

# PERSISTENCE AND TRANSFORMATION OF A SEPHARDI PENITENTIAL HYMN UNDER CHANGING ENVIRONMENTAL CONDITIONS

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## INTRODUCTION

The comparison of a great number of variants of a folk melody was undertaken by Béla Bartók at the beginning of the century, and continued by his school.<sup>1</sup> At about the same time, A. Z. Idelsohn made some early steps in the same direction when, in the early twenties, he confronted different local variants of Jewish Sephardi melodies.<sup>2</sup> He confined himself to very few, often no more than a pair of specimens, but, nevertheless, ventured upon the comparison of tunes influenced by different music cultures. Idelsohn did not content himself with the statement that the same tune persisted in widely separated Sephardi communities, but he also pointed to cases of transformation. His line has recently been taken up by several students of Jewish music tradition.<sup>3</sup>

We are now in a better position than was the pioneer of Jewish ethnomusicology two generations ago. A considerable number of tunes with many variant versions has been recorded and put at our disposal. For many Sephardi melodies we can unfold a map of variants reaching from Bagdad to Casablanca, from Salonica to Leghorn, from Amsterdam and London to Bayonne as far as to the Sephardi outposts in the New World. This is what we shall do in the present investigation, developing methods for gathering information from sixty divergent versions of the same song.<sup>4</sup>

1 B. Bartók, *The Hungarian Folk Song*, ed. B. Suchoff (Albany, 1981). J. Frigyesi & P. Laki, "Variantenklassifikation einer Volksliedweise," *Stud. Mus. Acad. Scient. Hungaricae* 20 (1978): 309-317. Applied to Jewish prayer-song in the same authors' "Free-form Recitative and Strophic Structure in the Hallel Psalms," *Orbis Musicae* 7 (1979/80): 43-80.

2 Chiefly in the prefaces to his *Hebräisch-orientalischer Melodienschatz* (hereafter *HOM*); see esp. vol. IV (1923).

3 Ruth Katz, "The singing of Baqqashôt by Aleppo Jews: A Study in Musical Acculturation," *Acta Musicologica* 40 (1968): 65-85. M. Ribstein Kanter, *Traditional Melodies of the Rhymed Metrical Hymns in the Sephardic High Holy Day Liturgy: A Comparative Study*. Dissertation Abstracts International 39, no. 10 (Ann Arbor, 1979); see also *Journal of Synagogue Music* 10 (1980): 45-62, 66-79.

4 It would not have been possible to finish this study within a reasonable period of time without the

## THE SONG UNDER INVESTIGATION

We shall concentrate on the numerous musical versions of one religious hymn of the Sephardi rite. The poem *atānû le-hallôl panêḳa* ("We have come to petition Thee") is sung during the season of the Penitential feasts (the month of Elul, including New Year, Day of Atonement, and the intervening days). It contains two four-line stanzas (quatrains) including a refrain,<sup>5</sup> and presents a simple and direct, but impressive, language. The structure of the text has a bearing upon the question of its time of origin as well as upon the form of the tune. The Hebrew text is therefore given in full, accompanied by a free translation from M. Gaster's Prayerbook (London, 1903); a transcription follows later.

We approach thee with supplication,	אתאנו לחלות פניך,
For mercy and truth precede thee.	כי חסד ואמת יקדמו פניך.
O put us not to shame, nor dismiss us	נא אל תבישנו, נא אל תשיבנו ריקם מלפניך:
empty from thy presence!	
Pardon us, and send us salvation and	סלח לנו ושלח לנו ישועה ורחמים ממעונך.
mercy from thy heavenly abode.	

We come to implore forgiveness from thee,	אתאנו לבקש ממך כפרה,
O thou most formidable and awe-inspiring God,	איום ונורא, משגב לעיתות בצרה.
who art refuge in time of trouble.	
Grant us life and be gracious unto us,	תחיינו, תחוננו, ובשמך נקרא:
and we will constantly invoke thy name:	
Pardon us, and send us salvation and	סלח לנו ושלח לנו ישועה ורחמים ממעונך.
mercy from thy heavenly abode.	

The unknown author does not use the quantitative meter of the Golden Age of Hebrew-Spanish poetry nor the syllable-counting verse of later Sephardi song, but rather the free rhythm and monorhyme scheme of early Hebrew poetry. His rhythm is apparently based upon five words per line, but this plan is not

assistance of many persons and institutions, and in particular: The director of the National Sound Archives at the Jewish National and University Library, Jerusalem and his staff, for locating and preparing the greater part of the recordings; Prof. E. Gerson-Kiwi and Dr. Avner Bahat for contributing important items from their private collections; Messrs. Hayim Dassa and Abraham Amzalag for singing their native versions to me. Prof. Aharon Mirski and Ezra Fleischer for their inquiries into the text and valuable explanation of poetic and liturgical details; Mr. Adi Sulkin for collecting the printed sources and Mr. Yohanan Ron for transcribing most of the recordings.

- 5 Two informants from Turkey and Oran (Algiers) respectively, produced a third stanza. Its text refers to the *'amidah* prayer which follows immediately on *atānû* in some regional rites. The same is found in print in the *maḥzôr le-yôm hak-kippûrîm* of Leghorn, 1887, pp. 112-113. The 3rd stanza reads:

אבוא כעני שואל על פתח / בבקשה ובתחנונים תפילה אפתח / אנא שערי רחמים לנו תפתח : /  
סלח לנו / ושלח לנו / ישועה ורחמים ממעונך.

consistently carried out; three or four words are found in some lines, even in the very first. Nevertheless, this poem combines noble simplicity with much expressive power; it presents the essence of what the congregation has to pray for on the most elevated days of the Jewish year. In particular the "striking rhymes" at the head of lines 3 and 4 of the Hebrew original evoke, in practice, the loud participation of the public. The free form and lapidary style of *atānū le-ḥallôt* recall the art of the old *payyeṭanim*; although no evidence can be produced for such an early date, there is no real obstacle to ascribing this hymn to a period before the expulsion of the Jews from Spain.<sup>6</sup>

By its contents the poem is put into the class of *selîḥôt* (pleas for forgiveness), belonging to the season of the Penitential feasts. They are chanted during vigils for a whole month before, and the ten days between these feasts. Several Sephardi communities, however, have assigned to *atānū le-ḥallôt* a more prominent place within the holiday liturgy proper, inserting it at a peak of attention and emotion, as introduction to the loud repetition of the *amîdah* prayer which has been said before in long silent devotion.<sup>7</sup> The *selîḥah* of *atānū* is held in high esteem by the congregations, as attested by two of our informants: "Par son attaque grandiose, elle est d'un effet splendide. Elle rompt majestueusement le silence religieux pendant lequel les fidèles ont dit à voix basse la prière précédente" – says a report from Southern France in 1893.<sup>8</sup> A modern informant from Casablanca recalls (in 1981) how impressed he felt as a small boy by the mighty joining-in of the congregation with his precentor-father's *atānū le-ḥallôt* and remembers words and tune by heart, although he did not hear or sing it for thirty years. The fact that this very *selîḥah* is held in great regard by so many has doubtless contributed to the high stability of its melodic substance in the 43 versions from more than 20 countries which (after setting aside those versions in our collection of sixty examples that differed too markedly from the central model) are the topic of this investigation.

#### THE SOURCES: PROVENANCE AND DISTRIBUTION OF THE SPECIMENS

In accordance with our intention to investigate on a large scale the "behavior" of a traditional melody in different environmental settings, we collected the largest possible quantity of specimens, and reached the number of sixty. They are distributed over three continents and 25 countries as specified in Table I.

6 This opinion was expressed by Prof. A. Mirski of the Hebrew University, Jerusalem.

7 A. Z. Idelsohn, *Jewish Liturgy and its Development* (New York, 1932), pp. 216, 241, 245.

8 Henry Léon, *Histoire des juifs de Bayonne* (Paris, 1893), p. 310.

Table I: Geographical Distribution of Specimens

The numbers marked by an asterisk are tunes diverging from the main stock.

EUROPE		AMERICA		MIDDLE EAST	
Italy	10	U.S.A.	1	Iraq	4 (2+2*)
Holland	1	NEAR EAST		Iran	5*
England	1	Jerusalem	5	Kurdistan	2*
France	2	Turkey	2	Georgia	1*
Portugal	1*	Syria	1	Afghanistan	1*
"Balkan"	1			Cochin	1*
Yugoslavia	2	NORTH AFRICA		Yemen	1*
Greece	6	Egypt	1		
Rumania	1	Tunis	1*		
Bulgaria	1	Algier	1		
		Morocco	7 (4+3*)		
<hr/> 26		<hr/> 19		<hr/> 15	

A detailed list of the specimens and the specification of their sources are given, together with their music, in the Supplement to this paper.

The musical specimens are identified throughout by their *place of origin plus year of recording*, for instance: "Leghorn 1956," "Corfu 1970"; if a printed source does not mention the time of recording, the year of publication is given instead. Unknown year is indicated by "s.a." (*sine anno*).

An important and more relevant alternative for the year of recording would be the year when the informant heard or sang the tune for the last time in its local context. In this manner, our Salonica 1982 would become Salonica 1930, Casablanca 1981 would be 1952, and Florence 1980, 1939 (the year when the informant left his place of birth, which does not always coincide with his arrival in Israel or other destination). This idea could not be carried out, since the normal ethnomusicological documentation gives only the year of recording and sometimes of the arrival in Israel, without regard to intermediate stations.

It becomes clear from the list in Table I that our research material approaches the nature of a random sample, except that not every Sephardi congregation had an equal chance of being recorded. Since most of the communities are represented by one version while certain others by more than one, definite statements cannot be made on a local basis, but only for subcontinents or similar large areas. In general it will be found advisable to relate primarily to regions displaying similar musical characteristics, and only secondly to geographical units.

In our collection of 60 specimens, 17 turned out to be melodies different from the main stock; a few of them are border-cases from just beyond the periphery of



tradition. There remain, then, 43 variants of the same tune for closer investigation.

The distribution of asterisks in Table I indicates that most of the "foreign" melodies come from the area commonly called the Middle East or further within Asia, that is, from beyond the boundaries of intensive Sephardi immigration and settlement. Iraq (Bagdad) appears to be an outpost where the knowledge of the main tune is still extant, but not common. Beyond that region, it is replaced by other tunes exhibiting completely different melodic structures. Notable is the presence of foreign melodies also in the Western Mediterranean (Morocco, Portugal). In the Near East and Europe, however, no deviation from the main tradition is recorded.

The main stock of 43 melodies, far from having a uniform shape, represents a broad spectrum of variants: to follow up the principal tendencies, and possibly the rules of transformation will be the primary task of this study.

# I. METHODOLOGICAL CONSIDERATIONS

In view of this quantity of variant tunes which obviously stem from the same root, we must take into account the greatest possible number of relevant variables (factors, indicators) determining the character of a certain version, or group of versions.

1) From the close inspection of the musical material before us (see the Supplement) as well as from former experience with Jewish and Oriental monody, two sets of parameters were derived which may be considered as relevant or "good indicators." The parameters of the first set are more or less fundamental and formative to the entire stock of *atânû* melodies. The second set, on the other hand, originates in the varying conditions of performance (which, in the Eastern cultures, involves some creative activity).

The first set of parameters, representing the constituent factors of the melody pattern, is given in Table II.

The first set of indicative parameters has been plotted, for the sake of simplicity, as parallel lines. In fact, however, there exists an interaction or mutual influence between them: the choice of obligatory motives (2a), for instance, exerts a direct influence on the tonal character (3) that may be modified again by the appearance of accessory motives; or an alteration of the dominant note (4b) may change the tonal character (3). The equilibrium of constituent factors which is reached and maintained over a number of variants generates a group of what we shall call *central versions* of the tune.

This equilibrium reached between the interacting parameters of the first set is challenged by those of the second set which originate in the actual performance

Table II: First Set of Parameters – Constituent Factors

STRUCTURE PRINCIPLE		
(1)	Mosaic of short motives	Sequence of multi-bar phrases
STOCK OF MOTIVES		
(2a)	Obligatory	Subsidiary
		Accessory
ORDER OF MOTIVES		
(2b)	Irrational	Functional
		Cyclic
TONAL CHARACTER		
(3)	Modal	Major-minor tonal
MODAL CORE		
(4a)	Tetrachord, pentachord	Triadic
		Pentatonic
DOMINANT NOTE		
(4b)	(Pitches of the scale)	
DIRECTIONAL TENDENCY		
(5)	Descent →	← Equilibrium →
		← Ascent
The nature of the individual parameters and their importance for the <i>atānû</i> -complex will be discussed in the following chapter.		

within a particular environment, and under particular circumstances. Being a set of interfering factors, it is plotted at right angles to the first one; but in order to allow for reading in the horizontal direction, the first set has to be imagined as turned by 90 degrees, as seen in Table III.

There may be, again, an interaction between these interfering factors themselves, for instance: choral performance (8) diminishes the variability of motives (6b), or a virtuoso singer (8) may indulge in melismas (7). But the most prominent effect is their interference with the constituent parameters of the first set. For example, melismatic performance (7) may blur the tonal character (3) or the contour of motives (2a). The products of a strong interference of the second set with the first are what we shall call *peripheral versions* of the tune.

It would, of course, be most advantageous to have all the parameters quantified in a generally applicable manner: one could then try to process their numerical values with mathematical tools, such as factor analysis. For the time

Table III: Second Set of Parameters – Interferent Factors

		First set
(6a)	MOTIVE INCIDENCE (STRUCTURAL PATTERN) Selection, Frequency, Position	
(6b)	MOTIVE VARIABILITY (Rate 0 to 1)	
(7)	SYLLABLE : TONE RELATION Syllabic <sup>9</sup> "Neumatic" Melismatic	
(8)	PERFORMING BODY Solo (Virtuoso, Profess., Layman) – Choir (Congr., Small Ensemble, <sup>10</sup> Trained Chr.)	
(9)	TEXT QUALITY Prose Poetry	
(10)	LITURGICAL CONTEXT Selihôt Service High Holiday Service	
(11)	INFORMANT'S FACULTIES Weak perception – Weak recall – Shaky intonation	
(12)	TIME SERIES Stationary Non-stationary	

being, only parameters (5), (6b) and (7) could be quantified in a satisfactory way.<sup>11</sup> Parameters (1), (3), (9), (10) and (12) are binary (Yes-No). A fully quanti-

9 A special case of syllabic singing: the recitative = more than 2 (in Hebrew: 3) subsequent syllables sung to the same pitch level.

10 Such as the *hazzan* and two *somekim* (*segannim*) in Sephardi synagogues; cf. A. Bahat, "La poésie hébraïque médiévale dans les traditions musicales des communautés juives orientales," *Cahiers de Civilisation Médiévale* 23 (1980): 316-317.

11 DIRECTIONAL TENDENCY = number of ascending intervals + number of descending intervals, disregarding their size. A descending tendency of melody movement will be < 1, an "arc shaped" tune = 1, and an ascent of various degrees > 1.

RATE OF MELISMATICS = (sum total of notes – number of syllables) ÷ (sum total of notes). A completely syllabic tune will be = 0, and completely melismatic (i.e., the whole tune sung to one syllable) = 1. Melodies with a rate over 0.6 are normally called melismatic.

Variability of Motives: We have taken the dominant motive E and its substitute e as indicators. Rate of variation within a certain tune = number of variants of motives E + e ÷ total occurrence of motives E + e. The number of variants shall not include the first appearing version of the motive, but only the actual variants of the same. Zero rate indicates the complete absence of variations, and a number approaching 1 shows that no variant of the motive ever recurs.

fied first set of parameters would allow also for drawing a "profile of variables"<sup>12</sup> in order to characterize the central versions and differentiate them from the peripheral – a task we must carry out in the following paragraph by accepted and respectable though less exact methods.

2) In speaking of a "center of tradition" we do not have a topographically defined place primarily in mind. We shall envisage, rather, groups of versions which exhibit a high density of the inter-connected musical qualities designated above as constituent parameters (Table I). The geographical location may or may not correspond to the musical findings.

Furthermore, we should not expect to discover only one center of tradition. It may easily be imagined that several spheres or circles of tradition exist either side by side, or that they overlap each other, as in fact they do.

Moreover, the center of a musical tradition must not be regarded as its historical place of origin and the source of worldwide dispersion. A center represents no more than a present state reached after long conditioning processes such as the assimilation to Western as well as Oriental models or fashions.

The other versions, which are not recognized as belonging to the center, are driven towards the periphery of tradition or beyond by one or more of the following processes, which shall be seen at work in chap. II:

- i) Reduction in quantity, or degeneration in quality, of essential constituents (e.g. loss of a motive; curtailing the modal core; weak recall of the melody line).
- ii) Selective over-development of features (e.g. excessive melismatics; development of dormant tendencies to major-minor).
- iii) Intrusion of foreign elements (e.g., motives foreign to the specific liturgical or the Sephardi tradition in general).

The complete sphere or circle of tradition, as well as a possible constellation of two circles, may be imagined as shown in Table IV.

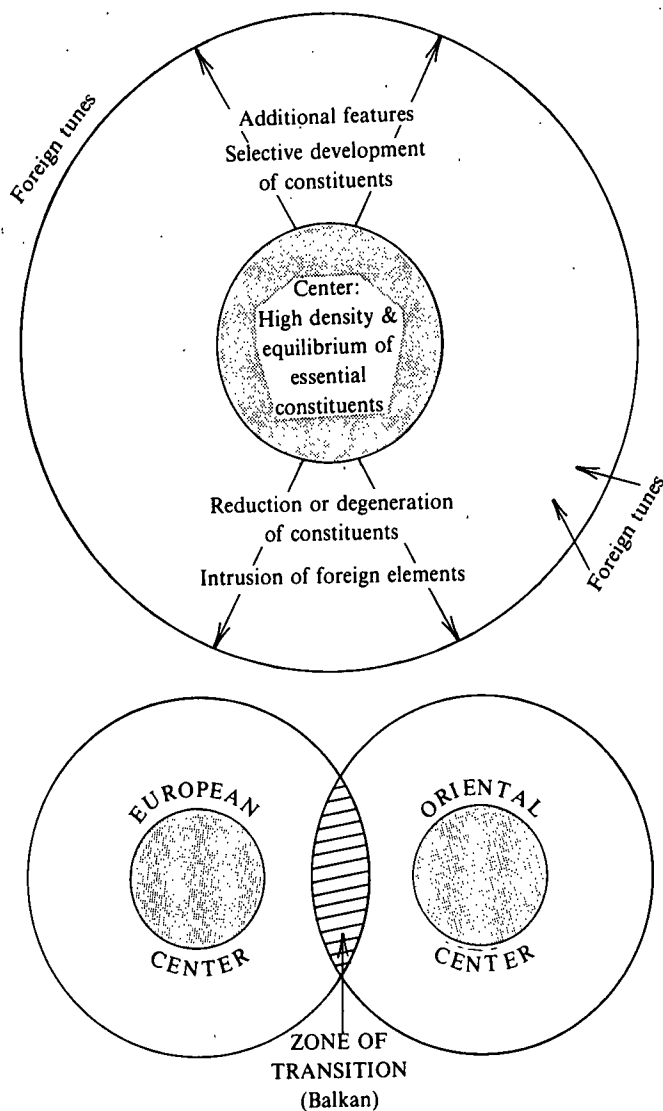
The ideas developed in this chapter will be applied now to the *atānû* tune in order to establish the essentials of its form and character and to decide whether a certain version is to be regarded as central or peripheral.

## II. THE CORE OF PERSISTENCE: THE ESSENTIALS OF THE TUNE

The presence of such melodic features as are the precondition for assigning an *atānû* version to the center of tradition is ascertained along the lines of our first set of parameters. The result will not be linear, not a single "archetype" but several products will emerge and represent the "band width" of the genuine or

12 Cf. O. Schlosser, *Einführung in die sozialwissenschaftliche Zusammenhangsanalyse* (Hamburg, 1976), pp. 20 ff, 91 ff.

Table IV: The Circles of Tradition



central tradition. They may also be called the core of the tune's characteristics, and will be described in condensed form in the following paragraphs of this chapter.

#### MOTIVE STRUCTURE

The Oriental affiliation of the *atānū* tune is already suggested by its structural concept. The melody is essentially a string of short and relatively self-contained

melodic units which extend over only one or two words – “motives.” This feature (as opposed to the longer, interdependent melody phrases mostly covering a textual line) was shown by Idelsohn to govern wide ranges of traditional Jewish song. It is important also in the old Byzantine chant, in the Syrian church, and even in the earlier layers of the Gregorian tradition.<sup>13</sup> Motivic structure also characterizes the *atānû le-hallôt* hymn, and only very few (and therefore peripheral) versions have given it up in consequence of “acculturation.”

It must be borne in mind that the Oriental motive seldom has a distinct and unchangeable outline. It must be regarded, rather, as an “idea,” or a resolution to move the voice through a melodic space in a certain direction, an action that can be and is performed in many variant ways.<sup>14</sup> This call for constant variation is another Oriental feature taken up in our Sephardi tune.

These and more particular properties can be observed in music example 1.

Ex. 1. Specimens of *atānû* Versions\*

a. Jerusalem 1923 – HOM IV, no. 127

- \* The music should be read in the usual horizontal direction, *disregarding the empty spaces*. The structural elements may be recognized by reading the vertical columns.
- 13 H. Avenary, “The Northern and Southern Idioms of Early European Music,” *Acta Musicologica* 49 (1977): 27-49; reprinted in H. Avenary, *Encounters of East and West in Music* (Tel-Aviv, 1979), pp. 63-85.
- 14 Cf. Robert Lachmann, *Gesänge der Juden auf der Insel Djerba*, ed. E. Gerson-Kiwi, Yuval Monograph Series VII (Jerusalem, 1978), pp. 74-75.

## b. Ancona 1956 – NSA no. Ya 10(4)

a) The Stock and Classification of *atānū* motives.

A line of the *atānū* poem is normally sung to three motives, and this array is repeated with constant variation four times, to complete the stanza. The motives which appear frequently are denoted in this paper by *letters corresponding to their final note* (E, e, C, c, a, G, g; difference between capital and small letters is irrelevant). Those found but once or rarely, are marked by a letter with an index number (G<sub>1</sub>, G<sub>2</sub>, D<sub>1</sub> etc.). The motives shared by all or many versions of the *atānū* tune are listed and classified in Table V.

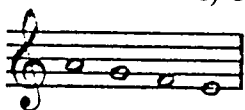
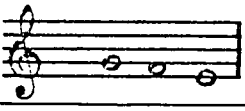

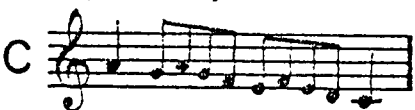
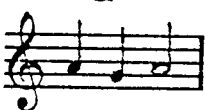
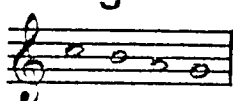
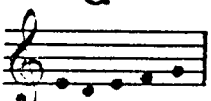
The obligatory motives E and c are the proper constituents of the tune. Should motive c be omitted, we still have a defective, peripheral version; but E is a *conditio sine qua non*, and any version lacking it simply constitutes another melody. Part of the E motives in a version may be replaced by motive e (see ex. 1b); the meaning of this substitution will be discussed in the chapter on transformations.

Whenever the E-motives which conclude the first three lines are replaced by the accessory motive a, the effect of a “musical rhyme” is obtained (see ex. 1a). It is for preference used by the oriental communities and can also be traced in the Balkan countries, but is unknown in the rest of Europe.

## b) Variability of Motives.

Music example 1 gives a foretaste of the variability which is inherent to the oriental motive, in contrast to the *character motive* of European extraction. The most variable of them are written as indistinct whole notes in Table v. Motive E, above all, may fill its descending tetrachord in many ways; it may also be expanded, may be given a prefix or an annex, as can be seen in ex. 1 and in the other

Table v: Basic Forms of Motives

1) Obligatory Motives		
<p>E</p>  <p>e = substitute for E</p> 		
2) Subsidiary Motive		
		
3) Accessory Motives		
<p>a</p>  <p>Semifinal</p>	<p>g</p>  <p>Prefix to E</p>	<p>G</p>  <p>Substitute for c</p>

specimens of the Musical Supplement of this paper. The bare four notes of the tetrachord a – g – f – e are preferred for the joining in of the whole congregation with the refrain *selah lanû/û-selah lanû*; but even then the order of these notes may be changed. Therefore, when speaking of “Motive E” in the following lines, we mean in fact the tetrachord nucleus as well as all variants and extensions that may occur to the imagination of the singer. The same holds true with the motive-nuclei e and g, while C, a and G are relatively constant, but also prone to occasional variation.

#### c) Order of Motives – Structural Pattern.

It is a feature common to many Oriental structures that their motive elements may appear in a completely free order: cyclic recurrence is not observed, nor can any function be ascribed with certainty to a particular motive. This “irrational order of motives”<sup>15</sup> is found mostly with prose texts (e.g., prayers). With poetry, there is a tendency towards regularity of the return of the motives; but the same motive may still serve both as initial and as final clause. This partial regularity characterizes the structure of the *atânû* melody: the motive order of a verse is

15 H. Avenary, “Mosaikstruktur in altemediterraner Monodie,” *Bericht über den 9. Internat. Musikwiss. Kongress Salzburg 1964* (1966), II: 124-128. *Idem.*, *Proceedings of the World Congress on Jewish Music*, ed. Judith Cohen (Tel-Aviv, 1982), pp. 89 ff.



mainly E-c-E (with variations, to be sure); but we see that motive E opens as well as closes a line (compare ex. 1).

The "mosaic of motives" chosen for the *atānû* tune appears to be causally connected with the form and style of the poem and, in particular, with its adoption of the old Hebrew free rhythm.<sup>16</sup> The following transcription of the Hebrew text, arranged according to its assignment to the motives E and c, shows how a motive unit has to accommodate a changing number of syllables and even words:

	(E)	E	c	E
Stanza I		<i>atānû le-ḥallôt</i>		<i>panêka</i>
		<i>kî ḥesed we-emet</i>	<i>yeqaddemû</i>	<i>fanêka</i>
	<i>nā al tevišenû</i>	<i>nā al tešvenû/</i>	<i>rêqam mil-le<sup>17</sup></i>	<i>fanêka</i>
Refrain	<i>selah lanû/</i>	<i>û-selah lanû</i>	<i>yešû'ah we-reḥamîm</i>	<i>mim-me'ôneka</i>
Stanza II		<i>atānû levaqgeš</i>	<i>mimmeqa</i>	<i>kapparah</i>
		<i>ayôm we-nôrā</i>	<i>misgav le-ittôt</i>	<i>haz-zarah</i>
	<i>teḥayyenû/</i>	<i>teḥonnenû/</i>	<i>û-ve-šimka niqrā:</i>	
Refrain	<i>selah lanû/</i>	<i>û-selah lanû/</i>	<i>yešû'ah we-raḥamîm</i>	<i>mim-me'ôneka</i>

A motive must be, therefore, a musical unit as elastic and variable as it actually is in Mediterranean music.

The basic motive pattern of the musical stanza is in principle concordant with the order of verses and rhymes. The poem's stanza is a quatrain, and so is the tune: the tripartite motive pattern E - c - E of the first melody line is repeated three times in order to complete the quatrain. This repetitive design is, of course, animated by the rich variative and ornamental possibilities of Eastern vocal art.

However the basic motive pattern E - c - E cannot repeat itself permanently because of certain irregularities of the poetic form. The text transcription shows that line 1 of the first stanza offers word material for only two motives, as does line 3 of the second stanza. This difficulty, which would be considerable for a modern European melody, is met by the mosaic structure of the tune: one motive-member can be left out without causing any difficulty in the rendition. Thus the melody structure is tailored to suit texts of such irregular design.

However, the musical mode of *atānû* also includes an intermotive constraint, namely: a concluding motive E must be preceded by motive c. In the first stanza where the textual gap comes in the middle of verse 1 (see the text transcription), the problem is solved either by attaching the second half of motive c to the initial E (compare Supplement nos 3;11), or by using the motive combination C described below (paragraph d). In the second stanza, when the gap comes at the end

<sup>16</sup> It was fostered in liturgical poetry (*piyyût*) down to the 10th century, but originates in biblical poetry: see the condensed characterization by W.O.E. Oesterley and Th. H. Robinson, *An Introduction to the Books of the Old Testament* (New York, 1958), pp. 139-149.

<sup>17</sup> The word is regularly broken up at this place.

of verse 3, there is no problem, since the E at the start of verse 4 fulfils the condition "E after c." Again we recognize that mosaic structure overcomes the difficulties of uneven texts, even if there are constraints of motive sequence.

#### d) The Generation of a Motive.

We have seen that the first line of the *atānû* tune uses only one third of motive c; the same becomes simply an appendage to an otherwise unmodified E.

However, in almost two-thirds of the extant versions we witness the interesting development of a new motive by welding together E with c and shaping, in this manner, the subsidiary motive C (see Table v and Ex. 1a). Its frequent concurrence and profilic design turn C into a unique "Heraldic motive" announcing the start of the *atānû* hymn and nothing else. It is much esteemed by the Eastern communities (77.5% of the versions on record), but also occupies an important place in the West (more than 50%).

#### e) Influence of the Liturgic Environment?

In many communities *atānû le-ḥallôt panêḳa* is sung at a very distinguished liturgical moment of the Penitential feasts. It is intercalated between the silent saying and the loud repetition of the central prayer, the *ʿamīdah* (=Akathistos). This prayer is sung throughout the Sephardi rite to a complex of three main motives which occur in an irrational order, since the text is in prose (see ex. 2).

#### Ex. 2. Main Motives of the *ʿamīdah* Recitation

##### a. Italy-Livorno 1892 – Consolo no. 335



##### b. S.W. France – Bayonne 1961 – Benaroche no. 164



##### c. Oriental-Sephardi 1923 – HOM IV, no. 233



##### d. Iraq 1922 – HOM II, no. 61



It is clear that the *atānû* melody is closely related to this *nûsah hat-tefillah*, i.e. prayer mode of the High Holydays, which likewise leans heavily upon the descending E-tetrachord; however, it rarely touches the subfinal third c, which is prominent in the hymn tune. The *amîdah* recitation is not necessarily a sort of parent tune of *atānû*; we shall see that its motives g and G are intruders in the hymn melody, and occur only in limited regions of the tradition (see Table VI).

Table VI: Distribution of the Accessory (*amîdah*) Motives

Motive G	Motive g
1. Bayonne 1893 (s 32) <sup>18</sup> 2. Bordeaux 1928 (s 33)	
3. Joanina 1970 (s 37) 4. Larissa 1970 (s 38) 5. Bucharest 1910 (s 42)	1. Joanina 1970 (s 37) 2. Larissa 1970 (s 38) 3. Bucharest 1910 (s 42) 4. Yugoslavia 1954 (s 35) 5. Sarajevo 1973 (s 36)
	6. Ancona 1956 (s 19) 7. Venice 1957 (s 20) 8. Rome 1954 (s 30) 9. Rome 1967 (s 31)

I have no explanation for this regional distribution, which excludes the Oriental traditions completely. Also the question cannot be answered if there is a correlation between the use of the *amîdah* motives and the transfer of *atānû* from the *selîhôt* service to the holidays proper, since the data of the existing documentation are neither unambiguous nor reliable.

#### MODAL QUALITY

When speaking of the mode of a music work which, like *atānû le-hallôt*, is known across the territories of different music cultures, it is advisable to refrain from operating with preconceived models such as church modes, *maqāmāt*, Jewish Ashkenazi *shtayger*, and the like. One should rather start with an objective determination of the "utilitarian" scale, or scale-section, actually occupied by the tune; one can take as an indicator the *relative pitch distribution* within the scale.<sup>19</sup>

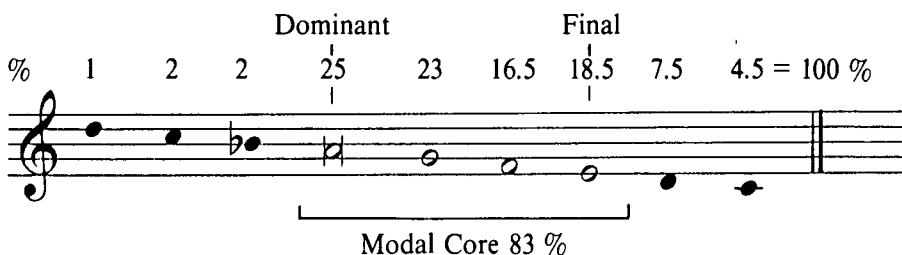
18 "(S...)" in brackets indicates the number of the tune in the Musical Supplement.

19 Cf. H. B. Lincoln, ed., *The Computer and Music* (Ithaca & London, 1971<sup>2</sup>), p. 233. Extensively employed in H. Avenary, "The Northern and Southern Idioms."

It should be remembered that, when counting the pitches occurring in a modal tune, a group of a few adjacent notes emerges that makes up for 75% to 95% of all the pitches present; and these notes, most frequent by far, are responsible for the tonal character of the tune. They represent the essence of its modal nature, its *modal core* (see ex. 3).

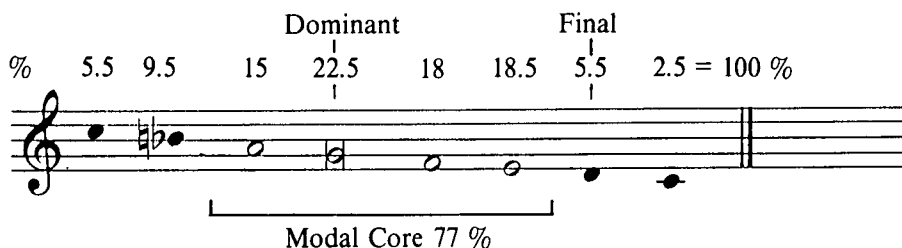
Ex. 3. Relative Pitch Distribution and Modal Cores of the Specimens in ex. 1

a. Jerusalem 1923



Directional tendency: descending (0.67); rate of melismatics: 0.34 (=neumatic); variability of motive E = 0.4

b. Ancona 1956



Directional tendency: descending (0.60); rate of melismatics: 0.58 (=slightly melismatic); variability of motives E+e = 0.4

The modal core of the *atānû* tune is a tetrachord with the note E as basis and finalis; since the directional tendency of the tune is descending, the tetrachord a – g – f – e is written as a descending scale.

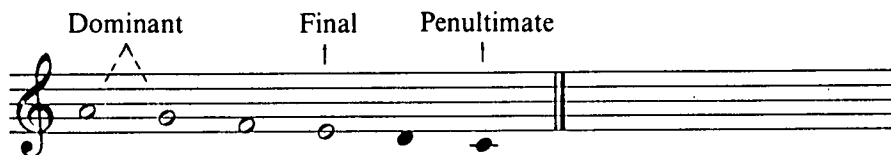
The foundation of melodies on a tetrachord and the preference given to downward direction, are very common in Oriental song (as in ancient Greek theory). In 1899 Dom J. Parisot reported on his experience with the Syrian-Maronite song: “les airs de facture ancienne dérivent du tétrachorde, et leur condition est si peu basée sur l’octave, que rien n’y conduit dans la mélodie.”<sup>20</sup> A. Z. Idelsohn verified this observation with regard to Eastern synagogue song.

20 Dom J. Parisot, *Rapport sur une mission scientifique en Turquie d’Asie* (Paris, 1899), p. 31.

It will have been noticed that the modal core of *atānû* is identical with its frequently presented motive E which essentially is the descending E-tetrachord. Similar observations can be made in many other melodies. We can, therefore, discard the common opinion that the mode is a pre-established framework, and that the motives were invented to fit it. As long as we are speaking of utilitarian scales and not of an officially recognized Octoëchos, we may regard the modal frames or cores as products of the motives assembled therein.

The application of this idea to the *atānû* melody makes motive c (see Table v) responsible for the pitches d and c appearing in the scale below the core (cf. ex. 3). The share of these lower notes amounts to 11.5% on the average, while the notes topping the core account for only 5% (their appearance, moreover, being very inconsistent). We can conclude that the "*atānû*-micromode," so to speak, must cover at least six notes from a down to c (see ex. 4).

Ex. 4. The Hard Core of the *atānû*-Micromode



Touching the "subfinal third" c in the penultimate motive is a condition of this modal characteristic. It serves to prepare the listener for the forthcoming end of the phrase. The importance of the subfinal third is a feature found in several *maqāmāt* as well as in the sacred and folk songs of Sephardi Jews.<sup>21</sup>

The dominant note of a mode is here taken to be identical with the most frequent pitch of the modal core. This concept has proven itself by its good correlation with accepted views on the dominant in the authentic and plagal Byzantine and Gregorian modes. The pitch dominating the numerous versions of *atānû le-ḥallôt* shifts from note a to g in the wake of regional transformations, as we shall see later. At present it may only be pointed out, that the dominant note a, the upper end of the tetrachord, is preferred in the Oriental versions. In Europe, the note g is the third note of the finalis, and is emphasized by the increasing substitution of motive e for motive E (see Table v). This process indicates that the sense of tetrachordal structure has given way to a tierce concept, or the opposite. At any rate, a European attitude arises in contrast to Oriental concepts of music.

21 Cf. S. Weich-Shahak, "The Wedding Songs of the Bulgarian-Sephardi Jews," *Orbis Musicae* 7 (1979/80): 102-103. Idelsohn pointed to the principle of "preparing the end" of a phrase or tune in *HOM* IV (1922), pp. 29-30.

A shadow of orientalism is cast also on the notes which continue the tetrachord upward to the high *c'*, when the note *b* is flattened and generates a state of tension with its diminished fifth *e*. We could say that this is a feature of the Balkan versions (s 34, 35, 36, 41), did it not appear, for unknown reasons, in Ancona as well (see ex. 1b).

To sum up the relation between motives and modal framework, we shall give (in ex. 5) the skeleton of the main "motives" (that is, the principal directions of movement of the voice) for the *atānû* hymn in comparison with those of the *ʿamīdah* prayer mode (compare ex. 2).

Ex. 5. Mode-Skeleton of Main Motives: *atānû* and *ʿamīdah*

The image displays two musical staves in treble clef, illustrating the mode-skeleton of main motives for the *atānû* hymn and the *ʿamīdah* prayer. The *atānû* hymn staff begins with a treble clef and a key signature of one sharp (F#). It shows a sequence of notes: E (quarter), G (quarter), A (quarter), B (quarter), C (half), D (quarter), E (quarter), F# (quarter), G (quarter), A (quarter), B (quarter), C (half). The *ʿamīdah* prayer staff begins with a treble clef and a key signature of one sharp (F#). It shows a sequence of notes: G (quarter), A (quarter), B (quarter), C (quarter), D (half), E (quarter), F# (quarter), G (quarter), A (quarter), B (quarter), C (half), D (quarter), E (quarter), F# (quarter), G (quarter), A (quarter), B (quarter), C (half). Vertical dashed lines connect the two staves at the E, C, and G positions, indicating the modal framework.

These very basic tetrachordal movements, which overlap each other,<sup>22</sup> may be preferable to any scalar array of pitches in order to circumscribe the quintessence of a (micro-)mode.

#### DIRECTIONAL TENDENCY

Ancient Greek theory comprehended musical events as mainly descending movements (from tension to relaxation), and appropriated the concept of downstepping scales. Later European theory initiated, and still maintains, the idea of the ascending scale.

The directional tendency prevailing in musical reality can be determined by a simple formula (see n. 11), whereby the rate of descent is expressed by fractions between 0 and 1 (zero the highest rate of descent), and ascent by numbers greater than 1. The data accruing from a number of tentative tests show rates from approximately 0.8 upward for Western melodies, while Oriental tunes abound in descending tendencies below the rate of 0.8.

The forty-three *atānû* melodies from all over the world have a descending tendency stronger than is common to Western music (see Table VII). The greatest

22 Overlapping motive movements observed also in the *maqāmāt* of Egypt: see J. Elsner in *Acta Musicologica* 47 (1975): p. 230, sec. 6.

Table VII: Directional Tendency Rate

<i>ORIENT</i>			
		Turkey 1972	
		*Jerus. 1923	
		*Jerus. 1967	
		Jerus. K 1967	
	Jerus. 1973	Iraq 1922	
	Istanbul 1967	*Bagdad 1981	
	*Aleppo 1923	Tetuan 1970	Jerus. H 1972
	Tangier s.a.Casabl. 1981	*Casabl. 1971	*Morocco 1952 Oran 1966
<i>Rate: 0.4</i>	<i>0.5</i>	<i>0.6</i>	<i>0.7</i> <i>0.8</i>
<i>BALKAN</i>			
		Corfu 1952	
		Larissa 1970	
	Balkan 1923	Yugosl. 1959	*Salonica 1963 Salonica 1982
	Sarajevo 1973	Joanina 1970	Bucharest 1910 Corfu 1970
			Sofia 1962
<i>Rate: 0.5</i>	<i>0.6</i>	<i>0.7</i>	<i>0.8</i> <i>0.9</i>
<i>W. EUROPE</i>			
		Florence 1956	
		Florence 1980	
		Florence 1981	
		Rome 1954	
		*Leghorn 1892	
	Florence 1972	*Leghorn 1956	
	*Ancona 1956	*New York 1953	
	*London 1903	*Amsterd. 1957	*Venice 1957
		Rome 1967	Bordeaux 1928 Bayonne 1893
<i>Rate: 0.6</i>	<i>0.7</i>	<i>0.8</i>	<i>0.9</i> <i>1.0</i>

The central versions are marked by an asterisk

concentration lies at the rate of 0.7, i.e., just below the tentative Western minimum of 0.8. The downward trend increases slightly from the West through the Balkans to the East,<sup>23</sup> confirming our thesis of regional preferences.

### III. FORMATION AND TRANSFORMATION

During our explanation of the elements essential in securing persistence of tradition, we have already mentioned the shift of certain properties from East to West; but we were not able to decide whether there was a transformation of Eastern into Western characteristics or the opposite: history does not provide a clue where to look for the formation or the transformation.

Transformation is a directional process, the passage from one state to another. To describe it, we need a fixed point from which an object moves away and passes into a different condition. This fixed point shall be provided for this investigation by the concept "Center of Tradition" (see Table IV above), the inner circle of melody versions with a high density of constitutional properties. In consequence of certain interfering processes, other versions move away from it towards the periphery of an outer circle of tradition, until it becomes difficult to decide whether or not a tune can still be regarded as a remote relation.

#### THE INNER CIRCLE OR CENTER OF TRADITION (see Table IV)

We proposed above in our chapter on methodological considerations to determine the centers of tradition by paying attention to the essential musical features, proceeding along certain parameters of structural and other properties. Since these parameters show qualitative or quantitative gradation as well as "intersymbol influence," we cannot get a single central ("correct," or "original") version, but a certain spectre of possibilities seems to belong to the core of tradition. From an examination of our collection along these lines, there emerge not one but, meanwhile, two centers of melodic traditions: the Orient and Europe.

#### Oriental center of tradition:

- |                         |                                      |
|-------------------------|--------------------------------------|
| 1. Aleppo 1923 (s 1)    | 5. Egypt 1951 (s 5)                  |
| 2. Jerusalem 1923 (s 2) | 6. Morocco 1952 (s 6)                |
| 3. Jerusalem 1967 (s 3) | 7. Casablanca 1971 (s 7)             |
| 4. Bagdad 1981 (s 4)    | 8. Salonica 1963 (s 8) <sup>24</sup> |

Modality: core of the mode is the descending tetrachord a – g – f – e throughout. It occupies on an average 85% of all occurring notes (with a small scatter between

23 Median for W. Europe 0.74, for the Balkan countries 0.67, for the Orient 0.64.

24 Salonica 1963 is included here because it exhibits all the essential properties of an oriental version.



83 and 87.5%). The corner-notes of the tetrachord serve as dominant notes: six times the upper note a, twice the note e (nos 3 and 7 above). Thus the tetrachord character is strongly felt in this tradition.

Motives: the obligatory motives E and c are well represented, and foreign motive material is absent. Six versions open with the subsidiary motive C, while the others (nos 3 and 7) have the less prolific combination E +  $\frac{1}{3}$ c. All these central versions (and several peripheral specimens too) conclude the verses (=melody phrases) always with motive a; they achieve thereby not only the effect of the "musical rhyme," but corroborate also the upper note of the tetrachord in its function as a dominant.

The variability rate of motive E (which serves as an indicator, see n. 11) amounts to 0.41 which is more than the oriental average of 0.36, and exceeds the European of 0.3. The rule of oriental and Jewish music, "no repetition without variation" is implemented in the Eastern tradition more strictly than elsewhere.

The Oriental versions of *atānū le-ḥallôt* present the root-motive E preferably in a rearranged form; see ex. 6.

#### Ex. 6. Variant Form of Motive E



This somewhat emphatic variant of E is also found in Europe. It is an intriguing question, whether such scattered characteristics could be the vestiges of a common archetype.

Other features: The central Eastern *atānū* melodies have a decided descending tendency (average rate 0.64, see Table VII). Melismatic development is limited to the last word of the stanza, which keeps the average rate rather low (0.32). This peculiarity may well be connected with the fact that three of our specimens are definitely executed by a choir of laymen. This is most probably the case with the other pieces too; but the documentation given by the collectors and editors does not answer this question. At any rate, the soloist intervenes with his extended melisma on the last word in six of the eight central versions; but also half of the Oriental specimens in the outer circle end in a long ornamental phrase (see Musical Supplement nos. 9-18).

#### European Center of Tradition

- |                        |                          |
|------------------------|--------------------------|
| 1. Ancona 1956 (S 19)  | 5. Amsterdam 1957 (S 23) |
| 2. Venice 1957 (S 20)  | 6. London 1903 (S 24)    |
| 3. Leghorn 1892 (S 21) | 7. New York 1953 (S 25)  |
| 4. Leghorn 1956 (S 22) |                          |



## b. Balkan


Yugoslavia 1959  
(S 35)

Corfu 1952  
(S 39)

Corfu 1970  
(S 40)

Salonica 1982  
Bucharest 1910  
(S 41, 42)

## Other features:

The directional tendency of the central European melodies, although on the average (0.68) similar to the Orient, includes the extreme case Venice 1957 whose rate (0.88) already fits into the general West European pattern. Melismatic ornamentation is more developed than in the East; Ancona 1956 (rate 0.6) is quite melismatic, and Venice and Amsterdam come close to this rate.

East, West and a Transitional Zone.

We can summarize in a short list the musical features which distinguish the Eastern and the Western centers of the *atānû* tradition (see Table VIII). However, a survey of all the *atānû* tunes sung in Europe reveals that Oriental features occur in several local versions.

Table VIII: The Differing Characteristics of the *atānû* Traditions

	Oriental, Centers	Balkan Countries ← a-g-f-e   g-f-e →		Western Centers
1. Modal core	a-g-f-e	a-g-f-e	g-f-e	g-f-e
2. Dominant note	a, rarely e		g	g
3. Trend to major	absent		present	frequent
4. Root motive	E	E		E altern. e
5. Variability of motives E + e	0.41	0.35		0.30
6. Motive e	absent		rare	subsidiary
7. Motive a	the rule	traces		absent
8. Motive g	absent		present	present
9. Final melism	frequent	present		absent
10. Directional ten- dency rate, $M_x$	0.64	0.67		0.74
11. Rate of melis- matics, $M_x$	0.32	0.46		0.38

These quasi-irregular phenomena have in common the fact that they are found exclusively in communities of the Balkan countries – the territories once belonging to the Ottoman Empire. An extreme case is the variant Salonica 1961 (S 8) which was assigned unconditionally to the Oriental center. The bulk of Balkan versions, however, display a mixture of Oriental and European trends, as can be seen from the middle columns of Table VIII.

The *transitional zone* of the *atānû le-hallôt* tradition (demonstrated by the middle columns of Table VIII) extends to the following communities:

- |                           |                          |
|---------------------------|--------------------------|
| 1. Balkan 1923 (s 34)     | 6. Corfu 1952 (s 39)     |
| 2. Yugoslavia 1959 (s 35) | 7. Corfu 1970 (s 40)     |
| 3. Sarajevo 1970 (s 36)   | 8. Salonica 1982 (s 41)  |
| 4. Joanina 1970 (s 37)    | 9. Bucharest 1910 (s 42) |
| 5. Larissa 1970 (s 38)    | 10. Sofia 1962 (s 43)    |

It is noteworthy that, although some peripheral configurations can be discerned, a clearly defined center is not recognized in this zone, which confirms its transitional nature. Therefore, the Balkan traditions appear in our diagram (Table IV, lower part) as an oval produced by the overlapping of two circles.

This may be an acceptable answer on the drawing board, but it still leaves open the question whether "European" characteristics were originally modified to please the oriental musical taste, or the other way round. This question is the more pointed by the fact that the Balkan countries were directly settled by Jews from Spain who brought with them their popular idiom, rites and prayer-books, most probably together with their melodies. However, an answer based upon exact musical data does not appear feasible for the time being.

#### THE OUTER CIRCLE OR PERIPHERY OF TRADITION (see Table IV)

The first section of this chapter dealt with the 25 *atānû* melodies representing the central traditions of East and West, with the addition of those from the transitional zone. There still remain 18 tunes graded as peripheral: their distribution is given in Table IX.

Table IX: Distribution of *atānû* tunes

	Orient	Europe	Balkan	
Central	8	7	10	
Peripheral	10	8		
Total	18	15	10	43

We ascribe the location of a tune in the outer circle to certain interfering factors that shake an *atānû* version out of the equilibrium which has been

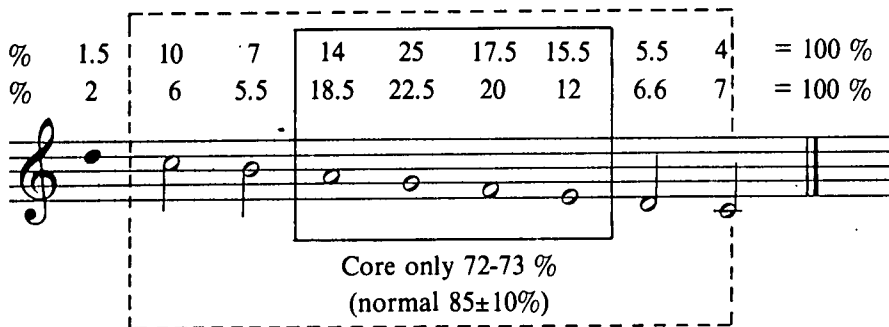
established in the central tradition. The interference consists mostly of peculiarities of performance, but it may nevertheless take root in a community and become local tradition.

Although we shall concentrate on the *musical* phenomena of deviation from the central tradition, we must be aware that a complex mechanism is at work. Admittedly modifications are initiated by an individual transmitter of the tune but as a rule his identity and date cannot be ascertained. We may, however, try to imagine his motivation or constraints by considering the nature of the musical consequences.

a) The individual inducing modification or transformation may be a gifted and ambitious solo singer who takes the performance of this distinguished *selîḥah* as a challenge to his abilities (and may even be expected to do so). The possible musical consequences are, according to our experience with *atānû*: development of melismatics; addition of motives; extension of the scale; chromatic coloration (including microtones). These processes may develop selectively or in every possible combination, and involve side effects such as the change of modal characteristics. (For illustration of the following expositions, consult Table X and the Musical Supplement.)

A striking example for transformation through development are the four versions from Florence (S 26-29), recorded from different informants between 1956 and 1981. Their significant criteria are the rich development of melismas (rates close to 0.7) and the introduction of two foreign motives. A secondary effect is the trend to major-tonality (some passages sounding like West Ashkenazi *ḥazzanû*!) which becomes acoustically and statistically conspicuous by a halo of a c-major-scale around the weakened normal core of the "Phrygian" tetrachord (see ex. 8).

Ex. 8. Trend to Major Tonality in the Versions of Florence 1956 and 1972 (S 26, 27)



The floridity of the Florentine *atānû* melody is not an individual case but is significant for the local tradition, since it is attested unanimously by four



independent informants. Moreover, the same florid style is recognized also in the Florentine tune of the poem *šin'annîm ša'ananîm* by Solomon ibn Gabirol;<sup>26</sup> it would be interesting to determine the extent of this style and to probe its source and origin.

The same combination of increased melismatics with foreign motives indicates the activity of soloists in the Sofia and Bucharest versions (S 42, 43). The latter is an elaborate arrangement with piano accompaniment, and features an enlarged modal core (b-a-g-f-e). The melismatic variant from Yugoslavia (S 35) also has a modified core (a-g-f-e-d); on the other hand, a ruthless redactor<sup>27</sup> has reduced this tune to an unchangingly repeated phrase with a variability rate of zero.

Artistic development in the East is realized by typical Oriental means. An anonymous soloist in Tangier (S 16) extends the lines of the motives c and C to the subfinal fifth, including a microtone step, and colorates several intervals chromatically;<sup>28</sup> as a consequence, the modal core is expanded (a-g-f-e-d). Also the singer at Oran (S 15) treats the motives c and C in a free manner and introduces microtones.

b) Modifications in the regressive direction are frequently induced when the tune is sung by a chorus of untrained singers. It is common knowledge that choral performance is prone to simplification, has a trend to syllabic song, and tightens the rhythm. Quite often a leader intones and the choir joins him at the second or third word – a natural procedure that was institutionalized in the practice of Gregorian chant. The rhythm tends to regularity, and the tune may fit well into bars of 2/4 or 3/4 time. The final melism of many Oriental versions is difficult for untrained singers, and is thus executed in an aleatory manner, after which the leader alone repeats it in full (S 2, 5). In Corfu, the refrain and some key words are sung with chordal accompaniment of parallel thirds and fifths;<sup>29</sup> at these points, the melody line is simplified and straightened in order to facilitate the improvisation of the accompaniment (S 39, 40), and a reduction of the scale is a side effect.

A very special case of choral adaptation takes place in Istanbul (S 10): the motives are given a concise form, and the resulting chain of short figures is restlessly repeated in *perpetuum mobile* manner.<sup>30</sup>

26 A. Bahat, "La poésie," p. 317 (ex. 10).

27 O. Camhy, ed., *Liturgie Sephardie* (London, 1959), preface.

28 The 2nd stanza is more modestly coloured.

29 E. Gerson-Kiwi, "Vocal Folk-polyphonies of the Western Orient in Jewish Tradition," *Yuval* [1] (1968), sec. 3: 187-188. Choral performance with parallel thirds is reported from Bordeaux by S. Foy, *Recueil des chants hébraïques anciens et modernes du rite séfardi, dit portugais; en usage dans la communauté de Bordeaux* (1928; repr. Bordeaux 1960).

30 I know a similar formation only from the Aleppo version of *borē ad annā* published by Idelsohn, *HOM* IV, no. 135, p. 168.

c) Purposeful reduction or arrangement make themselves felt in some versions published in print. In general, they aim at an adaptation to European taste by drastic limitation or abolition of that continuous variation which is the sap of life in Oriental and Jewish music. The basic line of obligatory motives is repeated without change; the rate of variability, of course, becomes zero (S 32, 33, 35). The choral version of Bayonne was even "embellished" by a foreign phrase in c-major to close the refrain (S 32); this apparently is the work of the Swiss catholic M. Croste, choirmaster of the synagogue, who noted down its traditional melodies and also composed some pieces himself.<sup>31</sup>

d) The loss of an obligatory motive is often accompanied by a deformation of the others, and may be compensated by the acceptance of foreign motives. It is difficult to reduce these phenomena to a common denominator. The austere Roman versions (S 30, 31) are without motive c,<sup>32</sup> and their scale is accordingly curtailed. The reason for this rather dry reproduction may be the exclusion of *atānû* from the holiday service proper in the Italian rite.<sup>33</sup> The choral versions from south west France (S 32, 33) retain a deformed motive c and the final form of E; the initial E is replaced by the *amīdah* motive G. Also the specimens from central Greece (S 37, 38) insert motive G for a deleted c and, in addition, the Larissa informant features micro-tonal deviations. Tetuan (S 17) exchanges the initial motive E for e, a rare event even in Europe.

e) The last category of informants who transmit *atānû* variants with regressive properties, raises the question if these transformations are a matter of tradition or simply individual oddities. Some variants were obviously shaped by the failing memory and shaky intonation of old age (S 9),<sup>34</sup> or instances of temporary weak recall (S 17) that may recover with the 2nd stanza. Such contingencies result in the loss or deformation of motives, compensated by improvised recitation or diffuse melodic configurations.

Similar regressive effects are produced by outsider informants who attest the impact of the Sephardi rite and song on the non-Sephardi congregations: members of the Kurdish and the Persian communities in Jerusalem volunteered to sing the Sephardi *atānû* tune besides their own. Among these, a clear case of weak perception (S 12) roughly traces the outlines of the melody in pure recitation (rate of melismatics 0.08) and misses the right mode. The Kurdish volunteer (S 11) omits a whole verse of the stanza, and another hearsay witness from Iran (S 13)

31 See Henry Léon, *Histoire des juifs de Bayonne*, p. 302; see also Addendum, p. 213 below.

32 It is commemorated in short in the 2nd stanza.

33 See E. Piattelli, *Canti Liturgici di rito italiano* (Rome, 1967); and compare D. Disegni, ed., *Preghiere del Giorno di Espiazione secondo il Rito Italiano* (Rome, 1966).

34 The revered informant Mosheh Vital was 73 years old in 1972.



offers a fairly acceptable reproduction, but also sings more syllabically than usual (rate 0.16), and expands the modal core.

The interference of a foreign *atānû* melody can be observed in a version from Iraq (S 14), the borderland of Sephardi migration and tradition. Contamination with the differing Iraqi-Jewish tune published by Idelsohn (S 50) can be discerned, and the irritation of the singer expresses itself by the recitative nature of his production (rate of melismatics 0.03!).

f) In the face of the various forms of regressive transformation, we can speak of an erosion of tradition only in those cases where the depletion of constituents can be proven as a stable and lasting feature by the testimony of several informants. In the present investigation, this condition could be fulfilled only on so small a scale as the available records allow; the future completion of our knowledge is mandatory.

More than half the *atānû* variants in our collection have been designated as peripheral. We should be aware that this judgment is valid from the scientific point of view alone. For the praying and singing congregations, however, melodies from the outer circle may well be recognized as representative of tradition, and objects of emotion and pride. We should remember the qualities attributed by Henry Léon (1893)<sup>35</sup> – grandiose, splendid, majestic – to his native Bayonne version (S 32), which shows, in fact, so many signs of erosion and contamination, and we will appreciate the gap between analytic consideration and vivid experience.

#### THE TIME FACTOR

Oral tradition of music is suspect of change on its way through the generations, and has to be understood as a “non-stationary source of information.” Ruth Katz was able to ascertain the reality of this phenomenon by following-up the execution of *baqqašôt* hymns through three generations of singers.<sup>36</sup> This class of sacred song belongs, however, to a more recent layer of textual and musical tradition; its melodies are, in general, chosen according to the local taste, or are contrafacts.

The class of *selîhôt*, like *atānû le-ḥallôt*, is of an older provenance, and their melodies, as we have seen, are well preserved in their geographical locations. What occurred to them in the course of time can be observed, on a very modest scale, with the aid of our collection. There is, however, a drawback. Since all the older records are found in printed sources, we cannot be altogether sure that this did not have a stabilizing effect on the local tradition; the informants were

<sup>35</sup> *Histoire*, p. 310; see note 8 above.

<sup>36</sup> Ruth Katz, “The Singing of Baqqashôt”; see note 3 above.

normally not questioned about their reliance on printed editions of their melodies.

Parallel traditions, at a distance of 64 years, from between 1892 and 1956, come from Leghorn (S 21, 22).<sup>37</sup> The versions are practically identical and display the same peculiarities. The same can be said about the close traditions in Florence, 1956-1981, Rome 1954-1964, and Corfu 1952-1970. When comparing the two records Jerusalem 1923 and 1967 (S 2, 3), the older one appears slightly more developed with regard to melismas (rate 0.34 against 0.29) and variability (0.4 against 0.3); but such differences must be expected in a place with so many Sephardi synagogues and continuous immigration from the diaspora.

On the shaky basis of our material we may suppose that the divergence of *atānû* versions antedates the more recent generations.

#### IV. DISCUSSION OF THE FINDINGS

##### THE SET-UP OF A MELODY TRADITION

We have been dealing with a specimen of traditional Sephardi hymn song comprising 60 items from all over the world. The melodies are orally transmitted from generation to generation, and only one third of them have been noted down and published in print before.

More than two thirds of our collection, 43 melodies, are variations of the same model. Since many other Sephardi hymns branch out from common archetypes, this intensive investigation of the *atānû* specimen has to be regarded as a pilot project for research in this genre of traditional music.

The analytical methods used here are, of course, applicable to comparable melody-structures only; but the rules and modes of transformation, the changes caused by the Eastern and Western environment, the general setup of an oral transmission, may well be put to the test of more general validity.

A schematic outline of the entire set of *atānû* tunes is given in Table XI which displays the place of each individual piece in terms of the central, peripheral and extraneous traditions in their Eastern and Western realizations.

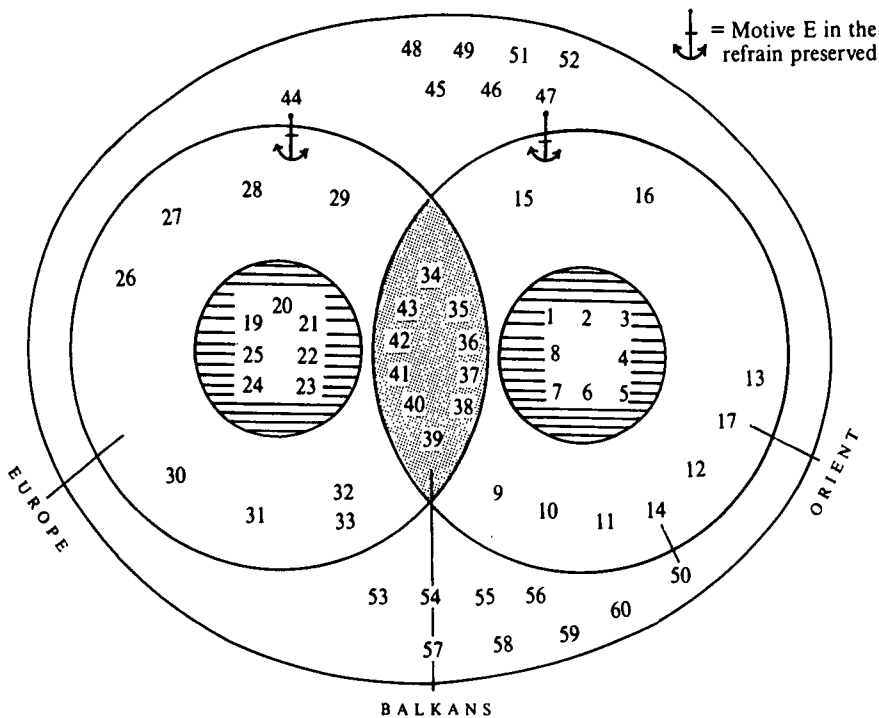
##### THE PROBLEM OF PRIORITY AND ORIGIN

According to the opinion of experts, the poem *atānû le-ḥallôt panêḳa* may antedate the expulsion of the Jews from Spain and their dispersion in the Mediterranean countries. Further, we found that most of its tunes, as heard in the European and Oriental areas of Sephardi resettlement, derive from the same model or archetype. Thus the idea suggests itself that what we hear today are

37 Bayonne 1961 is only a copy of the edition Bayonne 1893 (S 32).

Table XI: Scheme of the *atānû* Melody Tradition

The numbers refer to the melodies reproduced in the Musical Supplement



variants of an old model known in fifteenth-century Spain. It must be kept in mind that no melodies of that age have come down to us in writing that could serve as a basis for comparison. Therefore, the idea can only be substantiated by internal musical arguments.

Two centers of melody tradition emerged from our analytical classification of musical properties, representing the European and the Oriental custom. The question arises if one of these can be given priority, or be regarded as closer to a supposed "original" Jewish-Spanish tune.

The melodies that constitute the Oriental center exhibit a great deal of stylistic unity with regard to their tetrachordal modality and their clear-cut melodic outline. Europe shows more diversity, such as an inclination to the plagal E-mode, motive intrusion from the liturgical environment, and other details. The answer, if unity has to be given priority over diversity or the opposite, can only be philosophical; it is still too early to attempt exact and objective proof regarding Jewish music tradition.

Instead of falling back on guess-work, it is advisable to re-think the question of origin. According to our general knowledge of traditional and folk music, it

seems highly improbable that the shape of the *atānû* was uniform throughout Aragon, Castile, Andalusia, and Portugal before the expulsion. The tree of historical parentage does not have the convenient shape of an inverted Y, with the Spanish original at the stem, and the Oriental and European versions at the branches. It is more probable that, for instance, the assumed Aragonese strain was taken by that part of Spanish Jewry to their new places, and there it was conserved like the particular *Maḥzôr Aragon* (festival prayer-book) that was still being printed much later (Salonica, 1629).

The different strains of the inherited Spanish melody tradition were subjected, in the course of time, to influences from the new musical environment. A point of departure for future research could be the mingling of Eastern and Western features in the Balkan communities' song. The musical history of that region offers a comparable precedent with the chant of the Orthodox Church, whose diatonic Byzantine melodics yielded to Oriental *maqām* modes under Ottoman rule.<sup>38</sup> Applied to our problem this would mean that the European constituents in the Balkanese *atānû* melodies should be regarded as the earlier elements, closer to the primitive Aragon or other strains. Of course, no serious scholar would draw conclusions from such an argumentation alone.

Another starting point for research could be the observation that individual motives of some originality return at several distant and apparently unrelated places, such as the "emphatic" variant of motive E (see above, the "Oriental center of tradition," chap. III, a). The question remains whether such isolated characteristics should be estimated as remnants of former common usage, or as the vestiges of migrating *ḥazzanîm* (synagogue precentors). Against the latter proposition it could be argued that the acceptance of an imported singing fashion should have had to overcome the conservatism of the congregations who were accustomed to join in. Moreover, the same erratic distribution of motive variants appears in the Ashkenazi biblical chant whose local variants are strictly maintained.<sup>39</sup> This phenomenon may find an explanation as soon as the investigation is extended to one hundred and more variants, when the missing link between the dispersed features become visible by the increased density of cases.

It should be taken into account that the discrimination between "central" and "peripheral" traditions involves a certain connotation of value judgment. Definitely peripheral, deficient versions such as Bayonne 1893 (s 32), are likely to be discredited by the historian as well as the folklorist; but in fact such variants do not derive their right to exist and persist from the standards normally applied by

38 Recently substantiated by H. Husmann, "Zur Harmonik des griechischen Volksliedes," *Acta Musicologica* 53 (1981): 33-52.

39 H. Avenary, *The Ashkenazi Tradition of Biblical Chant* (Tel-Aviv, 1978), p. 62-63.

school musicology. Apparently some parameters of sociology, psychology or other human aspects have to be included in our research programmes in order to adjust critical evaluation to reality.

*Addendum*

While the present article was in press, Israel Adler brought to my attention the recently discovered manuscript of the synagogal choir of Bayonne, compiled by its *maître de musique*, Monsieur Croste (see above, p. 208, note 31), dated ca. 1820-1836. No. 8, pp. 32-38 of this manuscript, a harmonized version of *atânû le-hallôt* (end lacking), is the source for our version S32. See I. Adler, *Hebrew Notated Manuscripts up to 1840* (RISM BIX<sup>1</sup>, in press), F-BAci, Mus.3.

## MUSICAL SUPPLEMENT

The melodies are presented here in *structural notation*, an analytic transcription which places identical or corresponding melodic elements in the same vertical column. Thus, while one may read the music in the usual horizontal direction (disregarding the empty spaces), one can recognize the structure elements by reading in the vertical.

The structural notation combines the descriptive and the analytical music transcriptions in parallel.

The transcription of the tape recordings was done by Mr. Yohanan Ron.

## ABBREVIATIONS OF SOURCE REFERENCES

- |              |   |
|--------------|---|
| Bahat        | Collection Dr. Avner Bahat, Tel-Aviv.   |
| Belgrado     | (Record) <i>Canti del Tempio Israelitico di Firenze</i> . Ed. La Giuntina, Firenze.   |
| Benharoche   | M. J. Benharoche-Baralia, <i>Chants hébraïques traditionnels en usage dans la communauté sephardie de Bayonne</i> . Biarritz, 1961.   |
| Camhy        | O. Camhy, ed. <i>Liturgie Sephardie</i> . (102 items sung by E. Abinun and J. Papo. Transcription by F. Reizenstein.) London, 1959.   |
| Cohen-Linaru | M. Cohen-Linaru, <i>Tehilôt Yisra'el, II<sup>e</sup> partie, 20 morceaux traditionnels chantés par les israélites de rite espagnol aux fêtes de Rosch-haschanah et Jom Kippur</i> , Paris, 1910.  |
| Consolo      | F. Consolo, <i>Libro dei canti d'Israele; antichi canti liturgici del rito degli Ebrei Spagnoli</i> . Firenze, 1892.  |
| Foy          | S. Foy, <i>Recueil des chants hébraïques anciens et modernes du rite séfardi, dit portugais; en usage dans la communauté de Bordeaux</i> . Bordeaux, 1928, repr: 1960.  |
| Gaster       | M. Gaster, ed. <i>The Book of Prayer and Order of Service According to the Custom of the Spanish and Portuguese Jews</i> . Vol. II: <i>The Order of Service for the New Year</i> (Melodies re-edited and supplemented by E. R. Jessurun), London, 1903. |
| Gerson-Kiwi  | Collection Prof. Edith Gerson-Kiwi, Jerusalem.  |
| HOM          | A. Z. Idelsohn, <i>Hebräisch-orientalischer Melodienschatz</i> .  |
| NSA          | National Sound Archives, The Jewish National and University Library, Jerusalem.   |
| León         | Henry Léon, <i>Histoire des Juifs de Bayonne</i> . Paris, 1893.   |
| Levy         | Isaac Levy, <i>Antologia de Liturgia Judeo-Española</i> . Jerusalem vol. II: 1966; vol. IV. 1974.   |
| Piattelli    | E. Piattelli, <i>Canti liturgici di rito italiano</i> . Roma, 1967.   |

**MUSIC**

All the tunes have been transposed to end in the note e.

*ORIENTAL CENTER*

C E c a  
 a-ta- - nu le-ḥa-lot pa-nê- - ka  
 ki ḥe-sed we-e-met ye- - qa- - de- mu fa-nê- - ka  
 na al te-vi-še- - - nu rê- - qam mi- le- fa-nê- - ka  
 na al te-ši-ve- - - nu ye-šū-ḥah we-ra-ḥa-mim mi-me-ḥo-ne-  
 - - - - - ka

**1. Aleppo 1923 – HOM IV, no. 95**

C E c a  
 a-ta- - nu le-ḥa-lot pa-nê- - ka  
 ki ḥe- sed we-e-met ye- - qa- - de- mu fa-nê- - ka  
 na al te-vi-še- - - nu  
 na al te-ši-ve- - - nu rê- qam mi- le- fa-nê- - ka  
 se- - - lah la- nu ye-šū-ḥah we-ra-ḥa-mim  
 uš- - - lah la- nu  
 mi-me-ḥo-ne- - - - - ka [mi-me-ḥo-ne- - - - - ka]

**2. Jerusalem 1923 – HOM IV, no. 127. See the music in ex. 1a above.**

a-ta- - - - nu le-ḥa-lot pa-nê- ka  
 ki ḥe-sed we-e- met ye- - qa- - - de- mu fa-nê- ka  
 na al te- vi-še- nu rê- qam- - mi- le- fa-nê- ka  
 na al te- ši-ve- nu se-lah la- nu ye-šu-ḥah we-ra-ḥa-mim  
 uš-lah la- nu mi-me-ḥo-ne- - - - ka

## 3. Jerusalem 1967 – Levy II, no. 78.

a-ta- nu le-ḥa-lot pa-nê- ka  
 ki ḥe-sed we-e- met ye- - qa- - de- mu fa-nê- ka  
 na al te- vi-še- nu rê- qam mi- le- fa-nê- ka  
 na al te- ši-ve- nu se-lah la- nu ye-šu-ḥah we-ra-ḥa-mim mi-me-ḥo-ne- ka  
 se-lah la- nu uš-lah la- nu ye-šu-ḥah we-ra-ḥa-mim mi-me-ḥo-ne- ka  
 2nd stanza  
 a-ta- nu le-va-qeš mi-me-ka

## 4. Bagdad 1981 – Gerson-Kiwi, no. 9347 (Cassette 60).



C E c a

a-ta- - nu le-ḥa-lot

ki ḥe- - - sed we-e- - - met ye- - qa- - de- mu fa-nê-ḳa

na al te-vi-še- - - nu na al te-ši-ve- - - nu rê- qam mi-le- fa-nê-ḳa

se-lah la- - - nu

uš- lah la- - - nu ye-šū-ḥah we-ra-ḥa-mim

mi-me-ḥo-ne- - - - - - ḳa

5. Egypt 1951 – NSA, Y 74 (15).

C [Leader] E [Men] c a [Boys]

a-ta- - nu le-ḥa-lot

ki ḥe-sed we-e-met ye- - qa- - de- - mu fa-nê- ka

na al te- vi-še- nu na al te- ši-ve- nu rê- - qam mi- le- fa-nê- ka

se- lah la- nu uš- lah la- nu ye-šū-ḥah we-ra-ḥa-mim

mi-me-ḥo- ne- - - - - ka

6. Morocco 1952 – NSA, Y 53 (9).

E c E a  
 a- ta- - - - nu le- - - - ha- lot pa-nê- ka  
 ki he-sed we-e- met ye- qa- - - de- mu fa- nê- - ka  
 na al te- vi-še- nu,  
 na al te-ši- ve- - - nu rê-qam mi-le-fa-nê- - ka  
 se- lah la- nu ye-šu-ah we-ra-ha-mim mi-me-co-ne- ka  
 uš- lah la- nu

## 7. Casablanca 1971 – Levi VI, no. 82.

C[Leader] E c a [Choir]  
 a- ta- - nu le-ha-lot pa-nê- ka  
 [Choir]  
 ki he-sed we-e-met ye- - qa- - de- mu fa-nê- ka  
 na al te- vi-še- - nu rê- qam mi- le- fa-nê- ka  
 na al te- ši-ve- - nu  
 se- lah la- nu ye-šu-ah we-ra-ha-mim  
 uš- lah la- nu  
 mi-me-co-ne- - ka  
 Leader, after the 2nd stanza, repeats:  
 mi-me-co-ne- - ka

## 8. Salonica 1963 – NSA, Y 232 (4).

ORIENTAL PERIPHERY

al- ta- - nu le-*ha*-lot  
 ki *he*- sed we- e-*met* ye-*qa*- - de- nu  
 na al te-*vi*-*še*- - nu  
 na al te-*vi*-*ve*- - nu rê- qam mi- le- -  
 se- lah la- - nu ye-*šū*-*ah* we-*ra*-*ha*-mim mi-me-*co*-ne- - ga  
 uš- lah la- - nu

9. Turkey 1972 – NSA, Y 1224 (13). Inaccurate intonation of a 73 year-old informant.

Leader: a-ta-nu le-*ha*-lot pa-nê-*ka*/ki *he*-sed we-e-*met* ye-*qa*-de-mu fa-nê-*ka*/na al te-*vi*-*še*-nu, na al te-*ši*-  
 ve-nu rê-qam mi-le-fa-nê-*ka*/se-lah la-nu uš-lah la-nu ye-*šū*-*ah* we-*ra*-*ha*-mim mi-me-*co*-ne- ka

10. Istanbul 1967 – NSA, Y 497 (14). Perpetuum mobile style performed by a choir of Yeshivah students.

\* In the 2nd stanza, motive C ends correctly on the note c.

\*\* The 3rd stanza ends on the note e.

a-ta- nu le- ħa-lot pa-nê- - - ka  
 ki ħe-sed we-e-met ye- - qa- - de- niu fa-nê- - - ka  
 se-lah la- nu (n)ye-šû-ċah we-ra-ħa-mim  
 mi-me-ċo-ne- - - - ka

11. Jerusalem-K 1967 (Kurdish informant) – NSA, Y 681 (11). Verse 3 missing.

a-ta-nu le-ħa-lot pa-nê- ka  
 ki ħe-sed we-e-met ye- qa- de-mu fa-nê- ka  
 na al te-vi-še-nu  
 na al te-ši-ve-nu rê-qam mi-le-fa-nê-ka  
 se-lah la- nu ye-šû-ċah we-ra-ħa-mim mi-me-ċo-ne- - ka

12. Jerusalem-H 1972 (Informant from Hamadan/Iran) – NSA, Yc 444 (4). Weak perception of the tune by the outsider informant.

a- ta nu le-ħa- lot pa-nê- ĩa  
 ki ĥe-sed we-e-met ye- qa- de- mu fa-nê- ĩa  
 na al te-vi-še-nu rê- qam mi- le- fa-nê- ĩa  
 se-laħ la-nu ye-šu-ĥah we-ra-ħa-mim  
 mi-me-ĥo-ne- ĩa

13. Jerusalem-H 1973 (Informant from Hamadan/Iran) – NSA, Yc 464 (10).

a- ta- nu le- ĥa- lot pa-nê- ĩa  
 ki ĥe-sed we-e-met ye-qad-mu fa-nê- ĩa  
 na al te-vi-še-nu, na al te-ši- ve-nu  
 rê-qam mi- le- fa-nê- ĩa  
 se-laħ la-nu uš- laħ la-nu ye-šu-ĥah we- ra- ĥa-mim mi-me- ĥo- ne- ĩa

14. Babel (Iraq) 1922 – HOM II, no. 45.

C E c E

a-ta- - - nu le-ha-lot

ki he- sed we-e-met ye-qa-de-mu

na al te-vi-še-nu

na al te-ši-ve-nu

se-lah la-nu

uš-lah la-nu

re-qam mi- le-

fa-nē- [missing] ku

ye-šu-ah we-ra-ha-mim

mi-me-o-ne- - - ka

## 15. Oran (Algier) 1966 – NSA, Y 653 (20)

C E c E

a-ta- nu le-ha-lot

ki he-sed we-e- met ye-qa-de-mu

na al te-vi-še- nu, na al te-ši-ve- nu re-qam

se-lah la-nu

uš-lah la-nu

ye-šu-ah we-ra-ha-mim

mi-me-o-ne- ka

ka- pa- rah

ba- za-rah

a- yom we-no-ra,

mis- gav le-ci-tot

te-ha-ye-nu

te-ho-ne-nu

uv-šim-ka

niq- ra

follows "Selah lanu" etc.  
as above

## 16. Tangier s.a. – NSA, Yc 174 (9).

a-ta- nu le-ḥa-lot pa-nê- - ḳa  
 ki ḥe-sed we-e- - met ye-qa- de-mu fa-nê- ḳa  
 na al te-vi-še- nu  
 na al te-ši- ve- nu rê- qam mi-le- fa-nê- ḳa  
 se- laḥ la- nu  
 uš- laḥ la- nu  
 ye-šū-ḥah we-ra- ḥa- mim mi-me-ḥo-ne- - ḳa

17. Tetuan 1970 – Levy VI, no. 80.

a-ta- - nu le-ḥa-lot pa-nê- ḳa  
 ki ḥe-sed we-e-met ye- qa- de- mu fa-nê- ḳa  
 na al te-vi-še-nu  
 na al te-ši-ve-nu rê-qam mi-le-fa-nê- ḳa  
 se- laḥ la- nu  
 uš- laḥ la- nu  
 ye-šū-ḥah we-ra-ḥa-mim mi-me-ḥo-ne- ḳa

18. Casablanca 1981 – Author's record.

## EUROPEAN CENTER

E C G e  
 a- ta- nu  
 le-ħa- lot pa- nê- ħa  
 ki ħe- sed we-e- met ye- qa- de- mu fa- nê- ħa  
 na al te-vi-še- nu rê- qam mi-le-fa- nê- ħa  
 na al te-ši-ve- nu  
 se- laħ la- nu ye-šu- ħa- we-ra-ħa-mim mi-me- ħo-ne- ħa  
 uš- laħ la- nu

19. Ancona 1956 – NSA, Ya 10 (4); see the music in ex. 1b above.

C E C e  
 a- ta- nu le-ħa- lot(e) pa- nê- ħa  
 (E) ki ħe- sed(e) we-e- met(e) ye- qa- de- mu fa- nê- ħa  
 na al te-vi-še- nu rê- qam mi-le- fa-nê- ħa  
 na al te-ši-ve- nu  
 se- laħ la- nu ye-šu- ħa- we-ra-ħa-mim mi-me- ħo-ne- ħa  
 uš- laħ la- nu

20. Venice 1957 – NSA, Ya 12 (9).



1892 E e c

a-ta-nu le-ḥa-lot

1956

pa-nê-ka, ki ḥe-sed we-e-met ye-qa-de-mu

fa-nê-ka na al te-vi-še-nu rê-qam  
na al te-ši-ve-nu

mi-le-fa-nê-ka

se-laḥ la-hu ye-šū-ḥah we-ra-ḥa-mim  
uš-laḥ la-nu

mi-me-ḥo-ne-ka

21. Leghorn 1892 – Consolo, n. 410.

22. Leghorn 1956 – NSA, Y 171 (8).

a- ta- nu le- ḥa-lot pa-nê- ka ki ḥe-sed we-e- met  
 ye- qa- de- mu fa-nê- ka  
 na al te-vi-še- nu,  
 na al te-ši- ve- nu rê-qam mi-le-fa-nê- ka  
 se-laḥ la- nu  
 uš-laḥ la- nu\* ra- ḥa-mim mi-le-fa-nê- ka

23. Amsterdam 1957 – NSA, Y 208 (5). Refrain omits *yešû‘ah*, like the book *Ašmôret-hab-boqer* (Mantua, 1624), fol. 195. Cf. also no. 25 below.

a- ta- nu le-ḥa-lot  
 ki ḥe- sed we-e-met  
 ye- qa- de- mu fa- nê- ka  
 na al te-vi-še- nu rê-qam mi- le- fa- nê- ka  
 se-laḥ la- nu  
 uš-laḥ la- nu  
 ve-šû‘ah we-ra-ḥa-mim mi-me‘o-ne- ka

24. London 1903 – Gaster, no. XXIII. Gaster remarks: “Intoned by Minister, choir and congregation.”

C E c e  
 a- ta- nu le-ḥa-lot  
 ki ḥe-sed we-e-met ye- qa- de- mu fa- nê- ka  
 na al te-vi-še- nu  
 na al te-ši-ve- nu  
 se-laḥ la- nu  
 uš-laḥ la- nu\* ra- ḥa-mim mi-me- Co- ne- ka

25. New York 1953 – NSA, Y 93 (14). Refrain omits *yešûʿah*, see no. 23 above.

## EUROPEAN PERIPHERY

26. Florence 1956 – NSA, Y 168 (4). \**Ki hesed we-emet* should have been sung to motive  $G_2$  as in ns. 28 and 29.

The score consists of five staves. The first staff is in E major. The second staff is in C<sub>7</sub> major. The third staff is in G<sub>2</sub> major. The fourth staff is in C<sub>7</sub> major. The fifth staff is in E major. The lyrics are: *ki he-sed we- e- - met*. The melody is: *ki he-sed we- e- - met*. The lyrics are: *ki he-sed we- e- - met*. The melody is: *ki he-sed we- e- - met*. The lyrics are: *ki he-sed we- e- - met*. The melody is: *ki he-sed we- e- - met*.

26. Florence 1956 – NSA, Y 168 (4). \**Ki hesed we-emet* should have been sung to motive  $G_2$  as in ns. 28 and 29.

27. Florence 1972 – Levy VI, no. 79.

The score consists of five staves. The first staff is in E major. The second staff is in C<sub>7</sub> major. The third staff is in G<sub>2</sub> major. The fourth staff is in C<sub>7</sub> major. The fifth staff is in E major. The lyrics are: *ki he-sed we-emet*. The melody is: *ki he-sed we-emet*. The lyrics are: *ki he-sed we-emet*. The melody is: *ki he-sed we-emet*. The lyrics are: *ki he-sed we-emet*. The melody is: *ki he-sed we-emet*.

27. Florence 1972 – Levy VI, no. 79.

The musical score is for "The Song of the Weaver" by Shostakovich. It is in 2/4 time and consists of 16 measures. The score is written for a vocal soloist (Soprano) and a piano accompaniment. The vocal part is in G major, and the piano part is in G major. The lyrics are in Russian and English. The tempo is marked "Allegretto". The score is divided into two systems, each with four staves. The first system contains measures 1-8, and the second system contains measures 9-16. The vocal part is written on a single staff, and the piano part is written on four staves. The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The lyrics are written below the vocal staff. The score is a transcription of the original manuscript.

**System 1 (Measures 1-8):**

- Measure 1:** Vocal: a- tu- nu; Piano: G2, C2, E.
- Measure 2:** Vocal: pa- né-; Piano: lot.
- Measure 3:** Vocal: la- né-; Piano: de- mu.
- Measure 4:** Vocal: mi- le- la- né-; Piano: m.
- Measure 5:** Vocal: mi- ne- so- re-; Piano: we- ra- ba- min.
- Measure 6:** Vocal: ka; Piano: ye- su- ch.
- Measure 7:** Vocal: ka; Piano: rit.
- Measure 8:** Vocal: ka; Piano: na.

**System 2 (Measures 9-16):**

- Measure 9:** Vocal: a- tu- nu; Piano: G2, C2, E.
- Measure 10:** Vocal: pa- né-; Piano: lot.
- Measure 11:** Vocal: la- né-; Piano: de- mu.
- Measure 12:** Vocal: mi- le- la- né-; Piano: m.
- Measure 13:** Vocal: mi- ne- so- re-; Piano: we- ra- ba- min.
- Measure 14:** Vocal: ka; Piano: ye- su- ch.
- Measure 15:** Vocal: ka; Piano: rit.
- Measure 16:** Vocal: ka; Piano: na.

The musical score is for "The Song of the Lark" by Dmitri Shostakovich. It is a vocal and piano piece in 3/4 time, with a key signature of one flat (B-flat). The score is divided into five systems, each containing a vocal line (Soprano, Alto, Tenor, and Bass) and a piano accompaniment line. The lyrics are in both Russian and English. The Russian lyrics are written below the vocal lines, and the English lyrics are written below the piano accompaniment lines. The score includes various musical notations such as notes, rests, and dynamic markings.

**System 1:**

Vocal: *а- та- ну*  
Piano: *а- та- ну*

**System 2:**

Vocal: *а- та- ну*  
Piano: *а- та- ну*

**System 3:**

Vocal: *а- та- ну*  
Piano: *а- та- ну*

**System 4:**

Vocal: *а- та- ну*  
Piano: *а- та- ну*

**System 5:**

Vocal: *а- та- ну*  
Piano: *а- та- ну*

E e  
 a-ta- nu le-ḥa- lot pa-nê- ka  
 ki ḥe- sed we-e-met  
 ye-qad-mu fa- nê- ka  
 na al te-vi-še- nu rē-qarn mi-le-fa-nê- ka  
 na al te-ši-ve- nu  
 Refrain  
 se-laḥ la- nu  
 uš-laḥ la- nu ye-šu-<sup>c</sup>ah we-ra-ḥa-mim  
 mi-me-<sup>c</sup>o- ne- ka

2nd stanza

a-ta-nu le-va-qeš mi-me-ka ka-pa-rah a-yom we-no-fa

mis-gav le-ḥi-tot ba-za-rah

te-ḥa-ye-nu

te-ḥo-ne-nu uv-šim-ka niq-ra:

follows Refrain.

30. Rome 1954 – NSA, Y 135 (15).

31. Rome 1967 – Piattelli, no. H 17.

a-ta-nu le-ḥa-lot pa-nê-ka

ki ḥe-sed we-e-met ye-qā-de-mu fa-nê-ka

na al te-vi-še-nu rê-qām mi-le-fa-nê-ka

na al te-ši-ve-nu

se-laḥ la-nu uš-laḥ la-nu

ye-šū-ḥa we-ra-ḥa-mim mi-me-ḥo-ne-ka

32. Bayonne 1893 – Léon, after p. 320 = Benharoche, no. 211.

Choir: G E

a- ta- nu le-ḥa- lot pa-nê- ḵa

ki ḥe- sed we-e- met ye- qa- de- mu fa-nê- ḵa

na al te-vi-še- nu rê- qam mi- le- fa-nê- ḵa

na al te-ši-ve- nu

se- laḥ la- nu ye- šu-ḥah we-ra-ḥa-mim mi- me- ʿo-ne- ḵa

uš- laḥ la- nu

33. Bordeaux 1928 – Foy, p. 129.

# BALKANS

E c E

a- ta- nu le-ḥa- lot pa- nê- ḵa

ki ḥe- sed we-e- met ye- qa- de- mu fa- nê- ḵa

na al te-vi-še- nu rê- qam mi- le- fa- nê- ḵa

na al te-ši-ve- nu

se- laḥ la- nu ye- šu-ḥah we-ra-ḥa-mim mi-me-ʿo- nê- ḵa

uš- laḥ la- nu

34. Balkan 1923 – HOM IV, no. 128.

E c g e

a- ta- nu le-ḥa- lot pa-nê- ḵa

ki ḥe-sed we-e- met ye- qa- de- mu fa-nê- ḵa

na al te-vi-še- nu rê-qam mi-le- fa-nê- ḵa

na al te-ši-ve- nu

se laḥ la- nu ye šuḥah werahamim mimeʿone- ḵa

uš laḥ la- nu

35. Yugoslavia 1959 – Camhy, no. 60.



a-ta- nu le-ḥa-lot

ki ḥe- sed we-e- met ye- qa-de- mu

na al te-vi-še-nu na al te-ši-ve-nu

se- lah uš- lah la- nu ye-šū-ḥah we-ra-ḥa-mim mi-me-ḥo-ne- ka

36. Sarajevo 1973 – NSA, Yc 677 (5).

a- ta- nu le-ḥa-lot

ki ḥe- sed we- e- met ye- qa- de- mu pa-nê-ka

na al te- vi-še- nu na al te- ši-ve- nu

se- lah la- nu uš- lah la-nu ye-šū-ḥah we-ra-ḥa-mim

mi-me-ḥo- ne- ka

37. Joanina (Greece) 1970 – NSA, Yc 270 (2).

a-ta-nu le-ha-lot  
 ki he-sed we-e-met ye-qa-de-mu ta-nê-ka  
 na al te-vi-še-nu na al te-ši-ve-nu  
 se-lah la-nu uš-lah la-nu  
 ye-šu-ah we-ra-ḥa-mim  
 mi-me-ah-ne-ka

38. Larissa (Greece) 1970 – NSA, Yc 280 (32).

Solo: prefix  
 a-ta-nu  
 le-ha-lot  
 ki he-sed we-e-met ye-qa-de-mu ta-nê-ka  
 Solo:  
 na al te-vi-še-nu na al te-ši-ve-nu  
 se-lah la-nu uš-lah la-nu  
 ye-šu-ah we-ra-ḥa-mim mi-me-ah-ne-ka

39. Corfu 1952 – Gerson-Kiwi no. 1679/F 247. Choir sings in parallel thirds and fifths.

E c e  
 a- ta- nu  
 le-ḥa-lot pa- nê- ka  
 ki ḥe-sed we-e-met ye-qa-de-mu fa- nê- ka  
 na al te-vi-še- nu rê- qam mi-le- fa-nê- ka  
 na al te-ši-ve- nu  
 se-lah la- nu ye-šu-ḥah we-ra-ḥa-mim mi-me-ḥo-ne- ka  
 uš-lah la- nu

40. Corfu 1970 – NSA, Yc 275 (20).

C E c e  
 a- ta- nu le-ḥa-lot pa-nê- ka  
 ki ḥe- sed we- e- met ye- qa- de- mu fa-nê- ka  
 na al te-vi-še- nu rê- qam mi- le- fa-nê- ka  
 na al te-ši-ve- nu  
 se-lah la- nu ye-šu-ḥah we-ra-ḥa-mim  
 uš-lah la- nu  
 mi-me-ḥo-ne- ka

41. Salonica 1982 – Author's record.

a- ta- nu le-ḥa-lot  
 ki ḥe- sed we-e-met ye-qa- de- mu  
 na al te-vi-še- nu rē- qam mi-le-fa-nē-ka  
 na al te-ši-ve- nu mi-le-fa- nē- ka  
 se- lah la- nu ye-šū-ḥah we-ra-ḥa-mim  
 uš- lah la- nu  
 mi-me-ḥo-ne- ka

42. Bucharest 1910 – Cohen-Linaru II, no. 6. Arranged for solo and choir with piano accompaniment.

a- ta- nu le- ḥa- lot pa- nē- ka  
 ki ḥe- sed we-e-met ye-qa- de- mu fa- nē- ka  
 na al te-vi- še- nu rē- qam mi- le- fa-nē- ka  
 na al te-ši- ve- nu  
 se- lah la- nu ye-šū-ḥah we-ra-ḥa-mim  
 uš- lah la- nu  
 mi-me-ḥo-ne- ka

43. Sofia 1962 – Levy II, no. 77.

EXTRANEOUS TRADITION

a- ta- nu le- ha-tot  
 kl he- sed we-e- mei  
 al te-vi-se- nu  
 ye-su-rah we- ra-ha- mim

ye-qad- mu  
 mi-le-fa- nê-  
 mi-me-ko-

pa-nê- ka  
 na al  
 al te-vi-se- nu  
 na al  
 se-lah  
 ui-fah  
 la- nu  
 ne- ka  
 la- ru

44. Lissabon s.a. – NSA, Y 2003 (5). Motive E, heavily disguised in verses 1 to 3, breaks through with the refrain.

45. Fez 1952 – NSA, Y 45 (13).
46. Meknès 1972 – Levy VI, no. 81.
47. Morocco 1928 – HOM V, no. 247. The (transposed) D-mode of the tune is broken by motive E with the entry of the refrain.
48. Tunis s.a. – NSA, Y 469 (21).
49. Bagdad 1951 – NSA, Y 65 (17).
50. Babel (Iraq) 1922 B – HOM II, no. 66.
51. Iran 1920 – HOM III, no. 40.
52. Shiraz 1952 – NSA, Y 84 (9).
53. Hamadan (Iran) 1972 – NSA, Yc 399 (40).
54. Hamadan (Iran) 1973 – NSA, Yc 464 (2).
55. Kurdistan 1952 – NSA, Y 35 (11).
56. Kurdistan 1967 – NSA, Y 681 (9-10).
57. Afghanistan 1958 – Gerson-Kiwi, no. G-2755.
58. Tiflis s.a. – NSA, Y 238 (15).
59. Yemen 1981 – Bahat, no. NAB 8107.
60. Cochín 1971 – NSA, Yc 304 (4).

YUVAL

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