THE SPANISH-PORTUGUESE JEWISH LITURGY

Essica Marks

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The Hebrew University of Jerusalem ● Faculty of Humanities

The Jewish Music Research Centre

In collaboration with the National Library of Israel

and the Zefat Academic College

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PREFACE

Documenting on paper the music of Jewish liturgies in their entirety and contextualizing them within their multiple Jewish and non-Jewish social contexts in past and present is a precarious undertaking. Orally transmitted, the sonic dimension of performances of the Jewish liturgy are in constant flux, acquiring different shapes and meanings even within limited spans of time and space. Elusive to being registered in definite musical notations or recorded inscriptions due to the sheer amount of local variants and permutations allowed to individual performers render anthologies of Jewish liturgical music problematic even if one can flesh out some abstract concept of "tradition" out of the multiplicity of performances. The canonicity attained by collections produced following the encounter of Jews with modern concepts of anthologization, such as Abraham Baer's major compilation of the Ashkenazi liturgy (first published in 1877), ignores the specific sources, agendas, and strategic decisions of their authors regarding graphic representations of liturgical music. The multiple interpretations open to users of such anthologies add to their problematic status as reliable sources for research. Nevertheless, liturgical music anthologizing, an anchor of musical memories cherished by Jewish communities, has become an important hallmark of Jewish musical modernity. The present work by Essica Marks is another major contribution to this vital genre of music publications.

Few Jewish liturgical music traditions have been as consistently maintained, as were those of the Spanish-Portuguese congregations that are the object of this volume. For an array of social reasons, of which the exceptionally small size of Spanish-Portuguese communities and their concentration in very few urban centers are the most notable, the musical repertoire of their liturgy and their performance practices have remained remarkably stable and relatively manageable to document. The main performers of this tradition, the hazzanim (cantors), belong to long and sometimes well- documented chains of transmission within specific families. These cantors were trained in few schools, mostly at the Ets Haim yeshiva in Amsterdam, another factor reinforcing stylistic consistency in the content and performance of the repertoire.

Above all, an internal narrative of authenticity and social mechanisms devised to maintain consistency validate, for reasons that will resurface later on in this study, our present perception of the Spanish-Portuguese liturgical tradition as exceptionally consistent and malleable enough to offer a paradigm for Jewish liturgical music studies. In short, the present work by Essica Marks is a well-rounded case-study exemplifying the complexities in the study of Jewish liturgical music.

Marks' study grew over the years in dialogue with many projects carried out by several authors for over more than a century and a half. While she converses with these antecedents, her present work is unprecedented in its scope. A specific trigger for this publication has been a prolonged collaboration with Hazzan Abraham Lopes Cardozo of blessed memory (1914-2006), one of the most distinguished carriers of this tradition in recent times. Drawing from his immediate predecessors from the late-nineteenth and early-twentieth century, Lopes Cardozo carried in his memory the liturgical tradition of his ancestors into the twenty-first century. To his inspiration, and to the unfailing support of his beloved wife Irma Robles de Lopes Cardozo, this work owes much. The generous support of the Edmond J. Safra Philanthropic Foundation made possible through a friend of the Lopes Cardozos, Michael Colson, facilitated the publication of the CD The Western Sephardic Liturgy as Sung by Abraham Lopes Cardozo (Anthology of Music Traditions in Israel 16, Jerusalem, 2004), and research towards the publication of this book.

Beyond the individual lore of Lopes Cardozo, this work reflects the musical memory of several other Spanish-Portuguese hazzanim who lived throughout the twentieth century, and were fortunately recorded, even if only partly, for posterity. Their names and works appear throughout this book. We would mention here, however, one of the most prominent ones, Hazzan Daniel Halfon from London (presently in Jerusalem), who provided invaluable information in an extensive and systematic number of recordings done by Essica Marks at the Sound Archives in Jerusalem between the years 2004 and 2009. Many detailed and previously undocumented pieces of information appearing in this book we owe to the patience and perseverance of Daniel Halfon. Hazzan Ira Rodhe from the Spanish-Portuguese Shearith Congregation in New York City, the heir to Hazzan Lopes Cardozo and his closest associate in his last years, was also helpful by answering our requests and sending us recordings.

As with all other projects of the Jewish Music Research Centre, we are indebted to the continuous collaboration of the Department of Music of the National Library of Israel, its director Gila Flam and to the team of the Sound Archives. The late Avi Nahmias, sound engineer of the Sound Archives, deserves special mention for his meticulous work in the manifold recordings done for this project. His premature death in August 2010 represented a great loss for all of us. Ruth Freed, former curator of the NSA was as always, an asset in our constant search for information on historical recordings.

Essica Marks has dedicated to the preparation of this volume almost two decades of diligent ethnographic and analytical research. Extracting a representative sample of musical items covering the entire range of the Spanish-Portuguese liturgy has been a daunting task. She has successfully accomplished her mission with the remarkable vast and profound work presented hereby. We are

thankful for her perseverance and determination in bringing this anthology to the press after so many years of incubation.

The remaining active Spanish-Portuguese synagogues in Amsterdam, Bordeaux, Bayonne, Gibraltar, Curaçao, Surinam, London, Manchester, Paris, Philadelphia and New York struggle to maintain alive a musical heritage that they conceptualize as "Spanish-Portuguese". Moreover, a distinctive liturgical music repertoire is one of the chief cultural capitals maintained by the immigrant Jews of most diverse origins who joined the Portuguese communities through the ages because of the imagined prestige of their pedigree. Academic scholarship has contributed its share to foster this "noble" image of Portuguese Jewishness that does not cease to fascinate and attract Jews and non-Jews. However, this heritage is not at all static. In times of dramatic changes in the demographic composition of these Jewish communities and the striving of younger generations for innovation, preserving traditions of old was not always a priority.

Remembrance of the musical past, in an atmosphere of dramatic cultural upheaval, is often consigned to the amorphous basket of nostalgia. However, innovation, as will be shown in this study, was always an integral component of the Spanish-Portuguese liturgical tradition, for no "tradition" was or is immune to the unremitting dialectics of change. Any authenticity that is to be unveiled or asserted must rely on the multiplicity of its manifestations. Thus, the level of the analytical angle circumscribes our ability to speak about one Spanish-Portuguese tradition. The closer our lenses focus on local Spanish-Portuguese repertoires, the more exclusive they become and subvert any notion of a transnational tradition.

Yet, in spite of all the social processes of change within and outside the realm of the Jewish communities that display the Spanish-Portuguese Jewish banner to this day, many musical items and practices documented by Essica Marks in this comprehensive volume are still alive in the twenty-first century. Such survival is the result of the determined will of few dedicated young hazzanim and their constituencies. Striving neither to canonize nor to fossilize the Spanish-Portuguese liturgical traditions with an agenda of preservation, this book is notwithstanding as comprehensive an account as possible of this venerable liturgical repertoire. Presented in the memory of members of these communities in the past, many of whom perished under the Nazis, and for the use of those in the present who attempt to maintain this repertoire, we hope that this volume also adds an innovative dimension to the anthologizing of Jewish liturgical music.

Edwin Seroussi

INTRODUCTION

The study of the liturgical music of the Spanish-Portuguese Jewish (aka Western Sephardi) communities has been mainly based on historical sources and written documents (see bibliography at the end of this volume). Unlike these antecedents, the present volume relies on recordings of oral traditions documented over the past three decades. Its organizing logic follows the structure of the Jewish liturgy in terms of texts and contexts. Within each section of the book, I have selected and transcribed a set of musical specimens exemplifying the performance of each text by representatives of different linages of transmission.

The book is divided into five major sections, each one dedicated to a musical genre of the Spanish-Portuguese liturgy as it is performed until the present. Each of these genres appears in specific liturgical functions and has unique musical characteristics in terms of modality, rhythm and text-music relation. The first one, Psalmody, is the predominant genre applied to the opening sections of the liturgical services. Biblical cantillation, the subject of the second section, addresses the ritual chanting of the Torah and other scriptures as performed on Sabbaths and holydays according to the Masoretic accents (ta'amei miqrah). Prayer chanting comprises the third section of this book. It treats the diverse types of through-composed recitatives without clear beat that the cantor applies to most of the liturgical texts performed in loud voice. Two final sections address strophic poetry in its different manifestations. A special section (the fourth one) focuses on the dirges for fast days, mostly for the Ninth of Av, a liturgical poetic genre whose music rendition is particularly rich in the Spanish-Portuguese tradition. The books ends with the most substantial chapter treating poetical insertions in the liturgy, piyyutim and zemirot. These poems, many of which are shared by the Spanish Portuguese with Sephardi and Oriental Jewish communities, are characterized by their strophic musical structure and their fixed rhythmic patterns. We included in this volume not only poems that are liturgical insertions but also songs for the domestic sphere, i.e. zemirot for family gatherings and other events taking place outside the synagogue. Although not strictly liturgical, these zemirot are an integral part of the religious experience of the Spanish Portuguese Jews. Although these liturgical musical genres correspond to specific textual sections of the liturgy, they sometimes overlap. Thus, Psalms can be performed in the Psalmody genre but also with strophic melodies that are more characteristic of piyyutim and zemirot.

Each section is preceded by a general introductory study highlighting the generalities of each genre in musical and liturgical terms. Following each introduction are musical transcriptions and

analyses of the text and music of specific units within the liturgical order with the exception of the section on Biblical cantillation that follows the logic of the Masoretic accents hierarchy. For the sake of clarity, all the musical examples within each chapter were transposed to the same tonic to facilitate comparisons between different renditions of the same text.

Origins of the Portuguese Jews

The present-day Spanish-Portuguese congregations trace their origins back to the times when Jews from Portugal were forced to convert to Christianity and to their eventual return to Judaism since the mid-16th century. The Jewish settlement in Portugal originated in successive waves of immigrants from Al-Andalus and Castile. From 1148 onwards Jews from Al-Andalus fled to Portugal during the Almohad invasion of Iberia. A second wave followed the 1391 Christian persecutions at the peak of the Reconquista that preluded the final expulsion of the Jews from Spain in 1492 by King Ferdinand and Queen Isabella. This massive expulsion lead to the third, final and more substantial displacement of Jews from Spain to Portugal.

In the 14th century the Jewish community in Portugal was well organized and headed by a chief rabbi. Strong connections and shared interests linked the immigrant Andalusian Jews to the Portuguese crown developed over time. Yet, geopolitical shifts led in 1496 to King Manuel's decree ordering the Jews to leave Portugal or convert within a period of only ten months. In practice, most Portuguese Jews were forced to convert and in 1499 they were forbidden to leave the country.

Many converted Jews, called conversos or "new Christians," continued to practice Judaism in secret to the extent that it did not jeopardize their safety and status. They preserved a sense of belonging to a discrete subaltern community through the practice of endogamy. The gaze of the "old" Christians who continued to perceive these conversos as Jews strengthened this sense of community. In the course of time, however, the conversos' disconnection from an organized Jewish life led to the formation of a "new" religion in which dim vestiges of Jewish practices coexisted within a Christian social framework.

The new Christians engaged in various fields for their livelihood. There were craftsmen, mainly tailors and shoemakers, but also merchants and bankers. In subsequent generations, they entered the medical and jurisprudence professions, studying at the prestigious universities such as Coimbra. Some conversos amassed considerable fortunes, living at the standards of the nobility.

From the second half of the 16th century onwards, the situation of the conversos in Portugal deteriorated. The Inquisition established in Portugal in 1536 increased its persecutions, torturing and eventually bringing many Jews to the stake. The ban on the new Christians leaving Portugal was intermittently enforced, eventually allowing many conversos to leave and relocate in few Western European cities that were open to these newcomers or in the Ottoman Empire. Upon immigration most (but not all) conversos returned to a fully open Jewish way of life. They comprise the kernel of the Western Sephardi congregations whose liturgical music is the object of this volume.

The Spanish Portuguese "*naçao*"

The Western Sephardi diaspora spread during the 17th century throughout Western Europe and later on the Dutch and British American colonies. They first settled in Venice, Amsterdam and South-West France (Bayonne, Bordeaux) and later in Hamburg, Livorno, London, Gibraltar, Paris, Vienna, New York, Philadelphia, Newport, Charleston, Savannah, Surinam and Curaçao (Bodian 1997: 5). Kaplan (1994: 28) notes that the members of this diaspora developed a sense of belonging to an interconnected Spanish-Portuguese *naçao* (nation). This sense of community was made possible by the awareness of a common ancestry in Portugal, close family bonds, commercial networks built on trust and cooperation, as well as the circulation of trained spiritual leaders (rabbis and cantors) between the different centers. Of particular importance for the construction and maintenance of the *naçao* was the elite of international merchants, entrepreneurs and investors among the Portuguese Jews. Their international ties and status among the ruling elites of the Christian society turned them into a dominant social force in the emerging Spanish-Portuguese communities. Many of these well-educated and well-positioned conversos continued to maintain contacts with Christian scholars and political circles even after their return to the open practice of Judaism. Their cultural standards became the guiding values of the new Western Sephardi communities (Kaplan, 1982: ix-x; 1994, 28)

The Spanish-Portuguese *naçao* differed from the older Sephardi communities in the Ottoman Empire and North Africa established by Jews expelled from Spain and Portugal at the end of the 15th century in that most of their members were *conversos* who were physically and spiritually isolated from Jewish practices and centers of knowledge. While Eastern and North African Sep- hardi communities preserved and developed Iberian Jewish custom, law, liturgy and language, the Spanish-Portuguese communities had to overcome the separation of generations of most of their members from Sephardi Jewish practice by undergoing a process of reeducation. At

the same time, due to their enculturation in Spain and Portugal as New Christians, they inherited a cultural

capital and aesthetic sensibilities that set them apart from the older Sephardi Jews of the Ottoman Empire and North Africa (Kaplan 1982: ix). To build a coherent new Jewish community, the leaders of the *naçao* had to navigate the tensions between the strictures that rabbinical Judaism imposed on its members and their openness to patterns of behavior, tastes and ways of thinking that at times collided with *halakha*.

Spanish-Portuguese Liturgical Music

Because liturgical practices are a crucial component of Jewish identity, the return of the Spanish-Portuguese conversos to Judaism called for the creation of an autochthonous performance practice of the Jewish liturgy including its musical component. While this book is based on the present-day liturgical music of three Spanish-Portuguese synagogues, those of Amsterdam, London and New York, it is important to notice that we also possess valuable musical documentation from the past, going back to the early 18th century.

Based on such documents, Adler (1966, 1974, 1984) has noticed that European art music was an integral component of the musical culture of the Portuguese Jewish community of Amsterdam, arguably the "mother" congregation of the *naçao*, at least since the late 17th century. Literary evidence shows that festive events at the Amsterdam synagogue, such as *Shabbat Nahamu* (when the inauguration of the grand new Synagogue in 1675 is commemorated), *Simḥat Torah* and *Shabbat Bereshit*, were embellished with the performance of musical compositions commissioned from Jewish and non-Jewish composers. Adler also showed that the competition for the post of cantor was a rich musical affair. The celebrations of the confraternities that emerged within the Amsterdam community (such as *Shomerim laboker*, a society dedicated to devotions on the early hours of the Sabbaths) were also occasions for lavish musical performances. Adler has also shown that tunes from these new musical works commissioned by the Amsterdam community from professional composers survived as traditional melodies in oral tradition.

Yet, the practice of Western art music in the Spanish-Portuguese congregation of Amsterdam should not lead us astray from the attempt of this congregation to align with the old and "authentic" Sephardi musical practices. Indeed, when attempting to reconnect to such practices the Amsterdam parnassim (communal leadership) engaged experts from North African and Ottoman Sephardi communities such as cantors Yosef Shalom Gallego from Salonika (practiced

in Amsterdam between 1614 and 1630; Seroussi and Beeri 1992) and his contemporary Isaac Uziel Paz from Morocco. This exchange of liturgical music expertise from Morocco, Gibraltar, Livorno, Hamburg or the Caribbean communities continued to be a hallmark of the *naçao*. and is one of the main reasons behind the striking similarities between the musical repertoires of different Spanish- Portuguese synagogues to this day, as our ethnography shows.

One of the most important historical sources of Spanish-Portuguese liturgical music in notation is *The Ancient Melodies of the Sephardic and Portuguese Jew,* published in London in 1857 by the Amsterdam-born and educated cantor of the London Portuguese synagogue since 1818 David Aaron de Sola (1796-1860) and pianist Emmanuel Aguilar. This anthology includes seventy-one melodies as well as a comprehensive and informative introduction by De Sola in which he presents his hypothesis regarding the antiquity of the Sephardi liturgical repertoire (Seroussi 1992). De Sola's main goal however was preservation of what already he perceived as an endangered oral tradition threatened by assimilatory trends.

De Sola's comments in his introduction are pertinent to the present volume in that he distinguishes within the liturgical music of his community, as I propose here too, different degrees of musicality based on the parameter of duration. He proposes the concepts of intonation, cantillation and chanting to describe these patterns, anticipating in some ways our contemporary approach to this same music based on ethnography. Moreover, the musical transcriptions in "The Ancient Melodies", anchored in the oral traditions that De Sola carried with him from Amsterdam, though problematic from the methodological point of view, provide sufficient data for the present work when determining patterns of continuity in the transmission of this liturgical musical lore.

While De Sola and Aguilar's documentation is illuminating in terms of the ties of the Spanish-Portuguese liturgy to the lore of the old Sephardi communities, the presence of Baroque and style *galant* musical practices among the cantors of Amsterdam during the peak of the community's existence in the 18th century needs to be stressed as well. The former New Christians, especially the wealthy elites, were avid consumers of their contemporary European art music. Such musical practices are reflected in the few valuable cantors' manuals in musical notation preserved mostly at the Ets Haim library adjacent to the Amsterdam synagogue. These manuscripts show that the cantors were expected to be able to compose new music for selected liturgical texts, most especially the *Qaddish*, the *Qeddusha* and festive hymns such as *Adon 'olam* and *Yigdal Elohim ḥai* in the spirit of the period. They also show that the cantors adapted extant music by local composers or tunes of popular Dutch, French and English songs setting them to Hebrew texts. (Seroussi 2001) Manuscripts also show the incipient engagement of trained choirs in Spanish-Portuguese

synagogues as a concession to contemporary musical tastes. This phenomenon appeared for the first time in 1820 in Bayonne, then in London (1830), and Amsterdam (1875).

As a way of conclusion, one can see that a relatively small number of cantorial lineages have been responsible for the transmission of the Spanish-Portuguese liturgical repertoire. This social trait, coupled with a protective policy from the parnasim that restrained the introduction of any changes to the traditional repertoire, has ensured a high degree of continuity as shown by the present work. This distinctive liturgical music repertoire, initiated in Amsterdam and spread by cantors through a vast geographical span, has remained a staple of the Spanish-Portuguese Jewish cultural identity to this day. Modern technologies of transmission, such as printed musical notations, recordings and digital files, have paradoxically reproduced this repertoire with even more intensity in an era in which the ethnic composition of the still extant Spanish-Portuguese synagogues has changed beyond recognition.

Essica Marks

CHAPTER ONE

PSALM CHANTING

The Book of Psalms has a unique system of accentuation (*te'amim*) known as *ta'amei emet* that it shares with two other poetic books of the Bible, Job and Proverbs. In the singing of Psalms, the Spanish-Portuguese tradition has kept some performing principles that reflect this unique system. These principles are the subject of this chapter.

The basic literary structure of the Psalm verse is defined by parallelism, the division of the verse into two and, more rarely, three hemistiches. There are also short verses consisting of one part, without a disjunctive accent. The majority of these verses appear as headings of chapters.

The division of the Psalm verses is marked by the main disjunctive accents. All verses close with the accent *sof pasuq*. In verses of two hemistiches the accent dividing the verse is *etnaḥ*. When the verse is divided into three hemistiches, the strongest closing accent is *'oleh veyored* followed by *etnaḥ*. In addition, the disjunctive accents *revi'a gadol, tzinor, revi'a mugrash, paseq-mahapaḥ legarmei, paseq azla legarmei, revi'a qatan, deḥi*, and *pazer* divide the verse into three hemistiches, but their strength is less than that of '*oleh veyored* (see Flender 1992 for the principles of Psalm accentuation).

Within the Spanish-Portuguese tradition, there are a number of different styles of performing Psalms. The two main styles are the *psuqei dezimra* for Sabbath and festivals, performed by the cantor and/or the congregation, and a general style performed by the cantor for other chapters.

Melodic structure

The Psalm chanting of the Spanish-Portuguese Jews, like that of other Sephardi communities, is based on a recurring musical unit repeated with each verse and stressing parallelism, i.e. the division of the verse into two or three hemistiches. The musical punctuation of the melody corresponds, in most cases, to the location of the main disjunctive accents: *sof pasuq*, *etnaḥ*, *'oleh veyored*, *paseq+legarmi* and *revi'a*.

In terms of their internal structure, the musical units in Spanish-Portuguese Psalm chanting can be divided into three types:

A) One-part melodic units. This structure is typically associated with verses lacking parallelism, i.e. without internal division and therefore without the disjunctive accent *etnaḥ*. This type appears normally in the first verse of the chapter.

1. **Psalm 146, 2.** New York version (Amsterdam)

There are a few extraordinary cases of two-part verses with a disjunctive accent where the melody consists of a one-part unit in spite of the structure of the verse.

a - ha - le - la   la - do - nai be - kha - yai a - zam ra - le - lo - hai____   be - 'o - di

B) Two-part melodic units. This is the most common structure in Spanish-Portuguese Psalm chanting. Usually, the two-part melodic structure parallels the two-part verse structure.

2. Psalm 121, 6. New York version (Amsterdam)

yo - mam ha - she - mesh lo ya - ke - ka   ya - re - ah ba - lay - la

3. Psalm 146, 5. London version

The two-part melodic unit is sometimes performed in one-part verses as well as in three-part verses.

ash - rei she - el ya - 'a kov be - 'ez - ro   shiv - ro al A - do - nay__   e - lo - hav

4. Psalm 42, 1. New York version (Amsterdam) and London: A two-part melodic structure in a one-part verse

lam - na - tse - ah mas - kil_____   liv - nei ko - rah

5. Psalm 146, 9. London version: A two-part melodic structure in a three-part verse

A - do - nay sho - mer et ge - rim ya - tom ve - al - ma - na__ ye - 'o - ded ve - de - rech re - sha - 'im_____ ye - 'a - vet

C) Three-part melodic units. These units generally appear with three-part verses, which have a strong disjunctive accent in addition to *etnaḥ* (usually *'oleh veyored* or *paseq+legarmi*). The additional melodic part is always added in the first part of the verse. There are three types of three-part melodic units.

(1) Basic three-part melodic units. This is an extension of the two-part melodic unit. The additional part appears at the beginning of the verse. The division is related to the main disjunctive accent additional to etnah in the first part of the verse.

6. Psalm 121, 1. New York version (Amsterdam) and London: Three-part verse

(2) In extended two-part verses in which each hemistich is divided into two parts, the melodic unit has a four-part form. In most cases, this division is related to the presence of another main disjunctive accent like *ravi'a gadol*.

shir ha - ma - 'a - lot   e - sa ei - nai el he - ha - rim me - a - in ya - vo 'ez - ri

7. Psalm 42, 3. London and New York (Amsterdam)

tsam a - naf - shi le - e - lo - him   le - el___ ḥai___ ma - tai a - vo ve - e - re e - pe - nei E - lo - him

(3) In especially long verses, which have several primary disjunctive accents such as *'oleh veyored, paseq+legarmei* or *revi'a gadol*, in the melodic unit of the first part, up to the middle stop, there are usually three or four divisions, and in the second part, only two divisions. Often the secondary division in the second part is only musical and has no connection to any disjunctive accent.

8. Psalm 42, 6. London and New York (Amsterdam)

(azla legarmei + tzinor, revi'a, 'oleh veyored, tzinor)

ma tish - to - <u>ha</u> - <u>hi</u> naf - shi___ va - te - he - mi___ a - lai_____

ho - <u>hi</u> li le - lo - him ʿod ki o - de - nu ye - shu - ʿot___ pa nav_____

There are occasional cases where the musical unit corresponds to two verses. This instance occurs when a one-part verse is followed by a regular two-part verse. This joining of two verses creates a three-part musical unit.

9. Psalm 29, 7-8. London-Amsterdam version

kol A - do - nay____ <u>ho</u> - tsev___ le - ha - vot___ esh___

kol A - do - nay ya - <u>hil</u> mid - bar ya - <u>hil</u> A - do - nay mid - bar ___ ka - desh

Musical characteristics of Psalm chanting

The musical units in all instances consist of three main motifs: opening, middle and closing. These motifs are related to the stops and form the internal structure of these units. In verses where the melodic structure has three or more parts, there are other motifs related to the accents *ʿoleh veyored* and *paseq+legarmei*. The opening motif usually has an ascending contour.

10. Psalm 146, 2. London version (opening motif)

A feature of the opening motif is often its recitation character.

a - ha - le - la   A - do - nay   be - <u>ha</u> - yai

11. Psalm 146, 9. Amsterdam (New York) version

A - do - nay sho - mer et ge - rim ya - tom ve - al ma - na ye - 'o - ded

12. Psalms, 29, 1. London and Amsterdam-New York version: middle motif descending

The middle motif is usually on a descending contour towards a mid-cadential tone.

In versions of London, New York and Amsterdam, middle motifs may have an ascending contour. This feature is not, however, found in the performance of Psalms in the cantor's or congregational versions on festival eves or days.

ha - vu   la - do - nai   be - nei   e - lim

13 Psalm 146, 4. London version. Ascending middle motif

te - tse   ru - <u>ho</u>   ya - shuv le - ad - ma - to

14. Psalm 42, 3. New York and London versions. The closing motif

The closing motif in all versions is on a descending contour, generally in steps, towards the closing cadential tone.

In the London version of *psuqei dezimra,* the closing motif is preceded by a descending contour to the tone below the closing tone as a preparation for the close.

pe - nei   E - lo - him

15. Psalm 146, 3. London version

In the New York, Amsterdam and London version, the closing tone is reached by a descending interval of a minor third.

be - ven   a - dam   she - ein   lo   te - shu - ʻa

16. Psalm 121, 2. New York, Amsterdam, London version

ʼo - se   sha - ma - im   va - a - rets
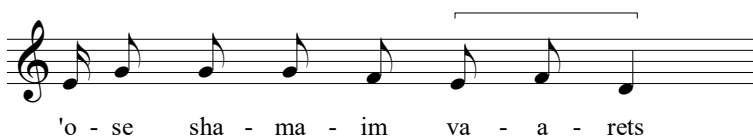
Rhythmic structure

Psalm chanting in the Spanish-Portuguese tradition has a steady beat but no fixed meter. The rhythmic structure is based on patterns of long and short tones, where the rule is that an accented syllable is longer than an unaccented one, mainly in the disjunctive accents. In addition, the rhythmic progression includes stops that are based on the prosody of the text. The words followed by a stop are usually accented in one of the main disjunctive accents. These textual stops include closing stops marking the separation between melodic units; middle stops; and other secondary stops stemming from the internal division of each musical unit.

In all Spanish-Portuguese versions, a musical unit ends on a main closing stop, parallel to the end of the verse and the accent *sof pasuq*. An exception is the performance of Psalm 29, verses 1, 7, and 9 in the London and Amsterdam version, where there is no stop at all but rather a segue to the next

verse. It should be noted that the normative melodic pattern of the closing motif appears in these units as well, even though there is no stop in the chanting. These rare cases of seamless passage to the next verse probably stem from the desire of the performer to vary the repetitive structure of the melodic units. The lack of a final stop creates difference, diversity and creative tension.

17. Psalm 29, 1-2. London, Amsterdam and New York version: Two units without an intermediate stop

The middle stop is mainly performed on the accent *etnaḥ*. In rare cases, the middle stop on *etnaḥ* is not performed.

miz - mor   le - da - vid   ha - vu   la - do - nai   be - nei   e - lim   ha - vu   la - do - nai   ka - vod   va - 'oz

ha - vu   la - do - nai   ke - vod she - mo   hish - ta - _ha_ - vu   la - do - nai   be - had - rat   ko - desh

18. Psalm 146, 3. London version: A middle stop on etnaḥ

al   tiv - te - _hu_   bin - di - vim   be - ven   a - dam she - ein   lo   te - shu - ʻa

The main stop is performed on the accent *ʻoleh veyored* in all versions.

19. Psalm 121, 1. New York (Amsterdam) –London versions. The cantor's version

shir   ha - ma - ʻa - lot   e - sa   ei - nai   el   he - ha - rim   me - a - in   ya - vo   'ez - ri

The main stops are very often performed on the accents *pasek+azla legarmei*, pasek+*tzinor* and *revia* (see example 8).

Melodic progression and ambitus

The melodic progressions in Spanish-Portuguese Psalm chanting vary within a limited ambitus generally moving in seconds in a framework of tetrachords or pentachords. The progression of tetrachord *D* in the closing motif is the most common one (Psalm 121, London; Psalm 42, New York-London; Psalm 134, New York; Psalm 134, London; Psalm 29, London-Amsterdam). In the London version of *psuqei dezimra* (Psalm 146), the closing motif is based on tetrachord *E* (see Example 3).

In the New York-Amsterdam version of *psuqei dezimra*, the closing is on tetrachord *C* (see Example 1). The most commonly found middle motif is based on tetrachord *E* (Psalms 121 and 42, New York and London; Psalm 134, New York and London; Psalm 29, London-Amsterdam). In a few cases, the middle motif can also contain progressions based on tetrachord *D* (Psalm 146, London; Psalm 146, 10, New York). It should be noted that at times movements in the middle motif can be transposed to a different tone, such as tetrachord *E* on *A*.

20. Psalm 42, 3.

The interval between the middle and final stops is a central feature of the various traditions of Spanish-Portuguese Psalm chanting. It is possible to discern that two intervals are somewhat more prevalent than others: a descending or ascending major second, and a descending or ascending fourth.

21. Psalm 146, 2-3. London version. Psuqei dezimra of the cantor: An ascending major second, a descending fourth

22. Psalm 121, 6. New York London version: The cantor's version for the prayer: A descending major second

yo - mam   ha - she - mesh   lo   ya - ke - ka   ya - re - a<u>h</u>   ba - lay - la

23. Psalm 42, 4. New York London version. The congregation's part in festivals: An ascending fourth

hay - ta   li____   dim - 'a - ti____   le - <u>h</u>em____   yo - mam   va - lay - la

be - mor   li   kol   ha - yom____   a - ye   e - lo - hey - kha

24. Psalm 134, 3. New York version: Festival and weekday evenings. An ascending fourth

ye - va - re - khe - kha   A - do - nay   mi - tsi - on   'o - se   sha - ma - im   va - a - rets

25. Psalm 134, 3. London version: Friday and weekday evenings. A descending major second

ye - va - re - khe - kha   A - do - nay   mi - tsi - on   'o - se   sha - ma - im   va - a - rets

26. Psalm 29, 5. London-Amsterdam version. A descending major second

kol   A - do - nay   sho - ver   a - ra - zim   vay - sha - ber   A - do - nay   et   ar - zey   hal - va - non

The text-music relation in all Spanish-Portuguese Psalm chanting is usually syllabic, and more rarely neumatic (2-4 notes to a syllable). This musical feature highlights the close relationship between the prosodic structure of the text and the musical structure and rhythm of Spanish-Portuguese Psalm chanting.

CHAPTER TWO

CANTILLATION OF THE TORAH, HAFTARAH AND BIBLICAL SCROLLS

Cantillation of the Torah

Torah biblical readings are one of the most ancient liturgical institutions of the Jewish religion. There is speculation that the reading of the Torah provided the impetus for the first gatherings for prayer in the Jewish communities in the Land of Israel (Elbogen 1988 [1913]: 117).

The Torah is read four times a week in the synagogue: on Saturday, during the morning prayers and the afternoon service, and every Monday and Thursday in the morning prayers. Other biblical readings take place on holidays and for morning services of the intermediate days (of Passover and Tabernacles); on the first day of the month, fast days, Hanukah and Purim; on Saturdays and holidays; during the fast of the Ninth of Av; and during the afternoon prayers of fast days, when both the Torah and the Haftarah are read, while only the Torah is read on the other days.

The Torah is divided into fifty-four *parashot* (sing. *parashah*, lit. "pericope" a portion of the Torah). Every Saturday, one or two parashot are read according to their serial order. The reason for more than one parashah occasionally being read is attributable to the difference between a regular and a leap year – the former having fifty-one and the latter up to 55 weeks. Thus, a certain parashah may be linked to that adjacent to it, and both are recited on the designated Sabbath.

The cantillation of the Spanish-Portuguese tradition, like that of all Jewish communities, is based on the accentuation system. In the Biblical texts, punctuated according to tradition, the words are not only accompanied by vowels but also by other markers, accents, which appear above or below the accented syllable.

The accents are signs that guide the reader in the musical performance of the Biblical texts. Each of the accents suggests a particular melodic pattern. There are different melodic patterns for reading the same symbols in the Torah, the Haftarah or the scrolls. These musical patterns vary across Jewish communities. Accent names sometimes differ from one Jewish tradition to the other, but in this chapter they will be named according to the Spanish-Portuguese tradition.

The rhythmic structure of these musical patterns stems from the accentuations of the text. An accented syllable is usually longer than an unaccented one. The rhythm is "flowing" (Frigyesi 1993) and its structure is defined by the prosodic structure of the text. Typically, the relation of syllable to sound is syllabic and neumatic, but certain accents can also be melismatic.

The accents are divided into disjunctive accents of varying degrees of dividing power, and conjunctive accents. The reading stresses the syntax by determining the pauses and the junctures in the text. Reading according to the accents is also important for the correct interpretation and understanding of a text.

The accents can be divided into groups and subgroups (Kadari 1985). Every group or subgroup consists of a number of accents ending on a disjunctive accent. Groups end on a strong disjunctive

accent and subgroups on relatively weaker ones. There are also accents which are neither in a group nor a subgroup, but which appear on their own.

The following musical analysis of the cantillation of the Spanish-Portuguese Torah reading focuses on the musical characteristics of groups ending on strong disjunctive accents. These characteristics are based on a large number of readings that were analyzed for the present publication. The following examples are the most representative patterns found in this broad overview. The majority of the examples represent the singing of verses from the Torah. Examples of some exceptional accents for which we do not possess recordings in the context of the reading are based on the performance of the cantillation of the accents themselves.

The *sof pasuq* group

This group includes the combination of the accents *ma'arich-tarḥa-sof pasuq* and *tarḥa-ma'arich-sof pasuq*. The melodic progression proceeds in steps of major seconds, and the direction on the ending tone is always upward. The note preceding the ending tone is *D*, and the ending tone is on *E*. There is a difference between the Amsterdam-New York version and that of London. In the former, the development is two-toned, with an interval of a major second, sounding very narrow; while in the latter, the development is a trichord on *C*, creating an interval of a major third, and yielding a broader melody. In both versions, the ending tone is the same, on *E*.

1. Exodus 12:23. London version (Daniel Halfon): *ma'arich-tarḥa-sof pasuq*.

la - vo el ba - tei - khem lin - gof

2) Genesis 12:3. Amsterdam-New York version (Ira Rhode): *tarḥa-ma'arich-sof pasuq*.

kol mish - pe - ḥot ha - a - da - ma

When the accent *tevir* is added to the *sof-pasuq* group, there is an extension of the melody, and in both versions, the text-music relation becomes melismatic. The melodic progression is in the range of a major third with ascending and descending directions.

3. Exodus 12:26. London version (Daniel Halfon): *tevir-ma'arich-tarḥa-sof pasuq*

ma_____ ha - 'a - vo - da___ ha - zot la - khem

When the accents *kadma* and *darga* are added to this group, the range increases to include a minor sixth between the high note on the accent *kadma*, and the low notes of other accents in the group, and the text-music relation is neumatic. There is an interval of a fourth between the final note of the accent *kadma* and the opening note of the accent *darga*. The melodic progression is a tetrachord *D* on *E* with a recitation on *E*, emphasizing this note as central to the melodic progression rather than being just an ending tone.

4) Exodus 12: 50. London version (Daniel Halfon): *kadma-darga-tevir-ma'arich-tarḥa-sof pasuq*

ka-a-sher tsi-va_____ A - do - nay_____ et mo-she ve - et a - ha-ron ken 'a - su

The *etnaḥ* group

This group contains the following accents: *ma'arich-tarḥa-shofar-holech-etnaḥ*. The melodic progression proceeds in steps of major seconds, and the direction of the ending tone is always upward. The preparing note to the cadential tone is *D*, and the ending tone is *E*. The interval between the ending tone *etnaḥ* and the ending tone at the end of a verse is *unison*. There is recitation on *D* and *E*.

The difference between the London and Amsterdam-New York versions is that in the former, the melodic progression is based on the trichord *C*, creating an interval of a major third, while in the latter the melodic progression is between two notes only, with an interval of a major second. A further difference is found in the text-music relation, which in the former is mainly syllabic but in the latter is both syllabic and neumatic.

5. Exodus 12: 28. London version (Daniel Halfon)– *ma'arich-tarḥa-shofar-holekh-etnaḥ*

va - yel - khu va - ya - 'a - su be - nei Is - ra - el

6. Genesis 12:1. Amsterdam-New York version (Ira Rhode): *maarikh-tarḥa-shofar-holech-etnaḥ*

me - ar - tse-kha u - mi - mo - lad - te - kha___ u - mi-beit a - vi - kha

When the accent *zaqef gadol* is added to an *etnaḥ* group, the melodic progression may reach the range of a major sixth. In the London version (example 7) the melodic progression is based on the hexachord *C-A* (from the bottom-up) with the ending (or cadential) tone being *E*; and in the Amsterdam-New York version (example 8) the development is based on the hexachord *D-B*, whereas the melodic progression is actually within the framework of the pentachord *E-B*, with the lower note (sub-tonic) *D*. The text-music relation is melismatic.

7. Exodus 12: 26. London version (Daniel Halfon): *zaqef gadol- ma'arich-tarḥa- etnaḥ*

ve - ha - ya_____ ki - yom-ru a - lei-khem bnei-khem

8. Genesis l2: 18. Amsterdam-New York version (Ira Rhode): *zaqef gadol*-shofar holech-*tarḥa-*

va - yo - mer ma zot__ 'a - si - ta li

The *zaqef qaton* group

The *zaqef qaton* accent is based on the two-tone development within a major second. The cadential tone is *E*, and the note prior to it is *D,* with the direction of the ending tone being an ascending major second. The interval between the ending tone of this group and that of the end of a verse and *etnaḥ* is unison.

When there is tonal broadening in this group, the main characteristics are as follows: broadening of the range to a fifth; a melodic progression based on the pentachord *C* on *D*; a melodic progression that includes steps and leaps; and recitation on *E* and *D*. On occasion the text-music relation may expand to become melismatic.

9. Genesis 12:5. Amsterdam-New York version (Ira Rhode): *trei-qadmin-shofar-holech- zaqef qaton*.

la - le - khet __ ar - tsa ke - na - ʿan

In the London version, when the accent *shofar-holech* is found before the accent *zaqef qaton*, in most cases the musical structure shifts to become based on the *C* trichord.

10. Exodus 12:30. London version (Daniel Halfon): *shofar-holech- zaqef qaton*.

ki ein __ ba - it

The *revi'a* group

The melodic progression of this accent includes leaps of minor thirds both ascending and descending as well as steps of a minor second. The text-music relation is melismatic. The cadential tone is *E*, and the movement towards the ending tone is a descent with a leap of a minor third. The introductory tone to the cadential tone is *G*. The interval between the ending tones of the *revi'a* group and the ending tone of *etnaḥ* and the verse ending is unison. In the London version, the melodic progression is within the trichord *D* on *E*, and the range is a minor third. In the Amsterdam-New York version, the melodic progression is within the tetrachord *C* on *D* and the range is a fourth.

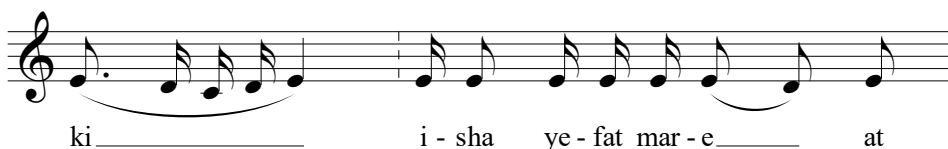**11. Exodus 12:21.** London version (Daniel Halfon): *revi'a*

mish - khu __

12. Genesis 12:12. Amsterdam-New York version (Ira Rhode): *revi'a*

ve - ha - ya __

Sub-group *tevir*

Here the melodic progression is in steps of major seconds in a range of a major third. The text-music relation is melismatic on the first word *ki,* and thereafter is a syllabic recitative. The melodic progression is based on the *C* trichord; the cadential tone is *E* and the preparation for the ending tone is on *D*, with an ascent towards the end. The interval between the ending tones of the sub-group *tevir* and those of *etnaḥ* is unison.

13. Genesis 12:11. Amsterdam-New York version (Ira Rhode): *tevir-ma'arich-tarḥa-sof-pasuq.*
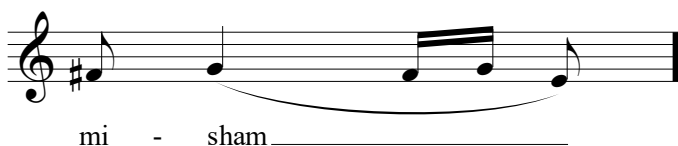

The *gerish* sub-group

The melodic progression is in steps of a minor second and a leap on the descent of a minor third. The text-music relation is melismatic. The melodic progression of this accent is based on the trichord of *D* on *E* (*E-F♯-G*). The cadential tone is *E* and the tone leading to the ending tone is *G*. The direction leading to the ending tone is a descent, in a leap of a minor third. The interval between the ending tones and those of *etnaḥ* and the end of the verse is unison.

14. Genesis 12:8. Amsterdam-New York version (Ira Rhode): *gerish*

When the *gerish* accent is part of the *gerish* group (together with the *tarsa* and *azla* accents), the melodic progression broadens to the pentachord *C* on *D*.

15. Exodus 12: 31. London version (Daniel Halfon): *tarsa-azla-gerish.*

The *talsha* group

The melodic progression proceeds in steps of major and minor seconds in a range of a minor third. The direction for the ending tone is a descent to a major second. The tonal organization is based on the trichord *E* on *C#* and the cadential tone is *D*.

The interval between the ending tones of *talsha* and the ending tones of *etnaḥ* and the end of the verse is an ascending major second. In the London version, the text-music relation is syllabic and neumatic. The neumatic trait is on the stressed syllable of the word. In the Amsterdam-New York version, the text-music relation is syllabic and melismatic and the melisma is on the accented syllable of the word.

16. Genesis 14:7. London version (Daniel Halfon): *talsha*

va - ya - shu - vu

17. Genesis 14:7. Amsterdam-New York version (Ira Rhode): *talsha*

va - ya - shu - - - vu

The *Pazer gadol* group

The melodic progression is in steps of major and minor seconds ascending and descending. The movement towards the ending tone *G* is ascending (a minor second). The tonal structure is based on trichord *C* on *D* (*D-E-F#-G*) and the range is a fourth. The text-music relation is syllabic and melismatic. The melisma is on the stressed syllable of the word. The interval between the ending tones of *pazer gadol* and those of *etnaḥ*, as well as the end of a verse, is a minor third (descending).

18. Exodus 12:27. London version (Daniel Halfon): *pazer gadol*.

ve - a - mar - tem

The *karnei para* group (*yareaẖ ben yomo – karnei para*)

The melodic progression is a descending major third with steps of major and minor seconds. The direction of the ending tone is descending (a major second). The text-music relation is syllabic and melismatic. The melisma is on the stressed syllable of the word. The interval between the ending tones of the *karnei para* group and those of *etnaḥ* and the end of the verse is a third (descending). In the London version, the tonal structure is based on the hexachord *F* on *C* (*C-D-E F#-G-A*); the ending tone is *G* and the tone leading to the ending is *A*. The interval is a major sixth. In the Amsterdam-New York version, the melodic progression is within the pentachord *C* on *D* (*D-E F#-G-A*); the ending tone is *G* and the tone leading to the ending is *A*. The interval is a fourth.

19. Numbers, 35: 5. London version (Daniel Halfon): *yeraẖ ben yomo-karnei para*

al - paim   ba - a - ma

20. Numbers, 35: 5. Amsterdam-New York version (Abraham Lopes Cardozo): *yareaḥ ben yomo-karnei para*

ya - re - aẖ ben yo - mo kar-nei pa - ra

Pasek

Wherever it appears, this accent is performed in the same way in all the versions, i.e. a leap ascending from a defined note to an undefined one.

21. Exodus, 12: 29. London version (Daniel Halfon) *pasek-shofar holech-rabi'a*

vai - hi - ba ẖa - tsi   ha - lai - la

22. Genesis 12: 17. Amsterdam-New York version (Ira Rhode): *darga-pasek*

A - do - nay

Shalshelet

In the London version this is a melismatic development of a minor second resembling a trill, ending with a leap to an undefined note.

23. London version (Daniel Halfon): *shalshelet*

shal - she - - - let

In the Amsterdam-New York version the melodic progression is broader than in the London version. It spans the trichord *C* on *D* (*D-E-F♯-G*) on an ascending note, and at the end there is a jump to an undefined sound as in the London version.

24. Amsterdam-New York version (Abraham Lopes Cardozo): *shalshelet*.

shal - she - - - let

Special Readings

A special system of accents serves specific texts in the Torah: Genesis 1, The Song of the Sea, the Ten Commandments, and the parashah *Ve-zot ha-beracha*. Here we will demonstrate the system using examples from the Ten Commandments.

The *sof pasuq* group

The first verse in these chapters is a kind of opening, which is slightly different from other verses in later chapters. In the *sof pasuq* group, the melodic progression in the first verse is through steps of major and minor seconds. The text-music relation is melismatic, neumatic and syllabic. Where there is melisma on syllables, this creates deviations from the prosodic rhythm of the text. It is possible to discern that the melisma is on stressed syllables. The melodic progression is based on the hexachord *C*. The ending tone is *E*, and the direction of the ending pattern is a descent from *G* on *C*, and an ascent to the ending tone *E*.

25. Exodus, 20:1. Amsterdam-New York version (Abraham Lopes Cardozo): *ma'arich-tarḥa-sof pasuq*.

kol had-va-rim ———— ha-e ———— le le-mor ————

For the rest of the verses of the *sof pasuq* group, we can say that the combination of *E-F#-G* ascending or descending is the essence of the melodic progression of the group. In the London version, the melodic progression is based on the hexachord *F* on *C*; in the Amsterdam-New York version, it is based on the hexachord *G* on *D*. The ending tone is always *E*.

In the London version, the melodic progression of the ending pattern (the *sof pasuq* accent) is in steps of seconds, and there is always a half-tone interval ascending and descending between *G* and *F#*, followed by a descent in a small leap of a minor third. In the Amsterdam-New York version, the ending pattern contains descending seconds; a leap (fourth up, fourth down); descending steps on *E* (a range of a minor third); or a leap of a descending minor third. A descent in steps in the framework of a minor third (*G-F#-E*) is the most typical melodic progression but there are also instances of a leap with a descent of a minor third (*G-E*).

In syllables with melisma, there are deviations from the prosodic rhythm of the text with the melisma on stressed syllables.

26. Exodus, 20:2. London version (Daniel Halfon): *ma'arich-tarḥa-shofar-holech-sof pasuq*.

me-e-rets mits-ra – im mi-beit — 'a-va-dim ————

27. Exodus, 20:2. Amsterdam-New York version (Abraham Lopes Cardozo): *ma'arich-tarḥa-shofar-holech-sof pasuq*.

me-e-rets mits-ra – im mi-beit 'a-va-dim ————

Etnaḥ group

The melodic progression in this group is descending and it contains a melismatic motif on the accent *ma'arich*. The ending motif is similar to that of *sof pasuq*. In the London version, the motif is a descending and ascending half tone (*G-F#-G*) with a jump of a minor third following. In the Amsterdam-New York version, there is a descent in seconds on the ending note *E*, with an addition of *G-F#-E*. The melodic progression proceeds with a broad interval of a minor seventh or an octave. The text-music relation is syllabic, neumatic and melismatic. In syllables with melisma, there are deviations from the prosodic rhythm of the text.

The combination of *E-F#-G* ascending or descending is the essence of the melodic progression of the *etnaḥ* group, and therefore the steps may be as follows: The pentachord *F* on *C*; the hexachord *C* on *D*; or the hexachord *E* on *B*. The ending tone is *E* and the recitation note is also *E*.

28. Exodus, 20:4. London version (Daniel Halfon) *ma'arich-tarḥa-etnaḥ*.

va-a - sher ———————————— ba - a - rets mi - ta - ḥat

29. Exodus, 20:4. Amsterdam - New York version (Abraham Lopes Cardozo) *ma'arich-tarḥa-etnaḥ*.

va - a - sher ———————————— ba - a - rets mi - ta - ḥat

The *zaqef qaton* group

The melodic progression of this group opens with a recitative on the note E (*shofar mehupach*). Then there is a leap on an undefined note (*trei qadmin*), and finally a stepwise progression (*E-F#-G*) which is the basic pattern of this group.

The text-music relation is syllabic, neumatic and melismatic. In syllables with melisma, there are deviations from the prosodic rhythm of the text. In the London version, the melisma is broad, and in the Amsterdam-New York version, it is more limited. In most cases, the direction of the ending tone of this group is an ascent of a minor third to the cadential tone *G* (*E-F#-G*). There are also cases of an ascent to E (*D-E* or *C-D-E*).

The development of the notes *E-F#-G* (ascending and descending) is the essential melodic progression and therefore there are developments of the trichord *C* on *E* and the tetrachord *C* on *D*. The common ending tone is *G,* but occasionally *E* is also used as the ending tone. The recitation is on *E.*

30. Exodus, 20:4. London version (Daniel Halfon): *Shofar mahapach-trei-qadmin-zaqef qaton.*

a - sher   ba - sha - ma - im   mi - ma   'al

31. Exodus, 20:4. Amsterdam-New York version (Abraham Lopes Cardozo): *Shofar mahapach-trei-qadmin-zaqef qaton.*

a - sher ba - sha - ma - im   mi - ma   'al

The *revi'a* group

The melodic progression is based on steps of ascending and descending seconds, and the direction leading to the cadential tone is descending. The text-music relation is syllabic and melismatic. In the London version, the melisma is less pronounced than in the Amsterdam-New York version. In syllables with melisma, there are deviations from the prosodic rhythm of the text with the melisma on stressed syllables.

The melodic progression is based on the trichord *E* on *B* and the ending tone is C.

32. Exodus, 20:10. London version (Daniel Halfon): *Shofar-holech-revi'a*

u - vin - kha   u - vi - te   -   kha

33. Exodus, 20:10. Amsterdam-New York version (Abraham Lopes Cardozo): *Shofar-holech-revi'a*

u - vin - kha   u - vi - te   -   -   -   kha

The melodic progression is a series of major and minor seconds that generally ascend and descend in intervals of a fourth towards the ending note. The direction towards the cadential note is generally a descent of a major second towards *C* (*D-C*). Occasionally the direction is an ascent in seconds to *E*.

The melodic progression is usually based on the tetrachord *E* on *B*. The common ending tone is *C*, with *E* less frequently heard. In the Amsterdam-New York tradition, when the cadential tone is E, the musical progression is within the pentachord *D* on *A*. The text-music relation is melismatic and syllabic. In syllables with melisma, there are deviations from the prosodic rhythm of the text.

34. Exodus, 20:3. London version (Daniel Halfon): *ma'arich-tevir*

lo   ih - ye   le - kha

35) Exodus, 20:1. London version (Daniel Halfon): *ma'arich-tevir*.

et

36) Exodus, 20:3. Amsterdam-New York (Abraham Lopes Cardozo): *ma'arich-tevir*.

lo   i - hi - ye   le - kha

37) Exodus, 20:1. Amsterdam-New York (Abraham Lopes Cardozo): *ma'arich-tevir*.

et

Haftarah

After the reading of the Torah, the *haftarah* is read. The term haftarah means "ending", because this sections ends the service (Elbogen 1988 [1913]: 131). It is not known when the haftarah was introduced into the service, but there are some hints for reading from the books of Prophets in the Mishnah. Elbogen assumes that the reading of the haftarah was introduced later than the reading of the Torah. He also believes that when the haftarah was being introduced, the biblical canon was not yet established (Elbogen 1988 [1913]:.

The principle on which *haftarot* were chosen was that there should be some degree of contiguity between the content of the haftarah and the parashah of the week that preceded it. When two parashot are read, then it is normal practice to read the haftarah that accompanied the second parashah, although in earlier days and in some communities, the first parashah would in fact be read, and occasionally the designated haftarah would be exchanged with some other one. (Elbogen 1988 [1913].

Today the haftarah is linked to the subject matter of the Torah parashah, while occasionally it is linked to the period close to its scheduled reading. The haftarot were not taken equally from the various prophets: the number of haftarot taken from Isaiah and the Book of Kings is higher relative to those from other prophets.

In haftarah reading, the accents are different in that the musical patterns are not the same as those of the Tora reading. Sources from the late Middle Ages (Ashkenazi and Sephardi) indicate that this was customary even during that period.

This chapter presents the central disjunctive accents groups that create the musical development of haftarah cantillation. The musical analysis given here presents the most common characteristics. All the musical patterns of the haftarah accents in both versions (London and Amsterdam-New York) are presented in musical transcription at the end of the chapter.

As in the reading of the Torah, the accents mark the syntax in that they determine the locations of the stops and the connections in the text. Similarly, in haftarah reading, the rhythmic structure of the musical form stems from the relation between the length of the sound of the accented syllables (long) and the non-accented (short). The rhythm is "flowing," according to the prosodic rhythm of the text. Usually the text-music relation is syllabic and neumatic and sometimes melismatic for certain accents.

The *sof pasuq* group

The melodic progression consists of steps of seconds, and from ascending and descending leaps of a fourth and a minor third. The movement towards the ending tone is a descent in steps of seconds. The melodic progression is within the trichord *D* (the Amsterdam-New York version) or on pentachord *D* (London version). The ending tone is *D*.

38. Isaiah, 40:27. London version (Daniel Halfon): *tarḥa- ma'arich-sof-pasuq.*

u - me - e - lo - hai   mish-pa - ti   ya - 'a - vor _____

39. Isaiah, 40:27. Amsterdam-New York Version (Ira Rhode): *tarḥa-ma'arich-sof-pasuq.*

u - me - e - lo - hai mish-pa - ti   ya - 'a - vor _____

The *etnaḥ* group

The musical progression of this group consists of a recitation on *F* and of steps of ascending and descending seconds in an interval of a minor third. The melodic progression is within the trichord *D*. The movement towards the ending tone is a descent in steps to the tone *D*.

40. Isaiah, 40:27. All the versions (Ira Rhode) *tarḥa-etnah*

ut - da - ber   is _____   ra - el _____

The *revi'a* group

The melodic progression for this accent consists of ascending seconds in an interval of a third and descending seconds in an interval of a fourth in all versions. The movement towards to ending tone is a descent.

41. Isaiah, 40:28.: *Shofar holech-revi'a.*

im - lo——————— sha - m‹a - ta

The *Segolta* group

Zarqa

The melodic progression for this accent consists of seconds and leaps of a minor third and of a fourth in a range of a diminished fifth. The movement towards the ending tone is a descent in a leap of a fourth. The melodic progression is within the pentachord *B* on *E*, and the ending tone is *E*. The text-music relation is melismatic and neumatic, and the melisma creates a deviation from the prosodic rhythm of the text.

Segolta

The melodic progression here consists of steps of ascending and descending seconds in a range of a minor third. The melodic progression is within the trichord *D* and the ending tone is *D*. The direction is a descent to the cadential tone *D*.

42. *Zarqa-segolta*. All the versions (Daniel Halfon)

zar - ka——————— se - gol - ta————

The *zaqef qaton* group

The melodic progression here consists of steps of seconds. At the end of the accent *qadma*, there is a leap of a descending fourth, followed by steps of descending seconds to the cadential tone *D*. The melodic progression of the London version is based on the pentachord *D*, while the Amsterdam-New York version is based on the hexachord *A* on *D*. The text-music relation is syllabic and neumatic.

43. Isaiah, 40:27. London version (Daniel Halfon): *Shofar mehupach-qadma- zaqef qaton.*

nis - te - ra—— dar - ki —— me - a - do - nai

44. Isaiah, 40:27. Amsterdam-New York version (Ira Rhode) *Shofar mehupach-qadma- zaqef*

nis - te - ra_____ dar - ki me - a - do - nai_____

The *pazer gadol* subgroup

The melodic progression here consists of repetition on one tone followed by ascending and descending steps of seconds. In the London version, after the recitation there is a leap of a fourth to the melisma. The melodic progression in the London version is within the hexachord *C*, while in the Amsterdam-New York version it is on the tetrachord *E*. The direction is towards a descent of a major second to the cadential tone *F*. The recitation in the London version is on *C*, while in the Amsterdam-New York version, (in the same place) it is on *F*.

The text-music relation is melismatic and syllabic (in the recitation).

45. *Pazer gadol*. London version (Daniel Halfon)


pa - zer ga - dol_____

46. *Pazer gadol*. Amsterdam-New York version (Ira Rhode)

pa - zer ga - dol_____

The subgroup *talsha*

The melodic progression of this accent in the London version is within descending and ascending steps of seconds, and the ending includes a descending leap of a third followed by an ascent of a major second to the cadential tone *G*. In the Amsterdam-New York version, the melodic progression opens with a descending leap of a fourth followed by two leaps, a fourth and a major third, which are then followed by a series of steps in seconds. At the end there is an ascent of a major second to the cadential tone *G*. The melodic progression in the London version is within the tetrachord *E* and the cadential tone is *G*. In the Amsterdam-New York version, the melodic progression is within the hexachord *G* on *C*, and the ending tone is *G*. The text-music relation is melismatic.

47. *Talsha* London version (Daniel Halfon)
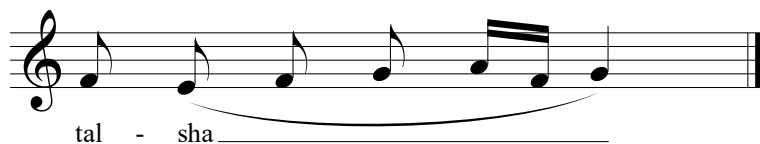
tal - sha

**48.** *Talsha* Amsterdam-New York version (Ira Rhode)

tal - sha

The *Gerish* subgroup

In this subgroup, the melodic progression in the London version consists of ascending and descending steps of seconds, and the direction on the cadential tone is a descent. In the Amsterdam-New York version there is an ascent in steps on the *azla* accent followed by a leap of a minor third. On the *gerish* accent, there is a descent in steps to the cadential tone. The melodic progression is within a pentachord (London) and a hexachord (Amsterdam-New York), and the cadential tone is *D*. The text-music relation is syllabic, neumatic and extended neumatic.

**49. Isaiah, 40:28.** London version (Daniel Halfon): *azla-gerish*.

ha - lo   ya - d‹a - ta
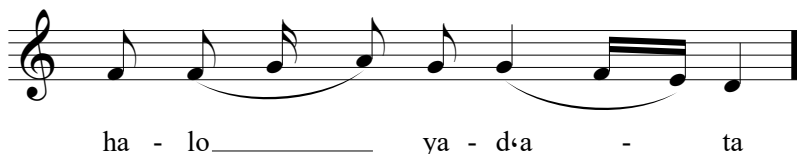
50. Isaiah, 40:28. Amsterdam-New York version (Ira Rhode): *azla-gerish*.

ha - lo   ya - da - ‘a - ta
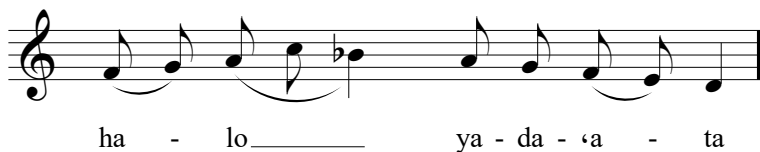
The *Tevir* subgroup

The melodic progression here consists of ascending and descending steps of seconds, and the movement to the cadential tone is a descent of a major second. The melodic progression is within the pentachord *B* and the cadential tone is *D*. The text-music relation is melismatic and syllabic.

51. *Darga-tevir*. All the versions (Daniel Halfon)

dar - ga_____ te - bir_____
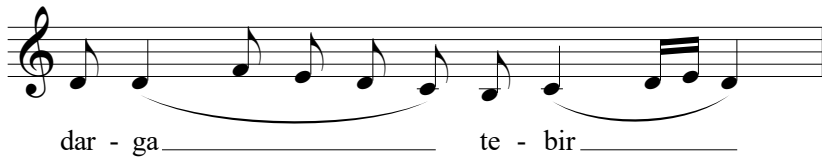
Paseq

As in all singing of the Sephardi-Portuguese Torah, this accent is performed as a leap from a lower note to an upper, undefined note.

52. Isaiah, 40:28. All the versions (Daniel Halfon): *kadma-shofer-holech-paseq*

E - lo - hei ʻo - lam_____
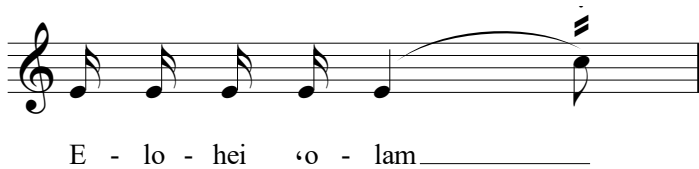
53. The accents of the *haftarah*. London version (Daniel Halfon)

zar - ka___ se - gol - ta___ pa - zer ga - dol___

tal - sha___ az - la___ ge - rish___ pa - sek___

ra - vi___ a - sho - far me - hu - pakh___ kad - ma___

te - rei kad - min za - kef ka - ton___ za - kef ga - dol___

she - nei ge - ri - shin___ dar - ga___ te - bir___

ma - a - rikh___ tar - kha at - nah___

ye - tib sof pa - suk___

54. The accents of the *haftarah*. Amsterdam-New York version (Ira Rhode)

ma - a - rikh   tar - ḥa ____ sho - far   ho - lekh ____ at - naḥ

ma - a - rikh ____ tar - ḥa   ma - a - rikh   sof   pa - suk ____

sho - far   ho - lekh ____ re - vi - ‘a   az - la ____ ge - rish

she - nei   ge - ri - shin ____ za - kef   ga - dol ____

ye - tiv   az - la   sho - far   me - hu - pakh ____ kad - ma   te - rei   kad - min

sho - far   ho - lekh   za - kef   ka - ton   pa - sek ____ tar - sa ____

tal - sha ____ zar - ka ____ se - gol - ta ____

dar - ga ____ te - bir ____ pa - zer   ga - dol ____

Cantillation of the Biblical Scrolls

The Spanish-Portuguese Jews read four of the five biblical scrolls: Esther (Purim), the Song of Songs (seventh day of Passover), Ruth (Shavuoth), and Eicha (Ninth of Av). In interviews with Abraham Lopes Cardozo and Daniel Halfon, both noted that the four scrolls are performed with

Cantillation of the scrolls

The Spanish-Portuguese Jews read four of the five biblical scrolls: Esther (Purim), the Song of Songs (seventh day of Passover), Ruth (Shavu'ot), and Eicha (Ninth of Av). In interviews with Abraham Lopes Cardozo and Daniel Halfon, both noted that the four scrolls are performed with what they call "melody". Each scroll has a "melody" of its own. The reference to Masoretic accents, they say, is secondary, and the "melody" of each scroll is repeated throughout the scroll. For this reason, the musical analysis of the cantillation of the scrolls is based on the musical characteristics of the "scroll melody" and not on the Masoretic accents. The melody is based on the division of the verses into two main parts. The first part usually ends with a secondary ending pattern on the accent etnah; and the second part concludes with a main ending pattern on the accent sof pasuq. The melodic progression is based on the prosodic structure of the text and the main cadential accents (*sof pasuq, etnaḥ, zaqef qaton, revi'a*) divide the melody into subunits. In all its characteristics, the reading of the scrolls is similar to the principle of psalmody (Ben Zvi: 1998).

Esther

The melody of Esther advances in steps. The ending unit consists of a descent towards the secondary ending tone in the first part of the verse and to the primary ending tone at the end of the entire verse. The rhythmic structure is "flowing" based on the accentuation of the text, and the text-music relation is syllabic and neumatic. The melodic progression is in steps leading to the ending tone, based on the hexachord *C* on *D*. The primary ending tone (*sof pasuq*) is *D*. The progressions to the secondary ending tones are within the pentachord *D* on *E*. The secondary ending tone (*sof pasuq, zaqef qaton, revi'a*) is *E*.

55. Esther 2: 5. (Abraham Lopes Cardozo)
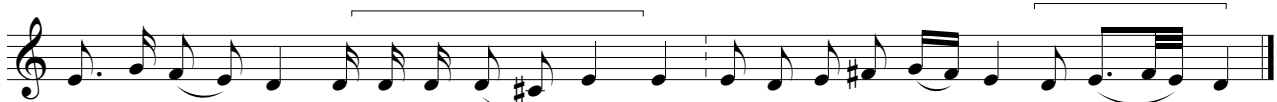
56. Esther 8: 16. (Abraham Lopes Cardozo)

la - ye - hu - dim___ ha - ye - ta o - ra___ ve - sim - ḥa___ ve - sa - son ve - kar___

The Song of Songs

The melody of this scroll consists of a descent in steps to the ending tone *D* (*sof pasuq*). The progression is usually an ascent in steps on the secondary cadential tone *E* (*etnaḥ, zaqef qaton, revi'a*) with an occasional leap in a descent of a fourth to the cadential tone *E* (on the disjunctive accent *revi'a*). There is a recitation on *D* (very common) as well as a recitation on *E* and on *A*. The rhythmic structure is "flowing" and is based on the accentuation of the syllables. The text-music relation is syllabic and neumatic in most cases, and there is also occasional melisma. The melodic progression is within the tetrachord or pentachord *C* on *D*. In those parts where there is a descent to *D* and an ascent from it, there is a progression which adds the tone *C#* which is used as a leading tone, a minor second below *D*. A further musical characteristic is an ascent to the fifth (*A*) in which there is a movement of descending and ascending of the minor second towards *G#,* which itself functions as a kind of leading tone to *A*.

57. The Song of Songs, 1:2. (Daniel Halfon)

yi - sha - ke - ni mi - ne - shi - kot___ pi - hu ki to - vim do - de - kha mi - ya - in

58. The Song of Songs, 1:4. (Abraham Lopes Cardozo)

he - vi - a - ni ha - me - lekh ha - da - rav___

Ruth

In this scroll the direction of the ending patterns is either a descent in steps to the primary ending tone *D*, and a descent in a leap of a minor third, or steps towards the secondary ending tone *D*. The melodic progression is within the tetrachord *E* (*revi'a, etnaḥ*), the pentachord *D* on *C* (*zaqef qaton*) and the pentachord *C* on *B* flat (*sof pasuq*).

59. Ruth 1: 1. (Daniel Halfon)

vai - hi_____ bi - mei___ she - fot ha - shof - tim vai - hi ra - ‘av ba - a - rets

va - ye - lekh ish_____ mi - beit_____ le - <u>h</u>em ye - hu - da_____

la - gur___ bis - de___ mo - av hu___ ve - ish - to ush - nei___ ba - nav_____

Eicha (Lamentations)

In the main ending unit, the direction in the melodic progression is a descending tetrachord from *F* to *B* flat, and an ascent in steps of two major seconds to the main ending tone *D*. The direction in the secondary ending pattern is a descent in steps to *C*, and an ascent of a major second to the secondary ending tone *D*. The melodic progression is based on the pentachord *C* on *B* flat (*sof pasuq*), the tetrachord *D* on *C* (*etna<u>h</u>*) and the pentachord *C* on *D* with a minor sixth. There are two movements containing the tone *F*: 1) steps with *F#* which create tetrachords of *C* on *D*. Here the musical impression is major; 2) steps with natural F which create the tetrachord *E* on *D*, or the pentachords and hexachords *C* on *D* (with a minor sixth). Here the musical impression is minor with Phrygian color.

60. Eicha 1:1. (Abraham Lopes Cardozo)

ei - kha___ yash - va ba - dad_____ ha - ‘ir___ ra - ba - ti - ‘am hai - ta ke - al - ma - na

ra - ba - ti ba - go - yim_____ sa - ra - ti ba - me - di - not hai - ta_____ le - mas

CHAPTER THREE

PRAYER CHANTING

Musical characteristics of Spanish–Portuguese prayer chanting

The term 'prayer chanting' refers to the performance by the cantor of the prose texts from the prayer services. This genre of prayer chanting characterizes most Jewish traditions. Its hallmark is flowing rhythm, a close attachment of the musical structure to the structure of the text and a wide range of possible interpretations by the cantor. Spanish-Portuguese prayer chanting, however, shows different and unique characteristics that are shared only with certain North African traditions. Prayer chanting appears in many sections of the liturgy. We will later illustrate the concept of prayer chanting in the Spanish-Portuguese tradition with the example of *Birkat hashir* (blessing of song) as performed today by the three main traditions of the Spanish Portuguese liturgy: London, New York and Amsterdam. In some of the examples in this chapter, the New York versions represent also the Amsterdam tradition.

In addition to *Birkat hashir* we will refer to prominent prayers performed in this genre in the Spanish-Portuguese liturgy: *Birkat kohanim*; *biyeshiva shel ma'alah-kol nidrei*, and *uva letziyon goel*. Full transcriptions of these prayers appear in the last section of this chapter.

Prayer chanting divides liturgical texts in prose into sections containing a number of musical units, each consisting of several motifs. Each unit has an opening motif, one or more middle motifs, and a closing one. The musical units end on a long or a cadential tone and a breath. The syntax of the melody is usually based on the textual structure.

In most Spanish-Portuguese prayer chanting, the relationship between music and text varies from syllabic to neumatic, with only rare instances of melisma. Another characteristic of a large part of this prayer chanting is the presence of a regular beat. However, the meter is not constant throughout the prayer, and varies between duple and triple meter according to the prosody of the text. In many sections of the prayer the overall sense is of a steady meter.

Birkat hashir opens the morning services on Sabbaths and festivals. It starts with the prayer *Nishmat kol ḥai* and ends with the phrase *melekh el ḥai ha'olamim amen*. This section represents a complete unit textually and musically.

The musical structure of *Birkat hashir*, in all the Spanish-Portuguese traditions, is generally based on tetrachords or pentachords, (*C, D, E*) where the melodic progression revolves around a central tone (or a number of them), which is the recitation or the central cadential tone. The musical divisions of *Birkat hashir* are shared by Spanish-Portuguese traditions: New York (Ira Rhode, 2003); London (Daniel Halfon 2004); Amsterdam (Daniel Halfon 2004). Furthermore, each tradition divides the section musically into four parts: 1) *nishmat – anaḥnu modim*; 2) *ve'ilu pinu- ubekerev qedoshim*

tithallal; 3) *bemiqhalot – betishbaḥot*; 4) *el hahodaot - amen*. In all traditions, the first part, *nishmat,* contains three musical sections. In terms of the relationship between text and musical structure, there is no complete congruency between the different Spanish-Portuguese traditions, but there are clear similarities. Each of the three sections contains a number of musical units, and each unit has a number of motifs. In each section, there is a musical unit repeated throughout the part which consists of three motifs (a b c) forming a melody that has an opening, a central cadence and a closing one. In all traditions the first unit is very similar, except for that of Bayonne, where the cadential motif differs. In all traditions, the first unit has the largest number of motifs.

Birkat hashir

I. *Birkat hashir* part 1. The first unit.

The rhythmic structure of the first unit is based on a regular beat, typically in triple meter, but sometimes, depending on the text, the meter changes.

In all Spanish-Portuguese traditions, the musical structure of *Birkat hashir* is based on tetrachords or pentachords. The structure in the first section is based on the tetrachord *E* (written here on *A*), with two central cadential tones: *A* (the tonic) and *G* (a second lower than the tonic). In the Amsterdam tradition, and in London tradition, there are two additional transition tones under the tonic (*E - F*). A two-part structure like this is reminiscent of a psalmodic structure (see chapter1)

1. *Birkat hashir* Part 1, section 1. Progression on tetrachord *E* (on *A*). London

2. *Birkat hashir* Part 1, section 1. Progression on tetrachord *E* (on *A*) expanded. New York

In the second section of the first part, the musical structure continues to be based on the modus *E* but there is an extension of the opening motif on the tone of the diminished fifth.

In all traditions, the first part finishes with an ending pattern consisting of two motifs. In the London-Halfon tradition, the final motif reaches the tonic of the tetrachord, unlike in the other traditions.

In the New York version, the first ending motif leads to the tone *F*, and the second leads to the ending tone *G*.

3. *Birkat hashir* Part 1, ending pattern. New York

a - na<u>h</u> - nu mo - dim a - na<u>h</u> - nu mo - dim

In the Amsterdam tradition, the first ending motif ends on *B* flat and the second ends on *C*.

4. *Birkat hashir* Part 1, ending pattern. Amsterdam

ul - kha le - va - de - kha a - na<u>h</u> - nu mo - dim

5. *Birkat hashir* Part 1, ending pattern. The first ending motif finishes on *F* and the second on *A*. London

a - na<u>h</u> - nu mo - dim

II. *Birkat hashir* Part 2

In the second part of *Birkat hashir* (*ve'ilu pinu - tithallal*), the musical structure is similar in all traditions. It consists of sections, each with an ending pattern of one or two motifs.

It should be noted that the Amsterdam tradition differs from the others in that this passage is for the most part read silently by the whole congregation, apart from the opening and closing phrases in each section.

The number of sections in the second part of *Birkat hashir* is also similar in all the traditions. In New York and London, it is eight. In Amsterdam, according to the interpretation of Cantor Daniel Halfon, the number of sections is six, based on the opening and closing phrases.

The musical structure of the units in each section is similar in all traditions, except for that of Amsterdam. Each unit comprises several motifs usually ranging from one to three, except in the fifth section, where the number of motifs is larger than three (five in the New York traditions).

Each section closes with a specific ending, usually consisting of two motifs, often shared between cantor and congregation. All the traditions include a preparatory motif before the final one.

The musical structure of the second part is based on movement around the central tone, which is usually a recitation tone or a central cadential tone. The melodic progression usually ranges from a third to a fourth, and more rarely, in a diapason of a fifth. This description refers to those areas around the ending tone of the melodic progression.

The more prominent and common ranges of sounds in the second part have G and F as the recitation tones, and *G*, *D* and *C* as the ending tones of units, with *A* and *E* being less common. The most prevalent motif for ending a unit in all traditions is the progression to *G* as the ending tone. In the New York tradition, the main sound zones are *G* (the most prominent) and *F* as the ending and recitation tones, with *A* as the recitation tone in the first unit (see Example 7).

6. *Birkat hashir* Part 2, (*A* and *F* as the recitation tones). New York

vey - ney - nu mei - rot ka - she - mesh ve - ka - ya - re - ya<u>h</u> ve - ya - dey - nu pe - ru - sot

7. *Birkat hashir* Part 2, (*G* as the recitation tone). New York

ul - va - rekh et shim - kha mal - ke - nu

In the ending pattern, the first motif leads to *C* and the ending motif leads to *G* from the *D* below it.

8. *Birkat hashir* Part 2, ending pattern. New York

pe - ʻa - mim_____ ha - to - vot_____

In the London tradition, the sound usually revolves around the recitative tones *F* and *G* in intervals of a third (above and below).

9. *Birkat hashir* **Part 2, ending pattern (*F*). London**

ve - ya - dey - nu   pe - ru - sot   ke - nish - rey   sha - ma - im

10. *Birkat hashir* **Part 2, ending pattern. (*G*). London**

al   ken   ei - va - rim   she - pi - lag - ta   ba - nu

The main ending motif that is repeated at the end of each unit in the second part is a progression on a rising from *D* to *G*.

11. *Birkat hashir* **Part 2, the main ending motif of all units. London**

ve - rag - ley - nu   ka - lot_____   ka - a - ya - lot

An additional possibility for the ending is a rising from *D* to end on *F*. This musical step is repeated at the end of many units.

12. *Birkat hashir* **Part 2, an additional ending motif. London**

a - sher   sam - ta   be - fi - nu

In several instances, the motif leading to *C* appears as preparation for the main ending motif, *G*.

13. *Birkat hashir* **Part 2, preparation for the main ending motif. London**

to - mar - na   A - do - nay   mi - ka - mo - kha

In the Amsterdam tradition, the few steps that are performed out loud revolve around *D* and *G* as central cadential tones, with recitation on *F* and *C* as the secondary cadential tone.
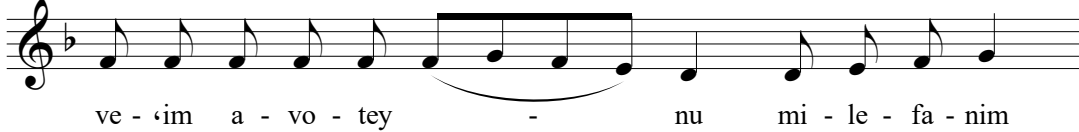
14. *Birkat hashir* **Part 2,** *G* **and** *D* **as ending tones. Amsterdam**

congregation
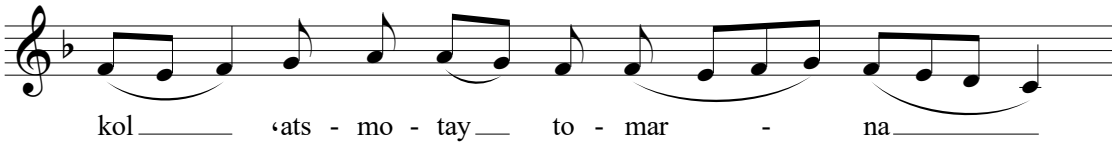

ve - ‘im a - vo - tey - nu mi - le - fa - nim⸻

cantor

ve - ‘im a - vo - tey - nu mi - le - fa - nim

15. *Birkat hashir* **Part 2,** *C* **and** *G* **as ending tones. Amsterdam**

kol⸻ ‘ats - mo - tay⸻ to - mar - na⸻

A - do - nay mi - ka - mo - kha

In all the traditions, the rhythmic structure of this part is in flowing rhythm without clear beat.

III. *Birkat hashir* **Part 3**

The third part begins with *bemiqhalot* and ends with the blessing formula *melekh mehullal betishbaḥot*.

The musical structure of this part is similar in all traditions except that of Amsterdam, where the part is murmured. The part is made up of sections: three in the New York and London. In musical terms, the division into sections is determined by the ending patterns or by the end of the melodic progression, which is based on a clear rhythmic motif. The sections are made up of musical units with each having a number of motifs. In each tradition, the first and second sections include from five to nine units, and the third section (which is a blessing) is shorter and contains the ending pattern, with two motifs only.

As in the previous part (*ve'ilu pinu*), here too the melodic progression is conducted in melodic progressions that move around a central tone, which is usually the central cadential one. The melody generally progresses in the range of a third or a fourth but can also reach a fifth. The

melodic progression around the cadential tone *F* is the most central in all traditions except in that of New York, where *D* is the most common cadential tone. The melody moves above the central tone (usually up to a fourth) and below it (usually ranging from a second to a third, and rarely to a fourth). Melodic progressions around *G* and *D* are also found in all traditions while those around *E* appear rarely in all traditions. This tone however is used in all traditions as the ending of the second section and as a transition to the following part.

***Birkat hashir* Part 3 (*ata el*), the end of the second section, sound zone *E*.**

16. New York

a   -   ta   el _____

17. London

a   -   ta   el _____
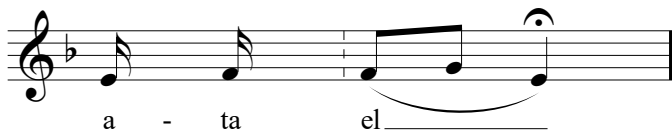
In the traditions of New York and London, the rhythmic structure of the third part tends to be measured. In the New York tradition, there is a tendency to a duple meter, but there are also triple meter patterns. The opening (motif 1) and the third part, the blessing, are in flowing rhythm, in contrast with the rest of the motifs. In the London tradition, units 1-4 have a triple meter. In the fifth unit, the meter changes and becomes closer to a duple meter (4). The sixth unit is less measured. In the last unit (*barukh*), the beat is less pronounced.

IV. *Birkat hashir* Part 4

In all traditions, the fourth part (*el hahodaot - amen*) is a single section consisting of several musical units. In the New York tradition there are four motifs per unit, in that of London, seven. In all the traditions the most prevalent melodic progression is around *F*, used both as the recitation tone and in the ending of all units of *Birkat hashir* apart from the Amsterdam tradition where the ending is on *D*.

The ending patterns of *Birkat hashir* in the New York tradition revolve around *E*, *A* and *G*; while in the London tradition the tones are E and D. The tone *A* appears only twice

18. New York

a - men

19. London

a - men

20. Amsterdam

a - men
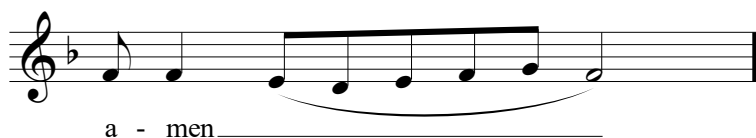
The range of melodic progressions is generally of a fourth or a fifth, occasionally extending into a sixth (New York) or a minor seventh (New York).

The rhythmic progression in the fourth part is measured in the first three units, in all traditions. This feature creates a sense of a structured melody. In the New York tradition, the first three units are in duple meter. The fourth unit, performed by the cantor, is not in a measured meter. In the London tradition, there is a ternary meter in the first three units. In units 3-7 the rhythm is not measured.

Additional prayers

As stated at the beginning of this chapter, prayer chanting in the Spanish-Portuguese liturgy appears in several texts. Following are three examples of prominent prayers performed in this genre: *Birkat kohanim*; *biyeshiva shel ma'alah- kol nidrei*, and *uva letziyon goel*.

Birkat kohanim

Birkat kohanim (the priestly blessing) is an addition to the *ḥazarat hashatz* (repetition of the 'amidah by the cantor). The *kohanim* present in the synagogue go up to the *bimah* (platform) to bless the people, reminiscent of the blessing of the priests in the Jerusalem Temple. The text consists of three verses (of three, five and seven words respectively) with a short introductory prayer. Lopes Cardozo (1987: 97) calls this piece *dukhan*, the term for platform according to the Ashkenazi tradition. A special melody for Birkat kohanim is used during the morning services of Saturdays and festival days and *musaf* of Yom Kippur.

Birkat kohanim. **The Amsterdam Melody** (Lopes Cardozo, 1987: 97)

This melody is based on a major key, and the primary cadential tone is the first step (*F*). The melody consists of nine musical units of unequal length: seven in the preliminary blessing and two in the priestly one. The latter two units are repeated throughout *Birkat kohanim* with variations to fit the musical progression to the varying verse lengths. The piece is performed with flexible rhythm (a feature that is concealed by the musical notation in Lopes Cardozo 1987). The text-music relationship in the preliminary blessing is syllabic and neumatic, and in the *Birkat kohanim* highly melismatic.

This melody includes a number of musical units ending on long tones, with most endings on the central tones of a major mode (here listed as *F* major): first (*F*, *A* and *C*) and fifth (lower *C*). However, the ending of each blessing leads to a cadenza in the corresponding minor, *D*. Some of the units are repeated (cf. *asher qidshanu* with *et 'amo yisrael*). The melody itself of *Birkat kohanim* (*yevarekhekha*) ends on *D*. The rhythmic progression is not measured, and as a result of extensive melisma throughout the melody, the sense of a steady beat is weakened.

Kol Nidrei

Kol Nidrei is a prayer sung before the evening prayer of Yom Kippur in which all previous vows and oaths of the congregation of worshippers are annulled. The prayer's sources and date of composition are unknown, but it is assumed to have been written in the time of the *geonim* (the heads of the Sura and Pumbedita academies in Babylonia, 7th-11th century). It is written in Aramaic, the language spoken by many Jews in this period. The prayer is mentioned in the Talmud and the oldest version is from the ninth century in the *sidur* (book of prayers) of Rabbi Amram Gaon.

Kol Nidrei is preceded by a formula in which the worshipper asks for permission to pray with the sinners.

The opening section: *biyeshiva shel ma'alah* (Daniel Halfon)

The musical rendition of Kol Nidrei in the Spanish-Portuese tradition starts with the formula *beyeshiva……… lehitpallel 'im ha'avaryanim* performed by the cantor without clear beat. The structure of this opening is based on the *C* tetrachord (on *F*), and the ending tone is on the third step. In the closing unit there is a move toward the tetrachord *D* (on *G*) and here too the ending tone is on the third step. The range is that of a minor sixth. The melodic progression includes five musical units based on the structure of the text, which is in prose form:

A - A1 - A1 - A1 - B.

The text-music relation is highly melismatic.

Kol Nidrei (Daniel Halfon)

The melody of Kol Nidrei, performed by solo cantor without clear beat, consists of nine units based on the prosodic structure of the text. The first two units are based on tetrachord *C* (on *A* flat). Units 3-8 are based on the tetrachord *E* (on *G*). The last unit is again based on tetrachord *C*. This is a direct continuation of the opening (*biyeshiva*) so that some of the units of the opening also appear here.

The total range is within an octave.

C - C - D - D - D - A2 - A2 - A2 - B1.

The text-music relation is highly melismatic.

Uva letziyon goel

This prayer is sung after morning prayers and during the Saturday afternoon service. The central prayer is *Qeddusha desidra.* The text includes: *uva letziyon goel* Isaiah (59, 20-21); *veata qadosh yoshev tehillot yisrael* (Psalm 22, 4); *veqara ze el ze veamar qadosh qadosh qadosh* (Isaiah 6, 3).

This part is sung by most Spanish-Portuguese communities to a special melody belonging to the genre of prayer chanting. It consists of musical units of varying length, each with a number of motifs. Naturally, this principle reflects the varying length of the biblical verses. Therefore the structure of the passage has features of both prayer chanting and psalmody.

The melody is presented here after a recording made in the Bevis Marks Spanish and Portuguese Synagogue in London (19/11/64) The melody is based on that of the *haftarah of 'shabat hazon'* (Isaiah 1). This connection can be seen in the documentation of this *haftarah* by Idelsohn (Idelsohn according to a cantor from Gibraltar 1925, no. 278).

The melody is in a major key, with emphasized stops on the second and sixth degrees underscoring a minor modality. In the written sources, the melody is notated with a variable meter, indicating an uneven rhythmic pattern. The recorded performance of the London Synagogue choir (1964) upholds this assumption. The passage is performed in a rhythmic progression that is not measured but has a clear regular beat with elaborate cadenzas enhancing the feeling of prayer chanting.

The melody has eight musical units, and each one has two to four motifs. The closing unit differs slightly in the variants of the London synagogue and that of De Sola-Aguilar, if compared to that of the other Portuguese synagogues.

1				2		3	4	5	6	7	8			
a	b	c	d	a	d	a	b	a	b	a	b	a	b	c

1				2		3		4		5		6		7			8		
a	b	c	d	a	d	a	b	a	b	a	b	a	b	c	d	a	d	a2

Shirat hayam

Although most of the Spanish-Portuguese prayer is conducted in the musical genre 'prayer chanting', there are also a few texts performed to measured melodies. An important instance is *Shirat hayam* (Exodus 15, 1-18), a text that closes the section *psuqei dezimra* on Sabbath and festival morning prayers. Spanish-Portuguese Jews sing *Shirat hayam* with a strophic and measured melody of which many Sephardi versions can be found, mainly in North Africa (For the variant from Morocco, see Idelsohn 1925, No. 25).

The melody is in a major key and includes two musical phrases, each with two motifs. These phrases are parallel to the hemistiches of the biblical verse, and the melody generally parallels the whole biblical passage. When the phrase has three hemistiches, the first phrase is repeated.

musical phrase I		musical phrase II	
a	b	c	d
hemistich 1		hemistich 2	

Full Transcriptions

21. *Birkat hashir* part 1 - London

Nish-mat kol hai te-ba-rekh et shim-kha A-do-nai E-lo-he-nu

ve-ru-ah kol ba-sar te-fa-er ut-ro-mem zikh-re-kha mal-ke-nu ta-mid

min ha-'o-lam ve-'ad ha-'o-lam at-tah El

u-mib-bal-'a-de-kha en la-nu me-lekh go-el u-mo-shi-'a

po-de u-mats-tsil ve-'o-ne um-ra-hem be-khol 'et tsa-ra ve-tsu-ka

E - lo - he - ha ri - sho - nim   ve - ha - ha - ro - nim_____

E - lo - ah kol bi - ri - yot   a - don kol to - la - dot_____

Ha - me - ho - lal be - khol hat - tish - ba - hot   Ham - na - heg__

'o - la - mo   be - he - sed

u - bir - yo - tav   be - ra - ha - mim_____

ha - me - 'o - rer ye - she - nim   ve - ham - me - kits nir - da - mim_____

me - ha - ye me - tim ve - ra - fe ho - lim   po - ke - ah 'iv - rim   ve - zo - kef   ke - fu - fim_____

Ham - me - si - ah_____ il - le - mim   ve - ham - fa - ne - ah

ne - 'e - la - mim

ul - kha le - bad - de - kha a - nah - nu mo - - - dim.

22. *Birkat hashir* part 1 – New York

Nish - mat_ kol_ hai___ te - ba - rekh et shim - kha A - do - nai E - lo - he - - - nu

u - mi - bal - 'a - de - kha___ eyn la - - - nu me - - lekh

go - el u - mo - shi - 'a___

po - de u - ma - tsil ve - 'o - ne___ um - ra - hem be - khol_ et tsa - ra ve - tsu - ka_____
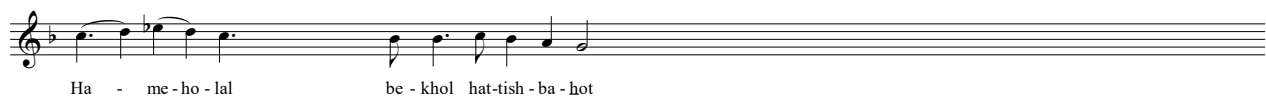
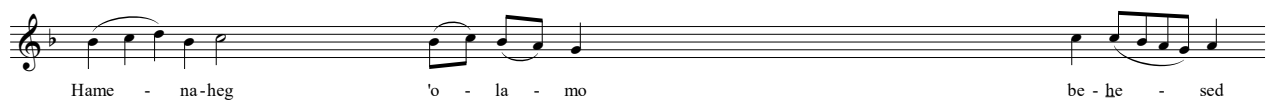Eyn la - nu_ me - lekh_ 'o - zer ve - so - mekh e - la a - - ta
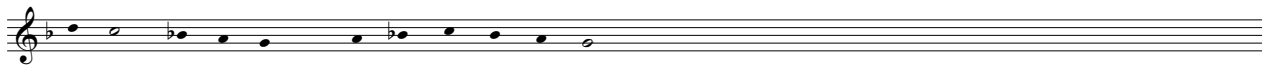
E - lo - he ha - ri - sho - nim ve - ha - a - ha - ro - nim

E - lo - ha kol be - ryot a - don kol to - la - dot

Ha - me - ho - lal be - khol ha - tish - ba-hot ha - me - na - heg 'o - la - mo be - he - sed

va - do - nai 'er lo ya - num ve - lo yi - sha - an

ha - me - 'o - rer ye - she - nim ve - ha - me-kits nir - da - mim

me - ha - ye me - thim ve - ro - fe ho - lim

po - ke - ah 'iv-rim ke - fu - fim

ha - me - si - ah

ve - ha - mfa - 'a - ne - ah ne - la - mim u - le - kha le - ba - de-kha

a - nah - nu mo - dim. a - nah - nu mo - dim

23. *Birkat hashir* part 1 – Amsterdam

Nish-mat kol hai te-ba-rekh et shim-kha A-do-nai E-lo-he-nu

ve-ru-ah kol ba-sar te-fa-er ut-ro-mem zikh-re-kha mal-ke-nu ta-mid

min ha-'o-lam ve-'ad ha-'o-lam at-tah El

u-mib-bal-'a-de-kha en la-nu me-lekh go-el u-mo-shi-'a

po-de u-mats-tsil ve-'o-ne um-ra-hem be-khol 'et tsa-ra ve-tsu-ka

En la-nu me-lekh

'o-zer ve-so-mekh el-la at-tah

E - lo - he - ha   ri - sho - nim
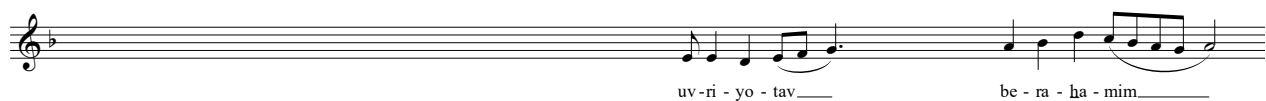
E - lo - ah   kol_ bi - ri - yot   a - don kol to - la - dot___

Ha - me - ho - lal   be - khol hat - tish - ba - hot

Hame - na - heg   'o - la - mo   be - he - sed

uv - ri - yo - tav___   be - ra - ha - mim___

va - do - nai___   'er_ lo ya - num   ve - lo yi - shan___

ha - me - 'o - rer___   ye - she - nim   ve - ham - me - kits   nir - da - mim___

me - ha - ye me - tim   ve - ro - fe ho - lim

po - ke - ah 'iv - rim   ve - zo - kef ke - fu - fim   ham - me - si - ah

il - le - mim   ve - ham - fa - ne - ah

ne - 'e - la - mim

ul - kha le - bad - de - kha a - nah - nu mo - dim.

ul - kha le - bad - de - kha a - nah - nu mo - dim.

24. *Birkat hashir* part 2 - London

Ve - i - lu pi - nu ma - le shi - ra ka - yam   uleshonenu rina kahamon galav

ve - sif - to - tey - nu she - bah   ke - mer - ha - vey ra - ki - 'a   veyneynu meirot kashemesh vekayareah

ve - ya - dey - nu pe - ru - sot   ke - nish - rey sha - ma - im

ve - rag - ley - nu ka - lot_____ ka - a - ya - lot

eyn   anu maspikin lehodot   leha   A - do - nay E - lo - hey - nu

ul - va - rekh et shim - kha____ mal - key - nu

al   a - hat meelef alfey   alafim   ve - rov ri - bey re - va - vot pe - 'a - mim ha - to - vot

ni - sim veniflaot she'asita 'i - ma - nu ve - 'im a - vo - tey - nu mi - le - fa - nim

mimitsraim gealtanu   Adonay   E - lo - hey - nu

mi - beyt 'a - va - dim   pe - di - ta - nu   be - ra - 'av zantanu   ubesova   kilkaltanu

me - he - rev hi - tsal - ta - nu mi - de - ver me - lat - te - nu   u - me - ho - la - im ra - 'im ve - ra - bim

di - li - ta - nu   'ad he - na 'a - za - ru - nu   ra - ha - me - kha

ve - lo 'a - za - vu - nu ha - sa - de - kha   al - ken e - va - rim she - pi - lag - ta   ba - nu

ve - ru - ah   u - ne - sha - ma she - na - fah - ta   be - a - pe - nu   ve - la - shon

a - sher sam - ta   be - fi - nu

hen hem yo - du vi - va - re - khu vi - sha - ve - hu vi - sho - re - ru et shim - kha   mal - key - nu ta - mid

ki kol pe le-kha yo-de ve-khol la-shon le-kha te-sha-be-ah

ve khol 'a-yin le-kha tits-pe ve-khol be-rekh le-kha tikh-ra

ve-khol ko-ma le-fa-ne-kha tish-ta-ha-ve ve-ha-le-va-vot ye-ra-u-kha

ve-ha-ke-rev ve-hak-la-yot ye-za-me-ru le-she-me-kha
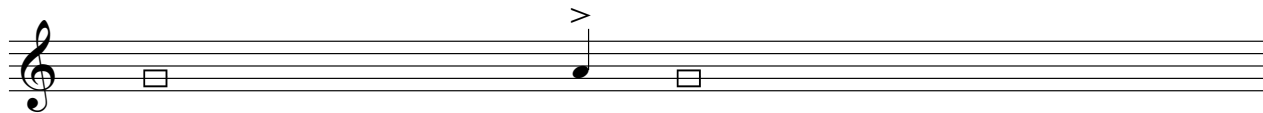
ka-da-var she-ne-e-mar kol 'ats-mo-tay to-mar - - - na

A-do-nay mi ka-mo - kha matsil 'ani mehazak mimenu ve-ev-yon mi-go-ze-lo

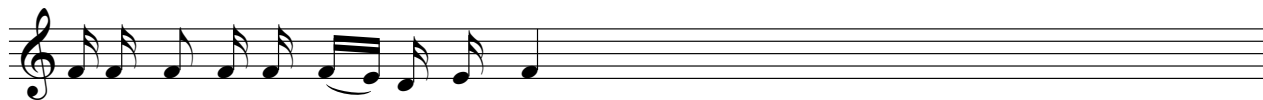shav-'at 'a-ni-im a-ta tish-ma tsa-'a - kat_ ha-dal_ tak - shiv

ve-to-shi - 'a

vekatuv: ranenu tsadikim ba‑do‑nay lay‑sha‑rim na‑va te‑hi‑la

befi   yesharim   titro‑mam uvsiftey tsadikim titbarech

u‑vil‑shon ha‑si‑dim tit‑ka‑dash

uv‑ke‑rev ke‑du‑shim   tit‑ha‑lal

Ve - i - lu pi - nu ma - le shi - ra ka - yam ul - sho - ne - nu ri - na ka - ha - mon ga - lav

ve - sif - to - tey - nu she - bah ke - mer - ha - vey ra - ki - 'a

vey - ney - nu mei - rot ka - she - mesh ve - ka - ya - re - ah ve - ya - dey - nu pe - ru - sot

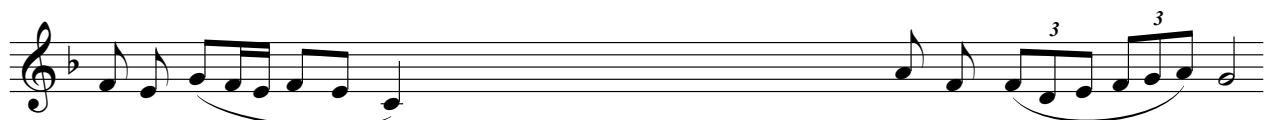ke - nish - rey sha - ma - im ve - rag - ley - nu ka - - - lot

ka - a - ya - lot

eyn a - nu mas - pi - kin le - ho - dot le - kha A - do - nay E - lo - hey - nu

ul - va - rekh et shim - kha mal - key - nu

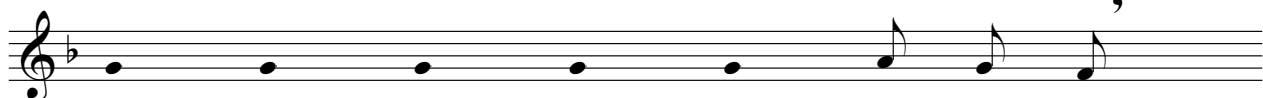'al a - hat me - e - lef al - fey a - la - fim ve - rov ri - bey re - va - vot

ni - sim ve - nif-la - ot she'a - si - ta 'i - ma - nu ve'im a - vo - tey - nu mil - fa - nim

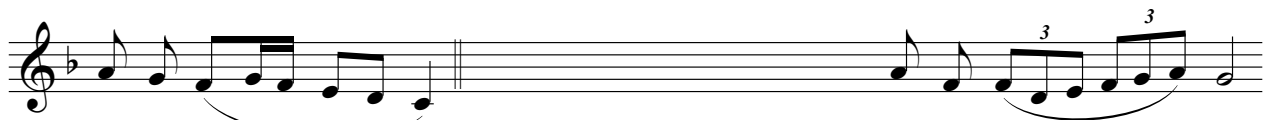mi - mits - ra - im geal - ta - nu A - do - nay E - lo - hey - nu

mi - beyt 'a - va - dim pedi - ta - nu

be - ra'av zan - ta - nu u - be - so - va kil - kal - ta - nu me - he - rev hi - tsal - ta - nu

mi - de - ver me - la - te - ta - nu u me - ho - la - im ra - 'im

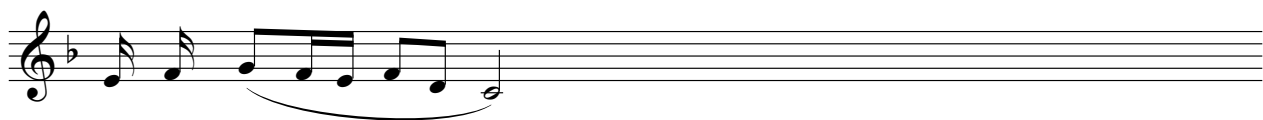u - ra - bim di - li - ta - nu

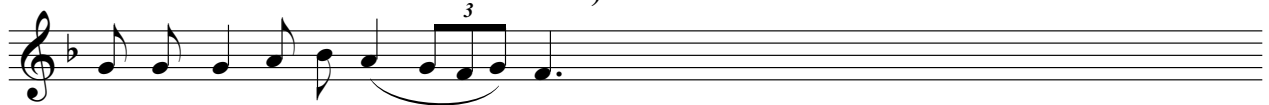'ad he - na 'a - za - ru - nu ra - ha - me - kha ve - lo 'a - za - vu - nu ha - sa - de - kha

'al ken e - va - rim she - pi - lag - ta ba - nu ve ru - ah un - sha - ma she - na - fah - ta bea - pe - nu

ve - la - shon

a - sher sam - ta be - fi - - - nu

a - sher sam - ta be - fi - - nu
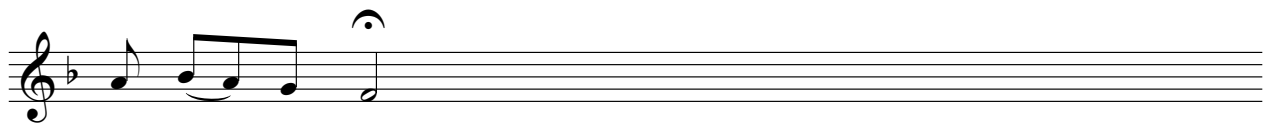
hen hem yo - du

vi - va - re - khu vi - sha - ve - hu vi - pa - a - ru u - sho - re - ru et shim - kha mal - key - nu ta - mid

ki kol pe le - kha yo - de ve - khol la - shon le - kha tish - be - ah

ve - khol 'a - yin le - kha tits - pe ve - khol be - rekh le - kha tikh - ra ve - - - -
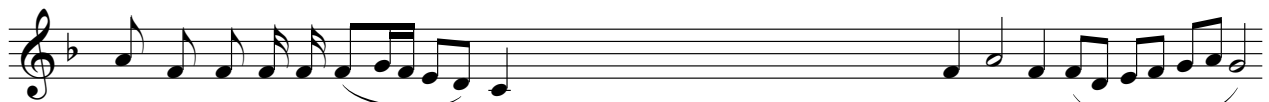
khol ko - ma le - fa - ne - kha tish - ta - ha - ve

ve - ha - le - va - vot ye - ra - u - kha ve - khol ke - rev vehak - la - yot ye - zam - ru lesh - me - kha
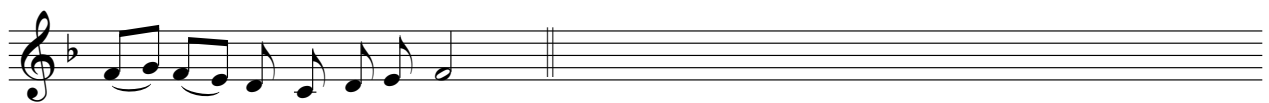
ka - da - var she - ne - e - mar

kol 'ats-mo-tay to-mar - na A-do-nay mi ka-mo - - -kha
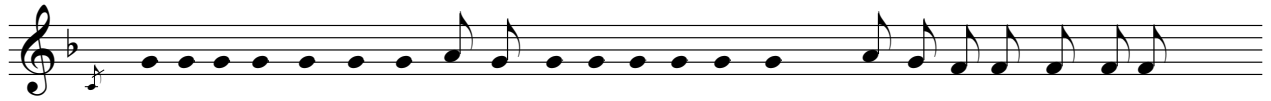
ma-tsil 'a-ni me-ha-zak mi-me-nu va-'a-ni ve-ev-yon mi-go-ze-lo shav-'at 'a -
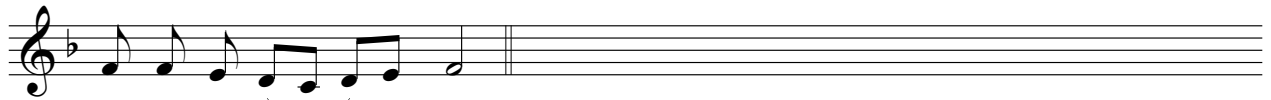
ni - im a-ta___ tish-ma

tsa - 'a-kat ha-dal_____ tak-shiv ve-to-shi - - - 'a
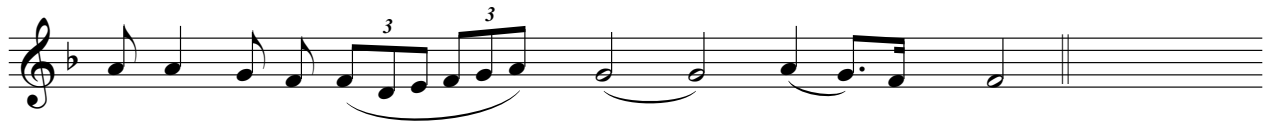
tak-shiv ve-to-shi - - - 'a_____ ve - ka-tuv:

ra - ne-nu tsa-di-kim ba - a-do - nay lay-sha-rim na-va te-hi-la____

be-fi ye-sha-rim tit-ro-mam uv-sif-tey tsa-di-kim tit-ba-rekh

u bil-shon ha-si-dim_____ tit-ka-dash

u be - ke-rev ke-du-shim_____ tit-ha-lal_____

tit - ha - lal_____ be - mik - - ha - lot

26. *Birkat hashir* part 2 – Amsterdam

Ve - i - lu   pi - nu   ma - le   shi - ra   ka - yam

ve - rag - ley - nu   ka - lot   ka - a - ya - lot_____

ve - ya - dey - nu   pe - ru - sot   ke - nish - rey   sha - ma - im

ve - rag - ley - nu   ka - lot_____   ka - a - ya - lot

ve - 'im   a - vo - tey - nu   mi - le - fa - nim_____

ve - 'im   a - vo - tey - - - nu   mi - le - fa - nim

u - me - ho - la - im   ra - bim   di - li - ta - nu
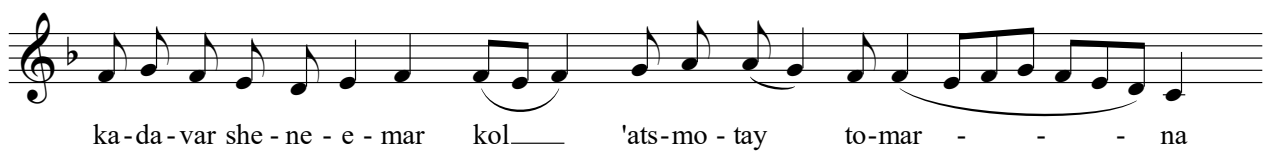
u - me - ho - la - im   ra - 'im   u - ra - bim_____   di - li - ta - nu
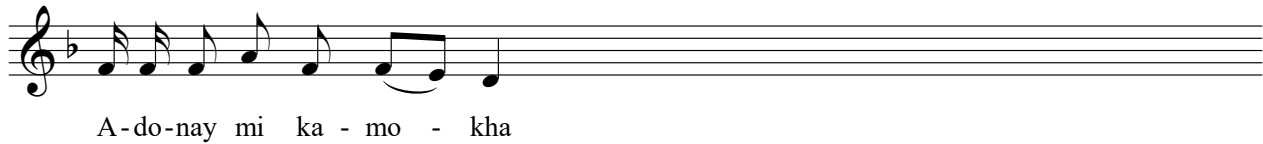
ve - la - shon a - sher sam - ta be - fi - - nu
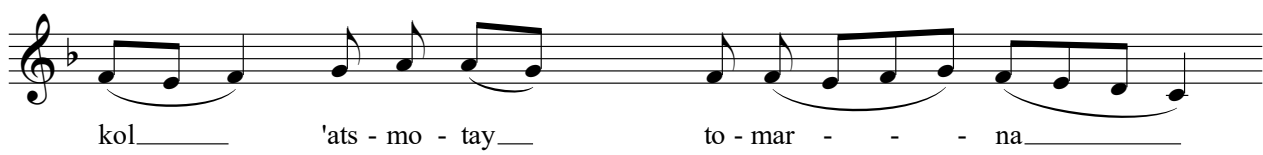
ve - la - shon a - sher sam - - ta be - fi - - - nu
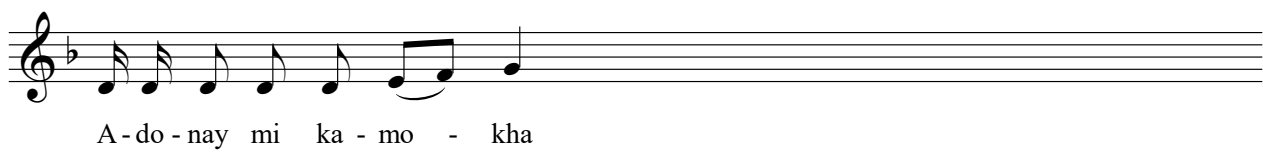
ka - da - var she - ne - e - mar kol____ 'ats - mo - tay to - mar - - - na
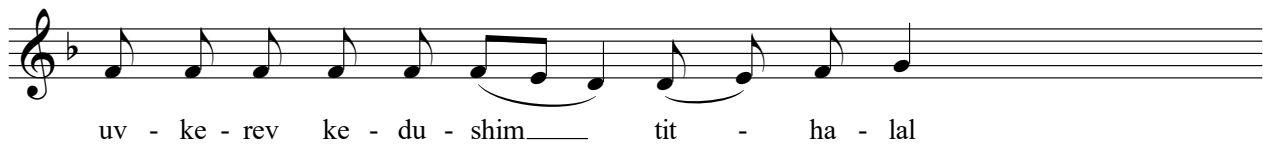
A - do - nay mi ka - mo - kha

kol_____ 'ats - mo - tay____ to - mar - - - na_____

A - do - nay mi ka - mo - kha

uv - ke - rev ke - du - shim tit - ha - lal_____

uv - ke - rev ke - du - shim_____ tit - ha - lal

27. *Birkat hashir* part 3 - London

Be - mik - ha - lot re - va - vot 'a - me - kha beyt Yis - ra - el

she - ken___ ho - vat kol hay - tsu - rim le - fa - ne - kha
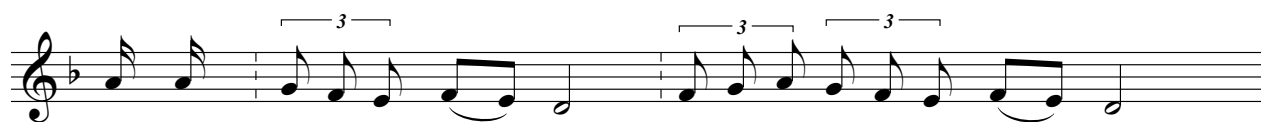
A - do - nay E - lo - hey - nu ve - e - lo - hey a - vo - tey - nu

le - ho - dot___ le - ha - lel le - sha - be - ah le - fa - er
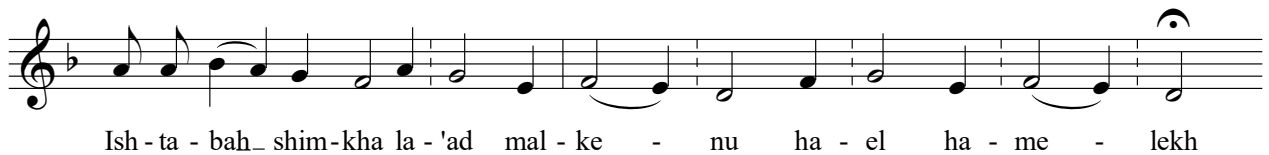
le - ro - mem___ le - ha - der ule - na - tse - ah
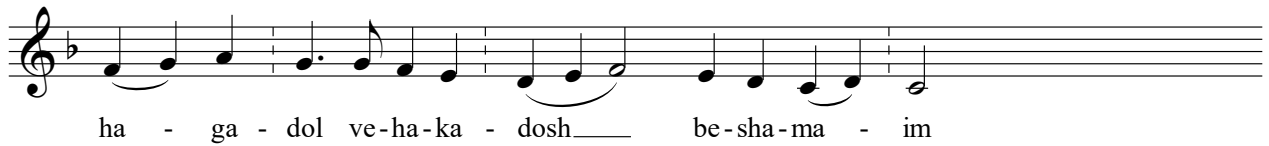
'al kol div - rey shi - rot ve - tish - ba - hot Da - vid___ ben Yi - shay
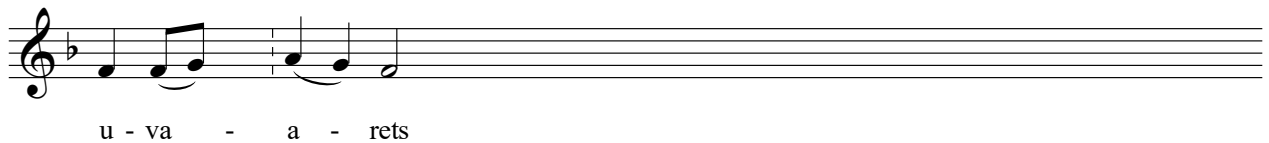
'av - de - kha me - shi - he - kha uv - khen_____
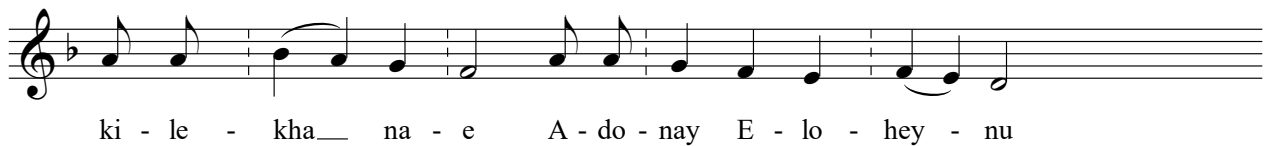
Ish - ta - bah— shim-kha la -'ad mal - ke - nu ha - el ha - me - lekh
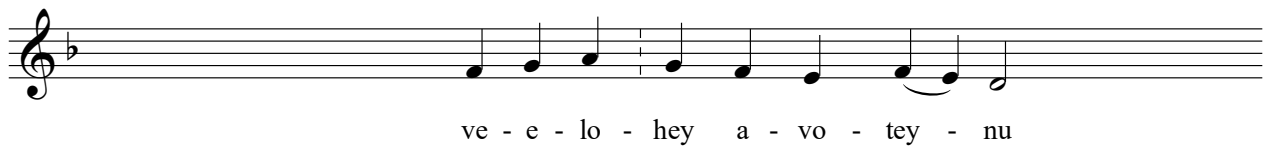
ha - ga - dol ve-ha-ka - dosh___ be-sha-ma - im
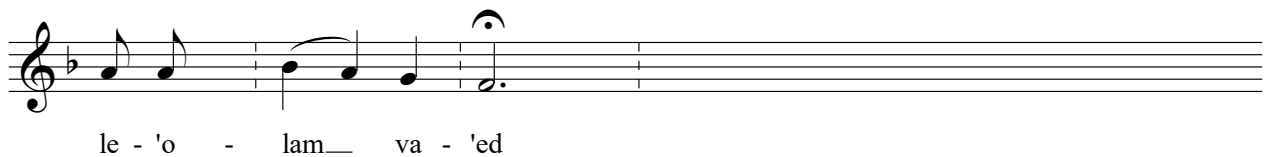
u - va - a - rets
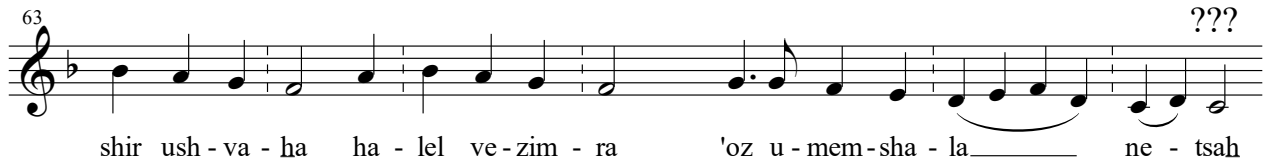
ki - le - kha__ na - e Adonay E - lo - hey - nu

ve - e - lo - hey a - vo - tey - nu
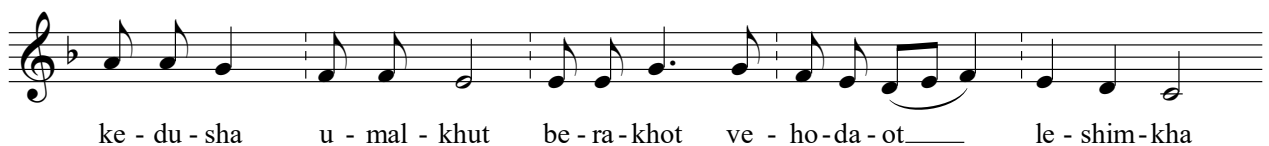
le - 'o - lam__ va - 'ed

63   ???
shir ush-va - ha ha - lel ve-zim - ra 'oz u-mem-sha - la_____ ne - tsah

ge - du - la___ ug-vu-ra___ te - hi - la u - tif - e - ret
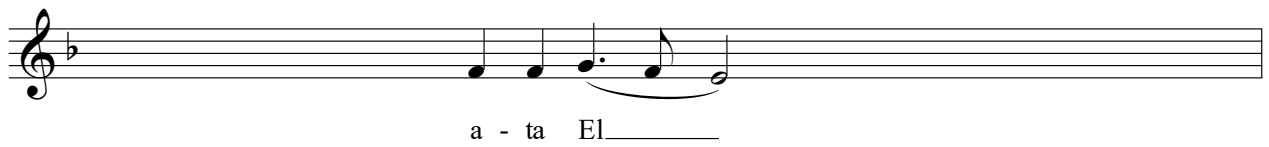
ke - du - sha u - mal - khut be - ra - khot ve - ho - da - ot___ le - shim - kha

ha - ga - dol_____ ve - - - ha - ka - dosh
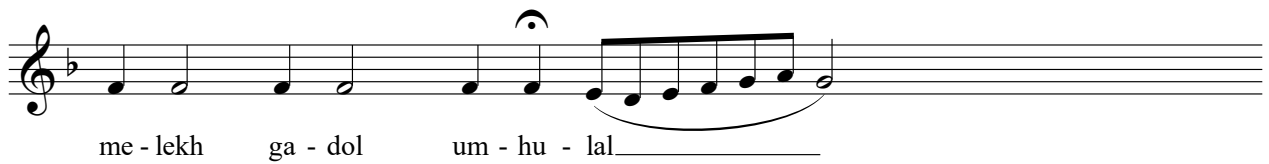
u - me - - - 'o - lam_____ ve - 'ad 'o - lam
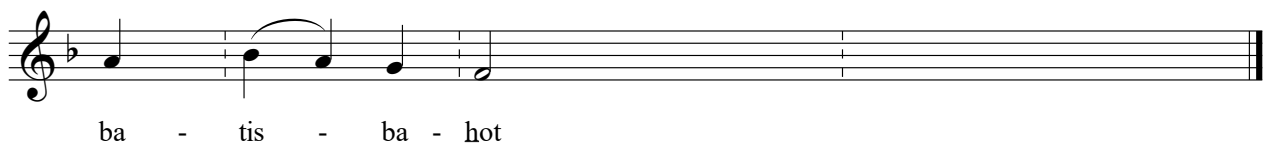
a - ta El_____

Ba - rukh____ a - ta_____ A - do - nay__

me - lekh ga - dol um - hu - lal_____

ba - tis - ba - hot

28. *Birkat hashir* part 3 – New York
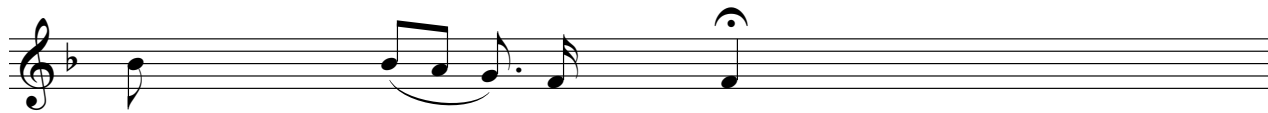
Be - - - mik - ha - lot

re - va - vot 'a - me - kha beyt_Yis - ra - el she - ken__ho - vat kol ha - ye - tsu - rim

le - fa - ne - kha A - do - nay E - lo - hey - nu ve - lo - hey__a - vo - tey - nu
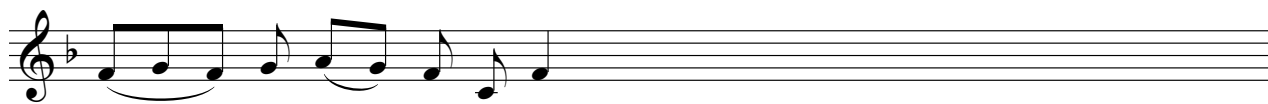
le - ho - dot__ le - ha - lel

le - sha - be - ah__ le - fa - er le - ro - mem__ le - ha - der ul - na - tse - ah

'al kol__div - rey__ shi - rot__ ve - tish - ba - hot

Da - vid_ ben Yi - shay 'av - de - kha me - shi - ḥe - kha

ub - khen - - - - - ish - ta - bah_ - shim - kha la - 'ad - mal - ke - nu

ha - - - el ha - me - - - - lekh

ha - ga - dol ve - ha - ka - dosh - ba - sha - ma - im u - va - a - trets

ki le - kha - na - e A - do - nay e - lo - hey - nu ve - lo - hey a - vo - tey - nu
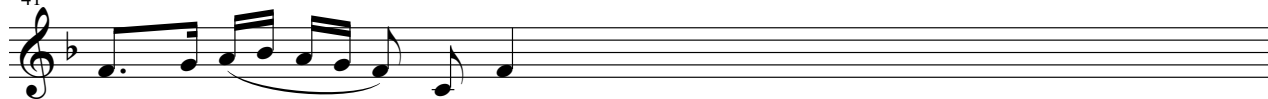
le - 'o - lam - - - va - 'ed

shir - ush - va - ha ha - le - ve - zim - ra - 'oz u - mem - sha - la - ne - tsah_

ge - du - la ug - vu - ra te - hi - la ve - tif - e - ret ke - du - sha u - mal - khut

be - ra - khot ve - ho - da - ot le - shim - kha

ha - ga - dol - ve - ha - ka - dosh u - me - 'o - lam ve - 'ad 'o - lam a - ta El - - -

ba-rukh-a-ta - A-do-nay - me-lekh ga-dol u-mhu-lal - ba-tish - ba-hot

29. *Birkat hashir* part 4 - London

el ha-ho-da-ot a-don ha-nif-la-ot bo-re____ kol ha-ne-sha-mot

ri - bon kol ha - ma - 'a - sim ha - - - bo - her____

be - shi - rey_____ zim - ra____

me - lekh hai ha - o - la - mim_____ a - men

30. *Birkat hashir* part 4 – New York

choir

el ha ho da ot a - don - ha - nif - la - ot bo-

re - kol - ha - ne - sha - mot - ri - bon - al kol - ha - ma - a - sim

ha - bo - her - b'shi - rei zim - ra - me - lekh el hai ha - o - la - mim a -

cantor
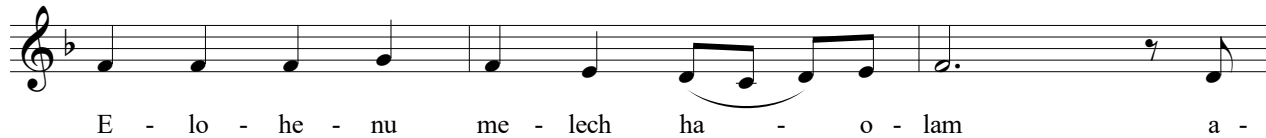
men me - lekh el hai ha - o - la - mim - - - a - men

31. *Birkat kohanim*
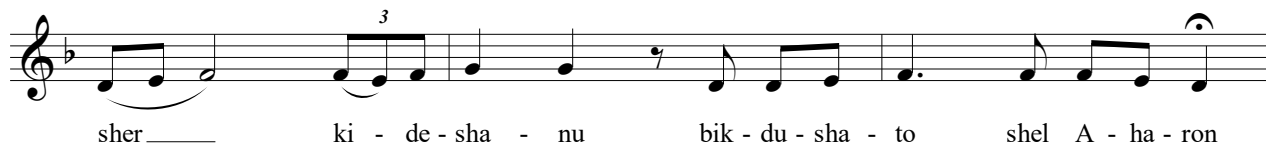
Freely
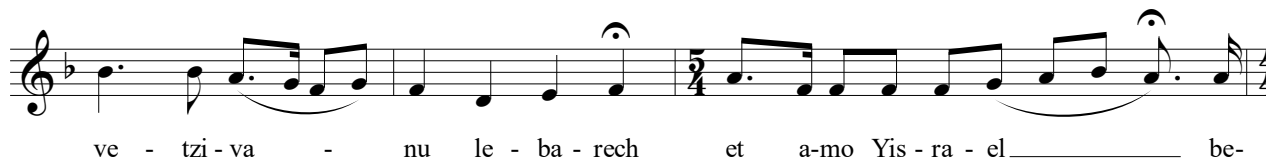
Ba - ruch a - ta_____ A - do - nai_____

E - lo - he - nu me - lech ha - o - lam a -

sher_____ ki - de - sha - nu bik - du - sha - to shel A - ha - ron
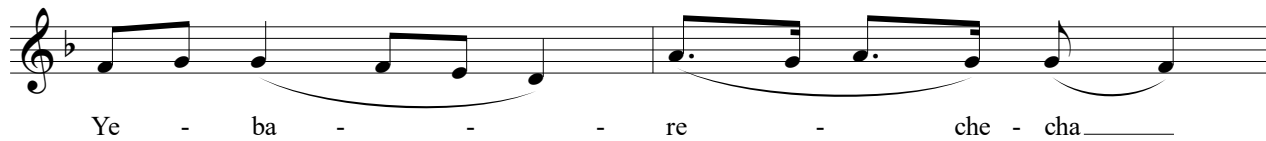
ve - tzi - va - nu le - ba - rech et a - mo Yis - ra - el_____ be -
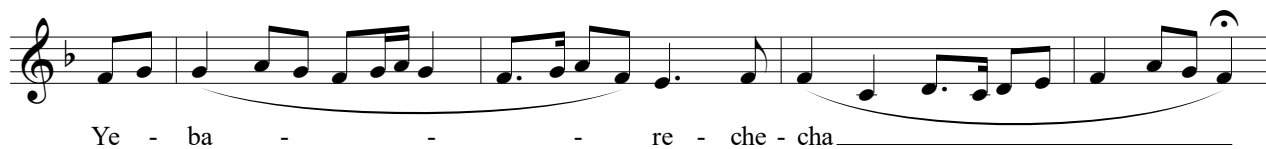
a - ha - ba_____

The following melody for Yebarechecha is sung on all holidays

Ye - ba - re - che - cha_____

Ye - ba - re - che - cha_____

32. *Biyeshiva shel ma'alah - Kol Nidrei*

bi - shi - va_____ shel m'a - - - - - - - - - la

u - bi - - shi - va_____ shel ma - - - - - - - ta

'al da - 'at_____ ha - ma - kom ba - rukh_____ hu_____

ve - 'al da - 'at ha - ka - hal ha - ka - dosh ha - ze_____

a - nu ma - ti - rin le - hit - pa - lel_____ im ha - 'a - var - ya - nim_____

kol_____ nid - rei_____

ve - e - - sa - rei_____

ve - ku - na_____ mei_____ ve - ku - na - hei ve - ku - - - - na - sei_____

33-34. *Uva letziyon goel*

Phrase 1

1. U - va le - tsi - yon goel ul - sha - vei fe - sha be - ya - a - kov ne - um A - do - nay

2. U - va le - tziy - yon goel ul - sha - vei pe - sha be - ya - a - kov ne - um A - do - nay

3. U - ba le - tsi - on goel ul - sha - be pe - shang be - yang - a - kob ne - um A - do - nay

4. U - va le - tzi - yon goel ul - sha - ve fe - sha be - ya - a - qov ne - um A - do - nay

Phrase 2

Va - a - ni zot be - ri - ti o - tam a - mar A - do - nay

va - a - ni zot be - ri - ti o - tam a - mar A - nay do

va - a - ni zot be - ri - ti o - tam a - mar A - do - nay

Va - a - ni zot be - ri - ti o - tam a - mar A - do - nay

Phrase 3

Ru - hi a - sher a - le - kha

ru - hi a-sher a - le - kha

ru - chi a-sher___ a - le - cha

Ru - hi a - sher a - le - kha

Phrase 4

Ud - va - rai a - sher sam - ti be - fi - kha

Ud - va - rai a - sher sam - ti be - fi - kha

Ud - ba - rai a - sher sam - ti be - fi - cha

Ud - va - ray a - sher sam - ti be - fi - kha

Phrase 5

lo ya - mu - shu   mi - pi - kha

lo ya - mu - shu   mipi - - kha

lo ya - mu - shu_   mi - pi - cha

lo ya - mu - shu   mi - pi - - kha

Phrase 6

u - mi - pi   zar - ʻa - kha
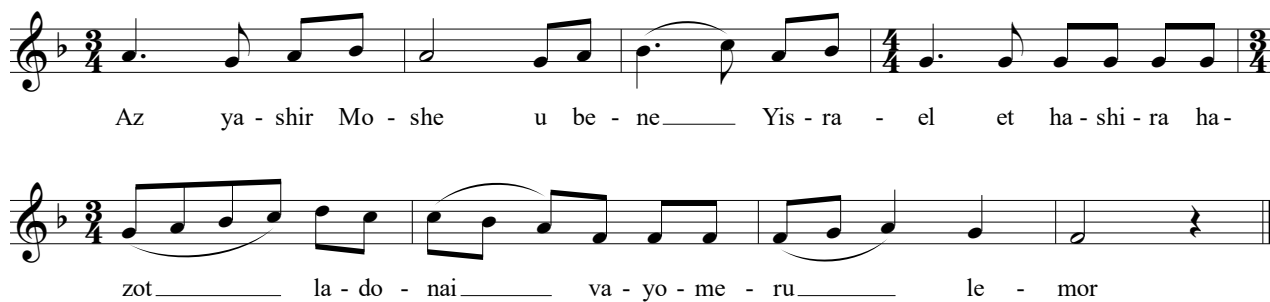
u - mi - pi   zar - ʻa - kha

u - mi - pi   zarng - ʻa - cha

u - mi - pi   zar - ʻa - kha

35. *Shirat hayam*

Moderately

Az ya - shir Mo - she u be - ne_____ Yis - ra - el et ha - shi - ra ha-

zot_____ la - do - nai_____ va - yo - me - ru_____ le - mor

CHAPTER FOUR

QINOT FOR THE NINTH OF AV

Qinot for the Ninth of Av

Qinot are *piyyutim* performed on the Ninth of Av, from the eve of the holy day until the end of the fast day. The name *qinah* is biblical and refers to the eulogy for the dead Elbogen (1988 [1913]: 171-173). In the Talmud, *qinot* refers to the Book of Lamentations, as well as to the *piyyutim* that are performed after the reading of Lamentations on the Ninth of Av. The most ancient additions to the liturgy of the Ninth of Av were *seliḥot* (a series of penitential prayers), as performed on the other fast days. The poet Elazar Hakallir (sixth-seventh centuries C.E.) was the first to develop this type of *piyyut* (Elbogen 1988 [1913]: 172).

Qinot are performed among the Sephardim immediately following the *'amidah*, unlike the Ashkenazi tradition where they appear after the reading of the Torah. Elbogen (1988 [1913]: 172) concluded that the *qinot* in the Sephardi liturgy occupy the place of the *seliḥot*, and that the origins of the *qinot* are similar to the *seliḥot*. As a result of the removal of the *qinot* from the *'amidah*, their original location in Antiquity, they were also performed on the eve of the Ninth of Av.

Qinot address the mourning over the destruction of the Temple and the loss of the priestly ceremonies, the desecration of the Temple, the devastation of the Kingdoms of Judea and Israel, and the agony of exile. The *qinot* also ponder, as do the *seliḥot*, the cause of the suffering of the People of Israel. The poets of the *qinot* attribute this suffering to the obstinate refusal of the Israelites to listen to the message of the Prophets as well as to their unwillingness to acknowledge the grace of God. From the First Crusade (1096) until the Black Plague (1348-9), the Jews of Ashkenaz suffered massacres and persecution that became another theme of the new *qinot* by the poets of France and Germany.

Sephardi *qinot* also reflected the persecution of the Jews, especially the massacres of 1391 in Spain. The poets of Al-Andalus composed their *qinot* using the format of the *seliḥot*. One of the best-known Sephardi *qinot*, *Tziyon halo tish'ali* (Zion, do you ask about the well-being of your captives) by Yehuda Halevi became a model for many later poets. The number of *qinot* grew in the course of time and they became a major component in the ritual observance of the day of the Ninth of Av.

Characteristics of the Spanish-Portuguese *qinot*

The musical performance of the *qinot* in the Spanish-Portuguese tradition is based on the use of a few basic melodies, each serving more than one text. This is an ancient tradition perpetuated in instructions appearing in prayer books for the Ninth of Av from as early as the Middle Ages that indicate to the cantor and/or soloist the appropriate melody.

Our anthology includes twenty-two selections from the Spanish-Portuguese prayer book for the Ninth of Av. The author and the time of composition of a considerable number (thirteen) of these *qinot* are unknown. Nine others were written by poets from the so-called "Golden Age" of Hebrew poetry in medieval Spain (eleventh to thirteenth century).

Most of the *qinot* in our collection are strophic poems, i.e., they consist of stanzas of multiple verses that can generally be divided into two hemistiches (opening and closing). Fifteen of these strophic *qinot* have a refrain, repeated by the congregation at the end of each stanza. Only two *qinot* have the structure of a sequence of verses divided into two hemistiches (opening and closing), which is the prosodic structure of a *qasida*, commonly found in Hebrew poems in periods preceding the tenth century.

The melodies of Portuguese *qinot* are distinctive in terms of their modality. Four *qinot* are clearly in a major key while one *qinah* is in a variant of major with a diminished seventh (i.e. a Mixolydian mode, where the first tetrachord is usually major). A minor key is clear in three *qinot*. A mixed modality of major and minor keys appears in four *qinot*. A large number of *qinot* (ten) have no defined modality. Instead, they have several central tones (two or more) around which the melody unfolds.

Seven melodies have a two-part psalmodic structure where the melody is a musical phrase divided into two, and is repeated throughout the *qinah*. In twenty of the twenty-two *qinot*, the rhythm is based on a measured meter, either fixed or variable. Usually there is a sense of a regular beat. Only two of the *qinot* have no regular beat.

The performance of the *qinot* is usually by the cantor or by another soloist performing the stanzas, and the audience responds with the refrain. The relationship between text and melody is usually declarative-syllabic, and somewhat neumatic. Melisma is rarer. Neumatic and melismatic passages appear at the end of verses or are used to emphasize certain words.

The *qinot* described in this chapter were performed by three cantors. The first is Judah Leon Gedaliah (*qinot* 1-10), who was recorded at the Sound Archives in Jerusalem on 04/01/81 by Avigdor Herzog. The second cantor is Daniel Halfon (*qinot* 10-19), who was recorded in the Sound Archives 04/08/04 by Essica Marks. The third cantor is Abraham Lopes-Cardozo (*qinot* 20-22) who was recorded in 1956 in New York.

Qinot for the evening service

1. *Heikhal Adonai* (Itzhak ibn Ghiyyat)
The opening stanza of this *qinah* consists of two verses repeated as the refrain between the five stanzas in the poem. After the fifth stanza its last two verses are repeated to mark the ending of the *qinah*. The first verse of the opening stanza has three hemistiches, and the second, two. The stanzas consist of five verses each and each verse has two hemistiches (opening and closing). The closing rhyme in the first three verses of the stanzas varies from stanza to stanza, and the last two verses rhyme on the same syllable as the opening (*nai*).

The melody is unique and consists of two phrases (I' and I). The first one, corresponding only to the first verse of the opening, consists of three motifs and has a wider diapason than the second, which is a shorter musical phrase consisting of the two last motifs of phrase I'. This second phrase (I) extends over the tetrachord *E-A* with a held note on *F* in the middle and on *G* at the end. This phrase is repeated in all the verses of the stanzas. Each musical phrase corresponds to a verse, and each motif to a hemistich. The end of the *qinah* (the last two verses) is performed by the cantor and is notable for its wide diapason, similar to the opening of the entire *qinah*. The *qinah* ends with the repetition of phrase I but here ends on *E* rather than *G* as in all previous repetitions, thus creating a Phrygian ending. The melody is not measured, but there a constant beat. At the end of each phrase, there is a slowing down.

Opening/Refrain

musical phrase		I'			I	
motif		a	b	c	a	b
verse			1		2	
hem		1	1	1	2	3

Stanza

musical phrase	I		I		I		I		I	
motif	a	b	a	b	a	b	a	b	a	b
verse	1		2		3		4		5	
hem	a	b	c	d	e	f	g	h	i	J

cantor - ending

Hei - khal A - do - nay____ hei - khal__ A - do - nay hei - khal__ A - do - nay_____

‘al_____ she____ o - no_____ ra - bu_____ ze - do - nai

2. *Qol Ohala Tityapeaḥ* (Ḥaviv bar Itzhak)

This poem is written in a quantitative poetic meter suggesting that the poet may have lived in medieval Spain. The *qinah* opens with a two-verse opening stanza and the first verse recurs as the refrain between the four stanzas of the poem. Each stanza has four verses. The first three verses are short, consisting of one hemistich, and rhyming. The fourth is again a two-hemistich verse that rhymes with the refrain.

The mode is Mixolydian (on *D*) and the primary cadential tone is the same as the final tone (*D*). The melody has two musical motifs and does not have a measured meter, but there is a sense of a regular beat.

Opening stanza

motif	a	b	a'	a'
hem	1	2	1	2
verse		1		2

Stanza

motif	a'	a'	a'	a'	a''	b
hem				1 part 1	1 part 2	2
verse	1	2	3		4	

Kol a-ho-la tit-ya-pe-a<u>h</u> tit-ya-pe - a<u>h</u> kol mi-she-vi mar tso-re - a<u>h</u>

kol a-ho-li-va mi - shiv-ya ka-r‘a le-va - vi kol__ bikh-ya

<u>h</u>el-kat ye-kar ein le - re - u-ven shim-‘on be-mar-ge-mat e - ven

a - me-ru le - yi-sas-khar__ ha - ben ein__ pe ze - vu-lun

po - te-a<u>h</u> po - te - a<u>h</u> me-har le-giv-‘a__ bo-re - a<u>h</u>

3. *Bore 'Ad Ana* (acrostic: Benjamin)

This unique *qinah* does not address the main themes of the Ninth of Av but rather the topic of the exiled dove. Its melody with all its many variants is one of the most widespread tunes in the Sephardi liturgy (Seroussi 2002). The *qinah* consists of six stanzas. Each stanza consists of three verses, and each verse has two hemistiches (opening and closing). At the end of each stanza there is a verse consisting of one hemistich of two words, which, while differing from stanza to stanza, nevertheless serve as a kind of refrain. These verses rhyme with each other, while the other three verses in each stanza rhyme differently from each other.

The melody is in a minor mode on *D*, with the primary cadential tone on *D*, and the secondary cadential tone on *G*. The melody opens with a musical phrase of two motifs (a, b) repeated twice in the first two verses of the stanza. Later the expanded phrase recurs with a further motif (a, a, c) in the third verse, which is followed by an additional phrase based on the second motif (b) of the opening phrase. This is repeated twice (b, b) in the short fourth verse.

The refrain is made up of an expansion of the first phrase (a, a, c) combined with the last phrase (b, b). The rhythmic progression is in 4/4 meter, but the sense of a regular beat is sometimes absent.

	Stanza				refrain		
phrase	I		I'		II	I'	II	
motif	a	b	a	b	a'	a'	c	b	b'	a	a	c	b	b'	b'
verse	1		2		3			4		avi…			3 (end)+4		

Bo - re 'ad___ a - na yo - na - te - kha___ bim -

tsu - da tokh__-_ pah_ ha - mo - kesh 'a - ny - - - ya___ um -

ru - da uv - li ba - nei - ha uv - li ba -

ne - ha yo - she - vet gal - mu - - - da zo -

'e - ket___ a - vi_____ zo - e - - ket___ a - vi

4. *Aleikhem 'Eda Kedosha* (unknown author)

This *qinah* has a two-verse opening stanza, with the second verse repeated as the refrain between the six stanzas of the poem. The first five stanzas have four verses, and the sixth has three verses. Each verse has two hemistiches (opening and closing). The last verse in each stanza rhymes with the refrain and the other verses rhyme with each other.

The melody consists of one musical phrase that includes two motifs, and corresponds to each verse in the stanza and the refrain. Each motif corresponds to a hemistich. The first motif is in Mixolydian on *C* (with a leading tone to the fifth) and descends to a cadence on *C*. The second motif is a minor tetrachord with a rise and fall on *D*. This results in a two-part psalmodic structure with a fixed interval (a major second) between the middle and final cadential tones. The melody is measured in a four beat meter.

phrase I	
Motif a	b
Hemistich 1	2
Verse	

A - lei - khem 'e - da_____ ke - do - sha   esh - al____ mi - kem   she - e - lot

ma____ nish - ta - na____ ha - lai - la   ha - ze____ mi - kol____ ha - lei - lot

5. *Bat Tzion Shama'ti*

This *qinah* is for the evening prayer of the Ninth of Av. The author is unknown, but tradition attributes the *qinah* to a poetess, the daughter of Rabbi Yehuda Halevi, or alternatively, the daughter of Rabbi Levi Ibn Altabban, both poets of Spain. The argument rests on the signature of *bat (ha)levi hazaq* (The daughter of (Ha) Levy). (Levin, 2003: 89-98).

The *qinah* consists of a four-verse opening stanza whose last two verses are repeated as the refrain throughout the *qinah*, and six stanzas of four verses each. Every verse has two hemistiches (opening and closing). The closing rhyme in the opening stanza is repeated in the refrain and in the fourth

verse of each stanza. The first three verses in each stanza rhyme, but with a different rhyme scheme in each stanza.

The melody is in Phrygian mode *E* and has one musical phrase containing two motifs, both of which end on *E*. Each musical phrase corresponds to a verse, and each motif to a hemistich. The melody is measured in 3/4, although occasional deviations may arise to accommodate the text. As in many cases in the *qinah* repertoire, the sense is of a two-part psalmodic structure. This specific melodic pattern recurs in a number of *qinot* in the Spanish-Portuguese repertoire.

phrase I	
Motif a	b
hemistich 1	2
Verse	

Bat Tsi - on____ sha - ma'a-ti me-ma - re - ret a - ma - re - ha

E - li - 'a - di - na lish-khi - na a-sher ha-she-khu me - o-rei-ha.

6. *Eikha Tzon Haharega* (Yehuda Halevi)

This *qinah* has a four-verse opening stanza, and the fourth verse is repeated as the refrain. It has five stanzas of five verses each, and each verse has two hemistiches (opening and closing). The closing rhyme in the opening stanza is repeated in the refrain and in the fifth verse of every stanza. The first four verses of each stanza rhyme, but with a different rhyme scheme in each stanza.

The melody is a single musical phrase consisting of two motifs, both ending on *E*. The musical progression to E in the first motif is from a lower note (*C* sharp; *D*; *E*) and in the second, from a higher note (*G*; *F*; *C* sharp; *E*). The mode is *E* Dorian. Each phrase corresponds to a verse and each motif to a hemistich. The sense is of a two-part psalmodic structure. The melody is measured in a four beat meter. This melody is also sung for the *qinah Alelai li*, in which the closing motif is a recitative in free rhythm on *E*, followed by a melismatic finish on *E* through the melodic progression of *G - F - E*. This motif is associated with the liturgy of the High Holy Days.

phrase I	
motif a	b
Hemistich 1	2
Verse	

Ei — kha - tson — ha - ha - re - ga — mi - ri - ve - tsei - hen ne - fu - tsot

pe - nei — hem ki - be - tsu fa - rur — ve - hit - go - le - lu — ba - bi - tsot

ul — 'ein — kol — ro - ei - hem — mit - na - ke - rot — ba - ḥu - tsot ha-

shakh mi - she - hor — ta - o - ram — lo — ni - ke - ru — ba - ḥu - tsot

ending motif - High Holidays

ka - ka - tuv ha - shi - ve - nu A - do - nay ve - na - shu - va ḥa - desh ya - mei — nu ke - ke - dem

7. *Sey'i Qinah*

The author of this *qinah* is unknown (acrostic: Samuel). The *qinah* has an opening stanza and seven subsequent stanzas. The opening stanza has four verses and the fourth verse is repeated throughout the *qinah* as the refrain. Every verse has two hemistiches (opening and closing). The closing rhyme in the opening stanza is repeated in the refrain and in the fifth verse of each stanza. The first three verses of each stanza rhyme, with a different rhyme scheme in each stanza, and the fourth rhymes with the refrain.

In the London tradition, the melody presented here is also the tune of the *piyyut El nora 'alila* for the ending of Yom Kippur. In New York, the melody for this *qinah* is the same as for *qinah Bat Tzion* (no. 5 above). The melody is a two-part psalmody repeated throughout the *qinah*. The interval between the cadence in the middle of the first motif and that at the end of the second motif is a major second (*G, F*), a pattern common in psalm singing. The melodic movement in the first motif is a recitation in *A* ending on *G*, and in the second motif, a recitation in *G* leading to *F*. The melody is in duple meter. Each musical phrase corresponds to a verse and each motif to a hemistich.

phrase I	
motif a	b
hemistich 1	2
Verse	

Se - i ki - na bim - gi - na bat tsi - yon ve - nu - di she -

vi du - mam ki - nish-mam beit mik - da - shi ve - ho - di ve -

khi nif - lal ve - gam_____ tsa - lal ha - i - ton_____ u - te - di be -

rah do - di u - va - sho-de-di ve - gam ga - la_____ ke - vo - di

8. *Eikh Navi Shudad* (unknown author)

This *qinah* has a four-verse opening stanza, and the fourth verse is repeated as the refrain throughout the *qinah*. There are eight stanzas. The first stanza has four verses; stanzas 2-7 have three, and the eighth stanza has five verses of two hemistiches each. The ending of the *qinah* is not the refrain but two quotations from the prophets Isaiah and Jeremiah.

The melody has two musical phrases which are psalmodic in nature. The first phrase recurs with all verses, except for the last verse of the stanza before the refrain. Each phrase has two motifs. The

first motif is in *C*, in a Mixolydian progression, and the second is in *D*, in a natural minor or Aeolian mode. In contrast, in the second phrase, the first motif rises to *F*, and the second motif resembles the second motif of the first phrase, with a cadence on the final *D*. Each musical phrase corresponds to a verse and each motif to a hemistich. The melody is based on a measured rhythmic progression of three beats.

Opening stanza

Phrase			I		I		II		I' (refrain)	
Motif	a	b	a	b	c	d	a'	b
Hem	1	2	3	4	5	6	7	8
Verse		1		2		3		4	

Eikh na - vi shu - dad ve - do - di‗‗‗ ʻaf ve - na - dad

ha - ʻir‗‗‗ ra - ba - ti ʻam‗‗‗ ei - kha‗ ya - she - va‗ ba - dad

ba - dad‗‗‗ ke - al - ma - na‗‗‗ ha - ye - ta‗‗‗ ne - e - ma - na

ומזפ

la - khen‗‗‗ e - sa - ki - na be - yom ze‗‗‗ be - khol sha - na

9. *Yehuda Ve'Israel* (Yehuda Bar-David IbnYiḥye)

This *qinah* consists of twenty-six verses, where each verse has two hemistiches (opening and closing) and all verses have a closing rhyme. From the fifth verse onwards, all verses begin with the word *ḥaserah*.

The melody is in the form of a two-part psalmody, where the primary cadential tone (closing) is *E* and the mid cadential tone is *F*. It includes two motifs, and it is repeated throughout all the stanzas of the *qinah*. In addition, there is a unique motif performed on the word *ḥaserah* at the start of

verses 5-26. This motif is dramatic in nature, with a melismatic progression on *F*-sharp, a sound that creates tension and is not heard in the rest of the melody. The motif is repeated three times and ends on *E*. Unlike the psalmodic formula of the beginning, the rest of the verses open with a slightly different variant that starts on the lower *C*. The melody as a whole tends towards a Phrygian mode with the exception of F-sharp on *ḥaserah*. The rhythm has a variable meter of two to three beats units, dictated by the prosody of the text. For the special motif on the word *ḥaserah*, the soloist alternates between different singers.

Verses 1-4

phrase	I	
motif	a	b
hemistich	1	2
	Verse	

Verses 5-26

phrase	II		I	
motif	motif c	c	a'	b
	ḥaserah	ḥaserah	hemistich 1	hemistich b
	Verse			

Ye - hu - da   ve - is - ra - el   de - ‘u   mar   li_____   me - od

la - khen   be - ha - to - ti   a - ni   er - ‘ad_____   re - ‘od

ih - ye   le - va - vi__   bi   be - e‘t   esh - m‘a_____   be - khot

ve - ‘et   se - hok_____   er - e   a - zai   es - lod_____   se - lod

has - ra_____   ha - se - ra   ne - gi - na - ti   vsim - ha - ti_____   be - ‘od

ez - kor   la - mik - dash   ki - a - vad - nu__   hu   a - vod

10. *Halanoflim Tekuma* (Yehuda Halevi)

This *qinah* includes a two-verse opening stanza and five stanzas of five verses each. Each verse has two hemistiches (opening and closing). The opening stanza is repeated as the refrain throughout the *qinah*. The rhyming in the opening stanza is the same as in the hemistiches, and not only at the end of the verses. The rhyme scheme in the opening stanza is a-b-a-a, and is repeated in the last two verses of each stanza. The first three verses in the stanzas rhyme differently in each stanza.

The melody is based on two musical phrases. Each musical phrase corresponds to a hemistich. In the first stanza there are repetitions of hemistiches and parts of hemistiches to adapt the text to the melody.

The melody is based on a pentachord *C* on *D* with a lower extension to a major second below the tonic. The rhythm is a four-beat meter.

Opening Stanza/Refrain

phrase	I	I	II	I	I	II'
hem	1	1	2	3	3	4
verse	1			2		

Stanza

phrase	II	II'	II	II'	II	II'	II	II'	II	II'
hem	1	2	3	4	5	6	7	8	9	10
verse	1		2		3		4		5	

Ha - la - no - fe - lim te - ku - ma___ ha - la - no - fe - lim te - ku - ma mi-
bor_____ 'o - ni hot - be - 'u bo___ ve - im___ yesh te - ru - ma___ ve-
im___ yesh te - ru - ma le - yor - dei bor ve - du - ma

1-2-3-4-5

11. *'Ura Na Yeminkha Rama* (H̲iya al Daoudi)

This *qinah* consists of four stanzas of four verses each. Each verse has two hemistiches (opening and closing). The rhyme scheme is different for each stanza.

The melody is in Mixolydian mode. The primary cadential tone is *D* and the mid cadential tone is *A*. The melody has two musical phrases, and each phrase has two motifs. The second motif is very similar in both phrases. The opening motif is an ascending fourth and suggests a wake-up call. Motif

c is a dramatic peak starting with a leap upwards of an octave. Each musical motif corresponds to two hemistiches. A musical phrase corresponds to two verses, and two phrases correspond to a stanza. The rhythm is flowing, but there is a sense of a steady beat.

phrase	I				II			
motif	a		b		c		b	
hem	1	2	3	4	5	6	7	8
verse	1		2		3		5	

‘U - ra   na ye - mi - ne - kha_____ ra - ma   ve - liz - ‘u - ma   ka - ra   ru - ha   -   ma

ve - ye - a - mer   le - da - la___ ‘a - gu - ma   ‘a - ni - ya   so - ‘a - ra   nu - ha   -   ma

12. *Zekhor Adonai Me Haya Lanu* (unknown author)

This *qinah* consists of nine stanzas of four verses each. The second verse consists of only one word, and the fourth verse is the refrain. In the first stanza, verses 1, 3, and 4 rhyme, and in the other stanzas, verses 1 and 3 rhyme. Verses 2 and 4 are identical in all stanzas.

The melody is in Dorian *D*. The primary cadential tone is *D* and the mid cadential tone is *A*. The melody consists of four motifs. The first motif is basically a recitation on *A*. The third motif covers the third verse and the beginning of the next verse, the one-word *oy*. The rhythm is flowing and the melody is melismatic. The melisma is mainly on the word *oy* and in the endings of the hemistiches.

motif	a	b	c	d
verse	1	2 (oy)	3+4 (oy)	4

Ze - khor   A - do - nay me ha - ya la - - - nu

oy _____ ha - bi - ta - ur - e et her - pa - te - nu

oy _____ me - ha - ya la - nu

Qinot for the morning of the Ninth of Av

13. ‘*Ad Matai* (unknown author)

This *qinah* has four stanzas. The first stanza consists of four verses, and the fourth verse serves as the refrain. The second stanza has five verses, and the third and fourth stanzas, six. Every verse in the *qinah* is divided into two hemistiches.

The melody consists of three musical phrases that are repeated according to the varying number of verses in each stanza. Each musical phrase corresponds to a verse in a stanza. Each phrase has two motifs. Each motif corresponds to a hemistich of a verse. Phrase I consists of motifs a-b while phrase II includes b-b. The main cadential tones are *D* (the mid cadential tone) and *B* (the primary cadential tone). Phrase III is the melody of the refrain. It consists of two different motifs repeated three times in the form c-d-c-d-c-d, once by the cantor and twice by the congregation. The modality of the refrain is clearly major and revolves round the note *G*, as the primary ending tone, with a mid-cadence on *E*.

There is a stark contrast between the stanzas and the refrain. The melody of the stanzas is dominated by a descending motif of a minor sixth that recalls a supplication. On the other hand, the refrain in major can be interpreted as an expression of hope and redemption. This contrast is reinforced by the contrast in the diapason between the stanza and the refrain. *A*’s descent to the lowest tone *B* characterizes the stanza, and the mode is Phrygian on *B*, while the refrain emphasizes the high notes around *G*. Moreover, while the stanza is largely syllabic, the refrain is a one-note declamation ending on a melisma. The rhythmic structure reflects the melodic contrast noted above. The stanza melody has is measured in four beats, while the refrain is declamatory in nature and has no clear meter.

First Stanza and Refrain

phrase		I		II		I	
motif		a	b	b	b	a	b
hem		1	2	3	4	5	6
verse		1		2		3	

phrase	III		III		III	
motif	c	d	c	d	c	d
hem	7 (Elohim) 8 part 1	8 part 2	7 (Elohim) 8 part 1	8 part 2	7 (Elohim) .8 part 1	8 part 2
verse	4					

'Ad ma - tai A - do - nay yom ze le-'u - ma - te - kha be-

mar tei - lil 'a - da - te - kha 'al beit te - fi - la - te - kha

a - sher sar-fu tsa - re - kha ve-har-gu_____ be - ri - te - kha

cantor
E - lo - him____ ba - u go - im____ be - na - ha - la - te - - kha

congregation
E - lo - him____ ba - u go - im____ be - na - ha - la - te - kha

cantor
e - lo - him____ ba - u go - im____ be - na - ha - la - te - kha

14. *Gerushim Mibeit Ta'anugeihem* (unknown author)

This *piyyut* includes an opening stanza, whose second verse is used as a refrain, and five stanzas. Every stanza has three verses of two hemistiches (opening and closing), followed by the refrain. The rhyming is closing rhyme, and each stanza has its own rhyming syllable.

The mode of the melody is Mixolydian (on *C*). The primary cadential tone is *C*, the mid-cadential tone is *D*, and an additional cadential tone is *G*. The melody consists of one musical phrase containing four motifs (a-b-c-d) and corresponds to a verse of the stanza and the opening stanza. Every two motifs correspond to one hemistich in a verse throughout the *piyyut*. The rhythmic progression tends to be in 3/4 meter and the fourth bar (motif c) in each phrase is in 4/4 meter.

In the Spanish-Portuguese tradition this melody is also used for the *qinah ze'evei 'erev vedov orev*.

phrase			I				I				I				I	
motif	a	b	c	d	a	b	c	d	a	b	c	d	a	b	c	d
hem	1		2		3		4		5		6		1		2	
verse		1				2				3			refrain			

Ge-ru - shim___ mi beit ta-nu - gei - hem 'ai-fa___ naf - shi mul ha - ru - gei - hem

li - bi___ li - bi 'al ha - le - lei - hem me-'ai___ me - 'ai 'al ha - ru - gei - hem

yom tset___ be-tu - lot me hei-kha - lei - hen ve-i - mot she-khu - lot me - 'o - le - lei - hen

'a-ru-mot___ she-lu - lot be - yad sho-le-lei-hen yom ha-tse - va ha - ra - ba 'a - lei - hen

yom 'ol___ na-se - u bim-kom ha - lei - hen she-vu - yot___ he-rev be-yad no-ha-gei-hen

15. *Esh Tukad Beqirbi*

While the author of this *qinah* is considered unknown, the poem has been attributed to Abraham Ibn Ezra. The *qinah* has 24 stanzas written in an alphabetical acrostic. Every stanza has two verses and each verse has three hemistiches, and two hemistiches in each verse are structured as opening and closing. The refrain alternates between the third hemistich (*betzeti mi-mitzrayim*) of the first verse and the third hemistich of the second verse (*betzeti mi-yerushalayim*).

The melody is in a major key, with the primary cadential tone in *C* and the secondary cadential tones in *F* and *G*. The melody has two musical phrases, with three motifs each. Each phrase corresponds to a verse of a stanza and two musical phrases make up a stanza. Each motif corresponds to a hemistich. The phrases are very similar, except for the second motif of the second phrase which creates a minor change, but ends with a cadential tone identical to the tone of the second motif in the first phrase (*G*). The rhythmic progression ranges from groups of six beats to groups of five beats or four beats, depending on the prosodic structure of the text. The text-music relation is syllabic and neumatic. In contrast, the second motif is more melismatic.

musical phrase I			I'		
motif a	b	c	a	b'	c
hem. 1	2	3	4	5	6
verse 1			2		

Esh tu-kad be - kir-bi be-ha-lo-ti_____ ʻal le-va-vi be-tse-ti mi-mits-ra - im

ve-ki-not_____ a - ʻi-ra ya-ʻan ki - az-ki-ra be-tse-ti_____ mi-ru-sha-la - im

az ya-shir_____ mo-she shir lo_____ i - na_____ she be - tse-ti_____ mi - mits-ra - im

vai - ko-nen ir-mi-ya ve-na-ha - ne-hi nih-ya be-tse-ti_____ mi-ru-sha-la - im

16. *Yom Akhpi Hikhbadeti* (Yehuda Halevi)

This *qinah* consists of six stanzas. The number of verses in the stanzas ranges between five and seven and each verse has two hemistiches (opening and closing). At the end of every stanza there is a refrain which consists of three hemistiches. The full name of the poet appears in the acrostic. The verses of each stanza rhyme differently, and the last two verses of each stanza and the refrain have the same rhyme scheme in every stanza (on the syllable *yah*).

The melody moves between two modal areas, a major pentachord in the first part of the melody and a minor tetrachord in the second. Accordingly, the primary cadential tone is *E*, and the mid-cadential tone is *D*. The melody consists of one musical phrase that includes two motifs, and the third motif is in the refrain. Each phrase corresponds to a verse, and each motif corresponds to a hemistich. The number of musical phrases in each stanza depends on the number of verses, which is not fixed. The melody is in a four beat meter apart from the third motif in the refrain, where the meter is unclear.

First Stanza

phrase	I		I		I		I		I		I+		
motif	a	b	a	b	a	b	a	b	a	b	a	b	c
hem	1	2	3	4	5	6	7	8	9	10	11	12	13
verse	1		2		3		4		5		6		

Yom— akh - pi hikh - ba - de— ti ve - ikh - pe - lu——— 'a — vo - nai

be - shol— hi yad be - dam— na - vi ba - ha - tsar——————— A — do - nay

da — mo— ka - yam— nig - rash——— 'ad— bo he - rev mo — nai

ve - lo——— ki - sat— hu a - da - ma 'ad bo——— he - rev la - ha - mo - nai

ve - lo——— sha - kat 'a - dei hu— kam ve - 'ad— hif - li——— pe - li - li - ya

va - ye - rev be - vat ye - hu - da ta - a - ni - ya— va - a - ni - ya o - ya li o — ya———

17. *Bat 'Ami Teilil* (unknown author)

This *qinah* consists of an opening stanza and five subsequent stanzas. The opening stanza consists of four verses, and the fourth verse serves as the refrain of all the stanzas. The five stanzas have an indeterminate number of verses, ranging from four to six. All verses in the opening stanza rhyme. The same rhyme is repeated in the last verse of all the stanzas.

The melody is in a minor key, with the final cadential tone in *D* and the mid-cadential tone in *G*. The refrain ends with a downward extension, from *D* to *B*-flat. At the end of the *qinah*, the extension is more dramatic and descends to the final note *G*.

The melody consists of two musical phrases, each having two motifs. The first phrase corresponds to a verse and is repeated several times according to the number of verses for each stanza. The second phrase corresponds to the refrain. In the closing phrase of the whole *qinah*, the final motif is

different. The repeated musical phrases give the sense of a steady 12/8 meter. However, in certain repetitions of this phrase the performer (Gedaliah) changes the duration of the tones as part of his performance style. The refrain, by contrast, is not measured.

In the Spanish-Portuguese tradition this melody is also sung for the *qinah al heikhali evke*.

First Stanza

phrase			I		I		I		I		II	
motif		a		b	a		b	a		b	c	d
verse		1			2			3			4	refrain	

18. *Evke Ve'al Shod Zevulai* (unknown author)

This *qinah* includes a two-verse opening stanza divided into two hemistiches. The second hemistich in each verse consists of a single word which rhymes with the first hemistich. The opening stanza is the refrain. The six stanzas of the *qinah* have two parts. The first part has a verse consisting of three rhyming hemistiches and the second has two verses which rhyme with the opening stanza.

The modal structure is unusual. The melody moves around the central *G*. The lower tetrachord descends to *C*, while the upper one rises to *C* with *B*-flat. The melody is composed of two musical phrases. Each musical phrase corresponds to a verse of the refrain and also to a verse in the second part of each stanza. Similarly, a musical phrase corresponds to each hemistich in the first part of each stanza. The rhythm is free but gives the sense of a steady beat.

Opening Stanza

Phrase	phrase I	II
Verse	verse 1	verse 2

Stanza

phrase	II'	II'	II'	I'	II''
	1st part			2nd part	
hem	hem 1	2	3	verse 1	verse 2

Eb - ke ve - 'al shod ze - vu - lai no - ze - lai

'ei - nai____ be - re - khot ke - u - lai____ a - le - lai

eb - ke le-lu- hot ve - a - ron ul - tsits ne-zer aha - ron e - fod ve-av-nei zi - ka-ron

pa - 'a - mon be - shu - lai me - 'i - li likh - lai

shav kol____ ne - hi 'al_____ ne - va - lai a - le - lai

19. *Qumi Vesifdi Torah* (unknown author)

In this *qinah* each stanza consists of five verses and a refrain, and in each verse of the stanzas there are two hemistiches (closing and opening). The verses in the opening stanza rhyme. The fifth verse of each stanza rhymes with the refrain, and the first four verses have a different rhyme scheme in each stanza.

The modality of the melody is unclear. It is made up of two parts, where the first part is a musical phrase that consists of two motifs and corresponds to a verse of a stanza. This phrase is repeated three times in the opening stanza and five times in the stanzas. Both motifs have a rising movement, with a descent to the cadence on *C* (the first motif) and on *D* (the second). The second part, the refrain, consists of two musical phrases, which also include two motifs per phrase. The first part of the melody has the nature of a *qinah* while the second part is characterized by a burst around the note *G*. This part concludes with a phrase whose first motif is similar in movement to the second motif, with a descent to low *B*. The second theme of the second phrase connects with the second motif in the first phrase of the refrain.

The rhythm is flowing, but gives the feeling of a regular beat and there are repeated rhythmic motifs.

Stanza (first part)

phrase	I		I		I		I		I	
motif	a	b	a	b	a	b	a	b	a	b
verse	1		2		3		4		5	
hem	1	2	3	4	5	6	7	8	9	10

Refrain (second part)

phrase	II		III	
motif	c	d	b'	d'

Ku - mi ve - sif - di to - rah_____ va - ‘a - si ki - not_____ ze - khi - ra_____

be - tish - ‘a be - av_____ yom tsa - ra_____ um - hu - ma ve - yom_____ ‘ev - ra_____

ve - yom af bi - ha - ra_____ ve - ne - he - rav___ de - vir___ va - ‘a - za - ra_____

ts - ‘a - ka___ ge - do - la u - ma - ra_____

zot_____ hu - kat_____ ha - to - ra

20. *Lemi Evke Vekhaf Ake* (unknown author)

Sephardi communities sing this *qinah* immediately prior to the reading of the Book of Lamentations. The prosodic structure of the *qinah* is very distinctive. According to the rhyme scheme, the *qinah* can be divided into a sequence of long verses with the same rhyme scheme throughout the *qinah*.

The melody is based on a major mode. It has five distinct motifs, each of which ends with a clear cadence on a different note (*D, F, G, C, B* flat). Each motif corresponds to a hemistich of a verse and the complete melody corresponds to a verse. In the first two motifs, the meter is in four beats, while the other three motifs have a regular beat, but no clear meter.

motif	a	b	c	d	e
hem		1		2	
		verse			

21. *Eikh Navi Ḥatati Hishmima* (unknown author)

This *qinah* includes a four-verse opening stanza, where the fourth verse is repeated as the refrain throughout the *qinah*, and six stanzas with varying numbers of verses. The rhyme scheme in the opening stanza recurs in the last verse of each stanza and rhymes with the refrain. In the remaining verses, the rhyme scheme differs according to stanza.

The melody is in a two-part psalmodic form which recurs throughout the *qinah*. The cadential tone at the end of the first motif is *E*, and the mid-cadential tone is low *B*. The overall mode is Phrygian on *B*. The rhythm in the stanzas is in a four beat meter, with occasional bars of five beats in adaptation with the text. Each musical phrase corresponds to a verse. During performances, the first word in each verse is repeated twice.

22. *Damemu Serafim Mizemer* (David Ibn Pekuda)

This *qinah* consists of four stanzas each having two verses, and each verse consists of two hemistiches (opening and closing). Each stanza has a different rhyme scheme.

The melody consists of three musical phrases with the third phrase repeated. Each phrase has two motifs, and the closing notes of each vary in the direction of descent (*D* in the second octave; *B; A; E; D* in the first octave). The mode is Mixolydian. The melody is not measured, but has a steady beat. The motifs do not correspond to hemistiches, because the four motifs of the first phrases are adapted to three hemistiches. This mismatch creates a situation in which the second hemistich is

shared by two motifs (2, 3). The fourth hemistich recurs, and this repetition gives it the character of a refrain.

phrase	I		II		III		III	
motif	1	2	3	4	5	6	5	6
hem	1	2 1st part	2 2nd part	3	4 1st part	4 2nd part	4 1st part	4 2nd part
verse	1				2			

Da - me-mu se-ra-fim miz-mar_____ ve-_ha_-yot ve-o-fa-nim_____

mi-miz-mar_____ yom bo ge-zar din neh_-tam-ve_____nig-mar_____

mal - a - khei sha - lom_____ iv - ka-yun mar_____

mal - a - khei sha - lom_____ iv - ka-yun mar_____

CHAPTER FIVE

METRIC MELODIES

This chapter includes all the melodic materials of the Spanish-Portuguese liturgy whose main characteristic is their having a steady beat, usually metric and as a rule in strophic forms (i.e. the same music repeats with each stanza). Therefore, this section addresses a variety a variety of *piyyutim* for the Sabbath and festivals and *zemirot* (table songs) as well as other types of texts, such as the Psalms of the Hallel that are performed with metric melodies. The documentation of this musical genre in the literature is far richer than the other genres, psalmody, Torah cantillation and prayer chanting.

The vast majority of this repertoire are strophic poems that enriched the Jewish liturgy and family gatherings throughout the ages. Most of these poems in the Spanish-Portuguese liturgy have their origins in medieval Muslim and Christian Spain. *Piyyutim* from this period are characterized by different patterns of versification, form and rhyme. Three poetic forms stand out: the *qasida*, the *zejel* and the *muwwashah*. Qasida refers to a poem in which all the lines (*bayt* in Arabic) of equal lenght share the same rhyme. Each line is divided into two sections of equal length called opening and close (*delet* [door] and *soger* [close] in Hebrew). Zejel is a simple strophic poem in which the lines are divided in strophes of four lines each with the rhyme pattern aaab. This type of poems may have a refrain. Finally, the *muwwashah* (*shir ezor* [girdle song] in Hebrew) is the most complex of all these Arabic poetical genres. In its most simple form it includes an opening stanza of two lines (called *madrikh* [leader] in Hebrew) with the same rhyme and longer stanzas of more lines. The lines in the strophes rhyme among themselves, except for the last two lines that rhyme with the opening. The opening, in its entirety or one half of it, serves as a refrain between the stanzas (for all these genres in medieval Hebrew poetry see Fleischer 2007).

Within this religious poetry we make a distinction between insertions to the liturgy of the Sabbath and Holidays and poems performed in domestic spaces. From the literary point of view, the *qinot* (dirges) shoud have been included in this chapter. However, they comprise a specific and unique repertoire of poems with musical characteristics that set them apart from the rest of the strophic forms included in this chapter. Moreover, we maintain that these musical characteristics, especially rhythmic fluidity between fixed and unfixed beat and meter, are related to their context of performance on mourning days, most especially on the Ninth of Av (see previous chapter).

Piyyutim included in this chapter are also classified according to their function within the liturgy. For example, *piyyutim* inserted in the '*Amidah* section is called *qrovot*, and those sung in the *yotzer* section are called *yotzrot*. In addition, the *seliḥot* comprise an important part of the repertoire in the Spanish-Portuguese tradition. These penitential poems are sung before and during the High Holy Days.

This chapter describes most of the repertoire that has survived in the oral tradition of the Spanish-Portuguese Jews and which we have documented. It is possible that other special melodies exist for the same poems that we have not documented. Thus, unlike the exhaustive previous chapters, this chapter offers only a wide selection of a much larger repertoire.

Piyyutim for the Sabbath

The Sabbath is rich in the singing of *piyyutim*, both at the synagogue and at home. Thus, this chapter includes liturgical *piyyutim, Baqqashot* recited before the morning prayers, *piyyutim* for the Sabbath table and for grace after the meal, and *piyyutim* for *havdalah*, the ceremony marking the end of the Sabbath.

The literary structure of most of the Sabbath poems is strophic. Seventeen *piyyutim* consist of stanzas with an equal number of lines, usually four. Seven *piyyutim* open with a *madrikh* (guide) which is used in part or in whole as a refrain at the end of each stanza. In three of the *piyyutim*, there is a sequence of lines structured as an opening and a closing; two texts that function as *piyyutim* are in fact excerpts in prose from the prayer (blessings), and one is a text from the Bible (Psalms).

In terms of modality, the vast majority of the tunes (forty-nine) are in a major key and two of them proceed throughout in a major key but end in a minor key. One melody is based on the *C* pentachord which is basically major. Only eight melodies are in a minor key; a further one is based on the *A* tetrachord which feels like a minor key. An interesting feature in some of the Spanish-Portuguese Sabbath melodies is the appearance of cadential tones which are unexpected in the modal system that govern most of these melodies. In twelve melodies of piyyutim in a major key, the main or secondary cadential tone is the third degree of the scale, not the first or fifth degree as is generally expected. Our hypothesis is that following a process of harmonizing the melodies of these piyyutim in the past, the third degree - which is part of the tonic triad - remained in the oral tradition as the main and secondary cadential tone. In nine other melodies, the second degree is used as a secondary cadential tone. Here, too, one can see that this tone is found in the chord on the fifth degree on the scale, and that following harmonization, the tone on the fifth degree remained as the secondary cadential ending.

All the *piyyut* melodies reviewed here (fifty-seven) are based on recurring rhythmic patterns. Forty-eight tunes are in double meter, three pieces are in complex double meter (i. e. six eighths), one tune has a rhythmic pattern that alternates between four and three beats, and five tunes have a ternary meter. The relationship between music and text is generally a combination of syllabic and neumatic, with occasional melismas.

1. *Lekha Dodi*

Rabbi Shlomo Alkabetz, a rabbi, kabbalist and poet of Safed active in the mid-16th century, wrote Lekha Dodi, which by the mid-17th century had become part of a new liturgy of mystical overtones for the welcoming of the Sabbath (*Kabbalat Shabbat*). Kimmelman (1998), in his detailed discussion of this poem, provides an excellent background for its popular reception, a reception that explains why so many melodies were composed for this poem in Jewish communities everywhere. The Spanish-Portuguese communities are no exception, and they too have several melodies for this famous poem.

The *piyyut* includes a two-verse *madrikh* and nine stanzas. Each stanza consists of four verses. The rhyme scheme is based on a double rhyme, with a fixed rhyme at the end of a verse, and an internal alternating rhyme from verse to verse. The rhyme scheme is a-a-a-b and the rhyme of the second verse of the *madrikh* matches the rhyme of the fourth verse of each stanza.

The first example, the most common melodic model of the *piyyut*, has been amply documented. Presumably, when De Sola-Aguilar documented it in the mid-nineteenth century, it was already common in the Portuguese Jewish communities of Amsterdam and London. Seroussi (1992) believes that this version originated among the Moroccan Jews, because the model is similar to the *Lekha Dodi* tradition in North Africa (compare Idelsohn, 1929, no. 60). The similarity between all the versions of this model melody points to the stability of its transmission over the ages.

Following are five versions of the prevailing melodic model of this *piyyut:*

1) The melody in De Sola-Aguilar (1857) which is identical to that of Daniel Halfon recorded in 2008 and to the version recorded by Eliezer Abinun in London (1980);

2) The Amsterdam manuscript version (Ets Haim Library, 49A13, p.15);

3) The Amsterdam version in Levy (1964, no. 18);

4) The version of Abraham Lopes Cardozo (1956; 2003), identical to *Shearith Yisrael* (1942).

5) The Moroccan melody found in Idelsohn (1928: 59).

These five melodies, which, we suggest, are all versions of the same tune, are in the major mode. There are several melodic deviations from the basic mode, most notably the lowering by a half tone in the seventh degree and the rising by a half tone in the fourth degree as a leading tone to the fifth.

In the De Sola-Aguilar and Halfon version, probably as a result of the harmonic arrangement, the third degree of the scale functions as the *finalis*. However, in the four other versions, the first degree is the main cadential tone. The third degree as the secondary cadential tone is found in the versions

of Idelsohn, the Amsterdam MS, De Sola-Aguilar and Halfon. In the versions of Yitzhak Levy and Abraham Lopes Cardozo (*Shearith Yisrael*), the secondary cadential tone is the fifth degree.

The melodic structure in the five tunes is similar, and it consists of two musical phrases divided in two parts each. Each part contains two motifs of two bars. Each musical phrase corresponds to one or two verses. The *madrikh* includes a single musical phrase and the rest of the stanzas contain the complete melody. There are small differences in the motifs that derive from slight alterations in the seventh and fourth degrees as noted above. The tables below show these changes.

Five of the melodies have a measured meter of two beats to the bar. The melody performed by Abraham Lopes Cardozo has a four-beat meter, apart from the 12th bar which has six beats. This extension is also found in the 1942 version in the anthology *Shearith Yisrael*, which has an added 13th bar of two beats. In the melodies registered by Lopes Cardozo and in the Amsterdam MS, the ending is extended by a melisma.

Melody1 – De Sola-Aguilar 7, Daniel Halfon 2008

Madrikh

	Phrase I			
Part	A		A1	
Motif	a	b	a	c
Verse	1		2	

Stanza

Phrase	I'				I''			
Part	A		A2		B		A1	
Motif	a	b	a	c	a	b	a	c
Verse	1		2		3		4	

Le - kha____ do - di lik - rat ka - la____ pe -

nei____ sha - bat ne - ka - - be - la____ sha -

mor ve - za - khor____ be - di - bur e - had____

hish - - - mi - 'a - - - nu el ha - myu - had A -

do - nay e - ḥad ush - mo e - had____ le -

shem ul - tif - e - - ret ve - lit - hi - la____

Melody 2 - The Amsterdam manuscript version

Madrikh

	Phrase I			
Part	A		A1	
Motif	a	b	c	b'
Verse	1		2	

Stanza

Phrase	I'				I"			
Part	a2		a3		a4		a5	
Motif	a	b'	a	d	e	b"	c	f
Verse	1		2		3		4	

Le - kha do - di _____ li - krat _____ ka - la _____

pe - ne sha - bat _____ ne - ka - - - be - la _____ sha -

mor ve - za - khor _____ be - di - bur e - had _____

hish - mi - 'a - - - nu el ha - me - yu - had _____ A - do -

nay _____ e - had _____ ush - mo e - - had _____ le -

shem ul - tif - e - - - ret ve - lit - hi - la
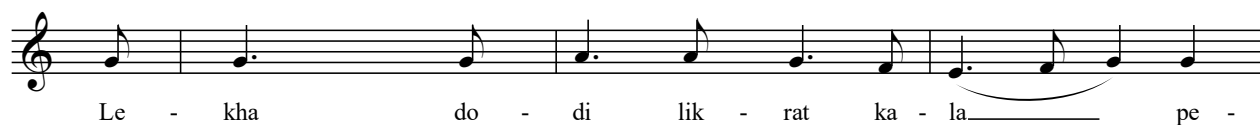
Melody 3 – Yitzhak Levi 18

Madrikh
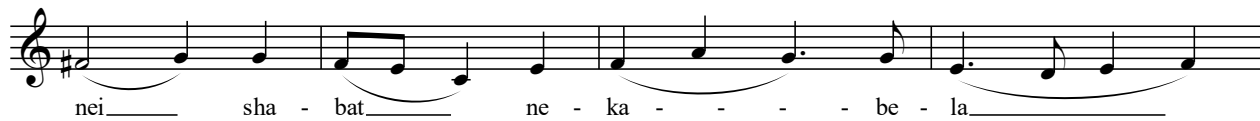
	Phrase I			
Part	A		A1	
Motif	a	b	c	b'
Verse	1		2	

Stanza

Phrase	I'				II			
Part	A2		A3		A4		A5	
Motif	a	b	a	d	e	b''	c	f
Verse	1		2		3		4	
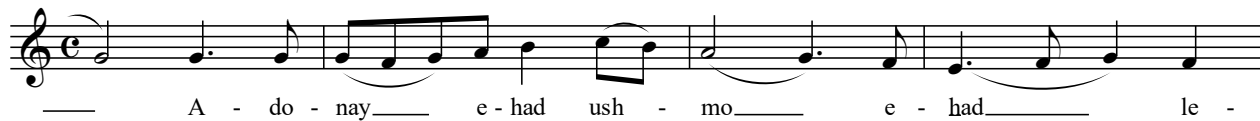
Le - kha do - di lik - rat ka - la_____ pe -

nei_____ sha - bat_____ ne - ka - - - - be - la_____

sha - mor ve - za - khor be - di - - - bur e - had_____

hish - mi - 'a - nu el ha - me - yu - had_____

_____ A - do - nay____ e - had ush - mo_____ e - had_____ le -

shem ul - tif - e - ret____ ve - lit - hi - - la

Melody 4 – Abraham Lopes Cardozo 1956, "*Shearith Yisrael*" 1942

Madrikh

	Phrase I			
Part	A		A1	
Motif	a	b	a	c3
Verse	1		2	

Stanza

Phrase	I				II			
Part	A		A2		B		A1	
Motif	a	b'	a	d	e	f	a	c
Verse	1		2		3		4	

Le - kha___ do - di lik - rat ka - la_____ pe -

nei_____ sha - bat_____ ne - ka - - be - la_____ sha -

mor ve - za - khor_____ be - di - bur e - had_____

hish - mi - 'a - - nu el ha - me - yu - had_____

A - do - nay_____ e - had ush - mo_____ e - had_____ le - shem

ul - tif - e - - ret ve - lit - hi - la

Melody 5 - A. Z. Idelsohn (1928: 59).

Madrikh
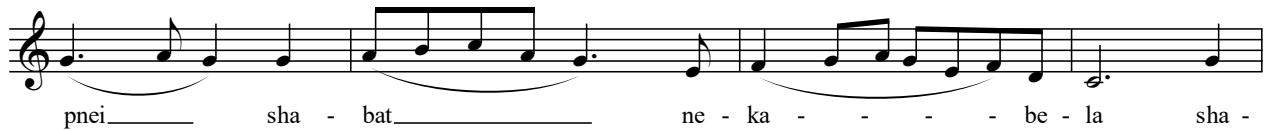
	Phrase I			
Part	A		A1	
Motif	a	b	a	b'
Verse	1		2	

Stanza

Phrase	I'				I''			
Part	A		B		B		A'	
Motif	a	b	a	b	c	d	a	b'
Verse	1		2		3		4	

Le - kha____ do - di____ lik - rat____ ka - la____

pnei____ sha - bat_____ ne - ka - - - be - la sha -

mor____ ve - za - khor____ be - di - - - bur e - had____

hish - - mi - 'a - - - nu el ha - me - yu - had_____

A - do__- nay e - had_____ u - she - mo__ e - had____ le -

shem____ ul - tif - e - - ret ve - lit - - - - hi - la

Besides this "common" melody for *Lekha Dodi*, there are others performed on special occasions in London and New York that were recorded by Daniel Halfon (2008).

Melody 6 - Daniel Halfon (2008), De Sola-Aguilar, 1931, no. 73, London (Shabbat Bereshit)

The melody is in a major key. The central tones are as follows. The first degree is the main cadential tone, the fifth degree is the secondary cadential tone, and the second degree is an additional cadential tone. The melodic progression consists of two parts; the first consists of three musical phrases and in each phrase there are two motifs. This part corresponds to the *madrikh* and the first three verses in each stanza. Each phrase corresponds to a verse: I-II-II'. The fourth and last verse of each stanza gets a different treatment and is a unique second part. It consists of three musical phrases. In the first phrase there are three motifs: in the second, two, and in the third, three.

Madrikh

Phrase	I		II		II'	
Motif	a	b	c	d	e	d
Verse	1		2		2	

Stanza

Phrase	I		II		II'	
Motif	a	b	c	d	e	d
Verse	3		4		5	

Musical phrase	III		IV		II'		
Motif	f	g	h	i	j	k	c'	d
Verse	6						

In this musical progression it is possible to discern a return to the text *nekabla – el hameyuḥad – ushemo eḥad.* This progression has a unique melodic profile: a descending scale within a major seventh.

The melody is in a meter of four-beats to the bar, but in the first part the progression tends to be slow and deviates from the rhythmic framework. The second part has a clear beat and a distinct rhythm with a notable contrast between melismatic, neumatic and syllabic passages orchestrated by the cantor's interaction with the choir.

Melody 7 – The New York tradition, Daniel Halfon 2008.

This version is performed on the anniversary of the inauguration of the Shearith Yisrael synagogue in New York City; on the first Saturday of the New Moon; and on the intermediary Sabbath of the Festivals (*Shabbat ḥol hamoed*).

The melody is in a major key, and the ending on *C* is the dominant tone leading back to the tonic *F*. The central tones are as follows. The first degree is the main cadence and the fifth degree is the secondary cadential tone. The melodic structure is similar to that of the model presented above, but with a different melody. The melody has two musical phrases: the first phrase corresponds to the *madrikh* and the first verse of each stanza, and the second phrase corresponds to the second verse in each stanza. The complete melody corresponds to the stanza. In each phrase there are two musical parts, where each part corresponds to a verse, and each part has two musical motifs. The melody is based on a measured meter of four-beats and each motif has a clear rhythmic pattern.

Madrikh

	Phrase I			
Part	A		B	
Motif	a	b	c	d
Verse	1		2	

Stanza

	Phrase I			
Part	A		B	
Motif	a	b	c	d
Verse	1		2	

Le - kha do - di_____ lik - rat____ ka - la____

pe - nei sha - bat_____ ne - ka - - be - la sha-

mor____ ve - za - khor_____ be - di - bur e - had_____

hish - mi - 'a - - nu__ el ha - me - yu - had_____ A - do-

nay_____ e - had_____ ush - - mo e - had_____ le-

shem ul - tif - e - - ret____ ve - lit - hi - la

2. *Hashkivenu* - Abraham Lopes Cardozo, 2001, De Sola-Aguilar 37

This is the second blessing after the *shem'a* of the evening service. On weekdays the *hashkivenu* blessing ends with "Blessed art thou oh Lord our God who safeguards his people Israel forever," while on the Sabbath and holy days it ends "Blessed art thou oh Lord our God who extends the tabernacle of peace over us". The text is therefore a kind of poetical prose. In New York this section is sung by the choir on the eve of every Friday and holy day. The melody was brought to New York from Suriname by Rabbi Jacques Judah Leon, a New York cantor in the years 1839-1877. This melody is also used for the priestly blessing on the High Holy Days (Lopes Cardozo, 1987: 17).

Most of the melody is in a minor key. However, it starts with a motif that stresses the second degree of the scale, thus creating a fleeting major moment. In the De Sola-Aguilar version, the ending (the last bar) is a second higher than in the Lopes Cardozo version. It might have evolved to connect to the opening *F#*.

The melody has two musical parts (a and b) and the poetic prose text is divided as follows:

hashkivenu avinu leshalom	a
ve ha'amidenu malkenu	b
leḥaim tovim ulashalom	a
ufros 'aleinu sukat shelomekha	b
vetakenenu be'etzah tovah mi'lefanekha	a
vehoshi'einu meherah lema'an shemekha	b
vehagen ba'adeinu	a
ufros 'aleinu sukat raḥamim veshalom	b

The division of the text is based on its prosody. Thus, the units have different lengths which forces the singer to extend syllables over many notes creating a melismas (see the seventh line, *vehagen ba'adeinu*).

3. *Ein Keloheinu*

This old *piyyut* already found in the prayer book of Rabbi Amram Gaon (9th century) probably originated in the *heikhalot* literature. In some Sephardi communities it is recited every day; others sing it exclusively on the Sabbath. Some Jews sing this *piyyut* outside of prayer, as part of the third meal (*se'udah shlishit*) or as one of the *piyyutim* sung during the processions around the cantor's podium during the festival of *Simḥat Torah*. According to Abraham Lopes Cardozo, the Portuguese-Jewish communities in Amsterdam and New York sing this piyyut on Saturdays and holidays at the end of the *musaf* prayer, and on the Sabbath eve at home before reciting the grace after the meal.

The *piyyut* consists of five stanzas of four verses each, with its own opening word repeated at the start of each line: (*ein* (no-one); *mi* (who); *node* (we give thanks); *barukh* (blessed) and *ata* (you). After each opening word, the four appellations of the blessed holy one are repeated: *eloheinu* (our divinity), *adoneinu* (our master); *malkeinu* (our king) and *moshi'einu* (our savior). The *piyyut* includes an acronym: the first letters of the first three verses from the word 'amen'. All verses have internal rhyming.

Melody 1 - Abraham Lopes Cardozo, 2001, De Sola-Aguilar 46

Abraham Lopes Cardozo includes this melody under Sabbath songs, whereas De Sola-Aguilar includes it for the High Holy Days. The simple melody is in a major key. The central notes are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The melody includes one musical phrase divided into two parts and each part has two motifs. Each motif corresponds to a verse, each phrase corresponds to two verses, and the complete melody corresponds to a stanza. The melody has a four-beat meter.

	Phrase I			
Part	A		B	
Motif	a	b	c	d
Verse	1	2	3	4

Ein ke-e-lo-hei-nu ein ka-do-nei-nu ein ke-mal-ke-nu ein ke-mo-shi-'ei-nu

Melody 2 - Abraham Lopes Cardozo, 2001, Yitzhak Levy 122

This melody is known in the Spanish-Portuguese tradition as "Hallel d'Italia" (Adler 1979: 93). The melody is in a major key, the first part in *G* and the second in *C*. The central notes are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The melody has two musical phrases of two parts and each part is divided into two motifs. Each motif corresponds to a verse; and the whole melody corresponds to two stanzas. The melody has a four-beat meter.

Phrase	I				II			
Part	A		B		C		D	
Motif	a	b	c	d	e	f	g	h
Verse	1	2	3	4	1	2	3	4

Ein ke-e-lo-hei-nu ein ka-do-ne-nu ein ke-mal-ke-nu

ein ke-mo-shi-'e-nu mi ke-e-lo-hei-nu mi ka-a-do-ne-nu

mi ke-mal-ke-nu mi ke-mo-shi-'e-nu

Melody 3 - Abraham Lopes Cardozo 1956

The melody is in a major key. The central notes are as follows. The first degree is the main cadential tone and the second degree is the secondary cadential tone (the high note of the chord on the fifth degree). The melody has two musical phrases, each phrase has two parts and each part has two motifs. Each part corresponds to two poetic verses and each motif corresponds to a verse. Every musical phrase corresponds to a stanza and the complete melody corresponds to two stanzas. The melody has a four-beat meter.

Phrase	I				II			
Part	A		B		C		B	
Motif	a	b	c	d	e	f	b	d
Verse	1	2	3	4	1	2	3	4

Ein ke-e-lo-hei-nu ein ka-do-ne-nu ein ke-mal-ke-nu

ein ke-mo-si-'e-nu mi ke-e-lo-hei-nu mi ka-a-do-ne-nu

mi ke-mal-ke-nu mi ke-mo-shi-'e-nu

Melody 4 - Abraham Lopes Cardozo 1956

The melody is in a major key: The first part is in *F* major and the second part ends in *C* major. The central notes are as follows. The first degree is the main cadential tone and the melody has two parts. Each part has two musical phrases and each phrase has two musical parts. Each musical part corresponds to a verse. A musical phrase corresponds to two verses and the complete melody corresponds to a stanza. The melody has a four-beat meter.

Phrase	I		II		III		IV	
Part	A	B	C	D	E	F	G	H
Verse	1	2	3	4	1	2	3	4

Melody 5 - Abraham Lopes Cardozo 1956

The melody is in a minor key. The central notes are as follows. The first degree is the main cadential tone and the third degree is the secondary cadential tone, giving this part a major tonality. The melody has a musical phrase of two parts, and each part has two motifs. Each motif corresponds to a verse, and each part to two verses. The complete melody corresponds to a stanza. The melody has a four-beat meter.

		Phrase I			
Part		A		B	
Motif		a	b	c	d
Verse		1	2	3	4

Melody 6 - Abraham Lopes Cardozo 1956

The melody is in a major key. The first degree is the main cadential tone and the second degree is the secondary cadential tone (the high note of the chord is the fifth degree). The melody has two musical phrases of two parts and every part has two motifs. Each motif corresponds to a verse, each part corresponds to two verses, and the complete melody to two stanzas. The melody has a four-beat meter.

Phrase		I				II			
Part		A		A'		B		A''	
Motif		a	b	a	b'	c	d	a	e
Verse		1	2	3	4	1	2	3	4

Ein ke - lo - hei - - nu ein___ ka - do - nei - nu

ein ke - mal - ke - - nu___ ein ke - mo - shi - ʻe - nu

mi___ ke - mal - ke - - nu mi___ ka - do - ne - nu___

Melody 7 - Abraham Lopes Cardozo 1956, Yitzhak Levy 123 (London)

The melody is in a major key. The first degree is the main cadential tone and the second degree is the secondary cadential tone. The melody has one musical phrase divided into two parts. Each part corresponds to two verses and the complete melody corresponds to a stanza. The melody has a four-beat meter.

	Phrase I			
Part	A		B	
Verse	1	2	3	4

Ein ke - lo - hei - nu___ ein ka - do - nei - nu ein___ ke - mal - ke - nu___ ein ke - mo - shi - ʻei - nu

Melody 8 - Yitzhak Levy 121 (Amsterdam)

The melody is based on a major key but in the closing bar there is a transition on the fifth degree. In the first four stanzas the melody has two phrases and each has two musical parts. Each part includes two poetic verses, each musical phrase corresponds to a stanza, and the complete melody corresponds to two stanzas. The melody has a four-beat meter. In the last two stanzas the melody changes in the second phrase, alternating between a passage in *D* major and one in *A* major, ending in a leading tone to *E* which is part of the *A* major chord and is here used as the dominant to take us back to *A* major.

		Stanzas 1-4 (text)			
Phrase		I		II	
Part		A	B	C	D
Verse		1+2	3+4	1+2	3+4
		Stanzas 5-6 (text)			
Phrase		I		III	
Part		A	B	E	F
Verse		1+2	3+4	1+2	3+4

Ein ke - lo - he - nu ein__ ka - do - ne - nu en__ ke - mal - ke - nu

en ke - mo - shi - 'e - nu mi khe - lo - he - nu mi kha - do - ne - nu

mi khe - mal - ke - nu mi khe - mo - shi - 'e - nu no - de le - lo - he - nu

no - de__ la - do - ne - nu no - de__ le - mal - ke - nu no - de le - mo - shi - 'e - nu

ba - rukh e - lo - he - nu ba - rukh a - do - ne - nu ba - rukh mal - ke - nu

ba - rukh mo - shi - 'e - nu a - ta hu e - lo - he - nu a - ta hu a - do - ne - nu

a - ta__ hu mal - ke - nu a - ta hu mo - shi - 'e - nu a - ta to - shi - 'e - nu

a - ta ta - kum te - ra - hem zi - yon ki et le - he - ne - na ki va - mo - ed

4. *Yigdal Elohim Ḥai*

This *piyyut* is attributed to R. Daniel Ben-Yehuda Dayan from Rome, in the 13th century, and is based on the thirteen principles of faith Maimonides wrote in his commentary on the *Mishnah.* The *piyyut* is sung at the opening or at the close of the prayer, on Saturdays (in the evening) and for the *shaḥarit* prayer and even on weekdays. It consists of fifteen verses and each verse is divided into two hemistiches (opening and closing). Rhyming is uniform throughout the *piyyut*. Most of the melodies divide the text into musical strophes that include two verses. Most of the tunes are anthem-like in character with a marching rhythm, a clear division of phrases and a one-to-one syllabic correspondence between text and music.

Melody 1 - Abraham Lopes Cardozo 1956, 2001

The melody is in a major key and includes two musical phrases of two parts each. The first phrase ends on the dominant (*G*) and the other on the tonic. Each musical part has two motifs and the complete tune corresponds to two verses of text. The musical phrase corresponds to a verse and the musical part to a hemistich. The melody has a four-beat meter. Motifs 1, 3 and 5 may be perceived as having a similar rhythmic pattern. The rhythmic pattern of motifs 4 and 8 is the same, and motifs 2 and 7 also have similar rhythmic patterns.

Phrase	I				II			
Part	A		B		C		D	
Motif	a	b	c	d	e	f	g	h
Hemistich	1		2		1		2	
Verse	1				2			

Melody 2 - De Sola-Aguilar 10

The melody is in a major key and includes two musical phrases of two parts each. The first phrase ends on the sixth degree and creates a sense of modulation to its parallel minor key. The second phrase ends with a clear cadence on the tonic. Each musical part has two motifs and the complete melody corresponds to two verses. A musical phrase corresponds to a verse and a musical part corresponds to a hemistich. The melody has a four-beat meter.

Phrase				I				II	
Part			A		B		A		C
Motif	a		b	c		d	a	b'	e	f
Hemistich		1			2		3		4
Verse			1					2	
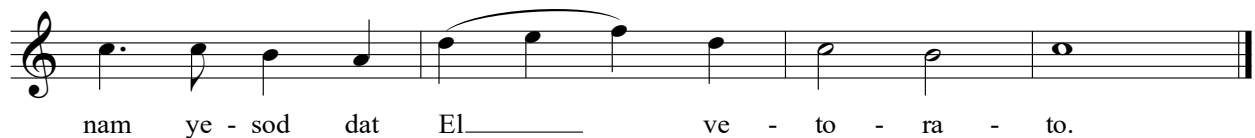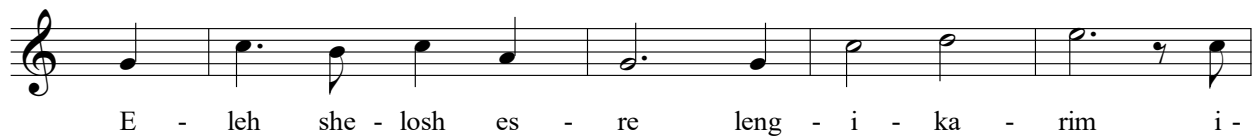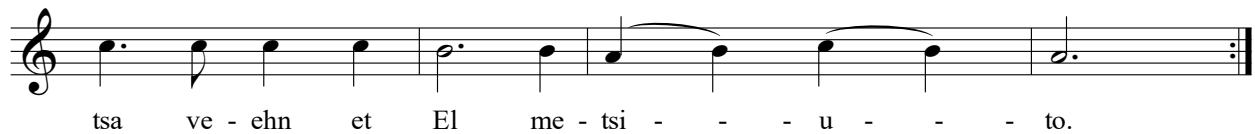
Melody 3 - Daniel Halfon 2008 (London)

Daniel Halfon considers this melody to be "Sephardi" rather than Spanish-Portuguese because it is also common among eastern Mediterranean communities. This melody in a major key has a marching character. It features two musical phrases and each phrase corresponds to a literary verse. The second phrase ends with a clear cadence on the tonic. Each musical phrase has two parts where each corresponds to a literary hemistich. The melody has a four-beat meter.

Phrase	I		II	
Part	A	B	C	D
Hemistich	1	2	3	4
Verse	1		2	

Melody 4 - Daniel Halfon 2008; Yitzhak Levy 46; Abraham Lopes Cardozo 2001

This melody is in a major key, with the character of a Western European folk song in three-eighths, reminiscent of a Ländler folk dance. Its source might be the repertoire of Dutch folk songs. The melody has two musical phrases and every phrase has two parts. The first phrase ends on the third of the scale and the entire melody ends on the tonic. In the third verse there is a clear cadenza on the dominant. The fourth musical part is longer than the others by two bars, following the repetition of the last word in the fourth hemistich (*le'aḥduto*, to his indivisibility). Each phrase corresponds to a literary verse, and each musical part to a hemistich. The melody in Halfon's and Cardozo's versions is in a four-beat meter. In the version of Yitzhak Levy that we bring here there is a different interpretation of the rhythm, but the result is similar.

Phrase		I		II	
Part		A	A	B	C+
Hemistich		1	2	3	4 (repetition of *aḥduto*)
Verse			1		2

Yig - dal E - lo - him hai_____ ve - yish - ta -

ba_____ h nim - tsa ve - ein_____ 'et el_____ me - tsi - u -

to_____ e - ḥad ve - ein ya - hid_____ ke yi -

ḥu - do_____ ne - lam ve - gam ein sof_____ le -

aḥ - du - to_____ le - aḥ - du_____ to_____

5. *Adon 'Olam*

This is one of the earliest *piyyutim* in the liturgies of all Jewish communities. Spanish-Portuguese communities sing it before the morning prayer, *shaḥarit*.

It consists of fifteen verses and each verse is divided into two hemistiches (opening and closing). The rhyming is uniform throughout the poem. For the most part, the melodies divide the text into musical strophes of two verses each.

Melody 1 - Abraham Lopes Cardozo 1956

This melody is in a major key and includes two musical phrases. The first phrase has four bars and the second, because of the repetition of the last hemistich, has six. Each phrase ends on the tonic. Each phrase has two parts, and each phrase corresponds to a written verse and each part to a hemistich. The complete melody corresponds to two written verses. The melody has a measured meter of four beats.

Phrase	I		II	
Part	A	B	C	D
Hemistich	1	2	3	4 (twice)
Verse	1		2	

A - don ʿo - lam a - sher___ ma - lakh___ be - te - rem kol ye -

tsir_____ niv - ra le - ʿet na - ʿa - sa be - hef - tso kol a -

zai___ me - lekh she - mo nik - ra a - zai me - lekh she - mo nik - ra

Melody 2 - Abraham Lopes Cardozo 1956

This melody is in a major key and includes two musical phrases, where each corresponds to a written verse. The first and second parts end on the third-degree *A* which is part of the tonic chord. The first phrase ends with a cadenza on the fourth degree. The ending tone is the tonic. Every musical phrase includes two parts, each corresponding to a hemistich, and the complete melody corresponds to two written verses. The rhythmic pattern reflects the quantitative poetic meter of the *piyyut*, and this is characteristic of the other melodies of *Adon ʿolam*.

Phrase	I		II	
Part	A	B	C	D
Hemistich	1	2	3	4
Verse	1		2	

A - don ʿo - lam a - sher ma - lakh be - te - rem kol____ ye - tsir niv - ra le-

ʿet na - ʿa - sa____ ke - hef - tso kol a - zai_____ me - lekh she - mo nik - ra

Melody 3 - Abraham Lopes Cardozo, 1956, De Sola-Aguilar 71

This melody, authored by David Aharon De Sola, is in a major key and includes two musical phrases which contain two parts each. Each part corresponds to a hemistich and each musical phrase corresponds to a verse. The main cadential tone is the first degree; and the mid-cadential tone at the end of the first three parts is the third. The fourth part ends on the tonic with an ornament, an appoggiatura typical of the 18th century classical style. The melody has a four-beat meter, but is slower when the long tones are lengthened.

Phrase	I		II	
Part	A	B	A	B'
Hemistich	1	2	3	4
Verse	1		2	

A - don_____ ʿo - lam_____ a - sher_____ ma - lakh be-

te - rem kol_____ ye - tsir_____ niv - ra_____ le-

ʿet na - ʿa - sa_____ ke - hef - - - tso__ kol a-

zai_____ me - - lekh_____ she - - - mo nik - ra_____

Melody 4 - Abraham Lopes Cardozo 1956

This melody is in a major key with a strong tonal harmony, and its character is distinctly that of a European folk song. The main cadential tone is the tonic *C* and the secondary cadential tones are on the second and fifth degrees – both being part of the dominant chord. The melody consists of two musical phrases and each phrase corresponds to a verse of the text. Each musical phrase has two parts, each being parallel to a hemistich and the complete melody corresponds to two verses. The melody has a meter of three beats, giving it waltz-like effect.

Phrase	I		II	
Part	A	B	C	D
Hemistich	1	2	3	4
Verse	1		2	

A - don 'o - lam a - sher___ ma - lakh be -

te - - rem kol_____ ye - tsir_____ niv - ra le -

'et na - 'a - sa be - hef - - - tso kol a -

zai me - lekh she - mo_____ nik - ra

Melody 5 - Abraham Lopes Cardozo 1956

This melody is in a major key and the pivot tones are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The melody consists of two musical phrases and each phrase corresponds to a textual verse. Every musical phrase contains two parts each, parallel to a textual hemistich, and the whole melody corresponds to two literary verses. The melody is in a ternary meter and meter recalls that of a minuet.

Phrase	I		II	
Part	A	A'	B	A"
Hemistich	1	2	3	4
Verse	1		2	

A - don____ 'o__ lam___ a - sher___ ma - lakh___ be -

te - - - rem__ kol ye - tsir___ niv - ra le -

'et___ na - 'a - sa___ be - hef - - - tso__ kol___ a -

zai____ me - lekh she - mo nik - ra

Melody 6 - Abraham Lopes Cardozo 1956

This melody is in the narrow diapason of a tetrachord (*A –D*) with the extension on the second part (up to the sixth *f*). The melody consists of two musical phrases, with each phrase corresponding to a verse of the text. Each musical phrase contains two parts, each parallel to a hemistich. The complete melody corresponds to two literary verses, where the first three hemistiches end on *A* and the whole melody ends on *C*. The melody has a four-beat meter. The four hemistiches share the same rhythmic pattern which reflects to some extent the poetic quantitative meter.

Phrase	I		II	
Part	A	A'	B	A"
Hemistich	1	2	3	4
Verse	1		2	

A - don ʿo - lam___ a - sher___ ma - lakh be - te - rem kol be - tsir___ niv - ra le-

ʿet___ na - ʿa - sa___ be - ḥef - tso kol a - zai me - lekh she - mo___ nik - ra

Melody 7 - Abraham Lopes Cardozo 1956

This is the traditional melody for The Song of the Sea (see also *Bendigamos*, no. 22 below). It is in a major key, and the pivot tones are as follows. The first degree is the main cadential tone and the second and third degrees of the scale are the secondary cadential tones. The melody contains two musical phrases and each phrase corresponds to a textual verse. Each musical phrase contains two parts, each parallel to a hemistich, and the complete melody corresponds to two verses of the text. The melody has a triple meter, with a melismatic element that stems from the need to match the text to the pre-existing melody.

Phrase			I		II	
Part			A	B	C	D
Hemistich			1	2	3	4
Verse			1		2	

A - don___ ʿo - lam a - sher___ ma - lakh be -

te - - - - - rem kol ye - tsir niv - ra le -

ʿet___ na - ʿa - sa be - ḥef - - tso kol a -

zai___ me - lekh she - mo nik - ra

Melody 8 - Abraham Lopes Cardozo 1956

This melody is in a major key. Despite the clear *F* major key, the third degree is the main and secondary cadential tone (see note 3). The melodic progression of the major chord can be noticed in the second and fourth parts. The melody contains two musical phrases and each phrase corresponds to a textual verse. Each musical phrase contains two parts, each corresponding to a hemistich, and the complete melody corresponds to two verses of the text. The melody has a four-beat meter.

Phrase		I		II	
Part		A	B	C	D
Hemistich		1	2	3	4
Verse			1		2

A - don_____ 'o - lam_____ a - sher_____ ma - lakh__ be -

te - - - - rem kol_____ ye - tsir_____ niv_ ra_____ le -

'et_____ na - 'a - sa_____ be - hef - tso kol

a - - - zai_____ me - - lekh she - mo_____ nik ra

Melody 9 – Daniel Halfon 2008; Yitzhak Levy 92

This melody is in a major key. In the seventh and tenth bars there is a diversion to the second degree in the scale, which can be explained as a diversion to the dominant, that is, to *G* major. An alternative suggestion is that this is the lower "passing tone" or the appoggiatura tone of *G*, which is part of the dominant chord *C*. The pivot tones are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The melody contains two musical phrases and each phrase corresponds to a textual verse. The first musical phrase contains two parts, each corresponding to a hemistich, with an addition corresponding to part of a hemistich. The complete melody corresponds to two verses of the text. The melody has a triple meter. In the second and fourth bars the ending tone is lengthened.

Phrase		I		II	
Part		A	B	BC	DA+x
Hemistich		1	2	3	4+ending
Verse			1		2

A - don ‘o - lam a - sher ma - lakh be -

te - rem kol ye - tsir niv - ra le -

‘et na - ‘a - sa be - hef - tso kol

a - zai me - lekh she - mo nik - - ra

she - - - mo nik - - - ra

Zemirot and *Baqqashot* for the Sabbath

In addition to the *piyyutim* in the Sabbath prayers, there are a number of *piyyutim* in the Spanish-Portuguese repertoire that are sung before the morning prayers and at home after Sabbath meals (in addition to the special *piyyutim* for grace after meals; see below). A number have not been preserved in the oral tradition, but are recorded in written sources, mainly by De Sola-Aguilar.

The practice of singing *piyyutim* after the Sabbath meal is probably the result of the exposure of the Portuguese Jews to Ashkenazi Jewry, among whom the custom continues unabated to this day. The source of the practice is probably in Europe and was not widespread in the East in ancient times. The hymns were not meant to be performed in public, and they did not form part

of the obligatory prayers and therefore were not found in the liturgies of ancient communities. Beeri (1988) suggests that there may have been various events in the lives of the early Jewish communities in which the hymns had a central role. These events were probably non-liturgical ceremonies such as weddings, circumcisions, funerals, and special meals on the Sabbath and at the new moon, which would have been accompanied by the singing of songs. In the tenth century, a form of the *piyyut* began to emerge in Spain and Western Europe in a more popular vein than that of the classical style, and its purpose was to celebrate the Sabbath and holy days in an additional way to the obligatory prayers (Beeri 1988: 420). The custom of singing *piyyutim* at the Sabbath meal is found among Jewish communities from medieval times until the present (Beeri 1988: 423).

Another custom common in Spain before the expulsion of the Jews, and extensively developed among the exiled communities around the Mediterranean, is the *Baqqashot* (religious songs of supplication) which are sung on Sabbath mornings. Traces of this custom have persisted in the Spanish-Portuguese tradition. Several *Baqqashot* were subsequently included in the prayer book and the melodies of some were even documented, either written or orally.

6. *Sha<u>h</u>ar Avakeshkha*

This is a reshut (introduction by the cantor) by... Shlomo Ibn Gabirol with an acrostic of his first name. This *piyyut* is sung in the various Sephardi and Eastern traditions during the morning prayer before *Nishmat kol ḥai*.

The *piyyut* consists of four verses, and each verse has two hemistiches (opening and closing). The four verses have rhyming endings. The first verse is an appeal to God and contains the supplication "every morning I beseech you". The second verse emphasizes the distance between man and his Creator, and in the third verse, the poet asks what he can do in light of his limited physical abilities. The answer is found in the fourth verse, where he realizes that as long as the "spirit of God" exists within him, he can get closer to God through *zimrat enosh* (human singing). The last words in the *piyyut* connect it to the prayer *nishmat* for which it was composed.

Abraham Lopes Cardozo, 1956, 2001, De Sola-Aguilar 2

The melody is in a major key. The pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary cadential tone. The complete melody covers two verses. It has two musical phrases. The first phrase has two motifs and the second has three. The third motif of the second phrase is a repetition of the closing motif of the second verse. Every motif corresponds to a hemistich and each phrase corresponds to a verse. At the end of the *piyyut* there is a repetition of the first two verses. The melody is in four-beat meter.

Phrase	I			II	
Motif	a	b	c	d	d'
Hemistich	1	2	3	4	4
Verse	1			2	

Sha - _har a - va - kesh - kha_____ tsu -

ri u - mis - ga - bi_____ e - 'e -

rokh_____ le - fa - ne - - - kha sha_h -

ri ve - gam 'ar - bi_____ shakh -

ri_____ ve - gam 'ar - bi

7. *Deror Yiqra*, Abraham Lopes Cardozo 1956, Daniel Halfon 2008

This is one of the earliest and best-known *piyyutim* for the Sabbath. It is found in most Jewish communities and has been set to many melodies. It was composed in the tenth century by Dunash ben Labrat, who was born in Fez (Morocco), moved to Baghdad to study under Saadiyah Gaon, and later returned to Al-Andalus. He is considered a pioneer in the quantitative poetic meter in medieval Hebrew poetry. The name of Dunash appears as an acrostic in some of the stanzas.

The *piyyut* consists of six stanzas of two verses each. In each verse there are two hemistiches, and the four hemistiches in each stanza rhyme with each other.

The melody is in a major key, and the pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary cadential one. The melody has a two-beat

meter and contains a musical phrase that is repeated twice. Each phrase contains two parts, each corresponding to a hemistich.

Phrase	I		II	
Part	A	B	A	B
Hemistich	1	2	3	4
Verse	1		2	

De - ror_____ yik - ra_____ le - ven_____ ul - vat ve - yin - - - tser - khem_____ ke - mo_____ ba - vat ne - ‘im_____ shim - khem_____ ve - lo_____ yush - bat she - vu_____ nu - <u>h</u>u be - yom_____ sha - bat

8. Yom Ze LeYisrael

This is one of the few Sephardi *piyyutim* of the later period (16th century) that are still performed in the Spanish-Portuguese repertoire. It spread throughout the Jewish communities and is sung to a variety of melodies around the Sabbath table to this day.

Yom ze leYisrael has been wrongly attributed to Isaac Luria Ashkenazi. Researchers of Hebrew liturgy, from Eliezer Landshut (*Amudei Ha'avoda* [The Pillars of Worship] Berlin, 1856), to Avraham Meir Haberman, questioned this attribution and suggested that some other Isaac/Itzhak wrote the *piyyut.* Now we know that the author is Itzhak Salamah, a member of a family of refugees from the

Iberian Peninsula, active apparently in 16th-century Salonica. According to the signature on the last stanza in the full version of the *piyyut*, he was probably a cantor. Originally the poet designed his poem to be sung to the melody of a Spanish villancico, the main genre in Spanish courtly music and poetry of the 16th century.

The song opens with a refrain of three short hemistiches of five to six phonetic syllables in an a-b-b pattern. It continues with eleven stanzas of seven hemistiches of equal length in a g-d-g-d-d-b-b structure. The last hemistich in each stanza (*shabbat menuḥa)* is the same as the last hemistich of the refrain and it "invites" its repetition after each stanza.

Melody 1 - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

According to Lopes Cardozo, Dutch Ashkenazi Jews also use this melody. Halfon argues that this is the melody of a Dutch song entitled "Come er eshkaike". He notes that this melody is also sung on special Sabbaths at the Friday evening *Qaddish* before *barekhu*.

The melody is in a major key, and at the end of the fourth bar there is a modulation to the dominant. The pivot tones are as follows. The main cadential tone is the first degree, and the fifth degree is the secondary cadential tone. The melody consists of one musical phrase which is repeated twice, each repetition containing two musical parts. Each musical part corresponds to a verse, and in order to adapt the poetic structure to the musical structure, there is a repetition of the second hemistich of the *madrikh* and on the sixth hemistich of each stanza. The meter is in four beats per bar.

Stanza

Phrase		I		I'	
Part		A	B	A'	A'
Hemistich		1+2	3+4	5+6	6+ "*shabbat menuḥa*"

Yom ze____ le - yis - ra - el o - ra____ ve - sim - ḥa

o - ra____ ve - sim - ḥa sha - bat____ me - nu - ḥa

yom ze____ le - yis - ra - el o - rah____ ve - sim - ḥa

o - ra____ ve - sim - ḥa sha - bat yom__ me - nu - ḥa

Melody 2 - Daniel Halfon 2008

According to Halfon, this melody is sung only by the Spanish-Portuguese community of London. The melody belongs to the *piyyut Leshoni Bonanta,* sung twice a year within the seasonal prayers for dew and rain (*tiqqun hatal* and *tiqqun hageshem*). Daniel Halfon learned this melody from Cantor Eliezer Avinun.

The melody is in a minor key. The pivot tones are as follows. The first degree is the main cadential tone and the third and seventh degrees are the secondary cadential tones. The melody has two musical phrases of two parts each. Each verse corresponds to a literary hemistich. The complete melody is repeated twice in each stanza, and once in the *madrikh*. There is a repetition on the third hemistich of the *madrikh* and on the sixth hemistich of the stanza. The melody has a four-beat meter.

Madrikh

Phrase	I		II	
Part	A	A'	B	C
Hemistich	1	2	2	*shabbat menuḥa*

Stanza

Phrase		I		II	
Part		A	A'	B	C
Hemistich		1	2	3	4
Phrase		I		II	
Part		A	A'	B	C
Hemistich		5	6	6	*shabbat menuḥa*

Melody 3 - De Sola-Aguilar 20

This melody is in a major key although moving around only between the first and sixth degrees with an extension as a kind of ornamentation to *D* flat, which gives the tune a Mixolydian hue. There is a similar feature in Lopes Cardozo's version. The pivot tones are as follows. The first degree is the main cadential tone, and the third degree is the secondary, a characteristic of some melodies in this musical tradition, perhaps because of the prevalent keyboard arrangements in the 19th century in which the third degree is the upper note of the cadential chord.

The melody has three musical phrases, each of which corresponds to a verse. The first phrase is repeated twice. The third phrase is shorter and corresponds to the hemistich that is repeated at the end of the *madrikh*, and at the end of each stanza, to the words *shabbat menuḥa*. The first three musical phrases contain two parts and each part corresponds to a hemistich. The *madrikh* includes the first phrase and the short phrase. The melody has a four-beat meter.

Madrikh

Phrase	I	III	
Part	A	B	x

Stanza

Phrase		I	I	II		III	
Part		A	B	A	B	C	B'	x
Hemistich		1	2	3	4	5	6	*shabbat menuḥa*

Yom zeh____ le - yis - ra - el o - rah____ ve_ sim -

cha sha - bat_ me - nu - cha Tsi - vi - ta pe - ku - dim be -

ma - 'a - mad_ si - nai sha - bat____ u - mo - 'a - dim lish -

mor____ be - chol_ sha - nai la - 'a - roch le - fa - nai mas -

et____ va - a - ru - cha sha - bat__ me - nu - cha.

9. *Ki Eshmera Shabbat* - De Sola-Aguilar, 19, Abraham Lopes Cardozo 1956, Daniel Halfon 2008

This is one of the most common *piyyutim* for the Sabbath, sung by most Jewish communities with some minor variations of wording. The author is Rabbi Abraham Ibn Ezra, (from the 12th century). It has a two-verse *madrikh* and five stanzas of four verses each. The two verses in the *madrikh* rhyme. In each stanza, the first three verses rhyme and the last verse rhymes with the *madrikh*.

The melody is in a minor key. The pivot tones are as follows. The first degree is the main cadential tone, the third degree is the secondary cadential tone and the fifth and second degrees appear as additional cadences. The melody contains two musical phrases, and in each phrase there are two parts with two motifs in each part. The *madrikh* is sung to the first phrase. The complete melody corresponds to a stanza and each part corresponds to a verse. The melody has a four-beat meter.

Phrase					I			II			
Part			A		B		CA			B	
Motif	a		b	c		d	e		b	c	d
Verse		1			2			3			4

10. *Qumi Lehalel* - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

This *piyyut*, whose author is unknown, is particular to the Spanish-Portuguese tradition. It is found in prayer books printed in the Netherlands from the mid-17th century onwards. The *piyyut* describes the creation of the world and the seventh day, the Sabbath, and enumerates the laws of the day of rest. In the "Order of Prayers" printed by Joseph Attias in 1661 it is stated that this *piyyut*, together with *Yom ze LeYisrael* was performed on Saturday mornings at the start of the prayers, a vestige of the singing of *Baqqashot* in the Iberian Peninsula prior to the expulsion of the Jews from Spain. According to the testimony of Lopes Cardozo and Halfon, in recent times it was sung as a Sabbath table song in Amsterdam. (Lopes Cardozo, 1987: 38).

The *piyyut* consists of an opening stanza of four verses and nine further stanzas of four verses. The last two verses of the opening stanza are used as a refrain throughout the *piyyut*. The first, second and fourth verses rhyme with a different rhyme pattern in each stanza.

The melody is in a minor key. The pivot tones are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The tune of the opening stanza contains two musical phrases, and each phrase contains two parts. The first phrase of each musical part corresponds to a verse, and in the second phrase, each part corresponds to two verses which are repeated twice. In the stanzas, the first phrase is repeated twice, and each part therein corresponds to a verse. The second phrase is also repeated twice: the first time it includes the third and fourth verses, and the second time it includes the refrain. The melody has a four-beat meter, but the performers, especially Lopes Cardozo, make a ritenuto at the end of each musical part which creates a sense of an unsteady beat.

Opening Stanza

Phrase	I		II	
Part	A	A	B	B
Verse	1	2	3+4	3+4

Stanza+Refrain

Musical phrase	I		II	
Part	A	A	B	B
Verse	1	2	3+4	refrain

Kam - ti le - ha - lel_____ le - shem Ha - el_____ ha - nikh - bad she -

ya - tsar kol_____ u - ba - yom hash - vi - 'i Sha - vat va - a -

za - mer lo be - ʿod be - hi - lo miz - mor shir_____ le - yom ha - Sha - bat va - a -

za - mer lo be - ʿod bi hi - lo miz - mor shir le - yom ha - Sha - bat

11. *Yodukha Ra'ayonai* - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

A *piyyut* in Arameic for the Sabbath by Rabbi Israel Najara (c. 1550-c.1628), with his name in the acrostic. Sephardi and Middle Eastern communities sing it with different melodies. The Jewish communities of Morocco and the community of Aleppo sing this *piyyut* within as part of the Sabbath *Baqqashot*. Among in the Spanish-Portuguese communities, the *piyyut* is well-known in Amsterdam and New York, but according to Halfon it is not performed in London.

The *piyyut* consists of a *madrikh* of two verses, functioning as a refrain after each stanza, and four stanzas of four short verses each. The first three verses rhyme with each other and the last verse rhymes with the *madrikh*.

The melody is in a minor key. The pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary one. The melody has two musical phrases of two parts each. Each part corresponds to a verse. The melody has a four-beat meter.

Phrase	I		II	
Part	A	B	C	D
Verse	1	2	3	4

Yo - du - kha r'a - yo - nai A - do - nay___ ro - 'i be -

yom___ Sha - bat ko - desh yom ha - she - vi - 'i yo -

du - kha r'a - yo - nai___ A - do - nay___ ro - 'i be -

yom___ Sha - bat ko - desh___ yom ha - she - vi - 'i

12. *Elohei 'Oz Tehilati*

This *piyyut*, a supplication for healing, is sung in several Sephardi communities - Iraq, Kurdistan, Morocco and Persia. In the Persian tradition, the *piyyut* is also sung in times of mourning. The *piyyut* is clearly connected with the short song by Rabbi Yehuda Halevi – *Eli refaeni ve'erafe*. The *piyyut* has an acrostic 'Eliakim', however we do not know to which Eliakim it refers. It already appears in De Sola-Aguilar's book (No. 4). Abraham Lopes Cardozo relates that he did not know the *piyyut* in Amsterdam and learned the melody only in New York from a "Baghdad Sephardi" Jew. Halfon says that he learned this *piyyut* from Lopes Cardozo.

The *piyyut* has six stanzas of four verses. In the opening stanza, the first and third verses rhyme, as do the second and fourth. In the following stanzas, the first three verses rhyme, and the fourth rhymes with the ending of the opening verse.

Melody 1 - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

The melody is a major key. The pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary one. The melody has two musical phrases: the first phrase contains two parts and the second, three, following a repetition of the fourth verse of the stanza. Each musical part corresponds to a verse. The melody has a four-beat meter.

Phrase		I		II	
Part	A	B	C	D	D
Verse	1	2	3	4	4

E - lo - he 'oz te - hi - la - ti re - fa - e - ni ve - e - ra -

fe ve - ten mar - pe le - makh - la - ti_____ le - val a - mut ve - e - sa -

fe le - bal a - mut ve - e - sa - fe

Melody 2 - De Sola-Aguilar 4

This melody in a minor key is very similar to the melody common among Moroccan Jewry for the *piyyut, Lekha eli teshukati*, sung in the evening of the Day of Atonement. However, it opens in the upper tetrachord with a strong cadence on the third degree, which provides a feeling of a major key. The pivot tones are as follows. At the ends of the first two parts, the ending tone is the third degree (*G*). The ending of the third hemistich is on the second degree of the minor key, and the end is the first degree (*E*). The melody has two musical phrases of two parts each. Each part corresponds to a verse. The melody has a four-beat meter.

Phrase		I		II
Part	A	B	C	D
Verse	1	2	3	4

E - lo - - he___ oz te - hi - la - ti

re - fa - e - ni ve - e - ra - fe ve - ten___ mar - pe___ le -

ma - cha - la - ti___ le - bal a - mut___ ve - e - sa - pe.

13. *Kol Beruei Ma'la Umata*

A *piyyut* by Rabbi Shlomo Ibn Gabirol with an acrostic at the beginning of the stanzas, as well as at the beginning of the verses of the first stanza. It is common among the Sephardi communities and is sung at different times. In the Italian tradition, it is sung in the *seliḥot*. In other communities (Persia, Kurdistan, and Yemen) it is performed as a *Baqqashah* in the morning service of the Three Festivals of Pilgrimage (*Shalosh regalim*)

Lopes Cardozo (1987: 40) suggests that Melody 1 is unique to the Portuguese Jewish community in Amsterdam. The style (after the opening part) is that of a Dutch or German folk song (a Ländler).

The *piyyut* opens with a *madrikh* of three verses, and the second and third verses are used as a refrain between the stanzas. There are four stanzas of four verses each. The first three verses of each stanza rhyme with each other, and the fourth rhymes with the *madrikh*.

Melody 1 - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

This melody is in a major key. The pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary cadential tone. The *madrikh* includes a phrase of three musical motifs, the first of which is a kind of a recitation on one note. Motifs b and c are the refrain of each stanza. The melody in the stanzas consists of two musical phrases of two motifs each. Each motif corresponds to a verse of the stanza. The rhythmic progression in the first motif is a kind of recitation (reminiscent of the opening of the *madrikh*). The melody is in 6/8 meter except for the

opening motifs of the *madrikh* and the stanza which are a recitative with one note with flexible rhythm. There is a slowing down and a pause at the end of each musical phrase.

Madrikh (one musical phrase)

Motif	a	b	c
Verse	1	2	3

Stanza

Phrase	I		II	
Motif	b	c	d	c
Verse	1	2	3	4

Kol be - ru - ei ma' - la u - ma - ta ya - 'i -

dun ya - gi - dun ku - lam ke - e - had A - do - nay ___ e - had ushe -

mo ___ e - had she - lo - shim ush - ta - yim ne - ti - vot she - vi - lach le - khol me -

vin ___ so - dam ye - sap - ru et god - lakh me - hem ya - ki - run ki - ha -

kol ___ she - lakh ve - a - ta ___ ha - El ___ ha - me - lekh ha - me - yu - had

Melody 2 - De Sola-Aguilar 1

This melody in minor is a variant of the melody *Ki eshmera shabbat* (see no. 9 above). The pivot tones are as follows. The first degree is the main cadential tone and the fifth degree is the secondary cadential tone. The *madrikh* includes three motifs. The second and third ones are used as a refrain

in all the stanzas. The melody in the stanzas includes two musical phrases of two motifs each, and each motif corresponds to a verse of a stanza. The melody is written down by De Sola-Aguilar in a meter of four-beats. However, the musical character and the *lento* tempo marking suggest that the performance of this melody was without clear beat, and might not even have been measured.

Madrikh (one musical phrase)

Motif	a	b	c
Verse	1	2	3

Stanza

Phrase		I		II	
Motif		b	c	d	c
Verse		1	2	3	4

Col_____ be - ru - e_____ ma - ʻah - la_____ u - ma - ta

ya - hi - dun_____ ya - gi - dun_____ ku - lam_____ ke - e-chad

A - - - do - nai_ e - chad ush - mo_____ e - chad_____

ve - - - em_____ ya - ki - ru ki a kol_____ she-lah

ve - a - tah_____ ha - el_____ a - me - lech____ a me-yu - chad_____

14. *Avarekh et Shem Adonai Hane'elam*

This *piyyut* appears in the liturgy of the Portuguese Jews from about 1600. Its author is unknown. It consists of five stanzas of four verses each. The rhyming is inconsistent and tends to a rhyming pattern between the first and third hemistiches and between the second and fourth. All final verses of the stanzas rhyme on a vowel set to the consonants *sh* and *ts*.

Melody 1 - Abraham Lopes Cardozo, 2001, Daniel Halfon 2008

According to Halfon, the New York Community uses this melody for *Adon 'olam* on festivals and holidays. The melody is a major key. The pivot tones are as follows. The first degree is the main cadential tone at the end of the melody. Secondary cadential tones are on the second degree (*A*), on the lower leader note (*F* sharp), and on the fifth below the tonic (*D*).

The melody consists of two musical phrases of two motifs each. Each motif corresponds to a verse. In the second motif of the second phrase the words '*Al kol tov* are repeated. While the meter of the melody is steady, it alternates between units of four and three beats.

Phrase		I		II	
Motif		a	b	c	d
Verse		1	2	3	4

Melody 2 - Abraham Lopes Cardozo, 2001, Daniel Halfon 2008

This short and simple melody is based on two major tetrachords, the first ending on *A* and the second on *G*. The melody has one musical phrase divided into two motifs, and each motif corresponds to a verse. Two musical phrases correspond to a stanza. The melody has a four-beat meter. This is also one of the melodies used also for the *piyyut Ya ribon 'olam* on the Sabbath.

Phrase		I		II	
Motif		a	b	c	d
Verse		1	2	3	4

Melody 3 - De Sola-Aguilar 6

The melody is in a major key. *E#* appears in the eighth bar which is the appoggiatura tone leading to the third of the *D* major chord. The pivot tones are as follows. The first degree is the primary cadential tone and the third degree is the secondary cadential tone. The melody has two musical phrases, the latter being longer than the former on account of a repetition of the fourth verse. Each phrase consists of two motifs, each parallel to a verse. The melody has a four-beat meter.

Phrase		I		II	
Motif		a	b	c	d+e
Verse		1	2	3	4+4

A - ba - rech__ et shem A - do - nay__ a - neng - lam__ mi - kol nim - tsa__

Va - a - ka - veh_____ chas - do kol ya - mai__ Al - kol tub_____ a -

sher a - sah__ al_____ kol tub_____ a - sher a - sah.

Piyyutim for special Sabbaths

15. *Ya Vendrá* - Abraham Lopes Cardozo 1956, 2001, Daniel Halfon 2008

This song in Judeo-Spanish appears in the collection of songs entitled *Shir emunim* (Song of Faith), printed in Amsterdam in 1793 in Hebrew characters. The booklet has two parts: *Shir emunim* and *Shir ne'eman* (Song of the Faithful). The second part is a collection of joyful songs, old and new, including two in Judeo-Spanish written as usual in Hebrew characters. *Ya Vendrá* is one of the two joyful ones.

According to Salomon (1970), the song was probably written in Livorno, Italy, and its author was a 17th century Sabbatean Jew. Manuscript versions of the song were transmitted from Livorno to Amsterdam. *Ya Vendrá*, together with the second song in Judeo-Spanish, has become very popular among Sephardi Jews in Italy. In the 19th century, according to Salomon (idem), the two songs reached Tetuan and Tangier, which were under Spanish rule at the time. This is probably the basis for the (erroneous according to Salomon) theory of Lopes Cardozo (1987: 50) that the song was composed in Tetuan in the 16th century. In Amsterdam, this song was sung shortly before the end of the Sabbath.

The song consists of four stanzas and a refrain. Each stanza has four verses and there are two verses in the refrain. Three verses in each stanza rhyme and the fourth verse rhymes with the refrain.

The melody is in a major key. The pivot tones are as follows. The first degree is the main cadential tone, and the fifth degree is the secondary cadential tone. The melody consists of one musical phrase containing two parts, and each part corresponds to a verse. The melody is in a four-beat meter.

Phrase		I		II	
Part	A	B		A	B
Verse	1	2		3	4

16. *Todot El* - Abraham Lopes Cardozo 2001

This *piyyut* is sung in the Spanish-Portuguese synagogue in New York on the inauguration dates of the five synagogue buildings in which the Portuguese Jews of New York prayed in different periods. The text was written as a *reshut* for *Nishmat kol ḥai* and had appeared in Sephardi prayer books by the 16th century. In Amsterdam, the melody is also used for *Adon 'olam*.

This *piyyut* is sung in the following occasions: 1) The seventh day of Passover (the first synagogue on Mill Street, 1730); 2) the Saturday before Passover, *Shabbat hagadol* (the second synagogue on Mill Street, 1817); 3) The first day of *Shavu'ot* (Crosby Street Synagogue, 1834); 4) *Shabbat Nitzavim* (19th Street Synagogue, 1860); 5) *Lag Ba'omer* (the 33rd day of counting after Passover; the current synagogue on 70th Street, 1897).

The *piyyut* consists of a *madrikh* and seven stanzas. The *madrikh* contains two verses, and each stanza has four verses. The second verse of the *madrikh* is repeated as the last verse of each stanza, with occasional small variations at the beginning. The rhyme pattern of the two verses in the *madrikh* rhyme with the third and fourth verses of each stanza. The first two verses of the stanzas rhyme with each other. On *Simḥat Torah* and *Shabbat Bereshit*, a stanza is added starting with the words *Simḥat ḥatan vekala*: joy of the bride and groom, celebrating the renewal of the cycle of Torah readings by the so-called *Ḥatan Bereshit* ("the Groom of the Torah")

The melody is in a major key. The pivot tones are as follows. The first degree is the primary and secondary cadential tones. The melody consists of two musical phrases. The first phrase contains two motifs and the second three and is longer than the first by two bars. The second phrase contains three repetitions of the word *tehillot* with a further repetition in the second verse, to match the melody to the text. In the stanzas, each motif corresponds to a verse. In the second phrase, the third verse is repeated twice. The melody is in four-beat meter.

Madrikh

Phrase	I		II		
Motif	a	b	c	d	e
Verse	1	2	*tehillot* x2	2	2

Stanza

Phrase	I		II		
Motif 1	a	b	c	d	e
Verse	1	2	3	3	4

Piyyutim and songs for the Sabbath grace after meals.

17. *Tzur Mishelo*

This *piyyut* can be found in the prayer books from the 17th century onward, and is sung to this day in most Jewish communities before the grace after meals on the Sabbath. The context of performance is evident in that the first three stanzas of the *piyyut* contain references to the first three blessings of the grace. It was probably written in the 13th or 14th century according to handwritten accounts from the time and was apparently written in northern France by an unknown author (Beeri 1988: 423-4). In addition, Adler found an early transcription of a melody for the *piyyut* in a 16th century manuscript (Beeri 1988: 442-3).

The *piyyut* has a *madrikh* of two rhyming verses which also serves as the refrain, and four stanzas of four verses each. Each verse has two hemistiches, opening and closing, with double rhyming that changes in each stanza. The last hemistich of each stanza ends with a biblical verse ending with God's name and in this way it connects the stanzas to the refrain.

Melody 1 - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

According to Lopes Cardozo, the source of the melody is Florence, Italy, and he learned it from the great British Jewish historian Cecil Roth (Lopes Cardozo 1987: 44). The melody is similar to a Livornese Purim melody.

The melody is in a major key with a modulation to the dominant. The melody has five musical phrases and in each phrase there are two motifs, apart from the second phrase which has three motifs. Each phrase corresponds to a verse. The *madrikh* corresponds to the first two musical phrases. The complete melody corresponds to a stanza, and there is a repetition of the fourth verse. It is in 6/8 meter.

Phrase	I	II	III	IV	V
Motif	a+b	c+d+b	e+f	g+g	h+b
Verse	1	2+	3	4 – first part	4

tsur - mi - she - lo___ a - khal - nu___ ba - re - khu e - mu -

nai___ sa - va' - nu ve - ho - tar - nu sa -

va' - nu ve - ho - tar - nu___ kid - var A - do -

nay___ tsur mi - she - lo___ a - khal - nu ba -

re - khu e - mu - nai___ sa - va' - nu ve - ho -

tar - nu___ sa - va' - nu ve - ho - tar - nu___

kid - var___ A - do - nay kid - var___ A - do - nay___

Melody 2 - Abraham Lopes Cardozo 1956

The melody is in a major key. It is similar to a Western European Ländler with its characteristic triple meter. The pivot tones are as follows. The melody has two musical phrases, and there are two parts in each phrase. Each musical part corresponds to a verse. The complete melody corresponds to a stanza, and the *madrikh* comprises the first musical phrase.

tsur__ mi - she - lo a - khal - nu ba - re - khu__ e - mu - nai sa - va' - nu ve - ho - tar - nu kid - var_____ A - do - nay ha - zan__ et 'o - la - mo__ ro - e' - nu a - vi - nu a - khal - nu__ et lah - mo__ ve - ye - no_____ sha - ti - nu 'al - ken__ no - de lish - mo__ un - ha - le - lo be - fi - nu a - mar - nu ve - 'a - ni - nu en ka - dosh_____ ka - do - nai

Phrase		I		II
Part	A	B	C	B'
Verse	1	2	3	4

Melody 3 - Daniel Halfon 2008

According to Daniel Halfon, this melody was known only in New York. Halfon suggests that the source of the melody is Gibraltar, and that the melody was brought to New York by cantors coming from there. The Gibraltar community sings texts from the *Hallel* and the *piyyut Ein Keloheinu* to this melody.

The melody is in a major key. It has two musical phrases, and each phrase contains two parts. Each musical part corresponds to a verse and the complete melody corresponds to a stanza. The *madrikh* contains the first phrase. The melody is in duple meter.

Phrase	I		II	
Part	A	B	C	D
Verse	1	2	3	4

tsur mi - she - lo a - khal - nu ba - re -

khu e - mu - nai_____ sa -

va' - nu ve - ho - tar - nu___ kid -

var_____ A - do - nay_____

18. *Yah Ribon 'Olam*

A *piyyut* in Aramaic by Rabbi Israel Najara whose name appears in the acrostic. It is sung in the Spanish-Portuguese communities on the Sabbath and festivals. The poet incorporates many quotations from the Book of Daniel whose first chapters are in Aramaic.

The *piyyut* consists of five stanzas of four verses each. In the first stanza, the four verses rhyme with each other and in the remaining stanzas the first three verses rhyme, while the fourth verse rhymes with the first stanza.

Melody 1 - Abraham Lopes Cardozo 1956, Daniel Halfon 2008

According to Abraham Lopes Cardozo this tune is typical of the Dutch-Portuguese Jews (Lopes Cardozo 1987: 47).

The melody is in a major key and consists of two musical phrases, where the second phrase is longer than the first by one bar on account of a repetition at the end of the fourth verse. Each phrase contains two musical parts, each part corresponding to a verse, and the complete melody is equal to a stanza. The melody is in four-beat meter

Phrase		I		II	
Part		A	B	C	D+
Verse		1	2	3	4

Ya ri - bon‿ 'a - lam ve - 'al - ma - ya ant‿ hu‿ mal - ka

me - lekh mal - kha - ya 'o - vad‿ ge - vur - takh‿ ve - tim - ha - ya she -

far‿ ko - da - may‿ le - ha - ha - va - ya‿ le - ha - ha - va - ya

Melody 2 - Daniel Halfon 2008

According to Daniel Halfon, the *piyyut* is sung in Amsterdam with this melody on the Sabbath as well as in the *Hallel* prayer for the New Moon and on the intermediate days of the Passover and Sukkoth festivals.

The melody is based on the pentachord *C*. The pivot tones are as follows. *D* is the primary cadential tone (the first degree in the tetrachord *D*) and *E* is the secondary cadential tone (the third degree in the tetrachord *C*). The melody consists of a musical phrase containing two parts which are repeated twice in each stanza, and each part corresponds to a verse. The melody is in four-beat meter.

Phrase		I		I	
Part		A	B	A	B
Verse		1	2	3	4

Ya ri - bon 'a - lam‿ ve - 'al - ma - ya ant‿ hu‿ mal - ka me - lekh mal - kha - ya 'o -

vad ge - vur - takh‿ ve - tim - ha - ya she - far‿ ko - da - may‿ le - ha - ha - va - ya

Melody 3 - De Sola-Aguilar 65

The melody is in a major key. It is only known from the De Sola-Aguilar anthology and has not survived in oral tradition. The pivot tones are as follows. The melody has two musical phrases and every phrase corresponds to a verse. The stanza consists of the repetition of the two phrases. The melody is in four-beat meter.

Phrase	I	II	I	II
Verse	1	2	3	4

Yah____ ri - bon a - lam ve - al - ma - yah____

____ ant u - mal - ka me - lech mal - cha - ya.

19. *Ma She'akhalnu* - Abraham Lopes Cardozo 1956, 2001

This text is taken from the Sephardi version (Livornese) of the Grace after Meals on the Sabbath and holidays. The text is in the form of poetic prose and the verses of different length are usually divided into two hemistiches.

The melody is in a major key. The pivot tones are as follows. The first degree is the primary and secondary cadential tones. The melody consists of one musical phrase divided into two musical parts. Each part corresponds to a hemistich. The melody is in four-beat meter.

	Phrase I	
Part	A	B
Hemistich	1	2

Ma - she - a - khal - nu yi - ye___ le - sov - 'a_____ u -

ma - she - sha - ti - nu yi - ye lir - fu - a u -

ma - she - ho - tar - nu yi - ye___ liv - ra - kha___ ke - dikh -

tiv va - yi - ten_____ lif - ne - hem

20. *Tehilat Adonai Yedaber Pi -* Abraham Lopes Cardozo 2001

This verse (Psalm 145:21) is sung before the Grace after meals and after the *piyyut Ein Keloheinu*, to the same tune of that *piyyut* (see above No. 3, melody 1). The melody is in a major key. It includes one musical phrase with two parts and is in four-beat meter.

Te - hi - lat A - do - nay_____ ye - da - ber pi___ vi - va -

rekh kol ba - sar shem___ kod - sho le - 'o - lam va - 'ed

21) *Elohim Yisa'aden -* Abraham Lopes Cardozo 1956, De Sola-Aguilar 22

This *piyyut* is sung to mark the end of the Sabbath. The author is unknown, but his name, Abraham, appears in the acrostic. The text consists of five stanzas of four verses each. In both versions a verse is repeated after the stanza, the first in Lopes Cardozo's version and the fourth in De Sola's version.

The two versions of this melody are related, suggesting continuity in the performance of this song in Amsterdam. The melody is in a major key. However, the tune ends on the second degree. This factor, reinforced by the leading tone, creates the feeling of the fifth degree of the dominant chord (*F*).

The melodic structure is strophic with a refrain. It has five musical parts, each corresponding to a verse. The meter is 6/8 in both versions.

Part	A	B	C	D	E
Verse	1	2	3	4	1 / 4

E - lo - him ys - 'a - de - nu be - ra - kha bim - o - de - nu ve -

ze - ved tov iz - be - de - nu be - khol mish - lah __ ya - de - nu e -

lo - him ys - 'a - de - - nu

22. *Bendigamos* - Abraham Lopes Cardozo 1956, 2001, Daniel Halfon 2008

This song in Spanish for the Sabbath table is a staple of the Spanish-Portuguese musical tradition and became widespread throughout the Jewish world during the twentieth century. Salomon (1970) suggests that its origins are in Bordeaux, France, where a converso community had been living since in the 17th century. The song was brought to Amsterdam by cantor Aron Mendes Chumaceiro, when in 1868 he returned to Amsterdam from Curaçao, where he had served as rabbi of the community. This old version of the *Bendigamos* is identical to the one published in Kaiserling in 1891. The song became widely known at the Shearith Yisrael congregation in New York City when it was apparently brought there by Rabbi Joseph Corcos, cantor of the community from 1919-1922. Apparently the song originated in Livorno earlier than previously thought (Seroussi 2012).

The melody of the Bendigamos, as performed today, corresponds to the tune for *Shirat hayam* (The Song of the Sea or Song of Moses). The song has six stanzas all ending with the verse *Hodu ladonai ki tov, ki le'olam ḥasdo* (a response in Psalms 117-119). Each stanza has four verses with different rhymes.

The melody is in a major key. It consists of two musical phrases and each phrase has two motifs. In general, each motif corresponds to a verse and the complete melody to a stanza. The melody is in The meter is in four per bar.

Phrase		I		II	
Motif		a	b	c	d
Verse		1	2	3	4

Ben - di - ga - mos al al - ti - si - mo Al sen -

or que nos cri - o De - mos -

le___ a - gra - de - ci - mien - to por - los

bien___ es que nos Di - o

Havdalah

23. *Hamavdil*

This is one of the best known and widely distributed *piyyutim* for the end of the Sabbath. Its author is unknown, but his name in the acrostic is Isaac. There is virtually no reference to the Sabbath in the *piyyut*, so there is speculation that the *piyyut* might originally have been intended for the close of the Day of Atonement, a view already expressed in the early nineteenth century by Rabbi Moses Sofer (known as Hatam Sofer, 1762-1839; cf. Lopes Cardozo, 1987: 61).

The *piyyut* has fifteen stanzas, each consisting of four verses. In each stanza, the first three verses rhyme and the fourth ends with the word *layla* (night).

Melody 1 - Abraham Lopes Cardozo 2001

This is a variant of the melody for the *piyyut Yah shehma evyonecha* (see below no. 42) sung in the afternoon service of *Yom Kippur*, the Day of Atonement. The melody is in a major key and has a four-beat meter.. It consists of two phrases of two parts, each part corresponding to a verse.

Phrase	I		II	
Part	A	A	B	C
Verse	1	2	3	4

Ha - mav - dil bein ko - desh le - khol

ḥa - to - tei - nu hu yim - ḥol zar - 'ei - nu ve - khas - pe - nu yar -

be_____ ka - hol ve - kha - ko - kha - vim ba - lai - la

Melody 2 - De Sola-Aguilar 24

This melody is in a minor key. The pivot tones are as follows. The first degree is the primary cadential tone and the fifth degree is the secondary cadential tone. The melody has consists of four musical phrases. The first phrase corresponds to the first two verses and the second and third phrases each correspond to the rest. The last two verses of the stanza are repeated, the first with a new musical phrase, characterized by a melismatic sequence, and the second repeating the third musical phrase almost exactly. The meter is in four beats per bar.

Phrase	I	II	III	IV	III'
Verse	1+2	3	4	3	4

Ha - mab - dil_ ben_ ko - desh le - chol_ cha - to - te - nu yim - chol

za - re - nu yar - be_____ ka - chol_____ ca -

co - cha - - bim ba - - lai - - - la

za - - - re - nu yar - be_____ ka - chol_____ ca -

co - cha - - bim ba - - - lai - - - la.

Piyyutim for the High Holy Days

Seliḥot

Seliḥot is a general term that includes prayers of repentance, remorse, confession of sins and lamentation, along with associated supplications and expressions of hope. These are special prayers for fasting and for the days of preparation for *Yom Kippur*- the Day of Atonement Elbogen (1988 [1913]:166). These *piyyutim* include quotations from the Bible, from the Talmud and from the Mishnah. A main feature that is repeated in this repertoire is God's *Thirteen Attributes of Mercy* (*Shelosh-'Esreh Middot HaRaḥamim*), as revealed to Moses (Exodus 34: 6-7). According to the Talmud (TB Rosh Hashanah 17b), the saying of *seliḥot* by the People of Israel will prompt God to forgive them, and this talmudic perception led to the thirteen *middot* (attributes) being made the permanent core of *seliḥot* (Elbogen, ibid). Elbogen notes that because it was impossible to immediately open the prayer with the verse*, Adonai Adonai el raḥum veḥanun* (The Lord, The

Lord God, merciful and gracious; Ex. 34:6–7)), a preface was inserted in the spirit of the Talmud, explaining the prayers' reliance on the thirteen *middot* (ibid). In the fifth to the sixth centuries, apparently, this preface was expanded with the formulation known today as *El melekh yoshev 'al kise raḥamim* (God is a king sitting on a merciful throne) (ibid).

According to Elbogen (1988 [1913]: 167), the ancient and simple formulations for *seliḥot* described above did not satisfy the needs and tastes of later generations and new liturgical works entered into the repertoire of prayers. These poems were called "*pizmonim*" and later they were called "*seliḥot*", until the concept of "*pizmonim*" became synonymous with the *seliḥot piyyutim* with refrains. Sets of *seliḥot* were added to the prayers for fast days, and this fact is attested to in the records of the Sura and Pumbedita *yeshivot* in Babylon during the Gaonic period (8-11th centuries) and from Muslim Spain from the 13th century onwards (Elbogen 1988 [1913]: 168). Alongside these *seliḥot*, which were incorporated during the prayer, a new ritual of *seliḥot* developed for the Ten Days of Repentance which precede the Day of Atonement. Because fasting is prohibited on *Rosh Hashanah* (New Year) and on the Sabbath between New Year and the Day of Atonement, days of penitence were added before the New Year, and over the centuries their numbers grew. As a result, fast days beginning on the first day of the month of Elul have become widespread in many communities, as a symbol of the forty days Moses was on Mount Sinai before receiving the tablets the second time (Elbogen 1988 [1913]: 169).

The practice of singing *seliḥot* forty days before the Day of Atonement has become widespread among the Sephardi and Eastern Jewish communities. *seliḥot* singing has become a ceremony in itself as it takes place before dawn and before morning prayers, sometimes beginning at midnight.

The number of *seliḥot* increased to such a degree that there was no repetition of any single one for the forty-day period. Only a few of the thousands of *seliḥot* written during the Middle Ages have survived the vagaries of time and are extant today. Over time, a canonical order of *seliḥot* emerged in the Sephardi and Eastern Jewish communities, probably as a result of the development of printing.

Particularly notable in the Spanish-Portuguese oral tradition for the High Holy Days is the survival of tunes that were faithfully kept and transmitted by the cantors. This assumption is substantiated by the similarity of the versions recorded by us and those documented in De Sola-Aguilar.

Characteristics of prayers of penitence and *piyyutim* for the High Holy Days

Regarding the authors of the seliḥot, nine of the *piyyutim* are by unknown authors and eight were written by Spanish-Jewish poets in the 11th -13th centuries. One was written by a Moroccan poet in the 12th century; another by one of the great rabbinical authorities of Babylon in the 10th-11th centuries, and one text is a Psalm.

The poetic structure of most *piyyutim* (fifteen) is strophic. The form of two consists of a line of verse containing two hemistiches (opening and closing) that have a similar rhyme throughout the *piyyut* (in the form of a *qasida*), and one *piyyut* has a set of verses that are not equal in length nor in rhyme scheme. Nine of the strophic *piyyutim* have a refrain.

The music of the *seliḥot* for the *yamim noraim* (days of awe/repentance) reflects the soul-searching atmosphere of this period. In terms of modality, eleven *piyyutim* are in a minor key, nine are in a major key, two have a combination of minor and major keys and one *piyyut* has an unclear mode.

A special feature of the *seliḥot* is their rhythmic quality. A substantial number of them (ten) do not have fixed meter and four move between measured and unmeasured meter. Six have a steady meter with either occasional of melisma melismas that depart from a steady beat or a slowing down of the beat toward cadences. The lack of clear beat in these melodies reflects the atmosphere of the High Holy Days. When the melodies do not have a measured meter, they are performed by a solo cantor. When the melodies have a steady meter and there is a refrain, the congregation participates by singing the refrain.

24. *Ben Adam Ma Lekha Nirdam* - Abraham Lopes Cardozo 1956

The author of this *piyyut* is unknown. The *piyyut*, calling the faithful to wake up early to prayer, opens the *seliḥot* according to the Sephardi rite. It thirteen verses; each verse contains two hemistiches of eight syllables (opening and closing). All the verses rhyme among themselves on the same rhyme.

The melody is in a minor key. The pivot tones are as follows. The first degree is the primary cadential tone and the fifth and fourth degrees are secondary cadential tones. The melody is divided into short musical units, grouped into the structure below, so that at the end of each group there is a descent to the tonic *D*. This structure is repeated throughout the poem each two verses. Each unit is equivalent to half a hemistich of the *piyyut* with some repetitions. The melody has no steady beat.

	Musical unit		
Verse 1, hemistich 1	A	A1	B
Verse 1, hemistich 2	C		B
Verse 2, hemistich 1	A	A1	B
Verse 2, hemistich 2	C		B

Ben_____ a - dam_____ ben_____ a - dam_____

ma - le - kha nir - dam_____ kum_____ uk - ra

be - ta - ha - nu - nim_____ sh - fokh_____ si - ha_____

sh - fokh_____ si - ha_____ de - - rosh sli - ha_____

me - - - - - a - don ha - do - nim_____

25. *Ḥatanu Tzurenu* - Abraham Lopes Cardozo 1956

Ḥatanu tzurenu is a *seliḥa* that belongs to the group of *piyyutim* known as *ḥatanu*, apparently created during the classical period of the *piyyut* in the Land of Israel (from the sixth to the eighth century). The origin of the *hatanu* type is unclear. In manuscripts in which it appears, it is always marked by a fixed refrain – *ahtanu tzurenu selaḥ lanu yotzerenu*. This refrain is taken from earlier *seliḥot* where it is placed close to the *vidui* ("confession"; Fleisher, 1975: 203). A large number of these *piyyutim* tell the story of the ten martyrs, a story that was probably common in the classical period of the *piyyut*. The typical characteristic of this genre, in terms of structure, is the concatenation. Most of *piyyutim* of the *ḥatanu* type are concatenated, apparently to create continuity between the stanzas, which is interrupted from time to time by the refrain (ibid).

The *piyyut* is alphabetical. The opening stanza is *Ḥatanu tzurenu*, *Shem'a yisrael*, *Adonai eloheinu*, *Adonai eḥad*, *Adonai hu haelohim*. This opening is followed by stanzas of two verses each. The first verse ends with *Adonai adoneinu* and the second, *Adonai hu haelohim*, repeated twice.

The melody has two different sections. In the first section the melody is in a minor key and consists of three repetitions of the same phrase, whereas the third repetition is extended. It resembles the Moroccan version of this *piyyut*, and it is also sung in the closing service of *Yom Kippur* when the

shofar is blown to the verse *Adonai hu haelohim*. The melody of the second section is completely different and is mostly in a major key. It consists of two parts, each covering one verse (i.e. two letters of the alphabet). Each verse is followed by parts of the opening, *Adonai adoneinu* and *Adonai hu haelohim* respectively. The melody is not measured, but there is a strong sense of a steady beat.

Phrase	I		I		I' (refrain)		II		1'	
Part	A	B	A	B	A'	B	A		B	A	B
Cantor	cantor	congreg	cantor		congreg		cantor and congreg		cantor and congreg	congreg	
	Opening and refrain						Verse 1-2			Refrain	

26. *Elohim Ata Yad'ata* - Abraham Lopes Cardozo 1956

A *seliḥa* that opens with a verse from the Book of Psalms (69:5). The author is unknown. The *piyyut* contains four stanzas of two verses each, and each verse has two hemistiches (opening and closing). Four hemistiches in every stanza rhyme.

The melody spans a narrow range and comprises four musical units creating an ambiguous tonal feeling of major-minor. Each two melodic units correspond to a hemistich, and the whole melody corresponds to a verse. The rhythmic progression is not measured, but there is a sense of a steady beat.

Melodic unit	A	B	C	D
Verse		hemistich 1		hemistich 2

E - lo - him a - ta ya - da - ta le - i - val - ti ve - ash - mo - tai_____ mi - me-

kha lo nikh - ḥa - du rov ze - do - no - tai_____

27. *Ana ke'av Zedoni* - Abraham Lopes Cardozo 1956

A *seliḥa* by Rabbi Moshe Ibn Ezra (1138-1055), one of the greatest Hebrew poets of medieval Spain, who is known as *hasalaḥ* (the writer of *seliḥot)* for his extensive output in this liturgical genre. The poet signed his name at the head of each stanza with the words *ani moshe.*

The *piyyut* consists of a *madrikh* of one verse with two-hemistiches, and six stanzas of four verses of two hemistiches (opening and closing) each. The hemistiches in the *madrikh* have the same rhyme, and in the stanzas, three hemistiches rhyme with each other and the fourth one rhymes with the *madrikh*.

The melody is in a major key. It consists of three musical phrases. The first phrase is repeated twice in the *madrikh* and three times in the stanza and has a structure of 2 + 3 bars (due to the asymmetry between the hemistiches). Each phrase corresponds to a verse. The second and third phrases correspond to the fourth verse in the stanza, and the opening is repeated. The melody is in triple meter.

Phrase	I	I	I	I	I	II	II	III	I
	Madrikh		Stanza						*Madrikh* (refrain)
Verse	1	2	1	2	3	4	4	4	2
						Opening	Opening	Closing	

A - - - na ke-'av___ ze - do - ni___ tim - he - hu ve

sa - lah - ta___ la - vo - ni___ ki - rav___ hu eikh___

___ yi - ma - he ve - nikh - tav___ le - mul___ a - vi ki

ein___ be - li - bi___ mah - shav___ ke - ma - ha - sha - vi lim -

hot___ me - a - sher___ ka - tav___ le - yom___ ri - vi kiha - mikh -

tav___ mikh - tav ki ha - mikh - tav___ mikh - tav E - lo -

him___ hu E - lo - him___ hu ve -

sa - - lah - ta___ ka - vo - ni___ ki rav___ hu

Piyyutim for the High Holy Days

28. *Atanu Leḥalot Panekha* - Abraham Lopes Cardozo 1956, 2001

In his detailed study of this ancient *piyyut* sung in all Near Eastern and North African communities as part of *seliḥot* during the month of Elul, Rosh Hashanah and Yom Kippur, Avenary (1986) notes that the unknown author of this *piyyut* does not employ any poetic meter. This *piyyut* consists of two stanzas of four verses each. The fourth verse is sung as a refrain. The rhyming differs in each stanza.

The melody is dominated by the descending major triad *C-A-F*. However, the ending tone is *A*. According to Avenari, this tune belongs to the European family of Sephardi melodies for this *piyyut* (ibid). The melody consists of a musical phrase which recurs with certain variations four times per stanza. There are three motifs in each phrase, except for the fourth phrase in which there are four motifs. The first three musical phrases each correspond to one verse. In the last phrase, the first motif is repeated. The melody is not measured but has a steady beat.

Phrase	I			I'			I''			I'''			
Motif	a	b	c	a	b	c	a	b+	c	a	a	b	c
Verse		1			2			3			4		

A - ta - - - nu le - ḥa - lot⸻ pa - ne - - - kha

ki ḥe - sed ve - e-met ye - ka - - - de-mu pa - ne - - - kha

na al te-vi-she-nu na al te-shi-ve - nu rei - kam⸻ mi - le-fa-ne - kha

se - laḥ la - nu ush - laḥ la - nu ra - ḥa - mim ⸻ mi - me - ʻo - ne - - - kha

29. *Shomer Yisrael*, Abraham Lopes Cardozo 1956

This *piyyut* is a preface to the *Qaddish*. Its author is unknown. In Sephardi and Portuguese communities, it is sung preceding the *Qaddish* that concludes the *seliḥot*.

According to Davidson (1930: 434), the *piyyut* was purposely composed so that the rhyming of the stanzas matched the words of the *Qaddish*: *yisrael* (Israel), *eloheinu* (our God), *eḥad* (one), *qadosh* (holy), *raba* (great), and *mevorakh* (blessed). Apparently there were two more stanzas, whose rhymes matched the words *l'alam* and *'almaya*.

The *piyyut* consists of four stanzas of five verses each. The verses consist of a pattern that repeats itself with some words varying from stanza to stanza. The first three verses of each stanza end with the same word, but the fourth is identical in all stanzas: *haomrim bekhol yom*, and the fifth verse is different in each stanza and is a quotation from the main sections of the liturgy (*kri'at shema*, *Qeddusha* and *Qaddish*).

The recitative melody is limited to the narrow range of the pentachord (*G-D*), with cadenzas on *G*, *C* and *A*. The melody consists of five musical units, each unit corresponding to a musical verse. The melody has a steady beat but no fixed meter.

Unit	I	II	III	IV	V
Verse	1	2	3	4	5

30. *Adonai Beqol Shofar* - Abraham Lopes Cardozo 2001 (30A), De Sola-Aguilar, 31 (30B)

This *piyyut* is performed before the blowing of the *shofar* on New Year, between *shaḥarit* and *musaf*. The author is unknown. The *piyyut* contains an opening stanza of three verses with two hemistiches each, while the third verse, the shortest of all, is used as a refrain at the end of each stanza. In this opening stanza, the second two hemistiches rhyme, and the third verse ends with the word *shofar*. In addition to the opening, there are three stanzas of four verses each, with two hemistiches per verse. In the following three stanzas, the endings of the first two verses rhyme, and the next two verses repeat the rhyme scheme of the second and third verses of the opening stanza.

The melody is similar to that in the Moroccan tradition but has a different ending. In the Spanish-Portuguese version, the final cadence is on the third verse, while in the Moroccan version the cadence is delayed until the first hemistich of the following stanza (*Adonai beqol shofar*). De Sola-Aguilar's version is closer to most of the oral traditions of Morocco, while Lopes Cardozo's version emphasizes the minor key of the third hemistich.

In both versions, the melody is in a minor key. The pivot tones are as follows. The first degree is the main cadential tone, and the fourth and third degrees of the scale are the secondary cadential tones. The melody has two musical phrases: the first phrase is repeated twice in the opening stanza and in the other stanzas three times. This musical phrase consists of two parts, each of which corresponds to two hemistiches. The second phrase is a single musical unit and corresponds to the short refrain verse. The melody is in four-beat meter.

Opening stanza

Phrase	I		I		II
Part	A	A	A	B'	C
Hemistich	1	2	3	4	5
Verse	1		2		3

A - do - nay be - kol_____ sho - far

yash - mi - ang ye - shung - a le - ka - bets_ se - fe -

zu - ra be - bo_____ che - syon te - shung - a a -

lah E - lo - - - him bit - - - rung - - - a.

31. *Aḥot Qetana* - Abraham Lopes Cardozo, 1956, 2001 (31A); De Sola-Aguilar 26 (31B)

This *piyyut* opens the evening prayer of Rosh Hashanah in the Jewish communities of the Near East and North Africa. The author is 13th century Rabbi Avraham Ḥazan Girondi, a kabbalist from Maimonides' circle active in Girona, Spain.

The *piyyut* consists of an opening stanza of four rhyming verses of two hemistiches. The fourth verse of this opening, *tikhleh shanah ve-qilelotea* ("May this year and its curses come to an end") is repeated between the stanzas as the refrain. In the last stanza the refrain changes to *taḥel shana uvirkhotea* ("May this year and its blessings start"). The other stanzas consist of five verses. The rhyme of the first three verses varies in each stanza, while the last two verses rhyme with the refrain.

All Sephardi traditions share a similar melodic model, but the Portuguese Jewish version is unique. The continuity in the transmission of this melody, typical of the High Holiday repertoire, as shown by the similarity between the De Sola-Aguilar and Lopes Cardozo's versions, is remarkable.

The melody is in a minor key. The pivot tones are as follows. The first degree is the primary cadential tone, and the third degree is the secondary cadential tone. The melody has two musical phrases. The first phrase is repeated three times in the opening stanza, and four times in the rest of the stanzas.

Each phrase has two parts and corresponds to a verse, apart from the third phrase in the opening stanza and the fourth in the rest of the stanzas. Each musical part corresponds to a hemistich. The rhythmic progression of this melody - in Lopes Cardozo's version- is not measured, but there is a sense of a steady beat. In De Sola-Aguilar's version, the melody is written in alternating meters. This rather unusual transcription reflects, in our opinion, De Sola-Aguilar's way of treating an unsteady meter. In Lopes Cardozo's version, in contrast to that of De Sola-Aguilar, the melisma is pronounced.

Opening Stanza

Phrase	I		I		II		I'		I'	
Part	A	B	A	B	C	C'	A'	B	A'	B
Hem.	1	2	3	4	5	5	5	6	7	8
Verse	1		2		1/2 3		3		4 (refrain)	

Stanza 2-9

Phrase	I		I		I		II		I'		I''	
Part	A	B	A	B	A	B	C	C'	A'	B	A''	B
Hem.	1	2	3	4	5	6	7	7	7	8	Refrain	
Verse	1		2		3		1/2 4		4+5		(refrain)	

Lopes Cardozo

A - hot_____ ke - ta - na_____ te - fi - lo - te - ha

'or - - - kha ve - 'o - na_____ te - hi - lo - te - ha

el - na re - fa - - na_____ el - na re - fa - na_____

el - na re - fa - na_____ le - ma - ḥa - lo - te - ha

tikh_____ le - sha - na_____ ve - ki - le - lo - te - ha_____

De Sola

A - chot ke-ta - - - nah___ te - fi - lo-te - - a

O - re - cha ve-o - - nah___ te - hi - lo-te - - a

El_ na re-fa - - - na___ El_ na re-fa - - - na El

na re-fa - - - na___ le - ma-cha - lo-te - - a,

tich - - - le sha - na___ ve - ki - le - lo-te - - a.

32. *Shofet Kol Haaretz* - Abraham Lopes Cardozo 1956, 2001, De Sola-Aguilar 27

The author of this *piyyut* is named Shlomo. It is sung in Sephardi and Western Ashkenazi communities on the first day of Rosh Hashanah. The *piyyut* consists of six stanzas: each of the first four stanzas has four verses, and the fifth and sixth stanzas have five. The last verse in each stanza is repeated as the refrain. The last two verses of each stanza end with the word *tamid* and the other verses in each stanza rhyme, though differently.

The melody in Lopes Cardozo's version is based on a minor key, where the tone below the primary cadential tone is the leading tone (*F #*). The pivot tones are as follows. The first degree is the primary cadential tone; the second, third and seventh (below the tonic) degrees are the secondary cadential tones. The melody consists of two musical phrases of two parts each. Every phrase corresponds to

a verse. The first phrase is repeated with the first two and last verses of the four-verse stanzas (and the first three and last in the five-verse stanzas). The second phrase corresponds to the penultimate verse in each stanza. The melody is not measured, but there is a sense of a steady beat. The De Sola-Aguilar version is far more melismatic than Cardozo's and it is written in an unusual transcription, without bars.

Phrase		I		I		II		I	
Part	A	B	A	B	C	D	A'	B'
Verse		1		2		3		4	

Lopes Cardozo

Sho - - fet kol ha - a - rets ve - o - ta be - mish - pat⸺ ya - ʿa - mid

na ḥa - yim⸺ va - ḥe - sed ʿal ʿam ʿa - ni⸺ tats - mid

ve - et te - fi - lat⸺ ha - sha - ḥar bim - kom⸺ ʿo - la ta - ʿa - mid

ʿo - lat ha - bo - - - ker a - sher⸺ le - ʿo - lat ha - ta - mid

De Sola

Sho - - fet___ kol ha a - - - - - - - rets ve - o - tah___ be - mish - pat__ yang a - mid___ na - cha - yim___ va - che - - - - - - sed al am___ a - ni tats - mid___ ve - et te - fi - lat___ a - sha - - - - - - char bim - - kom o - la - - - tang a - mid___ o - - - lat___ a - bo - - - - - - ker a - sher___ leng - o - lat___ ha - ta - - - - mid.

33. *Yedei Rashim* - Abraham Lopes Cardozo 1956, 2001

This *piyyut,* by Rabbi Yehuda Halevi (1075-1141?), is an *ofan* sung on Rosh Hashanah in Sephardi communities. It consists of five stanzas of five verses each. Each verse is divided into an opening and closing hemistich. Every stanza has a different rhyme scheme, but the last verse of all stanzas ends on *Yisrael*.

The melody is simple and based on the pentachord (*G-D*): the final note is *A* and the primary cadential tone is *G*. It consists of a single musical phrase divided into two parts and repeated five times. The last repetition of the musical phrase (used as the refrain) differs from the rest in that the diapason is expanded and the sense of beat weaker. Each musical phrase corresponds to a verse in the stanza, and each musical part corresponds to an opening or a closing hemistich. The melody is in a four-beat meter.

Phrase	I		I		I		I		I'	
Part	A	B	A	B	A	B	A	B	A'	B'
Hemistich	1	2	3	4	5	6	7	8	9	10
Verse	1		2		3		4		5	

Ye - dei ra - shim_____ ne - he - la - shim me - ha - sig___ dei khof_____ ram a-

val be - ru - ham____ u - mar____ si - ham ye - ka - de - mu et pe - nei_____ yots - ram

'am niv - dal_____ ho - lekh_____ va - dal ve - si - ho ho - lekh_____ ve - ram be-

hi - va - 'a - dam____ be - veit__ mo - 'a - dam u - vig - ro - nam ro - me - mot_____ el_____

le - hak - dish et ke - dosh ya - 'a - kov ve - et__ e - lo - hei_____ Is - - ra - el_____

34. *Lema'ankha Elohai* - Abraham Lopes Cardozo 1956

The author of this *piyyut* is Rabbi David Ibn Pakuda who lived in eleventh-century Spain. This *piyyut*, in the form of a *muwwashaḥ* is sung in Sephardi communities in the *seliḥot* during *yamim noraim* (Days of Awe), and it also introduces the cycle of *piyyutim* recited after the morning prayers of Yom Kippur (Day of Atonement).

The *piyyut* includes a *madrikh* and four stanzas. There are three verses in the *madrikh* and five verses in each stanza. The last verse of the *madrikh* functions as a refrain. The opening hemistich in all the stanzas *lema'ankha elohai* and the refrain *Adonai hakshiva ve'ase al te'aḥar* are fragments from a verse from Daniel (9:19).

The melody is based on a minor key. The pivot tones are as follows. The third degree is the primary cadential tone in phrases I-IV. The first degree is the primary cadential tone in the last phrase of each stanza. The melody of the *madrikh* consists of two musical phrases whereas the first one is repeated twice with variants. The rest of the stanzas consist of the same two phrases but the first one is repeated four times. Each musical phrase corresponds to a verse in a stanza and every phrase is divided into two parts, corresponding to the opening and closing hemistiches. The melody has a steady beat, but the meter is not fixed. This melody is also used in the *piyyut Adonai beqol shofar*, sung before the blowing of the shofar on Rosh Hashanah (see above no. 30).

Structure of the stanzas

Phrase	I		I		I		I		II	
Part	A	B	A	B	A	B	A	B	C	D
Hemistich	1	2	3	4	5	6	7	8	9	10
Verse	1		2		3		4		refrain	

Le - ma - 'an - - - kha e - lo - hai re - tse__ 'am le - kha_____ sha-ḥar

le - ḥa - lot___ pa - ne - kha be - ma - - - 'a - mad ha-sha - ḥar

A - do - nay_____ hak - shi - va va - 'a-se_____ al te - a - ḥar_____

35. *Et Sha'are'i ratzon* - Abraham Lopes Cardozo 1956, 2001; De Sola-Aguilar 30

The author of this *piyyut*, 12th century Rabbi Yehudah ben Samuel Abbas, was born in Fez (Morocco) and moved east to Baghdad and spent his last years in Aleppo. The *piyyut* contains an acrostic of his name. The *piyyut* is sung before the shofar is blown on Rosh Hashanah. It tells the biblical story of the binding of Isaac in great detail, incorporating rabbinical commentaries.

The *piyyut* consists of a *madrikh* and thirteen stanzas. The *madrikh* has four verses and the stanzas have six verses each. Every stanza has a different rhyme scheme and the last verse of the *madrikh* is repeated as a refrain in each stanza.

This modal melody moves in a limited diapason of a sixth (*F-G-A-B flat-C-D*) and the ending note is *A*. In the stanza, the melody has a four-beat meter. In the refrain, the sense of a beat is weaker, ending with a melismatic passage that expands the diapason. This melisma by Lopes Cardozo is striking and does not appear in the De Sola-Aguilar version.

The melody consists of two phrases. Each musical phrase is divided into two musical parts and each part corresponds to a verse. Despite a few differences in the melodic line, De Sola-Aguilar's melody resembles that of Lopes Cardozo.

Stanzas 2-13

Phrase	I		I		II	
Part	A	A'	A	A'	A"	B
Verse	1	2	3	4	5	6

‘Et___ sha - ‘a - rei___ ra - tson le - hi - pa - te - - - ah yom

e - he - ye___ kha - pay le - el - sho - te - - - ah

a - - na___ ze - khor na li___ be - yom ho - khe___ ah ‘o -

ked ve - ha - ne ‘e - kad ve - ha - - miz - - - - - be - - ah

36. *Hallelujah Hallelu El Beqodsho*, Psalm 150. - Abraham Lopes Cardozo 1956

Psalm 150 is sung in Spanish-Portuguese communities to a special metric melody towards the end of the *zemirot* section at the opening of the morning service of Rosh Hashanah. The melody is based largely on the tetrachord-*G-C*, with a repetitive and simple melodic progression closing on *A*. The exceptions to this scheme are the opening and closing word of the Psalm (*hallelujah*), which is melismatic and slightly freer in its meter. Moreover, the fourth tone (*E*) is lowered in the final cadence, hinting at the dominant mode of the High Holy Day services that are characterized by the tritone (*A-E flat* in this case).

The melody consists of six very short musical units each divided into two motifs. The musical units correspond to the biblical verses and the middle of the biblical verse corresponds to the middle of the musical phrase. These characteristics of psalmody were reviewed in the first chapter of this book. However, its fixed four-beat meter connects this melody to those of the *piyyutim* and songs discussed in this chapter.

Unit	I'		I		I		I		I		I"	
Motif	a'	b'	a	b	a	b	a	b	a	b	a"	b"

Ha - - - le - lu - ya ha - le - lu el be-kod - sho ha - le - lu___ hu

bir - ki - 'a 'u - zo ha - le - lu___ hu big - vu - ro - tav ha - le - lu___ hu

ke - rov_____ gud - lo ha - le - lu___ hu be - te - k'a sho-far ha - le - lu___ hu

be - ne-vel ve-khi-nor ha - le - lu___ hu be - tof__ u - ma - hol ha - le - lu___ hu

be - mi - nim ve - 'u - gav ha - le - lu___ hu be - tsil-tse-lei___ sha - m'a ha - le - lu___ hu be-

tsil-tse-lei___ te - ru - 'a kol han-sha - ma te - ha - lel ya ha - le - lu - ya_____

37. *Hayom Harat 'Olam*

This ancient *piyyut* is sung after the shofar is blown during the *musaf* service of Rosh Hashanah. The shofar is sounded after the three special middle sections of the *'amidah*: *malkhuyot*, *zikhronot* and *shofarot*. Thus, the *piyyut* is sung six times in the two days of *Rosh Hashanah*.

The origin of this *piyyut* is the subject of debate among scholars. Evidence from Sephardi oral traditions testifies to the custom of singing *hayom harat 'olam* to a different melody in each of the three repetitions, usually by the cantor himself, and rarely by the entire congregation. In the New Year prayer book printed in Amsterdam in 1731, three instructions for tunes for *hayom harat olam* are provided: *Shofet kol ha'aretz*; *Adonai beqol shofar*, *Shaḥar lehodot*. Musical instructions continued to be printed in Sephardi prayer books of the 18th and 19th centuries, indicating that Sephardi cantors of this period were aware of them. The selection of melodies for *hayom harat 'olam* indicates that changes were made after the eighteenth century (Seroussi, 1989-90).

Because the Spanish-Portuguese communities of Western Europe (Amsterdam, London, Bayonne) were more conservative than other Sephardi communities, instructions for melodies in 18th century Sephardi prayer books have been preserved almost in their entirety to this very day. The first two melodies, *Shofet kol ha'aretz* and *Adonai beqol shofar* have remained in current practice. The third melody has changed to the melody of the text *Leshoni konanta* from the prayer for dew and rain (Seroussi, 1989-90).

The central theme of the *piyyut* is the judgement that takes place at New Year, although a second central theme is also mentioned - the day of man's creation. The version sung by Lopes Cardozo consists of lines of different length (it should be noted that the text of the *piyyut* varies in different editions and traditions). Moreover, the diverse melodies divide the text in different ways.

Melody 1 – *Shofet kol ha'aretz,* Lopes Cardozo (2003), De Sola-Aguilar 27, Avinun (in Seroussi, 1989-90)

The melody is in a minor key and consists of two musical phrases of two parts each. The main cadential tone is *E*. In the second phrase, there is a natural *F* and the secondary cadential tone is on *G*, creating a contrast between the two phrases. The first phrase is repeated three times. The third time, the first part is repeated twice. The second musical phrase appears only once. Each musical phrase corresponds to a line of this poetic prose. The different length of the textual phrases requires the cantor to expand the melody to fit each line. The piece does not have a steady beat.

Phrase	I		I		II		I'		
Part	A	B	A	B	C	D	A	A	B
Textual line	1	2	3	4	5	6	7	8	9

Ha - yom___ ha-rat ʻo-lam___ ha-yom ya-ʻa-mid ba - mish - pat___

kol___ ye-tzu-rei ʻo-lam___ im ke-va-nim im kʻa - va - dim___

im ke - va - nim___ ra-ha-me - nu ke - ra-hem av ʻal ba - nim___

im___ ka - ʻa - va-dim ʻei - nei - nu le - kha se - hu - yot

ʻad___ she-te-ha-ne - nu ve-to-tzi la - or mish-pa-te-nu ka - dosh___

Melody 2 - *Adonai beqol shofar*, Avinun (in Seroussi, 1989-90)

The melody is based on the major tetrachord *E-F sharp-G-A* with *G* as the main cadential tone. It ends with a final cadence on *E* with an upper melodic extension to *C*. The melody has two musical phrases, where the first is repeated four times and the second, once. Each phrase has two musical parts. In general, there is a match between musical phrases and textual lines. The meter is measured, but with changes.

Phrase	I		I		I		I		II	
Part	A	B	A	B	A	B	A	B	C	D
Verse	1	2	3	4	5	6	7	8	9	10

Ha - yom ha - rat _____ 'o - lam ha - yom ya - 'a - mid ____ ba - mish - pat

kol ye - tzu - rei _____ 'o - lam im __ ke - va - nim im k'a - va - dim

im ke - va - nim ra - <u>ha</u> - me - nu ke - ra - <u>h</u>em av 'al ba - nim

im _____ ka - 'a - va - dim 'ei - nei - nu le - kha se - hu - yot

'ad she - te - ha - ne - nu ve - to - tzi la - or __ mish - pa - te - nu ka - dosh _____

Melody 3 – *Leshoni konanta*, Abinun (in Seroussi, 1989-90)

The melody is in a natural minor key. The main cadential tone is *E* with secondary cadential tones on *G* and on the sub-tonic *D*. It features a musical phrase that is made up of two parts, each part divided into two motifs. The whole melody is repeated three times. The musical phrases are not parallel to the *piyyut* verses. The melody has a four-beat meter except for the last musical phrase in which the sense of meter is weaker For another version of this melody see also no. 53 below..

Phrase	I				I				I			
Part	A		B		A		B		A		B	
Motif	a	b	a'	b	a	b	a'	b	a	b	a'	b
Textual line	1	2	3	4	5	6	7	8	9		10	

Ha - yom___ ha - rat __ 'o - lam___ ha - yom ya - 'a - mid ba - mish - pat

kol___ ye - tzu - rei ___ 'o - lam im ___ ke - va - nim ___ im k'a - va - dim

im ___ ke - va - nim ___ ra - ha - me - nu ke - ra - hem___ av ___ 'al ba - nim

im ___ ka - 'a - va - dim 'ei - nei - nu le - kha___ te - lu - yot

'ad ___ she - te - ha - ne - nu ve - to -

tzi ___ la - or ___ mish - pa - te - nu ka - dosh ___

38. *Shem'a Qoli* - Abraham Lopes Cardozo 1956

The author of this *piyyut* is Rabbi Hai Gaon, the last of the great rabbinical authorities (*geonim*) who lived in Babylon around the 10th - 11th centuries. The *piyyut* appears in all Sephardi and Oriental prayer books and is sung on the eve of the Day of Atonement before the performance of *Kol Nidrei*. Rabbi Hai Gaon based the *piyyut* on a familiar prayer pattern used for public fasts (Mishnah Ta'anit 2:4). The *piyyut*, in the form of a *qasida,* consists of 29 verses of two hemistiches each. All verses end on the same rhyme.

The melody is based on a minor pentachord (*G-D*). The secondary cadential tone is *A* and the primary, *G*. The cantor sings the opening verse in a wider diapason of a sixth, with a melisma and no fixed beat. The melody consists of one musical unit which is repeated throughout the *piyyut*, and each unit is divided into two parts. Each part corresponds to a hemistich and each unit to a verse. The melody has a two beat meter, except for the opening part.

	Musical unit	
Part	A	B
Hemistich	1	2
	Verse	Verse

She - ma _____ ko - li _____ a - sher _____ ish - ma be - - - ko - lot

ve - ha - el ha - me - ka - bel _____ ha - te - fi - lot ve -

ha - ʻo - se be - li _____ he - ker ge - do - lot ve -

nif - la - ot ve - ha - no - ra _____ ʻa - li - lot ve -

he - ha - kham ve - ha - ka - yam _____ le - ʻo - lam ve -

ha - gi - bor ʻa - lei _____ kol ____ ha - ye - kho - lot

39. *Ana Beqor'enu* - Abraham Lopes Cardozo, 1956, 2001, De Sola-Aguilar 33

The author of this *piyyut* is Rabbi David Ibn Pakuda. This *piyyut* is sung once a year in Sephardi communities as part of the *seliḥot* recited after the evening service on the Day of Atonement.

The *piyyut* consists of a *madrikh* and seven stanzas. Two verses of the *madrikh* close all the stanzas alternately. The stanzas include three verses divided into two hemistiches (opening and closing). The opening of the *madrikh* and the last verse in each stanza rhyme with each other. In each stanza, the first two verses rhyme, and the rhyming differs from stanza to stanza.

The melody has two phrases and is natural minor with the *finalis* on the fifth tone of the scale. The *madrikh* consists of two similar musical phrases of two parts. Each phrase corresponds to a verse and each part corresponds to a hemistich. The first part is longer than the second one with is a response of the congregation. The melody in the stanzas consists of two musical phrases that each correspond to a verse. The musical phrases include two musical parts similarly to those of the *madrikh,* alternating between cantor and congregation. The melody in the *madrikh* and the refrain is sung by the congregation to a steady beat with changing meters. In the stanza, the part sung by the cantor has a looser beat. The De Sola-Aguilar version reflects that this performance pattern was customary already in the mid-nineteenth century.

Madrikh

Phrase		I		I	
Part		A	B	A'	B
Hemistich		1	2	3	4
Verse		1		2	
	cantor	congregation	cantor	congregation

Stanza

Phrase	II		II		I'	
Part	C	D	C	D	A	C
Hemistich	3	2	4	2	1	2
Verse	3		4		1	
	cantor	Congr.	cantor	Congr.	cantor	Congr.

A - na be - kor - e - nu le - kol shav - ‘e - nu A - do-nay she - ma - ‘a

a - na be - ra - <u>ha</u> - me - kha ‘a - von bits - ‘e - nu A - do-nay se - la - ha

de - va-rim la - ka<u>h</u> - ti shm‘a A - do - nay ve - <u>h</u>et bo yu - <u>ham</u> - ti sla<u>h</u> A - do - nay

a - na be - kor - e - nu le - kol shav - ‘e - nu A - do-nay she - m‘a_____

40. *Meyuḥad B’eheye* - Abraham Lopes Cardozo 1956

This prayer is sung in the morning prayer of the Day of Atonement and repeated by the cantor, before the *piyyut* ‘*Anenu*. Davidson (M. 1309) included it as a *piyyut*. However, Lopes Cardozo recorded only its first four lines.

The melody consists of a simple phrase around the tone *B*, in a narrow diapason of a fifth from *G* to *D*. In the last line, *lefanav lo notzar el* the *G* is sharp. The melody consists of one phrase repeated three times. The third repetition is longer than the first two. The melody has a sense of a steady beat without meter.

Phrase		I		I		I’	
Part		A	B	A	B	A	B’
Line		1		2		3	4

Me - yu - had   be - e - he - ye   ba - sher___   eh - ye

hu   ha - ya   ve - hu   ho - ve___   ve - hu___   ih - ye

hu   me - mit   um-ḥa - ye___   le - fa - nav   lo   no - tsar   el   ve - a - ḥa - rav___   lo   ih - ye

41. *Adir Vena'or,* Abraham Lopes Cardozo 1956, 2001

The author of this ancient *piyyut* of the *mi el kamokḥa* type is unknown. The *piyyutim* of this type are based on a verse from Michah (7: 18). This specific *piyyut* is performed during the repetition of the *'amidah* between *'al ḥet* and *birkat hayom*. After the *piyyut* is sung, verses from Michah (7: 18-20), which hint at the thirteenth attributes of God's mercy, are performed. The *piyyut* consists of eleven verses of two hemistiches each (with an alphabetical acrostic in each hemistich) followed by the refrain - *mi el kamokha*.

We present two versions of the melody that are related to each other, both performed by Abraham Lopes Cardozo. The first one is simple, with a steady and clear beat, while the second is more melismatic with a looser beat. Both versions are in a major key. In both, the melody is based on one musical phrase that repeats itself. The musical phrase is divided into three motifs, each corresponding to a hemistich of a verse and the refrain. The second melody is more appropriate for solo cantor, and the ending *mi el kamokḥa,* identical to the first melody, represents the response by the congregation.

		Phrase I	
Motif	a	b	c
Hemistich	1	2	Refrain

Version 1

A - dir ve - na - or bo - re doc va - he - led mi el ka - mo - kha go -

le ‘a - mu - kot do - ver tse - da - kot mi el ka - mo - kha ha -

dur bil - vu - sho ve - ein zu - la - to mi el ka - mo - kha sho -

khen she - ḥa - kim to - mekh te - mi - mim mi el ka - mo - kha

Version 2

A - dir ve - na - or bo - re dok va - he led mi el ka - mo - kha

go - le ‘a - mu - kot do - ver tse - da - kot mi el ka - mo - kha

42. *Yah Shem’a Eviyonekha* - Abraham Lopes Cardozo 1956, 2001.

A *piyyut* by Rabbi Yehuda Halevi (1075-1141?). The melody for this *piyyut* is shared by Sephardi communities of the former Ottoman Empire, North Africa, and the Spanish-Portuguese communities of Western Europe (Seroussi, 1996: 73-72). The Spanish Portuguese perform this *piyyut* before the *seliḥot* on Yom Kippur. The *piyyut* consists of six stanzas of four verses each. The first stanza is repeated at the end of the *piyyut*. In each stanza, three verses end with the same rhyme and the fourth rhymes with the fourth verse of all the other stanzas.

The melody is in a major key. The pivot tones are as follows. The first degree is the primary cadential tone, and the second degree is the secondary cadential tone. The melody has two musical phrases, each with two musical parts. Every musical part corresponds to a verse of a stanza and the complete melody corresponds to a stanza. The meter is in four beats per bar.

Phrase		I		II	
Part		A	A	B	C
Verse		1	2	3	4

Ya she - ma ev - yo - ne - - - kha

ham - ha - lim pa - ne - kha a - vi - nu le - ba -

ne - kha al t‘a - lem oz - ne - kha

43) *El Nora 'Alila*

This *piyyut* by Moshe ibn Ezra, one of the highlights of the Yom Kippur prayers, opens the closing service (*ne'ila*). It consists of nine stanzas of four verses each. In each stanza, two verses rhyme and the next two verses rhyme with the same rhyme pattern in all the stanzas, with the words *bishe'at hane'ila,* repeated in the last verse in all the stanzas.

Melody 1 - Abraham Lopes Cardozo 1956, 2001

The melody is in a major key. The pivot tones are as follows. The first degree is the primary cadential tone and the second degree is the secondary cadential tone. The secondary cadential tone *A* is part of the dominant chord *D*. The melody has two musical phrases with two musical parts each. Two phrases correspond to a complete stanza and every part corresponds to a musical verse. The melody has a four-beat meter.

Phrase		I		II	
Part		A	A	B	C
Verse		1	2	3	4

El no-ra_____ ‘a - li - la_____ El no - ra_____ ‘a - li - la

ham - tsi la - nu me - <u>hi</u> - la · · · be - she - 'at ha - ne - 'i - la

Melody 2 - De Sola-Aguilar 36

There is no doubt that the melodies of Abraham Lopes Cardozo and De Sola -Aguilar come from a common source, notwithstanding minor differences between them. The modality, rhythm and text-music relation are identical. The structure of De Sola –Aguilar's melody in the opening stanza,which serves as the refrain, is similar to that of Lopes Cardozo. However, in the stanzas De Sola-Aguilar has a variant while Lopes Cardozo repeats the same melody for all the stanzas. De Sola-Aguilar's melody for the stanzas has two parts: the first is different from that of the first stanza/refrain, and the second is identical.

First Stanza/ Refrain

Phrase	I		II	
Part	A	B	A	C
Verse	1	2	3	4

The other Stanzas

Phrase	III		III	
Part	D	C	D	C
Verse	1	2	3	4

El no - rah a - li - lah El no - rah a - li - lah

hamt si la - nu me - chi - lach besh - an - gat ha - neng - i - lah, Me-

teh mis - par Ke - ru - im le - cha a - yin no - se - im

um sa - le - dim be - chi - la besh - an - gat ha - neng - i - lat

El no - rah a - li - lah El no - rah a - li - lah

hamt si la - nu me - chi - lach besh - an - gat ha - neng - i - lah.

Piyyutim for various festivals and special events

Simḥat Torah

44. _Amen Shem Nora_ - Abraham Lopes Cardozo 2001, Daniel Halfon 2008

This _piyyut_ in praise of the Torah is found in the repertoire of several Sephardi communities, usually sung on _Simḥat Torah_. The _piyyut_ is folksong-style in language and form. Its author is unknown. It was first printed in the songbook _Shirim uzemirot vetushbaḥot_ (Constantinople, 1545).

In this _piyyut_ the congregation expresses its yearning for liberation from the yoke of exile. According to Lopes Cardozo, this widespread _piyyut_ was sung at the Spanish-Portuguese congregation in New York only in the second half of the 20th century. Traditionally, dancing with the Torah scrolls (_Haqqafot_) at _Simḥat Torah_ in Spanish-Portuguese synagogues took place in the yard outside the synagogues, a fact corroborated by Lopes Cardozo.

The _piyyut_ opens with a two-verse _madrikh_ in which the word _amen_ is repeated. The _madrikh_ recurs as the refrain at the end of each stanza. The _piyyut_ includes four stanzas of four verses each. The first three verses of each stanza rhyme and the last verse ends with the word _amen_.

The melody is in a major key. The pivot tones are as follows. The first degree is the primary cadential tone and the fifth and second degrees are secondary cadential tones. The _madrikh_ includes a musical phrase divided into two parts. Each stanza includes two musical phrases of two parts each. Each part corresponds to a verse. The melody has a four-beat meter. The performance is by the congregation.

Madrikh

	Phrase I	
Part	A	B
Verse	1	2

Stanza

Phrase	II		I	
Part	C	D	A	B
Verse	1	2	3	4

A - men___ a - men a - men shem no - ra a - men a - men a - men

el___ a - dir no - ra ve - a - yom___ le - 'a - me - kha___ te - na___ pid - yom___

vi - va - rekh___ et - khem ha - yom ve - a - mar kol ha - 'am a - men

45. *Yigdal Elohim Ḥai*

We have discussed this widespread piyyut in relation to Shabbat (see no. 4 above). On special occasions, the Spanish-Portuguese congregations sing Yigdal with special tunes. Some of these melodies are analyzed here.

Melody 1 – *For Shalosh Regalim* and *Simḥat Torah* - Daniel Halfon 2008; "Kol Shearith Yisrael" (1943)

This melody for Yigdal is in a major key. The pivot tones are as follows. The melody consists of two musical phrases. Each phrase corresponds to a verse and contains two musical parts, each of which corresponds to a hemistich. The complete melody corresponds to two verses. The melody has a four-beat meter.

Phrase		I		II	
Part		A	B	C	D
Hemistich		1	2	3	4
Verse		1		2	

Yig - dal e - lo - him hai ve - yish - ta - bah___ nim -

tsa ve - ein 'et el me - tsi - u - to e - had ve - ein ya - hid

ke - yi - hu - do ne'e - lam ve - gam ein sof___ le - ah - du - to

Melody 2 - For the *Shalosh Regalim* and *Simḥat Torah* - De Sola-Aguilar 38; Yitzhak Levy, vol.I no. 45

This additional melody for Yigdal is in a major key. It consists of one musical phrase divided into two parts. Each part corresponds to a hemistich and the whole phrase corresponds to a verse. The melody has a four-beat meter.

	Phrase I	
Part	A	B
Hemistich	1	2
	Verse	

Yig - dal   E - lo - him   chay   ve - yish - ta - bach   nim -

tsa   ve - ehn   et   El_____   met - si - u - to.

Melody 3 – For the evening of *Shavu'ot* and *Shabbat Yitro* - Abraham Lopes Cardozo 1987

The melody is in a major key and the primary cadential tone is the third degree, which is the third of the tonic chord. It is also the melody of the *azharot* of Rabbi Solomon Ibn Gabirol, performed in the synagogue during the morning service of Shavu'ot.

The melody has two musical phrases of two parts each. Each part corresponds to a hemistich, each musical phrase corresponds to a verse, and the whole melody creates a strophic musical structure. It has a four-beat meter.

Phrase	I		I'	
Part	A	A	A'	B
Hemistich	1	2	1	2
Verse	1		2	

Yig - dal __ E - lo - him _____ ha<u>i</u> ve - yish - ta - ba<u>h</u>

nim - tsa _____ ve - ein __ 'et __ el me - tsi - u - to.

E - <u>h</u>ad ve - ein _____ ya - hid ke - yi - <u>h</u>u - do

ne - lam _____ ve - gam _____ ein sof le - ah - du - to

46. *Tnu Sheva<u>h</u>ah -* Abraham Lopes Cardozo (1987)

According to Lopes Cardozo, the author of this *piyyut* is Rabbi Judah Leon Jacques, who was born in Suriname and served as cantor at Shearith Yisrael in New York in 1839-1877. The *piyyut* is sung in New York on the evening of *Sim<u>h</u>at Torah* and on the first Sabbath thereafter, in honor of the completion of the yearly reading of the Torah and the start of the new cycle. The *piyyut* has two stanzas: the first has nine verses and the second, eight.

The melody is in a major key and some of its melodic progressions reflect the style of the early Western European classical period. The melody consists of five musical phrases (the first and third are repeated), each divided into two musical parts. The fifth and last phrase is longer than the others because of the repetition of the word *Torah* three times in the coda. The melody has a four-beat meter. This *piyyut* is sung by the cantor accompanied by a choir.

1st Stanza

Phrase	I		I		II		III		III		IV		V	
Part	A	B	A	B	C	D	E	F	E	F	G	H	I	I
Verse	1	2	1	2	3	4	5		5		7	8	8	9

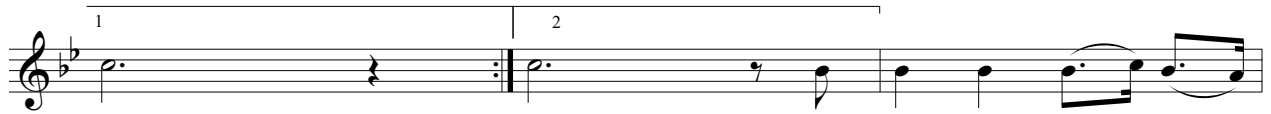Tenu she - va - ha ve - gam shi - ra le - yo - tser o - ra___ ul - no -

ten To - rah ten To - rah ba - ish ha - ze ha - 'e -

da ba - he - ra le - hash - lim et ha - to - rah

a - na nis - mah___ be - ne - fesh te - ho -

ra ra ve - nit - pa - lel___ la -

El ha - no - ra___ im ha - ish___ a - sher nik - ra___

le - ho - fi - 'a ke - bod ha - to - ra be - hash - li - mo et

ha - to - ra et ha - to - ra et ha - to - ra

Passover

47. *Ha Laḥma ʿanya* - Abraham Lopes Cardozo 1956, 2001

This ancient Aramaic text introduces the *magid* section of the Passover *seder*. The text begins by presenting the *matzah* (lahma'anya – "bread of affliction") - the primary symbol of Passover - and invites all who wish to participate in the *seder* to join the table. Abraham Lopes Cardozo recounted that he learned the melody from his parents at his home in Amsterdam. He also notes that most of the texts in the *Haggadah* are sung to this tune (Lopes Cardozo, 1987: 88).

The melody progresses within the framework of the fifth *C- G* (apart from the last words, *benei ḥorin*, when it expands to a sixth). The melodic progression is in the style of prayer chanting. A prominent feature is the recitation on one tone throughout the passage. The recitation tones alternate between *D* (first half) and *E* (second half). As a result of this pattern of recitation, the tune consists of two units that clearly parallel the text structure, with a pause at the end of each part of the tune. There is no clear beat in this melody that is performed by the whole family.

48. *Ma Nishtana*

The four questions that children ask at the festive table are based on the Mishnaic tractate *Pesaḥim*, 10, 4. The idea behind the questions is didactic, i.e. telling the story of the Exodus from Egypt, which is one of the most important commandments of the *seder*. This text in prose consists of a repeated question and four answers usually performed by the youngest child around the table, with the family supporting in the answer.

Lopes Cardozo recorded two different melodies for this text. The first was recorded relatively soon after his arrival in New York (1946). The second was recorded by us in 2001. The difference between them is discussed below.

Melody 1 - Abraham Lopes Cardozo 1956, 2001

The melody is in a major key. The primary cadential tone is the first degree and the secondary cadential tone is the second degree. The melody consists of one musical phrase that is repeated twice, one for the question and one for the answer, with accommodations to the different length of the text of the answer. Each phrase has two motifs, the first (which ends on the second degree) being longer than the second (which ends on the first degree). The melody is measured, with changes in the meter. We assume that this is the melody that Lopes Cardozo knew from his childhood in Amsterdam.

Ma__ nish-ta-na ha-lai - la ha - ze__ mi-kol__ ha-lei-lot she-be-

khol ha-lei-lot ein a - nu mat-bi-lin a-fi-lu pa-ʿam a-ḥat__ ve-ha - lai-la ha-ze sha-tei pe-'a-mim

Melody 2 - Abraham Lopes Cardozo (1987)

The melody is basically a recitation on one tone (*F* sharp), punctuated by the third above and the sixth below (a and A). This recitation punctuates the questions in the text. The answers have a different, more melodic phrase ending on *E*. The pattern of this recitation is highly reminiscent of the traditional Ashkenazi pattern for the performance of *Mah nishtana* which itself is based on a learning tune. We assume that Lopes Cardozo became familiar with this pattern through interaction with the sizeable Ashkenazi constituency of the Spanish-Portuguese synagogue in New York City.

Ma nish - ta - na ha - lai - la ha - ze__ mi - kol ha - lei - lot

she - be - khol ha - lei - lot a - nu o - khe - lin ha - metz o ma - tsa ve - ha -

lai - la ha - ze ku - lo____ ma - tsa

Continue additional verses in similar fashion

Coda for last verse

ve - ha - lai - la ha - ze ku - la - nu me - su - bin____

Hallel

Hallel is a set of Psalms (112-118) performed on festivals (including at the end of the *Haggadah* at home) and the New Moon. The Hallel is performed in various musical genres and it represents a discrete musical unit within the liturgy. It includes two basic musical components: Psalmody and strophic melodies. We have discussed the psalmodic formulae in chapter 1 of this book. Here we discuss a selection of special metric melodies for *Hallel*. We should point out that several of the *Hallel* melodies are also performed with other *piyyutim* (see above in this chapter nos. 3, 17 and 18, melody no. 2 and below, no. 54) as well as with the traditional melody of *Shirat hayam* (chapter 2, no. 35).

49. *Hallelu et Adonai Kol Goyim* (Psalm 117) - Abraham Lopes Cardozo 2001

This is one of the melodies for the *Hallel* performed at the *seder* table by the whole family. The melody is in a major key. The primary cadential tone is the first degree and the secondary cadential tone is the second degree. The melody consists of two phrases and each has two parts. Each phrase corresponds to a hemistich of the biblical verse. The complete melody corresponds to a biblical verse. The melody has a fixed meter.

Phrase	I		II	
Part	A	B	C	D
Verse	first half		second half	

ha ____ le _ lu ____ et a - do - nai ____ kol go-yim

sha ____ be - hu ____ hu kol ____ ha ____ u - mim

50. *Min Hameitzar Qarati Yah* (Psalm 118) - Abraham Lopes Cardozo 1956

This is another melody for the *Hallel* sung at the Passover *seder*. The melody is strophic in a minor key. The pivot tones are as follows: The primary cadential tone is the first degree and the secondary cadential tone is the fifth degree with an additional cadential tone in the seventh degree. This melody consists of a musical phrase that is repeated three times with special verses from Psalm 118 (5-10). The phrase consists of four musical parts, each corresponding to two biblical verses. Each musical part corresponds to a half verse. The melody is in triple meter.

Phrase	I				I				I			
Part	A	B	C	D	A	B	C	D	A	B	C	D
Half verse	1	2	1	2	1	2	1	2	1	2	1	2
Psalm verse	5		6		7		8		9		10	

Min ha-mei-tsar___ ka-ra-ti ya - 'a - na - ni ba-mer-hav ya

A - do-nay___ li lo i-ra___ ma ya-'a - se li a - dam

A - do - nay___ li be - 'o - ze-rai va - ni er - e be - so - ne-ai tov

la - ha - sot___ ba-do - nai___ mi-be - to-ah ba - a - dam tov

la - ha - sot___ ba - do - nai mi-be-to-ah bin-di-vim

kol go-yim___ se - va - vu - ni be-shem A - do - nay ki a - mi-lam

51. *La despedida* - Daniel Halfon, 2018.

La despedida means 'The Farewell'. This particular melody is sung on the final day of each festival and is also applied to the singing of the *Qeddusha* and the *Qaddish* of those occasions. The melody is the same as no. 49 above in this chapter.

52. *Lekh Leshalom Geshem* - Abraham Lopes Cardozo 1956, 2001

The prayer for the dew consists of a series of texts and *piyyutim* performed on the *musaf* service of the first day of Passover. It is included within the *'amidah* prayer. The congregation appeals to receive dew during the summer season in order to bless the harvest and make it bountiful.

Lekh leshalom geshem is one of the most important *piyyutim* within the dew prayer in the Sephardi tradition. This ancient *piyyut* consists of a stanza of three verses of two hemistiches each. The

melody, which is also applied in London to the *Hallel* of *Rosh Hodesh*, is in a minor key. The pivot tones are as follows. The first degree is the primary cadential tone and the fifth degree is the secondary cadential tone. The melody includes a musical phrase which is repeated three times. Every phrase contains two musical parts and corresponds to a verse and each musical part corresponds to a hemistich. The melody, suing by the congregation, is in a four-beat meter.

Phrase	I		I		I	
Part	A	B	A	B	A	B
Hemistich	1	2	3	4	5	6
Verse	1		2		3	

Lekh le-sha-lom ge-shem u-vo be-sha-lom tal ki-rav le-ho-shi-'a_____

u-mo-rid ha-tal ki-shem ke-vod-kha ha-el sho-khen be-tokh 'am el ve-ta'-

mid mi-kha-el_____ ve-tih-ye lo le-go-el ha-yom le-is-ra-el he-

ye_____ kha-tal ki-rav le-ho-shi-'a_____ u-mo-rid ha-tal

53. *Leshoni Konanta* - Abraham Lopes Cardozo 1956, De Sola-Aguilar, no. 45 (*Leshoni bonanta*)

The author of this *piyyut*, a kind of *ḥatimah* (ending of the *magen* section), is unknown. It is also, as the previous number, part of both the *tiqqun hatal* (prayer for dew) as well as of *tiqqun hageshem* (prayer for rain) recited on *Shemini Atzeret* (the eighth day of Sukkoth). It serves as a link in the transition between seasons (from winter to spring and from the end of the summer to fall and winter).

The *piyyut* has eight verses and each verse is divided into two hemistiches. It has a double closing rhyme at the end of each first hemistich and at the end of each verse.

The melody is in a natural minor key. It features a musical phrase made up of two parts and is repeated eight times. On the seventh and eighth repetitions, there is melismatic expansion. On the

second, fourth, sixth and eighth repetitions, there is a descent in the first part to *C* (the sub-tonic). The ending of the whole melody is a dramatic ascension to the upper octave of the tonic. The musical phrases correspond to the verses and the musical parts correspond to the hemistiches. The melody has a four-beat meter, but is slow. In the last two musical phrases, the meter is blurred due to melodic embellishments. De Sola's-Aguilar version, which is extremely close to that of Lopes Cardozo, lacks the melismatic expansions at the end.

Phrase	I		I'		I'		I'		I'		I'		I''		I'''	
Part	A	B	A'	B'	A'	B'	A'	B'	A'	B'	A'	B'	A''	B''	A'''	B'''
Hem	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Verse	1		2		3		4		5		6		7		8	

Le - sho - ni ___ ko - nan - ta e - - lo - hai va - tiv - har

be - shi - rhim she - sam - ta be - - fi - tov ___ mi - mis - har ___

he - ye - - sit - ri ___ a - ta ___

ke - - - et - - - mol ___ ukh - ma - har ___

u - ma - gi - ni a - ta e - - - - - - lo - hai al te - a - har ___

54. *Ahava Veta'anugim* - Abraham Lopes Cardozo 2001

A *piyyut* by Moshe de Yehudah Pisa from Amsterdam (1737-1808), written in honor of the anniversary of *"Haḥevra"*, an academy in the Spanish-Portuguese synagogue of Amsterdam devoted to the study of Jewish texts. The numerical value of the seven letters at the beginning of the stanza is 5410 (1650), the year in which the academy was established. Members of this academy held special meetings during the festivals of Passover, Shavu'ot, Sukkoth, Hanukkah and Purim. During these assemblies delicacies were served that symbolized each festival. Each stanza in this very special *piyyut* includes the recipe of a certain delicacy. The delicacies are described in Hebrew, Dutch, and in a kind of pseudo-Portuguese.

The *piyyut* consists of ten stanzas of six verses each. The rhyme scheme in each stanza is *a-b-a-b-c-c*. The melody in a clear 6/8 meter and major key is reminiscent of Dutch folksongs. The first degree is the primary cadential tone and the third degree is the secondary cadential tone. The melody is made up of two musical phrases. The first phrase (four bars long) is repeated twice and has two musical parts. The second phrase (six bars long) has three parts because of the repetition of the fifth hemistich. The melody is sung by the congregation.

Phrase	I		I		II		
Part	A	B	A	B	C	D	E
Hemistich	1	2	3	4	5	5	6

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אסיקה מרקס