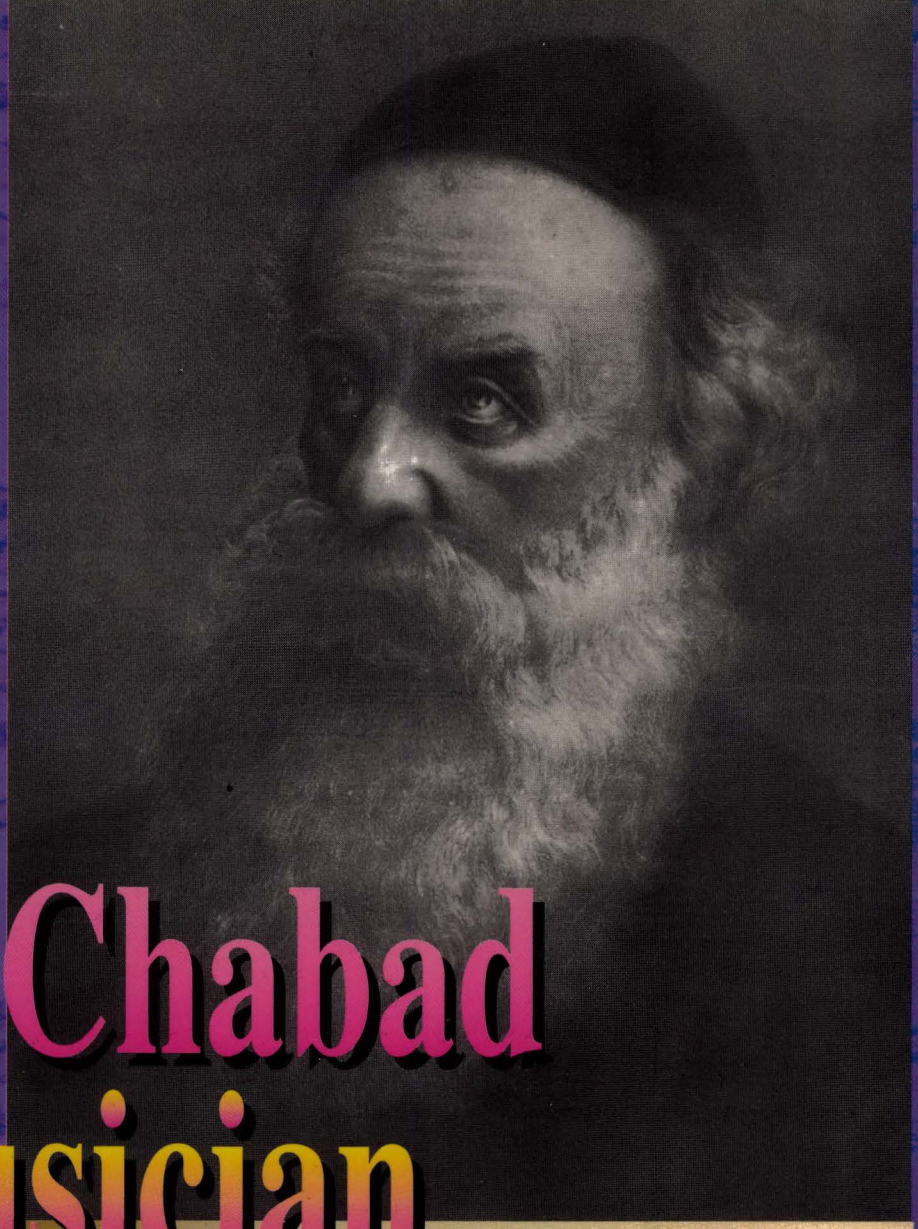
ב"ה



The Chabad Musician



Produced & Arranged by:

YONATHAN GOODMAN

Edited by:

VELVEL MARANTZ

THE CHABAD MUSICIAN

A Collection of the Songs of the Chabad Lubavitch Chassidim

Produced and arranged for piano by
Yonathan Goodman

Music compiled and edited by
Velvel Pesach Marantz

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YONATHAN GOODMAN

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Dedicated to the memory of my father,
Aaron Velvel z"l the son of Kalman z"l,

ר' אהרן וועלוול ב"ר' קלמן ז"ל

who loved music
and always encouraged
a person's good efforts.

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PREFACE[1]

Any introduction to a work of this kind on Jewish music calls for a clear perspective on Jewish music in general and Chassidic music and the Chabad nigun in particular.[2] However this is not to be viewed as an ethnomusicological treatise.

A good deal has been written on Jewish music, while there has been little research or analysis of Jewish religious music in its own right. Most of what has appeared has been scholarly work on Jewish music as the source material for certain areas of Western non-Jewish music, and this, under the umbrella of "ethnomusicology." Little attention, it seems, has been given to music as discussed in the Torah (both Written and Oral) and its connection of the Torah-life of a Jew. Even less attention has been given to Jewish music as an expression of the unity of the Jewish soul with her Creator and His Law.

Since the destruction of The *Beis Hamikdosh*, the true Jewish music has been temporarily lost to us. Nevertheless, there is still music which we recognize as distinctly Jewish. This is in spite of the great effort of musicologists, not without some measure of success, to trace Jewish music either to half-forgotten melodies influenced by the music of the places where Jews wandered and then settled during the long exile, or to wholesale removal and use of non-Jewish tunes for Jewish purposes, or even to compositions for Jewish consumption in the local and contemporary styles.[3]

Although these claims have some truth to them, there remains an intangible common denominator, something audible even in the music of such outwardly different and distant congregations as Yemen and Poland. It is so noticeable that even the first Jewish musicologists[4] discerned a common source. The body of the music was the same, but the outward garment differed. Since we cannot clearly define Jewish music, and since there are no true sources available to study musicologically, we cannot use scientific, historical or other conventional theoretical methods to describe it. Therefore, because of the unusual nature of Jewish music and in particular, n'ginoh, we are forced to search out its spiritual source in the Jewish soul and in the traditional Torah-life of the Jewish People.

From the beginning of time, music has always occupied a major place in the development of civilization. Early in the *Chumash*, the Torah speaks of the descendants of Adam. There emerges from this genealogy a discussion of the sons of Odoh: Yovol[5] and Yuvol. Yovol was a shepherd dwelling in tents, migrating from pasturage to pasturage, and Yuvol was the first player of the flute and violin.

The connection of the shepherd, the supplier of food and clothing, to music has always been a close one. Perhaps for that reason the Torah placed them in adjacent sentences to show that the physical development of the world (food and clothing) must go hand in hand with its spiritual development (art and music).[6]

On a higher plane, we find in the *Zohar* that the entire creation, as it operates day-by-day, runs on music. That is, all of G-d's creatures, both animate and inanimate (such as the constellations revolving in their orbits,[7]) sing praises, each in its own way, to their Creator.[8]

More important to our survey is that from the beginnings of the Jewish People, music has occupied a prominent place in all events of our history. For example: The Song of Moses and the *B'nei Yisroel* at The Red Sea - The *Shir Shel Yam*[9], the song of the miracle of Miriam's well at Arnon,[10] the Song of D'voroh the Prophetess.[11] Not to mention the place of music as one of the principal means of bringing the spirit of prophesy to The Jewish Prophets.[12]

Even the book of *T'hillim* was written to be sung. In the Holy Temple the *T'hillim* were indeed sung by the Levi'im, accompanied by a large orchestra, during the offering of the daily sacrifices. There, the Song of the Levi'im beautified the service, which was already among the most holy, elevating these sacrifices to yet a greater spiritual height, expressed in song as the fusion of the soul with her Maker. In the period extending approximately from the destruction of The Second *Beis Hamikdosh* until the demise of the Ari z"l, there were periods in the history of the Jews during which there was a flourishing of Jewish religious poetry and song. For example: Kalir, known for his poetry for the Ninth day of the Hebrew month of Av was said to be one of the sages of the Talmud. Among the generation of Torah sages, called *Gaonim* (geniuses of the Law), following the era of the Talmud in Babylon, there were those who wrote religious poetry. In the northern European community of the 11th - 13th Centuries C.E. the Rabbis of France and Germany wrote many of the texts to the Sabbath songs sung today. During the golden age of Spanish Jewry, many of the great Rabbis wrote religious poetry, to be sung. We also find Kabbalistic poetry and song written by the Ari z"l and others in Tsfas in the Land of Israel.

At the close of this period the dark weight of the exile began steadily to increase. The hearts of the majority of simple Jews became constricted,[13] because of increasing troubles and pressures from the non-Jewish environment. As the level of Jewish joyfulness decreased, so did the degree of Jewish poetry and musical expression.

With the revelation of the Baal Shem Tov, however, n'ginoh returned to its former importance. Just as the Torah of Chassidus infused new light into a troubled and disheartened people by explaining many heretofore unrevealed secrets of G-d's presence in the world and His manifest love for His people as expressed in His Torah and Mitzvos, so n'ginoh was infused with a renewed vigor as part of the special revelation of the Jew's connection to his Maker and the resultant joy of recognition. N'ginoh was practiced with great fiery joyous intent, which banished depression, one of the well-known harbingers of spiritual disintegration. N'ginoh unlocked all the doors of the Jewish heart. In the words of Admor Yoseph Yitzchok of Lubavitch: "Every door has its key, but there is a professional locksmith who has one key that opens every door - that key is n'ginoh."[14] N'ginoh was returned to its time-honored place in the every-day service of the Jew, giving concrete expression - beyond the prison of words - to the teaching of the Baal Shem Tov of the indominability and exalted source of the Jewish soul—a source beyond time.

Among the precepts of the Baal Shem Tov is: that each soul comes to the world and into a body to elevate a certain part of physical creation. On account of this teaching, many tsadikim among the Chassidim took shepherd[15] or other folk tunes from the peoples of the world surrounding them and made them into Jewish nigunim, elevating to *k'dushoh* that which had been connected only to the material. Thus, tunes which expressed pastoral beauty or simple joy were transformed to meditations expressing the wonder of creation, the longing of the soul for her Creator, or the joy in knowledge of the benevolent guiding presence of Hashem and thankfulness for the great gift of Torah and Mitzvos.

THE CHABAD NIGUN

Of all the students of the Baal Shem Tov, and after him Rabbi Dov Ber, the Maggid of Mezeritch, Rabbi Shneur Zalman of Liady, the first Rebbe of Chabad, brought the Chassidic teachings of the Baal Shem Tov to the great masses of Jewish people in an organized, written form in his *Sefer HaTanya*, the written Torah of Chabad Chassidus, and orally in the *Ma'amorim*, the oral Torah of Chabad Chassidus, which were later transcribed. What Rabbi Shneur Zalman accomplished with the Torah of the Baal Shem Tov, he also accomplished with the n'ginoh that has always accompanied Chassidus. From Rabbi Shneur Zalman himself we have ten nigunim.

Many chassidic nigunim, and, in particular, Chabad nigunim have no words as they represent the expression of exalted levels of the soul. They express feelings far above the power of speech to describe. Rabbi Shneur Zalman, sometimes referred to as the "Alter Rebbe" said: "The tongue is the quill of the heart, and song is the quill of the soul."[16] The letters through which speech is expressed are "letters of descent." They bring one's thought down to where it can be expressed to others. The letters of song, the notes (for want of a better term) through which a song is expressed are "letters of ascent,"[17] where song raises one to meet the essence of the soul. This has been most eloquently expressed by Admor Yoseph Yitzchok, the Sixth Lubavitcher Rebbe: "N'ginoh is the servant of will and delight.[18]...The roots of song are the letters of ascent. They reveal the hidden of the hiddenness - the depth of the exaltedness of the soul. Through the notes of song, a person is lifted upwards and drawn into the great halls of light and revelation, which exist at the pinnacle of the spiritual worlds. When one sings, a ray of light shines out, repulsing all evil, and within the singer is awakened his most concealed inward goodness - a goodness that is pure and clear."[19]

This book is not the appropriate place to describe and explain the study and application of Chabad Chassidus.[20] We will, then, only touch very generally on those subjects which aid an understanding of Chabad n'ginoh.

The essential understanding of G-dliness in the world, as taught by Chabad Chassidus, must be brought from the higher levels of intellect to thought (meditation), to speech (davening, speaking words of Torah and performing *g'milus chassodim*), to action, the mitzvoh as G-d commanded it, performed in the physical world, with great love and care.

According to Chabad Chassidus, the most auspicious time for bringing down the wondrous revelations and explanations of *Elokus*, as taught in the *Tanya* and the *Ma'amorim*, is during *t'filoh*, where one applies what he has previously learned and enclothes it in the words of prayer. The feeling a Jew experiences at that time is conveyed to his physical self through his Jewish soul. This feeling leaves him with a trace of G-dliness which helps him after *t'filoh* in his daily Torah life. In order to strengthen this feeling in his davening, he uses the nigun to make the contact with his Jewish soul closer and stronger. Since the Chabad nigun expresses the movements of the soul, it can express great simchoh, great longing, or both at once: simchoh in the meditation of Hashem's greatness: His omnipresence, His imminence and omnipotence; longing as when one contemplates the untraversable distance between His unknowable essence and His creations, even the loftiest of them in the highest of spiritual worlds. The Chabad nigun, therefore, represents a tangible expression of the Chabad outlook, in a form accessible to all who wish to hear. This outlook states that all events in the life of a Jew, especially in Torah learning, t'filoh and mitzvos, should be infused with the inner essential life and light conferred by the connection of the Jewish soul to G-d. The nigun is at once an expression of and a key to this inner life and light.

ABOUT THE BOOK

"Playing a nigun on instruments is an important aspect of the service of Hashem."[21]

For all that, it remains to say that our book contains very few of the deep nigunim. The majority are of the simpler nigunei simchoh/*rikud* (dance) type. Our intent was to create something new in Jewish music: a Chassidic song book written not only for organ and guitar but also for piano two hands. Our selection was based on what we thought would serve as a simple piano book for those who want to become more familiar with Chabad music and, at the same time, be provided with material for a do-it-yourself home *farbrengin*, or for that matter, any Chassidic gathering. Our book is not a step-by-step piano method. It is intended for the low to high-intermediate piano player. However, there is a good number of pieces suitable for beginners, which can be utilized at the discretion of the teacher. We have also included organ-guitar chords with the right hand, so that those who don't play piano will not feel slighted. The chords are simple and can be played easily by beginning students.

"Lubavitcher nigunim should become the Mishnoh of n'ginoh."[22] We hope that, G-d willing, you will enjoy this book and it will give everyone interested in Jewish music what his soul desires.

POSTSCRIPT

For those who feel disappointed that the more serious nigunim are not sufficiently represented here, let us quote the fifth Lubavitcher Rebbe, R. Shalom Dov Ber, and his son Admor Yosef Yitzchok of blessed memory, the sixth Lubavitcher Rebbe, on nigunei-simchoh and nigunei-*rikud*. From their words, the wise will understand that the spiritual is not limited to the serious:

1) "Nobody knows what nigun was sung for the *Shir Shel Yam*, but without doubt it was a hearty happy song."[23]

2) About nigunei *nikud*: "The Rebbe Admor Hazokein brought the light of the mind into song; not only into song, but dance as well; and to such an extent that (even) the feet know to whom they belong."[24]

The power of nigunim, whether they are of contemplative or more out-going and joyful, can not be underestimated; for we find that the Rebbe Shalom Dov Ber also said, "With the Rebbe's nigunim we will go forth to receive our Righteous Moshiach."[25]

NOTES

1. Adapted from *Sefer Hanigunim*, S. Zalmanoff - Nichoach, New York 5703 (1943).

2. All unfamiliar terms are explained in the Glossary.

3. Those songs, written throughout the exile in Ladino, Arabic, Yiddish etc. by Jewish authors and composers were indeed for popular consumption and were outside the Torah tradition, which was the golden thread of survival of the Jewish people, often under intolerable conditions. They are not considered here. On the other hand, those non-Jewish elements in Jewish n'ginoh which were so called "converted" are very much part and parcel of the Jewish and particularly Chassidic Torah heritage and will be explained later.

4. A. Z. Idelson, *Theasaurus of Hebrew Oriental Melodies vol.1*, preface p. X1, pub. Benjamin Hartz, 1925. "The Jewish communities in the various countries and regions of the Orient always lived apart from one another, perhaps much more so than is customary to assume. They remained distinct groups, such as, for instance, the Jews in Yemen, those in Persia, those in inner Morocco and the Jews speaking Neo- Aramaic who live in the neighborhood of Mosuit in [sic] the Urmia Lake. These Jews, furthermore, have been separated from the Jews of Germany and Poland for about 15 to 16 centuries, and yet we find in their liturgical chant, tunes and even whole song groups which are contained in the synagogal chant of the above named European Jews. This circumstance served to confirm the assumption of the ancient character of the Oriental synagogal chant."

5. *B'reishis* (*Genesis*) 4:20-21.

6. The fact that Rashi's explanation of these sentences brings an alternate view from the *Midrash*, i.e.: (1) "tent-dwellers" in the first sentence can also mean "idol worshipers" - something associated ultimately with unbridled wildness, the opposite of orderly development and that: (2) the words in the second sentence refer to music for the pagan rite, just comes to show that there is indeed a choice between good and evil, both in the material and spiritual-artistic pursuits, and that the result of the choices made in both areas have either constructive or destructive consequences to the environment.

7. *Iyov* (*Job*) 38:1, Ibn Ezra.

8. *Zohar*: Chayei Soroh, p. 123A.

9. *Sh'mos* (*Exodus*) 15:1-19.

10. *B'midbar* (*Numbers*) 21:14-20, and Rashi.

11. *Shoftim* (*Judges*) ch. 4.

12. *Rambam*: Hilchos Yisodei HaTorah ch. 7 halochoh 4.

13. *Tur Yoreh De'oh* ch. 183. The Jewish heart, i.e. its recognition of Hashem and His Torah and Mitzvos as the force for good in the world and the source of Jewish strength. The essential component in the will to continue as a Jew in the face of great difficulties and tests of faith.

14. Speech said on the third day of the holiday of Sukos 5706 (1946).

15. As mentioned above, the shepherd song represented the positive development of civilization; it was perhaps for this reason that the tsadikim chose the shepherd tune, for this represented the sanctification at the highest level of the mundane.

16. Quoted in a speech given by Admor Yosef Yitzchok of blessed memory of Lubavitch on the first day of Pesach 5702 (1942).

17. *Liqutei Diburim* (Collected Speeches), Admor Yosef Yitzchok of blessed memory. Spoken during the Pesach holiday 5703 (1943) ch. 90.

18. Ibid. ch. 74.

19. Supra note 17.

20. For further information, the reader is referred to the extensive library of Chabad Chassidus published by "Kehot" Publication Society, 770 Eastern Parkway. Brooklyn, N. Y. 11213 .

21. Admor Yosef Yitzchok of blessed memory, the first day of the holiday of Shovuos 5702 (1942).

22. Admor Yosef Yitzchok of blessed memory, the first day of Pesach 5697 (1937).

23. Spoken the night of Pesach 5698 (1938).

24. Admor Sholom Dov Ber (who's soul is in Eden), quoted by his son, Admor Yosef Yitzchok of blessed memory on the holiday of Pesach 5698 (1938).

25. Said on the 19th of the Jewish month of Kislev winter 5663 (1903), quoted by Admor Yosef Yitzchok of blessed memory on the 14th of the Jewish month of Tammuz, summer 5700 (1940).

AUTHOR'S FOREWORD

The text of the nigunim printed here is the standard version heard at most Chabad *farbrengins* and simchos with the exception of No. 5, whose third section has been deleted, as it is not entirely suited to the keyboard. Ornamentation, an intregal part of n'ginoh, has not been included here, except where it is an integral part of the melody (as in No. 29).

As my colleague Ben Zion Solomon points out in his foreword to *The Breslov Song Book*, Vol. 2: ornamentation - the animation of a nigun - is a subjective matter and varies with the individual singer or player. This being the case, ornamentation falls entirely outside the range of a book such as ours which seeks to provide a mean acceptable even to those who are unfamiliar with Chabad n'ginoh. The same applies to "bent" tones (notes which can't be identified as one of the twelve notes of the "equal temperment" scale but remain somewhere between tones, not however, to be confused with quarter tones). They have been "quantized" to the nearest pitch for the sake of the pianist who can't play in the cracks between keys. We can assure those who worry about strict authenticity that this does not in any way compromise the integrity of the nigun, because it can easily be said that this quantization represents the correct interpretation of the bent tone.

Fingering has not been provided, because we feel that it is not within the scope of a simple piano book, and because most suggested fingerings often have to be changed to fit each person's needs. Therefore, any fingering would only provide unnecessary clutter. Any complication in fingering necessitated by the musical ideas may best be worked out by the advanced student or the piano teacher.

The reason why there is only one nigun with pedal markings (and very simple ones at that) is that, as mentioned above, we feel that the arrangements are written in such a way that they present a simple traditionally classical piano style in which the pedal can be used intuitively. The nigun with pedal markings, however, is written in a more Chopinesque idiom and therefore requires pedal in certain places to bring out its special atmosphere.

With regard to the guitar-organ chords, as mentioned above, these chords have been provided for those who are not pianists. However, in many places the chord structure for the piano and for the guitar-organ do not coincide. This resulted from our desire to present simple chord-material for the beginning student, while not compromising the integrity of the piano part. We therefore suggest that if an organist-guitarist etc. wants to play along with the piano, they should first go through each nigun they plan to play with the pianist and adjust the organ-guitar chords accordingly.

A brief comment is offered here on the method of transliteration of the Hebrew text. The Chabad Chassidic community originally consisted of Eastern European Jews, whose mother tongue was Yiddish, and who pronounced the Hebrew language in the Ashkenazic way. Therefore, it was decided in the interest of authenticity to preserve this pronunciation

in the transliteration. There is also an inherent accent pattern found in this dialect that has often been included here, even though it is recognized as breaking the rules of Hebrew grammar, to render a more authentic quality to the songs. We have used the following criteria for transliteration:

There has been no differentiation in the transliteration of the Hebrew letters "*chaf*", כ, and "*chess*", ח, both being rendered "ch."

Likewise, there has been no differentiation in the transliteration of the Hebrew letters "*kaf*", כ, and "*kuf*", ק, both being rendered "k."

The letter "'*ayin*", ע, has most often been rendered as an apostrophe " ' " preceeding the transliteration of the vowel sound that accompanies it.

The letter "*sav*", ת, has been transliterated as "s" while the "*tav*", ת, is "t."

In certain cases, especially where a particular word is in common usage with its modern Hebrew pronunciation or transliteration, we have acquiesced to common usage to avoid misunderstanding.

The vowel points, "*nikud*" have been transliterated according to the following table. The phonetic symbols indicating pronunciation follow the transliteration in parentheses.

komets	◌ָ	o (ô)
pasach	◌ַ	a (ä)
tseirei	◌ֵ	ei (a)
segol	◌ֶ	e (ɛ)
chirik	◌ִ	i (ê)
sh'vo	◌ְ	' (ə)
choilom	◌ֹ	oi, o
shuruk (kubutz)	◌ֻ ◌ּ	u (oo)

One blatant exception to the above table is the "*choilom*", ◌ֹ, which, when used other than in the words or titles of songs, has been transliterated as "*cholom*" or "o" as in the name of the letter "o" to correspond to the more popular usage among modern Ashkenazic Jews. We recognize the possible confusion in pronunciation, since the "komets" has also been transliterated as "o", but we ask your forgiveness, having only done this to avoid less common pronunciations where authenticity is not at stake, and where the risk of seeming overly affected is present.

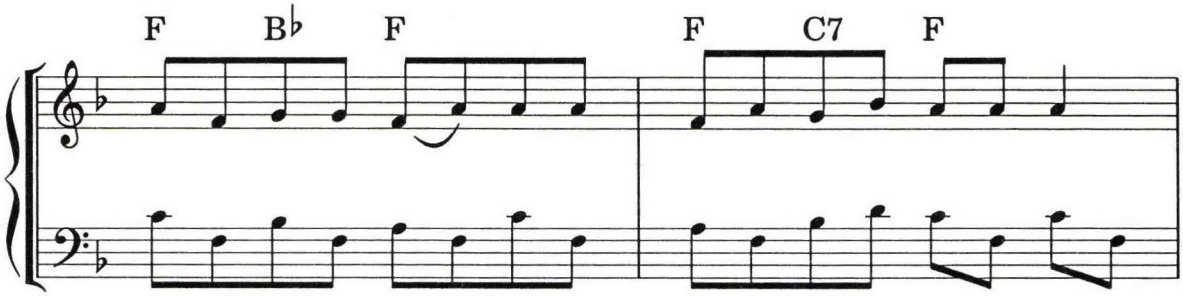
A note is in order concerning the usage of G-d's Hebrew names. These names have been transliterated, taking into account the prohibition of pronouncing G-d's names if not praying or learning Torah. Thus, the Hebrew letters "*heih*", ה, (ordinarily transliterated as "h") and "*alef*",א, (transliterated according to the vowel points associated with it) in these names have been replaced by a letter "k." We find the name "*Eloikim*" where (the "k" replaces an "h"), and the name "*Keil*" ("k" joins with the vowel "ei"). The word "HaShem," literally, The Name, is used in two ways. First of all, it replaces the Tetragrammaton, or ineffable four letter Name of God found in traditional texts as "*Yud Keih Vav Keih*." (where the "*Keih*" replaces the Hebrew letter "*Heih*"). Secondly it is used as a synonym for "G-d."

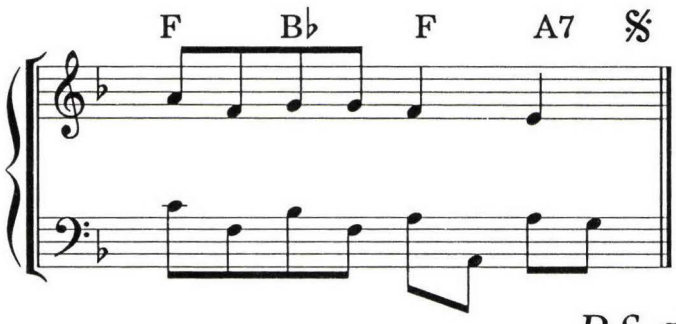
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1. NIGUN SIMCHOH No. 1





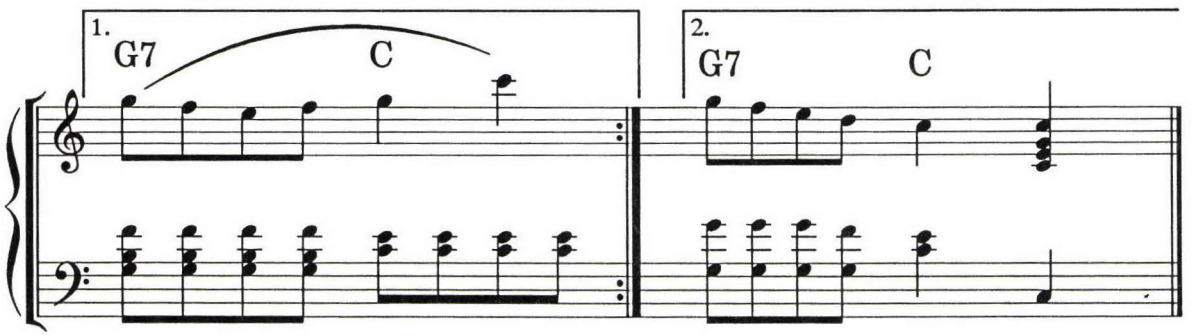




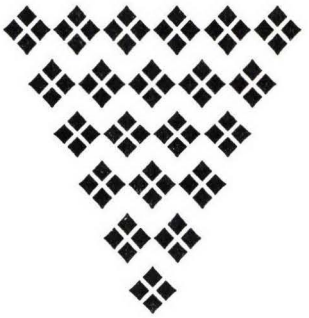
D.S. al Fine

2. VA'ANACHNU 'AM'CHO (And We Your People)

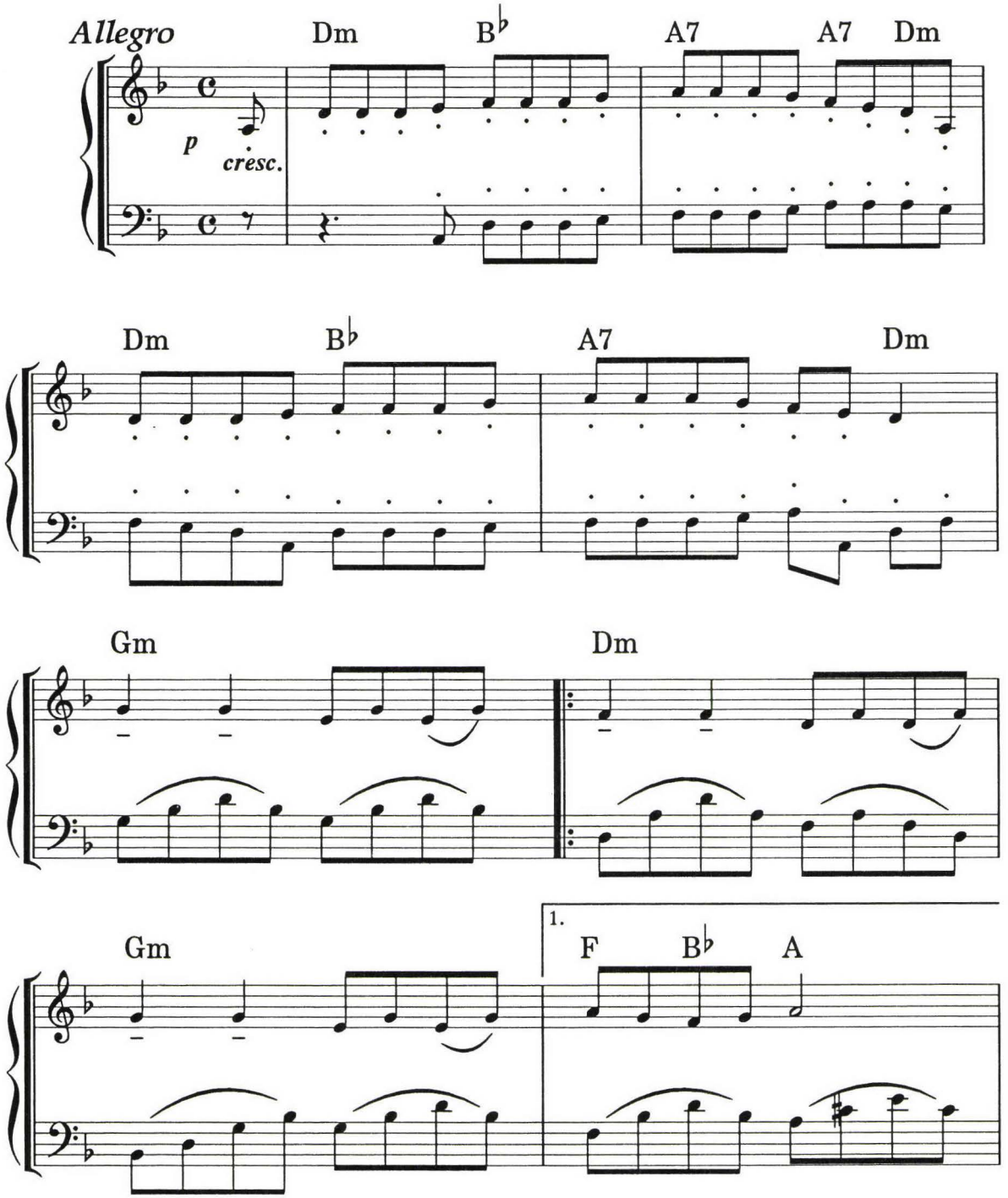


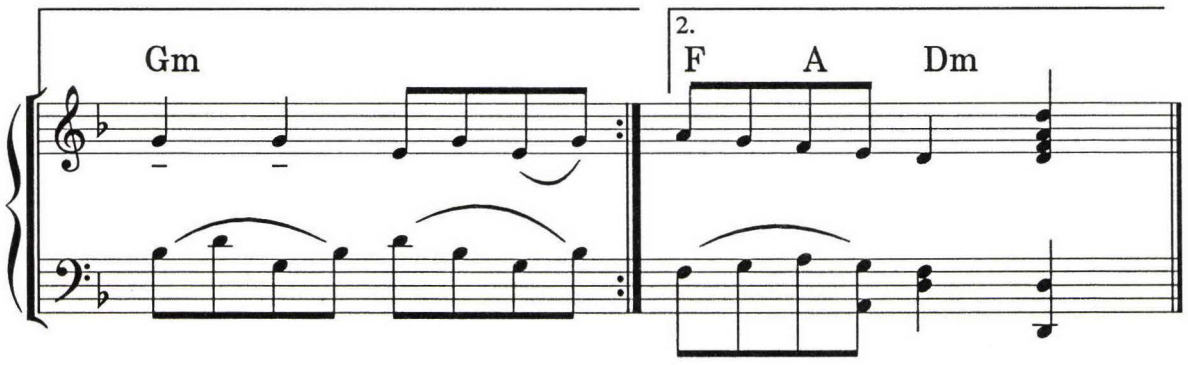

1.
G7
C
2.
G7
C





3. WE WANT MOSHIACH NOW No. 1





4. Noidoh BiY'hudoh

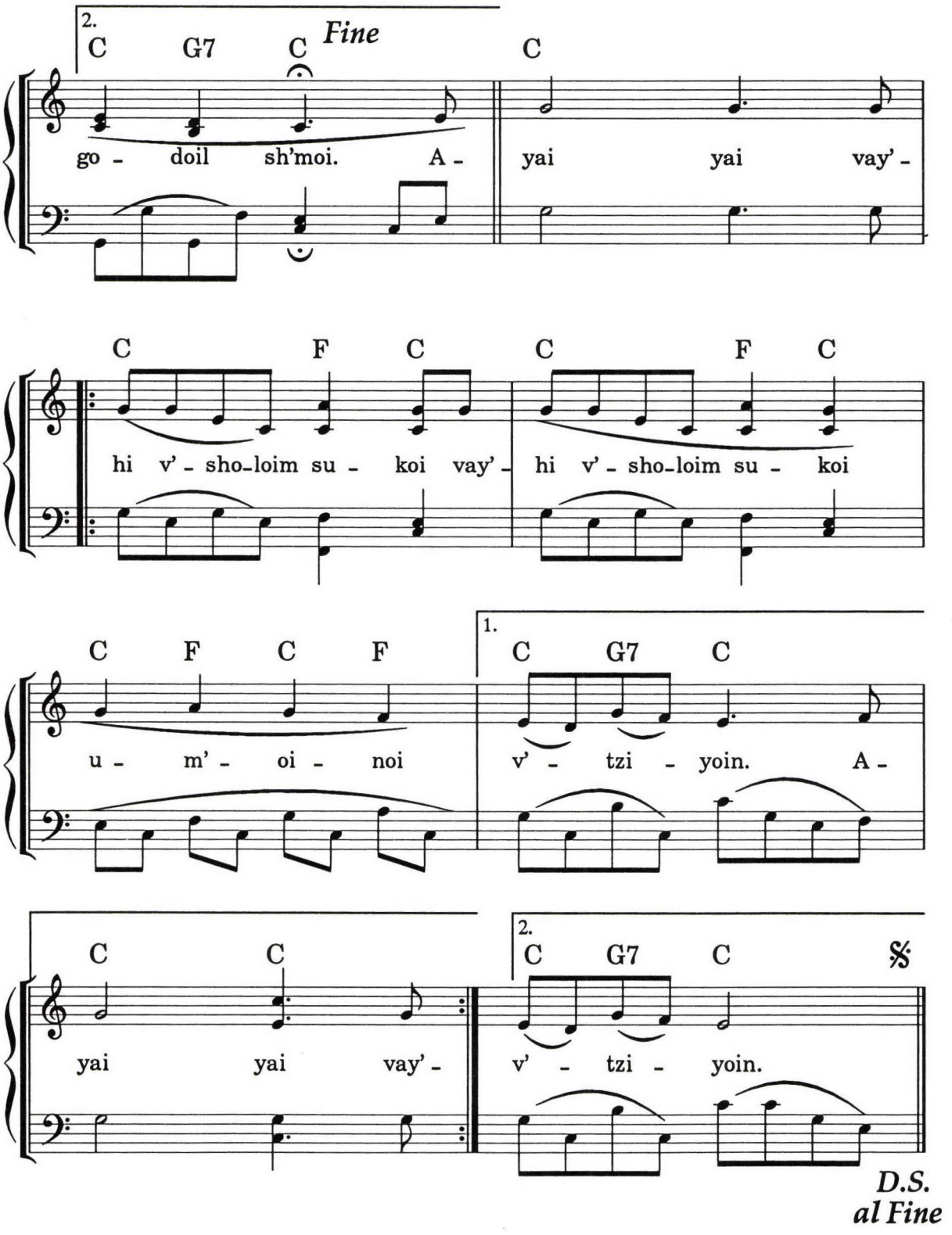
The deeds of The L-rd are known among the descendants of Judah, and His Great Name is known in the house of Israel. Thus it is known that His house is in Jerusalem and His dwelling place is in Zion.

נוֹדָע בִּיהוּדָה אֱלֹקִים בְּיִשְׂרָאֵל גָּדוֹל שְׁמוֹ:
וַיְהִי בְשָׁלֵם סוּכּוֹ וּמְעוֹנָתוֹ בְצִיּוֹן:



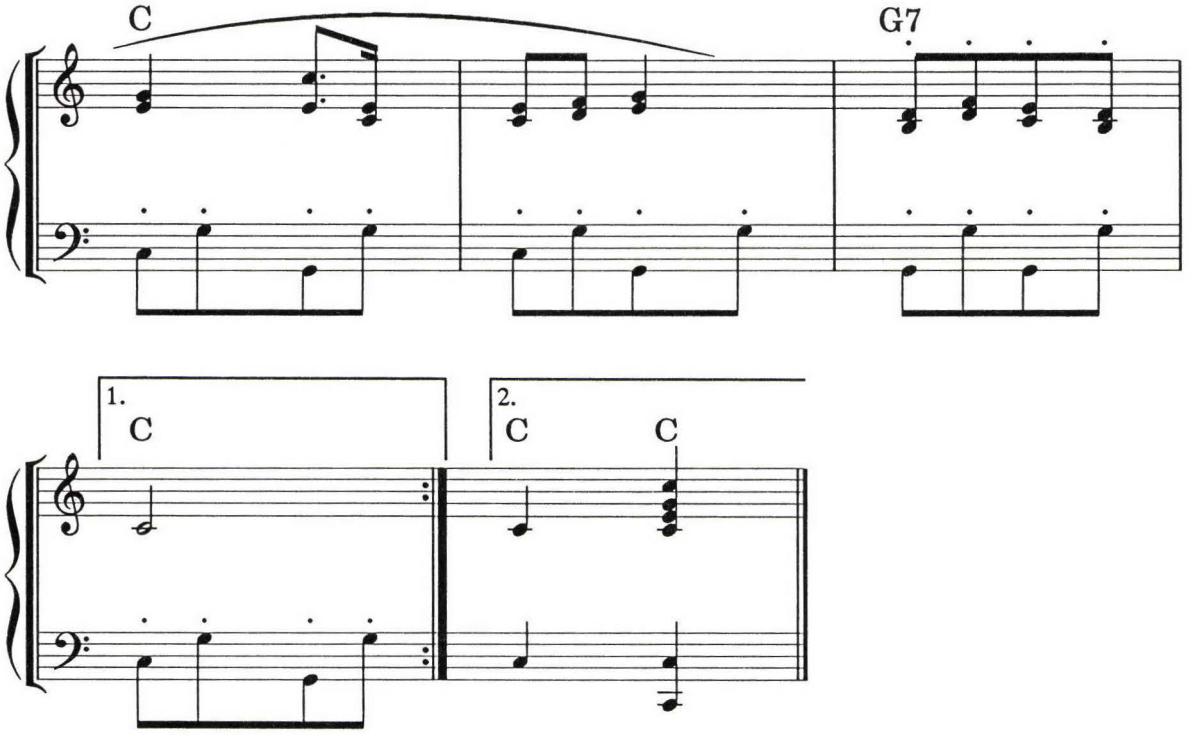
4. NOIDO BIY'HUDOH




2.
C G7 C Fine
C
go - doil sh'moi. A -
yai yai vay' -
C F C C F C
hi v' - sho-loim su - koi vay' -
hi v' - sho-loim su - koi
C F C F
u - m' - oi - noi
1.
C G7 C
v' - tzi - yoin. A -
C C
yai yai vay' -
2.
C G7 C
v' - tzi - yoin.
D.S.
al Fine

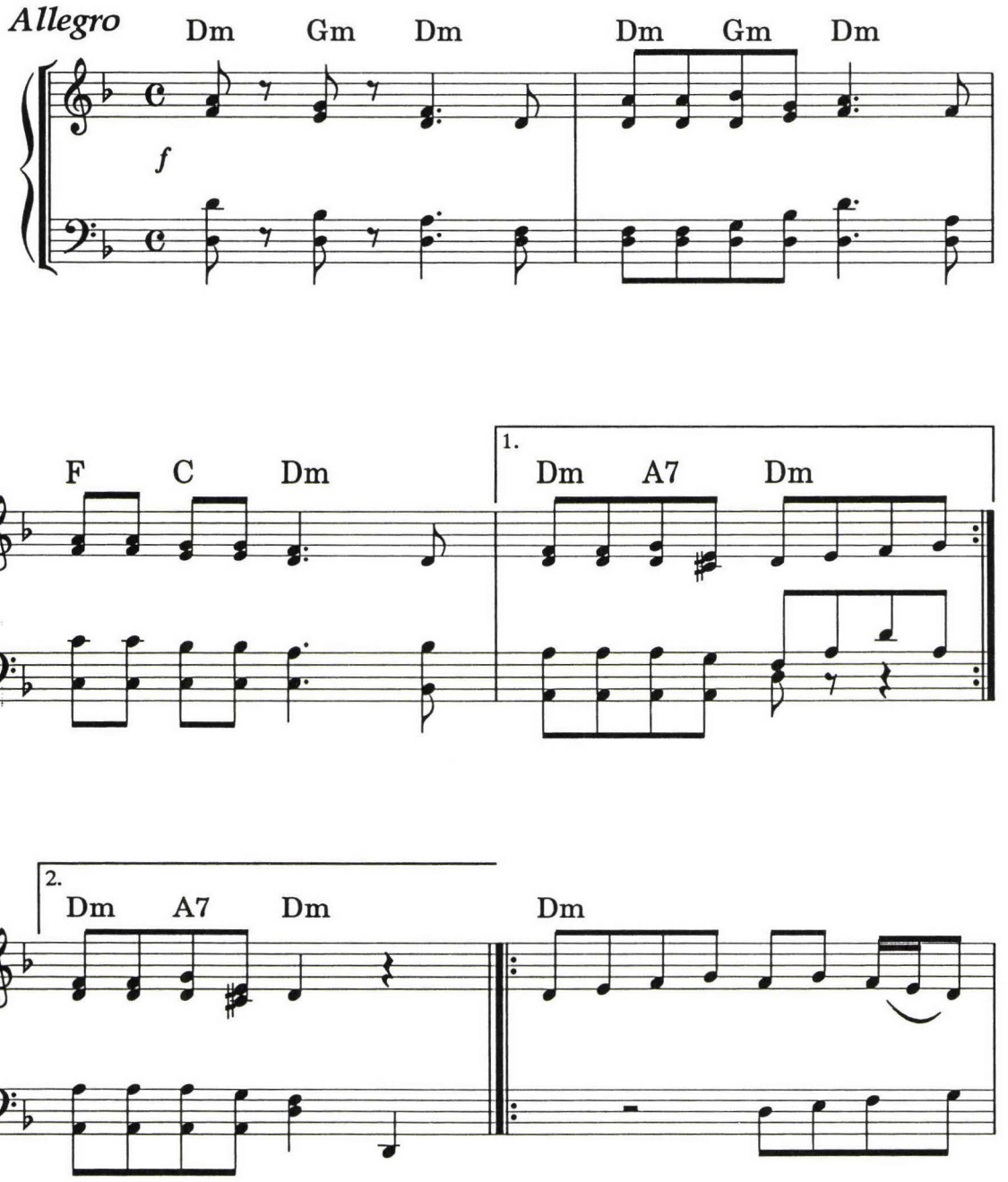
5. NIGUN SIMCHOH No. 2

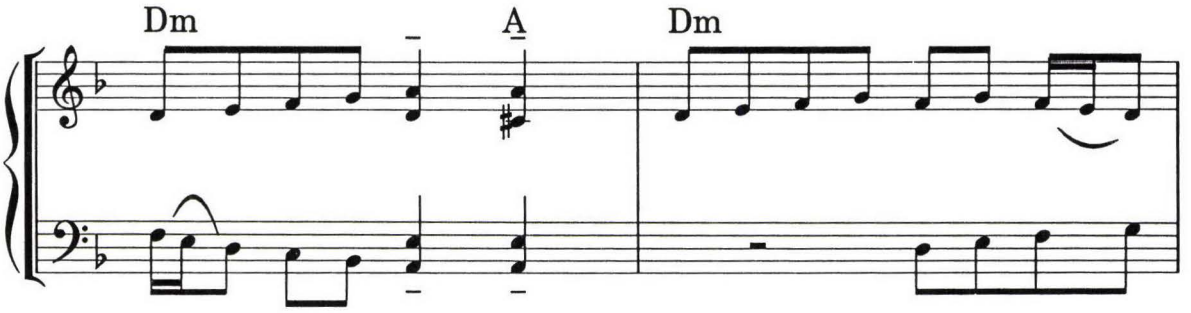


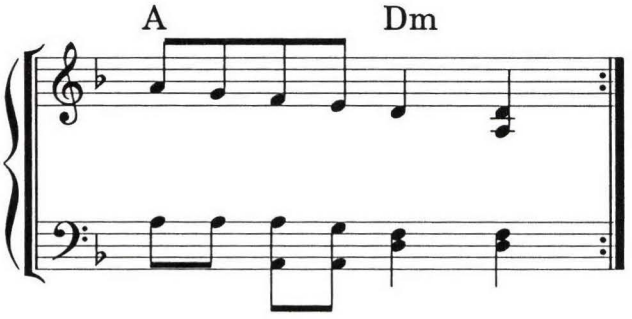

C
G7
1.
C
2.
C
C



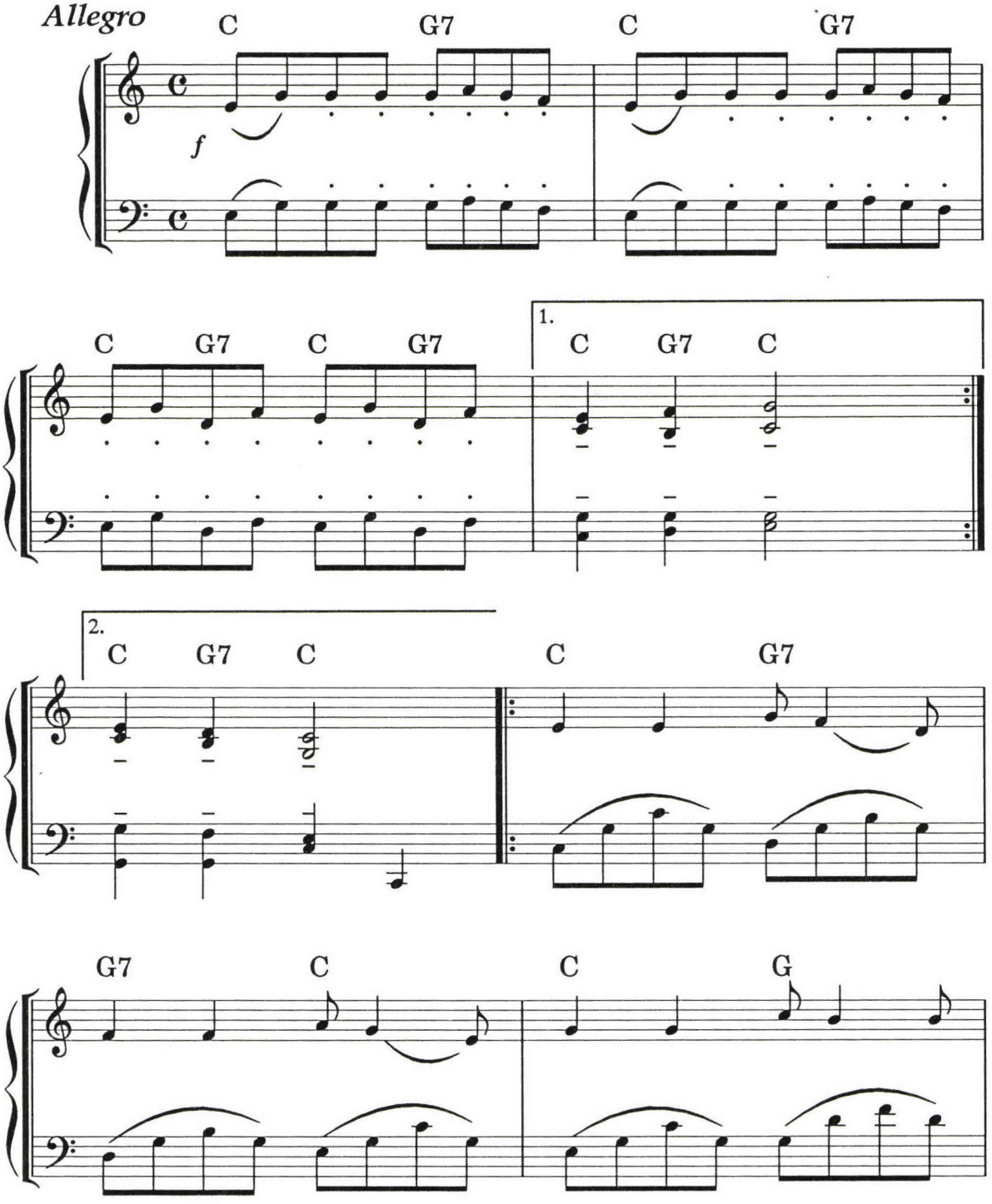
6. AD MOSAI (How Long Until You Come?)

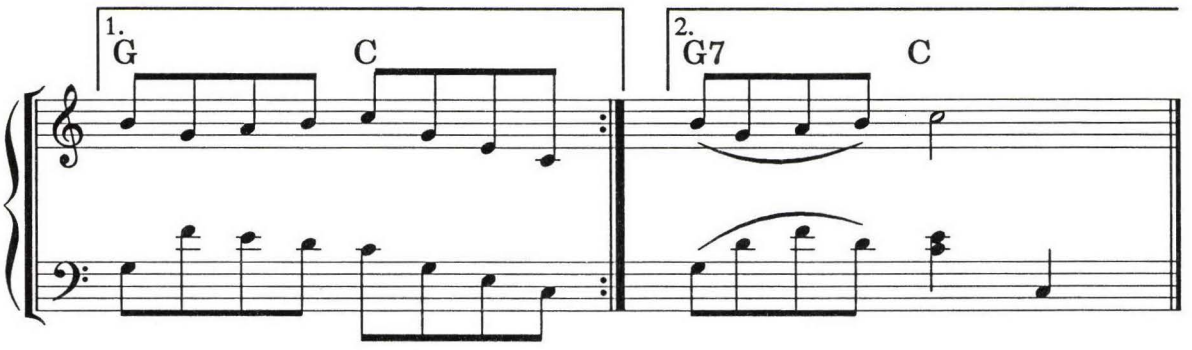


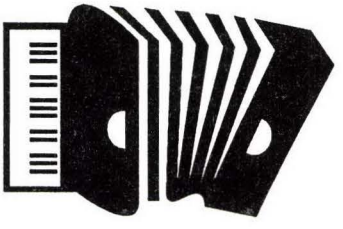

Dm
A
Dm


A
Dm

7. ACH TSADIKIM (DAYEINU)

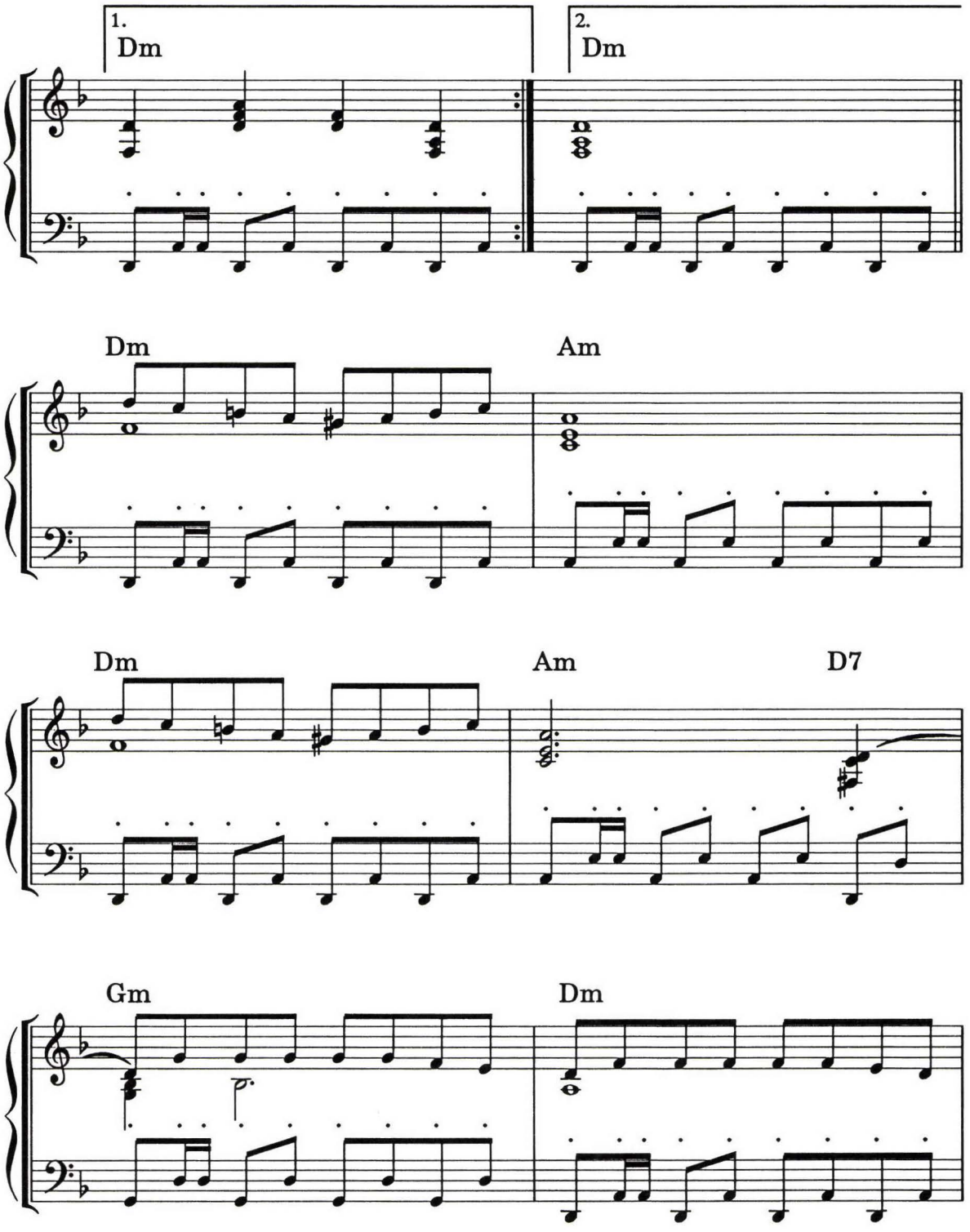



1.
G
C
2.
G7
C



8. UTSU EITSOH

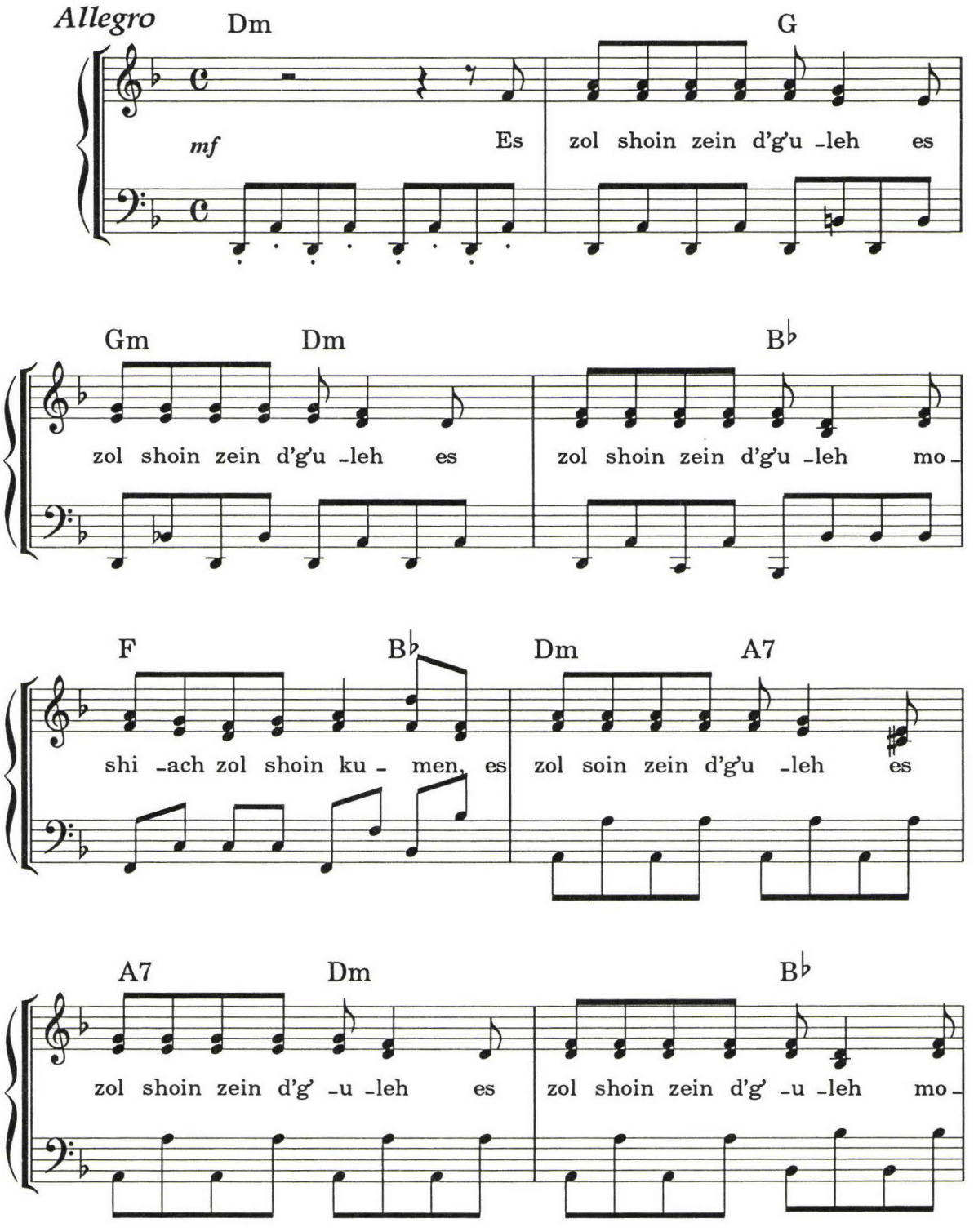



1.
Dm
2.
Dm
Dm
Am
Dm
Am
D7
Gm
Dm


A7
Dm
D7
Gm
Dm
A7
Dm
A7
Dm



9. ES ZOLL SHOIN ZEIN D' GEULEH!

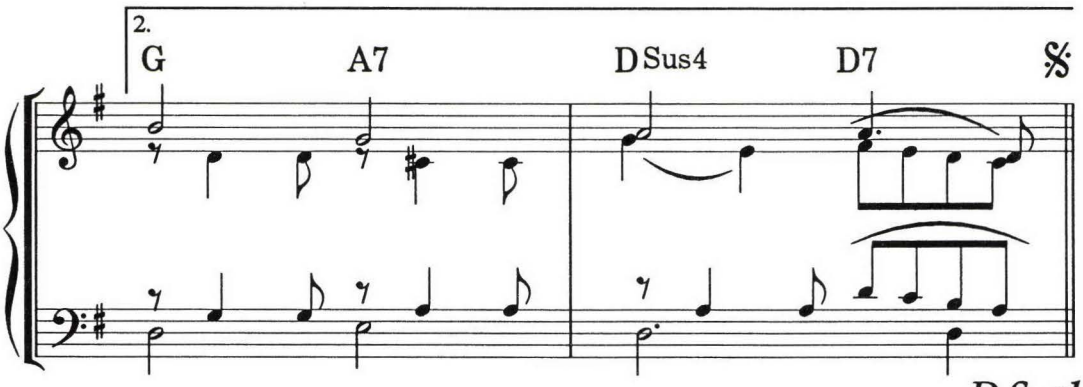




The Redemption will come soon. The Moshiach must surely come.

10. SH'MA YISROEL - by V. Marantz





D.S. al Fine



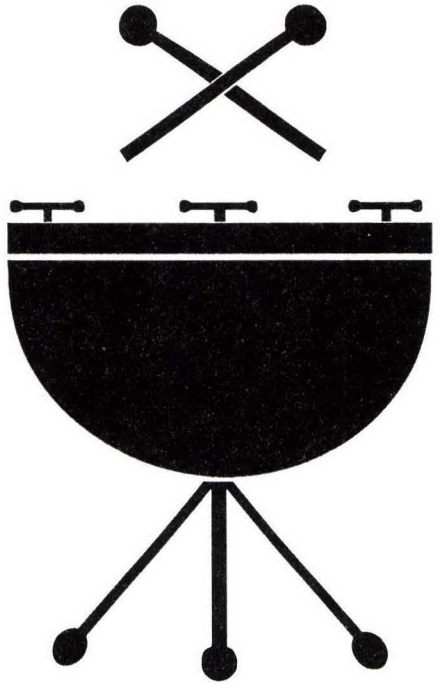
11. IN THE DAYS OF ACHASHVEIROISH - PURIM




Am
E7
Am
Am
E7
Am
Fine
f
Am
E7
Am
Am
E7
Am


C
G7
C
Am
E7
Am
D.C.
al Fine





12. HU ELOIKEINU

Allegro Moderato

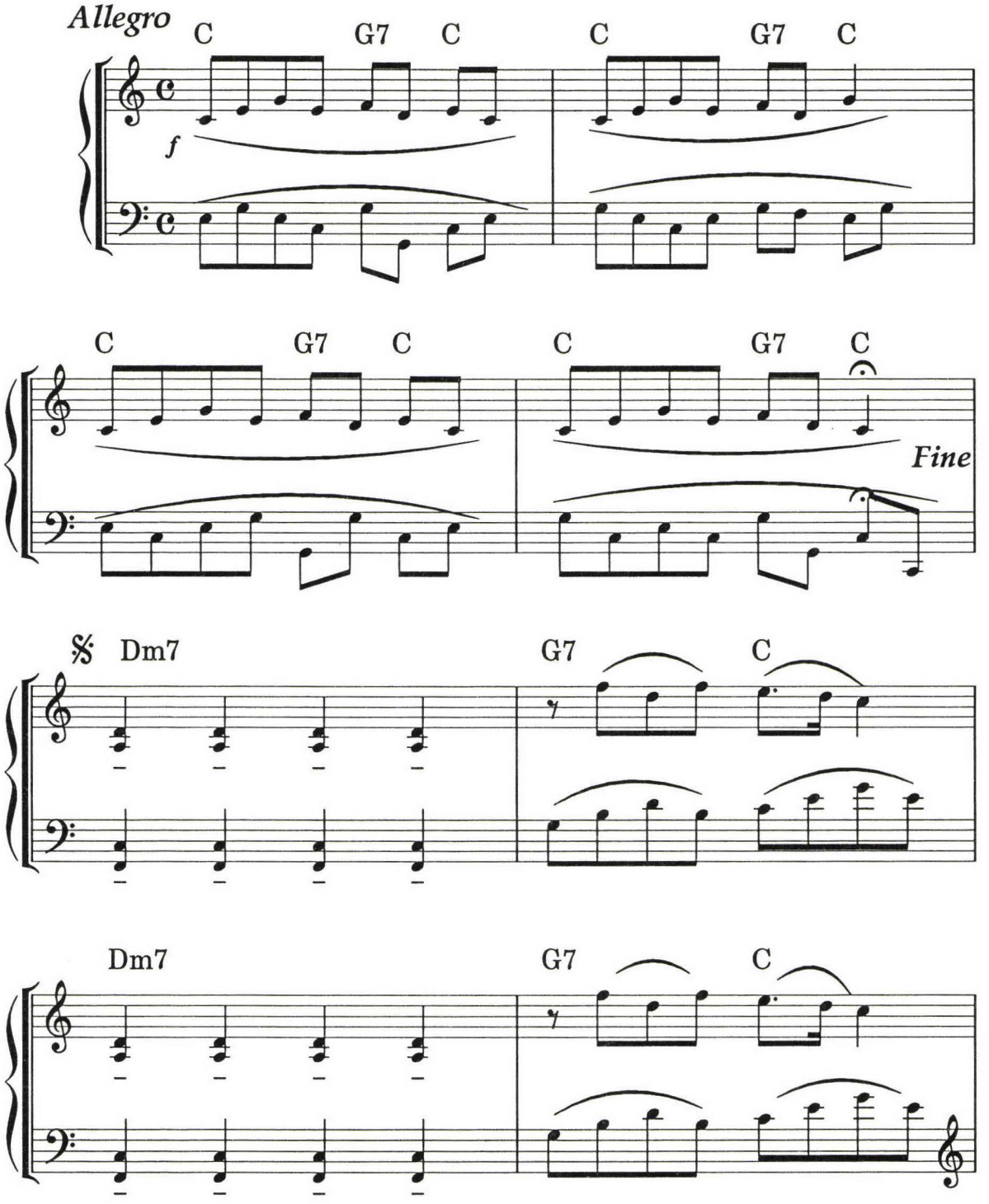


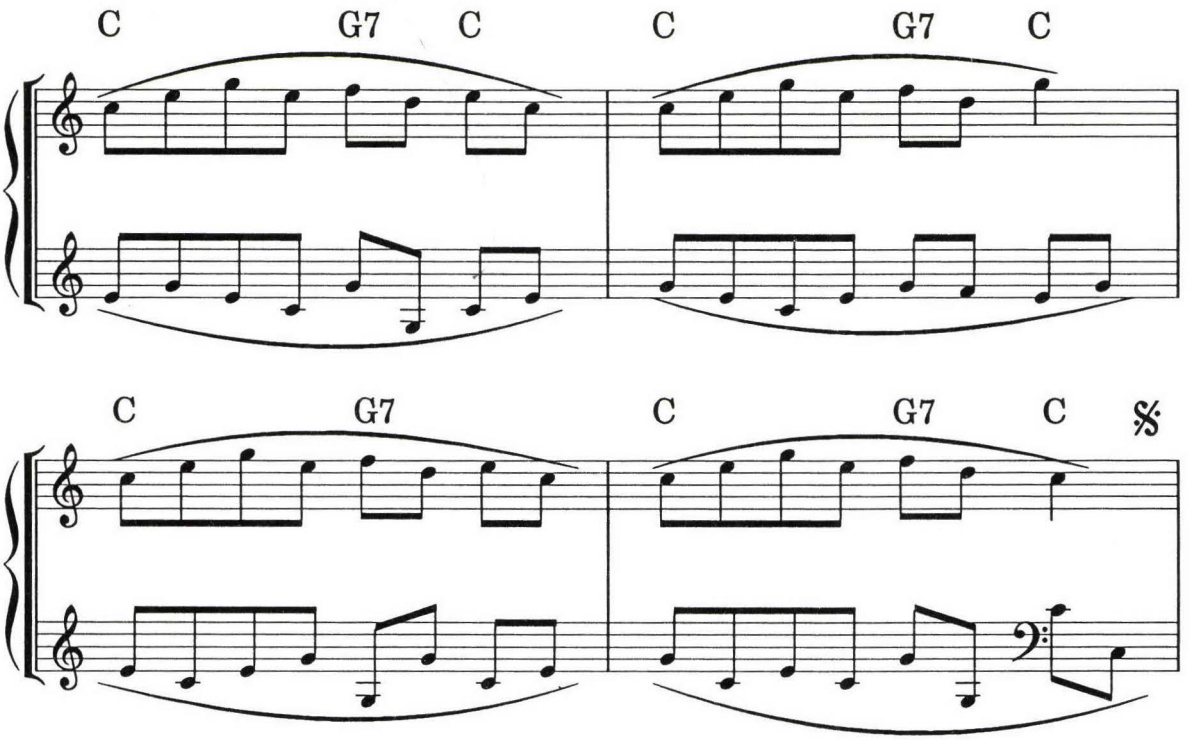


He is our L-rd. He is our Father. He is our King. He is our Deliverer. He will soon save and redeem us again and in His mercy will let us hear, in the sight of every living thing. He will say, "Behold, I have redeemed you from this final exile as from the first to be your G-d.

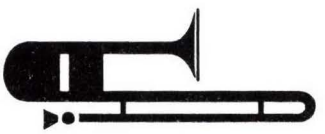
הוּא אֱלֹקֵינוּ, הוּא אָבִינוּ, הוּא מַלְכֵּנוּ, הוּא מוֹשִׁיעֵנוּ,
הוּא יוֹשִׁיעֵנוּ וְיַגְאֲלֵנוּ שֵׁנִית בְּקָרוֹב
וְיַשְׁמִיעֵנוּ בְּרַחֲמָיו לְעֵינֵי כָּל חַי לֵאמֹר:
הֵן גְּאַלְתִּי אֶתְכֶם אַחֲרִית כִּבְרֵאשִׁית, לִהְיוֹת לָכֶם לֵאלֹקִים:

13. DIDON NOTSACH (Ours Is The Victory)



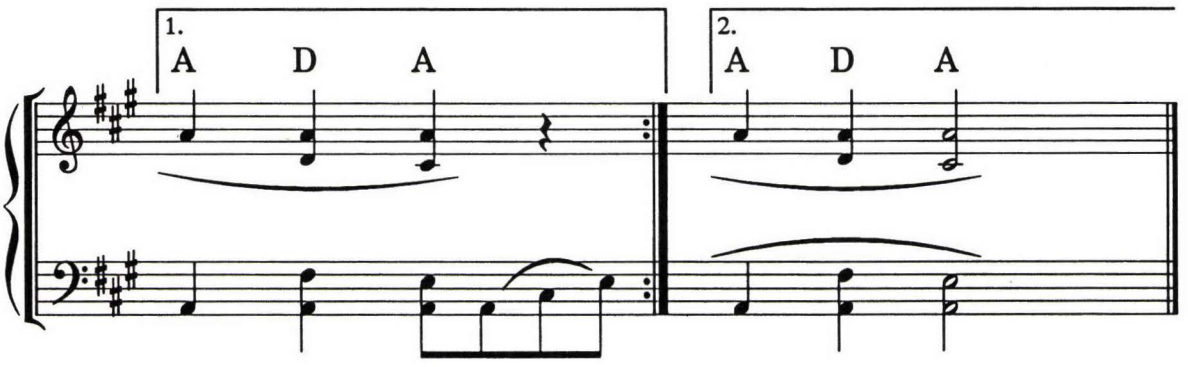


1ra Volta D.S.
2nda Volta D.C.
al Fine



14. NYET NYET


Allegro
F#m
A
mp
Nyet, nyet ni -ka- vo
p
D
F#m
D
E7
kro -m'ye -vo
od - na -vo
ay
ya
Poco Legato
A
D
A
A
E
f
F#m
C#m
E
E7



14. Nyet Nyet

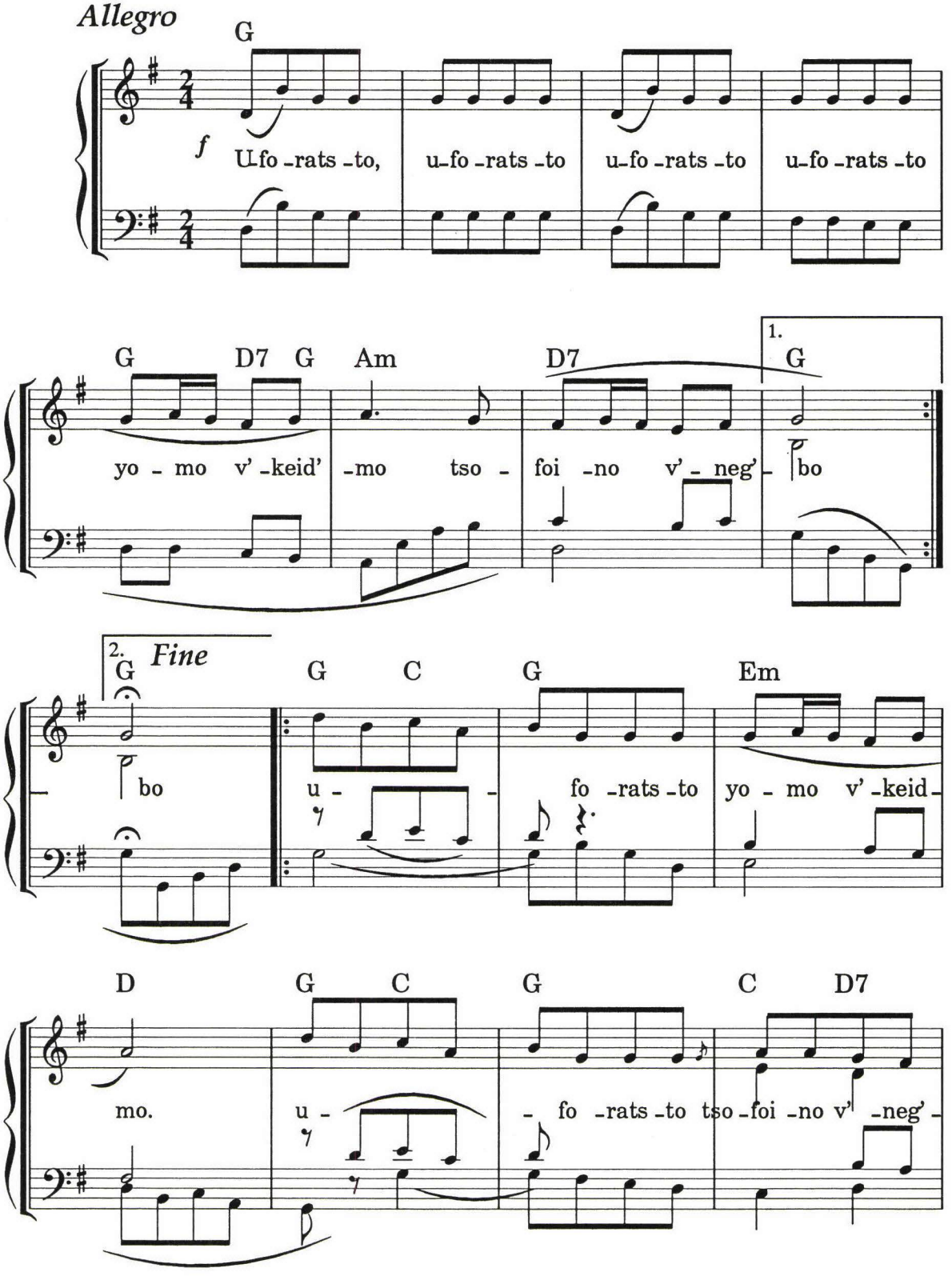
There is no one beside Him. G-d - the only One.

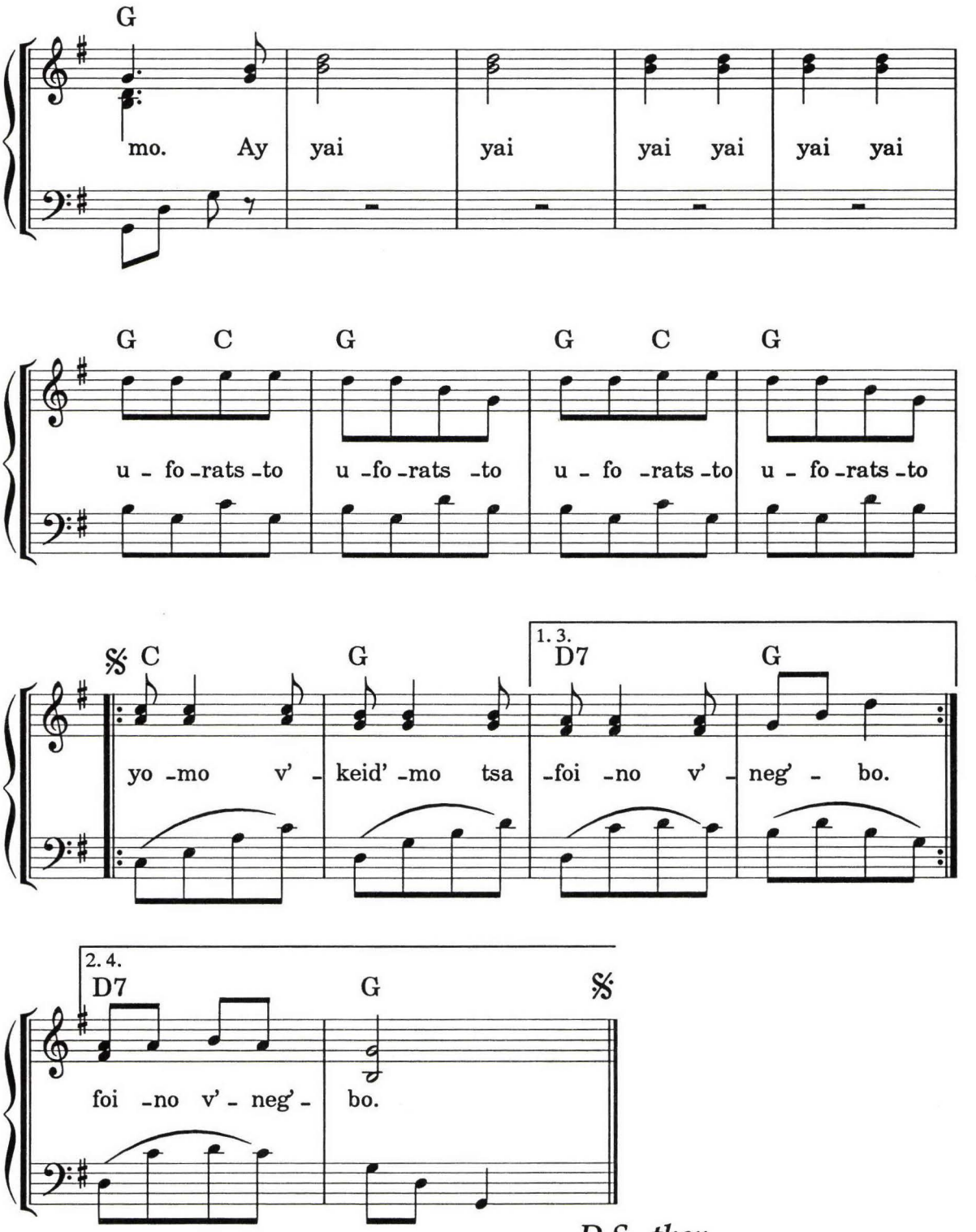
15. Uforatsto

And you will spread out (burst forth) West, East, North and South.

וּפָרַצְתָּ יָמָּה וָקֵדְמָה וְצָפוֹנָה וָנֶגְבָּה

15. UFORATSTO

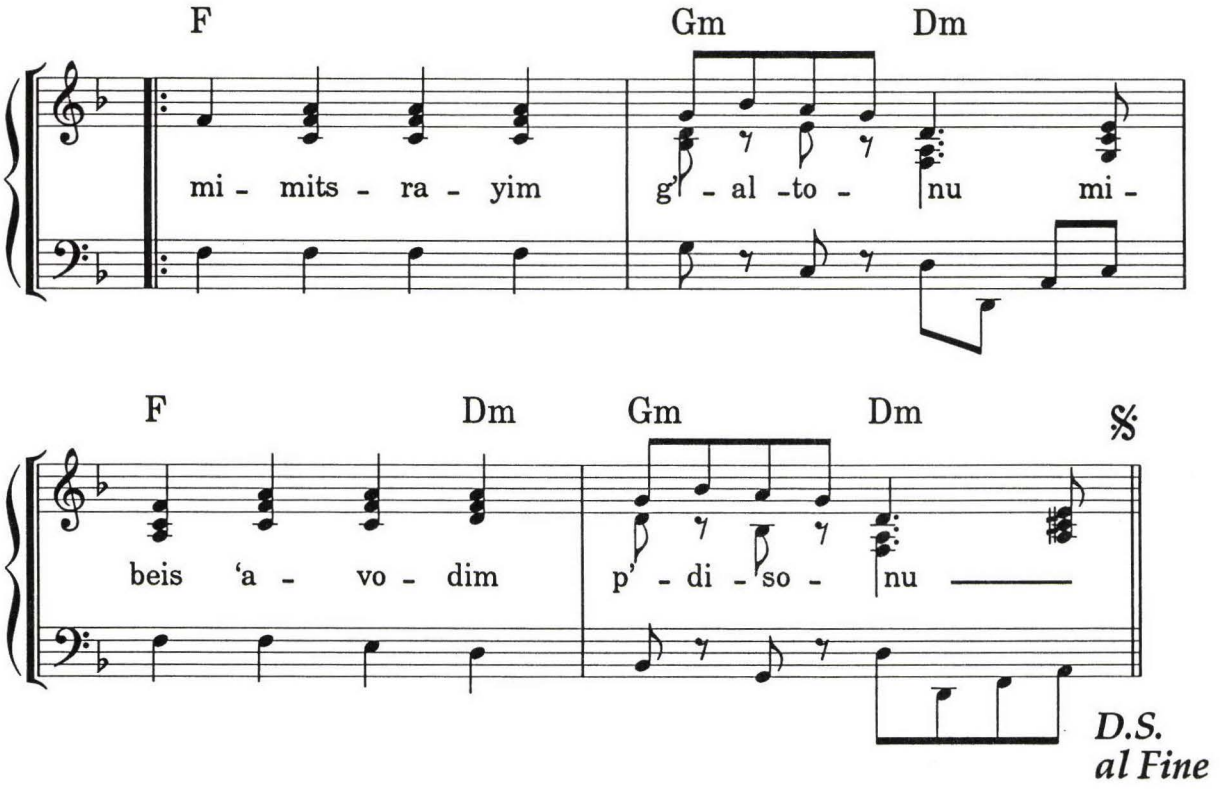




D.S., then
D.C. al Fine

16. MI MITSRAYIM

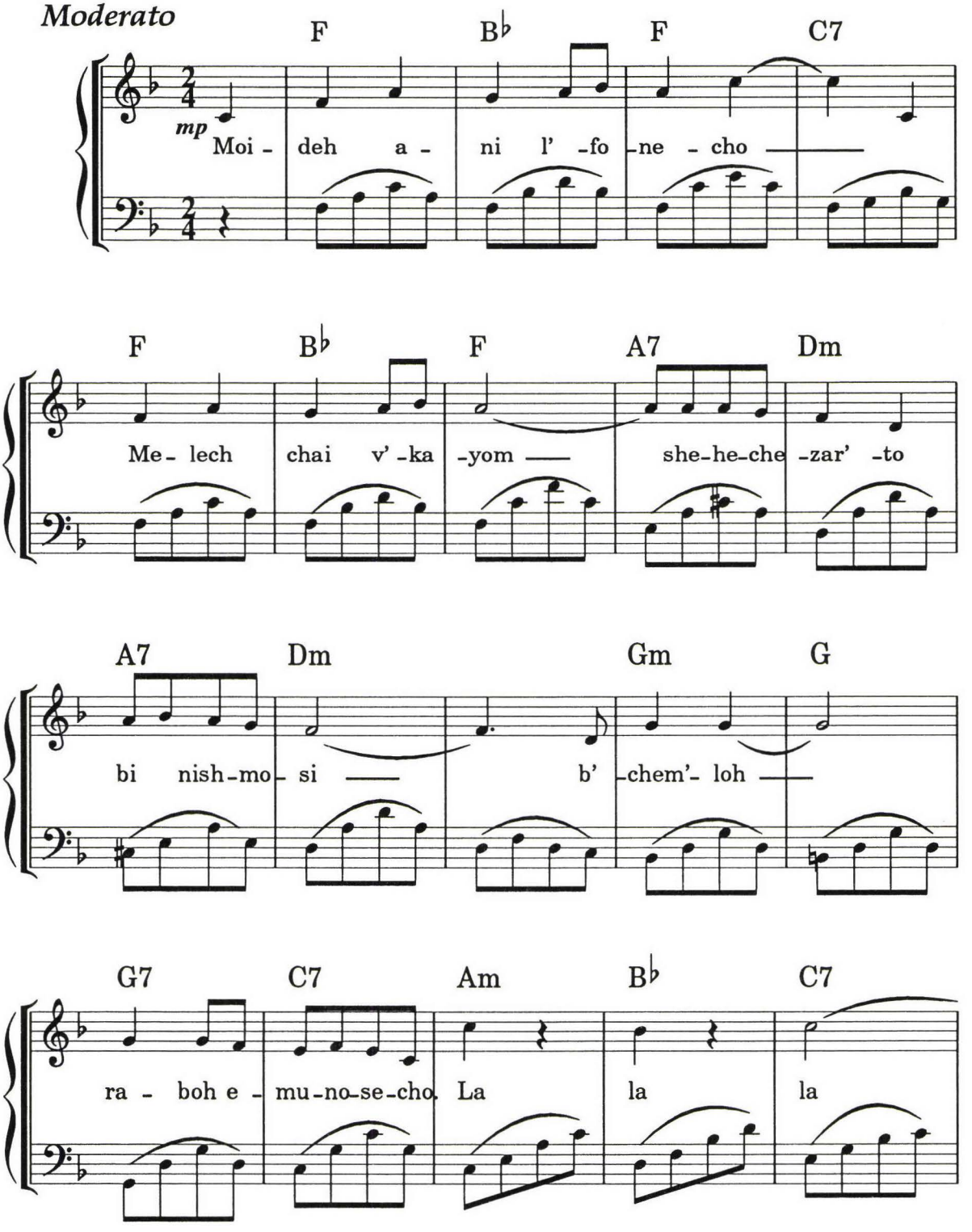




From Egypt You have delivered us. From the house of bondage. You have redeemed us.

מִמִּצְרַיִם גְּאַלְתָּנוּ, מִבֵּית עֲבָדִים פְּדִיתָנוּ,

17. MOIDEH ANI - by V. Marantz

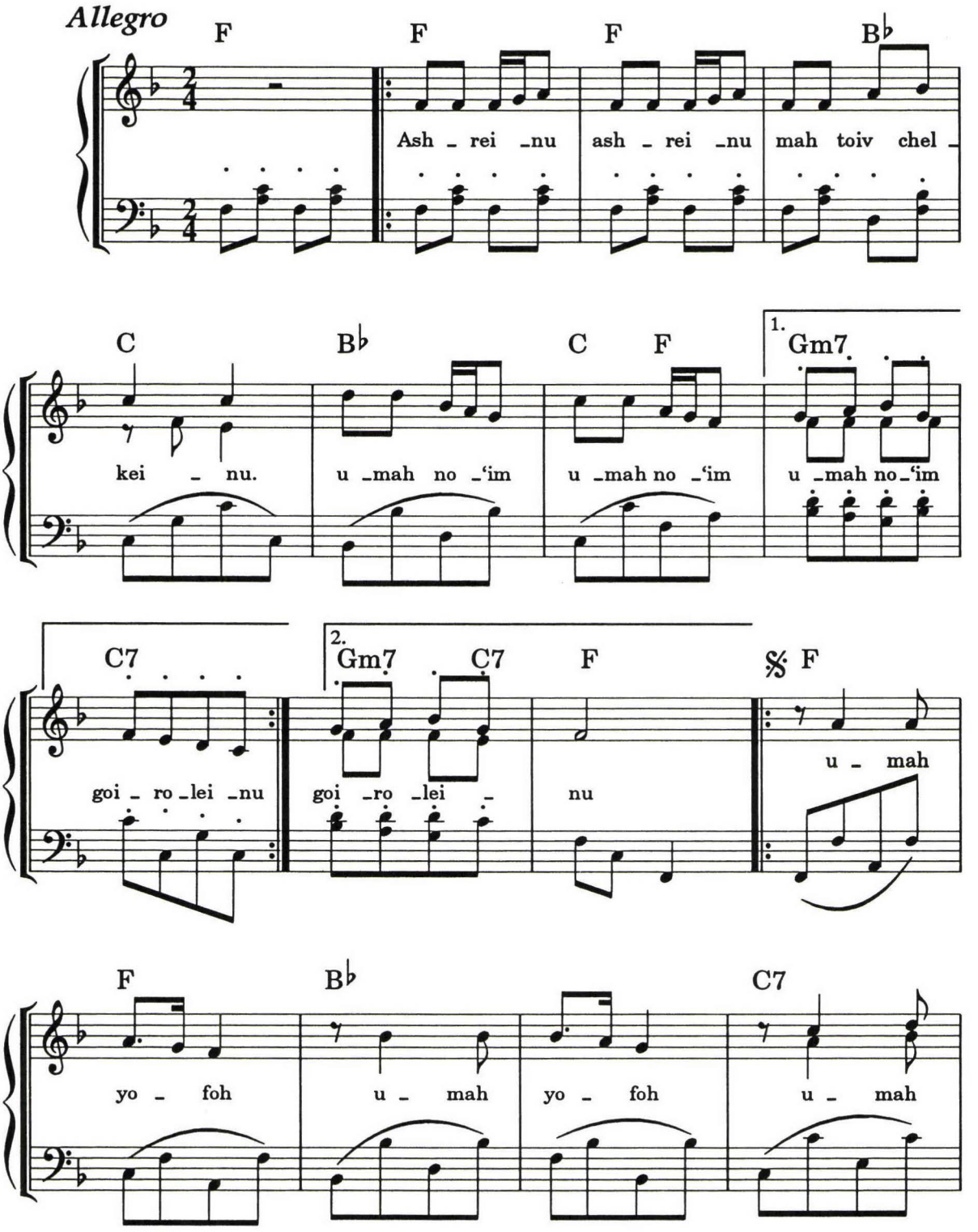


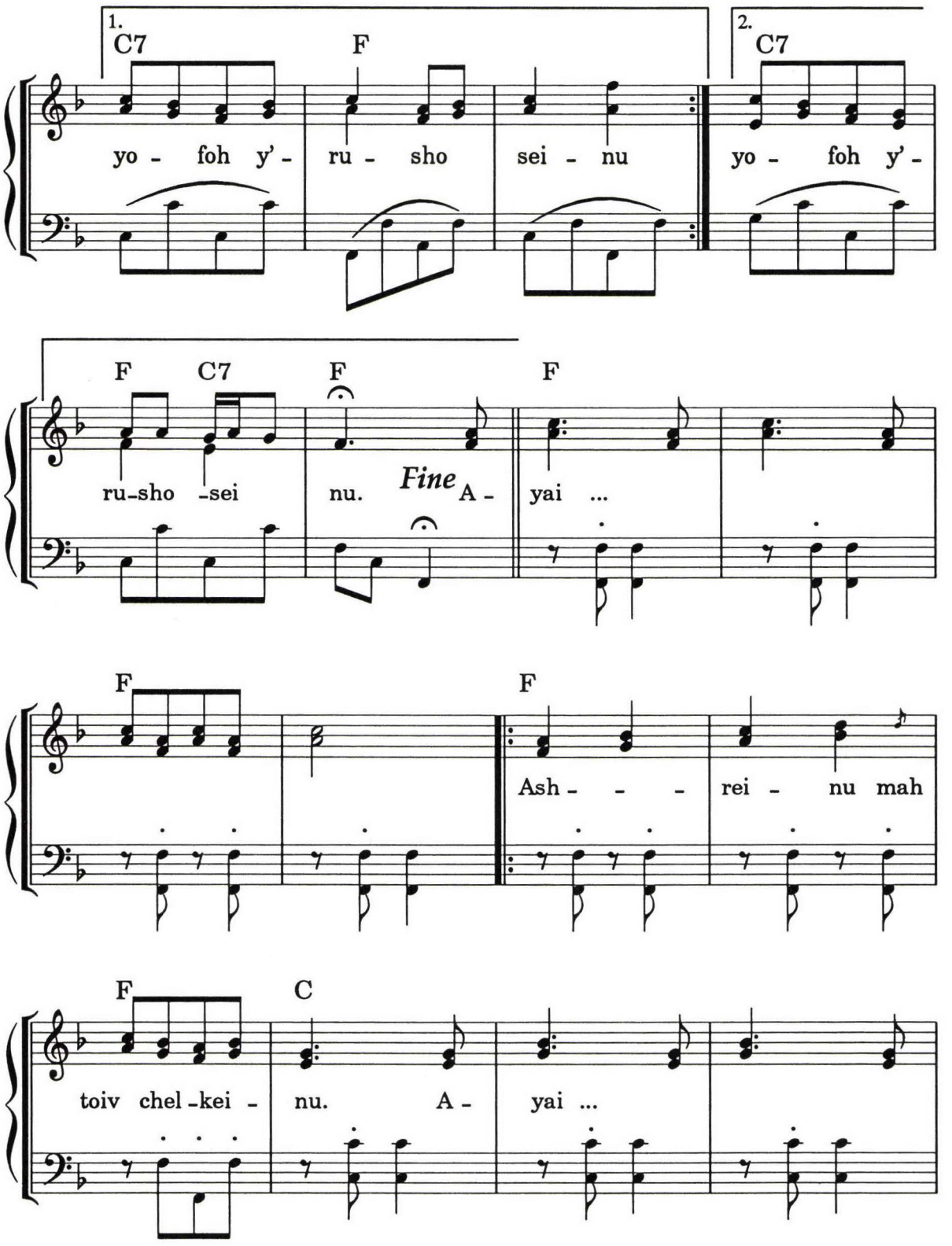


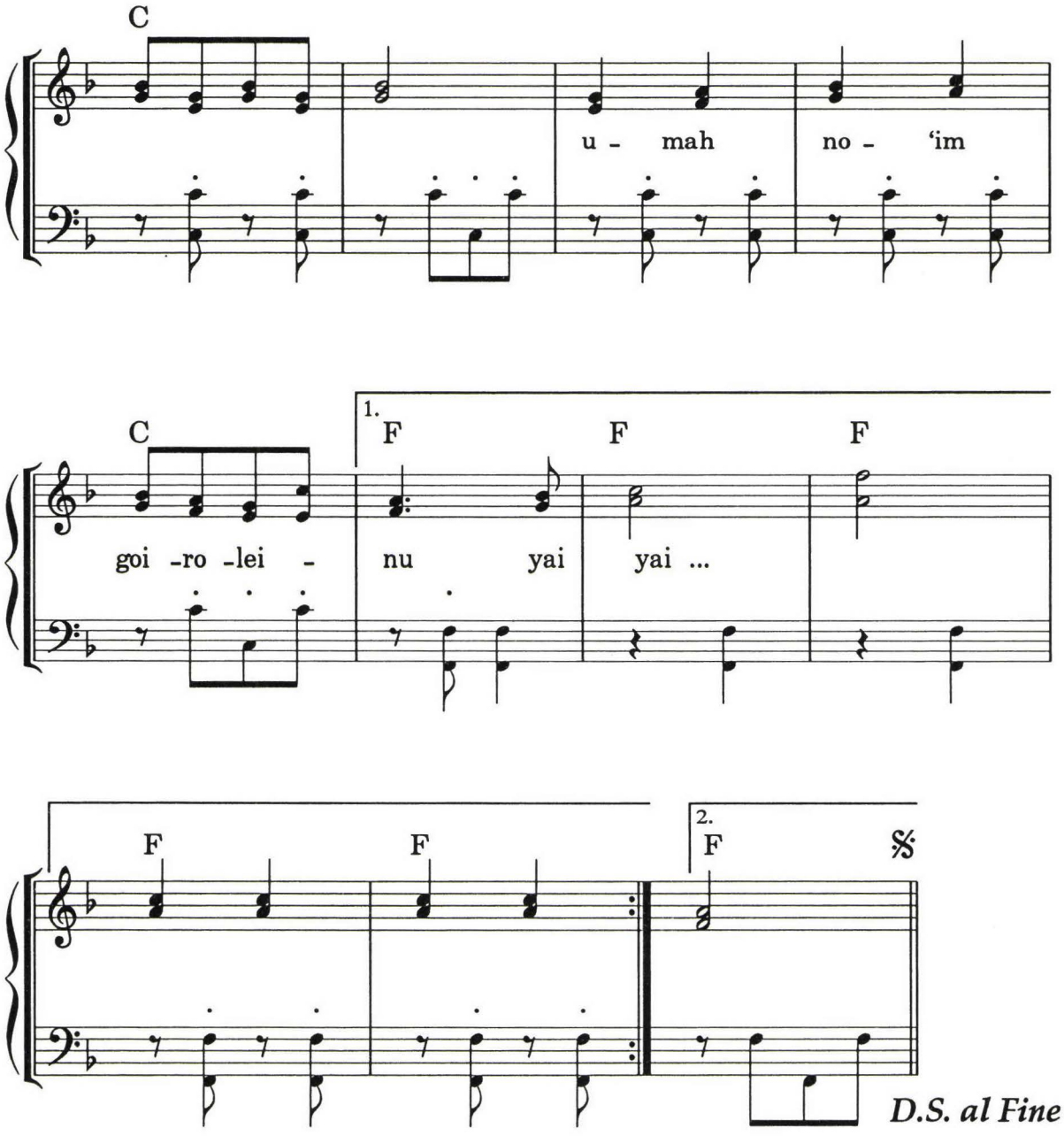
Before You, living and eternal King, I give thanks, for You have mercifully restored my soul within me. Great is Your faithfulness.

מוֹדֶה אֲנִי לְפָנֶיךָ מֶלֶךְ חַי וְקַיָּם,
שֶׁהֶחֱזַרְתָּ בִּי נִשְׁמָתִי בְּחֶמְלָה.
רַבָּה אֱמוּנָתֶךָ:

18. ASHREINU

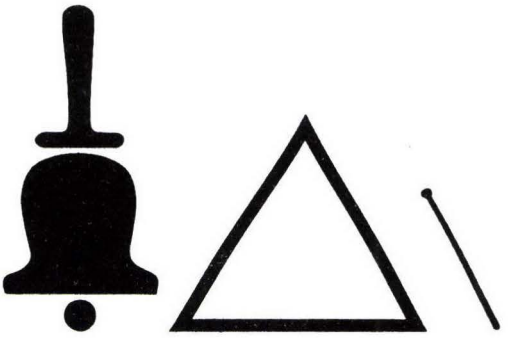

Allegro
F
F
F
B♭
Ash - rei -nu
ash - rei -nu
mah toiv chel -
C
B♭
C
F
1.
Gm7
kei - nu.
u -mah no -'im
u -mah no -'im
u -mah no -'im
C7
2.
Gm7
C7
F
𝄋 F
goi - ro -lei -nu
goi -ro -lei -
nu
u - mah
F
B♭
C7
yo - foh
u - mah
yo - foh
u - mah


1.
C7
F
yo - foh y' - ru - sho sei - nu
2.
C7
yo - foh y' -
F
C7
F
F
ru-sho -sei nu.
Fine
A -
yai ...
F
F
Ash - - - rei - nu mah
F
C
toiv chel -kei - nu.
A -
yai ...


C
u - mah no - 'im
C
goi -ro -lei -
1.
F
F
F
nu yai yai ...
F
F
2.
F
𝄋
D.S. al Fine

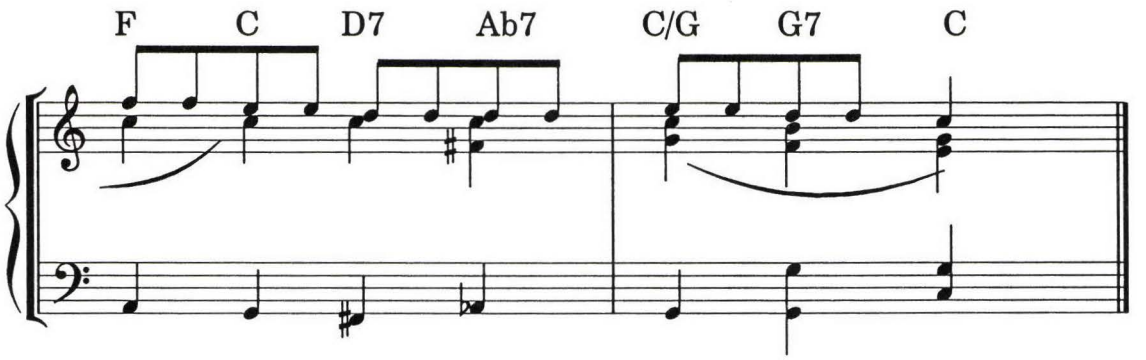
How happy we are. How good is our portion. How pleasant our lot and how beautiful our heritage.

אַשְׁרֵינוּ, מַה טּוֹב חֶלְקֵנוּ, וּמַה נָּעִים גּוֹרָלֵנוּ
וּמַה יָּפָה יְרֻשָּׁתֵנוּ;

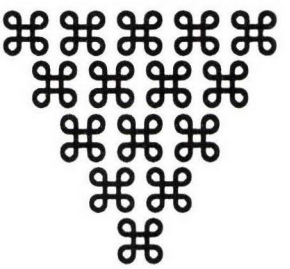


19. WE WANT MOSHIACH NOW No. 2



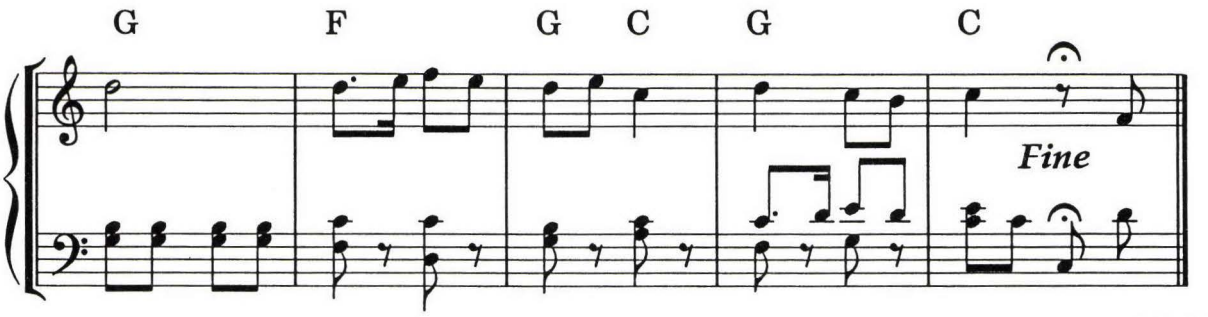

F
C
D7
Ab7
C/G
G7
C





20. THE BENCHING SONG





D.C.
al Fine

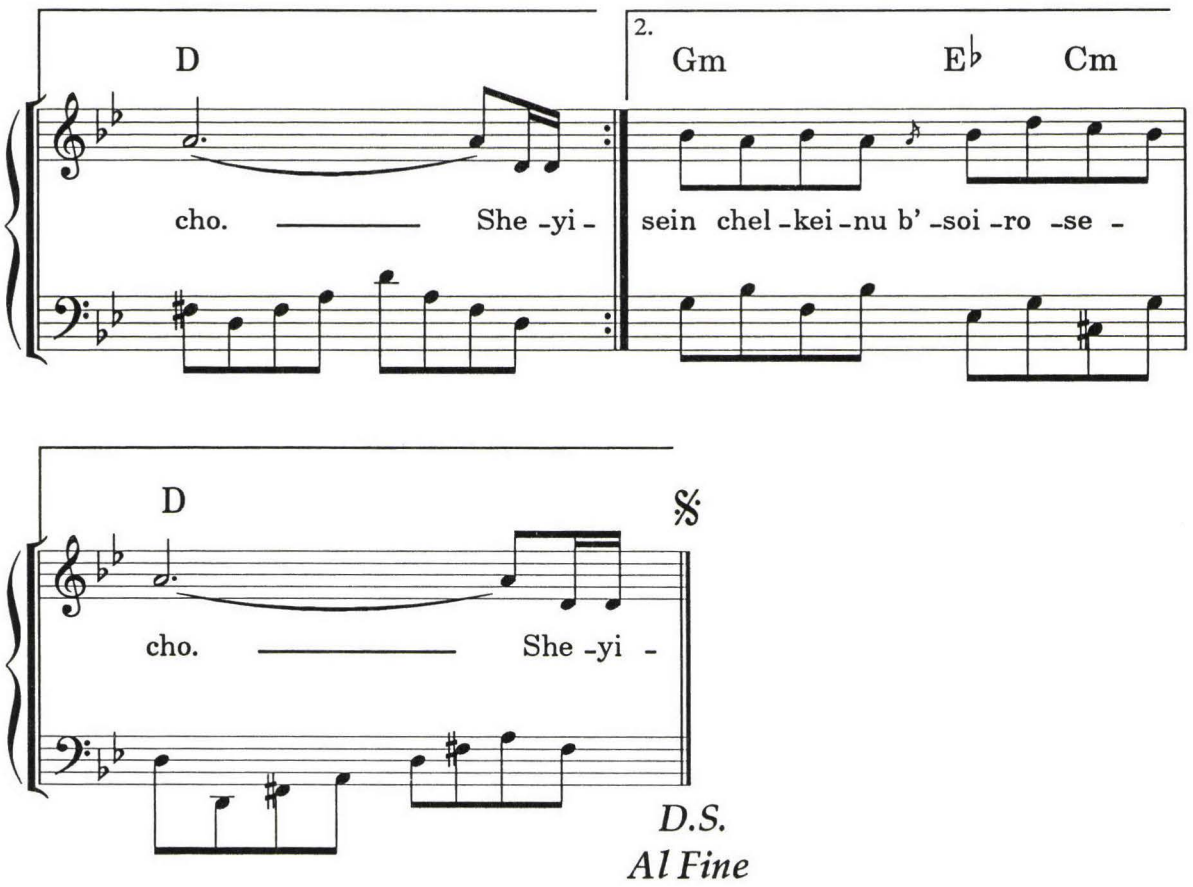


⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘

21. SHEYIBONEH BEIS HAMIKDOSH




D
D
cho. She -yi -
bo -neh beis ha-mik - dosh bi -m'-
Gm
Cm6
hei -ro v' -yo -mei - nu v' -
sein chel -kei -nu b' -soi -ro -se -
D
B♭
Fine
cho. she-yi -
f
bo-neh beis ha-mik -dosh bi -m'-
F
1.
Gm
E♭
hei -ro -v' -yo -mei - nu v' -
sein chel -kei -nu b' -soi -ro -se -



21. SheYiboneh Beis HaMikdosh

May it be Your will L-rd our G-d and G-d of our fathers that the Holy Temple be speedily rebuilt in our days, and may You grant us our portion in Your Torah.

יְהִי רָצוֹן מִלְּפָנֶיךָ ה' אֱלֹקֵינוּ וֵאלֹקֵי אֲבוֹתֵינוּ,
שֶׁיִּבָּנֶה בֵּית הַמִּקְדָּשׁ בִּמְהֵרָה בְיָמֵינוּ,
וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ:

22. Hinei Mah Toiv

See how good it is when brothers sit together.

הִנֵּה מַה־טּוֹב וּמַה־נָּעִים שֶׁבֶת אַחִים גַּם־יָחַד:

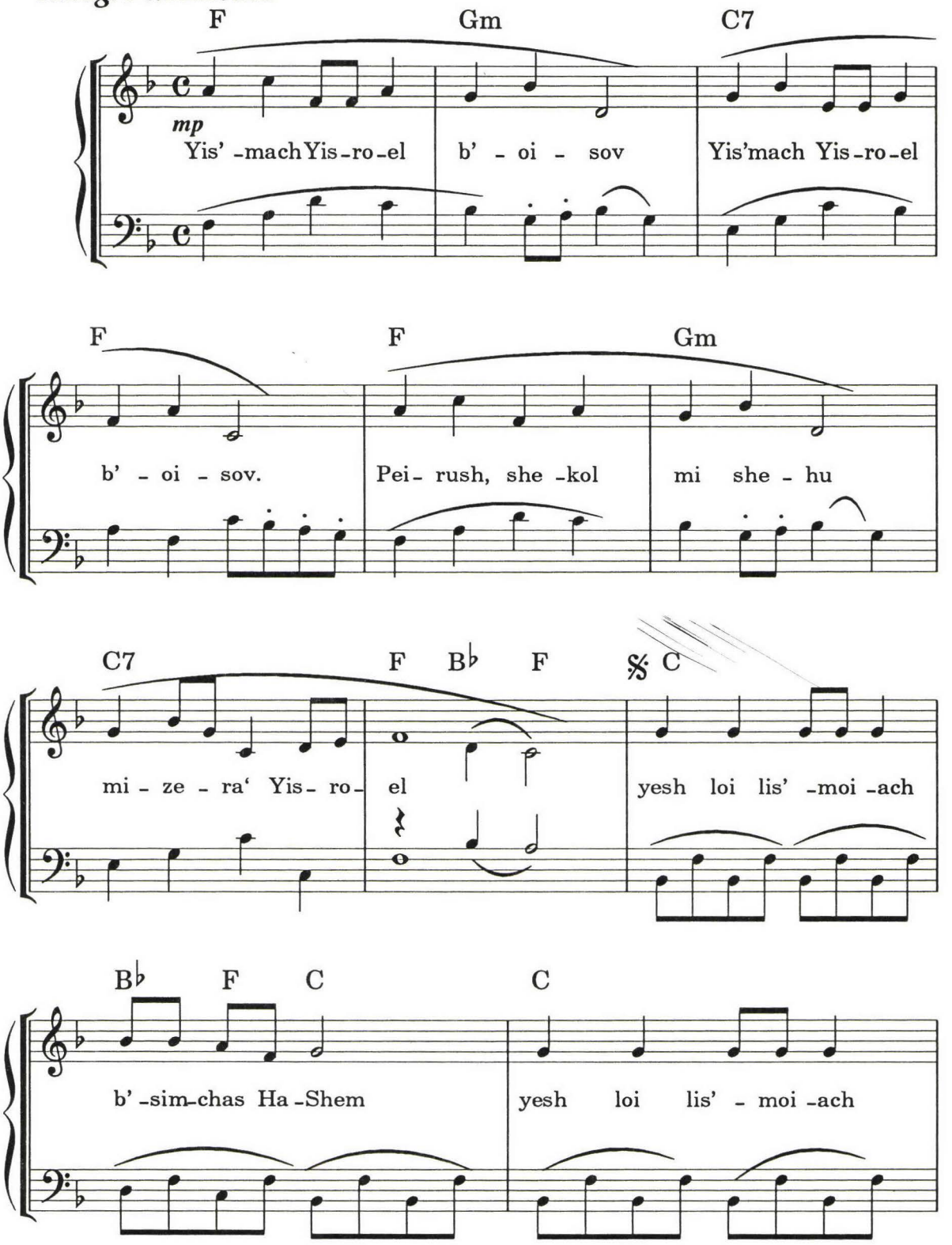
22. HINEI MAH TOIV

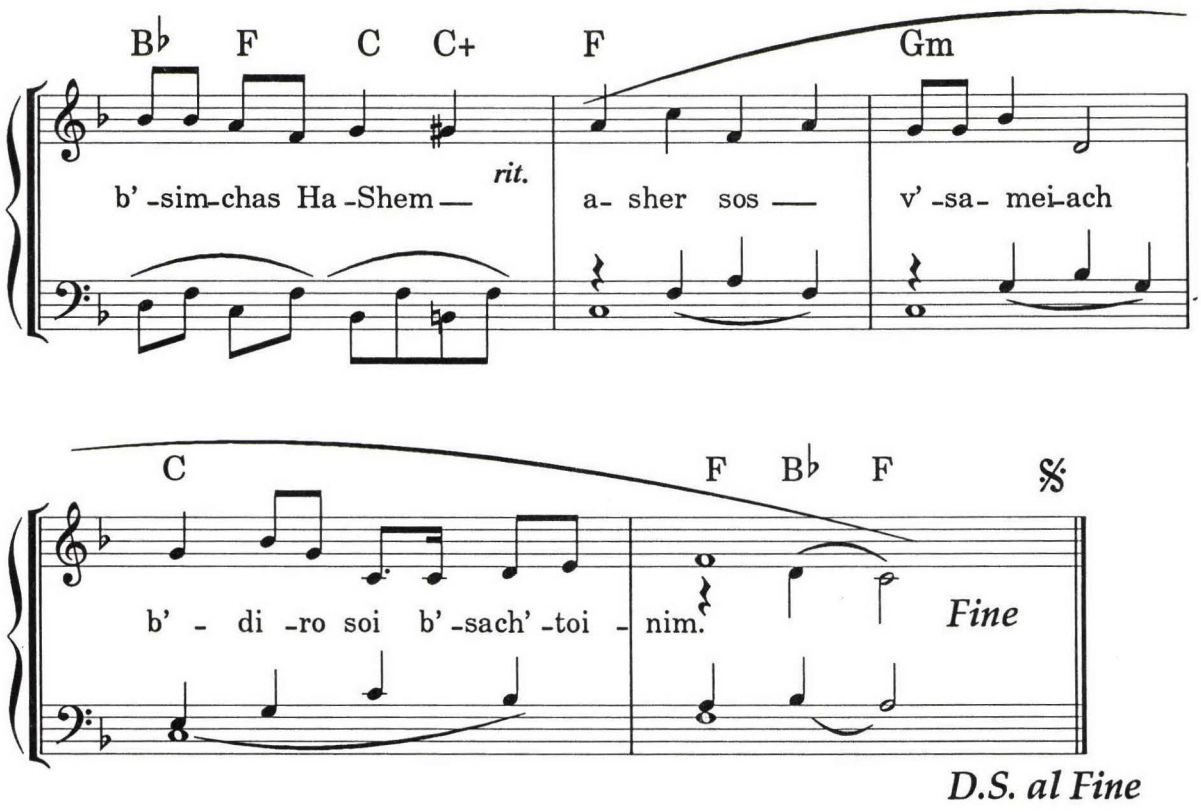


Repeat ad lib

23. YISMACH YISRAEL by V. Marantz

Allegro Moderato



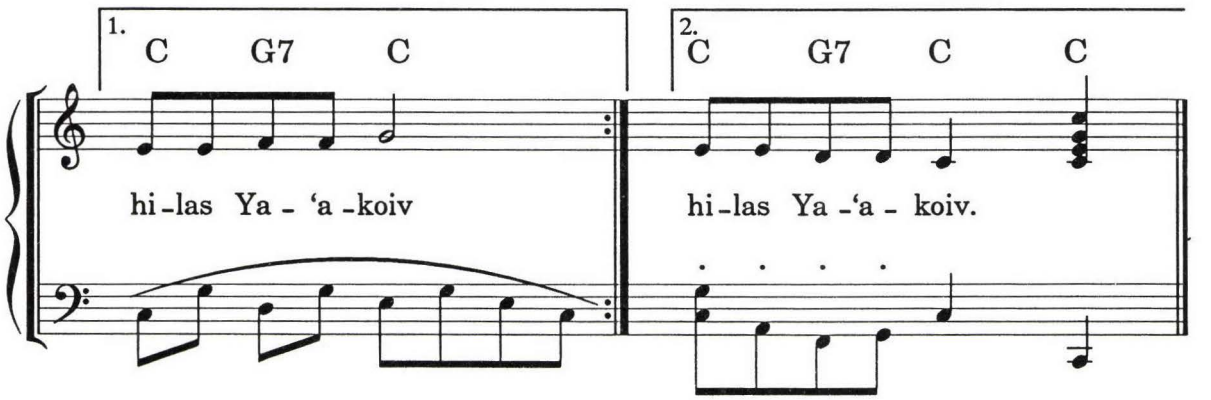


Let Yisroel rejoice in its Maker. We explain that everyone who is of the descendants of Yisroel should be joyful in the joy of Hashem who Himself has rejoiced with great joy in His dwelling place in the lower worlds.

יִשְׂמַח יִשְׂרָאֵל בְּעֹשָׂיו,
פֵּרוּשׁ: שֶׁכָּל מִי שֶׁהוּא מִזֶּרַע יִשְׂרָאֵל
יֵשׁ לוֹ לִשְׂמוֹחַ בְּשִׂמְחַת ה',
אֲשֶׁר שָׂשׂ וְשָׂמֵחַ בְּדִירָתוֹ בְּתַחְתּוֹנִים.

24. TOIROH TSIVOH - by V. Marantz



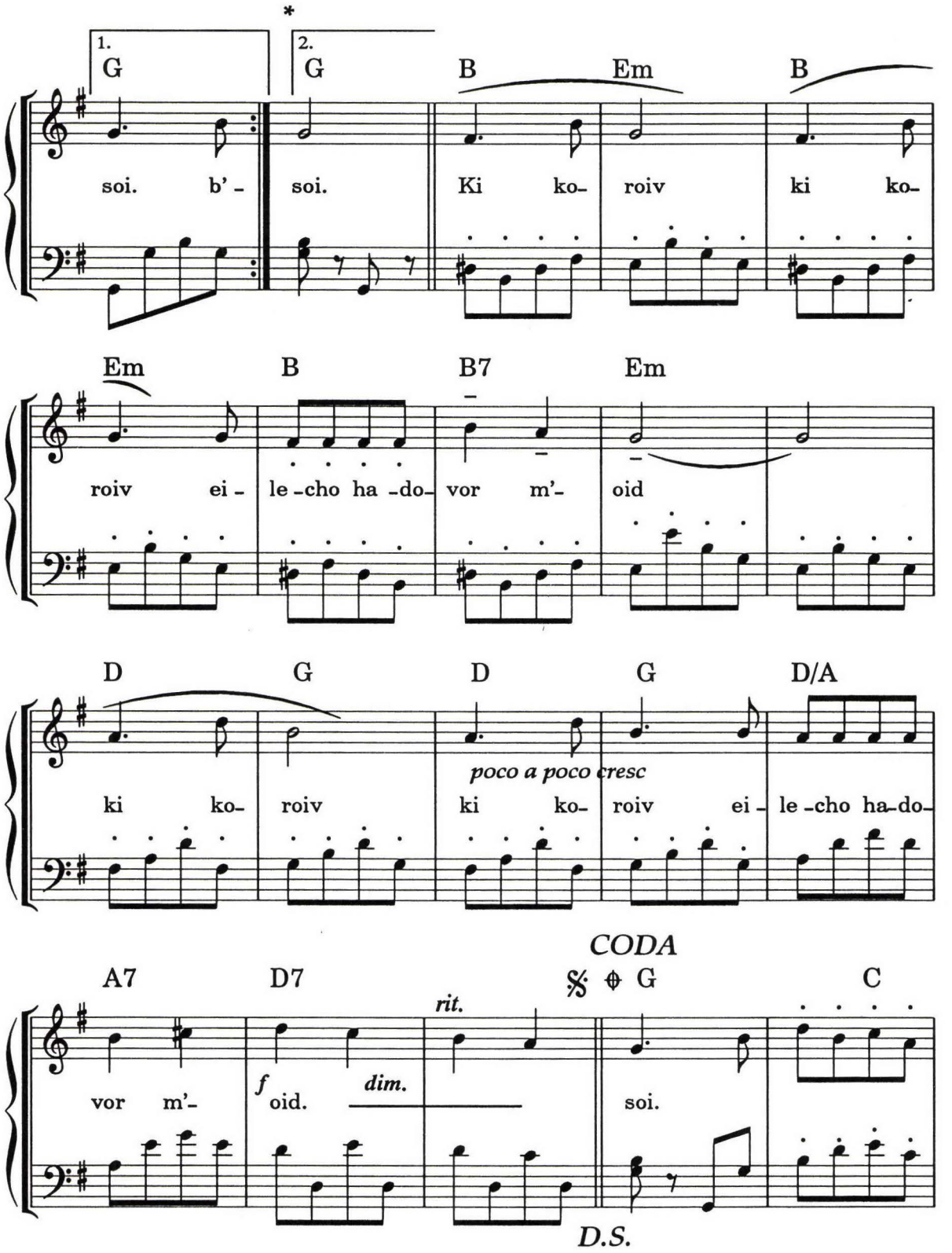


The Torah which Moses commanded us to follow is the inheritance of the Congregation of Jacob.

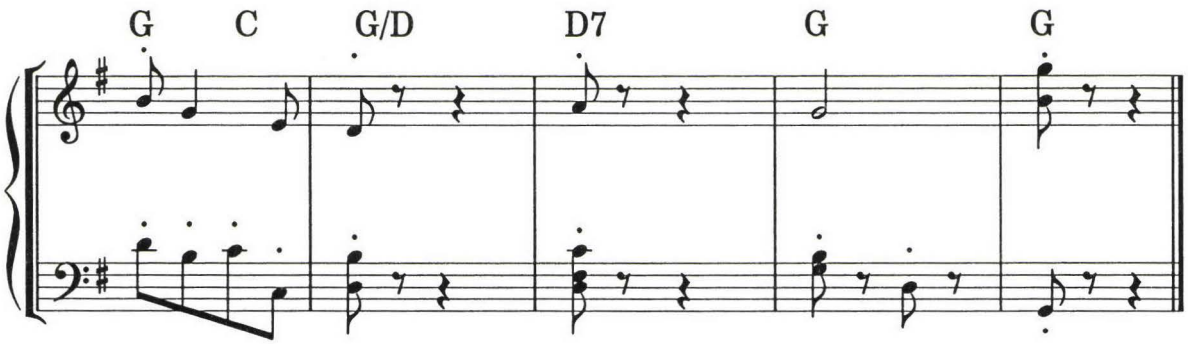
תּוֹרָה צִוָּה לָנוּ מֹשֶׁה מוֹרָשָׁה קְהִלַּת יַעֲקֹב.

25. KI KOROIV - By V. Marantz





* NOTE: After D.S. go to Coda instead of 2nd ending.

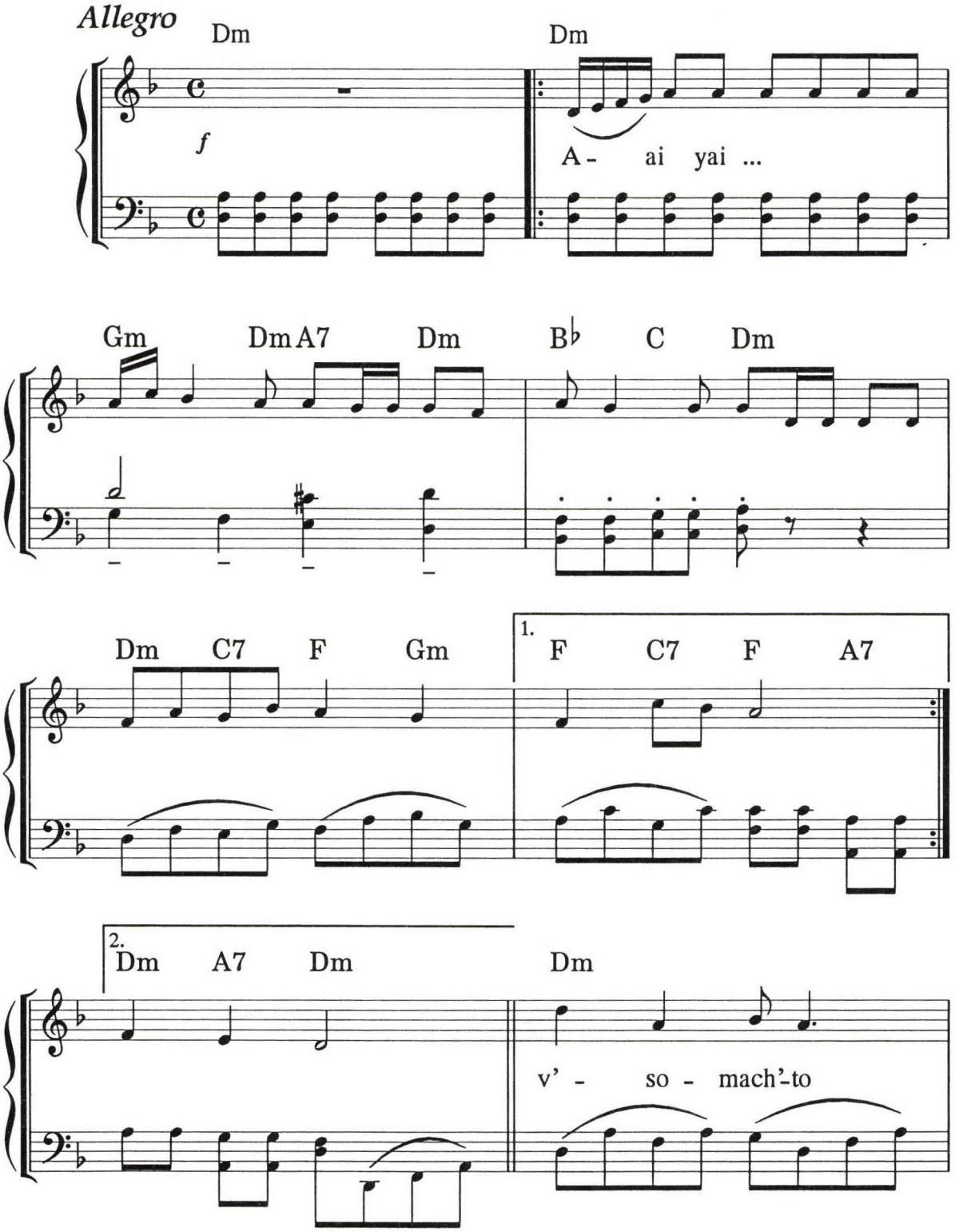


For this thing is close to you in your speaking and in your heart that you may do it.

כִּי קָרוֹב אֵלֶיךָ הַדָּבָר מְאֹד בְּפִיךָ וּבִלְבָבְךָ לַעֲשׂוֹתוֹ.



26. V'SOMACHTO




Dm
D7
b' - cha - ge - cho
v' - ho - yi - so
Gm D7 Gm
C7
ach so - mei - ach
v' - so - mach'-to
C7
C7
b' - cha - ge - cho
v' - ho - yi - so
F C7 F
Gm
ach so -mei - ach.
A - ai yai yai ...



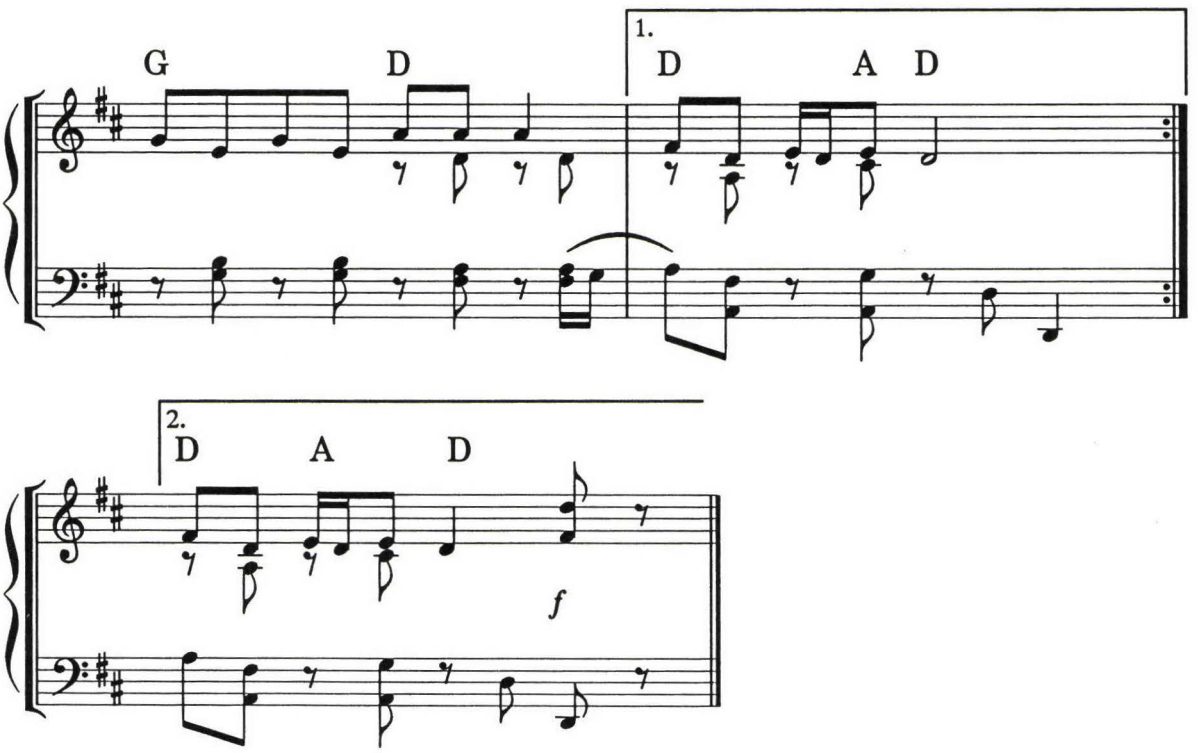
And you will rejoice in your festivals. You will rejoice greatly.

וְשָׂמַחְתָּ בְּחַגֶּךָ ... וְהָיִיתָ אַךְ שָׂמֵחַ׃

27. TSIVOIS HASHEM




a tempo
G
D
G
D
mp
stacc.
G
D
A
D
G
D
G
A
D
D
f
G
D
G
D

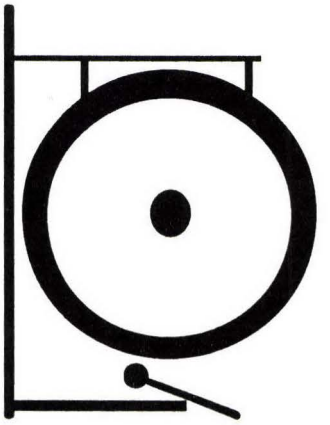

G
D
1.
D
A
D
2.
D
A
D
f











⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘

28. NIGUN SIMCHOH No. 3

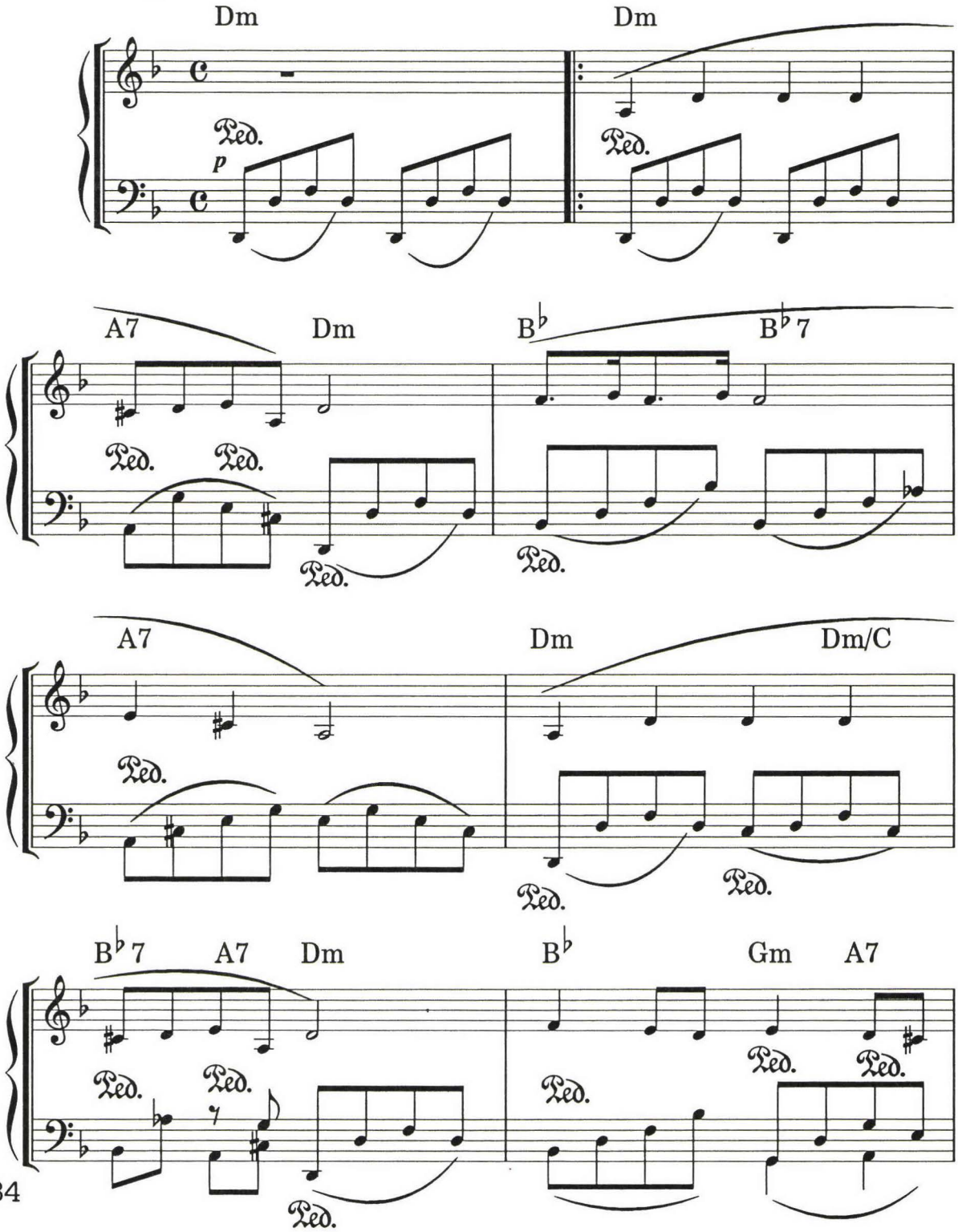
Allegro Moderato



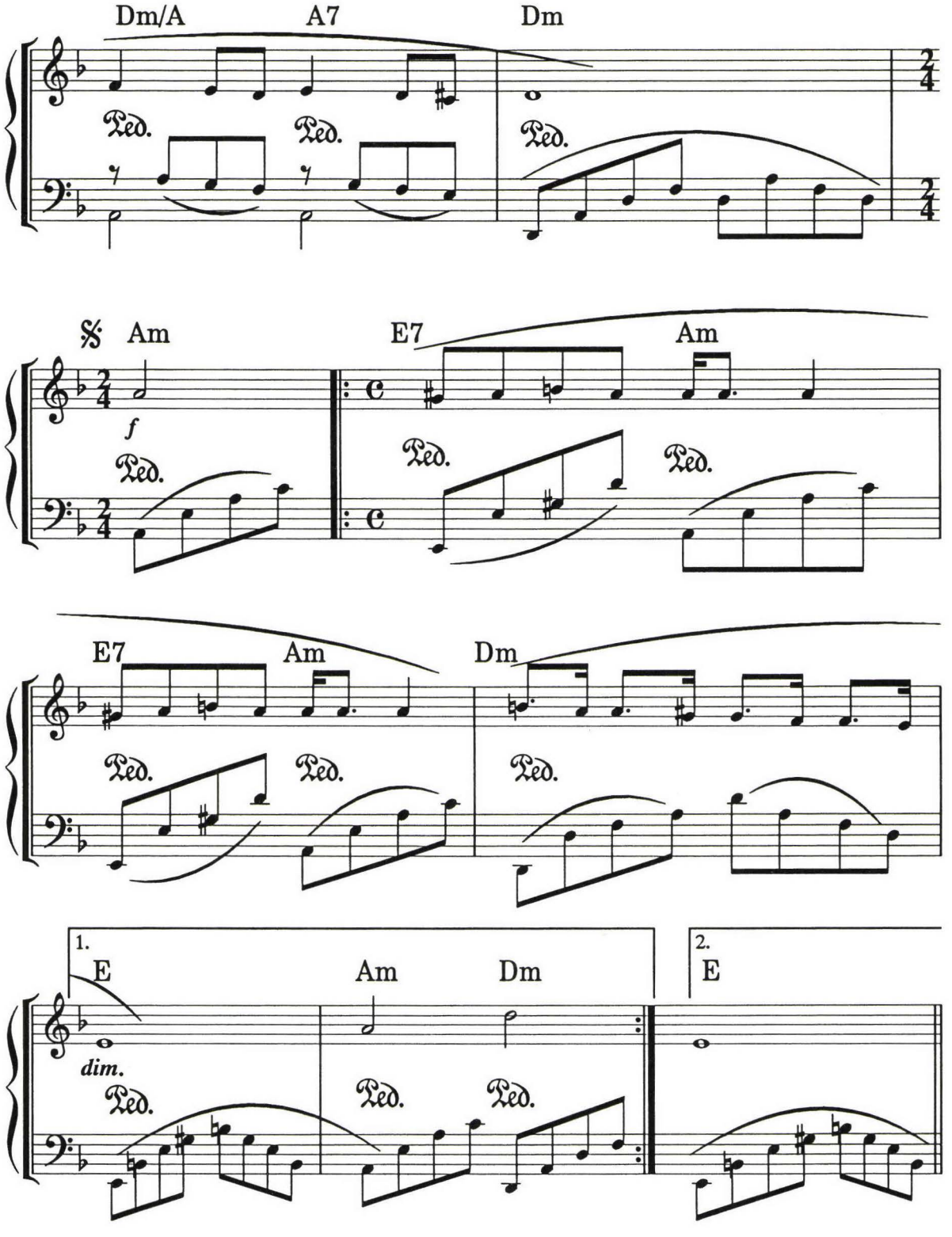

Am C F Dm F B♭ Dm
Piu f
Am Dm F B♭ Dm
Dm Gm Dm Gm Dm Gm Asus A
F Gm Dm Gm F C Dm

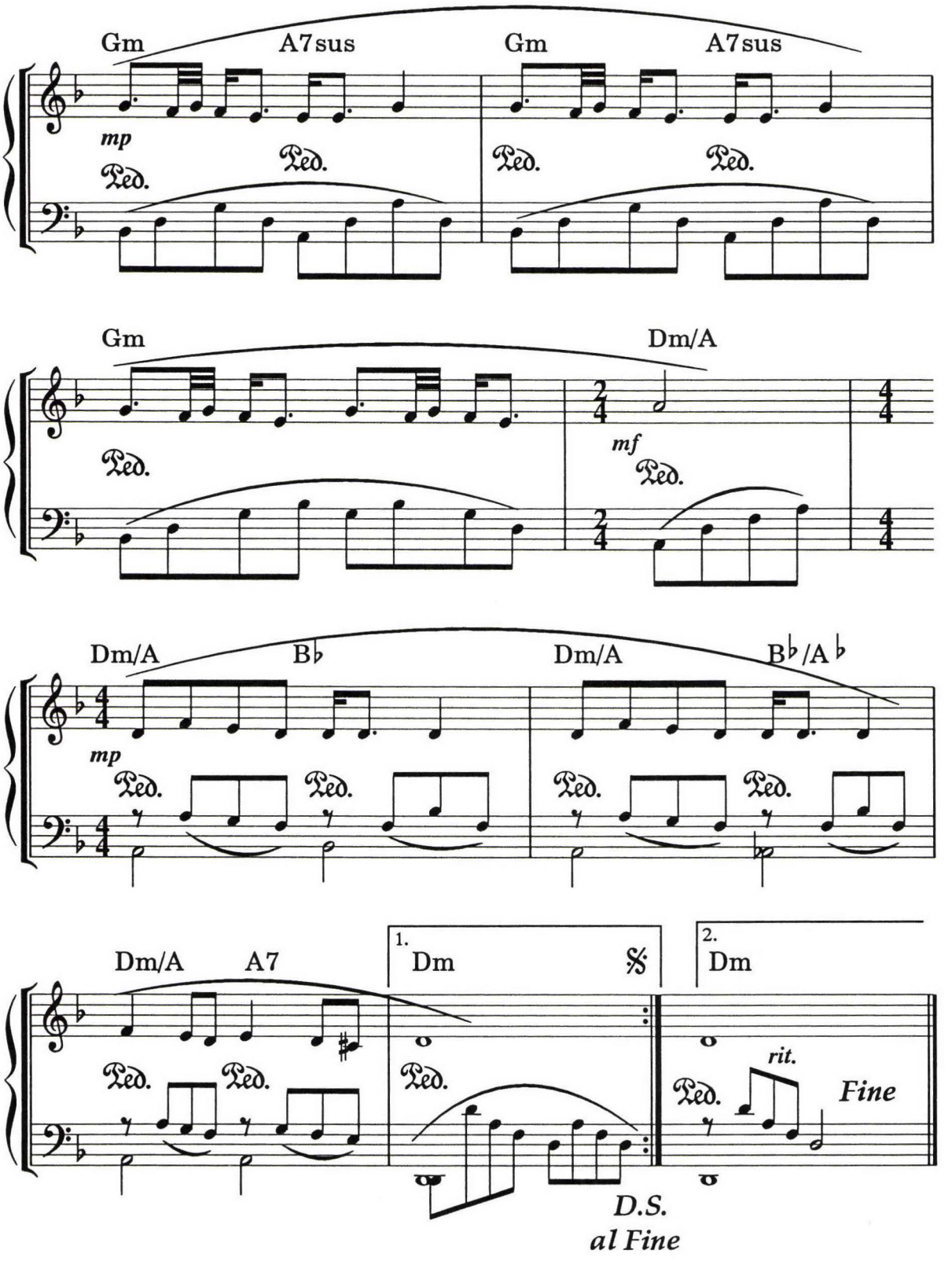
29. THE REBBE'S NIGUN (Before the Ma'amor)

Poco Adagio e legato




Dm
Gm
Poco Piu f
Ped.
Ped.
Gm
Ped.
Ped.
Gm
A
Ped.
Ped.
B♭
Dm/A
B♭7
Ped.
Ped.
Ped.
Ped.


Dm/A
A7
Dm
Ped.
Ped.
Ped.
2
4
𝄋 Am
E7
Am
f
Ped.
Ped.
Ped.
E7
Am
Dm
Ped.
Ped.
Ped.
1.
E
Am
Dm
2.
E
dim.
Ped.
Ped.
Ped.


Gm
A7sus
Gm
A7sus
mp
Ped.
Ped.
Ped.
Ped.
Gm
Dm/A
mf
Ped.
Ped.
Dm/A
B♭
Dm/A
B♭/A♭
mp
Ped.
Ped.
Ped.
Ped.
Dm/A
A7
1.
Dm
2.
Dm
Ped.
Ped.
Ped.
Ped.
rit.
Fine
D.S.
al Fine

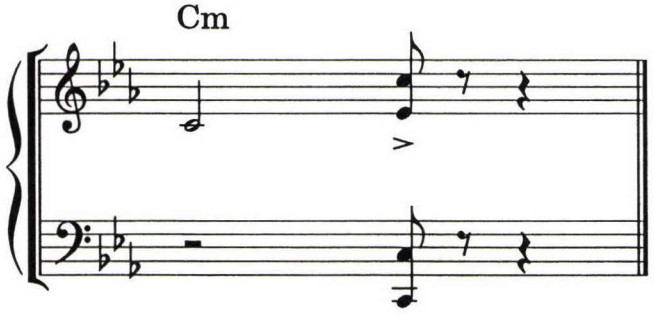
30. NIGUN AFTER THE MA'AMOR




Fm
G
Fm
G
Gm
E♭
Cm
G7
Cm
G
A♭
G7
1.
Cm

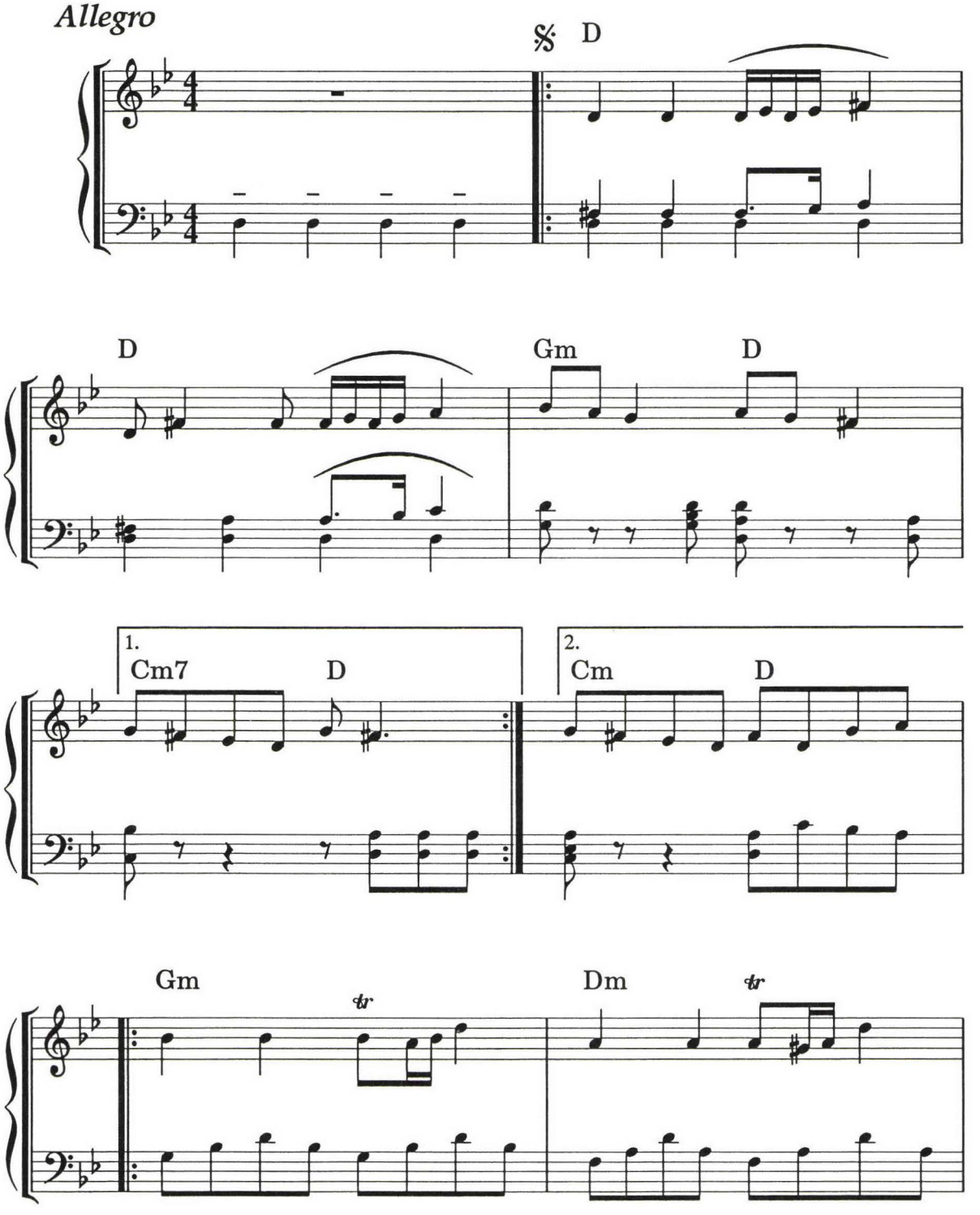

2.
Cm
Cm
Fm
F
E♭
Fm
G
Cm
Cm
Fm


Fm
E♭
Fm
Cm/G
G


Cm



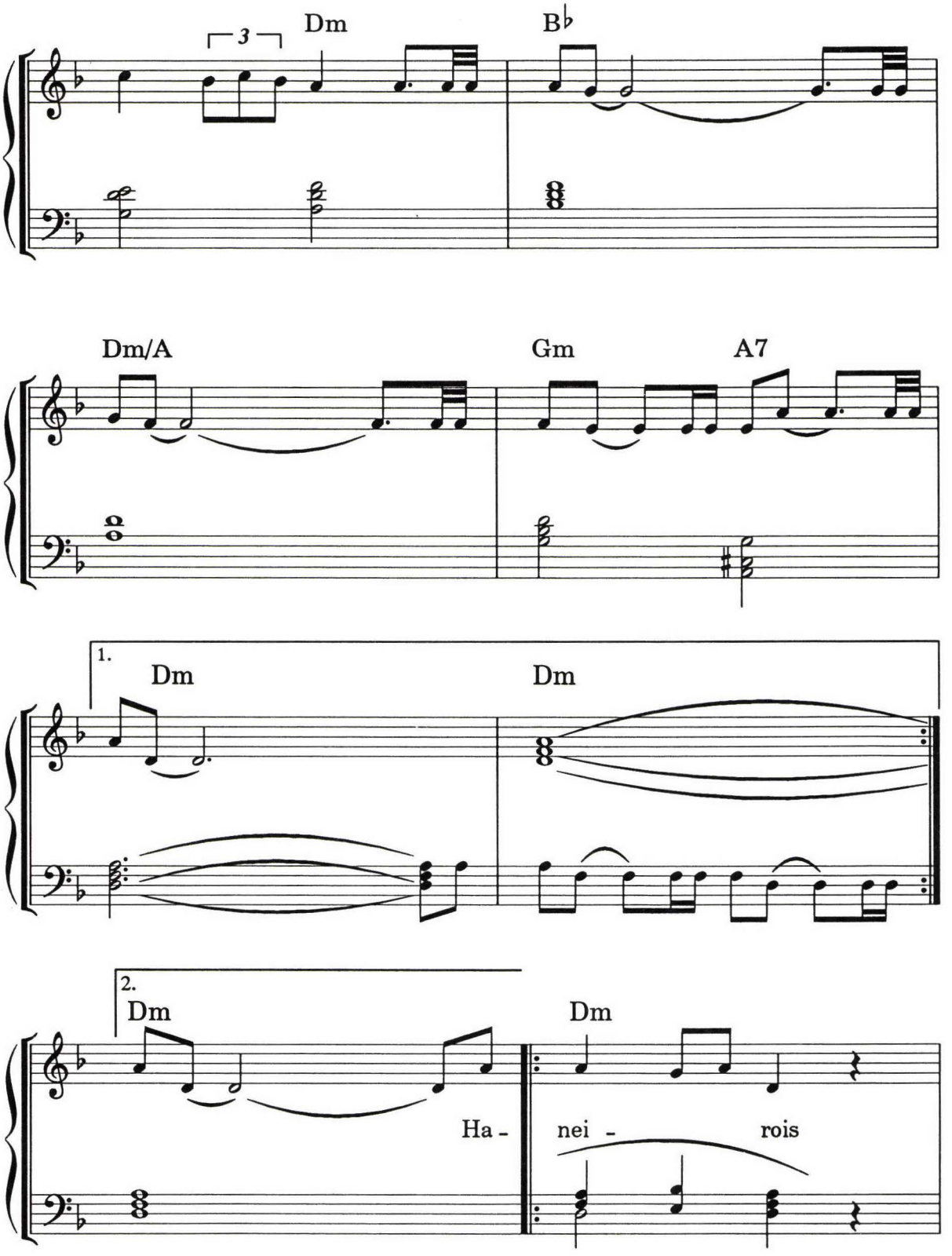
31. NIGUN RIKUD



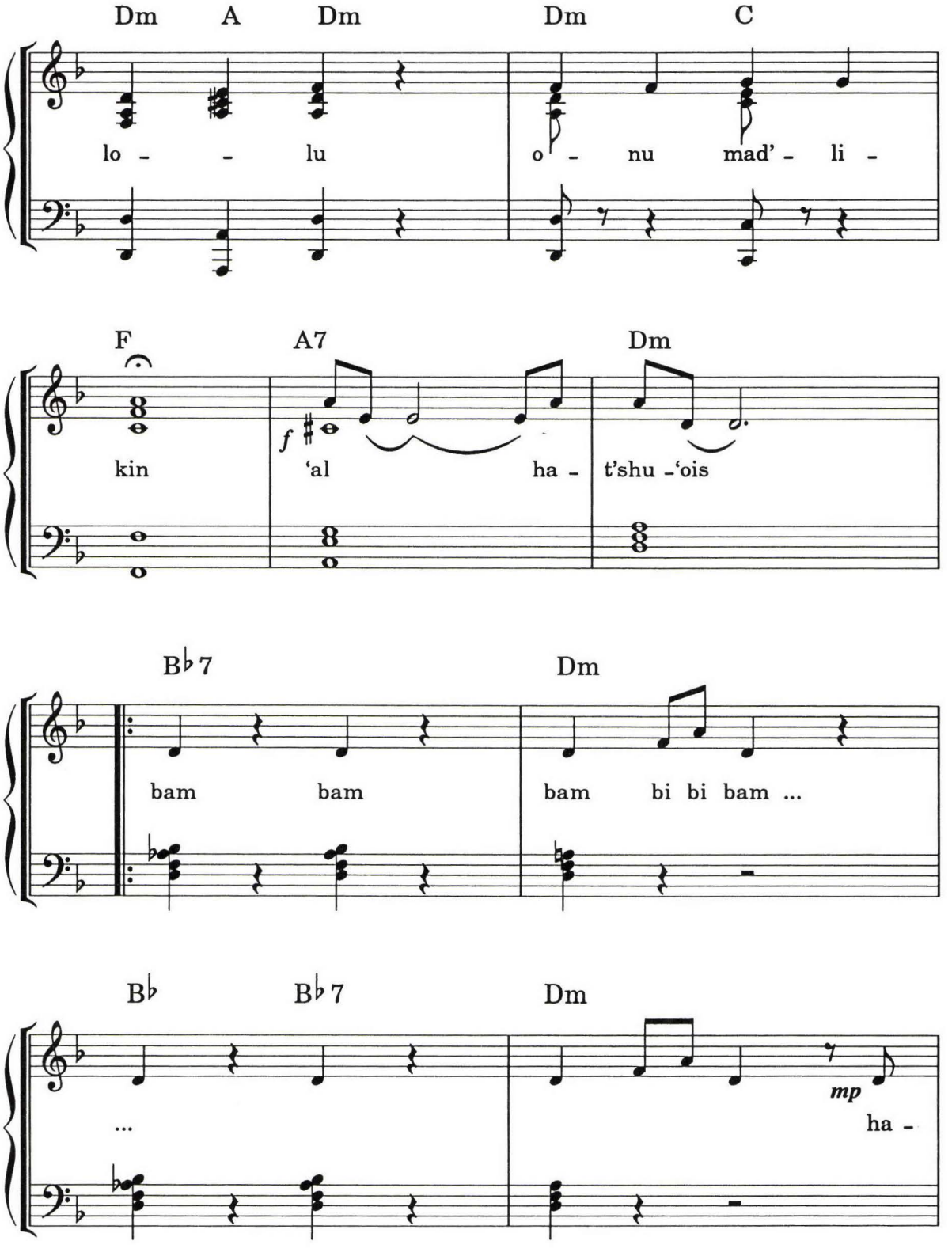

E♭
D
Gm
3
3
D7
1.
Cm
D
2.
Cm
D
𝄋
Fine
D.S. al Fine

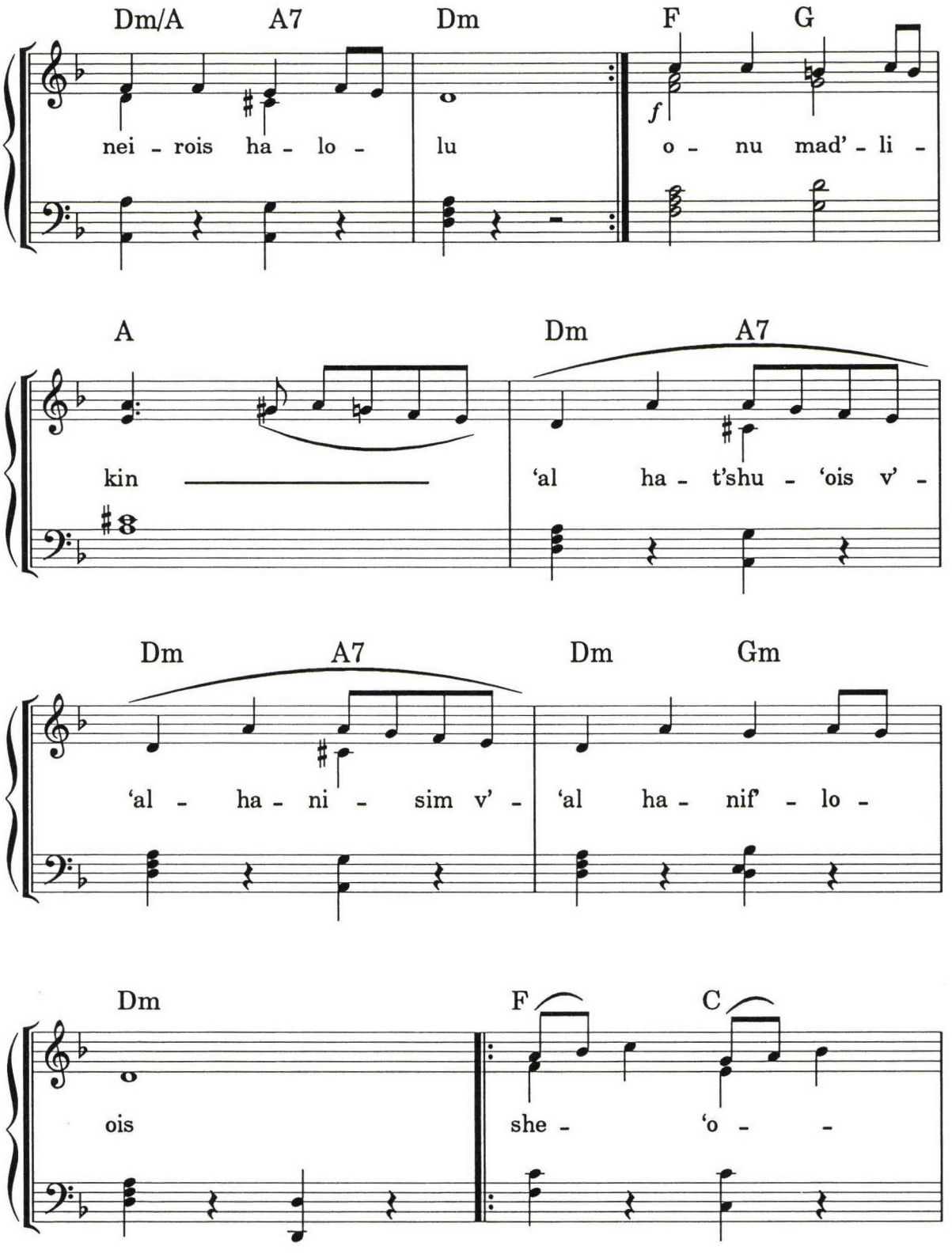
32. HANEIROIS

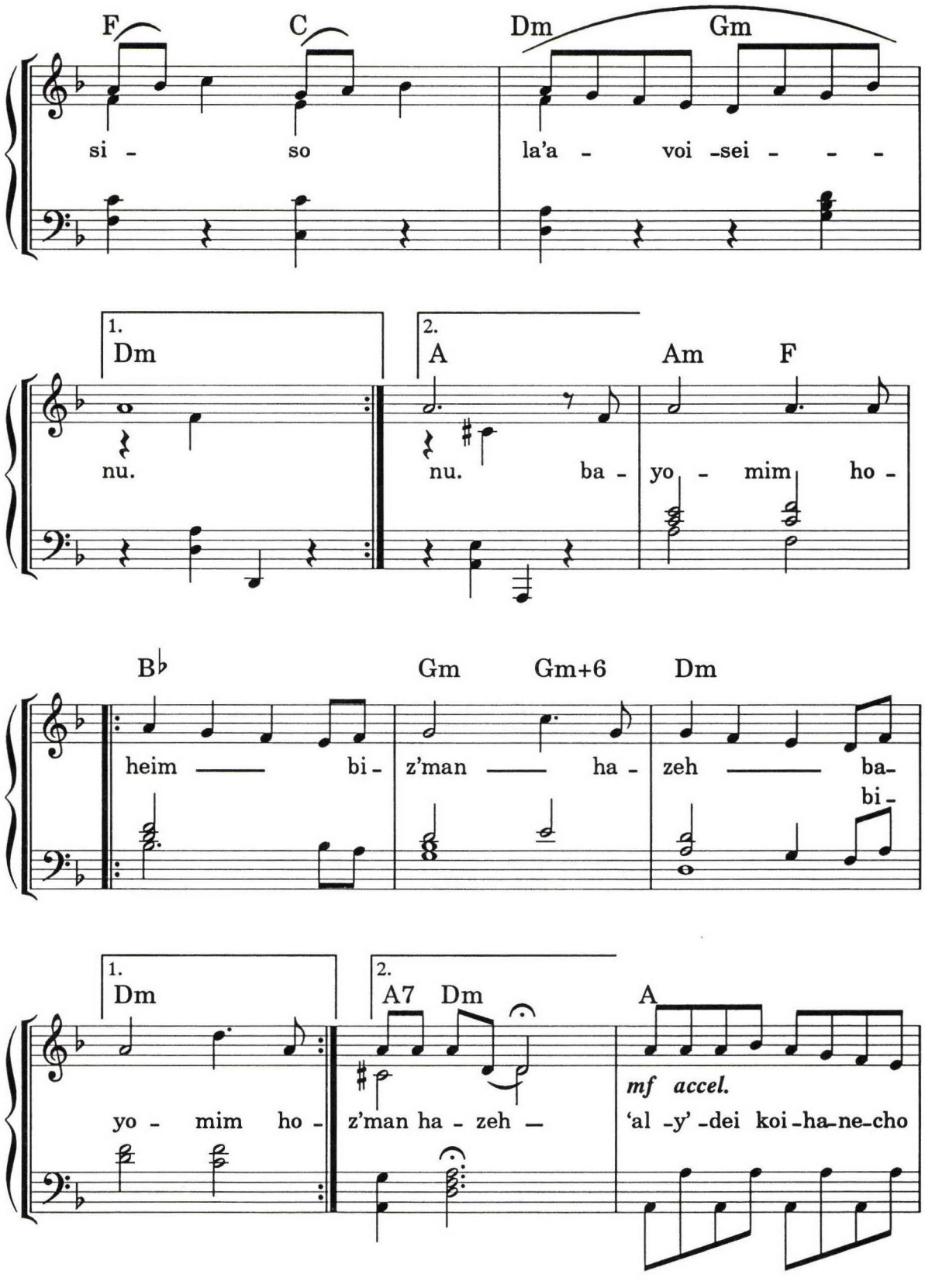


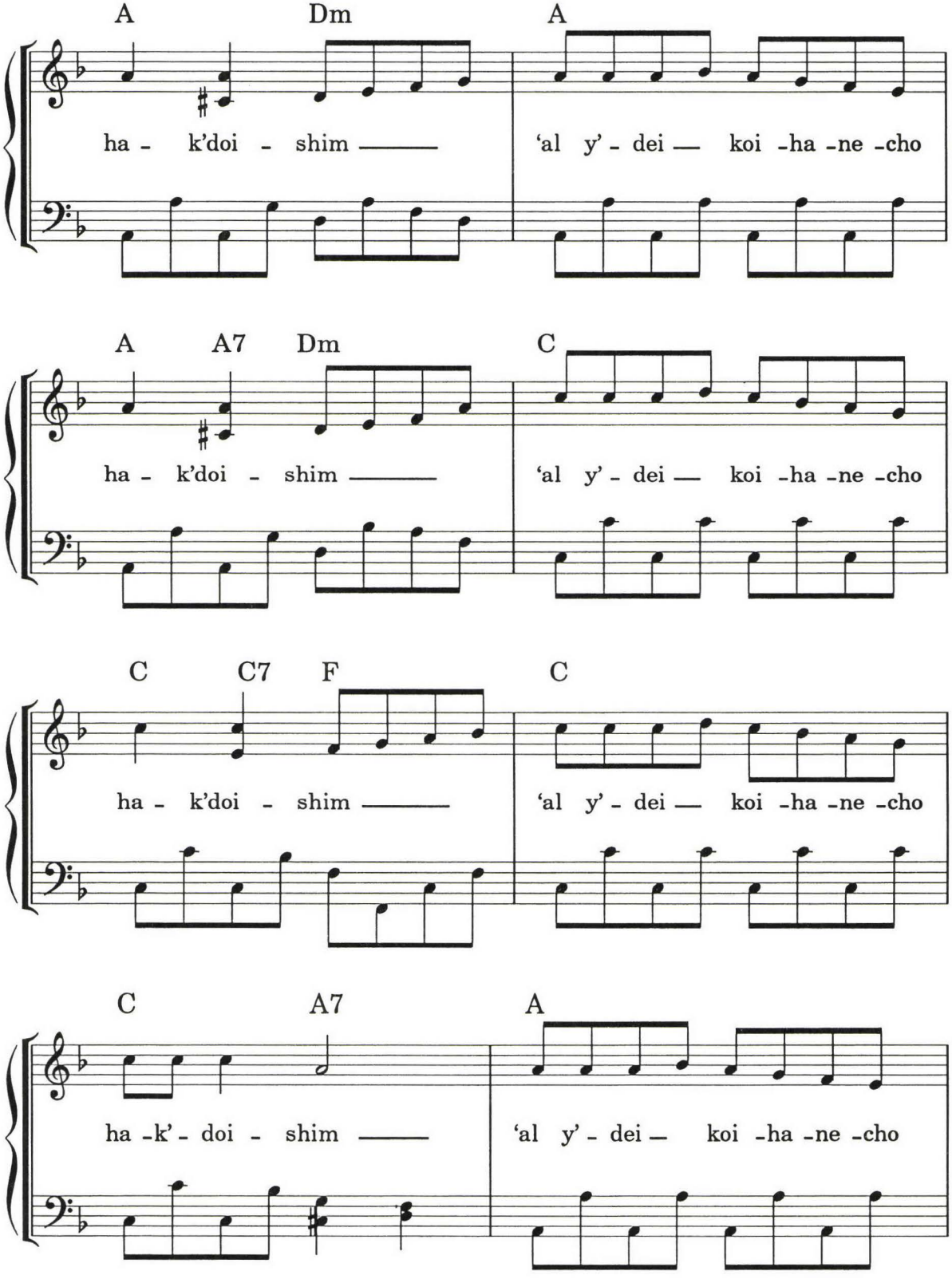

3
Dm
B♭
Dm/A
Gm
A7
1.
Dm
Dm
2.
Dm
Dm
Ha -
nei -
rois


A7 Dm Dm
ha - lo - lu ha - nei - rois
A7 Dm Gm
ha - lo - lu ha - nei - - -
A7 A
- - rois ha - lo - lu
A Dm A Dm
ha - lo - lu - ha - nei - - rois ha -


Dm A Dm Dm C
lo - - lu o - nu mad' - li -
F A7 Dm
kin f 'al ha - t'shu -'ois
B♭7 Dm
bam bam bam bi bi bam ...
B♭ B♭7 Dm
... mp ha -


Dm/A A7 Dm F G
nei - rois ha - lo - lu o - nu mad' - li -
A Dm A7
kin 'al ha - t'shu - 'ois v' -
Dm A7 Dm Gm
'al - ha - ni - sim v' - 'al ha - nif' - lo -
Dm F C
ois she - 'o - -


F C Dm Gm
si - so la'a - voi -sei - - -
1. Dm
2. A Am F
nu. nu. ba - yo - mim ho -
B♭ Gm Gm+6 Dm
heim — bi - z'man — ha - zeh — ba- bi -
1. Dm
2. A7 Dm A
yo - mim ho - z'man ha - zeh —
mf accel.
'al -y' -dei koi -ha-ne-cho

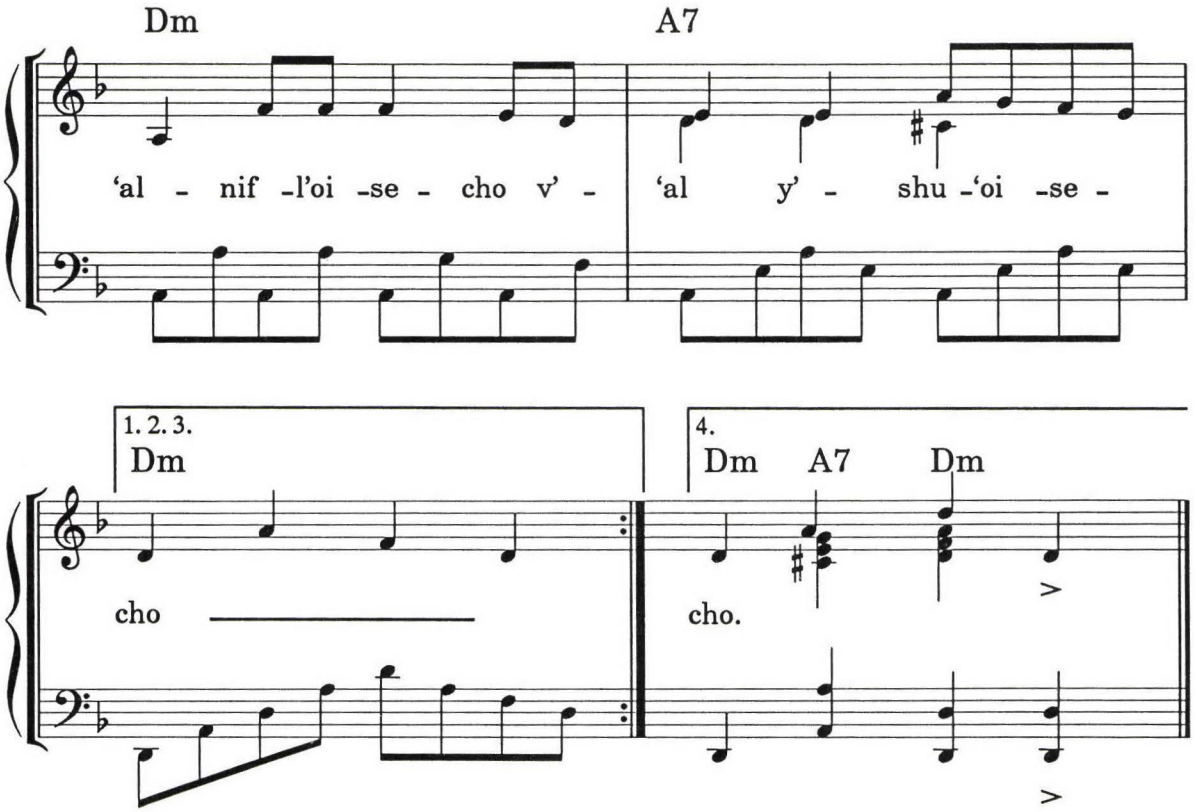

A Dm A
ha - k'doi - shim ——
'al y' - dei — koi -ha -ne -cho
A A7 Dm C
ha - k'doi - shim ——
'al y' - dei — koi -ha -ne -cho
C C7 F C
ha - k'doi - shim ——
'al y' - dei — koi -ha -ne -cho
C A7 A
ha -k' - doi - shim ——
'al y' - dei — koi -ha -ne -cho


A
Dm
A
ha - k'doi - shim
'al y' - dei koi -ha -ne -cho
Slower
A
Dm
Dm
3
ha - k'doi -shim
f
ya da da da ...
Dm
C7
F
C
2
4


F
3
3
B♭
1.
Dm
2.
Dm
Tempo I
Dm
accel.
v' _
chol sh'moi _nas y' _mei Cha _nu _ko ha_
Dm
A
Dm
F
nei _rois halo _lu koi _desh heim v' _
chol sh'moi _nas y' _mei Cha _nu_ko ha_
F
C7
F
Dm
Gm
nei _rois halo _lu koi _desh heim v' _
chol sh'moi _nas y'mei Chanu_ko ha_
2.v' _
ein lo _nu r' _ shus l'hish _


Dm
A7
1.
Dm
rit.
nei -rois ha -lo - lu —
ta -meish bo - hein
koi -desh heim koi -desh heim koi -desh
Slow
B♭
Dm
Freely
A
A7
heim — koi -desh heim v' -
ein lo -nu r' -shus
Dm
Gm
3
Dm
Gm
3
— l' -hish - ta - meish bo - hein l' - hish - ta - meish bo -
3
Dm
A7
3
Dm
rit.
hein l' - hish - ta - meish bo - hein b' -
3


2.
Dm
B♭
Slow
A7
Dm
e - lo lir' -oi -son bi -l' -
vad
bi -l' -vad
k' -dei -l' -
Tempo I
Gm
Dm
Gm
Dm
hoi -dois u -l' -ha -leil l' -
hoi -dois u -l' -ha -leil l' -
Gm
C7
1.
F
shim' - cho ha - go -
doil
k' -dei l' -
2.
A7
Dm
doil
'al ni - se - cho - v' -



These lights we kindle to commemorate the saving acts, miracles and wonders which You have performed for our forefathers in those days at this time through Your holy cohanim. On all of the eight days of Chanukah these lights are sacred, and we are not permitted to make use of them. We may only look at them in order to give thanks and praise to Your Great Name for Your miracles, for Your wonders and for Your salvations.

הַנֵּרוֹת הַלָּלוּ אָנוּ מַדְלִיקִין, עַל הַתְּשׁוּעוֹת,
וְעַל הַנִּסִּים, וְעַל הַנִּפְלָאוֹת, שֶׁעָשִׂיתָ לַאֲבוֹתֵינוּ
בַּיָּמִים הָהֵם בִּזְמַן הַזֶּה, עַל יְדֵי כֹהֲנֶיךָ הַקְּדוֹשִׁים.
וְכָל שְׁמוֹנַת יְמֵי חֲנֻכָּה, הַנֵּרוֹת הַלָּלוּ קֹדֶשׁ הֵם,
וְאֵין לָנוּ רְשׁוּת לְהִשְׁתַּמֵּשׁ בָּהֶן, אֶלָּא לִרְאוֹתָן בִּלְבָד,
כְּדֵי לְהוֹדוֹת וּלְהַלֵּל לְשִׁמְךָ הַגָּדוֹל,
עַל נִסֶּיךָ וְעַל נִפְלְאוֹתֶיךָ, וְעַל יְשׁוּעוֹתֶיךָ:

ABOUT THE NIGUNIM

1. Nigun Rikud - sung while dancing *Hakofos Simchas-Torah* or during other joyful times such as *Simchas Beis Hashoeva*.

2. Chabad Marching Tune sung to the last verse of chapter 29 of *Psalms*.

3. A dance nigun originally set to the words, "Hashem is here, Hashem is there, Hashem is really everywhere." Now used to sing the refrain, "We want Moshiach now."

4. Noido BiY'huda - sung to the second verse of chapter 76 of *Psalms*.

5. Simchoh nigun sung often at *simchos* and *farbrengins*.

6. Originally "*Om Ani Chomo*" (I am a fortification to my people) - the words of the Hosha'nos of the third day of *Sukos*. Later adapted to the words *Ad Mosai* - how long (will we have to wait for the coming of the Moshiach).

7. A well known Lubavitcher dance tune often sung at the Passover Seder-table to the words of *Dayeinu* (it is sufficient for us) from the *Hagodoh*.

8. A well known dance nigun often sung to the words of the Prophet Y'shayoh (8:10) recited after *Oleinu*.

9. Dance nigun sung often to the Yiddish words, "*Es zol shoin zein die G'uloh. Moshiach* zol *shoin kumen*" (The Redemption is about to come - the Moshiach is on his way).

10. Well known setting of the *Sh'ma* from Velvel Marantz's "Musical P'sukim" no. 2 of the setting of the Lubavitcher Rebbe Shlita's collection of short passages from the Written and Oral Torah.

11. A joyous Purim song sung to the first verse of *Megillas Esther*.

12. The nigun taught to the Chassidim by the Lubavitcher Rebbe Shlita years ago early in the morning after *Hakofos* on *Simchas Torah*, 5724 (1964). Sung to the words of the K'*dushoh* of *Musaf* for Shabbos and Yom Tov.

13. Sung to the Aramaic words *Didon Notsach* (Ours is the Victory).

14. Nigun sung at Chassidic *farbrengins* to the Russian words translated, "There is none like our G-d."

15. Joyful nigun sung to words from *B'reishis* 28:14, announcing the growth of the Jewish nation from the children of *Ya'akov Ovinu* (our Father Jacob). Taken over at the inception of the Lubavitcher Rebbe Shlita's Mitzvah Campaign.

16. Passover nigun sung during the traditional Seder to the words found both in the blessing recited after *Sh'ma* every morning and in *Nishmas Kol Chai*, which is said during

the Shabbos Yom Tov morning prayers. Translated, "You have saved us from Egypt; you have redeemed us from the house of slavery".

17. Nigun composed by Velvel Marantz at the request of the Lubavitcher Rebbe Shlita and included in the collection "Musical P'sukim." It expresses in song the simple faith of a child waking up in the morning.

18. Nigun of joy sung to the words preceeding to the first recitation of the *Sh'ma* in the morning davening. Translated," How happy we are. How good is our portion and pleasant our lot. How beautiful our heritage."

19. Nigun Simchoh sung with an ever-quickening tempo at times of great joy.

20. A tune not originally from the Chabad Chassidim sung at the end of *benching* after meals.

21. Often sung by the famous cantor Moshe Koussevitzky adapted with its opening chazonus by the Lubavitcher Chassidim and strongly endorsed by the Rebbe Shlita. Sung to the words of Yehudoh ben Teimo (*Pirkei Ovos* 5:20). Translated, "May it be Your will that The Temple be rebuilt speedily in our days and that you should give us our portion in Your Torah." The verse is also said at the end of the *Amidoh*.

22. Nigun Simchoh sung to the words from *Simchas Torah* morning davening and adapted to the words of *Psalms* 133:1, translated, "Behold how good it is when brothers sit together."

23. No. 12 of the Lubavitcher Rebbe Shlita's *p'sukim*, an explanation of *T'hilim* 149:2 from the *Sefer HaTanya* Chapter 33, p. 42B, as set to music by Velvel Marantz. Translated, "Let Yisroel by joyful in its Maker. We explain that everyone who is of the descendants of Yisroel should be happy with G-d's joyfulness when He rejoiced with great joy with His earthly dwelling place."

24. No. 1 of the Rebbe Shlita's *p'sukim* from *D'vorim* 33:4 as set by Velvel Marantz.

25. No. 5 of the above collection from *D'vorim* 30:14 set by Velvel Marantz. Translated, "For this thing is close to you in your speaking and in your heart that you may do it."

26. Nigun sung principally on the holiday of *Sukos* to words from *D'vorim* 16:14-16. Translated, "And you will rejoice in your festival; you will rejoice greatly."

27. Nigun Simchoh called "*Fonkeh*" named after a Russian folk character called "*Fonyeh*" or "*Fonkeh*" - a sort of a village jester who takes the world and its ways with a grain of salt.

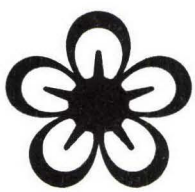
28. Nigun Simchoh sung often in Lubavitch congregations to the words of "*L'choh Doidi*" (Let us go my beloved) during *Kabolas Shabbos*.

29. "The Rostover Nigun" or "the Rebbe's Nigun" sung by the fifth Lubavitcher Rebbe Shalom Dov Ber on Shabbos and Yom Tov in the city of Rostov, Russia. It was adapted as the nigun sung preceeding the Chassidic discourses of the Lubavitcher Rebbe Shlita.

30. Nigun sung after the saying of Chassidic discources of the Lubavitcher *Rabbeim* by the Chassidim, generally on occasions of joy, such as before weddings and during the *s'udas bris miloh*.

31. Nigun Simchoh sung on happy occasions during the festive meal.

32. The famous Lubavitcher setting of the text recited after the blessings on the Chanukah lights originally sung by the students of the Yeshiva Tomchei T'mimim in Lubavitch.



GLOSSARY

Admor Hazokein - The word "Admor" is an acronym for - *Adoneinu Moreinu V'rabeinu* (our master, our teacher, our rabbi). Hazokein - the old.

Alter Rebbe - Yiddish meaning the old Rabbi. Shneur Zalman of Liadi, the first Rebbe and founder of Chabad, also called *Admor Hazokein*.

Amidoh - Standing prayer. Also called *Sh'moneh Esrei* (the 18 blessings).

Ari z"l - Ari is Hebrew for lion, an acronym for Adoneinu Rabeinu Yitzhak (our Master, our Rabbi Yitzhak) - one of the greatest of the kabalists (sages of the Kabolloh, see Zohar.) Founder of a unique influential school of Kabolloh. Born in Jerusalem in 5294, and passed away in Tsfas (Safed) in 5332 (1572.)

B'midbar - (In the desert). The fourth book of the Torah called *Numbers*, because there are many census-takings in the course of the narrative.

Baal Shem Tov (master of the good name) Rabbi Israel Baal Shem Tov. The founder of the Chassidic movement. He revealed to the oppressed Jews of Eastern Europe many of the teachings of the secrets of the Torah through stories and parables understandable even to the simple Jew. Later, Chassidism spread throughout the Jewish world.

Beis Hamikdosh - The Holy Jewish Temple situated on the Temple Mount in Jerusalem. (May it speedily be rebuilt in our days, Amen).

Benching - Yiddish for the three-fold blessing after eating bread.

Bnei Yisroel - The Descendants of Israel, another name for Jacob.

Bris miloh - Circumcision.

Chabad - Acronym for *Chochmoh* (wisdom) *Binoh* (understanding) *Da'as* (knowledge). Chabad is the systematic explanation of the teachings of Israel Baal Shem Tov. The name has been transferred to the followers of the system's founder. They are known as Chabad Chassidim.

Chanukah - "The Festival of Lights" celebrating the miracle of the victory of Judah Macabee and his brothers over the vast armies of Antiochus, the helenized Syrian king, and also celebrating the miracle that one small container of holy oil (only enough to light the Menorah of the Holy Temple for one night) continued to burn for eight full days.

Chossid (pl. Chassidim) - Litteraly pious person, derived from the root word chessed - kindness. A person who meditates deeply on the presence of G-d in the world and whose chief concern is to bring his meditations into action in the service of his Creator through Torah and Mitzvos performed on progressively higher and higher levels. This can, so to speak, be considered a kindness to the Creator by giving Him joy in the performance of His

will. The term has come to mean a follower of the teachings of the Baal Shem Tov as they have been handed down to him through the Maggid of Mezeritch and from him to his students and their descendents who became leaders of the Chassidic dynasties.

Chassidus - The teaching of the Baal Shem Tov who taught the secrets hidden in the Torah in such a way that even simple people could understand how G-d is found in the world. From this teaching came a greater understanding and hence greater love and fear of Hashem and appreciation of His Torah and Mitzvos with greater desire to fulfill them.

Chazonus - From the word Chazan (Cantor) - The different ornamental melodies sung by the Cantor as he leads the *t'filoh*.

Chumash - See Torah.

Cohen - (pl Cohanim) Priest.

Davening - A Yiddish word for the act of prayer expressing deep heartfelt connection with G-d.

D'voroh's Song - Sung by the Prophetess Deborah on occasion of her victory over Sis'ro, the general of the army of Canaan.

Elokus - G-dliness. The infinitely varied manifestation of G-d's light and power as it works to sustain the original work of creation as described in the Torah.

Farbrengin - Yiddish for gathering. A gathering of Chassidim at which the teaching of the Torah of Chassidus is brought down into practical action amidst camaraderie and simchoh.

G'milus chassodim - Translated as acts of kindness. Another way to describe *ts'dokoh* - poorly translated into English as "Charity." *Ts'dokoh* expresses the wish as well as the requirement of the Jew to support the unfortunate in whatever way he can. From *tsedek*, Justice.

Hakofos - A dance circling the Torah-reading desk while holding the Torah scroll.

Halochoh - Jewish law

Hashem - The Name (i.e. G-d.)

Hosha'nos - Supplicatory prayers recited by the congregation on the intermediate days of *Sukos* in the morning while circling the Torah- reading desk, holding the *Arba-Minim* (four types) used during the holiday. The *Arba-Minim* are: (1) *Lulav* - unopened palm branch, (2) *Hadas* - myrtle, (3) *Aravoh*- willow, (4) *Esrog* - citron.

Kabolloh - See "Zohar."

Kabolas Shabbos - The ceremony of the greeting of the holy Sabbath which is likened to going out to greet a queen (the Shabbos is compared to a queen) with poetry and song.

K'dushoh (1) - Holiness: one of the attributes of G-d which expresses the separateness of his essence from the mundane. Everything connected to G-d is said to be infused with the spiritual light associated with this attribute.

K'dushoh (2) - The saying of "Holy," a section of davening, recited responsively by the Chazan (Cantor) and the congregation at the beginning of the repetition of the *amidoh*, "Standing Prayer".

Levi'im - Levites, descendants of Levi, son of *Ya'akov Ovinu* (our father Jacob). To them was entrusted the service in the Temple. The family was divided into two: (1) the *Cohanim* (Priests,) descendants of Aaron, who offered the sacrifices and performed other work related to the Temple Service, and (2) Levi'im - the other descendants of Levi - guarded the Temple gates, sang and played music during the service of the sacrifices, and performed other duties.

Lubavitch - The town in which the second Chabad Rebbe, Rebbe Dov Ber, settled and after which the Chabad movement was named.

Ma'amor (pl. ma'amorim) - Chassidic discourse explaining deep spiritual ideas using examples drawn from the higher realms of physical and intellectual experience.

Maggid - preacher, speaker.

Maggid of Mezeritch- The greatest student of the Baal Shem Tov. Rabbi Dov Ber took over the leadership of the Chassidic movement after the demise of the Baal Shem Tov. He was the teacher of Admor Hazokein.

M'gillas Esther - One of the five scrolls read at different times of the year, the M'gillas Esther tells the story of Purim of Mordechai, Esther and the miraculous downfall of Homon.

Midrash - Collection of rabbinic commentaries on Biblical passages, explaining both the Jewish Law according to principles taught by G-d to Moses at the time of the giving of the Torah on Mount Sinai, and deeper meanings hidden in the Torah explainable only by using stories and parables to explicate the text.

Mishnah - The first commitment to writing of the laws of the Oral Torah. It is the short-hand transcription of the oral tradition and the earliest complete authority (in short form) of Jewish law. It was compiled by Rabbi Y'hudoh Hanosi,(Judah the Prince) during the first century of the current era, and is divided into six orders and sixty tractates.

Mitzvos - Commands expressed in a general way in the written Torah and expounded in detail in the Oral Torah. There are 613 such precepts which Jews are commanded to keep.

N'ginoh - The act of singing nigunim.

Nigun (pl. nigunim)- Song expressing various spiritual states and levels.

Oleinu - The concluding prayer read at the end of every service; said to have been written by Y'hoshu'a Bin Nun. It expresses our responsibility to praise the One G-d and the hope that paganism will soon be eradicated with the establishment of the worship of the only G-d by all peoples.

Pirkei Ovos - The tractate of the Mishnah which deals with ethical conduct and good personal qualities beyond the requirements of the Law.

Pesach - Passover, celebrated in the spring month of Nisan commemorating the freeing of the Jews from Egyptian bondage and their exodus from Egypt. The holiday lasts seven days in Israel and eight days outside the Land.

P'sukim - Verses from the Torah.

Posuk - Verse from the Torah.

Rambam - Acronym for Rabeinu (our Rabbi) Moshe Ben Maimon, known to the world as Moses Maimonides, the famous Jewish legal authority, doctor and philosopher.

Rashi - Acronym for Rabeinu (our Rabbi) Shlomo Yitzchoki (our Rabbi Shlomo of the family of Yitzchok). Among the first commentators of the Torah. His explanations of the *Chumash* and the Talmud are considered to be indispensable tools for the basic understanding of both the Written and Oral Torah.

Rikud - Dance.

Seder - (Order) The order of reciting the Story of the Jewish Exodus from Egypt and the eating of Matzoh (unleavened bread) and bitter herbs etc. Conducted at the Passover table on the first night of the Passover holiday in Israel and on the first and second nights outside the Land.

S'udoh - Meal.

Sh'ma - The first word of the sentence in the Torah that expresses the commandment to recognize the Unity of G-d.

Sh'mos - (Names). The second of the five books of the Torah, called Exodus in English. Relates the leaving of Egypt and the giving of the Torah on Mt. Sinai, the building of the Tabernacle in the desert and the events surrounding it.

Sh'vu'os - Festival of Weeks commemorating the giving of the Torah on the sixth of the Jewish month of Sivan seven weeks after Passover (hence its name Festival of Weeks).

Shir Shel B'er - Song of the Well. The song sung by the Jews on the miracle of Miriam's well, the rock out of which came the water the Jews drank during their wanderings in the desert. (*B'midbar* 21:17-20)

Shir Shel Yam - The Song of the Sea. The song sung by Moses and the Jews on the miracle of the splitting of the Red (reed) Sea and the subsequent drowning of the Egyptian army, who pursued them. (*Sh'mos* 15:1-19)

Shlita - Acronym for *SheYichyeh L'orech Yomim Tovim Amein*, that he should live many long and good years, Amen.

Shoftim - The Book of Judges, second of the books of the Prophets.

Simchoh - Joy

Simchas Beis Hasho'eva - The celebration during the nightly drawing of the water used for the special water libation offered on each of the seven days on the holiday of *Sukos*.

Simchas Torah - Festival expressing the joy of the finishing and re-starting of the reading of the Torah. It begins on the eighth day after the holiday of *Sukos* and is called *Sh'mini Atseres* (the eighth day gathering). It lasts one day in Israel and two days outside the Land.

Sukos - Holiday of Tabernacles, celebrated on the fifteenth day of the autumn month of Tishrei. Jews live in roofless temporary dwellings, covered with vegetation for seven days, as a remembrance of the Clouds of Glory which enwrapped them during their wanderings in the desert.

Talmud - Learning. Especially the in-depth explanation and exposition of the terse shorthand of the Mishnah. There were two Talmuds - one written in the Land of Israel in the fourth century C.E. and the other, more extensive one, written in Babylon at the end of the fifth century C.E. They include: (1) *halochoh* (law) - intense logical examination of the legal matters recorded in the Mishnah in order to clarify beyond doubt the outcome of the law, and (2) *aggadoh* (the telling of stories) - many stories and Midrashic (see Midrash) interpretations of sentences from the written Torah as well as personal advice as how to improve the character, as well as extensive medical advice and more.

T'filoh - See Davening.

T'hilim - Praises. The book of *Psalms*, compiled and largely written by King David.

Torah - (teaching, law). The Five Books of Moses, the *Chumash* (five- fold book) - *B'reishis*, *Sh'mos*, *Vayikro*, *B'midbar*, *D'vorim* (Genesis, Exodus, Leviticus, Numbers, Deuteronomy). The Torah was given to the Jewish nation on Mount Sinai by Hashem via Moses. It was given in two parts: The *Torah Shebik'sav* (Written Torah) - the Five Books of Moses as above and later to include the Books of the Prophets and Writings; and The *Torah Sheb'al Peh* (The Oral Torah), not written - to be committed to memory. This was given to explain the terse forshortened and often unelaborated statements of the Written Torah.

Tsadikim - Special people incapable of evil even in speach or thought.

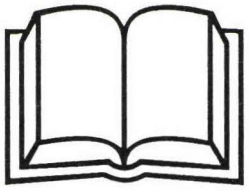
Y'hoshu'a - Joshua.

Y'shayoh - Isaiah.

Yeshiva - Torah academy.

Yom Tov - Holiday, festival as described in the Torah.

Zohar - The Book of Light. An early revelation of the secret meanings of the Torah, often refered to as *Kabolloh*, since it was handed down only to those considered specially qualified to receive it (hence its name - *Kabolloh*, reception.) Its revelations are often couched in parables and stories. Taught in Aramaic by Rabbi Shimon Bar Yochai in the second century C.E.



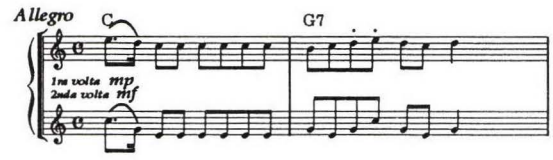


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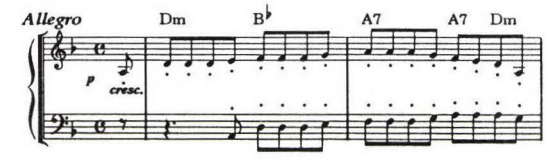
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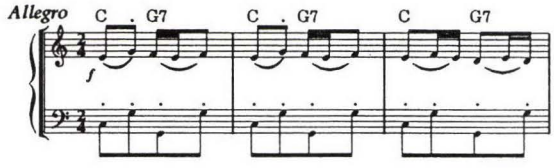
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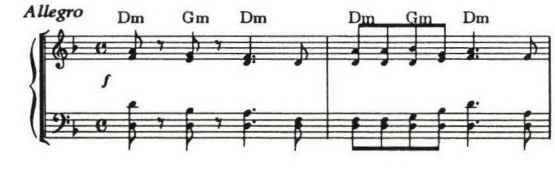
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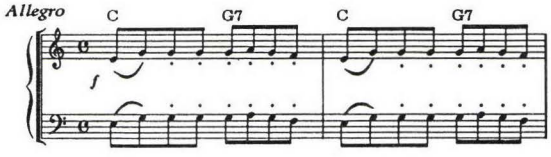
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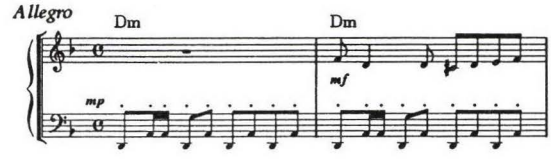
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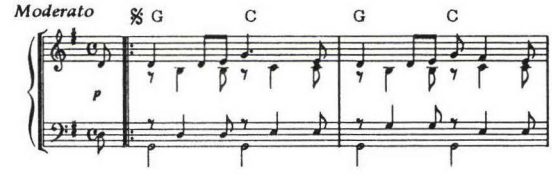
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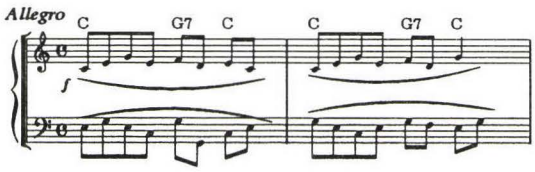
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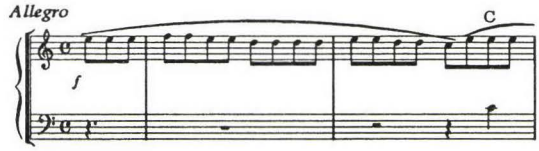
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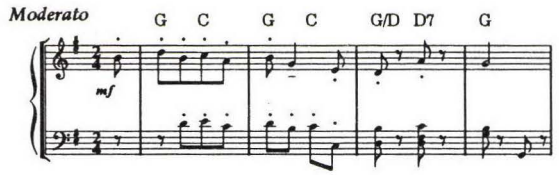
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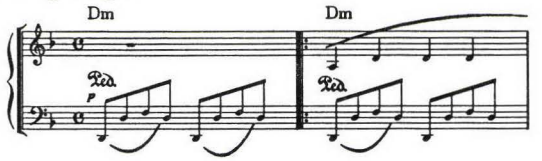
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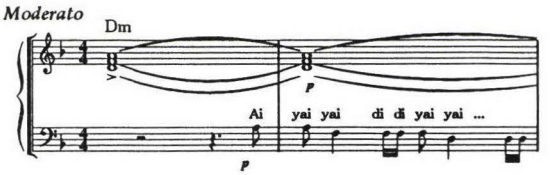
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