

SONGS OF THE BABYLONIAN JEWS

COLLECTED AND EDITED
WITH AN INTRODUCTION

BY

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Throughout ten centuries Babylonian Jewry played a dominating rôle in the spiritual life of Israel. Although at first it could not vie with the mother-Jewry in Palestine, it eventually surpassed it by its intellectual achievements and cultural influence, particularly in the closing years of the Talmudic Period and during the Gaonic Epoch. After the death of Hai Gaon (1038), however, its intellectual powers began to wane, until it disappeared entirely from the stage of Jewish history, for throughout the last six hundred years the Jewish community of Babylonia can furnish no vestige of intellectual accomplishment. It is true that they preserved their traditions like all the great Jewish communities of the Orient, but when Benjamin II¹ visited Babylonia at the beginning of last century, he had nothing of importance to record concerning their intellectual activity.

The hand of time has destroyed the famous old communities where the Talmudic Academies flourished, such as Sura, Pumbeditha, etc. and the chief centre of Babylonian Jewry lay in Bagdad where before the great war a Jewish community of about 55,000 souls was to be found. Not all the members of this community are descendants of the Babylonian Jews of the Talmudic age, for about 3,000 are Persian Jews, and a large section comes from Arabia whence they were transferred to Bagdad by the Caliph Omar².

Of the Spanish exiles hardly any found their way to Bagdad and only a few from Syria, notably from Aleppo. Nevertheless the entire community has adopted the Sephardic rite.

Apart from the large community in Bagdad there are smaller communities, in the Iraq province, S. Mesopotamia, in Kut about 50 families; Bakuba 15; Schahraban 150; Hit 200 including Karaites; Amara 200; Hilla 200; Mendeli 150; Chankin 300; Kufri 250; Behrig 20; Karatafa 15; Duz 150; Karkuk 600; Selamenije 500; 'Ana 400. Sixteen hours from Bagdad is the tomb of Ezra at which a rabbinical school has been built. The tomb of the prophet Ezekiel is regarded as particularly holy even by the Arabs, services and fêtes being held there at stated times.

In Basra there was formerly a community of about 200 families. During the war it was considerably augmented by refugees. Isolated Jews dwell in various villages.

In Mossul the Jewish population numbers about 3,000 souls, and includes Persian and Kurdish Jews, about 500 speaking Aramaic. The latter live in the neighbourhood of Mossul in the Kurdistan mountains and eastwards to Lake Urmia; before the war they numbered about 10,000 souls. Further information concerning them is given in a separate chapter. Altogether the Babylonian and E. Mesopotamian Jews number 90,000 souls, in which the Jews in Urfa and Kurdistan are not included.

¹ Cf. Mas'è Jisrael, Lyck, 1859.

² Graetz-Schefer, Vol. III, p. 120. They are the descendants of the Habor Jews with whom Mahomet concluded an alliance and whom Omar expelled to Kufa in the vicinity of Sura.

The Jews of Bagdad are engaged in commerce and industry. Among them are wealthy merchants who centuries ago settled in India and founded communities in Bombay and Calcutta. The Jews in the small villages are on a much lower intellectual and economic level than those in Bagdad. Their vernacular is Arabic and only the Persian Jews make use of the Persian idiom. There exist in Bagdad a number of Talmud schools in which Rabbis study assiduously, but the populace is ignorant. The scholars speak pure Hebrew with a beautiful pronunciation.

Of the many Bagdad synagogues four are of importance. They are built without roofs with very thick walls with recesses in which the worshippers sit during the rainy season. In the centre is a large Almemor. Till recently there were about 31 synagogues in Bagdad, of which the Great Synagogue "Selat il Kabiri" is the oldest, and according to tradition is said to date from the times of King Jehoiakim. But the building does not display any antique features. In another synagogue in which Isaac Gaon is said to be buried there is a stone with a Hebrew inscription declaring that Rab Isaac Gaon was of the fifth Saburaian Generation and died in the year 620 after the destruction of the second Temple; but this inscription is not old. Generally speaking, there are no ancient buildings in Bagdad as the Tigris often floods the city and destroys the houses. For this reason no ancient MSS. and other antiquities are to be found in Bagdad.

Several of the Bagdad rabbis and pious men migrated to Jerusalem so that in course of time a Babylonian community was formed in the Holy City and was supported by their rich compatriots¹.

The Babylonian Jews, particularly those of Bagdad, have a slim figure, proud, upright bearing, black hair and dark complexion, Assyrian skull and thick lips. This type is chiefly to be found in the South, in Iraq, i. e. North of Bagdad down to Basra; in the neighbourhood of Mossul, on the other hand, a different type may be discerned. The last celebrated scholar was the Chief Rabbi of Bagdad, R. Joseph Haim, who inter alia wrote popular legends and tales in Hebrew. Since 1872 there has existed in Bagdad a Hebrew printing establishment where an Arabo-Hebrew journal is issued. Of the notable scholars of recent centuries mention should be made of R. Jacob Tarsus, who wrote a Persian commentary to the Pentateuch which was printed in Constantinople in the year 1546²; also "Tochahot Mussar" in metric prose by "Ezra isch kefar habbabi" *ibid.* 1731.

Although the cradle of Hebrew and synagogal poetry was in Babylonia, the scene of the activities of Saadia Gaon and Hai Gaon, the Babylonian poets nevertheless created nothing of value; their poetry was already condemned by Jehuda Harizi³.

The only merit of their poetry is that it is composed in Hebrew and reveals many popular elements. Recently (1906) a song-collection of 415 numbers appeared in Bagdad. It contains, besides poems by Jehuda Halevi, Dunasch, Ibn Gebirol, and Abraham Ibn Ezra, verses by Salomo ben Mazaltob, Simon Labi, Israel Nagara, Joseph Ezobi and local Babylonian poets; Nagara is most extensively represented viz. with over 100 pieces of which over 50 are not con-

¹ Ibn Sapiir II, Mayence, 1871.

² Details in vol. III.

³ Cf. Tachkemoni XVIII, XXVII. — In the year 1895 Mr. E. N. Adler discovered in Aleppo a portion of the Diwan of Elazar Habbabi, about 284 pieces which reveal a poetic spirit. Elazar Habbabi was a contemporary of Abraham the son of Maimonides to whom he dedicated poems. As he writes concerning Babylonian affairs and personalities he must have lived in Babylon in the 13th century. (Cf. E. N. Adler in J. Q. R. 1899; S. Poznanski, "Geonim d. nachgeon. Zeitalter", Berlin, 1914.)

tained in the song-collections *Zemiroth Israel* and *Pizmonim* previously published. In this collection all the feasts and festivals of the year as well as domestic and other occasions are provided for, and it includes a number of folk-songs. Several poems are taken from the *Aleppo Machzor*, Venice 1527.

NOMENCLATURE.

Of special interest is the nomenclature of the Babylonian Jews. In spite of the fact that they may be regarded as the descendants of the creators of the Talmud, Talmudic names have vanished entirely from their midst, whereas biblical names are in common use. Apart from the names of the Patriarchs, the tribes and kings, the names Ezra, Mordehai, Sassoon, Ezekiel, Habbakuk and Esther are greatly esteemed. Abraham with the abbreviations Hami, Hamiya; Adam; Benjamin with the abbreviations Jamin, Amin; Berechel; David and its Arabic form Daoud; Zakkai; Zerubbabel; Hai; Habbakuk; Haïm and Arab. Haiau; Joseph with the variations Saphu, Sephani; Joshua with the variation Shua; Jacob, hence Cabi, Cubi; Issachar; Isaac, hence Zaci, Chugi; Ezekiel, hence Hagnali, Hangali, Hangal; Yechye; Mordecai, hence Mrad, Mrudi, also Morduch; Masliah; Nuriel; Na'im; and Nissan, (one born in the month of Nissan) Nissim; Qatan or Nunu as symbol for long life; Raḥamim (one born in the month of Elul); Saul with the abbreviation Suli; Samuel abbr. Smuli; Schamai; Sasson. Hebrew female names include Abigail, Beruria, Zilpa, Habiba, Toba, Jael, Lea, Lia, Mattana, Noam, Puah, Sarah. Non-Hebrew male names: Basri, Gurgi (appellation for handsome men, as in the Orient the opinion prevails that Georgia in the Caucasus produces the handsomest men); Darwisch, Zakchi, Chduri (longing), Mussa, Milu, Mansur, Ma'atuq (symbol of old age like the Ashkenazi name "Alter"), Marzuq, Ma'sud, Sliman, Salem, Salumi, Salman, Abd-il-Aziz, Azuri, Abdalla, Abd-il-razaq, Abd-il azar, Zadq'a. Female names: Gzala, Gurgie, Darwisch, Warda, Zleicha, Zakije, Hababa, Hanini, Hilwa, Kheila, Gahla, Lulu, Lulwa, Ma'suda, Ma'uqa, Salha, Schascha, Sultana, Farha, Salha, Rahma, Rima, Tfaha.

PRONUNCIATION OF HEBREW.

The Babylonian pronunciation of Hebrew is in the main similar to the Syrian in Damascus and Aleppo apart from a few variations. The Babylonian accent, which from a phonetic standpoint is now the most correct, was not particularly pure in Talmudic days. It is mentioned that R. Hia was able to make no distinction between ה and ח for which he was rebuked by R. Jehuda Hanasi¹. The same defect was prevalent at that period also in Galilee where the people could not even distinguish between ש and ס². The Samaritans also know no distinction between ש, ח, ה and ס, which is probably attributable to the pronunciation of Assyrian. It therefore appears that the Arabic language has improved the phonetics of the Hebrew of the Babylonians and Syrians which without doubt originally had the same Semitic phonetics as Arabic.

Apart from this the Babylonian pronunciation has acquired peculiarities of the Iraq Arabic; thus פ is used like כ a soft guttural produced by light pressure of the back of the tongue on

¹ Apparently the Babylonian accent resembled the Persian. Cf. my "Phon. Gesänge u. Aussprachspröben d. Hebr." p. 16 ff., Vienna 1917; and Vol. III of this work.

² Cf. B. Meissner, "Neuarabische Geschichten aus dem Iraq", Leipsic 1903, p. 8.

the soft palate¹. The qamez gadol preceding and with the emphatic consonants shades off to â^2 ; in words in which the first syllable is open it takes the word-accent, like š'ô'mrim, 'ô'sim³. On the other hand they have no $\text{ā} = \text{dj}$ like the Yemenites; similarly $\text{ē} = \text{p}$.

CONSONANTS.

א	ʾ	spiritus lenis
ב	b	Germ. b
בּ	<u>b</u>	like the Yemenite, labial without the tongue
ג	g	hard g
גּ	<u>g</u>	soft palatal g as in German sagt,
ד	d	hard d
דּ	<u>d</u>	the Arab. dzal = ذ, like Engl. th in this
ה	h	Germ. h
ו	w	Arab. و, Engl. w
ז	z	French z
ח	ħ	Arab. ح
ט	t	Arab. ط
י	j	Germ. j
כ	k	„ k
כּ,ך	<u>h</u>	„ eh in lachen
ל	l	„ l
מ,ם	m	„ m
נ,ן	n	„ n
ס,ש	s	sharp s
ע	ʿ	Arab. ع
פ	p	Germ. p
פּ,ף	f	„ f
צ,ץ	ṣ	Arab. ص
ק	q	„ Iraq. qâf, cf. above
ר	r	sharp Arab. ر
שׁ	š	English sh
תּ	t	Germ. t
ת	<u>t</u>	Arab. ت as Yemen, Engl. th in thank.

VOWELS.

Long and short are exactly noted.

SHORT VOWELS.

i	German short i
ē, e	„ „ open e
ā, a	„ „ a
u	„ „ u
ë	„ „ open e

¹ Cf. B. Meissner, "Neuarabische Geschichten aus dem Iraq", Leipzig 1903, p. 8.

² Meissner p. 9.

³ Meissner p. 4.

LONG VOWELS.

יִי	i	German long i, as in English Flee
יֵי	ê	„ „ shut e without i as final sound, or as in English raid
יֶי	e	„ „ open e, as in the first syllable of the Irish dialect pronunciation of the word "shaver"
יִי	ô	initial „ „ long o concluding with u, o + u, cf. Meissner p. 11
יִי	u	„ „ u, English oo as in fool.

In the plural of the present tense the s. mob. soften to s. quies. — šom-rim, borhim, etc.

NOTE: In reference to the vowels it should be noted that they are more permanent and persistent than the consonants. Whereas the pronunciation of the consonants is influenced by foreign idioms as mentioned above, the Persian pronunciation *q* for *q. g.*, *u.* for *י*, has retained the Yemenite *e + u*. The use of *q* for *q. g.* among the Yemenites, Persians, Daghistans and Ashkenazim as against *a* of the Babylonians, Syrians and Sephardim appears attributable to a very ancient origin, possibly to the local dialects of South Palestine (*a*) and North Palestine (*q*) where also the Phoenicians used to pronounce the *q. g.* as *o* and *י* as *u*. Cf. Schröder, "Die phönizische Sprache" (Halle 1866, p. 7, 9ff.).

SONG.

The traditional song of the Babylonian Jews is of special value. In the first place the Babylonian Jews represent the oldest settlement outside Palestine known to history, a settlement which has continued uninterruptedly and has been subjected to no important influences from other Jewish communities, and it may therefore be assumed that in their traditional song ancient elements have been preserved. The influence of the Persians and Arabs is not considerable, at least in regard to ritual melodies, as the Jewish settlement in Babylonia always formed a compact mass, practically a State within a State. On the other hand, the majority of their extra-synagogal songs are derived from the Arabic and are of recent date. The causes of this will be discussed later.

The traditional song, like that of the Yemenites, is arranged in "modes". Similarly it is based on the Minor scale, on the Phrygian, and on the Iraq (Doric) scale. So too in the Babylonian synagogal chants there is no trace of the Higaz, the so-called Ahava-Rabba scale of the Ashkenazim. Thirteen modes are to be detected and are here noted in the numerical order in which they appear in the collection:

1. Pentateuch Mode: 4, 5, 107, 108, 177.
2. Prophets Mode: 178.
3. Song of Songs Mode: 1, 160.
4. Ruth Mode: 15, 180.
5. Lamentations: 97, 181.
6. Esther: 109, 110, 182.
7. Psalms: 183.
8. Proverbs: a) 184, b) 186.
9. Job: 185, 187.
10. Qinet: 94—96, 98—100, 102.

- | | |
|--------------|--|
| 11. Tefilla: | 11, 25, 26, 27, 29, 41, 45, 45, 50, 59, 61—64, 66, 69, 75, 79, 80, 82, 86, 87, 92. |
| 12. Selihot: | a) 28, 30, 31, 35, 40, 41, 43, 47, 51, 52, 55—58, 65, 73, 74, 76, 83—85, 95, 93. |
| 13. „ | b) 36, 37, 39, 65, 68, 71, 77, 81, 88. |

I collected the songs in Jerusalem from the Babylonian cantors and scholars and checked them over an uninterrupted period of ten years. I took phonographic records of several and these records are preserved in the phonographic archives of the Vienna Physiological Institute and the Berlin Psychological Institute.

1. THE PENTATEUCH MODE. 4, 5, 107, 108, 177.

Example 4 is the recitative of the "Sema" in the morning prayers which is chanted in the Pentateuch mode. — 5 is the "Song of the Red Sea", also in the morning prayers. — 108: Exodus XII, 21. — 107: gives the motives of the accents. — 177: gives the ten commandments contained in the Phon. Arch. Berlin under numbers 53—54. All these examples were taken from a Cantor who gave them at various times. The Babylonians have no special mode for the "Songs" of the Pentateuch as chanted by the Yemenites and Persians.

It is known that the Babylonians possessed a notation for the Bible before the Tiberian accent system was created. They had twelve accents, which were confined solely to the "separatives" (mafsiqim), and they had no signs for the doubling of the accents such as gereš-gerešin, qadma-teren qadmin, pazer-qarne fara, zaqef-zaqefgadol, azal-azlagereš; similarly they had no accents for the "conjunctives" (mēšārētim). These arose in Tiberias¹.

In Vol. 1 it has already been explained that originally only three accents were customary, namely initial (Pētiḥa), semi-final (Atnah) and final (Sof); these seem to have already existed in Talmudic times as in the Treatise Soferim, ch. XIII these three accents are mentioned. They also appear in MSS of the 9—11 centuries: for Petiḥa C, for Atnah Λ and sometimes for Sof Pasuq². The names of the accents however were known long before their symbols³ and used to be indicated by "Cheironomy" as among the Greeks. This practice was retained long after the introduction of the signs. Thus Rashi (1040—1105)⁴ reports having observed that Cantors who came from Palestine to Europe when chanting from the Pentateuch used to indicate tonal figures by movements of their hands. The Babylonian accentual system is a system of alphabetic neumes as found among the Armenians in the fifth century⁵. The three signs cited for the neumes just mentioned are a proof that these are of very ancient origin.

The alphabetic neumes of the Babylonians indicate the initial letter of the name of the neume, e. g.:

- 'ת = תביר (like the Pasta of the Tiberian system);
- 'ז = זקק; 'י = יריב (According to its meaning qadma);
- 'נ = נזיר (Tib. Zarqa) followed by;
- 'ש = שרי (Tib. Segol);

¹ As to the Babylonian accents, cf. S. Pinsker, "Hanniqud Haššuri" (Vienna 1863); "Liqṭe Qadmoniyot" (Vienna 1860), V, 34; P. Kahle, "Die Massoreten des Ostens" (Leipzig 1913) in which several facsimiles of MSS. are given.

² Cf. Facs. in Kahle p. 171.

³ Cf. Tract. Bēraḥot 65b; Ben-Ascher, "Dīq-duqe Hatēamim" (Leipzig 1879).

⁴ Bēraḥot 65b.

⁵ P. Wagner, "Neumen", vol. 1, p. 70.

ט' = טֵרֶם (Tib. Geres);

ד' = דָּחִי (Tib. Tifha preceding Sof Pasuq);

ח' = חֲרֵפָּא (Tib. Rēbī'a);

נ the right portion of the Hebrew נ apparently for Nagda (Tib. Munah Lēgarmê);

ז the left portion of נ for shortening the tone;

ש the right portion of ש the significance of which is unknown.

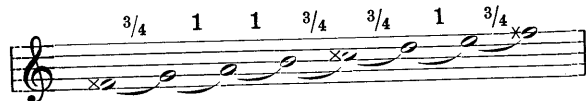
If we add (for the beginning of the sentence, ^ for Atnah and : for the end, the number of the chief neumes (Mafsiqim) amounts to twelve.

From this we deduce that the Babylonian accentual system as well as the names of the neumes is analogous to the Tiberian system. The Tiberian revision consisted in the addition of accents for the conjunctives and in the notation of particular musical nuances of several accents by employing the doubling system as is also to be found in the Middle Byzantine neumes. This analogy is not a mere matter of chance but is rooted in the Pentateuchal mode which is the same not only among the Babylonians and Syrians but also among the Moroccans, Italians, and Sephardim, and fundamentally, too, among the Ashkenazim, especially in the Song of Songs mode of the Lithuanian Jews. The Syrian Pentateuchal mode, which may be regarded as a direct tradition from Palestine, has no more motives than the Babylonian. They are derived from four basic motives, as already shown in Vol. I, which undergo dynamic and rhythmic modifications indicated partly by different accents, partly by doubling the same accents. This was noted by some of the grammarians such as Simon Duran (14th cent.), "Magen Abot" (Leghorn 1785), fol. 55: "... for tērēn ḥuṭrin the same motive is used as for tēḥir only it is considerably lengthened, but we know no musical difference between the two ... the motive of qarṇē fara is similar to the motive of pazēr ... we know no difference in the melody of rēbī'a, qadma wēazla, gerešin, and zaqēf gadol." So also De Balmas, "Miqne Abram" (Venice 1523): "... Some of the accents have exclusive motives; others, however, use a common motive, like pazēr and qarṇē fara, sēgola and atnaḥta, talša and tarsa, azla and gereš and šēnē gerešin and rebia, pašta and šēnē paštīn and jētīb, tēḥir and tērēn ḥuṭrin, the conjunctives šofērot — all these accents have respectively identical motives ... they differ according to the emphasis given to them ... azla is not so strongly emphasised as gereš, gereš not so strongly as šēnē gerešin, the latter not so strongly as rēbī'a, pašta not so strongly as šēnē paštīn." Elias Levitas, "Tub Ta'am" (Venice 1538) says: "The Sephardim and the Italians sing only the chief accents, but with them the conjunctives have one common motive. On the other hand, the Ashkenazim have an emphasis for every accent and the motives have already been set to music and printed." As a matter of fact the Ashkenazim, too, have no special motive for every accent. Levitas's reference to the printed notes of the Pentateuchal motives is probably to the accent motives noted at that time by Böschenstein and included by Reuchlin in his Hebrew Grammar (Hagenau, 1518). But this particular notation shows that most of the motives are derived from a few basic motives as we shall see later. From the above remarks it will be gathered that the accents were only introduced to indicate the motives of the Bible modes, to vary them and recall them to memory. The modes themselves seem to belong to an ancient practice, an old Jewish folk-song which was adapted to the reading of Holy Writ. Thus Levitas says (loc. cit.): "The accents are not introduced merely to indicate the syntactical sense, as many believe, but to indicate the melody and mode of chanting in order that the reading may sound agreeable." That the modes are really of great antiquity and represent folk-song may be deduced from the circumstance that all the old Jewish centres have the same in spite of many

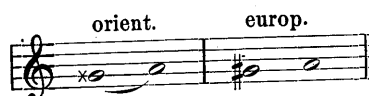
centuries of separation from one another; this would tend to indicate that they were already folk-song before the destruction of the Second Temple. To show this examples are given from all the Jewish centres of the diaspora, as well as comparative tables of motives. Examples of the Pentateuchal mode are (1) Babylonian, No. 108 of this collection; (2) Persian, No. 116 from Vol. III; (3) Bokharan, No. 135 from Vol. III; (4) Syrian from the Phon. Arch., Vienna, Record 1603 and No. 163 of Vol. IV; (5) Moroccan from the Phon. Arch., Berlin, No. 71; (6) Gibraltar, from the local Cantor; (7) Sephardic (France) from the Naumbourg collection "Agudat Schirim" (Paris 1870), p. 103; (8) Italian, from "Cenni etc. della Musica Liturgica" (Florence 1897) by F. Consolo, p. 11; (9) Sephardic (Amsterdam) from the Introduction to the Bible, Ed. Jablowsky (Berlin 1699) — the notation is by the local physician David Pina, and is for special Sabbaths; (9b) taken from the Sephardi Cantor Blanes in Amsterdam and gives the usual mode; (10) Sephardic (London) taken from the Sephardi Cantor in London, D. Bueno de Mesquita; (11) Sephardic (Egypt and Syria) from the Phon. Arch., Vienna, Record 2125; (12) Sephardic (Balkans) from the Phon. Arch., Vienna, Record 1145; (13) Salonica, Phon. Arch. Record 2128; (14) Ashkenazic (Germany); (15) Lithuanian; (16) Song of Songs, Lithuanian; (17) Ruth, Lithuanian; (18) Carpentras, from the Collection "Chants hebraïques" etc. (Marseilles), p. 201. For the sake of simplicity I have transposed all the examples into one common scale

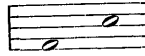


which is similar to the scale of the Arabic Maqames Iraq, Siga and Aug and the Greek Dorian¹ in which however steps 1, 4, 5 and 7 have three-quarters instead of a half



which was probably also in the Pentateuchal mode and prevails still among the Oriental Jews, while the European Jews have been influenced by the interval system of European music. The second step is augmented in the Orient by a quarter, in Europe by a half



On the other hand, among the Ashkenazim notes 1 and 5 are diminished by a quarter, thus instead of  the Ashkenazim have  and thereby the scale instead of Dorian becomes F major. The Sephardim in Egypt, Palestine and Turkey altered this scale to that of Maqam Kurdi (a variation of Siga)². The raising of the sub-second e to $e\sharp$ is found among the Moroccans, Italians and French Sephardim, an invariable raising of the second g to $g\sharp$ only among the London and Amsterdam Sephardim. The transference of the fundamental tone from $f\sharp$ to d among the Lithuanian Ashkenazim in the mode for the Song of Songs is attributable to European influence, d major replacing $f\sharp$ Dorian. Reference has been made above to the lowering of the fundamental tone $f\sharp$ to f which already occurs in the notation quoted by Reuchlin (Notation tables No. 12). This prevails also among the Balkan Sephardim and in the South of France (Carpentras).

¹ Cf. my "Maqamen d. Arab. Musik" in Sammelbände der Internat. Musikges. Vol. 15¹.

² Ibid.

Surveying the examples quoted, the identity of the Pentateuchal modes among the Babylonians, Persians, Bokharans, Syrians, Mooccans, Gibraltans, French, London and Amsterdam Sephardim and Italians becomes immediately clear. The Song of Songs and Ruth modes of the Lithuanians should be added. This identity is most clearly apparent from the comparative tables. The motives of the chief disjunctives *sof-pasuq*, *atnah*, *zaqef* and *segol* are mainly derived from one form and terminate with the exception of the Lithuanian mode on the tonic. Likewise the motives of *rēbī'a*, *geršajim*, *tēbir*, *zarqa*, *talša*, *pazer* and *šalšelet*. In the main we have one motive group which closes on the tonic; one group ascending to the fourth b; one which descends to the third d, and another descending to the second e, whereby the accents are changed in various centres.

Only in the motives closing on the tonic are the accents in all centres the same (*sof-pasuq*, *atnah*, *segol*, *zaqef qaton*, *rēbī'a* — ashk. *azlagereš* and *tēbir* — ashk. *geršajim*). On the other hand in the other motives the accents change as *gerešin* — ashk. *merhakefulla*, Lith. *z. q.*; *zarqa* — *terenqadim* (Amsterd.) *talša qētana* (Maroc). The *pazer* motive is used in many centres for *zarqa*, in others for *šalšelet* or *paštakēfulla*. This circumstance serves as further proof that the accents were adapted to the already extant traditional well-known modes in which process each centre followed its own inclinations, whereby care was taken that the chief disjunctives should receive the motives that close on the tonic, and the accents of dynamic and emphatic value receive the motives that close on the fourth, on the sub-second and third¹. In the Ashkenazic mode some confusion has occurred either through the alteration of the fundamental tone or through failure to preserve the tradition. The motives for *sof pasuq*, *atnah*, *zaqef*, *segol*, are, allowing for the lowering of the fundamental tone, the same; the motives for *azlagereš* *geršaim*, *merhakefulla* and *talša* are arranged one third higher, i. e. using f—a instead of d—x. Moreover motives have been taken over from the Prophetic Writings mode, e. g. Lithuanian *segol* for *rēbī'a*. The process of transferring motives from one mode to another is specially customary among the Ashkenazim and points to lack of an assured tradition; to this reference will be made later.

In any case it may be deduced that the Pentateuchal mode is customary in all Jewish centres of the Diaspora with the exception of the Yemenites. If regard is had to the fact that in Persia it is known only in the large communities whereas the more distant small communities have a Pentateuchal mode resembling that of the Yemenites, it may be asserted that the customary Pentateuchal mode was first developed in the time of the Second Temple when the Jewish settlements in Arabia and Persia were already in existence, and that before that time another mode similar to that of the prophetic writings was customary. In Babylonia, however, the customary Pentateuchal mode was spread owing to constant intercourse with Palestine during the period of the second Temple and long after its destruction chiefly by the numerous Palestinian immigrants².

Another proof of the antiquity of the modes is furnished by the fact that the same accents serve for the Pentateuch, Prophets, Song of Songs, Ruth, Lamentations and Esther, although each of these books has a special mode. As the accents merely indicate tonal groups or tonal symbols the assumption that the accents produced the modes or the motives is, from the very outset, quite out of the question. The application of the Pentateuchal mode to the Song

¹ For fuller information concerning the accents see my "Phon. Gesänge, etc." p. 23 ff.

² As to the intercourse between Babylonia and Tiberias cf. Funk, "Geschichte d. Juden in Bab." (Berlin 1908), Pt. II, p. 8. A large immigration from Palestine to Babylonia took place in the fourth century.

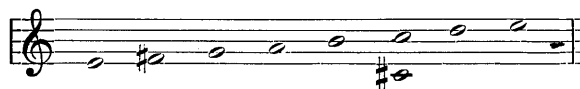
of Songs among the Lithuanians may possibly be explained by the fact that according to tradition the Šira should be sung in special fashion (as already shown in Vol. I) being either chanted in a special mode (Yemen, Persia, European Sephardim and Samaritans) or in a special elaboration of the Pentateuchal mode (Oriental Sephardim, Babylonians, Syrians, Ashkenazim) and thus the Lithuanians have transferred the Song mode of the Pentateuch also to the Song of Songs.

Among the Sephardim of Southern France the Pentateuchal mode is considerably watered down. Only the motives for *těbir*, *talša* and *munah lēgarmē* have been retained. Generally it gives the impression of a declamation on one tone, the fourth, and descends to the tonic at *sof pasuq*, *atnah*, *segol* and *tifha*. On the other hand much has been preserved such as the antiphonal melody of the Song of the Red Sea for festivals which is similar to the Ashkenazic rendering. As to the local modes for various portions of the Pentateuch more is said in the other volumes; the Ashkenazic modes for the High Festivals are further discussed below.

The Pentateuchal mode is compared with the third Gregorian mode and an example is given of the Kyrie Eleison from the "Processionarium", Ed. Frühwirth (Gene 1894) p. 36. While it is true that the rhythm of the Pentateuchal mode following the Oriental fashion is livelier than that of the Gregorian chant, it seems however that the latter originally had the same oriental rhythm. Thus the tone groups *g—f—g* in *obe(diens)*; *g—a—g* in *adve(nis)*; *a—g—f* (*f* even raised to *×f*) in *tra(xisti)* and (pro)phetic might have been triplets. In other respects also the rhythm of several tones is shortened or prolonged in order to restore the original lively character. For the rhythmic animation of the oriental Hebrew mode does not arise from its oriental character alone, but from its folk-song atmosphere; it is not merely an ecclesiastical mode but primarily a folk-song mode. The moveable second invests this mode with a special flexibility which is quite lacking in the Gregorian mode in the present fixed form of the scale. In the Gregorian mode also appears one motive-group closing on the tonic *e*, one rising to the fourth and one group descending to the sub-second or sub-third which lead up to the close. The character and tonal arrangement is identical with the Pentateuchal mode.

2. PROPHETIC WRITINGS MODE. 178, Phon. Arch. B. 55.

The scale is that of Maqam Bajat



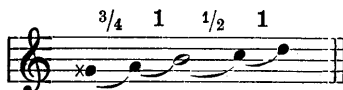
where the sixth, *c*, is raised to *c#* in combination with *d*, but remains *c* when it proceeds to *b*. Thus it differs from the Phrygian mode¹. The fourth *a* is dominant and on this note *atnah*, *zaqef*, *rěbī'a*, *těbir*, *segol* and *azla* mostly close, and only *sof pasuq* closes in all centres on the tonic *e*, though among the Yemenites (8) on *d*. For *atnah* the Yemenites (4) and the Ashkenazim (9) have the close on the tonic, as do the London Sephardim and Italians for *saqef*; on the other hand the Yemenites like the Ashkenazim close on the third (cf. Examples 11 and 12) also for *rěbī'a* and *těbir*. In the Prophetic mode there is also a motive-group current in all centres which closes on the tonic and one closing on the fourth; on the other hand the Ashkenazim and the Yemenites have motives which close on the third; and together with Morocco, Italy and London have a motive group closing on the sub-second. The *talša* of the Babylonians, which the Syrians and Moroccans also have with variations is derived from the Pentateuchal mode.

¹ The same proceeding is reported by Rebours, *Traité de Psaltique* p. 85 about the first *echos* (Dorian) of the Greek Ecclesiastical Modes.

The Yemenite Pentateuchal mode is in character very similar to the Lithuanian, naturally more monotonous and primitive; it is also similar to the Persian Song of Songs mode. The Yemenite Prophetic mode seems to be a variation of their Pentateuchal mode. The examples are derived from the same sources as those of the Pentateuchal mode. The Oriental and European Sephardim like the Italians have for the Haftara a different version or variation of the prophetic mode as to which more will be said in the later volumes. Suffice it to call attention here to the common Prophetic mode in all centres.

3. SONG OF SONGS MODE. No. 1, 179, Phon. Arch. B. No. 57. No. 1 is a note lower than No. 179.

The scale of this mode has the range of a third over and a third under the tonic b



Sof pasuq has a fixed motive from the third to the tonic, atnah and z. q. from the sub-second to the tonic. Rēḥī'a, tērēn qadmin and pašṭa have a motive from the upper third to the sub-second. These form the entire motive material of this mode. The other accents are sung according to these motives. Moreover, not all the accents are represented in the Song of Songs mode; pazēr, merḥakēfulla, jeraḥbenjomo, qarnefara, talša gēdola, and šalšelet are lacking; zarqa-segol occurs only once (V, 1). The reason for this is probably that this lyric composition does not lend itself to accents denoting special emphasis. For the same reason Ruth also has not all the accents. The Song of Songs mode is not the same in all centres. From the examples cited it will be seen that only the Carpentras mode is similar to the Babylonian with the variation of the fundamental tone to c; the Oriental Sephardic mode is similar to the Syrian and to a certain extent to the Italian; the Moroccan mode is like that of Gibraltar, the Persian like the Pentateuchal mode of the Yemenites; the latter have taken a Psalm mode for the Song of Songs (cf. below); the Lithuanian mode has already been referred to. Thus there can be no question of a common Song of Songs mode. The reason is that the Song of Songs was not obligatory in public worship. The practice of reciting it on the entry of the Sabbath is of cabalistic origin and recent, originating from the mystic significance which the Zohar attached to the Song of Songs¹. On the other hand the custom of reciting the Song of Songs in the home circle on the eve of Passover is ancient²; in Eastern Europe it is recited in the synagogue before the Reading of the Law, on the Intermediate Sabbath of Passover.

4. RUTH MODE. 15, 180, Phon. Arch. B. No. 48.

Ruth also, as already mentioned, has not all the accents; šalšelet, merḥaqēfulla, jeraḥbenjomo and qarnefara³ are lacking; pazēr and gereš occur only once (I, 2; II, 9); zarqa-segol occurs twice (IV, 1, 2). From the examples cited the identity of the Ruth mode in the centres Babylonia, Syria, Oriental Sephardim, Morocco, Italy, London Sephardim and Lithuania (Pent. Ex. 17) will be apparent. The Yemenites and Persians have no Ruth mode. As far as the tonal range is concerned the scale of the Ruth mode is the hypo-Dorian, b being lowered to b

¹ Vol. III, p. 143 ff. ed. Wilna; Ritual "Nēhora Hašalem" (Wilna 1892), p. 106; Salomo Landon, "Tiqne Šelomo" (Sulzbach 1786); "Bet Mēnuḥa" (Leghorn) p. 10.

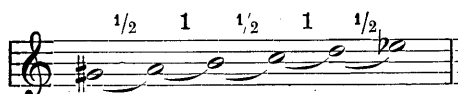
² Trac. Sofrim cap. XIV, 18; Abudarham, Musaf for festivals; Maharil, "Hilḥot Tefilla"; Schulḥan 'Aruḥ, D. H. 490; Tirna, "Seder Hajom"; Maḥsor Seph. (Leghorn 1862) f. 166.

³ It is noteworthy that Consolo (loc. cit.) gives motives for šalšelet and merḥakēfulla for Ruth.

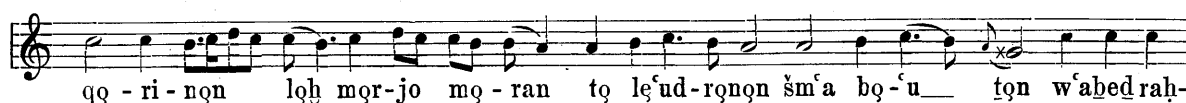
flat except in the Lithuanian mode which has the same scale as the Pentateuchal mode viz. the Dorian. The motive groups close (1) on the tonic e, in the Sephardic and Syrian only sof pasuq, otherwise however on the third g; (2) preferably on the sub-third d to lead up to the close. For this termination is characteristic of both ancient Hebrew and Arabic song.

5. LAMENTATIONS MODE. 97, 191, Phon. Arch. B. 59.

The scale is



the fundamental tone is g#. All the chief accents close on a, and only sof pasuq closes on g#. The Babylonian Lamentations mode has no analogies in Jewish song although some motives are reminiscent of the general Lamentations mode as to which more is said in Vol. 4. On the other hand there is a similar mode, at any rate so far as the tonality is concerned in the chants of the Jacobites in the supplicatory form Bq'utq, qqlq šbi'qjq (see notation), also in the chants of the Copts in Egypt (Ibid.).



Coptic



6. ESTHER MODE. 109, 110, 182, Phon. Arch. B. No. 60.

The Babylonian Esther mode is almost the same as that of Ruth, with the addition of certain motives from the Song of Songs mode such as the tēbir motive.

In reference to the Esther Mode really two modes may be distinguished, (a) based on the minor scale and found among the Yemenites, Persians, Syrians, European Sephardim and at Carpentras; (b) on the Doric scale and customary among the Babylonians, Oriental Sephardim and Moroccans. Among the latter, mode (a) is also found (4a) also among the Italians (7), (b) for the Benedictions. In the Ashkenazic mode 11 both modes (a) and (b) have coalesced. In mode (a) the motives are sof pasuq, atnaḥ and segol. In (b) tēbir and saqef except that the latter has a trailing off to the sub-third c which is also found in the Italian mode (in the word "medina"). Moreover the Ashkenazim have introduced motives from other modes into the Esther mode such as rēbī'a talša and munaḥ-lēgarme from the Lamentations mode: talša gēdola, geršajim, zaqef-

gadol, darga and qadmawēazla are the same motives in all books among the Ashkenazim; zarqa is from the High Festivals mode (joressi bifzossi). This originated from the endeavour to make the Esther mode as melodiously rich as possible.

THE ACCENTS OF THE BOOKS OF PSALMS, PROVERBS AND JOB.

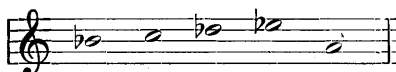
These three Books have notoriously an individual accentual system. Although their signs are the same as those of the other Books, they have distinct names and functions. Moreover there are not so many of them (eight chief and eight subsidiary accents). The grammarians have repeatedly attempted to explain their significance¹ and it appears that they may be divided into three categories:

- (a) Chief disjunctives: silluq, olewējored, and atnaḥ;
- (b) Disjunctives: šinnor, rēbī'a gadol, and šalšelet gēdola;
- (c) Auxiliary disjunctives: rēbī'a mugraš, rēbī'a qaton, dēḥi, parzer, and lēgar-me.

The intonation, i. e. the modes of the three Books seem among the Ashkenazim to have been forgotten. On the other hand the Babylonians as well as the Syrians and Sephardim have preserved their modes.

7. PSALMS MODE. 183.

The tonal range of this example is



a minor third and perfect fourth and is in minor. The descent to a is only for the purpose of linking up one verse to the other. The motives may be assigned to the accents as follows



Silluq and 'ole wējored close on the tonic, atnaḥ on the second, rēbī'a mugraš on the fourth. Thus the Babylonian Psalms mode. If we examine the Psalms Modes of other centres we find that several modes for the Psalms exist, prevalent now in one, now in another community, sometimes in several in common. The Psalm verse, arranged antiphonally, is mostly short and divided into two parts² and only a portion of the Psalms have longer verses of several sections. The structure of the modes is influenced accordingly. Examples with the exception of 1, 3 are all of short style. Similarly in the Babylonian example 183 the verses are all short with the exception of verses 1 and 3. The short verses have atnaḥ as a half close of part I; tripartite verses have olewējored as a half close of part I, atnaḥ of part II. In the examples cited the following Psalm modes may be differentiated: (1) in the (Hypo)dorian scale: 1. 1, 2; 2. 2; (2) in the Phrygian: 1. 4, 5, 6, 7; 3. 1, 2; 4. 1, 2; 5. 1; 8. 2; (3) in the Lydian: 1. 3, 8; 2. 1; 3. 3, 4; 5. 2, 6.; 7.; 8. 1. As to the half close, the first mode has at one time the sub-

¹ Cf. Ben-Ascher, "diqduqe Hatē'amim" (Leipzig 1879); "Manuel de Lecture" (Paris 1870); "J. Hājūg" (ed. Nutt, Berlin-London 1870) p. 128 ff.; G. Pollak, "Ta'ame Šēloša Sefarim" (Amsterdam 1859); M. Proviziali, "Bešem Qadmon" (Venice 1607); also in "Minḥat Šaj" (Vienna 1828) Hājūg (loc. cit.) also divides the accents into three categories according to their musical value as the accents of the other twenty-one books are divided. Cf. "Phon. Gesänge" (loc. cit.) p. 29.

² P. Wagner, "Greg. Melodien", Vol. 3, 1922, p. 75 rightly appreciated this.

second (1. 1, 2) at another the third above (1. 2); the second mode has the fourth below (1. 4, 6; 4. 2; 5. 1); the second above (1. 5; 3. 2; 4. 1); the third above (1. 7; 3. 1; 8. 2); the third mode has the second above (1. 3, 7); the sub-second (3. 4; 5. 2; 8. 1); the third above (2. 1; 6.); the sub-third (1. 8; 3. 3). If we compare the Jewish Psalms Modes with the Gregorian the sixth Gregorian tone with the half close on the third above is similar to Mode 3¹; the second Gregorian mode with the half close on the third above is like mode 2²; mode 3 with half close on the second above is comparable to the first Gregorian mode³; mode 2 with the half close on the second above is comparable to the third Gregorian mode⁴. These comparisons could be carried further but it suffices here merely to indicate the relationship of the Jewish Psalm Modes to the Gregorian.

Sixth Gregorian Psalm Tone.

Be - ne - di - ctus Do - mi - nus De - us Is - ra - hel:
qui - a vi - si - ta - vit et fe - cit re-dem-pti - o - nem ple-bis su - ae.

Second Tone.

Lau-da - te Do - mi - num de coe - lis: lau-da - te e - um in ex - cel - sis.

First Tone.

Er-ru-etavit cor meum verbum bonum; di-co e-go: Lin-gu - a me-a ca-la-mus scribae.

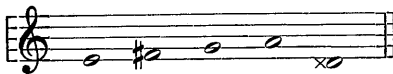
Third Tone.

De-us iu - di - ci - um tu - um re - gi da: et jus - ti - ti - am tu - am fi - li - o re - gis.

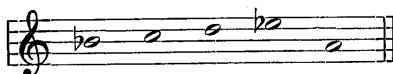
The Psalms Modes are recited antiphonally (1. 1) and in unison. Although all the examples cited are strictly rhythmic several have a directly defined time (1. 6, 8; 3. 1); 4. 1, 2 and 5. 1, 2 as well as 6, were forced by the arrangers into an arbitrary measure.

8. PROVERBS MODE. 184, 186.

Both examples emanate from a Cantor who sang them at different times (also Phon. Arch. Berlin). Example 184 is a fifth lower than Example 186 but is in the same scale. The verses of Proverbs are like those of the Psalms in two parts. Of 915 verses, 870 are in two parts, 30 tripartite and only 15 have more parts. The verses of the two examples are with the exception of verse 15 in example 186 in two parts. 184 has the notes



the third, g, is somewhat lower than in example 186



¹ Wagner, "Greg. Melodien", Vol. 3, p. 102.

² Ibid. p. 97.

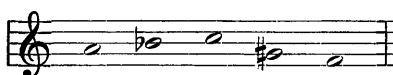
³ Ibid. p. 92.

⁴ Ibid. p. 193.

and therefore has a minor character; silluq closes on the tonic (half close); atnah closes on the sub-second. The motive



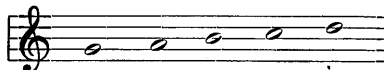
serves to give special emphasis. The Proverbs mode is also to be found among the Syrians, Sephardim and Moroccans. Ex. 184 resembles the Syrian; Ex. 186 the Oriental Sephardic and the Moroccan. Similar to the latter is also the Psalms mode 3 (3. 4; 5. 2; 8. 1) which is to be found among the Moroccans and Italians as well as among the Ashkenazim. The Syrian mode differs from the Babylonian in the scale which has the minor second and major third below the tonic.



In general the intervals of a mode are more likely to change under influence than the mode itself. This phenomenon is frequently observed in Oriental song. Thus the mode of the Muezzin call to prayer in Egypt and Palestine is chanted in the scale of Maqam Higaz whereas in Anatolia it is rendered in the scale of Bajat (minor).

9. JOB MODE. 185, 187.

These examples were sung by the same cantor who sang for the Phon. Arch. B. 185 is a fourth lower than 187. Chapters 1 and 2 as well as the narrative concluding portion are accented with the neumes of the 21 Books and these sections are recited in the Prophetic mode. The Job mode begins at Chapter 3. The Book of Job contains 1,070 verses of which 1,000 are in two parts and only about 70, mainly in the narrative sections, are in three and four parts. There are two or three verses in five parts. The Job mode has the range of a fifth with the major third



and has one motive closing on the tonic, one on the second, and one rising to the third:



‘ole wějored replaces silluq as cæsura of the first section in verses of several parts; atnaḥ serves here also as half close and the motive of rēbi’a mugraš usually comes before the close. The last motive has the dynamic accents, zarqa, pazzer, etc. We find the same mode among the Syrians, Sephardim, Moroccans and London Sephardim. They recite Job on the 9th of Ab after Lamentations (qinot). As will be seen from the examples given, the Italian and London modes close on the third.

It is noteworthy that the Job mode is reminiscent of the Gregorian Lamentations¹ of which an example is given here, with the difference that the concluding motive on *ḥ* is here the half close, and the half close motive on *g* becomes the concluding motive. On the other hand, the Job mode possesses points of similarity to the High Festivals Pentateuchal mode of the Ashkenazim (cf. Examples). We have repeatedly had occasion to observe that motives and modes have been transferred from one Book to another, so the Ashkenazic High Festivals mode may be regarded as a transference from the Job mode. The reason is probably the injunction of the Zohar² that on the Day of Atonement during the reading of the portion from

¹ Processionarium, Ed. F. Früwirth, Romae 1894, 1. nocturno, p. 96.

² Zohar, Pt. III, Sec. Ahare mot.

Leviticus which describes the sudden death of the children of the High Priest Aaron, one should shed tears and thus one will be saved from beholding the death of one's own children. For this reason, the Pentateuchal portion on this day is to be recited in a "sad chant" which is "different from the ordinary"¹. Originally therefore this was intended only for the Day of Atonement and we find that R. Jacob Mollin (Mahril) did not approve this ordinance and used to recite the portion in the usual way². Nevertheless it became generally customary and was even extended to the New Year festival as this day has acquired the same sanctity as the Day of Atonement. The transference seems to have taken place in Italy or the Balkans where Ashkenazic communities already existed in the fourteenth and fifteenth centuries and it is therefore no mere accident that this injunction is to be found only in the Ashkenazic Maḥsorim printed there³. The transference was perhaps originally confined to the three portions of Exodus read on fast days (wajēḥal), which among the Oriental Sephardim are sung by the entire congregation in this mode in the Selihot. (Cf. Examples.) In the Lamentations this seems to have been introduced by Jerome⁴, who may have heard it in Palestine from his Jewish authorities. The Yemenite communities recite the third chapter of Lamentations in the Job mode.

10. QINOT MODE. 94, 95, 96, 98, 99, 100—102.

This mode is in the Aeolian scale or that of Maqam Bajat and rises in Nos. 94—96 to the seventh c; Nos. 98—100 are in f minor and rise a fifth to d. In the first group the half close is made on the fourth g, in the second group on the sub-second f. No. 101 is in the Tefilla mode which is discussed later. It is worthy of mention that the London Sephardim as well as the Italians recite the Haftara on the 9th of Ab "asof šsifem" also in the Tefilla mode. No. 102 is d minor in $\frac{4}{4}$ time and consists of three motives 1. 2. 3²; 104 is in Dorian $\frac{4}{4}$ and has four motives 1. 2. 3. 4.; 105 in minor has four motives and a prolonged fifth bar; 100 is to be found also among the Sephardim in $\frac{3}{4}$ time.

11. TEFILLA MODE. 25, 26, 27, 29, 44, 45, 46, 50, 59, 61, 62, 63, 64(?), 66, 69, 75, 80, 82, 86, 89, 92, 188. (The last also in Phon. Arch. B.)

In the first volume we have already indicated that under "Tefilla" are to be understood the oldest portions of the Prayer Book which were composed towards the end of the period of the Second Temple and in the first centuries after its destruction. The scale of the Tefilla mode is a derivation of that of the Pentateuch mode, it is accordingly Hypo-Dorian; in the present Greek ecclesiastical terminology it is known as the fourth mode or Mixo-Lydian⁵; in the Jacobite Church as Qolotlitoyo, "third tone", which really resembles the Dorian scale. The dominant note in the Tefilla mode as in the Pentateuch mode is c; whereas in the ancient Greek music b was the dominant⁶. In Arabic music this scale was regarded as a derivative of the Siga and is known as Ša'er⁷.

¹ First mentioned in the Ashkenazic Maḥsor Saloniqui (1520?) then (1550), copied seven years later in the Ashk. M. Sabionetta (Cremona 1557—60) and lastly in the M. Hadrat Qodeš (Venice 1710).

² Mahril, Hilhot Jom Kippur.

³ Cf. works quoted in Note 3. In the Maḥsorim printed in Germany and Prague, as well as those of Poland, this ordinance is nowhere to be found.

⁴ He translated the Lamentations in Palestine in the fourth century.

⁵ Rebours, "Traite de Psaltique" (Jerusalem 1906) p. 100.

⁶ Dom. Johnner, "Neue Schule des greg. Choralges.", Pt. II, p. 44.

⁷ Kamel Alḥulaj, "Musika šarqiye" (Cairo 1906) p. 33; my "Maqamen etc. Siga".

In the Middle Ages the third mode was described as uplifting¹. Clement of Alexandria (150—220) says that the Dorian scale has a soothing effect on the soul and quotes Aristoxenos who reports of Terpander that he used the Psalms mode of the Jews and Barbarians, which was in the Dorian scale for the purpose of composing a hymn to Zeus in this mode².

Clement enjoins the church choristers to abolish the heathen Greek chants and introduce the Jewish, for only the latter are able to arouse the true spirit of devotion. Augustine (354—430) also speaks in the same sense³.

As to the fourth original Hypo-Dorian mode it was also asserted in mediaeval times that it is well-adapted to a profound devotional spirit and elevates the soul to the Heavenly Father⁴.

This, as well as the other Greek scales, the Phrygian and the Lydian, is not exclusively Grecian, but is to be found everywhere in Oriental song. As it is not possible for the Arab nomads to have learnt their folk-melodies from the Greeks, it must be concluded that the scales were a common possession of the Oriental world. Thus the Lydian scale is no other than that of the Maqam Rehaw, so called after the town of Edessa, now Urfa⁵; at the chanting of which, according to Arab tradition, "angels as well as devils gathered round to hear"⁶, for it worked on the good as well as the evil spirits. Perhaps this is the reason why Job is recited in this scale⁷.

¹ Johner, loc. cit., p. 45.

² Clement lived in Palestine from the year 202 onwards, i. e. in the time of Jehuda Hannasi. In his work "Stromata" Pt. VI, ch. 11, he says: "Of the songs of King David examples are to be found in the Psalms and Prophets, the harmony of which resembles the Dorian, as, Aristoxenos (354 B. C.) says that the harmony of the Barbarians which is staid and stately is very ancient and served Terpander (675 B. C.) as a model for his hymn to Zeus, which is likewise in the Dorian harmony". In his "Paedagogos" Pt. II, c. 4, Clement says: "The ancient Greeks had a special chant for festivals and social gatherings which resembled the Psalms of the Jews and was called Skolion. All the guests used to join in this chant and often they used to circle round the table during the chant, usually to the accompaniment of the lyre." Skolion is really a free chant, improvisation (cf. Lübker, "Reallexikon des klass. Altert.") which had to be composed on the spot by one of those present after all the festive songs, he being usually handed a lyre. In the skolion it was permissible to depart from the poetic rules, hence probably the name Skolion — crooked, uneven, irregular song. Its content was serious, precepts as to mode of life, sagacious apothegms, wise sayings, and hymns to the gods. This mode is well suited to the form and content of the Psalms. As we know that the lyre was originally tuned in the Dorian scale (cf. Riemann, "Handb. d. Musikg.", Vol. I, p. 84) we have a further proof that the Psalm mode in ancient times had the Dorian scale similar to the Psalm mode 1 discussed above. As the ancient Tefilla is really a further development of the Psalms, it has the same mode as well as the same free form to which the disciple of R. Johanan ben Zakkaj (Abot II) had already drawn attention.

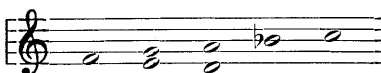
³ Cf. Cheyne, "Encycl. Bibl.", "Music", 15. Aristotle thinks that only the Dorian scale is able to confer tranquillity of soul.

⁴ Johner, loc. cit., p. 46. The deep humility seems to be expressed by the diminished fifth e—b $\flat$ which according to Plutarch was invented by Terpander. On the other hand, according to another tradition, it was invented by the poetess Sappho (628—568 B. C.): in any case both were under Syrian influence (Riemann, loc. cit., p. 61). Indeed in Aleppo the Hypodorian scale is to this day called by the Greeks "Sappho" (cf. T. Gairdner, "Source of Oriental Music", The Moslem World, Vol. VI, No. 4).

⁵ Originally the town was called Urha, and it is so named in Syrian literature. The Arabs, however, understood the name as Ur-reha, "ur" as the definite article; the Turks changed the name to Urfa. Cf. Encyc. Brit. under "Urfa".

⁶ Muhiṭ-il-muhiṭ under "Rehaw".

⁷ According to tradition Pythagoras stayed overnight at this town and is said to have there discovered the seventh note or $\flat$. He was probably stimulated by the Rehaw mode prevalent in that town in which



the pure fourth, $\flat$, and c reckoned as the seventh of d are specially prominent. But Riemann (loc. cit., Vol. I, p. 60) furnishes proof that the seventh was already known earlier.

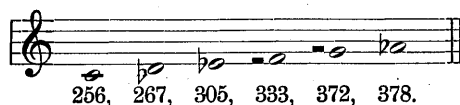
Although the scales were the common possession of classic antiquity, their practical application was individual to the various peoples using them. In the Tefilla mode, as already mentioned, *c* is prominent whereas among the Greeks *a* was the "mese"; moreover the third *g* has the half close. The same features are to be found in Gregorian chants.

From the examples given it will be sufficiently apparent that the Tefilla mode is prevalent in all centres but it appears in various forms. For Jewish song was never fixed and arranged by Councils and Decrees; it was instinctively preserved among the people because it was folk-song. This led, in many centres, to its being subjected to various liberties and local influences.

a) The mode rises to the third *c* and descends to the sub-third *f* and closes on *a*; has therefore a range of a fifth. In this form it is found among the Yemenites for Sabbath, and among the Persians and Moroccans for Sabbaths and Festivals.

b) Rises to the sixth *f*, rests on the third *c*, producing a minor effect, and likewise falls to the sub-third. In this form it is prevalent in Babylonia, Syria, Italy, and among the Oriental and European Sephardim being used only for the High Festivals; whereas the Ashkenazim sing it the whole year with the sub-third as fundamental tone, as in the Pentateuch and Song of Songs modes discussed above.

Some of the examples have been phonographed: Yemen. Phon. Arch. Vienna, Rec. 1167; Babyl. Rec. 1604; Seph. Rec. 1677; Syrian Rec. 1606. The Babylonian record yielded the scale¹



The London and Italian mode is in the Dorian scale with pure fifth. The Jacobites have a similar mode (Ex. 10) which resembles particularly the Moroccan²; on the other hand in the Gregorian Example 11 an identity with group (b) may be discerned³.

The difference between the Jewish and Gregorian modes is discernible in the mobile, lively rhythm, for, as explained above, prayer was not to be forced into stiff forms but to be free heartfelt worship of the Heavenly Father. And "he who recites his prayers according to set formula can awaken no mercy"⁴. This saying from the first century is thus explained in the Talmud (Berahot, 28b): "What is the meaning of 'set'? When a worshipper cannot introduce anything new into his prayers." On this Rashi comments: "A man who cannot add a word of his own in his prayers, but recites his prayers in stereotyped fashion, as yesterday so to-day, as to-day so to-morrow". This view was applied to the chant, to the improvised recitative of the mode according to the passing emotion. In this way the Jewish vocal modes have preserved their vitality and flexibility. This is, however, also a feature of Oriental song in general⁵.

¹ Cf. "Phon. Gesänge, etc." loc. cit.

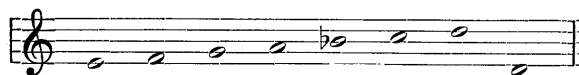
² From Rapport, etc., "Collection de Chants Orientaux" (Paris 1898), p. 131, No. 172.

³ The Italian example from Consolo, No. 335; the London example from the above-mentioned Cantor; the other examples from direct or phonographic communications.

⁴ Berahot ch. IV. Cf. also Graetz-Schefer, "Gesch. d. Juden", Pt. II, p. 199 and 176 note.

⁵ The assertion in the "Realencycl. d. alttestamentl. u. christl. Wissenschaft" and F. Vigouroux, "Dictionnaire de la Bible" (Paris 1908), that Jewish song was Hellenised, because according to Flavius Josephus, "Antiq." XV, 8, 1. Herod introduced Greek musicians (Thymelici) into Jerusalem, is superficial. For Josephus reports in the same passage that this, like all the other Greek customs introduced by Herod, aroused the resentment of the Jews and apparently soon disappeared. It is noteworthy that Vigouroux somewhat earlier asserted that Jewish religious music was of Egyptian origin.

No. 64 is the Priestly Benediction. Its motives recall the Pentateuchal mode of the Yemenites and the High Festivals mode of the Persians; it also contains echoes of the Ashkenazic Pent. mode 188, Phon. Arch. Berlin, 53—54, and closes on the sub-second whereby it acquires a minor effect, i. e. it has throughout the Dorian character and only becomes minor at the close



as appears in Grecian music also. The same effect is also to be found in Jacobite chants (Phon. Arch. Berlin, 25, 26—27).

12. SELIHOT MODE (a). 28, 30, 31, 35, 40, 41, 43, 47, 52, 55—58, 60, 73, 74, 76, 83, 84, 85, 90, 93.

The scale is the same as that of the Qinot; the fourth g is dominant and gives the half close. In this mode also other prayers are recited like 52, 58, 60, the concluding motive of which resembles that of the Song of Songs mode of the Persians and the Pentateuchal mode of the Yemenites. The rhythmic melody 76 is found also among the Syrians and Sephardim, as are 83 and 84, 85 and 90.

13. SELIHOT MODE (b). 18, 36, 37, 39, 65, 68, 77, 88.

The scale is the same as the Qinot mode (b), also the tonal arrangement mainly in 36, 37, 39, 81. Most examples are also to be found among the Sephardim. 36 in the latter rite has the following form:

hazan qahal

la - do - naj e - lo - he - nu ha - ra - hă - mim we - ha - se - li - hot. Ki ha - ta - nu lo

hazan qahal

la - do - naj e - lo - he - nu ha - ra - hă - mim we - ha - se - li hot. Ki ma - rad - nu bo.

hazan and qahal

ha - ta - nu su - re nu se - lah la - nu joş - re - nu.

in which the conclusion is on f, likewise 37. 65 is to be found also among the Oriental Sephardim; the Moroccans have a different melody for this Seliha.

The Orient. Seph. mode runs:

ă - do - naj şa - má - ti şim - ă - ha ja - re - - ti,

ă - donaj. ă - do - naj şa - má - ti we - nir - gaz - ti jom bo tif - qe - de

3*



This mode has the effect of the Arabic Bajat-Şaba.

68 is prevalent also among the Syrians, Sephardim, Moroccans, Italians and in the Carpentras rite, as will be seen from the examples given¹. 77 is also known in the centres mentioned with the exception of Carpentras. The scale is Phrygian in Greek fashion, the fifth a being dominant and the melody ascending to the octave. It seems therefore that its origin is European and it was transplanted to Babylonia by Sephardic cantors. In the Babylonian version, it should be remarked, the sixth is always b flat and the fourth g is dominant.

All the examples given consist really of motives only, for the main characteristic of Hebrew song is the domination of the motive. The entire creative power of Hebrew music is concentrated on the motive. The ancient Hebrew musician, or more correctly, the musical genius of the people, used to create merely one motive; within the narrow limits of this restricted form was expressed the entire sentiment of the people's soul; into this form all its feelings were poured, and that is why the Hebrew motive has remained so vigorous, so full of vitality, so eternally fresh. The ancient Israelites, like the Semitic race generally to-day, saw the acme of art in the economy of form, in the faculty of saying much with very little, both in poetry and in music. A word, a motive — all else is to be imagined by the hearer. The Hebrew eschews variations, extensions, elaborations, commentaries, even when they are by the composer himself. The elaborate European art-forms convey nothing to the Semite; to him the bare theme gives complete satisfaction. Indeed, to him, elaboration blurs the prime effect of the theme. Perhaps this mental characteristic is to be attributed to the spiritual tendency of the Jew in general towards concentric unity in his cosmic outlook. This peculiarity has been preserved to this day among the Jewish people in so far as they have remained true to their racial instincts. This is also the reason why the simple modes of the Bible and old Prayers survive on the lips and in the heart of the nation, whereas all alien products or songs composed in alien style and form, such as those of Hellenist, Alexandrian and Italian Jews, have vanished without leaving a trace. The musical works of a Salomo de Rossi are banished to museums and libraries like the works of a Philo. The music of the thymelici has disappeared like the philosophy of the Alexandrines, whereas the song of the Bible, like the Bible itself, lives on.

Apart from the modes the traditional song of the Babylonians includes a number of recitations which do not properly fit into the modes, so 2, 3, 6 for Sabbaths and Festivals which are in the usual minor scale with the close on the 3rd f. Similar chants for the same prayers

¹ For Italy from Consolo p. 142; for London Sephardim their Mahsor (New Year) p. 151; for Carpentras, loc. cit., No. 20, p. 7. All other examples from direct communication.

are found among both Sephardim and Ashkenazim and belong among the latter to the "Magen Abot" Mode; they might be compared with the rehaw maqam. 7 is Arabic and also known to the Syrians. 8 is similar to the Selihot mode (a). 9 is the ordinary Tefilla mode for week-days and is found also among the Yemenites.

10 consists of two motives one using g-e, the other using f-d; this has no analogy to any traditional melody. Nos. 13, 20—23, 32, 34, 54, 78, and 103 belong to the recitative mode known in Jewish and Gregorian chants and are similar to the Psalms mode 3 and the Rehaw mode as has already been explained above. It is also known among the Yemenites (Vol. I, 34, 35).

14 is likewise in the Rehaw mode. In the Balkans ahot qetana is chanted in a similar melody. 53 also may be ascribed to Rehaw. 48 is in the maqam şaba in which are chanted all the poems and introductions on New Year (qadiş, barhu, zoħrenu lëhajim, mihamoħa, qëduşu); similarly in Syria all poems at the ceremony of circumcision or those recited on Sabbaths and Festivals on which portions of the Pentateuch relating to the history or commandment of circumcision are read, are chanted in Şaba. For Şaba means "pure doe's love" which is expressed in the mode by the diminished fourth¹ and according to Jewish tradition the circumcision celebration is the most favourable time for arousing the Divine mercy; this act being the covenant which the Patriarch Abraham concluded with the God of Israel. Therefore the portion read on the first day of the New Year in which the story of the circumcision of Isaac is narrated is chanted in Şaba; the portion for the second day which describes the sacrifice of Isaac is chanted in Rehaw which comforts and soothes (cf. above Tefilla and Job modes); 18, 24, 49 are in Maqam Nawa; 16 is in the Tefilla mode; 72 is in Maqam Aug; 106 is in the Hypo-Lydian scale.

175 is for Psalms 144, 67 which are everywhere chanted at the end of the Sabbath. According to Babylonian tradition Psalm 144 is said to be the hymn of the Army of King David, and when they sang the verse "Which teacheth my hands to war and my fingers to fight" they used to raise their hands on high. Benjamin of Tudela reports of Bagdad that "the Rabbi Elazar ben Şemah was descended from the prophet Samuel and he and his brothers still knew the songs of the Temple". Similarly R. Pëtahja of Regensburg reports of Bagdad that "on semi-festivals they chant the traditional songs with instrumental accompaniment as they know the tradition of the use of the instruments 'asor' and 'şeminit'." All centres have a similar mode for these Psalms which however was subject to local influences to which Israel Hazan of Jerusalem already drew attention over 80 years ago².

EXTRA-SYNAGOGAL SONG.

As we have already mentioned above, the Babylonian Jews have melodies for extra-synagogal prayers, poems, festival songs and occasional songs for weddings, etc. The melodies are, with the exception of the folk-songs, of Arabo-Mesopotamian origin. For, as with the

¹ Cf. my "Maqamen etc. Şaba".

² "Ijje Hajam" (Leghorn 1855), par. 152, p. 59; "Kërah şel Romi" (Leghorn 1876), par. 1, p. 4. His assertion, however, that only this chant is common to all centres but that the communities have adopted alien chants, is justified only in regard to the melodies of the poems and the introductions to the prayers to which theme we shall return in detail in subsequent volumes. The Bible modes and the prayer recitatives are the common possession of all centres as we have sufficiently indicated.

Syrians and Sephardim, no new musical creations are to be noted among the Babylonians. Already with the introduction of the metres of Arabic poetry their melodies were also introduced. The Hebrew poets even composed according to the rhythm of particular melodies and indicated the name of the song to the melody (*lahan*) of which they desired their poem sung. This procedure penetrated into Syria, N. Africa, Spain and the Balkans, even into the synagogue in spite of the protests of great Rabbis¹. The greatest zealots however acquiesced in the occasional songs². The synagogal songs of the Yemenites and Persians remain immune from this practice³. The most distinguished Hebrew poet of the last centuries in the Orient, Israel Nagara, composed all his poems to alien melodies⁴. This practice was even sanctioned by the Cabalists who regarded it as a direct duty to adapt sacred texts to alien profane melodies in order thereby to rescue them from the impure world and invest them with a holy character⁵.

It remains an open question whether this practice produced stagnation in the creative power of Jewish-oriental song or whether stagnation gave rise to the practice. For in the Ashkenazic and chiefly in the East European centres Jewish song has undergone further developments, particularly in recent centuries and has produced a rich new creation though with many Slavonic and German elements. It is a fact that during the long exile the creative genius of the nation was suddenly transferred from one centre to another. At one moment it appeared in the Orient, at another in the Occident, now in West Europe, now in the South, now in Central Europe or in Eastern Europe. — The collection of melodies 111—164 are all of foreign origin. Possible exceptions are the folk tunes 155—156 which are echoes of the Psalms mode 3.

111 — The text of this is well known and according to Zunz⁶ emanated from Spain in the thirteenth century; likewise 122 actually from the 12th century⁷; 129 composed by Maṣṣur-Jēhošū'a, found also among the Yemenites⁸, also in the Sephardic rite⁹ and in the Aleppo prayer-book¹⁰; 131 by Dawid ben Aharon Husein from North Africa; the Oriental Sephardim sing it before the end of the Sabbath; the melody is in the Bajat-Husein; 132 the text is generally known and is said to emanate from Italy¹¹; 136 by Nagara; 139 found also among the Yemenites¹² in the lesser Nawa as the second is at times lowered (ḥa); the melody of 141 is likewise known to the Yemenites¹³.

144 composed by Elazar Azkari in Safed and printed in his "Sefer Haredim"¹⁴ was introduced by R. Elimeleḥ of Lizansk among all the Ḥassidim¹⁵. 150 also in the Sephardic

¹ Alfassi Resp. 281 says: "A cantor who sings Arabic melodies during the service should be removed from office."

² M. de Lonsano, "Šēte Jadot" (Venice 1628), p. 142.

³ Cf. Vol. I.

⁴ For further information concerning Nagara's Poems and Melodies see my essay in *Haschiloah* Vol. 37, 1, 2.

⁵ "Šir Hadaš" (Jerusalem 1888), Introduction.

⁶ "Literaturgeschichte d. syn. Poesie" (Berlin 1865) p. 589.

⁷ Ibid. p. 495.

⁸ Vol. I, No. 131.

⁹ Zunz, *ibid.* p. 579.

¹⁰ Venice 1527, Part II.

¹¹ Zunz, *ibid.* p. 485.

¹² Vol. I, No. 165.

¹³ Vol. I, Nos. 16—22.

¹⁴ Venice 1601. Ch. 7.

¹⁵ Cf. "Nehora Hašalem", ed. Warsaw.

rite¹ and Aleppo in the Higaz scale. 152 is also known to the Yemenites. 161 of the 15th century². 176 by Salomo ben Gabirol, sung at funerals (Rehaw). 113 by Nagara, in the Maqam Rast. 114 by a Bagdadian, Saleh of last century (Bajat); 115 Nagara, in the Bajat-Saba scale, modified in the second part to 'Aširan; 116 Nagara, generally known (Sasgar). 117—120 also by Nagara. 121 by Mordehāj 'Abadi, Rabbi in Aleppo (about 1860—1880), in the Higaz-Kar scale. 123—127 also by Nagara; the last number has a Persian melody. 137 by Abraham Hajim in the Aug scale. 138 Nagara in Nawa. 140 by Mas'ud Arwah, in Bajat-Saba. 145 Nagara; the melody has a European character. 147 by Josef Burla of Jerusalem (Bajat-Saba). 148 by the above mentioned Saleh, in the Huseni-Kar-Duga scale. 151 in honour of the Kohen called to the reading of the Law on Simhat-Tora; also chanted for the Lewi, for the Haṭan-Tora and Haṭan Brešit and Bar-mišwa and bridegroom on the first Sabbath after marriage. 153—156 sung with great fervour on Simhat-Tora. 157 by the last Chief Rabbi of Bagdad, Josef Hajim (cf. above); Kiri = Kyrie (Greek). 160 by Nagara. 162 by Abitur or Ebjatar and known in the Orient. 164 in the Maqam Isphahan. 189—194 sung for me by Mrs. Flora (Farha) Sassoon in London; they are from Bagdad and are sung in India.

THE MOTIVES.

A STUDY.

We have commented on the melodies of the Bible one by one, pointed out their characteristics, and analysed them as regards the elements of their motives. Now we shall attempt to penetrate to the very essence of the motives, so as to trace their connection with the soul of the nation of which they are the product. For every national music, or at least national (folk-) song, has certain peculiarities perceived by the hearer; when hearing a characteristic German, Slav, Italian, or Spanish tune we notice very strongly marked differences. Now what is the essence of these characteristics?

The answer to this question is generally: it is the spirit of the folk-song that is characteristically different with each nation. But the song is expressed in tones which are combined to motives, to intervals and tone-groups, therefore the peculiarity of the national songs must be sought in the form of the motives, in certain intervals that occur frequently, and are thus typical. It is these motives and intervals which express the national spirit and characterise the song of each nation.

In looking closer at the folk-songs of a race the members of which are living in the same natural surroundings, the same climate and the same conditions of life on one hand, and at the songs of several nations of one race on the other hand which have been separated and exist under different conditions of climate and modes of living, we shall find that certain phrases, intervals and motives characterise each special nation, and thus express the national genius. The tonal elements provide the material for this music. The rhythmical handling determines its form and its specific emotional character.

¹ Zunz p. 590.

² Zunz p. 506.

PENTATONIC ELEMENTS.

Riemann has lately drawn our attention to the pentatonic elements in the music of the ancient races¹. Aristoxenos has already called the pentatonics "archaika". These tunes without semitones, extant in the folk-songs of the Chinese, the Irish, the Scotch, the Scandinavians, and in the Gregorian liturgy, are also to be found in ancient Hebrew music.

Chinese.
Molto largo.

Irish.

Scotch. Irish.

The following motives which often appear in Scotch and Irish folk-songs seem to be remains of pentatonic music also:

Swedish.

Gregorian.

Glo-ri-a in ex-celsis De-o Et in terra pax ho-mi-ni-bus bonae volun-ta-tis Lau-damus te.

There are, however, mixed motives as well as purely pentatonic ones, where the semitone-interval appears as a passing-note; see the Swedish example above.

¹ Folkloristische Tonalitätsstudien, Leipzig 1916, Kap. 1.

² Ibid. — The pentatonic examples given here are mostly taken from this work.

Greek writers tell us that Olympos (8th century B. C.) heard pentatonic music in Asia; the songs in the temples of ancient Greece are also said to have been pentatonic¹. But as Terpander of Syria tells us that the tunes of the barbarians for the psalms were based on the Doric mode (cp. the Tefilla-tune given above), we may assume that the Syrian nations recognized the semitone-interval at a very early period, that is, in the 8th century.

Hebrew song contains no purely pentatonic tunes, only motives probably handed down from very ancient times and interpolated in later tetrachordal melodies. The following motives are such pentatonic elements: the end motive of the Yemenite Pentateuch mode and the Persian mode to the Song of Songs:



the end motives of the Ashkenazic Prophet mode:



of the Moroccan mode to the Song of Songs,  the Ruth mode: , the

mode of the Priests Blessing: , the Seliḥa mode: 
yě - ḥa - re - ḥě - ḥa. ta - ʿā - ḥor

or , the Ashkenazic Esther mode:  which also appears as an

end motive in the mode of the Great Feastdays , with the Yemenites and

Persians (with the second as passing-note): , in the recitation of the

Talmud: .

On the whole, however, the melodies of the Bible and of the old prayers are tetrachordal.

TETRACHORDAL MELODIES.

The pentatonic stage is a primitive one in the musical history of the nations, while the semitone is a higher degree of development, marking the individual character of a tune. All the civilised nations of Western Asia had discovered it, as we know by Terpander's coming across it in Asia Minor and Syria as well as in Greece.

The range is not five-toned, but four-toned now, a tetrachord; the position of the semitone is the essential point: whether in the first interval, with two whole tones following ($\frac{1}{2}$ —1—1), or in the second interval (1 — $\frac{1}{2}$ —1), or in the third (1 —1— $\frac{1}{2}$).

These tetrachords express the national character, being felt very differently by the different nations.

Aristotle says of the Doric mode that it has a calming effect on the hearer, while the mediaeval writers on music declare it to be of a rousing, exciting nature. The people of Central Europe feel the minor tetrachord to be melancholy and saddening, while the Romanic and Slav peoples have no such feeling. For the Semitic Oriental the minor tetrachord is the very base of all

¹ Riemann, Handbuch der Musikgeschichte, Teil I, S. 51.

song. The Higaz tetrachord with the augmented second in the second interval ($1\frac{1}{2}$ — $2\frac{1}{2}$ — $3\frac{1}{2}$ —4) sounds strangely wild and melancholy to Western and Central Europeans, and yet it is the basse of many songs with Oriental nations and such as once came from the Orient.

In Hebrew music the Doric tetrachord is used for texts of an elevated and inspired, or of a lyric nature. Thus the Pentateuch, Ruth, the Song of Songs, part of the Psalms and hymnic prayers are composed in the Doric tetrachord; the first interval with the semitone expressing lyring feeling, the two others with the whole tones standing for grandeur and sublimity. The sentimental texts however, with their very human outbreaks of feeling, both of joy and of grief, use the minor tetrachord for their melodies. The Prophets, the Lamentations, the Prayers of Penance are accordingly composed in the Phrygian scale.

The Lydian tetrachord with the major intervals, generally described as the hard, strong, gay and merry key, is used by the Hebrews in composing texts which are anything but merry, such as the lamentations of Job, the third chapter of the Lamentations, and the Confession of Sins on fastdays.

The essential structure of the Bible melodies is tetrachordal; so much will be clear from the examples from different Jewish centres given here. Their range is limited to a fourth, as the tunes of the Pentateuch, the Prophets, of Ruth, Esther, and of the Lamentations plainly show. Sometimes we find the combined forms of two tetrachords: d—g—c in the Prophets, the Lamentations, and Esther. In the tune of the Pentateuch the range of the motives is a fourth ascending, and only a third descending: f $\sharp$ —h and f $\sharp$ —d. The fifth never shows, neither does the octave as a concluding interval. It may even be said that none of the tunes make use of the range of the octave in the modern sense, in any of its motives. For though some of them, such as the Syrian and Sephardic Pentateuch melodies, encompass an octave, yet these are only to be regarded as passages in short grace-notes, and even then they are not properly octaves (f $\sharp$ —f $\sharp$), but only a sixth (f $\sharp$ —d—f $\sharp$ —d).

We may therefore suppose that the tunes or their motives were composed at a time when the complete eight-toned scale with the octave close was yet unknown in Syria. We know, however, that at the time of Alexander's conquest of Asia the Greeks had already fully developed their system of eight intervals, with three authentic modes, each with its derivative hypo and hyper modes, so that we must either date the Hebrew melodies from before that time, or assume that they developed uninfluenced by Greek music.

CHARACTER OF THE MOTIVES.

Melodies are composed of motives. They are developments and variations of motives. The motives themselves are characteristic tone-intervals. When closely analysed, all the melodies of a nation, be they ever so numerous, can be reduced to a few motives, and these to a few intervals. For the spirit of the people creates only tone progressions combined to motives—either motives standing by themselves, and gradually pieced together to form tunes, or such as at first only appear in emphatic and poetic speech as accented phrases or cadences, and are little by little used in song.

When listening to national music, we soon notice steps and intervals, phrases and motives, which are characteristic and often repeated. Almost every folk-song shows such tonal characteristics.

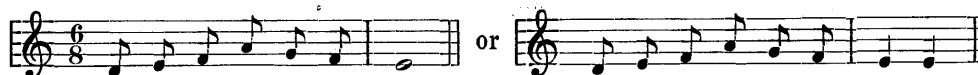
Another characteristic is the rhythm, the value of the single notes as well as the different bar-measures.

These two characteristics, tonality and rhythm, give to a national music its original quality they express the character of the nation.

If we examine from this point of view one of the richest stores of folk-music, that of the Germans, we find that its originality lies in the following intervals and motives:



German folk-music is composed in the major key, and usually stresses the third, sixth, and seventh. The use of suspensions, such as those exemplified in motives 4 to 9, is marked. This arises from the peculiar stress laid in spoken German upon the penultimate syllable, particularly in verbal forms and in dissyllabic substantives. Such penultimate accents, where they occur in the final word of a phrase or sentence are rather inconvenient in singing. For, where the final note is set to the last syllable, the natural tendency is to shift the musical accent to this note, which is contrary to the usage of speech; or the final note is made to serve for two syllables, for the accented and the unaccented syllable, which causes a cumulation of syllables and a weakening of the melodic line, as in



The use of the suspension, however, preserves the accent on the penultima and the last note falls to the last syllable without losing its final character.



Some of these motives seem to have their origin in harmony, such as 11, 12, 13, 15—18. Others concluding with the third have probably been taken over from Gregorian music, particularly from the third tone, such as



We must not conclude that these motives never crop up in the song of other nations; but there they are rare, accidental, while here they appear continuously and consistently. They are the very flesh and blood of German national song, and no folk-song is without some of them.

The rhythm of German folk-song is generally $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, but rarely the gently swaying measure of $\frac{6}{8}$.

These characteristics suffice to determine the German national character as expressed in song.

When we examine the traditional melodies of the Hebrew Bible modes, we find motives and progressions not to be met in any other national music. The rhythm is free, not pressed into bars, quite in accordance with the nature of the Beduin-Oriental who brooks no fetters or limitations. The tunes must be regarded as composed of such motives as grew from concluding formulas;

such are very clearly preserved in the Yemenite and Persian melodies. In the course of further development motives for the beginning of the phrase and for the preparation of the conclusion were invented. The richer in motives a tune is, the later it has been composed.

The characteristic concluding motives of the Phrygian tetrachord



are to be found in the tunes of all the national centres. The motives for the beginning (with ascending intervals) are



those preparing the conclusion (with descending intervals) are



Combining these three kinds of motives, we can construct at will a melodic phrase that will bear the Hebrew stamp and will sound equally familiar to all Jewish centres. For example:



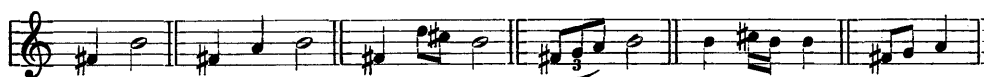
is typical for Hebrew song and is often found in later creations, as in Kol Nidreh and in the well-known song of Rabbi Shneur Salman  as well as in "Benei hechala".

All these motives also appear in modern Jewish folk-song, Hebrew and Yiddish, the minor key being characteristic of the Jew, as the maqam Bayat is characteristic of the Arab.

The characteristic motives of the Doric tetrachord are also divided into motives of conclusion, of beginning, and of preparation for the conclusion. The conclusions are:



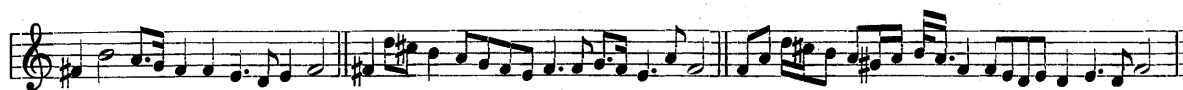
The beginnings with rising tendency are:



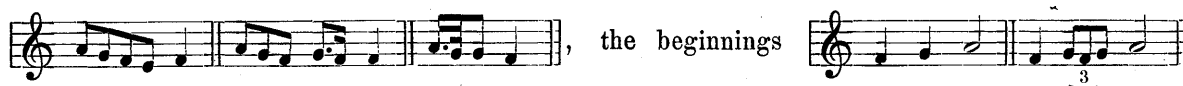
The preparatory motives are:



From these we can construct phrases such as:



In the Lydian or rather the Rehaw tetrachord in Job and other places we have the concluding motives



and the preparatory motives

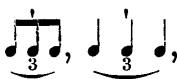


We can combine them to



These are elements of Hebrew popular song and its original characteristics.

The rhythmic forms are , for regular bars are unknown in Hebrew song, and the numerous grace-notes give it life and make it supple; it is full of temperament and spirit, suggestive of the smell of earth and of human feelings. It is certainly in strong contrast to the spirit of ecclesiasticism, of mortification and penance, of ascetism and renunciation.

In ancient Greek song the rhythm was determined by the syllables, and it is the same in Hebrew song, with this difference: that accented and toneless stand for long and short. The long vowels are long in song only when they bear the word accent; in that case they often serve for a whole figure. The triplet is frequent, as follows from the nature of the Hebrew language, where an accented syllable is often followed by two toneless ones, e. g. shîr ha-shî-rîm a-shêr li-shlo-moh. In the group shîr ha-shî accented and toneless syllables are equal in length, the three forming a triplet, while in rîm a the syllable rim has two thirds of the triplet, the toneless a however only one third () while shêr li-shlo is again a triplet with three notes (). Here the triplets are dactylic, but we also find anapests in this form: , and amphibrachic forms in triplets: , or in syncopes . There are plenty of instances in the volume for all these forms. Great diversity of binary and triple measure is effected by penultimate and antepenultimate accent, or by penultimate accent with pause (perfect or imperfect cadence).

THE ARAMAIC-SPEAKING JEWS¹.

In the North-Western portions of Mesopotamia and on the East bank of the Tigris there are Jews dwelling in the towns and villages who speak the so-called neo-Syrian dialect. This

¹ Full details in my essay in "Hasehiloah" Vol. 29.

² "A Dictionary of the Dialects of Vernacular Syrian" (Oxford 1901).

idiom is really a jargon composed of Persian, Kurdish, Turkish, Arabic and Hebrew elements with a basis, however, which has remained Aramaic. This idiom is likewise spoken by the local Christians (Nestorians) who according to Maclean² number 100,000 souls. The Jewish dialect, however, differs from the Christian in its Hebrew vocabulary. Before the war the number of these Jews amounted to about 10,000³. Their settlement is in the district from Mossul to Zachu about 30 miles North thereof and eastwards in the Urmia province which is called by the Jews "Little Persia". In Urmia there were before the war about 500 Aramaic-speaking Jews. In Sene 400; Sabulak 200; Saugbulak 200; Arbil 150⁴; Baschkalan 200; Karmanschah 200; Karkuq 200. Mossul contains 500 families only some of whom are Aramaic speaking. Others are to be found in Salmas, Rewendus, Bigar, Aschenu, Alkus, Muḥamad-Schah, Zachu, Gizir, Sundur, Kerwan-sera, Negda, Sina, Van, Vane, Bukan, Sekiz, Salanduz, Mjanduv, Nakade, Shuni.

The Aramaic language prevalent during 2000 years in Mesopotamia and Syria was suppressed by Islam. It is true that Eldad Hadani reports that "The Babylonians used the Aramaic language for study" but Benjamin of Tudela declares that "In Babylonia Arabic is spoken and only in the distant regions of Persia and Madaj is Targum still spoken". Petahja of Regensburg reports similarly. These Aramaic-speaking Jews are undoubtedly the direct descendants of the old Babylonians of Talmudic times. Their pronunciation of Hebrew is the same as that of the Babylonians. Their synagogal songs are also similar. Many of them still follow agriculture. In Jerusalem there are about 15 families including a "scholar" who taught me their language and pronunciation as well as their song. I have taken phonographic records of several of the songs and the melodies given in the collection all are due to him. He came from Sabulak on Lake Urmia and his pronunciation, which I give here, is therefore the Urmia pronunciation.

CONSONANTS.

א	spirit. lenis; interchangeable with ה as termination in writing.
ב	b.
ב	labial; interchangeable with ו in writing: גורה — גברא, חורא — חברא, רורה — רבא, זרינא — זבינא, שורה — שרבע.
ג	in Persian and Kurdish words for ק, כ.
ג	Arab. or Turk. ج.
ג	sometimes like German ch.
ד	hard d; in some districts like Arab. د.
ה	German h; Arab. ه.
ז	French z.
ח	In Kurdish and Turkish spoken idiom like כ: חזא — חזל, חורא — חור, כאיח — חיא, כשבני — השבא, רכימא — רחמא, ירכא — ירחא like ח.
ט	like ת: טבע — תבא.
י	interchangeable with א, אידא — ידא (Samaritans); is sometimes initially dropped הודרי — יהודרי.

³ In the time of Benjamin of Tudela their number was much larger. He reports that "25,000 Israelites live in the approaches of Madaj who originate from the first exile and speak Targum".

⁴ According to Jewish tradition this is the Biblical town "Ressen".

ל	interchangeable with ר, ג.
מ, נ, ס	m, n, s.
ע	like א: איכה — אחוה, עתק — אחוה. Is often dropped entirely: ארבע — ארבה, ארעא — ארה.
פ	p.
פ	f; also like פ: יליף — יליף, כפנה — כפנה.
צ	sometimes like Arab. ʕ; in other districts like s.
ק	like כ; also like ג, ג, ח — כ, ח.
ר	sharp r.
ש, ש	s without marked difference; in several districts like 'd.
ת	pron. in several districts like Engl. th; in others like 't or t.

VOWELS.

א; א; e + i as in Lithuania.

י = i; ו = u; ו = ou; ן = q (open).

š. mob. = š. quies. (also initially). — יר (terminally) = u, as in לביר = libeu, יומיר = jemau.

יר = (a) for the 3^d person יר, א in Old Aramaic; (b) conjunctive particle יר, יר, as in ירכי ירעי = ירכי ורעי; יומיר ורומה = יומי ורומה.

Initial א is dropped: אמרלי = מרלי.

יר (in the conjugation) instead of יר.

Religious and abstract ideas have been taken over from the Hebrew as is the case in Judeo-German and Judeo-Spanish, as חסיד, חתן, מלאך, משיח, מצוה, נביא, צדיק, תורה.

As mentioned above the traditional song of the Aramaic-speaking Jews is analogous to the Babylonian. In the collection Nos. 165—174 are given as examples of their song. 168, 169, by Nagara, the latter in alternate measures of $\frac{2}{4}$ and $\frac{3}{4}$ and a period of seven bars, three in section 1 and four in section 2. 170, by Nagara, in Maqam Rehaw, has a ten-bar period and each section of five bars. 170, 172 by the above-mentioned Aram. "scholar" Jaaqob Mizrahi, the first in Bajat-Şaba and mixed time $\frac{4}{4}$ and $\frac{3}{4}$; the latter $\frac{5}{4}$ and $\frac{4}{4}$, is of Persian character. 173 and 174 by the same, who claims to have composed the melodies himself.

NOTE: The Arabic music will be dealt with fully in the fourth volume which will contain an explanation of the various scales and modes referred to above.

I Intonations of the Pentateuch נגינות התורה

Intonationen des Pentateuchs

Exod. 18. 1-2 שמות 1. Babylonian בבלִי Babylonisch.

Waj-jiq-ra mô-še lē-hoḷ ziq-nē jis-ra.ēl waj-jô - mēr
 ă.lē.hēm mi-šē-ḥu uq-ḥu la-hēm sôn lē-miš-pē-hô - tē-hēm
 vē-ša-hă-tu hap-pa - sah. Ul-qah-tem ă-gud-dat ê -
 zôḥ ut-bat-tem bad-dam ă-šer bas-saf vē-hig-ga-tem
 ʔel ham-muš-qof vē-ʔel šē-tē ha-mē-zu-zôt min had-dam ă-šer bas-saf,
 vē-at-tem lô tē-sē-u iš mip-pē-tahbê-tô ad bô - qer.

2. Persian פרסי Persisch

Va-jik-ro mu-še lē-hoḷ zik-nē jis-ro.ēl va-ju-mēr ă-lē-hēm,
 miš-ḥu u-kē-ḥu lo-hēm tsun lē-miš-pē-ḥu-tē-hēm vē-ša-hă-tu ha-pô-sah.
 Ul-qah-tem a-gud-dat ê-zuv ut-val-tem badam ă-šer ba-sof
 vē-hi-ga-tem ʔel ha-maš-kuf vē-ʔel šte ha-mē-zu-zut
 min ha-dom ă-šer ba-sof vē-a-tem lu tē-tsē-u iš mi pē-tahbê-tu ad bu-ker.

3. Bokharian בוכרי Bucharisch

Exod. 18, 1-2 שמות

Va-jiš. ma jit.ru huhên midjon hu-tên mu-še êt kol ă-șer

o-sô ă-lu him lă-mu-še ul-jis-ro-êl a-mu ki hu-tsi ă-du-noj

et jis-ro-êl mi mits-ro-jim. Va-ji-kah jit.ru hu-tên mu-še et tsipu-ro

(Genes. 10. 16.)

ê-šet mu-še a-har ši-lu-he-ho. Va-jit-ma-hă-mo va-ja hă-zi-ku

ho-ă-no-șim bē-jo-du uv-jad iš-tu uv-jad šē-tē vē-nu-tav

bē-hem-lat ă-du-noj o-lov va-ju-tsi-u-hu va-ja-ni-hu-hu mi-hut-slo-ir.

4. Syrian סורי Syrisch

Exod. 12, 21-23 שמות

Wa-jiq-ra mo-še lă-hol ziq-ne jis-ra-el waj-jo-mer ă-le-hem,

mi-șē-hu uq-hu la-hem son lă-miș-pē-hote-hem wē-ša-hă-tu hap-pa-sah.

Ul-aḥ-tem ă-gud-dat e-zob ut-bal-tem bad-dam

ă-șer bas-saf wē-hig-ga-tem el ham-maš-qof wē-el šē-te ha-mē-zu-zot min had-dam

ă-șer bas-saf wē-at-tem lo te-șē-u iš mip-pe-tah be-to ad bo-er.

5. Moroccan מרוקני Marokkanisch

Deut. 6, 6-8 דברים

Wě.ha.ju ha.dě.ba.rim ha.él.lē ă.ser a.nô.hi mē.saw.ha haj.jôm

al lē.ba.bē.ha wě.sin.nantsam lē.ba.nē.ha wě.dib.bar.ta bam bē.sib.tē.ha

bē.bē.tsē - ha ub.lēh.tē.ha bad.dē.rēh ub.sōh.bē.ha ub.qu.mē.ha

uq.sartam lē.ōts al ja.dē.ha wě.ha.ju lē.tō.ṭa.fōts bēn 'ē.nē.ha uḥ.tāh.tam

Exod. 3, 17. 18 שמות
al mē.zu.zōts bē.tsē.ha u.bis.ā.rē.ha. Waj.jō.mēr ē.ē.lē ēts.hēm mē.ō.ni miš.

ra.jim. U.ba.tsa at.ta wě.zi.nē jis.ra.él ēl mē.lēh miš.ra.jim.

6. Gibraltarian גיבראלטרי Giberaltarisch

Waj.jiq.ra mo.šē lē.hol ziq.ne jis.ra.el waj.jo.mer ă.le.hem,

miš.hu u.qē.hu la.hēm son lē.miš.pē.ho.te.hēm wě.šā.hā.ṭu hap.pa.sah.

Ul.qah.tēm ă.gud.dat e.zoh ut.bal.tēm bad.dam ă.šer bas.saf

wě.hig.ga.tēm el ham.maš.qof wě.əl šē.te ha.mē.zu.zot min had.dam ă.

šer bas.saf, wě.at.tēm lo te.sē.u iš mip.pe.tāh be.to 'ad bo.qer.

7. Sephardic in France ספרדי צרפת Sepharadisch in Frankreich

Genes. 1, 1-5 בראשית

Bě-re-šit ba-ra ę-lo-him et ha-ša-ma-jim wě-et ha-a - rets.

Wě-ha-a - rets ha-jě-ta to - hu wa-bo - hu wě-ho - šeh al pę-ne tę-hom

wě-ru - ah ę-lo-him mę-ra-he - fet al pę-ne ha - ma-jim. Wa-jo - mę

ę-lo-him jě-hi - or wa-jě-hi or. Wa-jar ę-lo-him

et ha-or ki tob wa-jab-del ę-lo-him ben ha-or u-ben ha-ho-šeh.

Genes. 1, 1-5 בראשית

8. Italian איטלקי Italienisch

Bě-re-šit ba-ra ę-lo-him et ha-ša-ma-jim wě-et

ha-a - rets. Vě-ha-a - rets ha-jě-ta to - - - hu

va-bo - hu vę-ho-šeh al pę-ne tę-hom vę-ru-ah ę-lo-him mę-ra-he - fet -

al pę-ne ha-ma-jim. Va-jo-mę ę-lo-him jě-hi - or

vaj-hi or. Va-jar ę-lo-him et ha-or ki tob va-jab-del

ę-lo-him ben ha-or u-ben ha-ho-šeh. Va-jik-ra ę-lo-him la - or

jom vę-la - ho - šeh ka-ra aj - la vaj-hi e - reb

waj-hi bo - - - - - ker jom ę-had.

9. Sephardic (Amsterdam) ספרדי אמסטרדם Sephard. (Amsterdam)

Genes. 48, 15-16 בראשית

Vaj - ba - reh et jo - sef va | jo - mar ha - ě - lo - him

ă - šer hit - ha - lě - hu ă - bo - taj lě - fa - nav ab - ra - ham vē - jits - hak,

ha - ě - lo - him ha - ro - nge o - ti me - ngo - di ngad ha - jom ha - zę. Ha - ma - lah

ha - go - el o - ti mi - kol rang jě - ba - reh

et ha - nę - nga - rim vē - ji - ka - re ba - hem šę - mi vē - šem ă - bo - taj

ab - ra - ham vē - jits - hak vē - jid - gu la - rob bę - kę - ręb ha - a - rets.

9b Sephardic (Amsterdam) ספרדי אמסטרדם Sephard. (Amsterdam)

Exod. 12, 21-23 שמות

Va - jik - ra mo - šę lę - høl zik - ne jis - ra - el va - jo - mer ă - le - hem

miš - hu uk - hu la - hem tson lę - miš - pę - ho - te - hem vē - ša - hă - tu ha - pa - sah.

ul - kah - tem ă - gu - dat e - zob - ut - bal - tem ba - dam ă - šer ba - saf

vę - hi - gang - tem el ha - maš - kof vē - el šę - te ha - mę - zu - zot min ha - dam ă - šer ba - saf,

vę - a - tem lo - te - tsę - u iš mi - pę - tah be - to ngad bo - kę. Vę - nga - har

ă - do - naj lin - gof et mits - ra - jim vē - ra - a et ha - dam

ngal ha - maš - kof vē - ngal šę - te ha - mę - zu - zot u - fa - sah ă - do - naj



10. Sephardic (London) ספרדי לונדון Sephard. (London)
 Numeri 36, 8-9 במדבר



11. Sephardic (Egypt and Palestine) ספרדי מצרים ופלסטין Sephard. (Egypten u. Palästina)



ä.le.hem, miš.hu uq.hu la.hem son lë.miš.pë.ho.te.hem
 wë.ša.hă.tu hap.pa.sah.Ulqah.tem ä.gud.dat e.zoh
 ut.val.tem bad.dam ä.şer bas.saf, wë.hig.ga'ten
 el.ham.maş.qof wë.el şë.te ha.më.zu.zot min had.dam ä.şer bas.saf,
 wë.at.tem lo tes.u iş mip.pe.tah be.to 'ad bo.qer.

12. Sephardic (Balkan) ספרדי בלקן Sephard. (Balkan)

Va-jik-ra mo-she, le-hoi zik-ne jis-ra-el va-jo-mer,

a-le-hem, miš-hu uk-hu la-hem tson le,

miš-pě-ho-te-hem wě-ša-hă-tu ha-pa-saḥ. Ul-kaḥ-tem a-gud-dat

e-zov ut-val-tem ba-dam a-šer ba-saf, v'hi-ga-ten

el ha-maš-kof vě-el šě-te ha-mě-zu-zot min ha-dam a-šer ba-saf,

vě-at-tem lo te-tsě-u iš mi-petah be-to ad bo-ker.

13. Saloniqui סלוניקי

Exod. 20 שמות

Vaj-dabber a-do-naj et kol ha-dě-ba-rim ha-el-le le-mor.

A-no-hi a-do-naj e-lo-he- ha a-šer ho-ste-ti.

ha me-e-rets mits-ra-jim mibbet a-ba-dim,

lo jih-ję lę-ha e-lo-him a-he-rim al pa-naj,

lo ta-ă-se lę-ha fe-sel wę hol tmu-na a-šer baš-ša-

ma-jim mim-ma al va-ă-šer ba-a-rets mit-ta

hať va-ă-šer bam-ma-jim mit-ta hať la-a-rets lo tiš-ta-hă-ve la-hem

wę-lo to-oh-dem. Ki a-no-hi a-do-naj e-lo-he- ha el kan-na

po-ked a-von a-boť al ba-nim al šil-le-sim vē-al-ri-be-

im lę-so-nę-aj vē-o-se he-sed la-ă-la-fim lę-o-hă-baj ul-šo-

mę-re mits-bo-taj. Lo tiš-sa et šem a-do-naj e-lo-he- ha

laš-šav, ki lo ję-nak-ke a-do-naj et a-šer jis-sa et šmo laš-šav.

14. Ashkenazic אשכנזי Aschkenasisch

Va-jik-ro mo - še lě-hol zik-ne jis-ro-el va-jo-mer ă-le - hem
 miš-hu u-kě-hu lo-hem tson lě-miš-pě-ho sse-hem vę-ša-hă-tu
 ha-po-ssah. ULkahtem ă-gu-dass e-zov ut-val-tem.
 I Ba-dom ă-šer ba-sof, II ba-dom ă-šer ba-sof vę-hi-ga-tem el ha-maš-kof vę-el šte
 ham-zu-zo min ha-dom ă-šer ba-sof vę-a-tem lo sse-tse-u iš mi-
 Exod. 15, 3
 pe-ssah be-sso ad bo-ker. ă-do-noj iš mil-ho-mo ă-do-noj šę-mo.

15. Lithuanian ליטויש Lithauisch

Va-jik-ro moj - še lě - hol zik-ne jis-ro-el va-joj-mer ă-le-hem
 miš-hu u-kě-hu lo-hem tsojn lě-miš-pě-hoj-sse-hem vę-ša-hă-tu ha-po-ssah.
 ULkahtem ă-gu-dass e-zojv ut-val-tem ba-dom ă-šer ba-ssof
 vę-hi-ga-tem el ha-maš-koif vę-el šę-te ha-mě-zu-zojss min ha-dom ă-
 šer ba-ssof vę-a-tem loj sse-tsę-u iš mi-pe-ssah be-ssoj ad-boj-ker.

16. Lithuanian Intonation of the Song of Songs שיר השירים ליוטא
Lithauische Intonation des Hohenliedes

Šir ha.ši.rim ă.šer liš.lej.mej. Ji.šo.ke.ni mi.ně.ši.kejss pi.hu
ki tej.wim dej.de.ho mi.jo.jim. O.ku.mō nō vā.ă.ssej.vē.vō vō.ir
baš.vō.kim u.vō.rě.hey.vejss a.vak.šo ejss šę.ō.hă.vō naf.ši bi.kaš.tiv
vē.lej mē.tsq.ssiv. Ad šę.jo.fu.ah ha.jejm vē.nō.ssu hatsē.lō.lim ssejv dmej.lē.ho
dej.di lits.vi ej lē.ej.fēr hō.ă.jō.lim al hō.rej vō.sser.

17. Lithuanian Intonation of Ruth רות ליוטא Lithauische Intonation für Ruth

vaj.hi bi meij šę.fejt ha.šejf.tim vaj.hi rō.ōv
bō.ō.rets va.jej.leh iš mi.bejss lē.hem jē.hu.dō
lō.gur bis dej mej.ōw hu vē.iš.tej uš.nej vō.nov.

18. Carpentraz קרפנטראז

Exod. 10, 1-3 שמות

Va.jo.mer ă.do.naj el.mo.še bo el.par.o ki.ă.ni hi.h.bad.ti
et.li.bo vē.ēt.lev ă.va.dav lē.ma.an ši.ti o.to.taj e.lē



bēkirbo. Ul.ma. - an tē-sa-per bē,ōz-ne bin_ħa u,ven bin_ħa

et ā_șer hit_a-lal-ti vēmīts-ra - jīm vē_ēt o-to-taj ā_șer sam-ti vam

vi.da.ă.tem ki ā_ni ā-do.naj. Va.ja-vo mo.șe vē-a.ħă.ron e_l par.o

va-jo.mē_ru e - lav ko a.mar ā-do.naj ă_lo-he ha-iv.rim

ad ma_taj me.an.ta le-a-not mi.pa.naj șa.lah a-mi vē-ja.av.du - ni.

Kyrie eleison נוסח הסלם השלישי הנריגורי



Ky - ri - e e - lei - son, Do - mi - ne mi - se - re - re.

Chris - tus Do - mi - nus. Fac - tus est o - be - di - ens us - que ad mortem.

Qui pas - su - rus ad - ve - nis - ti prop - ter nos. Qui ex - pan - sis in cru - ce

ma - ni - bus tra - xis - ti om - ni - a ad te sae - cu - la.

Qui pro - phe - ti - ce promp - sis - ti, E - ro mors tu - a o - mors.

Comparative table of accents motifs in the intoning of the Pentateuch.

לוח המשווה נגינות התורה, המפסיקים

Vergleichende Tabelle der Accentmotive des Pentateuchs

בבלי 1 Babyl.	Sofpasuq	at_nah	se_gol	zaqef qaton	rēbīa	tēbir
בוכרי 2 Bokhara.						
פרסי 3 Persian.						
סורי 4 Syrian.						
מרוקני 5 Moroccain.						
גיברלטרי 6 Gibraltar.						
איטלקי 7 Italian.						
ספרדי צרפת 8 Sephard. (France)						
ספרדי אמסטרדם 9 Seph. (Amsterdam)						
ספרדי מצרים ואי 10 Seph. (Egypt. and Pal.)						
אשכנזי 11 Ashkenazic.					azla gereš	geršajim, tēbir
ריכלין 12 Reuchlin.						
שירושיונים 13 Canticles.						

gerəşin tarha qadma pašta talša gəđola zarqa pazer gereş

talša qətanq

zarqa

zarqa

zarqa

maarih tərən qadmin zarqa azla gereş

merha kəfulla

azla

munah z. qaton pašta kəfulla

II Intonations of the Prophets, נגינות הנביאים *Intonationen der Propheten*

1. Jemenite (Pentateuch) תימני (תורה) Jemenitisch

Exod. 12, 21-23 שמות

Wa - jig - ro mo - šę lę - hol zig - nej jis - ro - ejl

waj-jô-mer ä-lej - hem miš-ę-hu ug-hu lo hem sôn

lę-miš-pę-ho - tej-hem wę-ša-hă-tu hap-po - sah. Ul-gah-tem

ă-gud-dat ej - zob uť-bal - tem bad-domă-šer bas-sof wę-hig-ga-tem

el ham-maš-gôf wę-el šę-tej ha-mę-zu-zôt min hăd-domă ä-šer bas-sof

wę-at-tem lô tej - šę - u iš mip-pe-tah bej-to 'ad bô - ger.

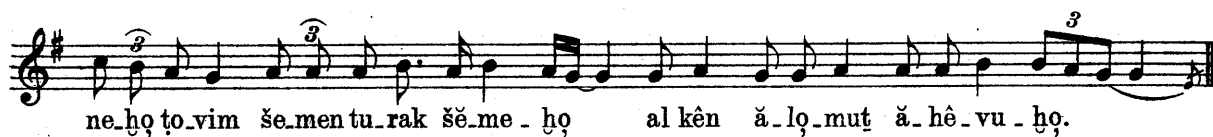
Wę-o-bar ä-do-noj lin-gof et miš-ra - jim wę-ro - o et had-dom

'al ham-maš-gôf wę'al šę-tej ha-mę-zu-zôt u - fo-sah ä-dô-noj 'al

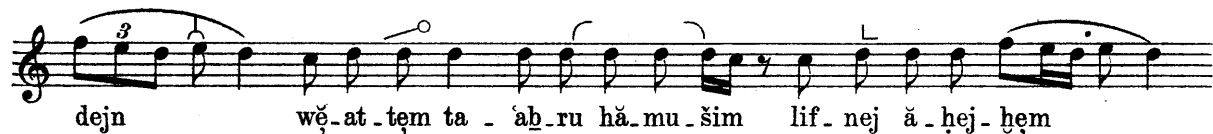
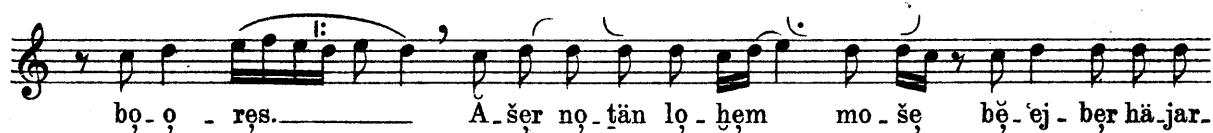
hap-pe - sah wę-lô jit-ten ham-maš-hit lo bô el bô - tej-hem lin-gof.

2. Persian, Song of Songs שיר השירים פרק Persische Hoheliedweise

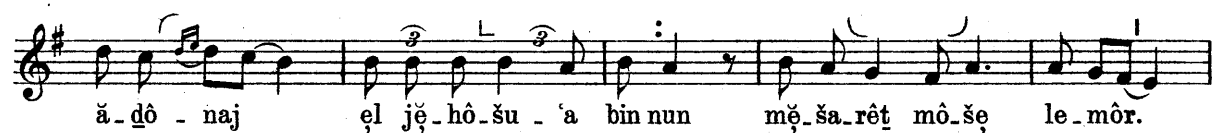
Šir ha-ši-rim ä - šer liš - lu - mu. Ji - šo - kê - ni min -



Josua 1, 14 ^{3. Jemenite (Prophets)} נביאים ימני ^{Jemenitisch (Propheten)}



Josua 1, 1-2 ^{4. Babylonian} בבלי ^{Babylonisch}



5. Sephardic (Egypt and Palestine) ספרדי מצריכאי Sephard. (Egypten u. Palästina)

Samuel I 1, 1-3 שמואל

Waj.hi iŝ e-ħad min ha-ra-ma-ta jim sô.fim me.har ef-
 ra - jim uŝ-mô el-qa-na ben jě-rô-ħam ben ę-li-hu
 ben tô-hu ben suf ę-ra-ti. Wě-lô šę-te na-šim šem a-ħať ħan-na
 wě-šem haš še-niť pę-ni-na, waj.hi lif-ni-na jě-la-dim u.lě-ħan-na en
 jě-la-dim. Wě'a-la ha-iŝ ha-hu me-i-rô mij-ja-mim ja-mi-ma
 lě-ħiŝ.ta-ħă-wôt wě-liz-bo aħ la-dô-naj sę-ba-ôt bę-šil.lô, wě-šam
 šę-ne bę-ne e-li ħoť-ni u-fin-ħas kô-ħă-nim la-dô-naj.

6. Syrian סורי Syrisc

Ně-še ħem ta-pę-ħem u-miq-ne-ħem je-šę-bu
 ba-a - - - res ă-šer na-tan la-ħem mo-šę bę'e-bę haj-jar.den
 wě-at-tęm ta-ăb-ru ħă-mu-šim lif-ne ă-ħe-ħem
 kol gib-bo-re ha-ħa-jil wa-ă-zar-tęm o-tam.

7. Carpentraz קרפנטראז

Kings II 23, 4 מלכים

Va-jě-tsav ha-me- - - leh et hil-ki-ja - hu ha-ko-hen

ha-ga-dol vė-et ko-hă-ne ha-miš-ne vė-et šo-mě-re ha - saf

lě-ho-tsi me-he-hal ă-do-naj et kol ha-ke-lim ha - ă - su - jim

la-ba - al vė-la - ă - še - ra ul-hot tsě-va ha-ša-ma - jim va-jis-rě-fem

mi huts li - ru-ša-la - jim bė-šad-mot kid-ron vė-na-sa et ă-fa-ram bet el. _____

8. Sephardic (London-Amsterdam) ספרדי לונדון אמסטרדם

Zacharia 4, 2 זכריה

Vaj-jo - mę e-laj ma at-ta ro-e va-o - mar

ra-i-ti vė-hin - ne-mě-no-rat za-havkul-la vė-gulla ngal ro-ša

vė-šiv-nga ne-ro-tę - ha nga - lę - ha, šiv-nga vė-šiv-nga mu-tsa-kot

lan-ne-rot ă-šer ngal-ro-ša. Mi at-ta harhag-ga-dol lif-ne-zě-rub-ba-vel

lě-mi šor vė-ho-tsi et ha-ę-ven ha-ro - ša tě-šu-ot hen hen la.

9. Moroccan מרוקני Marokkanisch

Josua 1, 14 יהושע

Ně-sê-ḥem ṭa-pě-ḥem u-miq-nê-ḥem jēs-bu ba-a-reṣ

ă-šer naṭsan la-ḥem mō-se bē-ê-ber haj-jar-dên wě-at-tem ta-ab-ru

ḥă-mu-sim lif-nê ă-ḥe-ḥem kōl gib-bo-rê ha-ḥa-jil wa-ă-zar-tem ô-tsam.

10. Gibraltarian גיברלטני Giberaltarisich

Ně-še-ḥem ṭa-pě-ḥem u-miq-ne-ḥem je-šē-bu

ba-a-reṣ ă-šer naṭan la-ḥem mo-se bē-e-ber haj-jar-den

wě-at-tem ta-ab-ru ḥă-mu-sim lif-ne ă-ḥe-ḥem

kol gib-bo-re ha-ḥa-jil wa-ă-zar-tem o-tam.

11. Ashkenazic אשכנזי Aschkenasisch

Josua 1, 1 יהושע

Vaj-hi a-ḥă-re moss mo-šē e-wēd ă-do-noj

va-jo-mēr ă-do-noj ʔl jē-ho-šu-a bin nun mē-šō-ress mo-šē le-mor.

Mo-šē av-di mess vē-a-tō kum ă-vor ess ha-jarden ha-zē

a - to vė - hōl hō - ǫm ha - zė el hō - ǫ - rėts ă - šer ǫ - no - hi
 no - ssen lō - hēm liv - ne jis - rō - el. Kōl mō - kom ă - šer tid - roh
 kaf rag - le - hēm bo lō - hēm nē - ssa - tiw ka - ă - šer hō - ji - ssi im - mo - šė.

12. Lithuanian Lithauisch

Vaj - hi ă - hă - rej mejss mej - šė e - vėd ă - dej - noj
 va - jej - mēr ă - dej - noj el jė - hej - šu - a bin nun mē - šō - rejss mej - šė lej - mejr.
 Mej - šė av - di mejss vė - a - to kum ă - vejr ęss ha - jar - den ha -
 zė a - to vė - hōl hō - ǫm ha - zė el hō - ǫ - rėts
 ă - šer ǫ - no - hi nej - ssen lō - hēm liv - nej jis - rō - el.
 Kōl mō - kejm ă - šer tid - rejh kaf rag - le - hēm
 bej lō - hēm nē - ssa - tiv ka - ă - šer hō - ji - ssi im - mej - šė.

Comparative table of accents motifs in the intoning of the Prophets.

לוח המשווה נגינות הנביאים

Vergleichende Tabelle der Accentmotive der Propheten

בבלי 1 Babyl.	Sof pasuq	atnah	zaqef qaton	rēbīa	tēbir	talša
ספרדי המזרח 2 Sephard. Orient.						
סורי 3 Syrian.						
תימני תורה 4 Jemen. Pent.						zarqa
איטלקי 5 Italian.					maarih tarha	
ספרדי לונדון 6 Sephard. London						
מרוקני 7 Moroccain.						
תימני נביאים 8 Jemen. Proph.						
אשכנזי 9 Ashkenazic.						
ליטאי 10 Lithuanian.			pašta			segol

talša qadma tarha qadma wəʔazla darga

qadma tarha

atnah.

darga

zaqef gadol rəḥīa

tarha zaqqa

III Song of Songs, שיר השירים Hoheliedweisen

1. Babylonian בבלי Babylonisch



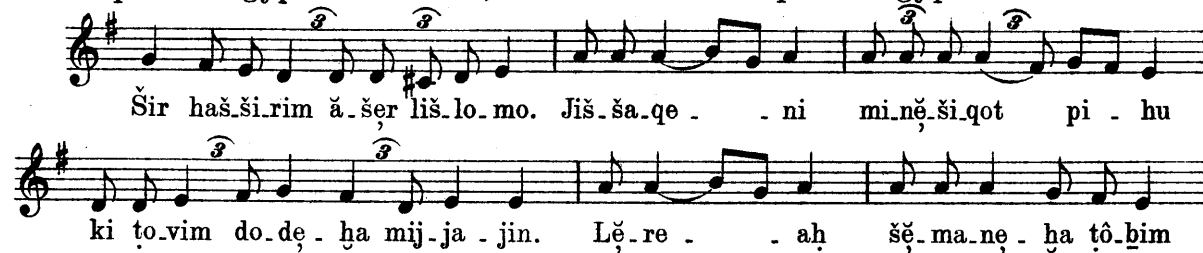
Šir haš.ši.rim ă . šer liš.lô.mô. Jiš.ša . qê . ni mi.ně.ši .
 qôt pi . hu ki tô.bim dô.de . ھا mij.ja . . jin. Lě.re . aḥ šě.ma.ne . ھا
 tô.bim šě.men tu.raq šě.me.ھا al kên ă.la.môt ă.hê.bu . ھا.Moš.ḥe . ni
 a . ḥă.re . ھا na.ru . sa ḥě.bi.a . ni ham.me.leḥ ḥă.da.raw na.gi . la wě .
 nis.mě.ھا baḥ naz.ki . ra dô.de . ھا mij.ja . jin mê . ša.rim ă . hê.bu . . ھا.

2. Carpentraz קרפנטרז



Šir haš.ši.rim ă . šer liš . . lo.mo. Jiš.ša.ke . ni mi.ně.ši . kot pi . .
 hu ki to.vim do . de . ھا mij.ja . jin. Lě.re . aḥ šě.ma.ne . ھا to . vim šě.men tu .
 rak šě.me . ھا al kên a . la.mot ă . he.vu . ھا. Moš.ḥe.ni a . ḥă.re . ھا
 na . ru . sa ḥě.vi.a . ni ham.me.leḥ ḥă . da.raw na.gi . la wě.nis.mě.ھا
 baḥ naz.ki . rah do.de . ھا mij.ja . jin me.ša.rim ă . he . vu . ھا.

3. Sephardic (Egypt and Palestine) ספרדי מצרימטאי Sephard. (Egypten u. Palästina)



Šir haš.ši.rim ă . šer liš.lo.mo. Jiš.ša.qe . . ni mi.ně.ši.qot pi . hu
 ki to.vim do.de . ھا mij.ja . jin. Lě.re . . aḥ šě.ma.ne . ھا tô.bim

še-men tu-raq šě-me-ħa 'al kên ă-la-mot ă-he-bu-ħa. Moš-he-ni
 a-ħă-re-ħa na-ru-ša, hě-vi-a-ni ham-me-leħ ħă-da-raw, na-gi-la
 wě-nis-mě-ħa bah naz-ki-ra do-de-ħa mij-ja-jin mê-ša-rim ă-he-vu-ħa.

4. Italian איטלקי Italienisch

Šir ha-ši-rim ă-šer liš-lo-mo. Ji-ša-ke-
 ni mi-ně-ši-qot pi-ħu ki to-vim do-de-ħa mi-ja-jin.

5. Amsterdam אמסטרדם

Jo-na-ti bě-ħag-ve-ħa-se-la bě-se-ter ħa-mad-re-ga ħar-i-ni
 et mar-a-jih ħaš-mě-ngi-ni et ko-leħ, ki ko-leħ nga-rev u-mar-eh-na-ve.

6. Syrian סוריי Syrisch

Šir ħaš-ši-rim ă-šer liš-lo-mo. Jiš-ša'e-ni mi-ně-ši-ot pi-ħu
 ki to-bim do-de-ħa mij-ja-jin. Lě-re-ah šě-ma-ne-ħa to-bim,
 še-men tu-raq šě-me-ħa 'al kên ă-la-mot ă-he-bu-ħa. Moš-he-ni a-ħă-re-
 ħa na-ru-ša hě-bi-a-ni ham-me-leħ ħă-da-raw na-gi-la wě-nis-mě-ħa
 bah naz-ki-ra do-de-ħa mij-ja-jin me-ša-rim ă-he-bu-ħa.

7. Moroccan מרוקני Marokkanisch

Sir has.si.rim ă . ser lis.lô.mô. Jis.sa.ê . ni mi.ně.si.ots pi . hu

ki tô.bim dô . dê . ھا mij.ja . jin. Lě.rê . aḥ sě.ma.nê . ھا tô.bim

sê.mên tu.raq sě.mê.ھا 'al kên ă . la.môts ă . hē.bu . ھا. Mos.hē . ni a . hă.rê .

ھا na.ru . șa hē.bi.a . ni ham.mê . lēḥ hă.da.raw, na.gi . la wě.nis .

mě.ھا baḥ naz.ki . ra dô.dê . ھا mij.ja . jin mê . sa.rim ă . hē.bu . ھا.

8. Gibraltarian גיברלטרי Giberaltarisĥ

5.1.
Ba.ti lě.gan.ni ă . ḥo.ti ḥal.la a . ri . ti mo.ri

im bē.sa.mi a . ḥal . ti ja.ri im div.ši ša.ti . ti je.ni im ḥă.la.vi

8.5.
ih . lu re.im sě . tu vē.šiḥ.ru do.dim. Mi zot o.la min ham.mid.bar

nut.rap.pe . ket al do.da, ta . ḥat hat.tap.pu . aḥ o.rar.ti . ھا

ša . ma ḥi . bē.la.tě.ھا im.mē . ھا šam . ma ḥi.bē.la jo.lad.te . ھا.

IV Ruth רות

1. Babylonian בבלי Babylonisch

Ruth 1.1-2. רות
Waj . hi bi . me šě . fôt haš.šo . fě.ṭim waj . hi ra . aḥ ba . a . res

waj.jê . leh iš mib.bêt le.ḥem jě.hu . da la.gur bis . dê mô.ab

hu wě.iš.tô uš.nê ba.naw. Wě.šem ha.iš ę.li.me - . leh wě.šem
iš tô no.ă mi wě.šem šę.nê ba.naw mah.lôn wě.hil.jôn ef.ra.tim
mib.bêt le. hem ję.hu.da waj.ja.bô.u sdê mô.ab waj.jih.ju šam.

2. Lithuanian Литовский Lithauisch

vaj.hi bi.mej šę.fejt ha.šejf.tim vaj.hi ro.ow bô. o. rets
va.je.leh iš mi.bejss le.hem ję.hu.do lo.gur bis.dej mej.ow
hu wě.iš.tej uš.nej vō.nov. Vě.sejm ho.iš ę.li.me - . leh vē.šejm
iš.tej no. ę. mi vē.šejm šę.nej vō.now mah.lejn vē.hil.jejn ef.ro.ssim
mi.bejss le.hem ję.hu.do va.jo.wej.u sdej mej.av va.jih.ju šom.

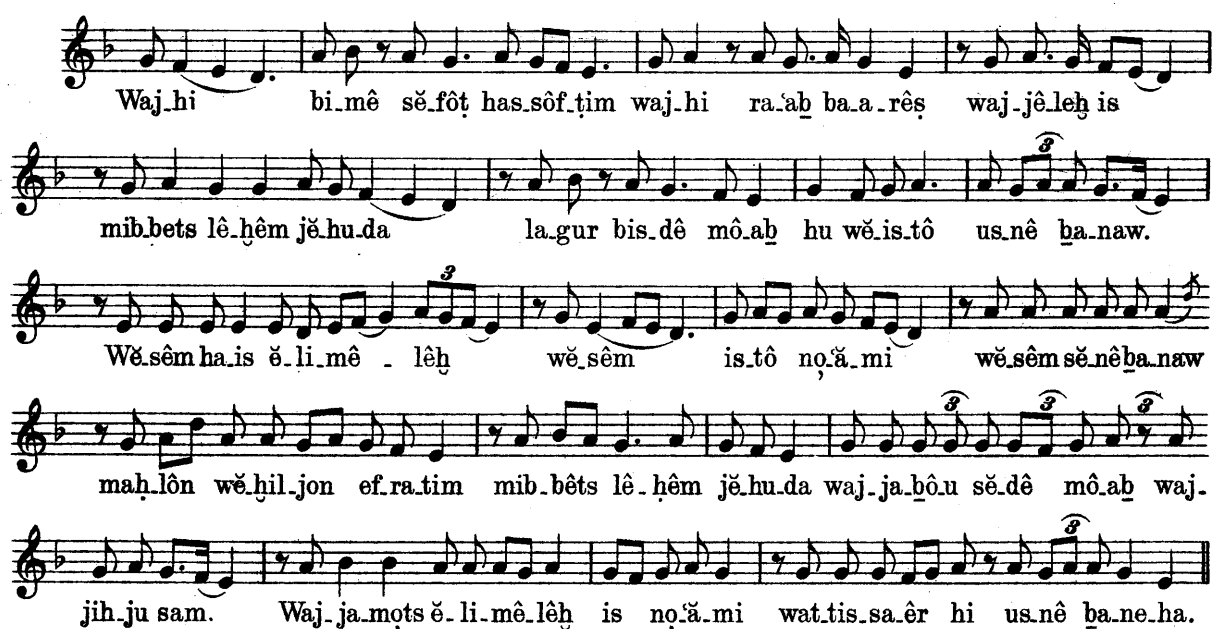
3. Sephardic (London) ספרדי לונדון

Va.ję.hi bi.me šę.fot ha.šo.fę.tim va.ję.hi ra.ngav ba.a. rets
vaj.je.leh iš mib.bet le.hem ję.hu.da la.gur bis.de mo.abhu vē.iš.
to uš.ne va.nav. U.vo.az nga.la ha.ša. ngar vaj.je.šev šam vē.hin.ne hag.go.
el ngo.ver ă.šer dib.ber bo.ngaz vaj.jo. mer su.ra šę.va po pę.lo.ni al.mo.ni
vaj.ja.sar vaj.je.šev. etc. Vaj.jo. mer a.no.hi eg.al.

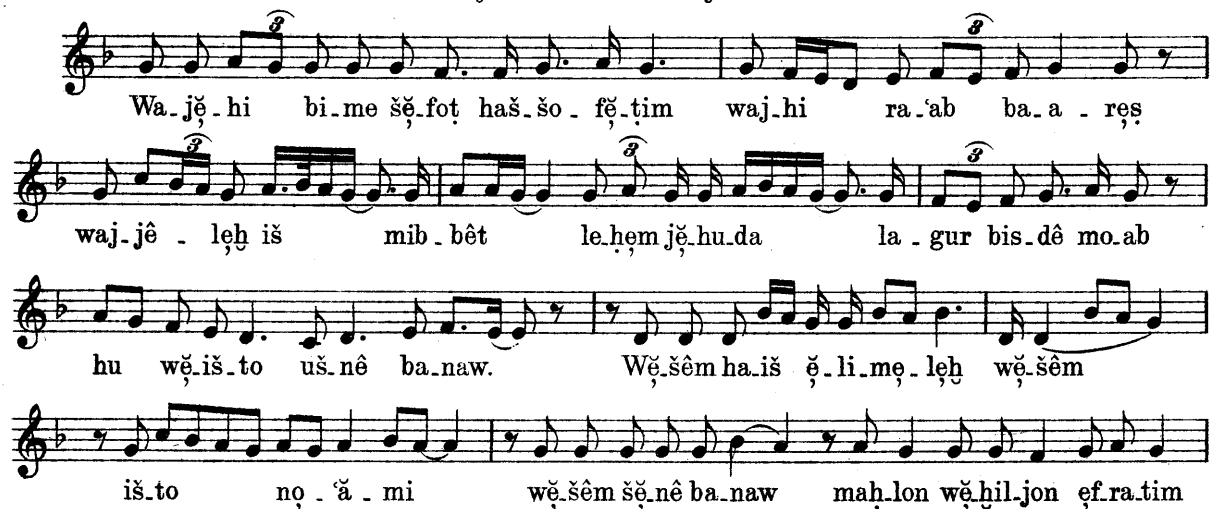
4. Italian אִטָּלְיָנִי Italianisch

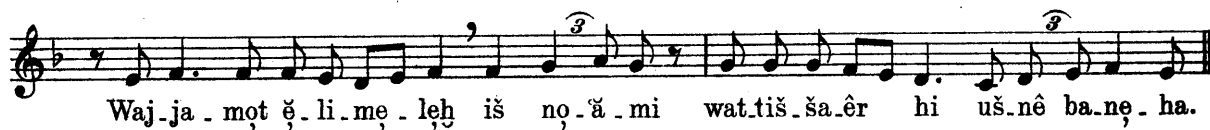
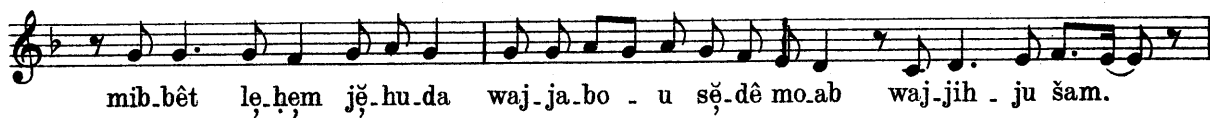


5. Moroccan מרוקני Marokkanisch

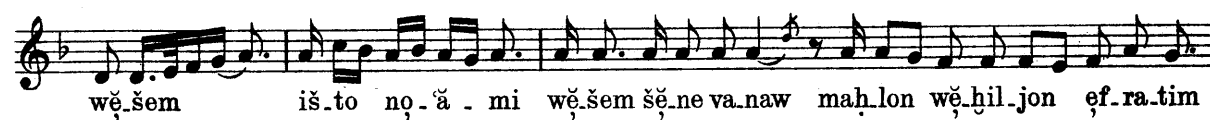
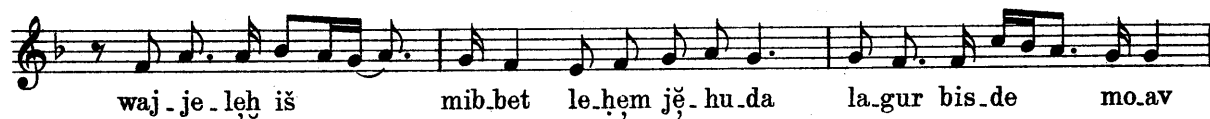
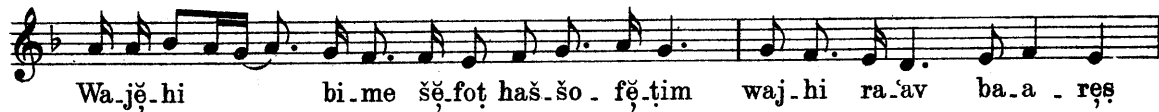


6. Syrian סורני Syrisch



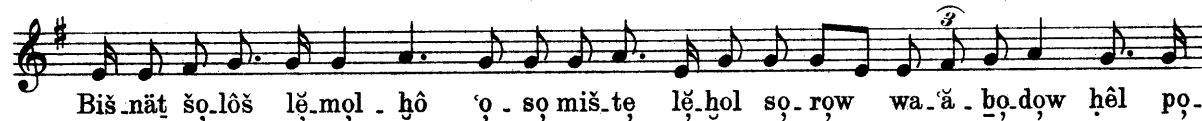
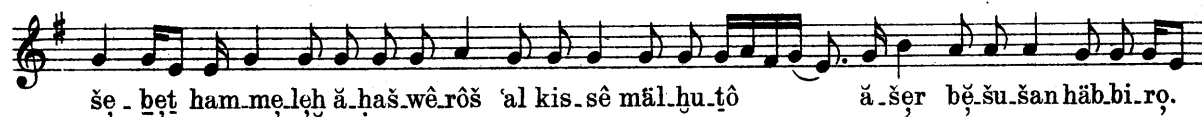
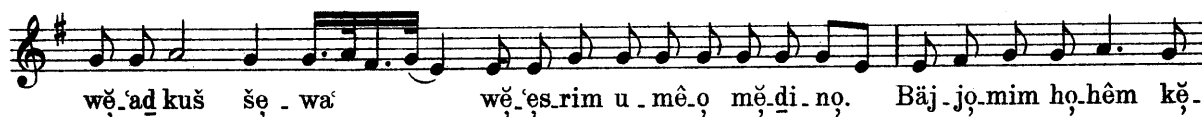
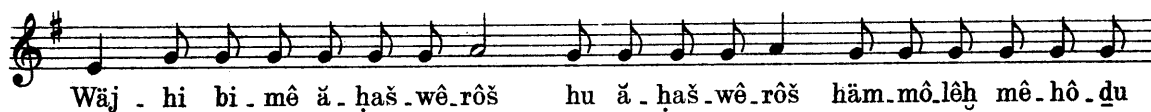


7. Sephardic (Egypt and Palestine) ספרדי מצרימואר Sephard.(Egypten u. Palästina)



V Esther, אסתר

1. Jemenite ימני Jemenitisch



2. Persian פּרסיש Persisch

Vaj - hi bi - mê ă - haš - vē - ruš hu ă - haš - vē - ruš ha - mu - lēh mê - hu - du vē - ad
 kuš še - va vē - es - rim u - mê - o, mē - di - no, Ba - jo - mim ho - hēm
 kē - še - vet ha - me - leh ă - haš - vē - ruš al ki - sē mal - hu - tu ă - šer bē - šu - šan
 ha - bi - ro, Biš - nat šo - lôš lē - mol - hu o - so miš - te lē - hol so - roṽ va - a - vo - doṽ
 hēl po - ras u - mo - daj ha - part - ē - mim vē - so - rē ha - mē - di - nut lē - fo - noṽ.

Esther 8, 10. אסתר

3. Syrian סורי Syrisch

Waj - jih - tob bē - šēm ham - me - leh ă - haš - wē - roš waj - jah - tom bē - ta - ba -
 'at ham - me - leh waj - jiš - lah sē - fa - rim bē - jad ha - ra - sim bas - su -
 sim ro - hē - be ha - re - heš ha - ă - haš - tē - ra - nim bē - nē ha - ra - ma - him.

4. Moroccan מרוקני Marokkanisch

a. Waj - jih - tōb bē - šēm ham - me - leh ă - haš - wē - rōs waj - jah - tōm bē - tab -
 ba - 'ats ham - me - leh waj - jis - lah sē - fa - rim bē - jad ha - ra - sim bas - su -
 sim rô - hē - bē ha - re - hes ha - ă - haš - tē - ra - nim bē - nē ha - ra - ma - him.
 b. Waj - hi bi - mê ă - haš - wē - rōs hu ă - haš - wē - rōs ham - mō - lēh mê -

hō-du wě'ad kus se - ba' wě'es-rim u-mē-a mē-di-na. Baj-ja-mim ha-hēm kē.

se-bets ham-me-leh ā-has-wē-rōš 'al kis.sē mal-hu-tsō ā-ser bē-su-san hab-bi-ra.

Bis-nats sa-lōš lē-mōl-hō 'a-sa mis-te lē-hōl sa-raw wa-ā-ba-daw hēl

pa-ras u-ma-daj hap-par-tē-mim wě-sa-rē ha-mē-di-nōts lē-fa-naw.

5. Babylonian בבל Babylonisch

Waj-hi bi-mē ā-has-wē-rōš hu ā-has-wē-rōš ham-mō-leh mē-hō-

du wě'ad kus šē - ba' wě'es-rim u-mē-a mē-di-na. Baj-ja-mim ha-hēm kē-šē-bēt

ham-me-leh ā-has-wē-rōš 'al kis.sē mal-hu-tō ā-šer bē-su-san hab-bi-ra.

Biš-nat ša-lōš lē-mōl-hō 'a-sa miš-te lē-hōl sa-raw wa-ā-ba-daw, hēl

pa-ras u-ma-daj hap-par-tē-mim wě-sa-rē ha-mē-di-nōt lē-fa-naw.

6. Sephardic (Egypt and Palestine) ספרדי מצרים ופalestina Sephard. (Egypten u. Palästina)

Waj-hi bi-me ā-has-we-roš hu ā-has-we-roš ham-mo-leh

me-ho-du wě'ad kus šē - ba' wě'es-rim u-me-a mē-di-na.

Baj-ja-mim ha-hem kē-šē-vet ham-me-leh ā-has-we-

roš 'al kis-se mal-hu-to ā-šer bē-šu-san hab-bi-ra.

a)

7. Italian איטלקי Italienisch

Vaj - jě - hi bi - me ă - haš - we - roš hu ă - haš - we - roš ha - mo - leh me -
 ho - du vĕ - ad kuš še - va vĕ - ę - rim u - me - a mĕ - di - na. Iš jě - hu -
 di ha - ja bĕ - šu - šan ha - bi - ra uš - mo mōr - dĕ - haj bĕn ja - ir
 b) bĕn šim - i bĕn kiš iš jĕ - mi - ni. Ba - ruħ a -
 ta ă - do - naj ě - lo - he - nu mĕ - leh ha - o - lam še - a - sa
 ni - sim la - ă - vo - te - nu ba - ja - mim ha - hem ba - zĕ - man ha - zĕ.

8. Sephardic (Amsterdam) ספרדי אמסטרדם

Vaj - hi bi - me ă - haš - we - roš hu ă - haš - we - roš ha - mo - leh me - ho - du
 vĕ - ad kuš še - va vĕ - nges - rim u - me - a mĕ - di - na. Iš jĕ - hu - di ha - ja bĕ - šu - šan
 ha - bi - ra uš - mo mōr - dĕ - haj bĕn ja - ir bĕn šim - ngi bĕn kiš iš jĕ - mi - ni.

9. Sephardic (London) ספרדי לונדון

Vaj - hi bi - me ă - haš - ve - roš hu ă - haš - ve - roš ha - mo -
 leh me - ho - du vĕ - ngad kuš še - vang vĕ - nges - rim u - me - a mĕ - di - na.

10. Carpentraz קרפנטראז

Va - jě - hi bi - me ă - haš - ve - roš hu ă - haš - ve - roš ha - mo -
 leh me - ho - du vĕ - ad kuš še - va vĕ - ę - rim u - me - a mĕ - di - na.

11. Ashkenazic אשכנזי Aschkenasisch

Vaj-hi bi-mê ħaš-vê-roš hu ħaš-vê-roš

ha-mo.lêh mē-ho.du vē-ad kuš še - va vē-es.rim u-mē.ō mē.di-nō.

Ba-jo-mim hō-hēm kē.še - vess ha-me.lêh ħaš-vê-roš al ki.sē mal-ħu.sso

ħ - šer bē.šu.šan ha.bi.ro. Biš.nass šō.loš lē-mō-lē-ho ō-sō miš.te

lē.hol sō.rov va.ħ-vō-dov. Hēl pō-ras u-mō.daj ha-par.tē.

mim vē.sō.rē ha-mē.di.noss lē-fo-nov. Va-jiš.lah sē.fo - rim

bē-jad hō.ro.tsim ba-su.sim ro-ħē.vē hō-re.ħēs hō.ħaš.tro-nim

bē-nē hō.ra-mō-ħim. Lē-hi.kō-hēl vē.la.ħ.mod al naf.šom.

VI Psalm-Recitations, נוסחאות תהלים
Psalm-Recitationen1. Sephardic (Oriental) ספרדי המזרח Sephard.(Orient.)
Psalm 91, 1-4. תהלים

1. Jo - šeh bē-se - ter 'el - jon bē - sel šad-daj jit - lo - nan.

O-mar la-do.naj maħ.si um.šu-da-ti ħ - lo-haj ħē-tah bo. Ki hu jaš.

si - lē - ha mip-pah ja-quš mid-dē - ber haw-wot. Bē-ħē-ra-to

ja - seh lah vē.ta-hat kē-na.faw tēh.sē sin-na vē-so-ħē-ra ħ-mit-to.

72. 1-3.

2.
 Liš-lo-mo ě-lo-him miš-pa-te- ĥa lě-me-leh ten wě-sid-qa-tě-

 ĥa lě-ben me-leh. Jiš-poť ă-ni-je'am jo-ši-a lib-ne eĥ-jon wi-dak-ke'o-šeq.

1.1-5.

3.
 Aš-re ĥa-iš ă-šer lo ĥa-laĥ ba-ă-sat rě-ša'im

 ub-de-reĥ ĥať-ta-im lo 'a-mad ub-mo-šab-le-šim lo ja-šab. Ki im bě-to-rat

 ă-do-naj ĥef-šo ub-to-ra-to jeh-ge jo-mam wa-laj-la. Wě-ha-ja

 kě-es ša-tul'al pal-ge ma-jim ă-šer pir-jo jit-ten bě-it-to

 wě-a-le-hu lo jib-bol wě-ĥol ă-šer ja-ă-se jaš-li-aĥ. Lo ĥen ĥa-

 rě-ša'im ki im kam-moš ă-šer tid-dě-fe-nu ru-aĥ. 'Al ken

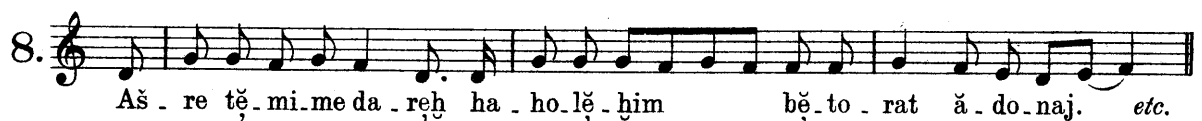
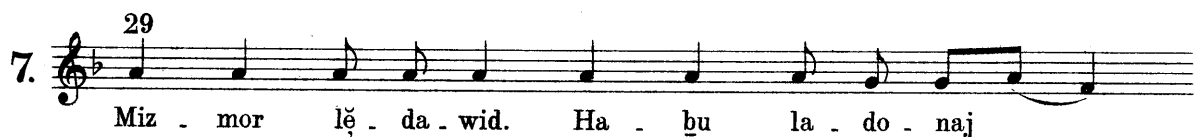
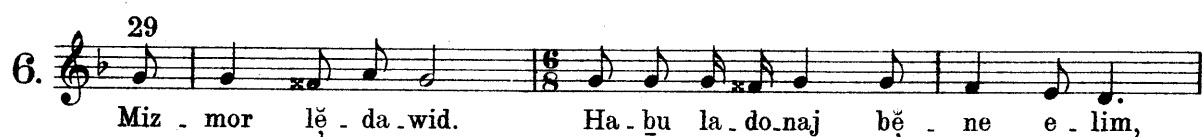
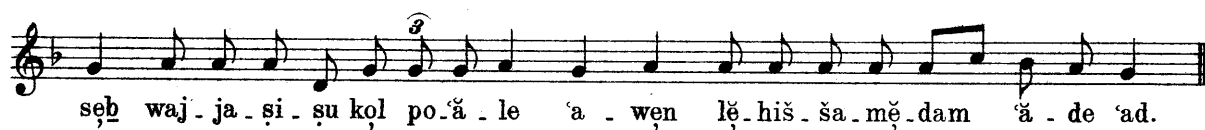
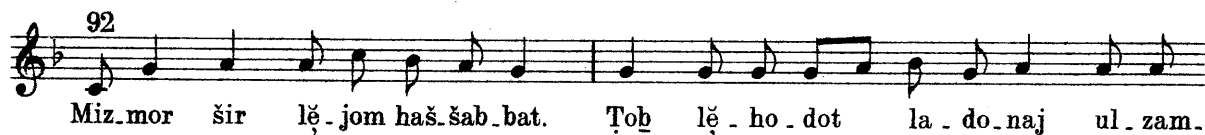
 lo ja-qu-mu rě-ša'im bam-miš-pať wě-ĥať-ta-im ba-ă-dat šad-di-qim.

134, 1-2

4.
 Šir ĥa-ma-ă-lot hin-ne ba-rě-ĥu eť ă-do-naj kol

 'ab-de ă-do-naj ĥa'o-mě-dim bě-bet ă-do-naj bal-le-lot.

 Sě-u jě-de-ĥem qo-deš u-ba-rě-ĥu eť ă-do-naj.



2. Persian פֶּרְסִי Persisch

81

1. Lam-na - tse - aḥ al ha - gi - tit lē - ʔ - soḥ, har - ni -
 nu lê - lu - him u - zê - nu ho - ri - u lê - lu - hê ja - ă - kuv.
 sê - u zim - ro u - tē - nu tuf ki - nur no - im im no - vel. etc.

19

2. Lam - na - tse - aḥ miz - mor lē - do - vid. Ha - šo - ma - jim mē - sap -
 rim kē - yud êl u - ma - ă - sê jo - doḥ ma - gid ho - ro - ki - a.
 Jum lē - jum ja - bi - a u - mer vē - laj - lo lē - laj - lo jē - ha - vē do - at. etc.

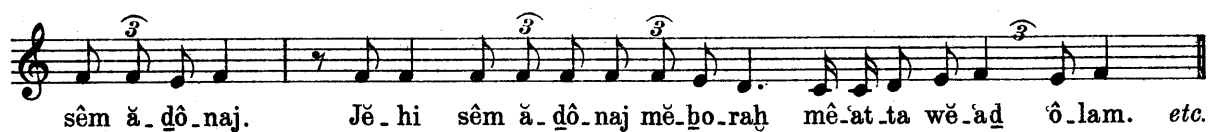
3. Moroccain מֶרוֹקָאִי Marokkanisch

1. Miz - môr lē - da - wid, ha - bu la - dô - naj bē - nê ê - lim, ha - bu la - dô - naj ka -
 bôd wa - ôz, ha - bu la - dô - naj kē - bôd sê - mô, his - ta - hăwula - dô - naj bē - had - rats ô - deš.
 Ôl ă - dô - naj 'al ham - ma - jim, êl hak - ka - bôd hir - 'im ă - dô - naj 'al majim rab - bim. etc.

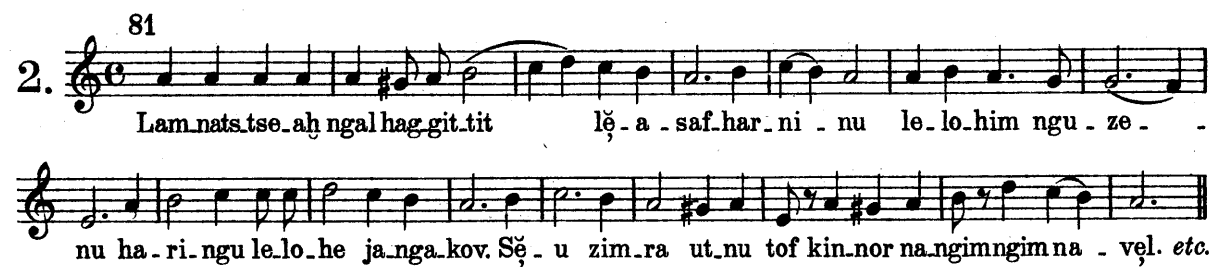
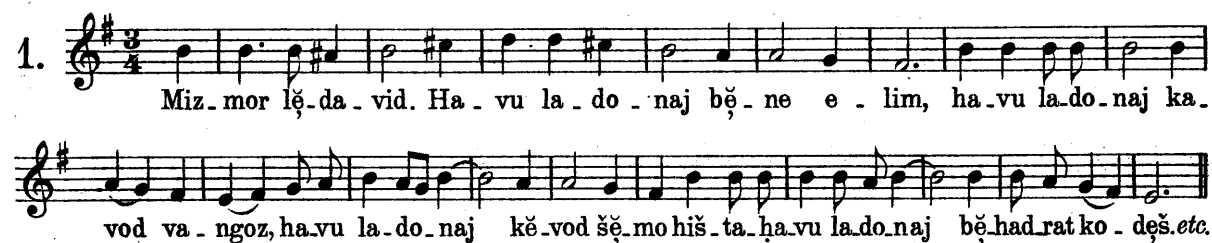
2. As - rê tē - mi - mē da - reḥ ha - hol - him bē - tso - rats ă - dô - naj, as - rê nôs - rê
 'ê - dôtsaw bē - hol lēb jid - rê - su - hu. Af lô fa - ă - lu 'aw - la bid - ra - haw - ha - la - hu. etc.

113

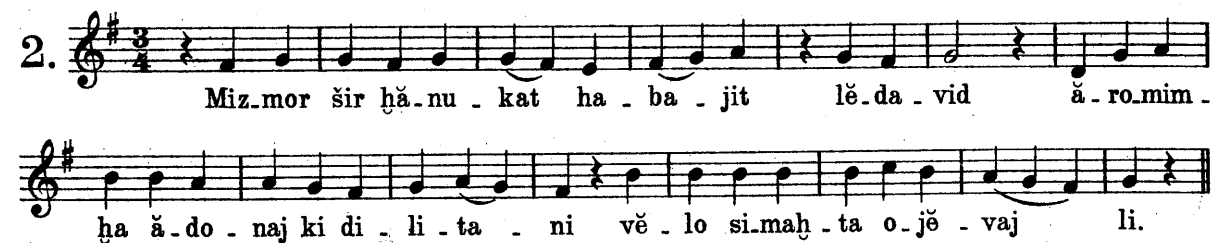
3. Ha - lē - lu - ja ha - lē - lu 'ab - dê ă - dô - naj ha - lē - lu ets

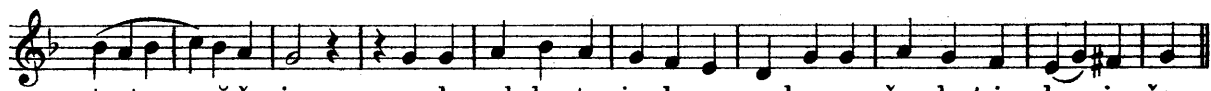


4. Sephardic (London) ספרדי לונדון

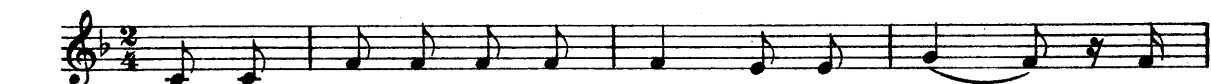


5. Italian איטלקי Italienisch



3. 
 Aš-re ha-iš a-šer lo-ha-lah ba-ă-

 tsat rě-ša-im uv-de-reh ha-ta-im lo a-mad uv-mo-šav le-tsim lo ja-šav.

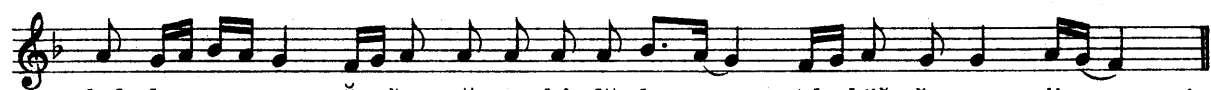
6. Carpentraz קרפנטראז


 Lam-na-tse-ah liv-ne ko-rah miz-mor, šim-

 u zot kol ha-a-mim ha-ă-zi-nu kol još-ve-te-vel.

7. Jemenite ימנית Jemenitisch


 Lă-mě-naš-sej-ah 'al hağ-git-tit mi-zě-môr lě-

 ọ-sọf. Ă-dô-noj ă-dô-nej-nu mọ ăd-dir ši-mě-họ bẹ-

 họt họt-ọ-rẹš ă-šer tẹ-nọ hô-dẹ-họ 'al hăš-šọ-mọ-jim. etc.

8. Ashkenazic אשכנזי Aschkenasisch

1. 
 Lě-hu nẹ-ra-nẹ-nọ la-dô-noj nọ-ri-ọ lẹ-tsur jiš-ê-nu.

 Nẹ-kad-mọ fọ-nọv bẹ-sô-dọ biz-mi-ros nọ-ri-a lô. etc.

2. 
 Aš-rejssmi-mej dọ-reh ha-heje-him bẹ-ssej-rass ă-dej-noj, aš-rej nejts-rej ej-

 dej-ssọv bẹ-họt lejv jid-rě-šu-hu. Af lej fọ-ọ-lu av-lọ bid-rọhov ho-lo-hu.

VII Recitations of Proverbs, נגינות משלי *Sprüche-Recitationen*

69

Proverbs. 1. Syrian סורى Syrisch



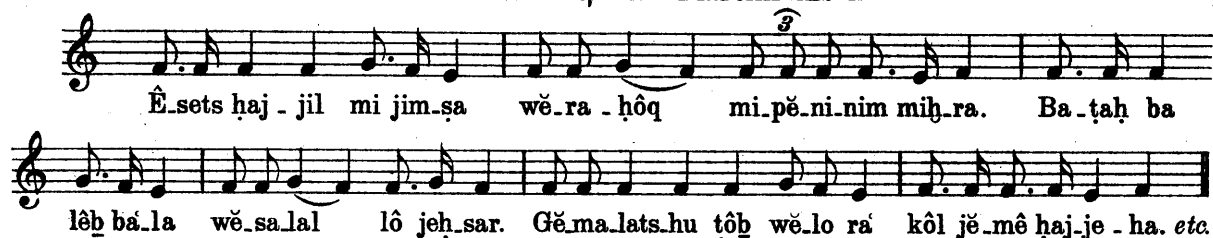
Miš.lê šē.lo.mo ben da.wid me.leḡ jis.ra.el. La.da.'at ḥoḥ.ma u.mu.sar
lō.ha.bin im.re bi.na. La.qa.ḥat mu.sar has.kêl še.deq u.miš.paṭ
u.mê.ša.rim. La.têṭ li.fē.ta.im 'or.ma lē.na.'ar da.'at um.zim.ma. etc.

31, 10-13 2. Sephardic (Oriental) ספרדי המזרח Sephard.(Orientalisch)



E.šet ḥaj.jil mi jim.sa wē.ra.hôq mi.pē.ni.nim miḥ.ra. Ba.taḥ ba lev bā.la
wē.ša.lal lô jeh.sar. Gē.ma.lat.hu ṭov wē.lo ra' kol jē.me ḥaj.je - ha. etc.

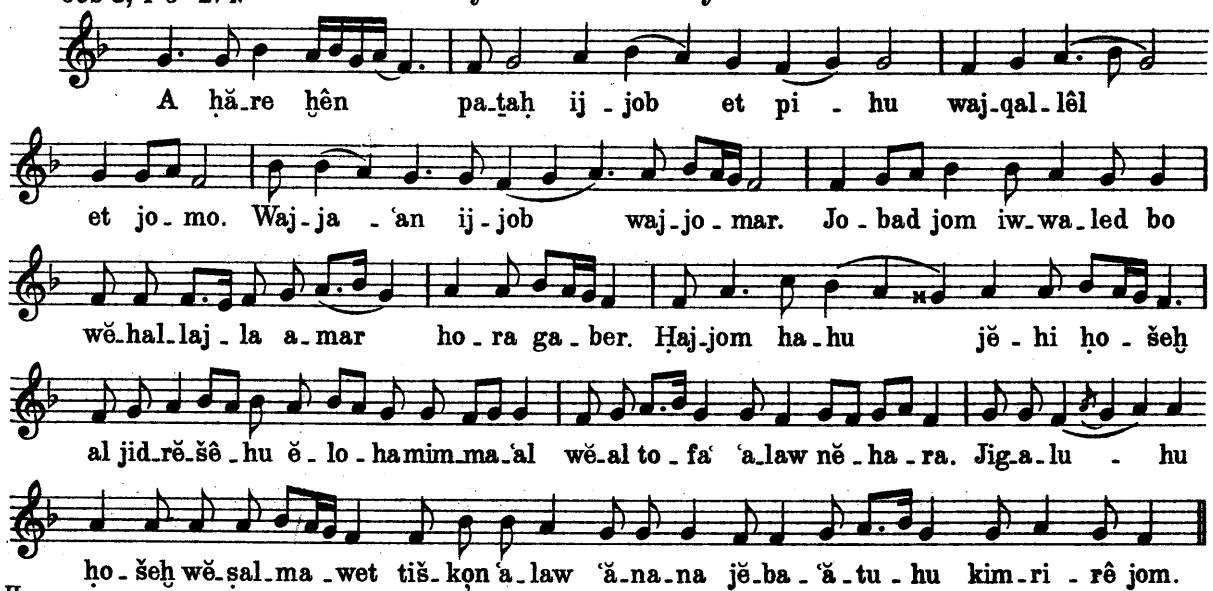
3. Moroccan מרוקני Marokkanisch



Ê.sets ḥaj.jil mi jim.sa wē.ra.hôq mi.pē.ni.nim miḥ.ra. Ba.taḥ ba
lêb bā.la wē.sa.lal lô jeh.sar. Gē.ma.lats.hu ṭoḥ wē.lo ra' kôl jē.mê ḥaj.je - ha. etc.

VIII Intonations of Job, נגינות איוב *Job-Intonationen*

Job 3, 1-5 אִיּוֹב 1. Syrian סורى Syrisch



A ḥā.re ḥên pa.taḥ ij.job et pi.hu waj.qal.lêl
et jo.mo. Waj.ja.'an ij.job waj.jo.mar. Jo.bad jom iw.wa.led bo
wē.hal.laj.la a.mar ho.ra ga.ber. Ḥaj.jom ha.hu jē.hi ḥo.šeh
al jid.rē.šê.hu ă.lo.hamim.ma.ʿal wē.al to.fa' a.law nē.ha.ra. Jig.a.lu.hu
ho.šeh wē.sal.ma.wet tiš.kon a.law 'ă.na.na jē.ba.'ă.tu.hu kim.ri.rê.jom.

2. Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

Waj - ja - 'an ij-jov waj-jo - mar. Jo - vad jom iw-wa - led bo
 wě-hal-laj - la a-mar ho-ra ga-ver. Haj-jom ha-hu jě-hi ho-šeh al jid-rě-še-hu ę -
 lo - hamim-ma - 'al wě-al to - fa' a-law ně-ha-ra. Jig-a-lu - hu ho-šeh
 wě-sal-ma-wet tiš-kou 'a-law 'a-na-na jě - va - tu - hu kim - ri - re jom.

3. Moroccan מרוקני Marokkanisch

A - hă-rê hēn pa-tsah ij-jôh ets pi - hu waj-qal-lêl ets jô-mô.
 Waj-ja - 'an ij-joh waj-jô - mar. Jô - bad jôm iw-wa-led bô wě-hallaj - la a-mar
 hô - ra ga - ber. Haj-jôm ha - hu jě - hi ho - seh al jid-rě-sê - hu ę-lo -
 hamim-ma - 'al wě-al to - fa' a-law ně-ha-ra. Jig-a-lu - hu hô -
 seh wě-sal-ma-wets tis-kon 'a-law 'a-na-na jě - ba - 'a-tsu - hu kim - ri - rê jôm.

4. Sephardic (London) ספרדי לונדון

A - hă-re hēn pa-tah ij-jov et pi - hu vaj - kal-lêl et jo-mo.
 Vaj - ja - an ij - jov vaj - jo - mar. Jo - vad jom iv - va-led bo
 vě-hallaj-la a - mar ho - ra ga-ver. Haj-jom ha-hu jě - hi ho - seh
 al jid-rě-še - hu ę-lo-ha mim-ma - al vě-al to-fa a-lav ně - ha - ra.

5. Italian אטלקי Italienisch



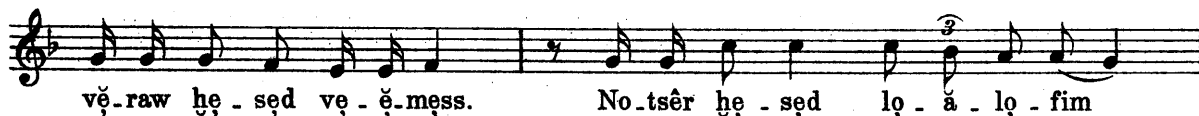
Lamentatione Jeremiae נגינות איכה לקטולים



Ashkenazic Intonations of Pentateuch for the High Feasts

נגינות התורה לימים נוראים לאשכנזים

Aschkenasischer Pent. Vortrag für die Hohen Feiertage



Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

IX Tefilla-Recitations, נוסח התפלה
Tefilla-Rezitationen

1. Jemenite תימני Jemenitisch

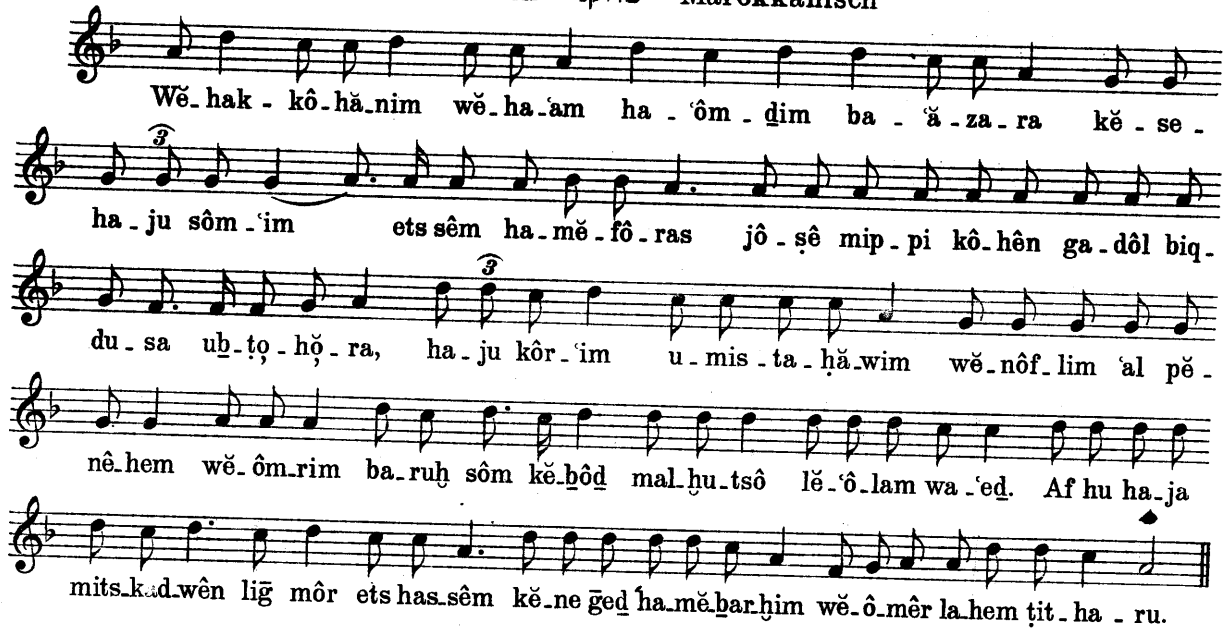


2. Persian פרסי Persisch

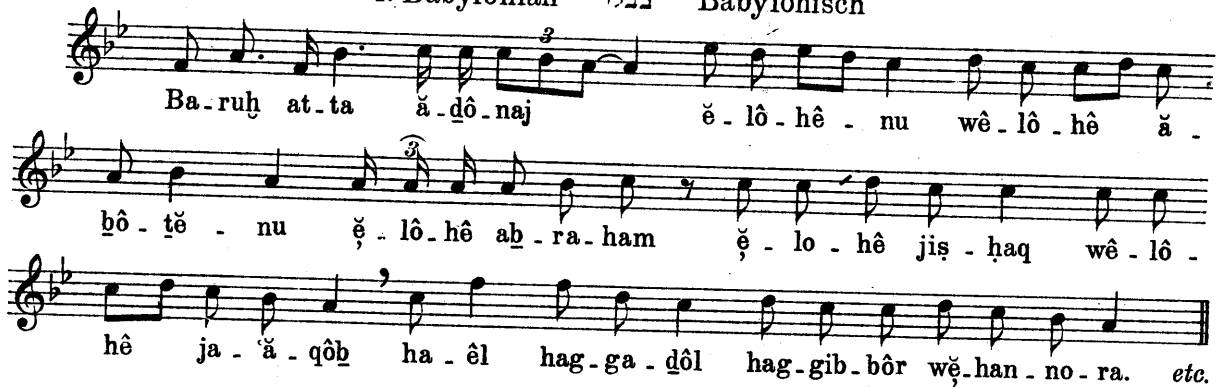




3. Moroccan מרוקני Marokkanisch



4. Babylonian בבל Babylonisch



5. Syrian סורי Syrisch



6. Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

Ba-ruh at-ta ă-do-naj ę-lo-he nu ve-lo-
 he ă-vo-te-nu, ę-lo-he av-ra - ham ę-lo-he jis - haq ve-lo-he
 ja - qov. etc. Me-leh o-zer u-mo-ši - a u-ma-gen. Ba-ruh at-ta
 ă-do-naj ma-gen av-ra - ham.

7. Italian איטלקי Italienisch

A - do-naj sę-fa-taj tif-tah u-fi ja-
 gid tę-hi-la-tę-ha. Ba-ruh a-ta ă-do-naj ę-lo-he-nu ve-lo-he ă-vo-te-
 nu, ę-lo-he av-ra - ham ę-lo-he jits-hak ve-lo-he ja - ă-kov ha-el ha-ga-
 dol ha-gi-bor vę-ha-no-ra etc. Ba-ruh a-ta ă-do-naj ma-gen av-ra-ham.

8. Sephardic (London) ספרדי לונדון

Ba-ruh at-ta ă-do-naj ę-lo-he nu ve-lo-he ă-
 vo-te-nu, ę-lo-he av-ra-ham ę-lo-he jits-hak ve-lo-he jan-gă-kov
 ha-el hag-ga-dol hag-gib-bor vę-han-no-ra el ngęl-jon go-mel
 hă-sa-dim to-vim ko-ne hak-kol vę-zo-her has-de a-vot u-me-vi
 go-el liv-ne vę-ne-hem lę-ma-an sę-mo bę-a-hă-va.

9. Ashkenazic אשכנזי Aschkenasisch

Ă - do - noj mọ - loh ge - uss lọ - veš, lọ - veš ă - do - noj oz hiss - a - zor,
af ti - kon te - vel bal - ti - mot. Nọ - hon kis - ă - họ me - ọz me - o - lom ọ - tọ, etc.
E - do - stẹ - họ nẹ - m - nu mẹ - od lẹ - ve - ssẹ - họ nọ - ă - vọ ko - dẹš ă - do - noj lẹ - o - rẹh jọ - mim.

10. Syriac christian (Jakobites) נוסח הכנענים הכוריים Jakobitisch

Ha - lẹ - lu - jọ ă - nẹ - nọ lah - mọ d'ha - jẹ ẹ - mar mọ - ran d'men ru - mọ
l'um - qọ nah - tẹt den - họ bẹ - ọl - mọ šul - hon a - bọ mel - tọ dlo bis - rọ uh - dlof -
red - tọ dhat - jọ ba - sim - tọ, qa - bel - tan qur - sọ dẹ - mar - jam ah ar - ọ tab - tọ
whọ mzi - hin lê li - dẹ - hon. etc. Ha - lẹ - lu - jọ qa - bel qur - bọ - non.

11. Cantus Prophetiae XII^{ae} In Officio matutino. נוסח הקטולים

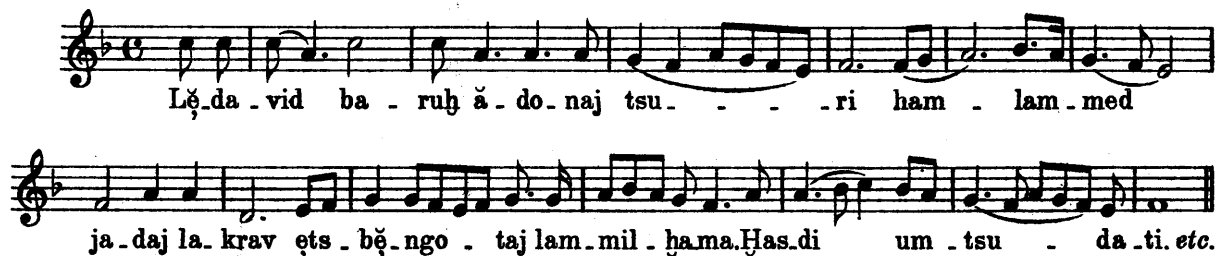
In di - e - bus il - lis Na - bu - cho - do - no - sor rex fe - cit sta - tu - am au - re - am al - ti -
tu - di - ne cu - bi - to - rum se - xo - gin - ta la - ti - tu - di - ne cu - bi - to - rum sex et sta - tu -
it e - am in campo Du - ra pro - vin - ci - ae Ba - by - lo - nis.

X Lědawid baruh לדוד ברוך

1. Sephardic (Oriental) ספרדי המזרחי Sephard. (Orientalisch)

Lě - da - wid ba - ruh ă - do - naj šu - ri ha - mlam - med ja - daj laq - rav ẹ -
bẹ - ọ - taj lam - mil - ha - ma. Has - di um - su - da - ti mis - gab - bi
um - fal - ti li ma - gi - ni u - bọ ha - si - ti ha - ro - ded 'am - mi tah - taj. etc.

2. Sephardic (London) ספרדי לונדון



3. Italian איטלקי Italienisch



4. Ashkenazic אשכנזי Aschkenasisch



5. Ashkenazic (England) אשכנזי אנגליה Aschkenasisch (England)



Sephardic (Oriental) ספרדי המזרח Sephard.(Orientalisch)

hazan

Ā-do-naj bě-qol šo - far jaš - mi - 'a

jě-šu-a lě qab-bes se fě-zu-ra bě - vo hez-jon tě-šu-ā.

qahal

A-la ę-lo - him bit - ru - 'a ā-do-naj bě-qol šo - far.

Italian אִטָּלִי Italianisch

Ā.do.naj bě.kol šo - far kol mi - ša.ma-jim al har ha -.

ko.deš vē - al jě.ru.ša - la .jim vē - az ka.nat jě - mi.nę.ha tẹ - hi kẹ - mē.

roš nẹ - tu - a. A-la ę-lo - him bit.ru.a ā.do.najbě.kol šo - far.

Moroccain מרוקני Marokkanisch

Ā - dō - naj bě - qōl sō - far jas.mi - 'a jě - su - 'a lě -.

qab - bēs se fě - zu - ra, bě - bō hez - jōn tẹ - su - 'a.

A-la ę-lō-him bits - ru - 'a ā-dō-naj bě - qōl so - far.

Sephardic (London) ספרדי לונדון

Ā - do - naj bě - kol šo - far jaš - mi.nga jě - šu.nga lě.kahbets se fě -.

zu.ra bě - vo hez-jon tẹ-šu-a a-la ę - lo - him bit - ru - nga.

Carpentraz קרפנטראז

A - do - naj bē kol šo - far jas - mi - - - -
 - - - - a jē - šu - a lē - ka - betš se fē - zu - ra bē - vohez.
 jon tē - šu - a, a - la ē - lo - him bit - ru.
 a ă - do - naj bē - kol šo - far.

Sephardic (Oriental) ספרדי המזרח Sephard. (Orientalisch)

hazan
 An - na bē - qor - e - nu lē - qol šav - e - nu
 qahal hazan qahal
 ă - do - naj šē - ma - 'a. Dē - va - rim la - qah - ti. Šē - ma' ă - do - naj.

Moroccain מרוקני Marokkanisch

An - na bē - qor - e - nu lē - qol saw - ê - nu ă -
 dô - naj sē - ma - - - 'a. Dē - ba - rim la - qah - tsi - ma' ă - dô - naj.

Sephardic (London) ספרדי לונדון

An - na bē - qor - e - nu lē - kol šav - e - nu,
 ă - do - naj šē - ma - nga. Dē - va - rim la - kah - ti, šē - mang ă - do - naj.

Italian איטלקי Italienisch

A - na bē - qor - e - nu lē - kol šav - e - nu,
 ă - do - naj šē - ma - a. A - na bē - ra - hă - me - ha ă - von bits - e - nu,
 ă - do - naj sē - la - ha, dē - va - rim la - kah - ti, šē - ma ă - do - naj.

I. Sabbath	No. 1—5	שבת
II. Feasts (Festtage)	- 6—26	מועדים
III. Šēlihot	- 27—47	סליחות
IV. High Feasts (Hohe Feiertage)	- 48—93	ימים נוראים
V. Qīnot	- 94—106	קניות

Šēbahôt	- 111—164	שבחות
Appendix (Anhang)	- 165—194	נוספות

I Sabbath, שבת

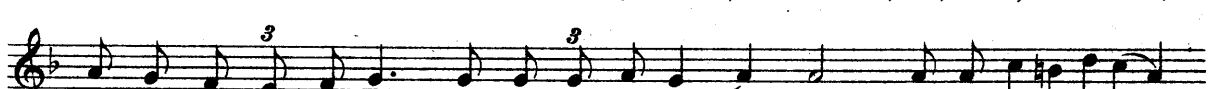
1. 
 Šir haš.šim ă.šer liš.lô.mô, jiš.ša.qê.ni mi.ně.ši.qôť pi.hu
 ki tô.bim dô.đe.ha mij.ja.jin. lě.rê.ať šě.ma.ně.ha tô.bim še.men tu.
 raq šě.mě.ha 'al kên 'ă.la.môť 'ă.hê.bu.ha. Moš.hê.ni a.hă.rě.
 ha na.ru.sa hě.bi.a.ni ham.mě.leť hă.da.raw na.ģi.la wě.nis.mě.
 ha bah, naz.ki.ra dô.đe.ha mij.ja.jin, mê.ša.rim 'ă.hê.bu.ha. etc.

2. 
 Bô.i bě.ša.lôm 'ă.tě.reť ba.ă.la gam bě.rin.na,
 bě.sim.ha ub.ša.hă.la, tôh ę.mu.nê 'am sě.ģu.la
 bô.i hal.la, bô.i hal.la, bô.i hal.la šab.bať mal.kě.ta.

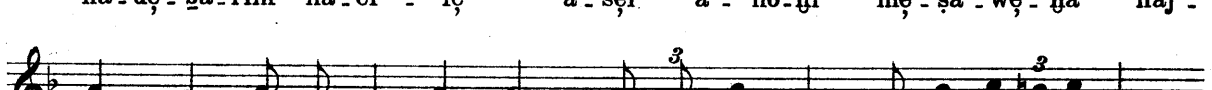
3. 
 Waj.hul.lu haš.ša.ma.jim wě.ha.a.reť wě.hol sě.ba.am, waj.hal ę.lo.him
 baj.jom haš.bi.i mẽ.lah.tô 'ă.šer 'a.sa, way.jiś.bôť baj.jôm ha.šě.bi.i mik.
 kol mẽ.lah.tô 'ă.šer 'a.sa. Waj.ba.reť ę.lo.him et jôm haš.bi.i waj.qad.děš ô.
 tô ki hô.ša.bať mik.kol mẽ.lah.tô 'ă.šer ba.ra ę.lo.him la.ă.sôt.

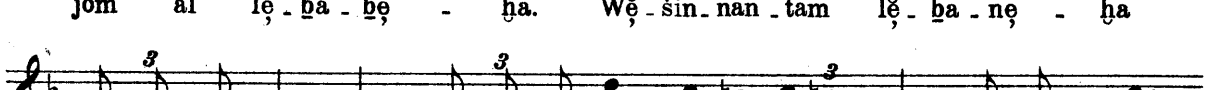
4. 
 Šě-ma jis-ra-êl ă-dô-naj ę-lô-hê - nu ă-dô-naj ę - hađ.

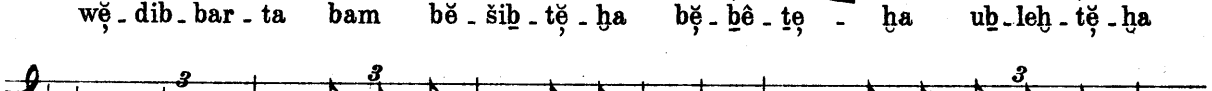

 Wě - a - hab-ta êt ă-dô-naj ę-lô-hę - ha bę-hoł lę-ba - bę -

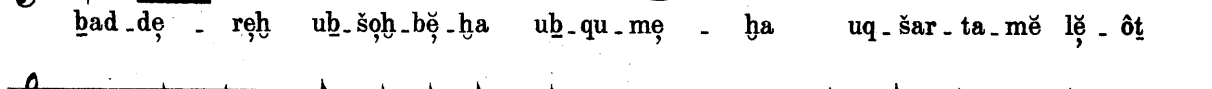

 ha ub-hoł naf-šę-ha ub-hoł mę-ô - de - ha, wě-ha - ju

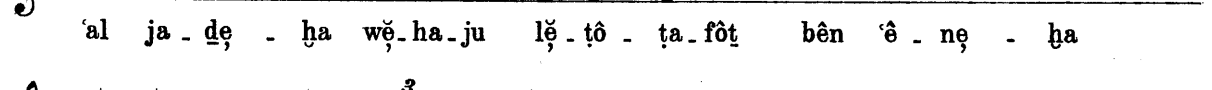

 ha-dę-ba-rim ha-êl - lę ă-șer a - nô-łi mę-sa-wě-ha haj -


 jôm al lę-ba - bę - ha. Wě-šin-nan-tam lę-ba-ne - ha


 wě-dib-bar-ta bam bę-šib-tę-ha bę-bę-tę - ha ub-leh-tę-ha

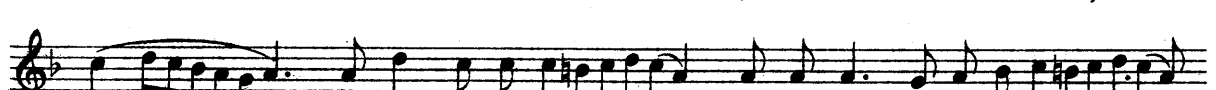

 hađ-de - reł ub-șoł-bę-ha ub-qu-mę - ha uq-șar-ta-mę lę-ôł


 al ja-de - ha wě-ha - ju lę-tô - ța-fôł bên ê - ne - ha


 uł-țab-tam al mę-zu-zôł bę-tę - ha u-biș-a-re - ha.

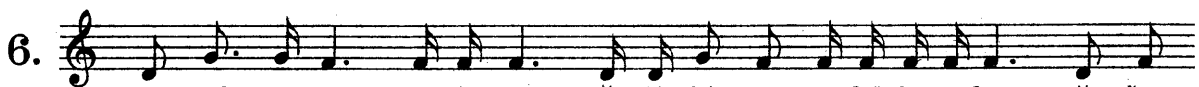
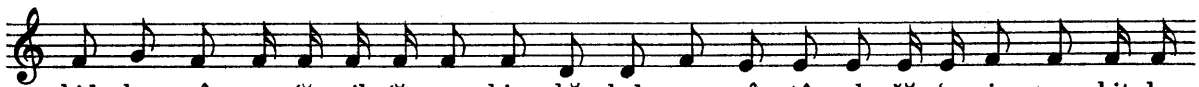
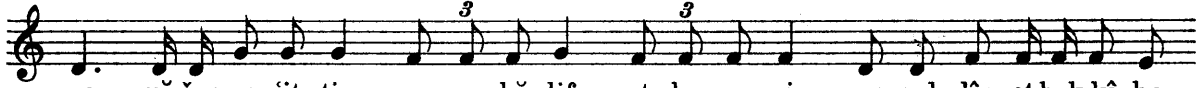
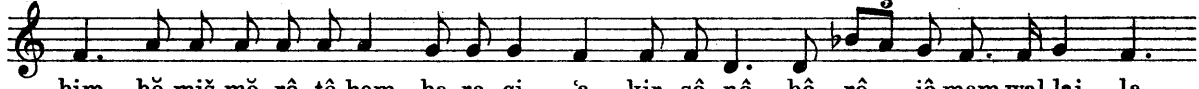
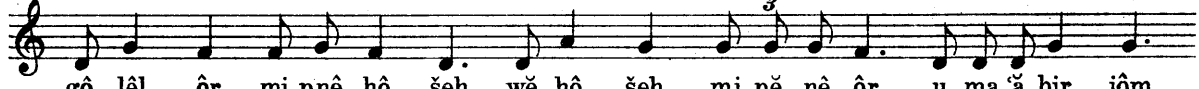
5. 
 Waj-jô - ša ă-dô-naj baj-jôm ha-hu ęt jis-ra -


 êl mij-jad miș-ra - jim, waj-jar jis-ra-êl ęt miș-ra - jim mêt al sę-fat haj.


 jam, waj-jar jis-ra-êl ęt haj-jad ha-ğę-dô-la

ă-şer 'a-sa ă-dô-naj bĕ-miş-ra - jim waj-ji - rĕ-u ha-'am ęt ă-dô -
 naj waj-ja - ă mi - nu ba-dô-naj ub-mô-şę 'ab-dô.
 Az ja-şir mô-şę ub-nê jis-ra-êl ęt haş-şi - ra haz-zôt la-dô-naj
 waj-jô - mĕ-ru lê-môr. A-şi - ra la-dô-naj ki ga-ô, ga-a sus wĕ-rô -
 hĕ-bô ra-ma baj-jam. 'O-zi wĕ-zim-raţ ja waj-hi li li - şu-a.
 Ze ê-li wĕ-a-nĕ-wê - hu ę-lô-hê a-bi wa-ă-rô-mĕ-men - - hu.
 Ă-dô-naj iş mil-ħa-ma, ă-dô-naj şĕ-mô. Mar-kĕ-bôt par -
 ô wĕ-hê-lô ja-ra-baj-jam u-mib-ħar şa-li-şaw tu-bĕ-u bĕ-jam
 suf. tĕ-hô-môt jĕ-ħas - ju-mu, ja-rĕ-du bim-şô-lôt kĕ-mô
 a - - - ben. Jĕ-mi-nĕ-ħa ă-dô-naj nĕ-da-ri ħak-kô - aħ, jĕ-min.
 ħa ă-dô-naj tir-aş ô-jĕb. Ub-rô-bĕ gĕ-ô - nĕ-ħa ta-ħă-rô-sĕ qa -
 me - ħa, tĕ-şal-la-hĕ ħă-rô-nĕ-ħa jô-ħă-lê - mô kaq-qaş. etc.

II. Feasts, מועדים *Festtage*

6. 
Ba-ruh at-ta ă-do-naj ę-lô-hê-nu me-leh ha-'o-lam, ă-şer

bid-ba-rô ma-ă-rib ă-ra-bim bę-hoĥ-ma pô-tê-aĥ şę-'a-rim u-bit-bu-

na mẽ-şan-ne 'it-tim u-ma-hă-lif ęt ha-zma-nim um-sad-dêr ęt hak-kô-ĥa-

bim bę-miś-mę-rô-tê-hem ba-ra-qi-'a kir-şô-nô bô-rê jô-mam wal-laj-la

gô-lêl ôr mi-pnê hô-şęĥ wę-hô-şęĥ mi-pę-nê ôr u-ma-ă-bir jôm

u-mê-bi laj-la u-maĥ-dil bên jôm u-bên laj-la ă-dô-naj şę-ba-

ôt sę-mo, ba-ruh at-ta ă-dô-naj ham-ma-ă-rib ă-ra-bim.

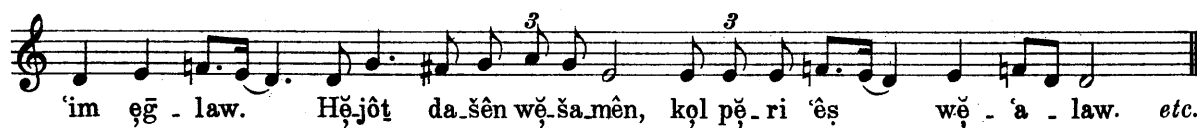
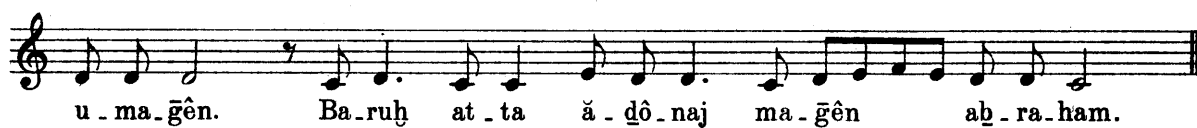
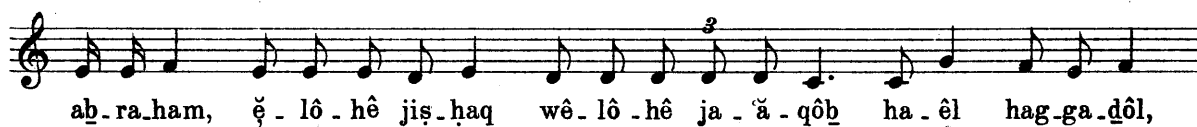
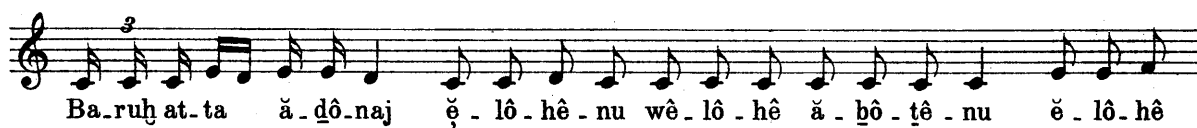
7. 
Jig-dal ę-lô-him ĥaj wę-jiş-tab-baĥ nim-şa wę-ên ęt ęl mẽ-şi-u-

tô. ę-ĥad wę-ên ja-ĥid kę-ji-ĥu-dô ne-lamwê-gamên sôf lê-aĥ-du-tô etc.

8. 
Şaw-at ă-ni-jim at-ta tiş-ma, şa-ă-qaĥ had-

dal taq-şib wę-tô-şi-'a. Wę-ĥa-tub ra-ně-nu şad-di-qim

ba-dô-naj la-ję-şa-rim na-wa tę-hil-la, bę-fi ję-şa-rim



11. *hazan* *qahal*
 Ė - lô - hê - nu wê - lô - hê ă - bô - tē - nu. Bě - ġiś - mē ô - ra ta - ir ă - da - ma
 bē - ġiś - mē bra - ha tē - ba - rēh ă - da - ma, bē - ġiś - mē gi - la ta - ġil ă - da - ma etc.

Haqafot, הקפות

12. Šē - ma jis - ra - ēl ă - dō - naj ė - lô - hê - nu ă - dō - naj ę - had.

13. Ā - dō - naj me - leḥ ă - dō - naj ma - laḥ ă - dō - naj jim - loh lē - ô - lam wa - 'eḏ.

14. A - môn jôm ze na - hă - lu ă - mē ze 'al ja - dē ho -
 ze iś ha - ė - lô - him. No - te ă - li - ja wē - jô - sē - dē
 ně - ši - ja lē - ha du - mi - ja t'hil - la lê - lô - him. etc.

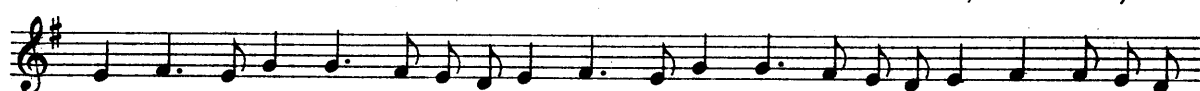
15. Waj - hi bi - mē šē - fôt haś - šô - fē - tim waj - hi ra - aḥ ba - a - reṣ waj -
 jē - leḥ iś mib - bêt lē - ḥem jē - hu - da la - ġur bis - dē mô - aḥ hu
 wē - iś - tô uś - nē ba - naw. Wē - šēm ha - iś ę - li - me - leḥ wē - šēm
 iś - tô no - ă - mi wē - šēm šē - nē ba - naw maḥ - lôn wē - ḥil - jôn ę - ra -
 tim mib - bêt - lē - ḥem jē - hu - da, waj - ja - bô - u šē - dē mo - aḥ waj - jih - ju šam. etc.

Passover, פסח

Ostern

16. 
Qad-dêš u-rê-ḥaš, ka-rê-paš, ja-ḥaš, mag-gi - dē ro-ḥă-ša,

mô-ši maš-ša, ma-rô-rê kô-rêḥ šul-ḥan ô-rêḥ ša-fôn ba-rêḥ hal-lêl nir-ša

17. 
Ha laḥ-ma 'an-ja di-ă-ḥa-lu aḥ-ha-ta - na bē-ar-'a dē-miṣ-

ra - jim, koḏiḥ - fin jê-tê wê-jê - ḥôl, koḏiṣ - riḥ jê-tê wê-jif - saḥ ha-ša-ta

ha-ḥa lē-ša-na habba-a bē-ar-'a bē-ar-'a dē-jis-ra - êl, ha-ša-ta

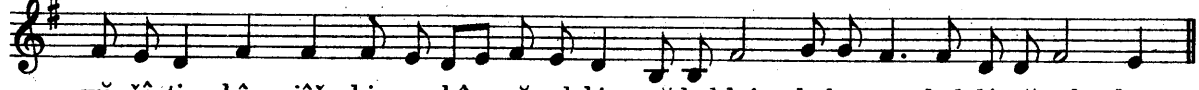
ha-ḥa 'aḇ-dê lē-ša-na hab-ba-a bē-ar-'a dē-jis-ra - êl bē-nê ḥô-rin.

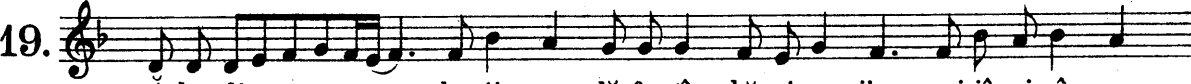
18. 
Ma niš - tanna hallaj - la haz-ze mik-koḏiḥ hal-lê-lôt, šê-bê-ḥol, hal-lê-lôt

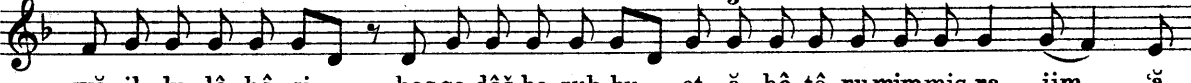
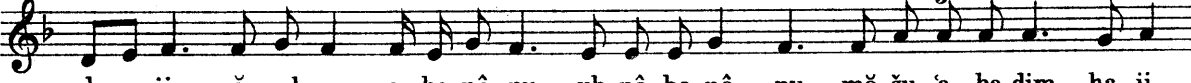
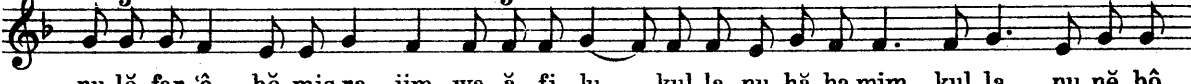
ên a-nu mē-ṭa - bē-lin ă-fi-lu pa'am a-ḥaṭ wê-hal-laj - la haz-ze

šê-tê fê-'a - mim, šê-bê-ḥol hal-lê-lôt a-nu ôḥ - lin ḥa-mêš u - maš-ša

wê-hal-laj - la haz-ze kul-lô maš - ša, šê-bê-ḥol hal-lê-lôt a-nu ôḥ - lin šê-

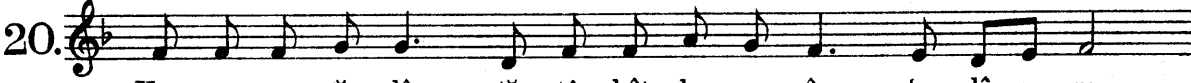
ar jê - ra-qôṭ wê-hal-laj - la haz-ze ma - rôr, šê-bê-ḥol hal-lê-lôt a-nu ôḥ - lin

wê-šô-ṭin bēn jôš - bin u - bēn mē-sub-bin wê-hal-laj - la haz-ze kul-lô mē-sub - bin.

19. 
 Ā-ba-dim ha-ji - nu lě-far-ô bě-miṣ-ra-jim waj-jô-ṣi-ê - nu

 ă-dô-naj ẽ-lô-hê - numiṣ-šam bẽ-jad ḥă-za-qa u-biz-rô - a nẽ-tu-ja

 wẽ-il-lu lô hô-ṣi haqqa-dôṣ ba-ruḥ hu ẽt ă-bô-tẽ-numimmiṣ-ra - jim ă -

 da - jin ă-naḥ-nu u-ba-nê-nu uḥ-nê ba-nê - nu mẽ-šu-'a-ba-dim ha-ji -

 nu lě-far-ô bě-miṣ-ra - jim, wa-ă-fi-lu kul-la-nu ḥă-ḥamim, kul-la - nu nẽ-bô -

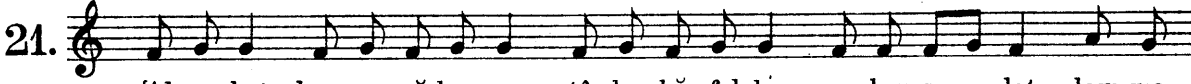
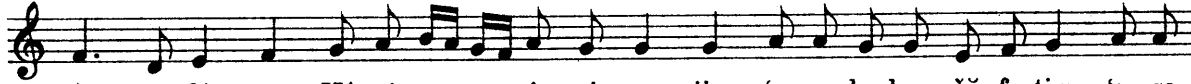
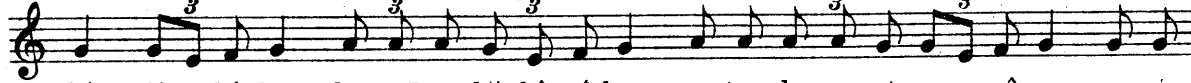
 nim, kul-la - nu jôd'im ẽt hat-tô-ra miṣ-wa 'a - lê nu lě-sap-pêr bi-ṣi-at miṣ -

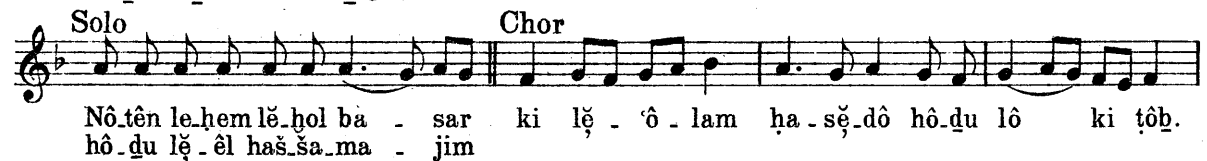
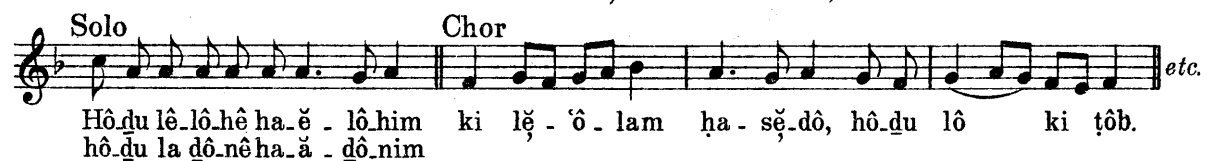
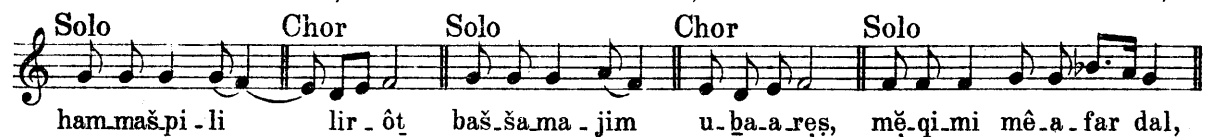
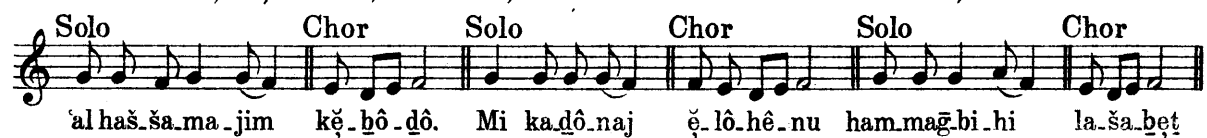
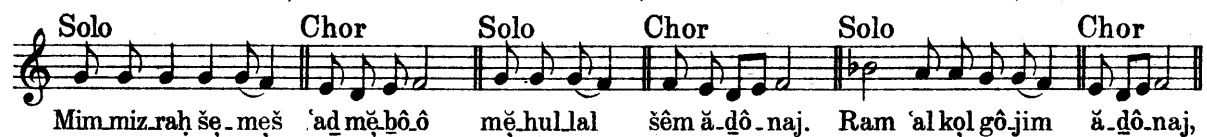
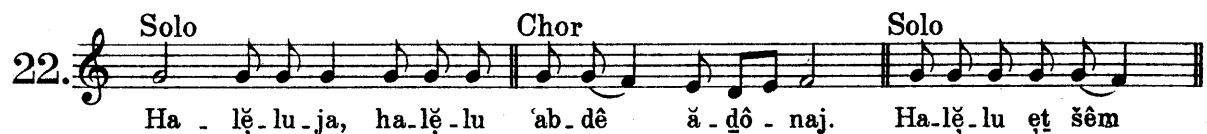
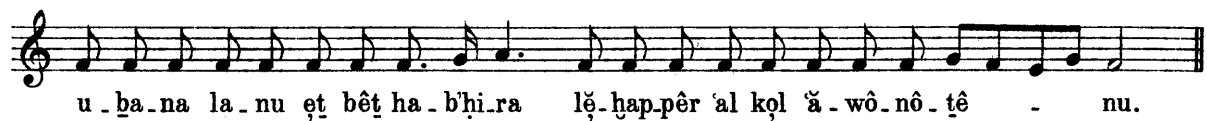
 ra - jim wẽ-ḥolham-marbẽ lě-sap-pêr bi-ṣi-at miṣ-ra - jim ḥă-rê zẽ mẽ-šub-baḥ.

20. 
 Kam-ma ma - ă - lô - tẽ tẽ - bôt lam-ma-qôm 'a - lê - nu.

 Solo Il-lu hô-ṣi - a-numimmiṣ-ra - jim wẽ-lô 'a-sa ba-ḥem šẽ-fa-ṭim. Daj-jê - nu. Chor

 Solo Il-lu 'a-sa ba-ḥem šẽ-fa-ṭim wẽ-lô 'a-sa bẽ-lô - hẽ-ḥem. Daj-jê - nu. etc. Chor

21. 
 'Al a-ḥat kam-ma wẽ-ḥamma tẽ-ba kẽ-ful la um-ḥup-pe - lêt lam-ma -

 qôm 'a - lê - nu. Hô-ṣi - a - nu mim-miṣ-ra - jim, 'a-sa ba-ḥem šẽ-fa-ṭim, 'a-sa

 bẽ - lô - hẽ-ḥem, ha-raḡ ẽt bẽ-hô-rẽ-ḥem, na-ṭan la-nu ẽt ma - mô-nam, qa-ra



24. 

Ki lô na - ę, ki lô ja - ę ad-dir bim-lu - ęa ba-ęurka-hă - la - ęa,

ęę-du-daw jôm - ru lô lę - ęa ul - ęa lę - ęa ki lę - ęa, lę - ęa af -

lę - ęa lę - ęa ă-dô-najham-mam-la - ęa, ki lô na - ę ki lô ja - ę. etc.

25. 

E-ęad mi jô-dê - 'a ę-ęad ă-ni jô-dê - 'a, ę-ęad ę - lô-hê-nu šeb -

baš-ša-majim u - ęa - a - reš. Šę-na-jim mi jô-dê - 'a šę-na-jim ă-ni jô-dê - 'a

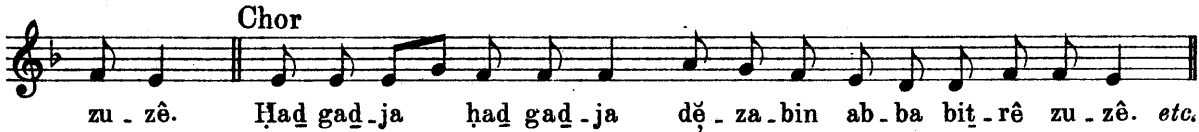
šę-nê lu hô - tê ha bę-rit ę-ęad ę - lô-hê-nu šeb-baš-ša-majim u - ęa - a - reš. etc.

Chor
26. 

Hăd gad - ja hăd gad - ja dę - za - bin ab - ba bit - rê zu - zê.

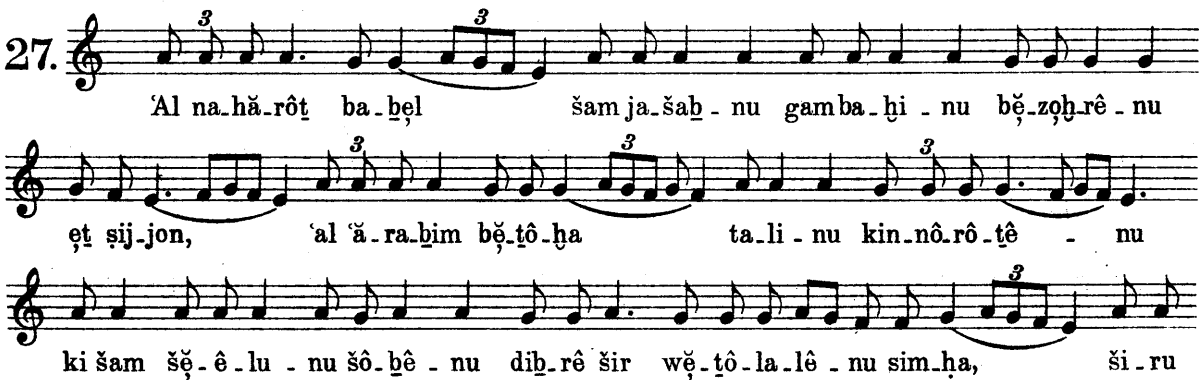
Solo


Wę - a - ta šu-nę-ra wę - aę - la lę - ęad - ja dę - za - bin ab - ba bit - rê

Chor


zu - zê. Hăd gad - ja hăd gad - ja dę - za - bin ab - ba bit - rê zu - zê. etc.

III Sęlihot, סליחות

27. 

'Al na-hă-rôt ba-ęel šam ja-šab - nu gamba-ęi - nu bę-zęę-rê - nu

ęet sįj-jon, 'al ă-ra-bim bę-tô-ęa ta-li - nu kin-nô-rô-tê - nu

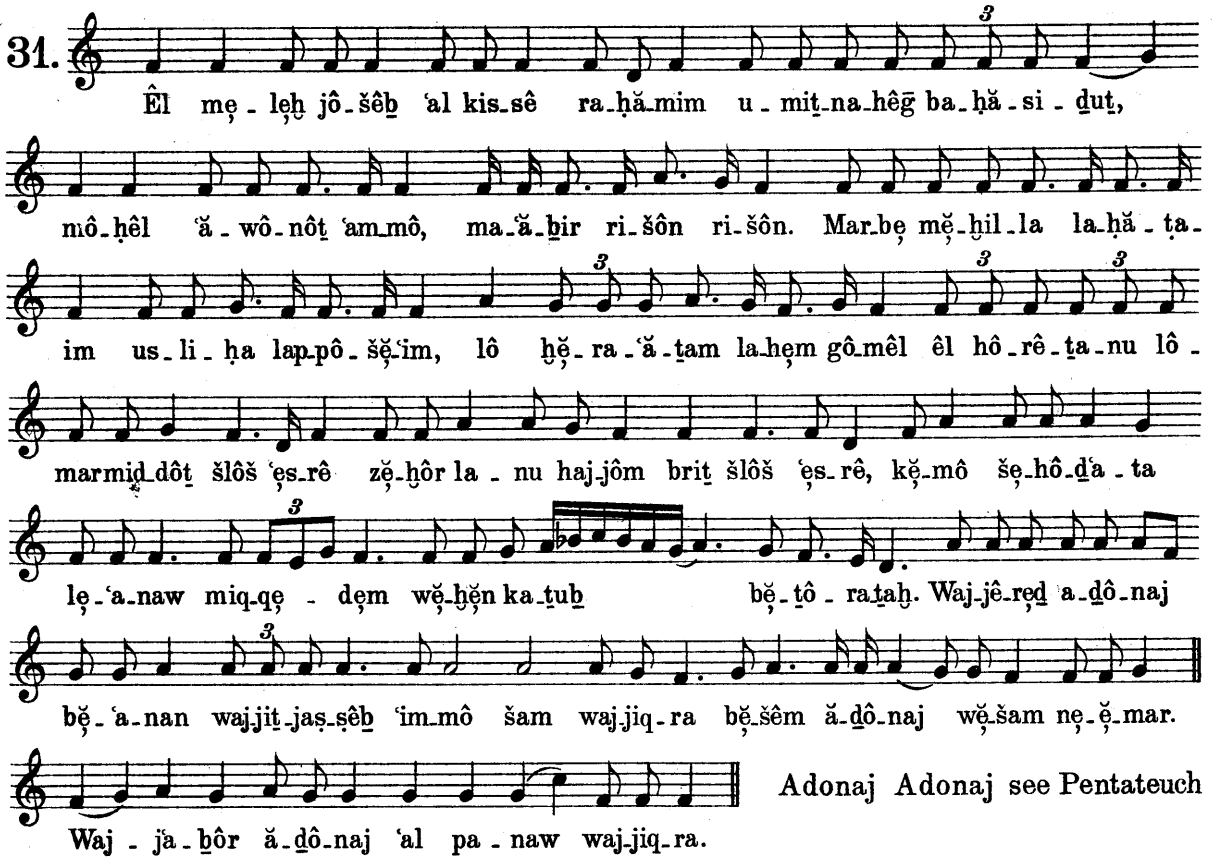
ki šam šę - ê - lu - nu šô-bê - nu dib-rê šir wę-tô-la-lê - nu sim-ęa, ši-ru

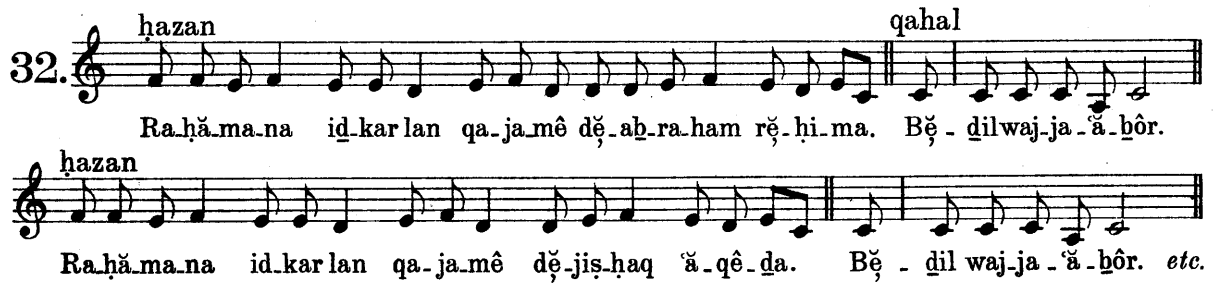
la-numiš-šir sij-jôn, êh na-šir et šir ă-dô-naj 'al ad-mat nê-har. Im eš-
 ka-hêh jê-ru-ša-la-jim tiš-kaḥ jê-mi-ni, tid-baq lě-šô-ni lě-hikki im
 lô ez-kê-rê-ḥi, im lô a-ă-le et jê-ru-ša-la-jim 'al rôš sim-ḥa-ti. etc.

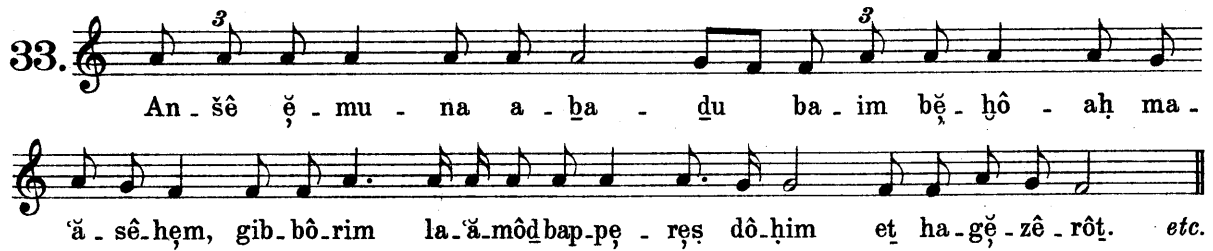
28. ^{hazan}
 Bēn a-dam ma lě-ḥa nī-rē-dam qum qē-ra bē-ṭa-ḥă-
 nu-nim, šē-fôḥ si-ḥa dē-rôš sē-li-ḥa mē-ă-dôn ha-ă-dô-nim,
 qahal
 lě-ḥa ă-dô-naj ha-sē-da-qa wē-la-nu bô-šet hap-pa-nim. etc.

29. Lě-ḥa ă-dô-naj ha-sē-da-qa wē-la-nu bô-šet hap-pa-
 nim, ma niṭ-ô-nên u-ma nô-mar ma nē-dab-bēr u-ma niṣ-ṭa-
 daq, naḥ-pē-sa dē-ra-hē-nu wē-naḥ-qô-ra wē-na-šu-
 ba ê-le-ḥa ki jē-min-ḥa pē-šu-ṭa lē-qab-bēl ša-bim.

30. Šê-beṭ jē-hu-da bē-dô-ḥaq ub-ša-'ar ḥă-jiš-aḡ ar-jē baj-ja-'ar.
 Mē-qa-wim jē-šu-ăṭ-ḥa a-bôṭ u-ba-nim ha-ă-ni-jim wē-ha-ēb-jô-nim.
 Šaw-ă-tē-nu ta-ă-le liš-mē mē-rô-mim êl mē-leḥ-jô-šêb 'al kis-sê-ra-ḥă-mim.

31. 
 Êl me - leḥ jô - šêḥ 'al kis.sê ra.hă.mim u - miṭ.na.hêḡ ba.hă - si - duṭ,
 mô.hêl 'ă - wô.nôṭ 'am.mô, ma.ă.bir ri.šôn ri.šôn. Mar.bê mē.hil.la la.hă - ta -
 im us.li - ḥa.lap.pô - šê'im, lô ḥê.ra - 'ă - tam la.hem gô.mêl êl hô.rê.ta.nu lô -
 marmid.dôṭ šlôš 'es.rê zê.hôr la - nu haj.jôm brit šlôš 'es.rê, kê.mô šê.hô.dâ.ta
 le.'a.naw miq.qe - dem wê.hên ka.tub bē - tô - ra.taḥ. Waj.jê.red 'a.dô.naj
 bē - 'a.nan waj.jit.ja.sêḥ 'im.mô šam waj.jiq.ra bē.šêm 'ă.dô.naj wê.šam ne.ĕ.mar.
 Adonaj Adonaj see Pentateuch
 Waj - ja - bôr 'ă.dô.naj 'al pa - naw waj.jiq.ra.

32. 
 Ra.hă.ma.na id.kar.lan qa.ja.mê dē.ab.ra.ham rē.hi.ma. Bē - dil.waj.ja - 'ă.bôr.
 Ra.hă.ma.na id.kar.lan qa.ja.mê dē.jis.ḥaq 'ă.qê.da. Bē - dil.waj.ja - 'ă.bôr. etc.

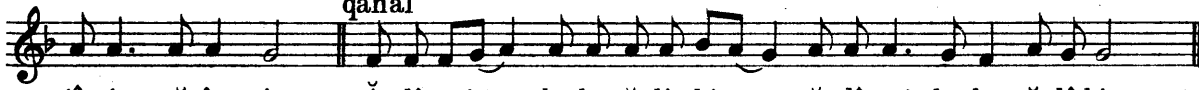
33. 
 An - šê ĕ - mu - na a - ba - du ba - im bē - hô - aḥ ma -
 'ă - sê.hem, gib.bô.rim la.ă.môḏ.bap.pe - reṣ dô.him et ha.gē - zê - rôṭ. etc.

34. 
 Ė - lô.hê - nu wê.lô.hê 'ă - bô - tē - nu, ta - bô lē - fa - ne - ḥa tē -
 fil.la.tē - un wê.al tit.'al.lam miṭ.hin.na.tē - nu šê.ên 'ă.naḥ - nu az.zê fa.nim

37. *hazan*  *qahal rep.*
 Še-ma jis-ra-êl ă-dô-naj ę-lô-hê-nu, ă-dô-naj ę-had.

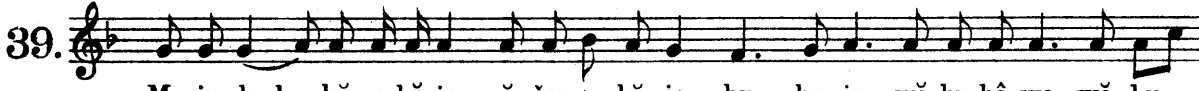
hazan  *qahal rep.*
 ă-dô-naj hu ha-ę-lô-him ă-dô-naj hu ha-ę-lô-him

hazan 
 ę-ę-lê má-la ôm-rim ă-dô-naj ę-lô-hê-hu, bę-hi-rê sę-gula

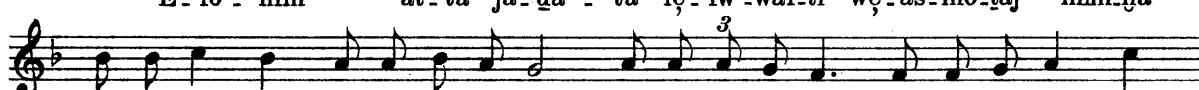
qahal 
 ô-nim wę-ôm-rim. ă-dô-naj hu ha-ę-lô-him, ă-dô-naj hu ha-ę-lô-him etc.

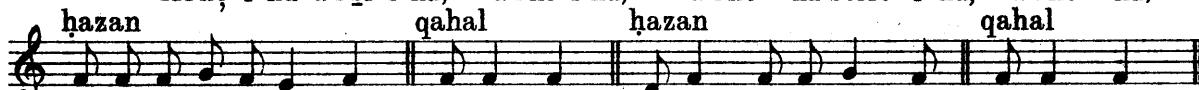
38. 
 ă-dô-naj me-leh ă-dô-naj ma-

 lah ă-dô-naj jim-lôh lê-ô-lam wa-ed.

39. 
 Me-ju-had bę-ę-hę-je ă-șer ę-hę-je, hu ha-ja wę-hu hô-wę wę-hu

 ji-hę-je, hu mê-miț um-haj-je, lê-fa-naw lô nô-șar-êl wę-a-hă-raw lô ji-hę-je.

40. *hazan* 
 ă-lô-him at-ta ja-da-ta lê-iw-wal-ti wę-aș-mô-taj mim-ha

 lô ni-ha-du kol zę-dô-nô-taj. bę-ha-ă-lô-ti al lê-ba-bi gô-
qahal 
 del, mę-șu-bô-taj. Kam-ma-jim niș-pah-ti wę-niț-par-du kol aș-mô-taj.

41. *hazan* *qahal* *hazan* *qahal* 
 ă-nê-nu a-bi-nu, ă-nê-nu, ă-nê-nu bô-rê-nu, ă-nê-nu,
hazan *qahal* *hazan* *qahal* 
 ă-nê-nu gô-ă-lê-nu, ă-nê-nu. ă-nê-nu dô-r-șê-nu, ă-nê-nu

hazan qahal hazan
 ă - nê - nu hôđ wê - ha - đar, ă - nê - nu, ă - nê - nu ha - êl aḥ - ra - ham.
 qahal hazan qahal
 ă - nê - nu, ă - nê - nu ra - ḥum wê - ḥan - nun, ă - nê - nu. etc.

42. ă - sê lē - ma - 'an aḥ - ra - ham jiṣ - ḥaḡ wê - ja -
 ă - qôḥ, ă - sê lē - ma - 'an mô - šê wê - a - ḥă - rôn. etc.

43. Im a - fêš rô - ḥa haḡ - qên, ô - ḥeḥ šik - kên im riḡ - qên, al na
 nôḇ - da ki 'al kên. Jêš la - nu aḥ za - qên. Pa - nim lô ta - kir, wê - siḍ kô lē - fa -
 ne - ḥa naz - kir, qah na bên jaḡqir. wê - nim - ṣa dam - mô 'al qir. etc.

44. Šub mê - ḥă - rôn ap - pe - ḥa wê - hin - na - ḥêm 'al ha - ra - 'a lē - 'am -
 me - ḥa, al tiḡ - sôḥ ă - dô - naj 'ad me - ôḍ wê - al la - 'ad tiz - kôr 'a - wôn,
 hên hab - bêṭ na 'am - ḥa kul - la - nu, al tin - aṣ lē - ma - 'an šê - me - ḥa, al tē -
 nab - bêl kis - sê ḥê - bô - de - ḥa, zê - ḥôr al ta - fêr bē - riṭ - ḥa it - ta - nu,
 im ă - wô - nê - nu a - nu ḥa - nu, ă - dô - naj ă - sê lē - ma - 'an šê - me - ḥa,
 ki rab - bu me - šu - bô - tô - nu ul - ḥa ḥa - ta - nu, a - dôn sê - lah la - nu.

45. *hazan*
 A - ta - nu lẹ - hal - lôt pa - ne - ha ki he - sed wẹ - ẹ - met jẹ - qad - mu
 fa - ne - ha, na al tẹ - bi - sê - nu, na al tẹ - ši - bê - nu rê - qammi - lẹ - fa - ne - ha.
qahal
 Šẹ lah la - nu uš - lah la - nu jẹ - šu - a wẹ - ra - hă - mim mi - mẹ - ô - ne - ha.

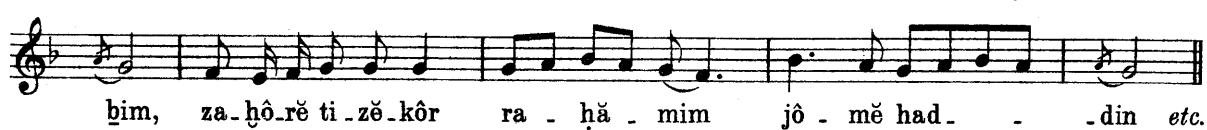
46. *hazan*
 Ê - lẹ - ha ă - dô - naj na - sa - ti ê - naj šẹ - ma qôl ta - hă - nu - naj
qahal
 kẹ - gô - del ha - sê - de - ha. Bẹ - šim - ha ba - ta - hě - ti wẹ - hap - paj šit - tah -
hazan
 ti dẹ - ba - rim la - qa - hě - ti u - ba - ti 'a - de - ha. Gab - ru jẹ - gô - nô - taj wẹ - jir - bu
qahal rep
 an - hô - taj, ki họt ă - wô - nô - taj ša - ta lẹ - neğ - de - ha.

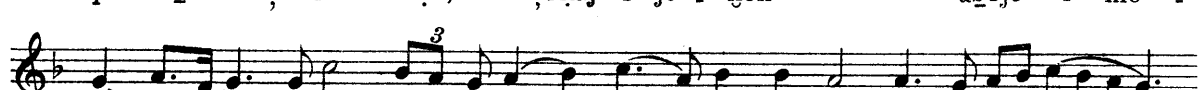
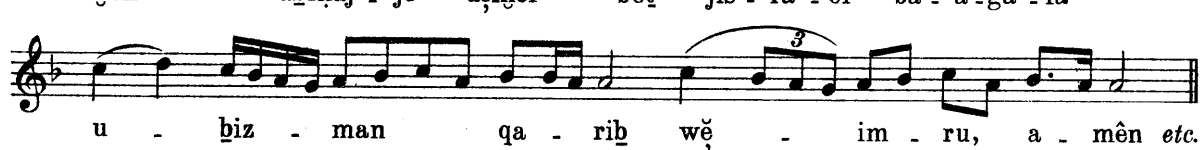
47. Šô - mê - rě jis - ra - êl šẹ - mô - rě šẹ - ê - ri - tẹ jis - ra - êl, wẹ - al
 jô - bad jis - ra - êl ha - ôm - rim bẹ họt jôm šẹ - ma jis - ra - êl. etc.

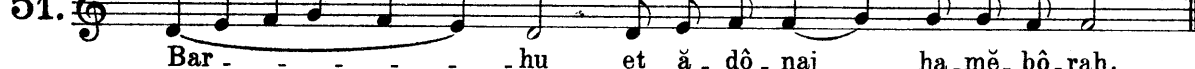
IV High Feasts, ימים נוראים

Hohe Feiertage

48. A - hôt qẹ - tan - na tẹ - fil - lô - tẹ - ha 'ôr - ha wẹ -
 ô - na tẹ - hil - lô - tẹ - ha, êl na rẹ - fa na lẹ -
qahal
 ma - hă - lô - tẹ - ha. Tiğ - lẹ ša - na wẹ - qi - lẹ - lô - tẹ - ha. etc.

49.  Hôn ta - hôn 'a - lě ba - ne - ha lah ša - - - bim
 ub - fa - had lě - fa - ne - ha niš - ša - bim jě - rě - im
 'et jiq - qor - u lad - di - ně ki 'al kěn ba - u ni - hě - a - -
 bim, za - hō - rě ti - zě - kōr ra - hă - mim jō - mě had - - - din etc.

50.  Jiť - gad - dal wě - jiť - qad - daš šě -
 mẽ rab - ba, b'ol - ma di - - - bě - ra hir - 'u - tē wě - jam - lih
 mal - hu - tē wě - jaš - mah pur - qa - nē wi - -
 qa - rēb mẽ - ši - hē, bě - haj - jē - hôn ub - jō - mẽ -
 hôn ub - haj - jē dē - hol bēť jis - ra - 'el ba - 'ă - ġa - la
 u - biz - man qa - riḥ wě - im - ru, a - mēn etc.

51.  ^{hazan} Bar - - - hu ęť ă - dō - naj ha - mẽ - bō - rah.
 qahal Ba - ruh ă - dō - naj ha - mẽ - bō - rah lě - 'ō - lam wa - 'ed.

52. *hazan*

Ba-ruh at-ta ă - dō - naj ế - lô - hê - nu mệ - lẹ - ha - ô -
 lam ă - sẹ -r biđ-ba-rô ma-ă-rib ă-ra-bim bẻ-hợ-hu-ma pô -
 tề - a-h sẹ -'a-rim u - biđ - bu - na mệ - san - nẹ 'it - tim u - ma - hă - lif ẹt
 ha-zẻ-ma-nim um-sad-dê-r ẹt hak-kô-ha-bim bẻ-mi-sẻ-mẻ-rô-tề-hẹm ba-ra-qi -'a
 kir-sô - nô bô-rê jô-mam wal-laj - la, gô-lêl ô-r mi pẻ-nê hô -
 sẹ -h wẻ-hô-sẹ-h mi-pẻ-nê ô-r, u-m'a-bir jôm u-mê-bi laj -
 la u-mab-dil bên-jôm u-bên laj - la ă - dō - naj sẻ-ba-ôt sẻ - mô,
 ba-ruh at-ta ă - dō - naj, ham-ma-ă-rib ă-ra-bim.

53. *Solo*

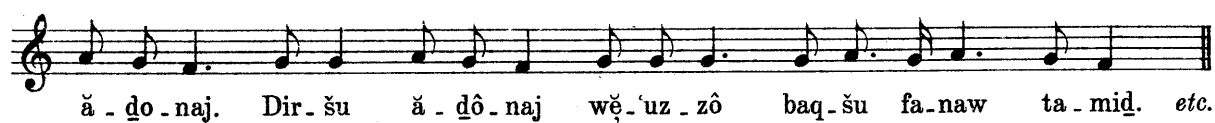
Jiğ - dal ế - lô - him haj wẻ - ji-sẻ - tab bah, nim - sa wẻ - ên ẹt ẹt mẻ - si - u - tô.

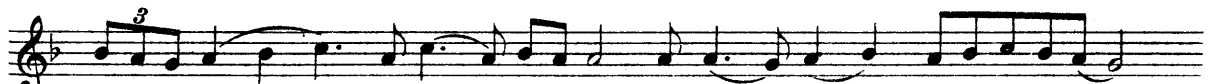
Chor

Ề - hạ đ wẻ - ên ja - hiđ kẻ - ji - hu - dō nẹ - ẹ lam wẻ - gamên sỏf lẻ - a - du - tô. etc.

54.

Hô - du la - dō - naj qir - u bi-sẻ - mô hô - di - 'u hạ - am -
 mim ă - li - lô - taw, si - ru lô za - mẻ - ru lô, si - hu bẻ - hợ - nif -
 lẻ - ô - taw, hiđ - ha - lẻ - lu bẻ - sẻ -m qỏđ - sỏ jis - mah lẻb mẻ - baq - sẻ

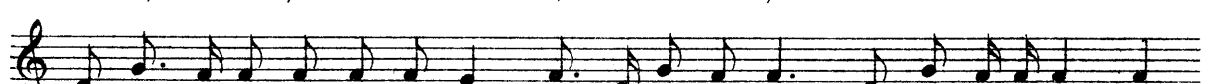
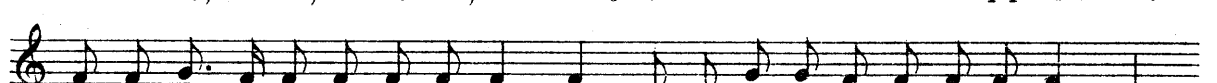
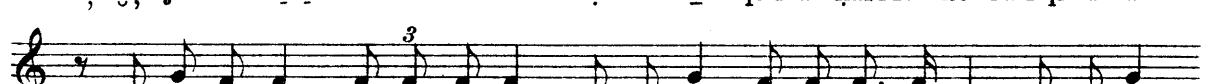
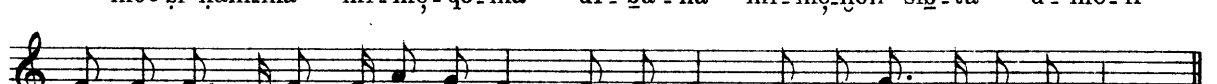


59. 
 Hiš - tô - nê - n wê - hik - kô - nê - n wê - hit -

 bô - nê - n bệ - sô - đê - hạ wê - hi b - bat - ta

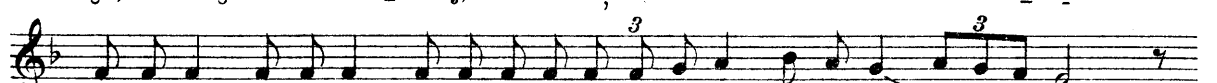
 ma at - - - ta u - mê - a - jin jệ - sô - đê - hạ etc.

60. 
 Ba - ruh at - ta ă - dō - naj ệ - lô - hê - nu mệ - lẹ - ha - 'ô - lam jô - sê - r

 ô - r u - bô - rê hô - sệ - 'ô - sệ șa - lôm u - bô - rê ệt - hak - kôl, hak - kôl jô - du -

 hạ wê - bak - kôl jệ - șa - b - hu - hạ wê - kak - kôl jô - mệ - ru ê - n qa - dôt - s ka - dô - naj,

 hak - kôl jệ - rô - mệ - mu - hạ sel - la jô - sê - r hak - kôl ha - êl hap - pô - tê - ah

 bệ - họt jôm dal - tôt șa - ă - rê miz - rah u - bô - qê - 'a hạ - lô - nê - ra - qi - 'a

 mô - si ham - ma mi - mệ - qô - ma ul - ba - na mi - mệ - hôn sîb - ta u - mê - ir

 la - 'ô - lam kul - lô ul - jô - sệ - baw sêb - ba - ra bệ - mid - dat ha - ra - hạ - mim. etc.

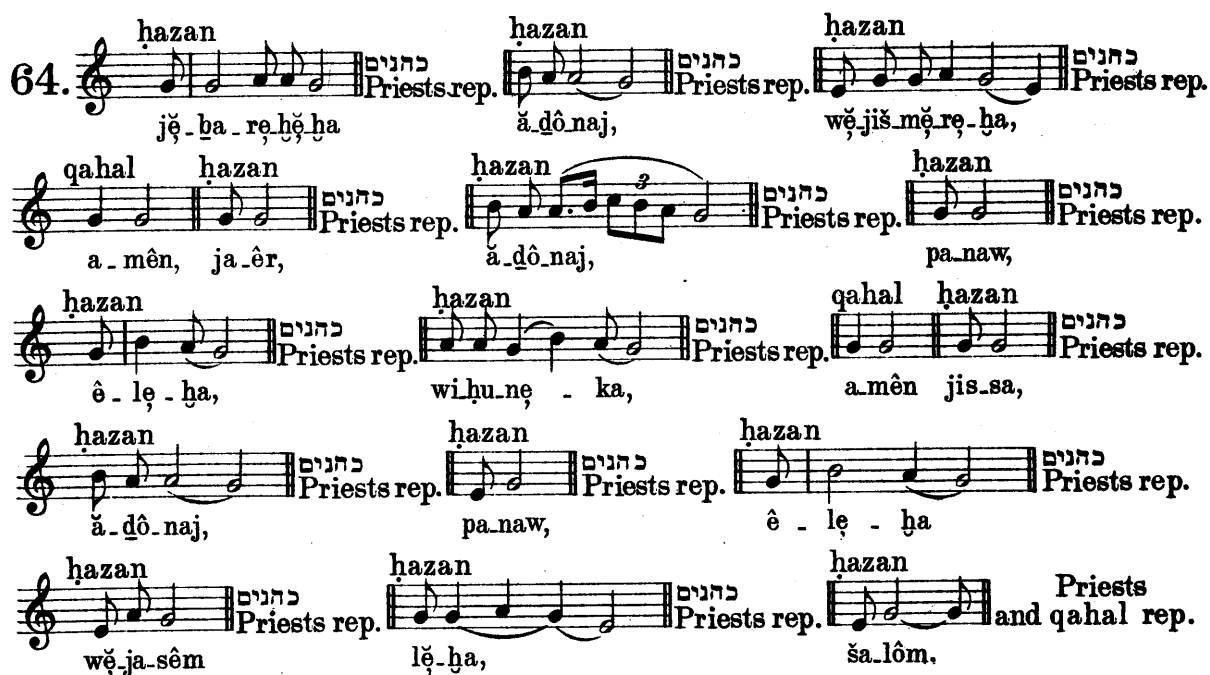
61. 
 ă - dō - naj sệ - fa - taj tif - tah u - fi jag - gid tệ - hil - la - tẹ -

 hạ, ba - ruh at - ta ă - dō - naj, ệ - lô - hê - nu wê - lô - hê ă - bô - tê - nu

 ệ - lô - hê ab - ra - ham, ệ - lo - hê jîs - haq wê - lô - hê ja - ă - qôh,

ha-êl hag-ga-dôl, hag-gi-bôr wê-han-nô-ra, êl ẹl-jôn, gô-mêl hă-sa-dim
 tồ-bim wê-qô-nê hak-kôl wê-zô-hêr hă-s-dê a-bôt u-mê-bi gô-êl lib-
 nê bẻ-nê-hem lẻ-ma-ân sẻ-mô bẻ-a-hă-ba. Zoh-rê-nu lẻ-haj-
 jim mẻ-leh hă-fêš ba-haj-jim wẻ-hat-bê-nu bẻ-sẻ-fer haj-jim,
 lẻ-ma-a-nah ẻ-lô-him haj-jim, mẻ-leh ô-zêr u-mô-sẻ-a
 u-ma-gên, ba-ruh at-ta ả-dô-naj, ma-gên ab-ra-ham.

62. Naq-di-sah wẻ-na-ả-ri-sah kẻ-nô-âm si-a-h sỏd sar-fẻ
 qỏ-deš, ham-sẻ-lẻ-šim lẻ-ha qẻ-du-sẻ, wẻ-hên ka-tub ảl jad nẻ-bẻ-ah wẻ-
 qa-ra zẻ ẻl zẻ wẻ-a-mar qa-dỏs, qa-dỏs, qa-dỏs ả-dỏ-naj sẻa-ôt mẻ-
 lô hỏl ha-a-rẻ kẻ-bỏ-dỏ. Lẻ-u-ma-tam mẻ-sẻ-bẻ-him wẻ-ỏ-mẻ-rim.
 Ba-ruh kẻ-bỏd ả-dỏ-naj mi-mẻ-qỏ-mỏ.
 Ub-diẻ-rẻ qỏd-sẻh ka-tub lẻ-mỏr. Jim-loẻ ả-dỏ-naj lẻ-ỏ-lam ẻ-
 lô-ha-jẻ sẻj-jỏn lẻ-dỏr wa-dỏr ha-lẻ-lu-ja.

63. 
 Ub - hên tên pah-dễ - ha ă - dô - naj ễ - lô - hê - nu
 'al kôl ma ă - sê - ha wễ - ê - mat - ha 'al kôl ma šeb - ba - ra - ta wễ - ji - ra - u -
 ha kôl ha - má - sim wễ - jiš - ta - hu - wu lẹ - fa - ne - ha kôl hab - ru - im wễ -
 jê - a - su hul - lam ă - gud - da ẹ - hat la - ă - sôt rẹ - sôn - ha bẻ - lê -
 bab ša - lêm, šej - ja - đả - nu ă - dô - naj ễ - lô - hê - nu šẹ - haš - šol - tôn
 lẹ - fa - ne - - ha ôz bẻ - ja - - đễ - ha uğ - bu - ra bi - mi -
 ne - - ha wễ - šim - ha nô - ra 'al kôl ma šeb - ba - ra - - ta.

64. 
 jẻ - ba - rẹ - hẻ ha ă - dô - naj, wễ - jiš - mẻ - rẹ - ha,
 a - mên, ja - êr, ă - dô - naj, pa - naw,
 ê - lẹ - ha, wi - hu - nẻ - ka, a - mên jis - sa,
 ă - dô - naj, pa - naw, ê - lẹ - ha
 wễ - ja - sêm lẹ - ha, ša - lôm,
 Priests and qahal rep.

65. 
 ă - dô - naj ša - má - ti šim - ă - ha ja - rê - - ti, ă - dô - naj.



ă-dô-naj ša-ma-ti wě-nir-gaz - ti jôm bô tif-qě-dê - - - - ni,
 za-hal-ti wě-hal-ti jôm bô tět-di-nê - - - - ni, hoš-pal-ti wě-nib-hal-ti
 pen bē-a-pě-ha tam-i-tê - - - - ni, ki ġa-dôl jôm ă-dô-naj. —

66. 

A-ta - nu lē-hal-lôt pa-ne - ha, ki he - sed wě-ě-met jě-qa-dě -
 mu fa-ne - ha na al tět-bi-šê - nu, na al tět-ši-bê - nu rê-qam mi-lē-fa-ne -
 ha. Sě-lah la - nu uš-lah la - nu jě-šu-à wě-ra-hă-mim mi-mě-ô-ne - ha.

qahal

67. 

A-bi-nu mal-kê-nu ên la-nu me-leh ę-la a - ta. A-bi-nu mal-kê-nu ă -
 sê 'im-ma-nu lē-ma-an-sě-me - ha, a-bi-nu mal-kê-nu had-děš 'a-lê-nu ša-na tō-ba. etc.

hazan

68. 

Ă-dô-naj bē-qôl šô-far jaš-mi-'a jě-šu-'a lē-qab-bēs sę fę-zu-ra
 bē-bô hez-jôn tět-šu-'a, 'a-la ę-lô-him bi-ru-'a, ă-dô-naj bē-qôl šô-far.

qahal

69. 

'A-la ę-lô-him bi-ru-'a, ă-dô-naj bē-qôl šô-far. Ba-hă-sôs - rôt wě -
 qôl šô-far ha-ri-'u lif-nê ham-me-leh ă-dô-naj. Tiq-'u ba-hô - dęš šô-far, bak -
 kę - sę lē-jôm hag-gê - nu, ki hōq lē-jis-ra-êl hu, miš-pať lê-lô-hê ja-ă-qôh. etc.

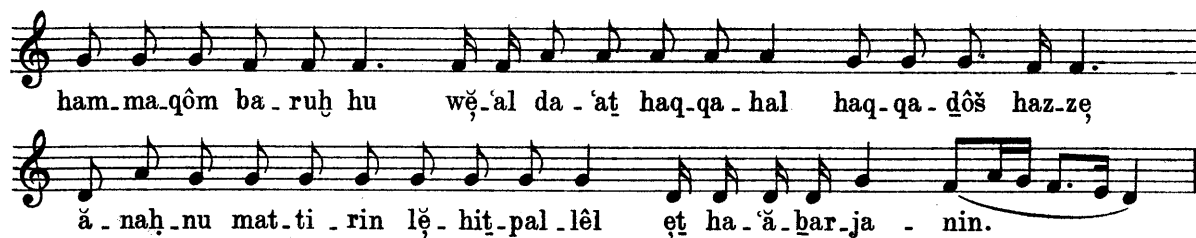
70. *hazan*
 Ba-ruh at-ta ă-dô-naj, ę-lô-hê - nu, me- leh ha-ô-lam, ă-șer
qahal
 qi-dę-ša - nu bę-miș-wô-taw wę-siw-wa - nu liș - mô - 'a qôl sô-far. A-mên.
hazan
 Ba-ruh at-ta ă-dô-naj, ę-lô-hê - nu, me- leh ha-ô-lam, șę-he- hę -
qahal
 ja - nu wę-qi-ję-ma - nu wę-hig-gi - 'a - nu laz-man haz-ze. A - mên.

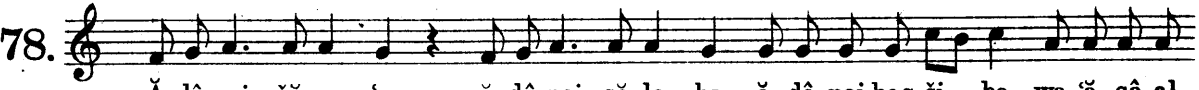
71. Aș-rê ha'am jô - dę-ę tę-ru - 'a, ă-dô-naj bę-ôr pa-ne- ha
 ję-hallê - hun. Bę-șim-ha ję-gi-lun kol haj-jôm ub-sid-qa - tę-ha ja-rô-nu.
 Ki tif-ę - reț-uz - za - mô a - ta u-bir-sô - naț ta-rum qar - nê - - nu. etc.

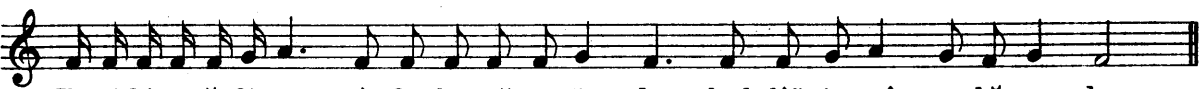
72. Ên kê-lô-hê - nu, ên ka-dô-nê - nu, ên kę-mal-kê - nu, ên kę-mô-și-ê - nu.
 Mi hê-lô-hê - nu, mi ha-dô-nê - nu, mi hę-mal-kê - nu, mi hę-mô-și-ê - nu. etc.

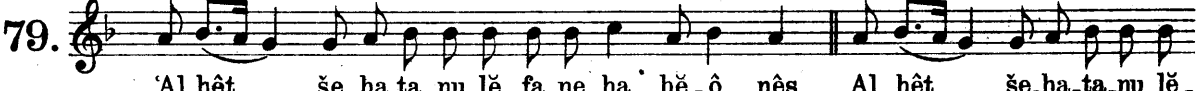
73. A - nê 'a - ni șę-fal kol ha-șę-fa - -
 lim wę-sa hę-ô mę-qab - - bël ha-tę - fi - lôt. etc.

74. Bij-și - ba șel ma - 'ă - la u - bij-și - ba șel ma-ta, 'al da - 'at

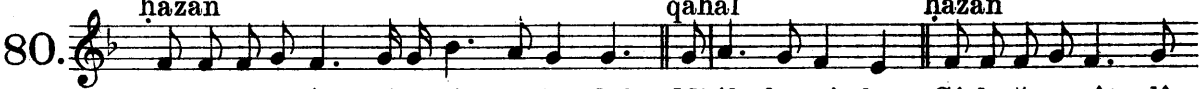


78. 
 Ǻ-dô-naj šę-ma-'a, Ǻ-dô-naj šę-la-ha, Ǻ-dô-naj haq-ši-ba wa-Ǻ-sê al

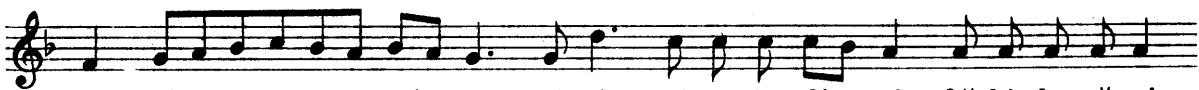
 tẹ-a-har, lẹ-ma-an-ha ẹ-lô-haj ki šim-ha niq-ra al 'ir-ha wẹ-al ăm-mẹ-ha.

 HǺ-ši-bê-nu Ǻ-dô-naj ê-lẹ-ha wẹ-na-šu-ba, had-dêš ja-mê-nu kẹ-qẹ-dẹm.

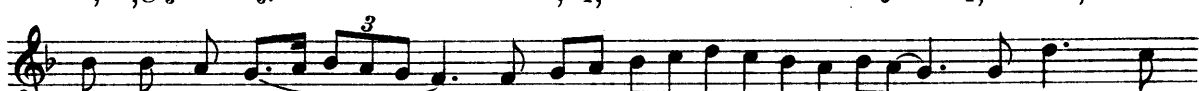
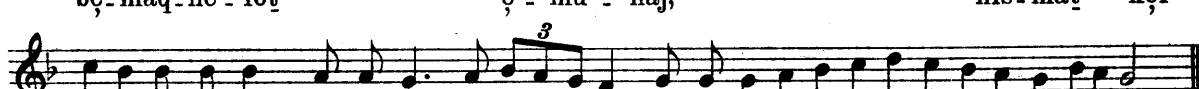
79. 
 'Al hêt šę-ha-ta-nu lẹ-fa-nẹ-ha bẹ-ô-nẹs. Al hêt šę-ha-ta-nu lẹ-

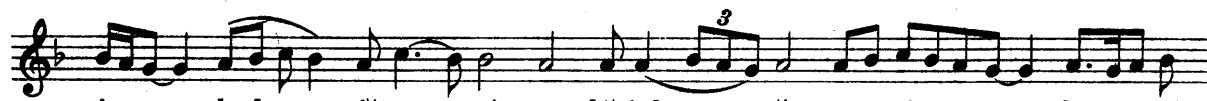
 fa-nẹ-ha bib-li da-at. 'Al hêt šę-ha-ta-nu lẹ-fa-nẹ-ha bẹ-ga-luj. etc.

80. 
 Ad-dir wẹ-na-ôr, bô-rê dôq wa-hẹ-lẹd. Mi êl ka-mô-ha. Gô-lẹ Ǻ-mu-qôt, dô-

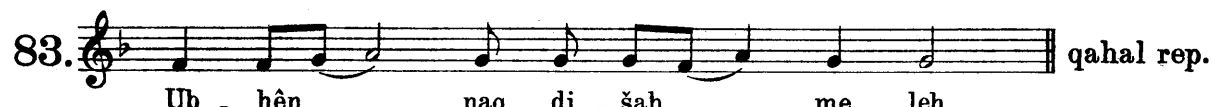
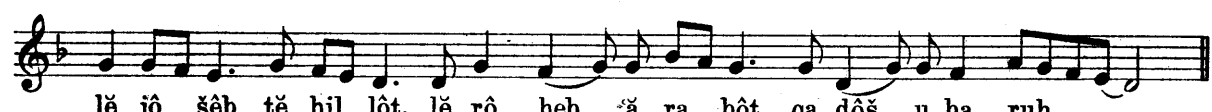
 bér šę-da-qôt. Mi êl ka-mô-ha. Ha-durbilbu-sô wẹ-ên zulla-tô, mi êl ka-mô-ha. etc.

81. 
 Ẽ-lô-him ê-li a-ta, han-nun ha-nẹ-ẹ-raš bẹ-sôd

 sar-fê mô-naj, zoh-rê-ni u-faq-dê-ni bẹ-hit-ha-nẹ-ni

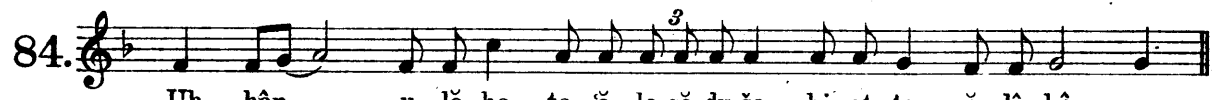
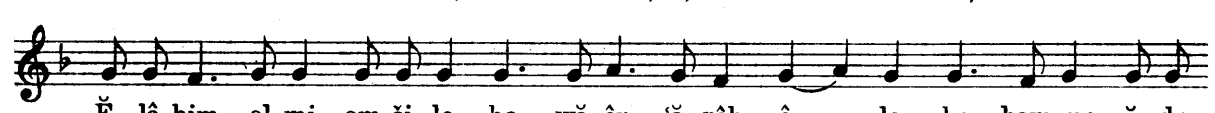
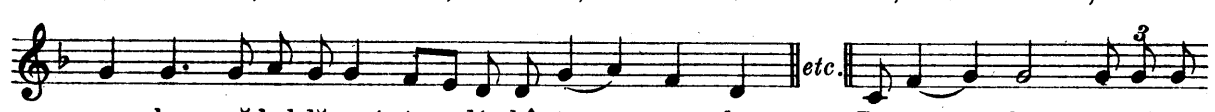
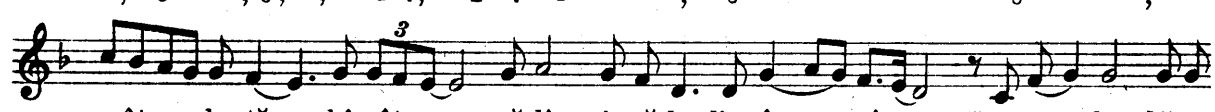
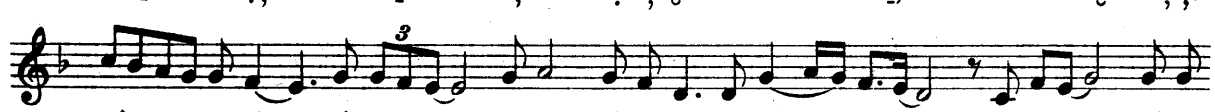
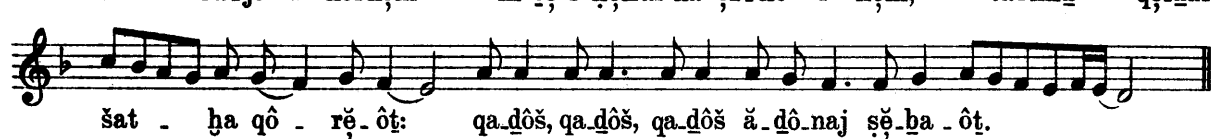
 bẹ-heg-jô-naj, bẹ-qor-i Ǻ-nê-ni jôm qẹ-rô ẹq-ra

 bẹ-maq-hê-lôt ẹ-mu-naj, niš-mat kọl

 haj tẹ-ha-rêh ẹt šim-ha Ǻ-dô-naj.

82. 
 Ni - sô - sim niq - ba - sim lẹ - ha

 ja - had jẹ-ra - nê - nu, bẹ-ad ă - mu - sim ha - hă -

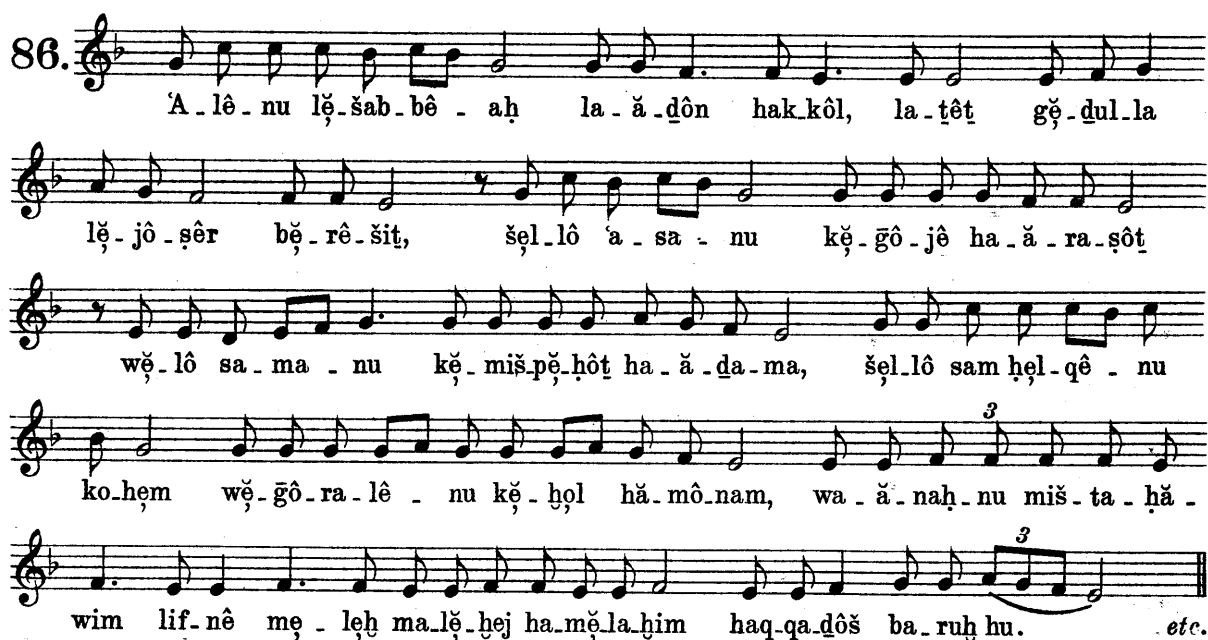
 mu - sim lẹ-u - mọt - ha jẹ-hô - nê - nu.

83. 
 Ub - hên naq - di - şah mệ - lẹh. qahal rep.

 lẹ-jô - sêb tẹ-hil-lôt, lẹ-rô - heb ă-ra - bôt qa-dôš u-ba - ruh.

 ă-fô - - -dê sêš lẹ-êl sô - nê sêš ôm - rim qa - dôš. etc.

84. 
 Ub - hên u - lẹ-ha ta - ă - lẹ qẹ-du-ša ki at-ta ẹ-lô-hê - nu.

 Ẹ-lô-him ẹl mi am-si-lẹ - ha wẹ-ên ă-rôh ê - lẹ - ha, bam-mẹ ă-da -

 mệ - ha wẹ-hol dẹ-mut tẹ - ba hô-ta - mệ - ha. Ra-u - ha ha-nẹ-ša -

 môt ha-tẹ - hô-rôt wẹ-lô nis-rẹ-hu lim-ô - rôt, šma-u - ha bẹ-oz.

 nê rá-jô - nê-hem ki tẹ - hẹ-raš-na oz-nê - hem, ta-mid qẹ-du-

 šat - ha qô - rẹ-ôt: qa-dôš, qa-dôš, qa-dôš ă-dô-naj sẹ-ha - ôt.

85. 
 Ế-lô-hê - nu wê-lô-hê ă-bô-tê - nu, mip-nê hă-ta - ê -
 nu ga-li-nu mê-ar-sê - nu wê-nit-ra-haq-nu mê-ăl ad-ma-tê - nu
 wê-ên ă-nah - nu jê-hô-lim lẹ-haq-rib lẹ-fa-nẹ-ha qor-ban
 wê-lô hô-hênga-dôl šejhappêr ba-ă-dê - nu. Jê-hi ra-sôn mi-lẹ-fa-nẹ - ha,
 ă-dô-naj ế-lô-hê-nu wê-lô-hê ă-bô-tê - nu mẹ-łẹh ra-hă-man
 šet-ta-šub ut-ra-hêm 'a-lê - nu wê-ăl miq-daš - ha bẹ-ra-hă-mẹ-ha
 ha-rab-bim wê-tib-nê-hu mẹ-hê-ra ut-gad-dêl kẹ-bô-dô. etc.

86. 
 'A-lê-nu lẹ-šab-bê - ah la-ă-dôn hak-kôl, la-têl gẹ-đul-la
 lẹ-jô-sêr bẹ-rê-šit, šel-lô 'a-sa - nu kẹ-gô-jê ha-ă-ra-sôt
 wê-lô sa-ma - nu kẹ-miš-pê-hôt ha-ă-da-ma, šel-lô sam hẹl-qê - nu
 ko-hêm wê-gô-ra-lê - nu kẹ-hol hă-mô-nam, wa-ă-nah-nu miš-ta-hă -
 wim lif-nê mẹ-łẹh ma-lẹ-hej ha-mô-la-him haq-qa-dôš ba-ruh hu. etc.

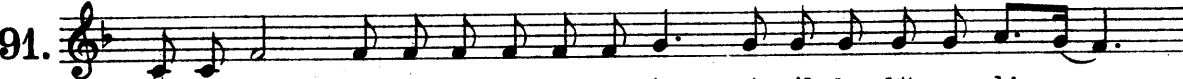
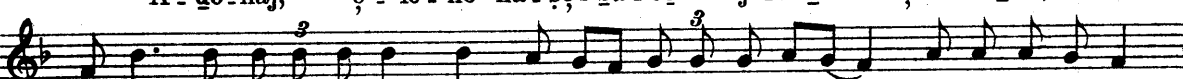
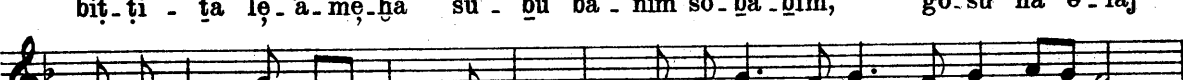
87. 
 At-ta kô-nan-ta ô-lam mê-rôš, ja-sa-dê-ta tê-bêl wê-hak -

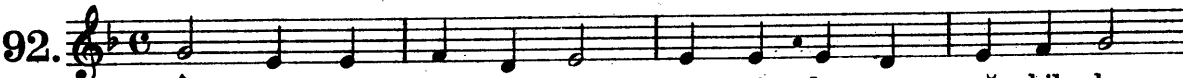
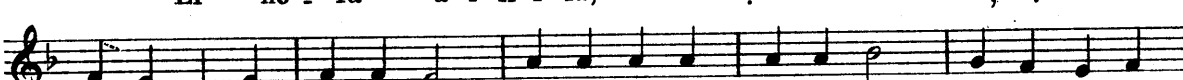
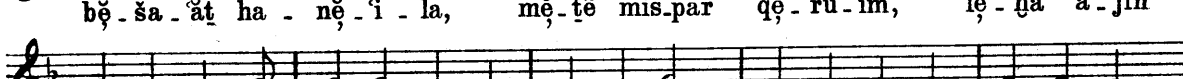
kôl pa-al - ta ub-ri-jôt bô ja-sar - ta, bẻ-sur - ha 'ô-lam tô - hu wa-bô - hu
 wẻ-hô - sẻh 'al pẻ-nẻ tẻ-hôm gẻ-ra-sẻ - ta ô - fel wẻ-hẻs-sẻb-ta nô - gẻa. Gỏ-lem, tab-nẻt
 ha-a-dam min ha-ả-da ma ja-sar - ta wẻ-'al ẻs had-da - ẻt ô-tỏ pa-qad - ta.

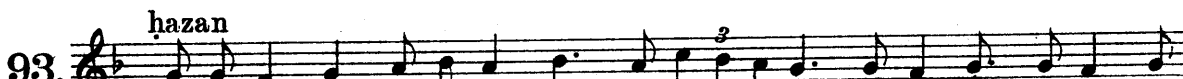
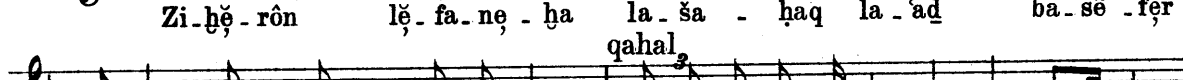
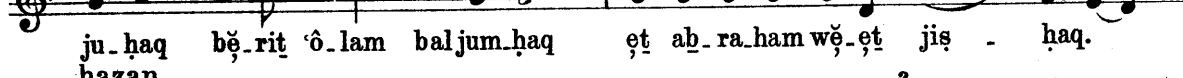
88. Wẻ - hẻh ha-ja ô - mẻr, an-na ha - sẻm, hạ-tẻ - ti, 'a - wi - ti,
 pa-sẻ - ti lẻ-fa-nẻ ha ẻ-nẻ u - bẻ - ti, an-na hạ-sẻm
 kap-pẻr na la-hẻ-tẻ - im w'la-ả-wỏ-nỏt w'la-pẻ-sẻ - 'im, sẻ-hẻ-tẻ - ti
 wẻsẻ-'a - wi-tẻ wẻsẻ-pa-sẻ - ti lẻ-fa-nẻ ha ẻ-nẻ u - bẻ-tẻ, kak-ka-
 tub bẻ-tỏ-rẻt mỏ-sẻ 'ẻb-ẻẻ - hạ ki. bẻj-jỏm haz-zẻ jẻ-hẻpẻr ẻ-lẻ-hẻm
 lẻ-tẻ-hẻr ẻt-hẻm mik kỏl hẻ-tỏ - tẻ-hẻm lif-nẻ a-dỏ-nẻj tit-hẻ - ru.

89. Wẻ hẻh ha-ja mỏ-nẻ a - hẻt, a-hẻt wẻ-a-hẻt, a-hẻt uẻ-tẻ - jim, a-hẻt
 wẻ-sẻ-lỏsẻ, a-hẻt wẻ-ar-bẻ, a-hẻt wẻ-hẻ-mẻsẻ, a-hẻt wa-sẻsẻ, a-hẻt wa-sẻ - bẻ.

hazan
 90. ẻ-rỏ-mẻm hạ hẻz-qi wẻ-hẻl - qi bẻ-bỏ-i bẻ-rỏb-dỏb-qi wẻ-dỏf-qi,
 gam bẻ-sẻf-hẻ zẻ-qi wẻ-sẻ-ẻ-qi. Bẻ-qỏr-i ẻ-nẻ-nẻ ẻ-lỏ-hẻ sẻd - qi. etc.

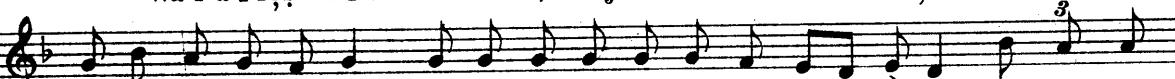
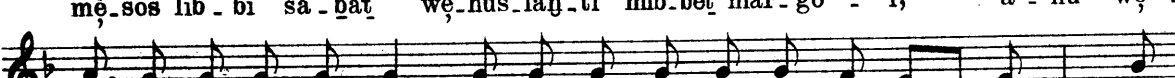
91. 
 A - dô - naj, ę - lô - hê ha - sę - ba - ôt jô - sêb ha - kę - ru - bim,

 biť - ti - ta lę - a - mę - ha su - bu ba - nim sô - ba - bim, gô - su na ê - laj

 biđ - ba - rim ă - rê - bim, dir - su - ni wi - hę - ju ja - mim rab - bim. etc.

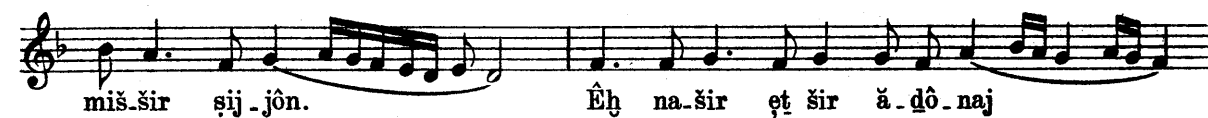
92. 
 Êl nô - ra ă - li - la, ham - si la - nu mę - hil - la,

 bę - sa - ăt ha - nę - i - la, mę - tē mis - par qę - ru - im, lę - ha - a - jin

 nô - sę - im um - sa - lę - dim bę - hil - la bę - sa - ăt ha - nę - i - la.

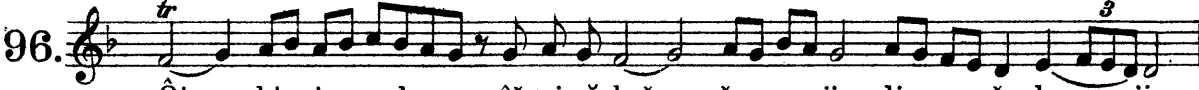
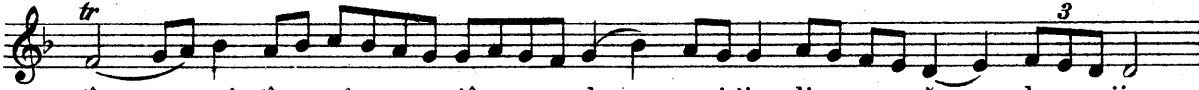
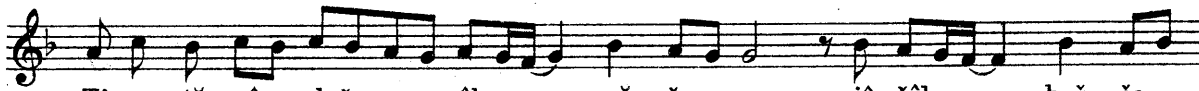
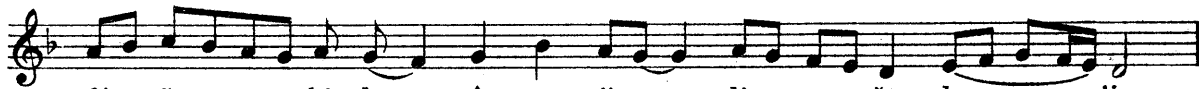
93. 
 hazan Zi - hę - rôn lę - fa - nę - ha la - sa - haq la - ăđ ba - sê - fer

 ju - haq bę - rit ô - lam bal - jum - haq qahal et ab - ra - ham wę - et jis - haq.

 hazan Qôr - ę - ha ba - im li - qôđ, bę - sa - ra ă - qê - da tiš - qôđ wę -

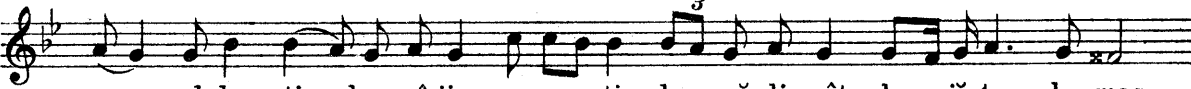
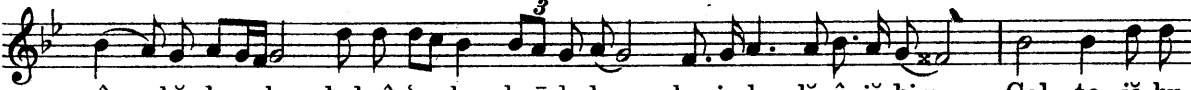
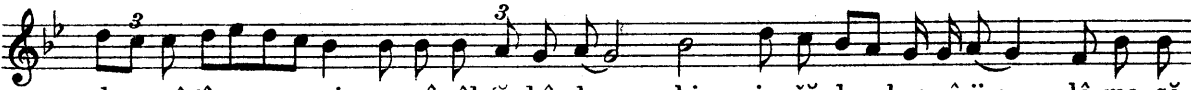
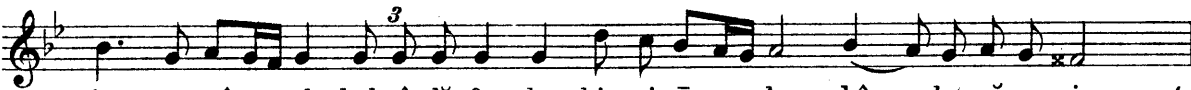
 sô - nę - ha bra - hă - nim tif - qôđ. qahal pę - nê has - sôn el 'a - qôđ. etc.

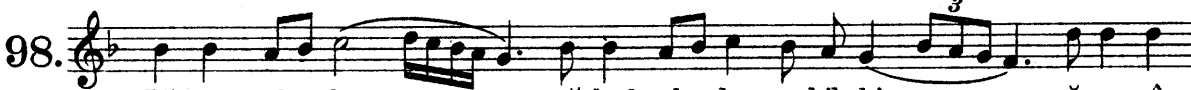
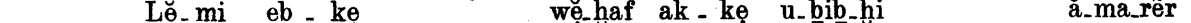
V Qinot, קינות

94. 
 Wa - a - reş sa - fal ru - mi, jôm dim - ma ra - sa' lę - ha - ni - i,

 mę - sôs lib - bi sa - bat wę - huš - lah - ti miš - bêt mar - gô - i, a - nu wę -

 ab - lu pę - ta - haj jôm nę - ę - saf nę - di - baj wę - sô - 'aj, la -



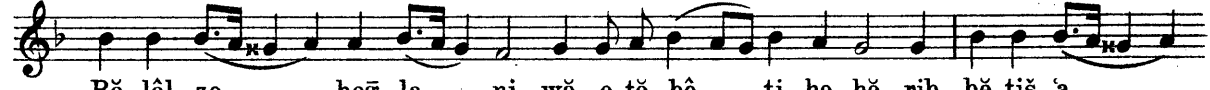
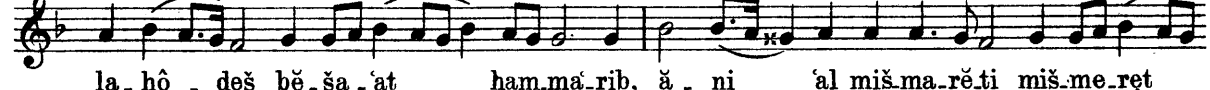
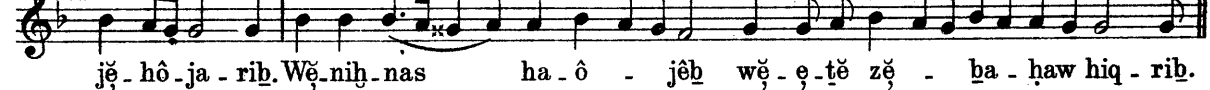
96.  Ôj ki ja - rađ êš mi - ně haš - ša - ma - jim li - ru - ša - la - jim,
 ê - ni, ê - ni jôr - da maj - jim li - ru - ša - la - jim.
 Ti - ra - tẽ qô - đêš êh ně - ša - ma, jô - šêh baš - ša -
 ma - jim 'ad ma ba - tẽ me - leğ a - - - ma, ha - - - qẽ -
 đê - ša hi ba - 'ê - na - jim li - ru - ša - la - - - jim.

97.  Ê - ha jaš - ba ba - đad ha - ir rab - ba - ti 'am, ha - jẽ - ta kẽ - al - ma -
 na, rab - ba - ti bag - gô - jim, sa - ra - ti ba - mẽ - di - nôt ha - jẽ - ta la - mas.
 Ba - hô tib - kẹ ballaj - la wẽ - dim - a - ta 'al lẹ - hẹ - ja, ên la mẽ - na - hêm mik kọl
 ô - hã - bẹ - ha, kọl rê - 'ê - ha bağ - du ba, ha - ju la lẹ - ô - jẹ - bim. Gal - ta jẹ - hu -
 da mẽ - ô - ni u - mẽ - rôb 'ă - bô - da, hi ja - šẽ - ba bag - gô - jim lô ma - sẹ -
 'a ma - nô - ah, kọl rô - đẹ - fẹ - ha his - si - ğu - ha bên ha mẽ - sa - rim. etc.

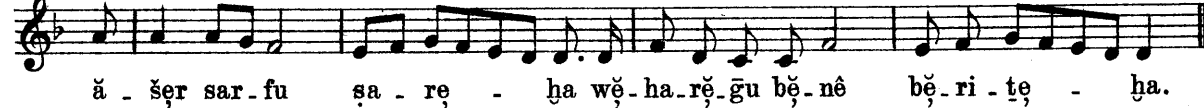
98.  Lẹ - mi ẹb - kẹ wẽ - haf ak - kẹ u - bib - hi
 ă - ma - rêr

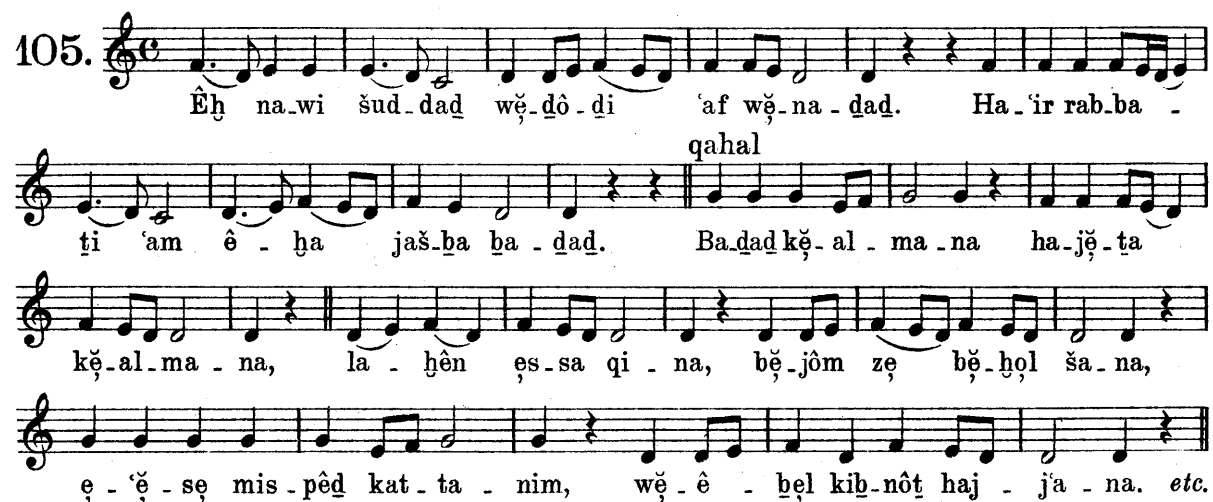
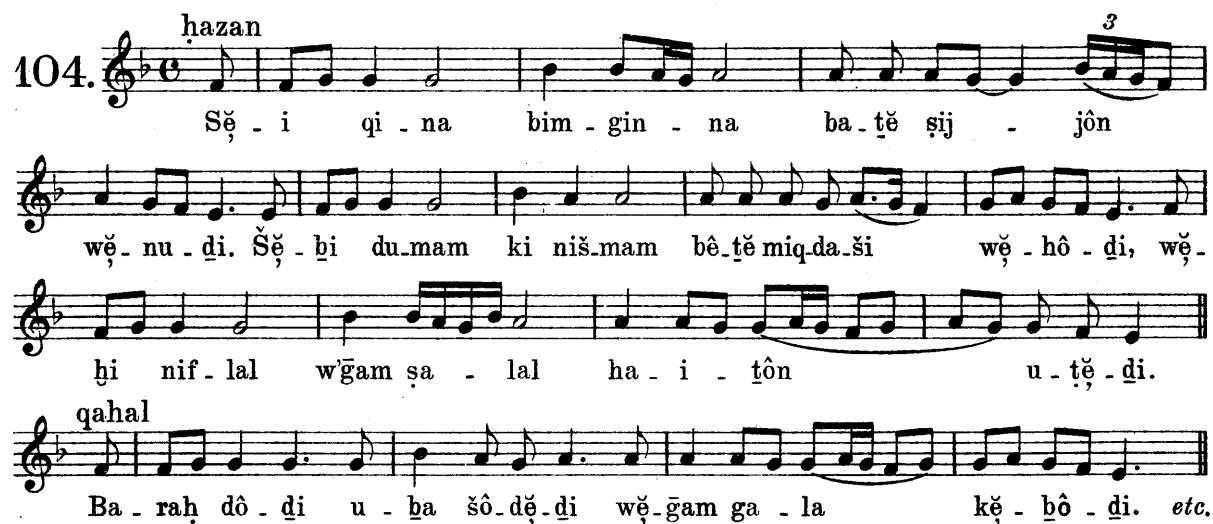
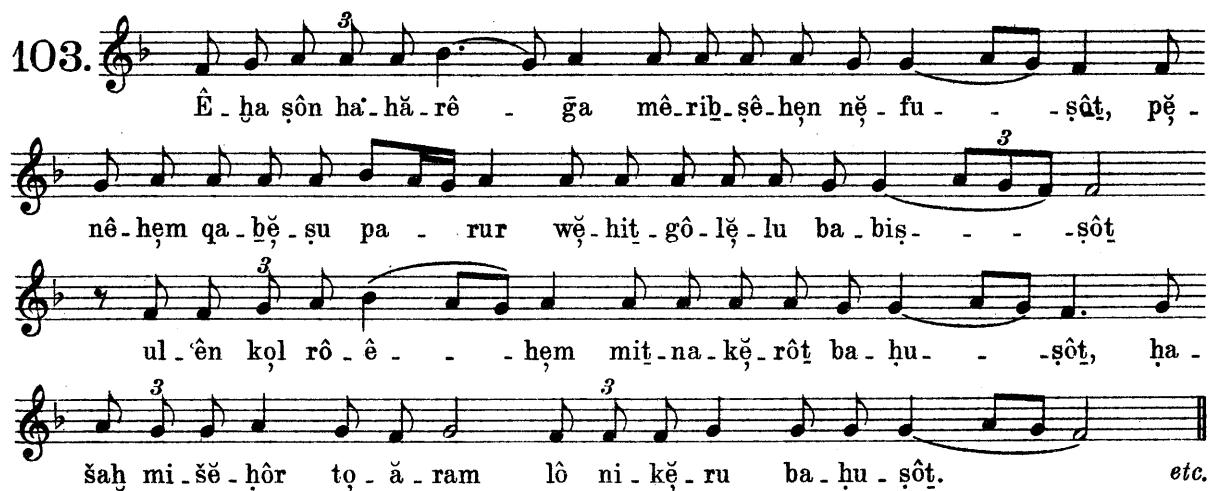
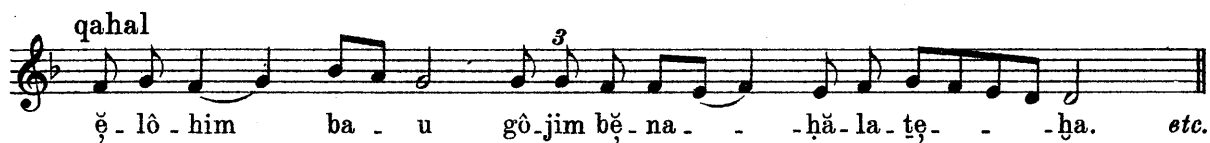
wa_hă.mô.ně mê_aj ă.san.nên, hă.lam.mi.qě.daš
 wa_ă.rôn ô ô hě.ru.bim ă.sěr őr.bim wě.qip.pô.dě.sam jě-
 qan. - -nên. wě.al du.han ă.sěr hu.han lě.lê -
 wi lě.naș.sê.ah bẻ.sir la.êl wě.ran.nên.
 Ễ.hi ma.sẻ.mim ă.lê u.rim wẻ.tu.mim
 ă.sẻ.rẻ kô.hă.nê mi.sẻ.mar jẻ.hô.nên. etc.

99. 'Al har sij.jôn sẻ.sả.mêm sủ.a.lim hi.lẻ.hủ.bô.
 At.ta ă.dô.naj lẻ.ô.lam tẻ.sẻb kis.ă.hả lẻ.dờ.wa.dờ.
 Lam.ma la.nẻ.sả ti.sả.kả.hẻ ni, ta.az.bẻ.ni lẻ.ô.rẻ.jả.mim.
 Hả.sẻ.bẻ.nu ă.dô.naj ê.lẻ.hả wẻ.nả.sủ.bả, hẻ.dẻ.sẻ.jả.mẻ -
 nu kẻ.qẻ. - -dẻm. Fine. Ki i.mẻ.ma.ôs mẻ.as.ta - nu, qả -
 sảf.ta ả.lẻ.nu ả.dẻ.mẻ.ôd. hả.sẻ.bẻ.nu d. F.

100.  Bě-lêl zê jib-ka-jun. Wê-jê-li - - lu ba-naj,
 lêl ha-ra.bě bē-ti wē-ni-sē-rē-fu ar-mô-naj, wê-hol bêt jis-ra-êl
 qahal jê-hê-ḡu bij-ḡô-naj, jib-ku ha-sē-rē-fa ă-šer sa-raf ă-dô-naj. etc.
 Bě-lêl zê heḡ-la - ni wê-ē-tē bē-ti hê-hê-rib, bē-tiś-a
 la-hô-deš bē-ša-at ham-mā-rib, ă-ni ʾal miś-ma-rē-ti miś-mē-reṭ
 jê-hô-ja-rib. Wē-nih-nas ha-ô-jêb wê-ē-tē zê-ba-haw hiq-rib.
 qahal U-ba ʾel mi-qē-da-ši wê-lô siw-wa ă-dô-naj. etc.

101.  *tr* Ǻ-lê jôm hōr-ban hē-ḡal mē-qud-daś
 *tr* mid-dê lêl zê sê-fed jê-ḡud-daś,
 *tr* ʾal ʾir qô-deš wê-ʾal ham-mi-qē-daś. etc.

102.  *hazan* ʾAd ma-taj ă-dô-naj jô-mē zê lē-ʾum-ma-tē-ḡa,
 bē-mar tē-jê-lil ă-da-tē-ḡa, ʾa-lê bêt tē-hil-la-tē-ḡa,
 ă-šer sar-fu sa-re-ḡa wê-ha-rē-ḡu bē-nē bē-ri-tē-ḡa.



106. 
 Ė - li ă - da - ti wě - hē - li - li jôm bô
 na - - - fal kě - li - li waj - hi lě - ê - - - bēl kin - nô - ri
 ul - qôl bô - him hă - li - li wě - tē - rad - na dim -
 ô - taj ki rab - bôt an - hô - taj. etc.

107. 
 Zarqa segôl munah rēbia qadma
 wēazla gēršajim, gērēš darga tēbir mērha tēbir
 mērha tēbir mērha tīfha munah atnah mahpah
 qadma zaqēf qatōn zaqēf gadōl tilša gēdōla tilša gētanna
 tarha maārih sōf passuq jētīb pēsīq pazēr
 pazēr tēbir darga tēbir

108. 
 Waj - jiq - ra mō - šē lě - hōl ziq - nē jis - ra - ēl waj - jō - mēr
 ă - lâ hēm, mi - šē - hu uq - hu la - hēm sōn lě - miš - pē - hō - tē - hēm
 wě - ša - hă - tu hap - pa - sah ul - qah - tēm ă - gud - dat ê - zōh

uṭ - baḥ - tem baḥ - dam ă - šer baṣ - saf, wə - hig - ga - tem 3 3
 qôf wə - ʕel šə - tē ha - mē - zu - zôṭ min haḥ - dam ă - šer haṣ - saf, wə - at -
 tem lô tē - šə - u iṣ - mippe - taḥ bē - tō ʾad bō - qer. etc.

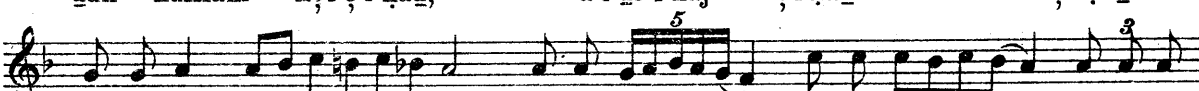
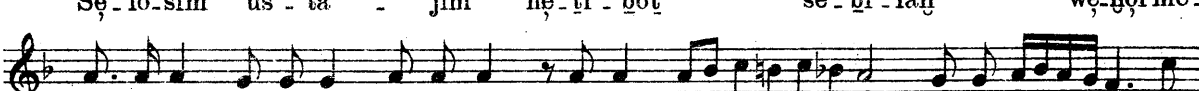
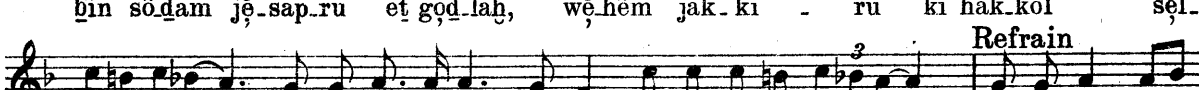
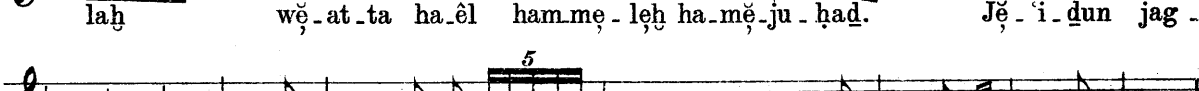
109.

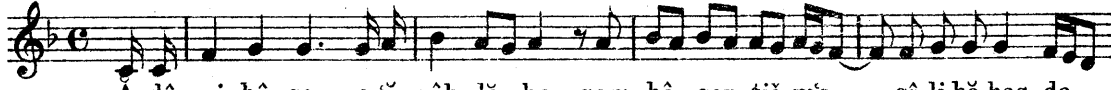
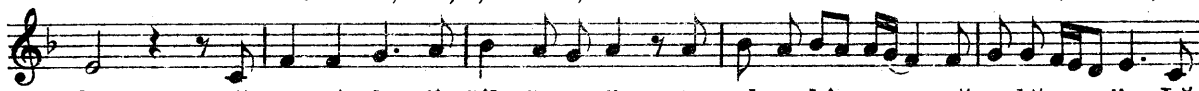
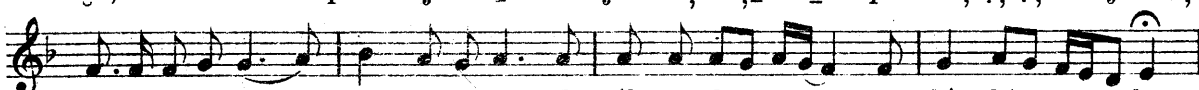
Zarga seḡôl šôfar hōlēḥ rēḇīʾa azla gērēs
 darga tēḇir tarḥa hōlēḥ atnaḥ maḥpaḥ šôfar mēḥuppaḥ qadma
 tērēn qadmin zaqēf qatōn zaqēf gadōl 3 tišʾa qētanna pazēr
 tišʾa gēdōla maʾāriḥ tarḥa sôf pasuq pēsīq jētib gēršajim.

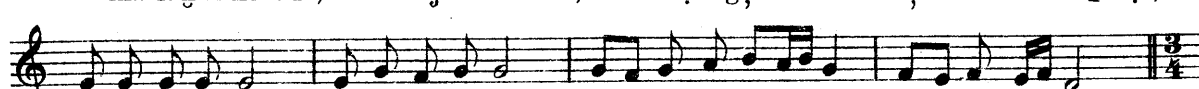
110.

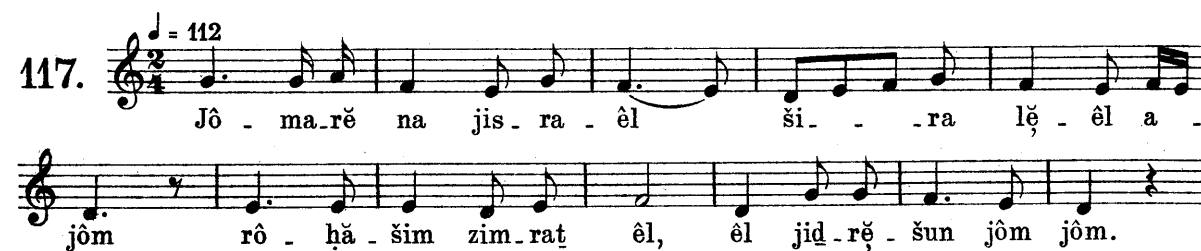
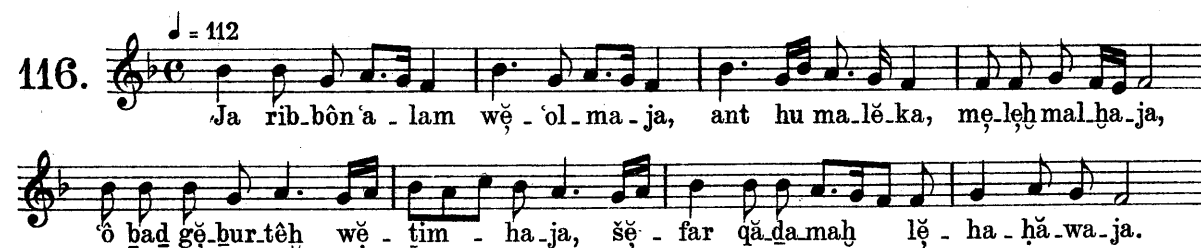
Waj - hi bi - mē ă - ḥaš - wē - rōš, hu ă - ḥaš - wē - rōš ham - mō - lēḥ
 mē - hō - du wə - ʾad kuš šə - ba wə - ʿes - rim u - mē - a mē - di - na.
 Baj - ja - mim ha - hēm, kē - šə - beṭ ham - mē - leḥ ă - ḥaš - wē - rōš ʾal kis - sē
 mal - hu - tō ă - šer bē - šu - šan hab - bi - ra. 3 Biš - nat ša - lôš lē - mōl -
 ḥō ʾa - sa miš - tē lē - ḥol sa - raw wa - ʾă - ba - daw, hēl pa - ras u - ma -
 ʾaj ha - par - tē - mim wə - sa - rē ha - mē - di - nōt lē - fa - naw. etc.

I Šəbahôt, שבחות

111.  Kəl bə-ru-ê ma-ă-la u-mat-ta jě-i-dun jag-gi- - -
 dun kullam kě-ę-had, ă-dô-naj ę-had uš-mô ę-had.
 Šě-lô-šim uš-ta-jim nə-ti-bôt šě-bi-lah wě-hol-mê.
 bin sô-dam jě-sap-ru et god-lah, wě-hem jak-ki-ru ki hak-kôl šel-
 lah wě-at-ta ha-êl ham-mê-leh ha-mě-ju-had. Jě-i-dun jag-
 gi-dun kullam kě-ę-had ă-dô-naj ę-had uš-mô ę-had. etc.

112.  A-dô-naj bô-qer ę-ę-rôh lě-ha gam bô-qer tiš-ma qô-li bə-has-dę-
 ha, šě-ma qô-li jô-šêb ša-ma-jim ę-reb wa-bô-qer wě-so-hę-ra-jim. Lě-
 ha na-sa-ti lěb gam ę-na-jim, ub-rôb has-dę-ha a-bô bē-tę-ha.

113.  Jô-na hô-ma ma tẹ-hě-mi naf-ši u-ma tiš-tô-hă-hi.
 Im na-dad-ta mê-am-mi ub-na-hă-lat zar tiš-ta-pě-hi.
 ma lah um-la-la, ra-ă-ja hô-lê-la, a-hiš gě-ul-la ęl'a-mě ni-dě-hi,
 sa-hă-li qô-leh, ja-fa bat-mě-leh. Ki hiš ęğ-a-lêh mit-tôh sě-hi.



119. $\text{♩} = 112$

A - na ê - lèh mè - ru - hẹ - ha, a - na mip - pa - nẹ - ha ẹb - rah, ẹb -
rah mi - mẹ - ha ê - lẹ - ha ub - sẹl jad - ha a - ġil, ẹs - mah.

120. $\text{♩} = 120$

Qu - mi jô - na jẹ - qu - sha 'u - ri ẹ - bẹn ha - rô - sha, jô -
wa -
na sẹ - i mib - ba - bẹl ki a - sịb lẹ - bat ba - bẹl hiş 'ă - ma - la bẹ - rô - sha.
hă - ġi sịr 'al nẹ - bẹl

121. $\text{♩} = 108$

Ă - ju - ma ma - rẹ - ẹh har - i - ni wẹ - nô - am qô - lẹh haş -
mẹ - i - ni, bẹ - ẹ - na - jịh lib - ba - ti - ni, pịt - hi li ă - hô - ti ha - la.

122. $\text{♩} = 116$

Ô - de la - ẹl lẹ - bab hô - qẹr, bẹ - ron
ja - hađ kô - hẹ - bẹ bô - qẹr. Si - mu lê - bẹ 'al
ha - nẹ - sha - ma lẹ - şem şẹ - bô wẹ - a - hă - la - ma.

123. $\text{♩} = 112$

Rô - ni ja - lẹ bat iş ha - laq şi - ra li - di - di la - rum'a - la
lib - bi ha - laq hiġ - di - lẹ nẹ - du - di. Haj, lêb ma - rẹ ma lah 'al 'ă - ma - lah
kẹ - ha - lal ti - nẹ - aq dôđ. Im ẹl ma - lah tồb gẹ - ma - lah ja - 'ă - dẹh 'e - di.
a tempo
Im ẹl ma - lah tồb gẹ - ma - lah ja - 'ă - dẹ - hẹ 'e - di.

124. $\text{♩} = 96$

Jir - ad lib - bi ẹt sịr ẹ - hẹ - gẹ jid - pôq sẹn bẹ - sẹn jịh -

ar bə - qi - rē - bi ga - hə - lēt ji - dē - me u - dē 'a - šan. Rib - bō rē - ba - bō - tē sē - ba -
aw ra - zē wē - da - šēn ēn gam ę - hađ ja - ă - sōr hō - dōt ēl ōr lô ji - šan.

125. $\text{♩} = 96$
An - na hô - ša' mē - ōr 'ē - - - naj 'ab - dē - ha ur -
ê ba' - wō - naj, ê - li al tē - a - har, ê - li al tē - a - har,
bē - ō - ra - hē mi - šōr nē - hē - ni u - bē - bir hō - tē - ha ša - lē - hē - ni,
ki 'a - la haš - ša - har, ki 'a - la haš - ša - har.

126. $\text{♩} = 116$
Jig - dal šēm ēl haj 'ō - sē - ni mib - bi - na - tō ja - ă -
nē - ni, 'al ba - mō - taj jad - ri - hē - ni lam - naš - sē - ah bin - gi - nō - taj.

127. $\text{♩} = 108$
Lēt ę - la - ha lēt ę - la - ha bar min - nak 'ōđ lēt ę - la - ha.
Lēt ę - la - ha ja - si - bē uq - sōt, lēt ę - la - ha, lēt ę - la - ha.

II Sabbatsongs, לשבת Sabbatgesänge

128. $\text{♩} = 116$
E - reš wa - rōm bē - hib - ba - rē - am bē - hē ba - rē - am, bē - li
'a - mal ēl him - si - am ă - dōn 'ō - lam sur nē - si - am, ša - bat, bē - jōm
haš - šab - bat. Haj, haj, haj ša - bat bē - jom haš - šab - bat.

129. $\text{♩} = 100$

Jôm haš - šab - bat ên ka - mô - hu bê - rě - hô ę - lô - him wa - ję - qad - sê - hu.

Mij - jôm ri - sôn 'ad jôm ši - ši liq - rat šab - bat niḥ - sę - fa naf - ši. Ki bę - šab - bat

ê - sę - ḥof ši wę - ḥi jôm mę - nu - ḥa ęq - ra - ê - hu, bê - rě - hô ă - dō - naj wa - ję - qad - sê - hu.

130. $\text{♩} = 112$

Ê - li ê - li - ja - hu, biz - ḥut ê - li - ja - hu han - na - bi ha - bē na.

Bô jir - tôm riḥ - bô nā ba - šę - bi ki ba lô ša - ḥab lib - bô gam lô ra - a sê - na.

131. $\text{♩} = 104$

Ę - ę - rōḥ ma - ḥă - lal ni - bi lif - nē ę - lô - hē a - bi,

lih - bōd ḥem - dat lę - ba - bi, ê - li - ja - hu han - na - bi.

132. $\text{♩} = 116$

Bę - mô - sa - ê jō - mę mę - nu - ḥa ham - si lę - am - ḥa rę - wa - ḥa, šę -

la - ḥę ti - šę - bi lę - nę - na - ḥa wę - na - su ja - gōn wa - ă - na - ă - na - ḥa.

133. $\text{♩} = 160$

Qôl ša - ḥă - la wę - rin - na sę - fa - tē - nu az tę - ran - nę - na, an - na ă - dō -

naj hô - ši - 'a na, an - na ă - dō - naj ḥaš - li - ḥa - na. Ḥad - dęš sę - sō - ni êl na wę - ḥa -

bi et ê - li - ja - hu han - na - bi, am - męš wę - ḥaz - zęq rif - jōn ja - di ba - rēḥ mę - lah.

Recit.

ti wę - ḥol ma - ba - di. Ha - ręš uš - lah w'sam - maḥ lę - ba - bi et ê - li - ja - hu han - na - bi.

134. $\text{♩} = 120$

A-mar ă-dô-naj lă-ja-ă-qô-bě al ti-ra ab-di ja-ă-qôb, ba-har ă-dô-naj ęt ja-ă-qôb, ga-al ă-dô-naj ęt ja-ă-qôb.

135. $\text{♩} = 116$

Al bêt ze wě-jôš' bē-hu tih-je bir-kat ē-li-ja-hu, ē-li-ja-hu ba-al ha-ôt-ě mal-ah ă-dô-naj sē-ba-ôt, za-ha wě-a-sa nif-la-ôt-ě aš-rē 'aj-jin ra-ať-hu.

136. $\text{♩} = 168$

Hô-děš jě-su-a, had-děš li, ô-ri su-ri wě-gô-ă-li, uq-ra dē-rôr ęl qě-ha-li, ęl qô-rē had-dô-rot mē-rôš. Hô-děš sē-sô-nim had-děš, ub-nē bêt-ha na-wę qa-dôš, uę-mô mat-bēn ô-jě-bij had-děš, 'a-law tē-si-mē-ni lē-rôš.

IV Purimsong, לפורים
Purimlied

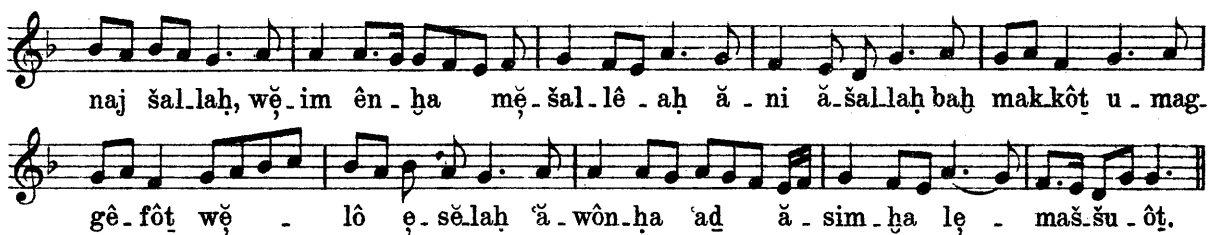
137. $\text{♩} = 168$

az-kir has-dē ęl nē-ě-man, ă-șer ri-ha mē-kę ab-ra-hă-man al jis-ra-ęl 'a-mē lô a-lē-man, a-rur ha-man ha-ah-za-ri.

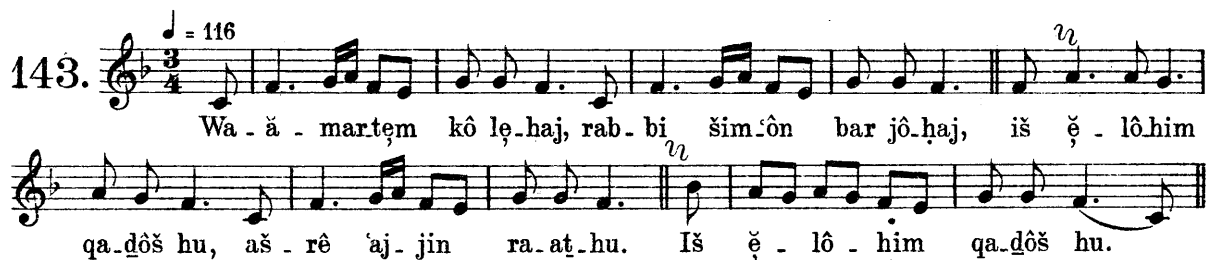
V Passoversong, לפסח
Osterlied

138. $\text{♩} = 116$

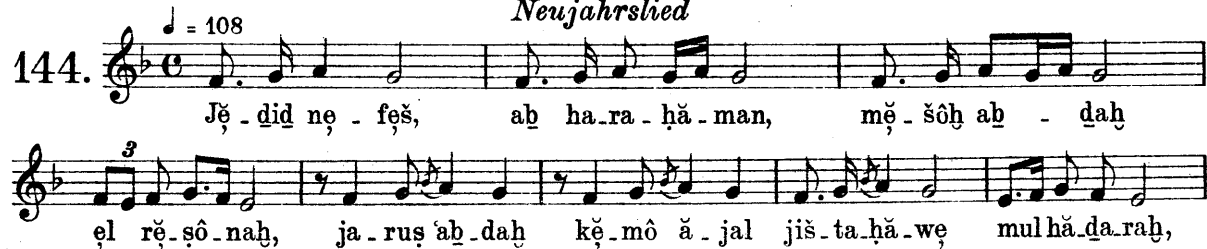
Gě-u-lē ęl tē-nu sę-bah wě-hô-da-ôt lē-sam ô-tôt bē-mi-sē-ra-jim wě-ni-fē-la-ôt. ă-zaj a-mar lē-far-ô ęt ba-



VI Songs for Laglaômer, ללג לעמר *Lieder für Lagla'omer*

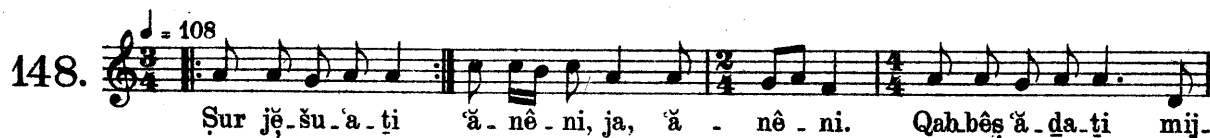
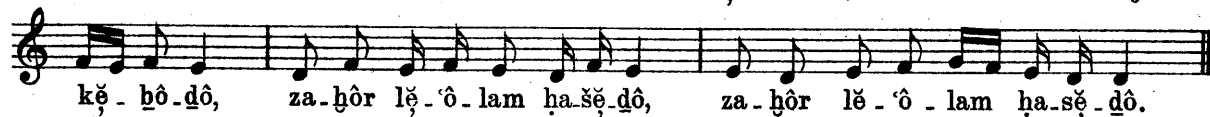


VII Newyearssong, לראש השנה *Neujahrslied*

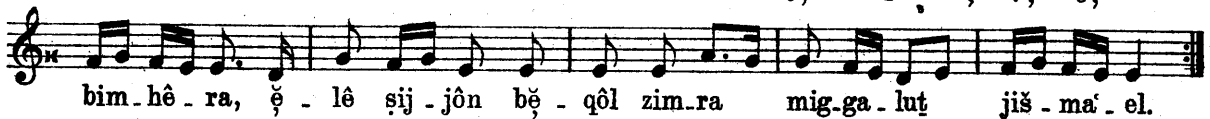
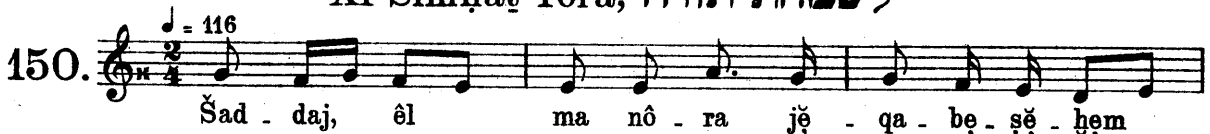




VIII Feast of tabernacles, לסוכות *Laubhüttenfest*



XI Simhat Tora, לשמחת תורה



158. $\text{♩} = 116$ Fine.

Bô - i kal-la, bô - i kal-la, bô - i kal-la ha - kě - lu - la.

Ê - šet haj-jil ma tōb sa hă-ra lô jih-bē bal - laj - la nê-ra. D. C. a. F.

159. Solo Chor

Tiz - ku lě - ša - nim rab-bôt hab - ba - nim wě - ha - a-bôt,

Solo Chor

tiz - ku lě - ša - nim rab-bôt mē - êt sô - hên ă - ra-bôt. etc.

160. $\text{♩} = 116$

Jô - na-ti ziw jif - ă - tē-hě da - ma lih - sil wě - hi - môt,

wa - ă - ni la - a-hă-ba - tē-hě a - šir šir ăl ă - la - môt.

161. $\text{♩} = 116$

Jě - hi ša - lôm bē - hē - lê - nu

bě-jis-ra-êl, wě-šal-wa bē - jis-ra-êl, bē - si - man

tōb ben ba la - nu bē-ja-maw ja - hō gō - êl.

Haj-jē-lēd jě - hi ra-ă - nan, bē - sēl šad - daj jīt - lô - nan u - bat -

tō - ra a - zě ji-tě bō-nan, jě - al - lēf dat lě-hol šō - êl.

XI Weddingsongs, לחיתונה Hochzeitslieder

162. $\text{♩} = 116$

Ê - met at - ta hă - ta - nē - nu kě - mô sa - har bē -

tō - hē - nu, kě - mē - lē-hě at lě - fa - nē - nu jě - ba - rē-hě-ha ẽ - lô - hē - nu.

163. $\text{♩} = 116$

Zə - ê - li mễ - ô - dẻ na - ă - la, ă - qad - dẻm pa -

na - wẻ bi - tẻ - hil - la. Na ja - sis 'a - la - i bẻ - gi - la,

bẻ - gi - la u - bẻ - sỏ - hỏ - la kimẻ sỏ - sẻ ha - ta - nẻ al kal - la.

164. $\text{♩} = 116$

A - šir ši - rim la - êl bẻ - bi - at hag - gỏ - êl ă - ju - ma tẻ - mi - ma

ba - tẻ nẻ - 'i - ma, hi sẻ gẻ - al na gẻ - al ê - li - ja - hu ja - bỏ jẻ - al jẻ - al.

XII Songs of aram. Jews, נוספות שירים ליהודים חברי ארמית
Gesänge der aram. Juden.

165. $\text{♩} = 116$

Lẻ - ha ê - li tẻ - su - qa - ti, bẻ - ha hẻ - qi wẻ -

a - hỏ - ba - ti. Lẻ - ha lib - bi wẻ - hil - jỏ - taj, lẻ - ha ru - hi wẻ - ni sỏ - ma - ti. etc.

166.

An - na bẻ - qỏ - ê - nu bẻ - qỏl saw - 'ê - nu, ă - dỏ - naj sẻ - ma - 'a,

an - na bẻ - rah mẻ - ha ă - wỏn bis - 'ê - nu ă - dỏ - naj sẻ - la - ha. etc.

167.

Êl nô - ra ă - li - la ham - si la - nu mẻ - hil - la bẻ - sa - at ha - nẻ - i - la.

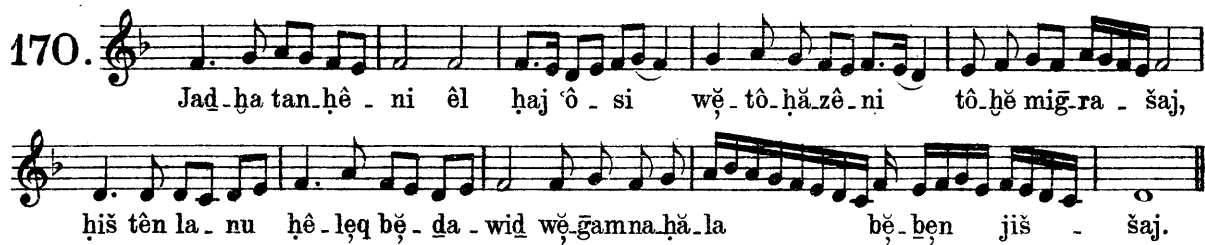
168.

Ma sỏ - mi - ah jẻ - su - 'a, rab lẻ - hô - ši - 'a mẻ - leh nẻ - ẻ - man.

169.

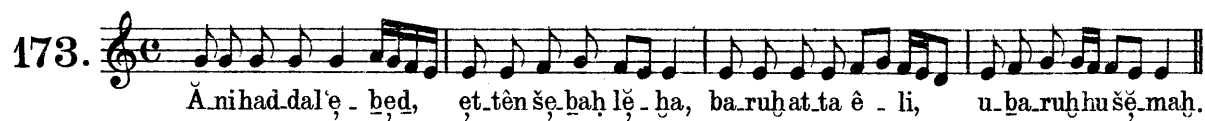
Jẻ - di - di rẻ - 'i mẻ - qi - mi, mi - mi - rẻ - mas an - sẻ - la -

sỏn, hag - gi - da li at - ta 'a - lẻ - mi na - ta - sẻ - ta mẻ - 'at ha sỏ - sỏn.

170. 
 Jạ-hạ tan-hê - ni êl hạp ô - si wẹ-tô-hả-zê-ni tô-hẻ mi-g-ra - šaj,
 hiš tên la - nu hẻ-lex bẻ - da - wid wẹ-gam-na-hả-la bẻ-bẻn jiš - šaj.

171. 
 Ja - rum 'am qa - - - - - dỏs ba - ruh êl, šab.ba-tẻ na -
 tan lẻ - jis - ra - êl, ah, ah, ah, ah, ah, lẻ - jis - ra - êl.

172. 
 Ắ-ni had-dal 'ẻ - bẻd, ẻt - tên sẻ - - - - - bẻh lẻ - hạ,
 ba - ruh at - ta ê - li, u - hạ - ruh hu sẻ-mẻh.

173. 
 Ắ-ni had-dal 'ẻ - bẻd, ẻt-tẻn sẻ-bẻh lẻ-hạ, ba-ruh at-ta ê - li, u-bẻ-ruh hu sẻ-mẻh.

174. 
 Ắ-ni had-dal 'ẻ - bẻd, ẻt-tẻn sẻ-bẻh lẻ -
 hạ, ba-ruh at-ta ê - li, u-bẻ-ruh hu sẻ - mẻh.

175. 
 Lẻ-da-wid ba - ruh ắ-dỏ-nẻj sủ-ri ham-lẻm-mẻd ja - dẻj laq-rẻb, ẻs - bẻ-
 ô-tẻj - jẻ lam-mil-hỏ-mỏ. Hỏ-di um-sủ - da-tẻ mis-gỏ-bẻbi um - fẻl - ti li mỏ-gẻi-nẻ
 u-bỏ-hỏ-sẻ-tẻ ha-rỏ-dẻd 'ỏm-mẻm tẻh-tẻj. Ắ-dỏ-nẻj mỏ a-dỏ-mỏ-wỏt - tẻ - - - dỏ-ẻ-hỏ
 bẻn ẻ-nỏs wỏ-tẻ-hỏ-sẻ-bẻ-hỏ, a-dỏ-mỏ-lỏ-hẻ - bẻl dỏ-mỏ ja - mỏw kẻ-sẻl ô-bẻr.

Ǻ-dô.naj haṭ ša.me-ḥa wě - tē-rēd ga bē.ha-rim wě - jē-ě-ša-nu.
 Bē.rôq ba-raq ut - fi.sēm šē-lah his.sē - ḥa ut hum.mēm Šē.lah ja-de-ḥa mim -
 ma.rôm pē.sē.ni wě ha.sil - lê - ni mim.ma - jim rabbim mij - jad bē - nē nē.har.
 Ǻ.šer pi.hēm dib - ber šaw wi.mi-nam jē.min ša.qer. E.lô.him šir ḥa.daš a -
 ši - ra lah bē.nē-bēl 'a.sôr ă.zam.mē.ra lah. Han.nô.tēn tē.šū'a la-mē -
 la.him hap.pô.sē et da.wid 'ab.dô mē.hē - reb ra 'a. Pē.sē.ni wě ha.sil - lê - ni
 mij-jad bē - nē nē.har Ǻ.šer pi.hēm dib - ber šaw wi.mi-nam jē.min ša.qer.
 Ǻ.šer ba-nē-nu kin - ti'im mē.gud da.lim bin-'u.rē.hem. Bē.nô.tē-nu hē-za -
 wi.jôt mē.huṭ.ta-bôt tab-nit hē.hal. Mē.za-wē.nu mē.lē-im mē-fi-çim miz -
 zan el zan sô-nē-nu ma-ă-li-fôt mē.rub.ba-bôt bē-hu-sô-tē-nu.
 A.lu.fē-nu mē.sub-ba.lim ên pē-reš wě-ên jô.sēt wě-ên sē.wa-ḥa bir-hô-bo -
 tē-nu. Aš.rē ha'am sēk.ka - ḥa lô aš-rē ha'am sē.Ǻ-dô.naj ẽ-lô.haw.
 Lam.nas.sē-aḥ bin.gi-nôt miz-môr šir. E.lô.him jē-ha-nē-nu wi-bar-hē-nu

ja - ər pa - naw it - ta - nu səl - la lad da - ʔ ba - a - rəs dar - kə - ʔa bə - ʔol gô - ʔim

jə - ʃu - ʔa - tə - ʔa jô - du - ʔa ʔam - mim ʔ - lô - him jô - du - ʔa ʔam - mim kullam.

Jis - mē - ʔu wi - ra - nə - nu lə - um - mim ki tiš - pôt ʔam - mim mi - šôr ul - um - mim

ba - a - rəs tan - hêm səl - la. Jô - du - ʔa ʔam - mim ʔ - lô - him jô - du - ʔa ʔam - mim kul

lam. ʔ - rəs nat - na jə - bu - la jə - bo - rə - ʔê - nu ʔ - lô - him ʔ - lô - ʔê - nu.

Jə - bo - rə - ʔê - nu ʔ - lô - him wə - ʔir - u ô - tô kôl af - sê a - rəs.

Solo
Lento

176. Šôh - nə ba - tē hô - - - mēr lam - ma ti - sê - u

a - jin, u - mô - ʔar ha - a - dam min ha - bə - ʔê - ma a - jin.

Chor

La - nu jēs la - da - ʔat ki ă - nah - nu tô - la ʔat.
Lə - ʔab hô - mēr gab - bə - nu wəh - ʔiğ - ba lib - bē - nu. etc.

(Exod. 20. 1-6 + 12) B. N° 53-54

177. Êt kôl ha - dē - ba - rim ha - ʔel - lə lê - môr.

A - nô - hi ă - dô - naj ʔ - lô - ʔê - ʔa ă - šer hô - sê - ti - - -

ʔa mê - ʔ - rəs miš - ra - - - - jim miš - bêt ă - ba - ʔim.

Lô - ʔi - ʔê - lô - ʔa ʔ - lô - him ă - hê - rim ʔal pa - naj.

lô ta-se lể-ha fe-sel wế-hoi tể-mu-na ă-şer baş-şā-

ma-jim mim-ma-al wa-ă-şer ba-a-reş mit-ta ha-twa-ă-şer

bam-ma-jim mit-ta-ha-ta-la-a-reş lô-ti-ş-ta-hă-we, la-hem wế-lô tộ-oh-dêm,

ki ă-nô-hi ă-dô-naj ẻ-lo-hẹ-ha êl qan-na pô-

qêd ă-wôn ă-bôt al ba-nim al şil-lê-

şim wế-al rib-bê-im lể-sô-nẻ-aj wế-o-se hẹ-şed la-ă-la-fim lể-

ô-hă-baj u-lể-sô-mẻ-rẻ miş-wô-taj. Lô-ti-ş-sa ẻt şem ă-dô-naj ẻ-

lô-hẹ-ha la-şaw ki lô jẻ-naq-qẻ ă-dô-naj ẻt ă-şer-jis-

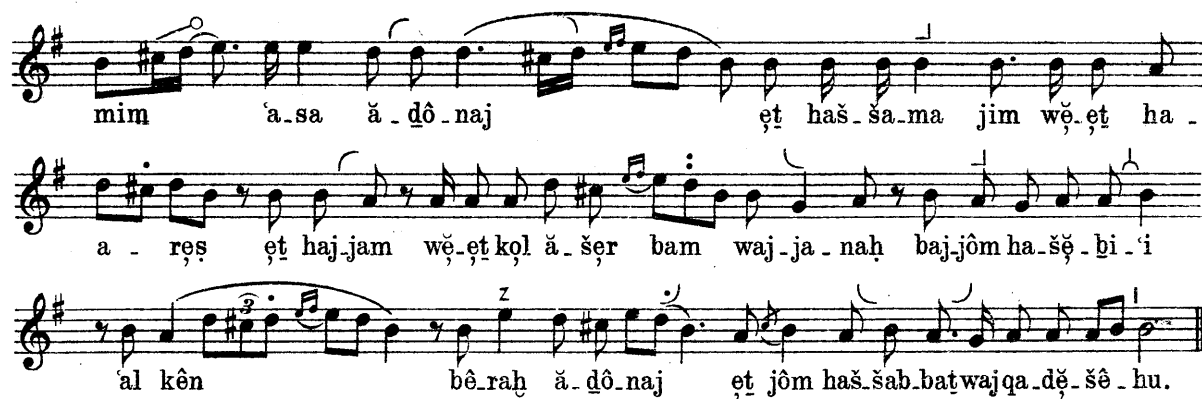
sa ẻt şẻ-mô laş-şaw. Za-hôr ẻt jôm haş-şab-ba-t lẻ-qa-dẻ-

şô, şẻ-şẻt ja-mim-ta-ă-bôt wế-a-si-ta kộl mặ-tẻ-ha u-baj-jôm

ha-şẻ-bi-i şab-ba-t la-dô-naj ẻ-lô-hẹ-ha lô-ta-ă-se kộl mặ-la-ha

at-ta u-bin-ha u-bit-tẻ ha ab-dẻ-ha wa-ă-ma-tẻ-

ha u-bi-hem-tẻ-ha wế-gẻ-rẻ-ha ă-şer biş-a-re-ha ki şẻ-şẻt ja-



(Josua 1. 1-5)

B. N^o 55.

B. N^o 57.

♩ = 188, 1. 1-7 Cantic.

179. 

Sir haš.ši.rim ă.şer liş.lô.mô. Jiş.şa - qê - ni mi.ně.siq.qôt
 pi - hu ki tô.bim dô.deş ha mij.ja - jin. Lě.rê - aḥ şe.ma.ne - ha
 tô.bim şe - men tu.raq şe.me - ha al kên ă.la.môt ă - hê.bu - ha.
 Moş.hê - ni a.hă.re - ha na.ru - şa hê.bi - a - nihammeleş.hă.da.raw na.ġi - 'la wê.
 nis - mẽ.habaḥ naz.ki - ra dô.deş ha mij.ja - jin mê - şa.rim ă.hê.bu - ha.
 Şe.hô.ra ă - ni wê.nawa bē.nôt jê.ru - şa.la - ĵim kē - ọ - hō - lê qê.dar ki - ri - ọt
 şe.lô.mô. Al tir - u - ni şe.ă - ni şe.har.hô - reṭ şeş.za.fat - ni haš.şa.meşbē
 nê im.mi ni - hă.ru bi sa.mu - ni nô.tê.ra ẹṭ ha.kra.mimkar.mişel.li lô na.
 tar - ti. Hag.gi - da li şe - a.hă.bā naf.şi ê - ha tir - ẹ ê.ha.tar.bişbaş.
 şa.hô.ra - ĵim, šal.la.ma eh.je kē - ọ - tē - ja al ẹ - dē - rê hă.bē.re - ha.

B. N^o 58

(Ruth 1. 1-4)

180. 

Waj - hi bi - mê şe.fôt haš.šo - fē - tim waj - hi ra.ab ra - a -
 res waj.jē - leḥ iş mib.bēt le.hem jē - hu - da la.ġur bis - dê mô.
 ab hu wê.iş - tô uş.nê ha.naw. Wê.sēm ha - iş ẹ - li - me - leḥ wê -

šēm iś-tô nō-ō-mi wē-šēm šē-nē-ba-naw maḥ-lôn wē-ḥil-jôn ʔ-raf-
 tim miḥ-bêṭ le-ḥem jē-hu-da waj-ja-ḥo-u sḏē mō-ab waj-jih-ju šam.
 Waj-ja-maṭ ʔ-li-mē-leḥ iś nō-ō-mi wat-tiś-ša-ēr hi uš-neḥ ba-neḥ-ha.
 Waj-jis-u la-ḥem na šim mō-ă-bi-jôt šēm ha-a-ḥaṭ ʔ-or-
 pa wē-šēm haš-šē-niṭ ruṭ waj-jêš-ḥu šam kē-ʔe-seṣ ša-nim.

(Lament. 1. 1-3)

B. N° 59

181. E-ḥa jaš-ba ba-daḏ ha-ir rab-ba-ti ʔam haj-ta kē-ʔal ma-na,
 rab-ba-ti baḡ-gō-jim sa-ra-ti baḡ-di-nôt ha-jē-ta la-mas.
 Ba-ḥô tib-kē baḡ-laj-la wē-dim-a-ta ʔal lê-ḥē-ja ʔen la-mē-na-ḥem mik.
 kôl ô-ḥă-ḥe-ha kôl rê-ʔe-ha baḡ-du-ba ha-ju-la lê-ô-jē-bim.
 Gal-ta jē-hu-da mē-ʔo-ni u-mē-rôḥ ă-bô-da hi jaš-ba baḡ-gō-jim lo maš.
 a ma-nô-aḥ kôl rôḏ-ḥe-ha his-si-gu-ha bēn ham-ša-rim.

(Esther 1. 1-5)

B. N° 60

182. Waj-hi bi-mē ă-ḥaš-wē-rôš hu ă-ḥaš-wē-rôš ham-mô-lêḥ
 mē-hô-du wē-ʔad kuš šē-ba wē-ʔes-rim u-mē-a mē-di-na.

baj-ja-mim ha-hêm kě-şę - bęť ham-mę-leh ă - haş-wê-rôş 'al kis-sê mal-hu.
 tô ă - şę bę-şu şan hab-bi-ra biş-nať şa-loş lę-mol-hô 'a-sa miş-
 tę, lę-hol sr-raw wa-ă - ba-daw hêl pa-ras u-ma-daj hap-part-ę-mim wę-sa-rê
 ha-mę-di - nôť lę-fa-naw. Bę-har-ô-tô ęť 'o - şęrkę-bod mal-hu-to wę-
 ęť ję-qar tif-ę - ręť gę-du-la-tô ja-mim rab-bim şę-mô-mim u-mę-at jôm.
 U-bim-lôt haj-ja-mim ha-êl lę 'a-saham-mę- - lęh lę-hol ha-am han-
 nim-şę-im bę-şu-şan hab-bi-ra lę-mig-ga-dol wę-ad qa-tan
 miş-tę şib-at ja-mim ba-hă-şar gin-nať bi-tan ham-mę-leh.

(Psalm.104. 1-41)

B. N° 61

183.

1. Bęť hi naf-şı ęť ă-dô-naj ă-dô-naj ę-lo-haj ga-
 dal-ta mę-ôđ hōđ wę-ha-dar la-baş-ta 2. O-ťę ôr kas-sal-ma nô-ťę şa-
 ma-jim kaj-ri-'a. 3. Ham-qa-re bam-ma-jim ă-li-jô-taw has-sam 'a-bim rę-hu-
 bô ham-hallêh 'al kan-fê ru-ah. 4. O-şę mal-a-haw ru-hôt mę-şę-rę-taw
 ęş lô-hêť. 5. Ja-sad ę-reş 'al mę-hô-nę-ha bal tim-môt 'o-lam wa-ęđ.

6. Tê-hôm kal-buš kis-si - tô al ha-rim ja-âm-du ma-jim. 7. Min ga-ă-raṭ-ḥa jê-nu-
 sun mim qôl ra-âm-ḥa jê-ḥa - fê-zun. 8. Ja-ă-lu ha-rim jêr - du bē-qa-ot
 elmē-qôm ze ja - sad-ta la-ḥem. 9. Gê-bul sam-ta bal ja - ă-hô - run bal
 jê-šu-bun lē-ḥas-sôt ha - a - reṣ. 10. Ham-šal-lē - aḥ ma-ja-nim ban-ḥa-lim bên ha-
 rim jê- hal-lê-hun. 11. Jaš-qu kôl haj-tô sa-daj jiš-bē-ru fē-ra-im sē-ma-am.

(Proverbs. 1. 1-4)

W. 1938a

184. Mi-šē-lē šē-lô-mô bēn-da-wid mē-leḥ jis-ra-êl. La-da-at ḥoḥ-
 ma u-mu-sar lē-ḥa-bin im-rē bi-na. La-qa-ḥaṭ mu-sar has-kêl sē-deq u-miṣ-
 paṭ u-mē-ša-rim. La-têṭ lif-ta-im-or-ma lē-na-ar da-aṭum-zim-ma.

(Job. 3. 1-5)

W. 1938b

185. A-ḥă-rê hēn pa-taḥ ij-jôb ət pi-hu waj-qal-lêl ət jô-mô.
 Waj-ja-an ij-jôb waj-jô-mar, jô-baḍ jôm iw-wa-leḍ bô wê-hallaj-la
 a-mar hô-ra ga-bēr. Haj-jôm ha-hu jê-hi hô-šēḥ al jid-rē-šē-hu ę-
 lô-ha-min-ma-al wê-al tô-fă-ă-law nē-ha-ra. Jiḡ-a-lu-hu hô-šēḥ wê-ṣal-
 ma - wêṭ tiš-kôn-ă-law ă-na-na jê-ba-ă-tu-hu kim-ri-rê-jom.

(Proverbs. 31. 10-20)

B. N° 62

186. E. sət haj- jil mi jim - sa wə- ra - hòq mi- pə- ni- nim miħ - ra.
 Ba- taħ ba ləb ba- la wə- ša- la lə jəħ- sar. Gə- ma- laħ- hu tōb wə- lə ra
 kōl jə- mē haj - jə - ha. Dar- ša sə- mər u- fiš- tim wat- ta - 'as bə- hē- fəş kap- pə- ha.
 Haj- ta kə- ɔ- ni - jōt sō - her mīm- mər- haq ta - bi lah- ma. Wat- ta qam
 bə- 'od laj- - la wattit- tən tət- rəf lə- bə- ta wə- hòq lə- na - 'ə- rō- tət - ha.
 Za- mē- ma sa - də wat- ti- qa - hē- hu mi- pə- ri hap- pə - ha naħ - a ka- rəm.
 Ha- gə- ra bə - 'oz mōt- nē - ha wa- tət- am- mēs zə- rō - 'o - tət - ha. Ta- 'a- ma ki tōb saħ- ra
 lə jīħ- bə bal- laj- la nē- ra. Ja - də- ha ši- lə - ha bak- ki - šor wə- hap- pə -
 ha tam- ha pa- ləħ. Kap- pa par- sa lə- ɔ- ni wə- ja- də - ha ši- lə- ha la- ɛb - jōn.

(Job. 3. 1-8)

B. N° 63

187. A- hă- rē hēn pa- taħ ij - jōb ət pi- hu waj- qal- ləl ət jō- mō.
 Waj - ja - 'an ij - jōb waj - jō- mar. Jō- bad jōm iw - wa- ləd bo wə- ha- laj- la
 a - mar hō- ra ga- bər. Haj - jōm ha- hu jə- hi hō - šəħ
 al jid- rē šē- hu ɛ - lō - ha mim- ma - 'al wə- al tō- fa 'a - law nə- ha- ra.

Jig - a - lu - hu hô - sêh wê - sal - ma - wê - tiş - kôn 'a - law
 ă - na - na jê - ba - ă - tu - hu kim - ri - rê jôm. Hal - laj - la ha - hu jiq - qa -
 hê - hu ô - fel al ji - had bi - mê şa - na bệ - mis - par jê - ra - him
 al ja - bô. Hin - nê hal - laj - la ha - hu jê - hi gal - mud al ta - bô rệ - na - na bô.
 Ji - qê - bu - hu ô - rệ - rê jôm ha - ă - ti - dim ô - rer liw - ja - tan.

B. N^o 65

188.

At - ta niğ - lê - ta ba - ă - nan kễ - bô - de - ha 'al 'am qod - sê - ha
 lẹ - dab - bêr 'im - ma hem. Min ha şsa - ma - jim hiş - ma tam qô - lẹ - ha wê - niğ - lê - ta
 ă - lê - hem bệ - 'ar - pẹ - lê to - har. Gam kôl, ha - 'o - lam kul - lô họt mi - lẹ - fa -
 ne - ha ub - ri - jôt bệ - rê - şit har - du mim - mek - ka bệ - hig - ga - lô - tẹ - ha mal -
 kê - nu 'al har si - naj lẹ - lam mêd lẹ - 'a - mệ - ha tô - ra u - miş - wôt. Wat -
 taş - mi - 'em ẹt hôt qo - lẹ - ha wê - dab - rot qod - sê - ha mil - la - hă - bôt eş.
 Bệ - qô - lôt ub - ra - qim ă - lê - hem niğ - lê - ta ub - qôl sô - far ă - lê - hem hô - fa - ta
 kak - ka - tub bệ - tô - ra - tah: waj - hi baj - jôm ha - sê - li - şi bih - jôt hab - bô - qer

waj-hi qôt lot ub-ra-qim wê-'a-nan ka-bêd 'al ha-har wê-qôl sô-far ha-
zaq mē.ôd. Waj-jê-hê-rad kôl ha-âm ă-șer ba-ma-hă-nê.

189. Et do-dim kalla bô-i lē-gan-ni par-ha hag-ge-fen hē-nêș rim-mô-ni.

190. Si-mê-ni rô-șê-'a-lê kôl ô-jê-baj ut-sa-mê-hê-

ni kib-mê mō-rê-dê-haj ben ja-ir êl han-nu-nê wê-ha-nê-

ni. Ma-hô timê-hê-hu lē-ê-dôm hak-kê-hu êm 'al ba-nim.

191. Ki-ș-mê-ra šab-bat êl-jîș-mê-rê-ni ô-ti hi lē-ôl-mê-ad-bê-niu-bê-ni.

192. Dê-rôr jiq-ra lē-bên'im bat wê-jin-șor-hem kê-mô-ha-bat

193. Na-hôn lib-bô iș hu-jir-ê kôl nê-ti-bô miș-wat bô-rê

har-ê nis-san bē-hô-dêș ni-san, ha-rê nis-san dar-mê-ô-ni.

'Am qê-dô-șim ne-man ah-rôn haz-raḥ qô-ni.

194. At-ta ă-hu-bi at-ta na-tat-ta sim-ha bē-lib-bi baḥ-êș-ša-ên.