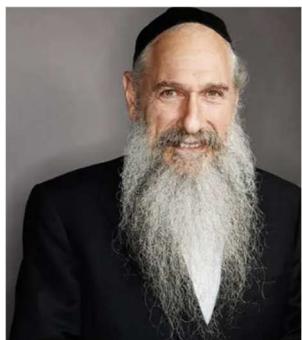
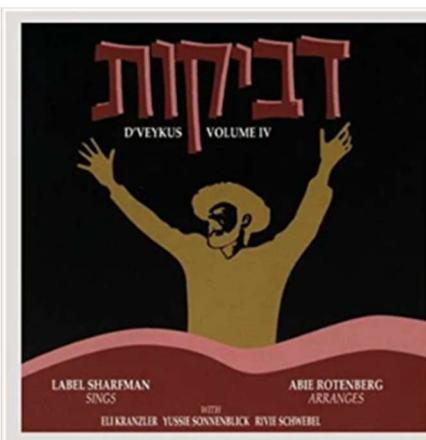
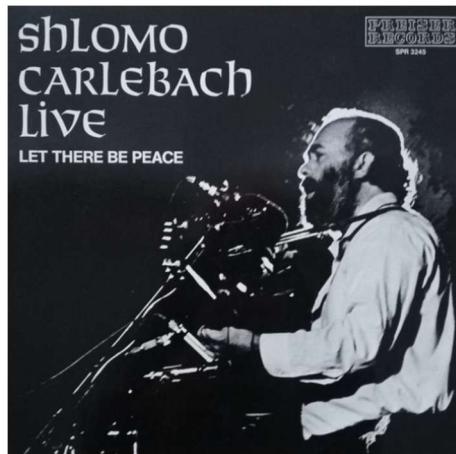


Is Music Kosher? A History of Jewish Song in Prayer and Beyond

Part 4: Rocking Chassidim - The Remarkable Success of Orthodox Pop Music

I. A Brief History of Orthodox Pop



II. Can One Make Songs Out of Biblical Verses?

1) Sanhedrin 101a

תנו רבנן: הַקּוֹרֵא פָּסָוק שֶׁל שִׁיר הַשִּׁירִים וְעוֹשֶׂה אֹתוֹ כְּמַין זָמָר, וַהֲקֹרֵא פָּסָוק בַּבְּית מִשְׁתָּאות בְּלָא זָמָר – מַבְיאָ רָעָה לְעוֹלָם, מַפְגִּי שְׁהַתֹּרָה חֹגְגָת שֶׁקְּ וְעוֹמֶקְתְּ לִפְנֵי הַקָּדוֹשׁ בָּרוּךְ הוּא וְאוֹמֶרֶת לִפְנֵינוּ: רַבּוֹנוֹ שֶׁל עַוּלָם, עַשְׂאוֹנוּ בְּנֵיךְ כְּכֹנֶרֶת שְׁמָמְנָגְנִין בּוֹ לְצִים.

The Sages taught: One who reads a verse from Song of Songs and renders it a form of secular song, and not a sacred text, and one who reads any biblical verse at a banquet house, not at its appropriate time, but merely as a song, introduces evil to the world, as the Torah girds itself with sackcloth and stands before the Holy One, Blessed be He, and says before Him: Master of the Universe, Your children have rendered me like a harp on which clowns play.

2) Mishneh Berurah Shulchan Aruch Orach Chayim 560:14

(יד) דברי תשבחות - כתוב בליקוטי מהרי"ל שלא כדין הוא שמושרין במשתה אויך כי עניתני וכיה"ג לשמהת מריעות כי איז תורה חוגגת שֶׁקְּ וְאוֹמֶרֶת עַשְׂאוֹנוּ בְּנֵיךְ כְּמַין זָמָר [санхедрин ק"א ע"ש] אך בבהכ"נ לרגלים מצוה לזכור וע"כ מסיק המ"א דלא שרי בשבת לזכור אלא אותן שירים שנתקנו על הסעודה אבל פיותם אחרים אסור

The Maharil writes that it is against halacha to sing at a party “odcha ki anitani” [a verse] and others like it just for fun because then the Torah wears sackcloth and says, “My children have rendered me a song!” (Sanhedrin 101). But it is a mitzva to sing in shul on the festivals. And the Magen Avraham also concludes that on Shabbos, it’s only permitted to sing the songs that were established for the meals, but that other poems are forbidden.

3) Igrot Moshe Yoreh Deah 2:142

ובעצם רואים אנו שרוב העולם מזמרים נסחי ברכות וגם פסוקים בכל ענייני שמחה אף חסידים ואנשי מעשה, אף שזה ודאי היא מפורש בגמara לאיסור ולא ידוע ליطعم נכוון, ואולי מפרשין בגמara דוקא פסוק של שיר השירים שלא יבאו לו לזל בשיר השירים לומר שאיןנו קדוש אלא הם דברי שיר בעלמא... עכ"פ למה שמקילין בזمرة של האדם ממש אין להחמיר גם בטיעיף רעקדודערס, אבל לבעל נפש מן הרואין להחמיר שלא לעשות טיעיף רעקדודער מברכות ופסוקים, וכשנעשה כבר שלא להעמידו להשםינו הברכות והפסוקים לתענוג בעלמא

In truth, we see that most people in the world sing the texts of blessings and even verses on all sorts of joyous occasions—even pious individuals and men of exemplary conduct—despite the fact that this is stated explicitly in the Gemara as something prohibited. I do not know a proper explanation for this, and perhaps they interpret the Gemara as referring specifically to a verse from *Shir HaShirim*, so that people should not come to treat *Shir HaShirim* lightly and say that it is not sacred but merely secular love poetry... In any event, for those who are lenient with actual human singing, one should not be stricter with tape recorders either. However, for people of refined spiritual sensitivity (*ba 'alei nefesh*), it is fitting to be stringent and not to make tape recordings of blessings and verses. And if such a recording has already been made, one should not set it up to play the blessings and verses merely for enjoyment.

4) Rashi Sanhedrin 101a, s.v. *ha-kore*

הקורא פסוק בבית המשתאות בלבד זמנו - במייסב על יינו עושה שהיקותיו בדברי תורה וקורא פסוקים בקול רם לשחק בהם בני המשתה אבל אם אמרו בזמן על המשתה כגון שהוא יום טוב ונוטל כוס בידו ואומר עליו דברי הגדה ופסוקים מענינו של יום מביא טובה לעולם

One who reads a verse at a party not in the proper place – [this refers] to one who is drinking wine and making a joke out of words of Torah and reading verses in a loud voice to mock them. But if he says [verses] in their proper time at a party, for example, if it's Yom Tov and he takes a cup in his hand to say the words of the Haggadah over it and verses related to the day—that brings good to the world.

III. Is Rock and Roll Kosher?

5) Mordechai Schiller, “Chassidus in Song - Not for the Record,” *Jewish Observer* (Mar. 1975)

Chasidic music entered a new era in 1959. With the release of Shlomo Carlebach's first record, “*Haneshama Loch*,” *nigunim* became part of the world of media. And, as much as any other cultural phenomenon adopted by the media, it was to change and be changed.

The immediate, positive result was the well deserved proliferation of the music of Modzitz and Chabad. It was not long, however, before the success of “chassidishe” records, together with the American pop-folk revival of the early sixties, gave birth to the plastic *nigun*. Peter, Paul, and Mary went to the *mikva* and came out rabbi's sons. As the

6) Dovid Sears, “Who Took The ‘Jewish’ Out Of Jewish Music?” *Jewish Observer* (Jan. 1997)

commercial American pop music. And flashy, but spiritually banal, rock tunes are disguising themselves in the *shtreimel* and *bekeshe* of ostensibly holy lyrics. You don't have to be a *Chassidishe Rebbe* to know what violence, ego, and coarse sensualism sound like. I think most of us know what this music is really about, if only we will admit it to ourselves.

7) David Altschuler, “Letter to the Editor: A Call for Civilized Enthusiasm at *Simchos*,” *Jewish Observer* (Apr. 1997)

was welcome. We now avoid gentile foods, movies and books while accepting its crassest, synthesized music.

Almost ten years ago, a prestigious Orthodox Shabbaton in Palm Springs offered Judaicized rock music as *Motzaei Shabbos* entertainment. The band leader sat slumped with a jaded expression implying, “I’ve seen it all and it’s a bore!” His *yarmulke* was big, though. A 1995 Orthodox telethon in L.A. showed a rocking Chassid shoving a microphone down his throat. Several chubby men in yeshiva garb nearby had sweat rolling down their *peyos*, their hands and hips gyrating in all-too-perfect synchronization.

popular culture. It’s worth considering that we may be more safely exposed to 18th and 19th century symphonic music than to “shlock rock.”

8) Haym Soloveitchik, “Rupture and Reconstruction: The Transformation of Contemporary Orthodoxy,” *Tradition* (1994)

Rock music sung with “kosher” lyrics was heard at the weddings of the most religious. There had been no “kosher” jazz or “kosher” swing, for music is evocative, and what was elicited by the contemporary beat was felt by the previous generation to be alien to a “Jewish rejoicing” (*yiddishe simche*). This was no longer the case. The body syncopated to the beat of rock, and the emotional receptivities that the contemporary rhythm engendered were now felt to be consonant with the spirit of “Jewish rejoicing.” Indeed, “Hassidic” rock concerts, though decried, were not unheard of.

9) NEW WEDDING RULES: Rabbonim Sign Letter About “Goyish Music” at Weddings, Yeshiva World News (Jun. 6, 2019)

מכתב גלי

An Open Letter:

Dear Choson,

You are, with Hashem's help, planning to build your new home, a בית נאמן בישראל, לכבוד ה' ולפראותו בית שטיגדים בו חורה ויראת שפטים. The foundation is the foundation of, and an integral component, of your future home. It is therefore crucial to ensure that the chasuna be imbued with a spirit of kedusha and be a Yiddishe simcha – and not chas v'shalom the opposite.

Unfortunately, in recent times – even at frum and ehrliche chasunos – it has become accepted to compromise the kedusha of this special occasion with inappropriate music, coming from non-Jewish sources.

There was a time when a chasuna was a truly uplifting occasion, as is befitting of a Yiddishe simcha – permeated with kedusha and simcha. Tragically, today, a Jewish wedding can sometimes appear to be no different from a disco party. What should be an opportunity for the choson and kallah to start off this bayis ne'eman appropriately, complete with uplifting Yiddishe music, has been lost, due to goylsha music and inappropriate dancing. These influences only cause destruction of the yesodos of kedusha of Am Yisroel. This is the opposite of what should be seen and heard at a Yiddishe chasuna.

Our dear choson, at this seminal point of your life – as you prepare for this auspicious day – do what you can to ensure that you are laying the foundation of your bayis ne'eman on yesodos of kedusha, and not chas v'shalom the opposite.

We therefore appeal to you to adhere to the following guidelines:

**לבנות בית בניין של קיימא,
בנין עד' עד',
מיוחד על אדני קודש,
בית מלא קדושה וטהרה**

1. No non-Jewish songs or intros may be used, either from the original online sound track or played manually.

2. The bass level should be kept at a medium level.

3. No beats should be used with loud electronic sound effects, or electric guitar and synth sounds at high volume.

4. There should be no flashing, moving, or color changing lights.

5. One should be very careful which singer they hire. The singer should not be dancing in an inappropriate fashion. One should only hire a singer that will sing in a proper Yiddishe fashion.

6. It is important to bear in mind that the band is solely in the employment of the choson, therefore, the choson's friends may not request anything of the band without permission from the choson.

We sign on this with an emphatic plea: Please be vigilant about the בית נאמן you are attempting to build, and lay the תיתוּן with conviction.

תיתוּן תיתוּן תיתוּן

Harav Matzlihu Salomon Rosh Yeshiva, Lakewood	Harav Yisroel Neuman Rosh Yeshiva, Lakewood	Harav Dovid Schustal Rosh Yeshiva, Lakewood	Harav Shmuel Kamenebky Rosh Yeshiva, Philadelphia
Harav Eliezer Lieff Rosh Yeshiva, South Monsey	Harav Yitzchok Sorotzkin Rosh Yeshiva, Lakewood Mesivta	Harav Elya Brudny Rosh Yeshiva, Brooklyn	Harav Elya Ber Wachtfogel Rosh Yeshiva, South Fariburg
Harav Yisroel Brog Rosh Yeshiva, Cleveland	Harav Yaakov Landau Rav, Chabad Hayeshev	Harav Ahron Zuckerman Rav, Zichron Pinchas	Harav Yaakov Forchheimer Dayan, Lakewood
Harav Tzvi Noach Portugal Admor Skuln, Lakewood	Harav Avrohom Spitzer Skverer Dayan	Harav Yosef Dovid Neuschloss Rav, Agudas Achim	Harav Chaim Mayer Roth Rav, Starling Forest

RULES FOR PLAYING KOSHER MUSIC

1. When dealing with words from holy sources, it is necessary to sing them in a respectful manner fitting to the meaning of the words and not in a frivolous or disrespectful way. Care should also be taken in the pronunciation of the words not to express them in a loose or disrespectful manner as is done by most singers of popular music.
2. Instrumentation should be made in a respectable way to suit the meaning of the words. Sounds that give a disrespectful or indecent feeling must not be played. This includes electronic effects, distortion and "bending" the notes¹.
3. A misbalance between rhythm and melody creates negative feelings in the music. Therefore care should be taken to ensure that the melody is dominant over the rhythm and not to over-emphasize the bass accompaniment². The use of "swing" both in the singing and instrumental accompaniment is not allowed.
4. Percussion should be used with taste in the appropriate places, and sparingly. The percussion accompaniment should be secondary to the melody. The use of percussion accompaniment in slow, quiet music is generally ridiculous³. "2-4" beats and other rock and disco beats in the percussion must not be used. The modern drum set was created specifically for disrespectful music and other percussion instruments should preferably be used.
5. The electric guitar and the bass guitar have no place in the performance of Jewish music. The saxophone⁴ should also not be used⁵.
6. Musicians who do not understand these points can not be used. The use of rock musicians is forbidden. Singers who sing at mixed concerts have been banned by Gedolei Yisroel from being used at any event or simchah.
7. All forms of modern popular music such as rock, pop, rap, reggae and trance are forbidden. Non-Jewish songs even without the words must not be played.
8. Loud amplification is dangerous to hearing and health, and can even cause danger to life in certain cases. Therefore it is forbidden to over-amplify the music at all times.
9. When playing at simchos only the person who pays the musicians has the right to tell them what and how to play.
10. Songs of the chareidi rock idols should not be heard at simchos. Also songs that have no relevance to the simchah should not be played. The music should be presented in a way befitting to a simchah shel mitzvah and must not create an atmosphere resembling a show of popular music. Singers should not be allowed to dance in front of the guests.

זהירות חמורה

שarrowה שמענו ותחרד נפשינו כי עמידים

לעורך קאנצ'ערט בעיר מאהעטן באולם מעדיםאן סקווער גראָן

שבו יופיעו מומרים שמקצהה המונה למור ולשוך בפי אנשים ונשים שתמצאות הולות וקלות ראש וכו' שהמציאות הוכחיה בעבר שצאה מטופעה כלפי מושלות נדלות רחל' ובכם חלום הפליה בעזה' וכו' והוא עזץ החש לעטט את הנער מכל יק' וראת שמים ולהוריים לנאר שחת ר'ל, ובבר הדריש ע' נחל' ישראל כאן ובארצה' ובאסרו גמור ערב שירה אלו אפי' נעלמים כהפרזה מלאה.

ע"ב كانوا גם כוה לגלות דעתינו דעת תורה

שאייסור חמור להשתתף ולהופיע שם

ככל שום הוראת יותר כלל זו לאנשים והן לנשים גדולים וקטנים, וכ"ש שודאייסו חל על המארגנים ועל המומרים שהם בכל מחותיא הרבים שஅזיל עונם מנושא.

וأن להזמין מזומנים אלו לשיר בשום מסיבה של שמהה או מוגבות של צדקה במ"ב אסור ליעיתונים לפרסם קאנגרטים אלו, והוא רמייא על ההורם ועל המהנכים להשגיא ולהחויר גודלים על הקטנים לכל ימי בדרכם האלים, וע"ז נאמר אשרי הארץ אשר לא הילך ונור. ובזכות זה היה מחייב קדוש קה"ה שכינוו בזחיט, ובשוב ה שבות עמו גיל עקיב ישבה ישראל.

יעי בע"ח לעני סדרת וקורשת ישראל חורש אדר א"ה תשס"ח לפ"ק	ישראל אברם פרומינטן ר' יהושע ברלן	ישראל אברם פרומינטן ר' יהושע ברלן	ישראל אברם פרומינטן ר' יהושע ברלן	ישראל אברם פרומינטן ר' יהושע ברלן
יקב פרלוב אורטור פטושובנסק	דוד סימונטי ר' מנחם דודלוב	אברהם טישל העורקהווערטש אדוק אליאן ר' צבנטראד	שומאל מגנזי ר' פלאטעלמא	אברהם טישל העורקהווערטש סבומא דבון עטערז
אל שומה שטטאל וילא כויהלות חווקאל רושה אדוק אליאן ליטשנער	לומא כויהלות ר' יהוה מישא טנשטל ההרט ווועזני שליטא	בונדי יהויס סלומון ישואיל בלעטסיך ההרט יעכט יוקט מוקטער שלמה הרט זאנס	בונדי יהויס סלומון ישואיל בלעטסיך ההרט יעכט יוקט מוקטער שלמה הרט זאנס	ויליאם קוטל טומא קוטל צוין צוין דבוב הויס קיטל קיטל וויא הויס קיטל קיטל וויא
דוד קיטל אנטשא דוד קיטל דערטשא אלשען דערטשא ההרט ווועזני שליטא	יעשע רבנן אדוק אליאן ההרט יעכט יוקט מוקטער ההרט יעכט יוקט מוקטער	ההרט יעכט יוקט מוקטער ההרט יעכט יוקט מוקטער ההרט יעכט יוקט מוקטער ההרט יעכט יוקט מוקטער	ויליאם קוטל צוין צוין דבוב הויס קיטל קיטל וויא הויס קיטל קיטל וויא	ויליאם קוטל צוין צוין דבוב הויס קיטל קיטל וויא הויס קיטל קיטל וויא
ההרט ווועזני שליטא שרפא פיטוש ותאער ההרט ווועזני שליטא	ההרט ווועזני שליטא ההרט ווועזני שליטא ההרט ווועזני שליטא	ההרט ווועזני שליטא ההרט ווועזני שליטא ההרט ווועזני שליטא	ויליאם קוטל צוין צוין דבוב הויס קיטל קיטל וויא הויס קיטל קיטל וויא	ויליאם קוטל צוין צוין דבוב הויס קיטל קיטל וויא הויס קיטל קיטל וויא

אקו"ר אוזניאן והריבון המואחז של פ"א תיל חור יושב כראש מוסדות, הרכבת לא להוציא מילון אוניברסיטאות ובראוי שמכ"ם כפוף למס' השם, וכעת לא שאר רשות הרכבת
וועדת בנטון קורש

וועד מיזאנע קידוש **Chaptzem**

IV. Trends in Contemporary Orthodox Pop

12) Maccabeats Hanukpop Demon Hunters, "What it Sounds Like," Lyrics Comparison

Maccabeats:

We broke into a million pieces, and we can't go back
But now we're seeing all the beauty in the broken glass
The scars are part of me, darkness and harmony
My voice lights up the night, this is what it sounds like
Why did we cover up the colors stuck inside our head?
Get up and let the jagged edges meet the light instead
Truth after all this time, our voices all combined
When darkness meets the light, this is what it sounds like



Original:

I broke into a million pieces, and I can't go back
But now I'm seeing all the beauty in the broken glass
The scars are part of me, darkness and harmony
My voice without the lies, this is what it sounds like
Why did I cover up the colors stuck inside my head?
I should've let the jagged edges meet the light instead
Show me what's underneath, I'll find your harmony
The song we couldn't write, this is what it sounds like

13) Bass Kol!



[הקדמה]
ארבעים יום קודם יצירת הולך
בת קול יוצאה ואומרת בת פלוני לפלוני¹

[רעפוריין]
איך הער דעם בת קול
וזא אגט דעם בת קול
יאיא דעם בת קול
געדעניך דעם בת קול

ארבעים יום קודם
על זאת אנחנו מודים
די ישועה איך שון דא
אין א מז'ידיגע שעה.

14) The Matzav Shmooze: Is ‘Adamah V’Shamayim’ an Avodah Zarah Song? (Mar. 25, 2019)

Dear Editor@Matzav.com,

I’m sure you’ve heard of the song Adamah V’shamayim, an often-requested song. Some people know and understand the lyrics, most don’t. But 99.9% of our community doesn’t know the song’s origin. So here goes, working backward:

Before Motti Weiss (aka Matt Dubb) recorded the song, it was recorded and popularized by a Buddhist-style Israeli group by the name of Segol. Little detail is given by Segol that the song is originally in English.



The original song is “Strong Wind, Deep Water” (the original lyrics and the source can be found here and below). It’s a song by an earth-worshiping pagan cult, translated into Hebrew, almost word for word, for the Segol group. A Google search will show many results confirming that the song is of pagan (i.e., avodah zarah) origins.

...

I would strongly urge you to consider whether or not you should play the song in the future. We wouldn’t sing about gilui arayos of shfichus domim at our heilige simchas...singing a song of avodah zarah should be no exception. Boruch Hashem, we have many great and leibedik songs to choose from without an avodah zarah chant.

Yehuda

P.S. The reason I researched the song, to begin with, is two-fold: 1) The tune (with the repetitive A and B section) has the sound and structure of a classic far-eastern or pre-American chant, and 2) the lyrics convey a spiritual feeling of experiencing nature as an end to itself, rather than experiencing G-d through nature. It sounded extremely foreign and strange to me, not something written by a Jew, let alone a frum Jew.

Strong wind, Deep water; Tall trees, Warm fire
I can feel it in my body; I can feel it in my soul
Heya heyah heyah heyah ho
Heya heyah, heyah heyah, heyah heyah ho

Strong wind, Deep water; Pure Earth, Warm fire
Soft breeze, Vast Ocean; Bright Sun, Grand Mountain
Sweet kiss, Long River; Earth Live forever

15) R. Mosheh Lichtenstein, “Kol Isha: A Women’s Voice,” *Tradition* (Spring 2013)

We may summarize as follows: Under circumstances in which the song does not arouse sexual desire, does not emphasize femininity in a sensual manner, and the listener estimates that he will not come to have sexual thoughts – we should not forbid listening to a woman’s voice, whether in speech or in song. This conclusion not only relies upon the explicit stance of the greatest of the Rishonim – Rambam, Rashba and Ra’aviah; it appears in the literature of the Aharonim as a recognized opinion, and it has been applied in our generation by an eminent *posek*. This opinion takes into account the present societal reality together with its needs and constraints, while at the same time rules stringently regarding the obligation to preserve man’s dignity and embolden his image as a spiritual creature who is not controlled by biological drives alone. **In terms of day-to-day life, this means that we may permit women’s singing of Shabbat zemirot, participation in official ceremonies of a serious and formal nature, listening to random radio commercials, and the like.** It is both possible and appropriate within the framework of Halakhah to permit these scenarios, and one who does so rules faithfully and legitimately.

16) R. David Bigman, “A New Analysis of ‘Kol B’isha Erva’,” Feb. 4, 2009, www.jewishideas.org

It is permitted to be lenient with regard to listening to the voice of a woman singing when there is a clear sense that the listening is innocent and the singing is innocent.

Such an assessment is dependent on five conditions:

1. Context and appropriate atmosphere
2. The lyrics of the song
3. The musical style
4. Dress
5. Body language

According to this approach, there is no problem with those among our daughters who are modest and upstanding **to develop a career in singing**, even within the general culture, as long as they do not make concessions of the refined foundations of Torah culture, and do not cooperate with the vulgar, commercialized aspects of the culture surrounding us.



Yonina

V. Israeli Music

17) Ishay Ribo, “Seder Ha-Avodah”

וְכֹה הִנֵּה אָמַר	And thus he would say
אָנָּא הַשֵּׁם, כְּפֹר לְחַטָּאתִים לְעֹוֹנָת וְלַפְּשָׁעִים	Please, O God, forgive the sins, the wrongdoings and the transgressions
שְׁחַטָּאתִי לְפִנֵּיךְ, אָנִי וּבֵיתִי	
וְאִם אָתָּם כֹּהֵן לְפִנֵּיךְ	Which I have sinned before You, I and my house
אֶת הַפְּגָםִים, אֶת הַחֲסָרָהָנִת	And if a man could remember
אֶת כָּל הַפְּשָׁעִים, אֶת כָּל הַעֲוֹנוֹת	The flaws, the shortcomings
בְּטַח כֹּהֵן מִזְהָב	All the transgressions, all the wrongdoings
אַחֲת, אַחֲת וְאַחֲת, אַחֲת וְשַׁתִּים	Thus he would surely count;
אַחֲת וְשִׁלּוּשׁ, אַחֲת וְאַרְבָּעָה, אַחֲת וְמִתְשָׁשׁ	One, one and one, one and two
בְּשַׁר הִנֵּה מִתְאִישׁ	One and three, one and four, one and five
כִּי לֹא יִכְלֶל הִנֵּה לְשֹׁאת	He would give up right away
אֶת הַמְּרִירָה, הַחַטָּא	Because he wouldn't be able to bear
אֶת הַבּוֹשָׁה, אֶת הַפְּסָרָה	The bitterness, the sin
אֶת הַהְּפָסָד	The shame, the missed opportunity
	The loss
וּכְהֵנִים וּהֵעַם הַעֲמָדִים בַּעֲזָרָה	
כִּשְׁרָיו שְׁוֹמְעִים אֶת שֵׁם הַשָּׁם הַמִּפְרָשׁ	And the priests and the people standing in the courtyard
יָצָא מִפִּי כָּהֵן גָּדוֹל	When they would hear God's name explicated
הִוּ כּוֹרְעִים, מִשְׁתְּחִווּם וּמִנוּפְלִים עַל פְּנֵיכֶם	Coming out of the high priest's mouth
בָּרוּךְ שֵׁם כְּבָד מַלְכֹוֹתָ לְעוֹלָם וְעַד	Would bend their knees, bow down and fall on their faces
	“Blessed be the name of His glorious kingdom for ever and ever!”

18) Shmuel, “Ten Li Tefillah”

בֶּן אָדָם, מָה לֹּר נָרַדְם	Man, why have you fallen asleep
קָום קָרָא בַתְחָנוֹנוֹת	get up, call out to G-d in prayer
קוֹל דּוֹמִיָּתְךָ לְאָזְנֵי כְתֻפּוֹת	the sound of your silence is as drums to my ears
אָמָן נָא מַצְאָתִי חָן בְּעִינֵּךְ, אָבִי	please if i found favor in your eyes, my father
תָּן לִי תְפִילָה אֶחָת טוֹבָה	Give me one good prayer
שָׁתְחַפֵּחַ לִי אֶת כָּל הַשּׁוּרִים	that will open for me all the gates of heaven
תָּן לִי מִילָה אֶחָת כְּנוֹת	give me one sincere word
שָׁתְוֹתֵיר אָוֹתִי בְּלִי שָׁם אָוֹר	that will leave me breathless
אַנְיַ רָצַח לְהִיּוֹת תָּלִי עַל חֹוט הַשּׁוּרָה בָּאַמְצָע הַיָּם	i want to hang by a thread of hair in the middle of the sea
צָוַעַךְ בְּכָל כְּחָי	shouting out with all my strength
רִיבָנוֹ שֶׁל עַלְמָם	master of the universe
מָה לֹּר נָרַדְם	why have you fallen asleep
תִּצְלַ אָוֹתִי...	save me...

19) Ness & Still, “Reshimat Keniot” (Shopping List)

אני מחרשת איש פשוט	I'm looking for a simple man
עשה סיבוב בשוק	Doing the rounds at the market
לב טוב ושומר כשרות	A good heart and keeps kosher
זה מה שהוא חשוב	That's what's important
שייה לו כסף כי זה לא קללה	May he have money because it's not a curse
איש קליל, גר קל"ב	Easygoing, lives close to home
גב-גביר שאפשר לסתור עליו	A manly man you can trust
בעל בלי כליה	A husband without a bride
מחלקת נקודות, דוח פואה	Points department, douze points ¹
אם הוא טוב עם אמא שלו, מם - פלוס 2	If he's good with his mother - plus two
לא חשב מהkipah ² שלו - פלוס 2	Doesn't think from his kippah ² - plus two
יהודי צהר, ברוך השם - פלוס 2	A kosher Jew, God bless him - plus two
איש רגש, מתחשב - פלוס 2	A sensitive, considerate person - plus two
לא שם-לא שם פפראני על הפיצה - פלוס 2	Doesn't put pepperoni on pizza ³ - plus two
אם הוא מנצח 'תי בפייפה - פלוס 2	If he beats me it's at FIFA - plus two
մամա լի շիշի լկיד՛օշ - פլուս 2	Cooks for me Friday evenings - plus two
אני לא צריכה 'תי בפייפה...	I don't need much, a simple man, in short...
רשימת קניות:	Shopping list:
ביצים	Eggs
חלב	Milk
הוא יקדש, אני אפריש Challah ⁴	He'll bless the wine, I'll separate the challah ⁴
שישי	Friday
שבת	Shabbat
עוד-עוד אחד לרשימה קניות	Another one for the shopping list
קצת חריף, וועג'ראם	A bit spicy, a pain in the
בסוף"ים הוא יוצא לשותות איתה	On the weekends he goes drinking with me

20) Yuval Raphael, “New Day Will Rise” (verse 2 and chorus)

And even if you say goodbye
 You'll always be around
 To lift me up and take me high
 Keep my feet close to the ground
 Are you proud of me tonight
 Dreams are coming true
 I choose the light
 Nothing to lose if I lose you
 New day will rise
 Life will go on
 Everyone cries
 Don't cry alone
 Darkness will fade
 All the pain will go by
 But we will stay
 Even if you say goodbye

21) Shir Hashirim 8:7

מִינִים רַבִּים לֹא יוּכְלָוּ לְכַבּוֹת אֶת־הַאַהֲרָה וְנַהֲרוֹת לֹא יִשְׁפְּחוּת

Vast floods cannot quench love, / Nor rivers drown it.

22) Simcha Leiner's "New Day Will Rise" (lyrics adapted by Chayala Neuhaus)

Verse 2

And even if I say goodbye
You'll always be around
To bring me home and take me high
When I reach your sacred ground
Although I'm miles away tonight
You're my dream that's coming true
I look towards Your light
And let it draw me back to You

Bridge

אם לֹא אָעַלְהָ אֶת יְרוּשָׁלַיִם עַל רָאשׁ שָׁמָחָתִי