

ABARECH ET SHEM

33

ABARECH is sung in Holland. There are at least two different tunes for this hymn. This poem appears in prayerbooks around 1600. Its composer is not known.

Lively

A - ba - rëch et shëm A - do - nai

ha - nē - lam mi - kol nim - tza

I will praise the name of the
Lord, which is hidden for all
Creatures all my days and I
Shall hope for His kindness,
For all the good He did: He has
Given us the Torah, with
Which he wanted to elevate us.
But because of our many sins,
He brought us into distress. All
Our enemies ruled over us, in
Dispute and with attack. They
Broke all our bones, like a reed
That is bent. But God with His
many kindnesses, turned His
Countenance to His people and
In His goodness He will send
Us His Messiah speedily. And
With him the prophet Eliyah,
To fulfill the prophecy.

אֲבָרַךְ אֶת שֵׁם יי
הַנִּסְתָּר מִכָּל-נִמְצָא,
וְאֶקְוֶה חֲסִדוֹ כָּל יְמֵי
עַל כָּל-טוֹב אֲשֶׁר עָשָׂה.
נָתַן לָנוּ אֶת הַתּוֹרָה
לְיִשְׁרָאֵל רַחֲמָנָא,
וְיָרֹב כָּל חַטָּאתֵינוּ
נִתְּנָנוּ לְמַשְׁפָּה.
מָשְׁלוּ בָנוּ כָּל אוֹיְבֵינוּ
הוּא לְרִיב הוּא לְמַצָּה,
שָׁפְרוּ כָּל עַצְמוֹתֵינוּ
בְּקִנְיַת הַרְצוּצָה.
וְהָאֵל בָּרוּךְ חֲסִדוֹ
פָּנָיו לַעֲמוֹ נִשְׂא,
וּבְטוֹבוֹ יִשְׁלַח לָנוּ
אֶת מְשִׁיחֵנוּ בְּמִרוּצָה.
עִמּוֹ אֵלֵינוּ הַנְּבִיא
לְקִים אֶת הַמַּשְׁא. אֲבָרַךְ

ABARECH ET SHEM

Allegretto

A - ba - rëch et shem A - do - nai

ha - ne - ë - lam mi - kol

nim - tza va - a - ka - ve chas -

do kol ya - mai ãl kol tob al

kol tob a - sher ā - sa

I will praise the name of the
 Lord, which is hidden for all
 Creatures all my days and I
 Shall hope for His kindness,
 For all the good He did: He has
 Given us the Torah, with
 Which he wanted to elevate us.
 But because of our many sins,
 He brought us into distress.

אֲבָרַךְ אֶת שֵׁם יי
 הַנִּסְתָּר מִכָּל־נִמְצָא,
 וְאֶקְוֶה חֲסִדוֹ כָּל־יְמֵי
 עַל כָּל־טוֹב אֲשֶׁר עָשָׂה.
 נָתַן לָנוּ אֶת הַתּוֹרָה
 לְיִשׁוּעָנוּ רָצָה,
 וּמְרֹב כָּל־חַטָּאתֵינוּ
 נִתְּנָנוּ לַמָּשָׁפָה.

ELOHE OZ

35

ELOHE OZ is a hymn found in Spanish prayerbooks from the beginning of the 17th century. The text is a fervent prayer for restoration of health. The author's name *Elyakim*, is incorporated in the *pizmon* as an acrostic. This plaintive melody was unknown to me in Amsterdam and was introduced at our table in New York by a Sephardi from Baghdad; interestingly, it sounds more Western than Oriental.

Broadly

E - lo - hē ōz t' - hi - la - ti r' - fa - ě - ni v' - ě - ra -

fē v' - tēn mar - pē l' - mach - la - ti l' - bal a - mut v' - e - sa -

fe l' - bal a - mut v' - e - sa - fe

God my strength and praise, O
Heal me and I shall be healed.
Grant a cure for my disease
Lest I be no more and die.
To You I shall give praise
While I still live, among my
Friends and my brothers, too.
And I shall increase the praise
Of my prayers, with pleasant
Voice and beautiful words.
Bring me salvation, and stand
On my feet. When I return
Toward your benefit I shall
Look.

אֱלֹהֵי עֹז תְּהַלֵּלִי
רַפְּאֵלִי וְאֶרְפָּא
וְתֵן מְרַפָּא לְמַחֲלָתִי
לְכָל אַמּוּת וְאַסְפָּה.
לְךָ אוֹדָה בְּעוֹדִי חַי
בְּתוֹךְ רַעִי וְגַם אַחִי
וְאֶרְבֶּה מִהֲלֵל שִׁיחִי
בְּקוֹל עֶרֶב וְיֵב יָפֵה.
יְשׁוּעָתְךָ תְּבֹאֵנִי
וְעַל רַגְלֵי תִקְמְנִי
בְּשׁוּבִי עוֹד אֵלַי בְּנִי
לְטוֹבָתְךָ אֲנִי צוֹפֶה:

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DEROR YIKRA

DEROR YIKRA, was composed by Dunash ibn Labrat (920-990), who lived in Baghdad. The author wove his name in each of the four verses.

With movement

D' - ror yik - ra l' - bēn im

bat v' - yin - tzor - chem k' -

mo ba - bat n' - im shim -

chem v' - lo yush - bat sh' -

bu nu chu b' - yom Sha - bat

KAMTI LEHALEL

KAMTI LEHALEL describes the world's creation and its seventh day, the Sabbath and the laws of the Day of Rest. The author is unknown. It is found in early prayer books in Holland in the middle of the 17th century. The "Seder Hatefilot", printed by Joseph Attias in 1661 states that this poem (and also *Yom Ze Leyisrael*) is recited on Sabbath morning at the very beginning of the service. **KAMTI LEHALEL** is sung in Holland as a *Zemira* around the Sabbath table.

In recitative style

Kam - ti I' - ha - lël — I'-shēm Ha - ĕl — ha - nich- bad she -

ya - tzar kol — u-ba-yom hash-bi — i Sha - bat va - a -

za - mer lo b' - od b' - hi - lo miz - mor shir — I'-yom ha-Sha- bat va - a -

za - mer lo b' - od bi hi - lo miz - mor shir — I'-yom ha-Sha-bat

I rose to praise the name of
God and honor Him who
Formed all and rested on the
Seventh day. And I sing to
Him while His spirit is within
me, a psalm for the Sabbath
Day.
In the beginning He created
The heavens, fire, earth and
Water. And He said, "Let there
Be light!" and there was light
Morning and afternoon.

קמתי להלל לשם האל הנכבד
שיצור כל וביום השביעי שבת
ואומר לו בעוד כי הלו
מומר שיר ליום השבת
בראשית כל ברא את השמים
אש ואור הארץ והמים
ואמר יהי אור, ויהי אור:
בוקר וערבים. ואומר לו...

KOL BERUE MALA

KOL BERUE MALA The first letter of each verse of this poem forms the name *Shelomo* for its author Solomon ibn Gabirol (1021-1058). This melody is unique to the Dutch community.

Tempo di Valse

Kol b' - ru - ë mā - la u - ma - ta y' - i -

dun ya - gi-dun ku - lam k' - e-chad A - do - nai — e - chad — ush' -

mo — e - chad sh' - lo - shim ush - ta-yim n' - ti - bot sh' - bi lach v' - chol mē -

bin — so-dam y' - sap - ru et god-lach v' - hēm ya-ki-ru ki ha -

kol — she - lach v' - a - ta — ha-Ēl — ha - me - lech ha-m'yu - chad

TZUR MISHELO

TZUR MISHELO follows the pattern of the Grace after Meals with its first three verses expressing the identical meaning of the first three blessings of the Grace after Meals (gratitude for the food, for the Land of Israel and a prayer for its rebuilding). The *zemira* dates from the 12th century. Its author is unknown.

With movement

The musical score for "TZUR MISHELO" is written in 3/4 time and consists of six staves. The melody is primarily composed of eighth and quarter notes, with some rests. Chord markings (C, G, G7, Dm7) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with some words connected by lines to indicate long notes or breaths.

Staff 1: **C** Tzur — mi — she-lo a — chal-nu ba-r' — chu — e-mu — nai sa —

Staff 2: **C** ba — nu v'-ho — tar — nu kid — bar — A-do — nai Ha — **G7**

Staff 3: **C** zan — et o — la — mo — ro — e — nu a — bi — nu a — **G**

Staff 4: **C** chal — nu — et lach — mo — v'-ye — no — sha — ti — nu a — **G7**

Staff 5: **G** ken — no-de lish — mo — un — ha — l' — lo b' — fi — nu a — **C**

Staff 6: **Dm7** mar — nu v'-a — ni — nu en ka — dosh — Ka — do — nai **C**

TZUR MISHELO

This melody originates from Florence, Italy and is sometimes enhanced by two rhythmic taps on a glass before the final two words of each refrain, marked with an asterisk. It was introduced at my *Shabbat* table by the late Jewish historian Professor Cecil Roth. The other two tunes are from Amsterdam and New York, respectively.

Playfully

Tzur mi - she - lo — a - chal - nu — ba - r' - chu e - mu -

nai — sa - ba - nu v' - ho - tar - nu sa -

ba - nu v' - ho - tar - nu — kid - bar A - do -

nai — tzur mi - she - lo — a - chal - nu ba -

r' - chu e - mu - nai — sa - ba - nu v' - ho -

(clap) tar - nu — sa - ba - nu v' - ho - tar - nu —

kid - bar — A - do - nai kid - bar — A - do - nai —

TZUR MISHELO

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Moderately

C F C

Tzur mi - she - lo a - chal - nu ba - r' -

Dm G C

chu e - mu - nai - sa -

Am G C

ba - nu v' - ho - tar - nu - kid -

C F G7 C

bar - A - do - nai -

The Rock from whose food we
Have eaten! bless Him, my
Faithful friends. We have
Eaten and left over—according
To God's word.
He feeds His world, our
Shepherd, our Father, we have
Eaten His bread and drunk His
Wine. Therefore let us thank
His name and praise Him with
Our mouths— let us sing out
Loudly, 'There is none holy as
God!'...

צור מִשְׁלוֹ אָכַלְנוּ
בָּרְכוּ אֱמוּנֵי
שִׁבְעֵנוּ וְהוֹתַרְנוּ
בְּדִבְרֵי יי
הֵן אֶת עוֹלָמוֹ
רוֹעֵנוּ אָבִינוּ
אָכַלְנוּ אֶת לֶחֶמוֹ
וַיִּינוּ שְׁתִּינוּ
עַל בֶּן נֹדֶה לְשֵׁמוֹ
וְנִהְלָלוּ בְּפִינוּ
אֲמַרְנוּ וְעִנִּינוּ
אֵין קָדוֹשׁ כִּי: צור...

KI ESHMERA SHABBAT

KI ESHMERA SHABBAT Author Abraham ibn Ezra (1092-1167)
The single, understated elegance of the melody typifies the Portuguese virtue of "gravidade", or quiet nobility in the service of God. This text is found in the *Machzor Vitry*, a prayerbook published about 1050 in France by Simcha bar Samuel of Vitry, a pupil of Rashi.

Allegro moderato

Ki — esh - m' - ra Sha - bat Ēl — yish - m'rē -

ni ot — hi l' - ō - l' mē — ād bē - no — u - bē - ni

If I keep the Sabbath, God will
Keep me, It is a sign forever
Between him and me.

It is forbidden to work, even to
Speak of it with words, no
Business, no politics. I only
Study God's Torah, which will
Make me Wise.

On Sabbath I always find rest
For my soul. For the first
Generation in the desert the
Holy One provided The
Miracle of giving a double
Portion of Mannah every
Friday, meaning a double
portion for the Sabbath.

כִּי אֶשְׁמְרָה שַׁבָּת אֵל יִשְׁמְרֵנִי
אוֹת הִיא לְעוֹלָמִי עַד בֵּינוּ וּבֵינִי

אֲסוּר מַצָּא חֶפֶץ מַעֲשׂוֹת דְּרָכִים
גַּם מִלְדַּבֵּר בּוֹ דְּבָרֵי צָרָכִים
דְּבָרֵי סְחוּרָה אוֹ דְּבָרֵי מַלְכִים
אֶהְיֶה בְּתוֹרַת אֵל וּתְחַכְמֵנִי

בּוֹ אֶמְצָא תַּמִּיד נֹחַ לְנַפְשִׁי
הִנֵּה לְדוֹר רִאשׁוֹן נָתַן קְדוּשָׁה
מוֹפֵת בָּתַת לֶחֶם מִשְׁנֶה בְּשָׁשׁ
בָּכָה בְּכָל שָׁשׁ יִכְפִּיל מִזֶּנֶן

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YA RIBON ALAM

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YA RIBON ALAM was written in Aramaic by Rabbi Israel Najara, *Hazzan* in Damascus, Syria and one of the most prolific writers of poetry (1555-1628). His name "Israel" is revealed in the initial letters of each verse. Though it bears no allusion to the *Shabbat*, YA RIBON is sung on Shabbat and Holidays. This tune is chanted in Amsterdam, and has a particular Dutch-Portuguese flavor.

Lively

Ya ri-bon— ā - lam v' - āl - ma - ya ant— hu— mal - ka

me - lech mal - cha - ya ō - bad— g' - bur-tēch— v' - tim-ha - ya sha -

pir— ko - da-mai— l' - ha - cha - va-ya— l' - ha - cha - va-ya

Master of the World and of all
Worlds, You are the King who
Reigns over all kings
It is wonderful to declare Your
Powerful and magnificent
Deeds.
I shall praise You day and
Night, Creator of all life,
Angels and men, beasts and
Birds.
You humble the arrogant and
Raise up the lowly. Were a
Man to live even a hundred
Years he would still be unable
To fathom Your greatness.

יְהוָה רִבּוֹן עֲלָם וְעֲלָמִיָּא
אַנְתָּ הוּא מַלְכָּא מְלַךְ מַלְכֵיָּא
עוֹבֵד גְּבוּרְתְּךָ וְתַמְהִיָּא
שְׁפִיר קַדְמִי לְהַחֲמִיָּה

שְׁבַחֲךָ אֶסְדֵּר צַפְרָא וְרַמְשָׁא
לָךְ אֱלֹהֵא קַדִּישָׁא דִּי בְרָא כָּל נַפְשָׁא
עִירִין קַדִּישִׁין וּבְנֵי אָנְשָׁא
חַיִּית בְּרָא וְעוֹפֵי שְׁמַיָּא

רַבְרְבִין עוֹבְדִין וְתַקִּיפִין
מְכַר רַמִּיָּא וְקוֹ בְּפִיפִין
לוֹ יְחָא גְּבַר שְׁנִין אֲלָפִין
לֹא יַעֲלֵ גְבוּרְתְּךָ בְּחַשְׁבֵּנִיָּא

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YODUCHA RAYONAI

YODUCHA RAYONAI was composed by Rabbi Israel Najara (1555-1628), who lived in northern Palestine and wrote more than 650 Hebrew poems. His *Zemirot Israel*, comprising 346 poems, was published at the end of the 16th century and soon became the most popular songbook in the Orient. Rabbi Najara was one of the most prominent members of the Kabbalistic school at Safed, Upper Galilee, where he spent most of his life. This *pizmon* is sung around the Sabbath table; its musical origin is unknown.

Moderately

The musical score is written for a single melodic line in 4/4 time, marked "Moderately". It consists of four staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes, and chords are indicated above the staff. The lyrics are in Hebrew, and the melody is a traditional Jewish song.

Staff 1: Chords: Gm, Cm, F, Bb, D7. Lyrics: Yo - du - cha rā - yo - nai A - do - nai ro - i b' -

Staff 2: Chords: Gm, Cm, F, Gm. Lyrics: yom Sha - bat ko - desh yom ha - sh' - bi - i yo -

Staff 3: Chords: F, Cm, Gm. Lyrics: du - cha rā - yo - nai A - do - nai ro - i b' -

Staff 4: Chords: Cm, D, D7, Gm. Lyrics: yom Sha - bat ko - desh yom ha - sh' - bi - i