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THE CANTILLATION OF THE BIBLE
THE ALEPPO TRADITION
(PENTATEUCH)

by
AVISHAI YA'AR

A dissertation submitted to the Graduate Faculty in Music in
partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York

1996

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In Memoriam

Rina Oren

My beloved sister,
a gracious person and an attentive educator,
a most wonderful mother and friend,
who died too young, aged 36.

Col. Avshalom Oren

My oldest nephew -
a devoted, sensitive and generous young man,
who was Killed in Lebanon on Aug. 6th, 1994,
very early in the morning,
while not far away
I was transcribing Exodus XV
Moses' "Song of the sea"

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*Wer hat nicht Gelegenheit gehabt, von der Grimasse des
Gottesdienstlichen Gesanges der Juden sich zu überzeugen?*

*Wer ist nicht von der Widerwärtigsten Empfindung, gemischt
von Grauen und Lächerlichkeit, ergriffen worden beim Anhören
jenes Sinn und Geistverwirrenden Gegurgel's, Gejodel's und
Geplapper's, das feine alsichtlich Karrikatur wiederlicher zu
entstellen vermag?*

Richard Wagner

introduction

Aleppo (also called "Halab" in Arabic and "Aram Tsova"¹ in Hebrew, following an old Jewish tradition identifying the city with the capital of the Aram kingdom) was for more than two thousand years the largest and most significant center of Jewish life in Syria. With the final emigration of Jews in recent years (mainly to the U.S.A.), the last generation of this Jewish community, which maintained a constant presence throughout great as well as bitter times, has disappeared, leaving behind only a few people, loyal to their heritage and determined to "guard" the community's property.

The following two folk legends, told by Aleppo Jews over the centuries, might demonstrate the community's deep connection with its history and location:

...and we walked from there to Halab, which is Aram Tsova, because there, on the mountain was the pasture of our ancestor Abraham's herd. And there were steps there, descending from the mountain from which he was handing milk for the poor, and that is the reason the town is called Halab²... (in Arabic Halab = milk).

...And Joab (Ben Zeruah, king David's general) was carrying the gigantic stones, lifting them up on the ladder, placing them on the synagogue's wall. And while building the walls, Joab cried and said: 'Is it possible that God will desert king Solomon's Temple and dwell in this synagogue I'm building?' All at once, a voice emerged and said: 'Joab, Joab, two temples will be destroyed and your house will still

exist!³

These two examples link Halab with two well-known figures of Jewish Biblical history and were a source of pride as well as of fundamental self-esteem, which resulted in a relatively strict religious community structure and life standards throughout many centuries. The center of this religious life was always the famous synagogue which, according to another legend, was erected by the prophet Ezra (who is buried in the neighbouring town of Tedef according to another local tradition). Other legends relate the synagogue to the second Temple era, though most scholars maintain that the building's form resembles a Byzantine basilica, hence relating it to another, later period. An ancient inscription found on the western wall of the synagogue suggests a clue for this building's age, dating it from 342 C.E. (or 833 C.E, as suggested by a few other scholars).⁴

Another most sacred treasure found until 1947 in Aleppo was the Aleppo Codex (Keter Aram Tsova) - - the earliest known manuscript comprising the full text of the Bible, deposited perhaps by the great-great-great grandson of Maimonides with the Aleppo Jewish community. It was written in Palestine in the early 10th century by the scribe Shlomo Ben-Buya'a, verified and provided with the Massorah (the system of T'ameem which is the core of this work) by Aaron Ben-Asher, the last and most prominent of the Ben-Asher dynasty which shaped the Hebrew *textus receptus* of the Bible.⁵

The Aleppo Codex was considered by all Jews as the most revered Hebrew manuscript (according to most traditions it was the Biblical source for the great religious works of Maimonides) and hence was carefully guarded by the community's rabbis for about six hundred years. It was very badly damaged in the riots following the U.N.'s declaration of the state of

Israel in December 1947: a great many parts of it were lost and some were partly burned. The leaders of the community had been warned of the possibility of such atrocities many months in advance, yet they refused to part with the Codex because of their traditional belief that the removal of the Codex from Aleppo would cause a final disintegration of the community. The remaining parts of the Codex were eventually transferred away from Aleppo secretly and are found today in Jerusalem.

The following chronology is a brief historical survey of the Aleppo Jewish community, based on several sources:⁶

- * The first Jews seem to have settled in the area a few centuries B.C.E.

- * The first evidence of Jewish life in Aleppo dates back to the time of the second Temple.

- * Syria is considered an integral part of Palestine in the Mishna (for religious matters).

* The main synagogues were built in Aleppo in the 3rd and 4th centuries C.E.

* Aleppo became the main city of the northern Syrian province in the 6th century C.E.

* In 637, Aleppo was conquered by the Arabs.

* During the 7th century C.E., Aleppo became the capital city of Syria; its Jewish community became much larger, developing it as the commercial center of the whole region.

* Jewish life were developed rapidly; Aleppo became a religious center and in 921 rabbi S'adya Ga'on settled there.

* Maimonides visited the city and later mentioned it as one of the only towns where religious activity was maintained (yet, he claimed, not in full devotion).

* Rabbi Joseph Bar-Yehuda Ben-Shimon (also mentioned as Ibn-Akneen), for whom Maimonides wrote the famous "Guide for the Perplexed", was sent by his teacher, Maimonides, to lead

the community.

* Yehuda al-Harizi (1170-1235) visited Aleppo in 1217 and praised its Jewish community in his poems. He mentioned merchants, doctors, administration officials, intellectuals, etc.

* In 1260 the Mongols invaded Syria and massacred a great number of Aleppo residents, including many Jews. The Jews who found refuge in the great synagogue were not harmed, although the building itself was damaged severely.

* Following the brief appearance of the Mongols, the Mameluks conquered the city, making it their northern capital (the Mameluks ruled the Middle East from Cairo). The big fortress of Aleppo became a military center guarding the most valuable trade routes of the region.

* In spite of constant religious tension throughout the 14th century, the Jews were gradually accepted as a prominent

community within Aleppo.

* The conquest of the town by the Shi'ites caused much suffering for the Jews and their religious activities; yet towards the end of the 15th century, there are reports of a large and rich Jewish community, full of scholars, rabbis, and authors.

* In 1516, the Ottoman Turks conquered the city, causing its Jewish community to flourish. It was now in close contact with the great Jewish centers found within the empire's borders (Cairo, Safed, Istanbul, etc.).

* In 1517, Aleppo's population comprised as a whole about 70,000 inhabitants, similar to the major cities of the world at that time.

* The first Jews expelled from Spain arrived in Aleppo in the early 16th century.

* The Jewish community was now divided into two main groups:

1. The "Mustaarabim" - the original indigenous population that spoke the local language (Arabic).
2. The Sephardic population of immigrants that spoke mainly "Ladino" - a Jewish-Spanish dialect.

Although the two communities lived in harmony, many tensions arose due to different theological concepts and religious practices which they did not share. The great synagogue was provided with a new special section for the Sephardic community.

* The assimilation of the Sephardic community within the local one took place quickly, and since the late years of the 16th century, the Aleppo Jewish community has been united. The new Sephardic generation has learned the local language, abandoning "Ladino". At the same time, Sephardic theological

thought as well as religious practice was accepted by the "Mustaarabim", leading to a complete take-over of the religious leadership by Sephardic families (such as the Laniado family of many great rabbis and scholars). All other aspects of Jewish life, however, remained under the control of the local families (among which, the Dayyan family⁷ was the most active over the years).

* One major result of this change was the loss of the original prayer form of the "Mustaarabim" (although until very recently, some unsuccessful attempts were made to bring it back to life). The common Aleppo prayer form is even similar to that of the Moroccan Jews (who share the same Sephardic origin). It is reasonable to assume that the core of the practice (the cantillation of the Bible) was also affected somehow. Yet the research presented in this work finds no connection of the Aleppan practice with other

practices of Sephardic traditions.

* During the last decades of the 17th century, many Jewish merchants arrived in Aleppo, which became one of the most important trade centers at that time. These Jews came mainly from Italy, Spain and France and were called the "Francos" by the local population. They established a large, independent community, yet very soon assimilated within the already existing one, changing their languages to Arabic.

* In 1865 the first Jewish printing-house was established.

* In 1869, the first modern "Alliance" Jewish school was established in Aleppo.

* During the last decades of the 19th century Aleppo's role as an international trade (as well as political) center declined, and thus its glorious days were almost over.

* The most important event in the Jewish life of Aleppo during the 20th century was the gradual emigration of its

community to three main centers: Brooklyn (New York), the state of Israel and Mexico City (other minor communities are found all over the world).

* As mentioned before, following President Assad's permission to leave Syria (after many years of great troubles), all Jews who had remained in Aleppo left the city in the 1990's, leaving behind their glorious tradition and past, now gone forever.

One of the more enigmatic chapters of Aleppan Jewish history is that concerning its liturgy and its historical development. For our purpose, the absence of reports concerning the gradual take-over of the general Sephardic religious service is of prime importance. It is well known that Aleppo Jews used to have a unique Nussah (order/form/style) for their prayers which is not used any longer.⁸ Some remnants of that practice can still be observed regarding the unique

codification of the Torah portions according to the different maqams in use in the Aleppoan synagogues. This practice⁹ associates the "emotional" value of the maqam with specific aspects concerning the main subject of the portion (for example, the direct linkage of Maqam Hijaz with death) and thus creates a unique all-year sequence of changing modes of prayer which dominate the services throughout the week. It is of vital importance to note that this change of modes (maqamat) is triggered by the verbal content of the cantillation part of the service. Many other forms of liturgical and para-liturgical practices distinguish the musical profile of the Aleppoan synagogue from the main Sephardic synagogues. Yet, whereas we find a great quantity of writings concerning the change in religious concepts and practice brought about by Sephardic Jews who settled in Aleppo in the 16th century and later, there are no sources of information regarding the

"original" musical practice and its transformation throughout that time period.

Most scholars agree that after settlement of Sephardic Jews in Aleppo (after their expulsion from Spain in 1492), and following several decades of unrest and disputes which focused mainly on religious matters,¹⁰ two conflicting processes developed. On the one hand, the Aleppo "original" community members (the "Mustaarabeem") gradually acknowledged the superiority of the Sephardic religious culture - its intellectual and scholarly dominance as well as its leadership (and has thus appointed Sephardic rabbis to their religious leadership from the end of the 16th century on). On the other hand, the new immigrants failed to maintain their own culture and within three generations' time relinquished all forms of cultural distinctiveness. They stopped using their original language - -Ladino (which they brought from Spain) - -and

adopted local customs, in striking contrast with all other Jewish communities in which Sephardic Jews settled (for example, Turkey and the Balkans), where they very soon adopted their culture and language. Yet apart from providing a clear view of a powerful Jewish community with enough self-esteem to allow the integration of foreign substances in its own cultural fabric, these details do not provide us with enough evidence connecting the history of the community with the exact transformation of its local religious rituals, especially regarding music. One must also note that the great synagogue of Aleppo was expanded during the 16th century to allow the new members of the community inside its walls; yet they (the Sephardim) were provided with a separate "shrine", away from the Mustaarabeem's hall.¹¹ The separate prayers were, though, soon abandoned, and all members of the community shared the same space in full harmony.

A general survey of all present styles of Biblical cantillation found among Syrian Jews may shed some light on this issue. At present, three main styles are in use: the general Sephardic style (these days called the "Jerusalem" style), the Damascus style and the Aleppo style.

The Damascus style (which is very similar to the general Sephardic style both in its basic melodic gestures and in its ornamentational profile) is not in use any more (although a few old men were able to recall and perform it for me). It is totally assimilated within the contemporary "Jerusalem" style. The "Jerusalem" style is the more prevailing one, found in all Syrian synagogues (including the main Aleppo synagogue in Israel: "Aades" synagogue in Jerusalem). This style is very ornate and free with regard to its performance in the synagogue, and differs very much from the austere, almost fixed style of Aleppo.

The Aleppo style (which will be analyzed later) differs in very many aspects from the previous two: it is less ornate and more limited in pitch content, and it presents completely different melodic formulae executed in a much simpler manner.

The existence of these different styles of the cantillation practice, joined by all other information reviewed earlier might suggest the possibility that the Aleppo style is an earlier form of cantillation. To support this, it is important to add here that most Sephardic styles of Biblical cantillation (those sung in different Jewish communities around the Mediterranean sea) share the same basic musical features, regarding their structural melodic patterns as well as performance style. Whether "authentic" or not,¹² it is clear that the Aleppo style stems from another source of this practice, one about which we don't know much at the present time.

Two ancient Jewish laws (found in the Mishna) concerning the legal status of Syria claim that "he who purchases [a field] in Syria, it is as if he purchases in the environs of Jerusalem", and on the Mishnaic provision that "offerings [to the Temple] are not [to be] brought from abroad", Rabbi Shimon commented: "I have heard it is said explicitly that one may bring from Syria, but not from abroad".¹³ These statements, which were highly revered by the Aleppo Jewish leadership throughout the community's history, may lead us to a further assumption concerning the origin of the Aleppo cantillation style. Since Syria was legally united with the territories of Israel/Palestine, it has probably shared many of its religious customs. Since the cantillation style (as well as most musical aspects of the local Jewish tradition) found for some centuries in Jerusalem and all other parts of Israel/Palestine is of Sephardic origin, we have to consider

it as of foreign origin (and indeed, supported by historical evidence, we view it as one part of the expansion of Sephardic culture beginning with the Jewish expulsion from Spain). Considering that the final formation of the Massorah (the method of punctuation and accentuation which provides the sign system used for the cantillation of the Bible) took place in Tiberias (a small town in a northern province of Israel/Palestine, very close to what is considered "Syria") and the most important codex of Jewish Biblical science (Keter Aram Tsova mentioned earlier) was kept tenaciously by the community, there is a sound reason to believe that the Aleppo style is the only one which may maintain several features of the original cantillation style practiced in Israel during the 9th century and even much earlier.

Little evidence concerning different sorts of Biblical cantillation is found as early as Talmudic and even Biblical

times.¹⁴ It was not until the 10th century that a complete method of syntactical sign structures was fully developed and accepted throughout the Jewish world, providing the ground for the development of a fixed musical presentation of the Biblical text (or following a practice already in use in different Jewish communities).¹⁵ The final form of this method was developed by the Ben Asher family, whose most prominent representative was Aaron Ben Asher (mentioned earlier concerning Keter Aram Tsova). It consists of twenty three basic graphic signs called "Accents" or T'ameem (pl. of Ta'am) which are attached to each word found in the text and define its structural role as well as its musical value. The Bible contains two separate formations of this sign system: one for the "poetic" books of Job, Proverbs and Psalms, the other for the twenty one "prose" books. In both cases similar graphic signs may appear, yet in totally different forms and structural

roles.

Graphically, the T'ameem usually appear above (or below) the word's accented vowel; yet few of them are consistently presented above the last letter of the word (postpositives) or prior to the word's first letter (prepositives). The two typical meters of the Hebrew language - -the Milra (the word's last syllable accented) and the Mil'el (the word's penultimate syllable accented) - -may also cause some change concerning the location and form of the T'ameem, which may appear in a double form, as presented in the following list.

List of T'ameem (Accents)¹⁶

1. Sof Passook	<u>1</u>	emperor
2. Atnah	<u>h</u>	emperor
3. Zakef Katon	<u>:</u>	king
4. Zakef Gadol	<u>l:</u>	king
5. S'golta Milra <u>::</u>	Mil'el <u>::::</u>	king
6. Shalsholet	<u>≡</u>	king
7. Tarha	<u>⌒</u>	king
8. Ravee'a	<u>◊</u>	duke
9. T'veer	<u>ʹ</u>	duke
10. Zarka Milra <u>~</u>	Mil'el <u>~~</u>	duke

11. Kadma Milra \ Mil'el \\ duke
(Trei Kadmin)
12. Y'teev < duke
13. Pazer Gadol \ count
14. Talsha a. p b. pp count
15. G'reesh Milra (Mil'el ((count
(Shnei G'risheen)
16. Shofar Holekh Passek | count
17. Karnei Fara q p count
18. Shofar Holekh J servant
19. Ma'areekh a. J b. servant
(Trei Ta'amei)
20. Azla \ servant
21. Shofar M'huppakh < servant

22. Tarsa Milra Q Mil'el Q Q servant

23. Yareah Ben Yomo Y servant

On the right side of the list, one can find a classification of all T'ameem in five categories: emperors, kings, dukes, counts and servants. This classification echoes an old model of structural interpretation of the T'ameem which reflects their hierarchical position within the framework of the single phrase of the Bible. Although modern studies view this list in a less "pictorial" sense¹⁷, this work will use these terms for the description of the very intricate system of the T'ameem:

There are two basic groups of T'ameem found within each Biblical phrase: the Separating T'ameem and the Binding

T'ameem (called also disjunctives and conjunctives or lords and servants). These two groups contain all the T'ameem mentioned earlier. The emperors, kings, dukes and counts are all considered disjunctives, whose role is to shape the phrase in small sections and present its verbal content in a very clear manner. All of the servants are conjunctives, whose role is to link certain words to the larger units defined by the disjunctives and to "serve" the more important T'ameem by means of preparation.

The "classical" Biblical phrase is divided in two main parts, both ending with an "emperor" - for the first part, "Atnah" and for the second, "Sof Passook".¹⁸ Within these two semi-phrases we can observe a deeper structural subdivision presenting all four levels of disjunction in a linear sequence which is best described by this line:¹⁹

disjunctive skeleton of the Biblical Semiphrase



kings' domain: _____ dukes' domain: _____

This list of 31 T'ameem (all of them are disjunctives) adheres to several rules which link the theoretical presentation of the structure with Biblical text (which never contains that exact formation of the semi-phrase). It is therefore necessary for me to add some information concerning the actual use of the chain presented here:

1. The skeleton presented on p.26 is a semi-phrase skeleton.

The full Biblical phrase contains two semi-phrases and

hence may be much longer.

2. The skeleton presented is the one found in the first part of the Biblical phrase (ending with the "emperor" Atnah).

The phrase's second part (ending with Sof Passook) will never contain the S'golta and all disjunctives which are found prior to it (under its domain).
3. We can therefore conclude that the full phrase contains 52 disjunctives theoretically.
4. The disjunctives are formed in a strict hierarchical order: The emperors rule the kings, The kings rule the dukes and the dukes rule the counts.
5. All disjunctives have to appear in the specific order listed in the skeleton list, within the domain of a superior disjunctive.
6. The domain of a disjunctive is found on its right (as presented in the skeleton line) and contains all disjunctives who are bound to it by a fixed order.

7. All disjunctives may be omitted from the line. The omission of a disjunctive which rules other disjunctives will cause their omission as well.

8. All disjunctives may be reiterated (alone or together with the disjunctives found within their domain.

9. Ravee'a (a duke) is always found in the domain of other dukes and cannot appear on its own within a king's domain.

The disjunctive skeleton presented earlier, as well as the current list of rules, ignores the presence of the "servants" (the last group of T'ameem, also called - conjunctives) which are constantly present within the flow of the Biblical phrase. All "servants" (conjunctives) are placed prior to their "masters" (disjunctives). Although the issue will be discussed in detail in the next part of the work, I add here a small table to demonstrate these "servant - master" relations:

Name of conjunctive: found prior to:

1.	Ma'areekh	Sof Passook, Tarha, Kadma, Zarka, Shofar Holekh Passek, T'veer.
	(Trei Ta-amei	Tarha)
2.	Shofar Holekh	Atnah, Zakef Katon, S'golta, Ravee'a, Zarka, Pazer Gadol, G'reesh, Talsha.
3.	Azla	G'reesh.
4.	Shofar M'huppakh	Kadma, (and Trei Kadmin).
5.	Darga	T"veer.
6.	Tarsa	is never attached to any disjunctive.
7.	Yareah Ben Yomo	Karnei Fara.

It is important to note that within the model of the disjunctive skeleton, all servants are always bound to their "Masters" (the disjunctives, some of which may be reiterated and some of which may form an independent chain of conjunctives preceding a disjunctive following this order):

Shofar Holekh-> Tarsa-> Azla-> Personal servant-> disjunctive

A simple calculation may suggest an almost infinite number of combinations which can stem from the models suggested. Indeed, most of the Bible's verses differ one from the other in form as well as in content (as well as in musical execution). Both disjunctives and conjunctives many times form different and surprising inner structures within the verse's outlines, for their role does not only correspond with the arrangement of the Biblical phrases in a logical

syntactic order (this has an immediate effect on the readers).

In addition, the attribution of value and "gravity" to each of the words enabled the creators of the Massora to imprint their interpretation of the text for generations to come by using a sign system which, through musical means, shapes the prose in a dramatic manner, providing single words with rhetorical strength through motivic gestures.

Notes

1. Also, "Aram Zova", "Aram Tzova", "Aram Sobha" etc.
2. P'tahya of Regensburg, quoted by E. Ya'ari, 1946, p.50.
3. D. T. Laniado, 1942, p.8.
4. This gap (342 - 833) results from the interpretation of an old counting system; yet much evidence supports the earlier dating of the inscription: the community's tradition, the building's architectural style, well-established evidence of Jewish settlement in the region before the 2nd century B.C.E., and another inscription on another synagogue (which became "The Mosque of Snakes" in later years) dating back to 241, which supports the 342 interpretation, etc.
5. See A. Shamosh, 1988, p.21.

6. The sources used for this survey are:

Ashtor, E. 1944; Ashtor, E. 1951; Cohen-Tawwil, A. 1993; Dotan (Lutsky), A. 1941; Dotan, A. 1957; Luria, B. 1957; Shamosh, A. 1967; Sutton, J. A. D. 1979; Ya'ari, E. 1937; Zenner, W. P. 1968; Zenner, W. P. 1979; Zenner, W. P. 1982; Zohar, Z. 1988.

7. Jacob Dayyan whose cantillation of the Bible is recorded and transcribed in this work, is a member of that family and, although he leads a completely secular style of life these days (he is a psychologist), he had to follow a long and demanding educational path, initiated centuries ago by his ancestors, in order to be "worthy" of his position and role in the community, a role and commitment he intends to keep.

8. In 1970, a new edition of an old Aleppoan "original" order of prayers was issued in Brooklyn, New York, as an attempt to recover the old forms of the community's heritage for daily use, this without much success.

see "סדר תפילות לראש השנה ויום הכיפורים במנהג בני אדם צובא" Shalom Katan Edition, NY, 1970.

9. See A. Z. Idelsohn, 1923, Vol. IV, pp. 107, 108.

M. Nulman, 1978, pp. 42-56.

10. See A. Cohen-Tawwil, 1993, pp. 31-40.

11. See E. Meyer, 1988, p.16.

12. Comparing A. Z. Idelsohn's transcriptions of the Aleppo cantillation style with my transcriptions, one can observe a high degree of disparity, which might suggest a real transformation of this style during the last 70 years (see A. Z. Idelsohn, 1923, Vol. IV).

13. See Z. Zohar, 1988, p.7.

14. See R. Flender, 1992, pp.45-60.

15. For some speculations concerning this issue, see my quotations of M. Breuer on p. 63.

16. For this list the graphical signs of the T'ameem follow the Hebrew order of the script: right to left!

17. See for example Y. Kadari, 1979.
18. In cases of very short phrases, no division will occur. The phrase will consist of only one "large" unit.
19. The Semi-phrase line suggested here is an attempt to reflect a list of countless rules concerning the exact locations, domains and powers of each Ta'am. This presentation is based on several grammatical works which focus on this specific issue, out of which the most prominent are the following:

Avinun, S. 1985; Breuer, M. 1958; Dotan, A. 1967; Kadari, Y. 1979;

Perlman, M. 1972; Weinfeld, S. Y. 1990; Wickes, W. 1887.

Analysis

The analysis presented in this chapter is based on sources mentioned earlier in this work (found in the transcription section). They contain three main parts on which seven different versions of the cantillation are presented one on top of the other, and one last part in which 57 more verses are transcribed, as presented by Jacob Dayyan.

Needless to say, a transcription of this nature brings about a host of musical issues concerning the "translation" of the data, which stem from an oriental musical tradition, into western musical sign language (notes). The larger issues

concerning this process involve the act of transforming an oral tradition¹ (which is by its nature a live, continuous art form) into a fixed musical representation which can neither convey the personal element of this practice nor fully reflect its innermost essence.

Two of the more prominent examples of these issues are focused on Intonation and the Rhythmical characteristics of the practice. In both cases, no western notational system is able to provide us with tools of measurement which are accurate enough to capture the exact musical value and meaning of the phenomena we encounter with this non-western musical tradition (I dare say that no musical notation has ever been able to fully describe the entire musical experience as perceived by humans). Furthermore, all attempts to quantify and standardize the oriental interval systems, either early as 1932², or more recently, since the late 1960's by way of

dividing the Octave into 24 equal intervals or by scientific registration of tones (in the Melograph³ for example), have only distracted generations of musicians from reaching a real comprehension of the true nature of the orient's most important musical phenomena (such as the Maqam, to which a long discussion will be dedicated later).

Under these circumstances I have created a modest transcription format which is neither too accurate to blur the general picture nor too free to relinquish all basic musical data, keeping the goals of this research in mind.

Although I have presented a few full transcriptions including rhythmical notation (i.e. duration marks and metronome indications), I excluded the rhythmical aspect of the cantillation from my analysis, mainly because of two reasons:

1. I found the cantillation's rhythms totally dependant on the accentuation of the words in use, thus, having no inner

structure (the art of cantillation is considered by all scholars as a non-rhythmic genre⁴).

2. No "accurate" reiteration of the verse's rhythmic profile can be presented by the cantillator. The rhythmic profile is highly influenced by the cantillator's mood, breathing, state of alertness, personality (see Moshe Tawwil's dramatic version of the text) and the occasion.

Some other issues I had to consider were mainly within the realm of the performance practice as presented in my transcriptions and this analysis.

Previous works of many scholars have suggested inaccuracy of performance (mainly of vocal music) as a fixed stylistic factor where some forms of notation are found⁵. In the case of Biblical cantillation - that is the only way which seems to be possible⁶. Yet, the main goal of this work is to present an overall view of this practice as found in the Aleppo tradition,

which is constructed of both details and general guidelines. For that purpose I had to ignore a great many discrepancies and find a medial line which is present mainly in the melodic formulae I tried to find for each of the T'ameem.

This compromise directly affects the presentation of all data: melodic shifts and abnormal melodic motion (usually out of the Maqam's boundaries) were bound to a strict and formal comparative presentation, some stylistic idiosyncrasies shared by most of the performers (such as the low initiation tones attached to many of the melodic formulae) were not considered within the prime melodic patterns, and in cases of mistakes there was a constant preference of the text as found in the original verse.

The analysis was based on the three functional levels of the T'ameem within the biblical verse:

1. The singular unit.
2. The local conjunctional framework.
3. The Semi-verse level.

This analysis is presented first as a detailed survey including each of the T'ameem and followed by a general discussion concerning all major style characteristics and general musical issues.

Sof Passook

1. Graphical Symbol:

B-yis-ra-el
|

בישראל
|

2. Location and Function:

Either within a framework of several T'ameem or not, Sof-Passook is the only Ta'am which is always present, always at the end of the verse for which it serves as the final pause mark.

3. Musical Profile:

a. Main Melodic Formulae:

Sof-Passook leads the verse to its conclusion and thus directs the melody toward its finalis, in this case -

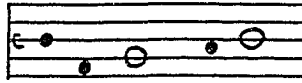
the Maqam's first degree (represented here by C). Its main melodic direction is an ascending third (sometimes extended to a fourth), yet other common variants show the use of an ascending second or a chain of recitation tones aimed at leading the melody to its final goal by omitting secondary structural tones.

First degree is commonly presented at the opening of the formula and is usually found in words containing more than two syllables as preparation tones.

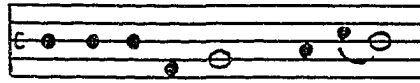
Different types of accentuation tend to focus on the embellishment figures of the formula:

In Milra - both direct and ornamented melodic motion
are possible.

In Mil'el - most common melodic motion will include II
degree for the accentuated syllable.



Basic Patterns



Multisyllabic, Ornamented

b. Embellishment patterns:

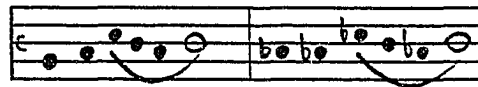
as already mentioned, the two main embellishment figures are the recitation chain of multisyllabic words (in the Maqam's first degree) either before the above mentioned melodic formula or as its full substitute, and the insertion of the second degree before the finalis. This insertion serves as a momentary dynamic focal point to emphasize the return of the finalis.

This emphasis is executed in three forms:

- 1) A presentation of the second degree in its natural location (Major second above the finalis).

2) A presentation of a lowered second degree (Minor second above the finalis).

3) A presentation of the second degree accompanied by a chain of notes that serves as an ornament around the finalis. In this case, following the presentation of a lowered second degree, the chain will consist of a lowered seventh degree.



c. Level of Self-conservation:

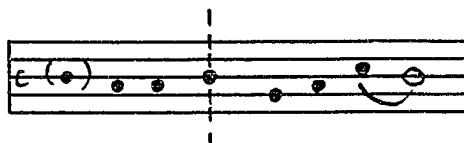
Since Sof-Passook is the most important of all T'ameem, it is easy to understand the almost total lack of variations concerning its final note. Except for that, there is a high frequency of recurring pattern of 1 - 3 ascending notes reaching the first degree (with a possible addition of a higher ornament).

d. Assimilation procedures:

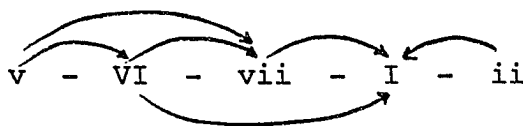
Sof-Passook is only able to assimilate with T'ameem found prior to it. In both cases of MA'AREEKH and TARHA, the finalis remains in its position whereas other secondary structural notes combine with those of the other T'ameem to form three possible sequences:

- 1) A reiteration of the Sof-Passook formula, as presented before, this time combining the signs of two T'ameem: Ma'areekh+Sof-Passook, or Tarha+Sof-Passook.
- 2) The T'ameem prior to Sof-Passook, center around the seventh degree of the Maqam, leading to the finalis.

- 3) Combination of 2 and 3:



e. Basic Melodic Sequence:



Atnah

1. Graphical Symbol:

Li-shu-a
 א

לישועה
 א

2. Location and Function:

Atnah is the second most important Ta'am. Its meaning is "pause" or "rest" and although it has a primary function of dividing the verse into two main parts, it is sometimes missing, when the verse is too short to be divided.

3. Musical Profile:

a. Main Melodic formulae:

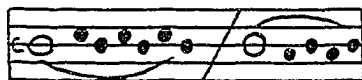
As the main mid-verse pausing point, the Atnah presents another melodic motion with the finalis as its goal.

Here, the musical execution of the Ta'am is presented by a chain of Recitation tones found on the Maqam's first degree. Generally, Atnah's main feature is stasis. The two accentuation types tend to differ from each other by way of relating to the overall assimilation processes of Atnah within a larger framework.

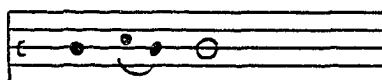
b. Embellishment patterns:

Since the main melodic motion of Atnah is that of repetitive notes, it is only natural for embellishment figures to center around the first degree. Indeed, the two most common patterns found here are:

- 1) The Shake - a rapid motion to second or seventh degree and back (might be performed for several times).
- 2) Accentuation of the second degree before landing back on the first degree: very common in Mil'el.



1



2

c. Level of Self-conservation:

The role of Atnah is to lead the music to a pause. In this cantillation type, a pause is considered only by way of using the first degree as the main structural note. Hence, one can find the first degree always present at the verse's pausing point where the Atnah is presented. There is a clear tendency to present Atnah in the recitational form already mentioned. Other variations are usually linked with the assimilation process, combining other T'ameem.

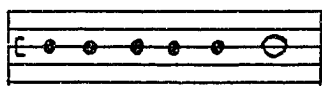
d. Assimilation procedures:

Since Atnah is considered a very powerful disjunctive

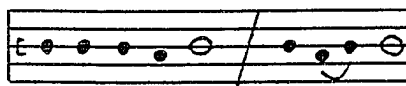
(similar to Sof-Passook in its powers), it is present in assimilation chains that include only T'ameem found earlier. The three Tameem mainly present prior to Atnah are Shofar-Holekh, Ma'areekh and Tarha.

There are four major assimilation forms combining them:

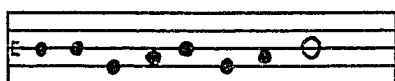
- 1) Maintaining one tone while reciting the text
(typical of the combination Shofar-Holekh + Atnah).
- 2) Leading the melody toward its pausing tone (first degree) by preparing it with the leading seventh degree of the Maqam.
- 3) An extension of 2): the melodic formula will also include the sixth degree presented after the first degree and will sometimes be repeated twice.
- 4) In the case when the second degree is present, a downward leap will incorporate chains 2) or 3), with or without any repetition.



1



2



3



4

e. Basic Melodic Sequence:



Zakef Katon

1. Graphical Symbol:

Bam-mar-tse[•]-a

במרצע

2. Location and Function:

Zakef-Katon is found in the middle of a semi-verse framework. Since it is one of the more important among the disjunctives, it is often found in the text and has a deep influence on the structure of the cantillation.

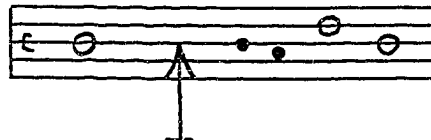
3. Musical Profile:

a. Main Melodic formulae:

Zakef-Katon is easily recognized by its main melodic motion - a major third descending to the Maqam's first

degree (after a short preparation of an ascending major third or perfect fourth to the Maqam's third degree).

The main melodic formula usually begins on the first degree, but in different types of assimilation processes this first degree might be found quite a few T'ameem prior to its "classical" position, as the first of a chain concluding with Zakef-Katon.



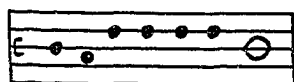
(a space for the insertion of different
T'ameem within Zakef-Katon's domain)

b. Embellishment types:

The main embellishment point in the framework of Zakef-Katon is that of its highest tone - the third degree. This might occur in a few different ways:

- 1) The reiteration of the third degree in a recitation manner.

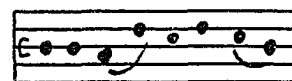
- 2) An introduction of a lower neighboring tone while maintaining the third degree level.
- 3) "Legato" figurations leading the melody from one tone to the other.
- 4) Other different types of ornamentation (mostly of "shakes") found mainly around first degree.
- 5) All of these can possibly appear with tonal changes, of which, a lowered second degree is the most common.



1



2



3

c. Level of Self-conservation:

Although Zakef-Katon is slightly less powerful than Sof-Passok and Atnah, it appears almost always in a more consistent way, less disturbed by assimilation, remaining in its prime form. All the above-mentioned

embellishment forms only lend their character to emphasizing the few structural notes that are always recognizable in all of the transcribed versions examined in this work.

d. Assimilation Procedures:

Only a few assimilation patterns can be presented in this case. Zakef-Katon is usually preceded by Kadma or by Shofar-Holech. They both can be preceded by different chains of T'ameem which, in any case, adhere to these rules:

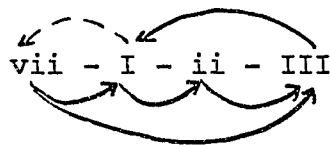
- 1) The first tone in the Zakef-Katon chain will be the Maqam's first degree or notes leading to it.
- 2) All T'ameem which enter the domain of Zakef-Katon have to end their musical manifestation on the first degree or combine within the musical structure of Zakef-Katon, following its progression from the

first degree onward.

3) The leap to the third degree will begin at either the first degree or the seventh.

4) The third degree might be also reached by gradual ascending scale beginning not lower than the Maqam's seventh degree. Returning back to the first degree, the use of second degree as a passing tone is allowed only as an ornament.

e. Basic Melodic Sequence:



Zakef Gadol

1. Graphical Symbol:

Z-vu-loon

זבולון

2. Location and Function:

Zakef-Gadol is considered an extremely dramatic form of Zakef-Katon, and indeed it is always found above words that have a special meaning within the Biblical narrative. It is always found as the first Ta'am of a verse's complete part and is never connected to other T'ameem or any other components of the verse.

3. Musical Profile:

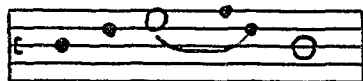
Since Zakef-Gadol is a solitary symbol, as well as a

solitary musical figure that never relates to the surrounding T'ameem, no assimilation is possible and its level of conservation is the highest.

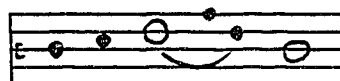
Its main melodic framework encompasses a perfect fifth (and sometimes even more) and emphasizes the first, the third (and also fifth) degrees of the scale by melodic progression. The fourth degree of the scale is often used to create an inner tension within this group of tones and sounds sometimes as the root of the melodic drive.

The two main forms of this Ta'am are:

1. Emphasizing fourth degree - first degree structure.
2. Emphasizing third degree - first degree structure.

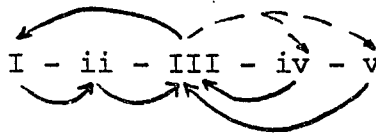


1



2

Some forms of embellishment suggest an even larger format of this formula in which the fifth degree is ornamented by "shakes" reaching the sixth degree, but otherwise, the basic melodic sequence is:



S'golta

1. Graphical Symbol:

S'golta is found in the Bible in two forms:

a. in Milra:

Ha-e-lo-heēm

האלוהים

b. in Mil'el:

Vay-yar-i-ve-b̄ha

וירעיוֹבֵן

2. Location and Function:

S'golta is too, one of the more powerful disjunctives and functions in a similar way to that of the Zakef-Katon. It often serves as a dramatic point within the verse, usually prior to a short pause after which an important idea is revealed, an important message is conveyed, etc. S'golta

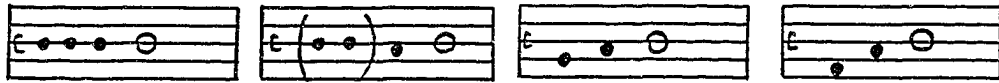
controls a unique segment of the verse which is found only in the verse's first part (the one ending with Atnah). Hence, it is less frequently found, yet very prominent when present.

3. Musical Profile:

a. Main Melodic Formulae:

Since S'golta leads the text toward a pause, it is well understood that its main melodic goal is the first degree (as in the cases of Sof-Passook and Atnah). As such, S'golta has no real melodic formula except for the melodic direction it suggests for the continuation of the melody - moving back to the first degree.

By the nature of its location and surrounding T'ameem, this melodic direction is always upwards bound and thus, the four main melodic formulae are:



It is very clear that all of these examples present different preparation forms for the first degree.

b. Embellishment Patterns:

No unique embellishment patterns are found within the melodic space that serves S'golta. Some ornaments (such as shakes or addition of neighbouring tones) are rarely added to the final first degree, but otherwise most of the patterns occur while previous T'ameem are sung.

c. Level of Self-conservation:

Even when a whole chain of S'golta is considered (containing up to 4 or 5 additional notes), there is a clear sense of the main sequence. Considering the fact that the profound musical meaning of S'golta is the

return to the Maqam's first degree, the level of conservation is very high in this case.

d. Assimilation procedures:

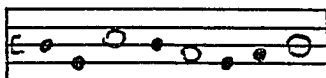
The main two T'ameem that connect directly with S'golta are Zarka and Shofar-Holekh.

Shofar-Holekh (a conjunctive) has by its nature no independent musical meaning and thus serves as a medium through which the main musical gestures are connected.

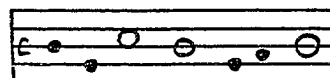
Since the main course of the melodic motion reaching S'golta is an ascending third or fourth, it is most likely that Shofar-Holekh will be presented along this line (usually on the seventh-first degrees of the scale).

The main addition to this overall framework is the inclusion of Zarka prior to the final arrival of S'golta. Since Zarka represents an independent formula,

including the second degree as its structural tone, the general form of S'golta and its minor components will change to:



1

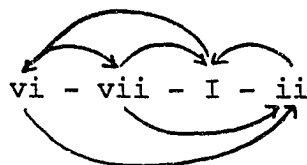


2

1) The more frequent form (suggesting a special emphasis on the second and seventh degrees as structural tones).

2) A form with only the second degree as an added structural tone.

e. Basic Melodic Sequence:



Shalshelet

1. Graphical Symbol:

Vay-yo-mar |

וַיֹּאמֶר

2. Location and Function:

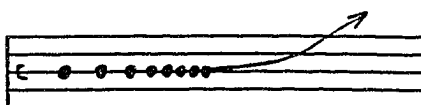
Shalshelet is considered a dramatic substitute to S'golta (as is the case with Zakef-Gadol - Zakef-Katon). It controls only one word and can in no way connect with other T'ameem.

3. Musical profile:

Shalshelet presents a unique musical gesture that has no

real pitch framework, although it begins on the Maqam's first degree. The execution of this Ta'am involves three stages:

- a. A very short presentation of the first degree tone.
- b. A sort of trembling continuation of the tone (tremolo).
- c. A final leap (glissando) toward an undefined pitch.



The Basic melodic pattern may be described as:



Tarha

1. Graphical Symbol:

Bab-bo-ker
(

בבקר
(

2. Location and Function:

Tarha is one of the more important disjunctives (kings) very frequently found close to the semi-verse's end. It has a very powerful role in the shaping of these parts and in leading the melody to its goal (as in the cases of Sof-Passook and Atnah) - the rest on the Maqam's first degree. In many short verses Tarha is one of the only T'ameem present . for example - in Genesis XLIX - 12, one can find Tarha in a very important role - appearing twice in a five word verse (Ma'areekh - Tarha - Atnah - Tarha - Sof-Passook).

3. Musical Profile:

a. Main Melodic Formulae:

Tarha represents a structural leading tone found right before the semi-verse's end. This leading tone might change its position in different environments:

Around Sof-Passook, Tarha is usually found on the Maqam's seventh degree, whereas around Atnah it is found on its second degree.

Although both tones serve as leading tones from which there is a direct motion toward the finalis, it is unlikely that we might find a common melodic formula for both. Indeed, Tarha is never presented by any fixed melodic line but rather by those two structural notes that assimilate within the verse's larger framework.

b. Embellishment Patterns:

Since Tarha is mainly an "abstract" melodic motion it

is easier to consider all forms of its embellishment as parts of the greater Assimilation procedures. Yet some of these phenomena occur as independent cases.

The most important of these is the melodic replacement of the seventh degree with lower tones (such as the sixth and even the fifth degree) under certain circumstances, which serves as a deeper manifestation of the Tarha's leading tonal quality as well as of its need for a lower ground for the initiation of its melodic motion. Other forms of embellishment include the lowering of second degree (which is too, another manifestation of this degree's function) and the extension of the ascending motion up to the first degree before the last word (with Sof-Passook as its melodic symbol) is reached.

c. Level of Self-conservation:

Again, since Tarha is but an abstract melodic motion, there is a full execution of its essence in all transcribed versions of the text, with both main gestures considered.

d. Assimilation Procedures:

Tarha appears within the verse, only in the closing formulae of each of its two main parts, as mentioned earlier. Other T'ameem which are also present at the same parts are Sof-Passook, Atnah, Ma'areekh and Shofar-Holekh. These are their main formations (written right to left):

1) X X X 3) X X X
 | () h ()

2) X X X X 4) X X X X
 |) () h j ()

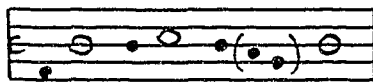
In both models of these formulae Tarha keeps its essence by way of designing a tone structure that is

focused on the I - II / VII - I relations.

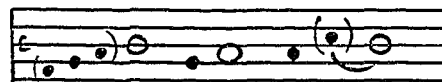
The shape of the whole segment is somewhat more complicated however, with a very frequent presence of the fifth and mainly of the sixth degree. These appear usually with the introduction of Shofar-Holech in the formula, or in the cases of the longer combinations of T'ameem. Yet, as leading tones both the seventh and the second degrees keep their position as close as possible to the end.

These are the main two melodic formulae containing

Tarha:



with Atnah



With Sof-Passook

e. Basic Melodic Sequence:



Ravee' a

1. Graphical Symbol:

T-vi-[◊]e-mo

תְּרִי־אֲמוֹ

2. Location and Function:

Although Ravee'a belongs with the "dukes", which are less important than the previous categories of T'ameem, it is very frequently found in the Biblical verse. Within this group of "dukes" it has a unique role of another level of subdivision of the semi-verse and thus relates very closely to S'golta, Zakef-katon and Tarha.

3. Musical profile:

a. Main melodic Formulae:

The melodic gesture that characterizes Ravee'a is based on the main first degree - third degree - first degree motion. It is usually performed in two ways:



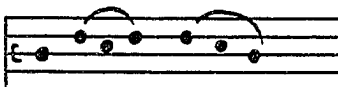
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b. Embellishment Patterns:

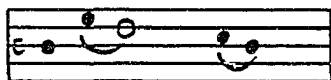
Most patterns of embellishment tend to add one or two to the already existing notes either as passing tones (from E to C, for example) or as neighbouring tones, in these forms:



Some other forms of ornamentation tend to insert some grace notes - D going to C, a leap upwards toward F, followed by a quick descending motion to E - and other forms of melodic patterns presented in the following examples. It is very important to clarify that the most

frequent appearance of Ravee'a is an embellished form of its basic melodic structure and, thus one can conclude that Ravee'a is by its nature a very prominent Ta'am, as seen by the very high degree of self-conservation and the many embellishment patterns it nevertheless fosters.

Some additional embellishment patterns:



c. Level of Self-conservation:

Apart from minor changes, mainly due to some assimilation processes, Ravee'a is one of the most prominent T'ameem keeping a very clear musical profile throughout different segments of the cantillation.

d. Assimilation Procedures:

Most of all the assimilation processes that occur

around Ravee'a depend on its coexistence with the surrounding conjunctives (mainly, of course, those which precede it). Ravee'a is hardly in any musical contact with any of the other disjunctives and thus, it is easy to understand why only minor changes shape its continuous use. Those changes focus mainly on the first structural tone (the first degree) which can be preceded or replaced by the seventh, sixth or fifth degrees. In some cases, when the first degree (sometimes even the third degree) has already been introduced, Ravee'a's initiation point will be placed on the second degree.



e. Basic Melodic Sequence:



T'veer

1. Graphical Symbol:

K'-ar-ye
נ

כאריה
נ

2. Location and Function:

T'veer is one of the "dukes" and is usually found quite close to the end of the semi-verse, preceding Tarha. Its "personal" servants are the Darga and the Ma'areekh; thus it is frequently found between a host of servants (mainly Darga and Shofar holekh, all leading toward Tarha). Its "disjunction power" is not as strong as that of Ravee'a, the kings and emperors, yet it maintains a distinct musical shape which is easy to discern.

3. Musical Profile:

a. Main Melodic Formulae:

T'veer's musical execution involves a very simple melodic line which basically moves from the Maqam's third degree to its first.



b. Embellishment Patterns:

There are hardly any embellishment patterns that are characteristic of this Ta'am. Occasionally, both of the main degrees are ornamented in different modest ways, but this very seldom happens. One must note that the "original", main melodic formula (which is basically the descending 3 tones of E - D - C) is already somewhat ornamented.

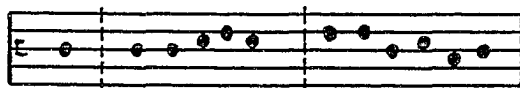
c. Level of Self-conservation:

With the lack of any forms of embellishment and with

changes caused by assimilation, T'veer maintains a very high level of Self-conservation.

d. Assimilation Procedures:

All changes due to assimilation usually occur before the melody reaches T'veer. All previous melodic motion is geared to prepare the third degree for the initiation of the T'veer formula. For example - here is a sequence including: 1)Shofar-Holech - 2)Darga - 3)T'veer:



1 2 3

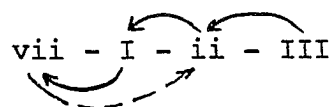
This changes when Ravee'a or Zakef precede T'veer:

Since they are considered more powerful and possess the I - III - I structure, they might gain control over T'veer, leaving it with only the first degree (on which a small melodic ornament will be placed).



Ravee'a - T'veer

e. Basic Melodic Sequence:



Zarka

1. Graphical Symbol:

Zarka appears in two graphical forms:

a. In Milra:

Bam-ma-ha-ñe

במחנה

b. In Mil'el:

Vay-yō-mer

ויאמר

2. Location and Function:

Zarka is very similar to T'veer both in its location and function. Like T'veer, it is one of the "dukes": it precedes a "king" (S'golta) and equals T'veer in its disjunctive powers. Since Zarka belongs with the S'golta chain of T'ameem (which can appear only within the verse's

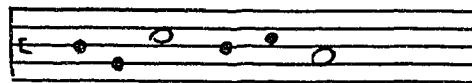
first part), it occurs less frequently than other dukes.

3. Musical Profile:

a. Main Melodic formulae:

Zarka as an independent Ta'am presents in its deepest structure two degrees which serve (one more than the other) as leading tones for the Maqam's first degree.

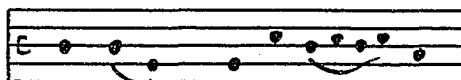
In its more developed form (which is quite consistent within different environments), it presents also the first and sixth degrees as a standard melodic formula which is always similar to this:



b. Embellishment Patterns:

The two main spots on which some embellishment might occur are the more important melodic gestures within this formula:

- 1) A melodic emphasis might be introduced at the beginning by creating a more glissando-like melodic motion connecting the first and sixth degrees.
- 2) The second degree might undergo a modest prolongation process by introducing the first degree as a neighbouring tone (or within a "shake" figure).



1

2

c. Level of Self-conservation:

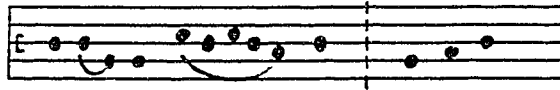
The role of Zarka within the verse is very much influenced by the presence of S'golta and the direct melodic progression leading to its first tones. This is the reason why Zarka maintains its structural essence in such a perfect manner - for it has to establish the lower ground from which S'golta can rise back to the Maqam's first degree. Thus, by remaining in its original

form, Zarka serves the verse's goals in the best way possible.

d. Assimilation Procedures:

The two main forms of assimilation concern two different parts of the Zarka's melodic formula, yet they share a common character - they do not change its course of tonal progression:

- 1) When preceded by a chain of T'ameem (mostly servants of course), Zarka may lose its first note(s) located on the first degree, providing it will be presented as the previous formula's last tone.
- 2) When immediately after Zarka a S'golta is presented, Zarka might complete its melodic line ending it on the first degree (which is S'golta's main goal). In this case, S'golta will initiate its formula on the sixth degree, to form this sequence:



Zarka

S'golta

e. Basic Melodic Sequence:



Kadma

and Trei-Kadmin

1. Graphical Symbol:

In milra: The name - Kadma.

Ga-v-roo

גברו

In mil'el: The name - Trei-Kadmeen.

Sha-ma-yim

שמלים

2. Location and Function:

Kadma has two different forms and functions in the Biblical verse. Its symbol represents both a disjunctive and a conjunctive. In other Jewish communities there are different names for these two different forms (In Ashkenazi tradition, for example, the disjunctive is called Pashta

and only the conjunctive is called Kadma). In most Sefardic communities, as well as in the Syrian, the same name serves both with minor variations (look under G'reesh and Kadma-conjunctive in this section). This page aims at presenting the disjunctive Kadma which is located prior to Zakef-Katon and found as if almost attached to it. Both Kadma and Ravee'a subdivide the domain of Zakef-Katon and can be found close to each other as the prime disjunctives within this verse's segment. Kadma is also very often preceded by its "personal" servant - Shofar-M'huppakh, sometimes by another servant - Ma'areekh, and followed by Shofar-Holekh (Zakef-Katon's servant).

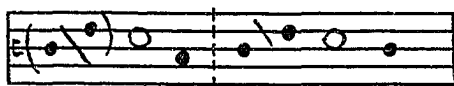
3. Musical Profile:

a. Main Melodic Formulae:

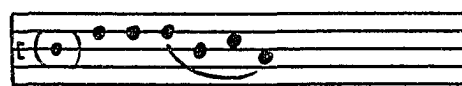
Preceding Zakef-Katon, whose melodic formula is based

on the three notes: B - E - C, Kadma's main role is to prepare a perfect setting for this gesture by directing the melody toward B (the seventh degree).

The most frequent melodic movement presented within Kadma's space is the descending second or third, leading to the initiation point of Zakef-Katon. Whereas Kadma's main melodic focus is placed on the Maqam's second degree, its last tones can present either the seventh or the first degree in these forms:



for Kadma



for Trei-Kadma

b. Embellishment Patterns:

Generally, apart from very few ornaments, Kadma is hardly embellished. The only location around which some ornaments can be presented is the second degree (Kadma's

main tonal center) where Shakes (involving the second and first degrees), glissandi and other typical ornaments are to be found.



c. Level of Self-conservation:

Kadma's level of Self-conservation is relatively high, as is the case with most disjunctives. As in previous examples, its melodic profile tends to be more "abstract" and thus, its main tonal high points are constantly present whereas other minor details might change within different environments.

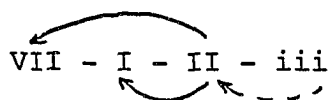
d. Assimilation procedures:

Out of the four T'ameem surrounding Kadma (mentioned here in section 2), only two have some influence over it: Zakef-Katon is the main melodic figure within the verse's segment which binds Kadma to its melodic goals

as explained earlier, and Shofar-M'huppach which tends to keep a high level of independence (although it is only a servant). This Ta'am focuses on the third degree as its main melodic component, and when preceding Kadma it directs its motion beginning on the third degree and ending mainly on the first. Other servants function as melodic channels leading a direct progression between the formula's different components.



e. Basic Melodic Sequence:



Y'teev

1. Graphical Symbol:

< de-rech ךךך<

2. Location and function:

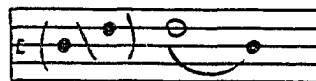
Y'teev serves as a substitute for Kadma and is found in the same location where Kadma should appear. It replaces Kadma on two conditions:

- a. A word is accentuated on its first syllable.
- b. No conjunctive appears prior to it.

3. Musical Profile:

Since Y'teev is the first Ta'am in its chain, it has a very high degree of Self-consevation and, is mainly found

in this form:



Y'teev is usually attributed to short words, yet some will include a short introductory note (for words beginning with a semi-syllable - Shva-Na). As far as forms of embellishment is considered, there are almost none, since Y'teev is the first Ta'am within its segment of the verse and since it maintains a very high level of musical independence.

It is very interesting to note that, in all musical aspects, Y'teev has nothing in common with Kadma, which it replaces. It resembles other musical figures within the domain of Zakf-Katon - Ravee'a, Shofar-M'huppakh and Zakef-Katon by establishing its presence on both the first and third degree. A segment including all of them will be shaped in this form:

Pazer Gadol

1. Graphical Symbol:

^μ
ze-ra

^μ
זרע

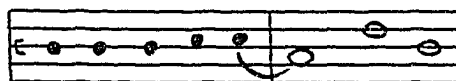
2. Location and Function:

Pazer-Gadol is one of the "counts". It is located at the end of the chain controled by any "duke" but is often found much closer to it, with the omission of other counts. It is sometimes preceded by its servant, Shofar-Holekh, and followed by the rest of T'ameem which form that chain.

3. Musical Profile:

a. Main Melodic Formulae:

Pazer-Gadol has a very prominent melodic formula which hardly changes within different environments. This formula is centered around three of the Maqam's degrees - the seventh, third and first. It presents a melodic progression which emphasizes the third degree as a main structural tone as well as leading toward the first degree by using the seventh degree for this purpose.



b. Embellishment Patterns:

All embellishment forms are found around the first notes leading to the main melodic degrees. Within this space, an extension of the number of notes is possible and so is their melodic shape and ornamentation (as seen previously on this page).

c. Level of Self-conservation:

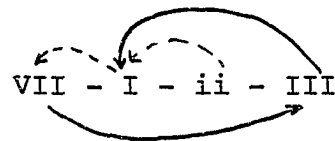
Under all conditions, there are only a few changes in

the basic melodic formula. Its main structural tones never change and, thus, a high degree of Self-conservation is maintained.

d. Assimilation Procedures:

Possible only with Pazer-Gadol's servant, Shofar-Holekh, that renders the formula an initiation point that is found on the first degree (as presented on this page).

e. Basic Melodic Sequence:



Talsha

1. Graphical Symbol:

a. When the first syllable is accentuated:

De-rekh דֶּרֶךְ

b. When the first syllable is not accentuated:

Bad-de-rekh בַּדְּדֶרֶךְ

2. Location and Function:

Talsha is the second of the counts found within the domain of each of the "dukes", preceded either by its servant (Shofar-Holekh) or by Ravee'a and Pazer-Gadol, followed either by G'reesh and its servants or by the dukes in whose domain it is located.

3. Musical Profile:

a. Main Melodic Formulae:

There are two strictly different melodic formulae presented by Talsha within different frameworks.

1) Generally, Talsha presents a descending melodic line

(in an ornamented form). Its three structural tones are: the first, seventh and sixth degrees.

2) Before the sequence Kadma - Talsha (also called

Azla-G'reesh) Talsha presents an ascending melodic progression whose three structural tones are: the

first, second and third degrees.



1



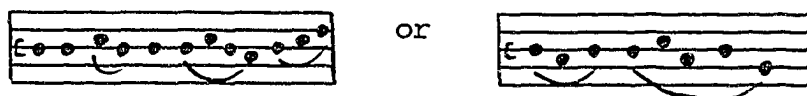
2

It is important to note that these formulae present two opposite directions of the same line, their final goal

a third away from the finalis. In both cases, these melodic progressions serve as tension marks within the phrase which eventually lead the melody in two different ways back toward the first degree.

b. Embellishment Patterns:

Talsha's two main melodic formulae presented earlier, are both ornamented in their "original" form (as seen in the previous two examples). Other embellishment points are mainly the first notes of the formulae on which either a simple form of extension is presented by recitational tones (in the case of a long word), or a small addition of neighbouring tones is presented.



c. Level of Self-conservation:

Both forms of Talsha maintain their melodic profile in

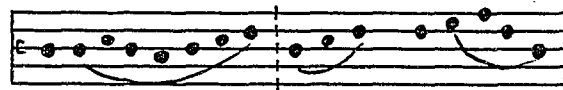
its basic form under all changing melodic circumstances. It is very easy to identify Talsha when cantillated, because of the very prominent melodic line (including all three structural degrees within their ornamented framework), sung on one syllable.

d. Assimilation Procedures:

As mentioned earlier, both forms of Talsha tend to maintain their musical profile within all different environments. When preceded by Ravee'a or Pazer-Gadol, Talsha's first tones are already prepared by the dukes' last tones where sometimes, with the insertion of Shofar-Holekh in between them, a neighbouring tone is added (mostly the second degree) in order to break a possible chain of recitation tones on the first degree. The same applies for T'ameem following Talsha which change nothing in its form but rather take their

initial tones from Talsha's last.

Talsha's independence is best presented by its direct connection with Azla-Greesh (mentioned earlier as Talsha's second melodic formula). Although Azla-Greesh forms a unique melodic gesture beginning on the first degree (like Talsha), both melodic formulae are presented completely:



Talsha Azla-Greesh

e. Basic Melodic Sequences:

1) VI - VII - I - ii

2) vii - I - II - III

G'reesh

(and Shnei-Grisheen)

1. Graphical Symbol:

a. In Mil'el (named Greesh):

A-vée-kha אבִּיךָ

b. In Milra (named Shnei-Grisheen):

Im-Rá-a אִם-רָעָה

2. Location and Function:

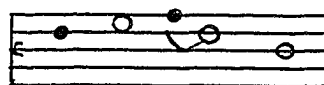
G'reesh is the last of the counts within a chain controled by any of the dukes. Therefore it is common to find it attached to one of the dukes, separated sometimes by a servant. It is preceded by each of the other counts and its two servants - Shofar-Holekh and Kadma. This last

formation (Kadma-G'reesh) is mainly called Azla-G'reesh.

3. Musical Profile:

a. Main Melodic formulae:

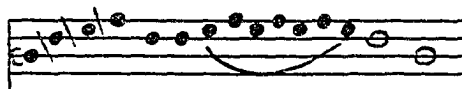
The main melodic progression presented by G'reesh focuses around the fourth degree. Supported by the third degree, it reaches one of the cantillation's highest gestural points leading the melody toward the first degree. Thus, the three main structural tones represented by G'reesh are the Maqam's first, third and fourth degrees:



b. Embellishment Patterns:

Most of the embellishment patterns occur around the fourth degree and the opening tones. The most typical of all is the ornamentation of the fourth degree by

shakes involving the fifth degree (and sometimes the third degree as well), while other changes found within this formula are mainly occupied with suggesting different initiation tones and different formations of them as presented here:



c. Level of Self-conservation:

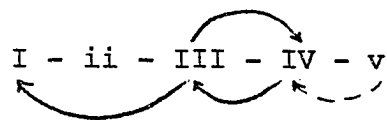
As is the case with all counts, G'reesh is very prominent among other T'ameem. Its melodic gesture is maintained strictly (with structural tones considered), and apart from minor melodic changes caused by assimilation, it remains in its pure form throughout the cantillation.

d. Assimilation procedures:

All changes occurring within the melodic framework of G'reesh are located on its first tones. G'reesh is not

Other forms of assimilation mentioned already in the embellishment section tend to exchange the first tones of G'reesh with other degrees of the Maqam (examples are found in the "Embellishment Patterns" section.

e. Basic Melodic Sequence:



Shofar Holekh Passek

1. Graphical Symbol:

V-at-ta_L |

|ועתה

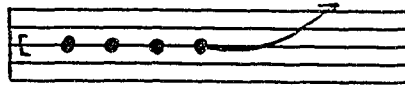
2. Location and Function:

Shofar-Holekh Passek is a substitute for G'reesh and appears in most cases where a G'reesh controls one word only, accentuated on its first or second syllable.

3. Musical Profile:

Although it serves as a substitute for G'reesh, Shofar-Holekh Passek doesn't possess any of its musical features. It has a very distinctive melodic gesture which begins on the first degree and leaps a fifth higher by way of glissando

(and with different cantillators even higher than an octave). The first note is reiterated a few times in case of a multisyllabic word and might be presented with the inclusion of some neighboring tones in a modestly ornamental manner.



Passek

1. Graphical Symbol:

V-at-ta| |ועתה

2. Location Function and Musical Profile:

Passek, in general, is a sign which can be found with different other symbols in the Biblical text. It follows the symbols of Shofar-Holekh (presented on this page), Shalsholet (mentioned earlier), Ma'areech, Darga, etc. and, regardless of their function or musical direction, always shapes their ending with the ascending glissando gesture that serves mainly as a dramatic tool to capture the audience's attention when important words, names or ideas are mentioned (for musical demonstration go back to Shofar-Holekh passek and Shalsholet).

Shofar - Holekh

1. Graphical Symbol:

A-hal-lek
┘

אחלק
┘

2. Location and Function:

Shofar-Holekh is one of the two more common servants of all T'ameem. It is found prior to eight different disjunctives and serves mainly as a melodic channel linking different melodic formulae. It also precedes Ma'areekh, Tarsa and Azla (Kadma-servant), sometimes as part of a larger chain of conjunctives.

3. Musical Profile:

As expected, serving eight different masters, Shofar-Holekh

can not maintain a strict melodic profile, yet it presents the overall melodic progression with some modest independent characters, leading the melody within different T'ameem and their musical forms.

a. Shofar-Holekh prior to Atnah:

Maintains the first degree (if already in use) or binds other degrees to the finalis by gradual melodic progression, preparing for Atnah. In some cases embellishes a long recitation line (on the first degree) by adding the seventh, sixth or second degree before Atnah is presented in order to render it with the right emphasis.

b. Prior to Zakef-Katon:

Shofar-Holekh usually assimilates within the melodic formula of Zakef-Katon by descending from the first into the seventh degree - Zakef-Gadol's initial tone.

c. Prior to S'golta:

As with Atnah, S'golta's melodic goal is first degree and, hence, Shofar-Holekh is likely to present a continuous line of recitational tones on the first degree or take part in the ascending melodic progression involving the fifth, sixth and/or seventh degree.

d. Prior to Ravee'a:

Since the basic melodic pattern of Ravee'a is structured around the progression from the first to the third degree and back, it is clear that Shofar-Holekh will maintain its form suggested in Atnah - either continuous recitation of the first degree, or minor additions including the second and seventh degree to embellish the monotonous line.

e. Prior to Zarka:

Similar to Atnah and Ravee'a.

f. Prior to Pazer-Gadol:

When present prior to Pazer-Gadol, Shofar-Holekh suggests the first degree for the initiation of that disjunctive's melodic formula beginning on the seventh degree. Here too, the second and seventh degrees might be added for ornamentation.

g. Prior to Talsha:

Similar to Atnah, Ravee'a and Zarka.

h. Prior to G'reesh:

There are two main forms in which Shofar-Holekh relates to G'reesh:

- 1) Preceding it with a few tones, all on the first degree (from which a direct motion toward the third degree is made).
- 2) Full assimilation within the first initiation tones of G'reesh (causing the possible appearance of the

fourth and fifth degrees as the opening tones).

i. Prior to Ma'areekh, Tarsa and Azla (Kadma):

Similar to Atnah, Ravee'a, Zarka and Talsha.

4. Basic Melodic Sequences:

As demonstrated in the list above, Shofar-Holekh is presented in three main formulae within the Biblical musical phrase:

a. As a prolongation form preparing the advent of melodic

formulae based on the first degree.

b. As an embellishment form, breaking the monotonous

recitation line based on the first degree.

c. Fully assimilated within the following Ta'am, either

maintaining its original form or presenting it with new

initiation tones.

These formulae, although different in character, suggest a certain level of presence that verifies Shofar-Holekh as an existing musical substance (although modest in its proportions) within the framework of the cantillation.

Ma'areekh

1. Graphical Symbol:

Na-shaf-ta


נשפת


2. Location and Function:

Ma'areekh is, similarly to Shofar-Holekh, one of the more frequent conjunctives used in the Biblical verse. It is found prior to six different disjunctives and preceded by Shofar-Holekh, Tarsa and Azla, mainly as parts of a chain constructed only of conjunctives. Yet, it is mostly found in formulae preceding the end of the semi-verse as a servant to Sof-Passook and Tarha.

3. Musical Profile:

Compared to Shofar-Holekh, Ma'areekh is much less of an entity and changes its nature dramatically under different conditions. Although its main melodic gesture calls for an ascending melodic progression (the first to the second degree), it assimilates very well within every melodic formula presented by any of the T'ameem which it precedes.

a. Prior to Sof-Passook:

Introducing mainly the seventh degree.

b. Prior to Tarha and Shofar-Holekh Passek:

Reaching/maintaining the first degree.

c. Prior to Atnah:

Presenting mostly the seventh degree, but very frequently involves the second and the sixth degree.

d. Prior to Zarka:

Presents the descending melodic progression of I - VI.

e. Prior to G'reesh and T'veer:

Introducing the third degree.

f. Following Shofar-Holekh, Tarsa and Azla:

Since Ma'areekh is heading forwards, its appearance is effected by the disjunctives it precedes. No real melodic gesture is rendered by these T'ameem.

Another form of Ma'areekh is Trei-Ta'amei - a Ta'am which is represented by a doubled Ma'areekh sign. Musically it has the same character as Ma'areekh, yet it can be found only prior to Tarha.

Azla

(Kadma)

1. Graphical Symbol:

Vay-ya-ték וַיַּעֲתֶק

2. Location and Function:

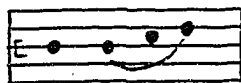
Azla, one of the conjunctives which is also called Kadma in the Syrian traditions, possesses the same graphical features as the disjunctive Kadma. Yet, whereas the disjunctive Kadma is found only around Zakef-Gadol, Azla is found in two different locations:

- a. Attached to G'reesh (as its servant).
- b. As one of few servants found within a chain of T'ameem prior to one disjunctive.

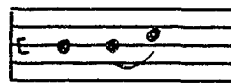
3. Musical Profile:

a. Prior to G'reesh, Azla presents an ascending melodic progression (the first to the third degree) aimed at preparing the ground for the advent of the G'reesh formula.

b. As a part of a larger chain of servants, Azla presents an ascending two note motion from the first to the second degree.



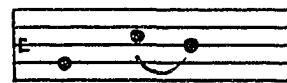
a



b

It is also important to mention other different variations of Azla's musical expression. These are found mainly in Azla's connection with other servants such as Darga, Ma'areekh or Shofar-M'huppakh, where very often Azla's melodic formula consists of a low note (mainly the sixth or the fifth degree) for its first tones and the first degree (preceded by the second)

for its final:



Shofar M'huppakh

1. Graphical Symbol:

Im-Ba-al
>

אם-בעל
>

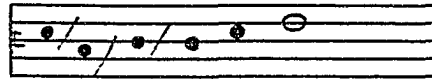
2. Location and function:

Shofar-M'huppakh is considered as the "personal" servant of Kadma (disjunctive) and Trei-Kadmeen and thus, it is mainly found prior to them in the Biblical verse. It can also be preceded by each of the T'ameem creating the servant-chain: Shofar-Holekh, Tarsa and Azla.

3. Musical Profile:

Shofar-M'huppakh has a very prominent musical presence and its basic melodic formula is maintained in any environment.

Although its first tones might change (as demonstrated below), the main melodic formula remains the same:



Darga

1. Graphical Symbol:

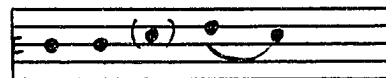
Vay-ya-shev וישב
 S S

2. Location and Function:

Darga is the "personal" servant of T'veer. It is always located prior to it, preceded sometimes by T'ameem that form the "servant chain".

3. Musical Profile:

Under all circumstances, Darga maintains the same musical gesture - a leap from the first degree to the third degree and a quick progression downwards to the second degree:



Tarsa

1. Graphical Symbol:

a. In Milra:

^Q B-ar-ba	^Q בארבע

b. In Mil'el:

^Q ^Q Vay-yo-mer	^Q ^Q ויאמר

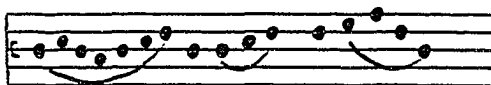
2. Location and Function:

Tarsa is the only disjunctive that can not precede any disjunctive. It is most frequently found prior to Azla, mainly as a part of the servant chain.

3. Musical Profile:

Tarsa is mainly influenced by Azla and imitates its

melodic structure. Hence one can find the same melodic progression reiterated twice, emphasizing the third degree within the phrase's overall musical framework. It also imitates the melodic form of Talsha, which it resembles graphically.



Tarsa - Azla - G'reesh



Tarsa (Talsha)

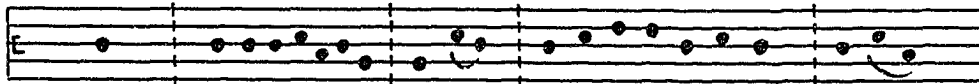
The conjunctive Chain

(also - The servant Chain)

Many of the Biblical verses contain a chain constructed of four conjunctives preceding one disjunctive. The chain appears in its full length or only partially and follows this order:

Shofar-Holekh-> Tarsa-> Azla-> personal servant-> a disjunctive.

Although it is very flexible in its tonal structure, it mainly follows this example:



Shofar Holekh - Tarsa - Azla - Shofar-M'huppakh - Kadma

Some further remarks concerning the musical execution of the

T'ameem:

1. Two T'ameem located on one word:

Example: Genesis XLIX 29 - אל-המערה

This and all other occurrences of this phenomenon are treated as if the word is split into two different parts, each serving as an independent unit. Since most of the cases in which we encounter this procedure involve a disjunctive preceded by its servant, it is likely that all servants will be absorbed within the disjunctive's melodic formula, yet in some cases (as is the case of the last example - Exodus XXI 22, where the Azla is an integral part of the melodic gesture), the conjunctive will maintain its original form.

2. The accentuation of syllables by the Ma'ameed:

Ma'ameed is presented in the Biblical text as a small

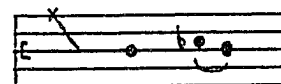
graphical sign (similar to that of Sof-Passook) attached to the lower part of words, underneath the syllable it accentuates (its main appearance is as one sign for each word, yet it might also appear in a double form in which a single word is marked by one Ta'am and two Ma'amideem). It is a very common phenomenon and has a great influence over the shaping of the musical flow of the cantillation.

In the Aleppo tradition it is found in two main musical roles:

- a. The syllable marked with Ma'ameed will be slightly longer in its duration, as well as more emphasized dynamically.
- b. Different forms of melodic emphasis will appear on the syllable marked with Ma'ameed. These include the possible insertion of neighboring tones, grace notes (both high and low), and different forms of modest

melodic gestures as presented here:

- Genesis XLIX 20

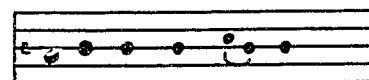


M. Tawwil

מֵאֲשֶׁר

Me - a - sher

- Genesis XLIX 20

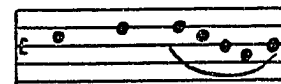


J. Harrari

מַעֲדָנֵי-מֶלֶךְ

Ma-a-da-nei-Me-lekh

- Genesis XLIX 24

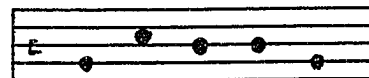


R. Akiva

יַעֲקֹב

Ya - a - kov

- Genesis XLIX 23



J. Attiya

וַיִּמְרֹרוּהוּ

Vay-ma-ra-roo-hu

3. Dramatic Elements found in the Cantillation:

In several interpretations of this practice we witness some unique gestures used to illuminate the emotional

content of the text. This dramatic feature of the practice is considered by many of the people I interviewed as the highest form of artistic expression (... "one which can lead to tears" ... J. Dayyan). The implications of this style for the melodic profile of the practice is sometimes extreme (as heard in M. Tawwil's cantillation). The more prominent features of this melodic expression are the exaggeration of interval content within each of the basic formulae, dramatic leaps (both high and low) which might occur even within the framework of a single word's formula, dynamic and color changes, and mainly - the minorization of the second, the seventh and the sixth degrees.

In his general survey of Jewish musical traditions⁷ (which he classifies as "oral"), Uri Sharvit suggests a few ideas that have a very immediate link to our analysis of the cantillation as performed by Aleppo jews. These are some of the phenomena he describes which mainly involve the Music - Text relations typical of this practice:

1. The accentuated syllable carries the whole motivic gesture suggested by the Ta'am.
2. The basic musical patterns of the phrase are unique and have no real motivic relations with any of the T'ameem, For example, the "Herald" phenomenon which causes a deep structural change in the melodic content of the verse, announcing its end with a special melodic formula.
3. The full sentence corresponds to the full musical phrase.
4. In European - Jewish traditions there is a stylistic

disparity between the musical structure and the syntactic location of the T'ameem⁸.

5. Minor disjunctives might assume a major melodic role in the overall framework of the verse.

6. The melodic interpretation of the T'ameem might cause a change in the syntactic form of the verse.

As demonstrated by the transcribed data, as well as by the previous analysis of the T'ameem, it is very difficult to support Sharvit's first idea of accentuation and its musical execution. In most cases of a multisyllabic word (and even more in cases of merging T'ameem), it is easy to observe that any syllables may assume a prime role in the shaping of the melodic formulae generated by the Ta'am, although indeed the most frequent cases of embellishment and ornamentation will occur on the accentuated syllable.

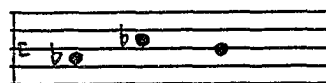
Examples:

Gen. XLIX 4 - M. Tawwil:



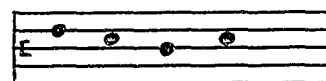
Y - tsu - ee

Gen. XLIX 6 - E. Sha'yo:



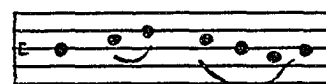
B - so - dam

Gen. XLIX 7 - J. Atiya:



A-hal-l-kem

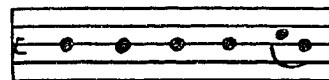
Gen. XLIX 8 - R. Akiva:



A - hei - kha

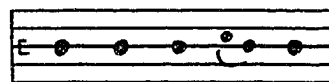
This melodic pattern which differs from those mentioned by Sharvit is an important component in the overall stylistic framework of the Aleppo cantillation. One of this practice's main features is the directional motion which calls for constant tonal growth/change within the Semi-verse unit. This motion (although very repetitive regarding its melodic motives) usually generates a wave-like form of melody and is not likely to break this flow with many recitational tones appearing and reappearing with almost every word (as suggested by Sharvit's observation). Yet, as mentioned earlier, this stylistic essence of the cantillation is also found in the form mentioned by Sharvit. For example:

Gen. XLIX 11 - E. Sha'yo:



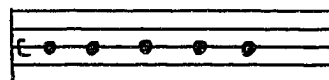
V-las-so-r-ka

Gen. XLIX 14 - J. Sha'yo:



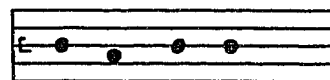
Ham-mish-p-ta-yim

Gen. XLIX 15 - J. Harrari:



V-et-Ha-a-rets

Gen. XLIX 17 - J. Dayyan:



A-lei-O-rah

Thus, the melodic flow is characterized by conflicting elements but is nevertheless dominated by its quest for constant change and development. Although the overall form of the musical phrase is dependent on the constant return of the first degree, this does not constitute any sort of recitational style (which normally involves a great deal of reiteration on the main tone of the Maqam) but, on the contrary, presents a well-embellished line which includes some reiterational points found on different degrees within the melodic framework. As for the constant return of the first degree, I would like to consider it as a **melodic ground** or a **constant Tonic** which resonates throughout the singing, as is common in instrumental music of the Near East (and elsewhere).

The following graph suggests an overall look at the melodic progression as presented in a typical verse of the transcribed data (Exodus XXI no. 8). The melodic line is presented here in a way that exemplifies the role of the first degree as well as that of the development/growth forces which shape the typical structure of the phrase.

The main "mean" melodic line (as gathered generally from the 7 different versions presented) is symbolized by the black continuous line. Other deviations originating in each cantillator's personal style, are marked with broken lines.

(for the exact details of the transcription,

see Exodus no.8).

As already mentioned, the melody as presented here demonstrates the most common melodic progression in this cantillation practice. Although other verses differ in their major outline, the most common form of the "constant tonic" (or melodic ground) around which the melody fluctuates up and down is always maintained. The implications of this on the recitation patterns is of a structural nature. Since the melodic line tends to change its direction constantly, there is not enough time for recitation stops on the main degree (I), let alone other degrees of the Maqam in use. Thus, the recitation is very limited in length.

The general form of cantillation as performed by Aleppo Jews is based always on a careful execution of the T'ameem and their melodic gestures. This differs from Sharvit's

findings concerning unique melodic patterns which do not correspond to the T'ameem. The only cases in which independent melodic gestures can appear in the Aleppo style is in verses whose textual content includes either dramatic or deep emotional meaning (as already discussed here). No permanent structural changes appear in any form of this practice, and the only independent melodic gestures appear on rare occasions when reading highly festive or solemn texts. In these cases, slight extensions and ornamentations of the verse's last T'ameem are introduced, yet the main melodic structure remains in its original form.

Regarding the whole verse as one musical unit, one can detect two main structural divisions:

1. The melody creates one single line for the whole phrase.
2. The melody contains one (or sometimes more) breathing

stop(s) in the middle of the verse, usually on the Atnah,
dividing it in two parts.

In both of these cases there is a sense of musical phrasing which is supported by the fluctuation of the melodic line (as previously explained). Usually, this line provides the phrase with all main melodic degrees and functional tones but in the case of short phrases, in order to support the musical expression, some additional "tools" are offered to enhance the presence of the music.

In Genesis XLIX no. 5, we find a very short verse (only 6 words) which is also symmetric:

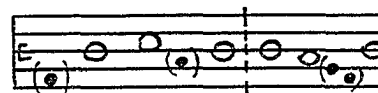
Ma'areekh - Tarha - Atnah /\ Ma'areekh - Tarha - Sof-Passook.

Since both of these semi-verses tend to possess the same structural profile musically, we should have expected them to contain the same melodic formulae. Yet we witness a new procedure taking place which aims at reaching two goals: presentation of a balanced melodic sentence, and the reinforcement of all main functional forces found within the Maqam's framework.

This is achieved in three possible stages:

1. while the first semi-verse leads toward the second degree,

the second leads toward the seventh.



2. The second degree is lowered in the first semi-verse to

emphasize its role as a leading tone.

3. An ornamentation pattern ends the phrase, resolving the tension created by the first semi-verse and reiterating the main functional degrees as a substitute for a more

embellished pattern.

In full contrast to Sharvit's comment on European-jewish cantillation practice, there is no evidence in my recordings and transcriptions of the disparity between the musical structure and the syntactic location of the T'ameem. On the contrary, the Aleppo tradition, as already mentioned, emphasizes a very carefull execution of the melodic formulae generated by the exact sequence of T'ameem as found in the text. There is no general musical line which is performed independently, regardless of the T'ameem, and a very long period of education is needed to learn this art, as is the case with most Jewish cantillation traditions⁹ (two of my informants reported a 12 year training program they had to take, since the age of 5).

Nevertheless, unproportional dimensions of different sections within the melodic phrase are very common with

respect to the syntactic form of the text. These occur mainly due to elaborate melodic formulae that are attached to relatively minor disjunctives (and sometimes even conjunctives) which assume the more prominent melodic gesture of the musical phrase. As a matter of fact, one can observe an odd phenomenon regarding the degree of prominence as suggested by the different levels of the disjunctives:

1. **The emperors:** both Sof-Passook and Atnah reach their final melodic goal in each semi-verse's end, yet melodically, they are not very prominent since their main function is to end the phrase with its "Tonic" by gradually gathering neighbouring tones in their domain.
2. **The kings:** Whereas S'golta and Tarha are presented with formulae that suggest no prominent melodic gestures

(establishing mainly the first degree and its neighbouring leading tones - the second and seventh degrees), other kings tend to assume a more dominant role within the phrase. Both Zakef-Katon and its more elaborate form, Zakef Gadol, are designed in a very prominent shape, which is directed toward the third degree of the Maqam (with a later descending motion toward the first degree). Shalsholet (which is not very common, yet considered as a substitute for S'golta) presents an outstanding melodic feature that has a dramatic-textual function rather than a musical one.

3. **The dukes:** Both Ravee'a, T'veer and Y'teev present very prominent melodic gestures that, as in the case of the previous examples, establish first - third

degree relations. As for Zarka and Kadma, their melodic presence is slightly less prominent than Ravee'a's and T'veer's, extending the melodic progression to the fourth degree.

4. **The counts:** All counts present a very prominent musical profile. Pazer-Gadol with a melodic motion aimed at the fourth degree, Talsha aimed at the sixth degree, G'reesh with the third and fourth degrees, Karnei-Fara (similar to Pazer-Gadol), and Shofar-Holekh-Passek with its dramatic gesture.

The different degrees of prominence attributed to each of the disjunctives' levels show a distinctive gradual development from the relatively inactive melodic formulae represented by the emperors to the very active and all-prominent musical presentation of the counts. This might be considered

an absurdity. It is very clear that emperors are much more important (and always present) within the verse's framework. It is also clear that the kings and the dukes are always present, yet the counts seem to have a very powerful presence within the musical phrase (even if not very frequent). Hence, one can observe a typical form of musical-syntactic behaviour in which the more significant role a disjunction level represents, the less melodic eminence it possesses.

A direct consequence of this idea is the abnormal, singular role some T'ameem might assume in the overall flow of certain Biblical sentences: as presented by Sharvit, the syntactical framework of the sentence might change and the textual content of that phrase might lose its original meaning or exact message, this due to the over-embellished formulae of T'ameem of relatively minor importance.

A similar phenomenon might occur within the verse when a relatively unimportant word is provided with a Ta'am of a highly embellished musical formula. This disturbs the syntactic balance/sequence of the phrase, and causes the music to misrepresent the text. For example:

"And Jacob called unto his sons and said, Gather yourselves together, that I may tell you THAT [my emphasis A.Y.]¹⁰ which shall befall you in the last days."

The eighth word of Genesis XLIX 1 - "Et" (That), has no real value within the sentence. It is merely a form-word indicating direct object¹¹. Yet, the Ta'am which is attached to it is T'veer, which employs a very prominent melodic gesture (it is one of the dukes). This T'veer is located

right after Zakef-Katon and thus (as explained under "T'veer"), it is absorbed in the melodic formula presented by the Zakef, although syntactically it belongs with the words it precedes.

The overall result provided by all of these conditions is a unique melodic formation of the phrase in which "Et" (That) assumes a very significant role by ending the Zakef-Gadol formula with a long sequence that is very prominent both melodically and rhythmically. Thus the "natural" syntactic (as well as musical) flow of the phrase is disrupted, perhaps in order to emphasize "THAT" as described later in more detail.

All other characteristics of the Aleppo cantillation support a direct music - text relation in which musical syntax parallels the textual syntax with minor exceptions. The general framework of T'ameem is usually much more developed

than its melodic counterpart, already suggested by Robert Lachman,¹² who observed three main principles which share some of the main ideas mentioned in this work:

1. The conjunctives have no substantial effect on the practice.
2. There are more T'ameem (mainly disjunctives) than melodic gestures.
3. Weak/minor T'ameem might be absorbed by the melodic function of the stronger ones.

Other ideas concerning the issue of Text - Music linkage in this practice are introduced by Mordechai Breuer who sees in these observations proof of the musical origin of the accent system:¹³

*The many rules of the disjunctives show that they are musical signs and not merely punctuation marks. As punctuation marks - only five disjunctives were sufficient: two emperors, one king for the emperor's domain, one duke for the king's domain and one count for the duke's domain. The source of any distinction between last disjunctives and others (which do not function in the same manner) is found in their musical character. Furthermore, only musical considerations have forced the creator of this system to provide each of the kings with three different dukes whereas only one king serves the two emperors, and only one count serves all dukes....Needless to mention that all T'ameem who "replace" others - Shalshélet-S'golta, Zakef-Katon-Zakef-Gadol, Y'teev-Kadma, have no syntactical reasons. **Their essence***

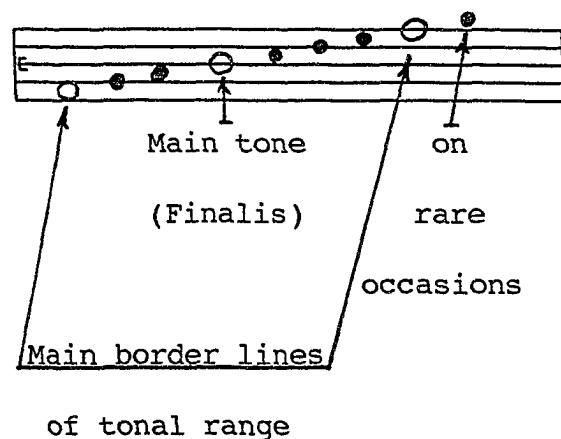
is the beautification of the melody.

And although the original music of the T'ameem is long forgotten it is not difficult to imagine the role of all of these rules. The last disjunctive leads toward the unit's end with an appropriate melody, The unique melodic formula of Ravee'a prevented its replacement, and S'golta's unique melody necessitated at least one preceding word to prepare its musical appearance. These concepts are reflected (at least partially) even in today's practice and were no doubt much clearer had we preserved the original melodies...¹⁴

The many conjunction rules prove the conjunctives being melodical signs. Within the punctuation system there should be a place for only one identical servant

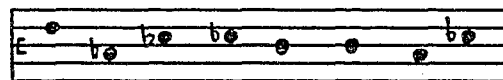
*preceding all disjunctives....The nature of the counts' servants is beyond a doubt musical. They are devoid of any syntactical meaning, and one who wishes to use them for the textual interpretation of the Bible will find them useless. Yet, while disappointing for that purpose, they guide and lead the cantillator, contributing their share for the beauty of the melody."*¹⁵

The general tonal framework of the cantillation as performed by Aleppo Jews consists of a 9-tone scale (Maqam). Regardless of personal tessitura and vocal ability/quality this range of tones includes:



This range is of course, not in constant use. The fifth degree is much more frequent in its lower location, whereas its upper position is reserved for special melodic formulae which are less common (such as the Zakef-Gadol or G'reesh). Generally, the accumulation of these tones is gradual and takes place within a few verses, yet on some occasions the whole tonal content is presented, as in the following examples:

E. Sha'yo, Gen. XLIX 22:



As seen in the above examples, the different degrees of this melodic framework may involve changing forms of intonation, which call for a close inspection of the scale's tonal content and its possible categorization as a Maqam. When looking at the data provided by the informants, we observe many conflicting forms of melodic interpretation regarding the intonation of the cantillation. Comparing the performance of two informants might show completely different concepts of the Modal/Scalar intonational framework as exemplified in the transcription of Exodus XXI. Two performers seem to base their cantillation on two different modes/scales:

1. E. Sha'yo presents a scale content of only "natural" notes with rare occurrences of minor changes - mainly a brief lowering of the seventh degree (a tonal skeleton that resembles the western major scale).

2. A. Fattal presents a different tonal content which includes a fixed lowered second and seventh degree, as well as a most frequently lowered third degree (a tonal skeleton that does not resemble any western scale/mode).

Moreover, the problem becomes even more complicated when we compare different recordings of different texts sung by the same informant.

E. Sha'yo cantillates Exodus XXI (recorded in 1964) in the western major scale, yet when we examine his performance of Genesis XLIX (recorded in 1958), we can see a constant presence of the lowered second, third, sixth and seventh degree, as well as an occasional lowered fifth degree, and with a close analysis of the recorded source one can even detect an occasional shift toward microtonal structuring of the scale. This tonal framework presents a substantial difference

when compared with the previous one, yet it is performed by the same person! I must emphasize here that there is no clear evidence that any of the well-known factors of age, education, place of birth, date/source of recording, etc., have any influence on the data presented here, as far as the tonal content of the cantillation and its intonation are concerned: Both I. Shomer (recorded by J. Spector in 1951) and J. Dayyan (recorded in 1994) present the more major-like tonal content in their cantillation, and both E. Sha'yo (recorded in 1958, 1961 and 1964) and J. Harrari (recorded in 1994), tend to present the "lowered" version of that scalar content with some hints toward its microtonal shaping.

Although recent scholars claim that microtonal changes within the oriental scalar forms are very prevalent as an idiomatic essence,¹⁶ there seems to be too much uncertainty

regarding the basic form of the pitch content of the cantillation's tonal structure.

In a few sources, Maqam Siga (also Sikah) is mentioned as the mode used for the Syrian Jewish (included within the "oriental Sephardic" communities by many scholars)¹⁷ cantillation of the Pentateuch¹⁸ or both the Pentateuch and some other portions of the Bible read on the same occasions.¹⁹ Yet, when it is presented in some western sources, Maqam Siga might consist of a different pitch structure.²⁰ In all cases, this Maqam can not be considered as the only pitch framework of the cantillation as presented by the recordings and their transcriptions. As a matter of fact, Siga is not present in most of the performances recorded, while another Maqam, Ajam (which is similar to the western Major scale in its pitch content) is much more frequent and tends to be the main Maqam

used in the cantillation.

The following examples present these two Maqams in their most common form as presented in different sources (here, based on d'Erlanger's diagrams).

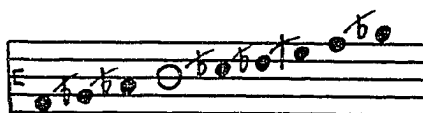
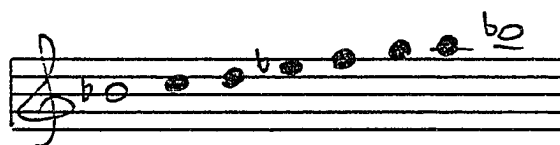
Maqam Siga/Seh-gah

as found in d'Erlanger²¹



Maqam Ajam

as found in d'Erlanger²²



Siga



Ajam

adapted to this work's notation standards

(whole notes representing first degree in both cases)

On Feb. 23, 1995 I returned to Aades Synagogue, in Jerusalem, almost a year after my recordings there. This time, after analyzing some of the data I transcribed, I decided to bring some of the recordings I had in order to consult with the congregation of men assembled there regularly about the problems I faced at the time, concerning mainly the intonation of the practice (as well as some questions regarding the "craft" of this practice). Out of 19 men present in the Synagogue for prayer (and later, for the daily study of Mishna and Talmood) only 12 were either born in Aleppo or sons of Aleppo-born Jews (a fact which might shed some light on the current disintegration of the community in Israel). For the discussion, I played two of the recordings transcribed in this work's Appendix: Genesis XLIX performed by J. Dayyan

and E. Shayo. I deliberately asked for the participation of the "foreigners" and indeed, most of their comments about the questions (except for those they could not answer) were quite similar to those given by the original members of the community. Because of the nature of this meeting and its participants, no questionnaires were distributed, yet I tried to gather the essence of all comments provided. These are reported here in a Question - Answer form.

I would like to remind the reader that two members of this congregation were recorded by me in 1994 - J. Harrari and J. Sha'yo (who is the grandson of E. Sha'yo). On this occasion only J. Shayo was present in the Synagogue.

Q: Are there any basic differences regarding the two recordings

(Dayyan and Sha'yo)?

A: No, they both sound alike (minor mistakes were detected by some of the people present; a few people claimed that Sha'yo's accentuation style is more "authentic").

Q: How can one explain the different melodic execution of the T'ameem? (here I played again and sang some examples, mainly of the chapter's first verses),

A. The most important factor that underlies each of the versions is the accentuation of the single words. Different degrees of melodic emphasis are presented by the two performers on the accentuated syllables, yet they are both very acceptable.

Q: Is there no "deeper" melodic distinction? Do both cantillators use the same melodic formulae? Can't one observe a different melodic structure attributed to the T'ameem by each of the two cantillators?

A: The difference is obvious, yet unimportant. Both of the versions present the same general melodic progression, the same melodic direction.

Q. What about the general musical structure? Are there any obvious "personal" characteristics in these versions?

A. Most of the people agreed that Sha'yo tends to present the text with a more "mellow" tone. Some suggested even a more "emotional" tone; this they said might be attributed to the situation: Jacob blesses his sons right before his death.

Q. By what musical means is that mellow/emotional tone achieved ?

A. Only a few found the answer which after some discussion was accepted by the majority: the two recordings consist of the same cantillation sung in different

Maqams. (Here, a host of ideas was suggested to me regarding the previous questions and attributing all differences to the Maqam issue).

Q. What Maqams are performed in the recordings?

A. Even after I played both versions twice, there was no consensus about the answer I expected. Some of the people claimed both versions were in Siga (...“because we use only Siga for the cantilation of the Pentateuch”...), some attributed Siga to Sha’yo only, some said neither of the versions were in Siga and others were merely puzzled. Very interesting was the answer of one of the “foreigners” (who later told me he was of Turkish descent): he claimed both versions were sung in Ajam, yet Sha’yo’s version contained many deviations from the “original” Maqam, as done by great

cantors in the general by current Sephardic style.

Only few of the people agreed with his ideas and

others showed no inclination to discuss it.

Q. What Maqam is used for the cantillation of the Pentateuch,
and what are its musical features?

A. Almost all the Aleppo Jews indicated Siga for the answer,
yet they could demonstrate the "qualities" of the
Maqam only by singing several songs in Siga.

Q. What is the true nature of the Maqam used by J. Dayyan? (I
played the tape again).

A. For this question I failed to get an answer. The people
present in the synagogue took much time to convince
each other they don't really know, yet they all agreed
that his style and performance were excellent. Later,
when I told them he studied with Rabbi Tawwil, they

were all very content with their previous diagnosis and added few more superlatives.

Q. Can you trace any changes over the years which have affected the current performance of the T'ameem?

A. They all mentioned (with different expressions of dismay) the fact that the "original" cantillation as they knew in Aleppo (or heard it from their older family members) is not in use any more, but they were very pleased with the All-Sephardic (Jerusalem) tradition they adopted ... "because it is very musical and full of both expression and beauty"... As far as changes are concerned, the only logical answer they found was that a practice which is not in use is forgotten, and since the new style is so dominant, it must have affected the old style even if unwillingly. Both Rabbi Zion Breska and

J. Sha'yo (who is a Rabbi as well) complained that when they teach the few children who are still interested in the "old" practice, they themselves find it extremely difficult to detach their minds from the new style.

This sequence of questions and answers is presented here in a very concise form which summarizes the main ideas and comments supplied by the members of the congregation (mostly in the manner of debate). Most of the questions were originally presented in several stages, the answers given likewise, and the discussion taking almost forty minutes. My main observations regarding these answers are:

1. The main feature of the practice as perceived by Aleppo Jews is the exact and careful accentuation of the text (i.e the single words).
2. There is a broad sense of style regarding the "correct" cantillation of the verse.
3. The melodic direction is perceived as the essence of the

melodic formulae attached to the T'ameem.

4. There is no conscious perception of the Maqam (or the Maqam's properties) when listening to the cantillation.
5. The exact form (pitch content) of the Maqam is not absolutely clear to all of the people I interviewed (mainly regarding the exact intonation and deviations within its framework).
6. Maqam Siga is "known" to be the Pentateuch mode for the cantillation.
7. A broad consensus was expressed regarding the harmful effects the newly adopted Jerusalem-Sephardic cantillation might have on the old, original Aleppo style.

For this I must add one more observation which is based on many other talks I had with my informants and other Aleppo Jews. The community of Aleppo Jews is undergoing recently a revival of its traditional art forms (mainly poetry and its musical counterpart as so beautifully combined in the performance of "Bakashot" for example). The only traditional music which

remains in a relatively obscure position is the Biblical cantillation (which is performed in the general Jerusalem style, as previously mentioned). Regarding the foremost position of this practice and the ideas expressed in the interview, I believe Aleppo Jews do not consider the cantillation as a musical art form but rather as a dramatic manifestation of the Biblical text. This might be the reason for their indifference regarding the "Maqam sound" on the one hand and, on the other hand, their sensitivity and awareness of minor intonation changes presented by cantillators when a dramatic or an emotional effect is stimulated by the text. Thus, the Maqam presents only a general tonal framework which may be modified by the performer.

This modification of the Maqam's tonal framework is only one among many phenomena which are linked with the general

concept of the "Maqam". Ever since the early 1920's and even more so following the final conclusions of the Cairo Congress (1932) and its theoretical description of Maqamat in 24 quarter tone scales, there has been an ongoing attempt to define this non-western musical concept. The conclusions of the Cairo congress dismissed by some²³ and fostered by others²⁴ gave way to other attempts to define this Maqam phenomenon as a modal collection of melodic motives, which also raised the acute objections of some scholars.²⁵

Recent works focus on a number of parameters by which a Maqam can be defined. These include modal structure, melismatic characteristics, tessitura, and typical interval content,²⁶ which were all discussed here regarding the Aleppo cantillation style. Other works tend to focus on the categorization of tones within the Maqam by examining their function and unique

forms of performance.²⁷ This suggests a thorough investigation concerning each of the tones included within the Maqam framework which is based on several parameters:

Location within the Maqam, frequency, stability, ornamentation, intonation, direction, function, hierarchical status and melodic type (when a definition is possible):

1. First degree:

The main tonal center of the Maqam. Very frequent, mainly on the end of each semi-verse and within its framework - as a medial tone which connects the fluctuating melodic line. The most stable of all tones: no real intonation changes are ever present. Minor cases of ornamentation might occur, presenting melodic gestures that involve neighbouring tones (mainly the second degree). As the tonal center of this Maqam (and its Finalis), the first

degree presents no melodic direction, yet it draws neighbouring melodic lines to its domain. Its structural status is, of course, that of the prime tone of the scale.

2. Second degree:

Found mainly a major second above the Finalis. In a few versions (where the tonal structure is closer to Siga) it is presented about a $3/4$ tone above the finalis. Second degree is a very frequent tone whose main functions are:

- a. An upper leading tone to the Finalis/Tonic, sometimes within a melodic formula including the seventh degree.
- b. Passing tone, connecting the first and third degrees.

The intonation of this tone is very much dependent on the performer and on the content of the text, which in the case of an upper leading tone might cause its minorization to the level of a half tone above the Finalis and

sometimes even lower. The tone is usually not ornamented but might be found in ornamentation patterns mainly of the first degree. second degree is an active tone: it represents tension within the framework of the Maqam, mainly in its "upper leading tone" role. Its hierarchical status is very prominent due to its dominant function as one of the two main tensions of the scale.

3. Third degree:

The third degree is mainly located a major third above the Finalis. Its status within the Maqam framework is of prime importance. One can define the third degree as the secondary tonic (a definition it shares with the lower sixth degree). Yet, although it is a very stable tone which attracts most of the melodic motion above the first degree, it is found in a constant position leading back toward the first

degree in an overall progression which is based on the I - III - I melodic pattern, using the second and fourth degrees to enhance its direction.

As a secondary tonal center, the third degree is the most ornate tone of this scale. Ornamentations are presented in any form involving mainly neighbouring tones but also the fifth degree. Its intonation is normally well maintained, yet in some cases I found some minor deviations presenting it slightly higher.²⁸

4. Fourth degree:

Found a perfect fourth above the Maqam's main tonic, the fourth degree is not as frequent as the previous degrees presented here. Hierarchically it is less significant than either the first, second or third degrees, and its main function is to present an upper leading tone to the third

degree. Even when presented in a more substantial role (such as its role in one of Zakef-Gadol's main melodic formulae) this original function is maintained regardless of the dynamic emphasis it gains. Hence, it is rarely ornamented but very often present in ornamentation figures embellishing mostly the third degree. It possesses only minor leading melodic power, which is far less prominent than that of the second or seventh degrees. It is one of the "dominant" tones of the scale, yet more subdued and at times more stable.

5. Fifth degree (upper position, above the Finalis):

This tone is found a perfect fifth above the Finalis as the second extension of the first degree. It is a very stable tone which is relatively unfrequent, found mainly within embellishment/ornamentation figures based on the

third degree. The fifth degree belongs with the more dramatic musical gestures of the cantillation, yet it does not possess any dynamic role within the Maqam framework. Its hierarchical status is of minor significance.

6. Fifth degree (lower position, below the Finalis):

The tone is found a perfect fourth below the Finalis and, although within the overall framework of the practice it assumes no important role as part of any prime melodic formula, it is present very frequently in the musical phrase, serving as an initiation point to many of the melodic lines. This tone is very dynamic by its nature and serves usually as a lower leading tone (prior to the sixth degree) or as an enhancing figure prior to the seventh degree which endow it with more dominant powers.

7. Sixth degree (upper position, above the Finalis):

This tone, found a Major sixth above the Maqam's main tonal center, is the least frequent of all tones and is presented rarely as an occasional ornamentation above the fifth degree. Hence we can conclude that it does not have any "formal" or typical nature except for its ornamental function.

8. Sixth degree (lower position below the finalis):

Found mainly a minor third below the Finalis, this tone is similar to the third degree in its function and hierarchical position. It can be defined as a secondary tonic (as is the case with the third degree) and is usually found as a main feature of the basic I - VI - I melodic progression. The sixth degree is mainly located at the end of a descending melodic motion which always becomes the initiation

ground for the ascending melodic line returning back toward the first degree. It is not very ornamented (whereas most of the melodic progressions prior to it tend to form an ornamented line), yet in many cases its intonation varies with a common tendency to lower its tonal position to a major third below the Finalis (but usually not more than that). Together with the first and third degrees, it forms the Maqam's main structure of non-dynamic tones.

9. Seventh degree:

The seventh degree is found mainly a minor second below the Finalis. Its function - a lower leading tone to the first degree - is well served by its location, and indeed it is a very dynamic tone which together with second degree, presents the main "dominant" structural tones of the Maqam. It is very frequent both as a structural tone

within major melodic formulae and as a part of ornamental gestures (mainly supporting the first degree, or descending toward the sixth degree). Its main and only melodic progression is leading directly to the first degree. Descending leaps to the second or third degree are all designed as preparation gestures before the advent of the first degree. On several occasions (and mainly while participating in a general downward melodic progression), the seventh degree is lowered half a tone and is presented a major second below the Finalis. Whereas the lowering of the second degree emphasizes its dynamic character, this process of lowering the seventh degree achieves the opposite results: it removes the dynamic essence of the tone and provides it with a more subtle function (similar to that of the western subdominant).

Gathered all together, the principal characteristics and functions of the tones (as found within the framework of the Maqam) are best illustrated in the following table. This table, considering all main properties discussed previously, observes several levels of performance for each of the degrees, which suggest their unique hierarchical formation.

Degree:	V (lower)	VI (lower)	VII	I	II	III	IV	V	VI
Location: below/above the Finalis.	↓P4th	↓m3rd	↓m2nd	0	↑M2nd	↑M3rd	↑P4th	↑P5th	↑M6th
Frequency: (1 - most frequent)	2	1	1	1	1	1	3	3	4
Stability:	active	stable	very active	most stable	very active	stable	partly active	stable	-
Ornamen- tation:	-	-	within larger formula	slight	slight	prevalent	slight	within larger formula	-
Intonation:	fixed	variable	variable	fixed	variable	fixed	fixed	fixed	fixed
Function: ²⁹	supporting dominant	secondary Tonic	dominant - lower leading tone	Tonic dominant	secondary - upper leading tone	secondary Tonic	minor dominant	minor Tonic	grace note
Hierarchy:	3	2	2	1	2	2	3	3	4

Although this table reflects the main properties of each tone found in the Maqam we explore, on many occasions real practice does not comply with this general list of observations.

When comparing several performances of the same text, we might encounter a great variety of stylistic execution of the general melodic framework (which stems, of course, from the different interpretations of the T'ameem); hence, major principles might differ radically even where the basic tonal structure of the Maqam is concerned.

To demonstrate this phenomenon I chose seven performances of Genesis XLIX which, due to different stylistic execution of the text, present seven personal interpretations of the cantillation Maqam and its tonal structure.

The following list presents more specific observations regarding the role of each degree in seven different styles.

The performers, although cantillating the same text, tend to emphasize different degrees of the Maqam, and (by using various musical means) make them serve different structural roles. The list is presented through a specific investigation of the more prominent degrees found in the cantillation scalar framework. For that purpose different properties will be represented by these symbols:

1. Main structural tone - A
2. Secondary structural tone - B
3. Tonic, stable tones - T
4. Dominant, active tones - D
5. Lowered degree (occasional) - \
6. Raised degree (occasional) - /
7. Frequent presentation of no. 6 or 7: F

	<u>J. Harrari</u>	<u>J. Sha'yo</u>	<u>R. Akiva</u>	<u>J. Dayyan</u>	<u>M. Tawwil</u>	<u>E. Sha'yo</u>	<u>J. Attiya</u>
V	-	-	-	-	-	-	-
VI	B-T	B-T	B-T	B-T	B-T	-	A-T
VII	A-D	B-D	-	A-D	B-D	A-D\	-
I	A-T	A-T	A-T	A-T	A-T	A-T	A-T
II	A-D	A-D\	A-D	-\	A-D F\	B-D F\	A-D
III	B-T/	A-T	A-T	A-T	A-T	A-T	-
IV	-	-	-	B-T	-	-	-
V	-	-	(B-T)	-	B-T	-	-
VI-	-\	-	-	-	-	-	-

The variety which is found within these examples, concerning the shape, form and essence of the tonal structure is quite amazing. Not only would we have expected much closer results; what we observe here is a striking phenomenon. Only three out of the Maqam's degrees are defined (more or less) in the same manner: Only the first, second and third degrees are performed by most of the informants as main structural tones. One must mention, of course, the sixth degree, which is considered almost unanimously as a secondary structural tone; but, otherwise, no degree assumes any specific role within the Maqam, although most of the informants consider the seventh degree as an important tone within the overall structure. These results, on the one hand present the indecisive, variable form which may be attributed to the Maqam (which is supposed to be Siga, yet possesses no similar features as far

as tonal content is concerned) but on the other hand, might suggest some basic roots on which the Maqam is developed. These roots which are the most prominent elements of the Maqam are:

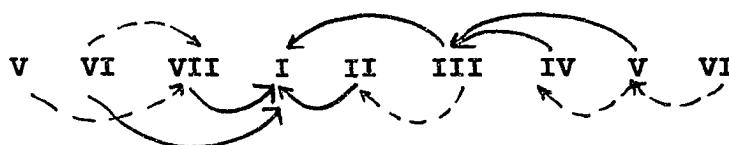
1. The Finalis - the first degree, which always maintains its original location and intonation.
2. The second degree - The most prevalent dynamic tone in the scale. Common intonational changes shared by all performers tend to lower it half a tone (or more).
3. The third degree - The Maqam's secondary tonic, usually maintains its original intonation.
4. The sixth degree - somewhat less frequent than the third degree - another secondary tonic, lowered sometimes half a tone.
5. The seventh degree - a dynamic tone leading toward first degree, sometimes lowered to serve other melodic goals.

Furthermore, returning now to examine the basic melodic formulae, we can discover another striking phenomenon which can contribute much to our concept of the Maqam's tonal form. If we carefully observe the general collection of melodic formulae, we can clearly distinguish two main types which are directly connected to the different melodic values some of the Maqam's degrees possess:

Whereas formulae based on the third or sixth degree always present an outstanding fixed melodic line (even in the case of "servants"), others, whose main tonal center is the second or seventh degree, tend to present an "abstract" melodic progression which might assume different forms (as is the case with formulae based on the first degree). These characteristics of the practice are the most important components

which shape the form of the Maqam and establish its inner structure by defining the nature of each degree and the exact tone relation within the overall framework.

All of these observations are based mainly on careful examination of the melodic formulae and their connection within the phrase; the role of assimilation processes in defining the essence of the Maqam is of prime importance. By examining the tonal relations as found within these conjunction patterns one can observe the "stronger" melodic degrees (which by their nature attract the melodic lines in their direction) and the weaker (which are absorbed by the "stronger" members of the melodic formulae). The general formula presenting all typical melodic progressions which result from these observations is:



An interesting melodic form which enhances the general outlines of the assimilation processes and the Maqam's main gravitational balance (i.e. the hierarchical structure of the Maqam and the musical expression of T'ameem) is presented by the conjunction patterns which are shared by all servants (conjunctives). These eight melodic patterns represent one more level of the Maqam's inner tonal structure (based of course on previous data) as well as one more level of stylistic design regarding the art of cantillation. They are listed here regardless of their occurrence frequency:

1. Reiteration of the same tone- when linking identical tones.
2. Upward leap - preparing an ascending melodic motion by a lower tone (for example: C - D - F - E).
3. Downward leap - preparing a descending melodic motion

by a lower tone (for example: G - F - D - E).

4. Ascending motion preparing a new melodic formula on the same tone (for example: C - E - E).

5. Descending motion preparing a new melodic formula on the same tone (for example: E - D - D).

6. Ornamental motion, emphasizing the existing tone, using an upper neighbouring tone (for example: C - D - C).

7. Ornamental motion, similar to the previous one, using a lower neighbouring tone (for example: C - B - C).

8. Merging similar tones:

a. Similar tones (found at the end of one formula and the beginning of the second one) might merge to one tone.

b. If a prominent tone within the servant's melodic

formula corresponds to the main tone of the following disjunctive, a direct melodic linkage will be formed, relinquishing all other tones which are found at the servant's end and the disjunctive's opening.

All of these conjunction forms are bound to the main tonal framework of the maqam and to all rules governing the art of cantillation, as proposed previously. Since the main structural tones will always be the main focal points of the melody (therefore - more ornate, when possible, more prominent, and better preserved within the general melodic flow), it is easy to observe that their presence is the most powerful factor which determines the exact nature of these conjunction patterns in a free, variable manner that cannot be systematically characterized, being the "personal" and unique part of this art.

The attempt to present most of the stylistic rules or principles that establish the main core of the cantillation, has raised many questions regarding the performance of this practice and its musical language. The most acute of all was that regarding the maqam in use in the Aleppo tradition and its exact properties.

The maqam phenomenon as explained by Dalia Cohen³⁰ presents a form of structural inaccuracy regarding its tonal content. Moreover, the tonal skeleton of the maqam, she maintains, is made of "variable seconds" which are constantly changing during performance. This variability of the tonal structure, mentioned also by R. Katz,³¹ M. Nulman³² and others, might indeed be an integral part of this musical "entity", yet it does not explain the wide contrast I found between the "theory" of the practice and its actual performance, nor does

it explain the systematic deviations which occur on several of the maqam's degrees.

Further ideas, as suggested by Dalia Cohen, who claims that every maqam has its own unique deviations³³ which are needed for the vital expression of its musical nature,³⁴ do not, in any way, resolve the questions raised earlier, but require rather an ongoing investigation of the maqam's general concept, which in the case of the Aleppo tradition is a question of historic as well as social perspective.

Reports concerning different styles of cantillation found within one tradition are already mentioned by J. Spector, regarding two Samaritan communities, separated by national borders - one found in Jordan, the other in Israel.³⁵ Generally, many forms of acculturation might be detected when both Biblical cantillation (of various Jewish traditions) and the

musical world of the Aleppo community (regarding the total content of its musical activity) are concerned. These suggest the powerful processes of change many Jewish musical traditions are undergoing in recent years (mainly since the establishment of the new Jewish state of Israel in 1948), as is very well demonstrated in R. Katz's work of 1968, titled "The Singing of Baqqashot by Aleppo Jews".³⁶ Although this work is not concerned with any form of cantillation (but with the more "musical" and poetic form of para-liturgical music and texts), its main findings reflect the gradual change of the maqam, as perceived in that tradition, and its transformations, rendered by both younger and older members of the community.

A possible example of the gradual change in the maqam's performance intonation is well demonstrated by the recordings of E. Sha'yo, presented earlier. It is almost impossible not

to observe the different tonal color of his cantillation when comparing the three of them, recorded on two different occasions (in 1958 and 1964). The striking difference presented by the performer concerns mainly the intonation of the different degrees of the Maqam. Whereas both Genesis XLIX and Exodus XV (recorded in 1958) present a scale which is closer to the intonation framework of Siga, the execution of Exodus XXI (recorded six years later) presents an intonation framework much closer to Maqam Ajam.³⁷ E. Sha'yo who was first recorded about 12 years after emigrating from Aleppo to Israel, might have still sustained the general color of the maqam which he traditionally used for the Biblical cantillation (although even here, his cantillation is far from presenting the "pure" color of Maqam Siga), yet six years later, after residing for a longer time in Israel and mingling with different musical

traditions in Jerusalem (where he lived), there is a reasonable possibility that his musical style was influenced by his environment. This observation does not provide us, though, with the answer to our question of what was the original maqam used in this tradition. Other recordings which were made even prior to these (such as I. Shomer, which was mentioned earlier, made in 1951 by J. Spector), present a clear tonal framework of Maqam Ajam. Yet, whether Siga or Ajam, the maqam(s) used for the cantillation in the Aleppo tradition maintain some basic traits which are common to all performances presented in this work, and contradict the general concept presented earlier that each Maqam has its own unique intonational deviations. We have already seen that each of the tonal skeletons presented in the recordings presents a similar functional content regarding the nine

degrees of the Cantillation scale. Furthermore, we have observed a similar tendency (shared by all performers) to enhance the "nature" of the tones (in their scalar context) by using (or refraining from using) intonational changes in different environments (for example - the very common lowering of the second degree found so frequently). After a long examination of the data supplied by the informants, I believe the true nature of the maqam(s) used in this practice is made clear only if we approach the issue from a more particular, yet overall phenomenological attitude.

The inner structure of the cantillation scale's tonal skeleton can be comprehended only by way of understanding the FUNCTION of each tone in the overall framework. The concept of **Melodic Ductus**,³⁸ provides us with the main idea of both tonal and modal tone structures, based on the different

gravitational values characteristic of each tone (both static and dynamic). This concept, applied here, may explain the wide array of phenomena concerning all intonational changes as the enhancement of these tonal characteristics. Hence all obscure reasons for the maqam's intonational deviation patterns (as mentioned before), can be disregarded for a clear presentation of the maqam's true tonal essence, attributing each degree with its particular value and nature. We can conclude that all deviations found in the maqam, serve as extreme presentations of its tonal nature.

Previous attempts to define the maqam by exact measurement of its tonal structure have led many scholars to absurdities. An argument calling to ignore the ear as a research tool (because of its inaccuracy and deceptive character), issued by D. Cohen,³⁹ is a fine example of the absolute misunderstanding

of the maqam phenomenon - which will never be comprehended, I believe, by any scientific tool. Nothing will explain the musician's need for intonational deviations in various, non-systematic locations, except for a true acquaintance with the maqam's qualities and its emotional (as well as rhetorical) potential. This cannot be realized by any general survey of different practices, assisted by the best up-to-date electronic equipment. On the contrary, only a careful, detailed investigation aiming to capture the innermost essence of the practice's musical language, its grammar and idiosyncrasies might suggest a true way of comprehending this phenomenon. Only a fluent knowledge of this language may provide the researcher with the appropriate means to define or describe it in western terms. I humbly hope that my research has achieved this goal.

Notes:

1. Classifying cantillation under "Oral Tradition" is quite common (see for example U. Sharvit, 1987, pp.141-149), yet except for the fact that it is taught by oral transmission (as in rudimentary piano lessons), there are many factors that can not be considered oral at all. The more prominent of them is the sign system itself (the T'ameem) which provides the cantillator with graphical symbols which in the case of Aleppo tradition resemble many times the general melodic contour of the formula representing the single Ta'am or a combination of few T'ameem: see for example the resemblance of Shalsholet or Azla-G'reesh to their musical execution.
2. see E. Gerson-Kiwi, 1980, p. 116, for the "Report of the Cairo Congress of Oriental Music" (1932).
3. see D. Cohen & R. Katz, 1967, pp. 155-168.
4. see, for example, A. Z. Idelsohn, 1944, p.35.

5. see D. Cohen, 1971, p. 56.
6. As well defined by Robert Lachmann: "As a matter of fact, no one of our examples presents a mosaic of melodic formulae - and it is difficult to imagine that any cantillation of Biblical tunes should be based on a mechanical rule of this kind." (see R. Lachmann, 1940, p.50).
7. Sharvit, Uri. "The Oral Musical Traditions of Jewish Communities", P'ameem 31 (1987), pp. 132-153. (In Hebrew)
8. This concept contrasts the main essence of S. Rosowsky's work which demonstrates in details the full intricate musical structure of the cantillation that stems from a careful execution of the T'ameem. (see Solomon Rosowsky, 1957).
9. see E. Gerson-Kiwi, 1980, p.137.
10. in hebrew - a short two-letter word.

11. see R. Sivan & E. A. Levenston, 1965, p.42.
12. see R. Lachmann, 1940, p. 49.
13. see M. Breuer, 1958.
14. *ibid.* p. 37. (trans A.Y.).
15. *ibid.* p. 58. (trans A. Y.).
16. see D. Cohen, 1986, p. 76.
17. see A. Z. Idelsohn, 1923, vol. IV.
18. see J. Spector, 1982, p. 26.
19. see M. Nulman, 1978, p. 46.
20. for example, compare Maqam Siga as presented by A. Z. Idelsohn (1924, p.21) and Baron R. d'Erlanger (1949, vol.5, p. 306). A

careful look at the diagrams shows a different pitch structure involving fourth and fifth degrees.

21. see Baron R. d'Erlanger, 1949, vol. 5, p.306.

22. *ibid.* p.250.

23. see E. Gerson-Kiwi, 1980, p.116.

24. see D. Cohen, 1986, p.114 (regarding the concept of "scale").

25. see H. H. Touma, 1971, p. 40.

26. see D. Cohen, 1971, pp. 53-57.

27. see D. Cohen, 1986, p.115. and U. Sharvit, 1987, p.139.

28. The case of the third degree is one of the more fascinating details concerning the determination of this Maqam's kind/name. In almost all of the recordings presented in this work, the third degree is always maintained in the 8-quarter tone form. Even in E. Sha'yo's

performance (which is the most similar to Maqam Siga), there is a constant "pure" Major third above the Finalis. The only relatively consistent variant which is found in the recordings is the third degree as performed by J. Harrari. Yet in this case, the third degree is even raised slightly higher to a $9/4$ tone level above the Finalis. Both of these examples contradict the essence of Siga whose third degree is always about a $7/4$ tone above the main tonic. Regarding all other informants (all maintaining an $8/4$ tone Major third above the Finalis), we have some reasons to reconsider the nature of this Maqam.

29. The "function" definition contains also "direction" and "melodic type" as parts of its broader meaning. Some of the terms used here are borrowed from Western tonal theory, yet, once their harmonic substance is eliminated, they correspond very well to the inner sense of different degrees within the maqam.

30. see D. Cohen, 1971, pp. 53-56.

31. see R. Katz, 1974, p.134.

32. see M. Nulman, 1978, p.36.
33. see D. Cohen, 1964, p. 104.
34. see D. Cohen, 1986, p.75.
35. see J. Spector, 1965, pp. 149-153.
36. see R. Katz, 1968.
37. Another recording of E. Sha'yo which dates from 1961 (right in the middle of the other recordings time period), in which Exodus XX is performed, presents a transitional stage of the cantillation maqam's nature with a vague intonational structure, found somewhere between Siga and Ajam. The recording is found in the Hebrew University - Language Traditions Project, tape no. 16/pn.
38. see Y. Sadai, 1980, p.5.
39. see D. Cohen, 1986, p.76.

Transcriptions

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in 1977. Studies in "Porat Yosef" Yeshiva.

Address: Jerusalem, 48 Jaffa st. Tel. 02-389011

Recording date: Feb. 1993.

2. Rabbi Attia Jacob:

Born in Aleppo, 1922. Studied in "Degel Tora" Yeshiva under Rabbi Solomon Za'afrani and Rabbi Moshe Tawwil (see no. 9 on the next page). Emigrated to Israel in 1967.

Address (original, when recorded on 1970): Bat - Yam, 15 Kaf-Tet-B'november st.

Address (present): Bat - Yam, Livorno st. 26.

Tel: 03-5514236.

Recording: 1970.

Source of recording: Language Traditions Project Archives (The Hebrew University, Jerusalem) Tape no.137/קמ (for Genesis XLIX).

3. Dayyan Jacob:

Born in Israel in 1964. Studied since the age of four with

Rabbi Moshe Tawwil (see no. 9 on the next page) and several other well known teachers of Aleppan descent.

Currently, works as an industrial psychologist.

Address: Bat - Yam, Livorno st.16. Tel: 03-5511487.

Recording date: April 1993.

4. Fattal Abraham:

Born in Aleppo in 1891. Studied in the local Jewish teachers' seminary. Worked as a school principal in Aleppo, emigrated on 1935 to Israel (then - Palestine).

Address: not indicated.

Recording date: 1958 (Exodus XXI)

1960 (Exodus XV)

Source of recordings: Language Traditions Project Archives.

Tapes no. 17/קמ (for Exodus XV), 11/קמ (for Exodus XXI).

5. Harrari Jacob:

Born in Aleppo in 1922. Studied in the local Jewish teachers' seminary. Thought Biblical studies for a while and then emigrated to Israrel (Palestine), in 1946. For the last thirty years he is the manager of a bank branch in Jerusalem and is the treasurer of the main Aleppan synagogue in Jerusalem - the Aades synagogue.

Address: Jerusalem, Emek R'fa'eem st. 28. Tel: 02-382810.

Recording date: March 1994.

6. Sha'yo Ezra:

Born in Aleppo in 1905. Studied in a Yeshiva and emigrated to Israel (Palestine) in 1945. Worked in "Porat Yosef" Yeshiva` in Jerusalem.

Address: Jerusalem, Rashba"m st. 6.

Recording date: 1958 (for Genesis XLIX and Exodus XV).

1964 (for Exodus XXI)

Source of recording: Language Traditions Project Archives.

Tape no. 7/קמ. for Genesis XLIX.

for Exodus XV.

Tape no. 47/קמ. for Exodus XXI.

7. Rabbi Sha'yo Joseph:

Born in Jerusalem in 1952. Grandson of Ezra Sha'yo (see no. 6 on this page). Director of a small Yeshiva attached to the Aades synagogue.

Address: Jerusalem, Ben-Ya'akov st. 5. Tel: 02-381303.

Recording date: March 1994.

8. Shomer Isaiah:

No details are mentioned.

Recording date: January 1951.

Source of recording: The Johanna Spector Collection, The Hebrew National Archives, Jerusalem, Tape no. Y-116.

9. Rabbi Tawwil Moshe:

Born in Aleppo in 1984. Studied in the local "Degel Tora" Yeshiva for 10 years. Became a Rabbi in the early 1920's, became the principal Rabbi of Aleppo three years before he emigrated to Israel, in 1959.

Address: Nes-Tsiona, Ma'on st. 3.

Recording date: 1970.

Source of recording: Language Traditions Project Archives.

Tapes no. 138/קמ. for Genesis XLI, 198/קמ. for Exodus XXI.

Transliteration and Notation Tables

1. The present section of the work which is the core of the project, presents several performances of Biblical cantillation. This presentation is divided in four main parts: Three sets of transcriptions (each sung by seven informants) based on three different sections of the Bible and one set of 57 separate verses sung by Jacob Dayyan only. The first three parts include:
 - a. The Hebrew text.
 - b. An English translation (King James version).
 - c. The Hebrew-English transliteration of the text. Each verse is divided in two parts by some space located

after the word to which "Atnah" is attached in the text (in the case of very short verses, only one part exists usually).

d. Two (or three) fully notated transcriptions of the text's cantillation.

e. A table including the transcription of seven different performances of the text placed vertically (one above the other) with separation lines enclosing each word, to provide the reader with a comparative view of the execution of the T'ameem.

2. The transliteration of the Hebrew text deliberately avoids all conventional rules of transliteration in favor of a relatively simple and readable system. For an exact and a very detailed set of rules concerning the exact transcription

of the Aleppan speech, see the fine report of Ktzia Katz:

"The Hebrew Language Tradition of the Aleppo Community -
The Phonology" published in 1981 by "The Language Tradition
Project", The Hebrew University, Jerusalem.

The system used in this work is based on these rules:

- a. Each word begins with a capital letter.
- b. In the case of a hyphen connecting two words (for which
only one Ta'am is attached), both words will include
capital letters.

c. List of Consonants:

1) v = ו	13) l = ל
2) b = ב	14) m = מ
3) g = ג,ג	15) n = נ
4) d = ד,ד	16) s = ס
5) h = ה	17) f = פ
6) v = ו	18) p = פ
7) z = ז	19) ts = צ
8) h = ח	20) k = ק
9) t = ט	21) r = ר
10) y = י	22) sh = שׁ
11) kh = כ	23) s = שׂ
12) k = ק	24) t = ת,ת

List of Vowels:

1) a = $\underset{\cdot}{\mathfrak{X}}, \underline{\mathfrak{X}}, \underline{\mathfrak{X}}_i$	7) o = $\overset{\cdot}{\mathfrak{X}}, i\mathfrak{X}$
2) ai = $\mathfrak{X}_i$	8) oi = $i\mathfrak{X}$
3) e = $\mathfrak{X}_i, \mathfrak{X}_i$	9) u = $\mathfrak{X}_i, \mathfrak{X}_i$
4) ei = $\mathfrak{X}_i$	(not accentuated)
5) i = $\mathfrak{X}_i$ (not accentuated)	10) oo = $\mathfrak{X}_i$
6) ee = $\mathfrak{X}_i$ (accentuated)	(accentuated)
	11) ooi = $\mathfrak{X}_i$

Further remarks:

$\mathfrak{X}$ and $\mathfrak{Y}$ are considered here as vowels. To distinguish $\mathfrak{Y}$ from $\mathfrak{X}$, it is important to note the small dot found under the vowel which substitutes $\mathfrak{Y}$. for example: a, ea, oo, etc. The small dot symbolizes an inner throat production of a vowel (as common in oriental languages).

3. Special notational signs used in these transcriptions:

↓ ↑ - for slightly lowered/raised pitch.

X - for speech sounds or unclear pitches.

Genesis XLIX (1-33)

- a. Jacob Dayyan (recorded 1994)
- b. Moshe Tawwil (rec. 1970)
- c. Ezra Sha'yo (rec. 1958)
- d. Jacob Attia (rec. 1970)
- e. Jacob Harrari (rec. 1994)
- f. Joseph Sha'yo (rec. 1994)
- g. Re'uven Akiva (rec. 1994)

בראשית מט

1. ויקרא יעקב אל-בניו ויאמר האספו ואגידה לכם את אשר-יקרא אתכם באחרית הימים:
2. הקבצו ושמעו בני יעקב ושמעו אל-ישראל אביכם:
3. ראובן בכרי אתה כחי וראשית אוני יתר שאת ויתר עז:
4. פחו כמים אל-תותר כי עלית משכבי אביך אז חללת יצועי עלה:
5. שמעון ולוי אחים כלי חמס מכרתיהם:
6. בסדם אל-תבא נפשי בקהלם אל-תחד כבדי כי נאפס הרגו איש וברצונם עקרו-שור:
7. ארור אפם כי עז ועברתם כי קשתה אחלקם ביעקב ואפיצם בישראל:
8. יהודה אתה יודוך אחיך ידך בערף איבך ישתחוו לך בני אביך:
9. גור אריה יהודה מטרף בני עלית כרע רבץ כאריה וכלביא מי יקימנו:
10. לא-יסור שבט מיהודה ומחקק מבין רגליו עד כי-יבא שילה ולו יקהת עמם:
11. אסרי לגפן עירה ולשרקה בני אתנו כבס ביין לבשו ובדם-ענבים סותה:
12. חכלילי עיניים מיין ולבן-שיניים מחלב:
13. זבולן לחוף ימים ישכן והוא לחוף אנית וירכתו על-צידון:
14. יששכר חמר גרם רבץ בין המשפטים:
15. וירא מנחה כי טוב ואת-הארץ כי נעמה ויט שכמו לסבל ויהי למס-עבד:
16. דן ידין עמו כאחד שבטי ישראל:
17. יהי-דן נחש על-דרך שפינו על-ארח הנשך עקבי-סוס ויפול רכבו אחור:

18. לישועתך קויתי ה':
19. גד גדוד יגודנו והוא יגד עקב:
20. מאשר שמנה לחמו והוא יתן מעדני-מלך:
21. נפתלי אילה שלחה הנתן אמרי-שפר:
22. בן נרת יוסף בן נרת עלי-עין בנות צעדה עלי-שור:
23. וימררהו ורבו וישטמהו בעלי חצים:
24. ותשב באיתן קשתו ויפזו זרעי ידיו מידי אביר יעקב משם רעה אבן ישראל:
25. מאל אביך ויעזרך ואת שדי ויברכך ברכת שמים מעל ברכת תהום רבצת תחת ברכת שדים ורחם:
26. ברכת אביך גברו על-ברכת הורי עד-תאות גבעת עולם תהין לראש יוסף ולקדקד נזיר אחיו:
27. בנימין זאב יטרף בבקר יאכל עד ולערב יחלק שלל:
28. כל-אלה שבטי ישראל שנים עשר וזאת אשר-דבר להם אביהם ויברך אותם איש אשר כברכתו ברך אותם:
29. ויצו אתם ויאמר אלהם אני נאסף אל-עמי קברו אתי אל-אבתי אל-המערה אשר בשדה עפרון החתי:
30. במערה אשר בשדה המכפלה אשר-על-כני ממרא בארץ כנען אשר קנה אברהם את-השדה מאת עפרן החתי לאחזת-קבר:
31. שמה קברו את-אברהם ואת שרה אשתו שמה קברו את-יצחק ואת רבקה אשתו ושמה קברתי את לאה:
32. מקנה השדה והמערה אשר-בו מאת בני-חתי:
33. ויכל יעקב לצות את-בניו ויאסף רגליו אל-המטה ויגוע ויאסף אל-עמיו:

1. And Jacob called unto his sons, and said, Gather yourselves together, that I may tell you that which shall befall you in the last days.
2. Gather yourselves together, and hear, ye sons of Jacob; and hearken unto Israel your father.
3. Reuben, thou art my firstborn, my might, and the beginning of my strength, the excellency of dignity, and the excellency of power.
4. Unstable as water, thou shalt not excel; because thou wentest up to thy father's bed; then defiledst thou it; he went up to my couch.
5. Simeon and Levi are brethren; instruments of cruelty are in their habitations.
6. O my soul, come not thou into their secret; unto their assembly, mine honour, be not thou united; for in their anger they slew a man, and in their selfwill they digged down a wall.
7. Cursed be their anger, for it was fierce; and their wrath, for it was cruel: I will divide them in Jacob, and scatter them in Israel.
8. Judah, thou art he whom thy brethren shall praise; thy hand shall be in the neck of thine enemies; thy father's children shall bow down before thee.
9. Judah is a lion's whelp: from the prey, my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion; who shall rouse him up?
10. The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shi'loh come; and unto him shall the gathering of the people be.

11. Binding his foal unto the vine, and his ass's colt unto the choice vine; he washed his garments in wine, and his clothes in the blood of grapes.
12. His eyes shall be red with wine, and his teeth white with milk.
13. Zeb'u-lun shall dwell at the haven of sea; and he shall be for an haven of ships; and his border shall be unto Zi'don.
14. Is'sa-char is a strong ass couching down between two burdens:
15. And he saw that rest was good, and he land that it was pleasant; and bowed his shoulder to bear, and became a servant unto tribute.
16. Dan shall judge his people, as one of the tribes of Israel.
17. Dan shall be a serpent by the way, an adder in the path, that biteth the horse heels, so that his rider shall fall backward.
18. I have waited for thy salvation, O Lord.
19. Gad, a troop shall overcome him; but he shall overcome at the last.
20. Out of Asher his bread shall be fat, and he shall yield royal dainties.
21. Naph'ta-li is a hind let loose; he giveth goodly words.
22. Joseph is a fruitful bough, even a fruitful bough by a well; whose branches run over his wall:
23. The archers have sorely grieved him, and shot at him, and hated him:
24. But his bow abode in strength, and the arms of his hands were made strong by the hands of the mighty God of Jacob; (from thence is the shepherd, the stone of Israel:)

25. Even by the God of thy father, who shall help thee; and by the Almighty, who shall bless thee with blessings of heaven above, blessing of the deep that lieth under, blessings of the breasts, and of the womb:
26. The blessings of thy father have prevailed above the blessings of my progenitors unto the utmost bound of the everlasting hills; they shall be on the head of Joseph, and of the crown of the head of him that was separate from his brethren.
27. Benjamin shall ravin as a wolf; in the morning he shall devour the prey, and at night he shall divide the spoil.
28. All these are the twelve tribes of Israel: and this is it that their father spake unto them, and blessed them; every one according to his blessing he blessed them.
29. And he charged them, and said unto them, I am to be gathered unto my people: bury me with my fathers in the cave that is in the field of E'phron the Hittite,
30. In the cave that is in the field of Mach-pe'lah, which is before Mam'-re, in the land of Canaan, which Abraham bought with the field of E'phron the Hittite for a possession of a buryingplace.
31. There they buried Abraham and Sarah his wife; there they buried Isaac and Rebekah his wife; and there I buried Leah.
32. The purchase of the field and of the cave that is therein was from the children of Heth.
33. And when Jacob had made an end of commanding his sons, he gathered up his feet into the bed, and yielded up the ghost, and was gathered unto his people.

1. Vay-yik-ra Ya-a-kov El-Ba-nav Vay-yo-mer He-a-s-foo V-ag-gee-da

La-khem Et A-sheer-Yik-ra Et-khem B-a-ha-reet Hay-ya-meem.

2. Hik-ka-v-tzoo V-shim-oo B-nei Ya-a-kov

V-shim-oo El-Yis-ra-el A-vi-khem.

3. R-u-ven B-kho-ree At-ta Ko-hee V-re-sheet O-nee

Ye-ter S-et V-ye-ter Az.

4. Pa-haz Kam-ma-yim Al-To-tar Kee A-Lee-ta Mish-k-vei A-vee-kha

Az Hil-lal-ta Y-tsu-ee A-la.

5. Shim-on V-le-vee A-heem K-lei Ha-mas M-khe-ro-tei-hem.

6. B-so-dam Al-Ta-vo Naf-shee Bik-ha-lam Al-Te-had K-vo-dee

Kee V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo Shor.

7. A-roor Ap-pam Kee Az V-ev-ra-tam Kee Ka-sha-ta

A-hal-lkem B-ya-a-kov Va-a-fi-tsem B-yis-ra-el.

8. Y-hu-da At-ta Yo-doo-kha A-hei-cha Ya-d-kha B-o-ref O-y-vei-kha

Yish-ta-ha-voo L-kha B-nei A-vee-kha.

9. Goor Ar-ye Y-hu-da Mit-te-ref B-nee A-lee-ta

Ka-ra Ra-vats K-ar-ye Ukh-la-vee Mee Y-ki-men-nu.

10. Lo-ya-soor She-vet Mi-hu-da Um-ho-kck Mib-bein Rag-lav

Ad Kee-Ya-vo Shi-lo V-lo Yik-k-hat Am-meen.

11. O-s-ree Lag-gc-fen I-ro V-las-so-r-ka B-nee A-to-no

Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to.

12. Hakh-li-lee Ei-na-yim Miy-ya-yin Ul-ven-Shin-na-yim Me-ha-lav.

13. Z-vu-loon L-hof Yam-meem Yish-kon

V-hoo L-hof O-niy-yot V-yar-kha-to Al-Tsi-don.

14. Yis-sa-khar Ha-mor Ga-rem Ro-vets Bein Ham-mish-p-ta-yim.

15. Vay-yar M-nu-ha Kee Tov V-et-Ha-a-rets Kee Na-ema

Vay-yet Shikh-mo Lis-bol Vay-y-hee L-mas-O-ved.

16. Dan Ya-deen Am-mo K-a-had Shiv-tei Yis-ra-el.

17. Y-hee-Dan Na-hash A-lei-De-rech Sh-fi-fon A-lei-O-rah

Han-no-shech Ik-k-vei-Soos Vay-yip-pol Ro-kh-vo A-hor.

18. Li-shu-a-t-kha Kiv-vec-ti A-do-nai.

19. Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev.

20. Me-a-sheer Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-dan-nei Me-lekh.

21. Naf-ta-lee Ay-ya-la Sh-lu-ha Han-no-ten I-m-rei-Sha-fer.

22. Ben Po-rat Yo-sef Ben Po-rat A-lei-A-yin

Ba-not Tsa-a-da A-lei-Shoor.

23. Vay-ma-ra-roo-hu Va-rob-bu

Vay-yis-t-moo-hu Ba-a-lei Hit-tseem.

24. Vat-te-shev B-ei-tam Kash-to Vay-ya-foz-zu Z-ro-ei Ya-dav

Mi-dei A-veer Ya-a-kov Mish-sham Ro-e E-ven Yis-ra-el.

25. Me-el A-vec-kha V-ya-z-rek-ka V-et Shad-dai Vi-va-ra-khek-ka Bir-khot

Sha-ma-yim Me-al Bir-khot T-hom Ro-ve-tset Ta-hat

Bir-khot Sha-da-yim Va-ra-ham.

26. Bir-khot Avec-kha Ga-v-roo Al-Bir-khot Ho-rai Ad-Ta-a-vat Giv-ot O-lam

Tih-ye-na L-rosh Yo-sef Ul-Kod-kod N-zeer E-hav.

27. Bin-ya-meen Z-ev Yit-raf Bab-bo-ker Yo-khal Ad

V-la-e-rev Y-hal-lek Sha-lal.

28. Kol-El-le Shiv-tei Yis-ra-el Sh-neim A-sar

V-zot A-sheer-Dib-ber La-hem A-vi-hem Vay-va-rekh O-tam Eesh A-sheer

K-vir-kha-to Be-rakh O-tam.

29. Vay-tsav O-tam Vay-yo-mer A-le-hem A-nec Ne-e-saf El-Am-mee Ki-v-roo

O-tee El-A-vo-tai El-Ham-m-a-ra A-sheer Bis-de Ef-ron Ha-hit-tee.

30. Bam-m-a-ra A-sheer Bis-de Ham-makh-p-la A-sheer Al-P-nei Mam-re B-e-rets

K-na-an A-sheer Ka-na Av-ra-ham Et-Has-sa-de Me-et Ef-ron

Ha-hit-tee La-a-hu-zat Ka-ver.

31. Sham-ma Ka-v-roo Et-Av-ra-ham V-et Sa-ra Ish-to Sham-ma Ka-v-roo

Et-Yits-hak V-et Riv-ka Ish-to V-sham-ma Ka-var-ti Et-Le-a.

32. Mik-ne Has-sa-de V-ham-m-a-ra A-sheer Bo Me-et B-nei-Het.

33. Vay-y-khal Ya-a-kov L-tsav-vot Et-Ba-nav Vay-ye-e-sof Rag-lav

El-Ham-mit-ta Vay-yig-va Vay-ye-a-sef El-Am-mav.

Moshe Tawwil (1970)

H.M. $\flat \approx 224$

① $\flat \approx 176$

Handwritten musical score for a song, featuring lyrics in Chinese characters and Pinyin. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

Lyrics (Pinyin):

K-lei Ha-mas M-khe-ro-tei-hem Be-so-dam AL-ta-vo Na-f-shue

Bik-ha-lam AL-Te-had K-vo-dee Kee V-ap-pam Har-goo Eesh

U-vir-tso-nam Ik-k-roo-shor A-roor Ap-pam Kee A-3 V-ev-ra-tam

Kee Ka-sha-ta A-ha-l-kem B--ya-a-köv Va-a-fi-tsem

B-yis-ra-el Ye-hu-da A-ta Yo-doo-kha A-hei-kha

Ya-d-lcha B-o-ref O-y-vei-kha Yish-ta-ha-voo L-kha

B-nei A-vee-lcha Goor Ar-ye Y-hu-da Mit-te-ref B-nei

A-lee-ta Ka-ra Ra-vats K-arye Ukh-la-vee

Handwritten musical notations include:

- Tempo markings: *accel*, *A Tempo*
- Rehearsal marks: (6), (7), (8), (9)
- Dynamic markings: *accel.*
- Tempo markings: $\text{♩} \approx 184$, $\text{♩} \approx 216$, $\text{♩} \approx 184$, $\text{♩} \approx 216$, $\text{♩} \approx 188$, $\text{♩} \approx 216$, $\text{♩} \approx 176$, $\text{♩} \approx 132$, $\text{♩} \approx 200$

10. $\flat \approx 168$ $\flat \approx 200$

Mee Ye-ki-men-nu Lo-Ya-soon She-vet Mi-hu-da Um-ho-kek

11. $\flat \approx 184$ $\flat \approx 200$

Mi-bein Rag-lav Ad Kee-Ya-vo Shi-lo V-lo Yik-k-hat A-mcem

$\flat \approx 208$ $\flat \approx 184$

Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem su-to

12. $\flat \approx 200$

Hatchi-Lee Ei-na-yim Miy-ya-yin Ul-ven-Shin-na-yim Me-ha-Lav

13. $\flat \approx \text{free}$ $\flat \approx 232$

Z-vu-Loon L-hof Ya-mcem Yish-kon

$\flat \approx 224$ $\flat \approx 232$

V-hoo L-hof O-niy-yot V-yar-khato Al-Tsi-don

14. $\flat \approx 232$

Yis-sa-khar Ha-mor Ga-rem Ru-vels Bein Ha-mish-p-ta-yim

enharmonic (?) change
due to shift in
melodic level.

15. $\flat \approx 216$

Vay-yar M-nu-ha Kee Tov V-et-Ha-a-rets Kee Na-e--ma

$\flat \approx 240$

16. Vay-yet Shih-mo Lis-bol Vay-y-hee L--mas-O-ved Dan Ya-deen Am-mo

17. K--a-had Shiv-tei Yis-ra-el Ye-hee-Dan Na-hash A-lei-De-rech Sh--fi-fon

A-lei--O-rach Han-no-sheth Ik-k-vei-Soos

$\flat = \text{free}$ $\flat \approx 144$

Vay-yip-pol Ro-ch-vo A-hor

18. $\flat \approx 224$ $\flat \approx 208$ $\flat \approx 224$ $\flat \approx 208$

Li-shu-a--t-tka Ki-vee-ti A-do-nai

19. Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev Me--a-sker sh-me-na

20. $\flat \approx 224$ $\flat \approx 208$

21. Lah-mo V-hoo Yit-ten Ma-ad-da-nei-Me--Leth Nafta-lre Ay-ya-La

(22.)

Sh - lu - ha Han - no - ten Im - rei - Sha - fer Ben Po - rat Yo - sef

Ben Po - rat A - lei - A - yin Ba - not Tsa - a - da A - lei - Shoor

(23.) $\flat \approx 216$ $\flat \approx 208$

Vay - ma - ra - roo - hu Va - rob - bu Vay - is - t - moo - hu Ba - a - lei Hit - tseem

(24.) $\flat \approx 216$ $\flat \approx 232$

Va - te - shev B - ei - tan Kash - to Va - ya - fo - zu Z - ro - ei Ya - dav Mi - dei A - Veeh

Ya - a - kov Mi - sham Ro - e E - ven Yis - ra - el Me - el

(25.) $\flat \approx 160$ $\flat \approx 232$

A - vee - - kha V - ya - z - nek - - ka V - et Shad - dai Vi - va - r - khik - ka

Bir - khot Sha - ma - - yim Me - al Bir - khot T - hom Ru - ve - - tset Ta - hat

(26.) $\flat \approx 200$ $\flat \approx 224$

Bir - khot Shad - a - yim Va - ra - - ham Bir - khot A - vee - - kha Gra - v - roo

AL-Bir-choh Ho-rai Ad-Ta-a-vat Giv-ot O-lam Ti-h'-ye-na

L-rosh Yo-sef Ul-kod-kod Ne-zeen E-hav Bin-ya-meen

Z-ev Yit-rai Bob-bo-ker Yo-khal Ad V-la-e-rev Y-hal-lek Sha-lal

Kol-EL-Le Shiv-tai Vis-ra-el Sh-neim A-sar V-zot

A-she-Dib-ber La-hem A-vi-hem Vay-va-reth O-tam Eesh A-she

K-vir-ka-to Be-rath O-tam Vay-tsav O-tam

Vay-yo-mer E-ley-hem A-nee Ne-e-saf EL-Am-mee Kiv-noo O-tee

EL-A-vo-tai EL-Ham-ma-ra A-she Bis-de El-ron Ha-hit-tee

30. $\flat \approx 224$ $\flat \approx 208$ $\flat \approx 144$

Ba-m-a-ra A-she'r Bis-de Ham-math-p-La

$\flat \approx 240$ $\flat \approx 224$ $\flat \approx 208$

A-she'r-Al-P-nei Mam-re B-e--cts K-na-an A-she'r Ka-na

$\flat \approx 224$ $\flat \approx 152$ $\flat \approx 232$

Au-ra-ham Et-Ha-sa-de Me-et Et-ron Ha-hit-tee

31. $\flat \approx 224$ $\flat \approx 152$ $\flat \approx 232$

La-a-hu-zat-Ka-ver Sham-ma Ka-v-roo Et-Au-ra-ham

V-et Sa-ra Ish-to Sham-ma Ka-v-roo Et-Yits-hak V-et Riv-ka Ish-to

32. $\flat \approx 132$ $\flat \approx 240$

V-sham-ma Ka-var-ti Et-Le-a Mik-ne Has-sa-de V-ham-a-ra

33. $\flat \approx 224$ $\flat \approx 208$ $\flat \approx 144$

A-she'r-Bo Me-et B-nei-Het Vay-khal Ya-a-kov L-tsa-vot Et-Ba-nav

Va-ye-e-sof Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-ge-a-sef EL-Am-mav

Jacob Dayyan
(1994)

$\flat \approx 336$

Vay-yik-ra Ya-a-kov El-Ba-nav Vay-yo---mer He-a--s---foo

V-a-gee--da La-khem Et A-sheh-Vik-ha Et-khem

$\flat \approx 368$

B-a-ha-reet Hay-ya-meem Hik-ka-v-tsoo V-shim-oo B-nei Ya-a-kov

$\flat \approx 288$

V-shim-oo EL-Vis-na-el A-vi-khem R-u-ven B-kho-ree At-ta

$\flat \approx 336$

Ko-hee V-ne-sheet O-nee Ye-ter S-et V-ye-ter A3 Pa-haz

$\flat \approx 320$

Hil-lal-ta Y-tsu-ee A-La Shim-on V-le-vee A-heem K-lei Ha-mas

⑥ $\text{♩} \approx 288$ $\text{♩} \approx 320$

M-khe-ro-tei-hem B-so-dam Al-Ta-vo Naf-shée Bik-ha-lam

AL-Te-had K-vo-dee Kce V-ap-pam Har-goo Eesh U-vir-tso-nam

⑦

Ik-k-roo-shor A-roor Ap-pam Kee A.3 V-ev-ra-tam Kee

Rit. $\text{♩} \approx 304$

Ka-sha-ta A-hal-L-kem B-ya-a-kov Va-a-fi-tsem B-yis-ra-el

⑧

Y-hu-da At-ta Yo-doo-kha A-hei-cha Ya-d-kha B-o-ref

A Tempo accel. A Tempo

O-y-vei-kha Yish-ta-ha-voo L-kha B-nei A-vee-kha

⑨ $\text{♩} \approx 304$ $\text{♩} \approx 288$

Goor Ar-ye Y-hu-da Mit-te-ref B-nee A-Lec-ta Ka-ra

Ra-vats K-ar-ye Ukh-la-vee Mee Y-ki-men-nu

10

Lo-Ya-soon, She - vet, Mi-hu-ela, Um-ho-kek, Mi-bein, Rag-Lav, Ad, Kee-Ya-vo

11 $\text{♩} \approx 304$

Shi-lo, V-lo, Vik-k-hat, Am-meem, O--s-ree, Lag-ge--fen, I-ro

V-las-so-re-ka, B-nee, A-to-no, Kib-bes, Bay-ya--yin, L-vu-sho,

12

Uv-damA-na-veem, Su-to, Hach-li-lee, Ei-na-yim, Miy-ya-yin

13

Ul-ven-shi-na-yim, Me-ha-Lav, Z-vu-loon

accel.

L-hof, Ya-meem, Yish-kon, V-ho, L-hof, O-niy-yot, V-yar-kha-to

14

Al-Tsi-don, Yis-sa-khar, Ha-mor, Ga-rem, Ro-vets

15

Bein Ha-mish-p-ta-yim, Vay-yan, M-nu-ha, Kee Tov, V-et-Ha-a--rets

accel. A Tempo

Kee Na-e--ma Vay-yet Shikh-mo Lis-bol Vay-yhee L-mas-O-ved

(16) Dan Ya-deen Am-mo K-a-had Shiv-tei Yis-ra-el (17) Y-hee-Dan Na-hash

A-lei-De-rech Sh-fi-fon A-lei-O-rach Han-no-shech Ik-k-vei-Soo

$b \approx 264$

Vay-yip-pol Ro-kh-vo A-hon

(18) $b \approx 288$ (19) Li-shu-a-t-kha Kiv-vee-ti A-do-nai Gad G-dood Y-gu-den-nu

(20) V-hoo Ya-good A-kei Me-a-shen Sh-me-na Lah-mo V-hoo Yit-ten

Poco a Poco accel. (21) $b \approx 320$

Ma-a-da-nei-Me-lach Nat-ta-lee Ay-ya-la Sh-lu-ha

$b \approx 276$ (22) $b \approx 204$ accel.

Han-no-ten Im-rei-Sha-fer Ben Po-rat Yo-saf Ben Po-rat

accel. $\text{♩} \approx 224$ $\text{♩} \approx 336$ (23)

A-lei-A-yin Ba-not Tsa-a-da A-lei-Shoor Vay-ma-ra-roo-hu

Poco a Poco (24) accel.

Va-rob-bu Va-yis-t-moo-hu Ba-a-lei Hit-tseem Vat-te-shev B-ei-tan

$\text{♩} \approx 352$

Kash-to Vay-ya-fot-zu 2-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

(25)

Mish-sham Ro-e E-ven Yis-ra-el Me-el A-vee - - - kha

(Pause)

V-ya-z-tek - - ka V-et shad-dai Vi-va-ra-khek-ka

Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

(26)

Shad-a-yim Va-ra-ham Bin-khot A-vee - - kha Ga-v-roo

$\text{♩} \approx 200$

Al-Bin-khot Ho-rai Ad-Ta-a-vat Giv-ot O-lam Tih-yel - - na

$\text{♩} \approx 336$ *Rit.* (27) $\text{♩} \approx 264$

L-nosh Yo-sef UL-kod-kod N-reen E-hav Bin-ya-meen

$\text{♩} \approx 340$

Z-ev Yit-raf Bab-bo-ken Yo-khal Ad V-la-e-ner Y-hal-lek Sha-lal

(28) $\text{♩} \approx 232$ $\text{♩} \approx 352$

(Pause) Kol-EL--Le Shiv-tei Yis-ra-el Sh-neim A-sar

V-zot A-she-Dib-ben La-hem A-vi-hem Vay-var-rekh O-tam

Eesh A-she K-vin-pha-to Be-rath O-tam

(29) Vay-tsav O-tam Vay-yo-mer A-lei-hem A-nee Ne-e-saf

$\text{♩} \approx 304$

EL-Am-mee Kiv-roo O-tee EL-A-vo-tai EL-Ham-m-a-ra A-she Bis-de

(30) Ef-ron Ha-hit-tee Bam-m-a-ra A-she Bis-de

Handwritten musical score for a Hebrew song, featuring ten staves of music with lyrics and tempo markings.

Staff 1: *Hammah-p-La* *A-she-AL-P-nei* *Mam-re* *B-e--rets* *K-na-an*
 Tempo: $\text{♩} \approx 232_3$ $\text{♩} \approx 288$ $\text{♩} \approx 320$

Staff 2: *A-she-er* (Pause) *Ka-na* *Av-ra-ham* *Et-Has-sa-de*

Staff 3: *Me-et* *El-ron Ha-hit-tce* *La-a-hu-zat-Ka-ver*

Staff 4: *Sham-ma* *Ka-v-roo* *Et-Av-ra-ham* *V-et* *Sa-ra* *Ish-to*

Staff 5: *Sham-ma* *Ka-v-roo* *Et-Yits-hak* *V-et* *Riv-ka* *Ish-to* *V-sham-ma* *Kavar-ti*

Staff 6: *Et-Le-a* *Mik-ne* *Has-sa-de* *V-ha-m-a-na* *A-she-Bo*
 Tempo: $\text{♩} \approx 288$

Staff 7: *Me-et* *B-nei-Het* *Vay-khal* *Ya-g-kov* *Le-tsa-vot* *Et-Ba-nav* *Vay-ye-e-sef*
 Tempo: $\text{♩} \approx 400$

Staff 8: *Rag-lav* *El-Ham-ni-ta* *Vay-yig-va* *Vay-ye-a-sef* *EL-Am-mav*
 Tempo: $\text{♩} \approx 352$ *Rit.*

Section markers: (31), (32), (33)

a. J. Dayyan

Vay-yik-ra Ya-a-kov EL-Ba-nav Vay-yo - - - mer He-a-s-foo

b. M. Tawwil

Vay-yik-ra Ya-a-kov EL-Ba-nav Vay-yo - - - mer He-a-s-foo

c. E. Sha'yo

Vay-yik-ra Ya-a-kov EL-Ba-nav Vay-yo - - - mer He-a-s-foo

d. J. Atiya

Vay-yik-ra Ya-a-kov EL-Ba-nav Vay-yo - - - mer He-a-s-foo

e. J. Hannari

Vay-yik-ra Ya-a-kov EL-Ba-nav Va-yo - - - mer He-a-s-foo

f. J. Sha'yo

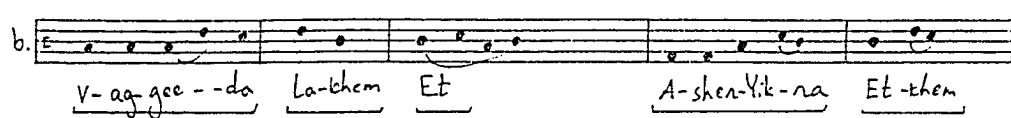
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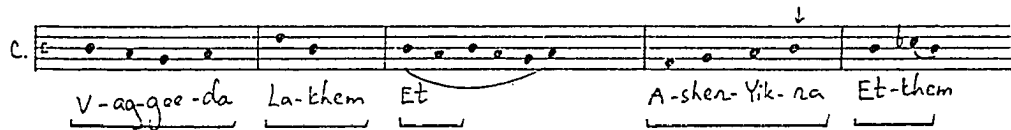
g. R. Akiva

Vay-yik-ra Ya-a-kov EL-Ba-nav Va-yo - - - mer He-a-s-foo

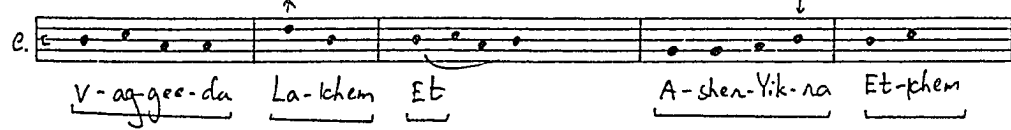
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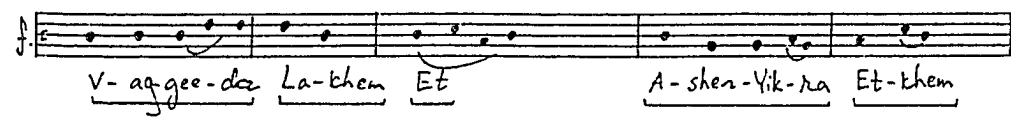
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d. 

e. 

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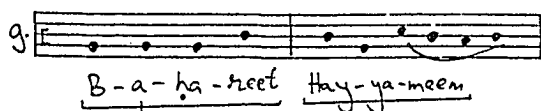
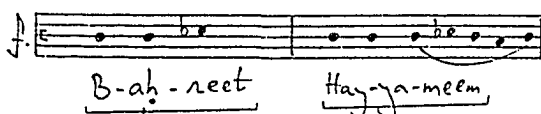
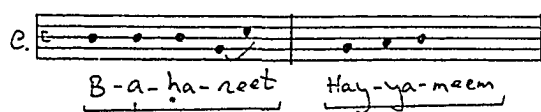
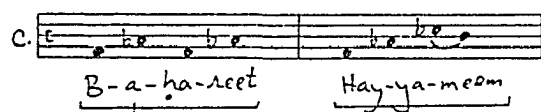
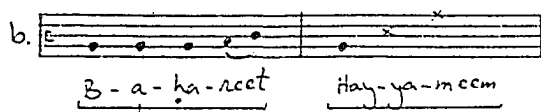
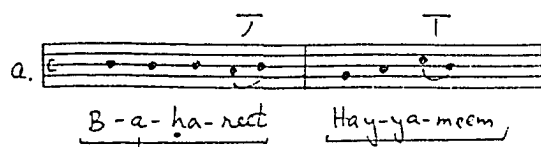
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לָכֶם

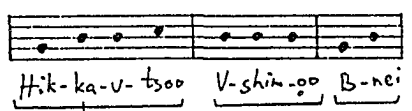
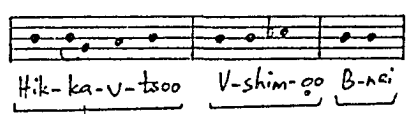
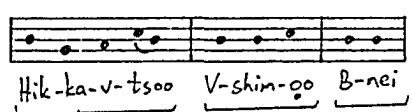
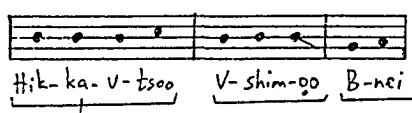
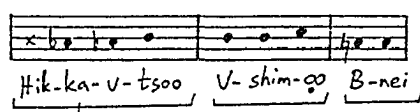
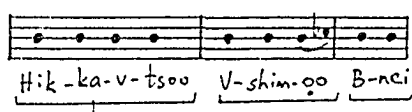
אֵת

אֶשְׁחַדְיִיכֶם

אֶתְכֶם



2.

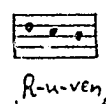
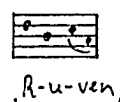
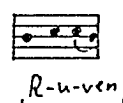
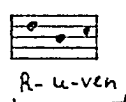
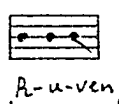
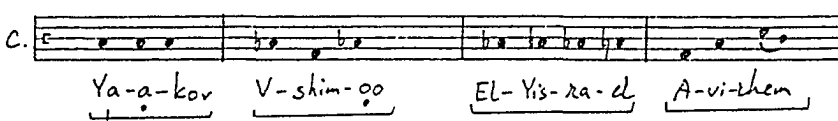
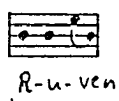
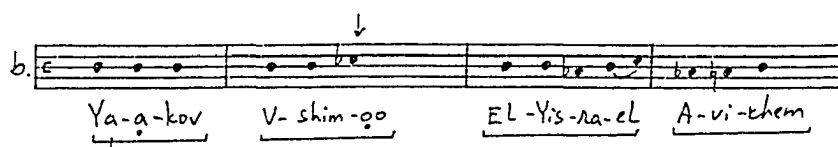


הַיְימִי

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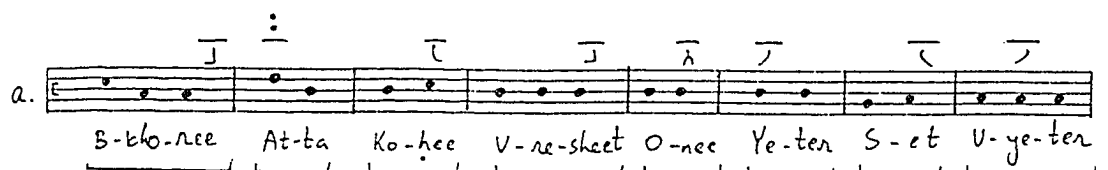
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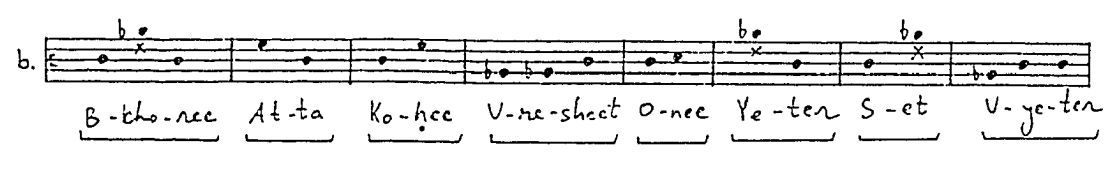
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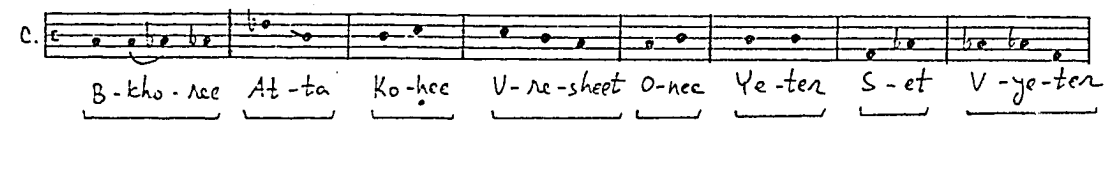
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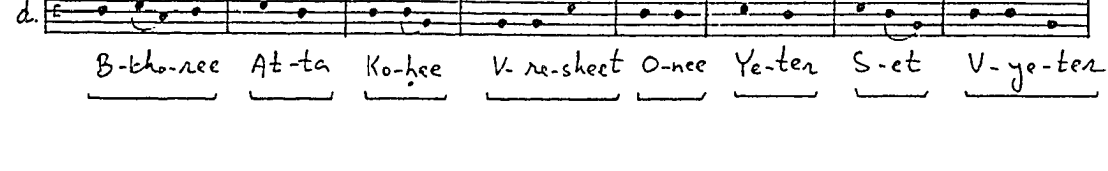
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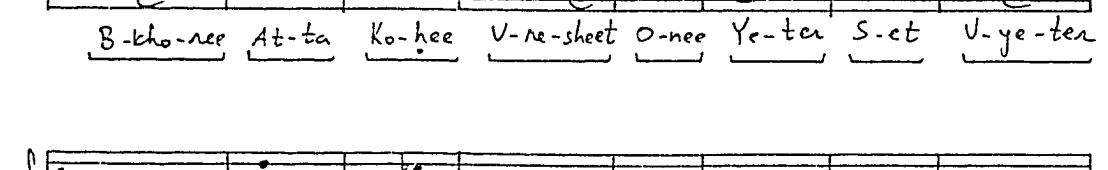
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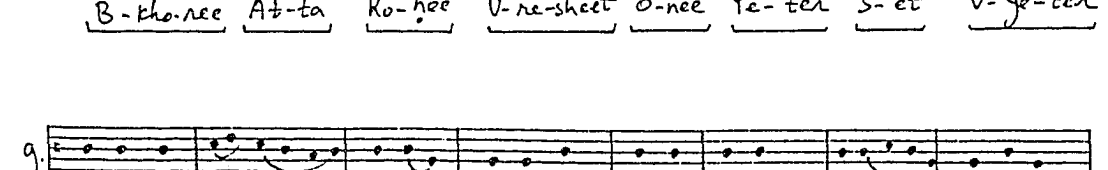
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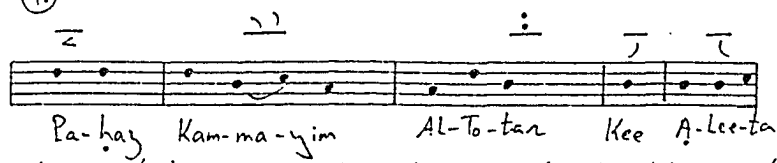
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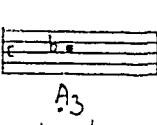
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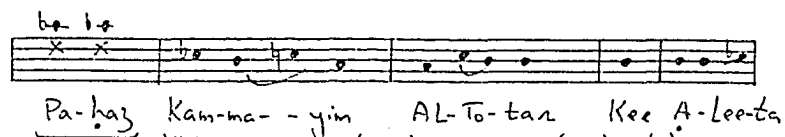
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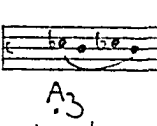
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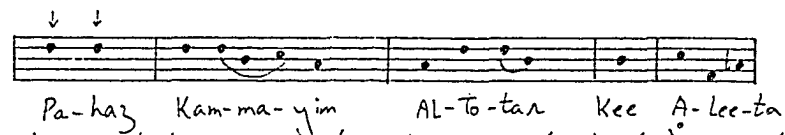
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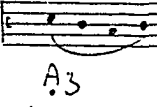


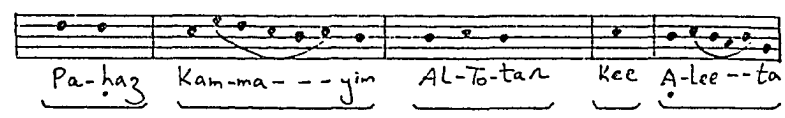
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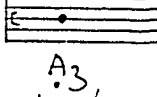


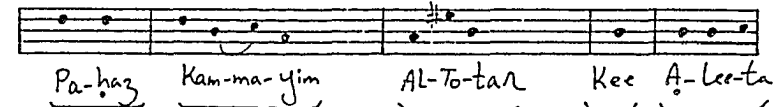
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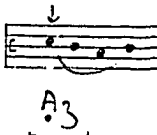


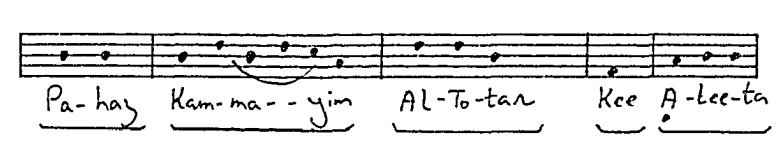
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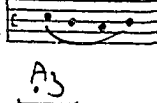


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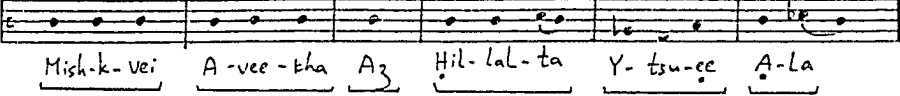
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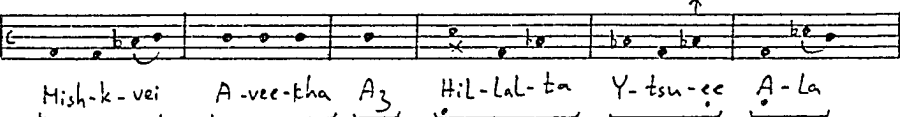
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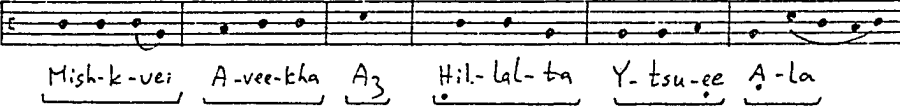
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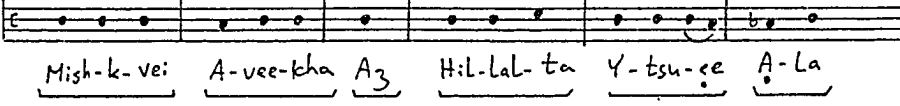
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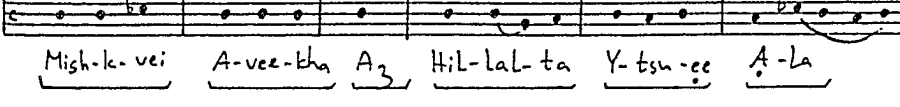
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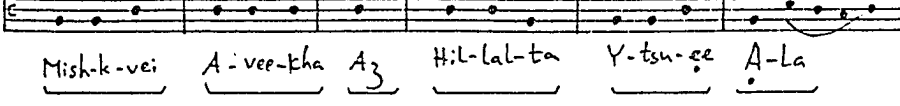
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Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

c. 
Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

d. 
Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

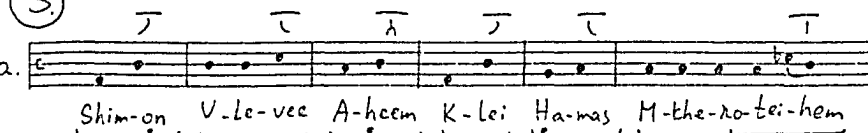
e. 
Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

f. 
Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

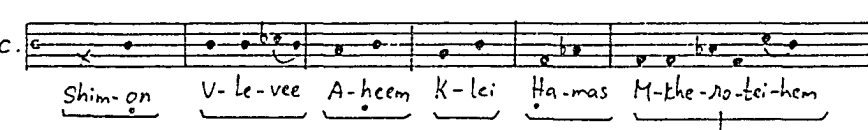
g. 
Mish-k-vei A-vee-kha A₃ Hil-lal-ta Y-tsu-ee A-La

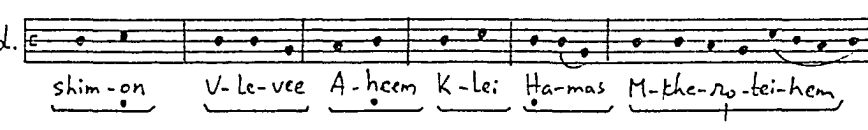
מִשְׁכָּ-וֵי אֲ-וֵעֵ-כָּחָ אֲלִי הִלְלָל-תָּא יִטְסוּ-עֵי אֲ-לָא

5.

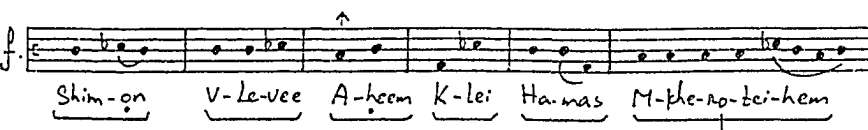
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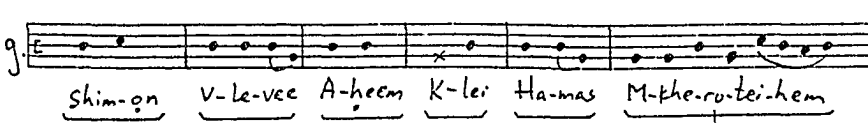
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c. 

d. 

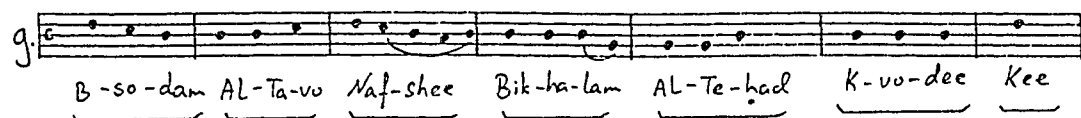
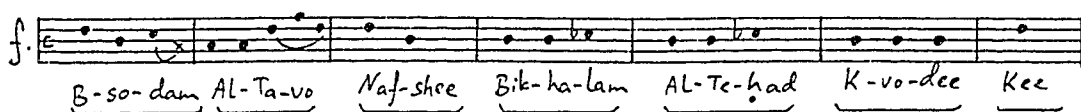
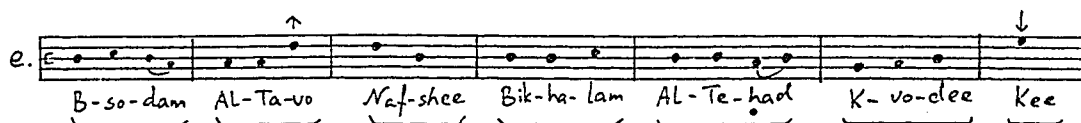
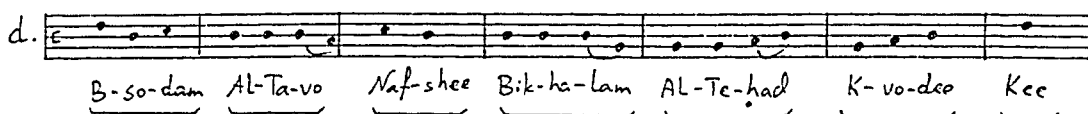
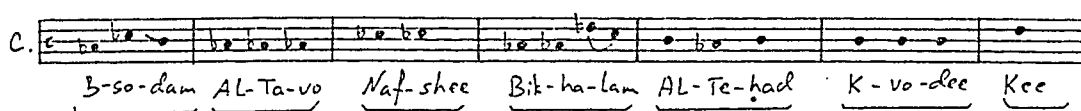
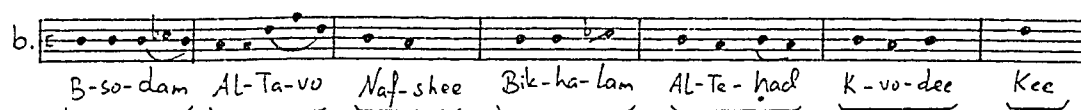
e. 

f. 

g. 

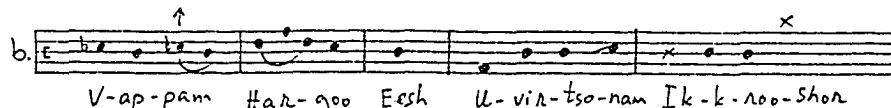
שִׁמְעוֹן וְלֵוִי אֶחָד קָדֵשׁ מִכֶּה-רוֹ-טֵי-הֶם

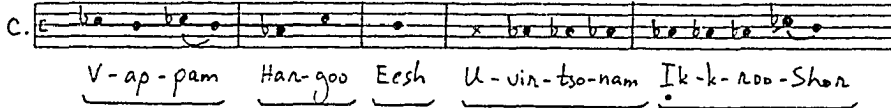
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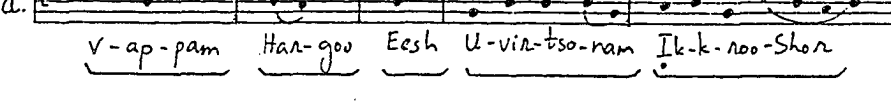


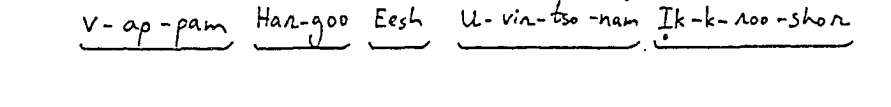
בִּסְדָּם אֶל-תָּבֹא נִפְשִׁי בִקְהִלָּם אֶל-תִּתֵּן בְּכִנִּי יְיָ

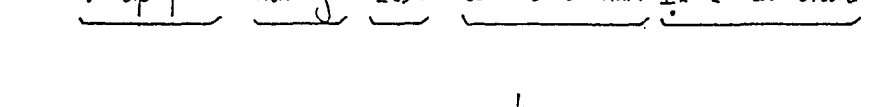
a. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

b. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

c. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

d. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

e. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

f. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

g. 
V-ap-pam Har-goo Eesh U-vir-tso-nam Ik-k-roo-shon

בְּאֵפֶם

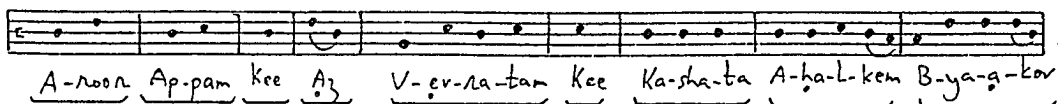
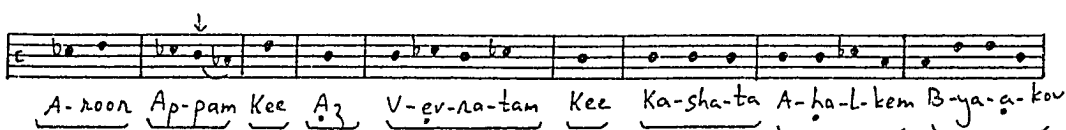
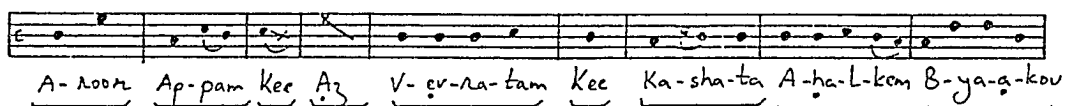
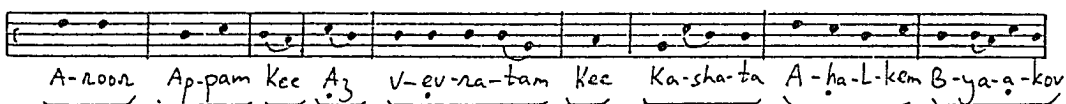
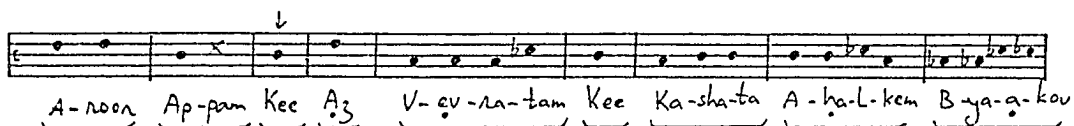
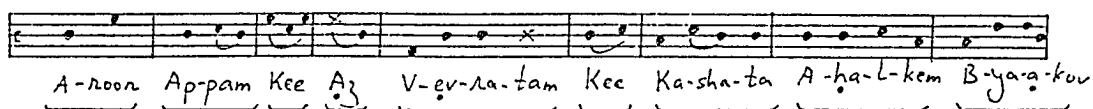
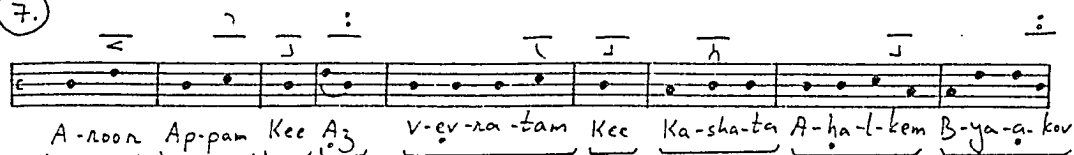
הָרֵג

אֵשׁ

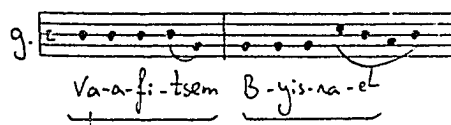
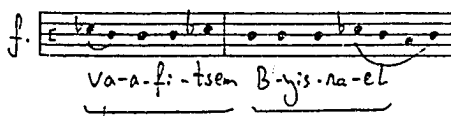
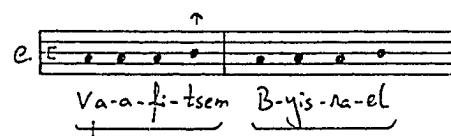
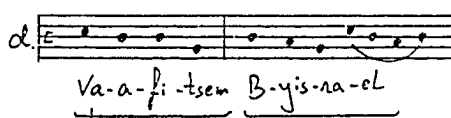
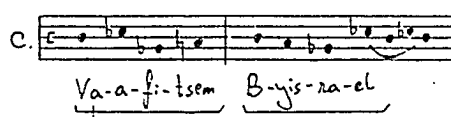
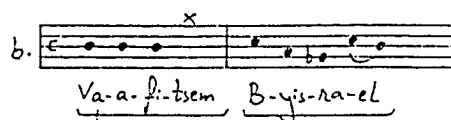
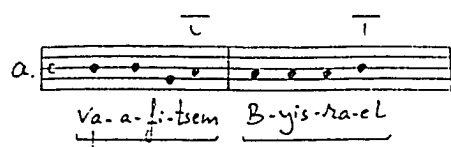
וּבְרִינָם

יִקְרֹוּ שׁוֹן

7.

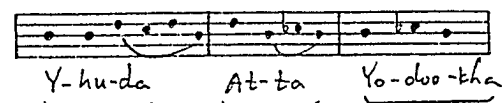
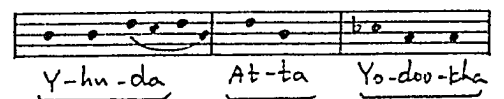
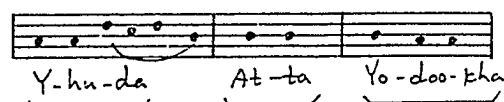
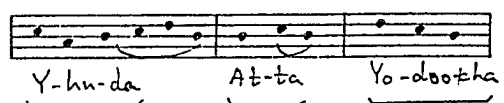
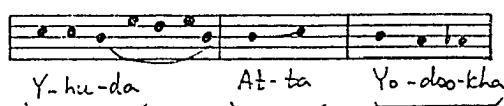
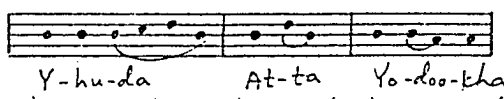


אָרֹון אַפּ-פּאַם קי אָ אַל-קעם בּ-יָא-אָ-קוּב



וְאֵלֵינוּ

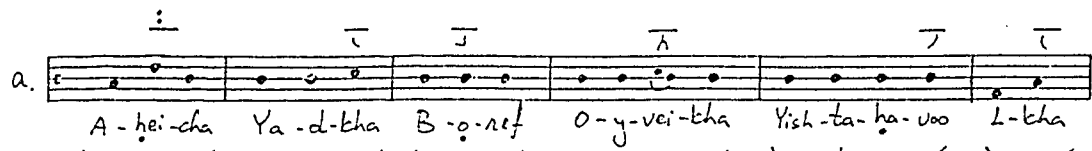
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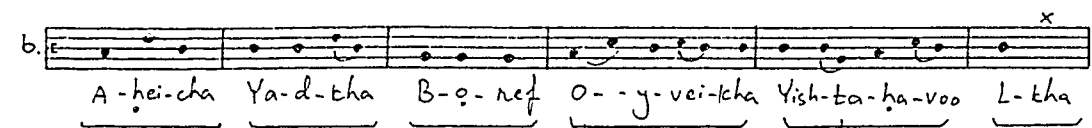


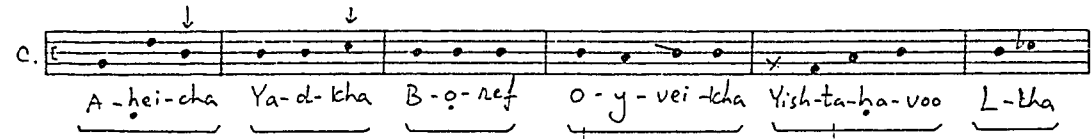
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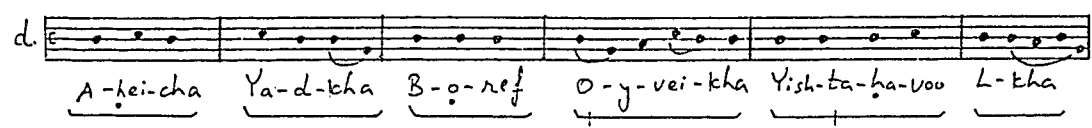
אַתָּה

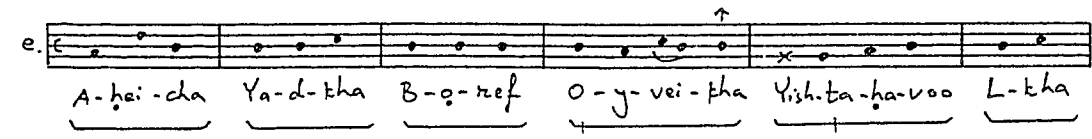
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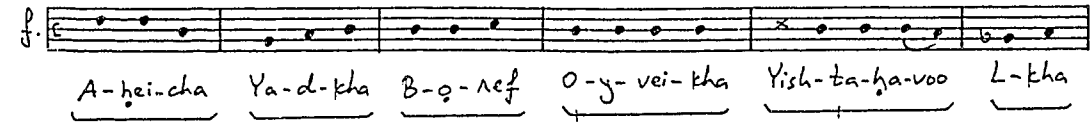
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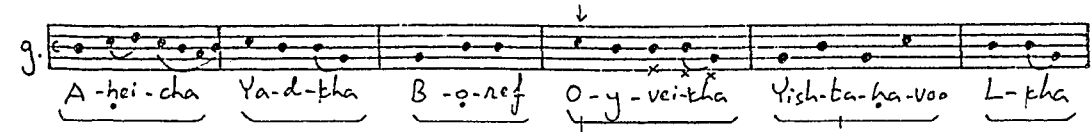
b. 

c. 

d. 

e. 

f. 

g. 

אֶלֶּה

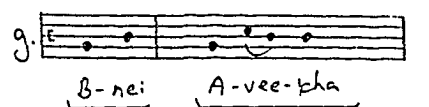
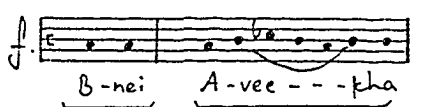
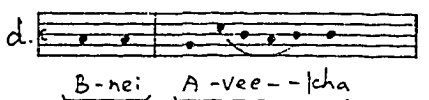
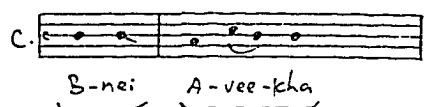
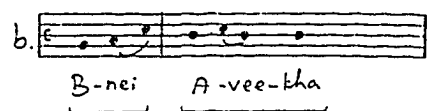
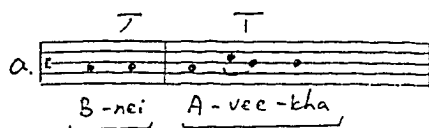
הַיּוֹם

הַיּוֹם

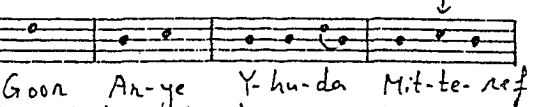
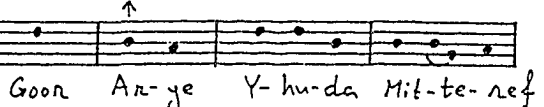
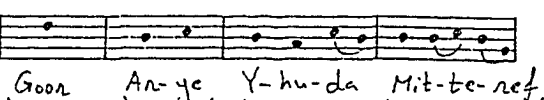
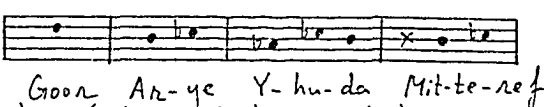
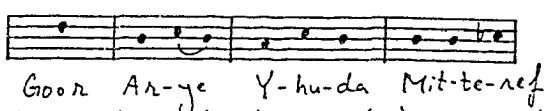
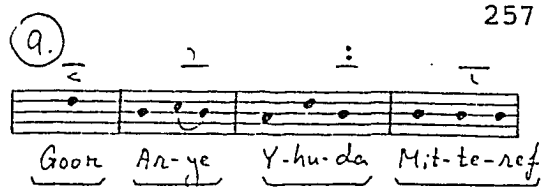
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הַיּוֹם

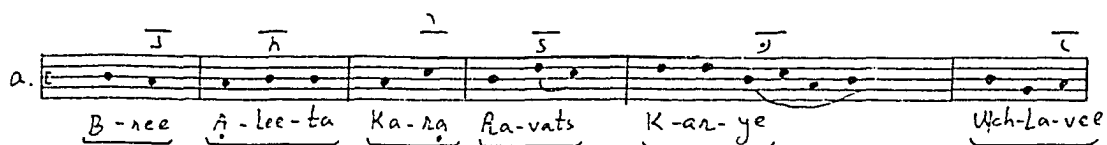
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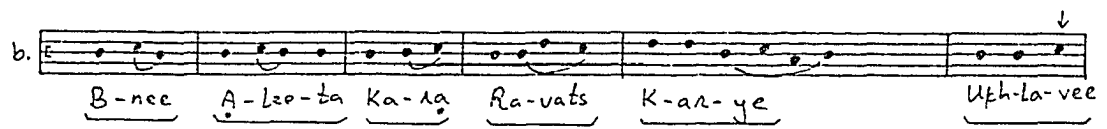


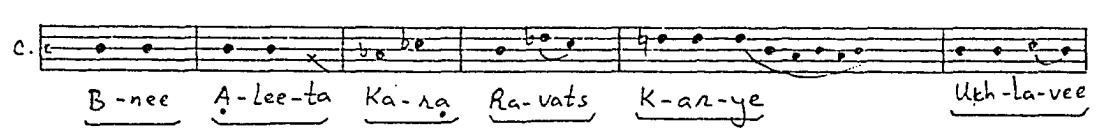
בְּנֵי אֲוֵעָה

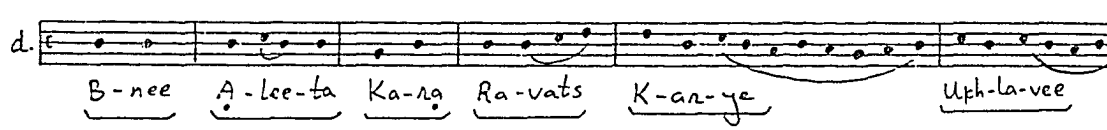


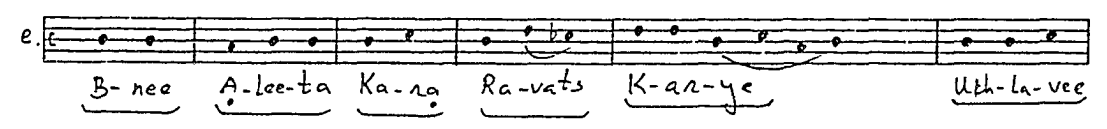
גוֹן אֲנֵי יְהוּדָה מִתְּתֵרֶף

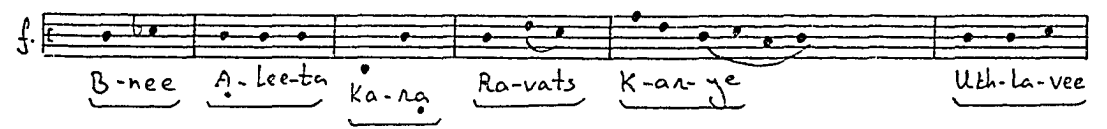
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B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

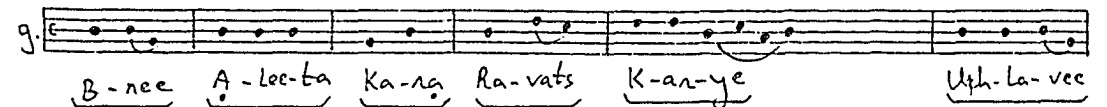
b. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

c. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

d. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

e. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

f. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

g. 
B-nee A-lee-ta Ka-ra Ra-vats K-ar-ye Uph-la-vee

בְּנֵי

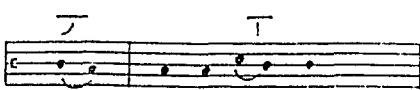
אֱלֹהִים

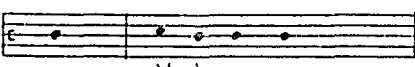
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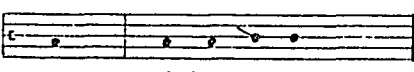
יִשְׂרָאֵל

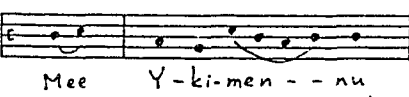
כְּתוּבָה

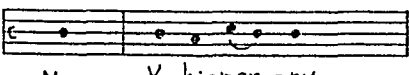
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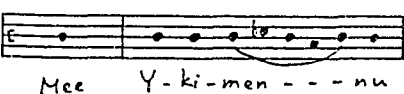
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Mee Y-kí-men-nu

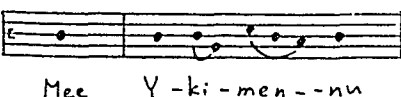
b. 
Mee Y-kí-men-nu

c. 
Mee Y-kí-men-nu

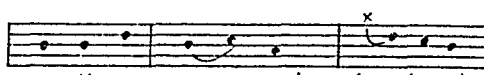
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Mee Y-kí-men - - nu

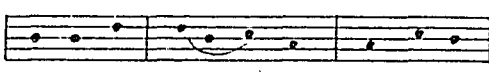
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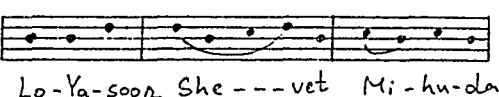
f. 
Mee Y-kí-men - - - nu

g. 
Mee Y-kí-men - - nu

10. 
Lo-Ya-soon She-vet Mi-hu-da

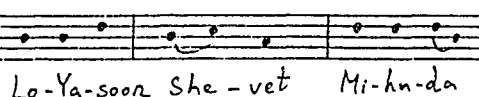

Lo-Ya-soon She-vet Mi-hu-da


Lo-Ya-soon She - - vet Mi-hu-da


Lo-Ya-soon She - - - vet Mi-hu-da


Lo-Ya-soon She-vet Mi-hu-da


Lo-Ya-soon She - - vet Mi-hu-da


Lo-Ya-soon She-vet Mi-hu-da

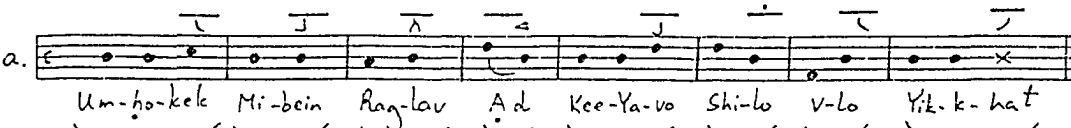
מִי

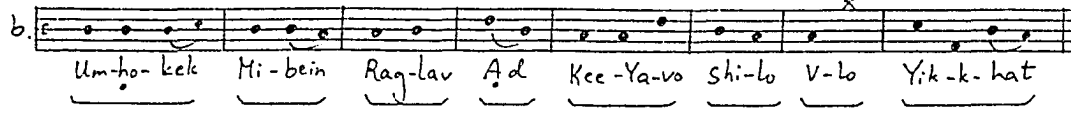
יְהוָה יִשְׁכֵּן

לֹא יִסּוּד

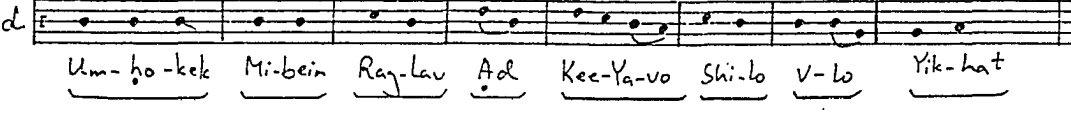
שֶׁבֶט

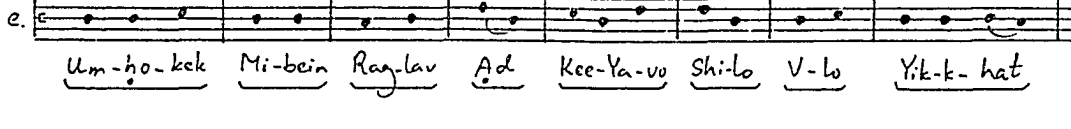
מִי־הוּדָה

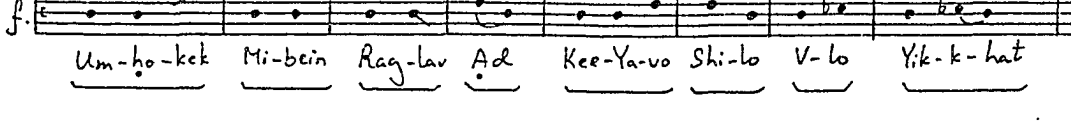
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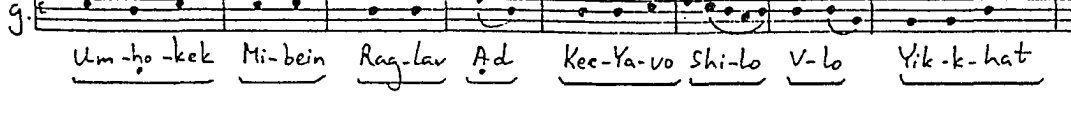
b. 

c. 

d. 

e. 

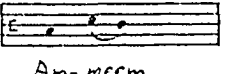
f. 

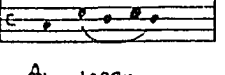
g. 

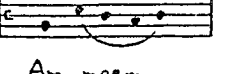
יקקת וקל שילה בייבא עד רגלי מין יקלח

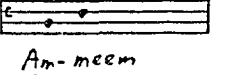
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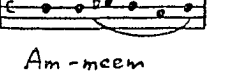
a. 
Am-meem

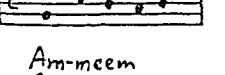
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Am-meem

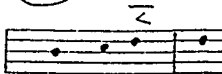
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Am-meem

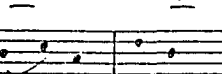
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Am-meem

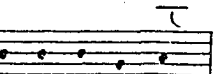
e. 
Am-meem

f. 
Am-meem

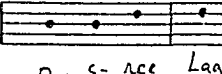
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Am-meem

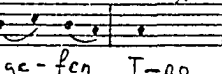

O-s-ree

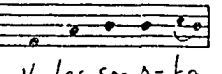

Lag-ge-fen


I-ro

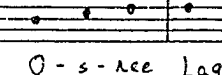

V-las-so-n-ka

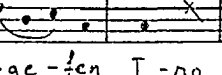

O-s-ree

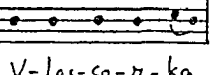

Lag-ge-fen


I-ro

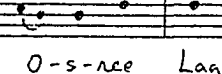

V-las-so-n-ka

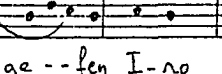

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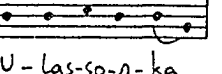

Lag-ge-fen


I-ro

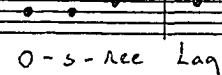

V-las-so-n-ka

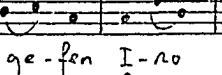

O-s-ree

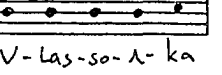

Lag-ge-fen


I-ro

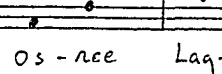

V-las-so-n-ka

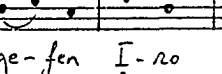

O-s-ree

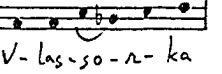

Lag-ge-fen


I-ro

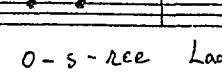

V-las-so-n-ka

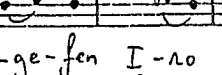

O-s-ree

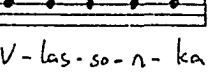

Lag-ge-fen


I-ro


V-las-so-n-ka


O-s-ree


Lag-ge-fen


I-ro


V-las-so-n-ka

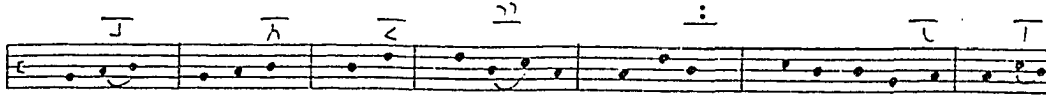
עמית

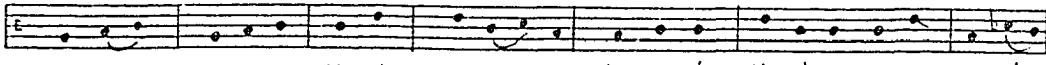
אשר

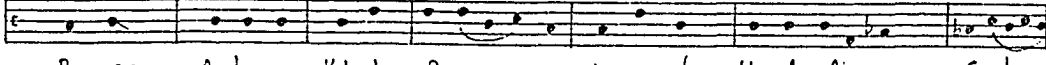
לשון

עולה

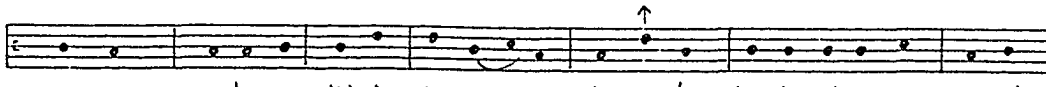
ולשונך

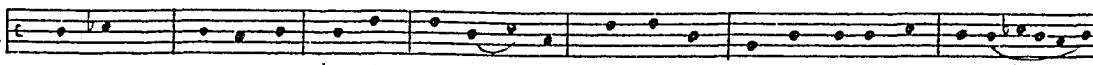
a. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

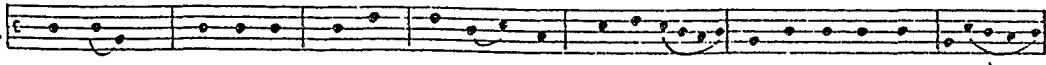
b. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

c. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

d. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

e. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

f. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

g. 
B-nee A-to-no Kib-bes Bay-ya-yin L-vu-sho Uv-dam-A-na-veem Su-to

סוּתָה וְכִדְם-שְׁנֵיכֶם לְבָשׁוּ בָּנִי כִסִּים אֶתְנִי בְנִי

12.

a.

b.

c.

d.

e.

f.

g.

הַכְּלִילִי

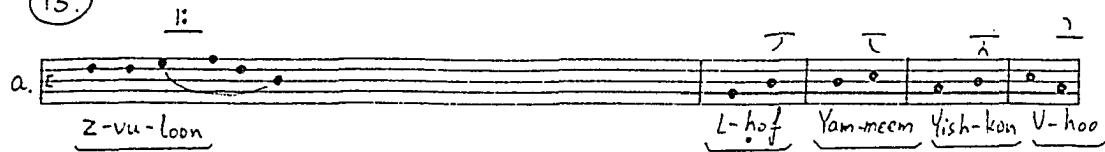
שִׁינִים

מִיָּנָה

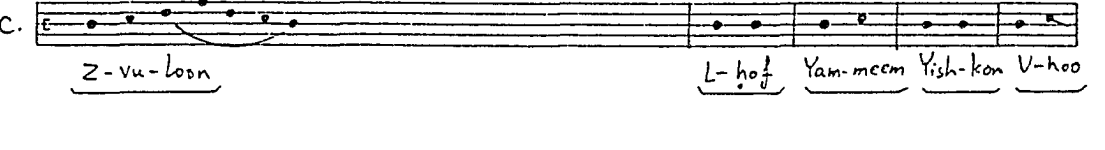
וּלְבֶן-שִׁנִּים

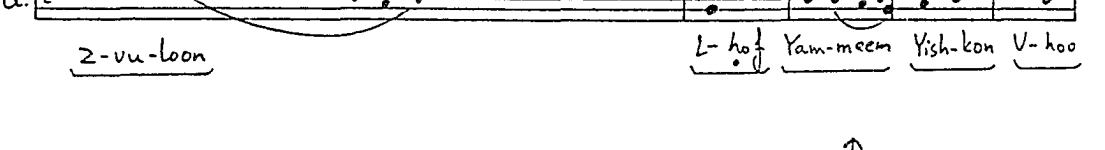
מִהֶלֶב

13.

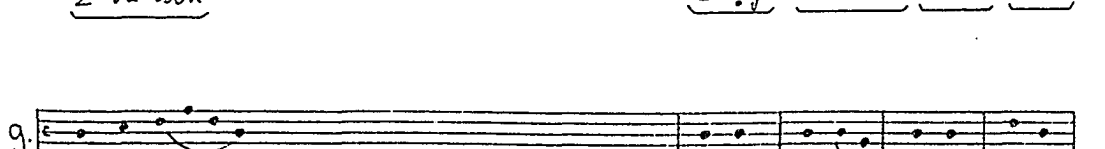
a. 

b. 

c. 

d. 

e. 

f. 

g. 

זכרון

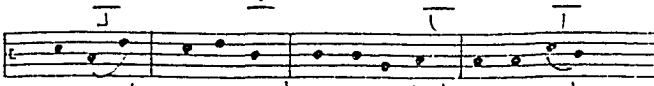
לחוד

נעים

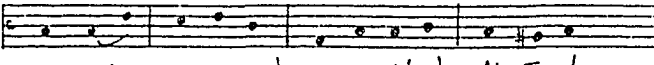
ישבן

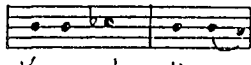
והוא

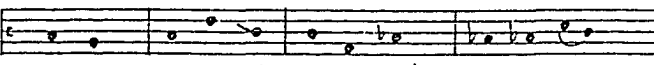
14.

a. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

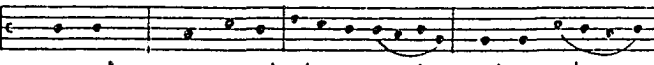

 Yis-sa-khan Ha-mor

b. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

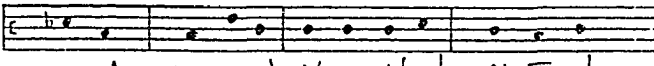

 Yis-sa-khan Ha-mor

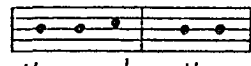
c. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

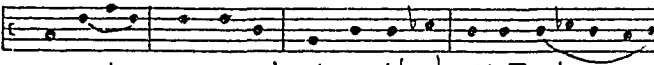

 Yis-sa-khan Ha-mor

d. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

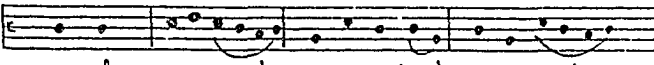

 Yis-sa-khan Ha-mor

e. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don


 Yis-sa-khan Ha-mor

f. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

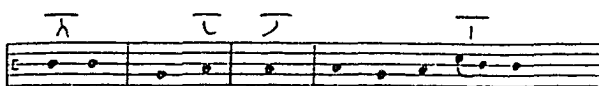

 Yis-sa-khan Ha-mor

g. 
 L-hof O-niy-yot V-yar-kha-to AL-Tsi-don

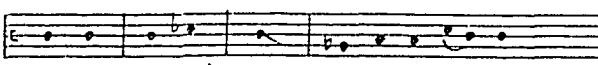

 Yis-sa-khan Ha-mor

לְהוֹדוֹת אֱלֹהֵינוּ וְנִרְדְּתוּ עַל-צִדִּיק

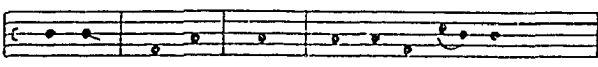
חֲקֹר וְיִשְׁטַח

a. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim

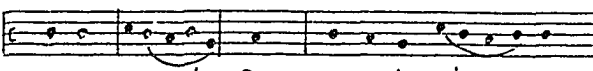
15. 
Vay-yar M-nu-ha

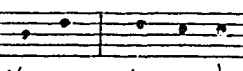
b. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim

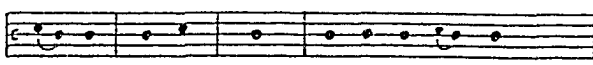

Vay-yar M-nu-ha

c. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim

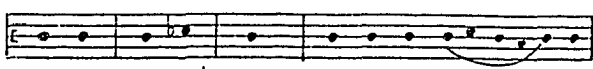

Vay-yar M-nu-ha

d. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim


Vay-yar M-nu-ha

e. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim


Vay-yar M-nu-ha

f. 
Ga-rem Ro-vets Bein Ham-mish-p-ta-yim


Vay-yar M-nu-ha

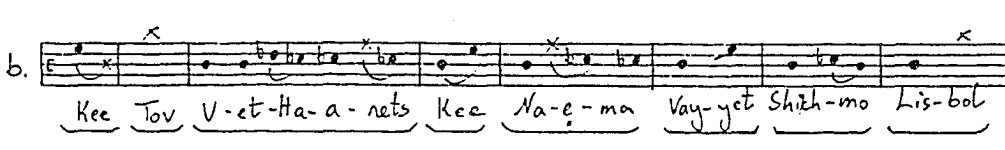
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Ga-rem Ro-vets Bein Ham-mish-p-ta-yim

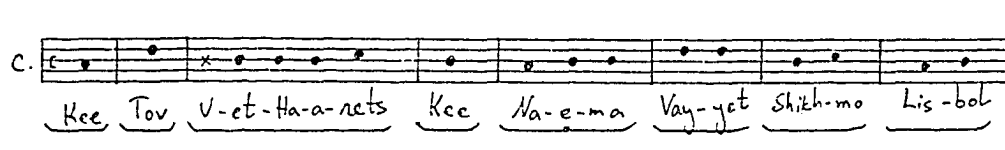

Vay-yar M-nu-ha

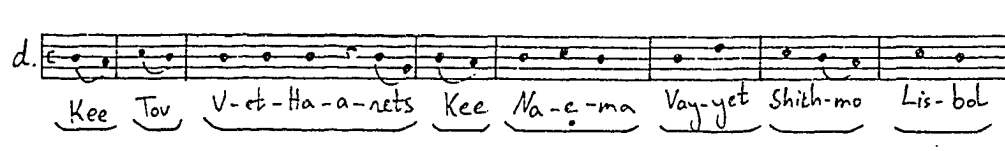
גַּרֵם רֹבֵץ בֵּין הַמִּשְׁפָּחִים

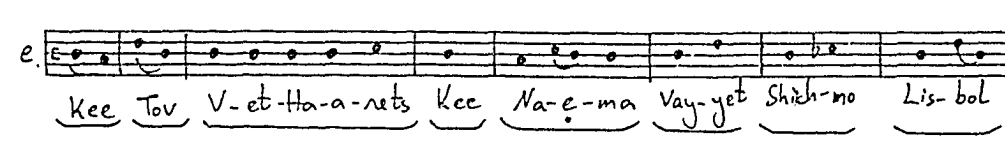
וַיַּרְא מִנֵּהָ

a. 

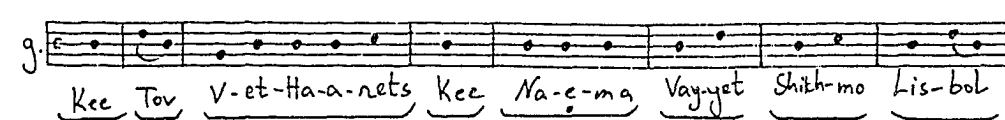
b. 

c. 

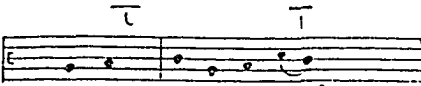
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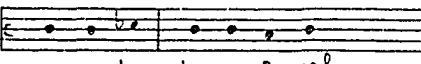
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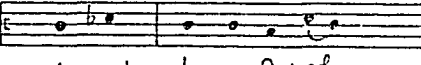
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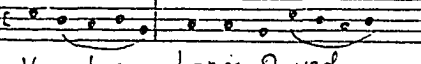
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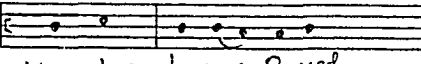
לְסַבֵּל שְׂכֵמוֹ וְיֵט נַעֲמִידָה כִּי וְאֶת־הָאָרֶץ טוֹב כִּי

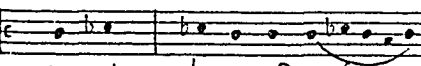
a. 
Vay-yhee L-mas-O-ved

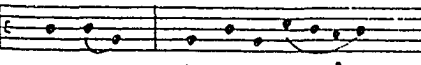
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Vay-yhee L-mas-O-ved

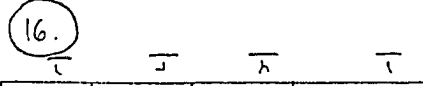
c. 
Vay-yhee L-mas-O-ved

d. 
Vay-yhee L-mas-O-ved

e. 
Vay-yhee L-mas-O-ved

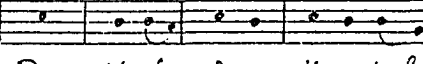
f. 
Vay-yhee L-mas-O-ved

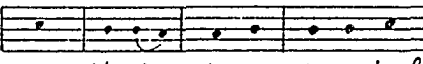
g. 
Vay-yhee L-mas-O-ved

16. 
Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had


Dan Ya-deen Am-mo K-a-had

יְהִי

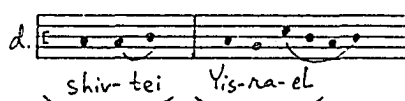
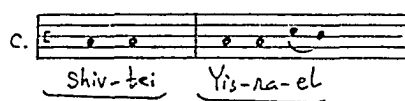
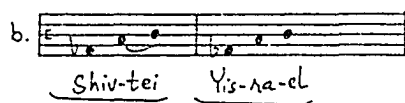
לְמַסַּע עֲבֵד

יְהִי

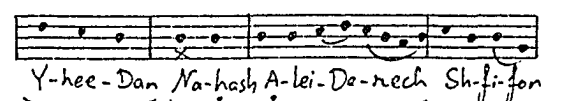
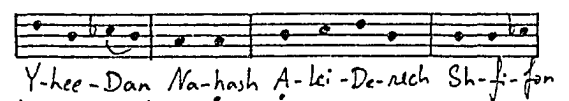
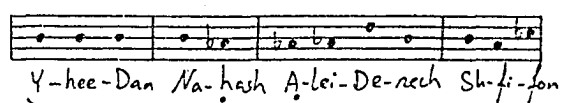
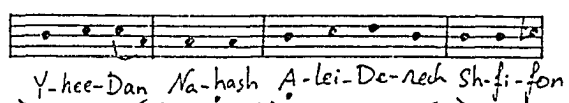
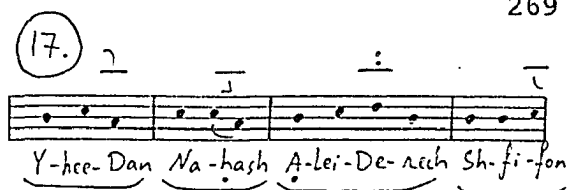
יְהִי

עַמּוֹ

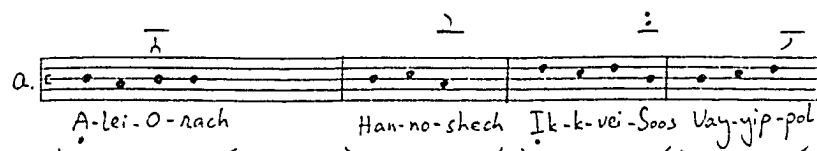
בְּאֶרֶץ

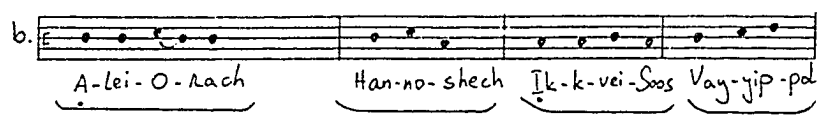


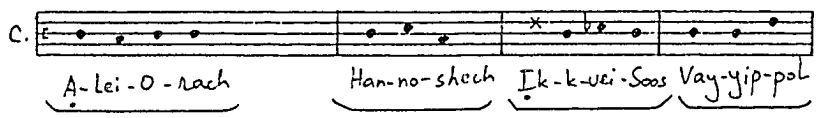
שִׁבְתֵּי יִשְׂרָאֵל

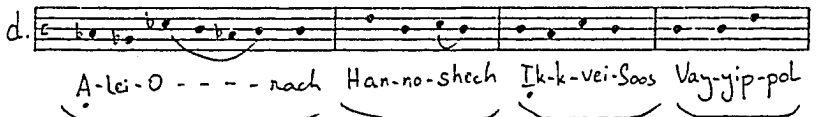


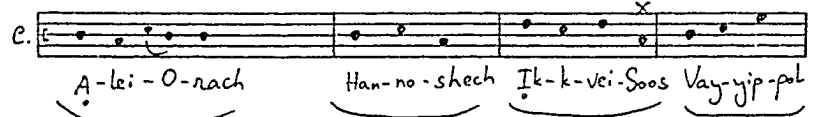
שִׁבְתֵּי יִשְׂרָאֵל נָתַתְּ עַל־דֶּרֶךְ וַיִּסְדֹּךְ

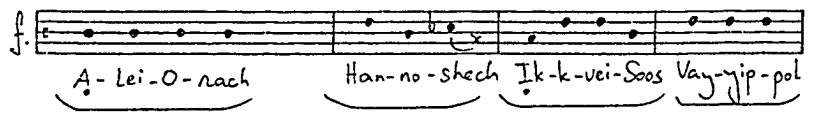
a. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

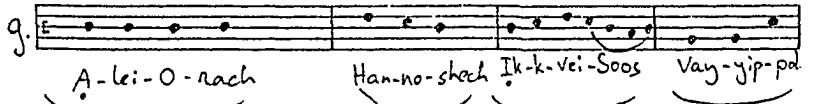
b. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

c. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

d. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

e. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

f. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

g. 
A-lei-O-rach Han-no-shech Ik-k-vei-Soos Vay-yip-pol

עֲלֵי-אֶרֶץ

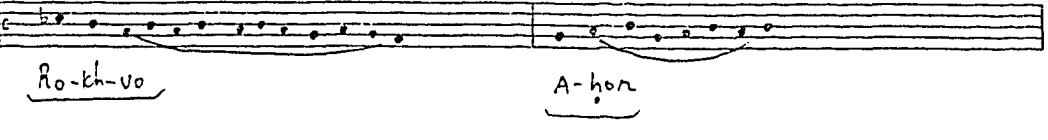
הַנֶּשֶׁךְ

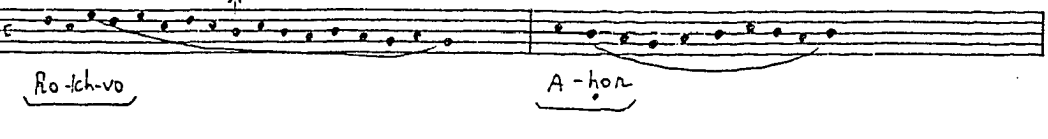
עֲקָרֵי-סוֹס

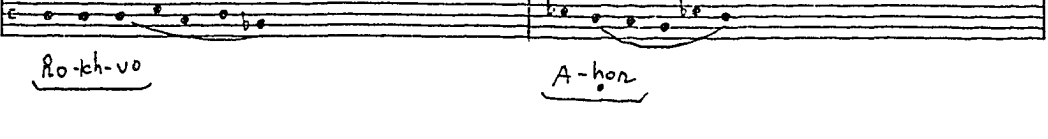
וְיִפֹּל

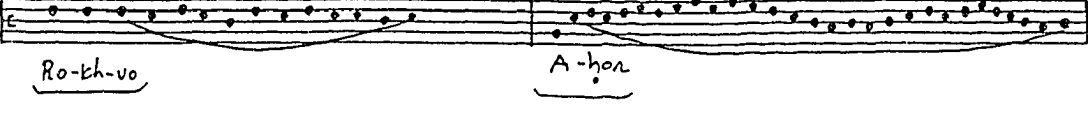
a. 
Ro-kh-vo A-hon

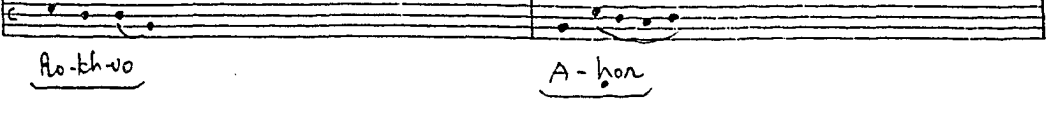
b. 
Ro-kh-vo A-hon

c. 
Ro-kh-vo A-hon

d. 
Ro-kh-vo A-hon

e. 
Ro-kh-vo A-hon

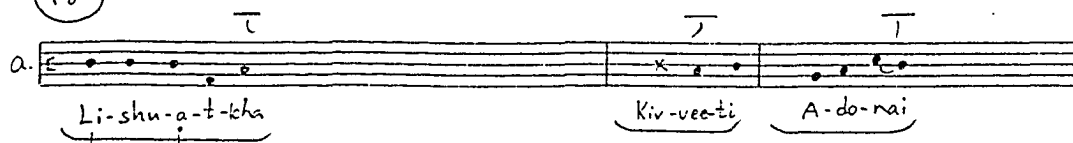
f. 
Ro-kh-vo A-hon

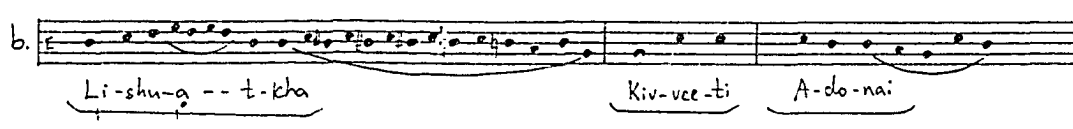
g. 
Ro-kh-vo A-hon

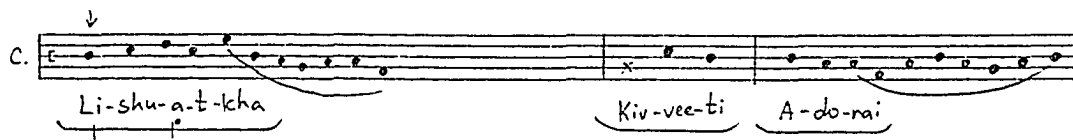
לְקוֹחַ

אֶחָד

18.

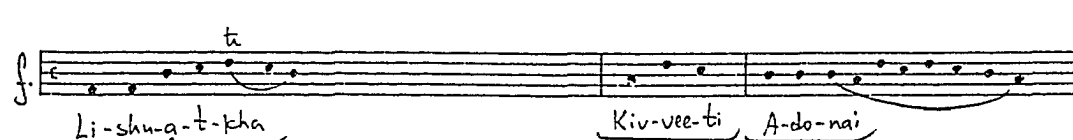
a. 

b. 

c. 

d. 

e. 

f. 

g. 

לִישׁוּעָתָהּ

קִיבְּעֵתִי

אֲדוֹנָי

19.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

b.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

(Second version)

c.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

d.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

e.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

f.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

g.

Gad G-dood Y-gu-den-nu V-hoo Ya-good A-kev

גַּד

גִּדְדוּד

יִגְדֵּנ־נִי

ו־הוּא

יֵגֵד

עֵקֵב

20.

Me-a-she

b.

Me-a-she

c.

Me-a-she

d.

Me-a-she

e.

Me-a-she

f.

Me-a-she

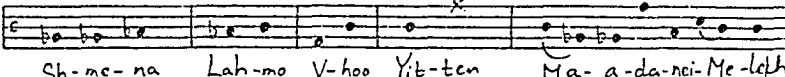
g.

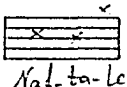
Me-a-she

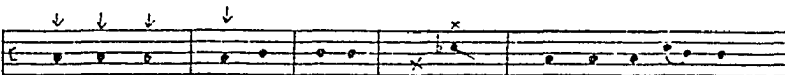
מֵאֶשֶׁה

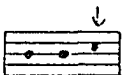
a. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh

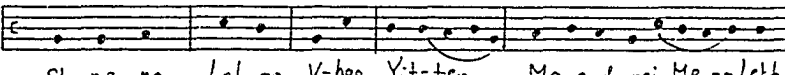
21. 
 Naf-ta-lee

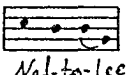
b. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh

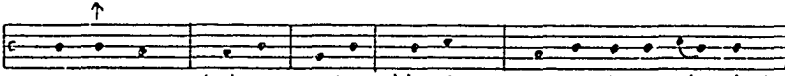

 Naf-ta-lee

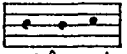
c. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh

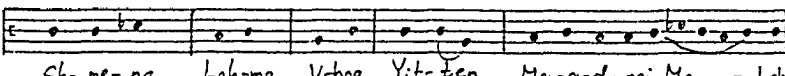

 Naf-ta-lee

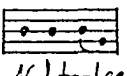
d. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh

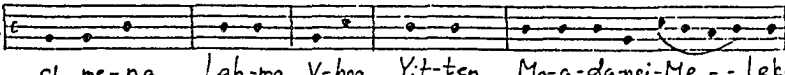

 Naf-ta-lee

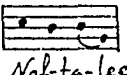
e. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh


 Naf-ta-lee

f. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh


 Naf-ta-lee

g. 
 Sh-me-na Lah-mo V-hoo Yit-ten Ma-a-da-nei-Me-leh


 Naf-ta-lee

שְׁמֵנָה

לֶחֶם

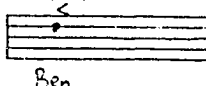
וְהוּא

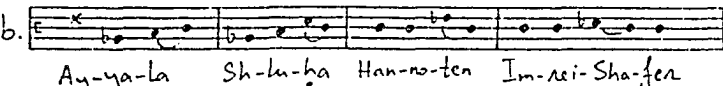
יֵשֶׁן

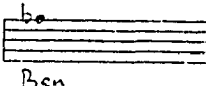
מִצְרַיִם - מִלֶּךְ

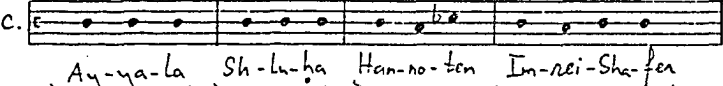
נָפְתָלִי

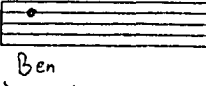
a. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer

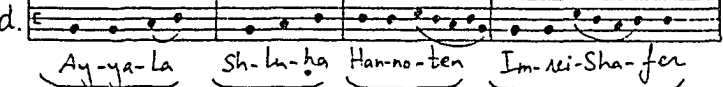
22. 
Ben

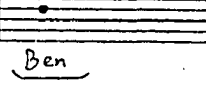
b. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer

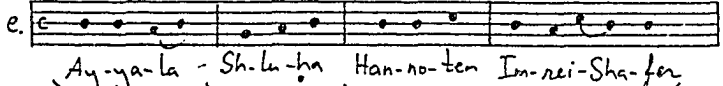

Ben

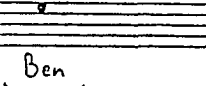
c. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer

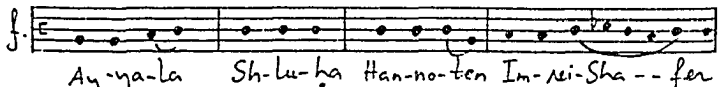

Ben

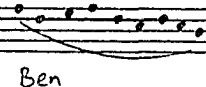
d. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer

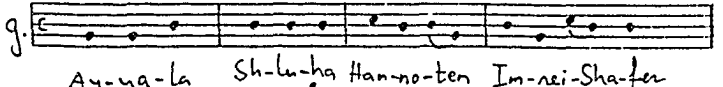

Ben

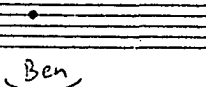
e. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer


Ben

f. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer


Ben

g. 
Ay-ya-la Sh-lu-ha Han-no-ten Im-rei-Sha-fer


Ben

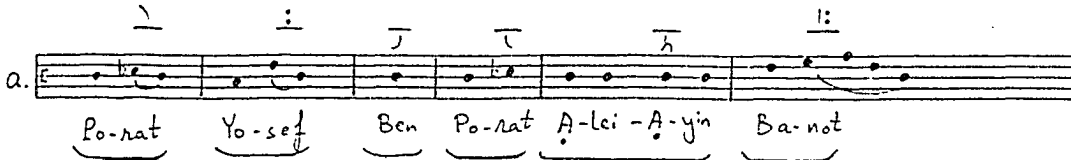
אֵלֶּה

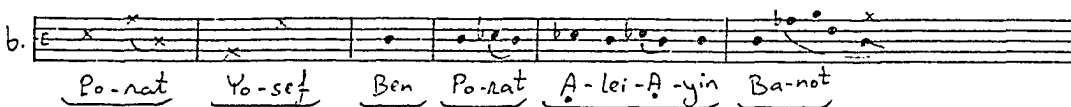
שְׁלֵחָה

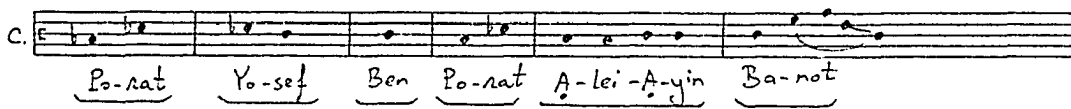
הַנֶּקֶן

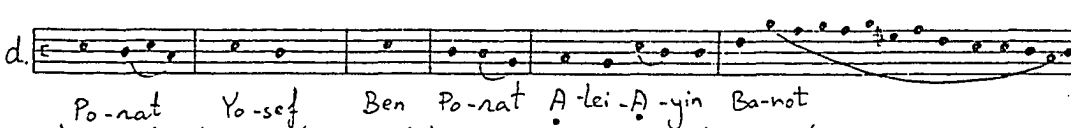
אֶרֶץ-שֶׁפֶר

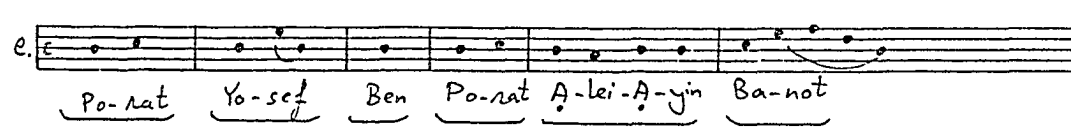
בֵּן

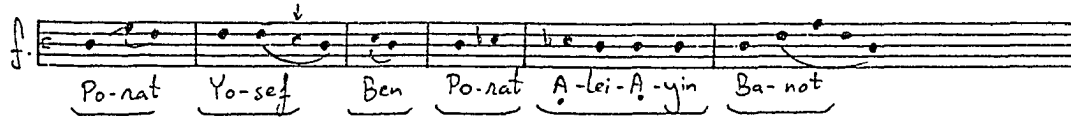
a. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

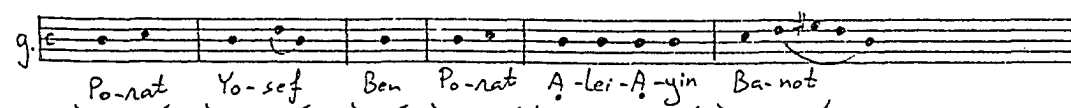
b. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

c. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

d. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

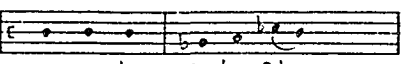
e. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

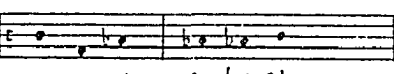
f. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

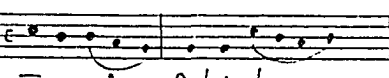
g. 
Po-rat Yo-sef Ben Po-rat A-lei-A-yin Ba-not

פֶּרֶת יוֹסֵף בֶּן פֶּרֶת עַל־עֵין בְּנוֹת

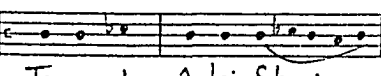
a. 
Tsa-a-da A-lei-Shoon

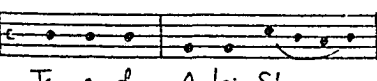
b. 
Tsa-a-da A-lei-Shoon

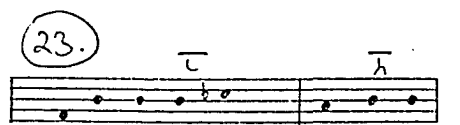
c. 
Tsa-a-da A-lei-Shoon

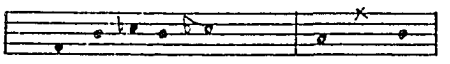
d. 
Tsa-a-da A-lei-Shoon

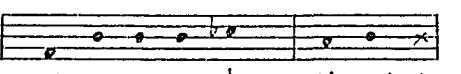
e. 
Tsa-a-da A-lei-Shoon

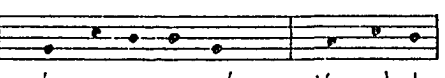
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Tsa-a-da A-lei-Shoon

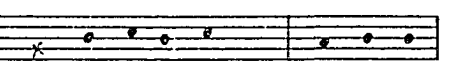
g. 
Tsa-a-da A-lei-Shoon

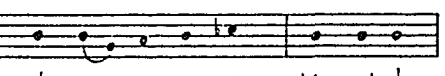
23. 
Vay-ma-ra-roo-hu Va-rob-bu

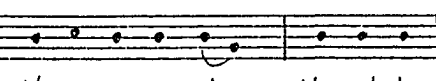

Vay-ma-ra-roo-hu Va-rob-bu


Vay-ma-ra-roo-hu Va-rob-bu


Vay-ma-ra-roo-hu Va-rob-bu


Vay-ma-ra-roo-hu Va-rob-bu


Vay-ma-ra-roo-hu Va-rob-bu

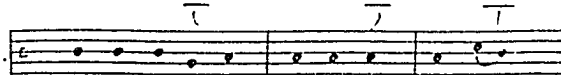

Vay-ma-ra-roo-hu Va-rob-bu

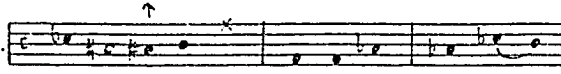
אֶלֶּה

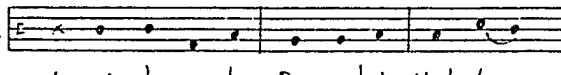
עַל־שֹׁן

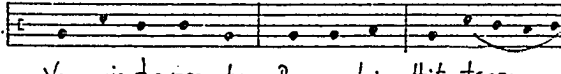
וַיִּמְרָדוּ

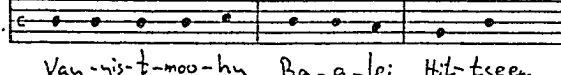
וְרָבוּ

a. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

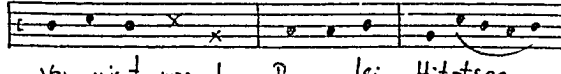
b. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

c. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

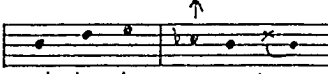
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Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

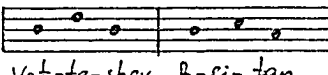
e. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

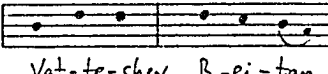
f. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

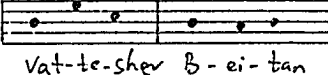
g. 
Vay-yis-t-moo-hu Ba-a-lei Hit-tseem

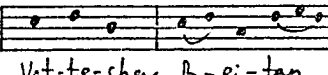
24. 
Vat-te-shev B-ei-tan

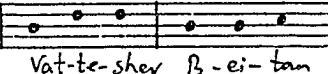

Vat-te-shev B-ei-tan


Vat-te-shev B-ei-tan


Vat-te-shev B-ei-tan


Vat-te-shev B-ei-tan


Vat-te-shev B-ei-tan


Vat-te-shev B-ei-tan

וַיִּשְׁמְרוּ

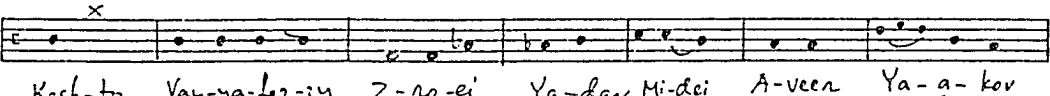
בְּעֵל

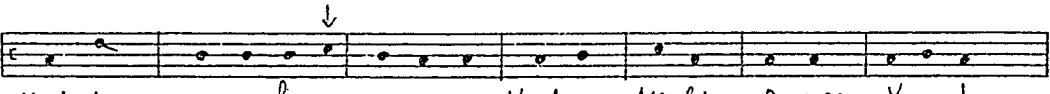
וְהָיָה

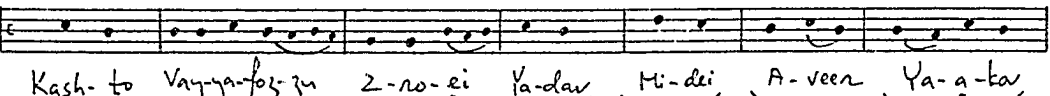
וְהָיָה

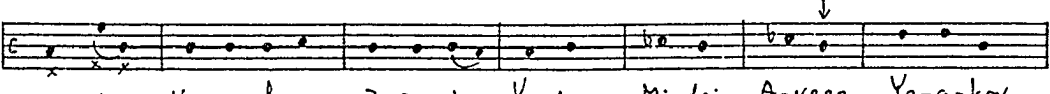
בְּאֵיחָד

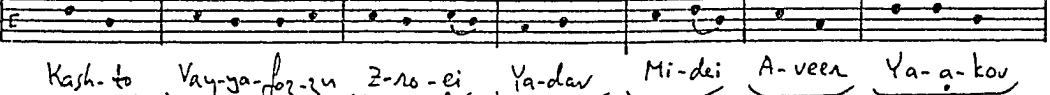
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 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

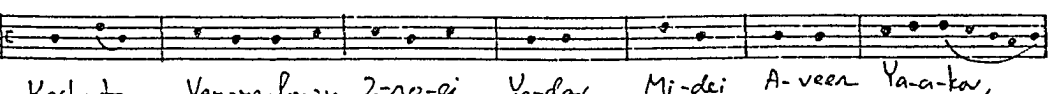
b. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

c. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

d. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

e. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

f. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

g. 
 Kash-to Vay-ya-fog-zu Z-ro-ei Ya-dav Mi-dei A-veen Ya-a-kov

קָשִׁיתוֹ

וַיַּאֲזֶנְנוּ

זָרוּעֵי

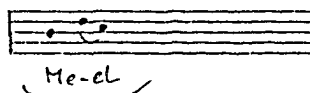
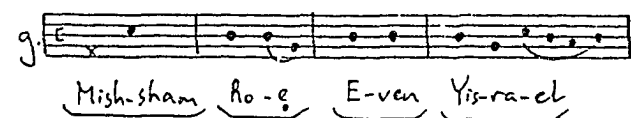
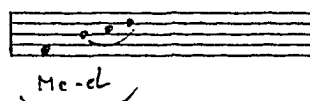
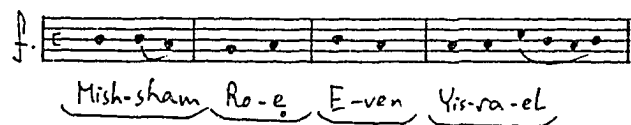
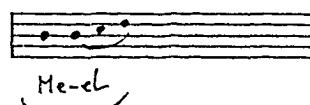
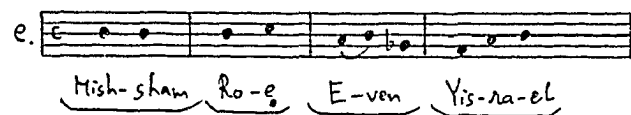
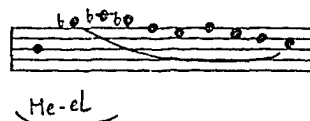
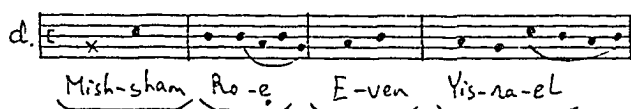
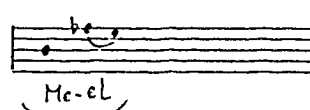
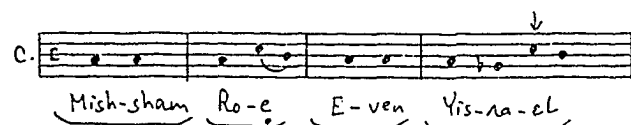
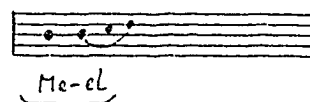
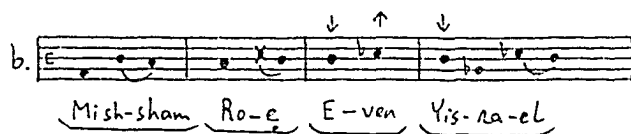
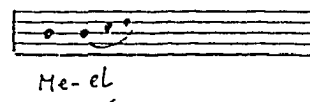
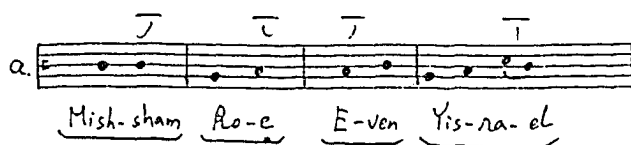
יָדָיו

מִדְּלֵי

אֶבְרֵי

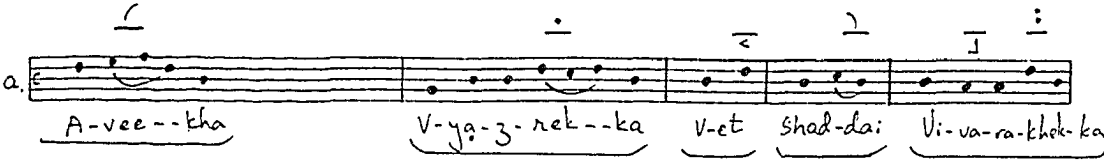
וַיַּאֲזֶנְנוּ

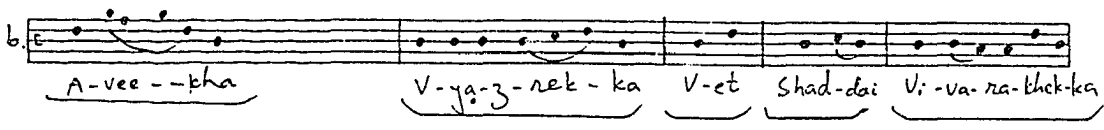
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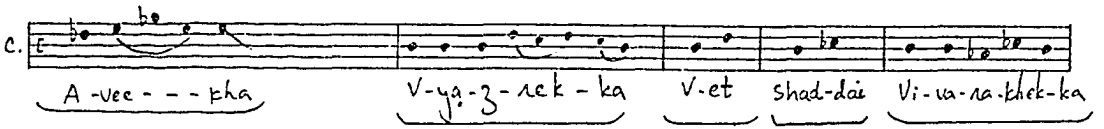


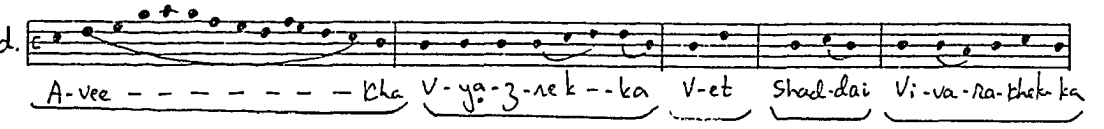
מִשְׁשָׁם רֹאֵה אֶבֶן יִשְׂרָאֵל

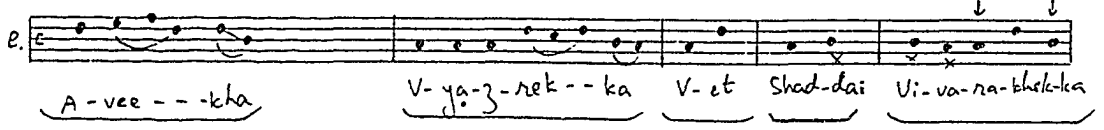
מֵאֵל

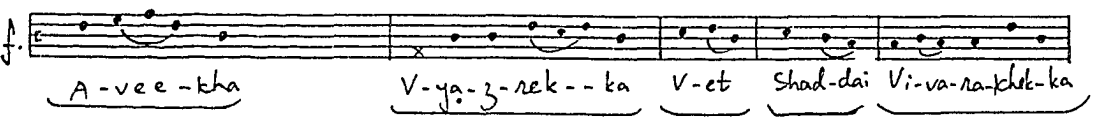
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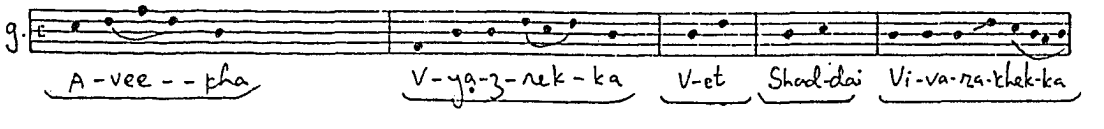
b. 

c. 

d. 

e. 

f. 

g. 

אֵלִים

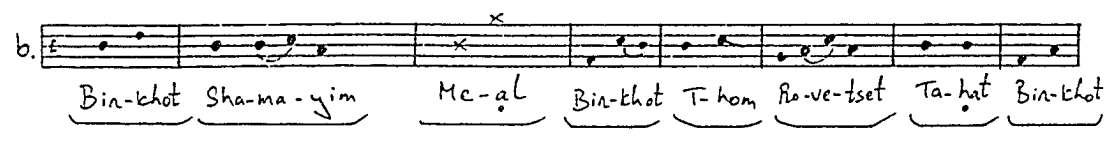
וְיִשְׁרָאֵל

וְעַתָּה

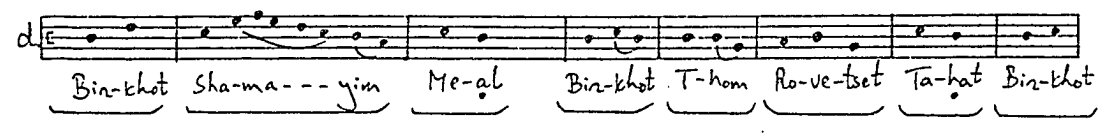
שְׂדֵי

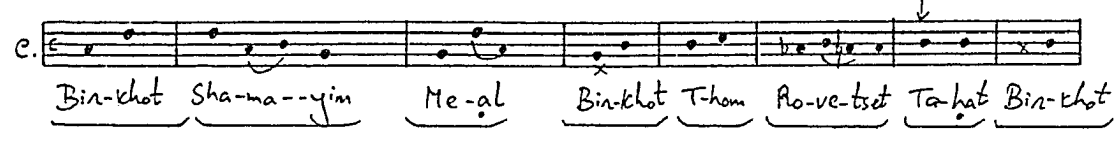
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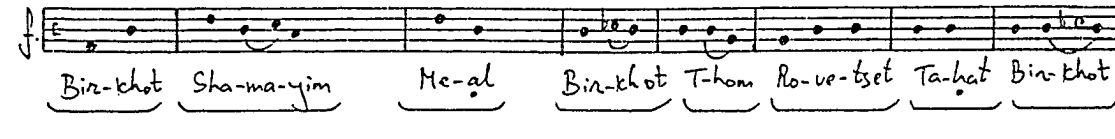
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Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

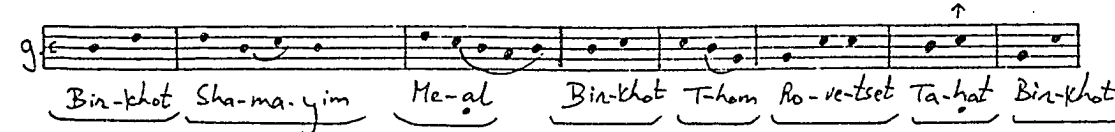
b. 
Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

c. 
Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

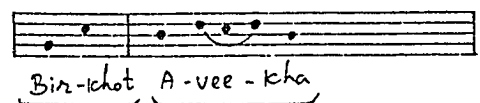
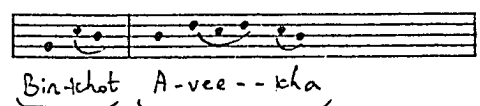
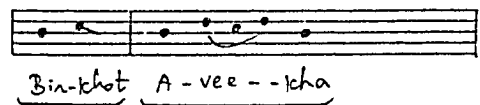
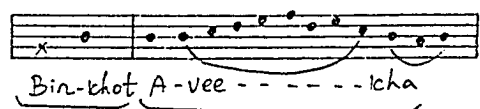
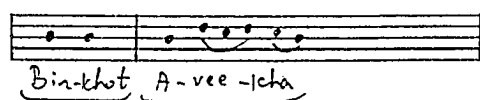
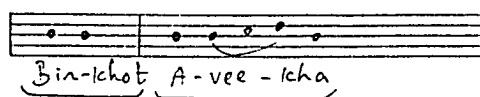
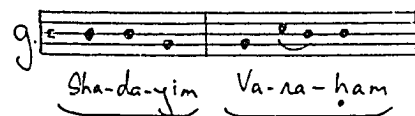
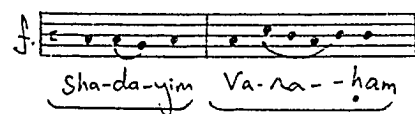
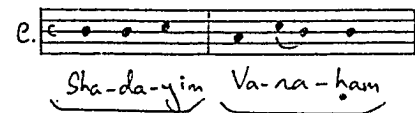
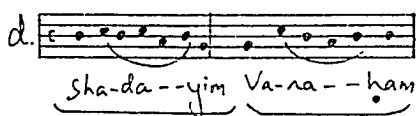
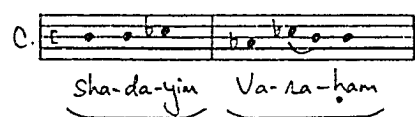
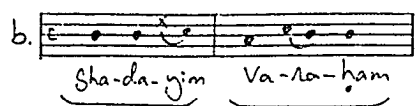
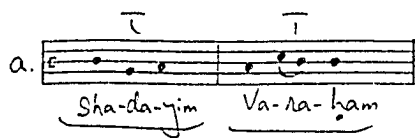
d. 
Bin-khot Sha-ma---yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

e. 
Bin-khot Sha-ma---yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

f. 
Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

g. 
Bin-khot Sha-ma-yim Me-al Bin-khot T-hom Ro-ve-tset Ta-hat Bin-khot

ברכה שנים מעל ברכה הקום רבנות תחת ברכה



שָׁדָיִם

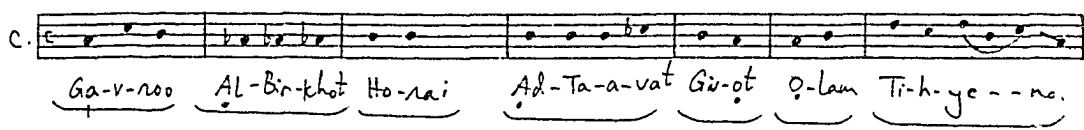
וָרָחֵם

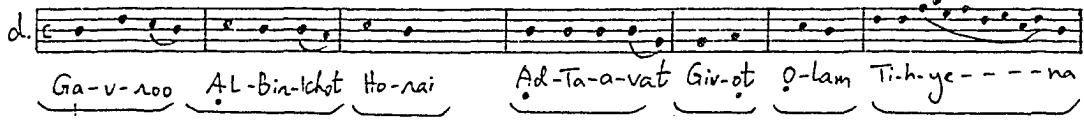
בִּרְכוּת

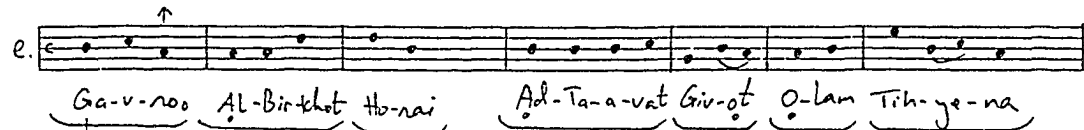
אֵיכָּה

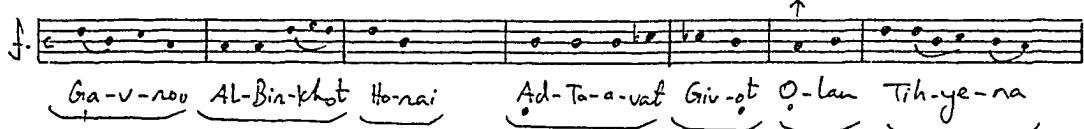
a. 

b. 

c. 

d. 

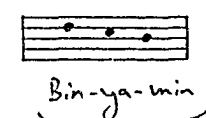
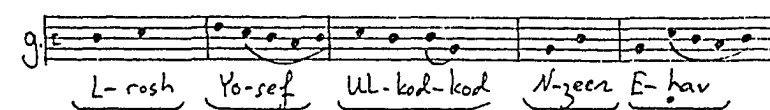
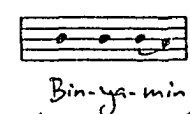
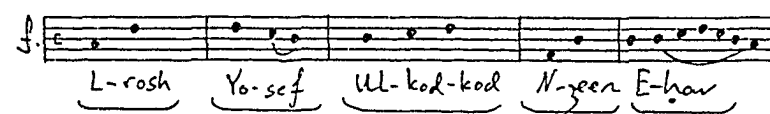
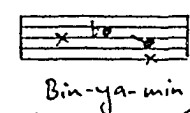
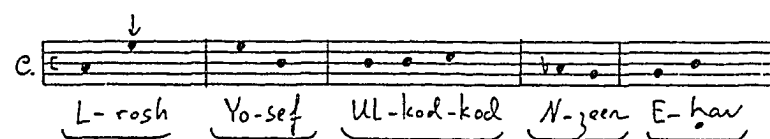
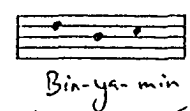
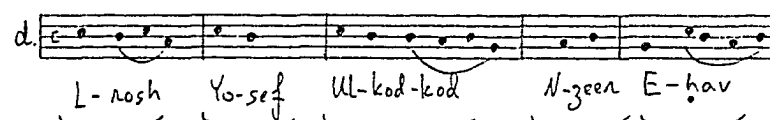
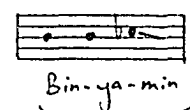
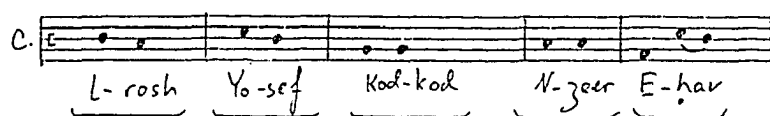
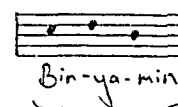
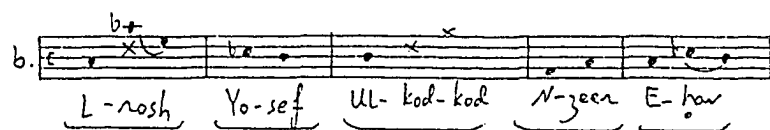
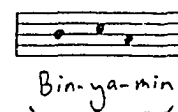
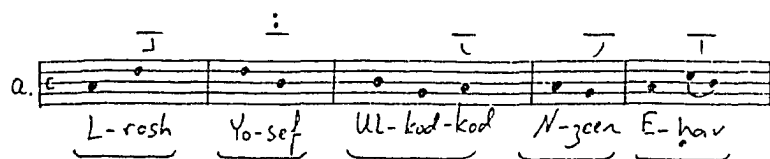
e. 

f. 

g. 

תְּהִינָּה עוֹלָם וּבְרֵכָה עַד-תָּמִיד הוֹדִי עַל-בְּרִכָּתְךָ יְיָ.

(27)



לְרֹאשׁ

יוֹסֵף

וּלְקוֹדְקוֹד

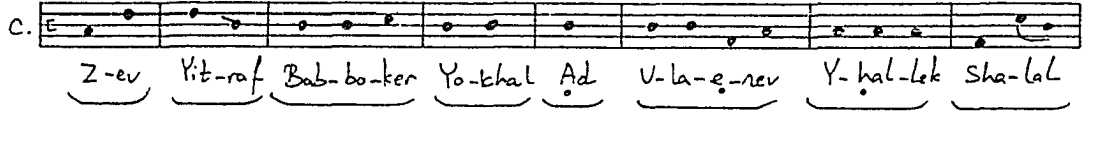
נִזְעֵן

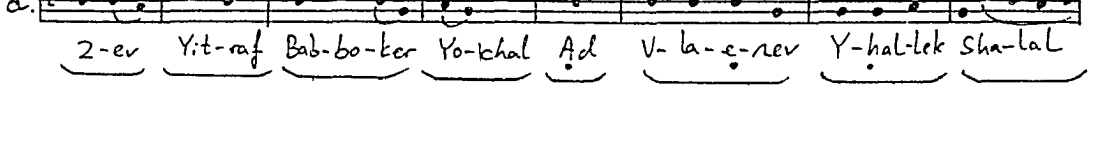
אֶחָד

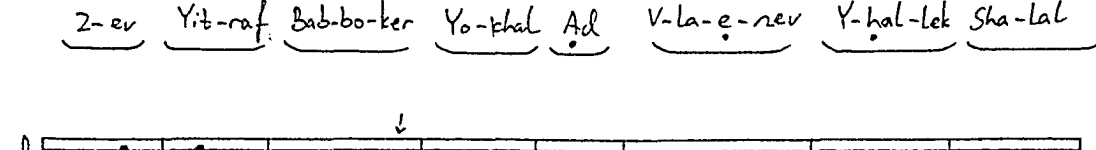
בִּנְיָמִין

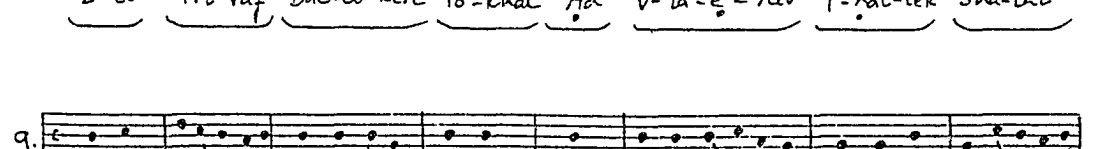
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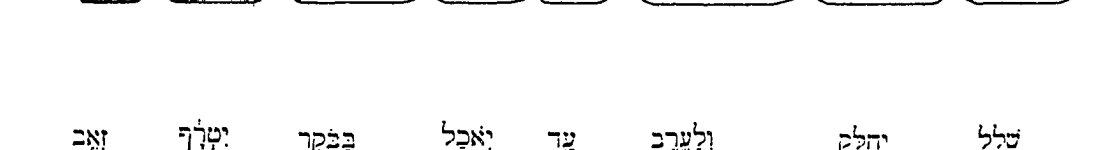
b. 

c. 

d. 

e. 

f. 

g. 

שָׁלֵל וְשֶׁלֶק יִסְתַּק וְלִשְׁרֵב עַד יֵאָכֵל בְּבִקְרָה יִסְתַּדֵּף וְאֵל

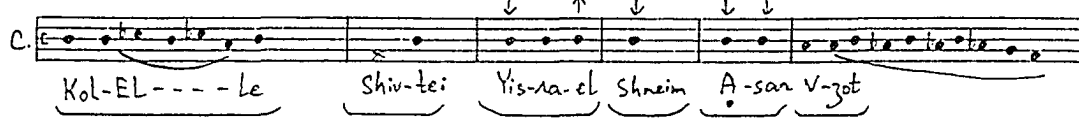
28

a. 

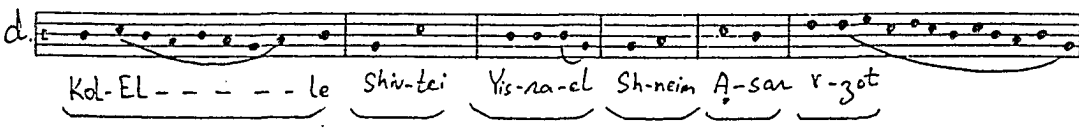
Kol-EL -- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

b. 

Kol-EL -- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

c. 

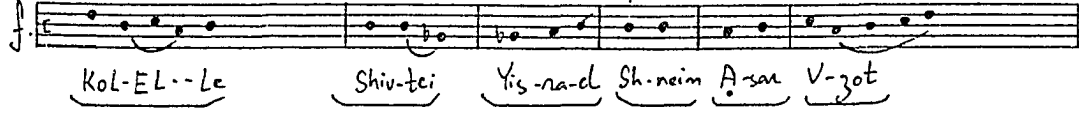
Kol-EL --- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

d. 

Kol-EL - - - - le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

e. 

Kol-EL -- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

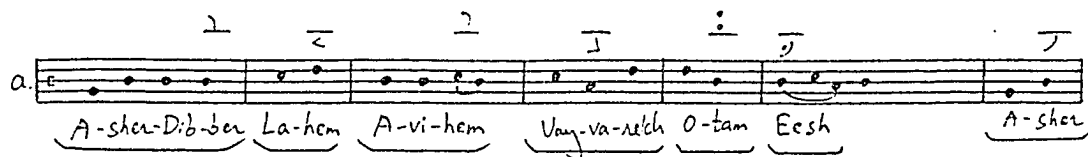
f. 

Kol-EL -- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

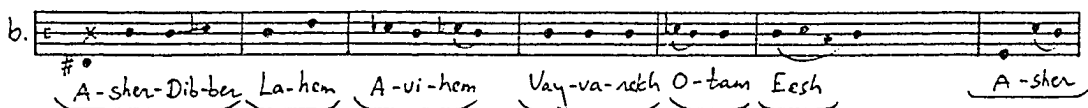
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Kol-EL --- Le Shiv-tei Yis-ra-el Sh-neim A-sar V-zot

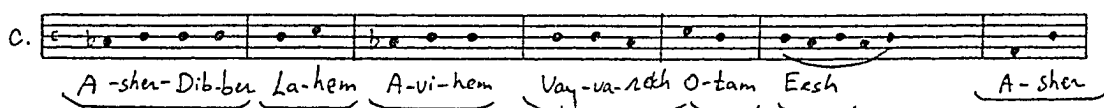
קול-אלה שבתי וישראל שנים עשר וזאת

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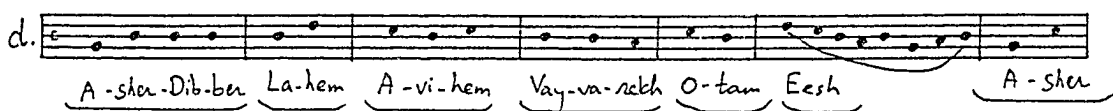
A-she-Dib-beh La-hem A-vi-hem Vay-va-neh O-tam Eesh A-sheh

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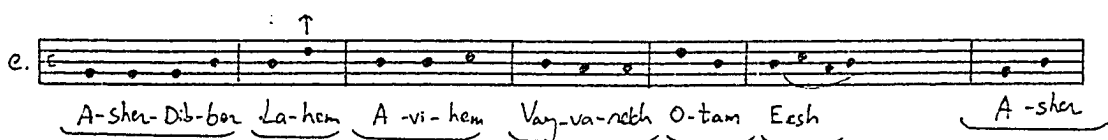
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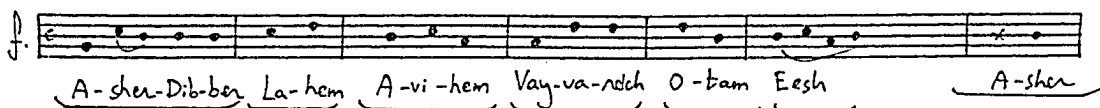
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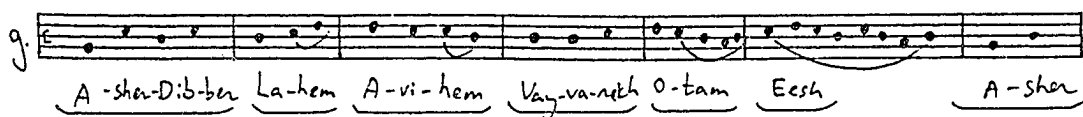
A-she-Dib-beh La-hem A-vi-hem Vay-va-neh O-tam Eesh A-sheh

e. 

A-she-Dib-beh La-hem A-vi-hem Vay-va-neh O-tam Eesh A-sheh

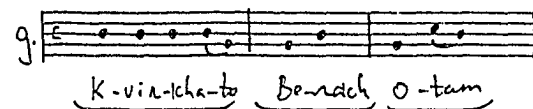
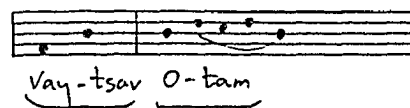
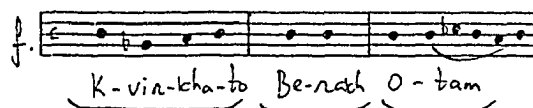
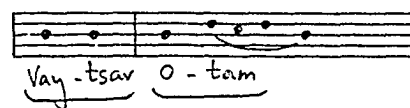
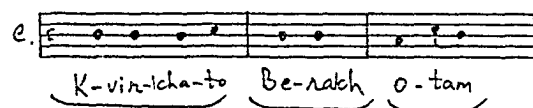
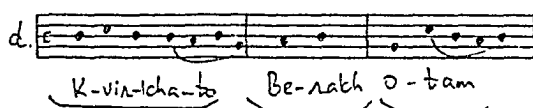
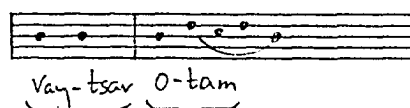
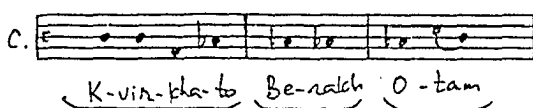
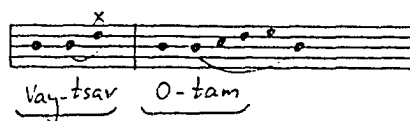
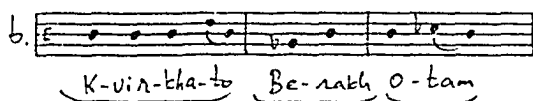
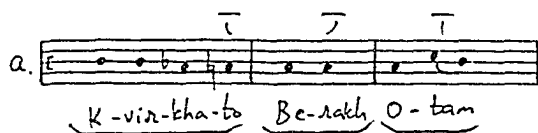
f. 

A-she-Dib-beh La-hem A-vi-hem Vay-va-neh O-tam Eesh A-sheh

g. 

A-she-Dib-beh La-hem A-vi-hem Vay-va-neh O-tam Eesh A-sheh

אֶשֶׁר-דִּבְּבָהּ לָהֶם אֲבִיהֶם נִבְרָךְ אֲנִי אֵשׁ אֶשֶׁר



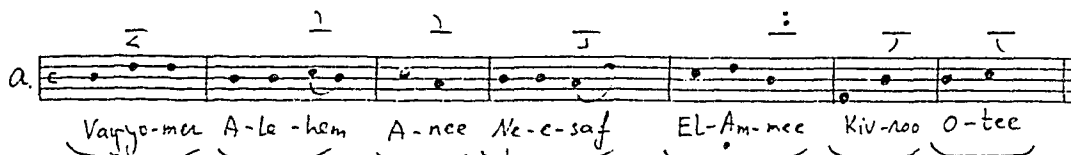
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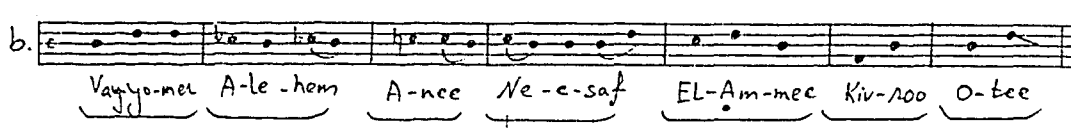
בְּרַךְ

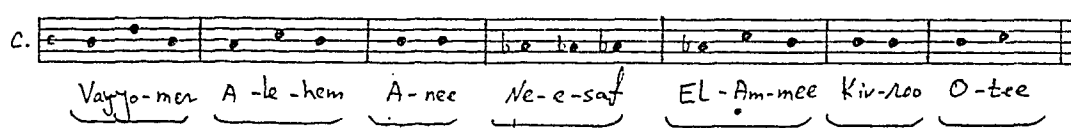
אֲתָם

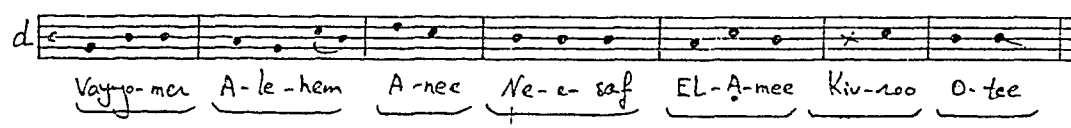
וַיִּצַו

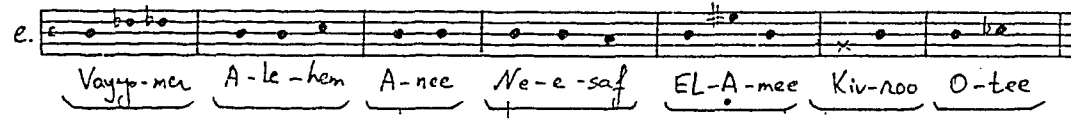
אֲתָם

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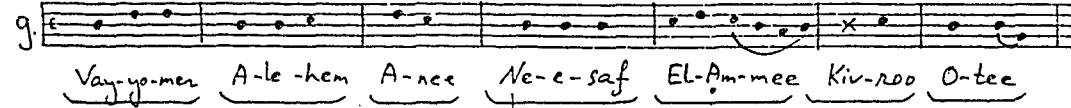
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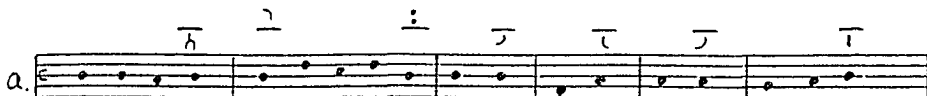
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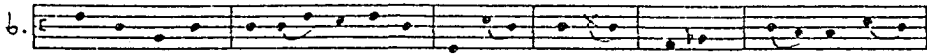
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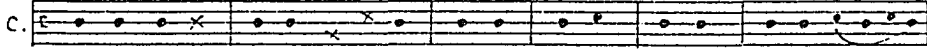
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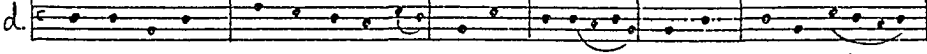
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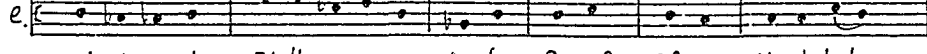
וַיַּיְמֹן אֱלֹהִים אֵלֵינוּ נִסְתַּח אֱלֹהֵינוּ קִבְּרֵנוּ אֱלֵינוּ

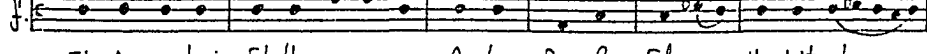
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 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

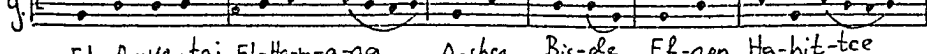
b. 
 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

c. 
 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

d. 
 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

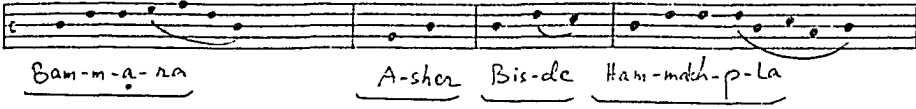
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 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

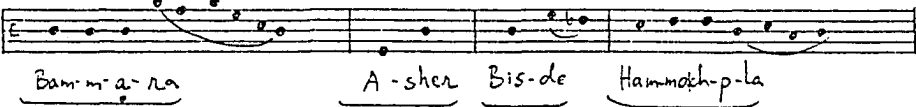
f. 
 EL-A-vo-tai EL-Ham-m-a-na A-sheer Bis-de Ef-non Ha-hit-tee

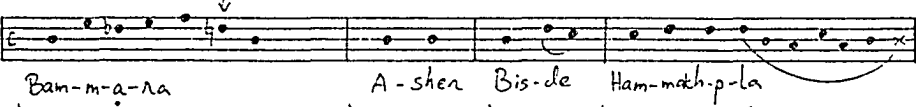
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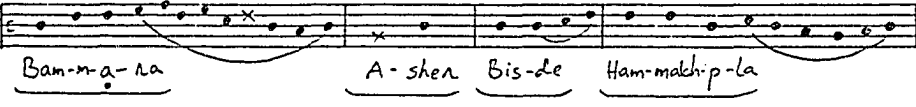
הַחֵדִּי עֶפְרוֹן בְּשֵׂרָה אֲשֶׁר אֶל-הַמֶּלֶךְ אֶל-אַבְרָהָם

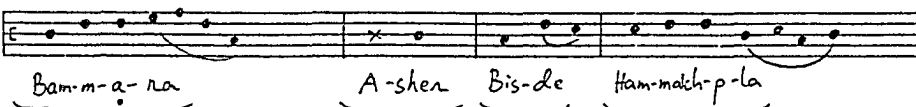
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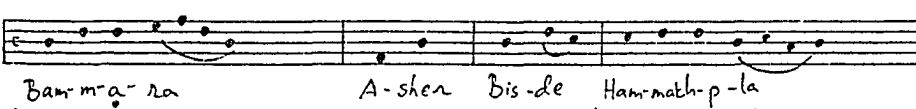
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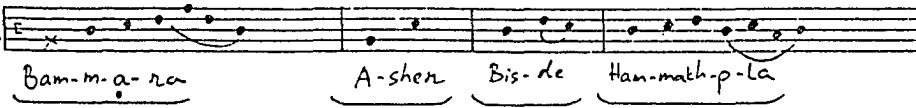
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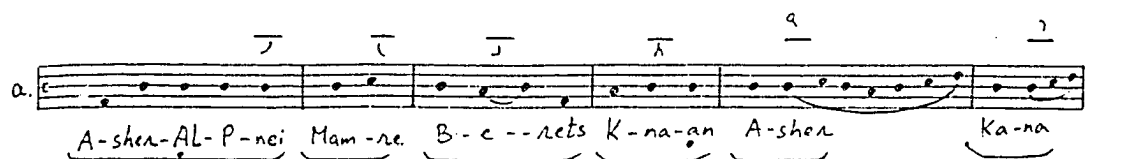
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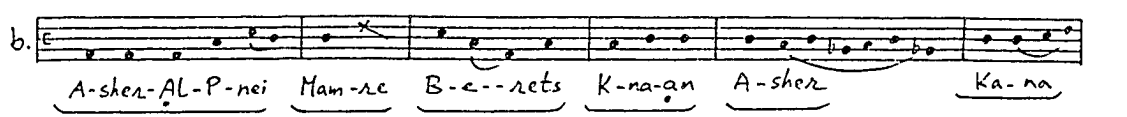
בְּמִשְׁכָּה

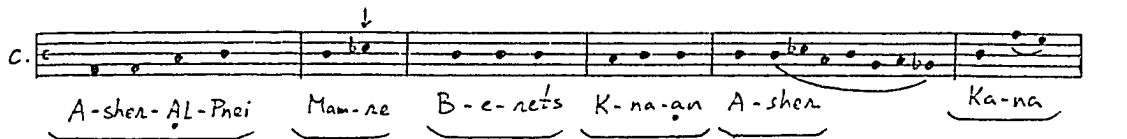
אֵשֶׁת

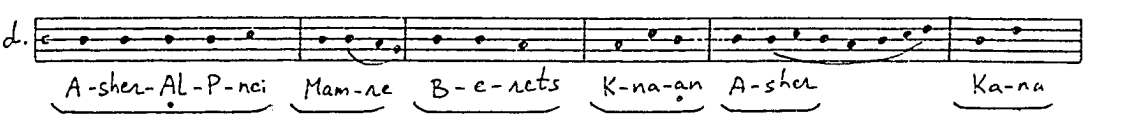
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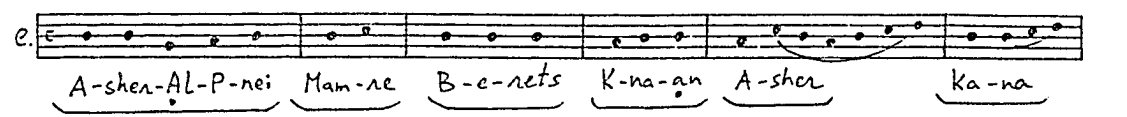
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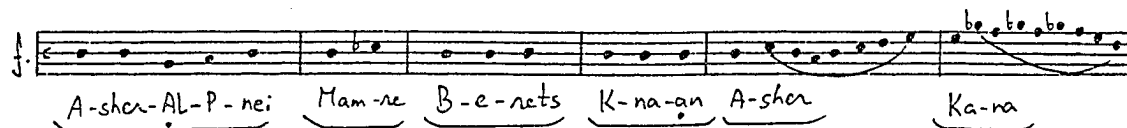
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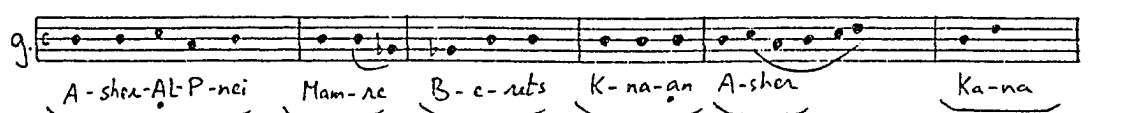
b. 

c. 

d. 

e. 

f. 

g. 

אֶשֶׁר-עַל-כֶּן

מִמָּנָה

בְּמִדְבָּר

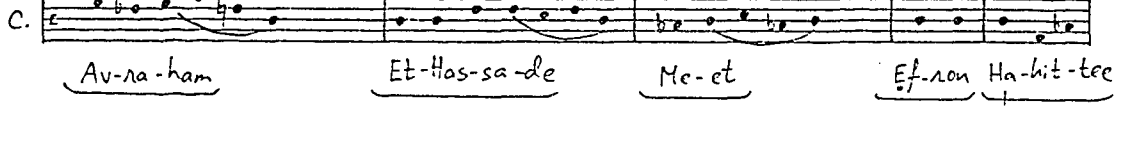
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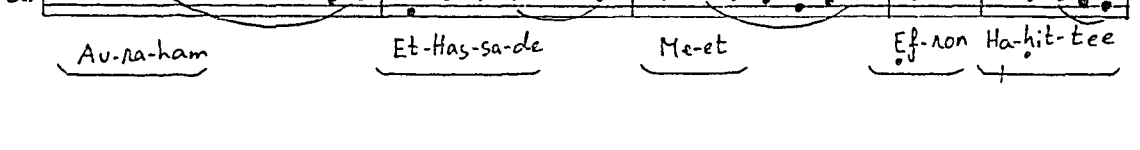
אֶשֶׁר

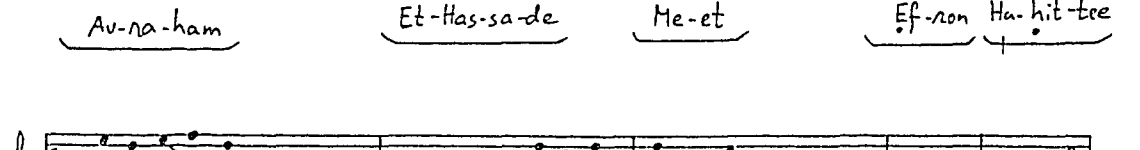
קָנָה

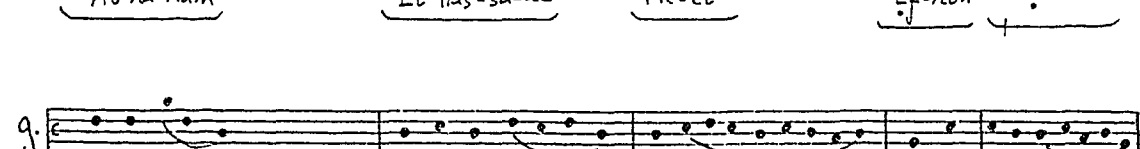
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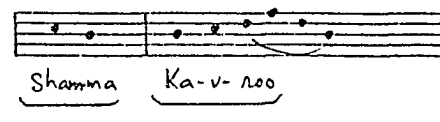
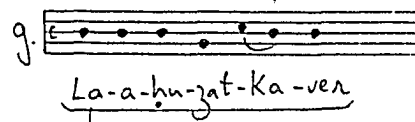
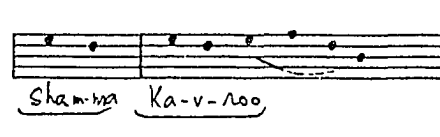
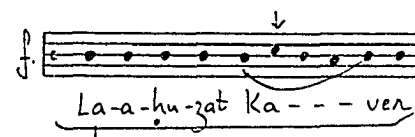
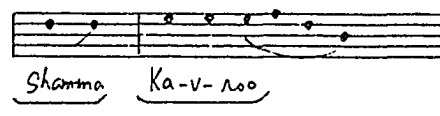
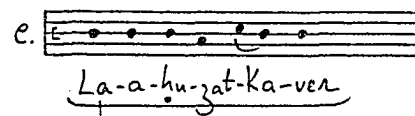
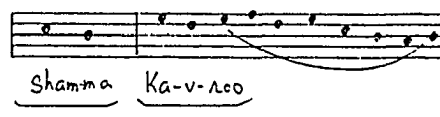
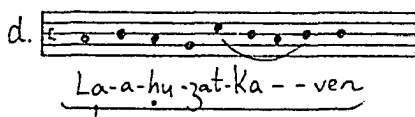
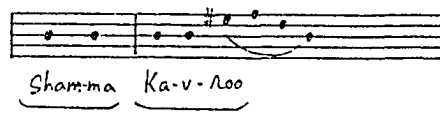
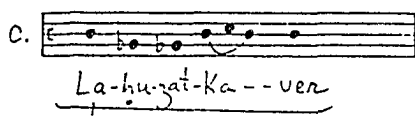
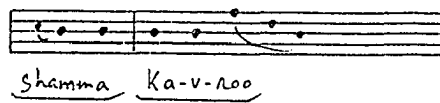
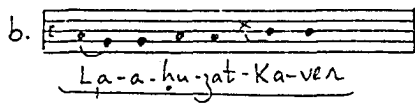
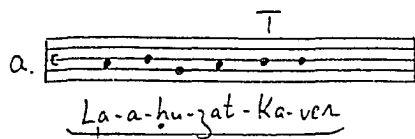
אברהם

את-השם

ומה

עבדו

היה

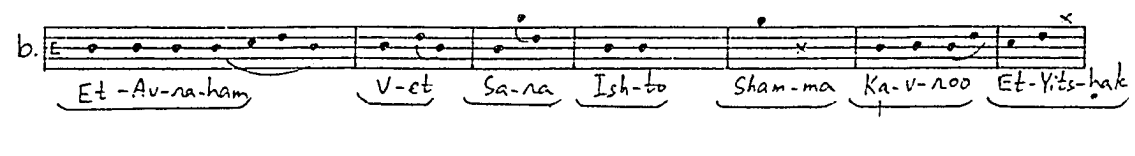


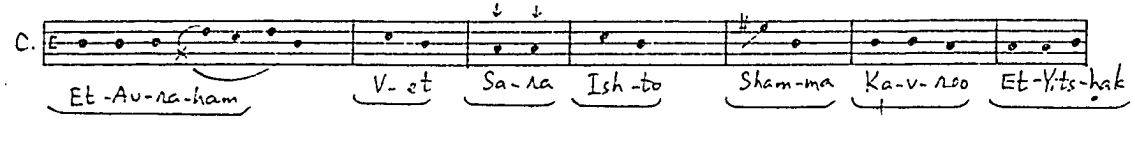
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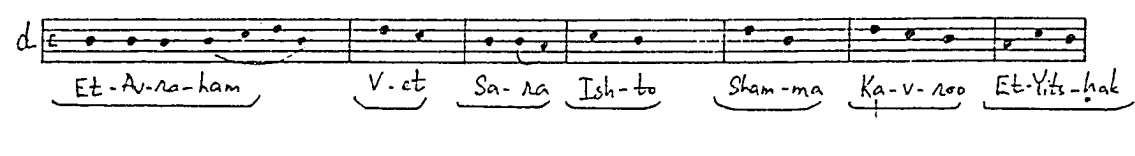
שָׁמָּה

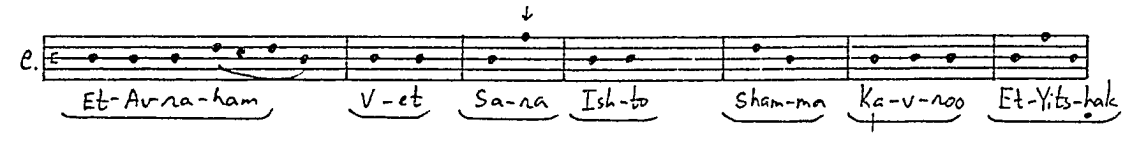
קָדְרִי

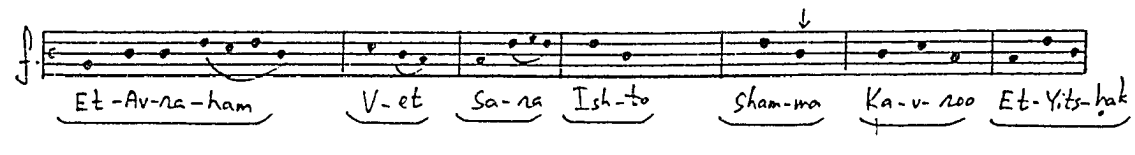
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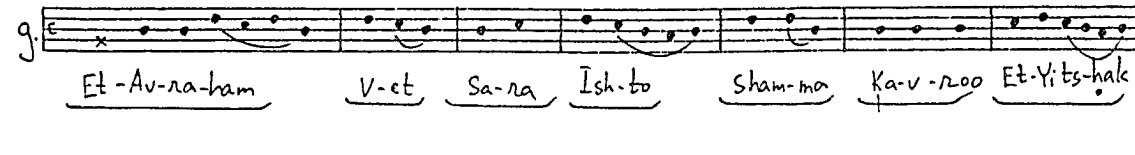
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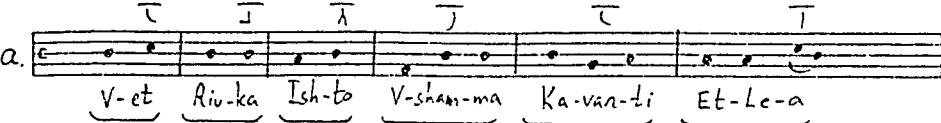
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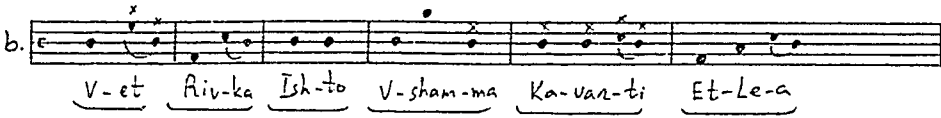
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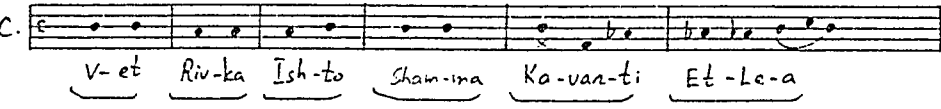
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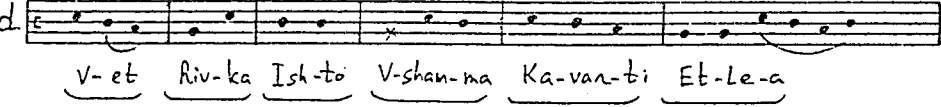
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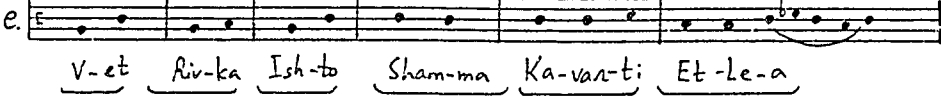
את-אברהם וְעַתָּה שָׂרָה אִשְׁתִּי שָׂמָּה קָבוּרָה אֶת-יִצְחָק

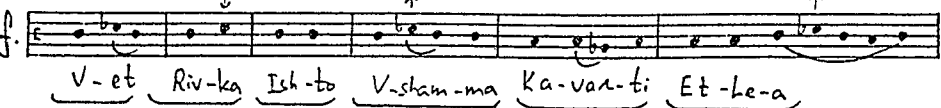
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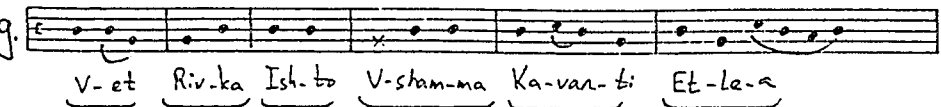
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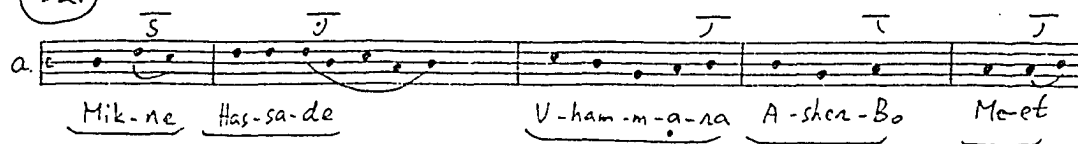
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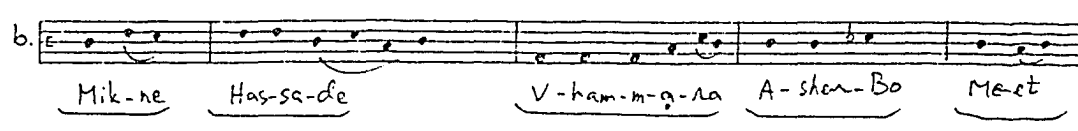
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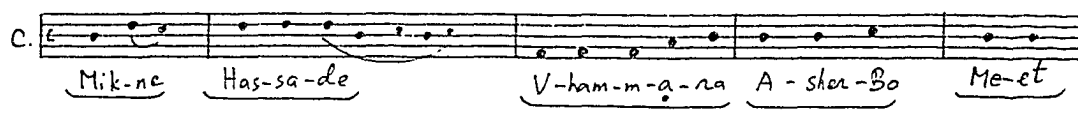
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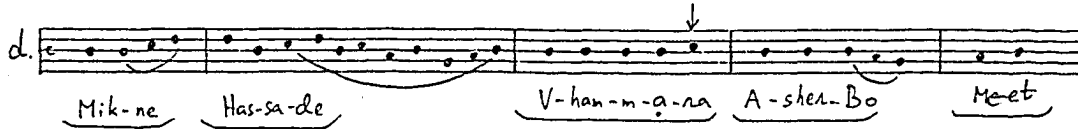
וְעֵת רִיבְכָה אִשְׁתִּי וְשָׁמָּה קָבָרִי אֶת־לֵאָה

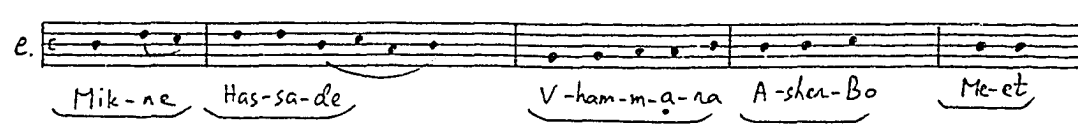
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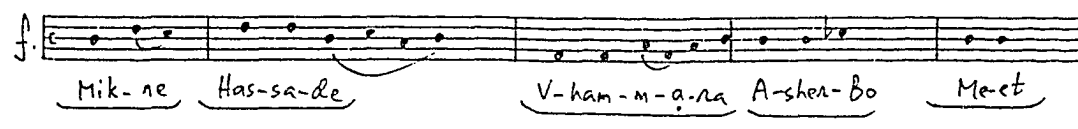
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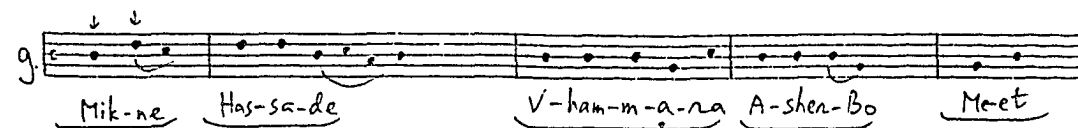
b. 

c. 

d. 

e. 

f. 

g. 

מִקְנֵה

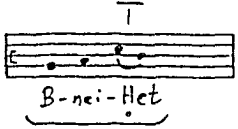
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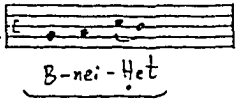
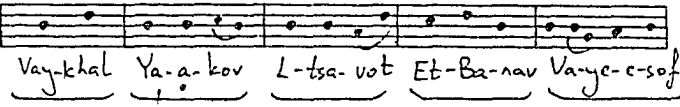
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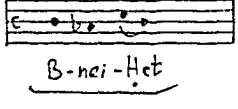
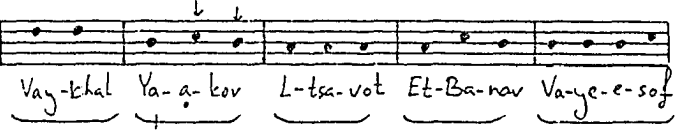
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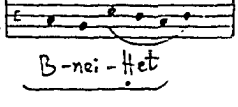
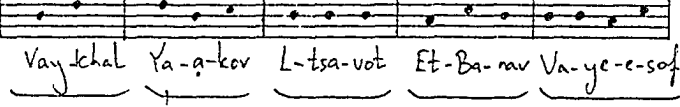
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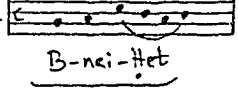
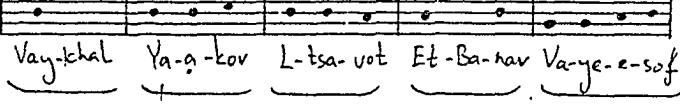
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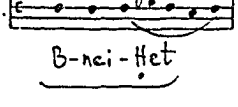
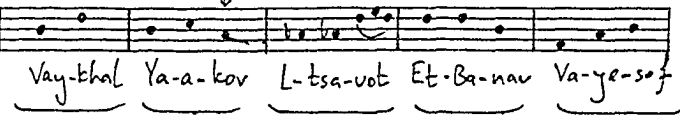
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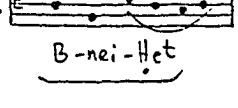
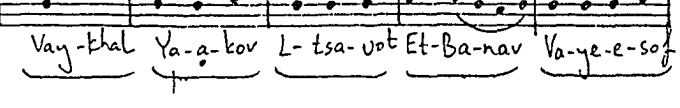
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c.  

d.  

e.  

f.  

g.  

בְּנֵי-הֵת

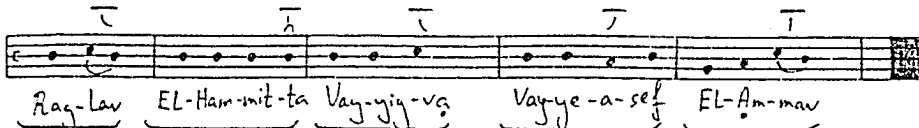
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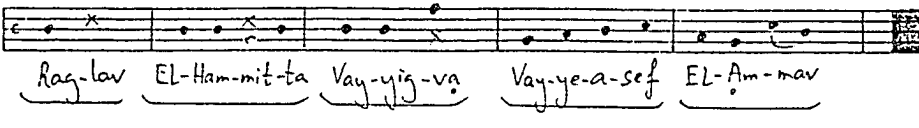
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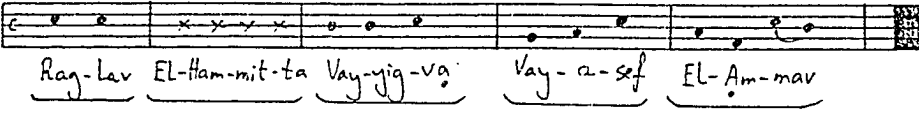
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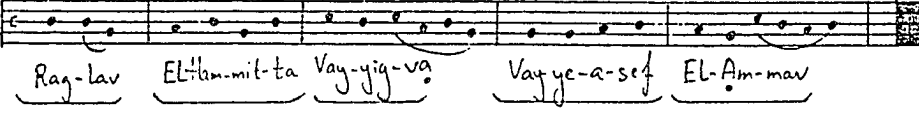
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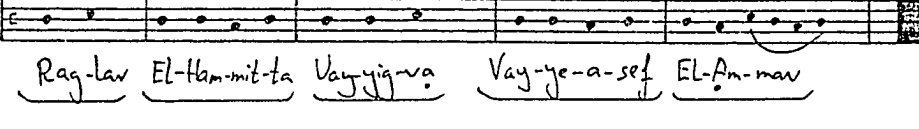
וַאֲיֵ-עֶ-סוֹף

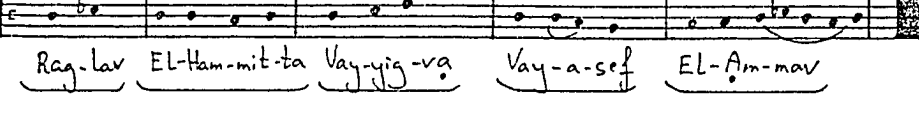
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Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-ye-a-sef EL-Am-mav

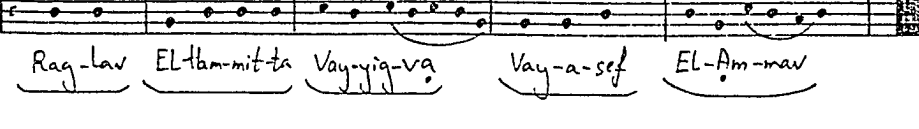
b. 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-ye-a-sef EL-Am-mav

c. (2nd time) 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-a-sef EL-Am-mav

d. 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-ye-a-sef EL-Am-mav

e. 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-ye-a-sef EL-Am-mav

f. 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-a-sef EL-Am-mav

g. 
Rag-lav EL-Ham-mit-ta Vay-yig-va Vay-a-sef EL-Am-mav

אל-עמנו נאסד נניח אל-המיתא רגליו

EXODUS XV (1-19)

- a. Jacob Dayyan (recorded - 1994)
- b. Joseph Sha'yo (rec. 1994)
- c. Abraham Fattal (rec. 1960)
- d. Isaiah Shomer (rec. 1951)
- e. Jacob Harrari (rec. 1994)
- f. Ezra Sha'yo (rec. 1958)
- g. Re'uven Akiva (rec. 1994).

שמות טו

1. אז ישיר-משה ובני ישראל את-השירה הזאת לה' ויאמרו לאמר אשירה לה' כי-גאה גאה סוס ורכבו רמה בים:
2. עזי וזמרת יה ויהי-כי לישועה זה אלי ואנוהו אלהי אבי וארממנהו:
3. ה' איש מלחמה ה' שמו:
4. מרכבת פרעה וחילו ירה בים ומבחר שלישי-ו טבעו בים-סוף.
5. תהמת יכסימו ירדו במצולת כמו- אבן:
6. ימינך ה' נאדרי בכח ימינך ה' תרעץ אויב:
7. וברב גאוןך תהרס קמיך תשלח חרוןך יאכלמו כקש:
8. וברוח אפיך נערמו מים נצבו כמו-נד נזלים קפאו תהמת בלב-ים:
9. אמר אויב ארדף אשיג אחלק שלל תמלאמו נפשי אריק חרבי תורישמו ידי:
10. נשפת ברוחך כסמו ים צללו כעופרת במים אדירים:
11. מי-כמכה באלם ה' מי כמכה נאדר בקדש נורא תהלת עשה-פלא:
12. נטית ימינך תבלעמו ארץ:
13. נחית בחסדך עם-זו גאלת נהלת בעזך אל-נוה קדשך:
14. שמעו עמים ירגזון חיל אחז ישבי פלשת:
15. אז נבהלו אלפי אדום אילי מואב יאחזמו רעד נמגו כל ישבי כנען:

16. תפל עליהם אימתה ופחד בגדל זרועך ידמו כאבן עד-יעבור עמך ה' עד-יעבור
עם-זו קניית:

17. תבאמו ותטעמו בהר נחלתך מכון לשבתך מעלת ה' מקדש אדני כוננו ידיך:

18. ה' ימלך לעולם ועד:

19. כי בא סוס פרעה ברכבו ובפרשיו בים וישב ה' עליהם את-מי הים ובני ישראל הלכו
ביבשה בתוך הים:

1. THEN sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.
2. The Lord is my strength and song, and he is become my salvation: he is my God, and I will prepare him an habitation; my father's God, and I will exalt him.
3. The Lord is a man of war: the Lord is his name.
4. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red sea.
5. The depths have covered them: they sank into the bottom as a stone.
6. Thy right hand O Lord, is become glorious in power: thy right hand O Lord, hath dashed in pieces the enemy.
7. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath, which consumed them as stubble.
8. And with the blast of thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.
9. The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.
10. Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters.

11. Who is like unto thee, O Lord, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders?
12. Thou stretchedst out thy right hand, the earth swallowed them.
13. Thou in thy mercy hast led forth the people which thou hast redeemed: thou hast guided them in thy strength unto thy holy habitation.
14. The people shall hear, and be afraid: sorrow shall take hold on the inhabitants of Palestina.
15. Then the dukes of Edom shall be amazed; the mighty men of Moab, trembling shall take hold upon them; all the inhabitants of Canaan shall melt away.
16. Fear and dread shall fall upon them; by the greatness of thine arm they shall be as still as a stone; till thy people pass over, which thou hast purchased.
17. Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the Sanctuary, O Lord, which thy hands have established.
18. The Lord shall reign for ever and ever.
19. For the horses of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

1. Az Ya-sheer-Mo-she Uv-nei Yis-ra-el Et-Ha-shi-ra Haz-zot La-a-do-nai

Va-yo-m-roo Le-mor A-sheer-ra La-do-nai Kee Ga-o Ga-a Soos

V-ro-kh-vo Ra-ma- vay-yam.

2. Oz-zee V-zim-rat Yah Vay-hi-Lee Li-shu-a

Ze E-lee V-an-ve-hu E-lo-hei A-vee Va-a-ro-m-men-hu.

3. A-do-nai Ish Mil-ha-ma A-do-nai Sh-mo.

4. Mar-k-vot Par-o V-hei-lo Ya-ra Vay-yam

U-miv-har Sha-l-shav Tub-b-o V-yam - Soof.

5. T-ho-mot Y-khas-yoo-mu Ya-r-doo Vim-tso-lot K-mo-A-ven.

6. Y-mi-n-kha A-do-nai Ne-da-ree Bak-ko-ah

Y-mi-n-cha A-do-nai Tir-ats O-yev.

7. Uy-rov G-o-n-kha Ta-ha-ros Ka-me-kha

T-shal-lah Ha-ro-n-cha Yo-kh-le-mo Kak-kash.

8. Uv-roo-ah Ap-pe-kha Ne-er-moo Ma-yim Nit-ts-voo Kh-mo-Ned No-z-leem

Ka-f-oo T-ho-mot B-lev-yam.

9. A-mar O-yev Er-dof As-seeg A-hal-lek Sha-lal

Tim-la-e-mo Naf-shce A-reek Har-bee To-rishe-mo Ya-dee.

10. Na-shaf-ta V-ru-ha-kha Kis-sa-mo Yam

Tsa-la-loo Ka-o-fe-ret B-ma-yim Ad-di-reem.

11. Me-Kha-mo-kha Ba-e-leem A-do-nai Mee Ka-mo-kha Ne-dar Bak-ko-desh

No-ra T-hil-lot O-se Fe-le.

12. Na-tee-ta Y-mi-n-kha Tiv-la-e-mo A-rets.

13. Na-hee-ta V-has-d-cha Am-Zoo Ga-al-ta

Ne-hal-ta B-oz-z-kha El-N-ve Kod-she-kha.

14. Sha-m-o Am-meem Yir-ga-zoon Heel A-haz Yo-sh-vei P-la-shet.

15. Az Niv-ha-loo Al-lu-fei E-dom E-lei Mo-ay Yo-ha-ze-mo Ra-d

Na-mo-gu Kol Yo-sh-vei Kh-na-an.

16. Tip-pol L-lei-hem Ei-ma-ta Va-fa-had Big-dol Z-ro-a-kha Yid-d-moo

Ka-a-ven Ad-Ya-a-vor Am-m-kha A-do-nai Ad-Ya-avor Am-Zoo

Ka-nce-ta.

17. T-vi-c-mo V-tit-ta-emo B-har Na-ha-la-t-cha Ma-khon, L-shiv-t-kha

Pa-al-ta A-do-nai Mik-k-dash A-do-nai Ko-na-noo Ya-de-kha.

18. A-do-nai Y-m-lokh L-o-lam Va-ed.

19. Kee Va Soos Par-o B-rikk-bo U-v-fa-ra-shav Bay-yam Va-ya-shev A-do-nai

A-iei-hem Et-Mei Hay-yam

Uv-nei Yis-ra-el Ha-l-khu Vay-yab-sha

B-tokh Hay-yam.

Ezra Shai'yo (1961)

♩ ≈ 240 Rit. A Tempo

Az Ya-sheer-Mo-she Uv-nei Yis-ra-el

♩ ≈ 320

Et-Ha-shi-ra Haz-zot La-a-do-nai Va-yo-m-roo Le-mor

♩ ≈ 276 ② ♩ ≈ 304 Rit.

A-sheer-ra La-do-nai Ki-Ga-o Ga-a Soos V-ro-kh-vo

Ra-ma Vay-yam Q3-zee V-zim-rat Yah Vay-hi-Li Li-shu-a

♩ ≈ 240

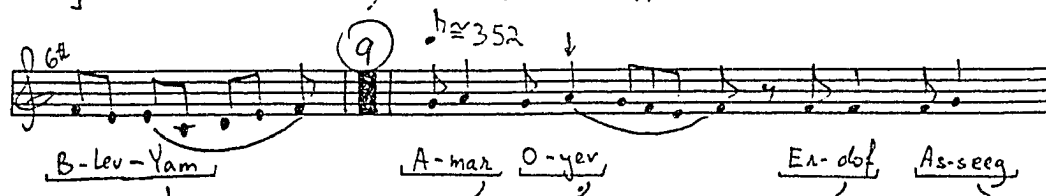
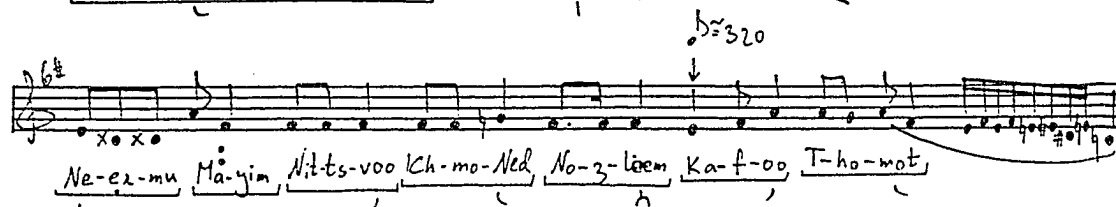
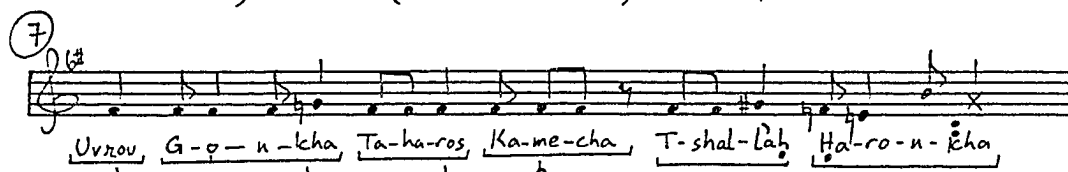
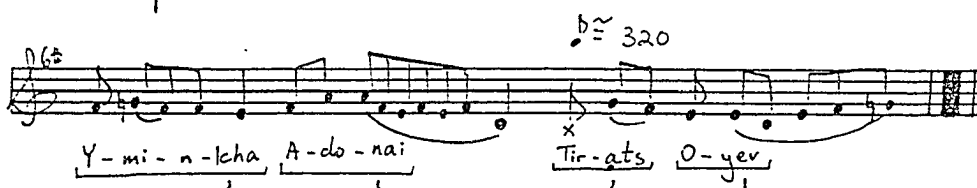
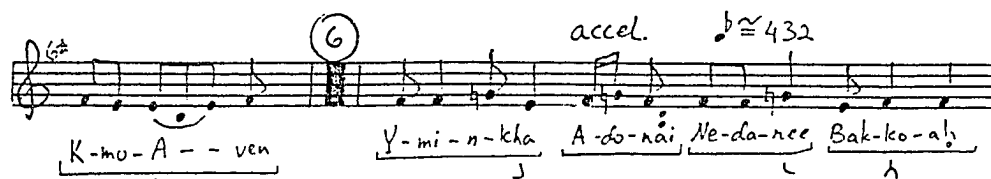
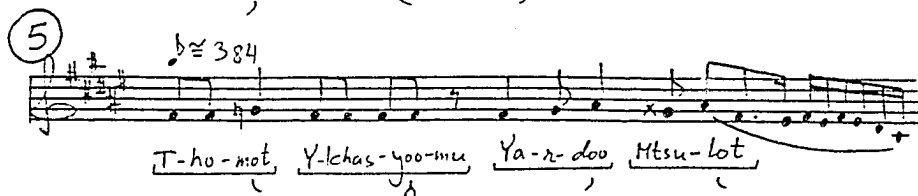
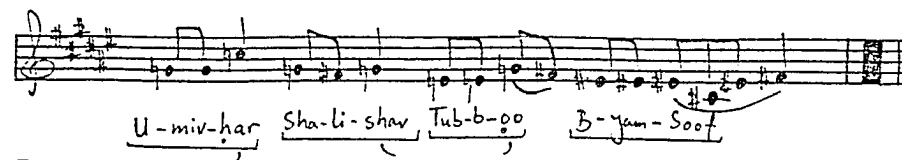
Ze E-lee V-an-ve-hu E-lo-hei A-vee

♩ ≈ 224 ③

Va-a-no-m-men-hu A-do-nai Ish Mil-ha-ma A-do-nai

④

sh-mo Mar-k-vot Par-o Ve-hei-lo Ya-ra Vay-Yam



Handwritten musical score in G major (one sharp) and 4/4 time. The score consists of ten staves of music with lyrics written below the notes. Measure numbers 10, 11, 12, and 13 are circled. Tempo markings include $\text{♩} \approx 216$, $\text{♩} \approx 288$, $\text{♩} \approx 324$, $\text{♩} \approx 320$, $\text{♩} \approx 368$, $\text{♩} \approx 240$, $\text{♩} \approx 400$, and $\text{♩} \approx 352$. The score includes various musical notations such as rests, accidentals, and dynamic markings like *accel.*

Lyrics:

A-ha-let Sha-lal Tin-la-e--mo, Na-f-shée A-reek Har-bee

To-ri-she---mo, Ya-dee

Na-shaf-ta V-ru-ha-kha Kis-sa-mo Yam Tsa-la-loo Ka-o-fé-ret B-ma-yim

Ad-di-neem Mee-Kha-mo-kha Ba-e-Leem A-do-nai

Mee, Ka-mo-kha Ne-dan Bak-kodesh No-na T-hil-lot

O--se fe---le Na-bee-ta Y-mi-n-kha

Tiv-la-e---mo A---rets Na-hi-ta V-has-d-kha Am-zoo

Ga-al-ta Ne-ha-L-ta B-oz-3-cha

Handwritten musical score with lyrics and tempo markings.

Tempo markings: $\text{♩} \approx 264$, $\text{♩} \approx 368$, $\text{♩} = 304$, $\text{♩} \approx 400$, $\text{♩} \approx 352$, $\text{♩} = 288$, $\text{♩} \approx 352$, $\text{♩} \approx 288$, $\text{♩} \approx 352$, $\text{♩} \approx 288$.

Lyrics:

N-ve Kod-she-kha Sha-m-oo A-meem Yir-ga-zoon Hil A-kaz

Yo-sh-vei P-La- - - - shet A₂ Nir-ha-loo Al-lu-fei E-doin

E-Lei Mo-av Yo-ha-ze-mo Ra-ah Na-mo - - - goo Kol

Yo-sh-vei Kh-na - - - an Tip-pol A-Lei-hem Ei-ma-ta Va-fa-had

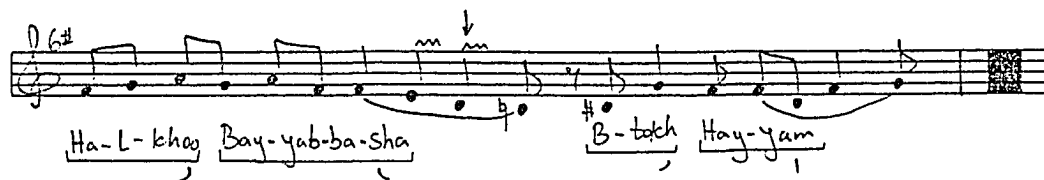
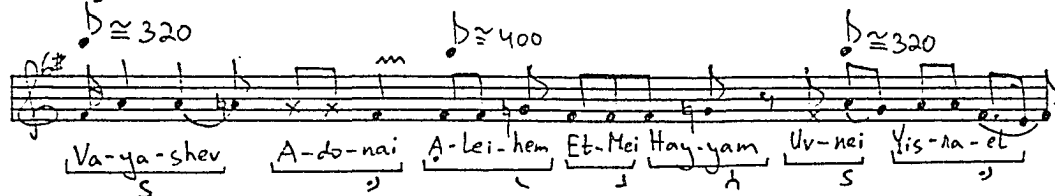
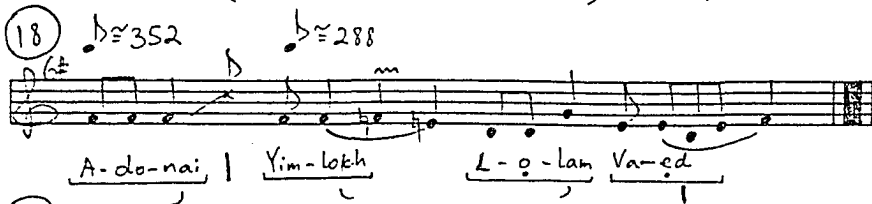
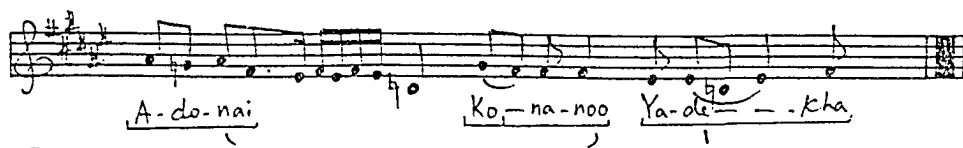
Big-dol Z-no-a-cha Yid-moo Ka-a-ven A-d-Ya-a-vor A-m-cha A-do-nai

Ad-Ya-a-vor Am-Zoo Ka-nee - - - ta T-vi-é - - - mo

V-tit-ta-é - - - mo B-har Na-ha-La-t-cha Ma-xhon

L-shiv-t-cha Pa-al-ta A-do-nai Mik-k-dash

Tempo markings: $\text{♩} \approx 288$



Joseph Shq'yo (1994)

$\flat \approx 224$

A3 Ya-sheer Mo-She Uv-nei Vis-ra-el

$\flat \approx 276$

Et-Ha-shi-ra Hag-zot La-a-do-nai Va-yo-m-roo Le-mor

$\flat \approx 224$

A-shee-ra La-do-nai Ki-Ga-o Ga-a Soos V--ro--kh--vo

$\flat \approx 276$

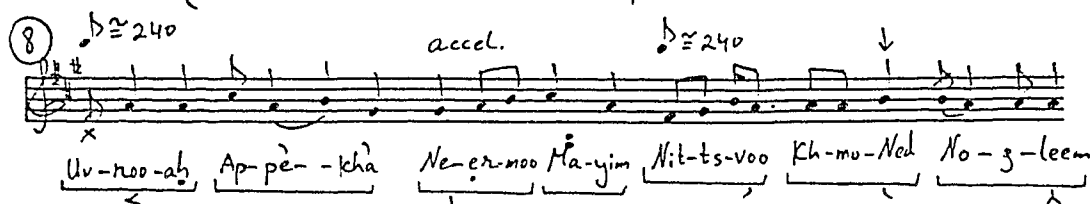
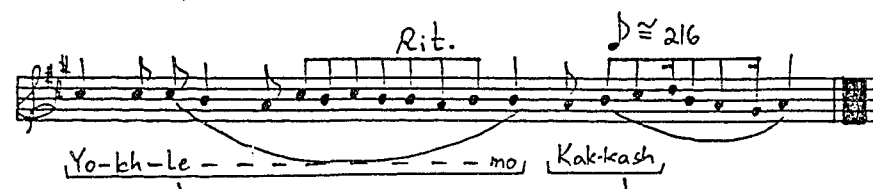
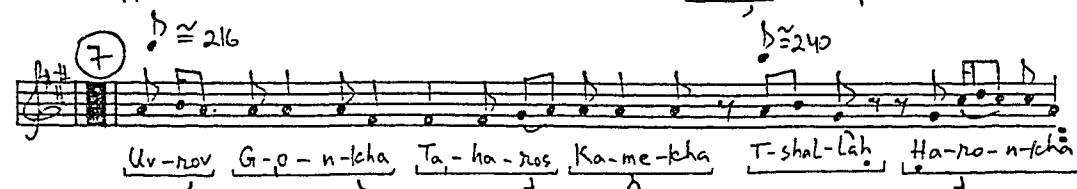
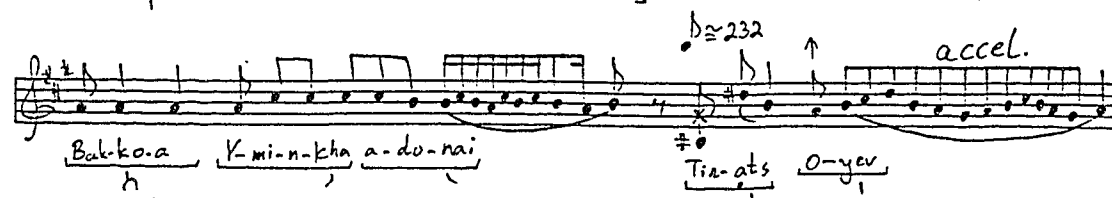
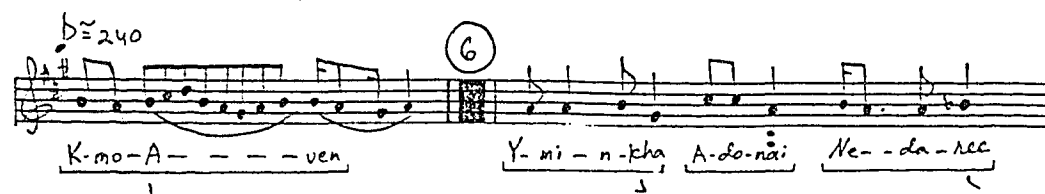
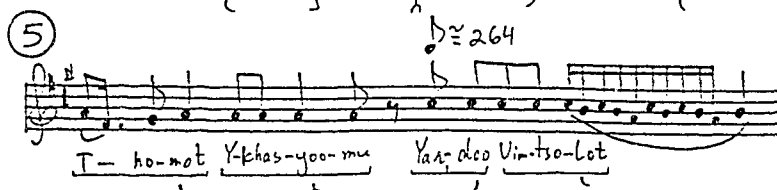
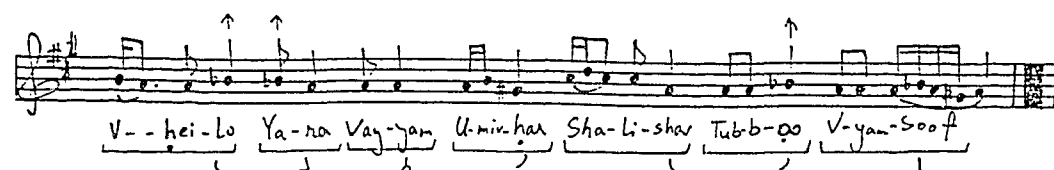
Ra-ma Vay-yam Oz-zee V-zim-rat Yah Vay-hi-Lee Li-shu-a

$\flat \approx 252$

Ze E-lee V-an-re-hu E-lo-hei A-vee

Va-a-ro-m-men --- hu A-do-nai Ish Mil-ha-ma

A-do-nai Sh-mo Mar-k-vot Par-o



⑨ $\text{♩} \approx 216$

A-mae O-yev En-dof As-seeg A-hal-lek sha-lal Tim-la-e-mo Nap-shée

A-reek Har-bée To-ri-she - - - mo Ya-dee *accel.*

⑩ $\text{♩} \approx 200$ *accel*

Na-shaf-ta V-ru-ha-kha Kis-sa-mo Yam Tsa-la-Loo Ka-o-fē-ret

$\text{♩} \approx 224$ ⑪

B-ma - - - - - yim Ad-di-reem Mee-Kha-mo-kha

Ba-e-leen A-do-nai Mee Kamo-kha Ne-dar Bak-ko-desh

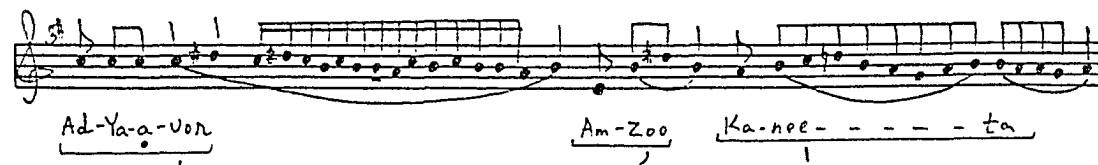
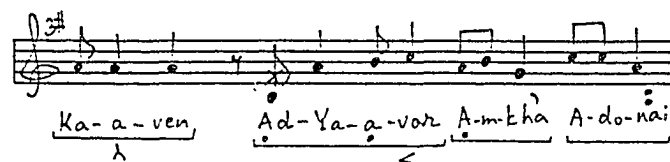
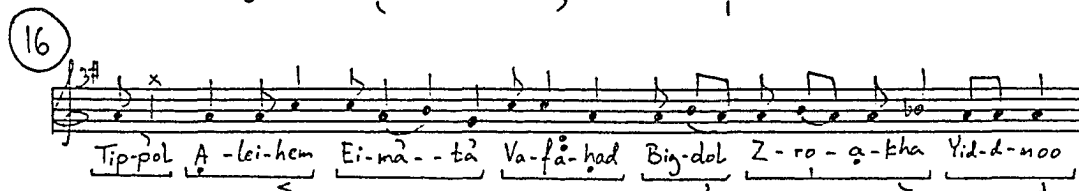
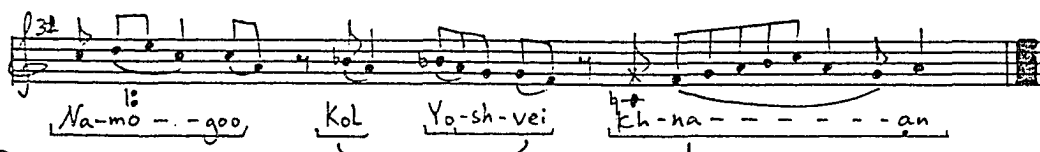
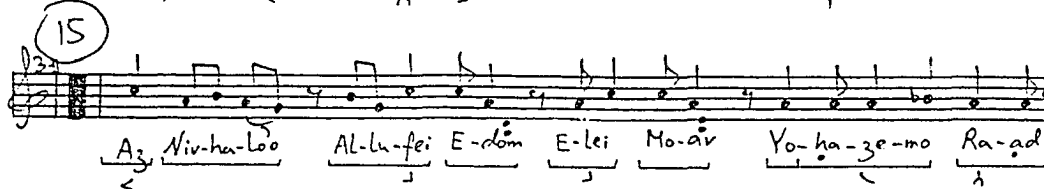
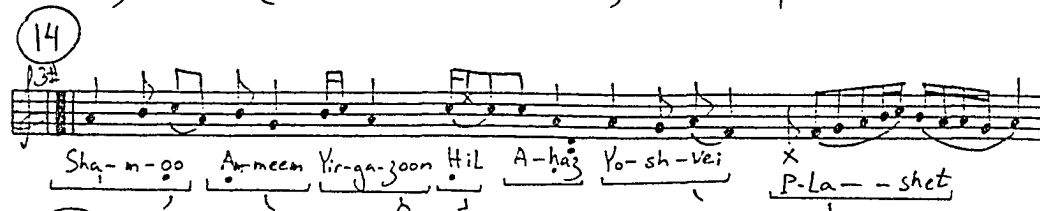
Na-ra T-hil-lot O-se fe - - - Le

⑫

Na-tee-ta Y-mi-n-cha Tiv-la-e - - - - - mo

⑬

A - - - - - rets Na-hee-ta V-has-d-kha Am-zoo Gra-al-ta



$\text{♩} \approx 240$ $\text{♩} \approx 224$

T-vi-ē - - mo v-tit-ta-ē - - mo B-har Na-ha-La-t-ēha

$\text{♩} \approx 252$ $\text{♩} \approx 200$

Ma-khon L-shiv-t-kha Pa-al-ta A-do-nai Mik-k-dash A-do-nai

$\text{♩} \approx 240$ (18) accel

Ka-na-neo Ya-de - - kha A-do-nai Yim-lokh

(19) $\text{♩} \approx 200$

L-o-lam Va-ed Ki Va Soos

Par-O B-rikh-bo Uv-fa-na-shar Bay-yam Va-ya-sker A-do-nai

A--lei-hem Et-Mei Hay-yam Uv-nei Yis-ra-el

Poco Rit.

Ha-L-tchu Vay-ya-ba-sha B-toch Hay-yam

a. J. Dayyan

A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

b. J. Sha'yo

A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

c. A. Fattal

A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

d. I. Shomer

A₃ Ya-sheer Mo-she Uv-nei Yis-ra-el

e. J. Harrari

A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

f. E. Sha'yo

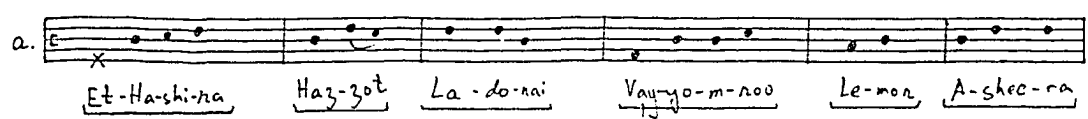
A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

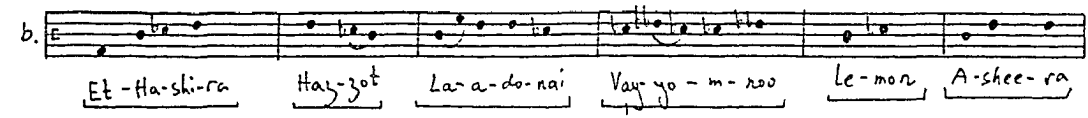
g. R. Akiva

A₃ Ya-sheer-Mo-she Uv-nei Yis-ra-el

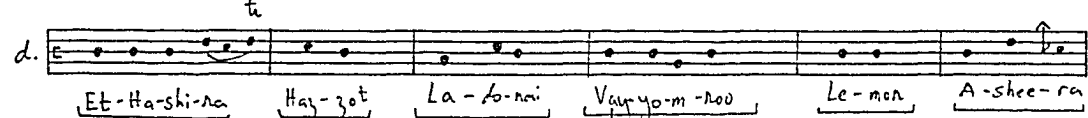
וְיִשְׂרָאֵל וּבְנֵי יִשְׂרָאֵל וְיִשְׂרָאֵל

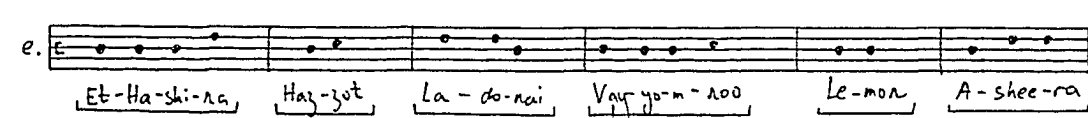
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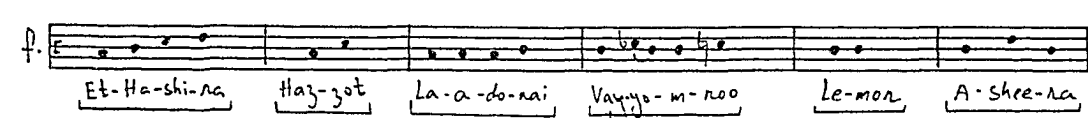
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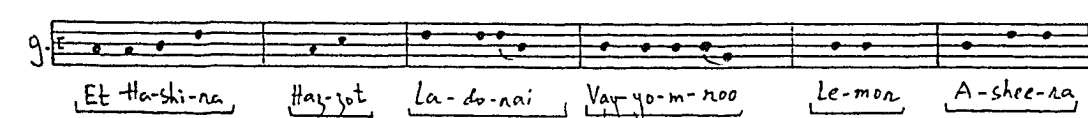
b. 

c. 

d. 

e. 

f. 

g. 

אֶת-הַשִּׁירָה הַזֶּה לִיהוָה נִאֱמָר לְאֹמֵר אֶשְׁרָה

a.

b.

c.

d.

e.

f.

g.

וְרָקְבוּ כּוֹס נֶאֱמַר כִּי-נֶאֱמַר לִיהוָה

a.
Ra-ma Vay-yam

b.
Ra-ma Vay-yam

c.
Ra-ma Vay-yam

d.
Ra-ma Vay-yam

e.
Ra-ma Vay-yam

f.
Ra-ma Vay-yam

g.
Ra-ma Vay-yam

רָמָה בָּיָם

2.
Oz-zee V-zim-nat Yah Vay-hi-Lee

Oz-zee V-zim-nat Yah Vay-hi-Lee

Oz-zee V-zim-nat Yah Vay-hi-Lee

Oz-zee V-zim-nat Yah Vay-hi-Lee

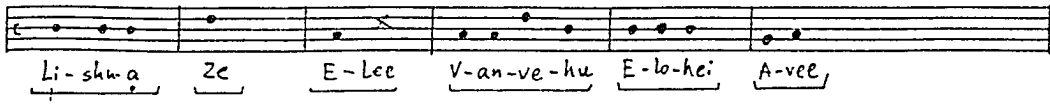
Oz-zee V-zim-nat Yah Vay-hi-Lee

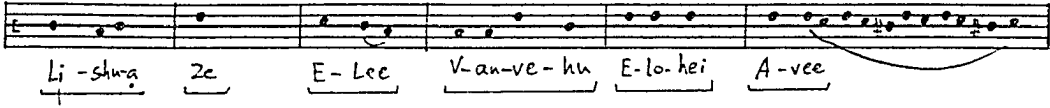
Oz-zee V-zim-nat Yah Vay-hi-Lee

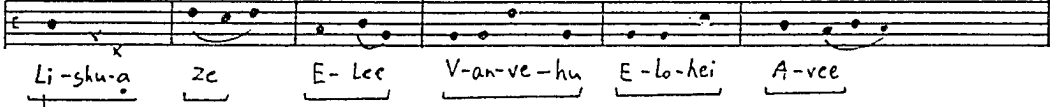
Oz-zee V-zim-nat Yah Vay-hi-Lee

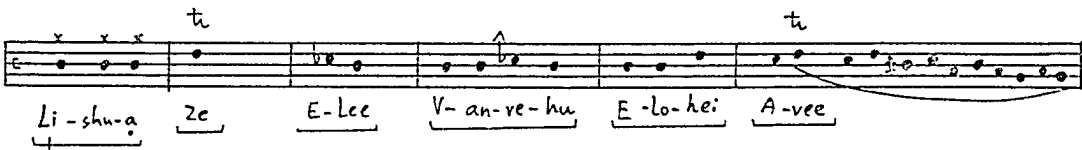
וְהִי-לִי יְהוָה וְנִקְרָאת עָוִי

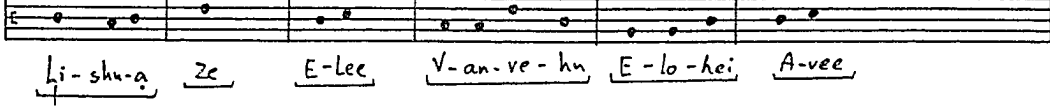
$\overline{\text{h}}$ $\overline{\text{c}}$ $\overline{\text{r}}$ $\overline{\text{t}}$ $\overline{\text{u}}$ $\overline{\text{v}}$

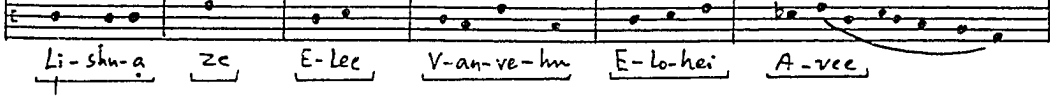
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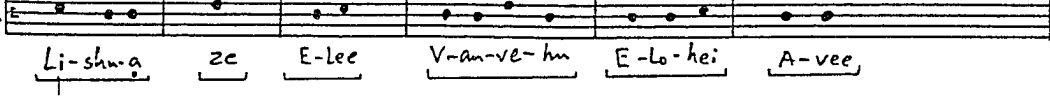
b. 

c. 

d. 

e. 

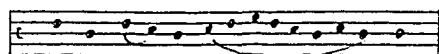
f. 

g. 

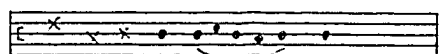
לִישׁוּעָה זֶה אֵלַי וְאֶנְהוּ אֵלֶיךָ אֲבִי



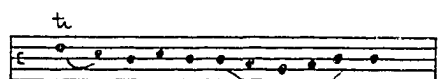
Va-a-ro-m-men-hu



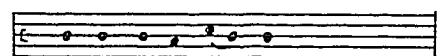
Va-a-ro-m-men- - - hu



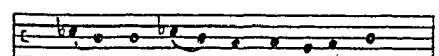
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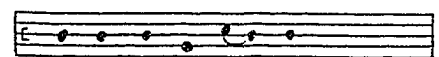
Va-a-ro-m-men- - - hu



Va-a-ro-m-men-hu



Va-a-ro-m-men-hu



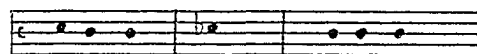
Va-a-ro-m-men-hu

וְאֵלֵינוּ

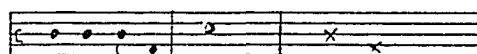
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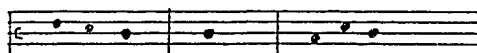
A-do-nai Ish Mil-ha-ma



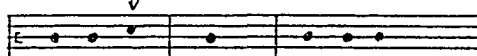
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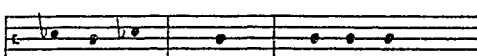
A-do-nai Ish Mil-ha-ma



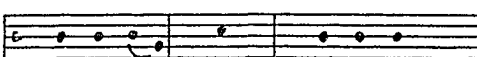
A-do-nai Ish Mil-ha-ma



A-do-nai Ish Mil-ha-ma

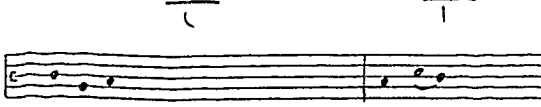


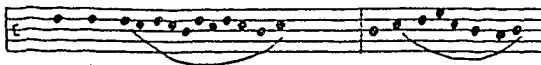
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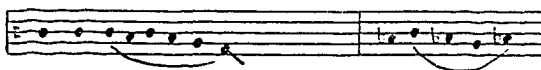


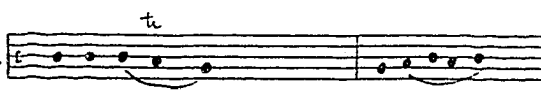
A-do-nai Ish Mil-ha-ma

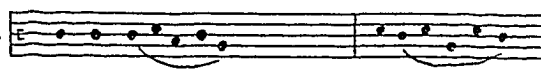
יְהוָה אֵשׁ מִלְחָמָה

a. 
A-do-nai Sh-mo

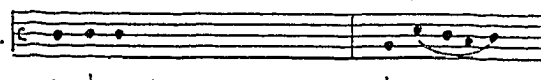
b. 
A-do-nai Sh-mo

c. 
A-do-nai Sh-mo

d. 
A-do-nai Sh-mo

e. 
A-do-nai Sh-mo

f. 
A-do-nai Sh-mo

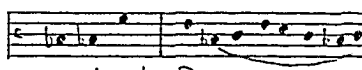
g. 
A-do-nai Sh-mo

יהוה

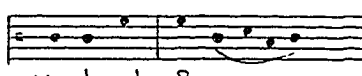
שמו

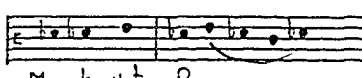
④ 
Mar-k-vot Par-o

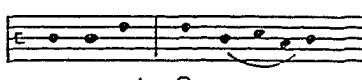

Mar-k-vot Par-o


Mar-k-vot Par-o


Mar-k-vot Par-o


Mar-k-vot Par-o


Mar-k-vot Par-o


Mar-k-vot Par-o

מרקבת

פרעה

a.

b.

c.

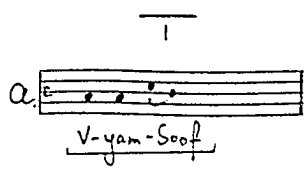
d.

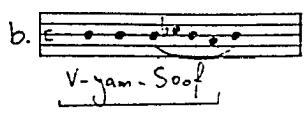
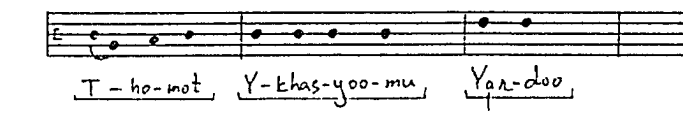
e.

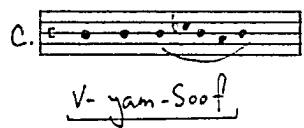
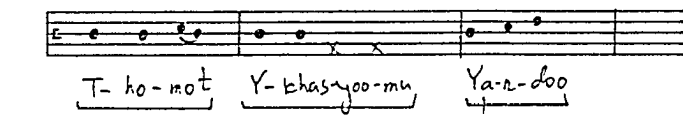
f.

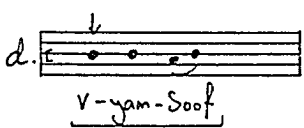
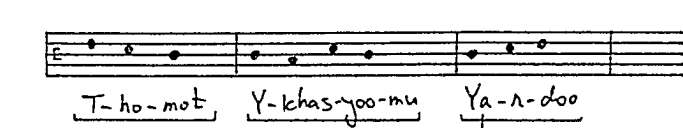
g.

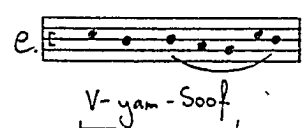
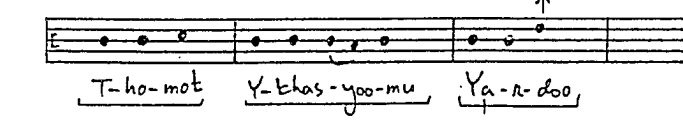
וְהִלָּלוּ יְהוָה בַּיָּם וּבִבְהֶמָה וְכָל־שֶׂשִׁי מִבְּעֵי

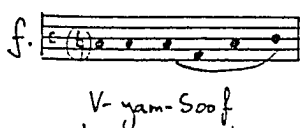
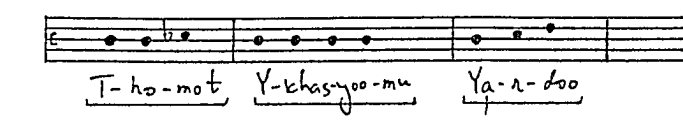


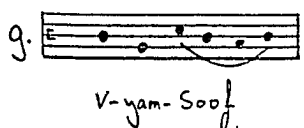
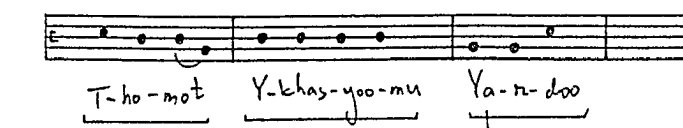




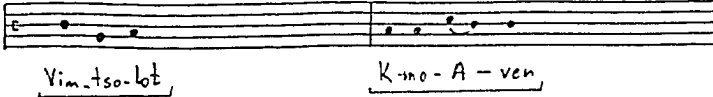



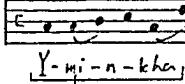



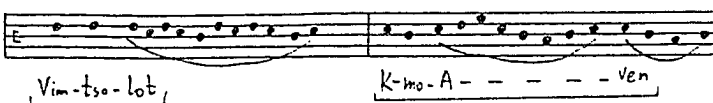



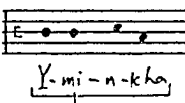



ביים-סוף תחילת יכסיגו ירד

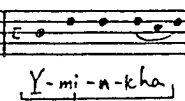
a.  Vim-tso-lot K-mo-A-ven

⑥  Y-mi-n-kha

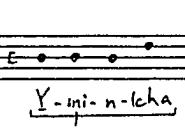
b.  Vim-tso-lot K-mo-A-ven

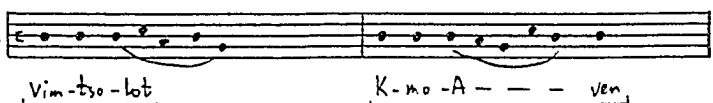
 Y-mi-n-kha

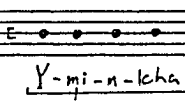
c.  Vim-tso-lot K-mo-A-ven

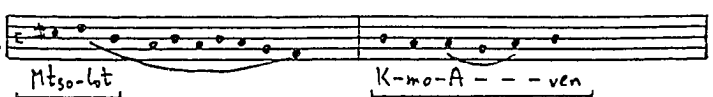
 Y-mi-n-kha

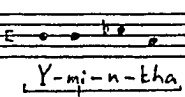
d.  Vim-tso-lot K-mo-A-ven

 Y-mi-n-kha

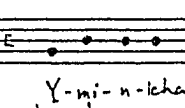
e.  Vim-tso-lot K-mo-A-ven

 Y-mi-n-kha

f.  Vim-tso-lot K-mo-A-ven

 Y-mi-n-kha

g.  Vim-tso-lot K-mo-A-ven

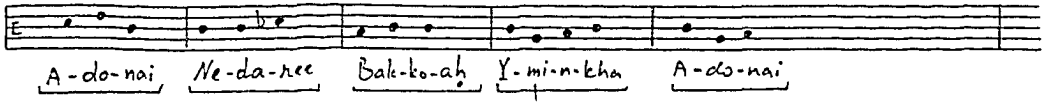
 Y-mi-n-kha

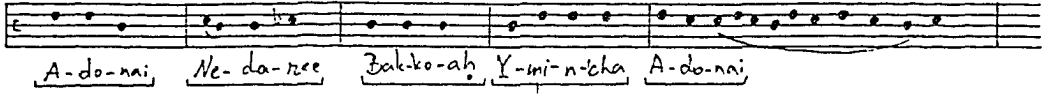
בקוצקל

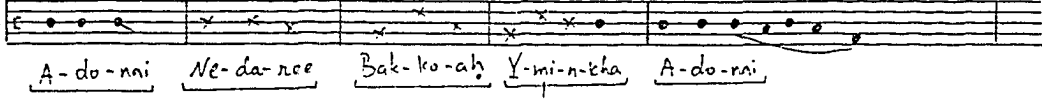
קבו-אן

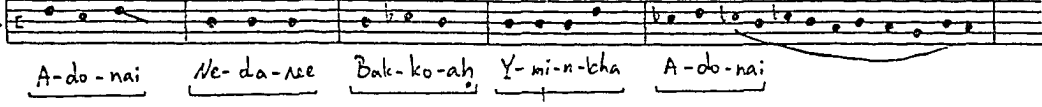
קיינ

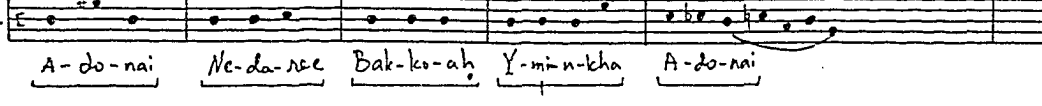
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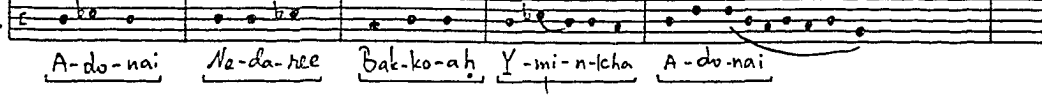
a. 

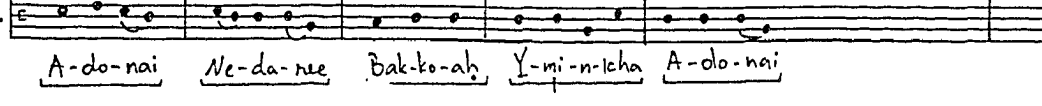
b. 

c. 

d. 

e. 

f. 

g. 

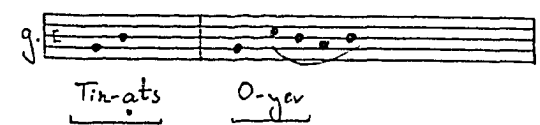
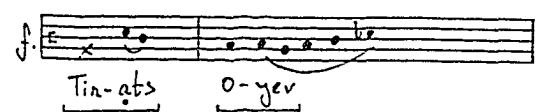
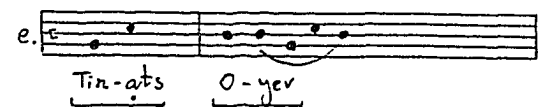
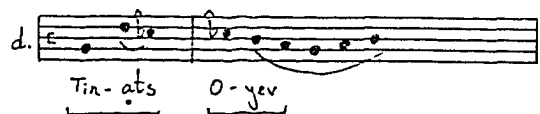
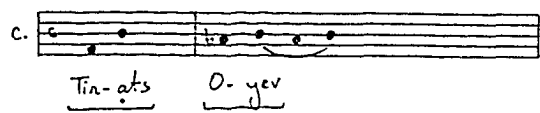
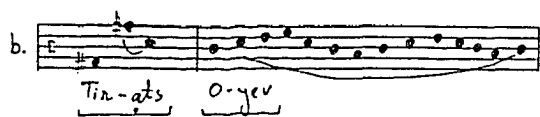
יְהוָה

נֶאֱדָרֶה

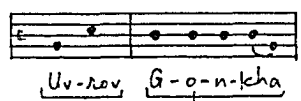
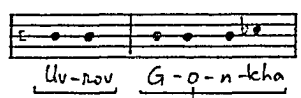
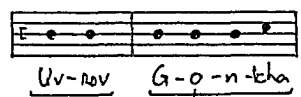
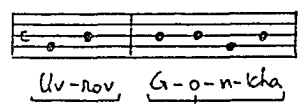
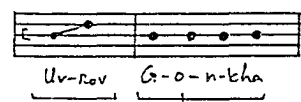
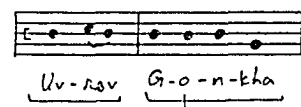
בְּכֶם

יְמִינֶךָ

יְהוָה



הַרְעֵץ אֵיבָה



וְהָיוּ רַבִּיבִּים

a.

b.

c.

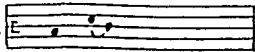
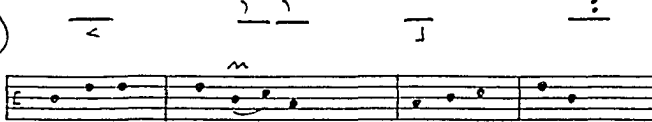
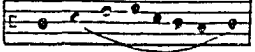
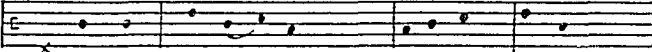
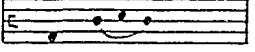
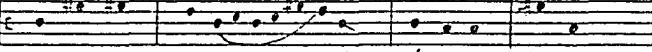
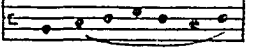
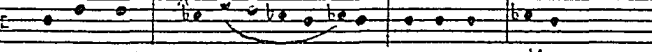
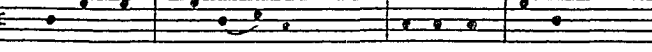
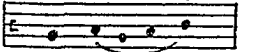
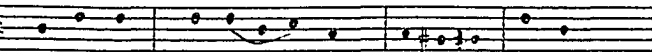
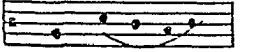
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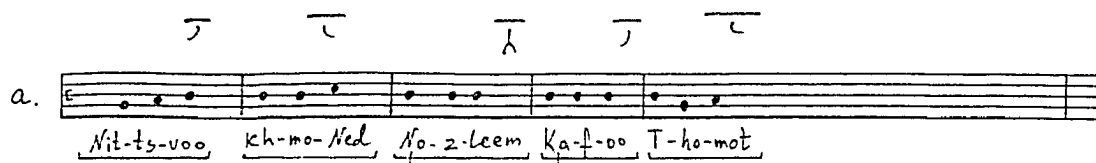
e.

f.

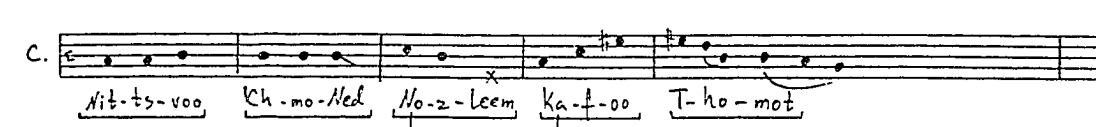
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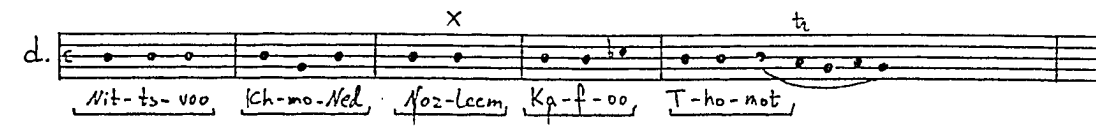
תהלים קמיר תשלח תהנה יאכלנו

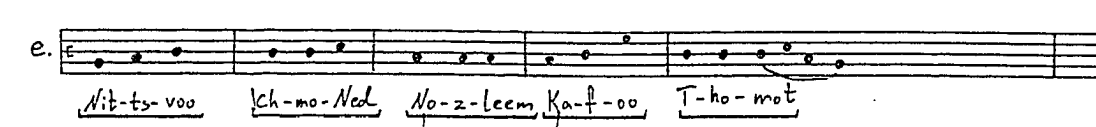
a.  Kak-kash	⑧  Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
b.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
c.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
d.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
e.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
f.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
g.  Kak-kash	 Uv-noo-ah Ap-pe-lcha Ne-er-moo Ma-yim
כָּקֶשׁ	וְבָרִים אֵלֶיךָ נַעֲרָמוּ לָיִם

a. 

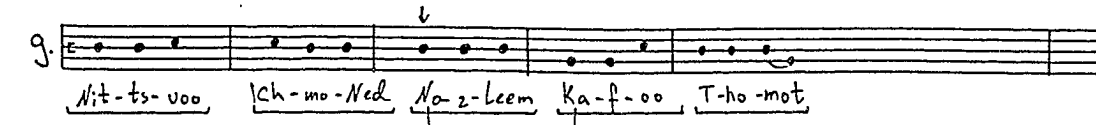
b. 

c. 

d. 

e. 

f. 

g. 

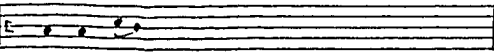
נִיטְ-טְס־וּוּ

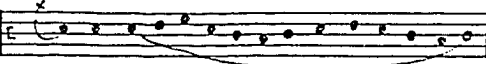
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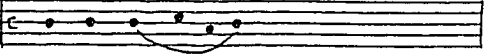
נֹז־לֵעֵם

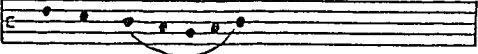
קַפ־וּוּ

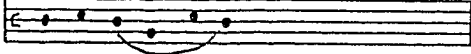
תְּחֹ-מֹת

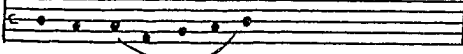
a. 
B-lev-Yam

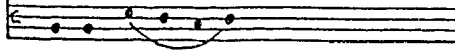
b. 
B-lev-Yam

c. 
B-lev-Yam

d. 
B-lev-Yam

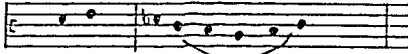
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B-lev-Yam

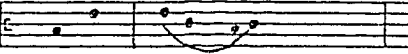
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B-lev-Yam

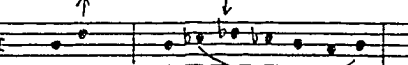
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B-lev-Yam

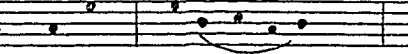
בְּלֵב-יָם

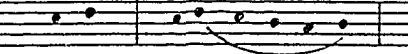
9 
A-mar O-yev

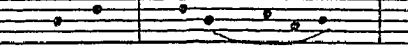

A-mar O-yev


A-mar O-yev


A-mar O-yev


A-mar O-yev

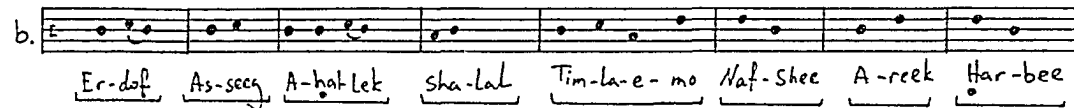

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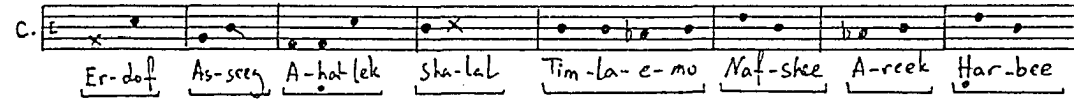

A-mar O-yev

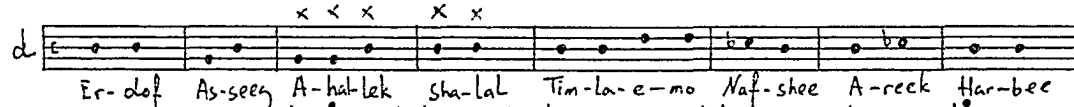
אֱמֹר

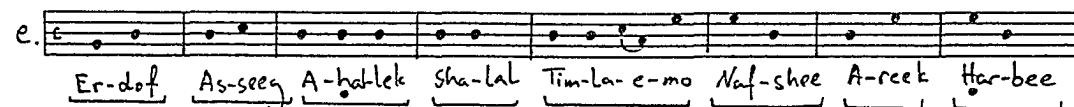
אֱוִיב

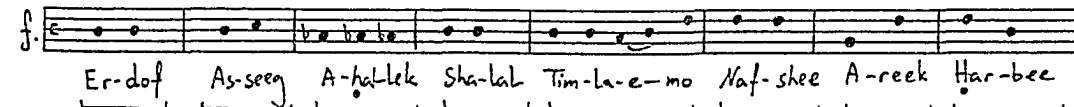
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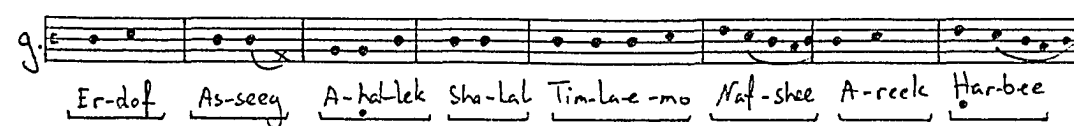
b. 

c. 

d. 

e. 

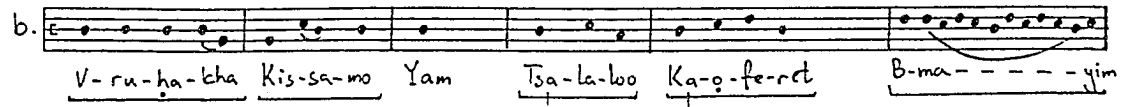
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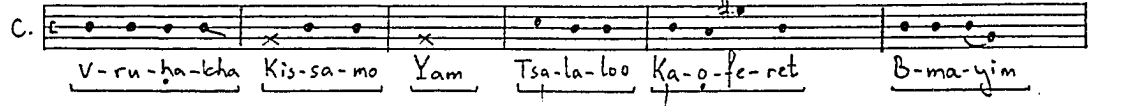
g. 

הַרְבֵּי אֶרֶץ נַפְשׁ הַקּוֹלָאֲמוֹ שֶׁל אֲחִיךָ אֲשֶׁר אֶרְדֶּף

הַזֶּה יִשְׁכֵּנוּ

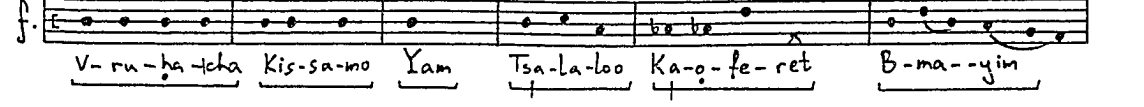
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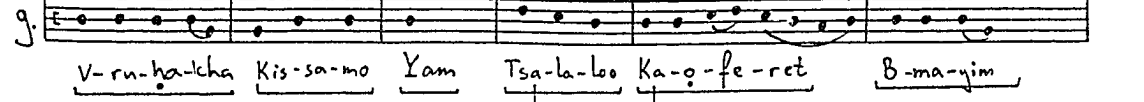
b. 

c. 

d. 

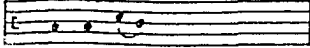
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f. 

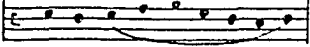
g. 

בְּמַיִם כְּעוֹפֶרֶת נָלְלוּ יָם כִּסְסוּ בְּרוּחַ

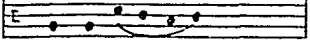
(J. Dayyan) 1

a.  Ad-di-neem

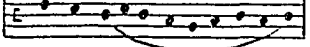
(J. Sha'yo)

b.  Ad-di-neem

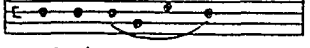
(A. Fattal)

c.  Ad-di-neem

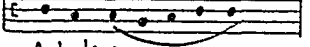
(I. Shomer)

d.  Ad-di-neem

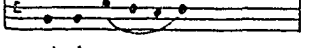
(J. Harrari)

e.  Ad-di-neem

(E. sha'yo)

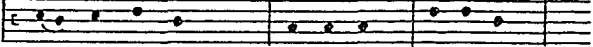
f.  Ad-di-neem

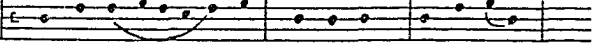
(R. Akiva)

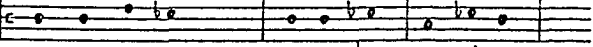
g.  Ad-di-neem

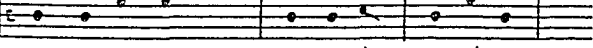
(11) 2 1 :

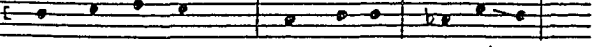
 Mee-Kha-mo-icha Ba-e-leem A-do-nai

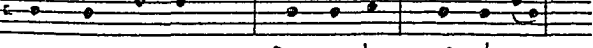
 Mee-Kha-mo-icha Ba-e-leem A-do-nai

 Mee-Kha-mo- - icha Ba-e-leem A-do-nai

 Mee-Kha-mo-icha Ba-e-leem A-do-nai

 Mee-Kha-mo-icha Ba-e-leem A-do-nai

 Mee-Kha-mo-icha Ba-e-leem A-do-nai

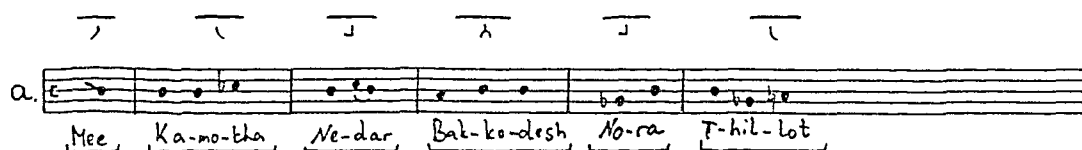
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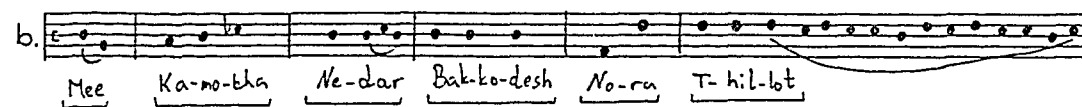
אֲדִירִים

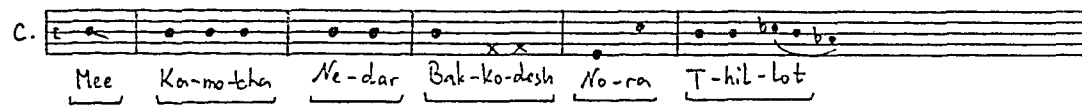
מִי־כְנֻכָּה

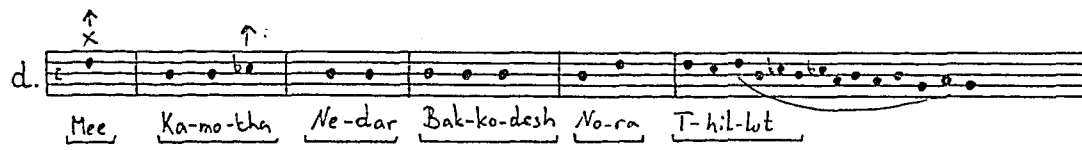
בְּאֵלִם

יְהוָה

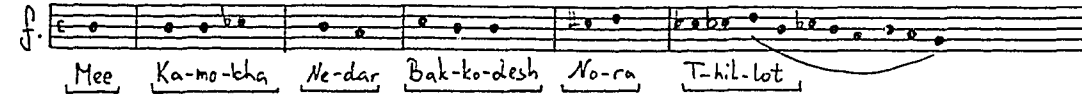
a. 

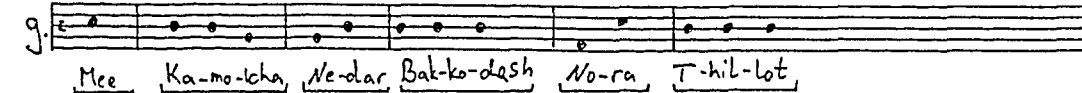
b. 

c. 

d. 

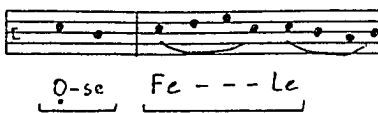
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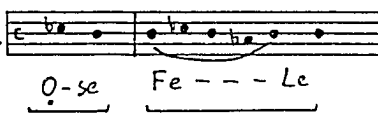
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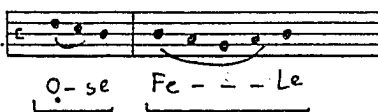
g. 

תְּהִלָּה נֹרָא בְּקֹדֶשׁ נֶאֱדָר בְּנִיבָה קוֹ

a. 
O-se Fe-Le

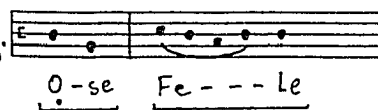
b. 
O-se Fe---Le

c. 
O-se Fe---Le

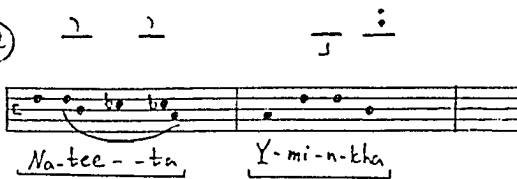
d. 
O-se Fe---Le

e. 
O-se Fe---Le

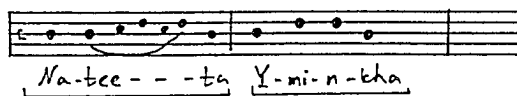
f. 
O-se Fe---Le

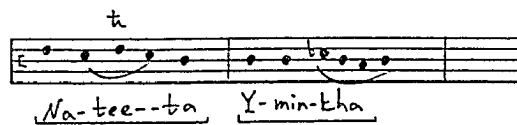
g. 
O-se Fe---Le

עֵשָׂה פֶּלָא

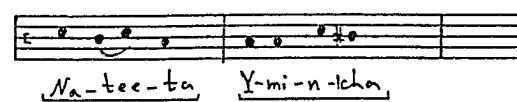
(1,2) 
Na-tee--ta Y-mi-n-kha


Na-tee--ta Y-mi-n-kha


Na-tee--ta Y-mi-n-kha

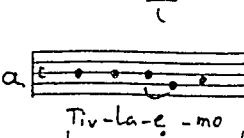
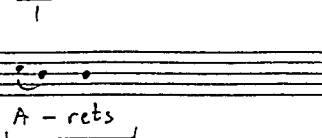

Na-tee--ta Y-mi-n-kha

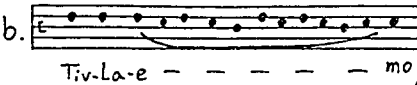
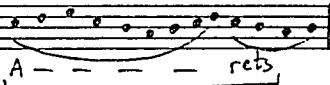

Na-tee--ta Y-mi-n-kha

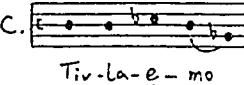
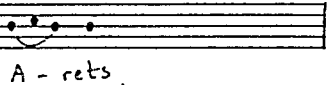

Na-tee--ta Y-mi-n-kha

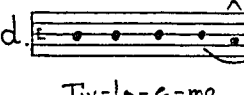
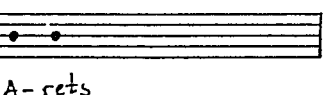

Na-tee--ta Y-mi-n-kha

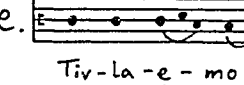
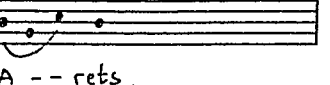
נָטִיתָ יְקִינָה

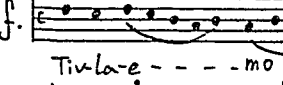
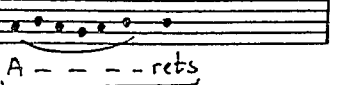
a.  

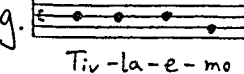
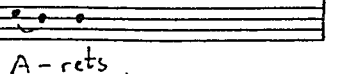
b.  

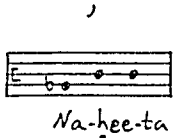
c.  

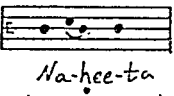
d.  

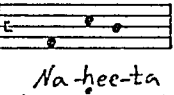
e.  

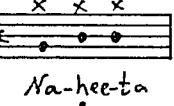
f.  

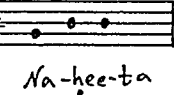
g.  

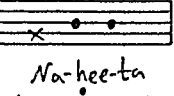
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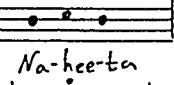








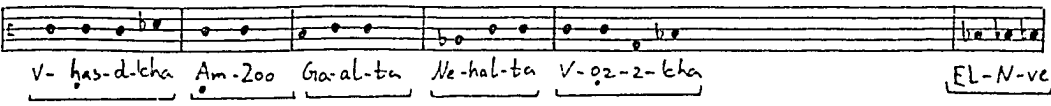


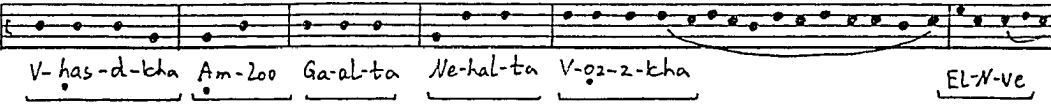


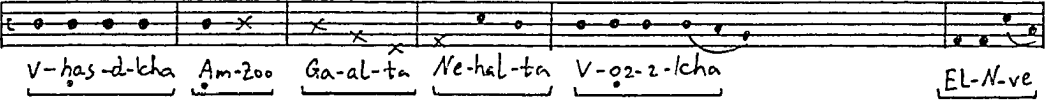
תקלשמו

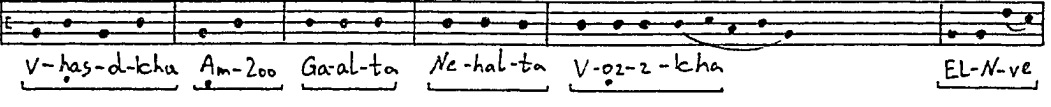
אָרץ

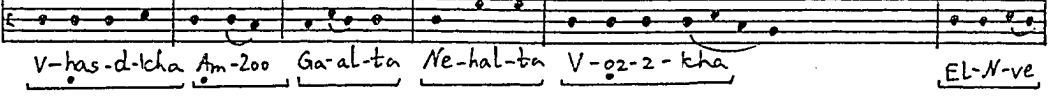
נחיר

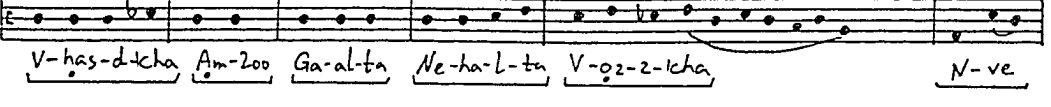
a.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

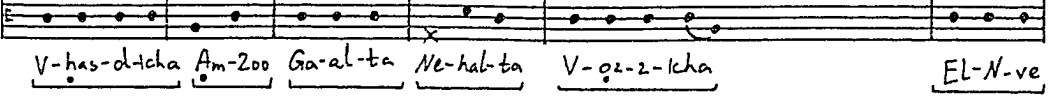
b.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

c.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

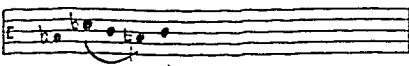
d.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

e.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

f.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha N-ve

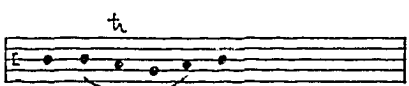
g.  V-has-d-cha Am-2oo Ga-al-ta Ne-hal-ta V-oz-z-cha EL-N-ve

אֶל-נֶוֶה בְּשׁוֹן יִהְיֶה נֶאֱלֶה עַם-יִשְׂרָאֵל בְּחִסְדֶּךָ

a. 
Kod-she-kha

b. 
Kod-she - - - - kha

c. 
Kod-she - - - - kha

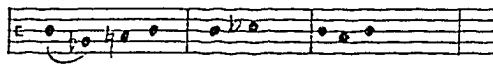
d. 
Kod-she - - - leha

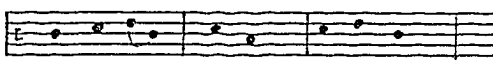
e. 
Kod-she - - - kha

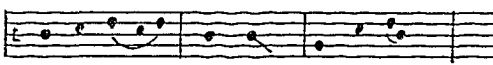
f. 
Kod-she - - kha

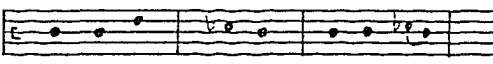
g. 
Kod-she-kha

קדש

14 
Sha-m-go Am-meem Yir-ga-zoon

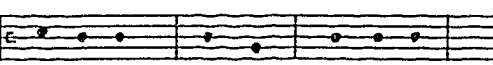

Sha-m-go Am-meem Yir-ga-zoon


Sha-m-go Am-meem Yir-ga-zoon


Sha-m-go Am-meem Yir-ga-zoon


Sha-m-go Am-meem Yir-ga-zoon


Sha-m-go Am-meem Yir-ga-zoon

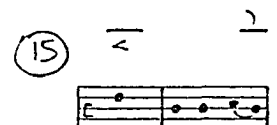

Sha-m-go Am-meem Yir-ga-zoon

שמוע

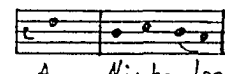
עמים

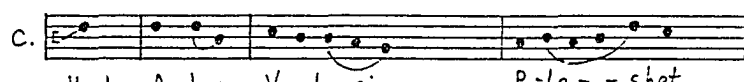
ירגון

a. 
Heel A-haz Yo-sh-vei P-la-shet

(15) 
A₃ Niv-ha-loo

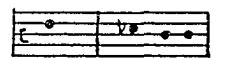
b. 
Heel A-haz Yo-sh-vei P-la-shet

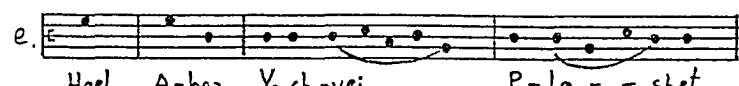

A₃ Niv-ha-loo

c. 
Heel A-haz Yo-sh-vei P-la-shet

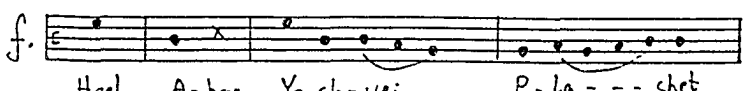

A₃ Niv-ha-loo

d. 
Heel A-haz Yo-sh-vei P-la-shet

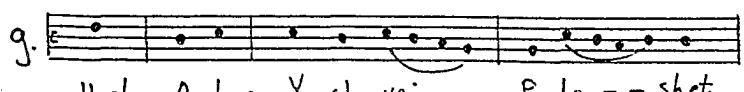

A₃ Niv-ha-loo

e. 
Heel A-haz Yo-sh-vei P-la-shet


A₃ Niv-ha-loo

f. 
Heel A-haz Yo-sh-vei P-la-shet


A₃ Niv-ha-loo

g. 
Heel A-haz Yo-sh-vei P-la-shet


A₃ Niv-ha-loo

תִּיל אָזוּ יִשְׁבִּי קִלְשֵׁת

אָז נִבְהָלוּ

a. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

b. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

c. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

d. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

e. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

f. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

g. AL-lu-fei E-dom E-lei Mo-av Yo-ha-ze-mo Ra-ad Na-mo--gu

אלוהי אלהים אילי מלך יהוה יהוה יהוה

a.

(16)

b.

c.

d.

e.

f.

g.

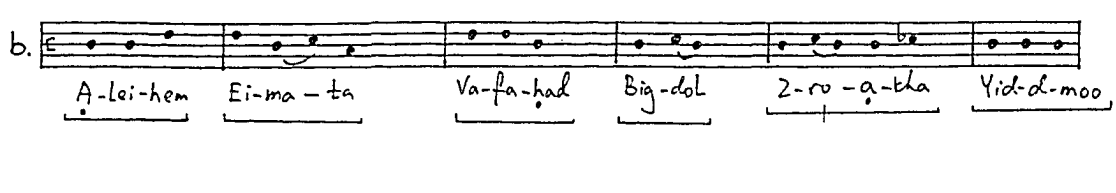
כל

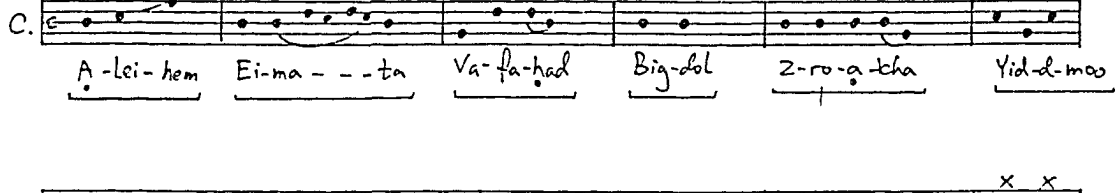
ישק

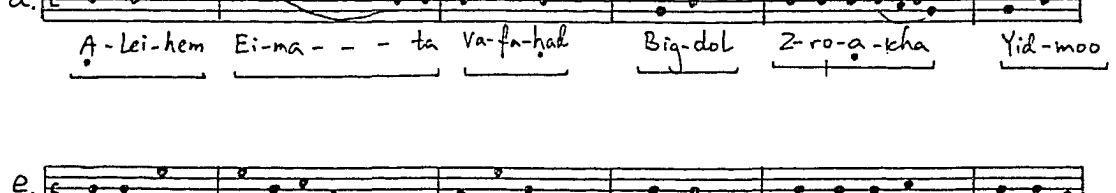
קנין

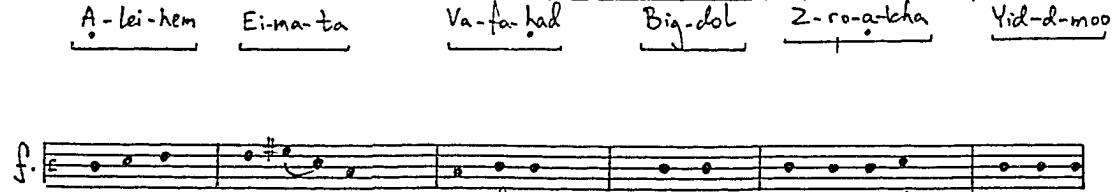
תפל

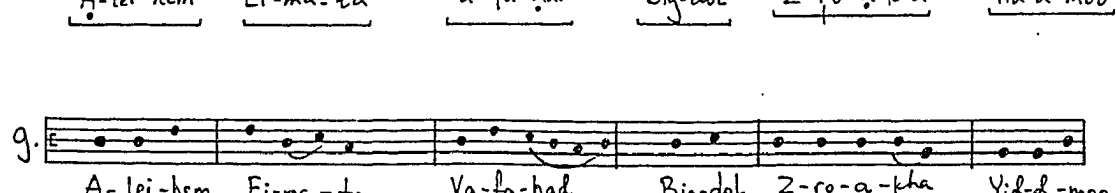
a. 

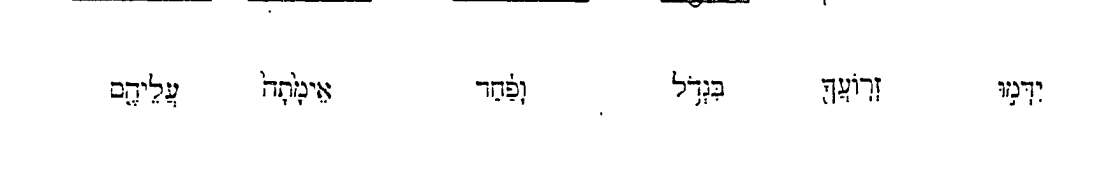
b. 

c. 

d. 

e. 

f. 

g. 

עֲלֵיהֶם אֵימָתָה וַפָּחַד בְּגִדֹל זְרוּעָה יִדְדֵמוֹ

a. 

b.

C. 
Ka-a-ven Ad-Ya-a-vor Am-m-kha A-lo-nai Ad-Ya-a-vor

d. Handwritten musical notation on a single staff. The melody is written in a simple, folk-like style. Above the staff, there are three 'x' marks above the first measure, and one 'x' mark above the fourth measure. Above the final measure, there is a circled 'tu(6)' with an arrow pointing to the final note. The lyrics are written below the staff: 'Ka-a-ven', 'Ad-Ya-g-vor', 'Am m-kha', 'A-do-nai', and 'Ad-Ya-g-vor'. The notes are mostly quarter and eighth notes, with some beamed eighth notes in the final measure.

e. 

f. 

g. 

עַד-יַעֲבֹר יְחִיָּה עֲמֹן עַד-יַעֲבֹר דָּאָבָן

a. Am-200 Ka-nee-ta

b. Am-200 Ka-nee- - - - ta

c. Am-200 Ka-nee- - - ta

d. Am-200 Ka-nee- - - ta

e. Am-200 Ka-nee- - - ta

f. Am-200 Ka-nee- - - ta

g. Am-200 Ka-nee-ta

T-vi-e - - - mo V-tit-ta-e - - mo

T-vi-e - - - mo V-tit-ta-e - - mo

T-vi-e - - - mo V-tit-ta-e - - mo

T-vi-e - - - mo V-tit-ta-e - - mo

T-vi-e - - - mo V-tit-ta-e - - mo

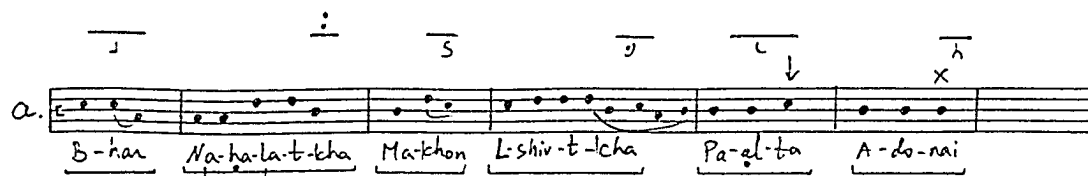
T-vi-e - - - mo V-tit-ta-e - - mo

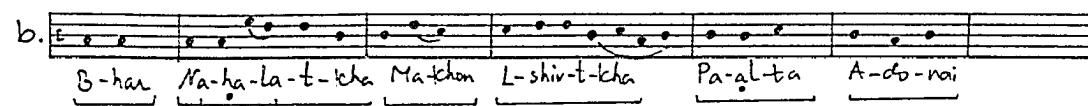
T-vi-e - - - mo V-tit-ta-e - - mo

עם-זון קניית

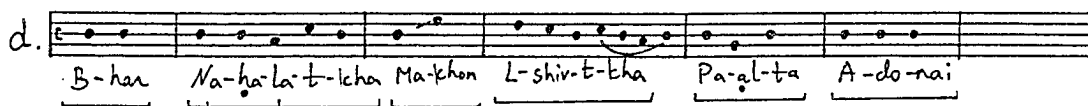
תבאמו

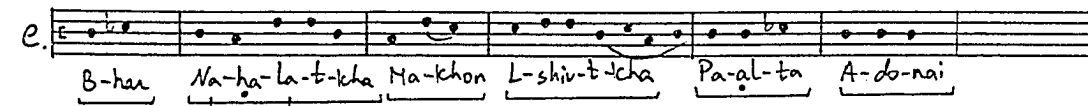
והקטעמו

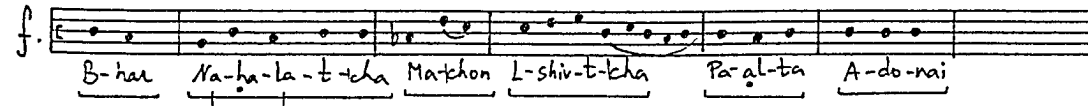
a. 

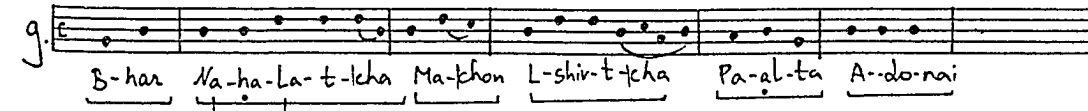
b. 

c. 

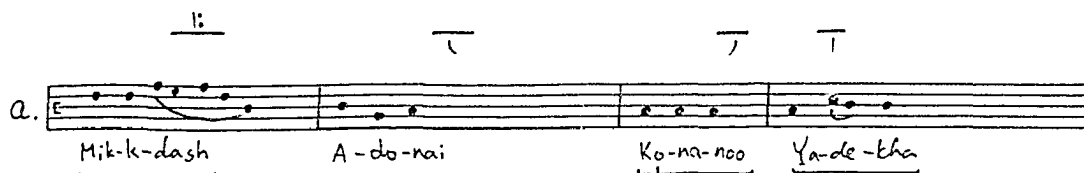
d. 

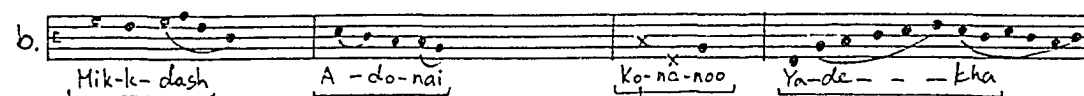
e. 

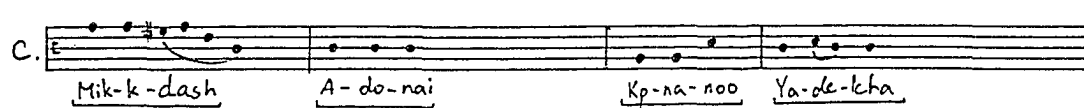
f. 

g. 

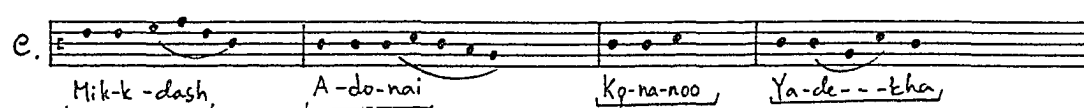
יְהוָה פֶּשַׁעַת לְשִׁבְתָּךְ קִיבּוֹן נִחְלָתְךָ בִּקְר

a. 

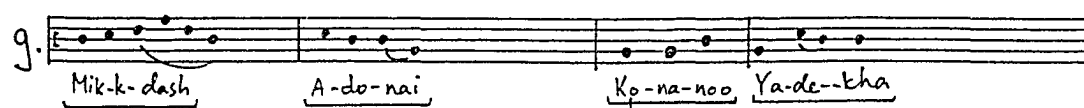
b. 

c. 

d. 

e. 

f. 

g. 

מִקְּדָשׁ

אֲדֹנָי

כֹּה־נָא־נֹוּ

יָאֲדֶהָ

(18)

a. 
A-do-nai Yim-loch L-o-lam Va-ed

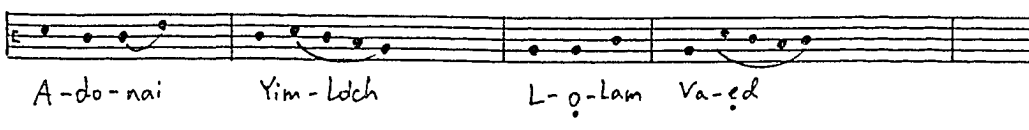
b. 
A-do-nai Yim-loch L-o-lam Va-ed

c. 
A-do-nai Yim-loch L-o-lam Va-ed

d. 
A-do-nai Yim-loch L-o-lam Va-ed

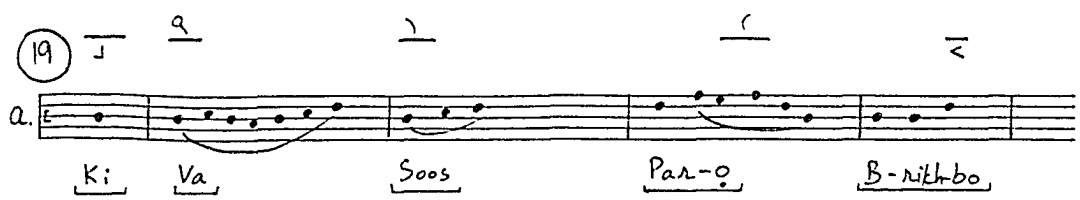
e. 
A-do-nai Yim-loch L-o-lam Va-ed

f. 
A-do-nai Yim-loch L-o-lam Va-ed

g. 
A-do-nai Yim-loch L-o-lam Va-ed

יְהוָה יְקוֹלֵךְ לְעֵלָם וְעַד

19

a. 

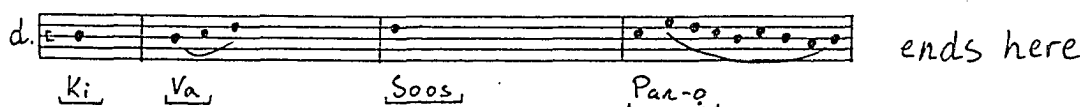
Ki Va Soos Par-o B-nith-bo

b. 

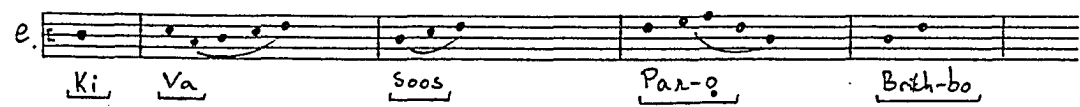
Ki Va Soos Par-o B-nith-bo

c. 

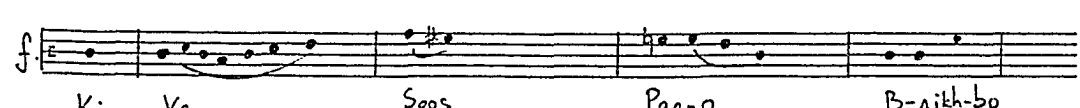
Ki Va Soos Par-o B-nith-bo

d. 

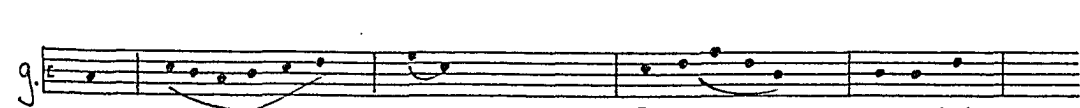
Ki Va Soos Par-o ends here

e. 

Ki Va Soos Par-o B-nith-bo

f. 

Ki Va Soos Par-o B-nith-bo

g. 

Ki Va Soos Par-o B-nith-bo

קי קי סוס פרעה בקרבן

a. Uv-fa-ra-shav Bay-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

b. Uv-fa-ra-shav Bay-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

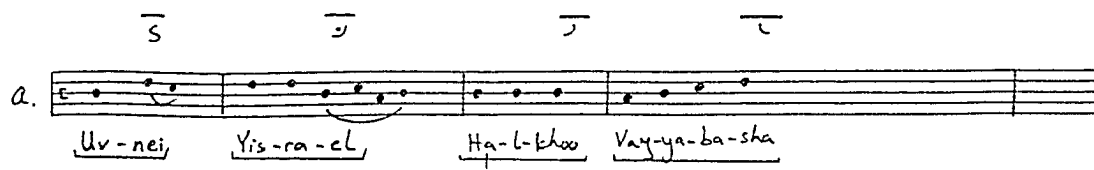
c. Uv-fa-ra-shav Bay-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

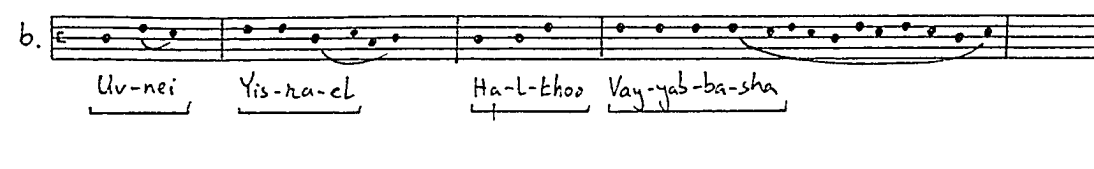
e. Uv-fa-ra-shav Bay-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

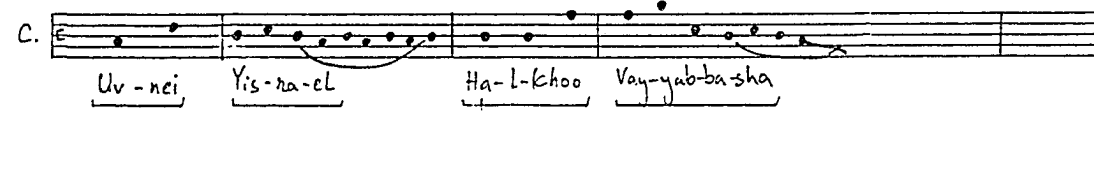
f. Uv-fa-ra-shav Bay-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

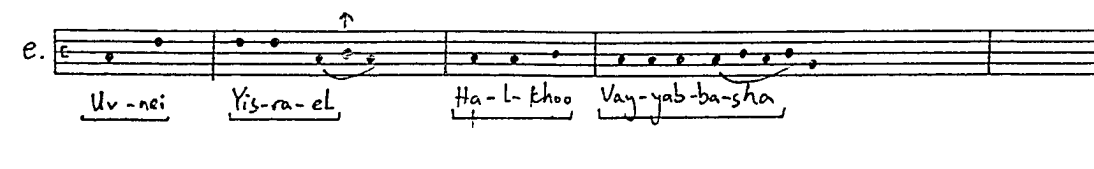
g. Uv-fa-ra-shav Ba-yam Va-ya-shev A-do-nai A-le-hem Et-Mei Hay-yam

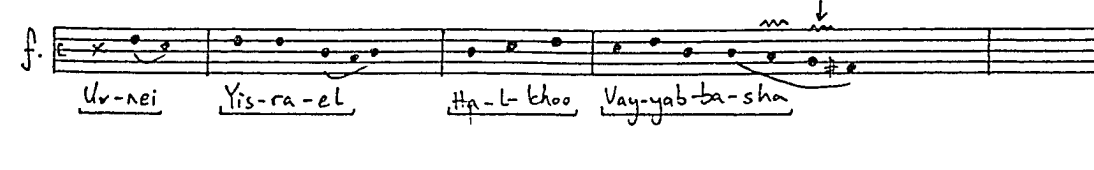
וּבְפָרְשֵׁי בָּיָם וַיֵּשֶׁב יְהוָה עֲלֵהֶם אֶת־מִי הָיָם

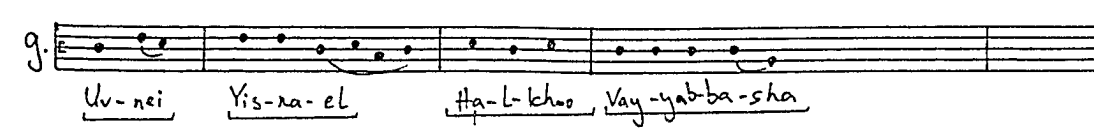
a. 

b. 

c. 

e. 

f. 

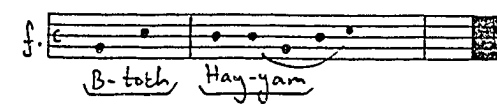
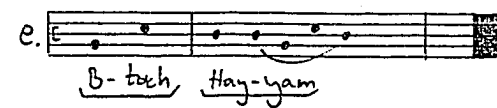
g. 

וְנֵי

יִשְׂרָאֵל

הַלְלוּ

בִּיבְשָׁה



בְּתוֹךְ

הַיָּם

Exodus XXI (1-25)

- a. Abraham Fattal (recorded 1958)
- b. Re'uven Akiva (rec. 1994)
- c. Moshe Tawwil (rec. 1970)
- d. Ezra Sha'yo (rec. 1964)
- e. Jacob Dayyan (recorded 1994)
- f. Jacob Harrari (rec. 1994)
- g. Joseph Sha'yo (rec. 1994)

שמות כא

1. ואלה המשפטים אשר תשים לפניך:
2. כי תקנה עבד עברי שש שנים יעבוד ובשבעת יצא לחפשי חנם:
3. אם-בגפו יבא בגפו יצא אם-בעל אשה הוא ויצאה אשתו עמו:
4. אם-אדוניו יתן-לו אשה וילדה-לו בנים או בנות האשה וילדיה תהינה לאדניה והוא יצא בגפו:
5. ואם-אמר יאמר העבד אהבתי את-אדני את-אשתי ואת-בני לא אצא חפשי:
6. והגישו אדוניו אל-האלוהים והגישו אל-הדלת או אל-המזוזה ורצע אדניו את-אזניו במרצע ועבדו לעלם:
7. וכי-ימכר איש את-בתו לאמה לא תצא בצאת העבדים:
8. אם-רעה בעיני אדוניה אשר-לא יעדה והפדה לעם נכרי לא-ימשל למכרה בבגדו-בה:
9. ואם-לבנו ייעדנה כמשפט הבנות יעשה-לה:
10. אם-אחרת יקח-לו שארה כסותה וענתה לא יגרע:
11. ואם-שלש-אלה לא יעשה לה ויצאה חנם אין כסף:
12. מכה איש ומת מות יומת:
13. ואשר לא צדה והאלוהים אנה לידו ושמתי לך מקום אשר ינוס שמה:
14. וכי-יזד איש על-רעהו להרגו בערמה מעם מזבחי תקחנו למות:
15. ומכה אביו ואמו מות יומת:

16. וגנב איש ומכרו ונמצא בידו מות יומת:
17. ומקלל אביו ואמו מות יומת:
18. וכי-יריבן אנשים והכה-איש את-רעהו באבן או באגרף ולא ימות ונפל למשכב:
19. אם-יקום והתהלך בחוץ על-משענתו ונקה המכה רק בשבתו יתן ורפא ירפא:
20. וכי-יכה איש את-עבדו או את-אמתו בשבט ומת תחת ידו נקם ינקם:
21. אך אם-יום או יומיים יעמד לא יקם כי כספו הוא:
22. וכי-ינצו אנשים ונגפו אשה הרה ויצאו ילדיה ולא יהיה אסון ענוש יענש כאשר ישית עליו בעל האשה ונתן בפללים:
23. ואם-אסון יהיה ינתתה נפש תחת נפש:
24. עין תחת עין שן תחת שן יד תחת יד רגל תחת רגל:
25. כויה תחת כויה פצע תחת פצע חבורה תחת חבורה:

1. Now these are the Judgements which thou shalt set before them.
2. If thou buy an Hebrew servant, six years he shall serve: and in the seventh he shall go out free for nothing.
3. If he came in by himself, he shall go out by himself: if he were married, then his wife shall go out with him.
4. If his master have given him a wife, and she have born him sons or daughters; the wife and her children shall be her master's, and he shall go out by himself.
5. And if the servant shall plainly say, I love my master, my wife and my children; I will not go out free:
6. Then his master shall bring him unto the judge; he shall also bring him to the door, or unto the door post; and his master shall bore his ear through with an aul; and he shall serve him for ever.
7. And if a man sell his daughter to be a maidservant, she shall not go out as the menservants do.
8. If she please not her master, who hath betrothed her to himself, then shall he let her to be redeemed: to sell her unto a strange nation he shall have no power, seeing he hath dealt deceitfully with her.
9. And if he have betrothed her unto his son, he shall deal with her after the manner of daughters.
10. If he take him another wife; her food, her raiment, and her duty of marriage, shall he not diminish.

11. And if he do not these three unto her, then shall she go out free without money.
12. He that smiteth a man, so that he die, shall be surely put to death.
13. And if a man lie not in wait, but God deliver him into his hand; then I will appoint thee a place whither he shall flee.
14. But if a man come presumptuously upon his neighbour, to slay him with guile; thou shalt take him from mine altar, that he may die.
15. And he that smiteth his father, or his mother, shall be surely put to death.
16. And he that stealeth a man, and selleth him, or if he be found in his hand, he shall be surely put to death.
17. And he that curseth his father, or his mother, shall surely be put to death.
18. And if men strive together, and one smite another with a stone, or with his fist, and he die not, but keepeth his bed:
19. If he rise again, and walk abroad upon his staff, then shall he that smote him be quit: only he shall pay for the loss of his time, and shall cause him to be thoroughly healed.
20. And if a man smite his servant, or his maid, with a rod, and he die under his hand; he shall be surely punished.
21. Notwithstanding, if he continue a day or two, he shall not be punished: for he is his money.

22. If men strive, and hurt a woman with child, so that her fruit depart from her, and yet no mischief follow: he shall be surely punished, according as the woman's husband will lay upon him; and he shall pay as the judges determine.
23. And if any mischief follow, then thou shalt give life for life.
24. Eye for eye, tooth for tooth, hand for hand, foot for foot,
25. Burning for burning, wound for wound, stripe for stripe.

1. V-cl-le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem.

2. Kee Tik-ne E-ved Iv-ree Shesh Sha-neem Ya-a-vod

U-vash-sh-vi-ect Ye-tse La-hof-shee Hin-nam.

3. Im-B-gap-po Ya-vo B-gap-po Ye-tse

Im-Ba-al Ish-sha Hoo V-ya-ts-a Ish-to Im-mo.

4. Im-A-do-nav Yit-ten-Lo Ish-sha V-ya-l-da-Lo Va-neem O Va-not

Ha-ish-sha Vi-la-dei-ha Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po.

5. V-im-A-mor Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee Et-Ish-tee V-et-Ba-nai

Lo E-tse Hof-shee.

6. V-hig-gi-sho a-do-nav El-Ha-e-lo-heem V-hig-gi-sho El-Had-de-let O

El-Ham-m-zu-za

V-ra-tsa A-do-nav Et Oz-no Bam-mar-tse-a Va-a-va-do L-o-lam.

7. V-khee Yim-kor Eesh Et-Bit-to L-a-ma Lo Te-tse K-tset Ha-a-va-deem.

8. Im-Ra-a B-ei-nei A-do-nei-ha A-she-Lo Y-a-dah V-hef-dah

L-am Nokh-ree Lo-Yim-shol L-mokh-rah B-vig-do-Vah.

9. V-eem Liv-no Yi-a-den-na K-mish-pat Hab-ba-not Ya-a-se - Lah.

10. Im A-he-ret Yik-kah-Lo Sh-e-rah K-su-tah V-o-na-tah Lo Yig-ra.

11. V-im-Sh-losh El-le Lo Ya-a-se Lah V-ya-ts-a Hin-nam Ein Ka-sef.

12. Mak-ke Ish Va-met Mot Yu-mat.

13. Va-a-sheer Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

V-sam-tee L-kha Ma-kom A-sheer Ya-noos Sham-ma.

14. V-chee-Ya-zeed Eesh Al-Re-e-hu L-hor-go V-or-ma

Me-eeem Miz-b-hee Tik-ka-hen-nu La-moot.

15. U-mak-ke A-veev V-im-mo Mot Yu-mat.

16. V-go-nev Eesh Um-kha-ro V-nim-tsa V-ya-do Mot Yu-mat.

17. Um-kal-lel A-veev Mot Yu-mat.

18. V-chee-Y-ri-voon A-na-sheem V-hik-ka-Eesh Et-Re-e-hu B-e-ven O V-eg-rof

V-lo Ya-moot V-na-fal L-mish-kav.

19. Im-Ya-koom V-hit-hal-lech Ba-hoots Al-mish-an-to V-nik-ka Ham-mak-ke

Rak Shiv-to Yit-ten V-rap-po Y-rap-pe.

20. V-khee-Yak-ke Eesh Et-Av-do o Et-A-ma-to Bash-she-vet U-met Ta-hat

Ya-do Na-kom Yin-na-kem.

21. Akh Im-Yom o Yo-ma-yim Ya-a-mod Lo Yuk-kam Kee Khas-po Hoo.

22. V-khee Yin-na-tsoo A-na-sheem V-na-g-fco Ish-sha Ha-ra V-ya-ts-oo

Y-la-dei-ha V-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheer Ya-sheet

A-lav Ba-al Ha-ish-sha V-na-tean Bif-li-leem.

23. V-im A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh.

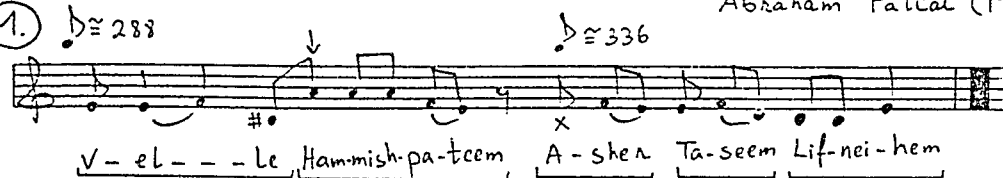
24. A-yin Ta-hat A-yin Shen Ta-hat Shen

Yad Ta-hat Yad Re-gel Ta-hat ra-gel.

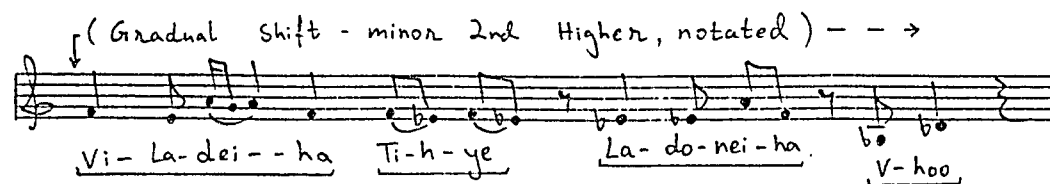
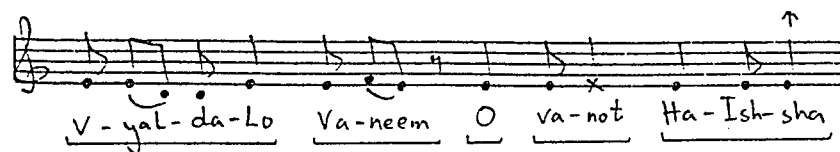
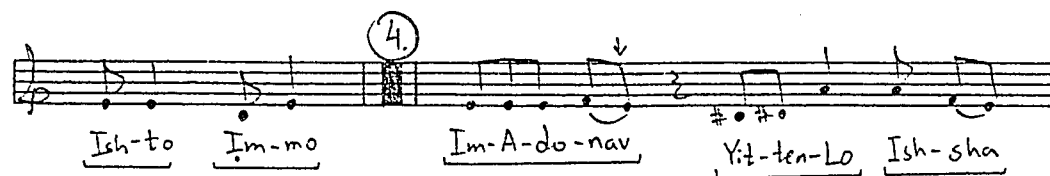
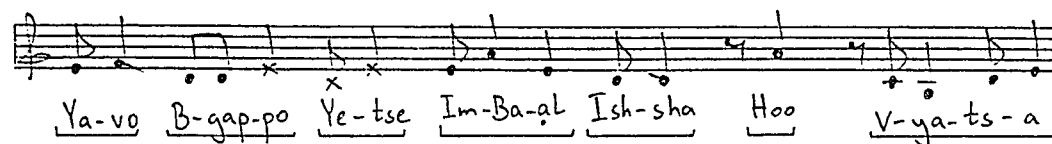
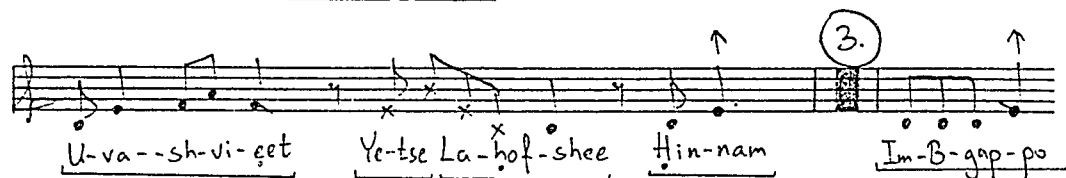
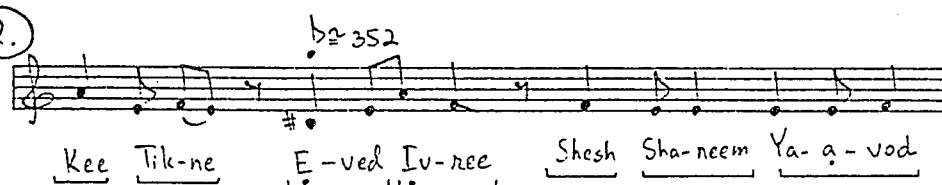
25. K-viy-ya Ta-hat K-viy-ya Pe-tsa Ta-hat Pa-tsa

Hab-bu-ra Ta-hat Hab-bu-ra.

Abraham Fattal (1958)

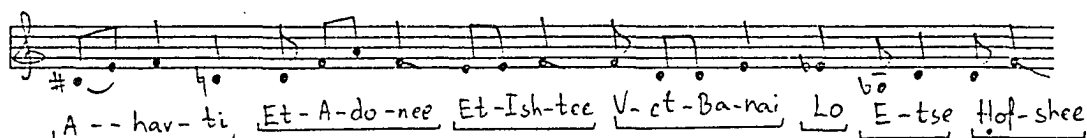
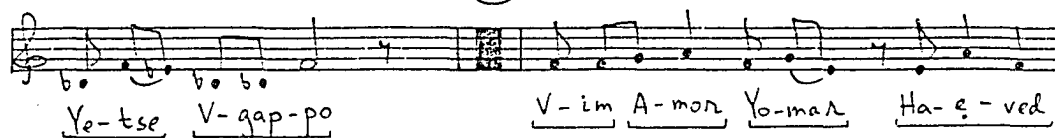
①. $\flat \approx 288$ 

②.

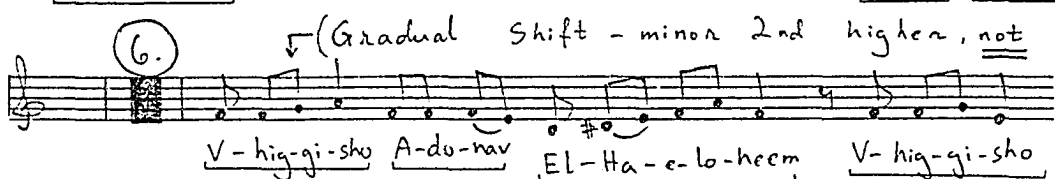


(Gradual shift - minor 2nd Higher, notated) - - -

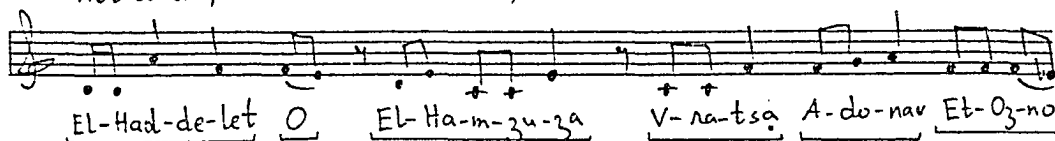
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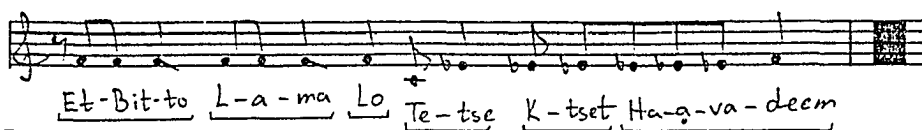
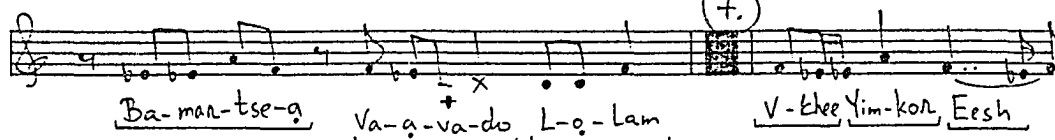
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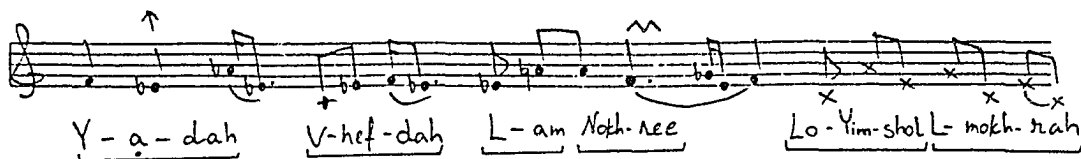
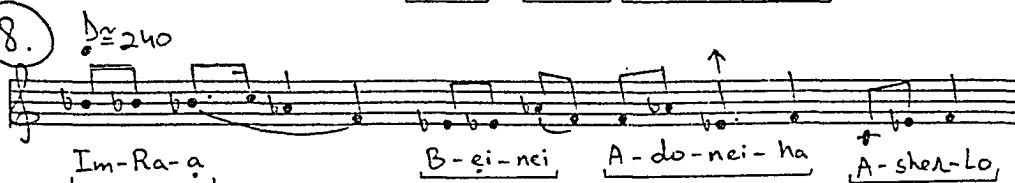
notated, and back down) -- →



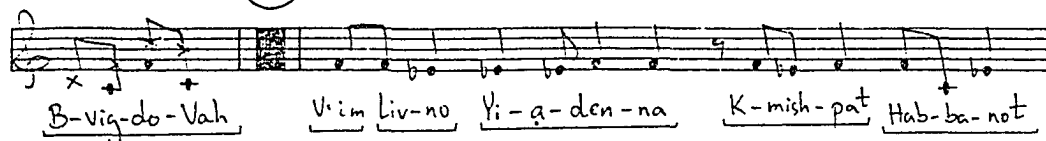
7.



8.

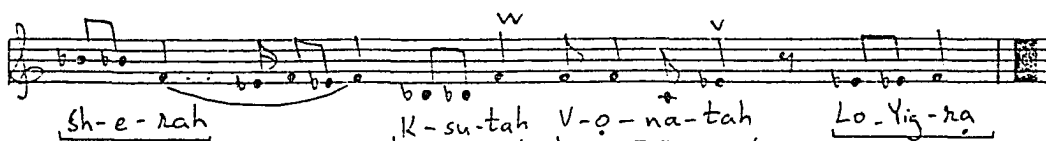


9.

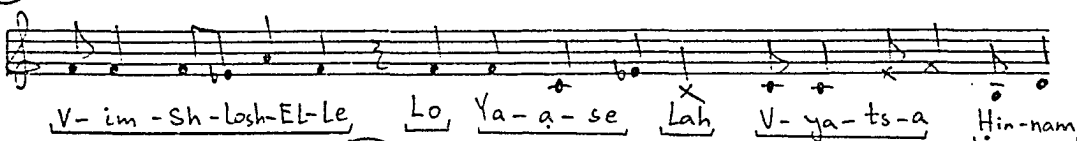


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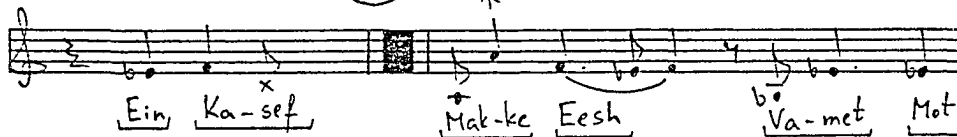
♭ ≈ 368



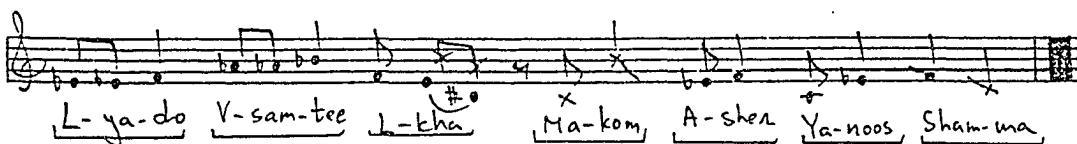
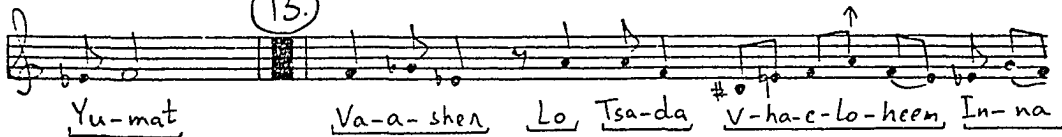
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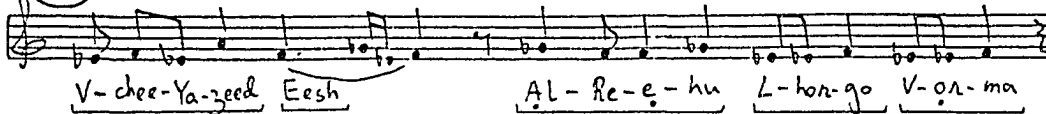
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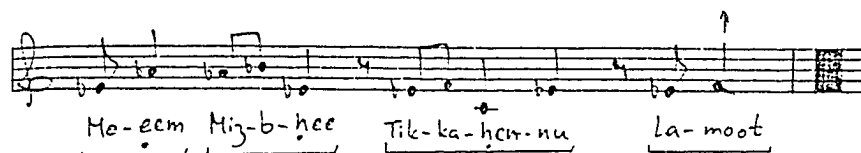


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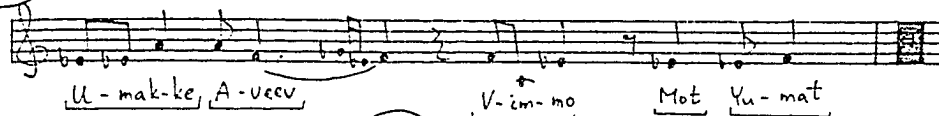


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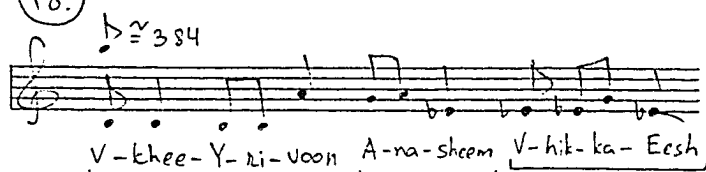


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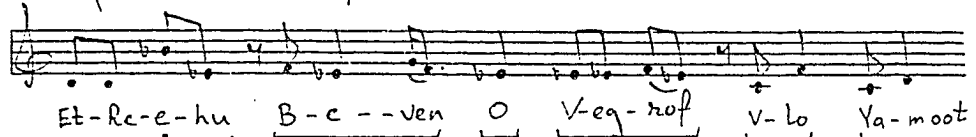


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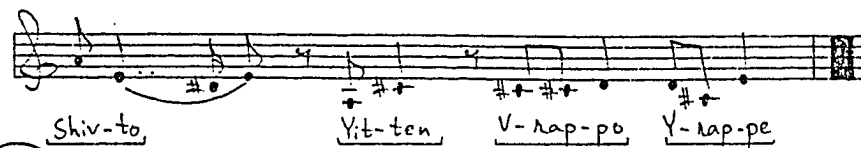
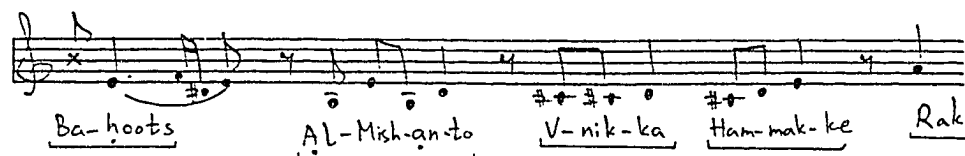
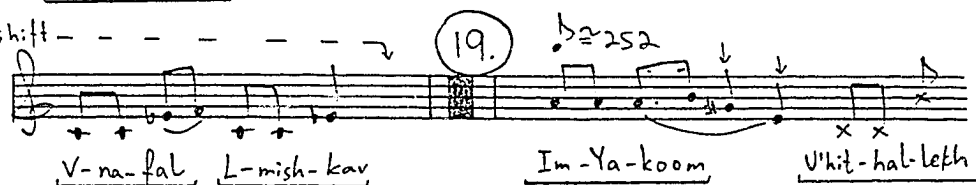
nos. 16 and 17
are missing



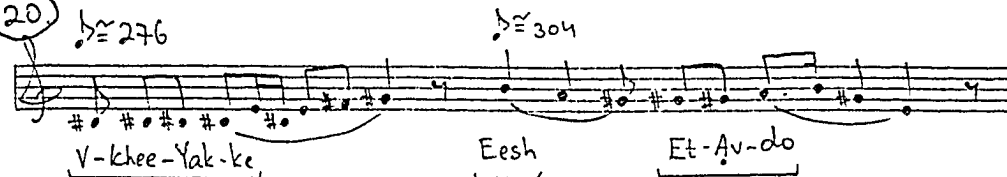
← -- (Gradual Shift, not notated, - minor 2nd Lower) --



shift



20



acc.

 O Et-A-ma-to Besh-she-vet U-met Ta-hat Ya-do Na-kom

21. ≈ 336

 Yin-na-kem Ath Im-Yom O Yo-ma-yim

Ya-a-mod Lo Yuk-kam Kee Khas-po Hoo

22. ≈ 264

 V-khee Yin-na-tsoo A-na-sheem V-na--g-foo

≈ 368

 Ish-sha Ha-na V-ya--ts-oo Y-la-dei-ha V-Lo Yi-h-ye

A-son A-nosh Ye-a-nesh Ka-a-shen Ya-sheet A-Lav

23.

 Ba-al Ha-ish-sha V-na-tan Bif-li-leem V-im A-son

Yi-h-ye V-na-tat-ta Ne-fesh Ta--hat Na-fesh

(24.) $\left(\frac{1}{2} \approx 368 \right)$

A--yin Ta-hat A-yin Shen Ta-hat Shen Yad

Ta-hat Yad Re-gel Ta-hat Ra-gel K-viy-ya

Ta-hat K-viy-ya Pe--tsa Ta--hat Pa-tsa

Hab-bu-ra Ta-hat Hab-bu-ra

Reuven Akiva (1994)

1. $\text{♩} \approx 336$ *Rit.*

V-el - - Le Ham-mish-pa-teem A-shen Ta-seem Lif nei-hem

2. *A Tempo*

Kee Tik-ne E-ved Iv-ree Shesh Sha-neem Ya-a-vod

U-va-sh-vi-eet Ye-tse La-hof-shre Hin-nam

3.

Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

4.

V-ya-ts-a Ish-to Im-mo Im A-do-nav Yit-ten-Lo Ish-sha

accel. $\text{♩} \approx 416$

V-yal-da-Lo Va-neem O Va-not Ha-ish-sha Vi-la-dei - - ha

$\text{♩} \approx 336$

Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

5. $\text{♩} \approx 416$ $\text{♩} \approx 336$

V-im - A-mor Yo-mar Ha-e-ved A - hav -- ti Et-A-do-nee

Rit.

Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

6. *accel.* $\text{♩} \approx 368$

V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Had-de-let

Rit.

O EL-Ha-mi-zu-za V-ra-tsa A-do-nav Et-Oz-no Bam-mar-tse-a

7. $\text{♩} \approx 336$

Va-a-va-do L-a-Lam V-ichee Yim-kon Eesh Et Bit-to L-a-ma

8. $\text{♩} \approx 384$

Lo Te-tse K-tset Ha-a-va-deem Im-Ra-a

$\text{♩} \approx 336$

B-ei-nei A-do-nei -- ha A-shen-Lo Y-a-dah V-hef-dah

$\text{♩} \approx 384$ *Rit.*

L-am Nakh-ree Lo-Yim-shol L-makh-nah B-vig-do-Vah

9. $\flat \approx 336$

V-im Liv-no Yi-a-den-na K-mish-pat Hab-ba-not Ya-a-se-

10.

-Lah Im A-he-ret Yik-kah-Lo sh-e-rah

11. $\flat \approx 400$

K-su-tah V-o-na-tah Lo Yig-ra V-im-sh-Losh

$\flat \approx 336$

--EL--Le Lo Ya-a-se Lah V-ya-ts-a Hin-nam Ein

Rit. 12. $\flat \approx 304$

Ka--sef Mak-ke Eesh Va-met Mot Yu-mat

13.

Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do V-sam-tee L-lcha

14.

Ma-kom A-sheh Ya-noos Sham-ma V-chee-Ya-geed Eesh

$\flat \approx 352$

AL-Re-e-hu L-hor-go B-or-ma M-im Mig-b-hee

15.

Tik-ka-hen-nu La-moot U-mak-ke A-veev

16.

V-im-mo mot Yu-Mat V-go-nev Eesh Um-kha-ro

17.

V-nim-tsa V-ga-do Mot Yu-mat U m-kal-Lel A-veev

18.

V-im-mo Mot Yu-mat V-chee-Y-ri-voon A-na-sheem

V-hik-ka-Eesh Et-re-e-hu B-e-ven O V-eg-rof V-Lo Ya-moot

Rit. 19. $\text{♩} \approx 352$

V-na-fal L-mish-kav Im Ya-koom Vhit-hal-Lech

Ba-hoots AL-Mish-an-to V-nik-ka Ham-mak-ke Rak Shiv-to

Rit. 20. $\text{♩} \approx 304$

Yit-ten V-rap-po Y-rap-pe V-thee Yak-ke Eesh

Et-Av-do O Et-A-ma-to Bush-sher-ut U-met Ta-hat

Rit. 21. $\text{♩} \approx 240$

Ya-do Na-kom Yin-na-kem Akh Im-Yom

accel. Rit. (Pause)

O Yo-ma-yim Ya-a-mod Lo Yuk-kam Kee Khas-po Hoo

22. $\text{♩} \approx 400$

V-khee Yin-na-tsoo A-na-sheem V-na---g---foo

Ish-sha Ha-na U-ya-ts-oo Y-La-dei-ha V-Lo Yi-h-ye A-son

A-nosh Ye-a-nesh Ka-a-shen Ya-shret A-lav Ba-al Ha-Ish-sha

Rit. 23. $\text{♩} \approx 352$

V-na-tan Bif-Li-Leem V-im A-son Yi-h-ye

Rit. 24. $\text{♩} \approx 352$

V-na-tat-ta Ne-fesh Ta-hat Na-fesh A-yin Ta-hat

Handwritten musical score for a song, featuring four staves with lyrics in Hebrew. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: A--yin Shen Ta-hat Shen Yad Ta-hat Yad; Re--gel Ta-hat Ra-gel K-viy-ya Ta-hat K-viy-ya; Pe-tsa Ta-hat Pa-tsa Hab-bu-ra Ta-hat; Hab-bu-ra. The score includes a circled '25.' and tempo markings of approximately 384 and 288.

Staff 1: A--yin Shen Ta-hat Shen Yad Ta-hat Yad

Staff 2: Re--gel Ta-hat Ra-gel K-viy-ya Ta-hat K-viy-ya

Staff 3: Pe-tsa Ta-hat Pa-tsa Hab-bu-ra Ta-hat

Staff 4: Hab-bu-ra

Tempo markings: ≈ 384 , ≈ 288 , Rit.

1. $\text{♩} \approx 240$ Moshe Tawvil (1970)

V-el - - - Le Ham-mish-pa-teem A-shez Ta-seem

$\text{♩} \approx 304$

Lif-nei-hem V-il-Lein Di-na-ya D-tis-dar

Rit. $\text{♩} \approx 168$ $\text{♩} \approx 288$ 2.

Ko-da-mei-hon Kee Tik-ne

E-ved Iv-ree Shesh Sha-neem Ya-a-vod U-va--sh-vi-eet

$\text{♩} \approx 416$

Ye-tse La-hof-shee Hin-nam A-nei Tiz-bon Av-da Bar

Yis-ra-el Sheit Sh-neen Yif-lach U--vi-sh-vi ei-ta Yip-pok

Rit. $\text{♩} \approx 216$ 3.

L--va Ho-reen Mag-gan Im-B-gap-po

♩ ≈ 304

Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo V-ya-ts-a

♩ ≈ 416

Ish-to Im-mo Im Bil-ho-do-hee Ye-ol Bil-ho-do-hee Yip-pok Im B-eil

④. ♩ ≈ 264

It-t-ta Hoo U-lip-pok It-t-teih Im-meih Im A-do-nav

♩ ≈ 232

Yit-ten-Lo Ish-sha V-gal-da-Lo Va-neem O Va-not Ha-Ish-sha

Vi-La-dei---ha Ti-h-ye La-a-do-nei-ha V-hoo Ye-tse

B-gap-po Im Rib-bo-neih Yit-ten leih It-t-ta Ut-Leed Leih B-neen

a c c c L.

O V-nan It-t-ta Uv-ne-ha T-he L-rib-bo-ne-ha V-hoo Yip-pok

⑤. ♩ ≈ 304

Bil-ho-do-hee V-im A-mor Yo-mar Ha-e-ved A hav---ti Et A-do-nee

Repeats no. 5 -

Rit. A Tempo

Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee V-im A-mon Vo-mar

Ha-e-ved A-hav- - ti Et-A-do-nee Et-Ish-tee V-et-Ba-nai

Rit. $\text{♩} \approx 400$

Lo E-tse Hof-shee V-im Mei-mar Ye-mar Av-da Ra-heim-na

Rit.

Yat Rib-bo-nee Yat It-t-tee V-yat B-nai La Ip-pok (B) var Ho-reen

6. $\text{♩} \approx 264$

V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho

EL-Ha-de-let O EL-Ham-m-zu-za V-na-tsa A-do-nav Et Oz-no

$\text{♩} \approx 320$

Ba-mar-tse-a Va-a-va-do L-o-Lam Vi-kar-vi-neih (Ya-tum)

Rit. $\text{♩} \approx 342$

Pause Rib-bo-neih Li-k-dam Da-ya-na-ya Vi-kar-vi-neih L-vat Dash-sha

(6)

Di-L-vat M-303-ta V-yan-tsa Rib-bo-neih Yat Ud-neih

Rit. $\text{♩} \approx 216$

B-man-tse-a Vi-hei Leih A-vad Pa-lach L-a-Lam

7. $\text{♩} \approx 264$

V-khee Yim-kon Eesh Et-Bit-to L-a-ma Lo Te-tse

K-tset Ha--a-va-deem Va-a-nei Y-zab-been G-var Yat B-lat-teih

Rit. $\text{♩} \approx 342$

L-am-hoo La Tippok K-nat-ka-noot Av-da-ya Im-Ra-a

$\text{♩} \approx 320$

B-ei-nei A-do-nei --- ha A-shen-Lo Y-a-dah

accel. A Tempo

V-hef-dah L-am Noth-ree Lo-Yim-shol L-molch-nah

Rit. $\text{♩} \approx 304$

B-vig-do-Bah Im bei-shat B-ei-nei Rib-bo-nah Diy-kay-mah Leih

(8) $\text{♩} = 224$

V-yi-r-ki-nah Lig-var A-hu-ran Leit Leih R-shoo L-zab-borah

9. $\text{♩} \approx 400$

B-mish-L-teih Vah V-im Liv-no Yi-a-den-na K-mish-pat Hab-ba-not

$\text{♩} \approx 342$

Ya-a-se-Lah V-im L-vi-m V-im Liv-reih

(Pause)

Y-ka-y-min-na K-hil-chat B-nat Yis-ra-el Ya-ab-beid Lah

10. $\text{♩} \approx 416$

Im A-he-ret Yik-kah-Lo Sh-e-rah K-su-tah

Repeats part of no. 10

V-o-na-tah Lo yig-na Im A-he-ret Yik-kah-Lo sh-e-rah

$\text{♩} \approx 224$

Im U-h-ran-ta Yis-sav-leih Zi-yu-nah K-su-tah V-an-tah La yi-m-na

11. $\text{♩} \approx 302$

V-im-Sh-Losh-El-Le Lo Ya-a-se Lah V-ya-ts-a Hin-nam Ein Ka-sef

(11) $\text{♩} \approx 252$

V-im T-lat IL-Lein La Ya-ab-beid Lah V-tip-pok Mag-gan

Rit.

D-la Ch-saf

(12) $\text{♩} \approx 342$ accel. A Tempo

Mak-ke Eesh Vam-met Mot Yu-mat D-yim-hei L-ei-nash

(13)

V-yik-t-Li-neih It-k-ta-la Yit-ka-tel Va-a-shen Lo Ts-a-da

Accel. Rit. ↓

V-ha-e-Lo-heem In-na L-ya-do V-sam-tee L-kha Ma-kom A-shen Ya-noos Shamma

A Tempo

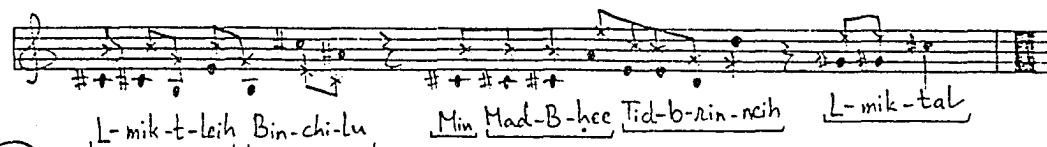
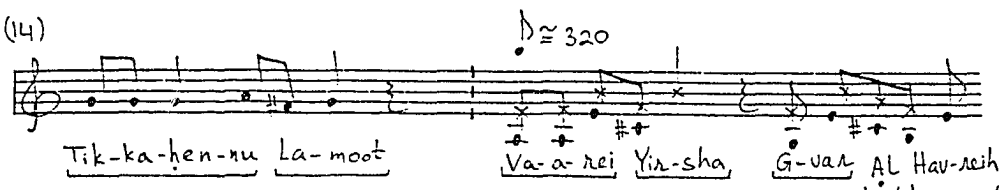
U-d - - - La K-man Leih U-min Ko-dam A-do-nai It-m-sar Li-deih

(14) $\text{♩} \approx 400$

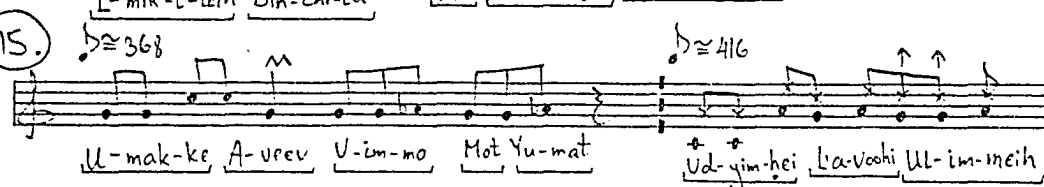
V-ei-shav-vei Lach A-tar D-yi-i-rok L-tan-man V-choe-Y-geed Eesh

AL-Re-e-hu L-hon-go V-or-ma M-im Miz-b-hee

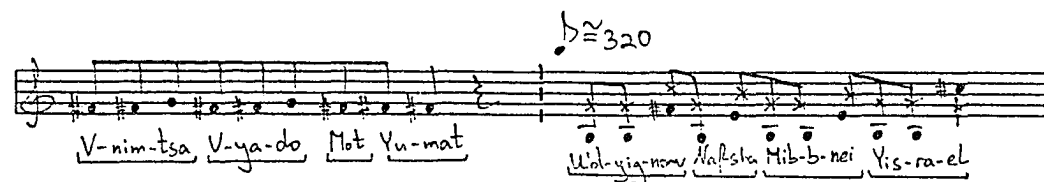
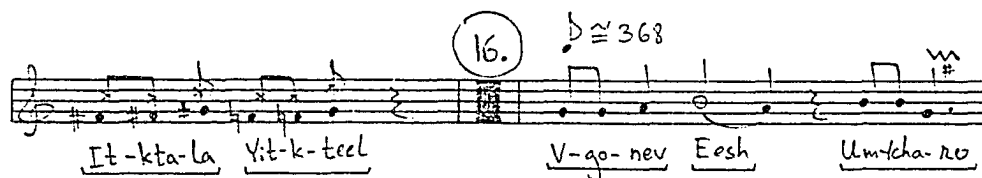
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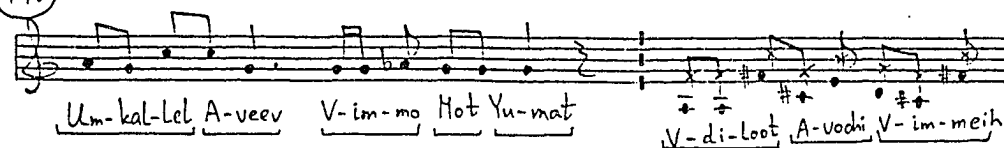
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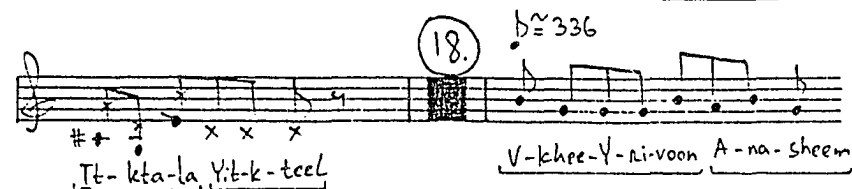
(16)



(17)



(18)



(18) *accel.*

Vhik-ka-Eesh Et-Re-e-ku B-e-ven O V-eg-zel V-lo Ya-moot V-na-fal

L-mish-kaw Va-a-rei Yin-tson Gav-neen V--yin-hei G-van Yat Hav-rei

b ≈ 200

B-av-na, O B-chur-moi-za V-la Vi-moot V-yip-pel L-vut-lan

19. *b* ≈ 276 *b* ≈ 368

Im-Ya-koom V-hit-hal-leh Bar-hoots AL-Mish-an-to V-nik-ka Ham-mak-ke

Rak shiv-to Yit-ten V-rap-po Y-rap-pe *b* ≈ 252

Rit. *b* ≈ 208

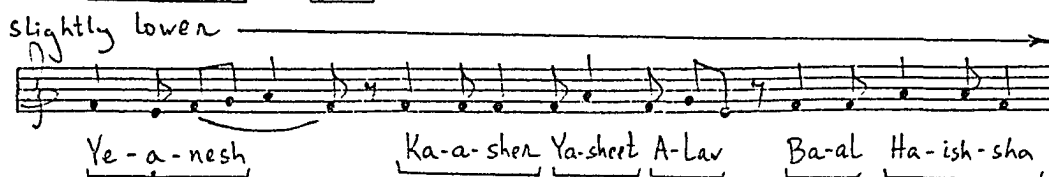
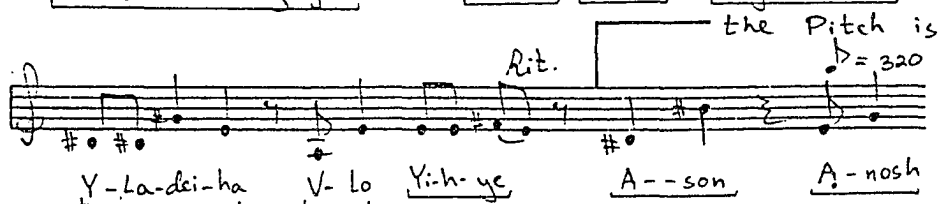
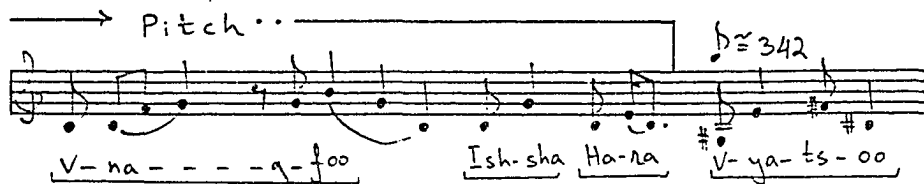
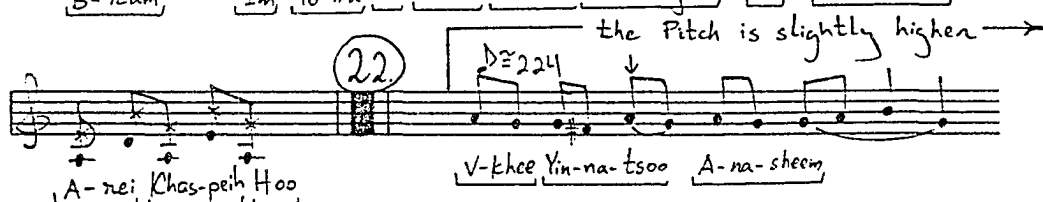
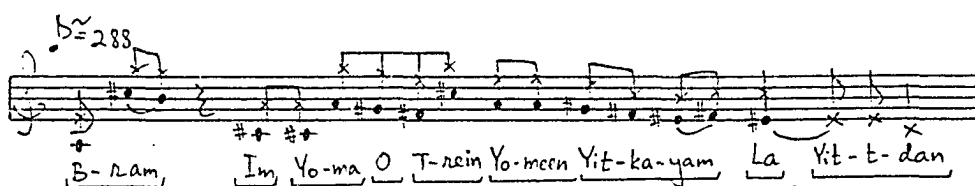
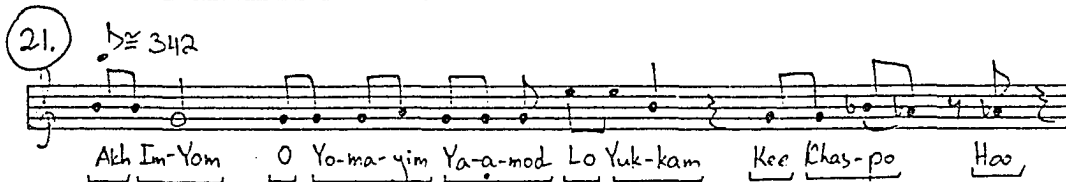
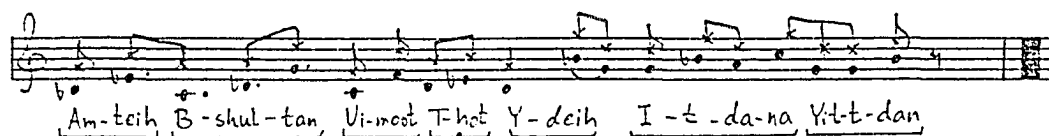
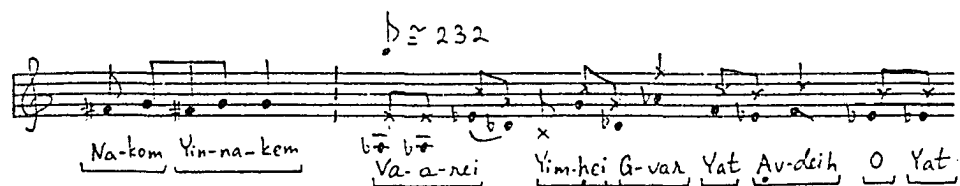
B-va-ra AL Bur-yeh Vi-hei Za-cha(a) Ma-h-ya L-hod Boot-la-neih (Yi)-ten

b ≈ 384 20. *b* ≈ 320

V-ag-gar As-ya Y-shal-Lim V-khee-Yak-ke Eesh

accel.

Et-Av-do O Et-A-ma-to Bash-she-vet U-met Ta-hat Ya-do



Pitch

Rit. $\flat \approx 342$

V-na-tan Bif-li-leem Va-a-nei Yit-tson Gra-v-a-reen V-yim-hen It-t-ta

$\flat \approx 304$ accel.

M-a-cl-ya V-yip-p-koon Val-da-hu V-La Y-hei Mo-ta

$\flat \approx 203$ $\flat \approx 320$

It-g-va-ah Yit-g-vei K-ma Di-shav-vee A-lo-hee Ba-la D-it-t-ta

(23) $\flat \approx 334$

V-yit-ten (AL) Mei-mar Day-na-ya V-im A-son Yi-h-ye

$\flat \approx 276$ $\flat \approx 384$

V-na-tat-ta Ne-fesh ta-hat Na-fesh V-im Mo-ta Y-hei V-tit-ben Na-sha Ha-laf

(24) $\flat \approx 240$

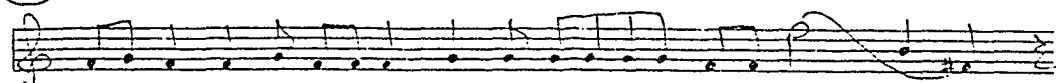
Na-sha A-yin Ta-hat A-yin Shen Ta-hat Shen Yad

$\flat \approx 304$

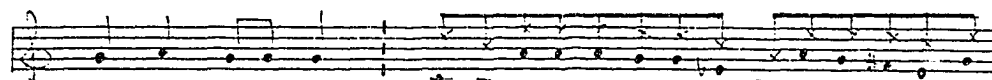
Ta-hat Yad Re-gel Ta-hat Ra-gel Ey-na Ha-laf Ey-na

Shin-na Ha-laf Shin-na Y-da Ha-laf Y-da Rig-la Ha-laf Rig-la

(25) $\text{♩} \approx 400$



K-viy-ga Ta-hat K-viy-ga Pe-tsa Ta-hat Pa-tsa Hab-bu-ra



Ta-hat Hab-bu-ra K-va-a Ha-laf K-va-a Pid-a Ha-laf Pid-a



Mash-ko-fei Ha-laf Mash-ko-fei

a. *A. Fattal*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

b. *R. Akiva*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

c. *M. Tawvil*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

d. *E. Sha'yo*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

e. *J. Danyan*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

f. *J. Hareasi*

V-el-Le Ham-mish-pa-teem A-sher Ta-seem Lif-nei-hem

g. *J. Sha'yo*

V-el-Le Ha-mish-pa-teem A-sher Ta-seem Lif-nei-hem

וְאֵלֶּה

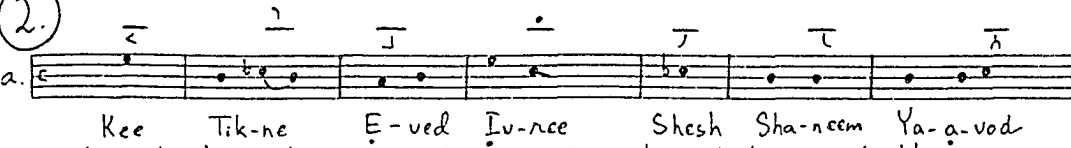
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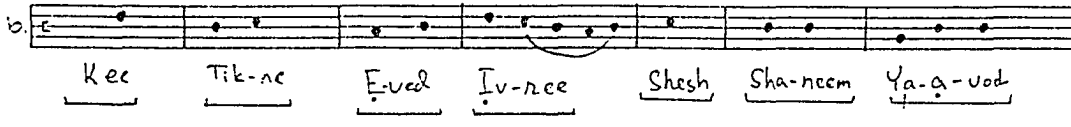
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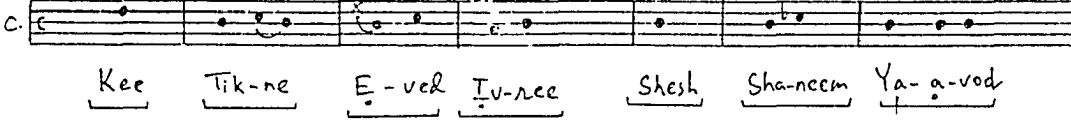
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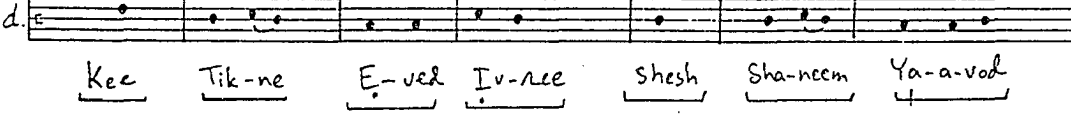
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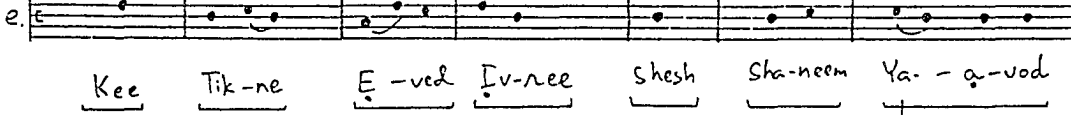
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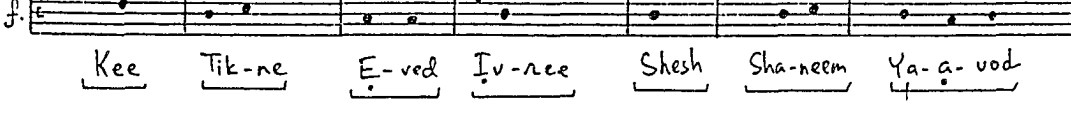
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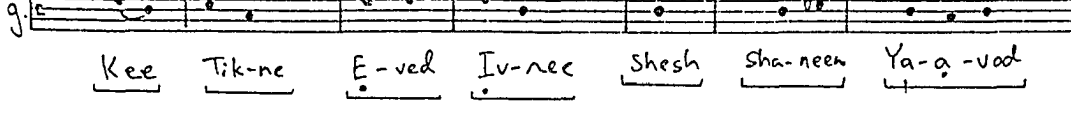
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c. 

d. 

e. 

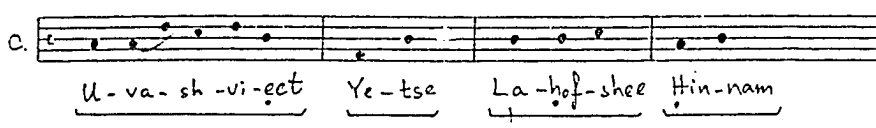
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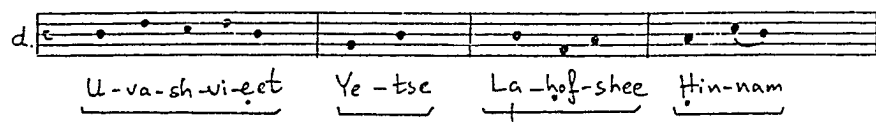
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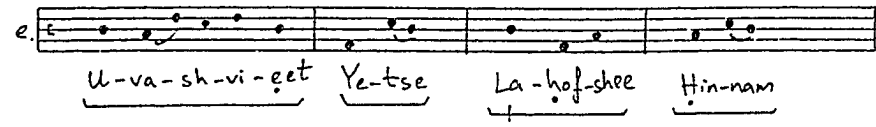
כִּי תִּקְנֶה עֲבַד עֲבָדִי אֵשׁ אֵשִׁים יִשְׁבֹּד

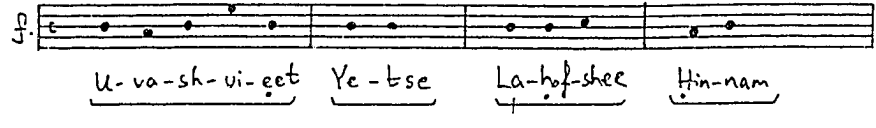
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U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

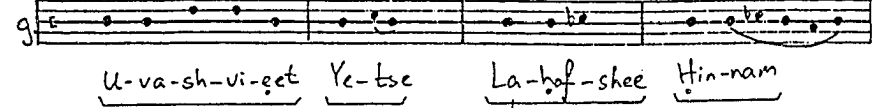
b. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

c. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

d. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

e. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

f. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

g. 
U-va-sh-vi-eet Ye-tse La-hof-shee Hin-nam

וְשִׁמְשֵׁת

יָמָא

לְהַפֵּשׁ

הִנָּה

③

a. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

b. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

c. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

d. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

e. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

f. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

g. Im-B-gap-po Ya-vo B-gap-po Ye-tse Im-Ba-al Ish-sha Hoo

אֶם-בְּגַפּוֹ

יָא-וֹ

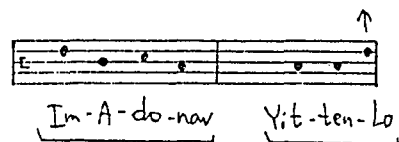
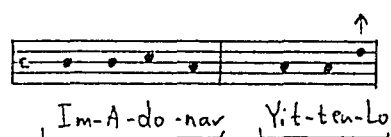
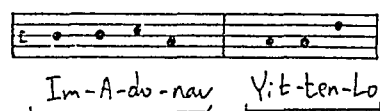
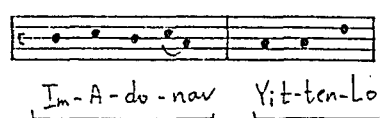
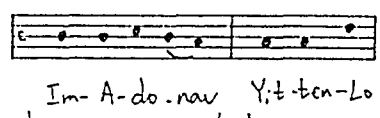
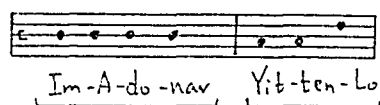
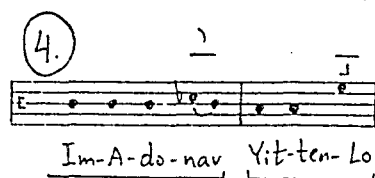
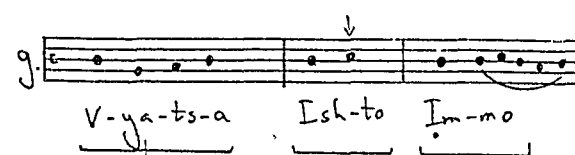
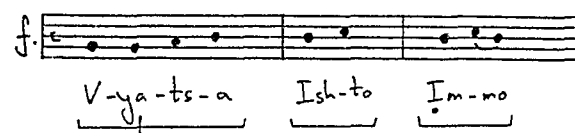
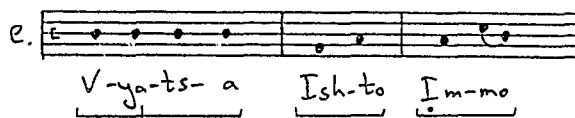
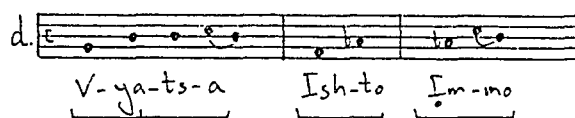
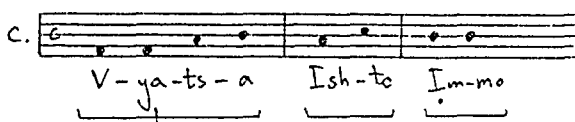
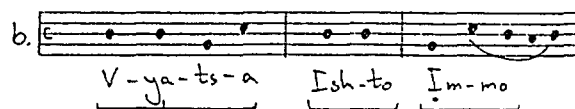
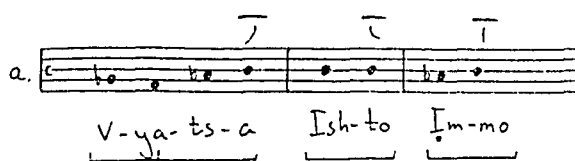
בְּגַפּוֹ

יֶע-טֶזֶ

אֶם-בְּאֵל

אִשׁ-שָׁה

הוּוֹ



וְיָאֵלֶּכֶת

וְיִשְׁתַּחֲוֶה

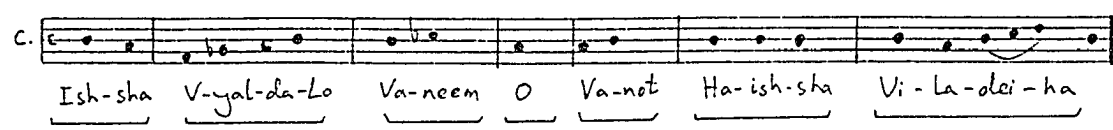
עָמָל

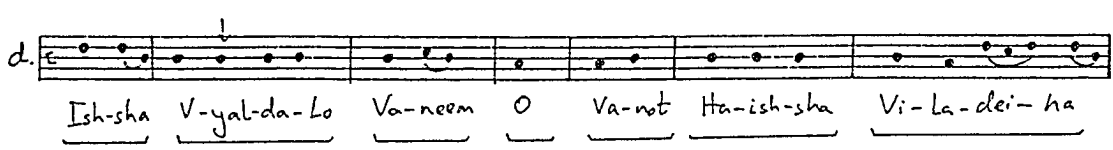
וְיִשְׁתַּחֲוֶה

וְיִשְׁתַּחֲוֶה

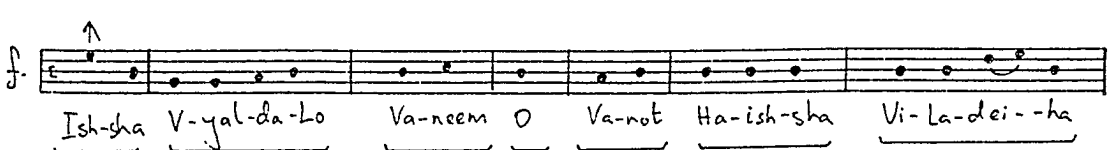
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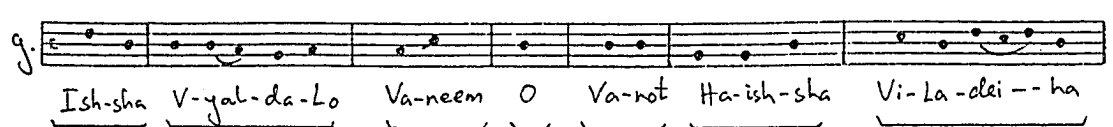
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c. 

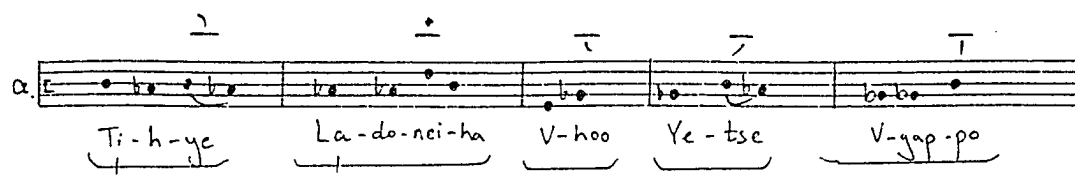
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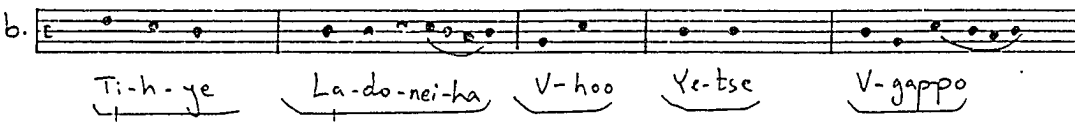
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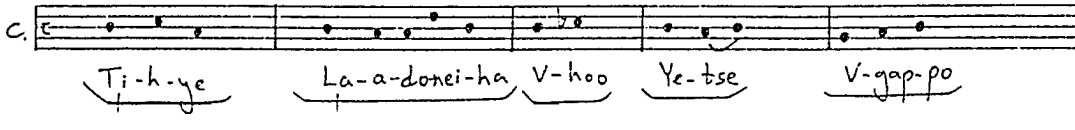
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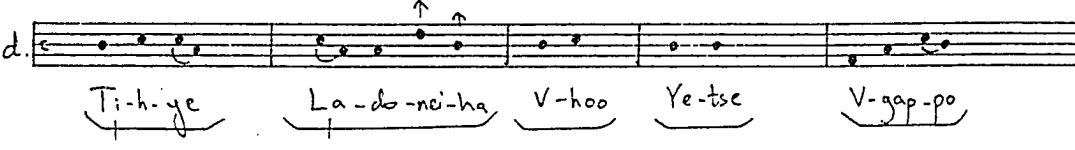
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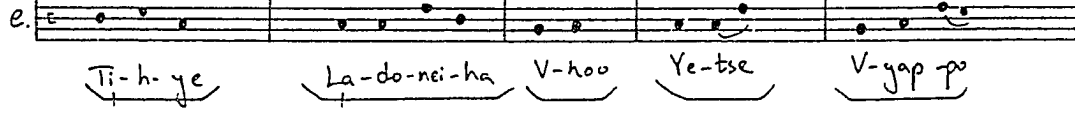
אֱלֹהִים וְיִלְדֵי-לֵךְ בְּנֵי אֵל קִדְשָׁהּ וְיִלְדֵיהֶּ

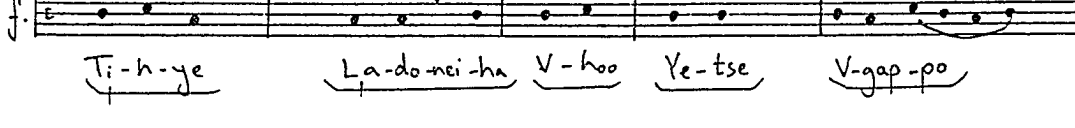
a. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

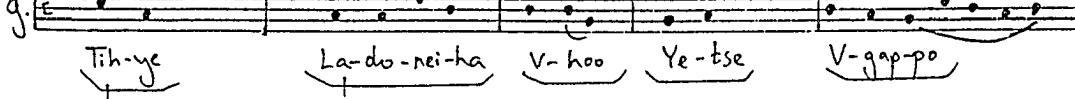
b. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

c. 
 Ti-h-ye La-a-donei-ha V-hoo Ye-tse V-gap-po

d. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

e. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

f. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

g. 
 Ti-h-ye La-do-nei-ha V-hoo Ye-tse V-gap-po

קטנה

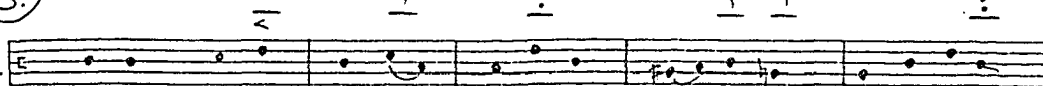
לחצות

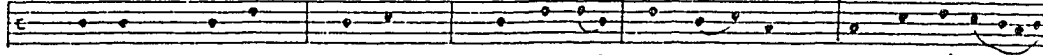
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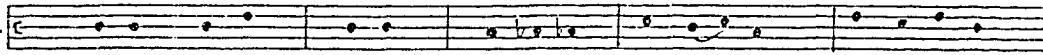
הוא

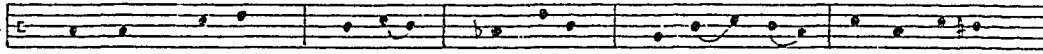
הוא

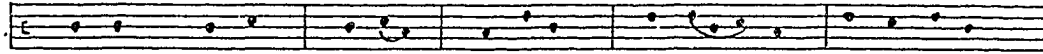
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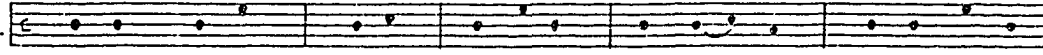
a. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

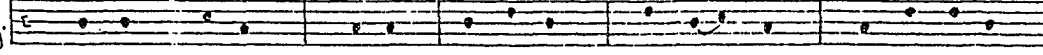
b. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

c. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

d. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

e. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

f. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

g. 
V-im - A-mon Yo-mar Ha-e-ved A-hav-ti Et-A-do-nee

וְיִמְ - אֱמוּנָה

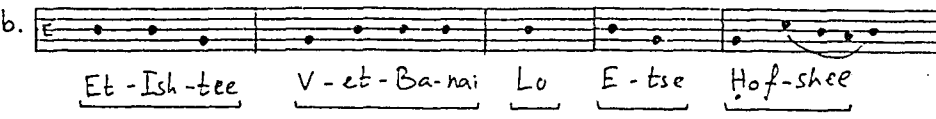
יֹאמַר

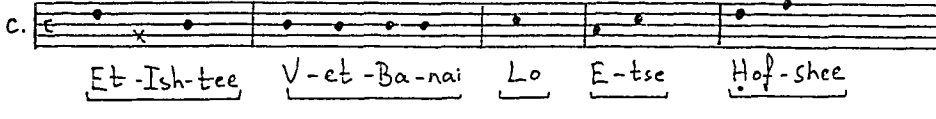
הֵאֱמַרְתָּ

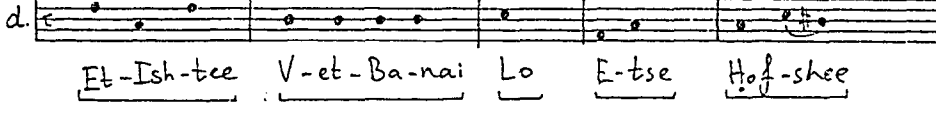
אֶהְיֶה

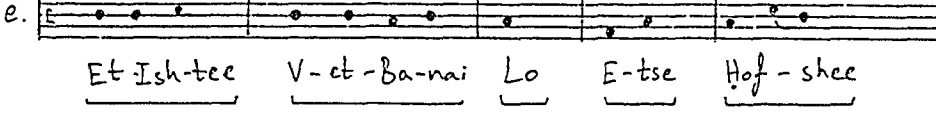
אֶתְּ - אֱדוֹנֵי

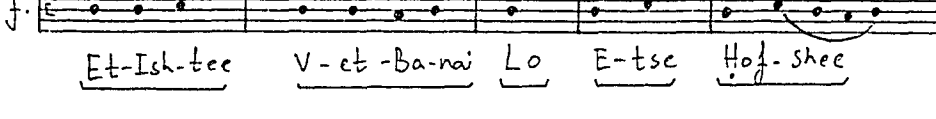
a. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

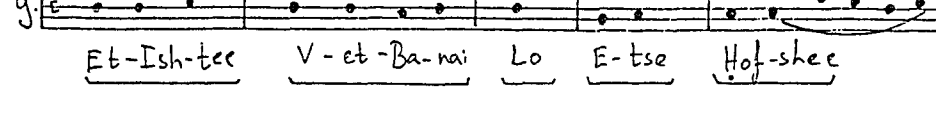
b. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

c. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

d. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

e. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

f. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

g. 
Et-Ish-tee V-et-Ba-nai Lo E-tse Hof-shee

אֶת-יֵשׁוּעַ

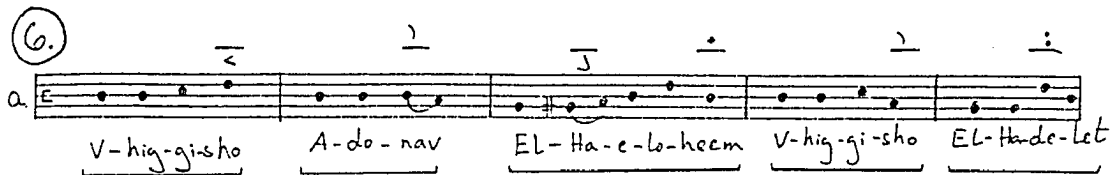
וְעֵת-בָּאֵינוּ

לֹא

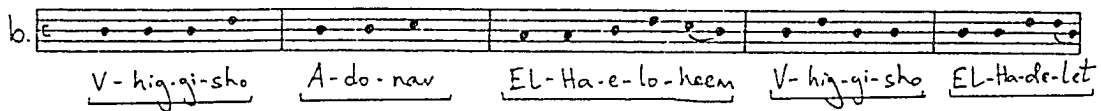
עֵת-סֵעַ

הוֹף-שֵׁעַ

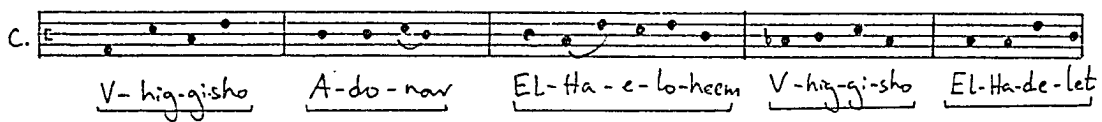
⑥

a. 

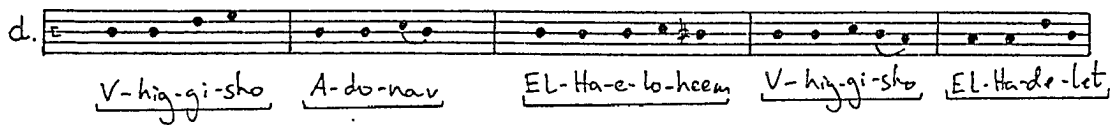
V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

b. 

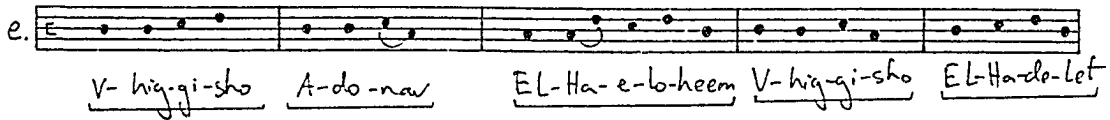
V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

c. 

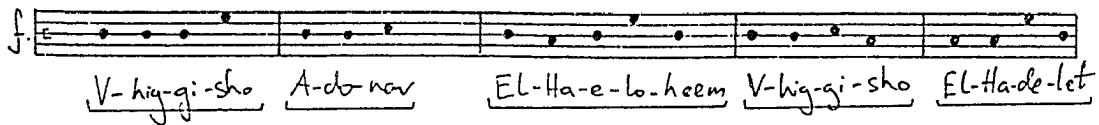
V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

d. 

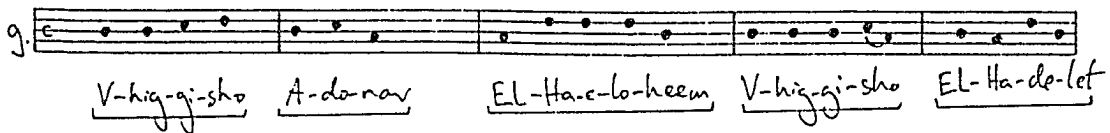
V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

e. 

V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

f. 

V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

g. 

V-hig-gi-sho A-do-nav EL-Ha-e-lo-heem V-hig-gi-sho EL-Ha-de-let

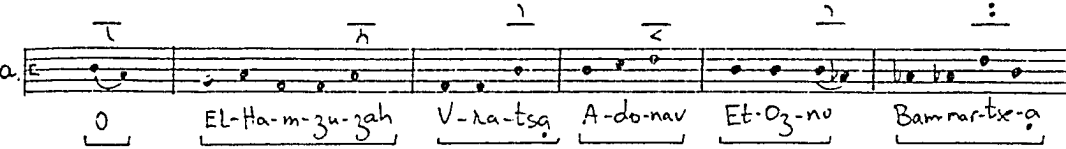
וְהִיגִי-שׁוֹ

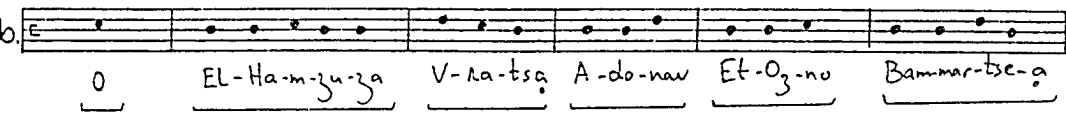
אֲדוֹ-נָו

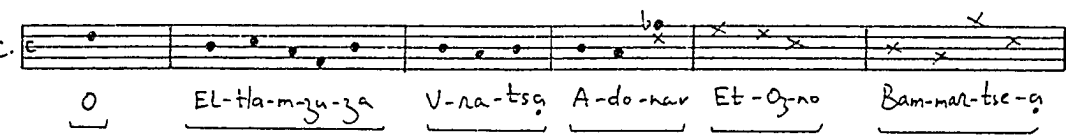
עַל-הָאֵלֹהִים

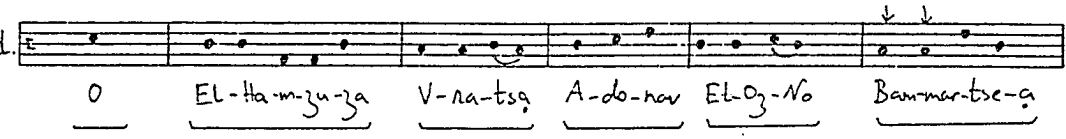
וְהִיגִי-שׁוֹ

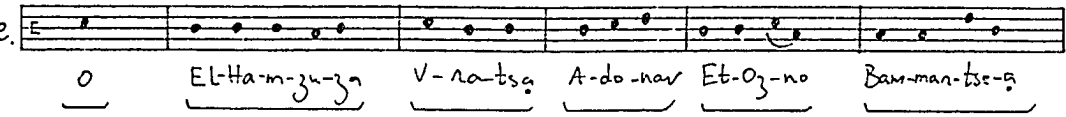
עַל-הָאֵלֹהִים

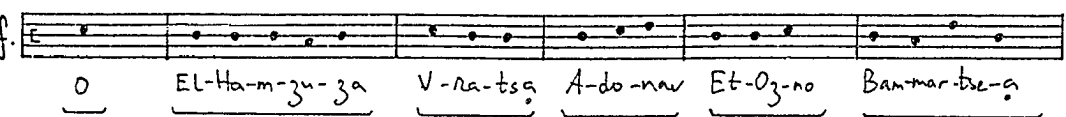
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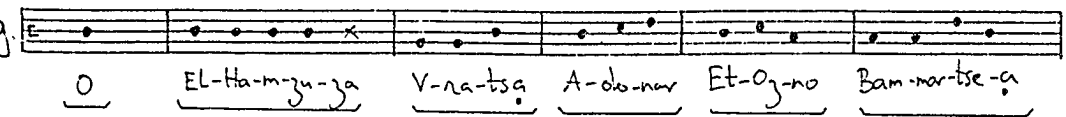
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c. 

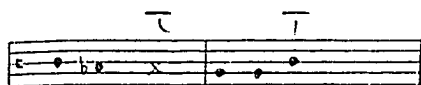
d. 

e. 

f. 

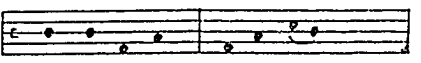
g. 

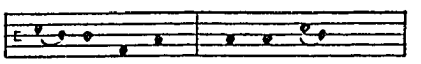
אֵל הַמְּצֻזָּה וְרַצְּקָה אֲדֹנָי אֵת־עֹז־נוֹ בַּמַּרְתְּסָה

a. 
Va-a-va-do L-o-lam

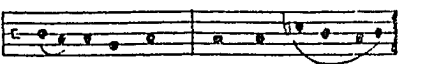
b. 
Va-a-va-do L-o-lam

c. 
Va-a-va-do L-o-lam

d. 
Va-a-va-do L-o-lam

e. 
Va-a-va-do L-o-lam

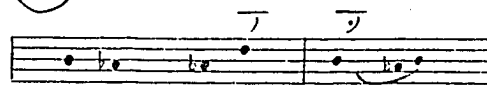
f. 
Va-a-va-do L-o-lam

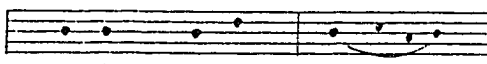
g. 
Va-a-va-do L-o-lam

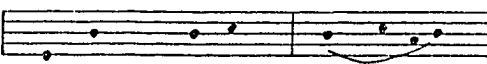
וְשִׁבְרָהּ

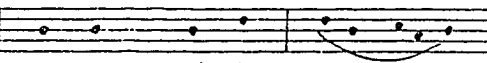
לְעַלְמָם

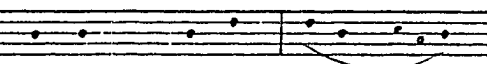
7.

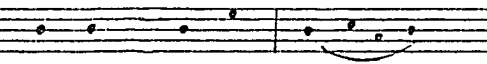

V-khee - Yim-kon Eesh

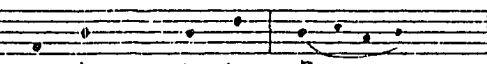

V-khee - Yim-kon Eesh


V-khee - Yim-kon Eesh


V-khee - Yim-kon Eesh


V-khee - Yim-kon Eesh


V-khee - Yim-kon Eesh


V-khee - Yim-kon Eesh

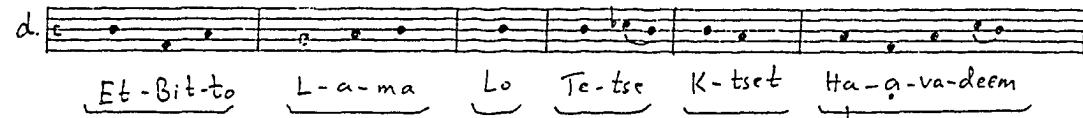
וְדִיּוּקָהּ

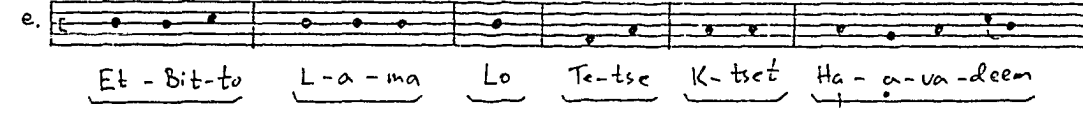
אֵשׁ

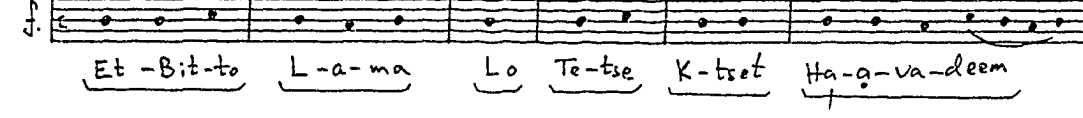
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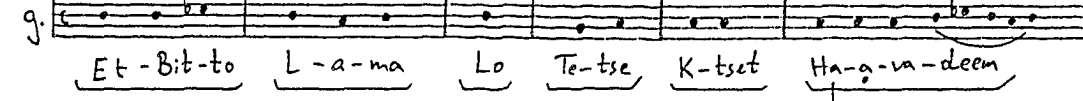
b. 

c. 

d. 

e. 

f. 

g. 

אֶת-בִּיתֹּךָ

לְאִמָּה

לִי

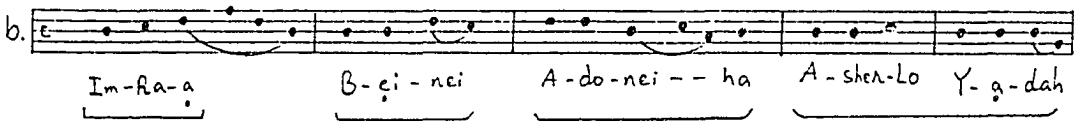
נָסַח

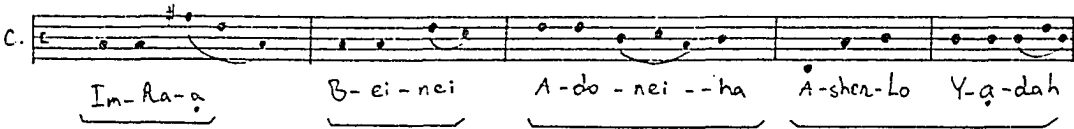
בְּצֶמַח

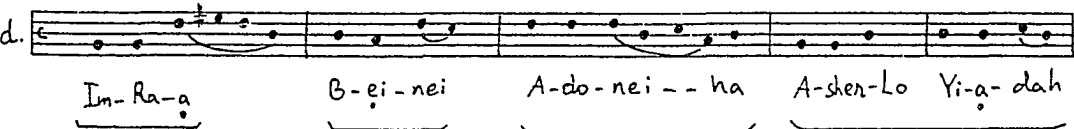
הַשִּׁבְרִים

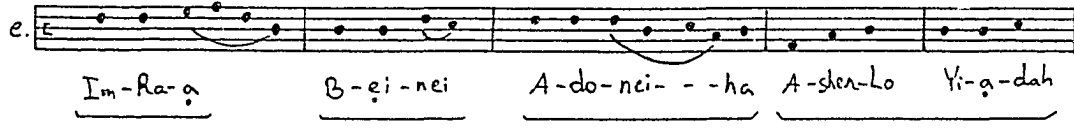
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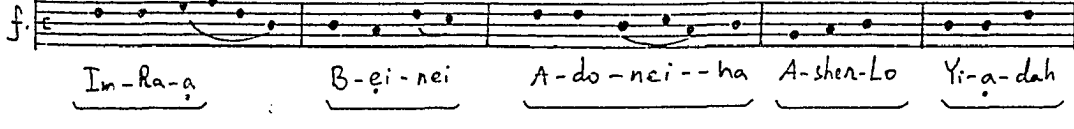
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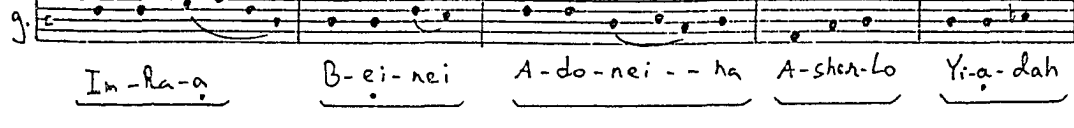
b. 

c. 

d. 

e. 

f. 

g. 

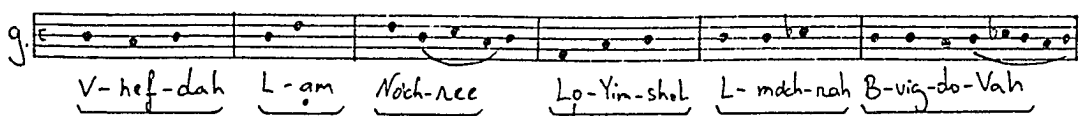
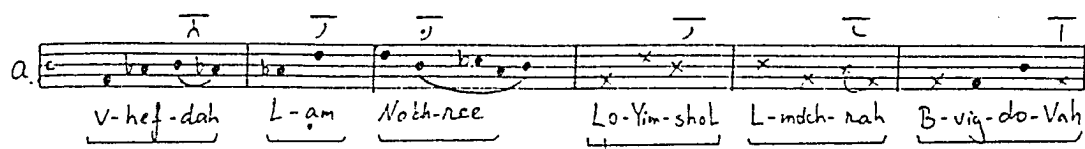
אִם-רָאָה

בְּעֵי-נֵי

אֶדוֹ-נֵי-הָ

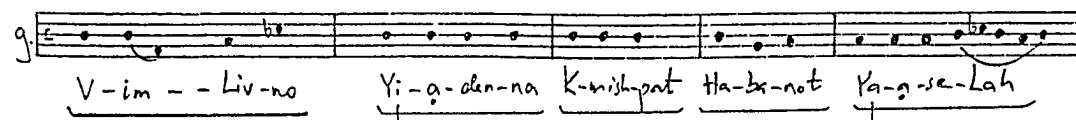
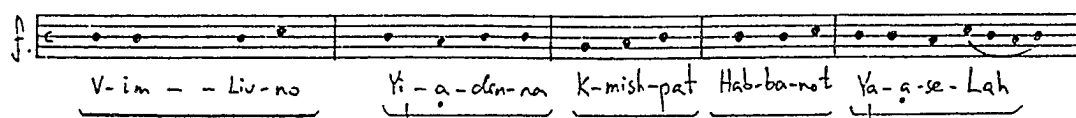
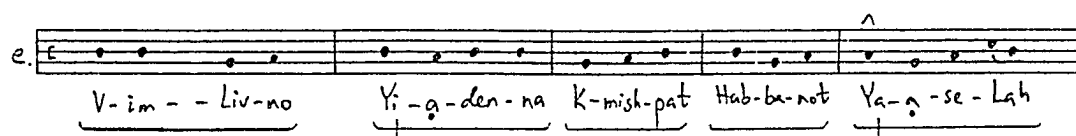
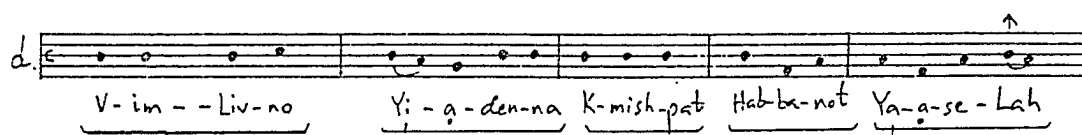
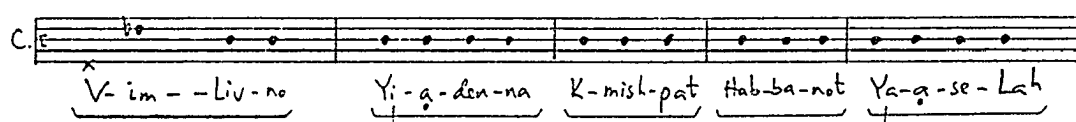
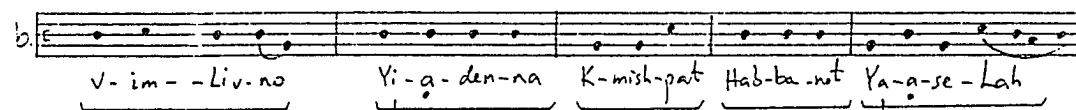
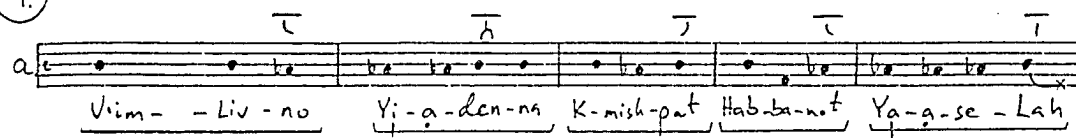
אֶשֶׁן-לֹ

יֵא-דָה



וְהִפְתָּה לְעַם יְהוּדָה לְמִשְׁכָּה לְאֵלֵינוּ לְמִשְׁכָּה בְּיְהוּדָה

9.



וִי-אֶדְנִי

כִּי-יָשַׁעְתָּ

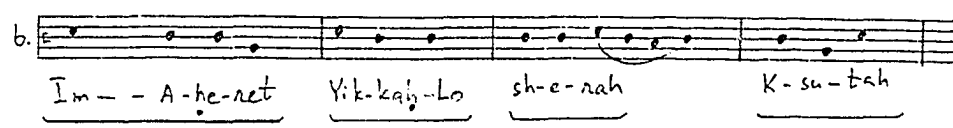
מִיָּד יְהוָה

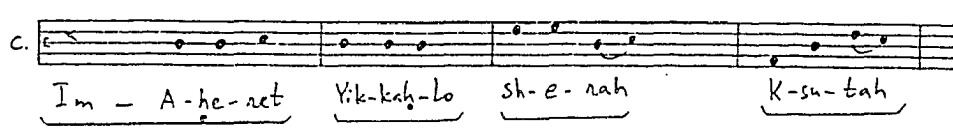
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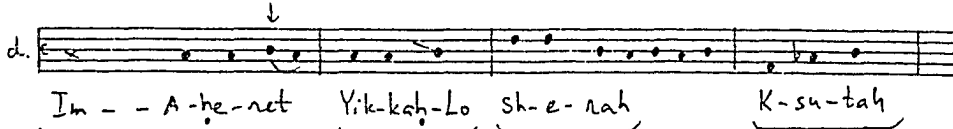
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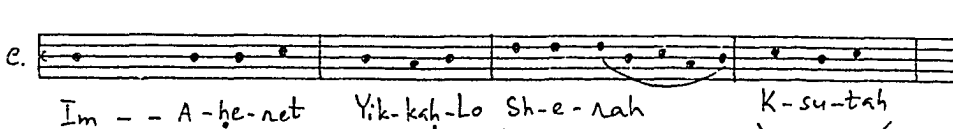
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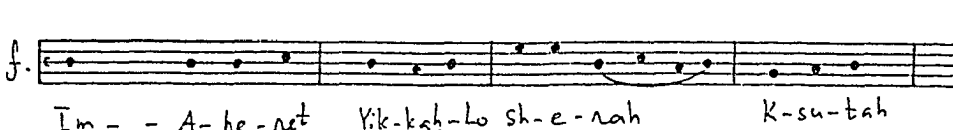
a. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

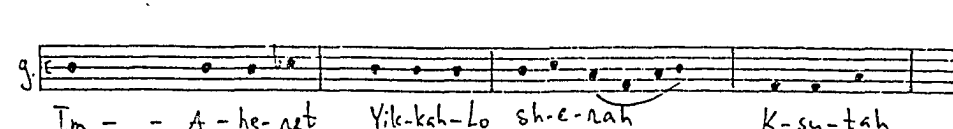
b. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

c. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

d. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

e. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

f. 
Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

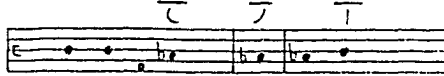
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Im - - A-he-net Yik-kah-Lo sh-e-nah K-su-tah

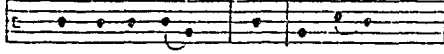
אִמְּהָנוּ

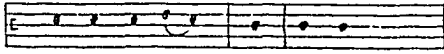
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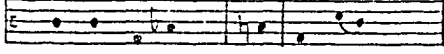
שֶׁנָּה

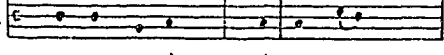
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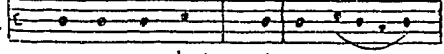
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V-o-na-tah Lo Yig-na

b. 
V-o-na-tah Lo Yig-na

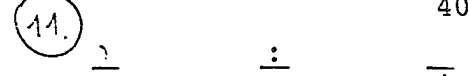
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V-o-na-tah Lo Yig-na

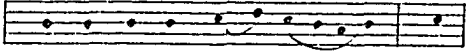
d. 
V-o-na-tah Lo Yig-na

e. 
V-o-na-tah Lo Yig-na

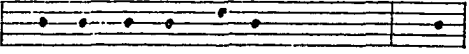
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V-o-na-tah Lo Yig-na

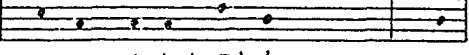
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V-o-na-tah Lo Yig-na

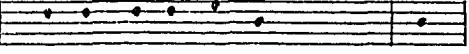
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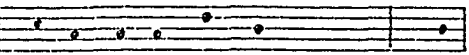

V-im-Sh-losh-El-le Lo


V-im-Sh-losh-El-le Lo


V-im-Sh-losh-El-le Lo

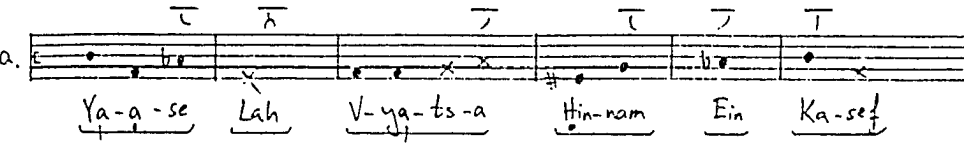

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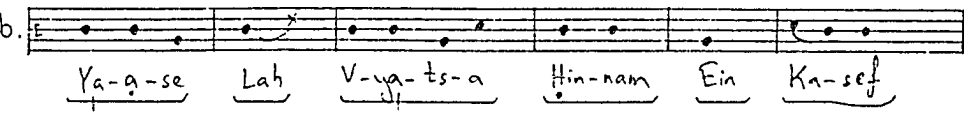

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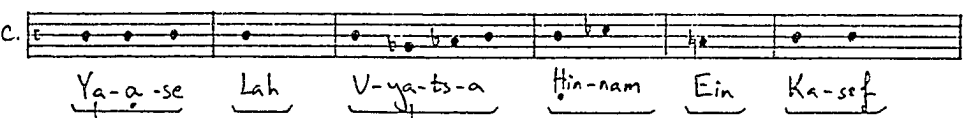

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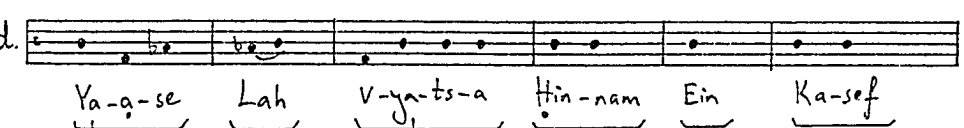
וְעַתָּה לֹא יִהְיֶה

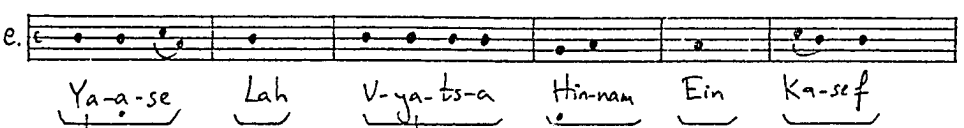
וְאִם-שָׁלֹשׁ-אֵלֶּה לֹא

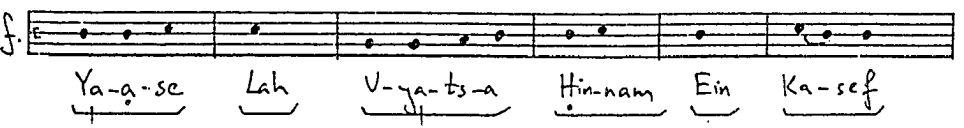
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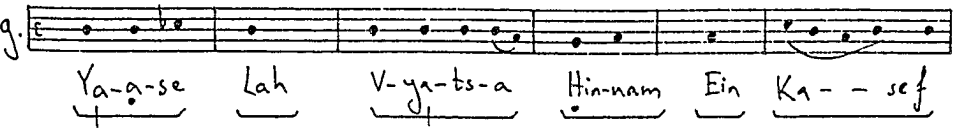
b. 

c. 

d. 

e. 

f. 

g. 

יְהוָה

לֹא

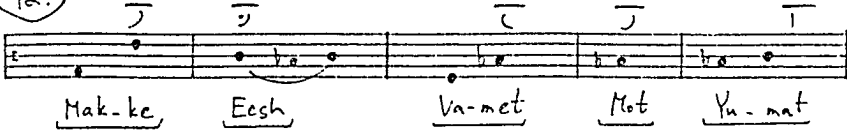
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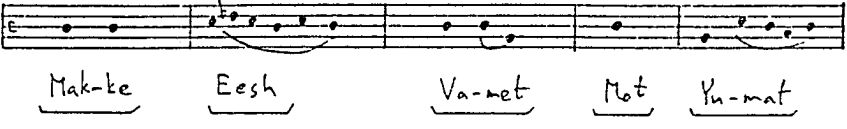
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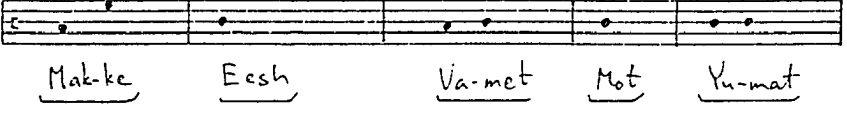
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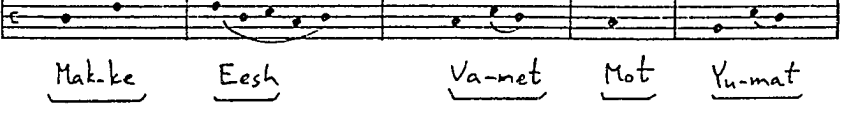
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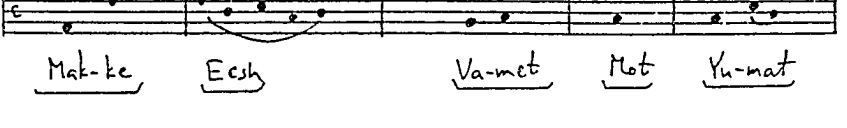
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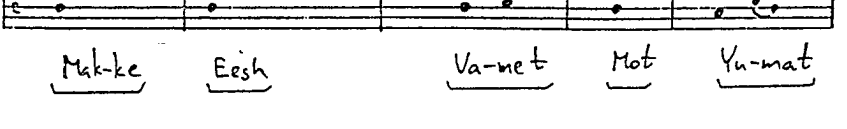
a. 
Mak-ke Eesh Va-net Mot Yu-mat

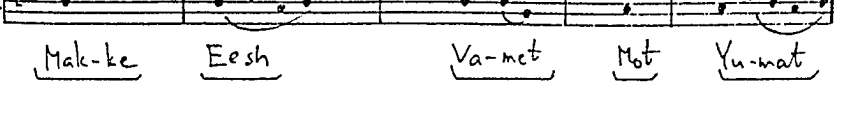
b. 
Mak-ke Eesh Va-net Mot Yu-mat

c. 
Mak-ke Eesh Va-net Mot Yu-mat

d. 
Mak-ke Eesh Va-net Mot Yu-mat

e. 
Mak-ke Eesh Va-net Mot Yu-mat

f. 
Mak-ke Eesh Va-net Mot Yu-mat

g. 
Mak-ke Eesh Va-net Mot Yu-mat

מַכֶּה

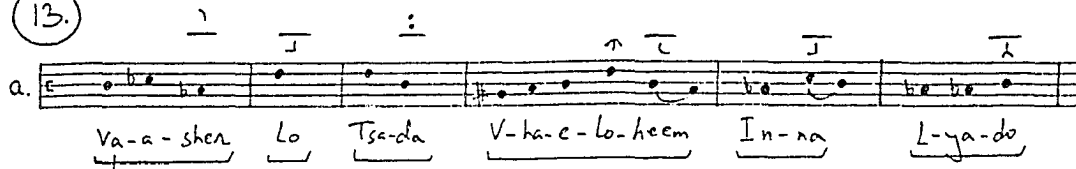
אֵשׁ

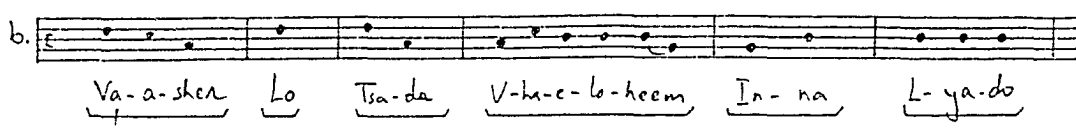
וַנֶּתַּ

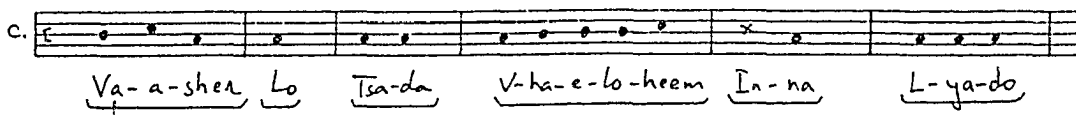
מוֹת

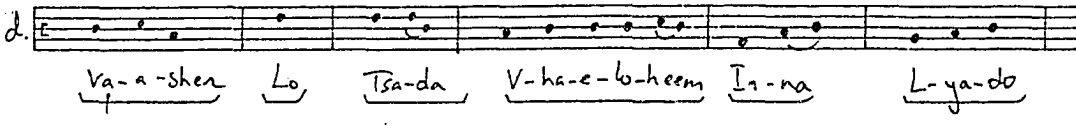
יְיָמָת

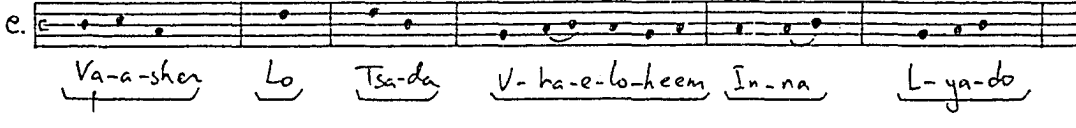
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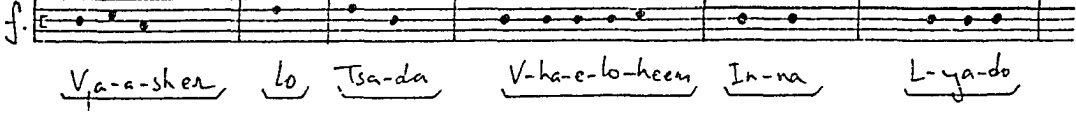
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 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

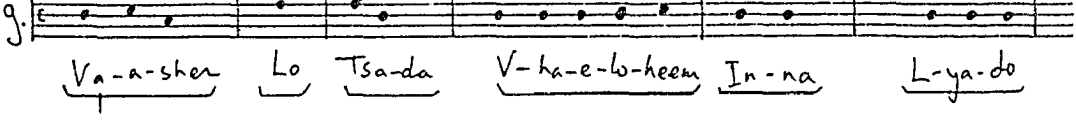
b. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

c. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

d. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

e. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

f. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

g. 
 Va-a-shen Lo Tsa-da V-ha-e-lo-heem In-na L-ya-do

וְאֵשֶׁת

לֹא

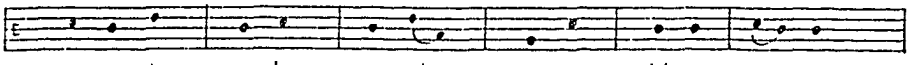
בָּרָא

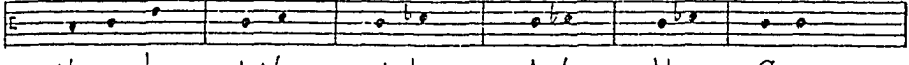
וְהָאֱלֹהִים

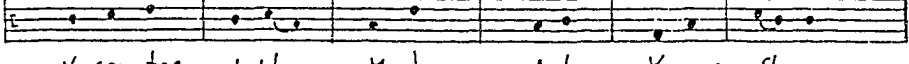
אֵת

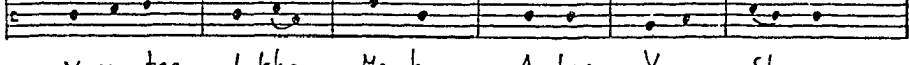
לֵדָו

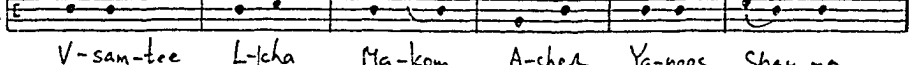
a. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

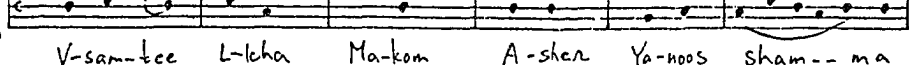
b. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

c. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

d. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

e. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

f. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham-ma

g. 
V-sam-tee L-cha Ma-kom A-sheh Ya-noos Sham--ma

וְשָׁמַעְתִּי

לִי

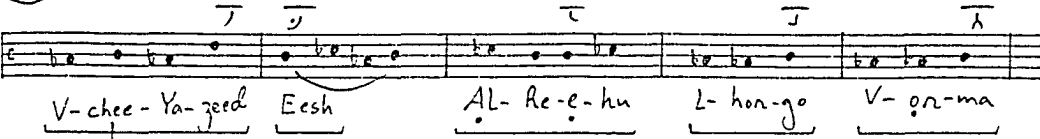
מִקוֹם

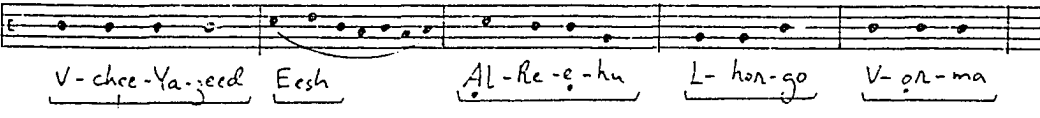
אֶשֶׁחַ

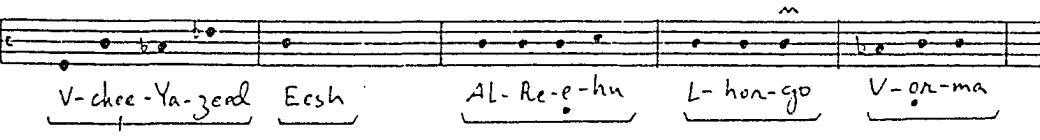
יָאֵשׁ

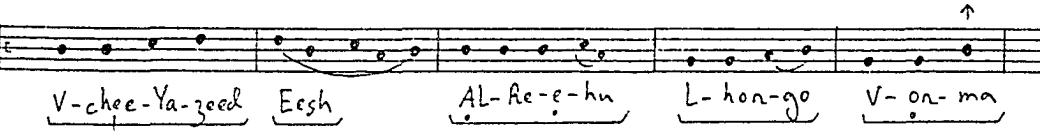
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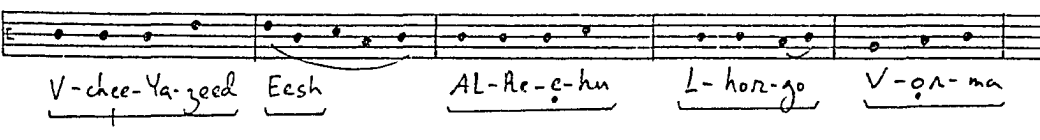
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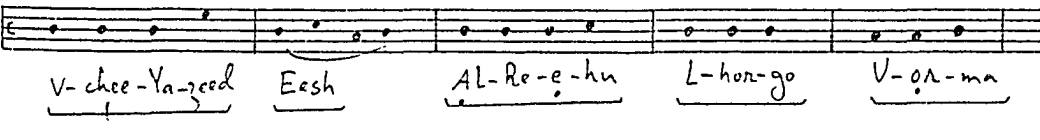
a. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

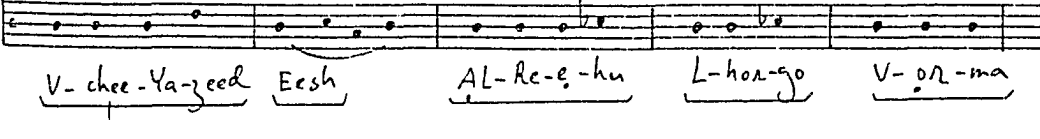
b. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

c. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

d. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

e. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

f. 
V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

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V-chee-Ya-zeed Eesh AL-Re-e-hu L-hon-go V-on-ma

וְכִי־יֵרָא

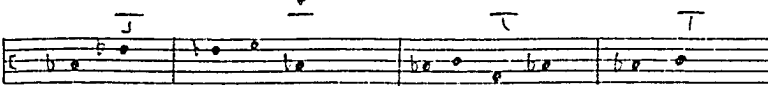
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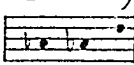
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לִקְרֹאתִי

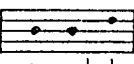
בְּשִׁירָה

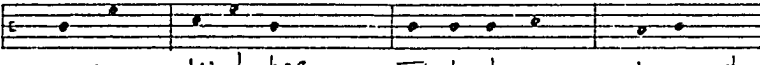
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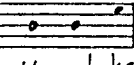
a. 
M-im Miz-b-hee Tik-ka-hen-nu La-moot

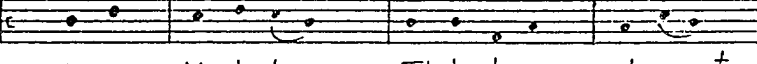

U-mak-ke

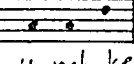
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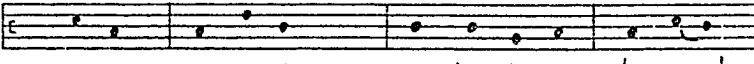

U-mak-ke

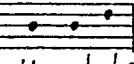
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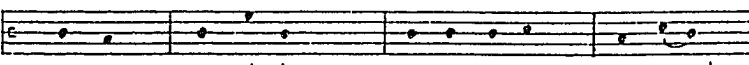

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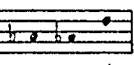
d. 
M-im Miz-b-hee Tik-ka-hen-nu La-moot

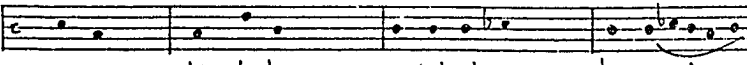

U-mak-ke

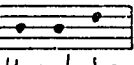
e. 
M-im Miz-b-hee Tik-ka-hen-nu La-moot


U-mak-ke

f. 
M-im Miz-b-hee Tik-ka-hen-nu La-moot


U-mak-ke

g. 
M-im Miz-b-hee Tik-ka-hen-nu La-moot


U-mak-ke

מִיִּם

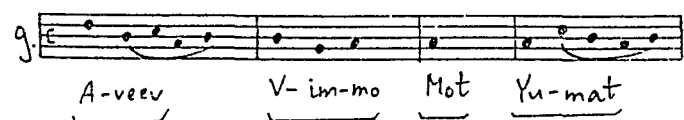
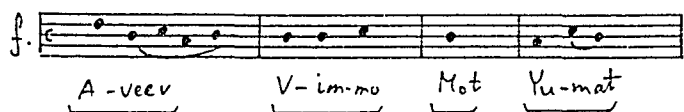
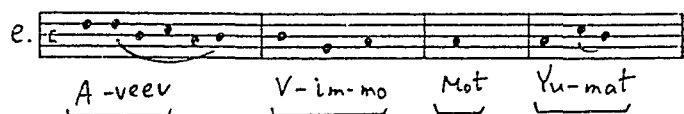
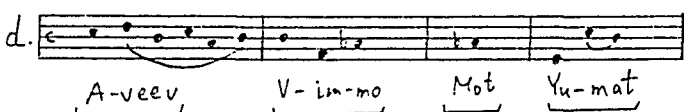
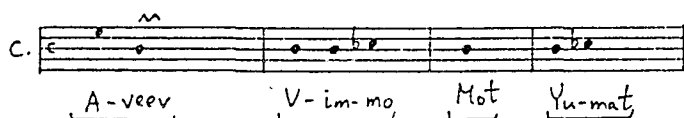
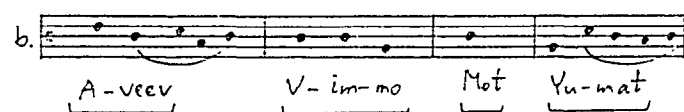
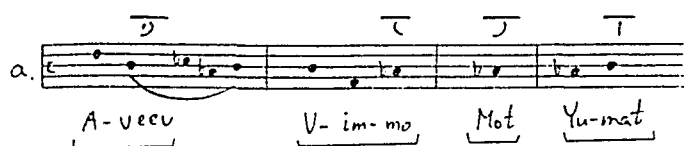
מִיִּב־הֶעֶ

תִּיק־כָּא־הֶנ־נֻ

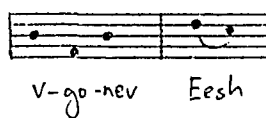
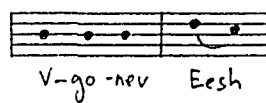
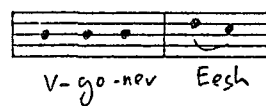
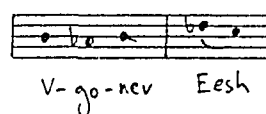
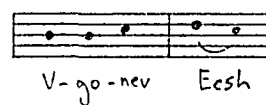
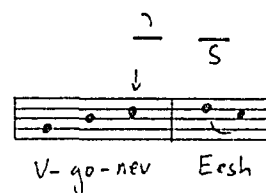
לָא־מֹוֹת

וּמַכ־כֶּע

(16)



(missing)



אֶבֶר

וְיִמְמוֹ

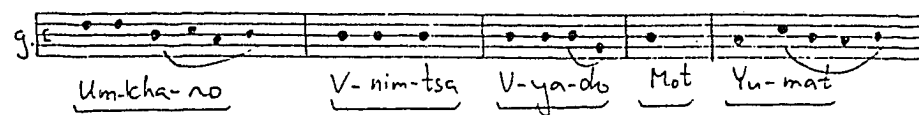
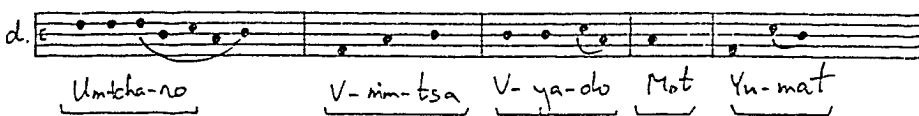
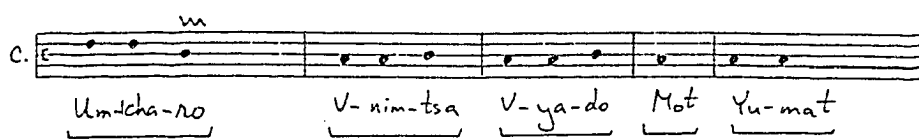
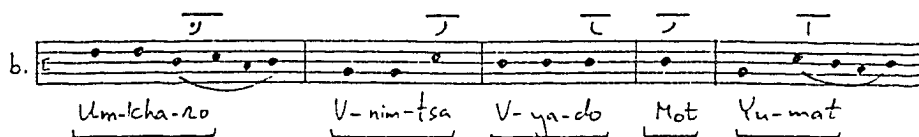
מוֹת

יִמְמֹת

וְגֹנֵב

אֵשׁ

a.  (missing)



וְיִשְׂרָאֵל

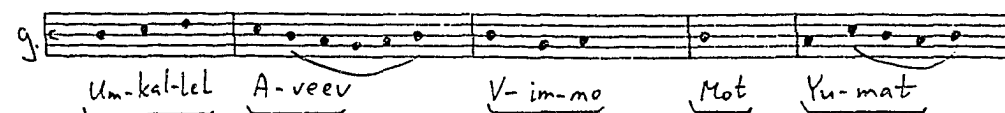
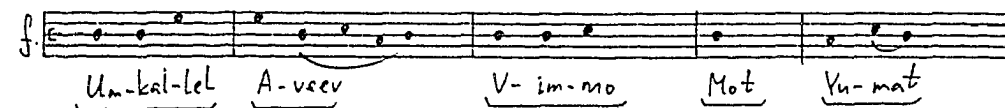
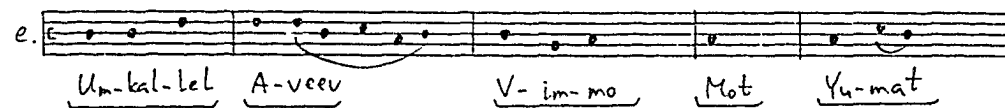
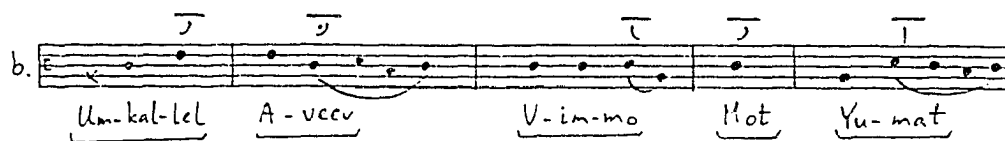
וְיִשְׂרָאֵל

וְיִשְׂרָאֵל

וְיִשְׂרָאֵל

וְיִשְׂרָאֵל

17.

a.  (missing)

וְיִקְרָא

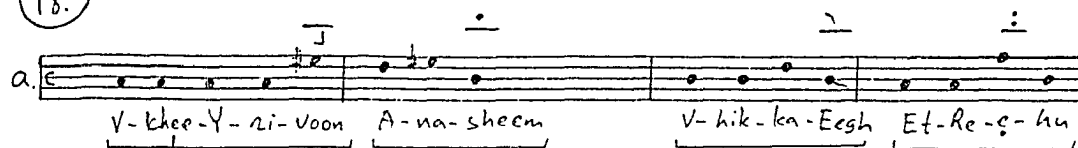
אֶת

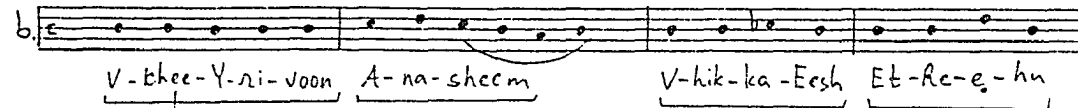
שֵׁם

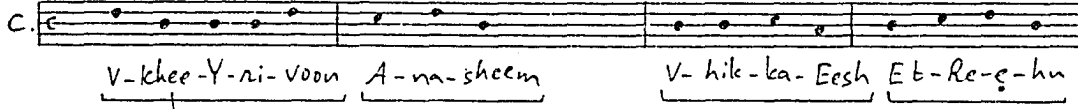
הַ

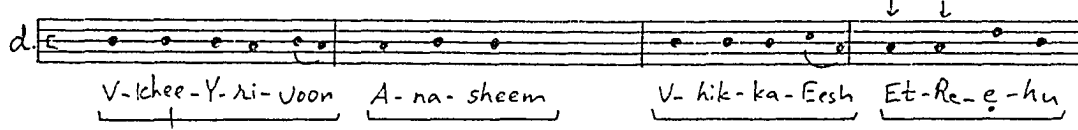
יְהוָה

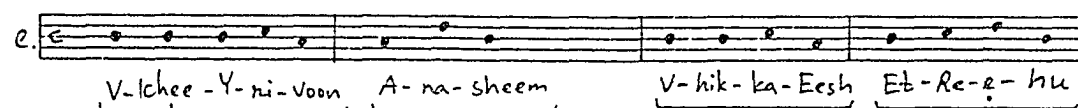
18.

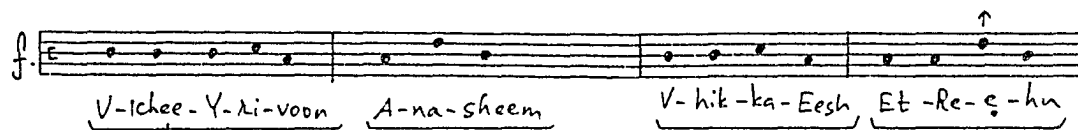
a. 

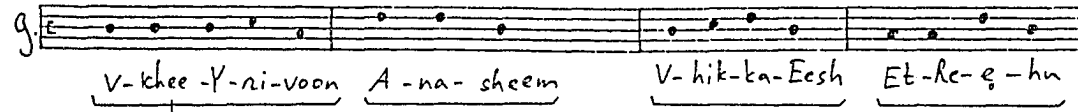
b. 

c. 

d. 

e. 

f. 

g. 

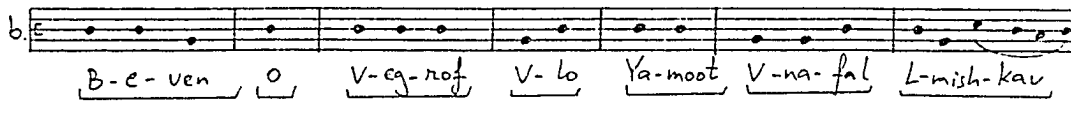
וְיִיחַיֵּנוּ

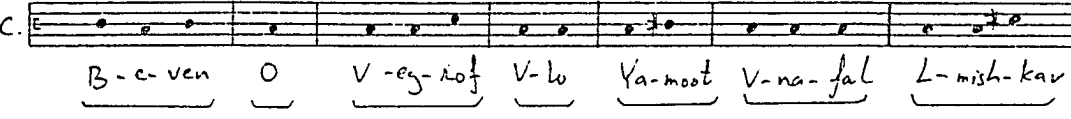
אֱלֹהֵינוּ

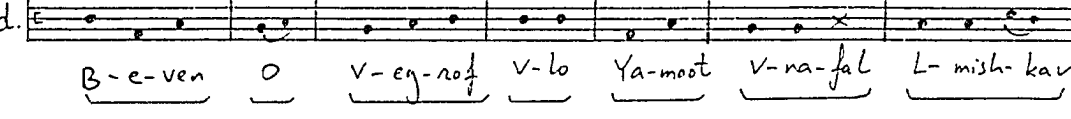
וְהַקְדֵּשׁ

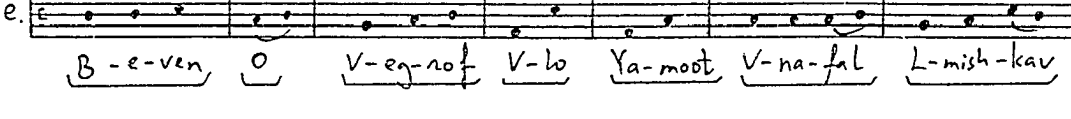
אֱתֵרֵנוּ

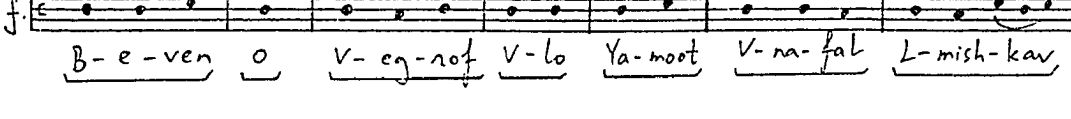
a. 

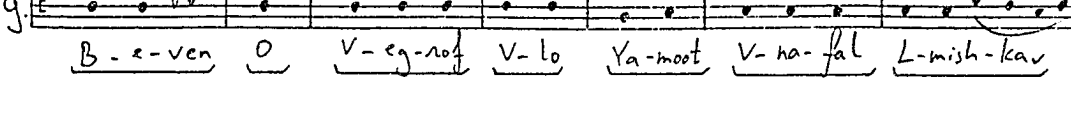
b. 

c. 

d. 

e. 

f. 

g. 

לְמִשְׁכָּו

וְנָפֵל

וְיָמֹות

וְלֹא

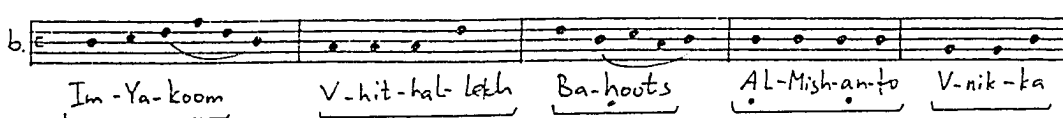
וְעֵגְרוֹף

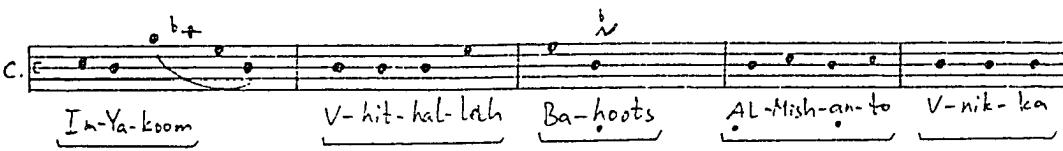
וְנָפֵל

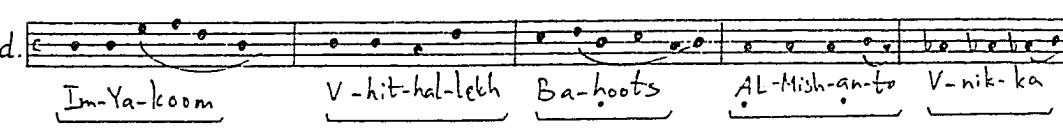
וְעֵגְרוֹף

19.

a. 

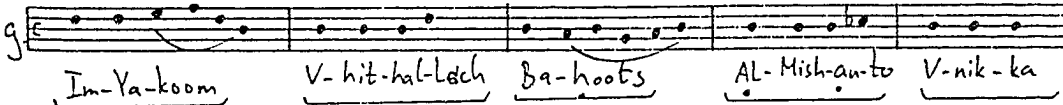
b. 

c. 

d. 

e. 

f. 

g. 

אִם-יָא-קוּם

וְ-חִי-חַל-לֵךְ

בָּא-הוֹטְס

אֶל-מִשְׁחָנְתוֹ

וְ-נִיק-כָּא

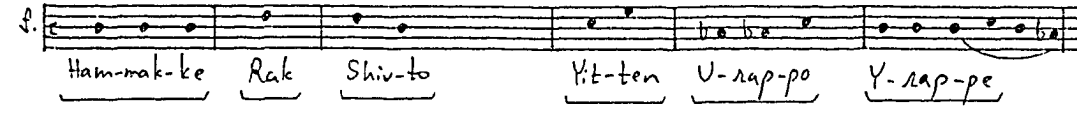
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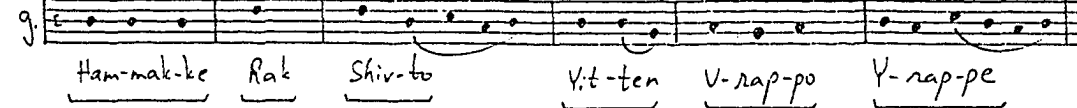
b. 

c. 

d. 

e. 

f. 

g. 

הַמַּכֶּכֶּה

רַק

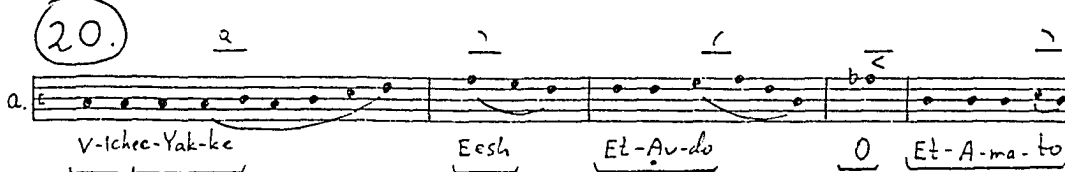
שִׁיבֵהוּ

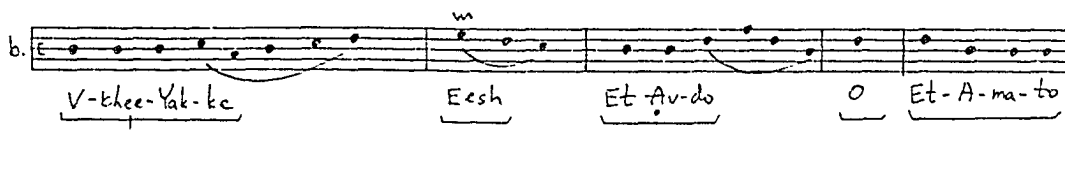
יִתֵּן

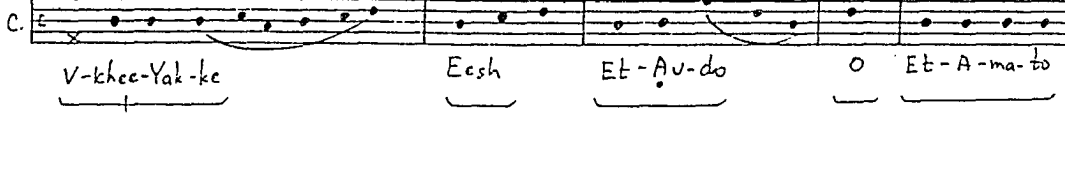
וְרַפּוֹ

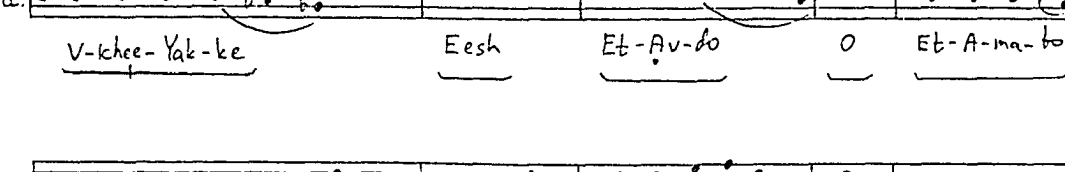
וְרַפּוֹ

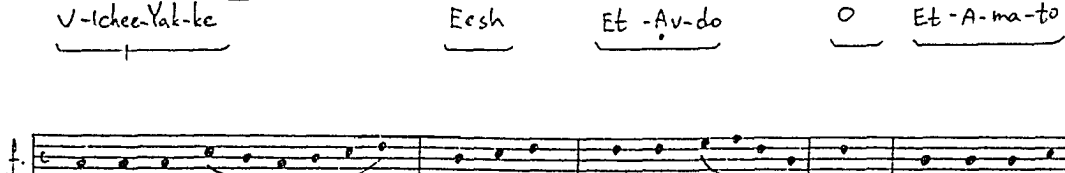
20.

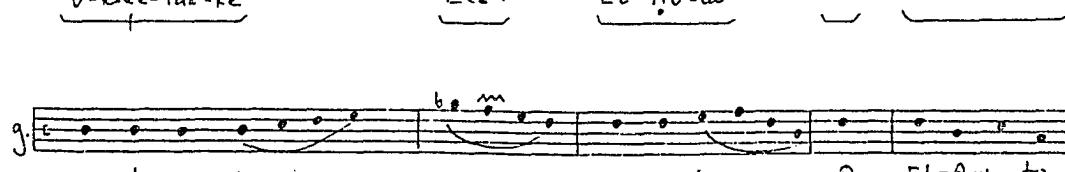
a. 
V-ichee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

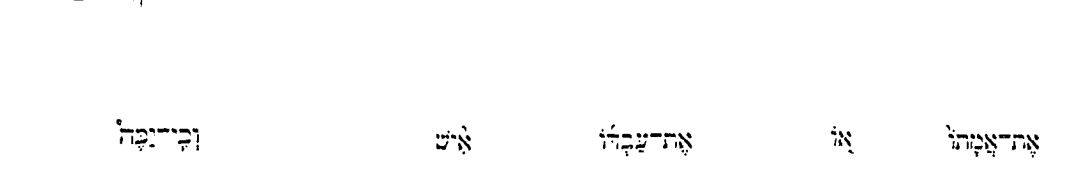
b. 
V-khee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

c. 
V-khee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

d. 
V-khee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

e. 
V-ichee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

f. 
V-khee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

g. 
V-ichee-Yak-ke Eesh Et-Av-do O Et-A-ma-to

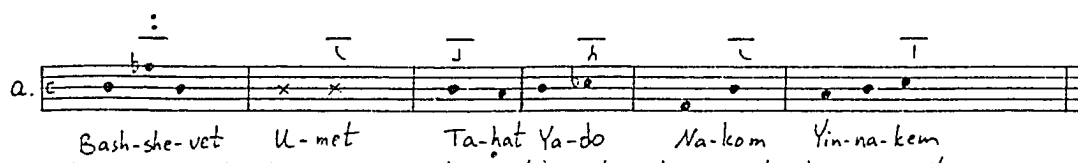
וְיִכְיָהוּ

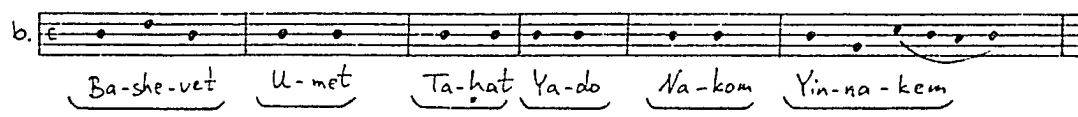
אֵשׁ

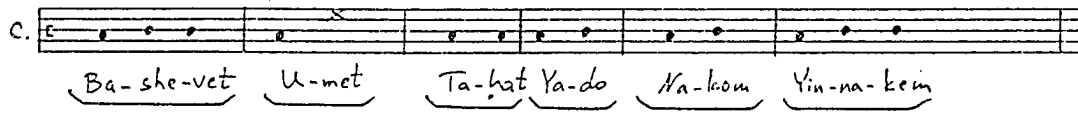
אֶת-אֲבֹדוֹ

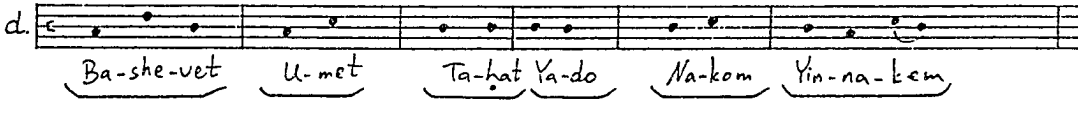
וְ

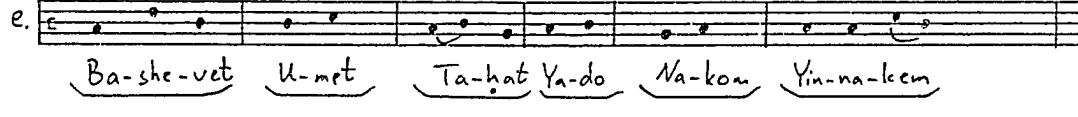
אֶת-אֲמָתוֹ

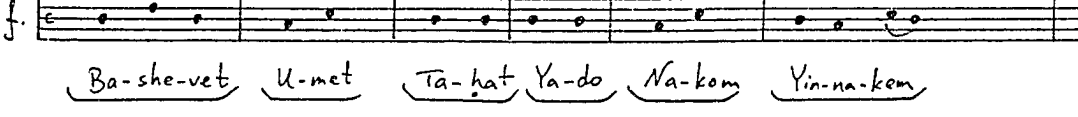
a. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

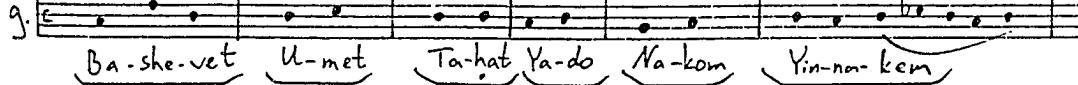
b. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

c. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

d. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

e. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

f. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

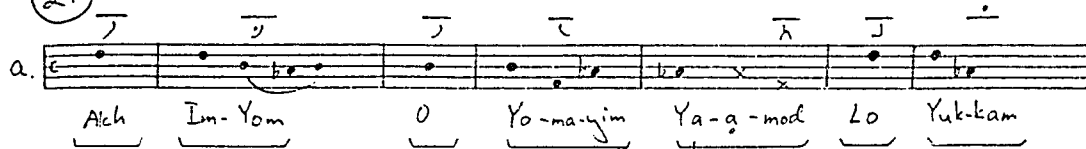
g. 
Ba-she-vet U-met Ta-hat Ya-do Na-kom Yin-na-kem

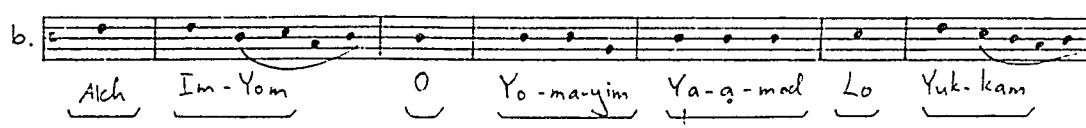


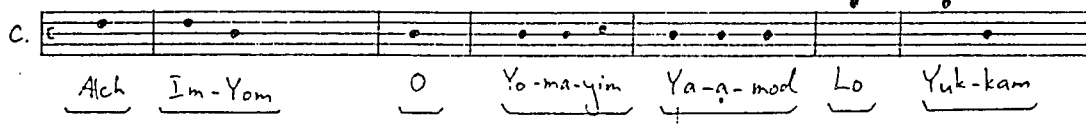


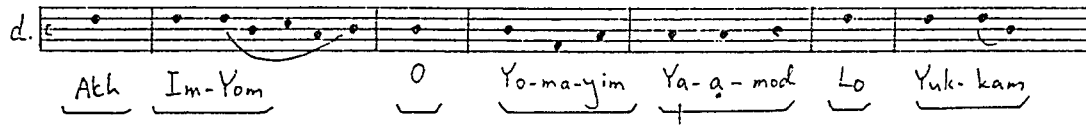


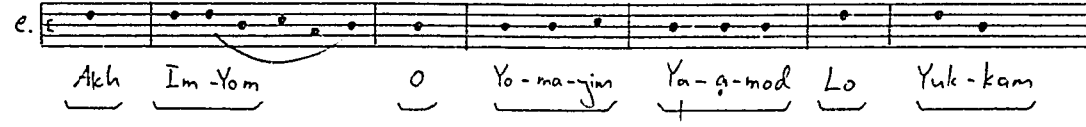

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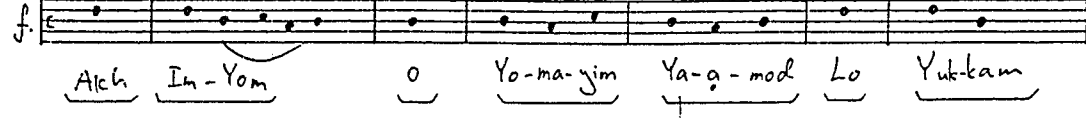
a. 

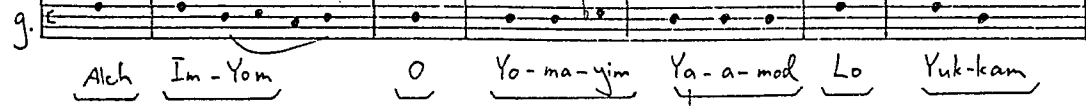
b. 

c. 

d. 

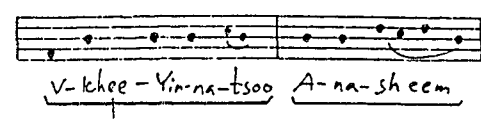
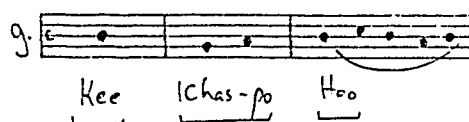
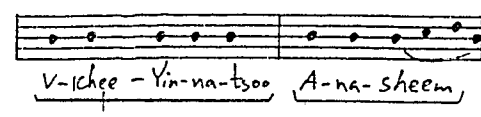
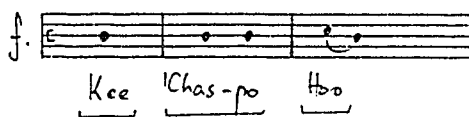
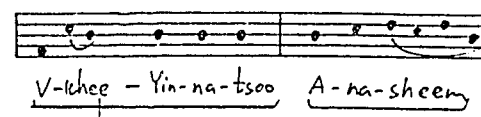
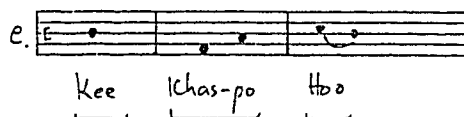
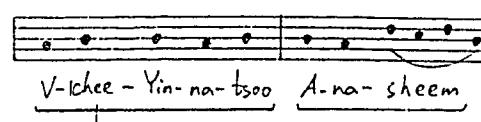
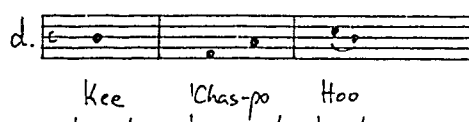
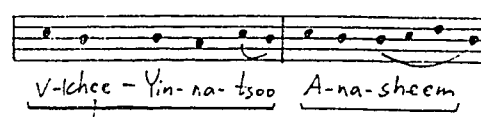
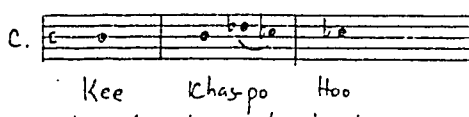
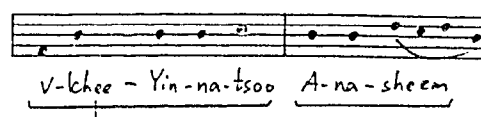
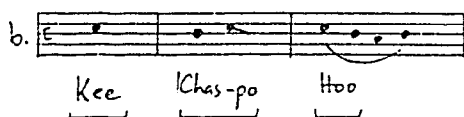
e. 

f. 

g. 

א'ח ים-יום ו יו-מא-ימ יא-א-מוד לו יוק-קאם

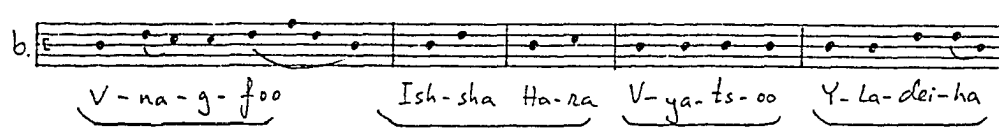
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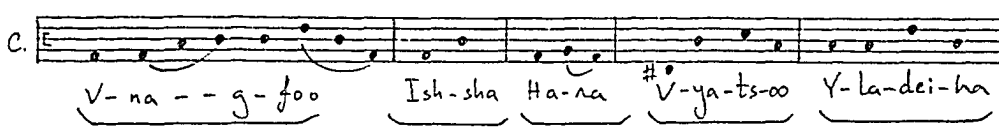


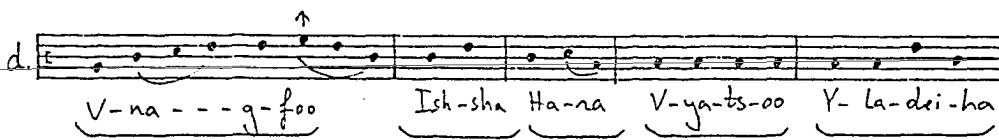
קיי חש-פו הוו

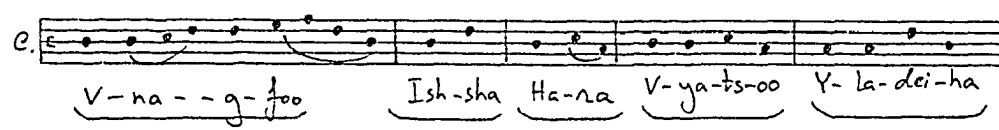
וי-יכע - יין-נא-טסו א-נא-שעם

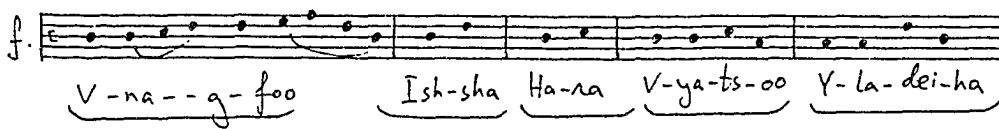
a. 
 V-na-g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

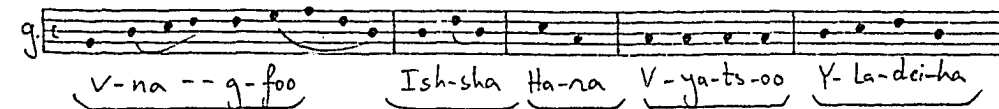
b. 
 V-na-g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

c. 
 V-na--g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

d. 
 V-na--g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

e. 
 V-na--g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

f. 
 V-na--g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

g. 
 V-na--g-foo Ish-sha Ha-na V-ya-ts-oo Y-la-dei-ha

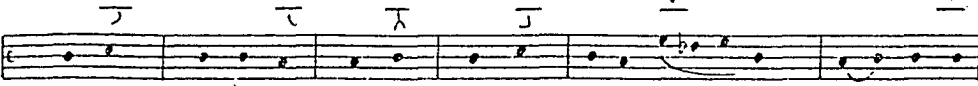
וְנָא

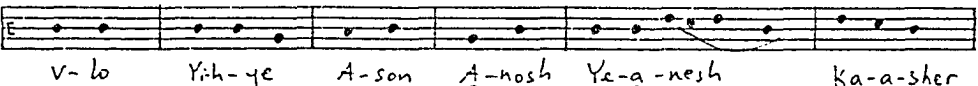
אִשְׁשָׁה

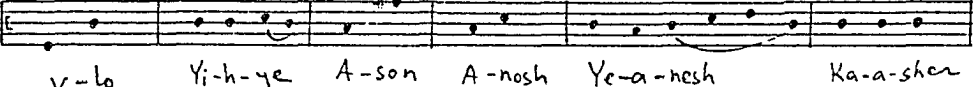
הַנָּה

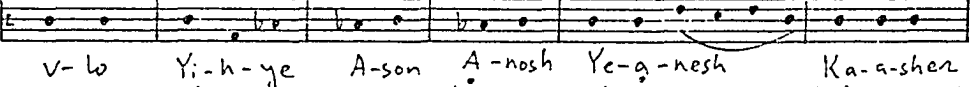
וְיָאֲטֶהּ

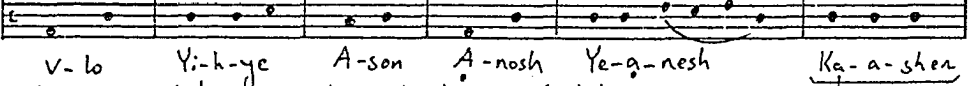
יְלָדֶיהָ

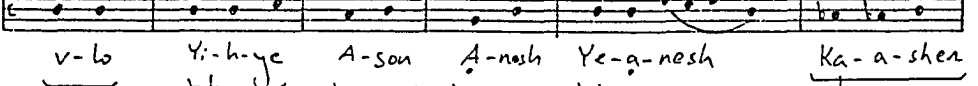
a. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

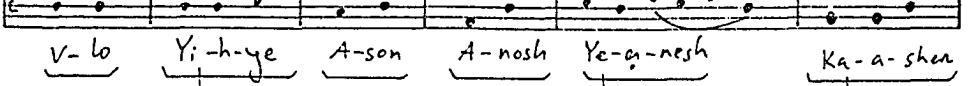
b. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

c. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

d. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

e. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

f. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

g. 
v-lo Yi-h-ye A-son A-nosh Ye-a-nesh Ka-a-sheh

וְלֹ

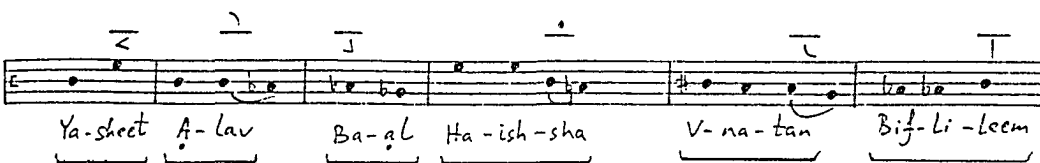
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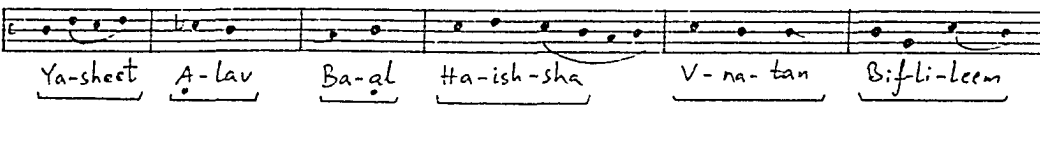
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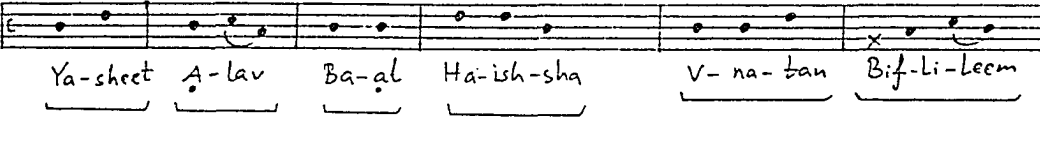
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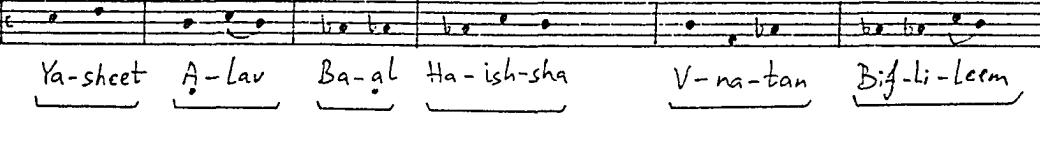
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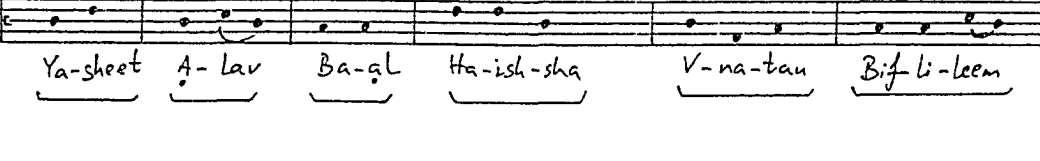
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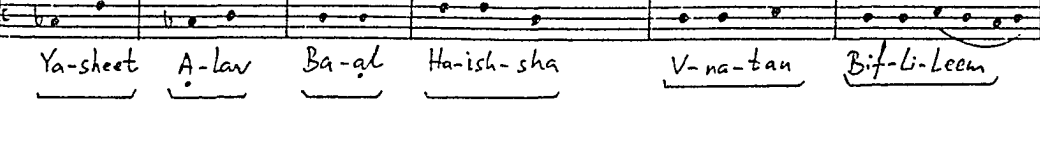
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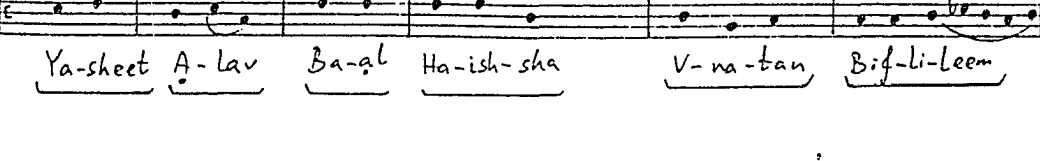
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c. 

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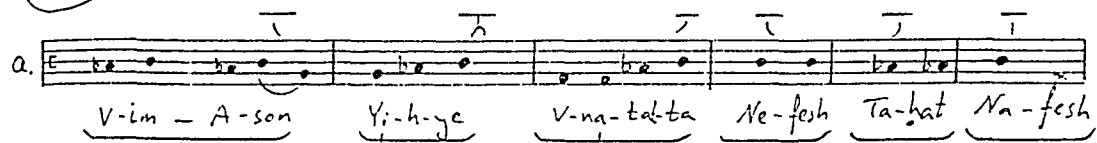
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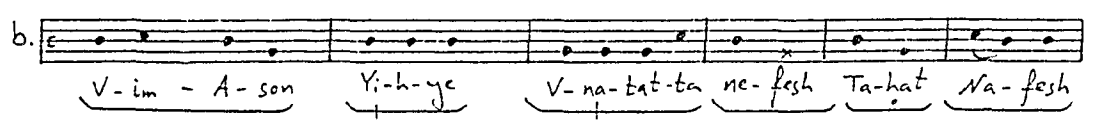
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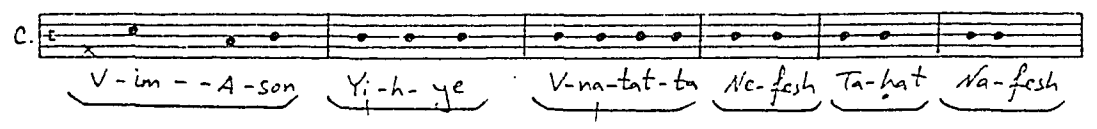
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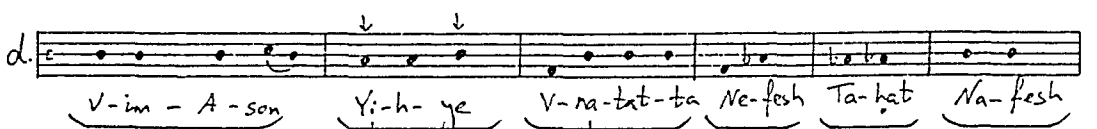
בְּפִלִּים הָאֵשֶׁה בָּעַל אֶלָּא יֵשִׁית

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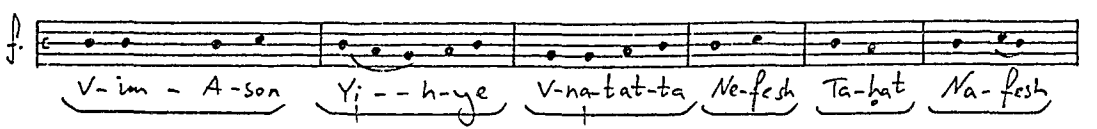
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V-im - A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

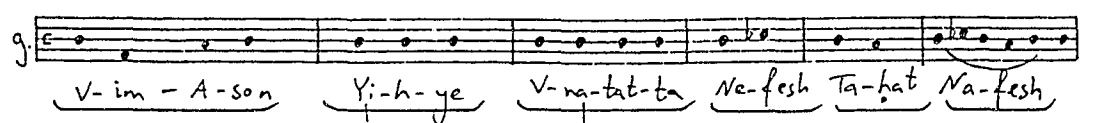
b. 
V-im - A-son Yi-h-ye V-na-tat-ta ne-fesh Ta-hat Na-fesh

c. 
V-im - - A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

d. 
V-im - A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

e. 
V-im - - A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

f. 
V-im - A-son Yi--h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

g. 
V-im - A-son Yi-h-ye V-na-tat-ta Ne-fesh Ta-hat Na-fesh

וְיִמְחַדְנוּ

יְהוָה

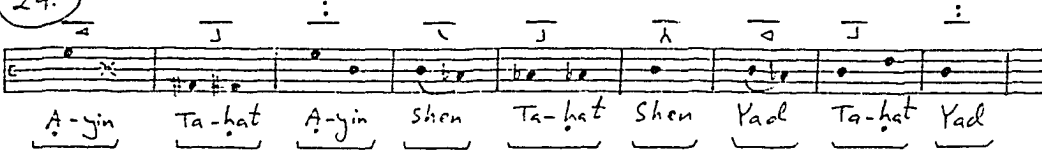
וְיִמְחַדְנוּ

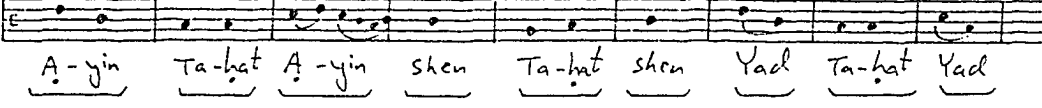
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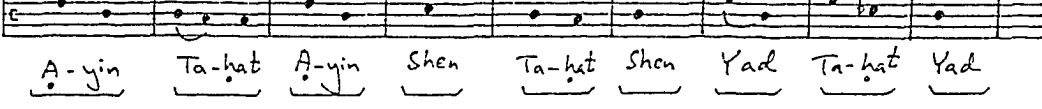
תַּחַת

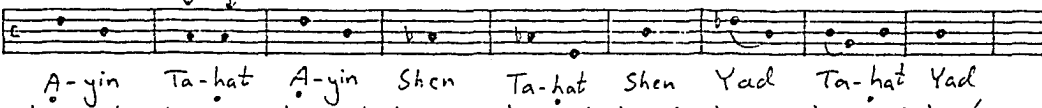
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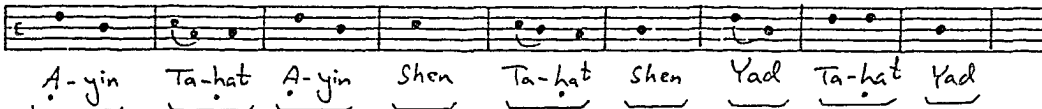
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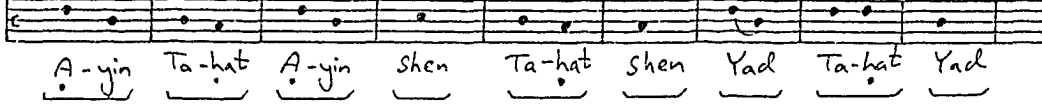
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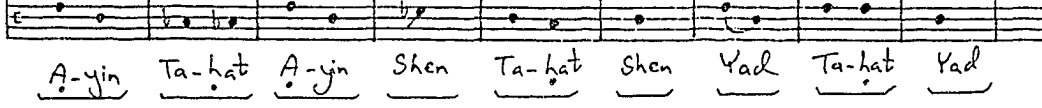
b. 
A-yin Ta-hat A-yin Shen Ta-hat Shen Yael Ta-hat Yael

c. 
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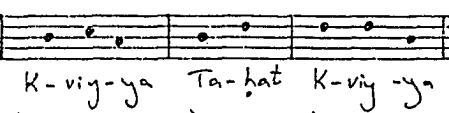
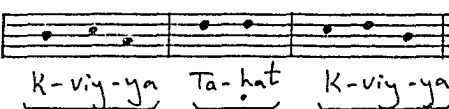
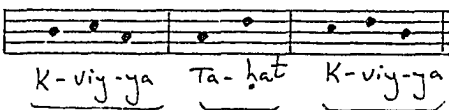
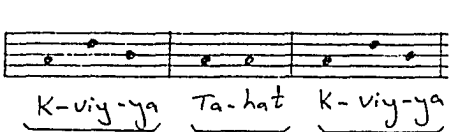
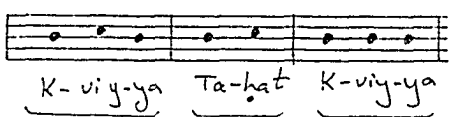
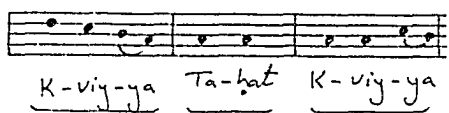
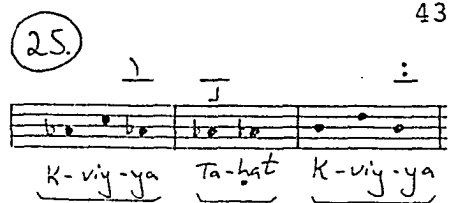
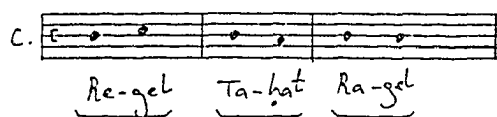
d. 
A-yin Ta-hat A-yin Shen Ta-hat Shen Yael Ta-hat Yael

e. 
A-yin Ta-hat A-yin Shen Ta-hat Shen Yael Ta-hat Yael

f. 
A-yin Ta-hat A-yin Shen Ta-hat Shen Yael Ta-hat Yael

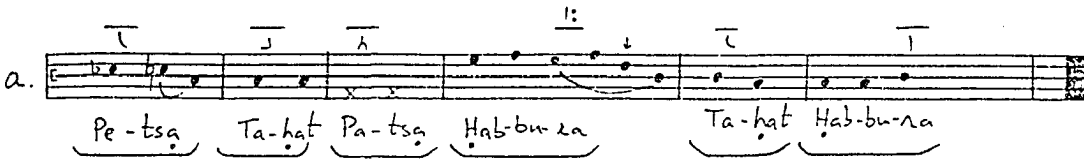
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A-yin Ta-hat A-yin Shen Ta-hat Shen Yael Ta-hat Yael

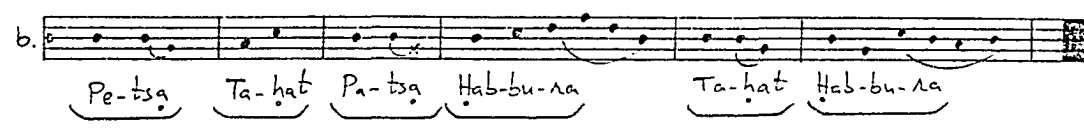
אֶיִן תֹּהַת אֶיִן שֵׁן תֹּהַת שֵׁן יֵאל תֹּהַת יֵאל

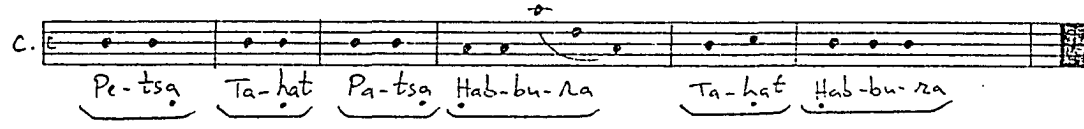


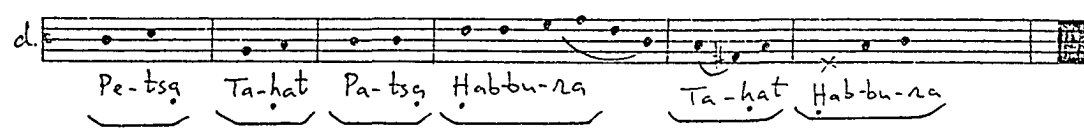
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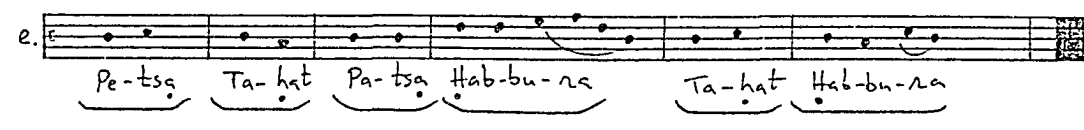
כִּיָּיָהוּ תַּחַת כִּיָּיָהוּ

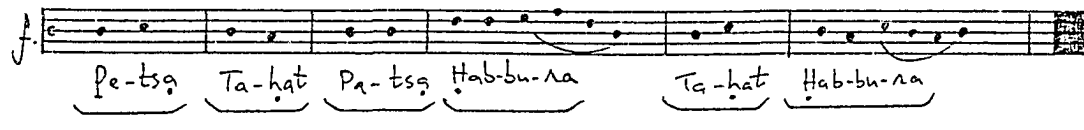
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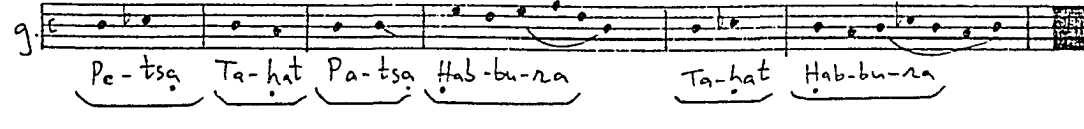
b. 

c. 

d. 

e. 

f. 

g. 

פֶּסַע

תַּחַת

פֶּסַע

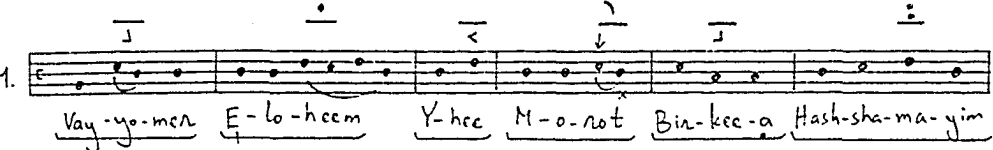
חֲבִירָה

תַּחַת

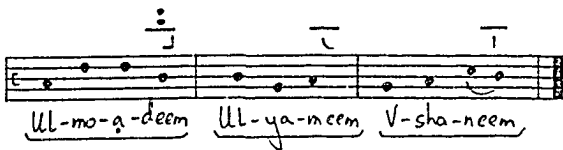
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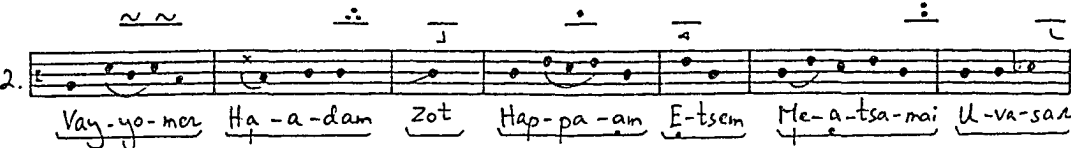
Further transcriptions (Jacob Dayyan)

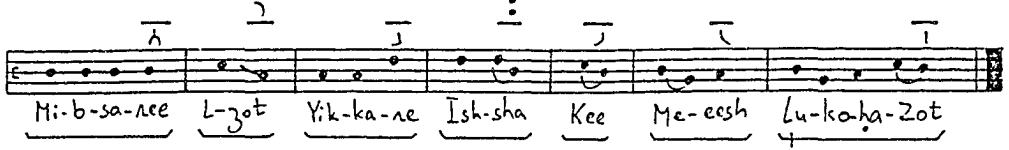
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2. Genesis II-23	34. Leviticus - VIII-31
3. Genesis III-5	35. Leviticus - X-4
4. Genesis III-22	36. Leviticus - X-12
5. Genesis V-6	37. Leviticus - XI-22
6. Genesis VIII-22	38. Leviticus - XIII-3
7. Genesis XII-8	39. Leviticus - XXV-46
8. Genesis XIV-9	40. Numbers - IV-28
9. Genesis XIX-16	41. Numbers - VII-3
10. Genesis XXII-2	42. Numbers - VIII-11
11. Genesis XXII-9	43. Numbers - XIII-31
12. Genesis XXIV-12	44. Numbers - XVII-23
13. Genesis XXXI-29	45. Numbers - XVIII-19
14. Genesis XXXI-44	46. Numbers - XX-1
15. Genesis XXXII-24,25	47. Numbers - XXVIII-26
16. Genesis XLII-13	48. Numbers - XXVIII-14
17. Genesis XLV-5	49. Numbers - XXXV-5
18. Genesis L-17	50. Deuteronomy - I-19
19. Exodus - III-15	51. Deuteronomy - III-20
20. Exodus - V-15	52. Deuteronomy - VIII-3
21. Exodus - VII-21	53. Deuteronomy - X-4
22. Exodus - X-3	54. Deuteronomy - XVII-5
23. Exodus - XI-1	55. Deuteronomy - XIX-5
24. Exodus - XII-6	56. Deuteronomy - XXIV-4
25. Exodus - XII-18	57. Deuteronomy - XXIX-1
26. Exodus - XIV-10	
27. Exodus - XXV-33	
28. Exodus - XXVIII-29	
29. Exodus - XXXIV-10	
30. Exodus - XXXVI-6	
31. Leviticus - IV-3	
32. Leviticus - VI-18	

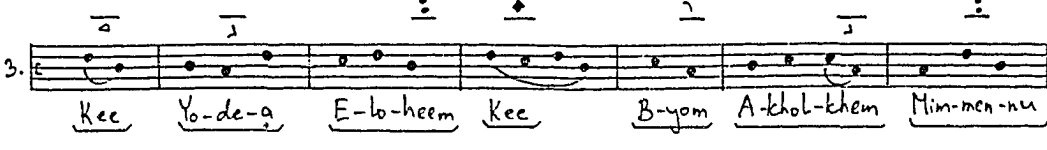
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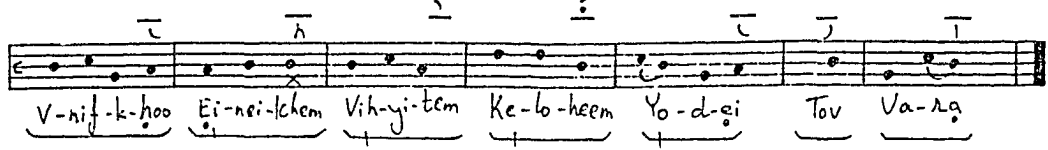

 L-hav-deel Bein Hay-yom U-vein Hal-lai-la V-ha-yoo L-o-tot

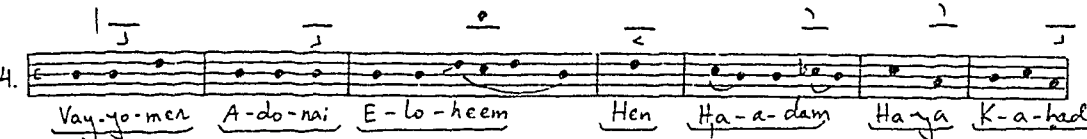

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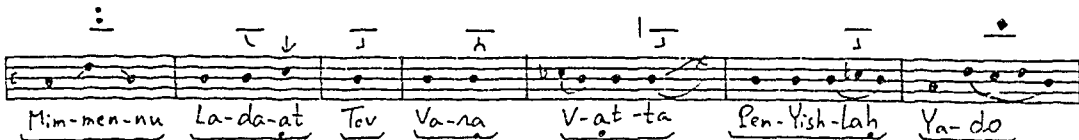
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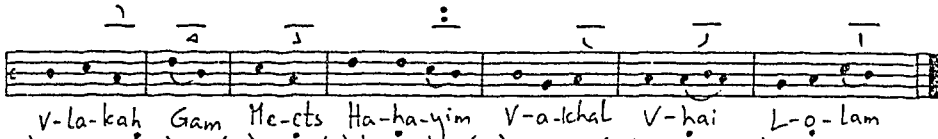

 Mi-b-sa-ree L-zot Yik-ka-ne Ish-sha Kee Me-esh Lu-ka-ha-Zot

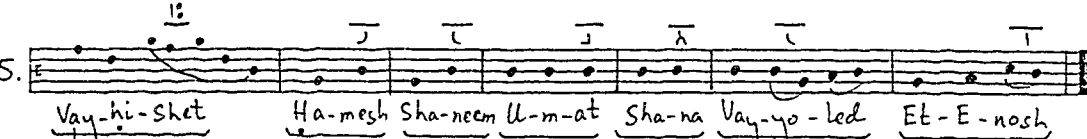
3. 
 Kee Yo-de-g E-lo-heem Kee B-yom A-khol-khem Mim-men-nu

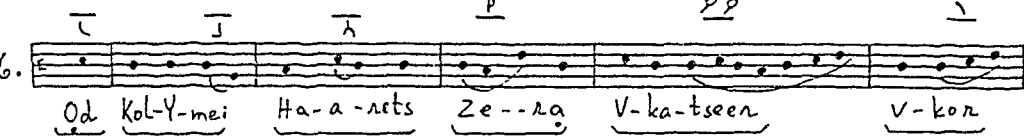

 V-nif-k-hoo Ei-nei-khem Vih-yi-tem Ke-lo-heem Yo-d-ei Tov Va-ra

4. 
 Vay-yo-men A-do-nai E-lo-heem Hen Ha-a-dam Ha-ga K-a-had

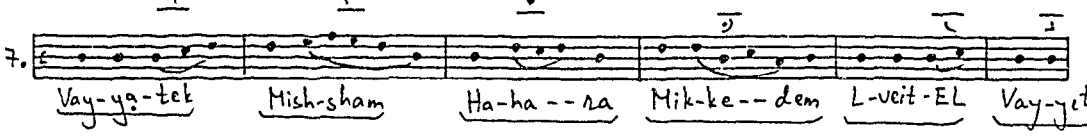

 Mim-men-nu La-da-at Tov Va-ra V-at-ta Pen-Yish-lah Ya-do

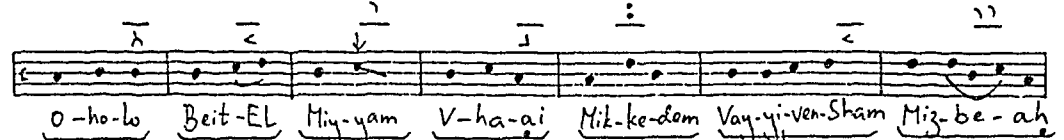

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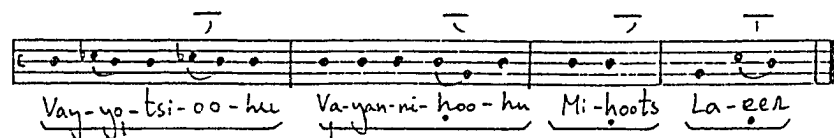
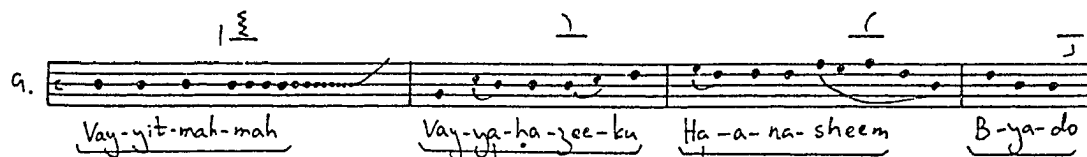
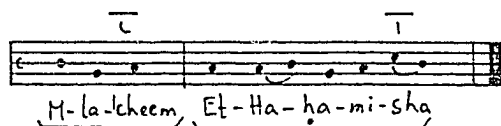
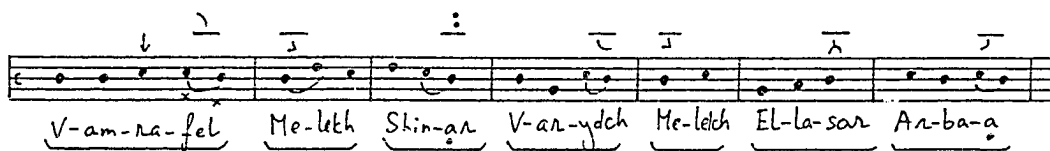
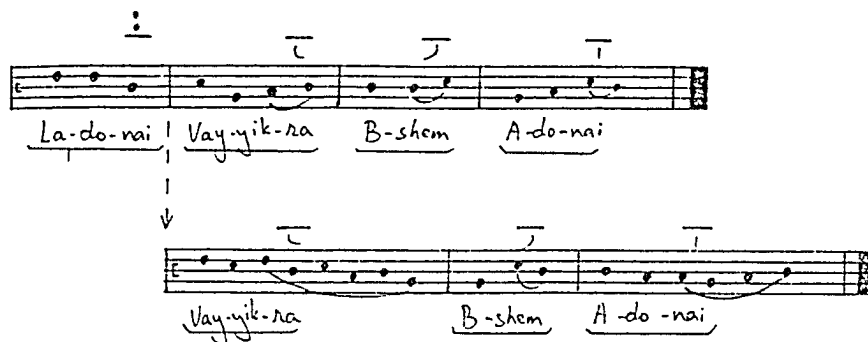
5. 
 Vay-hi-shet Ha-mesh Sha-neem U-m-at Sha-na Vay-yo-led Et-E-nosh

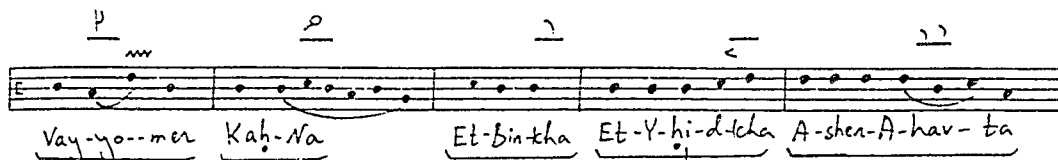
6. 
 Od Kol-Y-mei Ha-a-rets Ze--ra V-ka-tseen V-kor


 Va-hom V-ka-yits Va-ho--ref V-yom Va-lay-la Lo Yish-bo-tu

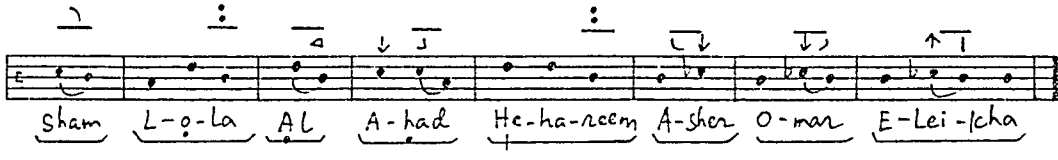
7. 
 Vay-yo-tek Mish-sham Ha-ha--ra Mik-ke--dem L-veit-EL Vay-yet

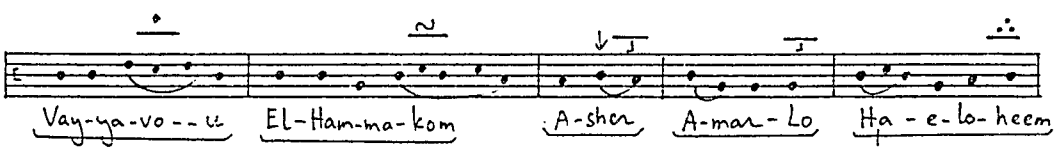

 O-ho-lo Beit-EL Miy-gam V-ha-ai Mik-ke-dom Vay-yi-ven-Sham Miz-be-ah

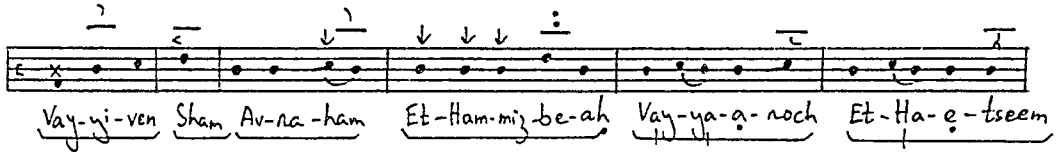


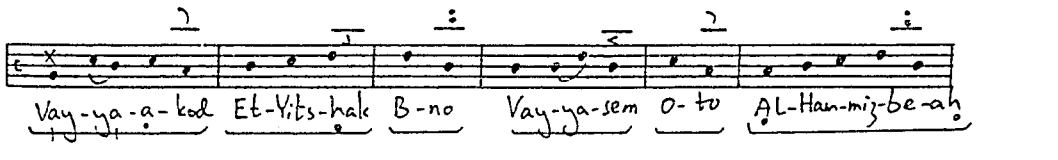
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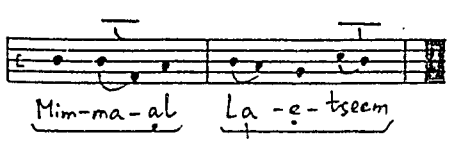

 Et-Vits-hak V-lekh-L-tcha EL-E-sets Ham-mo-niy-ya V-ha-a-Le-hu


 Sham L-o-la AL A-had He-ha-neem A-sher O-mar E-Lei-tcha

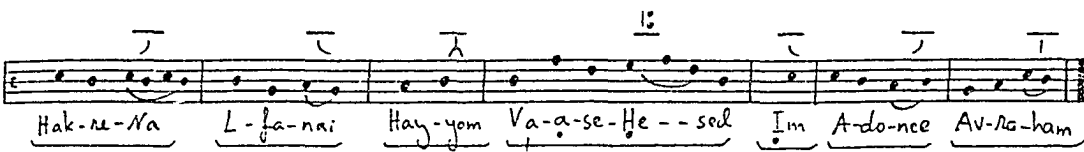
11. 
 Vay-ya-vo--u EL-Ham-ma-kom A-sher A-mar-Lo Ha-e-lo-heem


 Vay-yi-ven Sham Av-na-ham Et-Ham-miz-be-ah Vay-ya-a-noch Et-Ha-e-tseem

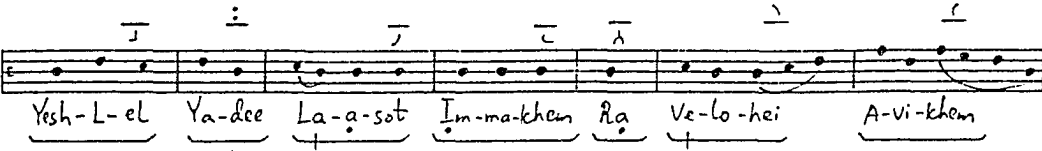

 Vay-ya-a-kod Et-Vits-hak B-no Vay-ya-sem O-to AL-Ham-miz-be-ah


 Mim-ma-al La-e-tseem

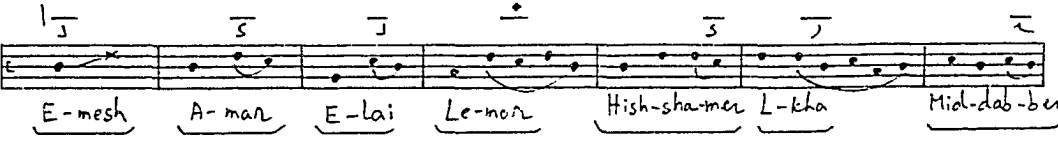
12. 
 Vay-yo-mar A-do-nai E-lo-hei A-do-nee Av-na-ham



 Hak-re-Na L-fa-nai Hay-yom Va-a-se-He--sed Im A-do-nee Av-ra-ham

13. 

 Yesh-L-el Ya-dee La-a-sot Im-ma-khem Ra Ve-lo-hei A-vi-khem



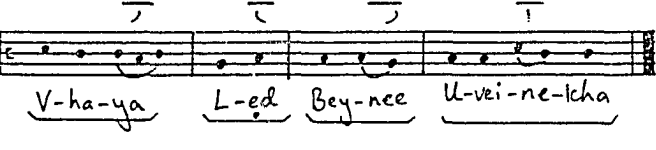
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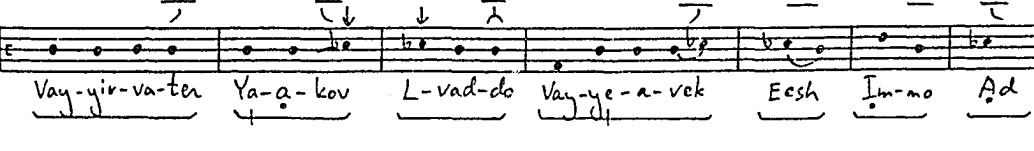
 Im-Ya-a-kov Mit-tov Ad-Ra

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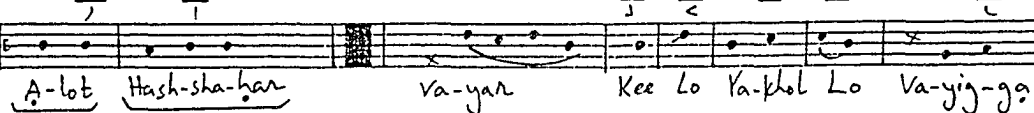
 V-at-ta L-icha Nith-r-ta V-neet A-nee V-a-ta



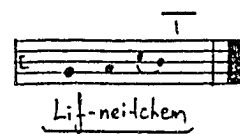
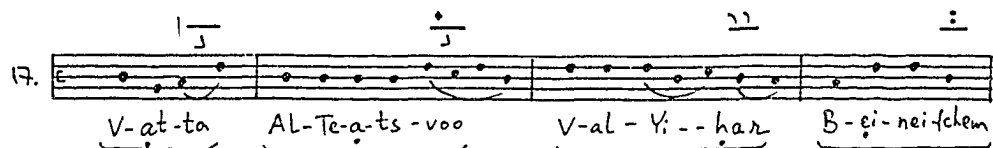
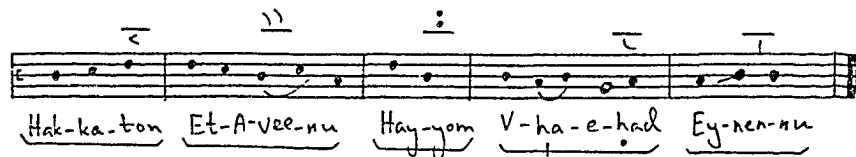
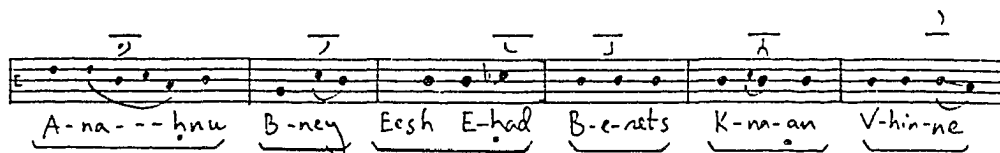
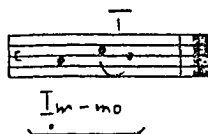
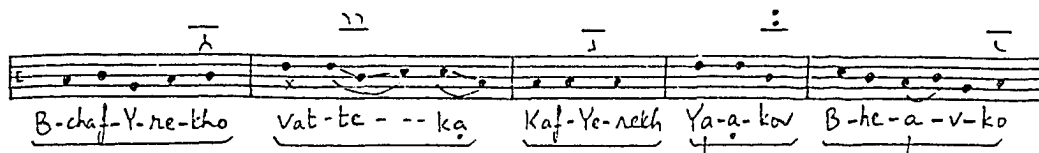
 V-ha-ya L-ed Bey-nee U-vei-ne-icha

15. 

 Vay-yir-var-ten Ya-a-kov L-vad-do Vay-ye-a-vek Eesh Im-mo Ad



 A-lot Hash-sha-har va-yar Kee Lo Ya-khol Lo Va-yig-ga

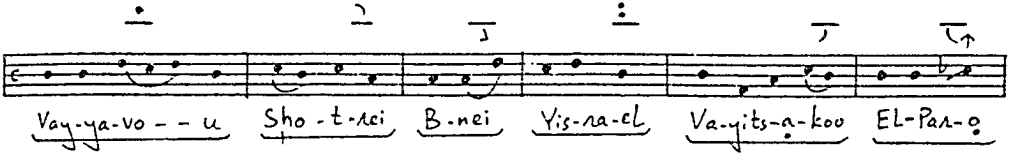


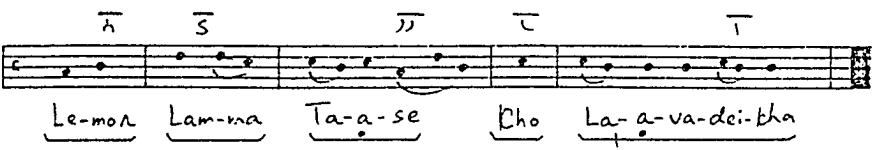
18.

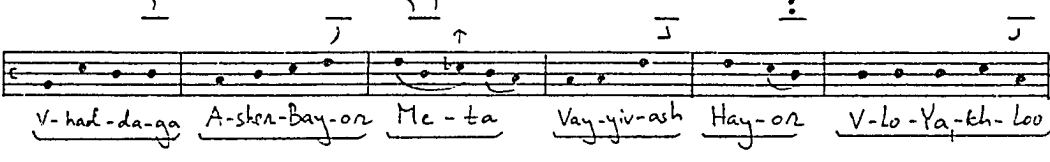
Ko-To-m-roo L-yo-sef An-na Sa Na
 Pe-sha A-hei-lcha V-hot-ta-tam Kee-Ra-a Gi-ma-loo-lcha V-at ta
 Sa Na L-fe-sha Av-dei E-lo-hei A-vee-cha Va-yevk Yo-sef
 B-dab-b-ram E-lav

19.

Vay-yo - - - men Od E-lo-heem EL-Mo-she Ko To-mar
 EL-B-nei Yis-ra-el A-do-nai E-lo-hei A-vo-tei-chem
 E-lo-hei Av-ra-ham E-lo-hei Yits-hak Ve-lo-hei Ya-a-kov
 Shla-ha-ni A-lei-lchem Ze-sh-mee L-o-lam V-ge Zikh-nee L-don Don

20. 
 Vay-ya-vo -- u Sho-t-nei B-nei Vis-ra-el Va-yits-a-koo EL-Par-o

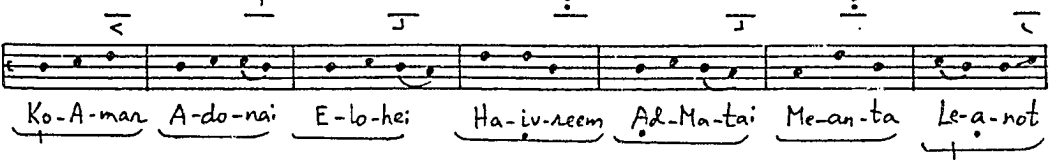

 Le-mor Lam-na Ta-a-se Kho La-a-va-dei-cha

21. 
 V-had-da-ga A-shen-Bay-on Me-ta Vay-yiv-ash Hay-on V-lo-Ya-eh-loo

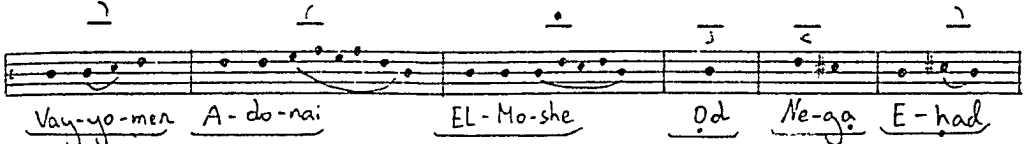

 Mits-ra-yim Lish-tot Ma-yim Min-Hay-on Vay-hee Had-dam

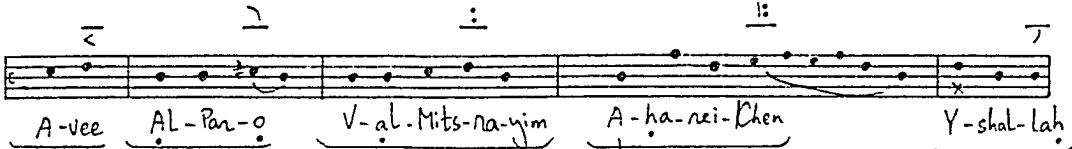

 B-choh-E -- nets Mits-ra-yim

22. 
 Vay-ya-vo Mo-she V-a-ha-non EL-Par-o Vay-yo-m-oo E-lav

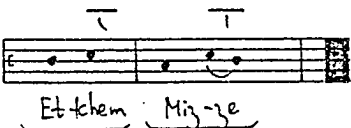

 Ko-A-man A-do-nai E-lo-hei Ha-iv-neem Ad-Ma-tai Me-an-ta Le-a-not

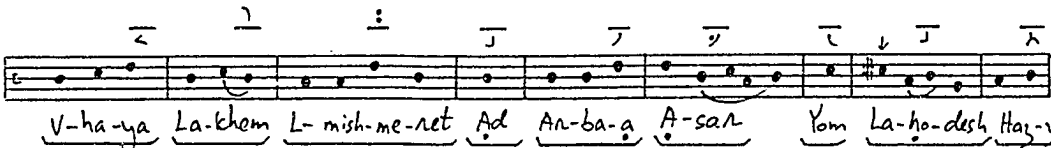

 Mip-pa-nai Shal-lah Am-mee V-ya-av-doo-ni

23. 
 Vay-yo-men A-do-nai EL-Mo-she Ad Ne-ga E-had

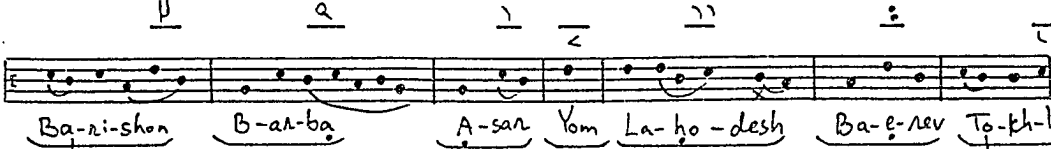

 A-vee AL-Pan-o V-al-Mits-na-yim A-ha-rei-Khen Y-shal-Lah


 Et-khem Miz-ze K-shal-L-ho Ka-la Ga-nesh Y-ga-nesh

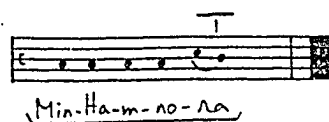
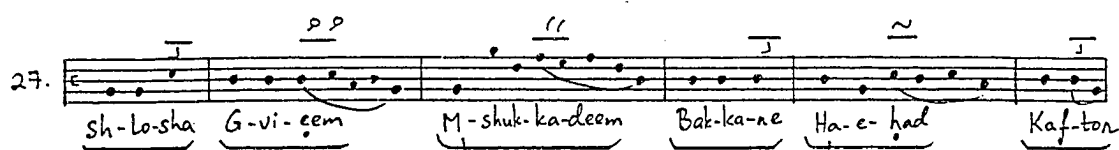
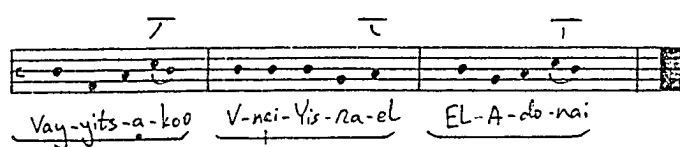
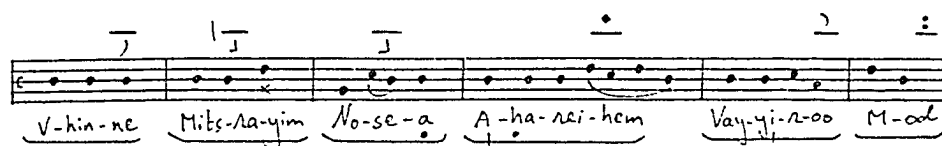

 Et-khem Miz-ze

24. 
 V-ha-ya La-khem L-mish-me-ret Ad An-ba-a A-sar Yom La-ho-desh Hay-ye

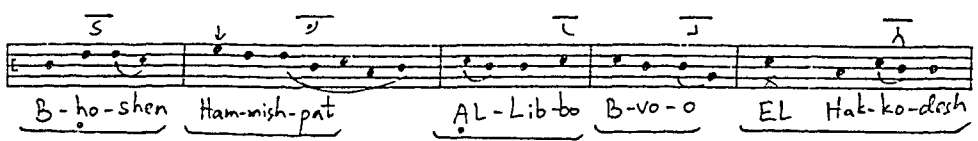

 V-sha-ha-too O-to Kol K-hal A-dat-Vis-ra-el Bein Ha-an-ba-yim

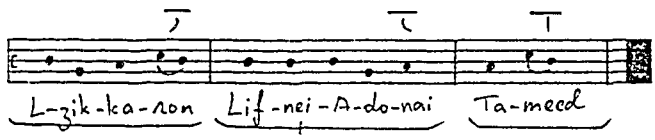
25. 
 Ba-zi-shon B-ar-ba A-sar Yom La-ho-desh Ba-e-rev To-kh-loo

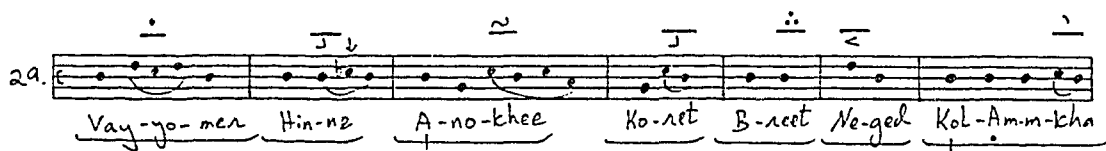

 Ma-tsot Ad Yom Ha-e-had V-es-neem La-ho-desh Ba-a-rev

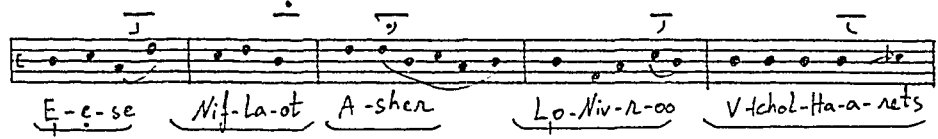


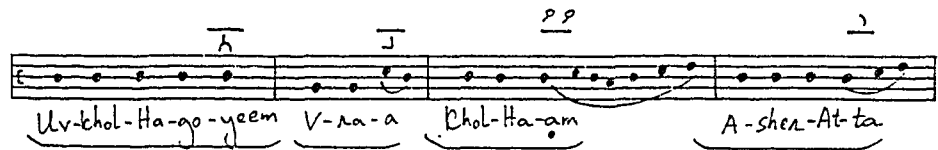
28. 
 V-na-sa A-ha-non Et-Sh-mot B-nei-Yis-ra-el

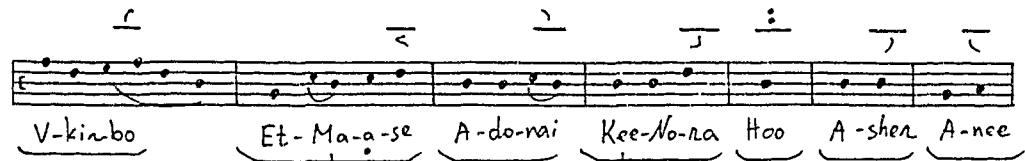

 B-ho-shen Ham-nish-pat AL-Lib-bo B-vo-o EL Hak-ko-dosh


 L-zik-ka-non Lif-nei-A-do-nai Ta-meed

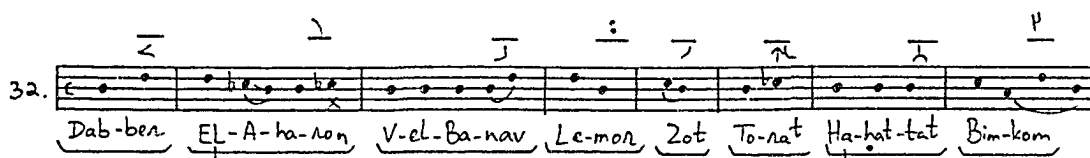
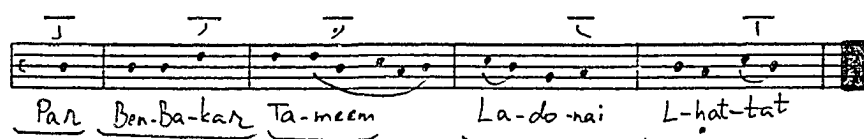
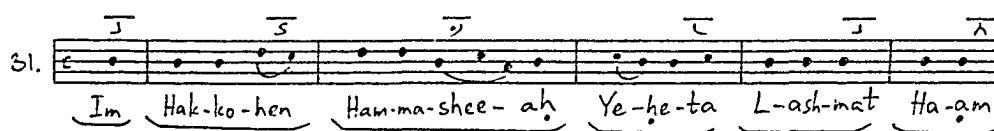
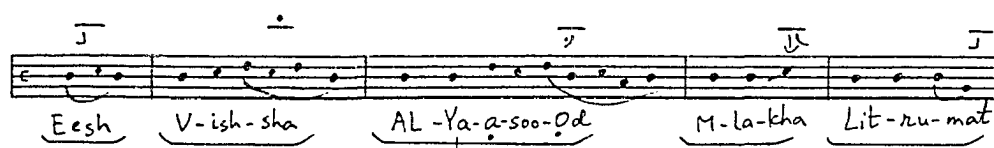
29. 
 Vay-go-mer Hin-nz A-no-khee Ko-net B-neet Ne-ged Kol-Am-m-cha


 E-e-se Nif-La-ot A-shen Lo-Niv-n-oo V-tchol-Ha-a-rets


 Uv-tchol-Ha-go-yeem V-na-a Khol-Ha-am A-shen-A-ta

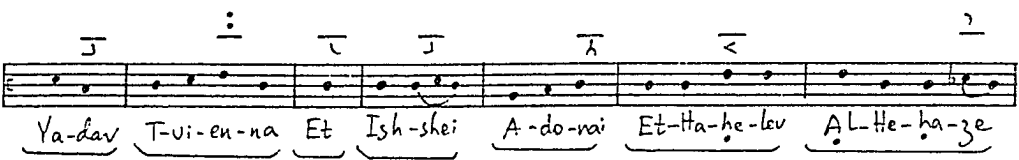

 V-kin-bo Et-Ma-a-se A-do-nai Kee-No-ra Hoo A-shen A-nee


 O-se Im-mach

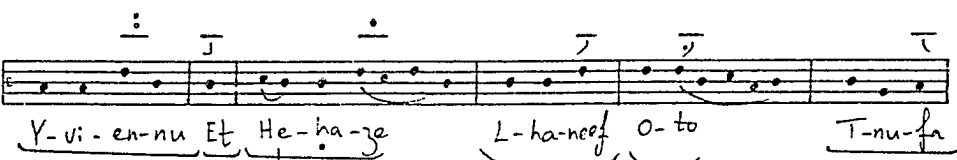




 Lif-nei A-do-nai Ko-desh Ko-da-sheem Hee

33. 

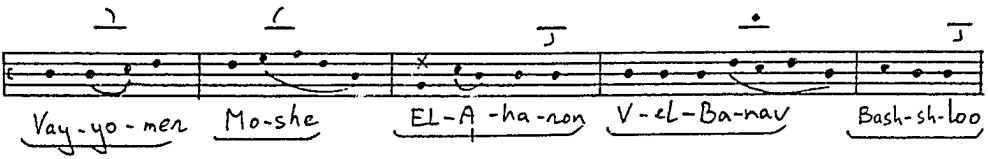
 Ya-dav T-vi-en-na Et Ish-shei A-do-nai Et-Ha-he-leu A-Le-ha-ze



 Y-vi-en-nu Et He-ha-ze L-ha-neef O-to T-nu-fa



 Lif-nei A-do-nai

34. 

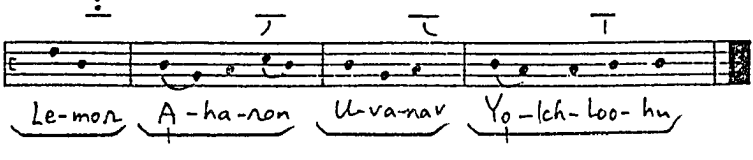
 Vay-yo-men Mo-she EL-A-ha-non V-el-Ba-nav Bash-sh-loo



 Et-Hab-ba-san Pe-tah O-hel Mo-ed V-sham To-eh-loo

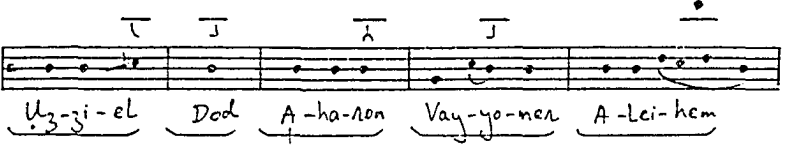


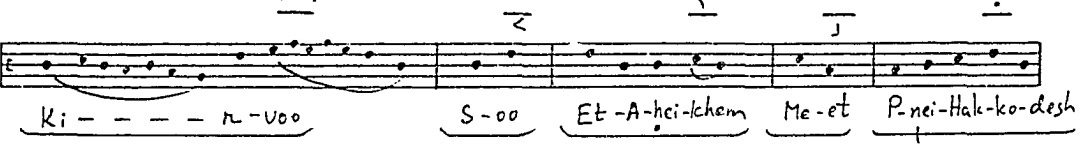
 O-to V-et-Hal-le-hem A-shen B-sal Ham-mi-lu-eem Ka-a-shen Tziv-vei-ti

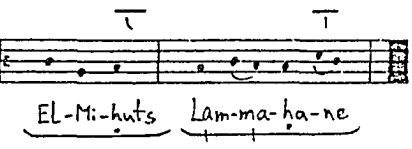


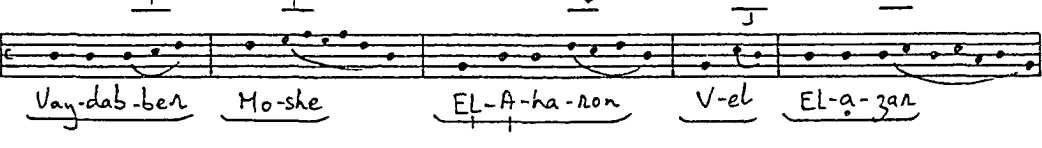
 Le-mon A-ha-non U-vanav Yo-lch-loo-hu

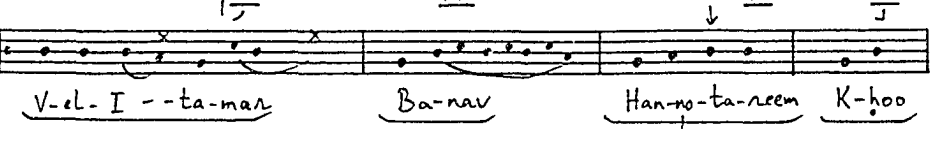
35. 
 Vay-yik-na Mo-she EL-Mi-sha-el V-el EL-Tsa-fan B-nei


 U-z-i-el Dod A-ha-non Vay-yo-nen A-Lei-hem


 Ki - - - n-voo S-oo Et-A-hei-lchem Me-et P-nei-Hak-ko-desh


 EL-Mi-huts Lam-ma-ha-ne

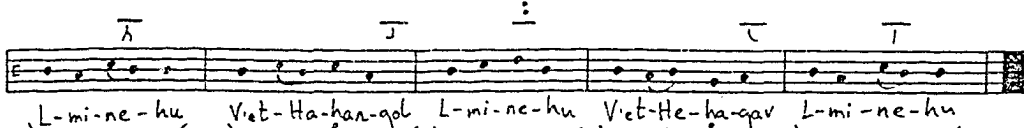
36. 
 Vay-dab-ber Mo-she EL-A-ha-non V-el EL-a-zan

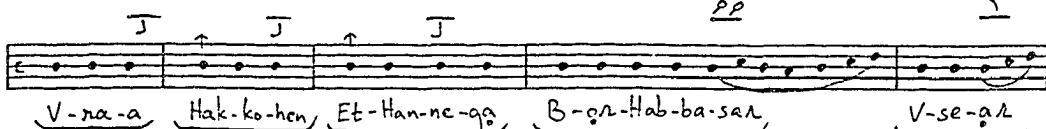

 V-el-I - - ta-mar Ba-nav Han-no-ta-neem K-hoo

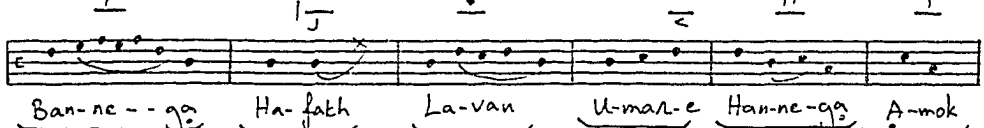

 Et-Ham-min-ha Han-no-te-ret Me-ish-shei A-do-nai V-ikh-loo-ha

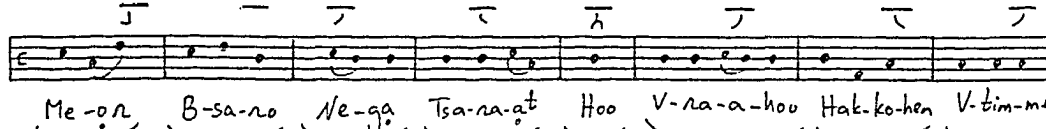

 Mat-tsot E-tsel Ham-miz-be-ah Kee Ko-desh Kp-da-sheem Hee

37. 
 Et-EL-le Me-hem To-the-lu Et-Ha-ar-be L-mi-no V-et-Has-sal-am


 L-mi-ne-hu Viet-Ha-han-gol L-mi-ne-hu Viet-He-ha-gav L-mi-ne-hu

38. 
 V-na-a Hak-ko-hen Et-Han-ne-ga B-or-Hab-ba-sa V-se-a-h

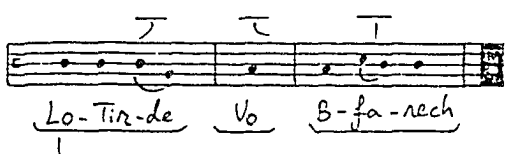

 Ban-ne--ga Ha-fath La-van U-mar-e Han-ne-ga A-mok


 Me-or B-sa-no Ne-ga Tsa-na-at Hoo V-na-a-hoo Hak-ko-hen V-tim-me


 o-to

39. 
 V-hit-na-hul-tem o-tam Liv-neitchem A-ha-neitchem La-re-shet A-hugga


 L-o-lam Ba-hem Ta-a-vo-du Uv-a-hei-chem B-nei-Yis-ra-el Eesh B-a-heev



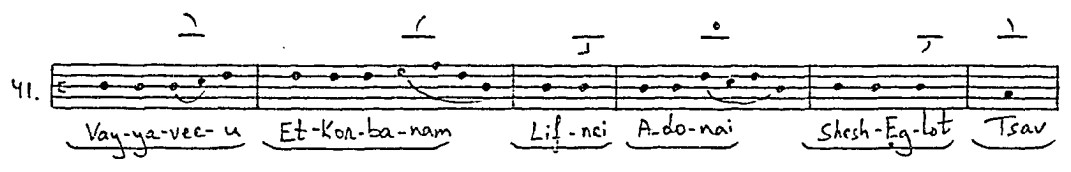
 Lo-Tir-de Vo B-fa-nech

40. 

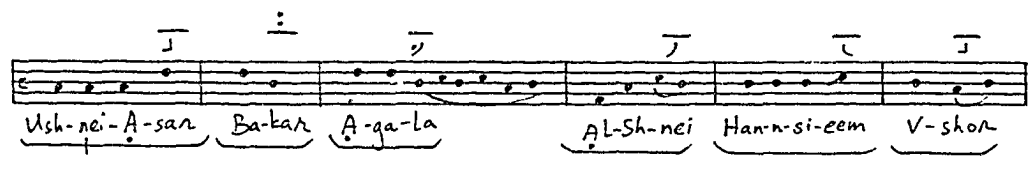
 Zot A-vo-dat Mish-p-hot B-nei Hag-gen-shun-nee B-o-hel Mo-ed



 U-mish-mar-tam B-yad I-ta-man Ben-A-ha-non Hak-ko-hen

41. 

 Vay-ya-vec-u Et-Kor-ba-nam Lif-nei A-do-nai Shesh-Eg-lot Tsav



 Ush-nei-A-sar Bak-ar A-ga-la Al-Sh-nei Han-n-si-eem V-shon



 Le-e-had Vay-yak-ree-vu O-tam Lif-nei Ham-mish-kan

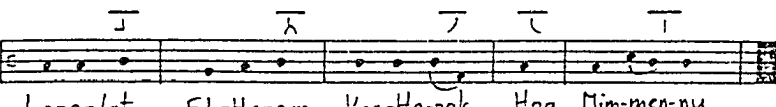
42. 

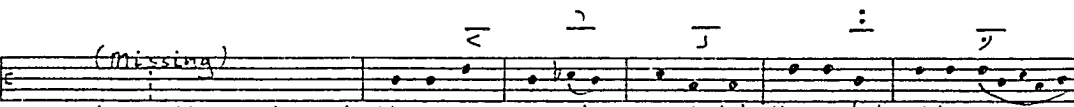
 V-he-neef A-ha-non Et-Hal-Vi-yoem T-nu-fa Lif-nei A-do-nai Me-et



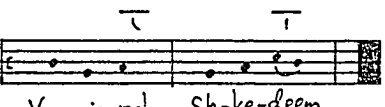
 B-nei Yis-ra-el V-ha-yoo La-g-vol Et-A-vo-dat A-do-nai

43. 
V-ha--a-na-sheem A-sheh A-loo Im-mo A-m-noo Lo Nu-lchal


La-a-lot EL-Ha-am Kee-Ha-zak Hoo Mim-men-nu

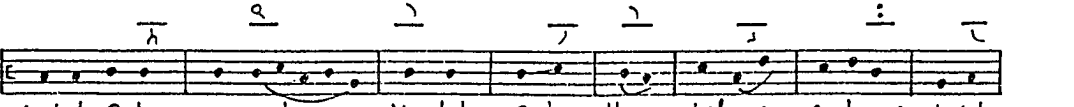
44. 
 (Missing) Vay-hee Min-mo-ho-rat Vay-ya-vo Mo-she EL-O-hel Ha-e-doot V-hin-ne

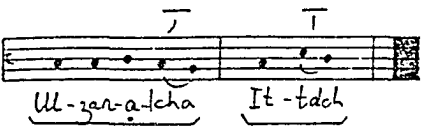

Pa-nah Mat-te-A-ha-non L-veit Le-vee Vay-yo-tse Pe-rah Vay-ya-tsets Tseets


Vay-yig-mol Sh-ke-deem

45. 
Kol T-zu-mot Hak-ko-da-Sheem A-sheh Ya-ree-mu Vnei-Yis-ra-el


La-a-do-nai Na-tat-ti L-kha Ul-va-nei-kha V-Liv-no-tei--kha It-t-kha

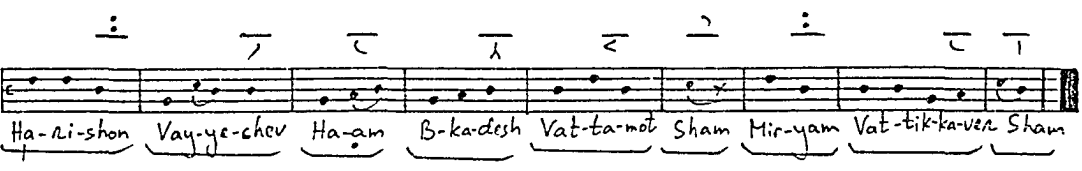

L-hok-O-lam B-reet Me-lah O-lam Hee Lif-nei A-do-nai L-lcha



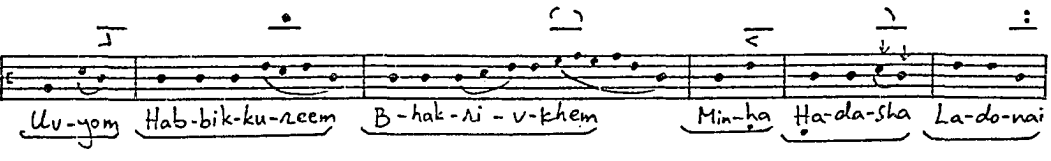
 Ul-zar-a-tcha It-tach

46. 

 Vay-ya-vo-u V-nei-Yis-ra-el Kol-Ha-e-da Mid-bar-Tsin Ba-ho-desh



 Ha-ni-shon Vay-ye-chev Ha-am B-kadesh Vat-ta-mot Sham Mir-yam Vat-tik-ka-ven Sham

47. 

 Uv-yom Hab-bik-ku-neem B-hak-ni-v-khem Min-ha Ha-da-sha La-do-nai



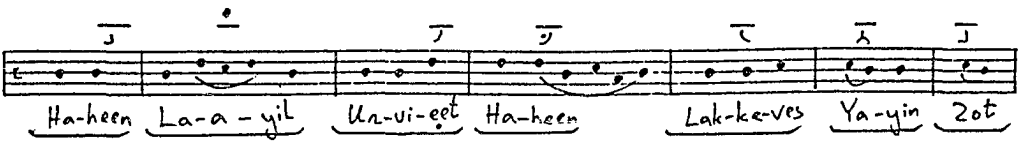
 B-sha-vu-o-tei-khem Mik-na-Ko-desh Yih-ye La-khem Kol-M-Le-khet A-vo-da



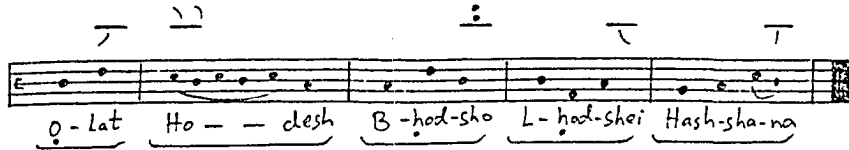
 Lo Ta-g-soo

48. 

 V-nis-kei-hem Ha-tsee Ha-heen Yih-ye Lap-par Ush-li-sheet



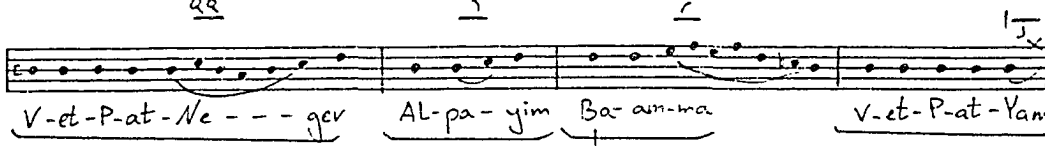
 Ha-heen La-a-yil Uz-vi-eet Ha-heen Lak-ke-ves Ya-yin Zot



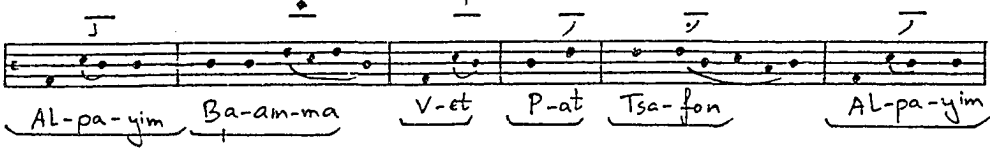
 o-lat Ho — — desh B-hod-sho L-hod-shei Hash-sha-na

49. 

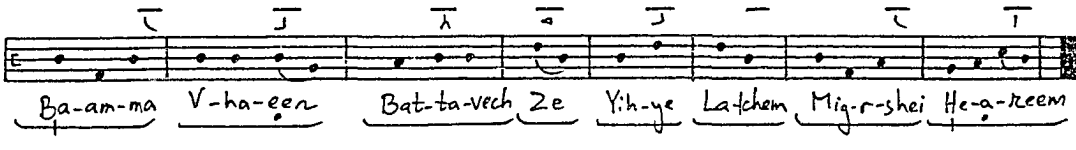
 U-mad-do-tem Mi-hoots La-eeen Et-P-at-Ked-ma AL-pa-yim Ba-am-ma



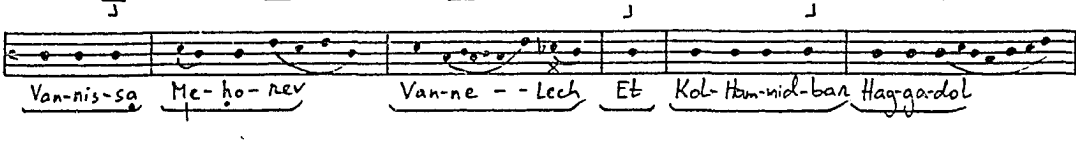
 V-et-P-at-Ne — — qev AL-pa-yim Ba-am-ma V-et-P-at-Yam



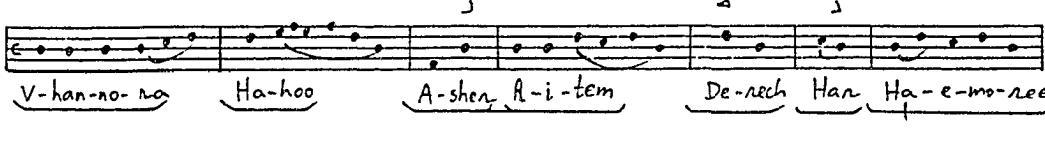
 AL-pa-yim Ba-am-ma V-et P-at Tsa-foh AL-pa-yim



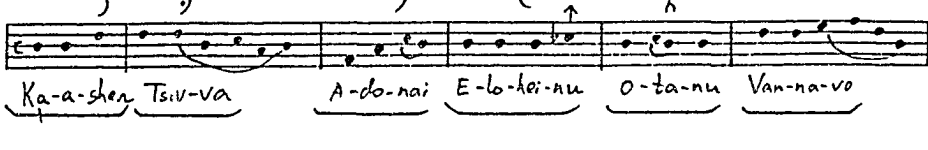
 Ba-am-ma V-ha-eeen Bat-ta-vech Ze Yih-ye Latchem Mig-r-shei He-a-keem

50. 

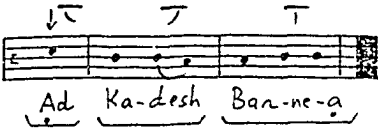
 Van-nis-sa Me-ho-nev Van-ne — — Lech Et Kol-Ham-nid-ban Hag-ga-dol



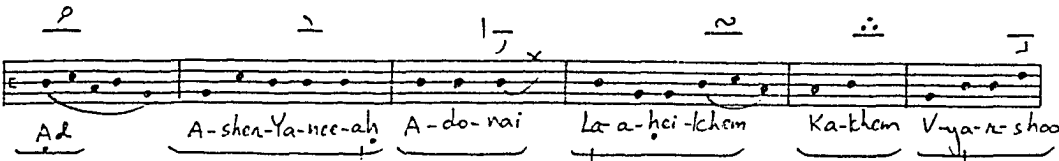
 V-han-no-na Ha-hoo A-shen A-i-tem De-nech Han Ha-e-mo-ree



 Ka-a-shen Tsiv-va A-do-nai E-lo-hei-nu O-ta-nu Van-na-vo



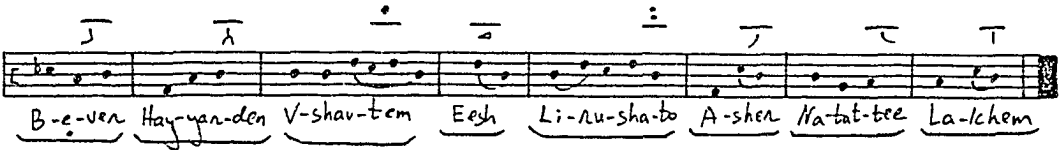
 Ad Ka-desh Ban-ne-a

51. 

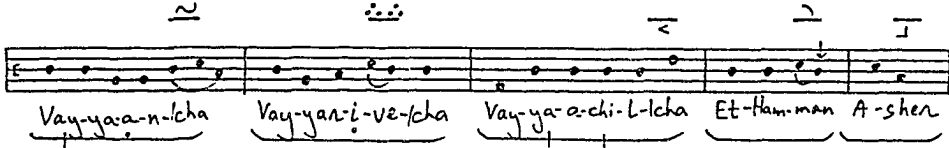
 Ad A-shen-Ya-nee-ah A-do-nai La-a-hei-chem Ka-chem Vay-a-r-shoo



 Gam-Hem Et-Ha-a-rets A-shen A-do-nai E-lo-hei-chem No-ten La-hem



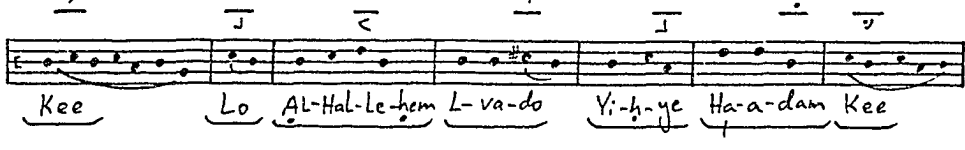
 B-e-ver Hay-yan-den V-shav-tem Eesh Li-nu-sha-to A-shen Na-tat-bee La-chem

52. 

 Vay-ya-a-n-cha Vay-yan-i-ve-cha Vay-ya-a-chi-l-cha Et-Ham-man A-shen



 Lo-Ya-da-ta V-lo Ya-d-pon A-vo-tei-cha L-ma-an Ho-di-a-cha



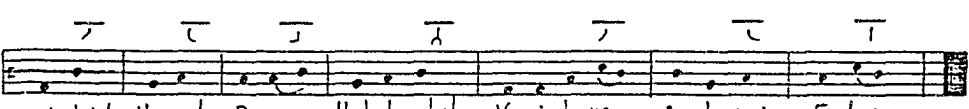
 Kee Lo AL-Hal-le-hem L-va-do Yi-h-ye Ha-a-dam Kee

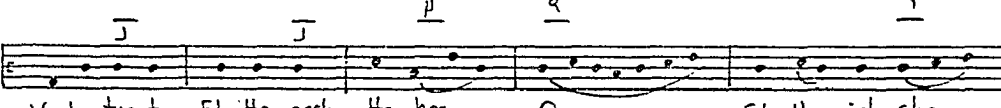


 AL-Kol-Mot-ta fee-A-do-nai Yi-h-ye Ha-a-dam

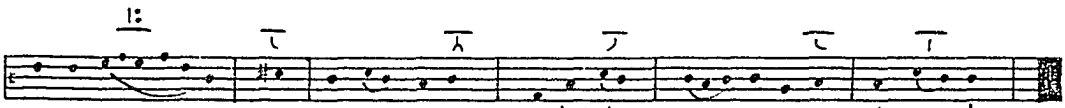
53. 
 Vay-yich-tov AL-Hal-lu-hot Kam-mih-tav Ha-ri-shon Et A-se-ret


 Had-d-va-reem A-sheer Dib-ben A-do-nai A-lei-chem Ba-han

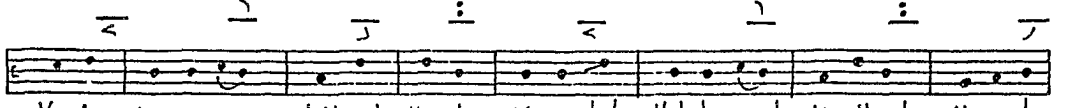

 Mit-tach Ha-esch B-yom Hak-ka-hal V-yi-t-nem A-do-nai E-lai

54. 
 V-ho-tse-ta Et-Ha-eesh Ha-hoo O Et-Ha-ish-sha


 Ha-hee A-sheer A-soo Et-Had-da-var Ha-na Haz-ze El-Sh-a-re-tcha


 Et-Ha-eesh O Et-Ha-ish-sha Us-kal-tan Ba-a-va-neem Vam-me-tu

55. 
 Va-a-sheer Va-vo Et-Re-e-hu Vay-ya-an Lah-tov E-tseem V-nid-d-ha


 Va-do Vag-qan-zen Likh-rot Ha-ets V-na-shal Hab-bar-zel Min-Ha-ets U-ma-tsa

Et-Re-e-hu Va-met Hoo Ya-noos EL-A-hot He-a-reem Ha-el-le Va-hay

S6. Lo-Yu-khal Ba-a-Lah Ha-ri-shon A-sheer-Shil-L-hah La-shoor

Ul-kah-tah Lih-yot Lo L-ish-sha A-ha-rei A-sheer Hut-tam-ma-a

Kee-To-e-va Hee Lif-nei A-do-nai V-lo Ta-ha-tee Et-Ha-a-rets A-sheer

A-do-nai E-lo-hei-cha No-ten L-kha Na-ha-La

S7. Vay-yik-ra Mo-she EL-Kol-Yis-ra-el Vay-yo-mer A-lei-hem At-tem

R-i-tem Et Kol-A-sheer A-sa A-do-nai L-ei-nei-chem B-e-rets

Mits-ra-yim L-far-o Ul-lchol-A-va-dav Ul-lchol-Ar-tso

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