

GEOFFREY GOLDBERG

BETWEEN TRADITION AND MODERNITY

THE HIGH HOLY DAY MELODIES OF *MINHAG ASHKENAZ*
ACCORDING TO *Hazzan Maier Levi* OF *Esslingen*

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THE HIGH HOLY DAY MELODIES
OF *MINHAG ASHKENAZ*

ACCORDING TO *HAZZAN MAIER LEVI*
OF ESSLINGEN

EDITION AND STUDY BY GEOFFREY GOLDBERG

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ABBREVIATIONS

Bibliographical Sources (for full references see Bibliography)

AZJ	<i>Allgemeine Zeitung des Judenthums</i> . Berlin, 1837–1922.
BaBT	Baer, Abraham. <i>Baal T'fillah: oder, Der practische Vorbeter</i> .
BaAY	Baer, Seligman. [<i>Seider</i>] <i>Avodat Yisra'el</i> .
BT	Babylonian Talmud
BoSD	Bochner, Bernard. <i>Schirē David: Recueil des chants et récitations religieux d'après les airs traditionnels alsaciens</i> .
ChGe	<i>Choral Gesänge zum Gebrauche bei dem israelitischen Gottesdienste</i> . Vol. 1, 1837; Vol. 2, 1844.
DaPo	פּעל דײַ אַדָּם (<i>Po'al Hayyei Adam</i>). <i>Musique Religieuse Ancienne et Moderne en usage dans les Temples Consistoriaux Israélites de Paris</i> .
EJ	<i>Encyclopaedia Judaica</i> (1971; 2007)
FrGO	Franck, Jules. <i>Le Guide de L'officiant</i> .
FrSL	Friedmann, Aron. <i>Schir Lisch'laumau: Chasonus (vor allem nach den traditionellen Weisen) für das ganze liturgische Jahr</i> .
GeDQ	Geiger, Salomon. <i>Sefer divrei qehillot</i> .
GoMRH	Goldschmidt, Daniel. <i>Mahzor</i> , Vol. 1: Rosh Hashanah.
GoMYK	Goldschmidt, Daniel. <i>Mahzor</i> , Vol. 2: Yom Kippur.
GZ-W	<i>Gemeinde Zeitung für die israelitischen Gemeinden Württembergs</i> . Stuttgart, 1924–1938.
HeGfN	Heidenheim, Wolf. <i>Gebete für ... Neujahrsfest mit deutscher Übersetzung</i> . 1870.
HeGfN2	Heidenheim, Wolf. <i>Gebetbuch ... Gebete für das Neujahrsfest</i> . 1914
HeGfV	Heidenheim, Wolf. <i>Gebetbuch ... Gebete für den Versöhnungstag</i> . 1877.
IdJM	Idelsohn, Abraham Z. <i>Jewish Music in its Historical Development</i> .
IdHOM 6	Idelsohn, Abraham Z. <i>Hebräisch-orientalischer Melodienschatz</i> , Vol. 6 (<i>The Synagogue Song of the German Jews in the 18. Century</i>).

IdHOM 7	Idelsohn, Abraham Z. <i>Hebräisch-orientalischer Melodienschatz</i> , Vol. 7 (<i>The Traditional Songs of the South German Jews</i>).
IdHOM 8	Idelsohn, Abraham Z. <i>Hebräisch-orientalischer Melodienschatz</i> , Vol. 8 (<i>The Synagogue Song of the East European Jews</i>).
JK	<i>Jüdischer Kantor</i> , 1879-1898.
KaTSG	Katz, N. H. and L. Waldbott. <i>Die Traditionellen Synagogen-Gesänge</i> .
KiHHD	Kieval, Herman. <i>The High Holy Days</i> .
KiTl	Kirschner, Emanuel. תהלות לאל עליון (<i>Tehilot le-Eil elyon</i>).
KiTSt	Kirschner, Emanuel. <i>Traditionelle Singweisen</i> .
KoNKY	Kosman, Joseph Yuspa. <i>Noheg ka-tzon yoseif</i> .
KoVor	Kohn, Maier. <i>Der Vorbeter in der Synagoge von München</i> .
KoVJ	Kohn, Maier. <i>Vollständiger Jahrgang von Terzett-und Chorgesängen</i> .
LaAJ	Lachmann, Isaak. <i>Awaudas Jisroeil. I Teil, Werktags-Gottesdienst</i> .
LeKR	Lewandowski, Louis. <i>Kol Rinnah u'T'fillah</i> .
LeTW	Lewandowski, Louis. <i>Todah W'simrah. Part 2</i> .
NaSI	Naumbourg, Samuel. <i>Semiroth Israël</i> .
M	<i>Mishnah</i>
MT	<i>Mishneh Torah</i>
MGG	<i>Die Musik in Geschichte und Gegenwart</i> .
MoSM	Moellin, Jacob ben Moses. <i>Sefer maharil: minhagim</i> .
NGD	<i>New Grove Dictionary of Music and Musicians</i> .
NuEJP	Nulman, Macy. <i>Encyclopedia of Jewish Prayer</i> .
OgFK	Ogutsh, Fabian. <i>Der Frankfurter Kantor</i> .
OH	<i>Orah Hayyim</i>
PW	<i>Polnische Weise</i> (Polish melody)
RH	<i>Rosh Hashanah</i>
Sä-IdHOM 7	Sänger, Löw. חזנות מכל השנה. Printed in Idelsohn, 1933.
SchGGI	Scheuermann, Selig. <i>Die gottesdienstlichen Gesänge der Israeliten</i> .
ShMW	Shamash, Yuspa. <i>Minhagei Wermeiza</i> (Worms)
SMP	Sacred Music Press

SuSZ	Sulzer, Salomon. <i>Schir Zion</i> .
TrNM	Trepp, Leo. <i>Nigunei Magenza: Jüdische liturgische Gesänge aus Mainz</i> .
WeVSH	Werner, Eric. <i>A Voice Still Heard: The Sacred Songs of the Ashkenazic Jews</i> .

Musical and Liturgical Terminology

AM	<i>Adonai melekh</i> mode
AmPMT	<i>Adonai melekh piyyut</i> melody type
AR	<i>Ahavah Rabbah</i> mode
AqMT	<i>Aqeidah</i> melody type
BoMT	<i>Bohein kol eshtonot</i> melody type
DW	<i>Deutsche Weise</i> (German melody)
EeMT	<i>Eil emunah</i> melody type
HHD	High Holy Day
LeMT	<i>Le-dor va-dor</i> melody type
MA	<i>Magein Avot</i> mode
QeMT	<i>Qerovah</i> melody type
PW	<i>Polnische Weise</i> (Polish melody)
SelMT	<i>Selihah</i> melody type
ShTMT	<i>Shomei'a tefillah</i> melody type
TeMT	<i>Tefillah</i> melody type
W	<i>Weise</i> (melody, or mode)
WeSh	Weekday <i>Shaharit</i>
WeMi	Weekday <i>Minḥah</i>

Archives

CA Jer.	The Central Archive for the History of the Jewish People, Jerusalem
StAL	Staatsarchiv Württemberg, Ludwigsburg

NOTE ON TRANSLITERATION

The transliteration of Hebrew in the body of this work, in both *Part One* and *Part Two*, as well as the titles of the musical scores, is based upon the simple system of the *Encyclopedia Judaica* (2007), but with the following changes. The transliteration of צ = tz and ק = q. In the middle of a word only כ is represented by 'k', while כּ is represented by 'c'. At the end of a word ך (yod) is represented by ei or ai. There is no doubling of consonants, except in the case of words which are conventionally written thus, for example, *piyyut*, *hazzan*, *Qiddush*, *tefillah*, *Shabbat*. Words whose first letters are customarily written upper case in English (such as *Qiddush* and *Shabbat*) are done so here.

In the transliteration of the text underlay in the musical scores the intent is to represent the pre-Holocaust German pronunciation of Hebrew. It differs from the transliteration in the body of the work in the following:

Consonants: both ח and כּ = kh; ק = k; ח (without *dageish*) = s; ך followed by ך (as a consonant) = oi, as in *loilo* (night); ח at the end of word is not represented.

Vowels: *qamatz* = o; *holem* = au.

LIST OF MUSICAL PIECES

Music Examples

Example I/1	Concluding <i>Vocalise</i> (1:39)
Example I/2	Standardization of <i>Ḥatimah</i> formulae (2:35, 2:38, 6:50)
Example I/3	Extended vs. Shortened <i>Ḥatimot</i> (1:51; 8:41)
Example I/4	"Musical Detour" to Esther 7:10
Example II/1	<i>Barukh she'amar</i> theme in <i>Kol Nidrei</i>
Example II/2	<i>Seliḥot</i> musical genres according to <i>piyyut</i> classification
Example II/3	<i>Birkat kohanim</i> of the <i>Dukhenen</i> Ceremony (1:55)

Complete Scores

No.	Volume	Piece
Eve of Yom Kippur (<i>Kol nidrei</i>)		
1.	9:2	<i>Bshivah shel ma'ala</i>
2.	9:3	<i>Kol nidrei</i>
3.	9:4	<i>Venishlah</i>
4.	9:5	<i>Sheheḥeyanu</i>
<i>Ma'ariv</i> Service		
5.	9:6	<i>Barekhu</i>
6.	3:2	<i>U-ma'avir yom</i>
7.	9:7	<i>U-ma'avir yom</i>
8.	3:3	<i>Ve-nismah</i>

9.	9:9	<i>Shema yisra'eil</i>
10.	3:4	<i>Barukh shem kevod malkhuto</i>
11.	3:9	<i>Ki Eil shomereinu (Hashkiveinu)</i>
12.	3:10	<i>Tik'u va-ḥodesh shofar</i>
13.	9:16a	<i>Tik'u va-ḥodesh shofar</i>
14.	9:16b	<i>Ki va-yom ha-zeh</i>
15.	3:11	<i>Ḥatzi qaddish</i>
16.	9:17	<i>Ḥatzi qaddish</i>

Additions to the *Ma'ariv* Service for Shabbat

17.	9:15	<i>Ki sheishet yamim (Ve-shameru)</i>
18.	9:18a	<i>Vaykhulu; Va-yevarekh</i>
19.	9:18c	<i>Barukh atah Adonai</i>
20.	9:19a	<i>Eil ha-hoda'ot (Magein avot)</i>
21.	9:19b	<i>Eloheinu–retzei</i>

Continuation of *Ma'ariv* of Rosh Hashanah

22.	3:12	<i>Qiddush; Sheheḥeyanu</i>
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***Seliḥot* of Yom Kippur Eve**

23.	9:20	<i>Ya'aleh</i>
24.	9:21	<i>Shomei'a tefillah</i>
25.	9:22	<i>Adonai elohei ha-tzeva'ot; Ki al raḥamekha</i>
26.	9:24	<i>Eil erekh apayim</i>
27.	9:26	<i>Ki lo al tzidqoteinu</i>
28.	9:28	<i>Eil melekh yosheiv</i>
29.	9:30	<i>Tumat tzurim</i>
30.	9:34	<i>Darkekha</i>
31.	9:38	<i>Otekha edrosh</i>
32.	9:39	<i>Zeroq aleinu mayim tehorim</i>

33.	9:40	<i>Al ta'azveinu</i>
34.	9:43	<i>Ki anu amekha</i>
35.	9:44	<i>Anu azei fanim</i>
36.	9:45	<i>Ana tavo</i>
37.	9:46	<i>Ashamnu</i>
38.	9:50	<i>Al heit</i>

Conclusion of the Ma'ariv Service

39.	9:60–61	<i>Yigdal and Adon olam</i>
40.	9:62	<i>Shir ha-yihud</i>
41.	3:14	<i>Anim zemirot</i>
42.	9:64	<i>Anim zemirot</i>

Shaharit Service

Birkhot ha-Shahar and Pesuqei de-zimra

43.	3:15a	<i>Adon olam</i>
44.	3:15b	<i>Al netilat yadayim</i>
45.	12:1	<i>Adon olam</i>
46.	12:2	<i>Al netilat yadayim</i>
47.	6:4	<i>Birkhot ha-torah</i>
48.	6:5	<i>Elohai neshamah</i>
49.	6:6	Fourteen Blessings
50.	3:16	<i>Barukh she'amar</i>

Shema u-virkhoteha

51.	6:13	<i>Ha-melekh</i>
52.	6:16	<i>Barekhu</i>
53.	6:17	<i>Birkat yotzeir or</i>
54.	7:1	<i>Birkat yotzeir or (Yom Kippur)</i>
55.	6:19	<i>Melekh tiheit</i>

56.	6:20	<i>Ha-mei'ir la-aretz</i>
57.	6:24	<i>Or ḥadash</i>
58.	6:29	<i>Shirah ḥadashah</i>
59.	6:30	<i>Tzur yisra'eil</i>

Amidah

60.	6:31	<i>Avot</i>
61.	6:32	<i>Mi-sod ḥakhamim</i>
62.	6:65	<i>Atiti le-ḥanenakh</i> (Second Day)
63.	6:33	<i>Temukhin be-deshen</i>
64.	6:34	<i>Ba-shofar afetenu</i>
65.	6:36; 6:39b	<i>Gevurot</i>
66.	6:43	<i>A'apid nezer ayom</i>
67.	6:44	<i>Adirei ayumah</i>
68.	6:45	<i>Le-Eil oreikh din</i>
69.	6:46–47	<i>Qedushah</i>
70.	2:33	<i>Le-dor va-dor</i>
71.	1:32	<i>Le-dor va-dor</i>
72.	13:21	<i>Le-dor va-dor</i>
73.	2:34	<i>Uvekhein tein paḥdekha</i>
74.	10, p. 133-4	<i>Uvekhein tein paḥdekha</i>
75.	2:36	<i>Atah vehartanu</i>
76.	2:38	<i>Melokh</i>
77.	2:41	<i>Sim Shalom</i> (from <i>Ve-tov</i>)
78.	2:42	<i>Avinu malkeinu</i>
79.	6:58	<i>Avinu malkeinu</i> (vv. 19–23)
80.	6:61	<i>Eder va-hod</i>

Shaharit for Yom Kippur

81.	7:2	<i>Selah le-goi qadosh</i>
82.	7:4	<i>Makhuto biqhal adati</i>
83.	7:5	<i>Qadosh adir ba-aliyato</i>
84.	7:27	<i>Ha-aderet veba-emunah</i>

Torah Service

85.	10: p. 171-2	<i>Ein kamokha</i>
86.		<i>Ki vekha (Av ha-rahamim)</i>
87.		<i>Vayehi binso'a</i>
88.	1:1	<i>Gadelu</i>
89.	10: p. 173-4	<i>Gadelu</i>
90.	1:6	High Holy Day Tropes
91.	1:7	<i>Hatzi qaddish</i> over the Torah
92.	1:8	<i>Teqi'at ha-shofar</i> (Blowing of the Shofar)
93.	4:1	<i>Sheheheyenu</i>
94.	1:9	<i>Sheloshim qolot</i>
95.	1:10–12	<i>Ashrei ha-am</i>
96.		<i>Ashrei yoshevei veitekha</i>
97.		<i>Yehalelu</i>

Musaf Service for Rosh Hashanah

98.	1:13	<i>Hatzi qaddish</i>
99.	8:1	<i>Hatzi qaddish</i>
100.	1:14	<i>Avot</i>
101.	1:18	<i>Zokhreinu</i>

102.	1:21	<i>Mi khamokha av ha-rahamim</i>
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Second Day of Rosh Hashanah

103.	8:56	<i>Hatzi qaddish (Second Day)</i>
104.	8:57	<i>Avot (Second Day)</i>

Continuation on Both Days of Rosh Hashanah

105.	1:24	<i>Eil emunah</i>
106.	1:26	<i>Melekh elyon</i>
107.	1:27–28	<i>Unetaneh toqef</i>
108.	1:28b	<i>Ke-vaqarat ro'eh edro</i>
109.	1:28c	<i>Be-rosh ha-shanah</i>
110.	1:28:d	<i>Uteshuvah</i>
111.	1:28e	<i>Ki ke-shimkha</i>
112.	8:15g	<i>Adam yesodo</i>
113.	1:31	<i>Qedushah</i>
114.	1:34	<i>Ha-ohez be-yad midat mishpat (Ve-khol ma'aminim)</i>
115.	1:42	<i>Aleinu le-shabei'ah</i>
116.	1:42	<i>Aleinu themes and motifs</i>
117.	8:28	<i>Aleinu le-shabei'ah</i>
118.	1:44	<i>Ohilah la-Eil</i>
119.	8:43	<i>Ha-yom harat olam</i>
120.	8:36	<i>Areshet sefateinu</i>
121.	1:50d	<i>Zokhreinu be-zikaron tov</i>
122.	8:37	<i>Zokhreinu be-zikaron tov</i>
123.	1:51	<i>Ki atah shomei'a</i>
124.	8:49	<i>Ha-yom te'amtzeinu</i>
125.	1:60	<i>Qaddish shaleim</i>
126.	1:61	<i>Qaddish shaleim</i>

Musaf Service for Yom Kippur

127.	13:17	<i>Zeh el zeh sho'alim</i>
128.	13:24	<i>Ve-eizo tehilah ke-fi godlakh</i>
129.	13:32	<i>Mazim alav; Pagash</i>
130.	13:33a	<i>Ve-khah hayah omeir</i>
131.	13:33b	<i>Veha-kohanim</i>
132.	13:33c	<i>Ve-af hu hayah mitkavein</i>
133.	13:i	<i>Ve-khah hayah moneh</i>
134.	13o	<i>Ve-khah hayah omeir</i>
135.	13:35	<i>Shenat otzarekha ha-tov</i>

Minḥah Service for Rosh Hashanah

136.	2:1	<i>Parashat ha-tamid</i>
137.	2:2	<i>Ashrei yoshevei veitekha</i>
138.	2:3	<i>Uva le-tziyon go'eil</i>
139.	2:4	<i>Ḥatzi qaddish</i>
140.	2:5	<i>Va-ani tefilati</i>
141.	2:6	<i>Vayehi binso 'a</i>
142.	2:7	<i>Gadelu</i>
143.	2:8	<i>Ve-tigaleh</i>
144.	2:10	<i>Yehallelu</i>
145.	2:11	<i>Uvenuḥoh yomar; Hashiveinu</i>
146.	2:12	<i>Ḥatzi qaddish</i>
147.	2:13a	<i>Avot</i>
148.	2:13b	<i>Gevurot</i>
149.	2:13c	<i>Qedushah</i>

Ne'ilah Service of Yom Kippur

150.	11:3	<i>Ḥatzi qaddish</i>
151.	11:4	<i>Avot and Mi-sod ḥakhamim</i>

152.	11:5–6	<i>Gash le-ḥalotekha</i>
153.	11:6	<i>Avur ki fanah</i>
154.	11:7	<i>Zokhreinu</i>
155.	11:8	<i>Gevurot (Mekhalkeil)</i>
156.	11:11	<i>Mi khamokha; ḥatimah of Gevurot</i>
157.	11:26	<i>Petaḥ lanu sha‘ar</i>
158.	11:27	<i>Ha-yom yifneh</i>
159.	11:28	<i>Ana Eil na</i>

Ne‘ilah Pizmonim (11:35-48)

160.	11:35	(1) <i>Be-motza‘ei menuḥah</i>
161.	11:36	(2) <i>Adonai Adonai</i>
162.	11:37	(3) <i>Malakhei raḥamim</i>
163.	11:38	(4) <i>Yisra‘eil nosha badonai</i>
164.	11:44	(10) <i>Adonei ha–adonim</i>
165.	11:45	(11) <i>Enqat mesaledekha</i>
166.	11:47	(13) <i>Ki hineih ka-ḥomer</i>
167.	11:48	(14) <i>Ha-mavdil</i>
168.	11:50	<i>Zekhor berit avraham</i>
169.	11:56	<i>Ki anu amekha</i>

Conclusion of the *Ne‘ilah* Service

170.	11:61	<i>Mah nomar lefanekha</i>
171.	11:62	<i>Atah notein yad le-foshim</i>
172.	11:75	<i>Sheimot</i>

Weekday *Ma‘ariv* Service following *Ne‘ilah*

173.	11:76	<i>Ve-hu raḥum</i>
174.	11:77	<i>Barekhu</i>

175.	11:78	<i>U-ma 'avir yom</i>
176.	11:79	<i>Ve-nismah</i>
177.	11:82	<i>Uvetzeil kenafekha</i>
178.	11:84	<i>Ḥatzi qaddish (opening and conclusion)</i>
179.	11:86	<i>Havdalah</i>

SOUND COMPANION LIST

Recordings of a selection of pieces from Maier Levi's collection performed by Cantor Amnon Seelig (Mannheim) are available at www.jewish-music.huji.ac.il. The recordings were made at Schraubfabrik (Fürth). Sound engineer: Jan Kalt.

Track Score no. Title

Eve of Yom Kippur (*Kol nidrei*)

1.	1.	<i>Bshivah shel ma'ala</i> (9:2)
2.	2.	<i>Kol nidrei</i> (9:3)
3.	3.	<i>Venislah</i> (9:4)
4.	4.	<i>Sheheḥeyanu</i> (9:5)

Ma'ariv Service for Rosh Hashanah and Yom Kippur

5.	5.	<i>Barekhu</i> (9:6)
6.	6.	<i>U-ma'avir yom</i> (3:2)
7.	15.	<i>Ḥatzi qaddish</i> (3:11)

Additions for Shabbat

8.	18.	<i>Vaykhulu</i> (9:18a) and <i>Va-yevarekh</i> (9:18b)
9.	19.	<i>Berakhah aḥat</i> (9:18c)
10.	20.	<i>Eil ha-hoda'ot (Magein avot)</i> (9:19a)
11.	21.	<i>Eloheinu – retzeih</i> (9:19b)
12.	22.	<i>Qiddush</i> (3:12) and <i>Sheheḥeyanu</i> (9:5) (RH)

Selihot for Yom Kippur

13.	23.	<i>Ya'aleh</i> (9:20)
14.	24.	<i>Shomei'a tefillah</i> (9:21)
15.	29.	<i>Tumat tzurim</i> (9:30)
16.	31.	<i>Otekha edrosh</i> ((9:38)
17.	32.	<i>Zerok aleinu mayim tehorim</i> (9:39)
18.	34.	<i>Ki anu amekha</i> (9:43)
19.	37.	<i>Ashamnu</i> (9:46)

Shaharit Service for Rosh Hashanah

20.	43.	<i>Adon olam</i> (3:15a)
21.	44.	<i>Al netilat yadayim</i> (3:15b)
22.	45.	<i>Adon olam</i> (12:1)
23.	46.	<i>Al netilat yadayim</i> (12:2)
24.	49.	<i>Fourteen Blessings</i> (6:6)
25.	50.	<i>Barukh she'amar</i> (3:16)
26.	51.	<i>Ha-melekh</i> (6:13)
27.	55.	<i>Melekh tiheit</i> (6:19)
28.	56.	<i>Ha-mei'ir la'aretz</i> (6:20)

Amidah

29.	60.	<i>Avot</i> [Shaharit RH and YK] (6:31)
30.	62.	<i>Atiti le-hanenakh</i> (6:65)
31.	67.	<i>Adirei ayumah</i> (6:44)
32.	73.	<i>Uvekhen tein pahdekha</i> (2:34)
33.	78.	<i>Avinu malkeinu</i> (2:42)

Piyyutim for Yom Kippur

34.	80.	<i>Eder va-hod</i> (6:61)
35.	84.	<i>Ha-aderet veba-emunah</i> (7:27)

Torah Service

36.	91.	<i>Hatzi qaddish</i> over the Torah (1:7)
37.	92.	<i>Teqi'at ha-shofar</i> (1:8)

Musaf Service for Rosh Hashanah

38.	98.	<i>Hatzi qaddish</i> (1:13)
39.	107.	<i>Uveshofar gadol</i> (1:28a)
40.	108.	<i>Ke-vaqarat ro'eh edro</i> (1:28b)
41.	109.	<i>Be-rosh ha-shanah</i> (1:28c)
42.	110.	<i>Uteshuvah</i> (1:28d)
43.	111.	<i>Ki ke-shimkha</i> (1:28e)
44.	115.	<i>Aleinu le-shabei'ah</i> (1:42)

Musaf Service for Yom Kippur

45. 131. *Veha-kohanim* (13:33b)

Minḥah Service for Yom Kippur

46. 140. *Va-ani tefilati* (2:5)

47. 147. *Avot* (2:13)

48. 148. *Gevurot* (2:13)

49. 149. *Qedushah* (2:13)

Ne'ilah Service of Yom Kippur

50. 151. *Avot and Mi-sod ḥakhamim* (11:4)

51. 166. *Ki hineih ka-ḥomer and Frisch auf gut g'sell* (11:47)

52. 167. *Hamavdil* (11:48)

53. 168. *Zekhor berit Avraham* (11:50)

Ma'ariv Service following Yom Kippur

54. 173. *Ve-hu raḥum* (11:76)

55. 174. *Barekhu* (11:77)

56. 175. *U-ma'avir yom* (11:78)

57. 177. *Uvetzeil kenafekha* (11:82)

A NOTE FROM THE SERIES EDITOR

When *Yuval Music Series* was launched in 1989 with the goal of providing a sequel to Abraham Zvi Idelsohn's *Thesaurus* the task looked daunting. Now on its twelfth volume, the series has reached its maturity and no other work could signal such a stage more vividly than Dr. Geoffrey Goldberg's study and edition of the compendium by *Hazzan* Maier Levi of Esslingen.

Following an extremely long period of incubation, this work marks a landmark in the musicological study of *minhag Ashkenaz* (southern Germany). Not only is this work one of the most ambitious undertakings ever carried out in this field, but also in the breadth of its presentation, it proposes a critical and much needed revision of the subject. This edition represents therefore a remarkable milestone in the working matrix of the JMRC since its foundation. This plan included the publication of unedited primary sources, oral and written, in scholarly editions that emphasize the context from which the sources emerge as well as the complexity of their reception. Indeed, Goldberg's study and edition of Maier Levi's *hazzanut* emanates from the exhaustive and groundbreaking cataloging of the Eduard Birnbaum Collection of Jewish Music at the Klau Library of the Hebrew Union College in Cincinnati. Carried out by the founder of the JMRC, Prof. Israel Adler, this processing of the major resource of Jewish music in notation led to the rediscovery of precious documents, among them Maier Levi's substantial manuscripts. Eventually Geoffrey Goldberg wrote his dissertation on Maier Levi at the Hebrew University of Jerusalem under Prof. Adler and Prof. Eliyahu Schleifer of HUC-JIR. Prof. Schleifer's contribution to the enhancement of the present publication from its conception up to its publication cannot be expressed even in many words.

Although Dr. Goldberg expresses thanks in his Preface all those involved in the preparation of this publication, it is my pleasant duty to add my personal thanks to Georg Wötzer of Esslingen for his staunch support for this project over the years and especially for his endless patience during the long period of this publication's gestation. Finally, and as always, I am thankful to the dedicated staff of the JMRC, most especially to its Administrative Director, Sari Salis and also to Svetlana Ainbinder-Gordon for her contribution in making the unusual scores of Maier Levi's compendium look so flawless.

Edwin Seroussi

Jerusalem, July 2019

PREFACE

I am deeply indebted to two persons who have made this book possible. The first is Professor Edwin Seroussi, Director of the Jewish Music Research Centre of the Hebrew University of Jerusalem, who invited me to write this book for the *Yuval Music Series*. Being conscious of the high level of scholarship associated with the publications of the *Merkaz* ("The Centre"), this invitation was quite an honor. The second is Professor Eliyahu Schleifer, under whose guidance it was a privilege to have written my doctoral dissertation. I have benefited from the generosity of his time spent reading drafts of this book, his copious suggestions for improvement, his collegiality and untiring support, not to mention his profound knowledge of Jewish Music and Judaism in general. When I completed my dissertation he encouraged me to continue to research and write about Jewish music and the publication of this book owes much to this. Professors Seroussi and Schleifer have enabled me to feel part of the *Merkaz* and its eminent body of research scholars and dedicated assistants devoted to the furtherance of Jewish music scholarship.

I am also indebted to Professor Israel Adler (י"ר) who, as co-adviser of my dissertation, wisely urged that the inventory of Maier Levi's compendium also include the German annotations, whether written in Hebrew script or in *Fraktur*, as these have provided invaluable information. I am also grateful to Professor Boaz Tarsi for his interest and encouragement, as well as his technical assistance with some of the musical symbols.

I wish to thank the various institutions and libraries for making available copies of the Maier Levi manuscripts held in their possession. These include the Klau Library, Hebrew Union College-Jewish Institute of Religion, Cincinnati; the Tuttleman Library, Gratz College, Philadelphia; and Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main. To the latter I am also grateful for sending me digital copies of several pages of a manuscript of the Yom Kippur *Ne'ilah* service, whose author I unmistakably identified as Maier Levi. For providing copies of historical documents relating to Jewish community life in Esslingen and Württemberg I wish to express thanks to the Central Archives for the History of the Jewish People, Jerusalem, and the Staatsarchiv Württemberg, Ludwigsburg.

Appreciation is extended to Dr. Philip Miller for use of the stacks of the Klau Library, HUC-JIR, New York City, with its extensive *Germania Judaica* collection, and also to Dr. Yoram Bitton and Tina Weiss. Thanks must also go to Dr. Gila Flam, Director of the Bella and Harry Wexler Music Library of the National Library, Jerusalem, and for a photocopy of the cantorial manuscript of the Munich *hazzan*, Maier Kohn, and similarly to Nancy H. Nitzberg,

Director of Library Resources of the Tuttleman Library, Gratz College, Philadelphia, for providing scans of Vol. 1 of the Maier Levi compendium. I express my deep gratitude to Svetlana Ainbinder-Gordon who typeset the hand-written musical scores of Maier Levi with great patience as they underwent innumerable revisions and improvements. Thanks must also go to Tali Schach for her innumerable gestures of assistance, as well as to Sari Saris.

Just as one of the rabbis taught, *Im ein qemah, ein Torah* ("without sustenance there is no Torah") (*Avot* 3:21), so the writing of this book would not have been possible without material support. I wish to thank the Jewish Music Research Centre for making possible an extended stay in Jerusalem in 2010, together with shorter visits in 2013, 2014 and 2015, in order to advance this book project. I am particularly grateful for the financial support from Freunde Jüdischer Kultur Esslingen e.V., Kulturamt der Stadt Esslingen am Neckar, Daimler AG Stuttgart, Robert Bosch GmbH Stuttgart, Dr. Fritz Landenberger-Stiftung Esslingen, Israelitische Religionsgemeinschaft Württembergs Stuttgart (IRGW) and Jüdische Kultusgemeinde Heidelberg, as well as from the late Professor Joachim Kopp, of Affalterbach, as well as Paul Marsolini and Steven Fruh of New York City. Especial thanks must go to Georg Wötzer of Esslingen, both for his role in securing this financial support and for his continued interest, help and encouragement.

Lastly, I would like to mention Tonia Lykes who served my morning macchiato at the *wichcraft* kiosk in Bryant Park. During the long and bitterly cold winter of 2013–2014 her warm greetings helped to lift my spirit before entering the magnificent and inspiring New York Public Library, 42nd Street, where I completed much of this book.

New York City, December 2018

INTRODUCTION

While I was engaged in writing this book my brother-in-law (בן) was rather perplexed, for although well versed in Jewish studies, he remarked that he had never heard of Maier Levi of Esslingen. "Don't worry," I said, trying to calm his confusion, "Neither has anybody else." Maier Levi was not a renowned *hazzan* (cantor) of a prestigious synagogue in a bustling nineteenth century German city. Nor was he numbered among the musical giants who were responsible for the regeneration of synagogue music in Western and Central Europe during the period of the Emancipation, like Sulzer, Lewandowski, Naumbourg, and many others. He was an underpaid and overworked *hazzan*, teacher and *shoheit* (ritual slaughterer) in a small town in south-west Germany, beyond which his name was barely known except to nearby cantors.

Why then, this book? Maier Levi bequeathed to posterity a manuscript of musical scores, a "cantorial compendium," that must be regarded as one of the most significant transcriptions of the oral tradition of Ashkenazic *hazzanut* (the praxis of the *hazzan*).¹ More specifically, this compendium, even though not complete since its greater part only covers the High Holy Day services, nevertheless constitutes the most extensive and detailed transcription of the synagogue chant of the South German Jews. On this chant tradition Maier Levi clearly was an outstanding authority. In addition to the chants of the *hazzan*, the compendium frequently describes the wider liturgical and worship background, particularly the role of the congregation during the prayer services.

Of all the major branches of Ashkenazic *hazzanut*, the South German tradition of synagogue song (known also as *minhag ashkenaz*) suffered most irrevocably from the devastation of the Holocaust. A few pockets have survived, as in parts of Switzerland and in Strasbourg, France, or have been transplanted, to places like Washington Heights in New York City. In Israel there has recently been a renewed interest in, and attempt to revive, the customs and melodies of *minhag ashkenaz*. An organization entitled *Machon Moreshes Ashkenaz* has been formed and under its auspices a synagogue, *K'hal Adas Yeshurun*, has been established in Jerusalem, the website of which includes a section devoted to recordings of the melodies.²

1 Here, the term *hazzanut* is used very broadly. There were differences in the meaning of this word between German and Eastern-European Jews. See Section 5, "The Two Musical Areas of Ashkenazic *hazzanut*," end.

2 moreshesashkenaz.org; kayj.net. The names of the organization and the synagogue follow the Ashkenazic, not the Israeli, pronunciation of Hebrew. The websites are in English only.

It is unlikely, however, that this chant tradition will ever return to its former glory, or anything approximating the richness and inventiveness in its musical realization as documented in Maier Levi's compendium. In view of the loss of so much of the musical traditions of pre-World War II German Jewry, these surviving manuscripts of South German *hazzanut* are therefore all the more valuable for providing an indication of the sacred sound of the South German synagogue as heard during Maier Levi's lifetime.

The Purpose of this Book

The primary aim of this book, as part of the *Yuval Music Series*, is the publication of musical scores of South German *hazzanut* from Maier Levi's compendium, together with introductions. For the first time in over eighty years, not since the publication of Abraham Zvi Idelsohn's *The Synagogue Song of the German Jews in the 18. Century According to Manuscripts* (IdHOM 6) in 1932 and *The Traditional Songs of the South German Jews* in 1933 (IdHOM 7),³ a significant body of South German liturgical melodies, largely for the High Holy Days, is now available to the public—musicologists, cantors, liturgists, historians, and the general reader. While based on my doctoral dissertation on Maier Levi (Goldberg 2000), this book has taken a rather different direction in order to meet with the objectives of the *Yuval Music Series*. In addition to the presentation of the individual musical scores, another objective has been, whenever possible, to locate the musical items within their larger musicological, liturgical and historical contexts. Some of the ideas for part of this book, as well as a few of the musical scores and illustrations, appeared earlier in two articles, the second of which was published in German (Goldberg 2002 and 2009–2010).

Idelsohn, in his time, made a particularly significant contribution to the study of South German chant. Much of what he wrote remains valid and his footprints are evident throughout this book. Nevertheless, the abundant musical content of Levi's compendium has provided the opportunity to re-examine Idelsohn's treatment and analysis of South German chant, especially in light of recent contributions to the study of Ashkenazic music. Furthermore, Idelsohn never discussed many of the melodies and chant patterns that Levi notated, and so this book endeavors to fill in some of these lacunae. Forty years after IdHOM 7 Eric Werner published *A Voice Still Heard: The Sacred Songs of the Ashkenazic Jews*. While not providing any systematic discussion of South German chant, I am deeply indebted to Werner for including in his book the first examination of part of Levi's compendium and for arousing my curiosity to explore further Maier Levi's life and contribution to Ashkenazic synagogue music (Werner 1976; Breuer 1980).⁴

3 The German version, *Die traditionellen Gesänge der süddeutschen Juden*, had appeared a year earlier, in 1932.

4 Werner, in fact, never used the term "South-German," only *minhag ashkenaz*.

The publication of the musical scores of a single *hazzan* implies that they are specific with respect to source, time and place.⁵ Maier Levi was both informant and transcriber and thus his notations constitute his own realizations of the South-German synagogue songs; the melodies were transcribed during a twenty year period, from the mid-1840s to the mid- to late 1860s;⁶ the geographical provenance of these melodies—since Jewish culture areas often do not correspond to political entities—while notated in Esslingen, may be said to represent the Swabian regions of Württemberg and Bavaria. The melodies share varying degrees of similarity to other notations of the chant tradition from southern Germany, including Frankfurt am Main.

As with any exposure to a body of unfamiliar music, particularly one as large and complex as that of Maier Levi, my initial reaction was one of being rather overwhelmed. But with time and patience, recurring elements, structures and motifs, at least in passages of traditional chant (*nusah*), soon became familiar and it became clear that various *nusah* passages and melody types often shared common elements. From the apparent initial complexity a more modest number of musical patterns actually emerged. This made complete sense, for only by such means could a large body of sacred chant be transmitted orally, especially when enriched with musical variation and embellishment, as in Levi's transcriptions.

Organization of the Book

This book is divided into two parts. The first part is a survey of Maier Levi's life and work with special emphasis on his historical background. This part also contains a discussion of comparative manuscripts and books by nineteenth century cantors. The second part presents a representative selection of chants and melodies with liturgical and musical annotations.

Part One: General Introduction begins by setting Levi's compendium within its historical context. During the early and middle decades of the nineteenth century considerable changes took place in German-Jewish society as it strove for Emancipation. These developments, especially those relating to education, also impacted upon *hazzanim*: in the method by which they were trained, the means by which the chants were transmitted, and even on issues of musical aesthetics and the character of synagogue song. Maier Levi did not escape these developments. The forces of change affecting German Jewry during his lifetime

5 This is in contrast to the recent multi-volume collection of musical scores of Eastern European *hazzanut* by Sholom Kalib, a work encyclopedic in its array of sources, geographical provenance (including the USA), and the time span of the documentation (Kalib 2002).

6 This contrasts with the eighty or so year time-frame of the sources documented in Idelsohn's *Thesaurus* devoted to the chants of the South German Jews (IdHOM 7), and an even wider time frame of those included in Kalib's work, extending into the later twentieth century.

influenced, directly or indirectly, his cantorial education, his professional career as a *hazzan*, his motivation for writing the compendium and its musical content.

Levi did not write down the synagogue chants and melodies because he necessarily enjoyed transcribing music (although it is possible that he derived an aesthetic pleasure from his artistic musical and Hebrew calligraphy) but because the new circumstances of modernity left him with little alternative except to write them down. For this reason *Part One* provides a comprehensive account of the changes unfolding in Germany in the training of *hazzanim* and the transition from a musical tradition transmitted orally and aurally, to one increasingly transmitted by means of the musical score, of which Levi's compendium constitutes an example *par excellence*. In addition, a new institutional framework was established for cantorial training (including Levi's own training) and a new type of *hazzan* came into being, the cantor/teacher (which Levi himself embodied).

From this historical background, *Part One* continues with an overview of the compendium itself: its musical content, the evolution, location and dating of the extant volumes, and an explanation of why the compendium was rejected for publication (an episode of great historical value in its own right). Comparison is made between the completeness of Levi's notations as against the often only partial ones in compendia written by other cantors. Discussed also is the rather unique character of the Hebrew text underlay as well as the liturgical and musical annotations that Levi provided for users of his compendium.

Included here is an overview the various musical genres that comprise this chant tradition: *trope*, psalmody, centonate chant, modal tunes, melody types, *Mi-sinai* tunes and "traditional tunes," melodies that reflect the musical style of the late Baroque, including the "Cantorial Fantasia," together with more recent melodies. While Levi identified some of the melody types by name, I have had to provide a nomenclature for a number of the chant patterns. Particular attention has been given to the responsorial form as well as the congregation's participation in the synagogue services.

Part One also examines one of the most distinctive features of Maier Levi's compendium, namely, the stylistic change that took place within it. Levi's *hazzanut* evolved from that reflecting the period of the pre-Emancipation to that reflecting post-Emancipation, but in a rather more conservative manner than the stylized *hazzanut* of Sulzer, Lewandowski and others. This evolving musical style within a single corpus of *hazzanut* has, of course, presented a goldmine for the musicologist and is reflected in the title of the book, namely, "*Between Tradition and Modernity*."

Finally, this part of the book includes a few words concerning the editing of the music. The reader will certainly notice what appear to be rhythmic irregularities. However, as far as possible, editing has been kept to a minimum, particularly with respect to rhythm, in order to preserve the performance practice that Levi intended, and not one superimposed by the

norms of Western musical notation. Below the musical scores Levi provided a text underlay written in Hebrew characters. It has been necessary to change this into transliteration, but in such a manner as to approximate the Ashkenazic Hebrew as pronounced by German Jews. However, in the body of the work and the titles of the musical scores, the Hebrew transliterations are in accordance with the pronunciation of Modern Israeli Hebrew.

In *Part Two: Study of the Music*, the object has been to provide representative examples of the various musical genres, covering all of the High Holy Day services, together with an introduction to each item. If the selections had been made only according to personal preference, the choice would doubtless have been different, but I endeavored to keep a balance to ensure a representative selection. In most cases the entire score has been included, including those of the "Cantorial Fantasias," even when of great length. However, in the case of long *piyyutim* or of extended passages of *nusah*, the score has sometimes been shortened, but care has been taken to preserve the musical form and/or to include essential melodic motifs and phrases. Interspersed throughout this part of the book, but separate from the individual introductions, are several extended introductions to some of the *nusah* passages and melody types.

As a guiding strategy, the introductions to the musical scores include discussion of some or all of the following: (1) Historical and/or liturgical background to a particular text and, in the case of *piyyutim* (liturgical poems), the name and dates of the author, when known; (2) Liturgical or poetic form (the latter frequently determinative of the musical form); (3) Historical references to earlier musical praxis, especially those found in various *minhag* ("custom") books and annotations in prayer books; (4) Brief musical analysis, including form, mode, structural tones, motifs, variations, *ambitus*, rhythm, as well as the relationship between the text and the music, including *vocalises* (nonsense syllables); (5) Stylistic change when Levi revised or reworked a musical score in a later volume of his compendium (and inclusion of musical scores illustrative of this process); and lastly (6) Reference to comparative settings of the same musical piece.

The latter component has been critically important. Comparison with other musical settings is the most obvious and reliable method of validating the authenticity of a musical tradition and, for this work, verifying the reliability of Levi's compendium as a source of South German song. Rarely have we been disappointed. In addition to discussion of other relevant versions in the introductions to the scores, each introduction is followed by a list of "Comparative Sources." These are listed in the order of the highest degree of similarity to the version of Levi. By means of the list, which includes all the relevant bibliographical data, the reader can more easily locate the sources quoted.

The compilation of this data has been an exacting task, but the reward has been immeasurable. Through it, the authenticity of Levi's compendium as an authentic document of South

German chant has been unhesitatingly substantiated. In addition, even when a setting of Levi differed little from another version, the uniqueness of Levi's setting would come into focus. Some personal musical quality—subtlety, idiosyncrasy, simplicity, felicitousness, dexterity, creativity, or surprise—would come into play to enrich the musical tradition that Levi was committing to the musical score. I hope that some of this will be noted, appreciated and enjoyed by the reader.

NOTES FOR THE READER

Parenthetical References

In all the parenthetical references in the body of the book, the number after the colon refers to the page number, e.g., (Goldberg 2005: 13). However, in the references to items in Levi's compendium, the number before the colon refers to the volume of the compendium; the number *after* the colon refers to the *item number of the piece* in the respective volume of the compendium, e.g. (1: 39). In the body of the book an asterisk (*) before the volume number of an item in Levi's compendium indicates that this book does not include the musical score of the item, e.g. (*1: 39).

Pitch identification

Although written in the treble clef, the actual sung pitches of the melodies in Maier Levi's compendium were sung an octave lower. Accordingly, for purposes of pitch identification, the following system has been adopted:

Middle C and the octave above: $c' \rightarrow b'$

Octave above middle C: $c'' \rightarrow b''$

Octave below middle C: $c \rightarrow b$

Break in Musical Scores

The insertion of two short slanting lines in the musical notation indicates that part of the score has been omitted.

PART ONE

INTRODUCTORY STUDY

1. MAIER LEVI: AN OVERVIEW OF HIS LIFE

Maier Levi's life reflects an age of transition in the history of German Jewry, between the closed, traditional, way of life of the past, and the challenges and opportunities of modernity and the adjustments that these required.⁷ Levi was born in the small town of Rottweil in the southern region of the Kingdom of Württemberg on May 15, 1813 (Hahn 1994: 303).⁸ Following his father's death, soon thereafter his mother remarried and in 1816 relocated to Esslingen, approximately six miles from Stuttgart. His stepfather, Alexander Mai (1779–1856), originally from Baden, had moved to Esslingen shortly after 1806, the year when Jews were permitted residence in the town and an organized Jewish community established. Mai's rise from peddler to merchant was typical of the rising social mobility of many Jews at this time (Lowenstein 1976). He often functioned, notably on the High Holy Days, as a *ba'al tefillah* (non-professional prayer leader) (Hahn 1994: 71, 320).

Jews had first settled in Esslingen in the Middle Ages, during which two illustrated *maḥzorim* were written there (Hahn 1994: 18).⁹ The town has particular significance in the history of Jewish music. It was the provenance of an early sixteenth-century notation (ca. 1505–1518) of a Sabbath table hymn.¹⁰ In addition, the gentile Johannes Böschenstein (1472–1540), from whom such Christian humanists as Caspar Amman (ca. 1450–post 1524) and Johannes Reuchlin (1455–1522) gained the musical information for what constitute the earliest notations of the oral tradition of the *ta'amei ha-miqra* (Biblical cantillation), had been born in Esslingen. Böschenstein had acquired this musical knowledge from a Jewish teacher (Werner 1954: 50; Rabin 2007: 32). Three hundred years later, when Jews began to notate *ta'amei ha-miqra*, Maier Levi was among the earliest to do so.¹¹

7 There is some discrepancy concerning the spelling of Levi's first name. Although in some documents, as well as on his tombstone, the first name is spelled Mayer, the more common spelling appears to be Maier.

8 This date is according to official records and correspondence. StAL E 212 Bü 413, no. 11, Bü 370 no. 28; F 382 Bü 232 list the Jewish students, including date of birth, attending the Esslingen *Lehrerseminar*. On Levi's tombstone, however, the date is May 14, 1814. See Hahn (1994: 303).

9 The first is MS Dresden, Sächsische Landesbibliothek Ms.A 46a and its complimentary copy Wrocław/Breslau, Biblioteka Uniwersytecka, Ms. Or.I 1 (Nachama 1991: 447); the second is the "Esslingen" *Mahzor* MS New York, Jewish Theological Seminary Library, Ms. Mic. 9344 (first part of MS) and Amsterdam, Bibliotheca Rosenthaliana, Hs. Ros. 609 (second part of MS). The *Mahzor* is now available online at esslingenmahzor.org.

10 This notation was possibly by a monk from the local monastery who had learned the tune from an unknown Jewish informant. See Adler (1986–87: 70–71; idem, 1989: 2). The table hymn is the *zemirah* "Tzur mi-shelo akhalnu," Munich D-brd-Mu, Cod. MS 757 (4°), cataloged as no. 001 in Adler (1989: 4–5).

11 Levi's notations, however, were not complete. The earliest modern notation of *ta'amei ha-miqra* was that of Isaac Nathan (Nathan 1823: 229).

Levi's earliest education was at the community's *kheyder* (disparagingly called a *Winkelschul* by non-Jews) where, according to an official report of 1818, instruction was limited exclusively to Hebrew and religious studies (Hahn 1994: 40). In 1824 the *kheyder* was replaced by a modern state-supervised Jewish *Volksschule* where secular subjects, in addition to Jewish ones, were now taught (Hahn 1994: 303, 320, 460). Teachers at this school were among the first Jewish graduates of the Esslingen Evangelical *Lehrerseminar*, or Teachers Seminary (Hahn 1994: 163, 459).

In 1828, at the young age of fifteen, Levi was himself admitted to the Esslingen Teachers Seminary, one of four new Jewish students who enrolled at that time, and he graduated in 1831, when he was eighteen years old (Hahn 1994: 460). In addition to the core curriculum, the Seminary also provided Levi with a solid foundation in general music which served him well when he later prepared his cantorial compendium. At the Seminary Levi received lessons in *ḥazzanut* from Leopold Liebmann (1805–1893), the cantor in Esslingen, an early graduate of the institution (Hahn 1994: 460, n. 26).¹² Since, however, the hours allotted for *ḥazzanut* were limited, like other first generation seminary students, Levi also continued to study outside the Seminary with *ḥazzanim* of the old school, even though they lacked a modern music education. Among these were two local Esslingen *ḥazzanim*, Samuel Ederheimer (1775–1827) and his brother, Nathan (1777–1843) (Hahn 1994: 69–70, 234). Levi later testified to a direct musical influence of one of these *ḥazzanim*.¹³ Levi must also have learned much from his *ba'al tefillah* stepfather.

A few years after graduation from the Seminary candidates serving congregations in a provisional capacity were required to take a state-mandated *ḥazzanut* examination (*Vorsängerprüfung*) even though this placed more emphasis on liturgy, rules of prayer (*dinei tefillah*) and general music than actual cantorial knowledge and performance. Levi took this examination in 1835.¹⁴ He was given the grade of *recht gut* ("quite good"), not an outstanding grade, but one certainly sufficient to qualify him for any cantorial position in Württemberg.¹⁵

Following graduation from the Esslingen Teachers Seminary Levi served as *ḥazzan* and

12 Liebmann was later the leading force behind the establishment of the *Verein israelitischer Lehrer und Vorsänger im Königreich Württemberg* which fought for the material improvement of conditions of employment for teachers and *ḥazzanim*, including the provision of pensions. See Hahn (1994: 310) and Tänzer (1937: 88).

13 CA Jer. D/Es1/52, no. 53 (Feb. 20, 1856). This comes from a reference in a report which Levi made in 1856 concerning the synagogue choir, where he mentions using a melody by Ederheimer (the first name is not identified) for a setting of the Sabbath Eve hymn, *Lekhah dodi*. In all probability the melody line was by Ederheimer, but the choral arrangement was provided by Levi.

14 One document gives the date of January 13, 1835 (StAL E212 Bü 394, no. 18); another document gives January 13–15, 1835 (StAL E212 Bü 394, no. 40).

15 StAL E212 Bü 394, no. 40.

teacher in Eschenau (1832–1836), Mergentheim (1836), Aldingen (1836–1843) and Rottweil (1844).¹⁶ It would appear that he served these communities well, for in Mergentheim (the seat of a regional rabbinate), even though Levi only served there for six months, it was reported that Levi "performed his duties punctually, faithfully and irreproachably, and all [other] duties excellently." In Aldingen, where Levi was also responsible for the modern Jewish school that had opened in 1835, the community expressed "complete satisfaction with the performance of his duties" (Sauer 1966: 121; Hahn 1994: 92, n. 49; 93, n. 51).

In August 1844 Levi assumed the position of *hazzan* in Esslingen (Hahn 1994: 303). Evidently his reputation was spreading since he had received invitations from Esslingen to apply for this position, for which he was one of four candidates (Hahn 1994: 72, 303).¹⁷ The opening in Esslingen of the Württemberg Jewish Orphanage (*Waisenhaus*) in 1842 raised considerably the importance of the Esslingen Jewish community and with it the necessity for a second teacher and *hazzan* (Hahn 1994: 71–72). The imposing *Waisenhaus* building facilitated the holding of meetings and conferences of Württemberg Jewry at this location.¹⁸ Closer links between the Jewish community of Esslingen and the larger, growing Jewish community in Stuttgart, the seat of the Jewish "Supreme Religious Authority," the body that administered the scattered Württemberg Jewish communities, and the seat of its rabbinic head, were forged by the opening in 1845 of the *Zentralbahn* railway (Hahn 1994: 55–59; Kreuzberger-Hölzl 1997: 166).

With the title of *Vorbeter*, Levi functioned primarily as *hazzan* in the Esslingen synagogue, was required to give occasional sermons, and to teach combined religious studies lessons for both the Jewish children of the town and those at the orphanage.¹⁹ He also prepared boys for *bar mitzvah* and both boys and girls for confirmation (Hahn 1994: 97–98). Levi also took over the "Sabbath School" which provided supplementary religious instruction for Jewish youth between the ages of 14 and 20, but this ceased to function after 1859 (Hahn: 95–96). The teaching of non-religious studies at the combined Jewish school for all the children of the town (with classes held at the orphanage) was the responsibility of Leopold Liebmann, the House Father, and a noted pedagogue, who had the title of *Vorsänger*. Liebmann also preached in the synagogue (Hahn 1994: 70, 97–98; Dreher 1970: 23). Notwithstanding

16 StAL E212 Bü 394, no. 40 (Eschenau); StAL E212 Bü 394, nos. 37 and 38 (Mergentheim); StAL E212 Bü 394, StAL E212 Bü 394, nos. 45, 48–49 (Aldingen), StAL E212 Bü 394, no. 50, CA Jer. WT I, 10a, no. 17 (Rottweil).

17 CA Jer. WT I, 10a, nos. 17, 23, 31.

18 The *Waisenhaus* was rebuilt and considerably enlarged in 1880–1881.

19 Levi evidently disliked his official title and used the term *Vorsänger* on the title page of several volumes of his compendium.

regulations enacted in 1829 forbidding *hazzanim* from practicing as ritual slaughterers, Maier Levi was granted a dispensation allowing him to also serve as *shoheit* for the town (Mayer 1847: 62; Eliav 1960: 307).²⁰ He was also required to fulfill a number of additional tasks, some of which were administrative, such as acting as secretary or record keeper of the community. Other duties, which must have been burdensome and time consuming, included those traditionally undertaken by the synagogue beadle or *shamash* (Hahn 1994: 72–73).²¹

Abandoning plans he made in 1849 to emigrate to the United States Levi remained in Esslingen for the rest of his life (Hahn 1994: 72–73, 303–304). Described as a “qualified and capable teacher and *hazzan*,”²² Levi enriched the synagogue services by forming a synagogue choir. It began with six to eight boys, increasing later to between ten and twelve, many of whom were from the orphanage (Hahn 1994: 84–85). The main musical source for the choral repertoire was the Stuttgart *Choral-Gesänge*, published and authorized by the Supreme Religious Authority (ChGe 1837 and 1844).²³ Levi took pride in the synagogue’s aesthetic standards, his own musical training, and the choir’s ability to perform three to four-part compositions of the *Choral-Gesänge*. He even declined a visiting rabbi’s suggestion to use the popular songster of simpler two-part and unison melodies of Hirsch Goldberg

20 Combination of these functions was considered incompatible with the dignity and terms of employment as *hazzan* and teacher.

21 (1) To open up the synagogue punctually for services and to start the prayers on time; (2) To be responsible for procuring materials for the lighting the synagogue and their kindling and extinguishing; (3) To procure and hang the *parokhet* of the *aron ha-qodesh*, and to look after the Torah covers; (4) Sweeping and cleaning the synagogue; (5) The adornment of the synagogue with foliage on Shavuot; (6) If ordered by the Board, to supervise the Passover flour and the baking of the *matzah*; (7) To purchase the *lulav* for the Community, and for any other persons; (8) To procure the willows for Sukkot and for Hoshanah Rabbah (and to enjoy the customary honoraria associated with the tasks 6–8); (9) On the occasion of deaths and funerals to recite the customary prayers, to supervise the purification of the body, the marking of the place for burial; (10) To hold onto the utensils for *matzah* baking and funerals and other ritual objects belonging to the Community; (11) To announce to the individual members the meetings of the Board; (12) To arrange the necessary heating and lighting for the same; (13) To remain in the vicinity of the sitting and to be available for its duration; (14) On the attendance of the rabbi or his deputy to pick up and return the canonicals (*Kirchenkleidung*); (15) Circulation of the folder (*Kapsel*) with its detailed ordinances among the individual Board members; (16) To send all reports and the like from the Board and from the treasurer, either privately or by mail; (17) To inquire about any other possible assignments, every week from the *Vorsänger* [Liebmann], every two weeks from the treasurer. CA Jer. WT I, 10a no. 33 (18 November 1844).

22 *Der Treue Zionswächter*, Vol. 6, no. 4 (8 February 1848: 13).

23 Although some of the musical pieces in this work were by Salomon Sulzer, the famous cantor-composer in Vienna, or were compositions by Sulzer’s collaborators in his *Schir Zion* (Sulzer 1840), there is no evidence that Levi ever used, or even possessed a copy of, *Schir Zion*, indicating the provincialism of many Jewish communities at this time.

(Goldberg, H. 1843 and 1853).²⁴ However, by the 1860s, the choir appears to have been discontinued.

In 1845, the year following his arrival in Esslingen, Levi was appointed by the Supreme Religious Authority to teach *hazzanut* and liturgy at the Esslingen Teachers Seminary. The primary source concerning Levi's appointment (as well as for much vital information about his cantorial compendium) is an article written in 1931 by Leo Adler, the last *hazzan* and archivist of the Stuttgart Jewish community prior to the Holocaust (Adler L. 1931: ii–iii).²⁵ Adler's account is corroborated by Levi's obituary in *Der Israelit*, the leading organ of German-Jewish Orthodoxy at the time, which stated that "many Seminary graduates are indebted to him [Levi] for a large part of their knowledge of *hazzanut*."²⁶

To assist his students in the learning of *hazzanut* Levi prepared a compendium of the synagogue chants and melodies, the subject of this book. The original manuscripts of this compendium almost certainly covered the entire liturgical year, but except for a few significant exceptions, largely only those for the High Holy Days have survived. It is for this reason that this book has focused on Levi's notations of the melodies of the *yamim nora'im*. Further details concerning the compendium and the widely divergent evaluations of its content between that of some of Levi's contemporaries—who rejected it for publication—and by us today, will be discussed later in *Part One* (Sections 3 and 6). Levi did not necessarily teach *hazzanut* continuously throughout the years 1845–1874, but the dates of the various compendium volumes would seem to reflect the years when he was most active teaching at the Esslingen Seminary.

Maier Levi seems to have been of nervous disposition and prone to depression (Hahn 1994: 320). He remained single, had no siblings, and lived in a small apartment above the Esslingen synagogue. He was often frustrated by the conditions of his employment and his inadequate salary. Nevertheless, according to a correspondent of a nation-wide German-Jewish newspaper he was described as a "remarkable personality" who possessed an astounding knowledge of the rabbinic literature. He had a love of both classical and foreign languages,

24 Levi is quoted as proudly declaring, "Many congregations lack the necessary means and artistic sense, and many *hazzanim* lack the musical training." CA Jer, WT I, 10a, no. 53 (28 February 1856). One of the most popular melodies of the Goldberg songster was that of *Ein keloheinu*. Over a hundred and fifty years later this remains the standard one in the United States.

25 Levi's name is strangely absent from the Seminary's files of its Jewish religious teachers and from Julius Brügel's history of the Seminary, but in all probability Adler had access to sources that are no longer available. See Brügel (1911).

26 *Der Israelit* 15, no. 51 (23 December 1874: 1167). This source also refers to Levi's notation of "the old Jewish melodies of the High Holy Days as well as the Three Festivals." It would appear that Levi also sometimes taught homiletics and was adept in utilizing the moralistic literature (*sifrei musar*) for this purpose.

mathematics and general music. One particular area of expertise was the Jewish calendar for which he even prepared a thousand year calendar (*Treue Zionswächter* 6/4 1848: 13–14). Levi also had an artistic flair, as evidenced by some of the sketches of musical instruments in the first volume of his cantorial compendium and by his skillful Hebrew calligraphy. He was well versed in Jewish liturgy and possessed a meticulous knowledge of Jewish custom (*minhag*) as demonstrated throughout his compendium. Maier Levi died on December 7, 1874. He was the first person buried in the Jewish section of the new Esslingen cemetery (Hahn 1994: 304).

2. THE TRAINING OF ḤAZZANIM IN NINETEENTH-CENTURY GERMANY

What explanation is there for a German-Jewish teenager, intent on pursuing a career as a *ḥazzan*, attending a Christian seminary for the training of teachers? Furthermore, how is it possible that this youth received lessons in *ḥazzanut* at the seminary and even returned there to teach this Jewish liturgical practice? The answer is rooted in a fundamental transformation of the means by which a German *ḥazzan* in the nineteenth century learned the skills of his profession. This development was somewhat complex and elsewhere I have examined it at some length (Goldberg 2002). In the following sub-sections below a summary is provided of the change in the training of *ḥazzanim* in Germany and its repercussions on the *ḥazzan*'s musical performance in the synagogue.

A. *Ḥazzan* and *Meshorer* Apprenticeship System

For generations, in order to become a *ḥazzan*, one served as a boy apprentice with a knowledgeable and experienced *ḥazzan*. Transmission of the musical tradition and repertory, from teacher to student, was almost exclusively oral and aural. In this oral transmission of synagogue chant German Jewry in no way differed from other branches of Jewry—Ashkenazic, Sephardic and *eidot ha-mizrah*. Ashkenazic Jewry, however, developed a particular form of apprenticeship in this oral tradition. This was the institution of the *meshorerim* (sing. *meshorer*, Yidd., *meshoyrer*), or vocal assistants of the *ḥazzan*.²⁷ These assistants usually consisted of a boy soprano, the *zinger* (or *zingerl*), and a *bass* (as they were called in Yiddish), but even falsetto singers were not unknown (Goldberg 2002: 299). They generally assisted the *ḥazzan* the year round but sometimes only for the High Holy Days. When *ḥazzanim* wandered from community to community—a sizeable number began to wander westwards from Poland after ca. 1650—they would bring their assistants along with them (Shulvass 1972: 94–98).

The *meshorerim* fulfilled several musical functions, the most important of which was the *melodic* elaboration and extension of the cantor's chant, often as a wordless *vocalise*, producing a "plurivocal performance practice" (Adler 1989: lxi). Sometimes they provided

27 *Meshorer* is of Biblical origin and originally referred to a musical instrumentalist (2 Chronicles 23:13). In the Middle Ages the term was an alternative to *payetan* (poet). Use of the term for the musical assistant to the *ḥazzan* is of more recent origin.

harmonic support—largely in the form of drone notes and singing in parallel thirds and sixths—but this appears to have developed, according to manuscripts of the time, only during the closing decades of the eighteenth century. In Eastern Europe the praxis was referred to as *tishkon* or *tzuhalt* (Minkowski 2011: 12; Avenary 1960: 196).²⁸ The *meshorerim* sometimes imitated the sounds of musical instruments which otherwise were almost completely banned from the synagogue. *Meshorerim* also provided the liturgically prescribed responses and sometimes added short musical responses to the melody of the *hazzan*. In addition, they also sang a preface to a major piece of *hazzanut* that was called *shtele* (see IdHOM 8: xxi and nos. 246–247). Occasionally the *bass* had an additional task, that of supplying new tunes and teaching them to the *hazzan* (Goldberg 2002: 300).

By the 1840s, when *meshorerim* had largely ceased in Germany, traces of the “*meshorer style*” remain discernible in some of Maier Levi’s longer pieces in which extended melodic passages, which formerly would have been divided between the *meshorerim* and the *hazzan*, are now sung by the *hazzan* alone.²⁹ Vestiges of the former musical praxis are evident in three-part harmonic textures in the printed collections of Maier Kohn (1802–1875) and Samuel Naumbourg (1815–1894); a few traces are present in the *Schir Zion* of Salomon Sulzer (1804–1890). These are stylized adaptations of the *meshorer* idiom in which three-part *solī* sections (one voice being the *hazzan*) contrast with four-part choral sections. In the case of Kohn’s publication, the three-part texture of many pieces was emphasized in the title, *Terzett-und Chorgesängen* (Kohn 1839 and 1844).³⁰

Equally significant as the musical performance aspect of the *meshorerim* was their role in the musical education of *hazzanim*. This didactic function had been somewhat overlooked in the musicological literature until Hanoah Avenary gave it due recognition (Avenary 1960: 187).

28 Minkowski described *tishkon* as *Diskantus* (descant), which would imply singing, normally by the *zingerl*, above the *hazzan*’s melody, generally in parallel thirds or sixths, but also an embellished melodic line in simple counterpoint. *Tzuhalt* (צוהאלט) would refer to the singing of a sustained drone above which the *hazzan* would improvise. I would like to thank Professor Eliyahu Schleifer for bringing my attention to the Minkowski source and for sharing his interpretation of it.

29 The most clear-cut examples are no. 98, no. 100, no. 115, but also probably no. 92, no. 5, no. 51.

30 In Vol. 3 of Kohn’s *Terzett-und Chorgesängen*, the following High Holy Day prayers include 3-part textures: no. 2 (*Barekhu*), no. 8 (*Hatzi qaddish*), no. 14 (*Avot*), no. 30 (*Hatzi qaddish* for *Musaf*), no. 32 (*Zokhreinu*), no. 32 (*Mekhalkeil hayyim*), no. 34c (*Melekh elyon*), no. 38 (*Ki ke-shimkha*), no. 53 (*Ha-yom te’amtzeinu*), no. 54 (*Qaddish shaleim*), nos. 63–64 (*Ana tavo*). See Adler (1989: 147). In Naumbourg’s *Semiroth Israēl* (NaSI) (SMP Edition, Vol. 14) the following High Holy Day pieces have 3-part textures: no. 196 (*Yigdal*), no. 206 (*Avot*), no. 229 (*Hatzi qaddish* for *Musaf*), no. 233 (*Be-rosh ha-shanah*), no. 254 (*Kol nidrei*), no. 273 (*Ve-al hata’im*), no. 282 (*Veha-kohanim*), no. 292 (*Hatzi qaddish* for *Ne’ilah*). Sulzer’s *Schir Zion* (SuSZ) (SMP Edition, Vol. 7) only included two High Holy Day 3-part settings, both of the same text: nos. 419–520 (*Ana tavo*).

References to its importance abound in the sources, such as in Daniel Stauben 1850's description of rural life of Alsace in France (which shared much of the liturgical and musical culture as that of South Germany), the biography of Abraham Baer (1834–1894) and the reminiscences of Berlin cantor Magnus Davidsohn (1877–1958) (Goldberg 2002: 303–306; Baer 1883, Preface xxvii). Stauben lucidly conveyed the educational aspect of the *meshorer* apprenticeship, writing:

[The cantor] keeps his two accompanists at his own expense, thus giving them the opportunity to acquire their musical education and training. Throughout the years the aides work with different cantors, moving from community to community, till after a long period of apprenticeship and nomadic wandering, they themselves are finally granted the honor of becoming a *chazzan* (Stauben 1991, translated by Rose Choron: 40–41).

Davidsohn expressed the same, but in more grandiose language:

These *meshorerim*, they were the followers of the *hazzan*, they were his disciples and became his successors, and hence from generation to generation they were the pillars, the guardians of Jewish *musica sacra* (AZJ 71, no. 23 [1907]: 270).

Leading cantors and synagogue musicians of early and mid-nineteenth century Germany and German-speaking Central Europe all acquired during childhood and early teenage years their basic training in *hazzanut* as *meshorerim*. These include Salomon Sulzer, Abraham Jacob Lichtenstein (1806–1880) and Louis Lewandowski (1823–1894) (Goldberg 2002: 304–306).³¹ It is more than possible that Maier Levi had once been a *meshorer* to the Esslingen *hazzanim* Samuel and Nathan Ederheimer.³²

B. Decline of the *meshorerim*: Changes in Musical Aesthetics

The largely oral method of musical transmission and the peripatetic life of the *meshorerim* with which it was often associated, continued in Eastern Europe into the twentieth century and up until the Holocaust. In Germany, however, this time-honored system of cantorial apprenticeship suddenly went into steep decline in the 1820s and more or less completely disappeared by the early 1840s.

Aesthetic considerations were undoubtedly a contributory factor in the demise of *meshorerim*.

31 Some *hazzanim* had always also emerged from the *yeshivot* even without a *meshorer* apprenticeship (if they had a reasonable voice and had absorbed enough of the musical tradition) but these institutions were in a state of decline in Germany by the early nineteenth century. See Eliav (1960: 142).

32 Samuel Ederheimer's "praying before the *amud* on the High Holidays with great devotion"—a source of emulation and inspiration for Levi—was noted on his gravestone. See Hahn (1994: 395).

During the period of Emancipation prominent sectors of the Jewish communities—especially the better educated and more acculturated, in which proponents of religious Reform often took a leading role (but not exclusively so)—worked fervently to improve the conduct of synagogue worship. They strove for order, decorum and dignity, and beautification of the services according to modern aesthetic standards and tastes (Goldberg 1992: 59–63; Seroussi 1995). The improvisations and prolongations by the *meshorerim* of the cantor’s melodic performance were increasingly considered passé and even unseemly. To some extent the aesthetic changes reflected a conflict between more culturally sophisticated urbanized Jews on the one hand, and small-town and rural Jews on the other, but this contrast should not be pressed too far (Lowenstein 1981: 265–66).

Occasionally the impact of changing musical aesthetics can be detected in surviving manuscripts of some composers. For example, most of the earlier *hazzanut* manuscripts of Itzik Offenbach (1779–1850), cantor in Cologne, frequently have parts for *meshorerim* (that primarily extended the horizontal melodic line). In the manuscript he wrote in 1848, however, these are replaced by modern four-part harmonies (Goldberg 2002: 307; Binder 1969: 219; Adler 1989: 516–17).³³

When the resources, both financial and in personnel, were available, the *meshorerim* were replaced by two- to four-part choirs, provided the singers could read music. (Boy sopranos and altos were usually volunteered from the local Jewish schools and sometimes orphanages.) Yet in this process the former unique relationship between *hazzan* and *meshorer*, between master and apprentice, on both the personal and professional level, was severed forever.

C. Adverse Legislation against *Meshorerim*: "Synagogue Regulations"

An equally significant factor that contributed to the end of the *meshorer* apprenticeship system resulted from the imposition of governmental and administrative policies, some of which had Jewish supporters and facilitators. In contrast to pre-Emancipation times, many of the post-1815 German states (Prussia being a significant exception) now involved themselves in supervising and regulating Jewish community organizations. Every facet of Jewish life, especially religious and educational, came under the judgmental eye of the authorities who now required state-certification for all religious and educational functionaries: rabbis, teachers and *hazzanim*.

The regulatory designs of the various states and the desire for aesthetic change from within the Jewish communities found common ground in a unique genre of ordinances known as *Synagogenordnungen* or "Synagogue Regulations." These authoritative regulations embraced

33 US-NYhuc, S.6350, according to Adler’s catalog.

every facet of order and decorum in the synagogue and invariably included liturgical, ritual and musical practice as well. Jakob Petuchowski, in a chapter devoted to these Regulations, emphasized that although drawn up for a particular Jewish community or communities, they were promulgated by government authorities (and in a few instances even initiated by state governments). He summarized, "The government's aims and objectives by and large coincided with those of the Reformers" (Petuchowski 1968: 105–106; but see also, Lowenstein 1981: 261–63, 286–97).³⁴

Beginning with the first Synagogue Regulation promulgated in Cassel/Westphalia in 1810 many other states, largely in Western and South Germany, soon followed suit, especially in the 1830s.³⁵ In all these Synagogue Regulations, *meshorerim* were abolished, although sometimes those who were salaried were given time to find employment elsewhere. Traveling *hazzanim*, whom we can assume were accompanied by *meshorerim*, were forbidden from officiating, and to replace the accompaniment of *bass* and *zingerl* the formation of boys' choirs was often encouraged (Goldberg 2002: 307–311; *Sulamit* 3/6 1810: 371, par. 14; Petuchowski 1968: 109).

In Württemberg, to administer and implement new governmental policies for the Jewish communities, the government set up in 1831 the *Königlich Israelitische Oberkirchenbehörde*,³⁶ or "Royal Israelite Supreme Religious Authority," headed by its rabbinic advisor, Dr. Joseph Maier (1797–1873).³⁷ This body laid out in meticulous detail the liturgical-musical functions and duties of the *hazzanim*, first in the *Gottesdienst-Ordnung* of 1838, and second in the *Amts-Instruction für die Vorsänger* of 1841. The first of these ordinances contained a number of regulations relating to synagogue music including one no longer permitting *Beisänger* ("vocal assistants") "under any circumstances" and encouraging their replacement by new choirs made up of schoolchildren (Königl. Isr. Oberkirchenbehörde 1838: 22–23). While these regulations were not immediately adhered to by all *hazzanim*, it is important to note that when Maier Levi prepared his cantorial compendium he did so in complete conformity with the *Gottesdienst-Ordnung* and frequently quoted its liturgical rulings.

34 It is important to clarify that "Reformers" here includes proponents of decorum and aesthetic reform who remained opposed to doctrinal or halakhic reform.

35 Baden (1824), Saxe-Weimar (1837), Württemberg (1838), several Bavarian districts (1839), Mecklenburg Schwerin (1843). None was issued in Prussia, probably on account of Prussian governmental repression (enacted in 1823) of all Jewish religious innovation. See Meyer (1979: 147–150).

36 The English translation is that of Emily Rose. See Rose (2001: 138).

37 In 1832 some thirteen district rabbinates were established and the *hazzan*-teachers in the smaller communities served, in effect, as deputies for the district rabbis. See Dicker (1984: 46); Rose (2001: 142, 178).

From formerly having been primarily a prayer leader (*sheliaḥ tzibbur*) now, with the requirement of additional duties in the areas of education, preaching and pastoral care, the *Amts Instruction* brought about a transformation of the *Vorsänger* (*ḥazzan*). It declared with great pride, "The office of the *Vorsänger* (*ḥazzan*) has achieved a significance and dimension that it formerly never had" (Königl. Isr. Oberkirchenbehörde 1841: 5).

The decline and eventual disappearance of the *meshorerim* in Germany was thus the result of the combination of two developments, first, the change in musical aesthetics and introduction of western harmonies into the synagogue which, by its very nature preempted use of the *meshorer* praxis, and second, the government-backed "Synagogue Regulations," often facilitated by religious Reformers, mandating the removal of the *meshorerim*. In some places the first process weighed heavier, in others the second, but often there was a mixture of both. The ensuing result was the same: the curtailment of the traditional, primary means by which one acquired an apprenticeship in order to become a *ḥazzan*.

D. From *Ḥazzan* to *Ḥazzan/Lehrer*: State Consolidation and Standardization

In Germany after 1815, despite an atmosphere of political reaction, in many German states the post-Napoleonic period was also one of political and administrative modernization, state consolidation and standardization (Green 2001: 37–38). Educational improvements, both in the training of teachers and the provision of basic elementary education, were introduced. These developments impacted heavily upon German Jews as they underwent Emancipation and the gradual path towards citizenship. As mentioned in the previous section, increasingly, every aspect of Jewish community life and organization was now supervised and regulated by the state authorities. In particular, more formalized and standardized modes of education and training of Jewish religious functionaries and teachers were now required (Richarz 1991: 182–183).³⁸ Just as state standardization and consolidation, particularly a high level of secular education, imposed new demands on the training and qualification of rabbis (Schorsch 1981), so too they affected the training of *ḥazzanim*. The wandering life-style of *ḥazzanim* and *meshorerim* was definitely considered incompatible with these goals and with modernity itself.

The impact of governmental policy on the Jewish community was particularly marked in Württemberg, where a relatively enlightened constitution was introduced in 1819 (Green 2001: 37). The Law of 1828 changed the status of the Jews from individually-protected persons (*Schutzjuden*) into members of a unified, state-supervised, religious body (Sauer

38 The pace of change was much slower in Prussia where reaction after 1815 prevailed much longer than in most other states.

1966: 5; Rose 2001: 112). In 1825, and reinforced further in 1828, compulsory education was required of all Jewish children (Dicker 1966: 44; Rose 2001: 89). In place of the traditional *kheder*, most Jewish children now attended newly-established state-supervised Jewish schools (the Esslingen school being one of the first) taught by state-recognized Jewish teachers (Rose 2001: 146, 176).

To supply suitably qualified teachers for the new Württemberg schools, the *hazzan* was transformed, first and foremost, into a *Lehrer* (teacher). This was enacted into law in 1831 when the office of *hazzan* was officially combined with that of *Lehrer* (Dicker 1966: 46–47; Mayer 1847: 81; Tänzer 1937: 86–87).³⁹ The title of *Lehrer* conveyed the rise in social status of the profession (Richarz 1991: 185) and explains why Maier Levi's title is written thus on the printed covers of several volumes of his compendium (Vols. 7–9). The combination of functions of *hazzan* and *Lehrer* was also widespread in several other German states, Baden having already done so in 1824 and Bavaria in 1828 (Grossh. Badischer Oberrat 1824: 6; Heimberger 1912: 267).

Influencing this transformation, at least on the official level, was the assumption that the office of *hazzan* was analogous to that of the *Kantor* of the Evangelical church (Müller 1964: 93; Herbst 1996, cols. 130–131). The two, however, were quite different. By the late eighteenth century the term *Kantor* had lost its original meaning of the person who "oversaw and directed the celebration of the liturgy," and was increasingly applied to the organist, who, in order to supplement his income, doubled as schoolteacher (Fassler 1985: 29; Müller 1964: 93). With the introduction of compulsory education and state-supervised training of teachers, the prime area of activity of the non-Jewish *Lehrer* was now the school, while the church (in the role of *Kantor*) was secondary.⁴⁰ Nevertheless, the musical and religious demands continued to have a significant influence upon the training requirements of German grade-school teachers and, as we shall shortly explain below, those of *Lehrer*-cantors as well.

Whatever side employment *hazzanim* had traditionally taken on (that of *shoheit* being particularly commonplace), the cantorial function—the leading of services in the synagogue (and in Germany the reading of the Torah as well)—had always been primary.⁴¹ The new regulations requiring the combination of the positions of *hazzan* and *Lehrer*, meant in effect,

39 The state authorities had, in reality, not distinguished between the two professions since 1828.

40 The term *Kantor* continued to be used for the organ playing function of the *Lehrer*, however, until the early twentieth century. See Herbst (1996: col. 131). As late as 1901 nearly 20 percent of male Prussian teachers occupied positions that also required the playing of the church organ, see Lamberti (1989: 14).

41 In Württemberg the Supreme Religious Authority laid heavy stress on the importance of reading the Torah with correct the vocalization and musical accents. See Königl. Isr. Oberkirchenbehörde (1838: 25; 1841: 35–38).

that for the *hazzan*, what had been primary now became secondary, at least as far as the state authorities were concerned. It became increasingly difficult to serve *only* as a *hazzan*, especially since salaries were often paid by the state authorities for the position as *Lehrer* (this was the case in Württemberg), although conditions varied within Germany. By 1913 it was estimated that ninety percent of all German-Jewish teachers also fulfilled cantorial functions (*Israelit* 54, no. 42 [1913]: 12).

Whereas previously no formal qualification had been required of *hazzanim* (comparable to that demanded of rabbis) they were now obligated to obtain training in the same institution as the non-Jewish *Lehrer*: the teachers training college or *Lehrerseminar*. Many state-sponsored seminaries were established in Germany in the early nineteenth century, such as the Württemberg *Evangelisches Lehrerseminar* that opened in Esslingen in 1821 (Tenorth 1987: 253).⁴² In the mid-decades of the century, *Präparandien*, or preparatory schools, were also established, lengthening the seminary programs. All these institutions were of a strongly conservative Christian character and throughout the nineteenth century a preponderant emphasis was given to religious studies (Tenorth 1987: 254). An almost equal emphasis, largely because of the continuing *Kantor* obligations of so many German teachers, was placed on music (and often excessively so), which usually included piano, violin and organ playing.⁴³

Although a number of Jewish seminaries were later established, in some German states only the state-sponsored Christian institutions were available. This was the case in Württemberg where, from 1828 onwards, all prospective Jewish teacher/*hazzanim* were required to graduate from the Esslingen seminary (Goldberg 2002: 332–333; Stark 1980: 40). Maier Levi, as we have seen, had entered this institution in 1824. This arrangement continued until 1928 when Jewish students were transferred to the state seminary in Heilbronn where there was now a larger and more active Jewish community (*GZ-W* 4, no. 23 [1928]: 702–703). In neighboring Baden, Jewish students studied at the Christian seminary in Karlsruhe. The local Jewish communities provided Jewish students with accommodation and kosher meals according to the time-honored system of *wandertisch*.

42 Other seminaries opened in Bavaria in 1809, Baden in 1823, Prussia in 1822 and 1826, and Hannover in 1845. See Tenorth (1987: 253) Some of Tenorth's dates have been modified according to the evidence from other sources. A few seminaries had been established in several middle-German towns in the 1780s and 1790s but these do not appear to have been state-sponsored institutions. See Tenorth (1987: 152).

43 At the Esslingen seminary incoming students (who received a stipend from the state) were expected to have a moderate ability at piano, especially a proficiency in playing scales. See *AZJ* 3, no. 101 (1839: 640). Maier Levi's experience differed little from other cantors and teachers of his generation. For example, Aron Ehrlich, who was born the same year as Levi (1813), received both formal and informal secular training. In his unpublished memoir he describes in detail the religious and secular subjects that he had to study at the teacher's seminary in Hildburghausen (east-central Germany) which he entered atypically late in age in 1832 (Lowenstein 2004: 125).

In Württemberg, even after graduation, as we noted earlier with reference to Maier Levi in 1835, teacher/*hazzanim* had to take two further sets of examinations for which they were given five years to prepare (Tänzer 1937: 86–87; Dicker 1984: 46–47). This was particularly hard on older, "old-style" *hazzanim*, who had not received a modern seminary education. Many had little chance of meeting these requirements and over a third of them were unable to retain their positions (Dicker 1984: 46). Such a situation had occurred in Esslingen only a couple of years before Levi's arrival. Despite the protestations of the *Gemeinde* (Community) Board who rallied to the defense of Nathan Ederheimer, *hazzan* and *shoḥet* since 1824, owing to his lack of seminary training and state certification he was declared unqualified by the Supreme Religious Authority and in 1842 was eventually forced to step down (Hahn 1994: 70–71, 235–36). Such forced retirement of *hazzanim* hastened the transition from "old-style" to "new-style" *hazzanim* serving the Württemberg synagogues and schools.

Since Jewish students at the teachers seminaries had to fulfill state-mandated curriculum requirements in secular subjects the hours actually allotted to *hazzanut* (and Jewish studies) were very limited. This held true not only at Christian seminaries that Jewish students attended, such as Esslingen and Karlsruhe, but even at the new Jewish *Lehrerseminare* that were established in cities such as Hannover (1848), Breslau (1854/1855), Berlin (1859), Würzburg (1864), and Cologne (1867/1874) (Goldberg 2002: 315–330). In Esslingen, seven hours of Jewish studies were officially granted only in 1835. Around 1858, these were increased to ten hours, of which only two hours were officially devoted to *hazzanut* (Hahn 1994: 40, 163; Goldberg 2002: 333). In 1878 a slightly more sympathetic attitude was displayed when five hours were provided for *hazzanut* (*Verein israelitischer Lehrer... Württemberg* 1912: 109). State requirements demanded many hours devoted to general music, with examinations in singing, harmony, violin and organ playing (the latter even for Jewish students) (Goldberg 2002: 335; *AZJ* 22, no. 28 [1858]: 384).⁴⁴

One institution alone in Germany succeeded in providing a truly satisfactory grounding in *hazzanut*, the *Institut zur Ausbildung jüdischer Kantoren* directed by Moritz Deutsch (1818–1892), a pupil of Sulzer, which opened in 1855 in Breslau (today Wrocław, Poland). Deutsch's *Institut* succeeded because it was a cantorial conservatory, not a teacher seminary, and a majority of its students had already obtained *Lehrerseminar* certification. The prime

44 The imbalance between general music and *hazzanut* is illustrated by the contents of the "second examination" required of teacher/*hazzanim* already in the field prior to the age of twenty-four. An 1868 examination, printed in its entirety in *Der Israelit*, provides a remarkable picture of the program of the Seminary and the requirements for the certification of *Lehrer*. This "second examination" probably differed little from that required for graduation from the *Lehrerseminar*. For details of this examination, see Goldberg (2002: 335).

focus was on *hazzanut* along with music theory and history (Goldberg 2002: 324–328).⁴⁵ But for most candidates for the cantorate the *Lehrerseminar* was the only option, however inadequate for obtaining training in *hazzanut*.⁴⁶

E. Criticisms of Provisions for *Hazzanut* in the Teachers Seminaries

Unquestionably, the teacher/*hazzanim* that graduated from the seminaries obtained a solid education in general music, acquiring proficiency in reading music, playing musical instruments, learning the essentials of musical harmony, participating in choral singing, etc. Some even became composers of synagogue music for cantor and choir (often with organ accompaniment) to the musical enrichment of the German synagogue. Indeed, one of the most illustrious, Moritz Henle (1850–1925), was a graduate of the Esslingen Seminary and would have been among one of Maier Levi's last students (Goldberg 2009b: 74).⁴⁷ However, was the gain worth the cost? Increasingly, across Germany, there were complaints against the inadequacies of the seminaries in providing a satisfactory training for *hazzanim*. The situation became so serious that it was referred to as *Die Seminarfrage* ("The Seminary Question"), an unending and increasingly vociferous debate, from the time that Jewish students first attended the seminaries up until the First World War.⁴⁸ An early criticism voiced complaints about the conditions in Württemberg:

A general complaint of the communities arises from the situation that when the younger teachers come out of the seminary they are completely inexperienced in *hazzanut* and are almost ignorant in their understanding of Jewish exegesis. There is good instruction available in general subjects but as for Hebrew subjects almost nothing happens. The Jewish pupils must, before or after their time in the seminary, practice and learn with capable Jewish cantors and rabbis for one to two years before they are provisionally employed (*Der israelitische Volkslehrer* IV, 6, no. 22 [1856]: 259).

45 Deutsch probably introduced his pupils to the new study of the Ashkenazic prayer modes, to which he made important early contributions. See *AZJ* 25, no. 5 (1861: 67–70); *AZJ* 25, no. 50 (1861), *Beilage*.

46 In 1918 Hermann Zivi proposed in a lead article in the *Allgemeine Zeitung des Judenthums* the establishment of a cantorial seminary that would operate in conjunction with a conservatory of music and a Jewish teachers seminary, but this practical solution was never realized. See *AZJ* 82, no. 42 (1918: 505–506). In a very different, post-Holocaust Germany, a cantorial program has now been established at Geiger College in Berlin.

47 Following positions in the Württemberg towns of Laupheim and Ulm, in 1887 Henle was appointed *hazzan* of the prestigious (Reform) Israelitischer Tempel in Hamburg. His most significant published work was *Liturgische Synagogen-Gesänge für gemischten Chor und Orgel* (Hamburg, 1890s). A CD recording of his compositions, "Lieder und Liturgische Synagogen-Gesänge," was issued by the Gesellschaft für Geschichte und Gedenken e.V. Laupheim (Laupheim 1998).

48 "*Die Seminarfrage*" was the title of an extensive article evaluating the efficacy of the *Lehrerseminare*. See *AZJ* 30, no. 37 (1866): 582–585.

The situation could not have been more succinctly diagnosed: a proficiency in secular subjects, but weakness in Jewish religious studies (the latter not the case at Jewish seminaries) and serious incompetence in *hazzanut*.

In Württemberg complaints were voiced not only by the Jewish communities but also by Jewish seminary students themselves. So serious was the situation that in 1864 a memorandum was sent to the Ministry of Religious and School Affairs from the Supreme Religious Authority revealing the latter's utter dissatisfaction with the situation since, for Jewish students, training in *hazzanut* was "the highest priority." A short-term solution was the introduction following graduation from the Esslingen Seminary of an obligatory six-month program devoted entirely to Jewish studies and *hazzanut* conducted by the rabbi and the cantor in Mühringen. Apparently, the program was quite successful.⁴⁹ It only lasted, however, for three years (Goldberg 2002: 334).⁵⁰ In other parts of Germany other remedies were attempted, such as the addition of a preparatory year at the Würzburg Seminary in Bavaria (which also served as feeder for Cologne) and extension courses introduced in the 1900s in Berlin, Baden and Württemberg (Kaufmann 1982: 32–36, 39–40; Jüdisches Lehrer-Seminar, Cologne 1911: 5; *AZJ* 64, no. 17 [1900]: 197–198; *AZJ* 71, no. 23 [1907]: 270; Scheuermann 1912: ii; *Verein israelitischer Lehrer... Württemberg* 1912: 51).

One of the most vociferous voices of the *Seminarfrage* debate was that of Emanuel Kirschner (1857–1938), whose scathing critique was based upon his experience as a student at the Berlin *Jüdische Lehrer-Bildungsanstalt*, leading him to conclude that the seminaries were simply not designed for training *hazzanim* (Kirschner 1937; Goldberg 2002: 339–342).⁵¹ Over and above his criticism that cantorial students entered the seminaries at an age when the voice was not fully developed, lacked suitable voice training and were allotted insufficient hours devoted to *hazzanut*, Kirschner's strongest words were directed at the failure of the seminaries to train *hazzanim* in the mastery of the art of the cantorial recitative or *Sagen* (Yidd. *zogn*).⁵² He considered mastery of this skill, one of free melodic development and "endless variation," the glory and true achievement of Ashkenazic *hazzanut*. Kirschner wrote:

49 The program had partial state funding from the Ministry of Religious and School Affairs.

50 HStAS E201, Bü 79, 30 March (1864), 2 Jan. (1865), 23 May (1866).

51 Kirschner's (1933) unpublished autobiographical account expanded upon an earlier article, "Die kantonale Ausbildung in den jüdischen Seminaren," *AZJ*, no. 2 (1909: 15–17). Kirschner served as Second Cantor in the Oranienburgerstrasse Synagogue in Berlin from 1879–1881, and as First Cantor (from 1881) in Munich. His chief composition was *Tehilloth L'el Elyon: Synagogen Gesänge für Kantor und Chor mit Orgelbegleitung* (Leipzig: M. W. Kauffmann, 1897–1926, 4 vols.).

52 East European Jews called this genre "*zogakhts*" (from the German *sagen*, "to say"). It denoted the free improvisation of synagogue chant. "The style is characterized by a highly florid manner of interpreting the *recitative*, with embellishments, ornamentations, coloratura, and modulations. The cantor who sings in this way is called a *zoger*." See Nulman (1975: 271, s.v. "*zogachts*"). In Germany, even in the eastern provinces, including Berlin, the recitative was generally much more restrained.

The free recitative, the *Sagen*, that art of interpretation whose basis is in a characteristic progression of intervals, by which in free flight [of the imagination] the cantor quickly stamps his personal mark, is sought for in vain in the training schools for cantors. And yet this *Sagen*, that is, the correct setting of the words and apposite musical illustration of the text constitutes precisely the touchstone for the greater or lesser skill of the cantor. The art of conveying a [certain] mood engendered by the text, maintaining it, and conveying it to the listener, is no longer cultivated, although everything else can be more or less easily learned than precisely this art (Kirschner 1937: 29; *AZJ* 73, no. 2 [1909]: 16; Slevogt 2013: xx).

Reliance was increasingly made on musical notation and seminary graduates were forced to sing recitatives, especially on the Festivals and High Holy Days, "note for note." For lay *ba'alei tefillah* (lay prayer leaders) in the congregations, who often had an intuitive understanding of how the recitatives should be performed, this was intolerable (Kirschner 1937: 29). More and more, even for learning the basics of *nusah*, musical notation was being used. Kirschner bemoaned such reliance as "a teaching method more suitable to kill the imagination rather than bring it to fruition" (Kirschner 1937: 28).

Such was the situation, brought about by impact of modernity, in which Maier Levi endeavored to teach *hazzanut* at the Esslingen Seminary. His solution to the new constraints was to provide his students with a notation of the musical tradition. The function, character and content of this notation—Levi's cantorial compendium—can only be understood, therefore, within the context of the transition from orality to the notated score in the transmission of *hazzanut*.

F. From Orality to the Written Score: Teachers Seminaries and Published Compendia of *Hazzanut*

Prior to the 1830s and 1840s German Jewry shared a musical characteristic common to all branches of Jewry, Ashkenazic, Sephardic and *eidot ha-mizrah*: the oral transmission of synagogue chant. This oral transmission, from one generation to the next, from one *hazzan* skilled in the musical tradition to a young novice eager to learn, still flourished in Germany. Even the increasing occurrence since the later eighteenth century of individual cantors, here and there, notating their own compositions, sometimes utilizing traditional melodies and motifs, had little effect on the basic oral nature of the tradition and the learning process (Goldberg 2002: 299; IdJM 1929, chap. 10; IdHOM 6: xxiii–xxvi; WeVSH, Ch. 10).

These early German composers of synagogue music wrote down their elaborate compositions or arrangements of traditional material as an *aide memoire* for themselves and their

meshorerim.⁵³ *Hazzanim* also shared their musical creations to impress their colleagues. Even when the compositions included traditional material, novelty was the essential aim and not a "faithful" transcription of the basic tradition for future cantors. As Israel Adler correctly summarized, "in such [early] manuals the cantor either disdained or deemed it superfluous (or had difficulties) to notate the traditional modes for liturgical recitative (*shtayger*), or the particular stock of melodies hallowed by tradition" (Adler 1995: 35; Goldberg 2002: 346).

On the other hand, cantorial manuals that were compiled several decades later had an entirely different function. Their prime aim was not novelty per se, but realizations (with varying degrees of sophistication) of the basic oral tradition. Although experienced cantors in the field might find, and did find, useful suggestions and material in such compendia, their chief purpose was a tool for teaching *hazzanim*. They were primarily intended to assist cantorial students in the seminaries and, in addition, also those already serving (and too often floundering) in the congregations. Unquestionably, this growing dependency on musical scores, a radical departure from an almost exclusively oral tradition, marked the most significant change in the training of *hazzanim* in Germany in the nineteenth century.

Whereas the earlier genre of manuscript compilations tended to stress those texts where special cantorial *bravura* was called for, the later "compendia" had to stress the *nusah ha-tefillah*, the musical formulae and tunes for the basic prayer texts, since cantors were no longer proficient in what an earlier generation of *hazzanim* had taken for granted and never occurred to them to transcribe (Goldberg 2002: 347).⁵⁴ The lack of fluency in *nusah ha-tefillah* among seminary graduates was of critical concern. Such fluency would have been second nature to *hazzanim* of an earlier generation. Lack of expertise in this fundamental skill explains demands for a simpler and more declamatory prayer chant, a characteristic of many of Maier Levi's later musical notations.

Lack of fluency in *nusah ha-tefillah* was commented upon in the newsletter of German-Jewish teachers:

53 Or, if written by a *meshorer*, as an *aide memoire* for the *hazzan*. The latter is illustrated by the manuscript written by Joseph S. Goldstein, "bass" singer to Moses Raff in Jebenhausen, Württemberg (Adler 1989: 418).

54 Werner's statement, "Neglecting entirely the fluid recitative and the inherited prayer modes...the oldest collections of synagogue song are more neglectful of the basic musical tradition of *minhag ashkenaz* than are the later compendia" (WeVSH: 171), now requires qualification. During the time of these composers of *bravura hazzanut* "the fluid recitative and inherited prayer modes" were not neglected in actual synagogue performance and only certain texts were purposefully selected by these *hazzanim*, such as key High Holy Day texts like *Kol nidrei*, *Avot*, *Aleinu*, or *piyyutim* such as *Lekha dodi*, *Ve-khol ma'aminim* or *Melekeh elyon*, as well as the *Qaddish*. These new settings were either elaborate, *bravura* settings of traditional (often *Mi-Sinai*) tunes, or settings of texts for which there was no traditional *nusah* (such as *Lekha dodi*) or for which some latitude was customary (such as *Mi khamokha*). There was no need to transcribe the core *matei'a ha-tefillah* prayers (central fixed prose texts).

A simpler manner of performance is more in keeping with the dignity of the service than [the singing of] a merry *al Ha-kol* and *Yigdal*.⁵⁵ I believe that if the cantors could familiarize themselves to perform the greater part of the prayers in an altogether simple declamatory manner according to their content, then by this means the services would gain considerably in dignity and holiness (*Israelitische Lehrer* 6, no. 21 [1865]: 21).⁵⁶

The above writer was almost certainly not a musicologist but he did allude to a very significant musical phenomenon. Memorization of a metrical tune is far easier than learning to reproduce musical formulae or recite primarily non-metrical prose texts. The latter require considerable listening and practice to grasp the basic elements such as characteristic motifs, reciting tones, concluding formulae, and the like, before they can be reproduced fluently in prose texts of ever-varying content, syntax and length. Nevertheless, musical notation, while no substitute for aural and oral learning, can assist this learning process.

A close correlation can be made between the new conditions under which *Lehrer/hazzanim* were now being trained in Germany—in which the integrity of the oral tradition was being considerably weakened—and the increasing use in the later nineteenth century of cantorial compendia. These were collections, transcriptions, and codifications of entire *hazzanut* traditions, a large majority of which were published. They were intended wholly, or in part, as *Hilfsmittel* (aid) for prospective *hazzanim*. Some of them originated out of the needs of specific teachers seminaries and all were designed with seminary students in mind. Below we discuss some of the most important compendia noting, where possible, their connection with specific seminaries (for complete details, see Goldberg 2002: 348–355).⁵⁷

(1) Moritz Deutsch, *Vorbeterschule* (Breslau, 1871).

The title (lit. "Cantorial School") of the compendium, which reflects the eastern German and Moravian musical traditions, arose from Deutsch's need to assist the students of his *Institut*. Evidently, by this date there were students attending the *Institut* who, while vocally advanced, had a weak background in the prayer modes, the very basics of synagogue chant. Significantly, in the preface, Deutsch discussed the decline of the oral tradition:

55 *Al ha-kol*, a prayer first documented in Tractate *Soferim*, is part of the liturgy of the Torah service on Sabbaths and Festivals. While generally recited silently, in *minhag ashkenaz* it was often recited aloud, not only on Simhat Torah and other festive occasions, but even on the Sabbath (GeDQ: 72; BaBT, nos. 944–955).

56 This was part of a series of lead articles entitled "*Über Lehrerbildung*."

57 Excluded here are works of synagogue music whose content is largely choral, the most important being those of Kohn (1839, 1844), Sulzer (1840, 1865) and Naumbourg (1847, 1852). These choral works do contain some important notations of *nusah* but these were largely secondary.

Above all I have kept in mind prospective cantors who no longer have the opportunity to become familiar with our ritual music since it has ceased being folk song.... I have had enough experience... to realize how rare it is to acquire a basic knowledge of the old prayer modes and how hard it is to attain this knowledge through the oral tradition (Deutsch 1871: Preface, vii, trans. Spitzer 1989/90: 38).

(2) Louis Lewandowski, *Kol Rinnah u'T'fillah* (Berlin, 1871). By far the most esteemed German-Jewish composer of synagogue music as well as choral director, Lewandowski taught at the Berlin *Lehrer-Bildungsanstalt* from its inception in 1859 until his death in 1894 (Holzman 1909: 157). Although the *Kol Rinnah* contains a large number of two-part choral pieces it also includes considerable material for the cantor. Just as Deutsch had focused his attention primarily on the prayer modes Lewandowski similarly transcribed much of the basic *nusah*, but in addition also emphasized the longer recitatives:

I have devoted special attention to the recitatives for the cantor, and I have treated these with great passion. The available works of Sulzer, Weintraub,⁵⁸ and others, contain only short and insufficient outlines for the cantor. Moreover, it is my experience that the younger [generation of] *hazzanim*, even those trained in cantorial schools,⁵⁹ possess an inadequate knowledge in the area of the Jewish recitative (Lewandowski 1871: Preface).

Among Lewandowski's numerous students, Emanuel Kirschner and Aaron Friedmann both testified to the use of the *Kol Rinnah* at the Berlin seminary (Kirschner 1937: 28–29; Friedmann 1929: 7). While Lewandowski attempted to catch the flavor of the *zogn* in his recitatives, including those in his later work, *Todah W'simrah* (Part II, Berlin 1882), his notation of the *nusah* tended to be more of a distilling of the oral tradition, allowing for little deviation or innovation, with the result that cantors tended to sing his settings note for note. While the *Kol Rinnah's* popularity and influence soon surpassed that of Deutsch's *Vorbeterschule*, this gave rise to what was called a "*Kol rinnah hazzan*," an expression that unfortunately bore a negative connotation (Idelsohn 1929: 281–82).

(3) Selig Scheuermann, *Die gottesdienstlichen Gesänge der Israeliten* (Frankfurt, 1912).

This work of primarily South-German chant was closely connected to the instruction of Jewish students at the (non-Jewish) Baden *Lehrerseminar* in Karlsruhe. It was based upon the musical outlines which Scheuermann (1873–1935) had sketched over the years both for his students at the seminary as well as for cantors who attended his continuing education classes between 1903–1906 (Scheuermann 1912: ii; Friedmann 1927: 71–73). The compendium

58 Hirsch Weintraub (1811–1881).

59 It is unclear whether Lewandowski was referring to *Lehrerseminare* or to Moritz Deutsch's *Institut*.

was soon also adopted as a basic learning tool at the Würzburg Jewish Seminary.⁶⁰ Like Deutsch, Scheuermann also voiced awareness of the eclipse of the oral tradition in the transmission of *hazzanut*. Although a graduate of the Karlsruhe seminary he nevertheless felt his own shortcomings in the field. To remedy his lacunae in knowledge, he made "many journeys and much effort" to commit to paper the songs of the rural *ba'alei tefillah*, whom he regarded as the "true experts" (Friedmann 1927: 72–73). His book tended to be used more widely in the more liberal congregations of Southern Germany.⁶¹

In the Preface, Scheuermann explained the reason for his work:

Since, on account of the slender amount of time that is granted for teaching the cantorate in the teachers seminaries, and because of the extensive material to be mastered in a musical and systematic way, it cannot be expected to train a thoroughly skilled cantor during the time of the seminary, so the student must be given a manual which contains all the liturgical songs for the entire year, especially the old *Chasonus*, as well as samples of our modern synagogue music (Scheuermann 1912: ii).

Scheuermann's explanation for writing his compendium exemplifies perfectly the transition from orality to the printed score hastened by the limitations of the teacher seminaries.

(4) Aron Friedmann, *Schir Lisch'laumau* (Berlin, 1902).

Friedmann delineated three objectives of his work: (1) transcription of melodies not found in any hitherto existing compendium, (2) provision of a complete collection of *hazzanut* for the entire liturgical year, and (3) "to create a practical compendium for cantorial students and future cantors" [emphasis mine]. He expressed hope that every student in the seminaries would have a copy of his work.⁶² His work often reflects the influence of his Lithuanian background and sometimes, so it would appear, quite deliberately.

A notable feature of Friedmann's compendium was assistance in cantorial improvisation. Friedmann explained that many of the traditional chants "largely possess only certain melodic figurations and motifs, certain opening and concluding formulae; at times they have to be sung in a particular style so that improvisation is left to an extraordinary degree to the cantor." *Hazzanim* of an earlier generation would have shown their true mettle in demonstrating this ability, but in Friedmann's time this skill was becoming a lost art. *Schir Lisch'laumau* therefore provided many outlines for improvisation and, where a melody was repeated (as in *piyyutim*), a range of variations (Friedmann, 1902: Preface).

60 Oral communication from Werner Weinberg (d. 1997), a graduate of the Würzburg seminary (February 14, 1994).

61 Oral communication with Eliyahu Schleifer, November 11, 2015, relating information from Mordechai Breuer (z"l).

62 That Friedmann was not appointed Lewandowski's successor at the *Berlin Lehrer-Bildungsanstalt*, for which he was uniquely qualified, is quite perplexing.

(5) Moritz Rosenhaupt, *Schire Ohel Yaakov*, Vol. 3, *Werktags-Gottesdienst* (Leipzig, 1895)

(6) Isaak Lachmann, *Awardas Jisroeil*, Part 1, *Werktags-Gottesdienst* (Hürben, Bavaria, 1899).

Prior to the works of Scheuermann and Friedmann no published compendium included *nusah* for Weekdays, the simplest of all synagogue services, both liturgically and musically.⁶³ Moritz Rosenhaupt bemoaned the fact that, "I have experienced that otherwise completely competent cantors were not capable of functioning on the Weekdays" (Rosenhaupt 1895: Preface). The very need for published notations of the Weekday service only provides further evidence of the break that had occurred in the integrity of the synagogue musical tradition.⁶⁴ Both Rosenhaupt and Lachmann expressed hope that their works would be used in the seminaries (Rosenhaupt 1895: Preface; Lachmann 1899: Preface). The *Awardas Jisroeil* of Lachmann was part of a projected cantorial compendium for the entire liturgical year.⁶⁵

(7) Abraham Baer, *Baal T'fillah: oder der practische Vorbeter* (Leipzig, 1877; 2nd edition, Leipzig, 1883).

This work, the most significant and influential of all the compendia, and still authoritative among Ashkenazi *hazzanim* today, stands in a class of its own. Baer was born in the German province of Posen (annexed from Poland in 1772) and from 1857 served in the largely German-speaking Jewish community of Gothenburg (Göteborg), Sweden. In the preface he relates in some considerable detail his experiences as a roving *meshorer* in Eastern Europe (BaBT 1883: xxii). Judging from the voluminous acclamations and positive evaluations of this work included in the introduction to the second edition of the *Baal T'fillah* (1883) it can be seen that the work's impact was the greatest on German and German-speaking Jewry (BaBT 1883: xiii–xxi, xxiv–xxviii).

The sub-title of the work, *Der practische Vorbeter*, betrays the aim of the author namely, to provide a manual of instruction "for cantors and those who want to devote themselves to this field [of *hazzanut*] without the help of a teacher" (Baer, 1883: Preface, xi). This was an extraordinary fantasy on the part of Baer, one hardly realizable on a personal

63 Abraham Baer included the chants for the Weekday services in his *Baal T'fillah* (see below), but these represented more northern versions of the melodies, rather than South-German, as represented in the works of Rosenhaupt and Lachmann.

64 A reviewer of Rosenhaupt's work (who praised its value) stated, "a part of our divine service [i.e. the Weekday service] has almost fallen into oblivion since it is not nurtured," *AZJ* 59, no. 36 (1895: 432).

65 For further on Lachmann's compendium, see Section 5A, viii.

level, especially given the formalized educational requirements, however constraining, prevailing in Germany. Nevertheless, the choice of sub-title clearly underscores the transformation of the German cantorate and the distance traveled in just a few decades from the world of oral transmission. The immediate practical result of the publication of the *Baal T'fillah* was its utilization as a *Hilfsmittel* in the German seminaries.⁶⁶

Another consequence of publication of the *Baal T'fillah* was a broadening of the knowledge of German *hazzanim*. By including both the German and the Polish *nusha'ot*, the first centered in southern and western Germany (*deutsche Weise*), the second in the provinces east of the Elbe (*polnische Weise*), the musical resources were provided for serving in any community, regardless of geographical location.⁶⁷ Although communities strongly resisted any change in *minhag* (custom), the provision of the *nusah* of both Rites could well have led to some degree of musical borrowing. Baer also included several "Portuguese" tunes in his work which he literally copied from the 1857 collection *The Ancient Melodies of the Spanish-Portuguese Liturgy* by Emanuel Aguilar and David Aharon de Sola (Seroussi 1992).

The earliest collection in this genre, however, was the cantorial compendium of Maier Levi of Esslingen. Unlike the preceding compendia this compendium was never published. Written down between approximately 1845 and the late 1860s, it differs significantly from all subsequent printed compendia by providing musical notation for *every* text chanted by the *hazzan*.

66 In letters of adulation praise included in the Preface to the Second Edition of the *Baal T'fillah* (1883) Lewandowski intimated his recommendation of the work to his pupils (BaBT: xxv), Deutsch expressed his highest approval of the work (BaBT: xxv), and two Hannover Seminary students testified to their joy in using it (BaBT: xxvii).

67 Baer himself wrote, "Most cantorial students know, and afterwards imitate (copy) the style of their only teacher, be he an adherent of the Polish or German tradition. Small wonder, then, that frequently even able cantors, when placed in a small or remote community, are embarrassed by their ignorance of the nusach which prevails there." See BaBT, Preface to First Edition (1877: viii), free translation of Eric Werner in the Sacred Music Press reissue (1953), Preface: iii.

3. MAIER LEVI'S CANTORIAL COMPENDIUM

A. Purpose of Levi's Compendium

Eric Werner had maintained that the main purpose of Levi's compendium and others like it that notated the musical tradition in its raw form, with little concern for artistic improvements such as those executed by Sulzer or Lewandowski, was "simply the preservation of the oral tradition" (Werner 1961: 110; Werner 1975: 172). We now know that Werner's explanation was not correct. Levi's transcription was not an outsider's preservation of an oral tradition set in time, but an insider's new tool for transmitting a living oral tradition (see Nettl 1983: 272–273).

According to Leo Adler, Levi's transcription of the synagogue chants and melodies was intended to provide an *Unterlage*, or musical basis, for his cantorial classes at the Esslingen Seminary. This being the case, Levi's compendium is the earliest surviving transcription of the musical tradition of the synagogue designed for direct, practical use in a *Lehrerseminar*. An additional aim of the work was to provide a *Hilfsmittel* for cantors already in the field, an increasing number of whom had graduated from the Esslingen Seminary (Adler L. 1931: ii–iii).

Remarkably, however, Werner somehow missed the simplest and most conclusive evidence that Levi's compendium was prepared as a practical tool for the training of *hazzanim*. On the printed title page of three out of the four Levi volumes known to Werner is written, *für angehende Vorsänger*, "for trainee cantors, arranged by M. Levi, *Vorsänger* in Esslingen."

Preservation of the oral tradition was thus not the decisive factor motivating Levi to notate the synagogue melodies notwithstanding the weakening of the oral means of transmission already in process. The shortcomings of the Esslingen Seminary program, its inability to provide a satisfactory training in *hazzanut*, was the primary factor behind Maier Levi's transcription of the South-German musical tradition.

B. Scope and Liturgical-Musical Content

Maier Levi's cantorial compendium comprises some fourteen manuscript volumes of musical notation. Twelve volumes are located in the United States: eight at Gratz College, Philadelphia, and four at Hebrew Union College-Jewish Institute of Religion, Cincinnati. An additional two volumes are located in Germany at the Stadt- und Universitätsbibliothek, Frankfurt-am-Main. Four of the volumes include Levi's name and a reference to "Esslingen"

on the title page (Vols. 6–9).⁶⁸ Eight of the volumes are for the High Holy Days. Several volumes, despite their size, are not quite complete, notably Vols. 7, 12 and 13 for Yom Kippur. Four volumes cover parts of the rest of the liturgical year. Unfortunately, among the extant collection, there are no volumes for Sabbath Evening and Morning services, although the collection does include a few individual Sabbath pieces (see, for example, nos. 17–21),⁶⁹ nor is there a volume for Weekday services.

The elaborate character of many melodies in Vol. 1 and their incorporation of many late Baroque musical elements cast doubt upon Werner's distinction between the *hazzanut* of the "large communities" and that of the "rural communities" (WeVSH: 171–172). The elaborate *hazzanut* of Vol. 1 would, according to Werner, belong to the former, but Levi was a "small town *hazzan*" his entire life.⁷⁰

There is strong evidence that Levi wrote additional volumes beyond those that have survived to date and in all probability copies of the volumes were made by his students.⁷¹ Indeed, an additional copy of Vol. 1 has been located at Gratz College.⁷² The extant volumes cover more than seventeen hundred pages of musical notation and annotations. Except for two choral settings,⁷³ the musical transcriptions of the compendium are for solo *hazzan* alone.

The liturgical practices of the Württemberg synagogues for which the compendium was written were traditional. Apart from a few minor omissions and innovations, whatever "reforms" were introduced in these synagogues were of an aesthetic nature and not halakhic or theological. The synagogues in which Levi and most of his students officiated might be described as "Modified" Orthodox synagogues, but well to the "right" of the liturgical practice of the "Vienna Rite" of the Seitenstettengasse Synagogue of Salomon Sulzer.⁷⁴ Levi's compendium reflects little of the moderate reform services, known as "Liberal,"

68 Two of the volumes include references to local Esslingen personalities (*6:59 and before 9:20) and another has an inscription of the name "Esslingen" (*1:57).

69 9:15, 18-19.

70 Inexplicably, in his discussion of "rural communities" Werner included the Munich cantors, Löw Sängler and Maier Kohn (WeVSH: 172).

71 Since Levi made references to other numbered volumes and to specific pages which do not concur with our numbering of the volumes or their content, it can be deduced that there must have been: (1) earlier volumes prior to our extant Vol. 1; (2) additional copies of the extant volumes; (3) volumes for sections of the liturgy not included among the surviving volumes. There are also references to *Beilagen* (supplements) no longer extant. See Adler L. (1931, ii).

72 October 2015.

73 *Adam yesodo* (*1:28g) set for TTBB and *Ha-yom harat olam* set for TTB (*1:48).

74 For an overview of the Vienna Rite, see WeVSH: 208–209 and Rozenblit (1992: 228–229, 233).

that emerged in later nineteenth century Germany, including Rabbi Joseph Maier's synagogue in Stuttgart.⁷⁵

C. Overview of non-High Holy Day Music in the Compendium

Notwithstanding the focus in this book on Levi's melodies for the High Holy Days, a few words are necessary concerning the musical content of the remaining volumes of the compendium. Arguably, the most important of these volumes is *Megillat Ester* (Vol. 4). In addition to the verses chanted according to cantillation of the Book of Esther (from which a reconstruction of Levi's *trope* system is possible), this volume also includes the most elaborate and detailed documentation of what Abraham W. Binder called the "musical detours," that is, the special melodies to which certain verses were sung in the Ashkenazic tradition (Binder 1960). First described in some detail in *Magelei tzedeq*, a sixteenth-century prayer book commentary (Sabbioneta-Cremona, 1557), Levi's extensive musical transcriptions and annotations reveal the Ashkenazic tradition of musical detours at its peak (Goldberg 2000: 175–222).

Levi's manuscript for Tisha B'Av (Vol. 5) is very slim in content. Even so, it includes several *qinot* melodies not notated elsewhere as well as variants of those found in other sources. Perhaps the most valuable item is the setting of "Ani ha-gever," Chapter 3 of *Eikhah* (Book of Lamentations). This follows the fairly common practice of deviating from strict adherence to the *ta'amei ha-miqra* when chanting this chapter. Levi's melody here is a psalmody based upon the *trope* of Lamentations. Each of the short verses is chanted according to this simple pattern, the final verse incorporating the *sofparashah* (end of chapter) motif of the *trope* (*5:3).

While the manuscript for the *Shalosh Regalim* (Vol. 14) is somewhat disappointing in content, one item is especially significant. This is the setting of the *Hatzi qaddish* before reciting the prayers for *Tal* (dew) and *Geshem* (rain) on the Second Day of Passover and Shemini Atzeret respectively (*14:6). Levi's notation provides convincing evidence that some German Jews sang a single melody for both this *Qaddish* and the one before the *Musaf* service on Rosh Hashanah and Yom Kippur, a subject discussed in depth in the introduction to no. 98.

75 In 1861 Maier introduced in Stuttgart his prayer book, *Seder tefillah: Israelitische Gebetordnung für Synagoge und Schule, wie zur häuslichen Gottesverehrung*, together with a number of other reforms. Detailed information is available at alemannia-judaica.de/stuttgart_synagoge_a.htm. Occasionally Levi referred directly to the few modest liturgical reforms laid out in the *Gottesdienst-Ordnung* of 1838. Thus, in *Avinu malkeinu* (nos. 78–79 and *9:57), he omitted the verse that called for vengeance on Israel's persecutors, *neqom le-eineinu niqmat dam*, pointing to the ruling in the *Gottesdienst-Ordnung* Section 2, par. 7. Similarly, the selection of *qinot* melodies for Tisha B'Av (Vol. 5) was in accordance with the selection of texts required by the *Gottesdienst-Ordnung*. However, on Rosh Hashanah and Yom Kippur no *piyyutim* whatsoever were deleted, although in the *Musaf* service on Yom Kippur the *hazzan* and congregation only chanted the opening and closing verses of some of the *piyyutim* (*13:39–13:48).

The volume misleadingly entitled *Minḥah le-Shabbat* (Vol. 2), despite its short length, is one of the most important of all the volumes. The core of the manuscript is the *Amidah* for the *Minḥah* service on Sabbaths, the three Pilgrim Festivals and Rosh Hashanah. Several items from the latter are included in *Part Two*. Levi's transcription of the opening three *berakhot* of the *Minḥah* service, the same as chanted in the Weekday *Amidah*, is especially valuable (nos. 147-149). In addition, items recited when Rosh Hashanah (or Yom Kippur) falls on the Sabbath, such as *Uva le-tziyon go'eil* (no. 138) and the Torah service (nos. 141–149) are also included. Notwithstanding the lack of a manuscript of the Weekday services, Levi's volume for the *Ne'ilah* service of Yom Kippur (Vol. 11) includes an especially noteworthy setting of the Weekday *Ma'ariv* service (nos. 173–178).

D. Evolution of the Corpus of Volumes

Before the dissolution and destruction of German Jewry during the Nazi era the Maier Levi manuscripts were located on German soil, almost certainly in Stuttgart. According to correspondence between Leo Adler and Emanuel Kirschner a copy of the compendium was then located either in the Stuttgart Jewish Community archives or in Adler's own possession.⁷⁶ Shortly after the Second World War most of the extant volumes were somehow brought to the United States, some finding their way into the Birnbaum Collection of the Library of Hebrew Union College-Jewish Institute of Religion in Cincinnati, and others into the Mandell Music Collection of the Library of Gratz College, Philadelphia. The two Maier Levi collections led, as it were, a separate existence, since no connection had been made between them.

Eric Werner soon recognized the importance of the Cincinnati manuscript volumes. The result was the publication of an important survey of the compendium (Werner 1961: 110–121), which he later incorporated with few changes in his *A Voice Still Heard*, a study of the development Ashkenazic Jewish music (Werner 1976: 172–83). Werner only knew the compiler as "M. Levi" (as appearing on the printed title pages of the Cincinnati volumes), and conjectured that he was a "modest teacher in a Jewish grade school in Esslingen" (Werner 1961:110). Of the anonymous volumes by the same hand located at Gratz College, Philadelphia, Werner was unaware.

The same year as Werner's article (1961) Eric Mandell (formerly *Hazzan* of Bochum, Germany) delivered a lecture, later published in three formats, about his private collection of Jewish music (Mandell 1961, 1963, 1967). Among other topics, he spoke about five of our

76 In May 1932 Kirschner visited Stuttgart where in all probability Adler showed him the Levi manuscripts. Leo Baeck Institute, New York, Leo Adler-Emanuel Kirschner Correspondence, AR-A 280/723, especially 723, no.13 (March 13, 1932), 723 no. 14 (May 10th, 1932) and 723 no. 20 (May 19, 1932).

hazzanut volumes which are now located in Gratz College. The first of these manuscripts, a volume for the High Holy Days purchased from a book dealer from New York in 1947, would appear to be the same as our Vol. 1.⁷⁷ The remaining four volumes (most certainly our Vols. 2–5) Mandell acquired around 1951. Since these lack a title page, Mandell incorrectly ascribed authorship of these volumes to a certain *Hazzan* Mendel of Rottweil (where Maier Levi functioned for several months during 1843–1844). We have been able to trace this Mendel and prove that he was merely owner of some of the volumes.⁷⁸ Noticing the name "Esslingen" was written in one of the volumes (Vol. 2, pp. 40 and 45) Mandell somehow (correctly) concluded that the volumes were written there.⁷⁹

The printed versions of Eric Mandell's lecture, including the last one published in the *Journal of Synagogue Music* in 1967, apparently went unnoticed by Werner. Had Werner been aware of them he surely would have followed up the references to the cantorial manuals from Esslingen. Since this was not the case, the substance of Werner's 1961 article was reproduced in *A Voice Still Heard* without emendation.

Having read the accounts of both Werner and Mandell I traveled to Cincinnati and Philadelphia to examine the manuscripts under discussion. At Gratz College I was able to locate, even though uncataloged, not only the (five) volumes described by Mandell, but three additional volumes as well. One of these volumes bore the same printed title page (with Levi's name) as the Cincinnati volumes. These additional volumes had to have come into Mandell's hands some time after the publication of his 1967 article.⁸⁰ At some later stage it appears that Mandell began to make a linkage between the "M. Levi" volumes discussed by Werner and those in his own possession. Hand-written annotations in English in several of his volumes, undoubtedly from the hand of Mandell, present some telling evidence, such as a reference (in Vol. 10) to Werner's 1961 article, and "Levy, Esslingen" jotted down in Vol. 11 and "Levi Esslingen?" in Vol. 12. There the matter remained until I was able to establish with complete certainty that the two separate collections were both from the hand of Maier Levi of Esslingen.⁸¹

77 The dealer related that the volume had been used in Heilbronn, a hundred years earlier. On an inner front page of Vol. 5 (for *Tisha B'Av*) is written the name Lowenstein. A *Hazzan* Jacob Löwenstein (1891–1884) was active in Heilbronn from 1864 onwards. See Franke (1963: 70, 78).

78 On the title page of Vol. 2 is written, "*Mendel. Zur Synagoge Rottweil gehörig. Juni 1860.*" Vol. 3 also contains the same words, but without the name Mendel. On a front unnumbered page of Vol. 1 is simply inscribed, "*Eigentum der Synagoge Rottweil*" ("Property of the Rottweil Synagogue").

79 Although Mandell also observed the year 1849 written in Vol. 2 (p. 40) he failed to see anything significant in the letter "L" following the date—clearly the abbreviation of Levi's name. Levi also wrote the letter "L" following the date in Vol. 9, p. 45.

80 The remaining volumes Mandell might actually have acquired in 1966 since on the inside back cover of Vol. 13 is written "1966."

81 On an unnumbered page in Vol. 10 is also written "This is Vol. III (?) out of 4 [vols.]," referring to the Cincinnati volumes. In Vol. 11 is also added "Vol. IV (?)." Mandell surmised that these were additional copies of the Cincinnati volumes, but it is very doubtful that he ever saw them.

The final loop in the documentation of the corpus of Maier Levi volumes was the inclusion of two volumes located in the Frankfurt University Library that had been incorrectly attributed to Abraham Baer.⁸² The first volume, a photocopy of which had been sent to Israel Adler (z"l), then Director of the Jewish Music Research Centre of the Hebrew University of Jerusalem, I was able to identify correctly in 2000. Apart from a few stylistic changes, the volume is almost identical in content to our Vol. 6. A decade later, while perusing the electronic catalog of the Frankfurt University Library, I stumbled upon another unpublished work attributed to Abraham Baer, a setting of the *Ne'ilah* service for Yom Kippur. After the Library kindly sent me several pages of the volume, authorship of the volume by Maier Levi was confirmed.

E. Dating of the Volumes

Exact dating of the volumes is rather problematical since Levi only dated two of the volumes (1849 for Vol. 2 and 1862 for Vol. 9). The earliest date that can be assigned for the first volume is 1845, the year when Levi began teaching at the Esslingen Seminary. The archaic musical content of much of this volume leaves little doubt that it must be the oldest. Various stylistic features enable us to ascertain an approximate dating of the remaining volumes.⁸³ For example, the calligraphy of the first four volumes is noticeable for its attractive smaller musical notes and smaller Hebrew text-underlay as well as German annotations written in beautifully inscribed Hebrew characters (*jüdisch-deutsch*). By contrast, in the later volumes, the font of the musical notes and Hebrew script is larger and all German annotations are written in regular Gothic script (*Fraktur*).⁸⁴ The later volumes also include glued-in insertions from printed prayer books creating a "musical *siddur*" incorporating not only the words and music sung aloud by the *hazzan* but also the texts recited by the congregation.⁸⁵ Based upon dating and location, the volumes are made up of four groups as shown in the table below:

82 Unfortunately, as of the time of completing this book, this information has not been updated.

83 An annotation in Vol. 7, page 210, "Nun schlagen auf ersten Band," refers not to Vol. 1 but to Vol. 6, to which it serves as a continuation. The inclusion of a calendar on p. 112 of Vol. 6 listing the years when Rosh Hashanah falls on the Sabbath (the previous occurrence being in 1857 and the next in 1864) enabled these dates to serve as guides in the dating of Levi's volumes.

84 High German written in this manner was still quite widespread in the early decades of the nineteenth century for religious texts used in more traditional Jewish circles as well as in Jewish schools (Lowenstein 1992: 195–197).

85 This phenomenon was partially present in Vol. 4, but was consistent from Vol. 6 onwards.

Dating of the Maier Levi Volumes

Vol. no.	Main Content of Volume	Date	Pages
Group A (Gratz College, Philadelphia)			
1.	Additional Service (<i>Musaf</i>) for Rosh Hashanah	Between 1845 and 1849	86 p.
2.	Afternoon Service (<i>Minḥah</i>): Sabbath, Festivals, High Holy Days	1849	43 p.
3.	Evening Service (<i>Ma'ariv</i>) for Rosh Hashanah and Yom Kippur	Shortly after 1849	27 p.
4.	Book of Esther (<i>Megillat Ester</i>)	Shortly after 1849	27 p.
5.	Fast of Av (<i>Tisha B'Av</i>)	Between 1849 and 1857	9 p.
Group B (Hebrew Union College-Jewish Institute of Religion, Cincinnati)			
6.	Morning Service (<i>Shaharit</i>) for Rosh Hashanah	Between 1857 and 1862	192 p.
7.	Morning Service (<i>Shaharit</i>) for Yom Kippur	Between 1857 and 1862	211 p.
8.	Additional Service (<i>Musaf</i>) for Rosh Hashanah	Between 1857 and 1862	267 p.
9.	Eve of Yom Kippur (<i>Kol Nidrei</i>)	1862	222 p.
Group C (Stadt- und Universitätsbibliothek, Frankfurt)			
10.	Morning Service (<i>Shaharit</i>) for Rosh Hashanah	Post-1864	290 p.
11.	Concluding Service (<i>Ne'ilah</i>) for Yom Kippur	Post-1864	167 p.
Group D (Gratz College, Philadelphia)			
12.	Morning Service (<i>Shaharit</i>) for Yom Kippur	Late 1860s	114 p.
13.	Additional Service (<i>Musaf</i>) for Yom Kippur	Late 1860s	194 p.
14.	Pilgrim Festivals (<i>Shalosh Regalim</i>)	Late 1860s	24 p.

Levi's volumes, spanning such a wide time period, offer a unique window to both the pre-Emancipation style of Ashkenazic synagogue music and the style that was emerging during the period of the Emancipation (for further on this subject see Section 7 on Stylistic Changes).

F. Musical Borrowings

Levi transcribed all the musical items from memory of the oral tradition of the South-German Jews.⁸⁶ The only exceptions are seven musical items whose melody line he borrowed from the Stuttgart *Choral-Gesänge* published under the auspices of the Supreme Religious Authority (Stuttgart ChGe 1837, 1844).⁸⁷ This is further substantiated by occasional cross-references by Levi to items in this collection. Although not mentioned by name, the *Choral-Gesänge* appears to have been edited by Ludwig Harry Mannheimer (d. 1842), then a *hazzan* in Copenhagen (Adler L. 1931. ii).⁸⁸ Whether Moritz Eichberg (1806–1892), *Hazzan* and Religious Instructor in Stuttgart since 1832, assisted with the volumes is unknown (Friedmann 1921: 48).

No borrowing was made from any other contemporary publication of synagogue song such as the *Terzettgesänge* (1839 and 1844) of the Munich cantor, Maier Kohn, or even the *Schir Zion* (c. 1840) of Salomon Sulzer. Levi's exclusive focus was the solo chants of the *hazzan*, not newly composed choral settings of the liturgy, even when based on traditional themes. Although Levi's musical horizons might have been somewhat restricted and provincial, since the compendium was not derivative of other sources, this only adds to its authenticity and reliability as a unique document of South-German *hazzanut*.

G. Completeness of the Transcriptions

In the first volume of the compendium Levi did not always provide complete musical transcriptions. Especially in passages of *nusah* he sometimes only wrote a short incipit on the assumption that his students could improvise the entire liturgical text according to a musical pattern that he had already provided.⁸⁹ However, with the decline of this skill among

86 The source of one item, a setting of the *Qaddish shaleim* (no. 126 and *6:59), was attributed by Levi to an unidentifiable former Esslingen *ba'al tefillah*.

87 *Ha-yom harat olam* (*1:48); *Avot* (Sabbath melody, *1:64); *Kol nidrei* (no. 2); *Avot* (High Holy Day melody, no. 60, repeated at *8:2, *9:3; *10:30, *11, p. 100, *12:2); *Mekhalkeil hayyim* (*1:19, repeated at *6:36, *7:10, *8:07, *12:6); *Avinu malkeinu* (vv. 19–23) (no. 79); *U-mordekhai* (*4:49).

88 Ludwig Mannheimer was a brother of the illustrious *Prediger* in Vienna, Isaac Noah Mannheimer. According to Leo Adler, Mannheimer received a commission to prepare the [Stuttgart] *Choral Gesänge* for *hazzan* and choir in 1834 and the work was prepared during stays in Darmstadt and Stuttgart (Adler L. 1931: ii). A number of items in the *Choral-Gesänge*, including compositions by Sulzer and his collaborators of the *Schir Zion*, also appear in *Choral Gesänge für das Neujahrfest und dem Versöhnungstag* (the original title was *Choral Gesänge für alle Feier-und Festtage*) also "composed" or edited by Ludwig Harry Mannheimer (Hebrew Union College, Birnbaum Collection, Mus. Add. 27, n.d.). The relationship and borrowings between the Copenhagen *Choral Gesänge*, the Stuttgart *Choral-Gesänge*, and *Schir Zion* I, warrants further study.

89 For example: *1:36 (*Uvkhein tein pahdekha*); *1:38 (*Atah vehartanu*); *1:47 (*Ka-katuv, lo hibit aven*) to the end of *Malkhuyot*, etc.

the younger generation of *hazzanim* Levi must have soon realized that this assumption was no longer valid. Henceforth he wrote out all the chants and melodies in full for every complete text sung aloud by the *hazzan*. The comprehensive character of the compendium distinguishes it from later printed collections of South-German *hazzanut* such as those of Selig Scheuermann (1873–1935) and Fabian Ogutsch (1845–1922) that are noteworthy for their brevity and shorthand quality.

H. Text Underlay

In providing an accurate text underlay to correspond to the musical notes, Levi had to resolve the dilemma that while Hebrew is written from right to left, Western musical notation is written from left to right.⁹⁰ He did not adopt the solution used in printed works of synagogue music of rendering the Hebrew in transliteration, as was the case, for example, with the Stuttgart *Choral-Gesänge* or Hirsch Goldberg's *Gesänge für Israeliten*, with which he was familiar. Instead, Levi chose to retain the Hebrew script, but to write the music from right to left. Individual words were divided into separate syllables to match individual notes and groupings of notes sung to the same syllable, and in this way a natural flow was achieved between the music and the Hebrew text.⁹¹ Levi was quite meticulous in fitting the Hebrew to the music including indication of the correct stresses of the words. Sometimes, if he failed to leave sufficient space to fit in the Hebrew directly under the respective notes, he would provide arrows connecting the syllables to the correct musical notes.

I. Liturgical-Musical Annotations

Since *hazzanim* must be knowledgeable in matters of liturgical practice, Levi also included many liturgical-musical annotations, anticipating those included later in Abraham Baer's *Baal T'fillah*, but outstripping them in number and detail. Some liturgical explanations are

90 Ashkenazic *hazzanim* who, from the later eighteenth century, began to transcribe their own compositions, rarely provided a complete text underlay since their transcriptions were not meant as teaching manuals.

91 This had been the procedure for transcriptions of *ta'amei ha-miqra* by Christian Humanists, such as those of Johannes Reuchlin and Sebastian Münster in the sixteenth century. Israel Jacobson readopted it in 1810 for the notation of Reform Hebrew chorales. Idelsohn (IdJM: 237) provides a facsimile of a Hebrew chorale from Israel Jacobson's *Hebräische und Deutsche Gesänge* (Kassel, 1810). This manner of notating Ashkenazi *hazzanut* met with few followers, but the cantorial manual of Alexander Eliezer Neswizshki, author of the cantorial manual *Ha-mitpallel* (Vilna 1903) was written in this manner. Zionist musicians wrote music from right to left in the early twentieth century *yishuv*. See, Loeffler 2010. This would appear to be the reason why right-to-left music notation has wrongly been attributed to Idelsohn (who employed this method in his *Toledot ha-neginah ha-ivrit*, the introductions to the Hebrew volumes of IdHOM and in his early Zionist songsters). The inaccurate statement of Amnon Shiloah (1992: 21–22) concerning attribution of this practice to Idelsohn thus needs to be amended.

quite extensive, such as the procedures for *dukhenen* or priestly blessing (see at no. 77), the Torah service (nos. 141–144), and the *Havdalah* ceremony at the end of the Sabbath (*4:67).⁹² Sometimes Levi supported his explanations by quoting authoritative codes of Jewish law and custom such as the *Sefer maharil* of Rabbi Jacob Moellin (d. 1427) and the *Shulḥan arukh* of Rabbi Joseph Karo (1488–1575).⁹³

While Levi tended to avoid using traditional Hebrew or Yiddish liturgical terminology, preferring to use German instead, he occasionally employed the word *oren* (nos. 147–148),⁹⁴ a term of obscure origin used only by South-German Jews meaning "to pray," the equivalent of the East-European term *davven*.⁹⁵ Similarly he not infrequently used the term *leijnen* (Yidd. *leynen*) when referring to the public reading of the Torah.⁹⁶

Other annotations are strictly musical in character. Throughout the compendium, reflecting the usage in South Germany, Levi employed the term *nigun* (Yidd. *nign*) for what Eastern-European *hazzanim* call *nusah*, that is to say, the basic musical formulae or melodic patterns. "Nigun" thus embraces both metrical and non-metrical melodies.⁹⁷ Levi used several traditional terms for naming or classifying melodies. Thus, he referred to the melody pattern known as the "Meitim nigun" or "Toten Melodie" (no. 56), which was so called because it was used for chanting the hymns *Adon olam* and *Yigdal* before the dying. A similarly named "Totenfeier Melodie" referred to one of the melodies of the blessing of the priests (*dukhenen*) sung on days when the *Yizkor* memorial service was commemorated (see at no. 77). Some metrical tunes were described as *polnisch* (no. 114, *8:21, *4:47) possibly on account of the use of the augmented second interval between the second and third tones (and very common in Eastern European synagogue song), but in other cases, as is more likely, on account of certain rhythmic characteristics. When a melody associated with a particular text was adapted to another text (*contrafactum*), Levi marked out the former as the melodic prototype.⁹⁸ This has been relatively useful for classifying groups of melodies and melody patterns.

92 This liturgical annotation concerning the *Havdalah* ceremony was considerably shortened in the compendium volume for the *Ne'ilah* service (no. 179).

93 For example, the liturgical annotations to *4:38 (Karo) and *4:9 (Moellin).

94 For example: Before אתה ברוך קהל: *ort still שמונה עשרה*, *welches dann vom חזן wiederholt wird. An den שלש רגלים ort man שלוש רגלים ש"ע von ראש השנה עשרה* (2:13).

95 See "Oren," *Jüdisches Lexikon* 4: 600. The word is probably derived from the Latin *orare* although some consider that it is derived from the Latin *hora*.

96 For example, "Fällt aber ein טוב יום auf einen Wochentag, so wird zu מנחה nicht geleijnt" (no. 146/2:12).

97 Werner Weinberg, a graduate of the Würzburg Seminary, confirmed that *nusah*, as a musical term, was never used. Oral communication with Weinberg, February 14, 1994.

98 For example, in order to explain the source of the melody used for several strophes of the *piyyut* "Imru leilohim" sung in the Morning service of Yom Kippur (*7:20) Levi wrote, "folgende Stellen in der Melodie von 'Ya'aleh'," the *piyyut* sung on Yom Kippur Eve (no. 23).

J. Evaluation by the Württemberg Supreme Religious Authority

Levi evidently hoped to have his compendium published. To this end in 1854 he presented a copy to the Supreme Religious Authority which requested Moritz Eichberg (1806–1892), the Chief *Hazzan* of Stuttgart, to make an evaluation. He was asked to judge (1) whether the melodies were in keeping with tradition, (2) whether the transcriptions were complete and no melodies were missing, and (3) whether the work met professional standards (*kunstgerecht*) and a musically educated person (*Musikverständiger*) could instruct himself from it (Adler L. 1931: ii).

Eichberg answered the first two questions affirmatively. Nevertheless, he leveled several criticisms against the collection. The most serious shortcomings were, he contended, that the music had to be read from right to left and that it was not rhythmically consistent. Rhythmic inconsistencies there certainly were but for good reason. Eichberg was imposing the standards of nineteenth-century Western music, failing to understand that synagogue chant, based as it is on the largely free-flowing prose texts of the Hebrew liturgy, is essentially non-Western and thus lacks metrical regularity.⁹⁹ Unquestionably, there are rhythmical inaccuracies in Levi's volumes but careful editing could easily have corrected them. A further shortcoming, according to Eichberg, was that Levi,

Like *hazzanim* of former times (*der alten Zeit*), has retained superfluous and tasteless passages, for which there are not even words of text and therefore [they] are anything but helpful in promoting the dignity of the services" (Adler L. 1931: ii).

Here Eichberg was referring to passages of *vocalise*, a significant feature of the *hazzanut* of *minhag ashekenz*, especially on the High Holy Days, a subject that will be discussed later.

Eichberg eventually concluded that Levi's manuscript could neither be regarded as professionally acceptable, nor could it serve as a work for self-instruction. The result was that the compendium was never published. Nevertheless, this disappointment did not deter Levi from continuing to write more volumes for his students. He "corrected" many rhythmic inconsistencies but continued to write the music from right to left. Almost eighty years later Leo Adler (1931: ii) expressed regret over Eichberg's hasty evaluation of the compendium, but added, "The fruit of Levi's work is still to be seen today—the melodies live on in the communities."

What was the scope of the compendium that Levi presented to the *Oberkirchenbehörde* in 1854? Eichberg had confirmed that "no melody is missing." Was he referring to the liturgical

99 Remarkably Eichberg wrote, "The recitatives suffer from a great deficiency of notes so that often there are many words in a row entirely without notes." Here Eichberg was taking issue with Levi's transcription of passages of recitative where he seems to have failed entirely to understand Levi's frequent use of reciting tones.

sections Levi had actually transcribed, or to the entire liturgical year? According to the extant volumes, it seems quite likely that the compendium that Maier Levi presented to the Supreme Religious Authority included copies of the first two volumes. In addition, there were further volumes that are no longer extant, but whose content, either *in toto* or in part, was later recopied into some or all of the extant volumes belonging to groups "A" and "B". By virtue of the criticism of the inclusion of *vocalise*, volumes for the High Holy Days, when *vocalise* was most prominent, must have been included. Whatever the precise answer, it would seem reasonable to assume that Levi submitted a sizeable musical corpus for publication.

4. THE TWO MUSICAL AREAS OF GERMAN *ḤAZZANUT*

The Jews of Germany belonged to two musical-culture areas of Ashkenazic Jewry. Already by the fifteenth century a differentiation had developed between *minhag reinus* ("the custom of the Rhineland") and *minhag oystraikh* ("the custom of Austria"). This division included not only liturgical and religious practices, but musical ones as well. Thus, for example, R. Jacob Moellin referred to two melodic patterns for chanting the *Haftarah*, one according to *minhag reinus* and the other according to *minhag oystraikh* (MoSM 1989: 340, section 11). Later, when Jews settled in large numbers in Eastern Europe, the practices of the regions to the west of the River Elbe were known as *minhag ashkenaz* ("the custom of Germany"),¹⁰⁰ while those of the regions to the east of the River Elbe were known as *minhag polin* ("the custom of Poland").¹⁰¹ The geographical distinction, however, between the two regions was not immediate since the area between the River Elbe and the River Oder further to the east constituted more of a transitional area or borderland (Wolff 1891: 662). During the course of the nineteenth century a measure of cross-cultural influences took place between the two Rites and their respective synagogue practices (Berlove 1986-1987: 13).

In more recent times, the *ḥazzanut* in the lands east of the river Elbe came to be referred to as "East European (or "Polish") *ḥazzanut*" while in the areas west of the Elbe the term that came into popular usage was "South-German *ḥazzanut*," perhaps since its heartland was in Bavaria, Baden and Württemberg, together with the important city of Frankfurt-am-Main. Use of the latter term was particularly noticeable on the part of several scholarly *ḥazzanim* who had learned the South-German musical tradition even though they not born into it.¹⁰² However, many cantors who lived outside these territories, like Abraham Baer, simply tended to differentiate between "Polish" and "German" *ḥazzanut*. Regardless, although

100 In the Middle Ages the Hebrew word *ashkenaz* (Gen. 10:3) was adopted as the word for "Germany." The earliest usage of *minhag ashkenaz* is found in sources dating from the twelfth century (GoMRH, Introduction: 13).

101 The division between *minhag ashkenaz* and *minhag polin* was actually somewhat more complex since the *ḥazzanut* of the latter within Germany as well as parts of Central Europe (the Czech Republic, Slovakia and Hungary of today) sometimes displayed features of both musical regions as well as features that seem to be *sui generis* to these regions This subject awaits further research.

102 Among these scholars were Joseph B. Levy (OgFK, Preface), Emanuel Kirschner (KiTS, Preface), Isaak Lachmann (MS) and Abraham Z. Idelsohn (IdHOM 7). See Idelsohn, "My Life," *Yuval* 5 (1986): 20.

some musical elements were held in common in both areas, the musical differences were far more significant.¹⁰³

When musicologists will have sufficiently researched the synagogue musical traditions in the neighboring lands of Alsace and Lorraine,¹⁰⁴ the Netherlands and North-West Germany, we suspect that the result might indeed be a common tradition of *ḥazzanut* shared by all these areas. Until this task is completed I have chosen to use the terms "South-German *ḥazzanut*" and *minhag ashkenaz* interchangeably, although the latter term may well prove to be the more accurate one and hence its choice in the sub-title of this book.

By the early twentieth century, "South-German *ḥazzanut*," although the smaller of the two Ashkenazic musical traditions, still maintained its separate character despite an unceasing flow of *ḥazzanim* into Germany from Eastern Europe (Wertheimer 1987: 228). However, the growing usage of cantorial compendia and other printed works of synagogue music, especially the arrangements and melodies of Lewandowski (which were popular throughout Germany), had the effect of blurring the musical distinctions between the two main musical regions and threatened, however subtly, the integrity of the southern German musical tradition.¹⁰⁵

Distinctions between *minhag ashkenaz* and *minhag polin* were probably of little concern or interest to Maier Levi. The only exception was his awareness concerning several melodies that he termed *polnisch* but without any explanation why. Living his entire life within the borders of Württemberg, Levi's Jewish musical horizons were limited to his immediate environment. Thus, the title page of Vol. 6 of his compendium simply reads, *Die Melodien für den israelitischen Gottesdienst*, without any mention of their South-German character. The same is true of the collections of his close contemporaries: the melodies of KoVor are simply described as *alte Weisen* and those of Sä-IdHOM 7 are referred to as *Originalmelodien der Synagoge* (Sä-IdHOM 7: Preface). Consciousness of the two German cultural areas of *ḥazzanut* was probably a result of increasing social mobility, improved transportation and German unification (1871).

103 Unfortunately, the critical issues of geography and the distinction between *minhag ashkenaz* and *minhag polin* were barely considered in Eric Werner's *A Voice Still Heard* despite his statement that, "For reasons of documentation I have placed the western Ashkenazic tradition in the foreground" (WeVSH, Preface xii). Yet elsewhere in his book Werner described the field of his work as "the musical tradition of the Jews from central Europe" (WeVSH: 1), and even "the [musical] traditions... of Jews who used either the German or the Yiddish vernacular as their mother tongue" (WeVSH: 2). Except for one specific musical item, Werner placed no emphasis on "South-German *ḥazzanut*" as a distinct geographical area of synagogue music (WeVSH: 183).

104 The Alsatian rite was defined by Werner as "for all practical purposes... identical with *minhag ashkenaz*" (WeVSH: 202).

105 For example, SchGGI includes a number of arrangements and compositions by various composers, especially Lewandowski. Several recordings of "Frankfurt" melodies by Mordechai Breuer (ברוך) on the *Invitation to Piyut* website (www.piyut.org.il) are, in fact, melodies of Lewandowski.

We have already alluded to a difference in musical terminology between *minhag ashkenaz* and *minhag polin* concerning the term *nigun*. In the former this was the basic musical term, there being no distinction between simple prayer chant, elaborate recitative, or metrical melody. Levi uses *nigun* profusely in his annotations to the compendium. In *minhag polin*, by way of contrast, *nigun* was reserved primarily for metrical melodies, while the term used for the basic prayer chants was "*nusah*." A second difference is that in Eastern Europe the term "*hazzanut*" was used to refer to the extended and elaborate performance (built upon the *nusah*) by professional cantors, a connotation it still carries today in the United States and Israel (Schleifer 1992: 29). In *minhag ashkenaz*, "*hazzanut*" was used much more broadly or with reference to all traditional chants and melodies (GeDQ: 13).¹⁰⁶

106 The Hebrew title of the MS of Munich cantor, Löw Sänger (discussed in the next section) is הזנות מכל השנה, "*hazzanut* for the entire year."

5. COMPARATIVE SOURCES OF SOUTH GERMAN ḤAZZANUT

A. Musical Sources

An important objective of this book has been to show that Maier Levi's notations constitute authentic and reliable sources of South German ḥazzanut. To achieve this end, wherever possible, Levi's transcriptions have been compared with those located in other sources. Some of these sources have already been referred to in the discussion of published compendia of ḥazzanut (Section 2G). In *Part Two: Study of the Music*, following the introduction to each musical item, comparative sources are listed in an abbreviated format (e.g. BaBT), with those appearing to be closest to one of Levi's settings generally placed first. Few of the comparative sources are rarely or ever identical to Levi (as we would only expect in realizations of an oral tradition) but certain sources have proven to be consistently close to Levi's melodies.

What follows is a critical appreciation of the relative value and dependability of these sources and, where relevant, problems relating to their use. The first three items and the MS of Isaak Lachmann are those that Idelsohn frequently drew upon in chapters IV–VII of IdHOM 7.

(1) Sä-IdHOM 7. Löw Sänger. הזנות מכל השנה *Vollständiger Jahrgang der alten Originalen Melodien der Synagoge*. Transcribed by S. Naumbourg. Munich, 1840.

The melodies of Löw Sänger (1781–1843), the first ḥazzan appointed to the newly-formed Jewish community of Munich, were transcribed by Samuel Naumbourg, later Chief Ḥazzan in Paris, but then still a chorister in the recently established Munich synagogue choir (Kirschner 1937b: 63; Schleifer 2012: 10–13).¹⁰⁷ The Sänger/Naumbourg MS was one of Idelsohn's primary musical sources for IdHOM 7, where he placed it separately at the end of the volume (IdHOM 7: 121–181).¹⁰⁸ Documentation of Sänger's notations in the comparative sources also includes Israel Adler's numeration based upon the complete Sänger MS (Birnbaum Collection, Cincinnati, Mus. 64; Adler 1989).

In recognizing the significance of the Sänger MS in the study of South-German ḥazzanut Adler remarked, "This compilation... is among the first of its kind being primarily devoted to the notation of the traditional 'recitativen Tonweisen'" [i.e. melody patterns or *nusah*]

107 The original MS has been lost, but a copy made in the 19th century has survived and is now part of the Eduard Birnbaum Collection of the library of Hebrew Union College-Jewish Institute of Religions, Cincinnati.

108 In IdHOM 7 Idelsohn omitted 31 items included in the MS.

(Adler 1989: 271). Schleifer has similarly emphasized, "It is now one of the main sources of our knowledge of the oldest Ashkenazi chants" (Schleifer 2012: 11). Sä-IdHOM 7 has proven to be a most consistently reliable comparative source.

However, Idelsohn's opinion that, "This MS is the only complete collection of German traditional song thus far known, *as it was in use before Sulzer's time, i.e., in the 18th century*" (italics mine) (IdHOM 7: vi), requires some revision. Levi's compendium demonstrates, not only in the particularly significant Vol. 1, but in several later volumes as well, that this "traditional song" (i.e. *musah*) continued to be sung in Germany with little modification contemporaneously with Sulzer. It is clearly present, even with slight simplifications, in the *Terzettgesänge* of Maier Kohn as well as in Kohn's later MS to be discussed below (Schleifer 2012: 12–13).¹⁰⁹

Of all the comparative musical sources Sä-IdHOM 7 displays the closest similarity to the notations of Maier Levi. This might not be a coincidence. The two Esslingen cantors, Samuel and Nathan Ederheimer, whose *hazzanut* Levi had absorbed since childhood in the Esslingen synagogue, had come from Erdheim near Nördlingen in Swabian Bavaria (Hahn 1994: 234). Erdheim is situated not far from Oberdorf, Württemberg, and the birthplace of Löw Sängler (Kirschner 1937b: 63). This seems to suggest a definable geographical sub-region of South German *hazzanut* and for this reason I suggested in the *Introduction* that Maier Levi's *hazzanut* should be regarded as representative of the Swabian regions of Württemberg and Bavaria.

(2) KoVor. Maier Kohn. *Der Vorbeter in der Synagoge von München*. MS Munich, 1870.

Even though Idelsohn included many musical items from Kohn's MS in IdHOM 7, its value has been insufficiently appreciated and Werner ignored it completely. This neglect might be attributable to Idelsohn who, with little justification, was of the opinion that "[Maier Kohn] lacked the knowledge of even the simplest rudiments of music" (IdJM: 261). Yet Kohn had studied with Caspar Ett, a prominent Munich composer and church organist (Friedmann 1921: 45). Furthermore, Kohn's ability as musical editor of the *Terzettgesänge* (Kohn 1839 and 1844)¹¹⁰ and skill in transcribing the oral tradition of South German *hazzanut* in musically acceptable notation refutes Idelsohn's statement.

Despite similarities between KoVor and Sä-IdHOM 7, there are many differences, and we must presume that Kohn was his own musical informant. KoVor is almost a third longer

109 On the other hand, Sängler's "Cantorial Fantasias" (see, *Vocalise/Cantorial Fantasia* section) are clearly less complex than those sung several decades earlier.

110 Adler gives the dates of Vol. 3 of the *Terzettgesänge*, which contains the High Holy Day melodies, as both 1844 and 'before 1845.' See Adler (1989: 593).

than Sä-IdHOM 7 and includes many cross-musical contrafactum references, especially for the melodies of *piyyutim*.¹¹¹ Kohn's *nusah* probably reflects that which he learned in his early years in Schwabach, Bavarian Franconia, possibly at the local *yeshivah* (Friedmann 1921: 47; Eliav 1960: 238).

Kohn dated the MS as 1870, but just as Sä-IdHOM 7 was *completed* in 1840 (Adler 1989: 270; Schleifer 2012: 11), so in all probability KoVor was written over a number of years. By 1870 the cantorial style of some of the pieces would have been considered "old style" (like many in the earlier volumes of Maier Levi) but certainly not a decade or two earlier. Kohn regarded his MS as a practical learning tool since in the *Vorwort* he confidently expressed hope that it would enable its users to attain "fluency" in the singing of the traditional melodies. Notwithstanding the problem of the dating and the presence of some stylization (mainly the inclusion of metrical choral responses) KoVor stands with Sä-IdHOM 7 in reliability and authenticity.

(3) OgFK: Fabian Ogutsch, *Der Frankfurter Kantor: Sammlung der traditionellen Frankfurter Gesänge, geordnet und eingeleitet von J. B. Levy*. Frankfurt 1930.

Frankfurt am Main was uniquely proud of its liturgical and musical traditions which differed, often in subtle and idiosyncratic ways, from those common to the rest of *minhag ashkenaz*.¹¹² On the other hand, not all "*Frankfurter nigunim*" were the exclusive inheritance of Frankfurt alone.¹¹³ Differentiating between melodies unique to Frankfurt and those it shared with the rest of South Germany is thus one of the challenges that OgFK presents. Levi's transcriptions sometimes shed important light on this quandary.

There are other problematical issues. For instance, it is unknown to what extent OgFK was reworked by the editor, Joseph Benjamin Levy (1870–1950). But of greater significance is that, here and there, OgFK includes musical elements, ranging from short phrases, modal and chromatic modifications, to complete melodies, that are more characteristic of Eastern European than Western European *hazzanut*. This can be explained by Ogutsch's Lithuanian and Russian roots prior to his Frankfurt appointment in 1883. Many *hazzanim*, in fact, had

111 Kohn's "Cantorial Fantasias" (see, *Vocalise/Cantorial Fantasia* section), like those of the Sä-IdHOM 7, are shorter than those sung in the late eighteenth and early nineteenth century.

112 Not only did the prayer books edited by Wolf Heidenheim (1757–1832), which underwent many later editions, make provision for the textual and liturgical nuances of Frankfurt, but even the Liberal *Einheitsgebetbuch* continued to do so as late as 1929.

113 This point was emphasized by Joseph B. Levy, the editor of Ogutsch's work (Ogutsch, 1930, *Vorwort*), by Emanuel Kirschner, the book's reviewer (*Bayerische Israelitische Gemeindezeitung* 1930, no. 24: 378), and more recently by historian Mordechai Breuer (z"l) (1972: 92). It is unfortunate, therefore, that Brian Mayer's important study of the *nusah le-hol* of Frankfurt, failed to appreciate that most of this *nusah* was common to South Germany in general (Mayer 1989).

migrated from Eastern Europe to Frankfurt since the seventeenth century (Shulvas 1971: 27, 94–98; Idelsohn 1930: 411–418; Goldberg 2008: 127–129).¹¹⁴ Largely because of these eastern influences OgGK sometimes diverges quite notably from Levi's notations.

(4) SchGGI. Selig Scheuermann, *Die gottesdienstlichen Gesänge der Israeliten für das ganze Jahr*. Frankfurt 1912.

Despite publication in Frankfurt, this must not obscure the fact SchGGI represents the musical practice of Baden.¹¹⁵ A characteristic feature of this collection is the inclusion of several musical pieces from published works of synagogue music, such as those of Naumbourg and Lewandowski, as well as those of a popular songster (Jacobsohn and Liebling 1880), indicative of a growing homogenization of synagogue song in Germany.

A somewhat frustrating aspect of using SchGGI, otherwise an important source for musical comparison, is the brevity of many of the notations, often little more than musical outlines than complete transcriptions. Most of the melodies for the *yamim nora'im* (excluding some of the *seliḥot*) are compressed into a section of only twenty-five pages. The compendium abounds in instructions such as *Ebenso* ("similarly"), *wie* ("like"), *nach der Melodie des* ("in the melody of") and *und so weiter* ("etc."), leaving the user with only a skeleton of a melody, and without any idiosyncratic details. For additional information on Scheuermann's work refer to Section 2 (F) above.

(5) KiTS. Emanuel Kirschner, *Traditionelle Singweisen (Chosonus) aus dem Schacharis-Gebet für Rosh hashonoh und Yom hakippurim*. MS 1932–1933.

When appointed First Cantor of the Munich Great Synagogue in 1881, Emanuel Kirschner had considerable difficulty adapting to the *ḥazzanut* of *minhag ashkenaz* since he had been raised and trained in the musical culture of *minhag polin* (Hohenemser 1950: 13). His teacher of South German *ḥazzanut* was Heinrich Frei, the Second Cantor of the synagogue (whom Kirschner referred to as *ba'al tefillah*), and KiTS was an adaptation of the *ḥazzanut* Kirschner had learned from this informant many years previously. Kirschner had been encouraged to prepare the transcription, which includes liturgical directives, in order to serve as a "useful *Hilfsmittel*" for a new *ba'al shaharit* on the High Holy Days (Kirschner 1932–1933, *Vorwort*: iii; 1937: 196–197).

Although covering only the *Shaharit* services, KiTS nevertheless provides a thorough musical documentation according to the abbreviated Liberal ritual. Some texts are only

114 Kirschner commented upon the incorporation of elements of Eastern European *ḥazzanut* in his review Fabian Ogutsch's work. See *Bayerische Israelitische Gemeindezeitung* (1930, no. 24: 379).

115 Scheuermann was called to the cantorate in Frankfurt in 1910, two years prior to the publication of SchGGI. See Friedmann 3 (1918: 73). The reviewer of the work clearly recognized it as one of South German *ḥazzanut* ("*das Werk ist beinahe spezifisch süddeutsch gehalten*"), especially of the city of Mannheim. See *AZJ* 76, no. 45 (1912: 540).

partially notated (such as only the first strophe of *Adon olam* and the first two of the "Fourteen blessings" of *Birkhot ha-shahar*) but others are transcribed in full (for example, *Barukh she'amar*, the *Shema u-virkhotekha*, the *Amidah* and most of the *piyyutim*). There are no passages of *vocalise*, but many melismatic motifs and passages have been retained. Kirschner also notated the responses of the congregation, a few with organ accompaniment. Despite its limited scope, stylizations and simplifications, KiTS has proven to be a surprisingly helpful musical source. Several notations of South German chant included in Kirschner's published work for cantor and choir, *Tehilot le-eil elyon* (KiTL Vol. 4, 1926), are also of value.

(6) BoSD. Bernard Bochner, *Schirë David: Recueil des chants et récitations religieux d'après les airs traditionnels alsaciens*. Strasbourg: Consistoire Israelite du Bas-Rhin. 1951.

Polish-born Bernard Bochner (1882–1950) moved to France where, from 1919–1939, he served as musical director of the magnificent Synagogue du quai Kléber in Strasbourg.¹¹⁶ The melodies of his *Schirë David*, which was published posthumously, were transcribed from the synagogue's *hazzanim*. They are fully written out and verify the similarity between the melodies of Alsace and those of South Germany. Research into the chants of Alsace, a pressing desideratum, will be facilitated by the many recordings of Alsatian melodies held by the National Sound Archives of the National Library, Jerusalem.¹¹⁷

BoSD only covers Weekday and Shabbat services. However, included among the former are chant patterns and melodies of *selihot*, including those recited before Rosh Hashanah and between Rosh Hashanah and Yom Kippur, some of which are also recited on Yom Kippur Day as well (see 11:36; 11:50). BoSD has also proven to be a valuable source for comparative melodies of the *Minhah* service of Yom Kippur (2:1–8; 2:13).

(7) BaBT. Abraham Baer, *Baal T'fillah: oder Der practische Vorbeter* (Leipzig, 1877; 2nd edition, Leipzig, 1883).

Of all the printed compendia of Ashkenazi synagogue music BaBT, with justification, has been considered the most authoritative, and it undeniably constitutes a major source of the South German chants. These Baer designated either as *DW* (*deutsche Weise*) or *MA* (*minhag ashkenaz*). Yet, as far as we are aware, Baer had no first-hand acquaintanceship with these regions of Germany. His upbringing was in the slightly Germanized, but unmistakably Polish *hazzanut*, of the Province of Posen. His travels as a *meshorer* apprentice were with

116 judaism.sdv.fr/histoire/rabbins/hazanim. The Strasbourg synagogue was destroyed by the Nazis in 1940 (Daltroff 1996: 93).

117 Between 1984 and 1991 Hannah England made important recordings of the contemporary oral tradition of synagogue music in Alsace. These are available in the National Sound Archives, Jerusalem (Y 05562–05563; Y 05912–05917; YC 02916–YC 02922).

hazzanim residing in the borderlands of Eastern Europe and his early positions were all in the Posen-West Prussia provinces (BaBT 1883: Preface, xxii). Baer most likely acquired his knowledge of South German *hazzanut* from *ba'alei tefillah* informants following his appointment to the German-speaking Jewish community of Gothenburg (Göteborg), Sweden, in 1857 (Hammarlund 2013).

Despite the remarkable command of "German" *hazzanut* that Baer attained, BaBT was not entirely complete and sometimes did not accurately reflect South-German practice. The geographical designation of many melodies was not always correctly defined. Now and then a melody (German, *Weise*) generically defined as 1 *W[eise]* or 2 *W[eise]*, etc., should have been more accurately classified as DW. For example, Baer's comparative setting of *Zokhreinu le-hayyim* (1:18) is designated *A[lte] W[eise]* ("old melody") but it should have been marked as *DW* (BaBT, no. 1066). Some melodies are incorrectly designated as PW (*polnische Weise*). For example, Baer's comparative setting for *U-ma'avir yom* (3:2 and 9:6), classified as PW, was a widespread DW melody as well (BaBT, no. 961; see below *Part Two*, "The *Shema u-virkhoteha* of the *Ma'ariv* service: An Overview"). Nor was Baer always fully acquainted with the various *minhagim* (customs) relating to the music of the South German Jews.¹¹⁸ For more on Baer's work refer back to Section 2 (F) above.

(8) Other Sources.

In addition to the above collections, I have also consulted several other sources containing important transcriptions of South German chant, the most significant of which is Samuel Naumbourg's *Semiroth Israël* (NaSI 1847/1852). While frequently simplified, the melodies here compliment the ones transcribed earlier from Löw Sänger and they reinforce those of Maier Kohn. I have also drawn upon Sulzer's *Schir Zion* (SuSZ 1840/1865) and occasionally, even though his *nusah* largely belonged to *minhag polin*, Lewandowski's *Kol Rinnah u'T'fillah* (LeKR 1871). The references in *Part Two: Study of the Music* to these three collections are to the Sacred Music Press editions as these are the most accessible and are still in print. Several useful transcriptions, even when short and stylized, were also found in Katz, N. H. and L. Waldbott *Die Traditionellen Synagogen-Gesänge* (KaTSG 1868).

After this book was almost completed, I realized that I had failed to consult *Le Guide de L'officiant* compiled by Jules Franck (1858–1941) (FrG). I was, however, able to include cross-references to some of Franck's notations in the comparative sources. In many respects Frank's work represent the culmination of the modernization of the chants of *minhag ashkenaz* in France prior to the Holocaust.

118 Baer assumed, for example, that it was universal practice to chant the opening sections of the repetition of the *Amidah* on the Second Day of Rosh Hashanah exactly as on the First Day (BaBT, annotation before no. 1288). This, however, was incorrect with respect to South German practice (see discussion in *Part Two*, no. 103).

One source I have consciously only minimally drawn upon is Isaak Lachmann's *Awardas Jisroeil: traditionelle Synagogengesänge des süddeutschen und osteuropäischen Ritus* (1898–1899). The complexity of this MS in which Lachmann, like Baer, provided the melodies of both *minhag polin* and *minhag ashkenaz*, raises many problems. Sometimes the differentiation between the eastern and western melodies is unclear or even incorrect, while the excessive ornamentation with grace notes of the melodies of *minhag ashkenaz* is uncharacteristic of South German chant, there being little trace of this in Levi's compendium. Even more than Ogutsch's collection, Lachmann's MS often betrays the influence of his Eastern European roots. *Awardas Jisroeil* awaits thorough study and evaluation. Anxious that the present book not be diverted from Levi's compendium into a study of Lachmann's magnum opus I feel that a correct decision has been made. On the other hand, Lachmann's published volume for Weekdays does provide excellent and reliable notations of the South German chants.¹¹⁹

I have also used only sparingly Leo Trepp's *Nigune Magenza* (TrNM), his compilation of Mainz melodies, as these often differ radically from all other sources and out of a suspicion that some of these melodies were seriously altered in the course of time.

B. Minhag Book Sources

Supplementing these musical sources are several literary sources, in particular four works that belong to the genre of *minhag* books, that is, collections of synagogue and community customs. The first of these is the *Sefer maharil* of R. Jacob Moellin of Mainz (c. 1365–1427) according to the edition of Shlomoh Spitzer (MoSM). Despite Moellin's insistence on not changing musical practice and the reverence accorded him by *hazzanim* his references to synagogue musical practice are actually somewhat limited (Schleifer 2014). Far more extensive are the musical references in *Minhagei wermaiza* of Yiptha Yuspa Shamash of Worms (1604–1678) according to the edition of Benjamin Hamburger (ShMW). This work includes not only references to synagogue liturgical practice, but also music of the life cycle. ShMW constitutes perhaps the most significant historical source for documenting West European Ashkenazic musical practices in the pre-emancipation period (Goldberg 2009: 307–308). The third source is *Noheg ka-tzon yoseif* of Rabbi Joseph Juspa Kosman (d. 1758) which includes discussion and explanation of many of the liturgical customs, quite frequently of a musical nature, of Frankfurt-am-Main (KoNKY). The fourth source, and by far the meticulously detailed, is the day to day (including service to service!) record of the liturgical practices in the main synagogue in Frankfurt during an entire year

119 The melodies for the Three Festivals from Lachmann's MS have been published in a facsimile edition. *Awardas Jisroeil....III Teil, Die drei Wallfahrtsfeste*, edited by Andor Izsák (Hannover: Europäisches Zentrum für Jüdische Musik, 1993–1995).

(1818–1819), the *Divrei qehillot* of Salomon Geiger (GeDQ; Goldberg 2008). These last two works, especially Geiger's, frequently corroborate many musical aspects of Maier Levi's compendium, but certainly not all of them, since Frankfurt, while a dominant center of South German Jewry, had many *minhagim* that were exclusive to this city alone, as we have already discussed. Differences between Frankfurt and other parts of South Germany are reflected in the *mahzorim* edited by Wolf Heidenheim (1757–1832) which underwent many editions and printings (HeMRH; HeMYK).¹²⁰ These High Holy Day prayer books are particularly useful for delineating the portions sung by the *hazzan* and those recited by the congregation.

120 German-Jewish grammarian and exegete.

6. MUSIC CONTENT OF LEVI'S COMPENDIUM: GENRES AND FORMS

A. Musical Characteristics of South German *Hazzanut*

Maier Levi's compendium, being largely restricted to the melodies of the High Holy Days, does not make possible a comprehensive account of the musical characteristics of South German *hazzanut*. Even so, it certainly provides valuable musical information towards such a broader study. Despite the limitations of the compendium, it is not off the mark to point to some features of South German *hazzanut* and to compare them with those of Eastern Europe. Without claiming to be fully systematic we can highlight several characteristics as listed in the table below:

Differences between and South-German and Eastern-European *Hazzanut*

Characteristic	South-German <i>Hazzanut</i>	Eastern-European <i>Hazzanut</i>
Modality	Preference for major modes; German musical influences	Preference for minor modes; Polish and Ukrainian influences
Rhythm	Free or flowing and metrical rhythms	Mostly free or flowing rhythm
Tempo	Moderate tempo	Contrasting tempi
<i>Ambitus</i> (Range)	Narrow to wide	Often wide
Improvisation	Less common; some variations	Desirable
Use of Traditional Melodies	Strict adherence	Somewhat less strict adherence
Word-Text Relationship	Syllabic-neumatic; addition of <i>vocalise</i>	Melismatic; much ornamentation
Word and Phrase Repetition	Rare	Common
Emotional Aspect	More restrained, "dignified" (<i>Feierlich</i>)	Emotional
Text Emphasis by <i>hazzan</i>	All services and texts	<i>Musaf</i> service

It must be emphasized that the above is merely a generalization and many exceptions can be found in both categories of *hazzanut*. In addition, some of the above features of South German *hazzanut* might more accurately reflect the musical style of the post-Emancipation era during which this chant tradition underwent considerable changes in the direction of simplification and greater restraint (see the "Stylistic Changes" section later in this *Introduction*). Occasionally it is possible to point to examples of South German *hazzanut* that display an equally balanced combination of both the Jewish and the German, that is to say, a combination of melody that is modal (together with characteristic musical formulae and motifs) and melody based upon Western tonal music. The melody of *Atiti le-ḥanenakh*, a *piyyut* recited by the *hazzan* with great emotion in the *Shaharit* service on the Second Day of Rosh Hashanah, illustrates this blending and balance of musical cultures (no. 62). Such musical equilibrium is, however, somewhat rare.

B. Melodic Diversity of Levi's Compendium

At one extreme are melodies that are exceedingly simple, having a narrow *ambitus*, few embellishments, a largely syllabic rendering of the text and in free or flowing rhythm (after Frigyesi 1993), such as *Bishivah shel ma'ala* (no. 1), *Vaykhulu* (no. 18) and the chants of the *Minḥah* service (nos. 136–149). At the other extreme are "Cantorial Fantasias" of great complexity, with a wide *ambitus*, virtuoso passagework set with metrical rhythms, together with a melismatic tone density (such as nos. 5, 98, 100, 115).¹²¹ Most pieces, however, fall somewhere between these contrasting polarities. The melodies can be divided into the following genres:

C. Trope

Had Levi known about Esslingen's association with the earliest notations of *ta'amei hamiqra* he might have presented a complete and systematic notation of South German *trope*. This, unfortunately, was not the case. Even so, in addition to the verses of the Book of Esther chanted according to cantillation (refer to "Overview of non-High Holy Day Music in the Compendium") Levi transcribed three Torah verses chanted in High Holy Day *trope* (no. 90).¹²² These are the concluding verses of the respective *Shaharit* Torah readings from which a partial reconstruction of the *trope* combinations is possible.¹²³

121 Tone density refers to the number of notes sung to a syllable. See, for example, Levine (1989: 7).

122 Gen. 21:34, Gen. 22:24, Lev. 16:34

123 These verses have fifteen of the twenty-eight tropes and are the ones more commonly encountered.

Additionally, Levi wrote down five separate Torah accent combinations in an Appendix to Vol. 12, this being the only instance of a systematic presentation of the accents (*12:33). The first is a notation of the tropes sung at the conclusion of a *parashah* (*aliyah*) and a *sidra*.¹²⁴ The second is a listing of several "special" accent combinations that are rather difficult to execute.¹²⁵ The last three notations are of accents whose occurrence in the Torah is rare. When we recall that in Germany the *hazzan* was also required to read the Torah, we can probably infer from these notations that while Levi assumed his students were more or less capable of chanting Torah, they needed guidance with several finer points of cantillation.

D. Psalmody and Centonate Chant

Levi's chants in free or flowing rhythm belong to two genres. The first is psalmody in which the melody is organized around one or more central reciting tones, along with their characteristic cadential figures. In Levi's compendium this genre is, indeed, sometimes used for chanting Psalm verses (nos. 137 and 144), but more frequently for simple renditions of *piyyut* texts such as *Shir ha-yihud* (no. 40), *Le-Eil orekh din* (no. 68) and *Shenat otzarekha ha-tov* (no. 135). Some prose texts are also chanted according to psalmody like the "Fourteen Blessings" (no. 49), much of the Weekday *Amidah* (nos. 147–149), and parts of the Rosh Hashanah *Qiddush* (no. 22).

The second genre, known as centonate chant, is constructed from a recurring stock (or "mosaic") of motifs which may, or may not, repeat in the same order, although opening and concluding motifs are usually somewhat fixed. Archetypal examples include *Barukh she'amar* (no. 50), the *Shema u-virkhoteha* of the *Shaharit* service (nos. 56–59) and the melody type introduced at *Le-dor va-dor* (no. 70). Some pieces, however, show features of both genres.

E. Modal Tunes and Melody Types

Levi's compendium includes pieces chanted according to the main Ashkenazic synagogue modes or *shtayger* (Yidd.) as they came to be defined by cantor-scholars in the later nineteenth century. It contains, however, no hint of the emerging terminology for these modes.¹²⁶

124 Accent combinations סוף פסוק, פסיק: (a) At end of the פרשה (*aliyah*); (b) At end of the סידרה.

125 Accent combinations: (a) קטן [זקר] קטן; (b) קדמא [זקר] קטן; (c) קדמא מרכא תביר; (d) מנח מהפך; (e) מנח רביעי.

126 The most significant contribution to the discussion of the Ashkenazic synagogue modes was that of Josef Singer, *Die Tonarten des traditionellen Synagogengesanges* (*Steiger*) (Vienna, 1886). In the early 1860s Moritz Deutsch made some important early contributions to this discussion. See *AZJ* 25, no. 5 (1861: 67–70) and *AZJ* 25, no. 50 (1861, *Beilage*). Aron Friedmann, in his *Schir Lisch'laumau*, indicated the mode of the traditional chants. See Friedmann (1902).

There are melodies in the major-like *Adonai malakh* [AM] mode and a few in the minor *Magein avot* [MA] and *Ahavah rabbah* [AR] modes (Schleifer 1992: 41–42; Levine 1989: 79–106).¹²⁷ Passing chromaticization in AR mode by insertion of the augmented second interval between the second and third degrees is more frequent than entire melodies in this mode. Unlike the elaborate and extended forms of these modes characteristic of Eastern European *hazzanut*, in Levi's compendium they often appear with a more rudimentary structure, as in *Ki sheishet yamim* (no. 17) in AM mode and *Vaykhulu* (no. 18) in MA mode. A simple manner of rendition is likewise characteristic of the *Amidah* of the *Minḥah* service on Rosh Hashanah, chanted in the pentatonic scale of the Weekday service (nos. 147–149).

Equally significant, yet barely mentioned by cantor-scholars in their discussions of the Ashkenazic modes, is the widespread presence in Levi's compendium of the Phrygian mode. This mode, with its characteristic final cadence (for example, a' – g' – f' – e') is observable in two ways. In the first, either a complete melody or the prevailing mode (out of several) is in Phrygian mode. *Adirei ayumah* (no. 67) and *Eder va-hod* (no. 80) are examples of this type. On the other hand, in *Le-dor va-dor* (no. 71), *Uvekhein tein paḥdekha* (no. 73), *Barukh she'amar* (no. 50) and the *Shema u-virkhoteha* of the *Shaharit* service (nos. 56–59), the mode is manifest only in recurring Phrygian cadences.¹²⁸

In a number of instances the Phrygian mode alternates with the AR mode as in the *Ḥatzi qaddish* over the Torah (no. 91) or *Zeroq aleinu mayim tehorim* (no. 32). In these examples the overall effect is one of indeterminate tonality. Rather remarkably, in the Weekday *Ma'ariv* service AR mode is woven into (or superimposed upon) the basic *nusah* derived from High Holy Day *trope* (nos. 176–177). Whether such instances are the result of the "influence of eastern precentors" as Idelsohn argued (IdHOM 7: xxiv), remains an open question. Occasionally Levi referred to melodies in AR mode as *polnisch*, but this does not always imply AR mode, for some melodies so named are in minor as, for example, one of the tunes in *Ha-oḥeiz be-yad midat mishpat* (no. 114).¹²⁹

The examples of AR mode in Levi's compendium are insufficient to draw any far-reaching conclusions about its role in South German chant. This being the case, Idelsohn's statement that "the few prayers for which this mode [AR] is used in the German Synagogue are in Phrygian scale rather than ARS [AR mode]" will therefore have to stand, at least for now.

127 In addition to the sources cited by Schleifer, the more recent contribution of Boaz Tarsi, "Toward a Clearer Definition of the *Magen avot* Mode" should be added. See Tarsi (2001–2002: 53–79).

128 *Mazim alav* (no. 129) provides a rare instance of use of the Dorian mode where there is a whole tone between the fifth and sixth degrees.

129 This *piyyut* is more popularly, but incorrectly, known as *Ve-khol ma'aminim* (see the discussion in *Part Two* at no. 114).

On the other hand, although the full-fledged AR mode (with its extensions above the octave, below the tonic and with modulations to major) had no firm footing in the German synagogue, in light of the modest evidence presented by Levi we can state that Idelsohn underplayed the incidence of AR mode in South German chant (IdHOM 7: xxv, par 2).¹³⁰

Equal in importance to the various synagogue modes are the more structurally complex "melody types" [MT] specific to the High Holy Days. In many instances they defy simple musical analysis since they are built upon bi- or even multi-tonal centers and often include sections that are strictly "tonal" in the Western musical sense, and others that are modal.¹³¹ Among these are the melody types of the various *Seliḥot* (SelMT), including *Shomei 'a tefillah* (ShTMT), *Tefillah* (TeMT) and its subdivision, *Le-dor va-dor* (LeMT), as well as melody types named after sung *piyyut* texts, such as *Adonai melekh* (AmP[iyyut]MT), *Eil emunah* (EeMT) and the generic *Qerovah* (QeMT). Large portions of the High Holy Day services are contrafacta of these chant patterns. In *Part Two: Study of the Music* we include extensive discussion and analyses of these melody types, some of which had been analyzed by Idelsohn (IdHOM 7: xxvii–xxix).

F. *Mi-sinai* tunes

A number of pieces belong to the genre of Ashkenazic synagogue tunes known today as *Mi-sinai*, a term found in the twelfth-century *Sefer ḥasidim* of R. Judah Ḥasid, but used there only with reference to *ta'amei ha-miqra* (Schleifer 1992: 38–41; Tarsi 2011: 323–326). In German-speaking lands the equivalent term seems to have been *nigunei maharil* (the tunes attributed to R. Jacob Moellin), but this may well be an invention of the Emancipation (Schleifer 2014: 258).¹³² In Eastern Europe the commonly used term was *skarbove nigunim*.¹³³

130 Here and there, German Jews sang small portions of the liturgy in AR mode, such as *Ha-kol yodukha* in the *Shema u-virkhoteha* on the Sabbath (KoVSM, no. 105), which was not sung in this mode in Eastern Europe.

131 In most instances throughout this book we use the term "tonal" to refer to the organization of pitches upon a "tonal center," without inference of a "dominant."

132 In the Preface to the second volume of *Schir Zion* Sulzer referred to "Weisen des Nestors Maharil," SuSZ 2 (SMP Edition, Vol. 7), *Vorwort*. However, Naumbourg also extolled the musical significance of Moellin. See Schleifer (2014: 247, quoting *Agudat shirim* [Paris, 1874]: xxxvi). A useful collection of quotations concerning the "Myth of the Maharil" is included in Berger (2007: 56–57).

133 The Polish and Ukrainian word *skarb* means "treasure," and thus something of great value. *Ḥazzanim* transferred this word to the "stock" of melodies of great antiquity and value. See Roskies (1995: 309); Weinreich 2 (1980: 227–228).

Use of the term *Mi-sinai* is encountered in late nineteenth century Germany but Idelsohn was largely responsible for adopting and popularizing it through his musicological writings (IdHOM 7: xxix–xxxvi; IdJM: 136, 144–165).¹³⁴

Mi-sinai tunes are a group of metrical and semi-metrical melodies sung to key High Holy Day and Festival prayers containing elements of both cantillation and medieval Minnesong that originated in western Germany between approximately 1100 and 1600.¹³⁵ They belong to "the common patrimony of Eastern and Western Ashkenazi rites" (Avenary 2007, 14: 363). While constructed from a common stock of motifs, the specific prayer texts sung to *Mi-sinai* tunes have their own distinctive, opening motifs. Considered of great sanctity, the melodies were not to be changed or replaced (MoSM: 339, section 11; Tarsi 2011: 324).

Mi-sinai tunes occurring in Levi's compendium have undergone considerable change. Only a few of them, such as *Veha-kohanim* (no. 131) and the *matbei 'a ha-tefillah* (the core liturgical prose texts) sections of the *Qedushah* of the *Musaf* service (no. 113) are self-contained or clear cut. The remainder are rarely so. Even where short and self-contained, melismatic cantorial flourishes adorn the core melody, as in the verses sung after the blowing of the shofar (no. 95). Many *Mi-sinai* tunes are greatly obscured as a result of expansion over several centuries into large-scale "Cantorial Fantasias" and other extended melodies (see below, "Cantorial Fantasia") in which new melodic material far exceeds in length the original tune, for example, *Aleinu le-shabei'ah* (no. 115). Some *Mi-sinai* tunes are combined with passages of *nusah*, as in the *Shema u-virkhoteha* of the High Holy Day *Ma'ariv* service (nos. 6–8, 11, 15). Other Levi pieces are only *Mi-sinai* in the sense of containing a few common *Mi-sinai* motifs, this being the case, for example, with *Atiti le-ḥanenakh* (no. 62), *Qaddish al ha-Torah* (no. 91) and parts of *Unetaneh toqef* (no. 109).

G. Traditional Tunes

A sizeable number of pieces belong to the group that Idelsohn categorized as "tunes with poetical texts from the same [period as the *Mi-sinai* tunes] and later periods" (IdJM: 165). Some of these melodies were treated with great reverence as documented in various historical sources, which no doubt contributed to their perpetuation. Scholar-cantors have avoided

134 For example, Hazzan Isidor Schwarz employed "*Mi-sinai*" in an article where he used the term rather broadly for old synagogue melodies in contrast to the *shtayger* (prayer modes). See "Über Chasonus und Steiger," *JK* 16/34 (1894: 200). Idelsohn's article, "Der Missinai-Gesang der deutschen Synagoge," *Zeitschrift für Musikwissenschaft* 8/8 (May, 1926: 449–472), formed the basis for all his subsequent writings on the subject. Perhaps Idelsohn, as a Zionist, preferred the Hebrew term to the Yiddish term *skarbove [nigunim]* with its Slavic roots. Boaz Tarsi has recently questioned Idelsohn's discussion of *Mi-sinai* tunes, examination of which is hampered by the lack of sufficient musical and literary evidence. See Tarsi (2011).

135 *Kol nidrei*, *Barekhu*, *Ha-melekh*, *Ḥatzi qaddish*, *Avot*, *Aleinu le-shabei'ah*, *Veha-kohanim* and *Qedushah*.

considering the older tunes of this group as *Mi-sinai* since only a few belong to the common heritage of both *minhag ashkenaz* and *minhag polin* and fewer still incorporate elements of Biblical *trope*.

The older traditional melodies, as we might expect, are largely modal in character, such as *Eder va-hod* (no. 80), and/or include fragments of *nusah*, as in many *pizmonim* of the *Ne'ilah* service of Yom Kippur (nos. 160–167). Some of the more recent melodies are heavily influenced by the florid and playful style of the Rococo or *style galant*, such as *Melekh elyon* (no. 106) and *Ha-yom te'amtzeinu* (no. 124), and occasionally are in imitation of arias of late Baroque opera, as illustrated by *Ana tavo* (no. 36) and *Ashamnu* (no. 37). The later melodies are largely in major and are underpinned by the tonic-dominant tension characteristic of Western tonal music. Further generalizations about these melodies are best avoided, since each must be analyzed separately, as we have done in *Part Two*.¹³⁶

H. Responsorial Chant and Congregation Responses

Levi's compendium provides many examples of one of the most characteristic performance practices of the South-German Jews, namely, responsorial chanting between the *hazzan* and the congregation. Of course, all Jewish prayer services contain some element of call and response, such as the congregation's response to the *Barekhu* (Call to Prayer), the responses of the *Qedushah* (Sanctification) and *amein* following a blessing. *Minhag ashkenaz*, however, developed the free interchange between the cantor and the congregation much further than was the case in Eastern Europe where the *hazzan* often only concluded the liturgical sections while selecting other passages for a more virtuoso performance. Idelsohn surmised that responsorial chanting had once been more common in the Eastern European synagogue, an opinion expressed earlier by the Polish cantor-composer, Abraham Ber Birnbaum (1865–1922) (Goldberg 1990: 203–204).¹³⁷

This distinctive liturgical-musical feature of *minhag ashkenaz* was first investigated some years ago by examining *minhagbuch* references and prayer book annotations, but largely only with respect to Weekday, Sabbath and Festival services (Goldberg 1990). Maier Levi's musical transcriptions of numerous *piyyutim* (although not all) and *seliḥot* recited on

136 There is, for example, no similarity in musical style between, on the one hand, the archaic character of *Otekha edrosh* (no. 31), which is mostly in free or flowing rhythm, includes psalmody-like passages on varying reciting tones that contrast with rising and descending motivic phrases and has a prolonged sense of melodic tension only resolved in the final cadence and, on the other hand, *Ha-aderet ve'ha-emunah* (no. 84), whose rhythm is strictly metrical, includes harmonic undertones with simple tonic-dominant contrasts and melodic resolution in each phrase. Yet both items were regarded in *minhag ashkenaz* as revered traditional melodies.

137 IdHOM 8: vi; Berlove (1986–1987: 15). Abraham B. Birnbaum established a Deutsch-like conservatory for the training of *hazzanim* in Czestochowa, Poland, the only one of its kind in Eastern Europe.

Yom Kippur show that responsorial interchange between *hazzan* and *qahal* (congregation) was even more commonplace on the High Holy Days. This is confirmed by the annotations in the Heidenheim editions of the *mahzor* and Geiger's punctilious descriptions in his *Divrei qehillot*.

The central role that responsorial chanting played in the performance of the High Holy Day services of the South German Jews is illustrated by the circumstances which led Kirschner to transcribe the melodies of the *Shaharit* services. The initiative had come from members of the Munich synagogue who were dismayed by the inability of the new assistant cantor to lead the call and response chanting of the prayers and *piyyutim* and improvise them satisfactorily to a degree to which they had formerly been accustomed (KiTS, *Vorwort*).

Minhag ashkenaz not only preserved the original design of *piyyutim* intended by their authors for a responsorial musical performance but even applied call and response for *piyyutim* that were not so designed. Thus, in the performance of many *piyyutim* where the concluding verses of the strophes bear no indication of a textual refrain these, too, were often recited aloud in the form of a response by the congregation, such as *Adirei ayumah* (no. 67). In addition, the responsorial form was also employed for many non-*piyyut* texts, *Shomei'a tefillah* constituting a particularly good illustration (no. 24). By way of contrast, in *minhag polin*, this long selection of biblical verses was recited by the congregation (in an undertone) and the *hazzan* chanted only the concluding verses.

Congregational responses

Earlier we mentioned that Levi soon adopted the practice of writing out, and later, pasting into his compendium, all the texts recited by the congregation, not only long passages that were recited in an undertone which he often designated as "*Still*" (silently) but also all the short congregational responses and refrains. The latter not only complete the texts of his "musical *siddur*," but also indicate and represent what Seroussi has termed the "soundscape" of the synagogue (Seroussi 2002: 149–15; HaCohen 2001: 391–392, n. 5). The musical performance of the High Holy Day prayers that include congregational responses can only be fully understood when the total soundscape is envisioned.

The difficulty, however, is that throughout his compendium Levi never provided any musical notation for the passages recited by the congregation, but only their texts. We can only conjecture as to how the congregation actually responded. Did it chant the responses in the same mode or melody pattern as sung by the *hazzan* in the preceding section or, as seems far more likely, only in approximation of such a melody pattern, with similar pitches (but often not identical ones) and distantly related rhythmic figurations, a heterophony fittingly referred to by Schleifer as a "modal cloud"?¹³⁸

138 Tarsi has dubbed it "heterophonic chant-mumbling." See Tarsi (2002: 71, n. 8).

This uncoordinated heterophony was regarded by non-Jews, and increasingly by musically sophisticated Jews, as "*Schreien*" (crying out, shouting). In her masterly work on the subject Ruth HaCohen has explored in depth the contrast between the musical harmony of Christians in their churches as against the "noise" of Jews in their synagogues. The latter state of affairs provided a convenient excuse for ridicule and denigration of the Jews far beyond their lack of musical aesthetics (HaCohen 2011: *Introduction* and esp. Chaps. 1 and 3). Increasingly, however, Jews became more aware of how their "noise" was perceived by gentiles. Thus HaCohen summarized, "Indeed, the most prominent way to cope with the noise charges that Jews, aspiring to integrate into general European culture, could not have helped but internalize, was to renew the synagogal landscape and harmonize it in terms of prevalent Christian practices" (HaCohen 2011: 152).

Formerly, in a typical synagogue, "worshippers prayed at their own pace, with little communal singing, and decorum was loose" (Lowenstein 2004: 148). The congregation rarely or never responded with clear-cut, simple melodic lines and metrical rhythms. Metrical responses that we find, for example, in BaBT and KoVor, were intended to be sung by a "*Chor*" (choir), either in place of, or representing, the congregation.¹³⁹ Such coordinated responses were largely the construct of the authors of cantorial compendia and collections of synagogue music. They were probably more of a prescriptive ideal than necessarily descriptive of overall synagogue practice.

Nevertheless, during the course of the nineteenth century there is no question that the soundscape of the German synagogue underwent considerable change. In his introduction to the *Kol Rinnah* Lewandowski took the opportunity to compare the soundscape prior to the musical modernization of the synagogue and the situation that had arisen as a result of the introduction of choral singing:

"They [congregations] participated or expressed their displeasure [with the *hazzan*] only through noisy praying. With the introduction of choral music, congregations were prevented *a priori* from direct participation in services because of the artistic nature of the choral singing. Congregations were now condemned to silence (*Schweigen*), whereas they had previously been accustomed to shouting (*Schreien*)."
(Lewandowski [1871, *Vorwort*]; translation in Goldberg [1989–90: 41]).¹⁴⁰

Lewandowski's depiction is surely, however, somewhat of an exaggeration. We find it difficult to imagine that instead of the former spontaneous, but highly uncoordinated, vocalized

139 Idelsohn discussed the formation of Kohn's choir (IdJM: 260–261). Choral responses, representing the congregation, are found in the collections of Sulzer, Naumbourg and Lewandowski.

140 This *Vorwort* appeared in the original German edition (1871, 2nd edition, Berlin: Bote u. Bock) but was unfortunately omitted from the Sacred Music Press edition.

responses German congregations suddenly now recited the responses entirely silently. If this were the case, it would have been impossible to actualize the call and response character of the High Holy Day liturgy, so dominant in *minhag ashkenaz*, and furthermore, liturgically *required*, in order to respond to the chants and melodies of the *hazzan*.

What troubled those who desired an aesthetic modernization of the synagogue service was the *Schreien* character of the responses, not vocalized responses per se. Thus in Württemberg, replacement of *Schreien* by *Schweigen* was not the intention of Rabbi Joseph Maier, head of the Supreme Religious Authority. What he wanted to curtail was "nasty sounding" *Schreien* of the responses along with other unaesthetic noisy practices such as the congregation's anticipating the melody of the *hazzan* or "helping out" the *hazzan* by singing along with him where law and tradition mandated the *hazzan* recite the prayer text alone. The vocalizing of the responses to the *hazzan* ("*nachbeten*") was to be done softly, but certainly not silently (Königl. Isr. Oberkirchenbehörde 1838: 15). In this manner we should best understand the actualization of the congregational responses indicated in Levi's compendium.

I. Melodic Variation and Improvisation

Levi's transcriptions demonstrate the importance he attached to melodic variation. This was especially ubiquitous in a sizeable number of *piyyutim* as well as several non-*piyyut* texts comprised of a succession of similar short lines or verses. While other sources of South-German *hazzanut* (mainly KoVor and KiTS) sometimes provide some degree of variation for texts such as these none do so as consistently and extensively as Levi. Judging from the criticisms that were made about cantorial students who lacked ability in this area we should not regard Levi's examples of melodic variation as simply proof of his personal dexterity in this skill, but as normative of the musical performance of South-German *hazzanut*. Levi was particularly anxious, therefore, to cultivate this ability with his students.

Some strophic *piyyutim* are sung with a high degree of variation. Examples include *Ha-ohēiz be-yad midat mishpat* (no. 114), in which Levi uses a number of contrasting musical types; *Adirei ayumah* (no. 67), where Levi modulates to different keys, but always returning to the same concluding Phrygian cadence; *Melekh elyon* (no. 106) in which much of the piece consists of a set of free variations in Rococo style. On the other hand, other *piyyutim* are sung without any variation whatsoever such as *Tumat tzurim* (no. 29), *Otekha edrosh* (no. 31), *A'apid nezer ayom* (no. 66), *Eder va-hod* (no. 80) and *Ha-aderet veba-emunah* (no. 84). The reverence held for these melodies, especially the latter two, as documented in historical sources, might have been a factor in the refraining from musical variation.

The "Fourteen Blessings" of the *Birkhot ha-shahar* (no. 49) provide an example of variation in a sequence of similar short lines. Here, Levi varies the recitation formulae and the

finalis. By way of contrast, in *Shomei'a tefillah* (no. 24), while the *finalis* remains constant throughout, Levi varies the preceding tones of the cadential motif of each verse and expands the middle portion of each verse with "filler tones." Sometimes the simplest of psalmody, but with variation in reciting tones, is employed for a *piyyut* text, as in the central portion of *Shenat otzarekha ha-tov* (no. 135).

Strophic melodic rendition also occurs in several core prayers of the *matbei'a ha-tefillah*, a feature remarked upon by Werner (WeVSH: 175), for example, in *Barukh she'amar* (no. 50). It is also encountered in the *Shema uvirkhoteha* of the High Holy Day *Shaharit* services, such as in the strophic-like setting of *Ha-me'i'ir la-aretz* (no. 56) where the melody is repeated five times, each time with only slight variations.

Levi's compendium never ceases to evoke surprise and it frequently defies generalizations and assumptions. The Weekday *Ma'ariv* service at the conclusion of Yom Kippur is a case in point. That Levi transcribed this service at all is remarkable in itself (in many synagogues this is led by a lay person, to relieve the physically exhausted *hazzan*), but Levi notated the service in full, with melodic variation of the basic *nusah* pattern in each blessing of the *Amidah*, including elements of AR mode (nos. 173–177).

J. Three-Part *piyyut* Musical Forms

Levi's notation of entire liturgical texts brings into focus a musical characteristic that barely surfaces in other musical sources. A widespread Ashkenazic practice is to render many of the *piyyutim* of the High Holy Days in a binary structure whereby the bulk of the text is sung to one musical pattern while the concluding section is sung to another, a phenomenon frequently remarked upon by Geiger (for example GeDQ: 241).¹⁴¹ Levi, however, towards the end of many *piyyutim*, inserts an additional melodic line or melody pattern that he designates as the "*Cadenza*." The concluding section he names the *Schluss*. An example, typical of many, is the *piyyut* "*Le-Eil oreikh din*" (no. 68). In this instance, a similar *Cadenza*-like insertion (as an introduction to the *Schluss*) is included in the settings of Kohn and Scheuermann but without the musical designation (KoVor, no. 224; SchGGI III/C, no. 19). By way of contrast Baer's notation of *Le-Eil oreikh din* only has two musical sections (BaBT, nos. 1105 and 1106). Levi's complete transcriptions reveal that large groups of *piyyutim* were rendered in this manner (for example, nos. 25–26, 128).

A somewhat different example of a three-part *piyyut* musical form is Levi's setting of "*Qadosh adir ba-aliyato*" sung in the *Shaharit* service of Yom Kippur (no. 83).

141 Many *piyyutim* are preceded by a short introductory verse which sometimes has its own melody pattern.

In this instance the additional musical phrase occurs at the end of each melodic strophe which is then followed by a textual refrain. Thus, each occurrence of the additional musical phrase is designated "*Cadenza*."

Given the widespread occurrence of these three-sectional *piyyutim* in Levi's compendium, we must ask several questions. What was the function of Levi's "*Cadenzas*"? Did they share common musical characteristics? Did they conform to the concept of a *cadenza* in western music? Were these "*Cadenzas*" largely a peculiarity of Levi's manuscript, or do they reflect a wider practice? For the most part, Levi's "*Cadenzas*" functioned as a bridge to the concluding textual and musical section of the *piyyutim*. They thus acted as an announcement or "herald" that the concluding section was about to begin.¹⁴² Since the congregation usually read the final section prior to its repetition by the *hazzan* (clearly indicated in the Heidenheim editions of the *maḥzor*) the "*Cadenza*" signaled to the congregation to recite in an undertone the final verses according to the melody pattern that the *hazzan* will subsequently employ when repeating the verses aloud. This preparatory function constitutes another example of chant preparation in general, a phenomenon widespread in many different ethnic Jewish communities (Schleifer 1986–1987: 90–91).¹⁴³

Usually, as we have noted, the "*Cadenza*" was sung to a different melody from that used for the body of the *piyyut*. When this was not the case, the "*Cadenza*" was sung to a more elaborate version of the previous melody. A good example of this is to be found in the refrain of "*Imru lei-lohim*," where the melody of the *piyyut* is somewhat more melismatic, with fortissimo dynamics and an extended *ambitus* (*7:20). Similar examples are the *piyyutim* following the *Avodah* service on Yom Kippur where the *Cadenza* expands the *ambitus* of the otherwise simple psalmody (*11:39–11:49).

Levi's choice of the word "*Cadenza*" does not exactly conform to the usual meaning of this term, in the sense of an elaborate virtuoso solo passage inserted towards the end of an aria or concerto (*NGD* 3: 586). But with respect to its placement, coming immediately before the *Schluss*, it does share something in common with the conventional *cadenza*. Furthermore, in those instances where no new melody is introduced, but merely an elaboration of the one already used, there is a further similarity with the Western *cadenza*, although in a far more modest form.

142 The use of the term "heralding" is that of Uri Sharvit which he employed in his studies of Yemenite chant. See Sharvit (1982: 190).

143 Schleifer has defined chant anticipation as "the foreshadowing of a melody or mode by the chanting of a liturgical text or part of it to the melody or mode of the ensuing one." See Schleifer (1986: 91).

Levi alone, among the transcribers of the musical tradition of *minhag ashkenaz*, seems to have used the term "*Cadenza*," possibly to demonstrate his knowledge of Western art music. Even so, these pre-concluding sections do not appear to be merely an individual trait of Levi's *hazzanut* alone. We have already quoted at least two other instances of similar occurrences in other sources. In addition, some parallel examples have been detected in the MS of Lachmann, and in all probability there could be many more.¹⁴⁴ The comprehensiveness of Levi's compendium has revealed a musical practice reflecting an aesthetic of musical form quite widespread in *minhag ashkenaz*.

144 *Al yisra'eil emunato* (*7:23) and LaAJ IV, no. 278; *Tumat tzurim* (no. 29) and LaAJ IV, no. 235.

7. VOCALISE

A. Overview

The large quantities of *vocalise* ("nonsense syllables" or "vocables") in so many of Maier Levi's melodies of the High Holy Days is remarkable. This was not a feature of Levi alone, for the evidence is overwhelming that *vocalise* was a significant characteristic of South German *ḥazzanut* in general. By the early nineteenth century it had become an integral part of entire sections of the liturgy, especially of the High Holy Days and also, to a lesser extent, of the Pilgrim Festivals.¹⁴⁵ Whether the incorporation of *vocalise* was also once a normative feature of Eastern European *ḥazzanut* is difficult to determine.¹⁴⁶ Judging from the modest amounts occurring in *The Synagogue Song of the East European Jews* (IdHOM 8) it appears that some key High Holy Day melodies did include *vocalise*, but nothing on the scale found in Levi's compendium or other South German sources.

This extension of synagogue melodies by such means can be traced back to at least the fifteenth century as documented in *Sefer ha-minhagim* of R. Jacob Moellin and a *teshuvah* of R. Moses Mintz (ca. 1415–ca. 1480) (MoSM: 271; Mintz 1991: 418, no. 82). However, it is possible that the practice was even older, for in the introduction to the *Aleinu le-shabei'ah* we quote a medieval source that possibly suggests a *vocalise* introduction to singing this prayer (see *Part Two*, no. 115). Later, the seventeenth-century *ḥazzan*, Judah Leib Zelichover, in his *Shirei yehudah* (Amsterdam, 1696), spoke with nostalgia about former cantors who sang extended melodies that enabled their minds to concentrate on mystical meanings. The melodies that Zelichover referred to (and approved of) were not the new ones of the

145 *Hodu* for the *na'anu'im* (waving of the *lulav*) on Sukkot in Levi's brief volume for the Three Festivals contains some *vocalise* (*14:1). Sä-IdHOM 7 includes *vocalises* in melodies for the *shalosh regalim* and occasionally for the Sabbath, almost exclusively *piyyutim* for special Sabbaths. According to an article on the singing of *vocalise* that appeared in the *Allgemeine Zeitung des Judenthums* in 1849, *vocalise* was also incorporated in the chanting of the prayers for *Tal* (Dew) and *Geshem* (Rain) sung during Passover and *Shemini Atzeret*. See *AZJ* (1849: 373).

146 A number of items in Idelsohn's *The Synagogue Song of the East European Jews* (IdHOM 8) include passages of *vocalise* (for example, nos. 135, 158, 159, 179, 189, 195, 247) but nothing remotely comparable to that found in Levi's compendium. Evidence for the presence of extended passages of *vocalise* in Eastern European *ḥazzanut* is found in the cantorial manuscripts of the Berlin cantor, Abraham Lichtenstein, whose upbringing, training and early professional experience was in the eastern Prussian provinces. His *Avot* for the *Musaf* service of the High Holy Days was published in Goldberg (1992: 72–73). A thorough comparison between Lichtenstein's pieces (Birnbbaum Collection, US-CIh, Mus. 125) and those reworked by Lewandowski in his *Kol Rinnah* remains a desideratum. One of the few passages of "authentic" *vocalise* that survives today in non-Hasidic Ashkenazic synagogues following Eastern European *nusah* is the widespread singing in *vocalise* of the *Mi-sinai* tune embedded in the *Shema u-virkhoteha* of the *Ma'ariv* service of Rosh Hashanah and Yom Kippur.

"innovators" but the older and more revered ("*Mi-sinai*") melodies that were lengthened by means of *vocalise* (Goldberg 2003–2004: 78–79, quoting MoSM: 271, 273 and 437–438).¹⁴⁷ Hanoah Avenary was strongly of the opinion that kabbalistic ideas played a significant role in the spread of the *vocalise* (Avenary 1968: 80). Further extension of melodies through *vocalise* occurred during the period of the late Baroque and *style galant* (Adler 1966: 19–22; WeVSH: 113–115), imprints of which we find so clearly in some of Levi's melodies. Two particularly remarkable examples representing melodies in this style are *Melekh elyon* (no. 106) and parts of *Ha-ohez be-yad midat mishpat* (no. 114).

The *vocalise* in *minhag ashkenaz* differs from the wordless Hassidic *nigun* in that the latter usually constitutes an entire melody while the *vocalise*, as seen in Levi's compendium, occurs in only part of a melody, although it can be of considerable length. Some *vocalises* function as wordless musical tropes that extend the core melody while others do not extend the melody but are integral components of it, especially when the text is too short to fit the complete melody. Another difference from the wordless Hassidic *nigun*, which can be sung to a variety of nonsense syllables, is that the synagogue *vocalise* in *minhag ashkenaz* always appears to have been vocalized as "ah" (David 1895; Trepp 2004). In the compendium, in an annotation concerning the priestly blessing or "*dukhenen*" (see no. 77), although Levi inserted no specific vocalized syllables in the notation of the passages sung as *vocalise*, he did remark that the *kohanim* were to sing the inserted wordless melody to this syllable.

Despite the absence of text underlay, or at most, the presence of only partial text underlay in most of the eighteenth century pieces of IdHOM 6, it is clear that large portions of many of these musical items, especially those composed under the influence of the *style galant*, were sung as *vocalise*. Other nineteenth century manuscripts of South German *hazzanut* (Sä-IdHOM 7, KoVor) as well as printed works (NaSI, SchGGI, OgFK, BaBT) contain passages of *vocalise* but none approximate either in frequency or length the *vocalise* found in Levi's compendium in which the melodies are notated in full.¹⁴⁸ For the most part the *vocalises* in the aforementioned sources are largely remnants of what had once been much longer passages of *vocalise* (Goldberg 2003–2004: 72–73). Rather remarkably, inclusion of *vocalise* continued in some German communities up until the Holocaust, at least according to Trepp's collection of *hazzanut* of Mainz (TrNM).

147 Annotations of Spitzer.

148 At the close of the nineteenth century Samuel David's *Po'al Hayyei Adam*, representative of the musical practice of the synagogues of the Consistoire Israélite de Paris, still included several passages of *vocalise* including *Kol nidre* (no. 73), *Barekhu* (no. 76), *U-ma'avir yom* (no. 77), *Ve-nismaḥ* (no. 78), *Ḥatzi qaddish* before *Musaf* (no. 98). David even included a short note in which he discusses the performance of the *vocalise*. See David (1895: xxi). By way of contrast, in Jules Franck's notations of these texts, only in the *Ḥatzi qaddish* before *Musaf* was a modest amount of *vocalise* retained (FrG, pp. 92–93).

We have found that Levi's *vocalise* occurs more frequently in liturgical texts that are sung by the *hazzan* alone, with little or no congregational participation. This would include the *Shema u-virkhoteha* for both the *Ma'ariv* and *Shaharit* services as well as prayers that receive elaborate musical emphasis such as *Barekhu* (no. 5), *Ha-melekh* (no. 51), *Avot* (no. 100), *Aleinu* (no. 115), *Oḥilah la-Eil* (no. 118) and the *Ḥatzi qaddish* (no. 98). *Vocalise* also tends to occur more frequently in *piyyutim* that are sung to more "recent" melodies, including *Unetaneh toqef* (nos. 107, 109), but less frequently in *piyyutim* sung to older (and possibly more revered) melodies and strophic melodies sung without musical variation.

The *vocalise* in Levi's compendium (most particularly in Vol. 1) can be categorized in terms of a hierarchy. At the bottom of this hierarchy are short *vocalises*. These tend to be brief stereotypical figurations of Baroque origin inserted at various key places in the prayer texts (Goldberg 2003–2004: 63). They can be divided into four types:

(1) Introductory *vocalise*

This is often similar to the Baroque *trillo* (Neumann 1993: 409).¹⁴⁹ An example is the figure comprised of repeated sixteenth-notes followed by a half note before the first words of *Ki ke-shimkha* (no. 111).

(2) Interphrasal *vocalise*

This is inserted between phrases of text. In *Ki ke-shimkha*, for example, the Baroque *trillo* figure is repeated (at a higher tonal level) before the second phrase of the text.

(3) Preconcluding *vocalise*

This occurs before the final phrase or word in longer pieces. For example, in *Zokhreinu be-zikaron tov*, preconcluding *vocalise*, largely of a stereotypical character, is inserted between *barukh atah Adonai* and the final words of the *ḥatimah* (no. 121).¹⁵⁰ Longer than the preceding categories, this *vocalise*, with its cadenza-type function and fanfare character, serves as a preparation for the concluding words of text.

(4) Concluding *vocalise*

This is inserted after the end of a prayer and is the most common type of short *vocalise*. It takes the form of conventional Baroque figurations. A typical example occurs at the end of *Uva-ḥodesh ha-shevi'i* after the final word *ke-hilkhatam* (*1:39). The only musical function of the *vocalise* here is to conclude the melody on the tonic (see Example I/1).

149 According to Neumann the *trillo* was first described by Michael Praetorius in his *Syntagma musicum*, written ca. 1619. Christoph Bernhard, in his writings from 1677 onwards, popularized the term *figura bombilians* for this figure. See Neumann (1993: 531).

150 Such an interruption in the text of the *ḥatimah* might have been problematical from the perspective of *halakhah*.

Example I/1: Concluding *Vocalise*: end of *Uva-ḥodesh ha-shevi'i* (*1:39)

U-she-nei se-mi-dim ke-hil-kho - som [ah]

In the middle of the hierarchy, and the most commonly encountered, is what can be termed "extended *vocalise*" (Goldberg 2003–2004: 60–63). A typical example occurs in *Eil emunah* (no. 105) where the *piyyut* text, most of which is sung rapidly on reciting tones, does not fit the entire tune. Consequently, the remainder of the melody is sung as *vocalise*, the notes of which are integral to the melody itself, and so the *vocalise* does not function as a trope-like insertion (Goldberg 2003–2004: 63).

Extended *vocalise* also occurs in the *matbei'a ha-tefillah*. An example is *Barekhu* in the *Shaharit* service (no. 52). Here the *nusah* is part of the liturgical-musical unit that began at *Ha-melekh* (no. 51). It is based upon a stock of motifs that reoccur in a similar sequence, depending on the length of the sung texts. When the text is too short to accommodate a flowing sequence of motifs some of the motifs or musical phrases (which elsewhere in the liturgical unit are texted) are sung in *vocalise*. A similar type of extended *vocalise* occurs throughout the *Shema u-virkhoteha* of the *Ma'ariv* service where the distinctive High Holy Day *Mi-sinai* tune, the central leitmotif of the service, is sung almost exclusively as extended *vocalise*. When the blessing is a longer text, at the conclusion of *Hashkiveinu*, starting at *Ki eil shomereinu* (no. 11), the *Mi-sinai* tune is eventually now (partially) texted.

B. The Cantorial Fantasia

At the apex of the hierarchy of *vocalise* stands the Cantorial Fantasia, a term coined by Hanoah Avenary in his groundbreaking study of this genre (Avenary 1968). Cantorial Fantasias are easy to identify. Their great length and the disproportionate preponderance of *vocalise* in relation to the actual liturgical text clearly distinguish them as an independent musical genre. They flourished during the late Baroque period and survived into the mid-decades of the nineteenth century during which time they became "the desired *magnum opus* of the Ashkenazic cantor" (Avenary 1968: 85). The focus of Avenary's study was *Aleinu le-shabei'ah*, which is also Levi's most dazzling example of this genre (no. 115). More recently, the Cantorial Fantasia has been examined anew in light of the large number of such pieces included in Maier Levi's compendium (Goldberg 2003–2004).

Schleifer succinctly summarized the musical characteristics of a typical Ashkenazic Cantorial Fantasia as beginning with

a long textless introduction with Baroque melodic sequences, broken chords and the like; it continues by alternating texted segments of the *mi-sinai* melody with vocal textless interpolations. The range of the cantor's line is often wide and may exceed two octaves, but the melody is often divided between the *hazzan* and his assistants (Schleifer 2001: 54).

This description fits perfectly many of Levi's Cantorial Fantasias. At least thirteen items in his compendium, eight of them in Vol. 1, belong to this genre. They are not, however, of one type. The first, and probably the oldest group, consists of elaborate extensions of *Mi-sinai* melodies. These have been compared, and aptly so, to the "musical tropes" that functioned like "accretions to the chants in the old [Gregorian] repertory" (Avenary 1968: 77). The six Cantorial Fantasias identified by Avenary belong to this group, although at least one of them, as he appears to have been aware, was "traditional" rather than of strictly *Mi-sinai* origin (Avenary 1968: 76).

The second group is based upon "traditional" melodies (i.e., melodies of later origin than *Mi-sinai* ones and also generally less geographically diffused). In the third group are compositions based upon conventional Baroque melodies and figurations, with their constant extensions and variations. The length of these pieces, often strophic *piyyutim* in which passages sung to *vocalise* constitute the predominant musical element, has been the decisive factor for classifying them as Cantorial Fantasias rather than pieces with "extended *vocalise*" (Goldberg 2003–2004: 39).

Analysis of Levi's Fantasias suggests a subdivision into "full" and "partial" Cantorial Fantasias. Thus, six of Levi's Cantorial Fantasias (parallel to five of Avenary's) belong to the group of full Cantorial Fantasias. These generally share similar musical characteristics such as commencing with a long introductory *vocalise* or, following the opening word or words, continuing with the introductory *vocalise*. Some of these introductory *vocalises* are in the style of a fanfare, a characteristic of the early Baroque *intrada* used to announce or inaugurate a festive event (but out of fashion in secular music since the end of the seventeenth century) (Reimann 1957; Fuller 2001: 505–506). They frequently repeat several times throughout the composition, similar to a *ritornello*, and thus reinforce the sectional nature of the composition. Partial Cantorial Fantasias, on the other hand, lack some of the features of the full Fantasias, notably the *intrada*-like introductions, and tend not to be as long.

A cornerstone of Avenary's study of the Cantorial Fantasia was the assumption of a clear-cut distinction between the traditional themes that carried the text and the later musical additions sung as *vocalises* "which swell the tune to many times its original extent" (Avenary 1968: 73). This seems a reasonable assumption and perhaps because of it Avenary did not concern himself with the text underlay of his musical sources. From examination of the text underlay of Avenary's sources (where included) and from close analysis of Maier Levi's setting of *Aleinu* and other "full" Cantorial Fantasias it becomes apparent that *vocalise* passages are

just as likely to be derived from *Mi-sinai* and traditional *nusah* motifs as from later Baroque and Rococo musical elements. In fact, in Levi's setting of *Aleinu*, more *Mi-sinai* motifs are sung as *vocalise* passages than actually sung to the words of the text. It thus appears that any "clear-cut distinction between the traditional themes that carried the text and the later musical additions" had not only long since broken down, but raises the possibility that *Mi-sinai* motifs were sung as *vocalises* quite early in their development (Goldberg 2003–2004, esp. 45–55, 79).

C. The Conflict over the *Vocalise*

When Levi began writing his compendium in the mid-to late 1840s there were strong pressures at work in Germany to remove *vocalise* entirely from the synagogue melodies. Raging throughout Germany was a contentious debate over the *vocalise* between all who were concerned (rabbis, cantors and lay leaders) with synagogue worship, music and decorum and the accommodation of synagogue services to western aesthetic norms. For some, the singing of *vocalise* seems to have epitomized almost as much as the *Geschrei* the perceived incompatibility between synagogue song and Western musical aesthetics. The controversy seems to have reached a peak in 1849 when the subject was hotly debated in a series of articles on synagogue music published in the German-Jewish journal, the *Allgemeine Zeitung des Judenthums*.

On one side of the debate were those who saw little value in retaining *vocalise*. A representative of this viewpoint was Bavarian *hazzan* Emanuel Hecht who claimed that, "with the more delicate sense of aesthetics" singing many of the melodies unchanged would "demote religious edification and drive every Jew of sentiment" out of the synagogue.¹⁵¹ Even so, he conceded that when purified from "all superfluous *Gejodel*" (i.e., *vocalise*),¹⁵² and provided with a strict musical rhythm, "indisputably, there is in the old songs something national, sublime and stirring which the newer composer has not been able to give" (*AZJ* 13, no. 17, 1849: 228). It is unclear, however, whether Hecht wished to do away with only superfluous *Gejodel*, or all *Gejodel*.

A representative of the other side of the debate was Gustav Ensel, a *hazzan* from the Duchy of Oldenburg, who took exception to the Hecht's views. Expressing a cautious approach he wrote, "I believe that [omitting the] *Gejodel* and *Schnörkelei* [ornamentation] many

151 Emanuel Hecht was the author of *Der Vorsängerdienst der Israeliten nach seiner geschichtlichen Entwicklung* (Kreuznach: 1853). Parts of this short essay on the history of the cantorate appeared in Hermann Ehrlich's *Liturgische Zeitschrift*. Ehrlich himself made two contributions to this series of articles. See *AZJ* 13, no. 21 (1849: 281–82); *AZJ* 13, no. 36 (1849: 514–15) in which he urged, among other things, the establishment of a journal for furthering the "improvement of synagogue music."

152 The German has a derogatory connotation.

characteristic features would be left out and that only a few of these melodies can withstand a modern re-arrangement" (*AJZ* 13, no. 25, 1849: 339).¹⁵³ It is worth remarking here that even Salomon Sulzer of Vienna, who was leading the way in the regeneration of Ashkenazic synagogue music, admitted that this "was not everywhere possible" (Avenary 1985: 248).¹⁵⁴ Disagreeing most vociferously with Ensel was a *hazzan* from Mecklenburg-Schwerin in northern Germany who argued, "All traditional melodies can be re-arranged to suit the times; not only must they be cleansed of all superfluous *Gejodel*, but all *Gejodel* is superfluous and must be omitted" (*AZJ* 13, no. 27, 1849: 373).

The issue facing many *hazzanim*, however, was not merely one of aesthetics. As with other aspects of German synagogue practice at this time efforts were made to regulate or curtail the use of *vocalise* by means of the *Synagogen-Ordnungen* that we discussed earlier. Thus, as early as 1810, *hazzanim* in Cassel were instructed to avoid "the unsuitable traditional singing which interrupts the prayer;" in Braunschweig in 1832 they were called on "to refrain from all irrelevant and superfluous singing;" in the Bavarian communities of Mittelfranken they were to avoid, as far as possible, "the empty singing between the words" (Goldberg 2003–2004: 67).¹⁵⁵ In Württemberg, the *Gottesdienst-Ordnung* of 1838 stipulated that "all *profane Melodien*... hitherto sung on Sabbaths and Festivals, are forbidden" (Königl. isr. Oberkirchenbehörde 1838: 22–23, par. 22). From analogous use of the expression "profane melodies" in other sources the singing of *vocalise* was clearly intended (Goldberg 2003–2004: 68). These regulations, and additional ones enacted as late as the 1860's were, however, slow in implementation.

D. Maier Levi and the Conflict over the *Vocalise*

In light of the debate raging in Germany, the presence of so much *vocalise* in Levi's compendium is all the more remarkable. Levi resisted or ignored the pressures, especially

153 Our analysis of some of Maier Levi's Cantorial Fantasias, especially *Aleinu le-shabei'ah* (no. 115) and *Hatzi qaddish* (no. 98), as well as parts of extended *vocalises*, tends to support Ensel's concern: the *Gejodel* was not always superfluous since it often contained themes and motifs that were basic to the integrity of the melodies. Removing *vocalise* entirely involved not merely cosmetic changes but often a radical reworking of tunes as well. This was no simple undertaking.

154 Sulzer, in the Preface to *Schir Zion* 1, wrote that one of his aims was the cleansing of *willkürlichen und geschmacklosen Schnörkeleien* "superfluous and tasteless ornamentation," whereas in his *Prospektus* to the *Schir Zion* 1 he wrote *willkürlichen und geschmacklosen Schnörkeleien und Überladungen*, "superfluous and tasteless ornamentation and "overloading." See Avenary (1985: 92, quoting *Schir Zion* 1); *ibid.*: 248, quoting *AZJ* 4, no. 4 (1840: 550). I have understood the latter word (*Überladungen*), omitted from the Preface to the published work, to refer to the *vocalise*.

155 The information is from Petuchowski (1968: 109); *Sulamith* 3, no. 6 (1810: 371, par. 14; *Synagogen-Ordnung... Braunschweig* (1832: 7, par. 12); *Synagogen-Ordnung... Mittelfranken* (1838: 9, par 25); *AZJ* 3, no. 9 (1839: 34).

those of the Supreme Religious Authority, to reduce or eliminate inclusion of *vocalise* (so conspicuously present in Vol. 1 of the compendium), although the failure to do so proved critical in the decision to reject his compendium for publication.

Gradually, however, as evidenced from his later volumes, Levi began to make adjustments and to reduce the amount of *vocalise*. He belatedly joined the flow of the times and, like his contemporaries in the German cantorate, set out to simplify and "improve" the synagogue melodies. Furthermore, he must have been only too aware that the new generation of *hazzanim* now studying in the teachers seminaries no longer had sufficient time or the musical skills to learn the old Cantorial Fantasias and other extended melodies. *Hazzanut* of this type, achievable only through intensive training as a *meshorer* apprentice, was simply no longer possible. In this process of change the Cantorial Fantasia suffered a heavy setback and it was sometimes simplified almost out of all recognition. Comparison between Levi's early and later settings of the *Hatzi qaddish* for the *Musaf* service (nos. 98 and 99) and *Aleinu le-shabei'ah* (nos. 115 and 117) makes this shift demonstrably clear.

In truth, however, few nineteenth-century cantors and cantor-composers succeeded entirely in solving the problem of the *vocalise*. When composers like Sulzer and Lewandowski removed what they considered unnecessary *vocalise* they unfortunately also left out material of rich melodic content. Maier Levi proceeded more cautiously. While he often reduced and sometimes eliminated most of the *vocalise*, especially in the Cantorial Fantasias, in other pieces he still retained parts of it. Levi thus conserved some element of this distinctive component of the synagogue song of *minhag ashkenaz*.

8. STYLISTIC CHANGES WITHIN MAIER LEVI'S COMPENDIUM

A. *Between Tradition and Modernity: Levi's Evolving Musical Style*

In the Preface to the first volume of his *Schir Zion* written in 1838, Sulzer set forth some of his musical objectives:

I [saw] it as my duty... to consider as far as possible the traditional tunes bequeathed to us, to cleanse their ancient and decorous character from the later accretions and tasteless embellishments, to restore their original purity, and to reconstruct them in accordance with the text and the rules of harmony.... (Sulzer, *Schir Zion* 1, *Vorrede*, translation of Werner 1976: 213).

Looking back upon his achievement, after fifty years of service as Chief Cantor in Vienna, in 1876 Sulzer recalled one of the prime aims of his *Schir Zion*:

The old national melodies and modes had to be rediscovered, collected and arranged according to the rules of art (Sulzer, *Denkschrift*, quoted in Avenary 1985: 175, trans. Werner, 1976: 212).

In similar vein, Sulzer's pupil, Moritz Deutsch, in the introduction to *Vorbeterschule* wrote:

I have striven to arrange the traditional songs according to the rules of art and [where possible] to simplify and closely connect the music to the text while trying to preserve its originality (Deutsch 1871, trans. Spitzer 1989–90: 38).

Sulzer and Deutsch both assumed that the synagogue melodies had once existed in a form of pristine purity and had been simple in style. According to Deutsch, as the melodies became diffused, "The prayer modes further deviated from the time and place of their origin. Numerous changes and disfigurements....could not be avoided" (Spitzer 1989–90: 35, 37). Both cantors believed that the "rules of art" could provide the means of returning to the days (long back in the collective memory) of uncorrupted and unblemished melodies.

Sulzer's premise that the most ancient and authentic forms of the traditional melodies had once existed in a state of simplicity and purity is one that musicologists today would question. Similarly, Deutsch's contention that the passage of time had resulted in deviations from, and disfigurements of, the uncorrupted versions of antiquity, would be treated with caution. A "return" to a melodic skeleton may, in fact, be a reduction to an *Ur-Melodie*

that never existed. The assumption held by earlier schools of ethnomusicologists of an evolutionary musical development from simple to complex, an idea that appears so enticingly reasonable, is no longer accepted so readily today.¹⁵⁶

"Simplicity" is a relative term. Synagogue chants and melodies that might appear simple according to the written score do not necessarily reflect the actual performance practice. For example, accounts of contemporary eye-witnesses of Sulzer's singing suggest a performance practice far from lacking in musical embellishment.¹⁵⁷ Even if Sulzer's premise about "simplicity" was correct, what was the character of the melodies he endeavored to cleanse, restore and reconstruct? Were they similar to the Rococo-style pieces found in IdHOM 6? Or were they similar to the more *nusah*-based melodies of Löw Sängler? We simply have little way of knowing. *Schir Zion* and similar works provide only the end product of musical "purification" and "restoration." The character of the melodies before this process of "reconstruction" according to "the rules of art" is far from clear.

One of the unique features of Maier Levi's cantorial compendium sheds significant light on these questions. By virtue of the fact that Levi has bequeathed to us manuscripts that often include different settings of the same melody we are able to trace changes over time in his musical style. Many of Levi's earlier settings, especially those transcribed in Vol. 1, are often anything but simple, yet they represent his realization of the oral tradition as it had been bequeathed to him. The structural elements of the melodies can usually be discerned but they are frequently embellished and extended in any number of ways. In these earlier settings we have a corpus of synagogue song that was probably familiar to Sulzer, in style, if not in every detail, *before* he set out to remodel it.¹⁵⁸

156 For example, the cautious statement of Bruno Nettl, "The most common belief is that music increases in complexity, adding tones to scales, sections to forms, notes to chords. Certainly some societies have followed this direction, if not consistently then generally.... Ethnomusicologists are inclined to believe this, I think, but they are disturbed by the lack of clear-cut evidence... we cannot tolerate this process as an immutable law of human musical behavior," in Nettl (1983: 184).

157 Visitors to the Seitenstettengasse Synagogue in Vienna reported on Sulzer's style of *hazzanut*. For example, Joseph Mainzer commented, at least with respect to his visit to Vienna during 1826–28, that "whether as soloist or singing with the choir he [Sulzer] continuously shapes his rich and ornamented melodies." See Ringer (1969: 363). This description suggests that Sulzer's *hazzanut* did not always actually conform to his own transcriptions and compositions and was not as lacking in musical embellishment and melismas as the published scores would sometimes have us believe.

158 It needs to be emphasized, however, that within these earlier manuscripts there are extensive sections that have little embellishment, such as the repetition of the *Amidah* at the *Minḥah* service for the Sabbath, Festivals and Rosh Hashanah (Vol. 2). In later volumes, which repeat these prayers, Levi altered very little at all.

This musical style reflects the *hazzanut* of *der alten Zeit*, as Cantor Eichberg had harshly dubbed it. Leaving subjectivity aside, it is simply *hazzanut* of the pre-Emancipation period.¹⁵⁹

Levi's later settings, by contrast, embody the desire for simplification and musical arrangement according to the "rules of art." In betraying a more self-conscious concern for synagogue aesthetics and sensibilities, as well as the heavy-hand of governmentally backed Synagogue Regulations, they reflect the influence of the Emancipation, even if the results are different from, and more restrained than, those of Sulzer and Deutsch. The various groupings of the compendium volumes according to their dating correspond to different stages in the evolution of Levi's musical style. In this evolving musical style we can trace a developmental process *between* Tradition and Modernity.

Unquestionably, the most significant aspect of stylistic change within Maier Levi's compendium, and the most visually conspicuous to the reader of his musical scores, was treatment of the *vocalise* discussed in the previous section. This, however, was only one characteristic of stylistic change within the volumes. Other features include tessitura, *ambitus*, rhythm and melodic content.

B. Tessitura and *Ambitus*

Since this solo *hazzanut* was sung *a cappella*, it could be argued that it made little difference at what tonal level or in which key Levi notated his melodies. It is doubtful, though, that Levi made his choices arbitrarily. The tessitura (the general pitch level), and the *ambitus* (the range) of the settings in the early volumes probably reflected Levi's own vocal preferences. By contrast, in the later volumes, lowering the tessitura to avoid very high pitches and narrowing the *ambitus* probably reflected the needs and capabilities of his cantorial students.

In passages of *nusah* such adjustments were relatively simple to make.¹⁶⁰ In Vol. 1, for example, the tessitura of the *nusah* of *Le-dor va-dor* (no. 71) is surprisingly high and so in subsequent settings Levi placed the tessitura, from *ve-shivhakha eloheinu* onwards, a major

159 Since Eichberg's evaluation was made in 1854, it only covered part of the corpus. We have no way of knowing whether he saw volumes completed later. Problematic is that the volumes reviewed by Eichberg must have included some of the volumes that did include reworkings and simplifications. However, even these still included some *vocalises* and other musical elements associated with the pre-Emancipation period.

160 Even in Vol. 1 Levi seems to have been aware of a tessitura problem. In the liturgical section in the repetition of the *Amidah* commencing with *Le-dor va-dor* (no. 71) he notated the *nusah* of the blessings with the base tone $\underline{f}\#$, but at *od yizkor lanu* he wrote above the text, *besser auf D*. He wrote the pitches of the incipit of this alternative lower version below the notes of the original. Similarly, at *Birkat kohanim* (see no. 77), Levi started to write a version based on \underline{a} at *yevarekhekha*, but immediately provided an alternative based on \underline{f} and thereafter continued in this lower tessitura.

third lower (nos. 70 and 72). On the other hand, the exceedingly wide *ambitus* of larger, semi-metrical pieces (especially Cantorial Fantasias) presented a more difficult challenge, one that had not existed earlier when a *meshorer* and *bass* sang the high and low passages. Levi was not always able to resolve this problem. Thus, in some instances where he lowered the tessitura, notes that are difficult to reach still remained, as in the reworking of the *Hatzi qaddish* before *Musaf* (no. 99).

C. Rhythm

In his criticism of rhythmic aspects of Levi's manuscripts Eichberg had made two complaints. The first was that "The time signatures are almost never indicated nor adhered to properly with the result that often there are too many notes in a measure" (AdlerL 1931: ii).¹⁶¹ This complaint underscores a basic problem in the notation of an orally transmitted chant tradition. Undeniably there were rhythmic inconsistencies in Levi's compendium, but for good reason. Eichberg failed to understand that synagogue chant, based as it is on the largely free-flowing prose texts of the Hebrew liturgy, is essentially non-Western, and thus lacking metrical regularity. Synagogue chant is largely in "free rhythm" or, as Judit Frigyesi has suggested with respect to *nusah*, in "flowing rhythm" (Frigyesi 1993).¹⁶² Eichberg, however, wanted to impose the rules of nineteenth-century Western music, in which metrical regularity and a clearly-defined relationship between text and musical notes were the guiding principles. (To be fair to Eichberg, all nineteenth-century German-Jewish transcribers of the synagogue oral tradition were guided by these principles).¹⁶³

Levi's earlier volumes are characterized by a high degree of rhythmic freedom. Where bar lines are indicated they often have no metrical function. Their purpose appears more that of separating one motif or melodic gesture from another. By contrast, later volumes display greater metrical regularity, in accordance with the norms of Western music. For example, the setting of the *Hatzi qaddish* (no. 98) in Vol. 1 is characterized by a high degree rhythmic irregularity (especially at the opening), but when Levi later reworked this piece he made it fit into a uniform 4/4 meter (no. 99). Similarly Levi's early setting of *Unetaneh toqef* is essentially in "flowing rhythm," the occasional bar lines merely delineating short melodic-rhythmic figures or patterns (no. 107). By contrast, the later setting has a regular meter (*8:14).

161 In Adler's account the complaints were presented in reverse order.

162 The rhythmic component of *nusah* is by no means entirely "free" but is subject to any number of restraints, whether it be the rhythmic structure of the text itself or the rhythm inherent in the conventional melodic-rhythmic motifs and gestures. See Frigyesi (1993: 67).

163 Schleifer has investigated different historical approaches towards transcription in a description and analysis of six contrasting transcriptions of the same *nusah* text. The first three are nineteenth-century notations with metrical regularity, the latter three are rhythmically freer twentieth-century versions. See Schleifer (1991–92).

The second of Eichberg's complaints was that passages of recitation "suffer from a great deficiency of notes so that often there are many words in a row entirely without notes." To that Leo Adler rightly remarked, "But could it be that Eichberg did not know that for words that are to be sung on the same pitch only one note is written?" (Adler L. 1931: ii). It is doubtful that Eichberg did not understand the function of reciting tones (which were, however, written incorrectly, by Levi).¹⁶⁴ He nevertheless seems to have been of the opinion that each syllable had to be represented by a separate note of exact time duration, something almost impossible in long passages of recitative. This had rhythmic repercussions.

For example, the opening words of Levi's early setting of the *Uveshofar gadol* section of *Unetaneh toqef* (no. 107) are sung on a reciting tone. Here, the recitation style of performance is characterized by a contrast between the more hastily executed opening words (*Uveshofar gadol*) and the rhythmically prolonged concluding word (*yitaqa*). The rhythm of Levi's later setting of this text is quite different. Written in a strict 4/4 meter (metricism a common feature of many later settings), each syllable of the two opening words is clearly articulated by means of separate notes for each, but with no distinction between long and short syllables (*8:15). The overall effect is a slower, more *chorale*-like rendition. The rhythmic "freedom," so characteristic of traditional *hazzanut*, was eliminated.

A general tendency towards slower tempi in the later settings is indicated by rhythmic augmentation. In addition, Levi's ubiquitous use in the later volumes of expression marks such as *feierlich* ("solemnly") and *mit grosser Feierlichkeit* ("with great solemnity") also reflects a slower and "dignified" manner of performance.

D. Melody

Levi often made some degree of melodic change in later settings. This is evident, first of all, with respect to mode, although these changes were not always applied consistently. Thus, Levi occasionally altered cadential motifs in Phrygian mode to minor as we find in notations of prose texts like *Le-dor va-dor* (nos. 70–72) and even more so in *Uvekhein tein pahdekha* and the subsequent *Uvekhein* texts (nos. 73–74).¹⁶⁵ Phrygian cadences of *piyyutim*, however, were largely left untouched. Passages of mixed modes or indeterminate tonality, where the melody wavers between Phrygian and AR mode, as in the *Hatzi qaddish* of the *Musaf* service (no. 98) were changed entirely to Phrygian (no. 99). In later settings Levi occasionally removed short passages previously written in AR mode and similarly, some pieces originally notated in AM mode, such as the *Hatzi qaddish* in the *Ma'ariv* service

164 Instead of writing a breve Levi generally wrote an eighth note.

165 No change was made at the first level of reworking in Vols. 6 and 8.

(no. 15), he modified to major (no. 16). The subtle influence of the two Western tonalities, major and minor, clearly played a role in Levi's modal modifications.

A second aspect of melodic change was a tendency towards the standardization of motifs and melody patterns which, in the early volumes, were of a more variable and flexible character. This is clearly discernible, for example, when comparing the elusive gestalt of the opening motif of Levi's first setting of *Le-dor va-dor* (no. 71) with that of the later settings (nos. 70 and 72). The drive towards standardization is particularly noticeable in the *hatimot*, the concluding formulae of the liturgical blessings. Neither Vol. 1 nor Vol. 2 has any standardized realization of the *hatimah* of the *berakhot* of the High Holy Day *Amidah*. At *[ba]rukh [a]tah* there is similarity in the direction of the melodic line but no agreement on the structural tones. By contrast, later volumes invariably have a single, stereotypical pattern, as illustrated below (Example I/2).

Example I/2: Standardization of *Hatimah* formulae (*2:35, no. 76/2:38, *6:50)¹⁶⁶

2:35

Bo - rukh a - - - - - toh A - dau - noi

ha - me - lekh ha - ko - - - - - daush

2:38

Bo - - - - - rukh a - toh _____ A - dau - noi

me - lekh al kol ho-o-retz mekadeish yis - ro - eil veyaum ha-zi -

166 The examples from Vol. 2 are two of three realizations in the *Amidah*; the example from Vol. 6 is the single, standardized *hatimah* formula.

ko - raun

6:50

Bo - - - rukh a - - - - toh

A - dau - noi ha - me - lekh ha - ko - daush

Motivic standardization and simplification were manifestations of the attenuation of the "endless variation," that essential feature of traditional *hazzanut* we discussed earlier. The authors of printed cantorial compendia similarly tended to choose the most popular of the known realizations of motivic patterns, unwittingly denying posterity other legitimate alternatives.

A third feature of melodic change was the reduction of melismatic ornamentation. This often affected extended melismas at the end of a phrase or melody, especially the *hatimot*. One such melisma of remarkable length occurs in the *hatimah* at the end of the *Shofarot* section of Rosh Hashanah (no. 123). In Levi's later setting it was reduced to its core structural tones (*8:41) (Example I/3).

Example I/3: Extended vs. Shortened *Hatimot* (no. 123/1:51; *8:41)

1:51

Bo - - - - rukh a

8:41

bo - - - - rukh a

toh A - dau - noi _____ shau _____

toh A - dau - noi shau - mei - a

mei - a kaul _____ te - ru - as a - mau

kaul _____ te - ru - - - as am

yis - ro - eil ah _____

mau yis - ro - eil be-

be - ra - kha - - - mim _____

ra - kha - mim _____

More typical, perhaps, was the extended melisma on *a[tah]* in the *hatimah* of Levi's first setting of *Zokhreinu be-zikaron tov* (no. 121) which he later considerably shortened (no. 122), or the long melisma on *tzeva'ot* in *U-ma'avir yom* (no. 6) which he subsequently eliminated (no. 7). Melismas whose function was that of word painting, such as the one on the word "oz" ("strength") in *Uvekhein tein pahdekha* (no. 73), tended also to be removed (no. 74).

The fourth aspect of melodic change was repertoire substitution. Here Levi sometimes replaced melodies transcribed earlier (in most instances those of Volume 1) with entirely different ones. Many of the former were melodies of late Baroque origin characterized by a regular meter (often in dance rhythms in 3/4 or 4/4 time), set in major, and containing extensive passages of *vocalise*. Thus, of the four melodies in Vol. 1 in this style for *Qaddish shaleim*, only one of them was included in Vol. 8, possibly because it contains several *Kol nidrei* motifs (*8:51). Similarly, of the twelve variations in Rococo dance style in *Melekh elyon* (no. 106), five were later eliminated (*8:13). Sometimes pieces of a late Baroque character were replaced by simple *nusah*. This was the case in the *Ne'ilah* service where Levi reverted to the older *nusah* for *Zokhreinu* and *Mi khamokha av ha-rahamim* (nos. 154 and 156; cf. nos. 101–102) and similarly in parts of the later version of *Ha-ohez be-yad midat mishpat* (*8:21; cf. no. 114).

One of the most remarkable illustrations of melodic substitution is to be found within the same compendium volume. In this instance the issue was not one of musical taste, but rather an ethical issue. At Esther 7:10 in the manuscript entitled *Megillat Ester* (Vol. 4) Levi wrote a long explanation of the melody that followed:

Many *hazzanim* have the custom, which may have arisen during the time of the persecution of the Jewish people, which fortunately has disappeared, of singing verse 10, "so they hanged Haman on the gallows," to a merry tune. However, this in itself, is a profanation of religious worship, and betrays extremely crude malicious joy.

Levi thereupon quoted rabbinic texts concerning the inappropriateness of rejoicing over one's enemy.¹⁶⁷ He nevertheless continued, "As evidence of how improper this deep-rooted custom is, I am placing the following melody here, which I have often heard from a few *hazzanim*." So, despite Levi's objections to the melody, he nevertheless notated it, perhaps as a historical reminder of times which he believed had "fortunately disappeared." This lively tune, with several syncopated rhythms, Levi described in the superscript to the notation as a *polnischer Tanz*. Following the melody Levi added, "It is better to recite [the verse] as follows," whereupon he simply notated it in the *trope* of *megillat ester* (see Example I/4).

167 B. *Megillah* 10b; B. *Sanhedrin* 39b.

Example I/4: "Musical Detour" to Esther 7:10

Polnischer tanz *pp*

Va - yis - lu es ho - mon al ho - eitz la la la

a - sher hei - khin le - mor - de - khoy

va - kha - mas ha - me - lekh sho - kho - kho

While an isolated occurrence, Levi's deep misgivings about the above *lustige Melodie* ("merry melody") is most instructive. It reflects the self-conscious sensibilities and insecurities of German Jews anxious to achieve full Emancipation and participation in civic life. An earlier generation would not have felt any such unease with singing this verse to a spirited dance tune. But in the new era, uncharitable or outwardly hostile attitudes towards gentiles, the result of centuries of persecution, had now to be fundamentally reconsidered.

A final component of repertory substitution was Levi's occasional borrowing of the melodic line of settings of the Stuttgart *Choral-Gesänge*. Already in Vol. 1 Levi utilized this work for two liturgical items and he continued to do so in later volumes (see details at nos. 65 and 119). For example, Levi replaced the Cantorial Fantasia version of the *Avot* with its extended Baroque embellishments (no. 100) by the simpler *Choral-Gesänge* setting (no. 60, *8:2). Items borrowed from this printed work all contained some traditional musical elements. Levi must have considered them suitable replacements for musical pieces that had, perhaps, had their day.

9. EDITING THE MAIER LEVI SCORES

As far as has been possible the scores in *Part Two* faithfully represent Levi's transcriptions. Little attempt has been taken to alter the rhythmic irregularity of many of Levi's pieces in which, as we explained earlier, the bar lines, especially those in the earlier settings, often served no other purpose than to separate motifs and phrases. Rewriting these pieces would have distorted or even destroyed the rhythmic flexibility of the melodies that Levi wished to represent in his notations. Some editing and correcting, however, has been necessary. Occasionally, bar lines have been inserted, time signatures added, as well as triplet signs.

Two main "improvements" have been necessary. The first has been to correct the reciting tones which Levi had written, inexplicably, as eighth notes. In the edited scores these are now represented by a double whole note or breve. The second has been to employ note heads without stems when only a few syllables are sung to a short reciting tone or where there is a grouping of rapidly sung unstressed syllables. In both instances Levi had (strangely) also used eighth notes. In making these improvements the notational system used by Yehoshua Ne'eman in his collection of High Holy Day *nusah* (Ne'eman 1972, Preface) has served as a most useful template.

PART TWO

STUDY OF THE MUSIC

EVENING SERVICE FOR ROSH HASHANAH AND YOM KIPPUR

Kol nidrei Service

1. *Bshivah shel ma'alah* (9:2)

בישיבה של מעלה

Bi-shi-vo shel ma - lo uvi-shi-vo shel ma - to ve-al da-as ha - mo - kaum ve-al da-as ha -

ko - hol , onu ma - ti - rin le - his - pa - leil im ho-a-var - yo - nim

This short introductory passage to *Kol nidrei*, allowing excommunicated Jews to pray along with the rest of the community, was first introduced by R. Meir of Rothenburg (13th century Germany) and then later by R. Jacob Moellin (MoSM: 326, par. 5; Kieval 1984: 279). Levi's modal chant is simple in the extreme, having an *ambitus* only of a fifth. Most of the piece is sung on reciting tone e' and all but one of the seven textual phrases cadence on g' , outlining a minor third. In the final phrase the latter tone serves as the reciting tone which skips to b' , outlining a major third before concluding on g' . Levi's setting is entirely syllabic and includes an annotation that the text is recited three times.

Notations of *Bshivah shel ma'alah* according to *minhag ashkenaz* are rare. The melody of Katz and Waldbott is in minor, but with a wider *ambitus*. Its final cadence anticipates the *u-shevu'ot* motif of *Kol nidrei*. Baer's setting, in which the *ambitus* extends to the octave and the tessitura set higher, is largely in the so-called (Eastern-European) *Seliḥah* or *Tehinah* mode (IdHOM 8: xiv–xv; Levine 1989: 122–133).

Comparative Settings:

KaTSG: 68; BaBT, no. 1300.

2. Kol nidrei (9:3)

כל נדרי

Adagio

pp Kol - nid - rei _____ ve - e - so - rei _____ va - kha - ro - mei _____

ve - kau - no - mei _____ ve - khi - - - nu - yei _____ ve -

pp ki - - - nu - sei _____ u - she - vu - aus

din - dar - no _____ u - de - ish - te - ba - na, ude - akha - rim - no

ve - da - a - sar - no al naf - sho - so - no. Mi - yaum ki - pu - rim

ritart. ze ad yaum ki - pu - rim ha - bo, o - lei - nu le - tau - vo

a tempo kul - haun ikha - rat - no ve - haun kul - haun ye - haun she - ron

she - vi - kin she - vi - sin be - tei - lin ume - vu - to - lin

p lo she - ri - rin ve - lo ka - yo - min. nid - ro - no lo

f *p* *morendo* nid - rei ushe - vu - o - so - - no _____ lo she - vu - aus

R. Mordecai Jaffe (ca. 1530–1612), who had wanted to change the text of *Kol nidrei*, had gone so far as to state, "the only thing that gives it substance and meaning is the melody" (Kieval 1984: 275; *Levush tekheilet OH*: 619, section 1). Two centuries later the pre-Reform liturgist Wolf Heidenheim had also desired to amend the text, but "both [Jaffe and Heidenheim] were doomed to failure in view of the deep emotional attachment of the Jewish masses (and their cantors) to the traditional text" (Kieval 1984: 273). To which we must also add, "and to the traditional melody."

From at least since the late fifteenth and early sixteenth centuries Ashkenazic Jews everywhere had chanted the same basic melody for *Kol nidrei*, which is commonly considered the most famous of all the *Mi-sinai* tunes, although it is probably not among the oldest ones (Idelsohn 1931–1932: 493–509; Schleifer 1992: 39). Levi's setting, however, presents two difficulties.

The first problem is that in contrast to settings like those of Sä-IdHOM and KoVor, which are long, complex pieces, with extensive phrases of *vocalise* and passagework of the *style galant*, Levi's setting is extremely short. The melody of *Kol nidrei*, however, had almost certainly never been short. The earliest notation of the melody, the one of Aaron Beer (1738–1821), is greatly extended and embellished (IdHOM 6, Pt. II: 187, no. 1). Over and above the three-fold repetition, the extended singing of *Kol nidrei* at twilight (*bein ha-shemashot*) was purposefully designed to mitigate the halakhic dilemma of the need to recite the prayer after the Yom Kippur fast had begun while avoiding the remittance of vows (the theme of the *Kol Nidrei* text) at night and on a holy day (MoSM: 327; Schleifer 2014: 249). This required extended singing of *Kol nidrei* casts doubts upon Werner's attempt to reconstruct the "original" melody according to a very simple melodic skeleton (WeVSH: 35–37).

The second problem arises from the differences that had evolved in the musical rendition of *Kol nidrei* between *minhag ashkenaz* and *minhag polin*. In the former several themes and motifs unknown in Eastern Europe were included, but none of these are present in Levi's setting. The most prominent of these motifs is the one to which the words, *mi-yom kipurim zeh*, were often sung, together with the ensuing musical theme (Sä-IdHOM; KoVor; NaSI). This popular motif of *minhag ashkenaz* also functioned as the opening motif of *Barukh she'amar* (no. 50).¹⁶⁸ Inclusion of these motifs in *Kol nidrei* constitutes a separate, and rather disconnected, musical component (Example II/1).¹⁶⁹

168 Werner's description that "The *Kol Nidre* is brief, kept to the strictest and simplest lines without ornaments," does not describe adequately Levi's setting and omits any mention of the usual South-German musical elements. See WeVSH: 179.

169 Two significant pieces of evidence for the *Barukh she'amar* motif in *Kol nidrei* in the South German musical tradition come from Levi's pupil, Moritz Henle. First, Henle included the motif in a manuscript transcription of *Kol nidre* (Moritz Henle Collection, AR 10542, Leo Baeck Institute, New York). Second, he incorporated it into his *Lied*, "Weinet um Israel" based upon the melody of *Kol nidre*. This was first of his *Sechs Hebräische Gesänge* inspired by well-known Ashkenazic seasonal synagogue melodies (Henle n.d., 3–7). A CD recording of this setting can be found in *Lieder und Liturgische Synagogen-Gesänge* (Gesellschaft für Geschichte und Gedenken e.V., Laupheim, 1998).

Example II/1: *Barukh she'amar* theme in *Kol Nidrei* (KaTSG: 69)

Mi _____ yaum ki - pu - rim zeh ad _____

_____ yaum ki - pu - rim ha - bo - o - lei - nu le - tau - vo.

It is possible that this seemingly unrelated musical theme might be explained by R. Jacob Moellin's statement, *ya 'arikh bo be-nigunim*, "[the *ḥazzan*] should prolong its *melodies*, so that [the prayer] continues until the night" (MoSM: 326, section 5, translation of Schleifer 2014: 249).¹⁷⁰ In other words, *Kol Nidrei* was once sung to a combination of tunes, the melody sung at *mi-yom kipurim zeh* in *minhag ashkenaz* being one of them. On the other hand, somewhat later R. Mordecai Jaffe stated that "[the *ḥazzan*] continues with his *melody* [singular] until nightfall," implying that that *Kol Nidrei* was now sung to a single melody. The latter is reinforced by Jaffe's discussion of efforts to emend the text of *Kol nidre*, which he considered corrupt, except that *ḥazzanim* were unable to perform his corrected version "because they were used to singing the customary melody [singular] (*mipnei hergel hanigun she-befihen*) (Idelsohn 1931–1932: 495–496, IdJM: 159; IdHOM 7: xxxiv; *Levush ha-tekheilet*, OH 619, section 1).¹⁷¹ Since the melody of *Kol nidrei* as known today only crystallized around the sixteenth century, the melody (or melodies) referred to by Moellin could, conceivably, have been an entirely different one, but this seems rather doubtful.

Explanation of these two musical difficulties is, however, quite simple: Levi borrowed the melody line of *Kol nidrei* from the choral version published in the Stuttgart *Choral-Gesänge* (ChGe 2 1844: 97–102). In this setting the *Barukh she'amar* theme was omitted and the latter part diverges from all other known versions of the *Kol nidrei* and is largely newly composed. Yet use of this setting here seems uncharacteristic of Levi since for the most part he faithfully transmitted the traditional melodies, particularly one as important as *Kol nidrei*. However, if we bear in mind that Levi compiled earlier volumes of his compendium that have not survived, as discussed in *Part One*, it is more than probable that Levi had once transcribed a traditional setting that reflects the complete South German *nusah* of *Kol Nidrei*.

¹⁷⁰ Schleifer's translation is more felicitous than the literal translation, "[the *ḥazzan*] should extend it with melodies."

¹⁷¹ In Levi's setting some motifs are repeated many times, a characteristic more of Eastern-European versions.

We can only speculate why Levi adopted the melody of the *Choral-Gesänge*. Merely the desire to provide a simpler setting of *Kol nidrei* than had hitherto been customary does not satisfactorily explain his decision. Perhaps Levi's choice has to be understood in light of the considerable controversy that the text of *Kol nidrei* aroused in nineteenth-century Germany. Even R. Samson Raphael Hirsch, the founder of Modern Orthodoxy and indefatigable opponent of Reform, had once abrogated its recitation (Meyer 1988: 134; Petuchowski 1968: 337–338). We have no evidence that in Württemberg during Maier Levi's time *Kol nidrei* was abolished or replaced with an emended or alternative text sung to the traditional melody as became the practice in many German communities. Nor is there any evidence whatsoever of replacing the melody, with its deep emotional associations and cathartic power, by an entirely new one, as had occurred a few decades earlier in Århus, Denmark (Katz 2005). Nevertheless, in view of the controversies that raged it is reasonable to suggest that there was a general desire to lessen the prominence of the singing of *Kol nidrei*. The melody of the *Choral-Gesänge* setting would have adequately, even if not perfectly, served this purpose.

In Levi's short setting the *ambitus* barely exceeds an octave. The newly-composed section starting at *mi-yom kipurim zeh* includes an awkward octave leap at *sheviqin*. The setting of the words to the music (tone density) is almost entirely syllabic. Levi included a directive that the piece is recited three times, the first time *pp*, the second time *mf*, and the third time *f*, in accordance with tradition and first mentioned in the *Maḥzor Vitry* (11th century).¹⁷²

Comparative Sources (with *Barukh she'amar* motifs):

Sä-IdHOM 7, no. 178 (Mus. 64, no. 181); KoVor, no. 268 (IdHOM 7, no. 207); NaSI (SMP Edition, Vol. 14), no. 254; KaTSG: 68–69.

172 Simḥah ben Samuel (1893: 388, section 351); MoSM: 327, par. 6. The source for this tradition is ambiguous, as Schleifer points out. Both *Maḥzor Vitry* and Mollin state that on each successive recitation the *ḥazzan* raises his voice a little higher. Whereas on the third repetition *Maḥzor Vitry* states, *yagbi'ah yoteir ve-yoteir*, which can only mean that "[the *ḥazzan* sings] louder and louder." Mollin's overall wording is less clear and it is uncertain whether he was referring to pitch or volume. To be on the safe side, cantors customarily do both. See Schleifer (2014: 249).

3. *Ve-nislah* (9:4)

ונסלה

Ve-nis-lakh le-khol a-das be - nei yis - ro - eil ve - la - geir _____
 ha - gor _____ be - sau - khom ki le - khol ho - om bish - go - go

As in most other South German sources, Levi's chant for *Ve-nislah* is in the melody pattern of *Shomei'a tefillah* (ShTMT)¹⁷³ but without motivic extension and embellishment (unlike that, for example, that of KoVor). Excluding the brief anacrusis at *ve-lageir* the *ambitus* is an octave and the tone density is largely syllabic. The text is repeated by the congregation.

Comparative Sources:

Sä-IdHOM 7, no. 179 (Mus. 64, no. 182); SchGGI III/E: 69, no. 3; KoVor, no. 269 (IdHOM 7, no. 208a); BaBT, no. 1303, DW. OgFK, no. 232, uses the Eastern European melody pattern (based on the structural tones of Baer's PW, but with the tonality slightly altered).

4. *Sheheḥyanu* (9:5)

שהחיינו

Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh
 ho - au - - lom she - he - - - khe - yo - nu ve -

¹⁷³ For discussion of this melody type, refer to "Two Prominent *Selihot* Melody Types of Maier Levi" before no. 23 and the analysis of *Shomei'a tefillah* (no. 24).

ki - ye - mo - nu [ah]

ve - hi - gi - o - - - - nu la - ze - man ha - ze

The traditional South German melody in major for *Sheheḥeyanu* differs from that used in Eastern Europe. This strictly metrical melody beginning $g' - g' - a' - a' / b' - g' - g' - d' - d'$ is identical to the one used by Levi for the *Sheheḥeyanu* before the blowing of the shofar (no. 93) and before the reading the *Megillah* (*4:1).¹⁷⁴ At *ha-olam* the piece quotes (and slightly abbreviates) a popular cadential motif that occurs in a number of South German melodies included in IdHOM 6.¹⁷⁵ The *ambitus* extends to one and a half octaves. The setting includes two measures of *vocalise* in comparison to just one measure in *4:1. The setting of KoVor, by way of contrast, includes more extended passages of *vocalise* and long melismas. The placement of Levi's passage of *vocalise*, before the final phrase of text, concurs with Sä-IdHOM and KoVor.

Comparative Sources:

Sä-IdHOM 7, no. 180 (Mus. 64, no. 183); KoVor, no. 270 (IdHOM 7, no. 209);¹⁷⁶ SchGGI III/E: 69, no. 3; BaBT, no. 987. OgFK (no. 206) uses the Eastern European melody for *Sheheḥeyanu* before the blowing of the shofar (cf. BaBT, no. 1155 PW).

174 Only the second of Levi's three blessings recited before the reading of the *Megillah* is sung to the chant pattern used in Eastern Europe for the two blessings before blowing the shofar and the three blessings before reading the *Megillah*.

175 Examples include IdHOM 6, Part I, no. 366, systems 3 and 8; no. 409, system 2 and last system; Part II, no. 70, system 2.

176 Incorrectly labeled "Lachmann" by Idelsohn.

***The Shema u-virkhoteha* of the *Ma'ariv Service*: An Overview**

Modally, the rendition of the *Shema u-virkhoteha* is a combination of the major mode and *Adonai malakh* [AM] mode (with its characteristic lowered seventh degree). Throughout, the *ambitus* is within a moderate range, b to e^{''}. Following *Barekhu* each of the sung portions of the *Ma'ariv* service (beginning at no. 6) is comprised of three sections. These are marked (A), (B), and (C) in our transcriptions. The first (A) is a chant pattern in AM mode with its distinctive e' – g' – e' – c' – e' – g' opening motif. (One should note the lack in Levi's setting of the more usual passing tone d' between e' – c'.) BaBT had described this melody pattern as *polnische Weise* but this *nusah* was clearly also firmly rooted in South Germany, and therefore was as much German as Eastern European. In addition, Sā-IdHOM, KoVor, SchGGI and OgFK use this opening motivic pattern in the *Shema u-virkhoteha* of the Sabbath *Ma'ariv* service. Idelsohn had briefly commented on this melody pattern and its use both on the Sabbath and the High Holy Days, pointing out that "in the former the concluding motif occurs on the fifth, while in the latter it occurs on the octave or tonic" (IdHOM 7: xxvi). Our observations corroborate Idelsohn's analysis.

There was a second German *nusah* pattern for the opening part of the *berakhot* of the *Shema u-virkhoteha*. Baer somewhat misleadingly labeled this *nusah*, which was also used by Naumbourg, as *deutsche Weise*, since the first *nusah*, as we argued above, should not be considered *polnisch*. Levi himself incorporated some of this *nusah*, with its characteristic ascending and descending e' – f' – g' – a' – // (d') – g' – f' – e' – d' motif, in *Ve-nismah* (no. 8) and the *Hatzi qaddish* (no. 15).¹⁷⁷ In *minhag ashkenaz* this motif was also used in the *Ma'ariv* service for Sabbath.

The second section (B) of the *nusah* (except in *Hashkiveinu* and the *Hatzi qaddish*) is an extended melodic phrase which begins with a characteristic g' – f[#] – g' – a' – d'' opening motif and concludes with a descent to b[♯]. This melodic phrase was common to both *minhag polin* and *minhag ashkenaz* and is similar to, or in some cases, even identical with, the *nusah* of the *Shema u-virkhoteha* for the *Ma'ariv* service on the Sabbath.¹⁷⁸ Ogutsch, for example, mentions that according to the *nusah* used in Frankfurt, all the *berakhot*, except for the concluding words, are sung as on the Sabbath, a musical practice almost identical to the earlier description of Geiger (OgFK, no. 162; GeDQ: 131).

177 In the sound recording made in Berlin in 1922 by Emil Elias Dworzan (1856–1931), *hazzan* of Laupheim, Württemberg, and recently made available on CD, this motif recurs throughout the *Shema u-virkhoteha* of the High Holy Day *Ma'ariv* service. See *Synagogen Gesänge aus Laupheim*, ed. Haus der Geschichte Baden-Württemberg (Stuttgart 2011), CD 1 (ISBN 978-3-933726-41-4), tracks 12–13.

178 In the Lithuanian *nusah* this motif occurs on a lower note of the scale.

In the third section (C) the distinctive *Mi-sinai* leitmotif of the High Holy Day *Ma'ariv* service, $g' - a' - g' - e' - f' - g'$ (embellished with a turn-like musical ornament), is introduced for the *hatimot* of the blessings. This is also repeated prior to the concluding words of each of the two sections of the *Hatzi qaddish* (no. 15). In most cases, as in *Barekhu*, it is sung as *vocalise*, but sometimes a small portion is texted in order to accommodate longer liturgical texts.

Comparative Sources:

First Nusah Pattern (for Section A): Sä-IdHOM 7, no. 5 (Shabbat), nos. 124–128 (HHD); SchGGI I/A: 5, no. 5 (Shabbat), III/B: 50, no. 1 (HHD); KoVor, no. 90 (Shabbat), 192 (HHD) (IdHOM 7, no. 132); BaBT, no. 376 (Shabbat), nos. 961–984 (HHD); OgFK, no 47.

Second Nusah Pattern (for Section A): NaSI (SMP Edition, Vol. 13), no. 16 (Shabbat); (SMP Edition, Vol. 14), nos. 191–192, 195 (HHD); FrGO, pp. 61–68.

5. Barekhu (9:6)

ברכו

A *Langsam und feierlich*

Bo - - - - - re - khu [ah]

es A - dau - - - - - noi [ah]

Musical score for the beginning of *Barekhu*. The score is written in treble clef and includes dynamics such as *f*, *pp*, and *ff*. The lyrics are:

ha - - - me -
 vau - - - - - rok *ff* Bo - rukh A - dau - noi ha-me - vau - rok
 le - au - lom vo - ed

In *minhag ashkenaz* there were several different ways of commencing *Barekhu*, the "call to worship," of the *Ma'ariv* service. The first of these is represented by Levi's setting with its beautifully drawn-out $c' - d' - e' - f' - e' - d' - c' - e' - (g') - g'$ motif on the opening word (Section A). This motif is also used by Ogutsch. It is identical to the opening motif employed by Baer, Sulzer and Franck for *Barekhu* of *Ma'ariv* of the *shalosh regalim* (BaBT, no. 719, 2W; SuSZ [SMP Edition Vol. 6], no. 157; FrGO, p. 46).¹⁷⁹ Only towards the end of the piece does Levi introduce the distinctive $g' - a' - g' - e' - g' [f'] - g'$ *Mi-sinai* tune, the central leitmotif of the *Ma'ariv* service. Except for the closing word, *ha-mevorakh*, this is sung as *vocalise* (Section C). By virtue of the long *intrada* after the opening word (Section B), Levi's *Barekhu* can be considered a small Cantorial Fantasia.

The extended singing of the opening word (*Barekhu*) would have given the congregation more than sufficient time to recite the troped liturgical text, *Yitbarakh ve-yishtabah*, etc. First documented in *Mahzor Vitry*, this had become a widespread custom by the sixteenth century (*Shulhan Arukh*, *OH*, section 57, 8), but its inclusion remained controversial

179 Adding to the fluidity of usage of this opening motif Geiger remarks that the *hazzan* sings the first three words of *Barekhu* in the melody used for *Ma'ariv* of Shabbat (GeDQ, p. 131). According to Ogutsch's Sabbath setting, this is almost identical to the opening motif of Baer and Franck for the *shalosh regalim* (OgFK, no. 45).

(Abrahams 1966: 42).¹⁸⁰ It is unclear why extended melodies of the *Barekhu* were sung primarily only in *minhag ashkenaz*.

Levi had provided an earlier setting of *Barekhu* (*3:1) but strangely, the *intrada* there was five measures shorter. The later setting is slower and more declamatory compared to the earlier one, and also less rhythmically varied, reflecting some of the features of stylistic change discussed in *Part One*. Levi's *Barekhu* is considerably more extensive than settings found in other sources. SchGGI, for example, only includes the *Mi-sinai* section of Levi's piece, while the version of KoVor merely extends over five measures.

Comparative Sources:

Alternative (1). Opening motif according to Levi: OgFK, no. 162.

Alternative (2). Opening word, *barekhu*, sung to pitches $\hat{5} - \hat{8}$: Sä-IdHOM 7, no. 123 (Mus. 64, no. 140); KoVor, no. 191; NaSI (SMP Edition 14), no. 190.

Sung to pitches $\hat{1} - \hat{8}$ (David 1895, no. 76).

Alternative (3). Opening word sung to variants of a $\hat{1} - \hat{3} - \hat{1}$ motif: BaBT, no. 957; SuSZ (SMP Edition 7), no. 287; FrGO, p. 63. (This might, however, represent a Central European practice).

Alternative (4). Commences immediately with the *Mi-Sinai* tune: SchGGI III/B: 50, no. 1.

180 Nor is not clear, however, why this troped text was usually inserted only in the *Barekhu* of the *Ma'ariv* service of Shabbat, Pilgrim Festivals and High Holy Days but not in the *Barekhu* of the *Shaharit* service of these days.

6. *U-ma'avir yom* (3:2)

ומעביר יום

A

U - ma-a - vir yaum ___ u - mei - vi loi - lo u - mav-dil bein yaum _____ u - vein loi - lo

A - dau - noi ___ tze - vo - - - - - - - - - - - - - - - - aus she - mau _____

B

eil khai _____ ve - ka - yom to - - - - - mid yim - laukh o -

lei - - - - nu le - au - lom _____ vo - ed Bo - rukh a - to A - dau - noi _____

C *a tempo*

[ah]

ff ha - ma - a - riv a - ro - - - - - vim

The conclusion of the first *berakhah* before the *Shema*, starting at *U-ma'avir yom*, corresponds precisely to the three sections discussed in the *Overview to the Shema u-virkhotaha*. However, it should be pointed out that Levi's melody is somewhat eclectic in character, especially in section (A). The largely metrical rhythm of the *Mi-sinai* tune (C), sung as *vocalise*, contrasts with the freer rhythmic rendition of most of the text. While most of the text is sung syllabically, several words are sung to melismas, notably the extended sequential descending motif on [tze]va'ot. A similar descending motif occurs in Sā-IdHOM. The occurrence of *vocalise*

within the *hatimah* of the blessing is, from a halakhic perspective, problematical, since it would be considered a *hefsei q* (an interruption). It would seem, however, that popular cantorial practice superseded strict legal rulings.

7. *U-ma'avir yom* (9:7)

ומעביר יום

U - ma - a - vir yaum u - mei - vi loi - lo u - mav - dil bein yaum u - vein loi - lo

A - dau - noi tze - vo - aus she - mau; eil khai _____ ve - ka - yom

to - - - - - mid yim - laukh o - lei - - - - - nu

le - au - lom _____ vo - ed. Bo - rukh a - to A - dau - - noi

a tempo

[ah]

f *p* *pp*

ff ha - ma - a - riv a - ro - - - - - vim

In this later transcription Levi slightly simplified the setting he had provided in Vol. 3. The tessitura and *ambitus* of an eleventh remained the same, but Levi omitted the long sequential descending melismatic motif on *tzeva'ot* as well as the shorter melisma on *yom*, and slightly

abridged the melisma on *hai* [*ve-qayam*]. He also augmented the note values of the phrase *u-mavdil bein yom* and changed the dotted upbeats in the *Mi-sinai* section to whole notes, endowing the piece with a somewhat more stately character, indicative of a slower musical performance.

8. *Ve-nismah* [*Ahavat olam*] (3:3)

ונשמח (אהבת עולם)

Ve - nis - makh — be - div - rei sau - ro - se - kho, uv - mitz - vau - se - - - kho le - au - lom vo - ed,

ki heim kha - yei - nu ve - au - rekh yo - mei - nu u - vo - hem neh - ge —

yau - mom vo - loi - lo, ve - a - - - ha - vo - se - kho —

al — to - sir mi - me - - - nu le - au - - - lo - mim

Bo - rukh a - to a - dau - noi — [ah]

ff au - heiv a - mau yis -

ro - - - - - eil

While the *nusah* for *Ahavat olam* is almost a complete repetition of that of *U-ma'avir yom* a new melodic fragment is introduced in the second system at *ki heim hayyeinu ve-orekh yameinu*. The rising and falling $e' - f' - g' - a' - // (d') - g' - f' - e' - d'$ motif corresponds to the opening of the second *nusah* pattern which Baer had misleadingly designated *deutsche Weise*. (This motif is similar to the *eil hai* motif for both Sabbath Eve and Rosh Hashanah of Sä-IdHOM. It was also used by Lewandowski as the opening motif of the *Shema u-virkhoteha* on the Sabbath). When Levi later reworked this piece, largely by augmenting the note values (*9:8), he omitted this motif and replaced it by texting the descending motif used earlier for *[tze]va'ot* (no. 6). Worthy of note are the melismas, clearly for purposes of word painting, on the words *nehegeh* ("meditate") and *le'olamim* ("continually").

Comparative Sources:

LeKR, no 16; NaSI (SMP Edition, Vol. 14), no. 192.

9. *Shema yisra'eil* (9:9)

שמע ישראל

ff

She - ma yis - ro - eil A - dau - noi e - lau - hei - nu, A - dau - noi e - khod.

No similar documentation of this simple declamatory chant for the *Shema yisra'eil* has been located. Formerly, it appears that there was no melody for the *Shema* and the congregation simply declaimed it with a *Geschrei*, which would explain why Levi did not include any notation of the *Shema* in Vol. 3. Why then did Levi notate this chant for the cantor? He may well have been influenced by the growing custom for the *Shema* to be first sung by the *hazzan* and then repeated by the congregation, similar to the *Shema* in the Torah service, and now Levi saw the need to fill in this musical gap.¹⁸¹

181 Baer provided two settings of the *Shema*, the second of which he designated *N[eue] W[eise]* ["new melody"], and so the first, in major, might have been "traditional." Sulzer's melody in minor (SuSZ I) appears to be newly-composed both for the High Holy Day *Ma'ariv* service and for Tisha B'Av. Whereas Sulzer's notations of the conclusions of the *berakhot* of the *Shema u-virkhoteha* are designated *Alte Weise*, this is not the case with the melody of the *Shema* itself. Naumbourg included an instruction to use the *Shema* of the High Holy Day *Ma'ariv* service also for the Pilgrim Festivals. The melodic line of his *Shema* is somewhat similar to Sulzer's, but in major. Lewandowski's *Shema* for the High Holy Days appears to be based on the sequential descending motif of the *Qaddish* for *Tal and Geshem*. See BaBT, nos. 967–968; SuSZ (SMP Edition, Vol. 7), no. 289, (SMP Edition, Vol. 8), no. 546; NaSI (SMP Edition, Vol. 14), no. 113, and annotation after no. 192; LeKR, no. 113. Sulzer's melody has become almost the standard one for the *Shema* of the High Holy Day *Ma'ariv* service in the USA. See Shiovitz (2006, no. 47).

The chant outlines a minor third, but most of the text is sung on reciting tone \underline{c}'' . The final cadence is the same as the one found in the *Shema* at the conclusion of the *Ne'ilah* service (no. 172) which raises the possibility that the melody was not Levi's creation, but was actually *nusah*, or at least based upon it.

10. *Barukh sheim kevod malkhuto* (3:4)

ברוך שם כבוד מלכותו

ff Bo - rukh sheim ke - vaud mal - khu - sau le - au - lom _____ vo - ed _____

Throughtout the year the non-biblical addition to the *Shema* is recited silently, but on Yom Kippur it is recited aloud. The rather awkward key relationship implied here (opening tone, c'' , *finalis* b^b) might lead one to presume that the piece, like the above *Shema yisra'eil*, is a recent composition, possibly by Levi himself. However, this would not appear to be the case. An almost identical setting *Barukh sheim kevod* is used by Să-IdHOM in the *Sheimot* at the end of the *Ne'ilah* service (see no. 172), thus providing strong evidence that the melody is authentic *nusah*. In addition, it is even possible that the conclusion of the piece was meant to provide a transition to the *te'amim* in which it was customary to chant the *Ve'ahavta*. In a later transcription (*9:9) this piece was replaced by a simple setting in minor.

Comparative Setting:

Să-IdHOM 7, no. 216 (Mus. 64, no. 219).

11. *Ki Eil shomereinu (Hashkiveinu)* (3:9)

כי אל שומרנו (השכיבנו)

A

Ki eil shau - me - rei - nu u - ma - tzi - lei - nu o - to, ki eil me - lekh _____

kha-nun ve - ra - khum o - to, ushe - maur _____ tzei - sei - nu u - vau - ei - nu, le - kha - yim ule - sho - laum

mei - a - to _____ ve - ad au - lom. Ufe - raus o - lei - nu su - kas she - lau - me - kho,

Bo - rukh a - to A - dau - noi _____ pau - reis su - kas sho - laum o -

lei - nu ve - al - kol a - mau yis - ro - - - eil [ah]

ve - al _____ ye - ru - sho - lo - - - - yim

Levi concluded *Hashkiveinu* in the *nusah* pattern established in nos. 6 and 7. In section (A) he texted the sequential descending motif sung as *vocalise* on [tze]va'ot (in no. 6) for the phrase *u-shemor tzeiteinu u-vo'einu*, etc. However, since the remaining text before the *hatimah* is shorter, Levi abbreviated section (B). He simply outlined the structural tones of the [eil] *hai* motif and combined them with the concluding tones of the [le'o]lam va'ed motif (no. 6), leading smoothly into the *Mi-sinai* tune and *hatimah* of section (C).¹⁸²

182 Instead of the usual reading, *ha-poreis [sukat shalom]*, Levi has the alternative form, *poreis*.

12–14. *Tiq'u va-hodesh shofar (3:10; 9:16a); Ki va-yom ha-zeh (9:16b)*

תקעו בחדש שופר; כי ביום הזה

12.

ff Tik - u va - khau - desh shau - for ba - ke - seh le - yaum kha - gei - - - - nu

ki khauk le - yis - ro - eil hu___ mish - pot___ lei - lau - hei ya - a - - - - kauv

13.

ff Tik - u va - khau - desh shau - for - ba-ke-se le-yaum kha - gei - - - - nu

ki khauk le - yis - ro - eil___ hu mish - pot___ lei - lau - hei ya - a - - - - kauv

14.

Ki va-yaum ha - ze ye - kha - peir a - lei - khem le - ta - heir

es - - - - khem mi - kaul kha - tau - sei - khem

lif - nei adau - noi___ tis - ho - - - - ru

Prior to the *Hatzi qaddish* the following Biblical verses are recited (Ps. 81:4–5; Lev. 16:30), the first on Rosh Hashanah and the second on Yom Kippur. It is possible that no specific *nusah* was used for these texts and so the *hazzan* customarily improvised their recitation. However, even if this was the case, Levi provided a most effective psalmody for chanting these verses. (In Eastern European *hazzanut* these verses are often chanted to the *Mi-sinai* theme of the preceding *Shema u-virkhoteha*).

The structure of the psalmody is more clearly discernible in the settings of *Tiq'u va-hodesh shofar*. In each of the two verses of the text the reciting tone of the first hemistich is on \underline{c}'' while in the second hemistich it is on \underline{d}'' . The second statement of the psalmody is varied by means of an expanded *initium* to the second reciting tone. In both settings of *Tiq'u va-hodesh shofar* and in *Ki va-yom ha-zeh*, the second hemistich of each verse concludes with a melismatic cadence, although these are shorter in the settings from Vol. 9. These melismatic cadences provide a sharp contrast to the otherwise syllabic rendition of the texts. The first setting of *Tiq'u va-hodesh shofar* is more rhythmically varied, and includes more notes with different note values. In all three pieces the *ambitus* is only that of a sixth.

It is important to remark that in *Ki va-yom ha-zeh* (no. 14) Levi's division of the text (Lev. 16:30), with the half close (*etnahta*) at *etkhem* rather than at *hatoteikhem*, concurs with the rabbinic interpretation of the verse according to R. Elazar ben Azariah. The Masoretic accentuation of the verse thus reflects the midrashic reading of the text (*derash*) rather than the plain meaning (*peshat*). By reading the verse with the half-close at *etkhem*, R. Alazar was able to find biblical support for his teaching that, "for sins between a person and God Yom Kippur atones, but for sins between a person and one's fellow Yom Kippur atones only if a person appeases one's fellow" (*M. Yoma* 8:9).

15. *Hatzi qaddish* (3:11)

חצי קדיש

Yis - ga - dal _____ ve - yis - ka - dash she - mei _____ ra - bo

be - ol - mo di-vero khir u - sei _____ ve - yam - likh _____ mal - khu - sei

be - kha - yei - khaun _____ uve - yau - mei - khaun u - ve - kha - yei de - khol beis yis - ro - eil



ba - a - go - lo u - viz - man ko - - - riv [ah]



ve-im-ru o-mein; ye-hei she - mei ra - bo me - vo _____ rakh

Congr. [*le-o-lam u-le-ol-mei ol-ma-yo yis-bo-rakh*]

Hazzan



le - o - lam u-le-ol-mei ol-ma-yo yis - bo - rakh ve - yish - ta - bakh



ve-yis-po-ar ve-yis-rau - mam _____ ve - yis - na - sei ve - yis - ha - dor ve - yis -



a - le ve - yis - ha - - - lol _____ she - mei de - kud - sho



be - rikh _____ hu; le - ei - lo u-le-ei-lo min kol bir - kho - so ve - shi - ro - so tush - be - kho - so



ve - nekhe - mo - so da - a - mi - ron be - ol _____ mo [ah]

ve - im - ru _____ o _____ mein

Recurring repetition of sections (A) and (C) of the *Shema u-virkhoteha* is the characteristic feature of the *Hatzi qaddish*. The sequential descending motif of [tze]va'ot is partially texted. In the varied second repetition of musical phrase (A) at *be-hayyeihon* Levi inserted the rising and falling e' – f' – g' – a' – // (d') – g' – f' – e' – d' ("deutsche Weise") motif. Rather distinctive is the elaboration, before both occurrences of section (C), of the words *qariv* and *be'alma*, in which the lowered seventh of AM mode is particularly emphasized. The *Misnai* melody of section (C) is sung almost entirely in *vocalise*.

Notice should be taken of the congregational response in the *Qaddish*. The *hazzan* sings the first phrase as part of the conclusion of the first statement of the *Qaddish* melody. The congregation says *amein* followed by the entire response, the latter part of which is repeated by the *hazzan* as the opening of the second part of the *Qaddish*, in which the previous melody is repeated. This practice is followed in almost all of Levi's settings of the *Qaddish*. This would appear to have been a custom unique to *minhag ashkenaz*. Although no reference to this practice has been located in GeDQ, several musical sources testify to its usage, the earliest being that of Scholom Friede of Amsterdam (1783–1854) (IdHOM 6, Part II, p. 222, no. 56; KoVor, no. 240/IdHOM, no. 188b; Sä-IdHOM 7, no. 145; OgFK, no. 211).¹⁸³

183 It should be pointed out, however, that the latter three references are for the *Hatzi qaddish* before the *Musaf* service.

16. *Hatzi qaddish* (9:17)

חצי קדיש

Yis - ga - dal ve - yis - ka - dash she - mei ra - bo

be - ol - mo dive - ro khir u - sei

ve - yam - likh mal - khu - sei be - kha - yei - khaun uve - yau - mei - khaun

u - ve - kha - yei de - khol beis yis - ro - eil ba - a - go - lo u - viz - man

a tempo

ko - riv [ah]

f *p* *pp*

ff

ve - im - ru o - mein; ye - hei she - mei ra - bo me -

vo rakh

Congr. *Le-o-lam u-le-ol-mei ol-ma-yo, yis-bo-rakh*

(Hazzan)

p le - o - lam u-le-ol-mei ol-ma-yo yis-bo - rakh ve - yish - ta - bakh ve - yis - po - ar

ve - yis - rau - mam ve - yis - na - sei ve - yis - ha - dor ve - yis - a - le

ve - yis - ha - lol she - mei de - kud - sho be - rikh hu

a tempo

p le - ei - lo u - le - ei - lo min kol bir - - -

kho - so *f* ve - shi - - - ro - - - so *pp* tush - be - kho - so

Cadenza

ve - ne - khe - mo - so *ff* da - a - mi - ron

be - ol mo ve - im - ru o mein

When Levi later reworked the *Hatzi qaddish*, in order to shorten the piece, he did so in three significant ways. First, he deleted the second occurrence of the *Mi-sinai* melody. Second, he abbreviated the melismas on *shemeih [raba]*, *[khir]utei* and *[ve-titro]mam* and eliminated the melisma (and the lowered seventh) on *qariv*. Lastly, he significantly simplified, both rhythmically and melodically, many of the motifs. On the other hand, Levi provided considerably more dynamic markings (note the sudden contrasts between *pp* and *ff*) as well as rhythmic indications.

Additions to the *Ma'ariv* Service for Shabbat

17. *Ki sheishet yamim (Ve-shameru)* (9:15)

כי ששת ימים (ושמרו)

Congr. then Hazzan

The musical notation consists of two staves in treble clef with a key signature of one flat (B-flat). The first staff contains the melody for the first hemistich, ending with a half cadence. The second staff contains the melody for the second hemistich, ending with a final cadence. The lyrics are written below the notes.

Ki shei - shes yo-mim oso A-dau-noi es ha-sho-ma-yim ve-es ho - o - retz; u - va - yaum _____

ha - she - vi - i sho - vas va - yi - no - fash

The congregation first recited the entire passage of *Ve-shameru* (Exod. 31:16–17), but the *hazzan* merely concluded it at *ki sheishet yamim*. Levi's syllabic chant continues in the AM mode of the preceding *Shema u-virkhoteha*. The *ambitus* only extends to the lowered seventh (b^b) and the central reciting tone is on the fifth (g^1). Although short, it is nevertheless constructed according to psalmody, as follows:

First hemistich:

$g^1 - b^b - a' - g^1$ *initium*, reciting tone g , half cadence $b^b - g^1$

Second hemistich:

$g^1 - b^b - a' - g^1$ *initium*, reciting tone g , final cadence $d' - e' - d' - c'$

Comparative Sources:

SchGGI I/A, no. 6 (similar mode, wider *ambitus*, with reciting tones on $\hat{2}$, $\hat{5}$, $\hat{7}$). KoVor, no. 92, is notated in MA (*Magein avot*) mode.

18–21. *Vaykhulu, Berakhah ahat me‘ein sheva, Eloheinu... Retzeih* (9:18–19)

ויכלו; ויברך (ויכלו); ברכה אחת מעין שבע; אלהינו ואלהי אבותינו רצה

18.



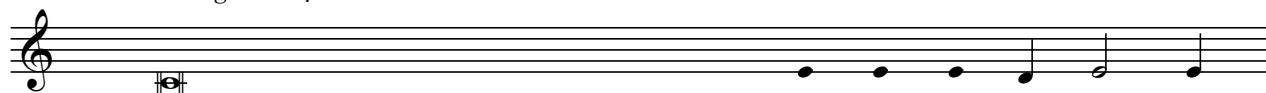
Vay - khu - lu ha - sho - ma - yim ve - ho - o - retz ve - khol tze - vo - om

Congregation continues silently:

Va-ye-khal e-lau-him ba-yaum ha-she-vi-i me-lakh-tau a-sher o-so

Va-yish-baus be-yaum ha-she-vi-i mi-kol me-lakh-tau a-sher o-so

Congr. then Hazzan



Va-ye-vo-rekh e-lau-him es yaum ha-shvi-i vai - ka - deish au - sau ki



vau sho-vas mi-kol me-lakh-tau a-sher bo-ro e - lau - him____ la - a - saus

19.



Bo - rukh a - to_____ A - dau - noi e-lau-hei-nu vei-lau-hei a-vau-sei-nu



e-lau-hei av-ro-hom e-lau-hei yitz-khok vei-lau-hei ya - a - kauv, ho - eil_____



ha-go-daul ha-gi-baur ve-ha-nau - ro eil el - yaun kau - ne sho - ma - im vo - o - retz

Congr. then Hazzan:

*Mo-gein a-vaus bid-vo-rau, me-kha-yei mei-sim be-ma-a-mo-rau
Ha-me-lekh [Ho-Eil] ha-ko-daush she-ein ko-mau-hu
Ha-mei-ni-akh le-a-mau be-yaum sha-bas kod-shau, ki vom ro-tzo le-ho-ni-akh lo-hem
Le-fo-nov na-a-vaud be-yi-ro vo-fa-khad, ve-nau-de lish-mau be-khol yaum to-mid
Mei-ein ha-be-ra-khaus*

20.



Eil ha - hau - do - aus a-daun ha-sho-laum, me-ka-deish ha-sha-bos
u-me-vo-reikh she-vi-i u - mei - ni - akh bik - du - sho le-am me-du-she-nei au - neg
zei - - - kher le - ma - a - sei ve - rei - shis

21.



E - lau - hei - nu vei - lau - hei a - vau - sei - nu re-tzei vim-nu-kho-sei - nu
ka-de-shei-nu be-mitz-vau - se - kho ve - sein khel - kei - nu be - sau - ro - se - kho
sab-ei-nu mi-tu-ve - kho ve - sam - khei - nu bi - shu - o - se - kho
ve - ta - heir li - bei - nu le - ov - de - kho be - e - mes

ve - han - khi - lei - nu a - dau - noi e - lau - hei - nu

be-a-ha-vo uv-ro-tzaun sha-bas kod-she - kho ve - yo - nu - khu vau

yis - ro - eil me - kad - shei she - me - kho bo - rukh a - to

a - dau - noi me - ka - deish _____ ha - sha - bos

This entire liturgical unit, in *Magein avot* (MA) mode, is a section of the liturgy where musical differences between *minhag ashkenaz* and *minhag polin*, except for embellishments and melismas, are remarkably few.¹⁸⁴ For good reason, therefore, Boaz Tarsi has argued that MA mode is "stricter and more structured than any other in the modal framework of the Ashkenazic liturgy" (Tarsi 2001–2001: 66). Levi's setting of *Vaykhulu* and the subsequent prayers provides an exceptionally good example of MA mode, adding support to Tarsi's statement.

The more normative practice for the opening passage, *Vaykhulu* (Gen. 2:1–3), was for the *hazzan* to chant it aloud together with the congregation, who recited it an undertone (BaAY: 190; HeGfV: 60). Levi, however, followed the practice whereby the *hazzan* first recited the opening verse and then, following the congregation's recitation, repeated aloud the concluding verses.

Levi's setting of *Vaykhulu*, which includes many of the MA mode motifs, demonstrates that these, far more than the scale (natural minor), determine the character and structure of the mode. The brief opening statement alone, merely a lead for the congregation, includes the "ascending fifth from $\hat{1}$ to $\hat{5}$," "a recitation tone on $\hat{5}$," "a pausal tone on $\hat{5}$," "an approach to the tonic by descending stepwise motion," and "the approach to the *finalis*... in an $\hat{8} - \hat{4} - \hat{5}$ cadence," five of ten characteristic motifs according to Tarsi's reexamination of the mode (Tarsi 2001–2002: 61–63). On the other hand, in the conclusion at *Va-yevarekh*, the opening reciting tone is on the third degree \underline{c}' , which is not very typical of MA. However, Levi soon returns to $\hat{5}$ (\underline{e}') prior to the stepwise decent to the *finalis* on \underline{a}' .

184 The MA mode is termed after the liturgical prayer following *Vaykhulu*, beginning with these words (9:19).

Apart from momentary ascent to the octave at *[ve]-khol* the *ambitus* does not extend beyond the fifth. Levi's plain, syllabic setting, probably reflects normative rendition of this text, and perhaps explains why Lewandowski's well-known version, published less than a decade after Levi's transcription, was perfect for congregational singing while still remaining faithful to MA mode (LeKR, no. 26). The latter differs markedly from Sulzer's melismatic setting and the melismatic opening of Baer.¹⁸⁵

In the *Berakhah ahat me'ein sheva* (a "quasi" repetition of the *Amidah*) the *ambitus* expands to the tenth. The opening *berakhah* (no. 19) is recited by the *hazzan* alone. Perhaps under the influence of the beginning of the *Amidah* for *Shaharit*, it follows the convention of modulating to the relative major (c' – e' – g' – [c'']) reinforced here by a leap to the octave (c'') and the upper neighbor to the fifth of the triad (g'). It returns to minor at *qoneih shamayim va-aretz* and concludes with the typical MA *finalis* on $\hat{5}$ (e'). *Eil ha-hoda'ot*, the conclusion of *Magein avot* (no. 20) (first recited by the congregation), is recited similarly, but with a variant opening motif leading to the relative major and with a surprising stepwise descent to, and short cadence on $\hat{4}$ (d'), at *u-meini'ah biqdushah*. As in the previous paragraph, the *finalis* concludes on $\hat{5}$ (e'), but is approached somewhat differently. It is yet another example of Levi's penchant for musical variation: whereas in *Barukh atah Adonai* Levi cadences ($\hat{4}$)– $\hat{3}$ – $\hat{4}$ – $\hat{5}$, in *Eil ha-hoda'ot* he cadences $\hat{5}$ – $\hat{6}$ – $\hat{5}$ – $\hat{4}$ – $\hat{5}$. Unlike many choral or congregational settings of this text (Tarsi 2001–2002: 68–69), Levi's chant is for *hazzan* alone.

Eloheinu veilohei avoteinu, retzeih (no. 21) was always recited by the *hazzan* alone. This provided an opportunity, mainly in Eastern Europe, to sing it more elaborately, with an extended range, greater ornamentation, chromaticism and use of melismas (Tarsi 2001–2002: 70). We find little such "fantasia" rendition, however, in Levi's setting. It is purely *nusah*, but artfully and skillfully crafted, but more inventive than the very simple notations of KoVor and Sä-IdHOM.¹⁸⁶ The b – c' – d' – b motif on the opening word serves as a characteristic linking phrase, and reoccurs in systems 4 and 5. It seems to be a characteristic South German motif, found in the settings of Sä-IdHOM, NaSI and KoVor. The concluding pitch of the linking motif, \underline{b} ($\hat{2}$), also serves as a reciting tone, and similarly so in system 5. Prominence to this tone is somewhat atypical of MA mode. The opening textual phrases of systems 2 and 3, sung in the relative major, contrast with the return to minor in the following phrases of text. Levi's *hatimah*, with its ascending and descending leaps, while in no way

185 Apart from the melismas on *[ve-ha]-aretz* and *ve-khol [tzeva'am]*, Baer's setting appears to be borrowed from the melody of Lewandowski, but without attribution. The same must be said with respect to part of the Strasbourg (Alsace) setting of Bochner (BoSD, no. 306). Baer's setting of *Eloheinu veilohei avoteinu, retzeih*, is likewise remarkably similar to Lewandowski's.

186 Bochner's setting of this blessing is entirely in major (BoSD, no. 310).

deviating from MA parameters, is particularly expressive. The final d' – a' – e' cadence (concluding on $\hat{5}$) at *ha-shabbat* concurs with that of SchGGI. Except at the opening of the *berakhah* at [a]-tah and *Eil* [ha-hoda'ot] Levi almost never diverges from an exclusively syllabic setting of the text.

Comparative Sources:

Sä-IdHOM 7, no. 8–9 (Mus. 64, no. 7); KoVor, nos. 94–95;¹⁸⁷ SchGGI I/A: 6, no. 8; NaSI (SMP Edition 13), no. 31; BaBT, no. 407 (melismatic opening), nos. 409–410 (one piece); SuSZ (SMP Edition, Vol. 6), no. 42.

Conclusion of the *Ma'ariv* Service on Rosh Hashanah

22. *Qiddush* (3:12)

קדוש לראש השנה ... שהחינו

Sav - rai (kau-hein umau-re mau-rei-nu ha-rav) mo-ro-non ve-ra-bo-non ve-ra-bau - sai; Bo-rukh a - to A-dau - noi

e - lau - hei - nu — me - lekh ho - au - lom bau - rei pe - ri ha - go - fen.

Bo - rukh a - to — A - dau - noi e - lau - hei - nu me - lekh ho - au - lom

a-sher bo-khar bo-nu mi-kolom — , ve-rau-me-mo-nu mi-kol lo-shaun, ve - kide-sho-nu be - mitz - vau - sov,

va - ti - ten lo - - nu A - dau - noi e - lau - hei - nu be - a - ha - vo;

187 In IdHOM 7, nos. 34–37, these slightly arranged settings are incorrectly labeled K[ohn], but should have been labeled OgFK (no. 52). The *ossia*, however, to (IdHOM 7) no. 36 is taken from KoVor.

es ya-um (ha-sha-bos ha-ze ve-es yaum) ha-zi-ko - raun ha - ze

yaum ^{tr} te - ru - o (bea-havo) mik - ro kau - desh zei - - kher li - tzi - as mitz - ro - yim;

ki vo - nu vo - khar - to ve-au-so-nu ki-dash-to mi - kol ho - a - mim; ud - vor - kho e - mes

ve - ka - yom lo - ad; bo - - - - rukh a - to A - dau - noi me -

lekh al kol ho-o-retz me-ka-deish (hashabos) ve-yis - ro - eil ve - yaum ha - zi - ko - raun

Bo-ruk h a - to A - dau - noi e - lau - hei-nu me-lekh ho - au - lom she - he - khe - yo - nu

ve - ki - mo - nu ve - hi - gi - o - nu laz - man ha - ze

Levi's setting of the *Qiddush* is entirely traditional. Although set in the key of C major, this should not obscure its modal elements. These become clearer, for example, in the third to fifth systems (second blessing, the "Sanctification" proper), where the chant appears to be based upon *Aqdamut milin*, the *piyyut* recited in Ashkenazic synagogues before the reading of the Torah on the First Day of Shavuot. Yet since this pattern is expressed in a very compressed form we must be guarded in coming to any definitive statement about the musical source of this modal section of Levi's *Qiddush*.

In this modal section recitation in a form similar to that of psalmody (even though this is a prose text) is clearly in evidence: the first half of the musical line has a reciting tone

on $\hat{4}$ and medial cadence on tones $\hat{4} - \hat{3} - \hat{2}$; the second half of the musical line has a reciting tone on $\hat{2}$ and a final cadence on tones $\hat{5} - \hat{2} - \hat{1}$.) (The latter motif is also a cadential motif of the *shalosh regalim*.)¹⁸⁸ In the fifth and sixth systems the medial cadence begins a tone higher, on $\hat{5}$, the norm in Eastern European settings, and this is reflected in the setting of BaBT. Levi wavers between these two tones. In the eighth system he returns to starting the medial cadence from $\hat{4}$.

Levi's *Qiddush* is particularly simple, with a low tessitura and modest *ambitus*. The word setting is largely syllabic and with few melismas.

Comparative Settings:

Sä-IdHOM 7, no. 129 (Mus. 64, no. 146) (first blessing only); KoVor, no. 148 (almost identical to Levi); BaBT, nos. 986–97, shares some structural elements, but is somewhat different. SchGGI III/B: 51, no. 5, cannot be considered reliable as it incorporates a theme from Lewandowski's *Qiddush* for the Sabbath (LeKR, no. 22).

The *Selihot* of Erev Yom Kippur: An Overview

The *selihot* or "penitential prayers" that lead to the *vidu-im*, the prose confessional prayers, comprise the main portion of the services of Yom Kippur. *Selihot* prayers are also recited on other occasions, such as fast days, the days before Rosh Hashanah, and during the Ten Days of Repentance. These share the same melody patterns and melodies as those sung on Yom Kippur. Great importance was attached to these melodies and in many compilations of *nusah*, both published and unpublished, the *selihot* melodies are frequently placed separately.

During the services of Yom Kippur Day, the *selihot* are embedded within the fourth blessing (the "Sanctification of the Day") in the hazzan's repetition of the *Amidah*. However, on Kol Nidrei Night, when the *Amidah* is not recited aloud, the *selihot* are recited after the silent recitation of the *Amidah*. The older core of the *selihot* was a series of biblical verses, known as *pesuqei de-rahamei* or "verses of compassion," and the *Shelosh esrei midot* ("Thirteen Attributes of Divine Forgiveness," Exod. 34:6–7). Recitation of the *Shelosh esrei midot* is based on the statement "Whenever Israel sin let them perform this rite before Me and I shall forgive them" (*BT*, Rosh Hashanah 17b).

To this core, from the ninth century onwards, were added *piyyutim* which soon comprised the largest body of the *selihot*. The most important of these was *Eil melekh yosheiv*. Ashkenazic

188 In the Rosh Hashanah section of his manuscript KoVor directed the user to the *Qiddush* for the *shalosh regalim* since the same melody was used on both occasions.

Jews alone, however, introduced a variant text, *Eil erekh apayim* (no. 26), the first time that the *Shelosh esrei midot* are recited. Both texts are composed in a primitive rhymed verse. The core *seliḥot* texts and their accompanying melodies are repeated in each *seliḥot* section of the Yom Kippur services while other *seliḥot* are specific to the individual services. To those more familiar with the *seliḥot* texts of *minhag polin*, the absence of the *Shema qoleinu* section in *minhag ashkenaz*, one of the peak emotional moments of the Yom Kippur services, both textually and musically, will be strikingly noticeable.

The *seliḥot* are divided into different groups corresponding to various *piyyut* genres whose names are indicated in the *maḥzorim*. The main categories are *petiḥah* (a non-strophic "opening"); *sheniyah* (a *piyyut* with a two line rhyme); *shelishiyah* (a *piyyut* with a three line rhyme); *shalmonit* (a *piyyut* with a four line rhyme); *pizmon* (a strophic *piyyut* with a refrain); *ḥatanu* (a *piyyut* with a refrain starting with "we have sinned"). Another category is the *aqeidah*, a *piyyut* that refers to the Binding of Isaac (GoMYK, א"ב). Each Yom Kippur service includes most of these categories and they are recited according to this order.

Many of the transcribers of South German chant attempted to correlate the various *seliḥot* poetic forms to the actual melodies, but they did so only in a rather general or superficial manner. For example, Maier Kohn indicated the core melody patterns for the *sheniyah*, *shelishiyah* and the *aqeidah* (the *Schluss* of the latter two of his examples being the same as that of the *sheniyah*), as well as the *pizmon* whose melody is variable (KoVor, nos. 62–65; IdHOM 7, nos. 254–256). Baer indicated the *seliḥot* melody patterns in his transcriptions of a few *seliḥot* poems (BaBT, nos. 1413; 1320 and 1420; 1424). He also mentioned that the *sheniyah* and *shalmonit* shared the same melody pattern (BaBT, no. 1413). Scheuermann similarly provided brief examples of the *sheniyah*, *shelishiyah*, *aqeidah* and three different *pizmonim* melodies (SchGGI III/A, nos. 8, 21–25); Ogutsch included the melodic prototype of a "generic" *seliḥah* melody plus the *aqeidah* prototype, but without text underlay (OgFK, nos. 236 and 242). Musical examples of the *sheniyah*, *shelishiyah* and the *aqeidah* are provided below, based primarily on the examples of KoVor and SchGGI (Example II/2).

Example II/2: *Seliḥot* musical genres according to *piyyut* classification

1. *Sheniyah* (KoVor, no. 62, IdHOM, no. 254; SchGGI III/A: 45, no. 8)



The core *ambitus* is that of an octave, but extending to the tenth. Phrase (1) following recitation on the octave cadences with a step-wise descent to $\hat{3}$. Phrase (2)

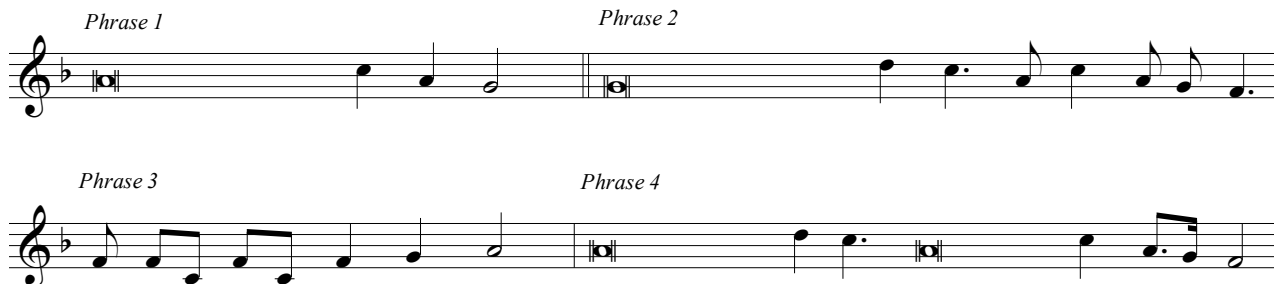
begins with a step-wise ascent to the octave from $\hat{6}$ and concludes $\hat{3} - \hat{5} - \hat{3} - \hat{2} - \hat{1}$ (KoVor, no. 62/IdHOM, no. 254). Levi includes several examples of the *sheniyah* (nos. 25–27). Sometimes the ascent to the octave from $\hat{6}$ occurs in the first phrase (BaBT, no. 1413).

2. *Shelishiyah* (KoVor, no. 63, IdHOM, no. 255; SchGGI III/A: 48, no. 21)



The core *ambitus* is narrower, that of a fifth, but with extensions to the *subtonium* below and the sixth above. Phrase (1) has reciting tone on $\hat{5}$ cadencing with a $\hat{2} - \hat{3} - \hat{1}$ motif. Phrase (2), following recitation on the third, cadences with a $\hat{1} - \hat{7}$ (*subtonium*) - $\hat{1} - \hat{2}$ motif. Phrase (3) ascends to the fifth, which might serve as a reciting tone and cadences as in the first phrase. The second and third phrases of Levi's setting of *A'apid nezer*, even though not a *selihah*, appears to be based on the *shelishiyah* melody pattern (6:43).

3. *Aqeidah* (KoVor, no. 64, IdHOM, no. 256; SchGGI III/A: 49, no. 22, OgFK, no. 242, KaTSG: 73–74, BaBT, no. 1320).



Nigun aqeidah is referred to by Jacob Moellin (MoSM: 479, section 10) and Idelsohn briefly discussed this melody type (IdJM: 167 and 170). While most transcribers of South German chant referred to this *selihah* melody type by name Levi did not do so. The melody pattern of the *aqeidah* (AqMT) was fairly uniform throughout *minhag ashkenaz*. It has four short musical phrases. Phrase (1) has a reciting tone on the third, cadencing with a $\hat{5} - \hat{3} - \hat{2}$ motif. Phrase (2) extends as a reciting tone, the concluding note of the first phrase, leaps to the sixth followed by $\hat{5}$ and concludes $\hat{3} - \hat{5} - \hat{3} - \hat{2} - \hat{1}$, similar to the second phrase of the *sheniyah*. However, Levi concludes on the sixth below the tonic (see *Tumat tzurim*, no. 29). The following phrase (3) was sometimes recited

by the congregation. KoVor, KaTSG and BaBT use the distinctive (and sometimes repeated) leap downwards from the tonic to the fourth below, but Levi reserves this figure for the *Schluss*. Phrase (4) is almost a repetition of the second phrase.

The influence of the *seliḥot* textual forms upon the various musical forms is testified by its continuance in the oral tradition of the performance of the *seliḥot*. Sound recordings from cantors in Strasbourg, France (for example, Michel Heymann, b. 1952), from German Jews Shelomo Dov Goitein (1900–1985) and Benno Weis (1910–1999), as well as from the more recent recordings of Marcel Lang (1956–2009), all provide a wealth of evidence of this musical tradition.

A serious shortcoming of the classification of the *seliḥot* melodies according to *piyyut* forms is that it fails to take into consideration melodies of non-*piyyut* texts such as *Shomei 'a tefillah* (no. 24). Categorization of the *seliḥot* according to poetic form rather than musical content and liturgical function has therefore recently come in for criticism, perhaps with some justification (Levine 2008: 136). Even so, as we have pointed out, *hazzanim* continued to use this system of classification and managed to demonstrate some correlation, even if not complete, to musical content.

Levi, however, did not employ the *piyyut* genre-based *seliḥot* terms, notwithstanding their indication in the Heidenheim *mahzorim*. The only exceptions were the concluding *pizmon*, such as *Darkeha eloheinu* in the Kol Nidrei service (no. 30), and the various *pizmonim* fragments of the *Ne'ilah* service (nos. 160–167). Otherwise, he made no systematic attempt to correlate *seliḥot* melody patterns to *seliḥot* textual genres. When he referred to *Shomei 'a tefillah* (ShTMT) and *Seliḥah* (SelMT) he did so simply to indicate musical types. When a *seliḥah* melody pattern was applied to another text (contrafactum) the first occurrence served for Levi as the melodic prototype. Thus, for example, he indicated at *Darkekha eloheinu*, the *pizmon* sung on Kol Nidrei night (no. 30), that it was sung "*In der Melodie von שומע תפלה Seite 51.*" Several of Levi's *seliḥot*, however, were not sung according to melody patterns but to more recent metrical melodies.

Idelsohn divided *seliḥot* melody patterns into two broad categories, those in minor and those in major (some of which commence in minor). He identified a few characteristic motifs of the melody patterns in major, but not those in minor (IdHOM 7: xxvii, motifs 1–5). Several of these motifs are easily identifiable in some of Levi's *seliḥot*, which tend to be in major. Levi's complete transcriptions reveal flexibility in selection of the motifs and subtlety in their musical realization.

Minhag ashkenaz was noteworthy for its especially large number of *seliḥot*. Most of them were still recited in Maier Levi's time, except that now only the beginning and conclusion of many of the less familiar texts were recited, as Levi clearly indicates, particularly those of the *Shaharit* service on Yom Kippur. Most of the *seliḥot* were performed in a responsorial manner between the *hazzan* and the congregation, but a few *piyyutim*, as we see from Levi's notations, were sung as cantorial solos.

Two Prominent *Seliḥot* Melody Types of Maier Levi

(1) *Shomei'a tefillah* (ShTMT)

As mentioned above, Levi considered the melody of *Shomei'a tefillah* a melodic prototype (see no. 24). The musical character of the melody pattern, the core of which is recitation in psalmody, is quite archaic and incorporates two or more tonal centers. Such "bitonal" (and even pluritonal chants) appear to be a significant feature of some early Ashkenazic *nusah* especially of the High Holy Days. A simple example of the *Shomei'a tefillah* melody type is *Le-Eil oreikh din* (no. 68) sung on Rosh Hashanah. In many other instances, however, the core psalmody is lengthened by an extended phrase of arpeggio-like "filler tones" that connects, at the octave, the two sections of the melodic core, as in the *seliḥah* text *Shomei'a tefillah* (no. 24).

Schleifer (1991–1992) briefly alluded to the phenomenon of plural tonal centers, but more recently Tarsi (2008) has examined this issue in depth. According to Tarsi, chants of this type combine both tonal and modal elements and the tonic and the *finalis* (the latter providing a "sense of destination and completion" or "modal gravity") are on different pitches (Tarsi 2008: 91). These chants have two prime areas of activity: an upper melodic area in minor based upon the tonic, below which is a lower melodic area, a major pentachordal "lower extension." However, the term "lower extension," tends to suggest that the latter is secondary to the upper tonal axis. Rather than regarding the "lower extension" as some sort of attachment, it is important to regard this section of the chant as an equal partner in the formation of the complete melody.

Idelsohn had subsumed our ShTMT under the third of five generically named "High Holy Day modes." While his classification was overly broad he correctly recognized that one melody type often shared motifs and "melodic curves" with those of a different melody pattern (IdHOM 7: xxxviii).

(2) *Seliḥah* (SelMT)

The "*Seliḥah* melody" was so named by Levi since its musical prototype, *Adonai elohei ha-tzeva'ot* (no. 25), was the first *piyyut* of the *seliḥot* on Yom Kippur Eve. This melody pattern has been termed the "general *seliḥah* chant" (Cohen 1905 ["*Seliḥah*: Music"]: 178). As mentioned above, many referred to this as the *sheniyah* since one of its textual prototypes, *Eil erekh apayim atah* (no. 26), is a *piyyut* comprised of two-phrase lines (KoVor, no. 62). The melody pattern is mostly in the major key. The first musical phrase begins at the octave, rises to the third above the octave, and thereupon descends to $\hat{3}$; the second musical phrase rises only to the fifth and cadences on $\hat{1}$. A descending movement towards the cadences characterizes both musical phrases. In the case of *Eil erekh apayim atah* the application of the "*seliḥah* melody" functions as a "fanfare" introduction to the ensuing *Shelosh esrei midot*.

Comments to the Individual Pieces

23. *Ya'aleh taḥanuneinu mei'erev* (9:20)

יעלה תחנונו מערב

Feierlich

Ya - a - - - - le [ah]

ff ³
ta - kha - nu - nei - - - nu mei - e - rev

Congr. *Ve-yo-vau shau-veiv mi-bau-ker*

[ah]

ff
ve - yei - ro - - - e ri - nu - nei - nu

Congr. *Ad o-rev*

Ya - a - - - - le [ah]

The musical score is written in treble clef with a common time signature (C). It consists of several staves of music. The first staff begins with the tempo marking 'Feierlich'. The lyrics are written below the notes. There are dynamic markings 'ff' and a triplet of eighth notes. The score includes a 'Congr.' (congratulatory) section with the text 'Ve-yo-vau shau-veiv mi-bau-ker'. The final staff ends with the tempo marking 'Ad o-rev'.



ff kau - lei - nu mei - - - e - - - rev

Congr. *Ve-yo-vau tze-do-ko mi-bau-ker*



[ah]



ve - ye - ro - e fid - yau - nei - nu

Congr. *Ad o-rev*



[Ah]



ya - a - le a - si - ro - sei - nu mei - e - rev

Congr. *Ve-yo-vau se-li-kho mi-bau-ker*





Congr. *Ad o-rev*



Congr. *Ve-yo-vau ei-le-kho mi-bau-ker*



Congr. *Ad o-rev*

The *selihot* of the Eve of Yom Kippur are introduced by the singing of *Ya 'aleh*. This *piyyut*, whose authorship is unknown, had once constituted a complete reverse alphabetical acrostic. Unlike the text used in *minhag polin*, which has eight strophes, in *minhag ashkenaz* only four strophes, covering twelve letters of the alphabet, were recited. Levi's notation of *Ya 'aleh* is a free realization of a well-known melody of the German Jews, perhaps best illustrated in the settings of Lewandowski (LeKR: 121; LeTW: 94).¹⁸⁹ According to Francis L. Cohen, the melody had been "traditional" in the Great Synagogue, London, at least since 1750 (Cohen 1905 [*"Ya 'aleh"*]: 576).

¹⁸⁹ So popular was the melody with Lewandowski that he even set the texts of *Tal* and *Geshem* to the *Ya 'aleh* melody.

The earliest musical transcription of the melody dates from 1790–1791.¹⁹⁰ A couple of decades later two different settings of the melody were included in *Hebrew Melodies*, a work by the English-Jewish composer Isaac Nathan (1792–1864), originally published in 1815–1816 (Burwick 1988: 55–57, 58–63).

Levi's melody is characterized by an ascending $c' - d' - e' - a' - g' - a' - g'$ opening motif, which most surely is a deliberate musical word painting of the Hebrew opening word, "ya 'aleh" ("may it [our supplication] rise"). Most other South German sources likewise start with this motif. On the other hand, elsewhere in Germany (including Frankfurt), the melody commences with a descending $g' - e' - c'$ motif, arguably borrowed from the opening motif of *Aleinu le-shabei'ah* (no. 115), prior to the South German ascending motif. Both incipits are quoted in Nathan's collection. Because of the deliberate word painting, Levi's version might be the older version. The musical form of the entire four-strophe setting is A B C B, but since the second part of A repeats in the second part of C the form can be represented as $A^1/A^2 - B - C/A^2 - B$.

Most of this metrical melody is sung to *vocalise* (in the first, second and fourth strophes immediately after the opening word) and might thus be considered a partial Cantorial Fantasia. Indeed, Francis L. Cohen wrote that the musical rendition had formerly carried out with the assistance of *meshorerim* who would "alternate with and imitate the solo of the precentor" (by means of *vocalise* and repetition of the Hebrew text), echoes of which are present in Levi's setting (Cohen 1905 ["Ya 'aleh"]: 576–578).

Levi's setting of the Hebrew text is rather unique in that each three-phrase textual strophe extends over two musical strophes. Except for the concluding words the second musical strophe is sung entirely as *vocalise*. The congregation recites the second phrase of each textual strophe as well as the concluding refrain, *ad arev*. The *ambitus* of a tenth is uniform throughout, and the word setting, apart from the opening word, *ya 'aleh*, of each strophe, is largely syllabic.

Comparative Sources:

Opening ascending motif: Sä-IdHOM 7, no. 182; KoVor, no. 271 (IdHOM 7, no. 210); SchGGI III/E: 69, no. 4.

Opening descending motif: BaBT, no. 1306; OgFK, no. 233; LeKR, no. 66, Deutsch 1871, no. 383.

190 This is a set of variations based on the tune of *Ya 'aleh* (without text underlay) in the cantorial manuscript, dated 1790–1791, by Aaron Beer (IdHOM 6 1932: 156, no. 377).

24. *Shomei'a tefillah* (9:21)

שמע תפלה

Recitativo



1. Shau - mei - a te - fi - lo [ah]



o - de - kho kol bo - sor yo - vau - u

2. Congr. *Yo-vau khol bo-sor le-hish-ta-kha-vaus le-fo-ne-kho A-dau-noi*



3. Le-fo-ne-kho A-dau-noi e-lau - hei - - nu yikh - re - u ve - yi - pau - lu



ve-likh-vaud shim - kho ye - kor yi - tei - nu

4. Congr. *Yo-vau-u ve-yish-ta-kha-vu le-fo-ne-kho A-dau-noi vi-khabe-du lish-me-kho*



5. Bau-u nish-ta-kha-ve ve-nikh-ro - o [ah] niv - re - kho lif - nei A - dau - noi au - sei - nu

6. Congr. *Bau-u she-o-rov be-sau-do, kha-tzei-rau-sov bis-hi-lo, hau-du lau, bor-khu she-mau.*



7. Hi-nei bo-re-khu es A-dau-noi kol av-dei A - dau - noi [ah]



ho - aum - dim be - veis a - dau - noi ba - lei - laus

8. Congr. *Se-u ye-dei-khem kau-desh uvor-khu es A-dau-noi*



9. Bor-khu A-dau-noi mal - o - khov gi - bau - rei khau - akh au - sei



de - vo - - rau _____ lish - mau - a be - kaul de - vo - rau

10. Congr. *Bor-khu A-dau-noi kol tze-vo-ov me-sho-re-sov au-sei re-tzau-nau*



11. Bo-re-khu A-dau-noi kol ma-a - sov be - khol _____ me - kau - maus mem - shal - tau



bo - re - khi naf - shi es A - dau - noi _____

12. Congr. *Bo-re-khi naf-shi es A-dau-noi ve-khol ke-ro-vai es sheim kod-shau*



13. A-dau-noi e-lau-hai go-dal-to me - aud [ah] haud ve - ho - dor lo - vosh - to

14. Congr. *Ki shem A-dau-noi ek-ro, ho-vu gau-del lei-lau-hei-nu*



15. No-vau-o le-mish-ke - nau - sov [ah] nish - ta - kha - ve la - ha - daum rag - lov

16. Congr. *Nish-ta-kha-veh el hei-khal kod-she-kho ve-nau-de es she-me-kho al khas-de-kho ve-al a-mi-te-kho*



17. Gad-lu la-dau-noi i - ti [ah] u - ne - rau - me - mo she - mau yakh - dov

18. Congr. *Rau-me-mu A-dau-noi e-lau-hei-nu ve-hish-ta-kha-vu la-ha-daum rag-lov, ko-daush hu*



24. Ki me-lekh kol ho-o-retz e - lau - him [ah] zame - ru mas - kil

25. Congr. *Va-a-nakh-nu ne-vo-reikh yoh mei-a-to ve-ad au-lom ha-le-lu-yah*



45. Ein ko-mau-kho bo-e-lau-him A - dau - noi _____ [ah] ve - ein ke - ma - a - se - kho

46. Congr. *Mi kho-mau-kho bo-ei-lim A-dau-noi, mi ko-mau-kho ne-dor ba-kau-desh, nau-ro se-hi-laus au-sei fe-le*



50. Mi lau yiro-a-kho me-lekh ha - gau - yim [ah] ki le-kho yo - a - so

51. Congr. *Ki ve-khol khakh-mei ha-gau-yim uve-khol mal-khu-som mei-ein ka-mau-kho*



61. A-sher be-yo-dau mekh-ke-rei o - retz [ah] ve-sau - o- faus ho - rim lau__

62. Congr. *A-sher be-yo-dau nefesh kol khai ve-ru-akh kol be-sar iysh*



63. Ha-ne-sho-mo lokh ve-ha-guf po - o - lokh [ah] khu - so al a - mo - lokh

64. Congr. *Ha-ne-sho-moh lokh ve-ha-guf she-lokh, A-dau-noi a-sei le-ma-an she-me-kho*



65. O-so-nu al shim - kho [ah] A - dau - noi a - sei le - ma - an she - me - kho

66. Congr. *Ba-a-vur ke-vaud shim-kho, ki eil kha-nun ve-ra-khum she-me-kho*



67. Le-ma-an shim-kho A - dau - noi__ [ah] ve-so-lakh-to la-a-vau-nei - nu ki rav hu

68. Congr. *Ki lau al tzid-kau-sei-nu a-nakh-nu ma-pi-lim ta-kha-nu-nei-nu le-fo-ne-kho, ki al ra-kha-me-kho ho-ra-bim*

[Transition to "Selihot " melody]



69. A-dau-noi e-lau-hei ha-tze - vo - aus__ yau-sheiv ha-ke - ru - vim__

70. Congr. *Ato hu ho-elauhim levadekho*

In *minhag ashkenaz* this long list of biblical verses, taken mainly from the Psalms, and known as *pesuqei de-rahamei* ("Verses of Compassion"), was recited responsorially between the *hazzan* and the congregation (HeGfV: 62–74). Sometimes the original texts were modified

from the first to the second person and from the singular to the plural (NuEJP: 310.). The number and order of the verses varies between the various Rites.¹⁹¹ In Eastern Europe only the opening and concluding verses were recited aloud by the *hazzan*. Since Levi referred to this melody elsewhere in the corpus (at no. 30) it is clear that the melody here (no. 24) served as the prototype for the *Shomei'a tefillah* melody type (ShTMT) discussed in the *Overview of the Selihot*.¹⁹²

In *Shomei'a tefillah* (no. 24), however, there are possibly several tonal centers. The opening tonal center is C, emphasizing C major, upon which is built the first musical phrase of each verse. It begins with a characteristic descending e' – d' – c' motif. However, while less clear in the first verse, in many subsequent verses much prominence is given to e' as a reciting tone so that, at the very least, it must be considered a significant secondary tonal center. The other primary tonal center is A, emphasizing A minor, on which the closing words of each verse are sung. The melody appears to conclude on an E tonality, but the *finalis* is actually a tone below (d') which is also a fifth below the A tonal center. The final cadence concludes with a characteristic (e') – a' – e' – (f') – d' motif. Only at the *finalis*, while not having functioned as a tonal center, is a sense of completion achieved (although in many similar instances in other liturgical texts, the *finalis* begs for musical continuation, see nos. 70–74). In addition to the musical pitch e', that of a' also serves as a reciting tone to accommodate verses that continually fluctuate in length.

In the first verse the expansive phrase of "filler tones" is sung as *vocalise*. In succeeding verses the phrases of "filler tones" are largely simplified and texted. The "filler tones" considerably expand the *ambitus* of the melody. Levi included variations, some quite subtle, on the basic melodic pattern, especially for the cadences. As alternatives to the normative e' – a' – e' – f' – d' cadence pattern he provided the following formulae:¹⁹³

- v. 5: c'' – a' – e' – f' – d'
- v. 7: a' – e' – f' – d'
- v. 15: c'' – a' – d' – f' – d'
- v. 24: c'' – a' – e' – d'

191 In *minhag polin* it numbers forty-nine verses, in *minhag ashkenaz* seventy verses (GoMYK: 12–16). Frankfurt had a different arrangement of the verses, except for the concluding ones starting at *ha-neshamah lakh* (HeGfV: 62–75, where the Frankfurt arrangement is provided at the foot of the page; GeDQ: 241).

192 According to some musical sources the melody changes at v. 63 (*ha-neshamah lakh*) by modulating to a melody pattern that starts with an ascending four-step chromatic motif followed by a descent to the *subtonium*. The first phrase of this melody pattern occurs in Levi's compendium at *Ki lo al tzidqoteinu* (no. 27) and both phrases occur in the *Shema u-virkhoteha* of *Shaharit* (see nos. 56 and 58). However, the full alternative melody was sung only for the *selihot* before Yom Kippur and not for *Shomei'a tefillah* on Yom Kippur. Scheuermann and Kohn make this differentiation clear (SchGGI III/A: 44, no. 4 [before Yom Kippur]; KoVor, no. 60 [quoted by IdHOM 7, no. 244]; SchGGI III/E: 70, no. 5 "Ebenso das ganze Gebet", KoVor, no. 72 [on Yom Kippur]).

193 The letters in bold signify that these pitches served as reciting tones.

v. 45: c'' – a' – f' – d'

Transcriptions of *Shomei'a tefillah* in other sources, because they are limited to a single verse, leave many questions unanswered concerning the actual musical realization of the complete prayer text. Levi's transcription, on the other hand, with a musical notation for every sung verse, elucidates with the utmost clarity how the entire prayer was actually performed. Levi provided creative variations within the constraints of the melodic pattern.

The verses we have selected from *Shomei'a tefillah* are those where Levi introduced some element of variation upon the basic chant pattern. The word setting is almost exclusively syllabic throughout. In the last verse Levi modulated into what he termed the "*selihah* melody."

Comparative Sources:

KoVor, no. 271 (vv. 1 and 3, and *Schluss*); BaBT, no. 1307, DW (vv. 1 and 3); SchGGI III/E: 70, no. 5 (vv. 1 and 3); KaTSG: 72 (v. 1 only);¹⁹⁴ OgFK, no. 234 (v. 1 only); Sä-IdHOM 7, no. 183 (v. 1 only).

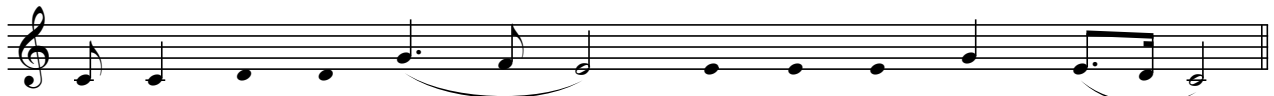
25. *Adonai elohei ha-tzeva'ot yosheiv ha-keruvim* (9:22); *Ki al raḥamekha ha-rabim* (9:23)

ה' אלהי הצבאות יושב הכרובים; כי על רחמיך הרבים



1. A-dau-noi e-lau-hei ha - tze - vo - aus _____ yau - sheiv hake - ru - vim _____

Congr. *Bi-ti-so shu-vu bo-nim shau-vo-vim*



2. Ge - shu no ei - lai _____ bid - vo - rim arei - vim _____

Congr. *Dir-shu-ni vikh-yu yo-mim ra-bim*



9. Pis-khei se-shu-vo le-val ye-hu nish - lo - vim _____

Congr. *Tza-a-kau-sei-nu le-fo-ne-kho ye-hu me-kau-ro-vim*

194 Here, the modal quality of the final cadence is removed.



10. Kor - vei - nu ei - le - kho khau-tzeiv le - ho - vim_____

Congr. *Re-tzei-nu ke-au-laus po-rim ukh-so-vim*



11. Shav - nu ei - le - kho ne - o - rim ve - so - vim

Congr. *Te-mu-khim be-tu-khim al ra-kha-me-kho ho-ra-bim*

Ki al raḥamekha ha-rabim (9:23)

With enthusiasm; every syllable sharply emphasized



Ki al ra-kha-me-kho ho-ra-bim o-nu ve-tu-khim, ve-al tzid-kau - se - - - kho_____



o - nu nish - o - nim_____

Congr. *Ve-lis-li-khau-se-kho o-nu me-ka-vim, ve-li-shu-os-kho o-nu me-tza-pim*

Hazzan continues similarly with "Atah hu Adonai melekh" concluding:

Cadenza



Ve - kha - nau - si es a - sher_____ o - khaun_____

Congr. *Ve-ri-kham-ti es asher a-ra-kheim*

Several *piyyutim* serve as introductions to the core of the *seliḥot*, the *Shelosh esrei midot* (Thirteen Attributes of Divine Forgiveness, Exod. 34:6–7). *Adonai elohei ha-tzeva'ot*, an alphabetical acrostic, is the first such *piyyut* (GoMYK: 18).¹⁹⁵ It leads into *Ki al raḥamekha*

¹⁹⁵ The *piyyut* is attributed to Rashi (1040–1105) (NuEJP: 158). Each hemistich concludes with the same rhyme (*haruz mavri'ah*). This *piyyut* is often termed a *petiḥah* or "opening." See MoSM: 329, section 10.

ha-rabim ("For on Your countless mercies we trust, and on your righteousness we rely") before which Levi adds "With enthusiasm, every syllable sharply emphasized."¹⁹⁶ Both *piyyutim* belong to the melody pattern that Levi termed the *Seliḥah* melody (SelMT), but which many *hazzanim* (and liturgists) defined as the *sheniyah*.

The cadences of these *piyyutim* conform to those of the *sheniyah* as outlined in the *Overview* of the *selihot*. Levi included variations and sometimes passages in AM mode prior to the extended *Cadenza*. Here we have made a selection of variants that Levi provided to the basic melody. He often varied the *finalis* of each textual hemistich, concluding on \underline{e}' , \underline{c}' , or \underline{g}' . The *piyyut* is recited responsorially: in every verse the first hemistich is sung by the *hazzan*, the second hemistich is recited by the congregation (HeGfV: 76–77). The *ambitus* is that of a tenth. The setting of the words to the music is largely syllabic except at some of the cadences.

Comparative Sources:

SäVJ–IdHOM 7, no. 184 (Mus. 64, no. 187); KoVor, no. 62 (IdHOM 7, no. 211a); BaBT, no. 1310b; KaTSG: 72.

26. *Eil erekh apayim* (9:24)

אל ארך אפים



1. Eil e-rekh a-pa-yim a-to uva-al ho-ra - kha - mim _____ nik - rei - so _____

Congr. *Ve-de-rekh te-shu-vo hau-rei-so*



2. Ge-du-las ra-kha - me - kho va - kha - so - de - kho _____

Congr. *Tiz-kaur ha-yaum uve-khol yaum le-ze-ra ye-di-de-kho etc.*

Cadenza



7. Ta - a - vaur al pe - sha ve - tim - khe o - shom _____

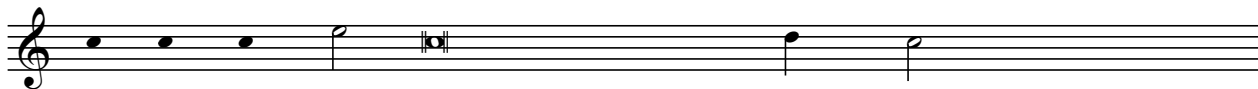
Congr. *Ke-vaum va-vis-ya-tzeiv i-mau shom*

¹⁹⁶ Mit Begeisterung, jede Sylbe scharf betonend.



8. Ta - a - zin shav - o - sei - nu ve - sak - shiv _____ me - nu ma - a - mar _____

Congr. *Ke-yaum va-yik-ro ve-sheim A-dau-noi, ve-shom ne-e-mar*



ff va - ya - a - vaur A-dau-noi al po-nov va - yik - ro

Congr. *A-dau-noi, A-dau-noi, eil ra-khum ve-kha-nun...*

se-lakh lo-nu o-vi-nu ki kho-to-nu, me-khol lo-nu mal-kei-nu ki fo-sho-nu.



ki a - to A-dau-noi tauv ve-sa - lakh, ve - rav khe - sed le - khol kau - re - kho

The second *piyyut* is *Eil erekh apayim*. It is comprised of three poetic sections and functions as the specific "introduction" (*haqdamah*) to the *Shelosh esrei midot* (GoMYK: 19). This *piyyut* is also sung according to SelMT, but liturgically it belongs to the category of a *sheniyah* (GoMYK, 19). Since the melody pattern is a continuation of that of *Adonai elohei ha-tzeva'ot* we have only included here the beginning and conclusion. As in the previous piece, Levi provides a set of variations and he varies the pitch of the *finalis* of each musical line: the opening verses conclude on \underline{c}^1 , the *Cadenza* on \underline{e}^1 , the following verse on \underline{g}^1 , the verse leading to the *Shelosh esrei midot* (recited by the congregation) on \underline{c}^2 , and the final verse on \underline{c}^1 . The concluding melody line anticipates the melody pattern of the *aqeidah*.

The *piyyut* is recited responsorially: the first hemistich of each verse is sung by the *hazzan*, the second is recited by the congregation (HeGfV: 80). However, the structurally close setting of KaTSG, but only from *Ta'avor al peshah* (v. 7), is not sung responsorially, but entirely by the *hazzan*. Levi's word setting is syllabic, except for *asham* in the *Cadenza*. The *Shelosh esrei midot* are recited by the congregation after which the *hazzan* concludes with the short *ki atah tov ve-salah*, etc.

Comparative Sources:

KaTSG: 75; BaBT, no. 1413 (outline only).

27. *Ki lo al tzidqoteinu* (9:26)

כי לא על-צדקתינו

Congr. then *Hazzan*

Ki lau al tzid-kau-sei-nu a-nakh-nu ma-pi-lim ta - kha - nu - nei - - - nu

le - fo - ne - kho, ki al ra - kha - me - kho ho - ra - bim ——— A - dau - noi she - mo - o

A - dau - noi se - lo - kho A - dau - noi hak - shi - vo va - a - sei, al

te - a - khar le - ma - an - kho e - lau - hai ki shim - kho nik - ro al

ir - kho ——— ve - al a - me - kho

According to *minhag ashkenaz* the congregation recites here a selection of verses from Psalms which concludes with the *hazzan* singing *Ki lo tzidkoteinu* (Daniel 19:18–19).¹⁹⁷ The first musical phrase is characterized by the ascending $e' - f^\sharp - g^\sharp - a' - c'' - b' - a'$ motif. This expansive motif occurs frequently in the *Shema uvirkhoteha* section of the *Shaharit* service and constitutes the opening of what Levi refers to as *nigun meitim* (see no. 56). The continuation, however, is quite different from that of *Shaharit*. The melody here descends to e' and thereupon continues for two full staves in the SelMT, with a semi-cadence on d' , before concluding on the *finalis* c' . The conclusion also anticipates the melody pattern of the *aqeidah* and, to some extent, its cadential phrase. The *ambitus* is an octave and the word setting syllabic.

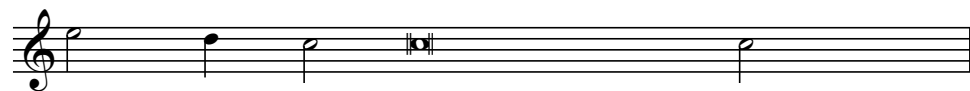
197 The third of these verses is *Shema qoleinu* (not a biblical verse) which, in *minhag polin*—but not *minhag ashkenaz*—comprises a liturgical unit of considerable musical and emotional significance.

Comparative Sources:

OgFK, no. 239 (IdHOM 7, no. 241); BaBT, no. 1315, DW (both sources include the *nigun meitim* motif); KoVor, no. 273 (structural similarity only); FrGO, p. 108 (without *nigun meitim* motif).

28. Eil melekh yosheiv (9:28)

אל מלך יושב



ff Eil me - lekh yau-sheiv al ki-sei ra-kha - mim

Congr. Eil me-lekh yau-sheiv al ki-sei ra-kha-mim, mis-na-heig ba-kha-si-dus etc.



Va - yik - ro ve - sheim A - dau - noi **ff** va - ya - a - vaur A-dau-noi al po-nov va -



yik - ro

Congr. A-dau-noi, A-dau-noi, eil ra-khum ve-kha-num...

se-lakh lo-nu o-vi-nu ki kho-to-nu, me-khal lo-nu mal-kei-nu ki fo-sho-nu.

Congr. then Hazzan



Ki a - to A-dau-noi tauv ve-sa - lokh, ve - rav khe - sed le - khol kau - re - kho

Levi prepares the congregational recitation of the *Shelosh esreih midot* by chanting the introductory passages, *fortissimo*, in a high tessitura. The concluding phrase once again anticipates the melody pattern of the *aqeidah*.

29. *Tumat tzurim* (9:30)

תמת צורים



E - lau - hei - nu vei - lo - hei a - vau - sei - nu



Tu-mas tzu-rim ve-khas-dom_____ tiz - kaur le - ni - nei___ mau - lo - dom___

Congr: *Shiv-tom be-gei maf-khi-dom, she-fu-tim be-rau-a ma-bo-dom*



Re - sha im so - rakh_____ re - dau - som___ be - khau - ved tau - rakh___

Congr: *Ki-yum be-ris ez-rokh, kaul kau-rei ba-a-dom yitz-rakh*



Tzi-tzau le - ha - a - laus ke - fu - kad_____ tzi - vuy - iy a - saus sho - kad___

Congr: *Po-al miz-bei-akh ve-shom tu-kad, pe-ri vit-nau ke-khe-ves o-kad*

Cadenza



Bi - lo ve-so-rei-nu ve-au - rei - nu mei - rauv a - no - khaus_____

Congr: *then Hazzan, Schluss*



Beli shal-vo ve-hash-keit___ va - ha - no - khaus___, o - daun na - ha - lei - nu al mei me -



nu___ khaus_____ e-le-kho na-pil te-khi-no - sei - nu, ki



le-kho ho-ra-kha-mim ve-ha - se - li - khaus___



Eil me - lekh yau-sheiv al ki-sei ra-kha - mim

Silent devotion

Tumat tzurim is ascribed to R. Binyamin bar Zerah (11th century) and is a double reversed alphabetical acrostic (NuEJP: 325). In the *maḥzorim* this is named an *aqeidah* on account of references in the text to the Binding of Isaac (*aqeidat yitzḥhak*). However this term is also a musical one since similar *aqeidah* poems, such as those recited during the different services of Yom Kippur, are sung to the same melody type, as BaBT indicates (BaBT, no. 1420; HeGfV: 224, 454, 555).¹⁹⁸

Levi's setting differs only slightly from other notations. The overall pattern is a core melody in major with a narrow *ambitus*. The first phrase begins on $\hat{3}$, which also functions as a reciting tone, ascends to $\hat{5}$ and concludes on $\hat{2}$; the second phrase continues on the latter tone, leaps up to a reciting tone on $\hat{5}$ via its upper neighbor, leaps down to an "assumed" tonic on $\hat{1}$, but in Levi's setting then descends further to the actual *finalis* two tones below. (In many versions of the *aqeidah* a third musical phrase thereupon follows, sometimes sung by the congregation. It begins by leaping from the tonic to the fourth below and then ascends to $\hat{3}$. See Example II/2. Levi only uses this phrase in the *Schluss*.) Since the *finalis* is a minor third below the "assumed" tonic of this (otherwise) major melody, Levi's *Tumat tzurim* should be regarded as tonally ambivalent.

Levi's setting displays the 3-part *piyyut* musical form. According to his transcription the melody extends over the first two verses of each four line strophe; the third and fourth verses are recited by the congregation (HeGfV: 90–91). The *Cadenza* of the final strophe is a variant of the first musical phrase but placed at a higher pitch. The congregation recites the remainder of the strophe which the *ḥazzan* then repeats. This forms the *Schluss* (although not named thus in Levi's transcription) which begins with the second musical phrase; thereupon the *ḥazzan* introduces the $f' - c' - f' - g' - a'$ motif of the third musical phrase which, as we pointed out above, Levi reserved for "*mei menuḥot*" alone. After an ascent to the octave the melody concludes on the fifth, c'' . The text-music relationship is almost entirely syllabic. Included here is the melody for the first, second, third and eleventh strophes.

Comparative Sources:

IdHOM 7, no. 312a; SäVJ–IdHOM 7, no. 185 (Mus. 64, no. 188), but note the possible modernization here owing to the ascription *Chor* for the responses; BaBT, no. 1320; KaTSG: 73–74; OgFK, no. 242; DaPo, no. 29 (entire setting); FrGO, p. 110; SchGGI III/A: 49, no. 22; .

198 Unfortunately Levi's compendium does not include these additional *aqeidah* texts.

30. *Darkekha eloheinu* (9:34)

דרכך אלהינו

Pizmon (Psaume)

1. *Feierlich*



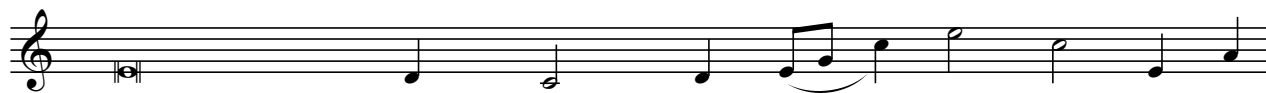
Dar-ke-kho elau - hei - - - nu le - ha - a - rikh a - pe - kho



lo - ro - im ve - la - tau - vim_____ ve - hi se - hi - lo - se - kho

Congr. repeats

2.



Le-ma-an-kho e-lau-hei-nu a - sei ve - lau_____ lo - nu re - ei



a - mi - do - sei - nu, da - lim ve - rei - kim_____

Congr. repeats

3.



Ta - a - le a - ru - kho [ah] le - o - le_____ ni - dof_____



ti - no - kheim al o - for vo - ei - fer

Congr. repeats

4.



Tash - likh kha - to - ei - nu ve - so - khaun_____ be - ma - a - sei - kho



tei - re ki ein_____ ish_____, a - sei i - mo - nu tze - do - ko

Congr. repeats

Levi entitles this piece *pizmon*, the genre of *piyyut* with a recurring refrain. This term is also used in the printed *maḥzorim*. Each of the *seliḥot* units of the Yom Kippur services includes one primary *pizmon*. Here it was *Omnam asheimim*, attributed to Yosi b. Yosi (GoMYK: 20; HeGfV: 98). However, there arose the custom (as represented here) of only reciting the *pizmon* refrain (*darkekha eloheinu* and *lemaḥkha eloheinu*) but not the body of the *piyyut* itself except for the final two verses (*ta'aleh arukhah* and *tashlikh ḥatateinu*).¹⁹⁹ Rather puzzlingly, Levi translates *piyyut* as *Psaume*.

Levi indicates that the melody pattern here is ShTMT and refers to the page in the compendium volume where this is located. Except for the second verse Levi does not include any variation of the basic musical pattern. Only in the third verse does he introduce a short *vocalise* passage to adjust the melody to the shorter text. The congregation repeats each line after the *ḥazzan*.

Comparative Sources:

SäVJ–IdHOM 7, no. 186 (Mus. 64, no. 189); KoVor, no. 274; SchGGI III/E: 71, after no. 5, (“*ebenso: dark’cho*”); BaBT, no. 1322. OgFK, no. 243, has the *finalis* on $\hat{6}$ instead of on $\hat{2}$.

31. *Otekha edrosh* (9:38)

אותך אדרוש

Hazzan, solo

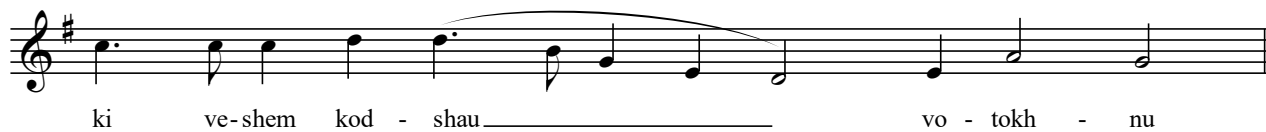
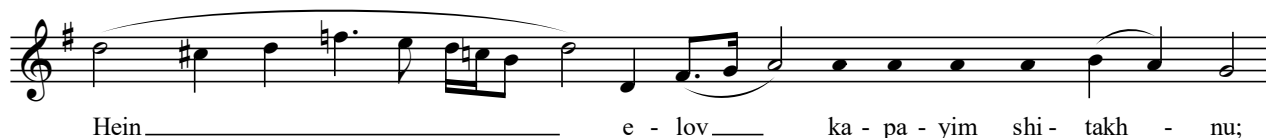
1. *Klagend*

Ause - cho ed-raush ve-e-lei-kho esva - do go - daul bi-hu-do uve yis-ro -
 eil nau - do; hein a-to kha-kar-to-nu va - tei - do ki fe - sho - ai
 a - ni ei - da ei - da a-vol a-shei-mim a-nakh - - - nu
 u-mei-ha-maun ra-kha - me - kho lau zu - nakh - - nu

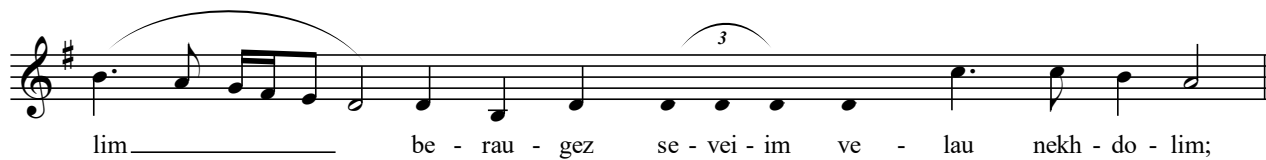
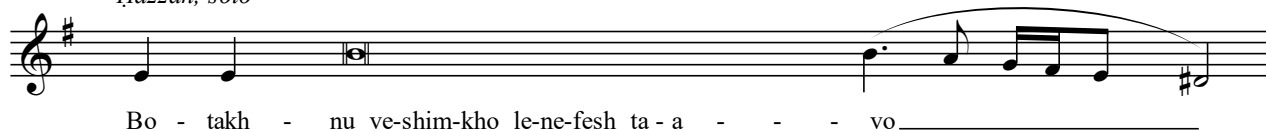
Congr. then Hazzan

199 Formerly, after each strophe one line of the refrain was recited, first *darkehka*, then *lema'anekha*.

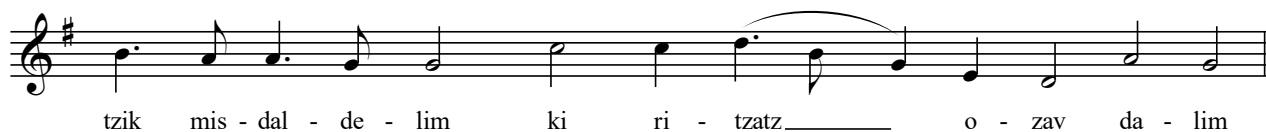
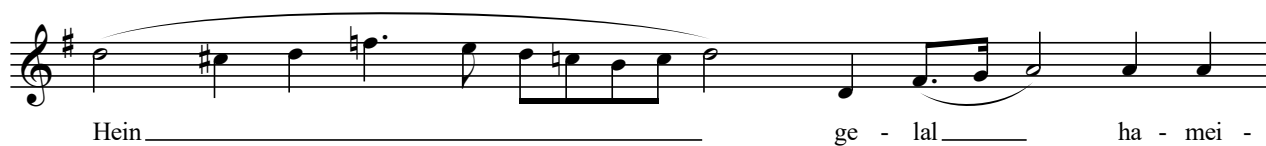
Congr. then Ḥazzan



2. *Ḥazzan, solo*



Congr. then Ḥazzan



This *piyyut* was written by R. Shimon bar Yitzḥak of Mainz (b. ca. 950). It is an alphabetic acrostic consisting of four-verse strophes, each verse comprising four words, the last verse being a biblical quotation. While the first two strophes both begin with the letter *aleph*, each subsequent strophe, from *bataḥnu* onwards, starts with the next letter of the alphabet.

The last word of each strophe also serves as the first word of the following strophe. Following the opening word, *hein* ("thus"), of every third verse, the next word also begins with the first letter of the strophe. This complex and ingenious poetic scheme is laid out clearly by Goldschmidt (GoMYK 38–42). Heidenheim, however, reflects the structure of the musical rendition in which the complete melody covers two strophes, the last two verses of the second strophe constituting a musical refrain, recited first by the congregation and then repeated by the *hazzan* (HeGfV 104–110).

R. Jacob Moellin, R. Hertz Treves (in his prayer book commentary published in 1560) (MoSM: 330), R. Joseph Kosman and Salomon Geiger all included some discussion of the musical rendition of *Otekha edrosh*. In earlier times, according to Moellin, the congregation had recited the body of the *piyyut*, while the *hazzan* sang the last line, that is to say, verses 3 and 4 of each second strophe (MoSM: 329–330). By the eighteenth century, however, the body of the *piyyut* had been taken over by the *hazzan* (Levi heads the piece *Vorsänger Solo*), and the congregation sang the last line of the second strophe (the verse beginning with *hein*), which was repeated by the *hazzan* (KoNKY: 281). Geiger adds that the *hazzan* repeats this line loudly and with an extended melody (GeDQ: 243).²⁰⁰

This archaic melody, mostly in free or flowing rhythm, is repeated for each two-strophe unit. The step-wise, rapidly descending, melismatic motif of the opening phrase and the elaborate motif of the *hein* of the refrain are characteristic of all settings of this *piyyut*. Levi's *hein* is more drawn-out than in other sources. The first part of the melody (up until *zunahnu*) contains six short musical phrases that parallel the first six verses. Each phrase has a different reciting tone (RT) and cadential tone (CT), as follows:

1. b' (RT); d# (CT)
2. e' (RT); e' (CT)
3. e' (RT); g' (CT)
4. g' (RT); b (CT)
5. g' (RT); d' (CT)
6. d' (RT); a' (CT)

The tonal center of phrases 1–3 is *e*, while the tonal center of phrases 4–6 is *g*. The *g'* – *d''* – *b'* – *g'* motif in major on *eida* belongs to the stock of traditional High Holy Day motifs (IdHOM 7, xxviii, fifth system) and occurs, for example, in *Barukh she'amar* (no. 50). In many transcriptions the first *hein* leaps to the octave, but Levi only leaps to the fifth, possibly

200 For further discussion on the history of the performance of this *piyyut* consult Goldberg (2005: 18–20). *Otekha edrosh* belongs to a sub-group of *piyyutim* known as *hatanu* since some *mahzorim* include a refrain line "We have sinned against You, our Rock, Forgive us, Our Creator" (NuEJP: 262). The *hatanu* refrain is indicated in GoMYK, but not in HeGfV.

a reflection of the earlier congregational performance. The first part of the melody concludes on $\hat{2}$ of tonal center g , leading into the second part of the melody, the refrain (verses 3–4 of the second strophe, musical phrases 7–8). Levi's refrain differs from all other notations in that the tonal center of the refrain remains on g throughout, whereas other settings conclude (at *vatahnu*) on e .

Levi's setting suggests a loosening of the former modal character of the melody. We see this at the beginning of the piece with the twice-occurring half step (d^\sharp), rather than whole tone (d'), before e' at *etvada* and *noda*. This phenomenon is found in a several other sources as well, but generally this occurs only once or else both alternatives are given. The essentially modal character of the melody is best preserved in KoVor and DaPo (although the latter might have been a conscious attempt to reconstruct the "authentic" melody). The *ambitus* is wide. The music-text relationship is largely syllabic, except for the extended cadential melismas, especially on *hein* in the refrain. The musical example given here is for the first four strophes of the *piyyut*. As in Levi's notation, the French collection of Samuël David, *Po'al Hayyei Adam*, also provides a complete setting of the *piyyut* (David 1895, no. 87).²⁰¹

Comparative Sources:

DaPo, no. 87; Sā-IdHOM 7, no. 188 (incomplete), (Mus. 64, no. 191); KoVor, no. 71; NaSI (SMP Edition, Vol. 14), no. 264; BaBT, no. 1327; OgFK, no. 245; KaTSG: 74–75; IdJM 166, no. 1; SuSZ (SMP Edition, Vol. 7), no 411.

32. *Zeroq aleinu mayim tehorim (Zekhor lanu berit avot) (9:39)*

זרוק עלינו מים טהורים (זכור לנו ברית אבות)

Mit Rührung

Ze-rauk o-lei-nu ma-yim te-hau - rim ve - ta - ha - rei - nu ke - mau she - ko - suv

ve - zo - rak - ti a-lei-khem ma-yim te-hau-rim u-te-har - tem mi - kaul tum - au - sei -

²⁰¹ David deliberately refrained from providing any musical accompaniment or harmonization of the refrain sung by the choir because of the "uncertainty of the tonality" of the melody (David 1895: 183). A recording of David's setting, originally made before World War II, is included in the sound disc, *Music of the French Synagogue* (New York: Collectors Guild [CG 592], 195?). Tara Music (2000) published a re-digitized, enhanced and re-mastered version of the phonograph record. In the liner notes of Tara's publication, reference is made to the participation of the congregation: while the *hazzan* recited the strophes, the congregation sang the structural tones of the melody in drone notes (in the recording this is performed by cello tremolos). More likely this was originally the function of *meshorerim*, with the congregation following along.

khem, u-mi-kaul gi-lu-lei-khem a - ta - heir es - khem. Me-khe fe-sho-ei-nu le - ma - an kho
 ka - a - sher ³ o - mar - to, o - nau - khi o - nau - khi hu____
 mau - khe fe-sho-e-kho le-ma-a - ni ve - kha - tau - se - kho____ lau ez - kaur.
 Me-khei fe-sho-ei-nu ko-ov ve-khe - o - non ka - a - sher ³ o - mar - to, mo-khi-si kho-ov pe-sho-e - kho
 ve - khe - o - non kha - tau - se - kho shu - vo ei - lai ki ge - al - ti - kho.
 Ka-peir kha-to-ei-nu ba - yaum ha - ze ve - ta - ha - rei - nu ke - mau she - ko - suv
 ki va - yaum ha - ze ye-kha-peir a-lei-khem le-ta-heir es - khem mi - kaul kha - tau - sei - khem
 lif - nei A - dau - noi____ tit - ho - ru etc.

In *minhag ashkenaz* only selected lines of this long text, each quoting selected biblical verses, were recited. This archaic chant pattern is clearly tonally ambivalent. There are two tonal centers, an upper tonal center based on \underline{a}' , supported from above by the major third on c^\sharp'' , and a lower tonal center based on \underline{e}' , underpinned by subtonic \underline{d}' . These central tones also serve as reciting tones. Little preparation is made for transition between these tonal centers. The conclusion of each complete musical phrase is usually a motif (alternating between Phrygian mode and AR mode) that descends, step-wise from $\hat{4}$ through the *subtonium* to the

finalis \underline{e} '. The melody pattern is repeated, with flexible variations, for each textual line. The *ambitus* is less than an octave and word setting is entirely syllabic. This excerpt omits the concluding section of the text.

Comparative Sources:

Sä-IdHOM 7, nos. 121 (Weekday) and 189 (Yom Kippur, from מַחֲזָה פִּשְׁעֵינוּ) (Mus. 64, nos. 69 and 192); KoVor, no. 73; FrGO, pp. 110–111; BaBT, nos. 1332 (*minhag ashkenaz*) and 1339 (major 3rd occurs only sparingly); Kirschner uses the melody for *Adirei ayumah* (KiTS, no. 79).

33. *Al ta'azveinu* (9:40)

אל תעזבנו

E - lau - hei - nu ve - lau - hei a - vau - sei - nu al ta - az - vei - nu

ve - al tit - shei - nu ve - al takh - li - mei - nu ve-al to-feir be-ri-se-kho

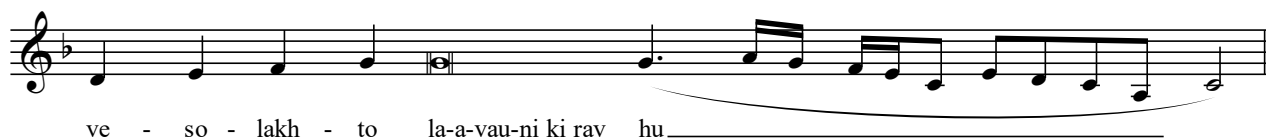
i-to - nu kor-vei-nu le-so-ro - se - kho lam-dei-nu mitz-vau-se - kho hau - rei - nu

de - ro - khe - kho hat li - bei - nu le-yir-o es she-me - kho

u-maul es le-voi - nu la - a - ha - vo - se - kho ve-no-shuv ei-le-kho be-e-mes u-ve-leiv sho-leim

u-le-ma-an shim-kho ha-go - daul — tim-khaul ve-sis-lakh la - a - vau - nei - nu

ka - ko - suv be - div - rei kod - she - kho le - ma - an shim - kho A - dau - noi



This prose text, as well as the ensuing ones before *Ki anu amekha*, is chanted in flowing rhythm in *Tefillah* melody type (TeMT; see discussion before *Le-dor va-dor*, no. 70). The setting illustrates very clearly the characteristics of this melody type, such as the upper and lower tonal centers with their respective reciting tones and the varying cadences, some in major, others in minor. The concluding motif, sung melodically on *hu*, is a stereotypical figure and in Vol. 1 is often sung as a *vocalise* (*1:39; *1:40). The penultimate note, a minor third below the *finalis*, occurs in Levi's *Aleinu le-shabei 'ah* (no. 115). The setting is syllabic throughout except for the concluding melismatic cadence. Kirschner notated this text in full twice along with the ensuing (*Eloheinu veilohei avoteinu*) *Mehal u-selah* (Kirschner 1926; KiTS). His transcriptions are entirely in TeMT and, even with occasional stylization, differ little from Levi's setting. It should be noted that OgFK employs the Eastern European *Selihah* mode for this text.²⁰²

Comparative Sources:

Kirschner 1926, no. 48, KiTS, no. 80; Annotation in BaBT, no. 1340, with cross reference to no. 792, whose melody pattern is TeMT.

34. *Ki anu amekha* (9:43)

כי אנו עמך

Andante

Ki o - - - nu a - - - me - kho ve - a - to

e - lau - hei - nu

Congr. *O-nu vo-ne-kho ve-a-to o-vi-nu*

O - nu a - vo - de - - - kho ve - a - to A - dau - nei - nu

202 OgFK, p. 82, where he refers to the *Vortragweise* of nos. 195 and 196.

Congr. *O-nu tzau-ne-kho ve-a-to rau-ei-nu*



Congr. *O-nu na-kha-lo-se-kho ve-a-to khel-kei-nu*



Congr. *O-nu fe-u-los-kho ve-a-to yau-tze-rei-nu*



Congr. *O-nu a-me-kho ve-a-to mal-kei-nu*



Congr. *O-nu ma-a-mi-re-kho ve-a-to ma-a-mi-rei-nu*

This *piyyut*, the text according to *minhag ashkenaz*, functions as an introduction to the *vidu-i* (Confession). Almost all of Levi's melodies for the *vidu-i* sections seem to be influenced in varying degrees by quasi-dance tunes, probably to express the joy of making confession, including the melody here for *Ki anu amekha*.

Levi adapted the melody line from a recent choral composition, for trio and chorus, published in the Stuttgart *Choral-Gesänge* (ChGe 2: 108–109). The piece is in C major, in triple meter. Levi rearranged the setting in order to perform it responsorially, verse by verse, in accordance with the practice of *minhag ashkenaz* (HeGfV: 120; GeDQ: 245). In the original choral setting each musical strophe (four verses of text) was comprised of four musical phrases and was repeated three times. In Levi's adaptation, after each melodic phrase (one verse) sung by the *hazzan*, the following verse was recited by the congregation. The *hazzan* then continued with the next musical phrase, and so on until the end. The *hazzan* thus sang the entire melody once and then repeated the second half of the melody.²⁰³ Levi later adapted the same melody for *Ha-yom harat olam* (no. 119). No parallel rearrangements of this melody are known.

203 The responsorial form is corroborated by Ogutsch, although the melody he employed is different. Ogutsch's melody does not extend to the end of the *piyyut*, so the congregation had to recite the last three verses (OgFK, no. 247).

35. *Anu azei fanim* (9:44)

אנו עזי פנים

Cong. then Hazzan

O-nu a-zei fo-nim ve - a - to ra - khum ve - kha - nun_____

o - nu ke - shei au - ref ve - a - to___ e - rekh - a - pa - yim o-nu mlei-ei o - vaun

ve - a - to___ mo - lei ra - kha - mim___ o-nu yo-mei-nu ke-tzeil au - veir

ve - a - to hu u - she - nau - se - kho, lau yi - to - - - - - mu

These lines originally served as the closing verses of *Ki anu amekha* (GoMYK: 46). Here, Levi returned to TeMT. The setting is syllabic throughout except for the stereotypical concluding melismatic cadence (as in no. 33). The setting of KiTS concludes with a similar cadence, but lacks the minor third below the *finalis*.

Comparative Sources:

KiTS, no. 83; BaBT, annotation to no. 1344.

36. *Ana tavo* (9:45)

אנא תבא לפניך

In tiefer Rührung

O - - - no_____ to - vau le - fo - ne - kho te - fi - lo -

sei - nu ve - al tis - a - lam mit - - khi - no-sei - nu she - ein a -

nakh - nu a - zei fo - nim uk - shei au - ref lau -
mar le-fo - ne - kho A-dau - noi e - lau - hei - nu ve - lau - hei a - vau -
sei - nu [ah] tza - di - kim a - nakh - nu ve -
lau kho - to - nu a - vol a - nakh - nu kho - to - nu

This melody, with a strict metrical rhythm in major and used also for *Ashamnu* (no. 37) is a recent composition and has no connection with any traditional *nusah*. Use of the traditional *nusah* seems to be implied in Geiger's reference to "the special melody for Yom Kippur" (GeDQ: 245). It should be pointed out that the traditional Ashkenazic *nusah* for *vidu-i* (Confession) was largely in a major-like mode, expressive of the element of joy in confession of one's sins in Judaism, just as appears to be the intent behind this melody and similar ones that were used in the eighteenth century (IdHOM 7, nos. 422–423, 428).

The melody here is either borrowed from an eighteenth century operatic aria or written in imitation of one, and includes several trill-like Baroque ornamentations. Examples of Rococo style metrical settings of *Ana tavo* and *Ashamnu* are to be found in the cantorial manuscript of Aaron Beer written about 1791 (IdHOM 6, nos. 378a–b). In a somewhat later operatic aria style is the melody of KaTSG (76–77). In Levi's setting here, the melody of measures 4b–10 is repeated in measures 10b–15. The setting is relatively melismatic and includes one short passage of *vocalise*. The *ambitus* extends to the tenth and the piece includes vocally challenging melodic leaps.

Comparative Settings (*Nusah* Sources only)

KoVor, nos. 275, 280, 281; Sä-IdHOM 7, nos. 130–131; KiTS, no. 84.

37. *Ashamnu bagadnu* (9:46)

אשמנו בגדנו

Congr. repeats each word after the *Hazzan*

O - - - - - sham - nu _____ bo - gad - nu

go - - - - - zal - nu _____ di-bar - nu dau - fi

he - e - vi - nu ve-hir - sha - nu zad - nu _____ kho - mas - nu to -

fal - - - nu _____ she - ker yo - atz - nu ro ki _____ zav - nu latz -

nu _____ mo - rad - nu ni - atz - nu so - rar - nu o -

vi - nu _____ po - - - sha - nu tzo - - - rar - nu ki - shi - nu _____

au - ref ro - - - - - sha - nu shi - khas - - - nu _____

ti - - - - av - nu to - - - - i - nu ti - - - - to - nu

The *Ashamnu* confessional, in which there is a stark discrepancy between the words of the text and the melody, continues and expands the previous melody. To accommodate the text Levi immediately repeats the first musical phrase as well as several other passages.

For example, measures 5–8 are a repetition of the melody of measures 1–4, and measures 15–18 are a repetition of the melody of measures 9–12. New melodic material is introduced at *ni'atznu* in the fifth system and at *rashanu* in the seventh system. In the fifth system there is leap of a tenth. Each word is sung to a coherent musical motif or phrase and every word is repeated by the congregation after the *hazzan*. We must assume that the congregation merely declaimed each word.

38. *Al heit* (9:50)

על השטא

A *Andante*

Al kheit she-kho - to - nu le - fo - ne - kho be -

au - nes uv - ro - tzaun *Congr. repeats*

Ve - al kheit she-kho - to - nu le - fo - ne - kho

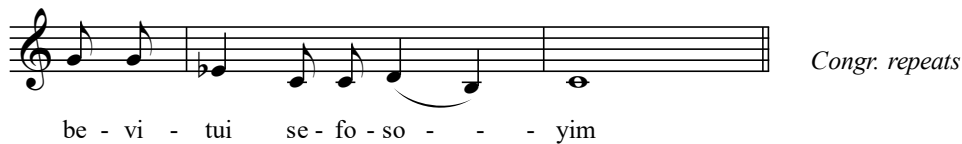
be - i - mutz ha - leiv *Congr. repeats*

Al kheit she-kho - to - nu le - fo - ne - kho

biv - li do - - - as *Congr. repeats*

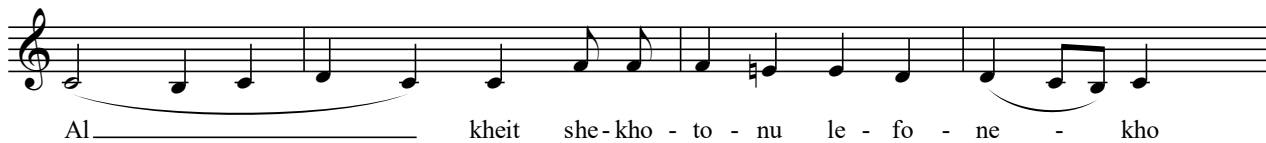


Ve - al _____ kheit she - kho - to - nu le - fo - ne - - kho

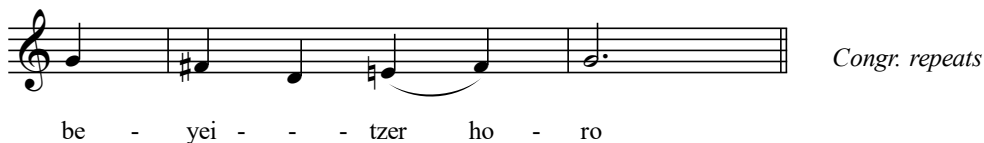


be - vi - tui se - fo - so - - - yim

Congr. repeats



Al _____ kheit she - kho - to - nu le - fo - ne - - kho



be - yei - - - tzer ho - ro

Congr. repeats



Ve - al _____ kheit she - kho - to - nu le - fo - ne - - kho



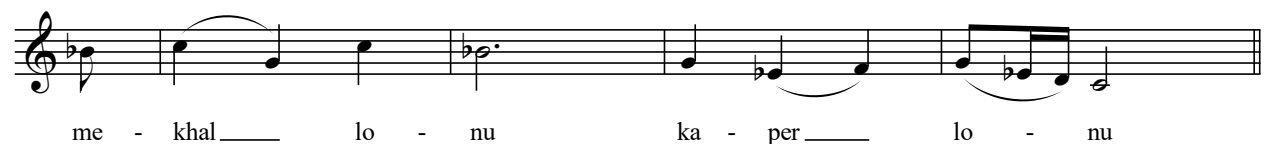
be - yaud im u - ve - lau yaud - im

Congr. repeats

Congr. then Hazzan



Ve-al ku-lom e-lau-a se-li-khaus se - lakh _____ lo - nu



me - khal _____ lo - nu ka - per _____ lo - nu

B *Mit rührung*



Al kheit she - kho - to - nu le - fo - ne - kho



be - kha - - - pas shau - khad

Congr. repeats



Ve - al kheit she - kho - to - nu le - fo - ne - kho be -



kha - khash uve - kho - zov

Congr. repeats

Congr. then Hazzan



Ve-al ku-lom e-lau-a se-likhaus se - lakh___ lo - nu



me - khal___ lo - nu ka - per___ lo - nu

C

Al _____ kheit she-kho - to - nu le - fo - ne - kho bif - ri - kas

aul _____

Congr. repeats

Ve - al _____ kheit she - kho - to - nu le - fo - ne - - -

- - kho bi - fli - lus

Congr. repeats

Congr. then Hazzan

Ve-al ku-lom e-lau-a se-li-khaus se - lakh _____ lo - nu

me - khal _____ lo - nu ka - per _____ lo - nu

D

Ve - al kha - to - - im she - o - nu _____ kha - yo - vim

a - lei - - - - hem _____ au - - - - lo

Congr. repeats

Ve - al kha - to - im she - o - nu__ kha - yo - vim a -

lei - - - - hem _____ kha - - - - - tos *Congr. repeats*

Ve - al kha - to - im__ she - o - nu kha - yo - vim__ a - lei - hem

kor - bon au - le ve - yau - - - - - reid *Congr. repeats*

Levi's setting of the *Al heit* confessional appears to be a recent composition replacing a traditional chant (cf. GeDQ: 245). It has four musical sections (marked A, B, C and D on the score) which parallel the four liturgical divisions the text. All four sections are in major. Each complete musical statement has two parts: the first for the line beginning *al heit*, the second for the line beginning *ve-al heit*. The first musical line of A has strong harmonic undertones (applied dominant) and the second line modulates to minor. Section B shows traces of traditional musical influences. Only in the *ve-al kulam* refrain, recited after each of the sections, is the older melodic element preserved. It is based upon TeMT with the lower pentachord in minor. The musical variation in Section D is for the text of *Ve-al hata'im* at the conclusion of which the *Al heit* refrain is again recited.

Levi's setting differs somewhat from other South German notations of this text. All seem to share, however, the leap to the fourth at *she-hatanu*. The *Ve-al kulam* refrain of KiTS is similarly based upon TeMT. The most prevalent performance practice was for the congregation to recite all the *al heit* verses of each section, with the opening and concluding verses of each section recited aloud by the *hazzan* (GeDQ: 245; HeGfV: 124–130). According to Levi's transcription, however, each verse, including the refrain, was repeated by the congregation after the *hazzan*. In the transcription of KiTS the text was recited responsorially, the first line by the *hazzan*, the second by the congregation. Except for *melismas* on *al-[heit]* and *[ve]-al [heit]* the words of Sections A to C are all set syllabically. The *ambitus*, if one disregards the

upbeats, barely exceeds the octave. Recitation of the entire *Al heit* must have taken some considerable period of time.²⁰⁴

The musical example includes, in addition to the refrain, the first four textual lines (two complete musical statements) and the last two lines of Section A; the first two textual lines of Sections B and C;²⁰⁵ the first three textual lines of Section D.

Comparative Source:

KiTS, no. 88.

39. *Yigdal and Adon olam* (9:60–61)

יגדל; אדון עולם

Hazzan and Congr.

Ernst

Yig - dal e - lau - him khai ve - yish - ta - bakh

nim - tzo ve - ein eis el me - tzi - u - sau e -

khod ve - ein yo - khid ke - yi - - - khu - dau ne-e -


lom ve-gam ein sauf le - akh - du - sau

204 Werner had written, even if with some exaggeration, "the performance must have taken more than half an hour" (WeVSH: 180).


205 According to the *maḥzorim* of *minhag ashkenaz* the first two lines of Section B are in reverse order compared to *minhag polin* (GoMYK: 50).



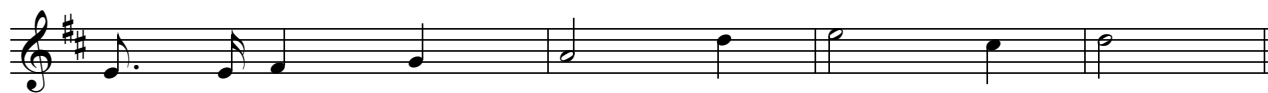
Ein lau de - mus ha - guf ve - ei - - - nau - guf



lau na - a - raukh ei - lov ke - du - sho - sau kad -



maun le - khol do - vor a - sher - - - niv - ro ri -




shaun ve - ein rei - shis le - rei - shi - sau



A - daun - - - au - lom a - sher - - - mo - lakh be -



te - - - rem kaul - - - ye - tzir niv - ro le -



eis na - a - so ve - khef - - - tzau - kaul a -



zai - - - me - lekh she - mau nik - ro

On Rosh Hashanah Eve the singing of *Yigdal* concluded the service. On Kol Nidrei night *Adon olam* was added. Some communities formerly only sang *Adon olam*, such as in Worms, where it was sung to a melody unique to Kol Nidrei (ShMW: 179, section 154). Here, it was sung loudly (*be-qol ram*) by both the *hazzan* and the congregation, this being the only occasion when *Adon olam* was recited aloud (ShMW, Hamburger note, no. 55, referring to *Meqor Hayyim* of Yair Bakharakh, 1639–1702).

Levi did not transcribe any of the traditional South German High Holy Day melodies for these two hymns, but instead, provided this more recent one.²⁰⁶ The melody had appeared earlier in the compendium (*3:13) where it was set a tone lower. In the former transcription, even though Levi only provided the melody line, he indicated that it was to be sung by a choir. This melody was almost certainly sung by the boys' choir that performed for a number of years in the Esslingen synagogue. Werner was of the opinion that the melody was a Germanized variant of the popular "Leoni" melody for *Yigdal*, but any similarity is valid only for the first phrase (WeVSH: 180).²⁰⁷ While the first two phrases resemble somewhat a *Yigdal* melody transcribed by Baer and Deutsch (BaBT, no. 432, 4 W.; Deutsch 1871, no. 32) the composer of this melody might have been Levi himself.

Set in major and modulating momentarily to the applied dominant the melody was sung with solemnity. In this excerpt we have included the opening strophes of *Yigdal* and *Adon olam*. Both pieces were sung together by the *hazzan* and congregation. The *ambitus* is within a reasonable range for congregational participation.

206 For a traditional setting for *Ma'ariv*, see BaBT, no. 989. A traditional melody used by SchGGI was based upon the *nigun meitim*: "Jigdal kann auch nach der Melodie von Titborach zurene gesungen werden" (i.e. *nigun meitim*) (SchGGI III/B: 51, annotation at no. 4). Ogutsch's traditional *Ma'ariv* melody (OgFK, no. 165) is the one that Baer included among several for use at *Shaharit* (BaBT, no. 991).

207 Meier Leon of London, ca. 1740–1880 (IdJM: 220–221; score, 222–225, no. 6); Nulman (1975: 150–151). Levi's melody is in major while that of "Leoni" is in minor.

40. *Shir ha-yihud* (9:62)

שיר היחוד ליום ראשון

For Sunday, le-yom rishon



1. O-shi-ro va-a-za-me-ro lei-lau-hai be - au - di, ho-e-lau-him ha-rau-e au-si me-au - di

Congr.(2) *Ad ha-yaum ha-zeh he-khe-zak-to be-yo-di; kha-yim vo-khe-sed o-si-so i-mo-di*



3. Bo - rukh A-dau-noi u-vo-rukhsheim ke - vau - dau - ki al av-dau hif-li khas - dau

Congr.(4) *E-lau-hei mo-raum ba-mo a-ka-deim; uva-mo i-kaf lei-lau-hei ke-dem*

Schluss, Congregation and Hazzan together



Es sheim A - dau - noi ye - ha - la - lu khu - lom, eil e - lau - him e - mes u - me - lekh au - lom

For the Sabbath



1. Oz - ba-yaum ha-she-vi-i nakh - to, yaum ha - sha - bos al kein bei - rakh - to

Congr.(2) *Ve-al kol pau-al te-hi-lo te-hi-lo a-ru-kho; kha-si-de-kho be-khol eis ye-vo-ra-khu-kho*



3. Bo - rukh A - dau - noi yau - tzeir ku - lom e - lau - him khay-yim u - me - lekh au - lom

Congr.(4) *Ki mei-au-lom al a-vo-de-kho; rauv ra-kha-me-kho va-kha-sa-de-kho*



5. Uv - mitz - ra - yim ha - khi - lau - so, le - hau - di - a ki me - aud na - a - lei - so

Congr.(6) *Al kaul e-lau-him, ba-a-saus bo-hem; she-fo-tim ge-dau-lim uvei-lau-hei-hem*

6. Be - vok - okh yam suf am - kho ro - u ha - yod ha - ge - dau - lo va - yi - ro - u

Congr.(8) *Ni-hag-to ame-kho la-a-saus lokh; sheim tif-e-res le-har-aus god-lokh*

The complete "Hymn of Unity," which Levi entitled *Lobgesang*, or "Song of Praise" (attributed to R. Samuel b. Kalonymus he-Ḥasid of Speyer, from the circle of *ḥasidei ashkenaz*, 12th century), is divided into seven parts, one for each day of the week. Over the centuries recitation of the hymn had provoked controversy because of its kabbalistic and theological content and therefore it was not recited in all communities (Fairstein 1996: 34–35). In synagogues where the hymn was chanted its recitation often degenerated into a vocal cacophony. Thus Isaac Wetzlar, an early German *maskil* (1680–1751) opined: "They [*Shir ha-Yihud*] are great songs and praises to God. [But] may God have mercy on the way they are sung. The cantor does not say what the congregation is saying, and the congregation does not say what the cantor says" (Fairstein 1996: 111–112). Perhaps this would not have occurred if *ḥazzanim* and congregations had sung according to the clear-cut melody pattern transcribed by Levi.

In a rare exception to his transcribing every text recited by the *ḥazzan*, Levi only notated the opening of the "Hymn of Unity" for the First Day and for the Sabbath. It would appear that the entire hymn was recited aloud since Levi remarked that in most congregations the "Hymn of Unity" was led by lay members while the *ḥazzan* led the final Hymn for the Sabbath.

Levi explained that the manner of performance was the same as that as for the recitation of *tehillim* (Book of Psalms), that is to say, in a responsorial manner (KoNKY: 30, par. 4; Goldberg 1990: 211–212). Levi's *Shir ha-yihud* provides an excellent example of psalmody. Each verse is divided into two parts each with distinct reciting tones and cadences. In the Hymn for the First Day Levi provides alternating recitation patterns:

Reciting tone \underline{c}' , cadence $d' - c' - b$ // Reciting tone \underline{d}' , cadence $e' - d' - c'$

Reciting tone \underline{e}' , cadence $g' - f' - e'$ // Reciting tone \underline{e}' , cadence $a' - g'$

Levi explains that the following five hymns are chanted the same way. In the Hymn for the Sabbath (the seventh hymn) the *ambitus* widens considerably and the psalmody becomes more varied. In the first hemistich of each verse the psalmody is less clear-cut and is more motivic. In the second hemistich the psalmody is more stable and consistent. The first word, *oz*, is sung melismatically, contrasting with the otherwise entirely syllabic setting of the text.

The example given here includes the opening verses and *Schluss* of the Hymn for the First Day and the opening and closing verses of the Hymn for the Sabbath. After the *Cadenza* of the latter, the congregation recites a short text comprised of biblical verses, the last of which is first recited by the congregation and then repeated by the *hazzan* (*Barukh atah*, etc.).

A similar psalmody is documented by BaBT, but with a single reciting tone throughout, and also by KoVor, but with some differences in the reciting tones.

Comparative Settings:

BaBT, no. 630, 1W; KoVor, no. 284.

41. *An'im zemirot* (3:14)

אנעים זמירות

1. An - im ze - mi - raus ve - - shi - rim__ e - eraug

ki__ e - le - kho naf - shi__ sa - a - raug

Congr.2. Naf-shi khim-do be-tzeil yo-de-kho, lo-da-as kol roz sau-de-kho

3. Mi - dei da - be - ri bikh - - - vau - de - kho

hau - - - me li - bi el__ dau - de - kho

Congr.4. Al kein a-da-beir be-kho nikh-bo-daus, ve-shim-kho a-kha-beid be-shi-rei ye-di-daus

5. A - sap - ro ke - vau - dekho ve - lau - re - i - si - kho a -

dame - kho a - kha - ne - kho ve - lau ye - da - - ti - kho__

Congr.6. Be-yad ne-vi-ei-kho be-sod a-va-de-kho, di-mi-so ha-dar ke-vaud hau-de-kho

25. Raush de - vor - kho e - mes kau - rei__ mei - raush__

daur - - vo - daur am dau - re - she - kho de - raush

Congr.26. *Shit ha-mon shi-rai na ei-le-kho, ve-ri-no-si tik-rav ei-le-kho*

27. Te - hi - lo - si te - hi le - rau - she - kho a - te - res

use - fi - lo - si ti - kaun ke - tau - res

Congr.28. *Tikar shi-ras rash be-ei-ne-kho, ke-shir yu-shar al kor-bo-ne-kho*

29. Bir - kho - si sa - a - le le - raush mash - bir me -

khau - leil u - mau - lid tza - dik ka - bir

Congr.30. *Uve-vir-kho-si se-na-a-na li raush, ve-au-to kahk le-kho kiv-so-mim raush*

31. Ye-e-rav-no si-hi a-le-kha, ki naf-shi ta-a - rog ei - le - kho

The Yom Kippur evening service concluded with the "Hymn of Glory," *An'im zemirot* (R. Judah the Pious of Regensburg, d. 1217). The triadic character of this minuet-like melody and the strict triple meter suggest borrowing from German folk song. The second part of the melody (as in verse 5) concludes on $\hat{2}$ in order to lead back to the first part of the melody. The final verse is recited in flowing rhythm. Most of this verse is sung to a reciting tone \underline{c}'' followed by a long melisma on *ta'arog*. The musical form of the hymn is AAB (Bar form), and is recited responsorially (HeGfV, Addendum to *Ma'ariv*: 9–19). No other notations of this melody have been located in other sources. Included here are the opening and closing verses.

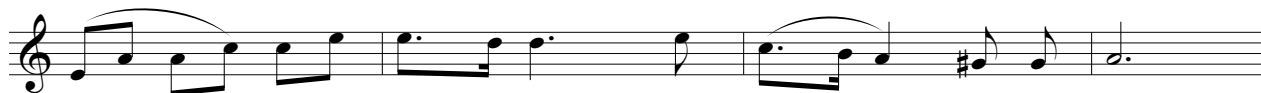
42. *An'im zemirot* (9:64)

אנעים זמירות

mit Feierlichkeit



1. An - im ze - mi - raus ve - shi - rim e - e - raug,



ki ei - le - kho naf - shi sa - a - raug

Congr. 2. *Naf-shi khim-do be-tzeil yo-de-kho, lo-da-as kol roz sau-de-kho.*



3. Mi - dei dab - ri bikh - vau - de - kho,



hau - meh li - bi el - dau - de - kho

Congr. 4. *Al kein a-da-beir be-kho nikh-bo-daus, ve-shim-kho a-kha-beid be-shi-rei ye-di-daus.*



5. A - sap - ro ke - vau - de - kho ve - lau re - i - si - kho, a -



da - me - kho a - kha - ne - kho ve - lau ye - da - ti - kho

Congr. 6. *Be-yad ne-vi-e-kho be-saud a-vo-de-kho, di-mi-so ha-dar ke-vaud hau-de-kho*



7. Ge - du - lo - se - kho (etc.)

In his later complete volume for the Kol nidrei service Levi provided an entirely different melody. Like the previous setting, it is also in AAB form and in triple meter. The first half of A cadences in E minor, while the second half is in A minor. Section B begins in C major but concludes, following two sets of sequential passages, on the dominant of A minor (but sounding modal). The *ambitus* extends from a to e" and the word setting syllabic-neumatic. The melody is rather enchantingly beautiful, but no other notations of it have been located.

Shaḥarit Service for Rosh Hashanah

43–44. *Adon olam* and *Birkat netilat yadayim* (3:15)

אָדוֹן עוֹלָם; בְּרַכַּת עַל נְטִילַת יָדַיִם

A - daun au - lom a - sher mo - lakh be - te - rem kol
le - eis na - a - soh ve - khaf - tzau kaul a - zai me - lekh

ye - tzir niv - ro
she - mau nik - ro

Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom

a - sher ki - de - sho - nu be -

mitz - vau - tov ve - tzi - vo - - - nu al ne - ti - las yo - do - yim

In *minhag ashkenaz* the *Shaḥarit* service commences with the hymn, *Adon olam*, or *Yigdal* (or both), in contrast to *minhag polin* where the public prayer service generally begins with the "Fourteen *berakhot*" of the *Birkhot ha-shaḥar* ("Early Morning Blessings"). This traditional High Holy Day melody in minor for *Adon olam* was widely known in *minhag ashkenaz*.²⁰⁸ There are two versions of the melody. In the first version, as in Levi's transcription, the incipit of the opening phrase commences:

$g' - f^\# - | e' - d^\# - | e' - , b' - // a^\# - b' - c^\# - | d' - c^\# - b' |$

In the second version (here, according to Sā-IdHOM, but also BaBT, first notation) the incipit begins:

$a' - | d' - e' - f' - | e' - d' - , a' - // g^\# - a' - b' - c'' - | b' - a' - |$

²⁰⁸ In Frankfurt a different melody, in major, was sung, but only on Yom Kippur (GeDQ: 246; OgFK, no. 257).

The setting of the text is largely neumatic-syllabic, except for a long melismatic descent of a tenth to the subtonic on [*beterem*] *kol*, extending over the entire *ambitus*. The melody, according to the first version (Levi's), was possibly once more perceptibly modal whereby the fourth tone of the incipit descended not to the leading tone but to the *subtonium*, as preserved in Kirschner's transcription. In Levi's notation the melody fits two verses (half a strophe). Provided here is the text of the first complete strophe.

Levi follows a tradition of utilizing the same melody for the commencement of *birkhot ha-shaḥar*, the blessing *Al netilat yadayim*.²⁰⁹ BaBT and KiTS record this practice, the former even extending it into *Birkhot ha-Torah*, and SchGGI also employs the melody, at least for the first half of the blessing. This blessing is usually recited after ritually washing the hands, but here it is applied symbolically. In m. 3 Levi leaps to the octave to give greater emphasis, but possibly also following a *Mi-sinai* melodic convention.

Comparative Sources:

According to Levi's incipit: BaBT, no. 996 (*Adon olam*), no. 436 DW (*Al netilat yadayim*); SchGGI III/C: 52, no. 1;²¹⁰ KiTS, no. 1; KoVor, no. 198.

According to Sänger's incipit: Sä-IdHOM 7, no. 130; BaBT, no. 995 (*Adon olam*); NaSI 2 (SMP Edition, Vol. 14), no. 197; FrGO, p. 69.

Birkat al netilat yadayim: BaBT, nos. 437–438; KiTS, no. 3; SchGGI III/C: 52, no. 1.

45–46. *Adon olam* and *Birkat al netilyat yadayim* (12:1–2) אדון עולם; ברכת על נטילת ידיים

A - daun au - lom a - sher mo - lakh be - te - rem kol ye -
tzir niv - ro le - eis na-a - so _____ ve - khef - tzau kaul a -

209 In Frankfurt a different High Holy Day chant for *Birkat netilat yadayim* was sung (OgFK: 57, no. 166).

210 The version in SchGGI commences with Levi's first five tones but diverges thereafter from Levi's continuation of the melody.

Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho -
 au - lom a - sher kid - sho - - - - nu be - mitz - vau - sov ve - tzi -
 vo - - - - nu al ne - ti - las yo - do - yim

In later transcriptions (first in *6:2) Levi simplified the melody of *Adon olam*. He set it a whole tone lower and made it less melismatic. The melody now embraced an entire strophe of the *piyyut* text. This change is particularly noticeable in the opening phrase where the incipit was adjusted to contain all of the first verse, *Adon olam asher malakh*. The setting is now largely syllabic and the long melismatic phrase at [*beterem*] *kol* is now considerably reduced. Levi also simplified *Birkat al netilat yadayim* by removing much of the extended melisma on *qideshanu*. Kirschner likewise provided a second, simpler setting of *Adon olam* to accommodate a complete strophe of the text.

Comparative Sources:

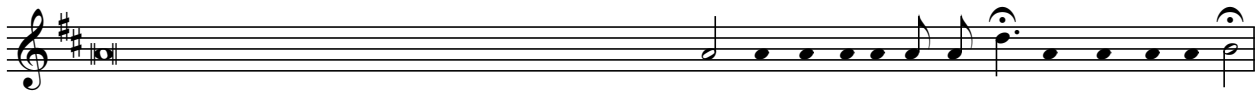
KiTS, no. 2.

47–48. *Birkhot ha-shahar: birkhot ha-Torah* (6:4); *Elohai neshamah, conclusion* (6:5)

ברכות השחר: ברכות התורה; אלהי נשמה

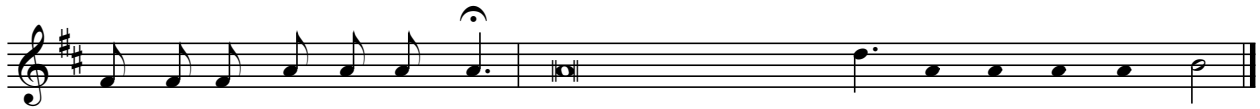
47.

Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom, *Congr.*
 Bo - rukh a - to A - dau - noi ha - me - la - meid tau - ro le - a - mau yis - ro - eil
 Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom, a - sher



bo-khar bo-nu mi-kol ho-a-mim ve-no-san lonu es tau-ro - sau; Bo-rukh a-to A-dau-noi nau-sein ha-tau-ro

48.



Bo - rukh a - to A - dau - noi ha - ma - kha - zir ne - sho - maus lif - go - rim mei - sim

The full character of Levi's transcription for *Birkhot ha-shaḥar* is only revealed in the next item (no. 49). Here, in the *Birkhot ha-Torah*, the *ambitus* of this chant pattern is narrow and, apart from a momentary ascent to \underline{d}'' , most of the text is performed on reciting tone \underline{a}' , with cadences on the sixth tone, \underline{b}' .

The prevailing South German practice for chanting the *Birkhot ha-shaḥar*, meticulously transcribed by Levi, was the same as that for Weekdays. Evidence supporting this point is provided, for example, by the statement of KoVJ that, "The blessings.... up to *Barukh she'amar* [are] as on Weekdays" (KoVor: 107). He directs the user to his notation for Weekdays, the melody pattern of which is identical in structure to that of Levi (and similar also to KiTS and LaAJ). On the other hand, some communities chanted the *Birkhot ha-shaḥar* as on the Sabbath (SchGGI: 52).²¹¹ With respect to Frankfurt, after the High Holy Day chant for *Birkat netilat yadayim*, Ogutsch wrote, "The melodies up to *Ha-melekh* as on Shabbat" (OgFK: 57, no. 166). Only Baer seems to suggest that South German communities chanted the *Birkhot ha-shaḥar* according to a High Holy Days melody pattern. His evidence for this, however, is far from convincing.²¹²

Comparative Sources:

KiTS, no. 4; KoVor, no. 2; BaBT, no. 438, DW; LaAJ, no. 37.

211 It should be pointed out that two Weekday blessings notated by Scheuermann are remarkably similar to those of Levi (SchGGI IV/A, no. 1 (end), p. 78).

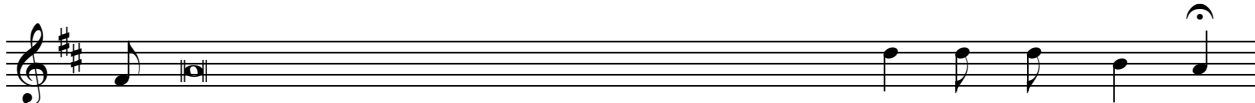
212 Baer only provided one explicitly German (DW) High Holy Day example (BaBT, no. 438, DW). Thereafter this is simply marked as 2"W" (melody/version 2). It is identical to the pattern used by Levi and KoVJ. By way of contrast, BaBT provided many examples of the Eastern European melody pattern (PW) for the High Holy Days.

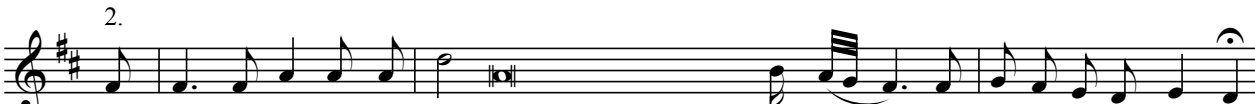
49. "Fourteen Blessings" (6:6)

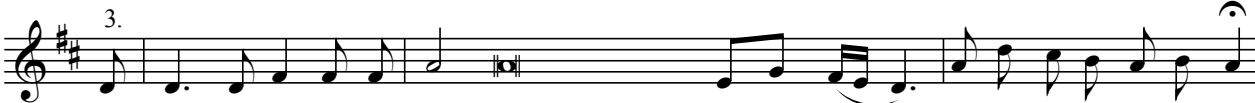
ברכות השחר

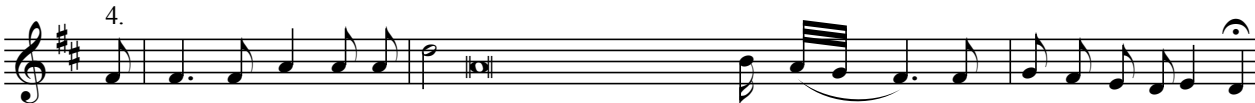
1.

 Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom


 a - sher no - san la - sekh - vi vi - no le - hav - khin bein yaum u - bein loi - lo.

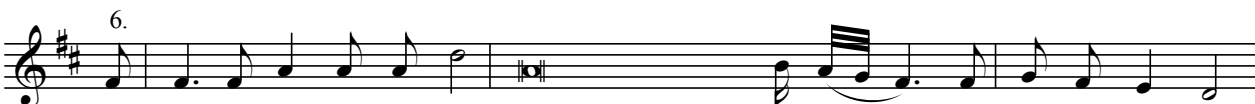
2.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom she - lau o - sa - ni nokh - ri.

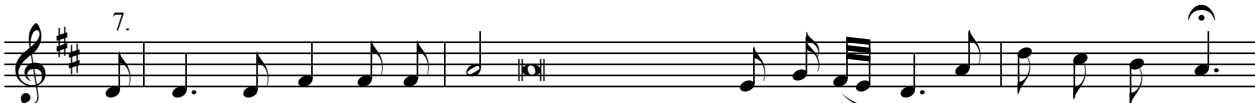
3.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom she-lau o - sa - ni o - ved.

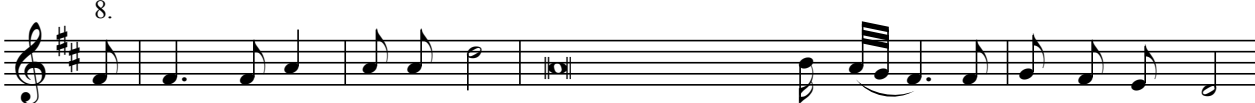
4.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom she - lau o - sa - ni i - sho.

5.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom pau - kei - akh iv - rim.

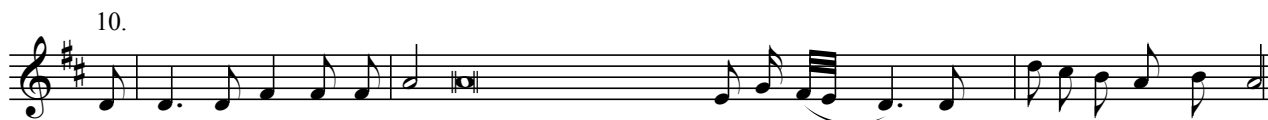
6.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom mal - bish a - ru - mim.

7.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom ma - tir a - su - rim

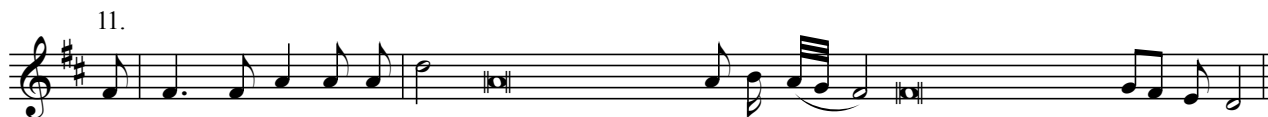
8.

 Bo - rukh a - to A - dau - noi e-lau-hei-nu me-lekh ho - au - lom zau - keif ke - fu - fim.



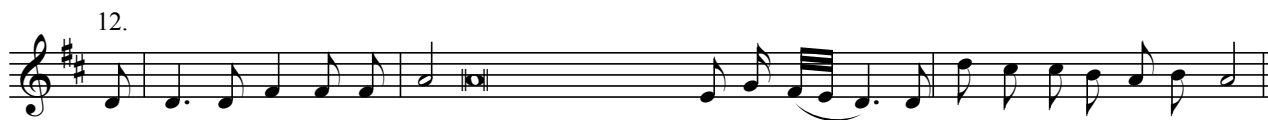
Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — rau - ka ho - o - retz al ha - mo - yim.



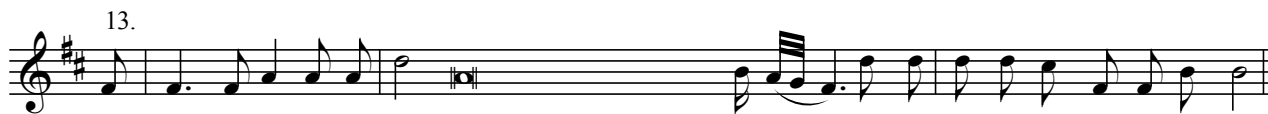
Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — she - o - so li kol tzor - ki.



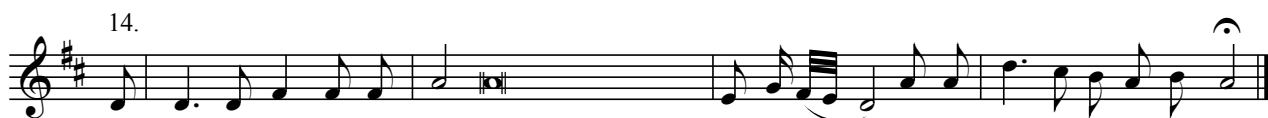
Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — a - sher hei - khin mitz - a - dei _ go - ver.



Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — au - zeir yis - ro - eil bi - gvu - ro.



Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — au - teir yis - ro - eil be - sif - o - ro.



Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom — ha - nau - sein la - yo - eif kau - akh.

In the "Fourteen Blessings" the *ambitus* is widened and extends to the octave. The chant appears to be in major, but this is deceptive. The verses are arranged in pairs and three different recitation formulae are used. For the first eight verses one verse starts on the tonic and concludes, following a descent from the octave, on the dominant; the following verse commences on the mediant, ascends to the octave (on *Adonai*) and concludes, following a descent from the subdominant, on the tonic. The central reciting tone throughout is on the dominant, followed in the first verse of each pair by an $e' - g' - f\sharp' - e' - d'$ motif, and in the second verse of each pair by a $b' - a' - g' - f\sharp'$ motif. From verse 9 onwards this pattern changes, giving rise to two groups of three verses each. In verses 9 and 13 the *finalis* is on b' (the sixth degree). While KiTS does provide alternating cadence patterns (for the two verses that he notated) no other source is comparable to Levi's in the richness of variations that he provides. The three recitation formulae are summarized in the following Table:

Table no. 2: Recitation formulae in the *Birkhot ha-shahar*

Section	Initium	Rec. tone	M. cadence	Initium	Rec. tone	Finalis
(i)	<u>1</u> – <u>3</u> – <u>5</u>	<u>5</u>	<u>1</u>	<u>3</u> – <u>5</u>	<u>5</u>	<u>8</u> – <u>6</u> – <u>5</u>
(ii)	<u>3</u> – <u>5</u> – <u>8</u>	<u>5</u>	<u>3</u>			<u>1</u>
(iii)	<u>1</u> – <u>3</u> – <u>5</u>	<u>5</u>	<u>1</u>			<u>6</u>

Legend

Rec. tone = reciting tone

M. cadence = medial cadence

Comparative Sources:

KiTS, no. 5 (alternating cadences); KoVor, no. 2.

Pesukei de-zimrah

פסוקי דזמרה

Levi did not include notations of the *Pesukei de-zimrah*, the "Verses of Song," comprised of the opening and closing *berakhot*, Psalms, collections of Psalm verses, plus *Va-yevareikh david* (I Chron. 29:10–13, Neh. 9:6–11), *Shirat ha-yam* (Exod. 14:30–15:19) and *Nishmat* (an early *piyyut*). The only exceptions were *Barukh she'amar*, the opening blessing (no. 50, *6:11), the closing verse of Ps. 150, and the following short doxology, *Barukh Adonai le-olam* (*6:12). This is extremely surprising. In fact, Levi explicitly wrote in his compendium that the entire *Pesukei de-zimrah* were to be recited *in stiller Andacht*, that is, "in silent devotion" (*6: 16, end).

Clearly, the silent recitation of the *Pesukei de-zimrah* was a recent practice. There are two possible explanations. The first is that it was based upon a ruling of the *Gottesdienst-Ordnung* of 1836 which explicitly prohibited *responsorial* chanting of the *Pesukei de-zimrah* even though it encouraged the *responsorial* singing of other sections of the liturgy. Reciting the *Pesukei de-zimrah* *responsorially* had long been a tradition in many German synagogues, and in earlier times it had been widespread at least during the summer months (Goldberg 1990: 209–212). The new ruling now stated that the Psalms were henceforth to be recited softly (Königl. isr. Oberkirchenbehörde 1838, II/22: 23). The issue here would seem to be one of decorum: to avoid the uncoordinated and boisterous interchange between the *sheliah tzibbur* (often a lay person for this part of the service) and the congregation that had been such a marked feature of the traditional soundscape of the Ashkenazi synagogue.

There is, however, a second explanation for Levi's omission of most of the *Pesukei de-zimrah* which, if correct, is much more mundane. In a passage that is unfortunately rather

ambiguous, Geiger stated that in Frankfurt the elders of the community had decreed that the *ba'al tefillat shaharit* (the person leading the *Shaharit* service on the High Holy Days) should not recite the *Pesukei de-zimrah* aloud lest he "ruin" his voice (*le'akeir qolo*) when he leads the main parts (*iqar*) of the service (GeDQ: 172–173).²¹³ It is possible, therefore, that this Frankfurt practice had also been adopted in Württemberg.

Nonetheless, we should note that Baer included chant patterns (according to *minhag ashkenaz*) for the opening and concluding verses of the Psalms not only for Weekdays and Sabbaths but also for the *yamim nora'im* (BaBT no. 469, 471, 473, 475, 479, DW) and that Kirschner also notated a chant pattern similar to that of Baer (KiTS, no. 28).

50. *Barukh she'amar* (3:16)

ברוך שאמר

Recit.

1. A

Bo - rukh she - o - mar _____ ve - ho - yo ho -

B

au - lom bo - rukh hu, Bo - rukh au - se ve - rei - shis, Bo - rukh au - meir _____ ve -

C

au - - - se, Bo - rukh gau - zeir ume - ka - yeim _____ , Bo - rukh me - ra - kheim

D

al _____ ho - o - retz, Bo - rukh me - ra - kheim al ha - be - ri - yaus,

E

2.

Bo - - - - - - - - - - rukh me - sha - leim so - khor tauv li - rei -

213 Yet earlier, Geiger stated that the *Pesukei de-zimrah* were sung as on the Sabbath (GeDQ: 159). Perhaps Geiger was simply recording the earlier practice prior to the decree of the elders. On the High Holy Days the prayer leader for *Shaharit* was a layperson. Levi provides no information concerning who customarily led the *Shaharit* service in Württemberg, whether it was the *hazzan* or a layperson.

ov, Bo - rukh khai lo - ad ve - ka-yom lo - - - ne - tzakh,

Bo - rukh pau - de u - ma - tzil, Bo - rukh she-mau, Bo - rukh a - to

A - dau - noi e - lau - hei - - - - nu me - lekh ho - au - lom

3.

ho - - - - el ho - ov ho - ra - kha - mon ha - me - hu - lol

be - fi - a - mau, me - shu - bokh u - me - fau - or

bil - shaun kha - si - dov va - a - vo - dov uve - shi - - - - rei do - vid

(4.)

av - de - kho, ne - ha - lel - kho A - dau - noi

e - lau - hei - nu bish - vo - khaus u - viz - mi - raus ne - ga - del - kho

un - sha - bei - kha - kho un - fa - er - - - kho ve - naz - kir shim - kho

ve - nam - li - khe - kho mal - kei - - - - nu e - lau - hei - nu;

(5.)

yo - - - - - khid kheh ho - au - lo - mim me - lekh

me - shu - bokh u - me - fau - or a - dei ad _____ she - mau ha - go - daul,

Bo - rukh a - to A - dau - noi [ah] me - lekh me - hu - lol ba - tish - bo - khaus

The special, extended chanting of *Barukh she'amar*, the opening *berakhah* to the *Pesukei dezimrah*, was an old, revered practice, as testified in historical sources. In contrast to Eastern-European practice, the entire text was sung aloud (ShMW: 11; Gumpel 1767: 4b; IdJM: 508; WeVSH: 307–308). Idelsohn refers to the statement of R. Jacob ben Asher (ca. 1270–1340) where he states that the blessing should be recited with a melody (*be-nigun u-vinimah*) (IdJM; Idelsohn 1927, p. 358 quoting *Arba'ah Turim, OH*, section 51). This custom was particularly revered in Prague where many synagogues had fraternities of *Barukh she'amar* singers (Idelsohn 1927: 358–359). The extended singing in *minhag ashkenaz* of *Barukh she'amar* especially on the High Holy Days has, therefore, deep traditional roots. Idelsohn even included an elaborate setting attributed to R. Isaiah Horowitz (ca. 1556–1630) who had at one time served in Frankfurt (IdHOM 8, no. 68).²¹⁴

Indicative of the particular importance attached to *Barukh she'amar* was the fact that in *minhag ashkenaz* the wearing of the *tallit*, and on Weekdays, the laying of *tefillin*, were delayed until immediately before its recitation. The respective blessings for these *mitzvot* were performed with great ceremonial, being recited aloud first by the rabbi, followed by honored individuals, including the *shamash* (Yidd. *shames*, synagogue beadle) and the *hazzan*, and then the congregation (ShMW: 10–11; GeDQ: 23). Before *Barukah she'amar* the *shamash* or the *hazzan* announced "silence is appropriate (*yafeh*) during the time of

214 This setting quotes the concluding motif according to the South German melody for the High Holy Days.

prayer" (ShMW: 11; GeDQ: 24). In Frankfurt the prayer leader would pause a short while, presumably until there was absolute silence in the synagogue, before continuing (GeDQ, *ibid*).

Even with respect to Weekdays, Seligmann Baer, author of the authoritative edition of the prayer book, *Avodat yisra'eil* (Rödelheim 1868), included the rubric that "this [*Barukah she'amar*] should be sung with a pleasant voice" (BaAY: 58). Naturally even greater emphasis was given to the singing of *Barukh she'amar* on the High Holy Days. This hauntingly beautiful High Holy Day melody in minor was performed widely in *minhag ashkenaz*, but strangely, not in Frankfurt (GeDQ: 159).²¹⁵ Baer includes a *minhag polin* version of *Barukh she'amar* but I have not located any other musical sources to corroborate this (BaBT, nos. 997–998, PW). When compared with large number of transcriptions of this chant in Western European sources, as well as a related one from Moravia (Heller 1914, no. 207), we must conclude that the extended singing of *Barukh she'amar* on the High Holy Days was almost exclusively a practice of *minhag ashkenaz*.

Levi's modal melody, constructed in the form of a centonate chant, has five phrases whose opening and closing pitches are: (A) e' → d'; (B) (e') → e'; (C) d'' → g'; (D) g' → d'; (E) d' → e'. Phrases (B) and (E) have Phrygian cadences. The melody wanders through different tonalities, the pivotal tonal centers being e' (often undergirded by the *subtonium* d') and a', with g' serving as a secondary tonal center.²¹⁶ In Levi's setting the melody is repeated five times. The opening phrase is characteristic of, but not necessarily specific to, this *berakhah*,²¹⁷ while other phrases are constructed from a common stock of motifs (IdHOM 7, xxviii).²¹⁸ The last three phrases, for example, occur in the same order in the *Shema u-virkhoteha* (see no. 56). The octave leaps in phrases (B) and (C) in the second and last statements of the melody anticipate this characteristic leap in *Ha-melekh* (no. 51). Similarly, the short g' – e' – f' – g' – c' *vocalise* motif of the last system is an anticipation ("me'inyana") of this distinctive motif of *Ha-melekh* and *Barekhu* (nos. 51 and 52). Levi concludes with an alternative cadence, ending on a'.²¹⁹ The melismatic passages in phrases (A) and (D) provide a marked contrast to the syllabic setting of the rest of the *berakhah*.

215 In Frankfurt, on Rosh Hashanah, *Barukh she'amar* was sung as on the Sabbath (GeDQ: 159). On Yom Kippur, however, according to Ogutsch, *Barukh she'amar* was sung to the melody of *Mi-sod ha'amim* (OgFK: 85). In Worms, in the time of Shamash, it was sung to the melody for the *shalosh regalim* (ShMW: 148). However, all musical sources, except OgFK (and TrNM), quote the above High Holy Day melody.

216 The recurring descent to e' would be considered by Tarsi as the "modal gravity" of the piece. See Tarsi (2008: 92).

217 In some communities *Esa dei'i le-meirahog*, a *piyyut* recited in the *Musaf* service of Yom Kippur written by Eleazar Kallir, was sung to the *Barukh she'amar* melody, utilizing phrases A, B, C, E (concluding with Levi's variant cadence). See IdJM: 167, 170 and fn. 36 (pp. 508–509); Sä-IdHOM 7, no. 196; IdHOM: 167 and 170.

218 IdHOM 7, xxviii: 1st system; 2nd system; 4th system, no. 2; 5th system, both motifs.

219 This cadence occurs in the *Shema u-virkhoteha*.

Recitation of this melody must have been quite vocally demanding of the *ḥazzan*, not only on account of the wide *ambitus*, extending over an octave and half, from a to e"', but also because of its length and the extended melismas. The *Shaharit* services on the *yamim nora'im* were normally conducted by an assistant cantor (*ḥazzan sheini*)²²⁰ and in many communities this was a lay precentor (*ba'al tefillah*), but this piece (among several others) would appear to be beyond the musical abilities of non-professionals. This raises the possibility that it might have been sung by the (main) cantor (*ḥazzan rishon*).

Comparative Sources:

SchGGI III/C: 52, no. 2; KoVor, no. 199 (alternate cadence) (IdHOM 7, no. 136); BaBT, nos. 997–998, DW; NaSI 2 (SMP Edition, Vol. 14), no. 1988 ("Les autres versets de la même manière"); Sā-IdHOM 7, no. 131 (short extract only); FrGO, p. 69 (but with a different motif for phrase C); KiTS, no. 7 (with several variations and octave leaps).

51. Ha-melekh (6:13)

המלך

220 In Frankfurt the term was *ḥazzan tahton*, in contrast to the *ḥazzan elyon* (GeDQ: 9, 159).

u - ve - div - rei tza - di - kim [ah]

tis - bo - rakh u - vil - shaun kha - si - dim tis - ka - dosh

[ah] u - ve - ke - rev ke - dau - shim [ah]

tis - ha - lol ; uve - mak - ha - laus

On Rosh Hashanah and Yom Kippur the formal commencement of the *Shaharit* service commences with *Ha-melekh*. In *mahzorim* for Rosh Hashanah and Yom Kippur it was customary for *Ha-melekh* to be written in large letters. In Vol. 6 of his compendium, Levi did the same, filling an entire page with the word המלך written in elaborate Hebrew calligraphy (*6: 19).

The development of the singing of *Ha-melekh* was discussed and analyzed by Idelsohn (IdJM: 148–149; 157–158; IdHOM 7: xxxi). R. Jacob Moellin would begin softly and gradually raise his voice, "so that it could be heard with fear and dread" (MoSM 1989: 280), but according to Shamash, the *hazzan* began *Ha-melekh* "with all his strength." In addition, Shamash states that not only here, but in every instance where the word *melekh* appears, the *hazzan* should raise his voice (ShMW: 149). The practice remains until today of rising higher and singing louder on this word. According to Geiger, only at *Ha-melekh* did the *ba'al shaharit* approach the prayer lectern (*yoreid lifnei ha-teivah*). However, he makes no explicit reference to the *hazzan* actually starting to sing *Ha-melekh* as he rose from his seat to approach the lectern (*amud*), a convention that was quite widespread (GeDQ: 159).

This must have been a difficult and challenging piece not only because of the wide *ambitus* that extends over two octaves, but also because of the long passages of melismatic *vocalise*.

In *minhag ashkenaz* the tonality of *Ha-melekh* is major (here C major), but concludes in minor (A minor). The melody, or at least parts of it, incorporates *Mi-sinai* motifs.²²¹ Levi's setting illustrates the later expansion of *Ha-melekh* into a Cantorial Fantasia and it is introduced by a short *intrada* fanfare (first and second systems) which concludes with the word *ha-melekh*. Surprisingly, however, Levi does not incorporate any leap upwards (mostly to the third above, sometimes the fifth) on part of this word as found in other sources.²²²

Following the *intrada*, the core of the Fantasia begins on the word *yosheiv*. It ascends from g' to c'' and descends to c', followed by the (a') – g' – e' – f' – g' – c' motif previously anticipated at the end of *Barukh she'amar*. The subsequent long passage of *vocalise* of flowing sequential motifs up until *al kisei* commences with a theme reminiscent of the melody of *Al ha-rishonim* sung in the *Ge'ulah* benediction before the *Amidah* of *Shaḥarit* on the Pilgrim Festivals (Sä-IdHOM 7, no. 132; KoVor, no. 162 [IdHOM 7, no. 99]).²²³ Unique to Levi's setting is that the descending sequential "linking motif" (system 7) extends over a hexachord rather than a pentachord in other notations.²²⁴ The melody is repeated, with variations of the motifs, at *shokhein ad* and *be-fi yesharim*. Levi's sectional divisions are more coherent than in other notations of this piece. Some portions of the melody are always sung as *vocalise*, while others are sometimes texted. The melody pattern which starts at *yosheiv* continues similarly through the conclusion of *Yishtabah*, the *Ḥatzi qaddish* before *Barekhu* (where much of the *vocalise* is texted) and *Barekhu* itself.

Levi later reworked *Ha-melekh* (*12:12). He reduced the *ambitus*, set the piece in a lower tessitura, considerably reduced its length and eliminated the *vocalise* while preserving the core musical phrases. The *intrada* melody was retained but the opening word *ha-[melekh]* was no longer sung as a *vocalise* but as a long melisma.

Comparative Sources:

Sä-IdHOM 7, no. 132 (Mus. 64, no. 73), (similar to Levi, but with rather less *vocalise*); KoVor, no. 200 (IdHOM 7, no. 137) and SchGGI III/C: 52, no. 2, notated up until *be-fi yesharim*; BaBT, nos. 1004 (DW), 1008 (DW), and 1010 (DW); OgFK, no. 167 (Eastern-European cadential motif at *tehilah*); KiTS, no. 9; TrNM, no. 1 (opens in a minor tonality).²²⁵

221 These include (1) the opening theme; (2) the descending sequential motif in the seventh system; (3) the *Kol nidrei* cadential motif in the eighth system on *[ve-ni]-sa*.

222 OgFK leaps to the fifth for the entire word.

223 For a short discussion on *Al ha-rishonim*, see Avenary (1968: 64).

224 The term "linking motif" is that of Werner (WeVSH: 99).

225 Baer's setting includes only 3 mm. of *vocalise* before *tithalal*. His *intrada* is sung as a long melisma. In Ogutsch's setting only the fanfare (3 mm.) is sung as *vocalise*. SchGGI III/C and KiTS lack any *vocalise*.

Shema u-virkhoteha: The Shema and its Blessing

שמע וברכותיה

52. Barekhu (6:16)

ברכו

The musical score for 'Barekhu (6:16)' is presented on five staves. The first staff shows the melody for 'Bor - - - - - khu [ah]' with a long horizontal line indicating an extended melisma. The second staff begins with a forte (*f*) dynamic and includes the text 'es - - - - - A - dau - noi - - - - -'. The third staff continues with the vocalise '[ah]'. The fourth staff features a trill (*tr*) and triplet (*3*) markings, with the text 'ha - me - vau - - - - - rokh - - - - -'. Below this staff, the instruction 'Congregation, then Hazzan' is written. The fifth staff concludes with the text 'Bo - rukh A - dau - noi ha-me - vau - rokh le - au - lom vo - ed - - - - -'.

No musical example of the *Ḥatzi qaddish* (*6:15) is included here since, as we explained above, it incorporates and continues the melody pattern that commenced at *yosheiv* in *Ha-melekh*. Being a longer text, the *Ḥatzi qaddish* is mainly texted and has only a few passages of *vocalise*.²²⁶

Barekhu continues (and concludes) the *nusah* portions first introduced in *Ha-melekh*. It repeats the opening and concluding *nusah* motifs that began at *yosheiv*. The opening word, *Barekhu*, is sung to a long extended melisma, giving the congregation sufficient time to recite the troped text, *Yitbarakh ve-yishtabah*, etc., even though Levi included no indication

226 Of the nine musical phrases of the first part of the *Qaddish*, six of them were sung as *vocalises* in the earlier part of the liturgical unit that began at *Ha-melekh*.

of this in his manuscript. This is followed by a short phrase sung as *vocalise* before *et* and a longer phrase sung as *vocalise* before *ha-mevorakh*. Levi leaps to major for the response of the *hazzan* (to the response of the congregation). The leap on the word *Adonai*, both in the call of the *Barekhu* and the response, was a common South German practice on the High Holy Days (see, for example *Avot*, no. 100).

It is important to note that Levi includes an annotation emphasizing that on both days of Rosh Hashanah and on Yom Kippur, in the *Shaharit* and *Ma'ariv* services, the *hazzan* repeats aloud the response to the *Barekhu* after the response of the congregation. In other words, during the rest of the year the *hazzan* did not repeat the response (unlike in *minhag polin*).²²⁷ This seems to be borne out in Levi's *Ma'ariv* service following the conclusion of Yom Kippur where *Barekhu* does not include any response by the *hazzan* (no. 175). The custom reflected in Levi's compendium differs from that of Frankfurt where, throughout the entire year, the *hazzan* did not repeat the response after the congregation (although some preceptors incorrectly did so, much to Geiger's chagrin) but recited it softly together with the congregation (GeDQ: 29–30). The special High Holy Day occurrence of the *Barekhu* response would probably explain why Levi transcribed it a tone higher (although he did not do the same in no. 5).

Comparative Sources:

KoVor, no. 202 (IdHOM 7, no. 139) has a long melisma on *barekhu*; BaBT, no. 1019 (PW not DW and very brief); KiTS, no. 12 (short).

53. *Birkat yotzeir or* (6:17)

ברכת יוצר אור

Bo - rukh a - to _____ A - dau - noi e - lau - hei - nu me - lekh ho -

au - lom _____ [ah]

yau - tzeir _____ aur u - vau - rei _____ khau - shekh

²²⁷ The practice in *minhag polin* might previously have followed that of *minhag ashkenaz*, according to Geiger's reference to the ruling of R. Mordecai Jaffe (GeDQ: 80, quoting *Levush Malkhut*, OH section 57).

au - se sho - laum, [ah] u - vau - rei es ha -

kaul; aur au - lom_ be - au - tzar_ kha - yim au - raus mei - au - fel_____ o -

mar_____ va - ye - - - hi

The opening of the *Yotzeir or* blessing is exceedingly rich in archaic *nusah* motifs, some of which belong to the stock of motifs of *Mi-sinai* melodies.²²⁸ The core text concludes at *et ha-kol* with a Phrygian cadence. On Rosh Hashanah the text is lengthened to include *Or olam*, a remnant of a *piyyut* (GoMYK: 44).²²⁹ Here, the second part of the melody, from *orot mei-ofel*, anticipates the concluding verse of the *piyyut* which, on the First Day of Rosh Hashanah, is recited immediately afterwards (see *Melekh tiheit*, no. 55). The *ambitus* is rather wide and in the second and third systems one of the *Mi-sinai* themes is sung entirely in *vocalise*.

Comparative Sources:

BaBT, no. 1021, PW (not the DW), is closer to Levi's version, especially the opening motif. Sā-IdHOM 7, no. 134, for Yom Kippur (Mus. 64, no. 75), however, is reflected in Baer's DW; KiTS, no. 12 (surprisingly melismatic).

228 The most prominent of these include (1) the phrase sung to *vocalise* in the second system, quoting the second phrase of *Kol nidrei* ("dindarna"); (2) the descending sequential "linking motif" (WeVSH: 42, 99) or "sequence motif" (Tarsi 2008: 93) sung as *vocalise* in the fourth system; (3) the descending motif on *be-otzar hayyim* in the fifth system, sung in South German versions of *Kol nidrei* at *mi-yom kippurim zeh* (but also in Lewandowski, LeKR, no. 107). In addition, the leap of the fifth (usually an octave) at [*Adon*]-ai is a *Mi-sinai* motif, occurring in the *Avot* and elsewhere (see at 6:31), while the motif on *ha-olam* would appear to be a variant of the motif sung to the word *shevu'ot*, the last word of the first phrase of *Kol nidrei* (see no. 2).

229 Kieval claimed, perhaps without sufficient evidence, that the author was Yose ben Yose, the earliest known synagogue poet. See Kieval (1984: 61).

54. *Birkat yotzeir or* (Yom Kippur) (7:1)

ברכת יוצר אור (לי"ב)



Bo - rukh a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom_____



ha-pau-sei-akh lo-nu sha-a - rei ra - kha - mim [ah]



u - mei - ir ei - nei ham - kha - kim lis - li - kho - sau_____

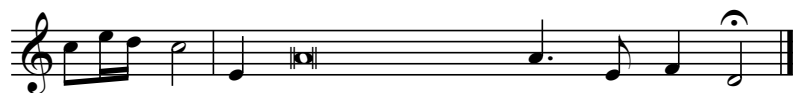
Melodie da Capo



yau-tzeir aur u-vau - rei khau-shekh_____ au - se sho - laum u - vau - rei es ha - kaul_____



Aur au-lom be-au - tzar kha - yim [ah]



au - raus mei - au - fel o - mar va - ye - hi

On Yom Kippur the text of the opening blessing, after *melekh ha-olam*, is expanded by the addition of the verse beginning, *ha-potei'ah lanu sha'arei rahamin*, "who opens the gates of mercy." Up until *ha-olam* the melody starts as in no. 53, except that Levi removed the melisma on *atah*. At *ha-poteah lanu* and through the subsequent *Or olam*, the *berakhah* continues in flowing rhythm in ShTMT, a common South German musical practice. The *ambitus* is now considerably expanded. Levi repeats this melody pattern three times, each occasion somewhat differently, the first and last times with the inclusion of short *vocalise*.

Comparative Sources:

Sä-IdHOM 7, no. 134 (Mus. 64, no. 75) and BaBT, no. 1364, DW, and no. 1023, include ShTMT; KiTS, no. 47, includes one statement of ShTMT; SchGGI III/E: 73, provides an annotation "*Haposeach lonu wie Schomea [III/E] No. 5.*"

55. *Melekh tiheit (Melekh azur gevurah)* (6:19)

מלך תחת חלד מהביטו (מלך אזור בגבורה)

Congr. then Hazzan

Me - lekh ti - kheis khe - led mei - ha - bi - tau_____

mar - id ye - saud be - ha - bi - tau_____, ba - kaul me - shau - teit

ma - bo - - - tau_____ ; me - lekh

tor be - kaul pau - al_____, ba - kaul ma yif - al_____, be - ma-

to_____ *p* u-ve - mo - al_____

me - lekh e - lau - hei o - laum [ah]

ham - li - khu - hu

am — au - lom [ah]

A - dau - noi yim - laukh le - au - lom _____ ko - daush

Melekh tiheit and *melekh tar* are the last two verses of *Melekh azur gevurah*, a “yotzeir” *piyyut* with an alphabetical acrostic (the second word of each verse), attributed to R. Eleazar Kallir.²³⁰ This *piyyut* is recited only on the First Day of Rosh Hashanah. It begins with the congregation reciting the first three verses followed by a refrain, *melekh ba‘asarah levushim*, concluding *qadosh*, sung by the *hazzan*. The rest of the *piyyut* is read silently by the congregation, followed by the *hazzan*’s repetition of the last verses, *melekh tiheit* and *melekh tar*, as given here.

Melekh tiheit commences with the characteristic $c' - d' - e' // a' - g' - f' - e'$ opening motif of *Adonai melekh piyyut* melody type (AmPMT), which is used for a number of High Holy Day *piyyutim*. It has two primary tonal centers, \underline{a}' and \underline{e}' . In the concluding phrase, where the melody modulates to C major, \underline{c}' becomes the tonal center and *finalis*.

The *hazzan* thereupon continues in the sixth system with the final *piyyut* refrain, *melekh elohei olam*, sung to the same melody pattern of the opening refrain, *melekh ba‘asarah levushim*. This is recited in *Eil emunah* melody type (EeMT).²³¹ It illustrates the typical opening of EeMT, a reciting tone on \underline{e}' , but following a leap from \underline{a}' , the fourth above. There are two tonal centers, \underline{a}' and \underline{e}' , with \underline{c}' serving as a temporary tonal center. The *finalis* on \underline{d}' , however, belongs to none of these tonal centers and appears to “hang” detached, awaiting some continuation or “resolution.” For further on this melody type refer to *Eil emunah* (no. 105).

Levi’s setting of *Melekh azur gevurah* includes a number of the typical motifs of the High Holy Day modes that were identified and illustrated by Idelsohn, including the concluding two motifs of *Barukh she‘amar* (IdHOM 7: xxviii). However, Levi’s version, particularly in the *melekh elohei olam* portion (systems 6 and 7), is considerably more elaborate than other notated versions and is expanded with Baroque embellishments. Yet even with the latter, the melody preserves its modal character. Levi alone includes, in the highly rhythmic

230 The first word of each line begins with the word *melekh*.

231 *Eil emunah* is a *piyyut* recited in the *Musaf* service of Rosh Hashanah (see no. 105).

section after *melekh elohei olam*, the sequential passages of triplet eighth notes that cadence, respectively, $f' - e' - d' // e' - d' - c'$.²³² These passages are similar to the sequential passages of *Ve-khakh hayah omeir* (no. 130) and *Veha-kohanim* (no. 131). Levi's setting also includes a Baroque trillo figuration after *am olam* (system 10) and a Phrygian cadence before *hamlikhuhu*.²³³ The piece represents an excellent example of "extended *vocalise*," rather than a full Cantorial Fantasia, notwithstanding the long *vocalise* after the opening phrase functioning as an *intrada*. The *vocalise* here does not function as a trope-like insertion but rather constitutes the melodic core of the piece.

Except for the cadences, the word setting of *Melekh tiheit* is syllabic. *Melekh elohei olam*, after the opening short recitative, is largely sung to *vocalise* inserted between the phrases of the text. This *piyyut* is also sung syllabically, but with the concluding word, *le'olam*, sung to a melisma.

Comparative Sources:

SchGGI III/C: 53, no. 6; BaBT, no. 1025, DW; KoVor, no. 203 (with congr. and *Chor* refrain in AmPMT). OgFK, no. 170, concurs only at *Melekh elohei olam*.

56. *Ha-mei'ir la-aretz* (6:20)

המאיר לארץ (יוצר)

6:20a

On weekdays: *On Shabbat:*

Ha - mei - ir lo - o - retz ha - kaul yau - du - kha

6:20b

"Nigun meitim"

A

Ha - me - lekh ham - rau - mom le - va - dau _____ mei -

B

oz _____ ham - shu - bokh ve - ham - fau - or _____ ve - ha - - - -

C

232 Other sources, however, include the structural tones of this section.

233 The last four measures before *hamlikhuhu* quote the preconcluding and concluding motifs of *Barukh she'amar* and the *Shema u-virkhoteha*.

D *dolce*

mis - - - na - sei mi - - - maus__ au - lom__ ; e - lau -

E

hei au - lom be - rakh - me - kho ho - ra - bim ra -

kheim o - lei - nu_____ a - daun_____ u - zei - nu tzur

mis - ga - bei - nu_____ mo - gein yish - ei - nu mis -

gov - - - - - - - ba - a_____ dei - nu.

Eil_____ bo - rukh ge - daul_____ dei - o hei -

khin u - fo - al zo - ho - rei kha - mo_____ tauv yo - tzar ko - vaud lish - mau__ , me -

au - raus_____ no - san se - vi - - - - vaus__ u - zau.

pi - naus tze - vo - - ov ke - dau - - - -

shim , rau - me - mei sha - dai _____ to - mid me - sap - rim ke - vaud _____

eil _____ u - ke - - du - sho - sau; tis - - - bo -

rakh A - dau - noi e - lau - hei - nu al she - vakh ma - a - sei yo -

de - kho _____ , ve - al me - au - rei aur _____ she - o - si - so ye -

fo - a - ru - kho, se - lo.

In the *Shaharit* service the two blessings before the *Shema* and the one blessing after it employ a distinct centonate melody pattern, starting at *Ha-mei'ir la-aretz* on Weekdays and at *Ha-kol yodukha* on the Sabbath. Levi refers to this musical pattern as *nigun meitim* or *Todten Melodie* because, as he explains in a liturgical annotation, the same melody was also used for chanting the hymns *Adon olam* and *Yigdal* in the presence of dying persons (no. 56; WeVSH: 175).²³⁴ This was a well-known musical term, documented from at least the 1820s (Nathan 1823: 45).

This *nusah* pattern is constructed out of four musical motifs (A, B, C, D). The last three motifs were anticipated earlier in *Barukh she'amar* (no. 50). Here, however, the first motif is new, and its rising $e' - f^\sharp - g^\sharp - a'$ motif confers upon this melody pattern its distinctive character. The various motifs combine to form rising and falling musical phrases of much beauty and poignancy. The opening motif (sometimes with a variant) and the closing motif always remain fixed whereas the other motifs vary somewhat according to the length of the

234 German Jews also knew of another *nigun meitim*, which was associated with *Matenat yad* or "Donation Ceremony" held on the last day of the Pilgrim Festivals in *minhag ashkenaz*, and subsequently with *Birkat kohanim* on the occasions when *Yizkor* was recited. For further discussion of this subject, see Schleifer (2002: 263–267).

phrase of the text. The musical phrases pass through various tonalities (A minor, D and G, A minor) before cadencing at the half and full close in the Phrygian mode on e'. Throughout, the *ambitus* is modest (d' to e'') and the word-music setting predominantly syllabic except for a number of melismas.

In *Ha-mei'ir la-aretz* (from *Ha-melekh hamromam*) the melody is repeated five times, each time presented somewhat differently, together with the inclusion of an additional phrase (E), in order to accommodate the varying length of the textual sentences.²³⁵

Comparative Sources:

Sä-IdHOM 7, nos. 135 and 137 (Mus. 64, no. 76 and 78); SchGGI III/C: 53, no. 7); BaBT, nos. 1028, 2W, 1029 and subsequent nos., up until no. 1053; OgFK, nos. 171, 174–175. The Phrygian cadence of Levi, Sä-IdHOM and SchGGI, is chromaticized in BaBT and OgFK.

57. *Or hadash* (6:24)

אור חדש (יוצר)

Aur kho - dosh al tzi - yaun to - ir ve - niz - ke khu - lo -

nu _____ me - hei - ro le - au - rau Bo - rukh a - to A - dau - noi

[ah] yau - tzeir ham - au - raus

In the short *Or hadash* at the conclusion of *Birkat yotzeir* the melody begins with a variant of motif (A), followed by motif (E) of *nigun meitim*. The *hatimah* draws upon the g' – e' – f' – g' – c' motif of *Ha-melekh*, followed by the second part of motif (C) sung as *vocalise*, and concludes with the final cadential motif of *Ha-melekh*. Despite the brevity of this piece, the *ambitus* has now slightly widened both above and below.

235 Thus, in the first statement of the melody the sequence of the motifs is A, B, C, D. In the second statement starting at *elohei olam* the melody is sung to a variant of phrase (A) and closes with a Phrygian cadence on e'. Thereupon a new motif (E) is introduced and considerably expanded through sequential repetition; motifs (C) and (D) then follow.

58. *Shirah ḥadashah* (6:29)

שירה חדשה (גאולה)

Shi - ro kha - do - sho shib - khu _____ ge - u - lim le - shim - kho al se - fas ha -
yom _____ ya - khad ku - lom _____ hau - du ve - him - li - khu ve - om - ru

In *Shirah ḥadashah* in the *Ge'ulah* (Redemption) benediction, the chant returns to the original order of motifs, A, B, C, D.

Comparative Source:

KiTS, no. 21 (structurally and motivically similar, but without *vocalise*); FrGO, p. 76.

59. *Tzur yisra'eil* (6:30)

צור ישראל (גאולה)

Tzur yis - ro - eil ku - mo be - ez - ras yis - ro -
eil uf - dei khin - u - me - kho ye - hu - do ve - yis - ro -
eil, gau - a - lei - - - nu A - dau - noi tze - vo - aus she -
mau, ke - daush _____ yis - ro - - - eil

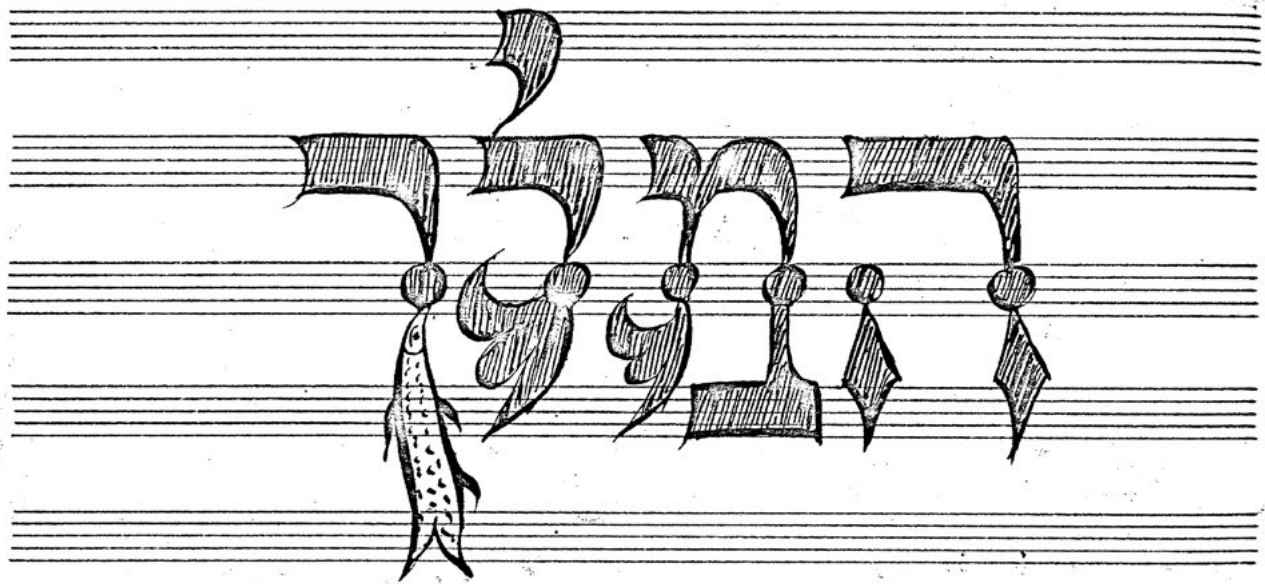
Bo - rukh a - to A - dau - noi [ah]

go - al yis - ro - eil

After the opening according to the variant of (A), the concluding verses of the *Ge'ulah* blessing continue as in *Ha-mei'ir la-aretz* (from *elohei olam* onwards), that is, with a sequential repetition of (E) closing with a Phrygian cadence, concluding with the *ḥatimah* motifs as in *Or ḥadash*, together with its short phrase of *vocalise*. The *ambitus* parallels that of *Or ḥadash*.

Comparative Source:

KiTS, no. 21.



Original manuscript of Mayer Levi of Esslingen, *Die Melodien für den israelitischen Gottesdienst, Tefillat shaharit le-rosh ha-shanah*, Hebrew Union College-Jewish Institute of Religion, Klau Library, Cincinnati, Birnbaum Collection, Mus. Add. 26, ca. 1857-1862, fol. 20: *Ha-melekh* (no. 51 in this edition)

Shaharit Amidah of Rosh Hashanah

60. Avot (6:31)

אבות

[ah] Bo - rukh [ah]

a - to *ff* A - dau - noi

e - lau - hei - nu vei - - - lau - hei a - vau -

sei - - - - nu e - lau - hei av - - - -

ro - hom e - lau - hei yitz - khok vei - lau - hei

ya - a - kauv ho - eil ha - go - daul ha - gi - baur ve -

ha - - - nau - ro eil el - yaun



gau - meil kha - so - dim tau - vim ve -
 kau - - - - nei ha - - - - kaul ve - zau -
 kheir - - - - khas - dei o-vaus
 u - - - - mei - - - - vi gau - eil liv - nei ve - nei - hem
 [ah] le - ma - an she -
 mau be - a - ha - vo -

In comparison with the *Avot* that Levi had notated several years earlier for *Musaf*, a Cantorial Fantasia of considerable length (refer to the analysis of no. 100), Levi provided here a much simpler setting, the one available in the Stuttgart *Choral-Gesänge* (ChGe 2: 28–29). In all subsequent settings of *Avot* Levi used this modified version both for *Shaharit* (Vol. 10: 100–102) and for *Musaf* (*8:2, *13:2). (In the South German tradition the same melody was used at both services.) Except for some internal transpositions the melody line here is the same as that of the *Choral-Gesänge*.

This rather beautiful *Choral-Gesänge* melody incorporates many traditional musical elements, with sufficient *Mi-sinai* characteristics to justify its adoption by Levi. Among these components are the following:

1. The structural tone $\hat{3}$ on *[Ba]ruk* concurs with the same in the third measure of the first phrase of no. 100, while the structural tone $\hat{5}$ in the third measure of the second system concurs with the same pitch at the end of the second phrase in no. 100.
2. The $d' - e' - f\# - g' - e'$ *Mi-sinai* motif in the third system (and the same motif leading into *lema'an shemo* near the conclusion) repeats the $c' - d' - e' - f' - d'$ *Mi-sinai* motif in the sixth system of no. 100.
3. The *Mi-sinai* octave leap $d' - d''$ in the third system on *Adonai* recalls the $c' - c''$ *Mi-sinai* octave leap in the sixth system of no. 100, as well as the musical usage and word painting on *Adonai* close to the beginning of the *yotzeir* or blessing.
4. The $d' - e' - f\# - a' - g'$ cadential motif on *gomeil ḥasadim tovim* recalls the same motif at *elohei* and at *veqonei ha-kol* in no. 100.
5. The shift to the fourth degree, from D major to G major at *eloheinu* parallels the shift to the fourth degree (C major to F major) at *eloheinu* in no. 100.

This simplified version still retains some of the extended melismas of the older Cantorial Fantasia setting. The short passages of *vocalise* before the opening word *barukh* and between *barukh* and *atah* are remnants of former *intrada* introductions.

Comparative settings:

OgFK, no. 177; Lachmann (IdHOM 7, no. 150c). The opening sections of both these notations reveal much similarity to systems 1–3 of Levi.

61. *Mi-sod ḥakhamim* (6:32)

מסוד חכמים

Mi - saud kha - kho - mim u - ne - vau - nim u - mi -
 le - - - - - med da - as me - vi - nim
 ef - te - kho pi bis - fi - lo uv - sakha - nu - nim le - kha - laus ul - kha - nein

pe - nei me - - - - lekh mal - khei ham - lo - khim va - a - dau -

nei ho - a - dau - nim _____

This short text serves as a *reshut* ("permission"), a liturgical formula granting authority to insert *piyyutim* within the blessings of the *Amidah* on the High Holy Days. These *piyyutim* are known as *Qerovot* (sing. *Qerovah*), this being the generic name for poems inserted into the *Amidah* (Elbogen 1993: 170). The same liturgical formula as *Mi-sod ḥakhamim*, but with slight differences in wording, is also used on the Pilgrim Festivals and Special Sabbaths (NuEJP: 246). It also sets the melody pattern for subsequent poetic insertions (BaBT, no. 544; no. 1057, 1W, 2W²³⁶). In his early compendium volume for Rosh Hashanah, Levi had notated a rather elaborate setting of the traditional South German melody pattern for *Mi-sod ḥakhamim* (*1:15), one with almost the dimensions of a Cantorial Fantasia. Somewhat surprisingly, however, here Levi simply adapted part of the previous *Choral-Gesänge* melody of the *Avot*, repeating the motifs of measures 27–38 and 41–58. In the fourth system the *vocalise* was replaced with text.

62. *Atiti le-ḥanenakh* (6:65)

אתיתי לחננך

Mit Rührung

O - si - si le - kha - ne - nokh be - leiv ko - ru - a u - mur - tokh

[ah]

ba - keish ra - kha - mim ke - o - ni va - pe _____

236 Baer's 2W here would seem to be the South German melody.



sakh; gal - geil_ ra - kha - me - kho ve - din al tim - takh, [ah]



A - dau -



noi_ se - fo - - - sai tif - tokh

Final strophe



Te - kha - zeik le - ame - kha yo - dom_ ho - ro - foh



[ah] she -



lakh_ me - ite - kho_ ei - zer u - te_ ru_



foh nau - a - me - kho ya - si - gu le - kha - zeik ule - sok - foh [ah]



[ah]

Cadenza



ff Kol im - ras_ e - lau - - - ah tze - ru - - - fo

On the Second Day of Rosh Hashanah the *piyyut*, *Atiti le-ḥanenakh* (no. 62) ("I come to implore You"), is introduced into the *Avot*. The author is R. Simeon ben Isaac ben Abun of Mainz (12th century). Like *Mi-sod ḥakhamim*, this eight-strophe poem is also a *reshut*, but obviously much longer. The opening word of each strophe begins with a different letter, forming an alphabetic acrostic. In contrast to the previous *reshut* (no. 61), *Mi-sod ḥakhamim*, the entire text of the first *qerovah* of *Shaharit* (here being *Atiti le-ḥanenakh*) differs on each day of the High Holy Days.

According to almost all musical notations this *piyyut* is chanted with little embellishment according to the "*Qerovah* melody type" (QeMT). The musical pattern of QeMT is more clearly outlined in *Temukhin be-deshen*, the following *piyyut* text (no. 63). Levi's melody, while based upon QeMT, expands upon it. The vacillation between pitches d' and e' creates tonal instability. When joined to a' these pitches form a motif that recurs later as the leitmotif of the *Hatzi qaddish* of the *Ne'ilah* service (no. 150). The use of this leitmotif in the *Ne'ilah* service would appear to be a borrowing from *Atiti*, rather than the reverse. Moreover, many of the South German versions of the *Hatzi qaddish* of the *Ne'ilah* service (but not Levi's!) include at least the entire first two lines of Levi's *Atiti*.

In Levi's setting, while the first system is clearly modal, thereafter the musical phrases alternate between phrases that are modal in character (often Phrygian) and those that are clearly tonal and triadic in structure. Both modal and tonal portions combine to form a coherent musical whole. In addition to the "*Ne'ilah*" motif the modal portions incorporate other High Holy Day motifs: measures 1–3 of the third system quote the *Mi-sinai* descending sequential "linking motif," measures 2–5 of the fourth system anticipate the melody of *Eder va-hod*, a *piyyut* recited on the Second Day of Rosh Hashanah (no. 80),²³⁷ while measures 3–4 of the fifth system recall the opening of *Ha-melekh* (no. 51).

The modal sections of the melody (and arguably the older musical segments) carry the *piyyut* text. The only exception is the last verse of each strophe. The tonal sections (as in systems 2 and 5) are sung entirely as *vocalise*. The melody is strophic in form and the word setting is, with a few exceptions, syllabic. Except for the *Cadenza*, the *ambitus* is modest. We include here the first and final strophes of the *piyyut*, the last with a variant ending.

The same melody type was also used for *Eimekha nasati*, the parallel similar *reshut* of the Yom Kippur *Shaharit* service (*12:32).

Comparative Sources:

BaBT, no. 1059, DW; OgFK, no. 178 (*Mi-sod ḥakhamim*) according to a reference, p. 70. These settings commence with the *Ne'ilah* motif.

237 Also recited on the Second Day if the First Day falls on the Sabbath.

63–64. *Temukhin be-deshen* (6:33) and *Ba-shofar afatenu* (6:34)

תמוכין בדשן (את חיל יום פקודה); בשופר אפתנו

Te - mu - khin be - de - shen sei a - kei - do te - - - -

- - sher a - sher bau nif - ko - do.

At hil yom pequdah ("The Day of Judgment has come"), a *qerovah* written by R. Eleazar Kallir, is recited by the congregation.²³⁸ The *hazzan* chants the concluding line, *Temukhin be-deshen* (HeGfN: 83). Since this melody pattern is "generic" for the *qerovot*, we refer to it as the "*Qerovah* melody type" (QeMT).

Liturgist Philip Birnbaum commented, "The traditional melodies of the *Kerovoth* are distinguished from all other melodies associated with the *piyyutim* and have a more ancient character" (Birnbaum 1951: 212). The melody type is certainly archaic (cf. IdHOM 7: xxvii, HHD mode (d), motif 1). Furthermore, there has been a remarkable degree of stability over the centuries in the transmission of QeMT, with little difference between *minhag ashkenaz* and *minhag polin*.

On Shabbat

Ba - shau - for a - fa - te - - nu Be-zikh-raun shau-for a-fa - te - - nu

u - ve - ve - rekh ke - ri - o be - mo - gi - nas _____ rei - im be - ga - nau

es - rau - a - o.

238 Uncharacteristically, Levi did not include the full text of the *piyyut* in this volume of the compendium.

In *Temukhin be-deshen*, the tonal center is on the 4th degree (\underline{a}'). The first degree (\underline{e}'), which also functions as a reciting tone, and the sixth degree (\underline{c}'), are secondary structural tones. The first degree, while being the anacrusis to \underline{a}' , in many notations (OgFK, BaBT, KiTS) is also the *finalis*.²³⁹ However, in Levi's realizations of QeMT, the *finalis* is a tone below, on \underline{d}' . As in EeMT, this tone appears to "hang" detached, awaiting continuation or "resolution." The same cadence is encountered in KoVJ and in different melodies in Sä-IdHOM. In addition to these structural elements, QeMT often incorporates distinctive *Mi-sinai* motifs, such as the *Kol nidrei* motifs on *sei aqidah* and the melismatic rendition of *tesher*.

Following the recitation of a verse by the congregation (*Na'aleh va-din*) the *hazzan* chants the verse *Ba-shofar afatenu* (on the Sabbath, *Be-zikhron shofar*) according to the same melody pattern.

Comparative sources:

KoVor, no. 211 (also *Mi-sod hakhamim*, no. 210, at end) (IdHOM 7, no. 152a); SchGGI: 54, no 11; OgFK, no 179; BaBT, no 1061.

65. *Gevurot* (6:36)

גבורות

A - to gi - baur le - au - lom A - dau - noi me - kha - ye mei - sim

a - to rav _____ le - hau - shi - a

me - khal - keil___ kha - yim be - khe - - - - sed_____

me - kha - ye____ mei - sim be - rakh - mim ra - bim

239 In many Eastern European settings, the *finalis* is often chromaticized, being a half-tone below the 4th degree. However, following a succession of such tones, the *finalis* will normally be on the 4th degree. See Ne'eman (1972: 70).

sau - meikh nauf - lim ve-rau - fei khau - lim u - ma-tir a - su -

rim u - meka - yeim e - mu-no - sau li - shei - nei o - for mi kho - mau - kho

mf ba - al ge - vu - raus *f* u - - mi dau - me lokh *p* me - -

lekh mei - mis um - kha - ye u - matz - - mi - akh

ppp ye - shu - - o

There was a tradition on the High Holy Days to sing *Mekhalkeil hayyim* in the *Gevurot* to various measured rhythmical melodies (a practice that continues in many communities today). Several early examples are to be found in the MS of Aaron Beer of Berlin, dated 1791 (IdHOM 6, nos. 331, 343, 356, 384, 420c, 426). These are in minor and often modulate to the relative major. In the early nineteenth century a popular setting was sung to the aria "Leise, leise fromme Weise" from the opera *Der Freischütz* by Carl Weber (1786–1826) (Nussbaum 1927: 18). The *hazzan* was clearly expected to vary the melodies of this text, which would explain why in the MS of Sānger (Sä-IdHOM 7, no. 149), only the opening phrase, beginning *atah gibor*, was transcribed, as this was sung according to *nusah*. Kieval relates a story (unfortunately without quoting the source) concerning R. Ezekiel Landau (18th century Prague) who sang many of his own melodies, but especially for *Mekhalkeil*, when he led services on the High Holy Days (Kieval 2004: 72). In Germany the "tradition" of composing new melodies for *Mekhalkeil* continued with Lewandowski (LeKR, nos. 157,²⁴⁰ 175, 199; LeTW, nos. 146, 182–183), Friedmann (FrSL, no. 360, 2 settings) and Kirschner

240 This melody is a simplification of a setting of Abraham J. Lichtenstein. See Goldberg (1992: 70–71). In all of Lewandowski's settings it was his practice to modulate to the relative or parallel major or to rise to the dominant at *mi khamokha av ha-rah'amim*.

(KiTL, nos. 16–18). Furthermore, there was a general tendency to compose or adapt a different melody of *Mekhalkeil* for each service, which in time became identified with the "nusah" of that particular service.

In Levi's setting, the introductory verse, *atah gibor*, etc., is chanted in *nusah* which cadences at *lehoshi 'a* in Phrygian mode. Thereafter *Mekhalkeil hayyim* is sung to the melody line of a choral melody, originally set for three voices, that Levi borrowed from the Stuttgart *Choral-Gesänge* (ChGe 2: 32–33). Levi had used this melody in the first volume of his compendium (*1:19) and he continued to use it in later ones as well. The melody has a well-defined periodic structure. It begins in E minor, modulates to G major, where the rhythm loses its more sedate character and the melody expands into a free recitative allowing the *hazzan* to soar upwards, and then returns to E minor where the simple step-wise descending opening theme is repeated.

The melody here has been transposed down a whole tone from the original in the *Choral-Gesänge*. Levi eliminated two repetitions of *mi khamokha* that occurred in the original. The *ambitus* of the *Gevurot* is wide and the word setting largely syllabic. In subsequent notations of this piece Levi altered the Phrygian cadence in the opening to minor (*6:36; *8:7).

Comparative settings:

Nusah cadences of KoVor, no. 213, and KiTS, no. 24, concur with those of Levi.

66. A'apid nezer ayom (6:43)

אָפִיד נֹזֵר אִיּוֹם

Me - lekh zo - kheir a - khuz ke - ren le - sauk - ei le - kho ha - yaum be - ke -

ren [ah]

nau - ro ve - ko - daush

Congr. then Hazzan



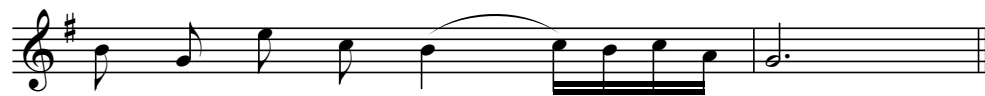
A - apid ne - zer o - yaum be - shi - lush ke - du - sho ba - yaum



gi - bau - rei khau - akh ge - du - lo [ah]



da - ha - ru -



hu be - veis de - gi - - - - lo

In the following stanzas the melody is shortened



Hau - gei he - ge ha - mu - lo vate - ku - hu be - ha - lel u - mi - lo



zo - kheir lo - ad ze - khu - yaus kha - de - shu - hu ze - mer kha - - - yaus

Schluss



Shei - ma kaul shau - for ta - a - zin ve - ash - mo su - for

Congr. then Hazzan



Te - sha - leish shau - fo - raus be - har ha - kau - desh [ah]

va - a - sha - leish ke - du - sho ba - kau - - - desh

This *gerovah* ("The Awe Inspiring One I gird with a crown"), attributed to R. Eleazar Kallir (NuEJP: 3), is an alphabetic acrostic in which the first and third word of each phrase (two in each verse) begins with the same letter. As the second hemistich proclaims, *be-shilush qedushah ba-yom*, it serves as an introduction to the *Qedushah*. Each musical strophe comprises two verses. Two short responses, *Melekh memaleit* and *Melekh zokheir* [*zokhor*], preface the *piyyut*. The melody appears to have been quite popular and was adapted to other texts.

The basic melodic structure, a true melody (in major) rather than simply a melody pattern is most easily discernible at *Hogei hegeh hamulah* (strophe no. 2). Here Levi wrote, "In the following, the melody is shortened." There is no *vocalise* and the four musical phrases of the strophe match the four textual phrases. The second and third phrases of the melody of the *piyyut*, even though it is not a *selihah*, appear to be based on the *shelishiyah* melody pattern.

The simplified, core melody, with an *ambitus* of an octave and a syllabic setting of the text, Levi used for the following three strophes as well. This contrasts with the second preface (*Melekh zokheir*), the first strophe (*A'apid nezer ayom*), and the *Schluss* (the last strophe), in which the core melody is embellished. For example, while the first two measures of *vocalise* in *Melekh zokheir* are sung to the third phrase of the core melody, the following six measures, which include two melodic sequences, are short Rococo extensions to the basic melody. Levi's *A'apid nezer ayom* lacks any "fanfare" introduction typical of most *piyyutim* and clearly discernible in BaBT, SchGGI and KoVor. Instead, he uses the melody of the *piyyut* strophes as the introduction.

The meaning of Levi's annotation of "*qahal*" ("congregation") before the first strophe is not entirely clear. It could mean either that each strophe was recited first by the congregation and then sung by the *hazzan* or that the congregation first recited the entire *piyyut*. The latter perhaps seems more likely since Levi's setting lacks any evidence of call and response between cantor and congregation so typical of most of his *piyyut* transcriptions. R. Jacob Moellin relates that whereas in Worms the congregation recited *A'apid nezer ayom*, in Mainz the *hazzan* alone recited it (MoSM: 281).²⁴¹ GeDQ particularly stressed that in

241 According to an addition in a variant reading, MoSM: 281, note 8.

Frankfurt the *hazzan* recited the *piyyut*, arguing that it was structured for solo performance alone (GeDQ: 160) and OgFK clearly stipulated, *Vorbeter ganz solo* (OgFK, no. 188). In addition, Heidenheim indicated that the *piyyut* was recited by the *hazzan*, *be-nigun* (with melody) (HeGfN: 100).

Idelsohn commented briefly on this traditional melody (IdJM: 170). He remarked that there were two tunes for it, both sharing the same rhythm and length (eight measures in Levi's transcription). However, there are not really two different tunes at all: one is entirely in minor, but most others begin in minor and modulate to the relative major. Even in Baer's transcriptions, one entirely in minor and the other in major, apart from the first phrase, the three remaining phrases of both versions share the same melodic direction, structural tones and pitch intervallic structure. Given here is Levi's second preface and the first, second and sixth strophes.

Comparative settings:

Melody starting in minor: OgFK, no. 188; KoVor, no. 220 (IdHOM 7, no. 159a); SchGGI, III/C: 56, no. 17..

Melody entirely in minor: BaBT, no. 1099, 1W.

Melody in major: BaBT, no. 1099, 2W.

67. Adirei ayumah (6:44)

אדירי אימה

U - ve - khen nam - li - khokh

A - dau - noi me - lekh A - dau - noi mo - lokh A - dau - noi

yim - laukh le - au - lom - vo - ed

A - di - rei a - yu - mo ya - di - ru ve - kaul

Congr: A-dau-noi me-lekh



Be - ru - ei - - vo - - rok ye - vor - khu - ve - kaul

Congr: *A-dau-noi mo-lokh*

Gi-bo-rei gau-vah yag-bi-ru ve-kaul, a-dau-noi yim-laukh

A-dau-noi me-lekh, a-dau-noi mo-lokh, a-dau-noi yim-lokh le-au-lom vo-ed



Dau-ha - rei - - daul - - - kim - - - ye - dau - ve - vu - ve - kaul

Congr: *A-dau-noi me-lekh*



Ha - mau - nei - ha - mu - loh ye - ha - le - lu - ve - kaul

Congr: *A-dau-noi mo-lokh*

Ve-kha-yo-lim ve-kha-yaus, ye-va-adu ve-kaul, a-dau-noi yim-laukh

A-dau-noi me-lekh, a-dau-noi mo-lokh, a-dau-noi yim-lokh le-au-lom vo-ed



Zaukh - rei ze - mi - raus [ah]



ye - zame - - ru - ve - kaul

Congr: *A-dau-noi me-lekh*



Khakh - mei - khi - daus [ah]



ye - kha - se - nu - ve - kaul.

Congr: *A-dau-noi mo-lokh*

Taf-se-rei te-fu-khim ye-ta-ke-su ve-kaul, a-dau-noi yim-laukh

A-dau-noi me-lekh, a-dau-noi mo-lokh, a-dau-noi yim-lokh le-au-lom vo-ed

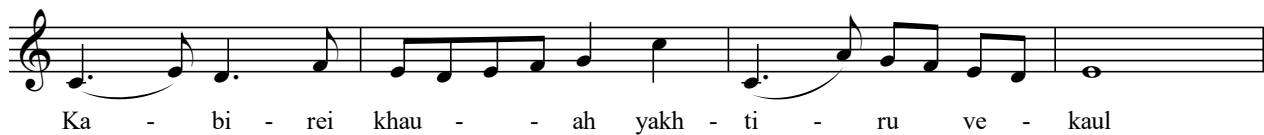


Yau - re - shei - - ye - ko - ro [ah]



ya - ye - shi - ru ve - kaul

Congr: *A-dau-noi me-lekh*



Ka - bi - rei khau - - ah yakh - ti - ru ve - kaul

Congr: *A-dau-noi mo-lokh*

Le-vu-shei le-ho-vaus, ye-la-be-vu ve-kaul, a-dau-noi yim-laukh

A-dau-noi me-lekh, a-dau-noi mo-lokh, a-dau-noi yim-lokh le-au-lom vo-ed



Man - i - mei me - lel ye - ma - le - lu ve - kaul

Congr: *A-dau-noi me-lekh*



Nau - tze - tzei _____ nau - ga [ah]



ye - natze - hu_ ve - kaul

Congr: *A-dau-noi mo-lokh*

Se-ro-fim sau-ve-vim ye-sal-se-lu ve-kaul, a-dau-noi yim-laukh

A-dau-noi me-lekh, a-dau-noi mo-lokh, a-dau-noi yim-lokh le-au-lom vo-ed

Schluss: Hazzan, langsam und feierlich



A - dau - noi mo - lokh _____ Te - mi - mei se - u - do ye - sa - nu ve - kaul; A - dau - noi yim -



lokhs _____ A - dau - noi me - lekh _____ A - dau - noi mo - lokh _____ A - dau - noi yim -



laukh _____ le - au - lom vo - ed _____

This eight-strophe *qerovah*, a double alphabetic acrostic, is attributed to R. Eleazar Kallir (NuEJP: 6). Each three-verse strophe is followed by a *pizmon* refrain, "The Eternal is Sovereign, the Eternal was Sovereign, the Eternal shall be Sovereign forever and ever," recited by the congregation. This is also sung by the *hazzan* as an opening refrain (*madrikh* or "guide") before the first strophe. The refrain is sung in AmPMT with melismas on *yimlokh* and *va'ed*.²⁴² The first two verses of each three-verse strophe are sung by the *hazzan*. Each verse concludes with the congregation quoting two of the opening words of the refrain. The third verse of each strophe is recited by the congregation which thereupon recites the complete *pizmon* refrain (HeGfN: 104–106).²⁴³

Following the short introductory phrase *Uvekhein namlikhakh*, sung to the closing cadence pattern of ShTMT,²⁴⁴ *Adirei ayumah* is based upon an old melody which is sung in Phrygian mode. Its most characteristic motifs are the opening e' – f' – e' (e') – d' – [f'] – e' motif and the concluding a' – g' – f' – e' – d' – e' motif. (In the settings of KoVor and OgFK the latter is chromaticized into AR mode). Levi frequently diverges from the mode by modulating, for example, into C major (strophes 2 and 4), G major (strophe 3) and A minor (strophe 5), but he always returns, except for strophe 2, to the Phrygian mode for the concluding cadence. The *Schluss* begins at "Adonai malakh" followed by the final verse of the last strophe. This is sung, like the opening *madrikh* refrain, in AmPMT. Levi's setting is a series of variations upon, and embellishments of, the basic melody of the first strophe, with melismas on [*yim*]-*lokh* and [*va*]-*ed*, and includes passages of *vocalise* and vocal arpeggios in strophes 3–5. The *ambitus* of the *pizmon* refrain and the core *Adirei ayumah* melody is a tenth, but this expands in the strophe variations. Omitted here are strophes 6 and 7 and most of strophe 8.

Comparative Sources:

BaBT, no. 1101 (the *finalis* of the refrain, however, is on $\hat{3}$) and no. 1102, 3W; KoVor, nos. 222–223 (includes four modest variations) (IdHOM 7, no. 161a); SchGGI III/C: 56, no. 18; OgFK, no. 189.

242 It would be reasonable to surmise that the congregation sang the refrain according to the melody of the *madrikh*, but we have no evidence to support this.

243 According to the notation of KoVor the *hazzan* also sings the third line of each strophe. He also provides the melodic pattern for the congregational responses. See KoVor, no. 223.

244 This opening pattern is used frequently for *piyyutim* that start with *Uvekhein*.

68. *Le-Eil oreikh din* (6:45)

לאל עורך דין

U - ve - - khein da - yan e - mes o - to

1. Le - - - Eil au - reikh - - - din

Congr. Le-vau-khein le-vo-vaus be-yaum din

2. Le - gau - leh a - mu - kaus ba - din

Congr. Le-dau-veir mei-sho-rim be-yaum din

3. Le - hau - geh dei - aus ba - din

Congr. Le-vo-sik ve-au-seh khe-sed be-yaum din

Cadenza

ff 10. Le - kau - neh a - vo - dov ba - din

Schluss: Hazzan, langsam und feierlich

Le - ra - kheim a - mau be - yaum din (11.) Le shau - mer au - ha - vov ba -

din le - sau - mekh te - mi - mov be -

yaum - - - din

Le-Eil oreikh din, "Unto God who sits in judgment," is an alphabetic acrostic ascribed to Eleazar ha-Kallir (Kieval 2004: 77 and 206).²⁴⁵ The first letter of each hemistich begins with the letter *lamed*, and the final word of each hemistich concludes with the word *din* ("judgment"). This *qerovah* is recited responsorially, one half-verse by the *hazzan*, the next by the congregation, presumably to the same melodic pattern sung by the *hazzan* (HeGfN: 106–108).²⁴⁶

The melodic core is a psalmody-like chant pattern based upon structural tones $\underline{e}' - \underline{a}' - (\underline{e}') - \underline{d}'$. The central tones are \underline{e}' and \underline{a}' , with \underline{e}' serving as reciting tone. While the opening note begins on \underline{e}' , the *finalis* concludes on \underline{d}' . The melody pattern is very similar to the skeletal core of ShTMT but lacks (except for the introductory "fanfare") the intervening note \underline{f}' . The *ambitus* is narrow, a mere fifth, and the text-melody relationship is almost entirely syllabic.²⁴⁷ The setting provides a good example of the three-part *piyyut* form. It is introduced by the line, *Uvekhein dayan emet atah*, which is sung to the concluding motif of ShTMT and alone of all the verses includes the passing tone, \underline{f}' . In the *Cadenza* at *le-goneh avadav* the *ambitus* expands, the melody becomes a little more florid and concludes on \underline{a}' . The *Schluss* at *le-raheim amo be-yom din* is first recited by the congregation and then repeated by the *hazzan* in AmPMT. We provide here the opening and closing verses.

Comparative sources:

KoVor, no. 224 (IdHOM 7, no. 170); SchGGI III/C: 56, no. 19, includes the *Cadenza* and *Schluss* parts; BaBT, no. 1103, 2DW, 1105, 1106 (the "*Schluss*" cadences on $\hat{3}$).

69. *Qedushah* (6:46–47)

קְדוּשָׁה

U - ve - khein le - kho sa - a - le ke - du - sho ki

a - to hu e - lau - hei - - - nu me - lekh

Congr. recites entire long passage from *Melekh be-mishpat* to *shalosh qedushot* silently

245 Kieval refers to the opinion of Davidson that *Le-Eil oreikh din* constitutes part nine of Kallir's long *qerovah*, "*At hil yom pequdah*." See Kieval (1984: 206, n. 50). In some *maḥzorim* on the Second Day of Rosh Hashanah it is postponed to the *Musaf* service. In *minhag polin* it is recited on both Rosh Hashanah and Yom Kippur.


246 This stands in contrast to the Eastern European practice in which the congregation first begins each verse which is then repeated by the cantor.

247 Only towards the conclusion (v. 10) does the melody diverge from the basic pattern, expanding and rising to \underline{c}'' and concluding on \underline{a}' , and with a melismatic rendition of [*le-kau]-neh*.

Ka-katuv



Ka - ko - suv al yad ne - vi - e - kho ve - ko - ro ze _____ el



ze _____ [ah]




ve - o - - mar ko - daush

Congr. qadosh until yomeiru

Az be-qol



Oz be - kaul ra - ash go - daul a - dir _____ ve - kho - zok mash - mi - im



kaul _____ mis - nas - - - - - im le -



u - mas sau - ro - fim [ah]



le - u - mo - sam bo - rukh yau - mei - ru

Congr. and Hazzan silently

*Ba-rukh ke-vaud A-dau-noi mim-kau-mau: mime-kau-mekho mal-kei-nu sau-fia vesim-laukh o-lei-nu
ki me-kha-kim a-nakh-nu lokh, mo-sai tim-laukh be-tzi-yaun be-ko-rauv be-yo-mei-nu le-au-lom vo-ed tish-kaun.
Tis-ga-dal ve-tis-ka-dash be-saukh ye-ru-sho-lo-yim ir-kho le-daur vo-daur ule-nei-tzakh ne-tzo-khim:*

Ve-eineinu (Mimekomekha)

Congr. then Hazzan

Ve - ei - nei - nu sir - ei - no mal - khus - kho ka - do - vor___ ho - o -
mur be-shi - rei u - ze - kho [ah]
al ye - dei___ do - vid [ah]
me - shi - akh tzid - ke - kho

Congr. and Hazzan together: Yim-laukh A-dau-noi le-au-lom elau-ha-yikh tzi-yaun le-daur vo-daur ha-la-lu-yoh

The *Qedushah* of *Shaharit* begins with the short introductory *Uvekhein lekha ta'aleh qedushah* which had been transcribed earlier (see no. 107), but here Levi set it a fourth lower, cadencing in major. After this fanfare introduction the congregation recites *Melekh be-mishpat ya'amid*, an 80-line *piyyut* attributed to R. Eleazar Kallir (GoMRH: 80–86). This *piyyut* constitutes the *siluq*, the final poem of the *qerovot*.²⁴⁸ When the *siluq* is recited, the usual passage, *Negadeish et shimkha*, etc., is not recited, only the concluding words beginning, *ka-katuv al yad nevi'ekha*.

Both *ka-katuv* and the following two core sections of the *Qedushah* repeat the same melody. Strangely, in the last *matbei 'a* ("core") section (*Mimqomekha*), the *hazzan* only begins at *Ve-eineinu*, perhaps because of the difficulty of fitting the entire text to the melody. The melody is considered *Mi-sinai* (WeVSH: 39) although the version here undoubtedly includes later musical influences, such as the passing modulation to the applied dominant. Two of the motifs (the first at *ka-katuv al yad nevi'ekha* with its distinctive $c' - d' - e' - d' - c' - d' - e'$ trope-like *geirshayim* opening motif, and the second at *mitnase'im*) would appear to be based on cantillation motifs that belong to some *Mi-sinai* melodies.

²⁴⁸ Levi did not include the text of this *siluq* poem in Vol. 6. In some communities the *qedushta* poem, *Ve-hayot bo'arot*, served as a substitute to the prose text, *az be-gol*, the second basic text of the *qedushah*.

To accommodate the varying length of the texts each statement of the melody incorporates passages of *vocalise*. Werner had regarded these as *intrada* passages (WeVSH: 173). However, when *Melekh be-mishpat ya'amid* is not recited the complete text of *Neqadeish et shimkha* would easily fit the melody, and so there would be little or no need for any *vocalise*. Despite the phrases of *vocalise*, most of the text is sung syllabically except for the particularly long melisma at *zeh* (*Ka-katuv*, system 2).

Another chant pattern was also sung in Germany for the *Qedushah* of *Shaḥarit* (BaBT, no. 1108 2W) but Levi only used the melody quoted here, for both *Shaḥarit* and *Musaf*.²⁴⁹ The same is true of Kohn and Kirschner whose versions also incorporate the short musical phrase before *ve-amar qadosh* (*Ka-katuv*, systems 3b and 4a).

Comparative Sources:

KoVor, no. 225; KiTS, no. 30 (IdHOM 7, no. 171); BaBT, nos. 1108–12, 2W; SchGGI III/C: 57, no. 20; OgFK, no. 192.

***Le-dor va-dor* and *Tefillah* Melody Types: An Overview**

At *Le-dor va-dor* in the concluding section of the *Qedushah* the centonate *Le-dor va-dor* melody type (LeMT) is introduced. The change in *nusah* here is common feature of the High Holy Days and the Festivals in both the German and Eastern European traditions. Since the occurrence of its motifs and its overall character change at different points of the *Amidah* it can be divided into three sub-groups (LeMT1, LeMT2 and LeMT3). LeMT1 begins at *Le-dor va-dor*; LeMT2 begins at *Uvekhein tein paḥdekha* (no. 73);²⁵⁰ LeMT3 starts at *Atah vehartanu* (no. 75) and continues until the end of the *Amidah* (and similarly for much of the *Amidah* of the *Musaf* service). LeMT3 is identical to the "Amidah mode for the Three Festivals" as transcribed by Levi in Vol. 2, the compendium volume for the *shalosh regalim*. With reference to our sub-division LeMT3, shortly before publication of IdHOM 7, Hazzan Abraham Nussbaum of Wiesbaden pointed out that in South Germany, "the most accurate and uniform manner" of recitation (for *Malkhuyot*,

249 This second melody pattern was referred to by Avenary as the *Az be-gol ra'ash* melody pattern. See Avenary (2007, 18: 523). Structurally, the opening of this pattern recalls the first phrase of *Barukh she'amar*. Levi incorporated a very simplified version of this in the *Shema* at the conclusion of Yom Kippur (no. 172).

250 In some cantorial circles today this melody pattern is known as the "*Amidah* mode." See Tarsi (2001–2002: 71).

Zikhronot and *Shofarot* of the *Musaf* service) had been preserved (Nussbaum 1927:19).²⁵¹

The structure of LeMT does not lend itself to simple analysis. Originally it seemed that LeMT3 constituted a separate melody type, but it soon became apparent to me that this could not be the case since some of its musical features are not exclusive to it alone. All three sub-groups of LeMT share the following features:

(1) The melodic structural core is the same in each of the three sub-groups, but the conclusion (*ḥatimah*) of each *berakhah* (and sometimes the opening as well) is sung to a special formulaic pattern. Each sub-group has two central tones (delineating two tonal centers), the lower one functioning as the “tonic” and the upper one often functioning as *finalis*, while both also serve as reciting tones. The upper central tone is more easily recognizable in the longer liturgical texts of LeMT3. In the shorter texts of LeMT1 and LeMT2 the upper central tone is less clearly defined, except as *finalis*, and the lower central tone vacillates between the fourth and the fifth below the *finalis*. Except for the *ḥatimah*, the lower central tone of LeMT3 is always fifth below the upper central tone.²⁵²

(2) In each of the three sub-groups of LeMT of the *Amidah* the *finalis* of the concluding *ḥatimah* is always on $\hat{4}$, including the *finalis* of the expanded and elaborate *ḥatimot* of LeMT3.

(3) Some of the melodic motifs are shared in common by all three sub-groups.

Levi’s transcriptions affirm some of the observations and conclusions made by Eliyahu Schleifer in his study of the chanting of *Le-dor va-dor*, in which he compared three versions from Western Europe against three versions from Eastern Europe, but they also highlight musical differences, especially in the ensuing *berakhot* (Schleifer 1991–1992).

251 The German edition of IdHOM 7 was published in 1932, a year before the edition in English. Idelsohn, however, made no categorical reference whatsoever to this melody type, which is particularly surprising since he briefly served as *hazzan* in Regensburg, Bavaria (Idelsohn 1986: 20). Idelsohn appears to have been familiar with this mode, but largely within the context the *Amidah* of the *shalosh regalim* wherein our LeMT3 is also sung to this melody type, but with a different *ḥatimah* (IdHOM 7 xxvii, mode 10). His musical score of *Atah vehartanu*, however, was placed in the High Holy Day section of the musical scores (IdHOM 7, no. 175).

252 However, when LeMT3 is used for texts outside *Amidah* (without the characteristic opening motifs), the lower central tone serves as *finalis*.

Tefillah melody type (TeMT)

LeMT3 was particularly ubiquitous in South German *hazzanut*. It was used in the *Amidah* following the *Qedushah* (from *Atah vehartanu* onwards) and dominated, with a few exceptions, the *Malkhuyot*, *Zikhronot* and *Shofarot* sections of the Rosh Hashanah *Musaf* service. However, LeMT3 was also used for many other liturgical passages, both prose and poetic, that did not belong to the *Amidah*. For example, it was employed for several prose passages at the conclusion of the *Selihot* on Kol Nidrei, parts of the *Avodah* service on Yom Kippur, and even for some *piyyutim* such as those that follow the *Avodah* service. For this reason, outside the context of the *Amidah*, I have referred to it as the "Tefillah melody type" (TeMT).²⁵³

The structural tones of TeMT mode are $\underline{a} - \underline{c}' - \underline{g}' - \underline{b}^{b'} - \underline{c}''$ while the tonal centers and reciting tones are \underline{c}'' and \underline{g}' (see, for example, *Sim shalom*, no. 77). Sometimes $\underline{b}^{b'}$ also serves as a reciting tone. On account of the lowered seventh ($\underline{b}^{b'}$) there is a superficial structural resemblance to the Mixolydian or AM mode, but this should be discounted, especially since the latter does not use the lowered seventh degree as a reciting tone. It would seem that TeMT defies simple definition either according to scale or mode and its tonality is somewhat ambivalent.²⁵⁴ It is perhaps best understood as being divided into two axes of melodic activity: a minor upper axis spanning the tetrachord $\underline{g}' - \underline{a}' - \underline{b}^{b'} - \underline{c}''$ (with \underline{g}' being the tonal center) and a lower axis based on \underline{c}' and spanning the pentachord $\underline{c}' - \underline{d}' - \underline{e}' - \underline{f}' - \underline{g}'$ which vacillates between major and minor.

Only Kirschner adequately corroborates the authenticity of Levi's notations of LeMT3/TeMT (KiTL, no. 30, end; 88, no. 48). Most other South German sources provide only brief examples.²⁵⁵ However, annotations in these sources sometimes shed light on locating when this melody type was used.²⁵⁶

253 This has no connection with the Weekday "Tefillah mode" discussed by Idelsohn (IdHOM 7: xxvi, mode 5).

254 Idelsohn had regarded it as in Dorian mode (IdHOM 7: xxvii), but this would rule out the lower pentachord in major.

255 SchGGI III/C: 58, note at no. 21b, III/D: 66, no. 13, with the directive "ebenso alle Zwischensätze" for *Malkhuyot, Zikhronot and Shofarot*; Sä-IdHOM 7, nos. 173–174; KoVor, note after no. 227; KiTS, nos. 37–44; NaSI (SMP Edition, vol. 14), note after no. 222; BaBT, note at no. 1120; OgFK, no. 195.

256 Baer was aware of the South German practice of modulating at *Atah vehartanu* in the *Amidah* on Rosh Hashanah and Yom Kippur into the melody pattern for the *shalosh regalim* (our TeMT). He included an annotation explaining that such was the practice (except for the *hatimah*) "in many German congregations" (BaBT, at no. 1120). On the other hand Ogutsch, in yet another example of where he was still influenced by his Lithuanian/Russian background, modulated at *Atah vehartanu* not into TeMT but into the mode that *hazzanim* today refer to as the Eastern-European *selihah* mode. See IdHOM 8: xiv–xv; OgFK, no. 198; Levine 1989: 122–126.

70. *Le-dor va-dor* (2:33)

לדור ודור

Le-daur vo-daur na-gid god - le - kho, ule-nei-tzakh ne - tzo-khim ke - du - sho-se - kho
 nak-dish, ve - shiv - kha - kho__ e - lau-hei - nu mi - pi - nu lau yo-mush le - au - lom vo - ed
 ki eil me - lekh go - daul ve - ko - daush o - to_____

Levi transcribed *Le-dor va-dor* no less than seven times. Here we provide three of his transcriptions.

To understand better the underlying structure, we begin with the second transcription (no. 70). The melody has three musical phrases. The first phrase, following a reciting tone on the lower tonal center \underline{c}' , has the typical opening motif of LeMT1, a leap of a fourth from \underline{c}' to \underline{f}' returning stepwise to \underline{c}' . It continues by leaping to \underline{g}' at *uleneitzah netzahim*, establishing this as a second tonal center (accentuated by its lower and upper neighbors and the ascending, largely stepwise motif $\underline{d}' - \underline{g}'$ at *qedushatekha*). It closes with a $\hat{5} - \hat{2} - \hat{1}$ cadence ($\underline{g}' - \underline{d}' - \underline{c}'$) at *naqdish*. Whereas in the first phrase the tonal centers \underline{c}' and \underline{g}' are emphasized, in the second phrase, following the leap to $\hat{5}$ (\underline{g}') at [*veshivkha*]-*kha*, the lower tonal center shifts a whole tone to \underline{d}' , with the second tonal center now at the octave, \underline{d}'' . In the third phrase the melody first descends stepwise from \underline{d}'' to \underline{f}' before rising and descending to the *finalis* on the fourth degree, \underline{g}' . In the melisma on the concluding word *atah* Levi inserted a cantorially effective leap of a fourth.

71. *Le-dor va-dor* (1:32)

לדור ודור

Le - daur vo - daur na - - - gid__ god - le - - - kho ulne - tzakh
 ne-tzo-khim ke-du - shos kho - nak - dish, ve - shiv - kha - kho__ e - lau - hei - nu

mi - pi - nu lau yo - mush le - au - lom vo - ed, ki - eil me - lekh go - daul

ve - ko - daush o - toh

Levi's earliest transcription (no. 71) differs in several ways. The opening part of the first phrase, *le-dor va-dor nagid godlekha*, lacks the clear-cut characteristic leap from $\hat{1}$ to $\hat{4}$ of no. 70 (which occurs in Levi's other settings of LeMT1 as well in the published compendia).²⁵⁷ In addition, most of the first phrase lacks any clearly defined tonal center. Not until the end of the second part of the opening phrase, at *naqdish*, is a tonal center ($f^{\#1}$) firmly established. Only at *ve-sh ivhakha eloheinu* is one of the most distinctive motifs of LeMT1 ($f^{\#1} - b' - a^{\#1} - b' - c^{\#1} - d^{\#1} - b'$) clearly articulated.

The first part of the opening phrase, set in the plagal area below the (lower) tonal center, is of a highly improvisatory character of considerable musical sophistication. The subsequent *nusah* passages in Vol. 1 lack any such improvisation, suggesting that the congregation was familiar enough with the typical opening motif of *Le-dor va-dor* that it would know that the *hazzan* would eventually bring them into familiar musical territory. When Levi notated *Le-dor va-dor* in later volumes, he must have realized that congregations were no longer so familiar with the *nusah* and *hazzanim* were less capable of improvising and keeping the congregation in suspense.

Several other differences in the first transcription of *Le-dor va-dor* should be pointed out. The tessitura, from *ve-shivhakha eloheinu* onwards, is a major third higher. Instead of the leap of the fifth at *ve-shivhakha eloheinu* onwards Levi only leaps to the fourth degree. The *fnalis*, however, remains on the fourth degree, as in no. 70 (here b^1). Particularly significant is that the cadential motif $f^{\#1} - e' - a' - g^{\#1} - f^{\#1}$ at *[qedushat]kha naqdish* is Phrygian in tonality, as is the motif at *le-olam va'ed* (rather than minor as in no. 70). In later settings Levi seems to have been ambivalent towards Phrygian tonality. The setting here is almost entirely syllabic, except for melismas on *[na]-gid* and *[gogle]kha* (with a lively triplet rhythm) in the first system and *[a]tah* at the conclusion.

257 It is absent, however, in Să-IdHOM.

72. *Le-dor va-dor* (13:21)

לְדוֹר וָדוֹר



Le - daur vo - daur na - gid god - le - kho, ul - nei - tzakh ne - tzo - khim ke - du - shos - kho nak - dish,



ve - shiv - kha - kho__ e - lau - hei - nu mi - pei - nu lau yo - mush le - au - lom vo - ed



ki eil me - lekh go - daul__ ve - ko - daush o - to

Levi's last setting of *Le-dor va-dor* (no. 72) is a further simplification of the second version. Here Levi set *[god]le-khah* syllabically and eliminated its rhythmic triplet. He also eliminated the leap of the fourth in the final cadence on *[a]tah*. However, he restored the Phrygian cadence at *le-olam va'ed*.

Comparative Sources:

Sä-IdHOM 7, no. 161 (vacillates between minor and Phrygian) and no. 164 (Phrygian) (Mus. 64, nos. 161 and 167); SuSZ 2, (SMP Edition Vol. 7), no. 331; BaBT, no. 1114, 2W; SchGGI III/C: 57, no. 21a; NaSI 2 (SMP Edition, Vol. 14), no. 221; KoVor, no. 226; OgFK, no. 194 (*le-dor va-dor* starts with the descending "linking phrase" of *Uvekhein*); KiTS, no. 31; FrGO, p. 84.

73. *Uvekhein tein paḥdekha* (2:34)

ובכן תן פחדך

Uv - khein _____ tein pakh - de - kho A - dau - noi e - lau - hei - nu al _____ kol ma - a - se - kho

ve - ei - mo - se - kho al kol ma she - bo - ro - so, ve - yi - ro - ukho kol ha - ma - a - sim ve - yish - ta - kha - vu le - fo - ne - kho kol

ha - be - ru - im ve - yei - o - su khu - lom a - gu - do o - khas

la - a - saus retzau - ne - kho be - lei - vov sho - leim, ke - mau _____

she - yo - da - nu A - dau - noi e - lau - hei - nu she - ha - shil - taun le - fo - ne - kho, auz _____

be - yo - de - kho uge - vu - ro bi - mi - ne - kho, ve - shim - kho _____ nau - ro al kol

ma - she - bo - ro - - - - so

In Levi's first complete notation of *Uvekhein tein paḥdekha* (LeMT2) the "linking" motif of the opening word, *uvekhein*, is characteristic of all three *Uvekhein* paragraphs: a descending pentachordal motif whose concluding note functions as *subtonium* to the lower melodic area based on \underline{d}^1 .²⁵⁸ This latter pitch also serves as the primary reciting tone (as in systems 1, 2, 5 and 6). Despite the passing minor character of *paḥdekha Adonai eloheinu* the ensuing

258 In Vol. 1 Levi had merely provided an incipit for the *Uvekhein* paragraphs (1:36).

phrasal cadences that descend to the lower central tone \underline{d}^1 are consistently Phrygian. The upper melodic area, based on \underline{g}^1 , is only hinted at *veyei 'asu khulam* (system 3) prior to its eventual confirmation as *finalis*. The *ambitus* is wide on account of the unexpected descent to \underline{g} at *be-leivav shaleim*. The melismas on *kemo*, *oz* ("strength," an example of word painting), [*ve-shim*]*kha* and [*ba*]*rata* provide a contrast to the extended syllabic recitation passages.²⁵⁹

74. *Uvekhein tein pahdekha* (10: 133–134)

ובכן תו פחדך

U - ve - khein _____ tein pakh-de-kho A-dau-noi e-lau - hei - nu al kol ma-a - se - kho

ve - ei - mo - se - kho _____ al kol ma she-bo - ro - so, ve - yi - ro - u - kho kol ha - ma - a - sim

ve-yish-ta-kha-vu le-fone - kho kol ha-be - ru - im ve - yei - o - su khu-lom a - gu - do o - chas

la-a-saus retzau-ne-kho be-lei - vov sho-leim, ke-mau she-yo-da-nu A-dau-noi e-lau-hei-nu she-ha-shil-taun le-fo-

ne - kho, auz be - yod - kho uge - vu - ro bi-mi - ne - kho,

ve - shim - kho nau - ro _____ al kol ma - she - bo - ro - - so

259 The melismatic word setting of *oz* ("strength") constitutes a *nusah* motif since the same figure occurs at *ve-al* in the *Uvekhein* section of Să-IdHOM, no. 161.

In a later reworking of *Uvekhein tein pahdekha* (no. 74), the most significant change was the tonal modification of the pausal cadences from Phrygian to minor. In addition, starting at *veyira'ukha*, Levi eliminated the extended recitation on the lower central tone \underline{d}' , replacing it with two statements of the $a' - d'' - a' // d' - f' - e' - d'$ motifs. He also removed the descent to \underline{g} at *be-leivav shaleim* and the melismas on *kemo* and *oz* and the leap to d' in *[ba]rata*.

Comparative Sources:

Sä-IdHOM 7, no. 161 (*Le-dor va-dor* portion includes descent to the fifth below the lower central tone, which also serves as *finalis*, but in the *Uvekhein* portion the *finalis* is on $\hat{4}$, also in no. 164); BaBT, no. 1115, DW (modulation to AR mode at *be-leivav shaleim*); NaSI 2 (SMP Edition, Vol. 14), no. 222; KoVor, no. 227; SuSZ 2 (SMP Edition, Vol. 7), no. 332; KiTS, no. 232; FrGO, pp. 84–85, and continuation, pp. 97–98.

75. *Atah vehartanu* (2:36)

אתה בחרתנו

A - to ve-khar-to-nu mi - kol ho - a - mim_____ o - hav - to au - so - nu ve - ro - tzi - so bo - nu

ve-rau-mam-to-nu mi-kol ha-le-shau - naus, ve-ki - dash-to-nu be-mitz-vau-se-kho, ve-kei - rav - to - nu

mal-kei-nu la - a - vau - do - se-kho, ve-shim - kho_____ ha - go-daul ve-ha-ko - daush o - lei - nu ko-ro - so.

Va - ti - ten lo - nu A-dau-noi e-lau-hei-nu be - a - ha-vo, es yaum ha-zi-ka-raun ha-ze, yaum te - ru - o

[On Shabbat]

[es yaum ha-sha-bos ha-ze ve-es yaum ha-zi-ka-raun ha-ze zikh-raun te - ru - o be - a - ha-vo]

mik - ro kau - desh zei - kher li - tzi - as mitz - ro - yim

Atah vehartanu marks the transition to LeMT3, the basic structure of which becomes clearer at the word *ve-romamtanu* (system 2).²⁶⁰ Here the chant pattern is the one that is almost identical to that for the *shalosh regalim* as we pointed out earlier in the Overview of the *Le-dor va-dor* and *Tefillah* melody types. The lower melodic area with reciting tone \underline{c}' , underpinned by its lower minor third, still dominates, but the upper melodic area, based on \underline{g}' , also emerges in the third and sixth system. Worthy of attention is the flexible centonate character of the motif on *ve-ratzita banu* (system 1) where the function is cadential, whereas at *va-titein lanu* (system 4) the same figure commences a new portion of the liturgical text. On the other hand, the $\underline{g}' - \underline{d}' - \underline{c}'$ motif at *aleinu qarata* (system 3) and *[li-tzi]yat mitzrayim* is strictly cadential. This motif underscores the great similarity between LeMT3 and the South German *Amidah* mode for the Three Festivals.²⁶¹ Also to be noted is the octave leap in the fourth system in order to emphasize *yom teru'ah* (the day of the sounding of the shofar), and somewhat similarly the leap from \underline{g}' in the following system to "recall" on the Sabbath the sounding of the shofar.

Comparative Sources:

SchGGI III/C: 58, no. 21b (incipit only); KiTS, no. 37; Sä-IdHOM 7, nos. 173–177 (Mus. 64, nos. 176–180) provides sections of LeMT3 pattern from the *Amidah* of *Musaf*; NaSI, no. 140; FrGO, cross reference on p. 87 to pp. 53–55 (*shalosh regalim*).

76. *Melokh al kol ha'olam kulo* (2:38)

או"א מלוך על כל העולם כלו

E-lau-hei-nu vei-lau-hei a-vau - sei - nu, me-laukh al kol ho-au-lom ku-lau bikh-vau-de-kho

ve-hi-no-sei al kol ho-o-retz biko - re - kho ve-hau-fa ba-ha-dar ge-aun u - ze - kho

al kol yau-she-vei sei-veil ar - tze - kho ve - yei - da kol po-ul ki a - to fe - al - tau,

²⁶⁰ Levi only provided an incipit for *Atah vehartanu* at 1:38a.

²⁶¹ Except in the case of OgFK, see f.n. no. 255.

ve - yo - vin kol yo - tzur ki a - to ye - tzar - tau, ve - yau - mar kaul a - sher ne - sho - mo be - a - pau

A - dau - noi e - lau - hei yis - ro - eil me - lek h u - mal - khu - sau ba - kaul__ mo - sho - lo

bo - - - - rukh a - - - - to A - dau - noi, me - lek h

al kol ho - o - retz me - ka - deish (ha - sha - bos ve -) yis - ro - eil ve - yau m ha - zi - ko - raun_____

At *Melokh al kol ha'olam kulo* the upper melodic area of LeMT3 based on tonal center g' with its $(c'') - b^{b'} - a' - g'$ axis clearly dominates and c' , $b^{b'}$ and g' function as reciting tones. It bears a distinct resemblance to the *Seliḥah*, or more specifically, *Tehinah* mode of Eastern European *nusah* (Levine 1989: 122–132). Descent to the lower melodic area only occurs at *mashalah* at the end of the fifth system. The rendition is almost entirely syllabic. The conclusion, with descending melismas on *barukh* and *atah*, is sung according to a variant of what became the typical *ḥatimah* motif of the *Amidah*. The deft melodic embellishment by means of a sudden shift to major at the final $\hat{5} - \hat{3} - \hat{1}$ cadence on *ha-zikaron* also occurs in the versions of Sānger and Kirschner. Here, Levi's transcription has been slightly abbreviated, omitting the passage beginning *qadesheinu be-mitzvotekha*, etc.

Comparative Sources:

Sā-IdHOM 7, no. 172, conclusion (Mus. 64, no. 175); KiTS, no. 39; FrGO, pp. 87–88 (final cadence in minor).

77. *Sim shalom* [from *ve-tov*] (2:41)

שים שלום

Ve - tauv be - ei - ne - kho le - vo - reikh _____ es a - me - kho yis - ro - eil

be - khol eis uve - khol sho - o bi - shlau - me - kho; be - sei - fer kha - yim be - ro - kho

ve - sho - laum u - far - no - so tau - vo ni - zo - kheir ve - ni - ko - seiv le - fo - ne - kho

a - nakh - nu ve - khol a - me - kho beis yis - ro - eil, le - kha - yim tau - vim u - le - sho - laum _____

f Bo - - - - - rukh a - - - - - to A - dau - noi

au - sei *ff* ha - sho - laum _____

Sim shalom continues according to the same musical pattern of *Melokh*. For that reason only the conclusion, from *ve-tov be'einekha*, is given here. The setting does not differ from the notation included in the first volume (*1:56). It illustrates well the various components of LeMT3. In the first and second systems up until *bishlomekha*, the third system from *nizakheir*, and through the fourth system, the melody is concentrated in the upper melodic area based on g^1 . The minor motif of the semi-cadence at *bishlomekha* occurs frequently in LeMT3. In the middle of the third system the melody descends to the lower melodic area based on c , underpinned by its minor third, at the start of *be-seifer hayyim* inserted into *Sim shalom* on the *yamim nora'im*. At the opening of the melismatic *hatimah* at *barukh atah Levi* uses the motif which in later volumes became his standard motif. The conclusion of the *hatimah*, with its shift to major, is the same as that in *Melokh* (no. 76).

In the first volume *Sim shalom* is preceded by notation of *Birkat kohanim*, the Priestly Blessing (in LeMT3) chanted by the *kohanim* (*Dukhenen*), prompted by the *hazzan* (1:55).

In the Ashkenazic tradition *Dukhenen* is performed during the *Musaf* service during the Three Pilgrimage Festivals and the High Holy Days and in some communities, during the *Ne'ilah* service (Schleifer 2002; NuEJP: 109–112).²⁶² Levi's notation here is of particular value since it constitutes the only occurrence in the entire compendium. In Vol. 8, Levi's later reworking of the *Musaf* service, *Dukhenen* was omitted and the *hazzan* alone chanted *Birkat kohanim* (*8:47).²⁶³

Levi's melody, set in major, is particularly simple. However, the notation was not for the *kohanim*, but for the *hazzan*. Since the melody was repeated for each of the three verses of the blessing, Levi notated the melody only for the first verse. He decided to lower the tessitura a third lower for the benefit of the *kohanim*, who repeated the words, starting at *Yevarekhekha*, after the *hazzan*. Levi's melody is given below (Example II/3).

Example II/3: *Birkat kohanim* of the *Dukhenen* Ceremony (1:55)

Ko - ha - nim — ye - vo - re - khe-kho

A - dau - noi — ve - yish - me - re - kho *u.s.w. bis Sholaum*

However, as Levi explains in an annotation to the music, before the repetition and enunciation of the words by the *kohanim*, they were to "sing on the syllable 'a' one of the appropriate *Totenfeier* melodies [i.e. one of the "Remembrance" or *nigun meitim* melodies]." In other words, they were to sing one of the traditional melodies, sung to nonsense syllables, that greatly

262 *Dukhenen* was not included in Levi's *Neilah* volume since here *Birkat kohanim* was recited by the *hazzan* alone (*11:67).

263 Levi's volume for the *Musaf* Service on Yom Kippur is incomplete (Vol. 13) and lacks both *Birkat kohanim* and *Dukhenen*. It should be pointed out that in Württemberg *Dukhenen* officially remained an integral part of the Festival and High Holy Day services. The *Gottesdienst-Ordnung* even mentioned that on Yom Kippur it should be recited at *Musaf* and *Ne'ilah*, but if Yom Kippur fell on Shabbat it should be included at only one of these services (Königl. Isr. Oberkirchenbehörde 1838, par. 20). Why, therefore, Levi omitted *Dukhenen* from Vol. 8 is not clear. Perhaps by this date *Dukhenen* was being omitted in Württemberg synagogues, but this is purely speculation and the subject requires further research.

extended and elaborated the *Dukhenen*, making it a dramatic, even mystical, moment of the service (Schleifer 2002: 254–258). Levi indicated that the melody sung by the *kohanim* was one associated with the *Matenat yad* ceremony or with the *Yizkor* memorial service (cf. Schleifer 2002: 261–267; BaBT, nos. 857, 862 and 1252). He took it for granted that the *kohanim* knew these melodies, but unfortunately we are left guessing which ones they might have sung.

Comparative Sources:

Sim Shalom: KiTS, nos. 44 and 45 (centered in upper melodic area; the final cadence in minor); FrGO, pp. 88–89 (final cadence in minor).

Birkat Kohanim: KoVor, no. 262 (IdHOM 7, no. 206) (in major, but somewhat more elaborate).

78. Avinu malkeinu (2:42)

אבינו מלכנו



1. O - vi - nu mal - kei - nu kho-to-nu le-fo - ne - - - kho
 2. O - vi - nu mal - kei - nu ein lo-nu me-lekh e - lo o - to
 3. O - vi - nu mal - kei - nu a-sei imo-nu le - ma - an she - me - kho



4. O - - - vi - nu mal - - - kei - nu kha - deish o - lei - nu



sho - no tau - - - - vo



5. O - vi - nu mal - kei - nu ba-teil mei-o-lei-nu kol - ge - zei - raus ko - shaus



6. O - vi - nu mal - kei - nu ba-teil makh-she - vaus sau - nei - nu
 7. O - vi - nu mal - kei - nu ho - feir a - tzas au-ye - vei - nu
 8. O - vi - nu mal - kei - nu ka-lei kol tzor u-mas - tin mei-o - lei - nu



9. O - vi - nu mal - kei - nu ka - lei de - ver ve - khe - rev

ve - ro - ov u - she-vi u-mash-kis u-ma - gei - foh mi-be - nei ve - ri - se - kho

Polnisch

19. O vi - nu mal-kei - nu [ah]
20. O -vi - nu mal-kei - nu [ah]

kos - vei - nu be - sei - fer kha - yim tau - vim
kos - vei - nu be - sei - fer ze - khu - yaus

Recit.

f 21. O - vi - nu mal - kei - nu [ah]

kos -

vei - nu be - sei - fer par - no - so ve - khal - ko - loh

22. O - vi - nu mal - kei - nu [ah]

kos -

vei - nu be - sei - fer ge - u - loh viy - shu - o

Recit.

23. O - vi - nu mal - kei - nu [ah]

kos -

vei - nu be - sei - fer se - li - kho u - me - khi - lo

Detailed description: The image shows a musical score for the prayer 'Avinu Malkeinu'. It consists of three staves of music in G minor. The first staff is marked 'Recit.' and contains the lyrics '23. O - vi - nu mal - kei - nu [ah]'. The second staff continues the melody with the lyrics 'kos -' and the third staff concludes with 'vei - nu be - sei - fer se - li - kho u - me - khi - lo'. The music features various rhythmic patterns, including triplets and sixteenth notes, and modulates from G minor to B-flat major.

Levi's *Avinu malkeinu* is comprised of two melodies. The first is set largely in G minor but modulates, after dwelling below the tonic, to B-flat major. The tonic g^1 serves as a reciting tone, but in the ninth verse b^b also serves this function to accommodate the longer text. The opening phrase, however, at [*mal*]keinu, is not only strongly suggestive of AR mode, but more specifically, resembles the opening of an alternative Polish melody sung to *vocalise* for the *Birkat Kohanim* (Schleifer 2002: 267–268; BaBT, no. 864). We can only speculate whether this melody was one of the *Totenfeier* melodies that Levi had in mind for the Priestly Blessing discussed in the previous piece (no. 77). No parallel to this melody for *Avinu malkeinu* has been located in other sources. Levi used this first melody for verses 1–18 and verses 24–36. Provided here is the music and text underlay for verses 1–9.

The second melody, used for verses 19–23, is also based on G minor. Levi refers to this as *polnisch*, signifying Eastern-European origin, possibly with some Hassidic influence. The melody, which alternates between minor and major, is concentrated mostly above the tonic, ascending to $f^{\prime\prime}$. The rapid sixteenth notes in the first two measures signal a more rhythmically intense melody. The beginning of verses 21 and 23 evoke, somewhat, Eastern-European cantorial improvisational style, and the *ambitus* expands higher. There are rapid alterations between chromatic and diatonic pitches and a hint of the Ukrainian-Dorian mode (raised 4th and 6th degrees). Passages of *vocalise* are inserted, particularly in verses 21 and 23.

Each verse of *Avinu malkeinu* is repeated by the congregation following the *hazzan*.²⁶⁴ The last verse is recited silently. Levi provided an annotation stating that in Württemberg the verse beginning *neqom* (invoking God's vengeance) was now omitted (since it was considered inconsistent with the spirit of the times). In a later setting (no. 79) Levi explained that this omission was in accordance with ruling of the Württemberg *Gottesdienst Ordnung*.²⁶⁵

264 Levi mentions that not all congregations recite the verses of *Avinu malkeinu* in the order that he provided. He emphasizes that the *hazzan* has to follow the local custom (*minhag*).

265 *Synagogen-Ordnung*, Chapter 2, paragraph 7.

79. *Avinu malkeinu* (6:58)

אבינו מלכנו

Langsam und feierlich

19. O - vi - nu mal - kei - nu kos - vei - nu be - sei - fer kha -

yim tau - vim

20. O - vi - nu - mal - kei - nu kos - vei - nu - be - sei - fer ze - khu - yaus

21. O vi - nu mal - kei - nu kos - vei - nu be - sei - fer par - no - so ve - khal - ko - lo

22. O - vi - nu - mal - kei - - - nu kos - vei - nu - be -

sei - fer - ge - u - lo vi - shu - o

23. O vi - nu mal - kei - nu kos - vei - nu be -

sei - fer se - li - kho ume - khi - lo

In this later setting Levi reworked *Avinu malkeinu*. Although he retained the first melody with almost no alteration he no longer utilized the "Polish" melody for verses 19–23. Instead, he used a recent melody published (without attribution) in the Stuttgart *Choral-Gesänge*

(ChGe 2: 45–48).²⁶⁶ The composer was *Kappelmeister* Joseph Drechsler (1782–1852), one of several non-Jewish composers whom Sulzer enlisted to assist in the compilation of his *Schir Zion*.²⁶⁷ However, as we suggested in the *Introduction*, Levi did not have access to Sulzer’s work and so his source for the melody was the *Choral-Gesänge*.

Drechsler’s melody had become widely popular. In addition to its publication in *Schir Zion*, it was included in Hirsch Goldberg’s songster, *Gesänge der Synagoge zu Braunschweig* (GoldbergH 1843: 58–60), which underwent several editions. It was even sung, although perhaps somewhat later, in Orthodox synagogues in Frankfurt where it was used as one of several cantorial variations for verses of *Avinu Malkeinu* (OgFK, no. 199).

80. *Eder va-hod* (6:61)

אדר והוד

1. **A**

E - der vo - haud e - tein be - tziv - yaun she - va e - e - raukh — be -

niv ve - hi - go - yaun

Cong. *Ek-ro le-lau-him el-yaun*

2. **A'**

Ba - yaum ha - niv - khar mish - mei - e - retz mei - sho - rim lish - paut ke -

du - sho - sau le - ha - a - reitz

Congr. *A-dau-noi mo-lokh to-geil ho-o-retz*

3. **B**

Ga - a - vo - sau god - lo au - lom — mei - ho - khil e - zu - zau

le - sa - peir kau - akh mi yo - khil

Congr. *Me-lekh kol ho-o-retz e-lau-him za-me-ru mas-*

266 The verses of *Avinu malkeinu* set to this melody, corresponding to the same verses utilizing the *polnisch* melody in Vol. 2, were verses that Geiger stated were sung by the *ḥazzan* to a melody of his choice and not to any traditional melody (GeDQ: 163).

267 Sulzer, *Schir Zion* 1 (SMP Edition, Vol. 7), no. 335.

Schluss, Congr. then Hazzan

Ha - le - lu - hu be - sei - ka shau - for ___ ; kol yau-she - vei sei - veil

ve - shau-khe - nei o - retz; yau-me - ru so - mid hig - dil A - dau - noi la - a - saus

bo - o - retz; ve - ho - yo A - dau - noi le - me - lekh al kaul ho -

o - - - - - retz ko - daush

This *qerovah*, attributed to R. Simeon ben Isaac (eleventh century) and recited on the Second Day of Rosh Hashanah, is an alphabetic acrostic of 21 (not 22) three-phrase strophes.²⁶⁸ It is preceded by *Shemo mefa'arim* (sung in EeMT), a series of seven refrain strophes (*6:60), each one designed to be recited in turn after every three strophes of *Eder va-hod*. However, in Levi's transcription of *Eder va-hod* only the final refrain is sung. The third phrase of each strophe, a biblical quotation, is recited by the congregation (ShMW: 200; HeGfN2: 98–104).

The melody, which extends over three strophes, is in an extended two-part form (AA'B), possibly influenced by the medieval German Bar form. The first phrase (A) is a simple tune in Phrygian mode. Beginning on the fourth (\underline{a}') and descending to the tonic (\underline{e}') the *ambitus* is narrow, extending only from \underline{e}' to \underline{c}'' . In one of BaBT's versions and in IdJM this first phrase is similarly notated entirely in Phrygian mode, concluding on the tonic. KoVor notates the first descent to the tonic in Phrygian mode, but thereafter, and for most of the remainder of the melody, in AR mode.²⁶⁹ Both SchGGI and OgFK (in minor) conclude this phrase on the fourth. Levi's second phrase (A') repeats most of the first phrase but cadences on \underline{a}' , emphasizing A minor. While SchGGI also concludes this phrase on the fourth, BaBT now concludes on the tonic. The third phrase (B) beginning on the sixth (\underline{c}'') modulates to C

268 The Hebrew alphabet has 22 letters.

269 Kohn's transcription is particularly useful. His melody covers five strophes. In the first three all phrases cadence on the tonic. In the fourth strophe the melody variation concludes on the subtonic, also emphasized in NaSI. Kohn includes notation of the refrain to be sung by the congregation: reciting tone \underline{e}' , followed by $\underline{a}' - \underline{e}'$ cadence.

major. The *ambitus* extends to \underline{e}'' , and includes a step-wise motif rising from c' to g' before returning to A minor and cadencing on \underline{a}' .²⁷⁰ BaBT, the second transcription of which gives the fullest version of the melody, provides alternate cadences for the concluding phrase, one on the tonic, the other on the fourth. SchGGI also concludes this phrase on the fourth. Geiger considered the melody of (B) to be a "different melody" (GeDQ: 200).

In the *Schluss*, after the congregation has recited *haleluhu be-teiqa shofar*, the third phrase of the last strophe, the *hazzan* repeats this phrase and continues with *kol yoshevei teiveil*, the final refrain of *Shemo mefa'arim*. The *Schluss* is sung in AmPMT. The text is sung syllabically throughout. Included here are the opening three strophes together with the final strophe.

Eder va-hod was a popular melody in *minhag ashkenaz*. For example, it was used by Levi as a contrafactum for *Esa de'i le-meirahog*, a *piyyut* of the *Musaf* service of Yom Kippur (*13:11) (GeDQ: 258).²⁷¹ The melody was retained in *minhag polin*, but with a few small changes: the Phrygian modality was modified to minor and in phrase (B) the step-wise ascending motif was replaced by a descending and rising $c'' - b' - a' - e''$ motif before the final cadence (IdHOM 8, no. 145).²⁷²

In the second half of the twentieth century the *minhag polin* version of *Eder va-hod* was widely adopted for *An'im zemirot*, the "Hymn of Glory." In this popular version, the melody line of phrase A (and A') is identical to that of SchGGI. In phrase B, the descending and rising motif of the above *minhag polin* version was altered to $c'' - b' - [b'] - a' - e'$. The musical form of this responsorial *piyyut*, instead of AAB, is now AABB and each of the four musical lines concludes on the fourth (a').²⁷³

Comparative Sources:

IdJM: 166; BaBT, no. 1274 (2W); KoVor, no. 215 (IdHOM 7, no. 162a), no. 4; SchGGI III/C: 59, no. 26; NaSI (SMP Edition, Vol. 14), no. 217; OgFK, no. 208.

270 The closest similarity to this phrase occurs in Cohen (1933: no. 204). In Britain this collection of synagogue choral melodies is known as the "Blue Book."

271 In addition, it was sung as a contrafactum for *Moreh hata'im*, a *piyyut* of the *Shaharit* service on Yom Kippur (KiTS, no. 58; GeDQ: 248).

272 It should be noted, however, that the melody was not included in Ne'eman's *Nosah LaHazan*, where a special melody pattern in major is used (no. 137).

273 For a transcription, marked "Unknown," see Nathanson (1960, p. 135). The melody was not included (or was as yet unknown) in Nathanson's 1939 earlier publication, *Manginoth Shireynu: Hebrew Melodies, Old and New and Secular* (New York: Hebrew Publishing Company).

Shaharit Service for Yom Kippur

81. Selah le-goi qadosh (7:2)

סלח לגוי קדוש

A *Hazzan, then Congr.*

Se-lakh le-gauï ko-daush be - yaum ko-daush [ah]

mo - raum ve - ko - daush

Hazzan, then Congr.

Kho - to - nu tzu - rei - nu [ah]

se - lakh lo - nu yau-tze - rei - nu

The piyyut "Az be-yom kippur seliḥaḥ horeita" then follows.

The first two verses of each strophe are sung by the ḥazzan to the above musical pattern.

The last two verses of each strophe are recited by the congregation.

The last strophe is sung thus:

B *Cadenza*

ff Sho-fakh-nu ka-ma-yim av-nei li - baus sha - khar aur bau - khein le - vo - vaus

C *Schluss; Congregation then Hazzan*

Te - khat - ei - nu ve-ei-zauv ve-nit-har be-yaum se-li-kho - si ,

tak - shiv se - lakh no ve-tau-mar so-lakh - ti , se - lakh le -

gauï ko-daush, be-yaum ko-daush mo - raum ve -



On Yom Kippur, after *Birkat yotzeir (ha-poteah lanu)* the *piyyut*, *Az be-yom kippur selihah horeita*, is interpolated before *Ha-mei'ir la-aretz*.²⁷⁴ The author is unknown. The *piyyut* is a double alphabetic acrostic and has two refrain lines, *Selah le-goi qadosh* and *Hatanu tzureinu*, each recited alternately after each strophe. The rhyming scheme of the concluding words of the first two and the last two verses of each four-line strophe varies throughout the *piyyut*.

Levi's setting has a three-part *piyyut* musical form. The two refrain lines (A) are recited according to the *Shomei'a tefillah* melody type (ShTMT), first by the *hazzan* and then repeated by the congregation. The *hazzan* thereupon chants the first two verses of each strophe, each in ShTMT, but only according to its simple basic pattern, without variation or *vocalise* passages. The congregation then recites the concluding verses of each strophe (HeGfV: 60–61). According to Levi's transcription, the refrain lines after each strophe were omitted. The short *Cadenza* (B) in the final strophe is sung differently, modulating momentarily to G major but cadencing in A minor.²⁷⁵ The *Schluss* (C) is sung according to *Adonai melekh piyyut* melody type (AmPMT). In our transcription we provide the opening refrain lines and the concluding verses.

Comparative Sources:

KiTS, no. 48, except for the first refrain line, concurs with Levi in every respect. He provides a simple recitation pattern (in ShTMT) for the congregational responses.

Refrain (A) and *piyyut* strophes: KoVor, no. 285, primarily in ShTMT (with *Mi-sinai* motif from *Kol nidrei* at *hatanu*); SchGGI III/F: 73, no. 1, begins in AqMT, but at *hatanu* continues in ShTMT.

***Schluss* (C):** Sä–IdHOM 7, no. 134 (Mus. 64, no. 75b); OgFK (according to note p. 85 after no. 258) uses AqMT (of no. 242).

274 The title, "Then on Yom Kippur, You taught repentance," is based on the rabbinic interpretation that when Moses descended from Sinai with the second set of tablets on Yom Kippur, God taught him the means for forgiveness (NuEJP: 77).

275 The beginning of this phrase is the same as the third phrase of *Barukh she'amar* (no. 50).

82. *Malkhuto biqhal adati* (7:4)

מלכותו בקהל עדתי

A *Hazzan, then Congr.*



Bo - rukh sheim ke - vaud mal - khu - sau

Congr.

B *Hazzan, then Congr.*



Mal - khu - sau bik - hal ado - si _____ ukh - vau - dau hi emu - no - si _____



ei - lov bi-kash-ti le-kha-peir avaun kha-to-si _____ u-ve-yaum tzaum ki-pur se-li-kho-si _____

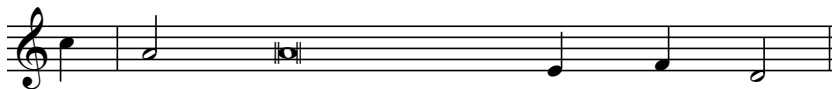


ya - a - ne ve - yau - mar so - lakh - ti _____

83. *Qadosh adir ba-aliyato* (7:5)

קדוש אדיר בעליתו

C



Congr. Borukh sheim kevaud malkhusau

1. Ko - daush a - dir ba - a - li - yo - sau
 2. Ko - daush bis-shu-voh shos se - li - kho - sau
 3. Ko - daush gi-loh le-a-mau saud do - sau

D *Cadenza*



ff 4. Ko - daush _____ dotz al ka - po - ras tzaun _____



Congr. Borukh sheim kevaud malkhusa; malkhusau bikhal adosi

mar - i - sau _____.

Every line of *Qadosh adir ba-aliyato* (no. 83), a *piyyut* inserted in the *Yotzeir* blessing, commences with the word *qadosh*.²⁷⁶ As an opening refrain (*madrikh*) and after each one-line verse the refrain *barukh sheim kevod malkhuto* is recited (no. 82).²⁷⁷ After every fourth line, a second refrain, *malkhuto biqhal adati*, is also recited (HeGfV: 68–70).²⁷⁸ *Qadosh adir ba-aliyato* illustrates the three-part *piyyut* form. In Frankfurt the refrain *malkhuto biqhal adati* was omitted, except at the beginning and the end of the entire *piyyut*. Geiger referred to the last musical phrase, that is, the phrase Levi termed the "*Cadenza*," as *nigun hashlamah* ("concluding melody"), thus reinforcing the independent musical character of this section (GeDQ: 247). Levi's instructions (not included in the transcription) concerning the performance of the *piyyut* are meticulous.

In the refrain, according to Levi's setting, Section (A), *barukh sheim* (the first refrain), is based upon ShTMT. Section (B), *malkhuto biqhal adati* (the second refrain), uses AmPMT, where the reciting tones on \underline{e}' and \underline{c}'' are particularly prominent. In the body of the *piyyut* proper, Section (C) is based upon the core tones of ShTMT, with no embellishment and with reciting tone on \underline{a}' ; Section (D) (every fourth verse) has a separate melodic pattern opening in major and concluding with a traditional cadential pattern ($e' - a' - g^\# - b' - a'$).²⁷⁹ All the refrain lines are recited by the congregation (HeGfV: 68–70). The setting of the text is almost exclusively syllabic except at the cadences of the *Malkhuto adati* refrain. The *ambitus* of sections A, C and D is moderate (d' to c''); that of Section B is wider (c' to e''). In the transcription here we have provided the refrains and the opening four verses.

Comparative Sources:

Sections (A) and (B): KiTS, no. 50; KoVor, no. 236; Sä-IdHOM 7, no. 136 (Mus. 64, no. 77); SchGGI III/F: 73, no. 2; OgFK, no. 259 (\hat{S} is chromaticized); BaBT, no. 1368 (where, however, the *finalis* ends on the third degree, \underline{e}' , instead of \underline{c}').

Sections (C) and (D): KiTS, no. 50; KoVor, no. 237; Sä-IdHOM 7, no. 136 (Mus. 64, no. 77); OgFK, no. 260; SchGGI III/C: 73, no. 2. BaBT, no. 1369, DW, has a different cadential ending (in major tonality).

276 The *piyyut*, in the category of an *ofan*, inserted in the *Qedushah* of the *Yotzeir* blessing, is attributed to R. Kalonymus ben Moses (NuEJP: 187). It has twenty two verses, the second word of each verse forming an alphabetic acrostic.

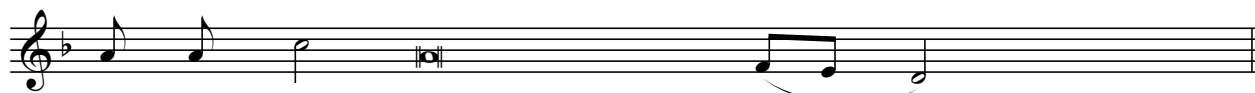
277 In the *Shema*, "*barukh sheim kevod*," etc., is only recited aloud on Yom Kippur (*Devarim Rabbah* 2:36).

278 According to Goldschmidt, *malkhuto biqhal adati* was recited after every second line, but this does not appear to reflect the performance practice (GoMYK: 103–104).

279 The triadic phrase is a variant of phrase (C) of *Barukh she'amar* (no. 50).

84. *Ha-aderet veba-emunah* (7:27)

האדרת האמונה



U - ve - khein ne - a - de - re - kho khay au - lo - mim _____



Mit tiefer Empfindung

Ho - a - de - res ve - ho - e - mu - no le - khai _____



au - lo - - - mim ha - bi - no ve - hab - ro - kho le -



khai _____ au - lo - - - mim ha -



ga - a - vo ve - hag - du - lo le - khai _____



au - lo - - - mim ha - dei - o ve - ha - di - bur le -



khai _____ au - lo - - - mim ha -



haud _____ ve - he - ho - dor le - khai _____ au - lo - mim ha -



va - ad ve - ha - vo - si - - - - kus le - khai _____ au -


2.



lo - mim. Ha - zaukh ve - ha - zau - har le - khai _____




_____ au - lo - - - mim ha - kha - yil ve - ha -



khau - sen le - khai _____ au - lo - - -



mim ha - te - khes ve - ha - tau - har le - khai _____




au - lo - mim ha - yi - khud ve - ha - yir - o _____ le -


3.



khai _____ au - lo - mim. Ha - ke - ser ve - ha - ko - vaud le -



khai _____ au - lo - - - mim ha -



le - kakh ve - ha - li - buv le - khai _____





khai _____ au - lo - mim ha - naui ve - ha - nei - - - -

4.
- tzakh le - khai _____ au - lo - mim. Ha - si - gui ve - ha -

se - gev le - khai _____ au - lo - - -

mim ho - auz ve - ho - a - no - vo le - khai _____

_____ au - lo - - - mim ha - pe - dus ve -

ha - pe - eir le - khai _____ au - lo - mim ha - tzvi ve - ha -

Schluss

tze _____ dek le - khai _____ au - lo - mim. Ha -

5.
kri - o ve - ha - kdu - sho le - khai _____ au - lo -

mim ho - raun ve - ho - rau - mei - mus le - khai _____

au - lo - - - mim ha - shir _____ ve - ha - she - vakh le -

khai _____ au - lo - mim ha - thi - lo ve - ha - tif - e - - - -

- - res le - khai _____ au - lo - - - - mim

The source of this early *piyyut*, a *qerovah* recited before the *Qedushah*, is the *Heikhalot rabati*, a mystical work of the sixth century (GoMYK: 143; NuEJP: 134). Each hemistich concludes *[le]-ḥai olamim*, a Divine name. Levi prefaces his transcription with the word *Engelgesang*, evidence that he was aware of the tradition (originating with the *Ḥasidei ashkenaz*) that the *piyyut* was a song of the angels (GoMYK: 143).

R. Jacob Moellin is reported to have declared, "The *sheliah tzibbur* should recite *Ha-aderet veba-emunah* with a beautiful melody, with awe, great concentration, with bent head and bowing, for many names and secrets are included in it" (MoSM: 338, section 8).²⁸⁰ The Heidenheim *mahzor* notes that the *piyyut* should be said "with melody, sweetness and contrition" (HeGfV 1877: 130), while Geiger held that it should be recited "with fear and trembling" to a special tune (GeDQ: 249). The melody, while traditional in *minhag ashkenaz*, is clearly of later origin than the time of Moellin. The rhythm, according to Levi's transcription, is entirely metrical (yet without time signature) and although the melody is in major, there are traces of AM mode by virtue of the lowered seventh tone.

The four-phrase strophic melody in major (with a touch of AM mode in the third musical phrase) embraces two strophes, each comprised of two hemistichs. Since the *piyyut* has eleven strophes, in the first statement of the melody Levi repeats the first two musical phrases to accommodate the additional *piyyut* strophe. The second musical phrase is a sequential repetition of the first phrase at the fifth. The opening two words of the first line of each strophe, while transcribed in strict rhythm, might have been performed in a *recitativo* style. Notwithstanding the metrical character of the melody as well as the textual refrain, *[le]-ḥai olamim* at the end of each hemistich, the entire *piyyut* was sung by the *hazzan* alone with no congregational participation. Levi thus prefaced the score, *Vorsänger Solo*. This might explain why in the Heidenheim *mahzor* the *piyyut* is printed as a single block of text, unlike the Goldschmidt *mahzor* where it is arranged in one-line stichs. Even Lewandowski's stylized arrangement of *Ha-aderet veba-emunah* (which includes a set of variations on the core melody) is for solo *hazzan* (and organ), without any choral or congregational responses (LeTW, no. 213).

The *ambitus* of Levi's setting is wide, from d' to g", and the tessitura is high throughout much of the piece. Whereas Levi's melody is completely Westernized, the versions of Sā-IdHOM, KoVor, SchGGI and KiTS all contain some archaic modal elements.²⁸¹ In KoVor there is modulation to AR mode in the third phrase, and in KiTS and LeTW similar modulation for

280 האדרת והאמונה אומר ש"צ בנעימות [ג"א: בניגון יפה] בירא ובכוונה גדולה בכפיפת ראש ובהשתחואה כי הרבה שמות וסודות כלולות בה.

281 Scheuermann's setting commences on the second degree (2̂) and has a phrase in minor; Sānger's setting concludes on the second degree (2), the tonic being an alternative. Kirschner's last phrase is entirely modal.

the entire second half of the melody. All the sources differ quite considerably with respect to the concluding musical phrase. The melody of Ogutsch (probably not the one Geiger referred to as a "special melody") is considerably different and here the first, second and last phrases are set in AR mode.²⁸² The musical variants of *Ha-aderet veba-emunah* deserve a special study.

Comparative Settings:

Sä-IdHOM 7, no. 138 (Mus. 64, no. 79); KoVor, no. 239 (IdHOM 7, no. 226a) AR third phrase; SchGGI III/F: 73, no. 4; KiTS, no. 63 AR third and fourth phrases; BaBT, no. 1403; LeTW, no. 213; OgFK, no. 262, has a different tune in AR mode.

Torah Service for Rosh Hashanah and Yom Kippur

85. *Ein Kamokha* (Vol. 10, pp. 171–172).

אין כמוד




Ein ko - mau - kho vo-e-lau-him A-dau-noi ve-ein ke-ma-a - se - - - kho


Silent devotion

86. *Ki vekha* (*Av ha-rahamim*)

כי בך (אב הרחמים)



Ki ve - kho le - vad___ bo - tokh - nu me - lekh eil rom ve-ni - so



a - daun au - lo mim

87. *Vayehi binso'a ha-aron*

ויהי בנסע הארון



Va-ye-hi bin-so-a ho-o-raun va - yau - mer mau - she

282 The third phrase of OgFK modulates to major.

R. Isaac ben Moses of Vienna (ca. 1200–1270) reported that "our custom in the land of Canaan" (i.e. the Slavic Czech lands) is to recite *Ein kamokha* and *Av ha-rah̄amim* "whereas the people of the Rhineland did not have this custom" (Elbogen 1993: 429, n. 3, quoting *Or zaru'a* 2:19a).²⁸³ By the nineteenth century perhaps a majority of German communities following *minhag ashkenaz* still did not recite these introductory texts to the Torah service on Sabbaths and Festivals (BaAY: 222; GoMRH: 133; GeDQ: 60, ב).²⁸⁴ Nevertheless, the custom of reciting *Ein kamokha* and *Av ha-rah̄amim* did make its way westwards and some German communities included them. Recitation of these prayer texts was thus probably commonplace in many Württemberg synagogues.

Although Levi merely provided incipits for *Ein kamokha* (no. 85) and *Vayehi binso'a* (no. 87), and only notated the conclusion of *Av ha-rah̄amim* (all other sections being recited by the congregation), these short fragments are based upon *nusah* and *trope*.²⁸⁵ Thus, the motif on *ki vekha levad batahnu* (no. 86), common to all the German notations, is based upon High Holy Day cantillation. More specifically, it corresponds to Levi's melody of the *trope* combination *munah-revi'a*. The structural tones of the succeeding phrase, *melekh eil ram ve-nisa adon olamim* (b – d[#] – e' – b), correspond to Levi's melody for the *trope* combination *zakeif-qaton*. (See "Trope," in *Part One*).

From complete transcriptions of the melody of *Av ha-rah̄amim* we can see that it is constructed from a combination of (1) the *nusah* pattern of the *Amidah* for Shabbat (e.g. *Qaddish shaleim* in BaBT, no. 577 and Sā-IdHOM 7, no. 27); (2) the chant pattern (based upon High Holy Day *trope*) for the Torah service for Weekdays (from *Gadalu* onwards); (3) the *trope* for the High Holy Days, with slight embellishment. (See BaBT, nos. 101–103; KoVor, nos. 11–12, 117–118; Sā-IdHOM 7, no. 142). The same melody for *Av ha-rah̄amim* was also sung in regions well to the east of *minhag ashkenaz*. (See Deutsch (1871: 23, no. 98).

The incipit (g' – d') of *Vayehi binso'a* (notated earlier in *2:6) is the same as the beginning of other musical sources that include most, or the entire, text (and similarly based upon High Holy Day *trope*).²⁸⁶

We may well ask why Levi did not replace these traditional chant patterns for the Torah service with one or more of the modern compositions whose purpose was to elevate the

283 Scholars assume that R. Isaac ben Moses was born in Bohemia.

284 "Spricht man in einigen Gemeinden Folgendes," HeGfN: 122.

285 KoVor and Sā-IdHOM likewise only provided incipits for *Ein kamokha*.

286 In some versions (such as BaBT) the structural tones of the incipit are filled in by a c'' – b' – a' – b' – c'' – (g') motif, equivalent to some versions of the High Holy Day *gershayim* Torah accent (BaBT, no. 107, 2W).

status of these prayer texts and dignify the ritual surrounding the Torah reading. Sulzer's renowned *Ein kamokha* and *Av ha-rahamim*, for example, had been published in c. 1840 (*Schir Zion*, SMP Edition, 6: 95, no. 101).²⁸⁷ While these compositions did not find their way into the *Choral-Gesänge*, a setting of *Av ha-rahamim* by one of Sulzer's non-Jewish collaborators, Franz Volkert (1767–1845), was included (*Schir Zion* 1, SMP Edition, 8: 498, no. 36; ChGe 2, no. 89). However, Volkert's complex choral composition was not suitable for reduction to a simple vocal line. Levi might simply have wanted to ensure that his students were familiar with the traditional melody patterns for the Torah service.

Comparative Sources:

Av ha-rahamim: BaBT, no. 579; Sä-IdHOM 7, no. 36 (Mus. 64, no. 31); KoVor, no. 117.

Vayhi binso'a ha-aron: KoVor, no. 11; BaBT, no. 581; SchGGIIV/A: 81, no. 8; BoSD, no. 99.

88–89. *Gadelu*

גדלו

88. *Gadelu* (1:1)

Recit.

Gade - - - - - lu la - dau - noi i -
 ti [ah] u - ne - rau - me - mo she - mau yakh - dov _____

89. *Gadelu* (Vol. 10, pp. 174–175)

Gade - - - - - lu la - dau - noi i - ti
 une - - - - - rau - me - mo she - mau yakh - dov _____

287 *Schir Zion* 1.

After the Torah scrolls are removed from the Ark, Levi followed the more normative practice of *minhag ashkenaz* of only singing *Gadelu*, omitting the two previous verses, *Shema Yisra'eil* and *Ehad eloheinu* (Elbogen 159, 429, n. 3).²⁸⁸ There appears to have been no uniformity in *minhag ashkenaz* concerning the melody of *Gadelu* in the *Shaharit* service on the High Holy Days.²⁸⁹ Levi's melody (no. 88) is based upon the melody pattern introduced first at [*Ha-melekh*] *yosheiv* (no. 51). The extended melisma on *gadelu* contrasts with the syllabic setting of the concluding words, notwithstanding the florid final cadence on *yakhdav*. After the first two words ("Magnify the Lord") it is the custom, as an expression of humility, to bow at *iti* ("with me"), which explains the descent here to \underline{c}' . The ensuing *vocalise* starting on \underline{g}' provides a smoother transition to \underline{a}' , the scale degree upon which the concluding words begin. Word painting by means of the leap from \underline{a}' to \underline{d}'' on *u-neromema* ("let us exult") is probably quite deliberate.

Levi's earlier setting is clearly more florid and the rhythm is much freer. By contrast, the rhythm of Levi's later setting (no. 89) is forced into a strict 4/4 meter. The tessitura of the later version is set a tone lower and the melisma is modernized.

90. High Holy Day Torah Tropes (1:6)

טעמי התורה לימים הנוראים

First Day of Rosh Hashanah

Genesis 21:34

Darga Tevir Merekha Tipḥa

Va - yo - gor _____ av - ro-hom be - e - retz pe - lish - tim _____ yo -

Siluq

mim _____ ra - bim

Second Day of Rosh Hashanah

Genesis 22:24

Tipḥa Munah Etnaḥta Mahpakh Pashta Munah Zaqef qaton

U - fi - lag - shau u - she-mau re - u - moh va - tei - led gam hi es te - vakh ve - es ga - kham

288 Both Sā-IdHOM and KoVor include notations of the latter.

289 OgFK (no. 202) uses the melody for *Ashrei ha'am* sung after the blowing of the shofar in the *Shaharit* service. KoVor (no. 232), which includes *Shema* and *Ehad eloheinu*, is the melody that Levi reserves for *Shema* at the end of the *Ne'ilah* service (no. 172). The first phrase is structurally the same as the first phrase of *Barukh she'amar*.

Tiphah Siluq

ve - es ta - - - khash ve - es ma - a - kho

Yom Kippur

Leviticus 16:34

Qadma Azla 3 Munah Reviah 3

Ve - hoi - so zaus lo - khem le - khu - kas ao - lom

Gershayim Mahpakh Pashta Zaqef qaton

le - kha - peir al be - nei yis - ro - eil mi - kaul kha - tau - som

Tiphah Etnahtha Zaqef qadol Tevir 3 Merkha Tiphah Siluq

a - khas ba - sho - no va - ya - as ka - a - sher tzi - vo A - dau - noy es mau - she

Levi transcribed the concluding verses of the *Shaḥarit* Torah readings for both days of Rosh Hashanah and for Yom Kippur according to the *trope* melody for the High Holy Days. Brief as this transcription is, it constitutes the second earliest musical notation of High Holy Day cantillation, the first being that transcribed by Naumbourg from Sängner in 1840. The first reference to a special *trope* system for the High Holy Days (which exists only in Ashkenazic Jewry) is in the *Sefer maharil* of R. Jacob Moellin (Sabbionetta 1556). According to this work Moellin would chant the Torah readings with this *trope* at the *Shaḥarit* and *Minḥah* services on Yom Kippur (MoSM 1989: 452, section 25). No reference is made to the practice on Rosh Hashanah.²⁹⁰ Unfortunately the statement of *Sefer maharil* (compiled by his students after his death) is problematical in two ways:

First, use of the High Holy Day *trope* at *Minḥah* on Yom Kippur is the exact opposite of the practice among all Ashkenazic Jews today wherein the regular Weekday and Sabbath *trope* is used at this service. This has long been the prevailing practice in *minhag ashkenaz*

²⁹⁰ Idelsohn had surmised that the Ashkenazic High Holy Day *trope* had originated in a cantillation system for reading the Book of Job, read by Sephardic and *mizraḥi* Jews following the reading of Lamentations on Tisha b'Av, and he suggested that this transference was influenced by the *Zohar* (IdHOM 2: 15–16; IdJM: 57). There is little to support this theory.

(ShMW: 223; GeDQ: 265).²⁹¹ Werner appears not to have been aware of this problem raised by *Sefer maharil* (WeVSH: 77–78, 299, n. 53).

Second, Maharil's explanation that this melody was referred to as the *Stubentrop*,²⁹² some form of learning mode (*Lern Stayger*) used by the schoolchildren,²⁹³ similar perhaps to that used today for chanting the Mishnah and Gemara, would suggest a more psalmody-like chant than true cantillation. If this is the case, this chant would bear only slight resemblance to the High Holy Day *trope* as practiced today.²⁹⁴ Geshuri's opinion that the *Stubentrop* mentioned by Moellin formed the *basis* of what developed later into High Holy Day cantillation offers a plausible solution to this issue (Geshuri 1953: 344–345).²⁹⁵

The source that appears to shed the most light on the development of the High Holy Day *trope* system as chanted today is to be found in the anonymous sixteenth-century *Magelei tzedeq* commentary to the Ashkenazi prayer book. In connection with the Torah reading on the First Day of Rosh Hashanah it states that it should be "in a different melody that expresses sorrow" (*be-nigun aheir ke-mitonein*),²⁹⁶ while in reference to the Torah reading at *Shaharit* on Yom Kippur it says that it should be read "in a humble melody" (*be-nigun namukh*) (*Mahzor... Sabbioneta-Cremona 1557: 232 and 329*). If these melodies are actually one and the same, this source would support the claim that use of the special *trope* for the *Shaharit* services of Rosh Hashanah and Yom Kippur was the norm by the sixteenth century

291 Hamburger, in his note to Shamash, quotes several additional sources concerning this point.

292 *Stube* (German) = room, hence the *trope* used in the schoolroom ("kheyder").

293 A variant reading in MoSM gives, "as when the children chant with the *te'amim* when they are learning."

294 A simple learning mode would not have included a musical motif for every accent (*ta'am*) but it seems rather unlikely that Moellin would have ignored any of the accents, at least not the disjunctive ones. Although some accents are disregarded in non-Ashkenazic communities (*eidot ha-mizrah*), Ashkenazic cantillation is especially notable for providing a musical motif for every accent. Early notations of Ashkenazic Torah *trope*, the earliest dating from the early sixteenth century, convincingly demonstrate that such was the established musical practice and in all probability this had been so for quite some time (Avenary 1975 and 1978).

295 Moellin's discussion was quoted in *Hadrat qodesh*, a sixteenth century prayer book commentary written by Isaac b. Jacob ha-Levi of Herlesheim (Upper Alsace) and printed in many editions of the prayer book according to *minhag ashkenaz* (Ha-Levi 1768: 264b; Goldberg 1990: 207). Neither *Sefer maharil* nor *Hadrat qodesh* seem to have had any influence in changing the practice of *not* using the High Holy Day *trope* at the *Minhah* service on Yom Kippur.

296 The first meaning provided under "hitonein" in *Milon even shoshan*, Vol. 1, p. 95, is "hibi'a tza'aro," "he expressed his sorrow." Idelsohn's quotation in IdJM of the phrase "a tune which expresses complaint and sadness" is probably a paraphrase of *Magelei tzedeq* although he seems to imply that it is from *Hadrat qodesh*, but this is not the case.

and that Moellin's use of the *trope* at the *Minḥah* service represented a local, or perhaps even a personal, practice.²⁹⁷

In Levi's transcription two differing renditions of the *tevir* accent should be noted. What is unknown from these transcriptions is whether in the combination of accents (*merkha*) *tiphāsiluq* Levi made any distinction between the end of a "*parashah*" (*aliyah*) and the end of a *sidra* (entire reading) as he did for the Weekday and Sabbath Torah melody (see "*Trope*" in *Part One*). Levi's High Holy Day *trope* system is close to that of Sānger (Sä-IdHOM 7: 142). Levi did not provide any information concerning the *Maftir* portion. The normative practice in *minhag ashkenaz*, in contrast to that in *minhag polin*, was to chant it according to the regular Torah *trope* (ShMW: 222–223; GeDQ: 164).

91. *Hatzi qaddish al ha-Torah* (1:7)

חצי קדיש על התורה

O - mein _____ Yis - - - ga - dal ve - yis - - - - ka - dash

[ah] she-mei ra - bo be-ol - mo dive - ro khir-u - sei [ah]

ve - yam - likh mal - khu - sei *ff* be -

kha - yei - khaun uve - yau - mei - khon uve - kha - yei de-khol beis yis - ro - eil

ba - a - go - lo u - viz - man ko - riv [ah]

297 More recently, Eric Zimmer shed new light on the evolution of *Sefer maharil* by uncovering a variant MS source (located in the Leo Baeck Institute, New York) from the School of the Maharil. This MS reveals that the term *Stubentrop* was used also in connection with the melody for chanting the Book of Lamentations (*Eikhah*) on Tisha B'Av which was to be recited *be-nigun anavah*, "in a melody of humility," similar to the characterization given in *Magelei tzedeq*. The *Stubentrop*, according to the MS, was also used on the First Day of Rosh Hashanah, for if it falls on a Weekday, "one reads [the Torah portion] with the "humble melody" which the children call *Stubentrop*" (Zimmer 1987: 171).

 [Congr. then Hazzan]

ve - im - ru o - mein, ye - hei she - mei ra - bo me - vo - rakh

[Hazzan]

p le-olam ule-ol-mei ol - ma - yo yis - bo rakh ve - yish - - - ta - bakh

ve - yis - po - ar ve - yis - rau - mam _____ ve yis - na - sei ve - yis - ha - dor

ve-yis-a-le ve-yis-ha-lol _____ [ah] she -

mei de - kud - sho be - rikh _____ hu *f* le - ei - lo ule-ei - lo min

kol bir - kho - so ve - - - shi - - - ro - so

tush - be - kho - so ve - ne - khe - mo - so da - a - mi - ron _____ be - ol - mo

ve - im - ru o - mein

This *Hatzi qaddish* is sung before the chanting of the *Maftir* Torah portion from the second Torah scroll. It is prefaced by *amein* to the preceding Torah blessing at the conclusion of the reading from the first Torah scroll. The melody proper begins with a *Mi-sinai* motif which is almost identical to the opening motif of Levi's *Hatzi qaddish* before *Musaf* (no. 98).

This archaic piece, of moderate range, combines together several different tonalities as well as melodic borrowings, notably from *Barukh she'amar* (no. 50) and the *Yotzeir* chants of the *Shaharit service* (for example, no. 56). Thus, in the first statement of the melody the piece includes: (1) Phrygian mode for the opening *Mi-sinai* motif on *yitgadal*; (2) AR mode and a prominent motif from *Ha-melekh* at *yitqadash*; (3) major mode; (4) a precluding phrase leading to minor followed by a final cadence in Phrygian mode. The melody of (4) constitutes a borrowing of phrases (D) and (E) of *Barukh she-amar* (3:16). Following a new, expansive passage in major, phrase (4) returns, after which the entire melody is repeated.

The setting of the text is mostly syllabic, with only occasional melismas, such as on the opening words, *yitgadal ve-yitqadash*. The piece includes short passages of *vocalise*, most prominently in the "precluding" *Barukh she-amar* phrase of (4), except that in its final occurrence it is texted. In the second system, before *shemeih raba*, there occurs a short interphrasal *vocalise* in the form of a borrowing of the Rococo *trillo*. In the corresponding passage in the second half of the piece the pitches are texted, leaving no trace of the stereotypical late Baroque figure.

Comparative Sources:

Sä-IdHOM 7, no. 143 (Mus. 64, no. 84); SuSZ 2 (SMP Edition, Vol. 7), no. 341; BaBT, no. 1153; OgFK, no. 205. In the last three sources Levi's partial Phrygian tonality is consistently modified to AR mode.

92–94. *Teqi'at ha-shofar* (Blowing of the Shofar)

תְּקִיעַת הַשּׁוֹפָר

92. *Teqi'at ha-shofar* (1:8)

[Ah]

Bo - rukh a - to A - dau - noi e - lau

hei - nu me - lekh ho - au - lom a - sher kide - sho - nu be - mitz - vau - sov

[ah]

ve - tzi - vo - nu - - - - - lish -

mau - - - a kaul - - - - - shau for

93. *Teqi'at ha-shofar* (4:1)

Bo-ruk h a - to A - dau - noi e - lau - hei - nu me - lekh ho - au - lom she -

he - khe - yo - nu ve - ki - ye - mo - nu [ah]

ve - hi - gi - o - nu - la-ze - man ha - ze

Levi's *Berakhah vor dem Schofar-Blasen* (as he entitled this piece) constitutes a short Cantorial Fantasia. There is nothing in other sources that remotely compares with this extended melody. It raises, however, an important question, namely, who sang this piece? According to *halakhah* the clear preference is that a *ba'al teqi'ah* should blow the shofar, since, if the *hazzan* were to perform this *mitzvah* he would "become confused" by this added

responsibility (O.H. 585:4).²⁹⁸ However, if the blowing of the shofar was performed by a lay *ba'al teqi'ah*, the singing of the blessings to this extended melody as notated by Levi would surely be beyond his vocal abilities. Detailed discussions of the procedure for the shofar blowing by both Shamash and Geiger speak only of the lay shofar blower (*ha-toqei'a*) (ShMW: 155; GeDQ: 164).

Transcribed in G major, the tune opens with an *intrada* built upon a rich mixture of *Mi-sinai*, traditional, and Baroque material.²⁹⁹ The first two measures are similar to the beginning of Levi's *Aleinu le-shabei'ah* (no. 115) and other notations of this Cantorial Fantasia (Goldberg 2003–2004). It also draws upon the opening theme of *Ha-melekh* (no. 51). The concluding motif of the wordless *intrada*, another *Aleinu* motif, elides into the opening *Avot* motif (see no. 99) at the opening word of the *berakhah*. After the first body of text the *vocalise* continues with a short *Mi-sinai* motif followed by Baroque passagework. The descending dotted rhythm figuration (sixth system) also occurs in *Aleinu*. The final phrase, especially at *qol[shofar]*, is sung with an extended melisma demanding vocal virtuosity. The same can really be said of the piece as a whole, with its *ambitus* extending over two octaves.

Since Levi (at 1:8) only provided an incipit for *Sheheḥeyanu* the melody here (no. 93) has been taken from the Blessings before the Reading of the *Megillah* (4:1) where the same melody is employed.³⁰⁰ Indeed, Levi provided a directive to refer to the Purim volume for this piece.³⁰¹ In contrast to the Cantorial Fantasia setting of the first blessing, *Sheheḥeyanu* is considerably simpler. The *ambitus* is narrower and the rhythm is strictly metrical. Notwithstanding the short *vocalise* phrase, the text is sung syllabically.

We have no evidence that Levi later reworked the *Berakhah vor dem Schofar-Blasen* Cantorial Fantasia. However, since the core of the melody was used for the (first) "*Berakhah vor dem Leynen der Megillat Ester*" on Purim (4:1) it is arguable that the latter was also once sung as a Cantorial Fantasia. The two pieces are remarkably alike, the only difference being that Levi slightly shortened and simplified the *Berakhah* before the Reading of the *Megillah*. Thus, in the *Megillah* blessing, transcribed just a few years after the shofar Cantorial Fantasia, Levi omitted the *vocalise* at the end of the second system and the beginning of the third system. In addition, the dotted rhythms of the Baroque passagework were altered to whole notes and the concluding words were sung syllabically.

298 Unless the *hazzan* was sure he "would be able to return to his prayer" (O. H. *ibid.*)

299 In the last system there is a momentary hint of AM mode at *qol*.

300 The incipit is a syllabic setting of the opening words, *barukh atah*, from which we can infer that the *Sheheḥeyanu* was sung simply and without *vocalise*.

301 Since Levi's page number reference does not concur with that in Vol. 4, we must assume that Levi had compiled an earlier volume of *Megillat Ester*.

Comparative Sources:

KoVor, no. 238 (IDHOM 7, no. 238); FrGO, pp. 90–91; BaBT, no. 1155, DW.

94. *Sheloshim qolot* (1:9)

שלושים קולות

The image shows two staves of musical notation in G-clef and F# key signature. The first staff is labeled 'Teqi'ah' and 'Shevarim'. It features a sequence of notes: three low notes (G2, G2, G2) with a slur underneath, followed by a high note (G4) with a fermata, then a series of six eighth notes (G4, A4, B4, A4, G4, F#4) with a slur above, and finally another high note (G4) with a fermata. The second staff is labeled 'Teru'ah tremulo' and 'Teqi'ah gedolah'. It starts with a tremolo on a low note (G2), followed by a quarter rest, a double bar line, and then a sequence of seven notes: G2, G2, G2, G2, G2, G2, G2 with a slur underneath, followed by a high note (G4) with a fermata.

Levi's transcription must be the earliest representation in modern musical notation of the pitches (and/or overtones) and rhythm of the shofar calls, predating the notations of Sulzer and Baer. Levi prefaced the notation with the annotation, *Man bläst שלושים קולות*, referring to the number of shofar calls of the Shofar service after the Torah and Haftarah readings. These sounds are made up of the combination of *teqi'ah*, *shevarim-teru'ah*, *teqi'ah* (4); *teqi'ah*, *shevarim*, *teqi'ah* (3); *teqi'ah*, *teru'ah*, *teqi'ah* (3). When these ten blasts are repeated three times they total *sheloshim qolot*, thirty blasts. The rhythmic notation is significant since it reflects the *halakhah* according to which the length of the low tone of the *teqi'ah* is the same as that of the three shorter, sharp units of the *shevarim* and the tremulo of the *teru'ah* (M. R. H. 4:9; MT, *Hilkhot Shofar*, Chapter 3:3).

Levi's notation of the *teru'ah* as a *tremulo*, rather than as nine staccato tones, the more common Ashkenazic practice, should be noted, this being the same interpretation as given later in SuSZ and BaBT. This is still the practice for the *teru'ah* by Sephardic and Yemenite Jews and is described by Amnon Shiloah as a "long, wavering trill on a single note" (Shiloah 1992: 251, n. 22). Also to be noted is the prolongation of the high note *g'*, which seems to have been a German practice. Sulzer reproduced the neume-like notation of the shofar sounds included in a fourteenth century manuscript, *Codex Shem*. For further information on the sounding of the shofar in the synagogue Alfred Sendrey's discussion provides a useful summary (Sendrey 1968: 349–359).

Comparative sources:

SuSZ 2 (SMP edition, Vol. 7), no. 344; BaBT, no. 1156.

95–97. *Ashrei ha-am; Ashrei yoshevei veitekha; Yehalelu* (1:10–12)

אשרי העם; אשרי יושבי ביתך; יהללו

95. *Ashrei ha-am* (1:10)

Ash - rei _____ ho - om _____

yau dei se - ru - - - - o A - dau - noi _____

be - aur po - ne - kho ye - ha - lei - khun

The musical score for 'Ashrei ha-am' is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff contains the lyrics 'Ash - rei' and 'ho - om'. The second staff contains 'yau dei se - ru - - - - o A - dau - noi'. The third staff contains 'be - aur po - ne - kho ye - ha - lei - khun'. The melody features several triplet markings (indicated by a '3' above the notes) and a septuplet (indicated by a '7' above the notes). The piece concludes with a double bar line.

96. *Ashrei yoshevei veitekha* (1:11)

Ash - rei _____ yau-she - vei _____

vei - se - - - - kho aud _____

ye - ha - le - lu - kho _____ se - - - - lo

The musical score for 'Ashrei yoshevei veitekha' is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff contains the lyrics 'Ash - rei' and 'yau-she - vei'. The second staff contains 'vei - se - - - - kho aud'. The third staff contains 'ye - ha - le - lu - kho' and 'se - - - - lo'. The melody features several triplet markings (indicated by a '3' above the notes). The piece concludes with a double bar line.

97. *Yehalelu* (1:12)

Ye - ha - le - lu es sheim

A - dau noi, ki

nis - gov she - mau le - va - - - - - dau

A first glance might lead one to object to Idelsohn's inclusion of this tune within the *Mi-sinai* chants (IdHOM 7: xxxvii).³⁰² Yet the core of Levi's melody (and similar South German versions) for these short texts, despite considerable assimilation to Western musical influences and inclusion of embellishments of the Baroque, retains several archaic elements: (1) It preserves the characteristic opening $d' - c^\sharp - d' - e' - f^\sharp - e'$ *Mi-sinai* motif; (2) the opening musical phrase, as in all settings of this melody, cadences $\hat{5} - \hat{2}(a' - e')$; (3) the closing musical phrase includes the characteristic ascending $f^\sharp - g' - a' - b'$ motif (more clearly discernible in 1:12) before descent to d' . Levi's setting, like others from South Germany, cadences on $\hat{1}$. This contrasts with the final modal cadence characteristic of Eastern-European settings, where the *finalis* is on $\hat{3}$ often preceded by $\hat{5} - \hat{6}$.³⁰³ In Levi's setting the melismatic passagework and the expansion of the *ambitus* are merely late Baroque additions to the archaic musical core. In *minhag polin* this melody was also used for *Ve-nislah* following the chanting of *Kol Nidrei* (BaBT, no. 1303, PW; LeKR, no. 108).

Comparative Sources:

BaBT, nos. 1158–1160 (the first *Ashrei*, with *finalis* on $\hat{3}$, probably represents the East-European version).

SchGGI III/D: 60, no. 1 (two versions, one slightly melismatic, the other "*einfach*" ["simple"]); Sā-IdHOM 7, no. 144 (Mus. 64, no. 85); KoVor, no. 239; SuSZ 1 (SMP edition, Vol 7, nos. 342–343). The opening phrases of these versions appear to represent a "choral" rendition of the tune. Compare with the *Chor* responses in BaBT.

LeTW, no. 179 (strictly metrical).

³⁰² In Eastern Europe this melody was also sung for *Venishlah* after *Kol nidrei*. Sulzer evidently adopted this melody (SuSZ 1, SMP edition, Vol. 8, *Anhang*, no. 34).

³⁰³ In Frankfurt the rabbi sang *Ashrei ha'am* and *Ashrei yoshevei veitekha* (OgFK: 69, note after no. 206). These pieces were sung, we can thus assume, with little embellishment.

Musaf Service for Rosh Hashanah

98. *Hatzi qaddish* (1:13)

חצי קדיש

p A

[Ah]

f B

Yis - ga - dal — ve - yis - ka - dash [ah]

she - mei ra - bo —

C

be - ol - mo di - ve - ro khir — u - sei

[ah]

D

ve - yam - likh mal - khu - sei — [ah]



be-kha - - - yei - khaun uve - yau - mei - khon



[ah]



uve - kha - yei de - khol__ beis__ yis - ro - eil



ba - a - go - lo u - viz - man ko - riv [ah]



ve - im - ru o - mein; ye - hei she - mei ra - bo



me - vo - - - rakh le - olam ule - ol - mei ol ma - yo yis - bo__ rakh [ah]



ve - yish - ta - bakh ve - yis - po - ar ve - yis - rau - mam



ve_____ yis-na - sei ve-yis-ha-dor ve-yis - a - le ve-yis - ha_____ lol [ah]



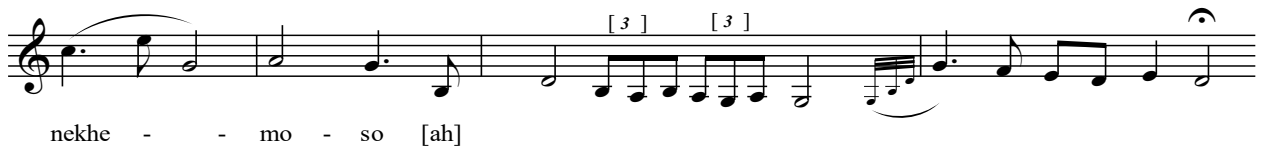
she-mei_____ [ah] de - kud-sho be-rikh hu_____



F
le-ei - lo u - le - e - lo min kol bir-kho - - - so ve-shi-ro - - - so [ah]



tush - be - kho - so ve -



nekhe - - mo - so [ah]



da - a - mi - ron be - ol - mo [ah]



ff

ve - im - ru o - - - - - mein

According to the early eighteenth-century work of the Frankfurt rabbi, R. Joseph Kosman, the melody of the *Hatzi qaddish* for the *Musaf* service was "fixed" (*qavu'a*) and was to be recited with "fear and trembling" (*be-eimah uveretet*) (KoNKY: 267, section 13). This *Qaddish*, whether in the German or Eastern European Jewish musical traditions, includes passages of great beauty that inspired the French composer Ravel (1875–1937) to arrange his famous setting of it, originally set for voice and piano.³⁰⁴

Levi's long Cantorial Fantasia setting is comprised of six sections, plus a short cadenza in the final section. Section A constitutes an *intrada* whose opening motif (e') – a' – g# – a' – g# – a' – g# – f' – e' anticipates, with ornamentation and sequential repetition, the opening motif of *yitgadal* (a' – e' – a' – g' – f# – e') in Section B. However, whereas the tonality of the opening motif of Section A is in AR mode (but continuing in Phrygian mode), in Section B (at *yitgadal*) it is in Phrygian mode. The *intrada*, which is metrically irregular, concludes with a descending Baroque trumpet flourish (b) – e' – d# – e' / b – a# – b / g# – f# – g# / e. This passage, descending to low e, would formerly have been sung by a *bass* assistant to the *hazzan*. The *intrada* recurs in Sections B–E, but at different tonal levels.

In Section B, following *yitgadal ve-yitqadash*, an ascending Baroque trumpet flourish sung to *vocalise* beginning c' – e' – g' – c'' – g' is introduced, which reappears twice in Section E. The two sets of trumpet flourishes function as quasi-*ritornelli* and delineate the sectional character of the composition. These *ritornelli* trumpet fanfares constitute the only passages constructed entirely from Baroque material and are sung almost exclusively as *vocalise*.³⁰⁵ In contrast to the descending trumpet fanfare in Section A, this fanfare that ascends to g'' would formerly have been sung by the *zingerl* assistant.

The very wide tessitura of this piece raises the question of whether Levi used *meshorerim* for its performance, even though they were officially no longer sanctioned. For the high sections boys from the local Jewish school and/or from his choir might have assisted him, but we have no leads as to where he might have co-opted a bass singer.

304 The first of his *Deux melodies hébraïques* (1915). The opening motif of "Kaddisch" differs from the opening motif of other settings. The piece as a whole is much closer to East European versions.

305 An exception is [*be'alma di vra*] *khiruteih* in Section B.

The texted passages and the remaining *vocalise* phrases are based on a rich array of *Mi-sinai* motifs and "traditional" motifs characteristic of the *Hatzi qaddish* before the *Musaf* service. They are usually recognizable by their narrow *ambitus* and largely step-wise character, such as the *Kol nidrei* motifs immediately preceding, and at, *shemeih rabah*, the *Ha-melekh* motif at *shemeih [dequdsha]*, and the *Kol nidrei* motif immediately prior to this. Rather remarkable is the quantity of new thematic material in Section F. Throughout, in each section (except Section C) the prevailing tonality fluctuates between A minor and C major.

Sections A and B are almost identical to the *Hatzi qaddish* of Joseph Goldstein composed not later than 1813 (IdHOM 6: 197–98; Adler 1989: 423).³⁰⁶ Goldstein's setting is somewhat shorter but includes more Baroque passages for display of cantorial *bravura*. Despite its length, the passagework in Levi's composition is more restrained and the traditional musical content is somewhat greater. The *ambitus* of Levi's setting is exceedingly wide, extending from low \underline{e} to high \underline{g}'' . Yet as we have already pointed out, the lowest and highest pitches only occur in *vocalise* sections that must have previously been sung by the *bass* and *zingerl* assistants. The *ambitus* of the texted sections, on the other hand, is a more modest \underline{a} to \underline{e}'' , within the vocal range of most vocally competent *hazzanim*.³⁰⁷

In Germany there were three parallel practices for singing the *Hatzi qaddish* before the *Musaf* service on Rosh Hashanah and Yom Kippur: (i) A melody not too dissimilar from the one sung in Ashkenazic synagogues today commencing with the characteristic $a' - d'' - c\#\prime // c\#\prime - d'' - c\#\prime // c\#\prime - b^b - c\#\prime - b^b - a'$ motifs; (ii) The same High Holy Day melody, but with a different $a' - d'' - c'' // c'' - b^b - a' - b^b - a'$ (Goldstein) or $a' - g' - f' - e' - f' - a' - e' // f' - a' - c'' - d'' - c''$ (Ogutsch, transposed) opening phrase (apparently was unknown to Baer); (iii) A High Holy Day melody that has little similarity to the melody sung today: following extended *vocalise* the opening words, *yitgadal ve-yitqadash*, are sung $d'' - f'' - d'' / f' - f' - g' - f'$, but in common with melody (ii) it shares some similar *Mi-sinai* motifs and Baroque passages. It is possible that melody (ii) antedated melody (i) in which the pitches of the opening motif were later chromaticized.

Levi created a Fantasia that incorporates the motifs of the second of these three musical practices. The main difference from melody (i) is that the structure of the opening texted motif ($a' - e' - a' - g' - f' - e'$) is equivalent to that used today for the *Hatzi qaddish* for the prayer for prayer for *Tal* (dew) on Passover and the prayer for *Geshem* (rain) on Shemini Atzeret. German communities that used melodies belonging to categories (i) or (iii) used

306 Bavarian-born Goldstein served from 1813 onwards as *bass* to Moses Raff, *hazzan* of Jebenhausen, Württemberg. His cantorial manuscript, which includes the *Hatzi qaddish*, was acquired by Emanuel Kirschner. See Adler (1989: 418–419, Mus.Add.5, no. 42); IdHOM 6: xxv.

307 The *ambitus* of Goldstein's composition is also very wide, but his manuscript indicates that sections were sung by a *zingerl*. These were sung an octave lower than written.

a different melody (albeit with some motivic similarities) for the *Ḥatzi qaddish* for *Tal* and *Geshem*. However, Levi used the same melody on both occasions, for the *Musaf* of Rosh Hashanah and Yom Kippur and for *Tal* and *Geshem*. Thus, when Levi notated the melody for *Tal* and *Geshem* in his volume for the Pilgrim Festivals (*14:6), he merely provided a simplified setting of his Rosh Hashanah melody.³⁰⁸ Ogutsch attests to the similar practice in Frankfurt of one *Ḥatzi qaddish* melody for both occasions (OgFK, annotation at no. 131). We should note that Goldstein of Jébenhausen also included only one *Ḥatzi qaddish* melody in his manuscript, notwithstanding Idelsohn’s misleading statement to the contrary (IdJM: 159).³⁰⁹

The practice, shared by Levi, of chanting the *Ḥatzi qaddish* on both occasions to the same melody is corroborated by a number of *minhag*-book sources.³¹⁰ This melody—represented in Levi’s setting—might have been the older musical practice, notwithstanding the later Baroque additions. Hence, Idelsohn correctly surmised, “Originally one tune, it [the *Ḥatzi qaddish*] later branched out into two variations” (IdJM: 159). Idelsohn referred to a directive of R. Meir of Rothenburg (*Maharam* Rothenburg, ca. 1215–1293) to replace the festival melody (*shalosh regalim*) of the *Ḥatzi qaddish* with the Sabbath melody. Even though the directive does not appear to have been followed, and despite the fact that Idelsohn incorrectly read the source for Rabbi Meir’s statement, it does suggest that the melody for *Tal/Geshem* was the older melody (IdHOM 7: xxxi; IdJM: 158).³¹¹ By the seventeenth century, however, the melody sung for the *Ḥatzi qaddish* for *Tal/Geshem* was considered a borrowing of the melody sung on Rosh Hashanah and Yom Kippur before the *Musaf* service (ShMW: 90 and 218).

We still lack a conclusive explanation as to why the branching out of the *Ḥatzi qaddish* for *Musaf* into two versions, one for the High Holidays and the other for the Pilgrim Festivals, did not occur everywhere.³¹² It is possible that in some communities, the descriptive statements of the *Minhagbücher* acquired, over time, somewhat of a prescriptive character.

308 Levi prefaced the melody with the statement that this *Qaddish* melody for *Geshem* and *Tal* is the same as that for [the *Musaf* service] on Yom Kippur, from which we can reasonably assume that it was sung for the Rosh Hashanah *Musaf qaddish* as well.

309 Idelsohn infers that the MS contains *Qaddish* settings for both occasions, but this is incorrect since Goldstein only included one *Ḥatzi qaddish* melody which he indicated for use on the *yamim nora'im*. The *Tal/Geshem* melody which Idelsohn seems to imply was Goldstein’s appears to be Idelsohn’s simplification of Sānger’s *Tal/Geshem* melody (Sä-IdHOM 7, no. 75).

310 See, for example, Kirchheim [d. 1632] 1987: 191 (*Tefillat Geshem*) and 234 (*Tefillat Tal*); ShMW 1988: 90, par. 99 (*Tefillat Tal*), 164, par. 184 (*Tefillat Geshem*); GeDQ: 336 *Tefillat Geshem*) and 431 (*Tefillat Tal*).

311 R. Simeon bar Zemah Duran, author of the *Sefer ha-tashbeitz*, a compilation of the halakhic teachings of R. Meir of Rothenburg, made it clear that the latter only had in mind the “first *Qaddish*” (i.e., the *Ḥatzi qaddish* before *Barekhu*) “but all the rest [the *hazzan*] recites as on *yom tov*” [i.e., the Pilgrim Festivals]. See Duran (1902), section 119. Hence, on Rosh Hashanah and Yom Kippur, the melody of the (*Musaf*) *Qaddish* was that of the *shalosh regalim* (*Tal/Geshem*).

312 Divergent practices might have coexisted within a single community. Thus, in Munich, while Sānger and Kohn followed musical practice (iii), Naumbourg, the student of Sānger before he eventually settled in Paris, arranged his *Ḥatzi qaddish* for the *yamim nora'im* in accordance with musical practice (i) (NaSI 2, SMP Edition, Vol. 14, no. 228).

Comparative Sources:

Musical Practice (i):

BaBT, no. 1164, PW; NaSI (SMP Edition, Vol. 14), no. 229; SchGGI III/D: 60, no. 2 (taken from NaSI); SuSZ 1 (SMP Edition, Vol. 7), no. 346.

Musical Practice (ii):

IdHOM 6, Part II/IV, no. 16 (Goldstein); OgFK, no. 211; FrGO, pp. 92–93 (opening motif).

Musical Practice (iii):

Sä-IdHOM 7, no. 145 (Mus. 64, no. 147); KoVor, no. 240; BaBT, no. 1164, DW.

99. *Hatzi qaddish* (8:1)

חצי קדיש

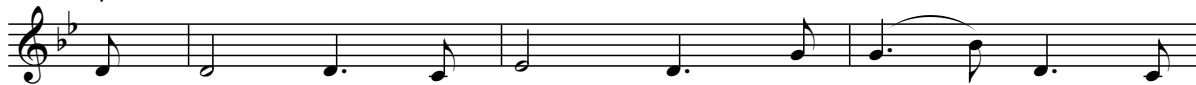
Mit tiefer Rührung

The musical score is written in G minor (one flat) and common time (C). It consists of six staves of music. The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and triplets. The lyrics are: Yis - - - - - ga - dal ve - yis - - - - - ka - dash she - mei - - - - - ra - - bo be - ol - mo di - ve - ro - - - - - khir - - - - - u - - - - - sei ve - yam - likh mal - khu - sei - - - - - be - kha - yei - khaun uve - yau - mei - khaun uve - kha - - - - - yei de - khol beis yis - - - - - ro - eil ba - a - go - - - - - lo u - viz - man ko - riv - - - - - ve - im - ru o -



mein; ye - hei she - mei ra - bo me - vo - rakh — *Congr. continues*

Hazzan

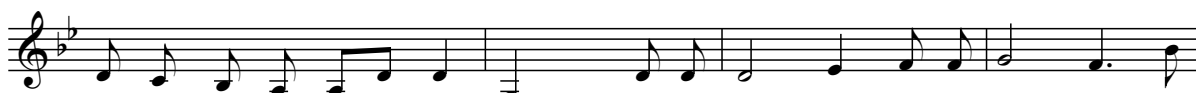


le - o - lam ule - ol - mei ol - ma - - yo yis -

Dol.



bo - rakh ve - yish - ta - bakh ve - yis - po - ar ve -



yis - rau - mam ve - yis - na - sei ve - yis - ha - dor ve - yis - a - le ve -



yis - - - ha - lol she - mei — de - kud-



sho — be - rikh hu le - ei - lo u - le - ei - lo



min kol — bir - kho - so ve - shi - ro -



so — tush - be - kho - so ve - nekh - - - mo - so —



ff

da - a - mi - ron be - ol mo —



ve - im - ru o mein —

Levi considerably reworked the *Hatzi qaddish* a number of times. In all these reworkings, the first of which is given here, Sections D and E were omitted entirely, and of Section C only the final motif was incorporated. The second set of *vocalise* trumpet flourishes was eliminated, while the first set of Section A was texted (as was also the case, as we shall see, in Levi's reworking of *Aleinu*). The opening motif on *yitgadal* remained Phrygian in character. The freer rhythm of no. 98 was now constrained within in a strict 4/4 meter. All *vocalise* was removed. This reworking, however, could not have been entirely satisfactory, for many low pitches still remained, although in one instance Levi indicated *8va* in the score to overcome the problem. Consequently, in *11:1 and *14:6, Levi further reduced the *ambitus* and abbreviated the melismas.

100. *Avot* (1:14)

אבות

A

[Ah]

[3]

[3] B

Bo - rukh [ah]

[3]

[3]

[3]

a - to A - dau - noi

C

e - lau - hei - nu [ah] vei - - - lau - hei [ah]



a _____ vau - sei - nu e - lau - hei _____



[ah] av - - - - ro - hom



e - - - - - lau - - - - hei _____



[ah]



yitz - - - - - khok [ah]



vei - lau - hei [ah]



ya-a _____ kauv Ho - - - - - - - - - - eil



ha - - - - - go - - - - - daul [ah]



ha - gi - baur _____



[ah]

ve-



ha - - - nau - ro [ah]



Eil_ el - yaun [ah]



gau - meil kha-so-dim tau - vim [ah]



ve - kau - nei ha - kaul_ [ah]



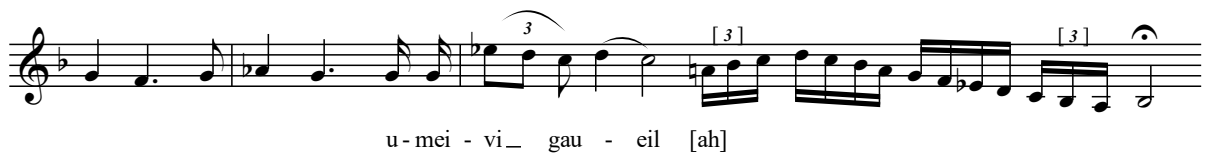
ve - zau - kheir_ [ah]



khas -



dei_ o - vaus [ah]



u - mei - vi_ gau - eil [ah]



liv - nei ve-nei-hem le-ma-an she-mau be - a - ha - vo [ah]

Idelsohn briefly discussed the melody of the *Avot* (IdJM: 158; IdHOM 7: xxxi). Sung for both *Shaharit* and *Musaf*, as with the *Hatzi qaddish*, the melody was also described as "fixed" by R. Joseph Kosman (KoNKY: 267). Levi's extensive Cantorial Fantasia setting of *Avot* can be divided into five sections, whose overall form is A – B – C – D – D'.

Section A, in C major, comprises the wordless *intrada* and introduces the basic thematic material of the piece (with Baroque ornamentation). Section B starts at the opening word *barukh*, the *Mi-sinai* motif of which (intimated, but not explicit in the *intrada*) is similar to that of the *Hatzi qaddish* for *Ne'ilah* (no. 150). This section thereupon repeats the theme of Section A with the addition of a short Baroque passage and three additional *Mi-sinai*/traditional motifs in the sixth system. Section C modulates to the fourth degree (F major), a feature common in both East-European and West-European settings, and elaborates and extends, both with and without text, a $[a' - g'] - f' - g' - c'' - f'$ motif which, in East-European versions is used for the final cadence (see BaBT, no. 1165, 1W). Section D stresses tonal center *g*, and then proceeds to other tonalities, including sections in minor. It concludes with a *Mi-sinai* motif at *ve-qonei ha-kol*. Section D' repeats much of the melody of the previous section (from *ha-gibor* onwards). The opening measures in minor sung to *vocalise* could be considered a bridge between the two D sections. The piece concludes in AM mode.

The most extensive *vocalise* passages occur in Sections A and B. Baroque *vocalise* trumpet calls only appear at the end of Section C. In the other sections many of the *vocalises* are built upon *Mi-sinai* and traditional motifs, even when heavily disguised with Baroque ornamentation and passagework. Several of the *Mi-sinai* and traditional themes and motifs are only sung to *vocalise*. Some of the most important *Mi-sinai* motifs of *Avot* were identified in the introduction to no. 60, but in this early setting there are additional ones as well.³¹³ The *ambitus*, as one would expect, is wide, from \underline{a} to $\underline{f''}$, but not unreasonably so.

In its scope and with similar opening thematic material Levi's Cantorial Fantasia is very close to the setting of Aaron Beer (dated 1783). The *Avot* of Sanger (Sa-IdHOM 7, no. 146) does not reach the proportions of a Cantorial Fantasia. It is based almost entirely upon Sections A and B and has only one *vocalise* passage. Some of the *Mi-sinai* motifs in Levi's piece appear in an East-European version of J. M. Abelov (IdJM: 150–51).

Levi later replaced this *Avot* setting by the much simpler *Choral-Gesange* setting (see no. 60). In the *Musaf* service, this setting (nos. 100 and 60), was only sung on the First Day of Rosh Hashanah. It was, however, sung on Yom Kippur (*13:2).

313 These include: the $f' - g' - a^b - b^b - g'$ motif (p. 290, last system), here a minor version of the second motif discussed at 6:31, but repeated later as $f' - g' - a' - b^b - g'$ (p. 291, system 6); a *tevir*-like cantillation figure (p. 291, system 2); the $f'' - c'' - e^{b''} - d'' - c'' - b^b - c''$ cadential motif (p. 291, system 3, and also at the final cadence.)

Comparative Sources:

IdHOM 6, Pt. II: 188–90, no. 5 (Aaron Beer); OgFK, no. 177, preserves remnants of the Cantorial Fantasia, despite chromatic modifications.

Sä-IdHOM 7, no. 146 (Mus. 64, no.148); KoVor, no. 209 (IdHOM 7, no. 150a); SuSZ 2 (SMP Edition, Vol. 7), no. 313 (for *Shaharit*); BaBT, no. 1165, DW and 2W. All these are relatively simpler settings.

101–102. Zokhreinu le-ḥayyim (1:18); Mi khamokha av ha-rahamim (1:21)

זכרנו לחיים; מי כמוך אב הרחמים

Zokh - - rei - nu le - - - kha - yim__ me - lekh kho - feitz__ ba -

kha - - - yim ve - khos - - - vei - - - nu be-sei - fer ha - kha -

- yim le - ma - an - - - kho_____ e - lau - him kha - - - - yim,

me - - - lekh au - - - zeir u - mau - shi - a u - mo - - - gein

Bo - - - rukh__ a - to_____ *f* A - dau - noi

mo - - - - gein_____ av - ro - - - - hom

Mi_____ kho - mau - kho__ av_____ ho - ra_____ kha - mim

zau - kher ye - tzu - rov le - kha - yim [ah]

be - ra kha - mim; ve - ne e - mon

a to le - ha - kha - yaus mei - - - sim

Bo - - - rukh a - to A - dau - noi

me kha - - - yei ha - mei - - - sim

In these two High Holy Day insertions in the *Avot* and *Gevurot* Levi diverged from the older *nusah*. Instead, he utilized this more recent metrical melody for *Zokhreinu* and *Mi khamokha* for both *Shaharit* and *Musaf* in all his manuscript volumes. The melody also covers the *hatimot* of the two blessings. Only at *Ne'ilah* on Yom Kippur did Levi finally employ the traditional *nusah* (nos. 154 and 156). This melody is set almost exclusively in major, except for a short passage in minor at *melekh ozeir* in *Zokhreinu* and *ve-ne'eman atah* in *Mi khamokha*. The melody was widely sung and versions of it are included in BaBT and KoVJ, both of which designate it as *a[lte] M[elodie]*, but it is certainly more recent. However, in the version of BaBT, from *melekh* onwards, the melody moves to the minor key. Werner had suggested that the melody was a "paraphrase of a German military tune" (WeVSH: 175). The *ambitus* extends to an octave and the text is either rendered syllabically or with restrained melismas. In later settings (such as *6:35) Levi somewhat simplified both *Zokhreinu le-hayyim* and *Mi khamokha av ha-rah'amim* and provided them with a strictly 4/4 meter.

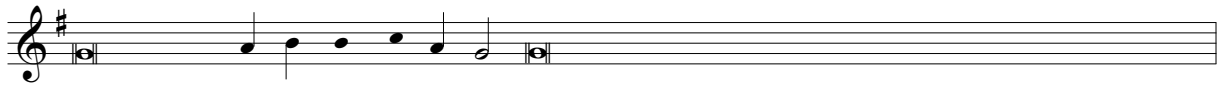
Comparative Sources:

KoVJ, Pt. III: 54, no. 31, see also KoVJ, Pt. III: 23, no. 13; BaBT, no. 1064, AW.

Second Day of Rosh Hashanah

103. *Hatzi qaddish* (8:56)

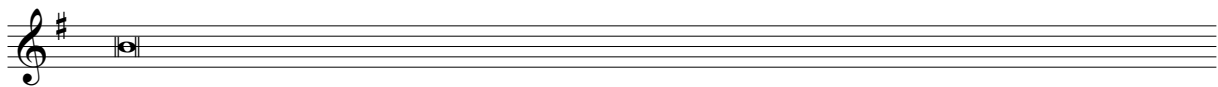
חצי קדיש



Yis-ga-dal ve-yis-ka-dash she - mei ra - bo be-ol-mo di-ve-ro khir-u-sei ve-yam-likh mal-khu-sei be-kha-yei-khaun



uve-yau-mei-khaun uve-kha-yei de-khol beis yis-ro - eil ba - a - go - lo _____



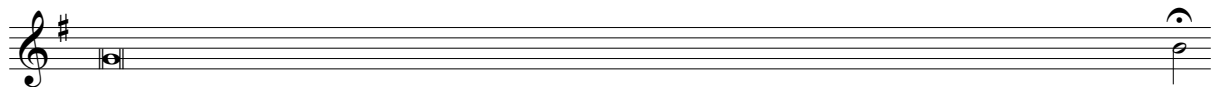
u-viz-man ko-riv ve-im-ru o-mein; ye-hei she-mei ra-bo me-vo-rakh

(Congr.) Le-o-lam u-le-ol-mei ol-ma-ya, yis-bo-rakh

(hazzan)



Le-o-lam u-le-ol-mei ol-ma-ya yis-bo - rakh _____ ve - yish - ta - bakh



ve-yis-po-ar ve-yis-rau-mam ve-yis-na-sei ve-yis-ha-dar ve-yis-a-le ve-yis-ha-lol she-mei de-kud-sho be-rikh hu,



le - ei - lo u-le-ei-lo min-kol bir-kho-so ve - shi - ro - so, tush-be-kho-so ve-ne-khe - mo - so



da - a - mi - ron be - ol - mo _____ ve - im - ru o - mein _____

On the Second Day of Rosh Hashanah the special melody of the *Hatzi qaddish* was not used. Instead, the *Hatzi qaddish* was sung to the regular Sabbath melody. The same is true of the ensuing *Avot* and *Gevurot* in the repetition of the *Amidah*, as Levi explains (no. 60, annotation). This was in accordance with a long-standing practice of *minhag ashkenaz* that in the *Musaf* service on the Second Day of Rosh Hashanah the Shabbat melodies were used for the *Hatzi qaddish*, *Avot* and *Gevurot*. (In the *Shaharit* service on the Second Day of Rosh Hashanah, however, the *Avot* and *Gevurot* were sung to the High Holy Day melodies).

This practice is documented in the historical sources. In fact, in Worms on the Second Day of Rosh Hashanah it had been the custom to recite the *Avot* of the *Amidah* of the *Musaf* service in Weekday *nusah* even though the preceding *Hatzi qaddish* was sung in the High Holy Day melody (ShMW: 264, section 244). The "normative" South German practice is mentioned first by R. Joseph Kosman (KoNKY: 272, section 22) and later by Geiger and Ogutsch (GeDQ: 201; OgFK: 77). Geiger's explanation for using the Shabbat melodies in the *Musaf* service on the Second Day of Rosh Hashanah was that it was in order to emphasize the First Day, which was regarded as "essential" (*iqar*), since from this day Yom Kippur and all the festivals are counted (GeDQ: 222). Baer was not aware of this South German musical tradition and assumed that on both days of Rosh Hashanah the melodies of the *yamim nora'im* were sung (BaBT, annotation before no. 1288).

Levi first notated the *Hatzi qaddish* according to the Sabbath *nusah* in Volume 1 of the compendium (*1:63). Little is changed in this later notation. Set in major, Levi displays his dexterity in the application of effective and tasteful motifs that contrast with the extended passages sung to reciting tones. Examples include the opening phrase, *yitgadal ve-yitqdash shemeih raba*, the motif employing word painting on *ba'agalah* (system 2) and the motif at *yitbarakh ve-yishtabah* (system 4). Otherwise, the setting barely diverges from the normative *nusah* for the *Hatzi qaddish*. This is particularly the case in the last two systems (6 and 7). The descent to $\hat{4}$ (\underline{d}) below the *finalis* at *ve-shirata*,³¹⁴ the reciting tone and cadence on $\hat{2}$ (\underline{a}) at *tushbeḥata ve-neḥemata*,³¹⁵ the modulation to minor at *be'alma*,³¹⁶ the final cadence in minor at *ve-imru amein*,³¹⁷ are all well documented in other sources of South German *hazzanut*. The *ambitus* is modest and the setting, apart from several of the motifs already mentioned, is syllabic.

In Levi's notation of the *Avot*, the textual insertion for the High Holy Days, *Zokhreinu le-hayyim*, is also according to the Sabbath *nusah*. The same is true also of *Mi khamokha av ha-rah'amim* in the *Gevurot* (*1:66; *8:59–60). In Frankfurt, however, the textual additions were sung to the High Holy Day melodies.

Comparative Settings:

Sä-IdHOM 7, no. 41 (Mus. 64, no. 36); KoVor, no. 126 (IdHOM 7, no. 52); BoSD, no. 389; SchGGI I/B: 15, no. 16; OgFK, no. 81; BaBT, no. 607.

314 KoVor, BoSD, OgFK.

315 KoVor, Sä-IdHOM, BoSD, OgFK.

316 OgFK, Sä-IdHOM, BoSD.

317 Sä-IdHOM, BoSI, OgFK, BaBT.

104. Avot (8:57)

אבות

Bo - rukh a - to A - dau - noi e - lau - hei-nu vei-lau-hei

a - vou - sei - nu, e-lau-hei av - ro - hom, e - lau - hei yitz - khok,

vei - lau - hei ya - a - kauv, ho - eil ha - go - daul ha - gi - baur

ve - ha - nau - ro, eil el - yaun, gau - meil kha - so - dim tau - vim,

ve-kau-nei ha - kaul, ve - zau - kheir khas - dei o - vaus, u-mei-vi gau-eil

liv-nei ve-nei-hem le-ma-an she - mau be - a - ha - vo.

Zokh-rei - nu le - kha - yim, me - lekh kho - feitz ba - kha - yim, ve - khos - vei - nu

be - sei - fer ha - kha - yim, le-ma-an-kho e-lau-him kha - yim.

me - lekh au - zeir u - mau - shi - a u - mo - gein,

Earlier, for the Second Day of Rosh Hashanah, Levi notated only the opening words, taking the melody line of the setting of the *Avot* for *Shabbat* of the *Choral-Gesänge* (*1:64; ChGe 1:19) and directing the reader to the "*Choralheft*." Here, however, he dispensed with this setting and employed the basic *nusah* (as sung on Shabbat). Levi's *nusah* for this differs even less than the *Hatzi qaddish* does from other South German settings. One small feature only should be pointed out: the $\hat{4} - (\hat{3}) - \hat{4} - \hat{6}$ motif at *melekh* (system 9), which also occurs in SchGGI. The lack of any significant difference from the Eastern European *nusah* of the *Avot* is rather remarkable.

Comparative settings:

Sä-IdHOM 7, no. 25 (Mus. 64, no. 23); KoVor, no. 109 (IdHOM 7, no. 52); SchGGI I/B: 15, no. 16; BaBT, 539–540.

Continuation of Musaf Service on Both Days of Rosh Hashanah

105. *Eil emunah (Ometz adirei kol heifetz)* (1:24)

אל אמונה (אמץ אדירי כל חפץ)



1. Eil e-mu - no be - or - ke - kho din _____ [ah]
 2. Im lau le - ma - a - nau ya - as



1. im _____ te - ma - tze au -
 2. ve-yo - sir me - nu kha-raun



mek _____ ha - din _____ [ah]
 af - vo - kha - as



1. mi yitz-dak le-fo-ne-kho ba - din _____ [ah] ko - dausch
 2. ein le-va-keir ve-lim-tzau ma - as _____ ko - dausch

Congr. repeats each line after the *hazzan*



Re - ei - ki ein iy - sh le-haf - gi - a be - ad be - nei ish _____

ve-a toh eil ve-lau-ish Ro -

shum bikh-sov e-mes a-sha-ne-no ma-a-sei

kol-ye-maus ha-sho-no le-ra-tzau-se-kho be-shau-for

On Shabbat when the shofar is not blown
le-ra-tzau-se-kho be-zikh-raun shau-for be-ze-raush ha-sho-no

These opening two verses serve as introductions to *Ometz adirei kol heifetz*, a *piyyut* written by R. Eleazar Kallir in the form of an acrostic that spells his name (NuEJP: 259). Each of these two verses is repeated by the congregation (GeDQ: 166; HeGfN: 190). In some editions of the *maḥzor* the verses serve as alternating refrains after every three strophes of the *piyyut* (GoMRH: 162–166), but this practice is not reflected in Levi's transcription according to which the *piyyut* is recited without any intermediary refrains.³¹⁸

Sung in EeMT, the melody of *Eil emunah* is almost identical to the *melekh elohei olam* section of *Melekh tiheit* (no. 55), especially with respect to the sequential *vocalise* passages of triplet eighth notes. (For further on EeMT refer to the discussion of *Melekh tiheit*). These sequential motifs which cadence, $f' - e' - d' // e' - d' - c'$, are melodically (but not rhythmically) similar to those of *Ve-khakh hayah omeir* (no. 130) and *Veha-kohanim* (no. 131). Passages of *vocalise* are inserted between the three short phrases of the *piyyut* verses to create a musical setting that provides another example of "extended *vocalise*." As in *Melekh tiheit*, most of the *vocalise* passages constitute an integral part of the melody. The same is true not only in the rather extended setting of SäVJ–IdHOM but even in the simpler setting of BaBT. Rather curiously, while Levi omitted here the additional florid section of *vocalise* of *Melekh tiheit* (no. 55),³¹⁹ he restored it in a later setting of *Eil emunah* (*8:11).

318 This comes clearer in Vol. 8 (*8:11) where Levi included a pasted page of the *piyyut* written as a single block of text, lacking any indication of recitation of the refrain lines.

319 The last system of first page and the top of the second page.

The core tonality is A minor, but the melody travels through a dizzy array of tonalities (C major, A minor, C major, G major, A minor) before the *finalis* concludes on \underline{d}' . The recitation in the first system on \underline{e}' appears to momentarily establish this tone as the tonic, in which case the *finalis* is a tone below the tonic. The portions of the text sung on reciting tones (systems 1 and 2) contrast with the florid and rhythmically energetic passages sung in *vocalise*.

Following the recitation by the congregation of (the long) *Ometz adirei kol heifetz* the *hazzan* sings the concluding two strophes to a chant pattern entirely different from that of *Eil emunah*. In the precluding strophe at *Re'eih ki ein iysh* the sequence of motifs is a – b – c – d. In the longer final strophe at *Rashum bikhtav emet* the sequence of motifs is a – b – a – b – c – d. The opening and concluding tones of the four motifs are organized as follows:

Motif (a): $b' \rightarrow f\sharp'$

Motif (b): $e' \rightarrow e'$

Motif (c): $e' \rightarrow b$

Motif (d): $b \rightarrow e'$

The cadence at the end of motif (b) recalls the *Mi-sinai* cadence of the first phrase of "traditional" renditions of *Kol nidrei*. The melody of the final strophe is somewhat more varied and motif (d) ascends a tone higher before the descent to the *finalis*. The *ambitus* is modest, that of a ninth, and the setting is mostly syllabic, but also with a few melismas, most notably in the concluding word, *ha-shanah*.

Levi's second melody pattern is not specific to this text as elements of it occur in settings of two other texts, *Bohein kol eshtonot*, a verse from *Kevodo iheil ke-hayom*, a *piyyut* attributed to R. Eleazar Kallir recited in the *Shaharit* service of Rosh Hashanah (*6:22; BaBT, no. 1033), and in *Hashot be-ratzo va-shov* and other *piyyut* texts interpolated into the *Qedushah* of the *Musaf* service of Rosh Hashanah (no. 113). The notation of *Re'eih ki ein iysh* in Să-IdHOM has a more flexible centonate quality. Motifs repeat in succession and the melody opens with the second of Levi's motifs (b); the second pitch ($\hat{2}$) of this motif is emphasized no less than three times. A similar centonate melody pattern is included in OgFK, where it applied to the *piyyut* fragment, *Ram al kol melekh*, recited in the *Shaharit* service of Rosh Hashanah, corroborating Geiger's remark that *Re'eih ki ein iysh* is sung to the melody of this text (GeDQ: 166). The second part of Ogutsch's melody incorporates the second musical theme of *Kol nidrei*. The varying application by Levi, OgFK and Să-IdHOM of the motifs of *Re'eih ki ein iysh* underscores that there was no single *Urmelodie* and that each represented valid realizations of the centonate melody.

In his later setting of both *Eil emunah* and *Re'eih ki ein iysh* (*8:11) Levi notated the entire setting in a strict 3/4 meter, while the additional *vocalise* section of the latter, with its melody of the florid section of *Melekh tiheit*, was set in a 4/4 meter. Melodic and rhythmic changes

are particularly noticeable in the later setting of *Re'eih ki ein iysh* where the melismas and motivic figuration are almost completely eliminated.

Comparative Sources:

Eil Emunah:

Finalis as Levi (tone below the tonic): Kohn 1844 (Pt. III): 46, no. 33 (choral response in AmPMT).

Finalis on tonic of A minor: SäVJ–IdHOM 7, no. 151 (Mus. 64, no. 153); BaBT, no. 1025, DW (*Melekh ba'asarah levushim*); SchGGI III/C: 53, no. 6a (*Melekh ba'asarah levushim*).

Re'eih ki ein iysh:

Sä-IdHOM 7, no. 161; OgFK, no. 186 (for *Ram al kol melekh*)

106. *Melekh elyon* (1:26)

מלך עליון

A

U - ve - khein _____ nam-li-khe-kho me-lekh el - yaun _____

B

Me - - - - - lekh [ah]

el - yaun _____

Recit.

Eil dor ba - mo - raum a - dir ba - mo - raum au - metz yo - dau so - raum_____

Congr. *La-a-dei ad yim-laukh, me-lekh ev-yaun.*

Bo-le ve-rod sha-khas, bish-aul uve-sa-khas, be-lei-us be-li na-khas, ad mo-sai yim-laukh.

C

[ah]

Me - lekh el - yaun

Gi - baur le - ho - kim gau - zeir u - mei - kim gau - le a - mu - kim_____

Congr. *Laa-dei ad yim-laukh, me-lekh ev-yaun.*

Do-ve kha-de-ver, dau-ver ve-au-veir, dau-me le-i-veir, ad mo-sai yim-laukh.

K *Minore*

[ah]

Me - lekh el - yaun

Ke - dau - shauv la - hav, kau - rei mei ra - hav, ko - rauv le - kaure -

-ov be - a - hav _____

Congr. *La-a-dei ad yim-laukh, me-lekh ev-yaun.
 Ri-mo lau-veish, ro-tauv ve-yo-veish, ro-shuf be-mayim uve-ash, ad mo-say yim-laukh.*

L *Cadenza maggiore*

p [ah]

f

Shei - no ein le - fo - nov she - ket bif - ni - nov, she - vakh tauv _____ be - matz - pu - nov _____

Congr. *La-a-dei ad yim-laukh me-lekh ev-yaun
 Te-nu-mo se-u-fe-nu tar-dei-mo se-au-fe-nu tau-hu
 Ye-shu-fe-nu ad mo-sai yim-laukh*

Letzte Strophe

Me - lekh el - yaun ***ff*** me - lekh _____ el - yaun

Schluss, Congr. then Hazzan

Tok - pau lo - ad _____ tif - ar - tau a - dei ad te - hi - lo - sau

au - me - des lo - ad _____ , la - a - dei - ad yim - laukh _____

Although the author of this *piyyut* is unknown, its poetic structure parallels that of *Melekh elyon* recited in the *Shaharit* service on the Second Day of Rosh Hashanah (*6:76) composed by R. Simeon ben Isaac of Abun of Mainz (11th Century). The melody here appears to be the musical prototype for the *Shaharit* setting. In this *Melekh elyon* for the *Musaf* service Levi set the melody to the full alphabetic acrostic arrangement of the *piyyut* text in which, throughout the entire *piyyut*, one stanza begins with the words, "God on High" (*melekh elyon*), while the following stanza, in contrast, begins with the words, "mortal king" (*melekh evyon*). The *hazzan* has the honor of reciting the former, the praises of God, but the congregation is left to recite the latter, the derogatory words about human kings.

Melekh elyon can be considered, by virtue of the overwhelming preponderance of *vocalise*, as a Cantorial Fantasia, but of a type that does not function as an extension of *Mi-sinai* tunes or traditional melodies. It is constructed almost exclusively from musical material in the idiom of the *style galant*.

Levi's musical setting conforms closely to the description of Geiger, namely: the introductory phrase, *Uvekhein namlikhekha*, is sung to *nusah*; the first and last strophes share the same *nusah*; the remainder of *Melekh elyon* is sung to melodies of the hazzan's choice (GeDQ: 166). Thus, in Levi's setting, after the introductory *Uvekhein*, the first stanza begins with the word *melekh*, sung to a traditional melody also used by Sanger, and by Levi for several other *piyyutim*.³²⁰ The characteristic c' – d' – e' – c' – f' – e' opening motif of this traditional melody also appears in a *Melekh elyon* setting of Aaron Beer (IdHOM 6, no. 332).

320 Levi provides a note indicating which *piyyutim* are sung to this melody.

The melody continues in *vocalise*, in variations of the opening theme, endowing it with the character of an *intrada*. At the end of the *intrada* the *hazzan* sings "elyon" followed by the words of the first strophe, *eil dar ba-marom* (the *nusah* of which Levi repeats for the texts of each strophe). The congregation responds with the refrain, *la'adei ad yimlokh*, followed by the opening words of the second strophe, *melekh evyon*. This pattern of division of the strophes between the *hazzan* and the congregation continues throughout the *piyyut*. Although there is no such indication for the congregation's recitation of the opening words of subsequent strophes in the Heidenheim *mahzor*, this would nevertheless seem to have been a conventional performance practice (HeGfN: 194–196).³²¹ The remainder of the piece is a set of free variations (there are no less than twelve) for each strophe of the *piyyut*. They are all in Rococo style and are often heavily instrumental in character; some are in major, others in minor, and all sung in *vocalise*, followed by the words recited in *nusah*.³²²

Unlike any other text in Levi's entire compendium, except for the introduction and concluding refrains, Levi's early *Melekh elyon* was set without text underlay. The performance of the *piyyut* would have remained one of conjecture except that a later setting does include the text underlay (*8:13) and so it has been copied into this transcription. The later setting has also made possible a reconstruction of the placement of the strophes recited by the congregation, that is to say, the ones commencing *melekh evyon*.

Despite the rendition of the melodies of the strophes almost exclusively in *vocalise* and the sizeable number of *vocalise* melodies employed, the *ambitus* of Levi's *Melekh elyon* is not excessive, only that of a tenth. In addition, most of the texts are sung syllabically. The only real exception, both with respect to *ambitus* and word setting, is in the opening *melekh [elyon]* of the final strophe.

In the later setting of *Melekh elyon* (*8:13), as well as in the setting of *Melekh elyon amitx ha-menusa* in the *Shaharit* service of Rosh Hashanah sung to similar melodies (*6:76; *10: 248–260), Levi eliminated five of the "recent" variations and somewhat reduced the *vocalise*. In the later setting of *Melekh elyon* the former *intrada* of the first strophe is now barely recognizable: not only has it been considerably shortened but the words of the opening phrase, *melekh elyon*, are no longer divided up. Instead, both words are proclaimed together after the short opening melody sung in *vocalise*. In addition, the *melekh evyon* strophes recited by the congregation are no longer included. While this would appear to be in accordance with *minhag polin*, not even the two *melekh evyon* strophes that alone are

321 Thus the contemporary American Art Scroll *mahzor* states, "Although each stanza begins with מלך עליון, 'The Supreme King,' this phrase is customarily recited after each stanza." See Scherman (1985: 478).

322 The melody of *Melekh elyon* was also used for *Imru leilohim*, a *piyyut* recited in the *Shaharit* service of Yom Kippur (*7:20). Owing to the extreme length of this text, Levi used all the variations of no. 106 (plus repeats) as well as the melody of *Ya'aleh* (no. 23) from Yom Kippur Eve. Levi followed exactly the same procedure for the *Melekh elyon* of the Rosh Hashanah *Shaharit* service (*6:76).

retained in *minhag polin* (during which the Ark, which had been opened at the beginning, is closed temporarily) are included (NuEJP, p. 62–63). Since even BaBT does not give any indication of recitation of the *melekh evyon* strophes, it is possible that the custom of reciting them was now being discontinued in *minhag ashkenaz*.

Comparative settings:

Sä–IdHOM 7, no. 153 (Mus. 64, no. 155): Similar to Levi's variation "B" and includes the text and melody of the first two strophes sung by the *hazzan* and five *melekh elyon* refrain variations; KoVor, no. 221 (*Shaharit*), with transcription of eleven *melekh elyon* refrain variations; SchGGI III/D: 61, no. 3 (without *vocalise*); BaBT, nos. 1175–1176 (6 mm. of *vocalise*).

107–112. *Unetaneh toqef* (1:27–28)

ונתנה תקף

Authorship of *Unetaneh toqef* has traditionally been attributed to R. Amnon of Mainz, but more recently its authorship has been ascribed to Yannai (Land of Israel, 5th to 7th centuries) (Hoffman 2010: 22).³²³ There appears to have been little conformity regarding its musical rendition, at least for the opening sections of the *piyyut*. Consequently, with respect to Levi's setting, there is little support for Werner's claim that "the framework of the composition deviated in all other respects from the *older tradition* [italics mine, GG] and may actually be an original composition by Levi himself" (WeVSH: 178).³²⁴ The truth is that in *minhag ashkenaz* only for certain sections was there a shared "older tradition" of *Unetaneh toqef* and from these Levi's version does not reveal any substantial musical departure. Perhaps indicative of the relative fluidity of the musical content of *Unetaneh toqef* is the fact that SchGGI had no difficulty foregoing some of the melodies of the oral tradition and utilizing stylized arrangements of Naumbourg and Lewandowski (and even Weintraub) instead.³²⁵

In contrast to the elaborate melodies of earlier part of the *Musaf* service (such as the *Hatzi qaddish*, *Avot*, *Melekh elyon*), Levi's *Unetaneh toqef* is relatively restrained. It is also less complex than the settings of Sä–IdHOM, KoVor and BaBT. In each of the melodies of the various sections the *ambitus* is modest, the word settings are predominantly syllabic and, perhaps because of the large amount of text recited by the *hazzan*, passages of *vocalise* are relatively short. In *minhag ashkenaz*, *Unetaneh toqef* was only recited on Rosh Hashanah.

323 The text has been found in a manuscript in the Cairo Geniza. See Elbogen (1993: 279).

324 Werner was familiar only with the transcriptions in Vol. 8, but apart from simplifications, these do not differ in any essential way from those of Vol. 1. He held that "only two of the traditional motifs appear in Levi's version, on the words, "*be-rosh ha-shanah yikateivun*" and "*ma 'abir [sic] tzono*," but there are other traditional elements as examined in this analysis.

325 *Be-rosh ha-shanah* of Naumbourg, SchGGI III/D: 62, no. 5a; *Be-rosh ha-shanah* of Lewandowski, SchGGI III/D: 63, no. 5b; *Unetaneh toqef-Uveshofar gadol* of Lewandowski, SchGGI III/D: 61, no. 4; *Uteshuvah, utefillah, utzedaqah* of Weintraub, SchGGI III/D: 63.

107. *Uveshofar gadol* (1:28a)

ובשוfer גדול

Uve - khein ule - kho sa - a - le ke - du - sho ki a - to e - lau - hei - nu me - lekh

A *Mit grosser Feierlichkeit*

pp U - ve - shau - for go - daul yi - to - ka, ve - kaul de - mo - mo

da - ko yi - sho - mo, u - mol - o - khim yei - kho - fei - zun

[ah] ve - khil ure - o - do yau - khei

-zun, [ah]

ve - yau - me ru

A'

f hi - nei yaum ha - din lif - kaud al tze - vo mo - raum

ba - din [ah]

ki lau yiz - ku _____ ve - ei - ne _____ kho ba - din,
ve - khol bo - ei au - lom _____ [ah] , ta - avir le - fo - ne -
- - - kho kiv - nei mo _____ raun

After the opening declamatory *Uvekhein ulekha*, both this piece and the unsung *Ke-vakarat ro'eh edro* have a pastoral quality. Levi's setting of *Uveshofar gadol*, in E major, is written in AA' form in largely *parlando* style.³²⁶ The short rising figure at *ve-yomeru* serves as a bridge between the two parts. The ascending and descending phrases of the pastoral-like melody, sometimes with sequential repetition, highlight the structural tones of the piece. The long musical phrase sung as *vocalise* between *yohezun* and *ve-yomeru* at the conclusion of the first statement of the melody is texted in the second part of the piece. Interestingly, the melody of the first part of the *vocalise* has the character of a Baroque *trillo*, but this is barely discernible when repeated with text. Attention is given to dynamics: the first part, in which the text refers to the "still small voice" (*ve-qol demamah*), is sung *piano*, while the second part, in which reference is made to the Day of Judgment (*yom ha-din*), is sung *forte*. The *ambitus* of the texted sections is mostly quite narrow. No piece similar to this has been located in other musical sources.

In a later setting of *Uveshofar gadol* (*8:15a) Levi eliminated almost all the *vocalise* passages with their Baroque figurations (including the difficult passagework after *ba-din*). In this reworking he set the piece in strict 4/4 rhythm and endowed it with a more choral-like character, eliminating most sixteenth notes and even some eighth notes. However, the tessitura remained the same and the awkward downward leap of a seventh at *ve'einekha* was retained.

326 After the opening *Uvekhein passage*, the congregation first recites the *piyyut* text to the end of *Be-rosh hashanah*.

108. *Ke-vaqarat ro'eh edro* (1:28b)

בבִּקְרַת רוֹעֵה עֵדְרוֹ

Ke - va - ko - ras rau - e ed - rau — ma - a - vir tzau - nau - ta - khas shiv - tau

kein — ta - a - vir — ve - sis - pair ve - sim - ne, ve - sif - kaud ne - fesh kol khai ve -

sakh - taukh — kitz - vo le - khol be - ri - yo [ah]

ve - sikh - tauv es ge - zar - di - nom —

Levi's melody, also in flowing rhythm, and similarly of a pastoral character, perhaps in imitation of a shepherd's melody (the text describes a shepherd examining the flock) is constructed from a few short motifs that repeat several times, giving the piece somewhat of a centonate character. The most distinctive feature of the *nusah* of this melody is its elusive character, perhaps in order to convey the unpredictability expressed in the text. Although the melody appears to be tonally unstable, this is not really the case. Rather, it should be understood as having a musical structure based on two tonal centers or focal points, a primary, lower tonal center based on e^1 , underscored by the subtonic on d^1 , and a secondary, higher tonal center based on a^1 . Within the primary tonal area the melody vacillates between Phrygian mode, AR mode and the minor key, while in the secondary tonal center the melody is largely in A major. A syllabic setting of the text predominates and the $(a) - d^1 - e^1 - a^1 - g^1 - f^1 - d^1$, first sung to *kein ta'avir*, when repeated later is sung as *vocalise*. This piece was left largely untouched in Levi's later transcription (*8:15b).

As with *Uveshofar gadol* there appears to be no exact parallel to Levi's *Ke-vaqarat*. However, the settings of Baer, Kohn and Sanger do have a few melodic similarities, in particular Levi's *kein ta'avir* motif. They are also somewhat elusive in character, vacillating between minor and major, before concluding in minor. The settings of Kohn and Sanger are also structured upon two tonal centers. The pastoral character of Lewandowski's later setting of *Ke-vaqarat* is quite evident although the melody is quite different.

Comparative Settings:

Sä-IdHOM, no. 154 (Mus. 64, no. 155); BaBT, no. 1187, DW; KoVor, no. 189 (IdHOM 7, no. 189); LeTW, no. 188.

109. Be-rosh ha-shanah yikateivun (1:28c)

בראש השנה יכתבון

p Be - - - raush *f* ha - sho - no [ah]

yi - ko - sei - vun uve - - - - yaum tzaum -

- - ki - pur [ah] yei - kha - sei - mun,

ka - - - mo ya - av - run____, ve - kha - mo____ yi - bo - rei - un

B

1.Mi_____	yikh - - - - ye u - - - - mi
2.Mi_____	va-ma - - - - yim u - - - - mi
3.Mi_____	vo-ra - - - - ash u - - - - mi



yo - - - mus mi _____ ve - ki - tzau u - mi - lau ve - ki - tzau
 vo - - - eish mi _____ va - khe - rev u - mi - va - ro - ov
 vo - - - ma - gei - fo mi _____ ya - nu - akh u - mi - yo - nu - a



1. Mi yi-sho-keit u - mi yi - to - reif Mi _____ yei-o - ni u - mi ye - o - sheir _____
 2. Mi-yi-sho-leiv u - mi yis - ya - sor
 3. Mi yo - rum u - mi yi - sho - feil

This melody has two clearly defined sections. Section A contains perhaps the most distinctively archaic and modal musical components. Here the form is AA'. The first statement of the melody of A concludes at *yikateivun*; the second statement concludes at *yibarei'un*. In Section B, starting at *mi yihyeh*, a different melody is introduced, which is repeated three times. This is followed by a similar, but shorter, melodic fragment. This is also repeated three times followed by a short coda which functions also as a bridge to the ensuing *Uteshuvah* (no. 110).

Levi's *Be-rosh ha-shanah* is clearly similar to other *minhag ashkenaz* notations. Section A includes all the opening motifs common to this melody: the embellished figure, sung in a low tessitura, outlining a minor third on *Be-rosh*; the wide leap to the motif, sung in a high tessitura, on *ha-shanah* (a variant of the more typical major third c'' – e'' – c'' motif); the rising and falling triplet figures that conclude with the *Mi-sinai* e'' – d'' – c'' – d'' – c'' – b' motif (IdHOM 7: xxxv, motif 1); the first and last tones (c'' and d') of the ensuing descending *Mi-sinai* motif (system 2 of no. 109), obscured here by the Baroque passagework.³²⁷ All these differ only slightly from other versions. Repetition of Section A also occurs in OgFK.

Section B, which has two parts, is decidedly more cohesive than in other settings. In the first part, the opening a' – e' – f# – g# – a' motif of the three-fold repeated phrase, is characteristic also of Eastern European settings. In the latter, however, the motif occurs later at *mi yanu'ah* (BaBT, no. 1188, PW).³²⁸ In the ensuing continuation Levi's descending

327 The contour of the *Mi-sinai* motif is more typically c'' – b' – a' – g' – (e' – c') – e' – d'. See, for example, KoVor, no. 243; IdHOM 7: xxv, motif 4.

328 The motif also starts at *mi yanu'ah* in the setting of OgFK.

set of sequences is also found in KoVor and Sä-IdHOM. The second part of Section B, beginning with the short (thrice repeated) motif in minor that concludes $g' - a' - f' - e' - d'$ at *u-mi yitareif*, conforms, in large measure, to the settings of KoVor, Sä-IdHOM and BaBT.³²⁹

The extended *vocalise* following the first two words functions somewhat like an *intrada* but the piece as a whole is too short to be considered a Cantorial Fantasia. Further, the "intrada" is constructed almost entirely from *Mi-sinai* and traditional motives, and thus lacks any distinctly Baroque accretions. It has no separate melodic independence since it is largely texted in the second statement of the melody. Its main purpose is to introduce as *vocalise* the motifs (some in a more florid and disguised manner) sung to words of the text in A' (Goldberg 2003–2004: 61–62).

In a later reworking of *Be-rosh ha-shanah* Levi shortened the *vocalise* after the opening phrase (*8:15c). Instead of the rhythmically complex Baroque passagework that obscured the *Mi-sinai* motif he replaced it by the standardized motif $(e') - c'' - b' - a' - g' - (e' - c') - e' - d'$, now texted to carry the words *uve-yom tzom kippur yeihateimun*. It is possible that by the time of this later reworking, this motif had become standardized.

Comparative Sources:

Sä-IdHOM 7, no. 155 (Mus. 64, no.157); KoVor, no. 243 (IdHOM 7, no. 190a); BaBT, no. 1188, DW; OgFK, no. 213; NaSI (SMP Edition, Vol. 14), no. 233.

329 In these versions the opening minor motif begins at *mi yanu'ah*.

110. *Uteshuvah, utefillah, utzedaqah* (1:28d)

ותשובה, ותפלה, וצדקה

U - se - shu - - - vo - - - u - se - fi - - - lo u - tze - do - - - ko ma - a - vi - rin es rau - a hage - zei - ro - - -

The tonal instability of this setting would appear to be unique to Levi.³³⁰ The E minor cadence repeats that of *Ke-vaqarat ro 'eh edro*.

111. *Ki ke-shimkha* (1:28e)

כי כשמך

[ah] ki - - - ke - shim - kho - - - kein - - - te - hi - lo - se - - - kho
[ah] ko - she - - [3] likh - aus - - - ve - nau - akh - - - lir - - - tzaus
ki lau sakh - pautz - - - be - maus ha - meis - - - ki im be - shu - vau mi - dar - kau ve -
kho - - - yo; ve - ad - - - yaum mau - sau - - - te - kha - ke lau - - - im

330 A minor, A major, A minor, G major, A minor, E minor.

yo - shuv _____ mi - yad te - kabe - - - lau; e - mes _____

p ki a - to hu yautz - rom _____ ve - yau - dei - a yitz - rom ki heim

bo - sor vo - dom _____

The first part of this melody for *Ki ke-shimkha* up until *teqabelo* recalls the pastoral character of *Uveshofar gadol*. It comprises four varied repetitions of a simple musical phrase in major. Each successive phrase begins on a slightly higher tone. The scheme is thus:

Phrase 1: \underline{a}^1 ($\hat{1}$)

Phrase 2: \underline{b}^1 ($\hat{2}$)

Phrase 3: \underline{d}'' ($\hat{4}$)

Phrase 4: $\underline{f}^{\#1}$ ($\hat{6}$)

The semi-cadence of each first half phrase concludes on \underline{e}^1 below the tonic; the final cadence in each second half phrase concludes on the tonic \underline{a}^1 , preceded by a descent (or leap downwards) to \underline{b}^1 ($\hat{2}$). Very similar settings of this piece are found in other sources, except that while Levi's concluding phrase starts on $\hat{6}$, in other sources this phrase begins on $\hat{5}$. *Emet* is sung to a descending octave leap and the remainder of the text is sung to an abbreviated statement of AmPMT, a feature not found in other sources. The word setting is predominately syllabic, the most significant exception being the long melisma on the concluding word. The first statement of the pastoral melody begins with a short introductory *trillo*-like *vocalise*. This is repeated, a tone higher, as an interphrasal *vocalise*, before the following variation of the melody.

When Levi later simplified this melody, he not only set it a tone lower, but also set it, as he did for *Uveshofar gadol*, in strict 4/4 rhythm, giving it a more choral-like character (*8:15e). The short introductory and interphrasal *vocalises* were omitted.

Comparative Sources:

SäVJ–IdHOM 7, no. 157 (Mus. 64, no.159); KoVor, no. 245 (IdHOM 7, no. 191); BaBT, no. 1190a, DW (written in strict meter). In Frankfurt this text was only recited by the congregation (GeDQ: 166).

112. *Adam yesodo* (8:15g)

אדם יסודו

Langsam

O - dom ye - sau - dau mei - o - for, ve - sau -
 fau le - o - for, be - naf - shau yo - vi lakh
 mau ; mo - shul ke - khe - res ha - nish - bor, ke -
 kho - tzir yo - veish, ukhe - tzits nau-veil, ke - tzeil au - veir, ve -
 khe - o - non ko - lo ukhe ru - akh nau - sho - ves, ukhe - o - vok pau -
 rei - akh, ve - kha - kha - laum yo - uf.

For the ensuing *Adam yesodo*, Levi provided a 4-part choral setting in major, one of two choral arrangements found in his compendium (*1:28g). The composer of the piece is unknown and it could have been written by Levi himself. In Vol. 8 Levi wrote, "When it is not possible to sing the following *Adam yesodo mei-afar* in a choral setting, then the *hazzan* performs the following solo," for which Levi provided this lyrical setting with a touch of AM mode written in 4/4 meter. There appears to have been no established *nusah* for this text, although BaBT's setting draws heavily upon the themes of *Be-rosh ha-shanah* (BaBT, no. 1090, DW) and SchGG indicates the same in a brief annotation (SchGGI, at no. 245).

113. *Qedushah* (1:31)

קדושה



Ve - ko - ro ze _____ el ze ve - o - mar ko - daush

Congr. Ko-daush, ko-daush, qo-daush A-dau-noi tze-vo-aus, me-lau khol ho-o-retz ke-vau-dau

(2): *Hashot*



Kho - shaus bero - tzau vo - shauv meir - i - shus_ki - sei _____ ; to - saus ka - bo - zok



ve - lau mezi - zaus _____ haud_ki - sei; yau - de-aus ki khol mo - kaum _____



lau yo - khil me - kaum ki - sei _____

(3): *Levilti lenabeil*



Le - vil - ti le - na - beil le - ma-an - nau_ki - sei _____ ;



aud _____ yif - tze pe ve - yaf - gi - a _____ ki - sei; ze -



khaur le - yau-she - vei _____ ne - to - im a-sher im-kho ba - ki - sei _____ ,

(4): *Raheim*



Ra - kheim [ah] _____ me - tzu - kim _____



a-sher alei-hem sam-to ha-daum ve - khi - sei ve - oz_ yis-ra-eim ha-gal - gal ve-yis-ra-ash ha-ki-sei ve-



au- fan le-au- fan ve-kha-yo le - kha-yo ukhe-ruv likh-ruv le-u-mas ki - sei _____

(5): *Kevodo*



ke - vau - dau _____ mo - lei - au - lom me - shore-sov _____ shau - a - lim _____



ze - - - lo ze, a - yeh _____ me - kaum ke - vau -



dau [ah] le-u-mo-som bo - rukh yau - mei - ru

(6): *Mimeqomo*



Mime kau - mau _____ hu yi - fen be - ra - kha - mim ve - yo - khaun _____



am _____ ha-me - ya-kha - dim _____ she - mau e -



rev vo - vau - ker be - khol yaum to - mid pa-a - ma - yim be - a - ha - vo _____



[ah] she - ma au - me - rim

(7): *Ehad hu*

E - khod hu_ e - lau-hei - nu hu o-vi-nu hu mal-kei - nu hu mau - shi - ei - nu_

ve - hu yash - mi - ei - nu be - ra - kha - mov shei - nis le - ei - nei kol -

khoi [ah] li - he - yaus_ lo - khem lei - lau - him

(8): *Adir adireinu*

A - dir a - di - rei - nu, A - dau - noi a - dau - nei - nu mo_

a - dir. shim - kho be - khol ho - o - retz ve - ho - yo

A - dau - noi le - me - lekh al - kol ho - o - retz, ba-yaum ha-hu yih-yeh A-dau-noi e-khod

ushe - mau e - khad_ Uve-div-rei kod-she-kho ko - suv lei - maur

The musical example here, which includes only parts of the *Qedushah*, begins with the introductory phrase, *ve-qara zeh el zeh ve-amar*. This is the conclusion of *Aseih le-ma'an shemekha* (*1:30), the second part of a short *piyyut* text which starts, *Ein qitzvah lishnotekha*, linking *Unetaneh toqef* to the *Qedushah*.³³¹ It was a convention of many *hazzanim* to

331 When this *piyyut*—known as a *siluq*, the concluding *qerovah* before the *Qedushah*—is recited, the usual *Na'aritzekha* introduction to *Qedushah* is shortened.

improvise the musical rendition of this *piyyut*.³³²

Interspersed between the *matbei 'a* passages in the *Qedushah* for *Musaf* on Rosh Hashanah (but not on Yom Kippur) are four *piyyutim*, all of which are attributed to R. Eleazar Kallir. The first of these is heavily influenced by the ideas of *merkavah* mysticism. The *hazzan* sang particular verses of these *piyyutim*, the selection of which appears to have been uniform throughout *minhag ashkenaz* (listed in GeDQ: 167; KoVor: 137). The melody for most of these sung *piyyut* sections is almost identical, especially in the order of the motifs, to that of *Bohein kol eshtonot* (BoMT), the first sung portion of *Kevodo iheil ke-hayom*, a *piyyut* recited in the *yotzeir* section of the *Shaharit* service of Rosh Hashanah (*6:22).

The order of the *Qedushah* in Levi's manuscript is set out in the table below. The parts sung by the *hazzan* are written in bold.³³³ The selections that are included in our musical score are also highlighted in italics:

Order of Levi's *Qedushah* for *Musaf* of Rosh Hashanah

Text	Score (1:31)	<i>Matbei'a Ha-tefillah</i>	Piyyut Insertion	Cong./ Hazzan
Introduction	1.	<i>Ve-qara zeh el zeh</i>		Hazzan
		Qadosh, qadosh, qadosh		Congr.
<i>First Piyyut</i>				
Opening			Ve-ḥayot asher heinah	Congr.
Middle	2.		<i>Hashot be-ratzo va-shov</i>	Cong. then H.
Continuation			Kaf regel ḥameish mei'ot	Cong.

332 Levi's setting of *Aseih le-ma'an shemekha* (*1:30) is a small, but highly melismatic, Cantorial Fantasia, most of which is sung to *vocalise*. It is in the Rococo style, written in a lively 3/4 meter, and marked *Maestoso*. It bears little trace of any traditional motifs unlike, for example, the improvised settings of Sānger and Kohn that incorporate the 1 – 7 – 1 – 2 – 3 – 1 *Mi-sinai* motif of the ensuing *Qedushah* refrains (Sā-IdHOM, no. 158; KoVor, no. 247). It could be argued that Levi's opening theme anticipates, somewhat, the opening theme of *Adir adireinu*, the concluding text of the *Qedushah*. In his later setting of *Aseih le-ma'an shemekha* Levi abbreviated, and substantially simplified, the Cantorial Fantasia and, from *ka-katuv al-yad nevi'ekha* onwards, he returned to the older *nusah* of the *Qedushah* with its *Mi-Sinai* motifs. He eliminated most of the *vocalise*, except for a long passage of *vocalise* between *ve-qara zeh el zeh* and *ve-amar qadosh* (*8:17). The setting of Ogutsch incorporates the opening theme of *Ha-melekh* (OgFK, no. 216).

333 In a few places clarification of the directions for Hazzan and Congregation have been made according to Levi's later setting in *8:18.

Pre-conclud.	3.		<i>Le-vilti le-nabeil</i>	Cong. then H.
Conclusion	4.		<i>Raḥeim metzukim</i>	Cong. then H.
	5.	<i>Kevodo malei olam</i>		Cong. then H.
		Barukh kevod Adonai		Congr.
<i>Second Piyyut</i>				
Opening			Ve-amekha telu'im	Congr.
Middle			Semuḥim be-tzidqat av	Cong. then H.
Continuation			Le-hizakheir lamo	Congr.
Pre-conclud.			Im yashqit	Congr. then H.
Conclusion			Od yizkor lamo	Cong. then H.
	6.	<i>Mimeqomo hu yifen</i>		Cong. then H.
		Shema yisra'eil; Eḥad hu eloheinu		Congr.
<i>Third Piyyut</i>				
Opening			Ve-atah ezon qol	Congr.
Middle			Sam halikhot olam shishah	Congr. then H.
Continuation			Tuḥot va-khesel	Congr.
Conclusion			Yisu ayin	Congr. then H.
	7.	<i>Eḥad hu eloheinu</i>		Ḥazzan
		Ani Adonai eloheikhem		Congr.
<i>Fourth Piyyut</i>				
Opening			Tehilot kevodekha	Congr.
Middle			Solu, panu derekh	Congr. then H.
Conclusion			Le-hitvada	Congr. then H.
	8.	<i>Adir adireinu</i>		Congr. then H.
		Yimlokh Adonai le-olam		Congr. (then H.)

Levi regarded BoMT as the musical prototype of the melody of the *piyyut* verses of the *Qedushah*. Evidence for this comes from his later transcription of *Hashot be-ratzo va-shov* where he directed the user to compare this melody with that provided for BoMT (*8:18, with cross reference to *6:22). The melody sung for most of these verses, as in our examples for *Hashot beratzo va-shov* and *Levilti lenabeil lema'ano kisei*, we encountered earlier at *Re'eih ki ein iysh*, the first of the concluding strophes of *Eil emunah* (no. 105). Note, however, that the opening motif here (better illustrated in *Levilti lenabeil* and all subsequent passages that employ BoMT) opens $e' - g' - e' - b$, which is motif (3) in *Re'eih ki ein iysh*. In addition to a different order of the motifs additional ones are also included. In the second part of the melody the *ambitus* expands and there is a hint of the so-called Ukrainian-Dorian mode (minor mode with a raised 4th and 6th).³³⁴

Two of the verses, represented here by *Raheim metzukim*, correspond to the melody of the *Schluss* of *Bohein kol eshtonot* (*6:22). This piece has no clearly defined melody. It alternates between highly elaborate *bravura* passagework, such as for the *vocalise* after the opening word and at the phrase, *ve-ofan le-ofan ve-hayah le-hayah*, and phrases sung on reciting tones. A similar treatment of the *piyyut* occurs in KoVor, SchGGI and BaBT.

It would appear that recitation of the *piyyutim* of the *Qedushah* soon began to be optional, rather than obligatory, or was discontinued altogether. This is clear from the later setting where Levi, even though he provided the complete *piyyut* texts and transcribed all the sung *piyyut* passages, nevertheless, after each of the *matbei'a* sections, indicated the page number of the following *matbei'a* section should the *piyyutim* not be recited.

The core *matebei'a* texts of the *Qedushah* for *Musaf* are all sung to the same melody, which is considered *Mi-sinai*. Idelsohn was probably correct when he surmised that the melodic prototype of the *Qedushah* was that of *Veha-kohanim* (no. 131) since the characteristic opening motif of the latter ($\hat{1} - \hat{3} - \hat{1}$) is absent from German (*minhag ashkenaz*) settings of the *Qedushah*, including that of Levi (IdJM: 159). Clearly, the melodies of both texts are "closely related" (WeVSH: 39). All the German (*minhag ashkenaz*) settings commence with the $\hat{1} - \hat{2} - \hat{3} - \hat{2} - \hat{1} - \hat{2} - \hat{3}$ motif unlike the opening $\hat{3} - \hat{1}$ motif of *minhag polin* versions. It should be pointed out that in the later setting in Vol. 8 (*8:17) Levi notated the opening of the *Qedushah* (*Ka-katuv al-yad nevi'ekha*, etc.) to the more customary *Mi-sinai* melody rather than in the declamatory style given here.

The melody of the *matebei'a* sections (*Kevodo*, *Mimqomo*, *Ehad hu*) for *Musaf* is more florid than in the later settings (for example, *7:36, *8:18, *13:19) and also more florid than the *matebei'a* sections of the *Qedushah* for *Shaharit* (with different texts) as discussed

334 Although here there occurs only a raised 6th, in the later setting the extended $\hat{1} - \hat{3} - \hat{5} - \hat{8} - \hat{7} - \hat{9} - \hat{8} - \hat{7} - \hat{6}$ ([#]) - $\hat{5}$ motif at *mezizot hod* and *ve-yafgi'a* is altered to $1 - 5 - 4$ ([#]) - $\hat{5}$.

earlier (no. 69). For instance, in *Kebedo*, the rising and descending, highly melismatic motif on *sho'alim* descends a fifth lower than in the later settings. The melismatic word painting of *sho'alim* ("asking") was much reduced in later settings (*7:36, *8:18). The motifs on *ayeih* and *kevodo* appear here to be reversed. The tessitura is set a major third higher and in contrast to the fixed 4/4 meter of the later settings, the rhythm is unrestrained. However, all the later settings preserve the short sequential passage of *vocalise* prior to the concluding musical and textual phrase.

The opening theme of *Adir adireinu*, the final text of the *Qedushah*, appears to quote the opening theme of *Aseih le-ma'an shemekha* (although starting here on $\hat{3}$ rather than on $\hat{1}$). This lyrical melody, which is largely metrical in character (notwithstanding the many rhythmic irregularities in the transcription), is of more recent origin.³³⁵ It replaced the older *nusah* preserved, for example, in Sā-IdHOM. Nevertheless, even the conclusion of Levi's setting, from *ushemo ehad* onwards, incorporates the concluding motifs of the *nusah*. Levi's *Adir adireinu* is in AM mode with its lowered seventh tone. In contrast to the preceding passages the *ambitus* is narrow and the setting of the text entirely syllabic. In later settings Levi slightly simplified the melody, setting it a major third lower and, somewhat surprisingly, he placed it within a 3/4 meter (*7:36; *8:18; *11:18; *13:20).

Comparative Sources:

Hashot:

Sā-IdHOM 7, no. 159 (Mus. 64, no. 162), has a slightly different placement of motifs); BaBT, no. 1195, 2W.

Raheim:

SchGGI III/C: 52, no. 8c; BaBT, no. 1197; NaSI (SMP Edition), Vol. 14: 278; KoVor: 137.

Matebei'a Responses of Qedushah:

BaBT, 1198, DW; 1202, DW; 1206, DW; NaSI (SMP Edition), Vol. 14: 279–289. Refer also to the sources listed for the *Qedushah* of *Shaharit*.

Adir Adireinu:

Sā-IdHOM 7, no. 160 (Mus. 64, no. 163), conclusion.

335 The *nusah* anticipates LeMT1.

114. *Ha-ohez be-yad midat mishpat (Ve-khol ma'aminim) (1:34a-h)*

האוחז ביד מדת משפט (וכל מאמינים)

Ha-me-lekh ha-mish-pot 1. Ho - au - kheiz_____

be - yod_____ mi - das mish - pot

Congr. *Ve-khaul ma-a-mi-nim she-hu Eil e-mu-no*

Polnisch

2. Ha - bau - khein u - - - vau - deik gin - zei nis - to_____ raus

Congr. *Ve-khaul ma-a-mi-nim she-hu bau-khen ke-lo-yaus*

3. Ha - - - gau - eil_____ mi - - - - mo - ves_____

[ah] u - fau - de mi - sho - khas

Congr. *Ve-khaul ma-a-mi-nim she-hu gau-eil kho-zok*

4. Ha - don ye - khi - di le - vo - ei au - lom

Congr. *Ve-khaul ma-a-mi-nim she-hu da-yan e-mes*

5. He-ho-gui be-eh - ye_____ a - sher e - he - ye_____
6. Ha-va-doi she - mau_____ kein te - hi - to - sau

(After 5) Congr. *Ve-khaul ma-a-mi-nim she-hu ho-yo ve-hau-veh ve-yih-yeh*

(After 6) Congr. *Ve-khaul ma-a-mi-nim she-hu ve-ein bil-tau*

a tempo



7. Ha - zau - kheir le - maz - ki - rov ____ [ah]



tau - vaus zikh - rau - naus

Congr. *Ve-khaul ma-a-mi-nim she-hu zau-kheir ha-be-ris*



8. Ha - khau-teikh kha - yim _____ le - khol _____ khoi

Congr. *Ve-khaul ma-a-mi-nim she-hu khai ve-ka-yom*

Allegro con spirito



9. Ha - tauv__ u - mei - tiv [ah]



lo - ro - im ve - la - tau ____ vim

Congr. *Ve-khaul ma-a-mi-nim she-hu tauv la-kaul*

Polnisch



13. Ha - mam - likh _____ me - lo - khim [ah]



ve - lau _____ ha - me - lu - kho

Congr. *Ve-khaul ma-a-mi-nim she-hu me-lekh au-lom*

18. Ha - tzau - fe lo - ro - sho [ah]

ve - kho - feitz be - hi - tzod kau

Congr. *Ve-khaul ma-a-mi-nim she-hu tza-dik ve-yo-shor*

[Schluss]

Congr. then *Hazzan*

Ve - khaul ma - a - mi-nim she-hu shau-feit tze - dek 22. Ha - tom

u-mi-ta-meim im te-mi - mi - mim ve - khol ma - a - mi - nim

she - hu - to - mim po - o - lau

In *minhag ashkenaz* the responsorial form of recitation of *Ve-khol ma'aminim*, an alphabetic acrostic composed by Yannai, follows strictly the intention of the author: the first hemistich of each line is sung by the *hazzan* while the second hemistich, the response, starting *ve-khol ma'aminim*, is recited by the congregation (HeGfN: 210–212). This is in contrast to the custom that arose in *minhag polin* whereby the second hemistich of one verse was attached to the first hemistich of the following verse, so that the *hazzan* also sang the refrains.³³⁶

336 This practice still continues in many, if not most, synagogues today. Hence, the *Art Scroll mahzor* states, "It [the *piyyut*] is customarily recited as if this latter phrase [the refrain] were the beginning of a new verse. Thus, the congregation recites נסתרות גנוי מאמינים... וכל מאמינים which is repeated by the *chazzan*. Then, the congregation recites ופודה משחת... וכל מאמינים... etc." See Scherman (1985: 490). In my experience I have never witnessed the congregation repeat the refrains after the *hazzan*. Interestingly, Lewandowski observed the correct division between *hazzan* and congregation, even though the liturgical practice of Berlin followed *minhag polin*. See LeKR, no. 187 and LeTW, no. 192. Lewandowski's Lithuanian-born pupil, Aron Friedmann, similarly maintained the correct division between the *hazzan* and congregation. See Friedmann (1902, no. 369). In a recent American volume of congregational melodies for the High Holy Days, in only three out of twenty different settings of *Ve-khol ma'aminim* does the congregation respond with the *ve-khol ma'aminim* refrains. In all the other settings the *Ve-khol ma'aminim* lines are sung by the *hazzan* and the congregation together as congregational melodies. See Shiovitz (2006: 127–143).

Whether this error came about through the custom of joining the last two words (*ha-melekh ha-mishpat*) of the previous text, *Be-ein meilitz yosher*, to the first hemistich, *ha-oḥeiz be-yad midat mishpat*, of the *piyyut*, is unknown (KoNKY: 267; GeDQ: 168).³³⁷ While Levi follows this custom, nevertheless, in his setting the congregation (and not the *hazzan*) immediately recites the second hemistich, the response. The *hazzan* thus starts the melody proper of the *piyyut* in the second verse, *ha-boḥein uvodeik*, and in Levi's version here (but not in a later version) he even does so in a different key.

Levi utilized several different musical types for this *piyyut*. The introductory verse is sung to a continuation of the preceding *nusah* which is loosely related to LeMT2. However, it is sung in a most elaborate manner, with extended melismas on [*ha-o*]-*ḥeiz* and [*be*]-*yad* (possibly a "heralding" of the ensuing *piyyut*) and with a wide *ambitus*. Verse 2 (continuing into verse 3) and verse 13 are marked by Levi as *Polnisch*. The first of these is largely in AR mode, although it concludes in Phrygian mode. The lively $g^\# - b' - a' - a' // - g^\# - f' - e'$ motifs may suggest a Hassidic or klezmer connection.³³⁸ Verse 13, however, while in minor, is not in AR mode, and similarly concludes in Phrygian mode. Verses 4 and 5 are both recited in *nusah* in flowing rhythm. The first of these (in major, but with a minor final cadence) is similar to the *nusah* of the *piyyut* notated (in full) by Maier Kohn. The second, in minor, with reciting tone b' , concludes with the ShTMT cadence. Characteristic of all these verses is a sudden change in mode, especially in the cadences. Verse 9, in major, marked *Allegro con spirito*, is of more recent (late Baroque) origin, as are the following two verses in the manuscript. In the *Schluss*, recited first by the congregation, the *piyyut* concludes in AmPMT. This appears to have been a custom widespread in *minhag ashkenaz*, although it was also known in *minhag polin* (Ne'eman 1972: 148, no. 221; Katchko 1986: 57–58). A number of the verses, both traditional and more recent, include passages of *vocalise*, the former with ascending sequential step-wise figurations. Except in the first verse, the *ambitus* is mostly moderate throughout.

Geiger differentiated between the verses sung in the High Holy Day melody (*be-nigun yamim nora'im*) and the verses sung in free variations of the hazzan's choice, listing every verse according to the two groups (GeDQ: 168). Two short variations are provided by OgFK. There is little correlation, however, between the verses sung to variations specified by Geiger and the more recent and/or Baroque melodies notated by Levi.

When Levi later revised *Ha-oḥeiz be-yad midat mishpat* (*8:21), he made some small rhythmic changes, including writing the *Polnisch* melody with a regular 4/4 meter. The most significant difference was that he eliminated all the recent late Baroque sections and

337 Not only joined, but recited in the same breath. GeDQ, *ibid*; Scherman, *ibid*.

338 The setting of Aaron Beer is largely in AR mode and also suggests Eastern European influence (IdHOM 6, no. 406).

replaced them with the first *Polnisch* melody, alternating with verses sung in *nusah*. In the musical example here we have selected representative examples of each of the various musical types.

Comparative settings:

OgFK, no. 223 (AR mode), conclusion in AmPMT; Sä-IdHOM 7, no. 162, conclusion only, in AmPMT; KoVor, no. 250 (IdHOM 7, no. 197) (like v. 4); BaBT, no. 1220, 2PW (ending on $\hat{3}$, AmPMT conclusion).

115. *Aleinu le-shabei'ah* (1:42)

עלינו לשבחה

A *pp*

Intrada

O - le - nu [ah]

B *ff*

le - sha - bei - akh [ah]

12 (sequences)

(3) 3 12

(5) 3 13 A 1 (variant)

la - a - daun - hkaul [ah]

2 3

3 3 3 3 4

3 3 5 3 B 6

lo-ses ge-du-lo le-yau-tzeir ve - rei - shis —

6 (variant) 3 7a 3 7b 8

[ah] shelau

9 3 3

o-so-nu ke-gau-yei ho-a-rotzaus — [ah]

10 3 3 11 3 5 12 (sequences)

(based on 12) 3 3 3 5

C 13 (development of motif) 14 (sequences)

lau - - so - mo - nu ke - mish pe - khaus - ho - a - do - mo [ah]

based on end of last phrase) 15a 3 15b/11

16a 3 3 16b 13 3

A 1 (variant) 2 (variant)

[ah]

3 4 (variant) 3 3 5

B 6 *ff* 7a 3 7b

she - lau som khel - kei - nu ko - hem [ah]

8 9 3 3

10 3 3 11 3 5

12 (sequences)

3 4 (variant) 3 3 5

13 D 17 18a

ve-gau-ro-lei-nu ke-khol ha-mau - nom - va - a - nakh - nu [ah]

18b

B 6 *ff* 6 (var.) 3

kau - - - re - im [ah]

3 7a 3 7b 8

9 3 3 10 (bridge) 3 3

11 12 (sequences)

3 3

4 (variant) 3 3 5 13

u-mish-ta-kha-vim u - mau-dim -

E 9 (extension) 3

lif - nei me - lekh mal - khei ha-me-lo-khim ha-ko-daush bo-rukhu _____

Originally, the first paragraph of *Aleinu le-shabei'ah* functioned only as the opening section of the *Malkhuyot* of the Rosh Hashanah *Musaf* service. Much later, from around 1300, *Aleinu* has concluded most Jewish prayer services. It is also included in the *Musaf* service on Yom Kippur where it is chanted before the *Avodah* service (Elbogen 1993: 71–72).³³⁹ While attributed, among others, to the Babylonian *Amora* Rav, the earliest documented *Aleinu* text is found in *Mahzor Vitry* (11th–12th centuries).

Much contention and speculation is connected with the history of this prayer and its melody (Reif 1993: 208–209). According to several historical sources the Jewish martyrs of Blois, France, sang *Aleinu le-shabei'ah* as they were being burned at the stake in 1171. One of the eye-witness accounts was transmitted to R. Ephraim of Bonn (1133–ca. 1197) who recorded it in his *Sefer zekhirah* (Neubauer 1892: 68; Habermann 1971: 126).³⁴⁰ Several *piyyutim* dedicated to the tragedy of Blois also refer to *Aleinu* being sung by the martyrs (Einbinder 2002: 48).

Recent scholarship appears to substantiate the relationship between the singing of *Aleinu le-shabei'ah* and the massacre of the Jews of Blois. Israel Yuval has claimed, on the basis of newly-discovered texts of the *Aleinu* that include cryptically-written highly anti-Christian sentiments that never found their way into later printed versions, "The recitation of *Aleinu le-shabeah* served a very clear and impressive, anti-Christian polemical function when recited by the martyrs of Blois" (Yuval 2006: 193; HaCohen, 2011: 43–45).³⁴¹ He has suggested that the prayer counterpoised the Christian credo (Yuval 2006: 195).

Idelsohn and Werner claimed that the melody sung by the martyrs of Blois was the source of the *Mi-sinai* tune sung today for *Aleinu le-shabei'ah* on the *yamim nor'aim*. While both scholars relied on the later *Emeq ha-bakha*, the sixteenth century chronicle of R. Joseph Ha-Kohen (Ha-Kohen 1895: 52), this account does not differ fundamentally from the description of R. Ephraim of Bonn, but it does lack some of the latter's musical details (IdJM: 147, 157; IdHOM 7: xxx–xxxii; WeVSH: 43–45). Contemporary gentile witnesses, according to *Sefer Zekhirah*, were so moved by the "wondrously beautiful" character of the melody sung by the Blois martyrs that they inquired of other Jews as to its source:

339 In the Yemenite rites it was included only recently. According to some rites *Aleinu* is not recited at *Minhah*. The Sephardic rite does not include the additional second paragraph.

340 A second report was added by a later copyist to the 1096 chronicle of R. Solomon b. Samson (11th century Worms. See Neubauer (1892: 32); Haberman (1971: 142–143). For an English translation see Yuval (2006: 119).

341 Yuval adds, "This may well be the ideological background for its becoming the concluding prayer of all regular Jewish prayer services."

When the flames rose up, and they shouted and sang with one voice, they raised their voices pleasantly. And the Gentiles came and told us: What is your song that is so sweet, and we have never heard such sweet music?³⁴² For first the voice was soft, and in the end they lifted up their voice loudly, and answered together, *Aleinu le-shabeah*, and the fire burned (Habermann 1971: 143; Translation of Yuval 2006: 192).

Werner was struck by the close similarity between the *Aleinu* and the *Sanctus* for Ninth Mass on the Feast of the Blessed Virgin (Werner VSH: 45–46; *Liber Usualis*: 42), and such similarity, at least for the opening theme, is indeed remarkable. Since this *Sanctus* melody is not dated earlier than the fourteenth century (Avenary 2007, 1: 610) there is some basis for the claim that the *Aleinu* melody was later adopted into Christian worship. Recently, Ruth HaCohen has brought to a wider public the cross-borrowing of two *Aleinu* musical phrases in the lament of a satirized Jew in a late twelfth-century religious drama (HaCohen 2011: 45, 404, n. 102) analyzed in a study of the *Planctus Iudei* by Hélène Wagenaar-Nolthenius (Wagenaar-Nolthenius 1966: 883).³⁴³ According to the contemporary accounts, the melody was unknown to the Christian eye-witnesses of the Blois massacre, which might suggest that if, indeed there was cross-musical borrowing, it was more likely from the Jews to the Christians.

The historical accounts of the Blois massacre, such as the *Sefer zekhirah* quoted above, seem to convey that the martyrs sang the *Aleinu* together as a congregational song, but in the Ashkenazic synagogue *Aleinu le-shabei'ah* on Rosh Hashanah was always performed by the *hazzan* alone, later assistance of *meshorerim* notwithstanding. Since the early melodic prototype of *Aleinu* would have been simpler than the musically complex melody into which it later evolved, even if not to the degree represented by the *bravura* "Fantasia" of Maier Levi, arguably it could have been sung congregationally. Nevertheless, the melody sung in Blois, according to a literal reading of *Sefer zekhirah*, appears to have begun with a wordless introduction prior to the declaration of the opening words, "*Aleinu le-shabei'ah*" (Neubauer 1892: 32; Habermann 1971: 142–143).³⁴⁴ Such *vocalise* interpolation we associate with the performance of the *hazzan*, not with the congregation, at least in *minhag ashkenaz*.

342 .ולא שמענו כנועם הנעימה ההוא (ולא שמענו בנועם הזה).

Emeq ha-bakha lacks reference to the melody as "wondrously beautiful." The description of the melody by Kaufmann Kohler in entry, "Aleinu," in the *Jewish Encyclopedia* (1906) as "weird" is totally unfounded.

343 Wagenaar-Nolthenius contended (not convincingly in my opinion) that the melody described in *Emeq ha-bakha* cannot be the same melody described earlier in *Sefer zekhirah*. Unfortunately she failed to sufficiently recognize the *Mi-sinai* elements upon which the late Baroque setting of Aaron Beer (ca. 1765) was based. This misunderstanding has unfortunately been compounded by liturgist Ruth Langer who recently wrote that "Idelsohn *attributes* [italics mine] our melody to Aaron Beer in 1765," with the implication that the melody in use today is merely a recent "composition." See Wagenaar-Nolthenius (1966: 883); Langer (2011: 151, n. 16).

344 כי תחלה היה הקול נמוך ולבסוף הרימו קולם בקול גדול, ויענו יחד עלינו לשבח ותבער האש.

Historical sources describe the melody as beginning softly and steadily rising into a crescendo. Levi's dynamic markings are identical. Unfortunately, we have no way of ascertaining whether his dynamic indications reflect this long musical tradition or are simply coincidental.

116. Aleinu le-shabei'ah (1:42): Themes and Motifs

עלינו לשבה



11.

12. etc. (sequences)

13.

etc. (sequences)

15a. 15b.

16a. 16b.

17.

18a. 18b.

19. 20.

The earliest notation of *Aleinu le-shabei'ah* is the late Baroque setting of Aaron Beer (ca. 1765) (Samuel 1893: 369; IdHOM 6, Pt. II: 190–191, no. 6). The traditional motifs in this setting were analyzed by Idelsohn who attempted to reconstruct the *Urmelodie*, but its brevity is highly questionable (IdJM: 147–148, 157; IdHOM 7: xxx–xxxi). Levi's setting of *Aleinu le-shabei'ah* is considerably longer than Beer's and is the most extensive of all his Cantorial Fantasias. It is comparable in length to the setting of Joseph Goldstein (1778–1856) of Jebenhausen, Württemberg, which Hanoach Avenary (1968) analyzed in great depth along with several other settings of *Aleinu*.³⁴⁵

The musical form of Levi's setting is artistically organized, its sectional composition being clearly defined: A B A B C A B d B e. (The two sections designated by letters in lower case are considerably shorter than the other sections.) There are some differences in the repeats, but these are of little significance. Structurally, Levi's *Aleinu* shares a close affinity—mainly in the first three sections A B A—with the *Aleinu* of Joseph Goldstein, but from Section C onwards (excluding d and e), the setting bears closer similarity to the version of Sā-IdHOM.

The longest passages of *vocalise* occur in sections A and B. Following the descending c' – a – f *Mi-sinai* motif of the opening word, *Aleinu*, Section A is comprised of three sequences of Baroque trumpet flourishes, each one "ascending higher and descending in rapid figures" (Avenary 1968: 74), forming a typical Cantorial Fantasia *intrada* sung to *vocalise*. These trumpet flourishes are repeated as *ritornelli* during subsequent repetitions of this section. Section A concludes with the next words of the text, *le-shabei'ah*, sung to the f' – c' – d' – e^{b'} – d' – c' – a – c' *Mi-sinai* motif. Towards the end of Section B a different set of *vocalise* trumpet flourishes is introduced. These ascend and descend diatonically in a dotted rhythm. This second set of trumpet flourishes is repeated in each occurrence of Section B, as though it were an additional *ritornello*.

It should be noted that Levi was generally most particular about the placement of *vocalise*, taking care not to disrupt or distort the meaning of the text, an issue that had aroused considerable controversy in Frankfurt where "ignorant *hazzanim*" had displayed disrespect for the meaning of the prayer (GeDQ: 168; Goldberg 2008: 150–151).³⁴⁶

Avenary had taken for granted—an assumption seemingly reasonable and simple—that the passages carrying the words represent the older musical sections and the passages without words represent the newer additions. He did not, however, pay close attention to the text underlay, and analysis of Levi's *Aleinu* has made it possible to question Avenary's basic

345 The analysis here summarizes the relevant sections and conclusions of my article, "The Cantorial Fantasia Revisited: New Perspectives on an Ashkenazic Musical Genre." See Goldberg (2003–2004: 33–85).

346 In one specific instance, however, Levi was not so careful. He included a *vocalise* between the word *she-lo* ("He has not") and *asanu ke-goyei ha-aratzot* ("placed us like the families of the earth") so that the latter could be mistaken to mean that God did place Israel "as the families of the earth." For further on this issue see Goldberg 2008.

assumption.³⁴⁷ Close examination of all the themes and motifs of Levi's *Aleinu*, not only those sung to the words of the prayer text, but those of the *vocalise* passages, reveals that the placement of traditional material and the lengthy additions is often blurred. The themes and motifs are numbered in the transcription and also listed separately in the following "*Aleinu* themes and motifs" where those of *Mi-sinai* origin are identified (no. 116). While *Mi-sinai* themes indeed, do carry much of the text, and many *vocalise* accretions are constructed from Baroque and Rococo elements, many passages of *vocalise* are also often derived from *Mi-sinai* and *nusah* motifs.³⁴⁸ Remarkably, the richest nucleus of *Mi-sinai* material in the entire piece is to be found in Section C, a densely-packed succession of *Mi-sinai* themes, some introduced for the first time, such as the theme beginning with the $f' - a' - c'' - b^{b'} - a' - g' - a' - f' - e'$ *Mi-sinai* motif, but all are sung to *vocalise* (Goldberg 2003–2004: 53–54). This conclusion regarding the placement of the traditional musical elements is valid not only for Levi's *Aleinu*, but other Cantorial Fantasias, such as the *Hatzi qaddish* before *Musaf* (no. 98), *Avot* (100), and the *Berakhah* before blowing the *shofar* (no. 92) (Goldberg 2003–2004: 55).

In contrast to the extended passages of wordless *vocalise*, the setting of the text itself is largely syllabic, with few melismas. Several phrases of text are sung rapidly on recitation tones. This extremely long piece would have demanded great vocal strength and agility. The *ambitus* is exceedingly wide, exceeding two octaves ($f - a''$), and it has to be assumed that the lower and higher passages were formerly sung by the cantor's assistants, the *bass* and *zingerl*. While, as we have discussed earlier, the *meshorer* assistants had been officially abolished, nevertheless it is possible that a boy soprano and a bass were still enlisted (in the Esslingen synagogue) on the High Holy Days to assist in the singing of the higher and lower passages.³⁴⁹

Comparative Settings:

1. Full Cantorial Fantasias: Aaron Beer (IdHOM 6, Part II: 190–191, no. 6). This lacks text underlay, although Idelsohn attempted a rather ingenious, but questionable, reconstruction (IdJM: 148); Joseph Goldstein (IdHOM 6, Part II: 200–202, no. 21); Sä-IdHOM 7, no. 167 (Mus. 64, no. 170).

2. Shortened settings: BaBT, no. 1227; SchGGI III/D: 65, no. 9 (in the form of an impossibly long melisma); KoVor, nos. 254–255; OgFK, no. 225. All four settings retain some remnants of the *vocalise* passages.

347 While one of the earlier *Aleinu* settings examined by Avenary did not include text underlay (that of Aaron Beer), Avenary inexplicably ignored the text underlay of settings that did include it.

348 Thus, out of some fifteen themes and motifs used for passages of *vocalise*, no less than seven are *Mi-sinai* motifs, some of which are repeated several times, whereas only four are extended Baroque passages.

349 Levi included an annotation providing directions for the hazzan's bowing and prostration starting at *va-anahnu*.

117. *Aleinu le-shabei'ah* (8:28)

עלינו לשבּח

Mit grosser Feierlichkeit, Langsam

O - lei - nu le - sha - bei - - - akh la - a - daun _____

ha - - - kaul lo - seis _____ ge - de - lo le - yau - - -

tzeir be-rei - shis [ah]

she - lau o - so - nu ke - gau - yei ho - a - ro - tzaus

ve - lau so - mo - nu ke - mish - pe - khaus ho - a - do - - - - mo she -

lau som khel - kei - - - nu ko - hem [ah]

ve -


gau - ro - lei - nu ke - kaul ha - mau - nom



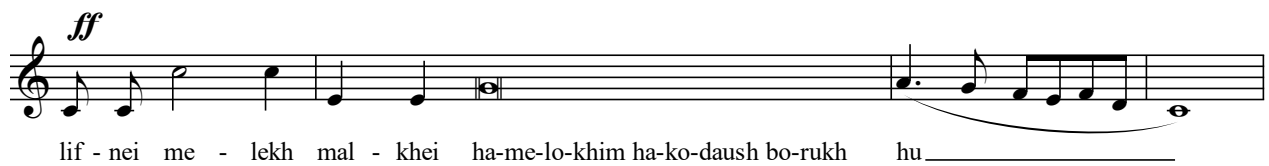
va - a - nakh - nu [ah]



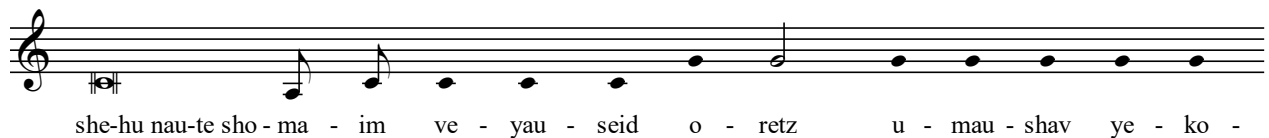
kaur _____ im [ah]



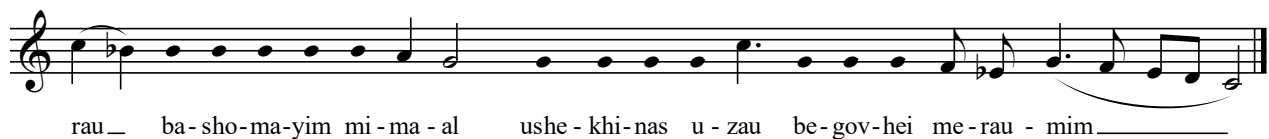
u - mish - ta - kha - vim u - mau - dim



ff
lif - nei me - lekh mal - khei ha-me-lo-khim ha-ko-daush bo-rukh hu _____



she-hu nau-te sho - ma - im ve - yau - seid o - retz u - mau - shav ye - ko -



rau_ ba-sho-ma-yim mi-ma - al ushe - khi - nas u - zau be-gov-hei me-rau - mim _____

When Levi rewrote the *Aleinu*, he fashioned an almost entirely new setting. The former Cantorial Fantasia was no more. In its place, instead of the previous multi-sectional composition, Levi created a short piece comprising only sections A C d B e. Section A, formerly mostly *vocalise*, was now texted throughout. The musical integrity of the various sections was, for the most part, maintained, but in positioning Section B near the end resulted in an awkward delay of a significant segment of melodic material. While few motifs were actually omitted, the number of motifs in sections C and B was reduced. Only a few words were sung to the same motifs of the original setting, such as *Aleinu* at the beginning, and the passage from *va'anahnu* to the conclusion of the piece. All other words were now sung to different themes and motifs.

The Baroque character of the earlier setting was largely removed. The *intrada* of Section A (the first set of trumpet calls) was retained, melodically, but was "swallowed up" with text.³⁵⁰ The second set of Baroque trumpet calls, however, (motif no. 12) was eliminated entirely. While a few *Mi-sinai* motifs were sung to *vocalise* the more obvious Baroque *vocalises* were now significantly less prominent. This piece would have been considerably easier to perform. The *ambitus*, now reduced to c' – a", while still wide, was certainly more comfortable. Most *hazzanim* would have been able to perform this piece, with or without setting the tessitura lower.

118. *Ohilah la-Eil* (1:44)

אוהילה לאל

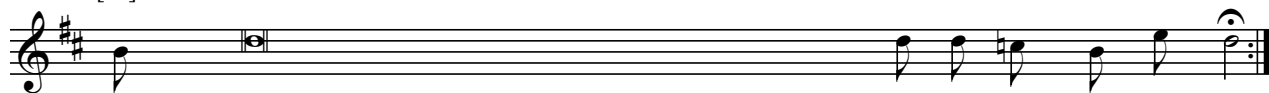
Au - - - - khi - lo

1. lo - - - Eil [ah]
 2. ma-a - - - ne [ah] lo - - - shaun
 3. a - - - bi - o [ah] re-no - - - naus
 4. ma-a - - - ne [ah] lo - - - shaun

350 Despite its manifest Baroque origin, Levi was not alone among German *hazzanim* in considering the melody of the *intrada* an essential segment of the *Aleinu le-shabei'ah*, and so it was retained. It was even kept in the considerably shortened *Aleinu* of Scheuermann (SchGGI III/D, no. 10), where it was provided with text (sung to impossibly long melismas) and repeated three times.



1. [ah]
2. [ah]
3. [ah]
4. [ah]



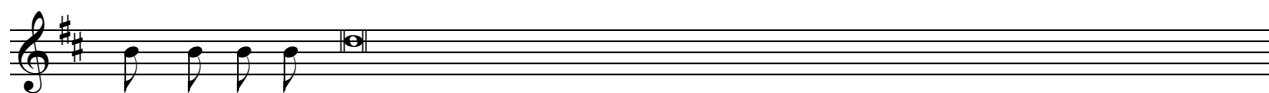
1. a - kha - le fo - nov esh - a - lo mi - me - nu
2. a - sher bik - hal om o - shi - ro u - zau
3. be - ad mif-o-lov; le-o-dom ma-ar-khei leiv _____ u - mei A - dau - noi
4. A-dau - noi se-fo-sai _____ tif - tokh u - fi



4b. ya - - - gid [ah]



te - hi - lo - se - kho



5. yi - he - yu le - ro-tzaun im-rei fi ve-heg-yaun li-bi le-fo-ne-kho, A-dau-noi tzu-ri ve-gau-a



li _____

In this personal prayer (a *reshut*) the *hazzan* seeks God's help in offering prayer that is effective in reaching the congregation and God.³⁵¹ Levi's setting, by virtue of the insertion of a long *intrada*-like passage of *vocalise* after each statement of the opening theme (line 2), can be regarded as a small Cantorial Fantasia. In the third system the melody modulates from D major to G major and each of the repeated statements of the core melody (verses 1–4) concludes on $\hat{5}$. The final phrase of the text (verse 5) is recited mostly on this tone before concluding on the tonic (g^1).

351 Paraphrase of commentary of *Maḥzor Lev Shalem*. See Feld (2010: 153).

Geiger spoke of a "customary" melody for this text (GeDQ: 169). Of somewhat recent provenance this rather free-flowing melody had become widespread. Even though the musical realizations varied and other notations include less *vocalise* than Levi, they all share the opening motif on the opening word "oḥilah." This motif usually outlines an octave, but Levi's expands to the tenth. All versions, except for Ogutsch, include the d' – e' – f# – d' – g' – f# motif on *la-Eil*, which Levi had used previously for *Melekh elyon* (no. 106), and the opening d' – g' – f# – g' – a' – b' motif of the second system where the melody modulates to G major. In a later reworking of this melody, set a tone lower, Levi abbreviated the passages of *vocalise* (*8:30).

Comparative Settings:

Sä-IdHOM 7, no. 169 (Mus. 64, no. 172); KoVor, no. 257 (IdHOM 7, no. 202b). Both include the [*Aleinu*] *le-shabei'ah* motif at *Adonai sefatai*; BaBT, no. 1230, DW; OgFK, no. 226 (motif of *oḥilah* only).

SuSZ 2 (SMP Edition, Vol. 7), no. 379 (incomplete).

119. *Ha-yom harat olam* (8:43)

היום הרת עולם

Andante

Ha - yaum ha - ras au - lom ha - yaum
ya - a - mid ba - mish - pot kol ye - tzu - rei
au - lo - mim im ke - vo - nim im ka - a -
vo - dim im ke - vo - nim ra - kha - mei - nu
kera - kheim ov al bo - nim ve -

im ka - a - vo - dim ei - nei - nu le -
 kho - te - lu - yaus ad shet - kho - nei - nu ve - sau - tzi ko -
 aur mish - po - tei - nu o - yaum ko - daush

In *minhag ashkenaz* there was no standard melody or *nusah* for either *Ha-yom harat olam* or *Areshet sefateinu* sung after the blowing of the shofar.³⁵² Levi provided three recent melodies for the first text, all in major. The first two lack a convincing theme.³⁵³ Not so the third melody, the one provided here. Levi was particularly partial to this melody, written in the style of a minuet, as he also used it for *Ki anu amekha* on Erev Yom Kippur (no. 34). As we explained earlier, this melody was taken from a choral piece published in the Stuttgart *Choral-Gesänge* (ChGe 2: 108–109). In the first volume of the compendium Levi provided a 3-part contrafactum arrangement of the piece for the *Ha-yom harat olam* text. Although he headed it "*Chor für 3 Männerstimmen*" the setting is actually SAB (*1:48). Later, as in the musical example here, Levi simply notated the melody line.

352 Geiger stated that *Ha-yom harat olam* was sung to a melody of the hazzan's choice, which might explain why no melody is included in OgFK (GeDQ: 171). Naumbourg composed two choral settings of this text. See NaSI (SMP Edition), Vol. 14, nos. 249–250.

353 The most effective setting of *Ha-yom harat olam* was perhaps that of Kohn, a melody in flowing rhythm in minor, quoting the motif of [*Aleinu*] *le-shabei'ah* (KoVor, no 259).

120. *Areshet sefateinu* (8:36)

ארשת שפתינו

A-re-shes se-fo-sei - nu ye-e-rav le-fo-ne-kho eil rom ve-ni - so

mei - vin u - ma - a - zin ma - bit u - mak - - - shiv le -

kaul _____ te - ru - o - sei - nu use-ka - beil be - ra - kha - mim uve - ra - tzaun

sei - der mal - khi - yau - sei - - - - nu

In contrast to the metrical melody of the previous item, Levi's notation of *Areshet sefateinu* is in the *nusah* of TeMT (with reciting tones on \underline{c}' , \underline{g}' , and $\underline{e}^{b'}$), with the lower pentachord in minor. The short metrical passage in the second system contrasts with the flowing rhythm of the rest of the chant. The continuation of TeMT in the third system begins with word painting of the words *le-qol teru 'ateinu* ("the sound of our *teru 'a*"), the melisma providing a short contrast to the largely syllabic setting of the text. Geiger stated that *Areshet sefateinu* was sung to the "well-known" melody (GeDQ: 171). Only Sulzer seems to have provided a similar setting, which arguably is also in TeMT, but with emphasis on $\hat{5}$ as reciting tone and *finalis*, and with the lower pentachord in major. The corresponding *nusah* (in major) of KoVor and Să-IdHOM is entirely different.

Comparative setting:

SuSZ 2 (SMP Edition), Vol. 7, no. 386.

121. *Zokhreinu be-zikaron tov* (1:50)

או"א זכרנו בזכרון טוב

Recit.

E - lau - hei-nu ve-lau-hei-nu a-vau-sei-nu zokh-rei-nu be-zi-ko-raun tauv _____

le-fo-ne-kho u-fok-dei - nu bi-fku-das ye-shu-o ve - ra - kha - mim mi-shmei she-mei ke - dem

u - zkor lo-nu A-dau-noi e-lau-hei-nu es ha - bris _____ ve-es ha - khe - sed ve-es_ ha-she - vu - o

a - sher nish - ba - to le-av-ro-hom o - vi - nu be - har _____

ha - mau - ri - yo ve-sei - ro-e le-fo-ne-kho a - kei - do she - o - kad av - ro-hom o - vi - nu

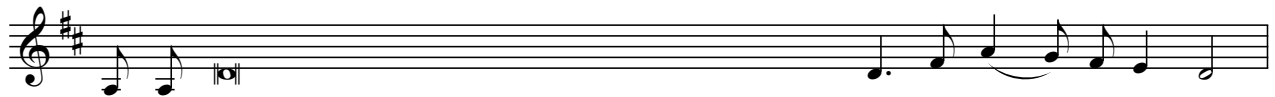
es yitz - khok be - nau_ al gav ha - miz - bei - - - - yakh

ve - kho - vash ra-kha-mov la-a-saus re-tzaun - kho be - lei - vov sho - leim; kein _____

yikh-be-shu ra-kha-me-kho es ka-a-se-kho mei-o-lei - - - - nu uve - tuv - kho yo - shuv kha-raun



ap - kho mei - am - kho u - mei - ir - kho u - mi - na - kha - lo - se - - - - kho



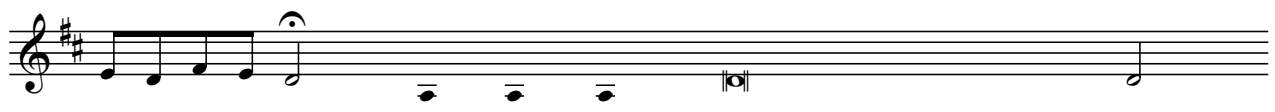
ve - ka - yem lo - nu A - dau - noi e - lau - hei - nu es ha - do - vor she - hiv - takh - to - nu be - sau - ro - se - kho



al _____ ye - dei _____ mau - she av - de - kho mi - pi _____ khe -



vau - de - kho [ah] ko -



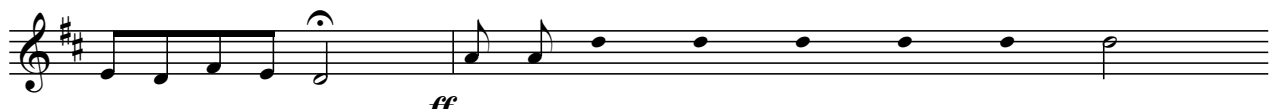
o - - - mur ve - zo - khar - ti lo - hem be - ris ri - shau - - - nim



a - sher hau - tzei - si au - som mei - e - retz mitz - ra - yim _____



le - ei - nei ha - gau - yim lih - yaus lo - hem lei - lau - him [ah] a - ni _____ A -



dau - - - noi **ff** ki zo kheir kol ha - nish - ko - khaus



a - to _____ hu mei - au - lom **p** ve - ein shi - khe - kho lif - nei khi - sei ke - vau - de - kho

va - a - kei - das yitz-khok le-zar-au shel ya-a - kauv ha - yaum be - ra - kha - mim [ah]

tiz - kaur

f Bo - rukh a - - - - - to A - dau - noi

pp [ah]

ff zau - - - kheir hab - - - - - ris

Levi notated the *Zikhronot* of the Rosh Hashanah *Musaf* service in TeMT (as with most of *Malkhuyot* and *Shofarot*).³⁵⁴ However, in the concluding section, at *Zokhreinu be-zikaron tov*, he diverged from the simple TeMT by including an elaborate rendition of this text. Set in D major, this substantial piece demonstrates how basic *nusah* was expanded into what East-European Jews and Ashkenazic Jews in general today refer to as *hazzanut*. Ashkenazic *hazzanim* often refer to a piece of this nature as a "hazzanic recitative."³⁵⁵

354 Kohn transcribed the opening of *Zikhronot* in melodic minor/*Magein Avot* mode (KoVor, no. 260).

355 This insider ("emic") term for "an elaborate extension, development and embellishment of the more modest melodic material constituting basic *nusah*" (Wohlberg 1978: 159) has little in common with the term "recitative" in Western music. For this reason Tarsi has suggested that Avenary's term *fantasia* should be employed instead (Tarsi 2001–2002: 70, n. 30). This would, however, require a renaming of the clearly defined genre of the late Baroque Cantorial Fantasia, which would be unfortunate. Gershon Ephros' use of the terms "Virtuoso Recitative" and "Improvisational Recitative" in contrast to the "Parlando Recitative" offer a possible solution (Ephros 1976: 24). Until this problem is satisfactorily resolved, the term "hazzanic (or cantorial) recitative" should be retained, with the understanding that this is the "insider" term, and should be written with quotation marks.

The overall *ambitus* of *Zokhreinu be-zikaron tov* is exceedingly wide (f[#] to a²) and there are wide vocal leaps. Sometimes these are linked to abrupt changes in tessitura, for example from the reciting tone d² of *(ki zo)-kheir kol ha-nishkaḥot* to the short g¹ reciting tone of *(ve)-ein shikheḥah* followed by descent to low a on *kevodekha*. Short metrical passages contrast with the free *parlando* rhythm of much of the piece. As this “hazzanic recitative” moves towards its climax there are sudden changes in tonality from major to minor, especially in the last two systems, and in the concluding systems there are also sudden dynamic contrasts.

The setting includes many long melismas, some having a cadential function, but others, such as at *tov* (system 1) and *har* (system 4), are purely musical. The bravura *ḥatimah* to the piece, a feature of many such recitatives, is particularly elaborate: it contains the longest melisma (at *atah*) and the most extensive passage of *vocalise*. The latter is an excellent example of “preconcluding *vocalise*” that prepares for the concluding words. In the Rococo style, the piece is largely stereotypical in form, having no thematic connection with the surrounding texted portions, and includes a *trillo* of a fanfare character.³⁵⁶

Despite all this significant embellishment, the basic core structure of the *nusah* is often self-evident. For example, in the first six lines of the music, the various ascending and descending tonal centers (and reciting tones) $\hat{1}$, $\hat{3}$, $\hat{5}$, $\hat{3}$, $\hat{2}$ ($\hat{1}$) are clearly discernible. In addition, most of the actual text is actually sung within a comfortable *ambitus* in a *parlando* manner.

No parallel setting to this “cantorial recitative” has been located. However, it should be noted that Ogutsch, like Levi, also notated the concluding lines at *ki zokheir* in major (with passing chromatic coloration in the Ukrainian-Dorian mode).

Comparative Setting:

OgFK, no. 229.

356 A similar “preconcluding *vocalise*” is to be found in Vol. 1 at the end of *shofarot* (*1:51).

122. *Zokhreinu be-zikaron tov* (8:37)

או"א זכרנו בזכרון טוב

Recitativo

E - lau - hei-nu vei-lau-hei a-vau-sei-nu zokh-rei-nu be-zi-ko-raun tauv

le - fo - ne - kho u - fok - dei - nu bif-ku-das ye-shu-o ve-ra-kha - mim

mi - shmei she - mei ke - dem uz - khor lo-nu A-dau-noi e-lau-hei-nu es ha - bris

ve - es ha - khe - sed ve - es ha - she - vu - o

a - sher nish - ba - to le-av-ro-hom o - vi - nu be - har ha - mau - ri - yo

ve - sei - ro-eh le-fo-ne-kho a - kei - do she - o - kad av - ro-hom o - vi - nu

es yitz - khok be - nau al gav ha - miz - bei akh

Ve - kho - vash ra-kha-mov la-a-saus re-tzaun - kho be - lei - vov sho - leim; kein



yikh-be-shu ra-kha-me-kho es ka-as-kho mei-o - lei - - - - - nu

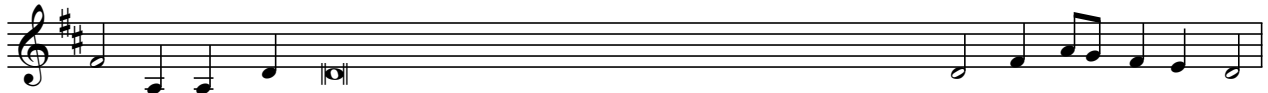
dolce



uv - tuv - kho ha - go - daul yo - shuv kha - raun



ap - kho mei-am - kho u-mei - ir - kho u - mi - na - kha - lo - se -



kho; ve - ka - yem lo-nu A-dau-noi e-lau-hei-nu es ha-do-vor she-hiv-takh-to - nu be - sau - ro - se - kho



al - - - ye - dei _____ mau-she av - de - kho mi - pi khe - vau -



de - kho ko - o - mur ve - zo - khar - ti lo-hem be-ris ri-shau - nim,



a - sher hau - tzei - si au - som mei - e - retz mitz - ra - yim _____ le - ei - nei ha - gau - yim



li - he - yos lo - hem _____ lei - lau - him a - ni _____ A - dau - noi

On the occasion of a brit milah



Ze - khaur be - ris av - ro - hom _____ va - a - kei - das yitz -



khok ve - ho - sheiv shvus o-ho-lei _____ ya - a - kauv



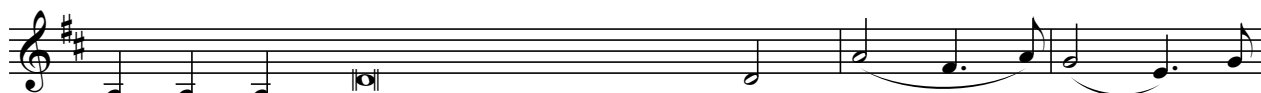
ve - hau - shi - ei - nu le - ma - an she - me - kho



ff ki zau - kheir kol ha - nish - ko - khaus a - to hu _____ mei - au - lom



p ve - ein shi - khe - kho lif - nei khi - sei khe - vau - de - kho _____



va - a - kei - das yitz-khok le-zar-au shel ya-a - kauv ha - - - yaum _____ be -



ra - kha - mim tiz - - - kaur _____ *f* Bo - rukh a - - -



- - to A - dau - noi zau - - - kheir ha - - - - be-ris

Levi later provided a slightly simplified setting of this text. There was no change in the melodic line, tessitura, or the *ambitus*. However, Levi wrote many of the notes with longer time values (such as a preference for quarter notes rather than eighth notes), suggestive of a more measured manner of performance. The metrical passages were often more clearly marked out and the melismatic cadences, especially the *ḥatimah*, were shortened. All *vocalise* was removed, including the previous "preconcluding *vocalise*." In some instances, including the latter, the *vocalise* of the earlier setting was texted.

The most significant difference in this later setting was the inclusion of the opening strophe (the *pizmon* refrain) of *Zekhor berit avraham*, a *piyyut* recited when a *berit milah* (ritual circumcision) is performed on Rosh Hashanah. The poem was normally recited in the *seliḥot* of the Eve of Rosh Hashanah and at the *Ne'ilah* service on Yom Kippur (see no. 168), but Levi's inclusion (of the first strophe) here is evidence of the custom of reciting it, when the occasion arose, on Rosh Hashanah, too. This custom was well established, having been first documented in *Sefer Ha-Roqei'aḥ* of R. Eleazar of Worms (d. 1238).³⁵⁷ In Vol. 1 Levi had not even provided an annotation concerning this custom, so we can assume that in Vol. 8 Levi wished to rectify this omission.

While the tonality of Levi's *Zekhor berit avraham* is primarily in major, two melodic characteristics are worthy of comment. The contour of the descending melodic phrase at *[oho]-lei ya 'aqov* is almost identical to a *Mi-sinai* motif that occurs in Levi's *Aleinu* (motif 15b), while the melodic contour of the minor cadential phrase *[ve-hoshi']-einu le-ma'an shemekha* recalls the cadences of *Megillat Eikhah* cantillation and several *qinot* of *Tisha B'Av* (*5:4). In the *Ne'ilah* transcription of *Zekhor berit avraham* this motif only appears in the concluding strophe (see no. 168).

Comparative settings (*Zekhor berit avraham*):

BaBT, no. 1475, *Minhag Polin* (!); KoVor, no. 72; OgFK, no. 283. These settings are entirely in major.

357 R. Eleazar ben Kalonymus, *Sefer ha-Roqei'aḥ*, *Hilkhhot Shabbat*, Section 102.

123. *Ki atah shomei'a* (1:51)

ah _____ ki a - toh shau - mei - a kaul _____ shau-for _____

[ah _____] u - ma - a - zin [se - ru - oh _____ , ah _____]

ve - ein dau - me lokh _____ , Bo _____ rukh

a _____ to A - dau - noi _____

shau - mei - a kaul _____ *f* se - ru - as a - mau

yis - ro - eil [ah] _____

be - ra - kha - mim.

Levi's conclusion of the *Shofarot*, while not especially long, is particularly elaborate, showing that South German cantorial music could occasionally be almost as florid as that of Eastern Europe. The most remarkable feature of *Ki atah shomei'a* is the inclusion at *barukh atah* of a passage in the Ukrainian-Dorian mode, a minor mode with a raised fourth tone, and here also, a raised sixth tone (systems 3b–4). The setting can be seen as structured according to four contrasting tonal/modal phrases:

- A. Systems 1–3a: Major
- B. Systems 3b–4: Ukrainian-Dorian mode
- C. System 5–6: Minor
- D. System 7: Major

The symmetry of some of the musical phrases is almost classical in style, for example, the texted passages of Phrase (A). Motifs are repeated with or without variation, and in the texted passage of Phrase (A) an underlying tonic–dominant–tonic harmonic underpinning is felt. The piece includes three stereotypical short *vocalise* passages of Baroque origin: an introductory *vocalise* (system 1) in the form of a *trillo*; a *trillo* interphrasal *vocalise* (system 2);³⁵⁸ a precluding *vocalise* before the final word, *be-raḥamim* (system 6). *Barukh* and *atah* in the *ḥatimah* (systems 3–4) are sung to extended melismas. The word setting of the remainder of the text is syllabic or neumatic. Despite the elaborate quality of the piece, the *ambitus* barely extends beyond the octave. The rather randomly inserted bar lines, it should be recalled, function merely to separate the motifs and short phrases. In his later setting of *Ki atah shomei‘a* Levi eliminated the chromatic “Ukrainian-Dorian” melismas as well as the *vocalises*. He also set the tessitura a tone lower. The notes were written with longer time values reflecting a more stately performance, indicated by the *Feierlich* tempo indication (*8:41).

Comparative Setting:

Sä–IdHOM 7, no. 173 (Mus. 64, no. 176). This has a similar ambivalence between minor and major, while cadencing in the latter.

124. *Ha-yom te’amtzeinu* (8:49)

היום תאמצנו

Dolce

Ha - - - - - yaum [ah]

te - am - tzei - nu

Congr. omein

358 Similar to the introductory and interphrasal *vocalises* in *Ki ke-shimkha* (1:28c).

7

Ha - - - - - yaum [ah] te - ka -

beil be - ra - kha - mim uv - ro - tzaun es _____ te - fi - lo - sei - nu

Congr. *omein*

Ha-yom te'amtzeinu, comprised of seven verses (in Ashkenazic rites), is a series of rather elegant variations upon a melody in major.³⁵⁹ These are of an improvisational character in the *galant* style of the late Baroque (WeVSH: 179) The piece is obviously intended as a display of *bravura* cantorial vocal dexterity. Each verse, except the fourth, includes either long or short passages of *vocalise*. While the core melody would appear to be fairly recent, the opening $c' - d' - e' - c' - a' - g' - a' - g'$ motif of the first verse is traditional, quoting the opening motif of *Ya 'aleh* (9:20).³⁶⁰ In each variation the word *ha-yom* is sung to a grupetto-like $c'' - d'' - c'' - b' - c'' - e'' - [c'' \text{ or } d'']$ motif. The concluding cadence of each verse is essentially the same (dominant, leading tone, supertonic, tonic). In the first verse this figure is sung as *vocalise* and in the last two verses it sung a fourth lower. The motif is absent from the third variation. There is a rising and falling quality to the piece: whereas the concluding tone of the first and last two verses is c' , in the other verses (except the third) the concluding tone is at the octave. The rising and falling aspect is reinforced by the wider *ambitus* of verses 2–5 (ascending to a'') and the *ff* dynamics in the second and fourth verses. Levi first notated this piece in the first volume of the compendium (*1:57). The example here is a revised, simplified setting. There would appear to be no comparative settings.

359 In Vol. 1 Levi includes an annotation (at 1:57) stating that verse 5 (*tehadeish aleinu shanah tovah*) is omitted on Yom Kippur.

360 According to Geiger's description of *Ha-yom harat olam*, the first and last verses are sung to the "well-known" melody (*nigun yadu 'a*) while the five intermediate verses are sung to melodies of the hazzan's choice (GeDQ: 171).

125. *Qaddish shaleim* (1:60)

קדיש שלם

Yis - ga - dal ve - yis - ka - dash she - mei__ ra - bo [ah]

be - ol - mo di - ve - ro khir - u - sei__

_____ [ah] ve - yam - likh mal - khu - sei, be - kha - - -

yei - haun u-ve - yau - mei - khaun u-ve - - - kha - yei de - khol beis_ yis -

ro - eil ba - a - go - lo u - viz - man ko - riv [ah]

Congr. Hazzan
ve - im - ru o - mein [yehei shemei rabo...] le - o - lam u-le - ol - mei ol -

ma - yo, yis - bo - rakh ve - yish - ta - bakh ve - yis - po - ar__ ve - yis - rau - mam

ve - yis - na - sei ve - yis - ha - dar ve - yis - a - le ve - yis - ha - lal__

[ah] she - mei de - kud - sho__ be - rikh__ hu, le -

ei - lo - u - le - ei - lo min - kol - bir - kho - so ve - shi - - -
 ro - so [ah] tush - be - kho - so
 ve - ne - khe - - - mo - - - so da - a - mi - - - ron be - ol - mo
Recit.
 ve - im - ru o - mein Tis - ka - bal tze - laus - haun u - vo - use - haun de -
 Ye - hei she - lo - mo ra - bo min she - ma - yo ve -
 khol yis - ro - eil ko - dom avu - haun di - vish ma - yo ve - im - ru o - mein
 kha - yim o - lei - nu ve - al kol yis - ro - eil ve - im - ru o - mein
a tempo
 au - se sho - laum bim - rau - mov hu ya - a se sho - laum o -
 lei - nu ve - al kol yis - ro - eil ve - im - ru o - mein

It had long been a musical practice of *minhag ashkenaz*, at least from the seventeenth century onwards, to conclude the *Musaf* service on Rosh Hashanah (and often the *Shaharit* service, too) with an elaborate rendition of the *Qaddish shaleim (titqabal)*.³⁶¹ Numerous settings of

361 Yuspa Shamash mentions this practice in Worms, but only with reference to Yom Kippur (ShMW: 291). It seems reasonable, however, to presume that the custom held true also for Rosh Hashanah.

the "*Silug* ("Concluding") *Qaddish*" in IdHOM 6 (and later by BaBT),³⁶² not just for Rosh Hashanah, but for services throughout the liturgical year, provide plentiful evidence for this practice. On Rosh Hashanah (and Yom Kippur) motifs of melodies sung earlier were often quoted or reshaped. These melodies, usually in 4/4 meter, formed a kind of musical finale and, when of a light character, brought a feeling of relief and enjoyment to the congregation after the long services. In Vol. 1 of the compendium Levi included four settings of the *Qaddish shaleim*, all in major. The last one, however, is difficult to read due to the poor quality of the final pages of the manuscript.³⁶³

Levi's second *Qaddish shaleim* (no. 125, 1:60) draws upon much traditional melodic material. A good example is the popular Rococo g' – e' – a' – g' – a' – g' motif at the end of the first system. This motif occurs in many notations of synagogue music as we have already discussed. However, most conspicuous are motifs and themes from the melody of *Kol nidrei*. The piece includes a variation of the entire opening theme (systems 2–3); the motif usually sung to the words *sheviqin, shevitin* (system 5 at *ba'agala uvizman qariv*); the entire *Kol nidrei* phrase *kulhon yehon sheron* for the pre-concluding section *titqabal tzelothon* which is also used in Levi's *Berosh ha-shanah* (first system). In addition, the g' – c" – g' – c" – e" – d" – (e") – c" precluding motif appears in the *Qaddish shaleim* of Ogutsch. The rhythm is sometimes dance-like and includes occasional syncopations. The setting of the text is predominantly syllabic, with several long melismas. There are five short passages of *vocalise*.

Comparative Setting:

OgFK, no. 200.

362 BaBT, nos. 1137 and 1156. Baer's *Silug qaddish* for the *shalosh regalim* (BaBT, no. 821) is surprisingly similar to the so-called "Hassidic Qaddish" sung by many *hazzanim* today on Rosh Hashanah. This composition is attributed to Jacob Gottlieb, born near Odessa and known as Yankel der Heizeriker (1852–1900). See www.jmi.org.uk/archive.

363 Vol. 8 retained the second of the *Qaddish* melodies of Vol. 1 (1:60). Vol. 9 incorporated a shortened version of the first *Qaddish* setting of Vol. 1 (*9:58). Vol. 5 incorporated the third *Qaddish* melody of Vol. 1 (*5:61).

126. *Qaddish shaleim* (1:61)

קדיש שלם

Feierlich

Yis - ga - dal ve - yis - ka - dash she - mei _____ ra - bo -

be - ol - mo di - vero khir - u - sei ve - yam - likh mal - khu - sei

be - kha - yei - khaun u - ve - yau - mei - khaun u - ve - kha - yei de - khol - beis yis - ro - eil

ba - - - a - go - lo u - viz - man _____ ko - riv ve - im - ru

o - mein

Yis - bo - rakh ve - yish - ta - bakh ve - yis - po - ar ve - yis - rau - mam

ve - yis - na - sei _____ ve - yis - ha - dar ve - yis - a - le ve - yis - ha - lal

she - mei de - kud - sho be - rikh _____ hu; le - ei - lo u - le - ei - lo

min - kol bir - kho - so ve - shi - ro - so tush - be - kho - so ve - ne - khe - mo - so

da - a - mi - ron be - ol - mo ve - im - - - ru o - mein



Tis - ka - bal tze - laus - haun u - vo - use - haun de - khol yis - ro - eil



ko - dom a - vu - haun di - vish - ma - yo _____ ve - im - ru



o - mein



ye - hei__ she - lo - mo ra - bo min__ she - ma - - ya ve -



kha - yim o - lei - nu ve - al kol yis - ro - eil _____ ve -



im - ru o - mein



O - se sho - laum bim - rau - mov [ah]



hu ya - a - se sho - laum o - lei - nu [ah]



ve - al kol yis - ro - eil ve - im - ru__



Levi's third setting of the *Qaddish* (1:61), written in G major, does not appear to draw upon traditional material, except for use of the aforesaid Rococo motif. The latter is expanded into a cadential phrase, found many times in IdHOM 6,³⁶⁴ and repeated here five times. The second part of the piece, starting at *titqabal*, is somewhat more elaborate and the *ambitus* is expanded. The melody now provides greater opportunity for display of cantorial vocal agility, such as the long melisma on *[di vishma]ya* and the octave leap at *raba*. The concluding *oseh shalom* section includes two short passages of *vocalise*. The setting does not include the hazzan's recitation of the concluding words of *yehei shemeih raba* response.

Levi provided an annotation stating that he notated this *Qaddish* melody "In memory of I. I. N. who once sang the following melody as *ba'al tefillah* in Esslingen." This constitutes a rare instance of when Levi mentions a specific source of a melody. Unfortunately, identification of this *ba'al tefillah* (who must have had remarkable compositional and vocal abilities) has not been successful.

364 For example IdHOM 6, nos. 422, 423.

Musaf Service for Yom Kippur

127. Zeh el zeh sho'alim (13:17)

זה אל זה שואלים (אילי מרום אומרים הללו)

Ze el ze shau - a - lim a - yei eil ei - lim

ve - khu - lom ma - a - ri - tzim u - mak - di - shim um - ha - le - lim

Congr. repeats

1.

Ei - lei mo - raum aum - rim hi - lu - lau, au - fan ve - gal - gal

ma - bi - im sil - su - lau be - ei - mo uve - yir - o

makh - ti - rim sheim god - lau

Congr. Se-ro-fim au-me-dim mi-ma-al lau

2.

Gi - bau - rei khau - akh be - ra - ad uve - fa - khad, gei - e ve - go - vau - a le - ya - kheid le - e - khod

de - mo - mo da - ko do - im be - li kha - khad

Congr. Sheish kno-fa-yim sheish kno-fa-yim le-e-khod

11.

Sho - ma - yim u - shmei sho - ma - yim ki - so hau - dau, she - kho - kim mi - ma - al

pau - al yo - dau, tau - le sei - veil _____ biz - rau - a yo - dau

Congr. *Me-lau khol ho-o-retz ke-vau-dau*

Zeh el zeh sho'alim constitutes the refrain line of *Eilei marom omerim hilulo*, a *piyyut* that serves as an introduction to the *Qedushah*. The *piyyut* has the same structure and rhyme scheme as a parallel *piyyut* for the *Shaharit* service of Yom Kippur, *Ein mispar ligdudei tzeva heilo* (*7:34).³⁶⁵ These *piyyutim* have a similar alphabetical acrostic scheme (ז,א,ב; ג,ד,ה, etc.). *Eilei marom* describes the angels who praise God, and it constitutes a commentary on Isaiah Chapter 6. The fourth phrase of each strophe is a quotation from Isaiah 6:2–3.³⁶⁶

According to Idelsohn's classification, the melody of *Zeh el zeh sho'alim* belongs to that group of songs having little or no connection to the characteristic modes and (*Mi-sinai*) chants of the High Holy Days (IdHOM 7: xxxvii). The musical form of the refrain and the strophes is AABC. Levi's setting is in minor, with a distinctive chromatic alteration of the fourth degree to $f^{\#}$. However, in other versions the melody is in major, so that instead of Levi's $e^b - c' - e^b - c' - g' - f^{\#} - g'$ opening motif the melody opens $e' - c' - e' - c' - g' - f^{\#} - g'$. Both versions were known to Baer (who also included a third, unrelated, melody). Idelsohn held that the versions in major represent the older melody, but the opposite could arguably be the case (IdHOM 7: xxviii). Levi's melody has some affinity to the Eastern European chant although the latter uses the Ukrainian-Dorian mode (IdHOM 8, no. 186).

The musical setting given here includes Levi's transcriptions of the first, second and last (eleventh) strophes. The first three verses of each strophe are sung by the *hazzan*, while the fourth verse is recited by the congregation (HeGfV: 360–364). The rhythm of the refrain, *zeh el zeh sho'alim*, is strictly metrical. The necessity of fitting the text of the strophes to the same melody resulted in a slightly freer rhythm, noticeable in the transcription of the second and eleventh strophes. Except for the descending *melisma* in the third hemistich of each strophe, the setting is otherwise almost entirely syllabic.

365 In *minhag polin* only the refrain line of this *piyyut* was generally recited (NuEJP: 68).

366 The refrain "They (the angels) ask one another" is also based on this Isaiah text.

Comparative settings:

Settings in major:

Sä-IdHOM 7, no. 201 (Mus. 64, no. 205), but includes lowered 7th; KoVor, no. 291 (IdHOM 7, no. 228a); KiTS, no. 64; SchGGI III/F: 74, no. 5, but lacks the raised fourth step; BaBT, no. 1407, 1W, no. 1408.

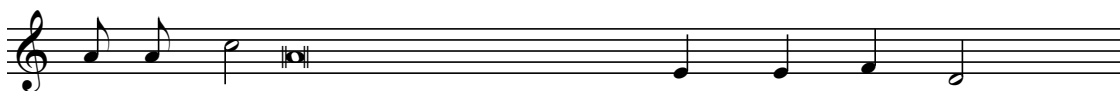
Settings in minor:

OgFK, no. 264 (includes part of the *nigun meitim* motif); BaBT, no. 1407, 2W, and 1408, 2W.

128. *Ve-eizo tehilah kefi godlakh* (13:24)

ואיזו תהלה כפי גדלך

Hazzan, then Congr.



U - ve - khein kol ha-ne-sho-mo te-ha-leil Yoh ha - le - lu - yo

1.



Ve - ei - zau se - hi - lo ke - fi god - lokh

Congr. Sha-a-toh a-daun ve-ha-kaul she-lokh

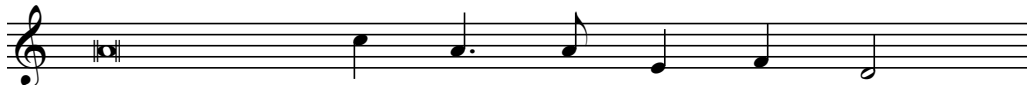
2.



Ve - ei - zau ri - no ke - mi - das po - o - lokh

Congr. Ke-dem me-au-no a-toh umo-aun au-ho-lokh

3.



Ve-ei-zau tze-fi-ras tif - e - res te - khal - ke - lokh

Congr. Po-raus ve-o-mauk eikh ye-khal-ke-lokh

10. *Cadenza*



^e Ve - ei - zau dei - - - o to - vin le - fa - le - lokh

Schluss, Congr., then Hazzan

Ge - daul ho-ei - tzo mi ye - khi - lokh ve - ei - zau vi-no tis-ka-yeim le - mu - lokh

A-dau-noi e-lau-hai _____ me - aud _____ a - a - lokh _____

Following the *Qedushah*, and after *Ve-khol ma'aminim* (no. 114), there are four *piyyutim* prior to the continuation of the *matbei'a* texts of the Yom Kippur *Musaf* service. These *piyyutim*, the first of which is *Ve-eizo tehilah*, are all anonymous and have a similar poetic structure. *Ve-eizo tehilah* is a reverse alphabetic acrostic in which the second word of each hemistich begins with a different letter of the alphabet. The first part of the *piyyut* is set to an archaic chant based on the descending scale $c'' - a' // f' - e' - d'$.

These four *piyyutim* provide further examples of the "three-part *piyyut* musical form" and share, according to Levi's notations, the same musical structure. Thus, in *Ve-eizo tehilah*, the introductory line (*uvekhein*, etc.) and the body of the *piyyut* are chanted according to ShTMT, with no elaboration or variation, and with a syllabic rendition of the text. In the penultimate verse (a single hemistich), marked by Levi as the *Cadenza*, the melody expands: the first reciting tone of ShTMT (\underline{a}') gives birth to a melisma on the second word, *dei'a*, and the *Cadenza* concludes, not on \underline{d}' , but on \underline{a}' . This melodic variation provides a signal for the congregation to recite the conclusion (*Schluss*) of the *piyyut* that the *hazzan* thereupon repeats in AmPMT. The entire *piyyut* is recited responsorially, the second hemistich of each one-line verse being recited by the congregation (HeGfV: 376). Provided here are the first three and the last two verses.

Comparative Source:

BaBT: 328, "The following *piyyutim* follow no. 1369, 3W," which is notated in ShTMT.

129. *Mazim alav mei hatat* (13:32)

מזימ עליו מי חטאת

b.

Ma - zim o - lov _____ mei kha - tos _____ le - ta - ha - rau _____

zau - reik mak - tir u - mei - tiv le-his-ra-geil ba - a - vau - do _____

ka - ko - suv be - sau - ro - se - kho ka - a - sher o - so _____ ba - yaum ha - ze

tzi - vo A - dau - nai la-a-saus le-kha-peir a - lei - khem _____

Silent devotion

c. *Congr. then Hazzan*

po - gash _____ ve - so - makh yo - dau _____ al rau - shau _____

pe - sho - ov hau - do _____ uve-khu-bau lau to - man _____

In the Ashkenazic rites (except, nowadays, Hassidic ones) the *Avodah* service, the reenactment of the Yom Kippur ritual once conducted by the High Priest in the Tabernacle, is set in the form of a *piyyut*, *Amitz ko'ah*, written by Meshullam ben Kalonymus (10th century). The *piyyut* is set in strophes of four lines each and is read by the congregation (NuEJP: 28). Interspersed within the *piyyut* are the central prose passages sung aloud by the *hazzan* such as *Ve-khakh hayah omeir* and *Veha-kohanim*, sung between strophes *pei* and *tzadi*. These passages describe the confession of the High Priest, his pronunciation of the ineffable name and the prostration of the people. *Veha-kohanim* marks the moment of prostration by the *hazzan*, and traditionally, the entire congregation as well. According to custom, prior to each *Veha-kohanim*, the cantor

chants one or two verses of *Amitz ko'ah* as a signal for the congregation to stand and prepare for the prostration. The first of these sung poetic texts, *Mazim alav mei hatat*, was originally followed by a prose text even though it does not lead immediately to *Veha-kohanim*.³⁶⁷

Mazim alav is set in TeMT3, albeit with several distinctive features. For example, it begins with a characteristic ascending triadic figure,³⁶⁸ in which \underline{e}' is natural, whereas in the rest of the piece this note is consistently \underline{e}' flat. In addition to the usual structural and reciting tones, \underline{c}' , \underline{g}' , and $\underline{b}^{b'}$ of TeMT, this \underline{e}' now carries a greater structural function. The fourth tone, \underline{f}' , also comes into play. Sung to the same melody pattern is the verse *Pagash ve-samakh yadav*, which marks the preparation for the first interpolated prose text, and similarly other verses of *Amitz ko'ah* that are sung before subsequent prose texts.

While most musical sources have no notation for *Mazim alav* they do include references to other texts sung to the same melody pattern.³⁶⁹ All other musical settings lack Levi's characteristic opening triadic figure. In the setting of SchGGI, the final phrase is in major, a feature entirely consistent with TeMT. In most settings the upper tetrachord ($c'' - g'$) has a Dorian tonality. However, in the setting of OgFK, the overall tonality is altered to minor. In the notation of Sä-IdHOM, the fourth degree, as a preconcluding tone, assumes a greater prominence.

Comparative Sources:

Sä-IdHOM 7, no. 203 (Mus. 64, no. 207); BaBT, no. 1231.

OgFK, note after no. 271, "In der Avodah werden die Schlüsse (*Mazim, Pagash, etc*) wie Nr. 227 (*Tomeikh*); SchGGI III/D: 65, no. 13 (according to the instruction on p. 74); KoVor: 176: *Mazim* like *Tomeikh*, p. 144, no. 258.

367 According to Goldschmidt some communities used to recite a biblical verse (Leviticus 8:24) after *Mazim alav* (GoMYK: 438). While this custom did not prevail in *minhag polin*, the *hazzan* still continued to recite *Mazim alav*.

368 The third pitch (\underline{g}') is preceded by the upper neighboring tone.

369 For example, the melody of *Tomeikh mi-mizrah shemesh*, the conclusion of *Ansikhah malki*, a *piyyut* recited in the *Malkhuyot* of Rosh Hashanah.

130. *Ve-khakh hayah omeir* (13:33a)

וכך היה אומר

Langsam and feierlich

Ve - khakh ho - yo _____ au - meir o - no ha - sheim,
 kho - to - si o - vi - si po - sha - ti le - fo - ne - kho a - ni
 u - vei - - - si o - no _____ va - sheim ka - per no
 la - kha - to - - im ve - la - a - vau - naus ve - lif - sho - im
 she - kho - to - - si ve - she - o - vi - si ve - she - po - sha - ti
 le - fo - ne - kho a - ni _____ u - vei - - - - si

The Congr. recites aloud and the Ḥazzan silently:

*Ka-ko-suv be-tau-ras mau-she av-de-kho mi-pi khe-vau-de-kho, ki va-yaum ha-zeh
 ye-kha-peir a-lei-khem, le-ta-heir es-khem, mi-kaul kha-tau-sei-khem lif-nei A-dau-noi*

The motifs of the opening words, *Ve-khakh hayah omeir*, and the following phrase, *ana ha-sheim*, anticipate the distinctive *Mi-sinai* opening of the ensuing *Veha-kohanim* (no. 131).³⁷⁰ The remainder of the melody is constructed from simple rising and descending sequential motifs made up of small step-wise movements and skips of a third. This melody in major is

370 This was not an uncommon practice. See, for example, the setting of Aron Beer, dated 1782 (IdHOM 6, Pt. II: 191; Adler, US-CIhc, Birnbaum coll., Mus. 102, no. 7).

repeated three times, the first and last statements of which include a descent to \hat{a} ($\hat{6}$) before the final cadence. The *ambitus* is narrow, never exceeding an octave, and the tessitura is low. Except for the melisma on [*Ve-khakh ha*]-yah [*omeir*] in the second word, the word setting is mainly syllabic. Notwithstanding the metrical rhythm, the melody should be categorized as *nusah*, especially since other settings of this text have a similar melodic character.³⁷¹ While Levi did not provide anything to the contrary, it must be assumed that the piece was recited by the *hazzan* alone.³⁷² However, in many communities it was customary for the congregation to repeat the text after the *hazzan*, repeating each word or phrase.³⁷³

Comparative Sources:

KoVor, no. 296 (IdHOM 7, no. 233a); BaBT, no. 1441. Both these sources include the descent to \hat{a} before the final cadence. SchGGI III/G: 74, no. 1.

131. *Veha-kohanim* (13:33b)

והכהנים

Mit Rührung

Ve - ha - kau - ha - nim ve - ho - om ho - aum - dim _____

bo - a - zo - ro ke-she - ho - yu shaum - im _____ es ha - sheim

ha - nikh - bod ve - ha - nau - ro _____ [ah] _____

371 Levi's setting does not represent the only melody for *Ve-khakh hayah omeir* (at least in *minhag ashkenaz*). For example, there was a musical practice in Amsterdam of reciting this text to the High Holy Day melody of the *Hatzi qaddish* before *Musaf*. See the setting of Scholom Friede, IdHOM 6, Pt II: 230, no. 70. Friede also quotes a motif often sung at the words *bigdushah uve-tohorah* in Eastern-European settings of *Veha-kohanim*. The setting of OgFK, no. 272, is in minor, and appears to be in the Eastern-European *Selihah* mode.

372 This was the practice according to R. Jacob Moellin and Yuspa Shamash (MoSM: 355, par. 17; ShMW: 188). On the other hand, Geiger explicitly stated that the congregation recited the text *together* with the *hazzan* (GeDQ: 260) and the rubric in the Heidenheim *maḥzor* corroborates the same practice (HeGfV: 392).

373 For example, according to KoVor, after the opening phrase, the piece was recited responsorially, the congregation repeating each word or short phrase after the *hazzan*.

me-fau - rosh yau - tzei mi - pi khau - hein go - daul bik - du - sho

uv - to - ho - ro ho - yu kau - - - re - im

u - mish - ta - - - kha - vim ve - nauf - lim al pe - nei - hem

ve - aum - rim bo - rukh sheim ke - vaud mal - khu - sau le - au - lom vo - ed

This central text of the *Avodah* service which describes the atonement ritual of the High Priest is Mishnaic (M. Yom. 6:2). According to both Idelsohn and Werner the melody of *Veha-kohanim* is *Mi-sinai* (IdJM: 153, 159, IdHOM 7, xxxiii; WeVSH: 39, 132). While there is little reason to disclaim this *Mi-Sinai* classification, according to Idelsohn's musical analysis none of the characteristic motifs are derived from Biblical tropes that constitute the core musical elements of *Mi-Sinai* tunes (IdJM: 153, 162).³⁷⁴ The later adaptation of the melody for *Veha-kohanim* for the *Qedushah* of the *Musaf* service has been mentioned earlier (no. 113).

Levi's setting of *Veha-kohanim* does not differ substantially from other settings, at least in the first half of the melody, which includes *Mi-sinai* motifs. Thereafter the melody has somewhat of a more improvisatory character. Some features of the first part of the melody deserve comment: (1) On the opening word, instead of the usual $\hat{1} - \hat{3} - \hat{1}$ motif, Levi begins $\hat{3} - \hat{5} - \hat{1}$, with a minor third (as against a major third) between the first and second tones, a feature also found in the settings of SchGGI and Sä-IdHOM 7; (2) Levi leaps from \underline{d}^1 to g^1 at the end of the step-wise sequential motif ending on *[ha-om]dim*; (3) The descending melisma on *veha-nora*, instead of concluding on g^1 ($\hat{5}$), as is more commonplace, continues downwards to \underline{d}^1 ($\hat{2}$) followed by a short motif sung in *vocalise* that emphasizes the cadential tone \underline{e}^1 .

³⁷⁴ Levi's setting of *Veha-kohanim* would appear to be an exception to the conclusion drawn from Idelsohn's analysis: the descending musical motif on *ba'azarah* (second system) clearly echoes *trope* figuration and is identical to Levi's notation of the *trope* combination, *munah-revia*, for the High Holy Days (1:6).

Eastern-European settings of *Veha-kohanim* and several South German ones as well, include extended *vocalise* passages whose thematic content was integral to the melody of *Veha-kohanim*. These passages, often with chromatic elements (in the Ukrainian-Dorian mode) had been introduced under the influence of Eastern-European cantorial style. Avenary considered such extended settings as Cantorial Fantasias and opined, "Short versions are rare and should be regarded as secondary reductions rather than evidence of a short traditional tune" (Avenary 1968: 70).

Since Levi's setting is quite simple and lacks all the traditional extended *vocalise* passages and since it appears in a late volume of the compendium can we surmise that originally there existed an earlier, embellished version?³⁷⁵ Levi's setting, except for the extended melisma on *veha-nora*, is largely syllabic, and the wide *ambitus* extends from g to e".

Levi provided an extensive annotation, explaining when and where the *hazzan* had to kneel and prostrate during the chanting of the text. The Heidenheim *mahzor* indicates that the congregation (in an undertone) and the *hazzan* recited *Veha-kohanim* together (HeGfV: 392). However, according to Levi's annotation the congregation first recited the text, including the kneeling and prostration, and then it was repeated aloud by the *hazzan*. The latter manner of performance is corroborated by both Shamash and Geiger (ShMW: 188; GeDQ: 200).

Comparative settings:

Extensive *vocalise*: OgFK, no. 273; BaBT, no. 1442, PW (both heavily chromaticized).

Moderate *vocalise*: Sä-IdHOM 7, no. 204 (Mus. 64, no. 208); KoVor, no. 297 (IdHOM 7, no. 243); TrNM, no. 22.

No *vocalise*: SchGGI III/G: 75, no. 2.

375 Baer provided two settings, the first designated PW, which has the features of a Cantorial Fantasia (BaBT, no. 1442). The second setting (placed below it) has no DW designation. This could either be an omission or by design. This second setting, in which most of the *vocalise* of the first setting is deleted, appears to be a simplification of the first setting rather than a separate DW version. Such simplification is clearly seen in Lewandowski's two versions: the earlier one in LeKR (no. 209) is florid, while in the second version in LeTW (no. 222) the *hazzan* sings the bare skeleton of the chant, the embellishments being relegated to the organ accompaniment.

132. *Ve-af hu hayah mitkavein* (13:33c)

ואף הוא היה מתכוון



Ve - af hu ho-yo mis-ka-vein lig-maur es ha-sheim ke-ne-ged ha-me-vor - khim



ve - au-meir lo-hem tit - ho - ru; ve - a - to be-tuv-kho ha-go-daul me-au-reir ra-kha - me - kho



ve - sau - lei - akh le - ish kha - si - de - - - kho

The text of this short passage is post-Talmudic and is included in all known descriptions of the *Avodah* service (GoMYK: 440). Levi's melody, like *Mazim alav*, is set in TeMT3, but without the specific characteristics of *Mazim alav* mentioned earlier. Here, the first system emphasizes the lower pentachord and tonal center \underline{c}' , the second system (from *atah betuvekha*) the upper tetrachord with its tonal center \underline{g}' , and the third system largely the lower pentachord once again. The third tone is consistently \underline{e}^b throughout.

Comparative Sources:

Refer to the references provided for *Mazim alav* (13:32).

133. *Ve-khakh hayah moneh* (13:33i)

וכך היה מונה

Ve - khakh ho - yo mau - ne a - khas, a - khat ve - a - khas
 a - khas ush - ta - yim a - khas ve - sho - laush a - khas ve - ar - ba
 a - khas ve - kho - meish a - khas vo - sheish a - khas vo - she - va

This text describing the sprinkling of the blood is also Mishnaic (Yom. 5:3). Musical settings of *Ve-khakh hayah moneh* tend to be of a rather improvisatory character, and Levi's is no exception. Indeed, no setting remotely similar to Levi's melody (the first part of which includes two minor thirds and one major third, at ascending tonal levels), has been identified. Most notations for this text (SchGGI, KoVor, OgFK, BaBT) are in major but Levi's setting, except for the first two measures, is in minor.³⁷⁶ This text was also sung as a dialogue between cantor and the congregation where the latter repeated each counting. Levi's chant has the potential for such dialogue.

134. *Ve-khakh hayah omeir* (13:33o)

וכך היה אומר

Langsam und feierlich

Ve - khakh ho - yo au - meir o - no ha - sheim
 khot - - - u o - - - vu posh - u le - fo - ne - kho am - kho

376 BaBT includes a "new melody" (*N[eue] W[eise]*) in minor.

beis yis - ro - eil o - no — va - sheim ka - per no

la - kha - to - - im ve - la - a - au - naus ve - lif - sho - im

she - khot - - - u ve - she - o - vu ve - she - posh - u

le - fo - ne - kho am - kho beis yis - ro - - - eil

The Congr. recites aloud and the Hazzan silently:

*Ka-ko-suv be-tau-ras mau-she av-de-kho mi-pi khe-vau-de-kho, ki va-yaum ha-zeh
ye-kha-peir a-lei-khem, le-ta-heir es-khem mi-kaul kha-tau-sei-khem, lif-nei A-dau-noi*

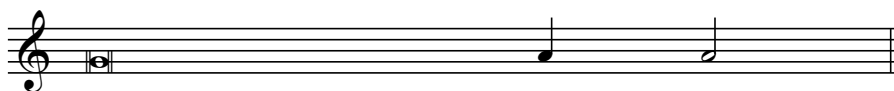
In the second and third occurrences of *Ve-khakh hayah omeir* the text is slightly modified. Thus, in this third repetition, *pashati* is changed to *pashu* and *ani u-veiti* is changed to *amekha beit yisra'eil*. The melody, however, remains the same as in no. 130, except for a small difference in the last system where the first three tones of the last system of the above ($g' - f' - d'$) are omitted.

135. *Shenat otzarekha ha-tov* (13:35)

שנת אוצרך הטוב

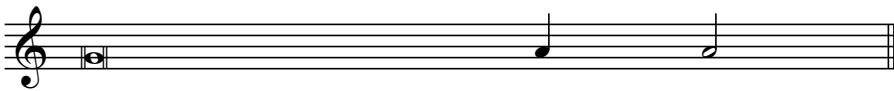
Ye - hi ro - tzaun mil-fo-ne-kho A-dau-noi e-lau-hei-nu vei-lau-hei a-vau - sei - nu

shet-hei ha-sho-no ha - zaus — ha - bo - o o - lei - nu ve-al kol am-kho beis yisro - eil



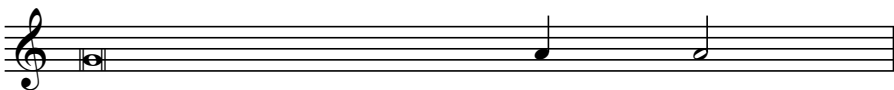
She-nas au-tzo-re-kho ha-tauv tif-takh lo - nu

Congr. *She-nas au-sem, she-nas bro-kho*



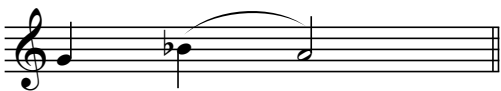
She-nas gzei-raus tau-vaus mil-fo - ne - kho

Congr. *She-nas do-gon ti-raush ve-yitz-hor*



She-nas har-vo-kho ve-hatz-lo-kho ve-ka - yo - mim

Congr. *She-nas vi-ud mik-do-shokh*



shnas zaul _____

Congr. *She-nas kha-yim tau-vim mil-fo-ne-kho*



She-nas te-lu-lo ug-shu-mo im shekhu - no

Congr. *She-nas yam-ti-ku me-go-dim es tnu-vo-som*

[Concluding verses]

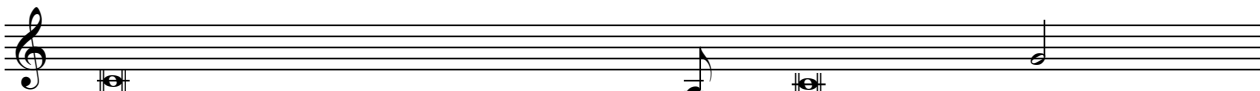
Cadenza

ff



Sho-no she-lau sa-pil i-sho es-pri vitno; she - nas ta - a - lei-nu se - mei - khim le - ar - tzei - nu

Congr. *then Hazzan*



Sho-no she-lau yitz-tor-khu am-kho beis yis-ro-eil ze lo - ze ve-lau le-am a - kheir

be - sit - kho be - ro - kho be-ma-a-sei ye - dei - hem _____

ve-al an-shei ha-sho - raun ho - yo au - meir yi-hi ro-tzaun mil-fo - ne - kho

A-dau-noi e-lau-hei-nu vei-lau-hei a-vau-sei-nu she - lau yei - o - su vo - sei - hem kiv - rei - hem _____

Shenat otzarekha ha-tov, a *piyyut* expressing a prayer for a year of prosperity recited by the High Priest as he exited safely from the Holy of Holies, is the first, and perhaps the most beautiful, of the *piyyutim* which conclude the *Avodah* service.³⁷⁷ Based upon the Jerusalem Talmud, it is shared, with only minor differences, by all the liturgical rites (*M. Yom. 5:3*, NuEJP: 371–372). There are three parts: the first part is a short prose introduction; the second part, in which each verse begins with the word *shenat*, is the *piyyut* proper and is "alphabetic" rather than a strict alphabetic acrostic (NuEJP: 371); the prose concluding section, in which the passage, *ve-al anshei ha-sharon*, is only included in Ashkenazic versions.

The musical recitation corresponds to the three textual divisions of the *piyyut* and provides another example of Levi's three-part *piyyut* form. The prose introduction is sung in TeMT3, with reciting tones on \underline{c}^1 , \underline{g}^1 and \underline{b}^1 . The *piyyut* proper is recited in the most simple of psalmody based upon the second and third reciting tones \underline{g}^1 and \underline{b}^1 . Where \underline{g}^1 is the reciting tone the first hemistich cadences on the upper neighbor \underline{a}^1 , and where (although not included in the musical example) \underline{b}^1 is the reciting tone the following hemistich cadences on the lower neighbor \underline{a}^1 . In *minhag ashkenaz* the *piyyut* is recited responsorially between the *hazzan* and the congregation as notated by Levi, discussed by Geiger, and indicated in the *maḥzorim* (GeDQ: 261; HeGfV: 402). Levi marks the end of the second part with a *Cadenza* where, following the last short passage of psalmody, he returns to TeMT3. The third and final part of the *piyyut* begins with the last of the "alphabetic" verses (*shahah she-lo yitzorkhu amekha*) followed by the prose conclusion, *ve-al anshei ha-sharon*, also recited in TeMT3. The setting is almost entirely syllabic throughout.

377 Many of the concluding *piyyutim* were recited in an abbreviated form, in which only the first two and the last two verses were recited responsorially between the *hazzan* and the congregation (see at *13:39).

Comparative settings:

Sä-IdHOM 7, no. 205 (Mus. 64, no. 209) where the psalmody parallels that of "shenat zol" (system 6); KoVor, note after no. 298, to follow (psalmody pattern of) no. 171; OgFK, note after no. 274, to follow (psalmody pattern of) no. 269; BaBT, note after no. 1445, to follow (psalmody pattern of) no. 1430, DW, although the psalmody here is somewhat different.

Minḥah Service for Rosh Hashanah

136. *Parashat ha-tamid* (2:1)

פרשת התמיד

The image shows two staves of musical notation in G major (one sharp). The first staff contains the text: "Va-ye-da-beir A-dau-noi el-mau-she lei-maur: tzav es bnei yis-ro-eil ve-o-mar-to a-lei-hem, meirkha tipha meirkha siluq yetiv munah qaton tipha etnahta". The second staff contains the text: "es kor-bo-ni lakhi-mi le-i-shai ——— rei - akh ni - khau - khi al ha-miz-bei-akh so - viv qadma azla revi'a yetiv qaton tipha si - luq". The music consists of a reciting tone (quarter notes) and a chanting tone (eighth notes).

Recital of the biblical verses referring to the *qorban tamid* (Numb. 28:1–8; Lev. 1:11), the offering brought daily in the morning and evening, was considered in the rabbinic literature as if one had offered the daily burnt offerings in the Temple (NuEJP: 264–265). Some had the custom of reciting *Parashat ha-tamid* in the *Shaharit* service, just before *Barukh she'amar*, but others recited it, as here, in the *Minḥah* service.³⁷⁸ Levi provided an annotation stating that it was recited, *mezzo voce*, according to cantillation ("in der Melodie der Akzente").

Accordingly, although the transcription here would appear to indicate that most of the text was sung on a reciting tone, this is actually not the case. In the original manuscript Levi inserted the accents to the biblical verses below the text underlay. In addition, he wrote in

378 It should be noted that although Levi also included the text of *Parashat ha-tamid* at *10:18, there it was recited silently.

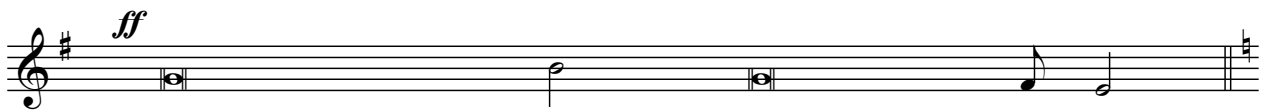
full, as we see here, the musical motifs of several accents. We have included in the score the name of the tropes in transliteration under the Hebrew text underlay. From evidence elsewhere in Levi's manuscript we can conclude that the motif on *[le-i]shai* represents a *revi'a* accent for the Shabbat and Weekday melody for the Torah and that the motif at *rei'ah niho'ah* represents a combination of the *munah-qaton* accents. The final motif at *al hamizbei'ah saviv* does not correspond, however, to Levi's usual motif for *tifah-siluq*. By way of contrast, according to BoSD, the text was not recited according to *trope*, but in psalmody.

Comparative Source:

BoSD, no. 114 (The opening and conclusion of the text is in psalmody in major, the remainder recited *à voix basse*).

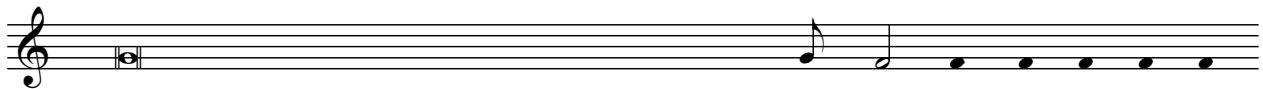
137. Ashrei yoshevei veitekha (2:2)

אשרי יושבי ביתך



Ash - rei yau - she - vei vei - se - kho; aud ye - ha - le - lu - kho se - lo

Etc., in silent devotion



1. Te-hi-lo le-do-vid, a-rau-mim-kho e-lau-hai ha - - - me - lekh, va - a - vo - re - kho
 2. Go-daul A-dau-noi u-me-hu-lol me - aud, ve - lig - du -
 16. Pau-sei-akh es yo- de - kho, u - mas -



shim - kho le - au - lom va - ed
 lo - sau ein khei - ker
 bi - a le - khol khai ro - tzaun

Va-anakhnu



Va - a - nakh-nu ne-vo-reikh yoh mei - a - to ve - ad au - lom ha - le - lu - - - yo

Regardless of whether *Parashat ha-tamid* is recited or not, the *Minḥah* service always commences with *Ashrei* (except on Yom Kippur, where it is delayed until the *Ne'ilah* service). It is sung in the Weekday mode. Levi's setting has three distinct musical sections corresponding to the three liturgical sub-divisions.³⁷⁹ The opening section consists of a psalmody where the first hemistich is sung on reciting tone $\hat{3}$ (g'), cadencing on $\hat{5}$ (b'), followed by the second hemistich sung to the same reciting tone, but cadencing on $\hat{1}$ (e'). Written with a G major key signature at the end of the first system, while the first part has a major tonality, the second part has a minor tonality. Structurally, it is the same as other settings that follow this melodic pattern. However, it differs in that Levi's setting does not conclude with the more usual $\hat{4} - \hat{1}$ (a' – e') final cadence.

Rather unique to Levi's setting is provision of a melody pattern for Ps. 145, the liturgical unit's second sub-division and textual core. In a brief annotation Levi explains that while most of the verses are recited silently, some verses, according to the ḥazzan's choosing, are sung aloud, with the congregation joining in. Here, Levi selected the text of verses 1, 3 and 16. Verse 16 was especially important as a prayer for sustenance. For these verses Levi employs a different psalmody, exclusively in minor (note the cancellation of the G major key signature). The recitation tone of the first hemistich remains g', but now cadences on F natural; the second hemistich has two reciting tones, the first continues on $\underline{f'}$, with a medial cadence of a' – g'; the latter tone (g') now constitutes a short secondary recitation tone leading to an $\underline{f'} - \underline{g'} - \underline{d'}$ final cadence. This melody pattern does not appear to be documented in other sources.

The concluding verse, *Va-anahnu* (the third liturgical unit), continues in minor, but notated in C minor, perhaps in anticipation of the lower tessitura of the following piece (no. 138) transcribed in this key. This melody, which has a rhythmic quality, opens with a series of repeated sequences, each ascending a whole tone higher, continues with a step-wise descent to the subtonic ($\underline{b^b}$) and concludes with step-wise descent from $\underline{f'}$ to the tonic ($\underline{c'}$). The tasteful melisma on the final word *haleluyah* contrasts with the otherwise completely syllabic setting of the entire liturgical piece. The *ambitus* is narrow throughout, extending only to the fifth in *Ashrei* and the sixth in *Va-anahnu*.

Levi's melody for the opening and closing of *Ashrei* was not used everywhere in *minhag ashkenaz*. According to some sources the melody pattern here was used at both the Weekday *Shaharit* (WeSh) and *Minḥah* (WeMi) services, but according to other sources only at the latter. In some sources where the melody for *Ashrei* concurs with Levi the melody for *Va-anahnu*, however, is in major.

379 Ps. 84:8 and Ps. 144:15; Ps. 145; Ps. 115:18.

Comparative settings:

SchGGI I/C: 16, no. 1 (WeMi): *Va-anahnu* closest to Levi; KoVor, no. 37 (WeMi), *Va-anahnu* in major; BaBT, no. 147 (WeSh and WeMi), only *Ashrei*; OgFK, no. 28 (WeMi), only *Ashrei*; no. 88 (*Minḥah* on *Shabbat*) cadences in minor; BoSD, no. 459 (*Minḥah* on *Shabbat*) in minor; no. 107 (WeSh and WeMi) in major.

138. *Uva le-tziyon go'eil* (2:3)

ובא לציון גואל

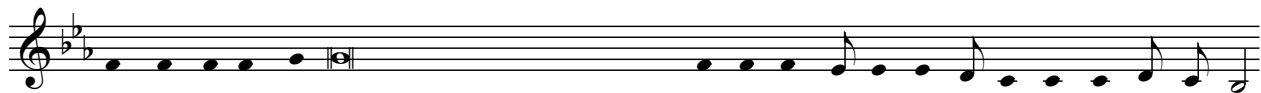
Section 1



U - vo le - tzi - yaun gau - eil, u - le - sho - vei fe - sha, be - ya - a - kauv, ne - um A - dau - noi — ;



va - a - ni zaus be - ri - si au - som, o - mar A - dau - noi, ru - khi



a - sher a - le - kho, ude - vo - rai a - sher sam - ti be - fi - kho, lau yo - mu - shu mi - pi - kho u - mi - pi zar - a - kho



u - mi - pi ze - ra za - ra - kho o - mar A - dau - noi, mei - a - to ve - ad au - lom; ve - a - to ko - daush,



you - sheiv te - hi - laus yis - ro - eil, ve - ko - ro ze el - ze, ve - o - mar ko - daush, €

Section 2



Ume - kabe - lin ——— dein min - dein ——— ve - aum - rin ———, €



Va - ti - so - ei - ni ——— ru - - - akh,

Une - tal - ta - ni _____ ru - kho _____ , etc.

Section 3

Ve-hu ra-khum ye-kha-peir o-vaun ve-lau-yash-khis, ve-hir-bo le-ho-shiv a-pau ve-lau yo - ir kol kha-mosau.
 Bo-rukḥ A-dau-noi yaum-yaum ya-a-mos lo - nu, ho - - - - eil yeshu'o-sei - nu se - lo.
 Bo-rukḥ ha-ge-ver a-she-er yif-takh ba-dau - noi, ve-ho-yo A - dau - noi miv-ta-khau.

Conclusion (Section 4)

Ve-yiv-te-khu ve-kho yau-de-ei she-me-kho ki lau o-zav-to dau-re-she-kho A - dau - noi,

A - dau - noi kho - feitz le - ma - an tzid - kau, yag - dil tau - ro ve - ya - dir

This prayer is also known by the name, *Qedushah de-sidra*, since its textual core is a *Qedushah*. It is so named because it includes prophetic verses which were regarded as "passages of study" ("*sidra*") and is not recited while standing, as is otherwise always the case. Alongside the Hebrew of the *Qedushah* are paraphrases in Aramaic. *Uva le-tziyon go'eil* is recited towards the end of the Weekday *Shaharit* service and also at *Minḥah* on Sabbaths and Festivals. It is thus recited at the Afternoon Service on Rosh Hashanah, but on Yom Kippur it is delayed until *Ne'ilah*.

Levi's notation of *Uva le-tziyon go'eil* is quite unique for whereas, for example, BaBT only gives a short melody for the opening and conclusion, Levi provides a far more extended musical setting of the text. He includes many of the intermediate verses, including the core *Qedushah de-sidra* verses, into which are woven responses recited by the congregation, a manner of performance similarly described by Geiger (GeDQ: 36).

A complex responsorial chanting of *Uva le-tziyon go'eil* had once been commonplace, but was being lost in the course of the nineteenth century. Geiger recalled the former practice, but bemoaned that fact "in our days" it was no longer chanted thus on Weekdays, but only on the

Sabbath and Festivals.³⁸⁰ Ogutsch's notation for *Minḥah* on *Shabbat* shows that the chanting of the *Qedushah de-sidra* had become much attenuated (OgFK, no. 89). Levi's notation of *Uva le-tziyon go'eil* thus gives testimony to a performance practice that elsewhere was falling away, even in Frankfurt, the stronghold of *minhag ashkenaz*. Levi's setting has four musical sections. The first and last are sung by the *ḥazzan* alone; the second and third are recited in an undertone by the congregation (and the *ḥazzan*) interspersed with verses recited aloud by the *ḥazzan* alone.

The first musical section belongs to what Idelsohn termed the *Sabbath Minḥah* mode (IdHOM 7: xvi), a mode in minor, and is constructed from the characteristic motifs and reciting tones of this mode. The opening phrase (system 1), beginning with the repeated $c' - d' - e^b - d'$ motif and followed by ascent to the octave and descent to the tonic, is shared by most other musical sources. The structural and reciting tones of the continuation all occur in SchGGI, but less so in OgFK. Levi's setting, however, is somewhat sophisticated. For example, Levi weaves into it *trope*-like motifs such as the descending $f' - e^b - d' - c' - d' - c' - b^b$ motif at *lo yamushu mi pikha u-mipi zarakha* (system 3), the $f' - b^b - a^{\sharp} - b^b - c'' - g'$ figure at *tehilot yisra'eil*, and the $f' - e^b - d' - c' - d' - B^b$ *Mi-sinai* figure at *ve-qarah zeh el zeh* (system 5). The descending scale to the subtonic (b^b) seems to be a very archaic feature.

The second musical section starting at *umeqabelin* constitutes the core *Qedushah de-sidra* verses. Each of the three verses (the opening words only) sung aloud by the *ḥazzan* is sung to a short step-wise descending melody whose *ambitus* is the same as in the first section. The second and third verses include long descending melismas in order to accommodate the words to the melody. Prior to *umeqabelin*, the congregation and *ḥazzan* recite aloud the first response of the *Qedushah* beginning *qadosh, qadosh, qadosh* (Isaiah 6:3). In between the sung verses the congregation and the *ḥazzan* recite the intervening verses, most of which are in Aramaic. It is possible that additional verses of the *Qedushah de-sidra* core were sung aloud by the *ḥazzan* since Levi wrote *u.s.w.* ("etc.") after the music.

The third musical section comprises three verses sung aloud from each of the three paragraphs of the concluding prose text beginning *Adonai elohei avraham*. As above, Levi wrote *u.s.w.* ("etc.") after the music, indicating that the *ḥazzan* was free to sing additional verses if he wished. Otherwise, all the other verses are recited in an undertone by the congregation and *ḥazzan*. The verses sung aloud are chanted in psalmody. The first half verse is sung on $\hat{6}(\underline{a}^b)$, with the semi-cadence on $\hat{3}(e^b)$; the second half verse continues on this latter tone, with the final cadence descending to the tonic. The result is a psalmody with contrasting major-minor tonalities.

380 Geiger's explanation for the disappearance of the practice on Weekdays was the custom of allowing mourners to lead the concluding section of the Weekday *Shaharit* service whereas the *Minḥah* service on the Sabbath and Festivals was chanted by the *ḥazzanim*.

The fourth musical section is the conclusion. The first line, starting at *Veyivtehu vekha*, is sung almost exclusively as a recitation on the tonic (\underline{c}^1), cadencing on \underline{e}^{b1} ($\hat{3}$). The second line, by way of contrast, begins at the octave, with a semi-cadence at *tzidqo* on \underline{e}^{b1} ($\hat{3}$); the final cadence ascends to \underline{g}^1 ($\hat{5}$) and concludes on the tonic. In most other sources only the second line is notated and more commonly, it is sung to a repeated sequential motif, each repetition of which concludes a higher tone ($\hat{3}$, $\hat{4}$, $\hat{5}$ and $\hat{6}$), similar to the conclusion of *Ashrei yoshevei veitekha* (no. 137), but ascending a tone higher.

Comparative Settings:

Relatively Comprehensive Settings:

SchGGI I/C: 16, no. 1 (Conclusion B); OgFK, no. 89;

Settings only with Opening and Conclusion:

KoVor, no. 133 (IdHOM 7, no. 76) (Conclusion A); Sä-IdHOM 7, no. 49 (Mus. 64, no. 42) (Conclusion B); NaSI (SMP Edition), Vol. 13: 116 (Conclusion A);³⁸¹ SuSZ (SMP Edition), Vol. 6, no. 143 (Conclusion B); BoSD, no. 461; BaBT, no. 693; FrGO, p. 37.

139. *Hatzi qaddish* (2:4)

חצי קדיש

Yis - - - ga - dal ve - yis - ka - dash she - mei ra - bo be - ol - - - mo

di - ve - ro khir - u - sei ve - yam - likh _____ mal - khu - sei be - kha - yei - khaun

uve - yau - mei - khaun uve - kha - yei de - khol beis yis - ro - eil ba - a - go - lo u - viz - man ko - riv

Congr. then Hazzan

ve-im-ru o-mein, ye-hei she-mei ra-bo me-vo-rakh le-o-lam ule-ol-mei ol-ma-yo, yis - - - bo - rakh

381 Naumbourg's simplified settings for *Minhah* were designed for use at the special children's Shabbat afternoon services. Such services, which included a Torah reading, were common in France and Germany where public schools had classes on Saturday morning.



ve-yish-ta-bakh ve-yis-po-ar ve-yis-rau-mam ve - yis - na-sei ve-yis-ha-dar ve-yis - lei ve-yis - ha - lal



she - mei _____ de-kud-sho, be-rikh hu, le - ei - lo min-kol-bir-kho-so ve-shi-ro-so,



tush - be - kho - so ve - nekho - mo - so da - a - mi - ron be - ol mo ve - im - ru o mein

The melodies of this *Hatzzi qaddish* and the ensuing *Va'ani tefilati* (no. 140) are sung only on the Sabbath. The two pieces are sung in the minor "Sabbath *Minḥah* mode" (IdHOM 7: xxvi–xxvii; GeDQ: 77, section 13, p. 171, section 19). Levi's opening musical phrase for *Yitgadal ve-yitqadash shemeih raba*, $b^b - a^b - g' - f' - c'' // f' - a^b - e' - f'$, would appear to be normative for the *Hatzzi qaddish*, except that in other sources (excluding Sā-IdHOM) instead of starting on $\hat{4}$, the melody begins on $\hat{3}$. Additional elements common to several other musical sources are the step-wise Phrygian motif that descends into the plagal area of the mode at *khirutei* (system 2) and *veyithalal* (system 5), and a motif derived from Torah *trope* at *beit yisra'eil* (system 3) and *veneḥemata* (last system). Singular to Levi's setting is the alteration to major at the conclusion of each half section of the piece, so that the *finalis* at *ve-imru amen* is on $\hat{4}$ (b^b). The form is AA', corresponding to the two halves of the text. The setting is almost entirely syllabic and the *ambitus*, that of a ninth, remains the same as in *Uva le-tziyon go'eil* (2:3). It should be noted that the score here does not include the additional *le-eila* since it is taken from Levi's volume devoted primarily to the *Minḥah* service for the Sabbath.

Although not included in the musical scores, it should be pointed out that in Levi's complete notation of the *Qaddish shaleim* after the *Amidah* at the *Minḥah* service on the Sabbath (including Rosh Hashanah and Yom Kippur when they fall on the Sabbath) the first part is sung exactly like the *Hatzzi qaddish* before *Uva le-tziyon go'eil*, while the second part starting at *titqabal* is sung according to a psalmodic recitation up until the end of the piece (*2:23). This accords with Geiger's description, but this practice was unknown to Baer, and no other musical source provides a full musical notation (GeDQ: 77, section 15; OgFK, no. 95; SchGGI I/C, "ebenso" after no. 4).

Comparative Settings:

Sā-IdHOM 7, no. 50 (Mus. 64, no. 43) (begins on $\hat{4}$); KoVor, no. 134 (IdHOM 7, no. 77a); BoSD, no. 299); OgFK, no. 90; SchGGI I/C: 16, no. 2.

BaBT, no. 694 (begins on $\hat{5}$ after anacrusis) is more typical of Eastern-European settings; SuSZ (SMP Edition), Vol. 6, no. 144, lacks entirely the typical opening phrase;

140. *Va-ani tefilati* (2:5)

ואני תפילתי לך

Va - a - - ni se - fi - lo - - - si le -
 kho A - dau - noi es - ro - tzaun
 e - lau - - him be - rov khas - - de - -
 kho a - nei - ni be - e - mes yish - e - kho

This short text (Ps. 69:14) is recited at the Afternoon service of the Sabbath when the Torah is read. While continuing in the Sabbath *Minḥah* mode, *Va-ani tefilati* incorporates new motifs used only for this text alongside motifs used in the preceding texts. Among the former this would include, in Levi's setting, the opening motif on *Va-ani* that ascends stepwise to the tonic ($\hat{1}$) from the fifth below, the motif on *tefilati* that further establishes the base tone, and the ensuing motif that begins on $\hat{6}$ (d^b) at *lekha*. Among the latter we can point to the *Mi-sinai/ trope*-like motif at the end of *lekha* used previously by Levi in *Uva le-tziyon go'eil* (at *ve-qara zeh el zeh*), and the sudden alteration of the sixth degree to major with the upward leap at *aneini be'emet* ("answer me in the truth [of Your deliverance]"), perhaps a deliberate piece of word painting, although Levi returns to minor for the final

cadence.³⁸² Levi's setting is best understood as written in the key of F minor. Except for a short passage in major, Levi's setting, unlike the prior pieces in *Sabbath Minḥah* mode, is entirely modal, underpinned by repeated use of the whole tone between the subtonic and the tonic/*finalis*. This setting is definitely more elaborate than other notations that share the same motivic figurations and structural tones. Here the *ambitus* expands to the tenth and includes several melismas, notably the one at [*tefilati*] *lekha*. Să-IdHOM has a single, long melisma at *ḥasdekha*.

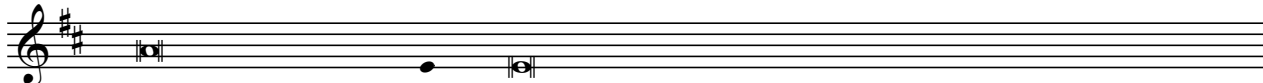
Comparative Settings:

Să-IdHOM 7, no. 51 (Mus. 64, no. 44); KoVor, no. 135 (IdHOM 7, no. 135); BaBT, no. 695; NaSI (SMP Edition), Vol. 13: 116; SuSZ (SMP Edition), Vol. 6, no. 144.


141–142. *Vayehi binso'a ha-aron; Gadelu* (2:6)

ויהי בנסע הארון, גדלו לה' אתי


141.



Va-ye-hi bin-sau-a ho - oraun va-yau-mer mau-she, ku-mo A-dau-noi; ve-yo-fu-tzu oy-ve-kho



ve-yo-nu-su me-sa-ne-kho mi-po-ne-kho ; ki mi - tzi - yaun tei - tzei sau - ro ud - var



A - dau - noi _____ mi - ru - sho - lo - yim ; bo - - - rukh she - no - san



sau - ro le - a - mau yis - ro - eil bik - du - sho - sau

382 KoVo makes a similar leap to the sixth at *aneini*, but in minor.

142.

Ga - de - lu la - dau - noi i - ti u - ne - rau - me - mo she - mau yakh - dov

Earlier, in the *Shaharit* service, Levi had only written an incipit for *Vayehi binso 'a* (no. 87). Here he provided a full transcription. The same chant pattern is shared by both *minhag ashkenaz* and *minhag polin* for the Weekday and Sabbath *Minḥah* Torah service. However, in *minhag ashkenaz* alone does this melody pattern also form the basis of the *nusah* of the *Shema u-virkhoteha* of the Weekday Evening and Morning services (for further discussion, see no. 173). Levi included here and in the following items extensive annotations explaining the rituals of the Torah service.

This *nusah* is based upon High Holy Day cantillation. How this chant pattern and the *trope* system of the *yamim nora'im* developed—whether the former influenced the latter or vice versa (more likely the latter) or whether both musical genres developed in parallel—remains a matter of speculation. Remnants of High Holy Day *trope* are found in both *minhag ashkenaz* and *minhag polin* not only for these chants of the opening of the Torah service (in *minhag polin*, for the conclusion as well), but also for the passages recited immediately before the Torah reading, *Ve-ya 'azor* or *Ve-tigaleh* (no. 144).

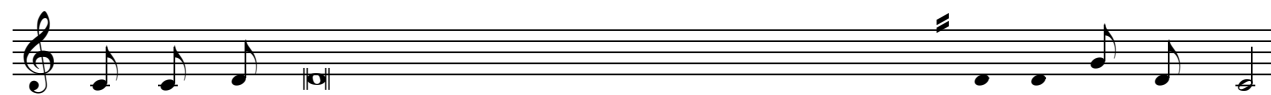
The incorporation of *trope* motifs and figurations is a frequent feature of Ashkenazic *nusah*, but only in the *nusah* for the Weekday (and Sabbath *Minḥah*) Torah service and the *Shema u-virkhoteha* of *minhag ashkenaz* do we find such a close correlation between a *trope* system and a pattern of *nusah*, not only in individual motifs, but overall musical structure. Structurally, as in the High Holy Day *trope*, the chant centers upon on reciting tones $\hat{2}$ (e') and $\hat{5}$ (a'), but with the *finalis* on $\hat{1}$ (d'). In longer passages of text, from the opening of *Vayehi binso 'a* up until *mi-rushalayim*, the tonic is avoided entirely until its realization at the *finalis*, creating a mood of prolonged tension until the eventual resolution. The motifs on *Adonai* and *Barukh* are clearly a borrowing from the melody of the High Holy Day *munaḥ-qaton* accent combination (*1:6; BaBT, no. 107). The same melody pattern continues in *Gadelu*.

Comparative Settings:

BaBT, no. 101–102; OgFK, no. 21, up until *mi-panekha*; Sä-IdHOM 7, no. 36, end (Mus. 64, no. 31); LaAJ, no. 103; SchGGI IV/D: 81, no. 8b, only from *Ki mi-tziyon*, mostly merely the structural outline of the *nusah*; BoSD, nos. 99–101, *Vayehi binso 'a* and *Barukh she-natan* conclude on $\hat{5}$, but the ensuing *Gadelu* concludes on $\hat{1}$.

143. *Ve-tigaleh* (2:8)

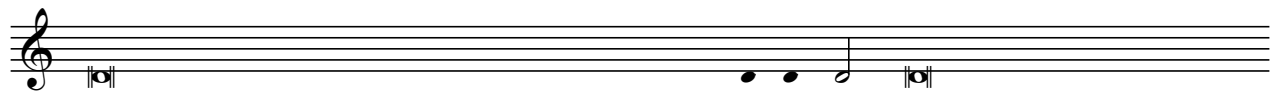
ותגלה



Ve - si - go - le ve-sei-ro-e mal-khu-sau o-lei-nu biz-man ko-riv [etc.] ve - nau - mar o - mein



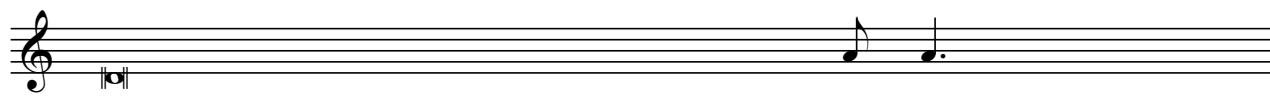
ha - kaul _____ ho-vu gau-del lei-lau-hei-nu u-snu kho-vaud la-tau-ro ; kau-hen ke-rav



im ein kan kau-hein leivi / yis-ro-eil bim-kaum kau-hein krov; ya - a-maud ri-bi me-na-kheim ben he-kho-veir



ri-bi el-kho-non ha-lei-vi bim-kaum ha - kau - hein, Bo - rukh _____ she-no-san tau-ro le-a-mau yis-ro-eil



bik - du - sho - sau; tau - ras A-dau-noi te - mi-mo [etc., up until] ho - eil



to-mim dar-kau im-ras A-dau-noi tze-ru-fo, mo - gein hu le - khaul ha - khau - sim bau.

Congr. then Hazzan



Ve - a - tem ha-dvei - kim ba - dau - noi e - lau - hei - khem, kha - yim kul - khem ha - yaum.

After the Torah scroll has been placed on the reading desk (*shulhan*), this prayer, which ends with calling up the first person to the Torah, is recited. In *minhag ashkenaz*, as shown in Levi's setting, the additional passage beginning *Torat Adonai temimah*, "The Torah of the Almighty is perfect" (Ps. 19:8–9), is added. At *Shaharit*, a corresponding prayer, *Ve-ya'azor*, is recited instead in the same manner (*1:2). This latter text is the conclusion of a longer passage beginning *Al ha-kol*, a prayer recited by the congregation on the Sabbath and Festivals, not too dissimilar to the *Qaddish*. It is first documented in the eighth-century liturgical work, *Masekhet soferim* (Elbogen 1993: 159; BaAY: 224).

The melody pattern of *Ve-tigaleh* is a continuation of the chant pattern based upon High Holy Day cantillation of *Vayehi binso 'a* (no. 141). However, unlike *Vayehi binso 'a*, except for one instance at [*Ha-eil*] *tamim darko* (system 6), only the lower reciting tone on \hat{d}' ($\hat{2}$), and not the upper reciting tone \hat{g}' on $\hat{5}$, is employed. Also, at the opening, the lower reciting tone is first approached, if only briefly, from the tonic. Owing to the longer text, parts of which are omitted by Levi (a rare phenomenon indeed), four phrases conclude on the tonic. The last two occurrences have a distinct triadic quality underpinned by the descent from $\hat{5}$ (\hat{g}') and then concluding $\hat{3}$ [$\hat{2}$] – $\hat{1}$. The concluding phrase, *ve-atem ha-deveiqim*, is marked by its cascading stepwise descent from $\hat{6}$ (\hat{a}') to $\hat{2}$ (\hat{d}'). It is not unlike Levi's notation of the *trope* combination, *merkha–tipḥa–merkha–sof-pasuq*, as given in his brief musical example of High Holy Day cantillation (*1:6). The cascading stepwise descent also occurs in *Vayehi binso 'a*, but there it is less clearly defined.

There is a remarkable degree of agreement, at least with respect to structural and reciting tones, between Western European and Eastern European versions of *Ve-tigaleh/Ve-ya 'azor*. The differences, though not significant, reflect the differences in the *trope* systems. The Western European versions of KoVor and BoSD include the cascading stepwise descent of Levi, but this is less pronounced in BaBT. The Lithuanian version of Yehoshua Ne'eman lacks this feature. Ne'eman and BaBT frequently include a leap from the anacrusis a fourth below to the tonic prior to the reciting tone on $\hat{2}$, but this feature is absent from Levi, KoVor and BoSD.

In Vol. 1, following *Ve-ya 'azor*, and somewhat less so in Vol. 2 following *Ve-tigaleh*, Levi included notation of the *Mi shebeirakh* blessing to honor a person called to the Torah. The formula of the text in Vol. 1 includes insertions not widely used today, not only donations to charity, but specific donations such as to the *hevrat yetomim* (the society to support orphans), for lighting the synagogue (*sha 'avah le-ma'or*) or a gift to the *shamash* (synagogue beadle).³⁸³ Levi also included extensive annotations detailing all the *dinim* (laws) and practices relating to the Torah reading and those honored with an *aliyah* (being called up to the Torah).

Comparative Settings:

KoVor, no. 12 (*Ve-tigaleh*), no. 119 (*Ve-ya 'azor*); BoSD, no. 102; OgFK, no. 23; BaBT, no. 103; Ne'eman (1972), no. 189.

383 In Esslingen, Levi also functioned as sexton. In the *Kompendium* to his *Universal-Agenda* (a liturgy manual for rabbis and cantors), Lion Wolff included insertions for donations of oil for the Perpetual Light (*shemen le-neir tamid*) and for orphans (*le-mishkan yetomim*) (Wolff 1891b: 86).

144–145. *Yehallelu* (2:10); *Uvenuḥoh yomar*; *Hashiveinu* (2:11) יהללו ובגדה יאמר; השיבנו

144.

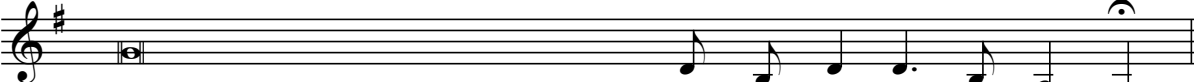


Ye - ha - le - lu _____ es sheim A - dau - noi ki nis - gov she - mau le - va - dau



Uve - nu - khau yau - mar, shu - vo A - dau - **nu**

145.



Ha-shi-vei-nu A-dau-noi ei-le-kho ve-no-shu-vo kha - deish yo - mei - nu ke - ke - dem

The melody pattern for the conclusion of the Torah service differs from that of the opening. It is the same as the one used for Weekdays and the conclusion of the Torah service at the *Minḥah* service on the Sabbath. It is based upon a simple psalmody in major. In *Yehallelu* the single reciting tone is on the tonic (g^1) and the first pausal cadence a minor third below (e^1); the second pausal cadence a whole tone above the tonic (a^1) and the *finalis* is again on the tonic. The *ambitus* is very narrow, merely a fifth. The setting is entirely syllabic except for the melisma on the opening word *Yehallelu*. The recitation of the short incipit of *Uvenuḥoh yomar* after the Torah scroll has been returned to the Ark, and at *Hashiveinu* when the Ark is closed, is largely on the tonic or below. In the latter verse, the *finalis* is an octave below the tonic. The recitation is entirely syllabic.

The notations of *Yehallelu* by Sä-IdHOM and KoVor are almost identical to that of Levi, especially with respect to the pausal cadences and the melisma on the opening word. SchGGI has no melisma on the first word and consequently no pausal cadence on e^1 . The first pausal cadence of BaBT descends to the fourth below the tonic, as does that of Lachmann. In *Hashiveinu*, BaBT establishes a reciting tone a fourth above the tonic (c^2) from which he, like Levi, descends to the octave below.

Comparative Settings:

Sä-IdHOM 7, no. 40 (Mus. 64, no. 35); KoVor, no. 13; LaAJ, no. 107; BaBT, nos. 145–146.

146. *Hatzi qaddish* (2:12)

חצי קדיש

Yis-ga-dal ve-yis-ka-dash she-mei ra - bo be-ol-mo di-ve-ro khir-u-sei ve-yam-likh mal-khu-sei etc

Levi explains that when a *yom tov* falls on a Weekday, when there is no Torah reading at the *Minhah* service, the *Hatzi qaddish* before the *Amidah* is recited in the Weekday melody. The prayer is sung in major starting with the opening motif as outlined in Levi's incipit. (This is one of the few occasions when Levi did not provide a complete notation). A full transcription of the *Hatzi qaddish* in the same mode is found in Levi's volume for the *Ne'ilah* service, in the section for the weekday *Ma'ariv* service that follows (no. 178). There we see that the melody concludes with a final cadence in minor, the *finalis* being a minor third below the tonic. For further discussion on this chant pattern, see no. 178.

147–149. *Avot, Gevurot, Qedushah (Amidah)* (2:13)

אבות ; גבורות ; קדושה

147.

Bo - rukh a - to A - dau - noi e - lau - hei - nu vei - lau - hei a - vau - sei - nu
 e-lau-hei av-ro-hom e-lau-hei yitz-khok vei - lau - hei ya - a - kauv,
 ho - eil ha-go-daul ha-gi-baur ve-ha-nau-ro eil el - yaun, gau-meil kha-sa-dim tau-vim ve-kau-nei ha -
 kaul ve-zau - kheir khas - dei o-vaus u - mei-vi gau-eil liv-nei ve-nei-hem le-ma- an she-mau be-a-ha - vo
Zokhreinu
 Zokh - rei - nu le - kha - yim me - lekh kho-feitz ba - kha - yim, ve - khos - vei - nu be - sei - fer ha - kha - yim

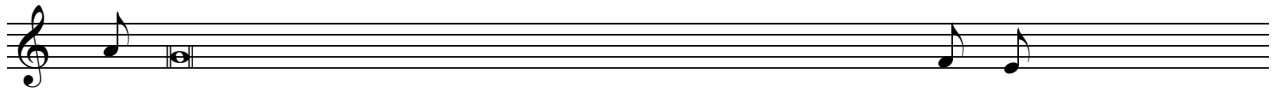


le - ma - an - kho e - lau - him kha - yim



me - lekh au - zeir u - mau - shi - a u - mo - gein — bo - rukh a - to A - dau - noi, mo - gein av - ro - hom

148.



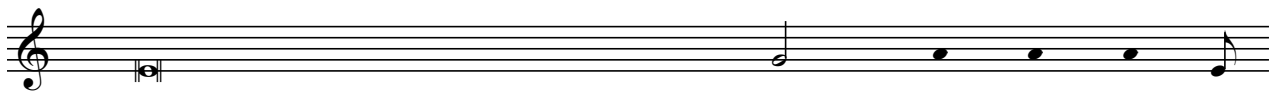
A - to gi - baur le - au - lom A - dau - noi me - kha - yei mei - sim a - to rav le - hau - shi - a



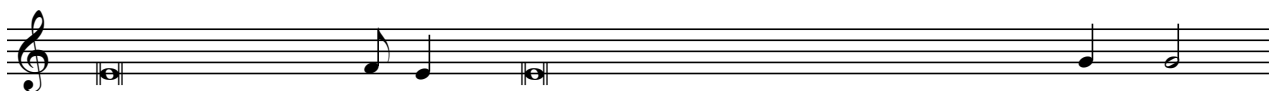
ma - shiv ho - ru - akh u - mau - rid ha - go - shem, me - khal - keil kha - yim be - khe - sed me - kha - yei mei - sim



be - ra - kha - mim ra - bim sau - meikh nauf - lim ve - rau - fei khau - lim



u - ma - tir a - su - rim u - me - ka - yeim e - mu - no - sau li - shei - nei o - for; mi kho - mau - kho



ba - al ge - vu - raus u - mi - dame lokh, me - lekh mei - mis u - me - kha - ye u - matz - mi - akh ye - shu - o

Mi khamokha av ha - raḥamim



Mi kho - mau - kho av ho - ra - kha - mim zau - kheir ye - tzu - rov le - kha - yim be - ra - kha - mim

Conclusion



ve - ne - e - mon ato le - ha - kha - yaus mei - sim, Ba - rukh a - to A - dau - noi me - kha - yei ha - mei - sim

149.

Ne-ka-deish es shim-kho bo-au-lom ke-sheim she-mak-di-shim au-sau bish-mei mo-raum,

ka - ko - suv al - yad ne - vi - e - kho, ve - ko - ro ze el ze ve - o - mar

le - u - mo - som bo - rukh yau - mei - ru

uv - div - rei kod - she - kho ko - suv lei - maur etc.

Levi explains that the first three *berakhot*, up until *Le-dor va-dor* at the end of the *Qedushah*, are recited in the mode of the Weekday *Amidah*. The same is true at the *Minḥah* service on Shabbat and on the Pilgrim Festivals. The practice in *minhag ashkenaz* was the same as that in Eastern Europe.

The Weekday *Amidah* is chanted in a mode based upon the pentatonic scale. In Levi's setting, despite occasional descent to tones \underline{c}' and \underline{d}' , the nucleus of the chant is sung only on the whole tones $\underline{e}' - \underline{g}' - \underline{a}' - \underline{c}''$ of the pentatonic scale, with the occasional addition of the semitone \underline{f}' . For this reason we should consider \underline{e}' as the tonic. The *Avot* and *Gevurot* are extremely simple, centered almost entirely in reciting tones \underline{e}' and \underline{g}' . One of the intermediary cadences, as in Eastern European versions, is in Phrygian mode, such as at *Eil elyon* (system 3) and *u-magein* (system 7). The pre-concluding phrase, at *melekh ozeir* and *ve-ne'eman atah*, begins with a reciting tone on $\hat{2}$ (\underline{f}'). Only in the *ḥatimah* does the *ambitus* briefly ascend to the octave before descending to the *finalis* on $\hat{3}$ (\underline{g}'). Similarly, the special insertions for the High Holy Days, *Zokhreinu le-ḥayyim* and *Mi khamokha av ha-raḥamim* are marked out by their opening ascent to the octave. The *Qedushah* is also distinguished by the additional reciting tone on the octave.

Included in Levi's transcription of the *Gevurot* is the insertion recited in the winter months for rain, *mashiv ha-ru'ah*, *u-morid ha-gashem*, which is first recited on Shemini Atzeret,

after the High Holy Days. The insertion here is simply because these pieces are from the volume devoted primarily to the *Minḥah* service for Shabbat throughout the year (Vol. 2).

As one of the oldest elements of Ashkenazic chant, the overall minimalist character of Levi's Weekday *Amidah* as would be chanted by a competent *ba'al tefillah*, is what makes this transcription so valuable. Such simplicity is also a feature of KoVor although, regrettably, it is very brief. With few frills and embellishments, these notations provide extremely precious presentations of the chant pattern in its most basic and authentic form. The *Avot* notated by SchGGI differs only in small ways from the version of Levi, and the same can be said of the first three *berakhot* of the Alsace Weekday *Amidah* of BoSD, notated a century later. The settings of OgFK and BaBT are more stylized and elaborate and have a wider *ambitus*. The version of BaBT, while of considerable importance, often lacks the smoothness of Levi's melodic line. It also has more of a centonate quality than Levi's more psalmody-like chant. In addition, tones $\hat{4}$ and $\hat{6}$ receive greater prominence, and it even includes a jarring alternative final cadence in major, undoubtedly a modernization. Neither of the versions of OgFK and BaBT represent the simple rendition of the *ba'al tefillah* but are intended for the *hazzan* alone.

Comparative Settings:

KoVor, no. 8; BoSD, nos. 49–58; OgFK, no. 15–17; SchGGI IV/A: 80, no. 6; BaBT, nos. 52–59.

Yom Kippur *Ne'ilah* Service

150. *Hatzi qaddish* (11:3)

חצי קדיש

A

Yis - ga - dal ve - yis - ka - dash she - mei — ra - bo be -

B

ol - - - mo di - ve - ro khir u - sei, ve - yam - likh -

mal - - - khu - sei, be - kha - - - - yei - khaun

uve - - - yau - mei - khaun uve - kha - - - yei de -

C

khol beis yis - ro - eil ba - a - go - lo u - viz - man

ko - riv ve - im - ru o - - - - - mein;

Congr. then Hazzan: Ye-hei she-mei ra-bo me-vo-rakh le-o-lam ul-ol-mei ol-ma-yo

A

le - o - lam ule - ol - mei ol ma - yo yis - bo -

B

rakh ve - yish - ta - bakh veyis - - - po - ar

veyis - rau - mam ve - yis - na - sei ve - yis - ha - dor ve - yis -
a - le ve - yis - - - ha - lol, she - mei de - kud - sho
be - rikh hu le'ei - lo ule - ei - lo min
kol bir - kho - so ve - - - shi - - - -
ro - so tush - - - be - kho - so ve - nekh - - - -
mo - so da - a - mi - ron be - ol mo ve - im - ru o - mein

Idelsohn surmised, based upon a reference in Kosman's *Noheig ka-tzon yoseif* (1718), that the melody of the *Hatzi qaddish* of the Yom Kippur *Ne'ilah* service was relatively late (IdHOM 7: xxxv; KoNKY: 288, section 21). The silence of *Sefer maharil* concerning this melody would lend support to Idelsohn's claim. The melody, however, was certainly older than Idelsohn concluded for a close reading of Yuspa Shamash makes evident that in seventeenth-century Worms a special melody for the *Hatzi qaddish* of *Ne'ilah* was sung (ShMW: 193, section 159).³⁸⁴

384 In Hamburger's edition the main manuscript source merely states, "The *Hatzi qaddish* [of *Ne'ilah*] in the High Holy Day melody... The first blessing of the *Amidah* in the High Holy Day melody." But since, according to a variant MS source (פ) Shamash wrote, "The first blessing of the *Amidah* in the special melody for *Ne'ilah*," on the fairly safe assumption that the melody for the *Avot* was the same as that of the *Hatzi qaddish* we can conclude that the melody used for both was special to *Ne'ilah*.

All settings, both those of *minhag ashkenaz* and *minhag polin*, share the same opening musical phrase for the words *Yitgadal, ve-yitqadash, shemeih raba*. The repeated $\hat{2} - \hat{1}$ motif of the first two words parallels that of the opening *Mi-sinai* motif of the *Avot* for *Musaf* (1:14).³⁸⁵ After this opening phrase the melody branched out into two separate versions, a Western version with a major tonality and an Eastern version with a minor tonality.³⁸⁶ Of the versions in major the most noteworthy is probably that of Lewandowski.

The opening phrase (sung in QeMT) is identical to that of *Atiti le-ḥanenakh* (no. 62) and *Temukhin be-deshen* (no. 63). This likeness was remarked upon by Kosman who, with the inclusion of a similar *qerovah* text, *Eimekha nasati*, added, "The three of them have the same melody" (KoNKY: 288, section 21). A similar point was made by Geiger (GeDQ: 268).³⁸⁷

Kosman's statement, however, with respect to Levi's *Ḥatzi qaddish* for *Ne'ilah*, holds true only for the opening phrase and the structural/cadential tones of the beginning of the second phrase. Thereafter, Levi's melody diverges from *Atiti leḥanenakh*, as do most other South German settings.³⁸⁸ Following (musical) Phrase (A) Levi's melody has a long Phrase (B), which twice descends to \underline{c}' in the plagal area below the tonic \underline{f}' , and a concluding Phrase (C) which includes a shortened and somewhat obscured *Mi-sinai* descending "linking motif" (WeVSH: 42) on *u-vizman qariv*. In the second part of the *Ḥatzi qaddish* the melody of Phrases (B) and (C) is repeated, but with some degree of melodic creativity and passing modulation to B^b major and C major in Phrase (B) at *ule'eila min kol-birkhata ve-shirata*, as well as small variations of Phrase (C).

Levi's *Ḥatzi qaddish* would appear to be quite stylized, with frequent skips and leaps. In other South German sources (including that of Sulzer) the melody is simpler and the motifs are more clear-cut.³⁸⁹ For example, Levi's sequential melody at *be-alma di-vera khirutei* is: (f) $f' - a' - a' - g'$; $c' - b^b - b^b - a'$. In contrast, SchGGI provided

385 While the subsequent tone in the *Avot* for *Musaf* is $\hat{3}$, in the *Ḥatzi qaddish* for *Ne'ilah* it is $\hat{5}$.

386 In Western versions, the concluding tone of the opening phrase [\underline{g}'] was not the "tonic," but the supertonic. It had strongly harmonic underpinnings and appears to have taken on the function of $\hat{5}$ of an assumed V⁷ applied dominant chord leading, as in Levi's version, to a melody in F major. In Eastern versions, the final tone of the opening phrase became the "tonic" of a melody in minor (often reinforced by a minor third on *ra[ba]*).

387 Geiger wrote, "The *ḥazzan* sings the *Ḥatzi qaddish* in the melody of *Atiti*, etc."

388 With the exception of the opening phrase sung in QeMT, the remainder of Levi's first complete statement of the *Ne'ilah qaddish* (systems 1–6) is entirely in major, with no back and forth, as in *Atiti leḥanenakh*, between passages that are modal and passages that are tonal and triadic in structure.

389 Sulzer's setting is important as it shows the tenacity of the South-German version, despite the increasing influence of *minhag polin* upon Sulzer's *ḥazzanut* as evidenced in *Schir Zion* 2 (1865).

the more customary flowing diatonic melody: f' – g' – a' – b^{b'} – a' – g'; g' – a' – b^{b'} – c'' – b^{b'} – a'. It should be noted, though, that throughout Levi's melody the structural tones remain identical to those in other sources. Since Levi's melody is so stylized and appears in a late volume of the compendium, we cannot rule out the possibility that Levi had notated a simpler version of the *Hatzi qaddish* in a volume that is no longer extant. Worthy of note is the reoccurrence of the characteristic opening $\hat{2} - \hat{1}$ (repeated) motif at *le'alam u-le'almei almayā*, and not at *yitbarakh, ve-yishtabah*, in accordance with the South German practice (see discussion at no. 15). The setting is largely syllabic, with just a few short melismas in the first statement of the melody. The *ambitus* extends only to the ninth.

Comparative Sources:

Sä-IdHOM 7, no. 210 (Mus. 64, no. 214); KoVor, no. 300 (almost identical); SchGGI/I, no. 1; BaBT, no. 1466, DW; SuSZ 2 (SMP Edition, Vol. 7), no. 450; LeKR, no. 216; FrGO, pp. 138–139 (similar Phrase C to Levi).

OgFK, no. 278. Ogutsch returns to the opening phrase at *be-ḥayyeihon* (indicative of Eastern-European influence) and places the *Mi-sinai* "sequence motif" in the lower portion of the melody.³⁹⁰

151. *Avot* and *Mi-sod ḥakhamim* (11:4)

אבות; מסוד חכמים

A

B

Bo - rukh a - - to A - dau - noi e - lau - - -

hei - nu vei - lau - hei - - - a - vau - - - sei - - -

nu, e - lau - hei - - - av - ro - hom e - lau - hei - - yitz - khok

³⁹⁰ Ogutsch also indicates that the *Hatzi qaddish* can also be sung to the melody of *Mi-sod ḥakhamim* (OgFK, no. 178), but his setting of this, too, would appear to be largely Eastern-European.

vei - lau - hei ya - - - a - kauv, ho - - -

B'

eil ha - - - go - daul ha - gi - baur

C

ve - ha - nau - ro eil el - yaun gau - meil kha - so - dim

A

tau - vim ve - kau - - - nei ha - kaul ve - zau - kheir khas-

B

dei o - vaus, u - mei - vi gau - eil liv - nei ve -

nei - hem le - ma - an she - mau be - a - ha - vo; mi - saud kha -

kho - mim u - - - ne - vau - nim, u - mi - le - med

B'

da - as me - vi - nim ef - te - kho pi bi - - - se -

fi - lo u - ve - sa - kha - nu - - - - nim, le -

C

kha - laus ul - kha - - - nei pnei me - lekh mo - lei ra - kha - mim

mau - kheil ve - sau - lei - akh la - a - vau - - - - nim

Levi conforms to the widespread practice of singing the *Avot* to the same melody as the *Hatzi qaddish* (no. 150). In fact, he even stresses this point in an annotation to *Avot*. In musical Phrase (B), however, Levi repeats the stylized melody as it appeared in the second statement of the melody in the *Hatzi qaddish*, with the passing modulations (systems 6–7). As with the previous *Hatzi qaddish*, the piece could be a later setting of an earlier version. At *ve-zokheir* (system 7) the melody is repeated but with only one statement of the $\hat{2} - \hat{1}$ motif. In Phrase (B), since the melody is too long to conclude at the end of the *Avot*, it continues into the *qerovah* text, *Mi-sod hakhamim*. According to some musical sources, however, *Mi-sod hakhamim* at *Ne'ilah* is sung to QeMT *nusah* of *Temukhin be-deshen* (no. 63) and *Be-shofar afateinu* (no. 64).

Comparative Sources:

BaBT, no. 1467, DW (through *Mi-sod hakhamim*).

KoVor, note after no. 300: *Mi-sod hakhamim* like *Temukhin*, etc.; GeDQ: 268.

152–153. *Gash le-ḥalotekha; Avur ki fanah yom* (11:5–6)

גש לחלותך עבור כי פנה

152.

Congr. then Hazzan

Gosh le - kha - laus - kho ke - na - - - ar ve - lau ke -
 va - ar de - go - - - - lov - - - - lo - - - vau - - - be -
 ze - - - ha - - - sha - ar

153.

Congr. then Ḥazzan

A - vur ki fo - - - no _____ yaum _____ gau - ne - nei - -

nu _____ be - - - tze - dek yau - sheiv ke - khaum ha -

yaum _____

Originally interpolated into the *Avot*, following *Mi-sod ḥakhamim*, was an alphabetic acrostic (up until the letter "lamed") *Av yeda 'akha mi-no 'ar* attributed to Eleazar Kallir (NuEJP: 55). With the passing of time only a few verses remained of this *qerovah*. *Gash le-ḥalotekha* is the second verse, following the first two hemistichs beginning, כ, א, respectively. The congregation and the *ḥazzan* recited the latter silently. After the congregation recited *Gash le-ḥalotekha* the *ḥazzan* repeated it aloud in QeMT, as in *Temukhin be-deshen* (no. 63). Although outside the acrostic, *Avur ki fanah yom* belongs to the same *piyyut*. Here, however, on the second word, *fanah*, Levi momentarily changed the tonality from minor to major.

Comparative Sources:

BaBT, note after no. 1468: as no. 1061, *Temukhin be-deshen*; GeDQ: 268.

154. *Zokhreinu le-hayyim* (11:7)

זכרנו לחיים

Zokh - - - rei - nu le - - - kha - yim me - lekh kho -
 feitz - ba - kha - yim ve - khos - mei - nu be - sei - fer ha - kha - yim
 le-ma - an - kho e - lau - him kha - yim, me - - - lekh au - zeir u - mau -
 shi - a u - mo - gein - - - Bo - rukh a - - - - - - -
 - - - to A - dau - noi mo - gein av - ro - hom - - -

In the *Ne'ilah* service Levi reverted to the older *nusah*. In common with many of the archaic chants of this repertory, the melody would seem to have two tonal centers, a lower one based on \underline{e}' and an upper one based on \underline{a}' . There are four phrases. Phrase (A) consists of the two opening motifs, a descending Phrygian tetrachord on *zokhreinu*, and an ascending $e' - g^\# - b' - a'$ motif on *le-hayyim* (in most other versions, the characteristic opening figure) which also establishes the tonic, \underline{a}' . Phrase (B), following a leap to \underline{e}'' and descent to $\underline{c}^\#\prime$ on *melekh*, is comprised of repeated Phrygian $e' - d' - g' - f' - e'$ motifs, together with an \underline{e}' recitation and cadential tone.³⁹¹ Phrase (C), the pre-concluding phrase, from *melekh ozeir* to *u-magein*, is identical to the concluding phrase of *Le-dor va-dor*, according to Levi's simplified setting (no. 72), as well as to the concluding phrase of the *Uvekhein* paragraphs (no. 74). The concluding tone (\underline{a}') of this descending phrase now appears particularly weak and calls out for continuation. Phrase (D) conforms to the *nusah* customary for the *hatimah* of the High Holy Day *Amidah*, with an alternation here between $g^\#\prime$ and $g^\#'$ in the melisma on *atah*

391 Had this *nusah* setting been used for *Zokhreinu le-hayyim* in the *Shaharit* service on Rosh Hashanah, for example, this phrase would have anticipated the Phrygian passages of LeMT1 such as in *Le-dor va-dor* (no. 71–72) or *Uvekhein tein pahdekha* (no. 73).

and with a final cadence in major.³⁹² Most of the above characteristics of the four phrases are found in other sources. Să-IdHOM alone includes an opening motif in Phrygian mode but also concludes in major. The word setting is syllabic, except for the melismas on *atah* (twice). The *ambitus* is that of a ninth.

Comparative Sources:

Să-IdHOM 7, no. 149 (Mus. 64, no. 151); KiTS, no. 24 (second setting); KoVor, no. 212 (IdHOM 7, no. 153) (concludes in major).

OgFK, no. 180 (heavily Eastern-European, in AR mode rather than Phrygian); BaBT, nos. 1064–1065, 1W, 1067–1068, 1W, 1070–1075, 1W (also AR mode rather than Phrygian).

155. *Gevurot* (11:8)

גבורות

A - to gi - baur le - au - lom A - dau - noi me -
kha - yei mei - sim a - to rav le - hau - shi - a.
Me - khal - keil kha - yim be - khe - - - sed me -
kha - - - ye mei - - - sim be - ra - kha - mim
ra - - - bim , sau - meikh nau - flim ve - rau - fei

392 In the setting of OgFK, after the first note on *atah* there is immediately a leap of a fifth, a characteristic of Eastern-European settings of the *ḥatimah* (OgFK, no. 180).

khau - lim u - ma - tir a - su - - - rim ume - ka - yeim e -

mu - no - sau li - shei - nei o - for mi - kho - mau -

kho - ba - al ge - vu - raus u - mi dau - me lokh me - lekh

mei - mis ume - kha - ye u - matz - mi - yakh ye - shu - o

The beginning of the *Gevurot*, from *Atah gibor* up until *le-hoshi'a*, continues in High Holy Day *nusah* even though *minhag ashkenaz* there was no particular uniformity for the rendition of the opening words. From *meḥayei meitim* onwards, characteristic features of Levi's *nusah*, such as the octave step-wise descent from e" to d', the further descent to a (a fourth below the previous tone), ascent to the fourth above the *finalis* (e'), and the Phrygian final cadence,³⁹³ all appear in other sources even if not in their entirety.

Levi's setting of *Mekhalkeil*, on the other hand, is of more recent origin. It is somewhat surprising that this composition, written in major, would have been introduced only at the *Ne'ilah* service. While this setting of *Mekhalkeil* lacks coherent formal structure, there is evidence that it draws upon the preceding *nusah* since the final Phrygian cadence, a' - g' - f' - e' at [*rav*] *le-hoshi'a*, is echoed at *be-ḥesed*, *ve-rofei ḥolim* and *ba'al gevurot*. If this motivic similarity is by design and not by mere coincidence, there might be an argument for suggesting that Levi himself had composed this piece although its style would appear to be that of the previous century. The incoherency of the tune, which resembles a dance, stems from the "additive structure" of the melody: a (4 mm.), b (2mm.), b' (2mm.), a' (4mm.), c (2+2+2 mm.), d (2+2+2 mm.), Coda (2+2 mm). This structure is influenced by the syntax of the text as Levi understood it. Apart from the one decent to g, the *ambitus* of the melody is an octave and the word setting largely syllabic.

393 In the settings of KoVor and Sä-IdHOM, the final note descends to a tone lower.

Comparative Sources:

Atah gibbor: KoVor, no. 213 (IdHOM 7, no. 154a); Sä-IdHOM 7, no. 149; KiTS, no. 23.

156. *Mi khamokha av ha-raḥamim* (11:11)

מי כמוך אב הרחמים

Mi kho - mau - kho av _____ ho - ra - kha - mim zau - kheir

ye - tzu - rov la - kha - yim be - ra - kha - mim ve - ne - e - mon

a - to _____ le - ha - kha - yaus _____ mei - sim _____

Bo - rukh a - - - - - to A - dau - noi me - kha - ye

ha - mei - - - - sim _____

As in *Zokhreinu le-ḥayyim* (no. 154) and the opening of the *Gevurot* (no. 155) Levi continued with the older *nusah* at *Mi khamokha av ha-raḥamim*. This liturgical High Holy Day passage repeats, almost identically, the melody of *Zokhreinu*. However, while a new motif is added for *zokheir yetzurav*, there is only one statement of the Phrygian cadential motif.

157–159. *Petaḥ lanu sha‘ar* (11:26); *Ha-yom yifneh* (11:27); *Ana Eil na* (11:28)

פתח לנו שער, היום יפנה, אנה אל נא

157.

ff Pe - sakh lo - nu sha - - - ar be - eis ne - i - las

sha - ar ki fo - no yaum _____

158.

Ha - yaum yif - - ne _____ ha - she - mesh yo - vau ve - yif -

ne _____ no - vau - o she - o - - - re - - - kho

159.

Langsam und feierlich

p O - no Eil_ no, so _____ no, se - lakh no, me-khal no, kha-maul

f no, ra - kheim no, ka - per no, ke - vaush kheit_ ve - o - vaun

The musical rendition of the *seliḥot* of *Ne'ilah* in the South German rite are not well documented and thus Levi's notations of these melodies are particularly valuable. From the rather scanty evidence that is available there would seem to have been little uniformity in the melodies.³⁹⁴ *Petaḥ lanu sha'ar*, which serves as the opening *seliḥah* of the *Ne'ilah* service, is one of the exceptions. In some communities *Petaḥ lanu sha'ar* was followed by *Az lifnot erev*, a *piyyut* with an alphabetic acrostic. Levi, however, continued immediately with the following two short passages, *Ha-yom yifneh* and *Ana Eil na*. *Petaḥ lanu sha'ar* and *Ha-yom yifneh* share the same poetic structure (three short phrases) and melody. This first melody is in major and its opening motif is somewhat reminiscent of Levi's *mei menuḥot* motif of AqMT in *Tumat tzurim* (no. 29). Apart from the decent to the 4th below the tonic at *lanu* the *ambitus* is only that of a fifth.

The poetic structure and melody of *Ana Eil na* is quite different. Following the opening three words there are seven short and varying verbal pleas for forgiveness. This textual structure could explain some of the elusive quality of the melody. Only at the conclusion does it become apparent that the melody incorporates elements of ShTMT —the opening descending e' – d' – c' motif and the concluding [c] – a' – e' – f' – d' motif.³⁹⁵ Thus, what began as a purely tonal melody (in C major, followed by passing modulation to G major), concludes as a modal one. In many of the sources *Petaḥ lanu sha'ar* and *Ha-yom yifneh* were sung similarly to ShTMT. The ever-increasing pleading of the text is expressed in Levi's indications for the ever-increasing musical dynamics. The second part of the melody shares with other settings the gradually rising tessitura followed by sudden descent to the *finalis*.³⁹⁶ Unlike the previous melody, the *ambitus* of *Ana Eil na* expands to a tenth. Each of these three liturgical passages is first sung by the *hazzan* and then repeated by the congregation. In many of the sources *Petaḥ lanu sha'ar* and *Ha-yom yifneh* are sung in a similar pattern that incorporates ShTMT.

Comparative Sources:

Petaḥ lanu sha'ar: BaBT, no. 1469, DW1; NaSI (SMP Edition, Vol. 14), no. 295; FrGO, pp. 141–142; SchGGI III/I: 76, note after no. 1, *P'sah wie Schomea t'filoh*; KoVor, note after no. 300, "like *Shomei 'a tefillah*." SuSZ (SMP Edition, Vol. 7), note after no. 453: like *Darkekha eloheinu*.

Ana Eil na: BaBT, no. 1471, DW, but entirely in major.

394 The sources, especially BaBT, provide references to alternative melodies to which many of the *seliḥot* of *Ne'ilah* can be sung.

395 More specifically, the motifs are those of *Darkekha eloheinu* (no. 30).

396 Expressing the "fading of the day" of the previous *Ha-yom yifneh* (no. 158).

160. *Be-motza'ei menuḥah* (11:35)

במוצאי מנוחה

Hazzan. then Congr.

Be - mau - tzo - ei me - nu - kho ki - dam - nu - kho te - khi - lo

hat oz - ne - kho mi - mo - raum yau - sheiv te - hi - lo lish - mau - a

el ho - ri - no ve - el hat - fi - lo

Be-motza'ei menuḥah is the first of a series of *pizmonim* many of which are also recited in the *seliḥot* prior to Rosh Hashanah and some during Yom Kippur itself (but not always to the melodies used at the *Ne'ilah* service). Only in *minhag ashkenaz* was "For the outgoing of the day of rest," sung in the *Ne'ilah* service of Yom Kippur. There appears to be disagreement concerning authorship of the *piyyut* (NuEJP: 94; BaAY: 315).³⁹⁷ In his volume for the *Ne'ilah* service Levi entitled the section of short refrains as פזמונים ("*pizmonim*") (*11: 35).³⁹⁸ Whereas on First Day of *Seliḥot* the entire *Be-motza'ei menuḥah* is recited, during the *Ne'ilah* service only the first strophe and the *pizmon* refrain are sung.

This melody in minor was widely sung in *minhag ashkenaz*. According to Levi's setting, it is comprised of three musical phrases, paralleling the three phrases of the text. The first phrase appears to borrow from ShTMT; in Levi's setting this is first elaborated with an extended anacrusis (a leap from e' to c'') and step-wise descent to tonic a' prior to the descent through the lower melodic axis to d' below the tonic. This note then serves as a reciting tone and pivotal axis prior to cadencing on a. The second phrase merely repeats the first. The third phrase begins by emphasizing d' followed by a concluding e' - a' - g# - b' - a' cadence.

Settings of this melody in other sources differ only in small details. None includes Levi's extended opening motif. SchGGI and Sä-IdHOM chromaticize the opening motif,

397 Seligman Baer includes a discussion concerning the confusion between the *Be-motza'ei menuḥah ki qidammukha teḥilah* for the First Day of *Seliḥot* and the *Ne'ilah* service and another *piyyut* with the similar opening words recited at the close of the Sabbath (BaAY: 315).

398 Strangely, Levi translated the Hebrew as "Psaumes" (written in parenthesis). There appears to be no evidence that this chant is of French (Jewish) origin.

but otherwise remain as simple settings. Some sources vary the second phrase, by ascending higher (NaSI, KiTL), or add some chromaticism and melismas (BaBT and KoVor). In Levi's setting the *ambitus* is that of a tenth and the word setting is almost exclusively syllabic.

Comparative Sources:

BaBT, nos. 1473–1474; SchGGI III/I: 76, no. 2; Sä-IdHOM 7, no. 118 (Mus. Add. 64, no. 217); KoVor, no. 65 (IdHOM 7, no. 296, edited); KiTL, no. 39; NaSI (SMP Edition, Vol. 14), no. 295; BoSD, no. 209; OgFK, no. 29.

161. Adonai Adonai (11:36)

ה' ה'

A - dau - noi A - dau - noi _____ eil ra - khum ve - kha - nun e - rekh

a - pa - yim ve - rav khe - sed ve - e - mes, nau - tzeir khe - sed _____

lo - a - lo - fim, nau - sei o - vaun vo - fe - sha ve - kha - to - o

ve - na - kei, ve - so - lakh - to la - a - vau - nei - - - nu

ul - kha - tau - sei - nu un - khal - to - - - nu

The "Thirteen Attributes of God" (Exod. 34:6–7, 9) constitutes the opening strophe and *pizmon* refrain of *Ezkerah Elohim*, a *piyyut* composed by Amittai b. Shefatyah (Southern Italy, 10th century) recited in the *Seliḥot* on the Fifth Day of the Ten Days of Repentance and in *minhag ashkenaz* also during the *Minḥah* service of Yom Kippur (HeGfV: 580; NuEJP: 159).³⁹⁹

399 The "Thirteen Attributes of God," the *pizmon* refrain, are only recited at the beginning and the end of the *piyyut*.

Even when the body of the *piyyut* was no longer recited, the term "*pizmon*," even for these Biblical verses alone, curiously remained (GoMYK: 764).

The melody transcribed by Levi is a somewhat more sophisticated setting of a melody known throughout *minhag ashkenaz*. Kirschner provides a good example of the simple melody (KiTL, no. 41). The melody has two parts. The first part, covering the text of Exod. 34:6–7, is longer, and comprises two statements of a theme that starts in C major, but modulates to, and concludes in, A minor. In Levi's setting, the more common $e' - g' - e' // c' - d' - e'$ opening motif of the first phrase expands to $e' - g' - e' - d' - c' // [c'] - [d' - c'] - d' - e'$.⁴⁰⁰ In the second phrase Levi's melody ascends to e'' , but in other settings the second phrase is shorter, does not ascend as high, and often concludes $e' - a' - g^\# - b' - a'$ (cf. nos. 57 and 59). The second part of the melody is sung to the text of Exod. 34:9 which, while not strictly part of the "Thirteen Attributes," is an integral part of this liturgical unit. Here, the rising opening figure on *vesalahta la'avoneinu ulhatanu* is a variant of the *nigun meitim* theme (see nos. 50, 56, 58–59), while the final cadence on *unhaltanu* borrows from the repository of High Holy Day *nusah* cadences (cf. no. 44). In Levi's setting, by virtue of the ascent to e'' the *ambitus* is wider than in other settings, but the word setting is almost entirely syllabic.

The same melody is used for *Yisra'eil nosha badonai* (no. 163). Geiger remarked that *Yisra'eil nosha* has its own special melody and this would appear to be the prototype of the melody from which the melody of *Adonai Adonai* was borrowed as a contrafactum (GeDQ: 133).⁴⁰¹ In Eastern Europe (including the setting of OgFK), the tonality was altered into AR mode.

Comparative Sources:

Adonai Adonai:

NaSI (SMP Edition, Vol. 14), no. 338 (for *Minhah* service); OgFK, no. 227 (for *Minhah* service; in AR mode).

Yisra'eil nosha:

BaBT, no. 1478b, DW (1478a, PW, in AR mode); SuSZ (SMP Edition, Vol. 7), no. 461; KoVor, no. 67 (IdHOM 7, no. 297); SchGGI III/A: 49, no. 23; Sä-IdHOM 7, no. 214; KiTL, no. 41; BoSD, no. 171 (*Selihot* for *sheini*, *hamishi*, *sheini*).

400 The notes in parenthesis do not occur in the second statement of the motif.

401 GeDQ even elucidates in detail the differences in the textual adaptation of the two *pizmon* refrains to the same melody. According to Geiger, in *Adonai Adonai*, the first part of the melody is repeated three times, but in *Yisra'eil nosha* only twice: the first repetition, where the melody is necessarily extended, is for the two opening words, the second repetition is from *Eil rahum* to *ve-emet*, the third repetition is from *notzeir hesed* up until *venaqeh*. Geiger's description of the first part of *Adonai Adonai* thus differs from Levi's setting of the text, where there are only two repetitions of the first part of the melody. The remaining text of *Adonai Adonai*, as in Levi's setting, is sung to the second part of the melody (GeDQ: 133).

162. *Malakhei raḥamim* (11:37)

מלאכי רחמים

Mal - a - kheim ra - kha - mim me - shor - sei
 el - yaun kha - lu no pe - nei el - yaun be - mei - tav hi - go - yaun
 u - lai yo - khaus am o - ni ve - ev - yaun u - lai
 ye - ra - kheim

This *pizmon* is recited in full on the third day of *Seliḥot*. The text was regarded as rather controversial because of its appeal to the angels. There appears to have been no special melody for its recitation. In Levi's setting, the melody is a contrafactum of *Be-motza 'ei menuḥah* (no. 160), as he specifically indicates.⁴⁰² However, the third phrase differs somewhat: the first half is mostly sung to a reciting tone (e') prior to the final cadence.

Comparative Sources:

KoVor, after no. 65: *ebenso* ("similarly") *Malakhei raḥamim*; BaBT, note at no. 1475.

163. *Yisra'el nosha badonai* (11:38)

ישראל נושע בה'

Yis - ro - eil nau - sha ba - dau - noi
 te - shu - as au - lo - mim gam ha - yaum

402 "Melodie wie Satz 1" [*Be-motza 'ei menuḥah*].

yi - vosh - u mi - pi - - kho shau - khein — me - rau - mim ki

a - to rav se - li - khaus — u - va - al ho - ra - kha - mim

The complete text of this *pizmon*, *Yisra'eil nosha badonai* was recited on the third day of *Selihot* (GoMYK: 763) or in the *selihot* on the Thursday fast day after Passover and Sukkot (BaAY: 605, BoSD, no. 171). Levi's setting is almost identical to his *Adonai Adonai* (no. 161) except that second part of the first musical phrase is, at *badonai*, simplified.

Comparative Settings:

KiTL, no. 41; KoVor, no. 67 (IdHOM 7, no. 297).

164. *Adonei ha-adonim* (11:44)

אדוני האדונים

A - dau - nei ho - a - dau - nim hash - ki - fo mim - rau - mim ve -

ra - kheim ev - yau - nim ke - ra - kheim ov al bo - nim uz -

khour be - ris e - mu - nim she - vu - as ei - so - nim,

al tiz - kaur lo - nu a - vau - naus ri - shau - nim

Recitation of the complete text of *Adonai ha-adonim*, according to Goldschmidt, appears to have been discontinued, but at one time this *pizmon* was recited during various Yom Kippur services (GoMYK: 765). The melody, however, is of particular importance, since it is sung to the same tune as *Ki hineih ka-ḥomeir* (no. 166) (GeDQ: 270). This contrafactum borrowing was documented in the early eighteenth century by R. Joseph Kosman, doubtless reflecting an established practice (KoNKY: 288, section 21). For discussion of the melody, see *Ki hineih ka-ḥomer*, below (no. 166).

165. *Enqat mesaladekha* (11:45)

אנקת מסלדיך

En - kas me - sal - de - kho ta - al lif - nei khi - sei khe - vau - de - kho ma -

lei mish - a - laus am me - ya - kha - de - kho, shau - mei - a te - fi - las bo -

ei _____ o - dei - - - kho

Enqat mesaladekha is not strictly a *pizmon*, but a *piyyut* of fourteen lines composed by an Italian poet, Silano (late 9th century). Each hemistich concludes with the same rhyme. The complete *piyyut* is recited, according to the Lithuanian tradition, on the Eve of Rosh Hashanah (NuEJP: 134). Levi indicates in his *Ne'ilah* volume that the melody is the same as that of the *pizmon*, *Ro'eh yisra'eil*. The same melody is also used for four other *pizmonim* prior to *Enqat mesaladekha*. In addition to several other musical sources, this contrafactum usage is documented in the Frankfurt *minhag* books (KoNKY: 288; GeDQ: 269–270). BaBT, while indicating that the *piyyut* can be sung to this melody, notated a second melody used in *minhag ashkenaz* (BaBT, no. 1477b), but this has not been found in other sources. Sulzer, it should be noted, used the Eastern European melody for the *pizmon* (SuSZ, SMP Edition, Vol. 7, no. 455).

Levi's melody is a patchwork of motifs and tonalities. The first two hemistichs are sung to descending and ascending triadic motifs, suggesting A major. The third hemistich opens with the *nigun meitim* motif, momentarily suggesting A minor, but it cadences a fifth below (a' – e' – d'). The melody of the fourth hemistich, which opens in G major and concludes in E minor, is the same as that of *Adonai Adonai* and *Yisra'eil nosha*, again borrowing from the repository of High Holy Day *nusah* cadences. As in the other *pizmon* melodies, the word setting is syllabic and the *ambitus* modest in range.

Comparative Sources:

Enqat mesaladekha: Sä-IdHOM 7, no. 207 (Mus. 64, no. 211, together with two other notations, nos. 87 and 218, not included in Sä-IdHOM 7).

Ro'eih yisra'eil: SchGGI III/I: 76, no. 3.

Adonai shema'ah:⁴⁰³ Sä-IdHOM 7, no. 207; BaBT, no. 1453; OgFK, no. 276.

403 This is the third *pizmon* that follows the melody of *Ro'eih yisra'eil*.

166. *Ki hineih ka-homer (11:47)*

כי הגה כחומר

Ki hi - nei ka - khau - mer be - yad _____ ha - yau - tzeir
 bir - tzau - sau mar - khiv u - bir - tzau - sau me - ka - tzeir kein a - nakh - nu
 be - yad - kho _____ khe - sed _____ nau - tzeir la - be - ris ha - beit ve - al tei - fen
 el ye - tzer

Frisch auf gut g'sell

Frisch auf, gut g'sell lass rum - mer gan! Tum - mel dich guts wein -
 lein! Das gläs - lein soll nicht stil - le stan, tum - mel dich,
 tum - mel dich tum - mel dich, tum - mel dich, guts wei - lein.

In *minhag polin* this is one of the most popular *piyyutim* sung on the Eve of Yom Kippur. On that occasion the entire *piyyut*, based on a verse in Jeremiah (18:6), is sung. In *minhag ashkenaz*, on the other hand, *Ki hineih ka-ḥomer* is recited in the *Ne'ilah* service of Yom Kippur, but only the opening strophe. However, in *minhag ashkenaz*, the entire *piyyut* is recited on the Fifth Day of Repentance, constituting the *pizmon* of the *seliḥot* for that day (GoMYK: 765; BaBT, note at no. 255). The author of the *piyyut* is unknown. Geiger indicated that *Ki hineih ka-ḥomer* has its own melody (GeDQ: 216). When sung in full, the final line of each strophe constitutes the *pizmon* refrain. The last word of each hemistich has the same rhyme, except for the *pizmon*.

Clearly, the melody here is not *nusah*, but is a folk song, sung to a regular meter. The first two musical phrases are repeated, so that the overall form of the melody is AAB (Bar form). Notwithstanding Levi's lack of clearly defined key signature, the tonality of the first part (A) is best explained as Phrygian mode based on e^1 , while the second part (B) moves to D minor. The motifs of (A), $\hat{1} - \hat{5} - [\hat{5}] - \hat{6} - \hat{5} - \hat{4} // \hat{4} - \hat{5} - \hat{8} - \hat{7} - \hat{6} - \hat{5}$ are the same as in all other sources, except that the pitches between $\hat{4} - \hat{8}$ are more usually filled in diatonically. The sequential motif at the beginning of phrase B at *kein anahnu beyadekha* could well be the origin of the same musical phrase in the melody of the "*Hatzi qaddish* over the Torah" sung on the Sabbath. Levi concludes on the tonic of D minor. In most other settings the conclusion is at the octave. The *ambitus* of the melody extends to the octave, and the setting of the text is syllabic.

Idelsohn and Werner, in their short analyses of the melody of *Ki hineih ka-ḥomer*, drew upon the earlier research of Kirschner who demonstrated the influence of, or partial borrowing from, the German folk song, "*Frisch auf, gut G'sell*," first notated in 1539 (IdHOM 7: xxxix; WeVSH: 96, 265). In Kirschner's study he remarked upon the Phrygian character of the first part of the melody (AA) in contrast to the continuation of the melody in minor (Kirschner 1914: 9–11). Unbeknown to both Idelsohn and Werner was that in Kirschner's comparison between the German song and the *piyyut* melody, his notation of the latter is almost identical, apart from the final cadence, to Levi's setting (and written in the same key).⁴⁰⁴ Like Levi's setting, Kirschner's *Ki hineih ka-ḥomer* descends to \underline{a} at *notzeir* (system 3).⁴⁰⁵ Below Levi's setting of the *pizmon* is the notation of "*Frisch auf, gut G'sell*," as quoted by Kirschner.

404 Kirschner, however, could not have borrowed the melody from Levi, and so the similarity is purely coincidental. Kirschner was shown volumes of Levi's compendium in 1932 when he visited Leo Adler in Stuttgart. This was six years after publication of KiTL, Vol. 4. See *Part One*, "Evolution of the Corpus of Volumes," n. 76.

405 Ibid., *Notenbeilage*, p. 2.

Comparative Sources:

BaBT, no. 1321, 3W and 2W (from *kein anahnu*); Sä-IdHOM, no. 213, possibly edited by Idelsohn (Mus. 64, no. 88); KiTL, no. 40 (more stylized than in Kirschner 1914, *Notenbeilage*, 1); KoVor, no. 68 (heavily edited in IdHOM 7, no. 298); SchGGI III/I: 76, no. 4; NaSI (SMP edition, Vol. 14), no. 296; BoSD, no. 230; OgFK, no. 282 (but here the opening of the third phrase repeats the melody of part A); FrGO, p. 143 (repeats *kein anahnu* motif at *la-berit habeit*).

167. *Ha-mavdil* (11:48)

המבדיל

Ha - mav - dil bein kau - desh le - khaul kha - tau - sei - nu yim - khaul kas -
 pei - nu ve - zar - ei - nu yar - be _____ ka - khaul _____
 va - kha - kau - kha - vim ba - loi - - - - - lo

Ha-mavdil is a popular *piyyut* recited in the *Havdalah* ceremony at the Close of the Sabbath. It would appear that the *piyyut* was originally intended for Yom Kippur, as indicated in the second verse, "The one who separates between the holy and ordinary, May He forgive our sins." In *minhag ashkenaz*, however, as Levi explains, the practice was to recite *Ha-mavdil* only during the *Ne'ilah* service on *Motza'ei Shabbat* (GoMYK: 765; HeGfV: 650). It is sung to the same melody as *Ki hineih ka-ḥomer* (no. 166), but since the text of *Ha-mavdil* is shorter there is no repetition of the first musical phrase, and so the musical form is simply AB. As with the other *pizmonim* discussed above, only the first strophe of the *piyyut* is recited. Levi includes an annotation that the melody is a contrafactum of tune of *Ki hineih ka-ḥomer*.

168. *Zekhor berit avraham* (11:50)

זכור ברית אברהם

Hazzan, then Congr. [Pizmon refrain]

A B

1. Ze - khaur bris av - ro - hom_____ 2. va - a - kei - das yitz - khok

C D

3. ve - ho - sheiv she - vus o - ho - lei ya - a - kavv 4. ve - hau - shi - ei - nu le - ma - an

she - me - kho

Strophe 1

A' B

1. O - vad - nu mei e - retz tau - vo be - khi - po - zaun 2. or - khu ha - yo - mim

A'' B

u - dvar kol kho - zaun; 3. be - yis - ro - eil khod - lu fe - ro - zaun 4. be - mish - ma - nei - nu

C

shu - lakh ro - zaun 5. ve - shuv be - ra - kha - mim al she - ei - ris

D

yis - ro - eil_____ 6. ve - hau - shi - ei - nu le - ma - an she - me - kho

[Congr. Zekhor berit]

Strophe 2

Gau - lo a - khar gau - lo_____ go - le - so ye - hu - do ku - lo

do - vo kol ha - yaum ve - kho - lo_____ dau - reish u - me - va - keish_____ ein lo.

Final strophe

Dau - resh do - mim daun di - nei - nu ho - sheiv shiv - o - sa - yim

le - kheik me - a - nei - nu khi - nom nim - kar - nu ve - lau ve - khe - sef

pe - dei - nu ze - kauf beis mik - dosh - kho ha - sho-meim le - ei - nei - nu

ve - ho - sheiv she - vaus o - ha - lei _____ ya - a - kav ve - hau - shi - ei - nu

le - ma - an she - me - kho

Congr. Zekhor berit

In *minhag ashkenaz* a larger part of *Zekhor berit avraham*, a *piyyut* attributed to Rabbeinu Gershom (11th century, France and Germany), was retained than in *minhag polin* (HeGfV: 650–652). The original was a complete alphabetic acrostic in which both hemistichs of every verse begin with the same letter (GoMYK: 766–768).⁴⁰⁶ In the version of *minhag ashkenaz*, the following were preserved of the original: (i) the opening "long *pizmon*" refrain, *Zekhor berit avraham*; (ii) the first three strophes, with hemistichs beginning *aleph* to *vav*; (iii) the three concluding strophes. The concluding strophes (like the opening long *pizmon*) are not part of the alphabetic acrostic. The first of these (not included here) begins *go'eil hazak*, the first letter of each hemistich forming an acrostic of the author's name, Gershom (גרשם). This abridged version is also recited in the *Selihot* on the Eve of Rosh Hashanah (Rosenfeld 1969:168). For this reason, the daily part of the Eve of RH was called *Zekhorberis* or in Eastern Europe *Skhorberes*.

406 GoMYK includes, in smaller print, lines from *zayin* to *tav* that are included in older manuscripts (GoMYK: 266). *Maḥzorim* that follow *minhag polin* retain only two strophes.

Originally, according to GoMYK, in addition to the long *pizmon* refrain (*Zekhor berit*) there were two "short *pizmon*" refrains. The first begins *ve-shuv be-rah'amim al she'eirit yisra'eil*; the second begins *ve-hasheiv shevut oholei ya'aqov*, which is the second verse of the long *pizmon* refrain. (GoMYK: 766–768). They were recited after each strophe, the one alternating with the other.

According to Levi's transcription, the *piyyut* begins with the long *pizmon* refrain, sung first by the *hazzan* and then by the congregation. This was repeated at the end of the *piyyut*, but by the congregation alone (HeGfV: 650–652; GeDQ: 262–263). Levi's omission of an annotation signifying that the long *pizmon* refrain was also recited after the first strophe, *avadenu*, must have been an oversight (HeGfV: 652). The descending concluding musical phrase with its cadence on $\hat{5}$ (below the tonic) clearly functioned as a *segue* into the congregational refrain.

The "short refrains" were no longer recited by the congregation. The first short refrain, *ve-shuv*, was incorporated into the first strophe, *avadenu*, and the second short refrain, *ve-hasheiv*, was incorporated into the last strophe, *doreish damim*, and both were sung by the *hazzan* alone. However, after the two other "alphabetical" strophes (the first, *golah ahar golah*, included in the score) none of the short refrains were included, perhaps in order to save time.

The melody of *Zekhor berit avraham* was discussed briefly at *Zokhreinu be-zikaron tov* (no. 122). The setting here is set in a lower tessitura. The melody of the opening long *pizmon* begins as in the earlier setting but concludes differently in order to prepare its repetition by the congregation. It has four musical phrases or motifs (A, B, C, D) paralleling the four textual phrases. The melody of the first four hemistichs of the strophe, *avadenu mei-eretz tovah be-hipazon*, incorporates variations of the first two motifs (A and B) of the long *pizmon* refrain, which are thereupon repeated. The melody of the ensuing short refrain begins with the third motif (C) of the complete *pizmon* refrain, cadencing on g^1 , followed by the fourth motif (D) that descends to $\hat{5}(\underline{c}^1)$, the fourth below the tonic). The melody of all the subsequent strophes utilizes motifs A–C, followed by a variant of the fourth motif, so that it concludes on the tonic. The final strophe, *doreish damim dun dineinu*, is a variant of the melody of the first strophe. However, the melody of the *pizmon* refrain, starting at *ve-hasheiv shevut oholei ya'aqov* concludes in minor, as in the earlier *Zekhor berit avraham* setting, with the *finalis* a minor third below the tonic. The conclusion here, as discussed earlier, quotes a *Mi-sinai* motif and a motif derived from *Megillat Eikhah* cantillation (see no. 122).

Only BoSD provided a complete notation of the entire *piyyut*, but it lacks Levi's melodic variations and the distinctive *Mi-sinai* and *nusah* motifs of the concluding *pizmon* refrain. All other settings are very brief, affording no guidance as to how the complete *piyyut* was sung or how the *pizmon* refrains were incorporated. The setting of BaBT is according to *minhag polin* and a different melody is introduced for the strophes. Idelsohn had suggested that the melody of *Zekhor berit avraham* was influenced by various German folk songs (IdHOM 7: xlii–xliii), but even if correct, we see in Levi's setting absorption of traditional Ashkenazic musical elements.

Comparative settings:

BoSD, no. 225; BaBT, no. 1475, MP; KoVor, no. 72 (IdHOM 7, no. 307); NaSI (SMP Edition, Vol. 13), no. 297; OgFK, no. 283.

169. *Ki anu amekha* (11:58)

כי אנו עמך



Ki o - nu a - me - kho ve - a - to e - lau - hei - - - nu

Congr. O-nu vo-ne-kho ve-a-to o-vi-nu



O - - - nu a - vo - de - kho ve - a - to A - dau - nei - nu

Congr. O-nu tzau-ne-kho ve-a-to rau-ei-nu



O - - - nu kar - - me - kho ve - a - to shau-me - rei - nu

Congr. O-nu na-kha-lo-se-kho ve-a-to khei-kei-nu



O - - - nu kau - ve - kho ve - a - to mau - shi - ei - nu

Congr. O-nu fe-u-los-kho ve-a-to yau-tze-rei-nu



O - nu se - gu - lo - se - kho ve - a - to ke - rau - vei - - - nu

Congr. O-nu a-me-kho ve-a-to mal-kei-nu



f O - - - nu ra - a - yo - se - kho ve - a - to dau - dei - nu

Congr. O-nu ma-a-mi-rei-kho ve-a-to ma-a-mi-rei-nu

This setting of *Ki anu amekha* appears to be recent. It has not been located in other sources and it is possible that Levi was the composer. The *piyyut* is recited responsorially, one line by the *hazzan*, the following line by the congregation (see no. 34). The structure is rather strange, having an ABC//BAD form. The six verses sung aloud by the *hazzan* must have been intended to display tonal and vocal dexterity:

1st system: C major/ C *Adonai malakh* mode, cadence on g'

2nd system: C major, cadence on c'

3rd system: G major, cadence on g'

4th system: C major, cadence on c'

5th system: C major/ C *Adonai Malakh* mode, cadence on g'

6th system: C major/ C minor, cadence on c'

The melody is strictly metrical and would appear to be influenced by German folk song, most notably in the yodel-like alternation of pitches. By virtue of the low g in the second and fourth systems the overall *ambitus* is quite wide. The short melismatic yodeled passages contrast with the largely syllabic setting of the most of the text.

170–171. *Mah nomar lefanekha* (11:61); *Atah notein yad le-foshim* (11:62)

מה נאמר לפניך; אתה נותן יד לפושעים

170.

Ma no-mar le-fo - ne - kho yau - sheiv mo - raum uma ne-sa-peir le-fo-ne - kho shau-khein she-kho - kim

ha-lo kol ha-nis-to-raus ve-ha-nig - laus a - to yau - dei - - - a

171.

A - to nau - sein yod le - fau - shim vi-mi-ne-kho fe-shu-to le-ka-beil sho-vim etc.

In the *Ne'ilah* service, *Sarnu mi-mitzvotekha*, the long prose text following *Ashamnu*, is considerably abbreviated since it does not lead to the "long *Vidu-i*" (*Al heit* confession). Only the opening sentence, and the concluding passage, *Mah nomar lefanekha*, are recited. These passages, like *Sarnu mi-mitzvotekha* (*9:47), are recited in TeMT. Following subsequently are two extended prose texts, *Atah notein yad le-foshim* (which replaces *Al heit*) and *Atah hivdalta*, both unique to the *Ne'ilah* service. These are likewise recited in TeMT. Levi's *Mah nomar lefanekha* and *Atah notein yad le-foshim* provide concise illustrations of TeMT. The incipits only are given here.

Baer provided complete notations of *Atah notein yad le-foshim* and *Atah hivdalta*, but both of these are according to Eastern-European practice (BaBT, nos. 1484–1485).⁴⁰⁷ He did, however, direct the follower of *minhag ashkenaz* to utilize the melody pattern of *Atah verhartanu*, which is set in TeMT3.

172. *Sheimot* (11:75)

שמות

Shema

She - ma yis - ro - eil A - dau - noi e - lau - hei - nu A - dau - noi e - khod

Congr. repeats

f Barukh sheim kevod

1. Bo - rukh sheim ke - vaud mal - khu - sau le - au - lom vo - ed

Congr. repeats

2. Bo - rukh sheim ke - vaud mal - khu - sau le - au - lom vo - ed


Congr. repeats

3. Bo - rukh sheim ke - vaud mal - khu - sau le - au - lom vo - ed


Congr. repeats

407 The first is in the Eastern-European *selihah* mode, and the second is in AR mode.


mf Adonai hu ha-Elohim




1. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*



2. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*




3. A -dau - noi _____ hu ho - e - lau - him *Congr. repeats*




4. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*



5. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*

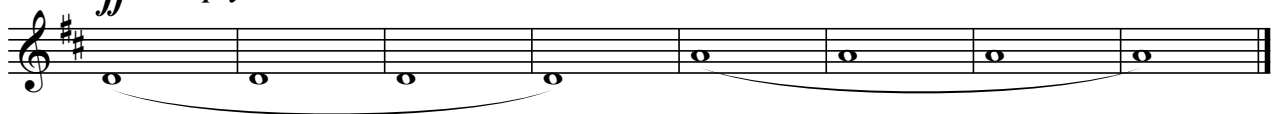


6. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*



7. A - dau - noi _____ hu ho - e - lau - him *Congr. repeats*

ff Teqi'yah



ff Teqi'yah

Levi set the mood for an uplifting conclusion to Yom Kippur by reciting the *Qaddish shaleim* to one of the *Qaddish* melodies sung at the end of the *Musaf* service on Rosh Hashanah (no. 126). Here he set it two tones lower, perhaps because the earlier setting had proven to be somewhat vocally taxing on his pupils. He also wrote in the opening words of *yehei shemeih raba*, etc., recited by the congregation, and not included in the earlier setting (*11:51).

The dramatic recitation of the verses at the end of the *Ne 'ilah* service affirming the Oneness of God is known as *Sheimot* ("Names [of God]"). Levi even prefaced his musical transcription with an annotation explaining this. The term *Sheimot* might have been used only in *minhag ashkenaz*. We encounter its usage in a number of recent sources (GeDQ: 270, 310; KoVor, no. 302; Cohen 1905 ["*Ne 'ilah*"]: 214–215, 220; Cohen 1933: 289).⁴⁰⁸ Levi remarked that the Ark, which had previously been closed, is opened again for these verses.

In *minhag ashkenaz* there was no uniform practice concerning the recital of the *Sheimot*, neither the number of verses, their order, or their repetition. It appears that originally only *Adonai hu ha-elohim* was recited and in seventeenth-century Worms this was still the custom (ShMW: 195; Hamburger, note 15).⁴⁰⁹ In Frankfurt the order of verses was *Shema yisra'eil* (once), *Adonai hu ha-elohim* (seven times), *Barukh sheim kevod* (once) (GeDQ: 270; HeGfV: 666). The order of the verses notated by Levi is the standard Ashkenazic practice of today. Levi indicated that the congregation repeated each verse after the *hazzan*. In Frankfurt, the manner of performance underwent a change. Originally it had been the same as that notated by Levi (KoNKY: 289), but later it was altered whereby *Adonai hu ha-elohim* was now recited by the *hazzan* together with the congregation; the *Shema* was repeated by the congregation after the *hazzan* and *Barukh sheim kevod* was recited silently (*be-laḥash*) by everyone (GeDQ: 270; HeGfV: 660).

Levi's melody for *Shema yisra'eil* departs slightly from the melody used not only in *minhag ashkenaz*, but also in *minhag polin*. (The same melody was used by many Eastern European *hazzanim* for *Shema yisra'eil* and *Eḥad eloheinu* in the Torah service).⁴¹⁰ The first two motifs are standard, the first outlining a pentachord that descends from $\hat{5}$ to $\hat{1}$, the second being the same as the second motif $e' - g' - e' - d'$ of *Barukh she'amar* (no. 50). However, with respect to the concluding motif, instead of the more typical $e' - a' - d' - e'$ motif with the *finalis* on $\hat{5}$, Levi concludes $a' - c'' - (b') - a''$, with the *finalis* on $\hat{8}$. This is identical, as we noted earlier, to the final cadence of the *Shema yisra'eil* in the *Ma 'ariv* service for the *yamim nora'im* (no. 9). Levi's melody lacks any embellishment or melismas, unlike some other settings (LeKR; BaBT).

408 Cohen heads the *Shema*, etc., "*Shemô's* (The Profession of Faith)."

409 Since Shamash remarked that *Shema yisra'eil* was not recited at all in Worms, this shows that he was aware of the custom elsewhere of reciting it.

410 These verses were generally not included in the Torah service in *minhag ashkenaz* (see no. 88).

In *Barukh sheim kevod* Levi again departs from more standard versions, at least for the first four words where his melody alternates between the central tone $\hat{8}$ (a') and the minor third above on $\hat{10}$ (c''), the same structural tones of the second *Adonai* of the *Shema*. However, the cadential motif at *le'olam va'ed*, a variant of the concluding motif of ShTMT, differs only slightly from the standard second motif of *Shema yisra'eil*. In the settings of KoVor and SchGGI the first four words are sung to reciting tones but *le'olam va'ed* is the same as Levi's. The melody of Sä-IdHOM, on the other hand, is the same as the one notated by Levi for *Barukh sheim kevod* in the *Ma'ariv* service on the Eve of Yom Kippur (no. 10).

In Levi's melody for *Adonai hu ha-elohim* the first word is sung as an extended melisma to the same descending pentachordal motif as in *Shema yisra'eil*. The concluding motif is the same as the concluding motif of *Barukh sheim kevod*, but without the passing tone between tones $\hat{6}$ and $\hat{4}$. Levi provided no variation or elaboration for the seventh repetition which, according to some sources, appears to have been somewhat commonplace. Several other settings are based upon the concluding *Barukh sheim/ShTMT* motif alone.

Levi indicated some of the dynamics of the musical performance. The first two repetitions of *Barukh sheim kevod* are recited *forte* and the third one *fortissimo*; the first six repetitions of *Adonai hu ha-elohim* are sung *mezzo forte*, the last one *fortissimo*. Levi followed here a long-standing practice. For example, Yuspa Shamash of Worms specified that each articulation of *Adonai hu ha-elohim* was to be sung a little louder than the previous one—*uvekhol pa'am magbi'ah qolo me'at yoteir*—but his instruction could imply rising in pitch or rising in both volume and pitch. Geiger stated that all repetitions were to be sung loudly (*be-qol ram*) (ShMW: 195; GeDQ: 270). At *Adonai hu ha-elohim* Levi created a mood of increasing tension and excitement by setting each repetition a semitone higher. Sulzer, in a modern musical setting of the text, also wrote each repetition a semitone higher (SuSZ 1, SMP Edition, Vol. 7, no. 462), indicative of a practice common among *hazzanim*. It should be noted at the end of the musical score that Levi notates the *Teqi'ah* with four whole notes on each tone as opposed to the three whole notes on Rosh Hashanah.

Comparative Sources:

BaBT, nos. 1486–1488; KoVor, no. 232, 302; Sä-IdHOM 7, nos. 215–216 (Mus. 64, nos. 219–220); NaSI (SMP Edition, Vol. 13), no. 226 (melody for Torah service, but identical to IdHOM 7, no. 181a); SchGGG III/I, no. 5 (*Shema* and *Barukh* merely a reciting tone on $\hat{5}$ followed by a variant of the second motif); SuSZ 2 (SMP Edition, Vol. 8), nos. 504–505;⁴¹¹ LeKR, no. 170 (*Shema*), no. 231.

411 Here Sulzer (in *Schir Zion* 2) notated the traditional *nusah* for *Adonai hu ha-elohim* (with a variation for the final seventh repetition), in contrast to the newly-composed melody he provided earlier in *Schir Zion* 1.

***Shema u-virkhotekha* for the Weekday *Ma'ariv* Service (11:76–11:82)**

The chant pattern of the *Shema u-virkhotekha* for the Weekday *Ma'ariv* service is unique to *minhag ashkenaz*. The same pattern was also used for the *Shema u-virkhotekha* in the Weekday *Shaharit* service (BaBT, nos. 36–45, 47–51, DW; LaAJ, nos. 47–57; BoSD, nos. 36–48), although less distinctly so in Frankfurt (OgFK, no. 13). The mode, intervallic structure, and some of the motifs of this chant pattern, particularly in the *hatimot*, are similar to those of the Torah *trope* used on the High Holy Days (see Mayer 1989: 24). The *Ma'ariv* chant pattern is also akin to that used for the Torah service on Weekdays as well as the prayers (*Ve-ya'azor and Ve-tigaleh*) recited immediately prior to the Torah reading in both Eastern and Western Europe (no. 143; BaBT, no. 107; LaAJ, no. 105; OgFK, no. 21–23; BoSD: 99–102).⁴¹² Only West-European *hazzanut*, however, had this Torah *trope*-related chant pattern for the *Ma'ariv* service.

The core *ambitus* of this chant pattern, as exemplified in *U-ma'avir yom* (no. 175), extends over a hexachord, $\underline{d'}$ to $\underline{b'}$, and its reciting tones $\underline{e'}$ and $\underline{a'}$ on the second and fifth degrees, emphasize the interval of a fourth. This interval, which conflicts with the triadic structure of Western tonal music, creates a sense of tension which is only relieved in the *hatimah* where the melody finally descends to the tonic $\underline{d'}$. In the succeeding *berakhot* a distinguishing feature of Levi's notation is the extension of the *ambitus* above and below. In addition, the melody is also enriched by passing modulation into the AR mode. (This might be seen as the superimposition of AR mode upon the underlying modal structure of the Weekday *ma'ariv* chant pattern.) This rather unexpected musical element, possibly introduced under Eastern-European influence, also occurs in the 1895 compendium of Weekday melodies of Nuremberg *hazzan*, Moritz Rosenhaupt.⁴¹³ Levi's incorporation of AR mode, therefore, was less a display of cantorial inventiveness than an integral feature of the Weekday *nusah* of the *Shema u-virkhotekha* in South Germany.

Comparative Sources:

BaBT, nos. 155–166, DW; LaAJ, nos. 5–12; SchGGI IV/C (see note, p. 81); OgFK, nos. 30–33; BoSD, nos. 116–125; Rosenhaupt (1895), nos. 12–22.

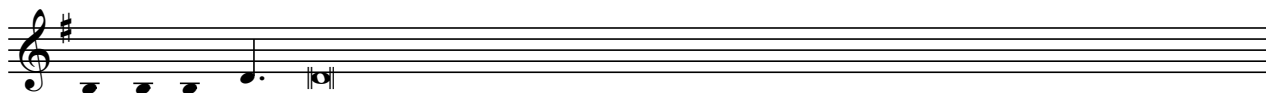
412 Notations of *Ve-ya'azor* and *Ve-tigaleh* for the High Holy Days show little divergence from those for Weekdays. See BaBT, nos. 1145–1147; FrSL, no. 329.

413 The melody pattern in Rosenhaupt's collection, in contrast to Levi, descends to the tonic prior to the *finalis*, thus weakening the sense of tension. Furthermore, while Levi first gives, at *U-ma'avir yom* (no. 174), the basic *Ma'ariv* chant pattern before modulating later into AR mode (no. 175), Rosenhaupt immediately chromaticizes the opening of *U-ma'avir yom*.

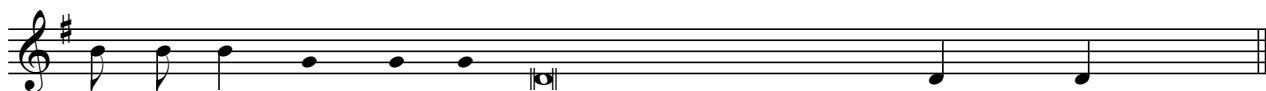
Commentaries to the Individual Pieces

173. *Ve-hu rahum* (11:76)

וְהוּא רַחֻם



Ve - hu ra - khum ye-kha-peir o-vaun ve-lau yash-khis, ve-hir-bo le-ho-shiv a-pau ve-lau yo-ir kaul kha-mo-sau,



A - dau - noi hau - shi - o, ha-me-lekh ya-a-nei-nu ve-yaum kor-ei - nu

The opening liturgical text barely anticipates the *nusah* of the ensuing *Shema u-virkhoteha*. Almost all of it is chanted on a single reciting tone on the tonic \underline{d}^1 whereas, from *U-ma 'avir yom* (no. 175) onwards, this tone functions only as the *finalis*. Relief from this recitation tone occurs briefly at *Adonai hoshi 'a* ("God, deliver"). Although not indicated, *Ve-hu rahum* was probably recited *sotto voce* and at speedy tempo in contrast to the *sehr langsam* of the ensuing *Barekhu*.

174. *Barekhu* (11:77)

בָּרְכוּ

Sehr langsam



Bor - khu



es A - dau - noi ha - me - vau - rokh

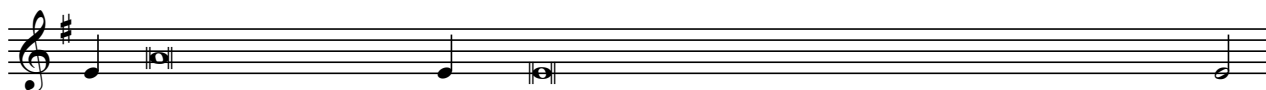
By way of contrast, the setting of *Barekhu* is entirely metrical. The melody embraces the core *ambitus* of the *Shema u-virkhoteha* chant pattern. The opening word (*Barekhu*) is extended and sung to a thrice-repeated descending sequential motif whose melismatic character appears unique to the Levi MS. While the *hazzan* prolonged the extended opening word the congregation recited in an undertone the troped text, *Yitbarakh ve-yishtabah*, which Levi

included in his MS (see no. 5).⁴¹⁴ The remainder of the chant is in accord with the *ḥatimah* of the ensuing *berakhot* as notated in other sources.

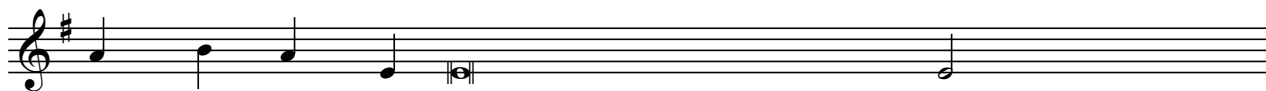
The extended recitation of the opening word might also be explained by the custom of having a distinctive melody for *Barekhu* (and often *Ve-hu raḥum* as well) at the Close of the Sabbath—including Yom Kippur, the Sabbath of Sabbaths—to mark the transition from the holy to the ordinary. This Ashkenazic practice, dating from at least the sixteenth century, was encouraged by an old Jewish belief that the souls of the departed in *Gehinnom* receive a respite on the Sabbath, and thus musical prolongation of *Barekhu* was a means of delaying the return of the souls to *Gehinnom*. Examples of these extended melodies for *Barekhu* are to be found in the various nineteenth century cantorial compendia (Goldberg 2003–2004: 74–75).

175. *U-ma'avir yom* (11:78)

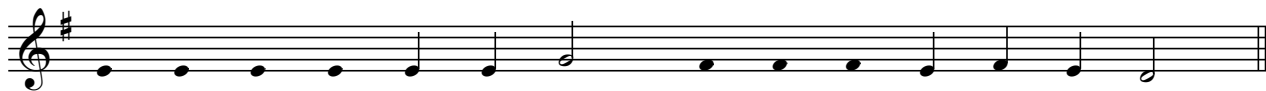
ומעביר יום



U - ma-a-vir yaum u-mei-vi loilo u-mav-dil bein yaum u-vein loi-lo, A-dau-noi tze-vo-aus she-mau,



El khai veka - yom, to-mid yim-laukh o-lei-nu le-au-lom vo - ed.



Bo - rukh a - to A - dau - noi ha - ma - a - riv a - ro - vim

Here Levi establishes the basic chant pattern of the *Shema u-virkhoteha*, with reciting tones *a'* and *e'*. By contrast, the *ḥatimah* of the blessing is marked by the interval of the third, *e'* – *g'* before the descent to the tonic, *d'*. Notwithstanding Levi's provision of an F-sharp sign, indicating the key of G major, the melody is entirely modal.

414 According to the *Shulḥan Arukh*, the congregation only recited the troped text when the *ḥazzan* initiated the *Barekhu* with melody (OH 57:1, *Ba'eir Heiteiv*).

176. *Ve-nismah* (11:79)

ונשמח

Ve - nis - makh be - div - rei sau - ro - se - kho uve - mitz - vau - se - kho le - au - lom vo - ed, ki heim kha-yei-nu ve-au-reikh yo-mei - nu, u-vo-hem neh-ge yau-mom vo-loi-lo, ve - a - ha - vas - kho al to - sir mi - me - nu le - au - lo - mim , bo - rukh a - to A - dau - noi au - heiv a - mau yis - ro - eil

The *ambitus* of the core modal structure of the *Shema u-virkhoteha* widens by means of additional higher tone at the opening word *ve-nismah* and also by a descent to a fourth below the tonic at *va-ed* (system 2) and *ve-ahavatekha* (system 3). In the first system Levi momentarily introduces g^\sharp . One would have expected this to be followed by f^\natural , thus outlining the interval of the augmented second interval, hinting at AR mode, but this is not the case. However, this must be regarded as an unintended omission by Levi, since in *Malkhutekha* (*11:81) and *Uve-tzeil kenafekha* (no. 177, below) g -sharp is unmistakably followed by f -natural.

177. *Uvetzeil kenafekha* (11:82)

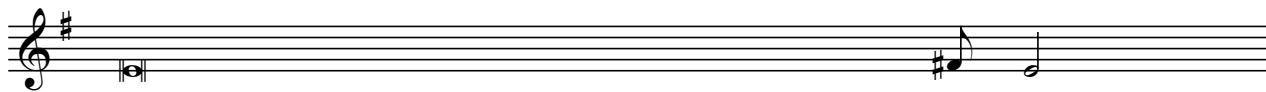
ובצל כנפיד



Uve - tzeil ke - no - fe - kho tas - ti - rei - nu, ki eil shau - me - rei - nu u - ma - tzi - lei - nu



o - to, ki eil me - lekh kha - nun ve - ra - khum o - to,



ush-maur tzei-sei-nu u-vau-ei-nu le-kha-yim ule-sho-laum mei-a-to ve-ad au - lom,



Bo - rukh a - to A - dau - noi shau - meir a - mau Yis - ro - eil__ lo - ad

Here, the extending of the *ambitus*, already made previously (no. 176), is somewhat more conspicuous because of the longer sung text. In the first two systems the augmented second interval of AR mode, articulated twice, is now quite identifiable. In contrast to this chromatic elaboration, the pre-concluding phrase in the third system is an almost unrelieved extended recitation on *e'* prior to the *hatimah*. Levi provides a variant for the *hatimah* by approaching it, at *shomeir*, from a tone higher.

178. *Hatzi qaddish* (11:84)

חצי קדיש



Yis-ga-dal ve-yis-ka-dash she-mei ra - bo be-ol-mo di ve-ro khir-u-sei ve-yam-likh mal-khu-sei...



Ba - a - go - lo u-viz-man ko-riv, ve-im-ru o-mein; ye-hei she-mei...



Tush be-kho - so - ve - ne - khe - mo - so da-a-miron be-ol - mo ve - im - ru o - mein

Levi, like other musical sources of *minhag ashkenaz*, does not extend the preceding chant pattern into the *Hatzi qaddish* before the *Amidah*. The text is recited very simply in major, with reciting tones on the tonic, \underline{e}' , the third degree, \underline{g}' , and only very briefly on the fifth, \underline{b}' , at *u-vizman qariv*. The *ambitus* does not extend beyond the fifth degree, \underline{b}' . The *finalis*, however, concludes a minor third below the tonic, on \underline{c}' (and similarly in all the comparative sources listed below).⁴¹⁵

The overwhelmingly narrow *ambitus*, giving the chant, like that of the Weekday *Amidah*, a minimalist character, distinguishes Levi's transcription of the *Hatzi qaddish* from other ones, such as those of Baer and Lachmann. The latter, for example, frequently employs the reciting tone on the fifth. In addition, not only are opening syllables of a phrase often sung on an anacrusis, but in one instance are sung a minor third below the anacrusis! By contrast, lacking any frills, the simplicity of Levi's chant reflects how the *Hatzi qaddish* would be sung by a competent *ba'al tefillah*. The conclusion of the longer *Qaddish shaleim* after the *Amidah* is recited in an identical manner (*11:85).

Comparative Sources:

BaBT, no. 34; SchGGI IV/A: 79, no. 4 (*Shaharit*); KoVor, no. 7; OgFK, no. 10; LaAJ, no. 4; BoSD, no. 97.

179. Havdalah (11:86)

הבדלה

Sav - rei mo-ro-non ve-ra-bo-non ve-ra-bau - sai Bo-rukH a-to A-dau-noi e-lau-hei-nu

me - lekh ho - au - lom bau - rei pe - ri ha - go - fen

Bo-rukH a-to A-dau-noi e-lau-hei-nu me - lekh ho - au - lom bau - rei me - au - rei ho - eish

415 In some of these sources the *finalis* is approached $\hat{3} - \hat{1} - (\hat{2}) - \hat{6}$ (below the *finalis*).

Bo-rukḥ a-to A-dau-noi e-lau-hei-nu me-lekh ho - au - lom ha-mav-dil bein kau-desh le-khaul

bein aur le - khau - shekh, bein yis-ro-eil lo-a - mim

bein yaum ha-shvi-i le-shei-shes ye-mei ha-ma-a - se Bo - rukḥ a - to A - dau - noi

ha - mav - dil bein kau - desh le - khaul

Levi's setting of the *Havdalah* blessings is simple and syllabic and the *ambitus* is never more than a sixth, except at *ha-mavdil* in the *ḥatimah* where it extends to the seventh. It largely conforms to the melody pattern in major sung by Ashkenazic Jews. However, even here, it exhibits two South German features: (1) in the opening blessing over the wine the stepwise descending phrase from a' to d^\sharp' ($\hat{4}$ to $\hat{7}$ below the tonic) at *melekh ha-olam* is also a feature of KoVor and SchGGI;⁴¹⁶ (2) in the same blessing, Levi's final c^\sharp' – e' cadence at *ha-gafen* also occurs in SchGGI. Levi does not include the blessing over spices (*besamim*) recited when Yom Kippur falls on the Sabbath.

Comparative Sources

KoVor, no. 140 (IdHOM 7, nos. 81–82); SchGGI I/D: 18, no. 3; BaBT, no. 428.

416 In SchGGI the descent begins on $\hat{3}$.

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הוועדה האקדמית של המרכז לחקר המוסיקה היהודית

יו"ר: שלום צבר

רות הכהן, רינה טלגם, יוסי מורי, מיכאל סגל, אלחנן ריינר, אליהו שליפר

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