Songs of the Chassidim



AN ANTHOLOGY

COMPILED, EDITED AND ARRANGED BY

VELVEL PASTERNAK

VOLUME 2

$15.00

SONGS OF THE CHASSIDIM
Vol. II

an anthology
210 Beloved Chassidic Melodies
compiled, edited and arranged by
VELVEL PASTERNAK

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The author, a distinguished authority on the music of the Chassidim, has assembled within these pages a treasure house of musical riches. For the first time 210 of the most beloved Chassidic songs have been notated and appear in print. Within this volume can be found the spectrum of Chassidic music from the 1700's to the present day and together these songs form a composite picture of the unique contribution made by the Chassidic composers to the body of Jewish music.

(Continued on back flap)



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Songs of the Chassidim II



"CHASSIDIC DANCERS" — TULLY FILMUS

Songs of the Chassidim II



an anthology
compiled, edited and arranged
by VELVEL PASTERNAK



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Dedicated by his children, Rhoda and Don Adler

To the memory of

נחום בן ירחמיאל אדלר

Nathan R. Adler

Whose greatest delights in life were
his music and his children.

May his memory live with the melodies of his people.

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To the younger generation of chassidic composers and to the unknown composers whose melodies fill these pages.

To my children Shira, Mayer, Naava and Atara who often had to make do without their father's assistance because of his absorption with this book.

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קרן שרה ומנשה רפאל ליהמן

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PREFACE

Perhaps nowhere in a volume such as this would one dare to put down an unauthenticated story except in a preface. It is for this reason that the following story which the author came upon in Israel but which he has thus far been unable to authenticate is presented here.

Among the many legends which serve to highlight the unique position of song in chassidic life is the story concerning Rabbi Moshe Leib of Sassov known to the world as the Sassover Rebbi. This *rebbi* took upon himself the duty of financially assisting poor brides and attending their weddings. At the nuptial ceremony of an orphaned bride the processional melody so impressed him that he openly expressed the wish that the same tune accompany his funeral.

Many years later the *rebbi* died and hundreds of chassidim came from all parts of Europe to accompany this sainted being to his eternal rest. At a crossroad, the funeral cortege suddenly beheld a group of musicians on its way to perform a wedding. With unexpected suddenness the horse carrying the musicians broke and galloped off. When the procession arrived at the entrance of the cemetery it was met by this same group of musicians. At first the mourners were angered and thought that the musicians had come to jest. Suddenly an older *chosid* remembered the *rebbi's* wish of long ago that a specific tune be played at his burial. A rabbinic court was hastily formed from amongst the chassidim and after deliberation issued its tradition-breaking verdict that the wish of the Sassover Rebbi be honored. Although the playing of music has always been prohibited at a Jewish funeral, tradition was broken in deference to the great rabbi's wish.

Of all the stories related to chassidic music emanating from the "Masters," no other story has quite the force and emotional appeal for a musician as the story related above. The reason is that in this instance the musician's wish and dream that music in deed become paramount in all devotional and philosophic postures is fulfilled in the existential encounter of man in the face of his ultimate position in life, namely, his death. Thus music for Chassidism is not only the accompanying motif of one's life but the companion of the *chosid's* eternal journey. The soul, in returning to its original source, the Maker, is ascending to the strains of a melody.

This volume of song, researched and completed during a sabbatical stay in Israel, is designed to serve as a practical handbook of chassidic music. The success of "Songs of the Chassidim Vol. I" has shown that a true interest exists in this unique music heritage. It is hoped that this companion volume will further stimulate this interest and that the notation of these melodies will preserve them for ourselves as well as for future generations.

For a large segment of the 18th, 19th and early 20th century East European Jewry, chassidic song was an all-encompassing form of music. For these Jews it was the song of the home as well as the song of the synagogue. It was their music of exuberant and ebullient joy and at the same time their music of sadness and mourning. Its pulsating rhythms served as vehicles for joyous dancing while its more somber melodies led to serious philosophical introspection. The influence of this music has been felt on the cantorial art, the Yiddish folk song and the songs of Israel, both past and present.

From practical experience with both children and adults, I have found that those songs which have texts are more meaningful and more easily remembered. Although, as pointed out in the introduction, the bulk of chassidic song is wordless, most of those included in this book are set to texts. A grouping of *nigunim* without words appears at the end of the book, while selected wordless songs are scattered throughout.

Wherever texts are used, great care has been taken to use correct Hebrew and correct Hebraic accentuation. Because many of the texts were added after the melody was created, the union of lyrics and music is sometimes imperfect. The poetic license employed, however, is in keeping with the chassidic dictum that words are secondary in importance to the melody. In most cases overzealousness with regard to proper accentuation would have altered the basic melody and its rhythm.

As in Volume I, the longer, more introspective song known as *dveykus* is merely touched upon rather than treated in depth. This type of song, of far more interest to the musician and researcher of chassidic music than to the layman, would require a separate book in order to be treated properly.

Categorization of chassidic songs according to their texts is, to be sure, not the most scientific approach. I have found it, however, to be the most practical format. Although the songs have been classified textually within eight distinct groupings, the songs and their categories are interchangeable and the majority of selections may be sung at any occasion. A song such as Yosis Olayich which is, for the purposes of this book, placed within the wedding section can appropriately be sung on the Sabbath, Melave Malka and the Festivals. This is true of most of the selections. The songs of the Psalms section are especially suitable for all occasions.

It has been argued by some that the chassidic song should not be arranged but should be left in its original unaccompanied form. While this argument is justified from an ethnomusicological and historical point of view, practical considerations dictate otherwise. Chassidic music is today being used in concert by both amateur and professional choirs. It has become part of the repertoire of cantors and other singers of Jewish music. Because those unfamiliar with this material might arrange it in a manner which would take it out of its chassidic character, I have added some arrangements and given a chordal accompaniment to all the selections. The arrangements have been done in a manner which does not destroy the basic simplicity and beauty of the melodic line.

In the chassidic synagogue service, words are not repeated. This is doubly true of any form of God's name. Because many of these songs are meant to be utilized outside the set occasions of religious worship, the various forms of God's name have been altered as is proper when not actually used in prayer. Thus the word Adonoy becomes Hashem, the word El becomes Kel, the word Elohim becomes Elokim and so on.

In many cases I have had to decide upon one particular version of a song in preference to another. Like all folk music of the world, chassidic song has been an oral tradition and therefore has been subject to change and variation in transmission. It is now almost impossible to authenticate one version in favor of another. I have therefore relied upon my own personal taste and chassidic musical instinct in selecting the version recorded here.

Within these pages I have attempted to give a blend of the chassidic music of yesteryear and the current compositions which adhere to the chassidic style. It is therefore not incongruous to find the creations of the disciples of the *Baal Shem Tov* and the melodies of the present day chassidim side by side. The criterion has been to put down, through music notation, those songs which have been accepted by chassidic and yeshiva groups of yesterday and which are being sung by these groups today. The majority of these songs appears in print for the first time.

According to the statement of the chassidic Masters, it is difficult to "feel" a *nigun* through the music notes alone. To develop an appreciation for it and to become imbued with its spirit one should listen thoroughly to this music, preferably from the mouths of the chassidim themselves. Where this is impossible a "feeling" can be obtained from a number of phonograph recordings. It is hoped that the Discography found at the end of this book will prove valuable in introducing the audience to the recordings available of many of the songs contained in this volume.

Velvel Pasternak

Cedarhurst, N. Y.

ADAR 5731

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a	as in	c*a*r
ai	as in	s*i*gh
e	as in	f*e*d
é	as in	th*ey*
i	as in	p*i*n or m*e*
o	as in	f*o*rm
ō	as in	b*oa*t
u	as in	g*u*m or tr*ue*
’	as in	*i*t
ch	as in	Ba*ch*

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10.	T'ka B'shofor		P. Kehati
11.	V'lirusholayim Ircho		B.Z. Shenker
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Introduction

כָּל הַבְּרוּאִים בְּעוֹלָמוֹ שֶׁל הַקָּדוֹשׁ בָּרוּךְ הוּא אוֹמְרִים שִׁירָה בֵּין לְמַעֲלָה בֵּין לְמַטָּה וְיֵשׁ הֵיכָל שֶׁאֵינוֹ נִפְתָּח אֶלָּא בְּנִגּוּן

ALL OF GOD'S CREATIONS RECITE MELODY IN THE HEAVENS AND ON EARTH AND THERE ARE MANSIONS IN HEAVEN WHICH CAN BE OPENED ONLY THROUGH SONG.

ZOHAR, GENESIS: *CHAYE SOROH*

Chassidic song is a living testament, unique in the folk music of the world. It illuminates the unique people among whom it took root, and who, through every condition of adversity and joy, have nourished and preserved it to the present moment, and prepared it for a secure posterity. It bears eloquent witness to the continuity of Jewish history, to the immovable conviction that the sacred encompasses all of life, and to the faith of the believer in the continuing presence and strength of God's love.

It is an endless, deep song. We must first of all listen carefully to it. But also we must understand its place in Jewish history, its structure as music, the specific uses to which it has been put by the Jewish community past and present, and its condition and influence in our time.

We begin, as the music itself does, with tradition.

The *Tanach*[1] and the *Talmud*[2] are replete with mention of music and musical duties. Descriptions of the intricate and elaborate musical services of the Temple have been recorded and are still known to us. Chassidic music is, in reality, a link in the constantly developing chain of Jewish music.

The origin of chassidic music may be traced to Rabbi Isaac Luria[3] (1534–1572) and the *Kabbalist*[4] movement. The *Kabbalists* in Safed, Palestine, made singing their duty and considered it a condition of inspiration and devotion. Melody stood at the cradle of *Kabbalah* and surrounded it with the mystic yearnings that have touched the hearts of its followers to this day. The Chassidic movement, legitimate heir of the *Kabbalists*, assigned to music a position of primary importance.

It is true that during the hundreds of years of diaspora suffering, Jewish music was kept at a minimum. אֵיךְ נָשִׁיר אֶת שִׁיר יְיָ עַל אַדְמַת נֵכָר "How can I sing the song of the Lord in a strange land?" asked the psalmist.[5] But the development of Jewish music never ceased. Music remained the duty of the heart and found expression in small ways – the study *nigun* (tune) associated with the learning of the *Talmud*, the synagogue chant or the singing at weddings and other festive occasions. This music, however, was limited. A people under the constant yoke of oppression finds little occasion to express itself in song. According to the rabbis of Eastern Europe, a *nigun* was created only to bring joy and pleasure. It followed that a song which brought pleasure to its performers and listeners was not in keeping with the generally sad state of the Jews in the diaspora. The rabbis finally rescinded their prohibition and permitted one *nigun* to be sung on the Sabbath. But even those *nigunim* which were allowed were generally of a sad nature and were adapted to such texts as אַעֲלֶה אֶת יְרוּשָׁלַיִם עַל רֹאשׁ שִׂמְחָתִי "I will set Jerusalem above my chiefest joy."[6]

The *Baal Shem Tov* (1700–1760)[7] founder of the Chassidic movement, arrived on the East European scene at a time when Jewish morale was extremely low. The long-awaited and hoped-for Messiah in the person of *Sabtai Zvi* had proven false, and the Jews had been left despondent and totally disheartened. The

Jewish community was divided, so to speak, into a caste system, the *Torah*[8] scholars heading the list, the non-learned individuals at the bottom. The *Baal Shem Tov* realized that this system and the general moroseness of the Jewish community made Judaism unappealing and divided the community. A system had to be developed within whose framework the lowly unlearned as well as the scholar could feel assured of worth and dignity. The movement which he founded, a movement appealing to the masses, was the answer.

The system of prayers, ritual, observance of *mitzvos* (commandments) and *maasim tovim* (good deeds) had, by his time, become an arid and lackluster habit. The return to a meaningful and vibrant Judaism, he felt, must contain an ingredient too long denied it. This ingredient was *simcho* (joy), and it became the cornerstone of the Chassidic movement. Had not the psalmist said עִבְדוּ אֶת יְיָ בְּשִׂמְחָה בֹּאוּ לְפָנָיו בִּרְנָנָה "Serve the Lord with joy – come before Him with singing?"[9]

The concept of *simcho* was not a new one but rather a return to the past. *Simcho* had always been considered a fundamental characteristic of the Jewish people. In the Torah we find the commandment וְשָׂמַחְתָּ בְּחַגֶּיךָ וְהָיִיתָ אַךְ שָׂמֵחַ "And thou shalt rejoice in thy festivals and thou shalt be altogether joyful".[10] Of course, the *simcho* referred to in the *Torah* is one which aims for the elevation of the body and soul in the service of God, not unrestrained joy for its own sake. A joyousness without this aspect is not entitled to the term *simcho*. It is interesting, by the way, to note that in no other language do we find as many synonyms for the word *simcho*: גִּילָה, שִׂמְחָה, שָׂשׂוֹן אַלִּיצָה, אַלִּיזָה, צָהֳל, חֶדְוָה, דִּיצָה are all various degrees of joy.

The *Baal Shem Tov* insisted that a revitalized Judaism must do away with the existing self-imposed custom of fasting and denial of wordly things. Since he believed that a lively and joyous manner was more acceptable to God than asceticism, melancholy and morbidity were, to him, sinful. "Only through *simcho* can we attain communion with God," he said. He also realized that when one is happy he views life through a bright and clear looking-glass. He therefore returned to Judaism the joy of living and the vision of a new world and a new people: a people of *soson v'simcho, ahavo v'achavo.*

שֶׁהַשְׁכִינָה שׁוֹרָה עַל הָאָדָם רַק כְּשֶׁהוּא שָׂמֵחַ וְלֹא,
כְּשֶׁהוּא עָצוּב, וַאֲפִילוּ אִם נִכְשַׁל בַּעֲבֵירָה לֹא יִתְעַצֵּב
אֶלָּא יִתְחָרֵט בַּחֲרָטָה גְמוּרָה עַל מַה שֶׁעָשָׂה וְיַחְזוֹר לִשְׂמֹחַ
בְּהַבּוֹרֵא יִתְבָּרֵךְ

"The *shchino*[11] rests on a person only when he is happy, not when he is sad, and even if one has committed a transgression he should not be morose. Rather he should feel complete remorse at his transgression and he should immediately return to joyful communion with the Lord, the Creator."[12]

The Chassidic movement, founded in the middle 1700's, may be defined as the religion of *Torah*, performance of God's commandments, and song and melody. The ecstasy of melody is the key with which chassidism strives to unlock the gates of heaven. It is, so to speak, the ladder to the throne of God.[13] "Through the unfathomable depths of space wander countless stars, luminous thoughts of God-blest instruments on which the Creator plays. They are all happy – for God desires a happy world." This is the creed of the chosid. This is his religion. He shows his faith primarily through joy. Music, the natural concomitant of joy, fills the head with a holy ecstasy of unearthly happiness. The *Besht*[14] preached that the simple man, imbued with native faith and able to pray fervently and wholeheartedly with a sense of joy in his heart, was nearer and dearer to God than the learned but joyless formalist spending his whole life in the study of *Talmud*. The essence of faith, he taught, lies in the emotions, not the intellect. The more profound the emotions, the nearer man is to God.

The elevation by the chassidim of song to an exalted pinnacle was nothing radically new. The chassidic song is in essence a return to the מָקוֹר origin, and a renewal of ties which had been temporarily broken. The *Besht*, while he founded a movement, in

no way minimized or discarded any of the spiritual foundations which had become part of Judaism during its early development. This is especially true of the *nigun*, which could serve to warm the heart and spirit and bring unbounded joy. Chassidism knew the power of the *nigun*, that it had within itself the ability to purify and bind together the soul and to elevate it to great heights. This also was not a new thought, for it had already been stated by the *Kabbalists:* אֵית הֵיכְלִין דְנִגוּנִין דִלֵית לְהוּא רְשׁוּת לְאִתְפָּתְחָא אֶלָּא בְּנִגוּנִין [15] "Access to certain temples can be achieved only through song."

Because there has been a lack of detailed research on the subject, chassidic music is a perplexing study. Many have asked how this form of music came about, and from what sources the chosid drew the materials necessary to establish such a uniquely individual song-form. Many who ask these questions invariably try to differentiate between old and new in all matters, and on the surface, at least, it seems to them that the chassidic *nigun* has absolutely no connection with that which preceded it in Jewish music, Jewish history or the liturgical heritage. In this they are sorely mistaken.

It is strange to note that in the sayings attributed to the *Baal Shem Tov* we do not find references to his belief in and attachment to *neginah*. However, from the many stories, legends, and writings of his followers, we learn that song was a natural part of his body and soul. We find that he spent much time in the fields among the shepherds, and doubtless absorbed many of their melodies which he regarded as possessing a נִצּוֹץ שֶׁל קְדוּשָׁה spark of holiness. The stories and legends regarding his own singing ability and affinity for song are countless.

In the writings we do find the statement that, "prayer performed with joy is more acceptable to God than that prayer which is accompanied by sadness and tears."[16] The *Beshtian* school, faithful to this concept of song, was characterized primarily by happy-sounding and rhythmic melodies. The strains of shepherd melodies evident in the Beshtian music in no way harmed the קְדוּשַׁת הַנִּיגּוּן sanctity of the melody, for the essence of a *nigun*, according to chassidism, is the sound, and if the sound is derived from impure sources there is a duty to elevate, purify and sanctify it until it is worthy of the responsibility for which it was created. Like the zealous Christians of the Middle Ages, some of the chassidic leaders considered it a holy duty to use secular tunes for sacred purposes. Many leaders felt that this was a greater virtue than creating an original melody. It is told of Leib Sarah's (1730–1791) and his pupil, Rabbi Yitzchok Isaac Taub, the *Tsadik*[17] of Kalev, that once upon walking through the woods they suddenly came upon a shepherd singing a tender love song. Intrigued with the melody, the *Tsadik* of Kalev immediately copied the song and paraphrased it in Yiddish. This song is still sung today by numerous chassidic dynasties both in the Yiddish version and in adaptations for various liturgical texts.

original	*Kalev*
Ros, Ros, wie weit bist du	Shchino, Shchino, wie weit bist du!
Wald, Wald, wie gross bist du!	Golus, Golus, wie lang bist du!
Wolt die Ros nit aso weit gewen,	Wolt die Shchino nit aso weit gewen,
Wolt der Wald nit aso lang gewen.	Wolt der Golus nit aso lang gewen.

Those who opposed chassidism, and many music scholars who made little effort to understand the soul of chassidic music, never failed to emphasize that foreign elements can be found within its melodies. However, even the borrowed motifs never remained as they had originally been. They were worked and reshaped into a new form, the form of the chosid. From this a new melody resulted, born of spiritual Judaism, which became the individualistic melody known as the chassidic *nigun*.

In its very early stages this music was, in the main, a graft of diversified musical elements of the surroundings, especially the *wollochs* of Moldavia and Ukrania. Gradually it gathered musical strength of its own, and when it could stand by itself it spread into

two distinct musical branches, the *Beshtian* school and the *Chabad*[18] school.

It is possible to state that almost every folk music contains within itself foreign elements. A study of French folk song will show strains of Italy. Within Hungarian music one will often find musical motifs emanating from Rumania. In German songs elements of the Slav influence may be found, and so on. The contacts between the various lands, the relationships between countries, the wars which occurred, all had a share in bringing about this musical hybridization. The surprising and interesting thing about chassidic music is that it could take the foreign elements of the surrounding cultures and create a unique body of song with its own definite characteristics.

The majority of the early chassidic songs had no words. It is difficult to ascertain if the song without words was known to Judaism before chassidism. We do know, however, that even before chassidism it was common practice for many cantors to employ sections of melody alone, without benefit of text. These were called a *Shtel* and served as an introduction to a liturgical composition; they can in no way be compared to the wordless songs of the chassidim. Such wordless songs are not common to any other people. There are, to be sure, modern songs which have a wordless interlude or coda. Many of the classic art songs too, have such moments. In the repertoire of children's songs of many nations refrains without words are added. Within the body of Arab and Indian folk songs one can find such songs, but they are limited in number. Among the chassidim this type of song is a cult. Songs without words, but full of religious ecstasy, were created on the premise that a song without words is much better than one with words. King David of old had stated this premise: לְךָ דוּמִיָּה תְהִלָּה "Words alone cannot relate the greatness of God."[19] "Melody is the outpouring of the soul", said the first Lubavitcher Rebbi, "words interrupt the stream of emotions. For the songs of the souls, at the time they are swaying in the high regions to drink from the well of the Almighty King, consist of tones dismantled of words."[20] A melody with text, according to him, is limited in time, for with the conclusion of the words the melody, too, comes to an end. But a tune without words can be repeated endlessly.

To fulfill the need created by the absence of text, the chassidim invented a group of vocalized syllables which aided in the production of the song. The syllables, comprised of "bim bom," "aha aha," "yam bam," "dai dai," "oy vey" etc., had no specific order or pattern. The singer was at liberty to vocalize as he felt the mood of the music itself. A song of a sad nature would often employ the "oy vey," which has traditionally been the Jewish cry of anguish. It was common practice for various chassidic groups to accept a specific group of vocalized syllables. Thus, the Lubavitcher chassidim sing with different syllables than, let us say, the Polish chassidim. It sometimes becomes easy, therefore, for the musicologist to pinpoint the area of origin and the general authorship of a specific song on the basis of the syllables employed. The *misnagdim*[21] and other non-devotees of chassidism found much to parody in this type of syllablization and wrote numerous songs utilizing chassidic syllables in a satirical fashion to poke fun at the *rebbi*, the chassidim and their songs.[22]

It is worth noting that the musical compositions of the first chassidim were not distinguished by their length. By and large, they were short and comprised of only a few sections. Chabad expanded on this, by adding to the typical *nigun* several movements. Polish chassidim went even further in lengthening the *nigun*, and this style was then taken over by Galicia, until some *nigunim* became so lengthy that they were given the title *operas*. The best of these can be found among the lengthy *operas* of the Modzitz dynasty. In the synagogues of Alexander and Ger chassidim the Shovuos poem "Akdomus" was usually sung to lengthy *nigunim*. In this case, to aid the memory of the composer, the *nigun* was usually written down in musical notation by chassidim.

One must bear in mind that for all intents and purposes we are dealing strictly with an oral tradition.

With very few exceptions this music was transmitted by rote. For various reasons chassidic leaders issued prohibitions against committing *nigunim* to paper in musical form. Primarily, they felt that once written down, these *nigunim* would become public domain and might be used in a manner which would corrupt their original intent. It is a known fact that a number of songs which did find their way into print were used by individuals and institutions not dedicated to the service of God. Secondly, they felt that even sophisticated musical notation could not adequately express the soul and pathos evoked in the singing of these songs.

Rather amazingly, a specific *nigun* could, within a relatively short period of time, become well known throughout a large area of Eastern Europe. Each major dynasty had its own "court," as the residence of the *rebbi* was called. The size and material character of the "court" were determined by the number and personal wealth of its adherents, since the chassidim themselves, through gifts and tithes, were the only means of support available to the *Tsadik*. Many of these "courts" were truly grand in the manner of royalty, and were impressively opulent. Devotees of various leaders would often travel great distances by foot or primitive transportation, leaving family and home, to spend the Festivals or the High Holidays in the *rebbi's* "court." Often specific Sabbaths were set aside for gatherings of a *rebbi* and his chassidim. There, in the presence of the *rebbi* and in the midst of joyous fellowship, the chosid would forget his daily worries and anxieties, and could, at the conclusion of his stay, return home spiritually revitalized.

The possession of a good and pleasing voice was a great asset to a *rebbi*. The first *rebbi* and founder of the Ger dynasty regretfully observed to his chassidim, "Were I blessed with a sweet and beautiful voice, I could sing for you new hymns every day, for with the daily rejuvenation of the world, new songs are being created."[23] Echoing a similar thought, Rabbi Pinchas of Koretz proclaimed, "If I were a singer, I would accept upon myself the duty of traveling from city to city in order to lead prayers in the various congregations."[24]

It was on the Sabbath and Festivals during the services and at the communal meals that new melodies were introduced and old ones resung. Usually the new *nigun* would be introduced by the *rebbi* himself. Some courts even possessed their own musical ensemble.[25] The children of *Reb* Elezerl of Dzikoff played on a variety of instruments. They often performed for the *rebbi* and his chassidim at the *Melave Malka*,[26] during the *Chanukah* candle lighting ceremony, and in the *succah* during the intermediate days of the festival. The ensemble was made up only of the Dzikoff children and grandchildren, many of whom later became *rebbis* themselves.

By means of constant repetition the melodies were learned by the chassidim, and most of them returned home equipped to introduce the new melodies to family, friends and neighbors. Thus, without being written down, these songs became familiar throughout the entire Jewish pale of Eastern Europe. That so many songs have come down to this day in this oral manner is truly wondrous.

Most of the original chassidic melodies were composed by the *rebbis* themselves. Rabbi Levi Yitschok of Berditchev (1740–1810) was a prolific composer, and introduced the liturgical recitative into the body of chassidic song. (See *A Dudele*) The famous *Rav's Nigun* composed by Rabbi Shneor Zalman of Ladi (1747–1813) is still sung today. Rabbi Nachman of Bratslav (1772–1810) was perhaps the greatest poet of the Chassidic movement. He loved music with a consuming passion and earnestness which made him feel the presence of melody in every aspect of nature. Flowers, grass, trees, the sun and moon, even the human body, were to him brimming over with song. "Every science," he said, "every religion, every philosophy has its own pattern of song. The higher the religion or science the more exalted its music."[27] It was Rabbi Nachman of Bratslav who, loving *neginah* with all his soul and might, placed it on its lofty heights. In this respect he is unique in chassidism. Since the time of the *Zohar*, when the virtues of the

nigun were lauded, there was no one who spoke with such intensity regarding music as did Rabbi Nachman. The *nigun* became the foundation of his lectures and sermons. The amount of Torah discourse which he dedicated to song reached phenomenal heights; in this respect, none of the rabbinic literature can compare with his. Sadly, however, the man who placed such emphasis on the power and importance of *neginah* did not create compositions himself. Rather he commissioned composers of greater or lesser merit to create musical compositions. These songs are less familiar than those of other dynasties, and many of them became part of the body of Lubavitcher and Karliner melodies.

Rabbi Nachman of Bratslav, like his grandfather the *Besht* before him, spent much time out in the natural surroundings of his town Mezhiboz when he was a child. Nature opened for him a new world, and he began to see and understand that which many others before him did not or could not understand. Just as the *Kinor* of King David played by itself when the north wind touched its strings,[28] so too did Rabbi Nachman's heart fill with music when he beheld the forests, hills, brooks and other aspects of nature.

Like Rabbi Nachman, many chassidic leaders did not possess the ability to create music. This God-given gift was denied them. In such cases, court singers, usually talented chassidim themselves, were appointed or hired by the court. It was their duty to study the mood, emotions and thoughts of the *rebbi* and give utterance to them through song. The court-created melody was usually credited to the chassidic dynasty. However, if the court singer dared to intone melodies belonging to another court, he was immediately dismissed, because in singing other tunes he desecrated the holy impulse of his *Tsadik*. A noteworthy example of the court singer was a certain individual referred to as "Reb Yossele dem Rebbin's" (The Rabbi's Reb Yossele), who was one of the cantors at the court of *Reb Dovid'l* of Talne. His duty was to create a new melody for each Sabbath, which was immediately learned by the chassidim and spread to thousands of Talne chassidim. According to chassidic record, Reb Yossele composed more than 500 *nigunim*.

Some leaders were opposed to tunes from "yesterday." The *Tsadik* of Kuzmir (1806–1856) proclaimed that a Sabbath without a new *nigun* was not truly a Sabbath. Following their inspiration, the chassidim would invent new meditations and set them to tunes. The texts are often a mixture of Hebrew and Yiddish. Those of Rabbi Levi Yitschok of Berditchev are typical. He knew that Yiddish was the language understood by the common masses. Although Hebrew was part of the daily services, the ordinary Jew found great difficulty in understanding it fully. Among the reasons for the issuance of an excommunication of the chassidim of Cracow in 1786 was the accusation that they had changed the traditional form of the ritual and disregarded traditional tunes.

Basically, chassidic *nigunim* can be placed within three distinct categories. (Latter day chassidim added several other types.) The three are the *rikud* (dance), the *tish nigun* (song sung at the *rebbi's* table), and the *dveykus* (slow and rapturous melody). The relation of the chassidim to the *rikud* is a lengthy study in itself. Suffice it to say here that dance was an integral part of chassidism. Based on the verse כָּל עַצְמוֹתַי תֹּאמַרְנָה מִי כָמוֹךָ "All my being shall say: O Lord who is like thee?" the chassidic dance became known throughout the Jewish world. "Just as there are various movements in a melody, so are there also various movements in every part of the human anatomy which are suited to the tones of a melody, and every chosid who desires to understand a *nigun* must be able to dance to each tone with a different part of the body."[29] So said Rabbi Nachman of Bratslav. The earliest *rikudim* were usually in an A B C B form, that is to say, a three-section song with the second section repeated. (See *Nigun* 18, 20, 25.) Many of them were in the major scale and even those in the minor had a happy lilt to them. These *rikudim* would sometimes last as long as half an hour, until the dancers would be spent or would introduce a new melody.

The *tish* song is a long, slow, meditative melody sung at the *rebbi's* table, usually not by him but by

one of his chassidim or by his son. The song has several parts, often in varying moods, with a refrain appearing towards the end. Between sections may be found a *wolloch*, which rises coloratura like the sound of a shepherd playing his flute.

The *dveykus* melody is a slow, introspective, soul-stirring song, usually lengthy and sung with deep feeling. Chassidim often sang this type of song when they were absorbed at the study-desk just before the *rebbi* would begin his *Torah* discourse.

As chassidism developed, a fourth type of song, the chassidic march, was introduced. Born in Galicia, the march can be attributed to the current of *Beshtian neginah*. In the course of daily business, many chassidim came into contact with the military and were wont to hear and absorb the various march melodies and their tempi. It is true that militaristic songs were quite foreign to the entire spirit of Judaism at the time. However, placed in the mouths of chassidim, they became not militaristic songs but rather songs of victory and royalty. (See note on Napoleon's March.)

Another form which slowly crept into the repertoire was the 3/4 time waltz. Again, although the idea for the waltz was borrowed, seeds of chassidic feeling went into it and the new waltz grew into a Jewish form. Both the waltzes and marches were set to various liturgical texts as well as they could be, or were simply left as wordless *nigunim*.

With regard to these borrowed motifs and styles, it is worthwhile to remember that chassidim created their music in foreign cultures and that no creation can be called מְקוֹרִית (original) if it does not grow in its national homeland. Only through the spiritual homeland which the chassidim created were they able to infuse into some of these foreign currents an individual soul. With less success later on did chassidim, notably those of Kotzk and Ger, make use of the melodies of Schubert, Chopin and Verdi. That these melodies have been completely forgotten by the chassidim is the best indication that they did not lend themselves to a reworking into the chassidic mold.

The leaders were always concerned that the repertoire of chassidic song be constantly replenished. Along with their own creations and those of their "court" composers, many *rebbis* sent chassidim to great distances to bring back new *nigunim*. Often these chassidim were away for months in quest of these songs. Among the names of the chassidic singers and composers can be found a number still known to us today. Unfortunately, their era had not yet witnessed the introduction of the phonograph or tape recorder and so we must rely upon the critical appraisals handed down by word of mouth. The list of those who achieved renown includes: Reb Yossele dem Rebbin's (Talne), Reb Yekli Telchaner (Koydanov), Reb Munish Las (Tshortkoff), Reb Abish Mayer Brandsdorfer (Sanz), Yeruchom Hakoton, Nison Belzer (Berditchev), Reb Pinya Spector (Biyan), Zaydel Rovner, and Reb Yehoshua Skverer (Sadigura).

In the course of its development, the Chassidic movement branched out in two distinct directions, the one called the system of the *Besht*, the other known as *Chabad*. The adherents of the *Beshtian* school lived mostly in Poland, Southern Russia, Rumania and Hungary, while the *Chabad* followers were citizens of Lithuania and White Russia. Just as there arose two different schools of chassidism, the emotional and philosophical, (the *Baal Shem Tov* having been the founder of the former and Rabbi Shneor Zalman of Ladi the latter), so there were also two distinct types of melodies: the ecstatic and the reflective, the joyous and the mystical. A strong melody luring one to dance is characteristic of the first; a more subdued, pensive, introspective, rapturous and yearning tone is the characteristic of the second group. *Simcho* (joy) is the feature of the *Beshtian* school; *dveykus* (union with God) is the characteristic of the *Chabad* school.

Just as the various נוּסְחָאוֹת (chant styles) of the traditional synagogue melodies have retained the original names given them in the Middle Ages (nusach: יִשְׁתַּבַּח, יְקוּם פֻּרְקָן, אַהֲבָה רַבָּה etc.), so have the names given by the chassidim to the various types of *nigunim*

come down to us. The *Chabad* went even further and added additional titles such as נִיגּוּן יְחִידוּת, נִיגּוּן אַהֲבַת רֵעִים[30] נִיגּוּן הַתְּשׁוּבָה, נִיגּוּן שִׂמְחָה, נִיגּוּן נַעֲנוּעִים.

For *Chabad*, *nigunim* were not only an integral part of chassidism – the songs are a complex philosophy unto themselves. The *Chabad* system, as first formulated by Rabbi Shneor Zalman of Ladi, strives for the same goal as the other branches of chassidism, namely the attaining of divine bliss. But it had, and still has, a unique approach to that goal. *Chabad* contends that it is impossible to leap immediately from extreme melancholy to extreme joy. It is impossible for a human being to rise from the lowest to the highest state without proceeding through the whole scale of the intermediate sentiments of the soul. Great stress and care is laid upon each progressive stage of development, as significant for the education of the soul and for the improvement of the spirit. It is, *Chabad* chassidism contends, as if someone who had never seen the interior of a palace suddenly stepped into its bewildering splendor without first having passed through its corridors. Such a person will never be able to sense fully the glory of the palace. The approach to joy, therefore, is extremely important, and each and every step must be achieved through deep meditation. The various stages in this process of elevation according to *Chabad* philosophy are: 1. הִשְׁתַּפְּכוּת הַנֶּפֶשׁ the outpouring of the soul and its effort to rise out of the mire of sin, out of the קְלִיפָּה the evil shell. 2. הִתְעוֹרְרוּת, spiritual awakening. 3. הִתְפַּעֲלוּת, the stage in which the individual is possessed by his thoughts. 4. דְּבֵיקוּת, communion with God. 5. הִתְלַהֲבוּת flaming ecstasy. 6. הִתְפַּשְׁטוּת הַגַּשְׁמִיוּת, the highest state, in which the soul completely casts away its garment of flesh and becomes a disembodied spirit.[31] Many of the *Chabad* songs are analyzed according to these steps of elevation. (See note on Four Section Nigun.)

A system such as this, could with much less success than the *Beshtian* school seek tunes from the outside, because no such program underlay the folk songs of the gentiles. True, one can find among *Chabad nigunim* many songs of Russian and Ukranian origin, often sung verbatim in these languages. (See note on Nye Ze Ritse.) By and large, however, these are the shorter and happier melodies of their repertoire. For the achievement of the goals as outlined above, *Chabad* was compelled to create original tunes which could express the meanings and thoughts of the various stages of elevation, tunes to be used as a means for the attainment of its purpose. Every *Chabad* tune aims to voice either all, or some, of the stages of elevation of the soul. There are specific tunes which express הִתְעוֹרְרוּת, הִתְלַהֲבוּת, הִשְׁתַּפְּכוּת הַנֶּפֶשׁ, דְּבֵיקוּת and so on. The two stages of הִתְעוֹרְרוּת and הִתְלַהֲבוּת are also called *rikud*. The melodies voicing *dveykus* and *hishtapchus* have the free unrhythmical approach, and are sung slowly. The tunes for *hislahavus* and *hisor'rus* are built on vigorous syncopated dancing rhythms. The dynasty of Karlin, founded by Rabbi Aharon Hagodol (1736–1772), accepted the style of the *Chabad* nigunim and often their melodies, being close in spirit, intermingled, and it is therefore often difficult to be quite certain who wrote a particular melody. (See note on Al Achas Kamo V'kamo.)

No discussion of chassidic music would be complete without mention of the Modzitz dynasty, for its musical impact has been felt on all chassidic *neginah* for more than a century. Modzitz chassidism was founded by Rabbi Yisroel Taub (1848–1920) in the province of Lublin, Poland. The mantle of leadership was passed on to his son, Rabbi Saul, in 1920, and subsequently to the present leader, his son, Rabbi Samuel Elyahu Taub, who resides in Tel Aviv, Israel. The Modzitzer *rebbis*, although musically untrained, were without doubt the finest instinctive "musicians." Perhaps more than any other group, Modzitz gave a form and significant individual style to its compositions. Approximately 200 *nigunim* of Rabbi Yisroel survive. Rabbi Saul created more than seven hundred *nigunim*, and Rabbi Samuel Elyahu has already created almost four hundred.

Many of Rabbi Yisroel's *nigunim* are still widely sung today. His greatest *nigun* is the *Ezk'ro Hagodol.* This is in fact not a *nigun* but a musical composition containing thirty-two short movements. It takes approximately one half hour to sing, encompasses contrasting moods and closes with a splendid and regal march. One can almost feel the harmonies inherent in the piece, and can only imagine what this composition would have been like had the *rebbi* himself possessed the knowledge of instrumentation. A number of secular musicians have found musical merit in this composition and several of them in Europe have notated and arranged it. The *rebbi* wrote the piece during his stay in Berlin where he underwent a leg amputation. The sight of Berlin reminded him of the city of Jerusalem and brought to mind the verse אֶזְכְּרָה אֱלֹהִים וְאֶהֱמָיָה בִּרְאוֹתִי כָּל עִיר עַל תִּלָּה בְּנוּיָה, "When I remember this O God I moan, when I see each town on its site." According to chassidic record, Rabbi Yisroel refused to undergo the operation with the benefits of anesthesia and composed this *nigun* during the surgery.[32] Another example of his creativity can be found in the *Mizmor L'dovid,*[33] often referred to as *The Nigun of the Homeless*, written after the *Rebbi* and his family were forced to leave Modzitz in 1914 for the safer city of Warsaw. This *nigun*, which the *Rebbi* himself called *The War and Peace Nigun*, is full of pathos and triumph, and expresses the thoughts of a Jew torn from his home, living through the hazards of war and never losing faith in the ultimate redemption as expressed by the psalmist: גַּם כִּי אֵלֵךְ בְּגֵיא צַלְמָוֶת לֹא אִירָא רָע כִּי אַתָּה עִמָּדִי "Yea though I walk through the valley of the shadow of death I will fear no evil for Thou art with me."

In his published work of Torah discourses, *Divre Yisroel*, the first Modzitzer *rebbi* included a highly interesting section on music in the light of the *Kabbalah.* He ties together the seven tones of the scale with the seven days of creation and the seven כּוֹכְבֵי לֶכֶת (wandering stars), and he touches upon the concept of the musical octave. From the seven tones of the scale he draws a parable involving man. Just as the seven tones ascend until the eighth tone becomes merely a repetition of the first tone on a higher pitch, so too, when a man rises in this world and reaches a high and exalted level, he should always remember the first tone, so to speak the first day, the first state of lowliness.

The love of music and the gift of creativity were passed on to the second Modzitzer *rebbi*, Rabbi Saul (1886–1947). The most prolific composer of this dynasty, the second *rebbi* literally lived and breathed music. He created a prodigious number of compositions, and these have been preserved by means of musical notation (many in privately-held manuscripts) and by means of tape recordings and phonograph discs. Rabbi Saul truly made the verse הַבּוֹחֵר בְּשִׁירֵי זִמְרָה "who is pleased with songs" his guiding motif. His *Torah* discourses were always replete with references to *neginah* and its power. It was customary for him to compose new melodies for each of the festivals. The bulk of his festival compositions were dedicated to the liturgy of the High Holidays. Also the *Hallel*, which is recited during the Three Festivals and *Chanukah*, became a favorite text from which to draw inspiration and served as a vehicle for numerous melodies. His individual style was wide ranging, extending from the simplistic dance tune to the lengthy *tish nigunim* and the intricate *operas*. Although his life was marked by many personal tragedies, there was within him a veritable well-spring of music, as his seven hundred *nigunim* attest. He often remarked that it was only in *neginah* that he found the inner strength to sustain him in his misfortunes.

The present Modzitzer *rebbi*, Rabbi Samuel Elyahu, is also continuing the tradition of *neginah.* Many of his compositions have already become part of the body of chassidic music and are well known both in Israel and wherever Jews reside. His melodies adhere to the Modzitzer style, continuing the tradition begun by Rabbi Yisroel.

Among twentieth century chassidic composers of merit the name of Rabbi Yankel Talmud must also be mentioned. The official court composer of Ger, Rabbi

Talmud created his *nigunim* first on European soil and later on in Israel until his death in 1963. As conductor of the famous *Gerer Kapelye* (choir), it was Talmud's task to create a massive amount of material that would serve the taste of the Ger court. The all-male choir performed in the Ger synagogue on the Sabbath and during the festivals. Strongly under the influence of European folk music, Talmud nevertheless gave an individual style to his compositions. By his own count he created over 1000 *nigunim*, many of which, because they had not been notated, were forgotten even by himself. In 1960 Talmud traveled to various communities in Europe in search of chassidim who remembered his earlier creations. A number of his songs have been preserved in a memorial book.[34]

Chassidism is today a vibrant movement in many Jewish communities throughout the world. Although literally millions of chassidim met their deaths at the hands of the Hitler hordes, the movement is thriving with renewed vigor. Each year more men, women and children are attracted to and join the ranks of the major existing dynasties. Chabad chassidism, with headquarters in New York, has become a vital and potent force within world Jewry. Its chassidim travel the face of the earth bringing the chassidic spirit and its songs to small Jewish communities. Also the chassidim of Bobov, Ger, Satmar, Vishnitz, Karlin, Stolin, Belz, Modzitz, Kalev, Klausenberg and others have left their imprint on education and modern Jewish life.

Much music is being created today by both *rebbis* and laymen following long-standing traditions. Whereas in generations gone by, European influences could be detected in chassidic melodies, one can today find strains of American, Israeli or Oriental motifs.[35] Discussion of these recent creations has been lively many labeling them neo-chassidic rather than chassidic songs. Those who refuse to accept these new melodies, especially the compositions of the younger generation, contend that they are merely secular melodies which have been attached to sacred text and can, at best, be called שִׁיר דָתִי (religious song). One should bear in mind, however, that the same motive that inspired chassidic composers of yesteryear is often present in the activity of the modern day composers. The true test of these songs and their proper labeling will be in their acceptance or non-acceptance among the chassidim. Those that will be sung regularly among the various chassidic groups and will enter permanently into their repertoire will deserve to bear the title chassidic. As pointed out previously, the presence of foreign influences or of secular melodies in their music has in no way minimized the contribution that chassidim have made and are making at the present time to this great body of Jewish music.

More and more, chassidic music is becoming a form of religious exercise even when not tied to set occasions of religious observance. Recent music notations, tape and phonograph recordings have enabled us to preserve a portion of the chassidic music of yesteryear and hopefully will enable us to preserve the chassidic music of tomorrow. It will remain for the music historian of the future to evaluate in totality this unique phenomenon among folk music. It is also hoped that before it is too late, more work will be done in notating and rescuing this material from oblivion.

Footnotes

1. Bible.
2. Jewish Oral Law.
3. He is also known with the name of "Ari". In *Shivchei Ari* it is related that "once on the eve of a Sabbath Rabbi Luria went out of the city of Safed, followed by his disciples... to receive the Sabbath and started singing special songs in sweet tunes."
4. From the Hebrew word *Kabbalah* (tradition), the mystical religious tradition in Judaism. It is believed to have been handed down from the beginning of time, first orally, then in writing. Originally studied by only a few, *Kabbalah* became a mass movement among Jews in the 16th century. The classic of the *Kabbalah*, the *Zohar* (Book of Splendor), came to light through Moses de Leon in the 14th century.
5. Psalm 137 : 4.
6. Psalm 137 : 6.
7. Literally the Master of the Good Name. He was born Israel ben Eliezer in the province of Podolia, Ukrania.
8. Bible.
9. Psalm 100 : 2.
10. Deuteronomy 16 : 14.
11. The Divine Presence.
12. *Tsavaas Habesht*, a book containing many of the *Besht* sayings and teachings.
13. Many chassidic leaders believed that melody can reach the heavens faster than speech. They therefore urged prayer to be sung rather than recited.
14. Contraction of the words *Baal Shem Tov*.
15. *Tikunei Zohar*, Tikun 21.
16. *Tsavaas Habesht*.
17. Many chassidic *rebbis* were also known by the name *Tsadik* which, in Hebrew, means righteous, Godfearing and saintly.
18. The chassidim of Lubavitch are also known as *Chabad*. The name Chabad is an acronym of the words *Chochmo Bino Daas*.
19. Psalm 65 : 2.
20. *Konteras Hahithpaaluth*, Warsaw 1876, p. 19ff.
21. The misnagdim were opponents of chassidism and fought it bitterly. Accusing the chassidim of pantheism, even paganism, they excommunicated them and effected the imprisonment of one of their leaders, Rabbi Shneor Zalman of Ladi, the first Lubavitcher Rebbi.
22. Many of these songs are still sung today. Among them are the well known *Sha Sha der Rebbi Geht* and *Und az der Rebbi Zingt*.
23. A. B. Birnbaum, *The Song in the Courts of the Tsadikim in Poland*, Haolam, 1908.
24. E. Steinmann, *The Garden of Chassidism*, Jerusalem, Israel, 1961.
25. In the court of Rabbi Duber of Lubavitch an ensemble known as *The Mittler Rebbi's Kapelye* performed regularly.
26. The feast bidding farewell to the Sabbath Queen.
27. *Likkute Moharan*, a collection of sermons and Torah discourses by Rabbi Nachman of Bratslav.
28. *Tractate Berachot*, 3a: "A harp hung over the bed of David, and when midnight came a northern wind would blow upon it and the harp used to play of its own accord." In this passage we have a hint to the *Tikun Chatsos*, the midnight meditations which are accompanied by wailing, through music, for the exile and for the exile of the *Shchino*, the Divine Presence.
29. M. Unger, *Chassidus un Leben*, New York, 1946, p. 117.
30. When a chosid left, after a private consultation with the Rebbi of Lubavitch, his friends formed a circle around him and sang and danced.
31. A more detailed description can be found in: S. Zalmanoff (ed.), *Sefer Hanigunim*, Vol. 1 N. Y., 1957.
32. The notation of this composition can be found in: M. S. Geshuri, *Music and Chassidism in the House of Kuzmir*. Jerusalem, Israel, 1952.
33. V. Pasternak, *Songs of the Chassidim*, Vol. 1 New York, 1968.
34. Chaim Talmud (ed.), (מלחין לבית גור) (Composer to the Court of Ger). Tel Aviv, 1964.
35. The modern repertoire of the Bratslav chassidim contains a number of melodies which are purely Arabic in origin. On the anniversary of the death of Moses, the Druse Arabs of Israel and the chassidim of Bratslav would meet in the northern Galilee town of Miron. Because the Druse trace their ancestry to Jethro, the father-in-law of Moses, they participated in this anniversary. A number of Druse tunes traditionally sung in Miron are still included in the Bratslav celebration even though the Druse themselves no longer attend. Most of the chassidim have long forgotten the origin of these songs and consider them true *nigunim* of Bratslav.

The Value of Song

From the writings and sayings of the chassidic leaders come these statements regarding the unique power of *neginah.*

How do you pray to the Lord? Is it possible to pray to the Lord with words alone? Come, I will show you a new way to the Lord – not with words or sayings but with song. We will sing, and the Lord on high will understand us.

Rabbi Nachman of Bratslav

The tongue is the pen of the heart, but melody is the quill of the soul.

Rabbi Shneor Zalman of Ladi

Every locksmith has a master key with which he can open many doors. *Neginah* is such a key, for it can unlock all doors.

Sayings of Chabad

Speech reveals the thought of the mind, but melody reveals the emotions of longing and delight. These stem from the inner self, from the very soul, and are much higher than reason and intellect.

Rabbi Yosef Yitschok of Lubavitch

A person should not have an ear just to hear songs of others, but also to hear the songs which sing from within his heart.

Rabbi Yisroel of Modzitz

Through the power of *neginah* one may conquer the heart.

Maggid of Koznitz

Through song the gates of heaven can be opened. Sadness closes them. The origin of all songs is holy, for impurity has no song. It is the root of all sadness.

Rabbi Naftoli of Ropshitz

One *nigun* can express more than a thousand words.

Tsadik of Kuzmir

Even the most wicked can be turned to repentance upon hearing a song which emanates from a *Tsadik's* innermost heart.

Baal Shem Tov

Our opponents wonder at the sight of chassidim singing and dancing at their assemblies. If they understood our viewpoint, would they not become our comrades?

Sudilkover Rebbi

In reality, for those who understand that which they hear, a song tells more than a story.

Rabbi Shneor Zalman of Ladi

Every science, every religion, every philosophy has its own pattern of song. The higher the religion or science, the more exalted its music.

Rabbi Nachman of Bratslav

Song opens a window to the secret places of the soul.

Sayings of Chabad

It is said that the Mansion of Song and the Mansion of Penitence are close to each other, and I say that the Mansion of Song is the Mansion of Penitence.

Rabbi Yisroel of Modzitz

Many a melody once chanted by the Levites in the holy Temple is now in exile among the unlearned common people.

Rabbi Isaac of Kalev

He who has no feeling for *neginah* has no feeling for chassidism. He who has a great feeling for *neginah* has a great feeling for chassidism.

Rabbi Hillel Miparitz

Rejoice that you have an opportunity to sing unto God.

Rabbi Mendel of Vitebsk

When I hear a song from the mouth of a Jew, I can ascertain how much fear of God there is within him and whether he is wise or foolish.

Rabbi Yisroel of Modzitz

Melody is the outpouring of the soul. Words interrupt the stream of emotions. For the songs of the souls, at the time they are swaying in the high regions to drink from the well of the Almighty King, consist of tones only, dismantled of words.

Rabbi Shneor Zalman of Ladi

In all *nigunim* can be found love and fear of the Lord.

Rabbi Nachman of Bratslav

Were I blessed with a sweet voice, I could sing you new hymns and songs every day, for with the daily rejuvenation of the world, new songs are created.

Rabbi of Ger

Song is the revelation of higher beauty, but *seder* (form) in song is beauty proper at its highest peak.

Rabbi Yoseph Yitschok of Lubavitch

If I were a singer, I would accept upon myself the duty of traveling from city to city in order to lead prayers in the various synagogues.

Rabbi Pinchas of Koretz

A person sees himself as he truly is through a chassidic *nigun*.

Sayings of Chabad

Song opens a gate from the mind to the heart.

Sayings of Chabad

Music originates from the prophetic spirit, and has the power to elevate one to prophetic inspiration.

Rabbi Nachman of Bratslav

The nature of the Levites' work was the daily creation of new songs. Also the angels on high create new songs daily, and with the power of the new song they renew each day the miracle of the Creation.

Rabbi Pinchas of Koretz

The bad traits in man come from the animal instinct within him. Through the power of the *nigun* it is possible to remove this instinct.

Baal Shem Tov

All the work of the angels is performed with song.

Rabbi Nachman of Bratslav

I cannot sit at the Sabbath table without a new song. There is no festive Sabbath without a new song.

Tsadik of Kuzmir

He who does not spring from the Mansion of Song to the Mansion of Fear (of the Lord) is a fool.

Rabbi Naftoli of Ropshitz

A melody should be sung with the same correctness that one would employ in citing a commentary on *Torah* learned from one's teacher or rabbi.

Rabbi Yoseph Yitschok of Lubavitch

A *nigun* can pull one out of the deepest mire.

Rabbi Shneor Zalman of Ladi

When one hears a song sung well or played well, all sadness is driven away and is replaced with joy.

Rabbi Nachman of Bratslav

Song reveals the beauty within the soul.

Rabbi Sholem Duber of Lubavitch

Through song calamities can be removed.

Rabbi Nachman of Bratslav

Songs heard at chassidic gatherings arouse their listeners to repentance.

Rabbi Shmuel of Lubavitch

Know that each shepherd has his own individual song characterized by the surroundings in which he tends his flock. For every blade of grass has its own melody, and from the combined melodies of all these blades comes the shepherd's own song.

Rabbi Nachman of Bratslav

Neginah is the language of the soul.

Rabbi Shneor Zalman of Ladi

If you sing a *nigun* correctly without mistakes, then the *nigun* speaks for itself.

Sayings of Chabad

Lord of the Universe, were I a singer I would not allow you to live in the heavens, but you would be forced to live with us here on earth.

Rabbi Pinchas of Koretz

Song elevates an individual and brings him closer to God.

Rabbi Shneor Zalman of Ladi

Nigunim composed according to the rules of music are not truthful. These are songs that do not emanate from the heart.

Tsadik of Kuzmir

Annotations

No. 1 *Ashrenu*, 1

This melody was composed by the second Modzitzer Rebbi, Rabbi Saul Taub, in 1928, while he was rabbi of Kraszew, near Warsaw. Old Modzitzer chassidim relate that when it was first introduced on *Simchas Torah*, its sounds reverberated throughout the entire *shtetl*. Children and grownups, Jews and gentiles, burst into spontaneous dance in the village square.

No. 3 *Ashrenu*, 3

This old song, originally without words, has recently been re-introduced with the addition of the *ashrenu* text.

No. 19 *Ani Maamin*, 1

Ani Maamin has become one of the best known songs to emerge from the Warsaw Ghetto. It was composed by the Modzitzer singer-composer Azriel David Fastag. Countless thousands of Jews sang this melody to the text of "I Believe" (from Maimonedes' "Thirteen Articles of Faith") as they marched to their deaths in the gas chambers.

No. 23 *Yiru Es Adonoi*

This old chassidic *nigun* has been adapted to the concluding paragraph of the Grace after Meals, and as such has become well-known throughout the institutions of Jewish learning, the camp and the home.

No. 24 *Y'did Nefesh*

This melody, attributed by some to the chassidim of Pursa, is set to the text of a Sabbath *zmiroh* and has achieved wide popularity in Israel. It is customary for congregations to sing this song between the *Mincha* and *Kabbolas Shabbos* services on Friday evening. It thus serves as an introduction to the Sabbath.

No. 25 *Lo Sevoshi*

It is traditional, in the chassidic Friday evening service, to sing the *L'cho Dodi* text with one melody until the verse *Lo Sevoshi*, and to continue from there with a second. The first part of the poem is usually sung with a broad, slow melody, while the second is sung with a gay rhythmic *rikud*. This composition is among the most popular composed by Rabbi Yankel Talmud for the court of Ger.

No. 26 *V'hoyu Limshiso*

This old melody has been adapted to the last three verses of the *L'cho Dodi*. It is widely sung in Israel.

No 28 *Eshes Chayil*

This is an example of a type of melody known in Yiddish as *zogachts*. The melody line is very narrow in its movements, and for all practical purposes is really a chant.

No. 29 *Oz V'hodor*

This text, taken from the *Eshes Chayil*, is sung by the chassidim of Bratslav. Some claim that the melody was composed by the *Baal Shem Tov*, who, after his daughter Odel asked him for a new dress, rebuked her by saying that a material dress is not as important as a spiritual dress. He then began to sing this melody with great ecstasy. Among other chassidic groups the text of *Eshes Chayil* is begun with a different tune and continued from the words *Oz V'hodor* with this melody.

No. 32 *Kol M'kadesh*

A meditative ode on the beauty of the Sabbath, this text is a mosaic of Midrashic and biblical references to the pleasures and rewards of those who scrupulously keep the Sabbath and fittingly sanctify it. The melody

is in the *nusach* style, and although the authorship is unknown it is credited to the disciples of the *Baal Shem Tov.*

No. 37 *Tsur Mishelo*

Based on the four blessings of the Grace after Meals, this is a song of thanksgiving to God for his bounty. It contains no special reference to the Sabbath, but is a popular *zmiroh* nevertheless. The melody is attributed to Rabbi Avraham Mibalisk.

No. 41 *Loel Asher Shovas*

Among chassidim this is known as "The Song of the Angels." According to chassidic lore, the *Choze* of Lublin (Seer of Lublin) fell into a trance during the *tish* (table gathering) one Friday evening. The chassidim at first thought that the *Rebbi* had fallen asleep, but when he emerged from the trance, the *Choze* proclaimed that he had been in heaven. He then proceeded to teach *Loel Asher Shovas* which he claimed the angels had been singing during his visit. It was immediately learned and accepted by all those assembled. It has come down to this day and is included in the Friday evening song repertoire of the descendants of the *Choze*, among them the chassidim of Ropshitz, Sanz and Bobov.

No. 42 *Horachamon*

The text of this song is part of the Grace after Meals. (This particular passage is recited only on the Sabbath.) The Great Sabbath referred to is a symbolic description of the world to come, a foretaste of which is offered by the weekly Sabbath. Although this is a recent melody, composed by Pinchas Kehati, it is already widely known in Israel and America.

No. 44 *El Odon*

This is an example of the longer type of *nigun* common to Polish and Galician chassidim. It is comprised of a number of sections in varying moods and tempi, and is traditionally sung by the Bobover chassidim to the Sabbath morning text *El Odon.* It opens with a wordless introduction, proceeds into the first verse in march tempo, and is led into the second verse, still in march tempo, by means of a wordless interlude. A slower interlude bridges into the third verse, *Tovim M'oros,* which is in 3/4 time. Yet another interlude introduces the following stanza. The melody of this verse is repeated and the song ends with the last verse *Shevach* sung to the march melody of the second verse. The song is basically in the major, with the exception of the fourth and fifth stanzas, which are in the relative minor.

No. 49 *V'taher Libenu*

This song has become so popular throughout the Jewish world that its chassidic origins are often forgotten. It is usually listed as an Israeli folksong.

No. 53 *Yism'chu*

This song is another affirmation of the recurring theme: those who keep the Sabbath and delight in it shall rejoice in God's Kingdom. In the chassidic rite, the text is recited three times during the *Amidoh* (silent devotion) of the Sabbath, and is often used as a *zmiroh* at the Sabbath table. The melody, in the *fregish* mode (phrygian), is a creation of the present Modzitzer *Rebbi,* Rabbi Samuel E. Taub. It is typically Modzitz in feeling, and follows in the style developed by the first Modzitzer Rebbi, Rabbi Yisroel Taub.

No. 59 *Shovua Tov*

This melody, in the style of a minuet, is attributed to the chassidim of Pursa. It has long been part of the repertoire of Yiddish and Israeli folksingers. The endings of each section are sung to the Yiddish words *gut voch* or the Hebrew equivalent, *shovua tov.*

No. 60 *Askinu S'udoso*

After the *Havdalah* ceremony, the *Melave Malka* formally begins with the *Askinu S'udoso.* (The same text, with variations, is also recited at the Sabbath afternoon meal.) The *Melave Malka* (literally the accompaniment of the Queen Sabbath) is also known as the feast of David, and is considered the testimonial to the coming of the Messiah, who is the descendant

of David, King of Israel. This Modzitzer melody was among the first chassidic songs to appear on a phonograph recording, the now out-of-print 10-inch *Modzitzer Melave Malka.*

No. 61 *Nigun*, 3

Rabbi Saul of Modzitz had a special affinity for the waltz, and some of his most beautiful melodies are in 3/4 time. This is virtually the first tune which he composed on American soil. It was composed in 1942 and given its first hearing at the wedding of his son in in 1943. It was originally set to Psalm 67.

No. 62 *Ush'avtem Mayim*

The *Ush'avtem Mayim* text found in Isaiah 12 : 3 is recited both in the prayer *V'yiten L'cho* and during the *Havdalah* ceremony. This is one of the many melodies composed by Rabbi Moshe Horowitz, the Bostoner Rebbi. Because water is the source of life, melodies to this text have become extremely popular.

No. 70 *Nigun*, 5

This is an example of the slow-mood song sung at the Sabbath *Sholosh S'udos* (third meal) or *Melave Malka* table. Although attributed to Bobov, it is sung by many chassidic groups. It is often fitted to a text, but the proper matching of melody and lyrics is not of primary importance.

No. 79 *Y'min Hashem*

This *nigun* was composed by the third Lubavitcher Rebbi, Rabbi Menachem Mendel, also known as the *Tsemach Tsedek.* (Rabbis were often known by the titles of the books which they wrote.) *Chabad* chassidism relates that when the *rebbi* reached this portion of the *Hallel* text he sang it with this melody.

No. 82 *Nigun*, 6

This is called the tune of the *Rizhiner Rabbi Yisroel* (1797–1850) and used to be sung in his court in Sadigura on Friday evening after the meal. The authorship of the tune is usually ascribed to his grandfather, Rabbi Avrohom "The Angel" (1741–1778), who was the son of Reb Ber of Mezeritsch. The *Hallel* text *Ono Adonoi Hoshio No* is very often sung by chassidim to this melody.

No. 88 *Yisgadal*

This is a *rikud* melody with text consisting of the first four words of the *Kaddish.* The rabbis of the Ropshitz dynasty used to dance to this melody (sometimes for hours) at the conclusion of the *Hoshano Raboh* morning services. Like a number of other chassidic songs, this melody has no ending, but keeps repeating itself over and over until the participants are spent. The first section of the song is in the Ukranian Dorian mode, but after the eighth bar it changes character dramatically and continues in the major.

No. 93 *Shoshanas Yaakov*

Unlike the other festivals, *Purim* has very few texts which it can call its own. One of the few is the *Shoshanas Yaakov*, which is recited immediately after the reading of the Book of Esther. Like this Bobover song, most tunes for the text are happy and jovial in sound.

No. 94 *Nigun*, 7

This wordless song was composed by *Reb* Kaufman-Idel Eidelson, a noted Modzitzer singer-composer in pre-war Warsaw. In the style of the Mazurka, it was sung primarily during the festival of *Purim*, often to the *Shoshanas Yaakov* text.

No. 98 *Uv'chen Tsadikim*

This song, with secular text originating in Romania, was adopted and reworked by chassidim. With a change in tempo and the addition of a liturgical text, it has recently become popular among many chassidic groups.

No. 99 *Areshes S'fosenu*

This is one of the seven *Rosh Hashonah* melodies composed by the first Modzitzer *rebbi* in 1914, during the first World War. It was perhaps intentional that

the opening bars are reminiscent of Hatikvah. From Modzitz this melody spread to all Jewish communities of Europe.

No. 104 *Ovinu Malkenu*, 2

Sung with deep feeling by the Lubavitcher chassidim, this *dveykus* melody is among the ten written by the first Lubavitcher *rebbi*, Rabbi Shneor Zalman of Ladi.

No. 105 *Kaddish*

It is customary for chassidim to sing the closing *Kaddish* of each of the High Holiday services with a joyous melody. This custom is also followed by many chassidic groups at the closing of all festival services.

No. 106 *Four Section Nigun*, 8

The Four Section Nigun or the *Alter Rebbi's Nigun* (the reference is to Rabbi Shneor Zalman of Ladi) is the chief and fundamental nigun of *Chabad*. It is sung on special occasions such as the last day of the Three Festivals, *Purim*, the 19th day of *Kislev*, the 12th day of *Tammuz*, and at weddings. According to *Chabad* philosophy, each of the four sections of this *nigun* represents one of the four *olomos* (worlds) – *Atslus*, *Briah*, *Y'tsira* and *Asiya*. Also according to the statements of the *Alter Rebbi*, each of the sections corresponds to the letters comprising the name of God in the Hebrew language – *yud*, *heh*, *vav*, *heh*.

No. 107 *Nigun Ham'shulosh*, 9

Tradition attributes the three parts which form this serious *dveykus* melody to the combined efforts of three great chassidic masters: the *Baal Shem Tov* (1700–1760), the *Maggid* of Mezeritsch (1710–1772), and Rabbi Shneor Zalman of Ladi (1747–1813). The three parts are basically similar. With each succeeding section, however, the *hithlahavus* increases.

No. 108 *Napoleon's March*, 10

This song was among those sung by Napoleon's army as it marched into Russia. Upon hearing it, Rabbi Shneor Zalman of Ladi proclaimed that this was truly a *shir shel nitsachon* (a song of victory). Upon the *rebbi's* acceptance of the melody, it became customary to sing it in Lubavitch at the close of the *Yom Kippur N'ilah* service after the first part of the final *Kaddish* was recited and before the last shofar blast was sounded.

No. 113 *Al Achas Kamo*

Although today this song is sung primarily by the Lubavitcher chassidim, most authorities attribute it to the Karlin dynasty. The text is taken from the Passover *Haggadah*, and the song weaves successively between the major and its parallel minor.

No. 114 *B'tses Yisroel*, 1

This ever popular text, which forms part of the *Hallel* prayer, has been a favorite of chassidic composers for generations. The rabbis of Modzitz were no exception. Rabbi Saul of Modzitz has to his credit at least ten different versions. It was, in fact, customary for the Modzitzer Rebbi to compose a new version every Passover. These compositions were in diverse musical moods. One would take the form of a march signifying the exodus from Egypt, another would be in the narrative style, and still another in a pulsating dance tempo expressing joy at deliverance. This version incorporates many of these moods.

No. 115 *B'tses Yisroel*, 2

This song was composed by the first Modzitzer Rebbi, Rabbi Yisroel Taub, in 1888, the year in which he assumed the leadership of Modzitz.

No. 121 *Adir Hu*

This melody, fitted to a Passover *Haggadah* text, is credited to *Reb* Boruch of Meziboz, one of the early disciples of the *Baal Shem Tov*. Its first eight bars later became well-known as the refrain of another chassidic composition, *Geloibt bist Du*.

No. 123 *Shir Hashirim*

This song, containing the five opening words of the Song of Songs, is attributed to the Ropshitz dynasty. It is related by chassidim that the Zabner

Rebbi used to sing this song with great *dveykus* immediately after performing the Passover *seder*. Therefore the melody is included in the *Haggadah* section of this volume.

No. 132 *S'u Sh'orim*

The ancient gates of Zion are poetically invoked to "raise their heads" in token of reverence to God. Different parts of the psalm were sung by different choirs at the time when King David brought the Ark to Mount Zion. The melody presented here is a favorite of the yeshivot and usually serves as the accompaniment for a dance.

No. 138 *Vaani Evtach Boch*

Each year on the 19th day of *Kislev*, Lubavitcher chassidim throughout the world celebrate the anniversary of the freeing from prison of the *Alter* Rebbi, Rabbi Shneor Zalman of Ladi. This song, to a text from the Psalms, is a reminder of the occasion.

No. 152 *Shir Hamaalos*

This song, not chassidic in origin, was composed by the great cantor Yossele Rosenblatt. It has, however, made its way into the chassidic world and into the yeshivot and is widely accepted and sung in many other Jewish circles.

No. 166 *Nichumecho*

The same tune is sung by the Vishnitzer chassidim to the words *V'sigole V'seroe*.

No. 168 *A Dudele*

This song, in the liturgical-recitative style perfected by Rabbi Levi Yitschok of Berditchev (1740–1810), has become a favorite of cantors the world over. The text is in Yiddish, and the title of the song is a play on two words, the word *du* which means you (in this case, God) and the primitive shepherd's instrument, Dudelsack – bagpipe.

No. 169 *Mayerke Mein Zuhn*

This is another example of a chassidic song entering the body of Yiddish folk song. Composed by Rabbi Levi Yitschok of Berditchev, it is set to a Yiddish text, with the opening words of the High Holiday text *Hin'ni Heoni Mimaas* appearing over and over again.

No. 170 *Hishtapchus Hanefesh*

The title of this song literally means the outpouring of the soul. The flavor of the song is definitely Ukranian and follows the Ukranian Dorian mode. It is attributed to Rabbi Menachem Mendel of Vitebsk (1730–1788), a foremost chassidic figure. The text is completely in Yiddish.

No. 171 *Shchino*

The melody of this song is used with a great number of varying texts by the chassidim of Kalev, Sanz, Bobov and others. According to tradition, Leib Sarah and his disciple Rabbi Isaac of Kalev heard a shepherd singing this while tending his flock. (Some argue that the disciple was Rabbi Hershel of Rimanov rather than Rabbi Isaac of Kalev.) The original text began with the words *Ros, Ros*. Rabbi Isaac of Kalev immediately changed the words to *Shchino, Shchino*, and the new song became a favorite among thousands of chassidim throughout Europe. When Reb Naftoli of Ropshitz first heard it, he proclaimed, "During the time Rabbi Isaac of Kalev sang this melody a great stir was created in the heavens above."

No. 172 *Kol Bayaar*

This song is noteworthy for its alternate use of Hebrew, Yiddish and Ukranian. It was composed by Reb Aryeh Leib ben Boruch, better known throughout the chassidic world as the *Shpoler Zayde* (the grandfather from the Ukranian city of Shpole.) It is told that he used to sing this song before the final *kriyas sh'ma* upon retiring, or before *tikkun chatsos*. In this version only the Hebrew and Yiddish are included.

No. 174 *V'apek*

Using a portion of one of the verses of *Yo Ribon Olam* (Sabbath *zmiroh*), the chassidim of Bobov have

interwoven the original Hebrew with Yiddish and created a happy dancing song.

No. 175 *Brider Brider*

At first glance this appears to be nothing more than a simple love song. It is, however, a love song between man and God. It is jocular in spirit and is often sung during the Bobover *Purim* festivities.

No. 176 *Omar Hashem L'yaakov*

This song, attributed to the Bobover chassidim, but sung also by many other groups, is a song of consolation. It interweaves the *Melave Malka* text *Omar Adonoi L'yaakov* with Yiddish words. It contains elements of both *nusach* and metered melody.

No. 177 *Esen Est Zich*

This Lubavitcher song, employing Yiddish text, is attributed to *Reb* Tuvia Belkin. It bemoans the fact that there is enough desire for all the worldly pleasures, but little desire for prayer and the study of Torah.

No. 178 *Nye Ze Ritse*

This song, a favorite of the Lubavitcher chassidim, has been taken over in the original Russian language from the peasant repertoire. During the time of the *Mitler Rebbi*, Rabbi Duber, it was sung by the chassidim as they journeyed to and from Lubavitch. For the chassidim, it has a deeper meaning than is evident from the literal translation. According to them, the song offers Jews consolation in proclaiming that God on high will provide for all their material needs.

No. 179 *Szol a Kakas Mar*

Chassidic legend relates that Rabbi Isaac Taub, the *Tsadik* of Kalev, used to travel amongst the shepherds and peasants in order to learn their songs and to preserve them for sacred purposes. He used to dress in peasant garb so as not to attract undue attention. Once, upon hearing a shepherd sing this song, known in Hungarian as the song of the "Rooster," he immediately felt that it contained the prophecy of the coming of the Messiah. Once the Rebbi learned the melody, it was completely erased from the memory of the shepherd. With the addition of a text and with slight changes in the melodic line, this song has lived on among the chassidim for generations.

No. 192 *Nigun*, 16

This *nigun* is attributed to the Baal Shem Tov. It is in three sections, each repeated, and like much early chassidic music is in major.

No. 196 *Nigun*, 20

A very old, wordless song, claimed by the chassidim of Lubavitch, but common to various groups.

No. 201 *Nigun*, 25

This is another example of a chassidic tune which has made its way into the body of Israeli folk song. It is now commonly associated with the words *Rad Halayla.*

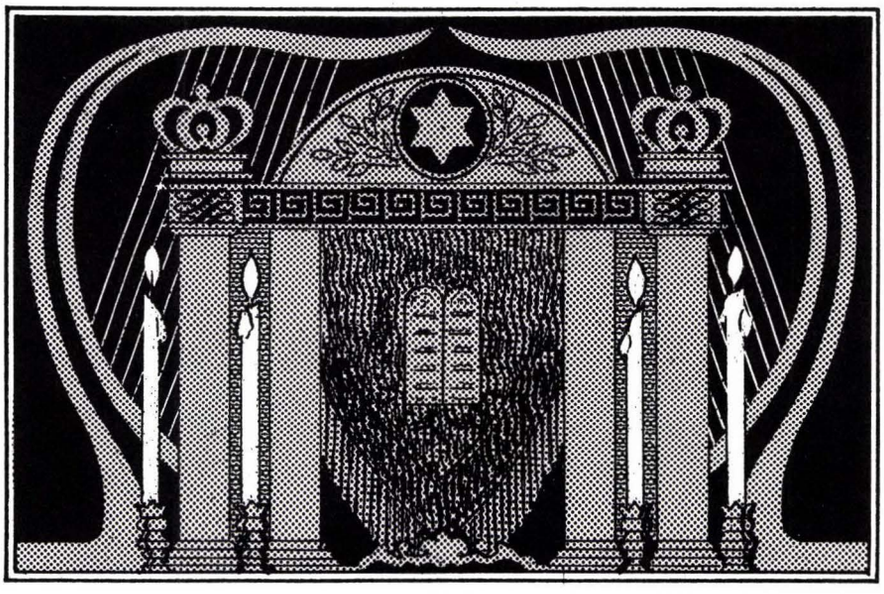
No. 202 *Nigun*, 26

This chassidic melody re-emerged as *Nigun Bialik* and became popular both in Israel and America.

No. 210 *Nigun*, 34

Without doubt, Hava Nagilah is the most popular and widely known chassidic tune. The *nigun*, created in the court of Sadigura, was given the lyrics Hava Nagilah by the well known Jewish musicologist, A. Z. Idelsohn. With this text, the song has come to represent Israel and its national dance, the hora, throughout the world.

From the Liturgy

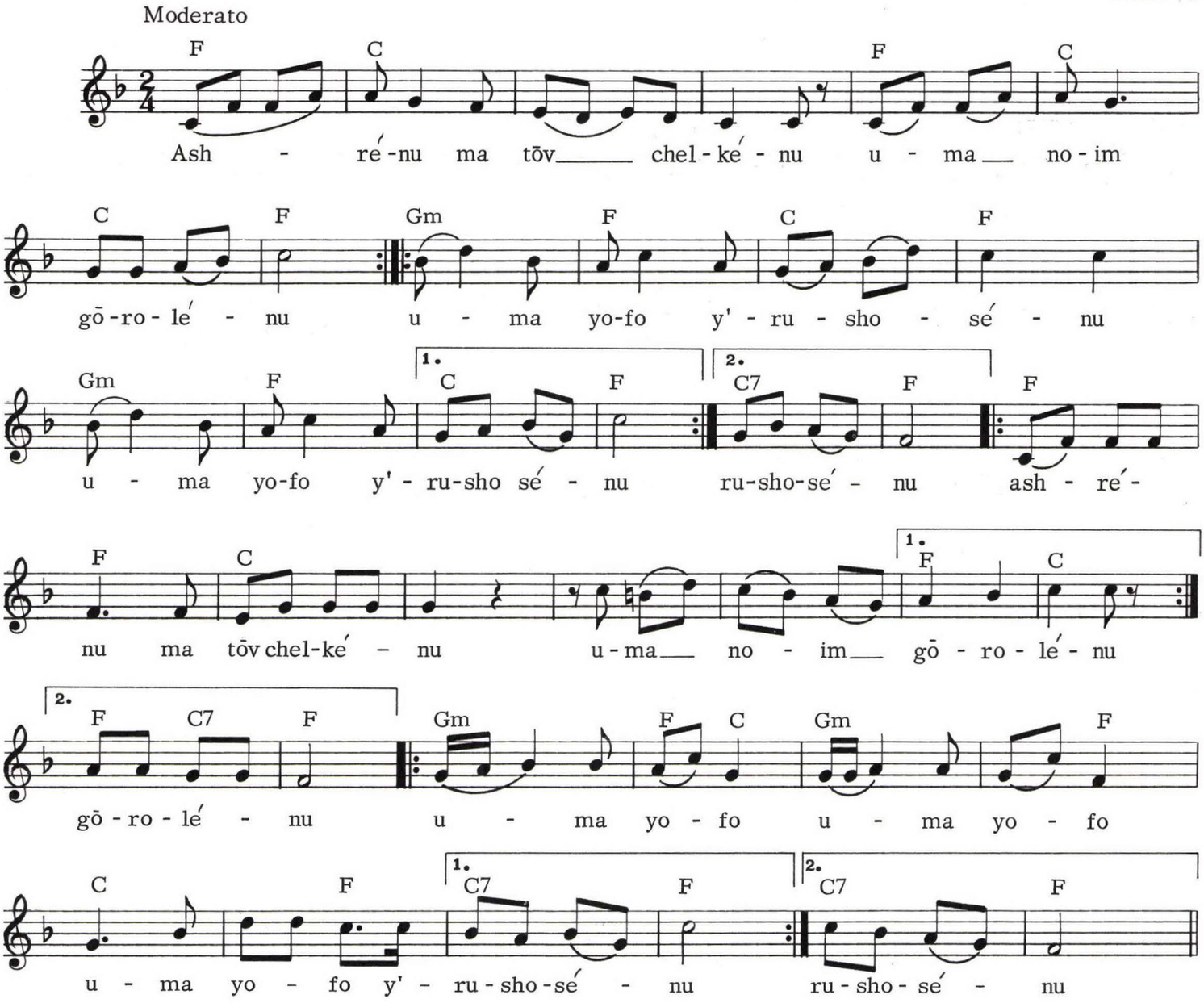


עִבְדוּ אֶת יְיָ בְּשִׂמְחָה בֹּאוּ לְפָנָיו בִּרְנָנָה

SERVE THE LORD WITH JOY COME BEFORE HIM WITH SINGING

1. ASHRÉNU (No. 1)

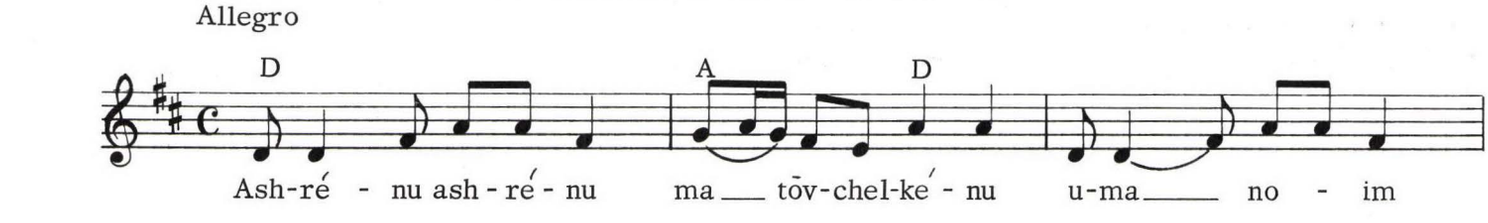
Modzitz
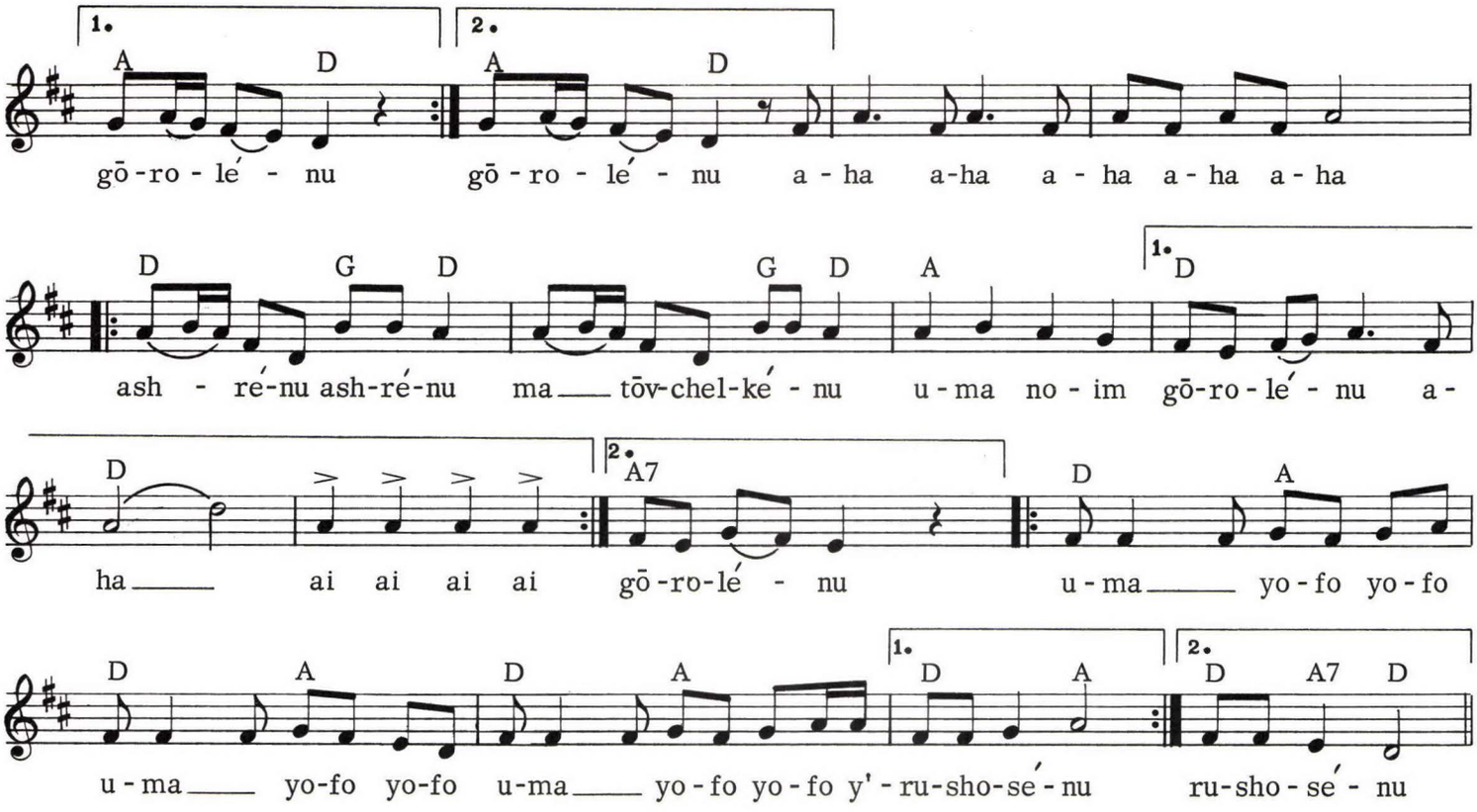


Happy are we. How good is our destiny,
how pleasant our lot,
how beautiful our heritage.

אַשְׁרֵינוּ, מַה־טּוֹב חֶלְקֵנוּ
וּמַה־נָּעִים גּוֹרָלֵנוּ
וּמַה־יָּפָה יְרֻשָּׁתֵנוּ.

2. ASHRÉNU (No. 2)



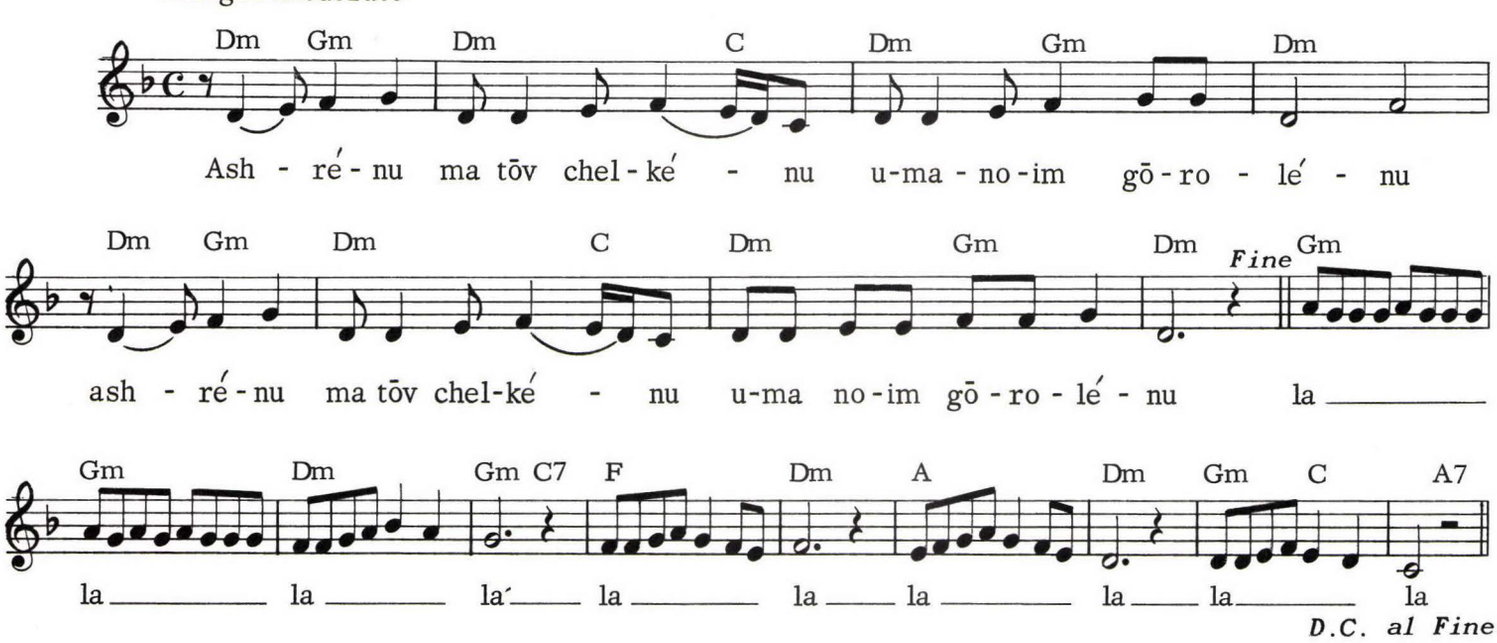


Happy are we. How good is our destiny,
how pleasant our lot,
how beautiful our heritage.

אַשְׁרֵינוּ, מַה־טּוֹב חֶלְקֵנוּ
וּמַה־נָּעִים גּוֹרָלֵנוּ
וּמַה־יָּפָה יְרֻשָּׁתֵנוּ.

3. ASHRÉNU (No. 3)
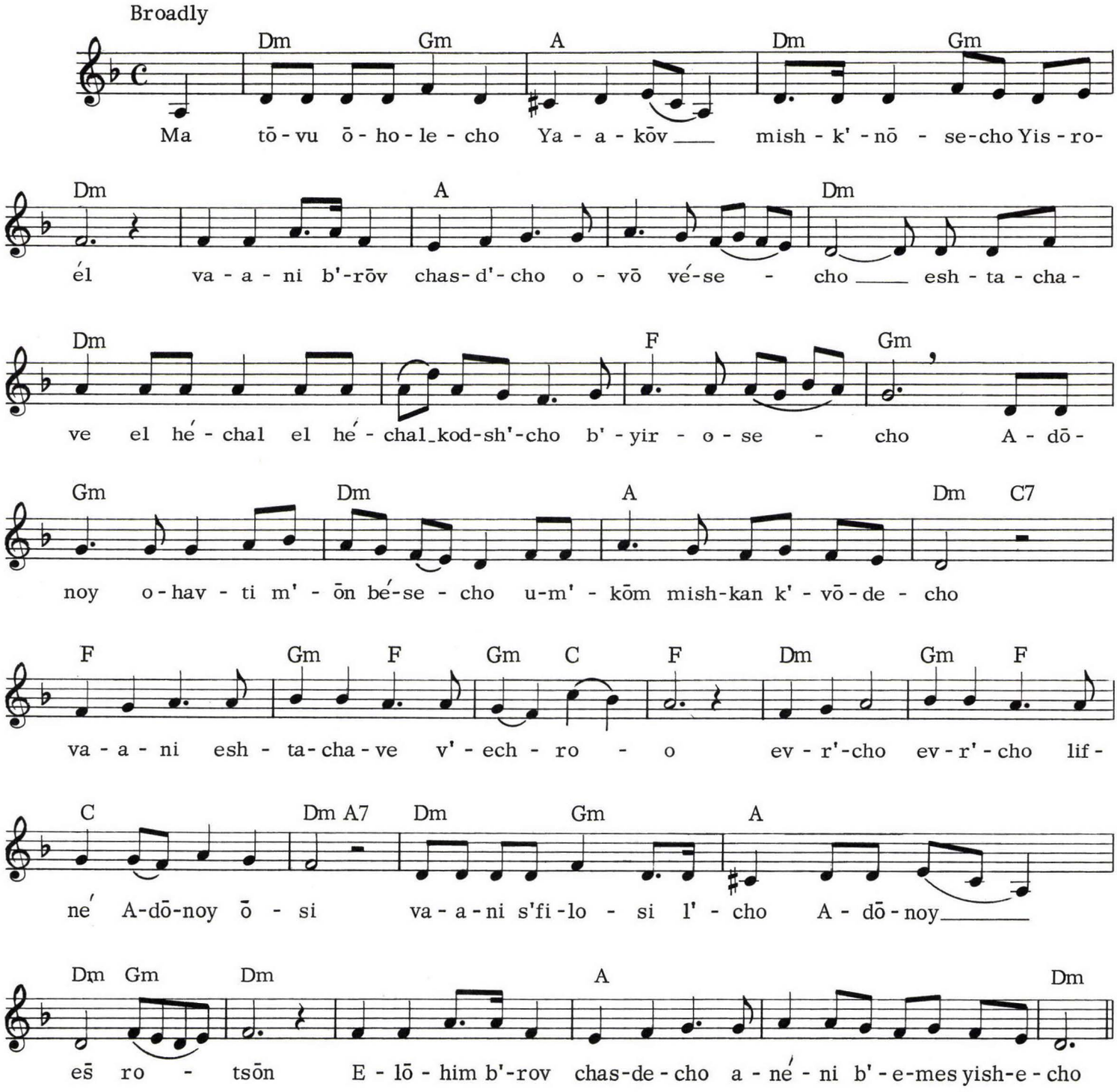
Allegro moderato



Happy are we. How good is our destiny,
how pleasant our lot.

אַשְׁרֵינוּ, מַה־טּוֹב חֶלְקֵנוּ
וּמַה־נָּעִים גּוֹרָלֵנוּ.

4. MA TŌVU

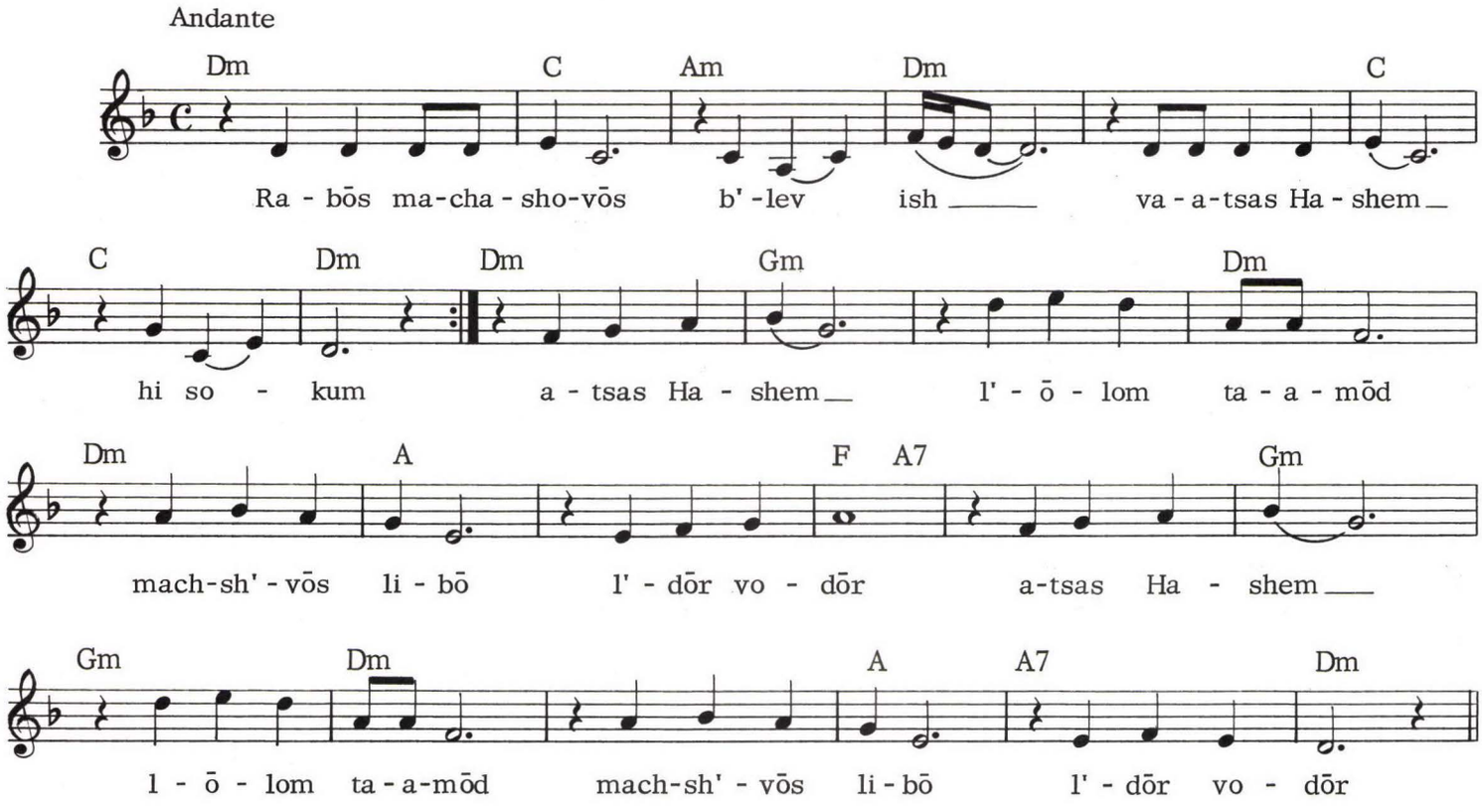


מַה טֹּבוּ אׇהָלֶיךָ יַעֲקֹב, מִשְׁכְּנֹתֶיךָ יִשְׂרָאֵל.
וַאֲנִי בְּרֹב חַסְדְּךָ אָבֹא בֵיתֶךָ, אֶשְׁתַּחֲוֶה אֶל הֵיכַל
קׇדְשְׁךָ בְּיִרְאָתֶךָ.
יְיָ, אָהַבְתִּי מְעוֹן בֵּיתֶךָ, וּמְקוֹם מִשְׁכַּן כְּבוֹדֶךָ.
וַאֲנִי אֶשְׁתַּחֲוֶה וְאֶכְרָעָה, אֶבְרְכָה לִפְנֵי יְיָ עֹשִׂי.
וַאֲנִי תְפִלָּתִי לְךָ, יְיָ, עֵת רָצוֹן;
אֱלֹהִים, בְּרׇב־חַסְדֶּךָ, עֲנֵנִי בֶּאֱמֶת יִשְׁעֶךָ.

How goodly are your tents, O Jacob, your habitations, O Israel!
By thy abundant grace I enter thy house, I worship before thy holy shrine with reverence.
O Lord, I love thy abode, the place where thy glory dwells.
I will worship and bow down; I will bend the knee before the Lord my maker.
I offer my prayer to thee, O Lord, at a time of grace.
O God, in thy abundant kindness,
answer me with thy saving truth.

5. RABŌS MACHASHOVŌS

Rabbis' Sons

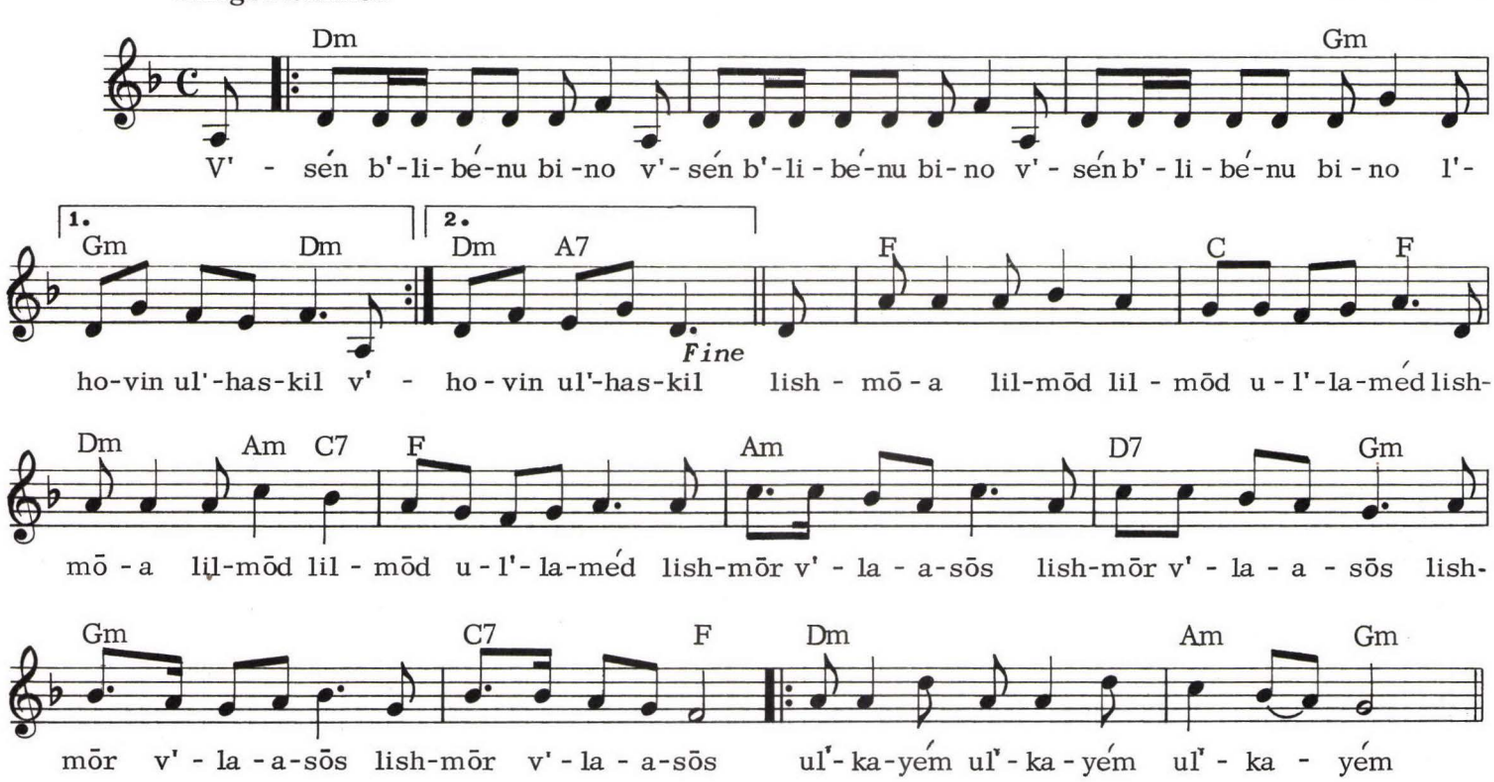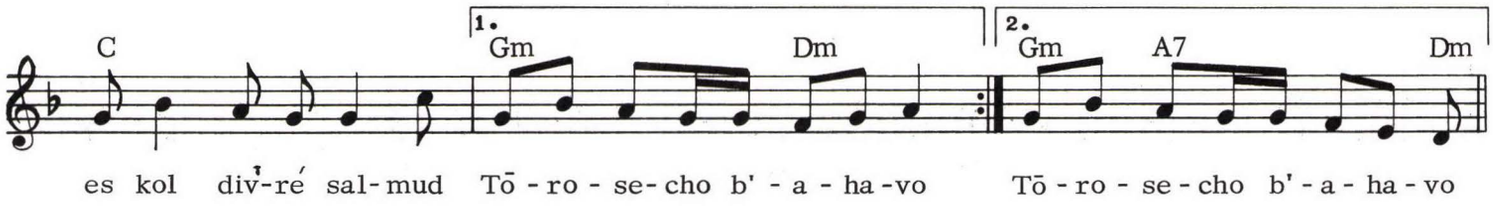


Many are the plans in a man's heart,
but it is the Lord's purpose that shall stand.
The Lord's purpose stands forever; his plans are through all generations.

רַבּוֹת מַחֲשָׁבוֹת בְּלֵב־אִישׁ,
וַעֲצַת יְיָ הִיא תָקוּם.
עֲצַת יְיָ לְעוֹלָם תַּעֲמֹד, מַחְשְׁבוֹת לִבּוֹ לְדֹר וָדֹר.

6. V'SÉN B'LIBÉNU BINO

E.M. Krugman



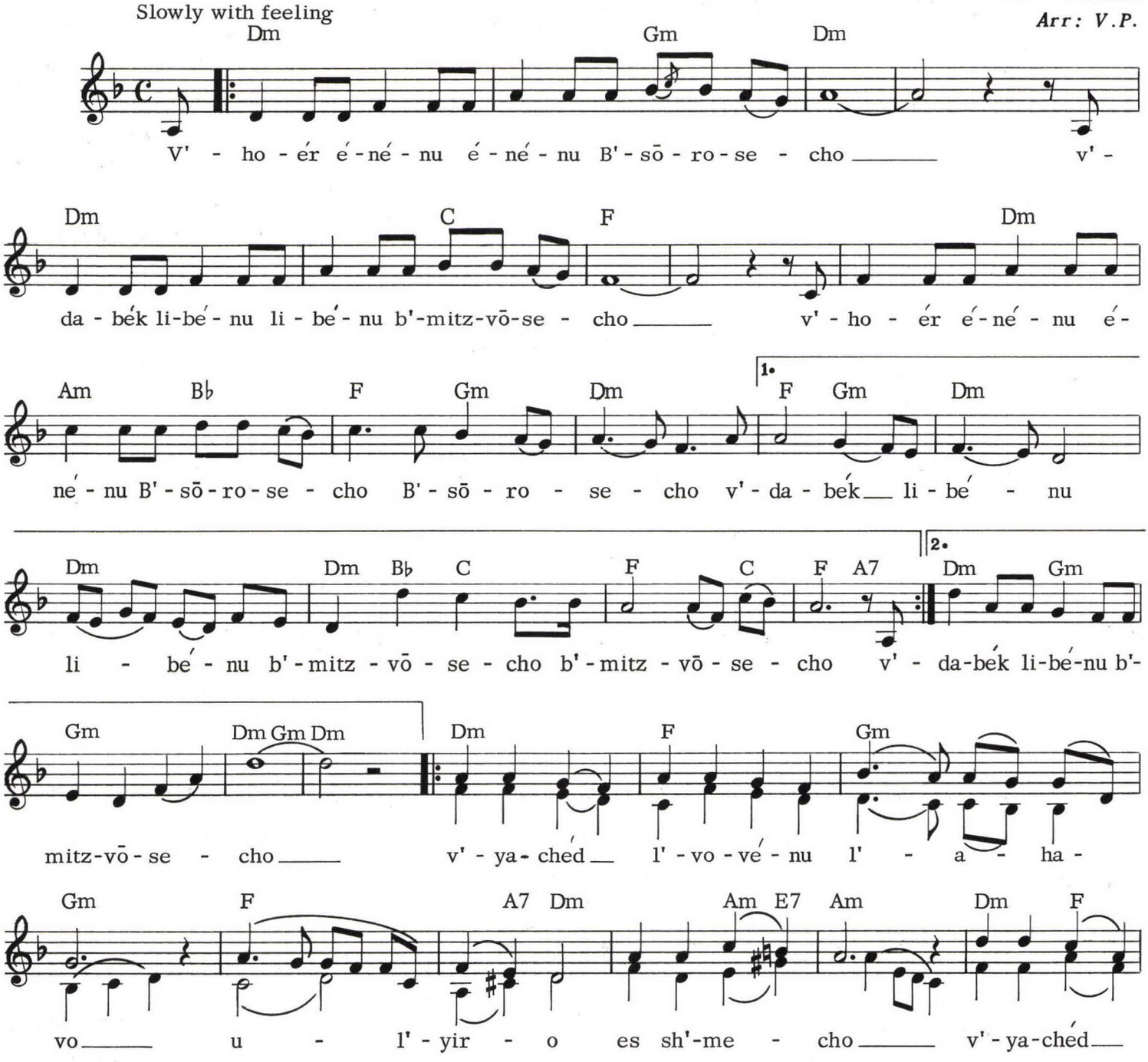


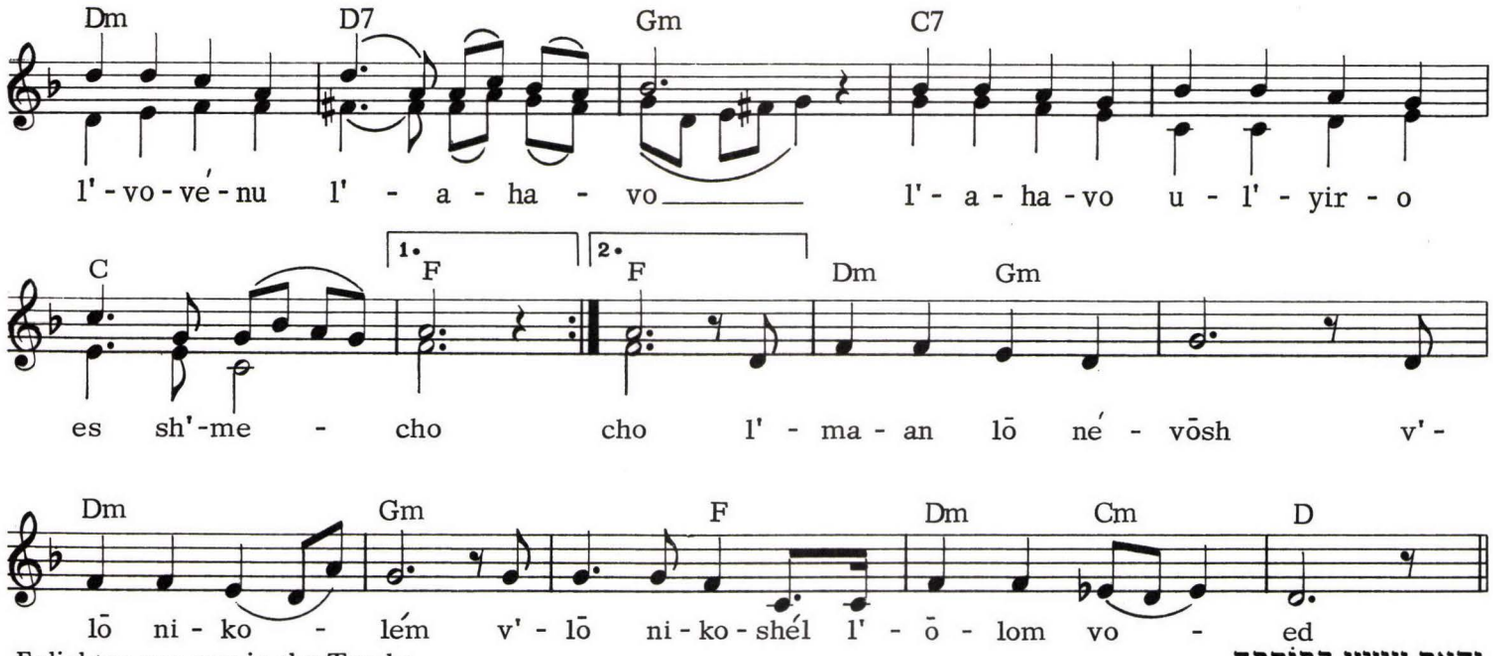
Inspire us to understand and discern, to perceive,
learn and teach, to observe, do, and fulfill gladly
all the teachings of thy Torah.

וְתֵן בְּלִבֵּנוּ בִּינָה לְהָבִין וּלְהַשְׂכִּיל,
לִשְׁמַע לִלְמֹד וּלְלַמֵּד, לִשְׁמֹר וְלַעֲשׂוֹת וּלְקַיֵּם
אֶת כָּל דִּבְרֵי תַלְמוּד תּוֹרָתֶךָ, בְּאַהֲבָה.

7. V'HOÉR ÉNÉNU

Ger - Talmud
Arr: V.P.





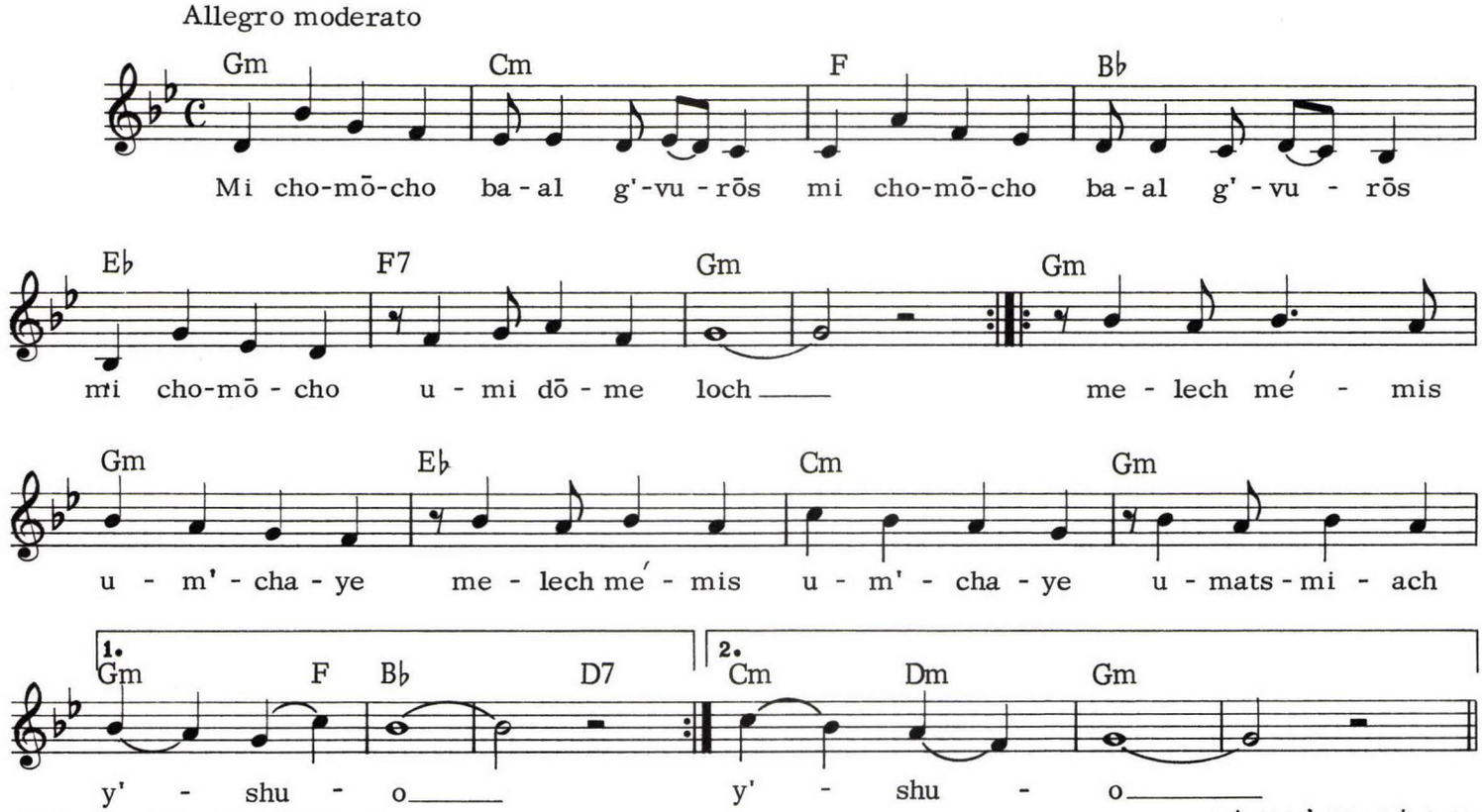
Enlighten our eyes in thy Torah;
attach our heart to thy commandments;
unite our heart to love
and reverence thy name,
so that we may never be put to shame.

וְהָאֵר עֵינֵינוּ בְּתוֹרָתֶךָ
וְדַבֵּק לִבֵּנוּ בְּמִצְוֹתֶיךָ
וְיַחֵד לְבָבֵנוּ לְאַהֲבָה
וּלְיִרְאָה אֶת שְׁמֶךָ
לְמַעַן לֹא נֵבוֹשׁ
וְלֹא נִכָּלֵם וְלֹא נִכָּשֵׁל לְעוֹלָם וָעֶד.

8. MI CHOMŌCHO

Rabbis' Sons

Allegro moderato
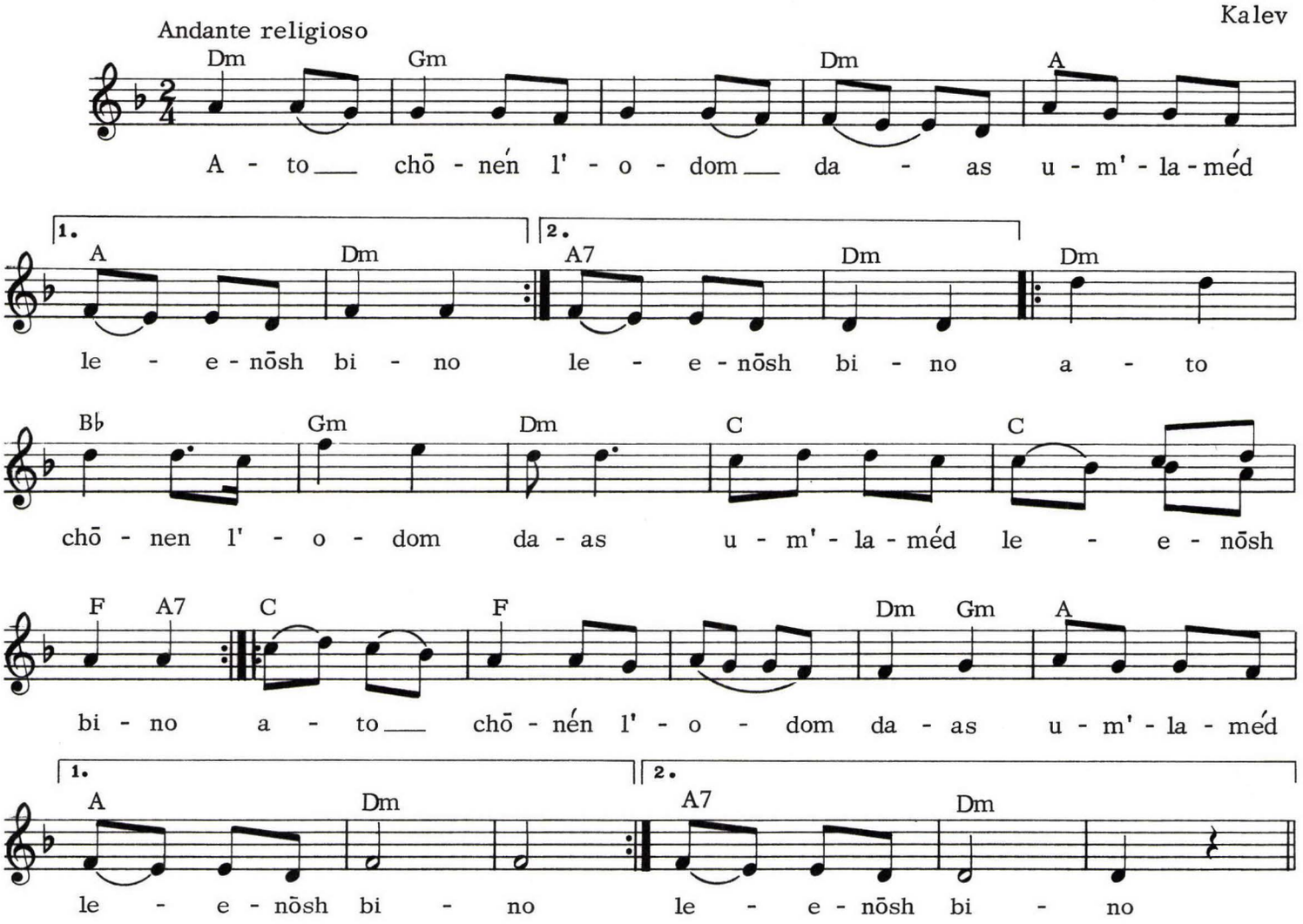


Who resembles thee, O King?
Thou bringest death and restoreth life,
and causest salvation to flourish.

מִי כָמוֹךָ, בַּעַל גְּבוּרוֹת,
וּמִי דוֹמֶה לָךְ,
מֶלֶךְ מֵמִית וּמְחַיֶּה וּמַצְמִיחַ יְשׁוּעָה.

9. ATO CHŌNÉN

Kalev



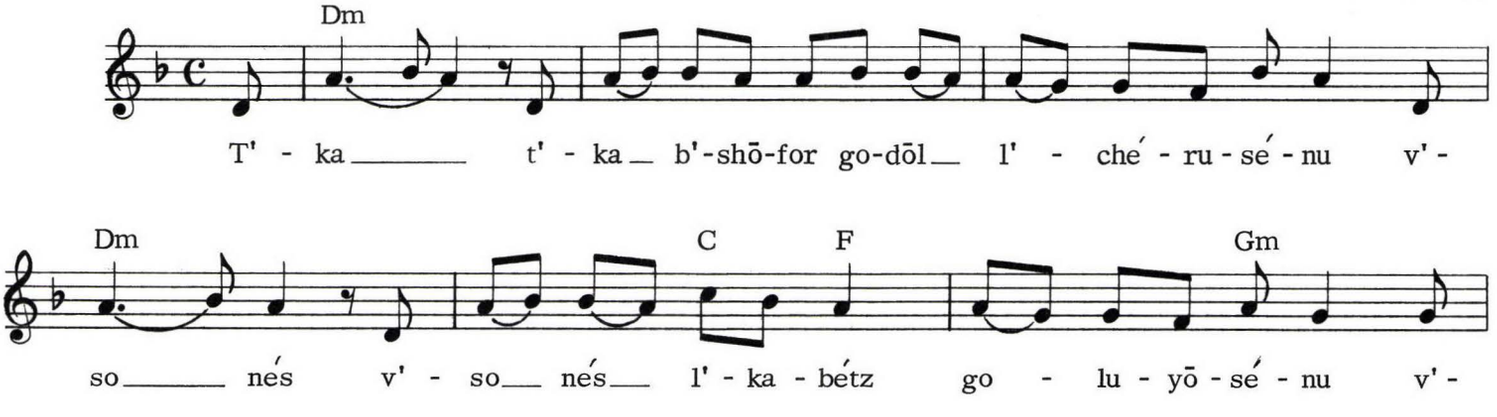
Thou favorest man with knowledge,
and teachest mortals understanding.
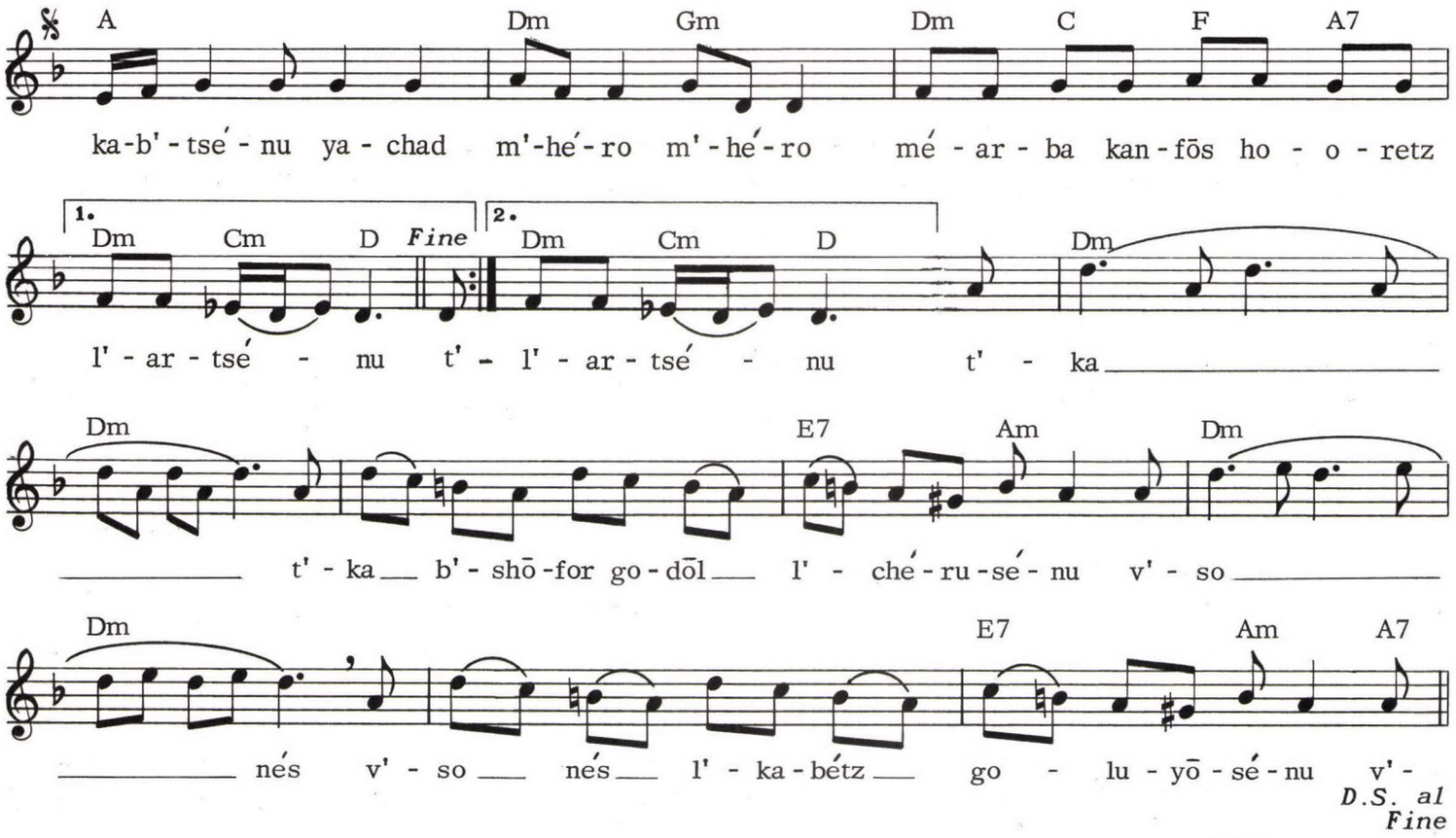
אַתָּה חוֹנֵן לְאָדָם דַּעַת,
וּמְלַמֵּד לֶאֱנוֹשׁ בִּינָה.

10. T'KÁ B'SHŌFOR GODŌL

Allegro moderato

P. Kehati



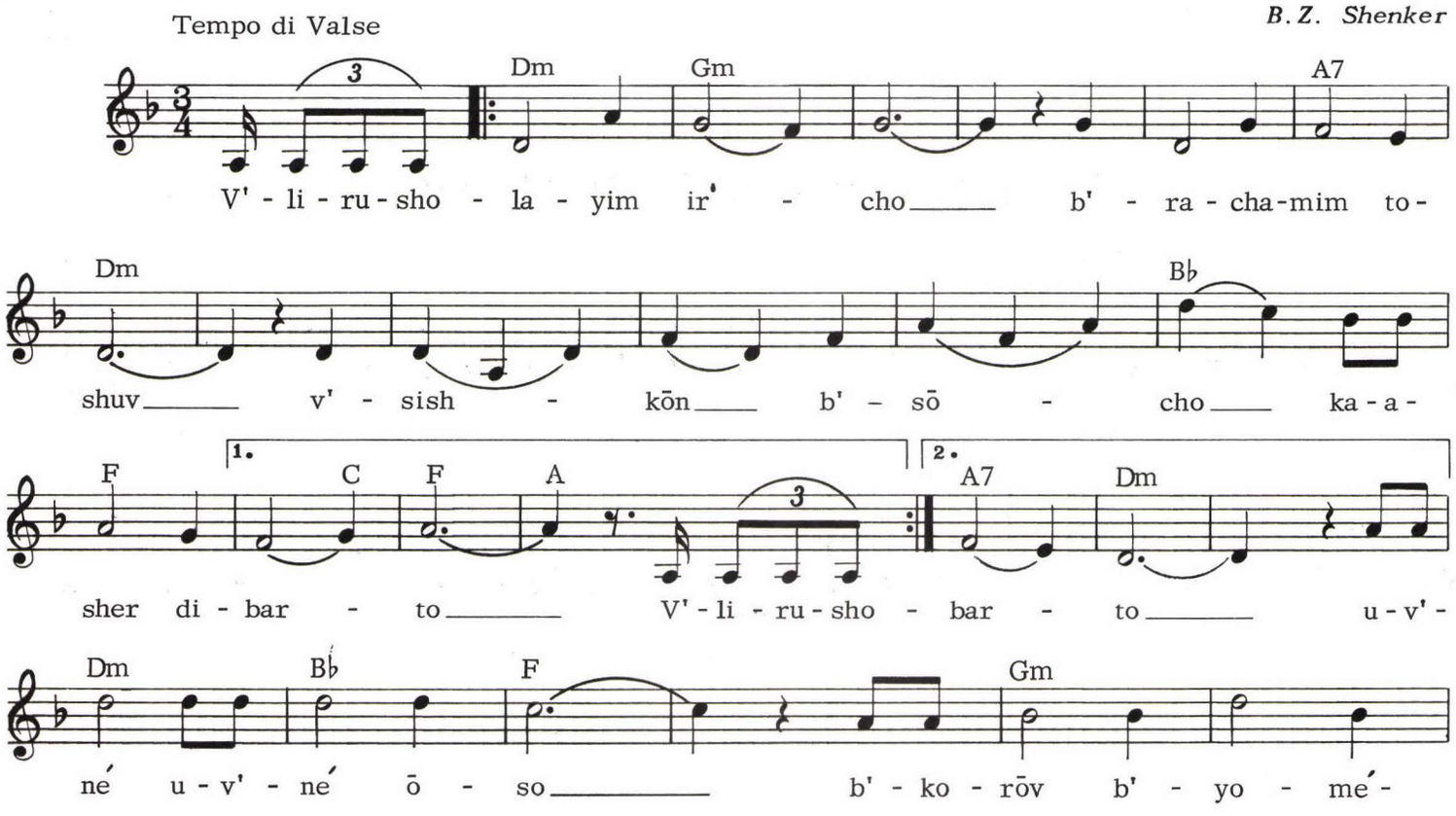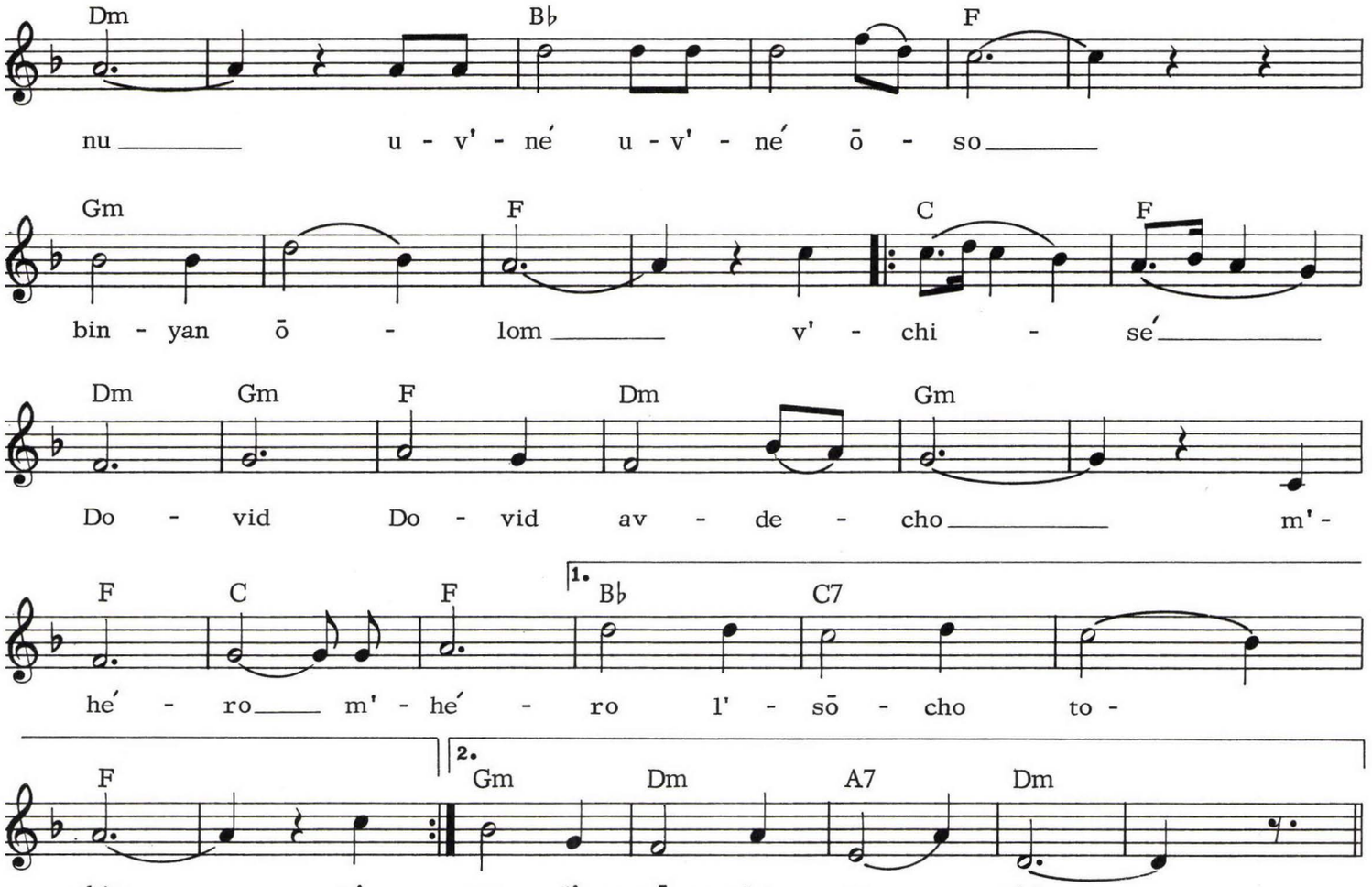


Sound the great shofar for our freedom;
lift up the banner to bring our exiles
together, and assemble us speedily
from the four corners of the earth to our homeland.

תְּקַע בְּשׁוֹפָר גָּדוֹל לְחֵרוּתֵנוּ
וְשָׂא נֵס לְקַבֵּץ גָּלֻיּוֹתֵינוּ
וְקַבְּצֵנוּ יַחַד מְהֵרָה
מֵאַרְבַּע כַּנְפוֹת הָאָרֶץ לְאַרְצֵנוּ.

11. V'LIRUSHOLAYIM IRCHO

B.Z. Shenker

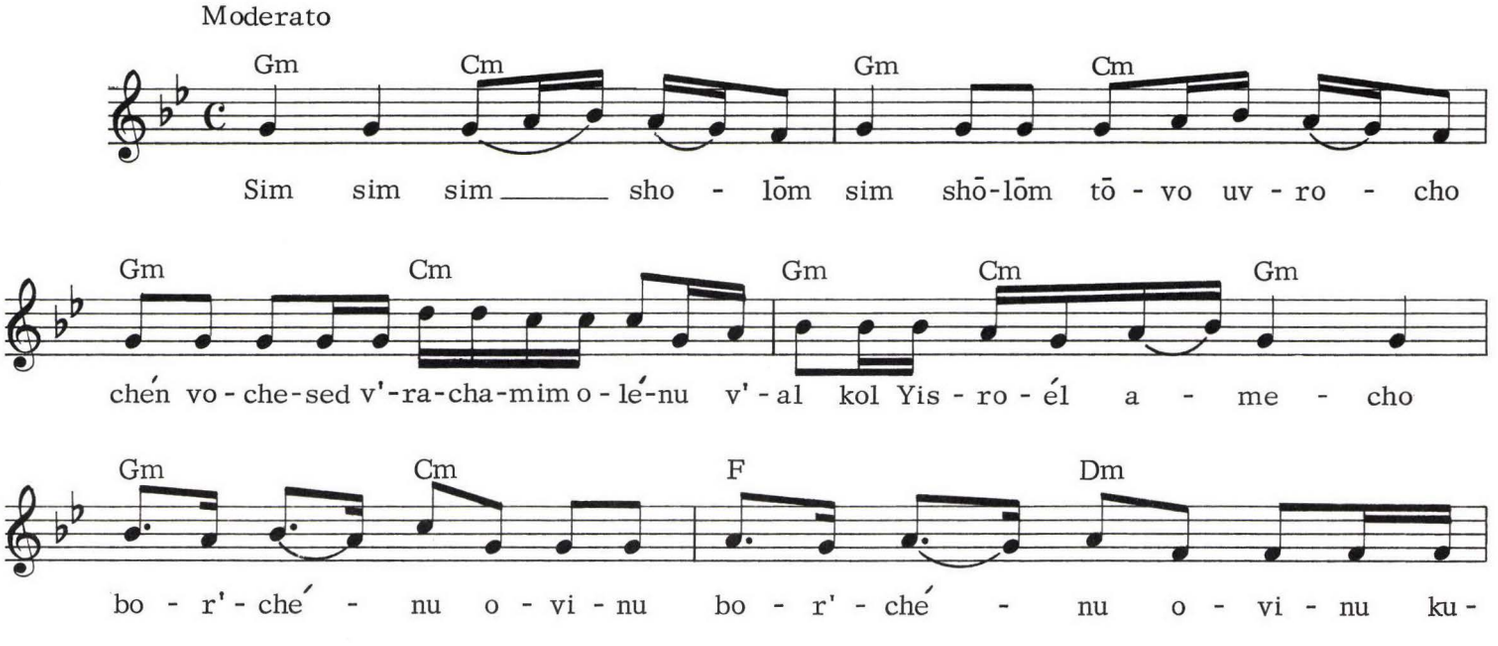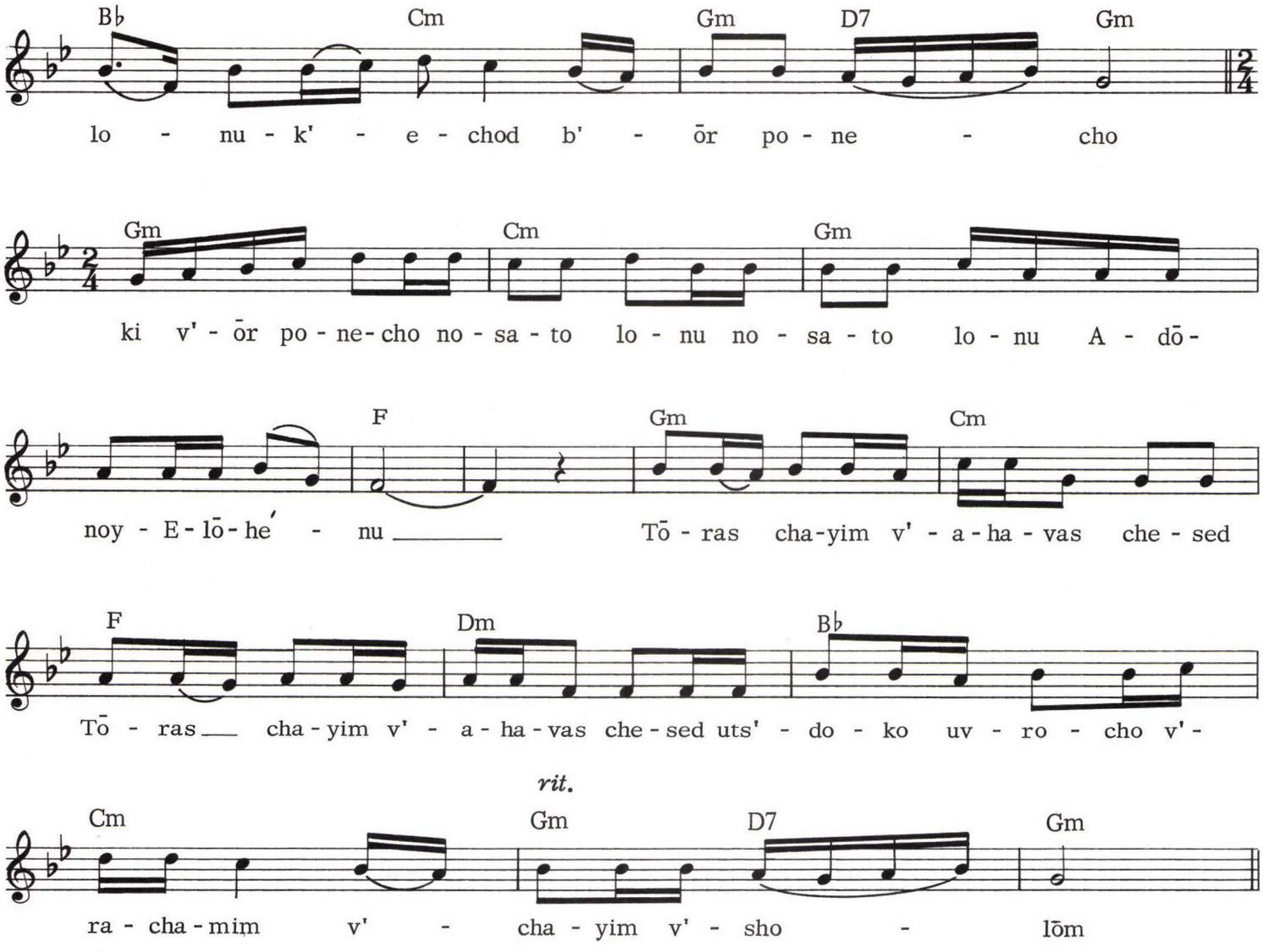




וְלִירוּשָׁלַיִם עִירְךָ בְּרַחֲמִים תָּשׁוּב,
וְתִשְׁכּוֹן בְּתוֹכָהּ כַּאֲשֶׁר דִּבַּרְתָּ;
וּבְנֵה אוֹתָהּ בְּקָרוֹב בְּיָמֵינוּ בִּנְיַן עוֹלָם;
וְכִסֵּא דָוִד מְהֵרָה לְתוֹכָהּ תָּכִין.

Return in mercy to thy city Jerusalem,
and dwell in it as thou hast promised;
rebuild it soons in our days as an everlasting structure,
and speedily establish in it the throne of David.

12. SIM SHOLŌM

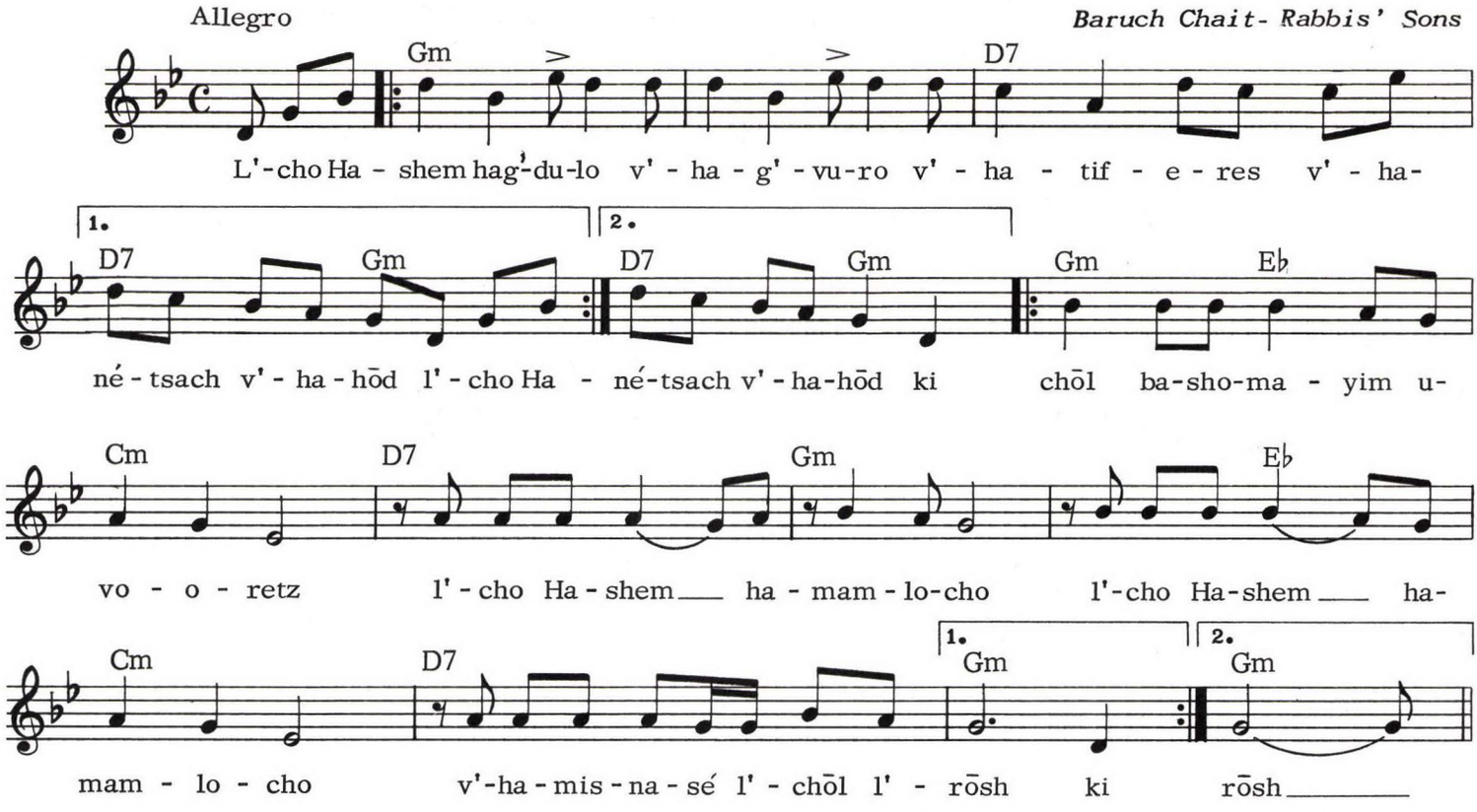




שִׂים שָׁלוֹם, טוֹבָה וּבְרָכָה,
חֵן וָחֶסֶד וְרַחֲמִים,
עָלֵינוּ וְעַל כָּל יִשְׂרָאֵל עַמֶּךָ.
בָּרְכֵנוּ אָבִינוּ, כֻּלָּנוּ כְּאֶחָד, בְּאוֹר פָּנֶיךָ;
כִּי בְאוֹר פָּנֶיךָ נָתַתָּ לָנוּ, יְיָ אֱלֹהֵינוּ,
תּוֹרַת חַיִּים וְאַהֲבַת חֶסֶד,
וּצְדָקָה וּבְרָכָה וְרַחֲמִים, וְחַיִּים וְשָׁלוֹם.

O grant peace, happiness, blessing,
grace, kindness and mercy,
to us and to all Israel thy people.
Bless us all alike, our Father, with the light of thy countenance.
Thou hast given us, Lord our God,
a Torah of life, loving kindness,
charity, blessing, mercy,
life and peace.

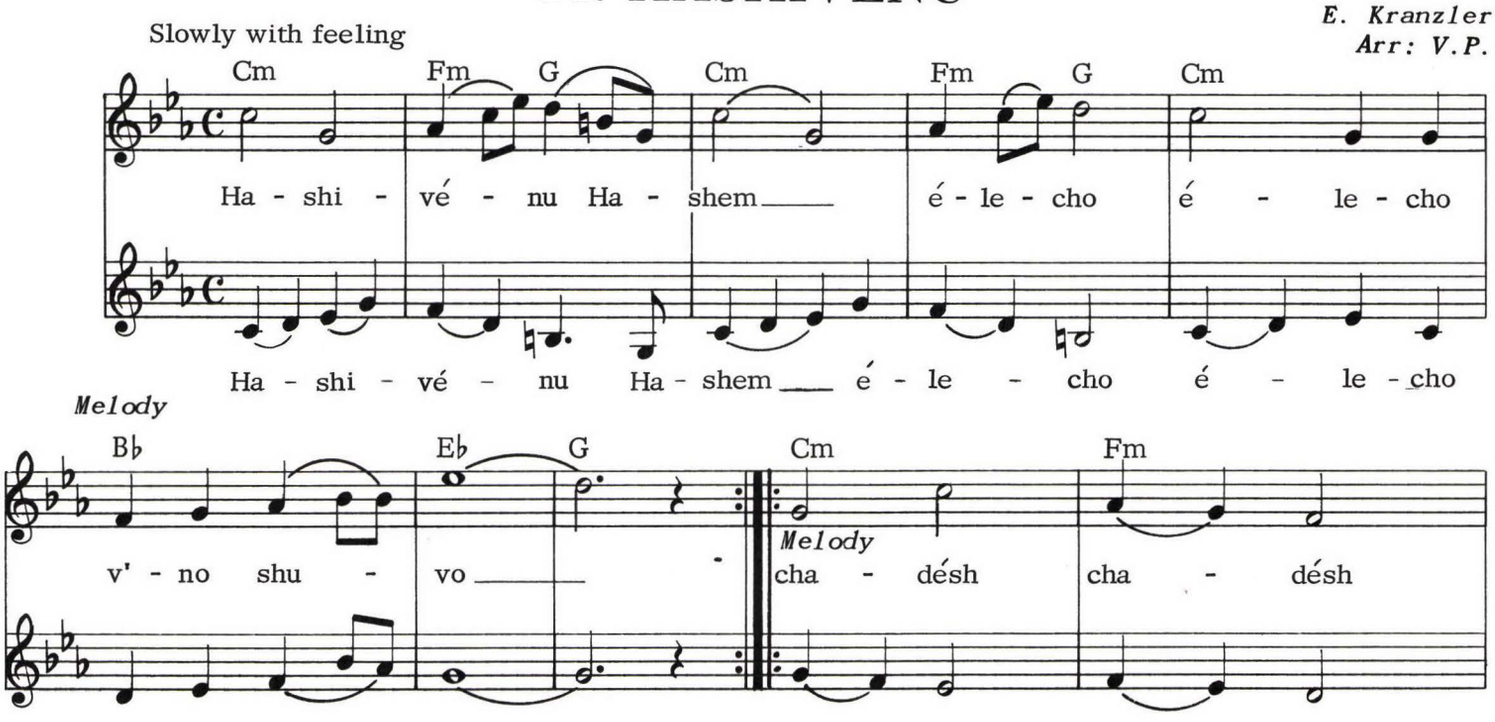
13. L'CHO HASHEM HAG'DULO
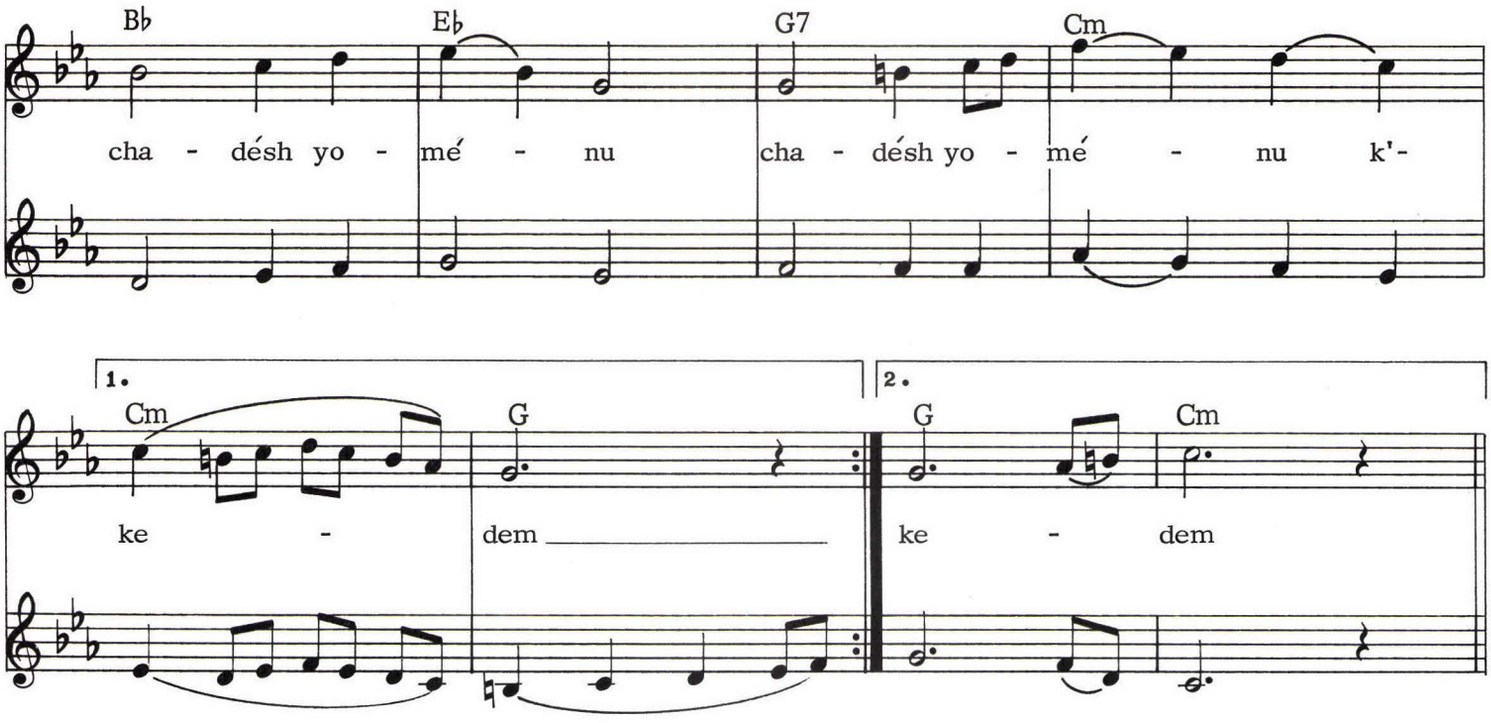


Thine, O Lord, is the greatness and the power, the glory and the victory and the majesty;
for all that is in heaven and on earth
is thine; thine, O Lord, is the kingdom, and thou art supreme.

לְךָ יְיָ הַגְּדֻלָּה וְהַגְּבוּרָה וְהַתִּפְאֶרֶת וְהַנֵּצַח וְהַהוֹד,
כִּי כֹל בַּשָּׁמַיִם וּבָאָרֶץ;
לְךָ, יְיָ, הַמַּמְלָכָה וְהַמִּתְנַשֵּׂא לְכֹל לְרֹאשׁ.

14. HASHIVÉNU

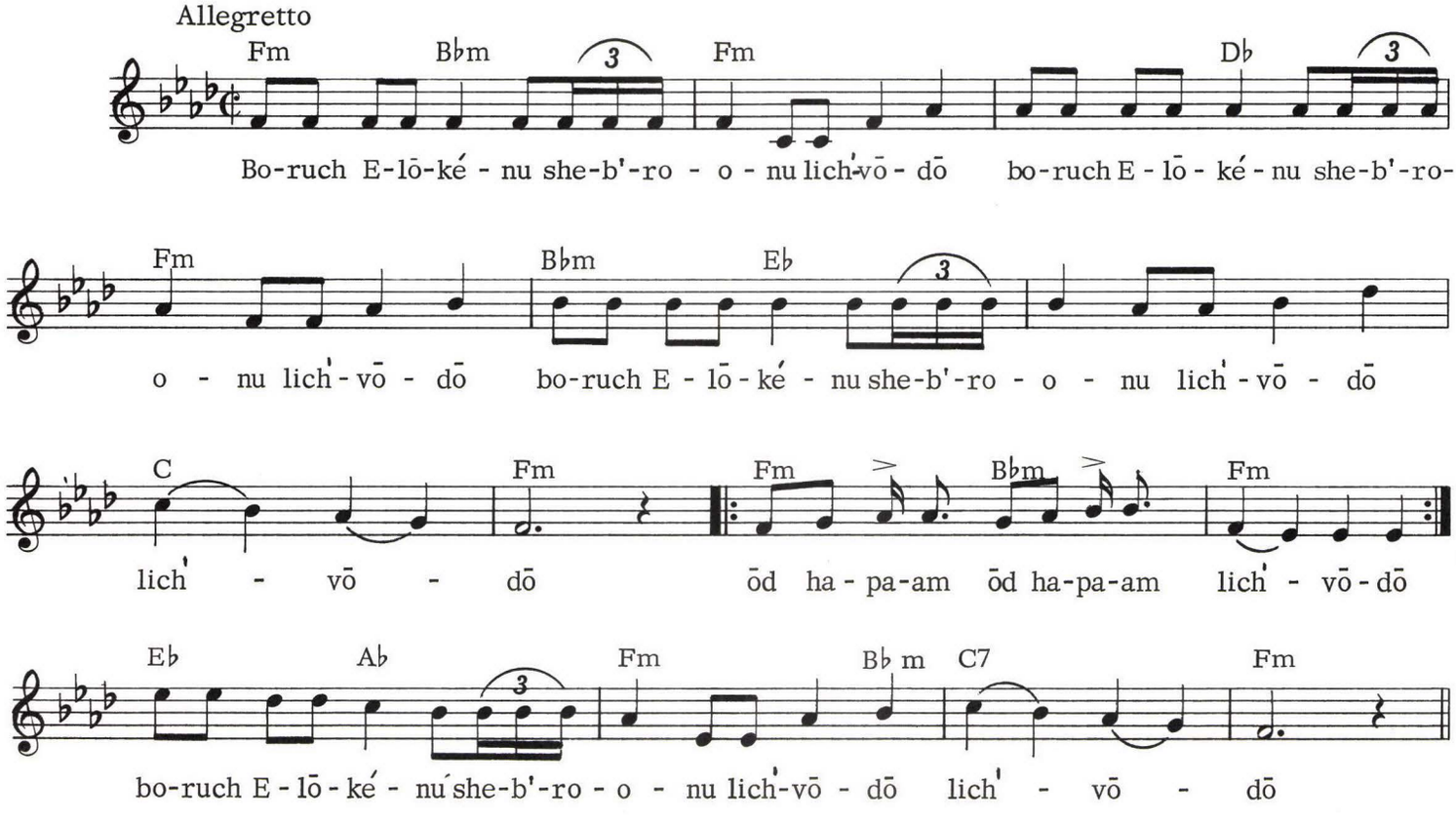




Turn us to thee, O Lord, and let us return; renew our days as of old.

הֲשִׁיבֵנוּ יְיָ אֵלֶיךָ, וְנָשׁוּבָה; חַדֵּשׁ יָמֵינוּ כְּקֶדֶם.

15. BORUCH ELŌKÉNU
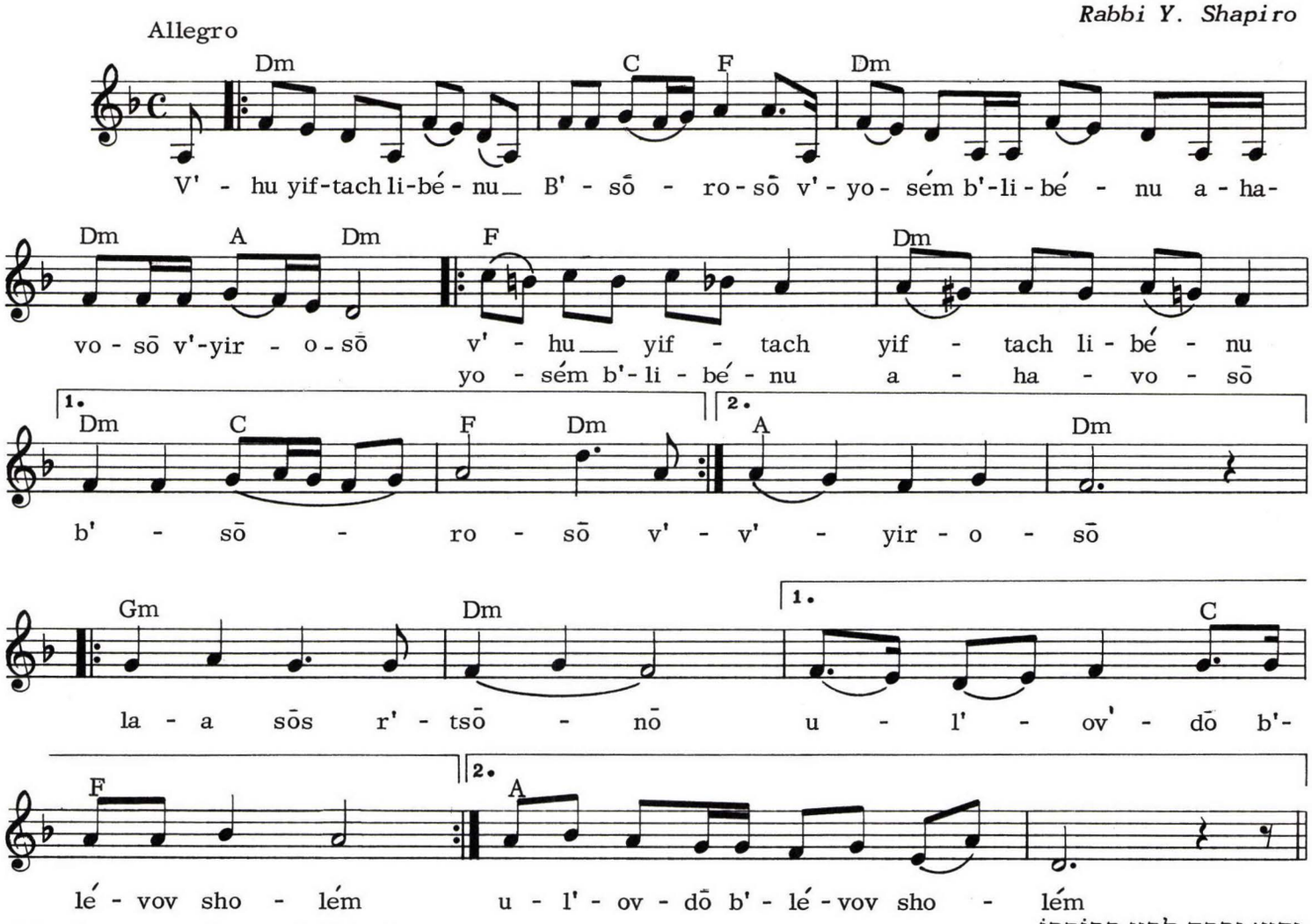


Blessed be our God who has created us for his glory.
Once again, once again for his glory.

בָּרוּךְ אֱלֹהֵינוּ שֶׁבְּרָאָנוּ לִכְבוֹדוֹ
עוֹד הַפַּעַם עוֹד הַפַּעַם לִכְבוֹדוֹ.

16. V'HU YIFTACH LIBÉNU

Rabbi Y. Shapiro

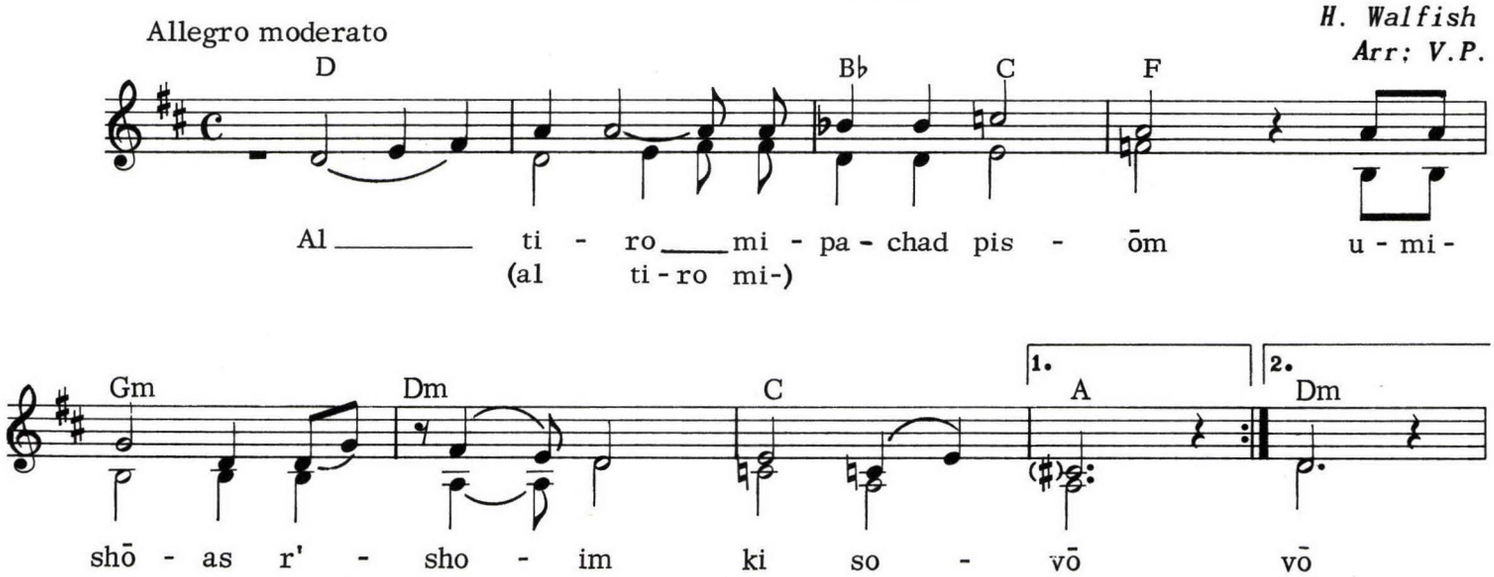


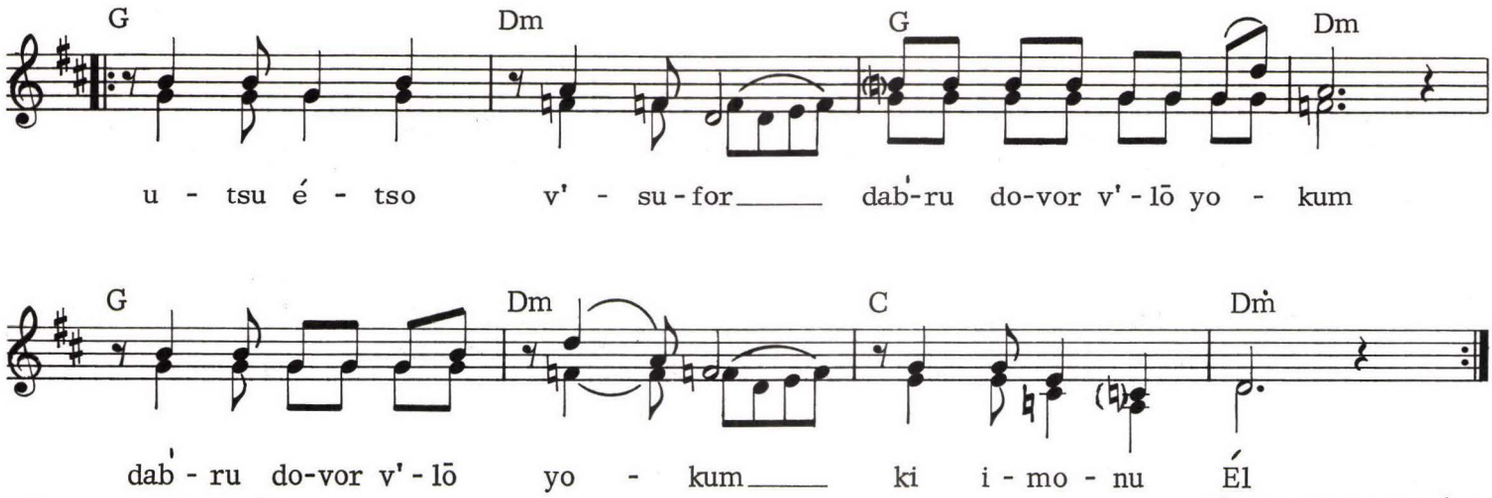
May he open our heart to his Torah;
may he set in our heart love and reverence for him
to do his will and serve him with a perfect heart.

וְהוּא יִפְתַּח לִבֵּנוּ בְּתוֹרָתוֹ,
וְיָשֵׂם בְּלִבֵּנוּ אַהֲבָתוֹ וְיִרְאָתוֹ,
לַעֲשׂוֹת רְצוֹנוֹ וּלְעָבְדוֹ בְּלֵבָב שָׁלֵם.

17. AL TIRO

H. Walfish
Arr: V.P.
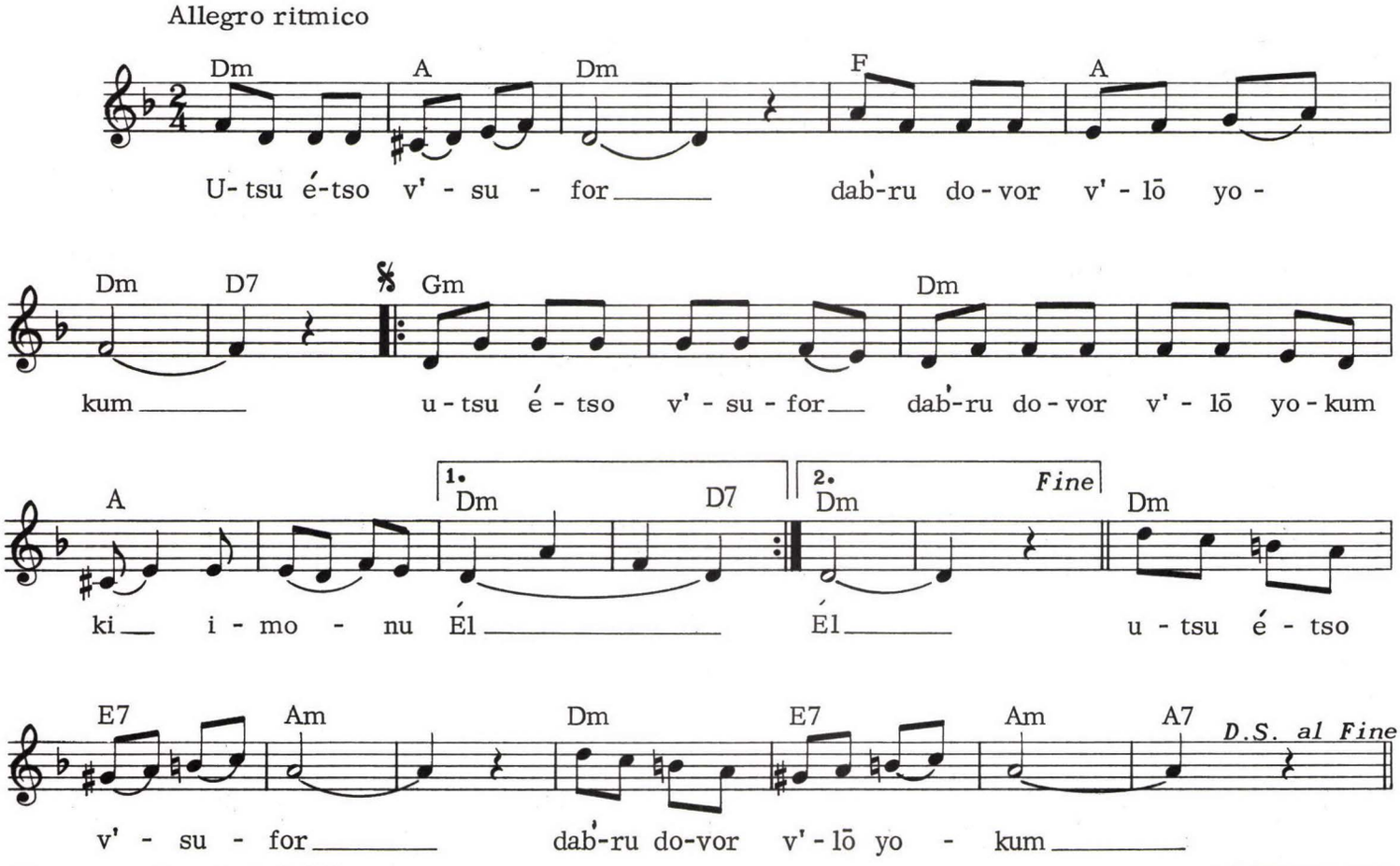




Be not afraid of sudden terror,
nor of the storm that strikes the wicked.
Form your plot – it shall fail;
lay your plan – it shall not prevail!
For God is with us.

אַל תִּירָא מִפַּחַד פִּתְאֹם,
וּמִשֹּׁאַת רְשָׁעִים כִּי תָבֹא.
עֲצוּ עֵצָה וְתֻפָר,
דַּבְּרוּ דָבָר וְלֹא יָקוּם,
כִּי עִמָּנוּ אֵל.

18. UTSU ÉTSO

Allegro ritmico

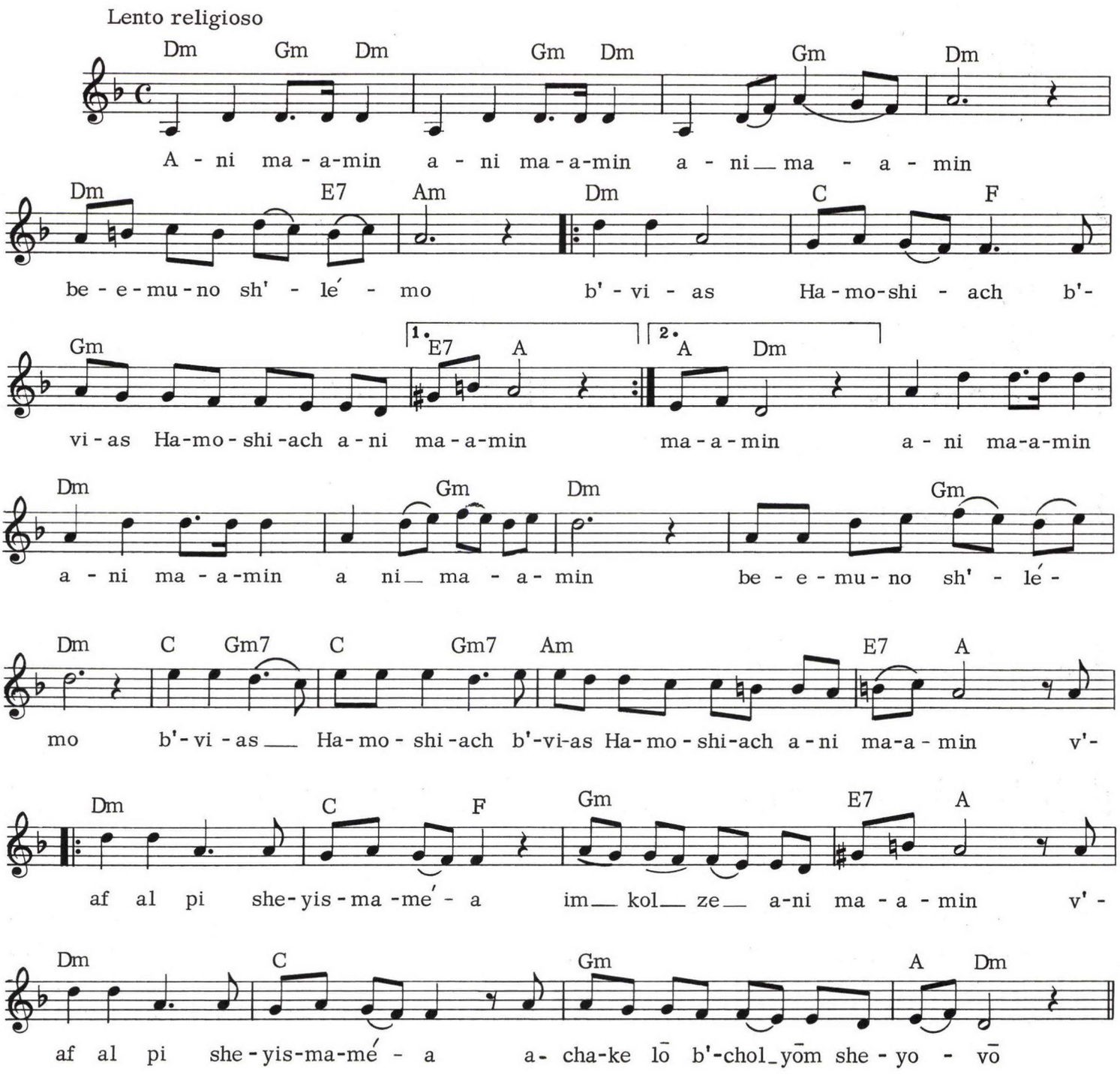


Form your plot – it shall fail;
lay your plan – it shall not prevail!
For God is with us.

עֲצוּ עֵצָה וְתֻפָר,
דַּבְּרוּ דָבָר וְלֹא יָקוּם,
כִּי עִמָּנוּ אֵל.

19. ANI MAAMIN (No. 1)

E.D. Fastag
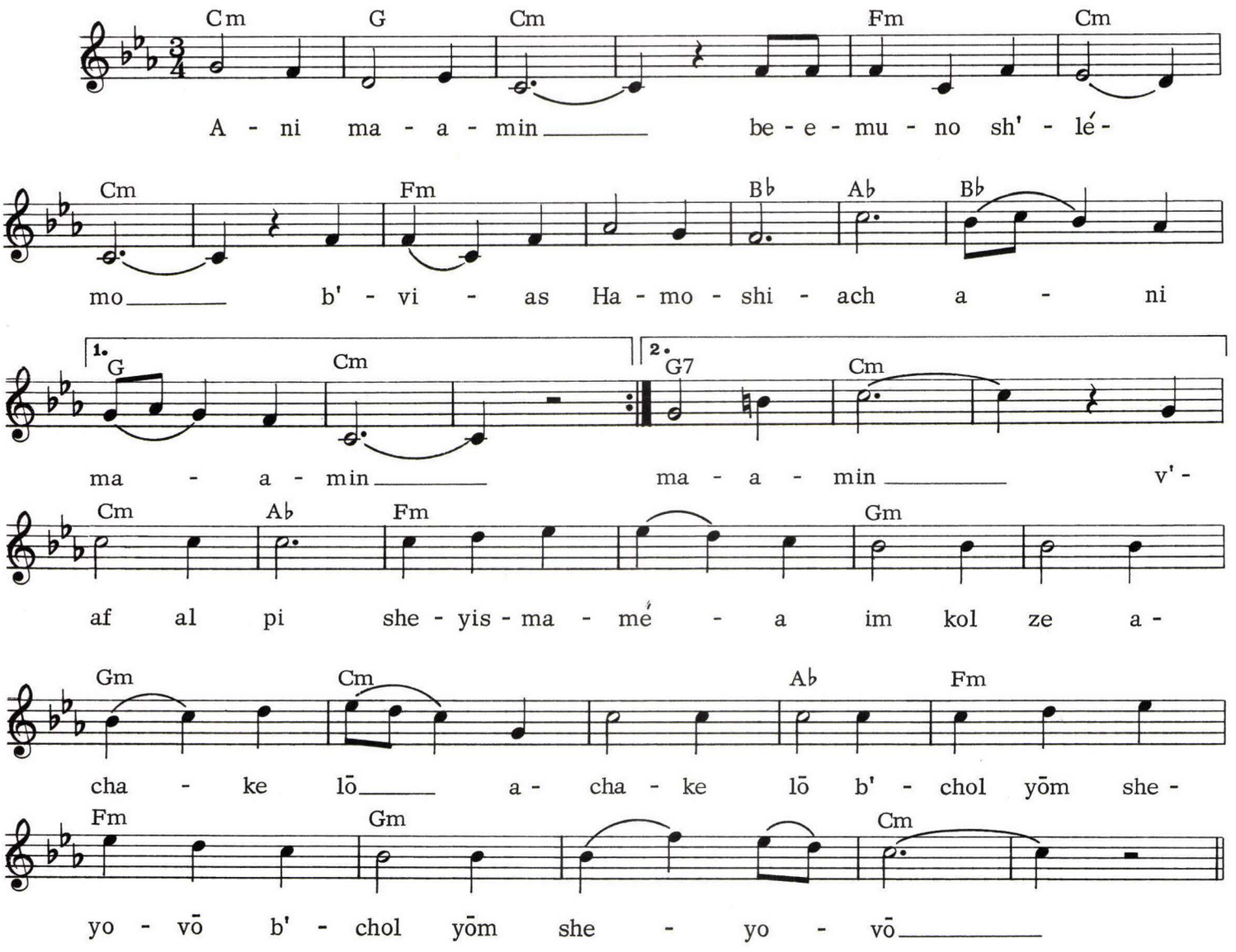


I believe with perfect faith
in the coming of the Messiah;
and although he may tarry,
I will wait daily for his coming.

אֲנִי מַאֲמִין בֶּאֱמוּנָה שְׁלֵמָה
בְּבִיאַת הַמָּשִׁיחַ.
וְאַף עַל פִּי שֶׁיִּתְמַהְמֵהַ
עִם כָּל־זֶה אֲחַכֶּה־לּוֹ, בְּכָל־יוֹם, שֶׁיָּבֹא.

20. ANI MAAMIN (No. 2)

M. Parnes

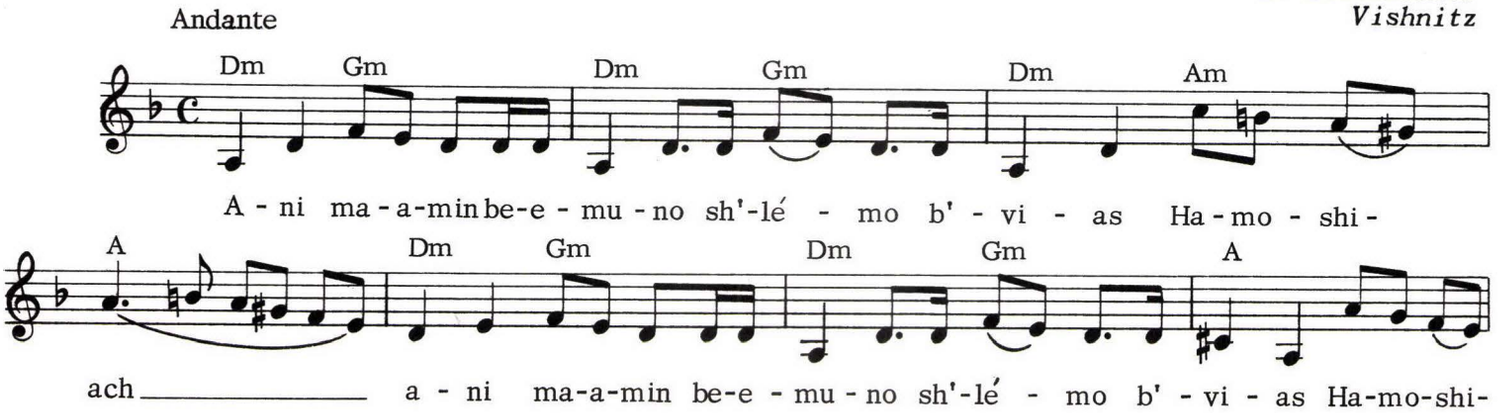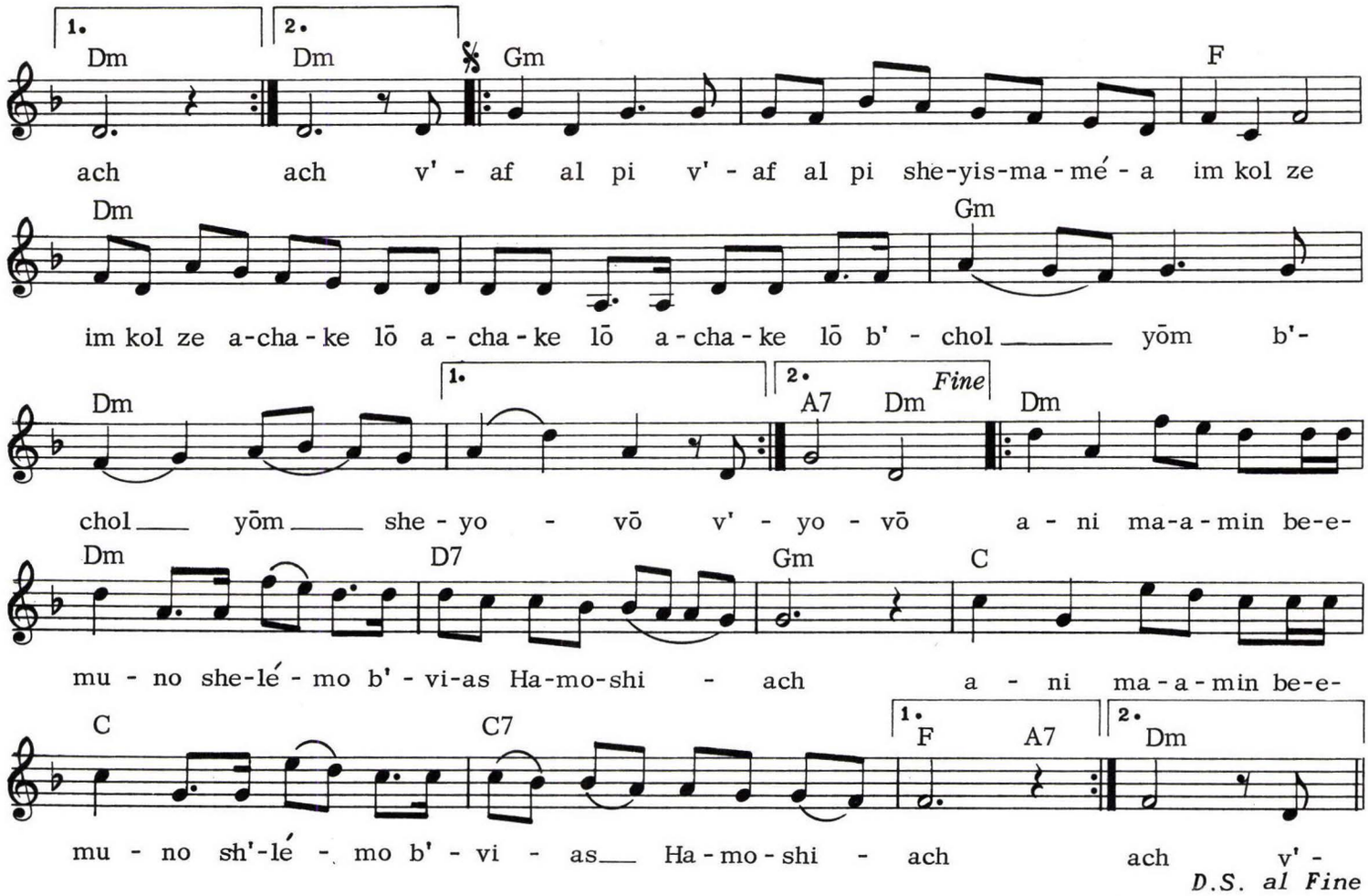


I believe with perfect faith
in the coming of the Messiah;
and although he may tarry,
I will wait daily for his coming.

אֲנִי מַאֲמִין בֶּאֱמוּנָה שְׁלֵמָה
בְּבִיאַת הַמָּשִׁיחַ.
וְאַף עַל פִּי שֶׁיִּתְמַהְמֵהַּ
עִם כָּל־זֶה אֲחַכֶּה־לּוֹ, בְּכָל־יוֹם, שֶׁיָּבֹא.

21. ANI MAAMIN (No. 3)

D. Stockhommer
Vishnitz





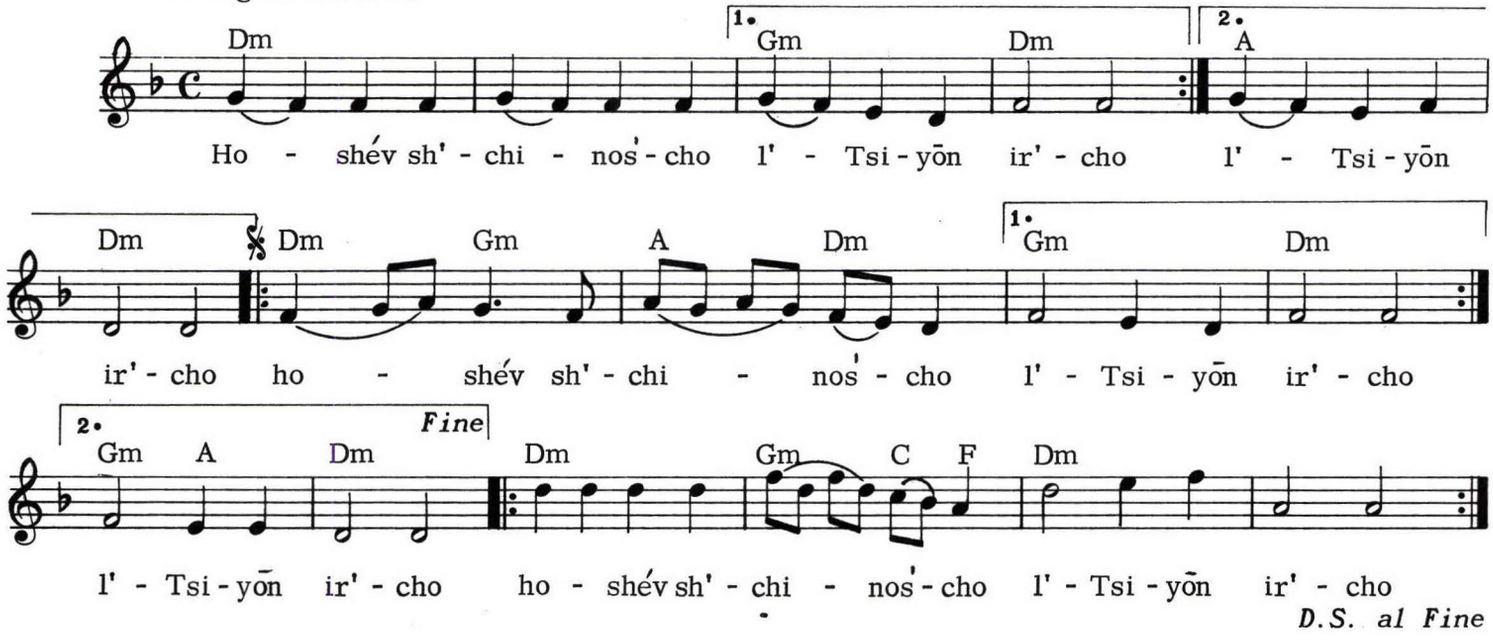
I believe with perfect faith
in the coming of the Messiah;
and although he may tarry,
I will wait daily for his coming.

אֲנִי מַאֲמִין בֶּאֱמוּנָה שְׁלֵמָה
בְּבִיאַת הַמָּשִׁיחַ.
וְאַף עַל פִּי שֶׁיִּתְמַהְמֵהַּ
עִם כָּל־זֶה אֲחַכֶּה־לּוֹ, בְּכָל־יוֹם, שֶׁיָּבֹא.

22. HOSHÉV SHCHINOSCHO

Bobov
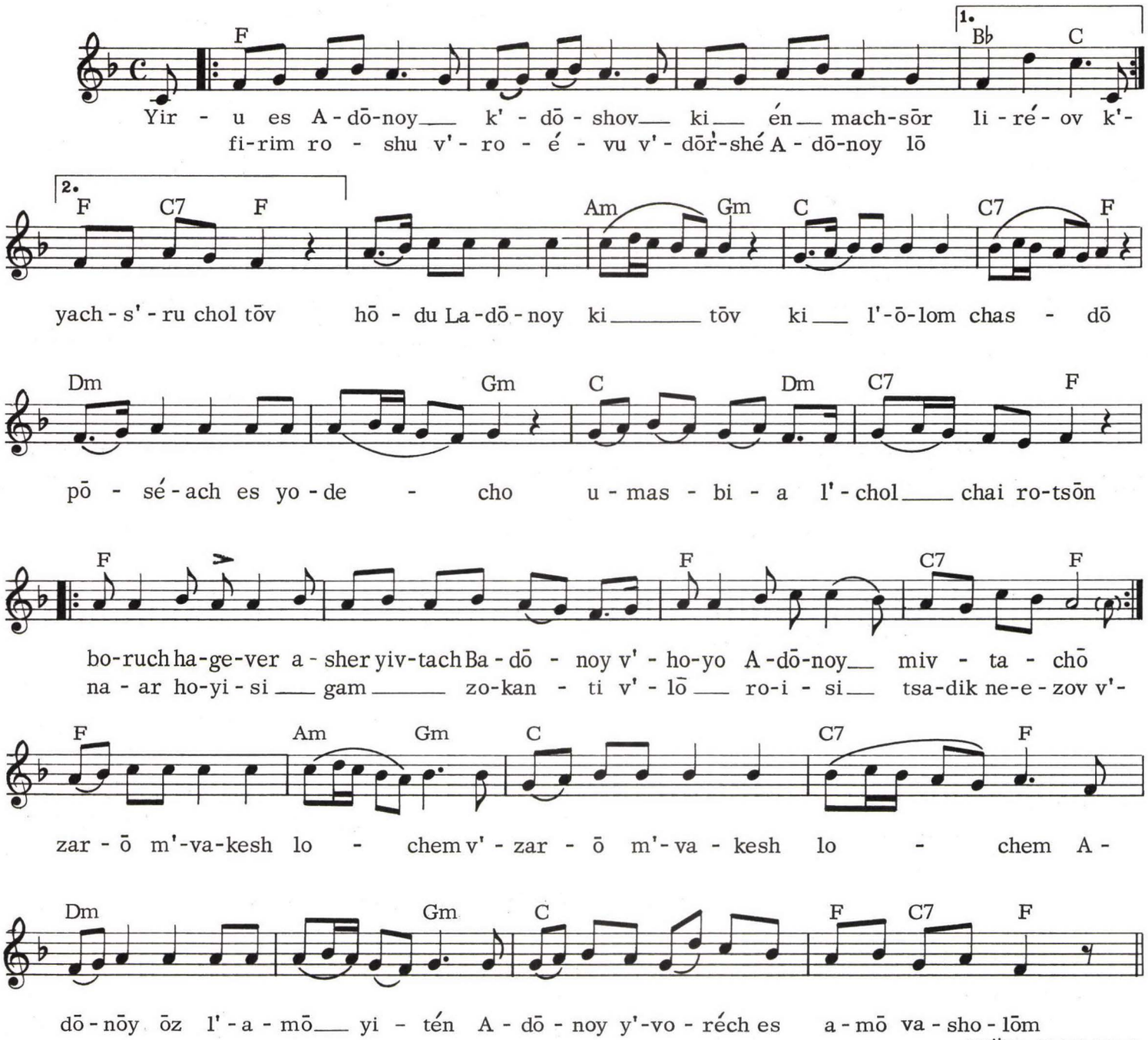
Allegro moderato



Restore thy divine presence to Zion.

הָשֵׁב שְׁכִינָתְךָ לְצִיּוֹן עִירֶךָ.

23. YIRU ES ADŌNOY



יִרְאוּ אֶת יְיָ, קְדֹשָׁיו,
כִּי אֵין מַחְסוֹר לִירֵאָיו.
כְּפִירִים רָשׁוּ וְרָעֵבוּ,
וְדֹרְשֵׁי יְיָ לֹא יַחְסְרוּ כָל טוֹב.
הוֹדוּ לַיְיָ כִּי טוֹב,
כִּי לְעוֹלָם חַסְדּוֹ.
פּוֹתֵחַ אֶת יָדֶךָ,
וּמַשְׂבִּיעַ לְכָל חַי רָצוֹן.
בָּרוּךְ הַגֶּבֶר אֲשֶׁר יִבְטַח בַּיְיָ,
וְהָיָה יְיָ מִבְטַחוֹ.
נַעַר הָיִיתִי גַם זָקַנְתִּי,
וְלֹא רָאִיתִי צַדִּיק נֶעֱזָב,
וְזַרְעוֹ מְבַקֶּשׁ־לָחֶם.
יְיָ עֹז לְעַמּוֹ יִתֵּן;
יְיָ יְבָרֵךְ אֶת עַמּוֹ בַשָּׁלוֹם.

Revere the Lord, you, his holy ones;
those who revere him suffer no want.
Lions may be famishing and starving,
but those who revere the Lord are not in want.
Give thanks to the Lord, for he is good;
his mercy endures forever.
Thou openest thy hand
and satisfiest every living thing with favor.
Blessed is the man who trusts in the Lord,
ever relying on the Lord.
I have been young and now I am old,
but never have I seen the righteous man forsaken,
nor his children begging bread.
The Lord will give strength to his people;
the Lord will bless his people with peace.

Zmiros and Sabbath Liturgy
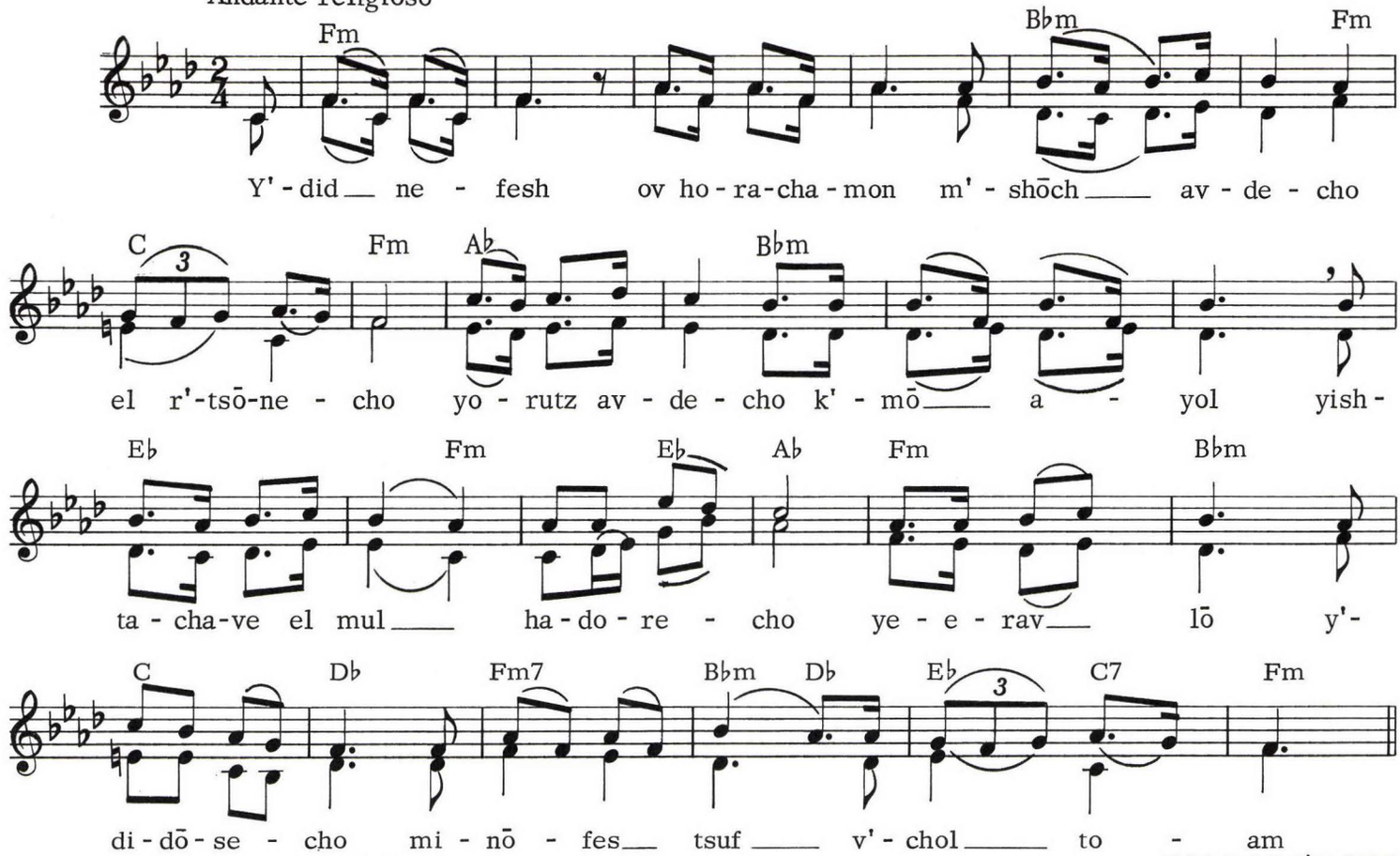


לבי ובשרי ירננו אל-אל חי

MY HEART AND MY FLESH SING FOR JOY UNTO THE LIVING GOD

24. Y'DID NEFESH

Pursa
Arr: V.P.
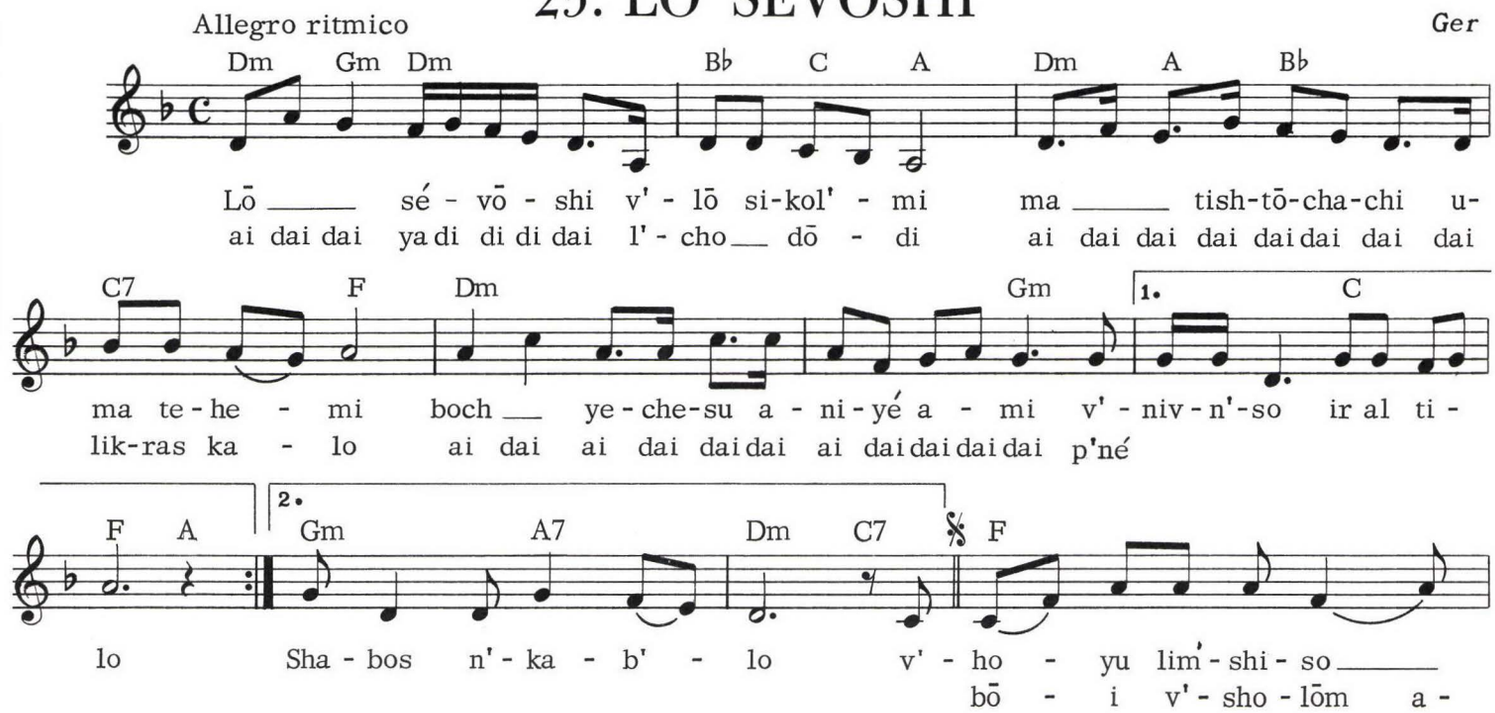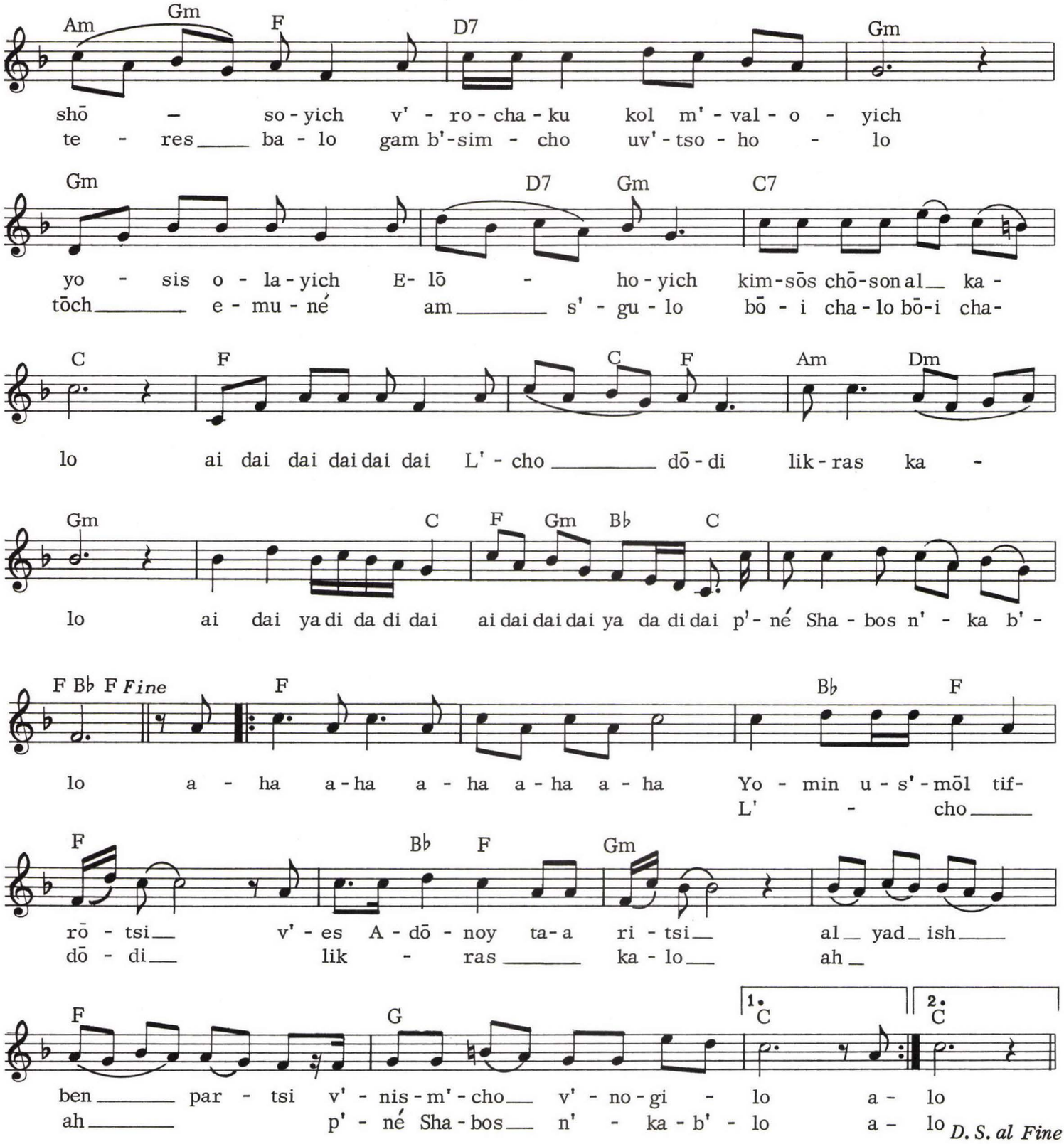


Beloved of the soul, merciful Father,
draw thy servant unto thy will,
that swift as a hart he may run
to prostrate himself before thy majesty.
Finding thy love sweeter than the
honeycomb and every tempting savor.

יְדִיד נֶפֶשׁ אָב הָרַחֲמָן
מְשׁוֹךְ עַבְדְּךָ אֶל רְצוֹנֶךָ
יָרוּץ עַבְדְּךָ כְּמוֹ אַיָּל
יִשְׁתַּחֲוֶה אֶל מוּל הֲדָרֶךָ
יֶעֱרַב לוֹ יְדִידוּתֶיךָ
מִנּוֹפֶת צוּף וְכָל טָעַם.

25. LŌ SEVŌSHI

Ger





D. S. al Fine
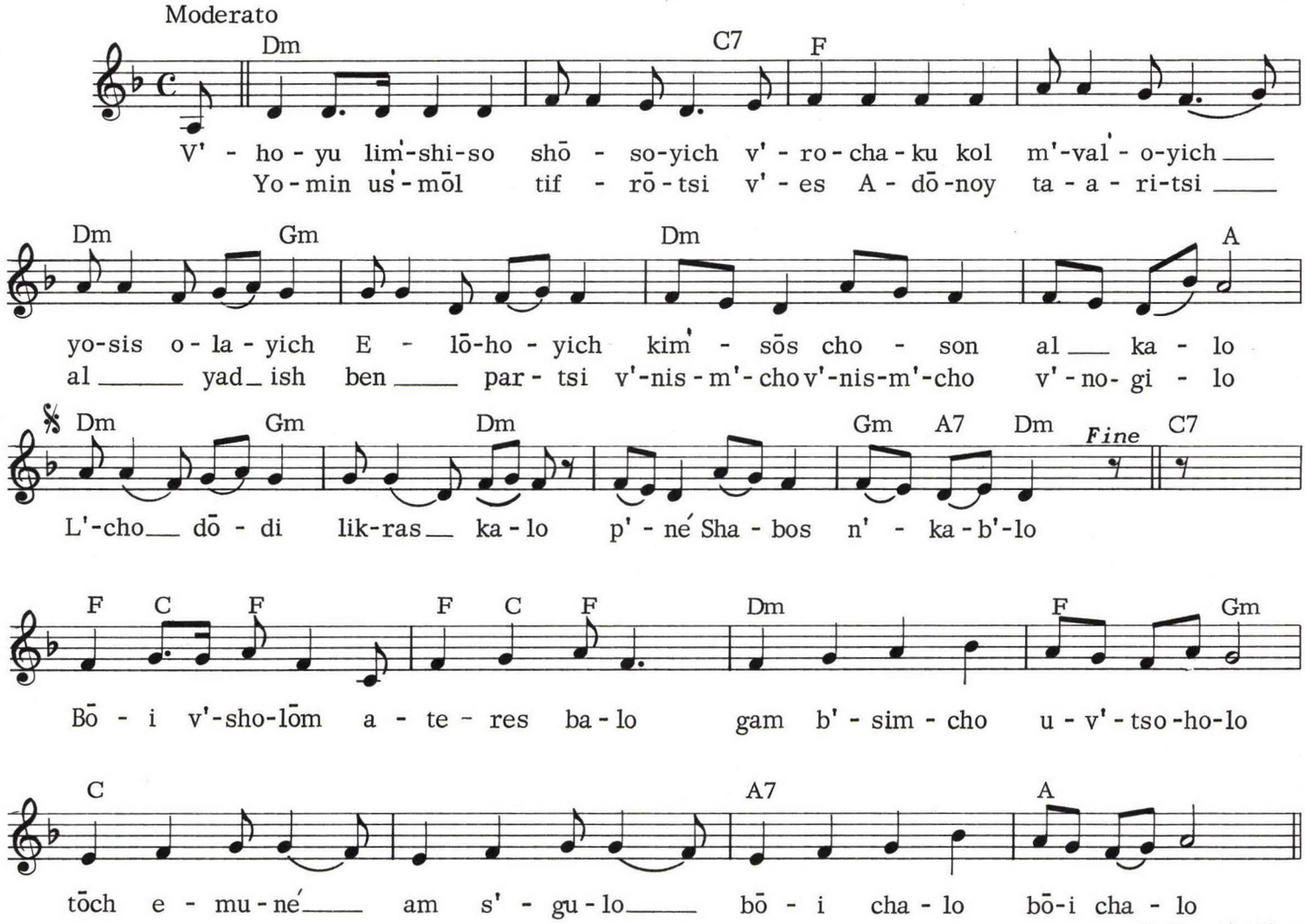
Be not ashamed, neither be confounded
Why are you downcast and why are you disquieted?
The afflicted of my people shall be sheltered within you;
the city shall be built on its ancient site.
Come my friend to meet the bride;
let us welcome the Sabbath.
Those who despoiled you shall become a spoil,
and all who would devour you shall be far away.
Your God will rejoice over you as a bridegroom
rejoices over his bride.

לֹא תֵבֹשִׁי וְלֹא תִכָּלְמִי
מַה תִּשְׁתּוֹחֲחִי וּמַה תֶּהֱמִי
בָּךְ יֶחֱסוּ עֲנִיֵּי עַמִּי
וְנִבְנְתָה עִיר עַל תִּלָּה
לְכָה דוֹדִי לִקְרַאת כַּלָּה
פְּנֵי שַׁבָּת נְקַבְּלָה.
וְהָיוּ לִמְשִׁסָּה שֹאסָיִךְ
וְרָחֲקוּ כָּל מְבַלְּעָיִךְ
יָשִׂישׂ עָלַיִךְ אֱלֹהָיִךְ
כִּמְשׂוֹשׂ חָתָן עַל כַּלָּה.

You shall extend to the right and to the left,
and you shall revere the Lord. Through the
advent of a descendant of Perez
we shall rejoice and exult.
Come in peace, crown of God, come with joy and
cheerfulness; amidst the faithful of the
chosen people come O bride; come, O bride.

יָמִין וּשְׂמֹאל תִּפְרוֹצִי
וְאֶת יְיָ תַּעֲרִיצִי
עַל יַד אִישׁ בֶּן פַּרְצִי
וְנִשְׂמְחָה וְנָגִילָה.
בּוֹאִי בְשָׁלוֹם עֲטֶרֶת בַּעְלָהּ
גַּם בְּשִׂמְחָה וּבְצָהֳלָה
תּוֹךְ אֱמוּנֵי עַם סְגֻלָּה
בּוֹאִי כַלָּה בּוֹאִי כַלָּה.

26 .V'HOYU LIMSHISO



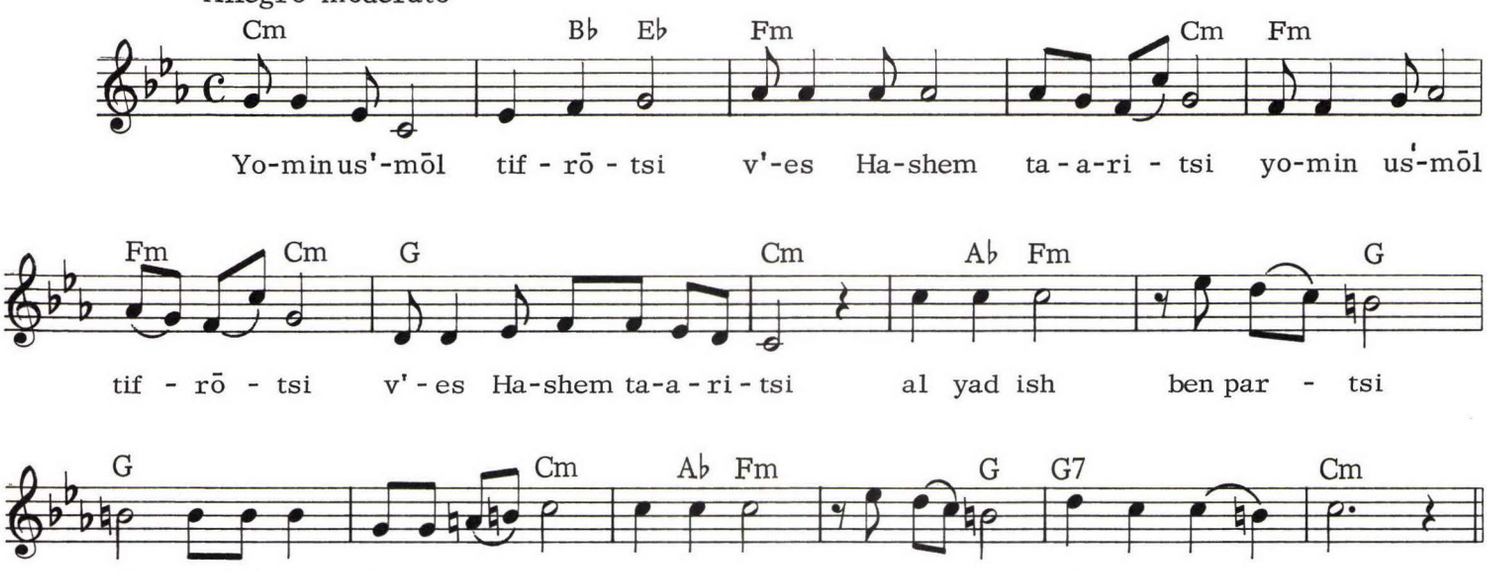
D.S. al Fine

Those who despoiled you shall become a spoil,
and all who would devour you shall be far away.
Your God will rejoice over you as a bridegroom
rejoices over his bride.
You shall extend to the right and to the left,
and you shall revere the Lord. Through the
advent of a descendant of Perez
we shall rejoice and exult.
Come in peace, crown of God, come with joy and
cheerfulness; amidst the faithful of the
chosen people come O bride; come, O bride.

וְהָיוּ לְמִשְׁסָה שֹׁאסָיִךְ
וְרָחֲקוּ כָּל מְבַלְּעָיִךְ
יָשִׂישׂ עָלַיִךְ אֱלֹהָיִךְ
כִּמְשׂוֹשׂ חָתָן עַל כַּלָּה.
יָמִין וּשְׂמֹאל תִּפְרוֹצִי
וְאֶת יְיָ תַּעֲרִיצִי
עַל יַד אִישׁ בֶּן פַּרְצִי
וְנִשְׂמְחָה וְנָגִילָה.
בּוֹאִי בְשָׁלוֹם עֲטֶרֶת בַּעְלָהּ
גַּם בְּשִׂמְחָה וּבְצָהֳלָה
תּוֹךְ אֱמוּנֵי עַם סְגֻלָּה
בּוֹאִי כַלָּה בּוֹאִי כַלָּה.

27 .YOMIN US'MŌL

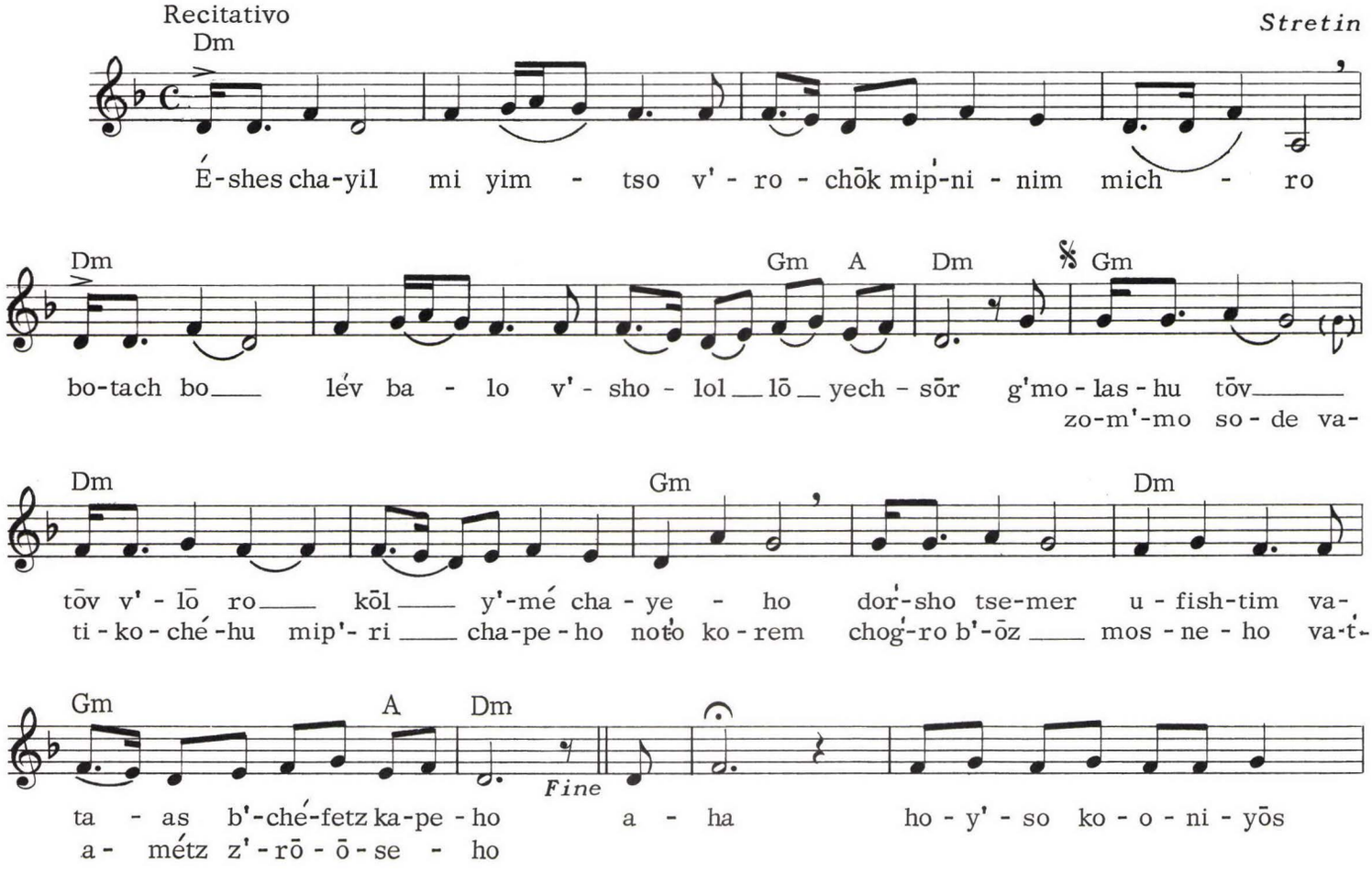
L. Tenenbaum
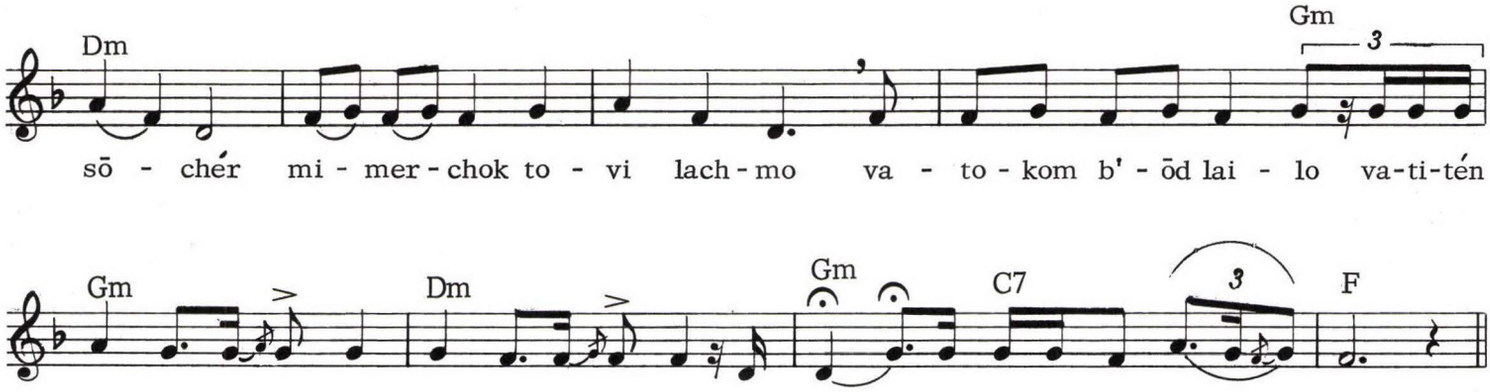


You shall extend to the right and to the left,
and you shall revere the Lord.
Through the advent of a descendant of Perez
we shall rejoice and exult.

יָמִין וּשְׂמֹאל תִּפְרוֹצִי
וְאֶת יְיָ תַּעֲרִיצִי;
עַל יַד אִישׁ בֶּן פַּרְצִי
וְנִשְׂמְחָה וְנָגִילָה.

28. ÉSHES CHAYIL

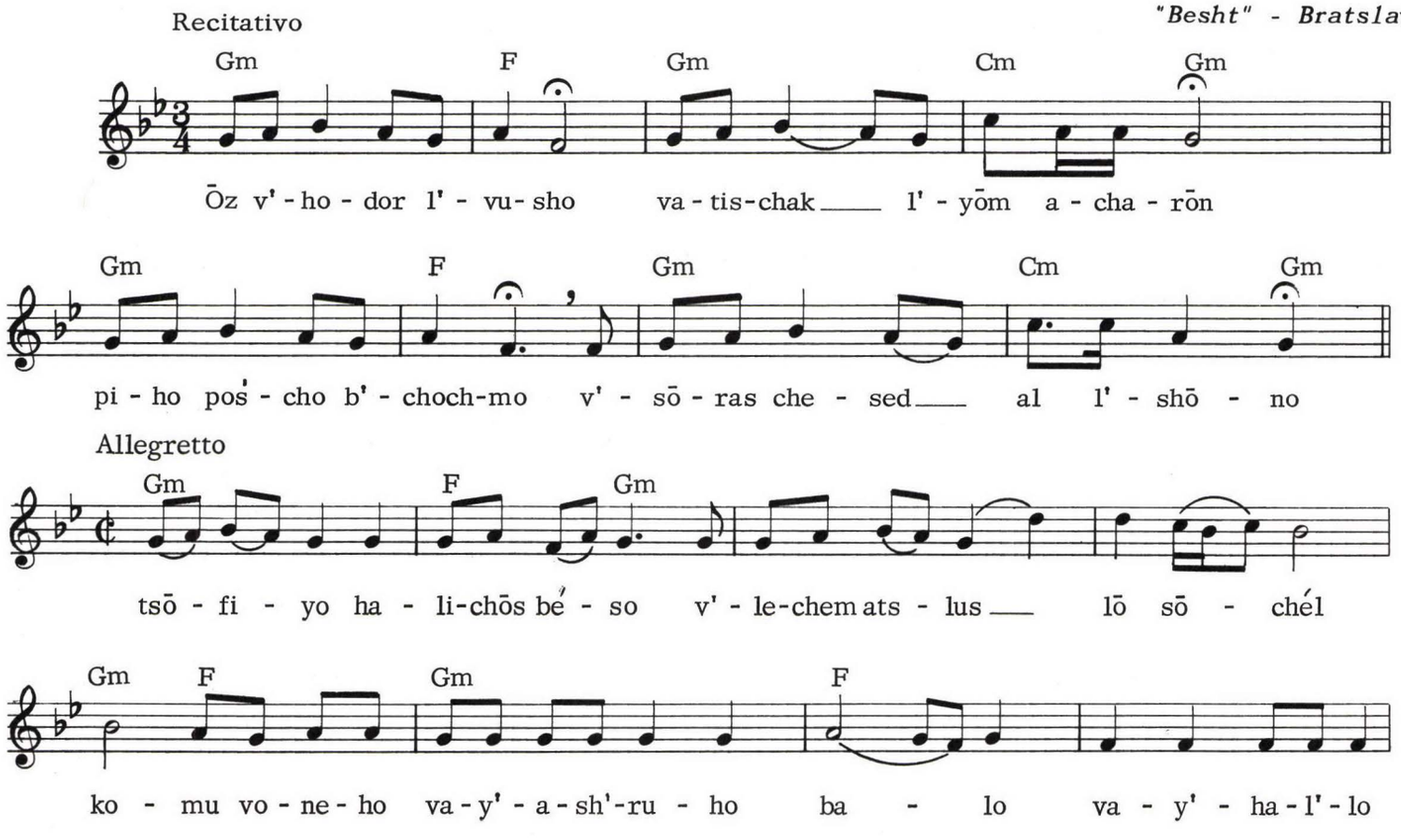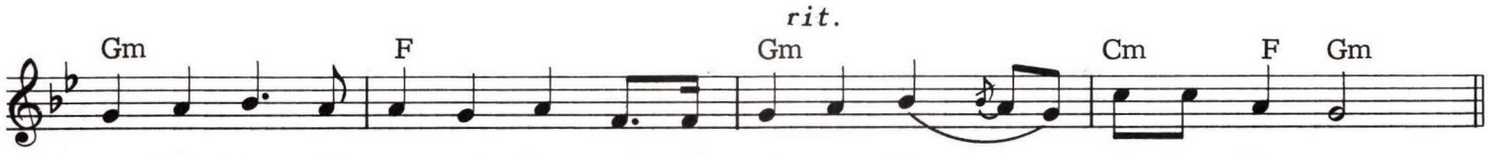




A woman of worth who can find?	אֵשֶׁת חַיִל מִי יִמְצָא
She is worth far more than rubies.	וְרָחֹק מִפְּנִינִים מִכְרָהּ
Her husband trusts in her and he never lacks gain.	בָּטַח בָּהּ לֵב בַּעְלָהּ וְשָׁלָל לֹא יֶחְסָר
She does him good, not evil, all the days of her life.	גְּמָלַתְהוּ טוֹב וְלֹא־רָע כֹּל יְמֵי חַיֶּיהָ
She seeks out flax and works willingly with her hands.	דָּרְשָׁה צֶמֶר וּפִשְׁתִּים וַתַּעַשׂ בְּחֵפֶץ כַּפֶּיהָ
She is like the merchant ships; she brings her food from afar.	הָיְתָה כָּאֳנִיּוֹת סוֹחֵר מִמֶּרְחָק תָּבִיא לַחְמָהּ
She rises while it is still night	וַתָּקָם בְּעוֹד לַיְלָה
and provides food for her household and rations to her maids.	וַתִּתֵּן טֶרֶף לְבֵיתָהּ וְחֹק לְנַעֲרֹתֶיהָ
She considers a field and buys it;	זָמְמָה שָׂדֶה וַתִּקָּחֵהוּ
With her earnings she plants a vineyard.	מִפְּרִי כַפֶּיהָ נָטְעָה כָּרֶם
She girds herself with strength	חָגְרָה בְעוֹז מָתְנֶיהָ
and braces her arms for work.	וַתְּאַמֵּץ זְרוֹעוֹתֶיהָ.

29. ŌZ V'HODOR

"Besht" - Bratslav

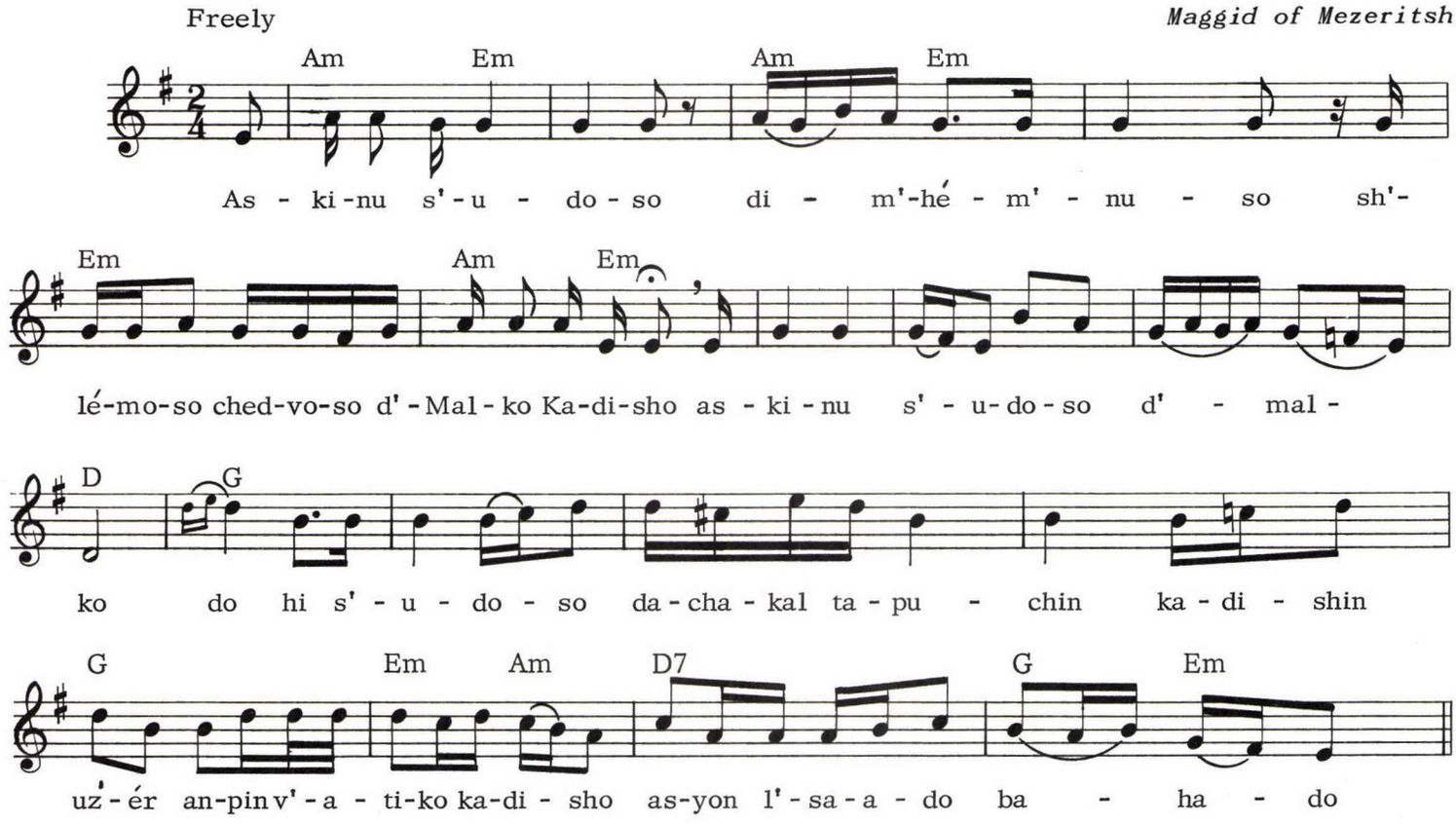




Dignity and honor are her garb;
She smiles looking at the future.
She opens her mouth with wisdom,
And kindly counsel is on her tongue.
She looks after her household;
She never eats the bread of idleness.
Her children rise and bless her,
And her husband praises her, saying:
"Many women do worthily
but you exceed them all."

עֹז וְהָדָר לְבוּשָׁהּ
וַתְּשַׂחַק לְיוֹם אַחֲרוֹן.
פִּיהָ פָּתְחָה בְּחָכְמָה
וְתוֹרַת חֶסֶד עַל לְשׁוֹנָהּ.
צוֹפִיָּה הֲלִיכוֹת בֵּיתָהּ
וְלֶחֶם עַצְלוּת לֹא תֹאכֵל.
קָמוּ בָנֶיהָ וַיְאַשְּׁרוּהָ
בַּעְלָהּ וַיְהַלְלָהּ.
רַבּוֹת בָּנוֹת עָשׂוּ חָיִל
וְאַתְּ עָלִית עַל כֻּלָּנָה.

30. ASKINU S'UDOSO



Prepare the feast of faith dedicated
to the Holy King.
Prepare the feast of the King.
This is a joint feast of God and the
higher and lower worlds.

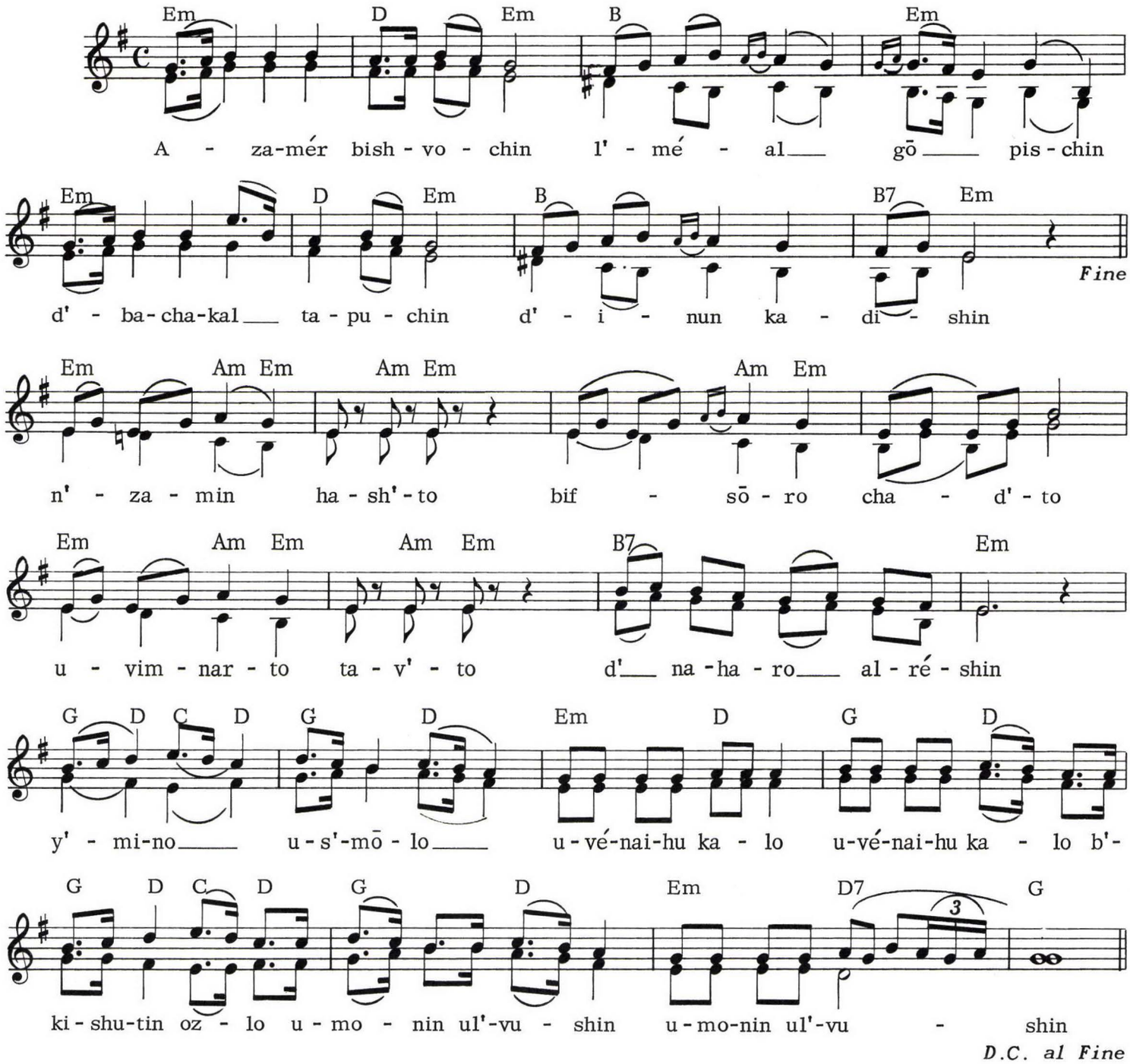
אַתְקִינוּ סְעוּדְתָא דִמְהֵימְנוּתָא
שְׁלִימְתָא חֶדְוָתָא דְמַלְכָּא קַדִּישָׁא.
אַתְקִינוּ סְעוּדְתָא דְמַלְכָּא.
דָא הִיא סְעוּדְתָא דְחֶקֶל תַּפּוּחִין קַדִּישִׁין
וְזֵעֵר אַנְפִּין וְעַתִּיקָא קַדִּישָׁא
אַתְיָן לְסַעֲדָא בַּהֲדָה.

31. AZAMÉR BISHVOCHIN

"Besht"

Andante religioso

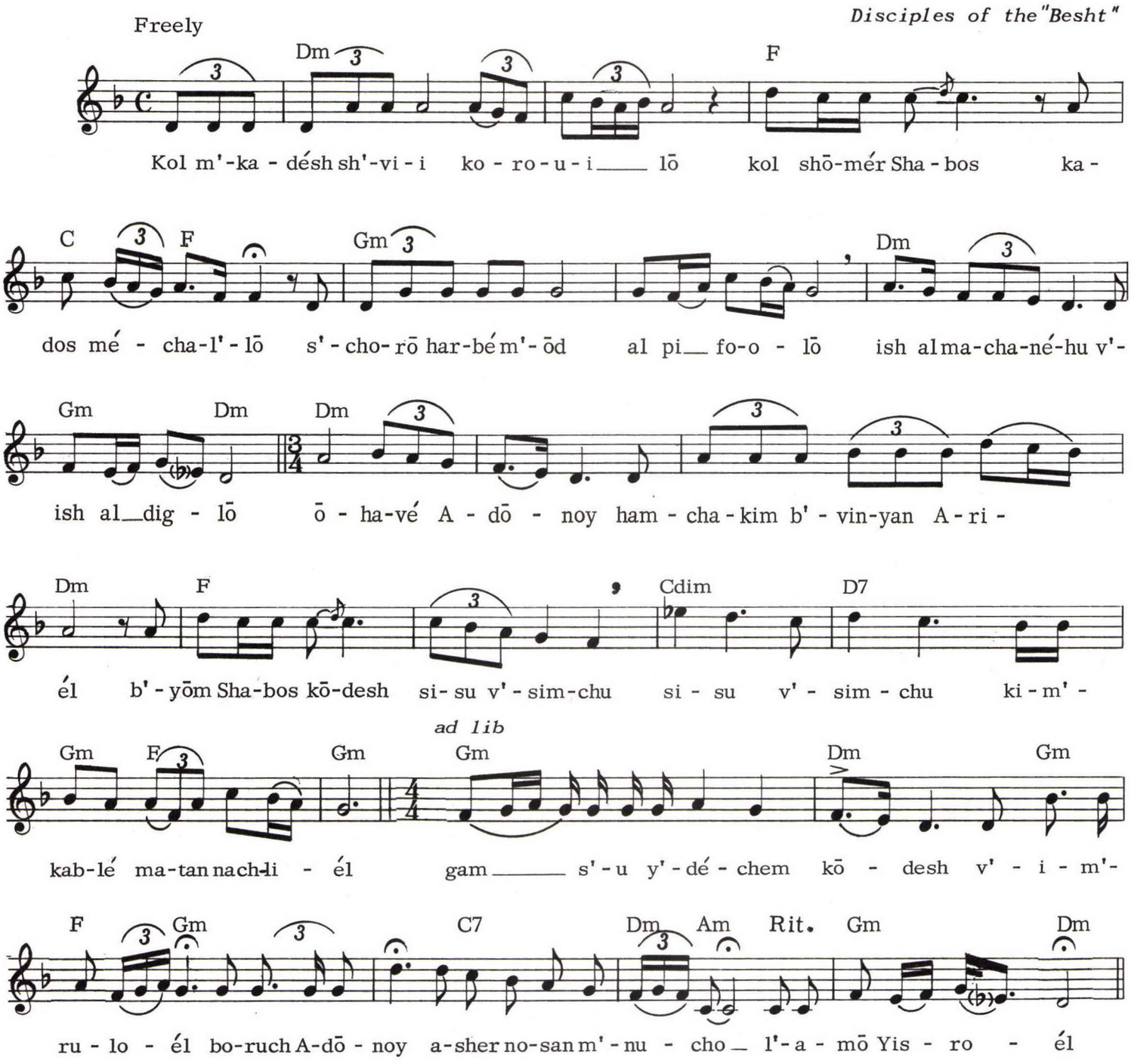
Arr: R. Neumann



I will sing praises which will rise and enter
the holy gates of the Divine Presence.
We will now invite the Divine Presence to
a beautifully prepared table beneath a hanging
menorah. The Sabbath bride,
beautifully clothed, shall sit in the center
of the other days of the week.

אֲזַמֵּר בְּשֻׁבָחִין לְמֵיעַל גּוֹ פִּתְחִין
דְּבַחֲקַל תַּפּוּחִין דְּאִינּוּן קַדִּישִׁין
נְזַמִּין לָהּ הַשְׁתָּא בְּפִתּוֹרָא חַדְתָּא
וּבִמְנַרְתָּא טַבְתָּא דְּנַהֲרָא עַל רֵישִׁין
יְמִינָא וּשְׂמאלָא וּבֵינַיְהוּ כַּלָּה
בְּקִשׁוּטִין אָזְלָא וּמָאנִין וּלְבוּשִׁין.

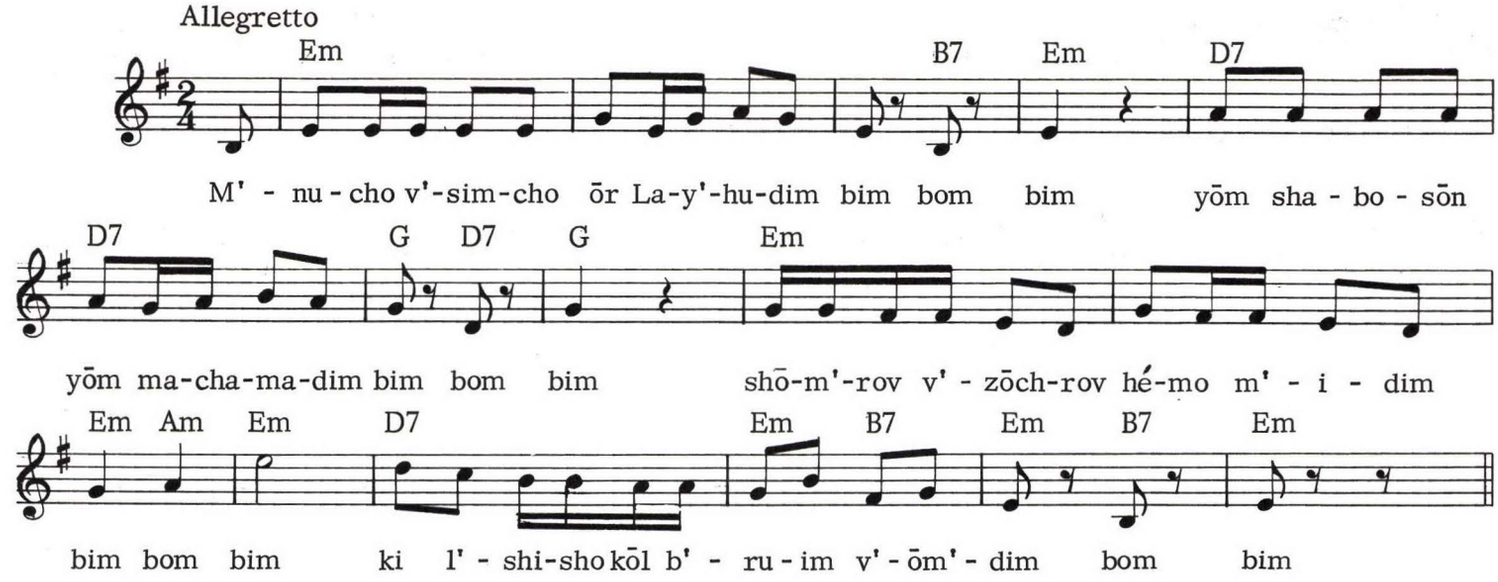
32. KOL M'KADÉSH



Whoever duly observes the Sabbath,
whoever keeps the Sabbath unprofaned,
shall be greatly rewarded for his deed,
each in his own camp, each in his own home.
Friends of the Lord, who yearn for the Temple,
enjoy the Sabbath, welcome the Torah's gift;
lift up your hands to the shrine and praise God,
who has granted rest to his people Israel.

כָּל מְקַדֵּשׁ שְׁבִיעִי כָּרָאוּי לוֹ,
כָּל שׁוֹמֵר שַׁבָּת כַּדָּת מֵחַלְּלוֹ,
שְׂכָרוֹ הַרְבֵּה מְאֹד עַל פִּי פָּעֳלוֹ,
אִישׁ עַל מַחֲנֵהוּ וְאִישׁ עַל דִּגְלוֹ.
אוֹהֲבֵי יְיָ הַמְחַכִּים לְבִנְיַן אֲרִיאֵל,
בְּיוֹם הַשַּׁבָּת שִׂישׂוּ וְשִׂמְחוּ כִּמְקַבְּלֵי מַתַּן נַחֲלִיאֵל,
גַּם שְׂאוּ יְדֵכֶם קֹדֶשׁ וְאִמְרוּ לָאֵל
בָּרוּךְ יְיָ אֲשֶׁר נָתַן מְנוּחָה לְעַמּוֹ יִשְׂרָאֵל.

33. M'NUCHO V'SIMCHO
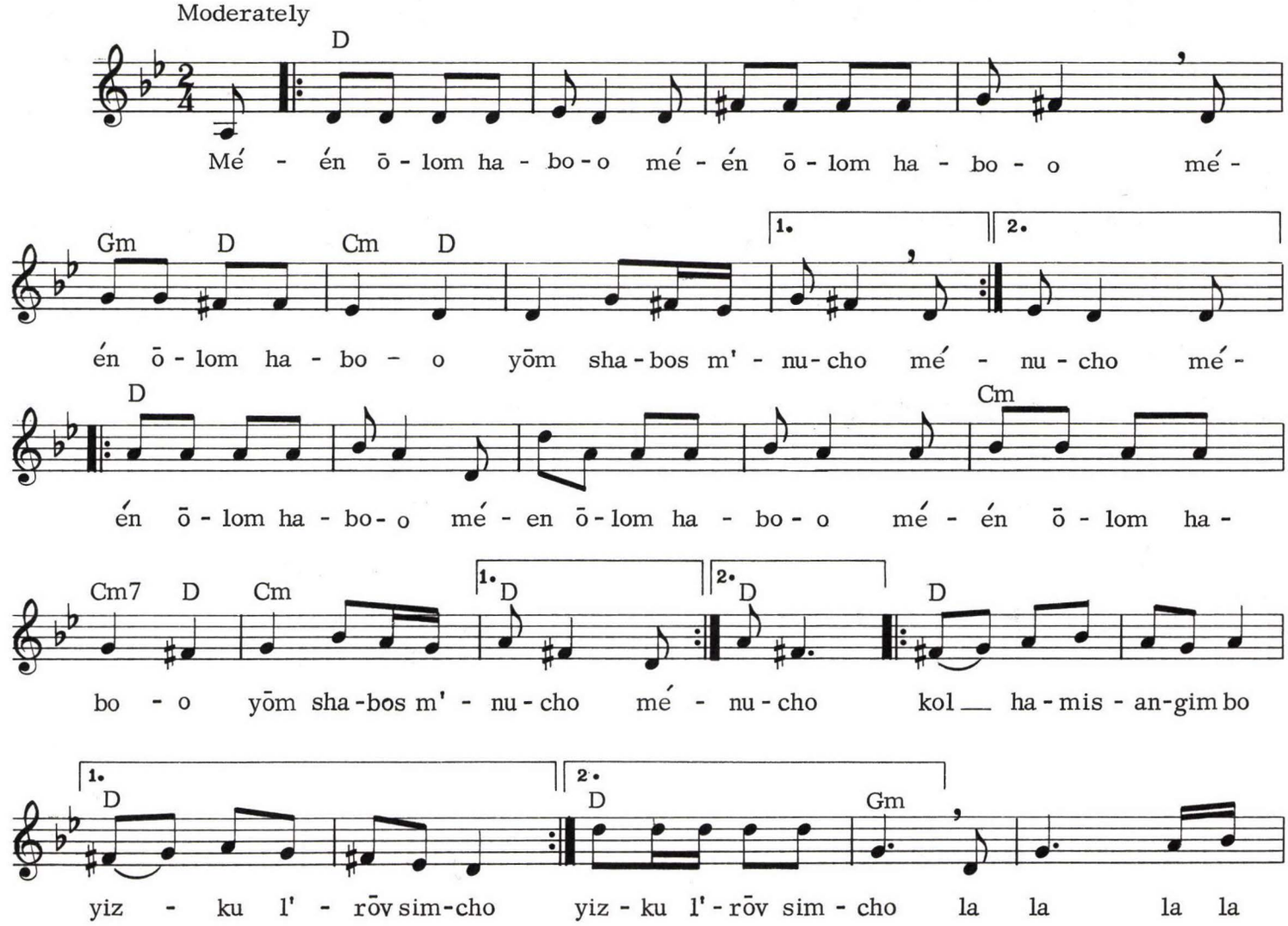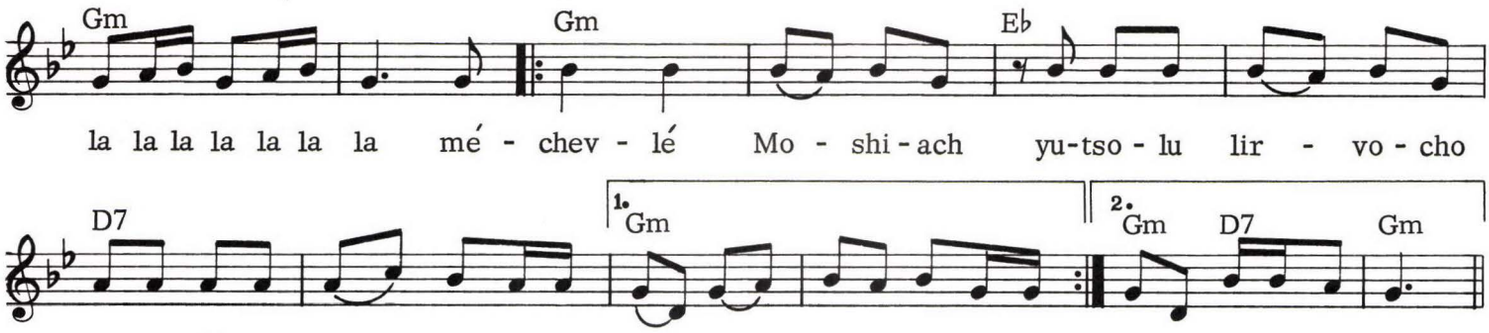


(Repeat for additional verses)

Repose and gladness, a light to the Jews,
the day of Sabbath is a day of bliss;
those who observe it give testimony that in
six days all things were created.

מְנוּחָה וְשִׂמְחָה אוֹר לַיְּהוּדִים
יוֹם שַׁבָּתוֹן יוֹם מַחֲמַדִּים
שׁוֹמְרָיו וְזוֹכְרָיו הֵמָּה מְעִידִים
כִּי לְשִׁשָּׁה כֹּל בְּרוּאִים וְעוֹמְדִים.

34. MÉ-ÉN ŌLOM HABO-O





The holy Sabbath is a foretaste of
the world to come. Those who take
pleasure in it will attain utmost
joy. From the birth pangs
of the Messiah they will experience
unlimited joy. Our redemption will
blossom and anxiety and sorrow will disappear.

מֵעֵין עוֹלָם הַבָּא יוֹם שַׁבָּת מְנוּחָה

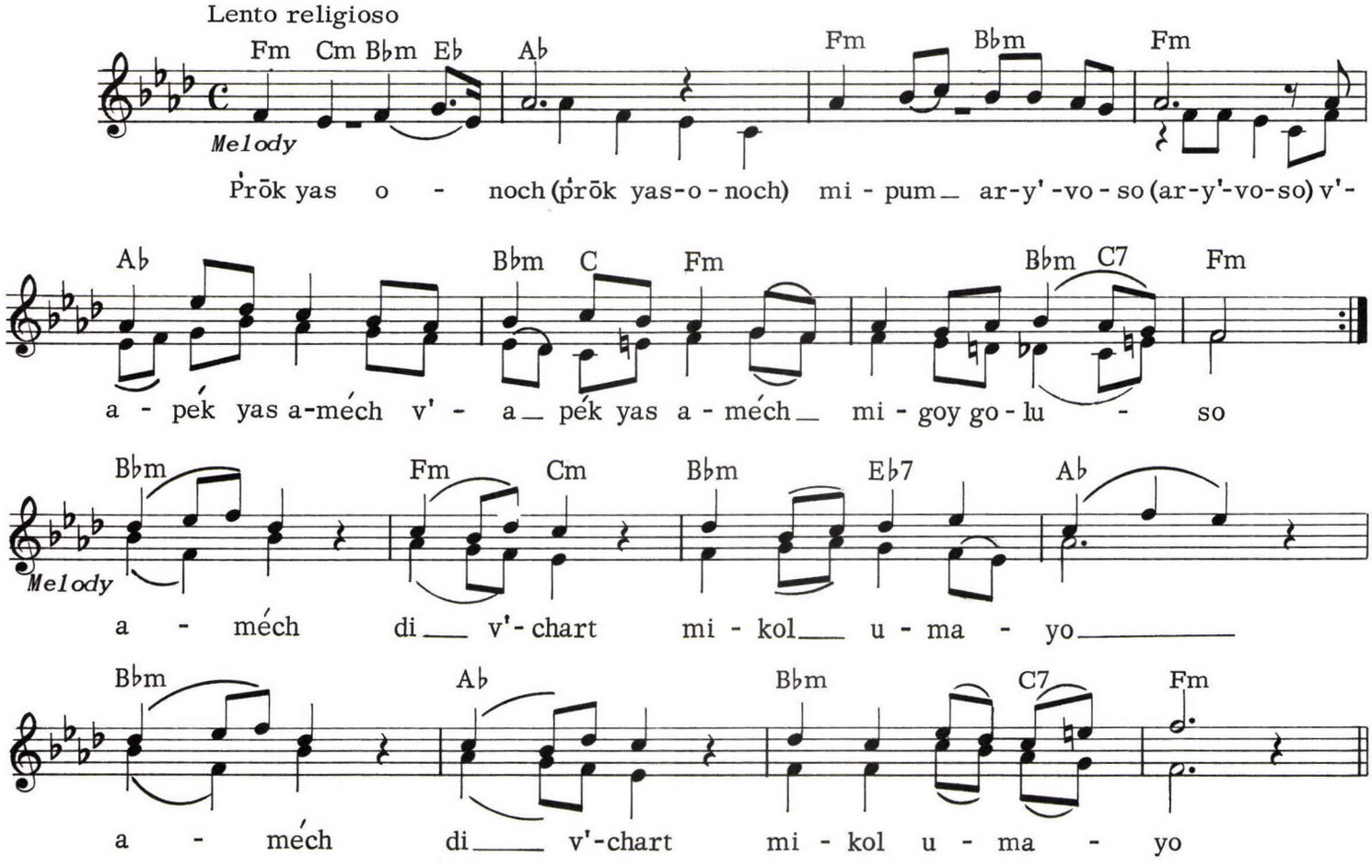
כָּל הַמִּתְעַנְּגִים בָּהּ; יִזְכּוּ לְרוֹב שִׂמְחָה

מֵחֶבְלֵי מָשִׁיחַ יָצָלוּ לִרְוָחָה

פְּדוּתֵינוּ תַצְמִיחַ וְנָס יָגוֹן וַאֲנָחָה.

Modzitz
Arr: V.P.

35. PRŌK YAS ONOCH
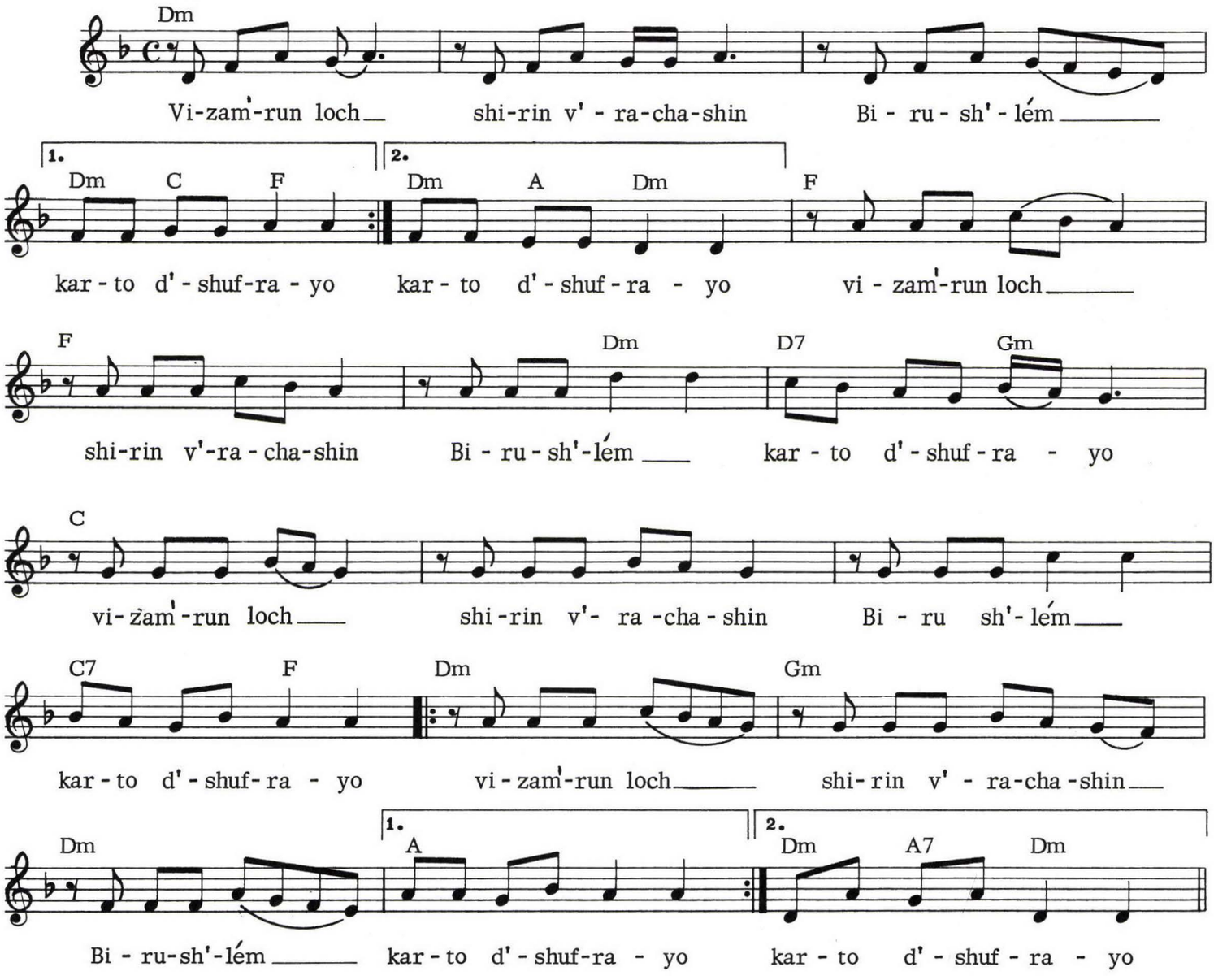


Save thy flock from the lion's jaws;
Free thy people from captivity,
thy people chosen from all the nations.

פְּרֹק יָת עַנָךְ מִפֻּם אַרְיְוָתָא,
וְאַפֵּק יָת עַמָּךְ מִגּוֹ גָלוּתָא,
עַמָּךְ דִי בְחַרְתְּ מִכָּל אֻמַיָּא.

36. VIZAMṘUN LOCH

Allegro moderato

Vishnitz
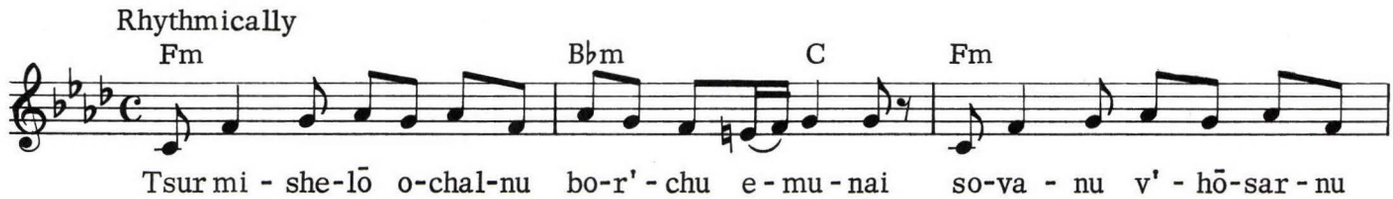


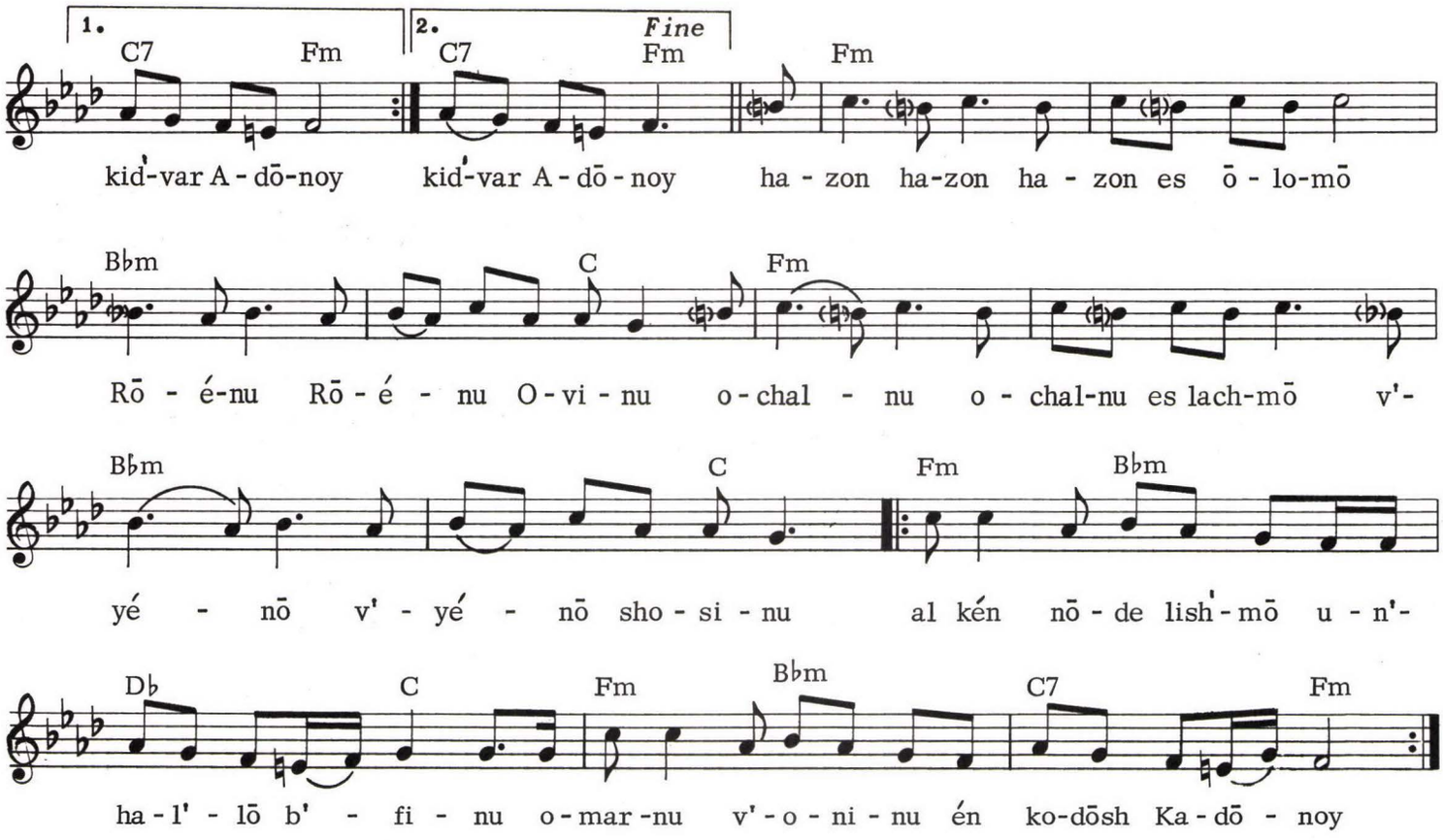
And sing melodic hymns of praise –
Jerusalem, city of beauty.

וְיַזְמְרוּן לָךְ שִׁירִין וְרַחֲשִׁין,
בִּירוּשְׁלֵם קַרְתָּא דְּשָׁפְרַיָּא.

37. TSUR MISHELŌ

Rebbi Avraham Mibalisk

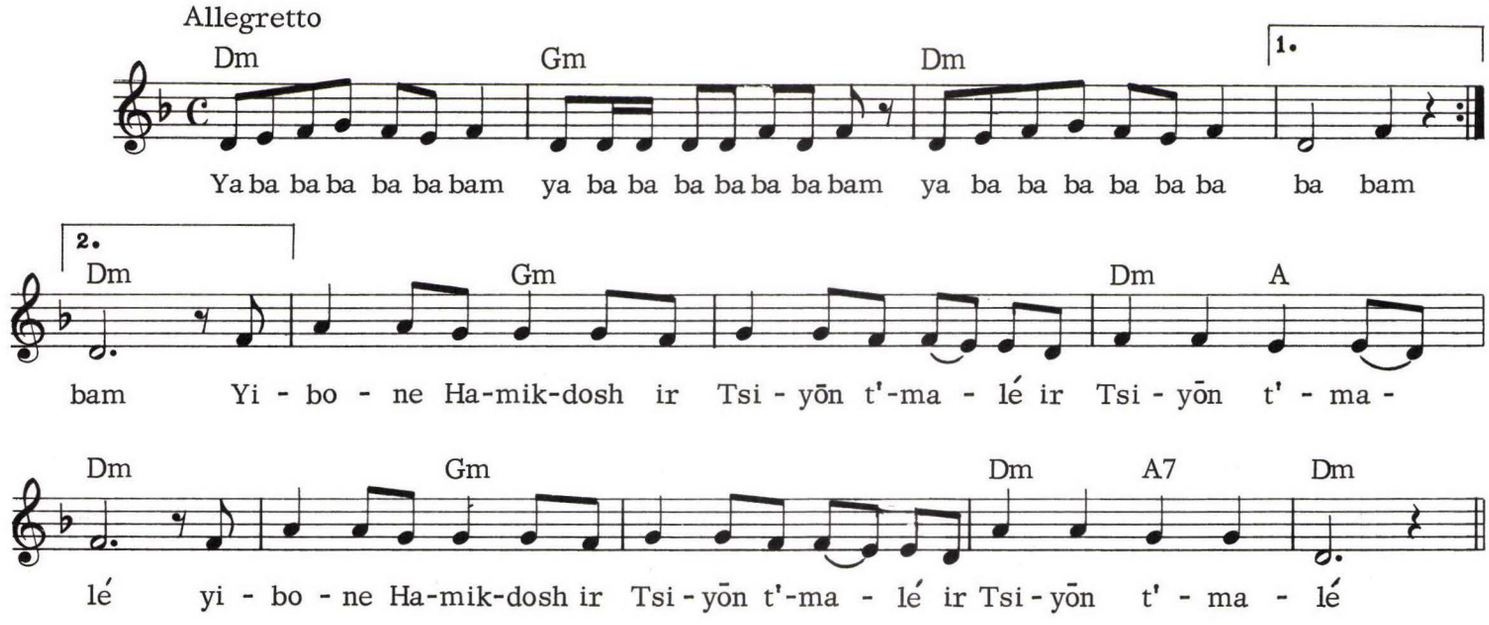




Let us bless the Rock of our salvation whose food we ate.
We ate and have some left, as God has said.
He feeds his world, our Shepherd, our Father;
We ate his bread, we drank his wine,
let us then thank and praise him with our lips,
chanting: There is no one holy like our Lord.

צוּר מִשֶּׁלּוֹ אָכַלְנוּ בָּרְכוּ אֱמוּנַי
שָׂבַעְנוּ וְהוֹתַרְנוּ כִּדְבַר יְיָ.
הַזָּן אֶת עוֹלָמוֹ רוֹעֵנוּ אָבִינוּ
אָכַלְנוּ אֶת לַחְמוֹ וְיֵינוּ שָׁתִינוּ,
עַל כֵּן נוֹדֶה לִשְׁמוֹ וּנְהַלְלוֹ בְּפִינוּ
אָמַרְנוּ וְעָנִינוּ אֵין קָדוֹשׁ כַּייָ.

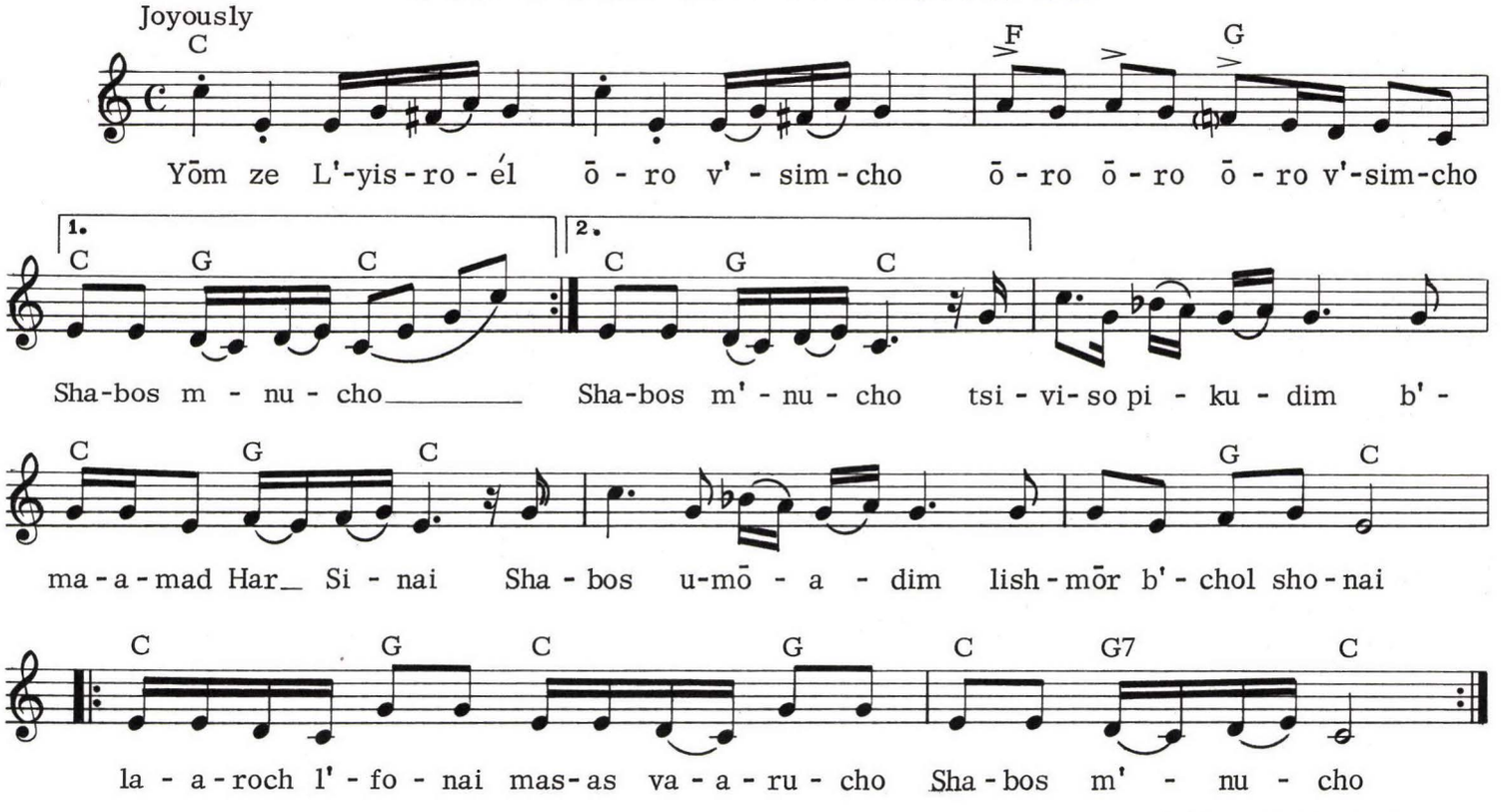
38. YIBONE HAMIKDOSH



Let the Temple be restored, Zion refilled.

יִבָּנֶה הַמִּקְדָּשׁ עִיר צִיּוֹן תִּמָּלֵא.

39. YŌM ZE L'YISROÉL

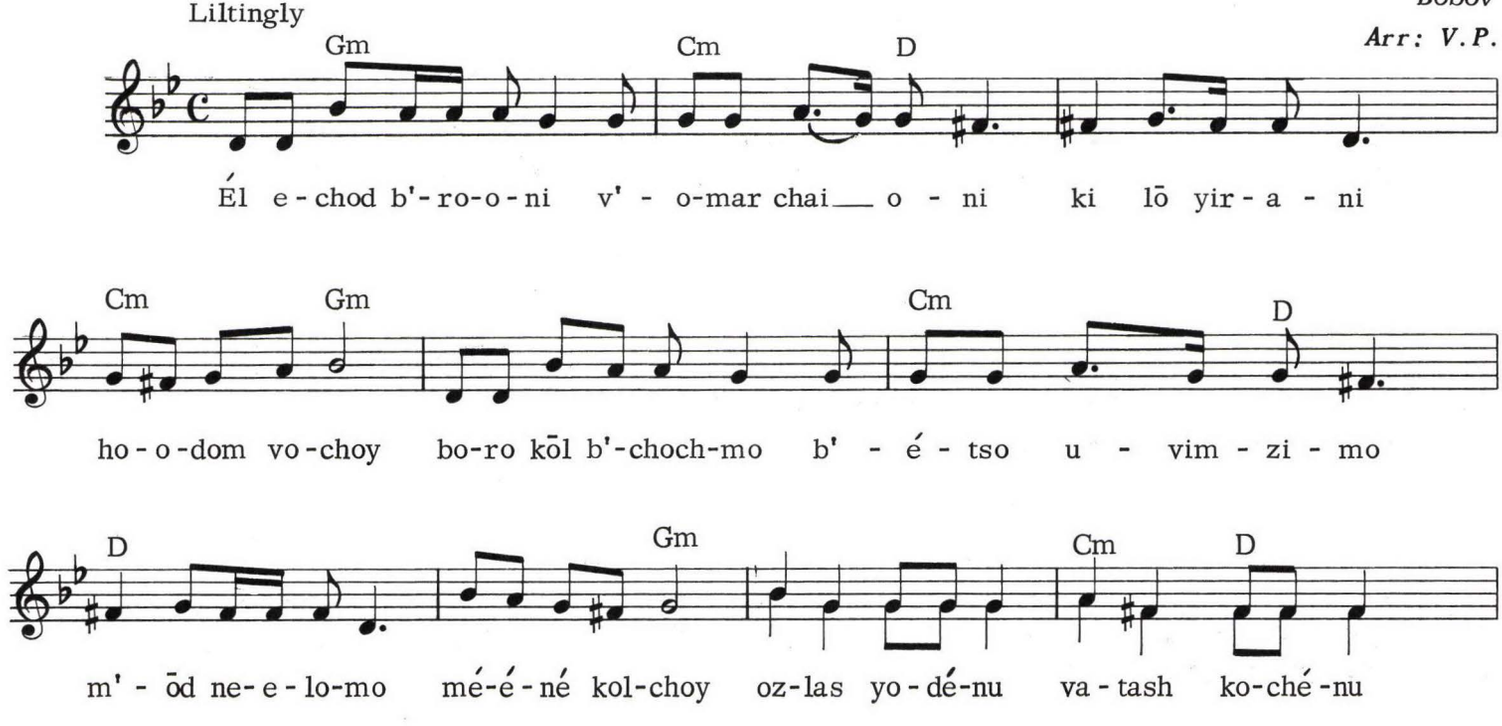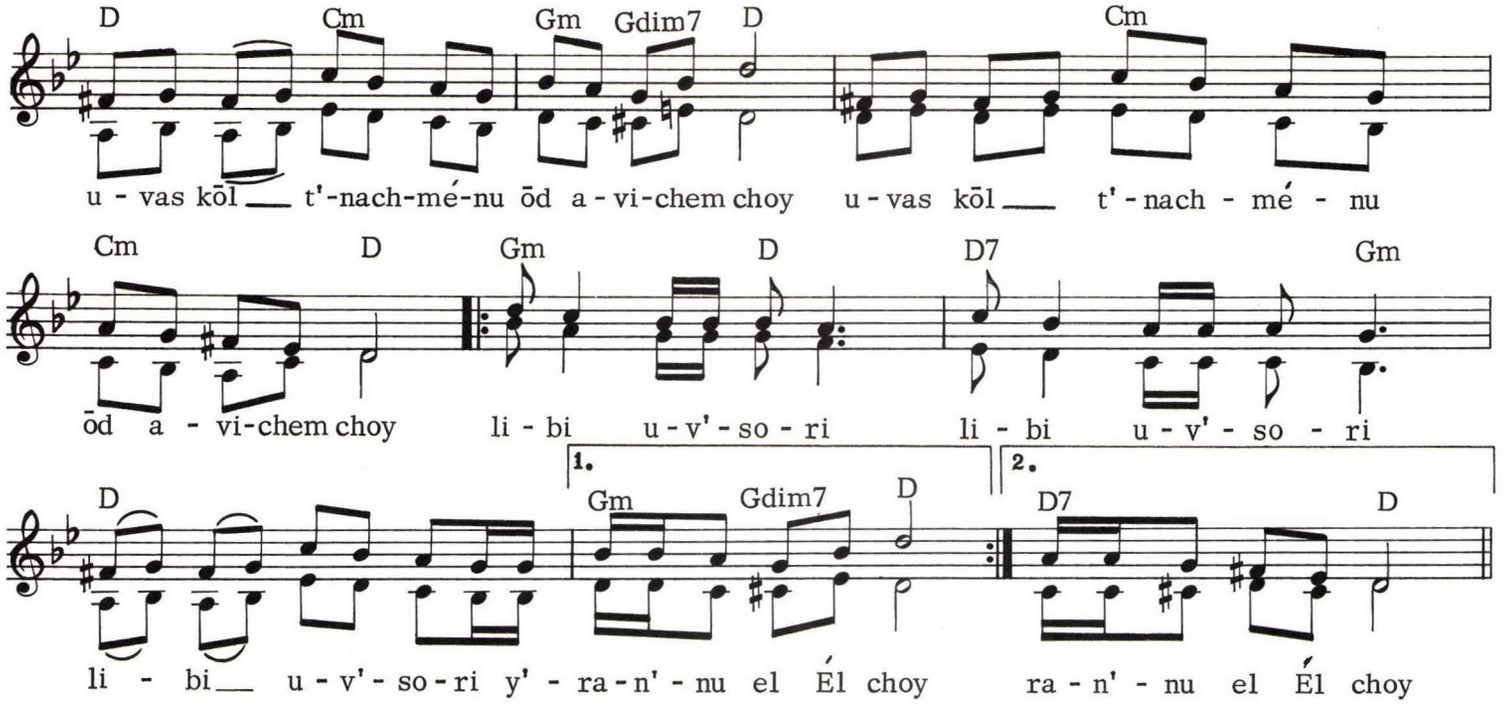


This day is for Israel blessed with light and joy
a day of Sabbath rest.
You commanded Israel when they stood at Sinai
to observe the Sabbath as the weeks go by.
To you bringing their portion and request
Sabbath with its rest.

יוֹם זֶה לְיִשְׂרָאֵל אוֹרָה וְשִׂמְחָה,
שַׁבָּת מְנוּחָה.
צִוִּיתָ פְּקוּדִים בְּמַעֲמַד סִינַי
שַׁבָּת וּמוֹעֲדִים לִשְׁמֹר בְּכָל שָׁנַי
לַעֲרֹךְ לְפָנַי מַשְׂאֵת וַאֲרוּחָה
שַׁבַּת מְנוּחָה.

40. LIBI UV'SORI

Bobov
Arr: V.P.



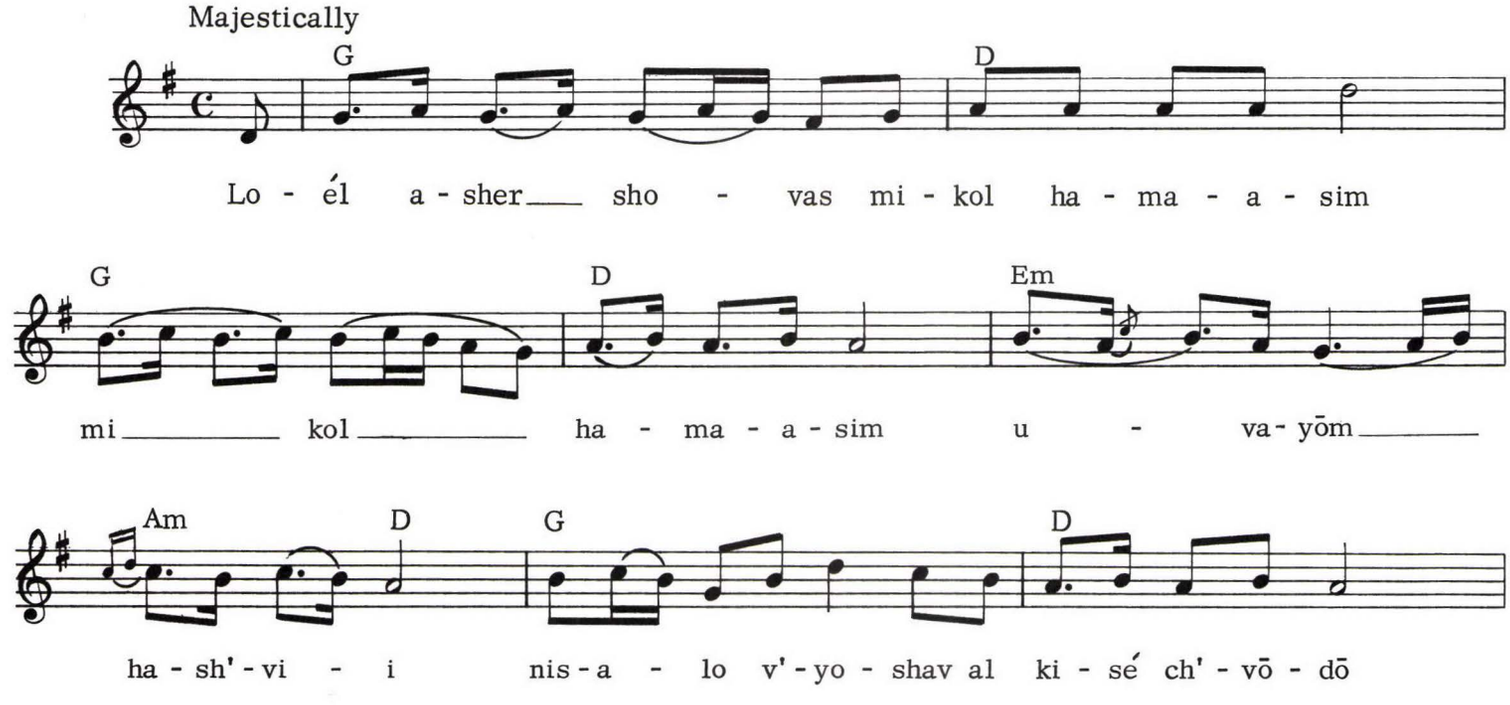


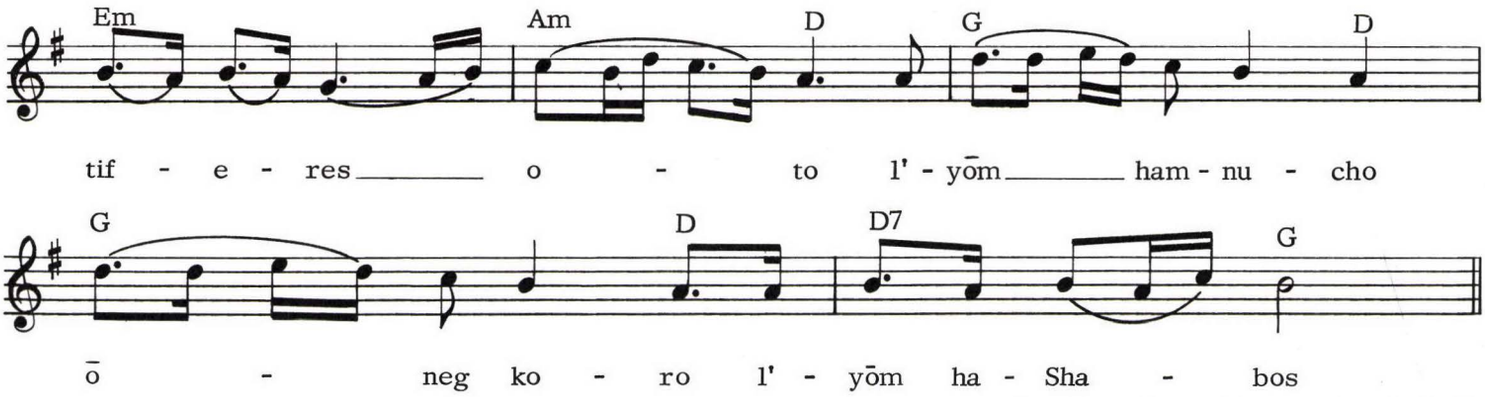
One Lord created me and said I am alive
for no man shall see me and live.
He created all with wisdom, thought and
initiative. It is hidden from the eyes of all beings.
We are incapable and our strength is exhausted
and a divine voice consoles us, "Your Father yet lives."
My heart and my flesh sing for joy unto the living God.

אֵל אֶחָד בְּרָאַנִי וְאָמַר חַי אָנִי
כִּי לֹא יִרְאַנִי הָאָדָם וָחָי
בָּרָא כֹּל בְּחָכְמָה בְּעֵצָה וּבִמְזִמָּה
מְאֹד נֶעְלָמָה מֵעֵינֵי כָּל חָי
אָזְלַת יָדֵינוּ וַתַּשׁ כֹּחֵנוּ
וּבַת קוֹל תְּנַחֲמֵנוּ עוֹד אֲבִיכֶם חָי
לִבִּי וּבְשָׂרִי יְרַנְּנוּ אֶל אֵל חָי.

41. LOÉL ASHÉR SHOVAS

"Choze" of Lublin
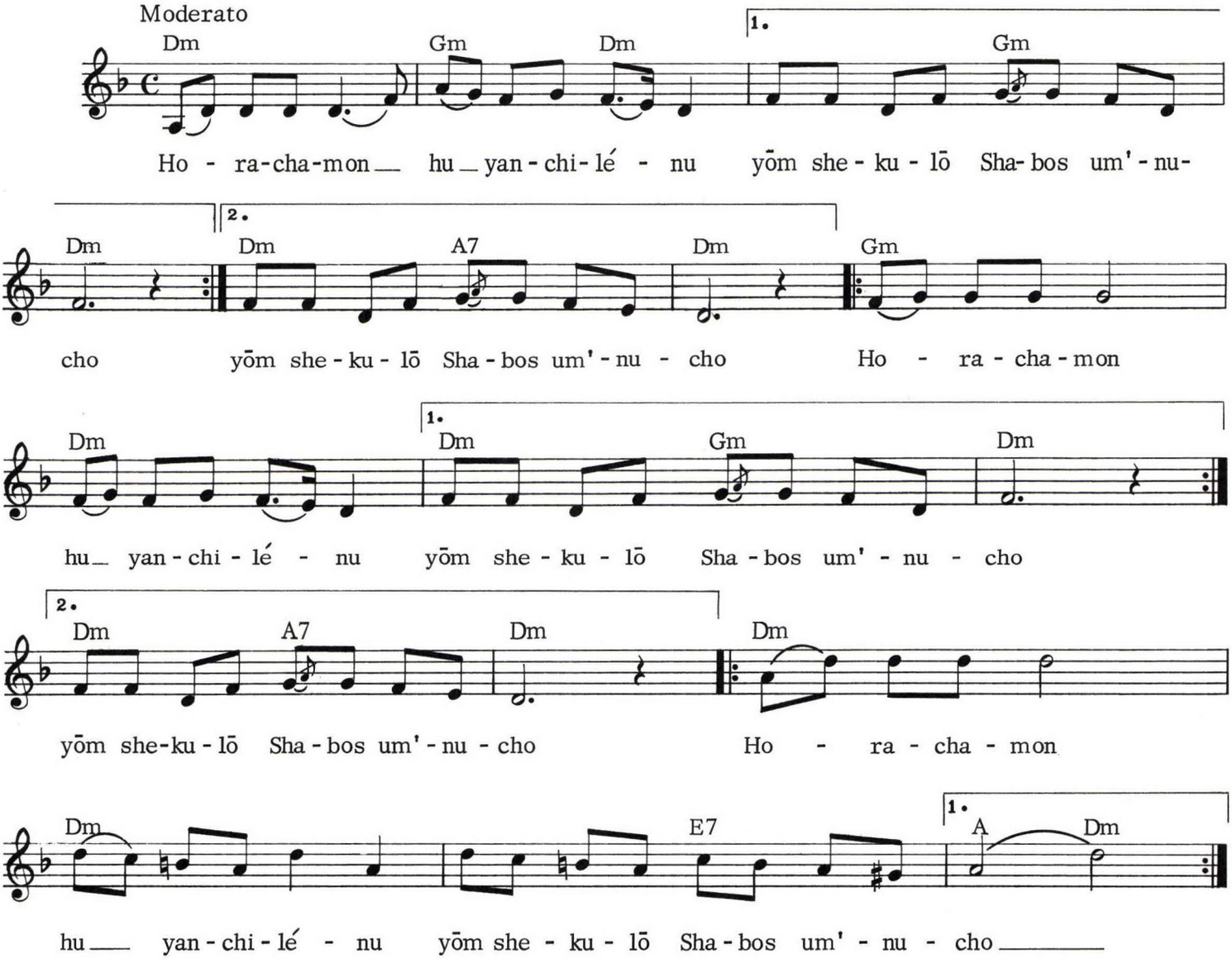




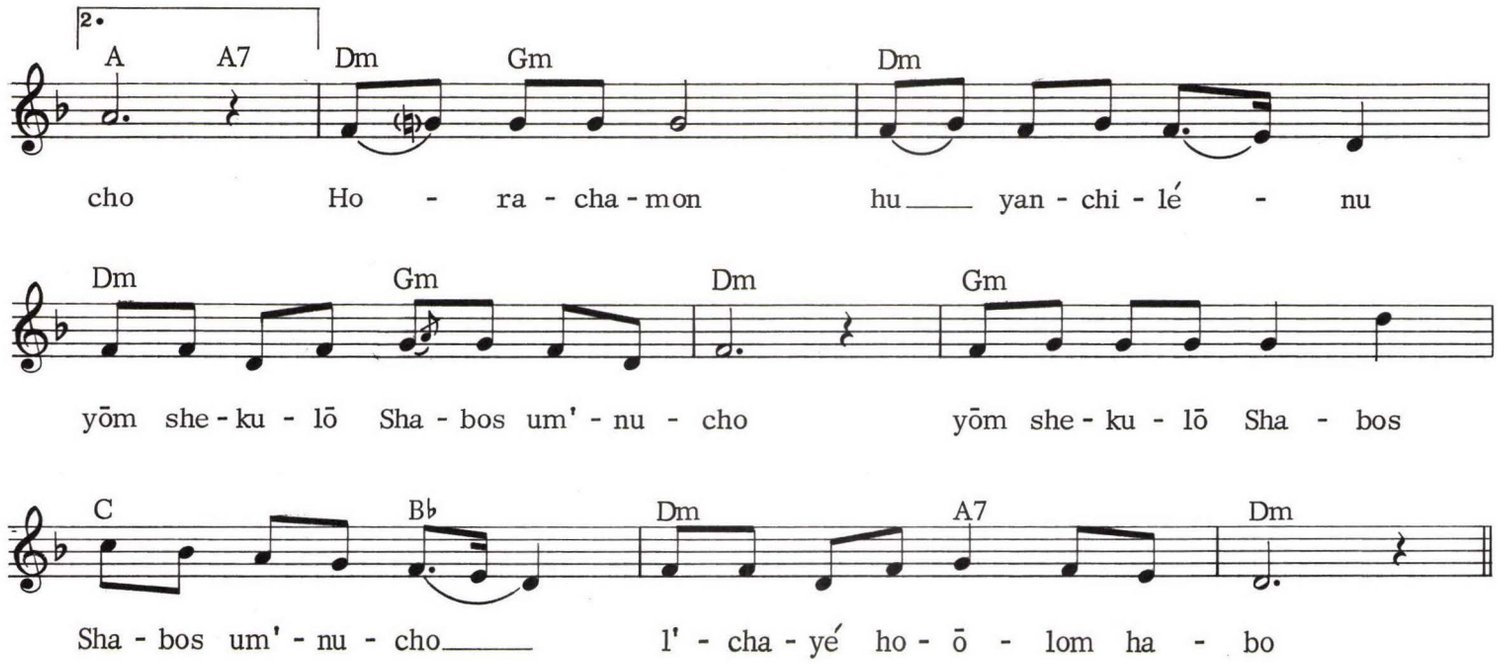
To God who rested from all the work of creation on the seventh day,
and ascended to sit upon his throne of glory.
He vested the day of rest with beauty,
and called the Sabbath a delight.

לָאֵל אֲשֶׁר שָׁבַת מִכָּל הַמַּעֲשִׂים בַּיּוֹם הַשְּׁבִיעִי;
הִתְעַלָּה וְיָשַׁב עַל כִּסֵּא כְבוֹדוֹ;
תִּפְאֶרֶת עָטָה לְיוֹם הַמְּנוּחָה,
וְעֹנֶג קָרָא לְיוֹם הַשַּׁבָּת.

42. HORACHAMON

Pinchas Kehati



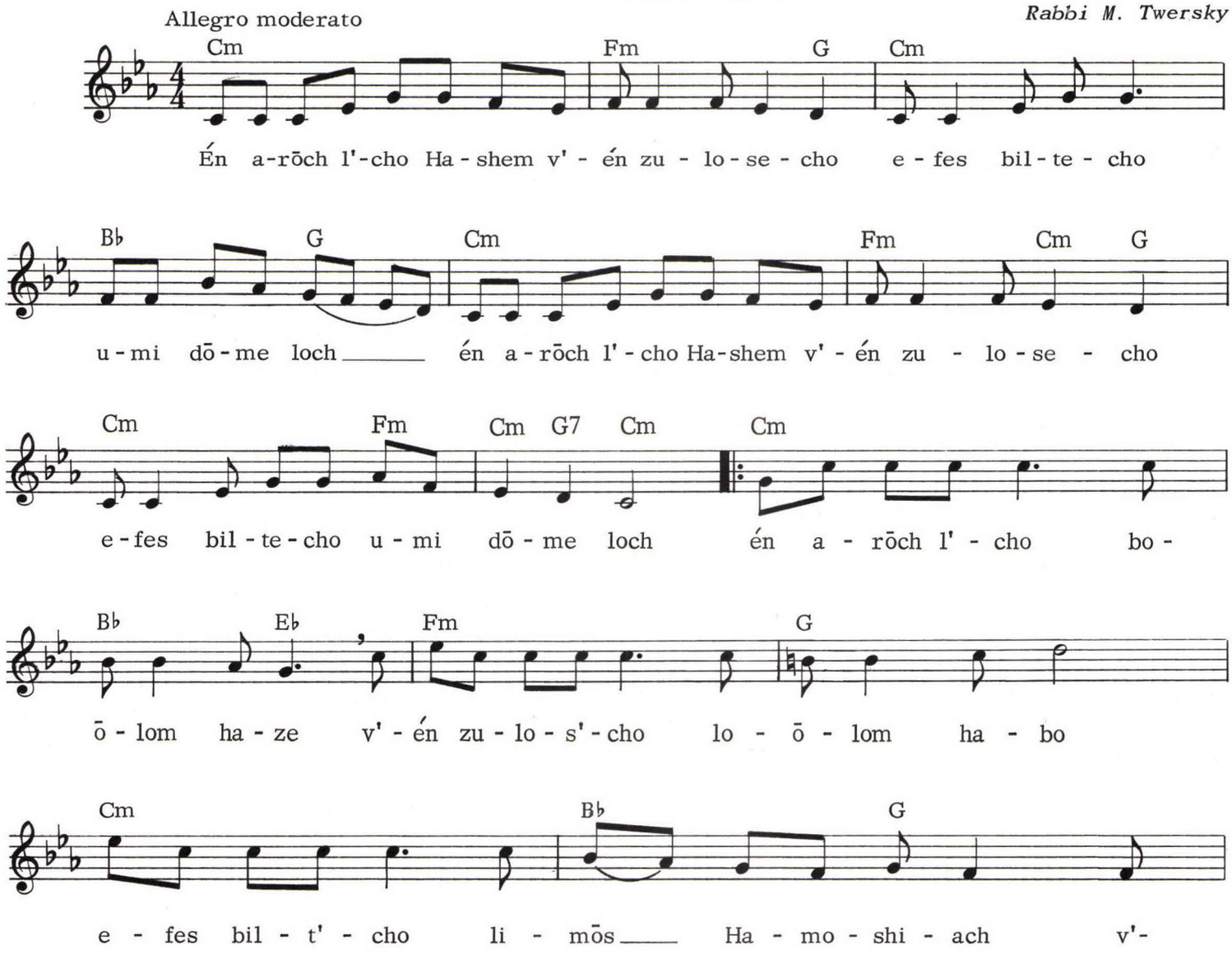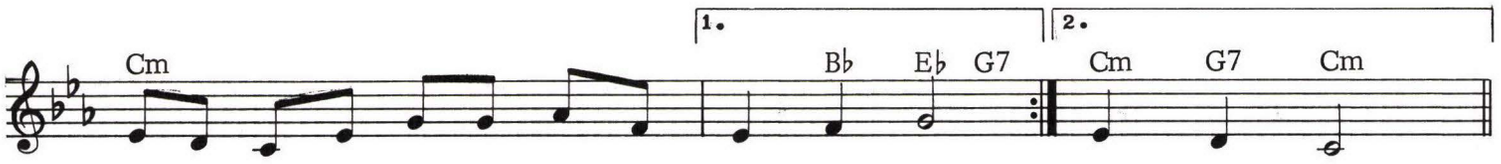


May the Merciful one grant us the day which will be all Sabbath and rest in life everlasting.

הָרַחֲמָן, הוּא יַנְחִילֵנוּ יוֹם שֶׁכֻּלּוֹ שַׁבָּת
וּמְנוּחָה לְחַיֵּי הָעוֹלָמִים.

43. ÉN ARŌCH

Rabbi M. Twersky
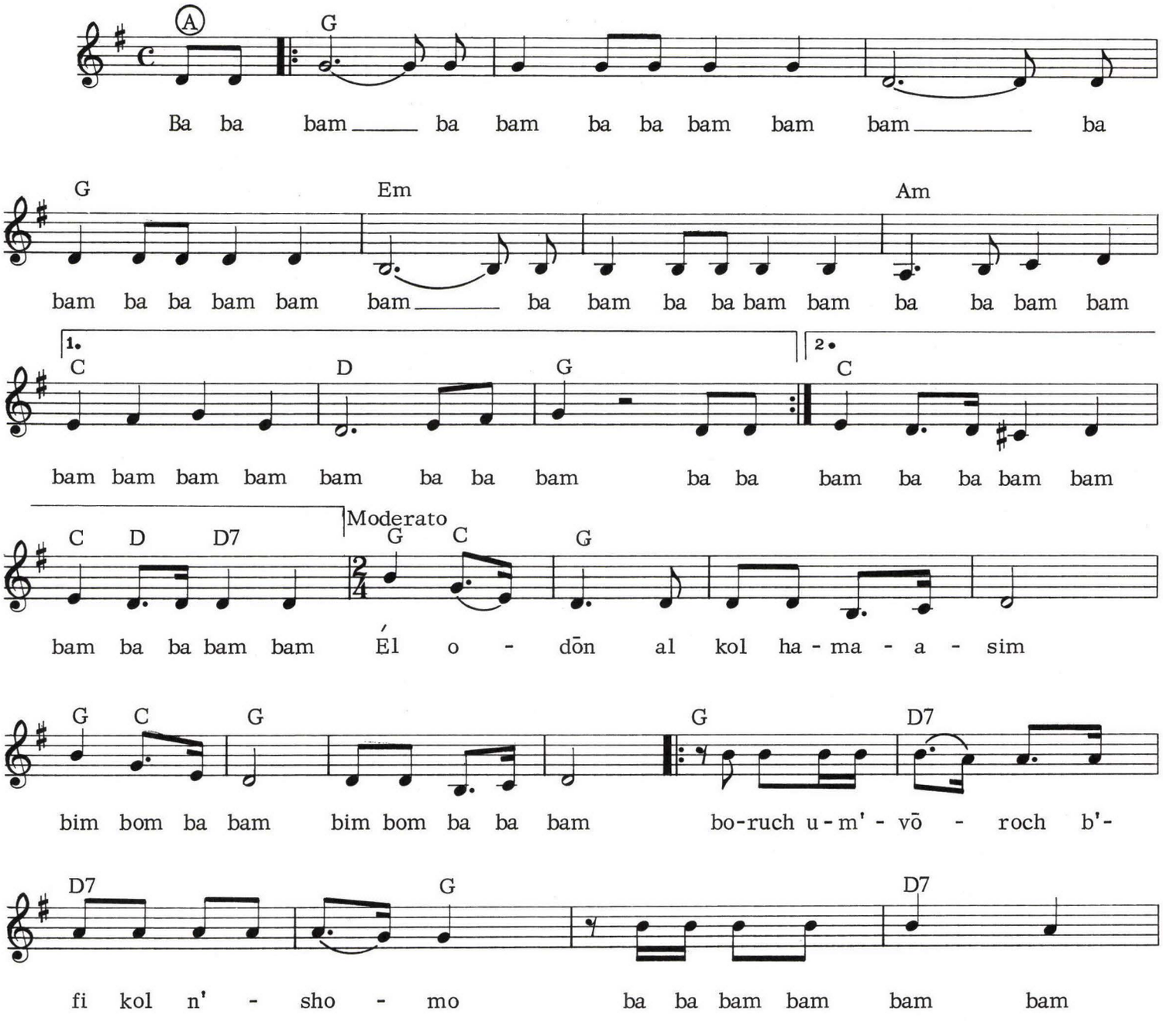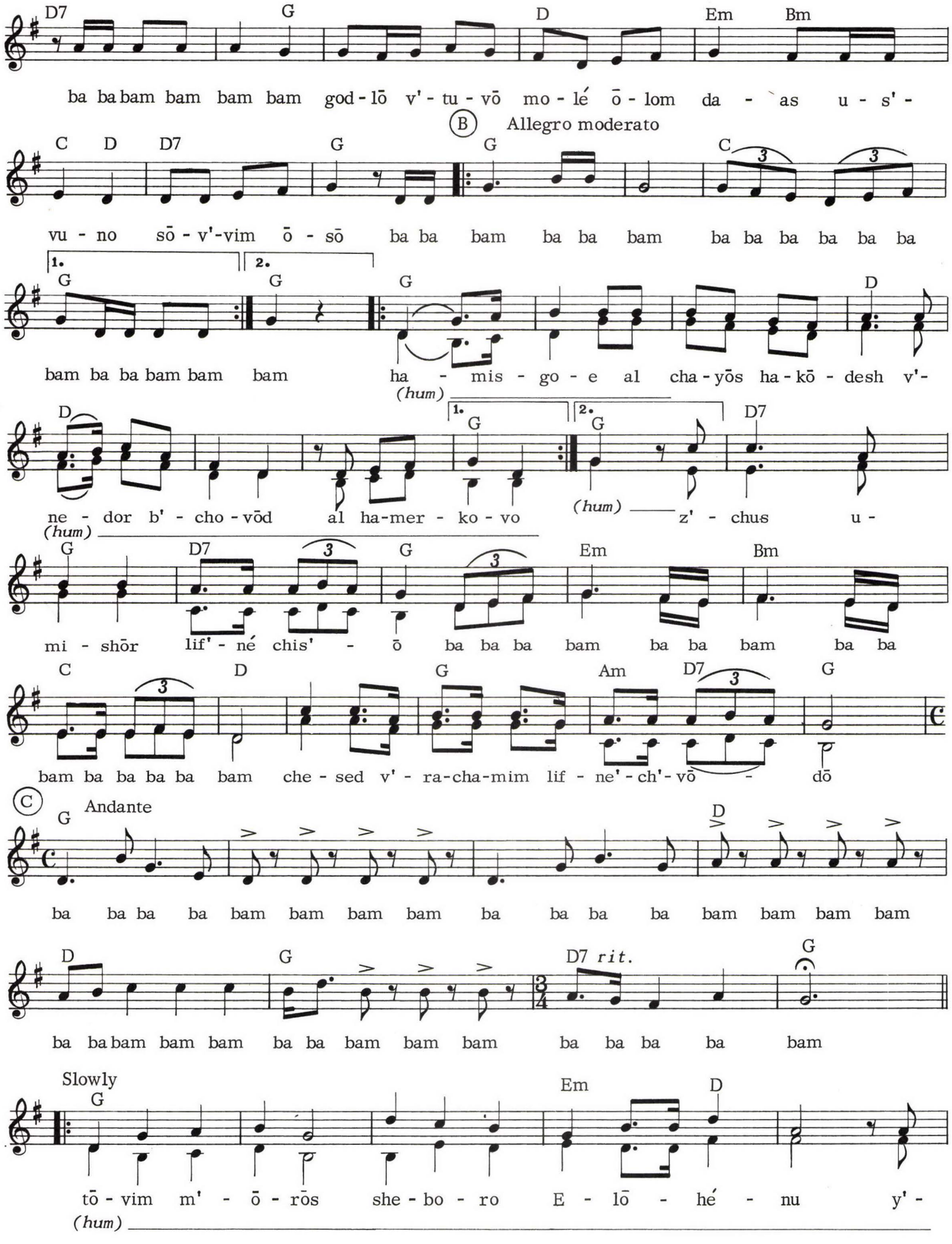




אֵין עֲרוֹךְ לְךָ יְיָ וְאֵין זוּלָתֶךָ
אֶפֶס בִּלְתֶּךָ וּמִי דּוֹמֶה לָךְ
אֵין עֲרוֹךְ לְךָ בָּעוֹלָם הַזֶּה
וְאֵין זוּלָתְךָ לָעוֹלָם הַבָּא
אֶפֶס בִּלְתְּךָ לִימוֹת הַמָּשִׁיחַ
וְאֵין דּוֹמֶה לְךָ לִתְחִיַּת הַמֵּתִים.
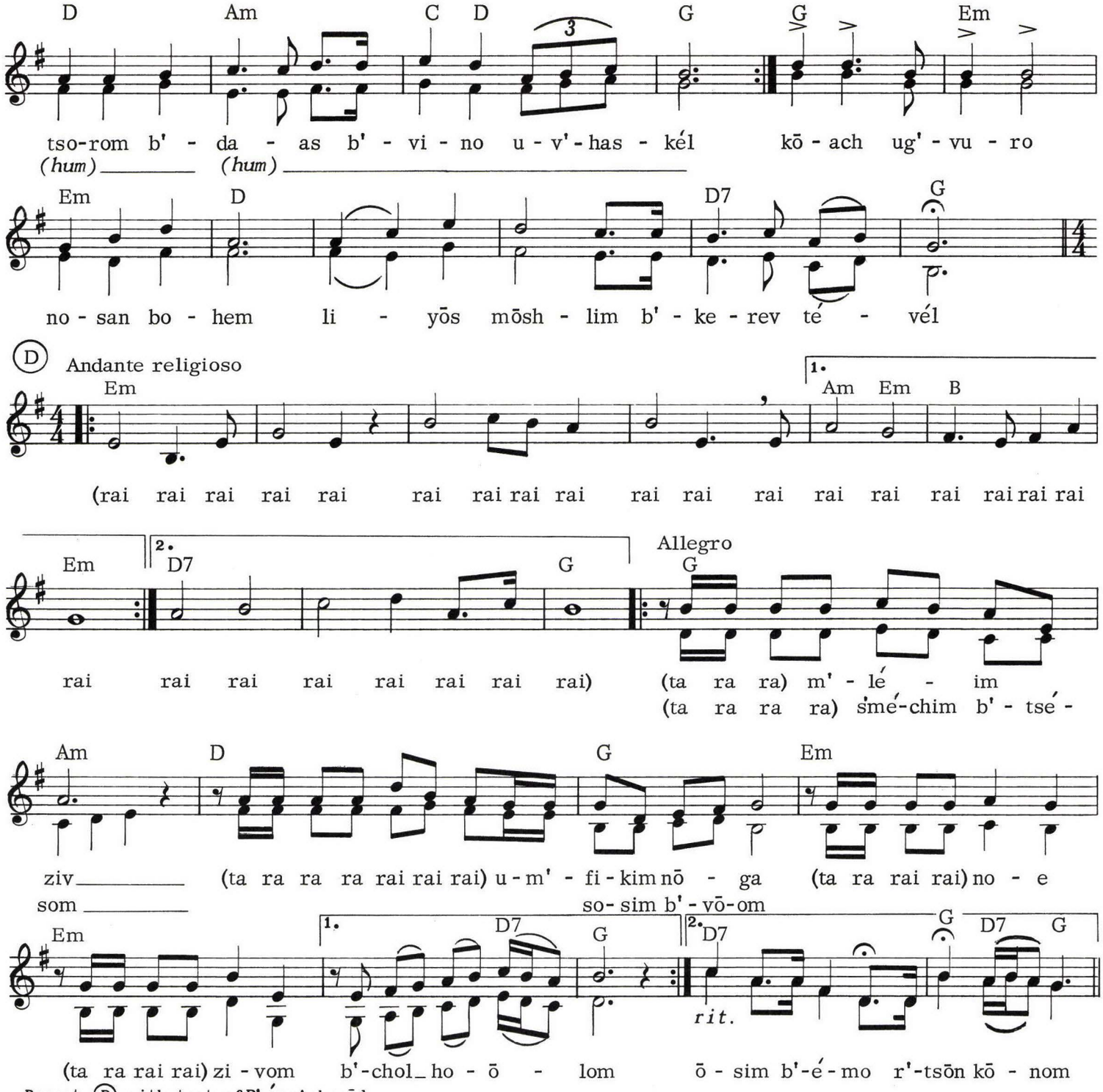
O our King, for the life of the world to come, there is none but thee, O our redeemer for the days of the Messiah; neither is there any like unto thee, O our Savior, for the resurrection of the dead.

44. ÉL ODŌN

Bobov
arr: V. P.




D7 G D Em Bm
ba ba bam bam bam bam god - lō v' - tu - vō mo - lé ō - lom da - as u - s' -
B Allegro moderato
C D D7 G G C
vu - no sō - v'-vim ō - sō ba ba bam ba ba bam ba ba ba ba ba ba
1. 2.
G G G D
bam ba ba bam bam bam ha - mis - go - e al cha - yōs ha - kō - desh v' -
(hum)
D 1. G 2. G D7
ne - dor b' - cho - vōd al ha-mer - ko - vo (hum) z' - chus u -
(hum)
G D7 G Em Bm
mi - shōr lif' - né chis' - ō ba ba ba bam ba ba bam ba ba
C D G Am D7 G
bam ba ba ba ba bam che - sed v' - ra-cha-mim lif - ne' - ch' - vō - dō
C Andante
G D
ba ba ba ba bam bam bam bam ba ba ba ba bam bam bam bam
D G D7 rit. G
ba ba bam bam bam ba ba bam bam bam ba ba ba ba bam
Slowly
G Em D
tō - vim m' - ō - rōs she - bo - ro E - lō - hé - nu y' -
(hum)



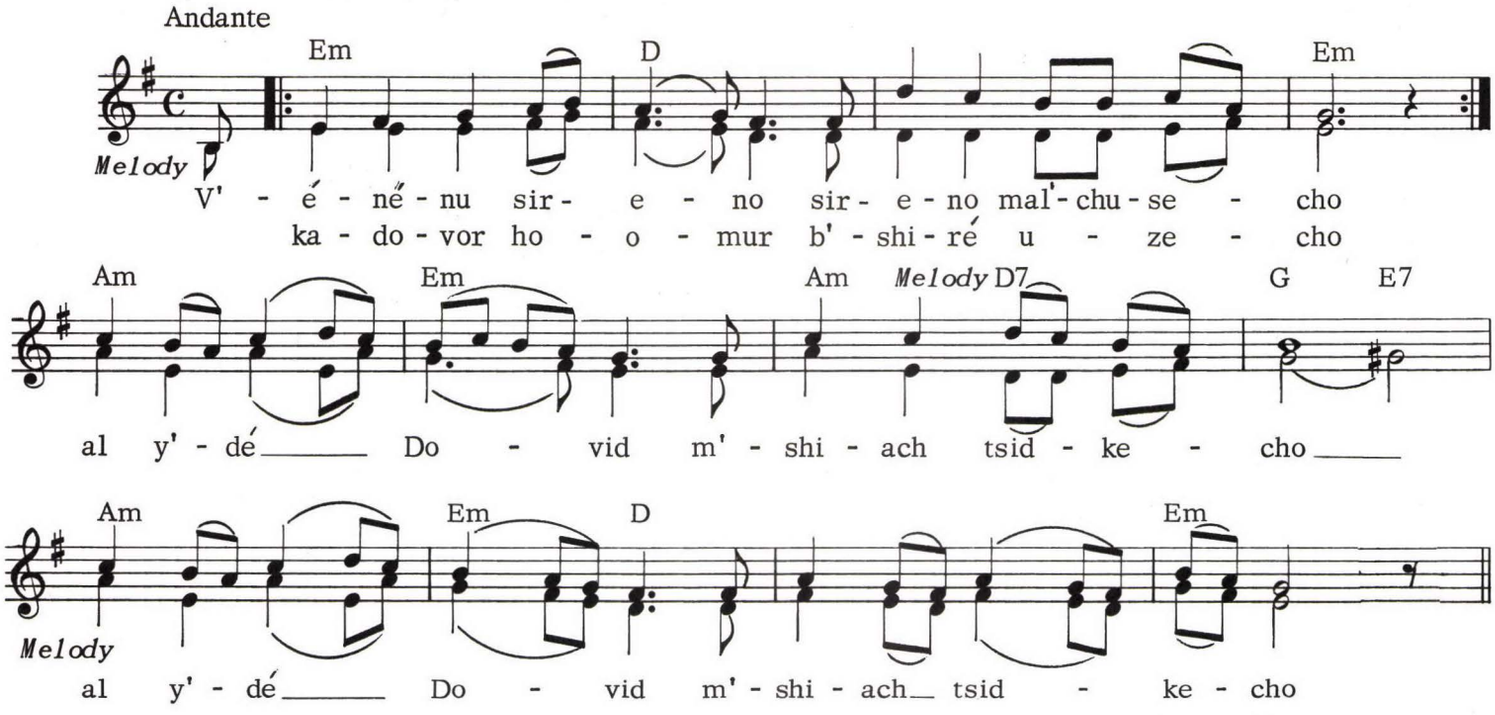
Repeat (D) with text of P' ér v' chovōd
Repeat (B) with text of schevach nōs'nim lō

אֵל אָדוֹן עַל כָּל הַמַּעֲשִׂים
בָּרוּךְ וּמְבֹרָךְ בְּפִי כָּל נְשָׁמָה
גְּדְלוֹ וְטוּבוֹ מָלֵא עוֹלָם
דַּעַת וּתְבוּנָה סוֹבְבִים אֹתוֹ.
הַמִּתְנָאֶה עַל חַיוֹת הַקֹּדֶשׁ
וְנֶהְדָּר בְּכָבוֹד עַל הַמֶּרְכָּבָה,
זְכוּת וּמִישׁוֹר לְפְנֵי כִסְאוֹ
חֶסֶד וְרַחֲמִים לְפְנֵי כְבוֹדוֹ.
טוֹבִים מְאוֹרוֹת שֶׁבָּרָא אֱלֹהֵינוּ
יְצָרָם בְּדַעַת בִּבִינָה וּבְהַשְׂכֵּל,
כֹּחַ וּגְבוּרָה נָתַן בָּהֶם
לִהְיוֹת מוֹשְׁלִים בְּקֶרֶב תֵּבֵל.

God, the Lord over all creation,
blessed is he by every soul.
His greatness and goodness fill the universe;
Knowledge and wisdom surround him.
He is exalted above the celestial beings
and is adorned in glory above the chariot.
Purity and justice are before his throne,
kindness and mercy before his glory.
Good are the luminaries which our God has created:
He formed them with knowledge, understanding and discernment.
He gave them energy and power
to have dominion over the world.

45. V'ÉNÉNU

Zvi Roth
Arr: V.P.

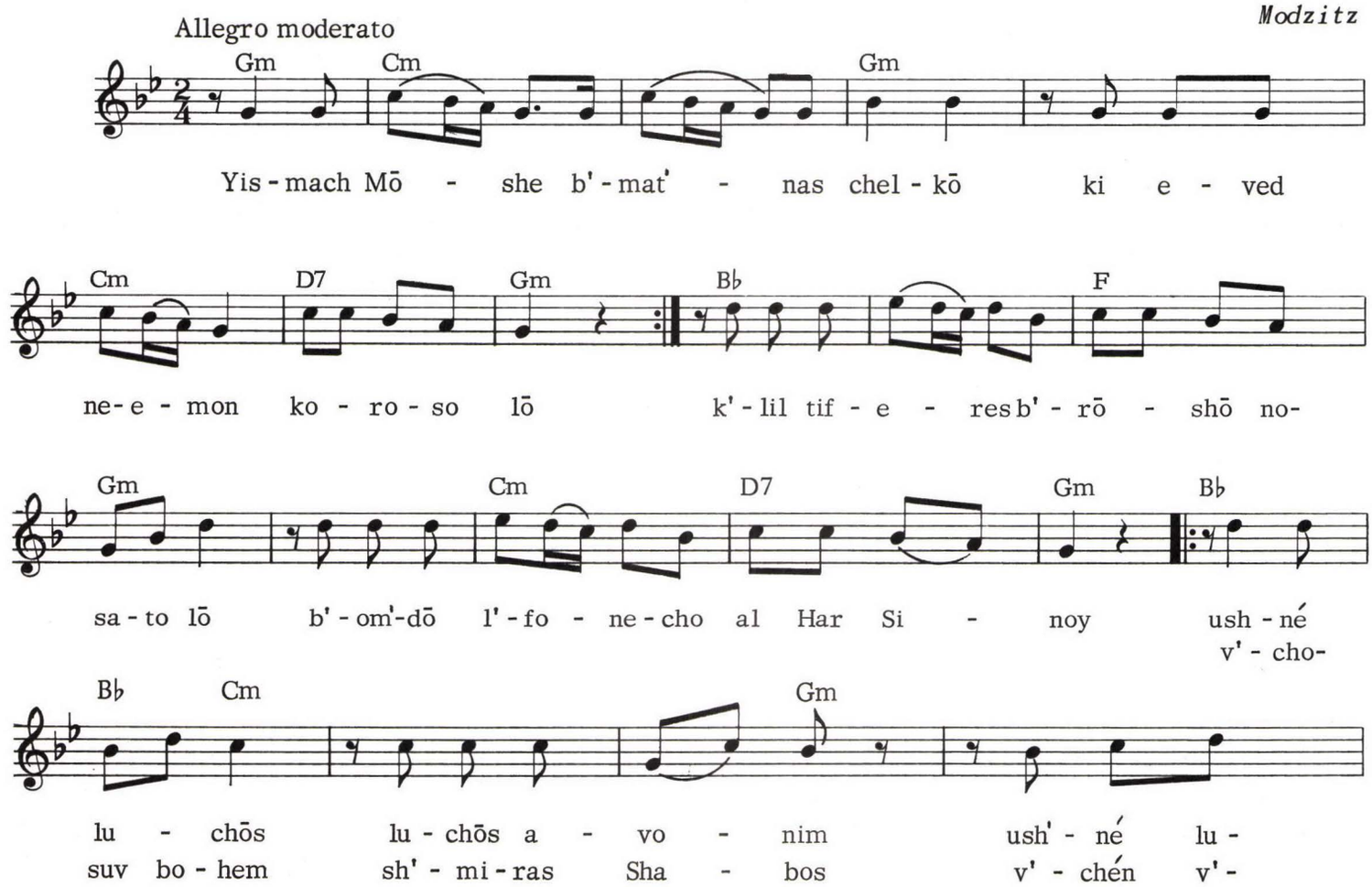


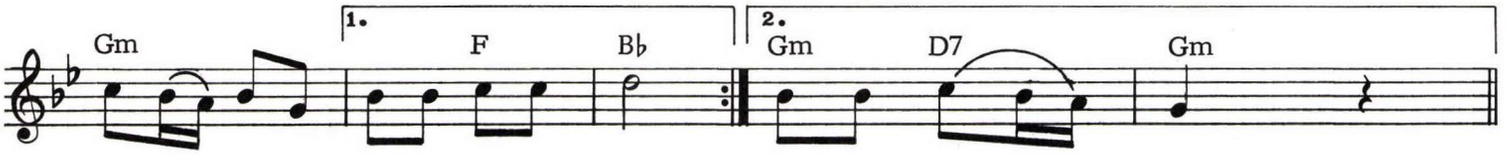
May our eyes behold thy kingdom
as it is said in thy glorious Psalms
by David thy righteous anointed.

וְעֵינֵינוּ תִרְאֶינָה מַלְכוּתֶךָ
כַּדָּבָר הָאָמוּר בְּשִׁירֵי עֻזֶּךָ
עַל יְדֵי דָוִד מְשִׁיחַ צִדְקֶךָ.

46. YISMACH MŌSHE

Modzitz





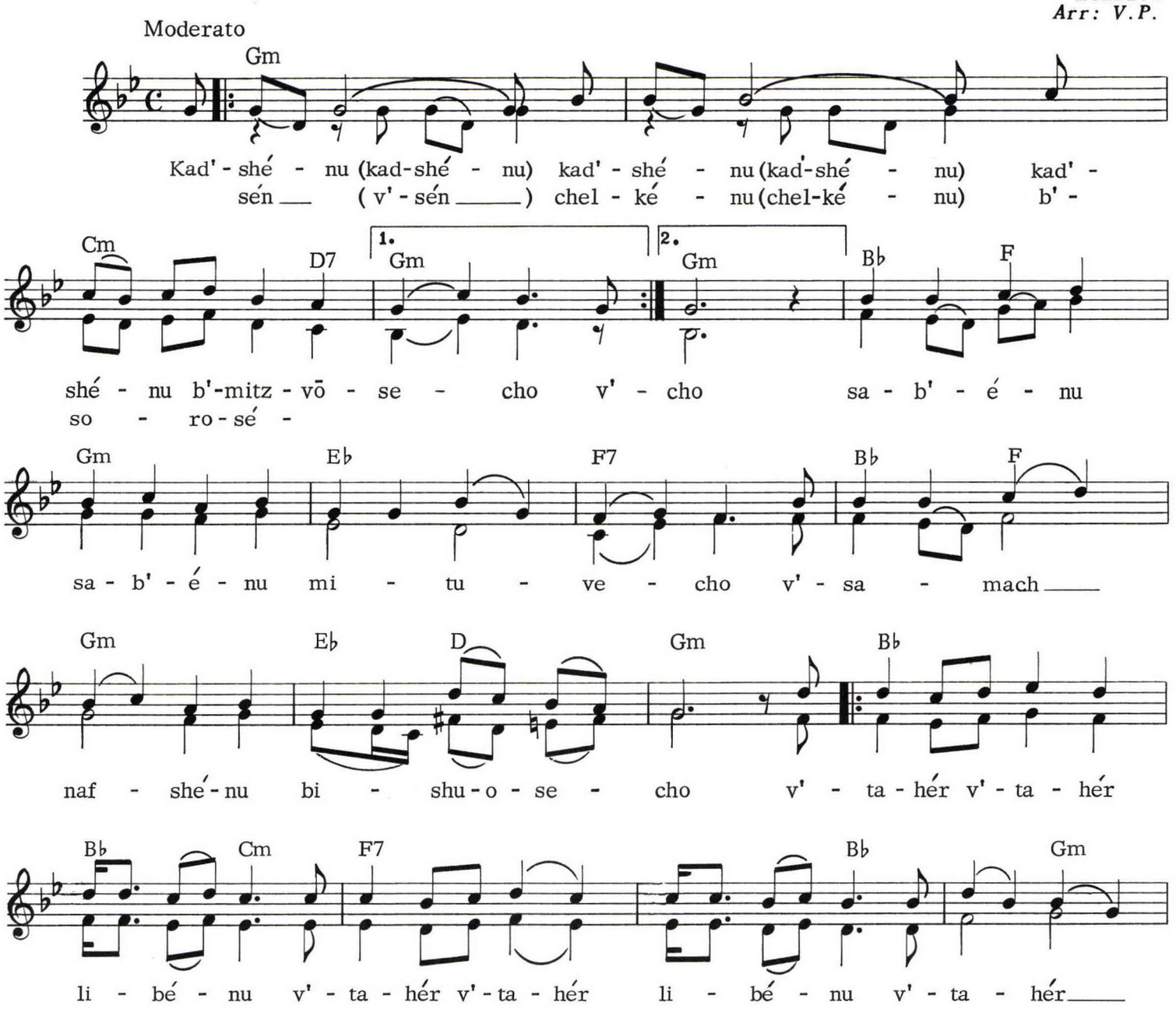
chōs a - vo-nim hō-rid b'-yo - dō sō - ro - se - cho
chén ko - suv b'-
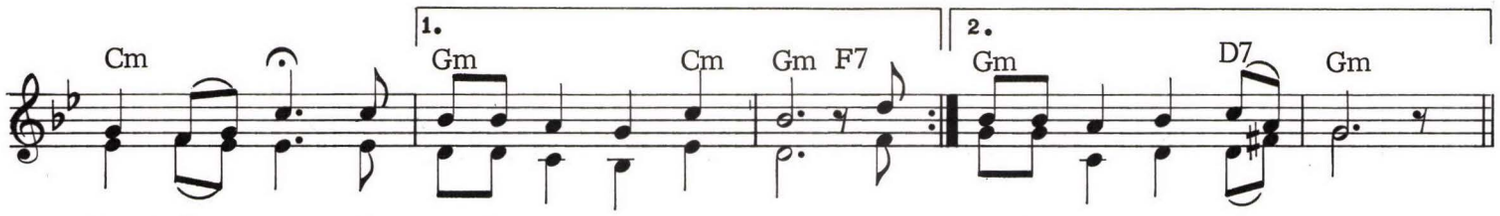
Moses rejoiced in the gift bestowed upon him,
for thou didst call him a faithful servant.
A glorious crown didst thou place upon his head
when he stood before thee on Mount Sinai.
In his hands he brought down the two tablets of stone
upon which the observance of the Sabbath was prescribed
and thus it is written in thy Law.

יִשְׂמַח מֹשֶׁה בְּמַתְּנַת חֶלְקוֹ
כִּי עֶבֶד נֶאֱמָן קָרָאתָ לוֹ.
כְּלִיל תִּפְאֶרֶת בְּרֹאשׁוֹ נָתַתָּ
בְּעָמְדוֹ לְפָנֶיךָ עַל הַר־סִינָי.
וּשְׁנֵי לוּחוֹת אֲבָנִים הוֹרִיד בְּיָדוֹ
וְכָתוּב בָּהֶם שְׁמִירַת שַׁבָּת
וְכֵן כָּתוּב בְּתוֹרָתֶךָ.

47. KADSHÉNU (No. 1)

Modzitz
Arr: V.P.
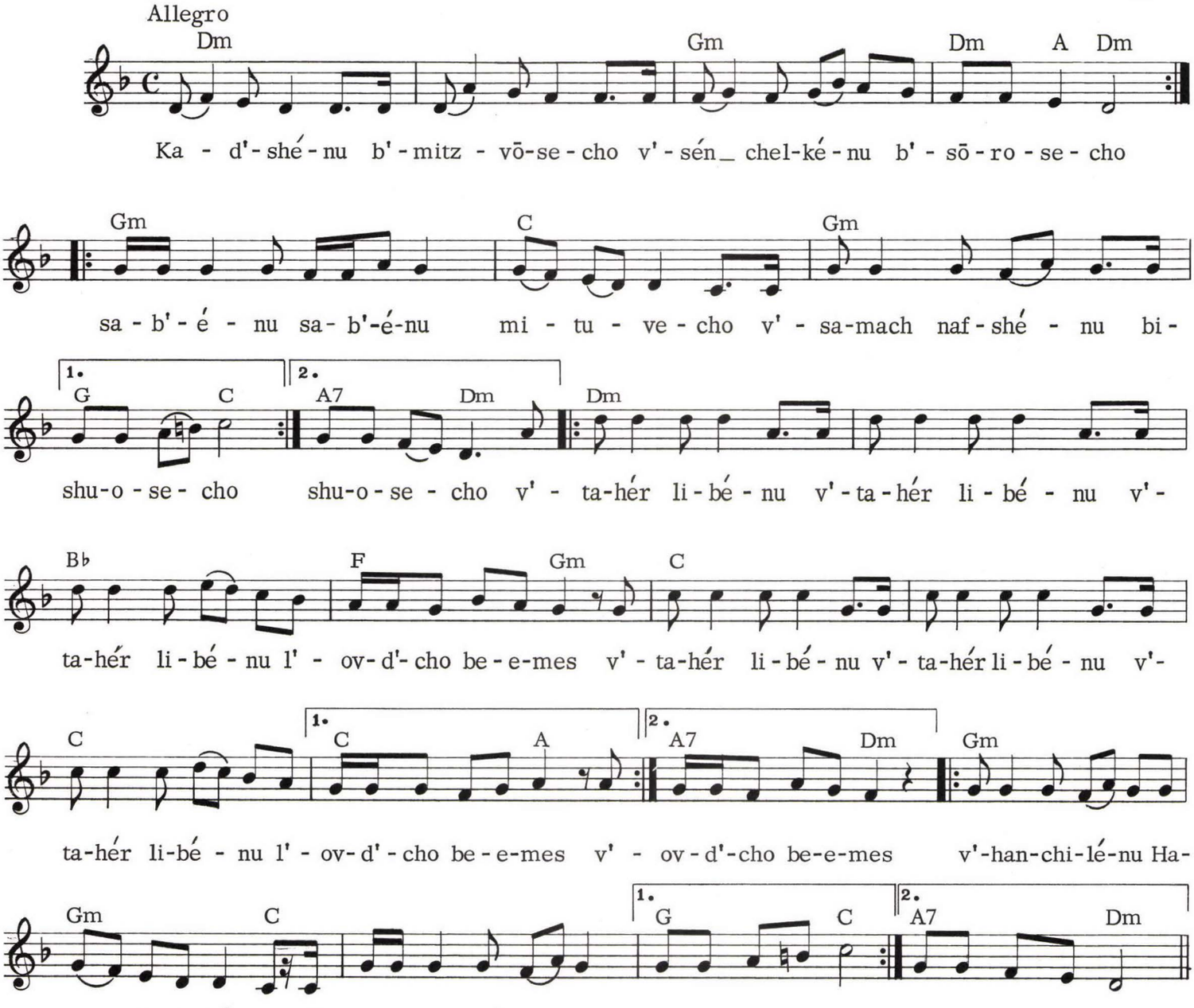




Sanctify us with thy commandments and grant us a share in thy Torah;
satisfy us with thy goodness and gladden us with thy help;
purify our heart to serve thee sincerely.

קַדְּשֵׁנוּ בְּמִצְוֹתֶיךָ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ;
שַׂבְּעֵנוּ מִטּוּבֶךָ, וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ;
וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת;

48. KADSHÉNU (No. 2)
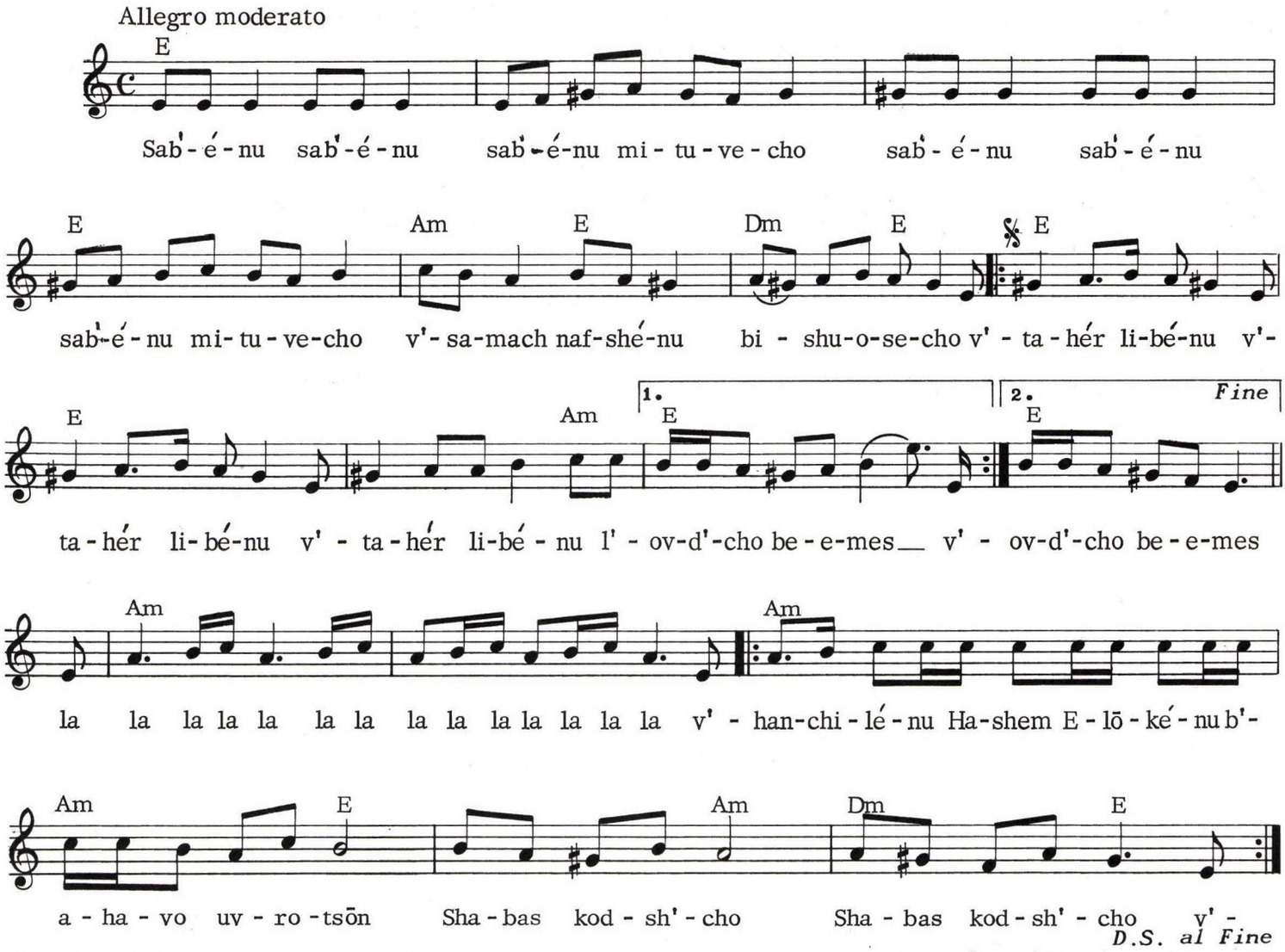
Melitz



Sanctify us with thy commandments and grant us a share in thy Torah;
satisfy us with thy goodness and gladden us with thy help;
purify our heart to serve thee sincerely.
In gracious love, Lord our God,
grant that we keep thy holy Sabbath as a heritage;

קַדְּשֵׁנוּ בְּמִצְוֹתֶיךָ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ;
שַׂבְּעֵנוּ מִטּוּבֶךָ, וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ;
וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת;
וְהַנְחִילֵנוּ יְיָ אֱלֹהֵינוּ בְּאַהֲבָה וּבְרָצוֹן
שַׁבַּת קָדְשֶׁךָ.

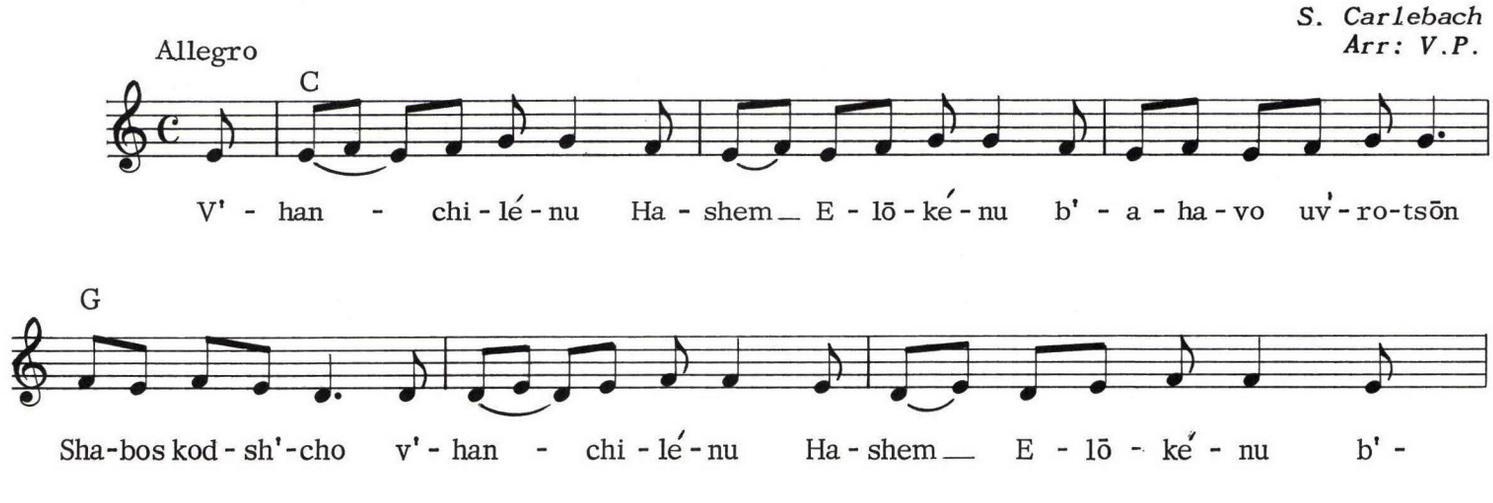
49. V'TAHÉR LIBÉNU

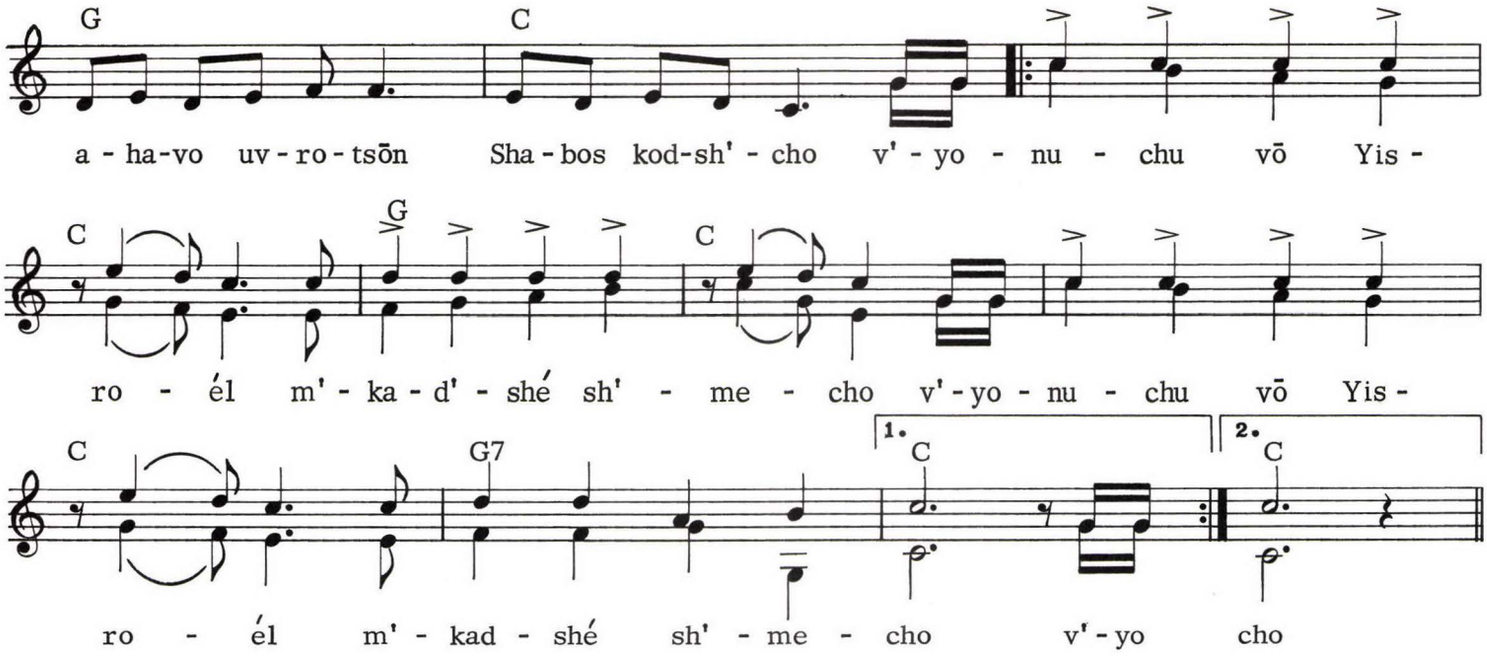


Satisfy us with thy goodness and gladden us with thy help;
purify our heart to serve thee sincerely.
In gracious love, Lord our God, grant
that we keep thy holy Sabbath as a heritage.

שַׂבְּעֵנוּ מִטּוּבֶךָ וְשַׂמֵּח נַפְשֵׁנוּ בִּישׁוּעָתֶךָ
וְטַהֵר לִבֵּנוּ לְעָבְדְךָ בֶּאֱמֶת
וְהַנְחִילֵנוּ יְיָ אֱלֹהֵינוּ בְּאַהֲבָה וּבְרָצוֹן
שַׁבַּת קָדְשֶׁךָ.

50. V'HANCHILÉNU



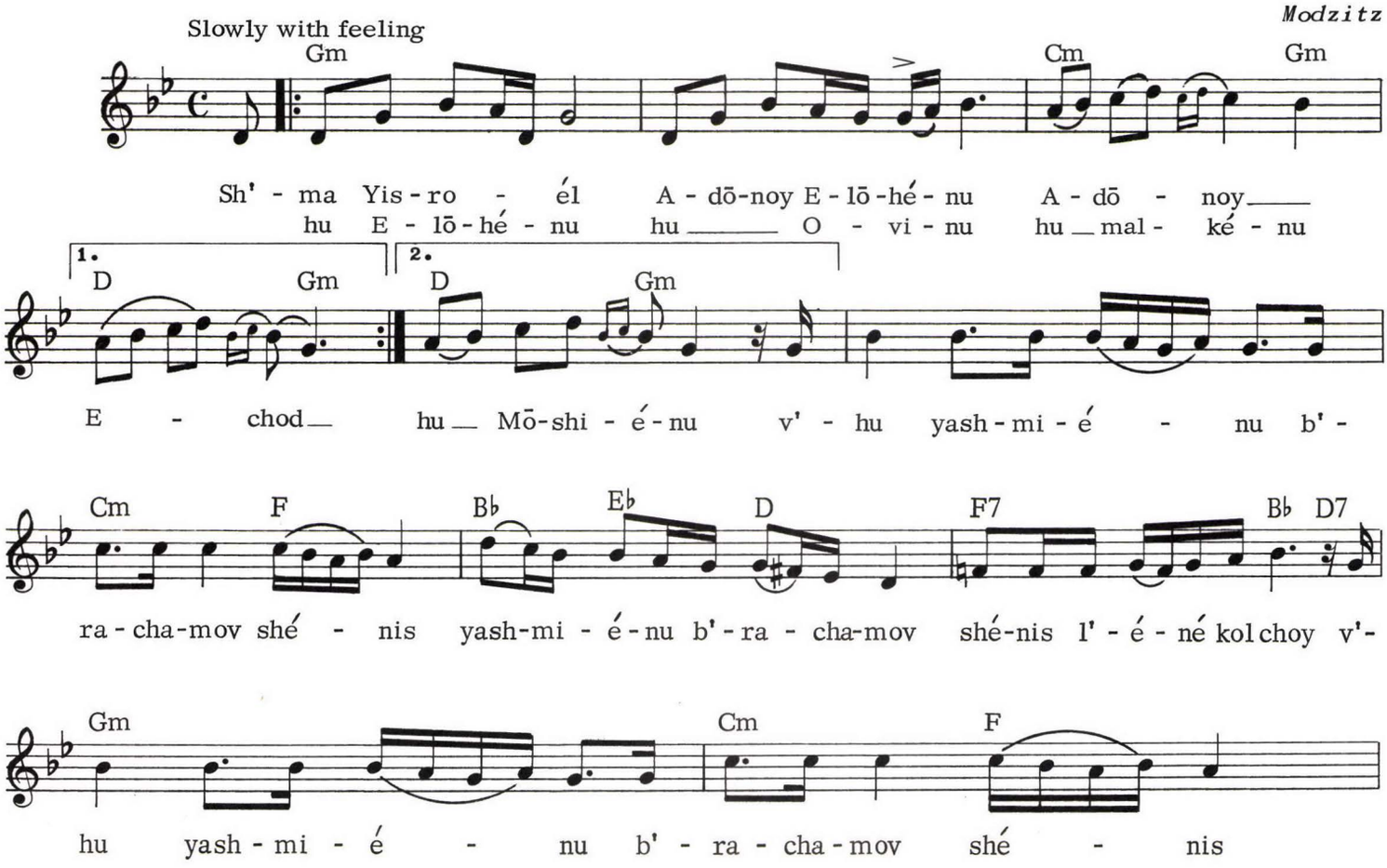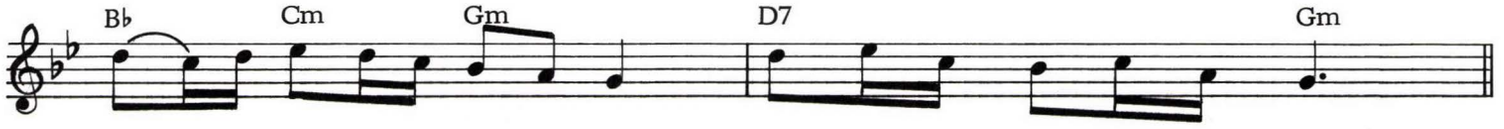


In gracious love, Lord our God,
grant that we keep thy holy Sabbath as a heritage;
may Israel who sanctifies thy name rest on it.

וְהַנְחִילֵנוּ, יְיָ אֱלֹהֵינוּ,
בְּאַהֲבָה וּבְרָצוֹן שַׁבַּת קָדְשֶׁךָ,
וְיָנוּחוּ בָהּ יִשְׂרָאֵל מְקַדְּשֵׁי שְׁמֶךָ.

51. SH'MA YISROÉL

Modzitz



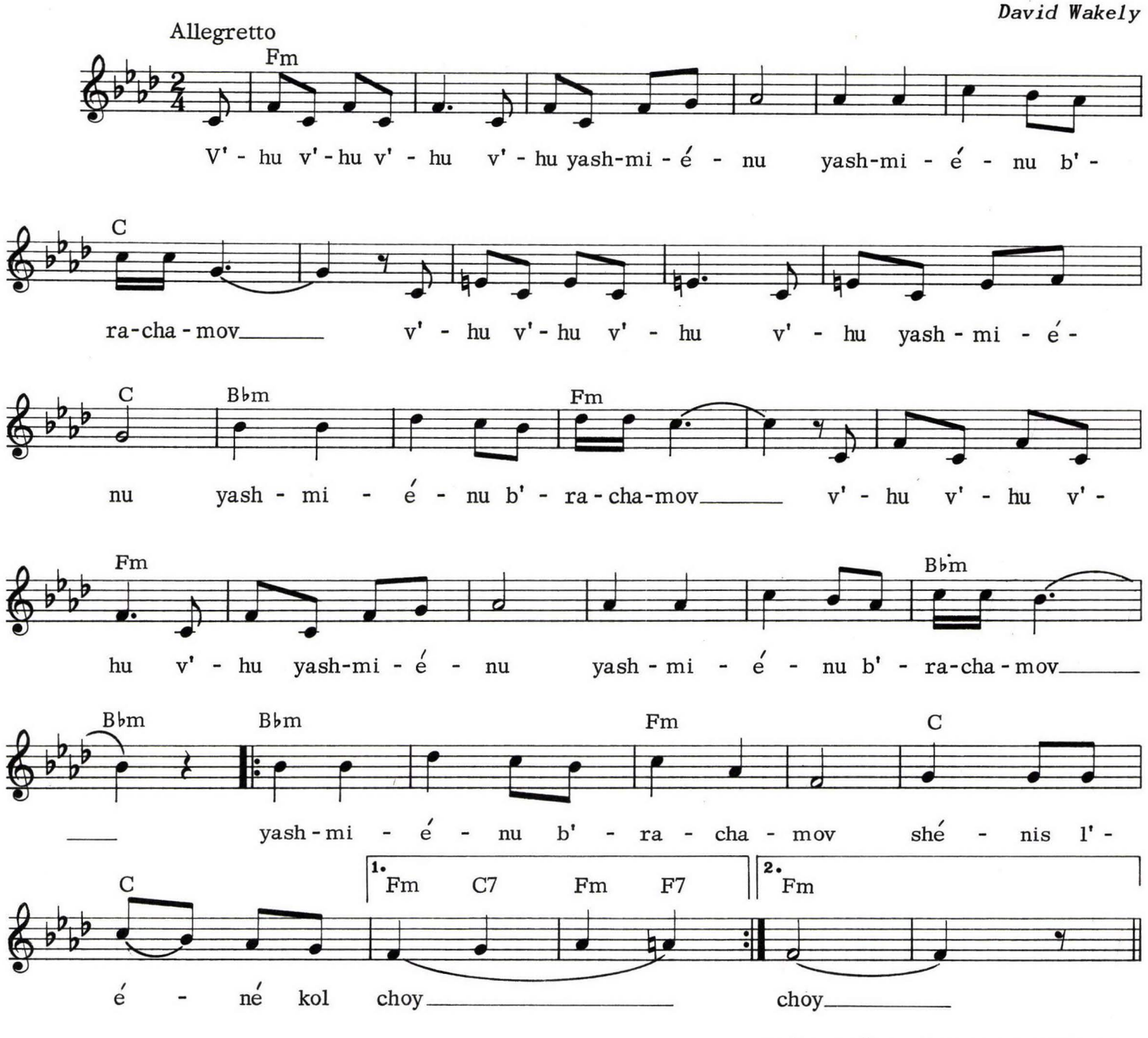


Hear, O Israel, the Lord is our God, the Lord is One.
He is our God; he is our Father;
he is our King; he is our Deliverer.
He will again in his mercy proclaim to us
in the presence of all the living.

שְׁמַע, יִשְׂרָאֵל, יְיָ אֱלֹהֵינוּ, יְיָ אֶחָד.
הוּא אֱלֹהֵינוּ, הוּא אָבִינוּ,
הוּא מַלְכֵּנוּ, הוּא מוֹשִׁיעֵנוּ,
וְהוּא יַשְׁמִיעֵנוּ בְּרַחֲמָיו שֵׁנִית
לְעֵינֵי כָּל חָי.

52. V'HU YASHMIÉNU

David Wakely
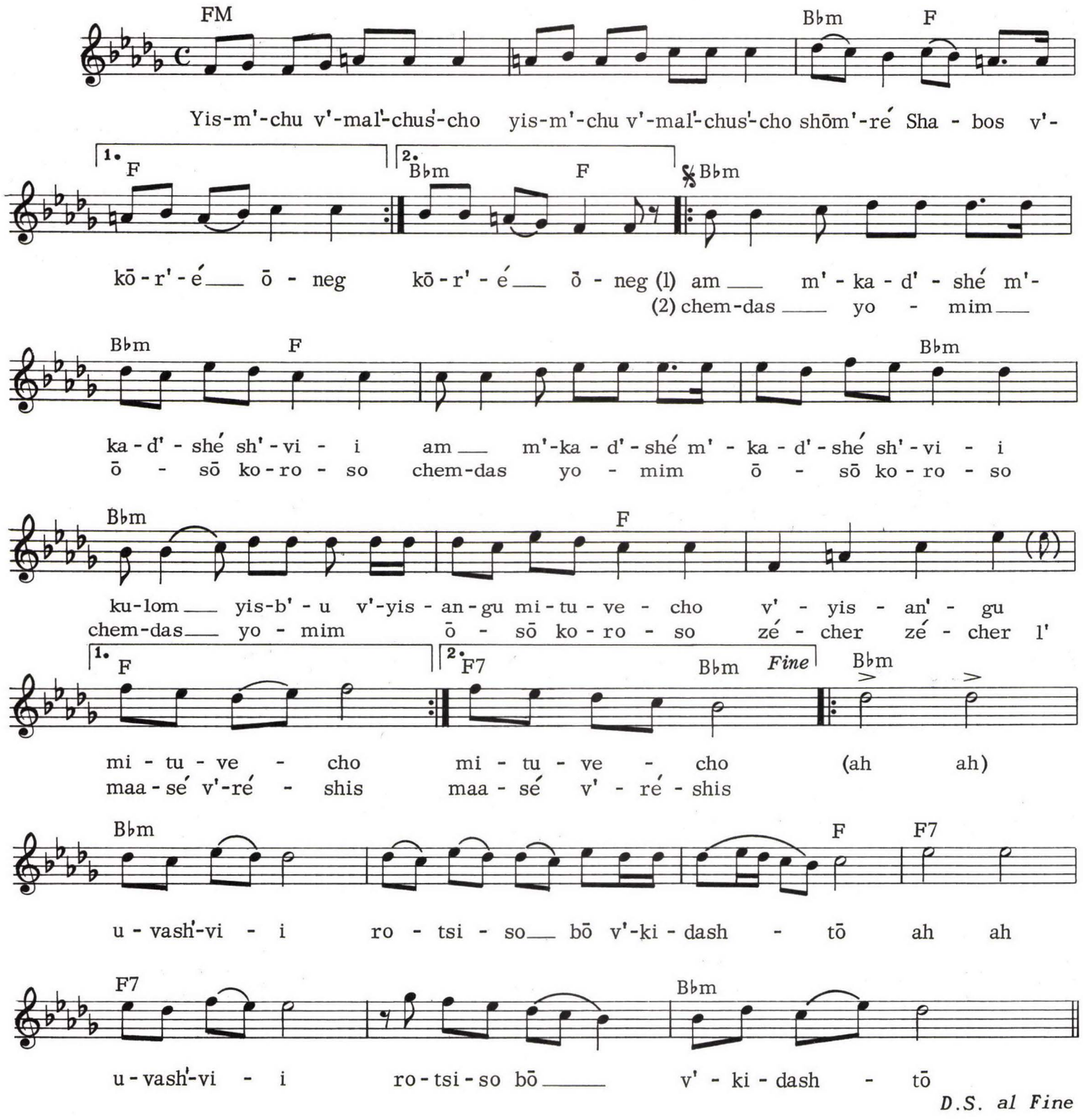


He will again in his mercy proclaim to us in the presence of all the living.

וְהוּא יַשְׁמִיעֵנוּ בְּרַחֲמָיו שֵׁנִית לְעֵינֵי כָּל חָי.

53. YISM'CHU

Modzitz
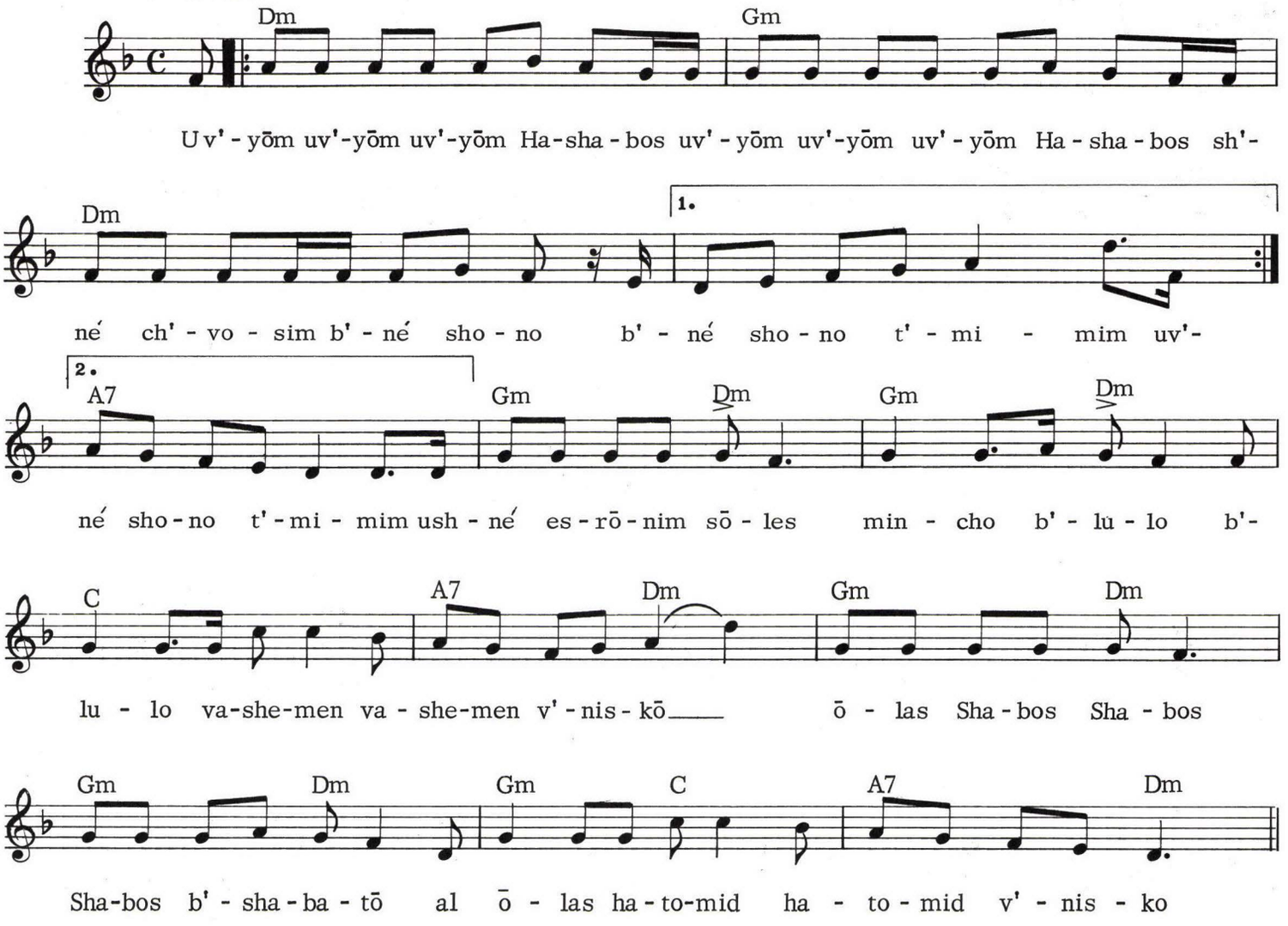


They that keep the Sabbath
and call it a delight shall rejoice in thy kingdom;
all the people who hallow the seventh day
shall fully enjoy thy goodness,
seeing that thou didst find pleasure in the seventh day
and didst hallow it;
Thou didst call it the most desirable of days,
in remembrance of the creation.

יִשְׂמְחוּ בְמַלְכוּתְךָ
שׁוֹמְרֵי שַׁבָּת וְקוֹרְאֵי עֹנֶג
עַם מְקַדְּשֵׁי שְׁבִיעִי
כֻּלָּם יִשְׂבְּעוּ וְיִתְעַנְּגוּ מִטּוּבֶךָ
וּבַשְּׁבִיעִי רָצִיתָ בּוֹ
וְקִדַּשְׁתּוֹ.
חֶמְדַּת יָמִים אוֹתוֹ קָרָאתָ
זֵכֶר לְמַעֲשֵׂה בְרֵאשִׁית.

54. UV'YŌM HASHABOS

Moderato *Melitz*
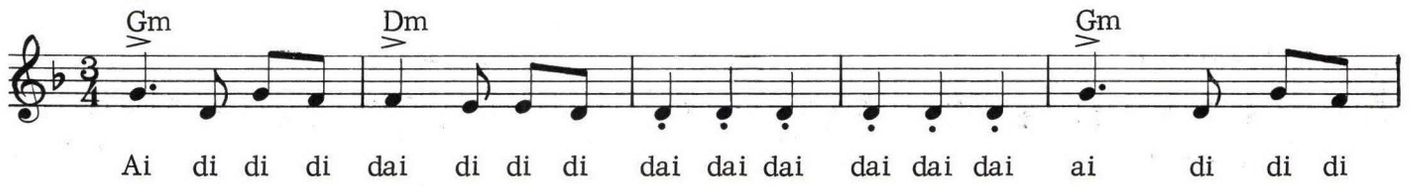


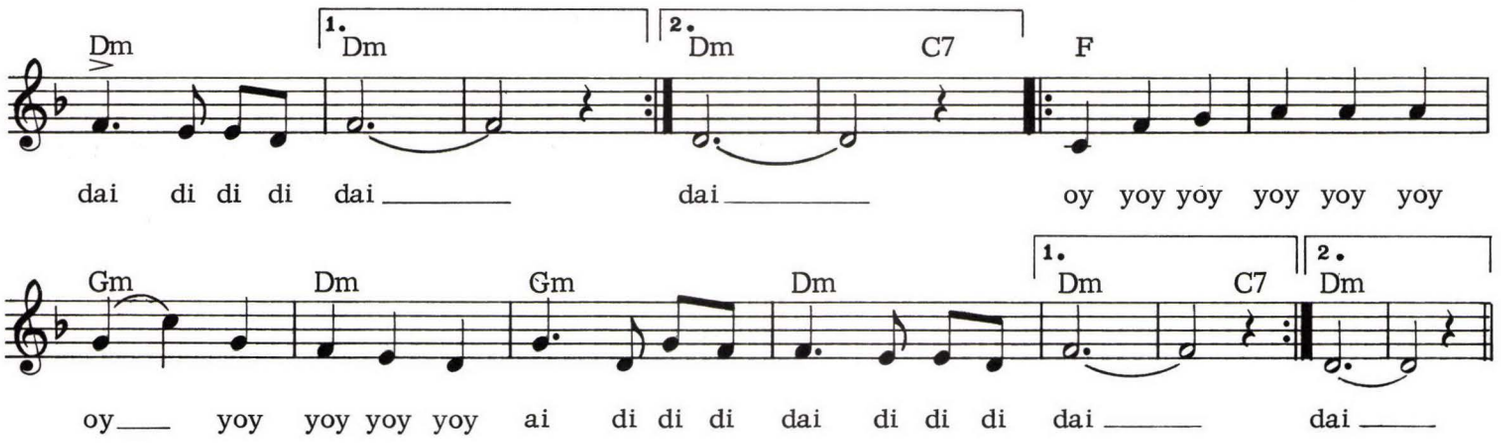
וּבְיוֹם הַשַּׁבָּת,
שְׁנֵי כְבָשִׂים בְּנֵי שָׁנָה תְּמִימִים;
וּשְׁנֵי עֶשְׂרֹנִים סֹלֶת,
מִנְחָה בְּלוּלָה בַּשָּׁמֶן, וְנִסְכּוֹ.
עֹלַת שַׁבַּת בְּשַׁבַּתּוֹ,
עַל עֹלַת הַתָּמִיד וְנִסְכָּהּ.

On the Sabbath day,
two perfect yearling male lambs
and two tenths of an epha of fine flour
mixed with oil as a meal offering, and the libation.
This is the burnt-offering of each Sabbath,
in addition to the daily burnt-offering and its libation.
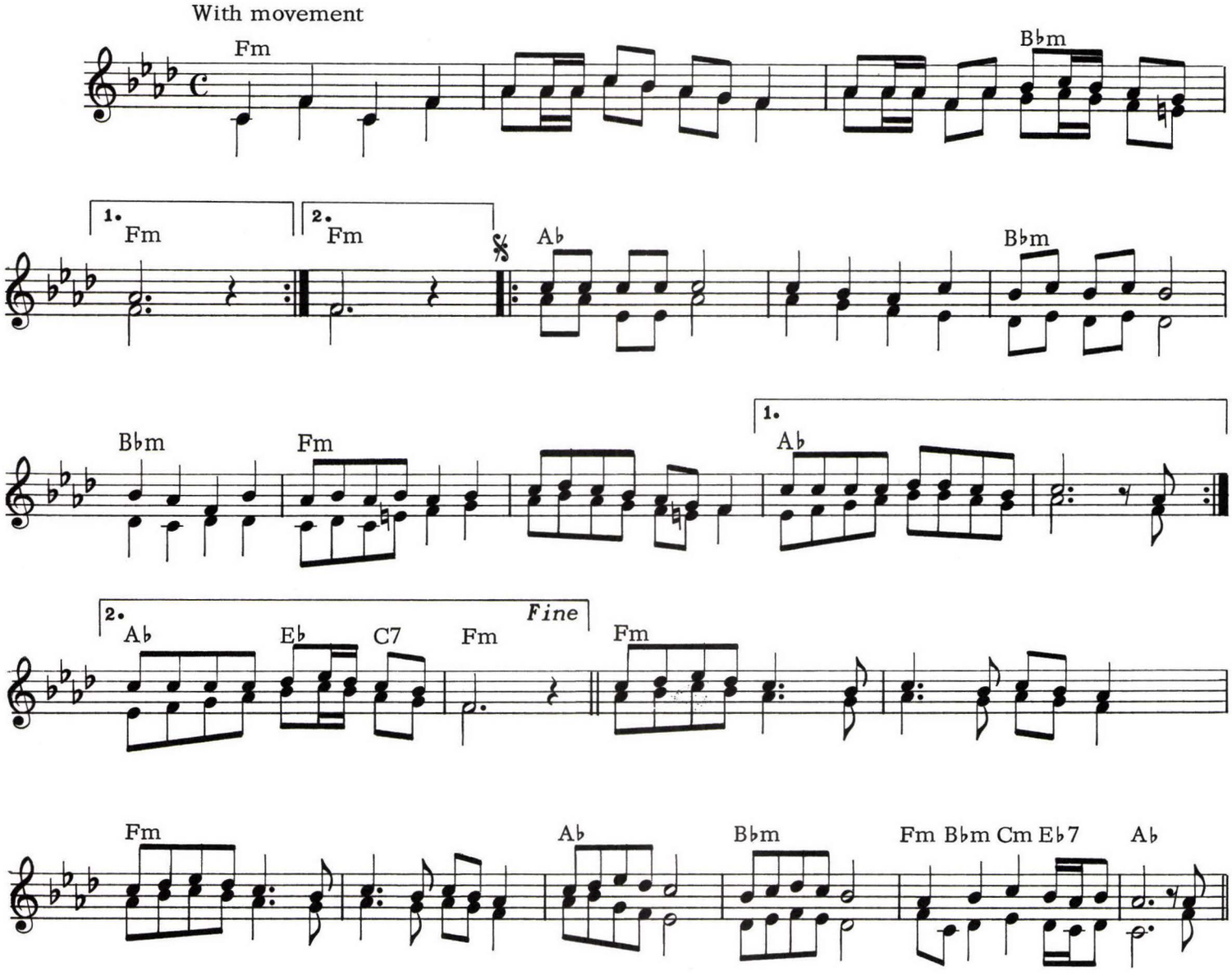
55. NIGUN (No. 1)

Allegretto
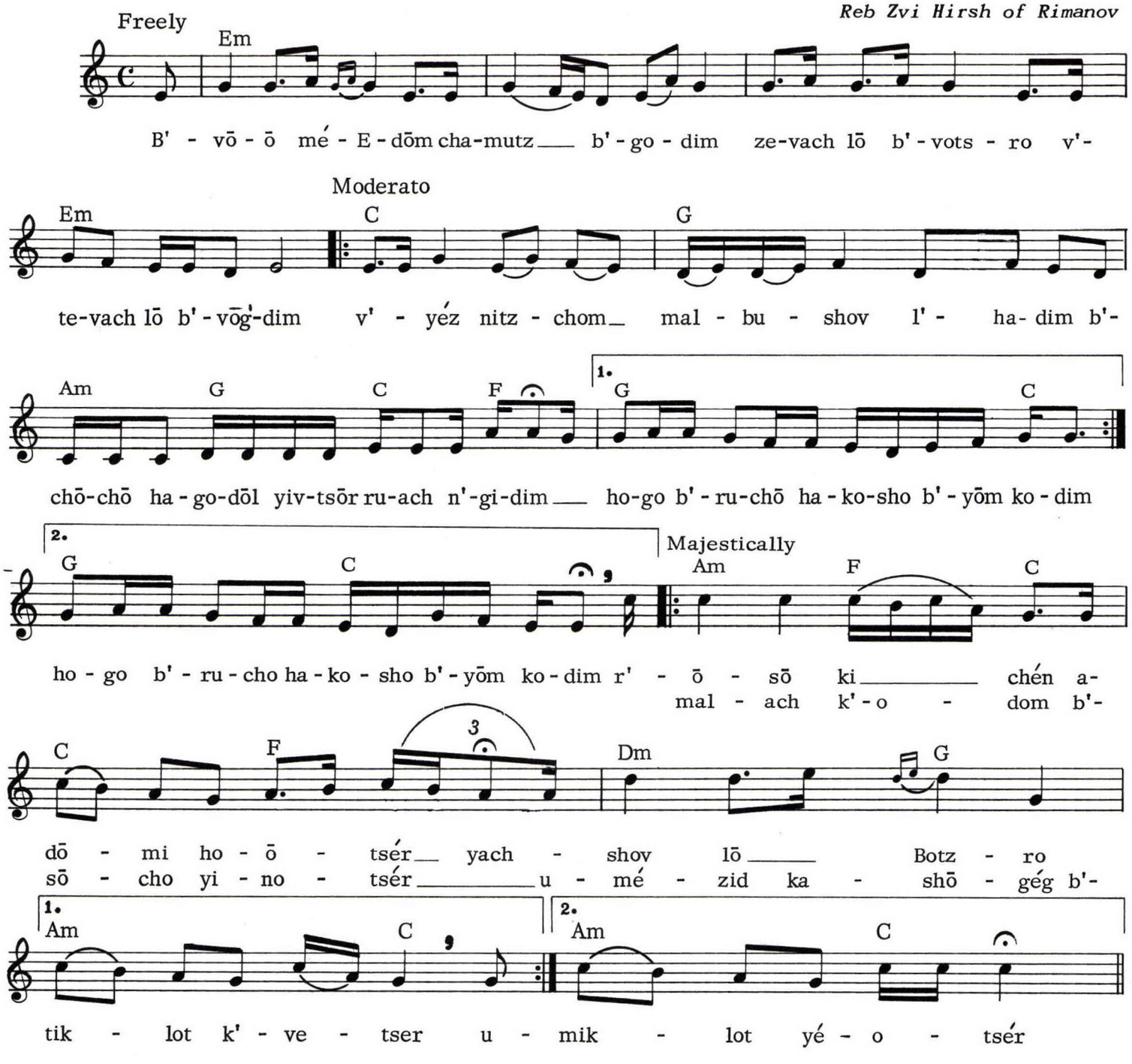



Dm
1. Dm
2. Dm
C7
F
dai di di di dai
dai
oy yoy yoy yoy yoy yoy
Gm
Dm
Gm
Dm
1. Dm
C7
2. Dm
oy yoy yoy yoy yoy ai di di di dai di di di dai
dai

56. NIGUN (No. 2)


With movement
Fm
B♭m
1. Fm
2. Fm
A♭
B♭m
B♭m
Fm
1. A♭
2. A♭
E♭
C7
Fm
Fine
Fm
Fm
A♭
B♭m
Fm B♭m Cm E♭7
A♭
D.S. al Fine

57. BVŌ-Ō MÉ-EDOM
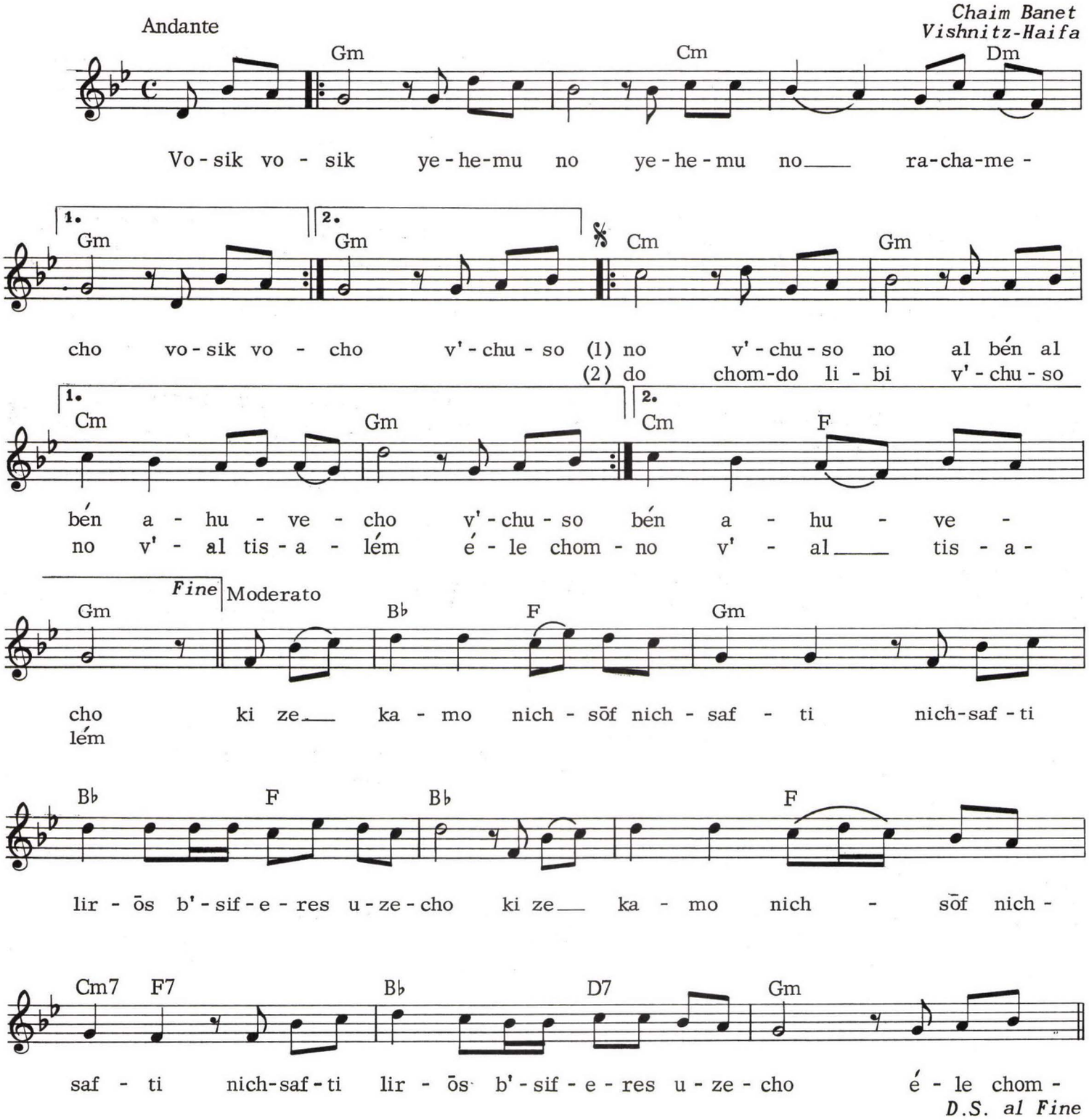
Reb Zvi Hirsh of Rimanov



Coming from Edom all crimsoned,
having slain the traitors in Bozrah,
whose lifeblood splashed and stained his robes,
he cut off the breath of princes,
sweeping them away by his rough blast.
Edom's guardian Lord, on seeing this,
will think that Bozrah is a refuge, like Bezer,
for both angel and man,
and that it protects wilful crimes.

בְּבוֹאוֹ מֵאֱדוֹם חֲמוּץ בְּגָדִים,
זֶבַח לוֹ בְּבָצְרָה וְטֶבַח לוֹ בְּבוּגְדִים,
וַיֵּז נִצְחָם מַלְבּוּשָׁיו לְהַאְדִּים,
בְּכֹחוֹ הַגָּדוֹל יִבְצֹר, רוּחַ נְגִידִים,
הָגָה בְּרוּחוֹ הַקָּשָׁה בְּיוֹם קָדִים.
רְאוֹתוֹ כִּי כֵן אֲדוֹמִי הָעוֹצֵר,
יַחְשֹׁב־לוֹ בָּצְרָה תִּקְלוֹט כְּבֶצֶר,
וּמַלְאָךְ כְּאָדָם בְּתוֹכָהּ יְנַצֵּר,
וּמֵזִיד כַּשּׁוֹגֵג בְּמִקְלָט יֵעָצֵר.

58. VOSIK



God bestow your mercy
and have pity upon the son of your beloved.
I have long yearned to behold
the glory of your strength.
These are the desires of my heart. Have mercy
and turn not away from us.

וָתִיק יֵהָמוּ נָא רַחֲמֶיךָ
וְחוּסָה נָא עַל בֶּן אֲהוּבֶךָ
כִּי זֶה כַּמָּה נִכְסוֹף נִכְסַפְתִּי
לִרְאוֹת בְּתִפְאֶרֶת עֻזֶּךָ
אֵלֶּה חֶמְדָּה לִבִּי וְחוּסָה נָא
וְאַל תִּתְעַלָּם.

Melave Malka
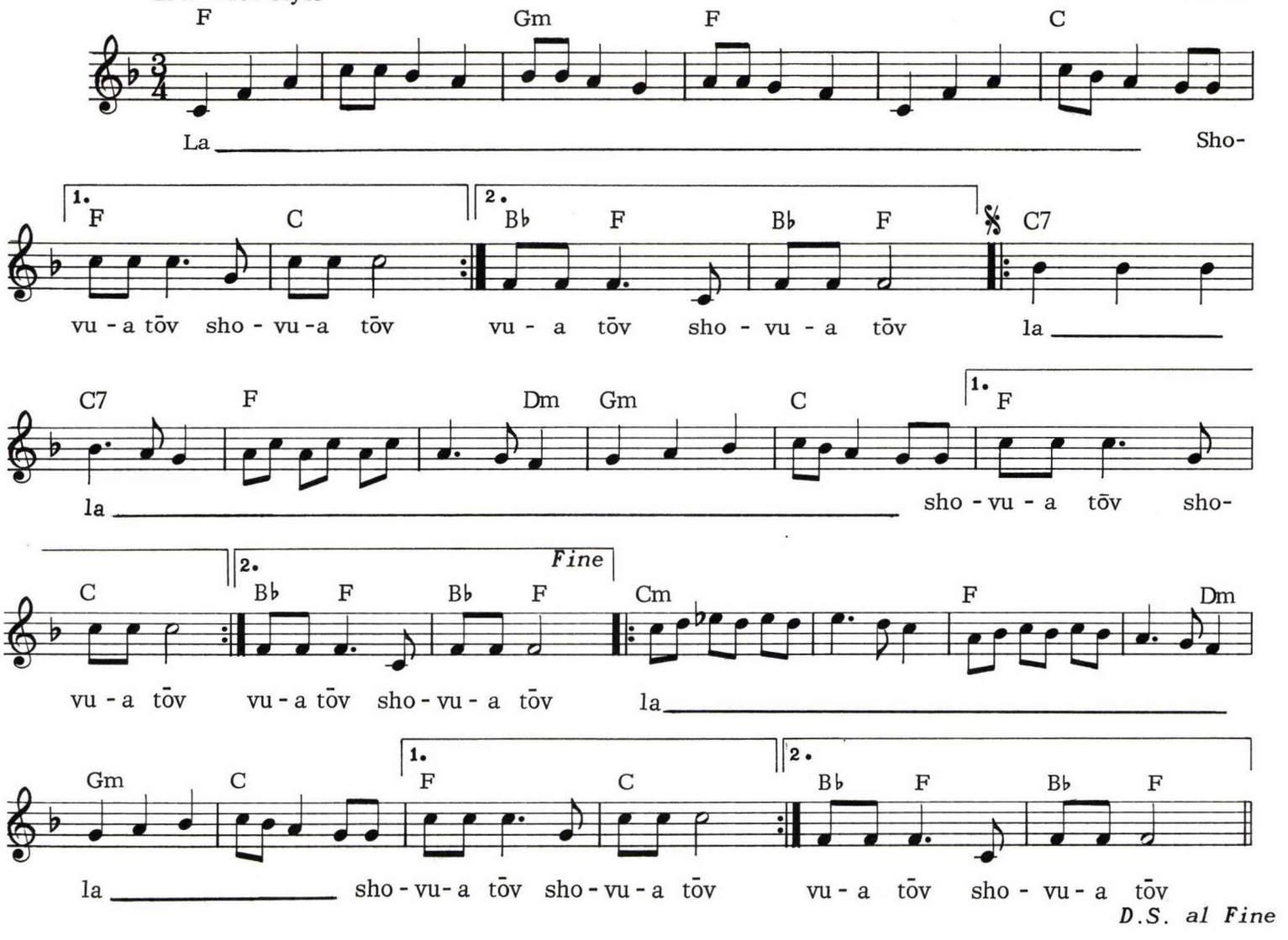


הֶהָרִים וְהַגְּבָעוֹת יִפְצְחוּ לִפְנֵיכֶם רִנָּה

THE MOUNTAINS AND HILLS SHALL BURST INTO SONG BEFORE YOU

59. SHOVUA TŌV

In minuet style

Pursa



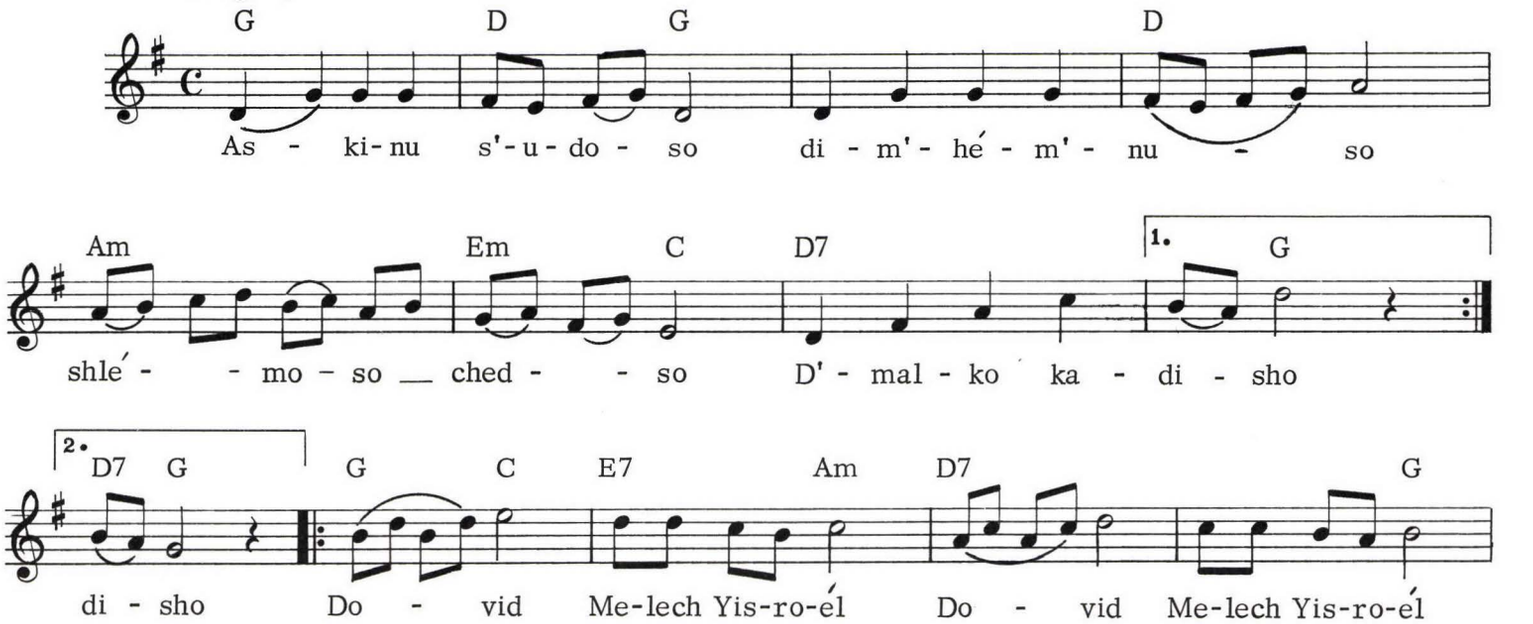
A good week.

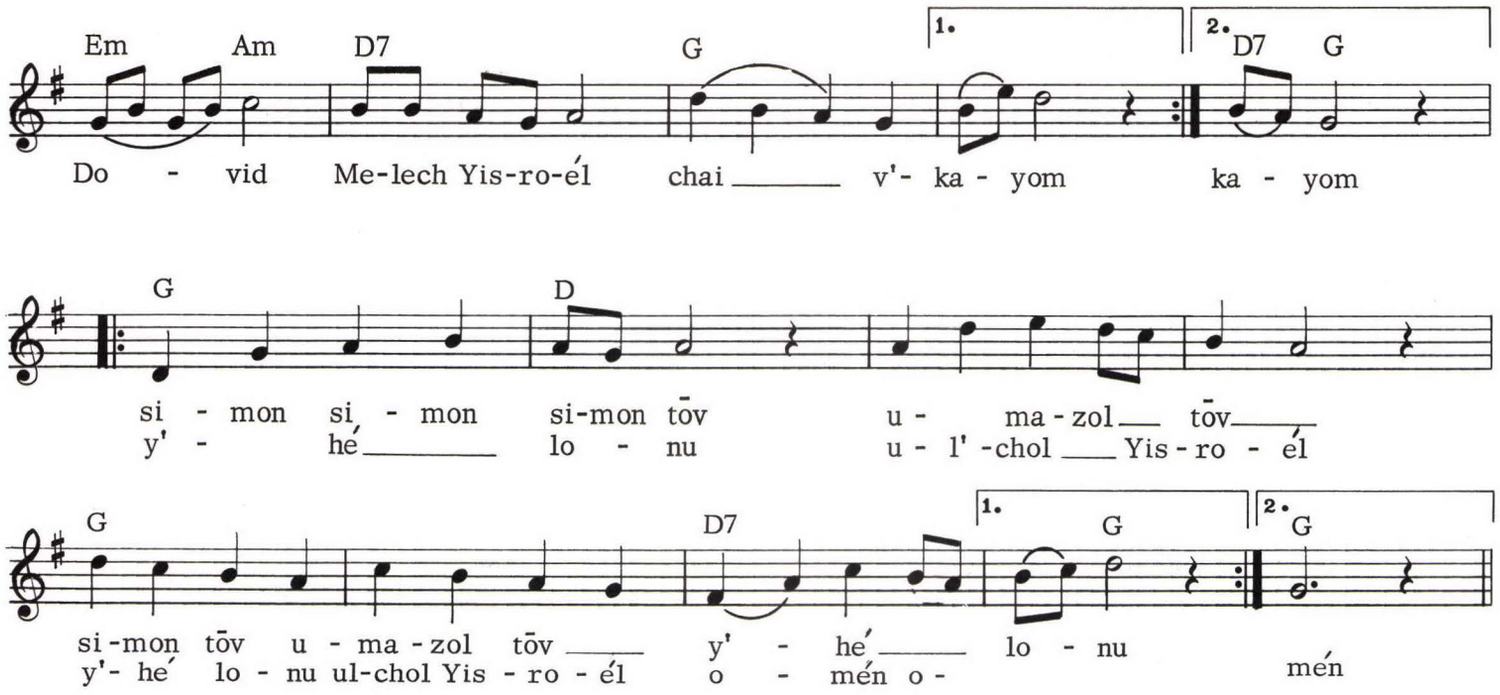
שָׁבוּעַ טוֹב.

60. ASKINU S'UDOSO

Brightly

Modzitz
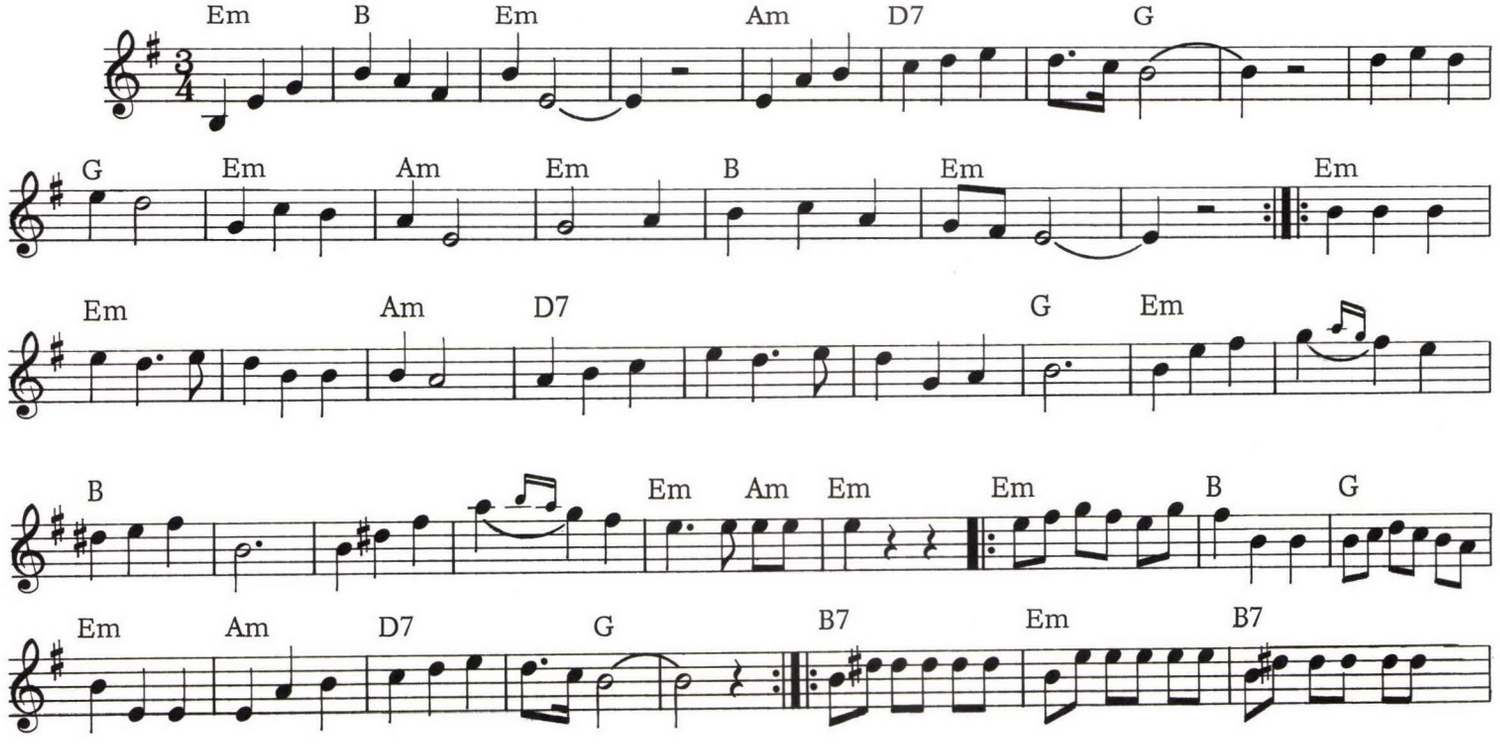




Prepare a feast of faith
dedicated to the Holy King.
David, King of Israel, lives forever.
Auspicious signs and good fortune—
may these be unto us and to all Israel, Amen.

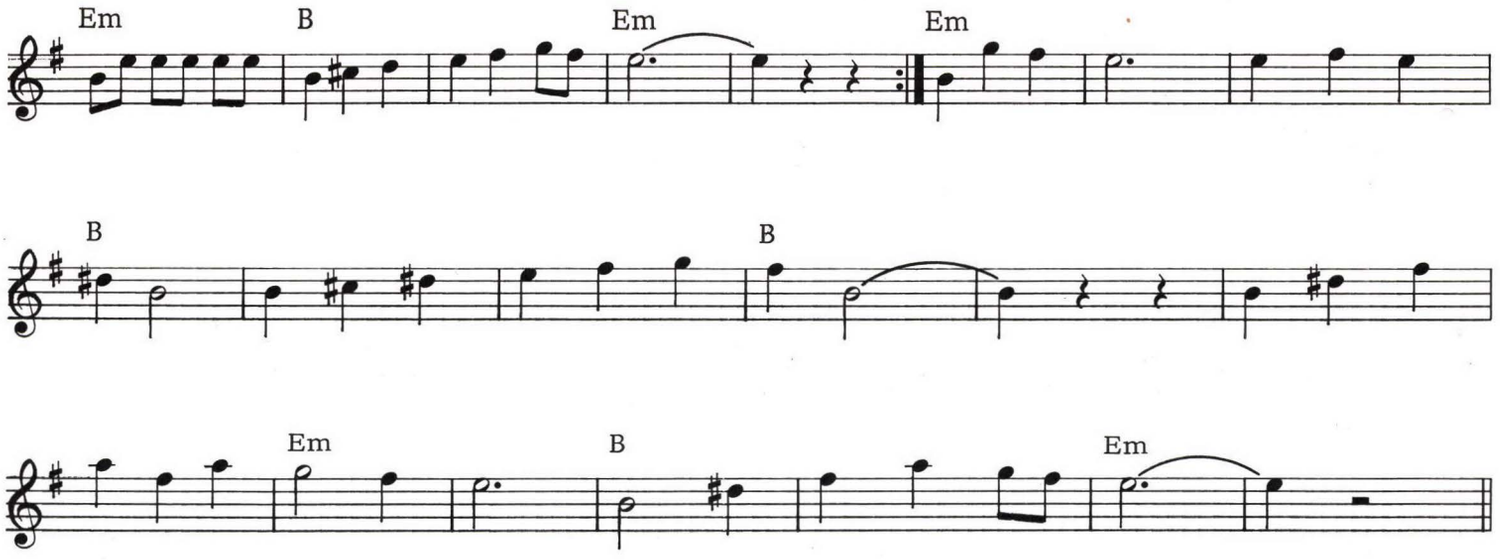
אַתְקִינוּ סְעוּדְתָא דִמְהֵימָנוּתָא
שְׁלִימְתָא חֲדוּתָא דְמַלְכָּא קַדִישָׁא.
דָוִד מֶלֶךְ יִשְׂרָאֵל חַי וְקַיָם.
סִימָן טוֹב וּמַזָל טוֹב
יְהֵא לָנוּ וּלְכָל יִשְׂרָאֵל וְנֹאמַר אָמֵן.

61. NIGUN (No. 3)

Tempo di Valse

Modzitz

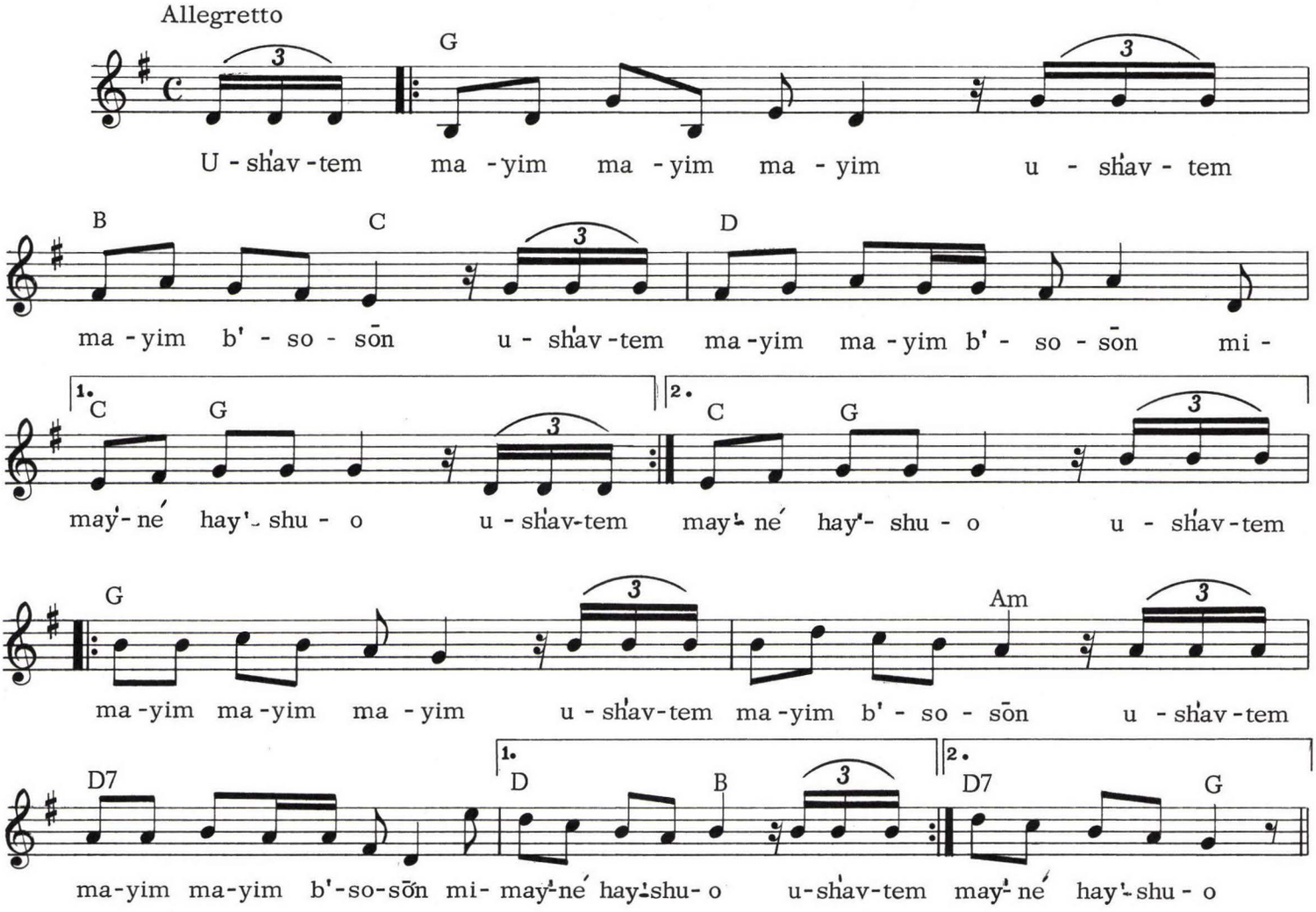




62. USHAVTEM MAYIM

Isaiah 12:3

Boston
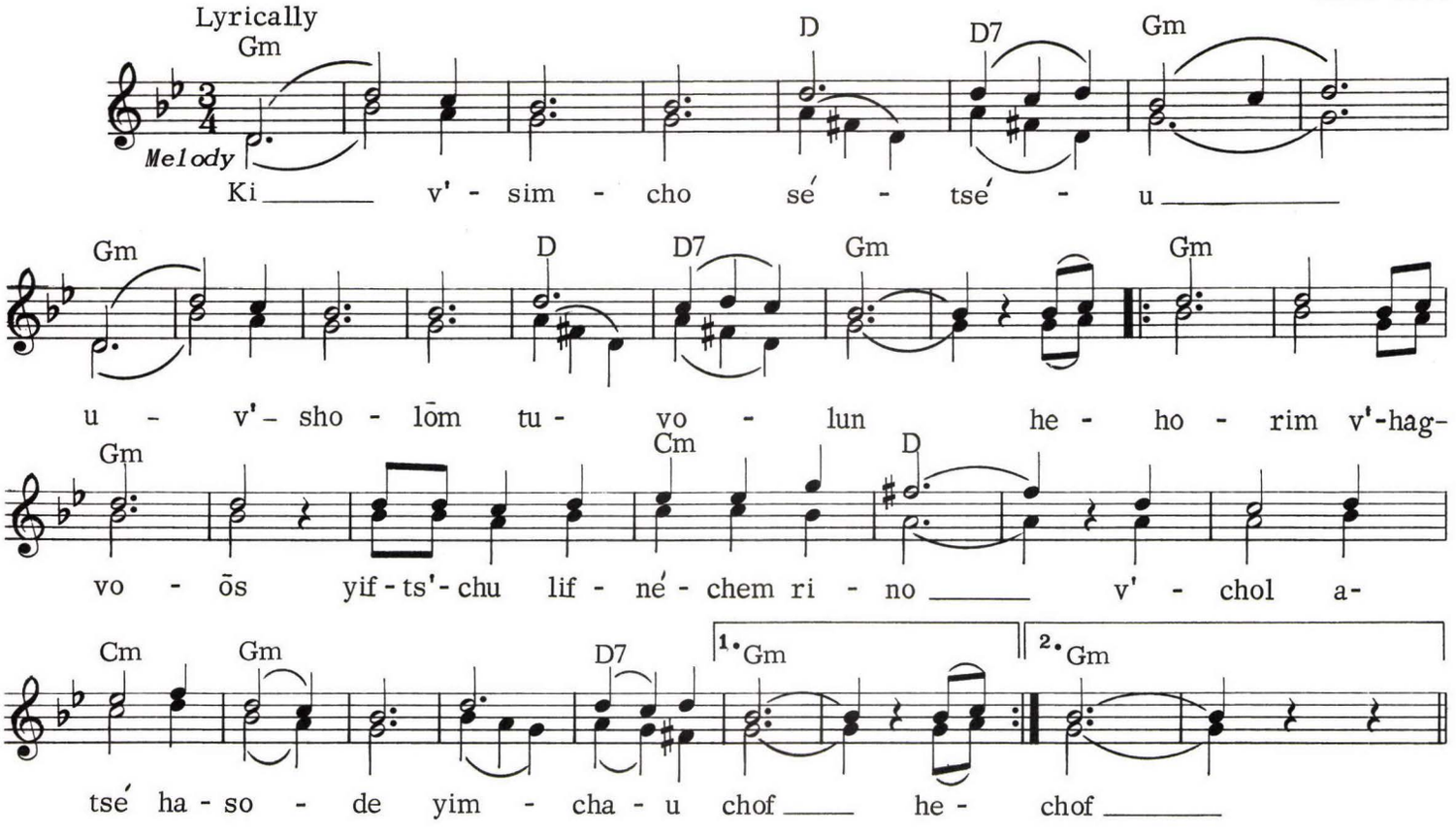


Joyfully shall you draw upon
the fountains of deliverance.

וּשְׁאַבְתֶּם מַיִם בְּשָׂשׂוֹן
מִמַּעַיְנֵי הַיְשׁוּעָה.

63. KI V'SIMCHO (No. 1)

Arr: V.P.

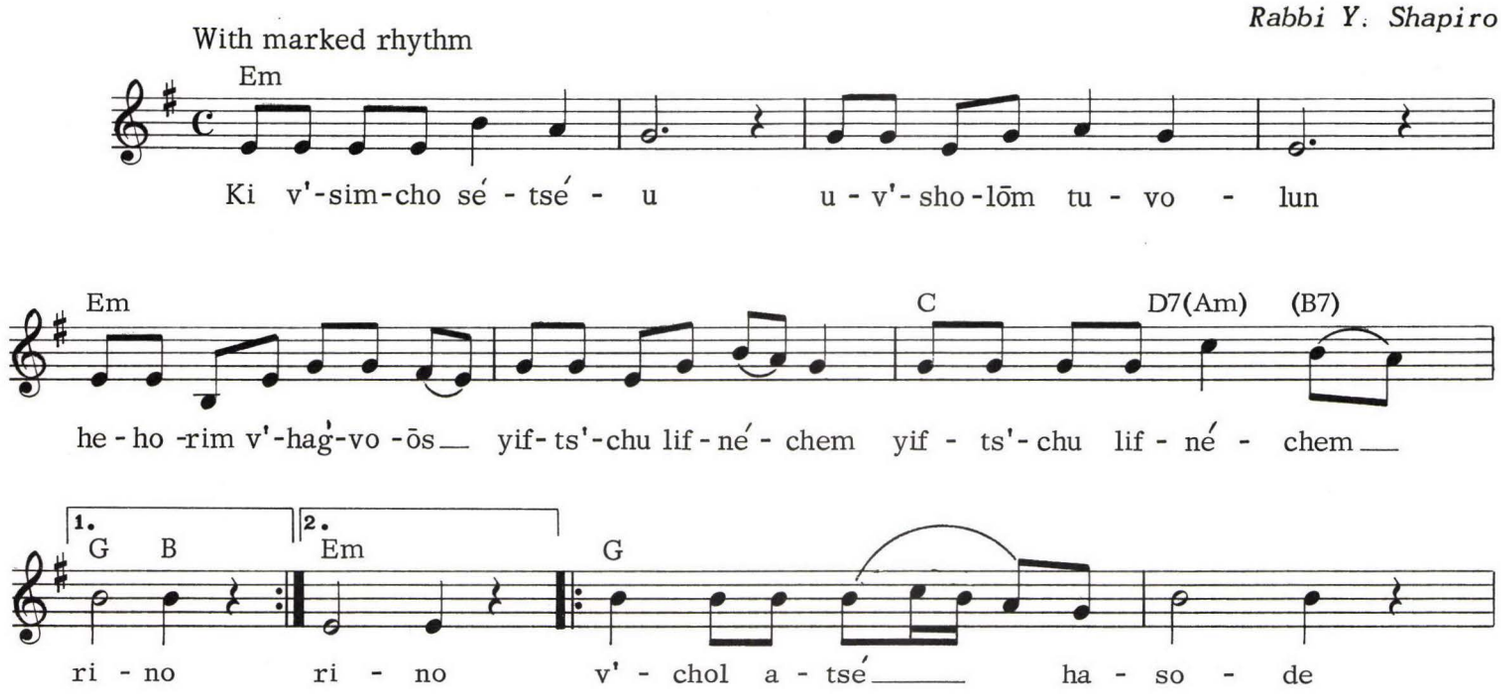


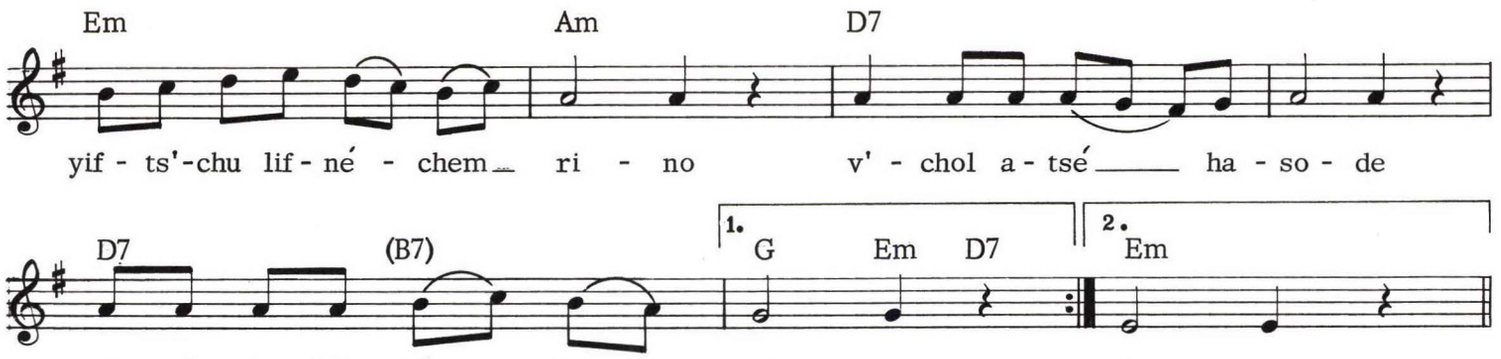
You shall go forth with joy
and in peace shall you be led.
The mountains and the hills shall burst into song before you
and all the trees of the field shall applaud.

כִּי בְשִׂמְחָה תֵּצֵאוּ
וּבְשָׁלוֹם תּוּבָלוּן
הֶהָרִים וְהַגְּבָעוֹת יִפְצְחוּ לִפְנֵיכֶם רִנָּה
וְכָל עֲצֵי הַשָּׂדֶה יִמְחֲאוּ כָף.

64. KI V'SIMCHO (No. 2)

Rabbi Y. Shapiro
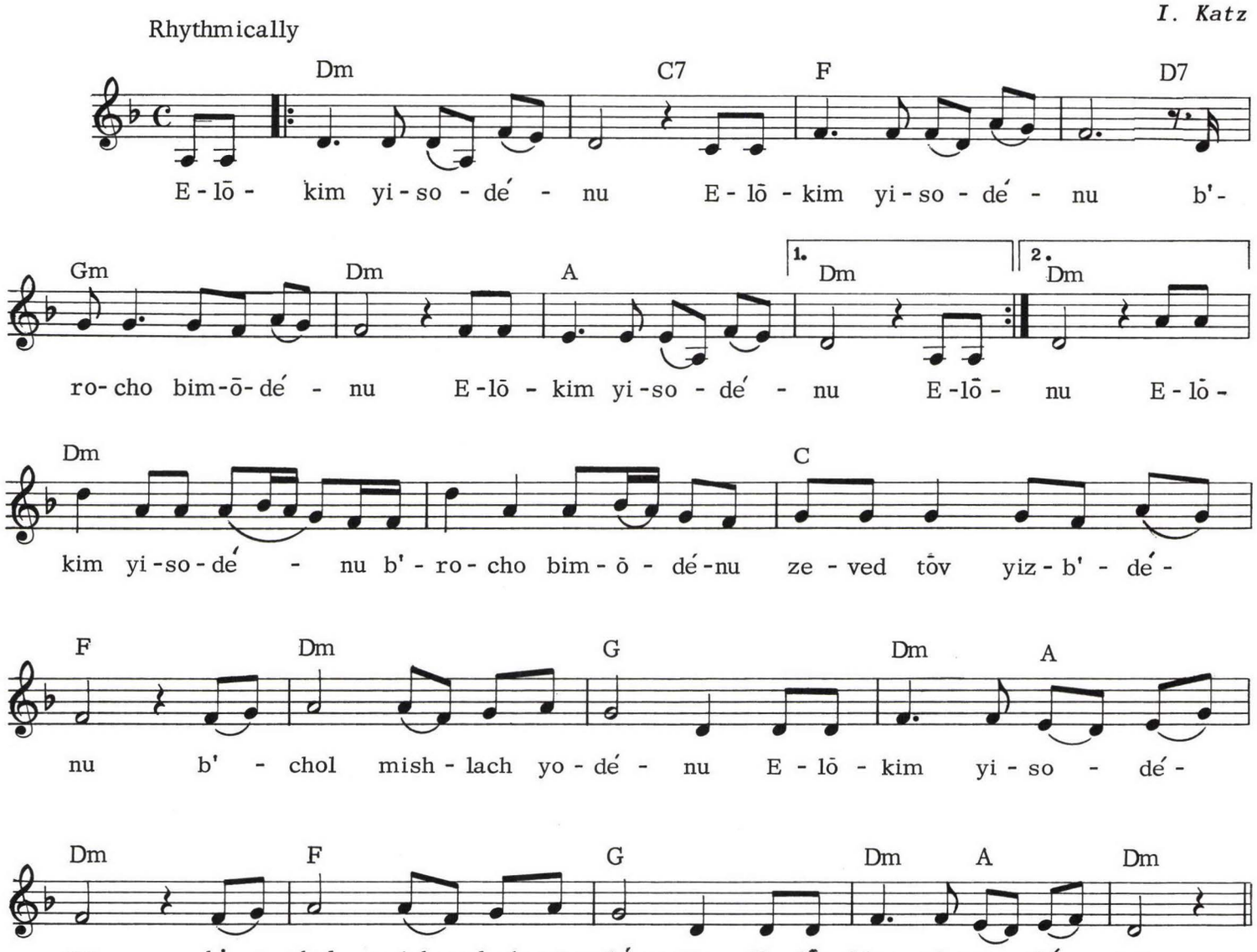




You shall go forth with joy
and in peace shall you be led.
The mountains and the hills shall burst into song before you
and all the trees of the field shall applaud.

כִּי בְשִׂמְחָה תֵּצֵאוּ
וּבְשָׁלוֹם תּוּבָלוּן
הֶהָרִים וְהַגְּבָעוֹת יִפְצְחוּ לִפְנֵיכֶם רִנָּה
וְכָל עֲצֵי הַשָּׂדֶה יִמְחֲאוּ כָף.

65. ELŌHIM YISODÉNU

I. Katz

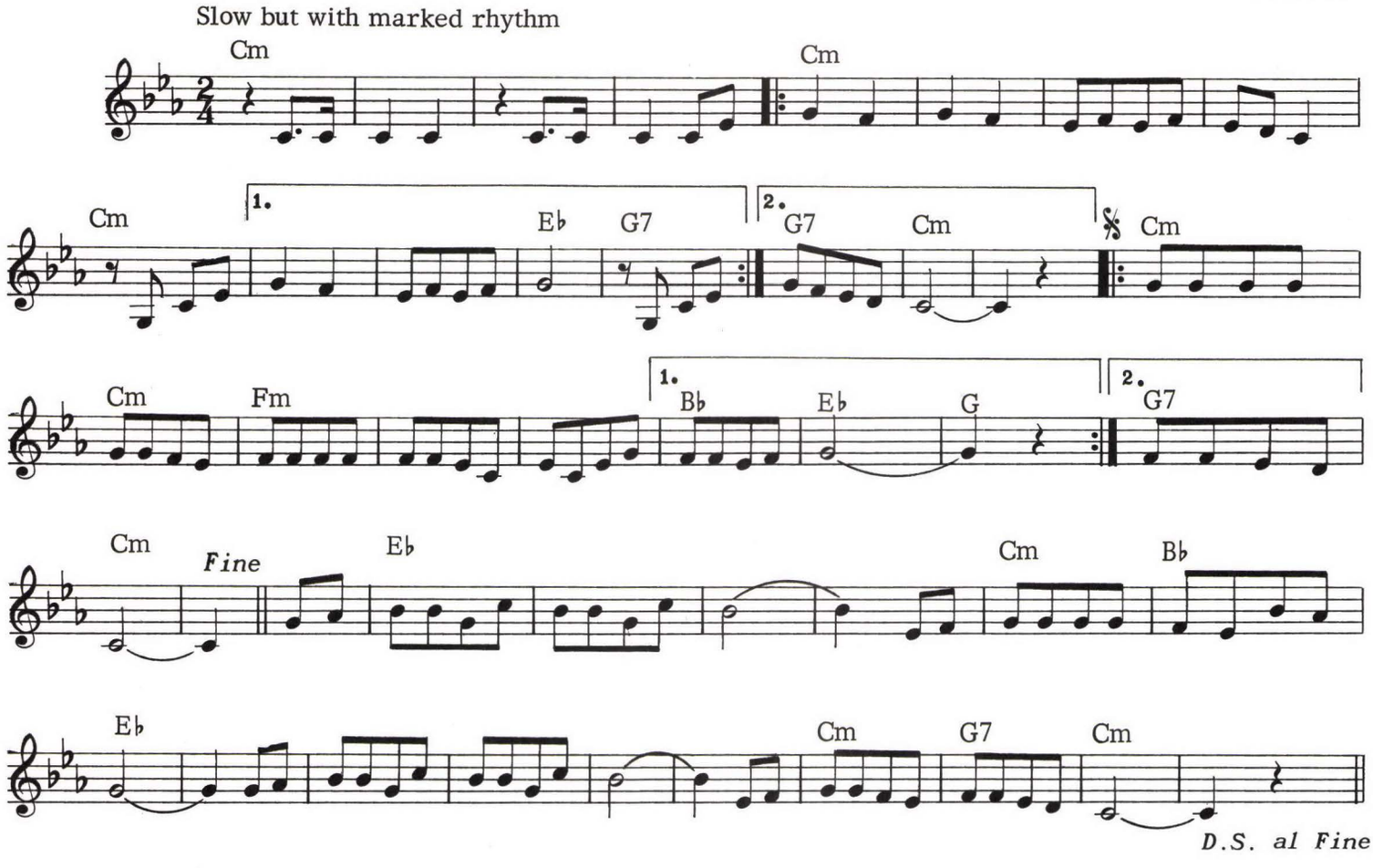


God will grant us much blessing.
He will bestow gifts upon us
from all our endeavors.
God shall grant this to us.

אֱלֹהִים יְסָעֲדֵנוּ בְּרָכָה בְּמַאֲוַדֵּנוּ
זֶבֶד טוֹב יְזַבְּדֵנוּ
בְּכָל מִשְׁלַח יָדֵינוּ
אֱלֹהִים יְסָעֲדֵנוּ.

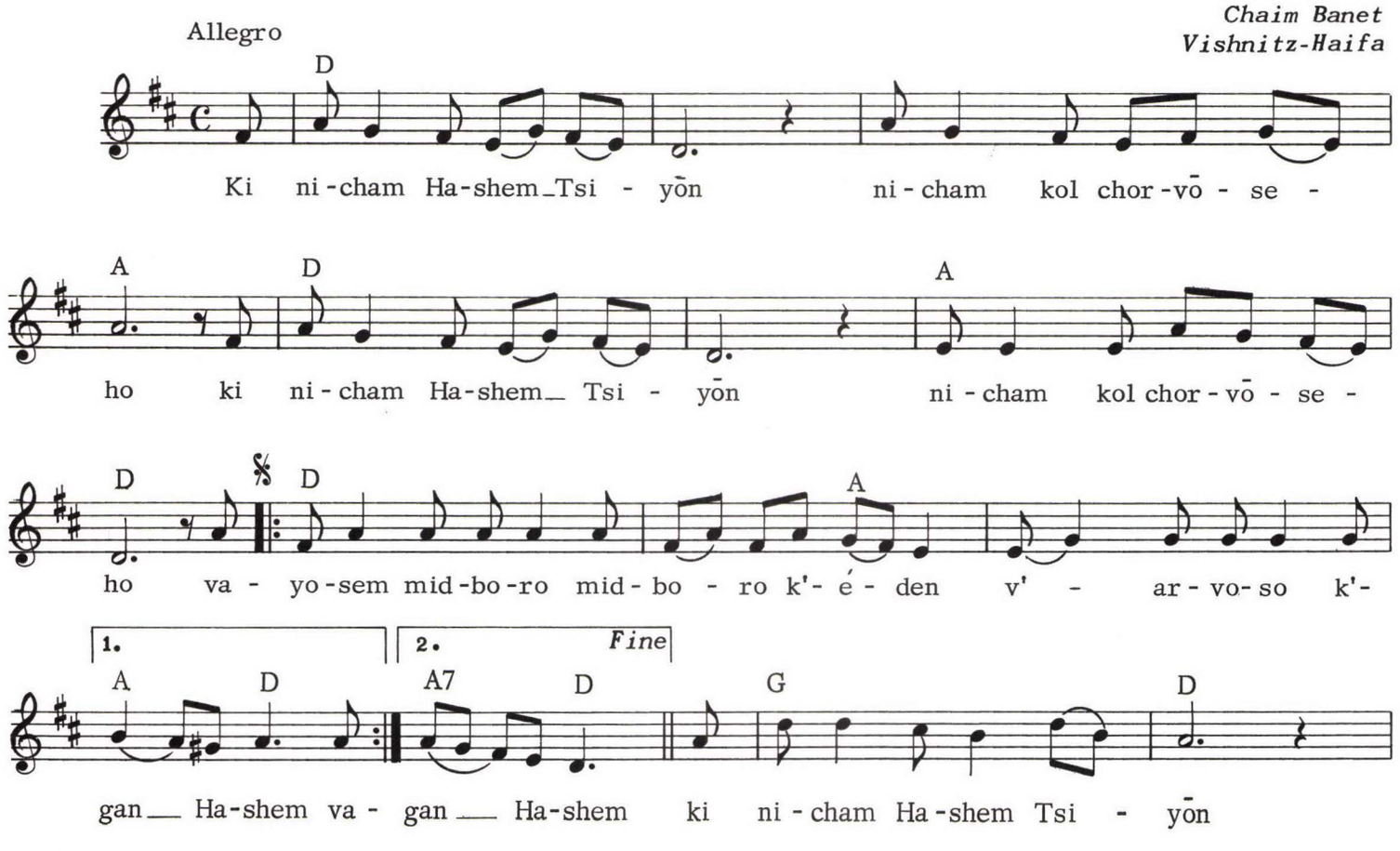
66. NIGUN (No. 4)

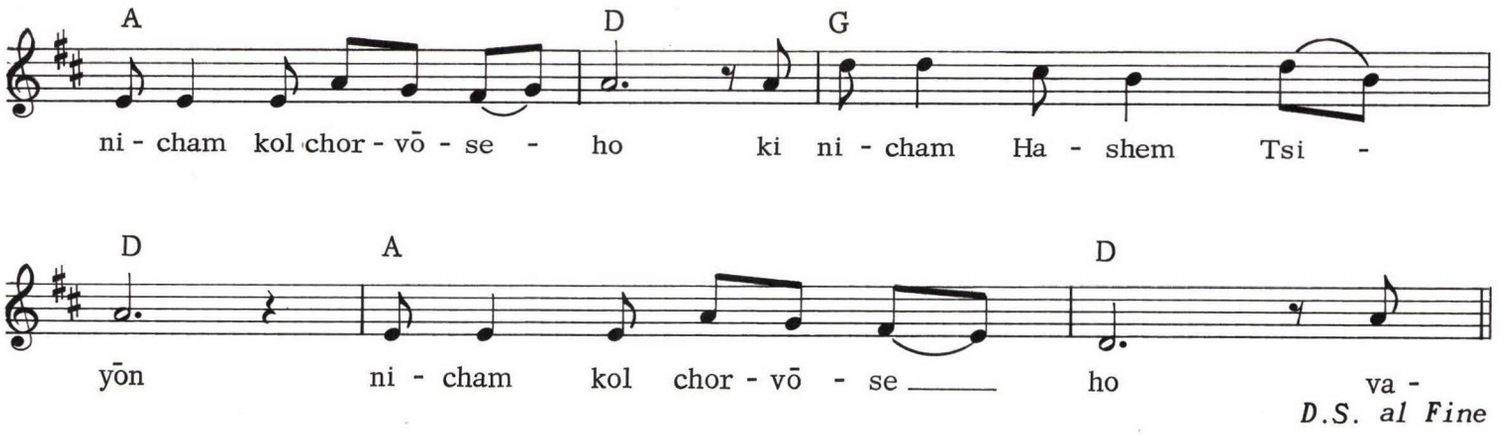
Modzitz



67. KI NICHAM (No. 1)

Chaim Banet
Vishnitz-Haifa



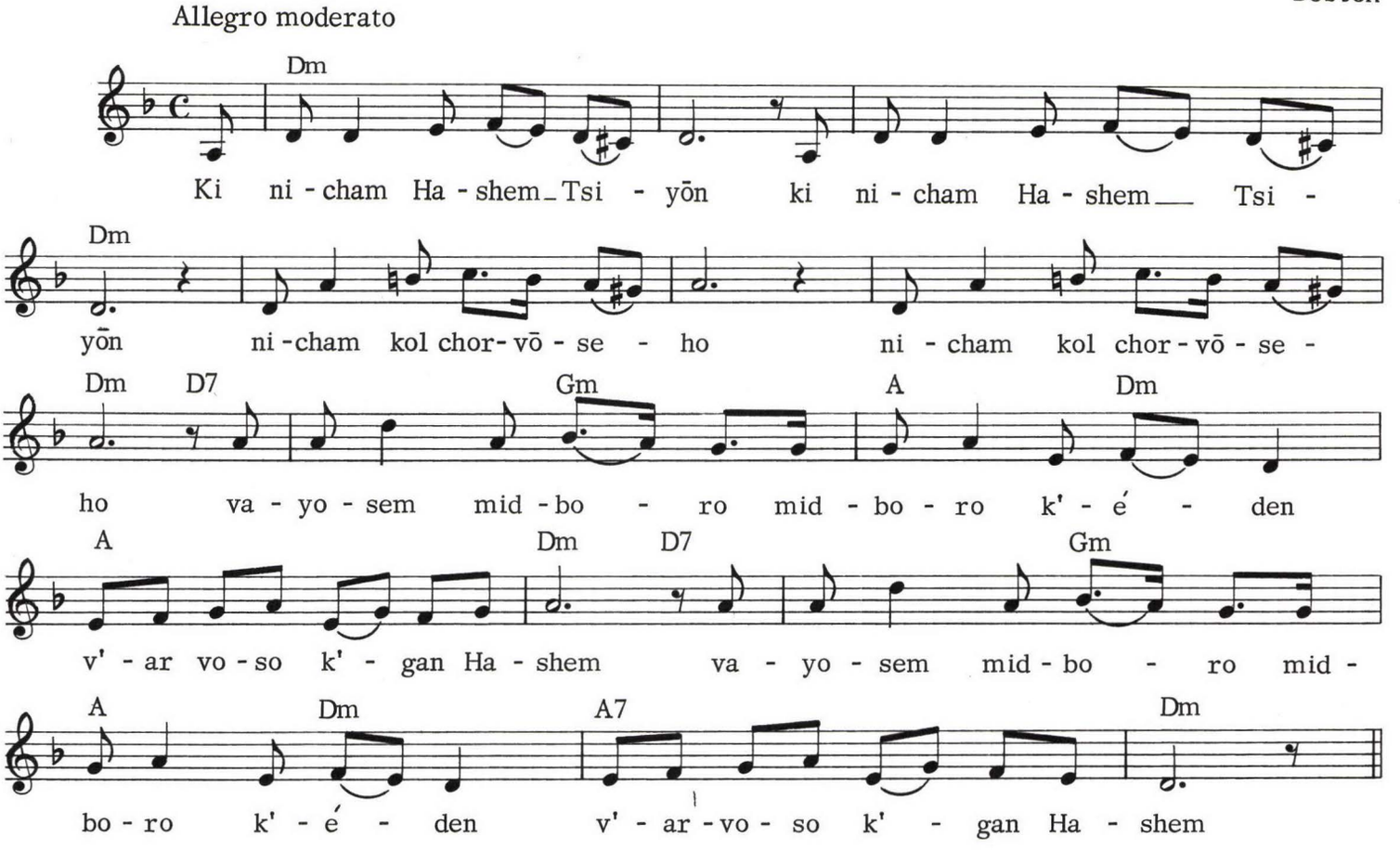


For the Lord has comforted Zion:
He hath comforted all her waste places
and hath made her wilderness like Eden
and her desert like the garden of the Lord.

כִּי נִחַם ה׳ צִיּוֹן
נִחַם כָּל חָרְבֹתֶיהָ
וַיָּשֶׂם מִדְבָּרָהּ כְּעֵדֶן
וְעַרְבָתָהּ כְּגַן ה׳.

68. KI NICHAM (No. 2)

Boston

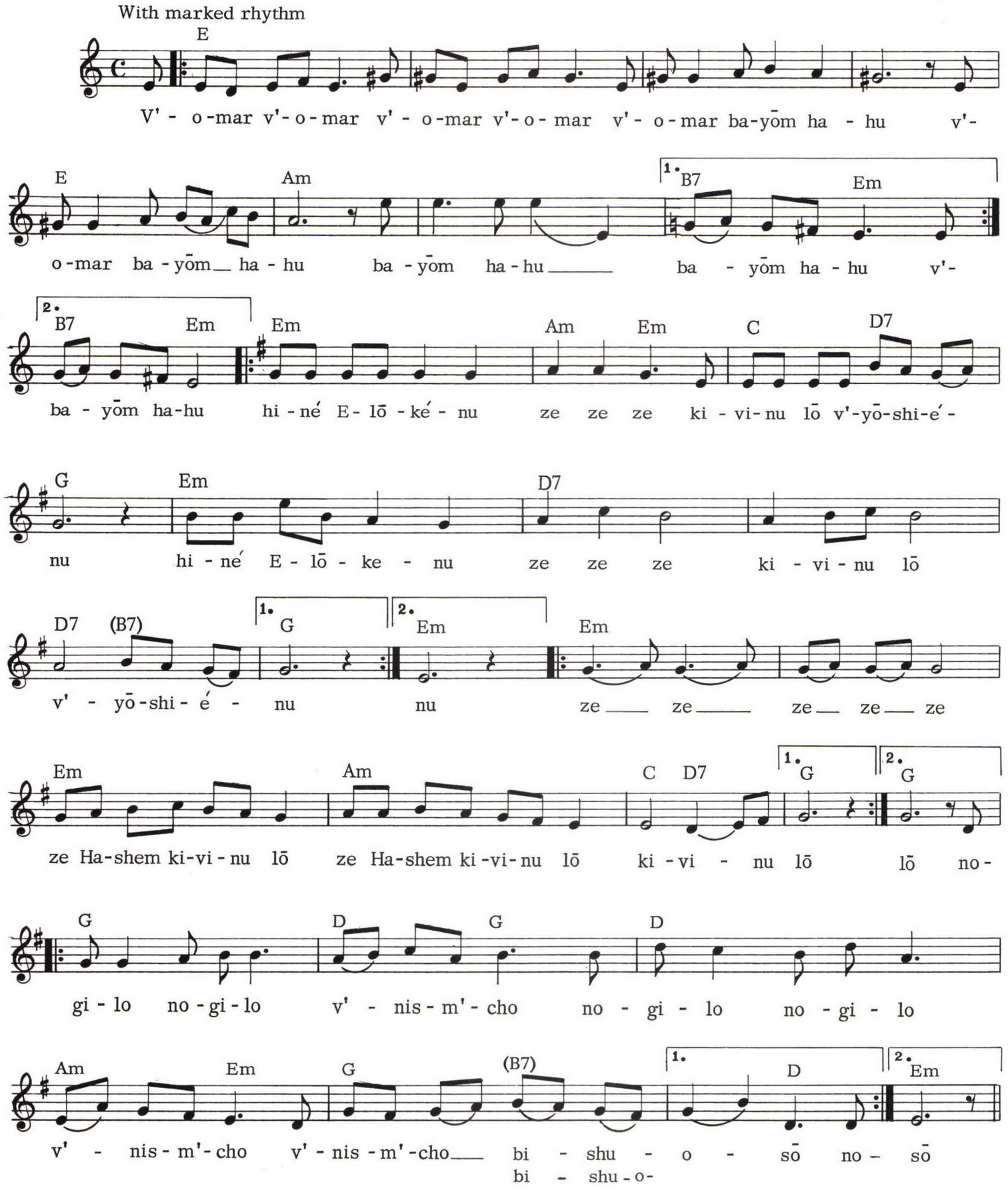


For the Lord has comforted Zion:
He hath comforted all her waste places
and hath made her wilderness like Eden
and her desert like the garden of the Lord.

כִּי נִחַם ה׳ צִיּוֹן
נִחַם כָּל חָרְבֹתֶיהָ
וַיָּשֶׂם מִדְבָּרָהּ כְּעֵדֶן
וְעַרְבָתָהּ כְּגַן ה׳.

69. V'OMAR BAYŌM HAHU
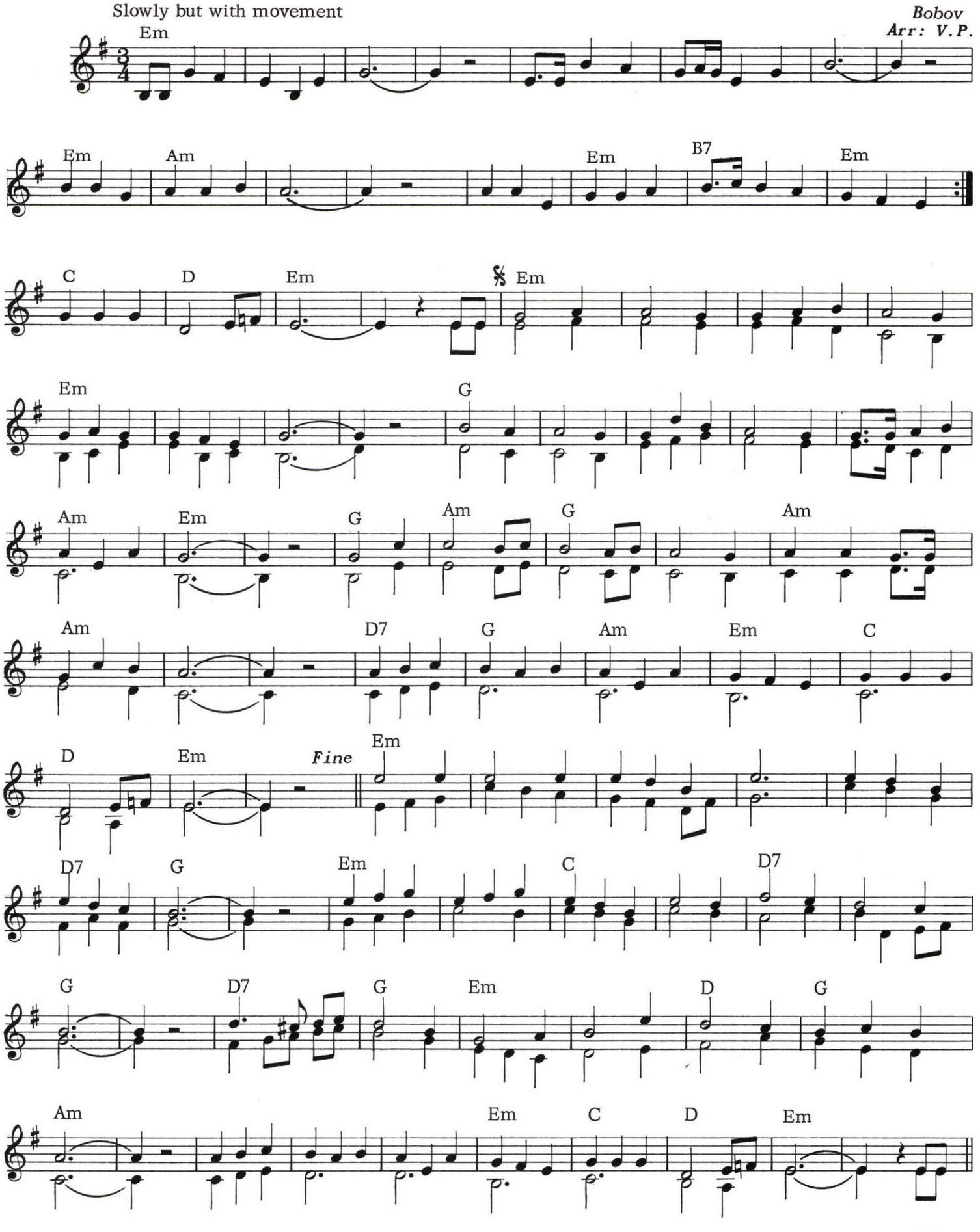
Bobov



It will be said on that day: "Lo, this is our God, for whom we waited that he might save us; this is the Lord for whom we were waiting — let us rejoice and be happy with his salvation."

וְאָמַר בַּיּוֹם הַהוּא: הִנֵּה אֱלֹהֵינוּ זֶה קִוִּינוּ לוֹ
וְיוֹשִׁיעֵנוּ; זֶה יְיָ קִוִּינוּ לוֹ, נָגִילָה וְנִשְׂמְחָה בִּישׁוּעָתוֹ.

70. NIGUN (No. 5)


Slowly but with movement
Em
Bobov
Arr: V.P.
Em Am Em B7 Em
C D Em
Em
Em G
Am Em G Am G Am
Am D7 G Am Em C
D Em Fine
Em
D7 G Em C D7
G D7 G Em D G
Am Em C D Em
D.S. al Fine

The Festivals
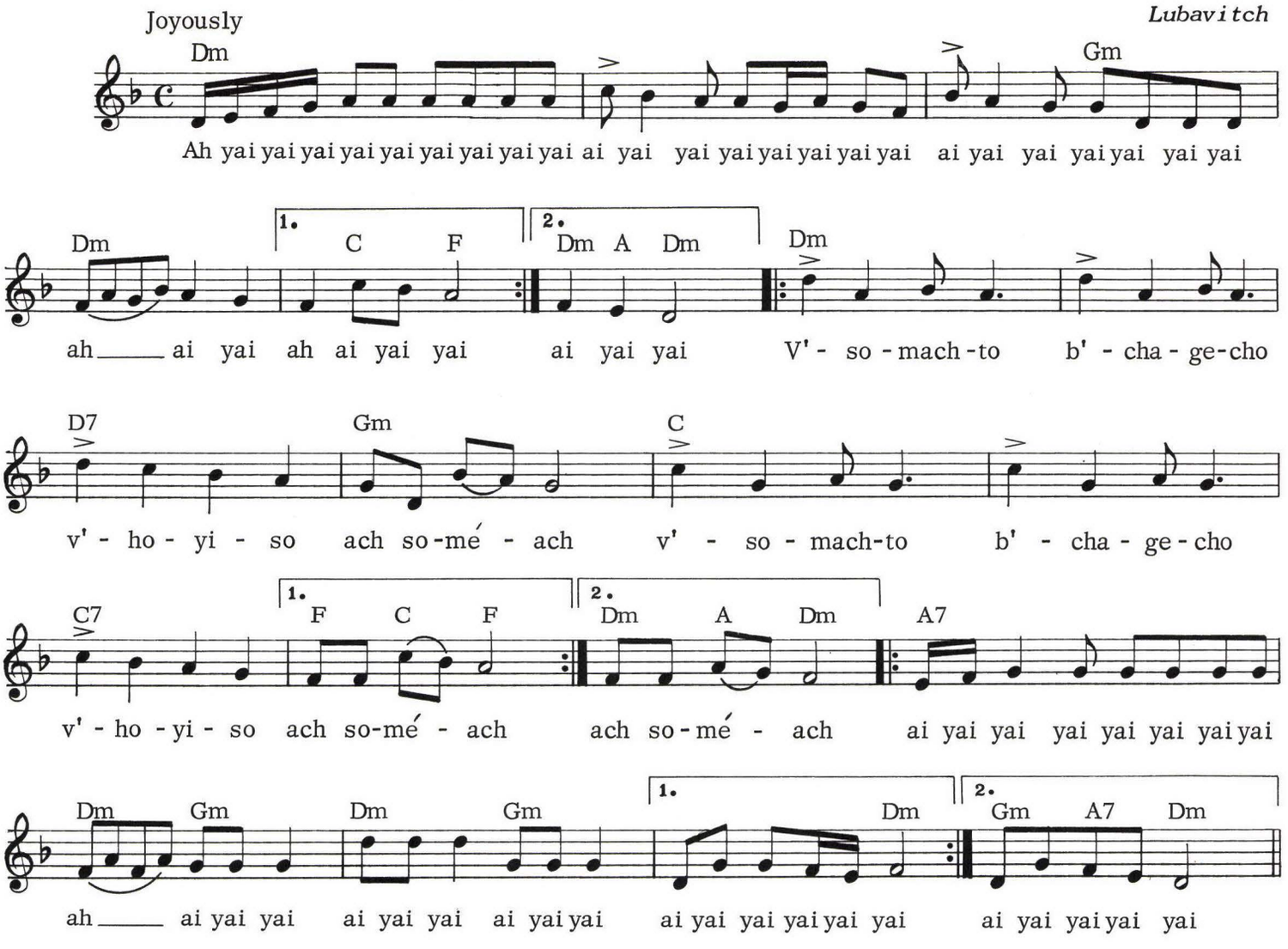


חסידים ברינה יגילו...

THE PIOUS SHALL REJOICE IN SONG

71. V'SOMACHTO B'CHAGECHO (No. 1)

Deuteronomy 16:14

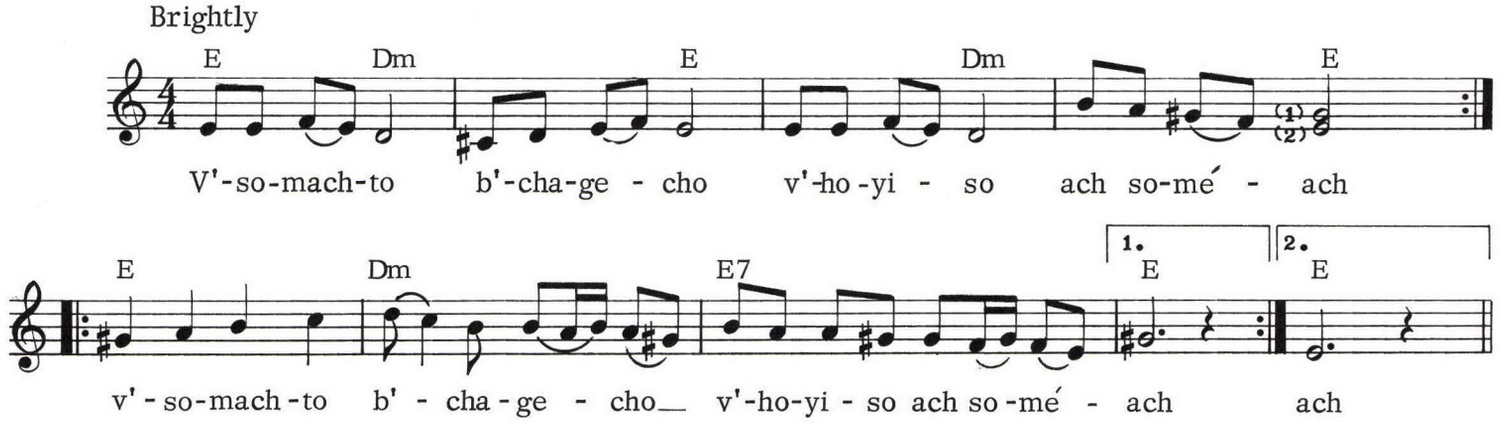


And thou shalt rejoice in thy feast
and thou shalt be altogether joyful.

וְשָׂמַחְתָּ בְּחַגֶּךָ
וְהָיִיתָ אַךְ שָׂמֵחַ.

72. V'SOMACHTO B'CHAGECHO (No. 2)

Deuteronomy 16:14



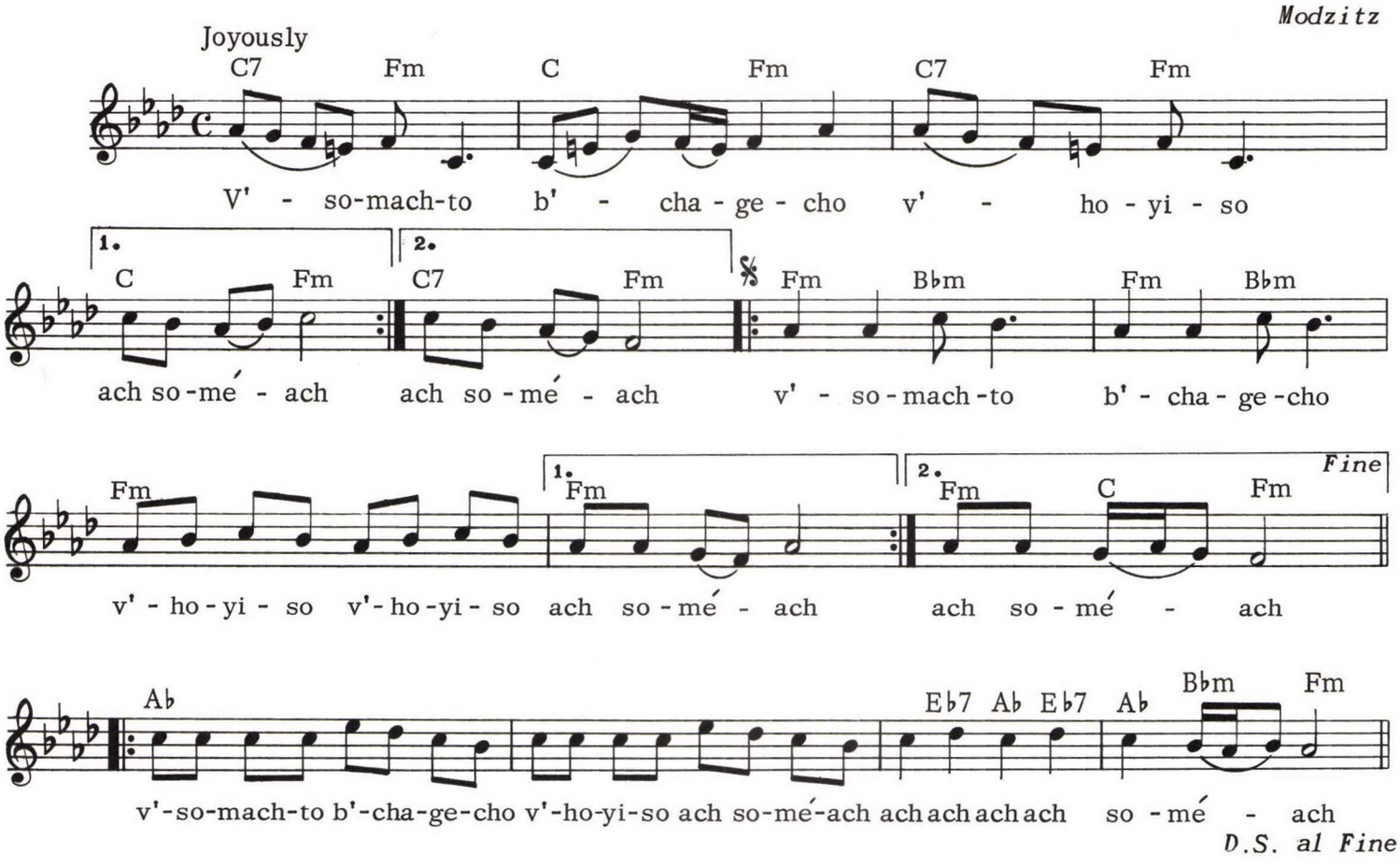
And thou shalt rejoice in thy feast
and thou shalt be altogether joyful.

וְשָׂמַחְתָּ בְּחַגֶּךָ
וְהָיִיתָ אַךְ שָׂמֵחַ.

73. V'SOMACHTO B'CHAGECHO (No. 3)

Deuteronomy 16:14

Modzitz

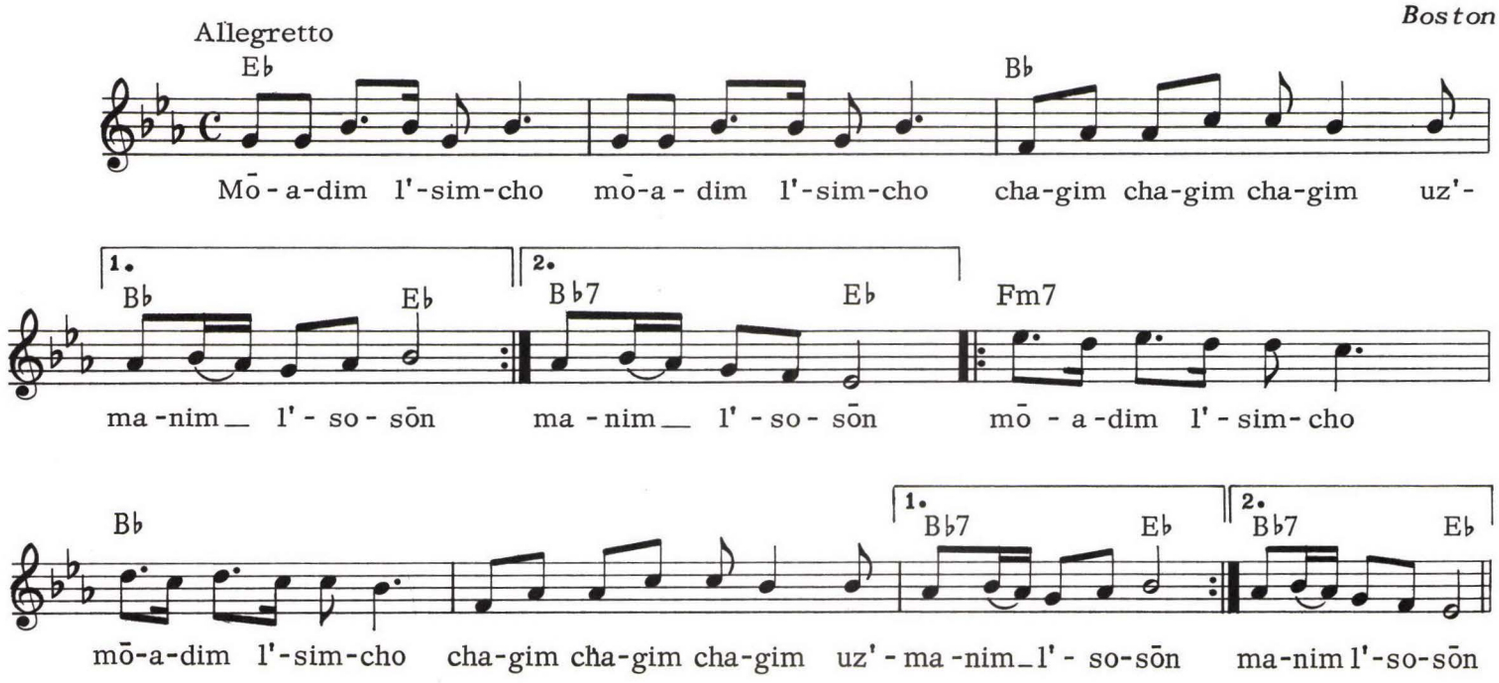


And thou shalt rejoice in thy feast
and thou shalt be altogether joyful.

וְשָׂמַחְתָּ בְּחַגֶּךָ
וְהָיִיתָ אַךְ שָׂמֵחַ.

74. MŌ-ADIM L'SIMCHO

Boston
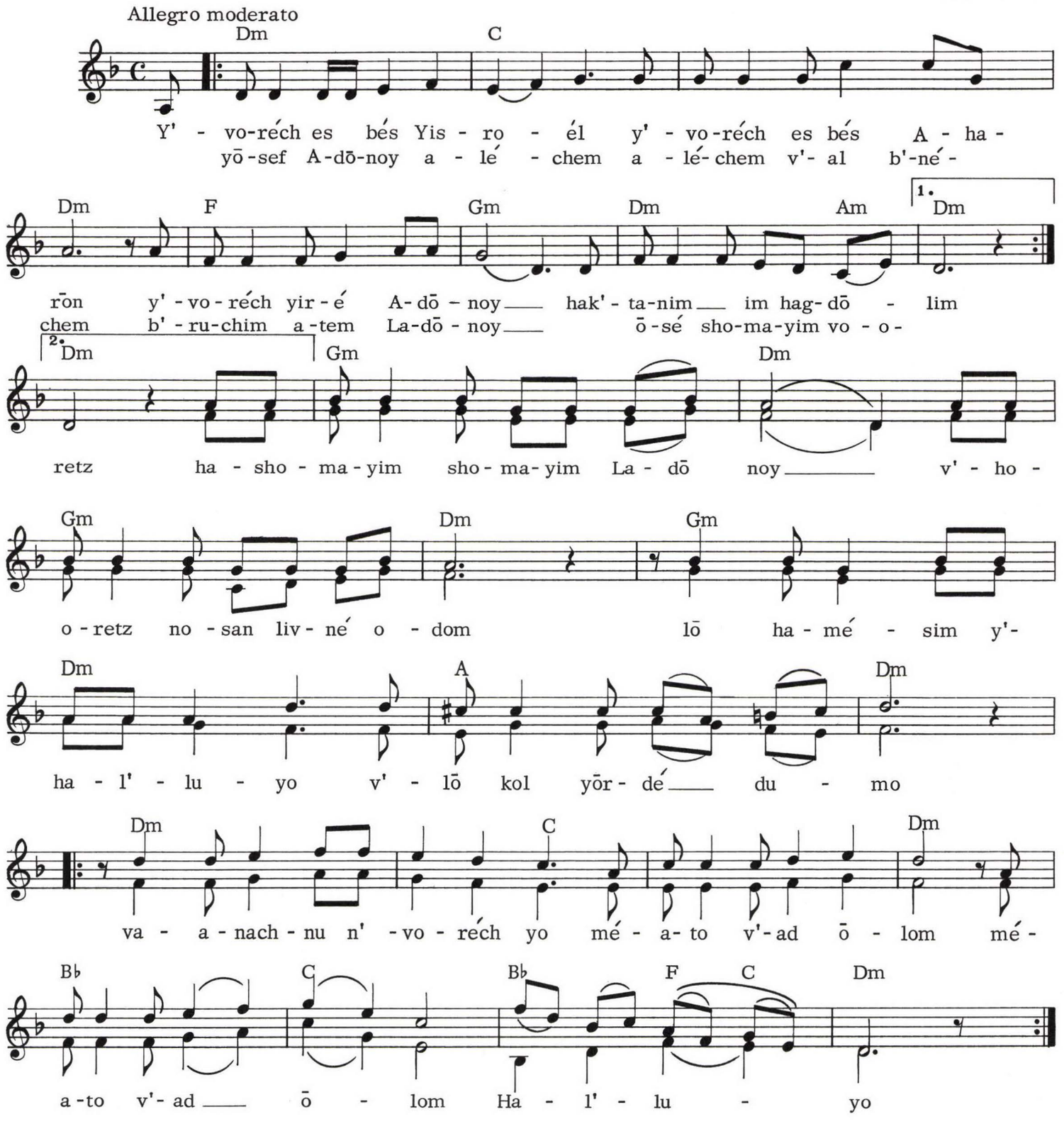


Holidays for gladness and festive seasons for joy.

מוֹעֲדִים לְשִׂמְחָה, חַגִּים וּזְמַנִּים לְשָׂשׂוֹן.

75. Y'VORÉCH

Psalms 115:12

H. Walfish
Arr: V. P.
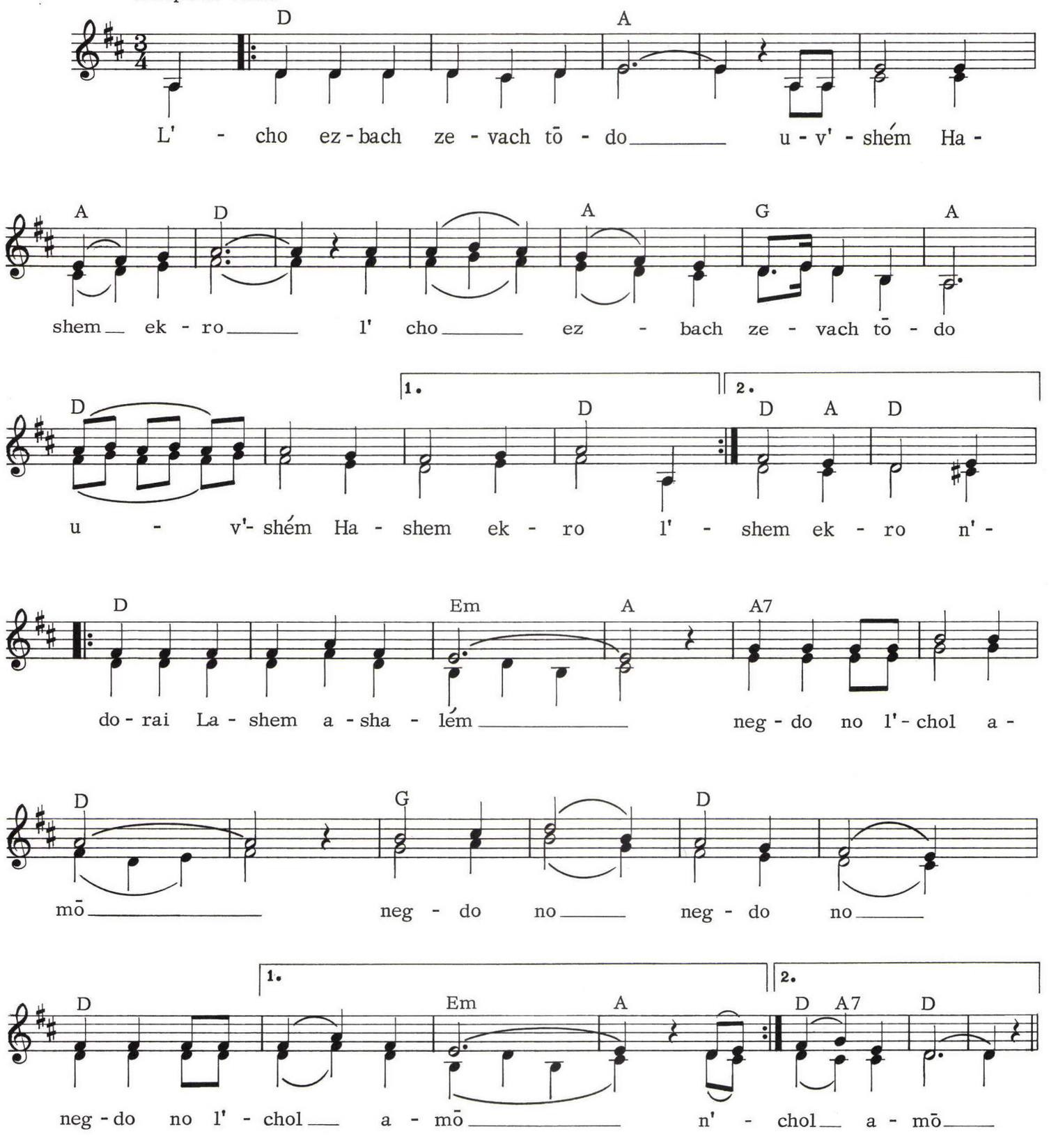


יְבָרֵךְ אֶת בֵּית יִשְׂרָאֵל, יְבָרֵךְ אֶת בֵּית אַהֲרֹן.
יְבָרֵךְ יִרְאֵי יְיָ, הַקְּטַנִּים עִם הַגְּדֹלִים.
יֹסֵף יְיָ עֲלֵיכֶם, עֲלֵיכֶם וְעַל בְּנֵיכֶם.
בְּרוּכִים אַתֶּם לַיָי, עֹשֵׂה שָׁמַיִם וָאָרֶץ.
הַשָּׁמַיִם שָׁמַיִם לַיָי, וְהָאָרֶץ נָתַן לִבְנֵי אָדָם.
לֹא הַמֵּתִים יְהַלְלוּ יָהּ, וְלֹא כָּל יֹרְדֵי דוּמָה.
וַאֲנַחְנוּ נְבָרֵךְ יָהּ מֵעַתָּה וְעַד עוֹלָם; הַלְלוּיָהּ.

He will bless the house of Israel; he will bless the house of Aaron;
he will bless those who revere the Lord, small and great alike.
May the Lord increase you, both you and your children.
May you be blessed by the Lord, creator of heaven and earth.
The heaven is the Lord's heaven, but the earth he has given to mankind.
The dead cannot praise the Lord, none of those who sink into silence.
We will bless the Lord henceforth and forever. Praise the Lord!

Psalms 116:17

76. L'CHO EZBACH (No. 1)

Bobov
Arr: V.P.



To thee I offer thanksgiving, and call upon the name of the Lord.
My vows to the Lord I will pay in the presence of all his people.
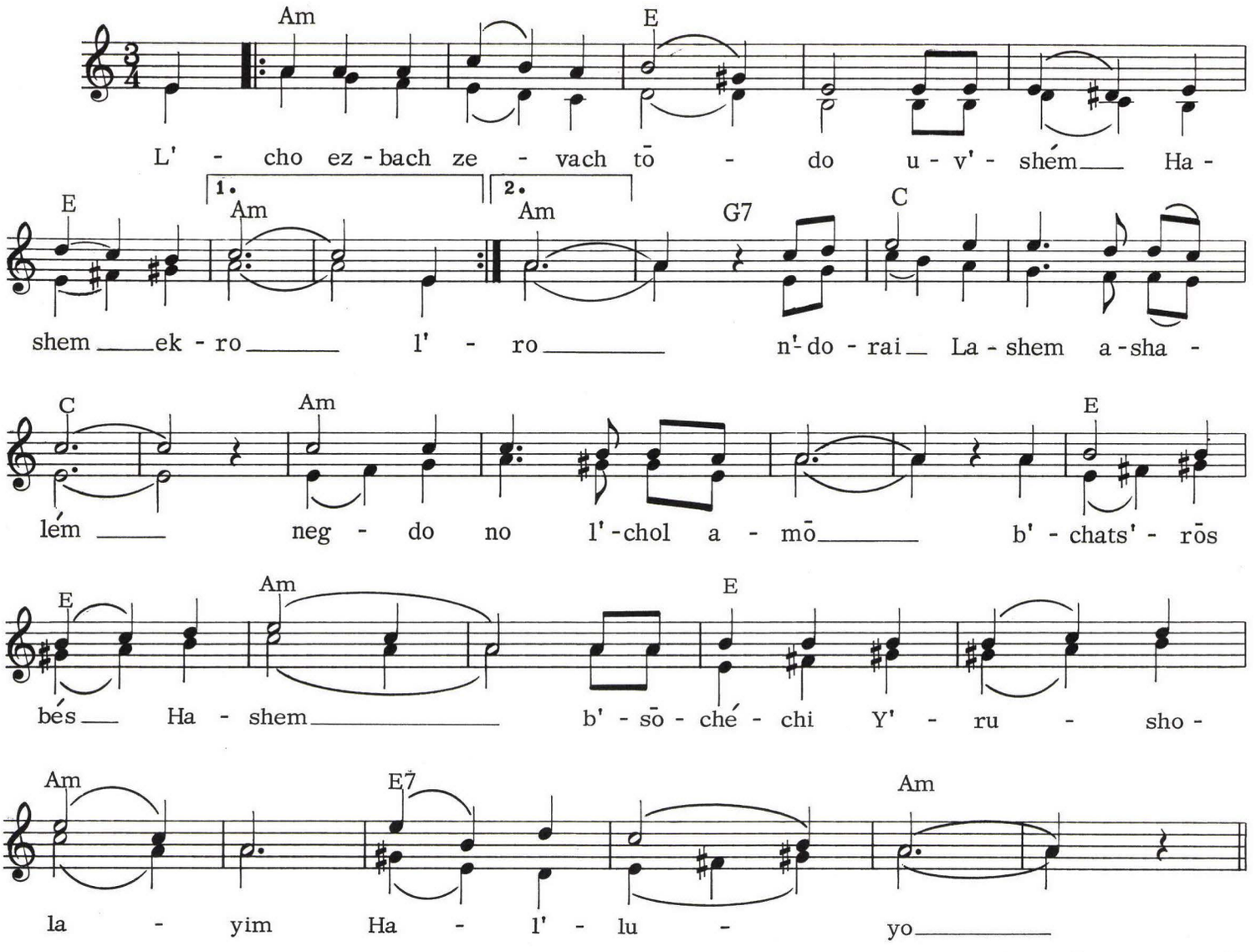
לְךָ אֶזְבַּח זֶבַח תּוֹדָה, וּבְשֵׁם יְיָ אֶקְרָא.
נְדָרַי לַיְיָ אֲשַׁלֵּם, נֶגְדָּה־נָּא לְכָל עַמּוֹ.

Psalms 116: 17

77. L'CHO EZBACH (No. 2)

E. Kranzler
Arr: V.P.

Tempo di Valse



To thee I offer thanksgiving, and call upon the name of the Lord.
My vows to the Lord I will pay in the presence of all his people, in the courts of the Lord's house, in the midst of Jerusalem. Praise the Lord!

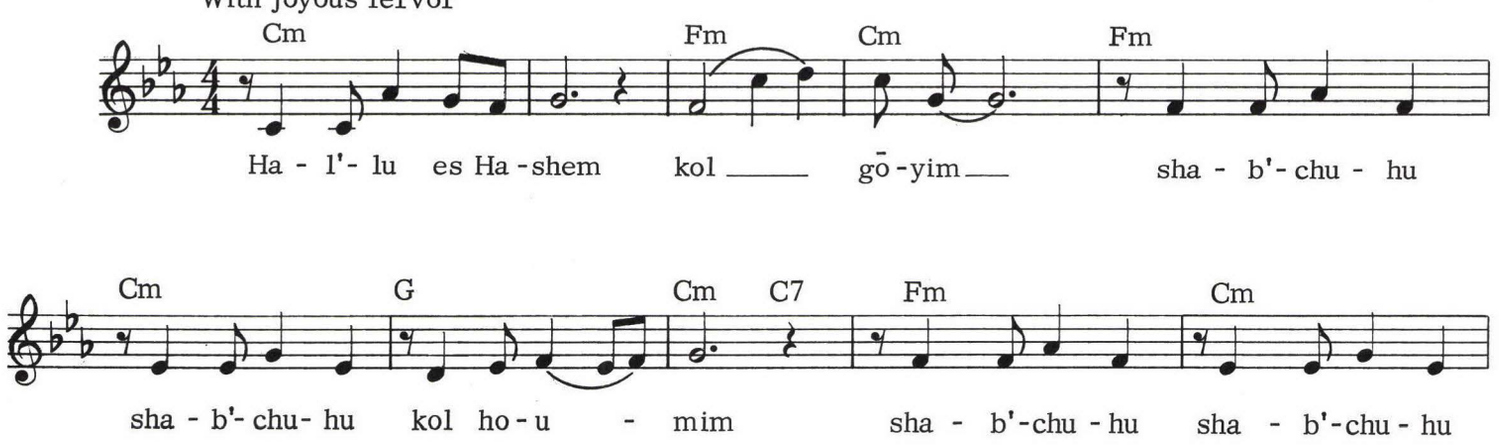
לְךָ אֶזְבַּח זֶבַח תּוֹדָה, וּבְשֵׁם יְיָ אֶקְרָא.
נְדָרַי לַיְיָ אֲשַׁלֵּם, נֶגְדָּה־נָּא לְכָל עַמּוֹ.
בְּחַצְרוֹת בֵּית יְיָ, בְּתוֹכֵכִי יְרוּשָׁלָיִם; הַלְלוּיָהּ.

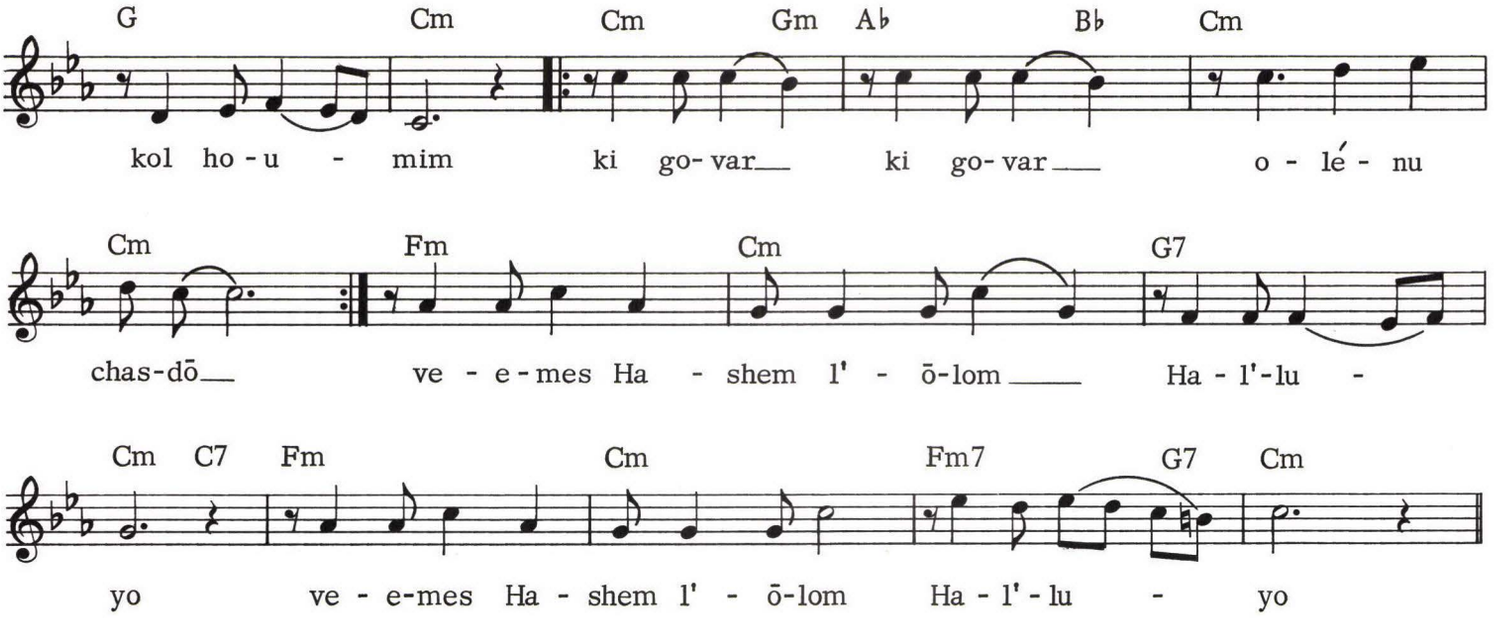
78. HAL'LU

Psalms 117:1

Baruch Chait

With joyous fervor

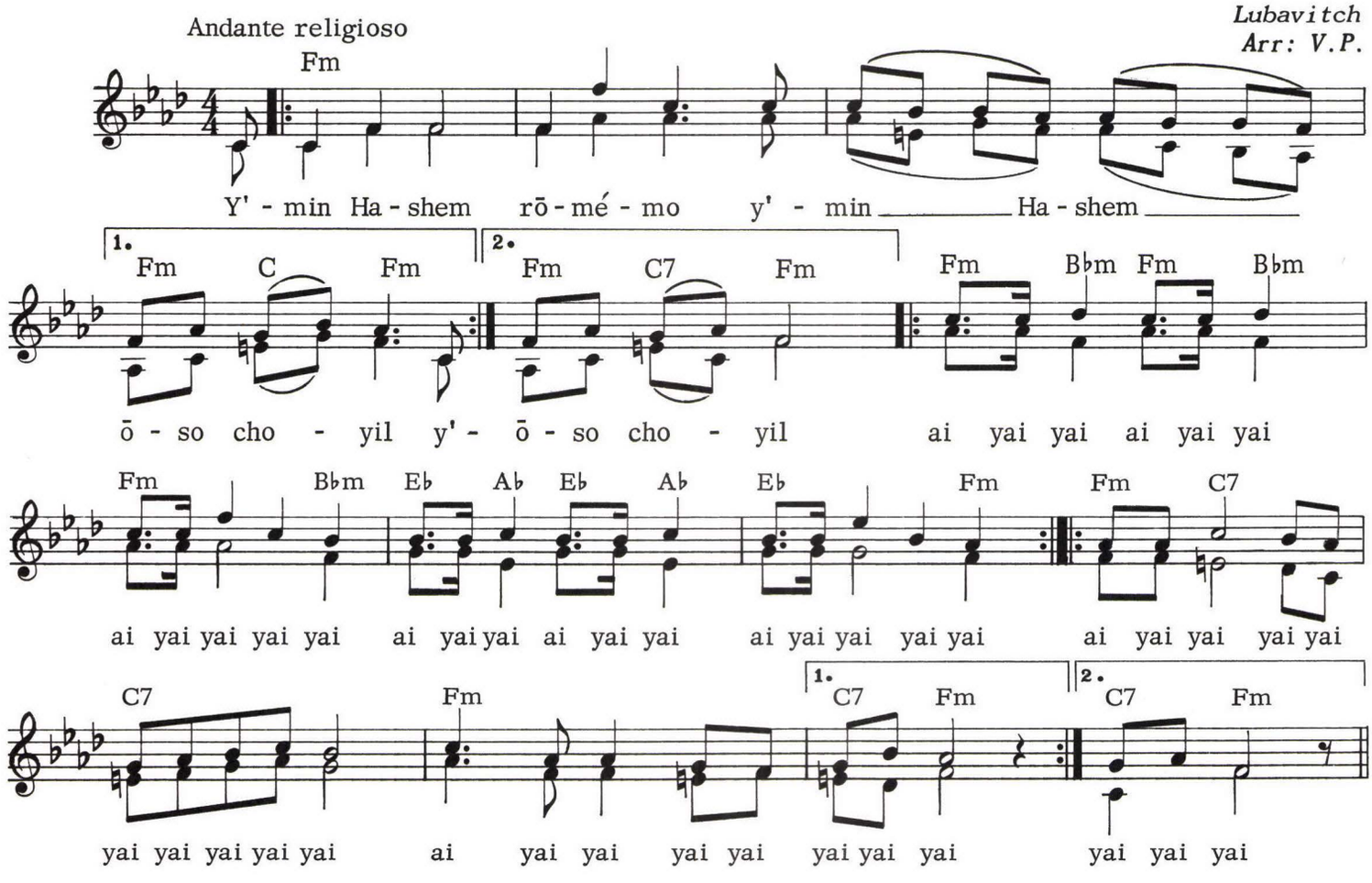




O praise the Lord, all ye nations;
laud Him, all ye peoples.
For his lovingkindness is mighty over us,
and the truth of the Lord endureth forever. Halleluyah.

הַלְלוּ אֶת יְיָ כָּל גּוֹיִם
שַׁבְּחוּהוּ כָּל הָאֻמִּים.
כִּי גָבַר עָלֵינוּ חַסְדּוֹ
וֶאֱמֶת יְיָ לְעוֹלָם הַלְלוּיָהּ.

79. Y'MIN HASHEM



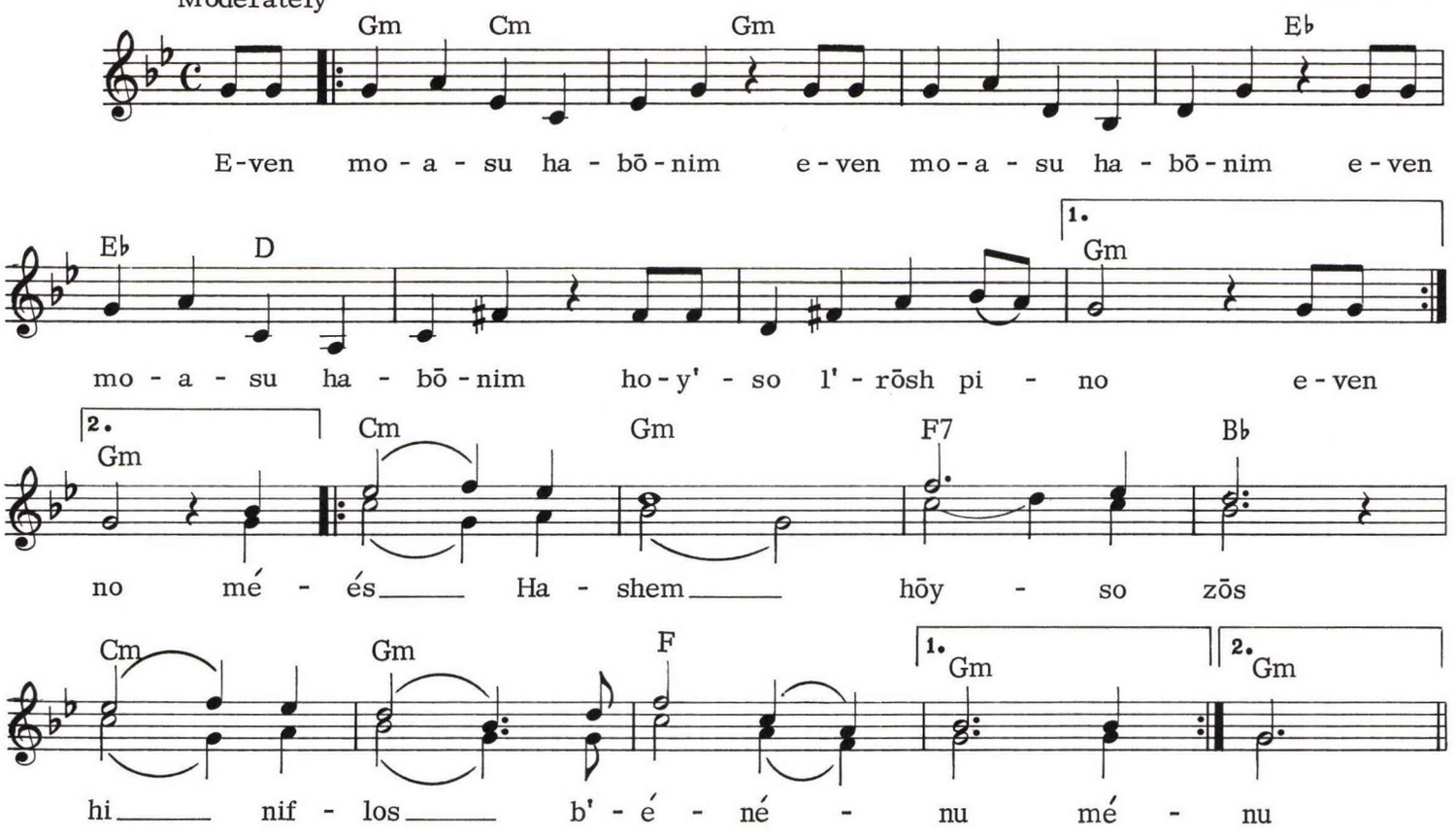
The right hand of the Lord does valiantly.
The Lord's right hand triumphs.

יְמִין יְיָ רוֹמֵמָה,
יְמִין יְיָ עֹשָׂה חָיִל.

80. EVEN MOASU

Psalms 118:22

Baruch Chait
Arr: V.P.



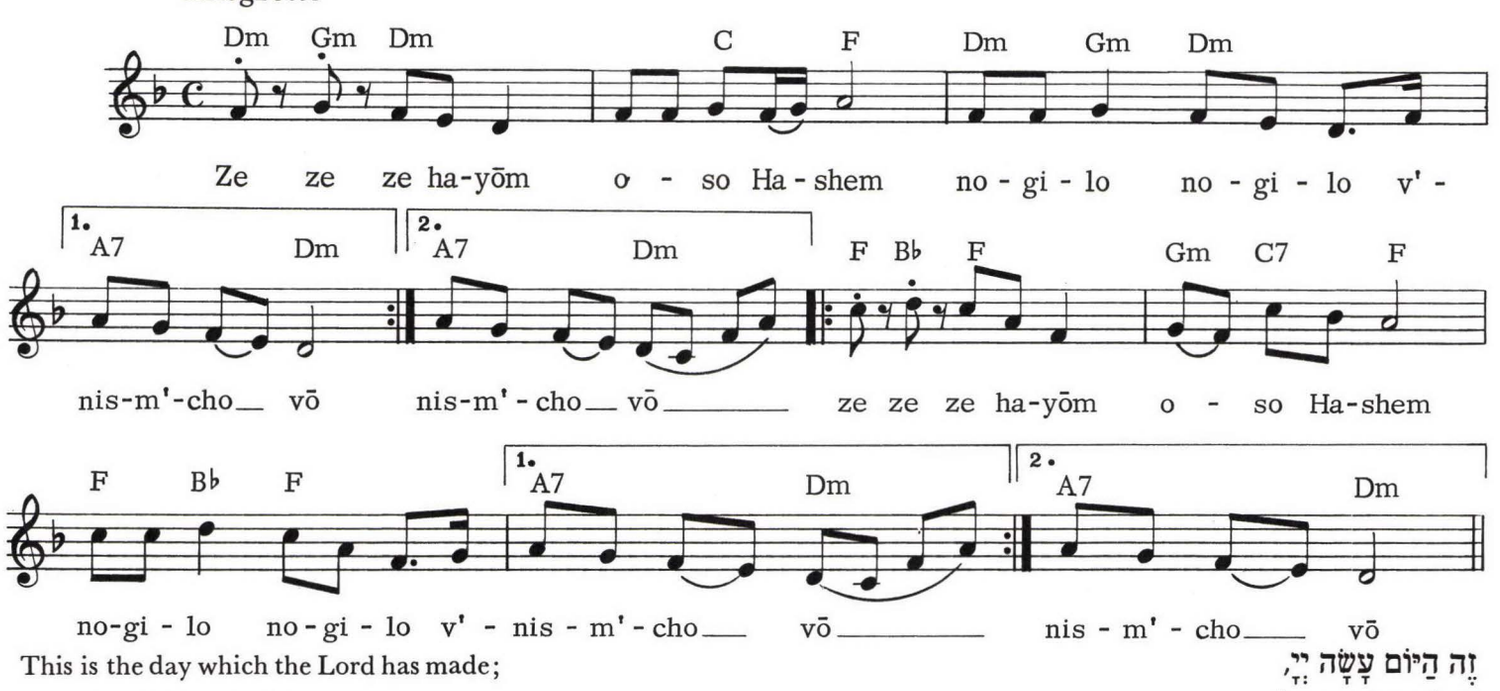
The stone which the builders rejected has become the chief cornerstone.
This is the Lord's doing; it is marvelous in our eyes.

אֶבֶן מָאֲסוּ הַבּוֹנִים, הָיְתָה לְרֹאשׁ פִּנָּה.
מֵאֵת יְיָ הָיְתָה זֹּאת; הִיא נִפְלָאת בְּעֵינֵינוּ.

81. ZE HAYŌM

Psalms 118:24

Skulaner
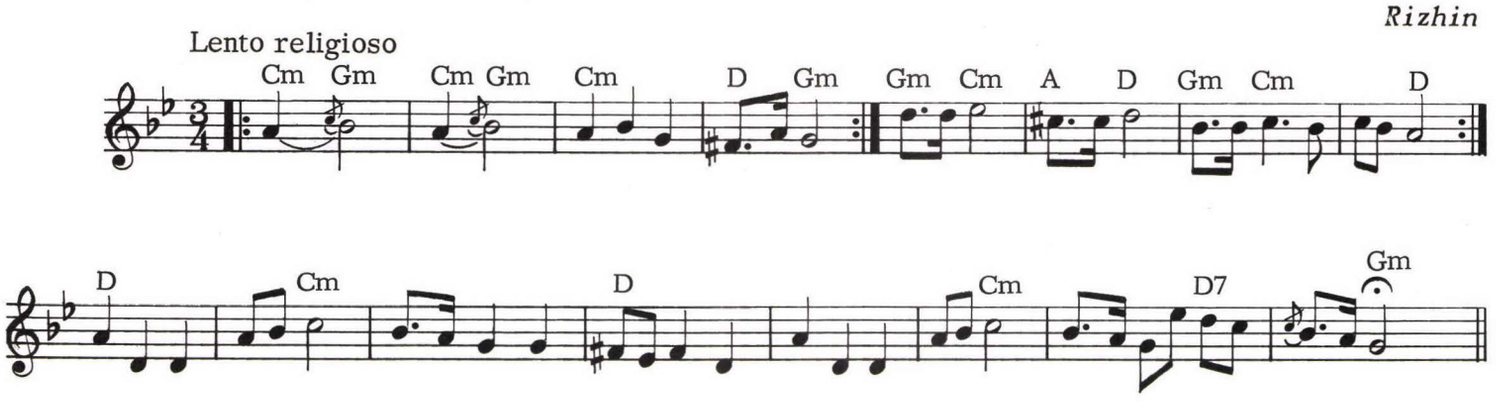


This is the day which the Lord has made;
let us be glad and rejoice on it.

זֶה הַיּוֹם עָשָׂה יְיָ,
נָגִילָה וְנִשְׂמְחָה בוֹ.
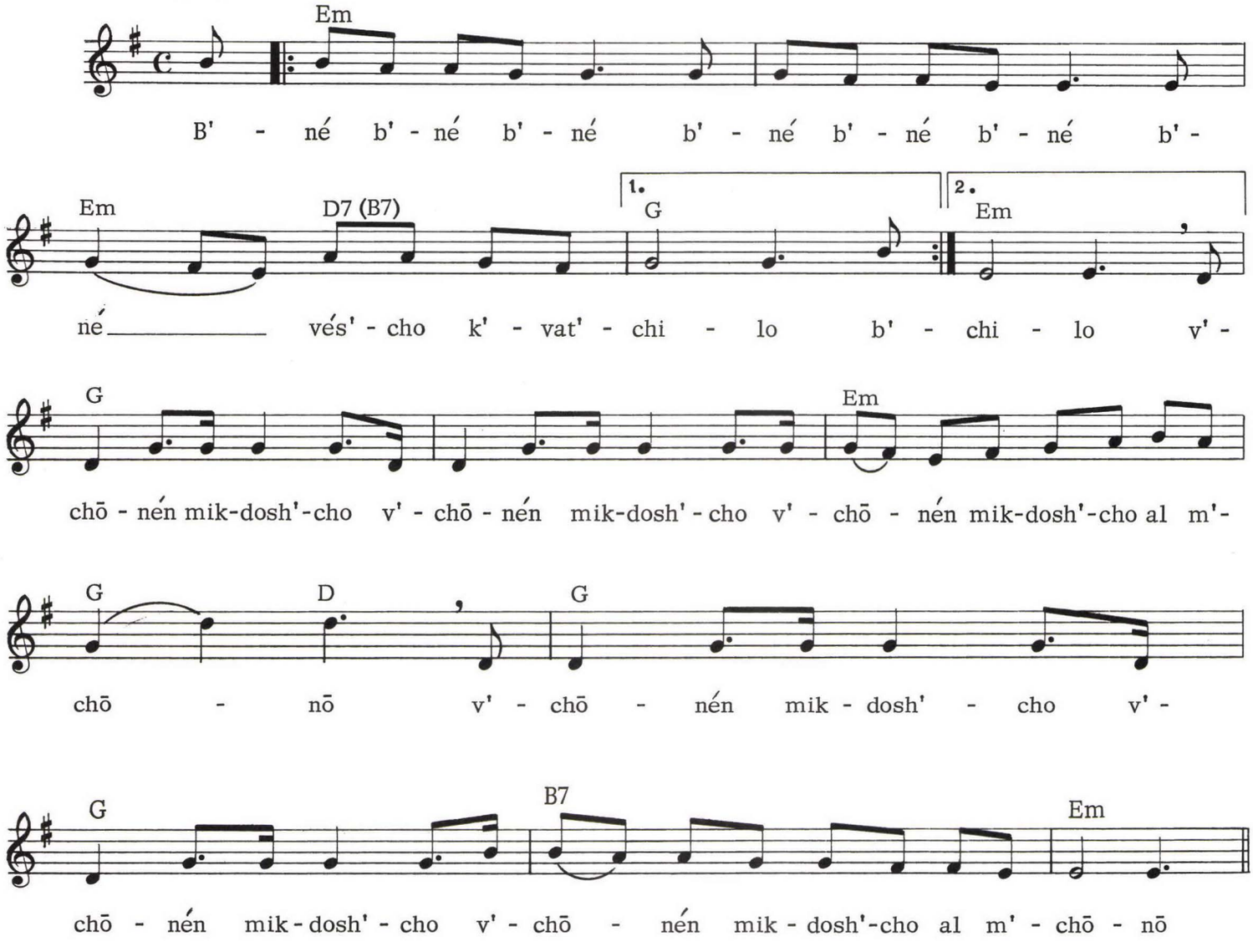
82. NIGUN (No. 6)

Rizhin



83. B'NÉ VÉSCHO (No. 1)

Boston
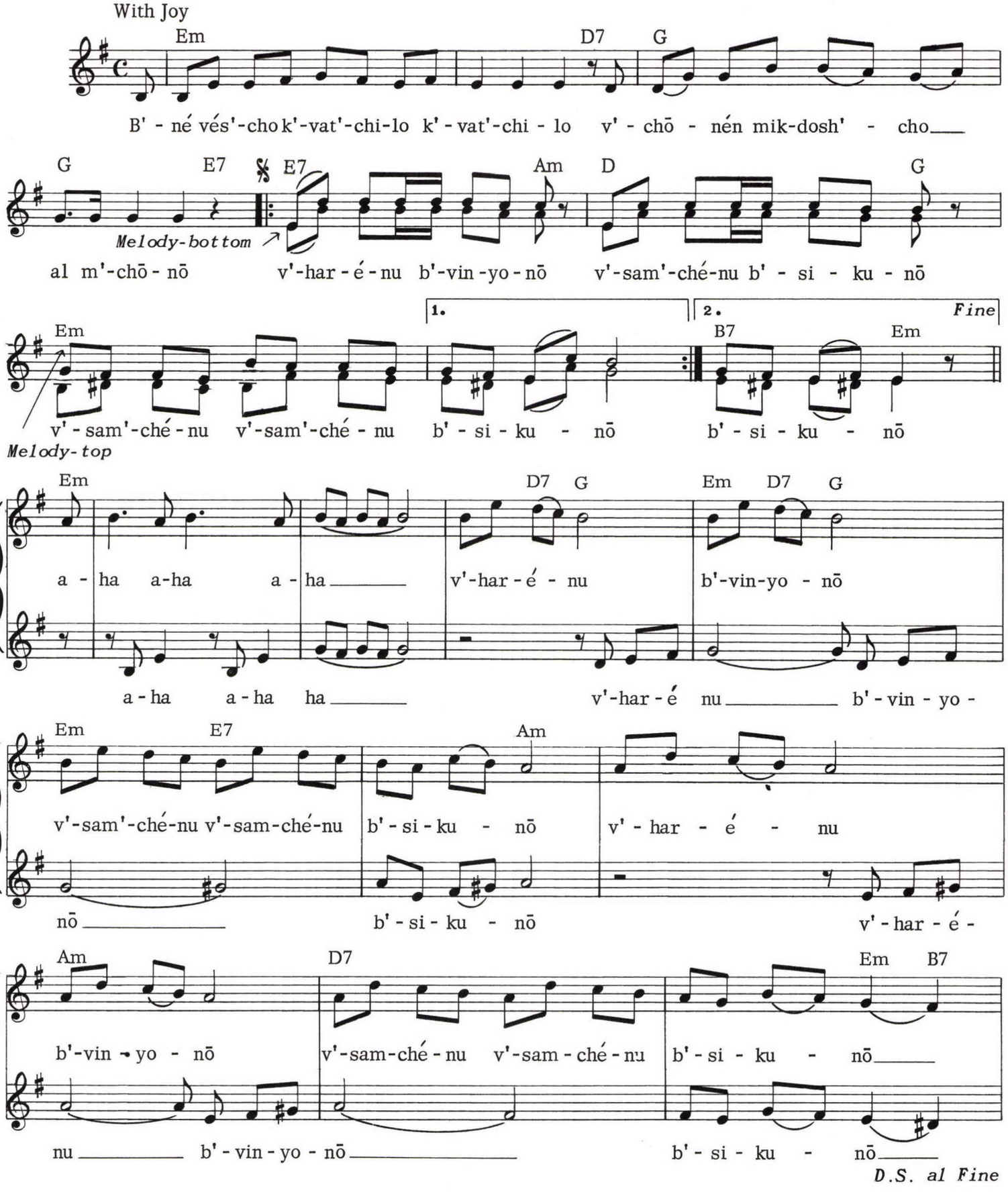


Rebuild thy Temple as of yore,
and set up thy sanctuary on its site.

בְּנֵה בֵיתְךָ כְּבַתְּחִלָּה,
וְכוֹנֵן מִקְדָּשְׁךָ עַל מְכוֹנוֹ,

84. B'NÉ VÉS'CHO (No. 2)

I. Fuchs

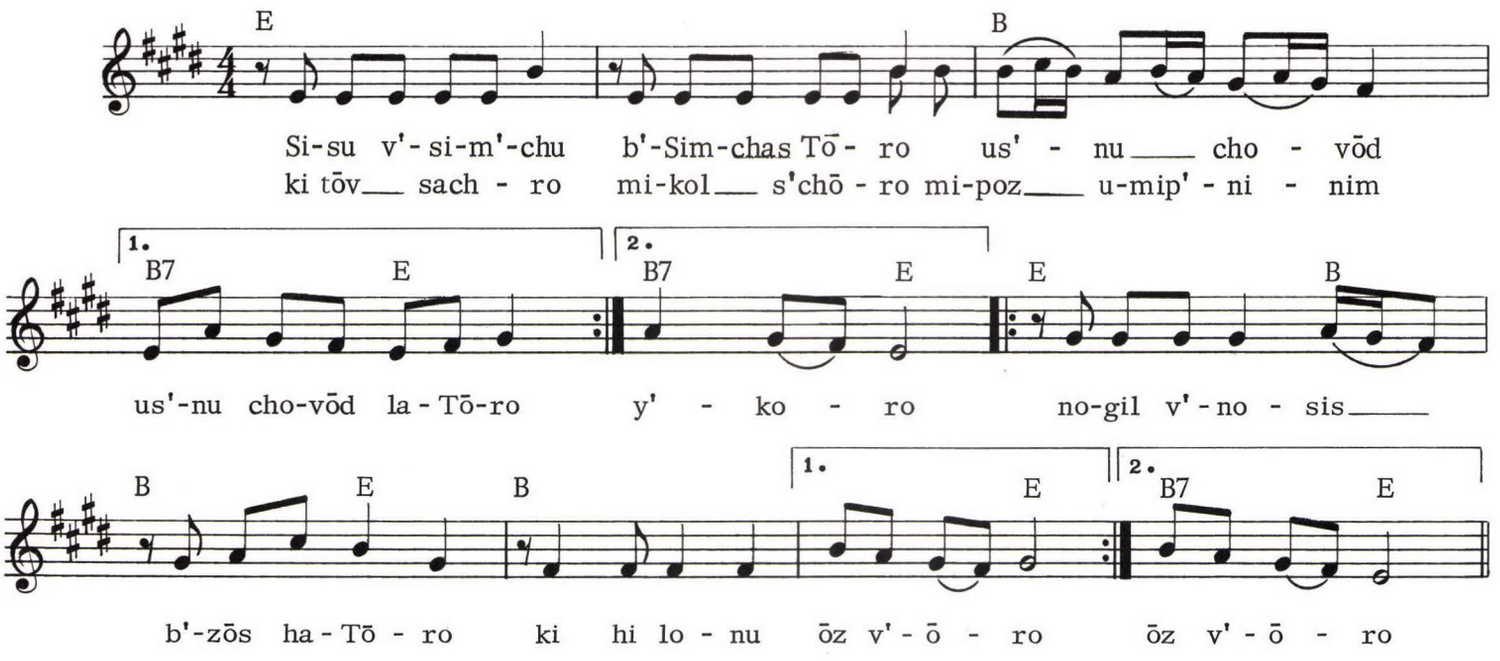


Rebuild thy Temple as of yore,
and set up thy sanctuary on its site.
Grant that we may see it rebuilt; gladden us by its restoration.

בְּנֵה בֵיתְךָ כְּבַתְּחִלָּה,
וְכוֹנֵן מִקְדָּשְׁךָ עַל מְכוֹנוֹ,
וְהַרְאֵנוּ בְּבִנְיָנוֹ וְשַׂמְּחֵנוּ בְּתִקּוּנוֹ.

85. SISU V'SIMCHU (No. 1)

Boston



Let us rejoice altogether on Simchas Torah

and give honor to God's Torah.

For it is far more worthy than all material things.

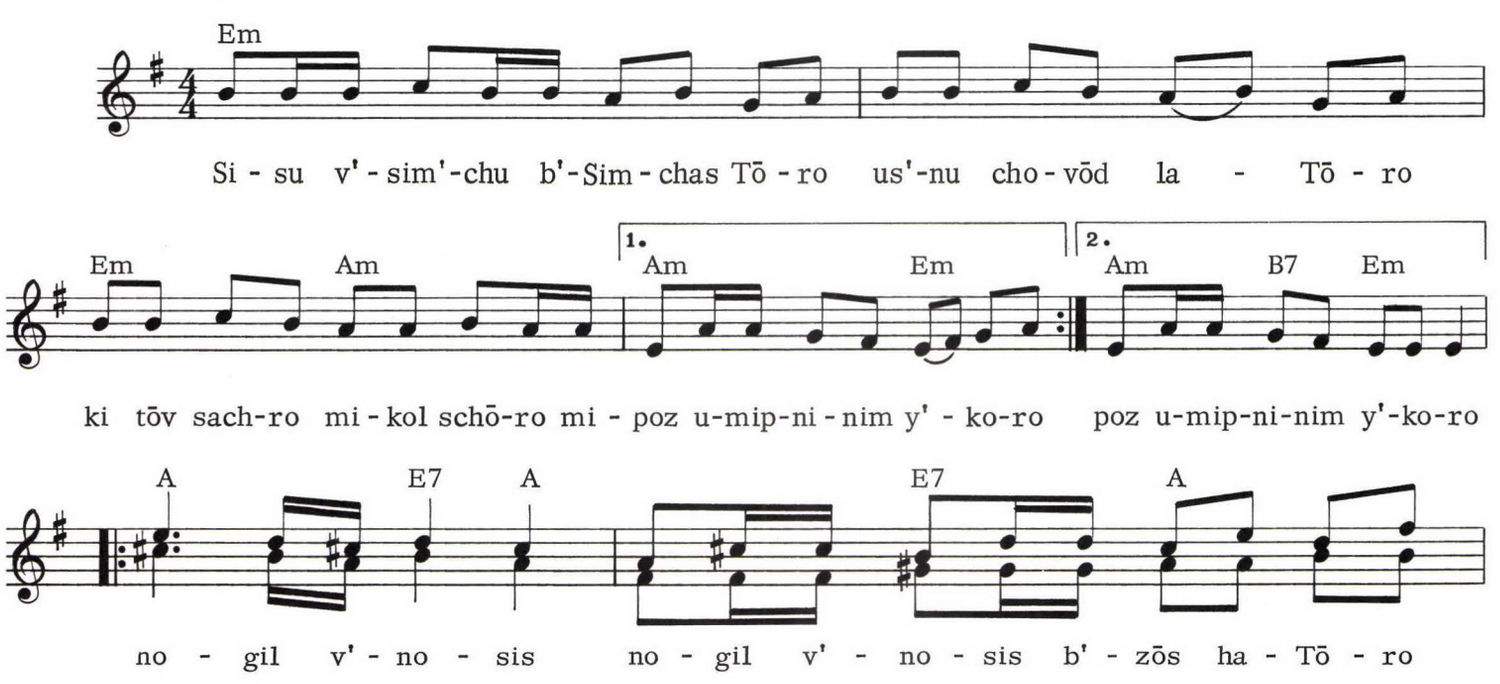
Let us exult in the Torah
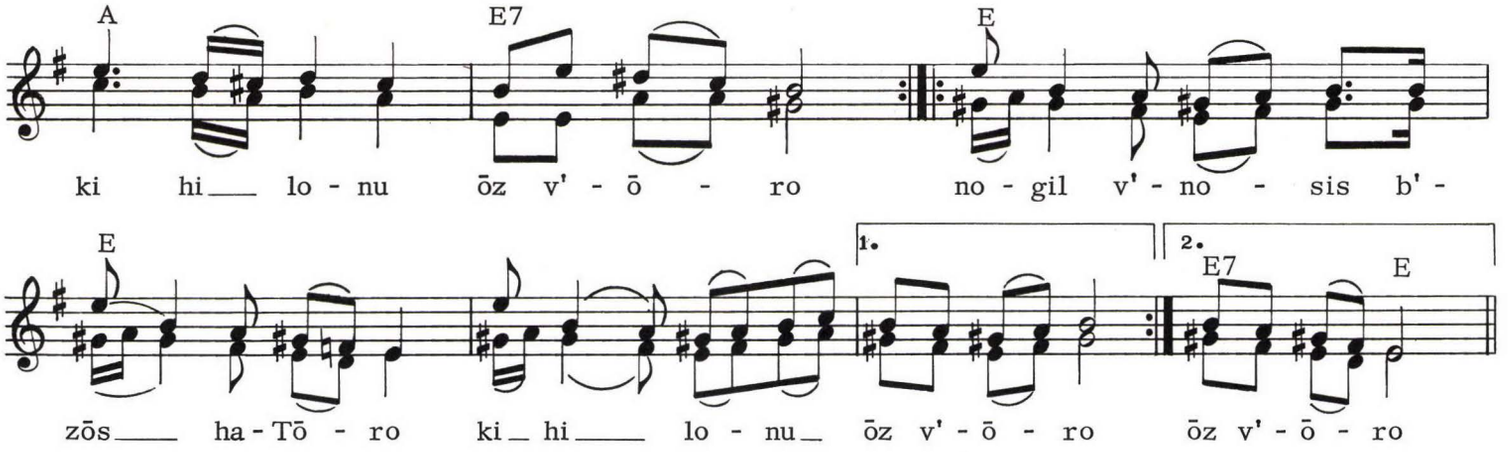
for She is our strength and our light.

שִׂישׂוּ וְשִׂמְחוּ בְּשִׂמְחַת תּוֹרָה
וּתְנוּ כָבוֹד לַתּוֹרָה
כִּי טוֹב סַחְרָהּ מִכָּל סְחוֹרָה
מִפָּז וּמִפְּנִינִים יְקָרָה
נָגִיל וְנָשִׂישׂ בְּזֹאת הַתּוֹרָה
כִּי הִיא לָנוּ עוֹז וְאוֹרָה.

86. SISU V'SIMCHU (No. 2)

Modzitz
Arr: H. Rothgarber





Let us rejoice altogether on Simchas Torah

and give honor to God's Torah.
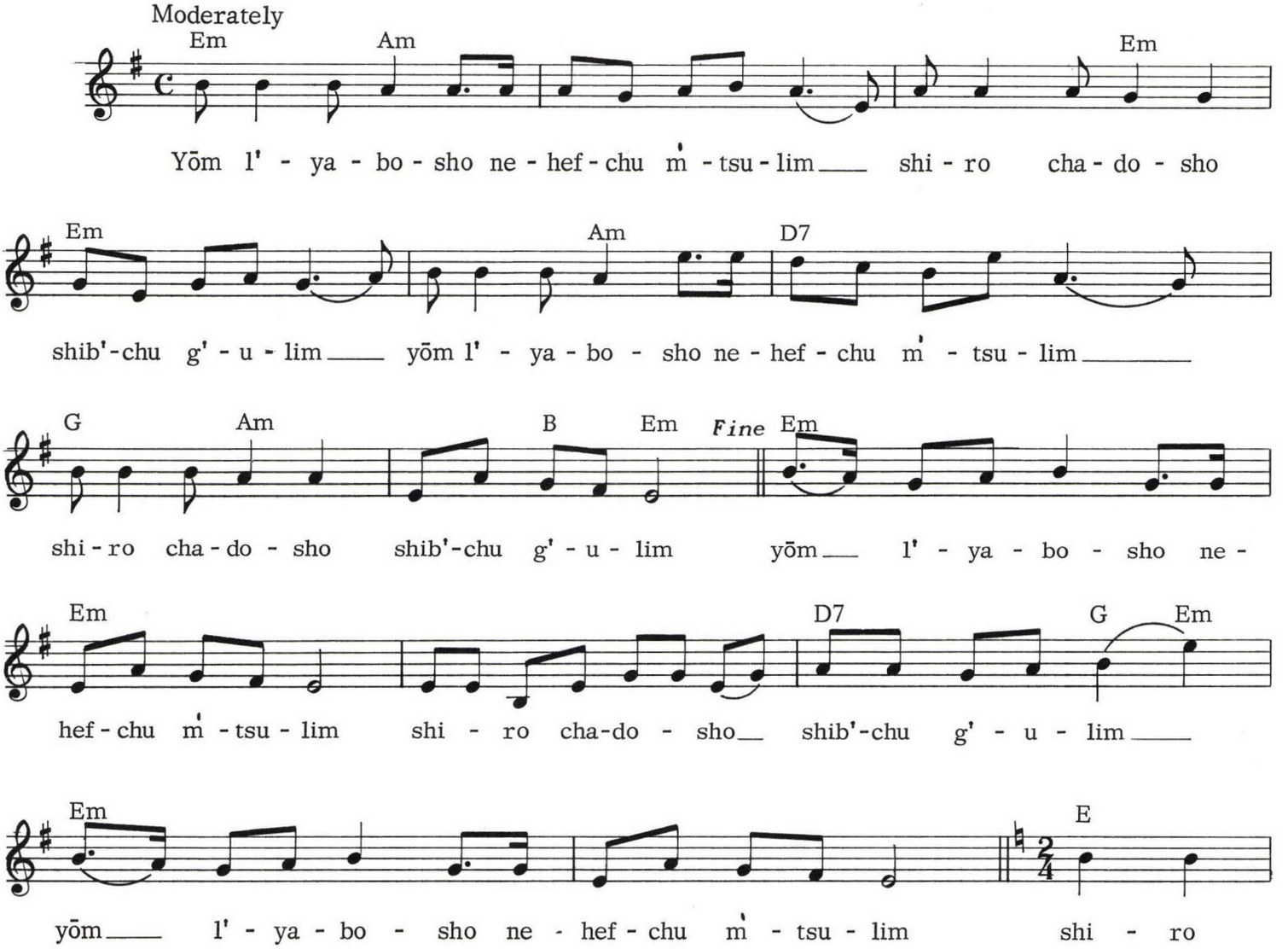
For it is far more worthy than all material things.
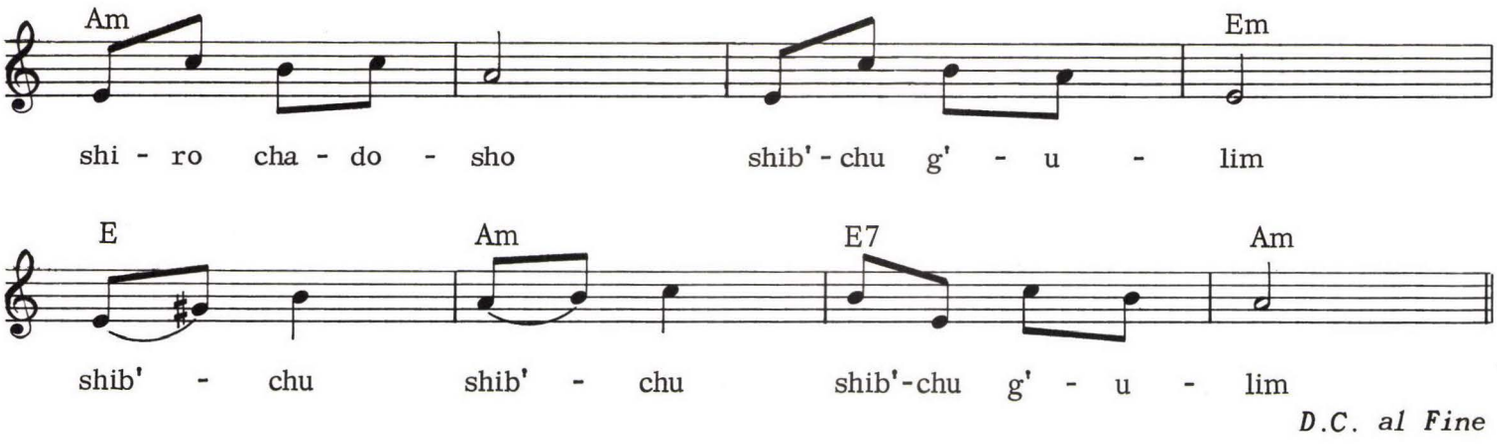
Let us exult in the Torah

for She is our strength and our light.

שִׂישׂוּ וְשִׂמְחוּ בְּשִׂמְחַת תּוֹרָה
וּתְנוּ כָבוֹד לַתּוֹרָה
כִּי טוֹב סַחְרָהּ מִכָּל סְחוֹרָה
מִפָּז וּמִפְּנִינִים יְקָרָה
גָּגִיל וְנָשִׂישׂ בְּזוֹאת הַתּוֹרָה
כִּי הִיא לָנוּ עוֹז וְאוֹרָה.

87. SHIRO CHADOSHO
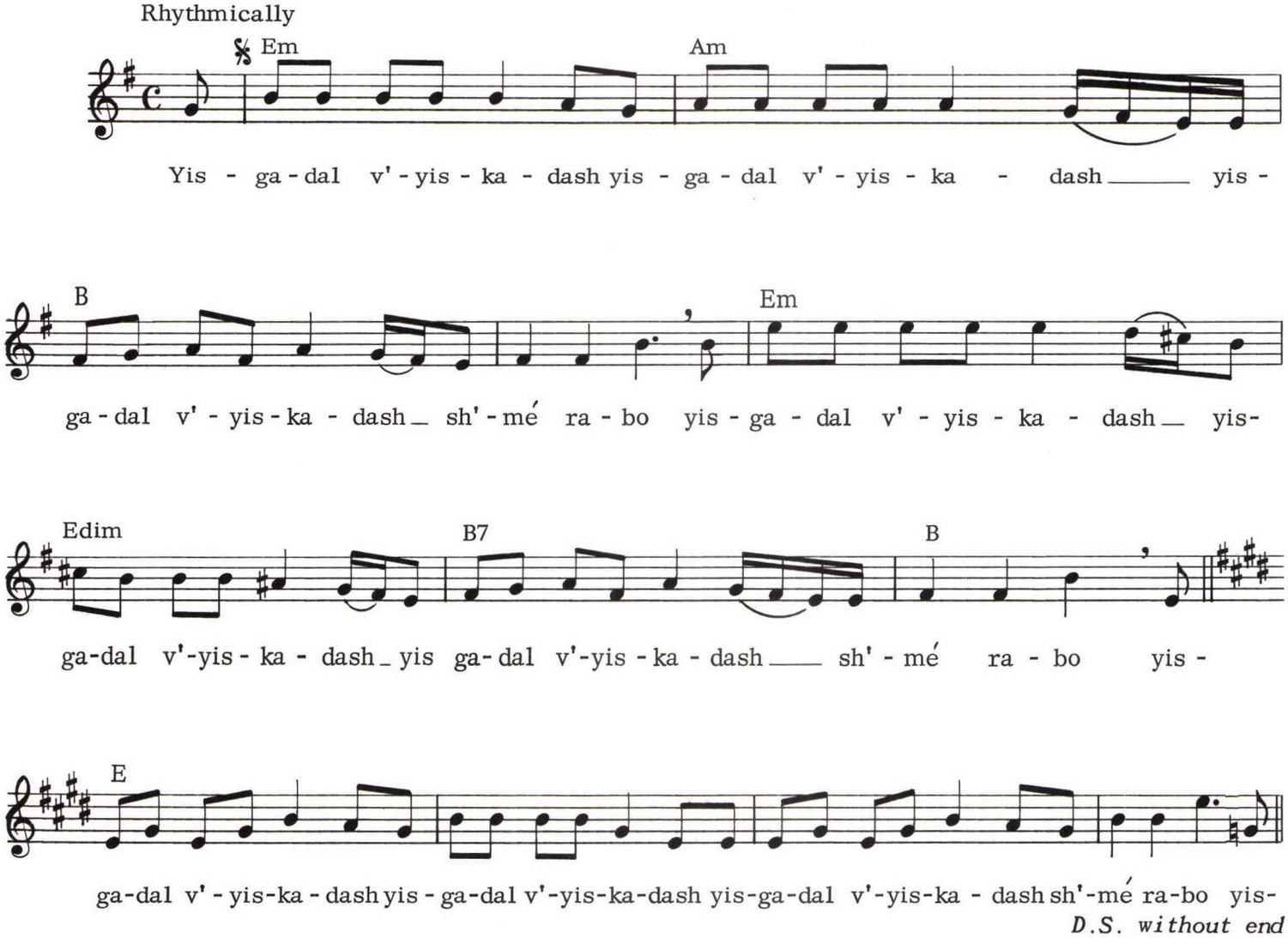




D.C. al Fine

The day in which the depths of the sea turned into dry land
the redeemed people sang a new song.

יוֹם לְיַבָּשָׁה נֶהֶפְכוּ מְצוּלִים
שִׁירָה חֲדָשָׁה שִׁבְּחוּ גְאוּלִים

88. YISGADAL

Ropshitz



D.S. without end

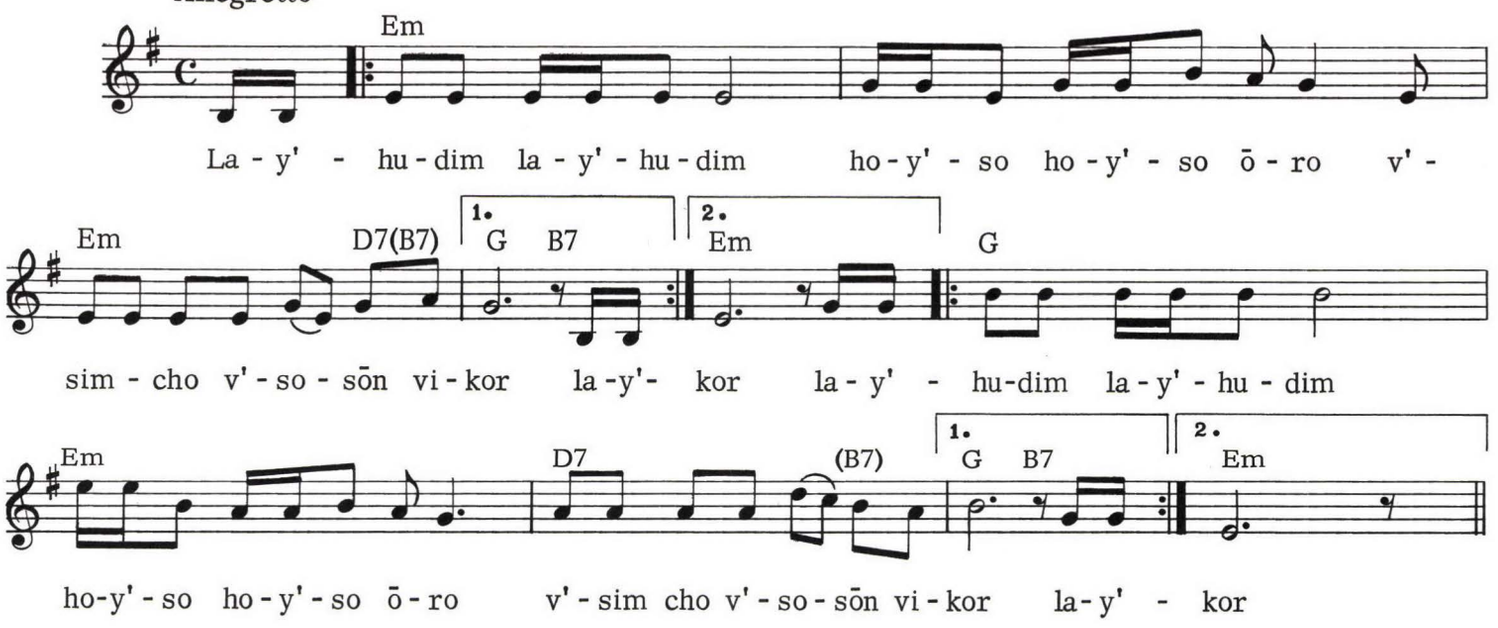
Glorified and sanctified be God's great name.

יִתְגַּדַּל וְיִתְקַדַּשׁ שְׁמֵהּ רַבָּא

89. LA-Y'HUDIM (No. 1)

Esther 8:16

Skulaner
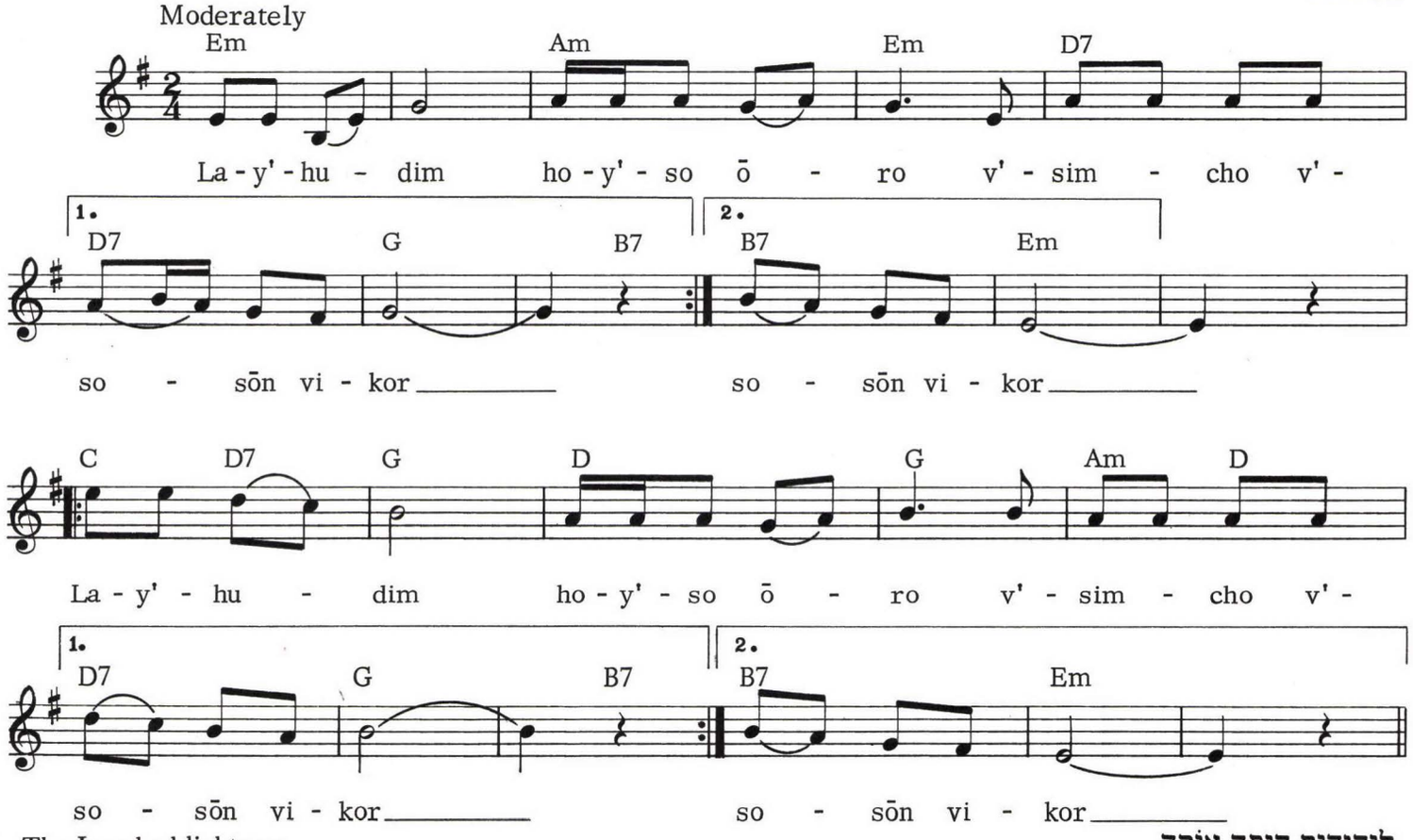


The Jews had lightness
and joy, gladness and honor.

לַיְּהוּדִים הָיְתָה אוֹרָה
וְשִׂמְחָה, וְשָׂשׂוֹן וְיִקָר.

90. LA-Y'HUDIM (No. 2)

Esther 8:16

Boston



The Jews had lightness
and joy, gladness and honor.
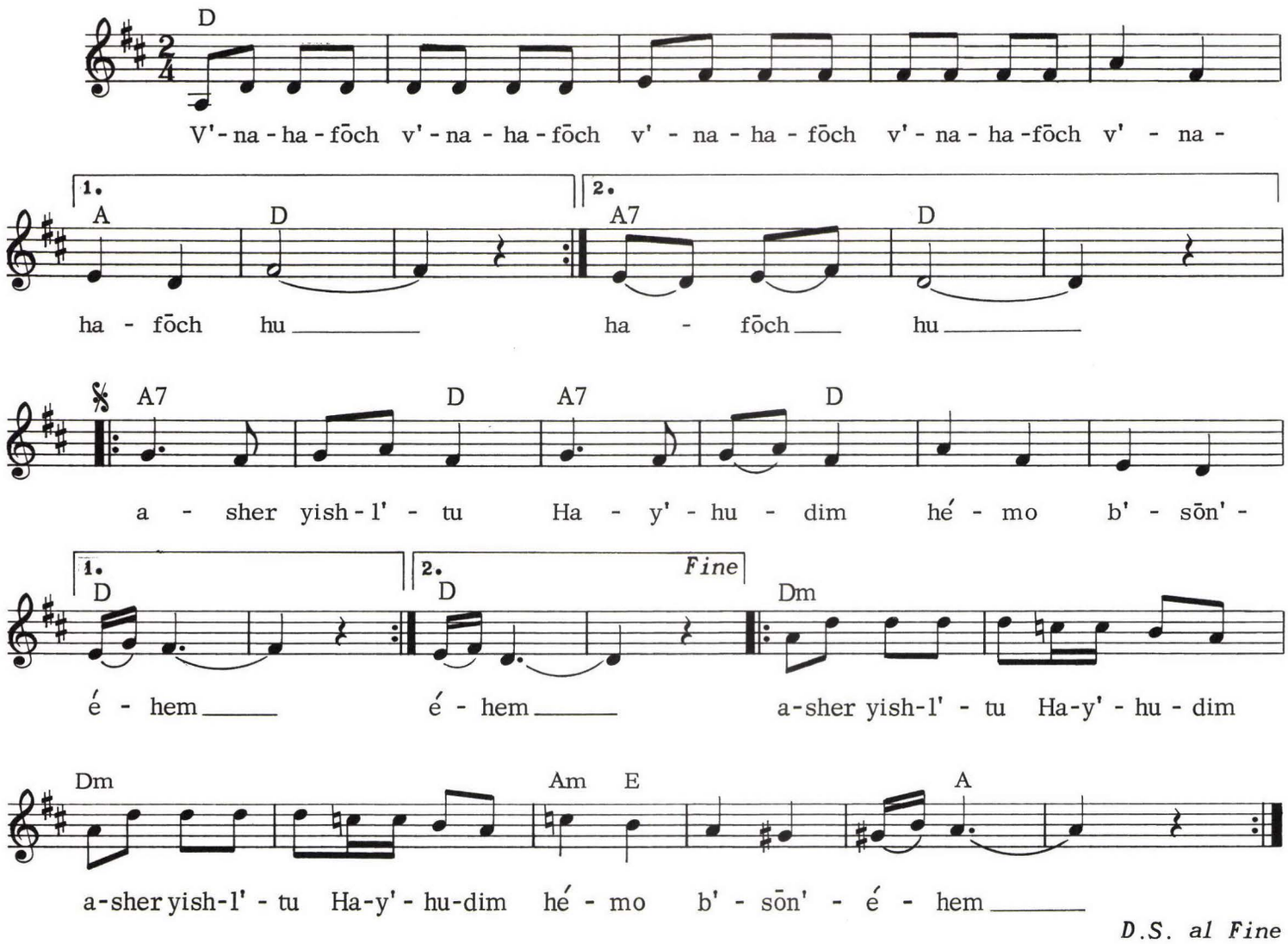
לַיְּהוּדִים הָיְתָה אוֹרָה
וְשִׂמְחָה, וְשָׂשׂוֹן וְיִקָר.

91. V'NAHAFŌCH (No. 1)

Esther 9:1

Bobov

In a playful manner



D.S. al Fine

It was turned to the contrary, that the Jews had rule over them that hated them.

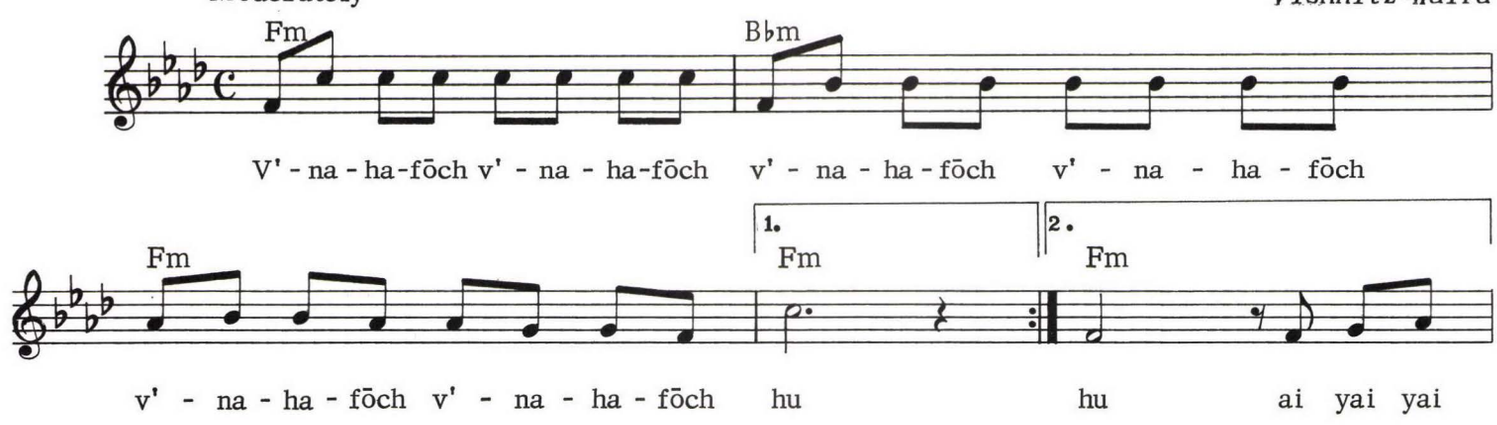
וְנַהֲפוֹךְ הוּא אֲשֶׁר יִשְׁלְטוּ הַיְהוּדִים הֵמָּה בְּשֹׂנְאֵיהֶם.

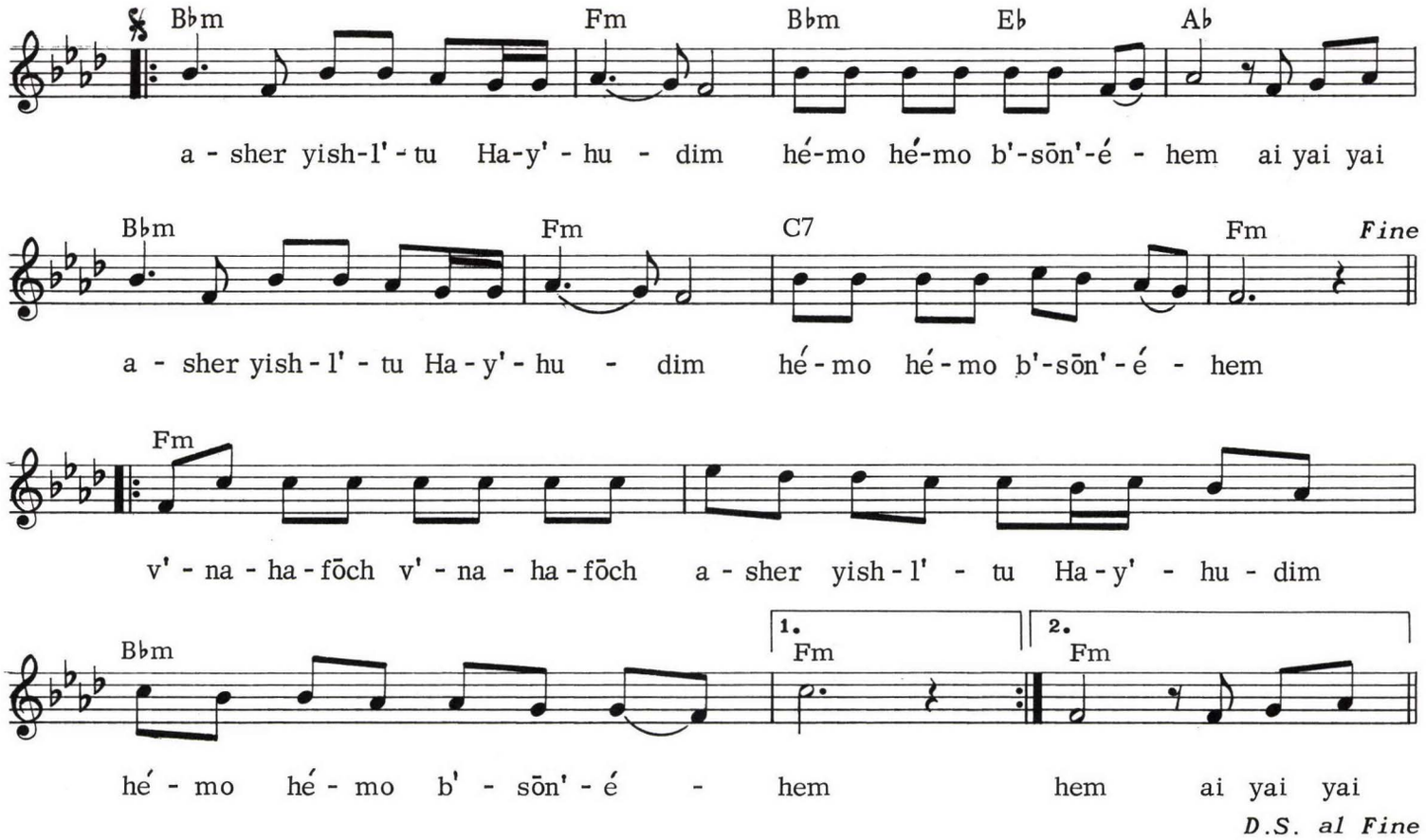
92. V'NAHAFŌCH (No. 2)

Esther 9:1

Chaim Banet
Yishnitz-Haifa

Moderately



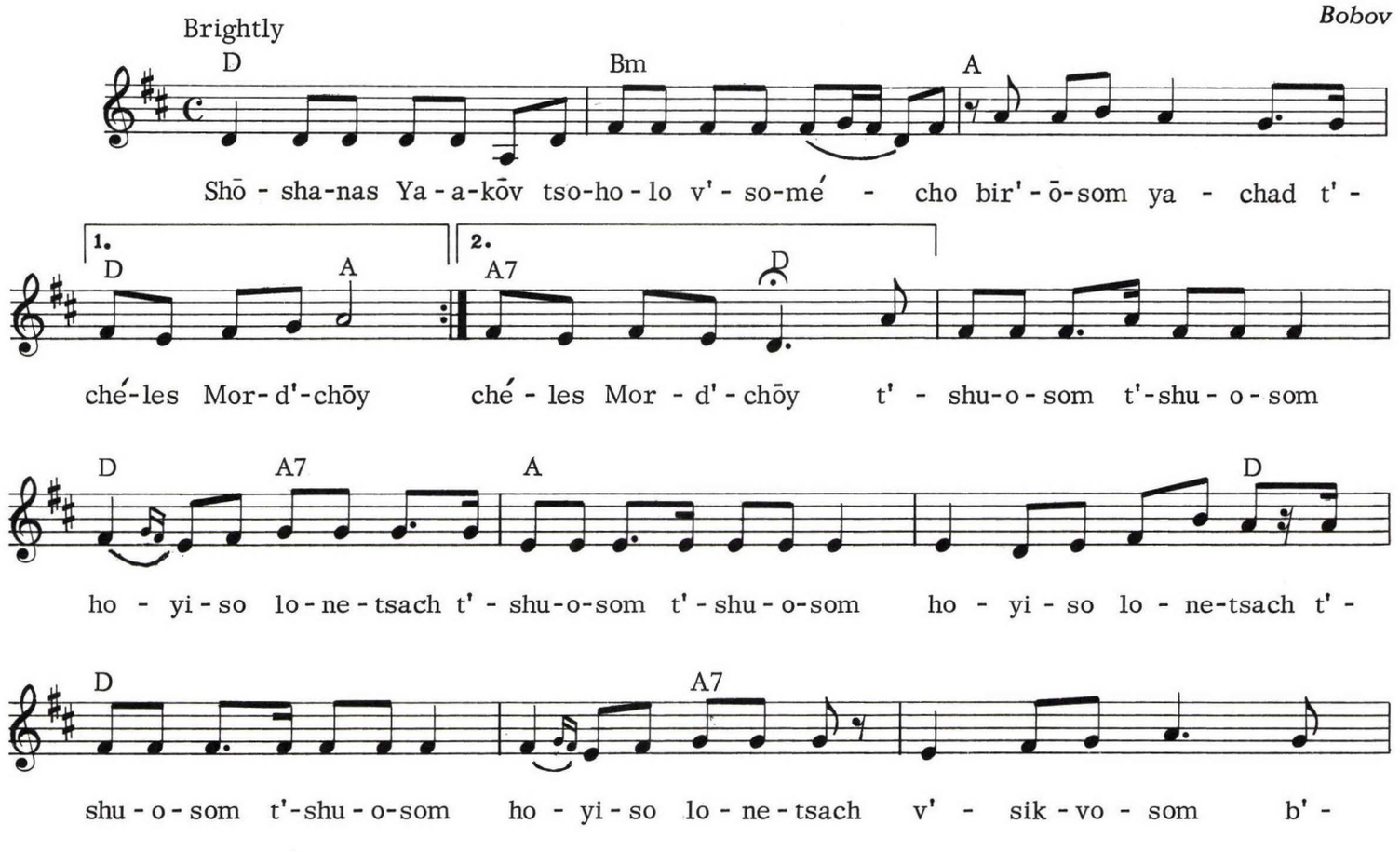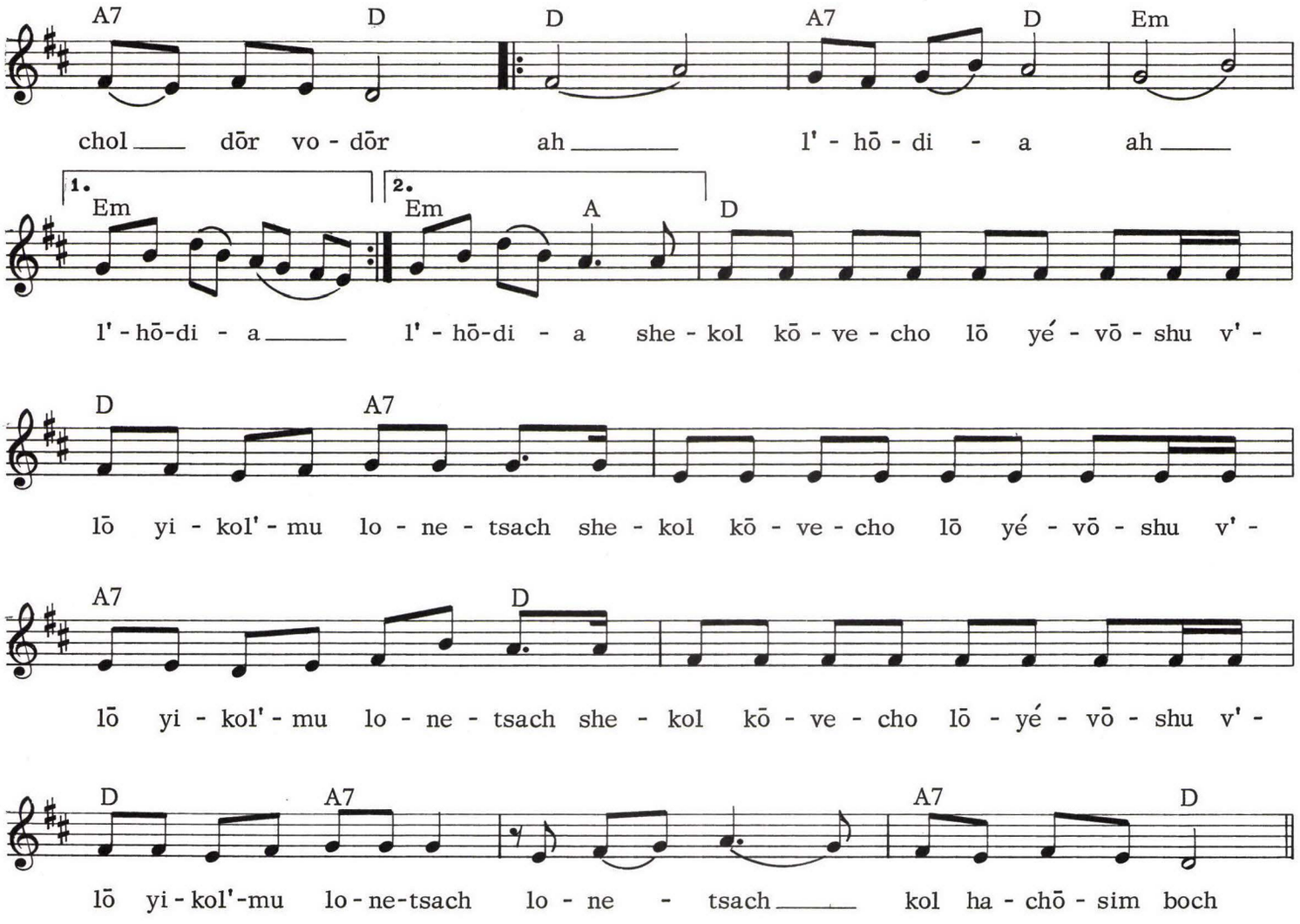


וְנַהֲפוֹךְ הוּא אֲשֶׁר יִשְׁלְטוּ הַיְהוּדִים
הֵמָּה בְּשׂנְאֵיהֶם.

It was turned to the contrary, that the Jews had rule over them that hated them.

93. SHŌSHANAS YAAKŌV

Bobov
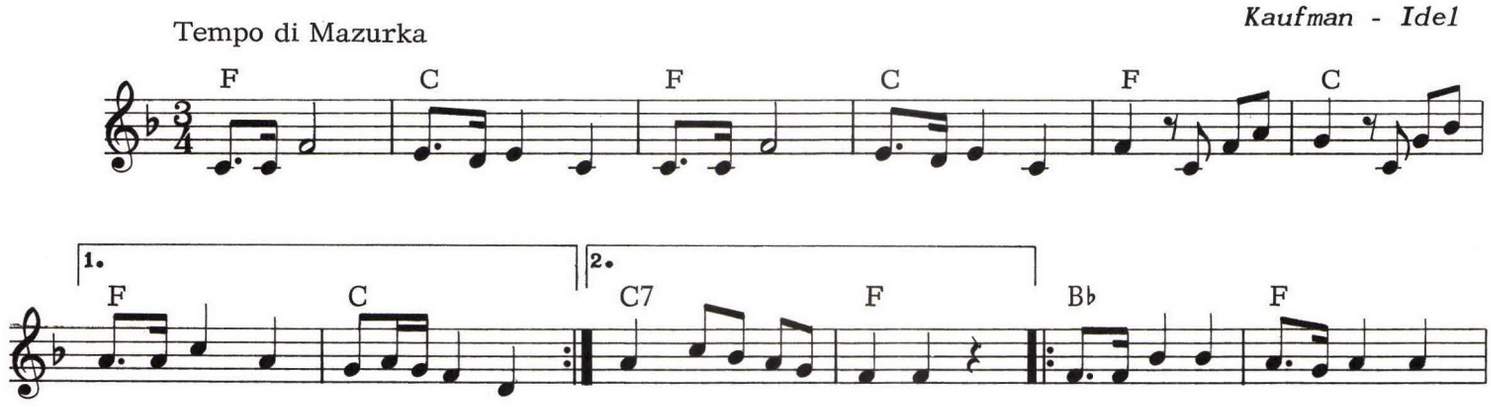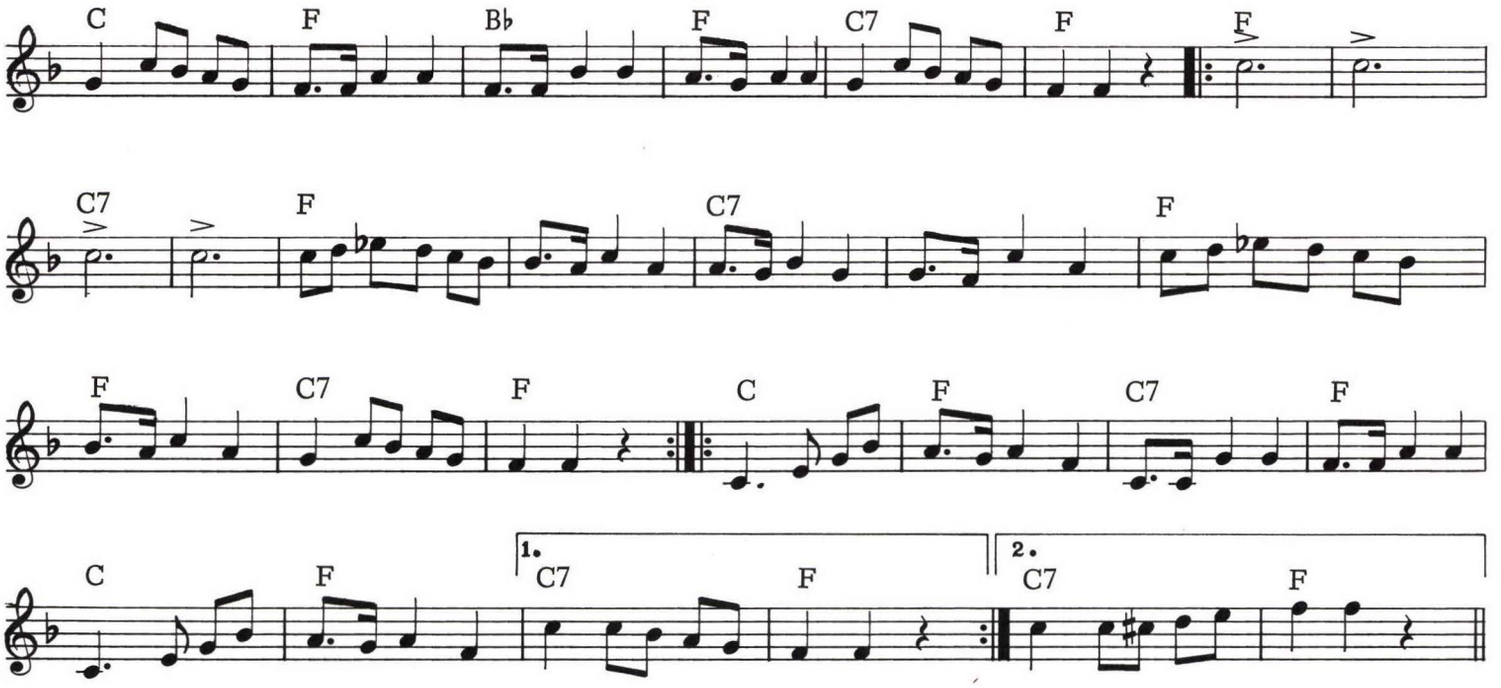




The lily of Jacob rejoiced and was glad
when Mordechai was soon seen robed in purple.
Thou hast ever been Israel's salvation
and their hope in every generation,
to make known that all who hope in thee shall not be ashamed;
neither shall any be confounded who put their trust in thee.

שׁוֹשַׁנַּת יַעֲקֹב צָהֲלָה וְשָׂמֵחָה
בְּרְאוֹתָם יַחַד תְּכֵלֶת מָרְדְּכָי.
תְּשׁוּעָתָם הָיִיתָ לָנֶצַח
וְתִקְוָתָם בְּכָל־דּוֹר וָדוֹר.
לְהוֹדִיעַ שֶׁכָּל־קוֹיֶיךָ לֹא יֵבֹשׁוּ
וְלֹא יִכָּלְמוּ לָנֶצַח כָּל־הַחוֹסִים בָּךְ.

94. NIGUN (No. 7) "Mazurka"

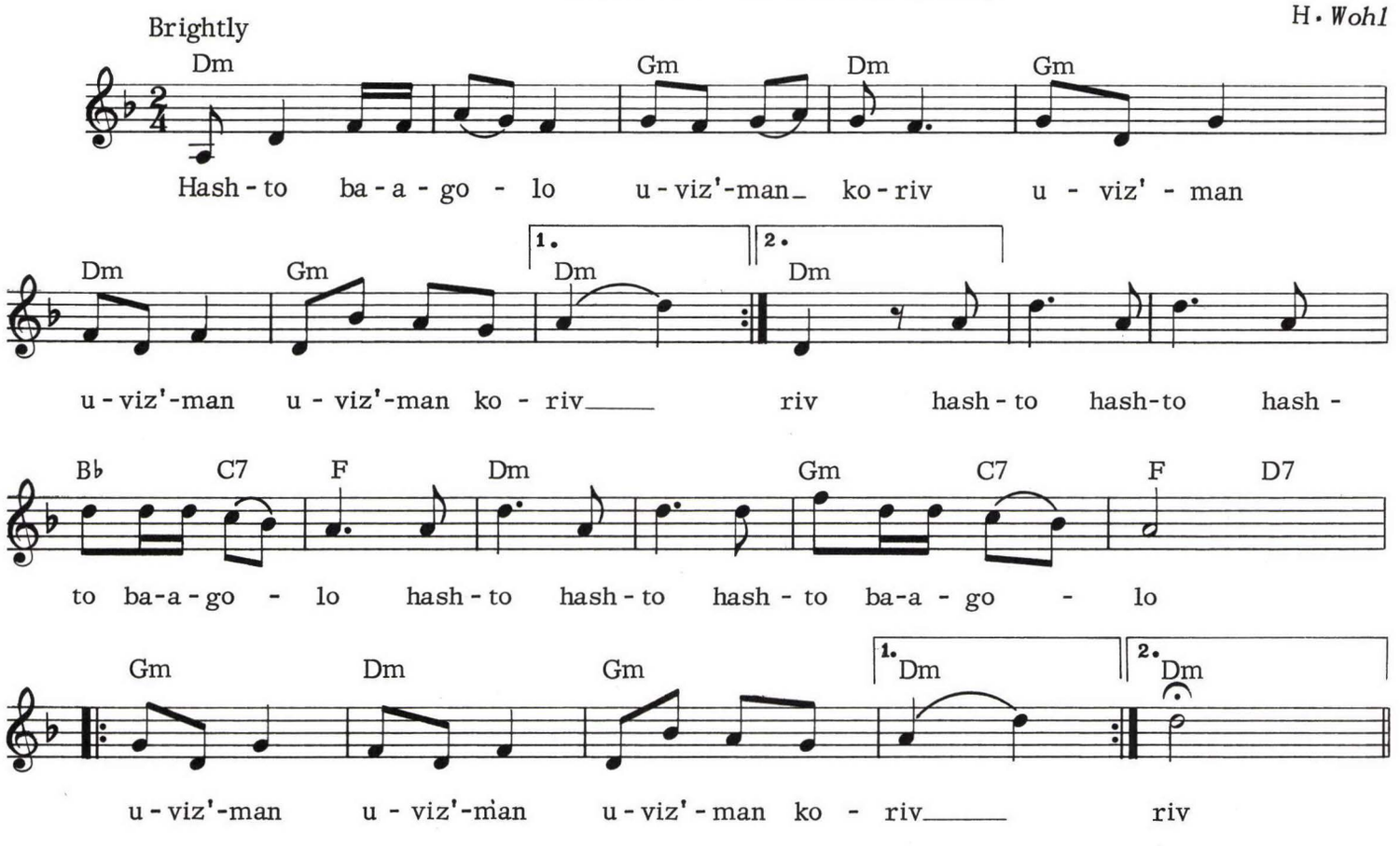
Modzitz
Kaufman - Idel





95. HASHTO BAAGOLO

H. *Wohl*



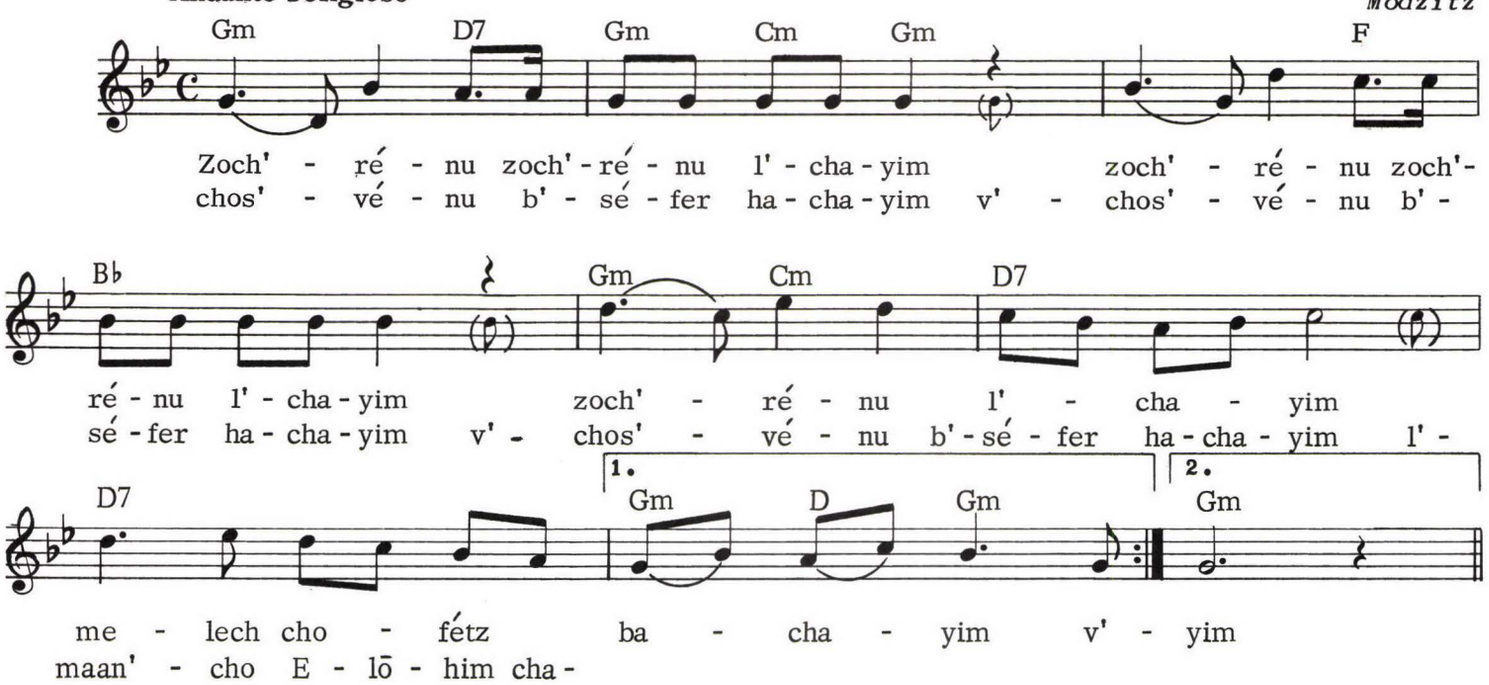
Speedily and very soon;
and let us say Amen.

הַשְׁתָּא בַּעֲגָלָא וּבִזְמַן קָרִיב,
וְנֹאמַר אָמֵן.

96. ZOCHRÉNU

Andante religioso

Modzitz
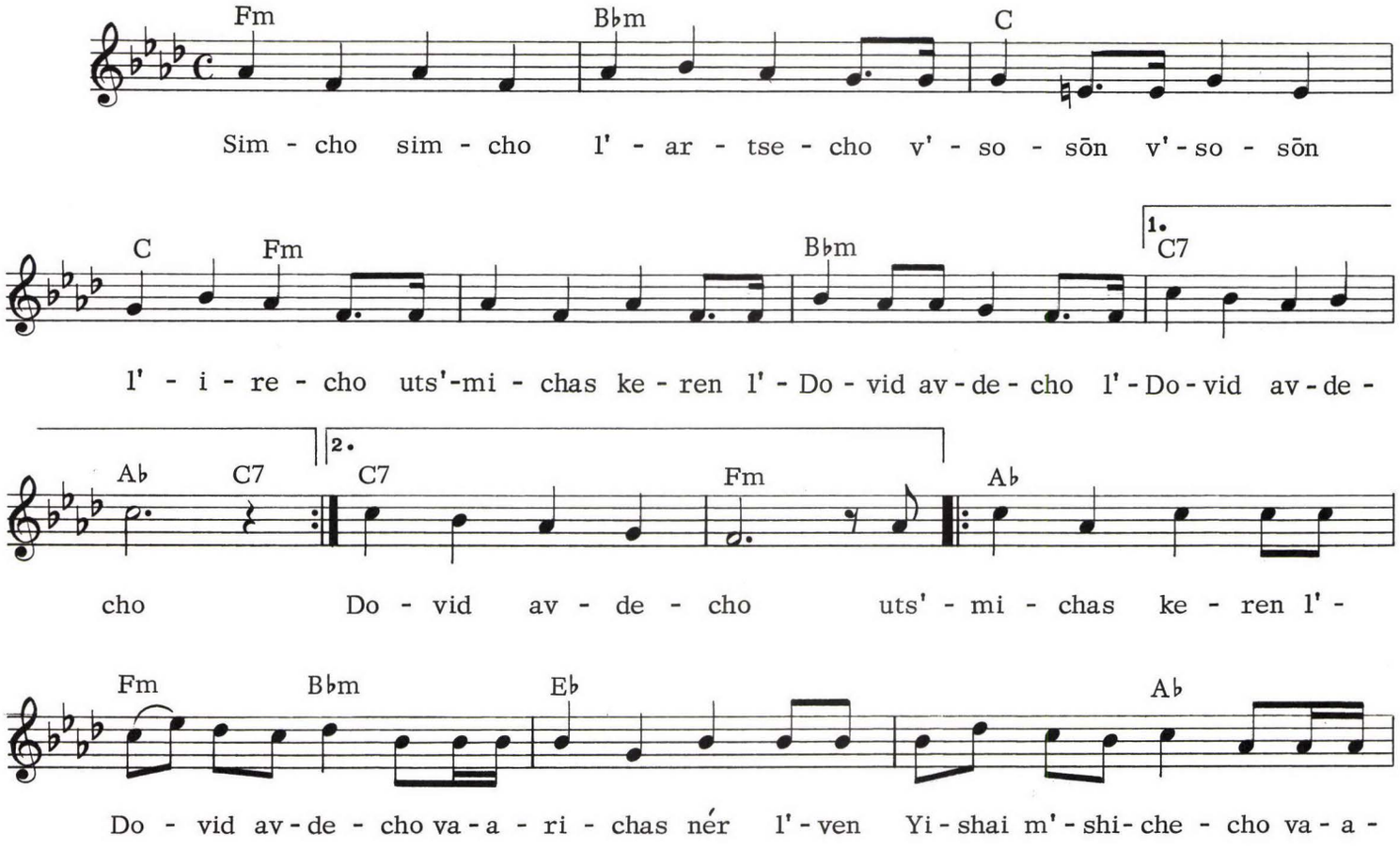


זָכְרֵנוּ לְחַיִּים, מֶלֶךְ חָפֵץ בַּחַיִּים,
וְכָתְבֵנוּ בְּסֵפֶר הַחַיִּים,
לְמַעַנְךָ אֱלֹהִים חַיִּים.

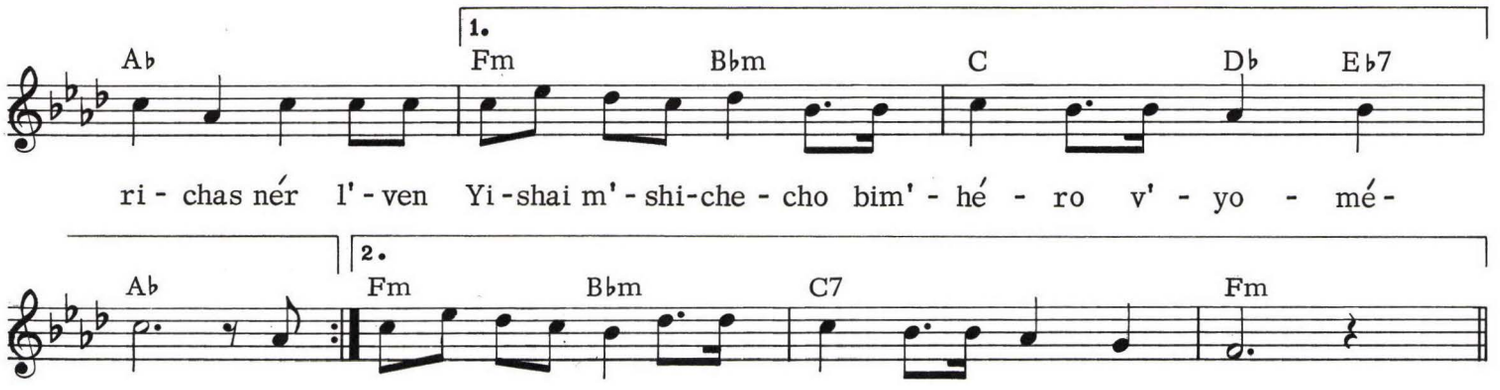
Remember us to life, O King who delightest in life;
inscribe us in the book of life
for thy sake, O living God.

97. SIMCHO L'ARTSECHO

Moderato

Boston

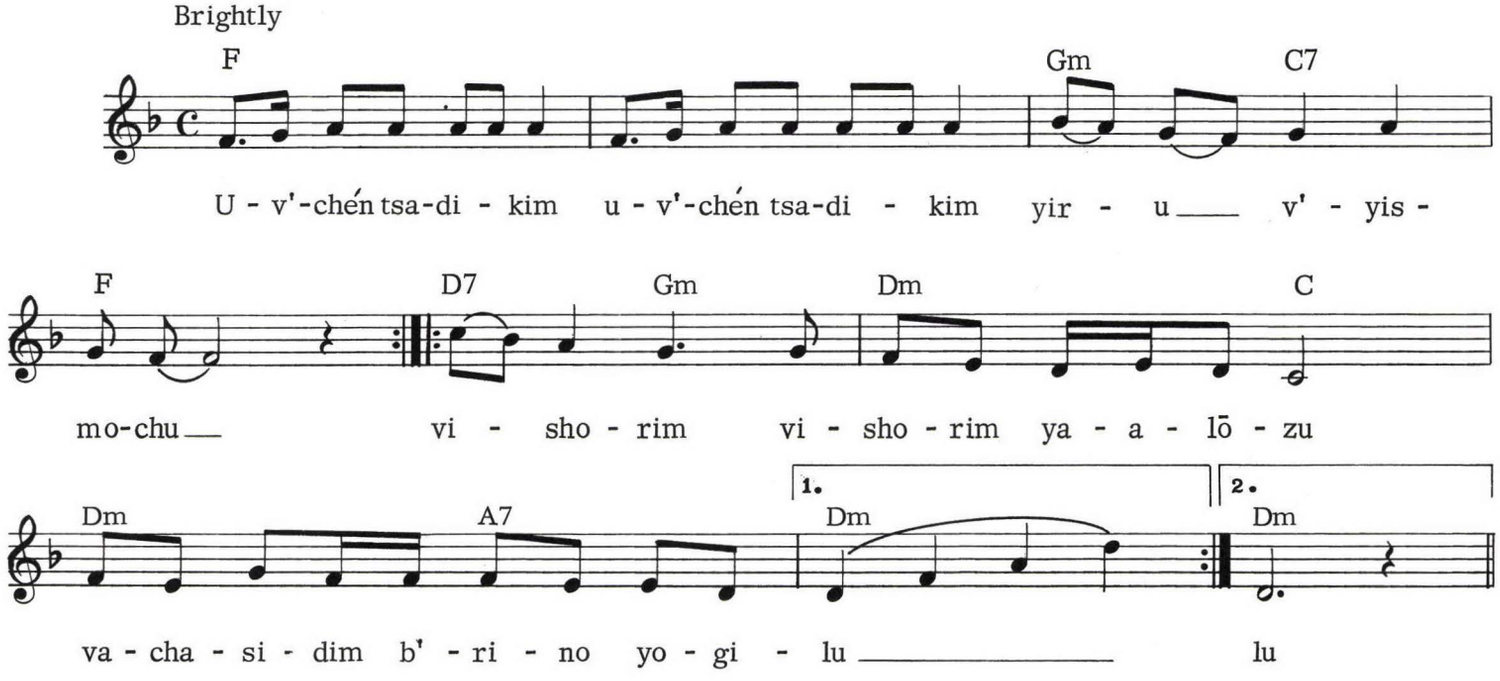




Joy to thy land, gladness to thy city,
a flourishing horn unto David thy servant,
and a constant light unto the son of Jesse,
thine annointed, speedily in our days.

שִׂמְחָה לְאַרְצֵךְ וְשָׂשׂוֹן לְעִירֵךְ
וּצְמִיחַת קֶרֶן לְדָוִד עַבְדֶּךָ
וַעֲרִיכַת נֵר לְבֶן יִשַׁי מְשִׁיחֶךָ
בִּמְהֵרָה בְיָמֵינוּ.

98. UV'CHÉN TSADIKIM

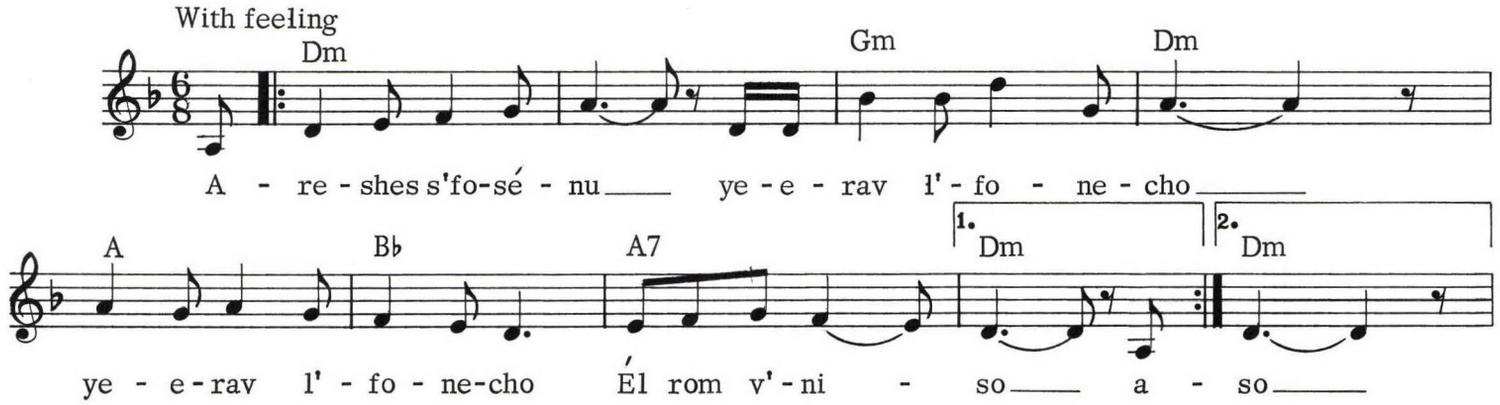


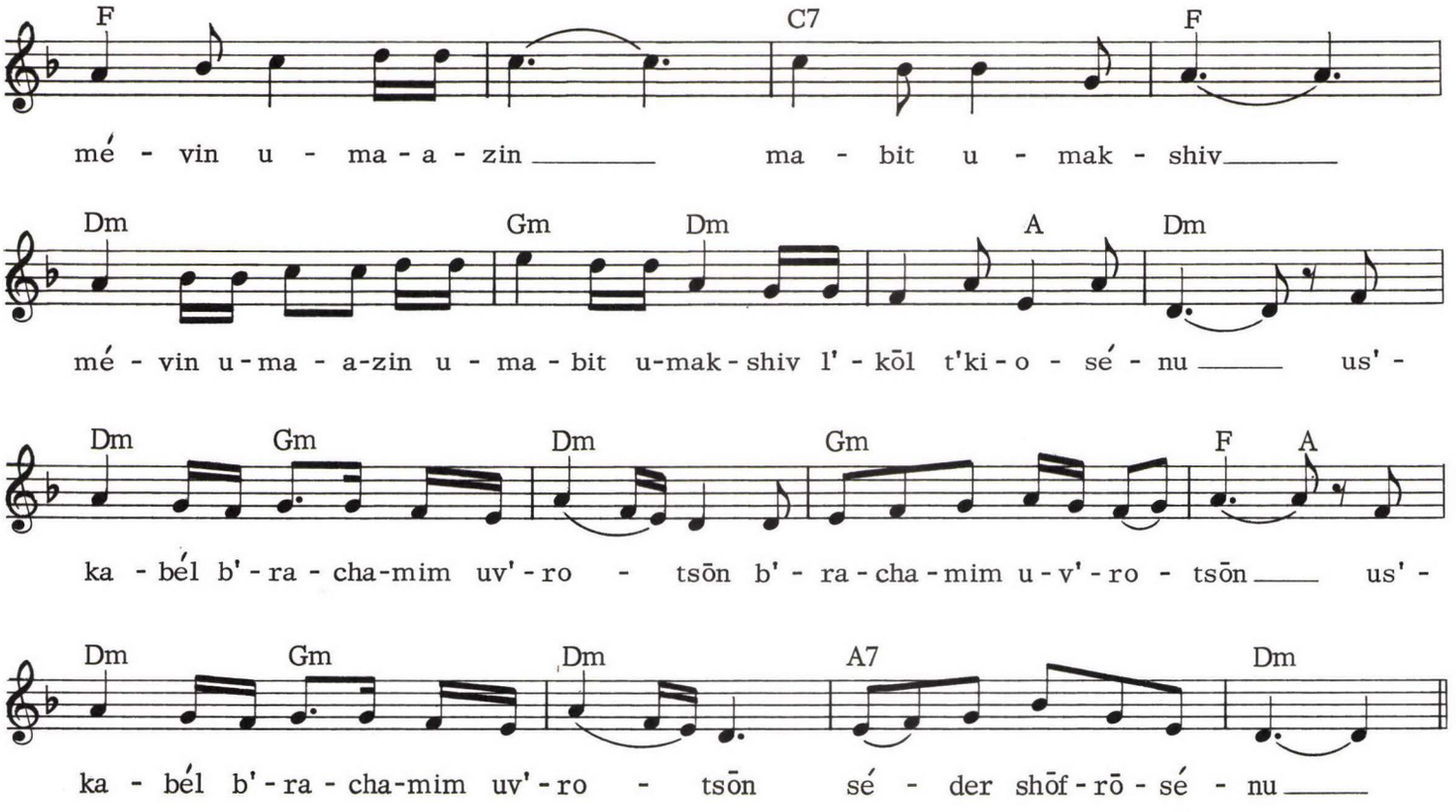
Then shall the just see and be glad,
the upright shall exult,
the pious shall rejoice in song.

וּבְכֵן צַדִּיקִים יִרְאוּ וְיִשְׂמָחוּ
וְיָשָׁרִים יַעֲלוֹזוּ
וַחֲסִידִים בְּרִנָּה יָגִילוּ.

99. ARESHES S'FOSÉNU

Modzitz



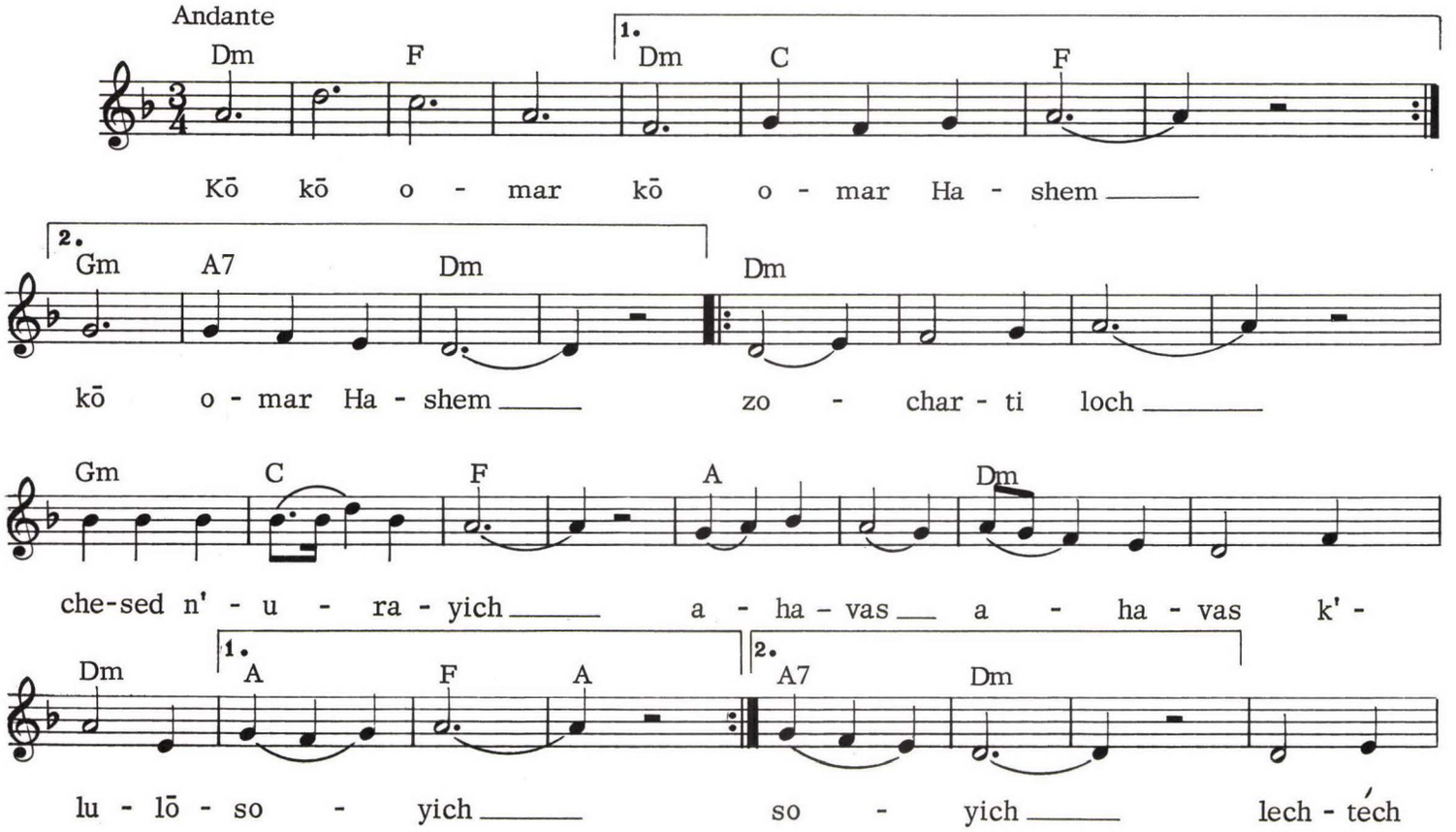


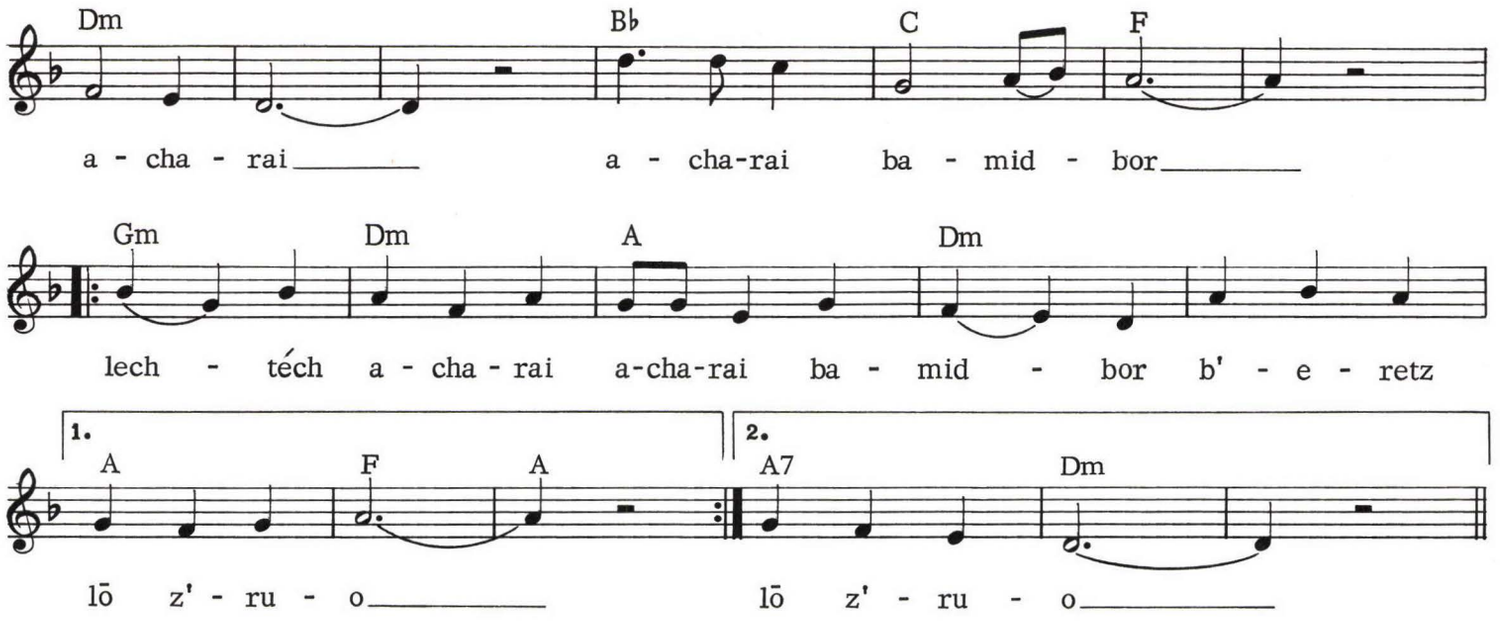
May the entreaty of our lips find favor in thy presence,
most high and exalted God, who understands and hears,
who regards and is attentive to the voice of our Shofar-blasts.
And accept with mercy and favor our recital concerning the Shofar.

אֵרֶשֶׁת שְׂפָתֵינוּ יֵעָרֵב לְפָנֶיךָ
אֵל רָם וְנִשָּׂא, מֵבִין וּמַאֲזִין
מַבִּיט וּמַקְשִׁיב לְקוֹל תְּקִיעָתֵנוּ.
וּתְקַבֵּל בְּרַחֲמִים וּבְרָצוֹן סֵדֶר שׁוֹפְרוֹתֵינוּ.

100. KŌ OMAR HASHEM (No. 1)

Boston

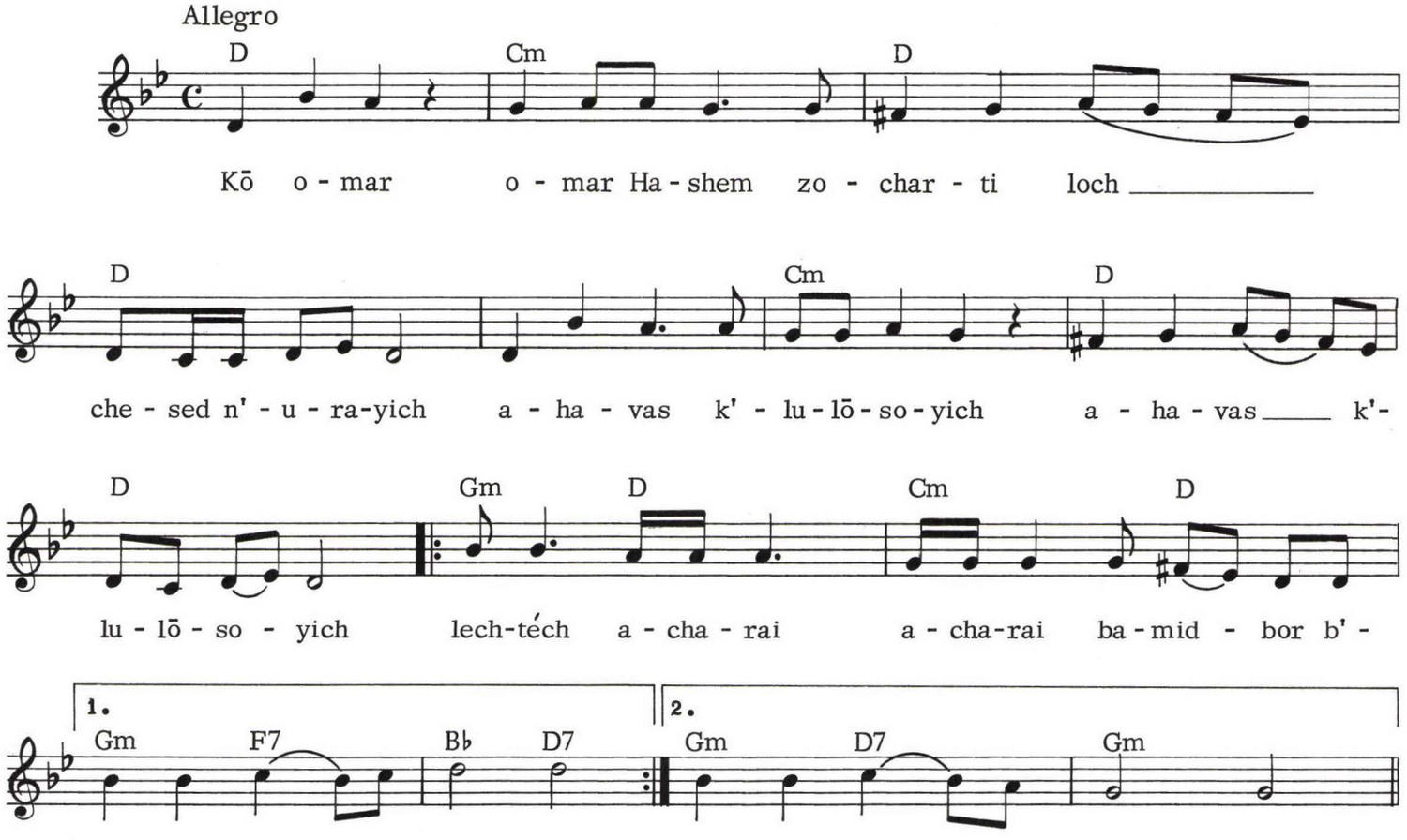




כֹּה אָמַר יְיָ זָכַרְתִּי לָךְ חֶסֶד נְעוּרַיִךְ
אַהֲבַת כְּלוּלֹתָיִךְ
לֶכְתֵּךְ אַחֲרַי בַּמִּדְבָּר
בְּאֶרֶץ לֹא זְרוּעָה.

I remember for you the devotion of your youth,
the love of your espousals:
how you went after me in the wilderness,
in a land that was not sown.

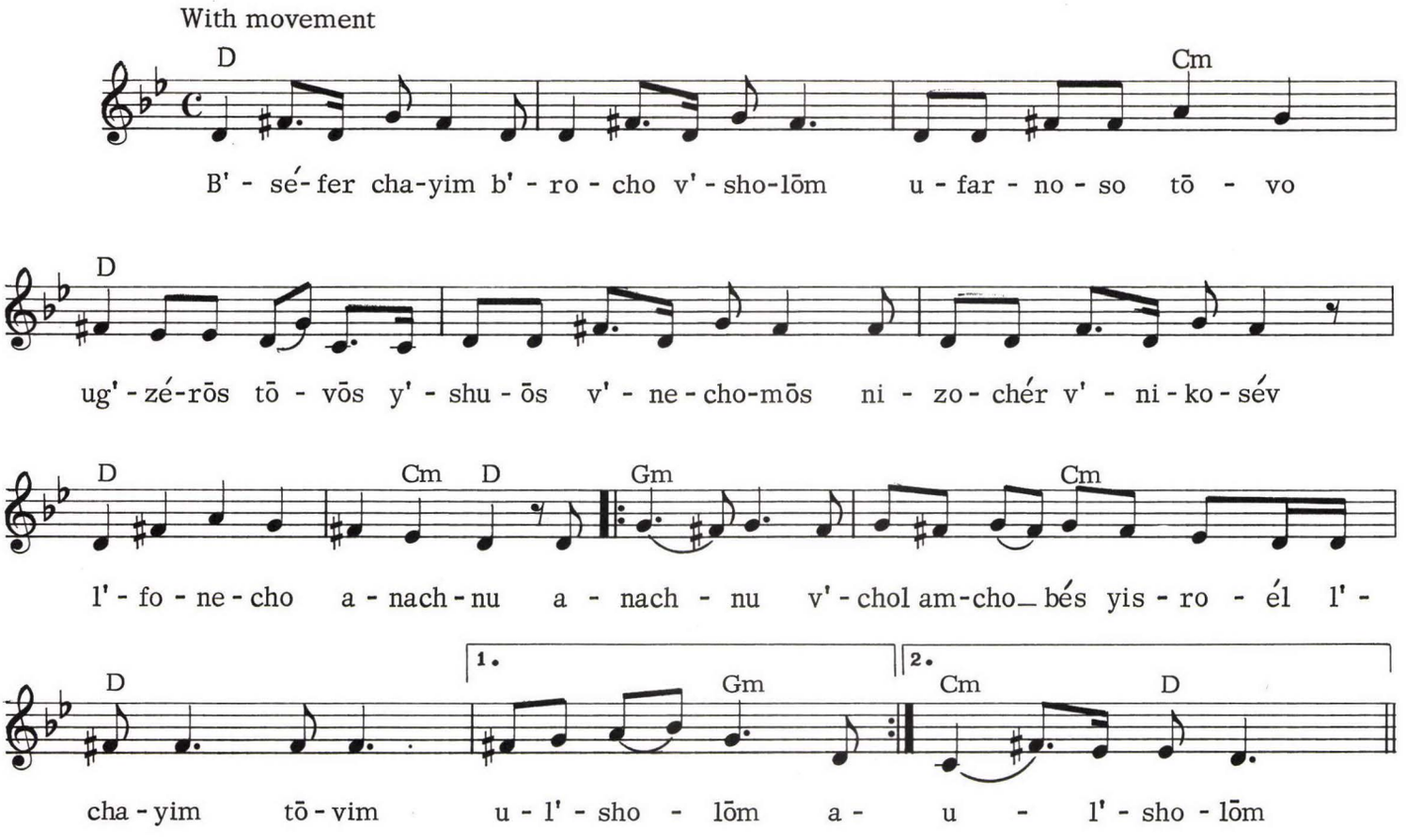
101. KŌ OMAR HASHEM (No. 2)



כֹּה אָמַר יְיָ זָכַרְתִּי לָךְ חֶסֶד נְעוּרַיִךְ
אַהֲבַת כְּלוּלֹתָיִךְ
לֶכְתֵּךְ אַחֲרַי בַּמִּדְבָּר
בְּאֶרֶץ לֹא זְרוּעָה.

I remember for you the devotion of your youth,
the love of your espousals:
how you went after me in the wilderness,
in a land that was not sown.

102. B'SÉFER CHAYIM



May we and all Israel thy people be remembered

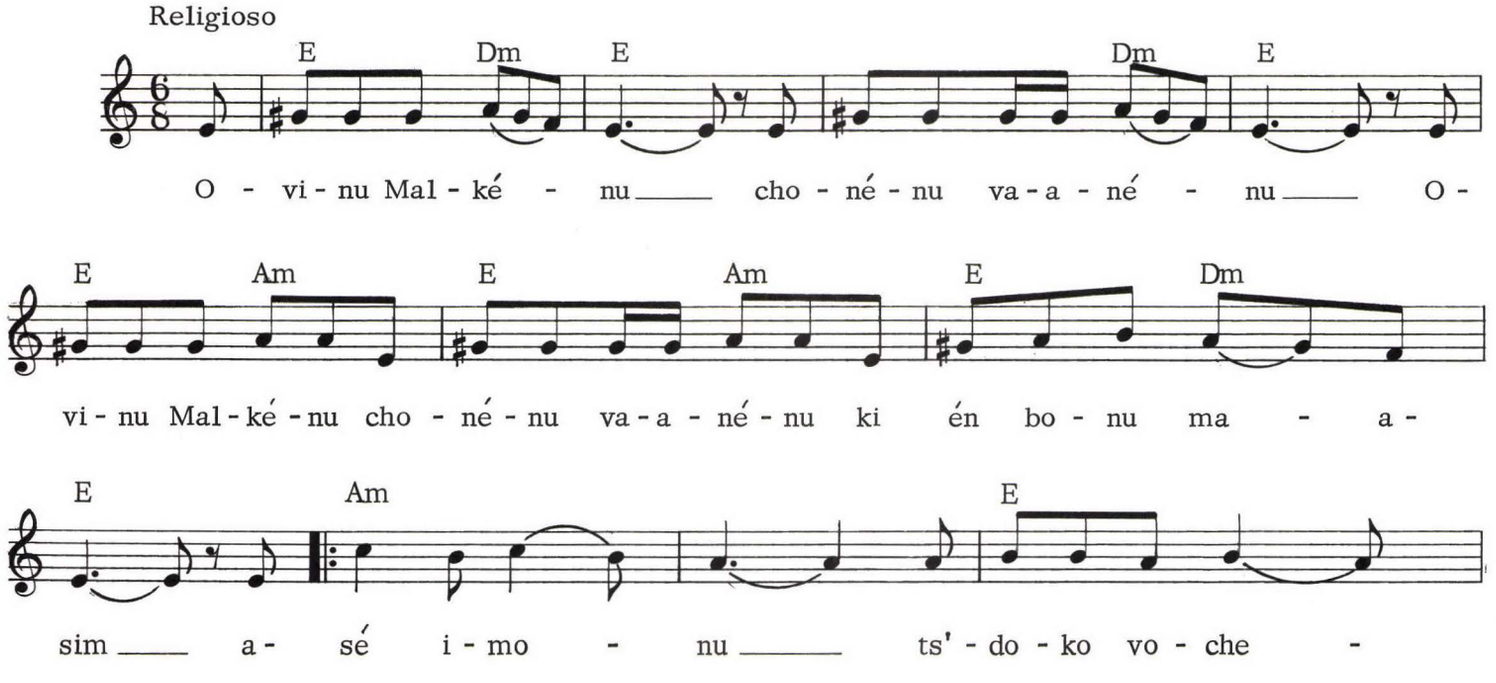
and inscribed before thee in the book of life and blessing,
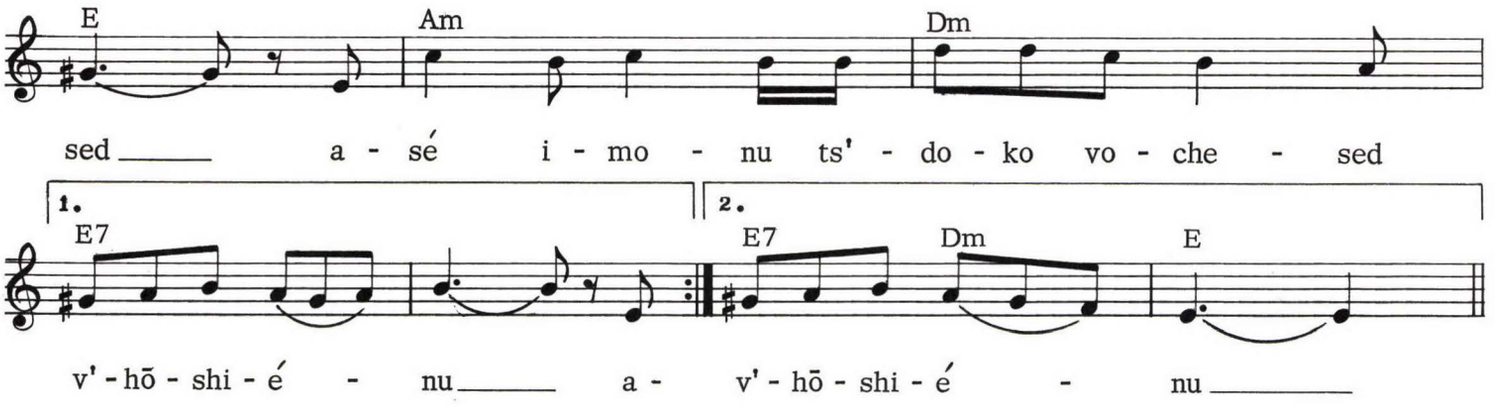
peace and prosperity,

for a happy life and for peace.

בְּסֵפֶר חַיִּים בְּרָכָה וְשָׁלוֹם
וּפַרְנָסָה טוֹבָה וּגְזֵרוֹת טוֹבוֹת
יְשׁוּעוֹת וְנֶחָמוֹת נִזָּכֵר וְנִכָּתֵב לְפָנֶיךָ
אֲנַחְנוּ וְכָל עַמְּךָ בֵּית יִשְׂרָאֵל
לְחַיִּים טוֹבִים וּלְשָׁלוֹם.

103. OVINU MALKÉNU (No. 1)
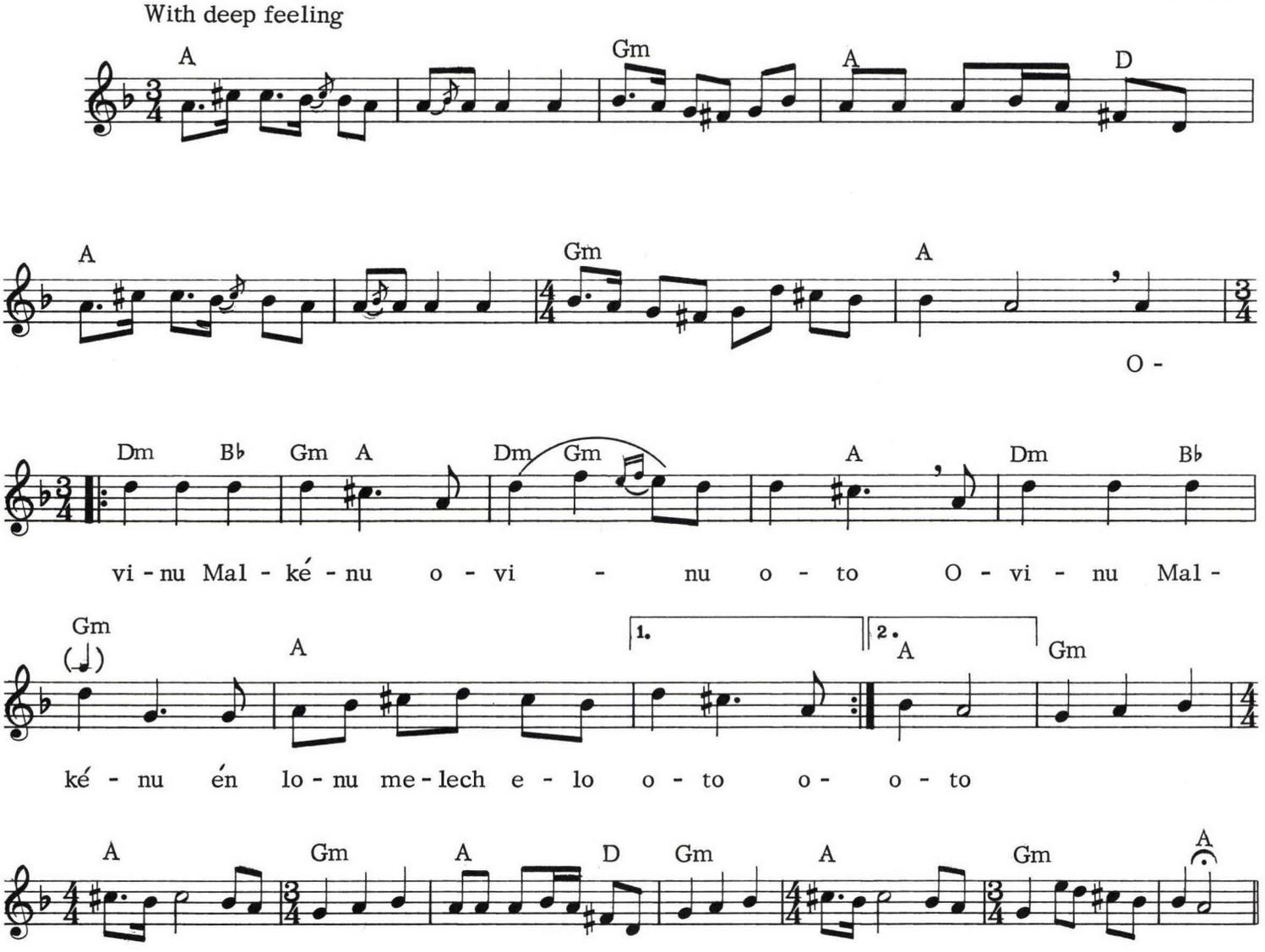




Our Father, our King, be gracious unto us, though we have no merits; deal charitably and kindly with us and save us.

אָבִינוּ מַלְכֵּנוּ, חָנֵּנוּ וַעֲנֵנוּ, כִּי אֵין בָּנוּ מַעֲשִׂים;
עֲשֵׂה עִמָּנוּ צְדָקָה וָחֶסֶד וְהוֹשִׁיעֵנוּ.

104. OVINU MALKÉNU (No. 2)

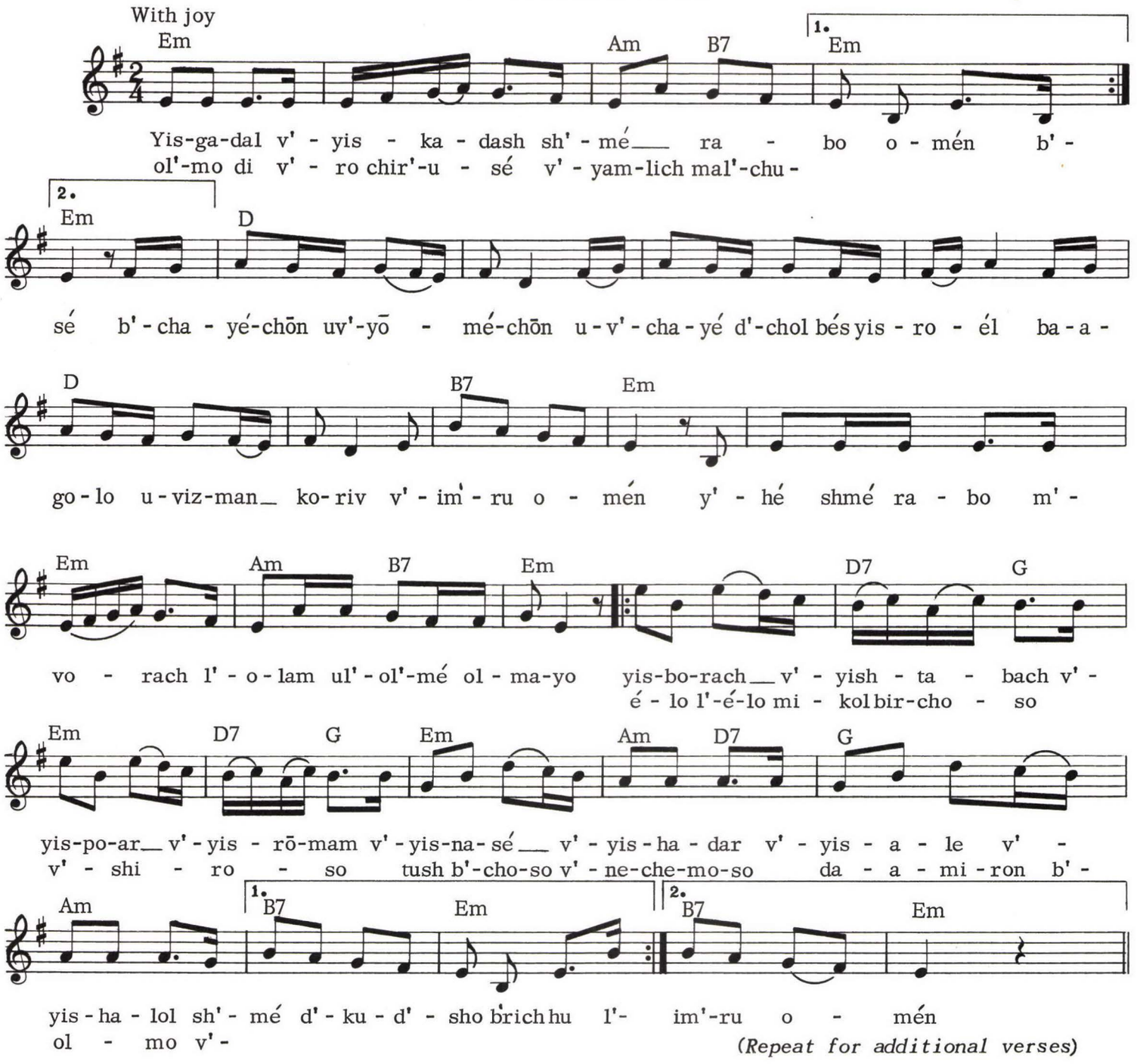
Lubavitch



Our Father, our King, we have no king except thee.

אָבִינוּ מַלְכֵּנוּ אֵין לָנוּ מֶלֶךְ אֶלָּא אָתָּה.

105. KADDISH
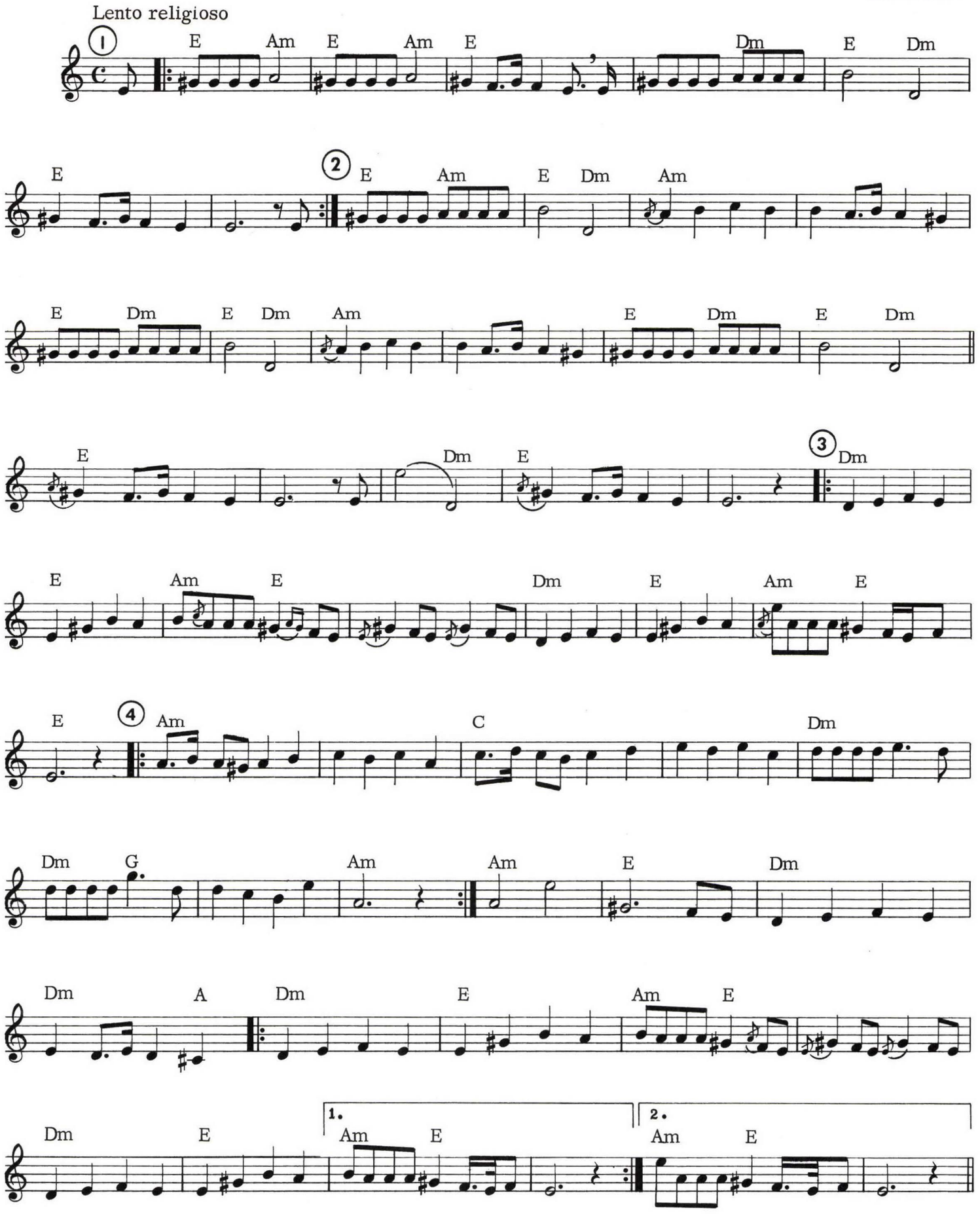


(Repeat for additional verses)

Glorified and sanctified be God's great name
throughout the world which he has created according to his will.
May he establish his kingdom in your lifetime and during your days,
and within the life of the entire house of Israel,
speedily and soon; and say amen.
May his great name be blessed forever and to all eternity.
Blessed and praised, glorified and exalted, extolled
and honored, adored and lauded be the name of the Holy One, blessed be
he, beyond all the blessings and hymns,
praises and consolations
that are ever spoken in the world; and say amen.

יִתְגַּדַּל וְיִתְקַדַּשׁ שְׁמֵהּ רַבָּא
בְּעָלְמָא דִי בְרָא כִרְעוּתֵהּ;
וְיַמְלִיךְ מַלְכוּתֵהּ בְּחַיֵּיכוֹן וּבְיוֹמֵיכוֹן,
וּבְחַיֵּי דְכָל בֵּית יִשְׂרָאֵל,
בַּעֲגָלָא וּבִזְמַן קָרִיב, וְאִמְרוּ אָמֵן.
יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ לְעָלַם וּלְעָלְמֵי עָלְמַיָּא.
יִתְבָּרַךְ וְיִשְׁתַּבַּח, וְיִתְפָּאַר וְיִתְרוֹמַם, וְיִתְנַשֵּׂא
וְיִתְהַדַּר, וְיִתְעַלֶּה וְיִתְהַלַּל שְׁמֵהּ דְּקֻדְשָׁא,
בְּרִיךְ הוּא,
לְעֵלָּא (לְעֵלָּא) מִכָּל בִּרְכָתָא וְשִׁירָתָא,
תֻּשְׁבְּחָתָא וְנֶחֱמָתָא,
דַּאֲמִירָן בְּעָלְמָא, וְאִמְרוּ אָמֵן.

106. NIGUN (No. 8) - "Four Sections"

Lubavitch



107. NIGUN (No. 9) - "Hamshulosh"

"Besht", "Maggid", Shneor Zalman

"Besht" - Adagio Molto Religioso
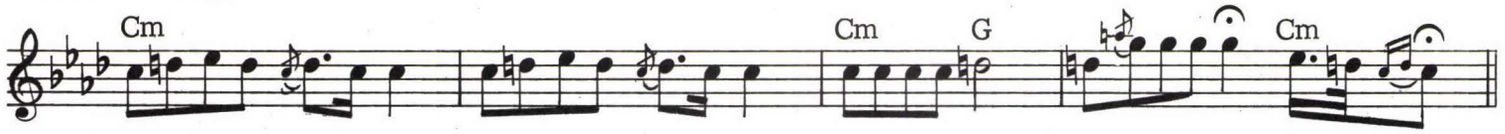


"Maggid" - Adagio Molto
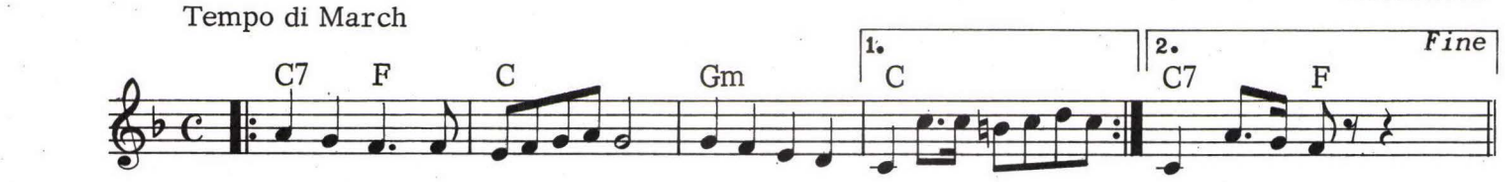




"Shneor Zalman"
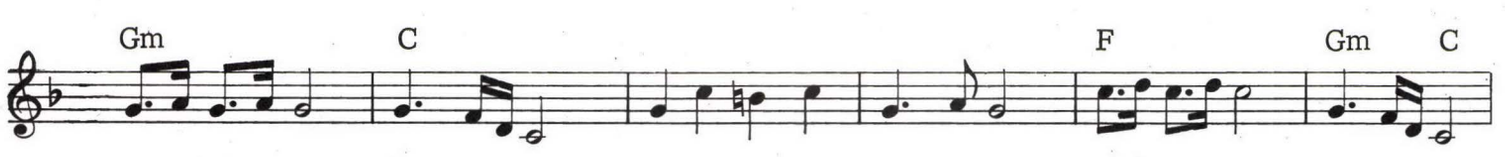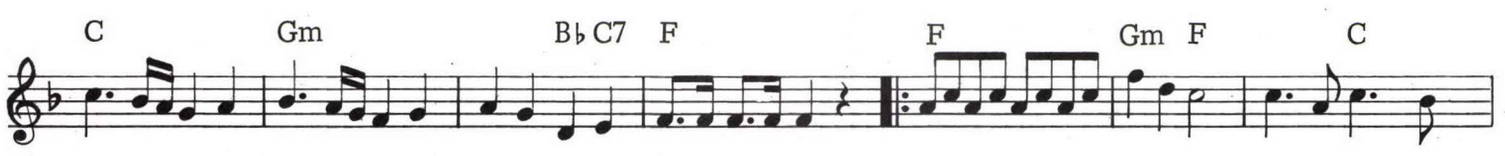


108. NIGUN (No. 10) - "Napoleon's March"
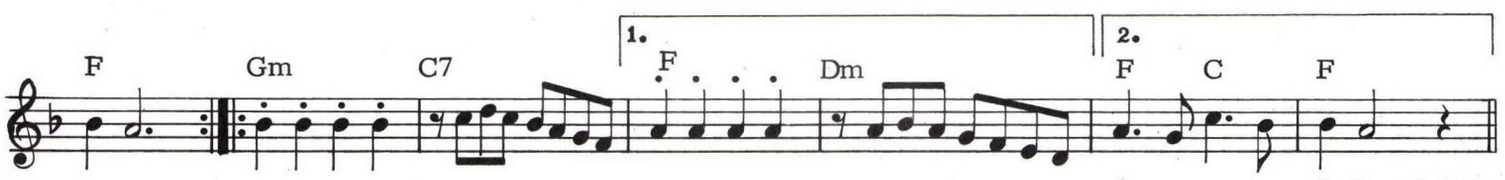
Lubavitch

Tempo di March









D.C. al Fine

The Haggadah
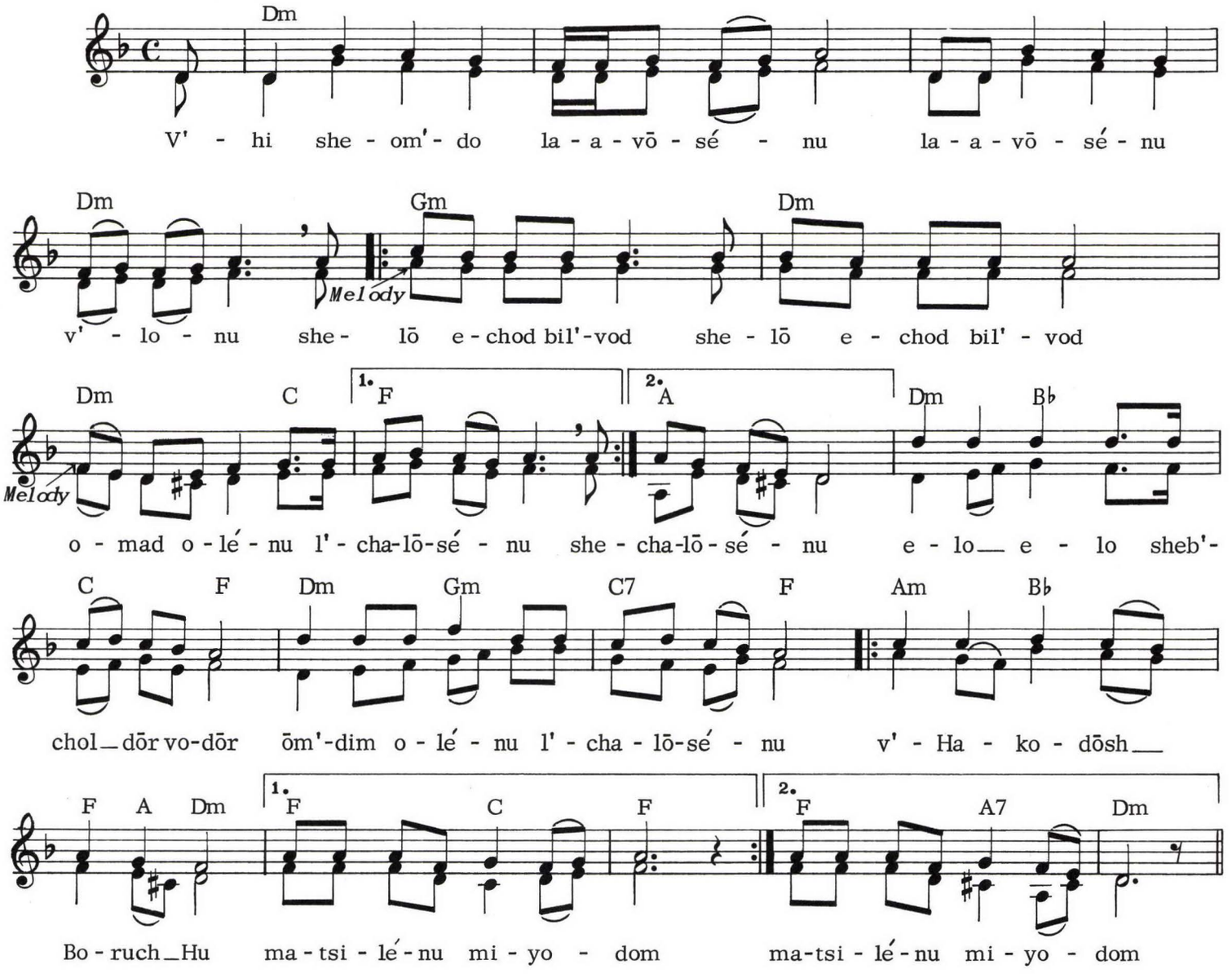


נאמר לפניו שירה חדשה הללויה

LET US RECITE BEFORE HIM A NEW SONG HALLELUYAH !

109. V'HI SHEOM'DO (No. 1)

Modzitz
Arr: V.P.
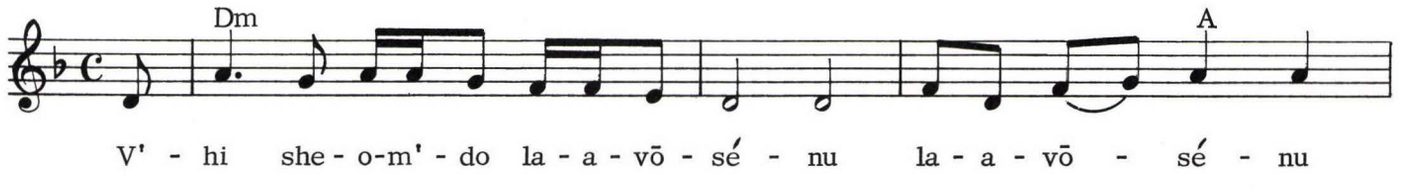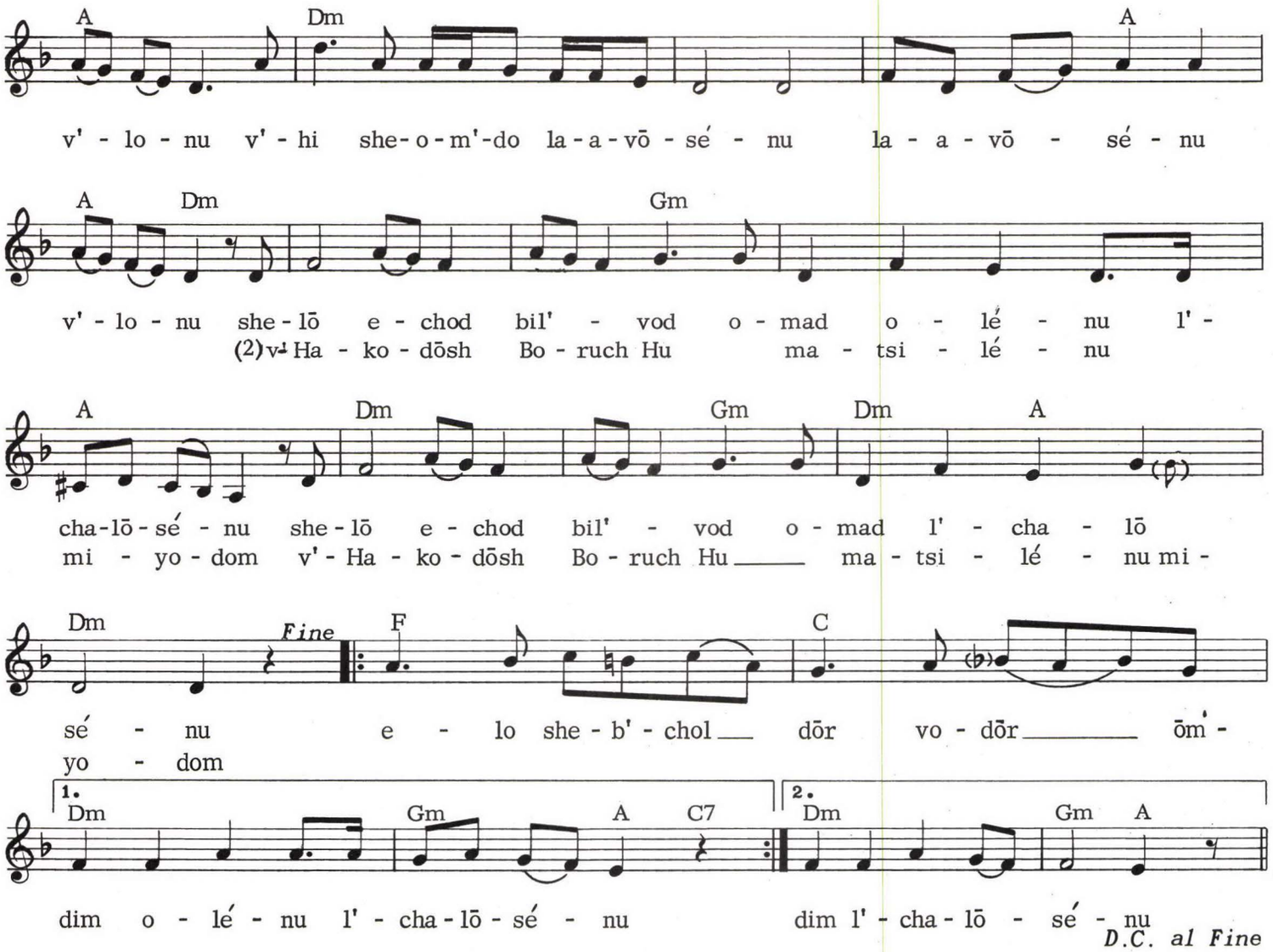


And this is what has stood by our fathers and us.
For it was not one alone who rose against us to destroy us;
but in every generation there are those
who rise against us to destroy us.
But the Holy One, blessed is he, saves us from their hand.

וְהִיא שֶׁעָמְדָה לַאֲבוֹתֵינוּ וְלָנוּ
שֶׁלֹּא אֶחָד בִּלְבָד עָמַד עָלֵינוּ לְכַלּוֹתֵינוּ
אֶלָּא שֶׁבְּכָל־דּוֹר וָדוֹר
עוֹמְדִים עָלֵינוּ לְכַלּוֹתֵינוּ
וְהַקָּדוֹשׁ בָּרוּךְ הוּא מַצִּילֵנוּ מִיָּדָם.

110. V'HI SHEOM'DO (No. 2)

Rabbi Aaron of Karlin
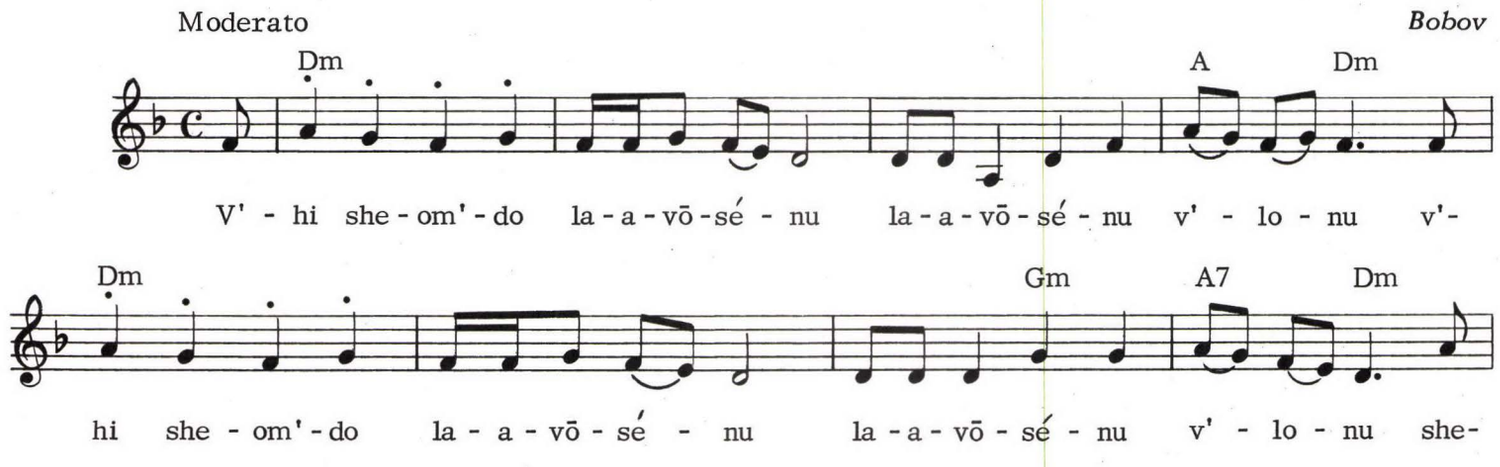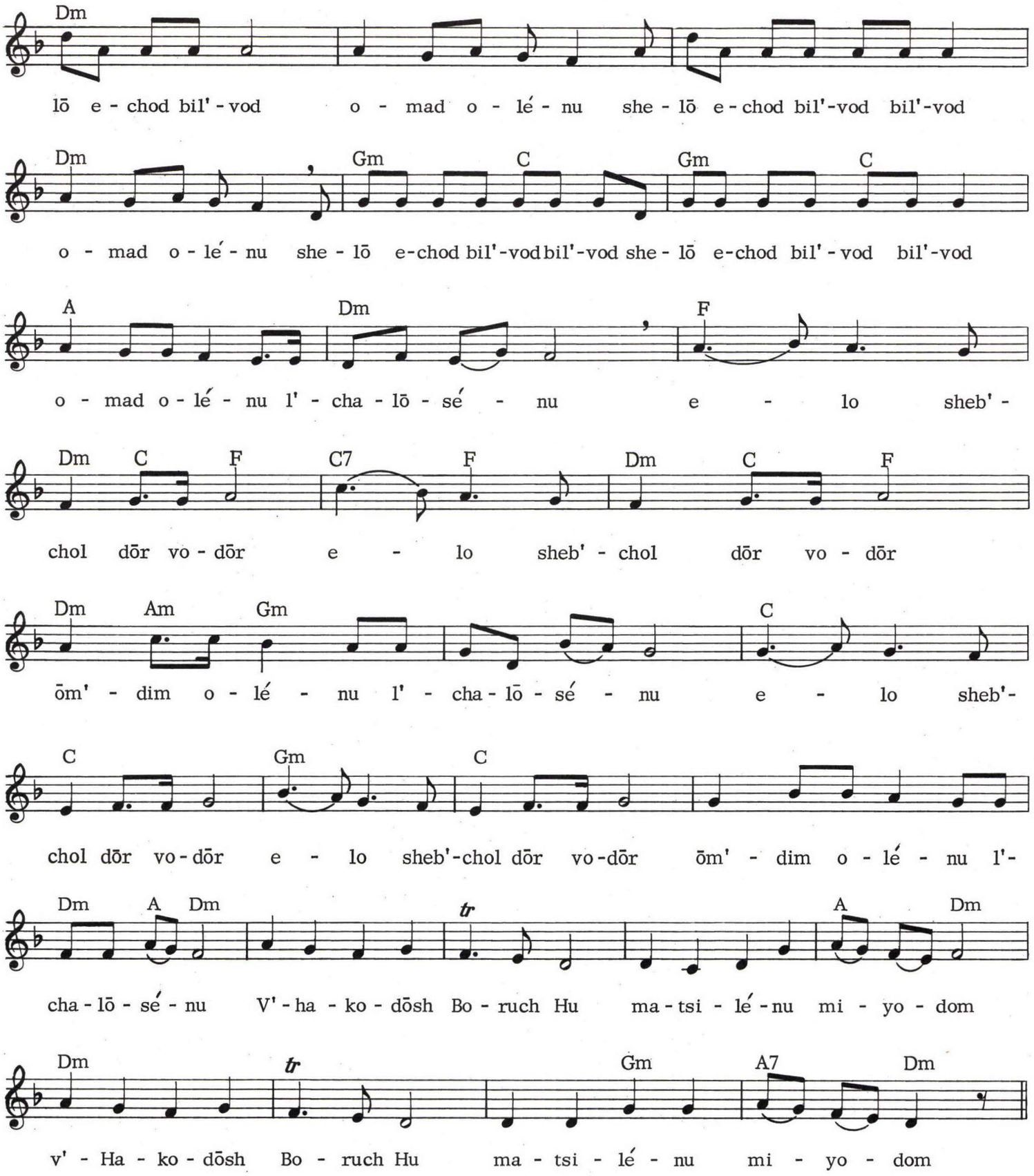




And this is what has stood by our fathers and us.
For it was not one alone who rose against us to destroy us;
but in every generation there are those
who rise against us to destroy us.
But the Holy One, blessed is he, saves us from their hand.

וְהִיא שֶׁעָמְדָה לַאֲבוֹתֵינוּ וְלָנוּ
שֶׁלֹּא אֶחָד בִּלְבָד עָמַד עָלֵינוּ לְכַלּוֹתֵינוּ
אֶלָּא שֶׁבְּכָל־דּוֹר וָדוֹר
עוֹמְדִים עָלֵינוּ לְכַלּוֹתֵינוּ
וְהַקָּדוֹשׁ בָּרוּךְ הוּא מַצִּילֵנוּ מִיָּדָם.

lll. V'HI SHEOM'DO (No. 3)
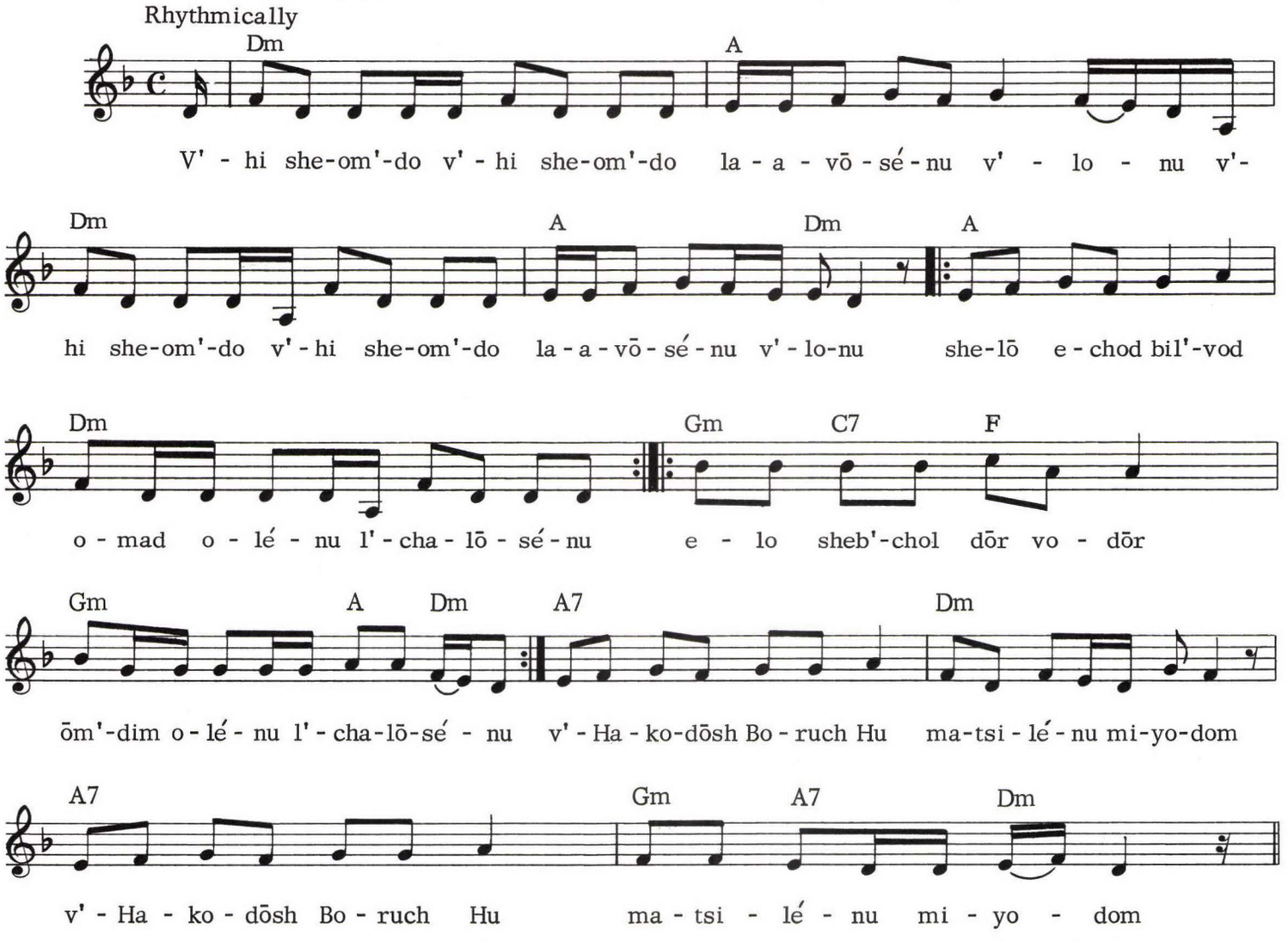




וְהִיא שֶׁעָמְדָה לַאֲבוֹתֵינוּ וְלָנוּ
שֶׁלֹּא אֶחָד בִּלְבָד עָמַד עָלֵינוּ לְכַלּוֹתֵינוּ
אֶלָּא שֶׁבְּכָל־דּוֹר וָדוֹר
עוֹמְדִים עָלֵינוּ לְכַלּוֹתֵינוּ
וְהַקָּדוֹשׁ בָּרוּךְ הוּא מַצִּילֵנוּ מִיָּדָם.

And this is what has stood by our fathers and us.
For it was not one alone who rose against us to destroy us;
but in every generation there are those
who rise against us to destroy us.
But the Holy One, blessed is he, saves us from their hand.

112. V'HI SHEOM'DO (No. 4)



וְהִיא שֶׁעָמְדָה לַאֲבוֹתֵינוּ וְלָנוּ

שֶׁלֹּא אֶחָד בִּלְבָד עָמַד עָלֵינוּ לְכַלּוֹתֵינוּ

אֶלָּא שֶׁבְּכָל־דּוֹר וָדוֹר

עוֹמְדִים עָלֵינוּ לְכַלּוֹתֵינוּ

וְהַקָּדוֹשׁ בָּרוּךְ הוּא מַצִּילֵנוּ מִיָּדָם.

And this is what has stood by our fathers and us.

For it was not one alone who rose against us to destroy us;

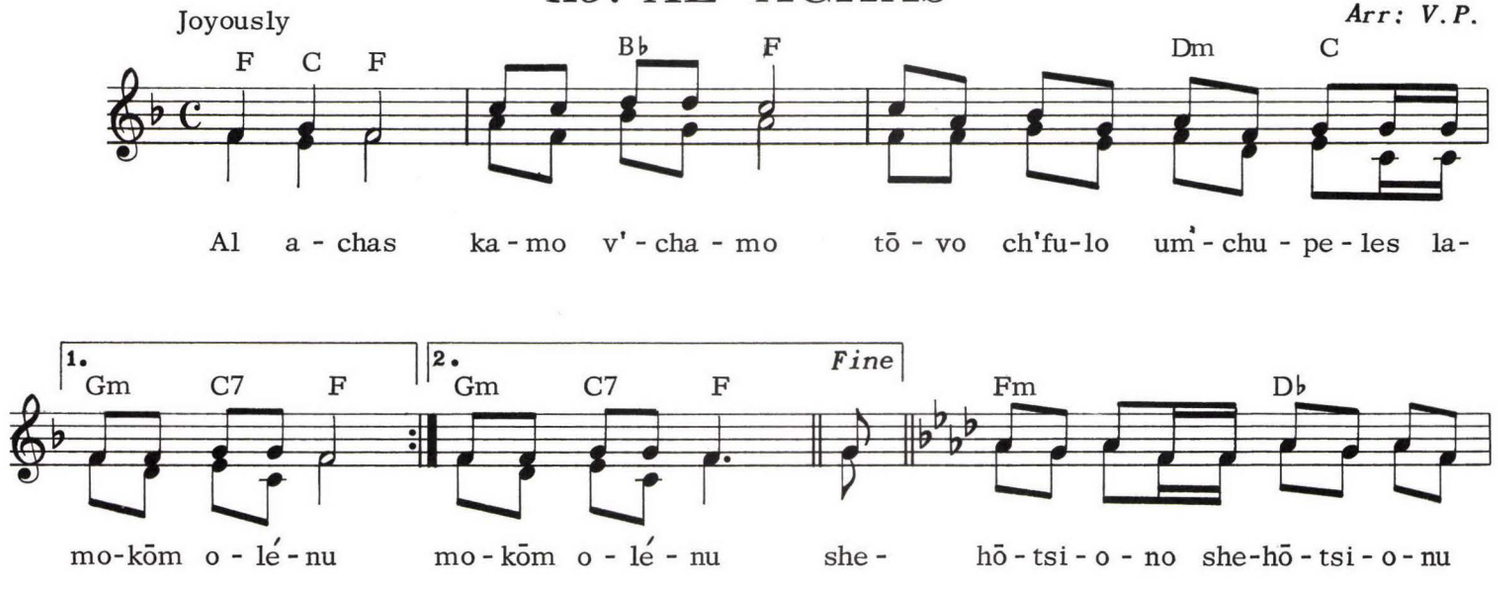
but in every generation there are those

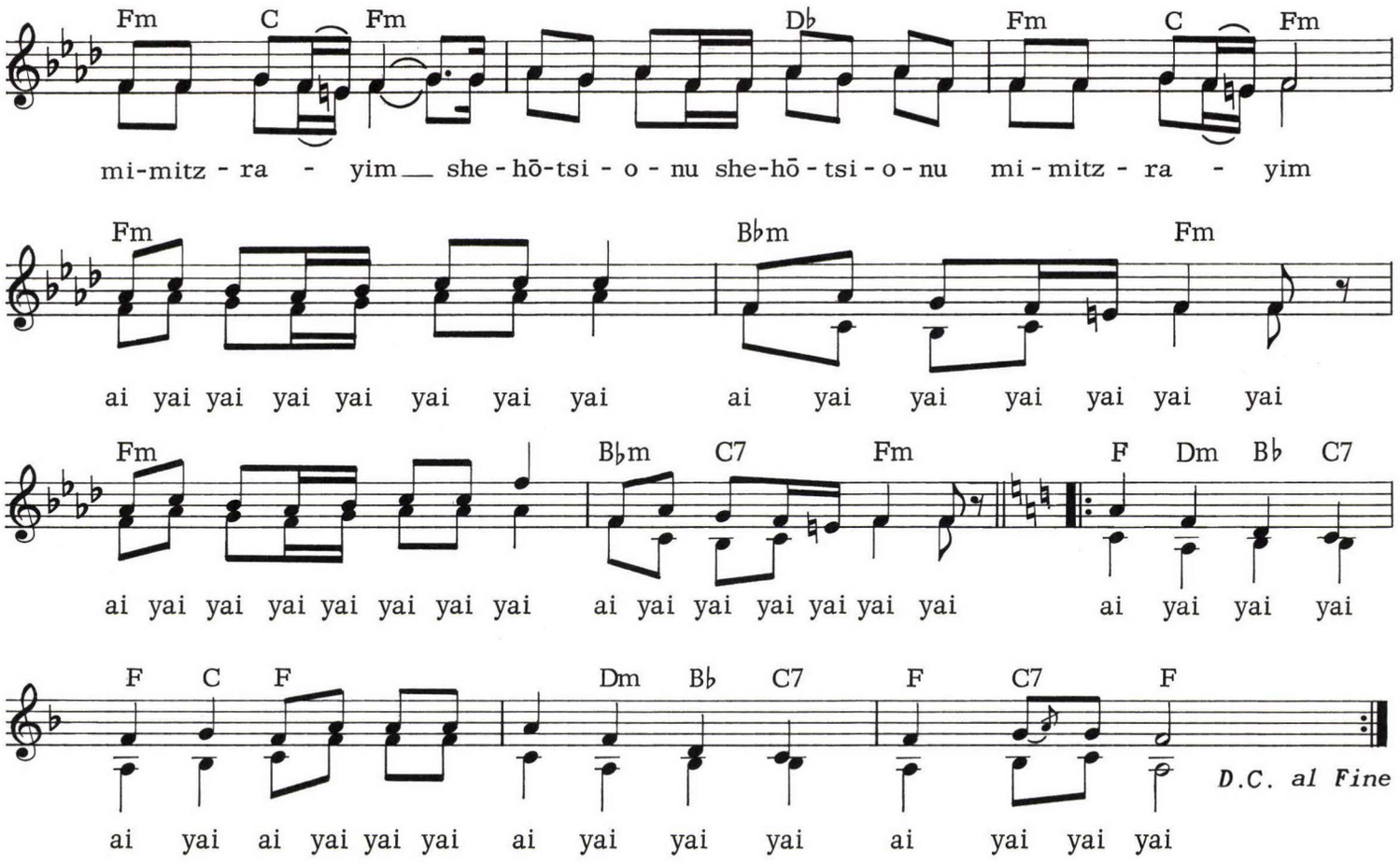
who rise against us to destroy us.

But the Holy One, blessed is he, saves us from their hand.

113. AL ACHAS

Karlin
Arr: V.P.



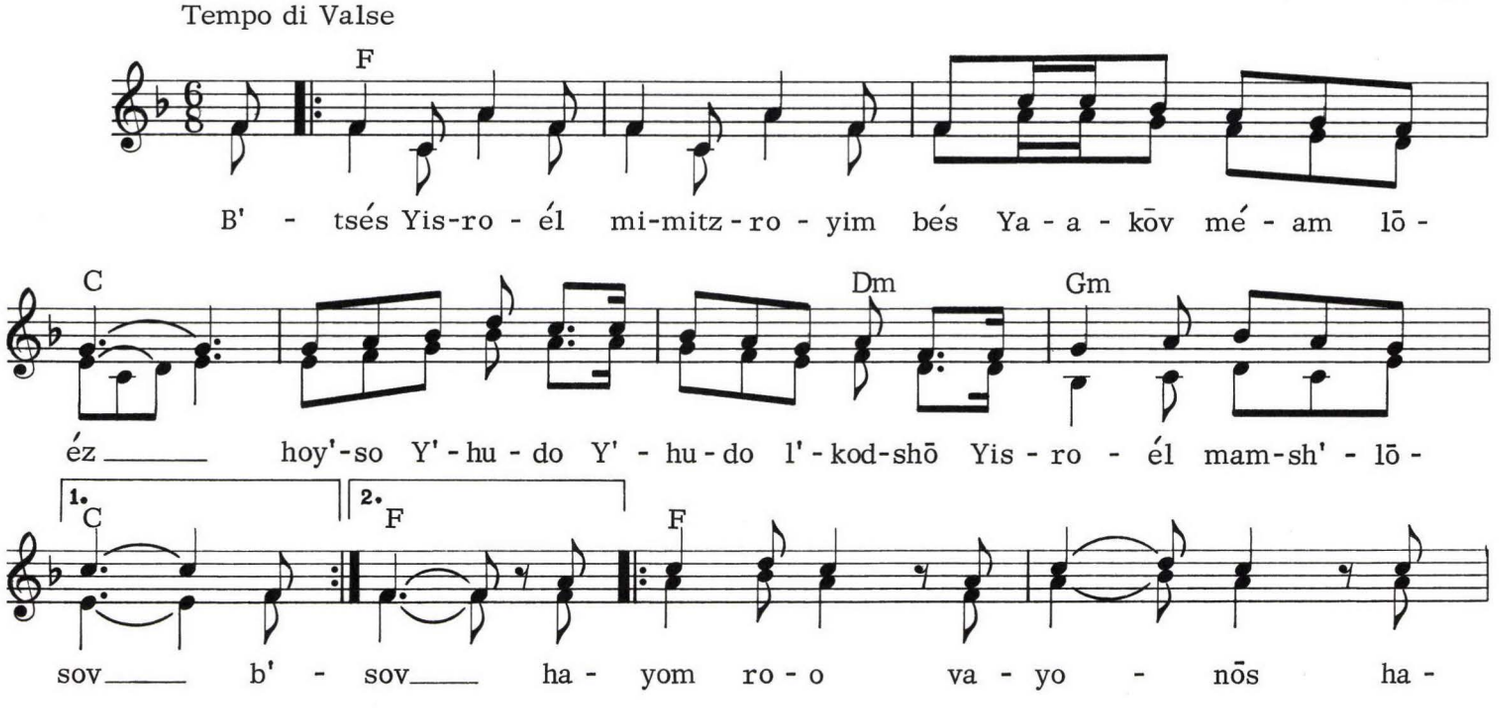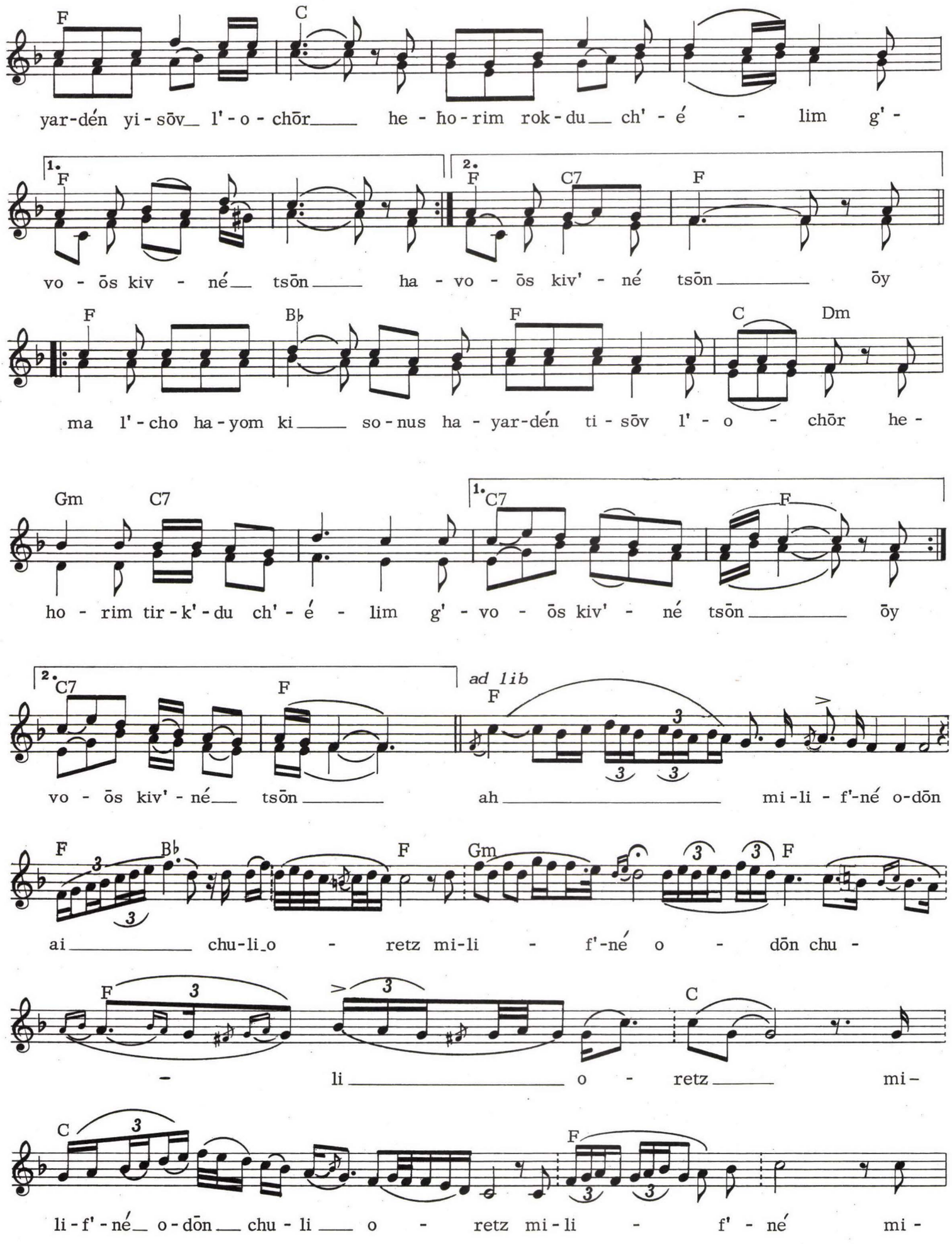


Manifold, doubled and redoubled is the good
which the Omnipresent conferred upon us.
For he brought us out of Egypt.

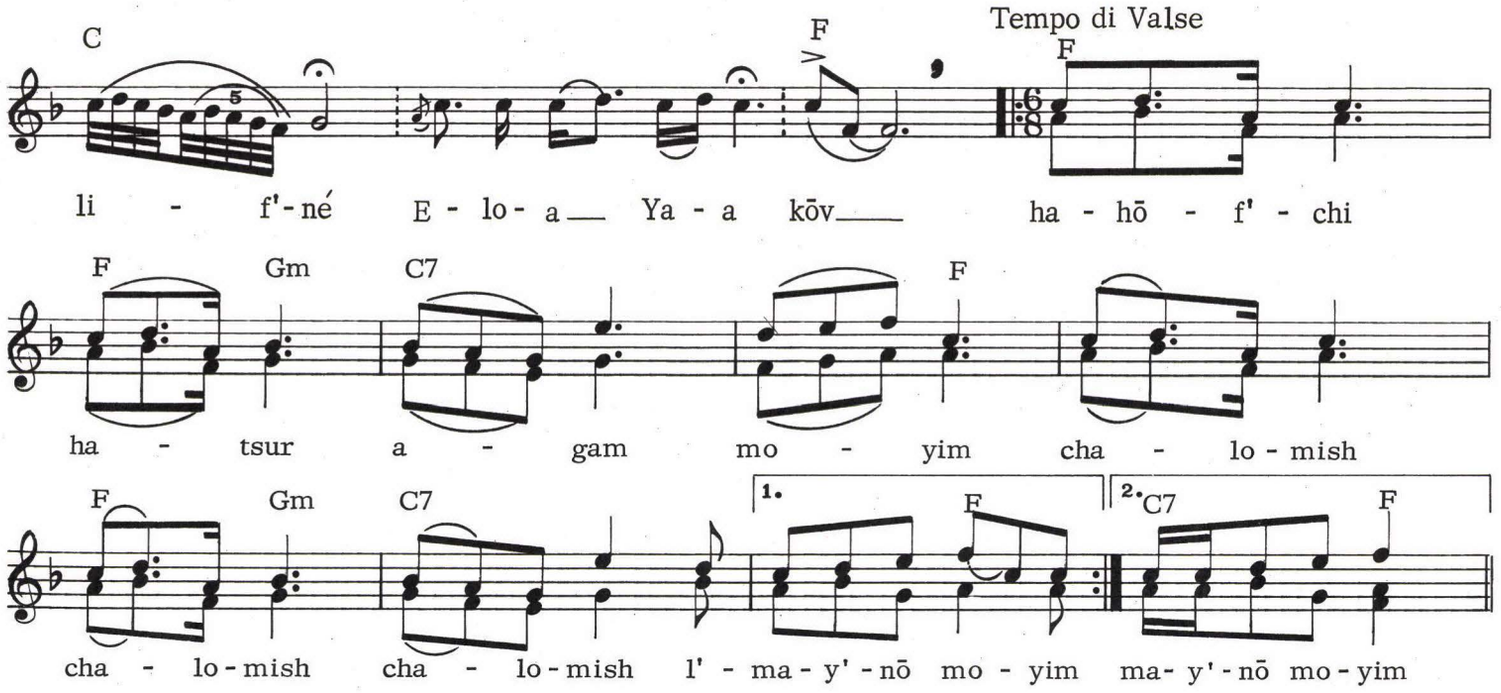
עַל אַחַת כַּמָּה וְכַמָּה טוֹבָה כְּפוּלָה
וּמְכֻפֶּלֶת לַמָּקוֹם עָלֵינוּ
שֶׁהוֹצִיאָנוּ מִמִּצְרַיִם.

114. B'TSÉS YISROÉL (No. 1)

Modzitz
Arr: V.P.




F C
yar-dén yi-sōv l'-o-chōr he-ho-rim rok-du ch'-é-lim g'-
1. F 2. F C7 F
vo-ōs kiv-né tsōn ha-vo-ōs kiv'-né tsōn ōy
F B♭ F C Dm
ma l'-cho ha-yom ki so-nus ha-yar-dén ti-sōv l'-o-chōr he-
Gm C7 1. C7 F
ho-rim tir-k'-du ch'-é-lim g'-vo-ōs kiv'-né tsōn ōy
2. C7 F ad lib F
vo-ōs kiv'-né tsōn ah mi-li-f'-né o-dōn
F B♭ F Gm F
ai chu-li-o-retz mi-li-f'-né o-dōn chu-
F C
-li o-retz mi-
C F
li-f'-né o-dōn chu-li o-retz mi-li-f'-né mi-

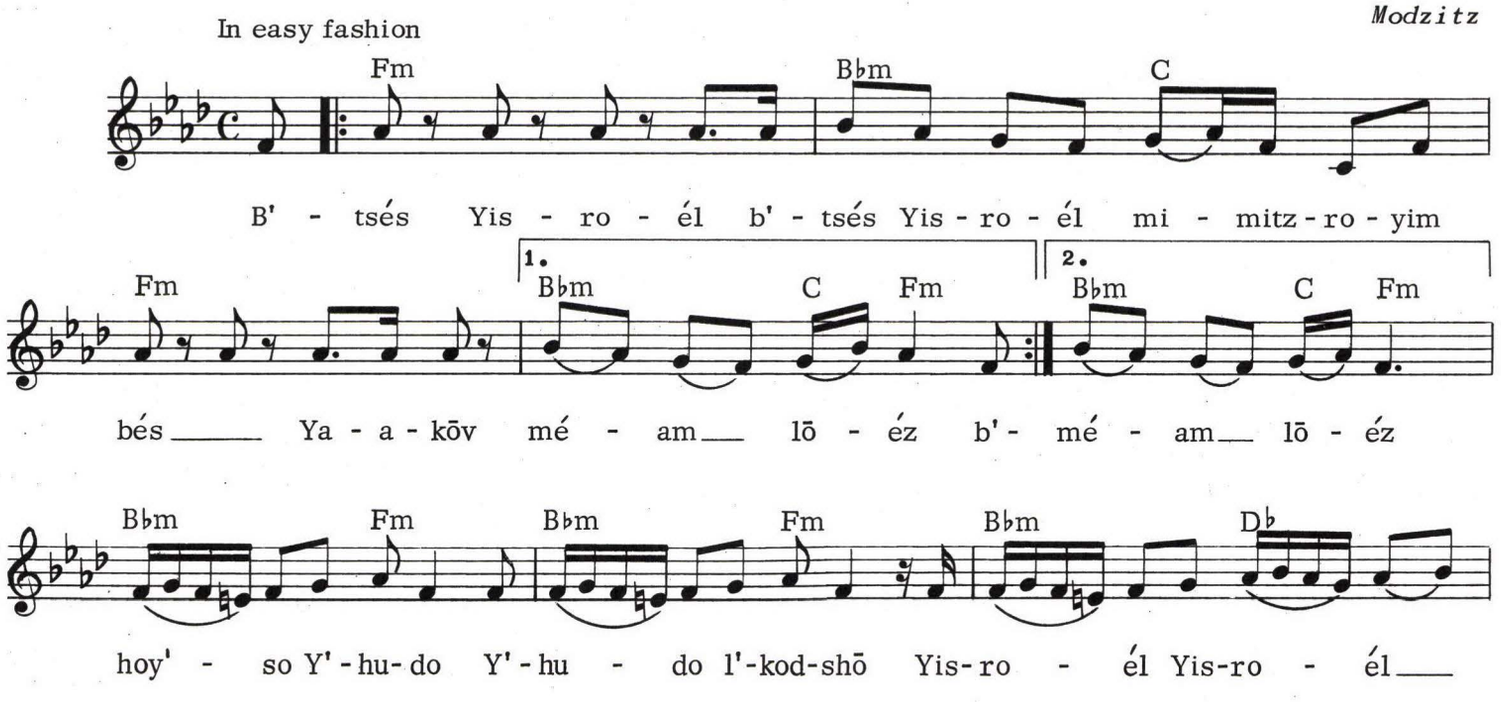


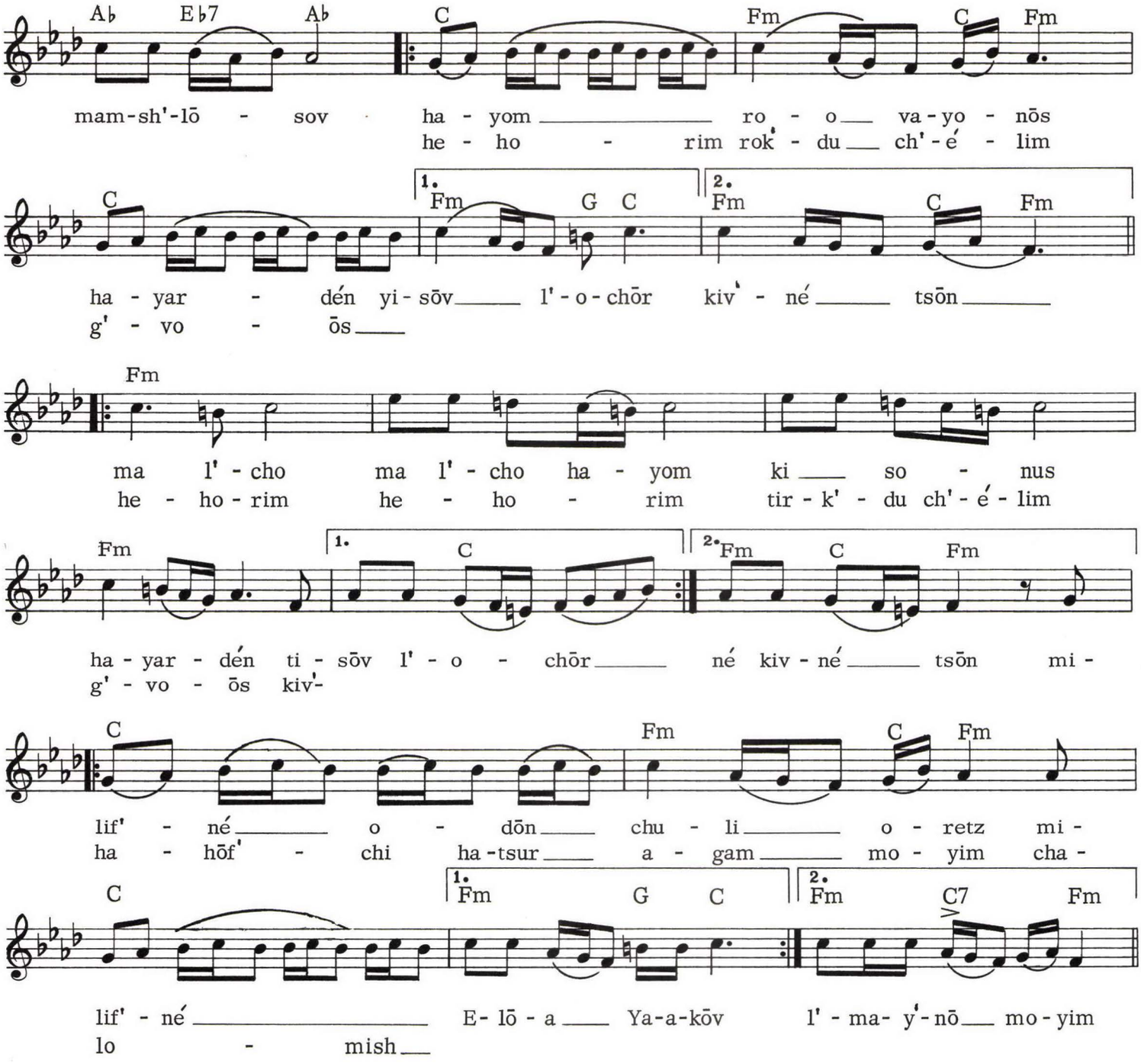
בְּצֵאת יִשְׂרָאֵל מִמִּצְרַיִם,
בֵּית יַעֲקֹב מֵעַם לֹעֵז.
הָיְתָה יְהוּדָה לְקָדְשׁוֹ, יִשְׂרָאֵל מַמְשְׁלוֹתָיו.
הַיָּם רָאָה וַיָּנֹס; הַיַּרְדֵּן יִסֹּב לְאָחוֹר.
הֶהָרִים רָקְדוּ כְאֵילִים,
גְּבָעוֹת כִּבְנֵי צֹאן.
מַה לְּךָ הַיָּם כִּי תָנוּס;
הַיַּרְדֵּן, תִּסֹּב לְאָחוֹר.
הֶהָרִים, תִּרְקְדוּ כְאֵילִים;
גְּבָעוֹת, כִּבְנֵי צֹאן.
מִלִּפְנֵי אָדוֹן חוּלִי אָרֶץ,
מִלִּפְנֵי אֱלוֹהַּ יַעֲקֹב.
הַהֹפְכִי הַצּוּר אֲגַם מָיִם,
חַלָּמִישׁ לְמַעְיְנוֹ־מָיִם.

When Israel went out of Egypt,
the house of Jacob from a people of strange language;
Judah became God's sanctuary, Israel his dominion.
The sea saw it and fled. The Jordan turned back.
The mountains skipped like rams,
the hills like lambs.
What ails you, O sea, that thus you flee?
Why, Jordan, do you turn back?
You mountains, why do you skip like rams?
You hills, like lambs?
At the presence of the Lord tremble, O earth,
at the presence of the God of Jacob,
who turns the rock into a pool of water,
the flint into a flowing fountain.

115. B'TSÉS YISROÉL (No. 2)

Modzitz
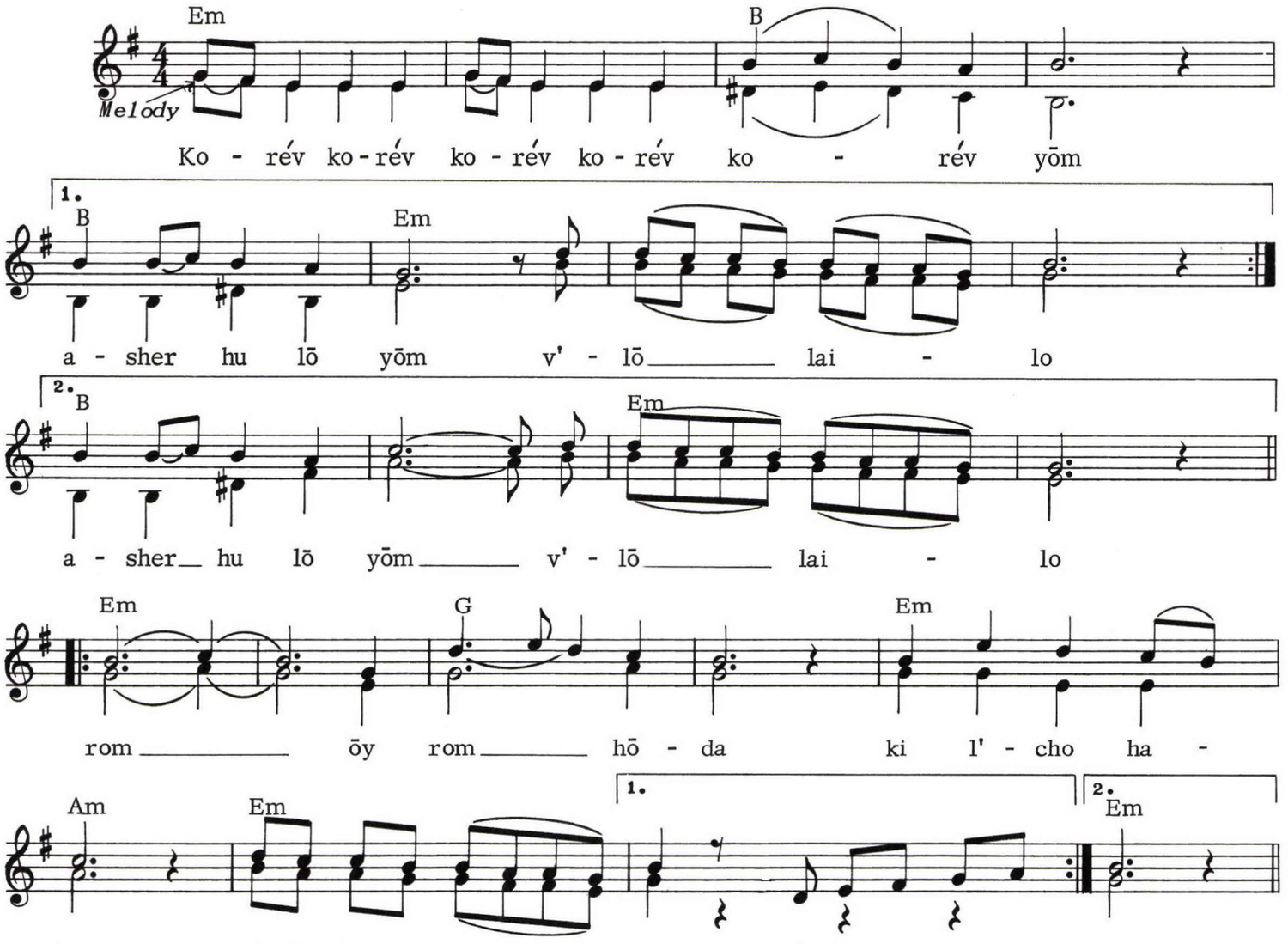




When Israel went out of Egypt,
the house of Jacob from a people of strange language;
Judah became God's sanctuary, Israel his dominion.
The sea saw it and fled. The Jordan turned back.
The mountains skipped like rams,
the hills like lambs.
What ails you, O sea, that thus you flee?
Why, Jordan, do you turn back?
You mountains, why do you skip like rams?
You hills, like lambs?
At the presence of the Lord tremble, O earth,
at the presence of the God of Jacob,
who turns the rock into a pool of water,
the flint into a flowing fountain.

בְּצֵאת יִשְׂרָאֵל מִמִּצְרַיִם,
בֵּית יַעֲקֹב מֵעַם לֹעֵז.
הָיְתָה יְהוּדָה לְקָדְשׁוֹ, יִשְׂרָאֵל מַמְשְׁלוֹתָיו.
הַיָּם רָאָה וַיָּנֹס; הַיַּרְדֵּן יִסֹּב לְאָחוֹר.
הֶהָרִים רָקְדוּ כְאֵילִים,
גְּבָעוֹת כִּבְנֵי צֹאן.
מַה לְּךָ הַיָּם כִּי תָנוּס;
הַיַּרְדֵּן, תִּסֹּב לְאָחוֹר.
הֶהָרִים, תִּרְקְדוּ כְאֵילִים;
גְּבָעוֹת, כִּבְנֵי צֹאן.
מִלִּפְנֵי אָדוֹן חוּלִי אָרֶץ,
מִלִּפְנֵי אֱלוֹהַּ יַעֲקֹב.
הַהֹפְכִי הַצּוּר אֲגַם מָיִם,
חַלָּמִישׁ לְמַעְיְנוֹ־מָיִם.

116. KORÉV YŌM

Boston
Arr: V.P.

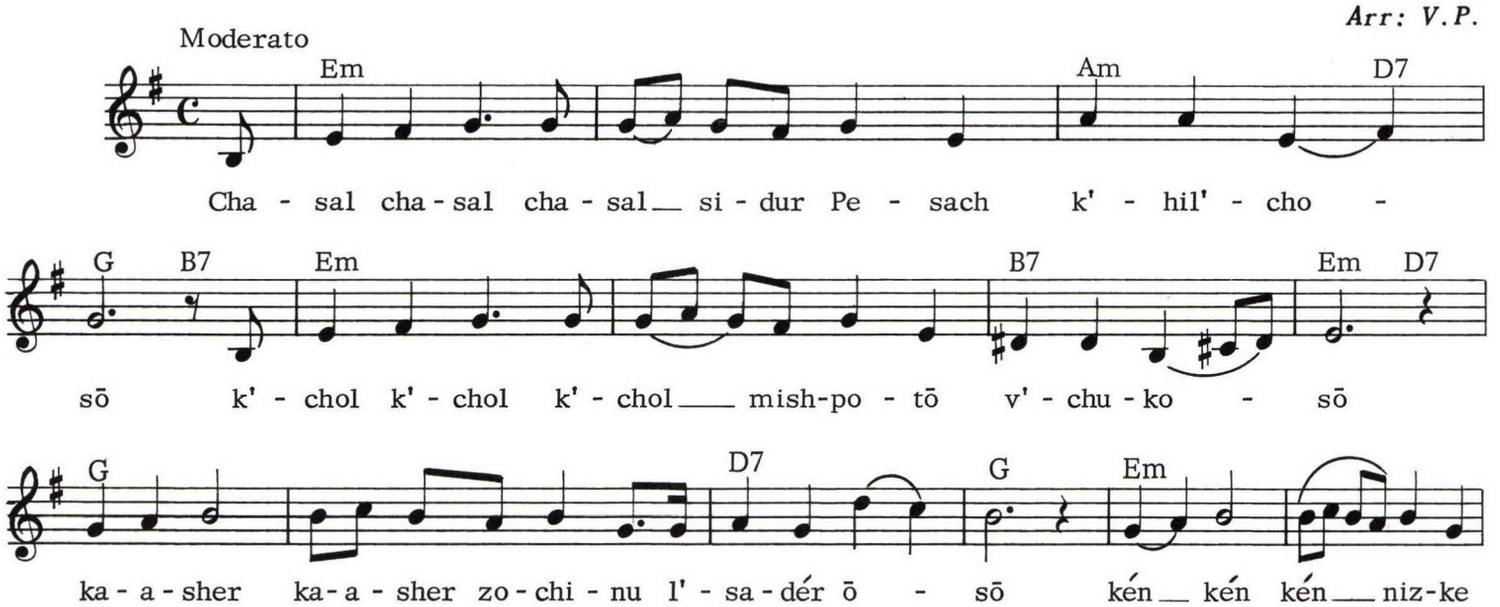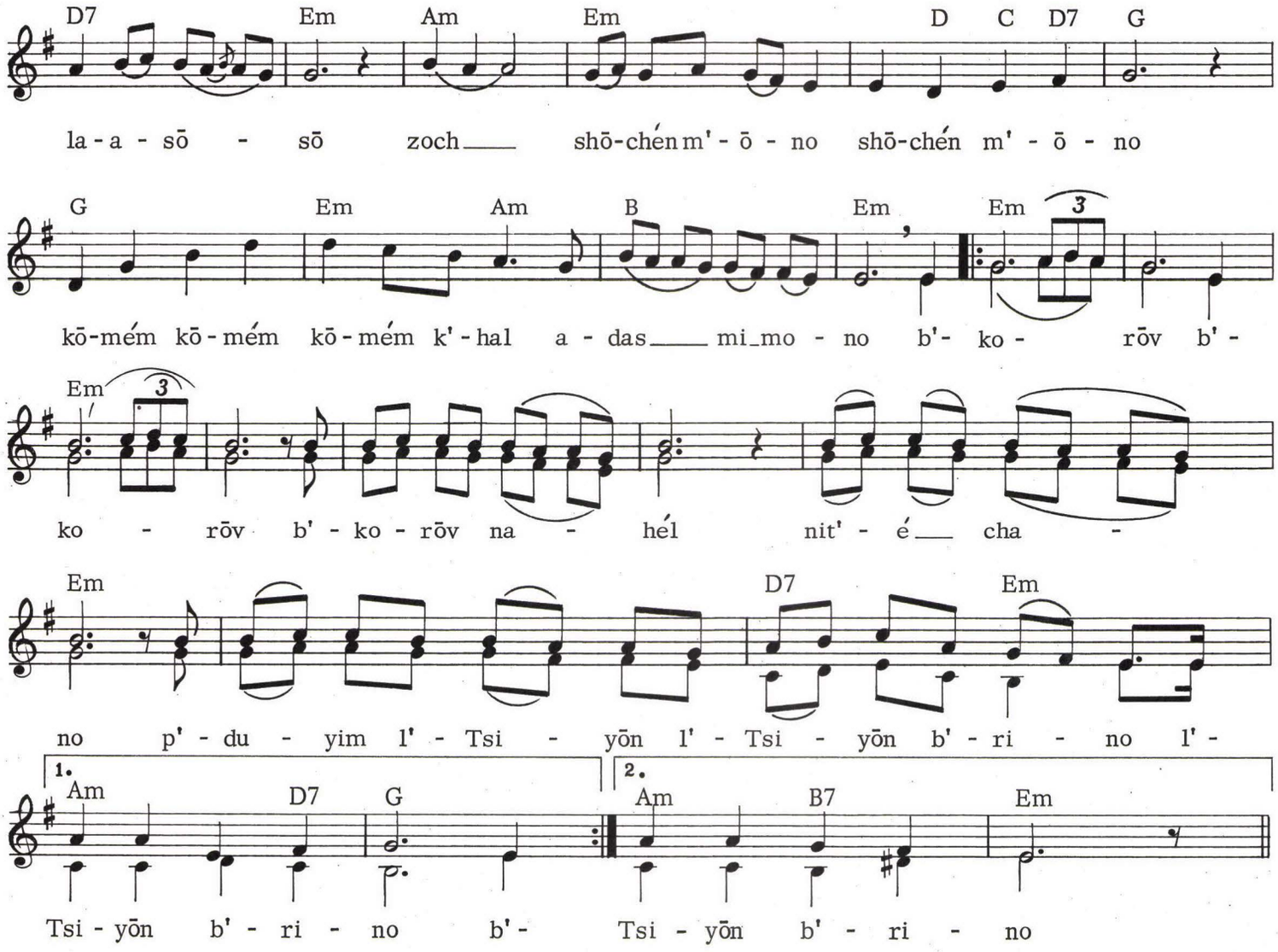


Bring near the day which is neither day nor night.
Lord make known that thine is the day, also thine the night.

קָרֵב יוֹם אֲשֶׁר הוּא לֹא יוֹם וְלֹא לָיְלָה.
רָם הוֹדַע כִּי לְךָ הַיּוֹם אַף לְךָ הַלָּיְלָה.

117. CHASAL SIDUR PESACH

Boston
Arr: V.P.
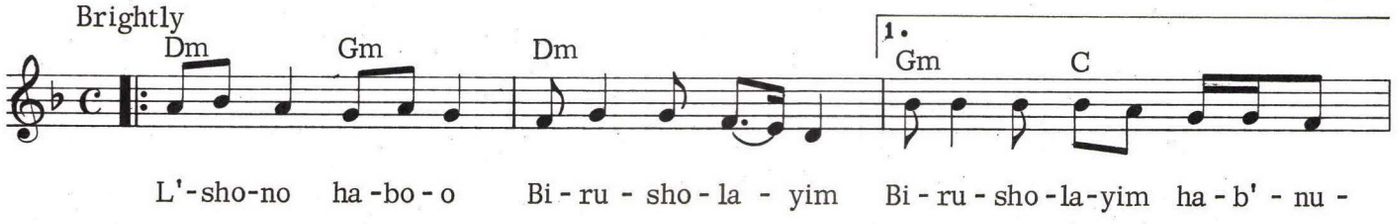




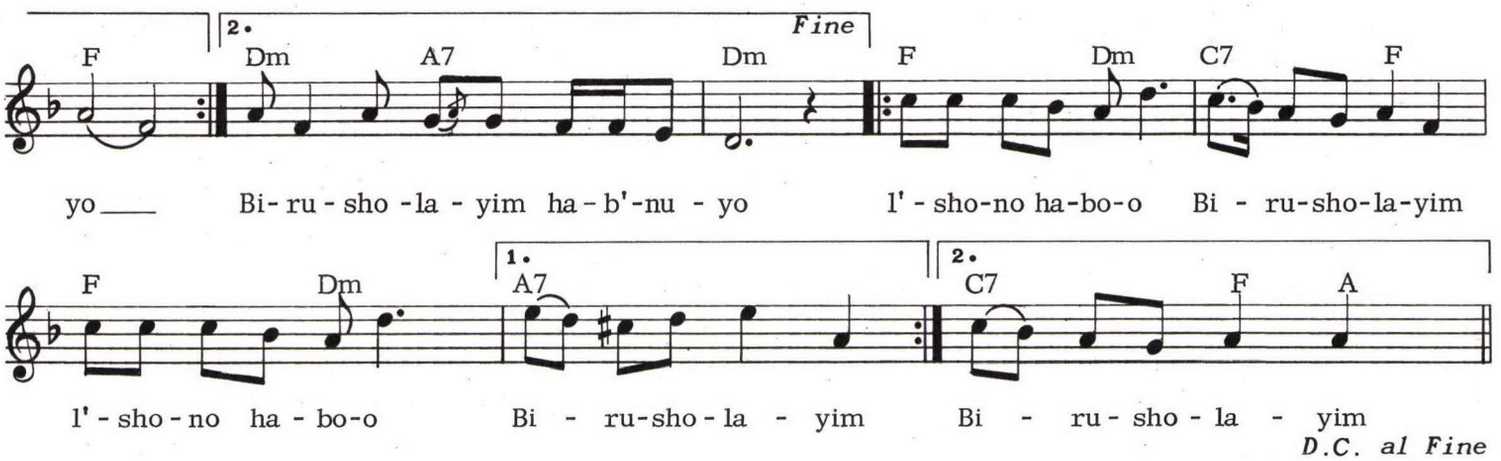
Accomplished is the order of the Passover according to its precept,
to all its law and its custom.
Even as we have had the merit to order it,
so may we have the merit to fulfill it.
Thou, Pure One, who dwellest on high,
redress the congregation that is without number!
Speedily lead thou the offshoots of the stock thou hast planted,
redeemed to Zion in song.

חֻסַּל סִדּוּר פֶּסַח כְּהִלְכָתוֹ
כְּכָל מִשְׁפָּטוֹ וְחֻקָּתוֹ
כַּאֲשֶׁר זָכִינוּ לְסַדֵּר אוֹתוֹ
כֵּן נִזְכֶּה לַעֲשׂוֹתוֹ
זָךְ שׁוֹכֵן מְעוֹנָה
קוֹמֵם קְהַל עֲדַת מִי מָנָה
בְּקָרוֹב נַהֵל נִטְעֵי כַנָּה
פְּדוּיִם לְצִיּוֹן בְּרִנָּה.

118. L'SHONO HABO-O

E.M. Krugman



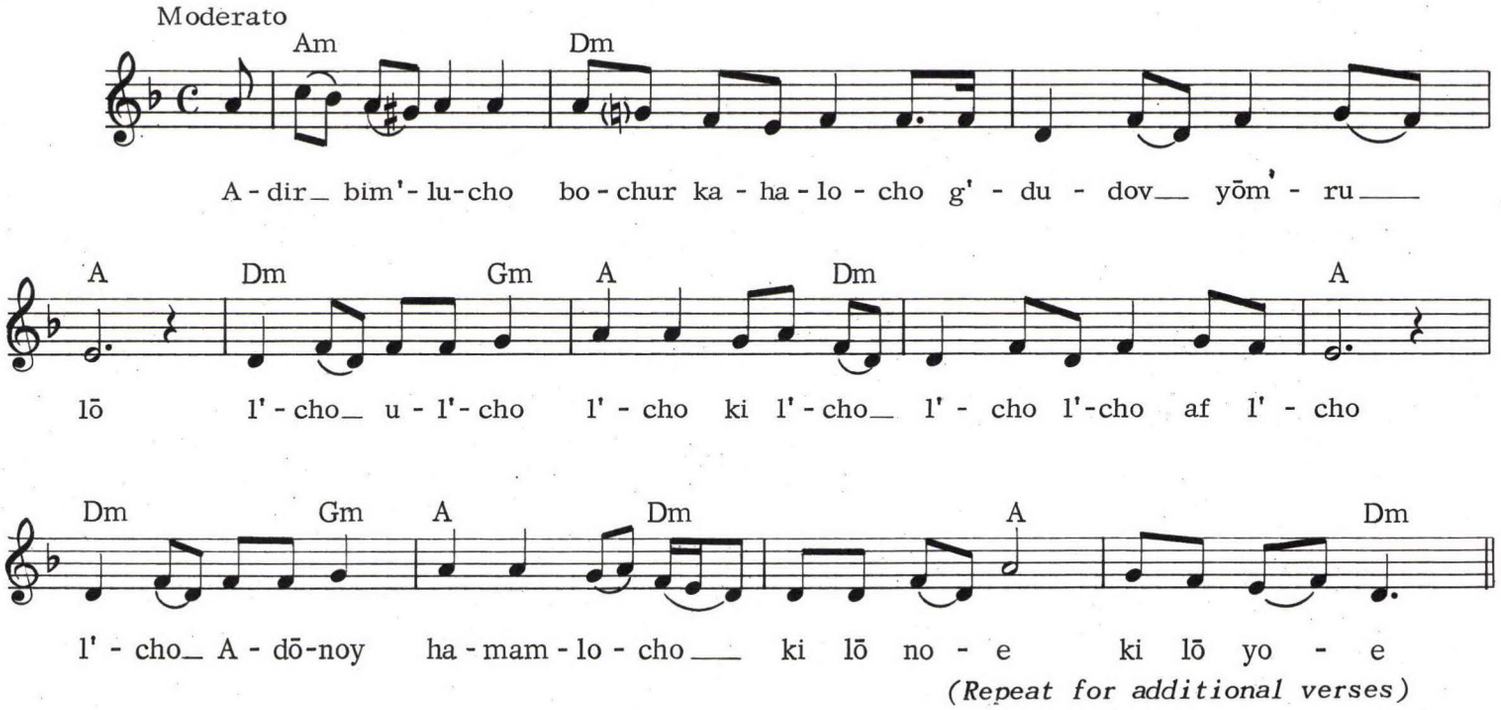


Next year in Jerusalem the rebuilt!

לְשָׁנָה הַבָּאָה בִּירוּשָׁלַיִם הַבְּנוּיָה.

119. ADIR BIM'LUCHO (No. 1)

Makarev

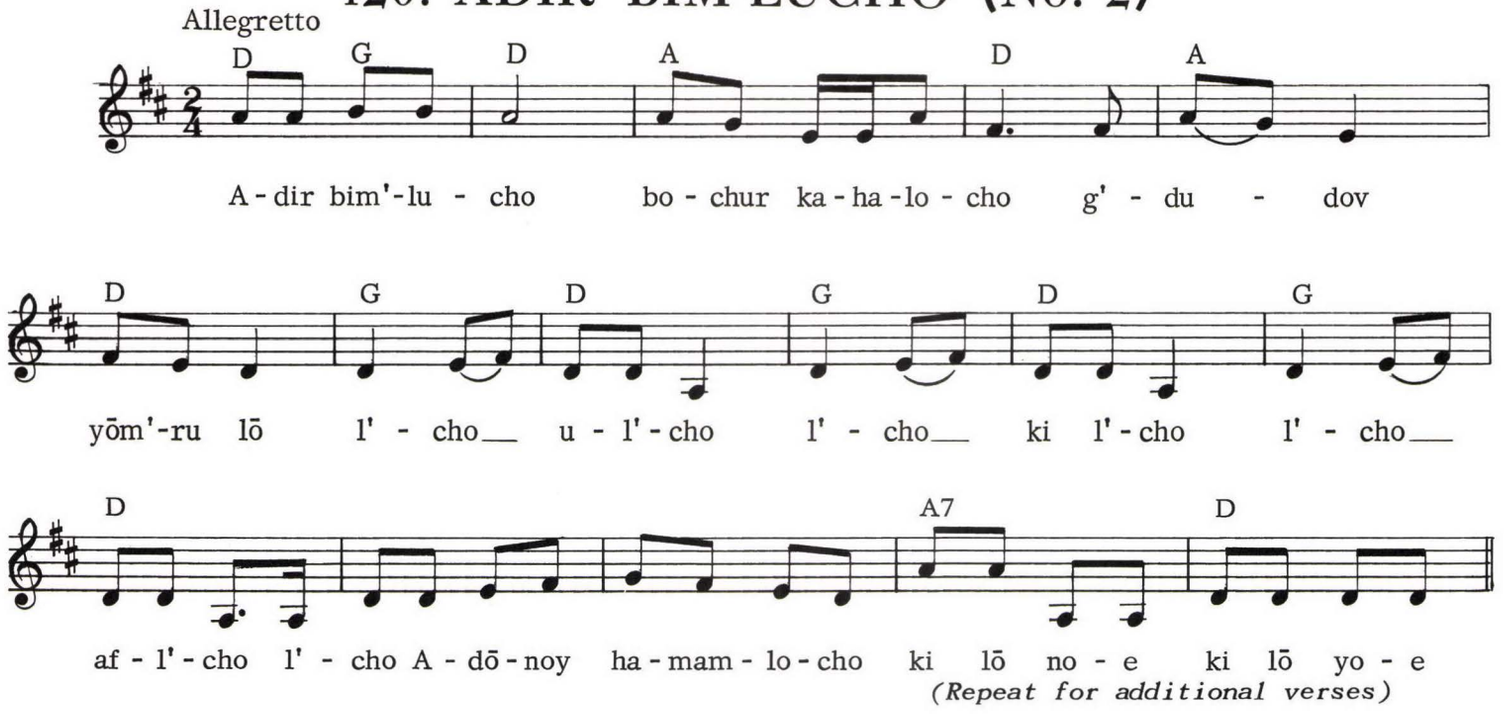


(Repeat for additional verses)

Mighty in Kingship, Chosen of right!
To him say his hosts: "To thee, and to thee;
to thee, yea, to thee; to thee, true, to thee,
to thee, Eternal, is the sovereignty;
to him praise is proper, to him praise is becoming.

אַדִּיר בִּמְלוּכָה בָּחוּר כַּהֲלָכָה
גְּדוּדָיו יֹאמְרוּ לוֹ לְךָ וּלְךָ
לְךָ כִּי לְךָ לְךָ אַף לְךָ
לְךָ יְיָ הַמַּמְלָכָה
כִּי לוֹ נָאֶה כִּי לוֹ יָאֶה.

120. ADIR BIM'LUCHO (No. 2)
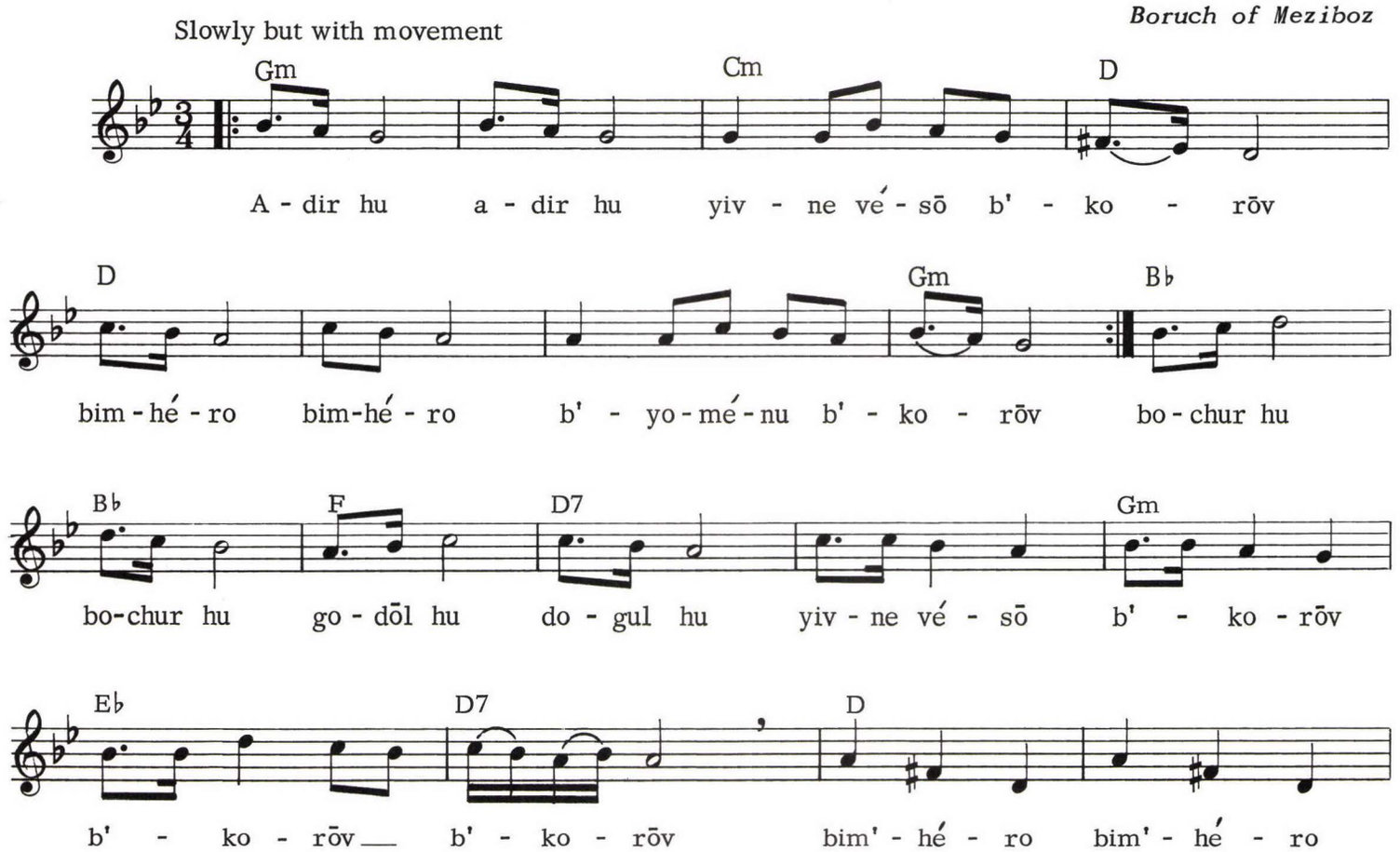


(Repeat for additional verses)
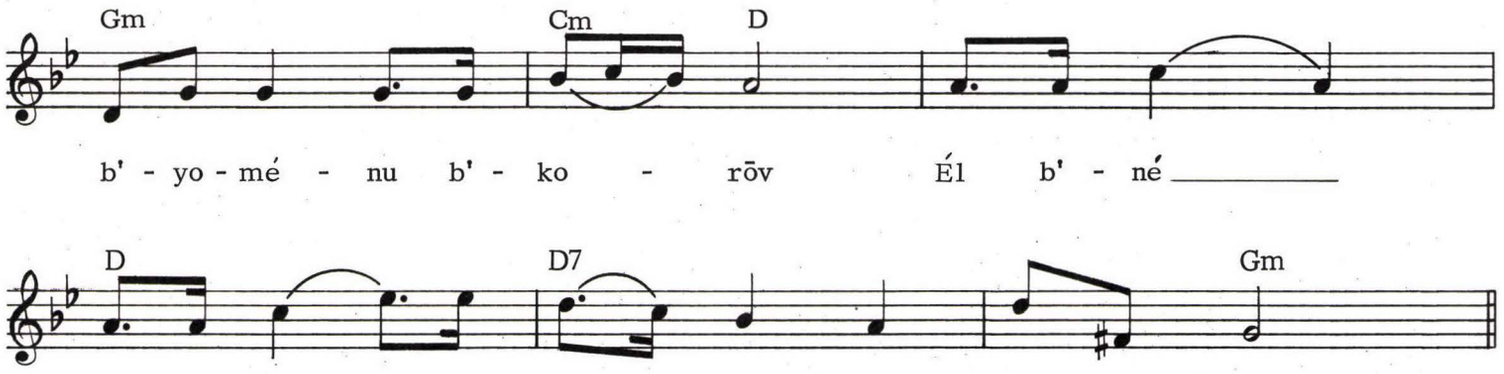
אַדִּיר בִּמְלוּכָה בָּחוּר כַּהֲלָכָה
גְּדוּדָיו יֹאמְרוּ לוֹ לְךָ וּלְךָ
לְךָ כִּי לְךָ לְךָ אַף לְךָ
לְךָ יְיָ הַמַּמְלָכָה
כִּי לוֹ נָאֶה כִּי לוֹ יָאֶה.

Mighty in Kingship, Chosen of right!
To him say his hosts: "To thee, and to thee;
to thee, yea, to thee; to thee, true, to thee,
to thee, Eternal, is the sovereignty;
to him praise is proper, to him praise is becoming.

121. ADIR HU

Boruch of Meziboz



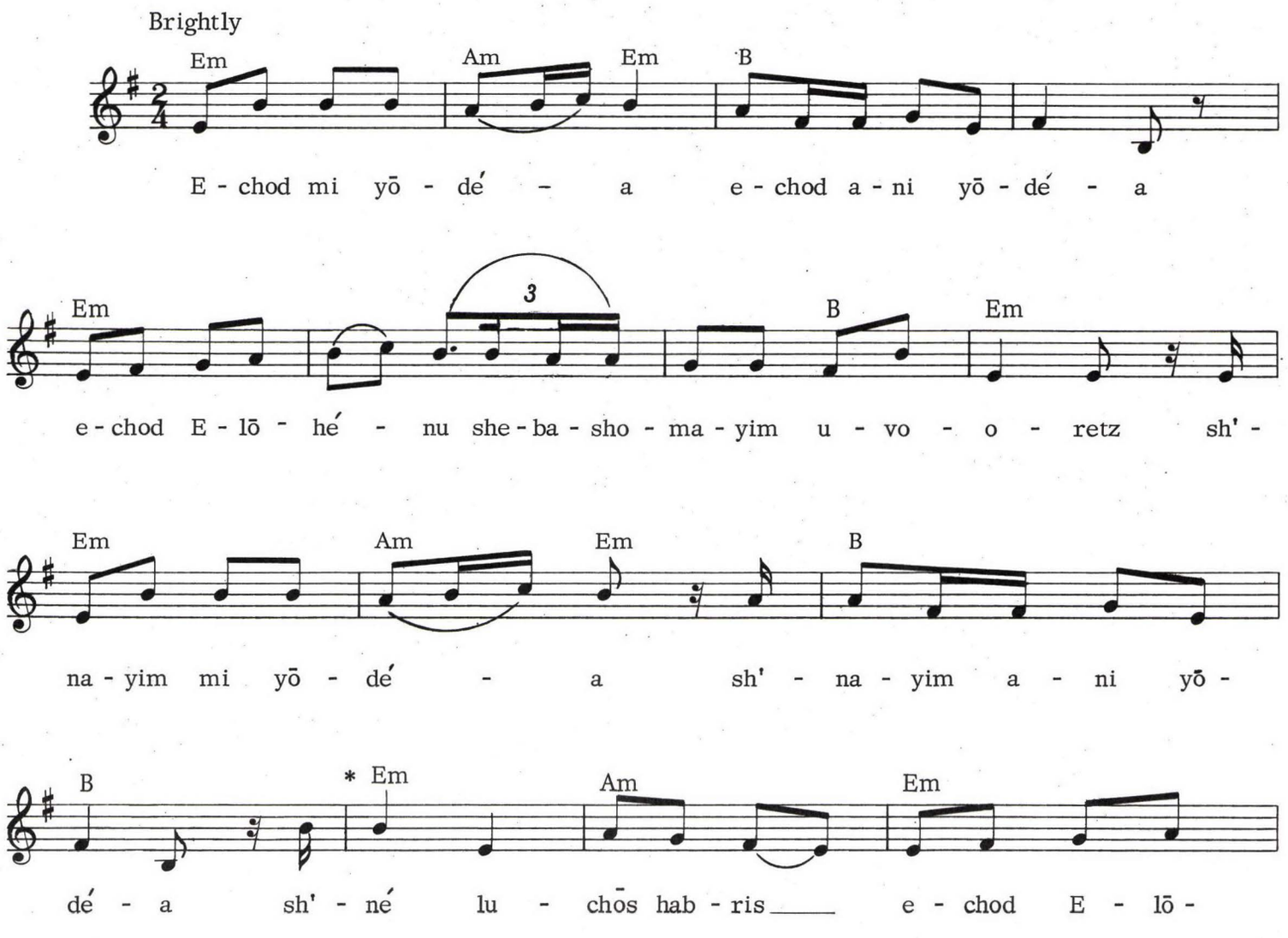


(Repeat for additional verses)

Strong is he! May he build his temple speedily!
Rapidly, rapidly, in our days speedily!
God is first, great and renowned!
May he rebuild his temple speedily!
God, O build, God, O build, build thy temple speedily.

אַדִּיר הוּא יִבְנֶה בֵיתוֹ בְּקָרוֹב
בִּמְהֵרָה בִּמְהֵרָה בְּיָמֵינוּ בְּקָרוֹב
בָּחוּר הוּא גָּדוֹל הוּא דָגוּל הוּא
יִבְנֶה בֵּיתוֹ בְּקָרוֹב
אֵל בְּנֵה אֵל בְּנֵה בְּנֵה בֵיתוֹ בְּקָרוֹב.

122. ECHOD MI YODÉA



*Repeat using * for additional numbers*
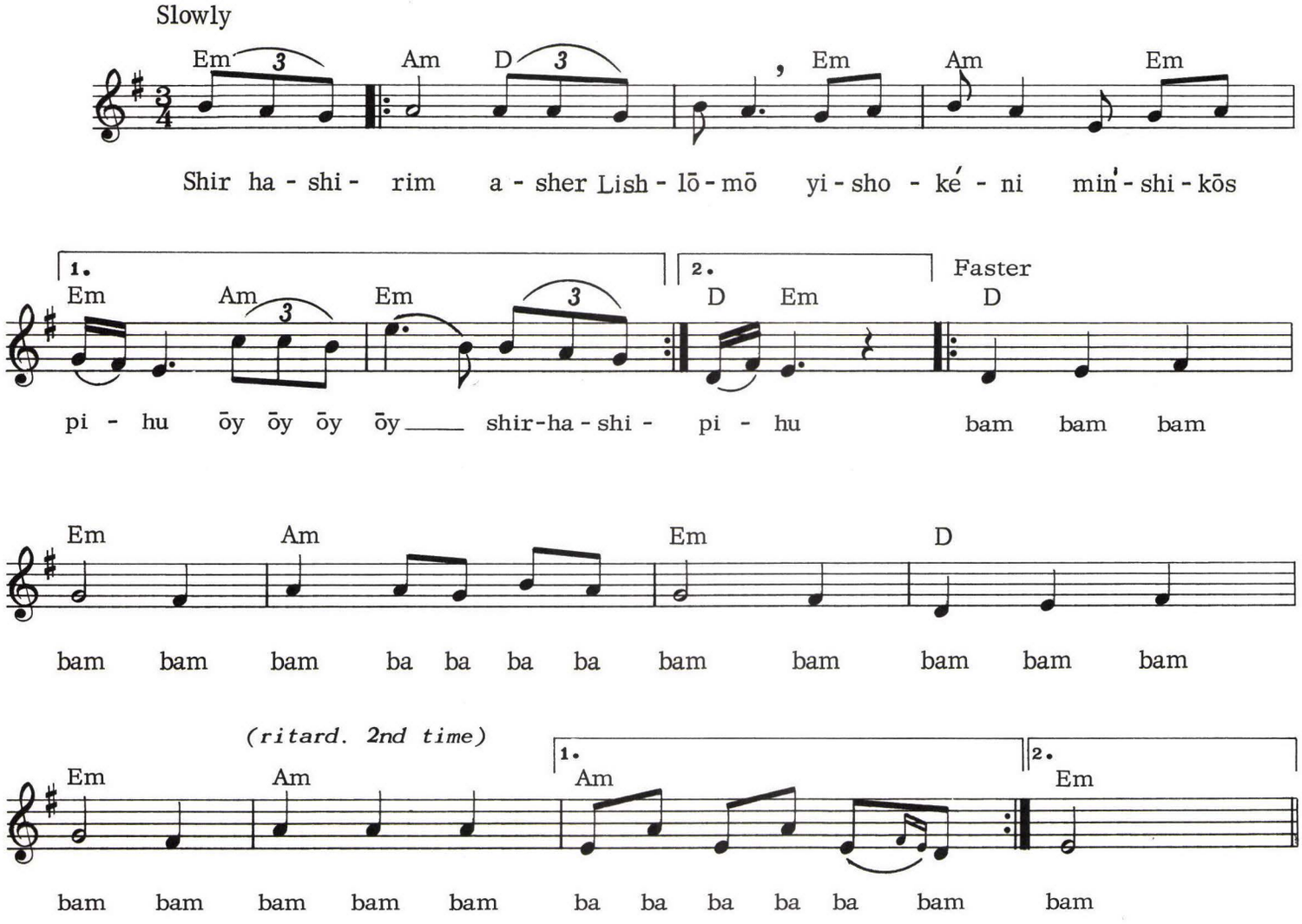


אֶחָד מִי יוֹדֵעַ אֶחָד אֲנִי יוֹדֵעַ
אֶחָד אֱלֹהֵינוּ שֶׁבַּשָּׁמַיִם וּבָאָרֶץ
שְׁנַיִם מִי יוֹדֵעַ שְׁנַיִם אֲנִי יוֹדֵעַ
שְׁנֵי לֻחוֹת הַבְּרִית
אֶחָד אֱלֹהֵינוּ שֶׁבַּשָּׁמַיִם וּבָאָרֶץ.

Who knows one? One I know!
One is our God in heaven and on earth.
Who knows two?
Two are the Tables of Covenant;
One is our God in heaven and on earth.

123. SHIR HASHIRIM

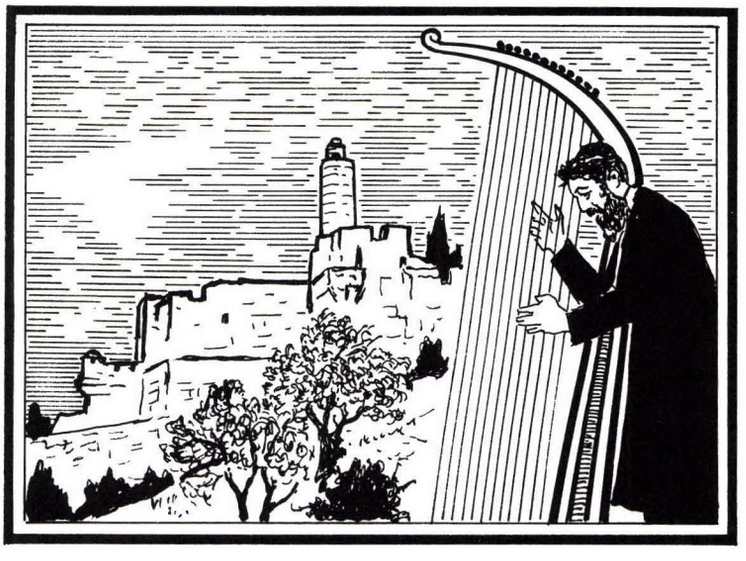
Ropshitz



שִׁיר הַשִּׁירִים אֲשֶׁר לִשְׁלֹמֹה.
יִשָּׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ.

The Song of Songs by Solomon.
O that he would kiss me with his lips.

The Psalms



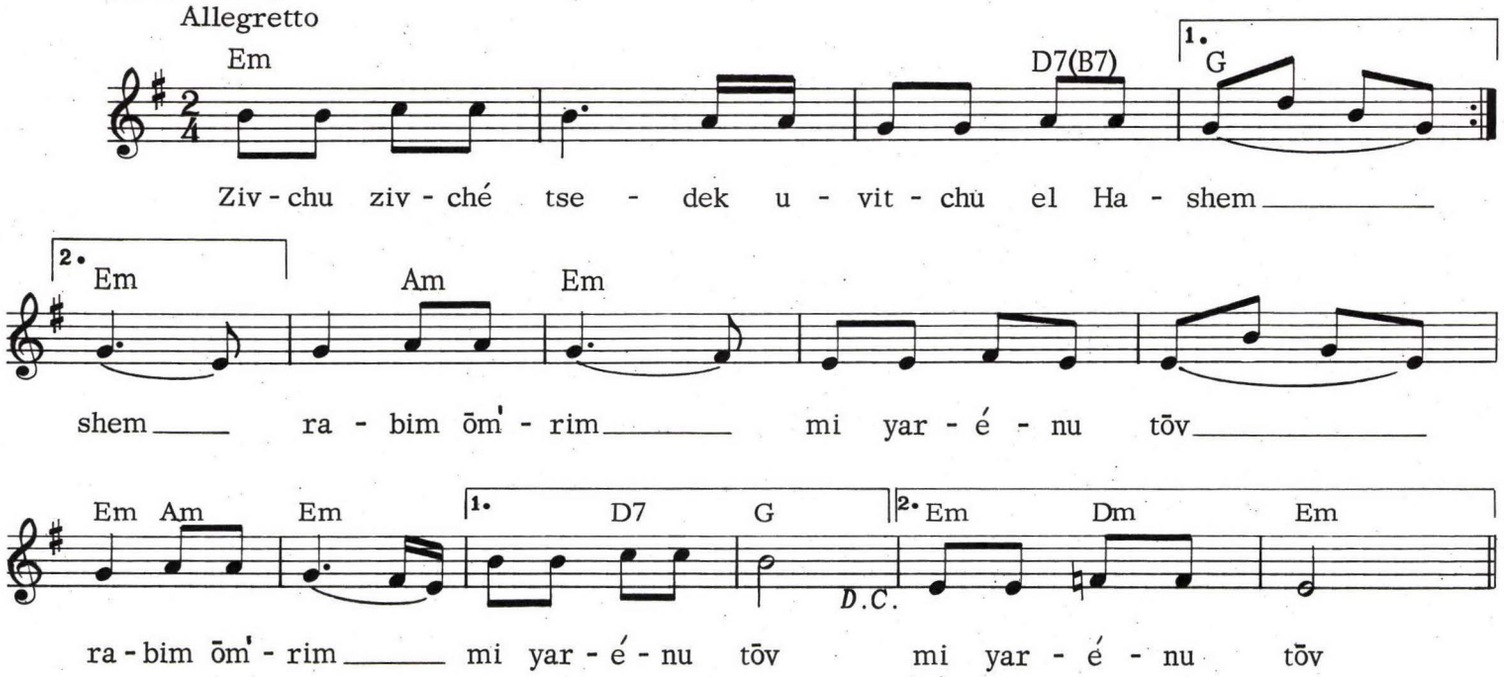
זמרו אלהים זמרו, זמרו למלכנו זמרו

SING PRAISES TO GOD SING PRAISES; SING PRAISES UNTO OUR KING, SING PRAISES

124. ZIVCHU ZIVCHE TSEDEK

Psalms 4: 6,7

Allegretto



Offer the sacrifices of righteousness and put your trust in the Lord.
Many there are that say: "O that we could see some good!"

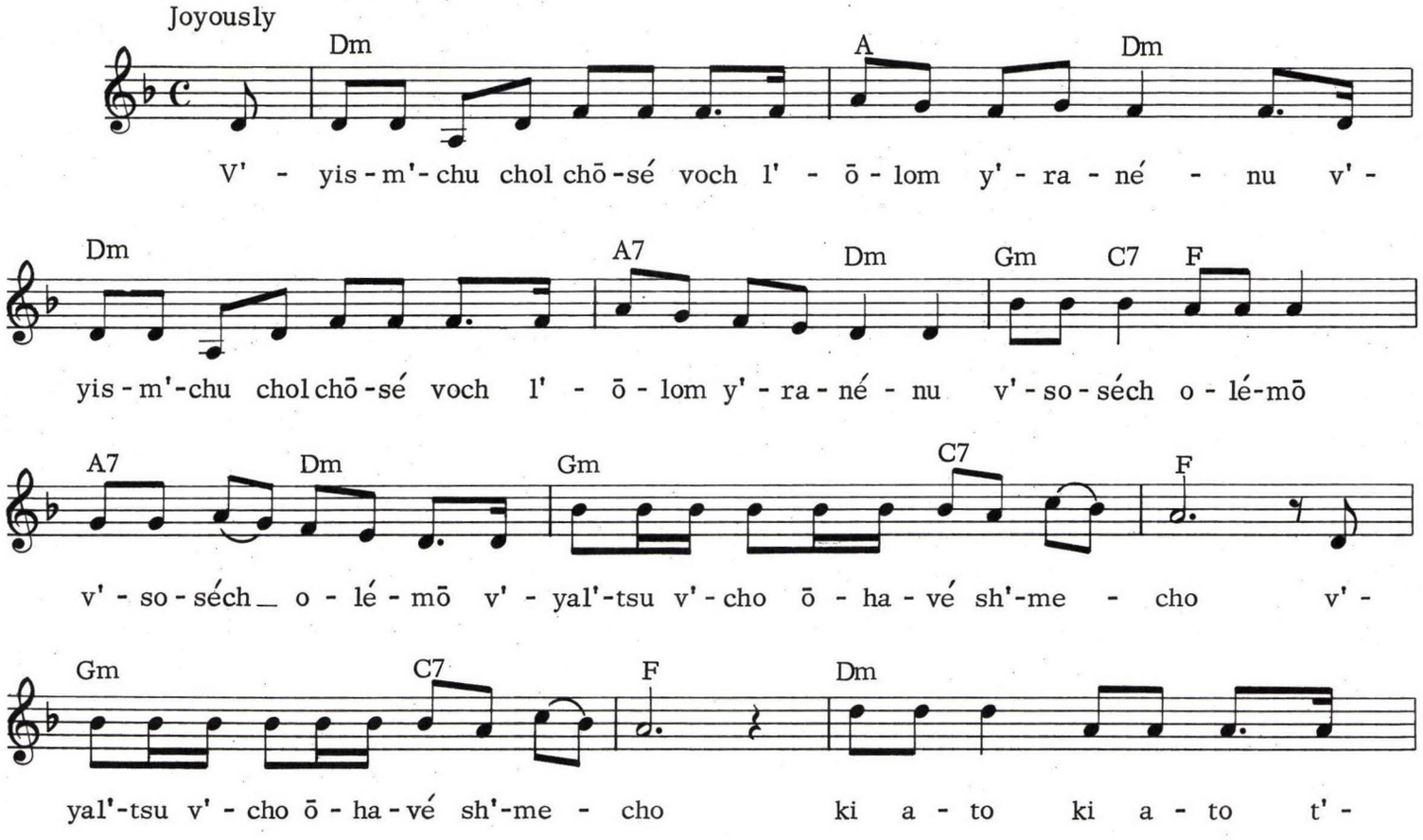
זִבְחוּ זִבְחֵי צֶדֶק וּבִטְחוּ אֶל יְיָ
רַבִּים אוֹמְרִים מִי יַרְאֵנוּ טוֹב.

125. V'YISM'CHU CHOL CHŌSÉ VOCH

Psalms 5:12

Skulaner

Joyously





All those that take refuge in thee shall ever rejoice
and thou shalt shelter them. Let them that love thy name exult in thee.
For thou didst bless the righteous, O Lord;
thou didst encompass him with favor as with a shield.

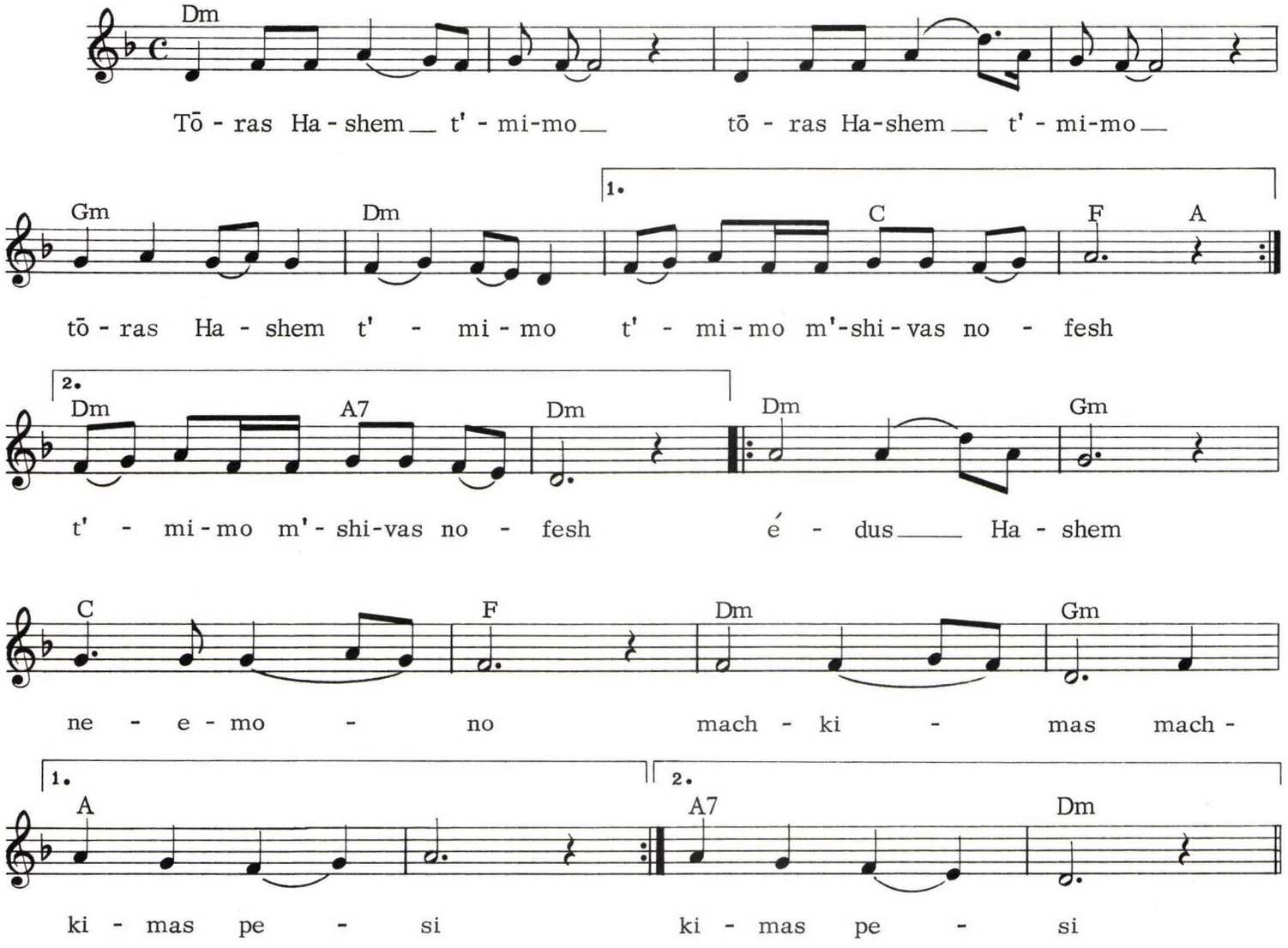
וְיִשְׂמְחוּ כָל חוֹסֵי בָךְ לְעוֹלָם יְרַנְנוּ
וְתָסֵךְ עָלֵימוֹ וְיַעְלְצוּ בְךְ אֹהֲבֵי שְׁמֶךְ.
כִּי אַתָּה תְּבָרֵךְ צַדִּיק יְיָ
כַּצִּנָּה רָצוֹן תְּעַטְרֶנּוּ.

126. TŌRAS HASHEM T'MIMO (No. 1)

Psalms 19:8

F. Mendelowitz

Allegro moderato



The law of the Lord is perfect, restoring the soul;
the testimony of the Lord is sure making wise the simple.

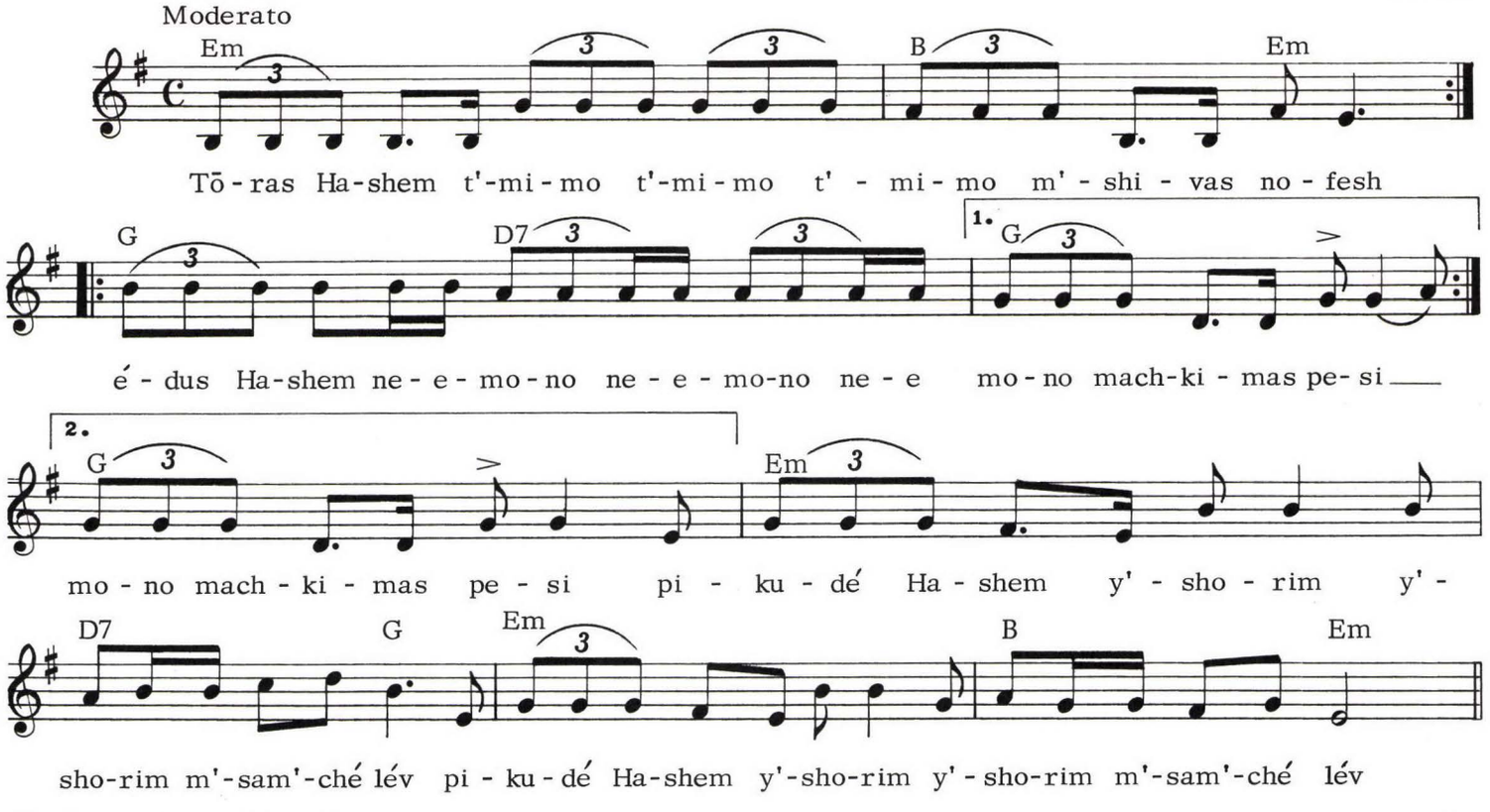
תּוֹרַת יְיָ תְּמִימָה, מְשִׁיבַת נָפֶשׁ;
עֵדוּת יְיָ נֶאֱמָנָה, מַחְכִּימַת פֶּתִי.

127. TŌRAS HASHEM T'MIMO (No. 2)

Psalms 19:8, 9

Moderato

Bobov



The law of the Lord is perfect, restoring the soul;
the testimony of the Lord is sure making wise the simple.
The precepts of the Lord are right rejoicing the heart.

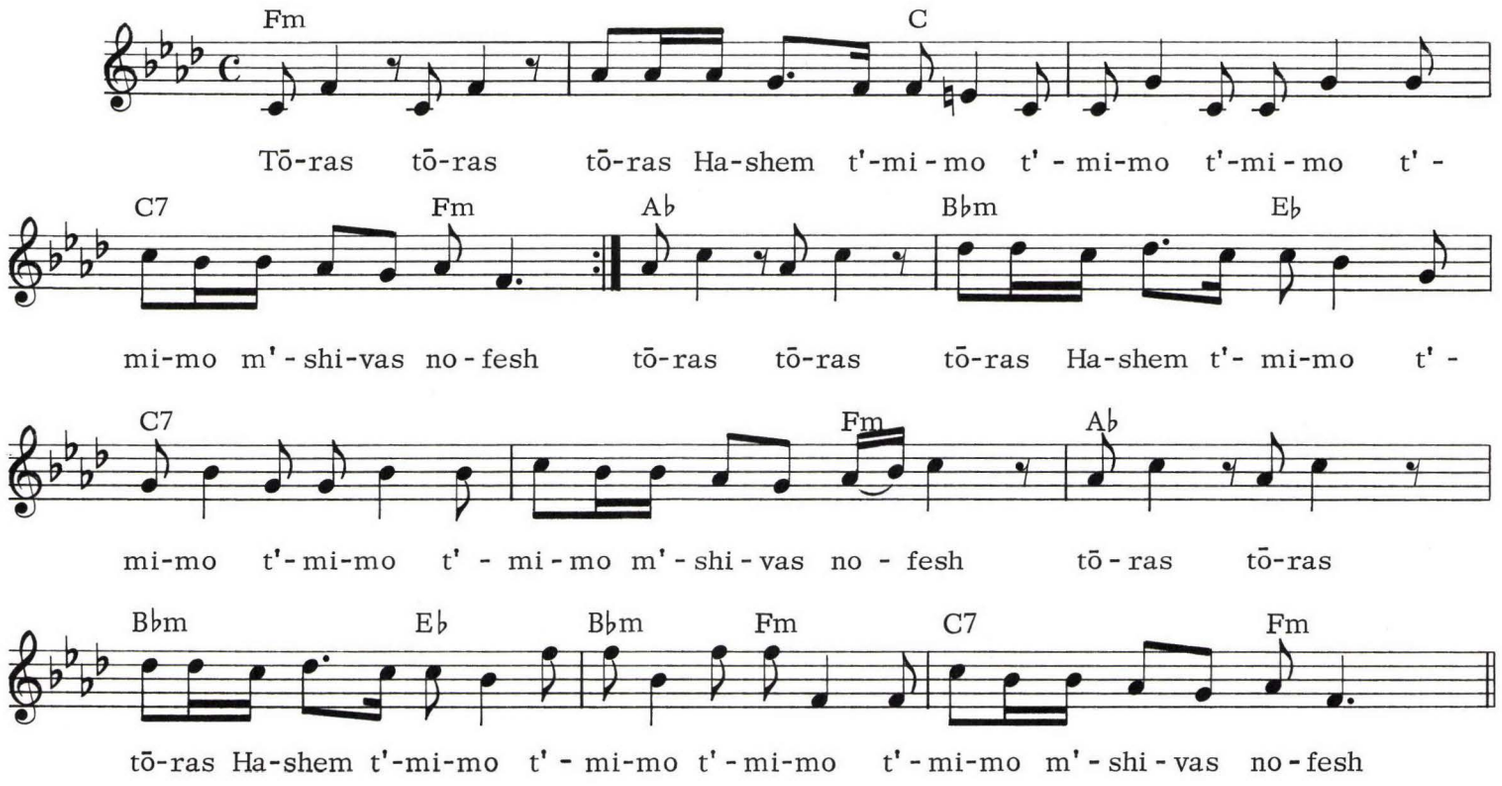
תּוֹרַת יְיָ תְּמִימָה, מְשִׁיבַת נָפֶשׁ;
עֵדוּת יְיָ נֶאֱמָנָה, מַחְכִּימַת פֶּתִי.
פִּקּוּדֵי יְיָ יְשָׁרִים מְשַׂמְּחֵי לֵב

128. TŌRAS HASHEM T'MIMO (No. 3)

Psalms 19:8

In easy fashion

Boston



The law of the Lord is perfect, restoring the soul;
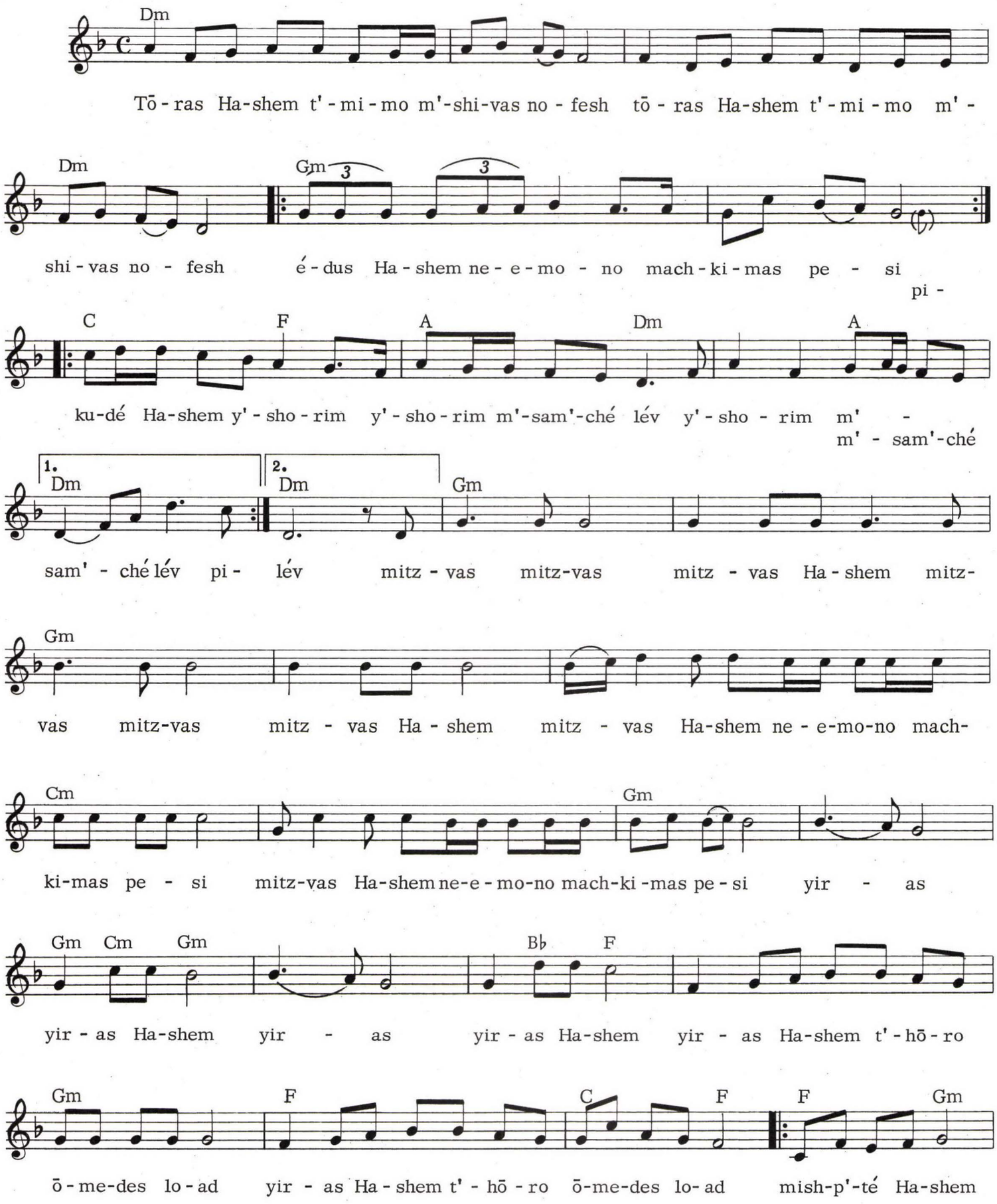
תּוֹרַת יְיָ תְּמִימָה, מְשִׁיבַת נָפֶשׁ;
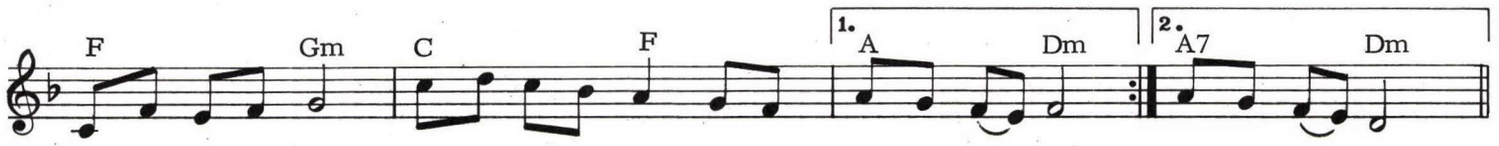
129. TŌRAS HASHEM T'MIMO (No. 4)

Bobov

Psalms 19:8,9

Andante
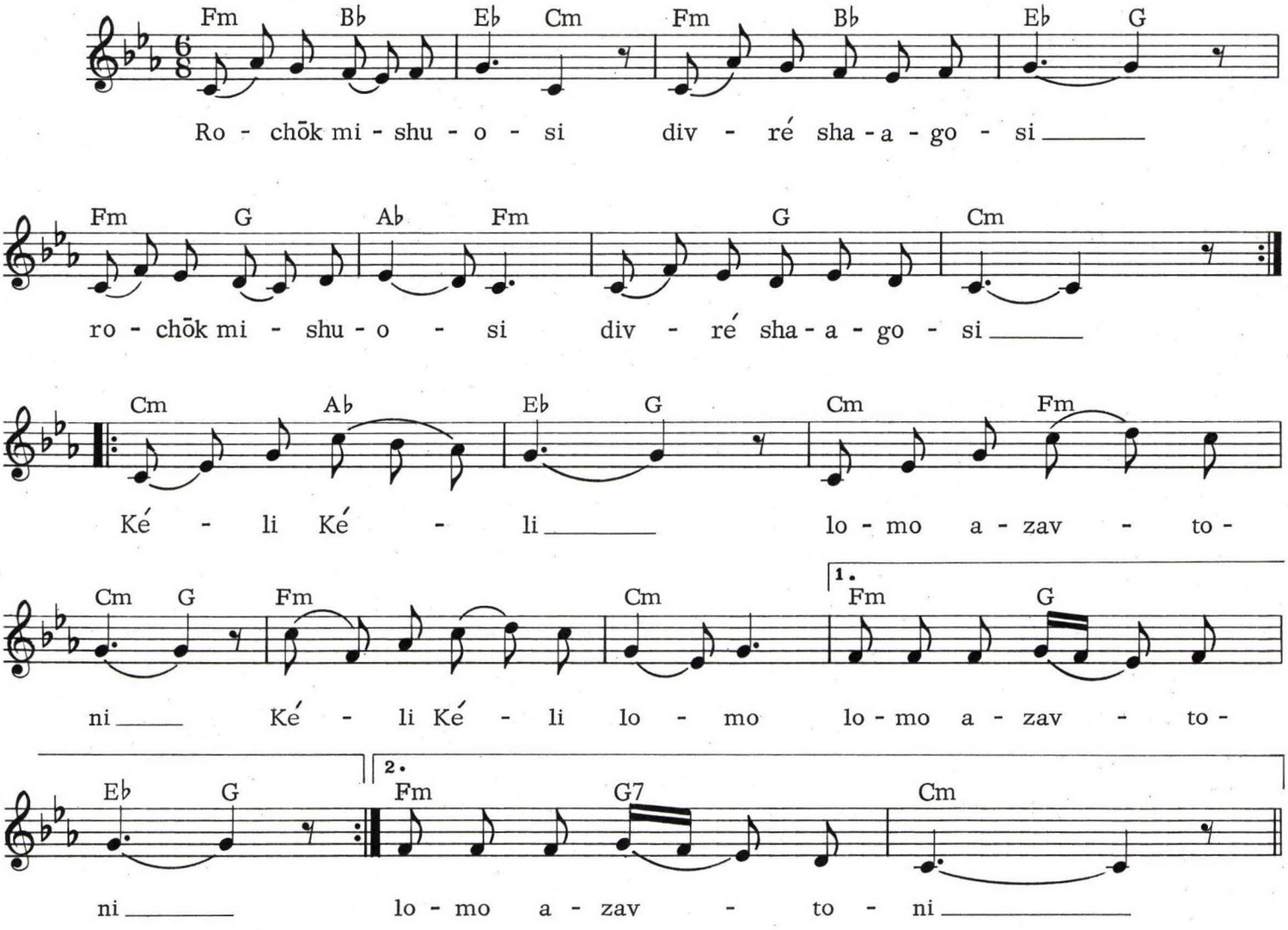




The law of the Lord is perfect, restoring the soul;
the testimony of the Lord is sure making wise the simple.
The precepts of the Lord are right rejoicing the heart
The commandment of the Lord makes wise the simple.
The fear of the Lord is clean enduring forever.
The judgments of the Lord are truthful, righteous altogether.

תּוֹרַת יְיָ תְּמִימָה, מְשִׁיבַת נָפֶשׁ;
עֵדוּת יְיָ נֶאֱמָנָה, מַחְכִּימַת פֶּתִי.
פִּקּוּדֵי יְיָ יְשָׁרִים מְשַׂמְּחֵי לֵב
מִצְוַת יְיָ מַחְכִּימַת פֶּתִי
יִרְאַת יְיָ טְהוֹרָה עוֹמֶדֶת לָעַד
מִשְׁפְּטֵי יְיָ אֱמֶת צָדְקוּ יַחְדָּו

130. ROCHŌK MISHUOSI

Psalms 22:2

E. Klang
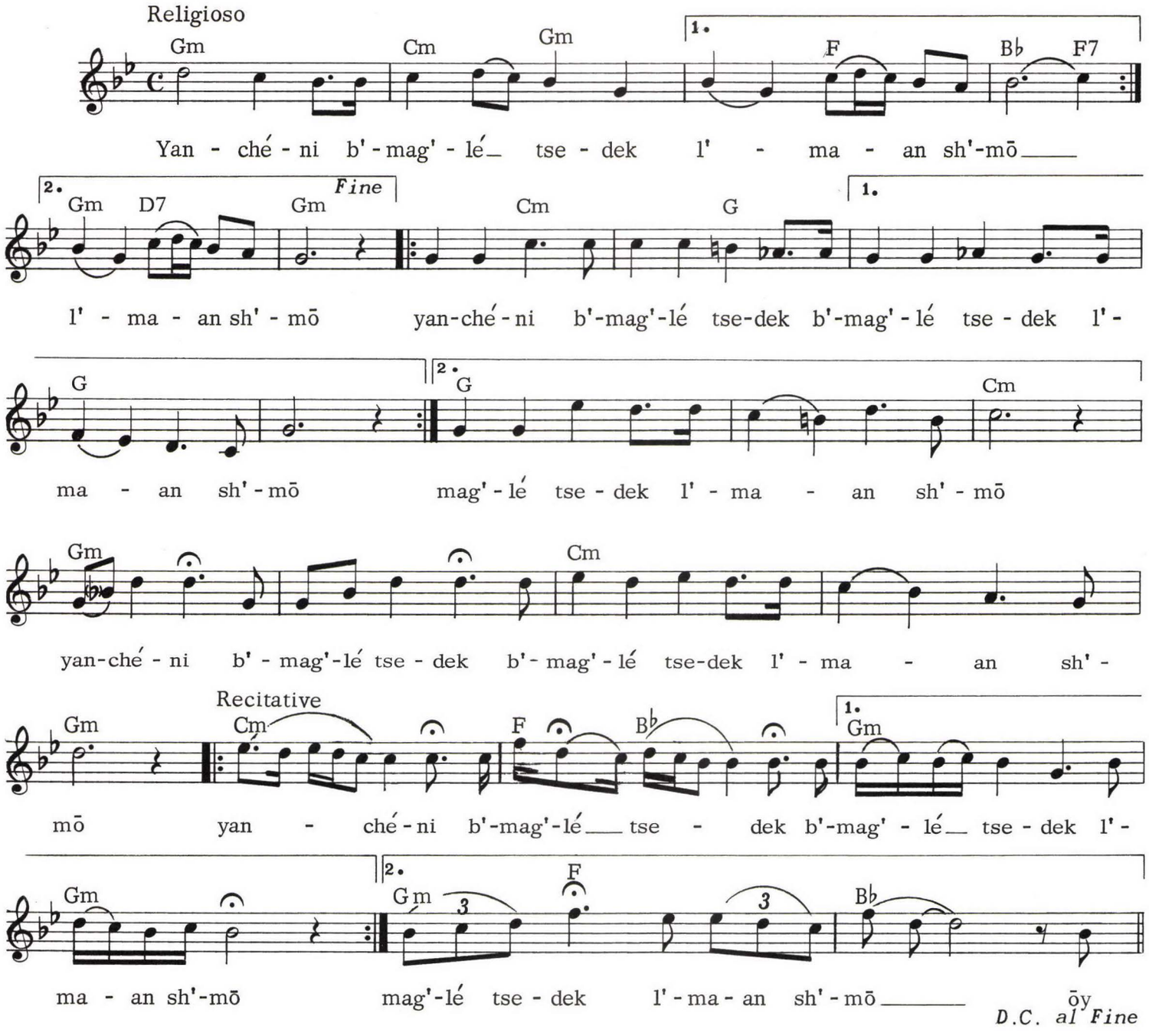


Thou art far from my help at the words of my cry.
My God, my God, why hast thou forsaken me?

רָחוֹק מִישׁוּעָתִי דִּבְרֵי שַׁאֲגָתִי
אֵלִי אֵלִי לָמָה עֲזַבְתָּנִי.

131. YANCHÉNI

Psalms 23:3

Bobov
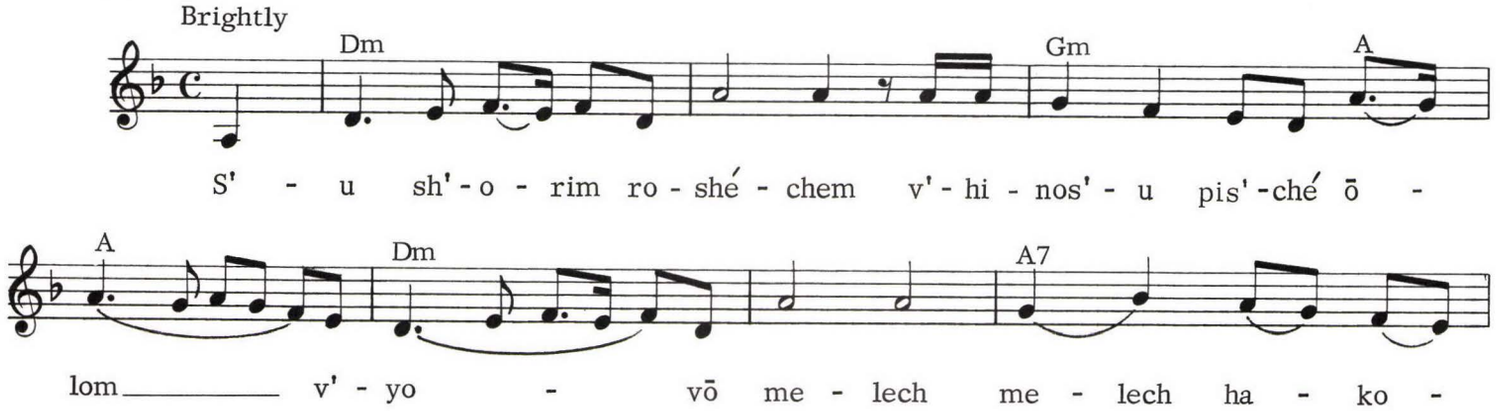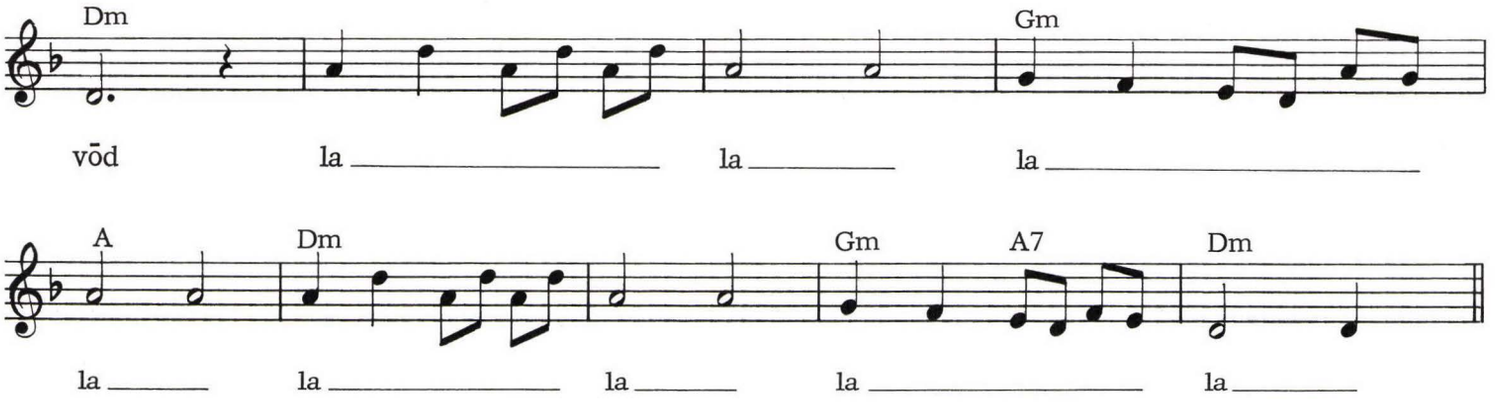


He guideth me in the path of righteousness for his name's sake.

יַנְחֵנִי בְּמַעְגְּלֵי צֶדֶק לְמַעַן שְׁמוֹ.

132. S'U SH'ORIM

Psalms 24:7
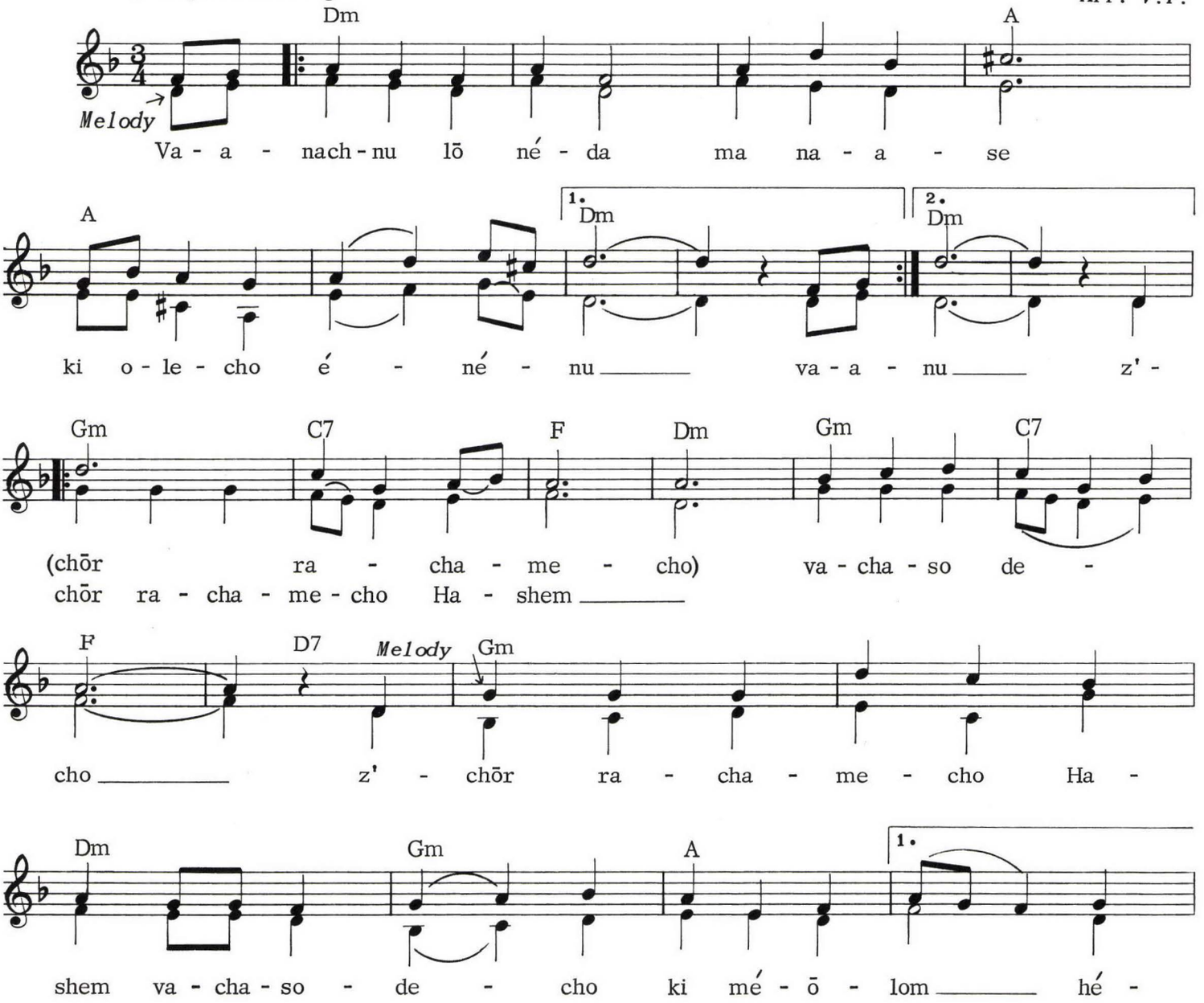




Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors;
that the King of Glory may come in.

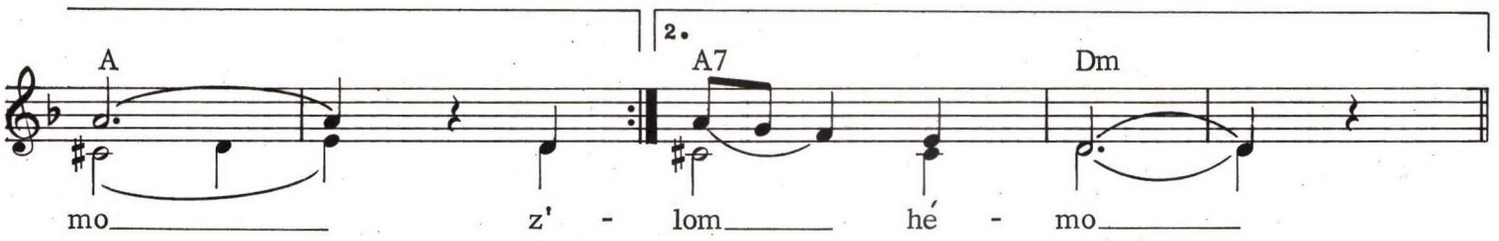
שְׂאוּ שְׁעָרִים רָאשֵׁיכֶם, וְהִנָּשְׂאוּ פִּתְחֵי עוֹלָם,
וְיָבוֹא מֶלֶךְ הַכָּבוֹד.

133. VAANACHNU LŌ NÉDA

Psalms 25:6

I. Katz
Arr: V.P.





We know not what to do, but our eyes are upon thee.
Remember thy mercy and thy kindness, O Lord, for they are eternal.

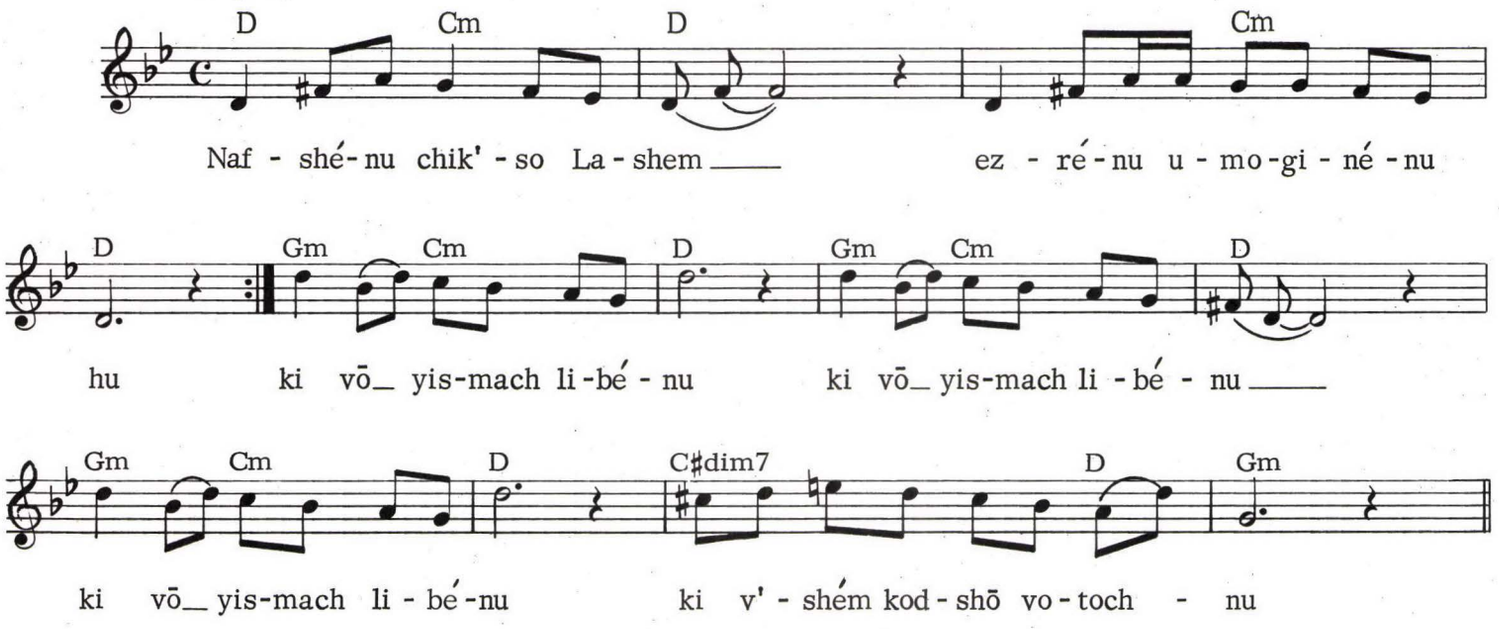
וַאֲנַחְנוּ לֹא נֵדַע מַה נַּעֲשֶׂה, כִּי עָלֶיךָ עֵינֵינוּ.
זְכֹר רַחֲמֶיךָ יְיָ, וַחֲסָדֶיךָ, כִּי מֵעוֹלָם הֵמָּה.

134. NAFSHÉNU CHIK'SO

Skulaner

Psalms 33:20,21

Brightly



Our soul hath waited for the Lord;
He is our help and our shield.
For in him doth our heart rejoice,
because we have trusted in his holy name.

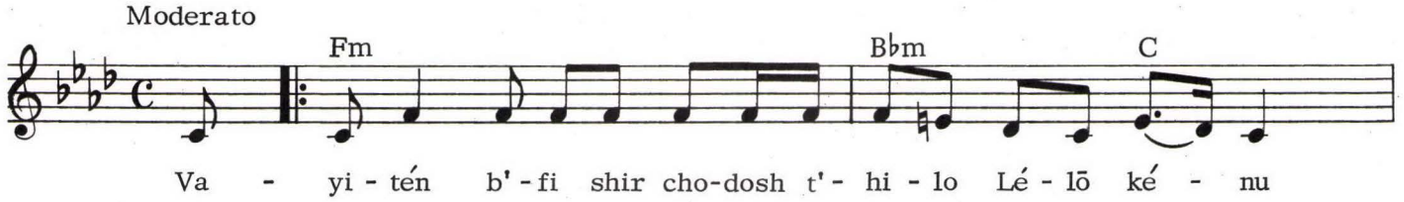
נַפְשֵׁנוּ חִכְּתָה לַיְיָ,
עֶזְרֵנוּ וּמָגִנֵּנוּ הוּא.
כִּי בוֹ יִשְׂמַח לִבֵּנוּ,
כִּי בְשֵׁם קָדְשׁוֹ בָטָחְנוּ.

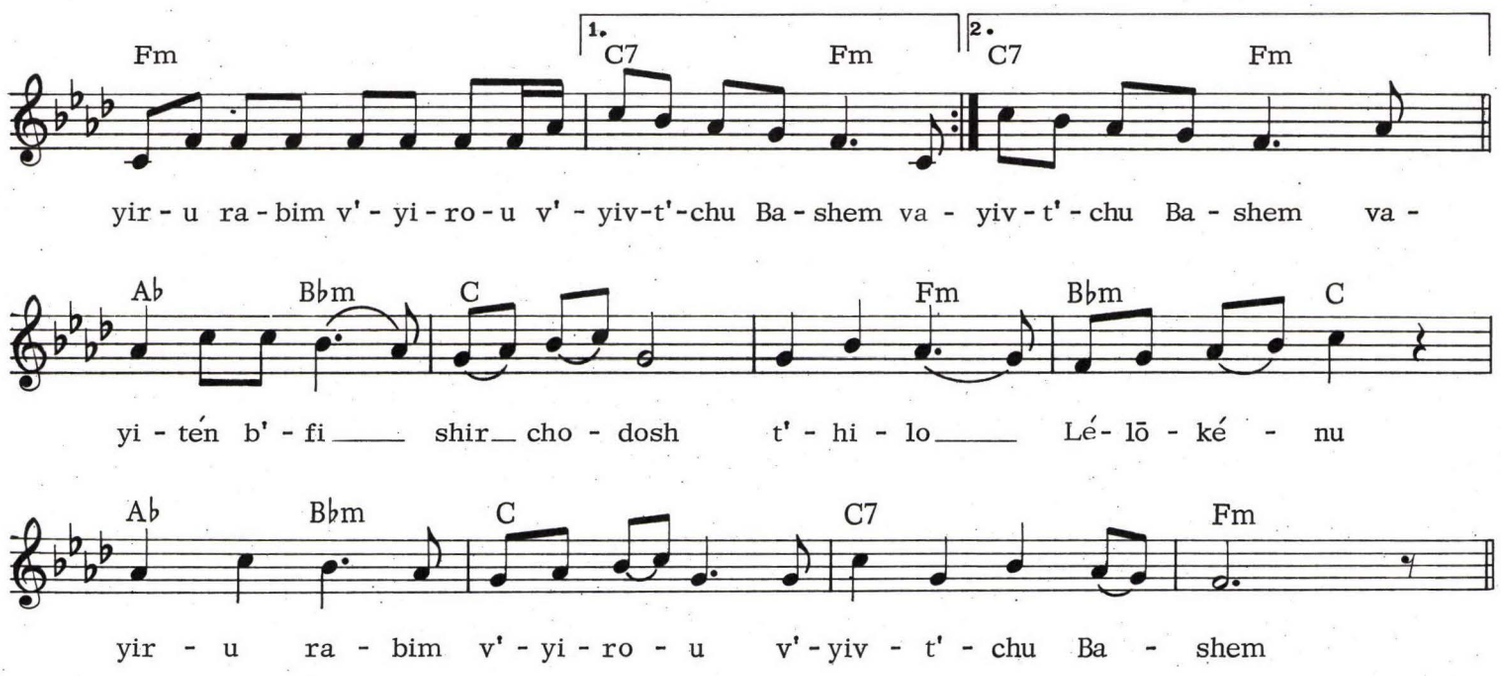
135. VAYITÉN B'FI SHIR CHODOSH

Kalev

Psalms 40:4

Moderato





And he hath put a new song in my mouth, even praise unto our God;
many shall see and fear and trust in the Lord.

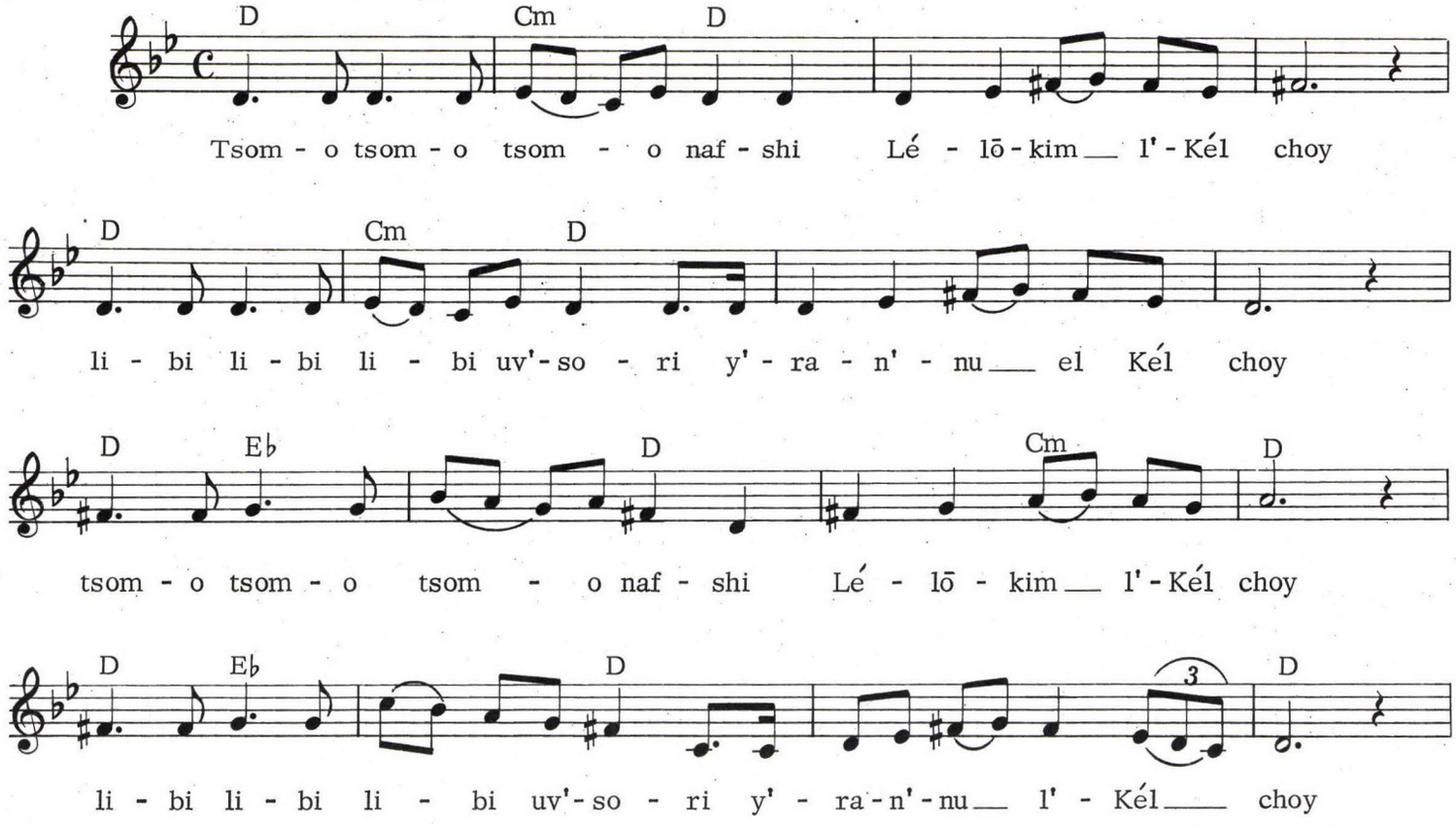
וַיִּתֵּן בְּפִי שִׁיר חָדָשׁ תְּהִלָּה לֵאלֹהֵינוּ
יִרְאוּ רַבִּים וְיִירָאוּ וְיִבְטְחוּ בַּיְיָ.
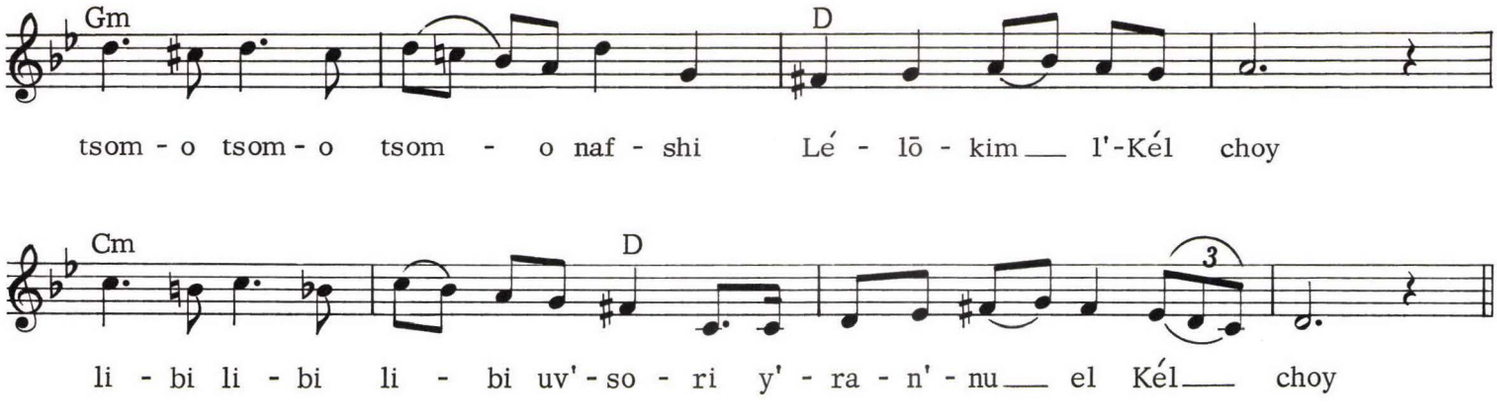
136. TSOMO NAFSHI

Psalms 42:3
84:3

Pinchas Kehati

Andante religioso
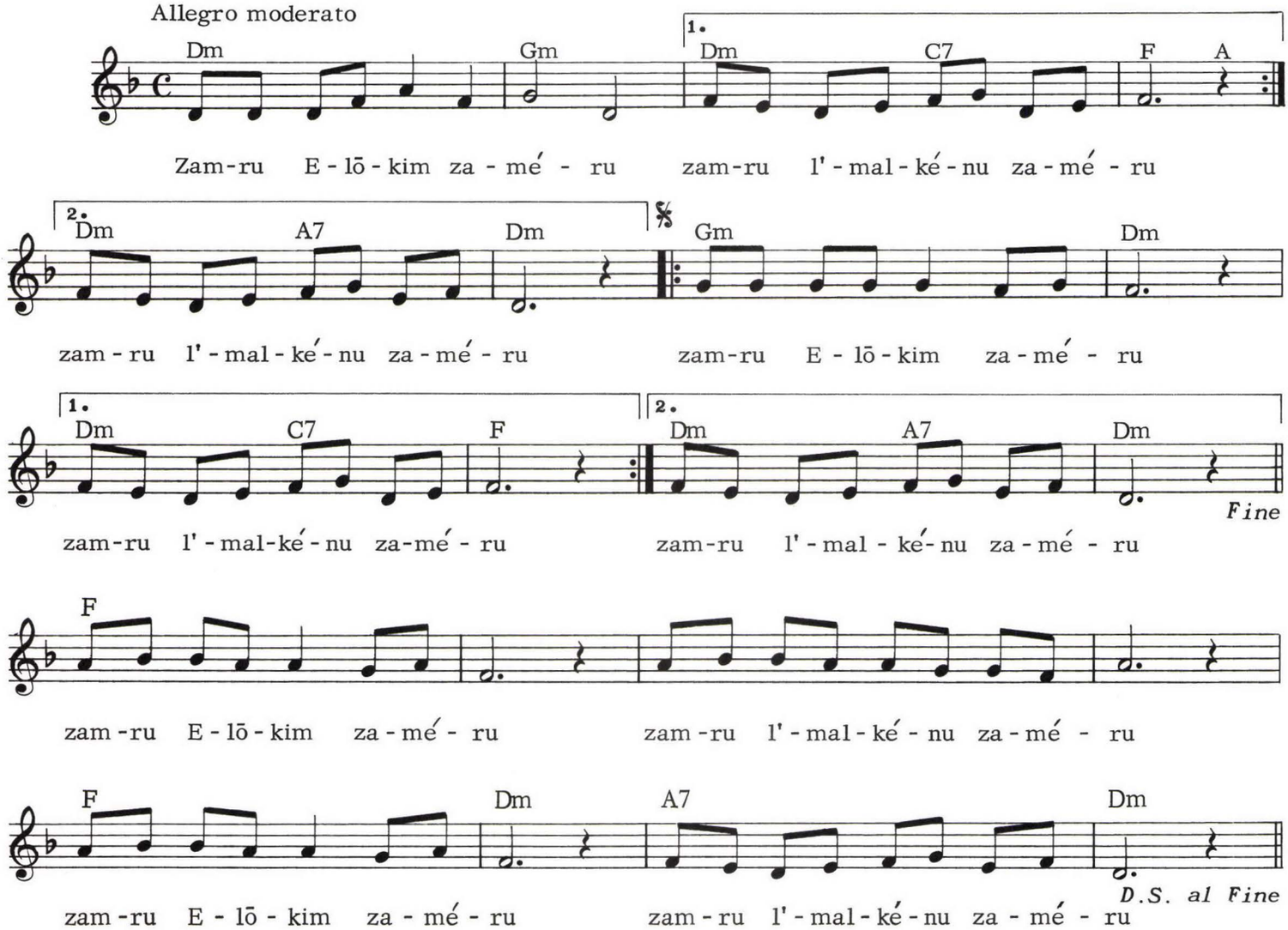




My soul thirsteth for God, for the living God.
My heart and my flesh sing for joy unto the living God.

צָמְאָה נַפְשִׁי לֵאלֹהִים לְאֵל חָי.
לִבִּי וּבְשָׂרִי יְרַנְנוּ אֶל־אֵל חָי

137. ZAMRU ELŌKIM

Psalms 47:7



Sing praises to God, sing praises;
sing praises unto our King, sing praises.

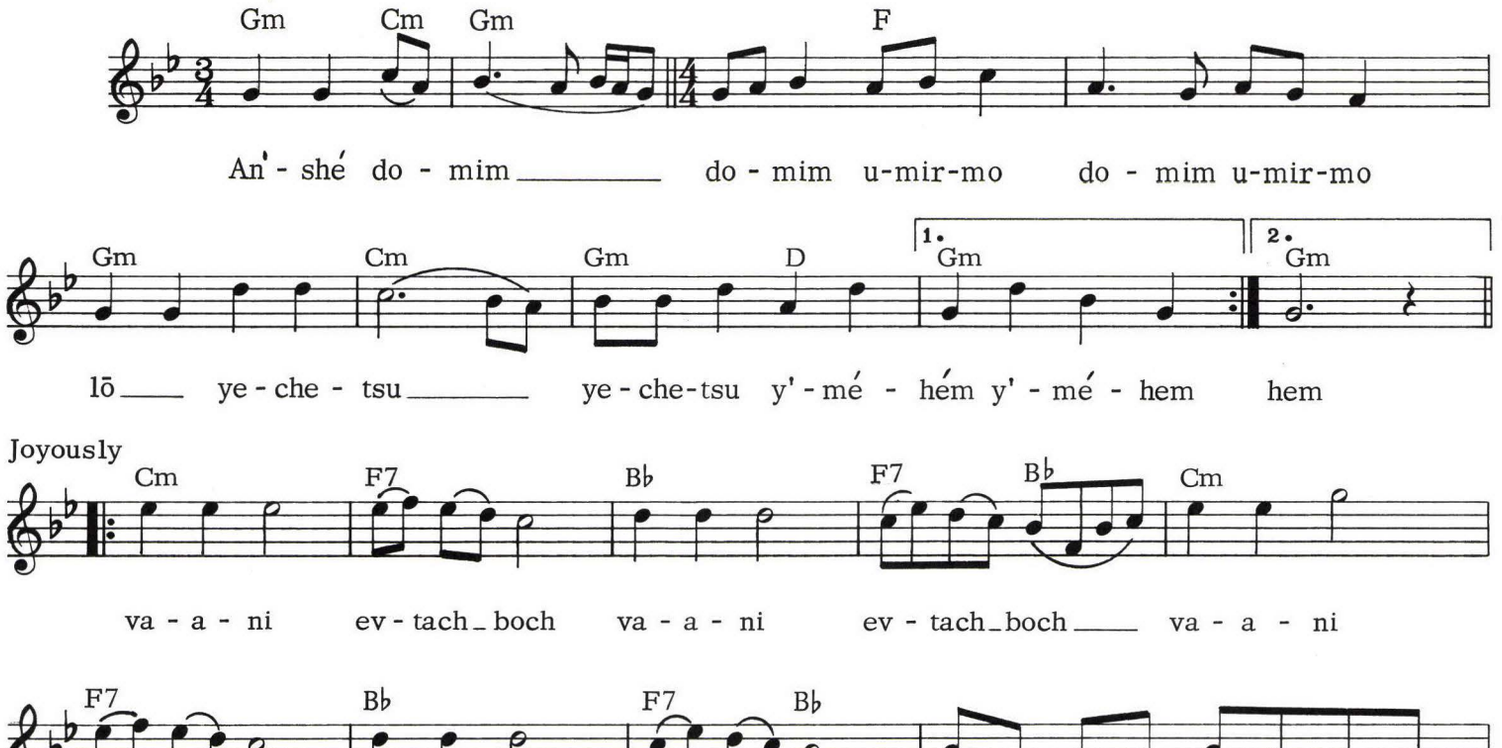
זַמְּרוּ אֱלֹהִים זַמֵּרוּ
זַמְּרוּ לְמַלְכֵּנוּ זַמֵּרוּ.

138. VAANI EVTACH BOCH

Lubavitch

Psalms 55:24

Slowly
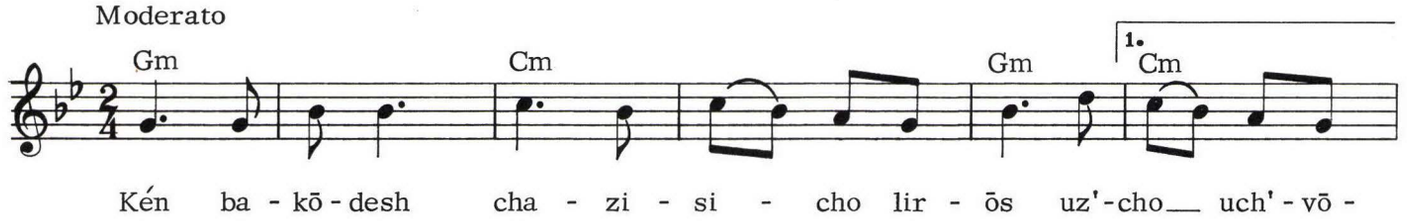


Men of blood and deceit shall not live out half their days;
but as for me I will trust in thee.

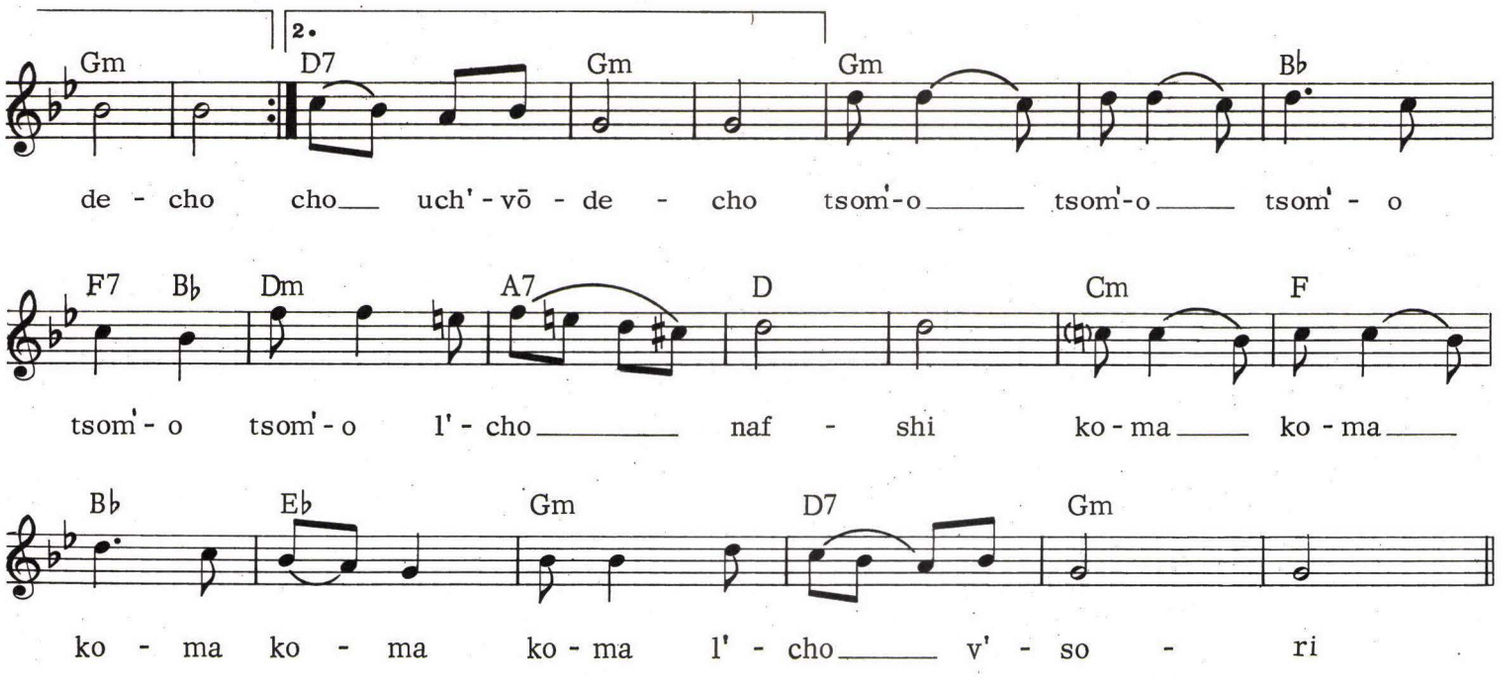
אַנְשֵׁי דָמִים וּמִרְמָה לֹא יֶחֱצוּ יְמֵיהֶם
וַאֲנִי אֶבְטַח בָּךְ.

139. KÉN BAKŌDESH

Psalms 63:3,2

Moderato





So have I looked for thee in the sanctuary,
to see thy power and thy glory.
My soul thirsteth for thee, my flesh longeth for thee.
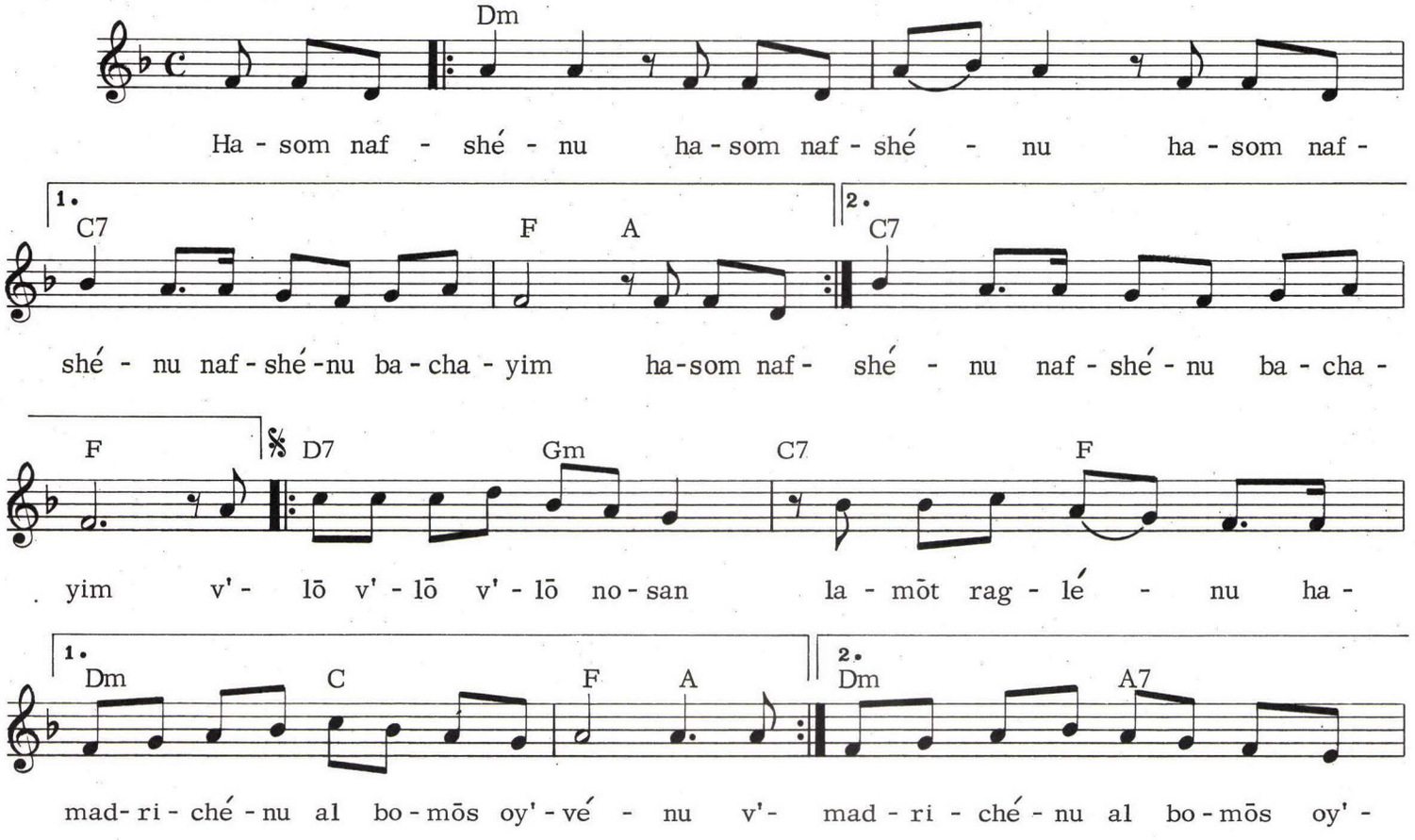
כֵּן בַּקֹּדֶשׁ חָזִיתִיךָ
לִרְאוֹת עֻזְּךָ וּכְבוֹדֶךָ
צָמְאָה לְךָ נַפְשִׁי כָּמַה לְךָ בְשָׂרִי.

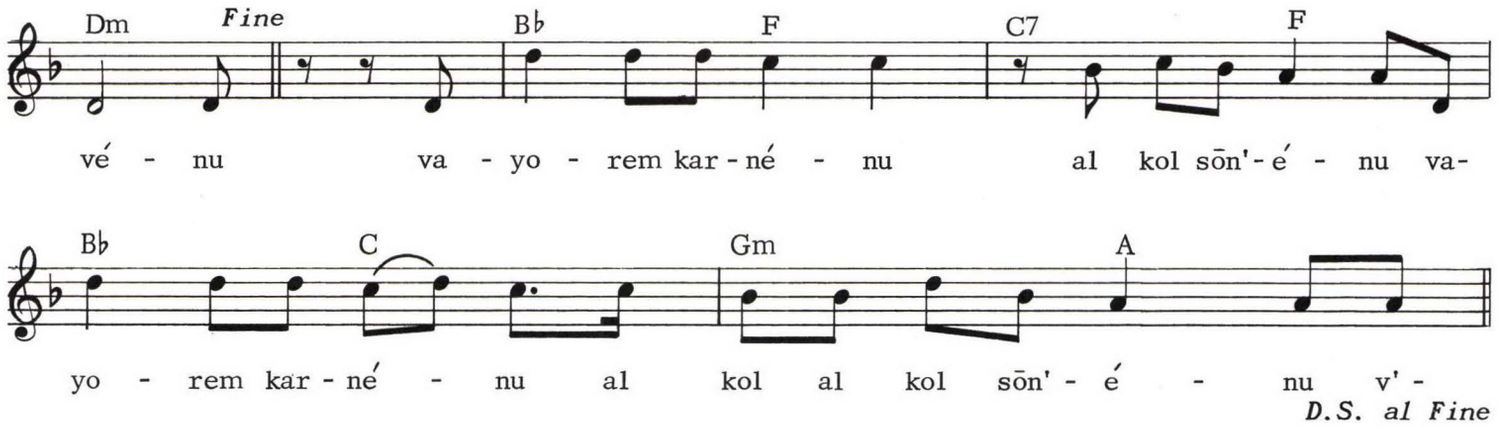
140. HASOM NAFSHÉNU

Psalms 66:9

E.M. Krugman

Moderato





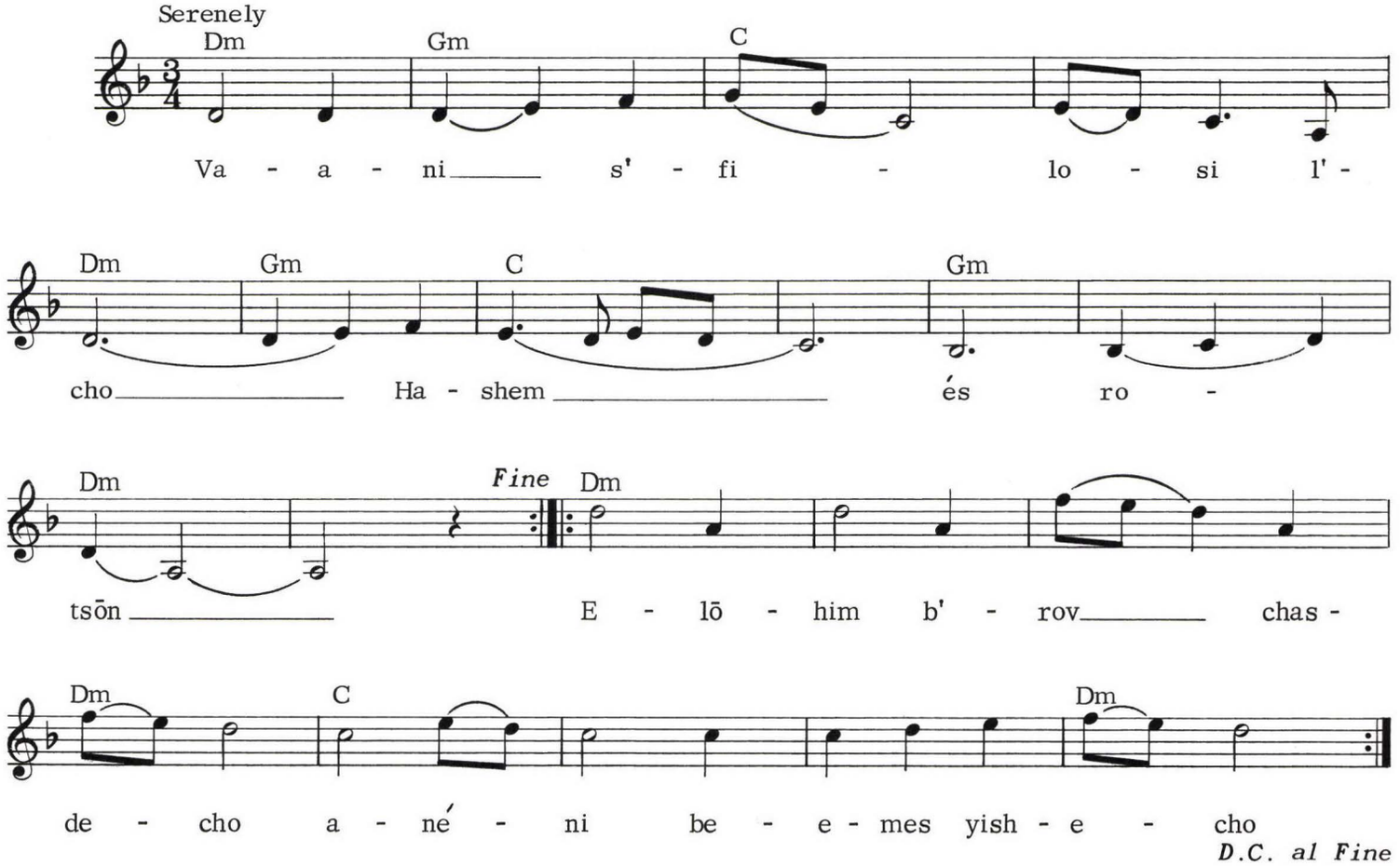
He kept us alive, and did not let us slip.
He made us tread upon the high places of our enemies,
and raised our strength over all our foes.

הַשָּׂם נַפְשֵׁנוּ בַּחַיִּים, וְלֹא נָתַן לַמּוֹט רַגְלֵנוּ;
הַמַּדְרִיכֵנוּ עַל בָּמוֹת אוֹיְבֵינוּ,
וַיָּרֶם קַרְנֵנוּ עַל כָּל שׂנְאֵינוּ.

141. VAANI S'FILOSI

Psalms 69:14

B. Chait- Rabbis' Sons



Let my prayer be unto thee, O Lord, in an acceptable time;
O God in the abundance of thy mercy,
answer me with the truth of thy salvation.
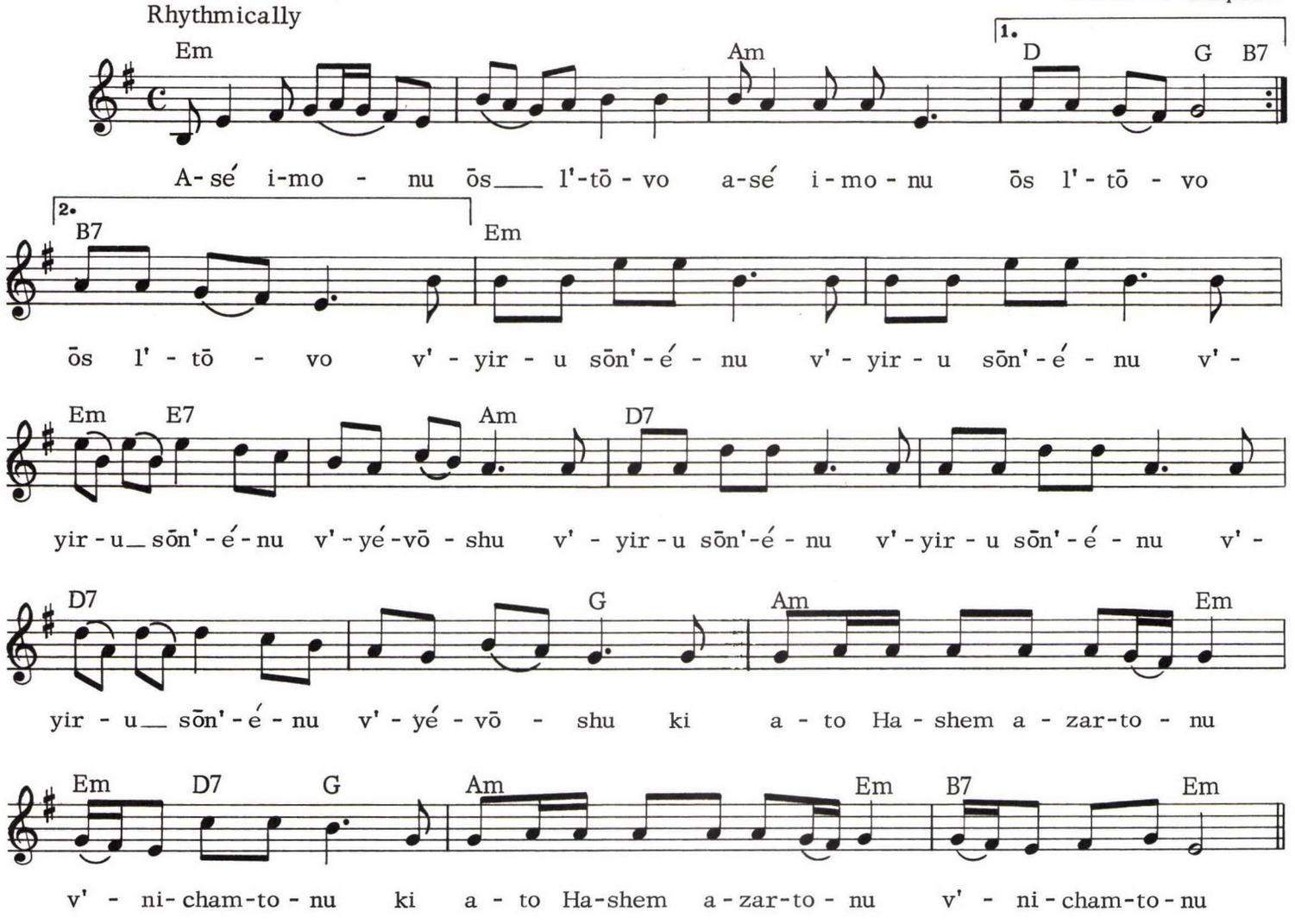
וַאֲנִי תְפִלָּתִי לְךָ יְיָ עֵת רָצוֹן
אֱלֹהִים בְּרָב חַסְדֶּךָ
עֲנֵנִי בֶּאֱמֶת יִשְׁעֶךָ.

142. ASÉ IMONU ŌS

Psalms 86:17

Rhythmically

Rabbi Y. Shapiro



עֲשֵׂה עִמָּנוּ אוֹת לְטוֹבָה
וְיִרְאוּ שׂוֹנְאֵינוּ וְיֵבֹשׁוּ
כִּי אַתָּה יְיָ עֲזַרְתָּנוּ וְנִחַמְתָּנוּ.

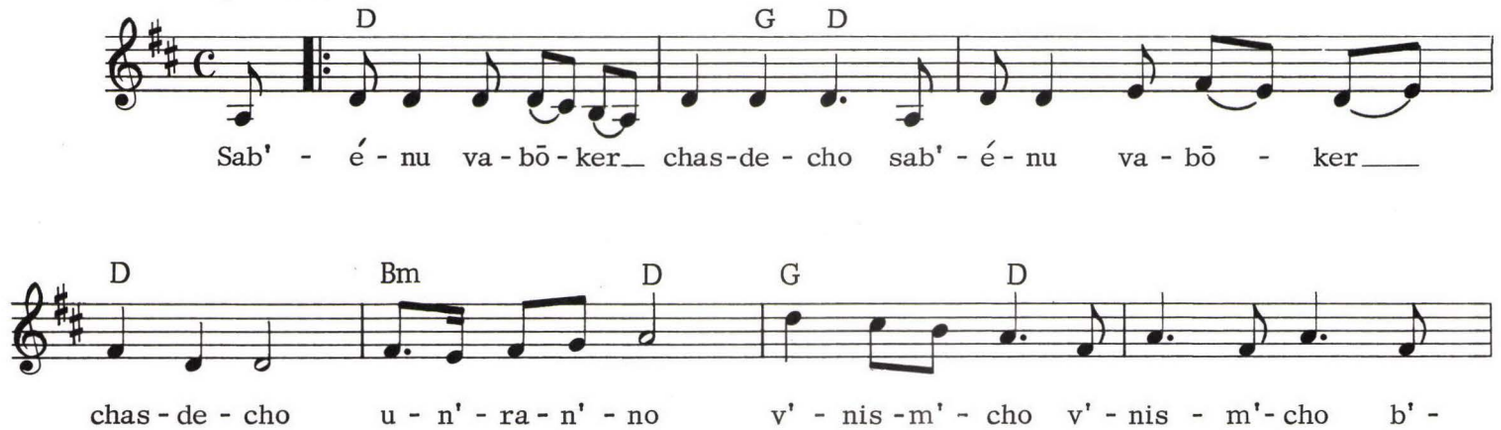
Work in our behalf a sign for good;
that they that hate us may see it and be put to shame,
because thou, Lord, has helped us and comforted us.
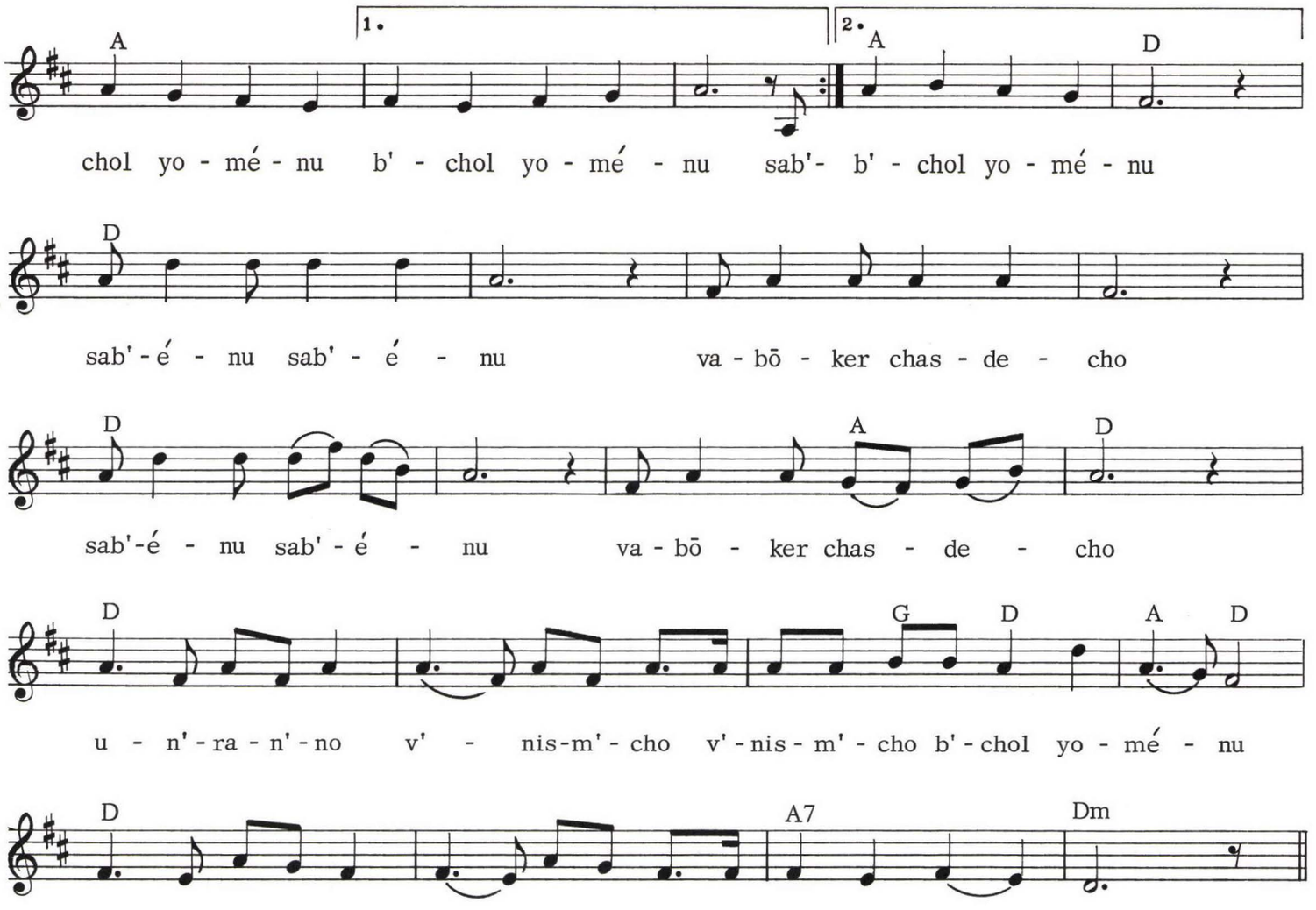
143. SAB'ÉNU

Psalms 90:14

Vigorously

Bobov





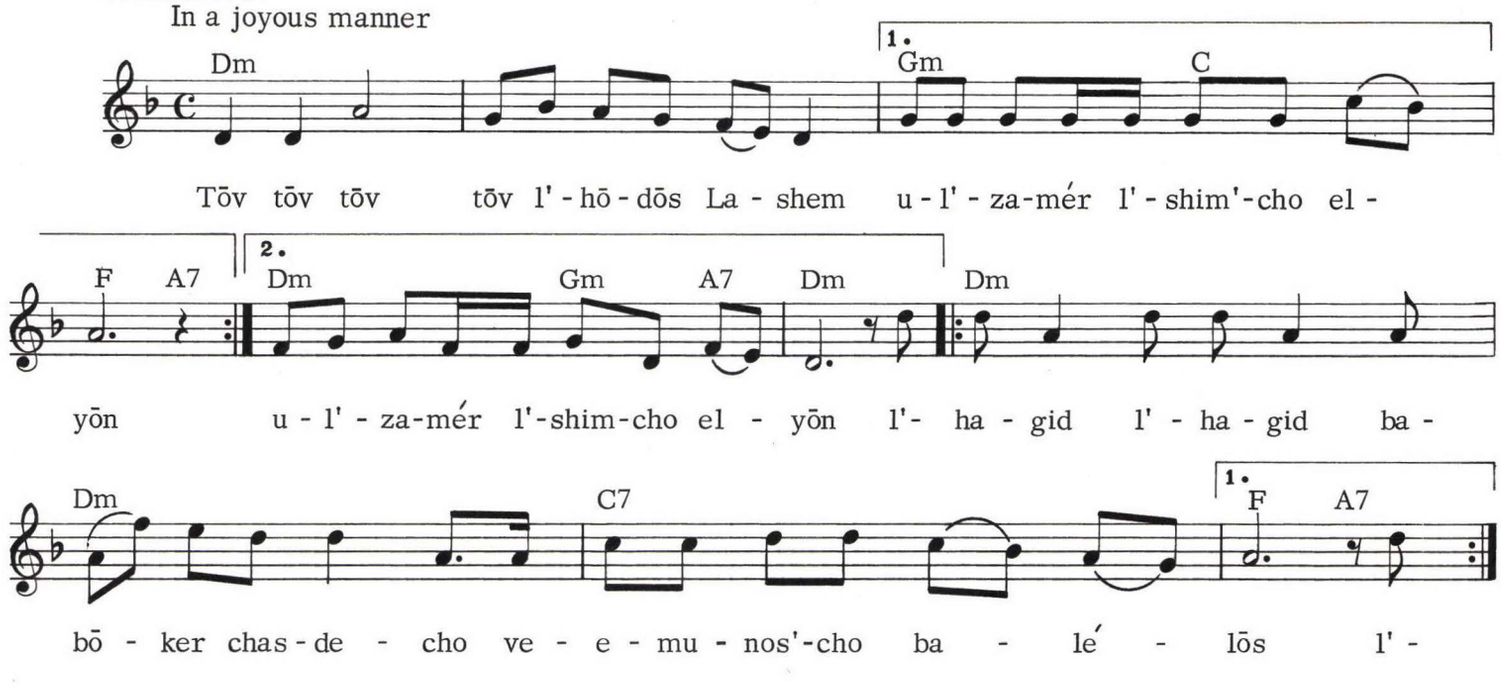
שַׂבְּעֵנוּ בַבֹּקֶר חַסְדֶּךָ,
וְנָרְנְנָה וְנִשְׂמְחָה בְּכָל יָמֵינוּ.

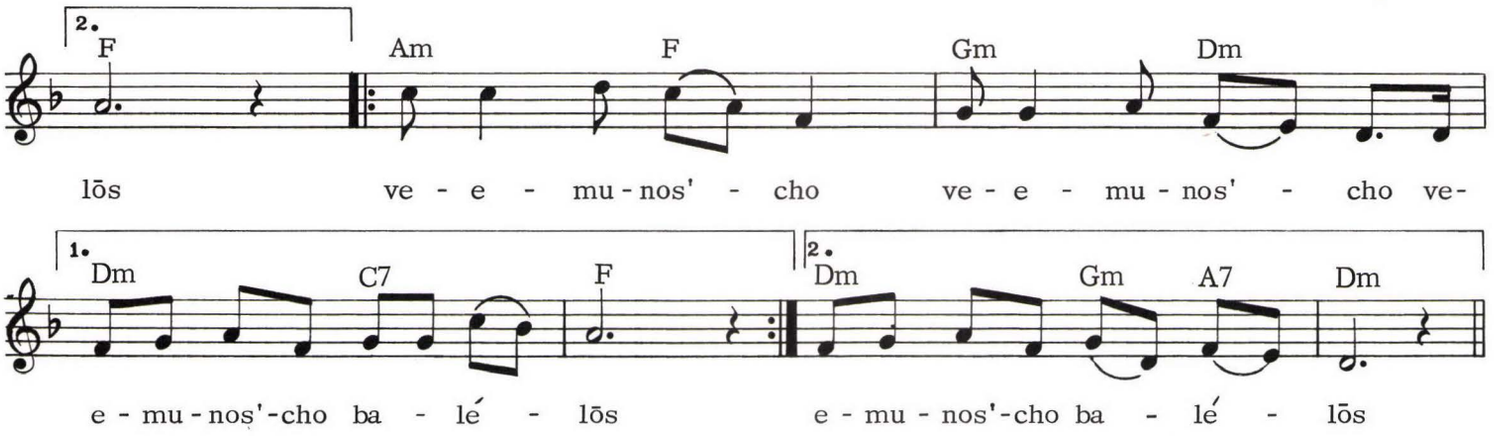
Satisfy us in the morning with thy kindness,
that we may sing and rejoice throughout our days.

144. TŌV L'HŌDŌS

Psalms 92:2
In a joyous manner

Kalev
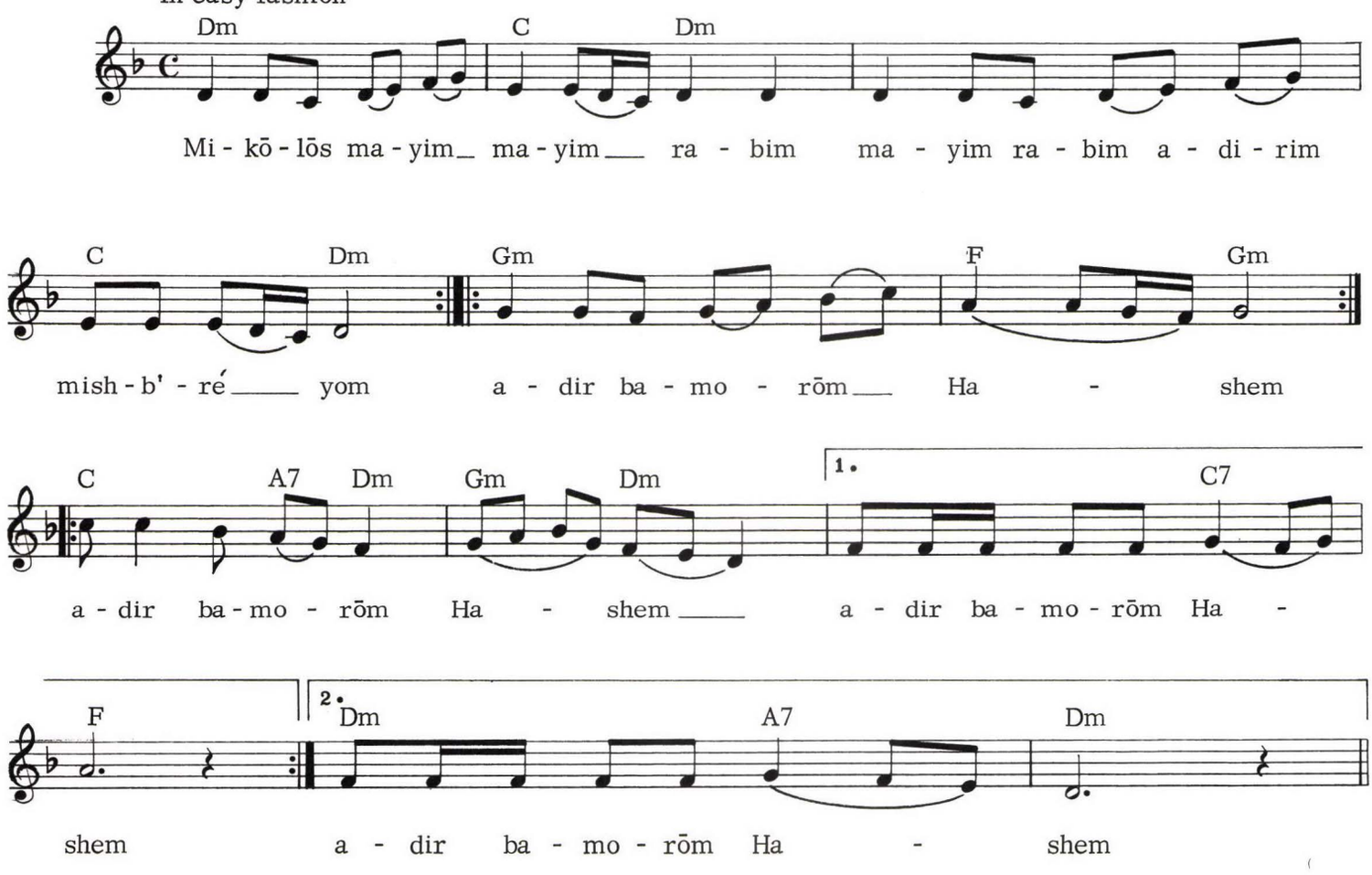




It is good to give thanks to the Lord,
and to sing praises to thy name, O most high;
to proclaim thy goodness in the morning,
and thy faithfulness at night.

טוֹב לְהֹדוֹת לַיְיָ,
וּלְזַמֵּר לְשִׁמְךָ עֶלְיוֹן.
לְהַגִּיד בַּבֹּקֶר חַסְדֶּךָ,
וֶאֱמוּנָתְךָ בַּלֵּילוֹת.

145. MIKŌLŌS MAYIM

Psalms 93:4

In easy fashion



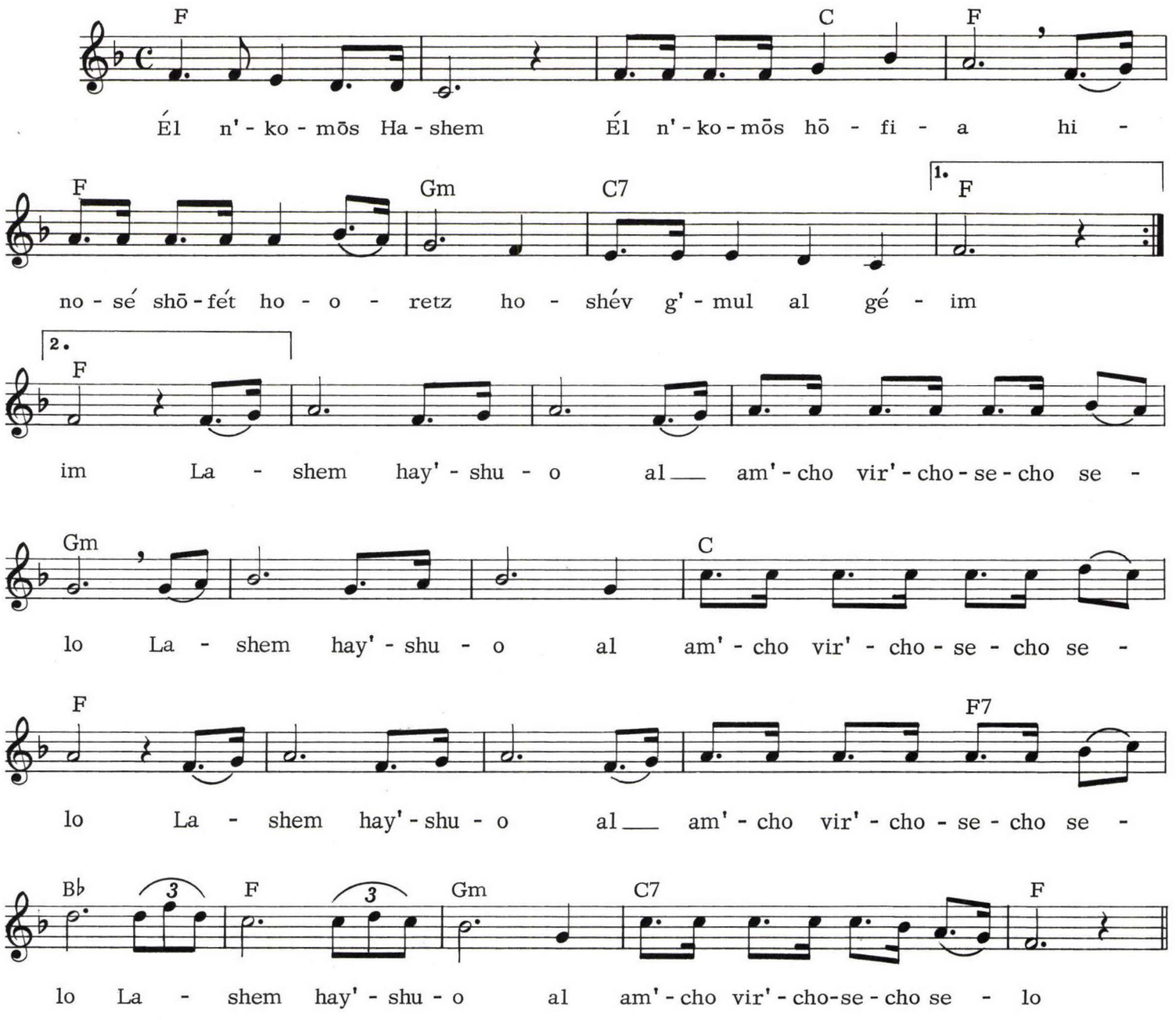
Above the voices of many waters, the mighty breakers of the sea;
the Lord on high is mighty.

מִקֹּלוֹת מַיִם רַבִּים אַדִּירִים מִשְׁבְּרֵי יָם
אַדִּיר בַּמָּרוֹם יְיָ.

146. ÉL N'KOMŌS

Psalms 94:1,2

Tempo di March



God of vengeance, O Lord, God of vengeance, appear!
O Ruler of the world, render to the arrogant what they deserve.
Salvation belongs to the Lord; thy blessing be upon thy people.
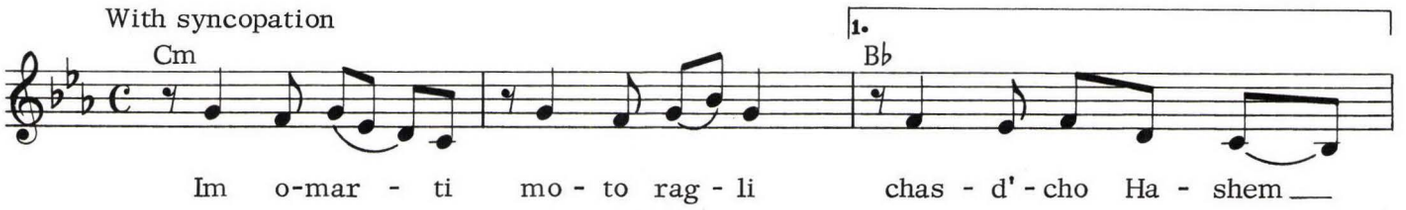
אֵל נְקָמוֹת, יְיָ, אֵל נְקָמוֹת, הוֹפִיעַ.
הִנָּשֵׂא, שֹׁפֵט הָאָרֶץ, הָשֵׁב גְּמוּל עַל גֵּאִים.
לַיְיָ הַיְשׁוּעָה, עַל עַמְּךָ בִרְכָתֶךָ סֶלָה.

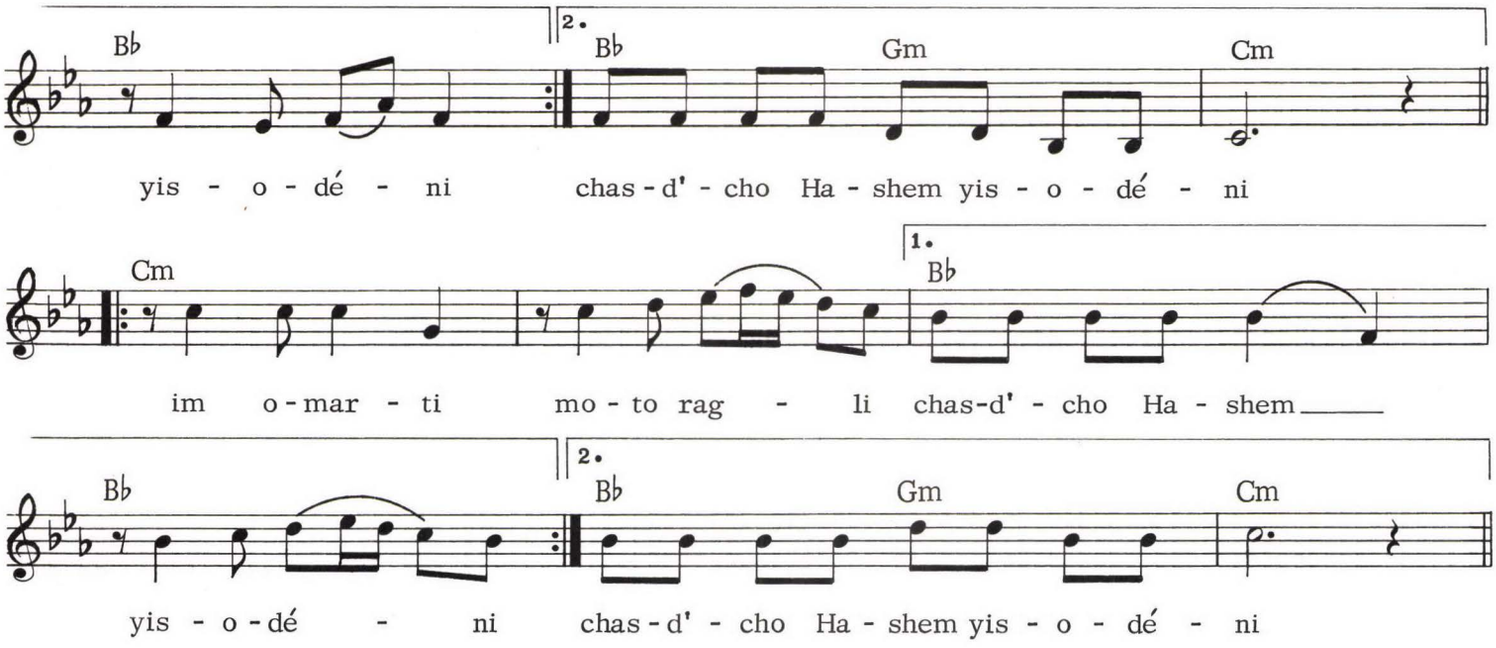
147. IM OMARTI (No. 1)

Psalms 94:18

S. Lowenbraun

With syncopation





If I say, "My foot slippeth,"
Thy mercy, O Lord, holdeth me up.
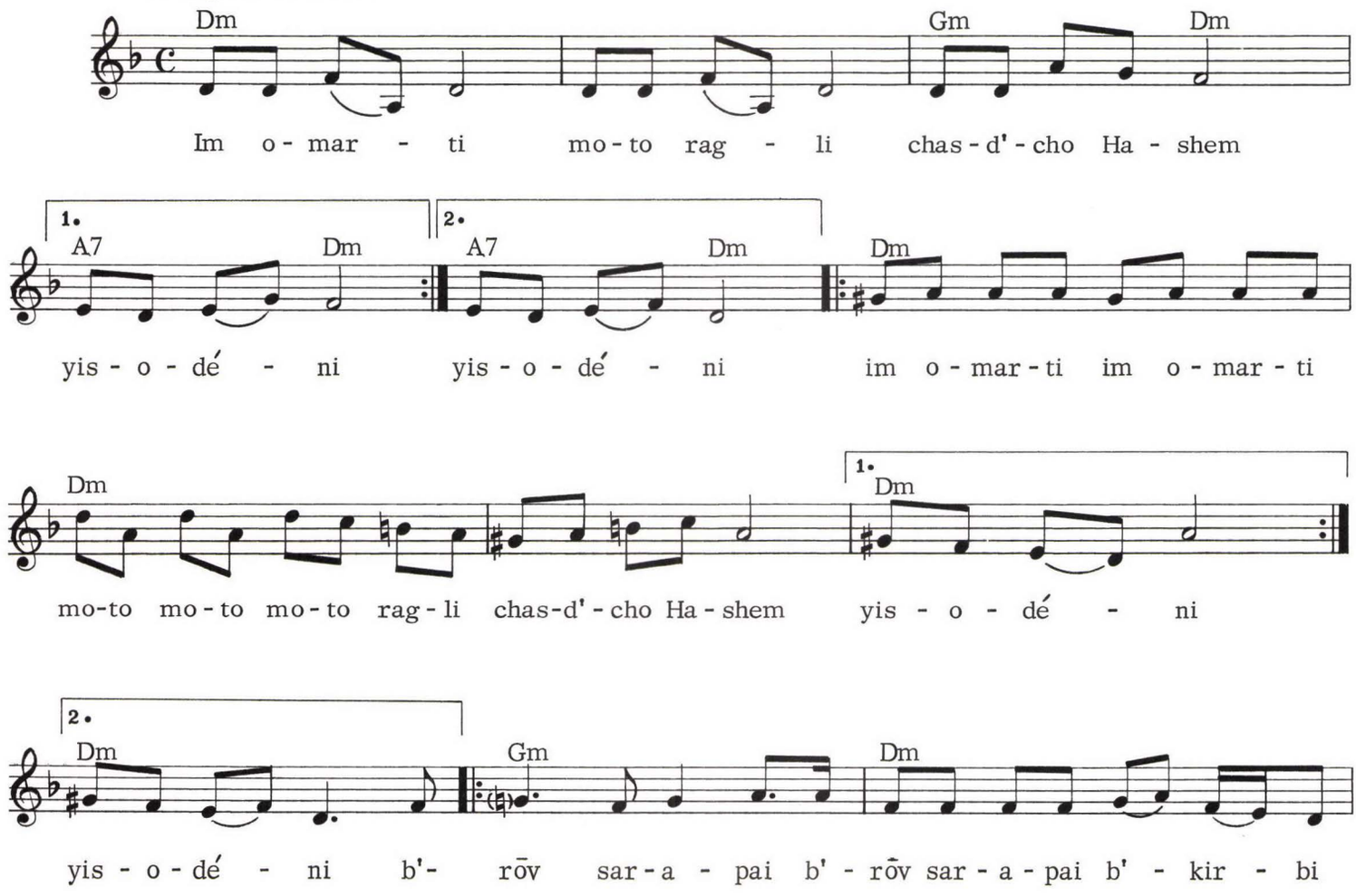
אִם אָמַרְתִּי מָטָה רַגְלִי
חַסְדְּךָ יְיָ יִסְעָדֵנִי
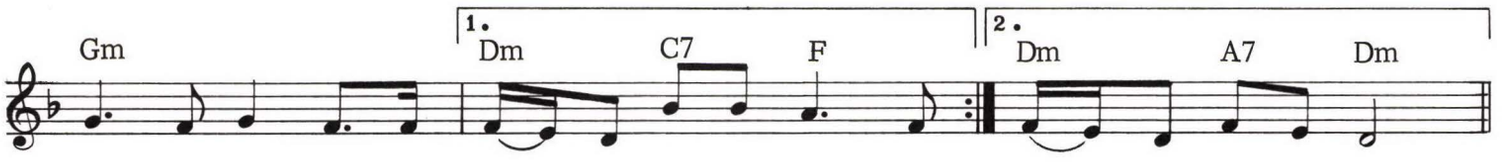
148. IM OMARTI (No. 2)

Rabbi M. Shapiro

Psalms 94:18

Allegro moderato





If I say, "My foot slippeth,"
Thy mercy, O Lord, holdeth me up.
When my cares are many within me,
thy comforts delight my soul.
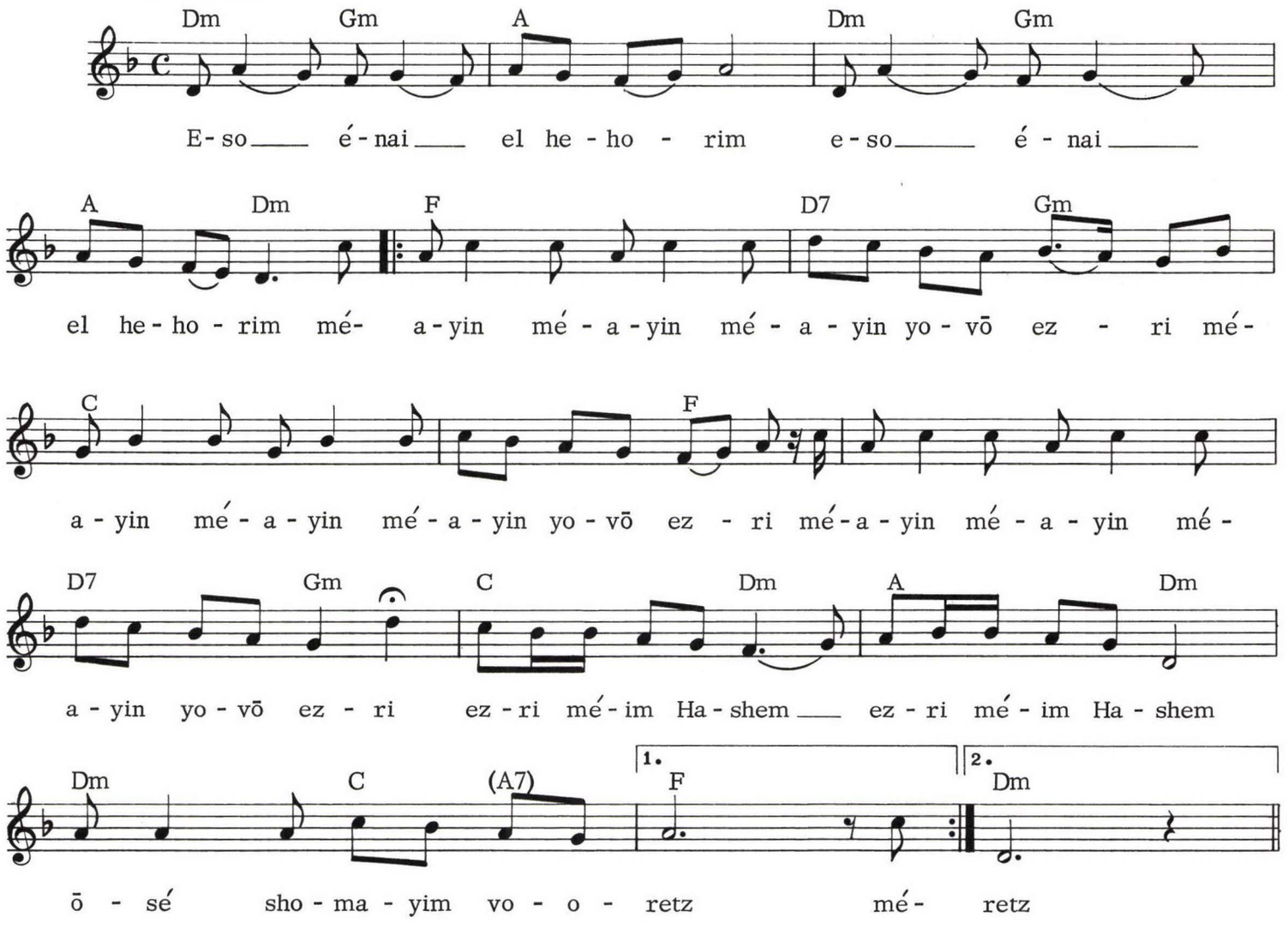
אִם אָמַרְתִּי מָטָה רַגְלִי
חַסְדְּךָ יְיָ יִסְעָדֵנִי
בְּרֹב שַׂרְעַפַּי בְּקִרְבִּי
תַּנְחוּמֶיךָ יְשַׁעֲשְׁעוּ נַפְשִׁי.

149. ESO ÉNAI (No. 1)

Boston

Psalms 121:1

Moderato
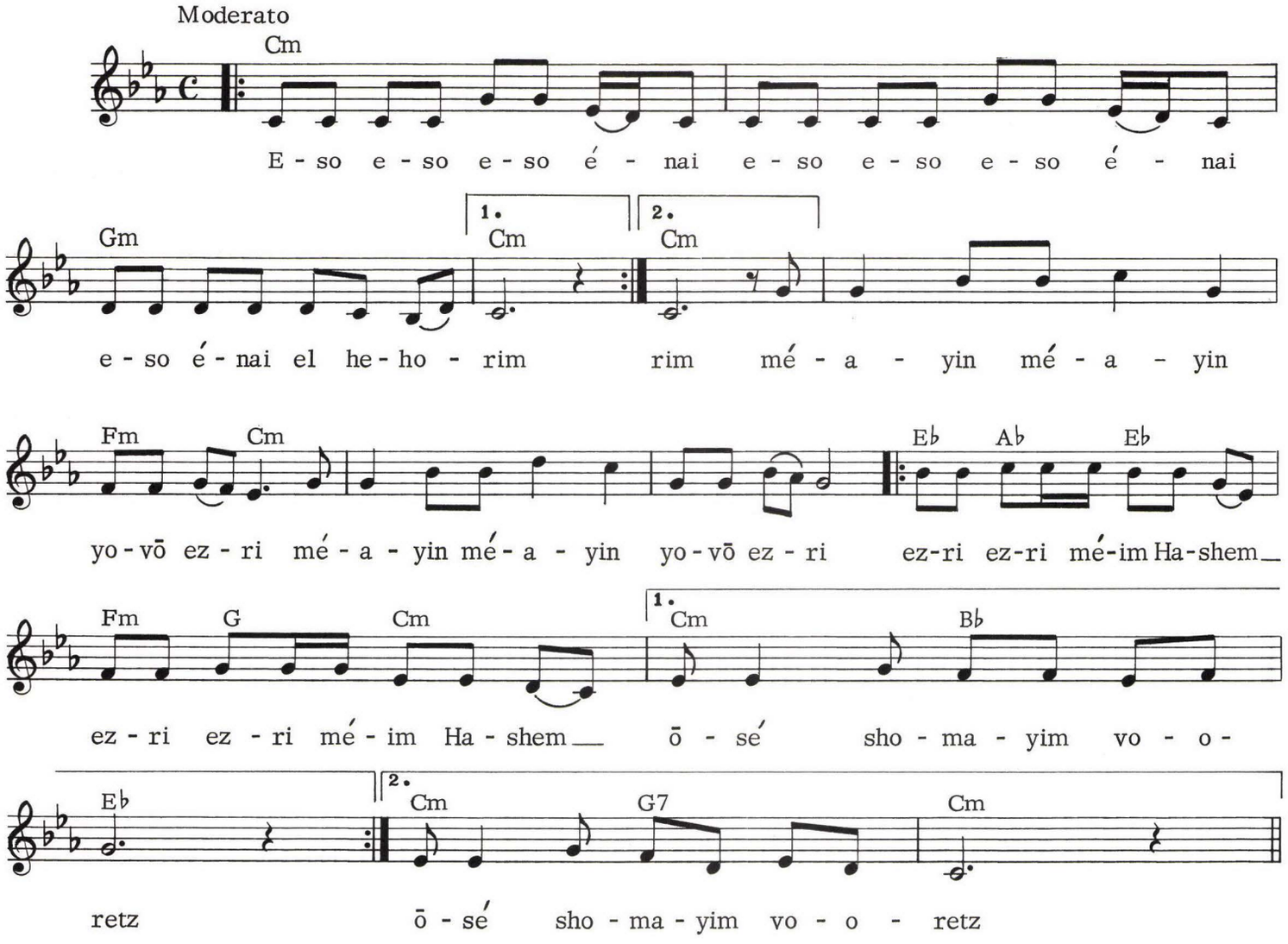


I will lift up mine eyes unto the mountains.
From whence shall come my help?
My help cometh from the Lord
who made heaven and earth.

אֶשָּׂא עֵינַי אֶל הֶהָרִים,
מֵאַיִן יָבוֹא עֶזְרִי.
עֶזְרִי מֵעִם יְיָ,
עֹשֵׂה שָׁמַיִם וָאָרֶץ.

150. ESO ÉNAI (No. 2)

Psalms 121:1

Chernowitzer Rebbi



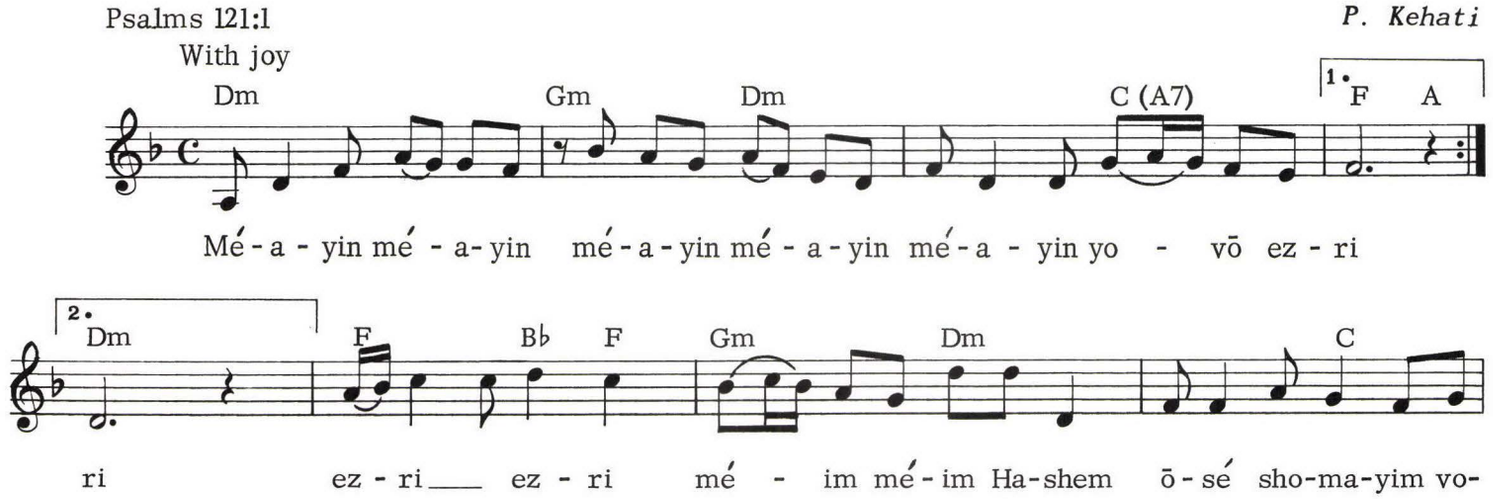
I will lift up mine eyes unto the mountains.
From whence shall come my help?
My help cometh from the Lord
who made heaven and earth.
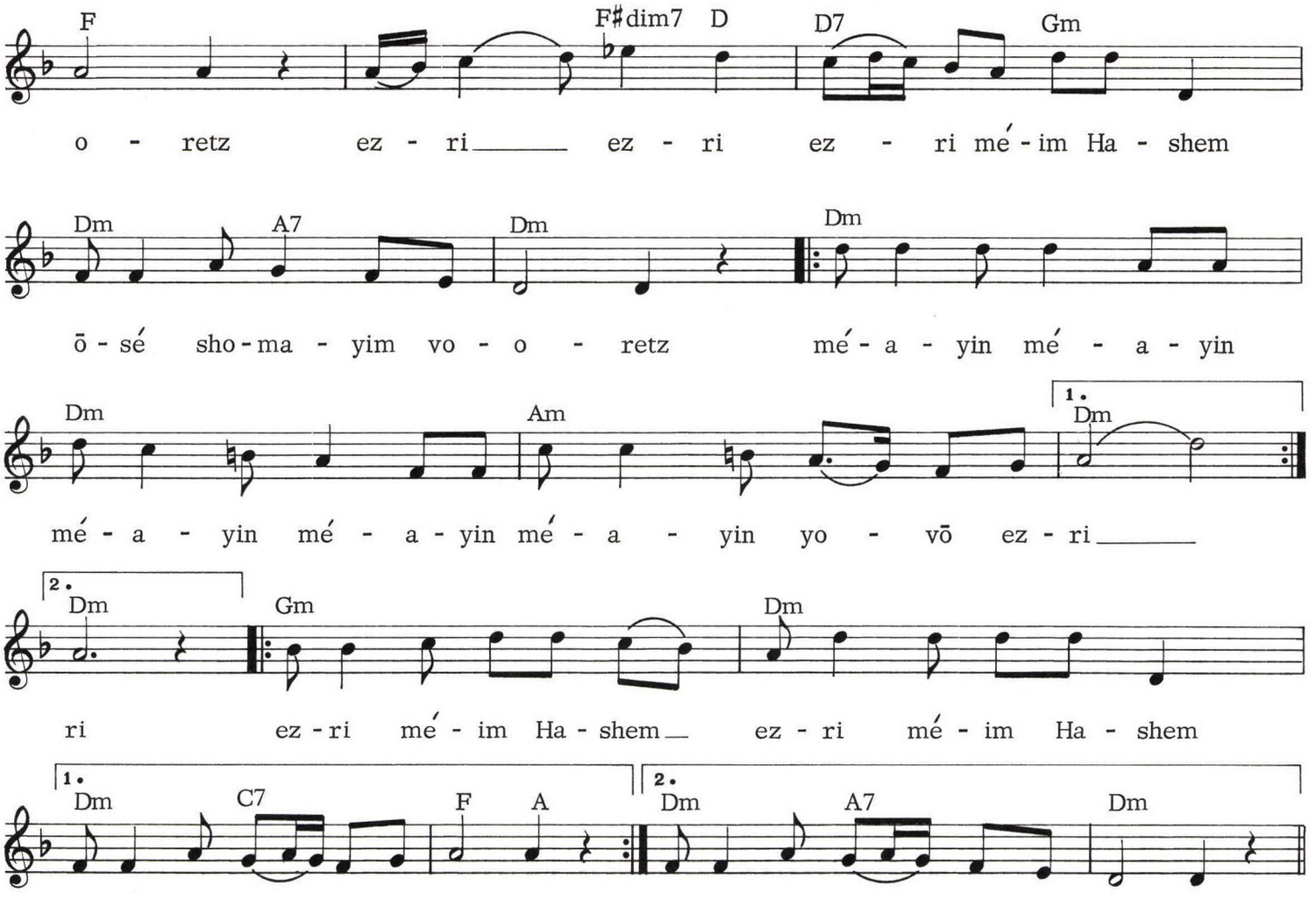
אֶשָּׂא עֵינַי אֶל הֶהָרִים,
מֵאַיִן יָבוֹא עֶזְרִי.
עֶזְרִי מֵעִם יְיָ,
עֹשֵׂה שָׁמַיִם וָאָרֶץ.

151. MÉ-AYIN YOVŌ EZRI

Psalms 121:1

P. Kehati





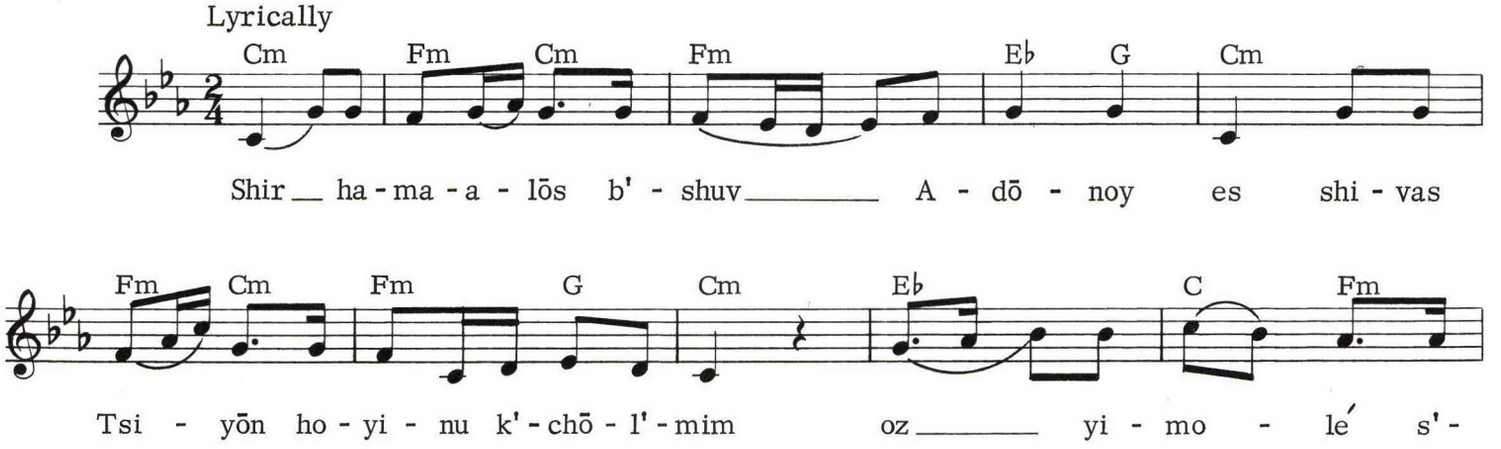
From whence shall come my help?
My help cometh from the Lord
who made heaven and earth.

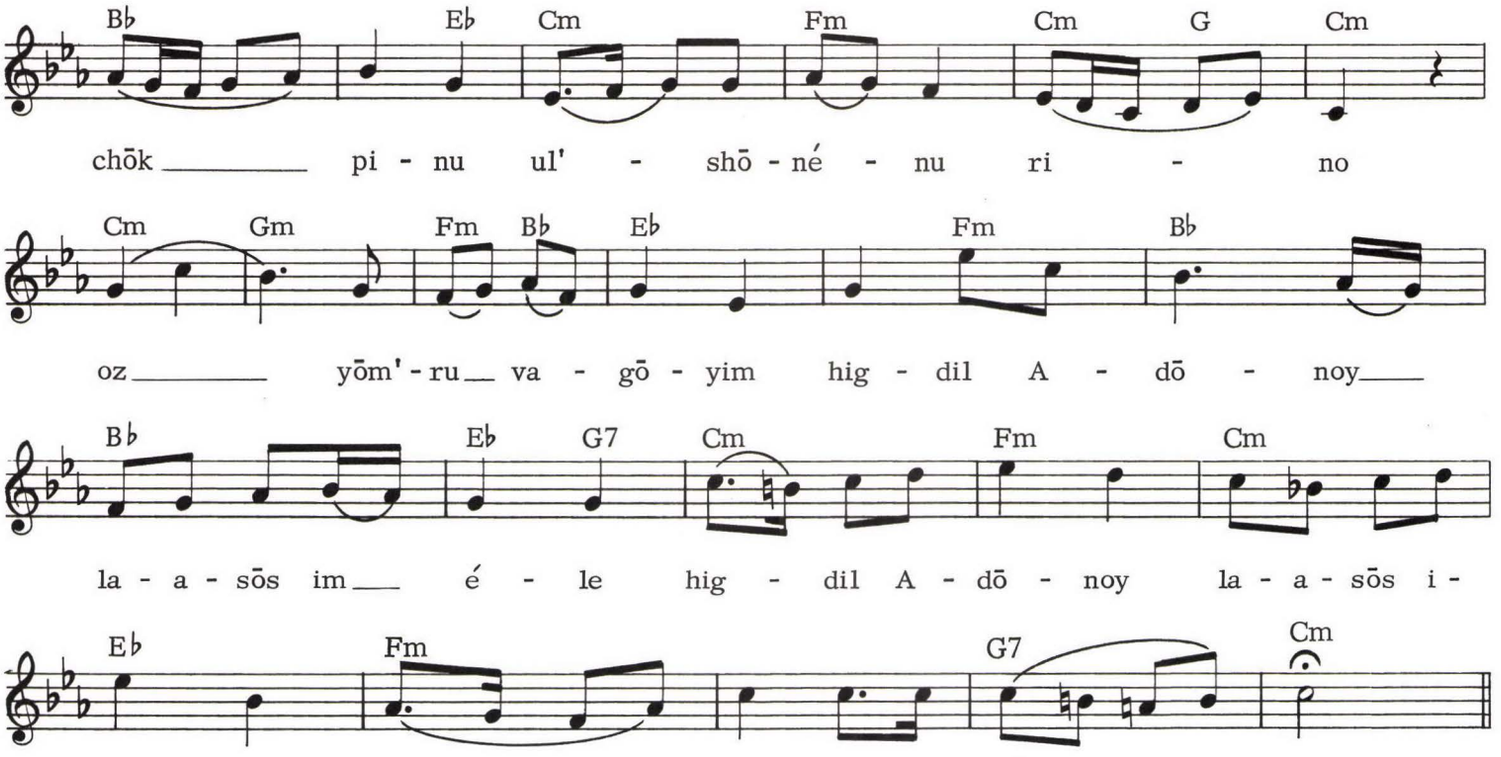
מֵאַיִן יָבוֹא עֶזְרִי.
עֶזְרִי מֵעִם יְיָ,
עֹשֵׂה שָׁמַיִם וָאָרֶץ.

152. SHIR HAMAALŌS

Yossele Rosenblatt

Psalms 126





Repeat for additional verse

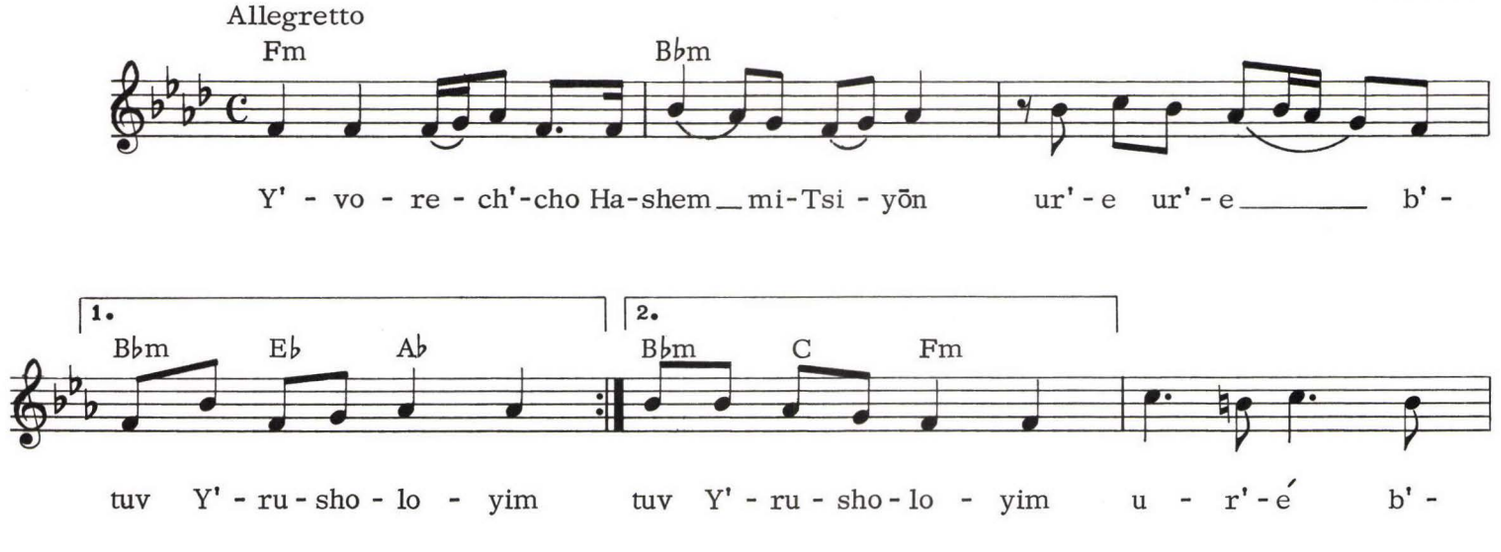
שִׁיר הַמַּעֲלוֹת בְּשׁוּב ה׳ אֶת שִׁיבַת צִיּוֹן
הָיִינוּ כְּחֹלְמִים
אָז יִמָּלֵא שְׂחוֹק פִּינוּ.
וּלְשׁוֹנֵנוּ רִנָּה.
אָז יֹאמְרוּ בַגּוֹיִם
הִגְדִּיל יְיָ לַעֲשׂוֹת עִם אֵלֶּה
הִגְדִּיל יְיָ לַעֲשׂוֹת עִמָּנוּ
הָיִינוּ שְׂמֵחִים.

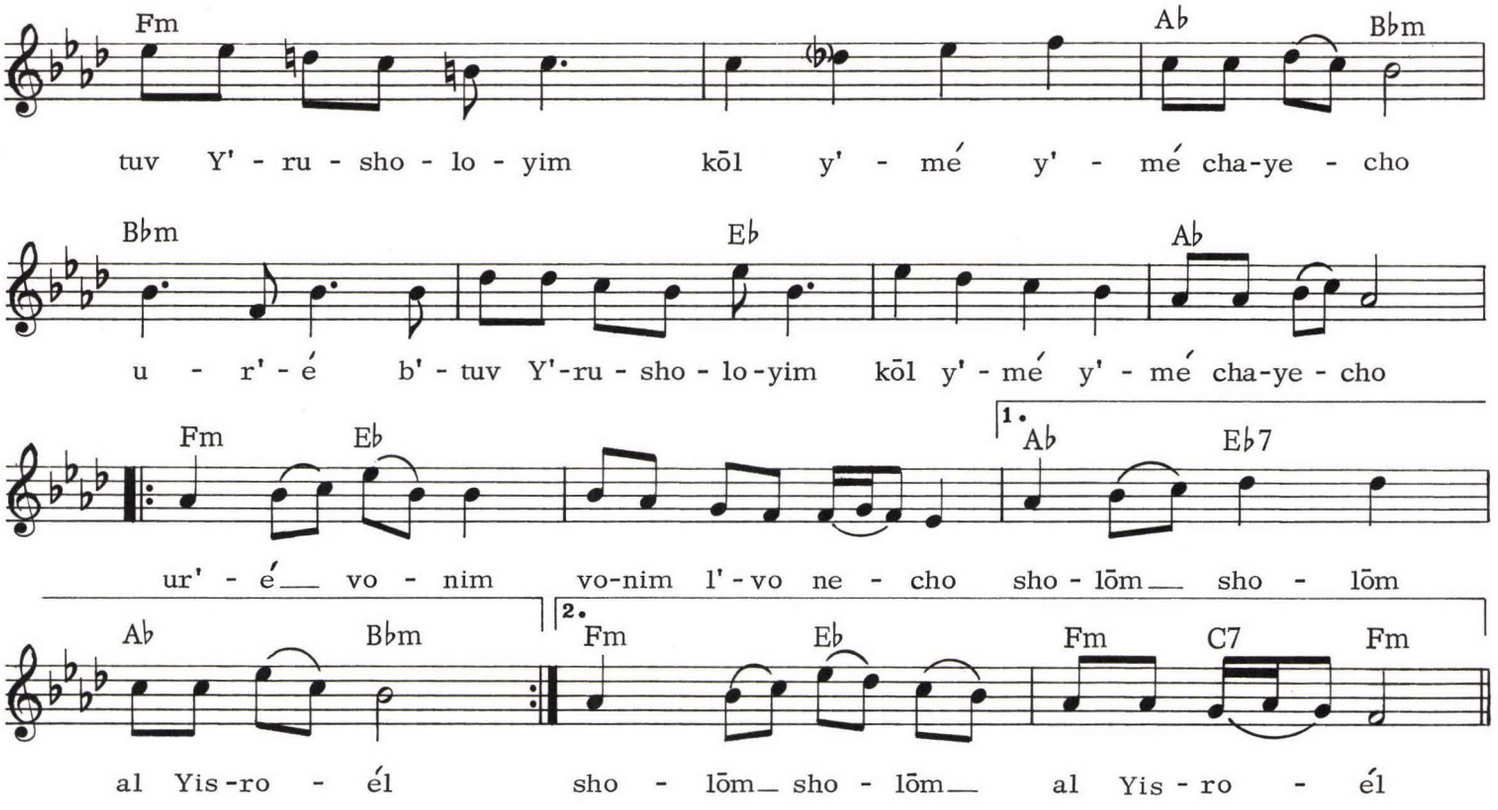
When the Lord turned again the captivity of Zion
we were like unto them that dream.
Then was our mouth filled with laughter,
and our tongue with exultation;
then said they among the nations:
The Lord hath done great things for them.
The Lord hath done great things for us;
whereat we rejoiced.

153. Y'VORECH'CHO

Psalms 128:5

Modzitz
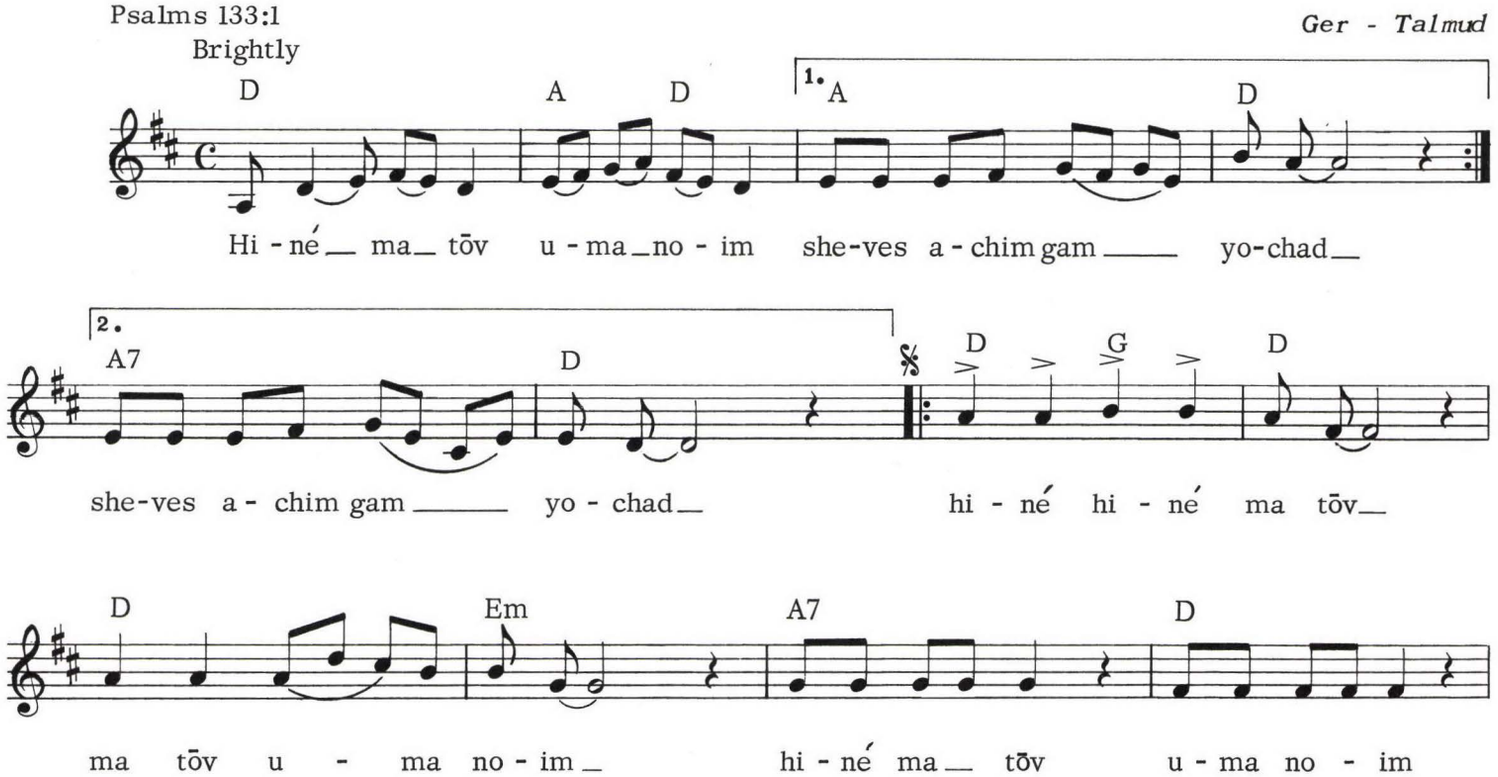




The Lord bless you from Zion;
may you see the welfare of Jerusalem all the days of your life;
may you live to see your children's children.
Peace be upon Israel.

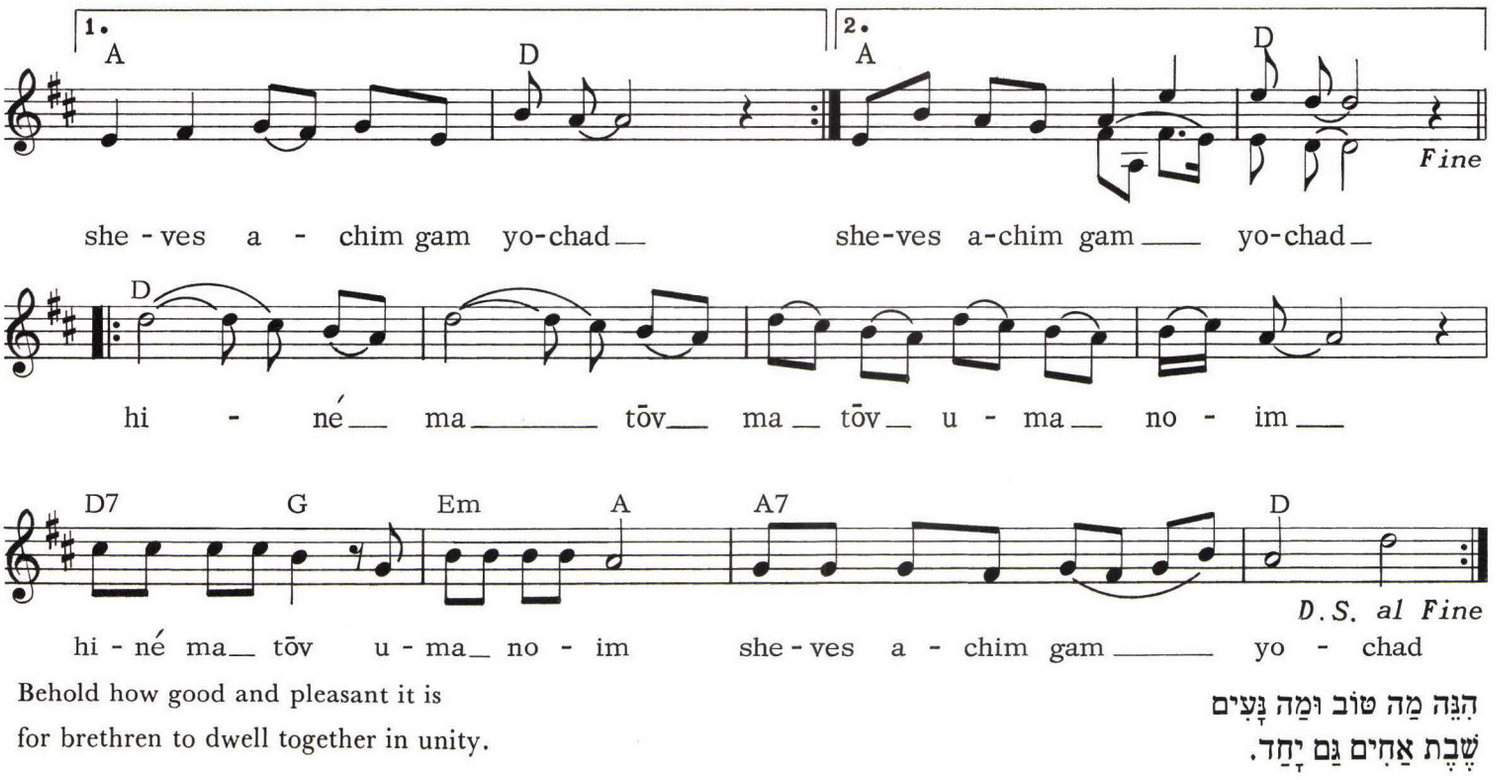
יְבָרֶכְךָ יְיָ מִצִּיּוֹן,
וּרְאֵה בְּטוּב יְרוּשָׁלָיִם כֹּל יְמֵי חַיֶּיךָ.
וּרְאֵה בָנִים לְבָנֶיךָ;
שָׁלוֹם עַל יִשְׂרָאֵל.

154. HINÉ MA TŌV (No. 1)

Psalms 133:1

Ger - Talmud





Behold how good and pleasant it is
for brethren to dwell together in unity.

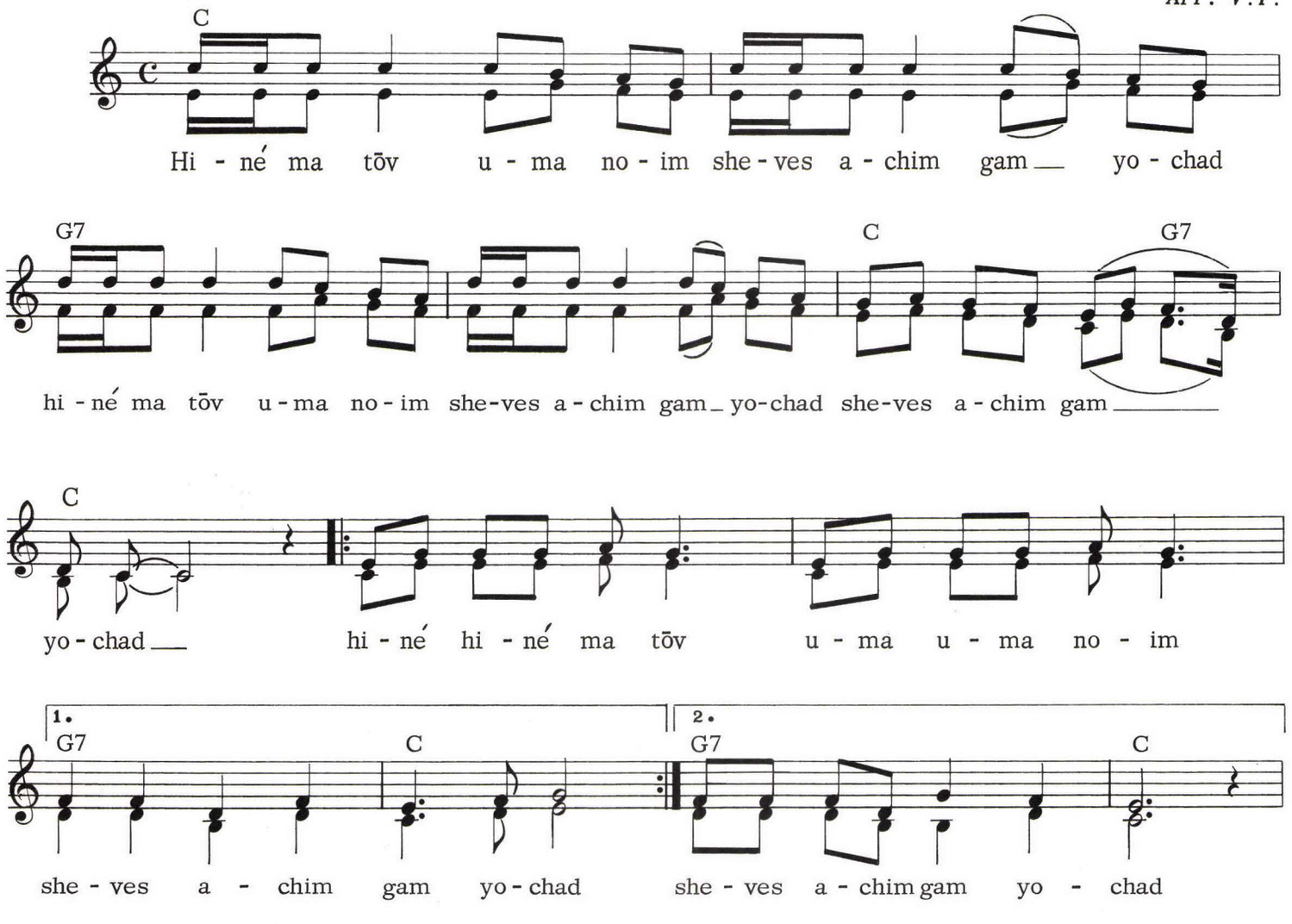
הִנֵּה מַה טּוֹב וּמַה נָּעִים
שֶׁבֶת אַחִים גַּם יָחַד.

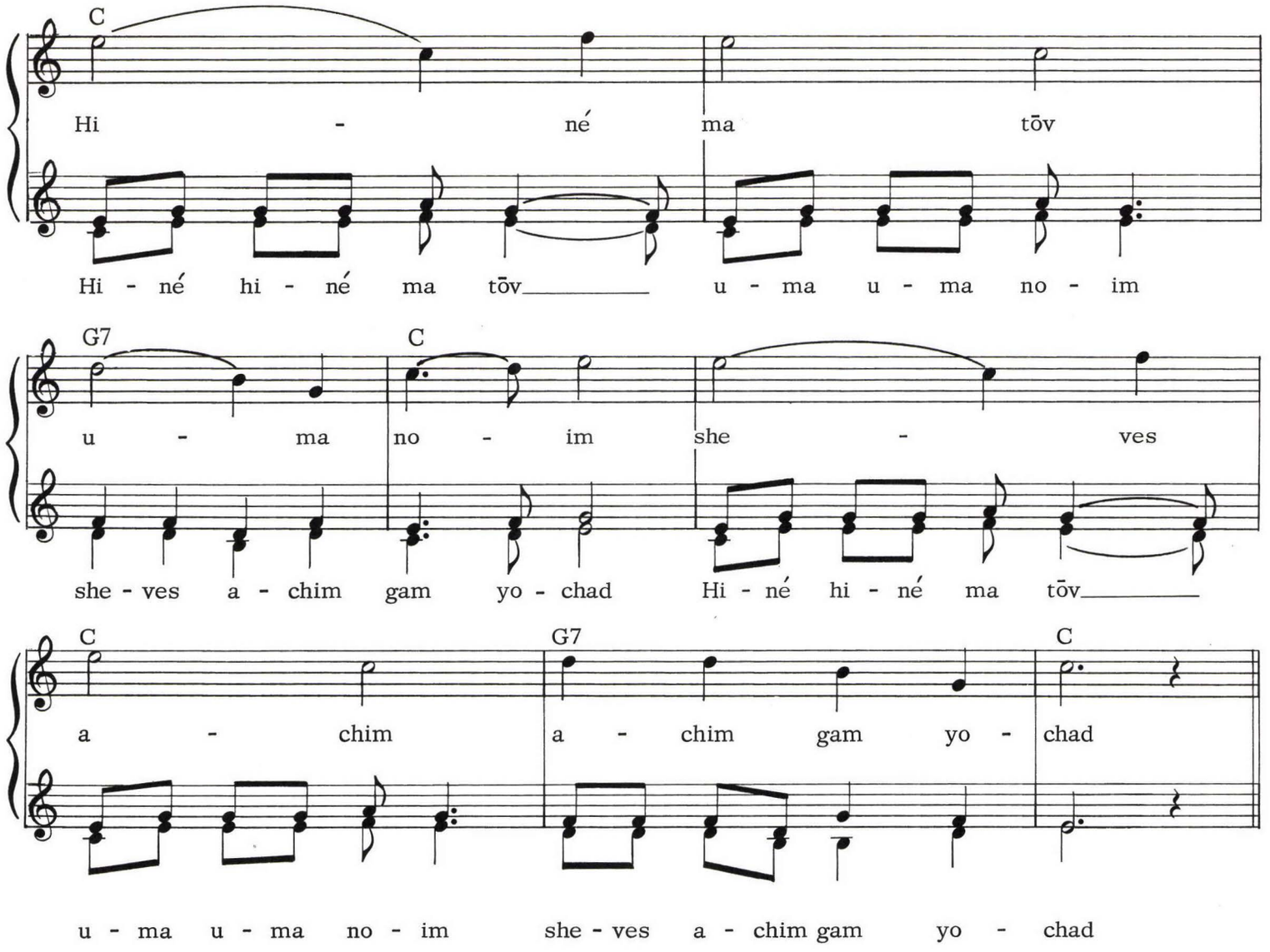
155. HINÉ MA TŌV (No. 2)

Psalms 133:1

D. Werdyger
Arr: V.P.

Tempo di March

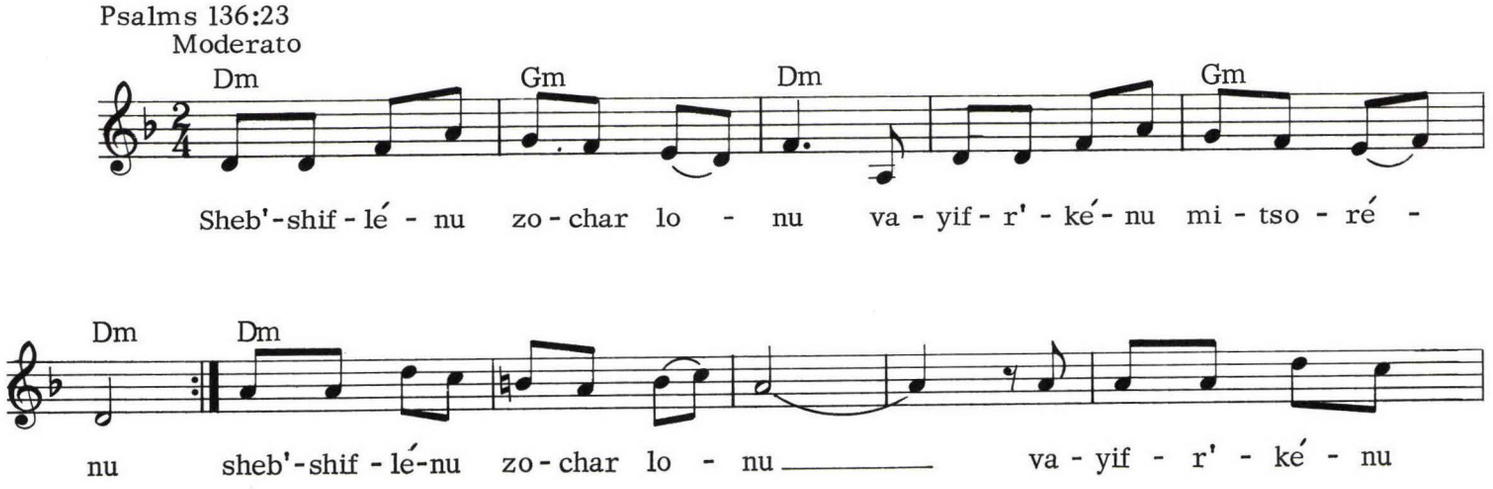


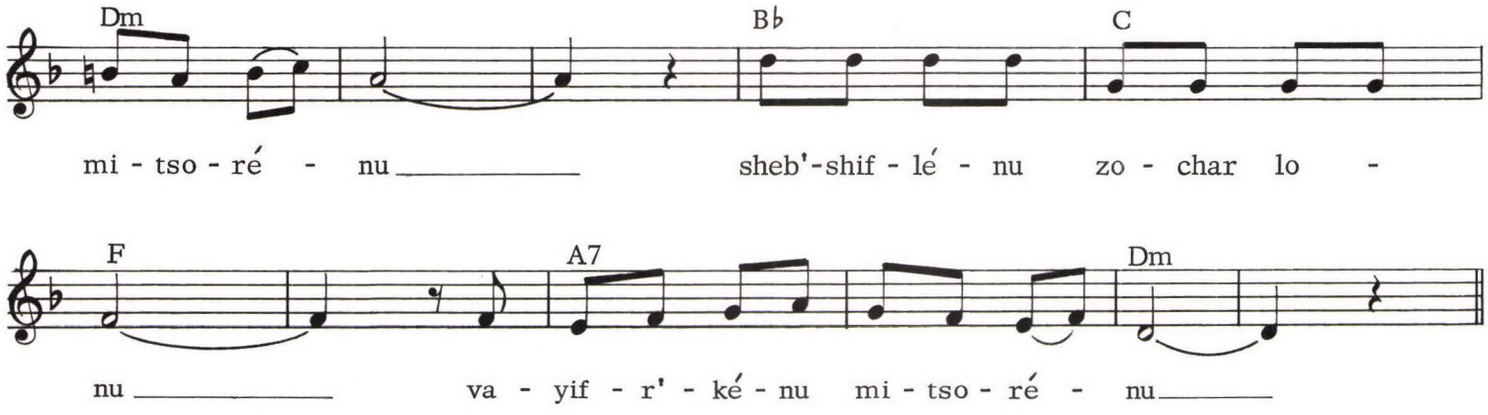


Behold how good and pleasant it is
for brethren to dwell together in unity.

הִנֵּה מַה טּוֹב וּמַה נָּעִים
שֶׁבֶת אַחִים גַּם יָחַד.

156. SHEB'SHIFLÉNU



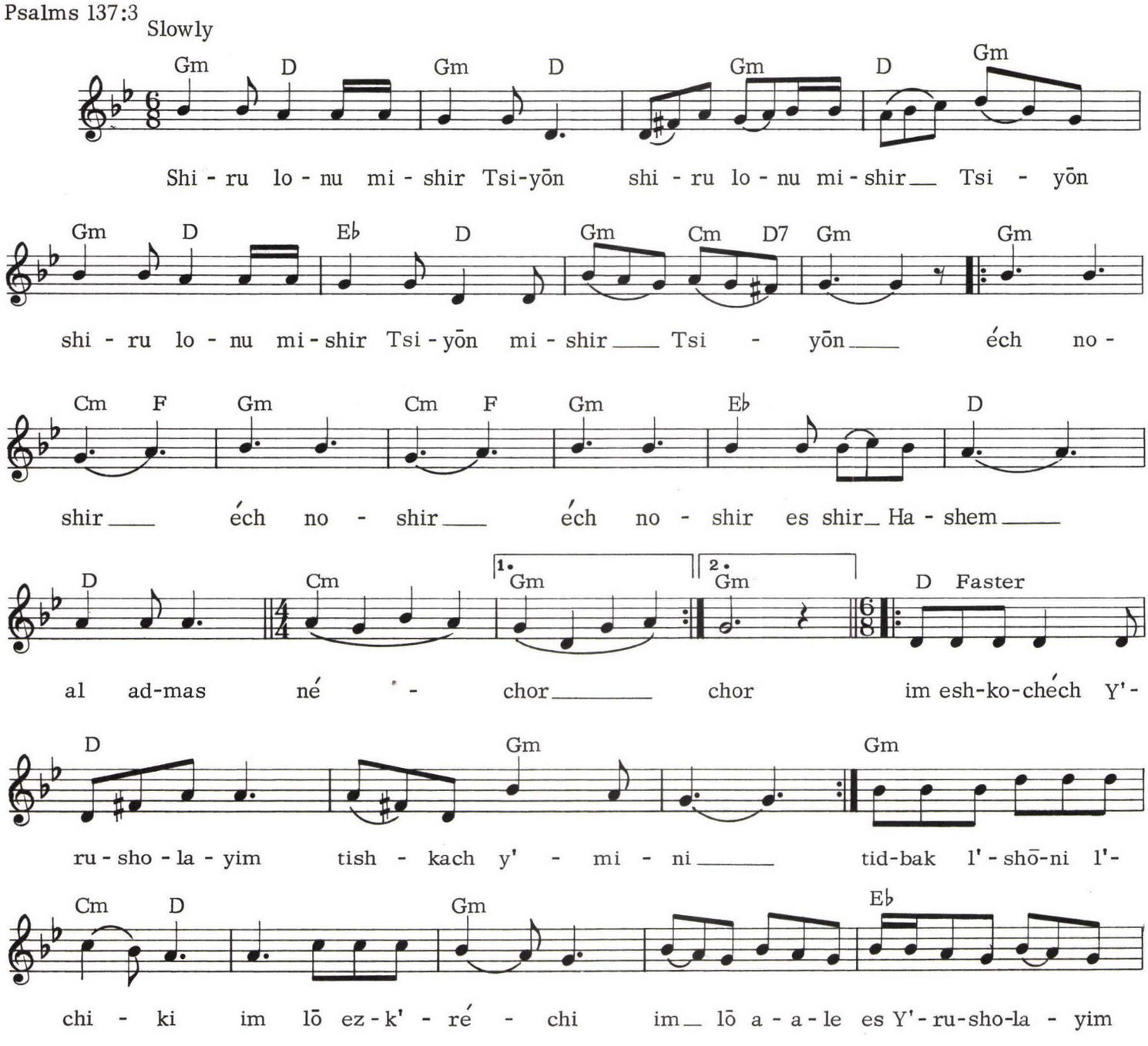


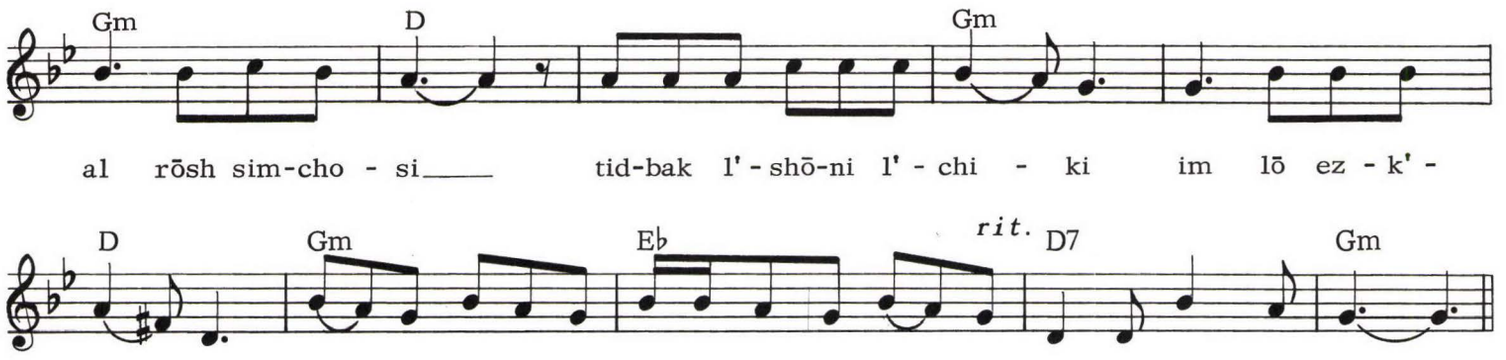
Who remembered us when we were downcast
and delivered us from our foes.

שֶׁבְּשִׁפְלֵנוּ זָכַר לָנוּ
וַיִּפְרְקֵנוּ מִצָּרֵינוּ.

157. SHIRU LONU

Psalms 137:3
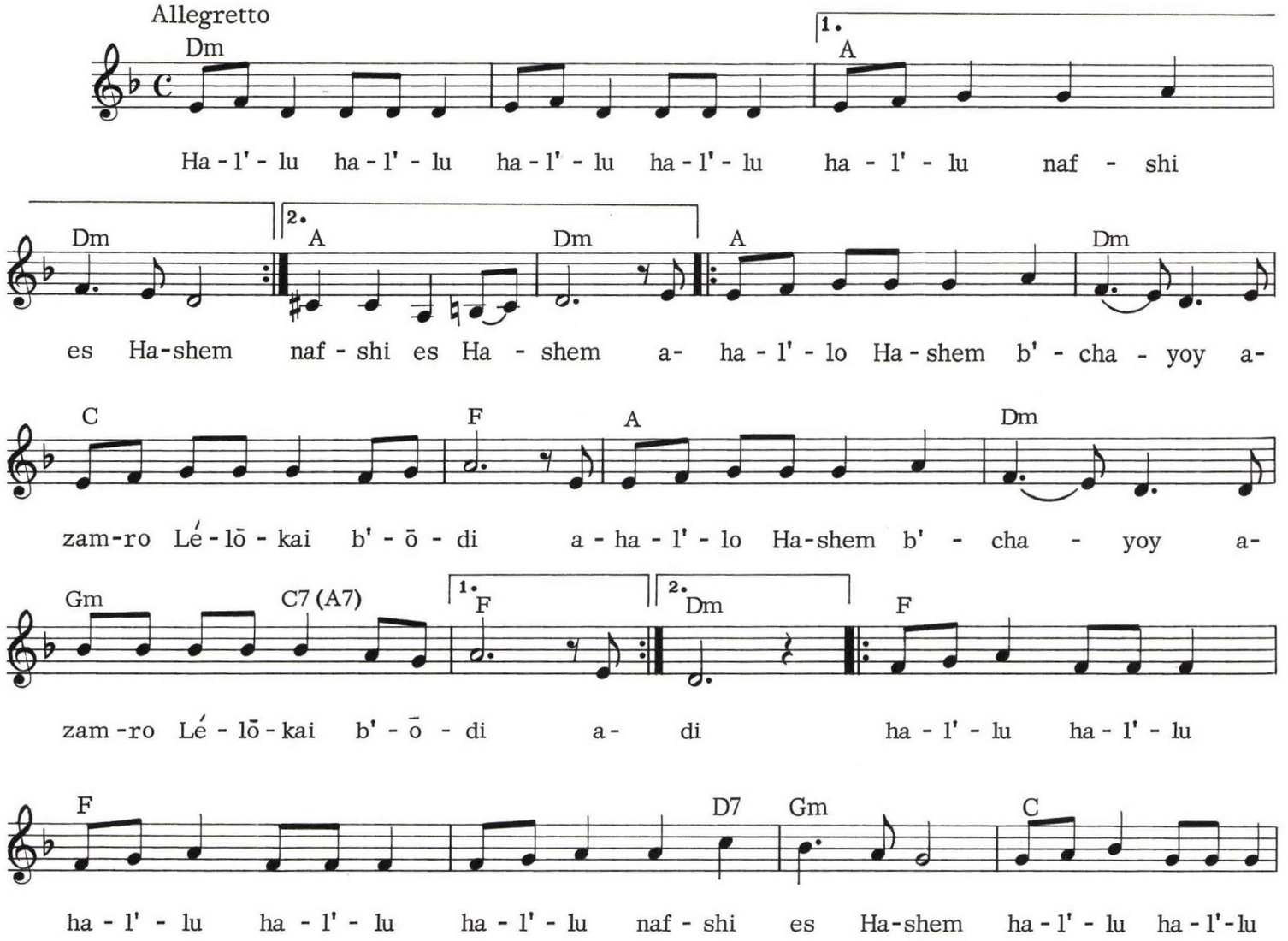




Sing us one of the Songs of Zion.
How shall we sing the Lord's song in a foreign land?
If I forget thee, O Jerusalem, let my right hand forget her cunning.
Let my tongue cleave to the roof of my mouth if I remember thee not;
if I set not Jerusalem above my chiefest joy.

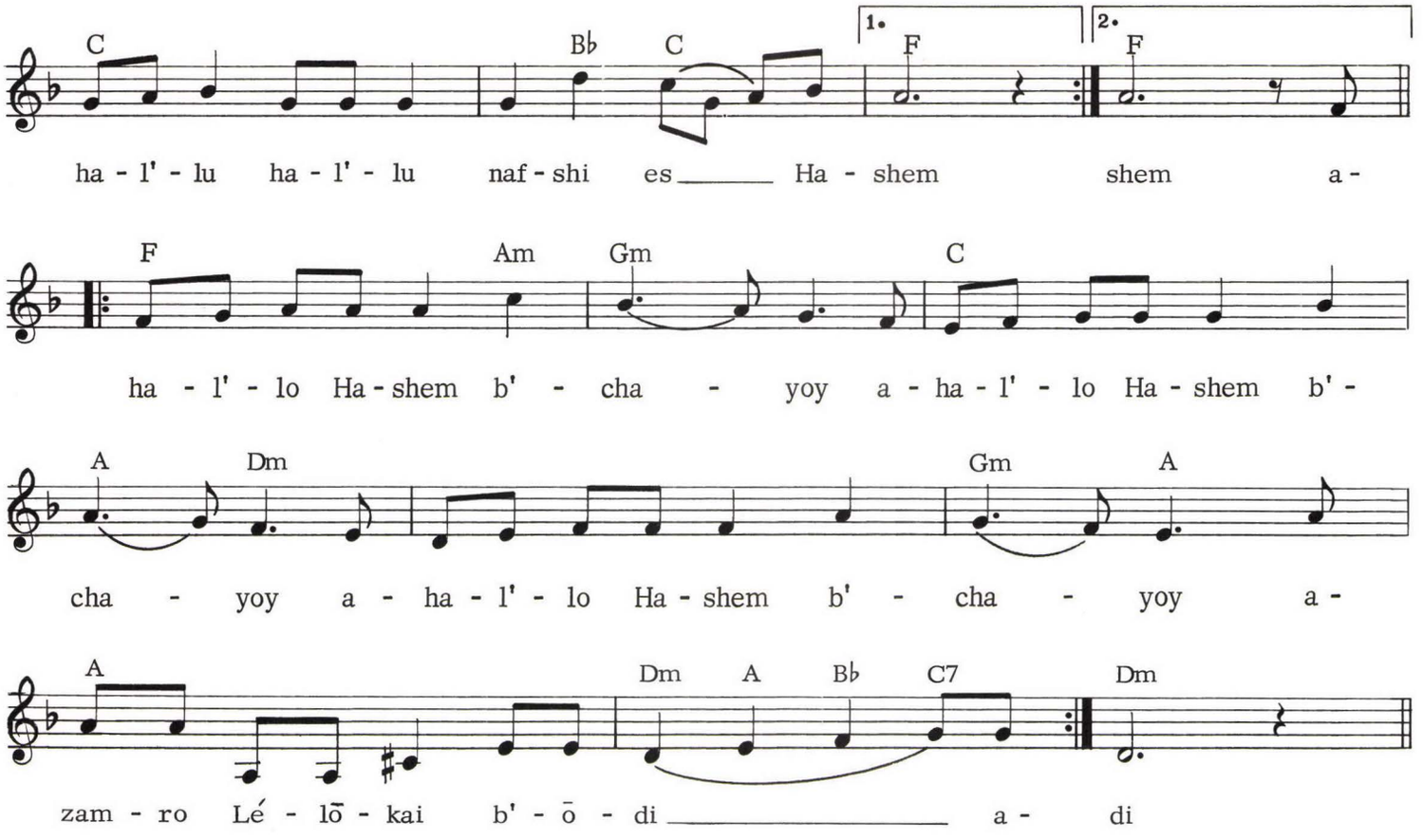
שִׁירוּ לָנוּ מִשִּׁיר צִיּוֹן.
אֵיךְ נָשִׁיר אֶת שִׁיר יְיָ עַל אַדְמַת נֵכָר.
אִם אֶשְׁכָּחֵךְ יְרוּשָׁלָיִם, תִּשְׁכַּח יְמִינִי.
תִּדְבַּק לְשׁוֹנִי לְחִכִּי, אִם לֹא אֶזְכְּרֵכִי,
אִם לֹא אַעֲלֶה אֶת יְרוּשָׁלַיִם עַל רֹאשׁ שִׂמְחָתִי.

158. HAL'LU NAFSHI

A. Stockhommer
Vishnitz

Psalms 146:1





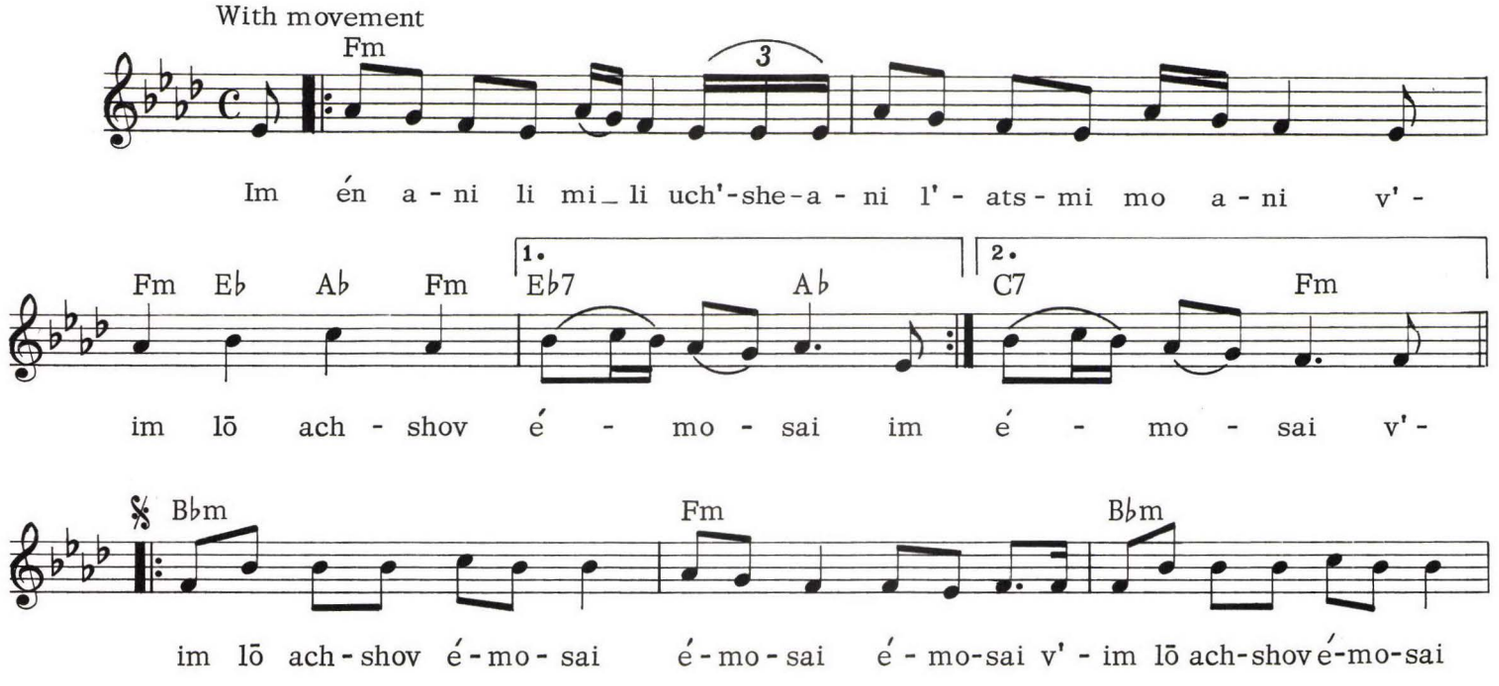
Praise the Lord, O my soul.
I will praise the Lord while I live,
I will sing praises unto my God while I have my being.

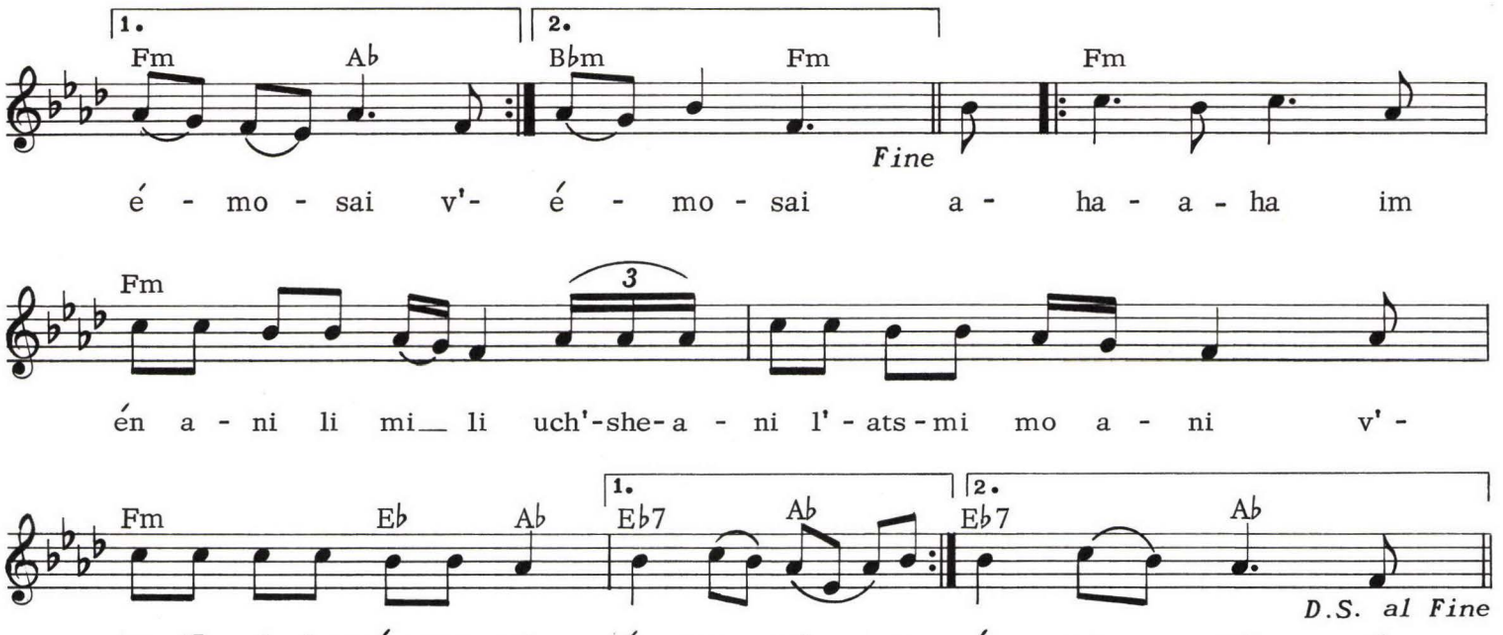
הַלְלִי נַפְשִׁי אֶת יְיָ.
אֲהַלְלָה יְיָ בְּחַיָי,
אֲזַמְּרָה לֵאלֹהַי. בְּעוֹדִי.

159. IM ÉN ANI LI

C. Banet
Vishnitz - Haifa

Pirke Aboth 1:14



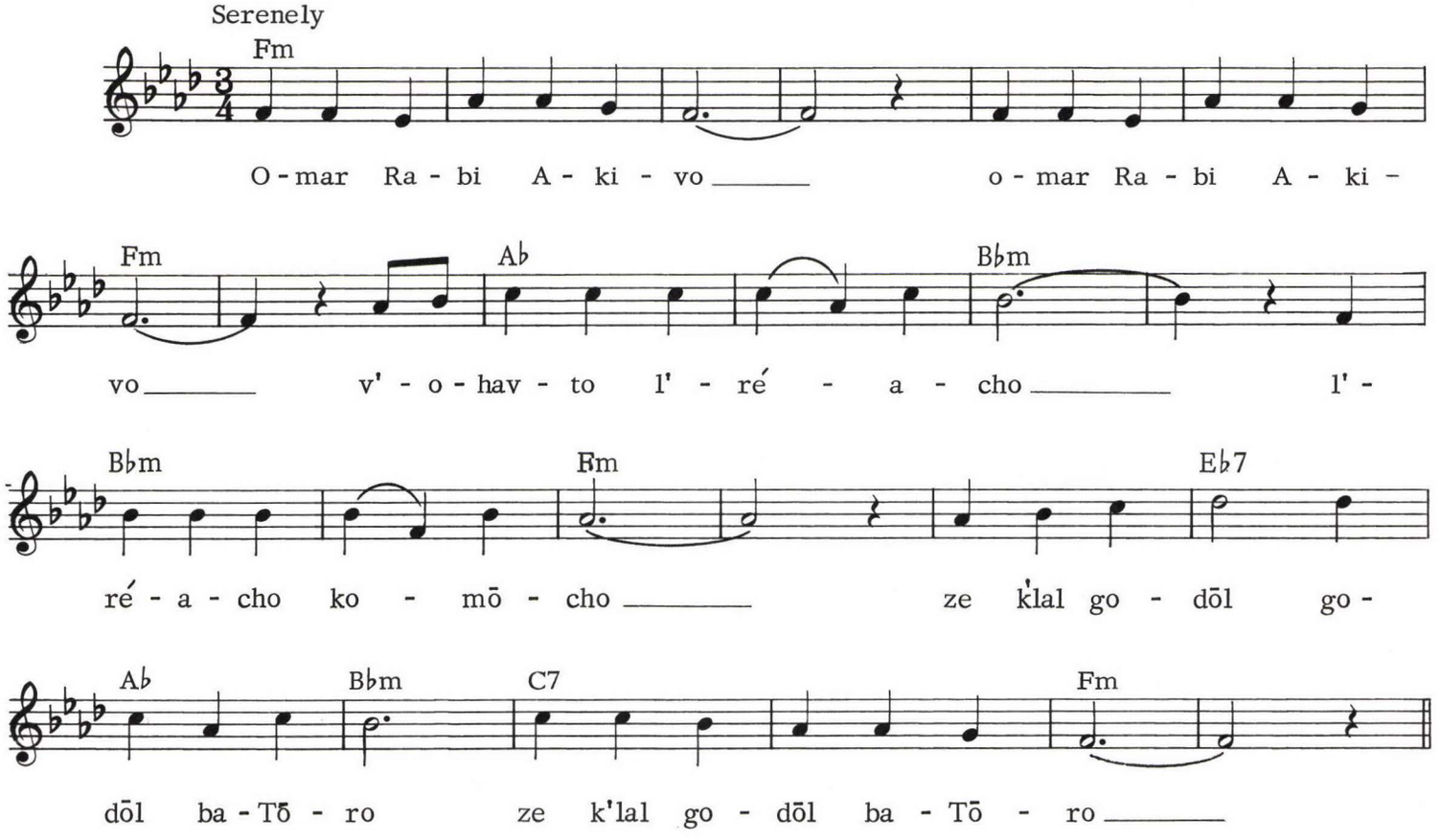


If I am not for myself who will be for me?
If I care only for myself, what am I?
And if not now, when?

אִם אֵין אֲנִי לִי מִי לִי?
וּכְשֶׁאֲנִי לְעַצְמִי מָה אֲנִי?
וְאִם לֹא עַכְשָׁיו אֵימָתַי?

160. OMAR RABI AKIVO

Jerusalem Nedarim 9:4



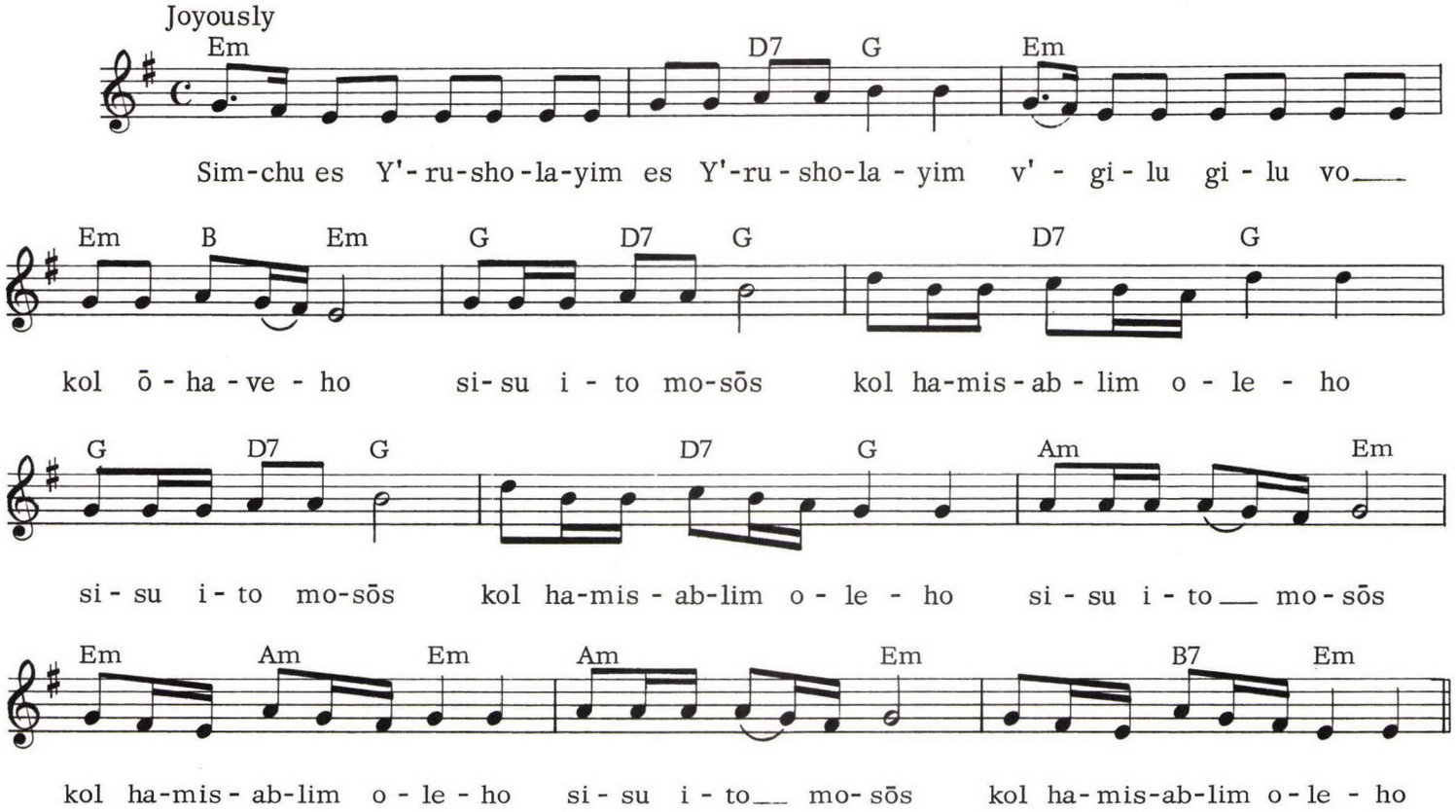
Rabbi Akiva said,
"Love thy neighbor as thyself"
is a great concept of the Torah.

אָמַר רַבִּי עֲקִיבָא
"וְאָהַבְתָּ לְרֵעֲךָ כָּמוֹךָ"
זֶה כְּלָל גָּדוֹל בַּתּוֹרָה.

161. SIMCHU ES Y'RUSHOLAYIM

Isaiah 66:10

Rabbi Y. Shapiro



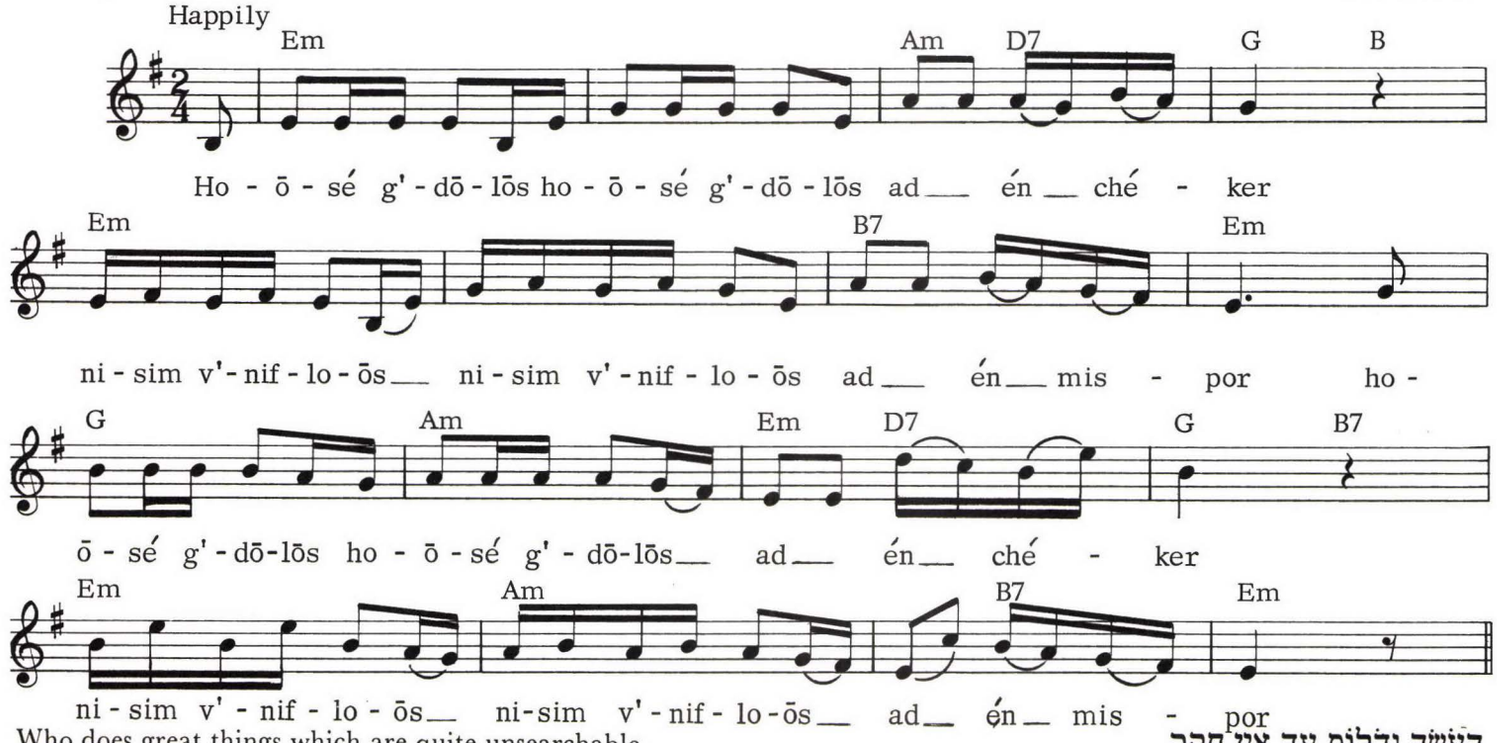
Rejoice ye with Jerusalem
and be glad with her, all ye that love her;
rejoice for joy with her,
all ye that mourn for her.

שִׂמְחוּ אֶת יְרוּשָׁלַיִם
וְגִילוּ בָהּ כָּל אֹהֲבֶיהָ
שִׂישׂוּ אִתָּהּ מָשׂוֹשׂ
כָּל הַמִּתְאַבְּלִים עָלֶיהָ.

162. HO-ŌSE G'DŌLŌS

Job 9:10

Skulaner



Who does great things which are quite unsearchable,
and wonders which are quite without number.
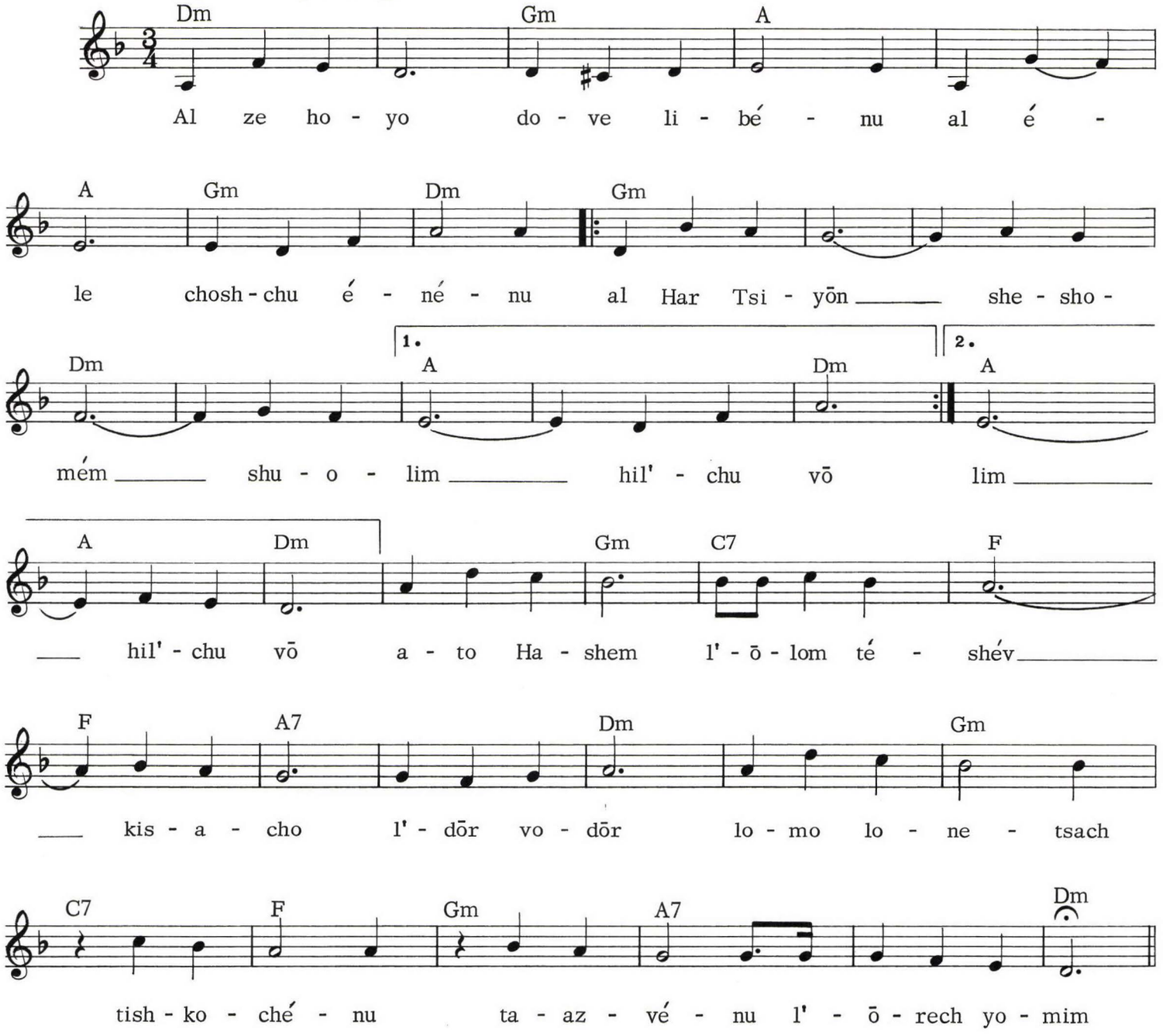
הָעֹשֶׂה גְדֹלוֹת עַד אֵין חֵקֶר
נִסִּים וְנִפְלָאוֹת עַד אֵין מִסְפָּר.

163. AL ZE HOYO

Eliyhu Klang

Lamentations 118-120

Slowly with deep feeling
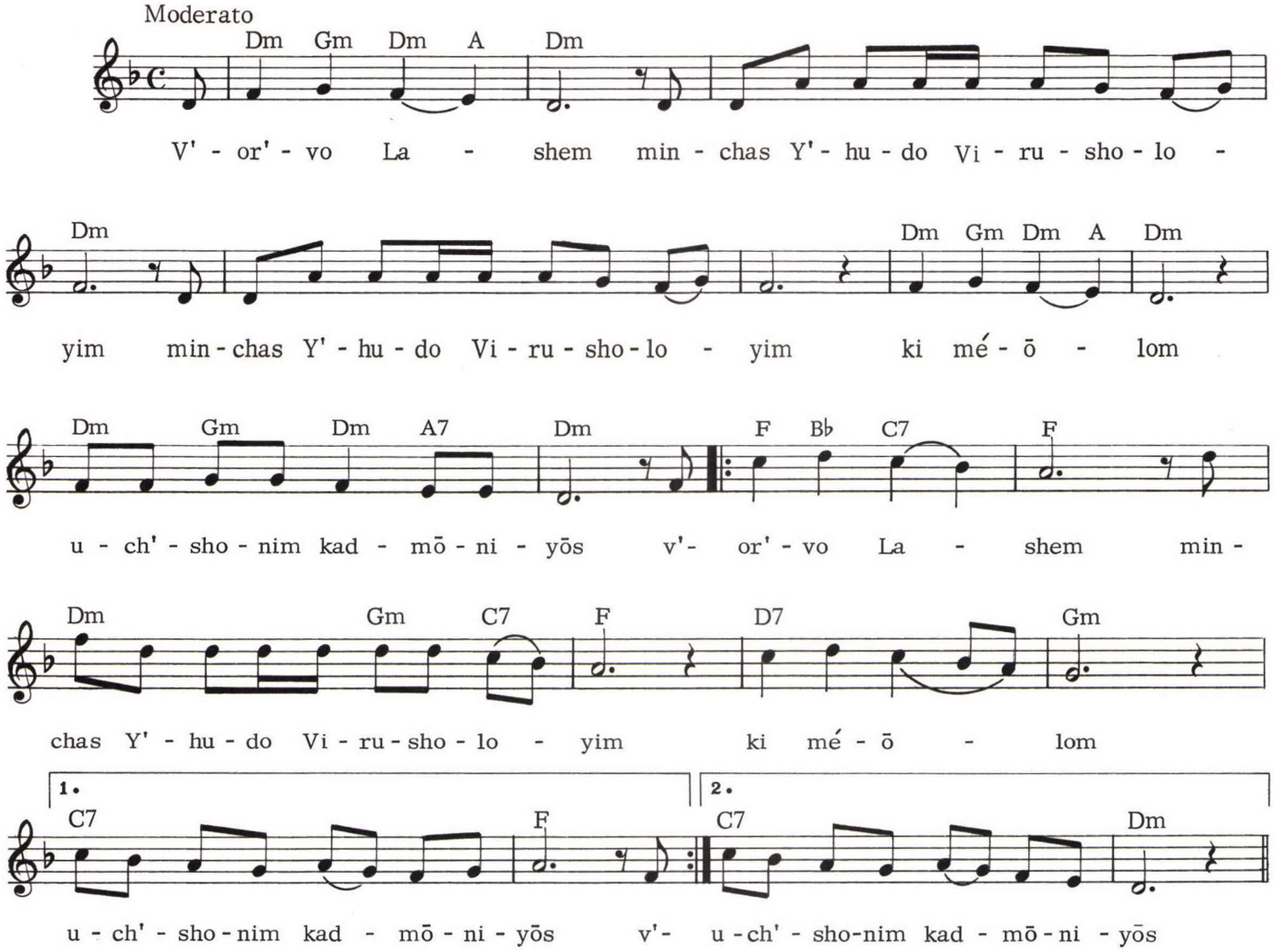


For this our heart is faint;
for these things our eyes are dim.
Because of the mountain of Zion, which is desolate,
the foxes walk upon it.
Thou, O Lord, remainest forever;
thy throne from generation to generation.
Wherefore dost thou forget us forever,
and forsake us for such a long time.

עַל זֶה הָיָה דָוֶה לִבֵּנוּ
עַל אֵלֶּה חָשְׁכוּ עֵינֵינוּ
עַל הַר צִיּוֹן שֶׁשָּׁמֵם
שׁוּעָלִים הָלְכוּ בוֹ
אַתָּה יְיָ לְעוֹלָם תֵּשֵׁב
כִּסְאֲךָ לְדוֹר וָדוֹר
לָמָּה לָנֶצַח תִּשְׁכָּחֵנוּ
תַּעַזְבֵנוּ לְאֹרֶךְ יָמִים.

164. V'OR'VO LASHEM

Malachi 3:4

Moderato



The offering of Judah and Jerusalem shall be pleasant unto the Lord, as in days of old, and as in former years.
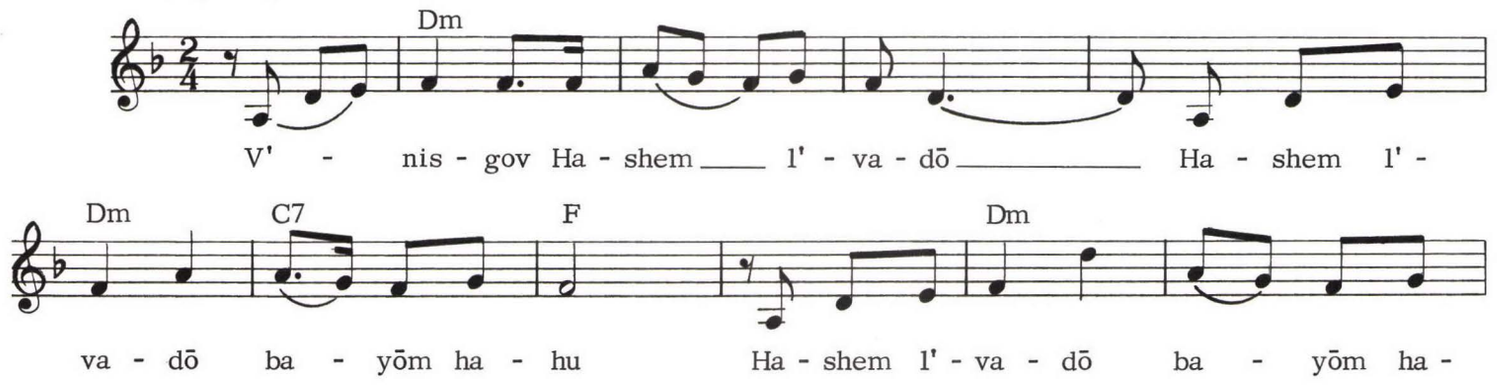
וְעָרְבָה לַיְיָ מִנְחַת יְהוּדָה וִירוּשָׁלָיִם כִּימֵי עוֹלָם וּכְשָׁנִים קַדְמוֹנִיוֹת.
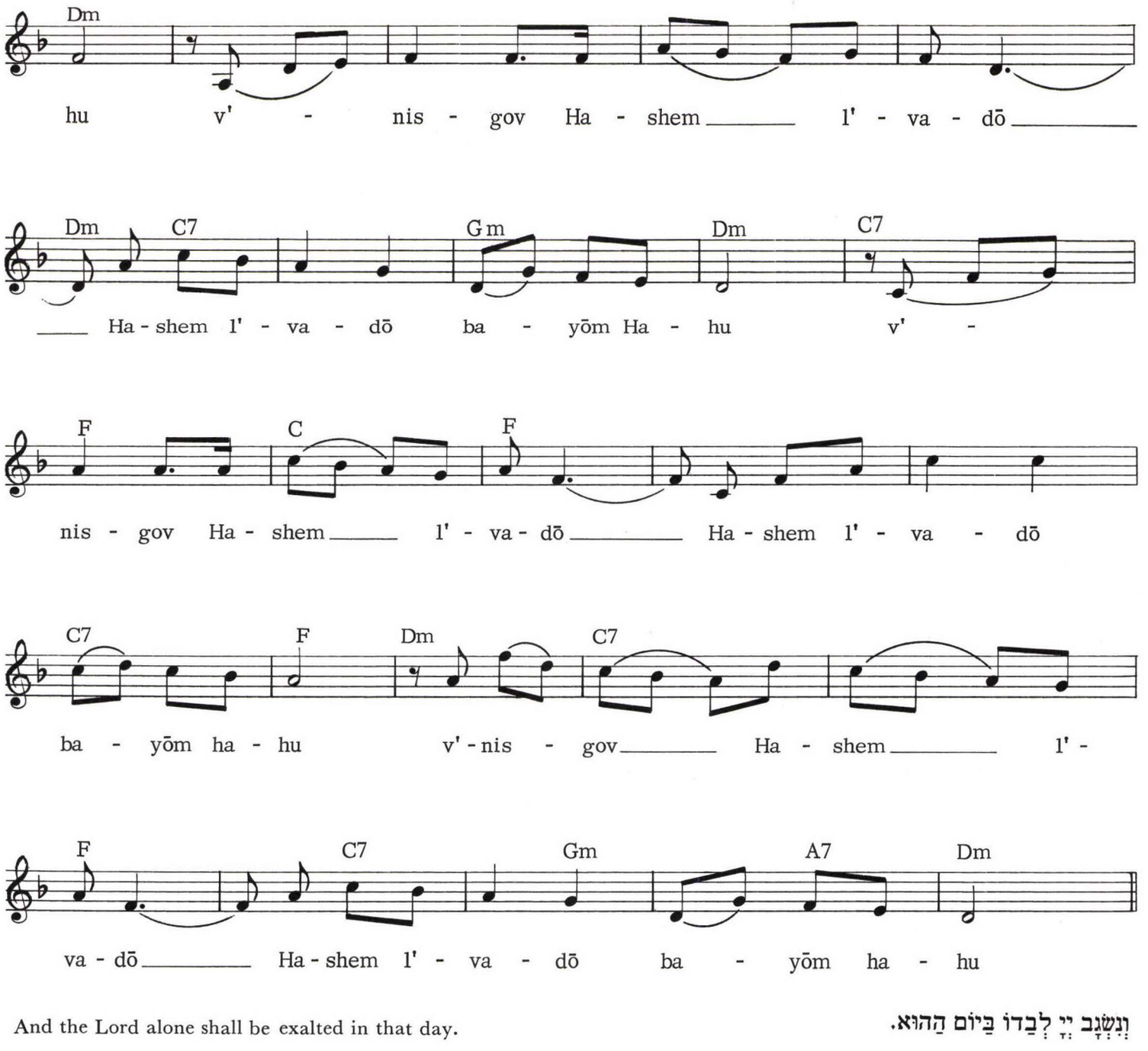
165. V'NISGOV

Isaiah 2:11

Joyously

Skulaner
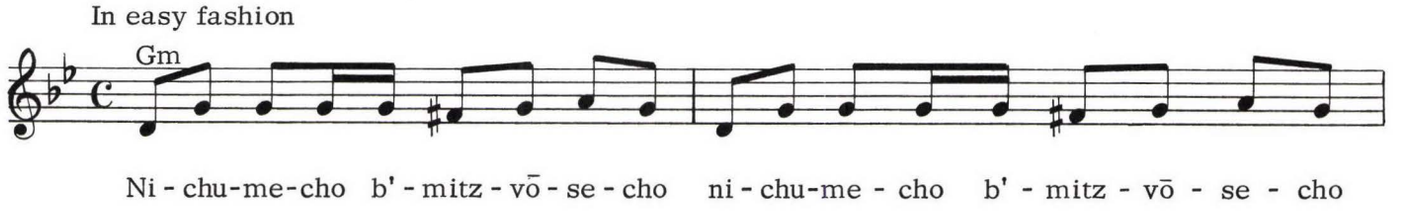


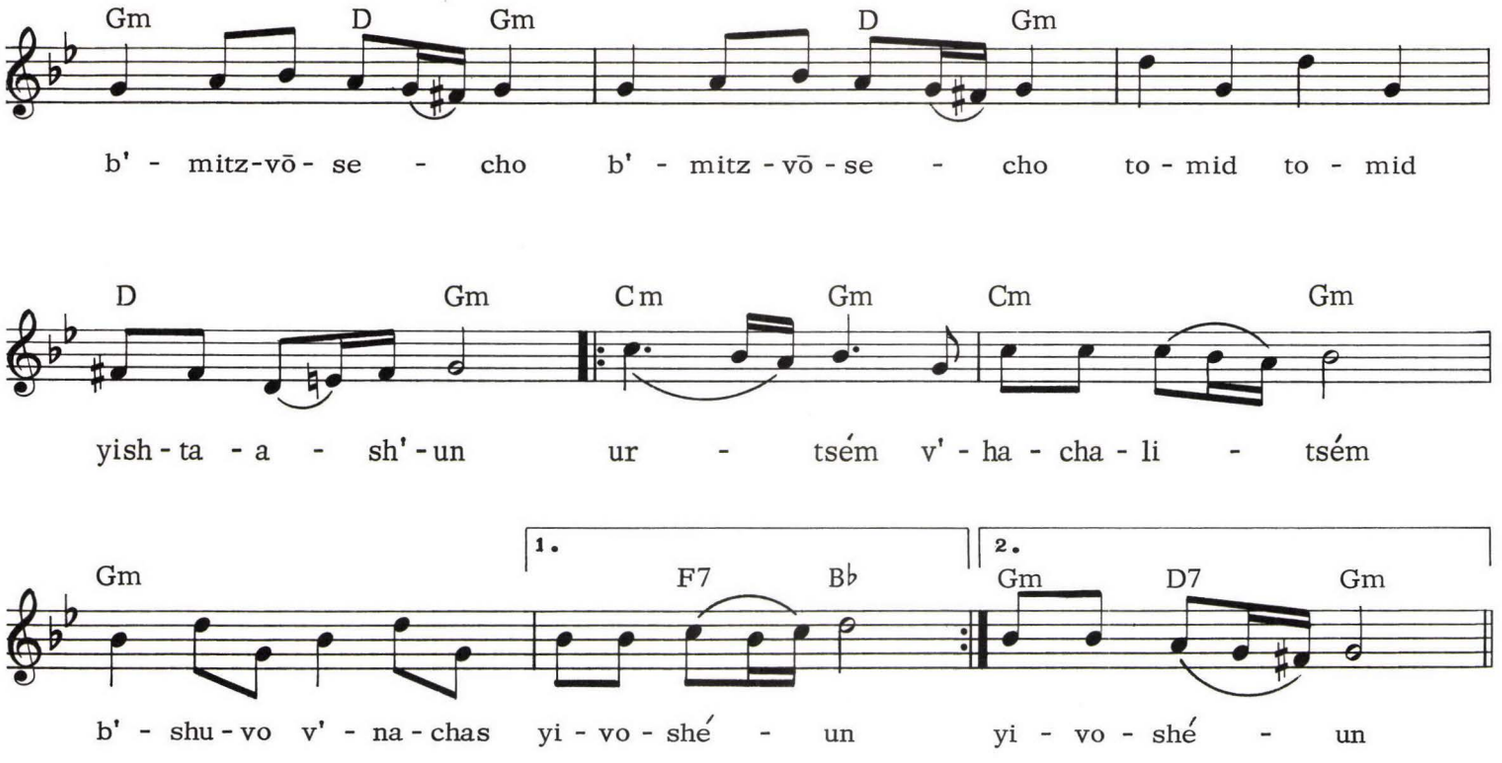


And the Lord alone shall be exalted in that day.

וְנִשְׂגָּב יְיָ לְבַדּוֹ בַּיּוֹם הַהוּא.

166. NICHUMECHO B'MITZVŌSECHO

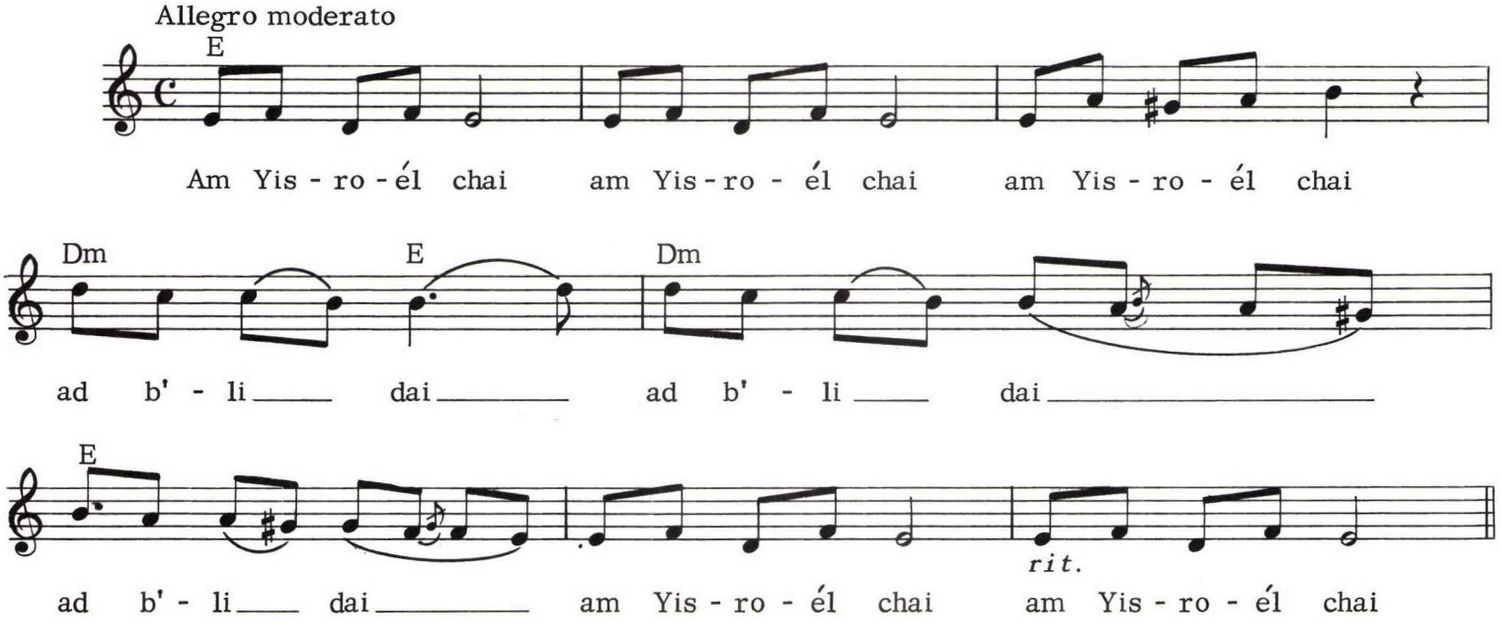




Those whom you comfort will always be occupied with your commandments. Accept these people for they shall be redeemed in comfort and quietness.

נְחוּמֶיךָ בְּמִצְוֹתֶיךָ תָּמִיד
יִשְׁתַּעֲשְׁעוּן. וּרְצֵם וְהַחֲלִיצֵם
בְּשׁוּבָה בְּנַחַת יְוָשֵׁעוּן.

167. AM YISROÉL CHAI



The Jewish people lives eternally.

עַם יִשְׂרָאֵל חַי עַד בְּלִי דַי.

Songs in Yiddish
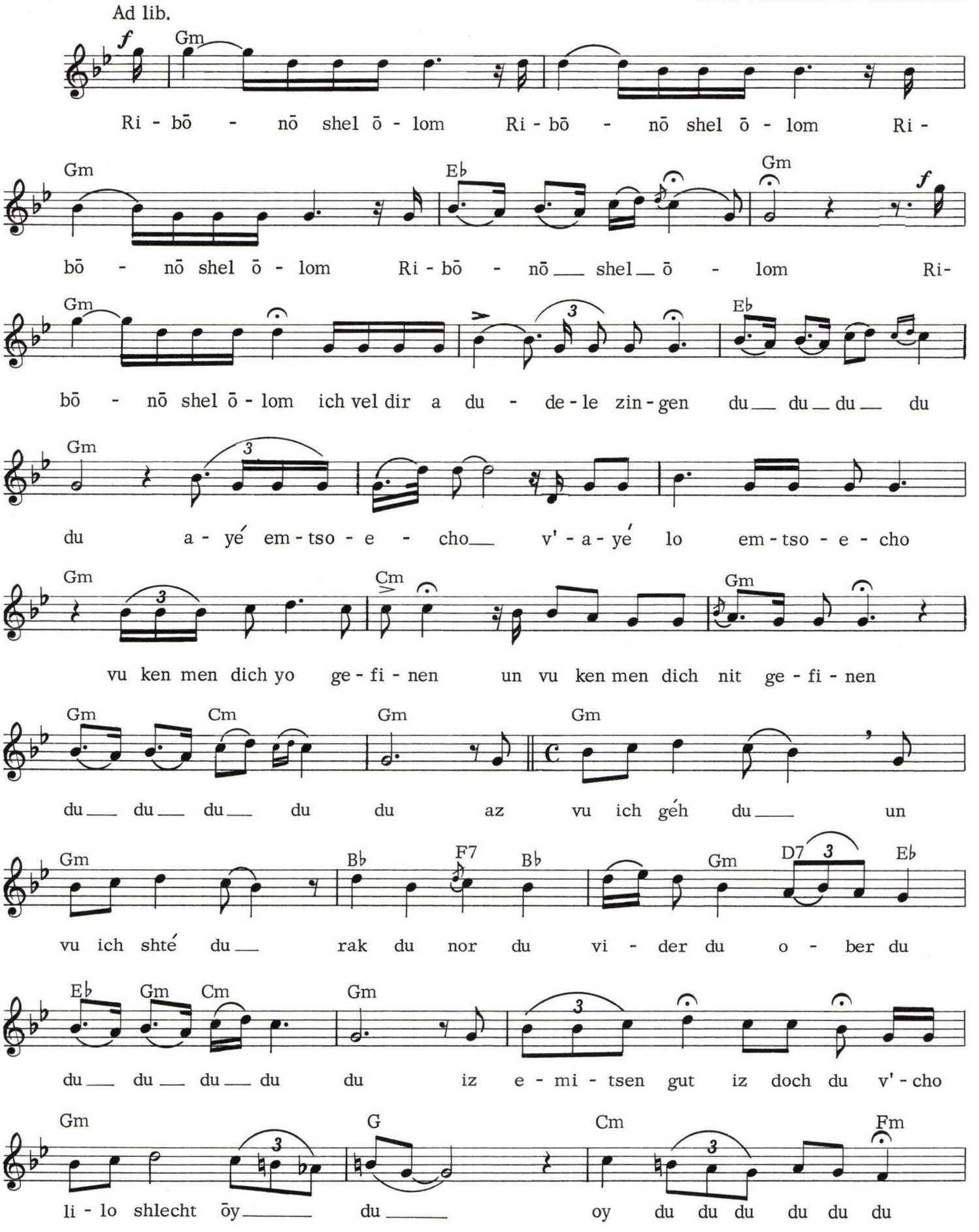


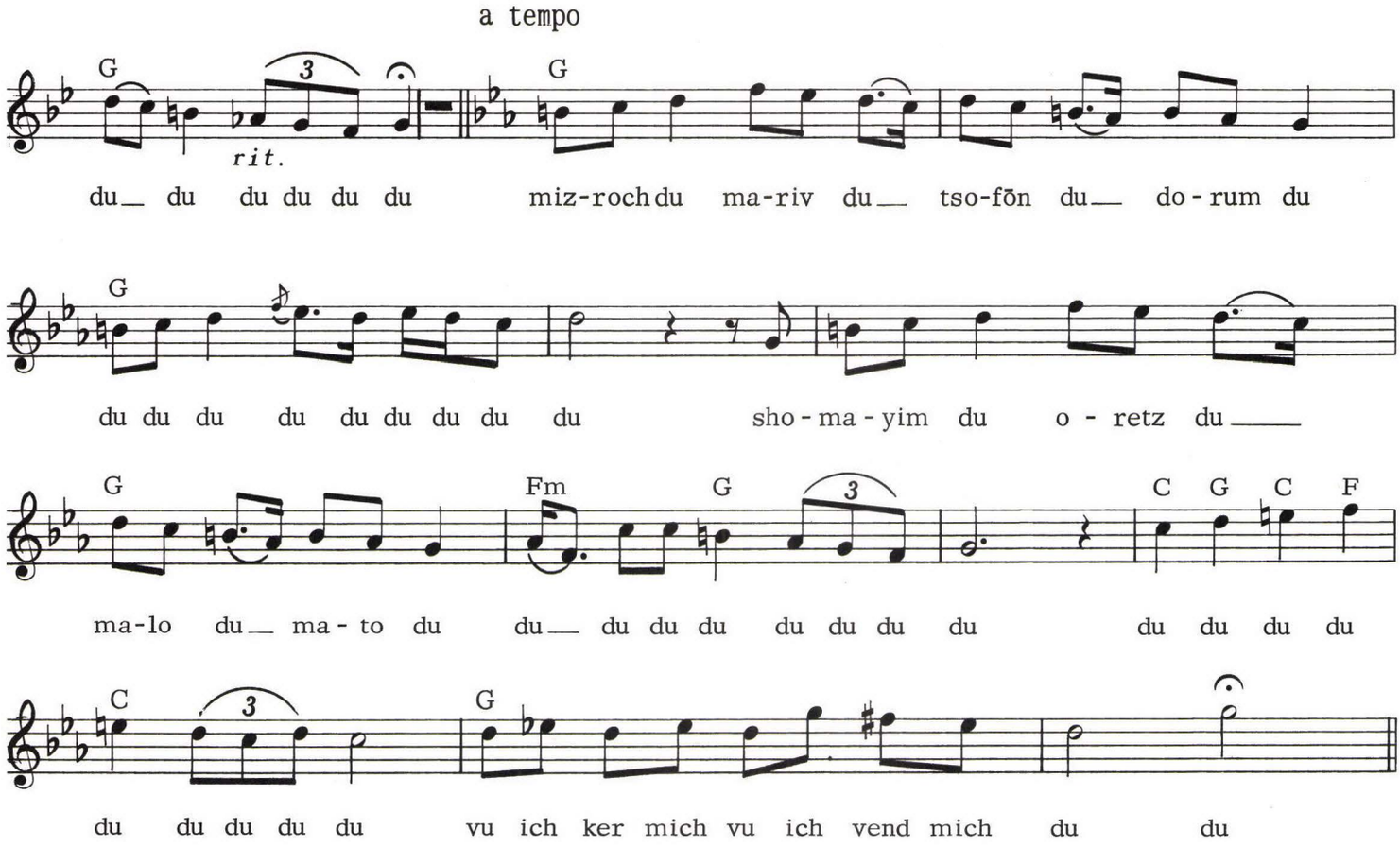
בּוּנוּ שׁל עוֹלם, כ׳וועל דיר א דודעלע זינגען

LORD OF THE UNIVERSE, I WILL SING YOU A "DUDELE"

168. A DUDELE

Levi Yitschok of Berditchev
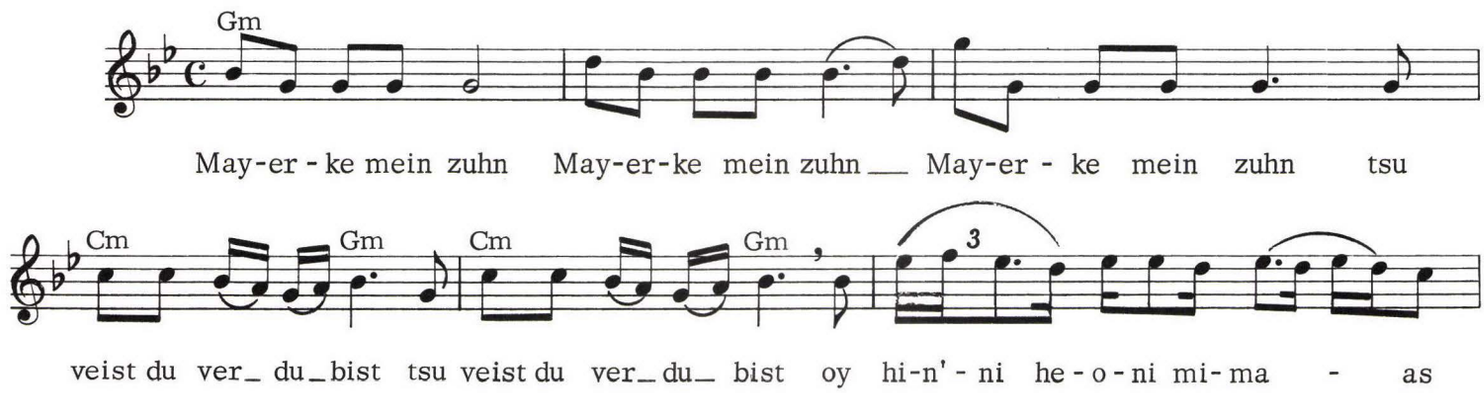




O Lord of the world,
I shall sing to thee a "dudele".
Where canst thou be found
and where canst thou not be found?
Wherever I go thou art present, and wherever I stand thou art present.
Thou, only thou, always thou! Prosperity is from thee;
and suffering, oh, it too, comes from thee! Thou art, thou hast been,
and thou wilt be!
East, west, north, south are thine.
Thine also is heaven and earth. Thou fillest the high and the low regions.
Wherever I turn, thou art there.

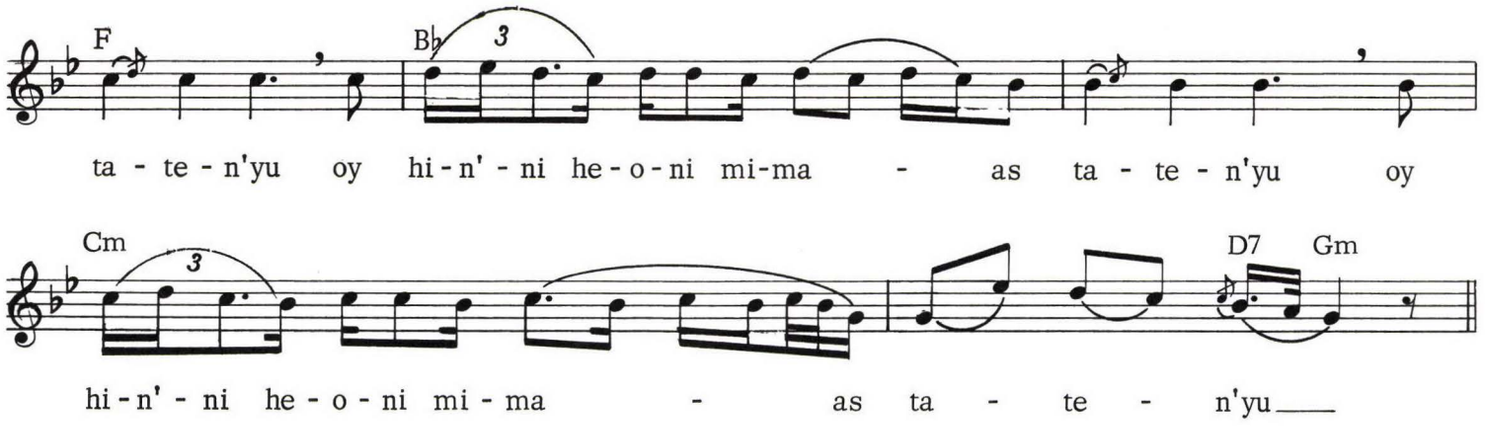
רִבּוֹנוֹ שֶׁל עוֹלָם
כ'וועל דיר א "דודעלע זינגען" דו....
אַיֵּה אֶמְצָאֲךָ וְאַיֵּה לֹא אֶמְצָאֲךָ
וואו קען מען דיך יא געפינען
און וואו קען מען דיך ניט געפינען. דו....
אז וואו איך געה – דו. און וואו איך שטיי – דו
רק דו, נאר דו, ווידער דו, אבער דו דו....
איז עמיצען גוט – דו און חלילה שלעכט – דו
מִזְרָח – דו, מַעֲרָב – דו, צָפוֹן – דו, דָרוֹם – דו
שָׁמַיִם – דו אָרֶץ – דו, מַעֲלָה – דו, מַטָּה – דו
וואו איך קער מיך, וואו איך ווענד מיך – דו.

169. MAYERKE MEIN ZUHN

Recitativo

Levi Yitzchok of Berditchev
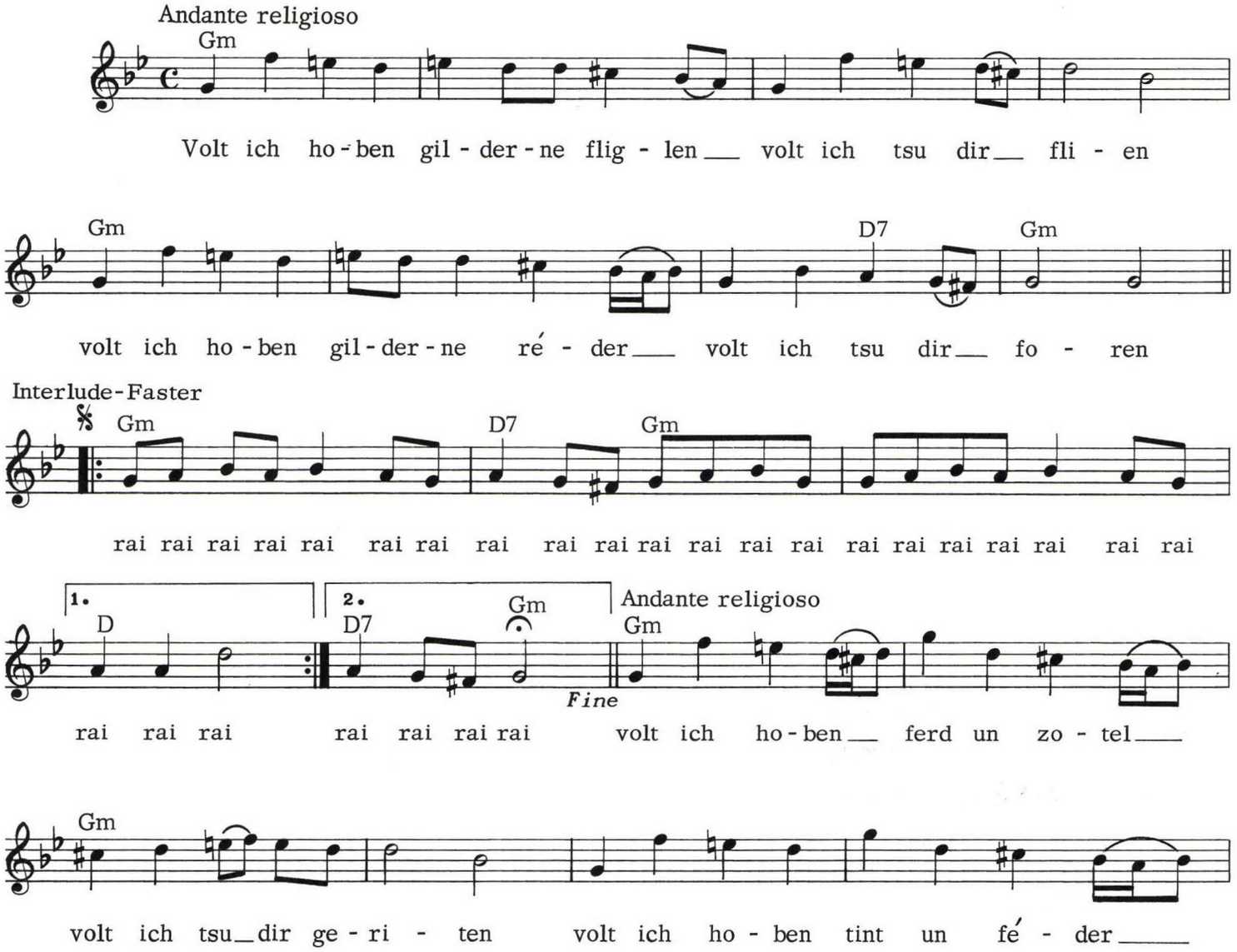




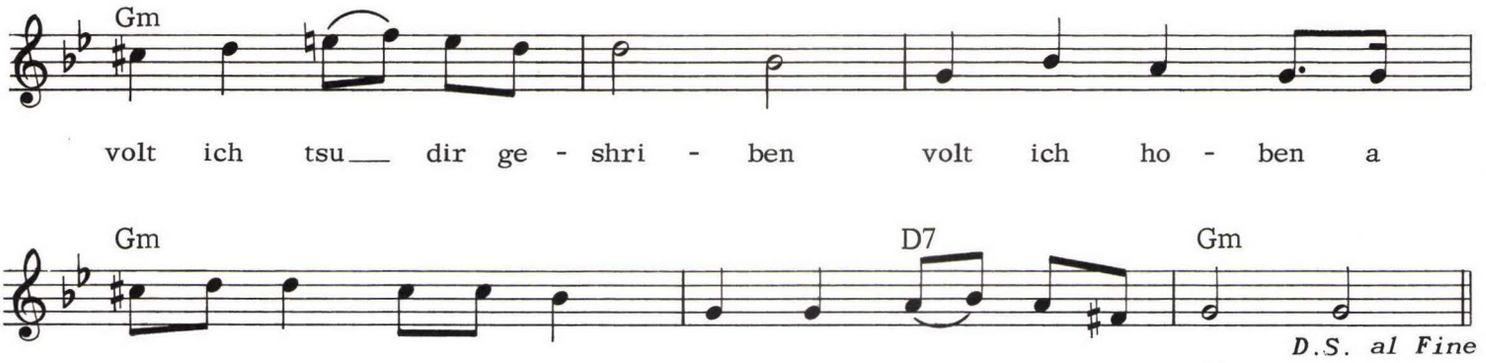
Mayerke, my son, (3)
Do you know who you are? (2)
"Here I stand poor in deeds, dear Father"

מאיר׳קע מיין זון (3)
די ווייסטו ווער דו ביסט (2)
הנני העני ממעש טאטעניו (3).

170. HISHTAPCHUS HANEFESH

Menachem Mendel of Vitebsk
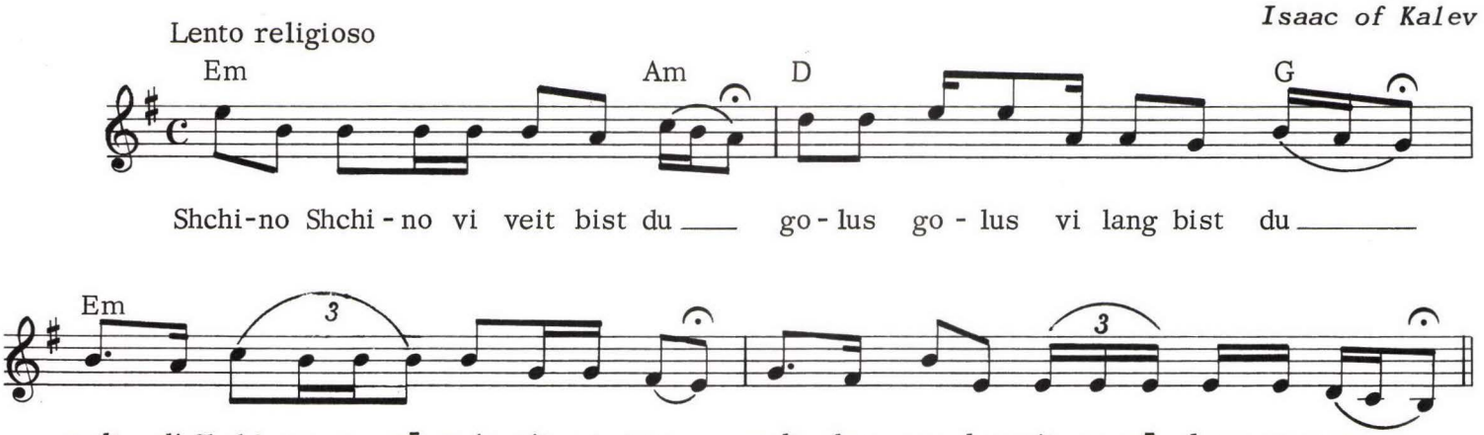




Would I have a pair of wings
I would fly to you.
Would I have a set of wheels
I would travel to you.
Would I have horses
I would ride to you.
Would I have ink and pen
I would write to you.

וואלט איך האבען גילדערנע פליגלען
וואלט איך צו דיר פליהען
וואלט איך האבען גילדערנע רעדער
וואלט איך צו דיר פאהרען
וואלט איך האבען פערד און זאטעל
וואלט איך צו דיר געריטען
וואלט איך האבען טינט און פעדער
וואלט איך צו דיר געשריבען

171. SHCHINO

Isaac of Kalev
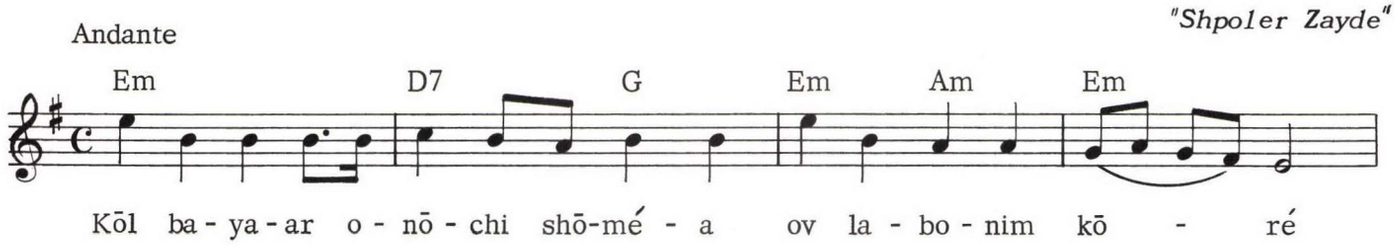


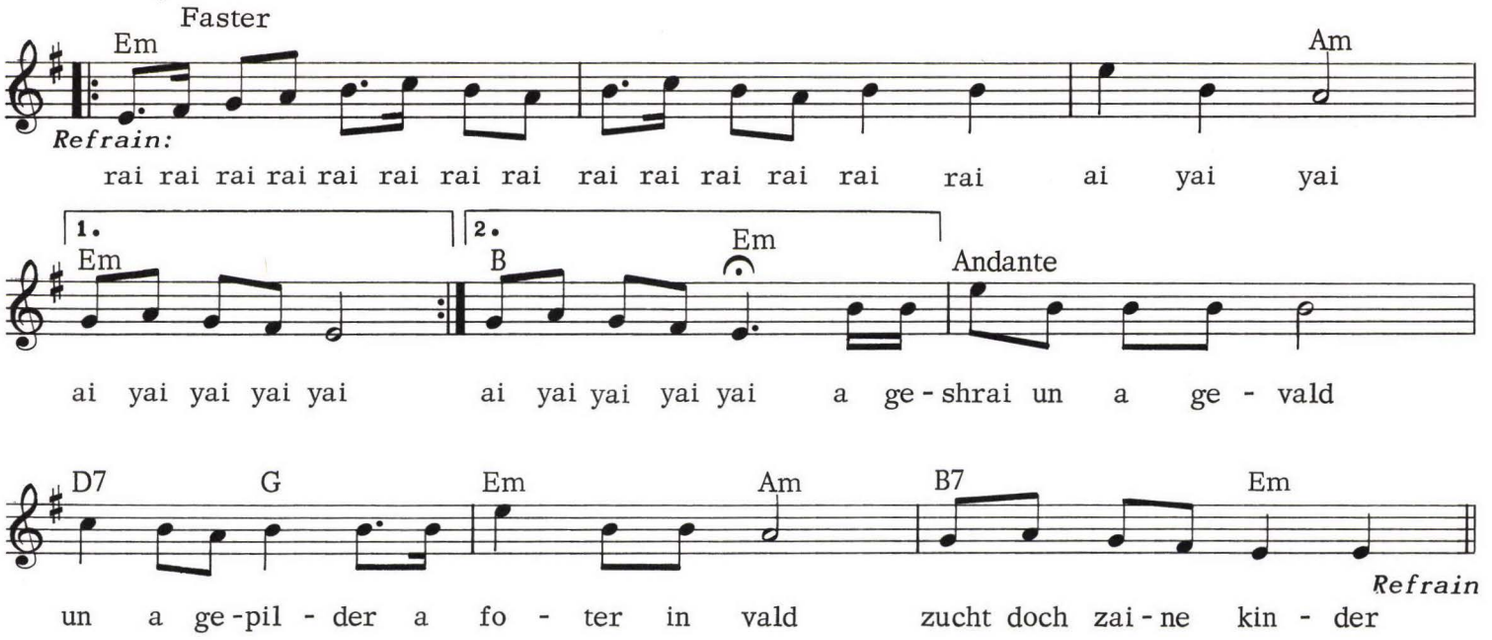
Shchinoh, Shchinoh how far you are!
Golus, Golus how large you are!
The Shchinoh would not be so far,
was the Golus not so large.

שְׁכִינָה שְׁכִינָה וו ווייט ביסט דו
גָלוּת גָלוּת וו לאנג ביסט דו
וואלט די שְׁכִינָה ניט אזוֹ ווייט געווען
וואלט דער גָלוּת ניט אזוֹ לאנג געווען.

172. KŌL BAYAAR

"Shpoler Zayde"





I hear a voice in the woods.

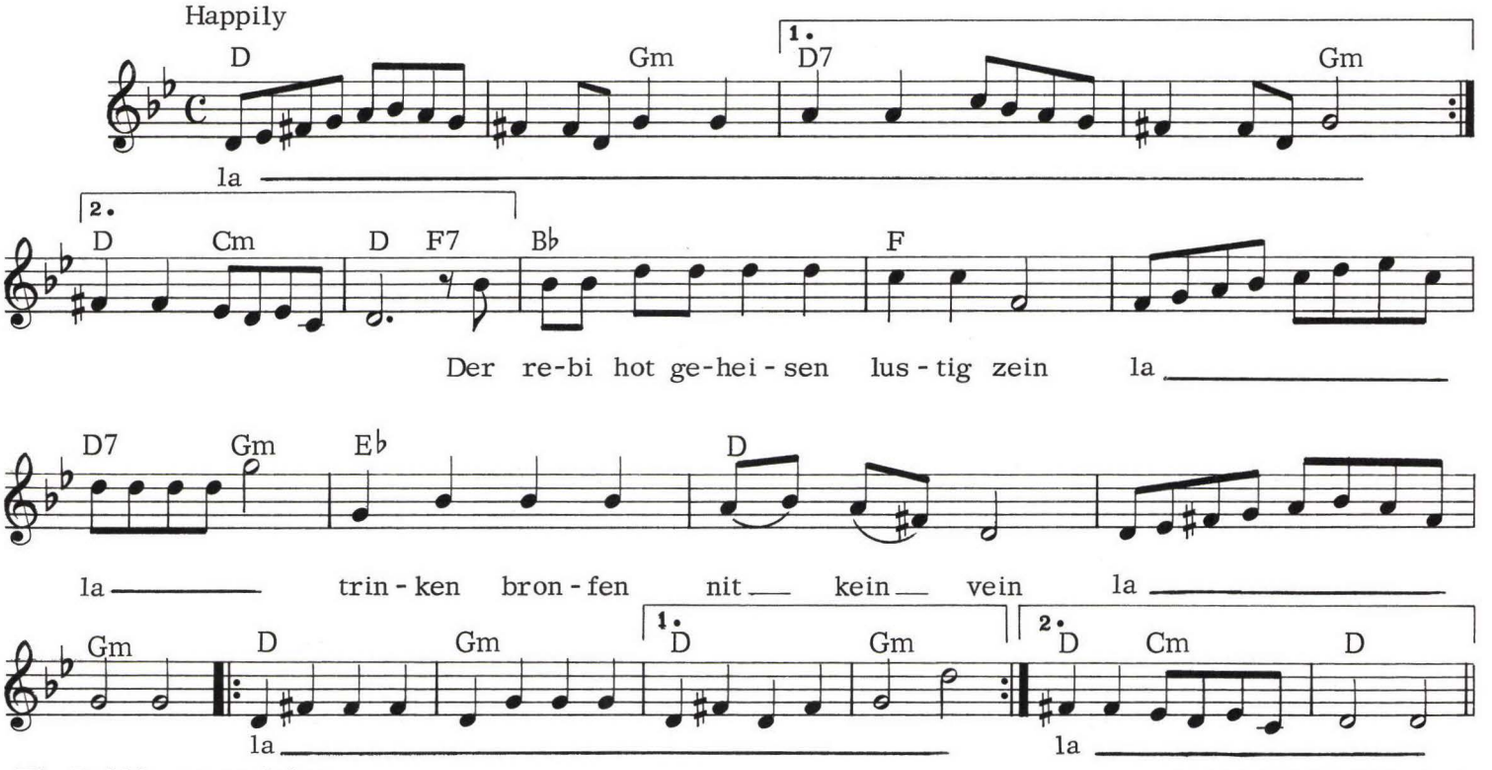
It is the voice of a father calling his children.

A desperate cry of anguish is heard.

A father is searching for his children.

קוֹל בַּיַּעַר אָנֹכִי שׁוֹמֵעַ
אָב לַבָּנִים קוֹרֵא
א געשריי און א געוואלד
און א געפילדער
א פאטער אין וואלד
זוכט דאך זיינע קינדער.

173. LUSTIG ZEIN

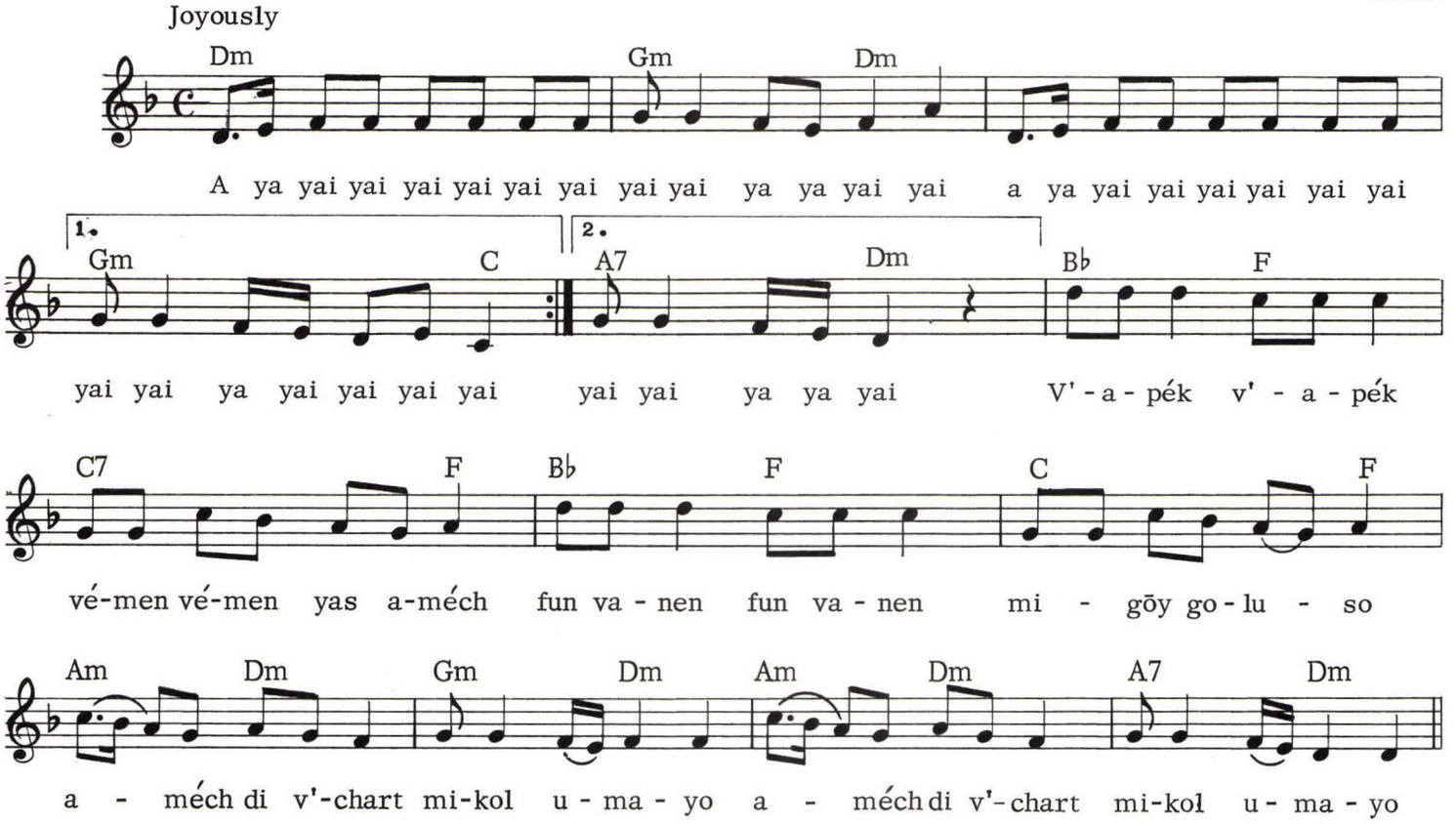


The Rebbi commanded us
to be merry,
to drink whiskey
rather than wine.

דער רבי האט געהייסען
לוסטיג זיין
טרינקען בראנפען
ניט קיין ווייַן.

174. V'APÉK

Bobov



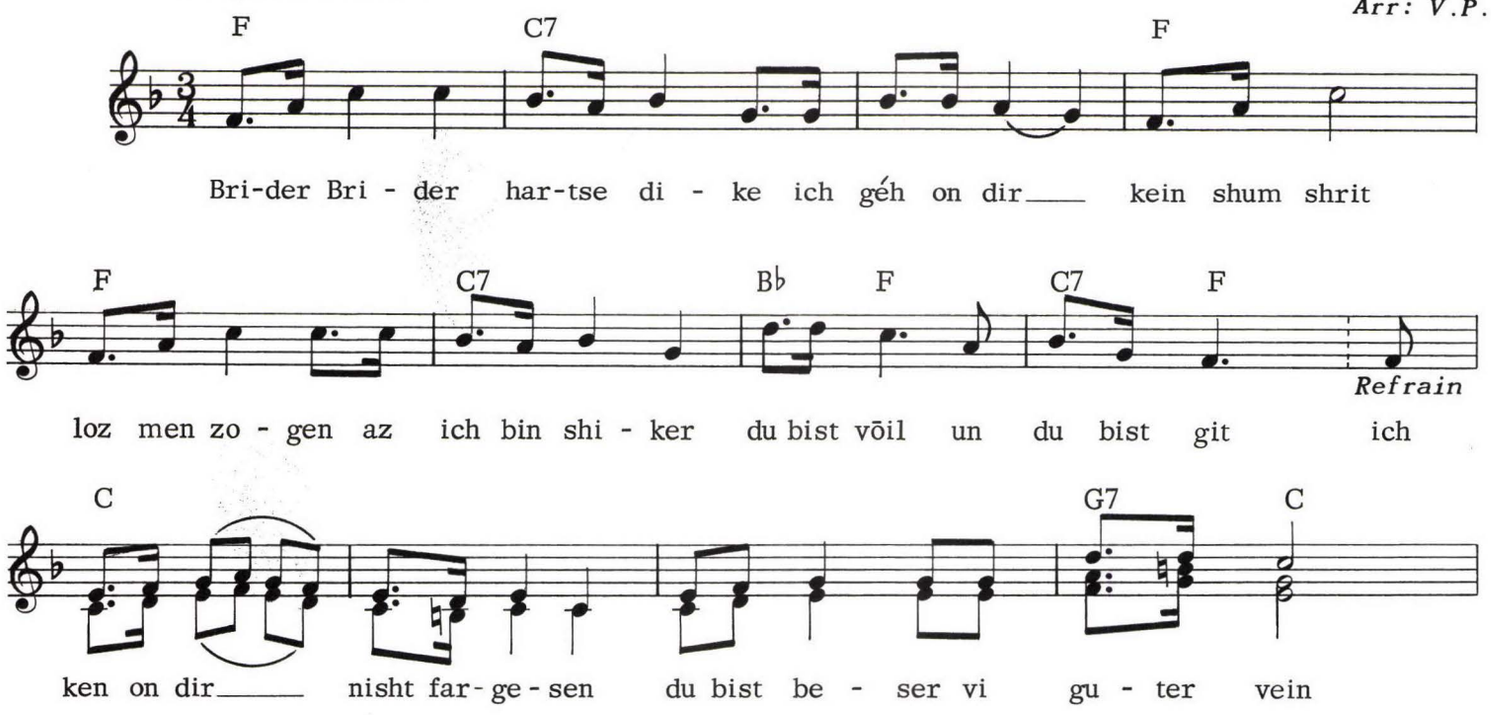
Free (whom?) Your people.
(From where?) From captivity,
thy people chosen from all the nations.

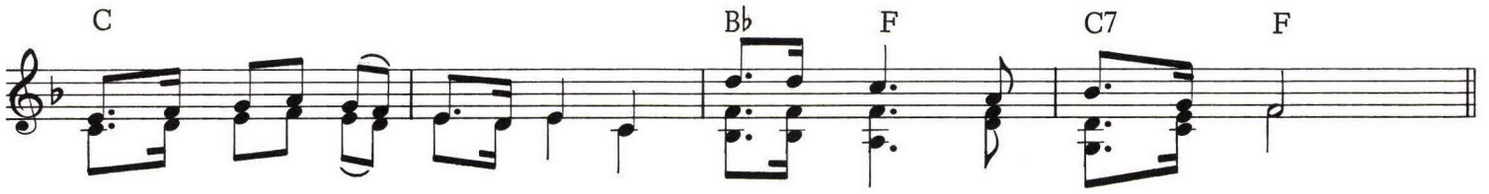
וְאַפֵּק וועמען יַת אַמֶּךָ
פון וואנען מגוֹ גָלוּתָא
עַמָּךְ דִי בְחַרְתְּ מִכָּל אֻמַיָא.

175. BRIDER BRIDER

Tempo di Mazurka

Bobov
Arr: V.P.



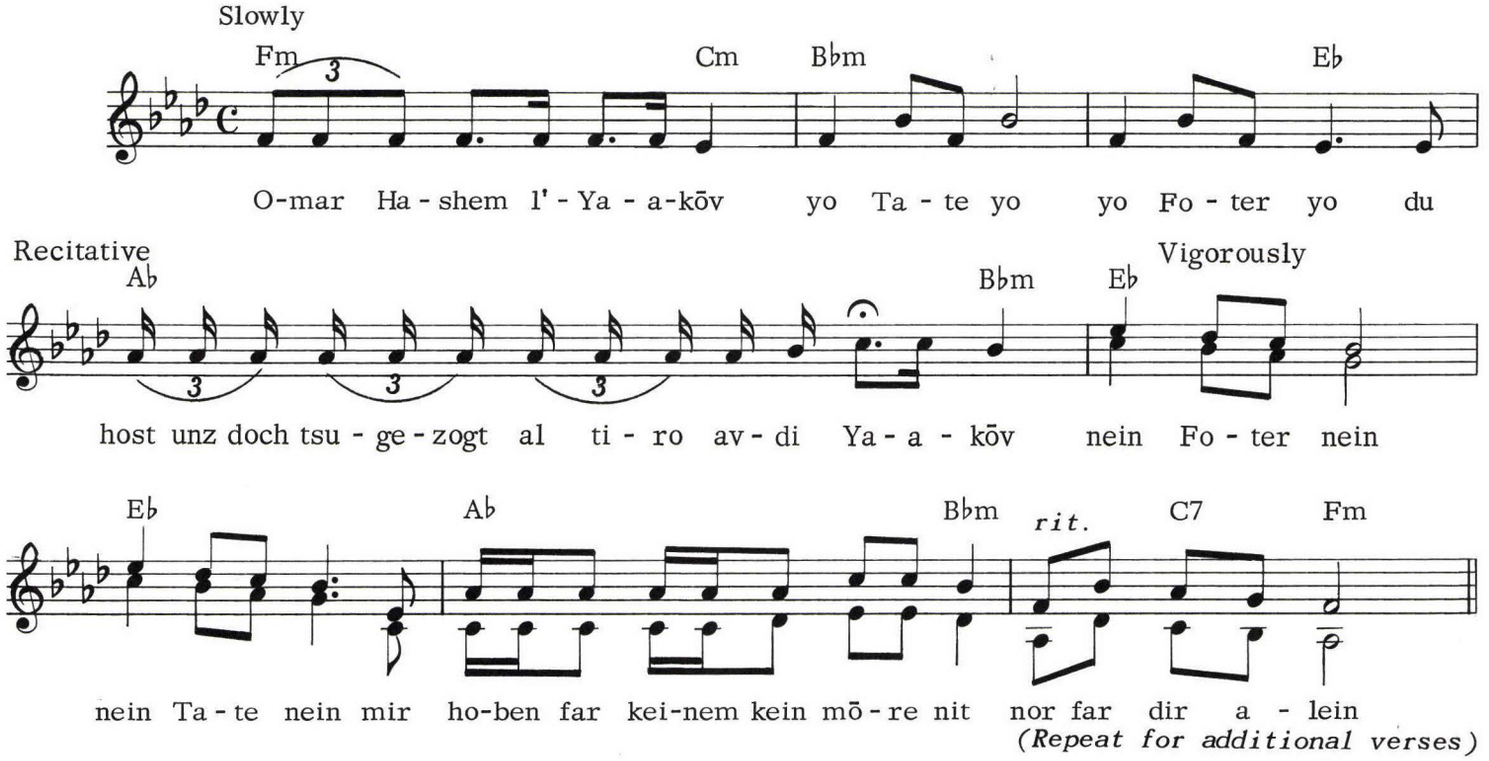


Listen dear brothers!
I do not take a single step without you.
Let all say that I am drunk.
I cannot forget you.
You are good, you are wonderful
you are better than excellent wine.
I need no other interests –
I am yours and you are mine.

בריידער בריידער הארציידיקע
איך גיעה אהן דיר קיין שום שריט
לאז מען זאגען אז איך בין שיכור
דו ביסט וואול און דו ביסט גוט
איך קען און דיר נישט פארגעסען
דו ביסט בעסער וו גוטער ווין
כ׳דארף קיין אנדערע אינטערעסען
דו ביסט מיין און איך בין דיין.

176. OMAR HASHEM L'YAAKŌV

Bobov
Arr: V.P.
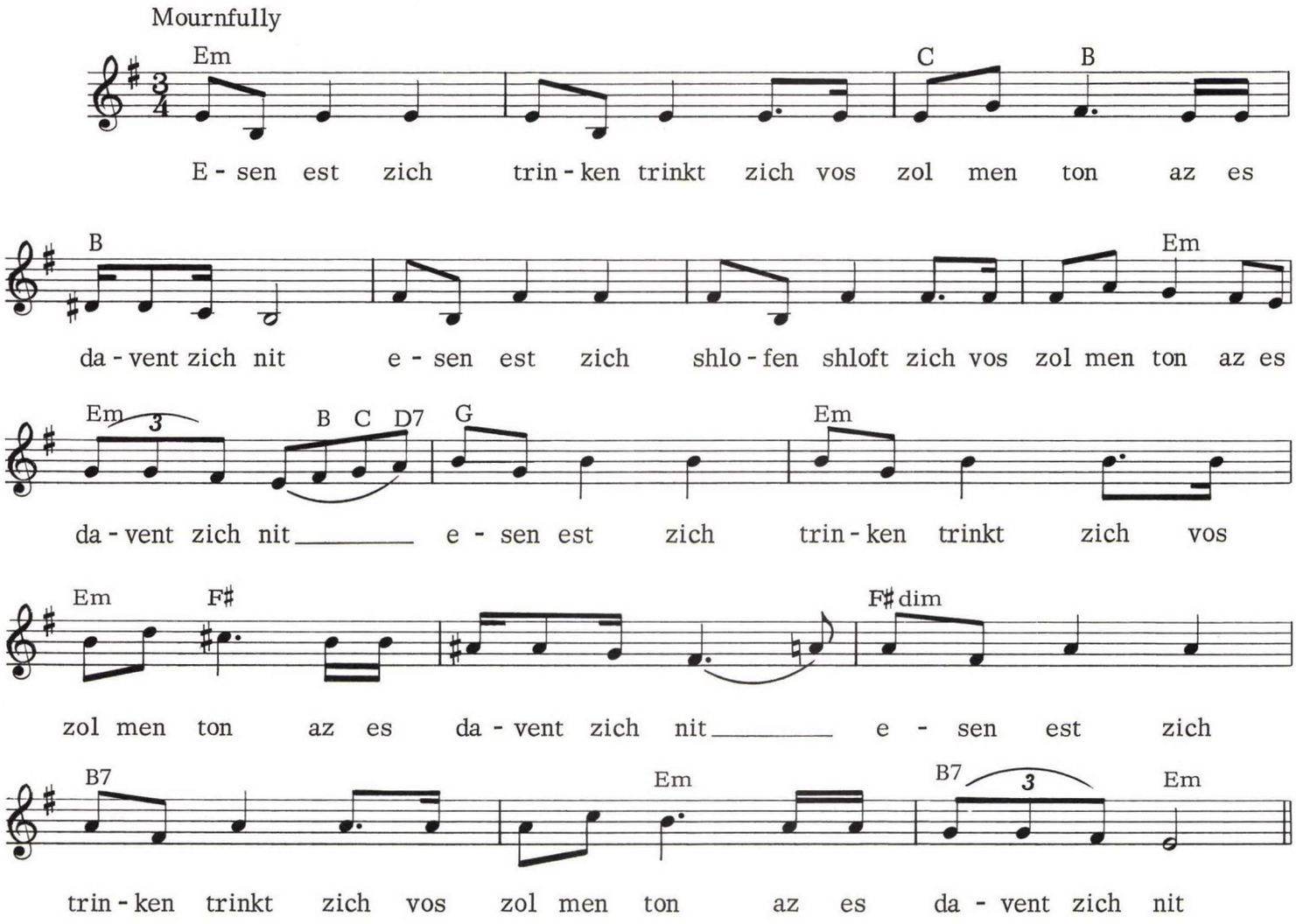


(Repeat for additional verses)

God said to Jacob – yes
yes dear Father
you promised us
Do not fear, my servant Jacob.
No, No, dear Father
we fear no one except you.

אָמַר ה׳ לְיַעֲקֹב יא טאטע יא
יא פאטער יא
דו האסט דאך אונז צוגעזאגט
אַל תִּירָא עַבְדִי יַעֲקֹב
ניין פאטער ניין. ניין טאטע ניין
מיר האבען פאר קיינעם קיין מורא ניט
נאר פאר דיר אליין.

177. ESEN EST ZICH

Lubavitch



We eat well, we drink well,
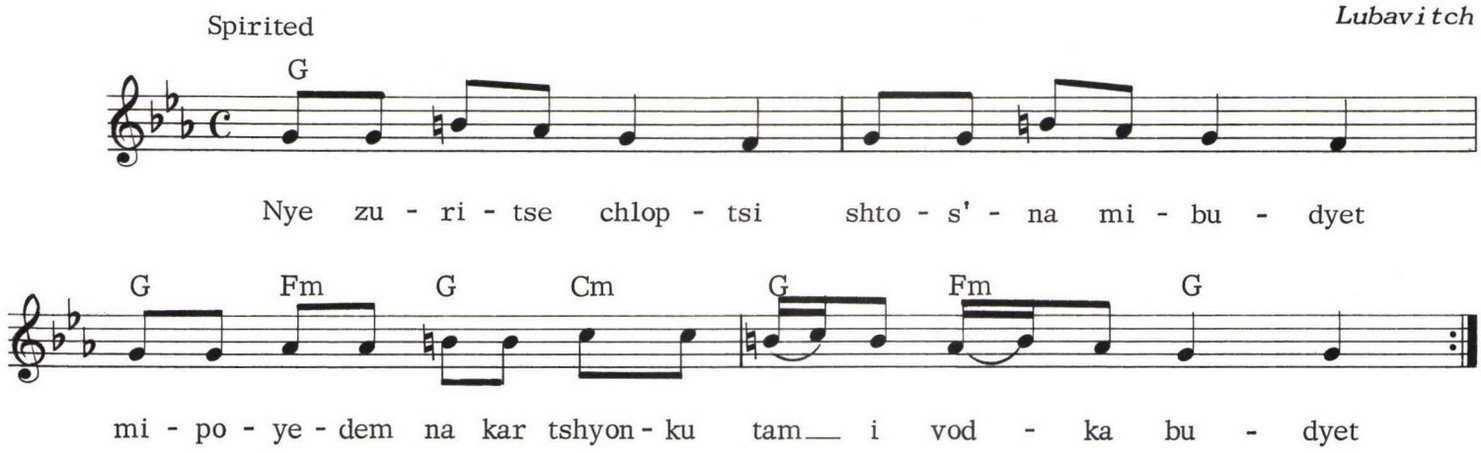
we sleep well.
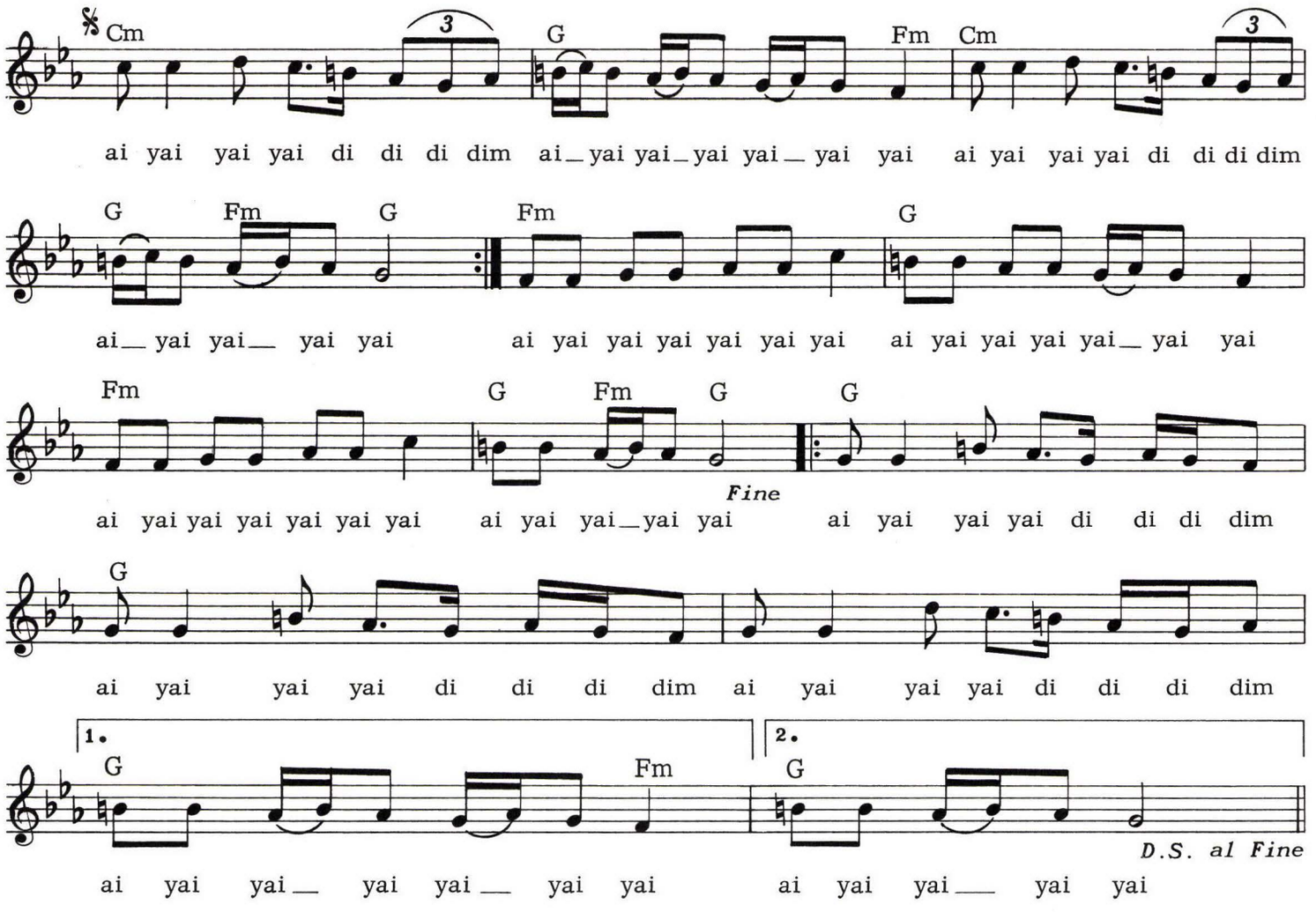
How can we also learn to pray well?

עסען עסט זיך, טרינקען טרינקט זיך
וואס זאל מען טאן. אז עס דאוועט זיך ניט
עסען עסט זיך, שלאפען שלאפט זיך
וואס זאל מען טאן, אז עס דאוועט זיך ניט.

178. NYE ZURITSE CHLOPTSI

Lubavitch



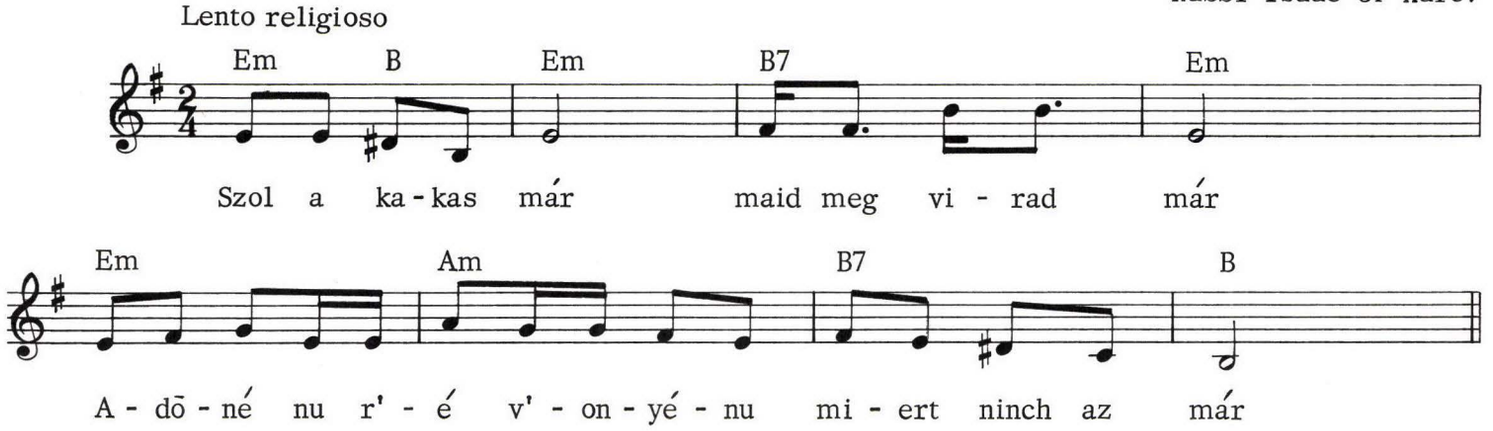


Don't worry, fellows,
About what will become of us.
We will travel to an inn.
There will surely be vodka to drink.

נִיט זשורִיטִי כְלָאפְּצִי
טְשָטָא סְ׳נַאמִי בּוּדְיֶעט
מִי פָּאיֶעדִיעם נַא קַארְטְשָׁאנְקִי
טַאם אִי וָואדְקַא בּוּדְיֶעט.

179. SZOL A KAKAS MÁR

Rabbi Isaac of Kalev



The rooster is already crowing
The sun will soon rise.
Our Lord see our affliction
Why does he (the Messiah) not yet come.

szol a ka-kas már
maid megvirad mar
אֲדוֹנֵנוּ רְאֵה בְעָנְיֵינוּ.
miert ninch az márv

Wedding Songs and Joyous Dances
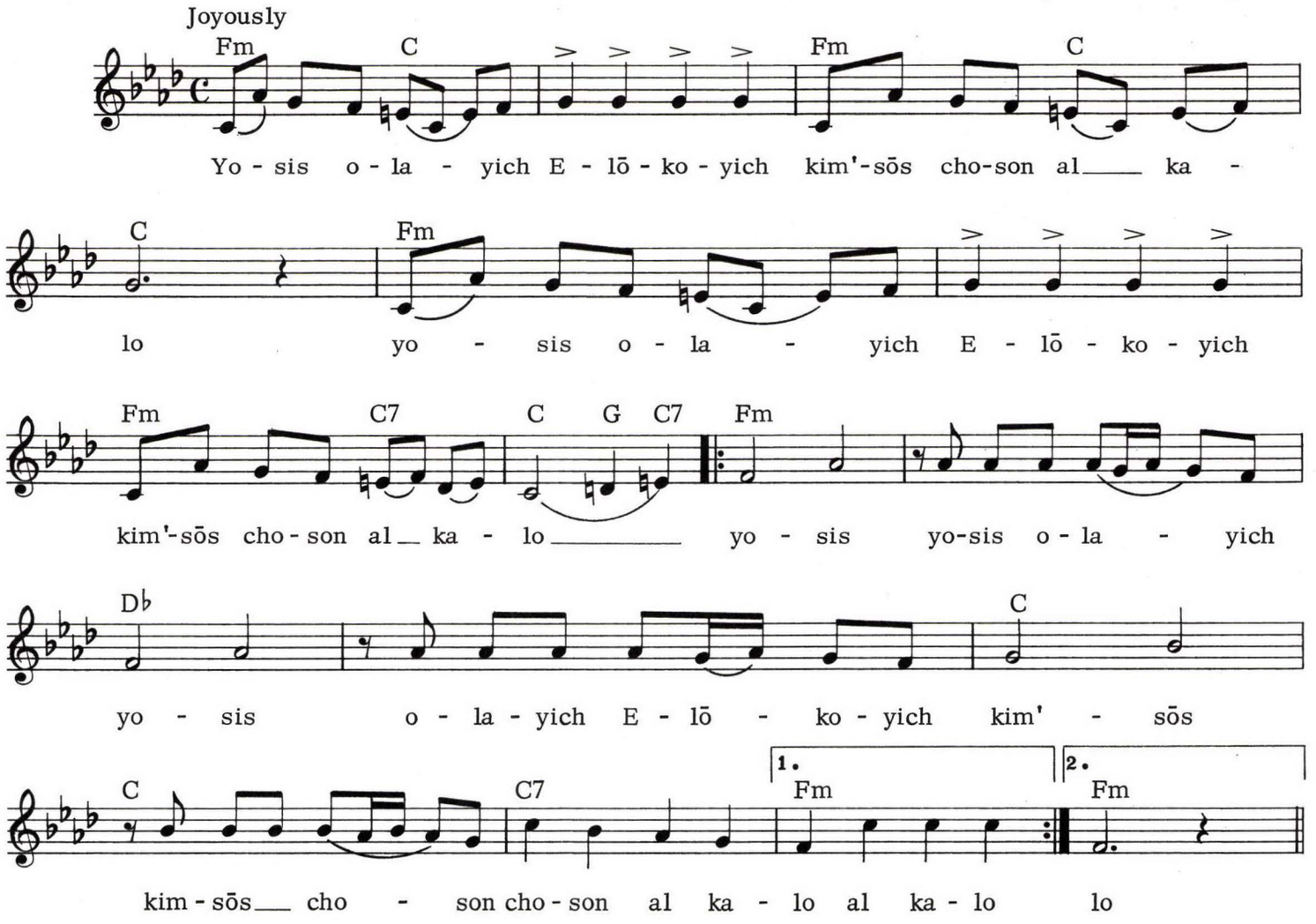


קול מצהלות חתנים מחפתם
ונערים ממשתה נגינתם

THE JUBILANT VOICE OF BRIDEGROOMS FROM THEIR CANOPIES
AND OF YOUTHS FROM THEIR FEAST OF SONG

180. YOSIS OLAYICH

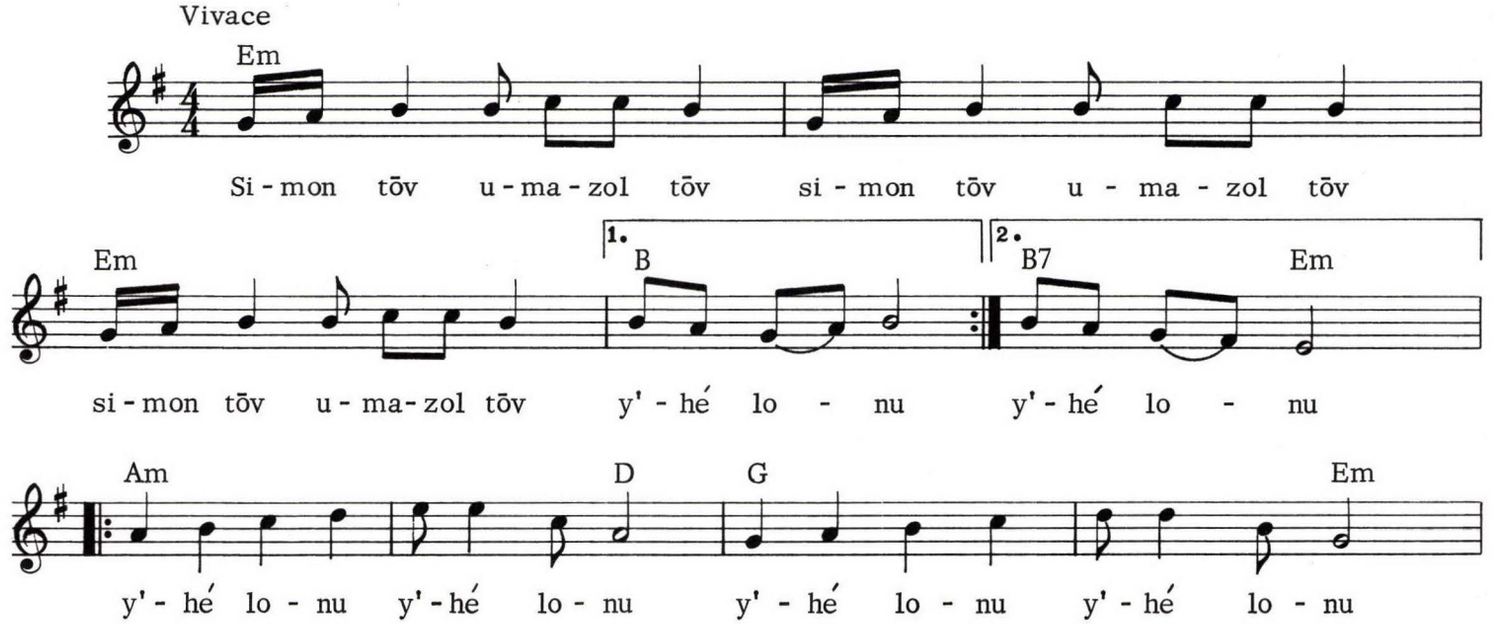
B. Z. Shenker
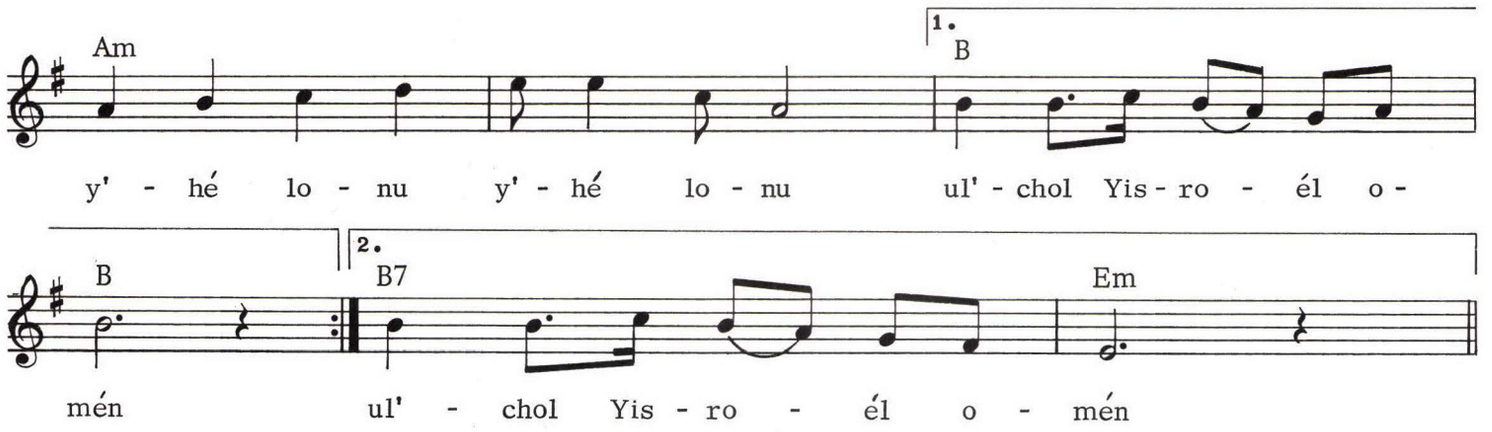


Your God shall rejoice over thee
as a bridegroom rejoices over his bride.

יָשִׂישׂ עָלַיִךְ אֱלֹהָיִךְ
כִּמְשׂוֹשׂ חָתָן עַל־כַּלָּה.

181. SIMON TŌV



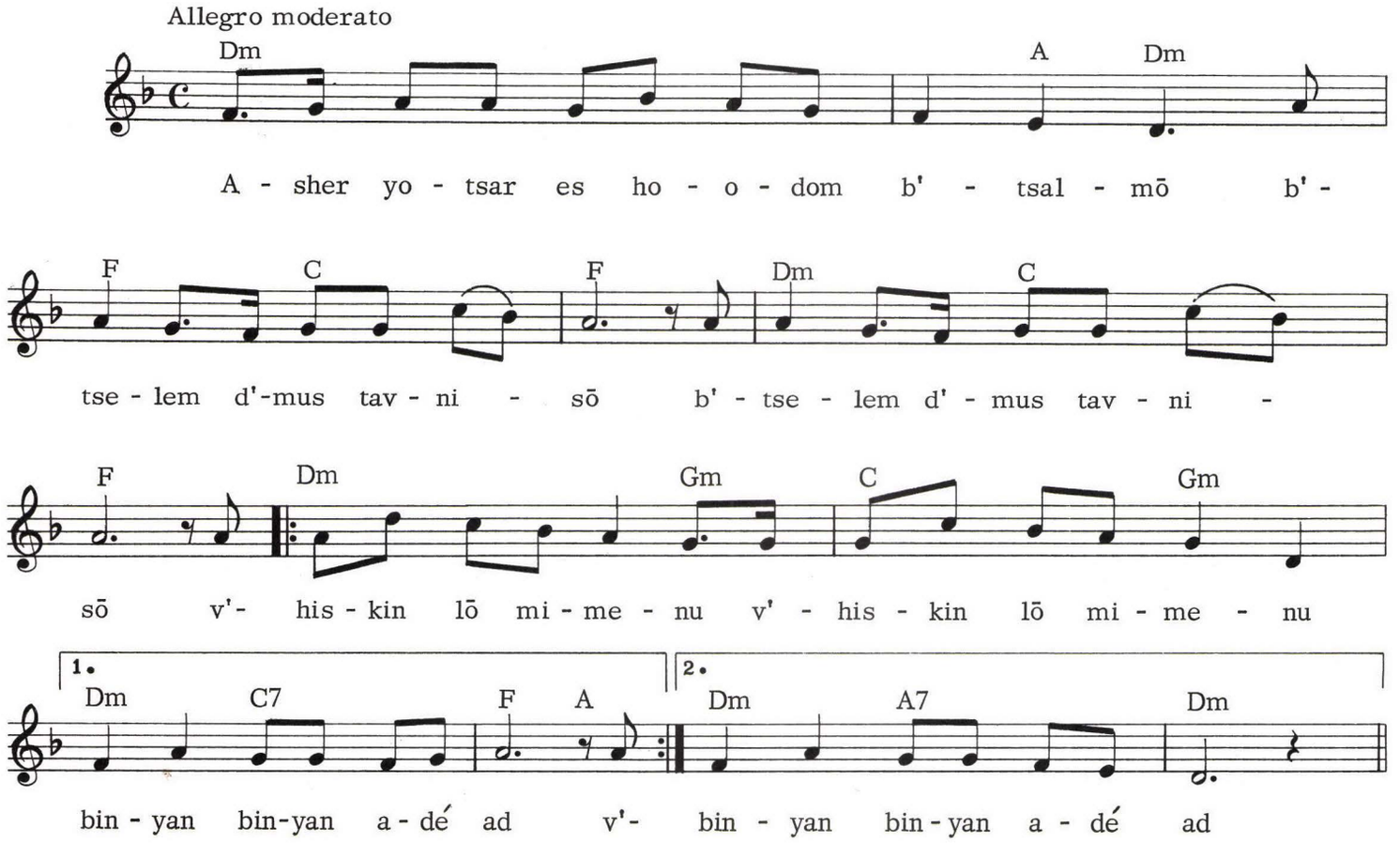


Auspicious signs and good fortune
may these be unto us and to all Israel, Amen!

סִמָּן טוֹב וּמַזָּל טוֹב
יְהֵא לָנוּ וּלְכָל יִשְׂרָאֵל אָמֵן.

182. ASHER YOTSAR

Kalev
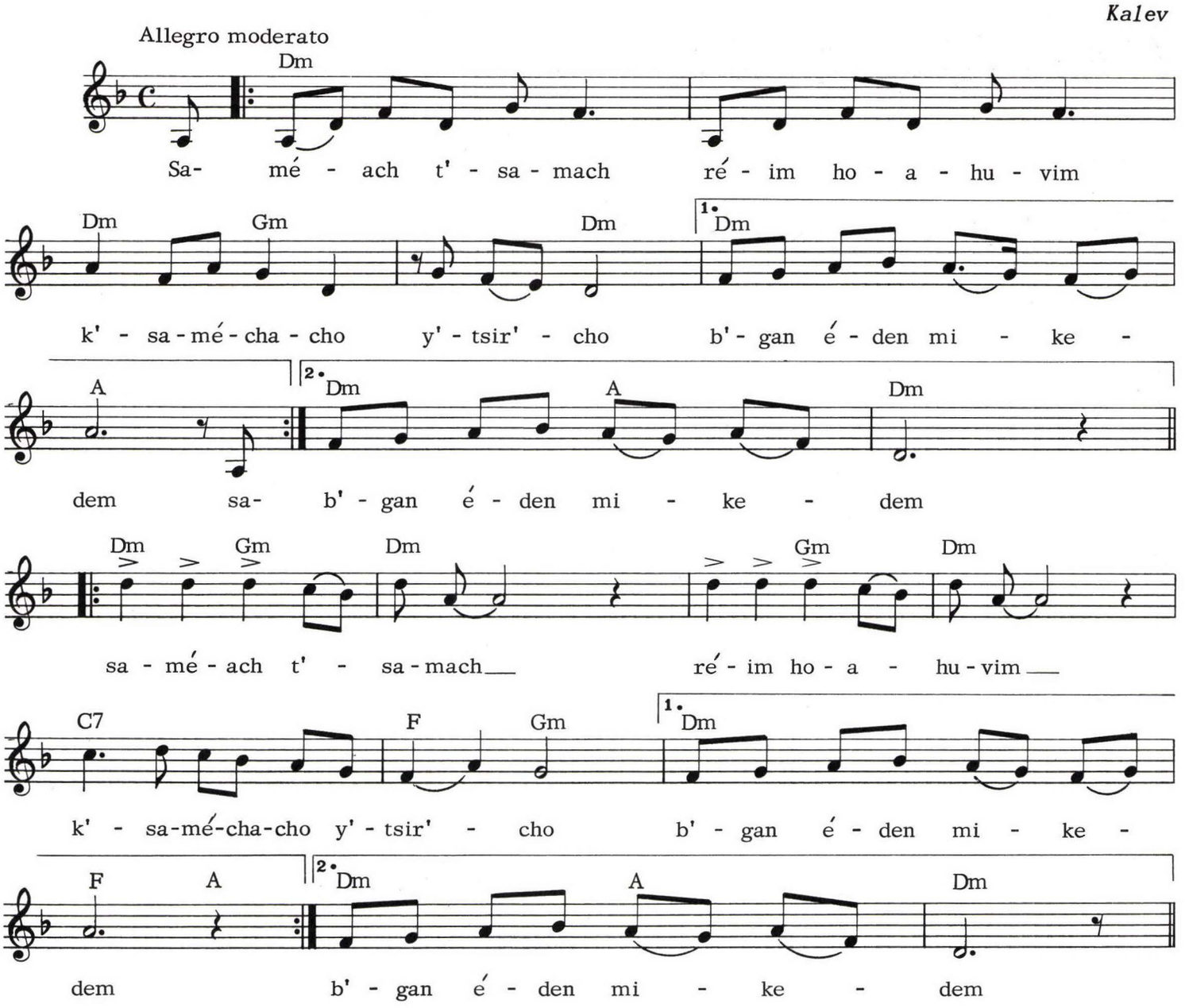


(Blessed art thou, Lord our God, King of the Universe)
who hast created man in thy image,
and didst forever form woman out of his frame to be beside him.

אֲשֶׁר יָצַר אֶת הָאָדָם בְּצַלְמוֹ,
בְּצֶלֶם דְּמוּת תַּבְנִיתוֹ,
וְהִתְקִין לוֹ מִמֶּנּוּ בִּנְיַן עֲדֵי עַד.

183. SAMÉACH T'SAMACH

Kalev

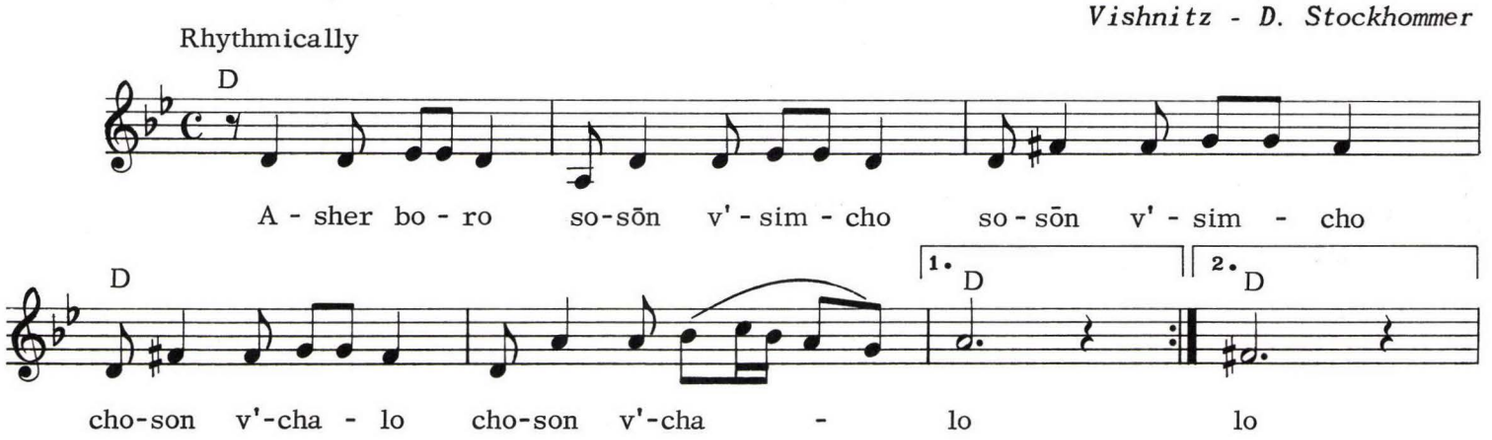


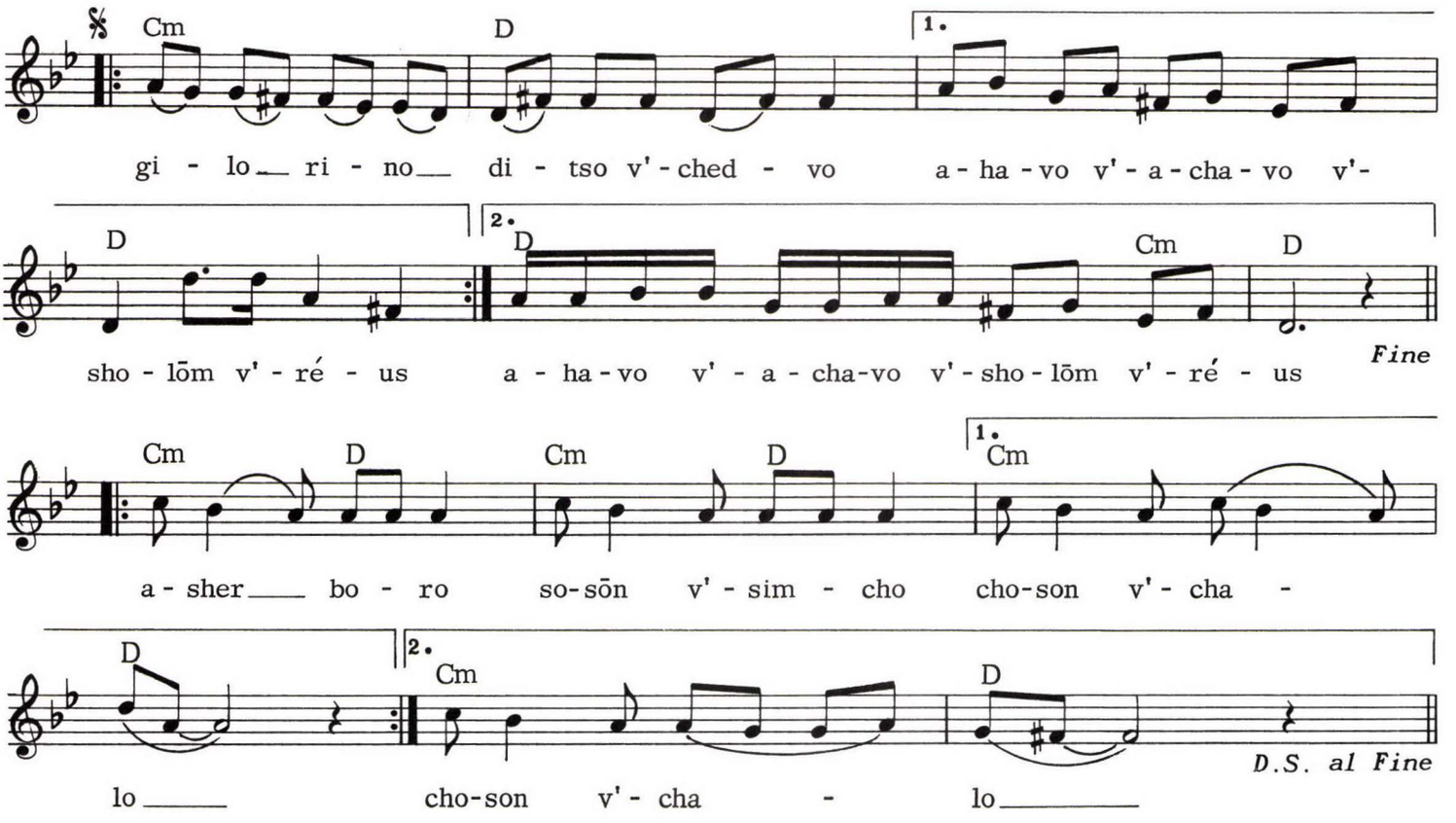
O give abundant joy to these loved companions,
even as thou didst gladden thy creation of old in the Garden of Eden.

שַׂמֵּחַ תְּשַׂמַּח רֵעִים הָאֲהוּבִים,
כְּשַׂמֶּחֲךָ יְצִירְךָ בְּגַן עֵדֶן מִקֶּדֶם.

184. ASHER BORO (No. 1)

Vishnitz - D. Stockhommer



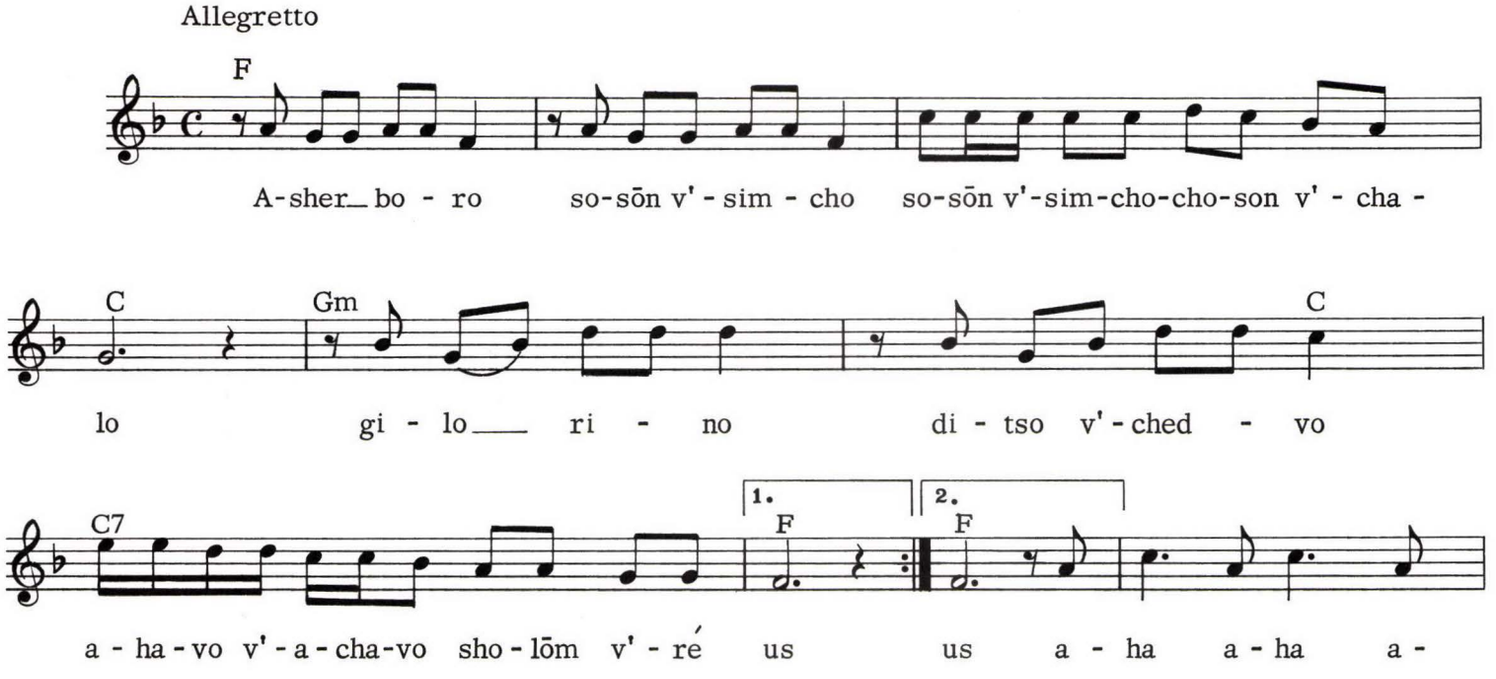


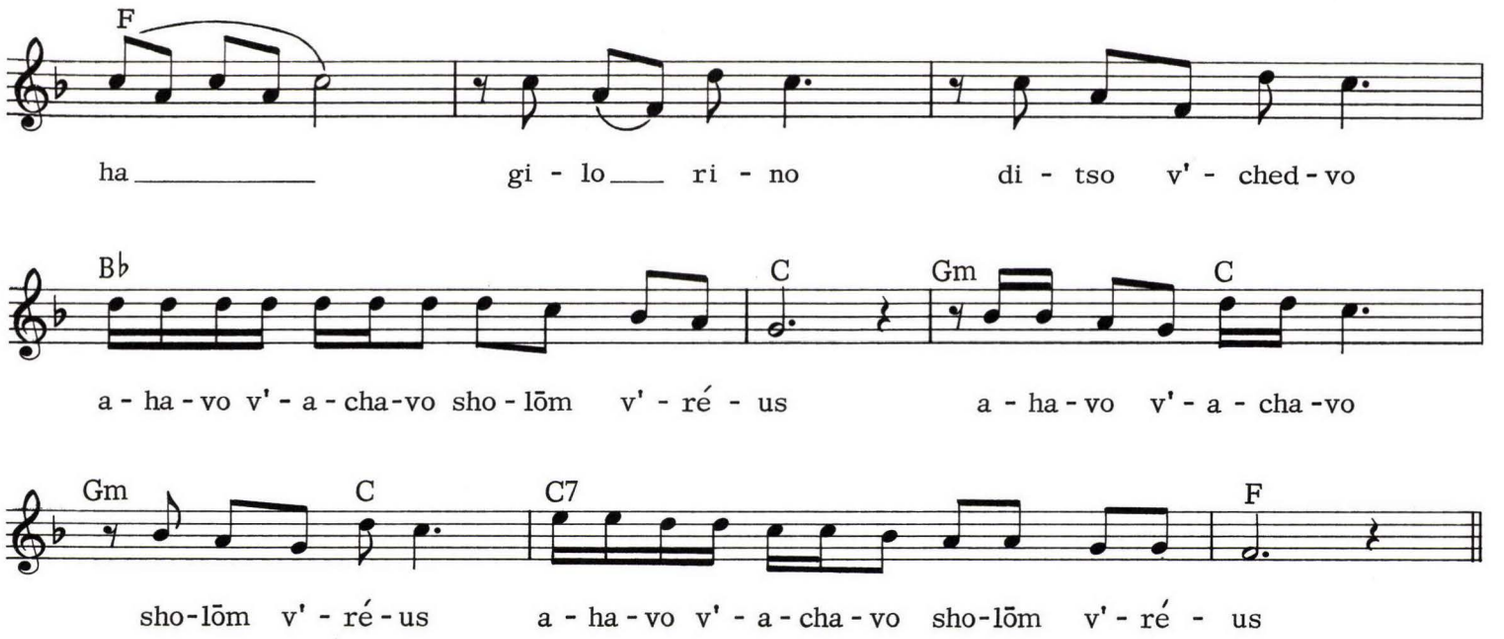
Blessed is he who has created joy and gladness, bridegroom and bride,
mirth and exultation, pleasure and delight,
love, brotherhood, peace and fellowship.

אַשֶׁר בָּרָא שָׂשׂוֹן וְשִׂמְחָה, חָתָן וְכַלָּה,
גִּילָה רִנָּה, דִּיצָה וְחֶדְוָה,
אַהֲבָה וְאַחֲוָה, וְשָׁלוֹם וְרֵעוּת.

185. ASHER BORO (No. 2)

Boston
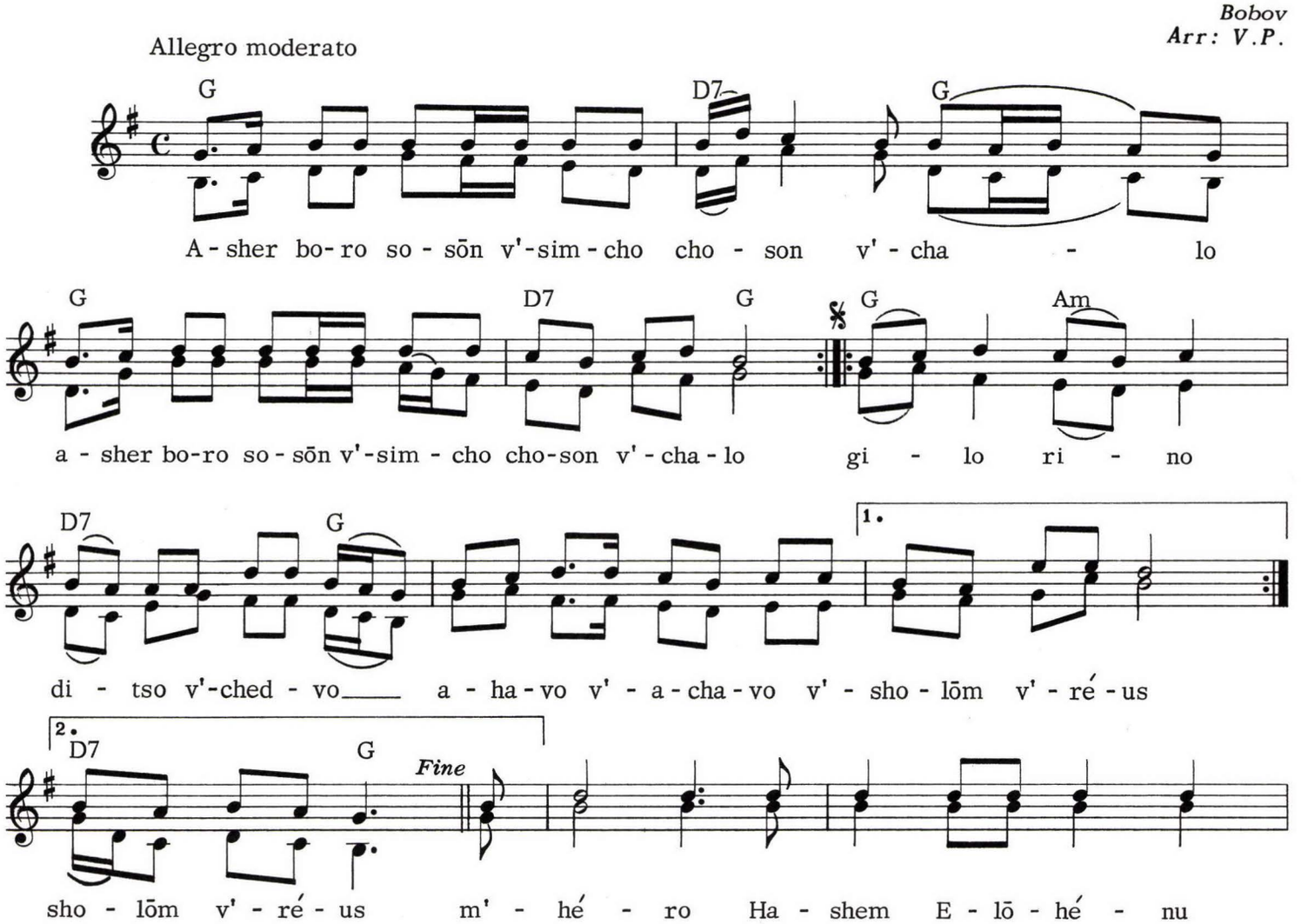




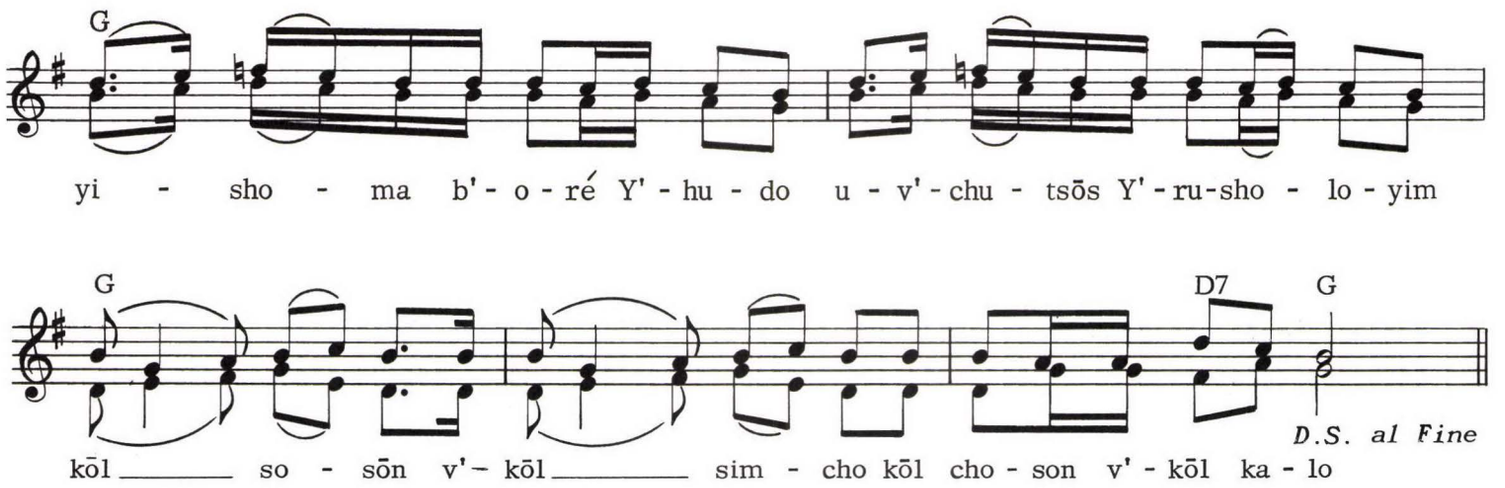
Blessed is he who has created joy and gladness, bridegroom and bride,
mirth and exultation, pleasure and delight,
love, brotherhood, peace and fellowship.

אֲשֶׁר בָּרָא שָׂשׂוֹן וְשִׂמְחָה, חָתָן וְכַלָּה,
גִּילָה רִנָּה, דִּיצָה וְחֶדְוָה,
אַהֲבָה וְאַחֲוָה, וְשָׁלוֹם וְרֵעוּת.

186. ASHER BORO (No. 3)

Bobov
Arr: V.P.
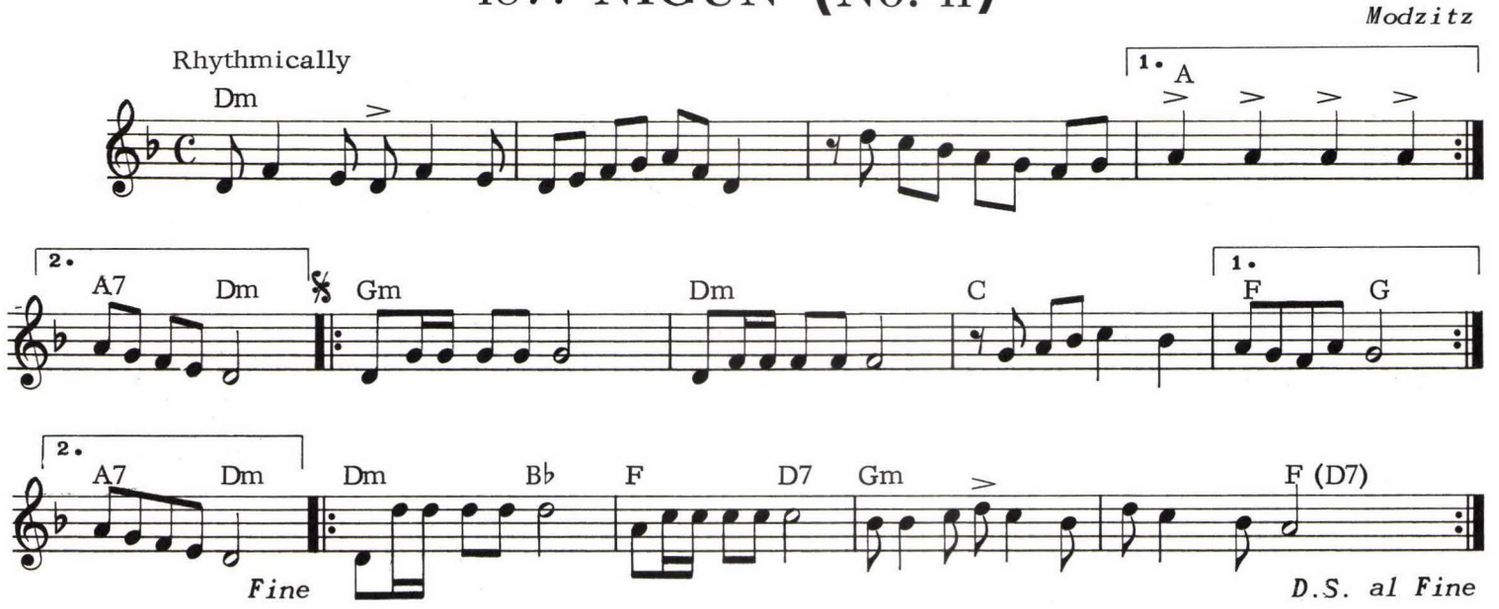




Blessed is he who has created joy and gladness, bridegroom and bride,
mirth and exultation, pleasure and delight,
love, brotherhood, peace and fellowship.
Soon may there be heard
in the cities of Judah and in the streets of Jerusalem,
the voice of joy and gladness,
the voice of bridegroom and bride.

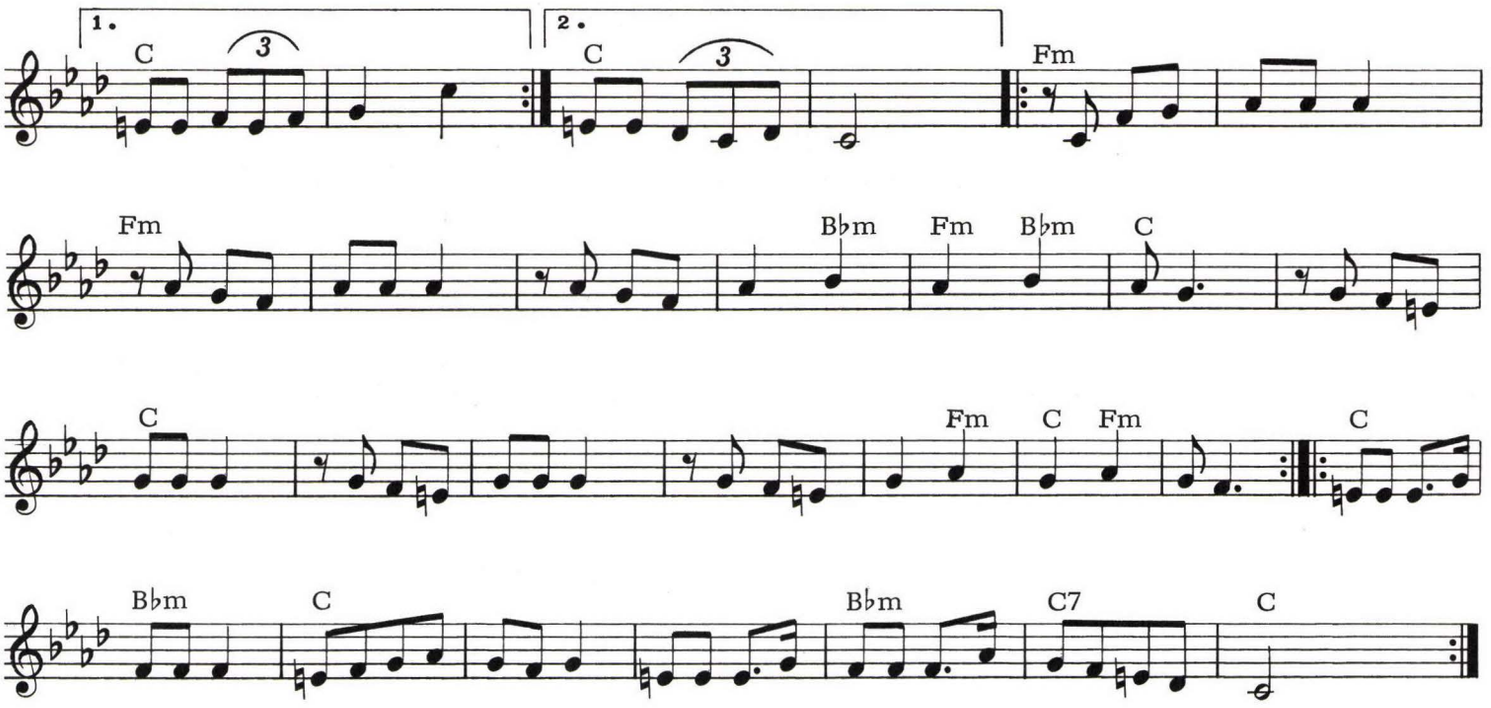
אַשְׁרֵי בָּרָא שָׂשׂוֹן וְשִׂמְחָה, חָתָן וְכַלָּה,
גִּילָה רִנָּה, דִּיצָה וְחֶדְוָה,
אַהֲבָה וְאַחֲוָה, וְשָׁלוֹם וְרֵעוּת.
מְהֵרָה, יְיָ אֱלֹהֵינוּ,
יִשָּׁמַע בְּעָרֵי יְהוּדָה וּבְחוּצוֹת יְרוּשָׁלַיִם
קוֹל שָׂשׂוֹן וְקוֹל שִׂמְחָה,
קוֹל חָתָן וְקוֹל כַּלָּה.

187. NIGUN (No. 11)



188. NIGUN (No. 12)
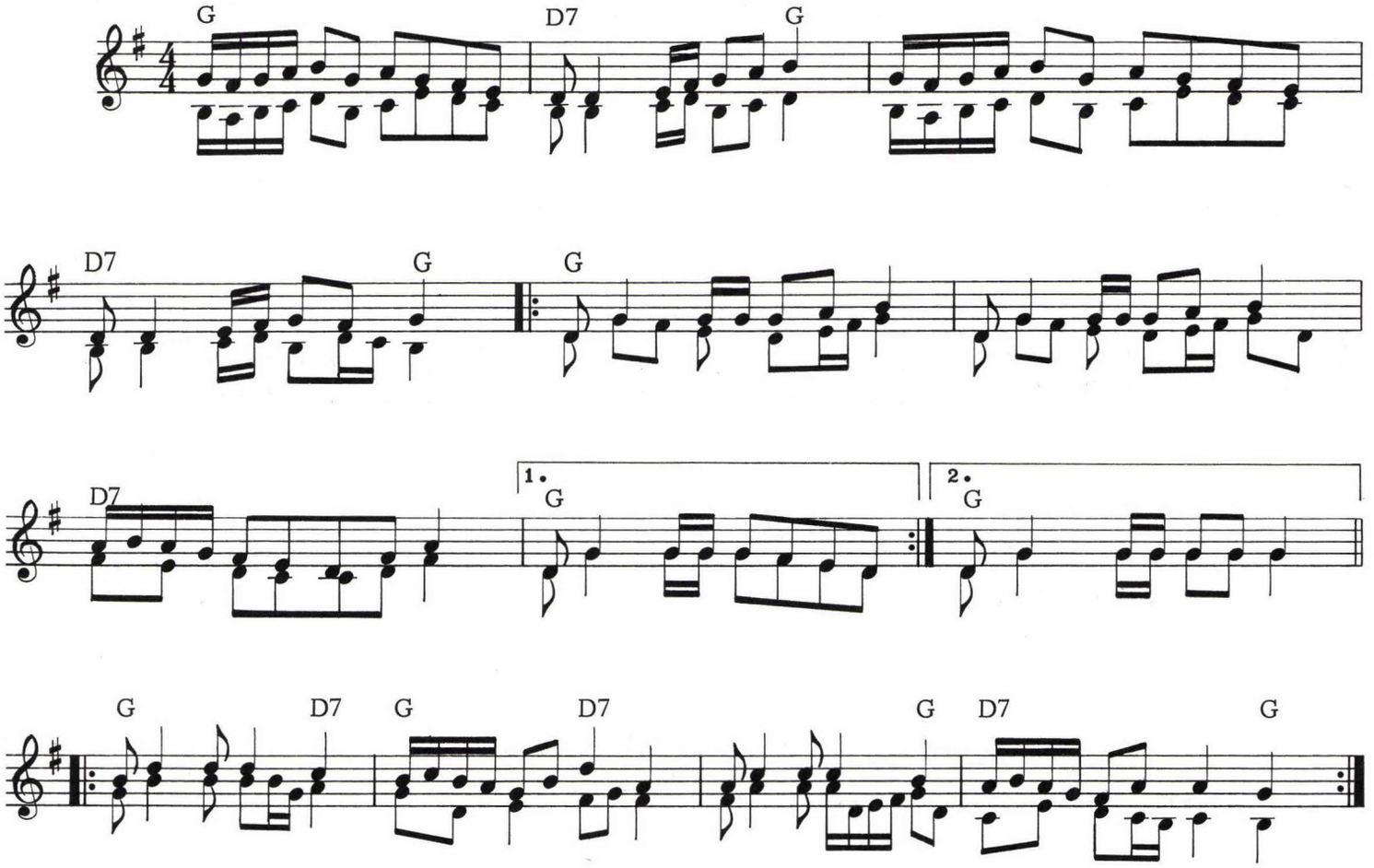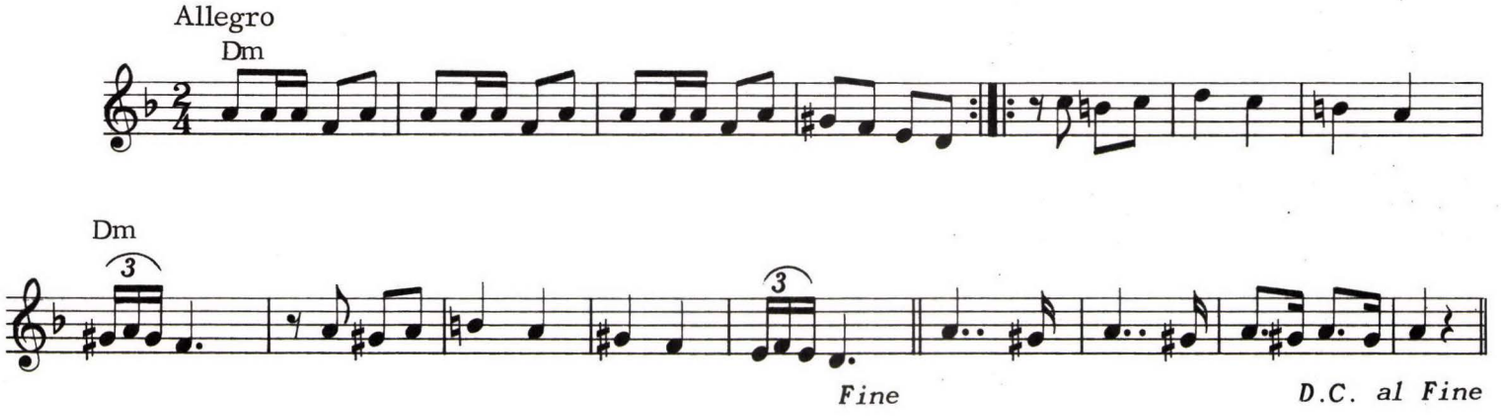




189. NIGUN (No. 13)

Bobov
Arr: V.P.

Allegro moderato
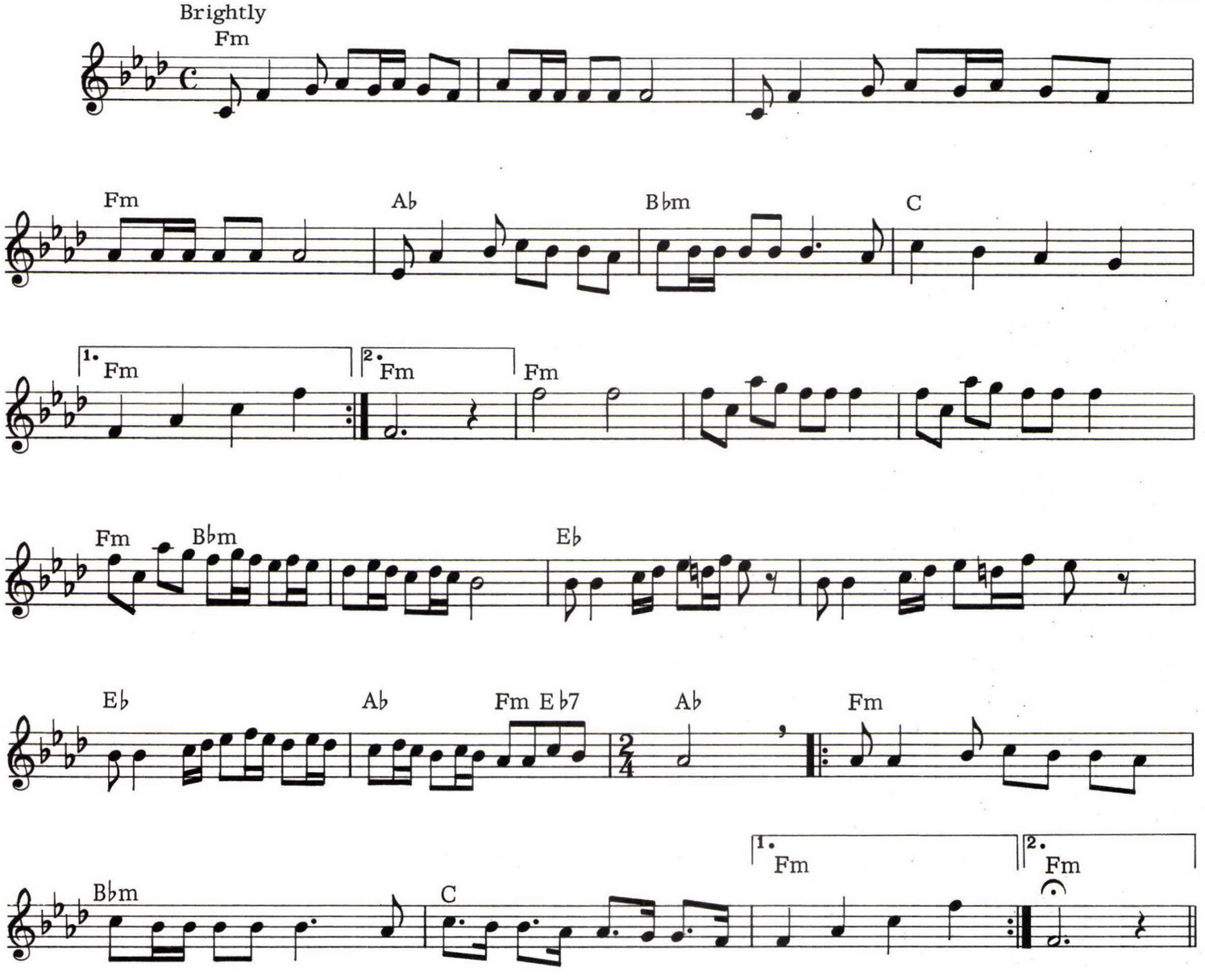


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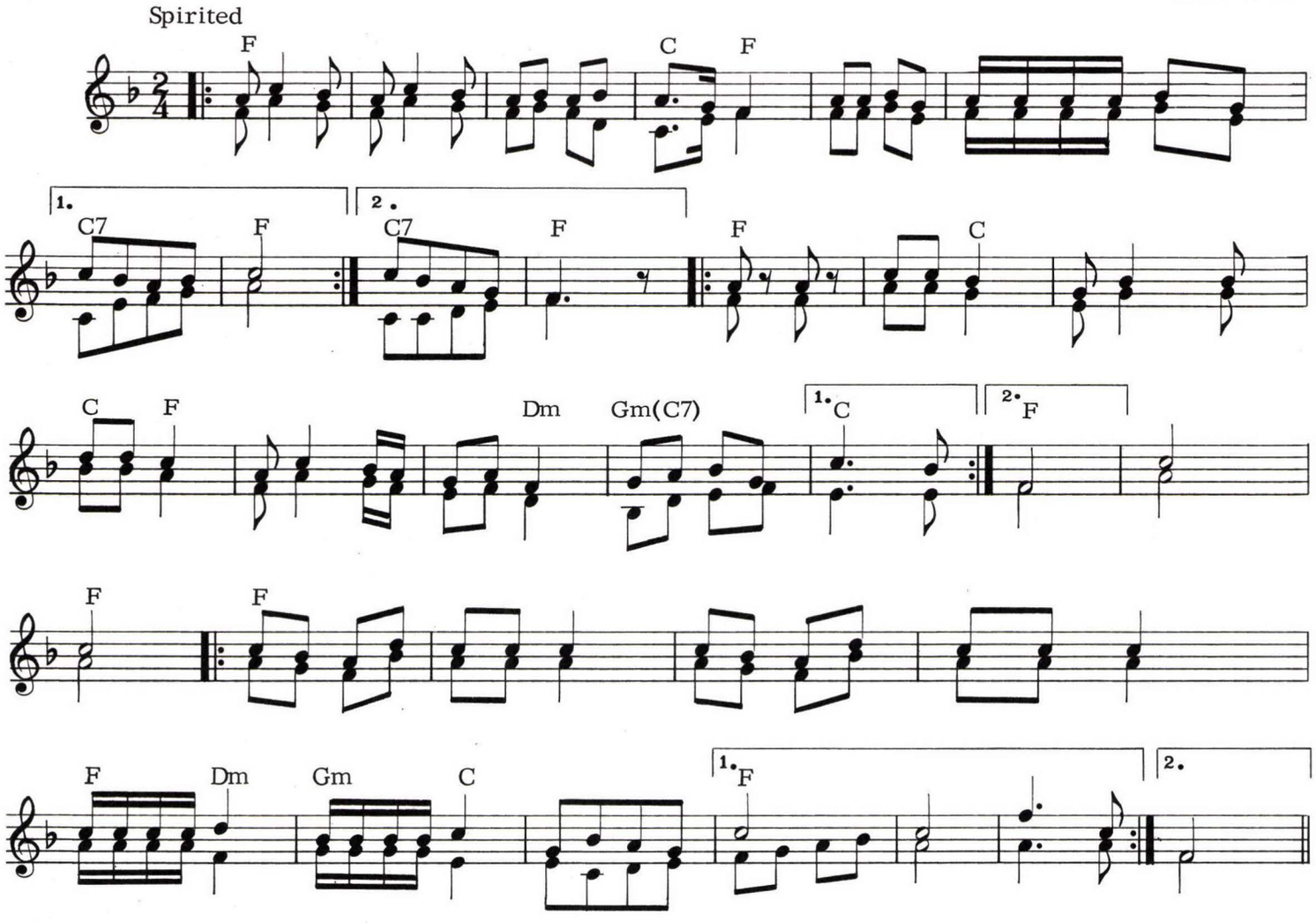


191. NIGUN (No. 15)

Lubavitch



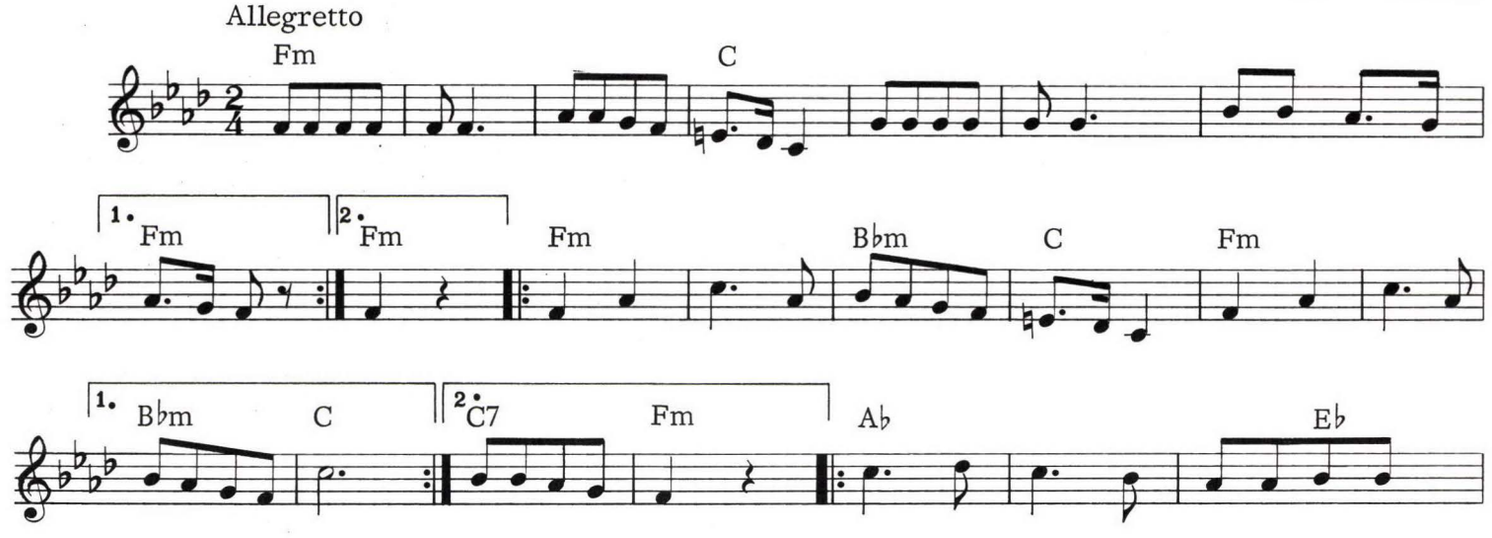
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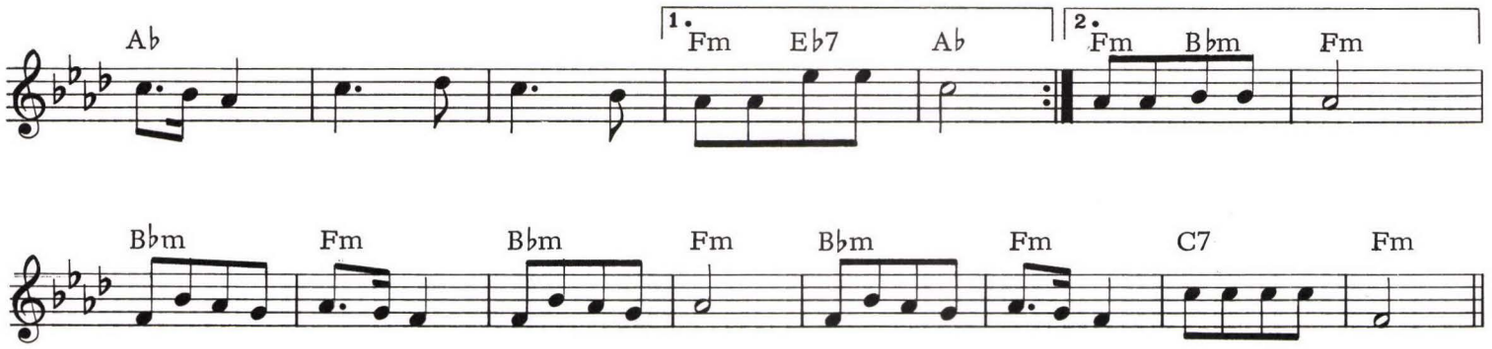
"Besht"
Arr: V.P.



193. NIGUN (No. 17)

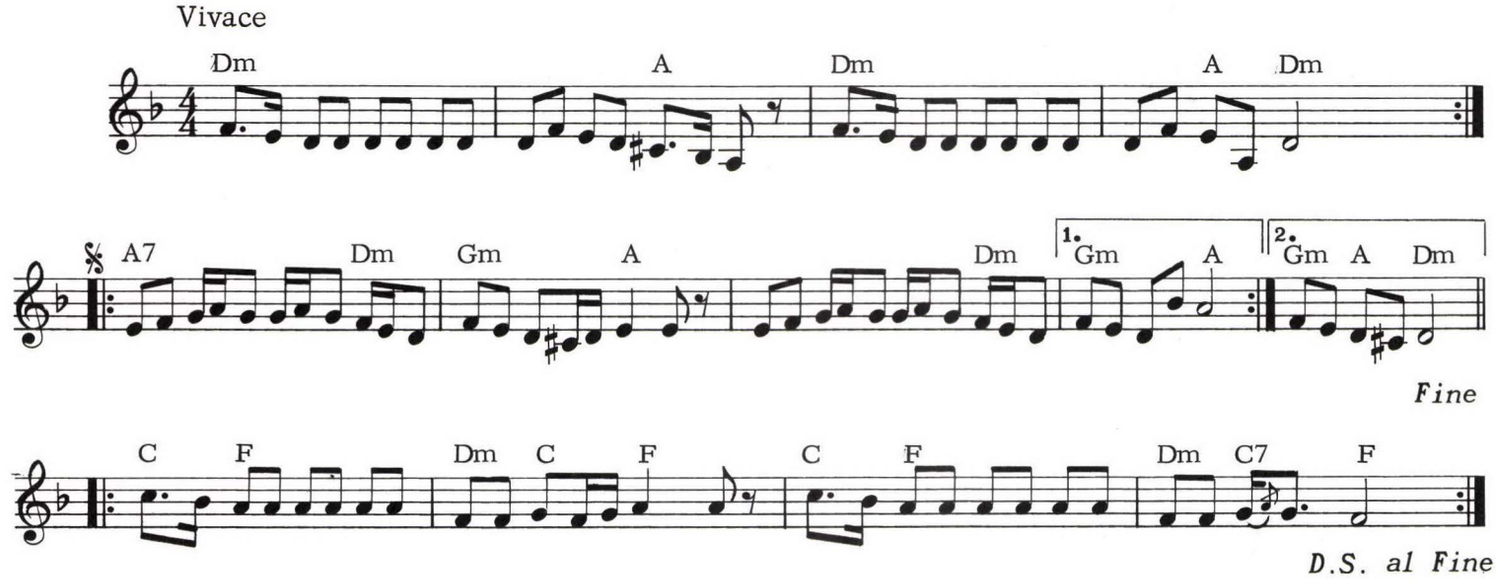
Ger - Talmud
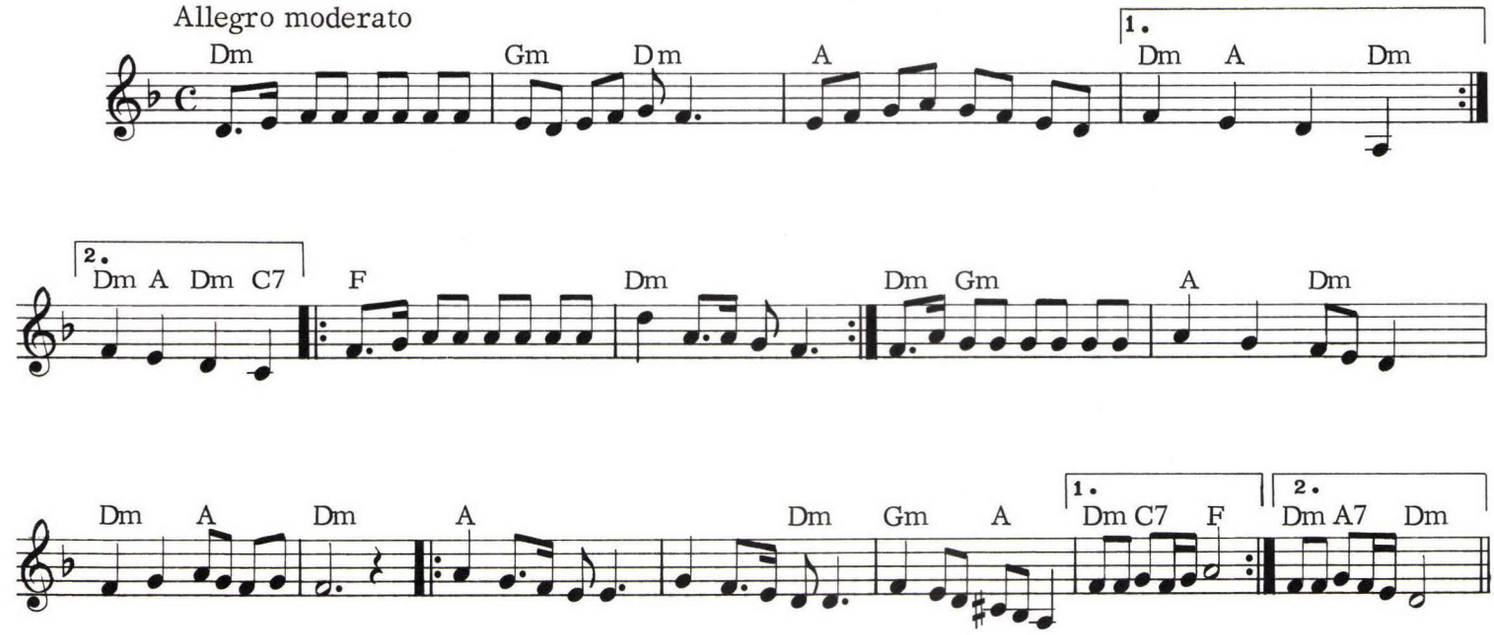




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Lubavitch
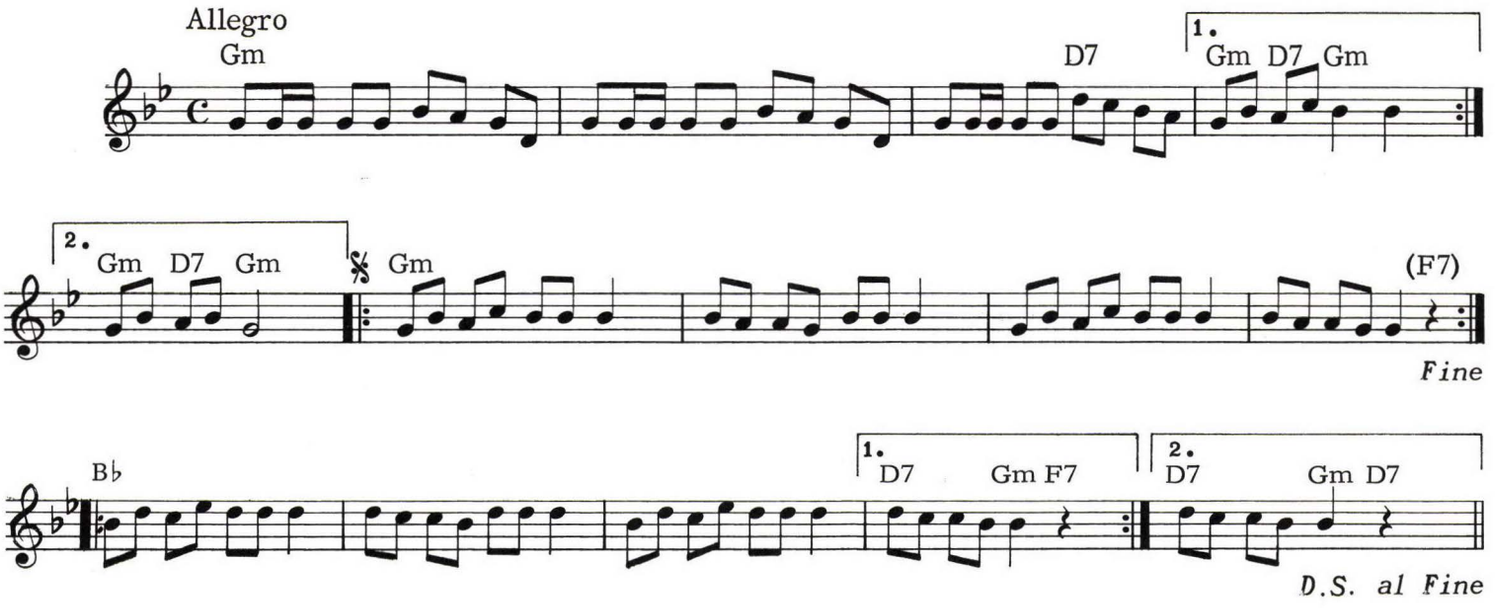


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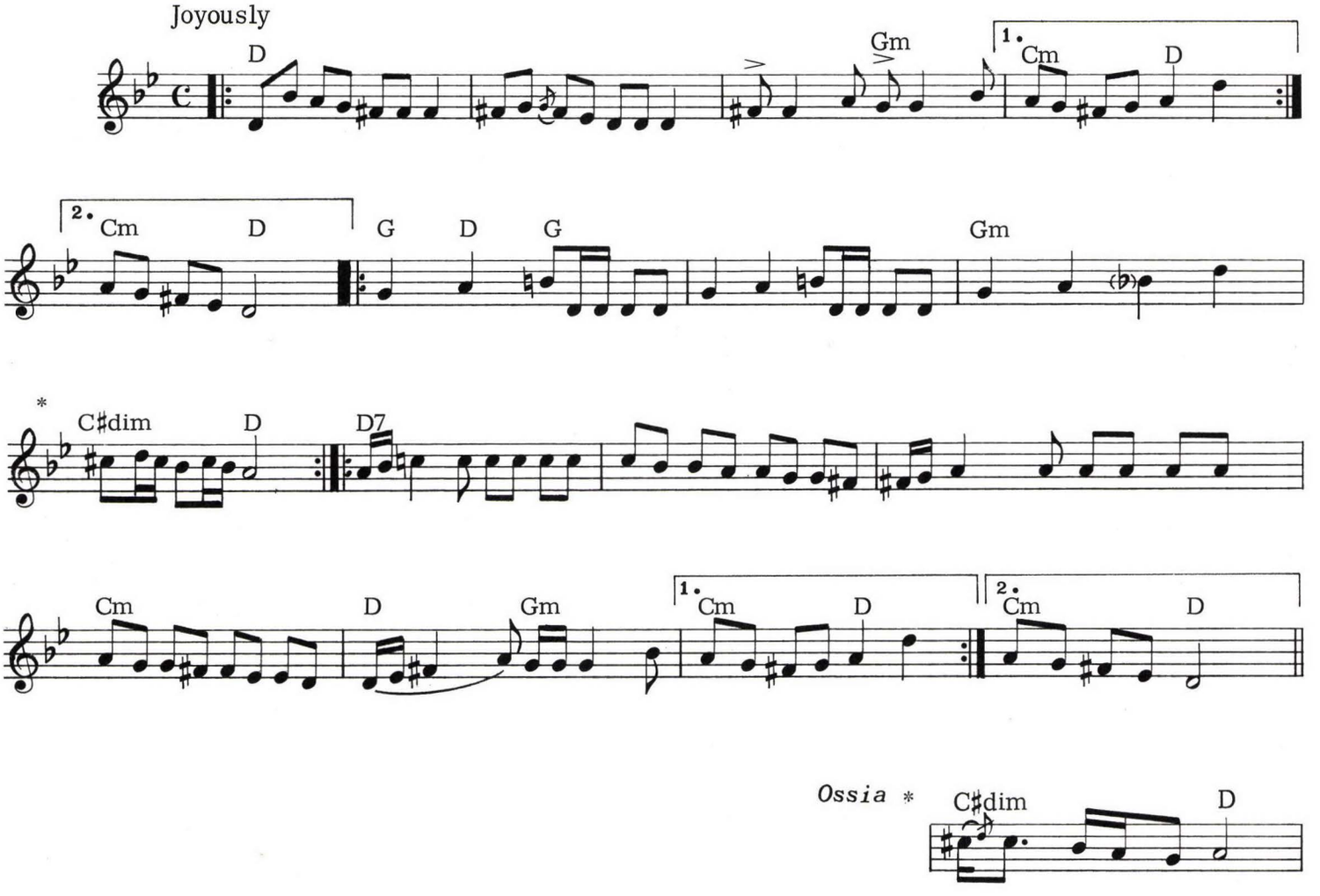
Bobov
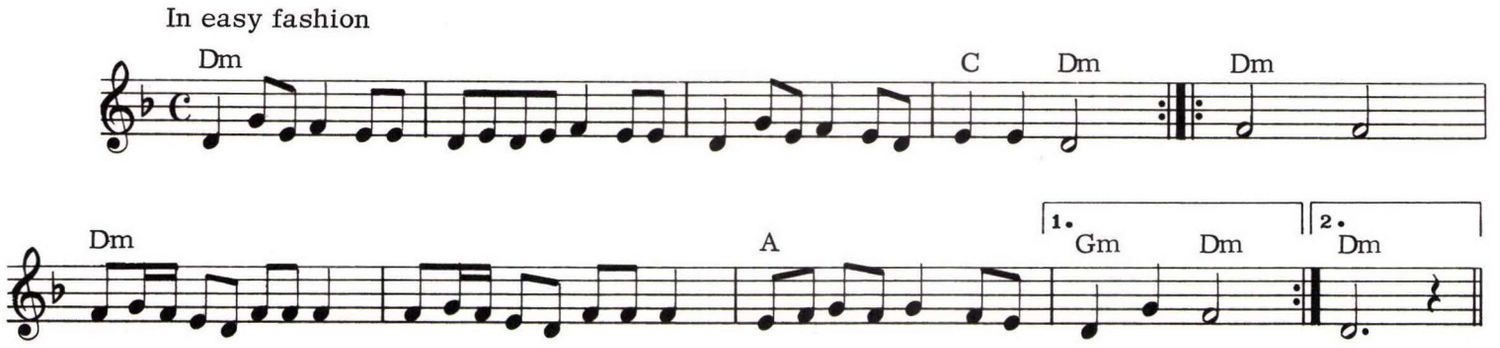


196. NIGUN (No. 20)



197. NIGUN (No. 21)
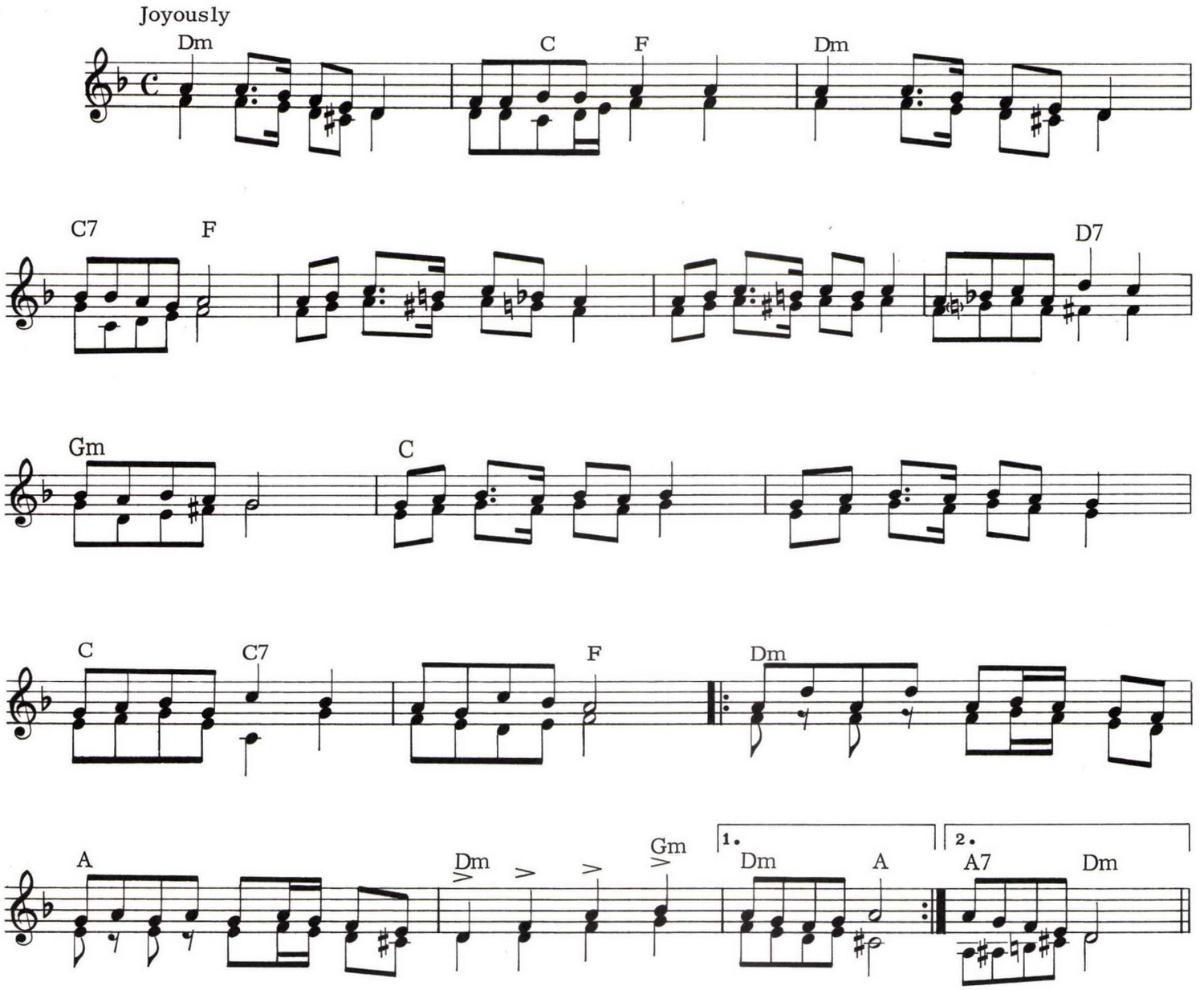


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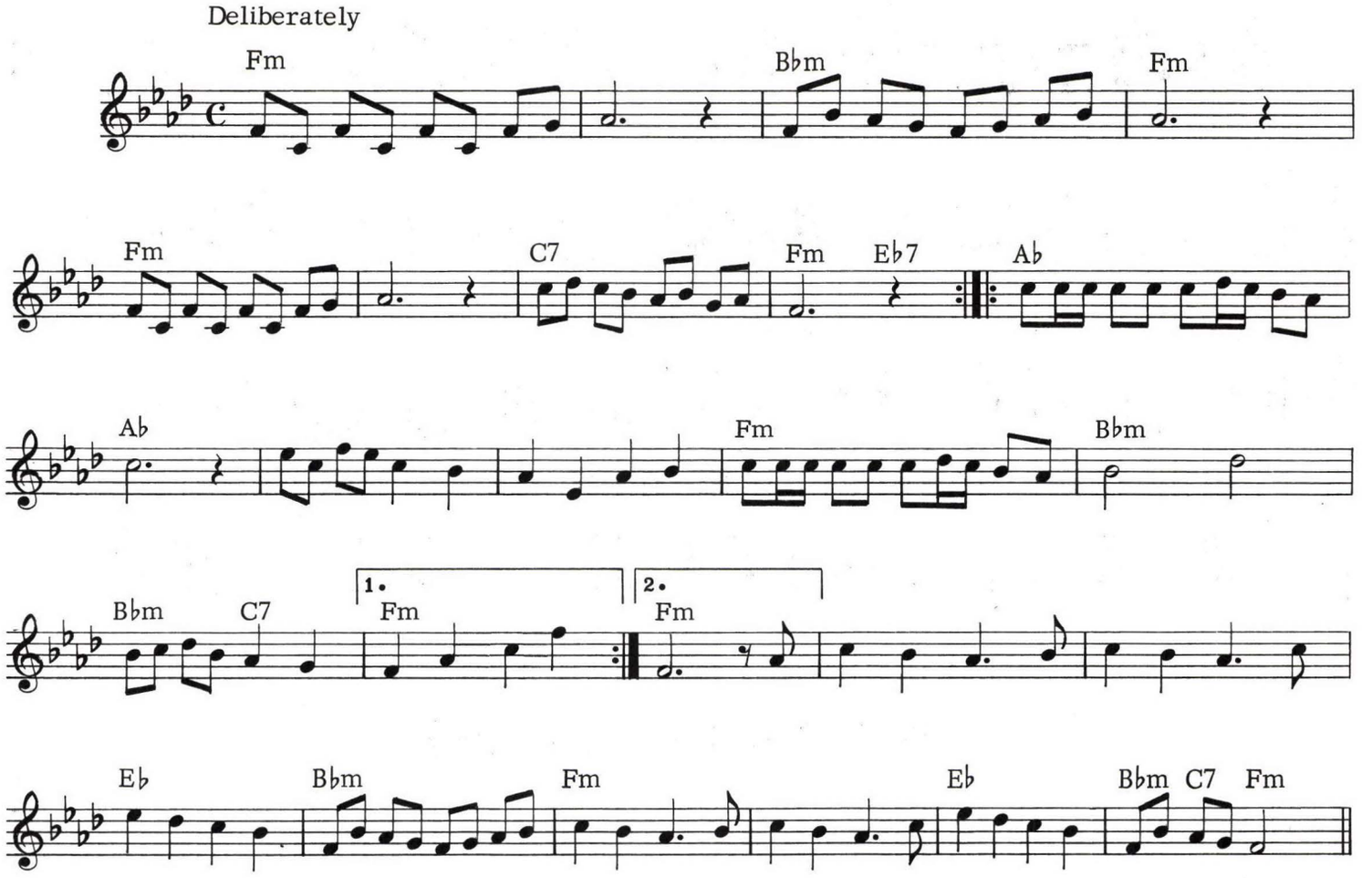


199. NIGUN (No. 23)

Ger - Talmud
Arr: V.P.
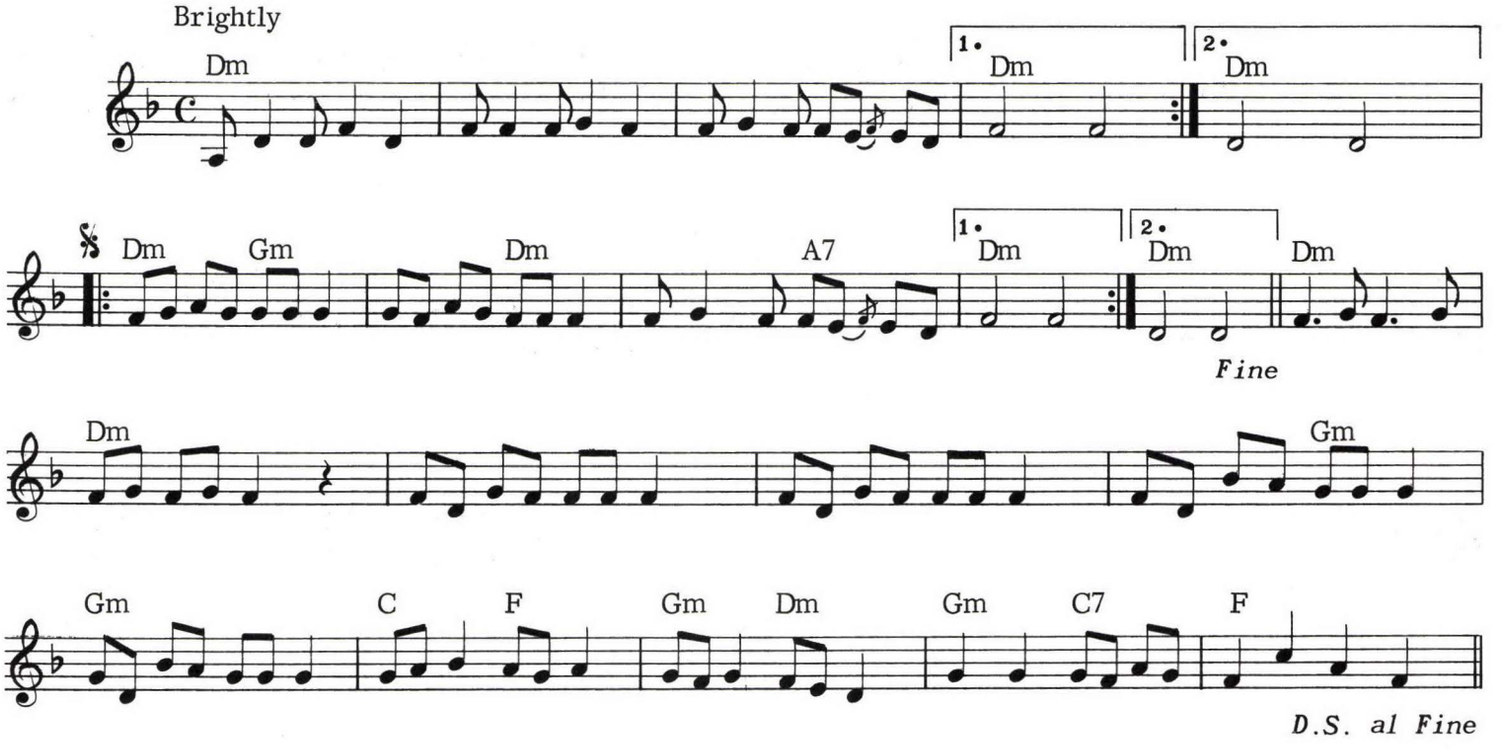


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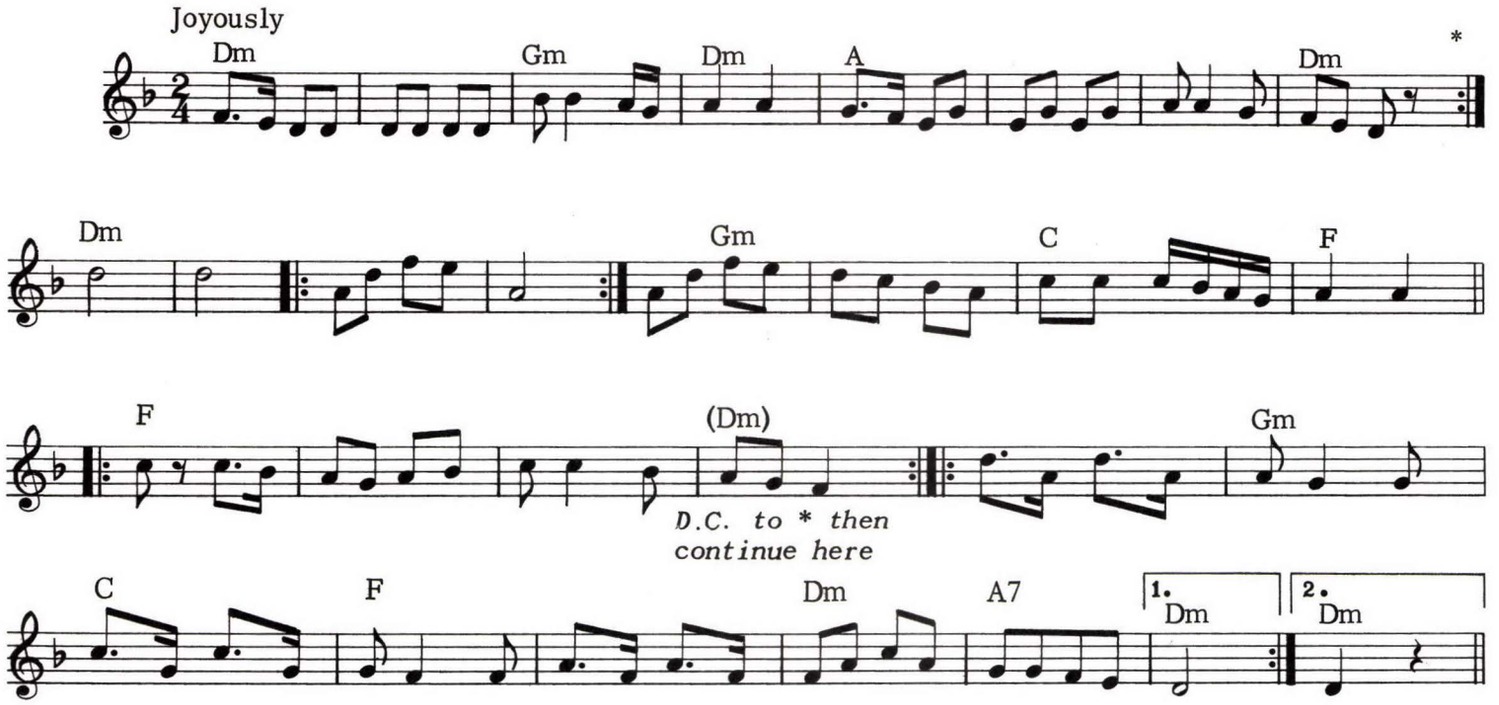
Vishnitz



201. NIGUN (No. 25) - Rad Halaylo
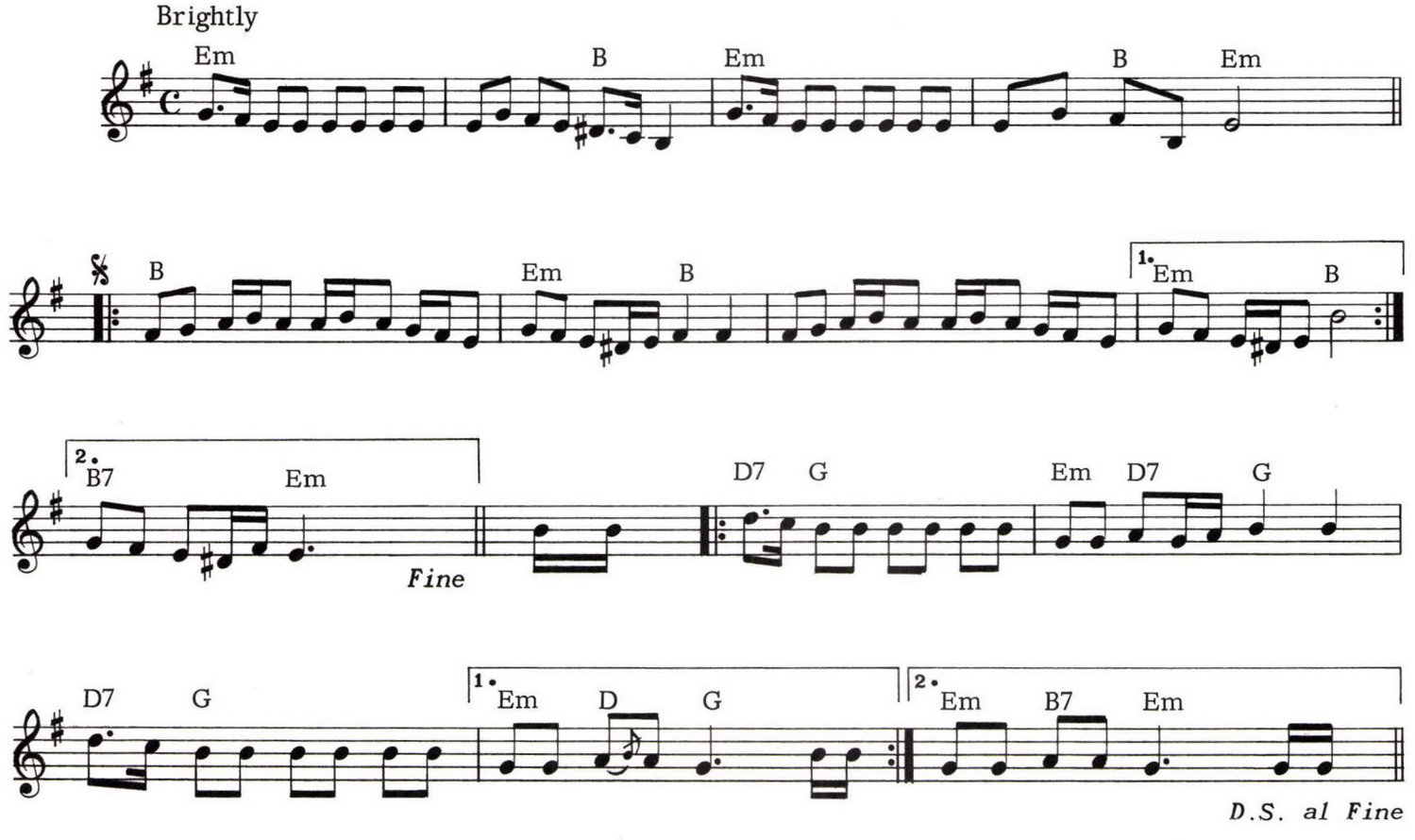


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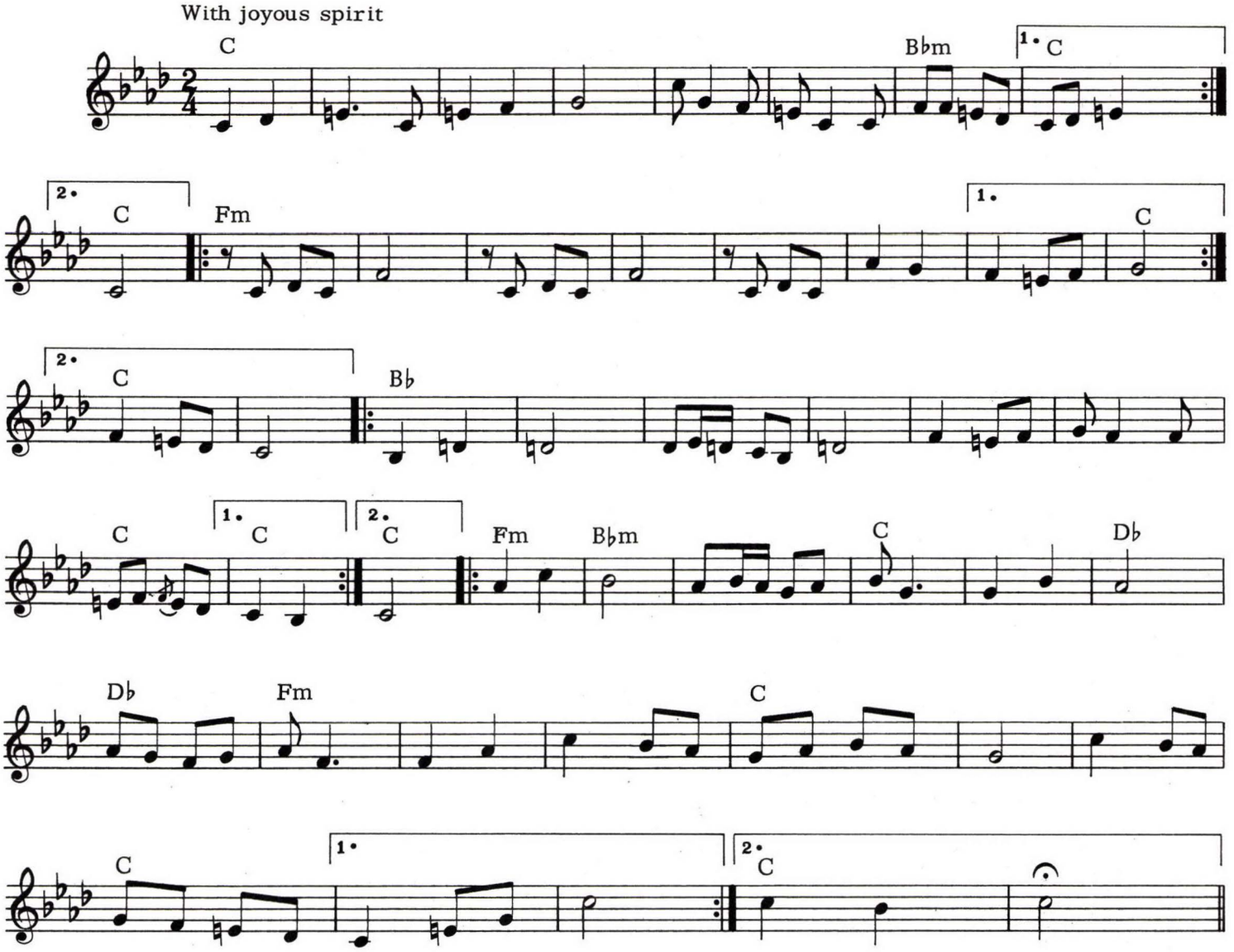


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Lubavitch
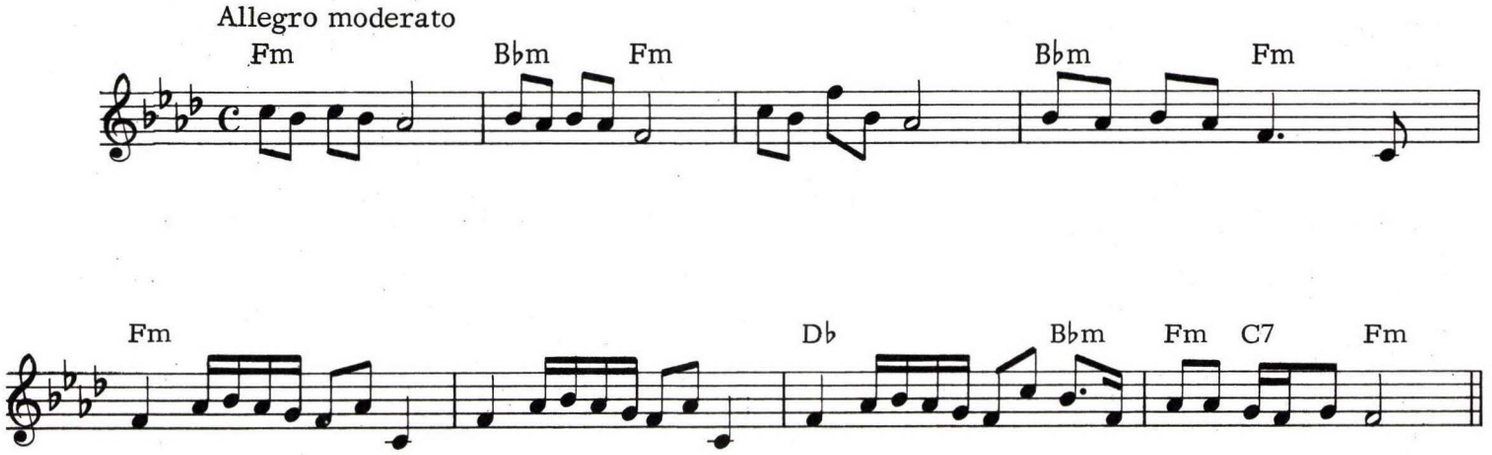


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Modzitz
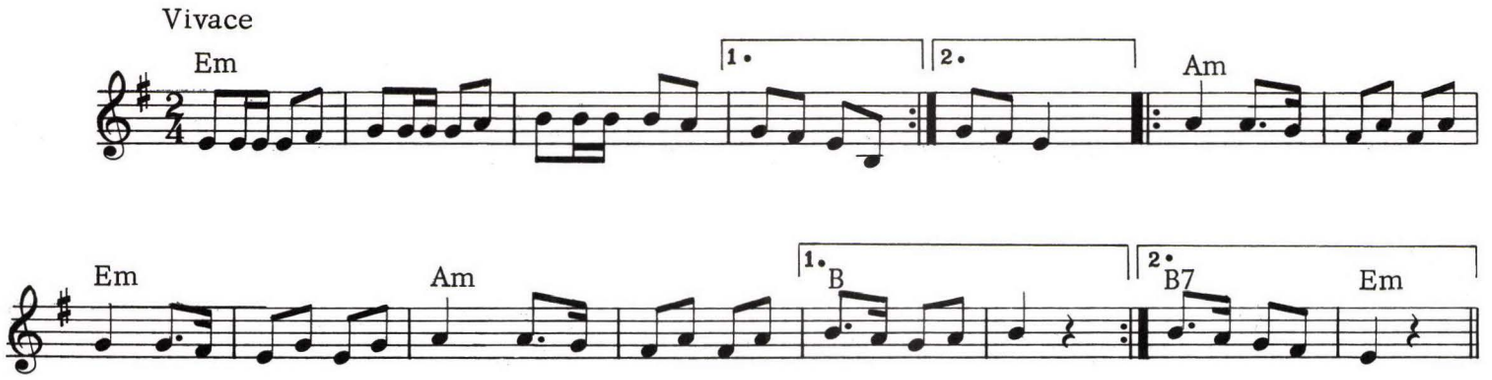


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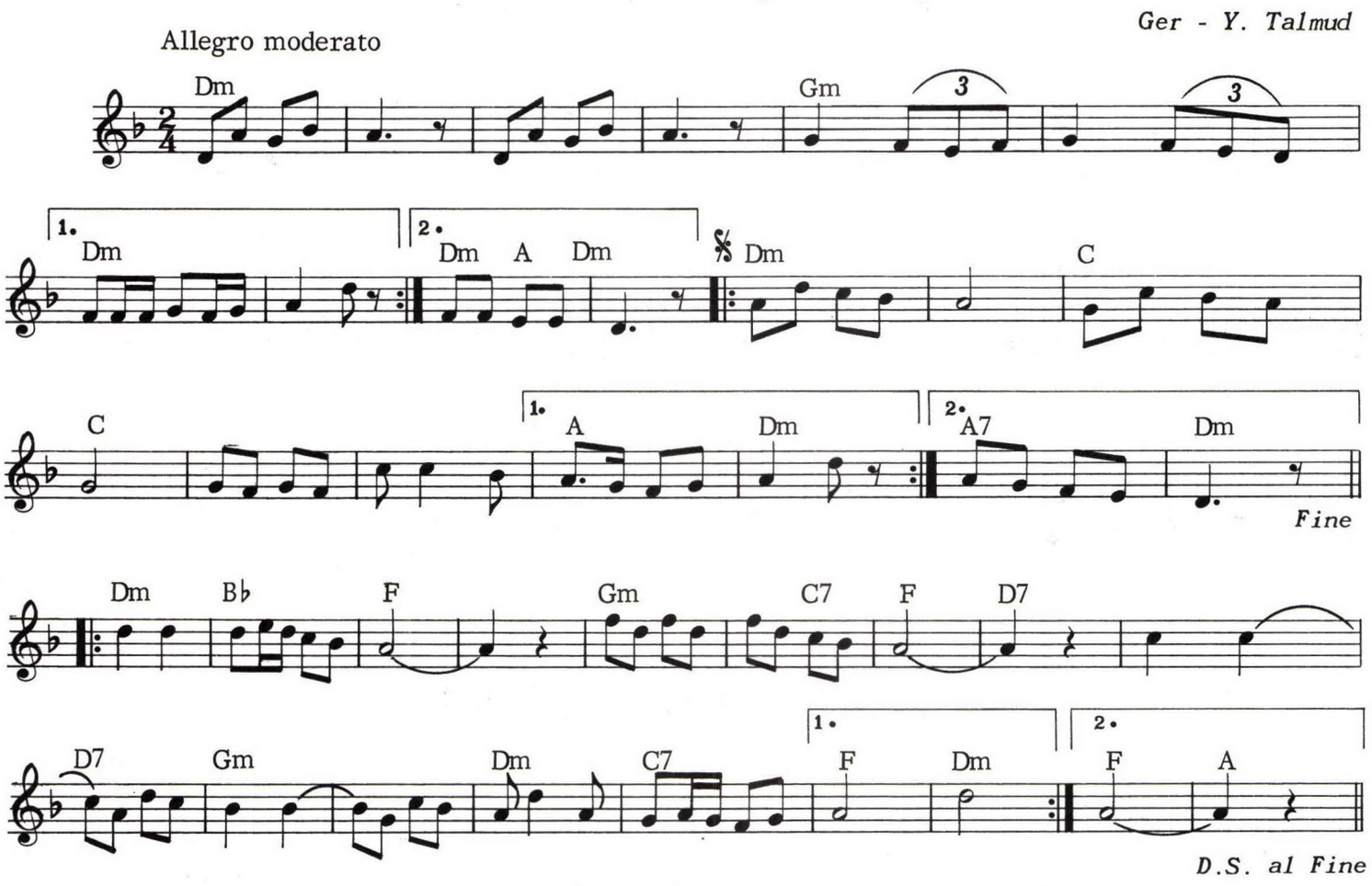
Disciples of the "Besht"
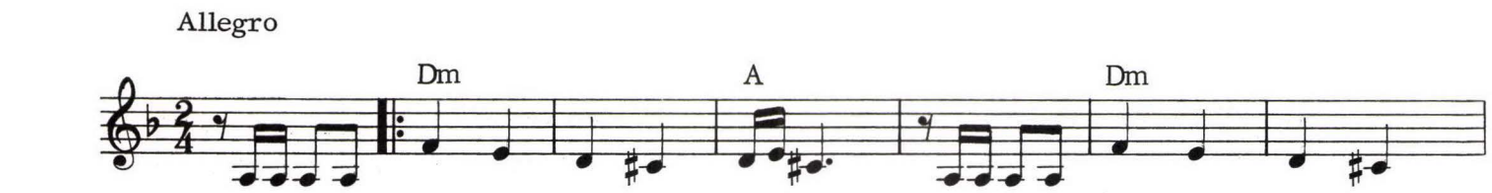


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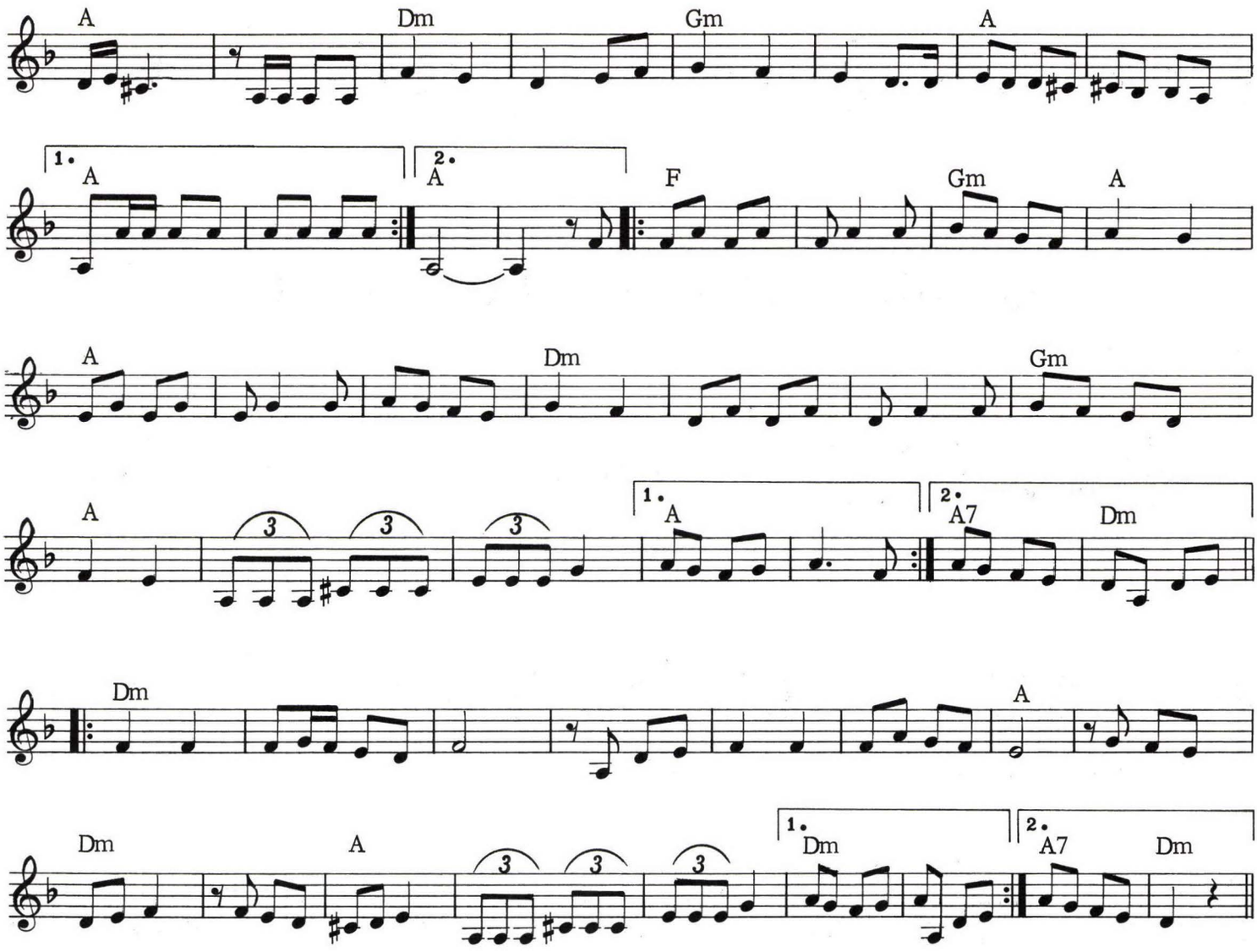


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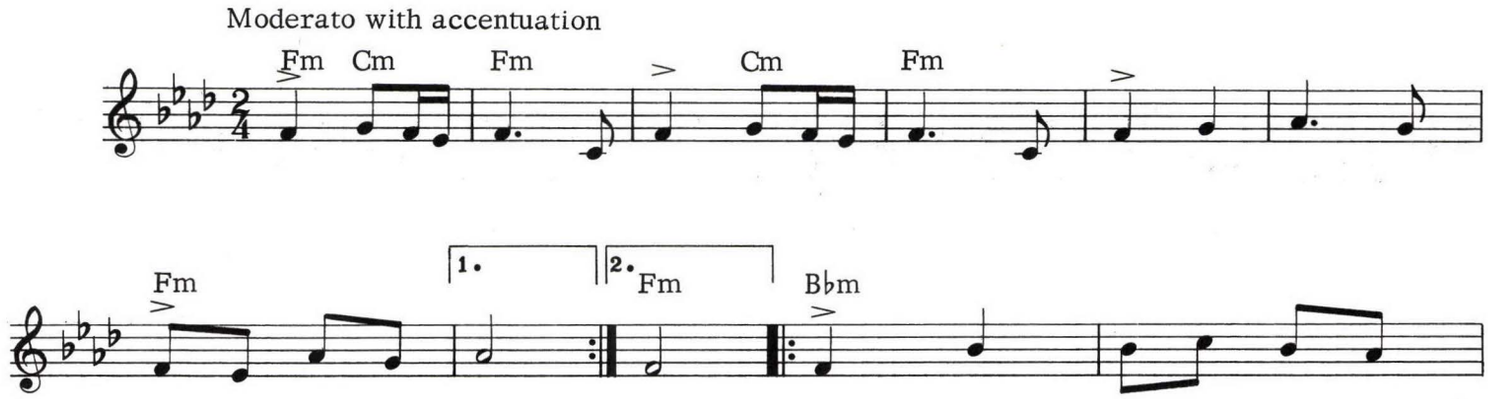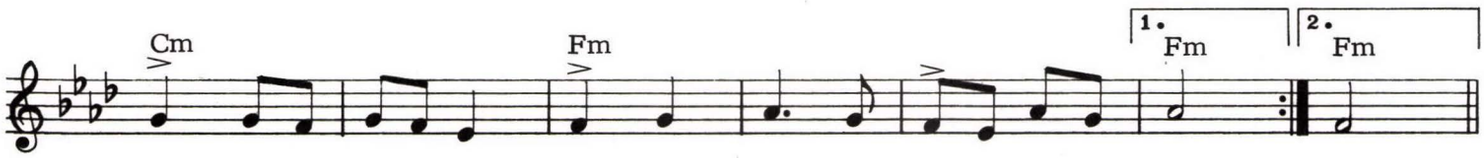


208. NIGUN (No. 32)





209. NIGUN (No. 33)
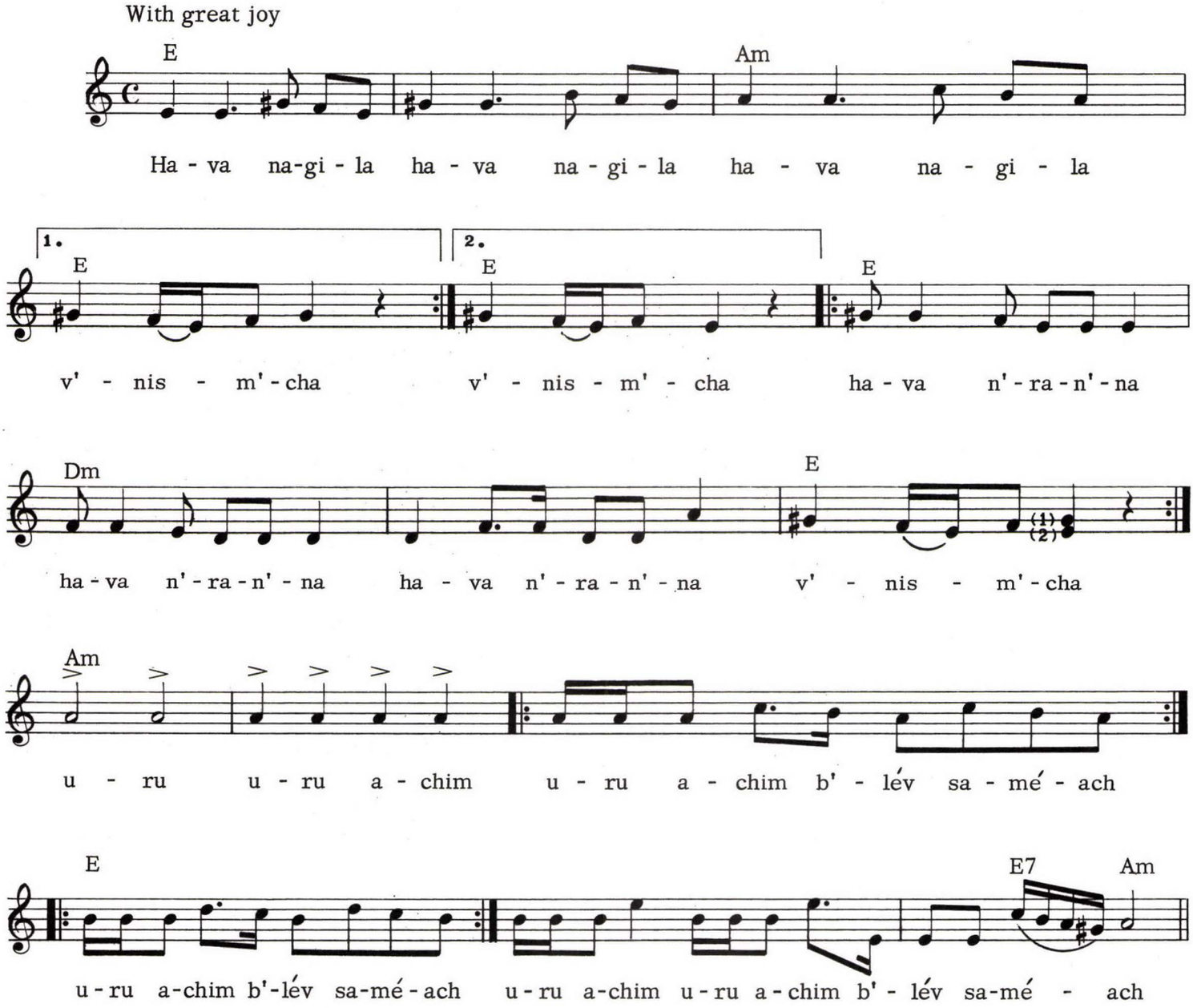




210. NIGUN (No. 34) -HAVA NAGILA

A.Z. Idelsohn

Sadigura



Come let us be glad and rejoice.
Come sing and be gay.
Awake brothers with a joyful heart.

הָבָה נָגִילָה וְנִשְׂמְחָה
הָבָה נְרַנְּנָה וְנִשְׂמְחָה
עוּרוּ אַחִים בְּלֵב שָׂמֵחַ.

Discography

The selections listed below are available on the following phonograph recordings:

A Dudele	Baal Shem Tov		Collectors Guild
Al Achas Kamo	Lubavitch	Vol. 7	Nichoach
Al Ze Hoyo	Pirchei	Vol. 3	Pirchei
Ani Maamin, 2	Pirchei	Vol. 3	Pirchei
Asher Boro, 3	Bobov	Vol. 1	Collectors Guild
Ashrenu, 1	Modzitz Favorites	Vol. 3	Neginah
Ashrenu, 2	Ger		Aderet
Ashrenu, 3	Pirchei	Vol. 2	Tikvah
Boruch Elohenu	Od Yishoma		Collectors Guild
Brider Brider	Bobov	Vol. 2	Collectors Guild
B'tses Yisroel, 1	Modzitz Favorites	Vol. 1	Neginah
B'tses Yisroel, 2	Modzitz Favorites	Vol. 3	Neginah
El Odon	Bobov	Vol. 1	Collectors Guild
Elohim Yisodenu	Pirchei	Vol. 3	Pirchei
En Aroch	Kol B'romoh		Rommu
Eso Enai, 1	Boston		Collectors Guild
Essen Esst zich	Lubavitch	Vol. 2	Nichoach
Even Moasu	Rabbis' Sons	Vol. 1	Emes
Hal'lu	Rabbis' Sons	Vol. 1	Emes
Hasom Nafshenu	Chassidic Festival 1969		Hed Artsi (Israel)
Hashivenu	The Messengers	Vol. 1	Hy
Hine Ma Tov, 1	Ger	Vol. 1	Menorah
Hine Ma Tov	Sholosh S'udos		Aderet
Ho-ose G'dolos	Skulaner		Aderet
Hoshev Shchinoscho	New Bobov		Aderet
Im Omarti, 1	Lieber		Greater Recording
Kadshenu, 1	Sholosh R'golim		Neginah
Kadshenu, 2	Melitz		Aderet
Ken Bakodesh	Ish Chosid		C. B. S. (Israel)
Ki V'simcho	Pirchei	Vol. 1	Tikvah
Ko Omar	Ger	Vol. 5	Aderet
Kol M'kadesh	N. Y. Cantors		Collectors Guild
Lay'hudim, 1	Skulaner		Aderet
L'cho Ezbach, 2	The Messengers	Vol. 1	Hy
L'cho Hashem	Rabbis' Sons	Vol. 2	Emes
Libi Uv'sori	Bobov	Vol. 2	Collectors Guild
Lo Sevoshi	Ger	Vol. 3	Aderet
Mi Chomocho	Rabbis' Sons	Vol. 2	Emes
M'nucho V'simcho	Nitzan & Rabinowitz		Hed Artsi (Israel)
Nigun, 1	Nitzan & Rabinowitz		Hed Artsi (Israel)
Nigun, 2	Bobov	Vol. 2	Collectors Guild
Nigun, 3	Modzitz Favorites	Vol. 3	Neginah

Nigun, 5	Bobov	Vol. 2	Collectors Guild
Nigun, 10	Music of Modzitz		Collectors Guild
Nigun, 14	Baal Shem Tov		Collectors Guild
Nigun, 18	Lubavitch	Vol. 1	Collectors Guild
Nigun, 26	Melave Malka		Neginah
Nigun, 27	Baal Shem Tov		Collectors Guild
Nigun, 29	Ger	Vol. 1	Menorah
Nye ze Ritse	Lubavitch	Vol. 1	Collectors Guild
Omar Hashem	Bobov	Vol. 1	Collectors Guild
Ovinu Malkenu, 2	Lubavitch	Vol. 1	Collectors Guild
Prok Yas Onoch	Modzitz Favorites	Vol. 3	Neginah
Rabos Machashovos	Rabbis' Sons	Vol. 1	Emes
Rochok Mishuosi	Pirchei	Vol. 3	Pirchei
Sabenu	New Bobov		Aderet
Shebshiflenu	Pirchei	Vol. 1	Tikvah
Shir Hashirim	Baal Shem Tov		Collectors Guild
Shiru Lonu	Od Yishoma		Collectors Guild
Simon Tov	The Chosen		Fran
Sisu V'simchu, 2	Sholosh R'golim		Neginah
Toras Hashem, 1	Pirchei	Vol. 3	Pirchei
Toras Hashem, 3	Boston		Collectors Guild
Tsomo L'cho Nafshi	Chassidic Festival 1969		Hed Artsi (Israel)
Tsur Mishelo	Nitzan & Rabinowitz		Hed Artsi (Israel)
Ush'avtem Mayim	Boston		Collectors Guild
Uv'chen Tsadikim	Pirchei	Vol. 2	Tikvah
Uv'yom Hashabos	Melitz		Aderet
Vaanachnu Lo Neda	Pirchei	Vol. 3	Pirchei
Vaani S'filosi	Rabbis' Sons	Vol. 1	Emes
V'apek	Bobov	Vol. 1	Collectors Guild
V'enenu	The Messengers	Vol. 1	Hy
V'hanchilenu	The Messengers	Vol. 1	Hy
V'hi Sheomdo, 1	Modzitz Favorites	Vol. 3	Neginah
V'hoer Enenu	Ger	Vol. 6	Aderet
Vizamrun Loch	Vishnitz	Vol. 1	Vishnitz
V'lirusholayim Ircho	Joy of the Land		Rone
V'nisgov	Skulaner		Aderet
V'omar Bayom Hahu	New Bobov		Aderet
Vosik	Chassidic Festival 1969		Hed Artsi (Israel)
V'somachto, 1	Lubavitch	Vol. 2	Nichoach
V'yism'chu	Skulaner		Aderet
Yancheni	New Bobov		Aderet
Y'min Hashem	Lubavitch	Vol. 1	Collectors Guild
Yom Ze L'yisroel	N. Y. Cantors		Collectors Guild
Yomin Us'mol	Pirchei	Vol. 3	Pirchei
Yosis Olayich	Joy of the Land		Rone
Y'vorech	The Messengers	Vol. 1	Hy
Ze Hayom	Skulaner		Aderet

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This magnificent collection should be of great interest to all those who love Jewish music. It can be appreciated by the layman possessing rudimentary knowledge of music as well as the professional musician. Mr. Pasternak has added chords to all selections and he has arranged many of the songs for two voices. In addition to the complete Hebrew texts and English translations he has included a detailed article on the nature of Chassidic song as well as annotations to the songs themselves.

It is with great pride that the publishers can now make available this great musical heritage to the public.

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SONGS OF THE GERER CHASSIDIM	Aderet
SHOLOSH SEUDOS MELODIES	Aderet
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JOY OF THE SABBATH	Rone
SHIRU LI—Vol. **3**	Shiru Li



Velvel Pasternak's name has become synonymous with Chassidic music. To date he has served as choral arranger-conductor for thirteen of the most popular Chassidic record albums, among them the music of Modzitzer, Bobover, Lubavitcher and Gerer Chassidim. His first book, "Songs of the Chassidim Vol. I," has achieved world wide critical acclaim.



Born in Toronto, Canada, Mr. Pasternak is a graduate of Yeshiva University, Columbia University and has attended the Juilliard School of Music. His first experience with Chassidic music came at an early age when he accompanied his father to the *chassidishe tishen* (table gatherings) led by Rabbi Saul Taub of Modzitz when he annually visited the Jewish community of Toronto. The songs he heard left an everlasting impression and inspired him to pursue a career in music.

He has spread his love for this music to literally thousands of young people and adults, in the classroom and through extensive lectures on the subject. He is a long-time faculty member of Yeshiva University and is on the staff of several leading Day Schools. He is a noted synagogue choir leader and has been associated with a number of outstanding synagogues in metropolitan New York. This is his second volume of Chassidic song.

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