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FROM THE EDITOR

The first piece in this issue of the *Journal of Synagogue Music* is Brian Mayer's "masterful" thesis "The Origins and Identification of the Nusah L'Hol of Frankfurt Am Main? This paper was presented as Brian's Masters thesis at The Cantors Institute of the Jewish Theological Seminary. It is a beautifully organized and written work which I know our readers will want to study closely.

Yosef (Jeffrey) Zucker has done us the great service of compiling a "Guide to Jewish Music Resources in Israel? This should prove to be of great value to anyone seeking materials from Israel or planning a relatively short trip to Israel.

Since the easy availability of convention cassette recordings has made the publication of convention proceedings in their entirety a luxury, we plan to publish from time to time such worthy papers whose contents — in addition to the worthiness of the subjects — especially merit the printed form.

In this issue there are two such items:

Dr. Yosef Burg's delightful and scholarly paper on "The Nigun of Jewish History" delivered during the course of our 40th annual convention in Jerusalem.

Rabbi Hayyim Kieval's provocative *d'var Torah*. "To intone or not to intone:" in which he deals with the question regarding the *hatimah* immediately before the Amidah in *Shaharit*. Responses (positive or negative) to this piece would be most welcome.

Also, at the recent convention, I had the honor of chairing a session in which Samuel Rosenbaum presented a major paper entitled "Toward A New Vision of Hazzanut!" For my introduction, I took the liberty of reading at some length from a speech delivered by Abraham Joshua Heschel at the 1953 Convention of the Rabbinical Assembly. Heschel's remarks on "The Spirit of Jewish Prayer" are incredibly contemporary. We are reprinting his paper in this issue of the Journal. I know you will find it stimulating and insightful. Thanks to Robert Kieval for sharing the place with me originally.

Review of New Music:

Also included in this issue is an appreciation and analysis of David Finko's "Hear, O Israel:" a service for Friday evening composed for two cantors (bass and soprano), choir and orchestra. Some might question the inclusion of such a work in our Journal. It is clearly conceived

in the milieu of the concert hall more than the synagogue, and the fact that the service is set entirely in English also might put off some of our readers. Yet, I was impressed with the earnestness of the composer's approach to the liturgy and decided that it was important to share this piece with our readers. Bloch's *Avodath Hakodesh*, after all, is perceived by many to be the high point of composition for the modern Synagogue. We must certainly pay attention to new efforts in the area of Jewish sacred music repertoire. We must focus on the ability of a composer and composition to convey the meaning and spirit of the text in a universal sense.

And, as to services in English, there is certainly no prohibition. It is the first language of American Jewry and our tradition encourages prayer in the vernacular. I have even taken on occasion to rendering portions of the daily service in English, chanted in the traditional *nusah*. *This* is an interesting exercise, and after a few attempts becomes a pleasant way to *daven*. Additionally, it provides a good way to demonstrate how to chant the service out loud in a way in which all of the congregants can participate. I would welcome some writing on this subject or a lively discussion of it!

In the Music Section:

Thanks to Paul Kowarsky for sending us his original setting of Tsur *Hayeinu* with piano arrangement by Charles Heller.

Corrections

In the last issue we published a transcription of *Anenu* credited to Jacob Rapoport. According to Robert Kieval, this piece was actually written by Hazzan Max Kotlowitz and published in 1962 by Bloch Publishing with a piano arrangement by Samuel Bugatch. Other readers who wrote to inform us of this error included Stuart Friedman of Southfield, Michigan and Joseph Gross of Hallandale, Florida.

Also in the last issue, David Bagley's piece regarding his trip to Rumania and the Soviet Union failed to list the other participants. The article should have indicated that the participants were Bagley, Ben Zion Miller, Yaakov Motzen, Moshe Schulhof, and Daniel Gildar. Bagley's piece was actually a personal retrospective and did not mention any of the other participants.

Moshe Schulhof. wrote to say, "We all played equal roles in terms of artistic achievement and the emotional ties that we all felt and conveyed to our fellow Jews behind the Iron Curtain . . . We gave fourteen concerts in a period of fourteen days, many times without adequate

sleep or food. We sang under extremely adverse conditions in cold, dusty halls, and at times even hunger. Sitting on trains all night one time without heat in below zero temperature. We all did this lishmah, to ignite the spark of the ‘*Pinteleh Yid*’ that remains in these countries. What we accomplished in terms of reawakening Jewish awareness and pride was worth the sacrifices we made and much more!’ Joseph Gross also lamented the fact that Hazzan Bagley failed to credit him (Gross) as the composer of the piece which Bagley described as “the most sought after recitative...which somehow kindled the spark of *emunah* in their hearts:’

We hope you will enjoy this issue. We look forward to hearing your responses to the pieces within its pages. Please send us more material for these pages — text or music.

One more thing! Does your Synagogue library subscribe to the Journal? It should. If it doesn’t, please arrange it. You might even consider a gift subscription which the library could pick up the following year.

— *Jack Chomsky*

THE ORIGINS AND IDENTIFICATION OF THE NUSAH L'HOL OF *FRANKFURT AM MAIN*

BRIAN J. MAYER

It has been the quest of many musicologists to prove that Jewish synagogue music has its roots in antiquity. It has often been stated that the cantillation of the Bible is the oldest form of Jewish music and is the antecedent to synagogal chant. The music of *vaamey hamikra* has been shown to date back to the Second Temple period! If a connection can be established between nusah and cantillation, the claim could be made that the traditional prayer modes indeed have a foundation in Levitical music. In examining the *nusah l'hol* of the community of *Frankfurt am Main*, substantial evidence appears which provides credence to the hypothesis that European weekday prayer chant is directly related to the music of cantillation.

It should not come as a surprise that *Frankfurt am Main* is the focus of such a study. The Jewish communal presence in Frankfurt dates back clearly at least to the year 1074, when Emperor Heinrich IV granted special financial considerations to citizens and Jews in Worms and Frankfurt.² Other indications suggest that Jews were residing in the city as early as the ninth century.³ Although this German Jewish community was not the first of its kind in the Rhineland region, its importance grew significantly through the medieval period and blossomed to its greatest glory in the modern era. The historian Cecil Roth described *Frankfurt am Main* as "the mother city of modern German Jewry." He explained:

This was the only German Jewish community of major importance which was permitted to continue in existence from the medieval period onwards; it was for many generations the greatest of the German Jewish centres; and it was hence that most of the best-known German Jewish families emerged, to make their mark in the world of finance, of scholarship, of science and of politics in so many lands.⁴

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Over the centuries Frankfurt am Main produced a host of leading rabbinic figures. Among the most prominent were Eliezer Treves (ca.1530), Isaiah Horowitz (1565-1630), Joseph Juspa Hahn, the author of *Yosef Ometz* (d. 1637) and Abraham Brody (d. 1717), who was “considered the greatest talmudic authority of his time.”⁵ Joseph Kashman (d. 1758), the grandson of Joseph J. Hahn, published his *Noheg K’tzon Yosef* in 1718.”

The single most outstanding traditional scholar who heralded from *Frankfurt am Main* was Moses Sofer-Schreiber (1762-1840), better known as the *hatam sofer*. Despite the fact that his lofty career took him to a position in Pressburg, he always identified himself with his cherished place of birth. His collected Responsa are signed “Moses Sofer of Frankfurt:” in which he described the city as “unique, (with) no other community in the world comparing to it.”⁸

In the nineteenth century, *Frankfurt am Main* was at the center of religious reform and counter-reform. The liberal Jews were led by Abraham Geiger (1810-1874), a native of the city and a leading scholar of *Wissenschaft des Judentums*, while the traditional Jews attracted the charismatic Samson Raphael Hirsch (1808-1888) from Nickolsburg.⁹

A lesser known rabbi from the same era was Salomon Geiger (1792-1878), the older brother of Abraham Geiger? He was a dayan for the orthodox community and he was the guardian of the local synagogue customs. In the summer of 1818 he began to keep a daily cultic and liturgical journal in which he carefully recorded the *minhagim* of *Frankfurt am Main*. Geiger completed this project in the summer of 1819, having finished the cycle of an entire year, and in 1862 published the material in his book *Divrey Kehilot*.¹¹

Salomon Geiger’s *Divrey Kehilot* is fundamentally important for understanding the musical tradition of Frankfurt. In his precise account of the orthodox community’s rituals, Geiger included instructions as to how each portion of the liturgy was to be chanted. He provided cryptic descriptions of the *nusah* which are enlightening despite their brevity. His comments about *nusah* usually refer to a section of the liturgy as being chanted with a *nigun yadua* (well-known melody) or a *nigun nivhar* (elected melody). Unfortunately, Geiger did not render any of the *nusah* with musical notation. In fact, it is only reasonable that he assumed his readers would be familiar with the “well-known melodies!”

Nearly a century after Geiger began his effort to preserve the *nusah* of *Frankfurt am Main*, two cantors felt a similar compulsion. Unlike Geiger, who merely specified the proper places for employing a *nigun*

yadua or a *nigun nivhar*, Fabian Ogutsch (1845-1922) and Selig Scheuermann (1873-1935) were concerned that their local traditional melodies were no longer “well-known? In response to their fears, each cantor endeavored to record a thorough musical representation of Frankfurt’s synagogal chant.¹² In 1912 Scheuermann produced his *Die gottesdienstlichen Gesänge der Israeliten* while Ogutsch’s *Der Frankfurter Kantor* was published in 1930, eight years after his death.

Ogutsch and Scheuermann probably had no idea how important a contribution their respective works would be. Neither was aware that within a few short years, their beloved Jewish community would be obliterated, that their precious religious culture would be decimated. **As** a result of their efforts, these cantors afforded the rest of the Jewish world an opportunity to study the proud and ancient musical tradition of *Frankfurt am Main* posthumously. In turn, they unlocked the mysteries in Salomon Geiger’s *Divrey Kehilot* by supplying the musical notation which is absent in Geiger’s treatise. Fortunately, Ogutsch’s and Scheuermann’s renditions usually corroborate each other and thus they provide the necessary clues for deciphering Geiger’s codes, *nigun yadua* and *nigun nivhar*.

In examining the *nusah* of *Frankfurt am Main*, it is important to remember that this *k’ hilah* zealously transmitted its particular customs from one generation to the next. Works like Hahn’s *Yosef Ometz*, Rashman’s *Noheg K’tzon Yosef* and Geiger’s *Divrey Kehilot* are all indicative of the community’s concern and reverence for their local *minhagim*. Each of these compilations was inspired by the efforts of the great rabbi Jacob Levi Molin from Mainz (1356-1427). Molin, known as the Maharil, travelled throughout the Rhineland exerting tremendous influence in the realm of synagogue ritual and music? His injunctions were still highly regarded in the twentieth century and it is no coincidence that in the preface of Ogutsch’s *Der Frankfurter Kantor*, the following proscription of the Maharil is quoted: “In any locality, the existing tradition must not be altered, even with regard to the melodies, (and it is not to be changed) even by one who lives there.”¹⁴

Such exactitude assures that, at least over the past six hundred years, the *nusah* of *Frankfurt am Main* has experienced only a modicum of change. Although Idelsohn qualified the Frankfurt *nusah* as being “nothing but the German tradition with variants,”¹⁵ there existed an unusual amount of passion for maintaining this city’s *nusah* in its pure form. The task of this paper is not only to demonstrate the continuity of the community’s *nusah*, but also to identify its musical origin. In doing so, this project will provide evidence supporting Idelsohn’s claim

that this synagogal chant was indeed “originally a Semitic-oriental song, (which) was transplanted to the banks of the Rhine and Main?”

In Salomon Geiger’s Divrey *Kehilot*, the description of the Frankfurt *minhagim* begins with *Adon Olam*. Geiger records that on an ordinary Sunday morning, (the twenty-fourth of Nissan, 5578), the hazzan would chant this opening *piyut* with the *nigun hol yadua* (the well-known weekday melody)? Of course, Geiger provides no information about the chanting itself and the only available assistance exists in the music of Ogutsch and Scheuermann. An examination of Ogutsch’s and Scheuermann’s renditions of the *Adon Olam* for *shaharit l’hol* reveals the *nigun yadua* to which Geiger refers (see Example 1.)

EXAMPLE 1

Ogutsch

תפלה שחרית לחול

Nr. 1 אָדוֹן עוֹלָם

A - daun au - lom a - scher mo - lach, b' - te - rem kol j' - zir niv - ro. U' -
 es na - a - soch w' - chef - zau kaul, a - sai me - lech sch' - mau nik - ro.

Scheuermann

A. Der Schacharisgottesdienst .

1. Adon olom.

A - don o - lom a - scher mo - lach b' te - rem kol j' zir niv - ro, l' es na - a - so v'
 cbcf zo kol, a - sai me - lech sch' mo nik - ro. *Ebenso das ganze Gebet.*

The presented *nusah* is clearly in a pentatonic mode with two “chant-tones” (scale steps on which the majority of the chanting is done), which are a perfect fourth apart. These two chant-tones also function as “pausal-tones” (scale steps which coincide with the commas in the

text). There is also a penultimate pick-up to the lower of the two chant-tones, which is always a minor third below the chant-tone. As for the final cadence of this chant, there appears to be some disagreement between Ogutsch and Scheuermann. The former prefers to end on the lower of the two chant-tones. The latter chooses to close with the flavor of a major mode by using the higher of the two chant-tones as a tonic, approaching it diatonically in the lower octave? Perhaps Ogutsch's Eastern European training influenced his version of the pentatonic chant, while Scheuermann's predominately Western European music education contributed to his rendition.¹⁹

The nusah for the opening Adon *Olam* is a fascinating item in and of itself. It is the first part of the morning prayers chanted aloud by the hazzan and thus it functions as a signal to the congregation. This music is loaded with calendrical and liturgical information. In this instance, the *nusah* tells the worshippers that this weekday is a normal day without any alterations in the service. If, for example, it were *rosh hodesh*, the chanting of *Adon Olam* would depart from the pentatonic *nusah* and would be sung in a major mode. (See Example 2.)²⁰ The congregation would expect major liturgical additions like *hallel* and musaf, as well as the inclusion of *ya'aleh v'yavo* and the deletion of *tahanun*. If it were Hanukkah, and *Adon Olam* would be sung to the tune of *Maoz Tzur* reminding the kahal to add *al hanisim* and *halle*. 21

EXAMPLE 2

Ogutsch

תפילות ראש הדרש קחול

Nr. 35 ארון עולם

A - daan au-lom a - scher mo-lach, b' - te-rem kol j' - xir nirw - ro, l' - es na s-ssch w'.

chef-zau kaul a - saj me-lech sch'-mau nik-ro. A - dau -noj li w' lau i - ro.

On page 14 of *Divrey Kehilot*, Geiger's next comment about *nusah* is for *birkhat netilat yadayim*. Again he writes that the appropriate chant is the *nigun yadua*. Ogutsch and Scheuermann set this text in the same pentatonic as that of the *Adon Olam*. The only variation between the two settings is that Scheuermann's anticipates the upcoming *brakhot*, and cadences with motifs 1 and 2 (see glossary for all motifs) (See Example 3).

EXAMPLE 3

Ogutsch

Nr. 2 בְּרִכּוֹת הַשְּׁמַר

Bo - ruch at - toh a - dau - noj, E - lau - hē - nu, me - lech ho - au - lom *asher*

kid - scho - nu b' - miz - wau - ssow, w' ziw - wo nu al n' - ti - las jo - do - jim.

Bo - ruch at - toh a - daunoj, Bo - ruch at - toh a - daunoj. Rau - fe chol bo - ssor u - maf - li la - a -

Scheuermann

Schluß.

W' im ru - chi g' - wi - jo - si a - do - noi li w' lo - l - ro. Bo - ruch a - toh a - do - noi, e - lo.

he - nu me - lech ho - lom a - scher kid - scho - nu b' miz - wo - sor w' zi wo - nu al n' ti - lks jo -

de - jim. Bo - ruch a - toh a - do - noi, c - lo - he - nu me - lech ho - ó - lom. *Leises Gebet.*

At this point in *Divrey Kehilot*, Geiger fails to mention any instructions for chanting. One might assume that the hazzan would continue in the pentatonic mode until otherwise instructed. This assumption is realized by Ogutsch and Scheuermann, but they both add a motivic dimension to their cadences, a detail which was too minute for Geiger to record. For example, Ogutsch and Scheuermann both set the *birchat asher yatzar* in pentatonic, but they close the *chatimah* with motifs 1 and 2. These motifs suggest a tonality in a minor mode, a characteristic which will dominate the *nusah* of the upcoming *baruch she-amar*.

For the *birkhot hashahar*, Geiger admonishes that the hazzan should sing the first *brakhah* in a loud voice and the second *b'rakhah* in a slightly softer voice, so that he should not skip one of the *brakhot*.²² Corresponding with Geiger's advice, both Ogutsch and Scheuermann provide pentatonic renditions for *twobmkhot*, with each of their respective couplets making a musical distinction between the first and second blessings. For example, Scheuermann's first *b'rakhah* ends with motif 3, an ornamental figure in harmonic minor which will be discussed below in greater detail. (See Example 4.)

EXAMPLE 4

Ogutsch

Bo-ruch at-toh a-dan-noj, E-lau-hé-nu me-lech ho-au-lom, a-scher no-saan lass-seechwi
 wi-noh l'haw-chin bèn jaum u-wén loj'-loh. Bo-ruch at-toh a-dan-noj,
 E-lau-hé-nu me-lech ho-au-lom schel-lau o'-saan-ni gauj.

Scheuermann

Bo-ruch-a-toh a-do-noi e-lo-he-nu me-lech ho-ó-lom) l' hawchin ben jom u-ven
 a-scher no-san la-sech wi vi-no)
 lot-loh, bo-ruch a-toh a-do-Mi e-lo-he-nu me-lech ho-ó-lom sche-lo o-sa-ni nochri.
 In derselben Weise abwechselnd alle E'rochos bis Boruch scheomar.

In the Frankfurt tradition, all of the aforementioned proceedings occur before putting on a *talit* or *t'filin*. It is only after the *korbanot are* read that the hazzan holds his *talit* in his hands and chants the *brakha* out loud.²³ Ogutsch provides a pentatonic setting of this *b'rakhah* in pentatonic and he mentions that the *birkhot tefillin* are sung in the identical nusah. Scheuermann, on the other hand, simply skips from the *birkhot hashahar* to *barukh she-amar*, pausing only to note that the intervening prayers should be done in the mode of *birkhot hashahar* (pentatonic).

Before Geiger continues into *P'sukey d'zimrah*, he writes about a custom which Ogutsch also mentions.²⁴ Immediately preceding *barukh sheamar*, the hazzan would call out the following phrase: yafe *shtikah b'shaat hatefillah*.²⁵ The hazzan, standing at his seat, would wait a moment for quiet before proceeding to sing *barukh sheamar* in its entirety.= After completing this chanting, he would continue leading the service from his seat as a signal that the congregation had not reached the core of the service *sh'ma uvirkhoteha*.²⁷

The nusah for *p'sukey d'zimra* follows the path set earlier by motifs 1 and 2. (See Example 5.) The basic chant is in minor, but identifying the mode is somewhat complicated. Both Ogutsch and Scheuermann begin with motif 4, but while Ogutsch's use of the motif decorates the

tonic, Scheuermann's application of the motif centers around the dominant. Subsequently, Ogutsch's setting is clearly in harmonic minor with the seventh scale step functioning as a leading tone. Scheuermann's rendition is modally ambiguous. The seventh scale step is lowered when it functions as a chant-tone or when it appears in motif 4. It is, however, raised when it occurs in motif 3.

EXAMPLE 5

Ogutsch

Nr. 6 קָרָדָה קָרָדָה
Vor dem Tag ruft der Vorbeter: הָיָה נִשְׁמָע הַקוֹל הַזֶּה

Bo-ruch sche-o-mar, w'-ho-joh ho-au-lom, bo-ruch hu, bo-ruch au-se-wre-schies, bo-ruch au-mér w'-au-seeh, bo-ruch gau-sér u-m'ka-jém. Bo-ruch at-toh a-dan-noj, me-lech m'-hul-lol bat-tisch-bo-chaus

Scheuermann

2. Boruch scheomar.

Langsam, getragen.

Bo-ruch-sche-o-mar, w' ho-jo ho-o-lom, bo-ruch hu, bo-ruch o-se w'-re schis bo-ruch o-mer w' o-seh, bo-ruch go serum' ka-jem, bo-ruch mi-ra-chem al ho-o-rez, bo-ruch m' ra-chem al ha'ri jos, bo-mch m' scha-lem so&or tov li-re-ov, bo-ruch chai lo-ad w'-ka-jom lo-ne-zach, bo-ruch po-deh u-ma-zil, bo-ruch sch' mo, bo-ruch a-toh a-do-noi, e-lo-he-nu me-lech ho-o-lom, ho-gi ho-ov ho-ra-cha-mon ham hu-lol b' fi a-mo, m' schu-boch u-m' fo-or bil-schon cha-si-dov wa-a-vu-dov, u-v'schi re do-wid av-da-cho

Schluss.

Me-lech m' schu-boch u-m' fo-or a-de ad sch' mo ha-go-dol bo-ruch a-toh a-do-noi, me-lech m' hu 1 0 1 ba-tisch-bo-chos.

Ebenso auch der erste Satz von
Hodu lasdonoi kiru; *ebenso* Wani
v'chad'cho *n.s.s. bis* Jischtabach.

Motif 3, which first appeared in Scheuermann's birkhot hashahar, is more of an ornamental turn than a separate motif. In fact, without it, Scheuermann's setting could be seen as being in a pentatonic mode which is similar to that of the weekday *amidah*. But due to the presence of motif 3 and the fact that Scheuermann closes the *brakha* with motif 2, the entire unit can be viewed as being in minor.

In either case the *nusah* functions with motif 4 as an opening statement, followed by a chant-tone and two alternating pausal-tones. The tonic is Ogutsch's chant-tone and the third and fourth scale steps are his pausal-tones. In Scheuermann's setting the dominant is the chant-tone, while the lowered seventh scale step and the tonic are the pausal-tones. Both renditions employ motif 2 at the end of the *b'rakhah*.

For the sake of comparison, it is interesting to glance at Baer's *Barukh Sheamar*, no. 23. (See Example 6.) There is no question that the employed mode is minor and the closing of the *b'rakhah* resembles that of Ogutsch and Scheuermann. However, Baer's chant-tones and pausal-tones are quite different from the Frankfurt *nusah*. Even more noticeable is the absence of motif 4.

EXAMPLE 6

Baer

N^o 23. י' ברוך שאמר

Bu.ruch sheo.mar w'ho.joh ho.o.lom bu.ruch hu boruch o.sch w'reschis bo.ruch emer w'o.sch bu.ruch goser u.m'kajjem bo.ruch m'rachem al ho.o.rez bo.ruch m'ra.chem al habb'rij.jos bo.ruch m'schalleh so.chor tow li.re.ow bo.ruch chaj load w'kaj.jom lo.nesach bo.ruch podch umazkil bu.ruch sch'nu bu.ruch at.toh t do.nuj t lo.he.nu me.lech ho.o.lom ho.ci ho.ow ho.rach? meon hamhulioi b'fi am.me m'schubboch am'fu.or bil'schan ch'ni.dow wa t wo.dow u w'schi re.do.wid aw.de.cho n'hallei' cho t do.nuj t lo.he.nu bisch.wo.chus u.wis.mi.ros n'gad.dei' cho m'schabbet' cho u.ni.fo.e.' cho w'as.kir schi.mi cho w'namlch'cho mal'.he.nu t lo.he.na jo.chid che ho.o.lo.mim me.lech m'schubboch am'fu.or t de ad sch' me haggo.dul bo.ruch at.toh t do.nuj bu.ruch hu uworuch sch' me me.lech m'hulioi bat.tisch.bechus o.mra.

Chor. Solo. Chor.

At this juncture in the liturgy Geiger's Divrey Kehilot is mute. The text does not offer any specific information about the *nusah* for p'sukey *dezimra*. Scheuermann follows Geiger's lead and merely instructs that the ensuing material should be chanted in the minor which ended the *b'rakhah* of *barukh sheamar*.²⁸ Quite surprisingly, Ogutsch's notation for this section is considerably detailed and it is filled with musical allusions to Biblical cantillation.

On pages 7-9 of Ogutsch's *Der Frankfurter Kantor*, there are two possibilities for chanting the *p'sukey dezimra*. (See Example 7.) The second of the two is composed in a harmonic minor mode which is very similar to Baer's rendition. It follows on the heels of motif 2 of the *barukh she-amar* and carries through to the end of *p'sukey dezimra*, where it smoothly modulates to major for *yishtabah*.²⁹

EXAMPLE 7

Ogutsch

Nr. 7 קְסוּיָהּ קְסוּיָהּ

Hau - du la-dau-noj, kir - u wisch-mau, hau-di - u wo-am - mim a - li - lau-ssow.

Zweite Weise

Hau - du la-dau-noj, kir - u wisch-mau, hau - di - u wo-am-mim a - li - lau - ssow.

Wa - a - ni b'-chass - d'-cho wo-tach-ti, Jo - gël lib - bi bl-schu - o - - see -

cho, o - schi - rob la - dau - noj, _____ kl go - mal o loj. —

Rau - ma - maus El big - rau - nom, w - chë-rew pi - fi - jaus b' jo - dom, la - a -

ssaus n' - ko-moh wag-gau jim, tau-chë-chaus bal - u - mim, le - e-ssaur mal-chë-hem b' - si -

kim, w nich - b' - dë - hem b' chaw-lë war - sei la - a-ssaus bo-hem misch-pot ko -

ssow, ho - dor hu - l' chol cha - sei - dow, ha - la - lu - joh. U - mo -

ko - seo se l' - wo - wau _____ ne - e - mon l' - fu - ne - cho.

Example 7

Ogutsch

T-wi-ë-mau w'ssi-to-ë-mau b'har na-cha lo-s'cho, mo-chaun
 I-schiw-f-cho po-al-to A'dau-noj, mik-dosch A'dau-
 noj kau-na-nu jo-de-cho A-dau-noj jim-lauch l'-au-lom wo-ed, A-dau-noj jim-
 lauch l'-au-lom wo-ed, ki-la-dau-noj ham'm'u-cho u-mau-schël bag-gau-jim w-o-
 lu mau-schi-im b'har zij-jaun, lischpaat es har ë-sow, w'-ho-j'sach la-dau-noj ham-
 m'u-cho, w'-ho-joh A-dau-noj l'-me-lech al kol ho-o-rez, baj-jaun ha-
 hu ji-n'-jeh A-dau-noj e-chod u-sch'man e-chod. U-wissau-ro-s'cho ko-
 sauw lë-maur: sch'ma jiss-ro-ël, A-dau-noj E-lau-hë-nu A-dau-noj e-chod.

Nr. 8 לְבָרֵךְ מְלֶכֶּךָ Vorbeter einleitend:

U-mo-xo-sao es l'wo-wau ne-e-mon l'-fo-ne cho.

Sodann 777 und 777 (oder in deren Vertretung die Vorbeter) Strophen um Strophen abwechselnd:

W'cho-raus im-mau hab-b'ris, lo-seës es e-rez hakk'ua-ani.
 Ha-chit-ti ho-e-mau-ri w'-hap-pri-si w'-ha-fwu-sai w'-
 hag-gir-go-schi lo-seës l'-sar-an, Wa-jaun-scha A-dau-noj baj-
 jaun ha-hu es jiss-ro-ël mij-jad mis-ro-jim.

Sodann Vorbeter:

Ki-la-dau-noj ham-m'u-cho u-mau-schël bag-gau-jim. W'o-lu mau-schi-im b'har zij-
 jaun lisch-paat es har ë-sow, w'-ho-f'sach la-dau-noj ham-m'u-cho, w'-ho-

Example 7

Ogutsch



joh A-dan-noj l' me-lech al kol ho-o-rez, baj-jaum ha-ha ji-k-jeh A-dan-noj e-chod u-schmau e-chod. U'wissa-u-ro se'cho ho-saw le-man, schma jiss-ro-ül, A-dan-noj E-lau h'e-nu, A-dan-noj e-chod.

Fr. 9 יִשְׁכַּבְבַּח
Jisch-tab-bach. Bro-chaus w'handosus mä-at-toh w'ad au-lom bo-ruch at-toh A-dan-noj,
El me-lech, go-dau! bat-tisch-bo-chaus, El ha-hau-do-aus a-dann han-nif-le-aus,
hab-bau-chér b'schi-ré-sim-rah me-lech, El, ché ho-au-le-mim.

The first of Ogutsch's *weises* is in a major tonality which utilizes only the first six steps of the scale. The chant-tones and pausal-tones in the initial statement are scale steps 1 and 3, while the cadential figure concludes on tonic (motif 5). The second statement begins with scale step 4 as the chant-tone and pauses on scale step 2 by way of motif 6. This phrase is followed by motif 5, thus concluding the second statement in the same manner as the first. Another example of the second statement is set for the text *umatzata Iivavo neeman lifahekha*, in which both motifs 6 and 8a precede the cadential motif 5.

Motifs 6, 8a and 5 are direct quotes from the shirat *hayam* melody of the Frankfurt tradition." They appear several times in Ogutsch's setting of p'sukey *dezimra*, the most obvious being on the verse *adonai yimlokh l'olam vaed* which closes the Biblical Song of the Sea." This appearance of the *shirah* melody cannot be coincidental, especially considering that Ogutsch renders the preceding verse, *twieymo vetita-eymo*, according to the standard cantillation of the Pentateuch. Furthermore, the initial statement of this *nusah* for p'sukey *d'zimm* closely resembles the more simple versions of the *p'sukey d'zimm* melody from Iberia and Carpentras.³²

Still another setting of the concluding portions of *p'sukey d'zimm* employs the motifs of the *shirah* melody. In this case, the *nusah* applies only when there is to be a *brit milah*. Ogutsch writes that the

hazzan introduces this section with the text *umatzata livavo neeman lifanekha*. Interestingly enough, he provides these words with the exact setting mentioned above. After this introduction, the sandek and the mohel (or the hazzan) sing responsively, *v'kharot imo habrit* through *vayosha hashem*. Their chant opens with the *brit milah* motifs A and B, succeeded by the *shirah* melody motifs 6, 8a and 5. (Motif 7 also appears, but it is not part of the *shirah* melody. This motif will be discussed later in the context of *sh'ma uvirkhoteha*.) Following the reading of the *shirat hayam*, the hazzan chants *ki i'adonai ham'lukhah* in the simple *shirah* melody which began the *p'sukey d'zimra*. He then sings the remaining verses before *ishtabah* in a metered melody which is based on the *shirah* melody motifs.

This *brit milah* tradition is not particular to *Frankfurt am Main*, but is part of the general German Jewish *minhag*. Baer records this custom for the texts *vaani b'hasd'kha mizmor litodah* and *rom'mot el bigronam* (verses 6-9 of Psalm 149).³³ (See Example 8) Each of these settings employs motifs A and B, but none of them uses any of the *shirah* melody motifs. However, in his rendition of the mohel singing *v'kharot imo habrit*, Baer not only uses motifs A and B, but also motifs 6 and 5. In addition, Baer includes motifs 7 and 8b, the latter of which serves the same penultimate function as motifs 8 and 8a.

EXAMPLE 8

Baer

ואני בחסדך

No 25.

W a n i b'chas d' cho wo . tach . . ti jo . gel lib .

כי בי שכינה

מזמור לתודה

No 26. Psalm 149.

Miz . mor l' so . doh ho . ri . u . la . do . nej hol ho . o . rez tw' du et do . nej b' sim .

חוב בעל' סו . new birno . neh d' u ki t do . nej hu t lo . him hu o . so . mu w' lo t na . che

Example 8

Baer

an an - me w' xon mar i . so bo . u sch' u'row b' se . doh cht ze . ro sow bishil .

loh ko du lo ber' chu sch' mo ki tow e do . noj l' o . lom chas do w' ad dor wo der t' muno . so .

l' o . lom dor t' muno . so .

№ 27. יהי כבוד

J' hi ch'wod e du . noj l' o . lom j' mach e do . noj b' ma' e sow .

(מ. ד. 24.)

Nach derselben Melodie werden folgende Verse gesungen:
 וְיִשְׁמַח יְהוָה בְּעַמּוֹתָיו בְּעַמּוֹת יִשְׂרָאֵל וּבְעַמּוֹת יְהוּדָה וּבְעַמּוֹת יִשְׂרָאֵל וּבְעַמּוֹת יְהוּדָה וּבְעַמּוֹת יִשְׂרָאֵל וּבְעַמּוֹת יְהוּדָה

Alle Anfänge (auch der Vers: וְיִשְׁמַח יְהוָה בְּעַמּוֹתָיו) und Schlüsse aller Halbverses; die Zwischenstücke aber nicht gebietet.

№ 28. (ירושמות (לברית טולה) Ps. 149, V. 6 - Schluss.

(M. d. 24.)

Ro . me mos el big . ro . nom w' che . rew pi . fij . jou b' jo .

dom la e sos n' ko . moh wag . go . jim toche . chos hal . um .

mim le r sor malche hem b' sik . kim w' nich b' de . hem b' chaw' le war . ael la e

sos ho . hem mishch pot ko . suw ho . dor hu l' chol che si dow ha le lu . joh .

With the closing of *p'sukey d'zimra*, Geiger records in *Divrey Kehilot* that the hazzan no longer leads from his seat but rather from the lectern facing the ark. The hazzan chants only the word *yistabah*, to introduce the coming of the central portion of the service. (See Example 9.) Ogutsch follows these directions precisely, setting only the first word of the paragraph. Both Ogutsch and Scheuermann render this word in major and via this major they enter a pentatonic mode for the closing *b'rakhah*. This usage of the pentatonic is quite similar to that of the repetition of the *amidah l'hol*. As was the case in *birkhot hashahar*, Ogutsch tends to pause on scale steps 4-3 while Scheuermann's pausal-tones are 6-5. Baer, in his inimitable central European style, records his so-called *Deutsche weise* in a fashion identical to that of Ogutsch. (See Example 10.) Baer and Ogutsch even set the word *haboher* with the identical six-note run.³⁴ Despite the fact the Geiger makes no mention of a *nigun yadua* there clearly appears to be one.

EXAMPLE 9

Ogutsch

Fr. 9 פתח

Jisch-tab-bach. Bro-chaus w'handoaus mä-st-toh w'ad au-lom bo-ruch at-toh A-dau-noj,
 El me-lech, go-daul bat-tisch-bo-chaus, El ha-hau-do-ans a-dau-nan-nif-lo-
 ans, — hab-ban-chér — V'schi-ré-sim-roh me-lech, El, ché ho-au-lo-mim.

Scheuermann

3. Jischtabach.

Schluß.

Jisch-ta-bachschim-cho lo-d mal-ke-nu. Bo-ruch a-toh a-do-noi, ei me-lech go-
 dol ba-tisch-bo-chos } ha-bo-cher b'schi-re sim ro me-lech ei chr ho-o-lo-mim.
 el ha bo-do-os }
 edon ha nif-lo-os }

EXAMPLE 10

Baer

ישחבה

Nº 23.

Jischtab-bach schim'cho lo-ad mal-ke-nu ho-el hammelech haggo-dal w'hakodosh baschecho
 ma-jim u-wo-o-res ki l'che-no-eh t-do-noj t lo-be-nu wo-lo-be t wo-ec-nu
 schir u-sch'wo-choh hal-ld w'sim-roh es u-mam-sche-loh ne-sach g'dul-
 leh u-g'wa-rah t'hill-loh w'sif-e-res h'fuschoch u-mal'-chas b'roches w'be-do-

Example 10

Baer

Cher
 es me-at-toh w' ad o-lom bo-rach at-toh t' do-noj bo-rach hu u-wo-
 rach sch' mo-el me-lech go-dol bat-tisch bo-ches el ha-ho do-es t' don han-nif-
 lo-es hab-bo-cher b'schi-re sim-rah me-lech el che ho-o-lo-min o-men-
 Cher

For the *hatzi kaddish* before *barekhu* Geiger is still silent with regard to *nusah*. Yet, again, a *nigun yadua* surfaces in the music of Ogutsch and Scheuermann. (See Example 11.) In both settings the major mode is employed identically. The chant-tones are scale steps 1 and 3 while the phrases pause with a 3-2-1 pattern. The final cadence surprisingly recalls motifs 1 and 2, injecting a minor element to this liturgical bridge. The result is a model recapitulation of the *nusah* for *birkhot hashahar* and *p'sukey d'zimra*; the end of *yishtabah* employs the pentatonic and the *hatzi kaddish* utilizes both modal possibilities.

EXAMPLE 11

Ogutsch

Ir. 10

Jisgad-dal w'jiskaddasch sch'mé rab-boh bbl-mo di-wro chir-u-asé, w'jam-lich mal-chu-
 seé b'cha-jé-chaun u-w'jau-mé-chaun u-w'cha-jé d'-chol bés jis-ro-él, ba-a-go-
 lo u-wis-man ko-riw, w'im-ro o-mén. Jis-bo-rach w'jisch-tab-bach w'jis-po-
 ar w'jis-rau-mam w'jis-nas-és, w'jis-had-dar w'jis-al-leh w'jis-hal-

Example 11

Ogutsch

lal sch'-mē d' kud-scho, b'-rich - hu l' 5 - lô min kol bir-cho-ssō w'schi - ro -
sso tusch-b'-cho-ssō, w'nech-mo - sso, da - a - mi - ron b'ol - mo, w' im - ru o - mēn.

Scheuermann

4. Kadisch und Bonchu.

Jis-ga-dal w' jis kdasch sch' ma ra-bo, b'ol mo div-ro chi - ru - se w' jam-lich mal-chu -
se, b' cha - je - chon u - y' jo - me - chon u - v' cha - je d' chol bes jis - ro - el
ba - a - go - loh u - vis - man ko - riv w' im - ru o - men.
Jis - bo - rach w' jis ch - ta - bach w' jis - po - ar w' - jis - ro - mam w' jis na -
se, w' - jis - ha - dor w' jis a - le w' jis ha - lol sch' me d' kud-scho b' rich hu, l' e -
loh min kol bir - cho - so w' schi - ro - so tusch' cho - so w' nech - mo - so,
da a mi - ron b'ol - mo, w' im - ru o - men.

The formal *shaharit* service is liturgically introduced by the call to worship, the *barekhu*. The drama which is inherent in this part of the *t'filah* is reflected in the *nusah*. (See Example 12.) Geiger specifically admonishes that the hazzan should lengthen the chanting of the *barekhu* in order to allow the kahal to add private *tehinot* and various

p'sukim.35 Ogutsch and Scheuermann respond with an identical rendition in major which is written with sustained notes that allow for the congregational insertions. Geiger continues with an instruction that the hazzan should softly recite **barukh hashem ham'vorakh** simultaneously with the kahal in order to avoid eliciting a response of "amen?" Accordingly, Ogutsch and Scheuermann do not provide a setting for **barukh adonai**, etc. So strong was this custom in the German synagogue that Baer gives the same explanation as Geiger in cautioning German cantors not to sing the response as a solo.³⁷

EXAMPLE 12

Ogutsch

Nr. 11 ברכו

Bo - ra - - chu - - es A - dau - - noj ha - m'wau - - roch.

Scheuermann

Bo-ra-cho es a-do-noi ham' to- mch.

The **barekhu**, like the **adon olam**, serves as a vehicle for communicating liturgical changes in a service. The **nusah** for such texts musically imparts this information to the congregation. In the case of **barekhu**, **an** embellished version of the standard weekday **nusah** informs the worshippers that on this particular day **tahanun** is not recited.³⁸ (See Example 13.) Also, this same message would be delivered the preceding evening at the beginning of the **arvit** where the exact **nusah** is applied.³⁹

EXAMPLE 13

Ogutsch

Nr. 12 ברכו an Tagen, an denen kein שמונה עשרה gebetet wird:

Bo - ra - chu - - - - - es Adau-noj ha - - - - - m'-wau - roch.

For the sh'ma *uvirkhoteha* Geiger specifically states that the hazzan chants in the *nigun yadua*.⁴⁰ Ogutsch and Scheuermann produce settings which not only correlate in terms of identifying the *nigun yadua*, but also closely resemble the cantillation of the Pentateuch for the High Holy Days.⁴¹ (See Example 14.) The *nusah* consists of a five part chant in major beginning on scale step five and pausing on scale step 6. The second musical phrase is motif 6, the same which occurred in the *shirah* melody. The third phrase is motif 7 while the fourth and fifth phrases are motifs 8 and 5 respectively. The most striking qualities about this chant are the order of the motifs and the pure form in which they appear. Whereas in Ogutsch's *p'sukey d' zimra* these motifs do not always appear in sequence, in the *nusah* for *sh'ma uvirkhoteha* they establish a pattern which is unmistakably related to *taamey hamikra l' yamin nor-aim*.

EXAMPLE 14

Ogutsch

Nr. 13 גזר

Jau-zér m'scho-ra-sim, wa-a-scher m'scho-ra-sow kul-lom, aum-dim v'-rum au-lom, u-
 maschmi-im v'-jir-oh ja-chad b'-kaul, diw-ré E-lau-him chaj-jim u-me-lech au-lom.
 Bo-ruch at-toh A-dau-noj, Jau-zér hamman-raus. I'bau-daus l'-cho u-l'ja-ched-cho v'-
 a-ha-woh, bo-ruch at-toh A-dau-noj hab-bau-cher v'-ammau jis-ro-él b'-a-ha-woh.

Scheuermann

6. Kulom shuvim.

Ku-lom a-hu-rim ku-lom v'-ru-rim ku-lom gi-bo-rim w'-chu-lom o-sim v'-
 w'-chu-lom pos'chim es pl-hem bik-du-scho u-v'tobo-ro b'schi-ro uv'sim-ro
 e-moh u-v'jl-roh r'-zon ko-nom u-m'-vo-ra-chim u-m'schab-
 u-m'fo-a-rim u-ma-ari-
 chim
 rim } u-mak-di-schim u-mam li-chim.

Ebenso L'hakdisch, or chodosch, wahrens I'scholom, ram w'niso, schiro chadosch und zur jiserot.

While Scheuermann's chant for *sh'ma uvirkhoteha* employs an unadulterated form of the cantillation for High Holy Days, his rendition of *taamey hamikm l'yamim nomim* incorporates motifs from other systems of cantillation,⁴² (See Example 15.) The same phenomenon occurs in his recording of the *shirah* melody.⁴³ (See Example 16.) Idelsohn explains that "the additional motives were taken from other modes, from the (cantillation of the) Pentateuch and the Prophets? He continues by asserting that "the custom of borrowing from other modes is characteristic of the Ashkenazic traditional song."⁴⁴ Therefore, it is important to refer to a more simple presentation of the cantillation which does not include extraneous motifs.

EXAMPLE 15

Scheuermann

7. Thoravorlesung an Rosch haschonoh und Schachris von Jom Kippur.

Sar - koh se - gol ma nach ma nach r' - vi - a, ma -
 pachpascht-o - so - kof ko - ton, so - kof go dol mer-cho tip - cho es nach-to, po -
 ser, _____ t' li-scho k' ta-noh, t' li-scho g'do - loh, kad - mo w' - as-loh, as-lo
 geresch, gerscha-jim, dar-ko, _____ d' - vir, _____ j' niv p' sik sof ha-parschoh.

EXAMPLE 16

Scheuermann

3. Die Schiroh: Os joschir moscheh.

Os joschir mo - scheh u - v' ne jis-ro-el es haschiroh ha - sos la - a - do - noi wajom -
 ru le-mor: Oschi m la - a - do - noi ki go - oh go - oh sus w' - roch vo - - ro-moh wa -
 jom, o - si w'sim ros joh wai - hi li li - schuoh, seh e - li w'an ve - hu e - lo - he o -
 vi wa a - ro - ma - menhu, a - do - noi isch milcho - moh a - do - noi sch' mo

Nach derselben Melodie wie Oschiro wird gesungen. Michomocho, ad jatzvor, adonoi jimloch und schiru laadonoi. Ebenso vorher: w'hamajim lohem chochek und w'jaminu batdonoi.

On page 59 of *Jewish Music*, Idelsohn's sample of the cantillation is nearly identical to the *nusah* for *sh'ma uvirkhoteha* of Scheuermann and quite similar to that of Ogutsch. (See Example 17.) Idelsohn's *pashta-zakef katan* exactly matches motif 6 and his *tipha munah et-nahta* is related to motif 7. Idelsohn's *tipha* in the *siluk* clause appears as motif 8 in Scheuermann's work and Idelsohn's *sof pasuk* is very close to motif 5.

EXAMPLE 17

Idelsohn

Leviticus 16. 1-2 Ashkenazic - Pentateuch for the High Holidays

Vay-dabbera-do-nay el-mo-she, a-cha-re mos she-ne be-ne a-ha-ron,
 bekor-vo-som lif-ne a-do-noy way-yo-mu-su. way-yo-mer a-do-noy
 el mo-she, dab-ber el a-ha-ron o-hi-cho, ve-alyo-vo
 becholes el hak-kodesh, mibes lap-po-ro-ches, el pne hak-ka-po-rea a-sher
 alho-o-ron ve-lo yo-mus, ki be-o-non e-to-e al hak-ka-po-rea

Only the first of the five phrases of the *nusah* is elusive, but it can be identified by evaluating its function. Just like a *mapakh*, this phrase operates as an introductory motif leading toward a pausal motif (motif 6). It differs from the *mapakh* in its chant-tone (scale step 2), but it uses another chant-tone which is prominent in the High Holy Day cantillation (scale step 5). The phrase's pausal-tone (scale step 6) is merely a neighbor tone in the same way it appears in Ogutsch's *birkhat hatorah liyamim hanoraim*.⁴⁵

In comparing the Frankfurt nusah of *p'sukey d'zimm* and *sh'ma uvirkhoteha*, similarities and discrepancies are apparent. Motif 6 is consistent in both applications. Motif 8, however, differs somewhat from motif 8a. Ogutsch's variation of motif 8 fills the same role in its penultimate position, but it approaches the pausal-tone via a descending

line and an appoggiatura rather than by an ascending line. Motif 7, which usually does not appear in *p'sukey d'zimra*, is utilized in a contracted form in *v'kharot imo habrit* for a *brit milah*.

Motif 5 is realized in slightly different forms depending on the context. In the *shirah* melody it emphasizes scale steps 3-2-1, whereas in the cantillation and in the *sh'ma uvirkhoteha* it highlights scale steps 2 and I while also including the leading tone.

Determining a pure source for the *nusah* of *Frankfurt am Main* requires a further examination of Idelsohn's research on cantillation. He compares the Ashkenazic cantillation for the High Holy Days to the Sephardic-Oriental cantillation for the book of Job, the so-called Job mode.⁴⁶ (See Example 18.) The cantillation for High Holy Days "possesses points of similarity" to the Job mode and "may be regarded as a transference from the Job mode."⁴⁷ Those similarities are the motivic similitudes, the tetrachordal nature of the chants and the use of a major third. Differences lie in the usage of the fifth scale step. In the Job mode the fifth scale step appears incidentally while in the cantillation for High Holy Days its function is more pronounced.

EXAMPLE 18

Idelsohn

Sephardio-Oriental

Job 3. 3-4

1 Yo-badyom iw-wa-led bo, we-hal-lay-la a-mar hora ga-ber-

hay-yom ha-hu ye-hi ho-shech, alyid-re-she-hu e lo-hu

mim-ma - al, we-al to - fa a - law ne-ha-ra.

There is more evidence to suggest that the Job mode and the cantillation for High Holy Days are closely related. According to Idelsohn, the Ashkenazim lost their tradition of chanting the book of Job on *tisha b'av* after the reading of Lamentations. They are, however, the only group of Jews who have a special cantillation for the High Holy Days. Idelsohn explains further:

The reason for changing the tune for the High Holidays and for employing especially the Job mode may be this: The *Zohar* says (Lev. 16) that while reading on the Day of Atonement the portion of Leviticus 16 in which the sudden death of the children of Aaron is mentioned, every one should shed tears, and that whoever expresses his sorrow over the death of the children of Aaron may be sure that his own children will not die during his life. Because of these instructions old editions of the Ashkenazic Machzor like that of Salonica, 1550, carried a mark on this portion, in order that this text be read in a tune different from the usual one, a tune which expresses complaint and sadness. The search for such a tune led to the mode of Job which had had no function in the Ashkenazic rite and suited these requirements. The Ashkenazim took this mode at first for the reading of the Pentateuch on the Day of Atonement; later they extended its use also to the days of Rosh Hashana. It is interesting to notice that in the ancient communities of Germany, like Frankfort-on-the-Main, only the main portions read from the first scroll are chanted in the Job mode, while the portions read from the second scroll are chanted in the usual Pentateuch mode.⁴⁸

Having demonstrated the correlation between the *nusah* of *Frankfurt am Main* and the cantillation for High Holy Days, and having shown the relationship between that cantillation and the Job mode, the resulting equation is clear; the *nusah* for the *sh'ma uvirkhoteha* in *Frankfurt am Main* is based on ancient cantillation which, according to Idelsohn, dates back to the Second Temple period.⁴⁹ Furthermore, the *nusah* for the *p'sukey d'zimm*, which employed the same motifs found in the *sh'ma uvirkhoteha*, is also related to the Job mode. Again, it must be asserted that the motifs common to both the *p'sukey d'zimm* and the *sh'ma uvirkhoteha* are found in Scheuermann's rendition of the *shirah* melody and that his version is an ornamented variation of the melodies of the Portuguese and of the French in Carpentras. In its most simple form (Carpentras) it is tetrachordal with a major third and in its metered form (Portuguese) it reflects motifs 8 and 5, both of which occur in the Job mode.⁵⁰

Aside from the *nigun yadua* for *sh'ma uvirkhoteha*, Geiger also records that the *keriat sh'ma* should be read by the congregants in 'a soft voice according to the cantillation of the Pentateuch. He also writes that the rabbi of the congregation chants out loud from *l'maan yirbu* through the word *emet*.⁵¹ Neither Ogutsch nor Scheuermann provide

any setting of the *keriat sh'ma*, but Baer does.⁵² (See Example 19.) Ogutsch, however, includes another specification which Geiger never mentions. Immediately before the *keriat sh'ma* if *tahanum* is not said, the nusah for *haboher b'ama yisrael b'ahavah* is different from the usual cadence, motifs 8a and 5. (See Example 20.)

EXAMPLE 19

Baer

- שְׁמַע יִשְׂרָאֵל -

N^o 45.

P.W. Sch'ma jis-ro-el tdo-noj t lo-he-nu t do-noj chod (***)

D.W.

לְמַעַן יִרְבוּ

N^o 46.

L' ma.an jir-bu j' me-chem wime w' nechem al ho t domoh t scher misch-ha t do-noj la t wu-se-ahem lo-sew lo-hem ki-me haschocho-ma-jim al ho-o-rov.

*) Hier fesse man alle 4 Zitate zusammen, und halte sie gegen das Herz.
 **) In vielen deutschen Gemeinden sagt der Vorbeter zugleich mit der Gemeinde das: „Sch'ma“ „Echod“.
 ***) Bei יְיָ und יִשְׂרָאֵל berührt man mit der rechten Hand die T'fillin schein Jod, bei שְׁמַע יִשְׂרָאֵל dagegen die T'fillin schein Kesch.

Waj-jo-mer t do-noj el meschek le-mor dab-her el k' ne jis-ro-el w' o-mar-to t le-hem w' o-su lo-hem ni-sis al han'fe wig-de-hem l' do-ro-som w' no-s' nu al si-sis hakko-nof p' sil l' che-lev w' ho-joh lo-chem l' ni-sis u-r' l' sem o-co u-s' chariem es kol miswee t do-noj wa t ni-sem o-som w' lo oo-su-ro a-cho-re l' waw'chem w' ach! re e-nechem t scher al-tem so-nim a-cho-re-hem l' ma-an tis k' ru wa t si-sem es kol mis-we-soj wih' jil-sem k' do-schim lo-lo-he-chem t ni t do-noj t lo-he-chem t scher ho-ne-si es-chem me-e-rov misra-jim h' joo lochem le-lobim t ni

N^o 47a

יְיָ אֱלֹהֵינוּ

D.W. t do-noj t lo-he-chem t mos

P. iv.

EXAMPLE 20

Ogutsch

Schluß der הַיּוֹם an Tagen, an denen kein יָוֵם gebetet wird:

Hab - bau - chér b' am - mau jiss - ro - él Ya - ha - woh.

A final admonition from Geiger concerns the elimination of a *haf-sek* between *birkhat geuiah* and the *amidah*. Geiger instructs that the *kahai* stops reading before the word *goaleynu* and the hazzan chants from Tzur *Yisrael* until the *b'rakhah*. The congregation then joins the hazzan and quietly recites the *hatimah* along with him.⁵³ Ogutsch records a similar custom, but he also includes an alternate setting of *Tzur Yisrael* for the occasion of a *brit miiah*. (See Example 21.) Ogutsch employs the same metered melody which he uses in his setting of *v'alu moshiim* for a *brit milah*.⁵⁴ (See Example 22.) By comparison Baer's *Tzur Yisrael* for a circumcision actually incorporates *brit miiah* motif A into his melody.⁵⁵ (See Example 23.)

EXAMPLE 21

Ogutsch

Nr. 14 $\text{שִׁיר וְזֶמֶר וְשִׁיר וְזֶמֶר}$ und צִוּר יִשְׂרָאֵל für קִיּוּם הַיּוֹם

Schi-roh cha-do-schoh schibb'chu g' u - ilm l'schim-cho ai s'fas haj-jom ja - chad kul - lom
hau - - - du w' - him - li chu w' - o - - - miru. Zur jiss - ro - -
el, ku - moh b' es-ras jiss-ro-él, u - - - fdé chin-u m' cho j' - hu-doh w'
jiss - ro - él bo - ruch at - toh A-dau-noj go - al - - - jiss - ro - él.

EXAMPLE 22

Ogutsch

Wb - lu mauschi - im b'har xj -
jaun Hsch-pant es har s'now, w' ho - f' - esoh la - dau - noj ham - - - m'lu cho, w' - ho -

Example 22

Ogutsch

joh A-dau-noj l' - me - lech al kol ho - o - res, baj - jaum ha - hu ji - k' -
 jeh A-dau-noj e - chod u - schmau e - chod. U' w'ssau - ro ascho ko - ssur le - manr,
 schma jiss - ro - el, A - dau - noj E - lau h'e - nu, A - dau - noj e - chod.

EXAMPLE 23

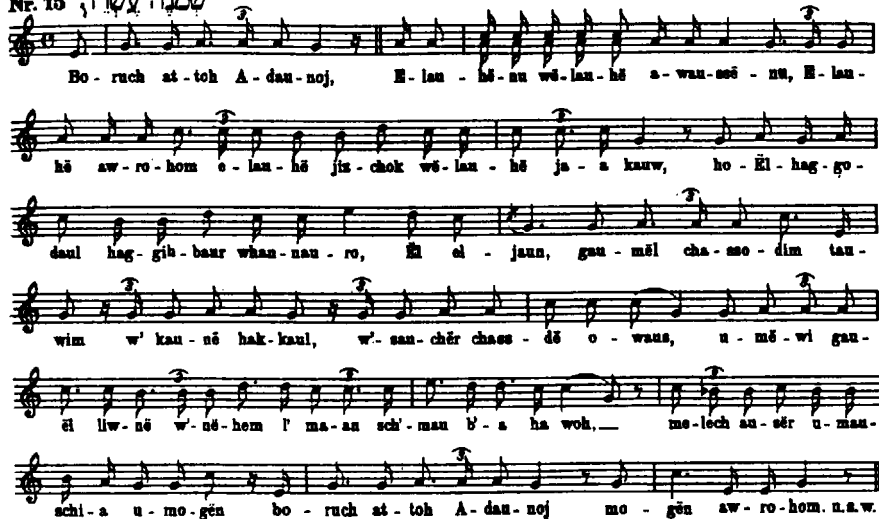
Baer

Nº 31.
 צוד ישראל
 V. W. Zur jiss-ro-el hu-moh l'es-ras jiss-ro-el u' d'ch chin u-me cho j'ha.
 D. W.
 Moderato. (M. d. 76.)
 דוה ו'jiss-ro-el (go t le - nu t do-noj s' wo - co sch' mo h' dosch jiss-ro -
 al) ho-ruch at-toh e do - noj go - al jiss - ro - el. U - men.
 Chor.


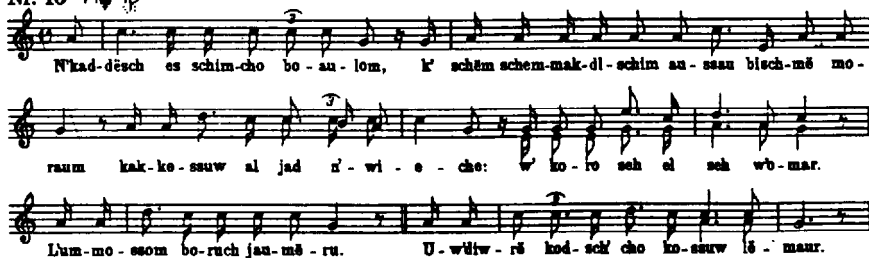
Geiger does not provide any musical information for the repetition of the *amidah*. Both Ogutsch and Scheuermann render the *nusah* in pentatonic. (See Example 24.) Unlike the settings for *birkhot hashahar*, this version of the pentatonic mode is universally used by Ashkenazim. Ogutsch provides still another musical reminder for when *tahanun* is not recited. (See Example 25.) In this case, the final *b' rakha* of the *amidah*, Ogutsch's setting immediately precedes the place where *tahanun* would normally be said.⁵⁸

EXAMPLE 24

Ogutsch

Nr. 15 


Bo - ruch at - toh A - dan - noj, E - lan - hē - nu wē - lan - hē a - wan - seē - nu, E - lan -
 hē aw - ro - hom e - lan - hē jis - chok wē - lan - hē ja - a kauw, ho - ěl - hag - go -
 daul hag - gib - baur whan - nau - ro, ěl el - jaun, gau - mēl cha - se - dim tau -
 wim w' kau - nē hak - kaul, w' - san - chēr chas - dē o - wau, u - mē - wi gau -
 ěl llw - nē w' - nē - hom l' ma - an sch' - man b' - a ha woh, — me - lech au - sēr u - man -
 schi - a u - mo - gēn bo - ruch at - toh A - dan - noj mo - gēn aw - ro - hom. u. a. w.

Nr. 16 


N'kad - dēsch es schim - cho bo - au - lom, k' schēm schem - mak - dl - schim au - ssau bisch - mē mo -
 raum kak - ke - ssuw al jad n' - wi - e - che: w' ko - ro seh el seh wō - mar.
 Lum - mo - esom bo - ruch jau - mē - ru. U - wēt - w - rē hod - sch' cho ko - ssuw lē - maar.

Nr. 17 Schluß der 


W'tauw b' - ē - ne - cho l' - wo - rēch es am - m'cho jiss - ro - ěl b' - choi
 ěs u - wchoi scho - ok bisch - lau - me - cho bo - ruch at - toh A - dan - noj
 ham - wo - rēch es am - man jiss - ro - ěl baech - scho - laum.

Scheuermann

6. Sch'moneh esreh.



Bo - ruch a - toh a - do - noi, e - lo - he - nu wu - lo - he a - vo - se - nu, e - lo -

Example 24

Scheuermann

he av-ro-hom e-to - he jiz-chok we-lo - he ja-?-kov, ho - el ha-go-doi ha-gi -
 bor w' ha - no - ro el el - jon, go-mei cha-so-dim to-vim w' ko - ne ha-kol, w' so -
 cher chas-do o - vos, u - me-vi go - el liv - no w' no - hem l' - ma-an sch'
 mo b' - a - ha - voh, me lech o - ser u - mo-schi-a u - mo - gen, bo-ruch a -
 to h a - do-noi mo - gen av - m-horn. *u. s. m. Die ganze Schimoneh esreh.*

EXAMPLE 25

Ogutsch

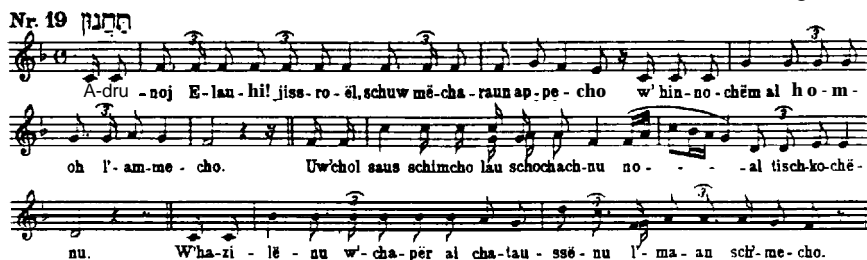
Nr. 18 Schluß der P^W an Tagen, an denen kein P^W gebetet wird:

W' tauw b' e - ne - cho l' - wo - réch es am-m'cho jiss - ro -
 el b'chol es u - w'chol scho - oh bisch-lan-me - cho bo - ruch at - toh A - dan - noj,
 ham - wo - réch es am - mau jiss - ro - el basch - scho - laum.

For *tahanun* Geiger again does not specifically allude to a *nigun yadua*. In comparing the music of Ogutsch and Scheuermann, there does appear to be an established *nusah*. (See Example 26.) Each of the renditions begins with a simple chant in major which is best known in North America for the chanting of *ashrey* on *Shabbat*. It is also the *nusah* used in *Frankfurt am Main* for the chanting of the psalms of *Kabbalat Shabbat*.⁵⁷ The closing for *tahanun* is in major and it incorporates motifs 8a and 5.

EXAMPLE 26

Ogutsch

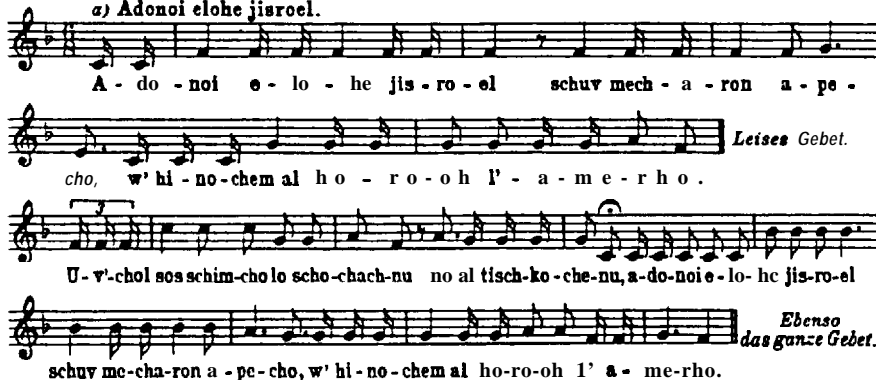
Nr. 19 

Ä-dru - noj E-lan - hil' jiss-ro - el, schuw më-cha - raun ap-pe - cho w' hi - no - chem al ho - m -
 oh l' - am-me - cho. Uw'chol saus schimcho lau schochach-nu no - - - al tisch-ko-ché -
 nu. Wha-zi - lè - nu w'-cha-pèr al cha-tau - ssé - nu l' - ma - an sch'-me-cho.

Scheuermann

7. Tachannun. (Montag und Donnerstag.)

a) Adonoi elohe jisroel.



A - do - noi e - lo - he jis - ro - el schuw mech - a - ron a - pe -
 cho, w' hi - no - chem al ho - ro - oh l' - a - me - rho . *Leises Gebet.*
 U - v' - chol sos schim - cho lo scho - chach - nu no al tisch - ko - che - nu, a - do - noi e - lo - he jis - ro - el
 schuw me - cha - ron a - pe - cho, w' hi - no - chem al ho - ro - oh l' a - me - rho . *Ebenso das ganze Gebet.*

For the *Kedushah d'sidra* Geiger gives instructions about which verses the hazzan and the kahal say out loud.⁵⁸ The musical application is clearly delineated by Ogutsch whose settings of Psalm 145 and the *Kedushah d'sidra* continue in the same mode and motifs that are sung for *tachannun*.⁵⁹ (see Example 27.) Scheuermann writes that the remainder of the service is chanted in the same *nusah*.⁶⁰

EXAMPLE 27

Ogutsch

Nr. 27 

Wat - toh kodausch jauschew t' - hil - laus jiss-ro - el w' ko-ro seh el seh w' - o - mar.
 Wat - ti - seo é - ni ru - ach wo - esch - ma a - cha - raj kaul ra - asch go -
 daul. A - dau - - noj jim - - lauch l'au - lom wo - ed.

Neither Geiger, Ogutsch nor Scheuermann deal with the *hatzi kaddish* after *tahanun*. It may be assumed that the appropriate nusah is the same one applied to the *hatzi kaddish* before the *barekhu* since the chant in major is used for *tahanun* and the concluding prayers of the service. This *hatzi kaddish* also serves as a bridge to the Torah service on Mondays and Thursdays because it closes with motifs 1 and 2 which anticipate the minor mode of the *nigun yadua* for eyl *erekh apayim*.

Geiger refers to this *nigun yadua* while Ogutsch and Scheuermann provide nearly identical renditions. (See Example 28.) The chant is in natural minor and carries a supplicatory mood which reflects the text. The nusah ends with motif 2, mirroring the nusah of the assumed *hatzi kaddish*.

EXAMPLE 28

Ogutsch

Nr. 20 **עֵל רֵעַךְ אֶפְיִם**

El e - rech ap - pa - jim w' - raw che - ssed we - e mes al b' ap -
 p'cho tau - chi - ché - nu chu - ssah A - dau - noj al am - me - cho whau - s'bi - é - ou mik - kol
 roh cho - to - nu l' - cho o - dau s' lach - no k' rauw ra - cha - me - cho El.

Scheuermann

8. Das Aus = und Einheben der Tora.

a) El e-rech apajim.

El e - rech a - pa - jim w' rav che - sed we - e - mes
 al p' - ap cho to - chi che - nu, chu - so a - do - noi al a - me - cho w' ho - s'chi -
 e - nu mi - kol ro, cho - to - nu l' cho o - don s' lach - no k' rov racha - me cho ei.

The Torah service follows with the return of the *nusah* based on the High Holy Day cantillation. (See Example 29.) Scheuermann's setting opens with the *mapakh pashta* which is not overtly apparent in the nusah for *sh'ma uvirkhoteha*. Ogutsch begins his rendition with motif 9, a direct quote of the High Holy Day *gershayim.61* (See Example 30.) Ogutsch proceeds to motifs 7, 8a and 5 while Scheuermann omits motif 7 en route to the same penultimate and cadential figures.

EXAMPLE 29

Ogutsch

Nr. 21 וְהִי בִּן־שָׂאֵל הוֹ-וֹרָאן, וַאֲ-יֹאמֶר מֵאֲ-שֶׁחַבְּ כֻּ-מֹה

Waj - - hi bin-ssau-a ho-o-raun, wa - jau-mer mau-scheh ku - moh
 A-dau-noj, w'-jo-fu-zu au-j-we-cho, w'-jo-nu-ssu mi-ssan-e-cho mip-po-ne-cho.

Nr. 22 וְגַדְלֵי לַדָּאֵנוּיִתִּיטִי וְאֵרָאֵמָה־מֹחֶשׁ מֵאֲיָכֶדוֹ. וַיִּמְלֵךְ מִשְׁחָאֵלֹא־

Gad - d'lu la-dau-noj it - ti u-arau-ma - moh sch' mau jach-dow. Wi - mal-lë misch a-lau-
 ssé - nu b' - mid - doh tau - wob j' - schu - oh w' - ra - cha - mim.

Nr. 23 וְשֵׁי גוֹלֵה וּמֵן, חַק כְּאוֹל הוֹ-וּגַוְדֵל לֵאֲ-לֹא־הֶנּוּ, וְ-

W' ssi - go-leh o-mën, hak kaul ho-wu gau-del lä-lau-hë-nu, u -
 ss'nu cho waud lat-tau-roh kau-hën k' - row. Bo- - ruch schennossen tau roh l' - am-mau jiss-ro-
 ël bik-dusch-scho-ssau u.a.w. Mo - gën hu - - - l' - chaul ha-chau-ssim bau.

Scheuermann

b' Wai'hi bin'soa hooron. *Letzes Gebet.* Wai' hi bin-so a ho - o-ron. Ki mi - zi-jon te - ze so -
 roh u - d' var a - do - noi mi - ru scho - lo - jim. *Wie Ki mizijon ist auch Boruch schenosan, gad'In Wimale mischa: losenu und Wätem had'vekim zu rezidieren.*

EXAMPLE 30

Scheuermann

e. Gerscha - jim,

Baer's *nusah* for the *seder hotzaat haTorah* correlates with the High Holy Day cantillation. (See Example 31.) He also instructs the congregation to read the *b'rikkh shmey* silently. Geiger, however, informs the reader that the *b'rikkh shmey* is not included in the service of *Frankfurt am Main* since its origin is the *Zohar* and the rabbis of Frankfurt do not accept its teachings.⁸²

EXAMPLE 31

Baer

N^o 101. ויהי בנסע הארן

Solo



Waj' hi binso a ho - ron wajjo - mer mo - schek kumah † do - noj w' jo - fu - ru o - j' wecho w' jona - su mi - sa.



ne - cho mip - po - ne - cho ki mizzij - jon te - se so - roh a - d' war † do - noj mi - ru - scho - lo - jim.

Chor



Bo - ruch schen - no - san te - roh l' am - mo jis - ro - el bik - dusch - scho - so.

Gemeinde: ברוך שם

Der Vorbeter tritt von der linken Seite zur Lade, nimmt mit beiden Händen das Sefpher, legt dasselbe sich in den rechten Arm; nach dem nun die Lade geschlossen, wendet er sich mit dem Angesichte zur Gemeinde und singt!:

N^o 102. נדלו

Solo



Gad - d' lu la - do - noj it - ti u - n' re - me' mok sch' mo ja - chs dow.

Gemeinde: יד יי הנדלה


For the reading of the Torah, Geiger records that the *baal keriah* answers “*amen*” to the *birkhot hatorah* with the cantillation for *re - via*.⁸³ (Baer provides a similar setting in *Baal Tefillah*, page 29.) (See Example 32.) For the *hatzi kaddish* after the *keriah*, Geiger calls for nignun *yadua*. Ogutsch sets this *hatzi kaddish* in minor, a setting which resembles his rendition before the *barekhu* for Shabbat.⁶⁴ (See Example 33.) Baer offers a setting in major, but he also writes that many communities use the setting for Shabbat which is in minor.⁶⁵

EXAMPLE 32

Baer


N^o 104b ברכו

Der Gerufene.



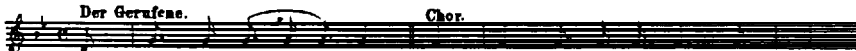
Bo - r' chu es † do - noj ham - m' wo - rech

Chor dann der Gerufene. Chor.




Bo - ruch † do - noj ham - m' wo - rech l' e - lom wo - ed e - men.

Der Gerufene. Chor.




Bo - ruch at - loh † do - noj bo - ruch hu u - wo - ruch - sch' mo.

Der Gerufene.



Ho - nu me - lech ho - e - lom † scher be - char bo - nu mik - hol ho - am - mim w'

Chor wie oben. Der Gerufene. Vorleser.



no - sen hatio - roh e - men.

EXAMPLE 33

Ogutsch

Nr. 24 קדיש על התורה

Jis-gad - dal w' jis - kaddasch schf - mē rab - bo b' - oi - mo di wro chur - u -
 ssch, w' jam - lich mal - chu - ssch vcha - jē - chaun u - wjau - mē - chaun u - wcha -
 jē d' - chol bēs jis-ro - ēl, ba - a - go lo u - wis-man ko - riw, w' - im - ru o - mēn.

At this point in the service there are a series of yehi ratzon prayers recited by the hazzan. Neither Geiger nor Ogutsch refers to these texts, and yet, Scheuermann provides a setting written in the ahavah rabah.⁶⁶ (See Example 34.) Baer offers two weises, a Polish version in ahavah rabah and a German version in the cantillation for the high holy days.⁶⁷ (See Example 35.) It is hard to discern why Scheuermann would employ the eastern European approach when there is another choice which is musically consistent with the nusah of *Frankfurt am Main*. Some degree of understanding may come from a setting of these texts by Maier-Kohn of Munich. His rendition begins exactly as Scheuermann's, but his application of the *ahavah rabah* mode is ambiguous. The cadence is not in minor of *ahavah rabah*. Instead, it is in major, anticipating the mode of *haknusat haTorah*.⁶⁸ (See Example 36.)

EXAMPLE 34

Scheuermann

c) J'hi rozon.

J' hi ro - zon | lif - ne o - vi nu sche - ba - scho - ma -
 jim, l' cho - nen es bes. . . . nu w' no mar o - men.

Ebenso das ganze Gebet.

EXAMPLE 35

Baer

Nr. 143. (An Montag u. Donnerstag) ייִשׁוּב וְיִתְפָּאֵר (Dies, sowie Nr. 144 werden nur dann gebetet, wenn „Tachshan“ stattfindet.)

Solo

J' hi ro - zon mil lif' ne o - vi nu schebaschoma - jim l' cho - nen es bes chajje . nu u. l' hosh.
 jim l' cho - nen es bes chajje . nu u. l' hosh.

Example 35

Baer

schiwes sch'chi.nu.so b' so.che.nu bi.m' he . roh w' jo.me.nu w' no.mar o . men. die andern'

EXAMPLE 36

Idelsohn

(K)
19 Ye . hi ro.tzôn mi.lif . ne o.vi.nu' she.ba.sho.ma.yim le.cho.nen...
bim.he.roh ve.yo.me.nu we.no.mar o . men... hash.toh... we.no.mar o . men.

The nusah for returning the Torah to the ark curiously recalls *brit milah* motifs A and B; both Ogutsch and Baer use them for setting *yehalelu et shem hashem*.⁶⁹ (See Example 37.) For *hashiveynu*, Ogutsch and Scheuermann employ a penultimate variant of motif 8a in preparation for a cadence with motif 7.⁷⁰ The remaining passages of the service, as it was mentioned earlier, are chanted in the way of *hashiveynu*.⁷¹

EXAMPLE 37

Ogutsch

Nr. 25 יהללו
Je - ha - la - lu _____ es schëm A-dau-noj ki niss-gow sch' mau l' wad-dau...
Ha-schi . wë . nu A-dau-noj é - le-cho w' no schu woh, chaddësch jo - më - nu k' - ke - dem.

Example 37

Baer

N^o 145.
Solo. יהללו

J' ha - la - lu es schem e do - noj ki nis - gov sch' mo l' vad - do.

Der Vorbeter geht nun rechts zum Mechal während dessen die Gemeinde יהודי סוּטוֹר u. סוּטוֹר betet.

N^o 146.
Solo. Die Gemeinde beim Einsetzen des Sefhers. ובנחה יאמר

U - w' na - choh jo - mar Die Gemeinde laise weiter. hs schi - we.nu e do.noj e . le.chow' no.schu -

Der Vorbeter geht auf seinen vorigen Platz.

woh chad - desch jo - me nu k' ke - dem.

Scheuermann

d) J'halalu u. Haschivenu.

J' ha - la - lu es schem a - do - noi, ki nis - gov sch' mo l' va - do.

Ha-schi ve-nu a-do-noi e - le-chow' no-schu-voh, cha-deschjo-me - nu k' ke - dem.

The afternoon and evening services rely exclusively on the nusah of the shaharit for their musical materials. Subsequently, since no new *nigunim* are introduced, Geiger offers no suggestions about the nusah for either *minhah* or *arvit*. Ogutsch and Scheuermann agree that the nusah for the ashrey and the *hatzi kaddish* is a chant in major with a cadence in the relative minor. Such is the case in *shaharit* where the *hatzi kaddish* before the *barekhu* is in major and concludes with motifs 1 and 2. For the repetition of the *amidah*, the pentatonic is employed just as it is in the morning. For the *tahanun* and the concluding texts of the service, the *nusah* follows the model of the *shaharit*.⁷²

The evening service contains texts that do not appear in *shaharit*, yet the *arvit* draws its *nusah* from the corresponding morning prayers. *Vehu rahum*, which consists of preliminary verses that precede the official call to worship, is set by Ogutsch (and Baer) with the pentatonic of the *birkhot hashahar*. (See Example 38.) In the cadence, however, Ogutsch closes diatonically in major, presumably for the sake of anticipating the *nusah* of the *barekhu*. The *barekhu* itself is rendered in the *nusah* of the morning and Ogutsch includes the variant for days on which *tahanun* is not recited.⁷³ (See Example 39.) Scheuermann merely writes that the core of the service should be chanted like *shaharit* and he refrains from making any further musical notations.⁷⁴

EXAMPLE 38

Ogutsch

Nr. 29 וְהוּא יְהוָה



W'hu ra - chum j' - cha - pér o - waun w' lau jasch - chis, w' - hir -
boh l' - ho - schiw ap - pau w' - lau jo - ir kol cha - mo - ssau.
A - dau - noj hau - schi - oh ha - me - lech ja - a - né - nu w' jaum kor - é - nu.

Scheuermann



A - do - noi ho - schi - oh ha - me - lech ja - a - né - nu w' jaum kor - é - nu

EXAMPLE 39


Scheuermann

Nr. 30 בְּרַבּוֹ



Bo - ra - - chu - - es A - dau - noj ha m'wau - rock.

An Vorabenden solcher Tage, an denen kein *ruq* gebetet wird:



Bo - ra - chu - - - es Adau - noj, ha m'wau - rock.

Ogutsch continues with a setting of the *nusah* for the evening version of the *sh'ma uvirkhoteha*. (See Example 40.) Again, the *nusah* is the same five part chant based on the cantillation for the High Holy Days. For the phrase *emet veemunah*, Ogutsch also adds the *gershayim* (motif 9) which does not appear in the morning until the Torah service. This transferring of motif 9 to the *sh'ma uvirkhoteha* further demonstrates how this *nusah* is so intimately related to *taamey hamikra*.

EXAMPLE 40

Ogutsch

Nr. 31 וְאֵלֵינוּ יְהוָה

U - ma - a - wir jaum u - mö - wi loj' - loh u - maw - dil bën jaum u - wën lo - jloh A - dau -
noj s' - wo - aus sch' - mau. El chaj w' - ka - jom to - mid jimlauch o - lë - nu l'au - lom wo -
ed. Bo - ruch at - toh A - dau - noj ham - ma - a - riw a - to - win.

Nr. 32 וְיְהוָה יְחַיֵּנוּ

E - - - mee we - e - mu - soh kol - saus.

The addition of a second *b'rakhah* (*hashkiveynu*) after the *keriat sh'ma* attracts no attention from Ogutsch or Scheuermann. Only Baer takes the trouble to notate the entire evening service even though his *Polische* and *Deutsche weises* echo their respective *nusah* counterparts from the *shaharit*. Baer does, however, include a third *weise* in his evening settings which is special for *Tisha b'Av*. Geiger mentions *hashkiveynu* while reminding the hazzan to begin chanting at *uv'tzel knafekha tastireynu*, a point which both of the Frankfurt cantors overlook.⁷⁵

Geiger also refers to the final text before the *hatzi kaddish*, the *b'rakhah nosefet*, in instructing the hazzan to chant the entire last paragraph.⁷⁶ This portion, *yiru eyneynu*, seems to have a *nigun yadua* despite the fact that Geiger does not identify it as such. This prayer apparently had a particular allure for German cantors since not one of the aforementioned sources neglects it. (See Example 41.) Ogutsch, Scheuermann and Idelsohn render a nearly identical tune while Baer's is quite similar to the others.⁷⁷ The tune itself departs from the preceding *nusah* of *sh'ma uvirkhofeha* and proceeds in major. It is interesting to note that even the coloratura motif which appears in both Ogutsch's and Baer's renditions serves the same function; it is the antecedent to the semi-cadence on the dominant below the tonic. It is also curious that this motif strongly resembles the *brit milah* motif A.

EXAMPLE 41

Ogutsch

Nr. 33 יְיִרְוּ

Ji - ru e - ne - nu w' jis - mach li - be - nu w' so - gel naf - schē - nu bi - schu - o -
 sscho - - - - be - e - mes be - e - manr l' - zi - jon mo - lach e - lau - ho - jich A - dau -
 noj me - lach A - dau - noj mo - loch A - dau - noj jim lauch l' - au -
 lom - - - - wo - ed, ki hammal - chun schel - i - cho hi u - Pau - l' mē ad tim - lauch b' - cho -
 waud ki en lo - nu melech el - lo o - toh bo - ruch at - toh A - daunoj, hammelech bich - wau - dau
 to - mid jim - lauch o - lē - nu l' - au lom wo - ed wal kol ma - a - asow.

Scheuermann

2. Jiru enenu.

Ji - ru e - ne - nu w' jis mach li - be - nu w' so - gel naf - scho - nu bi - schu os - cho be - e - mes, be - e -
 mor l' zi - jon mo - lach e - lo - ho - jich, a - do - noi me - lech, a - do - noi mo - loch a - do -

Example 41

Scheuermann

noi jim-loch l' o - lom wo-ed, ki hu-mal-chusschel-cho bi u-l' ol-me ud
 tim-loch bi cho-rod ki en lo-nu me-lech e-lo ot-toh, bo-ruch a-toh a-do-noi, ha-
 me-lech bich-vo-do to-mid jim-loch o-le-nu l' o - lom wo-ed w' al kol ma-? -sov

Idelsohn

27 Yir - u e - ne - nu we - yis - mach li - be - nu we -
 so - gel naf - she - nu bi - shu - os - choh — be - e - mes...
 ki en lo - nu me-lech e - loh o - toh, bo - ruch a -
 toh a - do - noi, ha - me-lech bich vo - doh to - mid yim
 loch o - le - nu le - o - lom wo-ed we - al kol ma - a - sow.

Baer

№ 166.
 Solo.
 יראו עינינו
 Ji - ru e - ne - nu w' yismach lib - be - nu w' so - gel nafshe - nu bi - schu - e - cho be t
 P. W.
 D. W.

Example 41

Baer

mes be mor l' xij . jon mo . lech e lo . ho . jich e do . noj me . lech e do . noj me . lech e do .

noj jim . lech l'o . lom wo . ed ki haamal' chus . shel . l' cho ki u . l'o . l' me

ad tim . lech b' cho . wod ki an . le . nu me . lech al . lo ot . teh

Nr 158.

Nr 159.

Nr 160.

Solo. *Chor.*

ham . melech bich . wo . do to . mid jim . lech e . le . nu l'o . lom wo . ed w'al kol ma e . sew e . men .

Hierauf קריש (Nr. 24), die stille קט, קט (Nr. 1000 u. 101) א. קלינו א. קלינו (Nr. 872) am Freitag
 2. Feiertags Abenden nach קריש, אז קריש של שבת א. קריש של שבת, am Ausgange des 2. u. letzten Pesach-Tages (סוף
 החודש של שבת) א. קריש של שבת, am Ausgange des 2. u. letzten Pesach-Tages (סוף החודש של שבת)
 חזקתה א. נ. מ. nach חזקתה.

•• Doch kann dies nur hin und wieder stattfinden.

The *hatzi kaddish* before the *amidah* is presumably chanted as it is in *minhah* and in *shaharit* before the *barekhu*. This assumption is based on Baer's instructions and the fact that the mode of the yiru eyneynu (major) matches the mode of this *hatzi kaddish*.⁷⁸ Ogutsch provides an interesting variant for the end of the *hatzi kaddish*. (See Example 42.) This alternate, which is to be sung on the eve of *rosh hodesh*, replaces the ending of the nusah, motifs 1 and 2. Nonetheless, it still concludes the setting in relative minor. The obvious purpose of this variant is to remind the worshippers to add the *yaaleh v'yavo* in the *amidah*.

EXAMPLE 42

Ogutsch

Nr. 34 Schluß des  vor  am n. g.



Da - - a - mi - ran b - ol - mo - w' - im - ru o - men.

Since neither Ogutsch nor Scheuermann make any reference to the concluding prayers of the evening service, it can be assumed that they are chanted in the same nusah that is used for them in the morning and afternoon services. (This assumption also concurs with Baer.)

Having completed the realizations of Geiger's nignim yeduum, and having thoroughly analyzed the origins and the components of the *nusah* of *Frankfurt am Main*, it is worthwhile to examine the place of this *nusah* within the entire Ashkenazy realm. In comparing the weekday *nusah* of Western and Eastern European traditions, some striking differences and similarities arise. Disregarding that which is thought to be Eastern European *nusah* transplanted to North America, it seems, according to Baer, that the *birkhot hashahar* is to be chanted in pentatonic regardless of a community's location." The *p'sukey dezimra* also has a universal *nusah* which calls for chanting in a simple minor mode. The only exceptions to this minor mode occur when there is a celebration of a brit *milah* or when the nusah is highlighting the melody of *shirat hayam*, i.e. Ogutsch's first option.

The major discrepancies appear at the *yishtabah*, *barekhu* and *sh'ma uvirkhoteha*. In the eastern European tradition, the *ahavah rahah* mode dominates the core of the service and it is introduced by the hazzan for *shaharit* at *yishtabah* in anticipation of the *barekhu* and *sh'ma uvirkhoteha*. The western European tradition is, of course, based on the High Holy Day cantillation. The two traditions merge, however, for the repetition of the amidah in a pentatonic mode. For the *Seder hotzaat haTorah*, the Eastern European and Western European traditions remain unified, but in this case they share the *nusah* based on the High Holy Day cantillation.

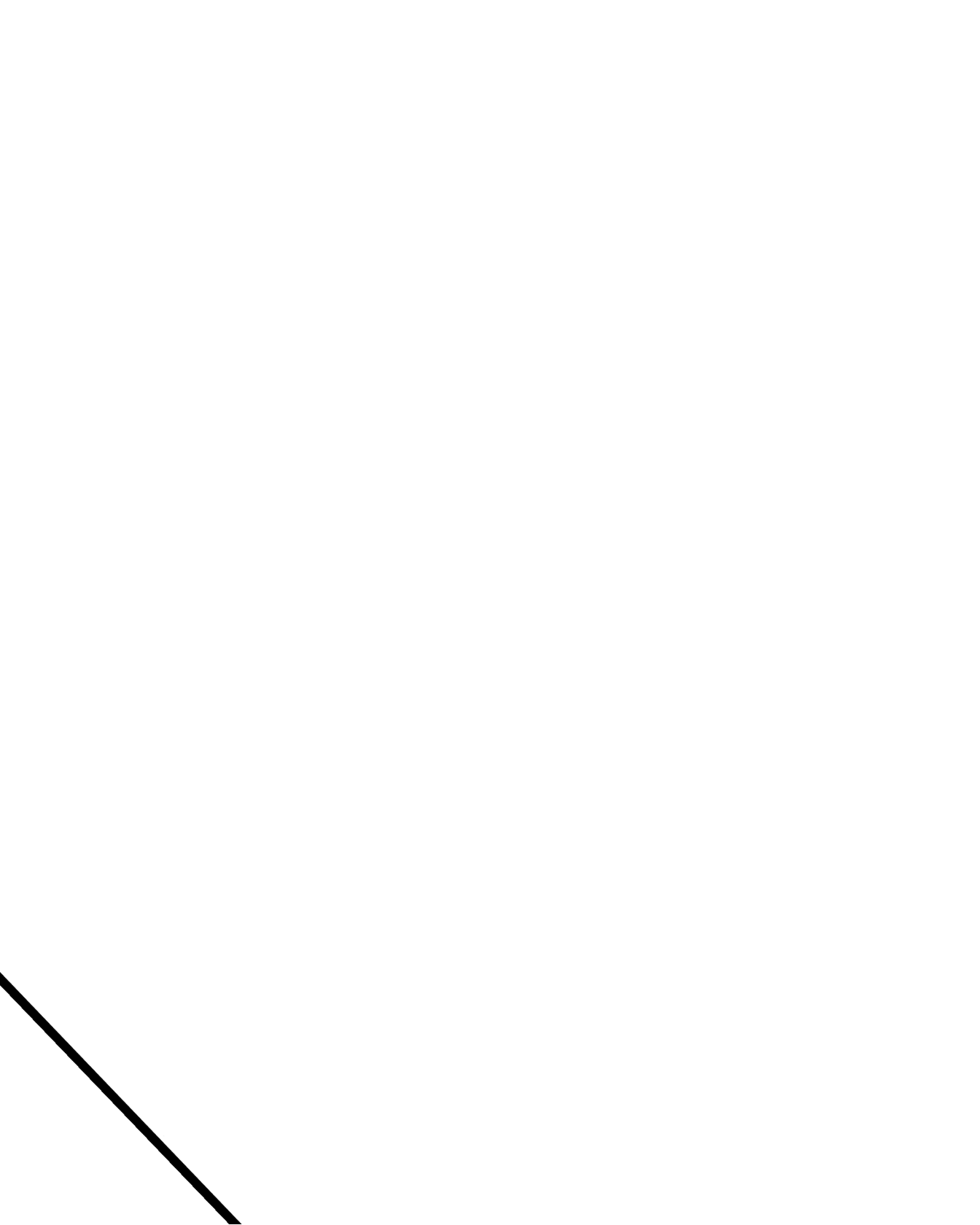
The identical discrepancy occurs in the evening service. The Western European *vehu rahum* is sung in pentatonic while the *barekhu* and *sh'ma uvirkhoteha* are chanted respectively in major and in the High Holy Day cantillation. In contrast, the Eastern European *nusah* calls for the *ahavah rabah* mode throughout the aforementioned prayers.

The *ahavah rabah* mode plays a role in each divergence of the two traditions. Idelsohn demonstrates that this mode, unlike all of the

others, is not rooted in Biblical chant.⁸⁰ There are various theories which attempt to date the adoption of this mode by Jews in particular geographical regions, but all of the hypotheses agree that the *ahavah rabah* mode was an accretion and that its origins in Jewish music do not date back to the Geonic period, let alone the Second Temple period.⁸¹

Subsequently, it is reasonable to assume that the Ashkenazim who migrated from Western Europe to Eastern Europe incorporated the *ahavah rabah* mode into the aforementioned sections of the tefillot. Such an assumption leads one to conclude that the musical prototype of the prayers in question is the *nusah* based on the High Holy Day cantillation. This notion is further proven by the fact that a remnant of the prototype still remains in the Eastern European *nusah* of the Torah service.


In addition, the *nusah* of communities like *Frankfurt am Main* clearly precedes that of any other Ashkenazy tradition. The rigidity and zealotry with which *Frankfurt am Main* maintained its tradition is important for establishing the continuity of the local minhag. The pure form in which the prototype *nusah* appears in Ogutsch's and Scheuermann's works affirms that the *nusah* of this city is directly linked with ancient Biblical chant. The overall implication is that the *nusah* of the entire Eastern and Western Ashkenazy tradition is based, directly or indirectly, on the music of the Second Temple period.



GLOSSARY OF MOTIFS

1. 
ro-fe chol bo-sor

2. 
o-maf-li la-a - sos.

3. 
w' ho-jo ho-o - lom,

4. 
Bo-ruchsche-o-mar


5. 
hakk'na-ani. _____


u - mam li - chim.

4. 
ku - lom b' ru - rim ku - lom gi - bo-rim w' - chu-lom o - sim

7. 
e - moh u - v' ji - roh r' - zon ko-nom

8. Ba & Bb.


u - m' - vo - ra - chim u - m' schal'chim } u - mak - di - schim
u - m' lo - a - rim o - ma • ri - zim }


es e - - rez


es e - rez

Glossary of Motifs (continued)

9. 
Waj - - hi

A בּוֹרֵית מִיֵּלֶח 
W'cho - raus

B בּוֹרֵית מִיֵּלֶח 
im-mau hab-b'ris,

FOOTNOTES

1A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, (Ktav Publishing House, 1973), pp. 7-8.

2Eugen Mayer, "The Jews of Frankfurt, Glimpses of the Past:" In *Commemoration of 'the Frankfurt Jewish Community*, (Jerusalem: Hadassah Apprentice School of Printing, 1965) pp. 18-19.

3Ibid., p. 18.

4Cecil Roth, "The Frankfurt Memorbuch" In *Commemomtion of the Fmnkfurt Jewish Community*, (Jerusalem: Hadassah Apprentice School of Printing, 1965), p. 11.

5Mayer, In *Commemomtion of the Frankfurt Jewish Community*, p. 28.

6Zvi Y. Leitner, *Minhagei Frankfurt*, (Jerusalem: 1982), p. 13

7Eugen Mayer, op. cit., p. 32.

8Zvi Y. Leitner, op. cit., p. 8.

9Eugen Mayer, op. cit., p. 46.

10Paul Arnsberg, *Die Geschichte der Frankfurter Juden seit der Fmntosichen Revolution*, Vol. III. (Darmstadt: E. Roether Verlag, 1983) p. 144.

"Ibid.

12Fabian Ogutsch, *Der Frankfurter Kantor*, (*Frankfurt am Main*: J. Kauffmann Verlag, 1930), p. 3. (vorwort) [henceforth Ogutsch].

13A.Z. Idelsohn, *Jewish Music*, (*New York*: Holt, Rinehart and Winston, Inc., 1929). pp. 177-178.

14Ogutsch, p. 3.

15AZ. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. v.

"Ibid., p. vi.

17Salomon Michael Geiger, *Divrey Kehilot*, (*Fmnkfurt am Main*: Verlag von J. Kauffmann, 1862), p. I3 [henceforth Geiger].

"According to Max Wohlberg, professor of nusah at the Jewish Theological Seminary, the German/Western European cantors showed a tendency to "tonicize" their pentatonic chant, ending with scale steps 3-2-1, while the central Europeans would cadence with scale steps 4-3 (see Abraham Baer's *Baal Tefilah*, p. l. no. 4). The Eastern Europeans were more likely to close with the lower of the two aforementioned chant-tones of the pentatonic mode. (From a private session with Wohlberg on October 29, 1987.)

Footnotes (continued)

19 Paul Arnsberg, op. cit., Vol. III, pp. 328 and 464.

20 Ogutsch, p. 15.

21 Ibid., p. 102. Also note that the same Hanukkah tradition is mentioned in a footnote of Abraham Baer's *Baal Tefillah*, p. 1.

22 Geiger, p. 17.

23 Ibid., p. 23.

24 Ogutsch, p. 6.

25 Shmuel Krauss, *Korot Bet Hatefillah b' Yisrael*, (New York: Shulsinger Bros. Linotyping and Publishing, 1955), p. 326.

Krauss mentions this custom as a *takanah* which was adopted by many congregations in order to curb excess conversation during prayer services. He also records on page 318 the tradition of reciting a special *mi sheberakh* for those who are quiet during *t'fillot*.

26 Salomon Geiger, *Divrey Kehilot*, p. 24.

27 Ibid.

28 Selig Scheuermann, *Die gottesdienstlichen Gesänge der Israeliten*, (Frankfurt am Main: J. Kauffmann Verlag, 1912), p. 78 [henceforth Scheuermann].

29 Abraham Baer *Baal Tefilah*, (Leipzig: 1877), pp. 4-6 [henceforth Baer].

30 Scheuermann, p. 86.

31 In *Divrey Kehilot*, p. 26, Geiger proscribes that the hazzan should read the *shimt hayam* silently with the congregation, but the hazzan should chant *Adonai ish milhama*, etc., *yeminkha*, etc., *mikhamokha*, etc., *ad yaavor*, and *Adonai yimlokh*. These are the same verses which are chanted with the shirah melody when the *shimt hayam* is read from the sefer Torah.

32 AZ Idelsohn. *Jewish Music*, pp. 42 and 49.

33 Baer, pp. 4-5.

34 Ibid., p. 7.

35 Geiger, p. 29.

36 Ibid.

37 Baer, p. 8.

38 Ogutsch, p. 10.

Footnotes (continued)

38 Ibid., p. 14.

40 Geiger, p. 30.

41 Ogutsch, p. 10. (no. 13).

Selig Scheuermann, p. 79, (no. 5).

42 Scheuermann, p. 87.

43 Ibid., p. 86.

44 AZ Idelsohn, *Jewish Music*, p. 58.

45 Ogutsch, p. 69.

“Ibid., pp. 56-58.

47 AZ Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, p. 15.

48 AZ Idelsohn, *Jewish Music*, pp. 57-58.

49 A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. II, pp. 7-9.

50 AZ Idelsohn, *Jewish Music*, p. 59.

51 Geiger, p. 31.

52 Baer. pp. 11-12.

53 Geiger, p. 32.

54 Ogutsch, p. 10.

55 Baer, p. 14.

56 Ogutsch, p. 12.

57 Ibid., p. 17.

P. Klibansky, Kol *Yeshurim*, (*Frankfurt am Main*: J. Kauffmann Verlag, 1894), pp. 1-2.

Scheuermann, p. 3.

“Geiger, p. 36.

59 Ogutsch, p. 13.

60 Scheuermann, p. 81.

61 Scheuermann, p. 87.

Footnotes (continued)

62 Geiger, p. 60.

63 Geiger, p. 47.

“Ogutsch, pp. 13 and 25.

65 Baer, p. 43. (music notation on p. 27)

‘Scheuermann, p. 81.

67 Baer, p. 44.

68 A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. 7.

69 Ogutsch, p. 23.

Baer, p. 45.

70 Scheuermann, p. 81.

“Ibid.

72 Ogutsch, p. 14.

Scheuermann, p. 81.

73 Ogutsch, p. 14.

“Scheuermann, p. 81.

75 Geiger, p. 37.

“Ibid.

77 Ogutsch, p. 15.

Scheuermann, p. 82.

A.Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, Vol. VII, p. 9.

Baer, p. 50.

78 Baer, p. 50.

“Ibid.

80AZ Idelsohn, *Jewish Music*, pp. 87-88.

“Ibid.

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A GUIDE TO MUSIC RESOURCES IN ISRAEL

YOSEF (JEFFREY) ZUCKER

As an American-trained hazzan living in Israel, I am naturally interested in locating sources for music in general and Jewish music in particular. In addition, colleagues visiting from abroad often ask me where they might go in order to purchase materials to bring home. I present the following "Guide to Music Resources in Israel" as an outgrowth of my own inquiries, in the hope that it might answer the needs of colleagues visiting from abroad.

What follows is a listing of major publishing houses, research organizations, periodicals, and libraries in Israel. Little has been intentionally omitted, except for music stores, which were not listed in order to avoid appearing in favor of one over another. There are a number of small publishing houses which I did not list, but their publications may be located in stores along with those of the major publishers. The visitor should also consult the newspapers for the programs of Israel's radio stations and announcements of concerts and festivals all over the country.

Because of the difficulty of defining the boundaries between them, I have made no attempt to distinguish between Jewish and Israeli music, or between Israeli and other contemporary music, I have simply provided the broadest possible listing, and left it to the individual to narrow down the field to a particular interest. Usually, one find leads to another.

In order to help the visitor locate them, I have listed those publishers whose work is directed towards the Israeli consumer in Hebrew as well as English. The remaining publishers issue works in Hebrew and English. In addition, I have indicated in my notes those periodicals which are entirely in Hebrew. One can take as a matter of pride the current existence of two magazines on music in Hebrew published solely for an Israeli readership. They should live and be well! The journals published for the broader academic world are issued in a combination of Hebrew, English, and various other Western languages. The visitor to any of the libraries will find himself at home with the high percentage of books in English as well as any other language he might read.

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GLOSSARY OF MOTIFS

1. 
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2. 
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5.  
hakk'na-ani. _____ u - mam li - chim.

4. 
ku - lom b' ru - rim ku - lom gi - bo-rim w' - chu-lom o - sim

7. 
e - moh u - v' ji - reh r' - zon L o - n o m

8. Ba & Bb.


u - m' - vo - ra-chim u - m' schal'chim) u-mak - di - schim
u - m' to - r-rim a-ma rri - zim)


es e - - rez


es e . rez

Glossary of Motifs (continued)

9. 
Waj - - hi

א בויִת מילח A 
W'cho - raus

ב בויִת מילח B



im-mau hab-b'ris,