

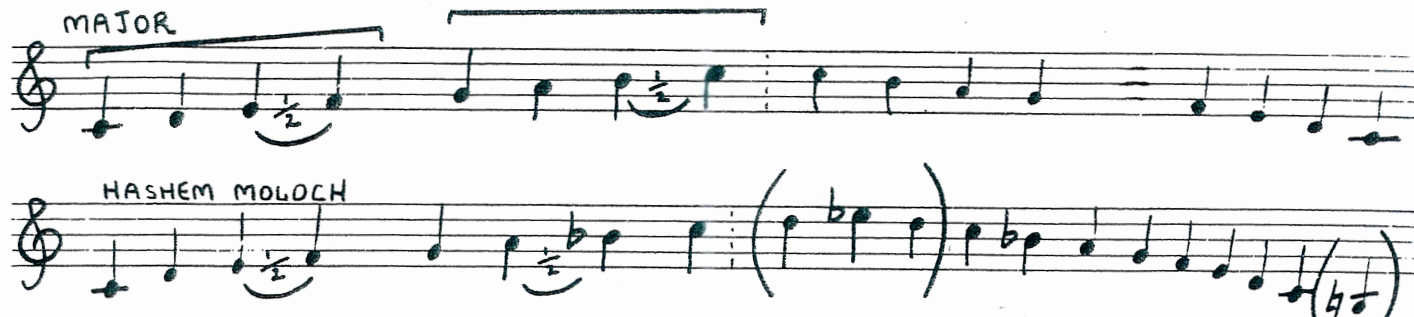
YAMIM NORAIM: HIGHLIGHTS OF THE MUSICAL AND LITURGICAL STRUCTURE

presented by

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**Lecture 2
A LISTENER'S GUIDE TO ROSH HASHANAH**

SCALES AND MODES



Jewish Tefilah Modes are named for prayers which are chanted in that musical scale.

The HASHEM MOLOKH mode is named for the prayer HASHEM MOLOKH, psalm 93, which is recited as part of Kabbalas Shabbos. Although Eastern European and *American Nusah* have veered from this tradition, the German nusah still chants psalms 92 and 93 in this mode. The scale structure is related to the Western Mixolydian (with a modification above the octave).

This mode is used for those tefilos whose foremost theme is exultation and praising God. Examples of tefilos which are chanted in this mode include Kabbalas Shabbos, Beginning of Amidah on Shabbos and Yom tov, Musaf Shabbos Kedusha, **Ma'ariv of the Yamim Noraim, Olenu (Yamim Noraim), beginning of Malkhuyos and Shofaros.**



The AHAVO RABO (Phreigish) mode is named for the Ahavo Rabo paragraph which precedes SHEMA in the morning service. The mode features both major and minor qualities and is most emotionally expressive in its renditions. Much of Shabbos shacharis and musaf nusach is rendered in this mode, including Shacharis kedusho (Nekadesh), the recitations of the Amidah following kedusho, also **B'motzoei Menucho pizmon (Selichos), Sh'losh Esrei Middos** (piyyut of Slichos and Neilah).

The KEROVAH mode (Ahavo Rabo) is popularly utilized on *Yamim Noraim* to texts and *tefilos* which are assigned for recital by the *sheliah tzibbur* himself. Kerovos are piyyutim inserted into the early benedictions of the Amidah on special shabbasos, yom tov and Yamim Noraim. It is in this mode and through his inspirational recital that the congregation is emotionally uplifted in prayer. High Holiday examples are **Hineni, Misod Chachomim, Ochilo Lokel** (as well as the piyyutim of Shacharis).



The MI SHEBERACH mode is named for the prayer recited following Yekum Purkan in Shabbos shacharis. It is a modified minor scale and used sparingly to give greater intensity and emotion to recitations. It is never used for an entire tefilo, but rather for selected phrases within the *magen avos* (minor scale) framework. **SH'MA KOLENU** is an example of a tefilo which utilizes this mode.

The *BAREKHU* melody to the *Ma'ariv* of *Yamim Noraim* is chanted in a grand manner, in a major mode that represents exultation. This is most appropriate within the theme as early hassidim of Chabad referred to the first night of *Rosh Hashanah* as 'Coronation Night' at which time God is crowned King of the world.

MA'ARIV - YOMIM NORAIM

PRELUDE (THEME) TO BOR'CHU - BORUCH HASHEM HAM'VOROCH קרונו - פרוק ה' המיך

Ah - - - - -

Bo-r' chu - es a-do-

shem ha-mi-vo-roch - bo-ruch a-do-shem ha-mi-vo-roch - lo-

lom - vo-ed - Bo - r' chu

es a-do - shem - ha-mi-vo - roch - bo-ruch a-do-etc.

UMA'AVIR YOM - פרוק ה' המיך

u-ma-a-vir yom - u-mi-vi loy - lo u-mav-

dil ben yom u-ven - loy-lo - a-do-shem ts-vo os shi-mo - kel

chay - v' ka-yom - to-mid - yim-loch o-le-nu lo-

lom-vo-ed - bo-ruch a-to a-do-

shem ha-ma-a-riv - a-ro-vim -

L'Dovid Mizmor, as well as Shir Hamaalos in Shacharis before Bor'chu, is chanted in the Magen Ovos mode with phrases also chanted in the enhanced Mi Sheberach mode.

L'DOVID MIZMOR



L'-DO-VID MIZ-MOR LA-DO-SHEM HO-O-RETS
 U-M'-LO-O TE-VEL V'-YO-SH'-VE VO
 KI HU AL YA-MIM Y'-SO-DO V'-
 -AL N'-HO-RDS Y'-CHO-N' NE-HO
 MI-YA-A-LE V'-HAR-A-DO-SHEM U-MI YO-KUM
 BI-M'-KOM KOD-SHO N' KI CHA-PA-YIM U-
 -VAR LE-VOD A-SHER LO NO-SO LA-SHOV NAF-SHI V'-LO-NISH-BA
 LAST VERSE L'-MIR-MO ETC. MI-HU ZE ME-LECH HA-KO-
 -VOD A-DO SHEM TS'-VO-KOS HU ME-LECH HA-KO-VOD
 SE LO

Opening phrase of Hamelekh. Note the similarity with the opening phrase of Kol Nidre.

HA - ME-LECH

YO - SHEV A AL KI-SE - Rom V'-NI-

SO SHO - CHEN AD - MO- CHEN * ossia-

AD MO-Rom V'-KO-DOSH SH-MO V'-CHO = GUV

RA - N'-NL TSA-DL - KIM BA-DO - GHEN LA-Y'-SHO-Rim NO-VO G'-HL

LD B'-FL Y'-SHO - Rim TIS-RO-MOM U-V'-DL-V'-RE TSA-DL-KIM

TIS- BO - AACH U-VL-L'-GHON CHA-SL: Dim TIS- HA DONA U'-V' -

KE-REV K'-DO-GHIM TIS- HA - DONA CONG.

From *T'filos Josef* (pg. 31-32) by Josef Rosenblatt, composed in the phreigish mode.

Hi - ne - ni hi - ne - ni he - o - ni mi - ma as - -

nir - ash ve nif chad mi pa chad yo shev thi los Yis - ro - el

bo si la mod ul is cha nen le fo ne cho al am cho Yis - ro - el a sher she lo chu ni

ve af al pi she - e - ni ke - dai ve ho gohl kach

lo chen a va kesh mim cho E lo ke Av ro hom E lo ke Itz chok

Ve lo ke Ya kov A do shem a do shem Kel ra chum ve cha nun

E lo ke Yis - ro - el Sha dai oi om ve - no - ro

He ye no matz li ach dar ki os e ro no chi ho lech ve o med

le va kesh rach mim rach mim o lai

o lai vea l shol chai

OVOS

Ad lib

Bo - ruch a - to a - do -

shem e - lo ke nu ve - lo - ke a - vo - se - nu e - lo -

ke Ah av - ro - hom e - lo - ke

yits chok ve - lo -

ke ya - a - kov ho - kel ha - go - dol

ha - gi - bor v' - ha - no ro kel el yon

go - mel cha - so - dim to - vim v' - ko - ne ha - kol v' - zo -

cher cha - s' - de o - vos u - me - vi - go - el li - v' - ne v' -

ne hem l' - ma an sh' - mo b' - a - ha - vo

Mi - sod cha - cho - mim u - n' - vo - nim u - mi -
 le med da - as m' - vi - nim ef - t' - cho fi bi - s - fi -
 lo u - v' - sa - cha - nu - nim l' - cha - los u - l' - cha - nen p' - ne me - lech ma - l' -
 che ha - m' - lo - chim va - a - do - ne ho - a - do - nim

OCHILO LOKEL — שְׁפִלּוּת וְהִלָּח

O - chi - lo lo - kel a - cha - le fo - nov esh - a - lo - mi -
 me - nu ma - a - ne lo - shon a - sher bi - k' - hal -
 om o - shi ro u - zo a - bi - o r' - no -
 nos b' - ad mif - o - lov l' - o -
 dom ma - a - r' - che lev u - me - a - do -
 shem ma - a - ne lo - shon a - do
 shem s' - fo - sai tif - toch u - fi ya - gid t' - hi - lo -
 se - cho yi - yu l' - ro - tson i - mi - re fu v' - heg -
 yon li - bi l' - fo - ne - cho a - do -
 shem tsu - ri v' - go - a - li

Yimlokh Hashem L'olam—Hashem shall reign forever— your God, O Zion— from generation to generation, Halleluyah— is recited whenever piyyutim are inserted into the Amidah repetition. This verse is ALWAYS recited in the Hashem Molokh mode, as dictated by the praising and exultant meaning of the text. By way of introduction, the phrases which immediately precede Yimlokh is also recited in the mode.

L'HOSIR MICHSHOL

L' - ho - sir mich - shol mi - lev he - o - kov l' - hi - zo -

cher l' - av - ro - hom l' - yits chok u - l' - ya - a - kov

YIMLOCH

Yim - loch a - do - shem l' - o - lom e - lo - ka - yieh tsi - yon l' - dor vo -

dor ha - l' - lu - ko v' - a - to ko - dosh yo - shev t' - hi - los yis - ro - el kel no

The piyyut Melekh Elyon (The Supreme King) also employs the Hashem Molokh mode.

MELECH ELYON

ad lib.

U - v' - chen va - y' - hi vi - shu - run me - lech me - lech el - yon

Rhythmical

1) Kel dar ba - mo - rom a - dir ba - mo - rom

o - metz yo - do to - rum la - a - de ad yim - loch me - lech el - yon

There are three blessings inserted into the Musaf Rosh Hashanah Service. Malkhuyos (Kingship), Zichronos (Remembrance) and Shofaros. (Shofar Blasts). The Nusah chant for these sections, as in all instances, serves the text by enhancing the meaning of the words. Each section's recitation culminates with the sounding of the Shofar.

Malkhuyos begins in the majestic HASHEM MOLOKH MODE

AL KEN N'KAVEH L'CHO

Al-ken n'-ka-veh l'-cho a-do-shem e-lo-ke-nu - li-
 os m'-he-ro b'-sif-e-tes u-ze-cho - l'-ha-a-vir gi-lu-
 lim min ho-o-retz v'-ho-e-li-lim-ko-ros yi-ko-re-
 sun - l'-sa-ken o-lom b'-ma-l'-chus sha-dai - v'-chol b'-ne-vo-
 sor yik-r'-u-vish'-me-cho l'-haf-nos-e-le-cho
 kol rish'-e- o-retz

Zichronos assuages God's judgment and arouses His love for us by invoking the remembrance of the merits and promises made to Noah, the covenant with the patriarchs and the Akeidah. It is chanted in the subdued Magen Ovos mode (minor) and utilizes the Mi Sheberach mode for added emphasis.

ATO ZOCHER- זכור

A-to zo-cher ma-a-se o-lom u-fo-
 ked kol y'-tsu-re ke-dem l'-fo-ne chonig-lu kol ta-a-l
 mos va-ha-mon nis-to-ros she-mi-b're-shis

Shofaros is an exultant and majestic section that highlights the moments in history when the Shofar was sounded such as at the giving of the Ten Commandments, and alludes to the future Redemption which will be heralded by the powerful blast of the "great shofar". It is chanted in the majestic and triumphant HASHEM MOLOKH mode.

ATO NIGLĒSO — אֶתְּנוּ לֵנוּ

A - to nig-lē-soba-a-nankvo-de-cho al am kad-shi-cho — l'.,
 bër i-mom — min ha-sho-ma-gim hish-ma-tom-ko-le-cho r' nig-
 lē-so a-lē-hem b' a-ri-fa-lē — to-har gam kol ho-o-
 lom — ku-lo chol mi-po-ne-cho u-vri-yas — b' rē-
 shis-cho-r' du-mi-me-ko b' hi-go-lo-s' cho mal-ke-nu al
 har-si-nai — l' la-mēd l' a-mi-cho — to-ro u-mits-vos — vartach
 ēm es hod-ko-le-cho v' da-b' ras kad-shi-cho mi-la-ha-var —
 ēsh — b' ko-las u-vro-kim a-le-hem — nig-lē-so u-v'
 kol-sho-for — a-lē-hem — ho-fo-to k'ko-suv — b' so-ro-
 se-cho