happy mother of children."[82]

Osborne entitles his arrangement of Psalm 113 *Hal'luya, Hal'lu Avdei Adonai*, beginning on page 69. There is no "Cantor" line, and the overall feeling of this setting is congregational. Since discovering it, I have used it at seders and in planning Rosh Chodesh services. The verses are repetitive and easy to learn quickly, and every few measures return to a catchy refrain. Set in e minor, there is not a large range, only spanning E4 to E5. Motion is mostly stepwise, and there is never a leap larger than a fifth. All of these qualities make it ideal for communal worship. The setting in his 2005 publication[83] is a two page a cappella lead sheet, though he has written piano accompaniment since and has said that his pieces could be done with accompaniment.[84]

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[81] Schonfield, "Psalms 113-118: Qualified Praise?", 153.
[82] Ps 113: 7-9 (Sefaria.org)
[83]Osborne, *Hallel*, 2005.
[84] Charles Osborne, Interview on zoom, February 22, 2022.

However, anyone with elementary harmonizing skills could write in some simple block chords and fashion one's own accompaniment. For my piano class at HUC during my fourth year, I harmonized this piece only using e minor, G major, a minor, C major, and D major/D7. The point being that even though this piece was written to be sung a capella, one could write in a simple harmony to adapt it to piano or guitar, which makes this piece overall quite accessible. For the purposes of this thesis, I will be analyzing the lead sheet without the later-added piano accompaniment. It also is characterized by a popular quality of Jewish congregational music in that it is quite catchy, which helps congregants to remember it and use it on multiple occasions.

On the first page (page 70), Osborne opens with a repeated "Halleluyah", the first word of the Psalm, perhaps painting the theme of Hallel from the start. There are three sections of verses, 3 verses each, all separated by the refrain of "Halleluyah." Osborne stated in an interview that dividing the verses 3/3/3 was intentional because it makes the piece more singable. Osborne also stated that his inspiration for composing this kind of "singable" music was his teacher Cantor Max Wohlberg *z"l*, with whom he was very close. He noted that Wohlberg "had a way of taking a text and making it sing", and that he aimed to emulate that in his writing.[85] At the end of the third section, the last verse actually ends with the word "Halleluyah," making the transition back to the refrain contextually and musically smooth. The Psalm only spans 9 verses, so at an appropriate 40 measures and one and a half pages, this arrangement could easily be used for practical prayer.

[85] Ibid.

Glantz's arrangement of the same Psalm, which he entitles *Haleluya,* is by contrast arranged for Cantor, SATB, and organ. This piece begins on page 87. Also in contrast to Osborne's arrangement, Glantz's Halleluyah is definitely range-specific and would not be well catered to a congregational "singable" melody. The Cantor line alone calls for a singer whose *tessitura*[86] must sit comfortably between a G4 and Bb5, which would indicate a tenor singer (like Glantz) but could also be sung by a soprano. Even though there are instances where one might write out an SATB arrangement fit for a congregation, the difficulty level is too high and the organ accompaniment would indicate that Glantz, an Orthodox Hazzan, never intended this to be sung in a synagogue on *Yom Tov,*[87] and doing a lengthy and musically ornate arrangement for 9 verses of Psalm would not be practical for a weekday minyan on Rosh Chodesh. All signs point to a piece that was written strictly for a concert or recital.

The piece begins on page 87 in F Major, but it doesn't take long for Glantz to shift to the traditional mode. However, he does not shift to the minor. In the opening measure on the second page of his arrangement, *Hallel v'Shalosh Regalim*[88], on the word "Adonai" in the soprano line, Glantz employs the traditional Three Festival cadence, used to paint the *chatimah*[89] for Three Festival morning services. This motif has been described as "one of the most recognizable and analytically challenging motives in the liturgy."[90] It is notable that Glantz does not place this at the end of the piece, rather almost at the very beginning. It does not have the context of the traditional intermediate and

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[86] The range within which most notes of a vocal part fall, often referred to when describing a singer's comfortable range
[87] Also known as *chag* or holy day where work (and instruments) are prohibited
[88] See Appendix B
[89] Signaling the end of a prayer
[90] Andrew Bernard, *The Sound of Sacred Time* (Charlotte: Andrew Bernard, 2006), 59.

pre-concluding phrases transitioning from Adonai Malach to *Magein Avot*[91] that one might typically see in Three Festival liturgy. [92]

Beginning on Page 89, there is a call and response relationship between the Cantor and SATB lines. This begins with the Cantor line singing the "A" line of verse 3: "From east to west…" with the choir responding with the "B" line: "the name of G-d is praised." The choir continues with all of verse 4: "G-d is exalted above all nations, G-d's glory is above the heavens", and the Cantor line immediately picks up at verse 5: "Who is like Adonai our G-d, who, enthroned on high," before a bass solo continues the thought with the "A" part of verse 6: "...sees what is below." Part "B" of verse 6 is continued by the full choir "in heaven and on earth." This back and forth dialogue between cantor and choir continues throughout the rest of the Psalm, until the last word of "Halleluyah", which is also echoed back and forth. Here, Glantz is perhaps recalling Rabbi Nechemyah's description of the third form of communal singing in *Sotah 30b*, where the Hazzan chants the first half verse as the congregation responds with the second half.

In general, Glantz is interested in the drama of this text. He is consistently word painting and keeping the ears in check with the eyes, so that what one is reading matches what one is hearing. For most of this piece he goes between tonal centers, though he does begin and end in F Major. One could interpret the turbulence of this seemingly straightforward text as foreshadowing for the journey the Israelites take in the next psalm, *B'tseit Yisrael MiMitzrayim,* Leaving Israel from Egypt was a journey for our people not without its moments of miraculous glory or the terror of the unknown. Glantz acknowledges this by constantly arriving at cadences with question and tension rather

[91] a Jewish mode with the same scale degrees as natural minor
[92]Bernard, *The Sound of Sacred Time,* 60-61.

than resolution because that turbulence cannot be resolved only through words of praise, but rather through the action we observe in the next psalm.

Chapter 6: Psalm 114

Textually, Psalm 114 is the namesake of Hallel Mitzri with its retelling of the Exodus beginning with the opening words: "When Israel went forth from Egypt…"[93] A dramatic recounting ensues that personifies the natural elements of the land. "The sea saw them and fled, Jordan ran backward, mountains skipped like rams, hills like sheep."[94] The Psalm goes on to describe that the land "trembles" before the power of G-d. "Jordan ran backwards" is in reference to the miracle of the splitting of the Sea of Reeds. According to Rashi, at the moment of the splitting of the Sea of Reeds, G-d's miraculous power was so great that all the bodies of water in the world split simultaneously with the Sea of Reeds.[95]

Charles Osborne's setting of Psalm 114 on page 73 is entitled *B'tzeit Yisrael*, and is written as a duet for treble voices. This piece is composed in e minor, just like his composition of Psalm 113, so these two pieces naturally work well consecutively in a service. *B'tzeit Yisrael*is written primarily in two-part harmony with occasional unison moments, and simple enough for the musically-inclined congregant to lead the congregation in the B section. The harmonies are mostly in thirds and the piece does not have a huge range. The tessitura of the lower part is an octave, between D4 and D5, with the D5 only happening a few times. Osborne's setting also seems to reflect Rabbi Nechemeya's description of communal singing that is employed by Glantz in Psalm 113. The lower voice is the voice of the leader, and the higher voice takes the role of the congregation in that it is always sung as response and is never sung without the lower

[93] Psalm 114:1 (Sefaria.org)
[94] Psalm 114:3-4 (Sefaria.org)
[95] Midrash Tehillim 114:3 (for more, see Bamberger, *Hallel*/*Song of Praise and Thanksgiving*, 113.

line. This is an adaptation of Rabbi Nechemeya's description of communal singing reflective of a responsive congregation.

This text is extremely descriptive, and Osborne takes a unique approach to expressing the text. Instead of highlighting every phrase in an aggadic way, wherein each word and phrase is painted differently according to the meaning, Osborne makes the entire piece relatively uniform and chant-like. The end result of this is an accessible liturgical composition to most any singing congregation. Osborne's musical approach recalls a story he has heard many times over, coming off as a meditative chant-like mantra. He describes this piece as not "jumping off a cliff", in that there are no unexpected turns and the line remains singable until the end. [96] While the lower voice is firmly in e minor, the upper voice implies the relative major of G as most of the time the upper voice stays a major third above the lower.

Osborne sets every other verse as a duet. The solo line chants the odd numbered verses, with the upper voice joining in on the even numbered verses. The rhythm of the poetry of the Psalms allows for this kind of balanced division, with each verse having between 15-18 syllables. Due to there being no significant syllabic imbalance between the verses, this Psalm is seemingly written perfectly for a chant, which Osborne embraces.

Glantz's composition of Psalm 114 entitled *Betzet Yisra'el* has been described as having a "colorful ballad mood."[97] It is included in the RSA (Recorded Sound Archives of Florida Atlantic University) and is one of just a few pieces in his larger Hallel composition that were initially thought to be accessible. It is clear that this piece was

[96] Charles Osborne, Interview on zoom, February 22, 2022.
[97] Glantz, *The Man who Spoke to God*, 84.

considered one of his more well known compositions, as evidenced by a widely available recording of Glantz singing without choir.[98] The written music was transcribed and arranged by Cantor Ralph Schlossberg in 2013, and the analysis of this piece follows that arrangement. Transposed to one flat in the key signature in this arrangement, the opening notes on page 100 give little to reveal the key of the piece.

Cantor Benzion Miller says of Glantz's *BeTzeit Yisrael:*

> We recite this Psalm in the Hallel portion of the synagogue prayer service on the blessing for Rosh Chodesh… on Yom Tov…and when reading the *Haggadah* at the Passover Seder. Here Glantz displays his brilliance as an artist. By simply telling the story of Exodus of the Israelites from Egypt, he places the listener in the middle of the episode itself. All one needs to do is shut one's eyes and envision the masses of men, women, and children with their animals and personal possessions, exiting slowly out of Egypt. Glantz was such a master craftsman that he could make simple words visible and even tangible.[99]

Perhaps just as Glantz's choir members were so moved by his performance that they could not sing, Glantz became so overcome with the meaning of the text and the power of his musical setting that he could not help but sing whatever elevated the text the most. After listening to this recording and having learned the Osborne setting, I noticed a key difference in the way that these two composers approached writing music for the text. To Glantz, the words held the highest importance, so each word and phrase had to appropriately be reflected in the music through word painting, dynamics, repetition if called for–utilizing all possible voices to achieve this. Osborne also had a personal relationship with the text, and noted that his understanding of the text has tied into his view of the world and made him more aware of his own mortality.[100] However, it appears that Osborne's primary priority is accessibility. The words are deeply important, so the

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[98] "Hallel and Three Festivals," Recorded Sound Archives, accessed July 19, 2022. https://rsa.fau.edu/album/40072.
[99]Glantz, *The Man who Spoke to God*, 96.
[100]Charles Osborne, Interview on Zoom, February 22, 2022.

congregation should be able to take part in their recitation. While Glantz may have uniquely written for every word to best highlight the meaning, Osborne's settings are much more accessible to the average congregant, perhaps elevating the meaning for more people. Both methods are beautiful and unique ways of approaching the text, and these composers are exemplary figures of Jewish music whose relationship with the text is essential to their musical settings.

The Schlossberg arrangement begins on page 100 with SATB humming. It seems that this arrangement was an attempted transcription of Glantz's recording from the RSA, as Glantz's singing better matches Schlossberg's arrangement than that of his own score in *Hallel.* The Cantor line starts off pianissimo and does not rise above a *piano* until measure 39 on page 104. The Cantor acts here like a storyteller, speaking in hushed tones to a group of attentive children who hang onto every word. There is a stark change in dynamics on the words *HaYam Ra'a vayanos*, "The sea saw them [G-d's people] and fled". Suddenly, there is action here. The *forte* dynamic on "HaYam" draws back on the word "*vayanos*", "they fled", though it quickly returns with *HaYarden,* (the Jordan River), and again draws back to a *piano* on *Yisov L'achor,* "ran backward." Glantz is employing dynamic changes here as a means of telling the story as if he were there. By singing loudly about supernatural geographical phenomena such as the Sea and the Jordan Rivercowardly pulling back, Glantz draws out in dramatic musical fashion the human characteristics of being scared before G-d's power.

The word painting continues on the words *HeHarim Rak'du ch'eilim,* "the mountains skipped like rams", as the Cantor line makes loud intervallic jumps of minor sixths, and continuing into *g'vaot kivnei tzon,* "hills like sheep'. The word for "hills",

"g'vaot", is marked with a tie over the interval of a forth, appearing on the page to look like a hill. The painting continues onto page 105 as the interval on the word *Che'elim*, "rams", gets wider–previously the interval was a sixth and now it is a major 7th, perhaps imitating the sound of a shofar which is blasted through a ram's horn.

Instead of continuing through the psalm on page 106, Glantz goes back to verse 3 on "*HaYam Ra'a vayanos*", this time painting the words as if they are waves in the water themselves. Even though the rhythm throughout this piece has been inconsistent, 12/8 is introduced for the first time on this page. The meter of this page is swung and the downbeat and the third eighth note of the subdivision are accented, imitating the current in a river.

There is a repetitive figure in this "wave" section between pages 106-110 that can be put into two sections. On pages 106 and the first half of 107, an ascending F major scale is employed, hitting D-F-G-A-Bb, before embellishing in different ways on the last few notes. On the bottom half of page 107 through the top of page 110, the notes begin with F-G-A-Bb-C-D before embellishing at the end. Besides the notes and rhythm, the unifying characteristics between these figures is the theme of the text chosen. Both *Vayanos* on page 106 and *Ki Tanus* on page 108 mean "fled", or fleeing, and the quick ascent might mimic fleeing or running away from somewhere. Similarly, *L'achor* on page 108 means "backward", or in context, "running backward". The running motion is definitely present in this figure, and the embellishment at the end of the figure paints a picture of moving backward with a D quarter note moving quickly to an A eighth note before moving back swifty up the scale to a C. All of these are examples of the figure being used to denote movement. Glantz also uses this figure to mimic animal noises, with

the words *Ch'eilim* (like rams) on pages 107 and 109, and *Kivnei Tzon* (sheep) on pages 109-110. The quick eighth and sixteenth note ascents might sound like the bleating of a sheep or ram, proving the point further that the seas moved like skipping rams and sheep.

The tonality of this piece has largely been in F Major, only deviating for slight phrases until the top of page 112 where a Freygish mode is utilized on the words *HaHofchi HaTzur agam mayim, chalamish l'mayno mayim,* "Who turned the rock into a pool of water, the flinty rock into a fountain?" Perhaps this mode was employed to show that the power of G-d, while ever powerful, is also unpredictable, and that G-d's power should never be underestimated. The tonality does resolve back to a major key, the VI of the original tonic of F, and the piece ends on a major D chord, on the word *Mayim,* water, the last word of the psalm.

Chapter 7: Psalm 115

As mentioned earlier, on Rosh Chodesh and the last six days of Pesach verses 1-11 of Psalm 115 are omitted. The opening words of this Psalm "Not for our sake, G-d, not for our sake, but for Your Name's sake give glory" are referenced a number of times throughout Jewish history wherein this verse was used as a plea for G-d's salvation, to which G-d answered that G-d would "rescue them for [G-d's] own sake."[101]

Ben Yehoyada explains why these words were incorporated into Hallel.[102] He notes that the Israelites anticipated that future catastrophes would happen to the Jewish people, and therefore they added in their Hallel song that "just as He brought salvation for them in their time of need (when they cried out, "Not for our sake"), so, too, in future times of trouble He should likewise not forsake His people."[103]

Verses 12-18 are included in all recitations of Hallel. Beginning with the words "Adonai Who has remembered us will bless…",[104] this verse is explained in *Midrash Chachamim* and references Numbers 10:10: "On a day of your joy, and on your festivals, and on your new moons you shall sound the trumpets over your elevation offerings, and they shall be a remembrance for you before your G-d."[105] This verse is therefore a fitting introduction for recitation on all days where Hallel is recited.

Osborne's arrangement of Psalm 115 is in two pieces. The first, entitled *Yisrael B'tach Badonai,* is written for verses 9-11, on page 74, and the second, entitled *Y'vareich*, is written for verses 13-18, on page 75. Traditionally, verse 12: "Adonai Z'charanu,"

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[101] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 113.
[102] b. Pes. 117a.
[103] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 115-116.
[104] Psalm 115: 12 (Sefaria.org)
[105]Bamberger, *Hallel/Song of Praise and Thanksgiving,* 11

"G-d remembers us," is chanted. *Yisrael B'tach Badonai* maintains the chant-like, singable line that is employed in Osborne's settings of the earlier Psalms. It is written as a solo in d minor. He described this piece as having an "eastern feel with a bit of a bounce to it."[106] Since these verses are traditionally only chanted on specific occasions within the context of Hallel recitations, I could imagine this arrangement being used to ground the congregation during the full recitation. Perhaps the earlier verses are less well-known to a congregation so a simple, "bouncy," melodic line might help bring the congregation into the singing and prepare them for a more well-known "Y'vareich" section, which could be set to a number of melodies. The piece appears to be in a minor but implies Phrygian in E. This piece also maintains a singable line, but with a twist. The Phrygian mode, while singable, makes for some interesting and unexpected tonal movements, and would open the door to some unique instrumental arrangements. The form for this piece is AA"[107] BA".

Another thing that makes Osborne's Hallel setting so accessible is that most of these pieces can be adapted to become a *niggun* (wordless melody), which is an engaging way to teach the congregation a melody and to keep them in the spirit of praise through their singing. The repetitive and singable line is inviting to a congregation and encourages them to be part of the prayer experience.

Glantz's setting of Psalm 115 is entitled *Adonai Z'charanu,* and is composed for Cantor, SATB, and Organ, beginning on page 114. The soprano line maintains a chant-like line throughout verses 12 and 13 (through page 115) and seems to imply F

[106] Charles Osborne, Interview on zoom, February 22, 2022.
[107] A" indicates "A prime," or a very slight variation on an A section, usually in the cadence.

minor, which is noteworthy because, as was mentioned earlier, Glantz famously did not believe that Hallel should be chanted in a minor mode. The Alto line implies Ab major starting on page 116 just as the soprano line does on the intermediate phrase of "*y'vareich et beit aharon*". In the middle of page 117 there are hints to C7, but this is resolved in the first measure of page 118 when it returns to f minor. Throughout page 118, the tonality is moving mostly between f minor and Ab major.

Glantz also utilizes text painting in this piece as all four voices come together in a solid Ab major on the word "*Aleichem*" - "all of you" plural on page 119. At this point, the Cantor line is introduced. At the beginning on page 120, Eb major is implied on the word *b'neichem,* "and your children", perhaps indicating that even though things change over the generations, the central tenets of Judaism carry on throughout the ages, which I imagine might be represented by the shift to the dominant. This change is clear, yet makes sense in a harmonic roadmap. Generations will always change and evolve, but the goal is that future generations are always remembering and honoring the past.

At the end of page 120, the key changes to Db major and Db becomes the tonic. The text painting continues at the top of page 121 with the Cantor line resuming with a lyric "*HaShamayim*", "the Heavens", indeed channeling the heavens as the coloratura line ascends and descends, crescendos and decrescendos. The SATB harmony comes in on *va'aretz*, "the earth", adding grounding to the text. The range for this section in general is quite high, written almost entirely above the staff as if to be closer to the heavens themselves.

Skipping ahead to page 128, the key signature returns to Ab/F minor going into page 129. The text here, *v'ha'aretz natan livnei adam*, "the earth [G-d] gave to

humankind", is supposed to be in contrast with the words that come before, *HaShamayim Shamayim Adonai,* "The Heavens belong to G-d." While Glantz dwells on this line of text from pages 121-130, there is good reason for him to do so. Everytime "*HaShamayim*" is mentioned, there is ethereal floating above the staff, and most of the time "*ha'aretz natan livnei adam*" is chanted, it is much lower. Pages 129-130 are notable because the last time Glantz writes for this line mentioning humankind, there are dramatic octave leaps, and quick changes in the tempo and dynamic markings. Perhaps this represents the futility of human mortality.

The tonality returns to f minor by page 130, and eventually ends with *Halleluya,* "Praise G-d", in F major, the parallel major.

Chapter 8: Psalm 116

Psalm 116's opening verse is, "I love [G-d]. for G-d harkens to my voice, my supplications, for G-d has inclined G-d's ear to me."[108] Rabbi Yitzchak Hutner points out an interesting revelation on the word order of this line. One would think that the word order here is redundant, because if G-d harkens to our voice and supplications, and presumably answers our prayers, what's the point of including "For G-d has inclined G-d's ear to me"? Rabbi Hutner concludes that G-d answering our prayers is actually secondary to the understanding that G-d is listening at all to our prayers. So, the word order here is first expressing appreciation for the harkening to supplication/answering of prayer before revealing the primary reason of gratitude as "For G-d has included G-d's ear to me."[109] Therefore, offering praise to G-d in our Hallel recitation is allowing us a pipeline to the most important gift G-d gives us–the gift of being heard.

This psalm overall has a somber tone. However, Rabbi Chaim of Volozhin remarks that the line "The pains of death encircle me; the confines of the grave have found me; trouble and sorrow I would find. Then I would invoke the name of G-d..."[110] has a silver lining in that this feeling is an opportunity.[111] If one believes that everything G-d does is for the best, then the grief described in these verses were a sign sent by G-d to "arouse me to invoke the name of HaShem in prayer."[112]

The first 11 verses of this Psalm are not recited on Rosh Chodesh or *Chol HaMoed*[113] Pesach or Sukkot. Verse 12 begins with an internal, perhaps rhetorical

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[108] Ps 116:1 (Sefaria.org)
[109] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 123.
[110] Psalm 116: 3-4 (Sefaria.org)
[111] Ruach Chaim 4:9
[112] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 123.
[113] Intermediate, non YomTov days of a holiday where work is not prohibited

question: "How can I repay G-d for all G-d's bounties to me?"[114] The Chafetz Chaim (on Parashat Balak) explains this verse with a parable of sorts:

> If one buys on credit at a store, but makes incremental payments to the storeowner, although he has not paid up his loan in full, he is extended additional credit, since he demonstrates his intent to repay his debt. However if he does not begin paying off his original loan, he cannot expect more credit. Thus, King David declares: 'How can I repay HaShem, for all his kindness upon me?' i.e., everything I took on credit is still upon me, for I have not begun to repay my debt to Him![115]

My reading of this was different. I found this parable to be an answer to the Psalmist's question, rather than an explanation of the Psalmist's feelings. "How can I repay G-d for all G-d's bounties to me?" If one is continually doing *mitzvot* (commandments) and working throughout their lifetime to live their life in a divine way, then that person has been making incremental payments to the ultimate store owner; although they have not paid their loan in full (i.e., lived a perfect and sin-free life), they are extended additional credit (i.e., favor in G-d's eyes), since they have demonstrated their intent to fulfill their debt through their life of trying to live in a way that is favorable to G-d.

Osborne once again spreads his settings of another Psalm over multiple movements. For this Psalm, he spreads it out over three movements. His first setting Psalm 116 is entitled *Et-ha-leich* and is set to verses 9-11, on page 76. His second is entitled *Yakar,* set to verses 15-16, on page 77. His third setting is entitled *L'cha Ezbach*, which is set to verses 17-19, on page 78.

Et-ha-leich is set as a solo piece, and Osborne marks his intentions at the beginning with the word "freely". The key signature has one flat and begins on D natural, at first indicating d minor. However, the landing on certain phrases such as "*Adonai*" and

[114] Psalm 116:12 (Sefaria.org)
[115] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 126.

"*HaChayim*" in the first breath of the piece might indicate that the piece is in fact implying F Major. "*He'emanti*" also outlines an F Major triad, and the word "*m'od*" in the third system indicates F as well. There is no solid movement to d minor until the final system on "amarti" with the 1-5 motion of D-A, and then the final phrase ending 5-1 (A-D) on "*kozeiv*." When asked about his intentions with the setting of this text, Osborne reflected that at the time of its composition, he did not recall ever seeing a congregational tune for these words, so he intended it as a recitative/cantor moment.[116]

Yakar is also composed with a "freely" marking with the same key signature. Osborne remarked that with this piece "horizontal is more important than vertical" regarding the flow of the piece, meaning that the journey of the melody is of the utmost importance. Osborne also noted that he did not write this piece to demonstrate one's ability to perform vocal runs, rather to "illustrate the text as lovingly as possible."[117] The name of the piece is after all, *Yakar,* meaning dear or precious, indicates great value or costliness. The text of this piece has a tone of loyal and tender thanksgiving. It displays the relationship between G-d and G-d's people as one of fortitude which only grows in the face of adversity: "It is grievous[118] in the eyes of Adonai–the death of G-d's faithful ones…G-d I am Your servant, the son of Your maidservant, You have undone the chords that bound me."[119]

Tonally, this piece starts on A, implying the dominant, then establishes d minor in the third measure, preparing for F Major in measure 5. Measure 7 returns to d minor.

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[116]Charles Osborne, Interview on zoom, February 22, 2022.
[117] Ibid.
[118] Yakar is not literally meaning grievous-however, Rashi connects "Yakar" to being difficult, perhaps connecting to the value and costliness of something dear.
[119] Psalm 116: 15-16 (Sefaria.org)

Throughout the piece, there are several B naturals that color the piece in a Dorian mode. The B-naturals can be seen as embellishments of the C-naturals they surround. In the end, the piece concludes on D, solidly within the mode of Hallel, alternating between minor and major.

L'cha Ezbach is described by Osborne as a method of "giving thanks in a way that is more humble."[120] He relates this humility to the moment the Egyptians were drowning and the angels were about to rejoice, but G-d silenced them and said "How dare you sing for joy when my creatures are dying?"[121] This relates to Jeremy Schonfield's article "Psalms 113-118: Qualified Praise?", where Schonfield argues that the 22 omitted verses in Chatzi Hallel between Psalms 115-116 imply that "victory is tarnished by the death of enemies", and that "Each human, even an enemy, has the potential to create the world, as the world was created with twenty-two letters"[122]--the Aleph-Bet.

Osborne notes that this humility is also mixed with both fear and happiness. The emotions of the Israelites were tempered; how could they have been purely elated when they had just witnessed the deadly power of *Adonai Ish Milchamah*[123], our G-d of war? Osborne explains that his setting was meant to reflect that tempered feeling and that writing a "big splashy setting" was not his intention.

As a result, this setting takes on the feeling of his earlier chant-like settings of the Psalms. The piece has a reflective feel, and is something one could sing perhaps while

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[120]Charles Osborne, Interview on zoom, February 22, 2022.
[121] b. Meg. 10b. and b. Sanh. 39b. For more, see "Why did we sing when the Egyptians drowned?", The Jewish Chronicle, accessed August 2, 2022, https://www.thejc.com/judaism/features/why-did-we-sing-when-the-egyptians-drowned-1.54039
[122] Schonfield, "Psalms 113-118: Qualified Praise?," 156.
[123] Exodus 15:3 (Sefaria.org)

reflecting on something awesome and traumatic, like the splitting of the sea. There is also a quietness to this piece, although no dynamic markings are written. This hearkens back to Osborne's intention of humility with the piece.

Glantz's setting of Psalm 116 is entitled *Ahavti,* beginning on page 132, and is one of his most well-known compositions. If Osborne's intention was not to write a "big splashy piece" for this Psalm, Glantz takes the opposite approach, highlighting each and every word to an extreme degree. *Ahavti* is set to verses 1-11, verses that would not be recited on Rosh Chodesh or Chol HaMoed. Several composers, contemporaries, and students of Glantz have written at length about his famous *Ahavti.*

Cantor Chaim Adler says of Glantz and his composition:

> Every composition that Glantz created was unique. Each had its special nuances, modulations, intervals, musical architecture, and artistic subtlety. In *Ahavti*…from the Hallel prayer service, he opens with a delicate pianissimo and follows with very confident demands of G-d. His version of the Hallel service was different than anything that was written before.[124]

Cantor Chaim Feifel writes that Glantz's *Ahavti* is a premier example of how to create a legitimate and authentic kind of Israeli nusach that could combine Israeli folk elements with traditional nusach. *Ahavti* starts in a "creative poetic mood" and in a minor key, despite Glantz's objections to the singing of Hallel in the minor key. This may seem contradictory, however, Glantz believed that the somber text of this Psalm called for a minor key. He also employs the Ukranian Dorian mode[125] "in a very forceful manner" towards the end of the phrase on the words from verse 7: "*ki chilatzta nafshi mi-mavet",* "You have delivered me from death." Feifel notes that upon analysis of the text, this

[124] Glantz, *The Man who Spoke to God*, 73.
[125] Similar to the Dorian mode, corresponding to the piano's white notes from D-D, but with a tritone and variable 6th and 7th degrees.

move is in fact not forceful in an inappropriate way, but rather completely in line with the text.[126] The previous text of the Psalm has a more humble and understated somber tone. Why does Glantz invoke the mode in such a dramatic way on this phrase specifically? Perhaps the realization that one has been saved from the hands of death would dawn on someone so dramatically that they could not help but to wail out to G-d in awe, terror, and praise all at once. Perhaps this feeling can only be expressed in a mode that is associated with such longing.

Glantz does arrive at the Major key on the hopeful words of "*Et-haleich lifnei Adonai BeArtzot HaChaim",* "I shall walk before G-d in the lands of the living."[127] Feifel theorizes that these words, as a cause for rejoicing, were forefront in Glantz's mind as he was composing this line as "the text here definitely justifies this positive optimistic reversal."[128]

Cantor Benjamin Maissner, Cantor Emeritus of Holy Blossom Temple in Toronto, had much to say about Glantz's *Ahavti.* He notes that the listener first experiences a tranquil mood of optimism, and then "suddenly one is in the center of a giant storm as Glantz cries out towards G-d: "*Ana Adonai Malta Nafshi"* (O Lord I beseech Thee, deliver my soul." This expression is immediately followed by a proclamation of sorts: "*Shuvi Nafshi Li M'nuchati"* (return unto thy rest, O my soul), in what Maissner describes as a "unique speaking voice." He continues to remark that the mood shifts to a "refreshing mode" on the words "*Shomer Peta'im Adonai"* (The Lord preserves the simple folk), and that at this point the prayer is resolved in the major key. Maissner

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[126]Glantz, *The Man who Spoke to God*, 69..
[127] Psalm 116: 9 (Sefaria.org)
[128]Glantz, *The Man who Spoke to God*, 69.

reflects having a "happy rejoicing feeling" as Glantz "danced to the words '*EtHaLeich Lifnei Adonai BeArtzot HaChayim",* and just as Feifel reflected on these same words that Glantz always knew what he was doing with the text, Maissner's reflection shows that these words indeed were highlighted by the music. As the piece came to an end, Maissner noted that Glantz would always make sure to find the way "home" to the "genuine Nusach conclusion of the Hallel service", on the last words, dramatically announcing: "*Ani Amarti BeChofzi - kol HaAdam Ko'zev"* (even when I said in haste - all men are liars).[129]

Glantz was indeed hanging on to every single word and phrase of each Psalm, completely dedicated to the truest interpretation of the text through song.

[129]Ibid., 297.

Chapter 9: Psalm 117

The shortest of all 150 Psalms, Psalm 117 is only two verses long, declaring simply: "Praise Adonai, all you nations, extol G-d, all you peoples, for great is G-d's steadfast love toward us, the truth of Adonai endures forever. *Halleluyah."*[130] The Talmud explores the question of why the nations, the *goyim,* the non-Jews would be ordered to praise G-d here. Rabbi Yosei explains that this verse is referring to all the miracles and wonders G-d performed for the Jewish people before *their* eyes specifically, likely indicating in the face of adversity from the *goyim.* All the more so should we, the Jewish people as the recipients of those acts of greatness, praise and thank G-d.[131]

Osborne's setting of Psalm 117 is actually a setting for both Psalm 117 and the first four verses of Psalm 118. It is entitled *Hal'lu/Hodu* and begins on page 79. The Psalm 118 section will be examined in the next section. Osborne noted in an interview that this piece was out of character with the rest of the composition. It is distinctly in the key of G Major and does not have the "eastern feel" that Osborne aimed to create in his other settings. Psalm 117 specifically has an almost bouncy, fugue-like feel even in the solo line that is present throughout the entire Psalm. It is written on three staves to indicate the entrance of two other voices that don't come along until Psalm 118. There is a pretty clear "A" and "B" section, with "A" outlining verse 1 and "B" outlining verse 2. The tune is very catchy, chant-like, and could easily become a congregational favorite due to its joyful characteristics and simple tune. For the purposes of interpreting the text first, we will now dive into Glantz's setting of Psalm 117 before continuing into analysis of Osborne's setting of the first four verses of 118 in this piece.

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[130] Psalm 117 (Sefaria.org)
[131] b. Pes. 118b.

Glantz's setting of Psalm 117 is entitled *Halelu* and is set for two treble voices, beginning on page 143. This setting has a pastoral sound to it, set in ¾. There are moments where one voice echos the other and many instances of melodic sequences. The piece opens with the lower line chanting a tune in the pentatonic scale, with the top line entering with an echo of the same pentatonic scale, emulating praise from the heavens in the middle/upper register of C5-G5 only on the word "Hallelu" before returning down to F4 for a grounded "Hallelu." Throughout this piece, there is a lot of repetition on several phrases. The first example is on the opening word of "Hallelu", the initial command to praise. Then, in both voices there is repetition on the words "*shab'chuhu kol ha'umim*", "extol G-d, all you peoples." Perhaps this echo and repetition can be interpreted as a direct call to each person to extol G-d. The repetition would be necessary if it is in order to drive home a point. This repetition continues on "*ki gavar aleinu chasdo,"* "For great is G-d's steadfast love for us" as well as through *"ve'emet Adonai l'olam",* "for G-d's truth endures forever." Glantz's repetition of these words is an act of meditation, extending the two verse prayer into a mantra of sorts. This piece, in performance would last about 90 seconds, which is not long on its own but when the length of the psalm is taken into account, it is stretched out significantly. In general, Glantz did everything he could in writing his pieces to draw out the text so that the listener could truly dwell in the prayer.

This piece mostly stays in F Major, and even though the tonality strays a bit in the middle, it ends clearly in F Major as well. Overall, the tone of this piece can be described as pastoral, mimicking echoing woodwinds between the two high voices. However, there is a distinct, more triumphant sound in the last measure of the piece on page 150. On the

final *Halleluya,* the voices are accompanied by the organ's dotted 8th note declamatory rhythms, and this final measure is the only place in the entire piece that both voices have this rhythm at the same time.

This stark change within one short piece, and even shorter line of text, demonstrates G-d's duality. G-d has the natural, loving, forgiving qualities of the bird-like echos and the consonant harmonies of two high voices singing as one, as well as the power to drown out any other deity as exemplified in the triumphant blasts of the last measure. When we sing words of praise, we praise both of these qualities. We admire and cherish a loving and forgiving G-d, while respecting, honoring, and even fearing the G-d that has the power to create and destroy.

Chapter 10: Psalm 118

Psalm 118 is the last Psalm of *Hallel Mitzri* and *Hallel Shalem.* There is a reciprocal tradition between the Hazzan and the congregation with this psalm. Each of the first four verses is recited aloud by the Hazzan. After each verse, the congregation responds with the first verse. For example, the Hazzan would chant verse 1, "*Hodu L'adonai ki tov, ki l'olam chasdo",* "Praise Adonai, for G-d is good, for G-d's steadfast love is eternal." The congregation would then repeat the exact same verse. The Hazzan would then move onto verse two, "*Yomar na Yisrael, ki l'olam chasdo,*" "Let Israel declare: "for G-d's steadfast love is eternal," but the congregation would still respond with the first verse. This pattern continues for the rest of the four verses.

The Maharal[132] writes that the first four verses are directed at different groups of people. Verse 1 is directed at all of humanity who should offer thanks to G-d who acts generously to all humankind. The next verse is specifically pointed at the House of Israel, who G-d has chosen specifically out of all peoples and who has received "uncommon kindness."[133] The House of Aaron is specifically asked to thank G-d since the *Kohanim,* the priests, are considered the most devoted of G-d's peoples so they experience G-d's goodness on an elevated level and owe G-d thanks. The Maharal remarks that the same logic applies to those who fear G-d, who themselves specifically should thank G-d as well.[134]

Verse 25 also involves congregational response. Both parts of this verse are chanted first by the Hazzan, and then by the congregation. So, the Hazzan would chant

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[132] Judah Loew be Bezalel, 16th and 17th century Talmudic scholar
[133] Bamberger, *Hallel/Song of Praise and Thanksgiving,* 130.
[134] This work is commonly attributed to the Maharal

"*Ana Adonai Hoshia Na,*" "Please, G-d, deliver us!" and the congregation would repeat the same line. Then, the Hazzan would chant "*Ana Adonai Hatzlicha na,*" "Please, G-d, let us prosper!" with the congregation repeating this line as well.

Much of the rest of this Psalm has a theme of soldiering on through the face of adversity because of G-d's help. This Psalm contains many often cited verses during times of struggle or times where one has to muster up strength such as "*Min HaMeitzar karati Yah, anani vamerchav Yah,*"[135] "In distress I called out to G-d, G-d answered me in the expansive place [and brought me relief.]", as well as "*Adonai li lo ira, mah ya'aseh li adam?,*"[136] "G-d is with me, I have no fear, what can mankind do to me?". Part of this verse is referenced in the popular piyyut *Adon Olam,* with the words "*V'im ruchi gviyati, Adonai li v'lo ira,*" "And in my spirit and in my body, G-d is with me, I have no fear." Another well-known verse is "*Ozi v'zimrat Yah, vayehi li lishua*"[137] "G-d is my strength and might, G-d has become my deliverance." Verse 19 also contains words that can often be seen displayed on synagogue buildings: "*Pitchu li sha'arei tzedek, avo vam odeh Yah.*"[138], "Open the gates of justice for me that I may enter them and praise G-d." A verse that is part of the Jewish wedding liturgy is "*Baruch Haba b'shem Adonai, b'rachnuchem mibeit Adonai.*"[139], "May he who enters be blessed in the name of G-d, we bless you from the house of G-d." And, finally, the namesake of this thesis: "*Eli Atah v'odekah."*[140], "You are my G-d, and I will praise You."

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[135] Psalm 118:5 (Sefaria.org)
[136] Psalm 118:6 (Sefaria.org)
[137] Psalm 118:14 (Sefaria.org)
[138] Psalm 118:19 (Sefaria.org)
[139] Psalm 118:26 (Sefaria.org)
[140] Psalm 118:28 (Sefaria.org)

As mentioned earlier, Osborne's first setting of Psalm 118 is paired in one piece with Psalm 117, entitled "*Hal'lu/Hodu."* The text of Psalm 118 begins in the last measure of page 79, and is the point of introduction of the three voices singing together. The top line is straightforward; not straying much from the dominant D centerpoint. The range for this section is small, only between B5 and D5. In the last system, there are three lines that are set to the same vocal line, the text being: "*yomar na, yomar na Yisrael ki l'olam chasdo…yomru na, yomru na veit Aharon ki l'olam chasdo…yomaru na, yomru na yirei Adonai ki l'olam chasdo",* "Let Israel declare: G-d's steadfast love is eternal…Let the house of Aaron declare: G-d's steadfast love is eternal…Let those who fear G-d declare: G-d's steadfast love is eternal." At the end of each of these lines, the singers return to the repeat sign at the top of page 80, singing again: "*Hodu l'adonai ki tov, ki l'olam chasdo"* twice before singing the next verse at the bottom of the same page.

The middle voice continues the "A" vocal line of Psalm 117 on page 79. The "B" line is repeated in the "*yomar na"* section at the bottom of the page. While there is more movement and a slightly larger range in the middle vocal line than the upper line, it is the melody line and is likely the "congregational" line that the Cantor would lead. The other voices are not necessarily difficult, but this line being led by the Cantor would encourage the most confidence in shyer congregational singers, since they would be singing the same melody the Cantor just sang, and ideally singing along with them in the Psalm 118 three part section. The lower part comes in one beat later than the upper two parts, and while the upper voice has the smallest range of the three, the majority of the lowest voice is only sung on two notes: G, the tonic, and D, the dominant. Once again, Osborne has provided an accessible option for a congregation. Providing an easy, singable harmony

engages a congregation and can give those who might classify themselves as "non-singers" their own part in a harmony, therefore encouraging the beauty of communal singing in prayer. Though the lowest voice strays a bit on page 81, it is mostly stepwise and in the same general direction of the other voices and would be an easily teachable part.

Osborne continues his interpretation of Psalm 118 with his next and last piece in his Hallel composition, entitled *Pitchu Li/Ana Adonai,* beginning on page 82. It is set to verses 19-25 and the piece is written for three voices and has a part that is clearly marked as "Melody." This is a helpful congregational tool, as it would most likely be the Cantor's line, who would have the responsibility of leading the congregation in the melody, with two other choral voices taking the harmonies. This would be an opportunity to utilize a congregational choir in a prayer context so that the whole congregation could participate in a communal singing moment.

On page 82, the melody line chants verses 19 and 20, each verse singing the same tune. This pattern continues as all 3 voices join on verse 21 to the same tune in unison before those three verses are repeated. The harmonic divide begins with verse 22 in the middle of page 83, with the top and bottom voices moving in parallel motion with one another a fifth apart. The middle voice continues on the same repeated melody bit from the beginning. This verse is repeated. This pattern is followed throughout the piece until verse 24 in the middle of page 84. The soprano line in verse 23 stands out with a G5-F5 leap but then returns to the typical pattern. The soprano line stays between D5 and F5 for the rest of the piece.

The "*Ana Adonai"* section of this piece continues the three voice texture with each line staying consistent on their own melodic patterns. This final verse seems to close out Osborne's arrangement of Hallel. While Osborne does not write in the traditional repetitions of *"Ana Adonai Hoshia Na*" and *"...Hatzlicha na",* he has written in a repeat sign to account for the melodic repetition on the new phrase. There is no reason that this could not be adapted for a congregation that wishes to include the piece; one could simply take the repeat and instead of chanting "*Hatzlicha Na"* after "*Hoshia Na",* one could just repeat the line they just chanted before moving on to the next. This way, the piece could maintain its harmonic integrity while still adapting to a congregation's liturgical preference. The piece ends there and Osborne does not compose a closing blessing to go with this setting.

Glantz, like Osborne, set two consecutive pieces to Psalm 118. The first is entitled "*Hodu L'Adonai"* and covers verses 1-4, beginning on page 148. It is an a cappella piece set for Cantor and SATB choir, and appears to start in e minor and concludes each verse in e minor as well. One notable thing about this setting is that dynamically, the Cantor line never rises above a *piano.* This is notable especially given the meaning of these verses. Verses 2-4 are an order of declaration; "Let ___ declare that G-d is good." However, each time the Cantor enters to introduce the next set of people who are ordered to declare G-d's goodness, it is done meekly and only supported harmonically by a quiet hum from the choir. One must assume that Glantz, who was notoriously dedicated to the expression of the text above all else, had a reason for doing so.

Each time the Cantor line chants a half-line, the choir repeats the half-line, just as Rabbi Eliezar referenced as a child-like call and response in *Sotah 30b*. Melodically, the

soprano line takes a pattern of mimicking the tune of the Cantor, sometimes a few intervals higher, but always resolving to whatever the tonic sounds like, whereas the Cantor would typically end on a dominant note. This pattern is hinted at in the very opening line, as both the soprano and bass line are humming the melody. At the top of page 152, the soprano and alto lines are humming the melody during the Cantor's solo. The soprano line does this again at the top of page 153, and at the top of page 154 it is the tenor and bass lines that hum the harmony. The only time the soprano line does not either mimic or hum the melody is after the line "*Yomru na, Yomru na veit Aharon, ki l'olam chasdo."* Here, the soprano line hums on a G-A, and then sequentially an F#-G, before replying in harmony with the other voices: *"ki l'olam chasdo."* In this section the tenor line mimics the Cantor's line instead.

Page 153 is also the only time all 4 voices are singing *Ki L'olam Chasdo*, "G-d's steadfast love is eternal". This can be seen as the climax of the piece, as the words "Ki L'olam Chasdo" is the essence of the Psalm. The first four verses and the last verse of this Psalm hone in on this central tenet of Hallel, that G-d's love is steadfast and binding, and that it is our duty to bring praises to G-d. All four voices being in harmony and aligned rhythmically signify the importance of this phrase.

Glantz's second setting of Psalm 118 is entitled *Ana Adonai,* beginning on page 155, and appears to be in the same key of e minor, also set for Cantor & SATB, perhaps indicating that these two pieces were meant to be sung back to back. Another hint that these two pieces were meant to be together is that the Cantor and SATB lines are nearly identical in both of these pieces. *Ana Adonai* seems more like a continuation of *Hodu L'Adonai* than a separate piece, perhaps an effort by Glantz to unify the Psalm. This piece

is set only to verse 25 of Psalm 118. Perhaps the only reason that Glantz separated these settings into two separate pieces is to allow for either silent davening or known congregationally settings between verses 4-25.

It is also likely that these two pieces, since they were written as a capella choral arrangements, could have been used in a congregational context. It is not likely that a choir would be gathered to perform this piece for a minor festival such as Rosh Chodesh or even Chol HaMoed Pesach or Sukkot, but the option would remain open to perform this as written on chag because of the a cappella nature.

Chapter 11: Closing Blessing

Neither Glantz nor Osborne elected to compose a closing blessing as part of their formal Hallel arrangements. I reached out to Cantor Osborne to see if he had composed an unpublished closing blessing, and he had not. It is safe to assume that Glantz did have a go-to setting of the closing blessing rooted in improvisation or an unpublished composition, but I was unable to find one in my research and it is not part of his published work. The recitation of a blessing, opening or closing, is a subject of debate in the Talmud and varies by tradition. Personally, I felt that nothing could be a more appropriate bookend to six Psalms of praise than a blessing. After all, the essence of liturgy is understanding that the words we say are inherently blessed. The full translation of the traditional post-Hallel blessing is as follows:

> All Your works will praise You, Adonai our G-d, and Your devoted ones- the righteous who do Your will, together with all Your people the house of Israel–will joyously thank, bless, praise, glorify, exalt, revere, sanctify and proclaim the sovereignty of Your name, our sovereign. For it is good to thank you and fitting to sing psalms to Your name, for from eternity to eternity You are G-d. Blessed are You, Adonai, sovereign who is extolled with praises.[141]

Because neither Glantz nor Osborne published a composition, I have composed my own setting of this blessing. I have spent the past several months deeply immersing myself in the composition techniques of these two Cantors. My composition has been informed by my understanding and appreciation of the traditional nusach, as well as the techniques and phrasing habits of Glantz and Osborne. My composition, while not claiming to be as influential as the subject of this thesis, is my humble contribution to the

[141]with introduction, translation, and commentary by Jonathan Sacks, and Union of Orthodox Jewish Congregations of America. *סידור קורן: The Koren Siddur*. 1st bilingual ed. (Jerusalem: Koren, 2009), 743. (Adapted for Gender Neutrality.)

field of Jewish music, with the goal of doing my part to make this text as beautiful as it can possibly be.

My setting of this blessing is in D major and is on page 159. The choice to write in a major key was informed by the traditional mode to which this text is usually set. This is a distinct change from the rest of Hallel, which is traditionally written in Magein Avot or having a minor sound in general. I tend to agree with Glantz's point of view that Hallel, being Psalms of praise, should sound praise-worthy and jubilant.

I was also informed by Glantz's instinct to text paint every word, while also keeping in mind Osborne's point that writing for practical use means writing a piece that can be accepted into a congregation's musical and liturgical culture. While the closing blessing does not necessitate congregational singing, I wanted to write something that would be pleasant to listen to and that would not be too strange or new to hear in a prayer-setting, even if it was the first time someone heard it. With the help of Cantor Josh Breitzer, I balanced nusach and my own interpretation of how the words should be represented.

Traditionally, the chanting of the closing blessing would begin a little over halfway through the blessing with the words *ki l'cha tov,* "For it is good." This may be because it would be considered a bit extensive to chant the full closing blessing following an opening blessing and six full verses of praise. While I wanted to stay true to recitation traditions, I also felt drawn to the words of this "silent half." There were so many opportunities for text-painting, a la Glantz, and I felt that the message of this prayer was the essence of Hallel, and I would want my congregation to know and understand this liturgy, a la Osborne.

There is a phrase within this first paragraph that contains a number of words that are quintessentially "Hallel." *B'rinah yodu vivarchu vishab'chu vifaaru viromm'mu v'yaaritzu v'yakdishu v'yamlichu,* "...thank You in joyous song, and bless, praise, glorify, exalt, extol, sanctify, and proclaim the sovereignty of Your name."[142] I chose to embellish *b'rinah* in Adonai Malach to honor the transition from Magein Avot to Adonai Malach in the later Psalms of Hallel, and also because this mode reminds me of *Kabbalat Shabbat*[143]*,* another time where Psalms of Praise are highlighted in our liturgy. *Rinah* translates to a special kind of song, specifically joyous, jubilant song, so it felt fitting to embellish a word like this.

The praiseworthy verbs in this section are characterized in this setting by ascending sequences, as each action is built on top of the last. *V'rom'mu,* "exalt" is embellished in part because it made sense to have a cadence there, but also because "exalt" has a formal and noble quality to it, literally meaning raising to a higher position of power, so the goal with this word was to highlight the *malchut,* the majesty of it.

The first paragraph moves between the I (D major) and the V (A major), and the tonal center moves to the IV (G major) at *Ki l'cha tov,* indicating a shift in literary tone as well. We have expressed in the first paragraph that we will praise G-d, that all of G-d's faithful ones will do G-d's will, all of G-d's people will bless, praise, glorify, etc., now it is time to say why. The paragraph in which the Cantor would typically end Hallel begins with a simple explanation of why we do all of these things: "For it is good to give You

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[142] Elyse D. Frishman, *Mishkan T'filah: A Reform Siddur: Weekdays, Festivals, and Other Occasions of Public Worship* (New York: Central Conference of American Rabbis, 2007), 569.

[143] The first part of Friday evening liturgy, characterized by Psalms 95-99, L'cha Dodi, and Psalms 92-93.

thanks and to sing praises to Your name," and "because throughout all time to eternity You are G-d." This is where the key suddenly changes to G Major, and the key changes back to A Major on *Ki Atah El.* The thought with this shift was to lead the blessing back into familiar territory, as the explanation of why we as pray-ers have been engaging in this type of prayer is revealed: "because You are G-d," and G-d deserves blessing. The explanation is simple and familiar, and leads us to the chatimah which ultimately ends back in D major, where the blessing began.

Conclusion

The namesake of this thesis is in my opinion the essence of Hallel: "Eli Atah v'odekah."[144], "You are my G-d, and I will praise You." *Midrash Chachamim*[145] interprets this verse to mean that after all thanks are offered (at the very end of Hallel), the pray-er will still exalt G-d, since it is impossible to say in one breath or at one moment in time all of G-d's infinite praises.[146] To me, this verse speaks to the ultimate relationship between pray-er and G-d, also reflected in the *Psukei D'zimra*[147] section of a Shabbat morning service in the words of "*Ilu Finu".* The translation of a section of it is as follows:

> Even if our mouth were full of song as the sea, and our tongue full of joyous song as its multitude of waves, and our lips full of praise as the breadth of the heavens, and our eyes as sparkling as the sun and the moon, and our hands as outspread as the eagles of the sky and our feet as swift as deers - we still could not thank You sufficiently, Lord our G-d and G-d of our ancestors.[148]

This sentiment is reflected in the three simple words "Eli Atah v'odekah." At the end of Hallel, there is both nothing more to say, and so much more to express than could ever possibly be sung.

As a keeper of this holy tradition, I have a responsibility to pray with, for, and on behalf of the people I will be serving. It is my job as Cantor to translate our liturgy from written text to music sung aloud. Even after five years of school, and presumably after a

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[144] Psalm 118:28 (Sefaria.org)
[145] "Midrash Hachamim Commentary on the Torah," Herzog College, accessed January 31, 2023. https://www.herzog.ac.il/en/research-book/midrash-%E1%B8%A5achamim-commentary-on-the-torah/.
[146] Bamberger, *Hallel*/*Song of Praise and Thanksgiving*, 141.
[147] Verses of Praise
[148] "Siddur Ashkenaz, Shabbat, Shacharit, Pesukei Dezimra, Nishmat Kol Chai," Sefaria, accessed November 8, 2022. https://www.sefaria.org/Siddur_Ashkenaz%2C_Shabbat%2C_Shacharit%2C_Pesukei_Dezimra%2C_Nishmat_Kol_Chai.1?vhe=Daat_Siddur_Ashkenaz&lang=en.

lifetime of service to the Jewish people, I will not always have the ability or *kavanah*[149] to express all that I believe the Eternal One to be. I know in my heart that I have been given a mind, a soul, and a voice with which to praise G-d, and that is my holy responsibility even on days where I may not understand how or why. However, the words "Eli Atah v'Odekah" of Psalm 118 guide me to remember the source and direction of my purpose: "You, Eternal One, are my G-d, and I will praise You."

[149] Divinely inspired intention

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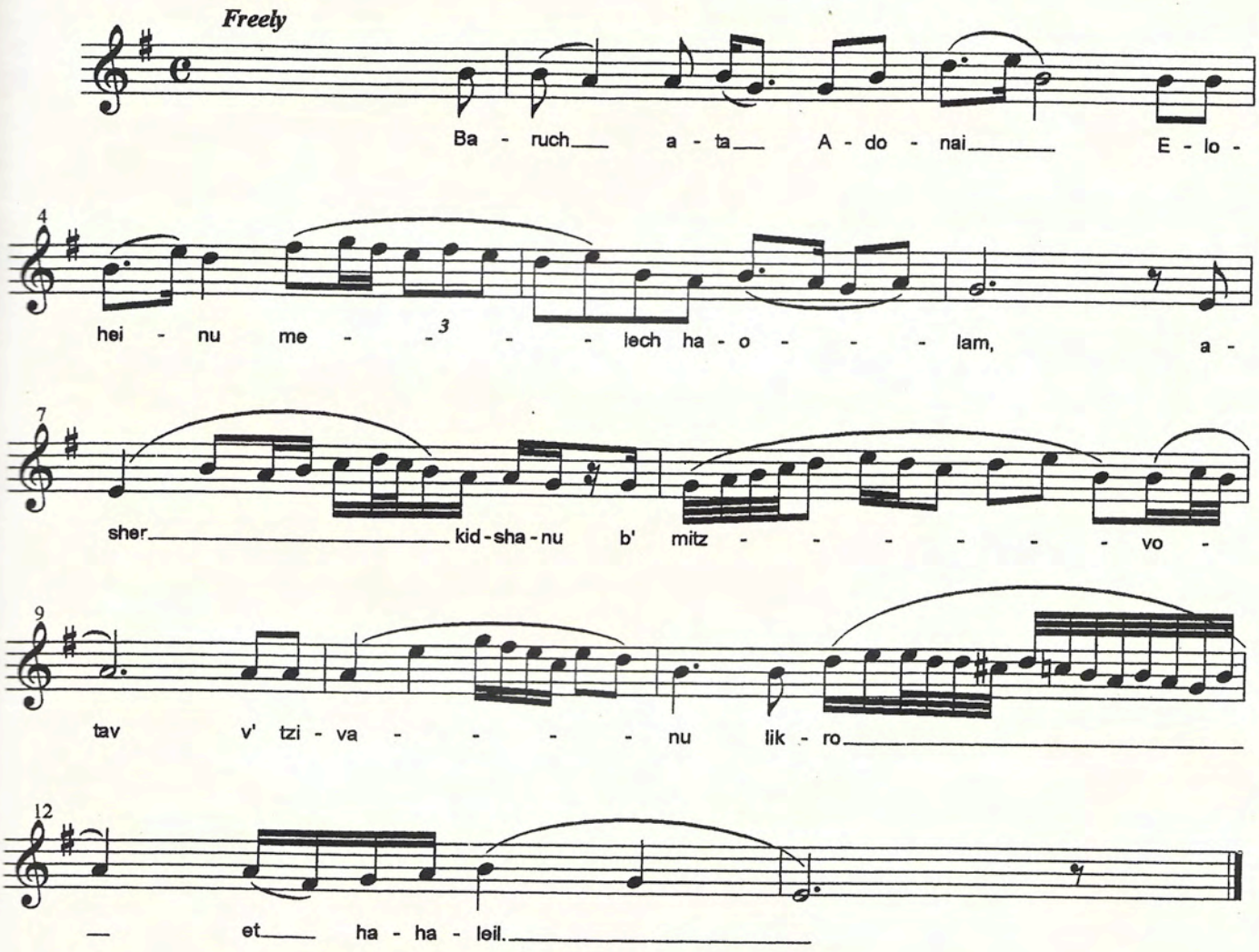
Appendix A

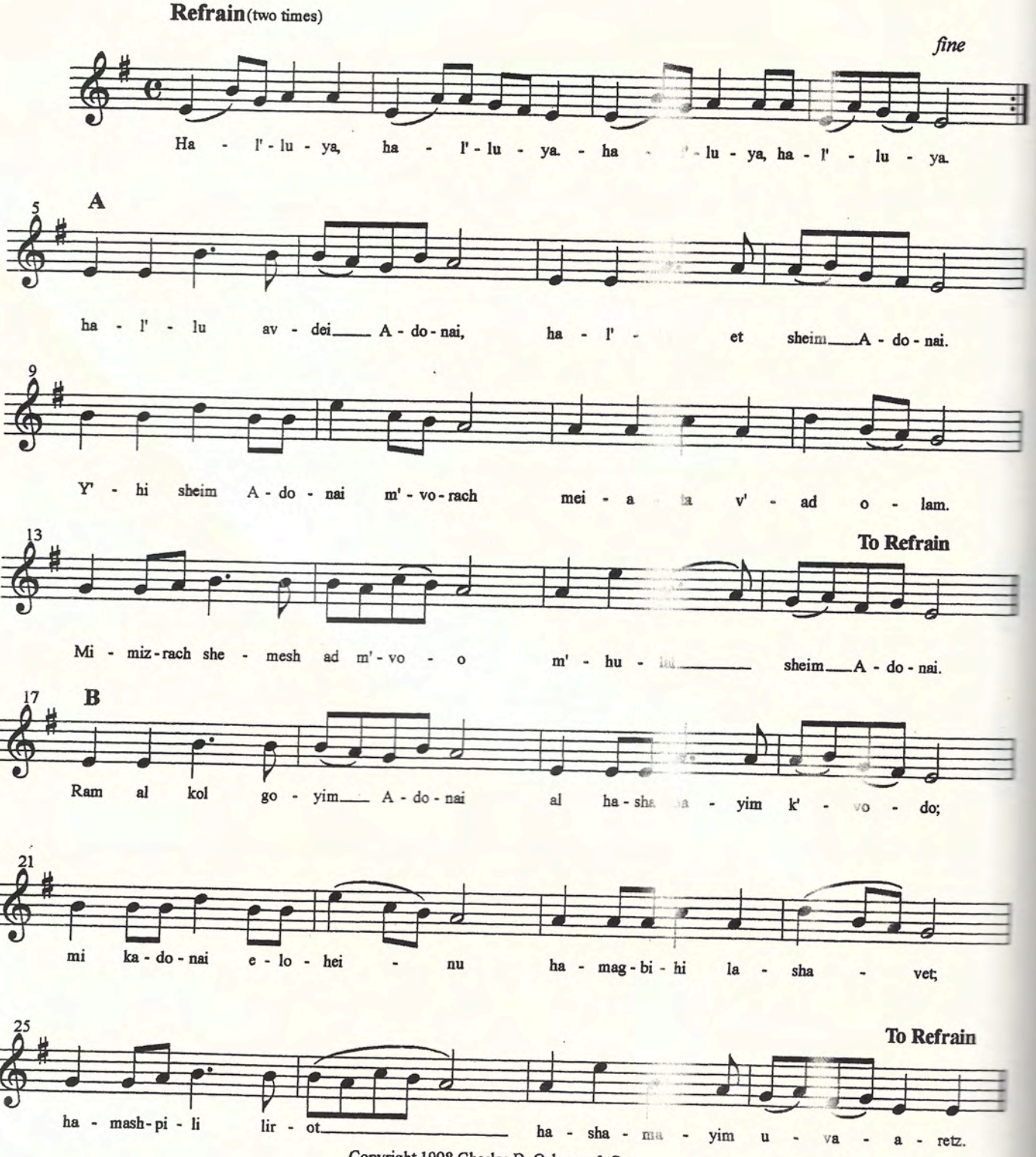
Opening Blessing

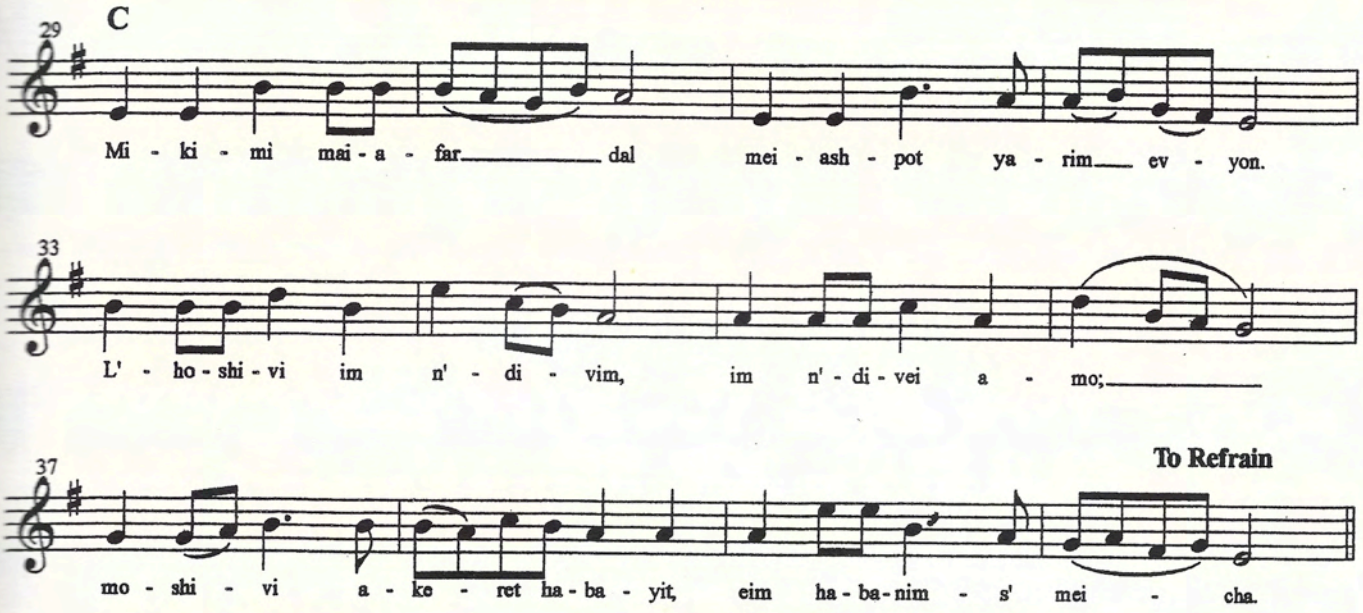
Charles David Osborne



1. Hal'luya, Hal'lu Avdei Adonai

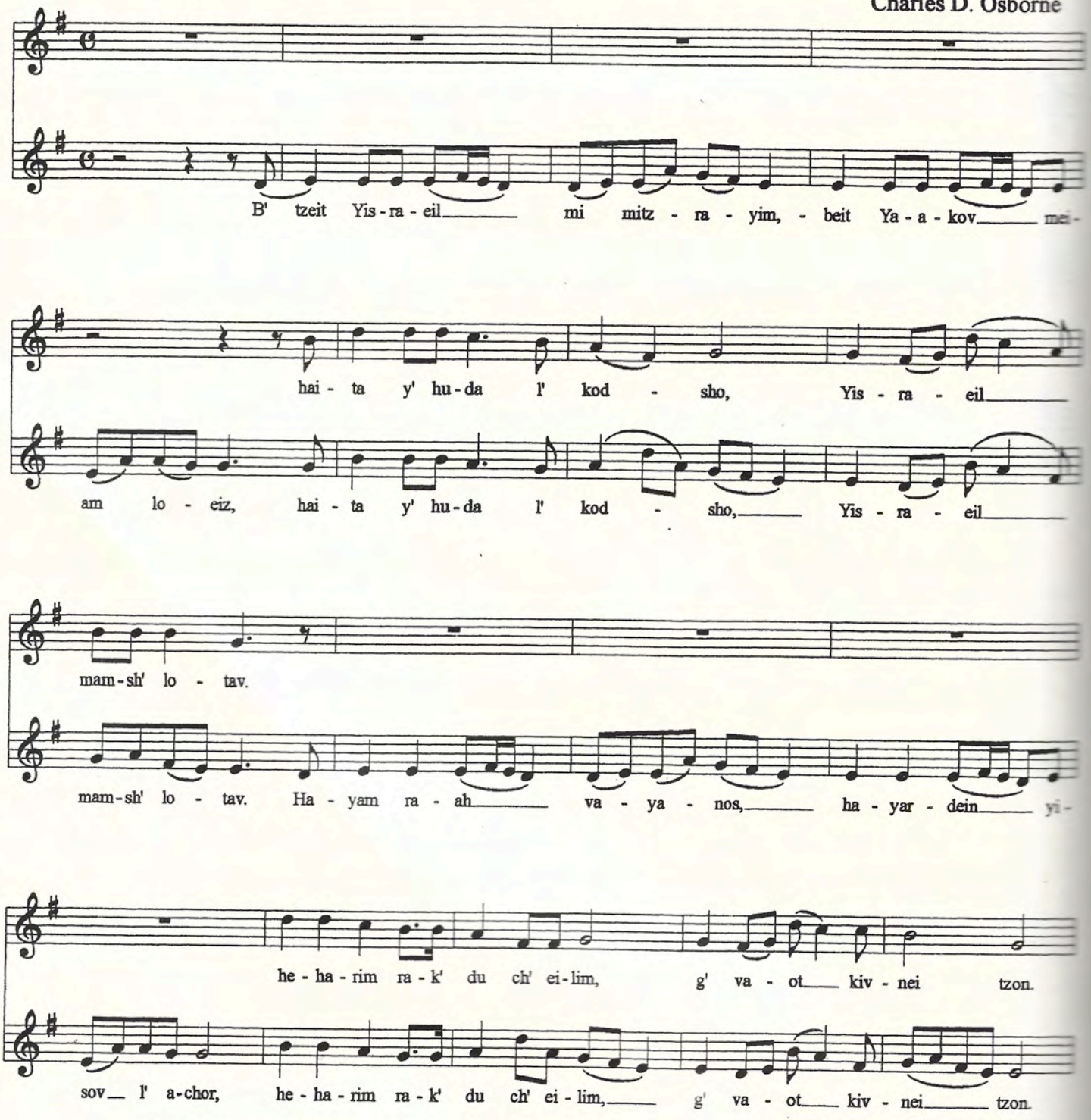
Charles D. Osborne

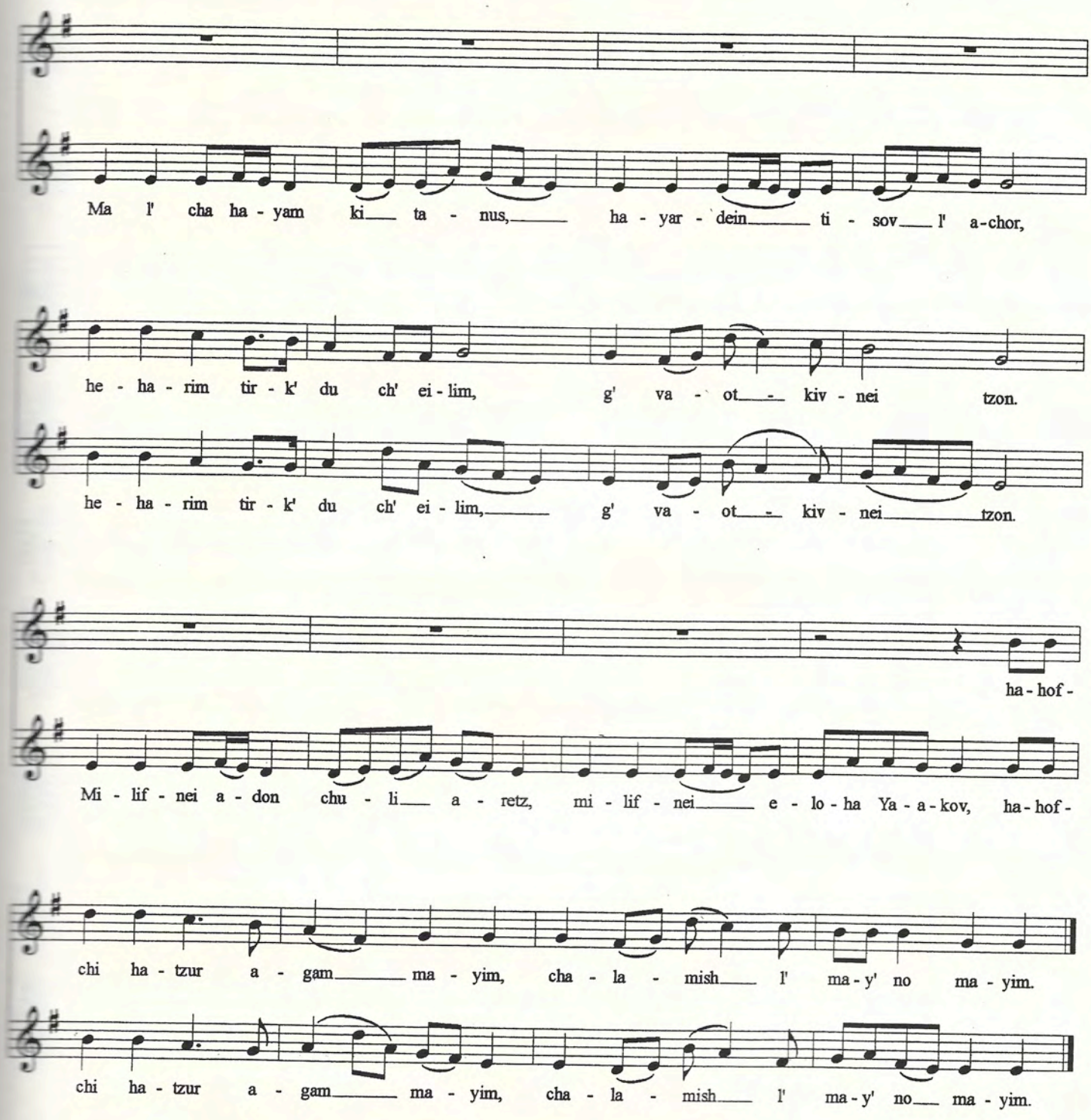



C
29
Mi - ki - mi mai - a - far dal mei - ash - pot ya - rim ev - yon.
33
L' - ho - shi - vi im n' - di - vim, im n' - di - vei a - mo;
37
To Refrain
mo - shi - vi a - ke - ret ha - ba - yit, eim ha - ba - nim - s' mei - cha.

2. B'TZEIT YISRAEIL

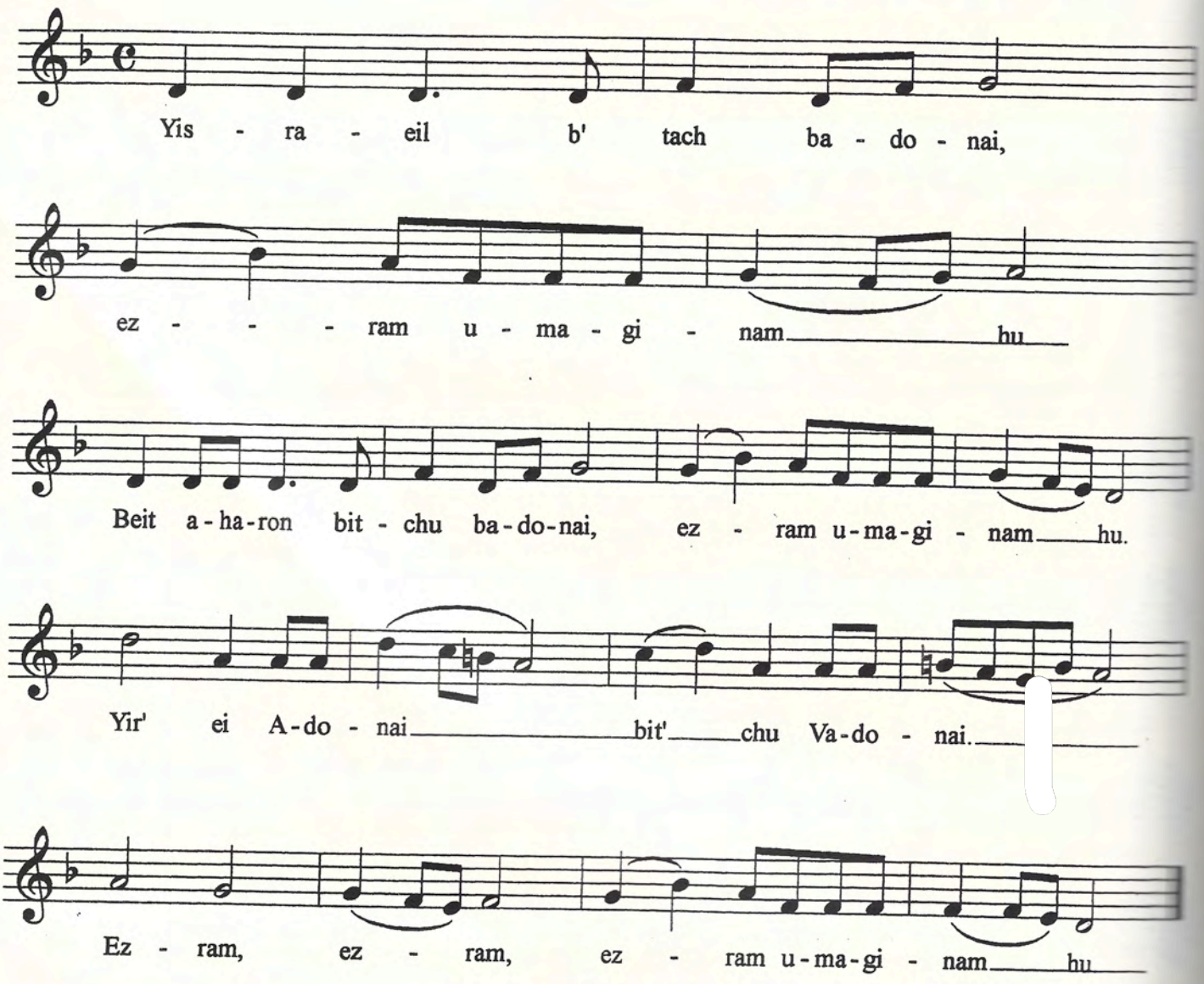
Charles D. Osborne




Ma l' cha ha - yam ki ta - nus, ha - yar - dein ti - sov l' a-chor,
he - ha - rim tir - k' du ch' ei - lim, g' va - ot - kiv - nei tzon.
he - ha - rim tir - k' du ch' ei - lim, g' va - ot - kiv - nei tzon.
ha - hof -
Mi - lif - nei a - don chu - li a - retz, mi - lif - nei e - lo - ha Ya - a - kov, ha - hof -
chi ha - tzur a - gam ma - yim, cha - la - mish l' ma - y' no ma - yim.
chi ha - tzur a - gam ma - yim, cha - la - mish l' ma - y' no ma - yim.

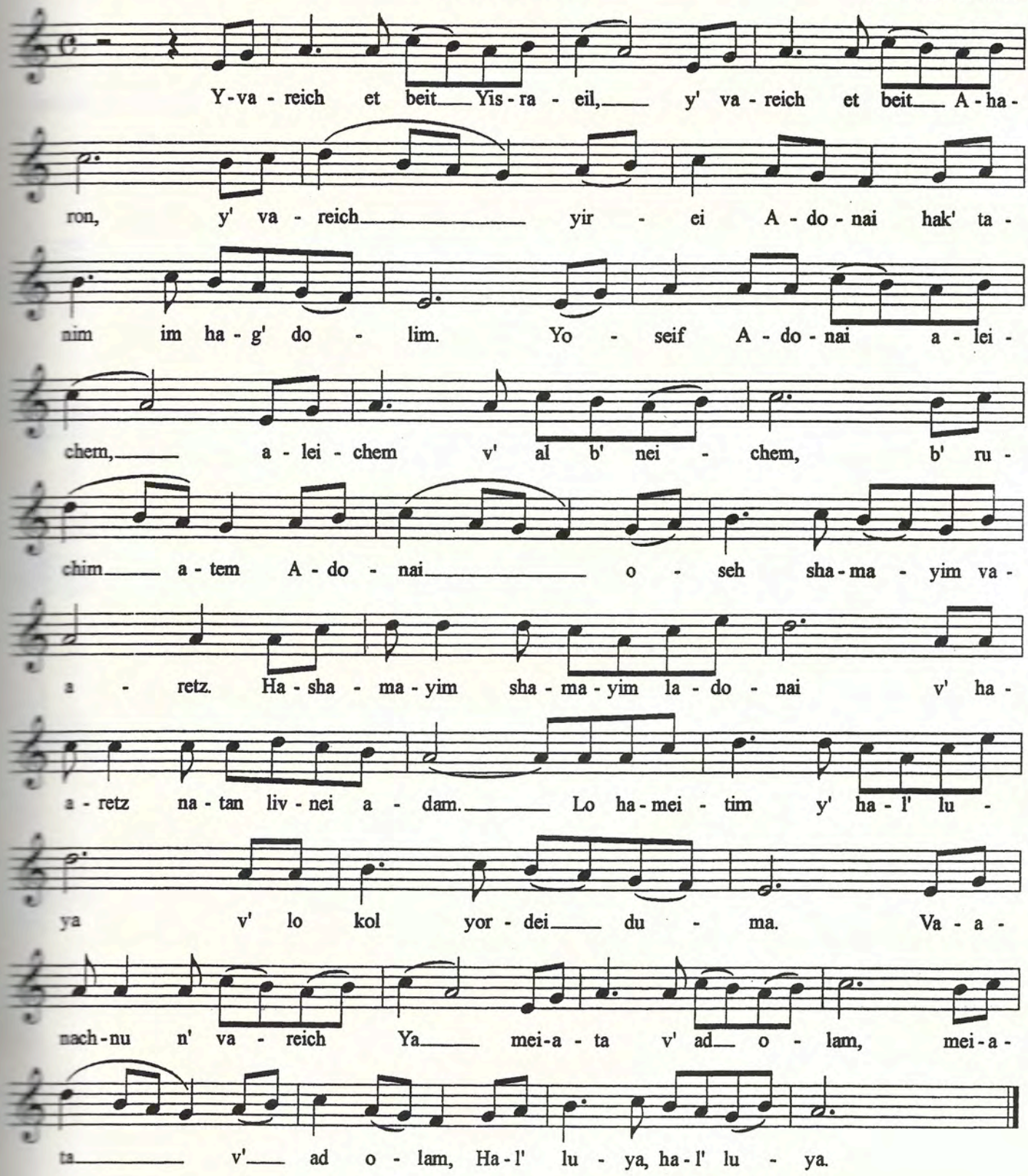
3. Yisrael B'tach Badonai

Charles D. Osborne



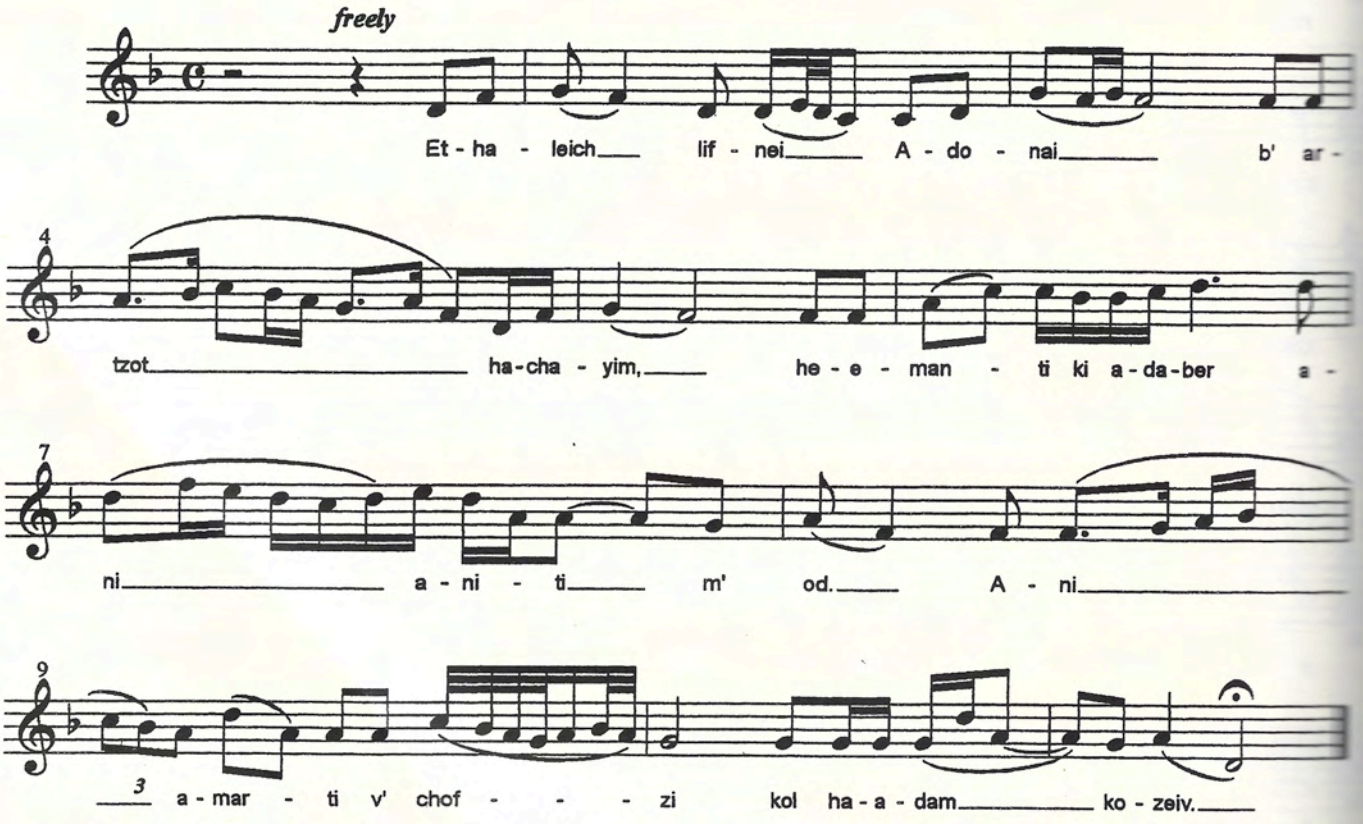
4. Y'vareich

Charles D. Osborne



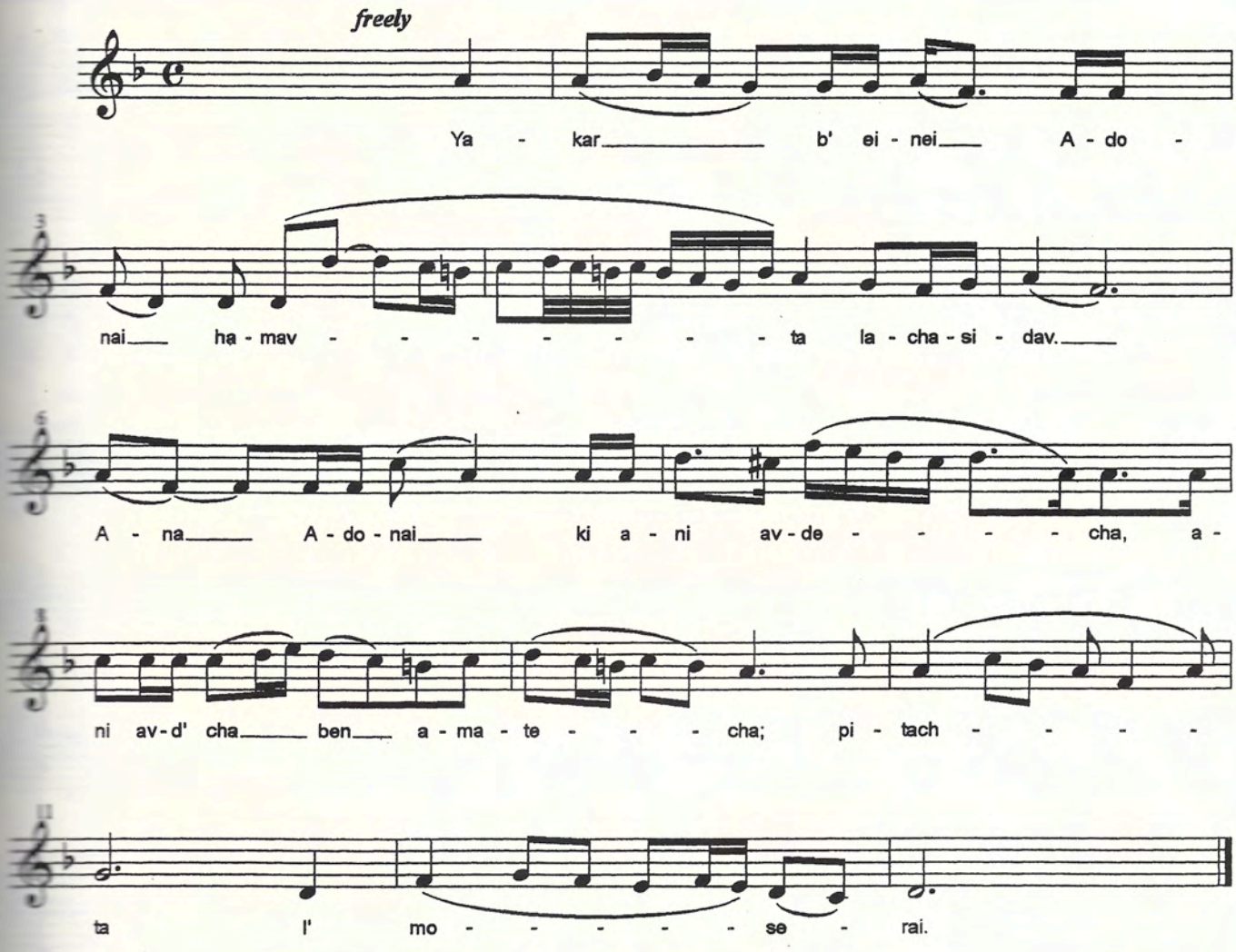
Et-ha-leich

Charles David Osborne



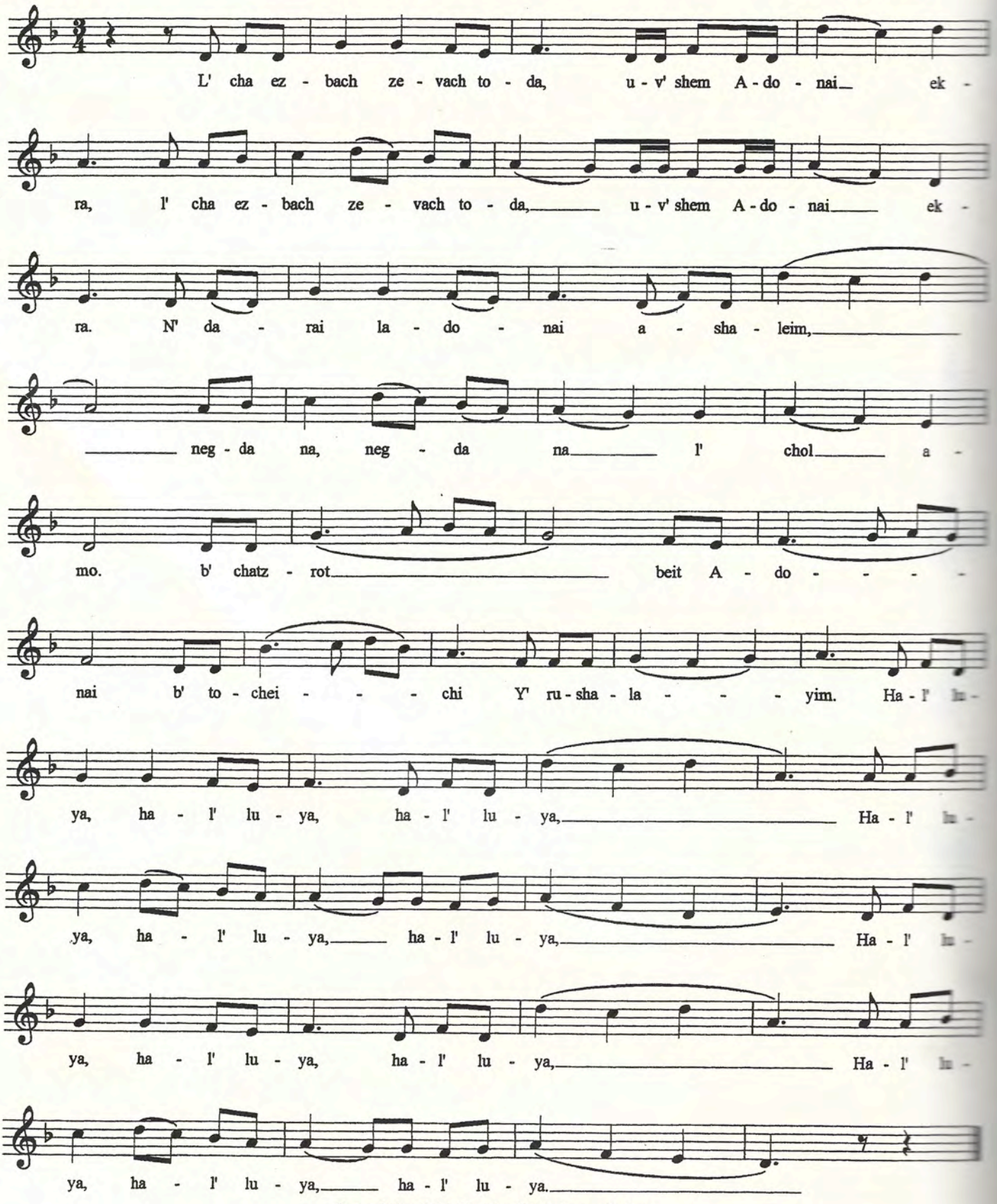
Yakar

Charles David Osborne



5. L'cha Ezbach

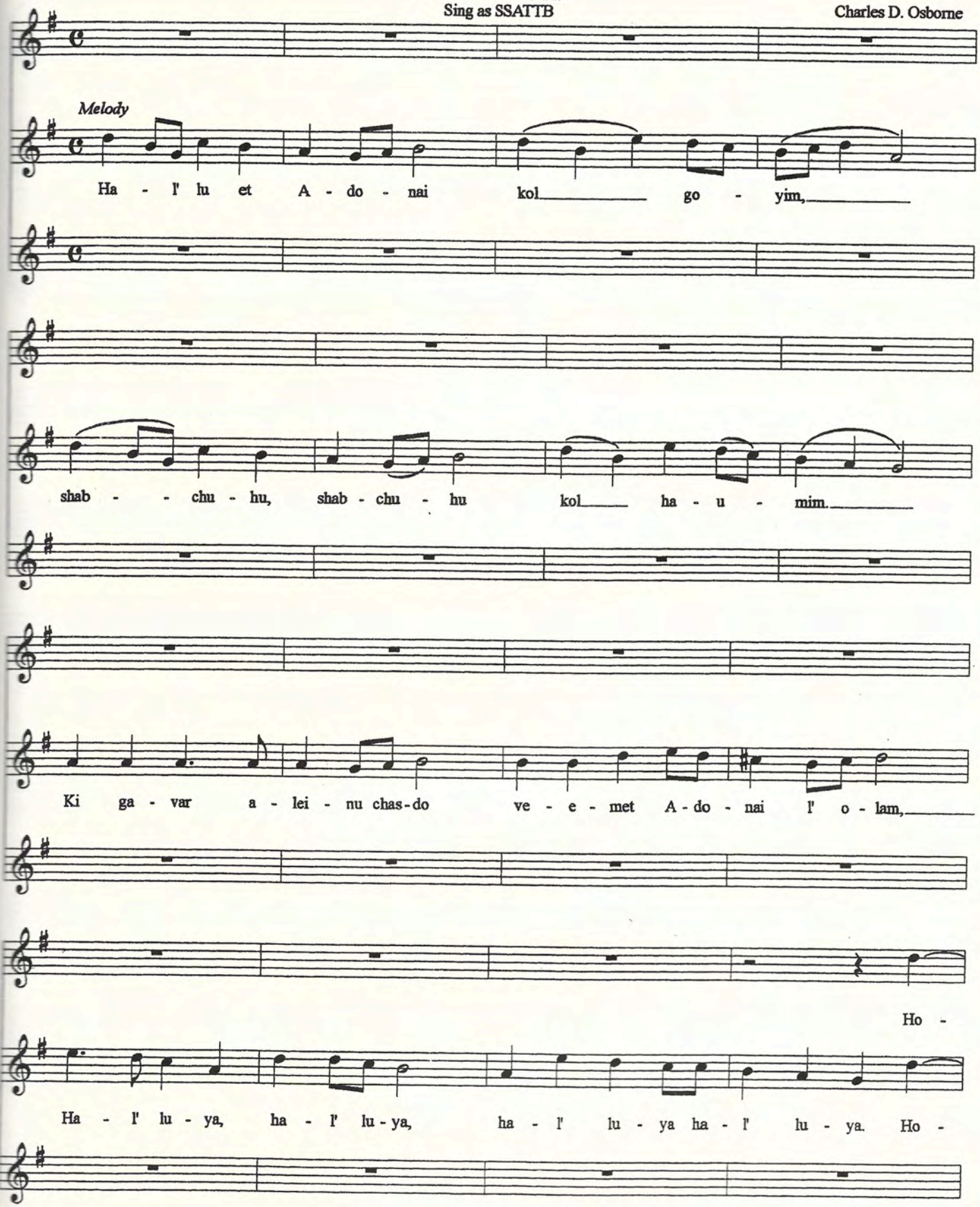
Charles D. Osborne

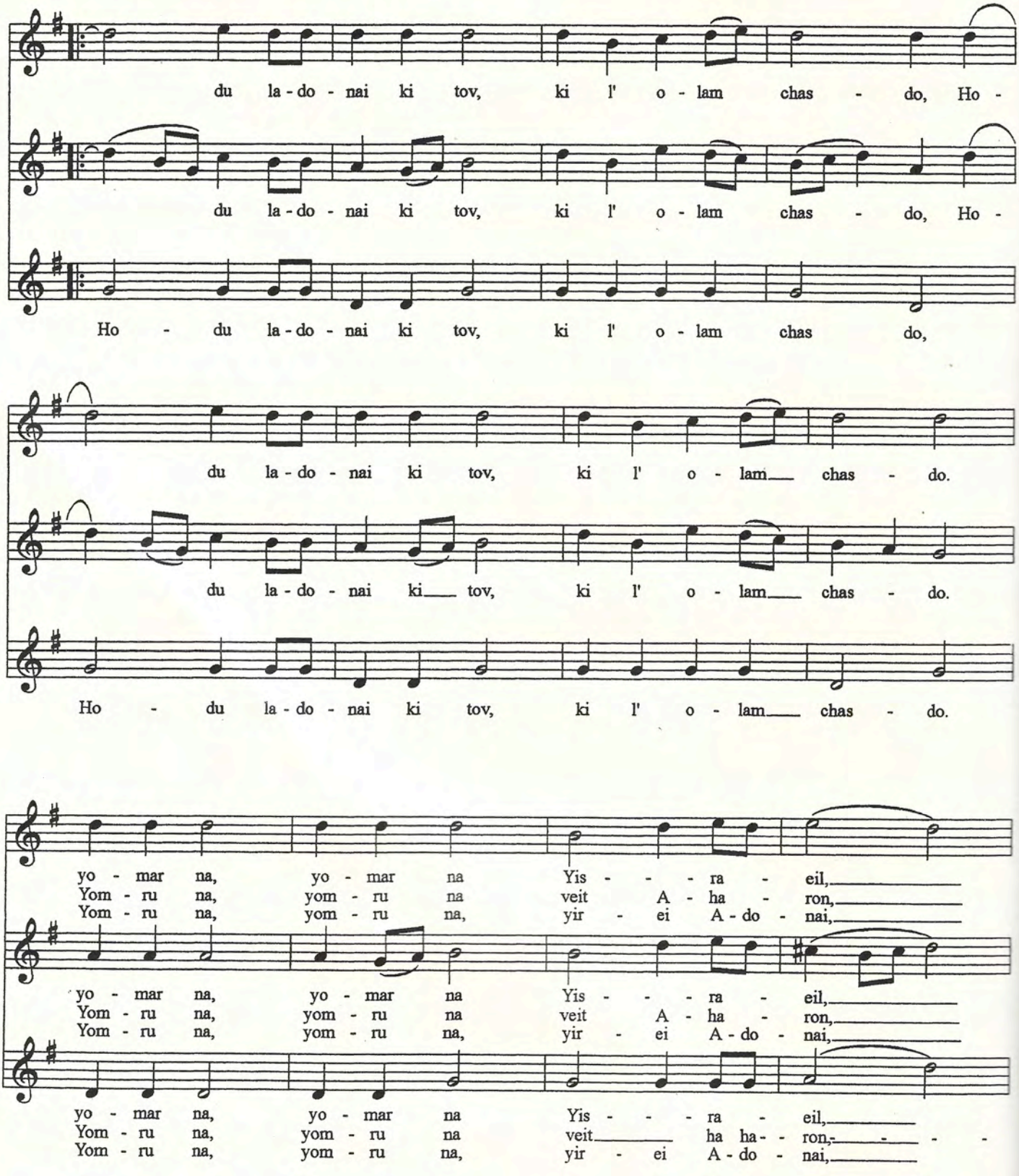


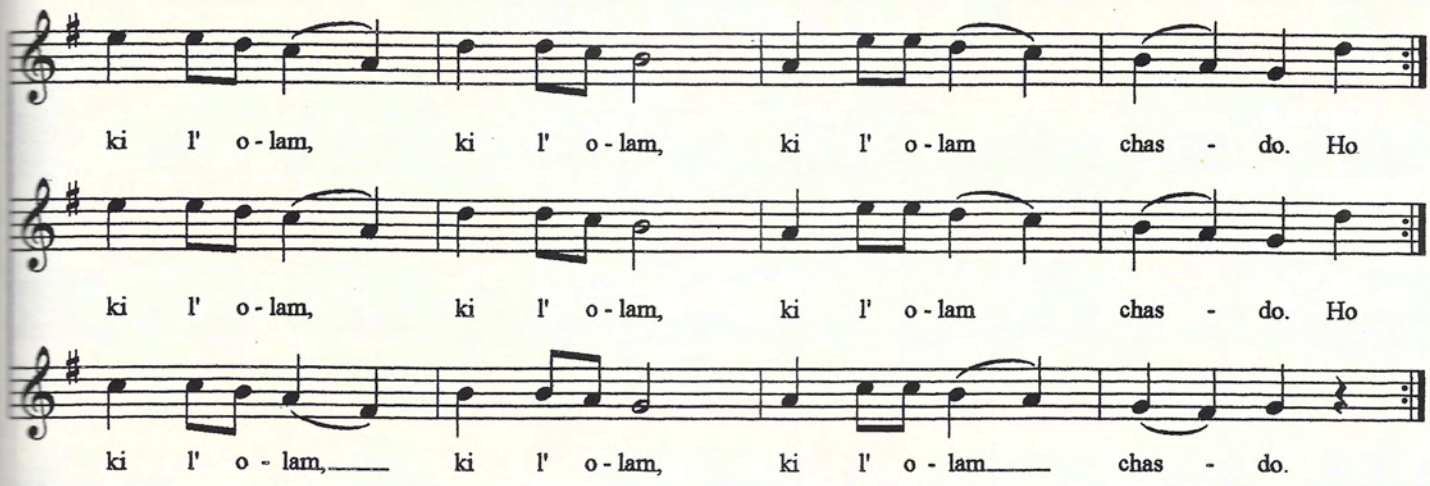
6. Hal'lu/Hodu

Sing as SSATTB

Charles D. Osborne

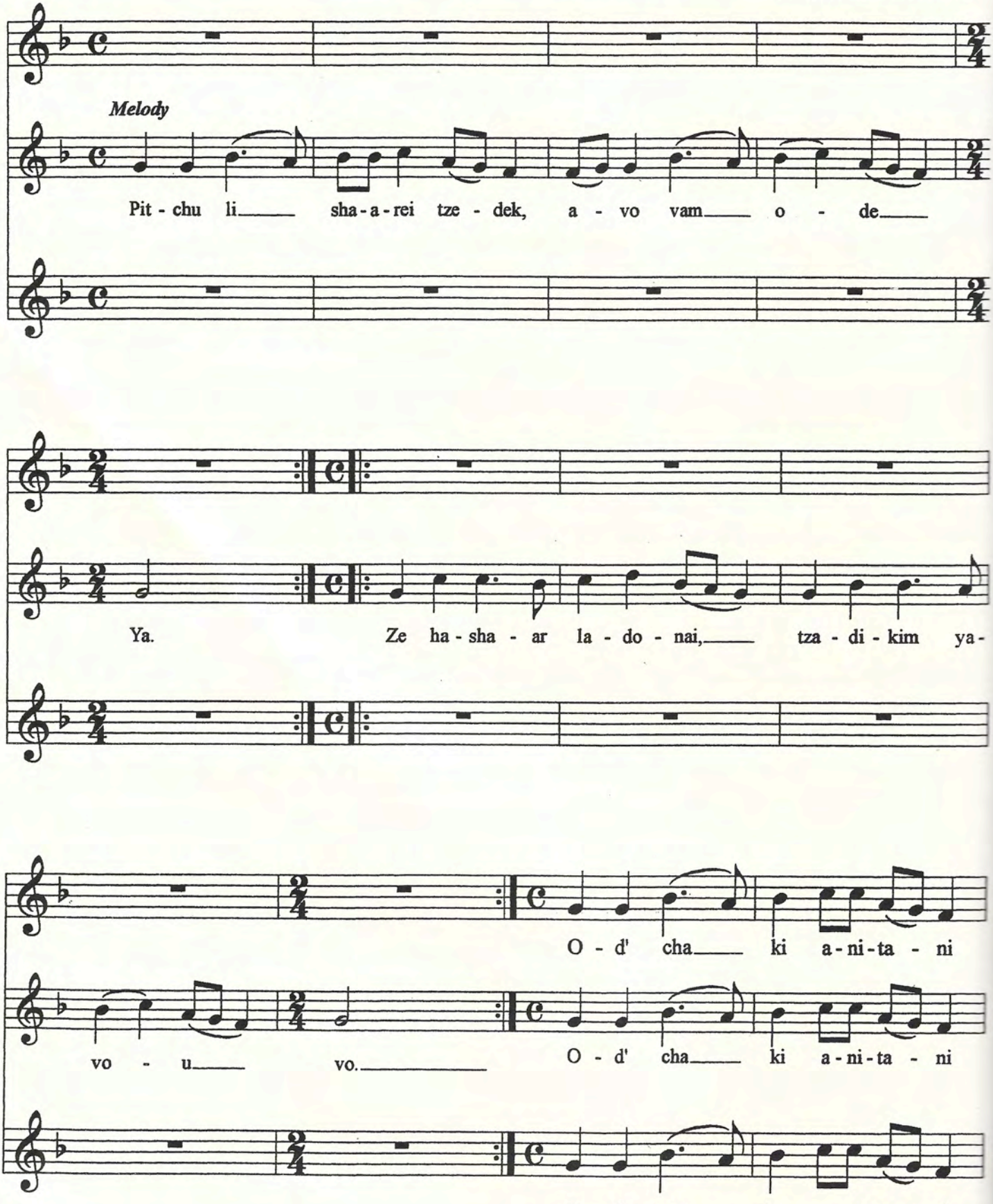


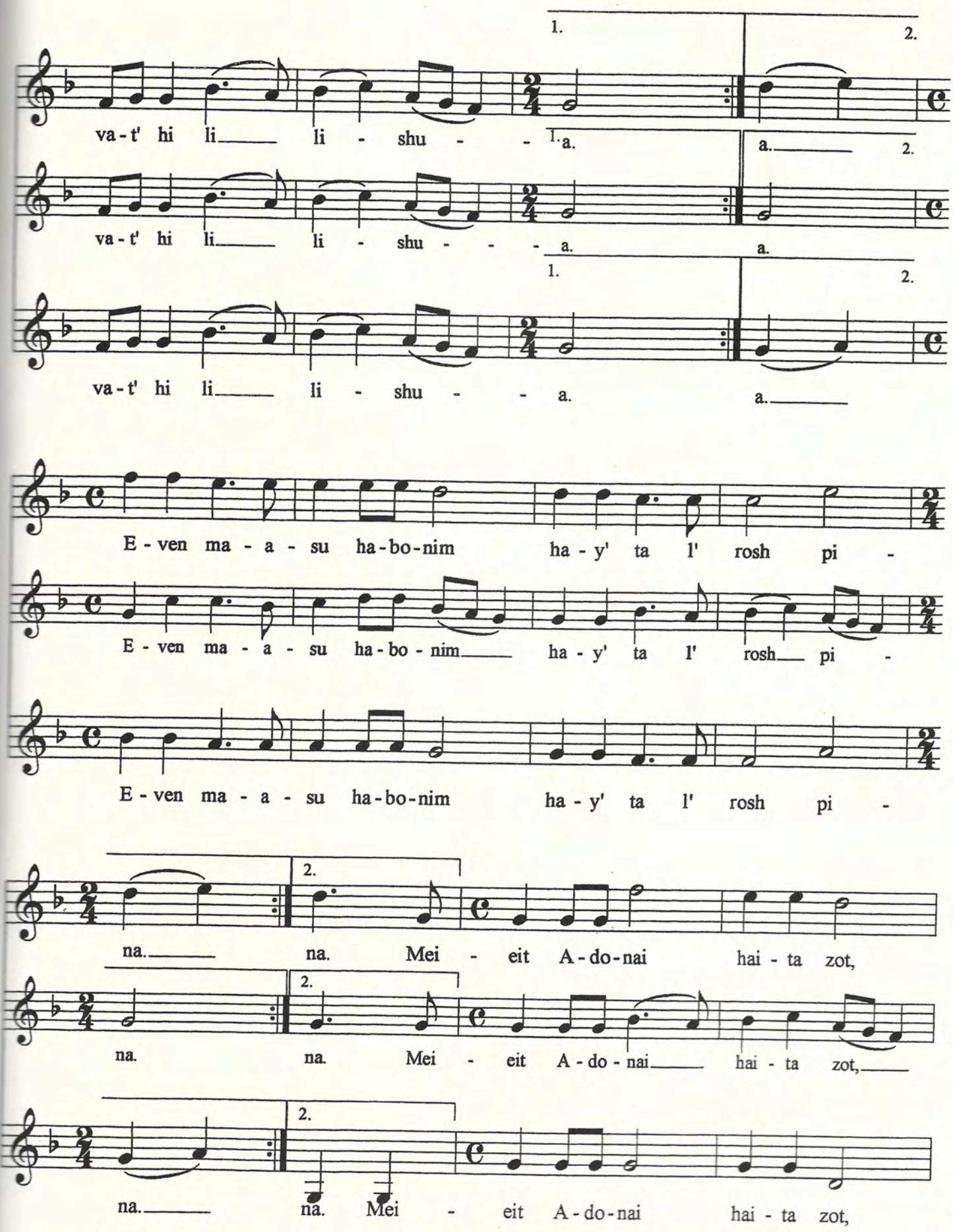

du la-do-nai ki tov, ki l' o-lam chas-do, Ho-
du la-do-nai ki tov, ki l' o-lam chas-do, Ho-
Ho-du la-do-nai ki tov, ki l' o-lam chas do,
du la-do-nai ki tov, ki l' o-lam chas-do.
du la-do-nai ki tov, ki l' o-lam chas-do.
Ho-du la-do-nai ki tov, ki l' o-lam chas-do.
yo-mar na, yo-mar na Yis-ra-eil,
Yom-ru na, yom-ru na veit A-ha-ron,
Yom-ru na, yom-ru na, yir-ei A-do-nai,
yo-mar na, yo-mar na Yis-ra-eil,
Yom-ru na, yom-ru na veit A-ha-ron,
Yom-ru na, yom-ru na, yir-ei A-do-nai,
yo-mar na, yo-mar na Yis-ra-eil,
Yom-ru na, yom-ru na veit ha ha-ron,
Yom-ru na, yom-ru na, yir-ei A-do-nai,

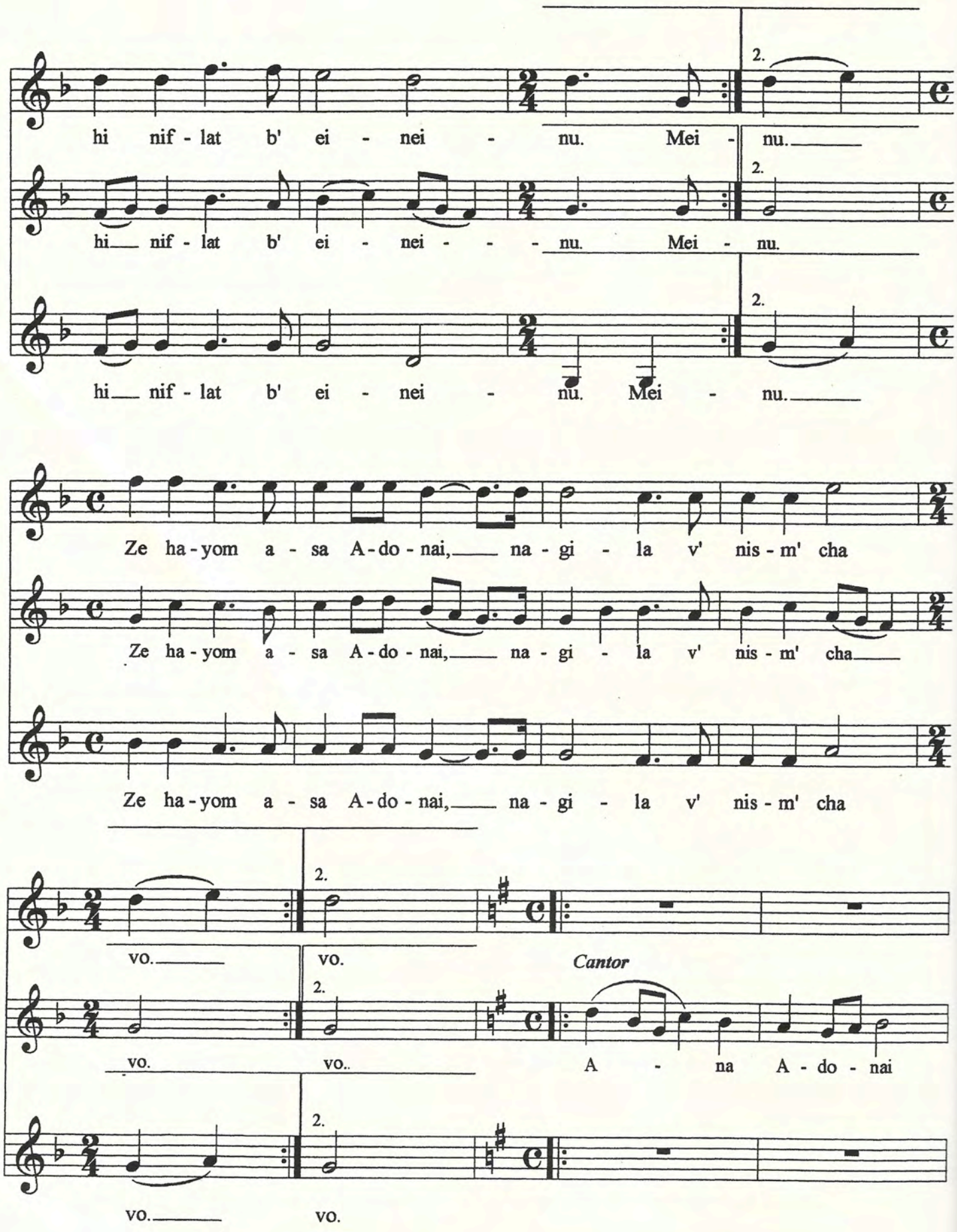

ki l' o - lam, ki l' o - lam, ki l' o - lam chas - do. Ho
ki l' o - lam, ki l' o - lam, ki l' o - lam chas - do. Ho
ki l' o - lam, ki l' o - lam, ki l' o - lam chas - do.

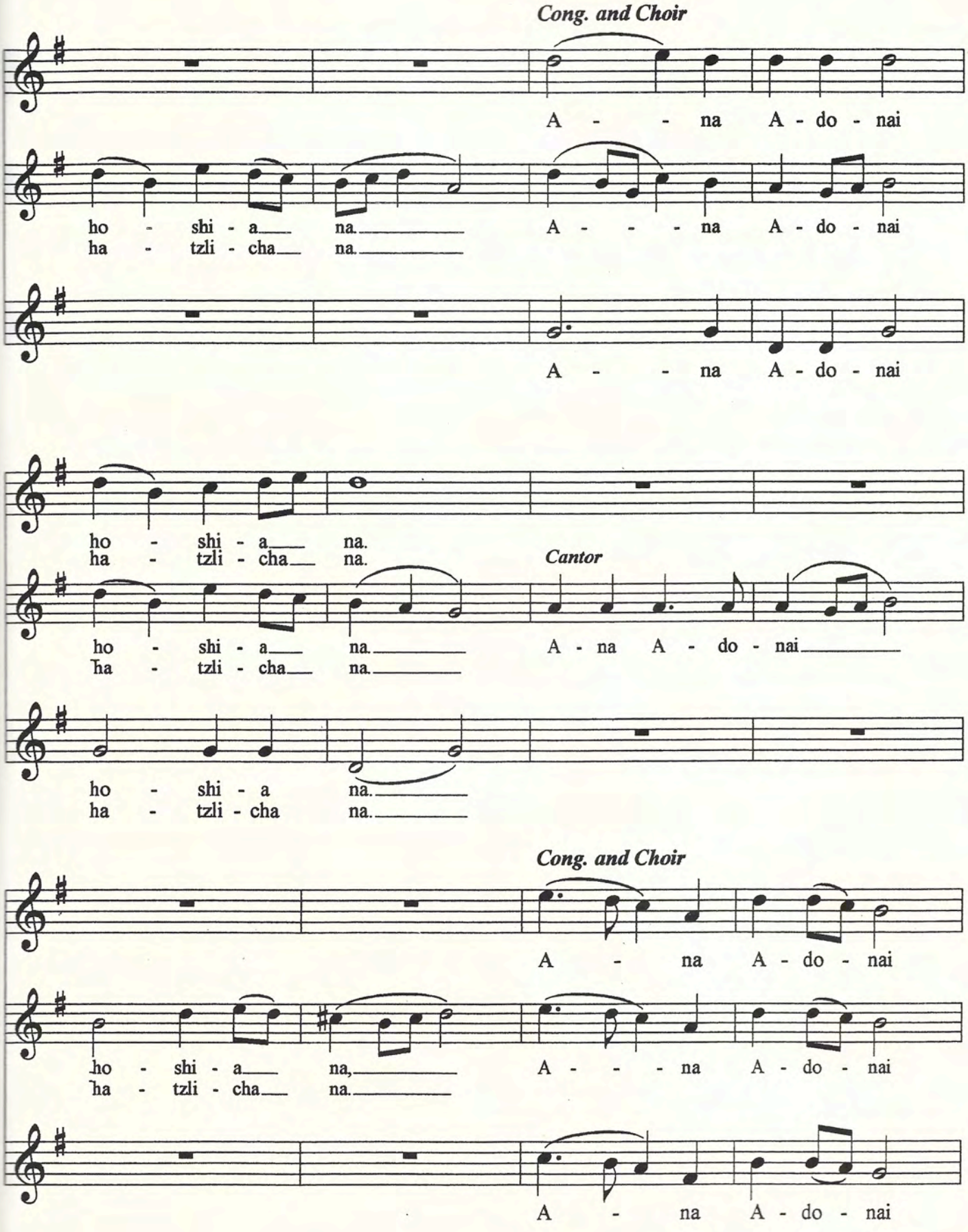
Pitchu Li/Ana Adonai

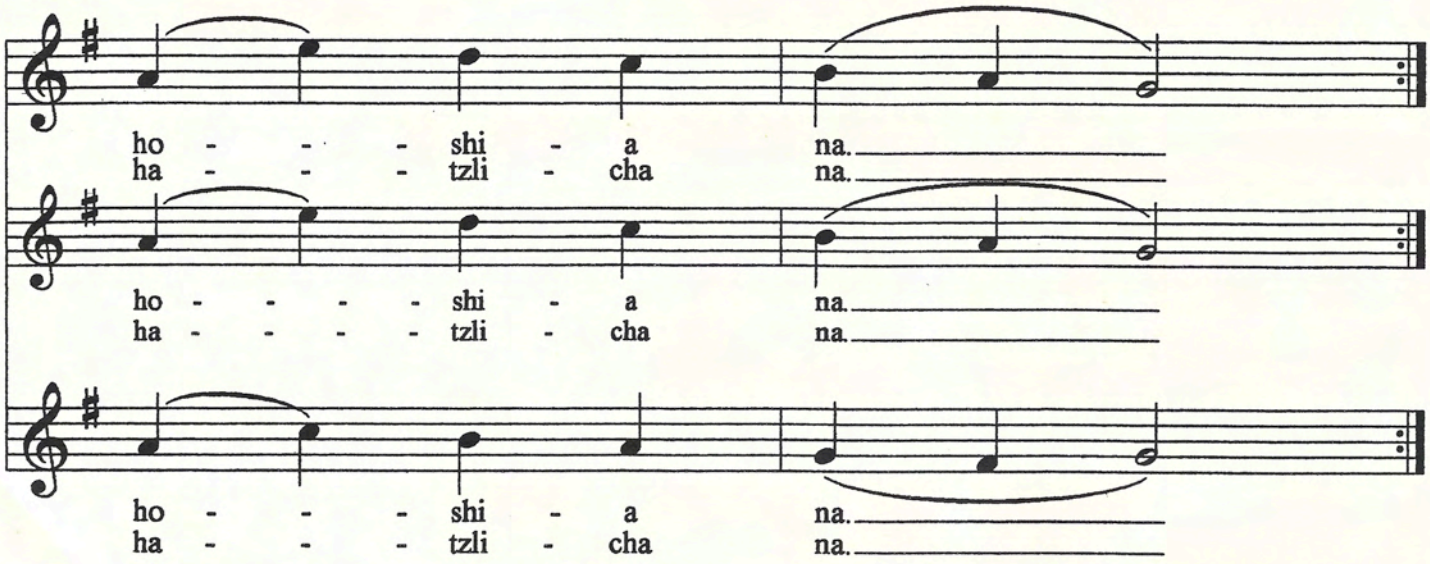
Charles David Osborne

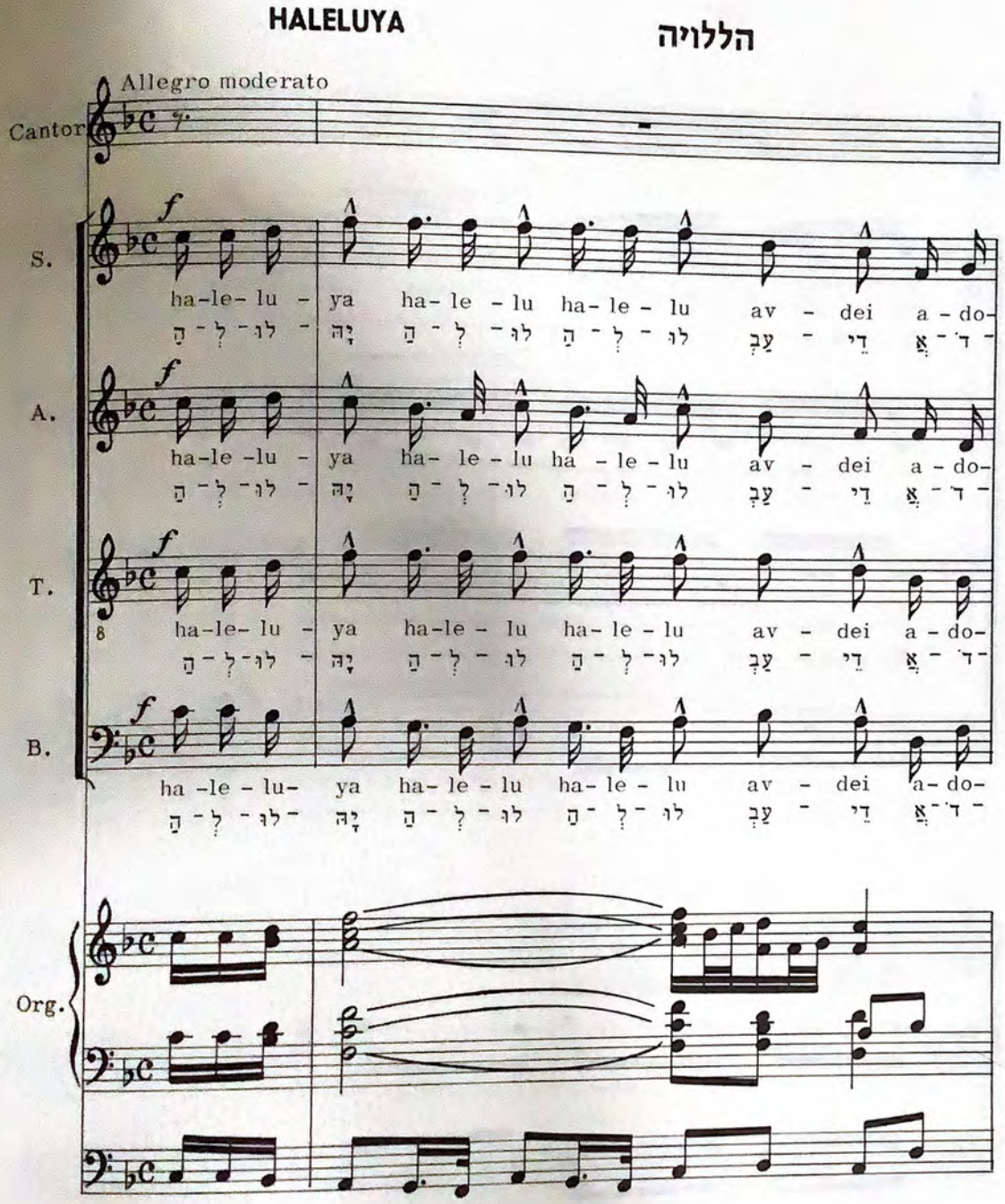


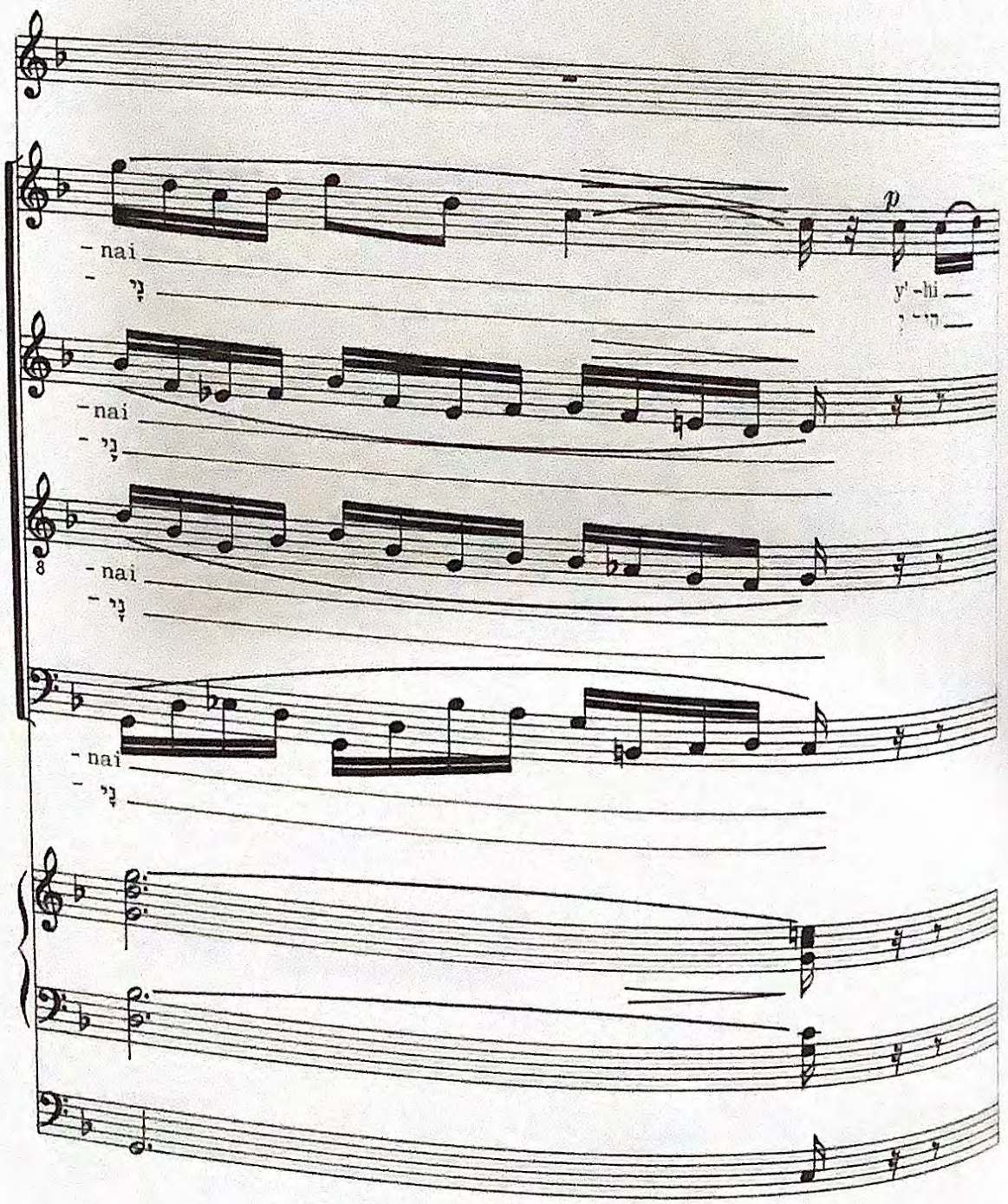

va-t' hi li li - shu - a.
va-t' hi li li - shu - a.
va-t' hi li li - shu - a.
E - ven ma - a - su ha-bo-nim ha - y' ta l' rosh pi -
E - ven ma - a - su ha-bo - nim ha - y' ta l' rosh pi -
E - ven ma - a - su ha-bo-nim ha - y' ta l' rosh pi -
na. na. Mei - eit A - do - nai hai - ta zot,
na. na. Mei - eit A - do - nai hai - ta zot,
na. na. Mei - eit A - do - nai hai - ta zot,

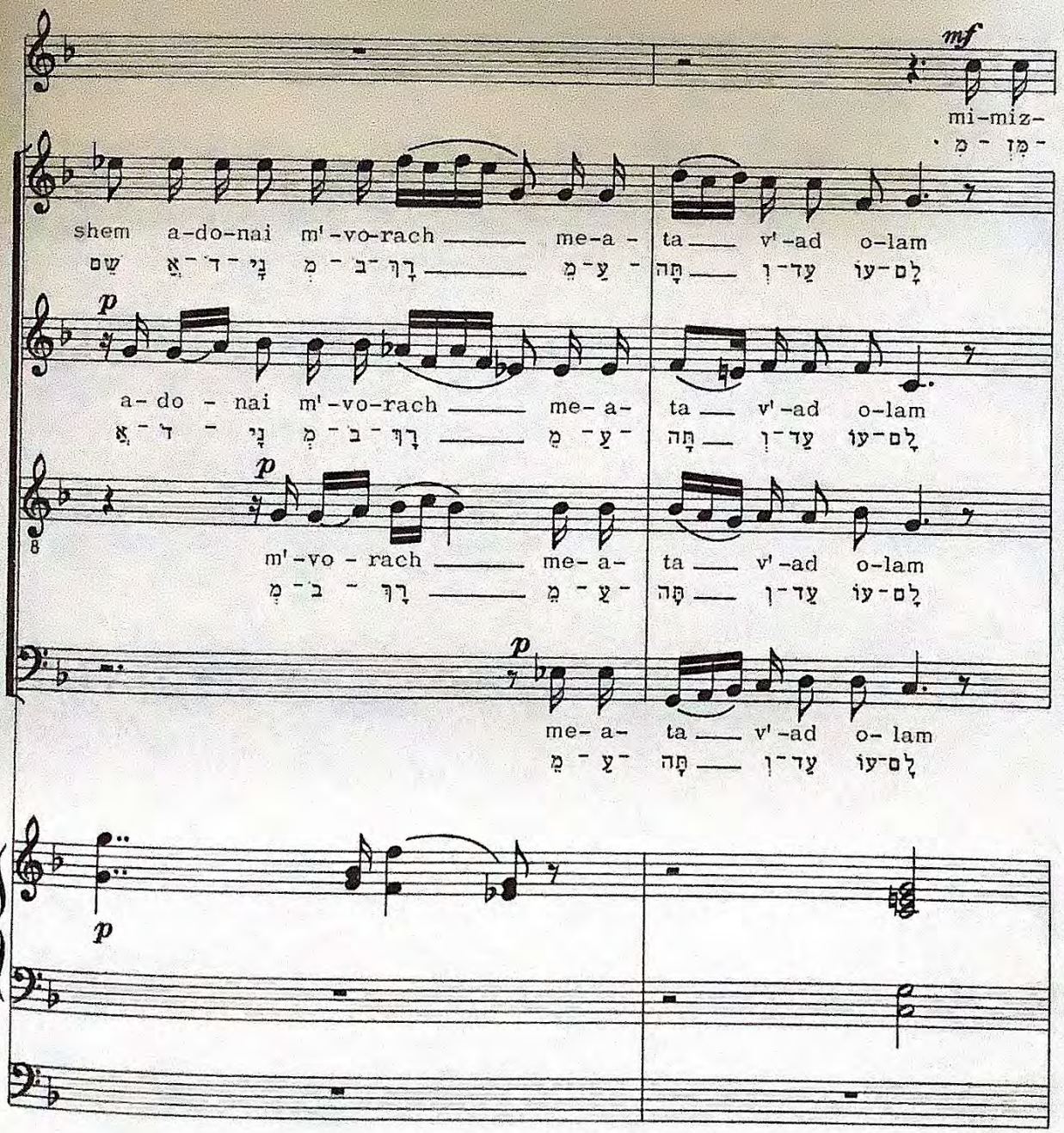

hi nif - lat b' ei - nei - nu. Mei - nu.
hi nif - lat b' ei - nei - nu. Mei - nu.
hi nif - lat b' ei - nei - nu. Mei - nu.
Ze ha - yom a - sa A - do - nai, na - gi - la v' nis - m' cha
Ze ha - yom a - sa A - do - nai, na - gi - la v' nis - m' cha
Ze ha - yom a - sa A - do - nai, na - gi - la v' nis - m' cha
vo.
vo.
Cantor
vo.
vo.
A - na A - do - nai
vo.
vo.

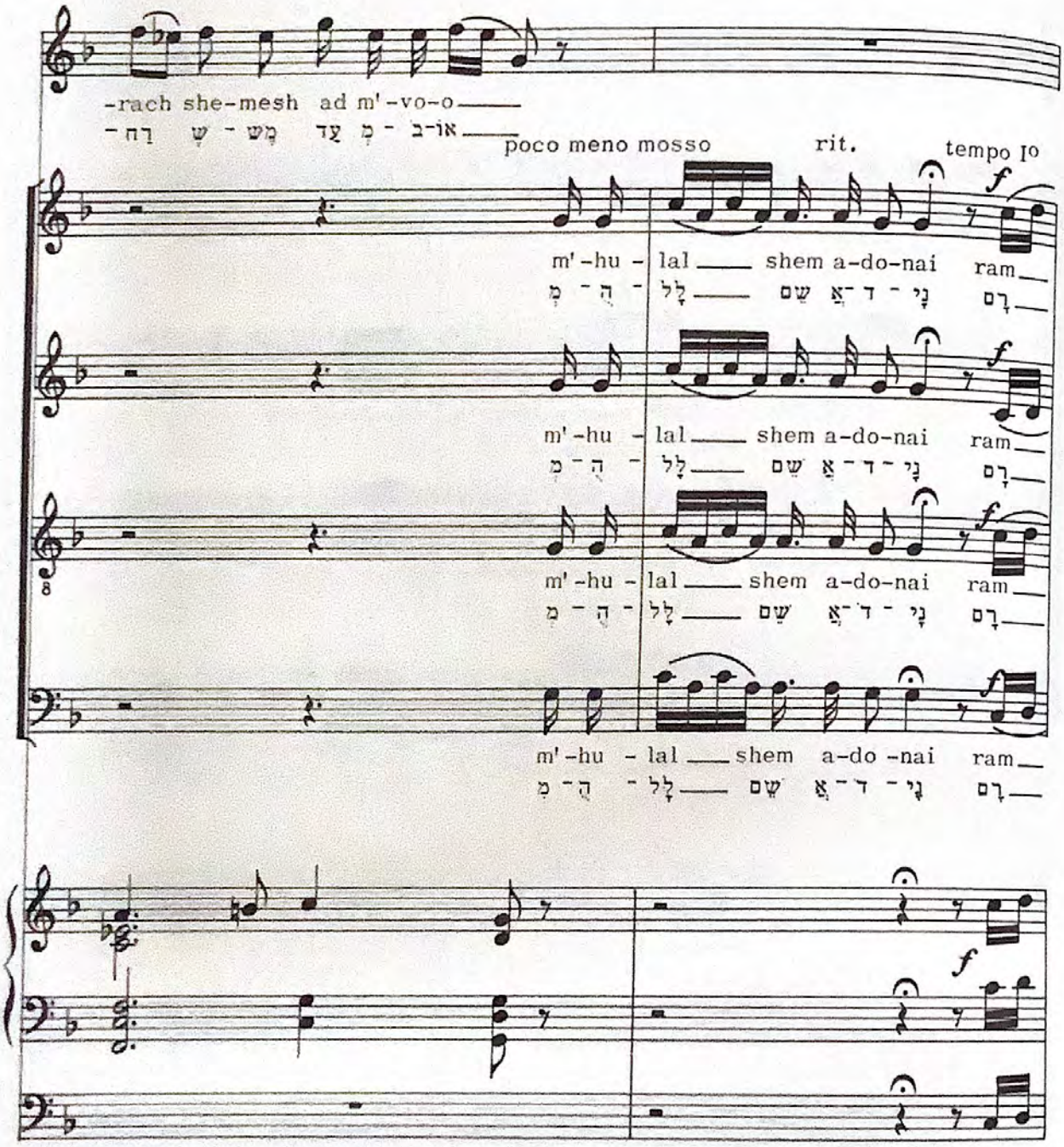

Cong. and Choir
A - - na A - do - nai
ho - shi - a na.
ha - tzli - cha na.
A - - - na A - do - nai
A - - na A - do - nai
ho - shi - a na.
ha - tzli - cha na.
Cantor
ho - shi - a na.
ha - tzli - cha na.
A - na A - do - nai
ho - shi - a na.
ha - tzli - cha na.
Cong. and Choir
A - na A - do - nai
ho - shi - a na,
ha - tzli - cha na.
A - - - na A - do - nai
A - na A - do - nai

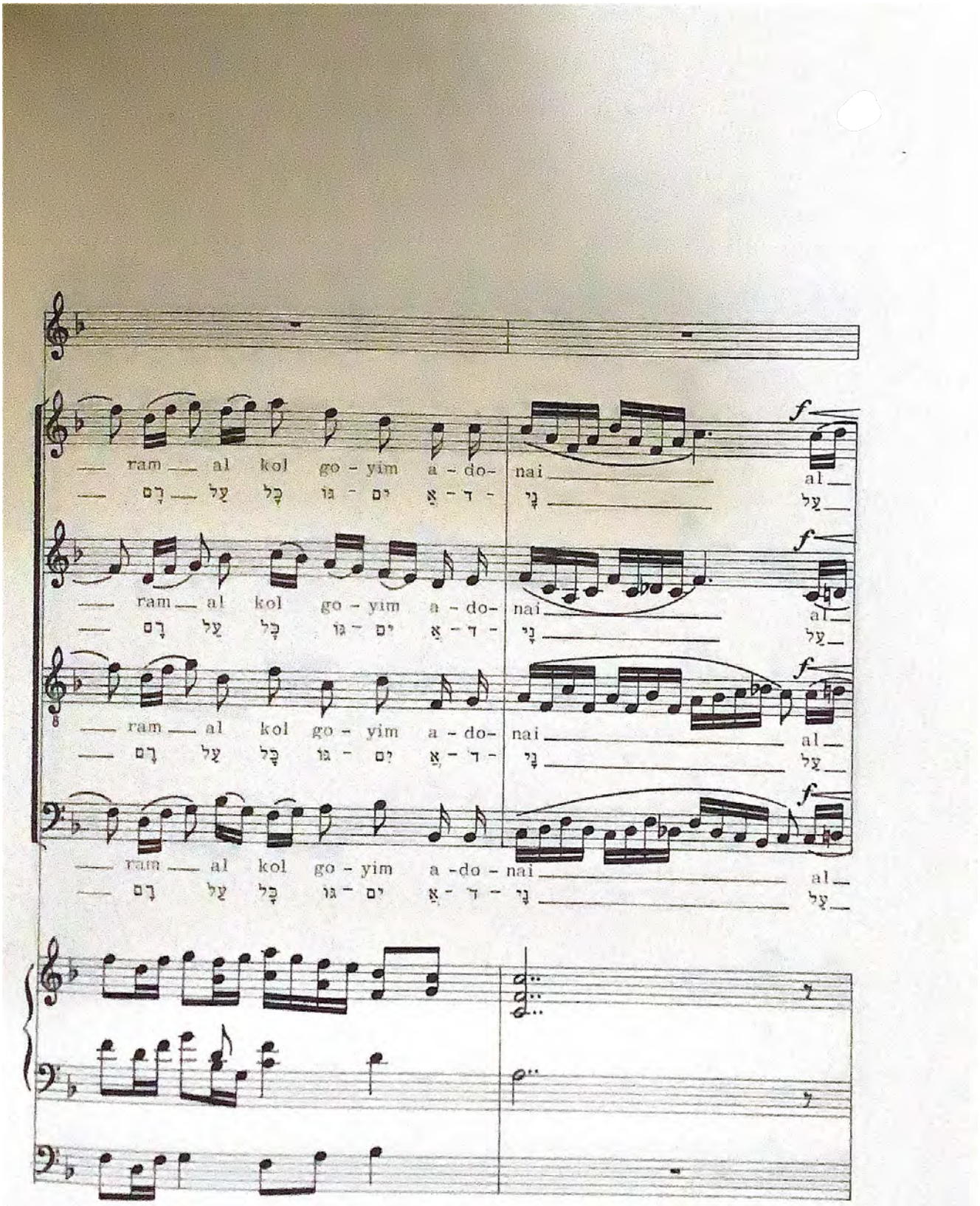

ho - - - - shi - a na.
ha - - - - tzli - cha na.
ho - - - - shi - a na.
ha - - - - tzli - cha na.
ho - - - - shi - a na.
ha - - - - tzli - cha na.

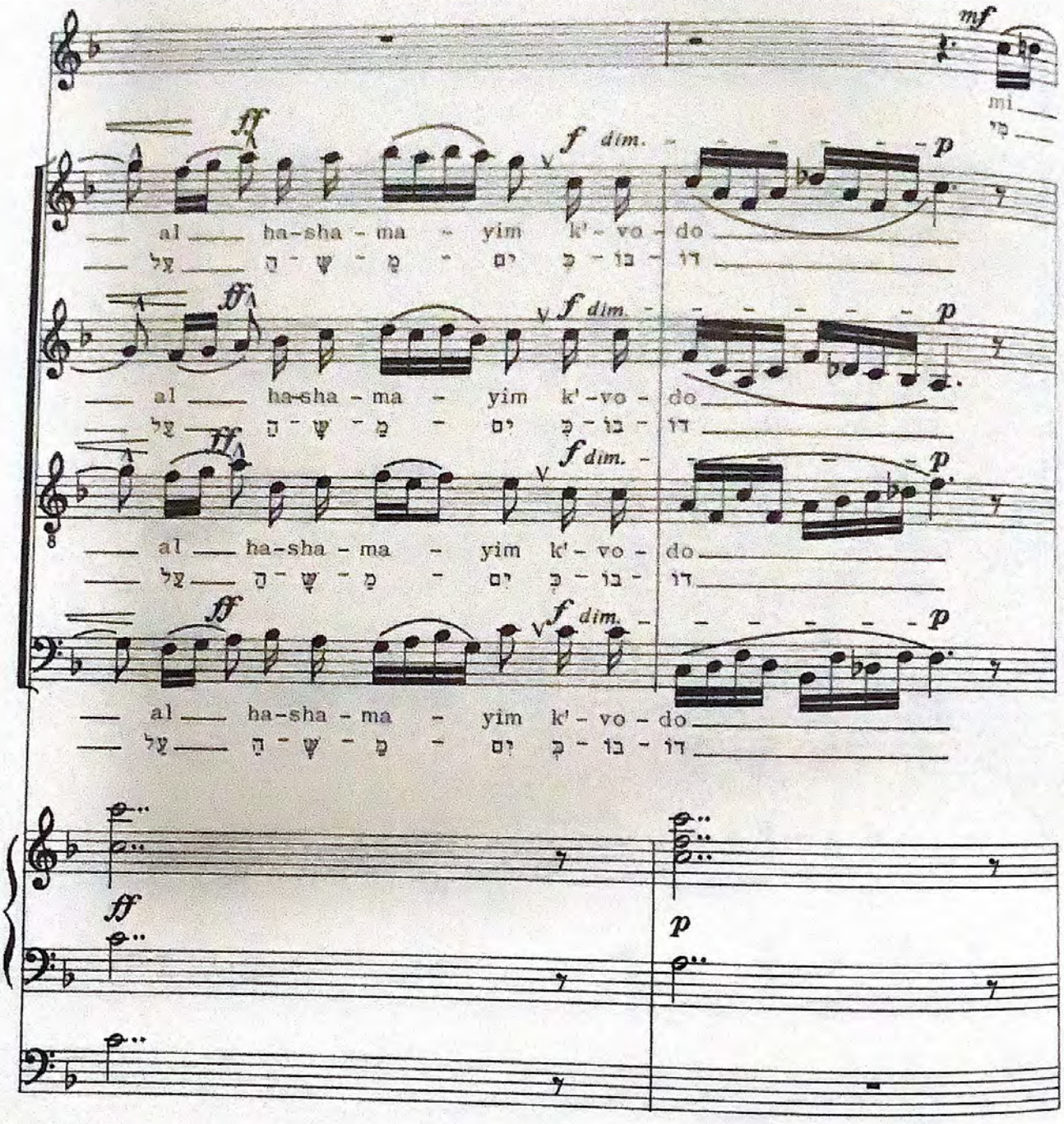


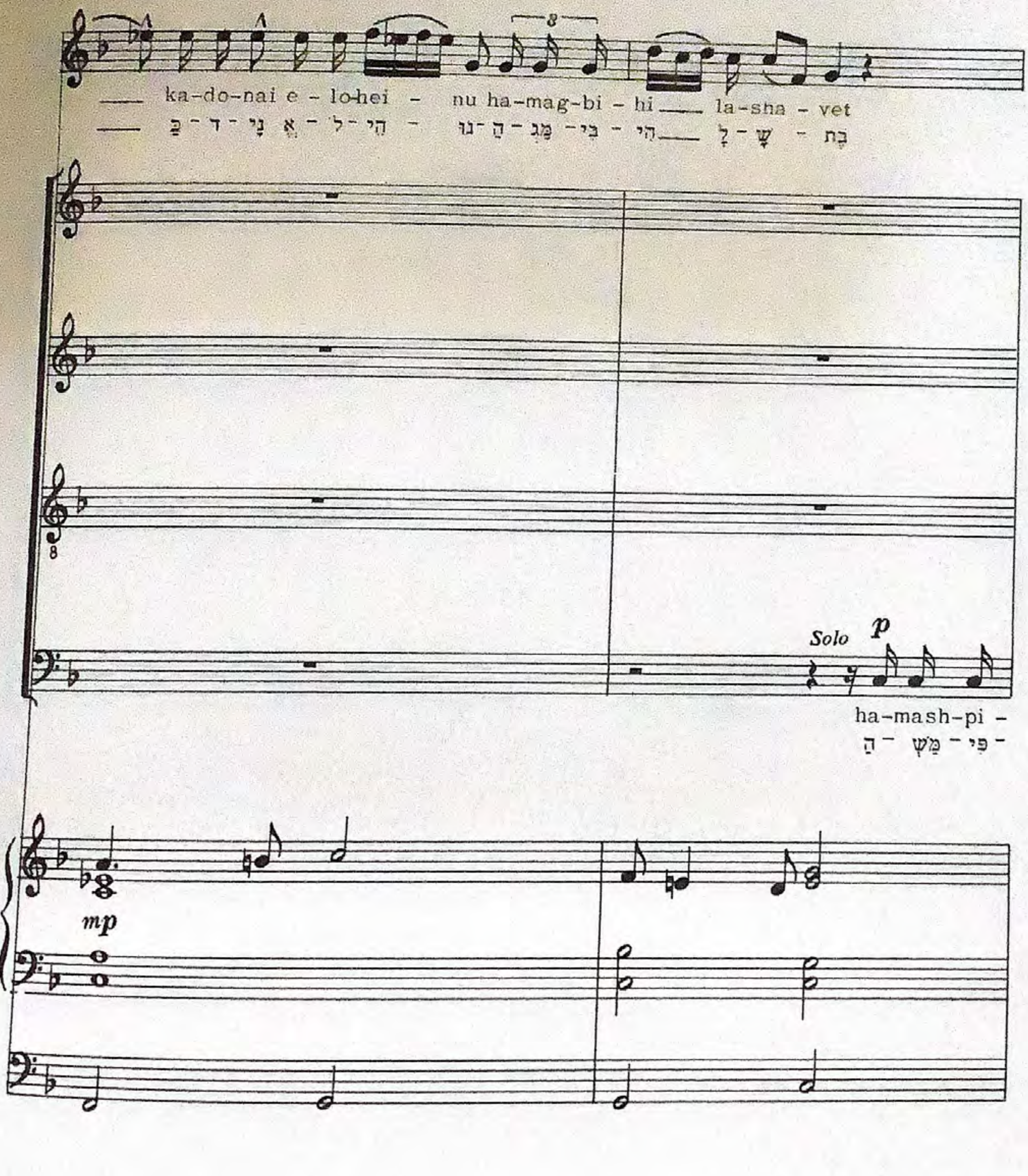


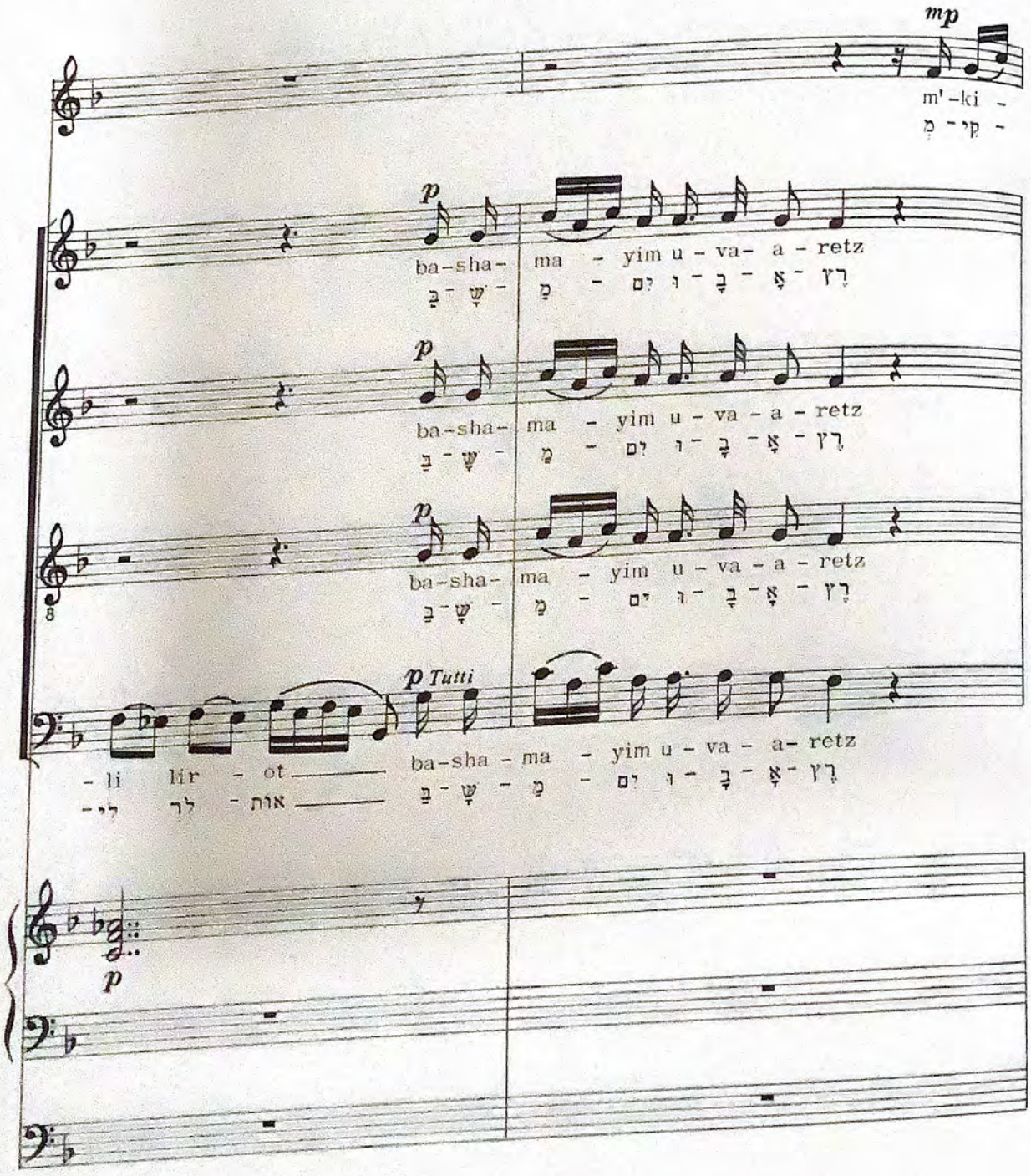

mf
mi-miz-
מִן - מִ -
shem a-do-nai m'-vo-rach me-a - ta v'-ad o-lam
שֵׁם יְ - ה - וָ - אָ - דֹ - נָ - י מְ - בֹ - רָ - ךְ מֵ - עַ - תָּה וְ - עַד - עוֹ - לָם
p
a- do - nai m'-vo-rach me- a- ta v'-ad o-lam
p
m'-vo - rach me- a- ta v'-ad o-lam
p
me- a- ta v'-ad o- lam
p

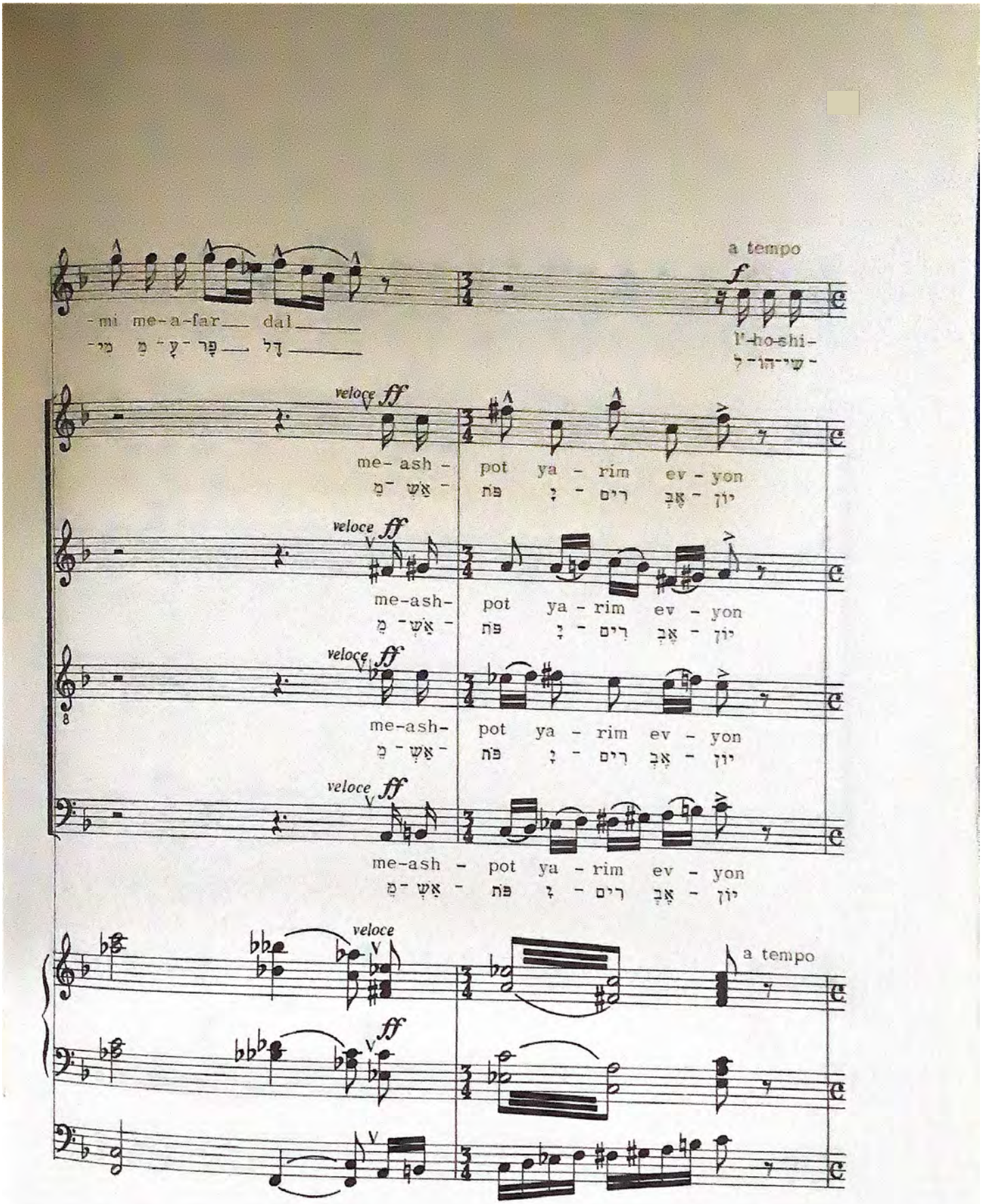

-rach she-mesh ad m'-vo-o
אוֹ־ב - מְ עַד מֶשׁ - שֶׁ רַח -
poco meno mosso
rit.
tempo Io
m'-hu - lal shem a-do-nai ram
מְ - הֵ - לָל שֵׁם אֲ - דֹ - נָי רָם
8

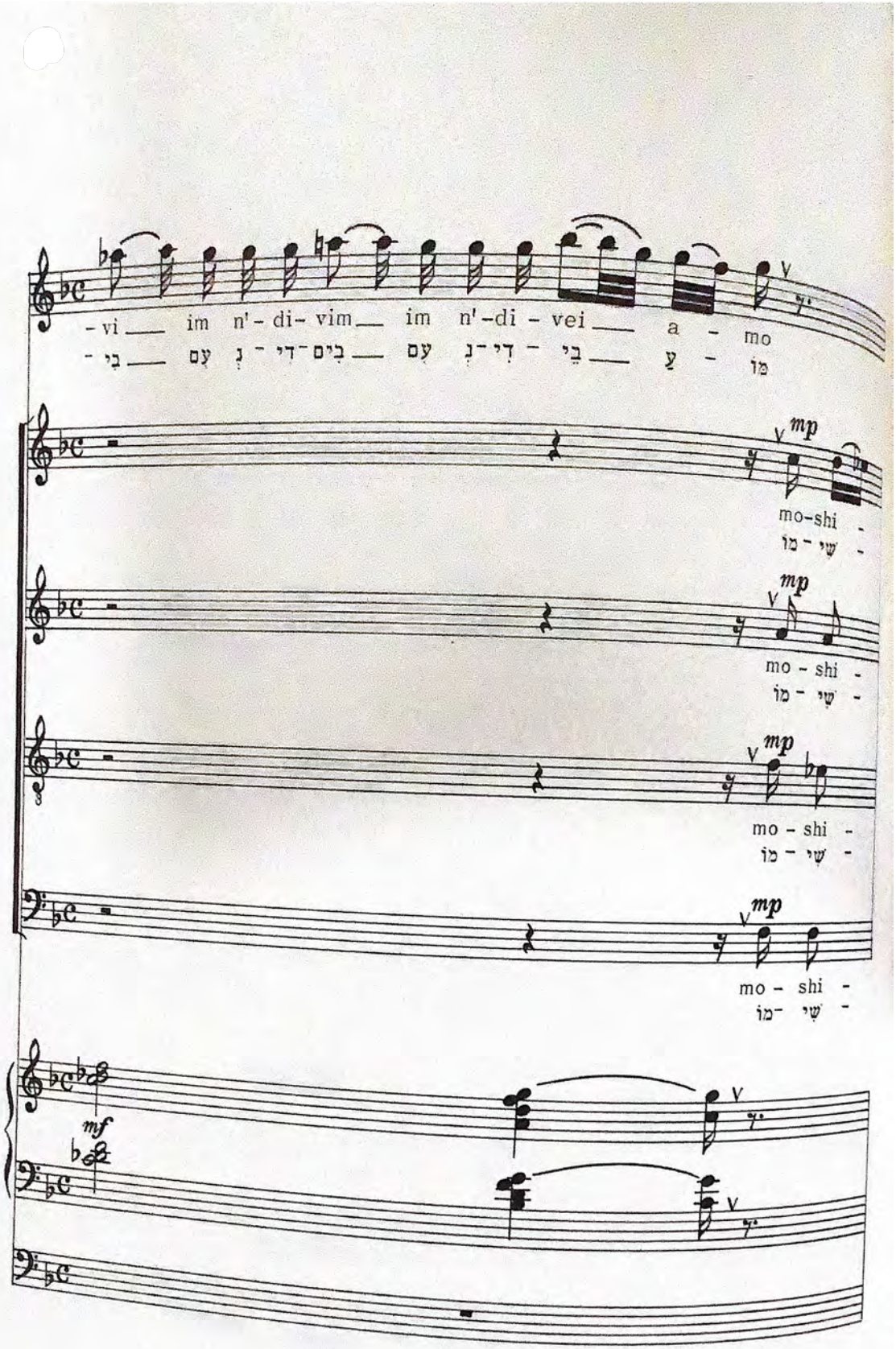

ram al kol go - yim a - do- nai al
רָם עַל כָּל גּוֹ - יִם אָ - דֹ - נָי עַל
ram al kol go - yim a - do- nai al
רָם עַל כָּל גּוֹ - יִם אָ - דֹ - נָי עַל
ram al kol go - yim a - do- nai al
רָם עַל כָּל גּוֹ - יִם אָ - דֹ - נָי עַל
ram al kol go - yim a - do - nai al
רָם עַל כָּל גּוֹ - יִם אָ - דֹ - נָי עַל

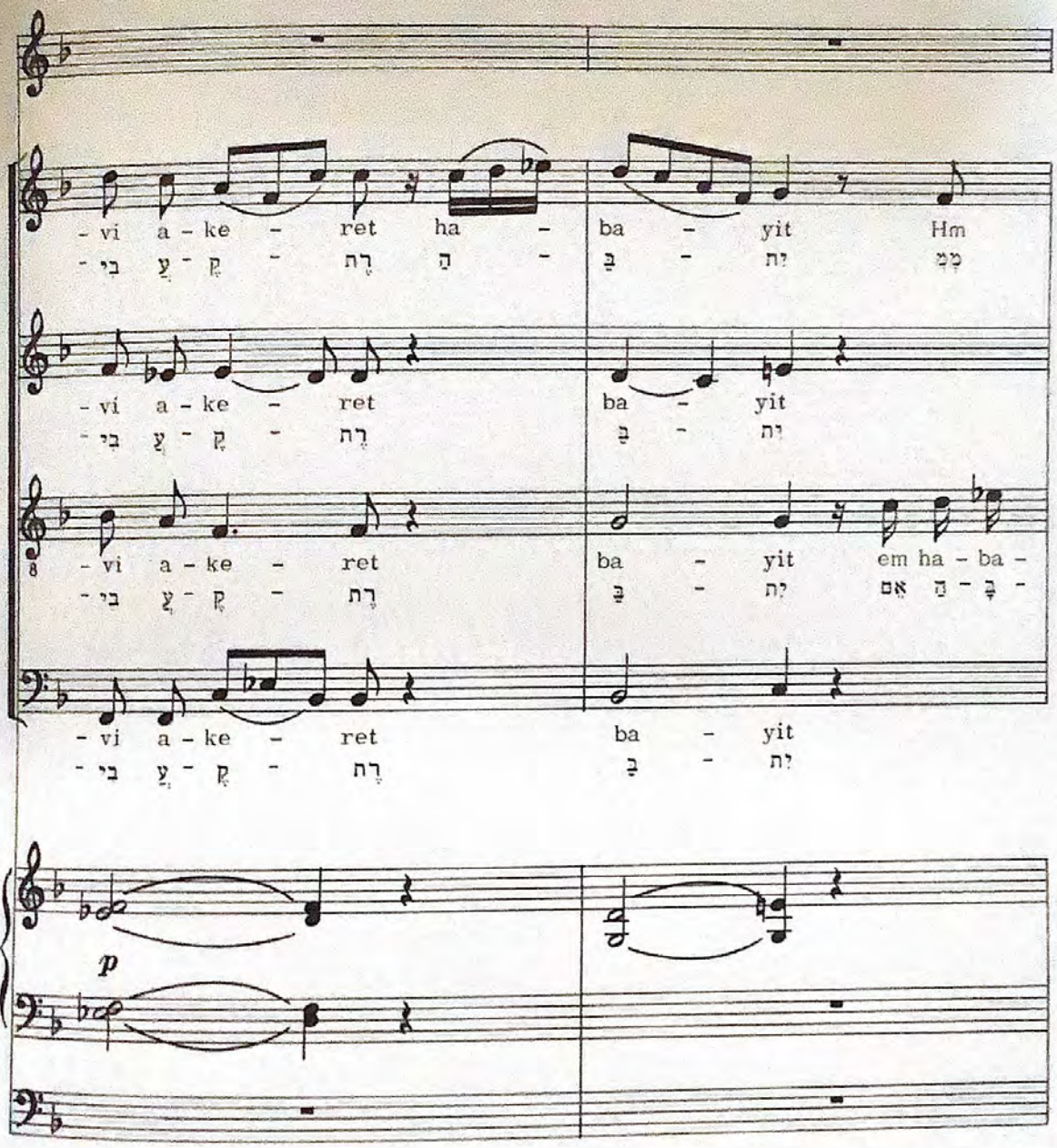

mf
mi
מי
ff
f dim.
p
al ha-sha - ma - yim k'-vo - do
עַל הַ - שָׁ - מַ - יִם כְּ - בוֹ - דוֹ
ff
f dim.
p
al ha-sha - ma - yim k'-vo - do
עַל הַ - שָׁ - מַ - יִם כְּ - בוֹ - דוֹ
ff
f dim.
p
al ha-sha - ma - yim k'-vo - do
עַל הַ - שָׁ - מַ - יִם כְּ - בוֹ - דוֹ
ff
f dim.
p
al ha-sha - ma - yim k'-vo - do
עַל הַ - שָׁ - מַ - יִם כְּ - בוֹ - דוֹ
ff
p

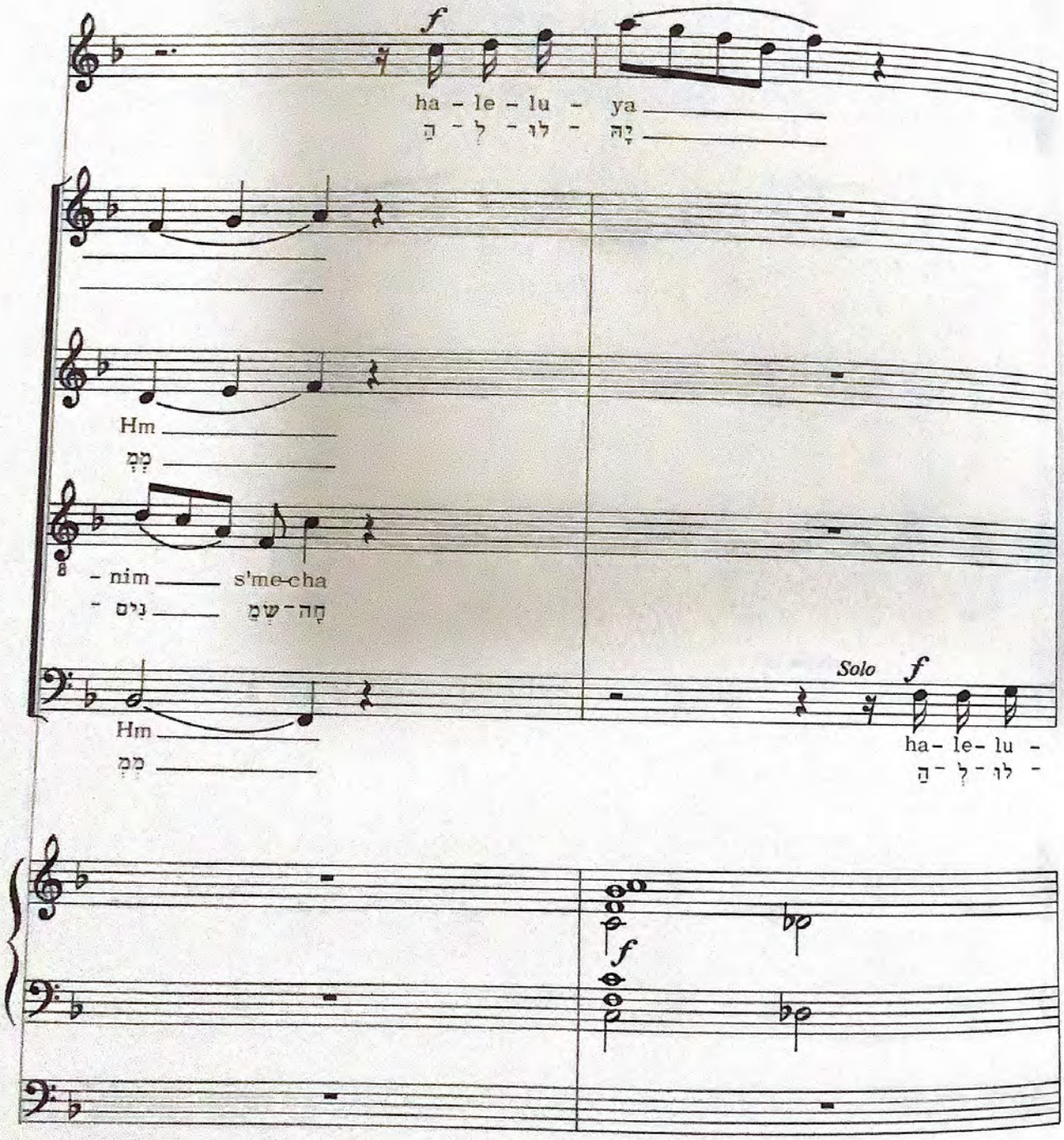

ka-do-nai e-lo-hei - nu ha-mag-bi-hi ___ la-sha-vet
בַּאדֹנָי אֱלֹהֵינוּ הַמַּגְבִּיהִי ___ לָשָׁבֶת
Solo
p
ha-mash-pi -
הַמַּשְׁפִּי -
mp

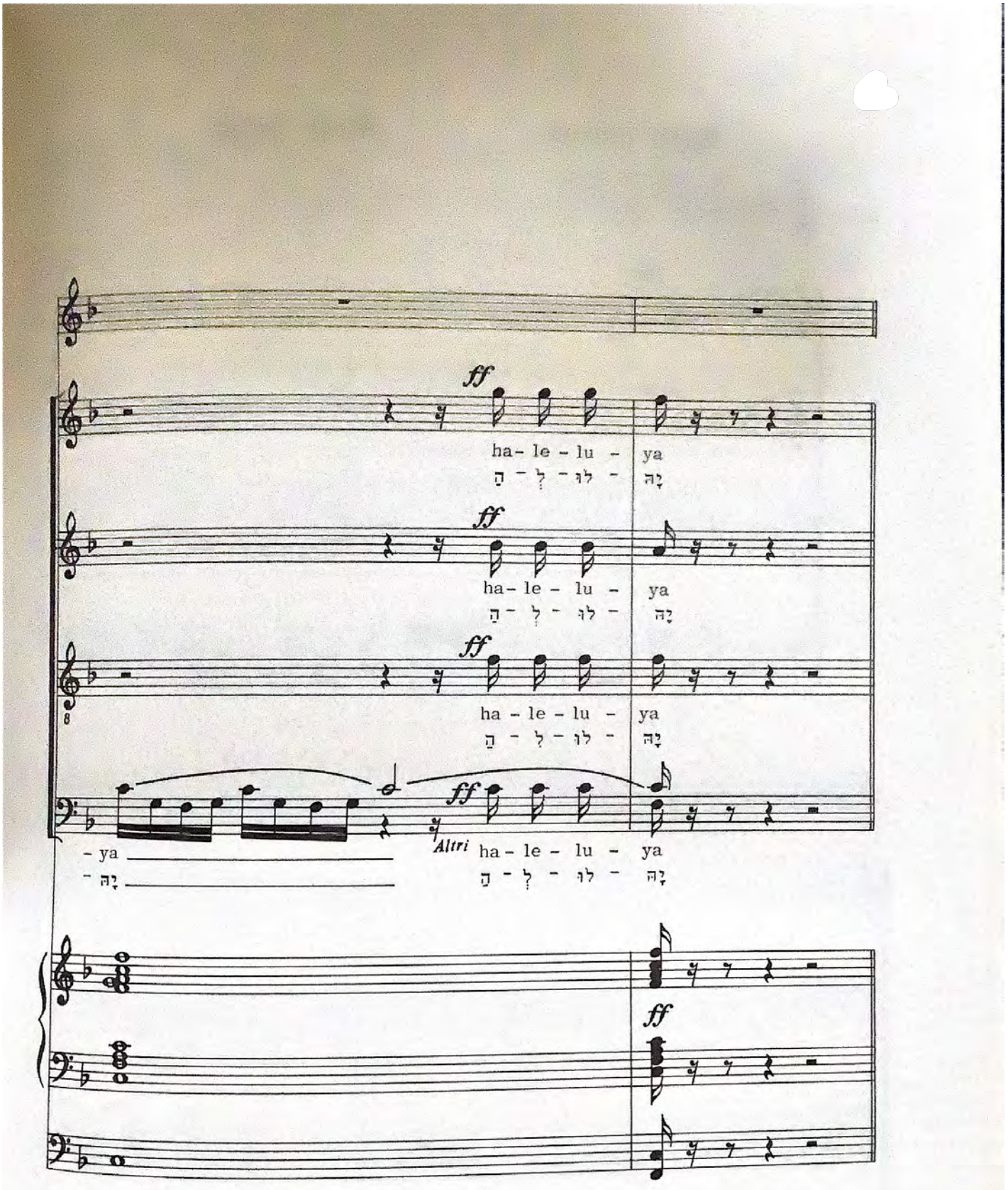

mp
m'-ki -
מִ - קִי -
p
ba-sha- ma - yim u - va - a - retz
בַּ - שָּׁ - מַ - יִם וּ - בָ - אָ - רֶץ
p Tutti
- li lir - ot
- לִי לֵר - אוֹת


a tempo
f
-mi me-a-far dal
מִי־מְ־עָ־פָּר־דָּל
l'-ho-shi-
שִׁי־הוֹ־לִ־
veloce ff
me-ash-pot ya-rim ev-yon
מְ־אַשְׁ־פּוֹת יָ־רִים־אֶבְ־יוֹן
veloce ff
me-ash-pot ya-rim ev-yon
מְ־אַשְׁ־פּוֹת יָ־רִים־אֶבְ־יוֹן
veloce ff
me-ash-pot ya-rim ev-yon
מְ־אַשְׁ־פּוֹת יָ־רִים־אֶבְ־יוֹן
veloce ff
me-ash-pot ya-rim ev-yon
מְ־אַשְׁ־פּוֹת יָ־רִים־אֶבְ־יוֹן
veloce
ff
a tempo


-vi im n'-di-vim im n'-di-vei a - mo
-בִּי עִם בִּ-יִם-דִּי-נִ עִם בִּי-דִּי-נִ עַ - מוֹ
mp
mo-shi -
שִׁי - מוֹ -
mp
mo - shi -
שִׁי - מוֹ -
mp
mo - shi -
שִׁי - מוֹ -
mp
mo - shi -
שִׁי - מוֹ -
mf


- vi a - ke - ret ha - ba - yit Hm
- בִּי עֲ - קֶ - רֶת הַ - בַּ - יִת מִּ
- vi a - ke - ret ba - yit
- בִּי עֲ - קֶ - רֶת בַּ - יִת
8 - vi a - ke - ret ba - yit em ha - ba -
- בִּי עֲ - קֶ - רֶת בַּ - יִת אֵם הַ - בָּ -
- vi a - ke - ret ba - yit
- בִּי עֲ - קֶ - רֶת בַּ - יִת
p


f
ha – le – lu – ya
הַלְלוּ – יָהּ
Hm
מְ
8
– nim s'me-cha
– נִים שְׁמֶ־חָה
Hm
מְ
Solo
f
ha– le– lu –
– לוּ־לְ־הַ
f


ff
ha- le - lu - ya
הַ - לְ - לוּ - יָהּ
ff
ha- le - lu - ya
הַ - לְ - לוּ - יָהּ
ff
ha - le - lu - ya
הַ - לְ - לוּ - יָהּ
- ya
- יָהּ
ff
Altri
ha - le - lu - ya
הַ - לְ - לוּ - יָהּ
ff

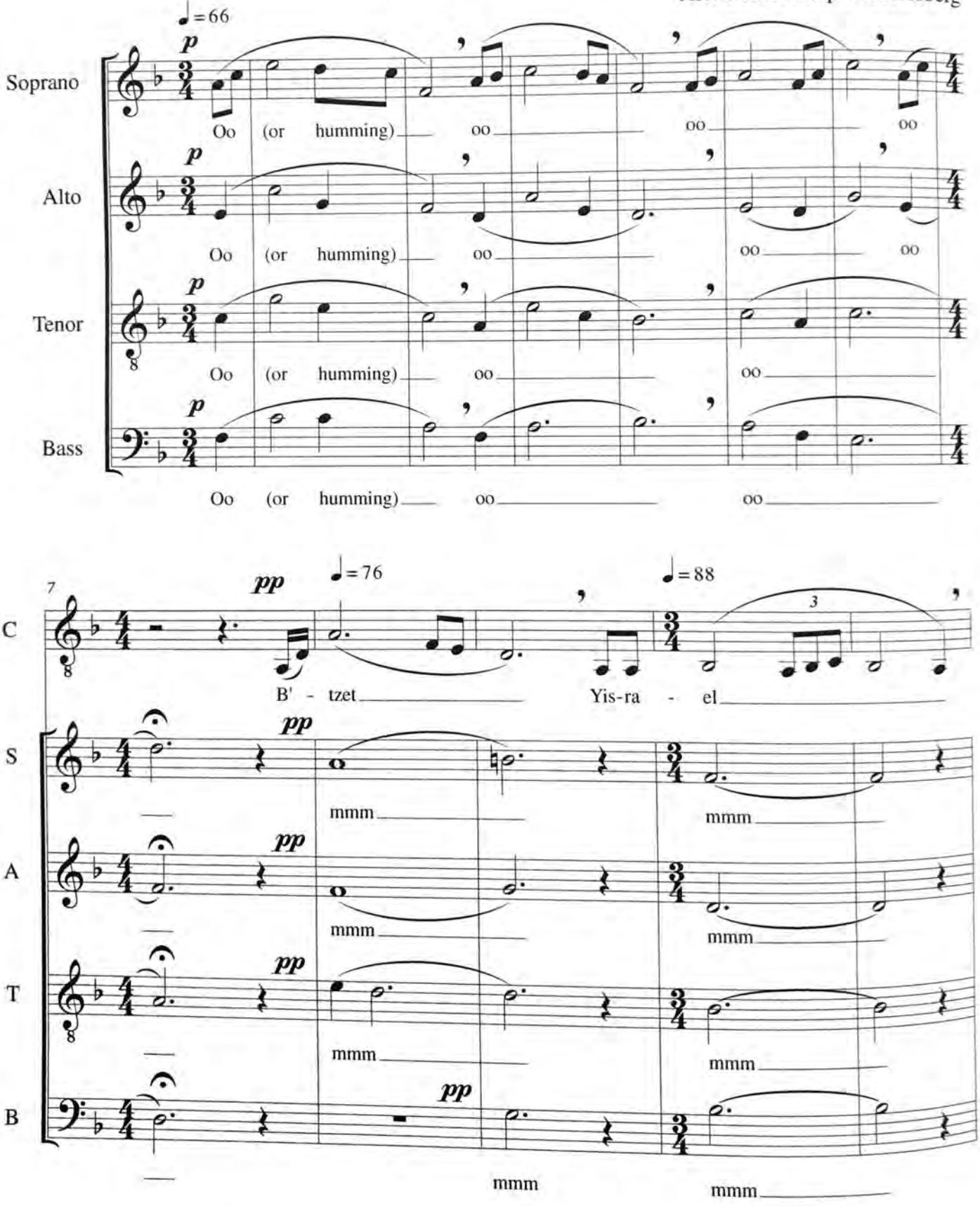
Score

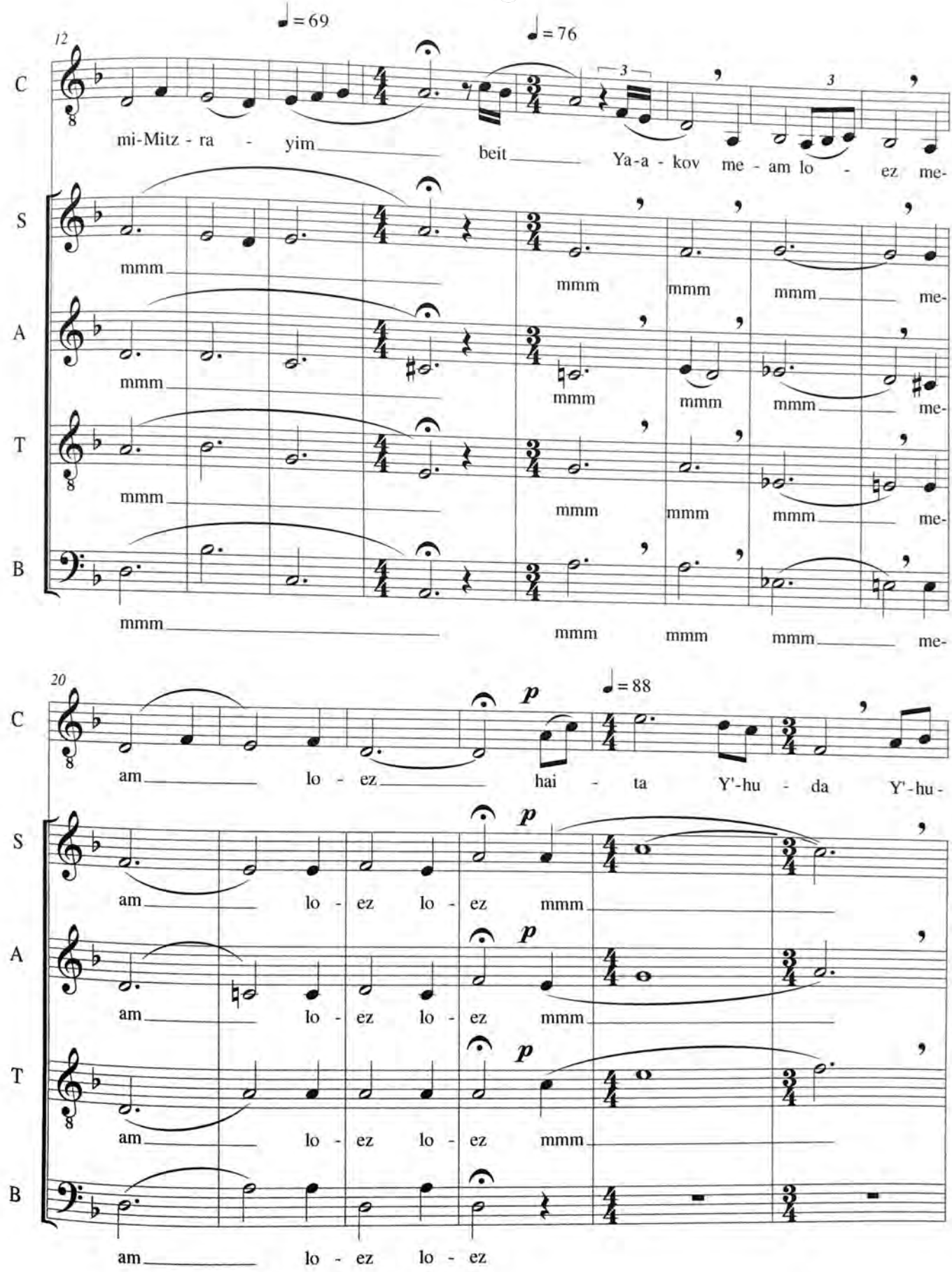
בצאת ישראל

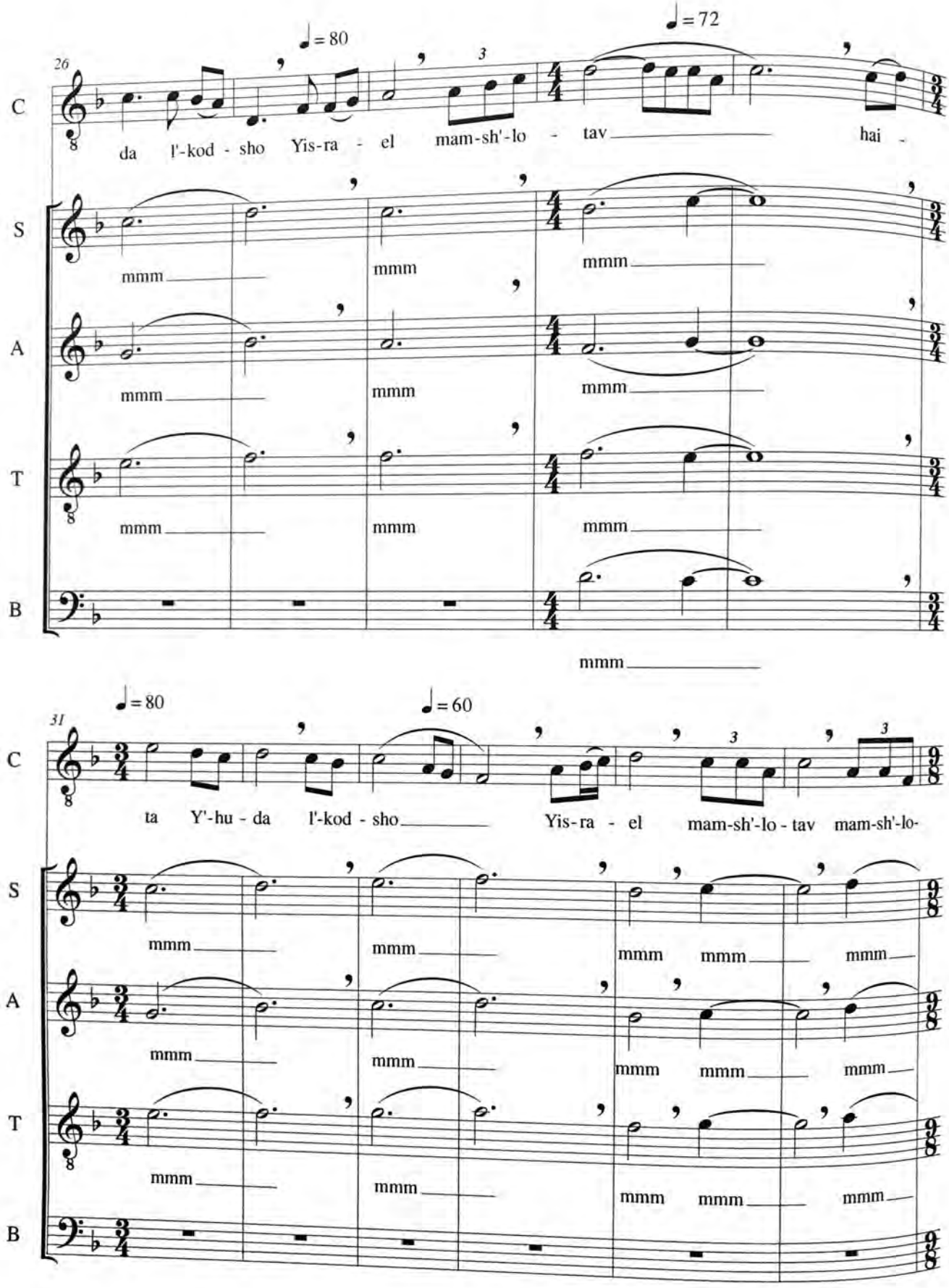
Be'tzeit Yisrael

Leib Glantz

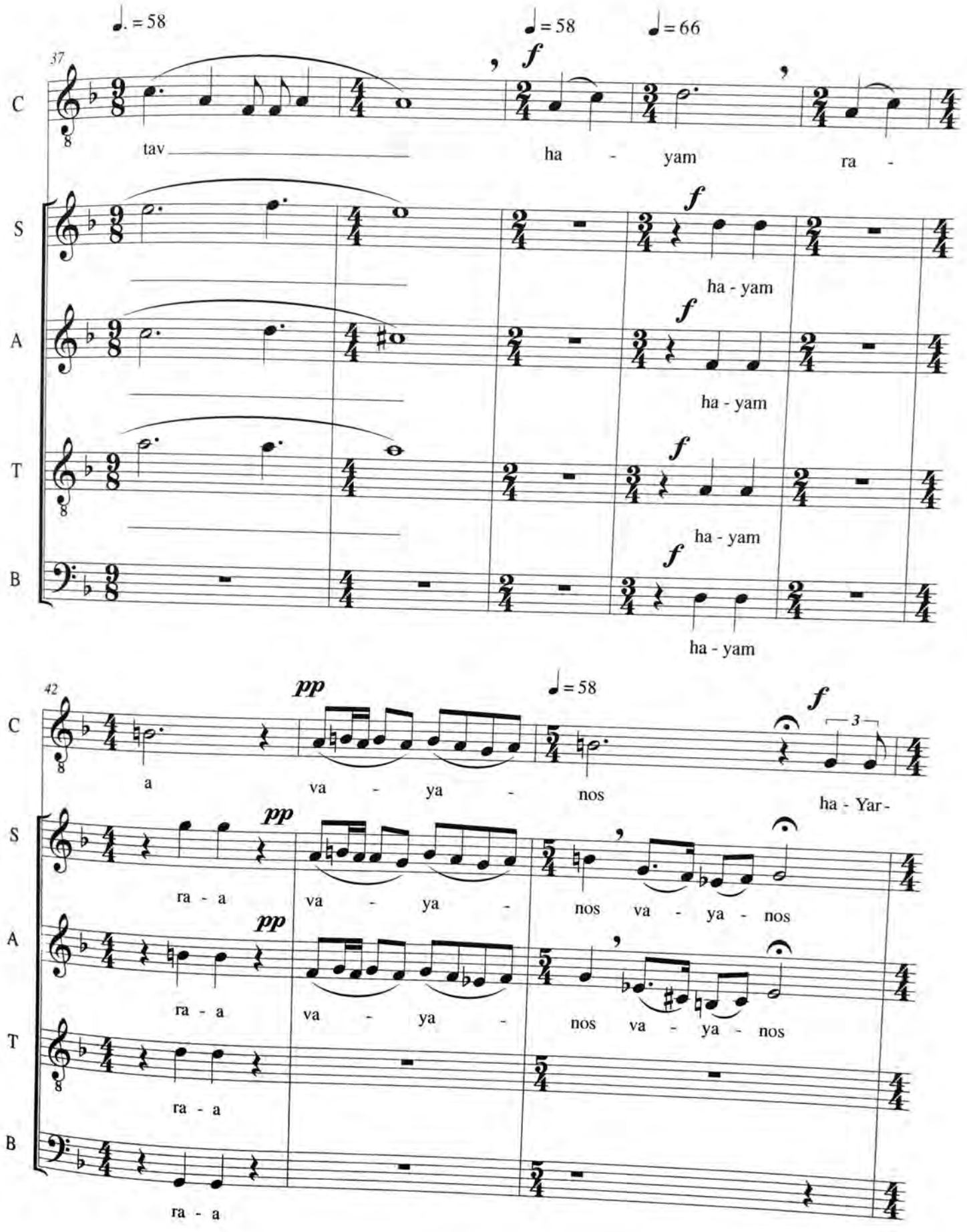
Arr: Cantor Ralph Schlossberg

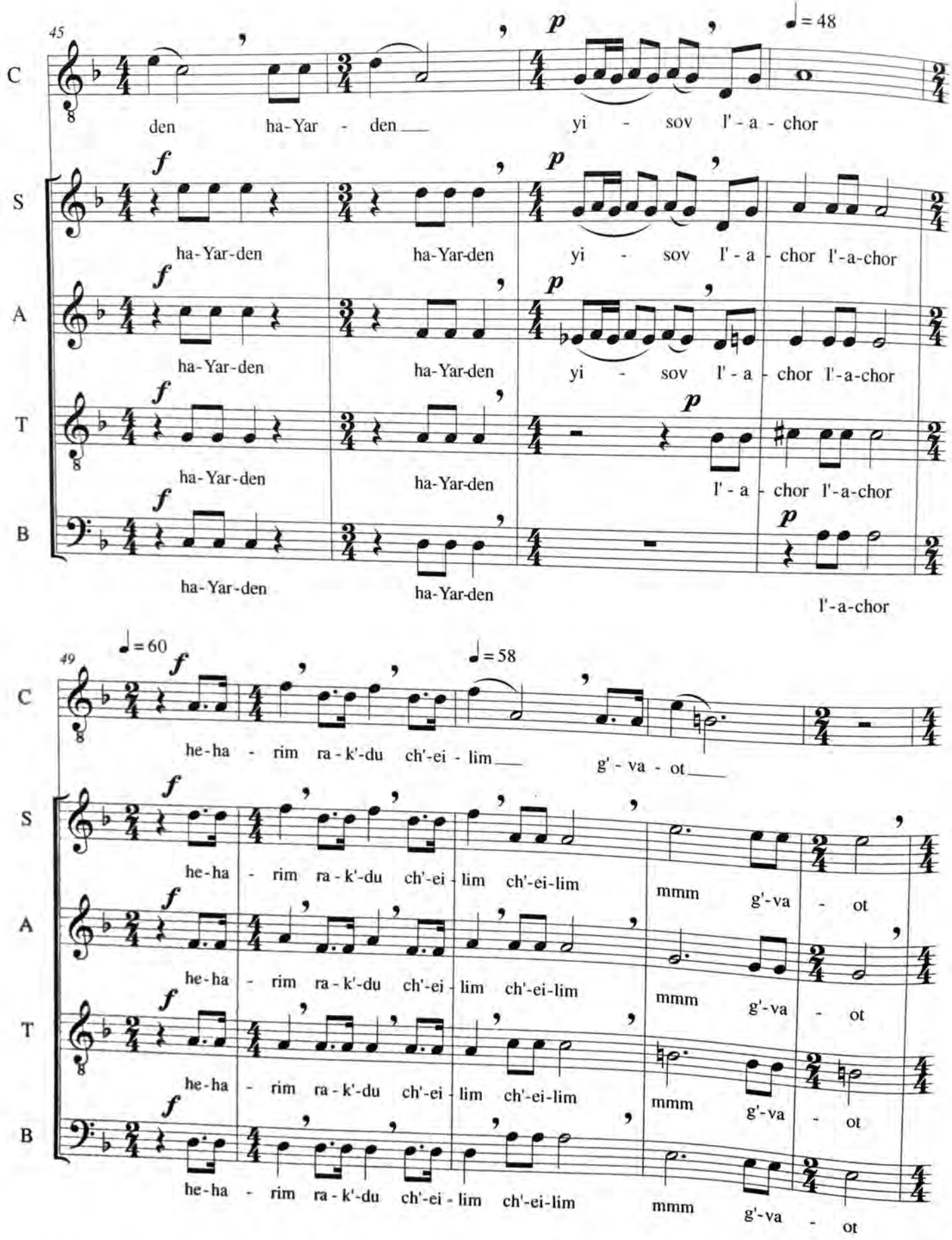


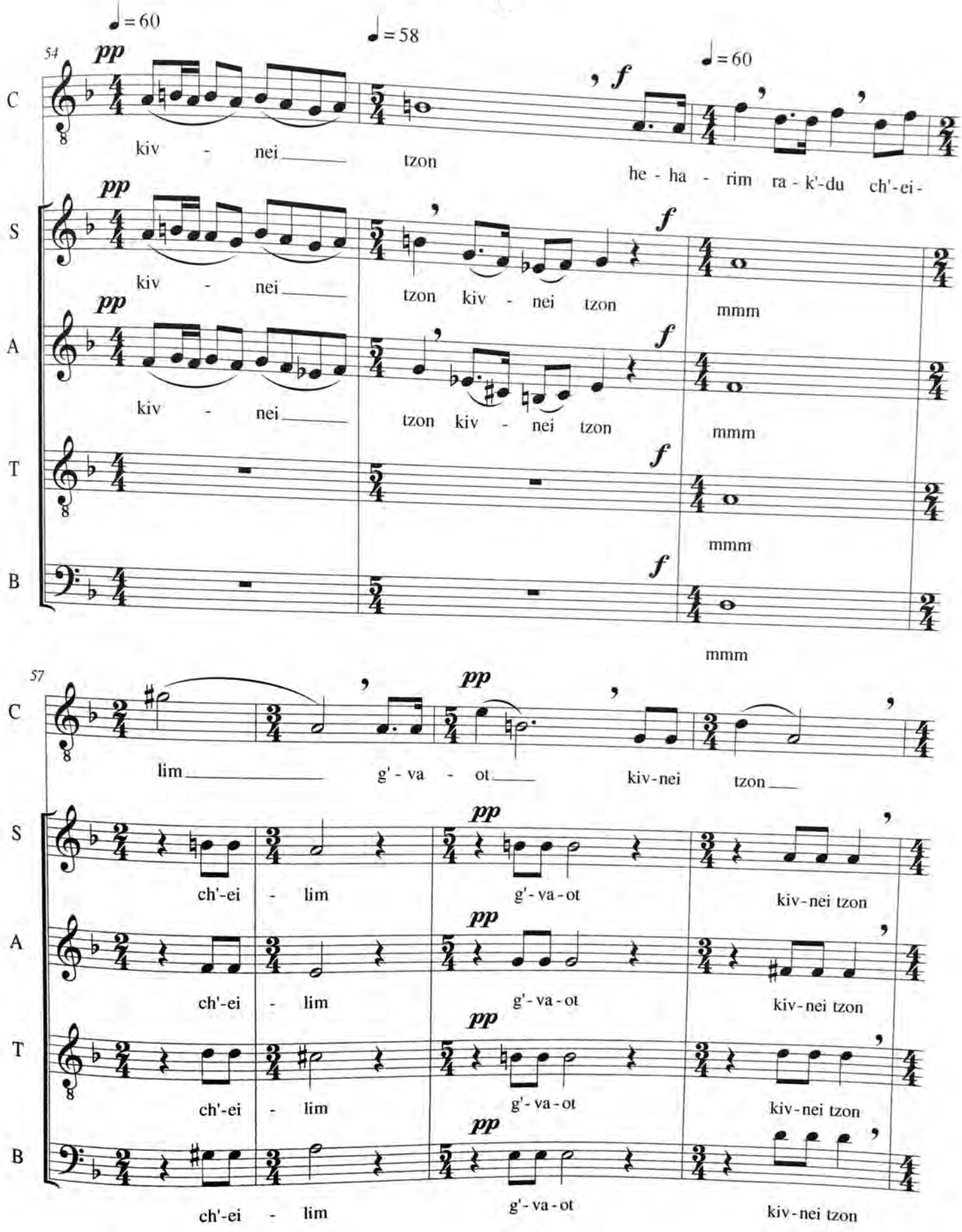

♩ = 69
12
♩ = 76
C
S
A
T
B
mi-Mitz - ra - yim beit Ya-a - kov me - am lo - ez me-
mmm mmm mmm mmm mmm me-
20
♩ = 88
p
am lo - ez hai - ta Y'-hu - da Y'-hu -
am lo - ez lo - ez mmm
am lo - ez lo - ez

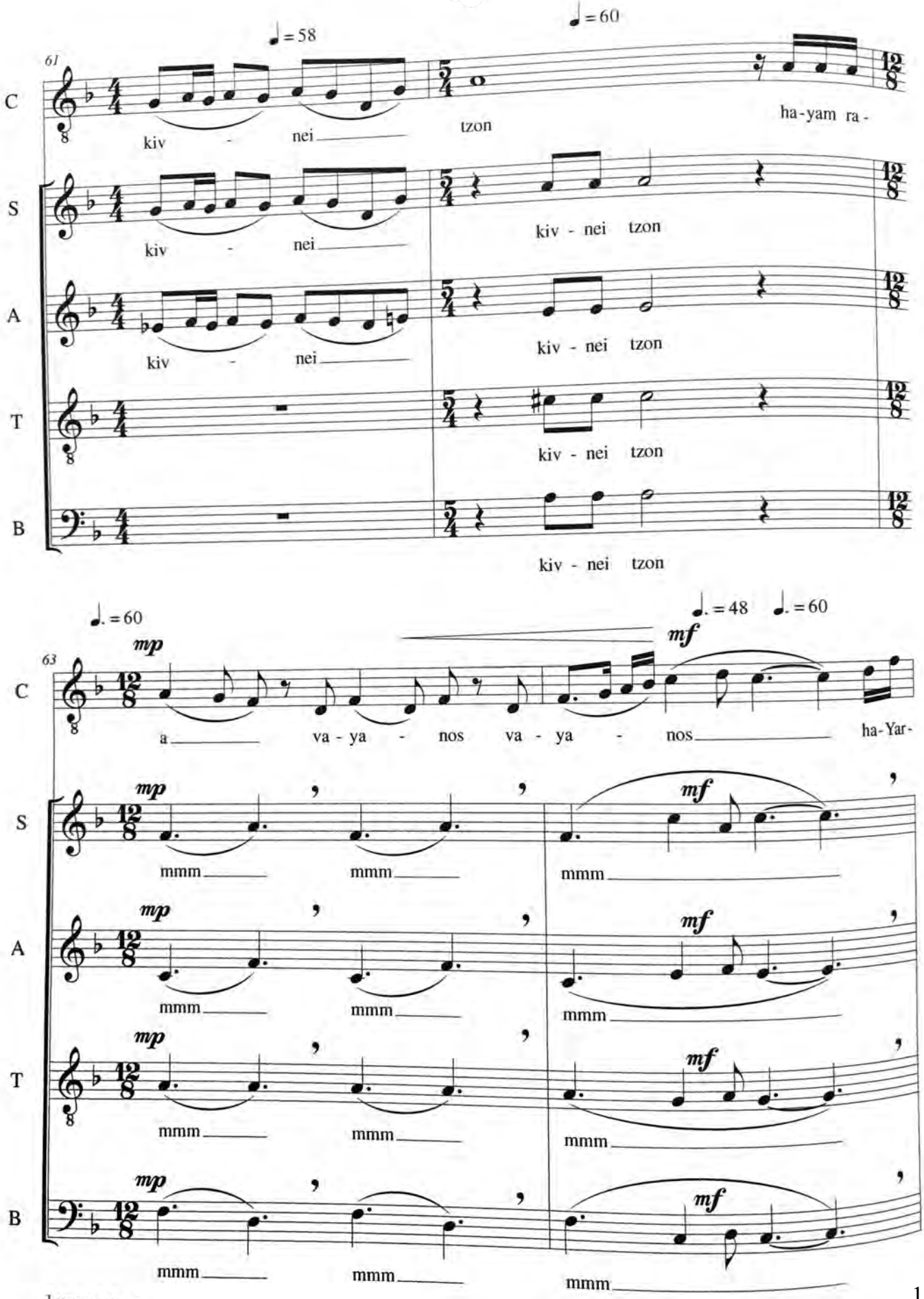

♩= 80
♩= 72
26
C
da l'-kod - sho Yis-ra - el mam-sh'-lo - tav hai -
S
A
T
B
mmm
♩= 80
♩= 60
31
ta Y'-hu - da l'-kod - sho Yis-ra - el mam-sh'-lo - tav mam-sh'-lo-

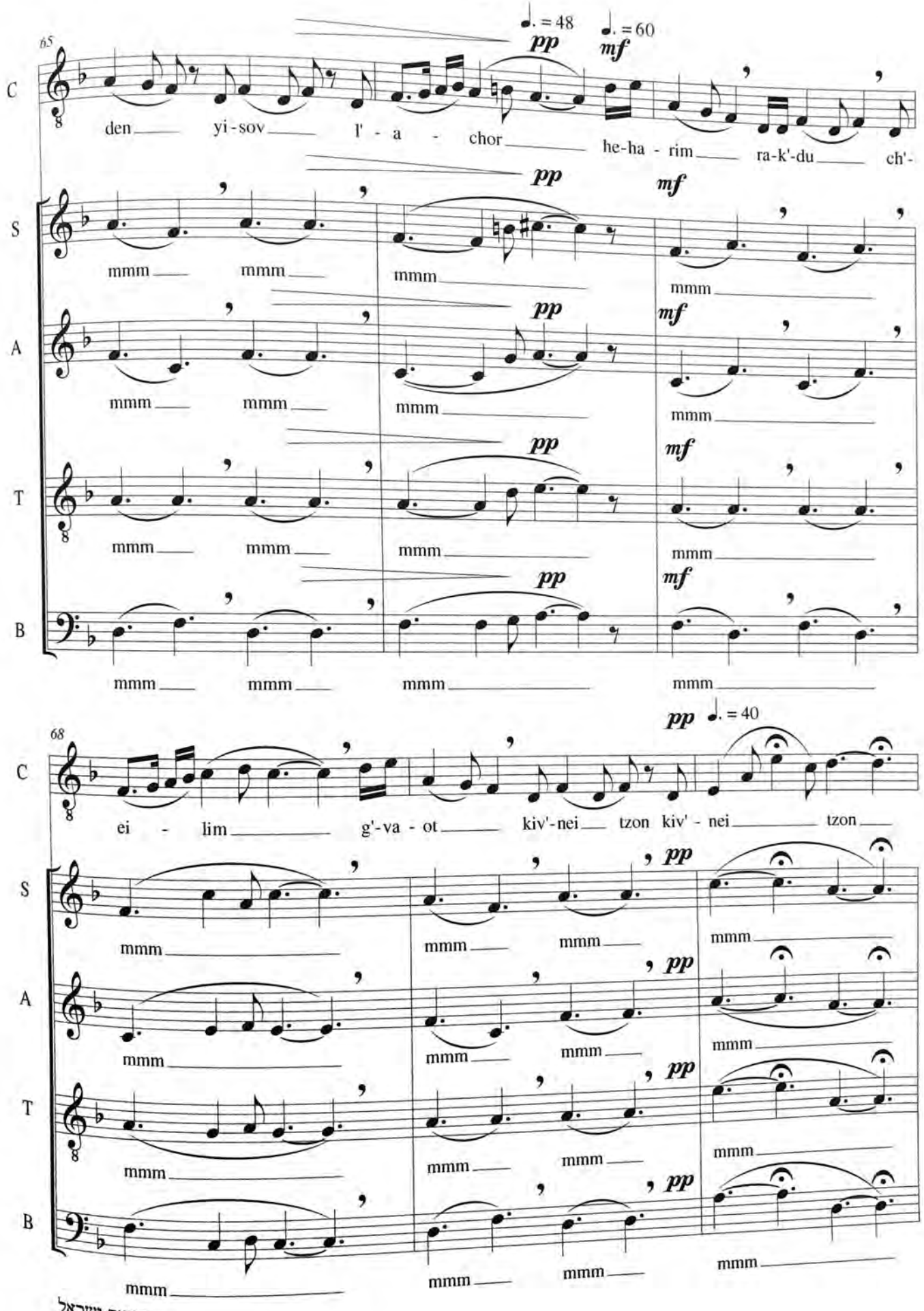
בצאת ישראל


37
C
S
A
T
B
tav
ha - yam
ra -
ha - yam
ha - yam
ha - yam
ha - yam
42
a
va - ya - nos
ha - Yar -
ra - a
va - ya - nos va - ya - nos
ra - a
va - ya - nos va - ya - nos
ra - a
ra - a

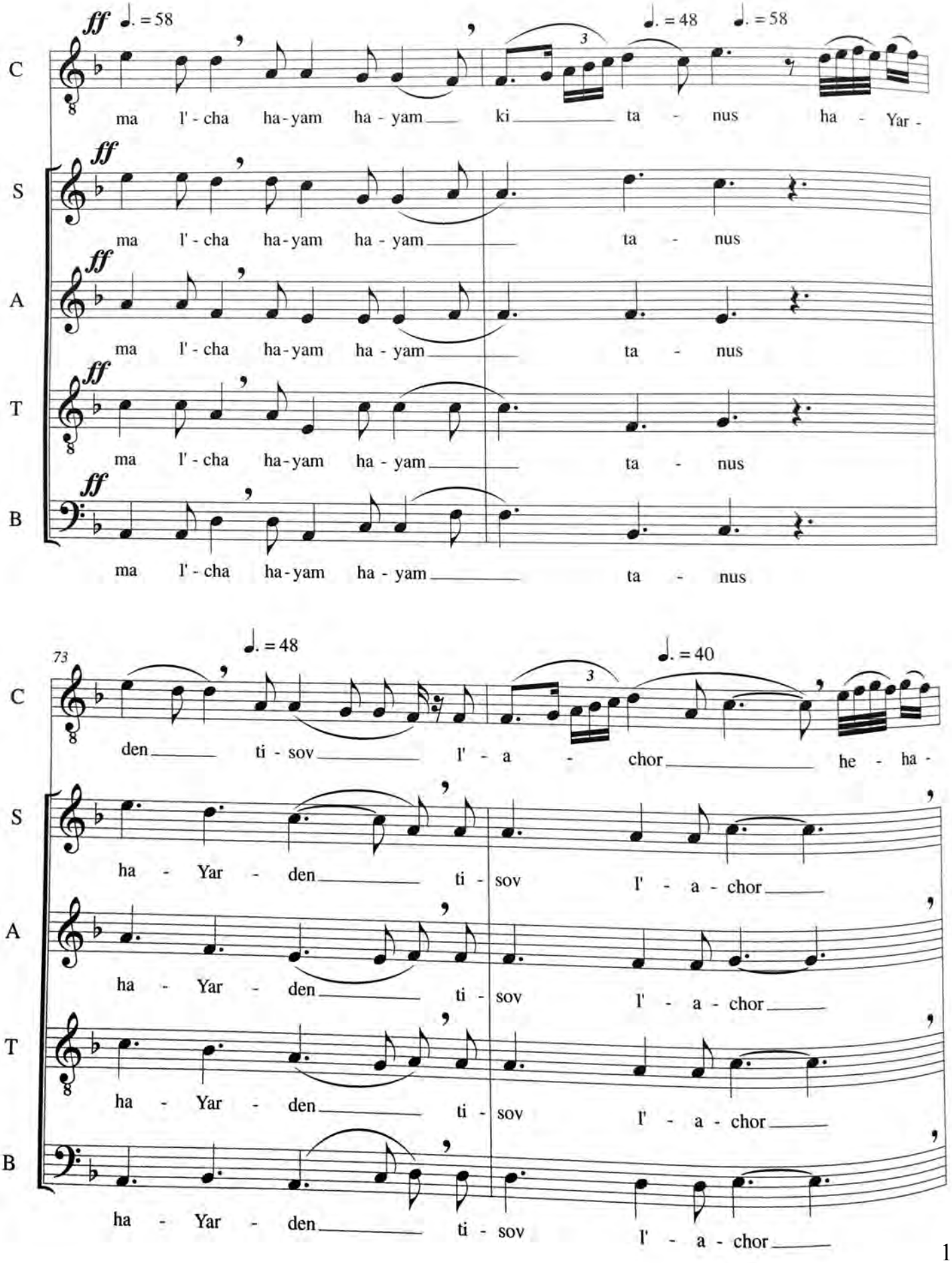

45
♩= 48
C
S
A
T
B
den ha-Yar - den
yi - sov l' - a - chor
ha-Yar-den
ha-Yar-den
yi - sov l' - a - chor l'-a-chor
l' - a - chor l'-a-chor
l'-a-chor
49
♩= 60
♩= 58
he-ha - rim ra - k'-du ch'-ei - lim
g' - va - ot
ch'-ei-lim
mmm g'-va - ot

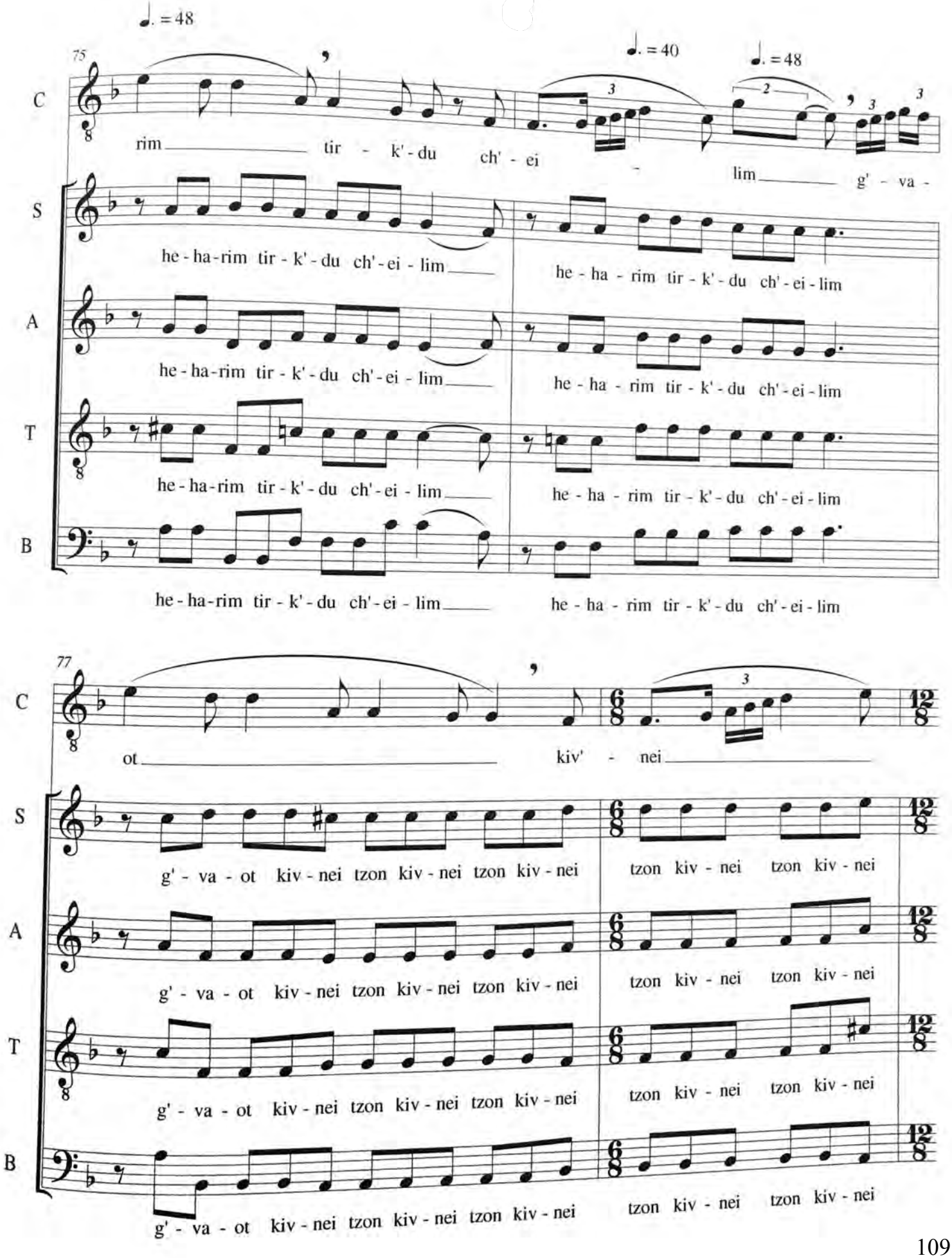

54
♩= 60
♩= 58
♩= 60
pp
f
C
S
A
T
B
kiv - nei
tzon
he - ha - rim ra - k'-du ch'-ei -
tzon kiv - nei tzon
mmm
57
lim
g' - va - ot
kiv-nei
tzon
ch'-ei - lim
g'-va-ot
kiv-nei tzon

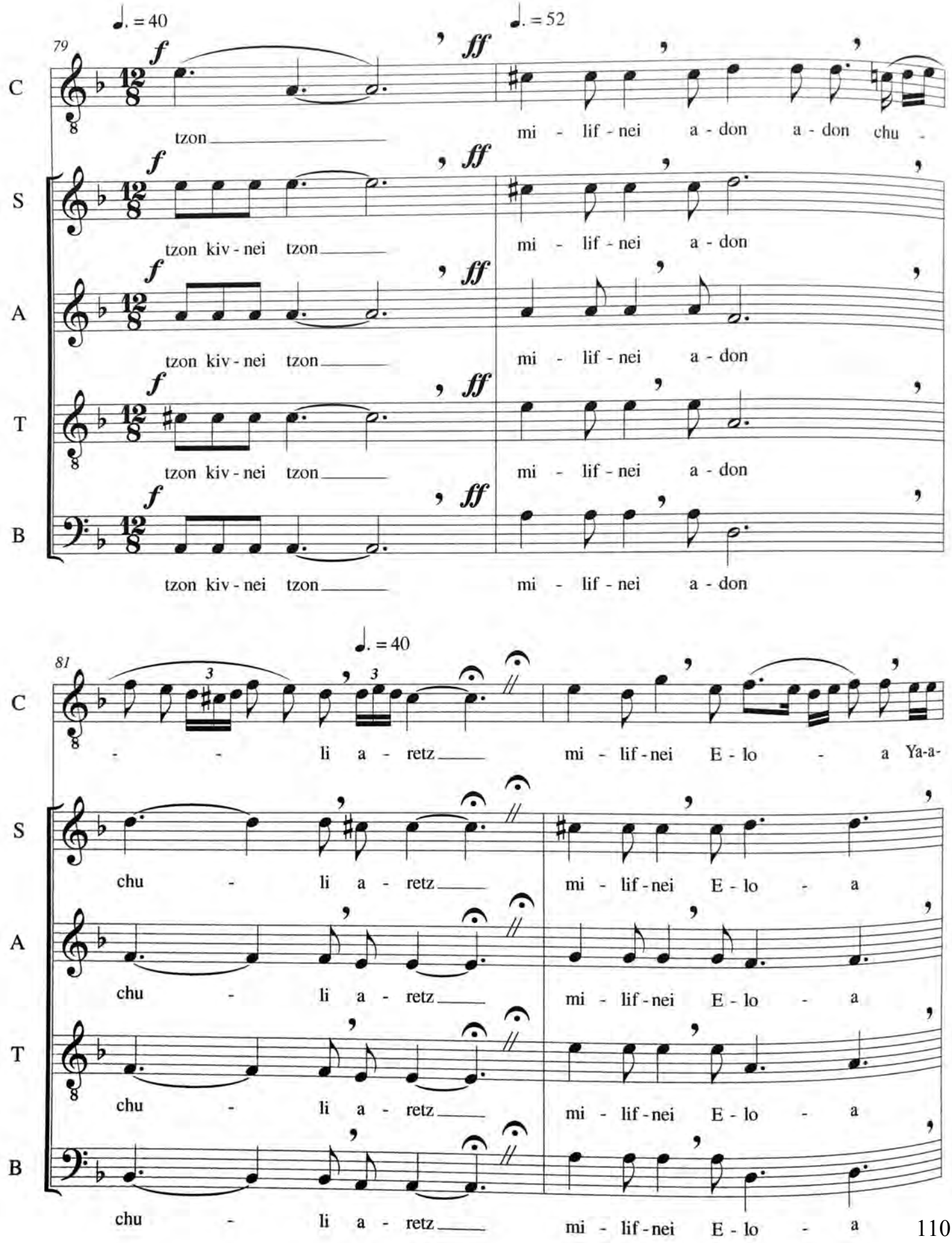

61
♩ = 58
♩ = 60
C
S
A
T
B
kiv - nei tzon
ha-yam ra-
63
♩. = 60
♩. = 48
♩. = 60
mp
mf
a va-ya-nos va-ya-nos ha-Yar-
mmm

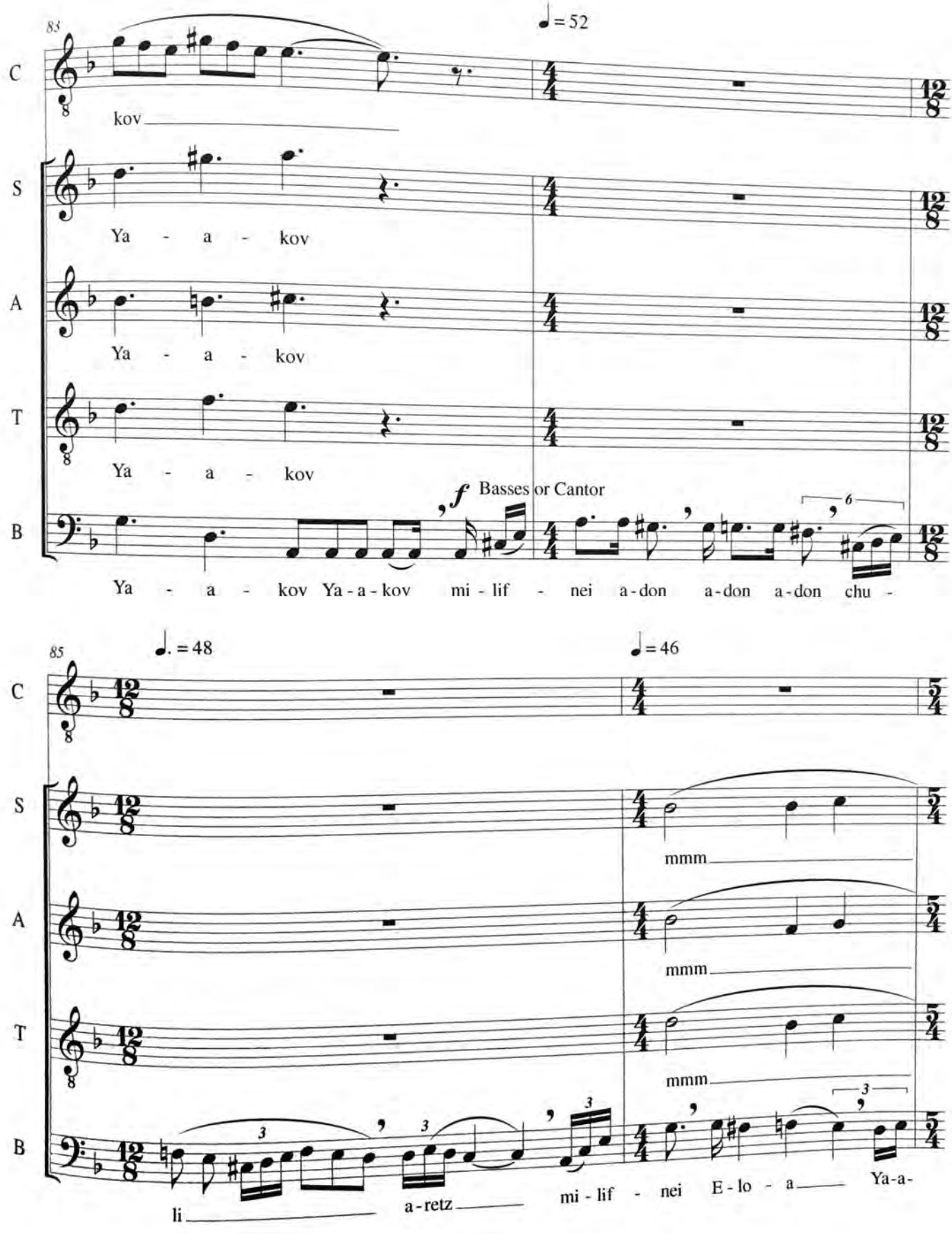

65
♩. = 48
♩. = 60
pp
mf
C
den yi-sov l'-a-chor he-ha-rim ra-k'-du ch'-
S
A
T
B
mmm mmm mmm mmm
68
♩. = 40
ei-lim g'-va-ot kiv'-nei tzon kiv'-nei tzon

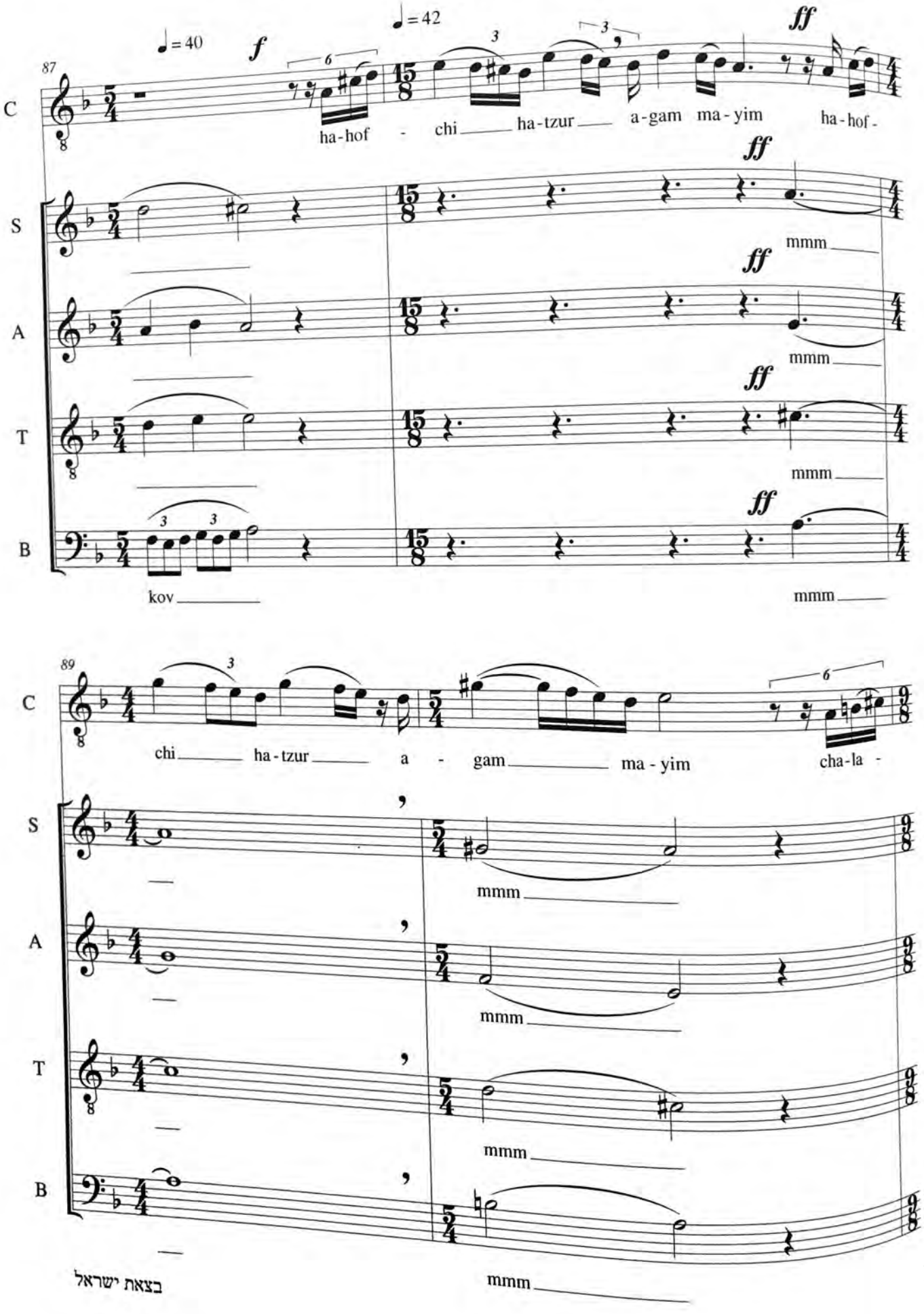
בצאת ישראל

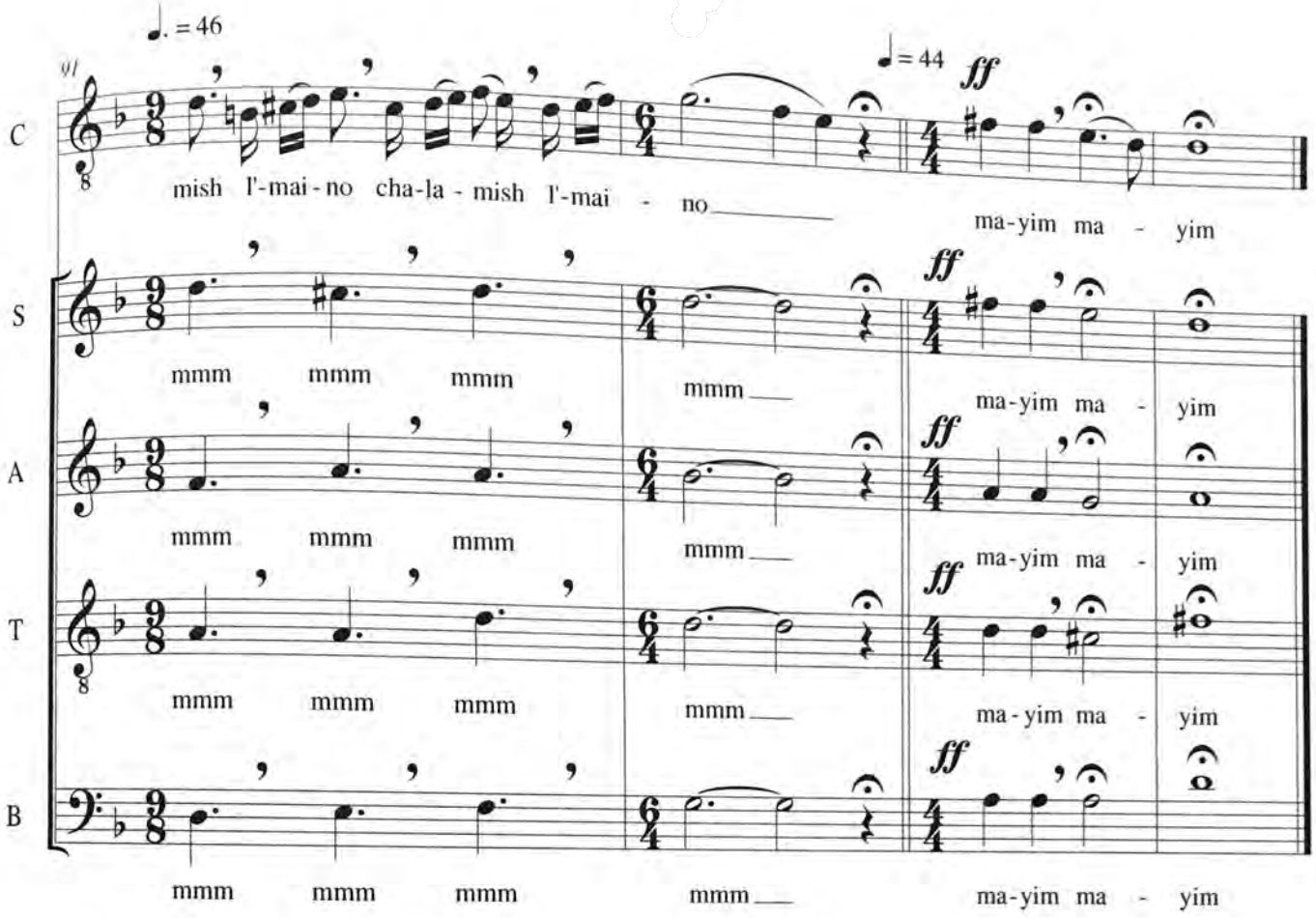

ff
♩. = 58
♩. = 48
♩. = 58
C
S
A
T
B
ma l' - cha ha - yam ha - yam ki ta - nus ha - Yar -
ma l' - cha ha - yam ha - yam ta - nus
73
♩. = 48
♩. = 40
den ti - sov l' - a - chor he - ha -
ha - Yar - den ti - sov l' - a - chor


♩. = 48
75
♩. = 40
♩. = 48
C
rim tir - k' - du ch' - ei - lim g' - va -
S
he - ha - rim tir - k' - du ch' - ei - lim
he - ha - rim tir - k' - du ch' - ei - lim
A
he - ha - rim tir - k' - du ch' - ei - lim
he - ha - rim tir - k' - du ch' - ei - lim
T
he - ha - rim tir - k' - du ch' - ei - lim
he - ha - rim tir - k' - du ch' - ei - lim
B
he - ha - rim tir - k' - du ch' - ei - lim
he - ha - rim tir - k' - du ch' - ei - lim
77
C
ot kiv' - nei
S
g' - va - ot kiv - nei tzon kiv - nei tzon kiv - nei
tzon kiv - nei tzon kiv - nei
A
g' - va - ot kiv - nei tzon kiv - nei tzon kiv - nei
tzon kiv - nei tzon kiv - nei
T
g' - va - ot kiv - nei tzon kiv - nei tzon kiv - nei
tzon kiv - nei tzon kiv - nei
B
g' - va - ot kiv - nei tzon kiv - nei tzon kiv - nei
tzon kiv - nei tzon kiv - nei

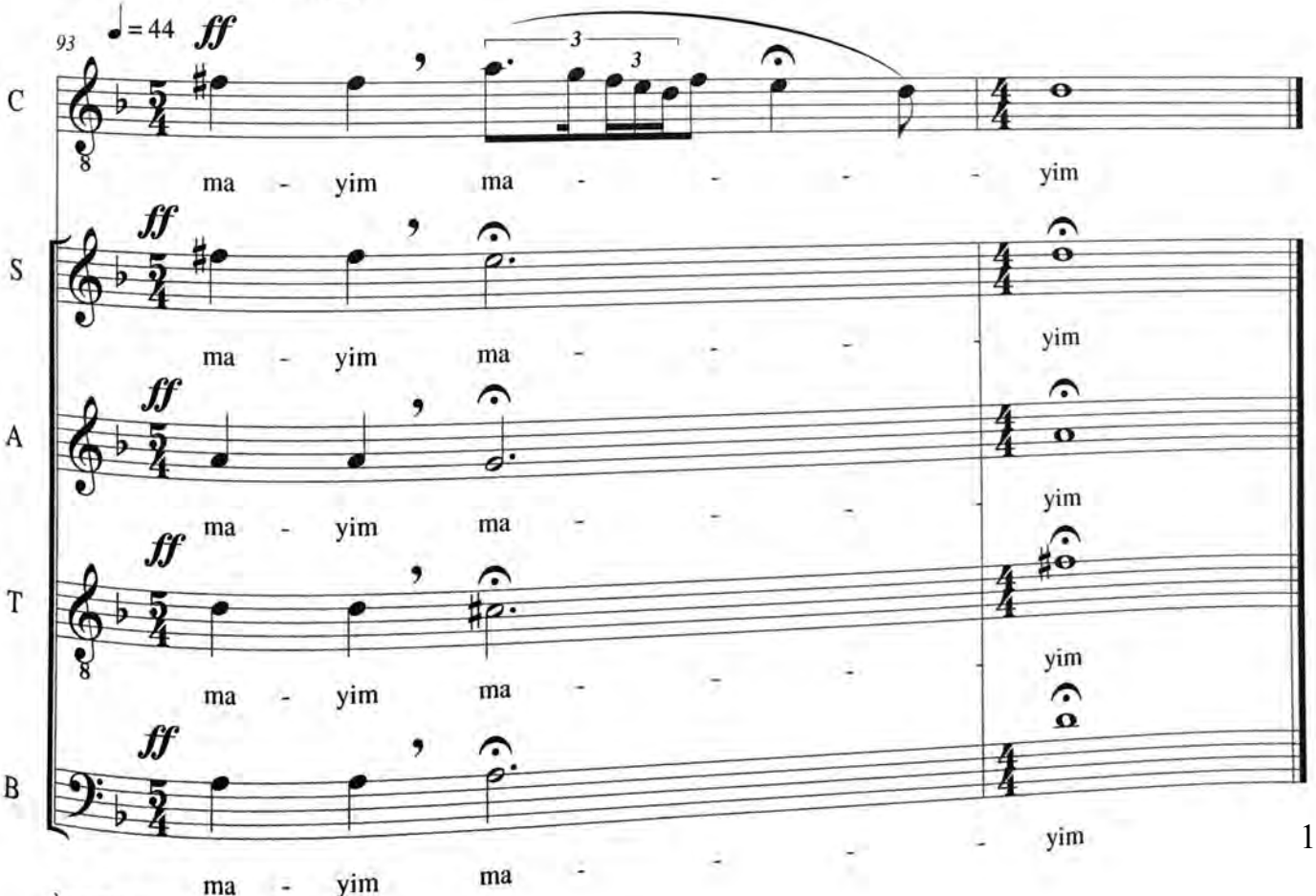

♩. = 40
79
f
ff
♩. = 52
C
S
A
T
B
tzon
tzon kiv - nei tzon
mi - lif - nei a - don a - don chu -
mi - lif - nei a - don
81
3
li a - retz
mi - lif - nei E - lo - a Ya-a-
chu - li a - retz
mi - lif - nei E - lo - a


83
♩ = 52
C
kov
S
Ya - a - kov
A
Ya - a - kov
T
Ya - a - kov
f Basses or Cantor
B
Ya - a - kov Ya - a - kov mi - lif - nei a - don a - don a - don chu -
85
♩. = 48
♩ = 46
C
S
mmm
A
mmm
T
mmm
B
li a - retz mi - lif - nei E - lo - a Ya-a-


87
♩ = 40
♩ = 42
f
ff
C
S
A
T
B
ha-hof - chi ha-tzur a-gam ma-yim ha-hof-
mmm
kov
89
chi ha-tzur a - gam ma-yim cha-la -
בצאת ישראל

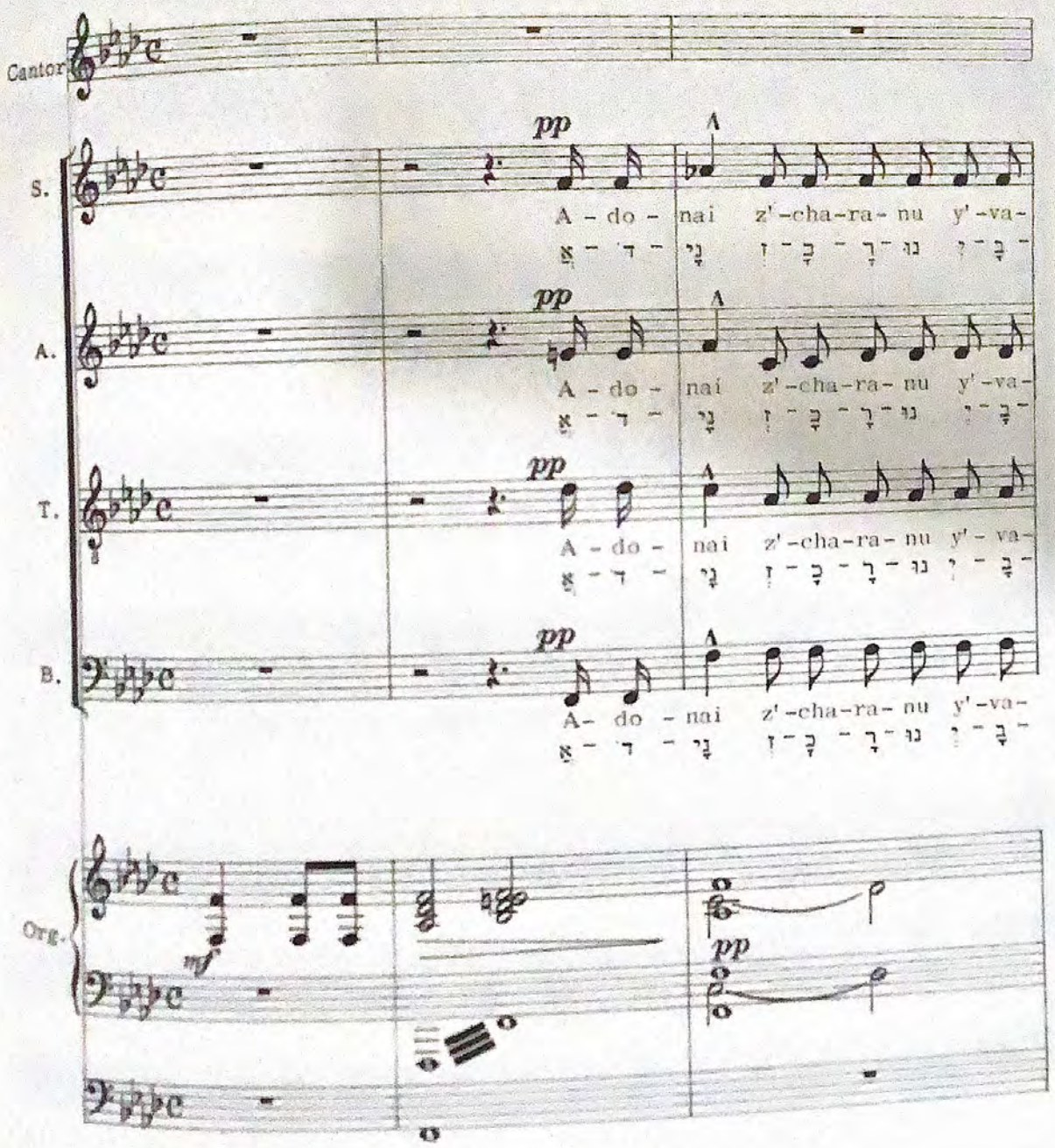


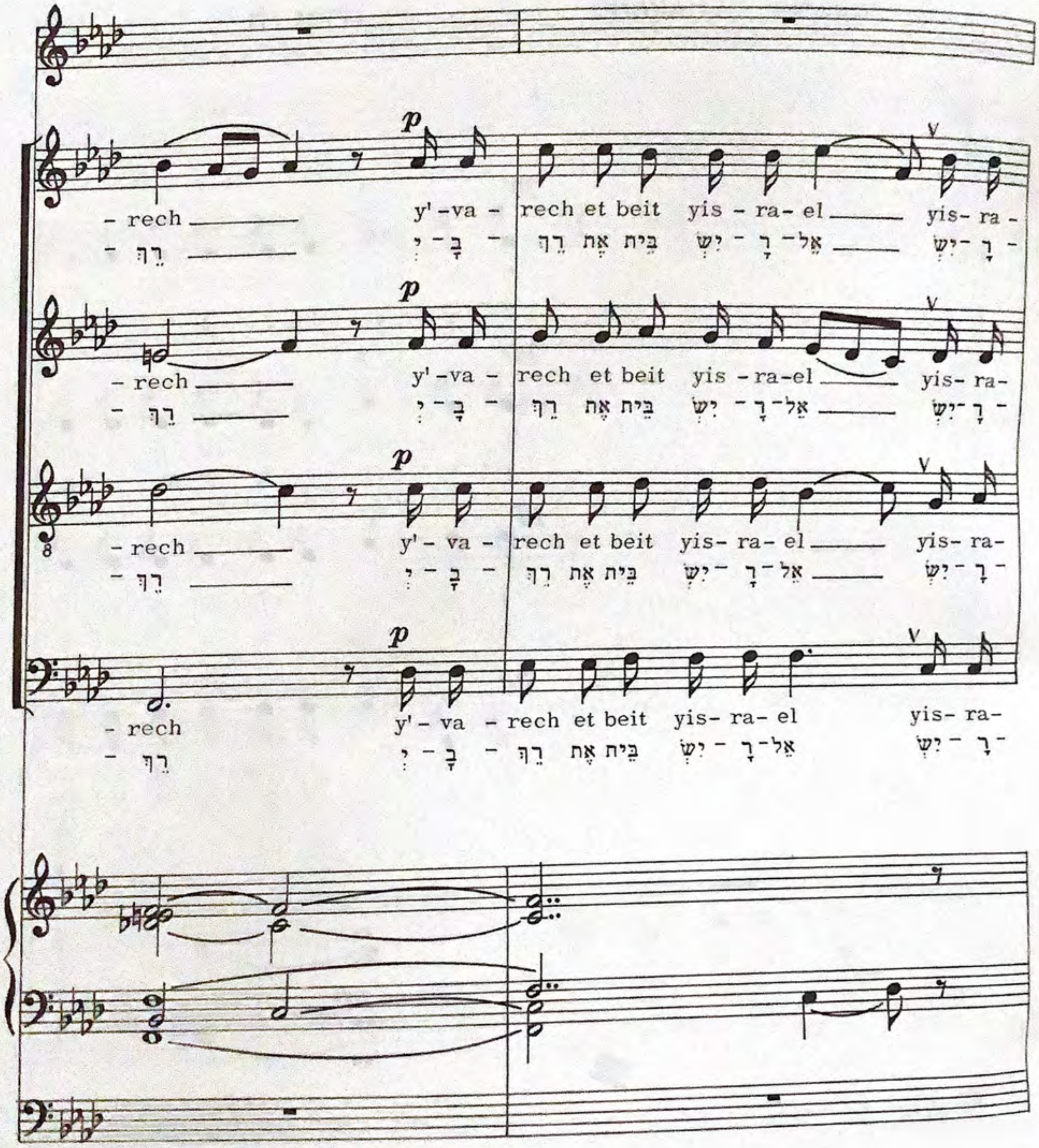
Alternative Ending

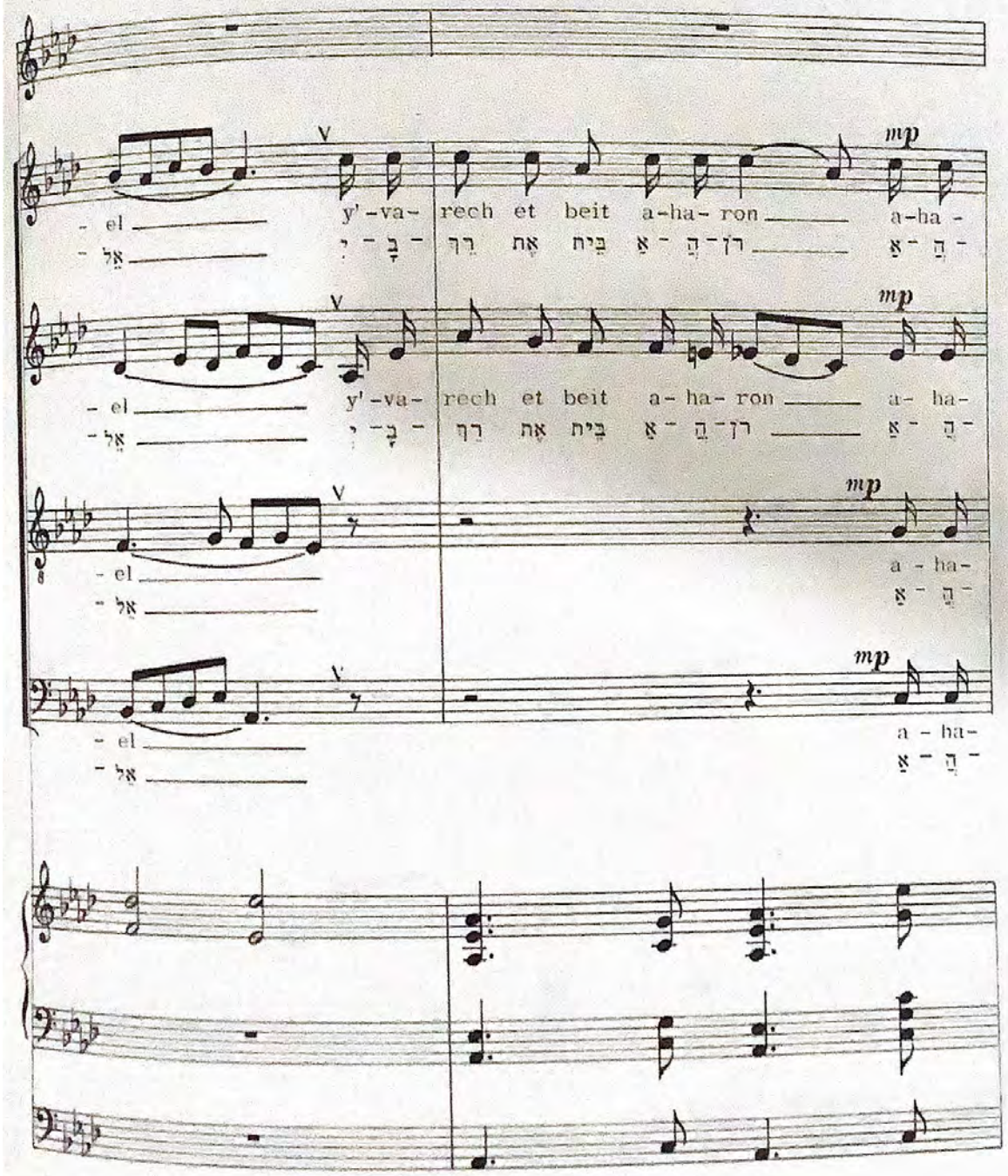


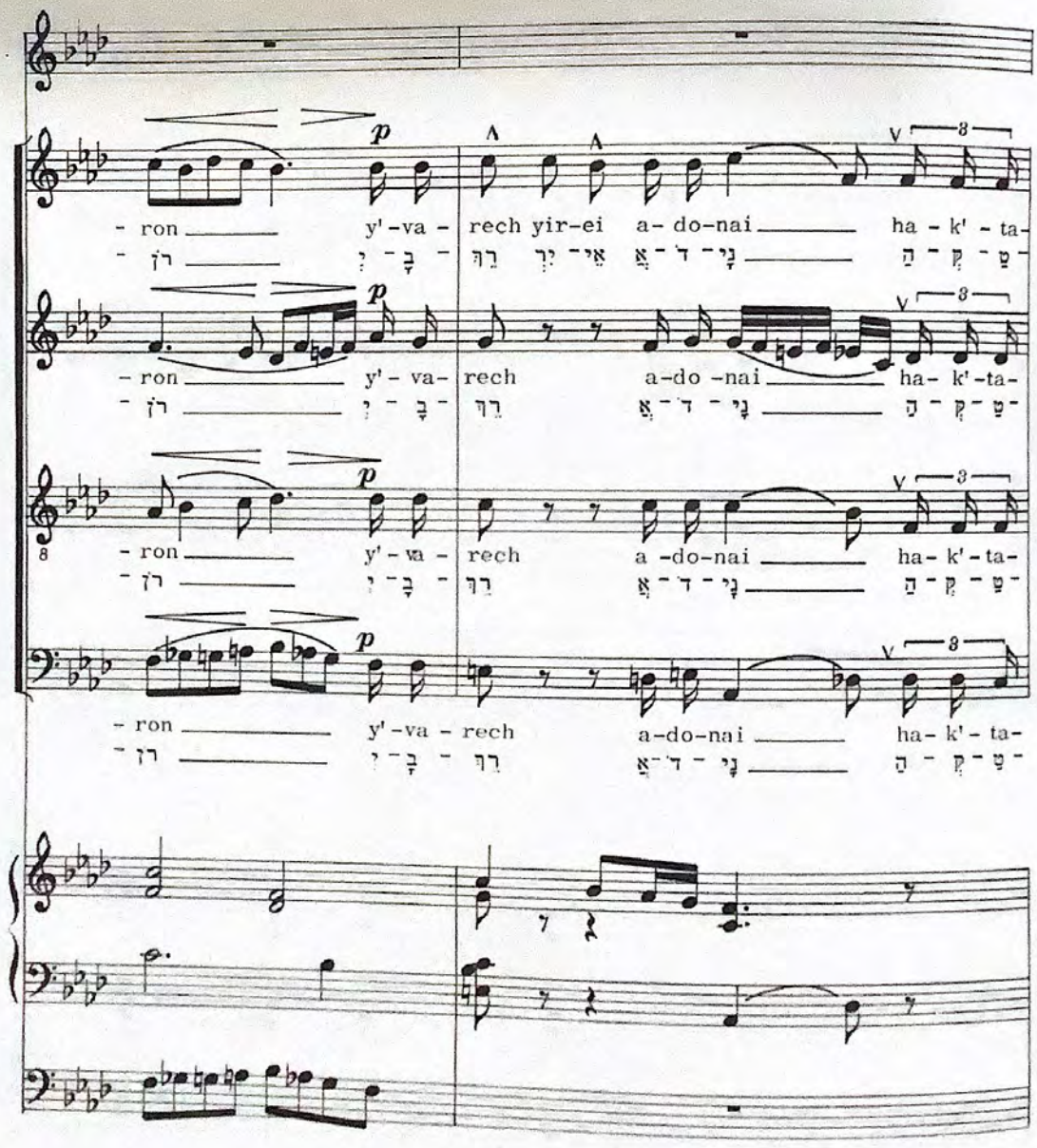
ADONAI Z'CHARANU

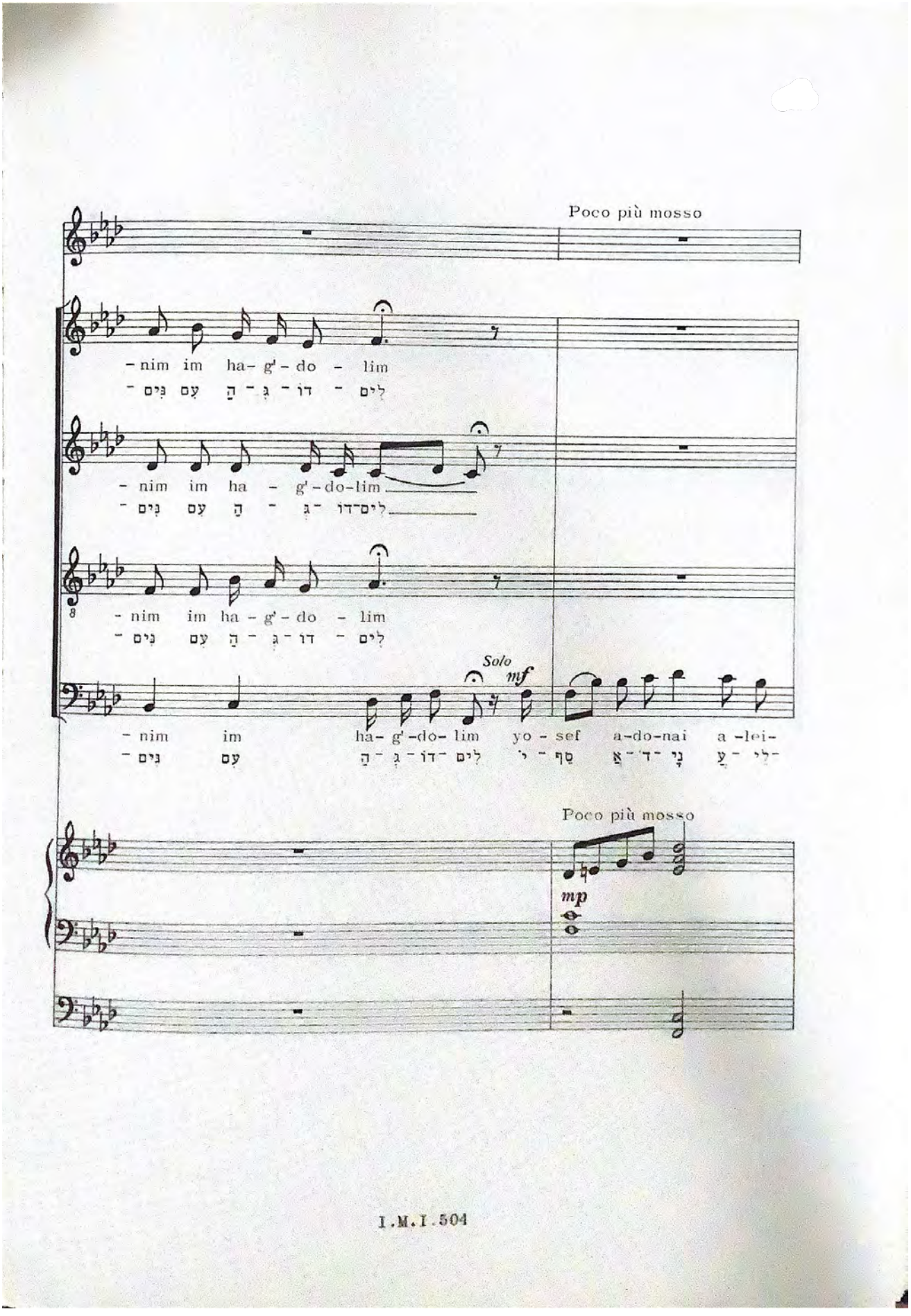
ה' זכרנו

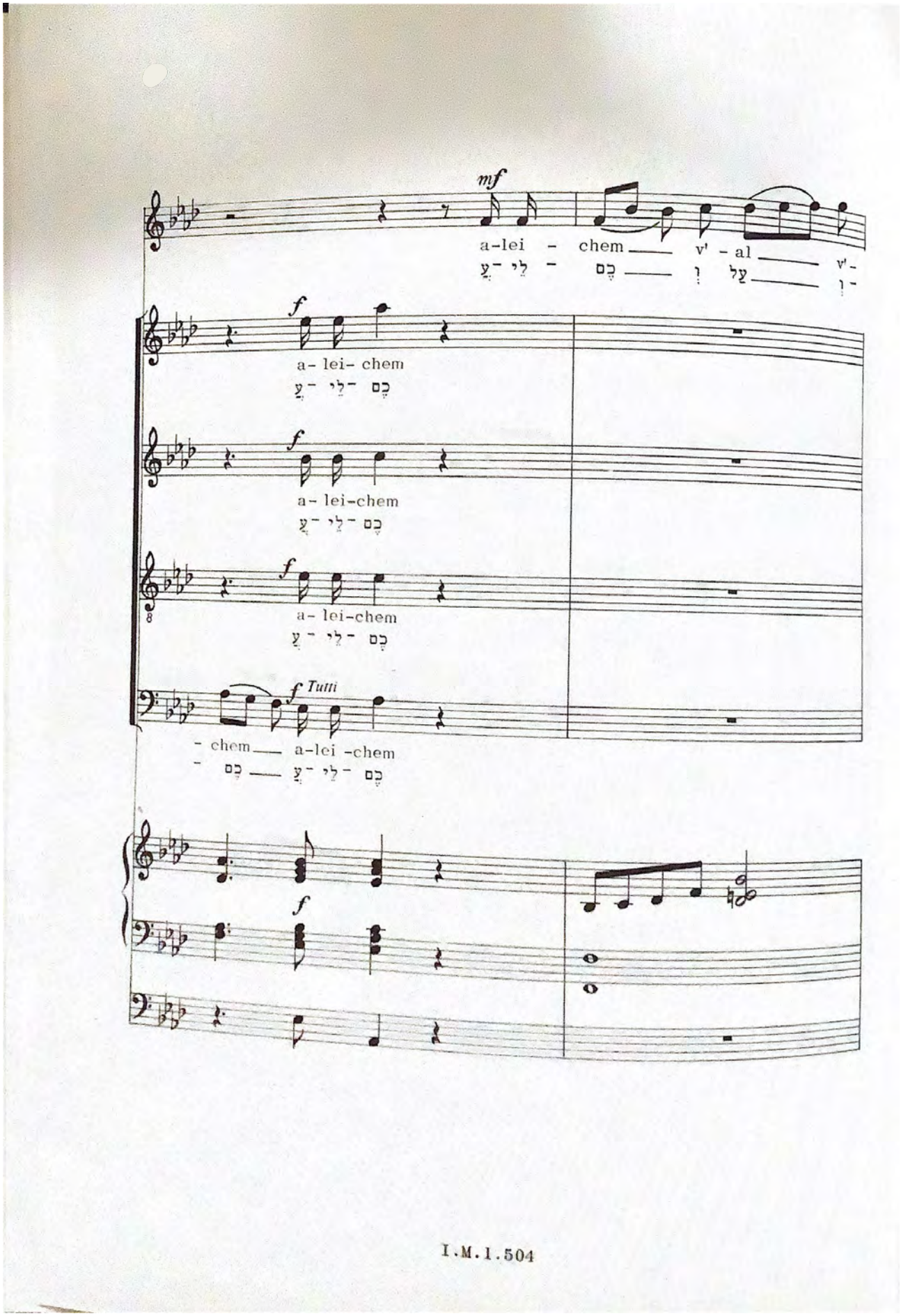



- rech ___ y' -va - rech et beit yis - ra- el ___ yis- ra -
- רֵךְ ___ יְ - בָ - רֵךְ אֶת בֵּית יִשְׂ - רָ - אֵל ___ יִשְׂ - רָ -
- rech ___ y' -va - rech et beit yis -ra-el ___ yis- ra-
- rech ___ y'- va - rech et beit yis- ra- el ___ yis- ra-
- rech y'- va - rech et beit yis- ra- el yis- ra-
p
8

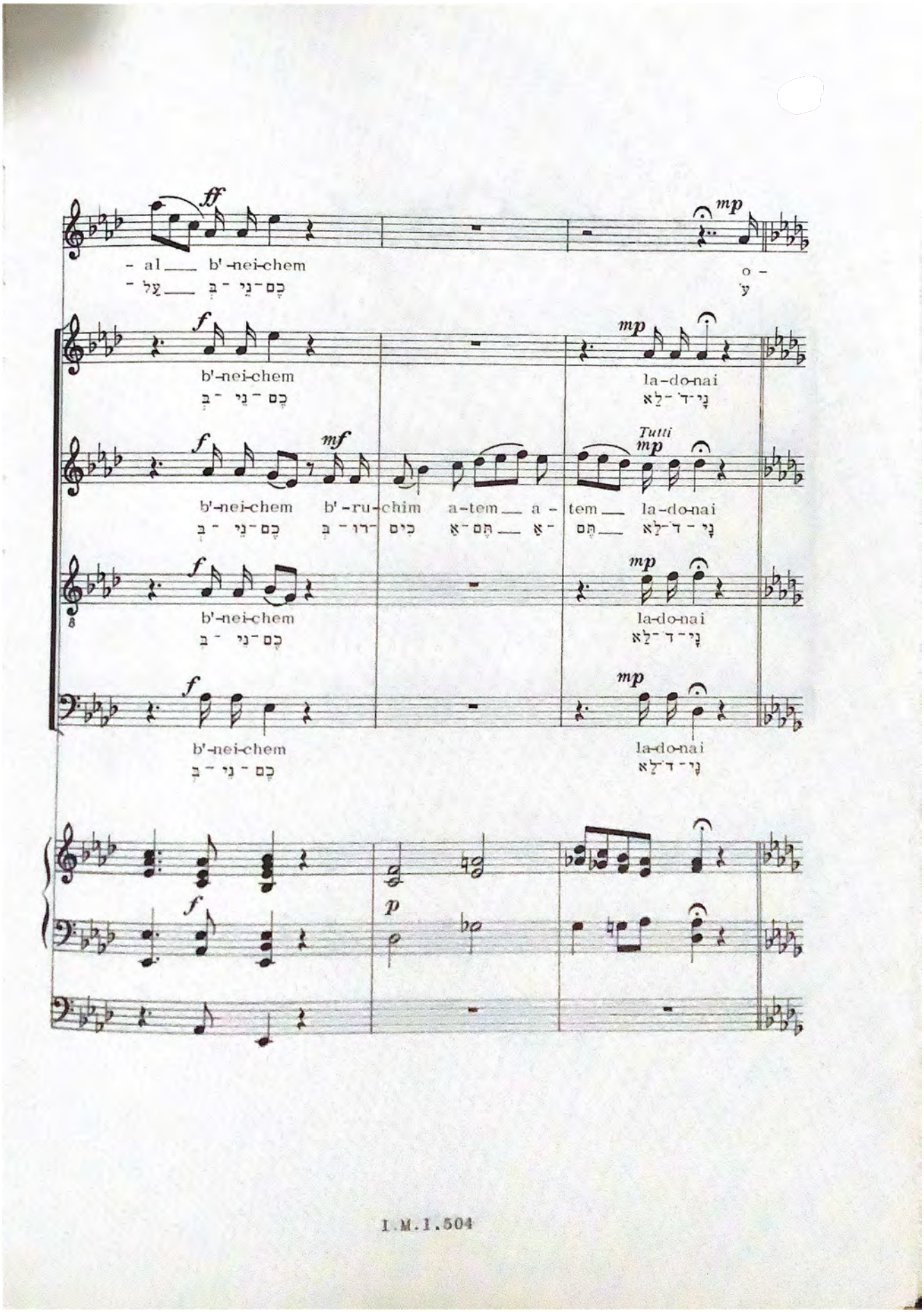

- el
- אֵל
y'-va-
יְ - בָ -
rech et beit a-ha-ron
רֵךְ אֶת בֵּית אַ - הֲ - רֹן
a-ha -
אַ - הֲ -
mp
- el
- אֵל
y'-va-
יְ - בָ -
rech et beit a- ha- ron
רֵךְ אֶת בֵּית אַ - הֲ - רֹן
a- ha-
אַ - הֲ -
mp
- el
- אֵל
a - ha-
אַ - הֲ -
mp
- el
- אֵל
a - ha-
אַ - הֲ -
mp


- ron y'-va- rech yir-ei a- do-nai ha - k' - ta-
- רֹן יְ - בָ - רֵךְ אֵי - יְרֵ - אֲ - דֹ - נָי הַ - קְ - טַ -
- ron y'- va- rech a-do -nai ha- k'-ta-
- רֹן יְ - בָ - רֵךְ אֲ - דֹ - נָי הַ - קְ - טַ -
- ron y'- va- rech a -do-nai ha- k'-ta-
- רֹן יְ - בָ - רֵךְ אֲ - דֹ - נָי הַ - קְ - טַ -
- ron y'-va - rech a-do-nai ha- k'- ta-
- רֹן יְ - בָ - רֵךְ אֲ - דֹ - נָי הַ - קְ - טַ -

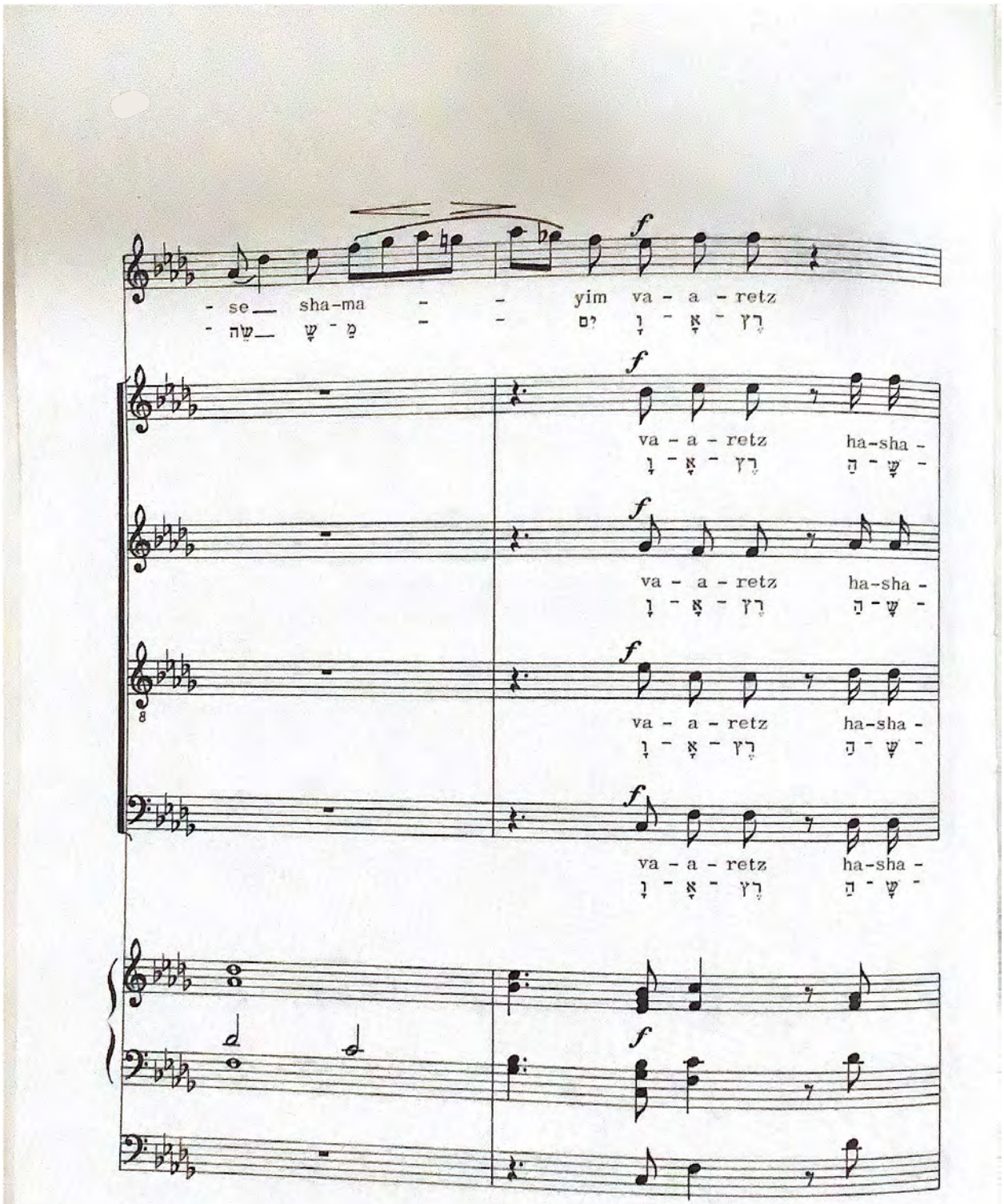

Poco più mosso
- nim im ha- g'- do - lim
לִים - דוֹ - גַ - הַ עִם נִים -
- nim im ha - g'-do-lim
לִים-דוֹ - גַ - הַ עִם נִים -
- nim im ha - g'- do - lim
לִים - דוֹ - גַ - הַ עִם נִים -
Solo
mf
- nim im ha- g'-do- lim yo - sef a-do-nai a -lei-
לִים - דוֹ - גַ - הַ עִם נִים - סֵף - י נָי - דֹ - אַ עָ - לַי -
Poco più mosso
mp
I.M.I.504


mf
a-lei - chem v' - al v'-
עֲלֵי - כֶם - וְ - וְ-
f
a- lei- chem
עֲלֵי - כֶם
f
a- lei-chem
עֲלֵי - כֶם
f
a- lei-chem
עֲלֵי - כֶם
f Tutti
- chem a-lei -chem
כֶם - עֲלֵי - כֶם
f

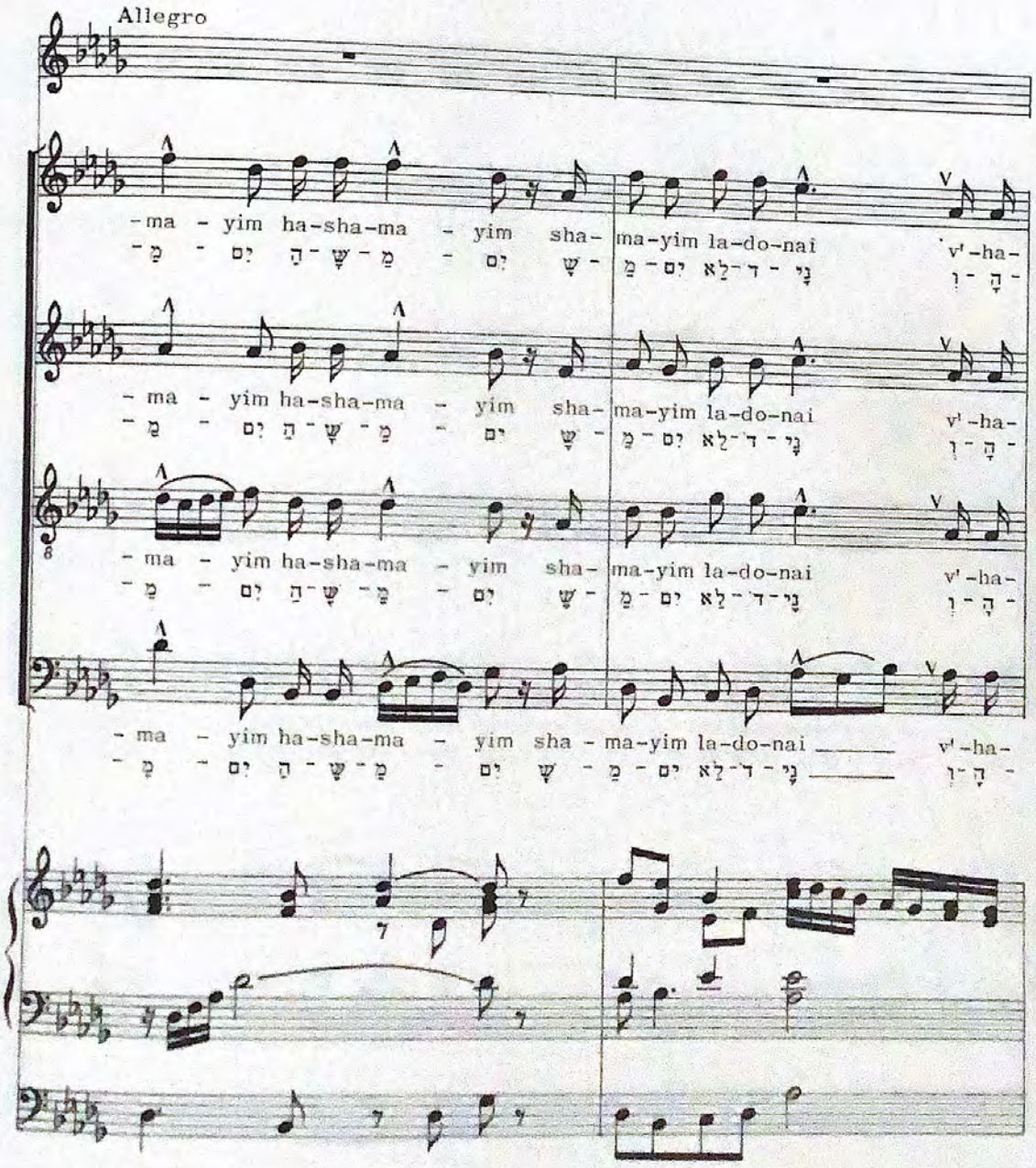
I.M.1.504

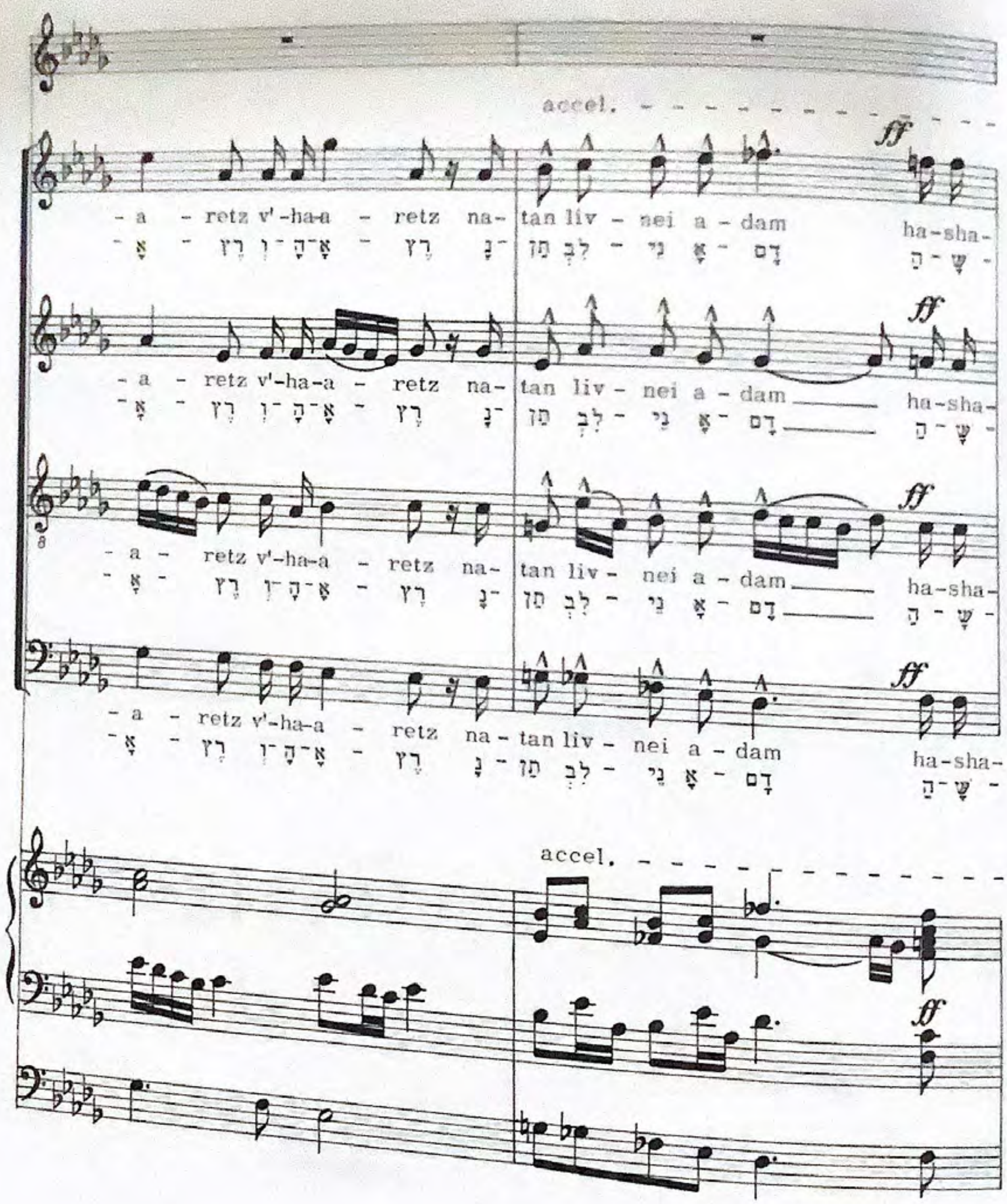

ff
mp
- al ___ b'-nei-chem
- עַל ___ כֶּם - נֵי - בְּ
o -
עָ
f
mp
b'-nei-chem
כֶּם - נֵי - בְּ
la-do-nai
נָי - ד - לַא
f
mf
Tutti
mp
b'-nei-chem b'-ru-chim a-tem ___ a - tem ___ la-do-nai
כֶּם - נֵי - בְּ כִים - רו - בְּ תֶּם - אַ ___ א - תֶּם ___ נָי - ד - לַא
f
mp
b'-nei-chem
כֶּם - נֵי - בְּ
la-do-nai
נָי - ד - לַא
f
mp
b'-nei-chem
כֶּם - נֵי - בְּ
la-do-nai
נָי - ד - לַא
f
p

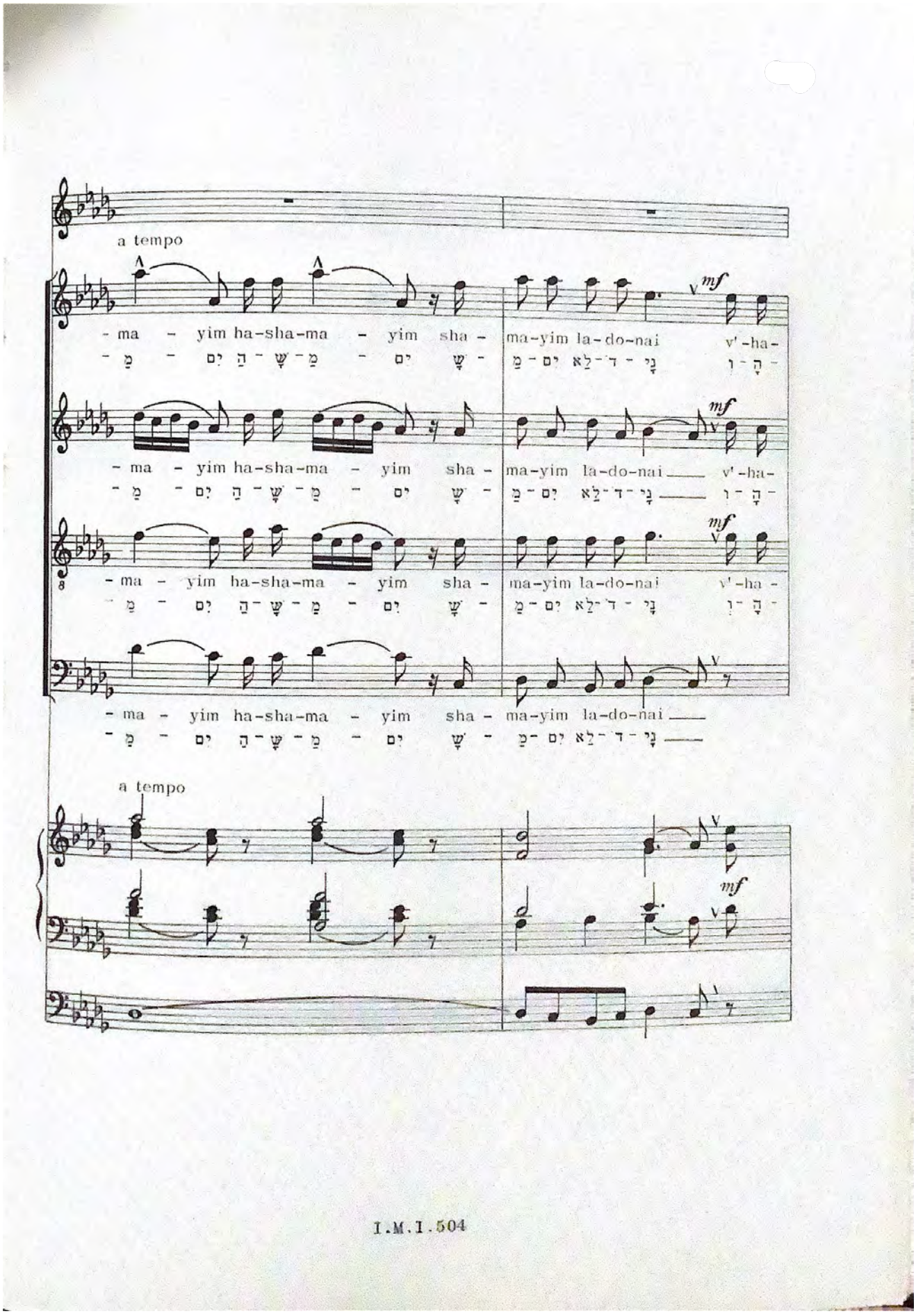
I.M.I.504


- se sha-ma - - yim va - a - retz
- שֶׁה מַ - עֲ - יִם וָ - אָ - רֶץ
va - a - retz ha-sha -
וָ - אָ - רֶץ הַ - שָּׁ -
va - a - retz ha-sha -
וָ - אָ - רֶץ הַ - שָּׁ -
va - a - retz ha-sha -
וָ - אָ - רֶץ הַ - שָּׁ -
va - a - retz ha-sha -
וָ - אָ - רֶץ הַ - שָּׁ -

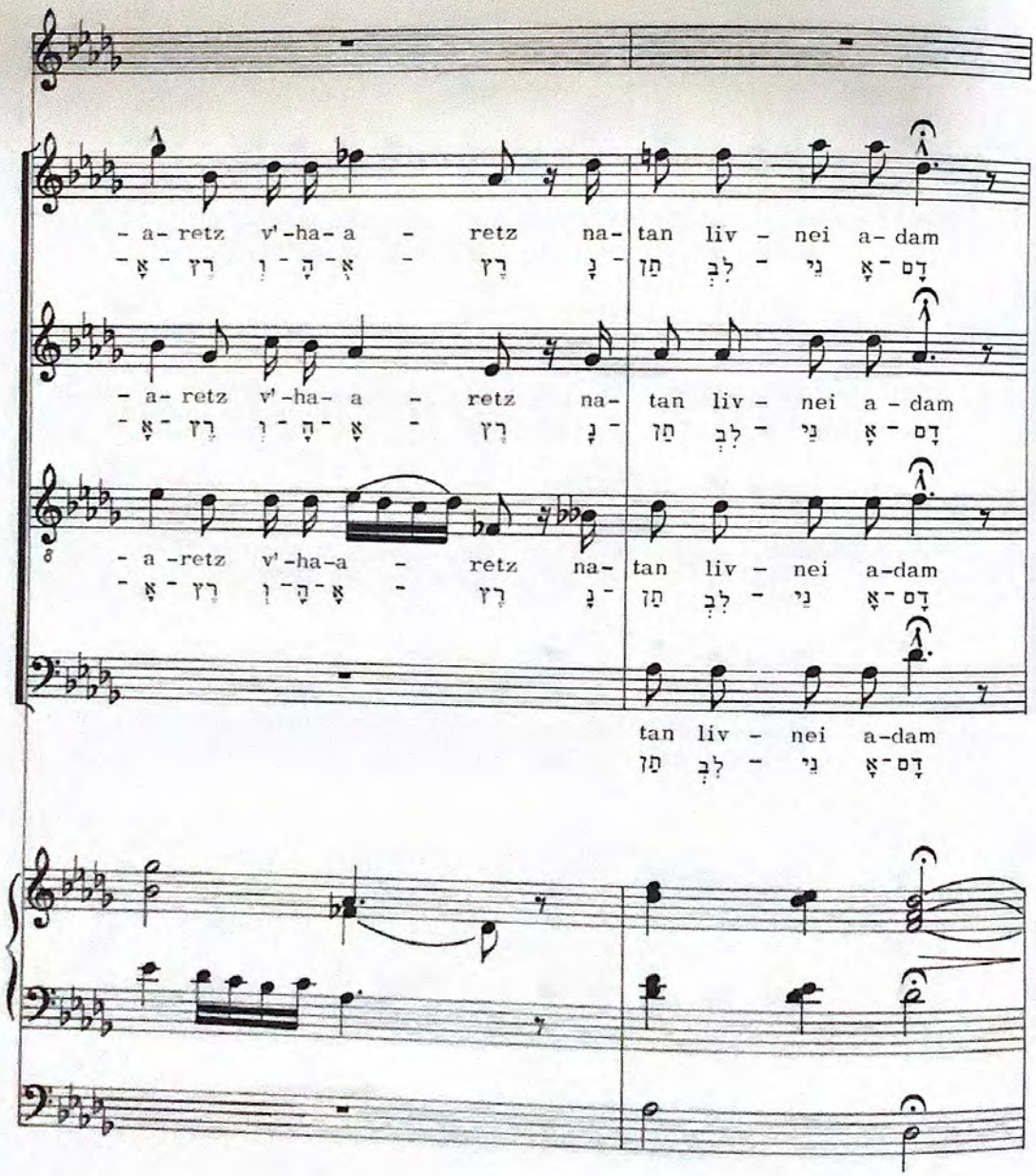
I.M.I.504


Allegro
-ma - yim ha-sha-ma - yim sha- ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
- ma - yim ha-sha-ma - yim sha- ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
- ma - yim ha-sha-ma - yim sha- ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
- ma - yim ha-sha-ma - yim sha - ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -

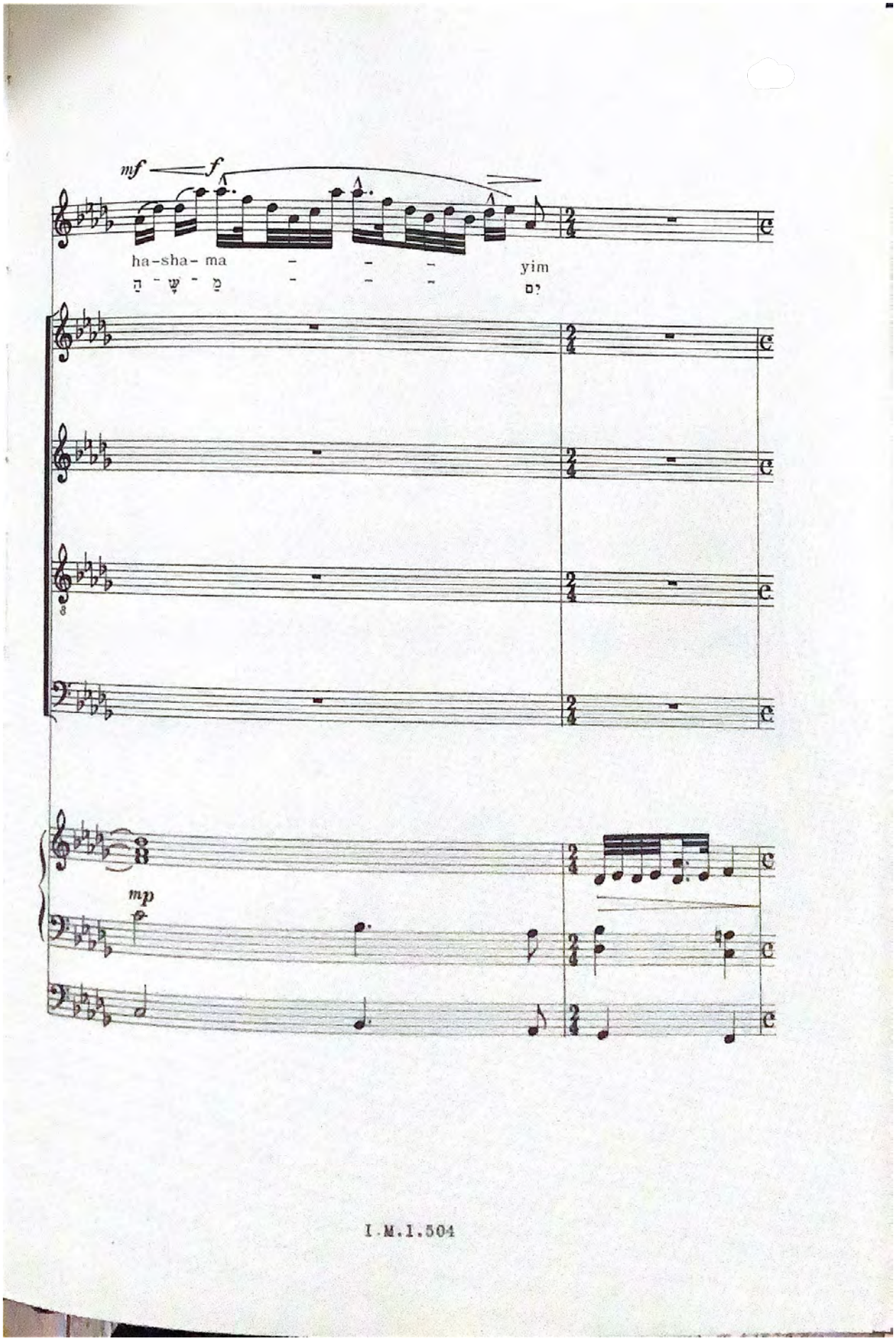

accel.
ff
- a - retz v'-ha-a - retz na- tan liv - nei a - dam ha-sha-
- אָ - רֶץ וְ-הָ-אָ - רֶץ נָ - תַן לִבְ - נֵי אָ - דָם הַ - שָּׁ -
ff
- a - retz v'-ha-a - retz na- tan liv - nei a - dam ha-sha-
- אָ - רֶץ וְ-הָ-אָ - רֶץ נָ - תַן לִבְ - נֵי אָ - דָם הַ - שָּׁ -
ff
- a - retz v'-ha-a - retz na- tan liv - nei a - dam ha-sha-
- אָ - רֶץ וְ-הָ-אָ - רֶץ נָ - תַן לִבְ - נֵי אָ - דָם הַ - שָּׁ -
ff
- a - retz v'-ha-a - retz na - tan liv - nei a - dam ha-sha-
- אָ - רֶץ וְ-הָ-אָ - רֶץ נָ - תַן לִבְ - נֵי אָ - דָם הַ - שָּׁ -
accel.
ff

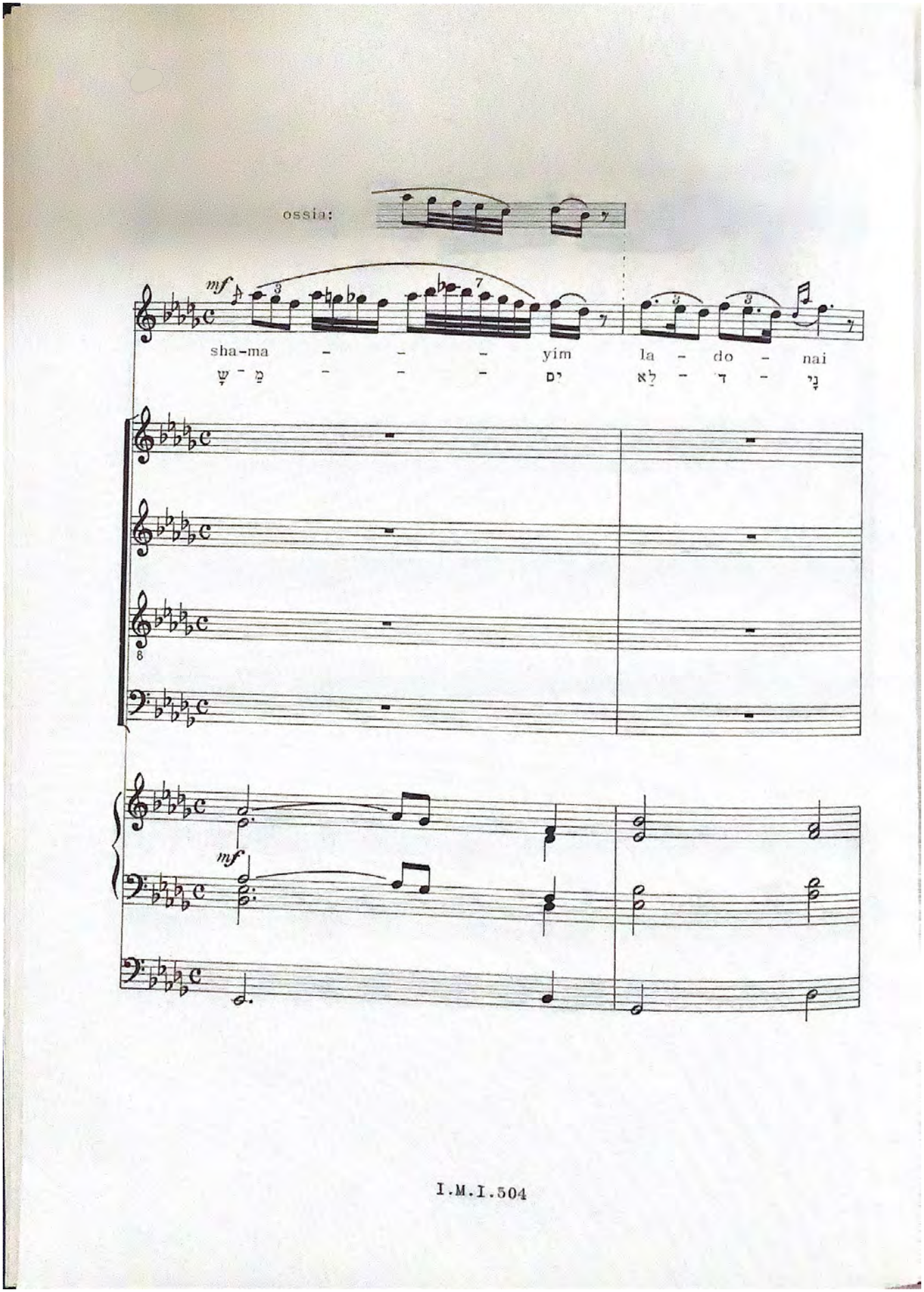

a tempo
- ma - yim ha-sha-ma - yim sha - ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
mf
- ma - yim ha-sha-ma - yim sha - ma-yim la-do-nai v'-ha-
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
mf
- ma - yim ha-sha-ma - yim sha - ma-yim la-do-nai v'-ha -
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי וְ - הָ -
mf
- ma - yim ha-sha-ma - yim sha - ma-yim la-do-nai
- מַ - יִם הַ - שָּׁ - מַ - יִם שָׁ - מַ - יִם לַ - דֹ - נָי
a tempo
mf

I.M.I.504

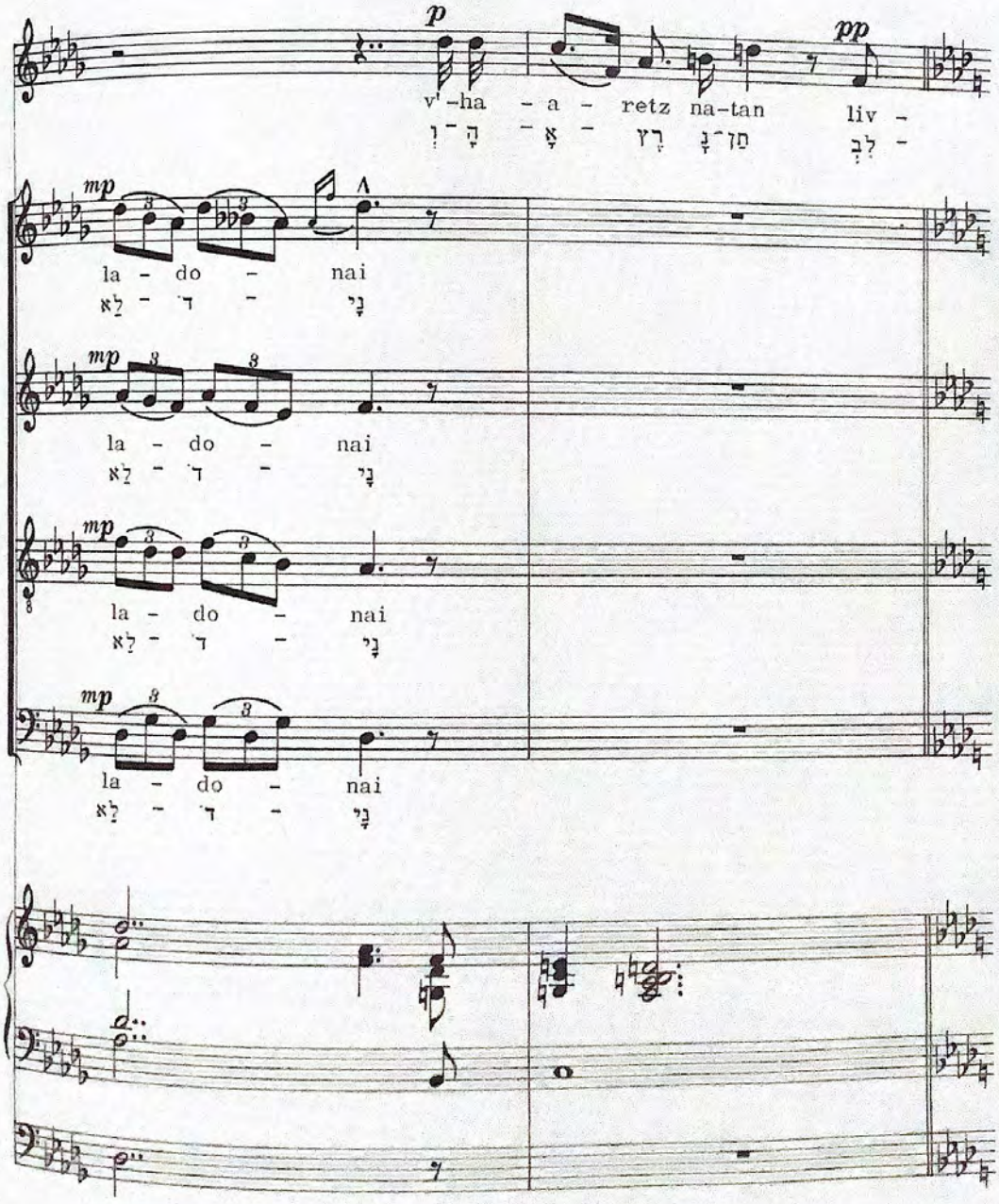

- a- retz v'-ha- a - retz na- tan liv - nei a- dam
- a- retz v'-ha- a - retz na- tan liv - nei a - dam
- a -retz v'-ha-a - retz na- tan liv - nei a-dam
tan liv - nei a-dam

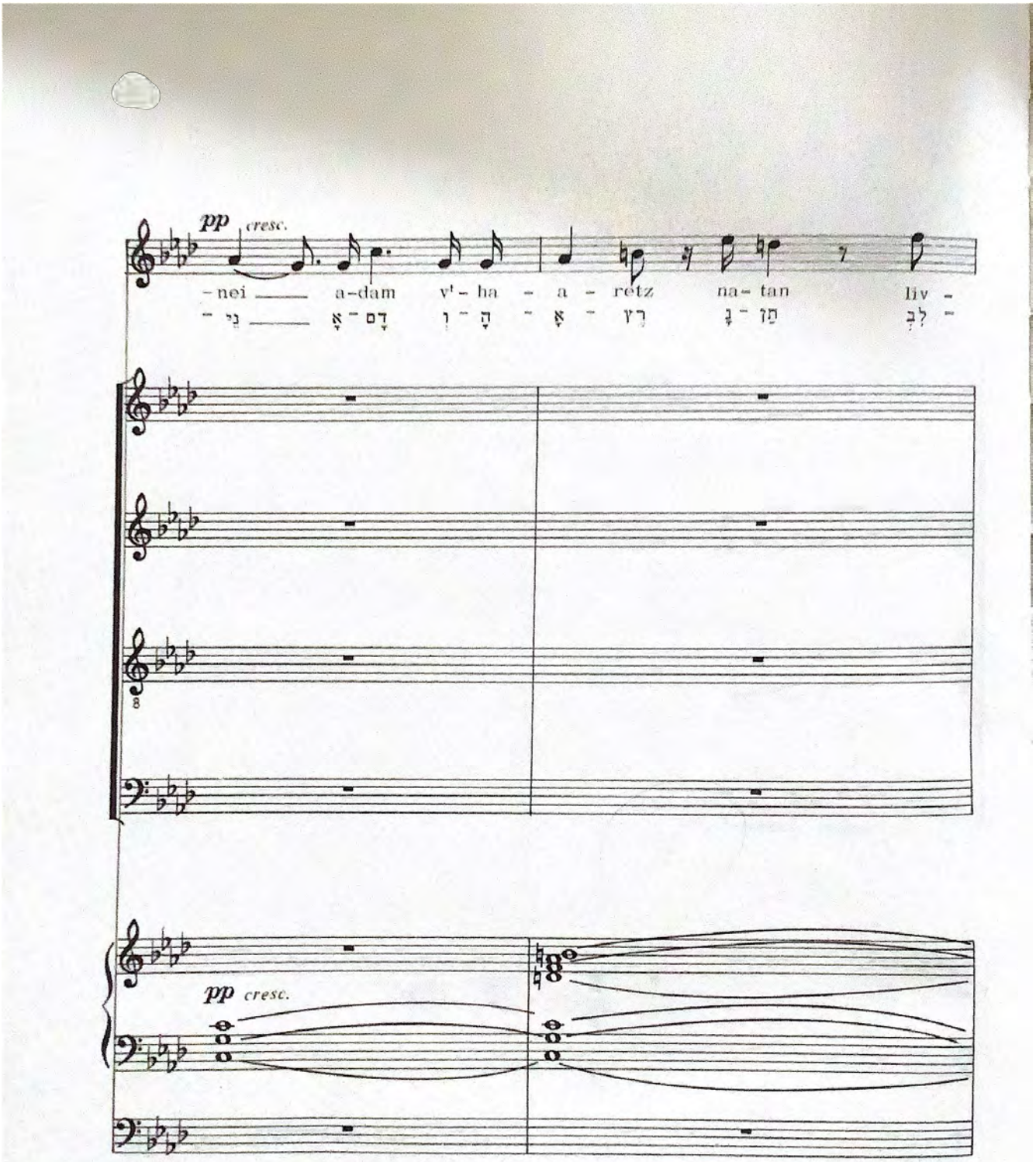
I.M.I.504


mf
f
ha-sha- ma – – –
yim
הַ - שָּׁ - מַ – – –
יִם
mp

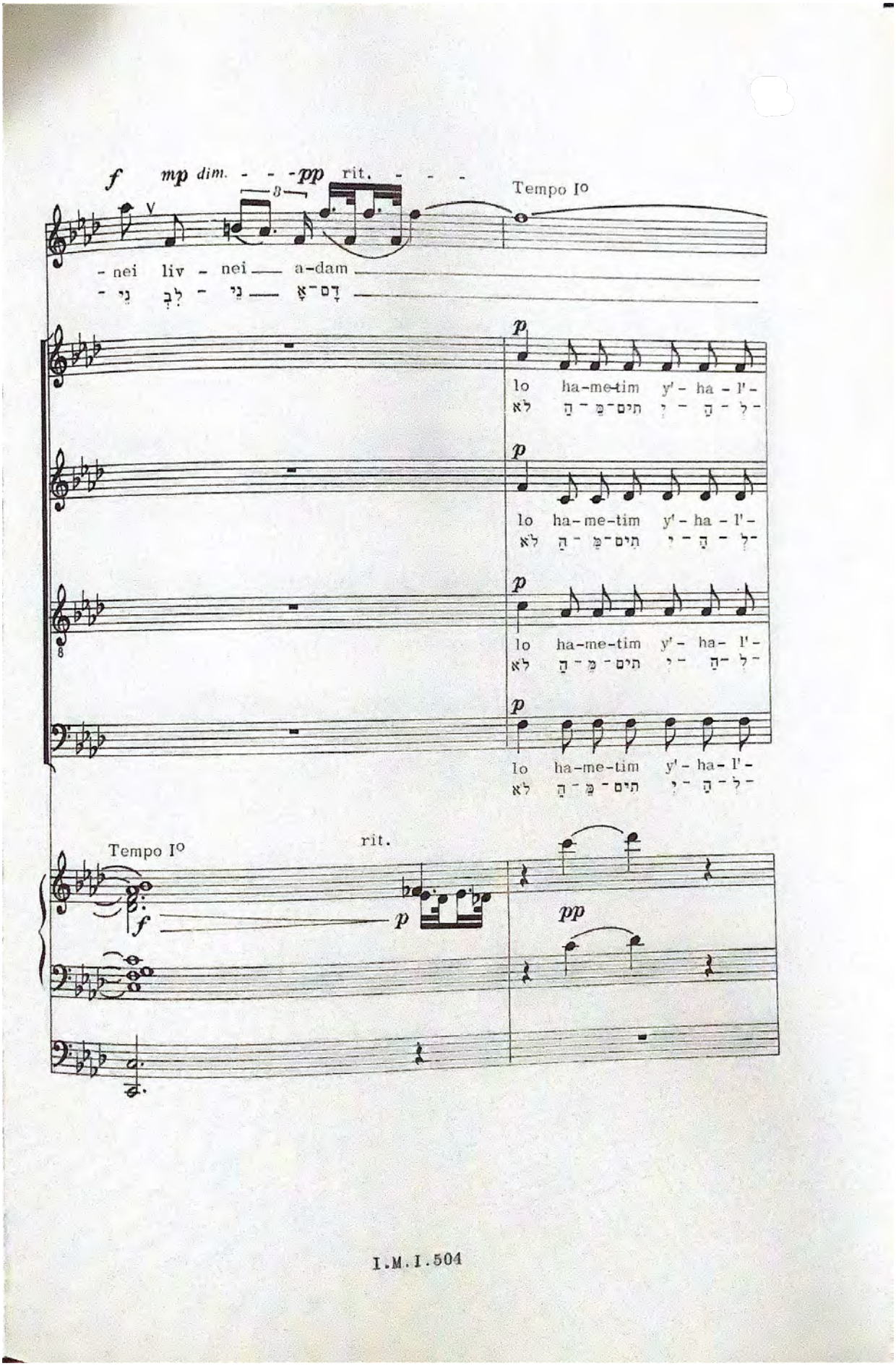


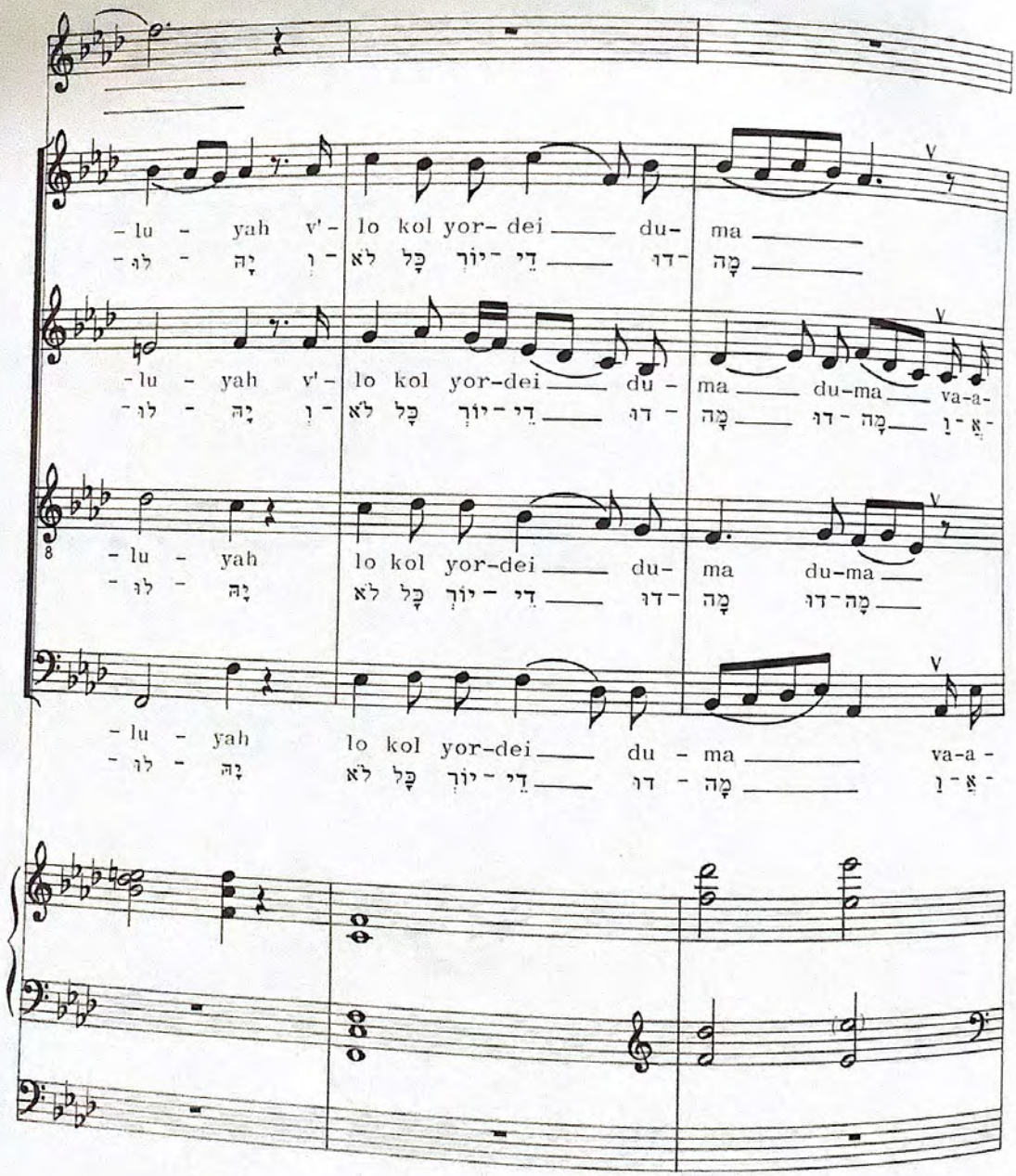
I.M.I.504

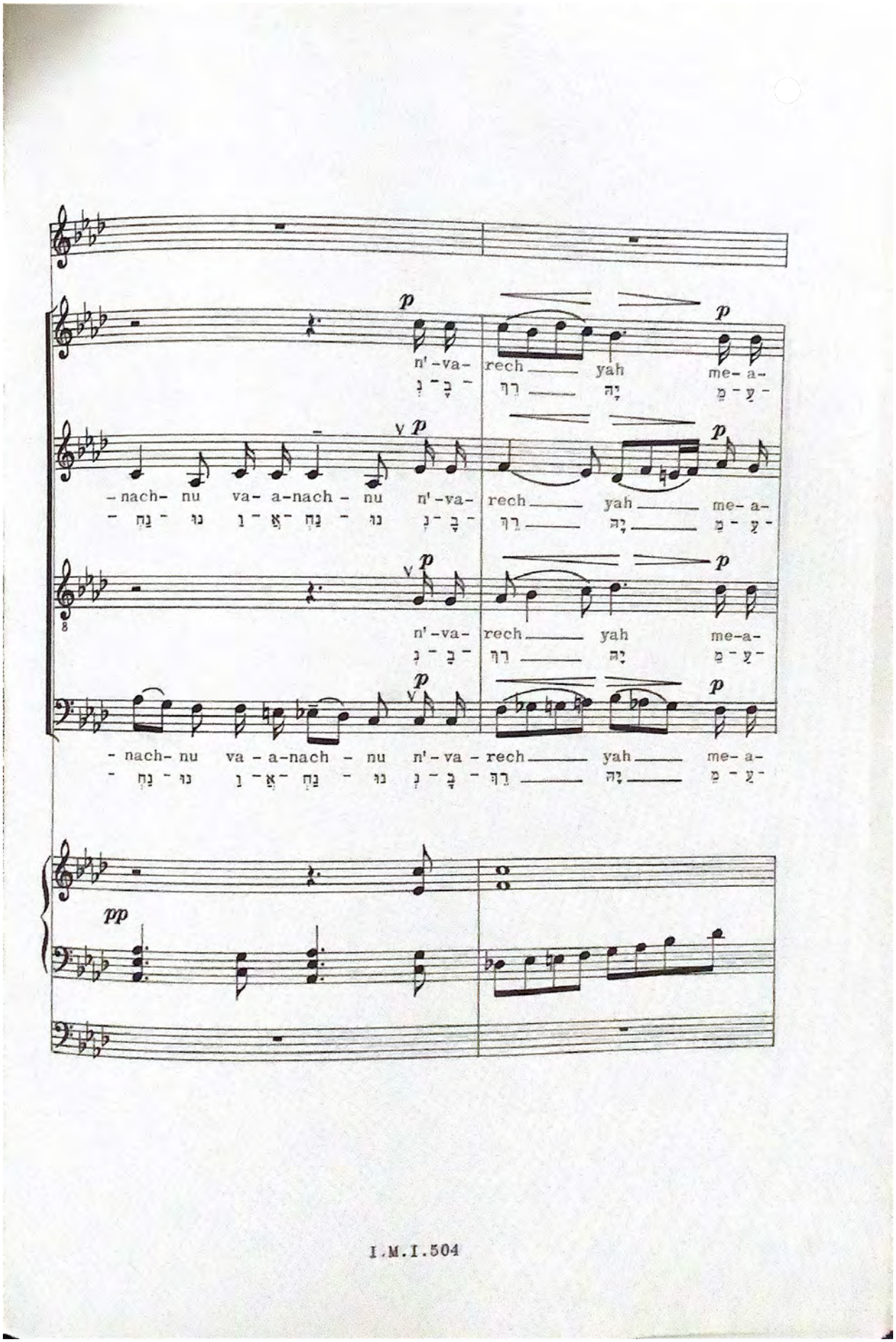

p
pp
v'-ha - a - retz na-tan liv -
וְ - הָ - אָ - רֶץ נָ - תַ - ן לִ -
mp
la - do - nai
לַ - ד - נָי
mp
la - do - nai
לַ - ד - נָי
mp
la - do - nai
לַ - ד - נָי
mp
la - do - nai
לַ - ד - נָי

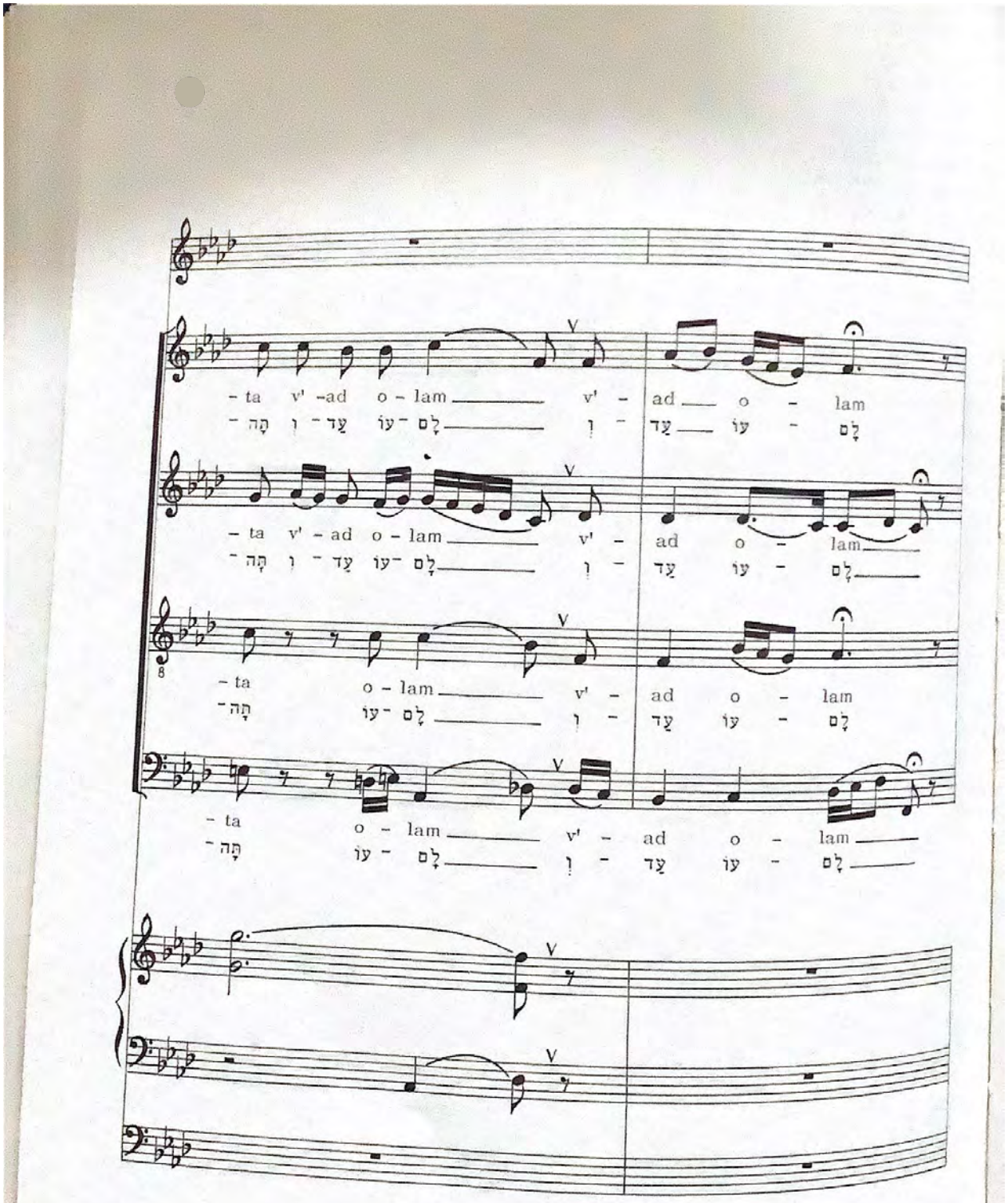

pp cresc.
-nei a-dam v'-ha - a - retz na-tan liv -
- נִי דָּם - אָ - הָ - וְ אָ - רֶץ תַּן - נָ לִבְ -
pp cresc.

I.M.I.504

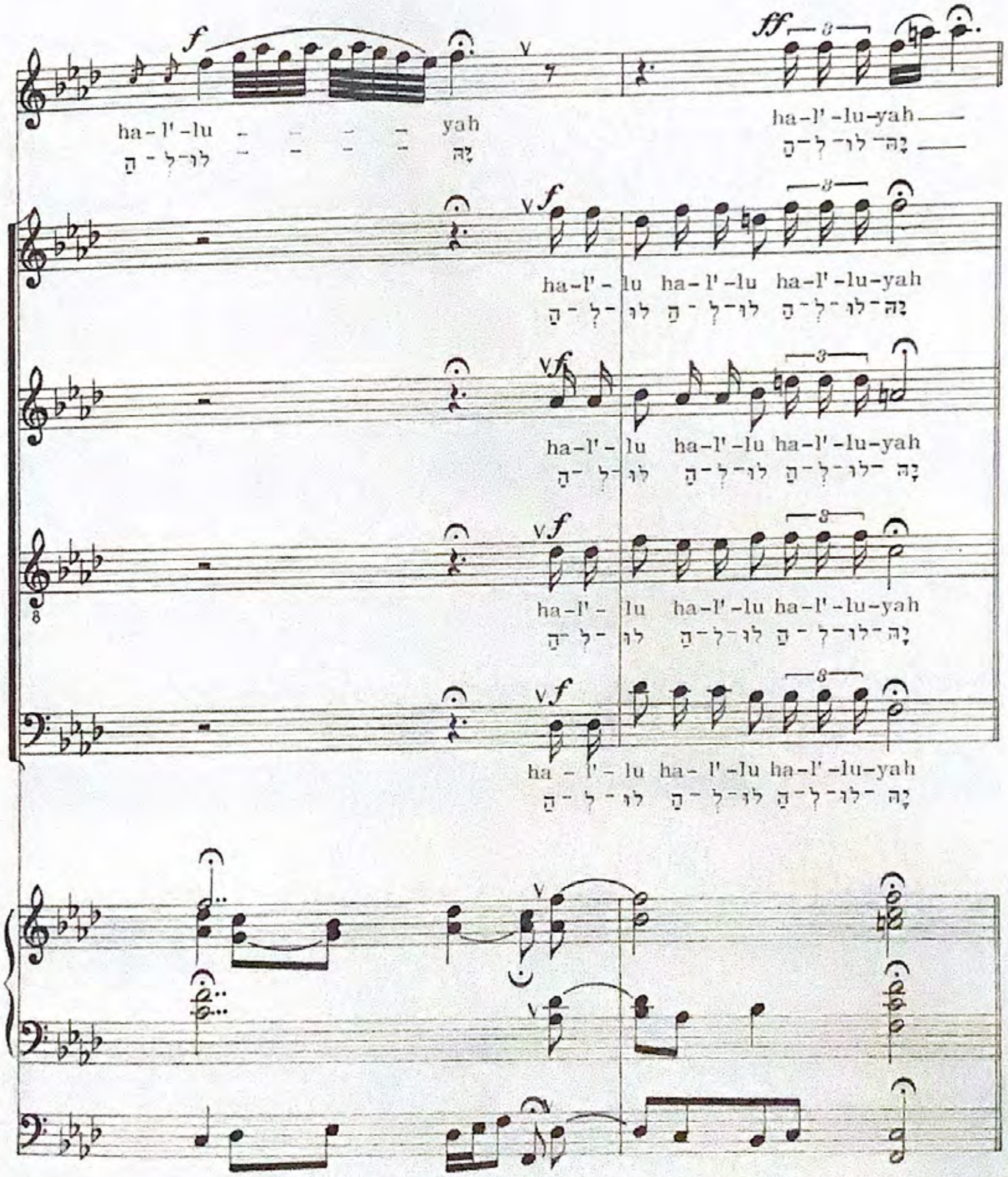

f mp dim. pp rit.
Tempo Io
- nei liv - nei a-dam
- נֵי - לְבָ - נֵי דָם־אָ
p
lo ha-me-tim y' - ha - l' -
לֹא תִים־מֵ - הַ - יְ - לַ -
Tempo Io
rit.
f
p
pp
I.M.I.504


- lu - yah v'- lo kol yor- dei ____ du- ma ____
- לוּ - יָהּ וְ - לֹא כָּל יוֹרְ - דֵי ____ דוּ - מָה ____
- lu - yah v'- lo kol yor-dei ____ du - ma ____ du-ma ____ va-a-
- לוּ - יָהּ וְ - לֹא כָּל יוֹרְ - דֵי ____ דוּ - מָה ____ דוּ - מָה ____ וַ - אֲ -
8 - lu - yah lo kol yor-dei ____ du- ma du-ma ____
- לוּ - יָהּ לֹא כָּל יוֹרְ - דֵי ____ דוּ - מָה דוּ - מָה ____
- lu - yah lo kol yor-dei ____ du - ma ____ va-a -
- לוּ - יָהּ לֹא כָּל יוֹרְ - דֵי ____ דוּ - מָה ____ וַ - אֲ -

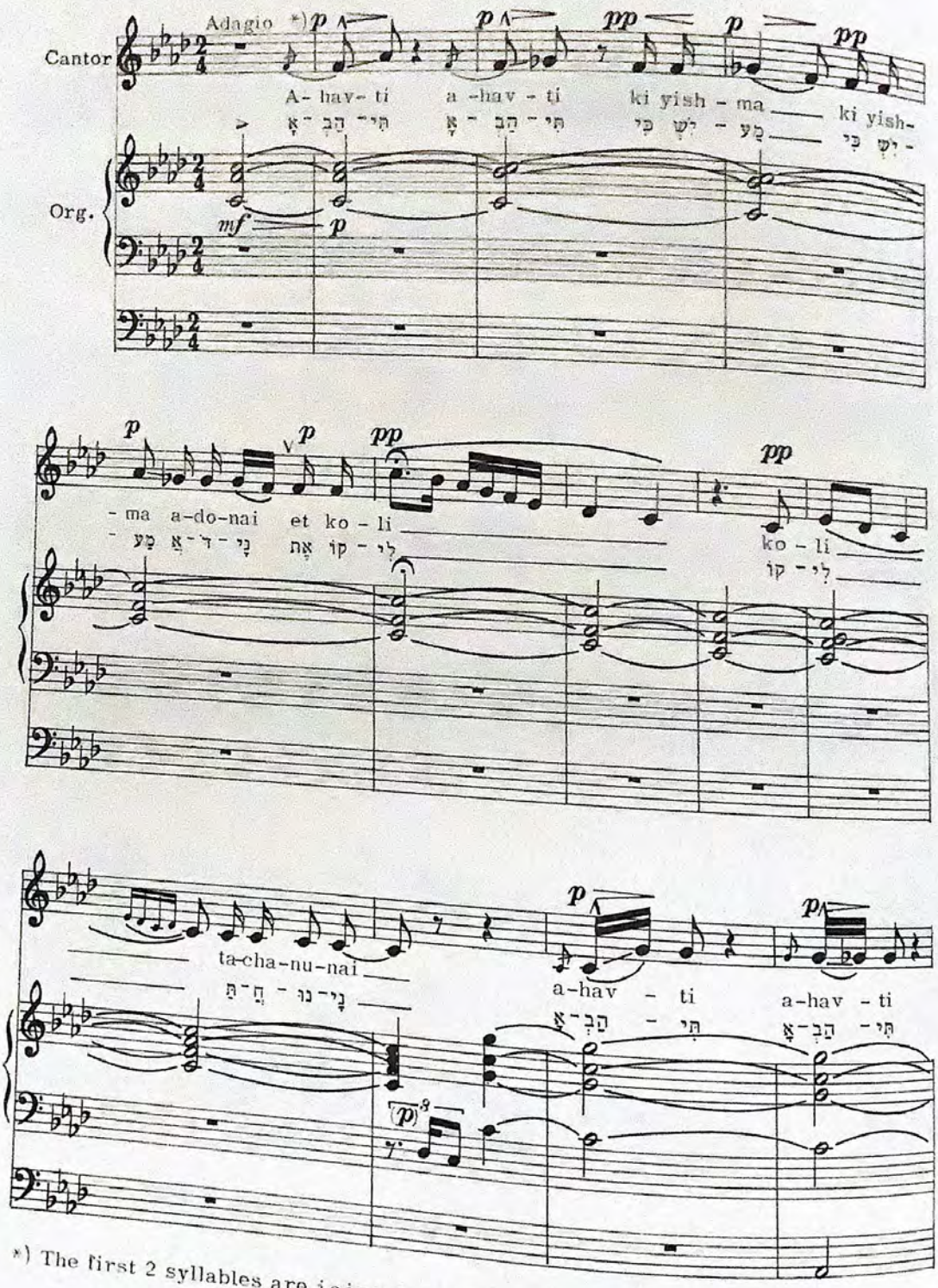

p
n'-va-
rech
yah
me- a-
- nach- nu
va- a-nach - nu
pp


– ta v' –ad o – lam v' – ad o – lam
– תָה – וְ עַד – עוֹ – לָם
– ta v' – ad o – lam v' – ad o – lam
– תָה – וְ עַד – עוֹ – לָם
8
– ta o – lam v' – ad o – lam
– תָה – וְ עַד עוֹ – לָם
– ta o – lam v' – ad o – lam
– תָה – וְ עַד עוֹ – לָם

I.M.I.504

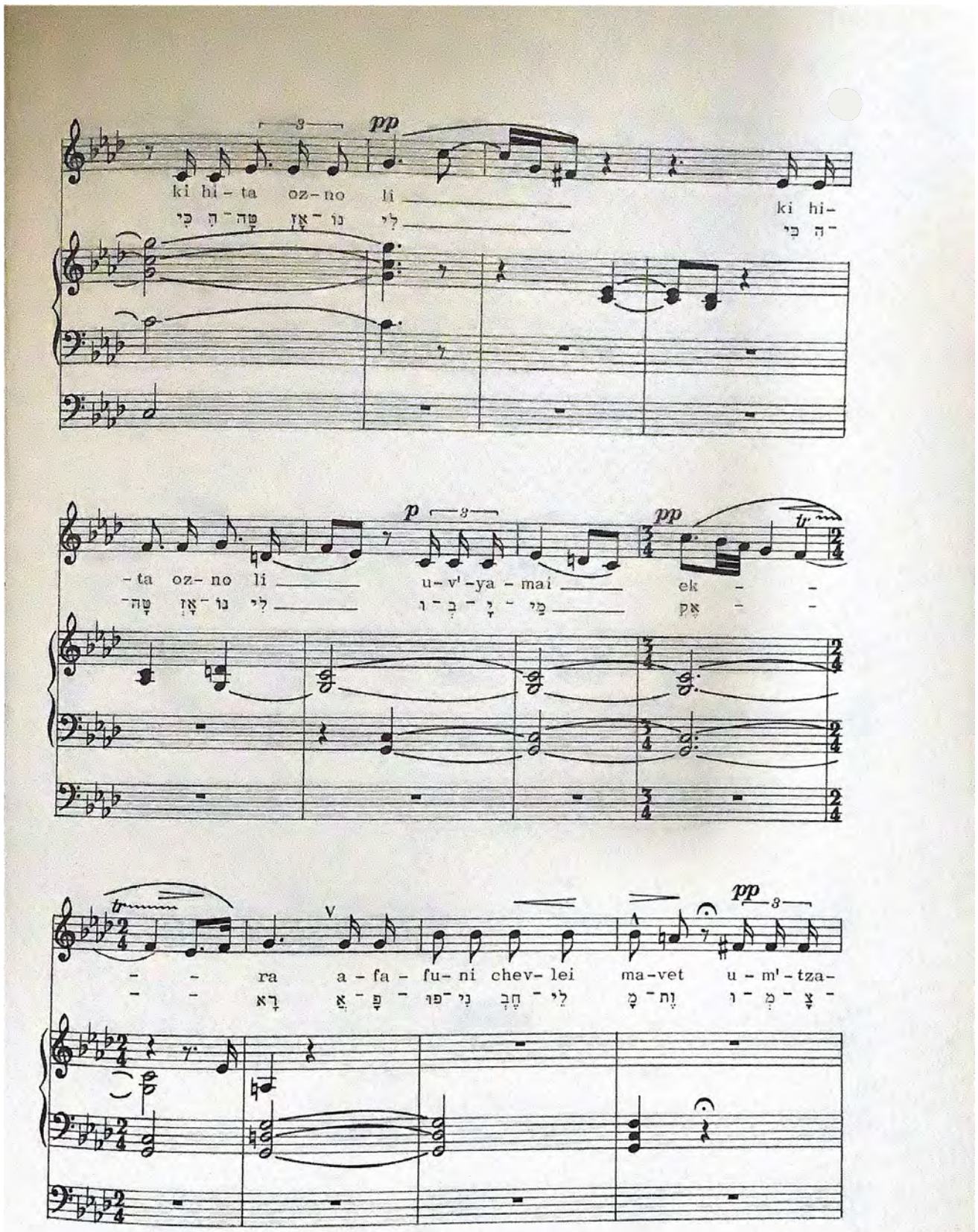

ha-l'-lu - - - - yah
ha-l'-lu-yah
ha-l'- lu ha-l'-lu ha-l'-lu-yah
ha-l'- lu ha-l'-lu ha-l'-lu-yah
ha-l'- lu ha-l'-lu ha-l'-lu-yah
ha - l'-lu ha- l'-lu ha-l'-lu-yah

AHAVTI אהבתי

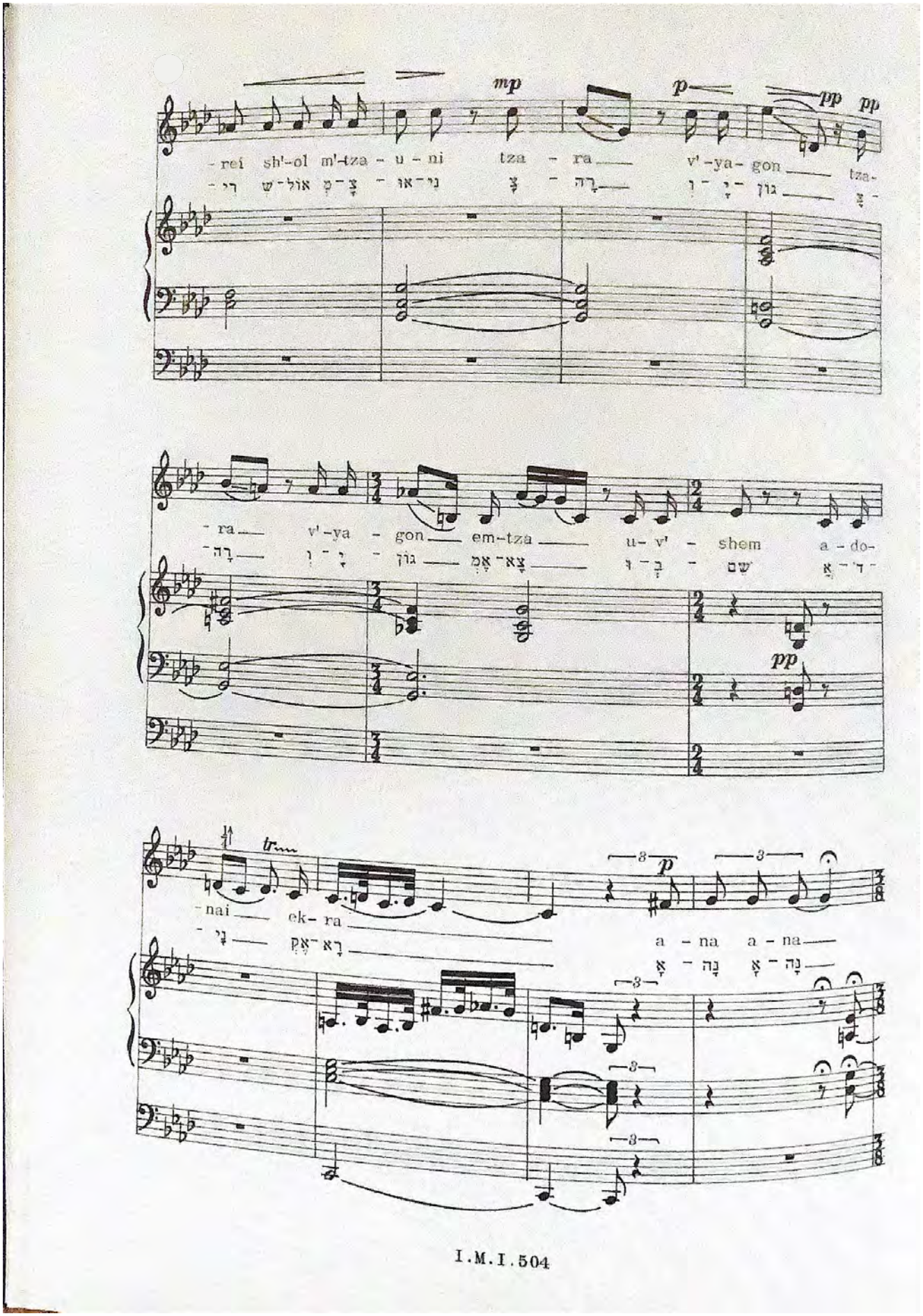


*) The first 2 syllables are joined and sung on the glide upwards.

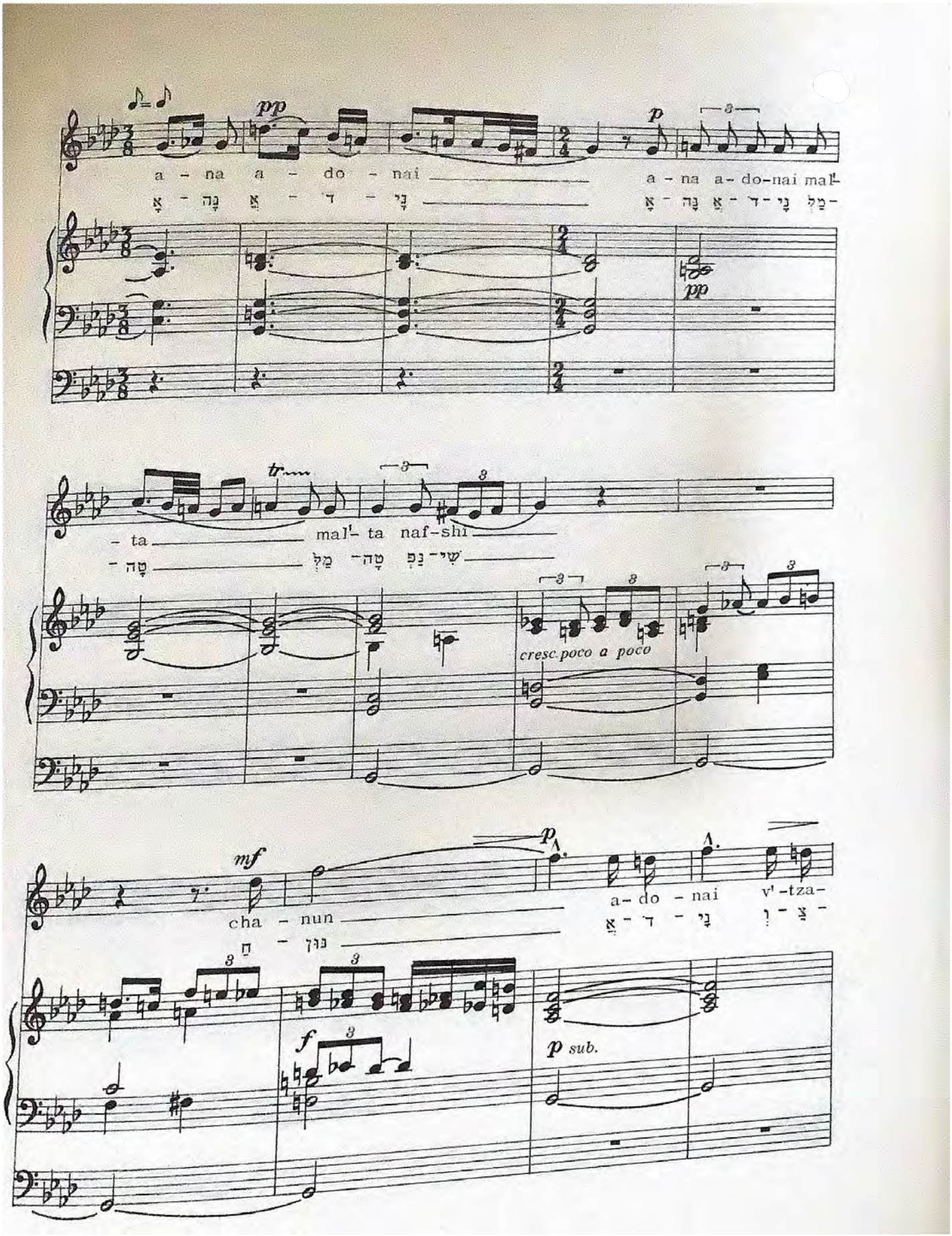
*) שתי ההברות הראשונות מחבצעות במחובר ובגליסנדו עולה.

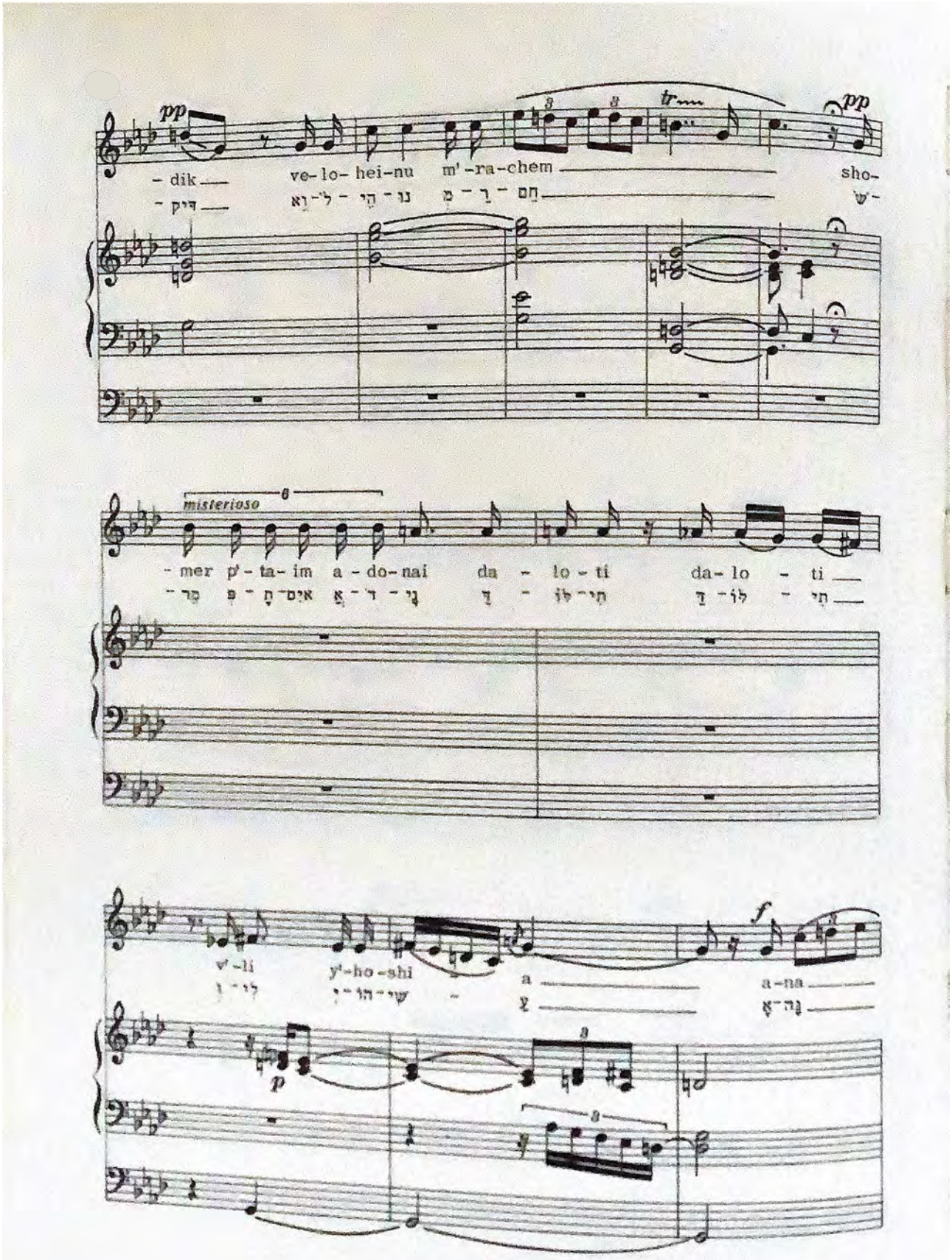

pp
ki hi - ta oz - no li
כִּי הִ - תָּה - אָזְ - נוֹ לִי
ki hi-
כִּי הִ -
p
pp
- ta oz - no li
לִי נוֹ - אָזְ - תָּה -
u - v' - ya - mai
וּ - בְ - יָ - מַי
ek - -
אֶק - -
tr
pp
- - ra a - fa - fu - ni chev - lei ma - vet u - m' - tza -
- - רָא אַ - פָּ - פּוּ - נִי - חֶבְ - לֵי מָ - וֶת - וּ - מְ - צָ -

I.M.I.504

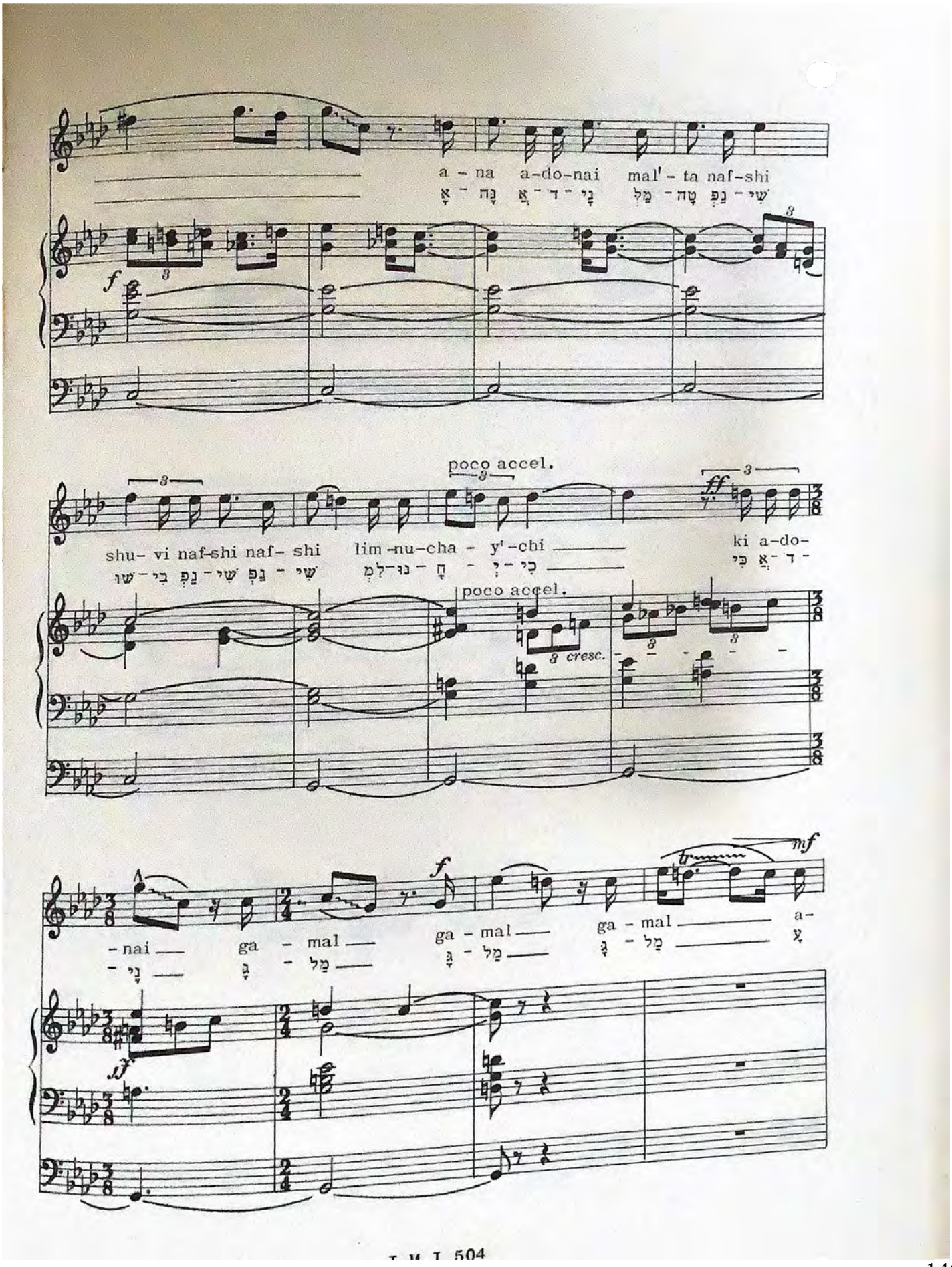

mp
p
pp
pp
- rei sh'-ol m'-tza - u - ni tza - ra v'-ya- gon tza-
- ra v'-ya - gon em-tza u- v' - shem a - do-
pp
trrrr
p
- nai ek- ra a - na a - na

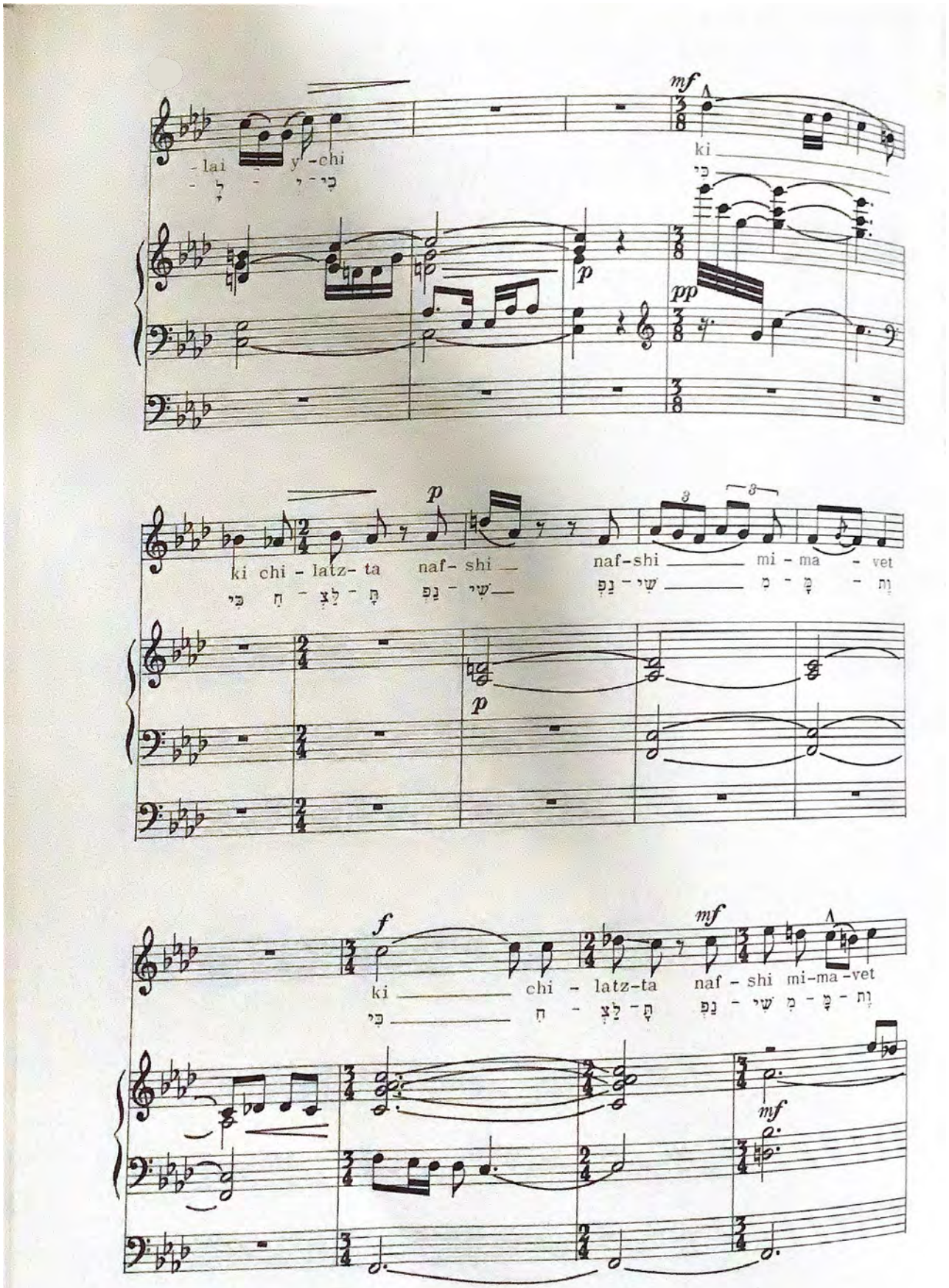
I.M.I.504


pp
a - na a - do - nai
אָ - נָּה אֲ - דֹ - נָי
p
a - na a - do-nai mal-
אָ - נָּה אֲ - דֹ - נָי - מַ -
pp
tr
- ta
- טָה
mal- ta naf-shi
שִׁי - נַפְ - טָה - מַ
cresc.poco a poco
mf
cha - nun
חַ - נּוּן
p
a- do - nai
נָי - דֹ - אֲ
v'-tza-
- צָ - וְ
f
p sub.


pp
- dik
- דיק
ve- lo- hei- nu
נו - הֵי - לֹ - וֹא
m' -ra- chem
חֵם - רֵ - מ
tr
pp
sho-
שׁ -
misterioso
- mer p' - ta- im a - do- nai
מַר - פְּ - תָ - אֵי - דֹ - נָי
da - lo - ti
דָ - לִי - תִי
da- lo - ti
דָ - לוֹ - תִי
v' -li
וְ - לִי
y' -ho -shi
יְ - הוֹ - שִׁי - עֵ
a
ע
f
a -na
נָּה - אָ
p

I.M.I.504


a - na a-do-nai mal' - ta naf-shi
נָ - א אֲ - דֹ - נָי מַל - טָה - נַפְ - שִׁי
f
poco accel.
ff
shu- vi naf-shi naf- shi lim-nu-cha - y'-chi ki a-do-
שׁוּ - בִי נַפְ - שִׁי נַפְ - שִׁי לִמְ - נוּ - חָ - תֵ - כִי כִּי אֲ - דֹ -
poco accel.
3 cresc.
- nai ga - mal ga - mal ga - mal a-
- נָי גָּ - מַל גָּ - מַל גָּ - מַל אָ
mf
f
sf


mf
- lai y' - chi
כִּי - לָ - י
ki
כִּי
p
pp
p
ki chi - latz- ta naf- shi
כִּי תָ - לַצְ - תִּ נַפְ - שִׁי
naf-shi mi - ma - vet
שִׁי - נַפְ מָ - מָ - וֶת
p
f
mf
ki chi - latz-ta naf - shi mi-ma -vet
כִּי תָ - לַצְ - תִּ נַפְ - שִׁי מָ - מָ - וֶת
mf

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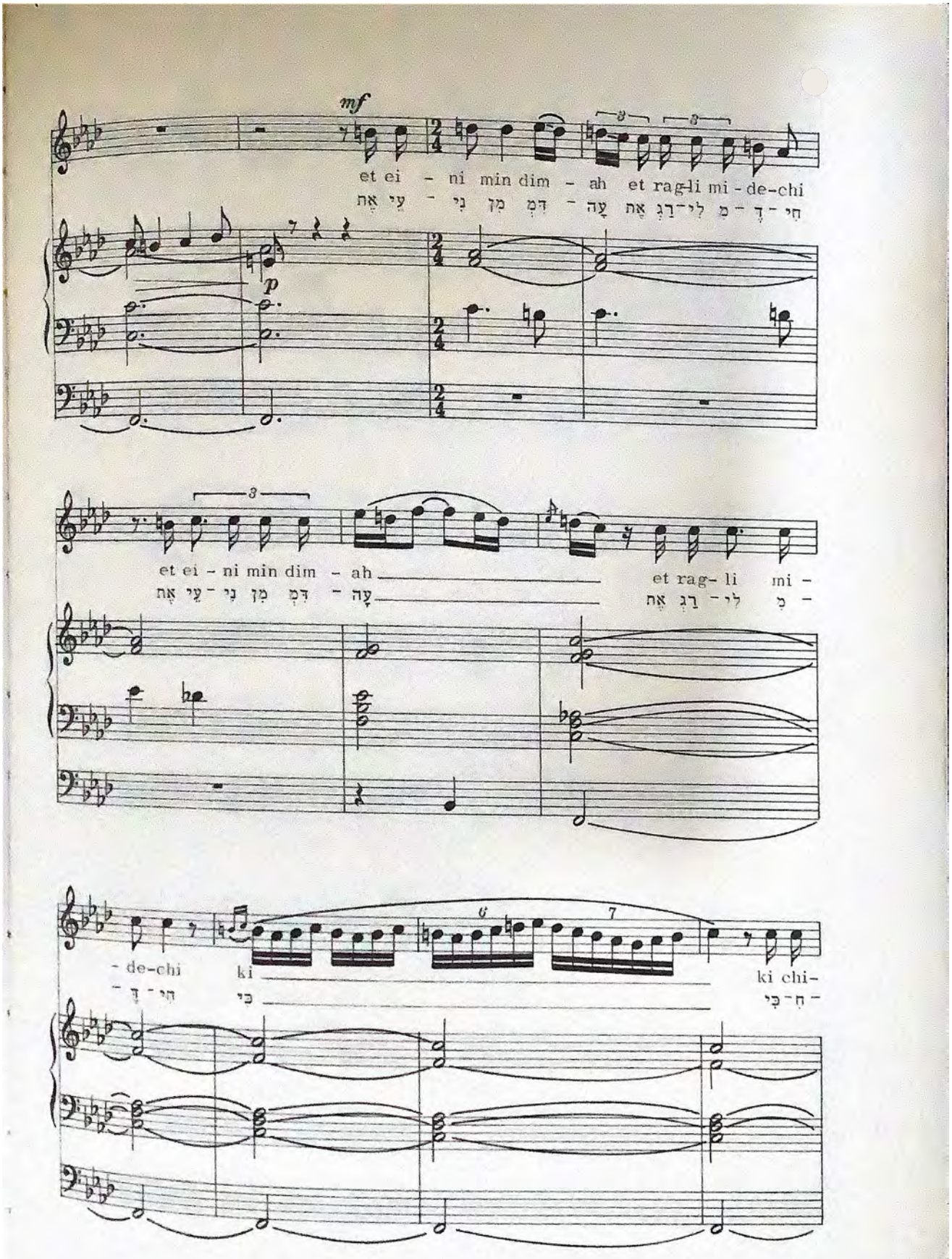
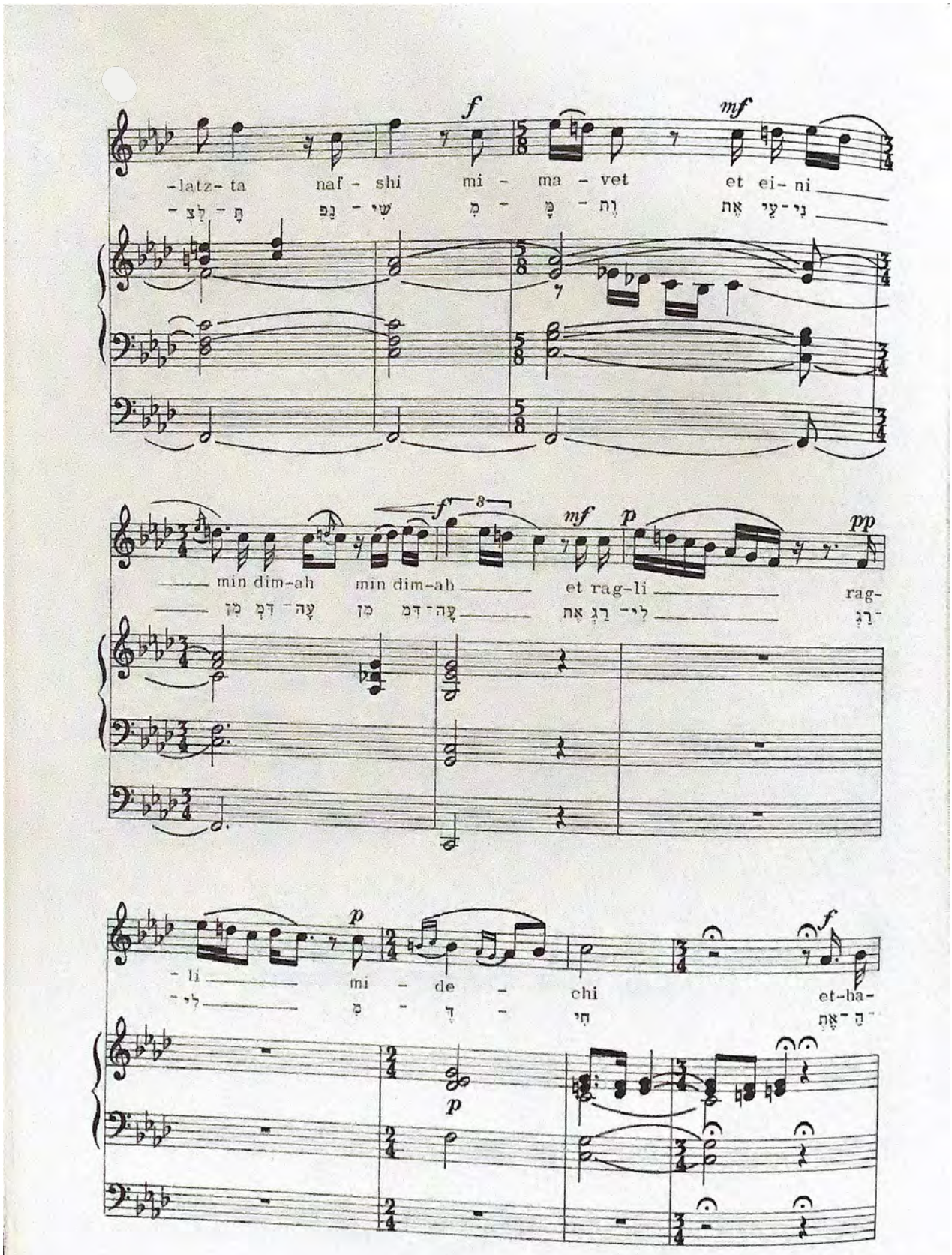
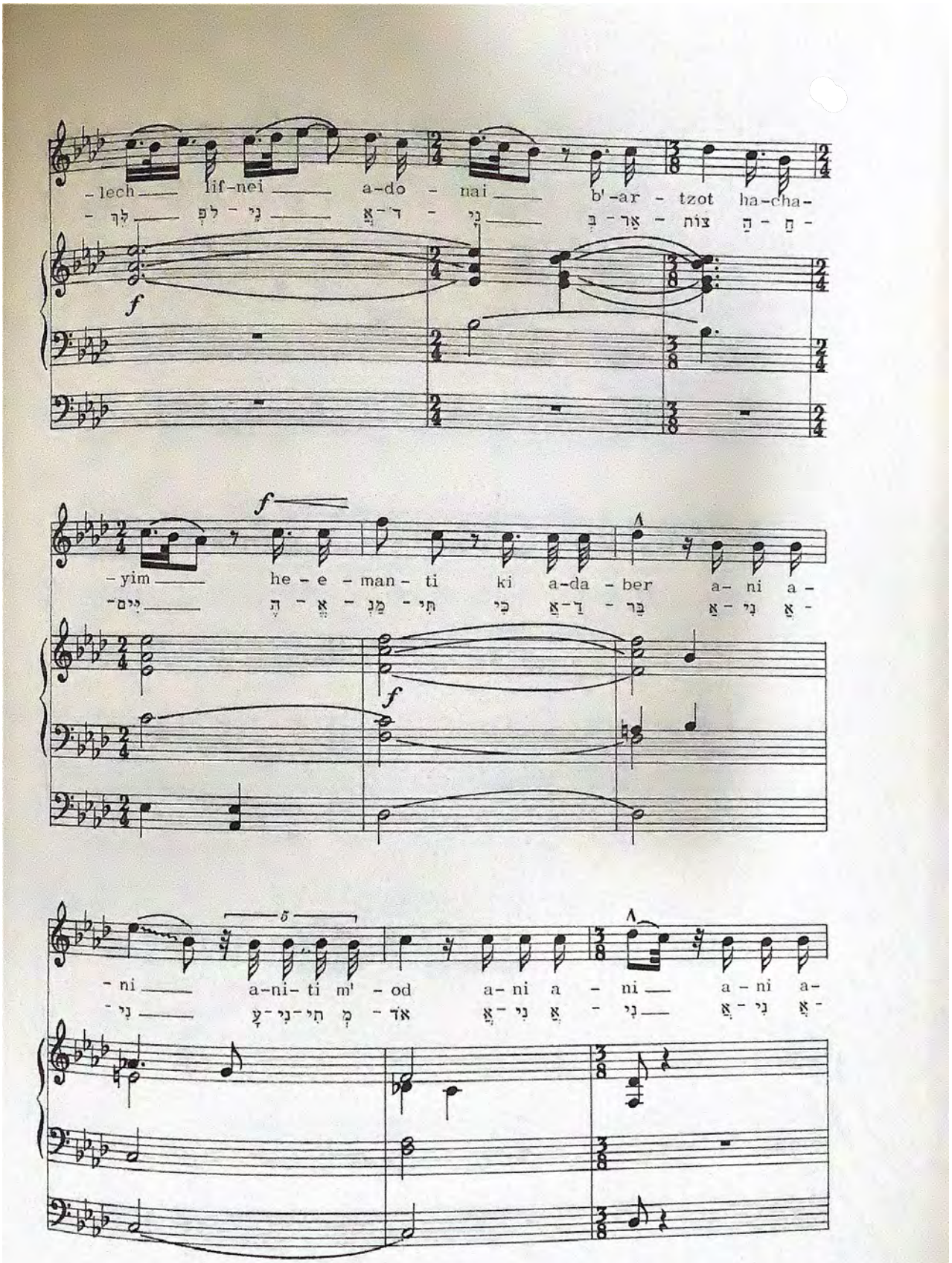
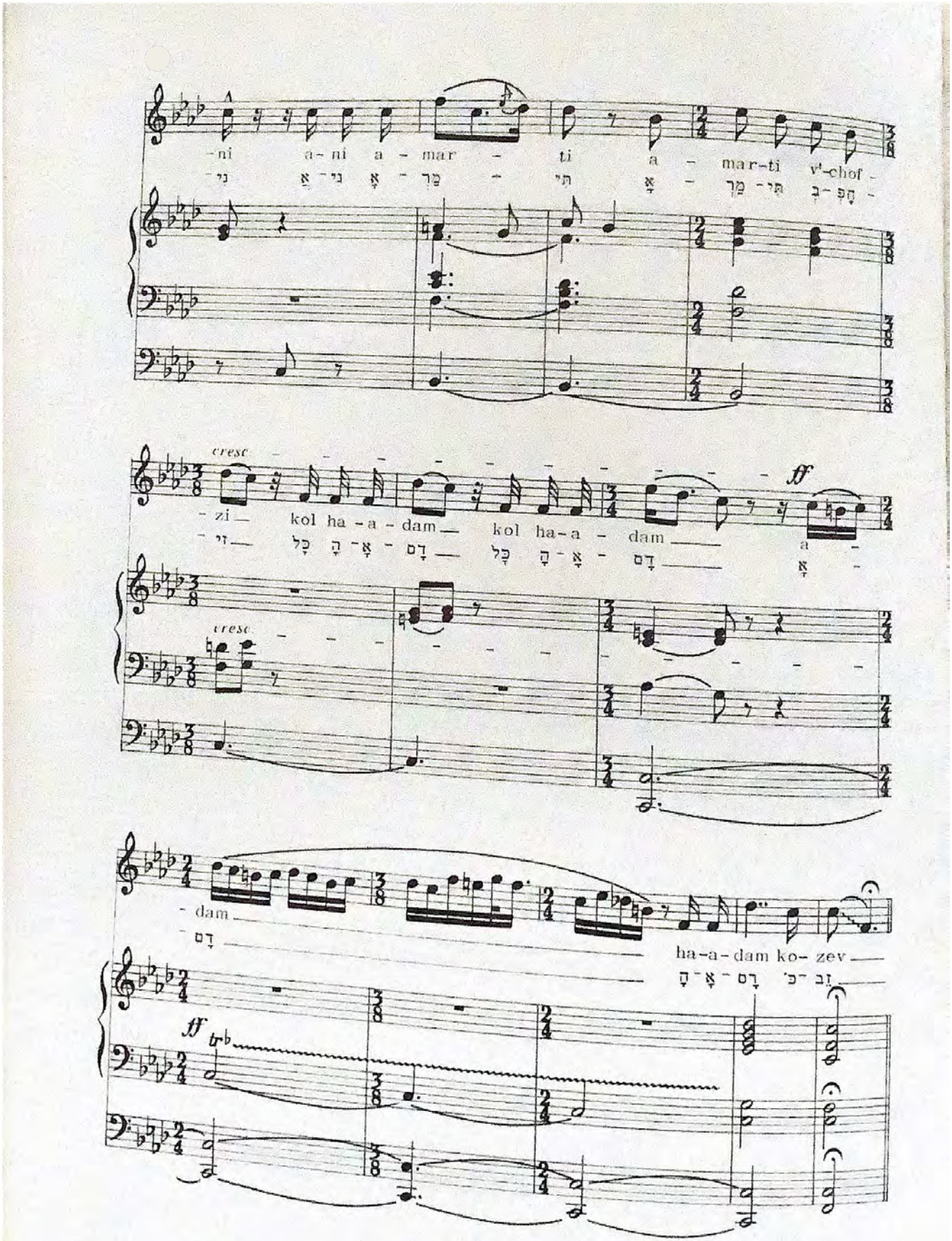
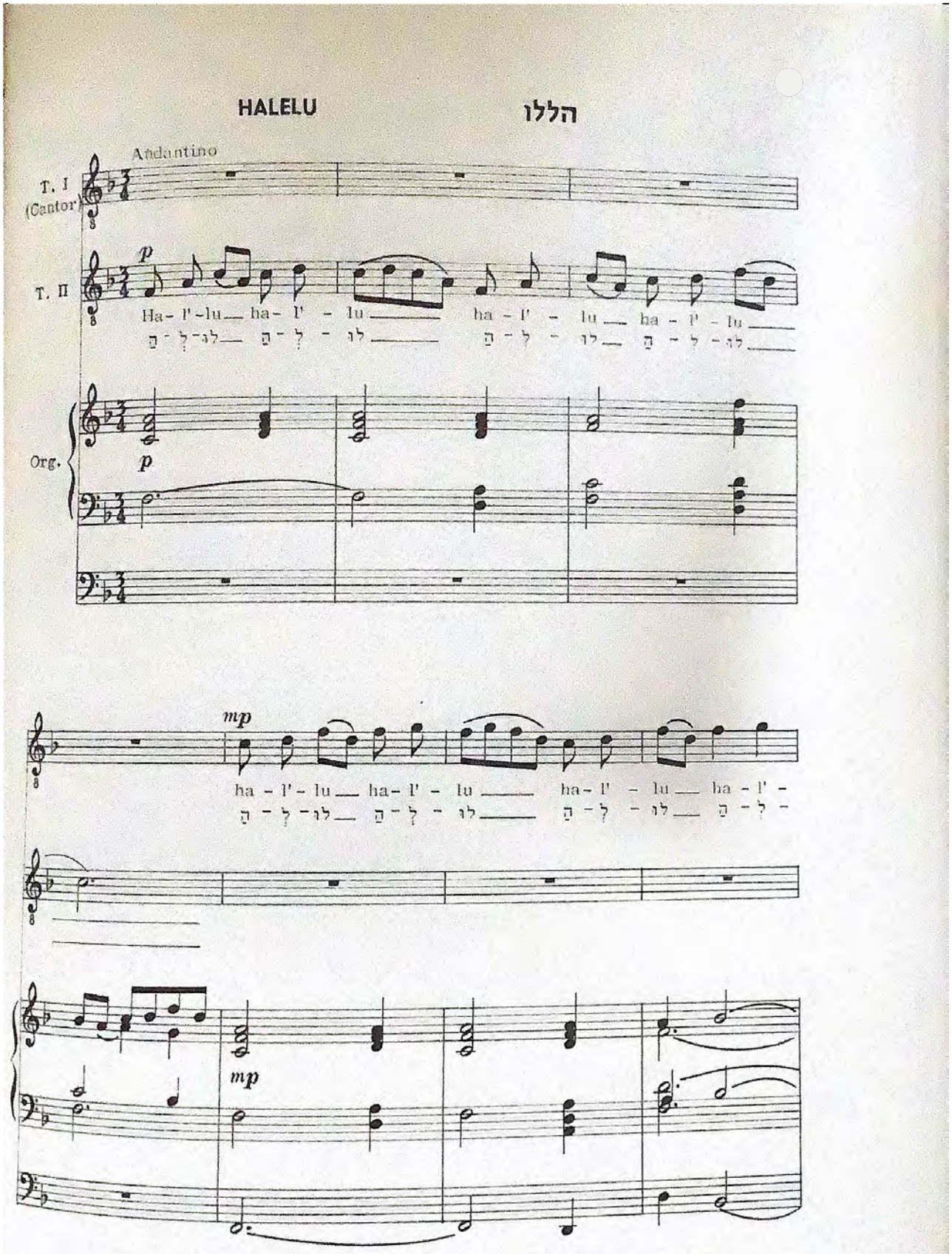

mf
et ei - ni min dim - ah et rag-li mi - de-chi
חִי - דִּ - מִּ לִי - רַגְ אֶת עֲה - דִּמְ מִן נִי - עֵי אֶת
p
et ei - ni min dim - ah
עֲה - דִּמְ מִן נִי - עֵי אֶת
et rag- li mi -
לִי - רַגְ אֶת מִ -
- de-chi
- דִּ
ki
כִּי
ki chi-
- חִ - כִּי


f
mf
-latz- ta naf - shi mi - ma - vet et ei- ni
- תָ - לְצ שִׁי - נַפ מִ - מָּ - וֶת נִי - עֵי אֶת
f 8
mf
p
pp
min dim-ah min dim-ah et rag-li rag-
עָה - דְמָ מִן עָה - דְמָ לִי - רַגְ אֶת רַגְ -
p
- li mi - de - chi et-ba-
- לִי מִ - דְ - חִי הַ - אָתָּ -
p

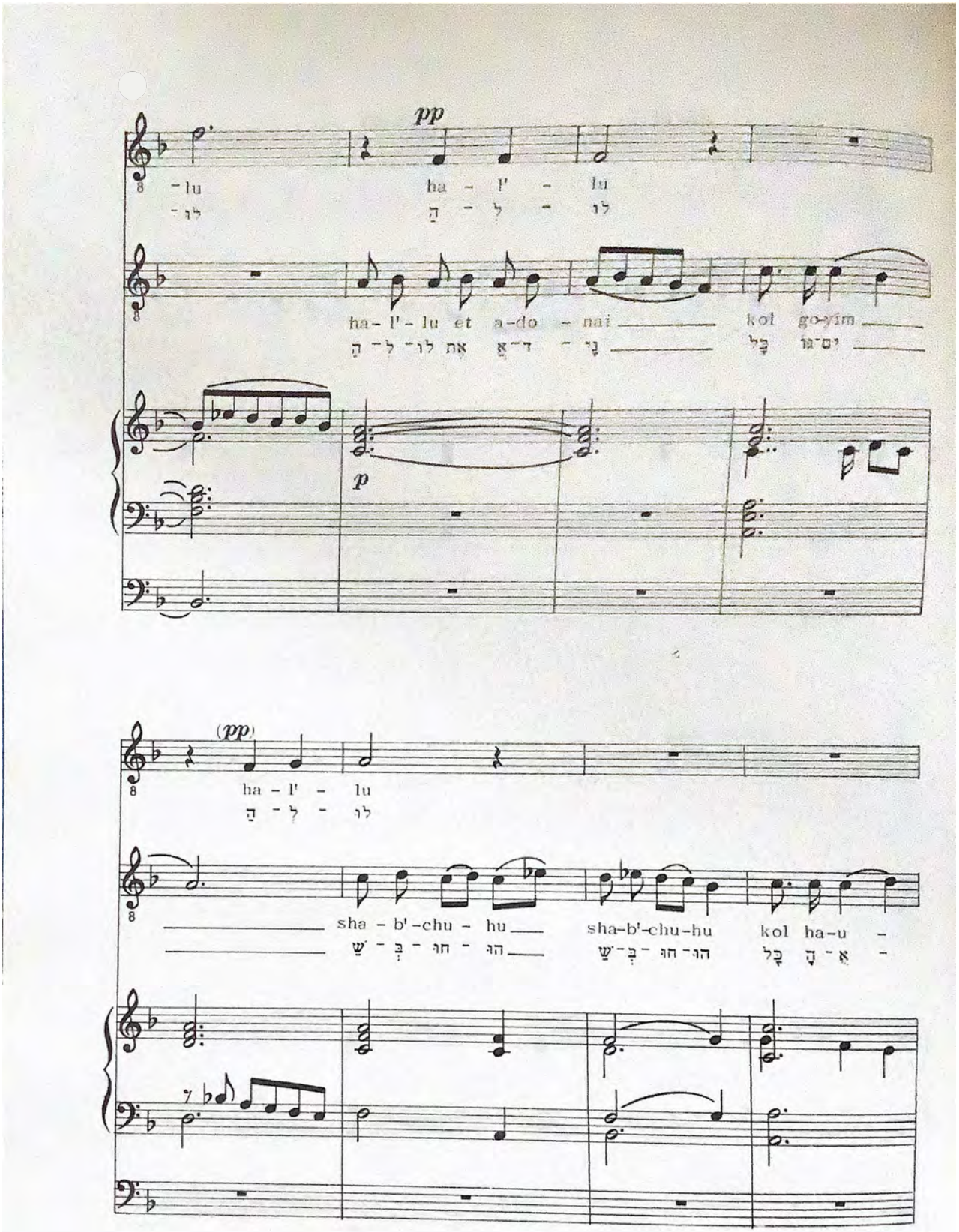

-lech lif-nei a-do - nai b'-ar - tzot ha-cha-
לֵךְ לִפְנֵי אֲ - דֹ - נָי בְּ - אַר - צוֹת הַ - חַ -
-yim he - e - man - ti ki a-da - ber a- ni a -
יִם תִּי - מַן - אֵ - תִּי כִּי דַּר - דַּ - בֵּר אַ - נִי אַ -
- ni a-ni- ti m' - od a- ni a - ni a - ni a-
נִי אַ נִי - אֶ - נִי אַ נִי - אֶ

I.M.I.504

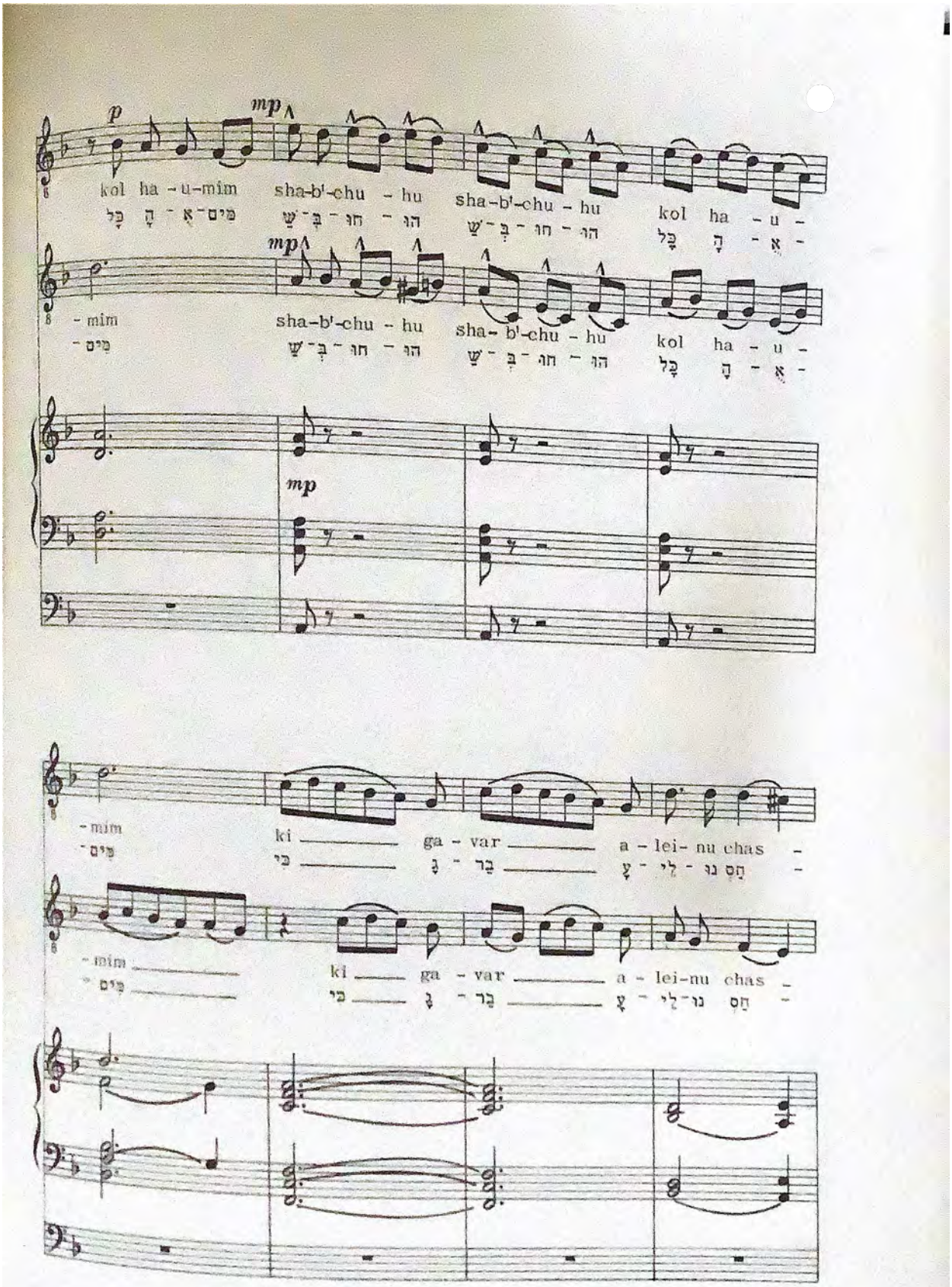

-ni a-ni a-mar-ti a-mar-ti v'-chof-
-zi kol ha-a-dam kol ha-a-dam a-
-dam ha-a-dam ko-zev
cresc
ff
cresc
ff


HALELU
הללו
Andantino
T. I (Cantor)
T. II
Org.
p
Ha- l'-lu ha- l' - lu ha - l' - lu ha - l' - lu
לו- ל - ה לו - ל - ה לו - ל - ה לו - ל - ה
mp
ha - l'- lu ha- l' - lu ha- l' - lu ha - l' -
לו - ל - ה לו - ל - ה לו - ל - ה לו - ל - ה
mp

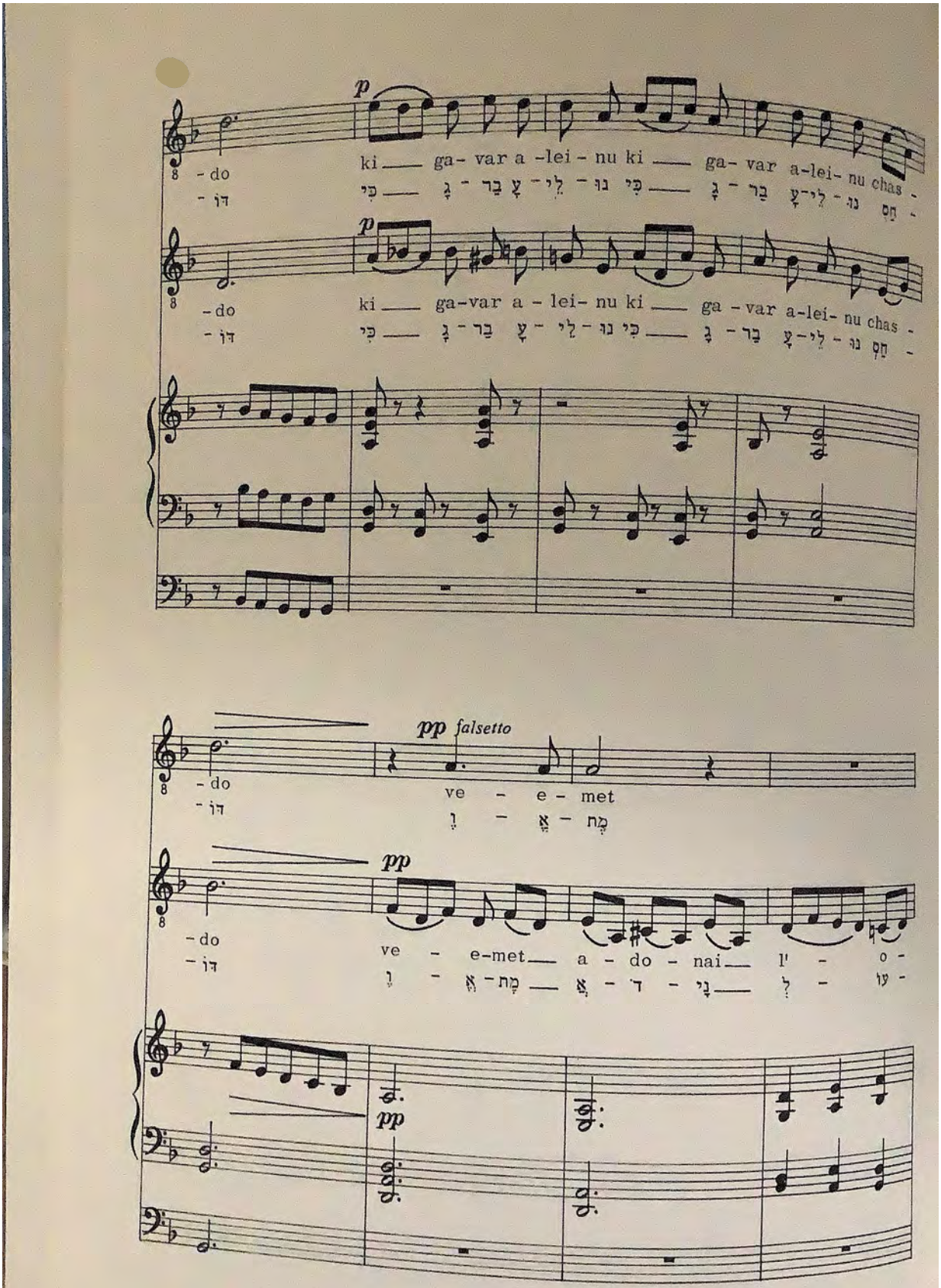
I.M.I.504


pp
-lu
ha - l' - lu
לו - ה - ל - לו
ha-l'-lu et a-do - nai kol go-yim
הַ - לְ - לוּ אֶת אֲ - דֹ - נָי כָּל גּוֹ - יִם
p
(pp)
ha - l' - lu
sha - b'-chu - hu sha-b'-chu-hu kol ha-u -
שַׁ - בְּ - חוּ הוּ - חוּ - בְּ - שַׁ כָּל אֻ - מּ -
7

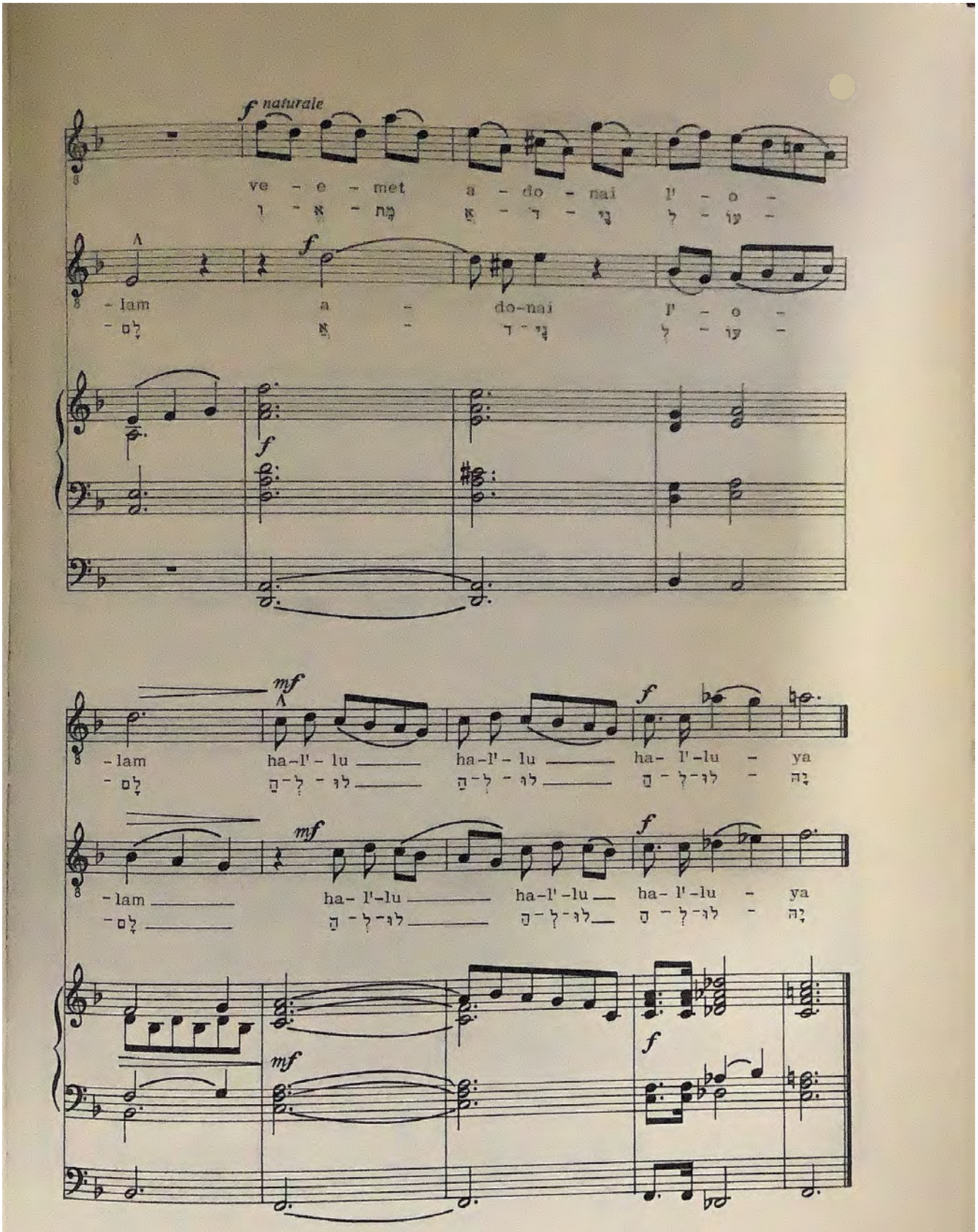
I.M.I.504


p
mp
kol ha - u-mim
מִים־אָ - הָ כָּל
sha-b'-chu - hu
הוּ - חוּ - בְּ - שַׁ
sha-b'-chu - hu
הוּ - חוּ - בְּ - שַׁ
kol ha - u -
כָּל הָ - אָ -
- mim
- מִים
sha-b'-chu - hu
הוּ - חוּ - בְּ - שַׁ
sha- b'-chu - hu
הוּ - חוּ - בְּ - שַׁ
kol ha - u -
כָּל הָ - אָ -
mp
- mim
- מִים
ki ga - var a - lei- nu chas -
כִּי גָ - בַּר עָ - לֵי - נוּ חַס -
- mim
- מִים
ki ga - var a - lei-nu chas -
כִּי גָ - בַּר עָ - לֵי - נוּ חַס -

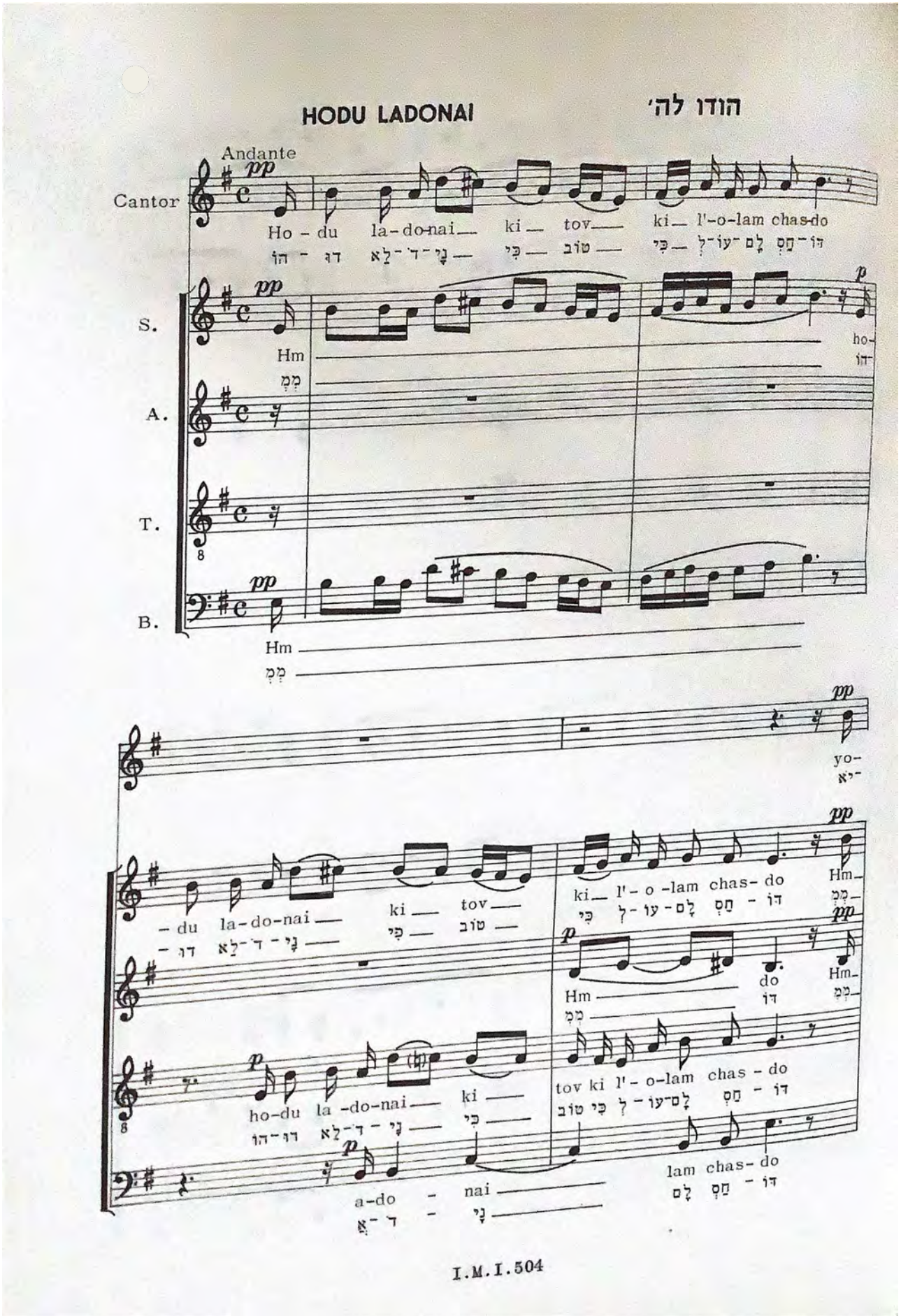
I.M.I.504


p
8 - do
- דו
ki ga- var a -lei - nu ki ga- var a-lei- nu chas -
כִּי גָ - בַר - עָ לֵי - נוּ כִּי גָ - בַר - עָ לֵי - נוּ חַס נו -
p
8 - do
- דו
ki ga-var a - lei- nu ki ga - var a-lei- nu chas -
כִּי גָ - בַר - עָ לֵי - נוּ כִּי גָ - בַר - עָ לֵי - נוּ חַס נו -
pp falsetto
8 - do
- דו
ve - e - met
וְ - אֶ - מֶת
pp
8 - do
- דו
ve - e-met a - do - nai l' - o -
וְ - אֶ - מֶת אֲ - דֹ - נָי לְ - עו -
pp
pp

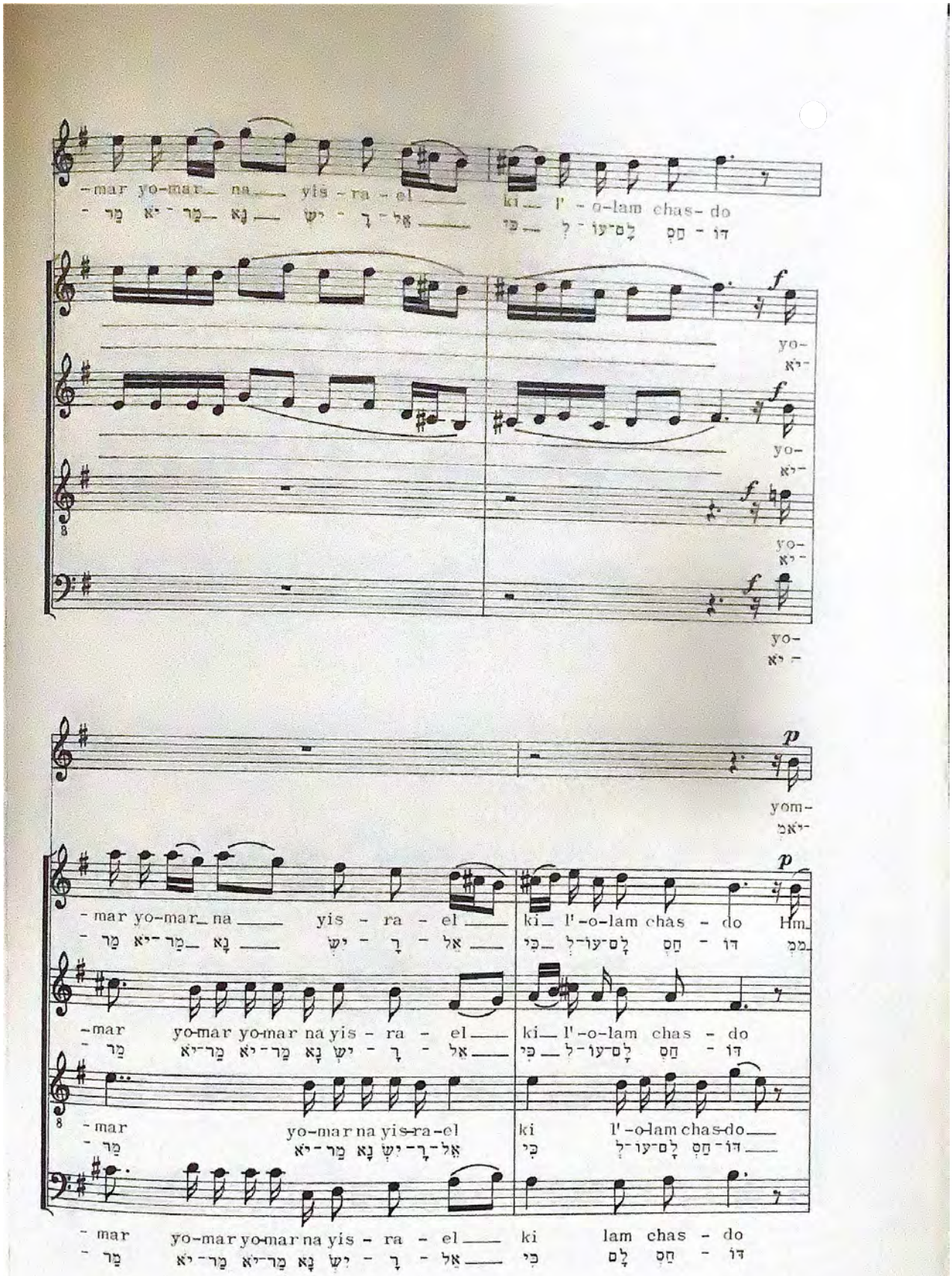
I.M.I.504


f naturale
ve - e - met a - do - nai l' - o -
וֶ - אֱ - מֶת אֲ - דֹ - נָי לְ - עֹ -
- lam a - do-nai l' - o -
- לָם אֲ - דֹ - נָי לְ - עֹ -
mf
- lam ha-l' - lu ha-l' - lu ha- l' -lu - ya
- לָם הַ - לְ - לוּ הַ - לְ - לוּ הַ - לְ - לוּ - יָהּ
- lam ha- l' -lu ha-l' -lu ha- l' -lu - ya
- לָם הַ - לְ - לוּ הַ - לְ - לוּ הַ - לְ - לוּ - יָהּ

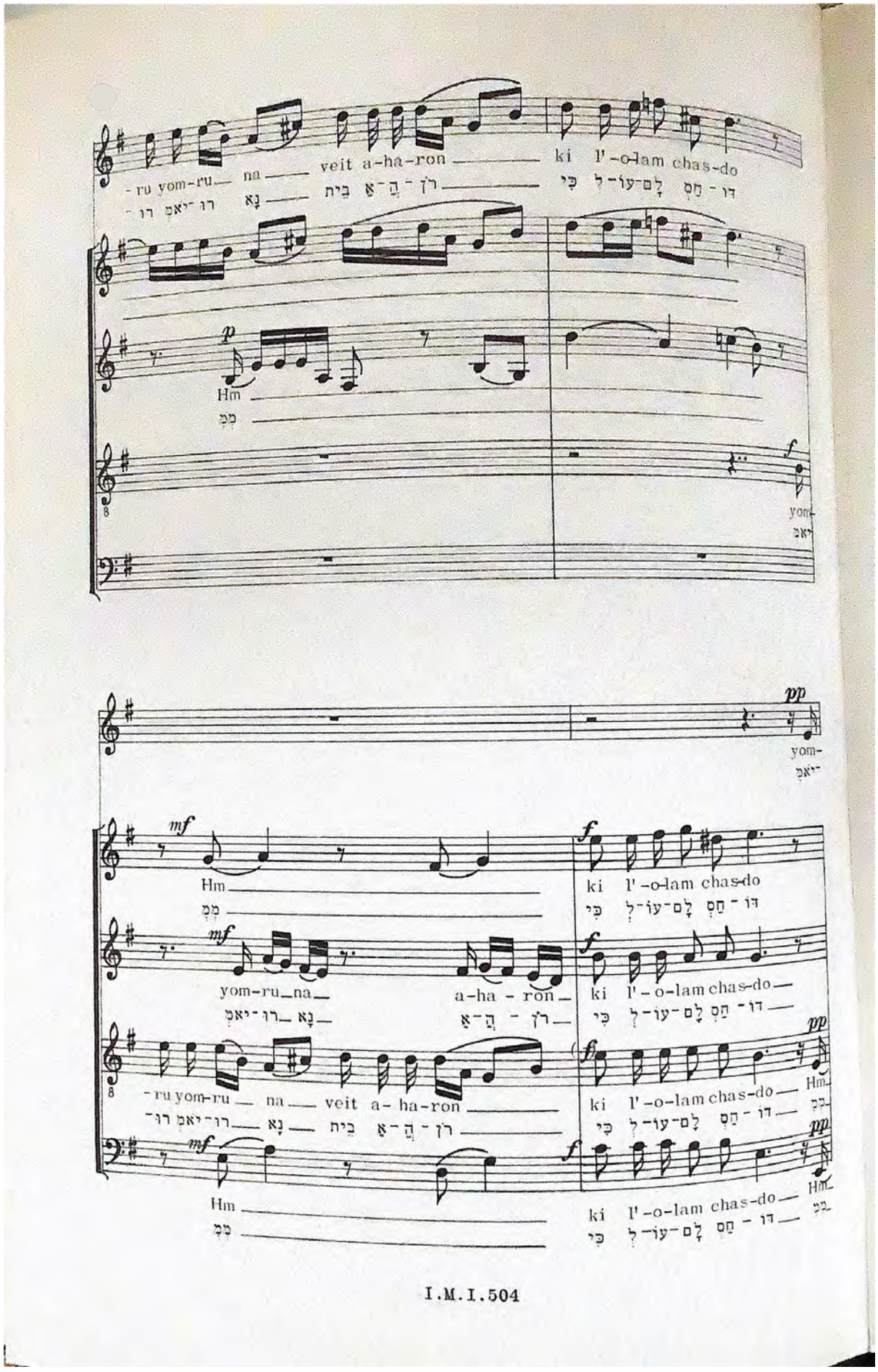
I.M.I.504

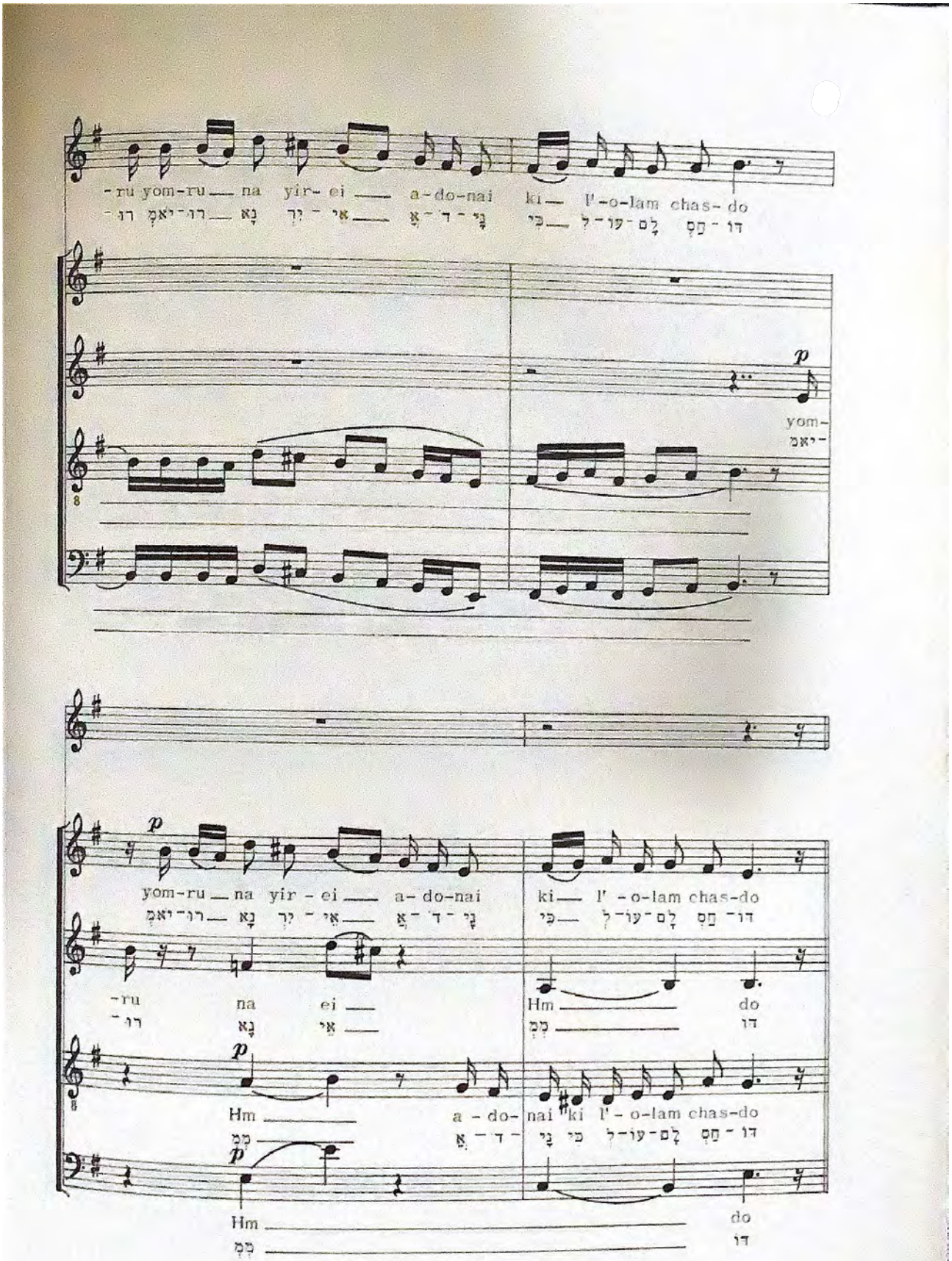

HODU LADONAI
הודו לה'
Andante
Cantor
Ho - du la-do-nai ki tov ki l'-o-lam chas-do
דוּ - הוֹ דוּ - יָ - ד - לָא כִּי טוֹב כִּי - לְ עוֹ - לָם חַסְ דּוֹ
S.
A.
T.
B.
Hm
מְמְ
ho-
הוֹ-
yo-
יָא-
ho-du la-do-nai ki
הוֹ דוּ - יָ - ד - לָא כִּי
a-do - nai
אָ - ד - יָ
lam chas- do
לָם חַסְ דּוֹ

I.M.I.504

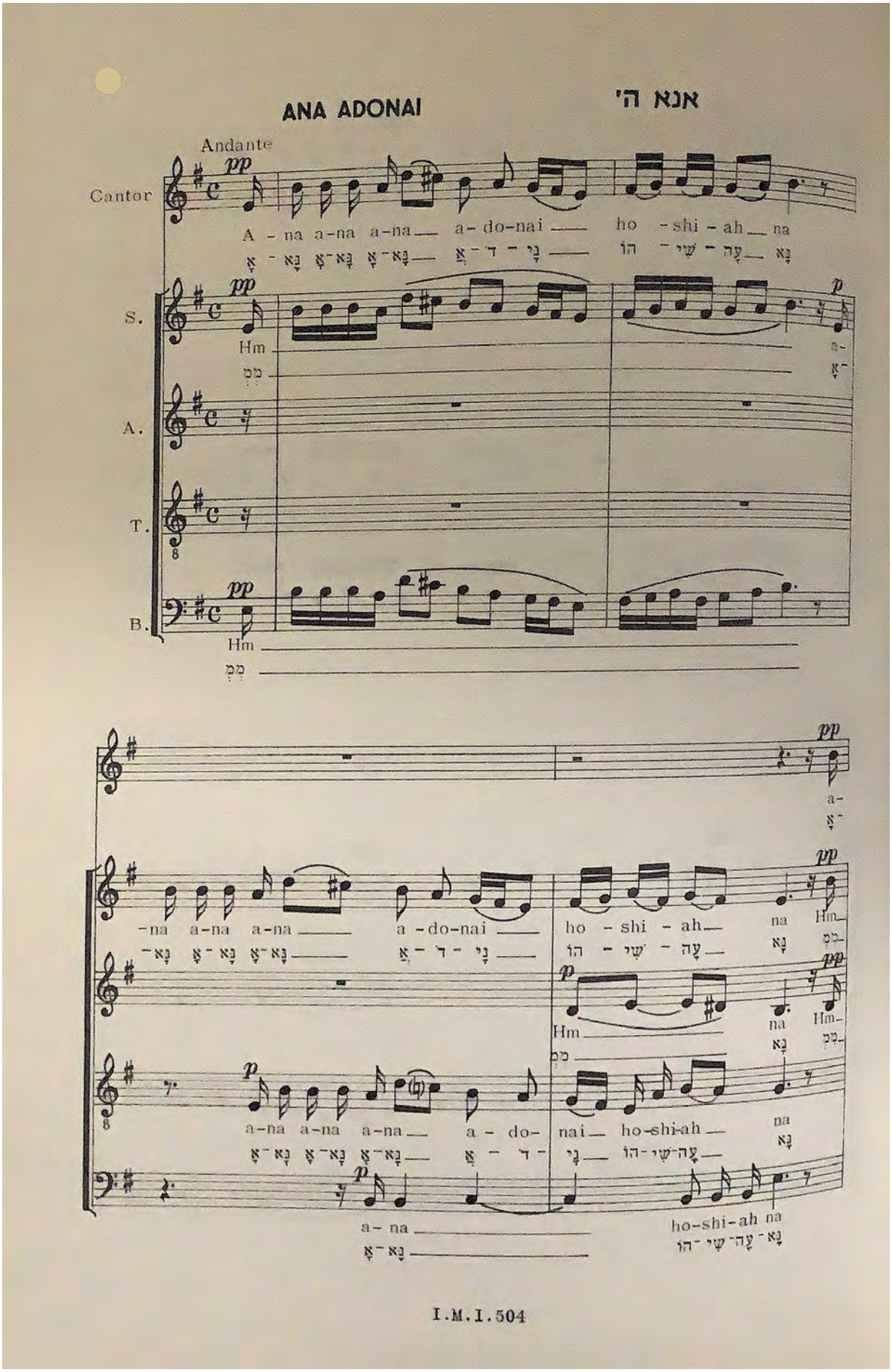

-mar yo-mar na yis-ra-el
ki l'-o-lam chas-do
אֵל-ךָ יִשְׂ-נָא מַר-יא מַר
כִּי לָם-עוֹ-ל חַס דוֹ
yo-
יא-
yom-
יאמ
Hm
ממ
yo-mar yo-mar na yis-ra-el
ki l'-o-lam chas-do
אֵל-ךָ יִשְׂ-נָא מַר-יא מַר
כִּי לָם-עוֹ-ל חַס דוֹ
yo-mar na yis-ra-el
ki l'-o-lam chas-do
אֵל-ךָ יִשְׂ-נָא מַר-יא מַר
כִּי לָם-עוֹ-ל חַס דוֹ
yo-mar yo-mar na yis-ra-el
ki lam chas-do
אֵל-ךָ יִשְׂ-נָא מַר-יא מַר
כִּי לָם חַס דוֹ

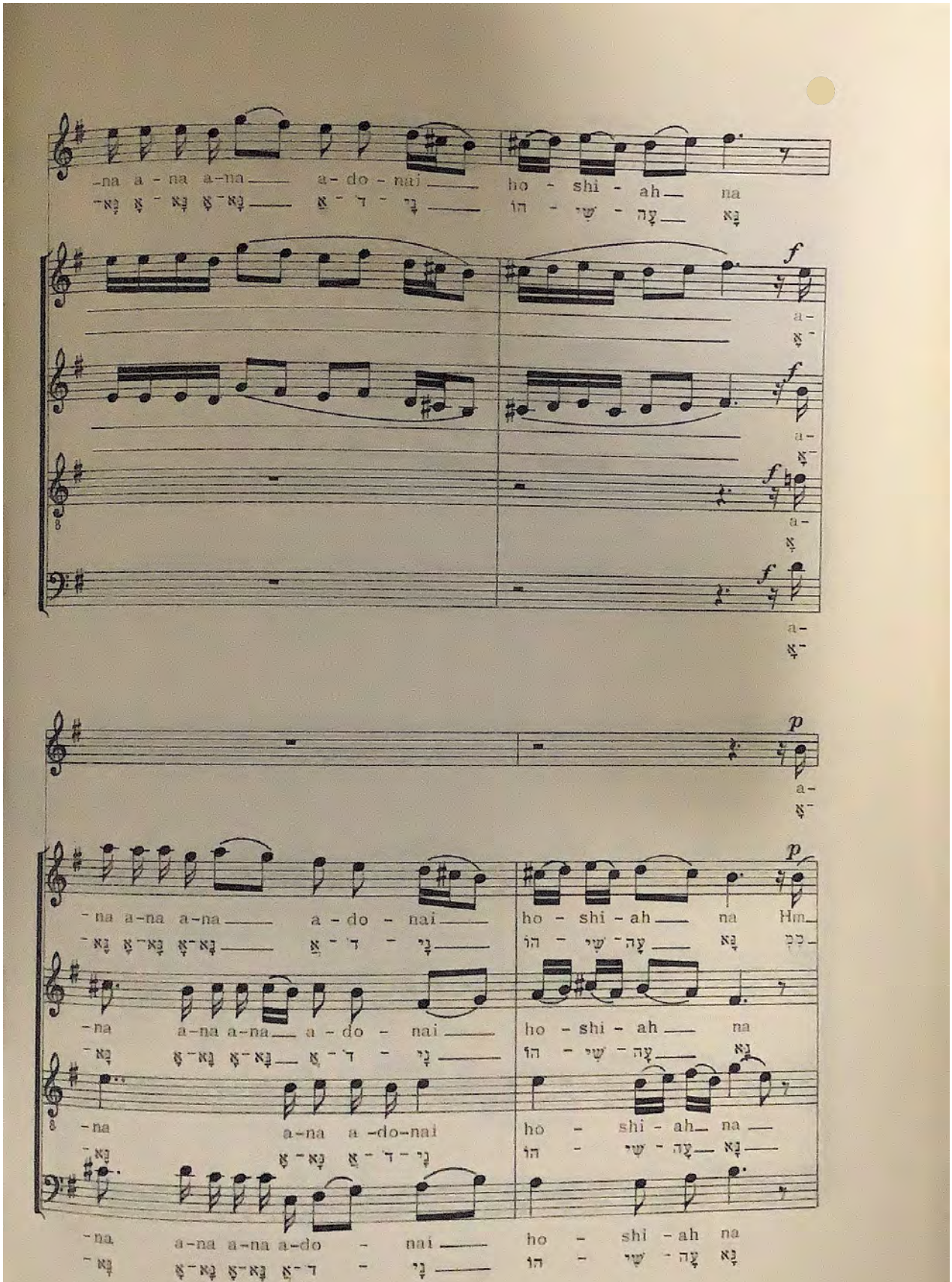
I.M.I.504


-ru yom-ru na veit a-ha-ron ki l'-o-lam chas-do
רו - יאמ רו - נָא בֵּית רֹן - הָ - אַ כִּי לְ-עוֹ-לָם חַסְ - דוֹ
Hm
מְמ
yom-
יאמ
yom-ru na
רו - יאמ נָא
a-ha - ron
רֹן - הָ - אַ
I.M.I.504

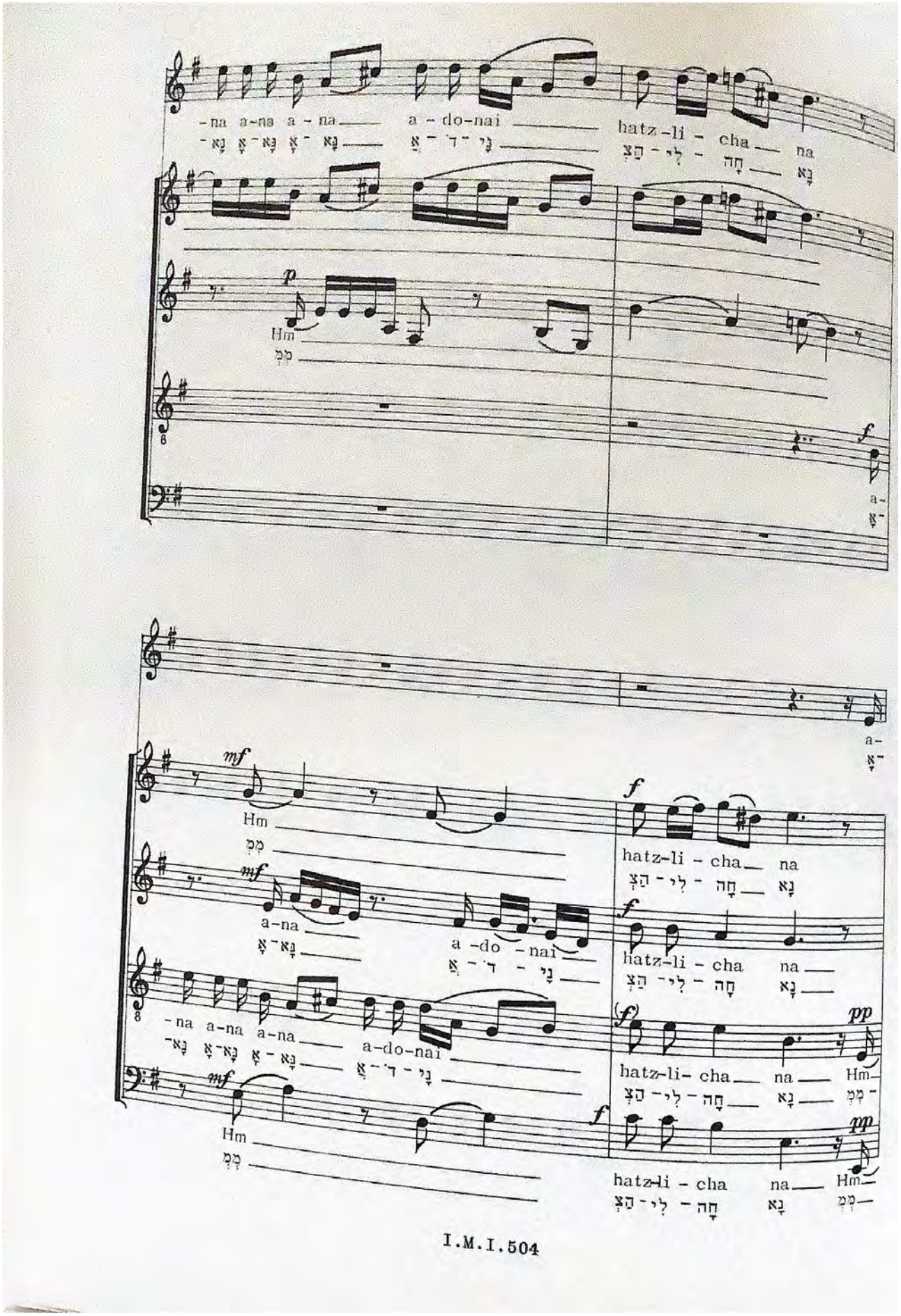

-ru yom-ru na yir-ei a-do-nai ki l'-o-lam chas-do
רו־יאמְ רו־ נָא יִר־אֵי אָ־דֹ־נָי כִּי לְ־עוֹ־לָם חַסְ־דּוֹ
p
yom-
יאמ־
yom-ru na yir-ei a-do-nai ki l'-o-lam chas-do
-ru na ei Hm do
Hm a-do-nai ki l'-o-lam chas-do
Hm do

I.M.I.504

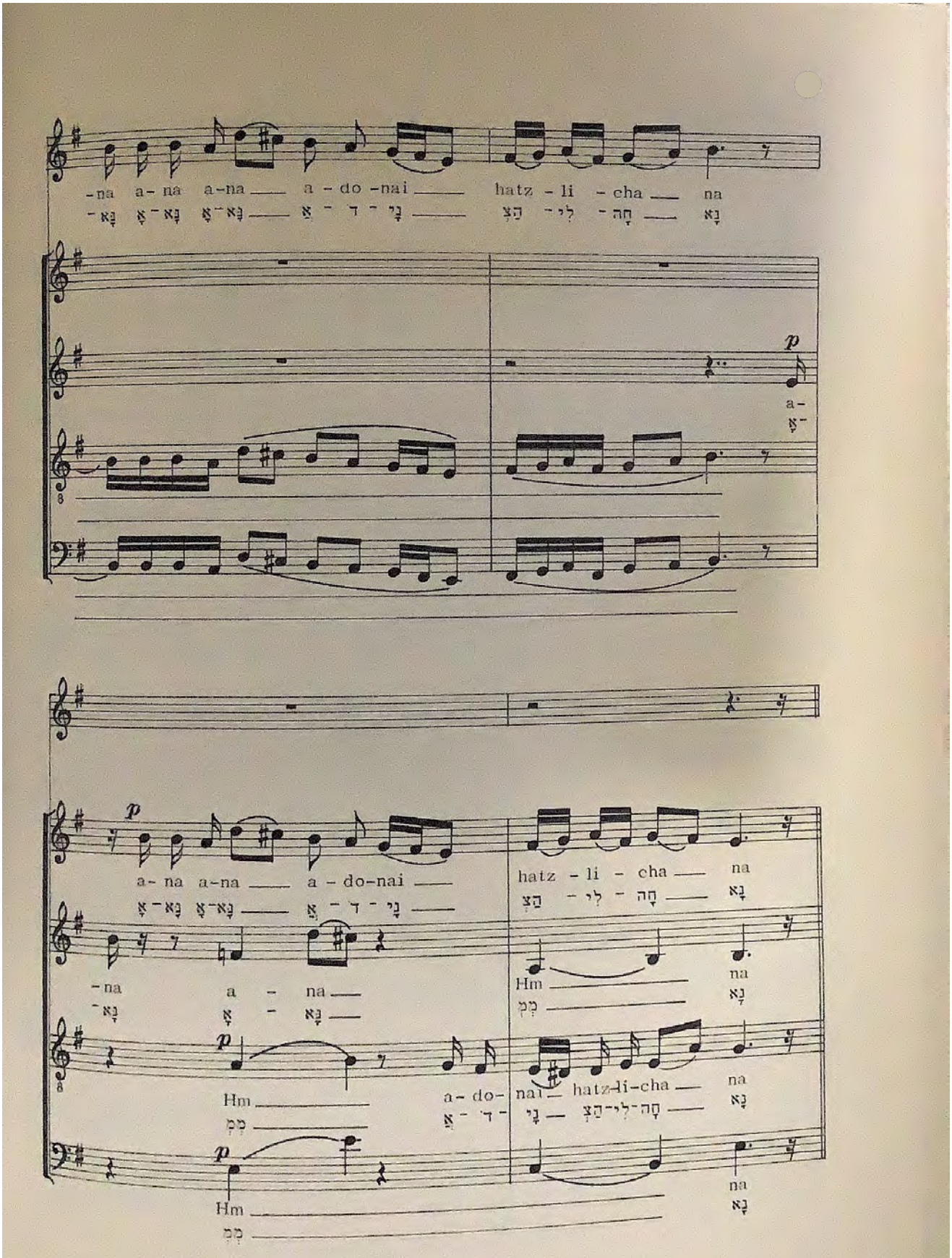

ANA ADONAI
אנא ה'
Andante
Cantor
S.
A.
T.
B.
A - na a-na a-na a-do-nai ho - shi - ah na
אָ - נָּא נָּא-אָ נָּא-אָ נָּא - אֲ - דֹ - נָי הוֹ - שִׁי - עָה - נָּא
Hm
מם
-na a-na a-na a-do-nai ho - shi - ah na
נָּא-אָ נָּא-אָ נָּא - אֲ - דֹ - נָי הוֹ - שִׁי - עָה - נָּא
a-na a-na a-na a - do- nai ho-shi-ah na
נָּא-אָ נָּא-אָ נָּא - אֲ - דֹ - נָי הוֹ-שִׁי-עָה-נָּא
a- na ho-shi-ah na
נָּא - אָ נָּא - עָה - שִׁי - הוֹ
I.M.I.504


-na a - na a-na a - do - nai ho - shi - ah na
f
a-
f
a-
f
a-
f
a-
p
a-
p
- na a-na a-na a - do - nai ho - shi - ah na Hm
-na a-na a-na a - do - nai ho - shi - ah na
-na a-na a-do-nai ho - shi - ah na
-na a-na a-na a-do - nai ho - shi - ah na

I.M.I.504


-na a-na a - na
a - do-nai
hatz-li - cha na
נָּא נָּא־אָ נָּא
אָ־דֹ־נָי
הַצְ־לִי־חָה נָא
p
Hm
מְמ
f
a-
אָ־
mf
Hm
מְמ
a-na
נָּא־אָ
a -do - nai
אָ־דֹ־נָי
hatz-li - cha na
הַצְ־לִי־חָה נָא
f
hatz-li - cha na
הַצְ־לִי־חָה נָא
(f)
pp
hatz-li- cha na Hm
הַצְ־לִי־חָה נָא מְמ
-na a-na a-na
a-do-nai
נָּא־אָ נָּא־אָ נָּא
אָ־דֹ־נָי
mf
Hm
מְמ
f
hatz-li - cha na Hm
הַצְ־לִי־חָה נָא מְמ
pp

I.M.I.504


-na a- na a-na a - do -nai hatz - li - cha na
-נָא -נָא נָא נָא נָא נָא - דֹ - נָי הַצְ - לִי - חָה נָא
p
a-
אָ-
a- na a-na a - do-nai
נָא-נָא נָא-נָא נָא - דֹ - נָי
hatz - li - cha na
הַצְ - לִי - חָה נָא
-na a - na
-נָא אָ - נָא
Hm
מְמ
a- do- nai
נָא - דֹ -
hatz-li-cha na
הַצְ-לִי-חָה נָא
Hm
מְמ
na
נָא

I.M.I.504

Appendix C

Score

Closing Hallel Blessing

Agnes Valdman