

Contents of the Tapes with Hazan Nabarro's Recordings of Amsterdam Sephardic Hazanut

annotated and supplemented by Lex Alvares Vega

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Introduction

This is a list of the contents of the hazanut tapes that Hazan Salomon Nunes Nabarro z.l. recorded in Amsterdam. I have no direct information about the year in which they were made but from the list of congregants whose names and titles were mentioned in a recitation of mitzvot announcements for Shabbat on tape 3b and for Kippur on tape 32, I deduce that it probably was in the 1970s.

When some twenty years ago I met Rabbi Hans Rodrigues Pereira in Holland, he graciously let me keep the tape collection he had in his possession. I immediately began listening to the recordings and was moved by hearing the sounds of the voice I had been so familiar with in my younger years. I was also impressed by how wide a range of synagogue chantings the Hazan had covered. When going over the recordings in more detail I began to notice that several essential components of the hazanut repertoire were forgotten to be included. It also occurred to me that from time to time the recorded renditions differed in some detail from what I remembered to have been the standard tradition in the Snoge in Amsterdam. Admittedly, not having attended regular services since 1967, there was a very good chance that my memory was incorrect. Nevertheless, I began making a rough list of my observations. In response to last year's request by choir director Eliot Alderman to let me share my findings with him, I took it upon myself to revisit the recordings with greater attention and to document my observations in English in a better organized way.

For each tape its contents are listed and in most cases they are followed by my personal comments. Furthermore, in an attempt to complete Hazan Nabarro's great effort to document the entire scope of Amsterdam Sephardic vocal traditions, I recorded short audio files ("Supplemental Recordings") of the hazanut pieces that I found missing. When sections are mentioned as not being recorded on the tapes and a Supplemental Recording was produced, they are marked in the Comments with an asterisk (*). The Supplemental Recordings are listed below the Comments of the tape they belong to. In addition, at the end of this document an alphabetical list is appended.

In several instances on these tapes Hazan Nabarro skipped the recording of congregational chants and responses or he passed over them quickly. The same happened

with the Kohanim's singing of the Dukhan. It indicates that the Hazan's principal goal was to provide guidance to future hazanim while the congregational participation was taken for granted. In order to make this collection more suitable as a source for a systematic overview of Amsterdam Sephardic music, I included some of the congregational chants in the Supplemental Recordings.

Let me emphasize that for several reasons my knowledge of the tradition may not be considered to be the final word. Even in the years when I was actively involved in the Snoge services various aspects of the vocal tradition were subject to debate and what I remember now represents only one of the opinions existing at that time. As a child I often wondered how the people that returned after the war could have such a perfect memory of how exactly the services had been conducted in earlier times when the whole world around the Snoge was so different. And now look at me. I pretend to remember how it was more than forty years ago, while having been heavily exposed to American Spanish-Portuguese hazanut in the mean time! I am also aware that present-day snogeiros will not fully agree with my assertions if only because minhagim evolve over the years and not all current practices will be the same as they were in my time. In other words, when efforts are made to determine what the most correct way is for the reading of the prayers, and in the process my words are being consulted, please take those with a grain of salt.

ולא תשכית מלח ברית א-להיך מעל מנהתך (וערביתך ושחריתך).

Lex

Corrections:

In the comments of tape 5: "It is recorded at the end of the 'lezing' on Tape 23." should be Tape 22.

List of tapes

- 1 Weekday morning service
- 2 Completion of weekday services; beginning Friday evening
- 2b Friday night continued; beginning of Zemirot of Shabbat
- 3 Shabbat morning service until Shema'
- 3b Shabbat morning service continued
- 4 Shabbat Musaf and Mincha
- 5 Festival services
- 5b Festival Kadish and Kedusha
- 6 Pesach service
- 6b Conclusion of Shir Hashirim
- 7 Shabu'ot
- 8 Conclusion of Rut; Sukkot
- 9 tape does not exist
- 10 Hosha'ana Rabbah and Shemini Chag 'Atzeret
- 11 Tikkun Hageshem; Tzom Gedalia
- 12 Tzom Gedalia; 'Asara beTebet; Ta'anit Ester
- 13 Shiba 'Asar beTamuz; Tish'a beAb
- 14 Tish'a beAb
- 15 Tish'a beAb
- 16 Tish'a beAb
- 17 Megilat Ester
- 18 tape does not exist
- 19 Rogativa; Rosh Chodesh; Shabbat Rosh Chodesh
- 20 Shabbat Rosh Chodesh; Chanukka; Purim
- 21 Parasha of Hatan Bereishit; Parasha of Hatan Torah
- 22 Haftarot of the three weeks; lezing
- 23 Haftara and Parasha chanting; Lamnatzeach at a lezing
- 24 Rosh Hashana
- 25 Rosh Hashana, Shachrit
- 26 Rosh Hashana, Musaf and Mincha
- 27 tape does not exist
- 28 Kippur, 'Arbit
- 29 Kippur, 'Arbit continued
- 30 Kippur, Zemirot, Shachrit
- 31 Kippur, Shachrit continued
- 32 Kippur, Musaf
- 33 Kippur, Musaf continued
- 34 Kippur, Mincha, Ne'ilah

Tape 1.

Contents: Weekday morning service

- Early-morning bakashot (Shachar Abakeshkha and Abarekh)
- Birchot Hashachar, Zemirot, Shachrit, repetition of Amida
- Techinot, also for Monday and Thursday
- Taking out of Sefer until Ki Shem Hashem Ekra.

Comments:

- The Shira is recorded as on regular week days. The version of semi-festive weekdays* (Rosh Chodesh, Chol Hamo'ed, Chanukka, Purim, 'Ereb Pesach, Isru Chag, and other days that I cannot remember) is not included on the tape.

Supplemental Recordings:

- *Festive weekday Shira*

Tape 2

Contents: Completion of weekday services, begin Friday evening.

- Shachrit from Ashrei, Uba LeTzion, etc.
- 'Etz Chayim verses after 'Aleinu
- Mincha
- 'Arbit
- Kabbalat Shabbat until Bameh Madlikin

Comments:

- The recording includes Shuba Lim'onakh when the hazan goes back from the Hekhal after returning the sefer with Yehallelu. This is not in compliance with the instructions on p. 75 of the Tefilot with Dutch translation which imply that Shuba is said when the next prayer is an 'Amida (Musaf or Mincha of Shabbat or fastdays) but that when the service continues with a psalm, the hazan starts the psalm while he walks away from the Hekhal. I remember Hazan Nabarro reciting Shuba on occasions when I did not expect it. (A somewhat confusing source in favor of his practice can be found in the Ta'anit book with Dutch translation, which does include Shuba after Yehallelu in Shachrit, while at the same time it stipulates that the psalm that follows is said in front of the doors of the Hechal.)
- The pesukim* said instead of 'Etz Chayim during certain periods of the year (Ish Yehudi, Yonati, Vehinei Bo'az, Chasdei Hashem) are not included. Haham Pereira told me that before the war the Portuguese Congregation in The Hague chanted the haftara pesukim of Mi Kel Kamokha instead of 'Etz Chayim during the month of Elul.
- Note that there are two basic tunes for reading the 'Amida (in addition to the special tunes of Tikkun Hatal/geshem and the Yamim Nora'im). One is for

weekdays Shachrit and for Mincha of Ta'anit, and the second one is for weekday Mincha, Musaf, and all 'amidot of Shabbat and Yom Tob. It should further be noted that the Birkat Ha'abot is always chanted on the Mincha tune until Magen Abraham, even in the Shachrit service. The switch to the morning tune is done at Mekhalkel Chayim Bechesed and is most prominently recognized at Vene'eman ata lehachayot meitim and at the chatima of the beracha.

- At the following instances on the current tapes, the regular Mincha tune is chanted instead of the traditionally required Shachrit tune:
 - Tape 11 – Birkat Kohanim and Sim Shalom in Shachrit of Ta'anit;
 - Tape 12 – Repetition of the 'Amida of Mincha on Ta'anit (except 'Aneinu, which is done on the correct Shachrit tune).
 - Tape 16 – In the repetition of the 'Amida of Mincha on Tish'a beAb the Hazan does not immediately succeed in switching to the Shachrit mode in Mekhalkel Chayim Bechesed. The section is then repeated from the beginning in the correct mode. Nevertheless, at the chatima of Mechayei Hameitim the chanting returns to the regular Mincha mode. Ata Kadosh, Birkat Kohanim, and Sim Shalom are also inadvertently read in regular Mincha mode.
 - Tape 20 – Ve'asita 'Imahem* at the end of 'Al Hanissim in Shachrit of Chanukka.
- Having emphasized the existence of the two basic reading versions of the 'Amida, it seems appropriate to continue this description with a list of variations in particular sections of the Shabbat/Yom Tob version. Here are the ones I can think of:
 - Melodious chanting of Mekhalkel Chayim Bechesed in Shachrit of Shabbat and Yom Tob (Tape 3b). It is not done in Musaf, where only the line Vene'eman Ata is chanted aloud by the hazan who then does it on the same tune that is used in weekdays Mincha. I forgot which way it is done in Tikkun Hatal/geshem. Unfortunately, the recording on Tape 11 is ambiguous in this respect.
 - Hatob Shimcha Ulcha Na'ei Lehodot is sung on the Dukhan melody whenever it is followed by a Dukhan with Kohanim (Tape 3b). As far as I remember this rule was also followed on the Yamim Nora'im, although the recordings on tapes 31 and 32 make the endings on the Yamim Nora'im melody.
 - An exalted melody for Ki Be'or Paneikha until the chatima of Sim Shalom of Shachrit on Shabbat and Yom Tob (Tape 3b) in contrast to the more unassuming version in Musaf (Tape 4), which is identical to that of weekdays Mincha. I recently learned from Jaap Sondervan that the melodious version is associated with the Dukhan by the Kohanim. Does

that imply that when there are no Kohanim, Sim Shalom is read on the weekday-Mincha tune?

- Vene'eman Ata Lehachayot Meitim in Mincha of Shabbat and Yom Tob, is sung with an exalted melody first by the congregation and repeated by the hazan, leading into the congregational singing of Nakdishakh (Tape 4).
- Note that the words "Zachur ki 'afar anachnu" towards the conclusion of the Techinot are chanted high in Shachrit (Tape 1b) and low in Mincha (Tape 2).
- When Mincha is immediately followed by 'Arbit, the evening service begins with the hazan's recitation of Utshu'at, as recorded. while saying Utshu'at the hazan briefly sits down to mark the separation between the outgoing and incoming days. When 'Arbit is not preceded by Mincha, the service starts with Hashem Tzebaot (I do not think that on regular days it is chanted like it is on Motza'ei Shabbat. Neither do I think that Shir Hama'alot Hineh Barechu is said in Amsterdam but I am not sure). An exception is 'Arbit after Mincha on fast days, when three Shir Hama'alot psalms are recited (Hineh Barechu being the third) and Hashem Tzebaot is chanted, as can be heard on Tapes 12 and 16.
- The chanting of 'Arbit on Chanukka and Purim is more elaborate in three places: Vehu Rachum, Kie Hem Chayeinu, and the chatima of Vehaseir Mei'aleinu. I have mixed memories concerning 'Arbit on Chol Hamo'ed. I believe that the rule was to do it like Chanukka but I also experienced times when it was not done so. These semi-festive weekday 'Arbit sections* are not included, except in the Purim section of tape 20 where only Vehu Rachum is chanted. At very special weekday-evening services Hazan Nabarro also used to sing a special melody for the entire Ahabat 'Olam. I was never able to pick it up and I don't remember one note of it.
- In 'Arbit the selichot* of Elul and 'Aseret Yemei Teshuba are not included, nor are they to be found in the context of the Rosh Hashana services.
- Note that there are two ways of chanting Vayered Hashem Be'anen and Vaya'abor Hashem 'Al Panav Vayikra. The elaborate tune is used on Kippur (tape 29) and on Hosh'a'ana Rabba (tape 10). The simple tune is used on Monday and Thursday (tape 1), ta'anit (tapes 11, 12), and in the morning selichot of Elul (tape 24). What I do not remember is how it is done in the evening selichot of Elul. In the Supplemental Recording I chose the elaborate melody but it could very well be wrong.
- In 'Arbit the 'Omer counting* is not included.

Supplemental Recordings:

- *Ve'asita 'Imahem Nissim*
- *Pesukim after Shachrit*

- *Festive weekday 'Arbit*
- *Evening selichot*
- *Omer counting*

Tape 2b.

Contents: Friday night continued, beginning of Zemirot of Shabbat

- from Lecha Dodi until Yigdal
- Hodu Lashem Kir'u chanted.

Comments:

- Note that there are two ways of chanting the last lines of Amar Rabbi El'azar: Shalom Rab Le'ohabei Toratekha Et 'Amo Bashalom. One comes after Tana Debei Eliyahu in the morning services (tape 2 and tape 4). The other is used after Lekha Dodi on Friday nights (tape 2b).

Tape 3.

Contents: Shabbat morning service

- From end of Hodu Lashem Kir'u until Shema'.

Tape 3b.

Contents: Shabbat morning service continued.

- Shachrit from Shema'
- Repetition 'Amida with Dukhan
- Appointments of mitzvot honorees
- Hanoten
- Kohanekha, offerings of mitzvot honorees, Gadelu, Romemu
- Mi sheberach for the one called to the Torah
- Service following Haftara until Lo Yamush

Comments:

- The chanting of the Dukhan* by the kohanim is a little more elaborate than as sung in the recording.
- Mi Sheberach for the one called to the Torah starts off in the wrong mode. When the Hazan realizes it, he starts over.
- The Mi Sheberach for Hakehilot Hakedoshot and for Hakahal Hakadosh Hazeh are not completed. Their full readings can be heard on Tape 25 for Rosh Hashana.
- Birkat Hachodesh is covered on Tape 19 for Rosh Chodesh.

- The Ta'anit announcement Acheinu Bet Ysrael Shema'u is not included but it can be heard in the Rosh Hashana service before 'Et Sha'arei Ratzon on tape 25.
- The names of honorees and their titles are a rough indication of when the recordings were made, probably the early 1970's. Abrire: I. Pais; sefer carrying: Hagebir Shalom de Abraham Dahan, Habachur Bram Palache; 'Etz Chayim: Ya'akob and Abraham de Yosef 'Obadya, Benjamin Drukarch, Bennie Garcia; Acompanhare: Hayashish Moshe ben Tzebi; Levantare: Leo Palache.

Supplemental Recording:

- *Dukhan on Shabbat*

Tape 4

Contents: Shabbat Musaf and Mincha.

- Yimlokh, returning of Sefer
- Musaf
- Mincha

Comments:

- Note that there are two melodies for the Mincha reading of Lamnatzeach 'Al Hagittit until the end of Ashrei. One is for weekdays, the other for Shabbat, Yom Tob, and a Chupa. On Shabbat and on Ta'anit the reading of Pittum Haketoret is inserted and chanted on the respective Shabbat or weekday tune.
- Saturday night service* is not included. (However, Hashem Tzebaot before 'Arbit is included at the conclusion of Tzom Gedalya on Tape 12 and at conclusion of Tish'a Be'ab on Tape 16.)
- Lamnatzeach Binginot before 'Arbit of Motza'ei Shabbat has a different melody than the one used at an Omer counting in a festive setting, at a 'lezing' (limud), or at national celebrations (e. g., Queen's birthday, WWII liberation memorial, royal synagogue visit). The latter melody is recorded at the end of Tape 23.

Supplemental Recordings:

- *LeDavid Baruch*
- *Lamna Binginot Motz Shab*
- *Shuba Motzaei Sh*
- *Habdala*
- *Hamabdil Motzaei Sh*

Tape 5.

Contents: Festival services

- Shalosh Pe'amim with Mi Sheberach laMitnaddehim.

- For 'Arbit of Pesach: Mi Chakham and Kadish for 1st, 2nd, and 7th evenings. (8th evening has no prescribed melody.)
- Birchot Shema' (using festival melodies), Hashkiveinu, Eileh Mo'adei.
- Two Hallel tunes for the first nights of Pesach: "Seven A's" and "Ki Hisbia' ".
- Endings of Betzeit Ysrael and Shir Hama'alot Ledavid Samachti, Kadish sung by congregation.
- Three tunes for Yigdal.

Comments:

- Shalosh Pe'amim is said on Shabbat before the festival after Kadish Titkabal of Shachrit. If Kippur falls on Shabbat, the Shalosh Pe'amim for Sukkot is said on Shabbat Teshuba.
- When Friday night coincides with Yom Tob, Lebetecha is chanted as on a regular Friday night.
- Sometimes, on a special Friday night, the hazan used to prompt congregational singing of Hashem Malakh* on a tune that was known from the Santo Serviço repertoire.
- On Shabu'ot, Sukkot, and Shemini Chag 'Atzeret the ending of the Festival Psalm at the beginning of 'Arbit is not repeated by the hazan. The Kadish melodies on those evenings, except Simchat Torah, are the same as on Pesach. Because the Mi Chakham line is now missing, there are an odd number of lines to be sung. I am not sure anymore about how the melody is started in that case. Either the first line of Yitgadal is sung like Mi Chakham and this first half of the melody is started again at Be'alema dibera; or Yitgadal is sung on the second half of the melody.
- Another special chanting in 'Arbit shel Yom Tob is Mi Khamokha* in Emet Ve'emuна. It is not included.
- When the festival is on Shabbat, Veshameru* is chanted by the hazan on a special melody. It is not included
- Note that on Yom Tob the ending of the psalm after Kadish Titkabal of 'Arbit is not sung on the regular tune (as on weekdays, Tape 2, or regular Shabbat, Tape 2b). Whenever the congregation is prompted to sing Kadish Yehei Shelama in unison, the last word of the psalm is a little more elaborated by the hazan. To complete the description of this subject let me list here the four different tunes that are used for congregational Kadish singing:
 - Kadish Yehei Shelema on Yom Tob evenings and at a 'lezing'. It is recorded on this Tape 5.
 - Kadish Yehei Shelema on the evening of Simchat Torah, on Shabbat Bereishit (before WWII), on Shabbat Nachamu (possibly until today), and

Kadish Derabbanan at a 'lezing'. It is recorded at the end of the 'lezing' on Tape 22.

- Kadish Yehei Shelema on the evenings of Rosh Hashana and Kippur. It is the Yedei Rashim tune, recorded on Tape 24.
- The "Stuipen Kadish"*(lit. convulsions Kadish), which is sung three times a year in Mincha of the last days of the Shalosh Regalim. It is followed after 'Aleinu by the Leshana Haba'a proclamation. It is not recorded on the tapes.

Supplemental Recording:

- *Hashem Malakh*
- *Festive Mi Khamokha in 'Arbit*
- *Festive Veshameru*
- *Stuipen Kadish*

Tape 5b.

Contents: Festival Kadish and Kedusha

- One of the melodies for Kadish of Shachrit shel Yom Tob
- Lebetekha and Kadish for festive Friday night that is not a Yom Tob (e. g., Shabbat Nachamu, Shabbat Bereishit)
- Two tunes for Kedusha of Shachrit shel Yom Tob

Comments:

- There are more festival tunes for Kadish and Kedusha. Most, if not all, of these were recorded on music sheets by Hans Krieg shortly after WWII. The special melodies for Simchat Torah are part of that collection. Hazan Nabarro did not mention Simchat Torah on his tapes.
- More tunes for Lebetekha can be heard on Tapes 19 and 20 for Shabbat–Rosh Chodesh, –Chanukka, and –Chol Hamo'ed.
- Nishmat and the Yotzer Or of Yom Tob do not differ from those of Shabbat and are therefore not included. The only extra hazanut (not included in the recording) that I know of is Moshe Ubnei Yisrael* before the 'Amida. (The words Nora Tehilot are sung high and quickly on regular Shabbat, low and more elaborate on Yom Tob.) There is another exalted melody for Nora Tehilot* (kishmo kein hu) of which I only remember the beginning.
- The repetition of the 'Amida of Yom Tob is not included. Other than the Kedusha and the Dukhan it has no special features.
- There is a festive melody for the Dukhan* on the Shalosh Regalim. It is not included in the recording. Note that on Rosh Hashana and Kippur the Dukhan is chanted on the regular Shabbat melody. At the bar mitzvah celebration of a Kohen boy the festive Dukhan is chanted, as I witnessed in my younger years.

- There are four main melodies suitable for Hallel on Shalosh Regalim. They are not recorded in this context but two of them were recorded for the first two nights of Pesach on Tape 5 and the other two are recorded as part of the Hagada on Tape 6. On Tape 19 five melodies are recorded that are suitable for weekdays and on Tape 20 five more are recorded, four of which are duplicates. For a full list of Hallel tunes, I refer to my own compilation of Snoge tunes. The beginning and the end portions of the Hallel reading* that are not subject to special melodies are not included.
- On festivals Kohanecha is sung by the congregation. The melody is recorded for Rosh Hashana on Tape 25 and for the Kal Nidrei service on Tape 28.
- Once in a while Gadelu and congregational singing of Romemu are done at the high melody from the Santo Serviço repertoire. The versions for Gadelu can be heard in the Kal Nidrei service on Tape 28. However, Romemu* is not recorded. (The regular Romemu can be heard in the Shabbat service on Tape 3b).
- Musaf of Yom Tob is not much different from Musaf of Shabbat (the middle beracha is not read aloud) and is not included here. The only difference is the elaborate chanting of the Kedusha, which can be found on Tape 11 in the context of Tikkun Hageshem.
- Nowhere on the tapes are recordings of festival melodies for Ein Kelocheinu and Adom 'Olam. Yigdal tunes are recorded on tape 5.
- The Kedusha tune for Shabbat Chol Hamo'ed is the same as that of the second Mincha of Rosh Hashana. It can be heard at the end of Tape 26.

Supplemental Recording:

- *Festive Moshe Ubnei in Shachrit*
- *Awsome Nora Tehilot*
- *Dukhan on festivals*
- *Hallel, beginning and end*
- *High melody of Romemu*

Tape 6

Contents: Pesach service

- Hagada.
- Tikkun Hatal until Kedusha
- Shir Hashirim until the end of chapter 4, Viyokhal peri megadav.

Comments:

- Special melodies sung in the Hagada are for Lefikhakh, Betzeit Yisrael, Hallel (two tunes), Chasal Sidur Pesach (Hatikva tune).

- The continuation of the repetition of Musaf for Tikkun Hatal can be heard at the beginning of Tape 11 where it follows the special section of Tikkun Hageshem.
- The recording of Shir Hashirim is preceded by the chanting of the verse Yonati bechagvey hasela', first by the congregation and then repeated by the hazan. I do not remember that this was done in my days. Compare the reading of Megilat Rut on Tape 7, which is not preceded by a special verse like Vehinei Bo'az.
- The verses Yonati and Hayshebet are sung first by congregation and are then repeated by the reader.
- Not indicated in the recording is that the last verse read on the first day is 5:1, ending with Shetu veshikhru dodim. The reading of the second day begins with verse 5:2, Ani yesheina. Note that in traditional Tenach editions there is a parasha-setuma break between verses 5:1 and 5:2.
- Shir Hashirim used to be chanted by four readers taking turns reading one verse at a time.

Tape 6b

Contents: Conclusion of Shir Hashirim

- Shir Hashirim starting with verse 5:1 , "Bati Legani".

Comments:

- The first words are missing, such that the zarka on Legani is not recorded. I am not sure how it should sound. Possibly it is identical to the zarka in Rut (UBo'az 'ala hash'a'ar) but when I tried to chant it that way I had a hard time getting back into the Shir Hashirim mode. Unfortunately I am not able to supply a Supplementary Recording of it.

Tape 7

Contents: Shabu'ot

- Azharot first day
- Megilat Rut first day
- Azharot second day

Tape 8

Contents: Shabu'ot and Sukkot

- Megilat Rut second day
- Hosha'anot for first and second days
- Hosha'anot for Chol Hamo'ed
- Hosha'anot for Shabbat
- Selichot for Hosha'ana Rabbah until end of the 'Asei Lema'an sections.

Comments:

- On Sukkot, the congregation reads the Musaf while holding lulab and etrog. The one honored with abreire (and perhaps also the sefer carrier and the accompanharo, I can't remember) remains in front of the Hekhal during Musaf. The sefer is brought to the Teba without any liturgical recitation.
- The recording states that the hazan begins to sing the last line of the piyut of the hakafa (Hamanchileinu Tora Achat) when he enters the gate in front of the Hekhal. I remember Hazan Nabarro doing it that way with the result that he finished the chanting long before he returned to his place on the Teba. I have been told by other congregants (among them my cousin Simon Alvares Vega z.l. who was very outspoken on this issue) that the hazan is to begin singing when he passes the first pillar after exiting the second gate in front of the Hekhal.
- At the conclusion of the Hosha'anot, at Kakatub hoshi'a et 'amekha, the hazan walks back with the sefer and says Kadish Titkabbal while standing in front of the Hekhal. When finished on Yom Tob, he starts Kol Yisrael while beginning his return walk and on Chol Hamo'ed he starts the Mizmor of Sukkot.

Tape 9.

Tape does not exist

Tape 10.

Contents: Hosha'ana Rabbah and Shemini Chag 'Atzeret

- Selichot for Hosha'ana Rabbah from Likdushat Shimcha
- Hosha'anot for Hosha'ana Rabbah
- Tikkun Hageshem until Kedusha of Musaf

Tape 11.

Contents: Tikkun Hageshem, Tzom Gedalia

- Festival Kedusha of Musaf
- Repetition of Musaf of Tikkun Hatal/geshem
- Ta'anit: 'Aneinu in the repetition of the 'Amida
- Tzom Gedalya: Abinu Malkeinu
- Tzom Gedalya: Selichot of Shachrit

Comments:

- Kebodo in de Musaf of Yom Tob is first chanted by the Kahal, then repeated by the hazan. Hazan Nabarro probably intended to record two options for the hazan's repetition: one being identical to the congregational tune and the other being more elaborate. It worked out such that the congregational tune is omitted and the

elaborate melody is recorded twice. The congregational singings* are not clearly indicated.

Supplemental Recording:

- *Congr singing Musaf Yom Tob*

Tape 12.

Contents: Tzom Gedalia, 'Asara beTebet, Ta'anit Ester

- Mincha beginning with Shema' Koli, including Pittum Haketoret
- Hashkaba for the special Ta'anit list of Pereiras
- Parasha with high te'amim
- 'Amida of Mincha
- Techinot of Mincha
- Three Shir Hama'alot psalms and Hashem Tzeba'ot between Mincha and 'Arbit
- 'Asara beTebet: Selichot of Shachrit, few comments on Mincha
- Ta'anit Ester: Selichot of Shachrit, Lamnatzeach 'Al Ayelet Hashachar
- Ta'anit Ester: Lulei Hashem after parasha of Mincha

Comments:

- Pittum Haketoret should be read on the same weekday tune on which Lamnatzeach and Vaydabber have just been read (see Comment on tape 4). However, on the tape it is inadvertently chanted on the tune of Shabbat Mincha. The correct version can be found on Tape 16, where this portion of the service as well as the 'Amida of Mincha are inserted after the conclusion of the Tish'a beAb service.
- Following the parasha in Mincha of Ta'anit while the sefer is being removed from the reading desk the hazan starts with "Ya'ancha Hashem Biyom Tzara" and not with the title verse "Lamnatzeach Mizmor leDavid". Similarly on Ta'anit Ester the hazan starts with "Lulei Hashem". However, when 'Asara beTebet is on Friday he begins with "Shir Hama'alot" and not with "Beshub Hashem".
- In the Techinot of Shachrit on Ta'anit Ester there are three sections consisting of pesukim*. They are read on the tune that is also used for the Teki'a pesukim on Rosh Hashana, the Shemi'a pesukim on Kal Nidre night, and the Nechama pesukim on Tish'a beAb afternoon, with each pasuk being repeated by the kahal. The closing pasuk of the first set and the opening pasuk of the second set are identical but they are to be chanted differently. That is, the closing pasuk is in high mode and the opening pasuk is in low mode. The end of the second and the beginning of the third set are done the same way.

Supplemental Recording:

- *Pesukim in Techinot of T. Ester*

Tape 13.

Contents: Shib'a 'Asar beTamuz, Tish'a beAb

- Techinot in Shachrit of 17 Tamuz
- 'Arbit of Tish'a beAb until 'Alekhem 'Eda Kedosha

Comments:

- All portions of the Tish'a beAb evening and morning service that are not special insertions for the fast day are read, in the Hazan's words, with 'donkere stem' (dark voice), i. e, in low-volume under-the-breath mode. The entire Torah service and the Haftara are also done that way. On the other hand, the special fast-day chants like the last pasuk of 'Al Naharot Babel, Eicha, the kinot, etc., are sung at the top of one's voice.
- My father z.l. told me that before WWII, Eicha was not read aloud by the hazan from beginning to end. The congregants read it to themselves and only the first words and the last pasuk of each chapter were done by the hazan. After the war the Pereiras introduced the reader's chanting of the whole Megilla. If I am not mistaken, this had been the tradition in The Hague.
- The last pesukim of chapters 1, 2, and 3 are chanted in a more elaborate mode, first by the kahal and then by the hazan. The final pasuk of the first chapter is even elevated above the regular te'amim. The fourth and the fifth chapter are treated as if they form a single unit with no special chanting at all at the end of the fourth. The ending of the fifth is more involved, as can be heard on the Tape. In my days Eicha was read by two hazanim, one doing Ch. 1 and 3, the other 2, 4, 5.
- The very first rebia' in Eicha, which comes on the words Yasheba Badad, differs from all the other rebia's in Eicha (sol-fa-mi-re-do). In fact, this particular rebia' is sung on the Shir Hashirim tune! I am confident that this peculiarity is rooted tradition because I have heard others, including my father, sing Yasheba Badad this way. (Badad – kishmo kein hu, it sits musically separated from its fellow rebia' words.)

Tape 14.

Contents: Tish'a beAb

- 'Arbit from 'Alekhem 'Eda Kedosha
- Shachrit, kinot until Kol Yelala

Tape 15.

Contents: Tish'a beAb

- Shachrit, kinot from Kol Yelala until Kumi Vesifdi Tora

Tape 16.

Contents: Tish'a beAb

- Sefer
- Haftara
- Iyob
- Mincha, without Lamnatzeach 'al Hagitit and without repetition of the 'Amida
- Three Shir Hama'alot psalms and Hashem Tzeba'ot between Mincha and 'Arbit
- Mincha of Tish'a beAb: Lamnatzeach 'al Hagitit, Pittum Haketoret, Ashrei
- Mincha of Tish'a beAb: repetition of the 'Amida

Comments:

- The recording mentions that after arriving on the Teba with the sefer, the sefer is lifted. This is not done on the morning of Tish'a beAb.
- On the tape, the ending of Shir Hama'alot Beshub before 'Aleinu of Mincha is lost in confusion. It should begin at Bo Yabo Berina as can be heard on Tape 12 after the parasha of Mincha on 'Asara beTebet.

Tape 17

Contents: Megilat Ester

Comments:

- I believe that it is tradition to read three entire pesukim in a low voice. They are 2:6, Asher hogla miYrushalayim; 4:1, UMordechai Yada'; and 4:3, Ubhkol 'ir va'ir. This practice is not followed on the Tape. (4:2, Vayabo 'ad lifnei sha'ar hamelekh, is not read in low voice, neither is 1:7, Vekheilim mikeilim shonim.)

Tape 18

Tape does not exist.

Tape 19.

Contents: Rogativa, Rosh Chodesh, Shabbat Rosh Chodesh

- Rogativa
- Birkat Hachodesh
- 'Arbit and Shachrit of Rosh Chodesh with five Hallel tunes
- Torah Service of Rosh Chodesh
- Musaf and Mincha of Rosh Chodesh

- 'Arbit and Shachrit of Shabbat Rosh Chodesh
- One melody for Lebetekha and Kadish on Shabbat Rosh Chodesh

Comments:

- Rogativa is a prayer for very sick person. I can be inserted in any synagogue service before Kadish titkabal.
- The Yehi Ratzon of Birkat Hachodesh* is not included.

Supplemental Recording:

- *Birkat Hachodesh*

Tape 20.

Contents: Shabbat Rosh Chodesh, Chanukka, Purim

- Three more melodies for Lebetekha and Kadish
- Two melodies for Kedusha on Shabbat Rosh Chodesh/Chanukka
- three melodies for Hallel on Shabbat
- Shabbat Rosh Chodesh: Torah service, Haftara
- 'Arbit of Chanukka, lighting chanukilha
- Shachrit of Chanukka, 'Al Hanisim
- Two tunes for Hallel
- Chanukka – Rosh Chodesh
- Shabbat Chanukka, Torah service, Haftara
- 'Arbit of Purim
- Shachrit of Purim

Comments:

- For 'Arbit service on Chanukka and Purim, see Comments on Tape 2 and Supplemental Recordings.
- For ending of 'Al Hanisim, Ve'asita 'imahem, see Comments on Tape 2 and Supplemental Recordings.
- Mi Khamokha* on Shabbat Zakhor is not included.
- On Purim the sefer is returned to the Hekhal immediately after Ashrei. The special ending of Va'anachnu nebarekh* is not included on the tapes. I do not know if Shuba Lim'onakh is recited before the reading of the megila. Obviously, Uba leTzion is said after the megilla reading.
- Ein Kelocheinu and Adon 'Olam* on Purim are mentioned as being sung on 'small melodies'. In fact, they are sung on the tune of Mi Khamokha. Other occasions when this tune is used are: Hallel on Rosh Chodesh Adar (in leap years only the second day of Rosh Chodesh Adar Bet), Ein K. and Adon 'Olam on

Shabbat Zakhor. As fas as I can remember, the tune is never applied to Kadish or Kedusha. Hazan Brandon's Seder Hazanut does state that Kadish and Kedusha are sung on Purim Shushan when it fall on Shabbat, but the melody is not specified.

Supplemental Recording:

- *Mi Khamokha Shabbat Zakhor*
- *Va'anachnu Nebarekh on Purim*
- *Adon 'Olam on Purim*

Tape 21.

Contents: Parasha of Hatan Bereishit, Parasha of Hatan Torah

Tape 22.

Contents: Haftarot of the three weeks, lezing

- Haftarot Dibre, Shim'u, Chazon
- Introductory and concluding pesukim at a lezing
- Two Kadish tunes at a lezing

Comments:

- A 'lezing', lit. 'reading', also called 'Limud', is a the reading of passages from Torah, Nebi'im, Ketubim, Mishna (and traditionally also from the Zohar) by a group of people that get together for a special occasion. It can be a public gathering, as on Tu Bishbat and on the evening of Hoshana Rabbah, or a private celebration such as on the evening before a Berit, the birthday of a Bar Mitzva or a Bat Mitzva, the eve of a chupa, a Chanukkat Habayit, a special birthday, etc. All lezings have the same structure but the choice of passages to be read depends on the occasion. A meldadura (a lezing on a death anniversary) has the same structure but the pesukim and the Kadish are then not chanted on the festive tunes recorded in this Tape.
- As to the melodies for singing of the Kadish, see Comments on Tape 5. On this tape Yehei Shelama is not completed but it can be heard on Tape 5 in 'Arbit of Shalosh Regalim.

Tape 23.

Contents: Haftara and Parasha chanting; Lamnatzeach at a lezing

- Haftara melody for a lezing:
 - (first Halokh Vekarata on synagogue tune)
 - Halokh Vekarata and Haftarat Bechukotay from Barukh Hageber until end

- Half of Haftarat Lekh Lekha and beginning of Haftarat Vayeira
- Haftara melody for synagogue service:
 - List of te'amim
 - Haftarat Lekh Lekha, every small set of words first sung with the names of the te'amim, then with the actual words.
- Regular Parasha melody
 - List of te'amim
 - First kapittel ('aliya) of Parashat Noach, every small set of words first sung with the names of the te'amim, then with the actual words.
- Lamnatzeach binginot as it is sung on festive occasions.

Comments:

- Note that the tebier in the lezing-haftara melody differs depending on whether it comes at the beginning of the pasuk or in the middle of the pasuk, as can be heard in Baruch Hageber.
- Karnei Fara (Et pe'at kedma alpayim ba'ama in Parashat Matot) is not included. I cannot remember how it is done. When I was living in Rehovot in the 1970s, I accidentally met Hazan Nabarro on the street when he was visiting his daughter Borie Vorst. I took him home with me and I let him sing the Karnei Fara on my tape recorder. I lost the tape
- Other modes of Parasha and Haftara reading: The high melody for Parasha (as Vaya'abor on Tape 5, Hatanim reading on Tape 21) and three weeks for Haftara on Tape 22.
- For the tunes of Lamnatzeach Binginot, see Comments on Tape 4.

Tape 24.

Contents: Rosh Hashana, 'Arbit

- First evening: Vaya'achileihu, Achet Ketana, Chizku Vegilu, Kadish
- Complete 'Arbit service
- Second evening: Vaya'achileihu and Kadish
- First morning: Elokay Al Tedineini and Shofet Kol Ha'aretz

Comments:

- The morning Selichot* of Elul and 'Aseret Yemei Teshuba are not recorded.
- It is explicitly stated that Haskibeinu and Veshameru are not sung on festive tunes (as on Tape 5 and its Supplemental Recording).

Supplemental Recording:

- *Bakashot before selichot*

- *Morning Selichot 1, 2, 3, 4*

Tape 25.

Contents: Rosh Hashana, Shachrit

- Hashem Yom Lekha, Yedei Rashim
- Kadish first day
- Nakdishakh – first and second days
- Pizmonim Lema'ankha and Ya'anei Bebor Abot
- Appointment of Hatanei Torah and Bereishit interspersed with Tehilat singing
- Mi Sheberach for other congregations
- Festive singing of Kohaneikha
- Mi Sheberakh for the congregation
- Acheinu Bet Yisrael for Tzom Gedalya
- 'Et Sha'arei Ratzon with hazan's Libritekha

Comments:

- The Kadish tune for the first morning is called after 'Aleinu Leshabeach because 'Aleinu in the Musaf of Kippur is sung on that melody (see tape 32). That tune is not used for 'Aleinu in the Musaf of Rosh Hashana.
- The Kadish tune for the second morning is not mentioned on the Tape, but is the same as that of the first evening: the melody of Chizku and of Shofet kol Ha'aretz.
- The chazara of the 'Amida is not recorded but the essentials of its rendition can be heard in Shachrit of Kippur on Tapes 33 and 31.
- One difference with the 'Amida of Kippur is that the many endings that are first sung by the congregation and then repeated by the hazan (such as Ufi Yagid Tehilatekha, Lema'an Shemo Be'ahaba, Melekh 'Ozer Umoshia' Umagein, etc.) are not sung by the congregation on Rosh Hashana. This practice was instituted once during a cholera epidemic with the intent to shorten the service. From then on until my days in the 1960s the congregational silencing was kept in tact.
- Tzom Gedalya is Tzom Hashebi'i (not Ha'asiri).
- Traditionally, the first three notes of the 'Et Sha'arei Ratzon melody were divided over two syllables: Nge-et Sha. Haham Pereira instructed to compress them onto the first word in order to keep it more in line with the meaning of the text: Nge-e-et, as heard on the Tape. Yet he was unable to correct the faulty mile'eil pronunciation of the great majority of the rhyme words in the piyut: ... besof hangSAra, ... lekha miSara, ... me'od nikSHAra, ... leNGOla BAra, etc., etc. It is an example of several mile'eil lapses that got stuck in the Amsterdam Portuguese tradition despite their pride in practicing perfect pronunciation.

- When the hazan sings the word Teki'a in Libritekha, he bows towards the Tokea', who then gets up from his seat and walks slowly to the Teba carrying the shofar with him. It is one of the most dramatic moments of the year.

Tape 26.

Contents: Rosh Hashana, Musaf and Mincha

- From somewhere in the middle of the Zikhronot until the end of the chazara
- Conclusion of Musaf, En Kelocheinu, Adon 'Olam
- Two Nakdishakh tunes for Mincha

Comments:

- It appears that a complete Tape is missing because there are no recordings from the end of Sha'arei Ratzon until the Zikhronot of the Musaf. Missing in particular are: Hashem Bekol Shofar*, the pesukim of the Tokea'*, Ochila before the repetition of Musaf, the beginning of the repetition, two tunes for Keter, 'Aleinu Leshabeach* (not the same as in Musaf of Kippur), the Malkhuyot*, the first Hayom Harat 'Olam*, and the beginning of the Zikhronot*. The items marked with * can be found in Supplemental Recordings. The ones not marked can be heard on the Kippur tapes (for Keter, the Lena'ankha tune in Musaf and the Vaya'akhilehu tune in Ne'ilah).
- The second Hayom Harat 'Olam is sung on the Lema'ankha melody. By mistake this Hayom Harat 'Olam starts off in congregational mode but at Hayom Ya'amid Bemishpat it switches over to the correct hazanut mode. (The two modes can be compared in Lema'ankha on Tape 25).
- The Dukhan with Kohanim should not have been included in the Musaf of Rosh Hashana.
- The two Kedusha tunes for Mincha of Rosh Hashana (the first one of which is also used in Mincha of Kippur) are not in Yamim Nora'im style but are festive melodies that are also used in shachrit of days like Shabbat Chol Hamo'ed.

Supplemental Recordings:

- *Hashem Bekol Shofar*
- *Pesukim of Tokea'*
- *'Aleinu in Musaf Rosh Hashana*
- *Malkhuyot 1, 2*
- *Hayom Harat 'Olam, first*
- *Zikhronot*

Tape 27

Tape does not exist.

Tape 28

Contents: Kippur, 'Arbit

- Shema' Koli
- Appointments of mitzvot honorees
- Kohaneikha sung, three tunes for Gadelu, Ki shem Hashem ekra
- Bishiba, Kal Nidrei, Shehecheyanu
- In high mode: Hanoten; Mi sheberakh for Kahal, Hatanim, Medinat Yisrael and Kehilot, travelers; Yimlokh
- Vehu Rachum
- Festive Birkhot Shema' (Hashkiveinu without hazzanut) until solent 'Amida.

Comments:

- Response of Kahal to Kal Nidrei* is not fully recorded
- in Hanoten the words Ubmayim 'Azim Netiba are off tune.
- Honors: Hashem Hu HaE. - Max Baruch; Haftara - Lou Vega; Zemirot - Sal Coutinho; Hatanim - Eli Sondervan and David Cohen Paraira.

Supplemental Recording:

- *Congr response to Kal Nidrei*

Tape 29.

Contents: Kippur, 'Arbit continued

- Selichot
- Conclusion of 'Arbit, 'Et Sha'arei Ratzon

Comments:

- When Kippur falls on Shabbat, the congregation sings Mizmor Shir liYom Hashabbat after Yigdal before 'Et Sha'arei Ratzon. The melody and the ending by the hazan are as on regular Friday night.

Tape 30

Contents: Kippur, Zemirot, Shachrit

- from zemirot until first Ashamnu in the repetition of the 'Amida

Comments:

- Kadish is sung on the tune of Achot Ketana and Nakdishakh on the tune of Vaya'akhileihu. These tunes are identical!
- Note that there are two melodies for the singing of Barukh Ata Hashem in the 'Amida, one more elaborate than the other. I thought to be pretty sure that the elaborate tune is used exclusively for the chatima of Magen Abraham, while all other cases, including the opening words of the 'Amida, are chanted in the simpler

version. However, the recordings use a different approach whereby the elaborate version is chanted at every Barukh Ata at which one bows (i. e., including the beginning of the 'Amida and the chatima of Hatob Shimkha Ulkha Na'eh Lehodot). I must have been mistaken, although the chatim before the Dukhan in Ne'ilah (tape 34) is on the simple melody.

Tape 31

Contents: Kippur, Shachrit continued

- Repetition of the 'Amida from the Viduy
- Atanu and Ochila at beginning of repetition of Musaf

Comments:

- In the last line of the personal Ribono Shel 'Olam section of the Viduy, the words Shekein Ketib should be chanted like Etvadeh 'Al 'Abeirot in the first line of the Viduy.
- In the last Ribono Shel 'Olam section of the Viduy, the words Ata Terachamehu should be chanted on the same tune as the preceding words Ve'im Modeh Ve'ozeib.
- The chatima before the Dukhan in Shachrit is ended on the Kippur tune rather than on the Dukhan tune, as I had expected (see Comment on tape 2).

Tape 32

Contents: Kippur, Musaf

- Repetition of Musaf until halfway in the 'Aboda

Comments:

- The Aromimkha section in the prelude of the 'Aboda is read responsively with the congregation. The responses* are not clearly recited.
- A small set of "cantillation signs" or "musical phrases" can be assigned to short groups of words that make up the text of the 'Aboda. Here follow some examples taken from the beginning of the Ata Konanta section. The basic line structure consists of four phrases, such as in / 1. Golem Tabnikekha / 2. Min Ha'adama Yatzarta / 3. Ve'al 'Etz Hada'at / 4. Oto Pakadta. If the first half of the line is somewhat longer, phrase 1 is extended with an addition (let me call it 1a), such as in / 1. Beshurekha 'olam / 1a. Tohu Vabohu / 2. Vechoshekh 'Al Pnei Tehom /. And when the second half is somewhat longer, an introductory phrase (3i) is inserted before 3, such as in / 1. Ata Konanta / 2. Olam meirosh / 3i. Yasadta Tebel / 3. Vehakol Pa'alta / 4. Ubiryot Bo Yatzarta. In even longer lines another extra phrase (5) is inserted. The first example of such a line structure comes in the middle of the Tikanta Khol Eleh section: / 1. Miyad Yekabbel / 1a. Et Dam Hatamid / 2. Veshochet Bo Rob Shenayim / 5. Umeniach Acher, Ligmor Hashechita / 3i. Umkabbel Hadam / 3. Vezoreko 'Al Hamizbeach / 4. Kehilchato. However, in the recording the phrase 5 is chanted like the combination 1a and 2. The second example containing this structure, follows the first Vehakohanim Veha'am section: / 1. Darakh / 1a. Uba Lo Lemizrach Ha'azara / 2. Litzfon Hamizbeach / 5. Vesham Shenei Se'irim, Vehigril 'Alehem Shenei Goralot / 1a. Goral Yamin Shehu Shel Shem / 2. Yitehehu 'Al

Hasa'ir / 3. Ve'omer / 4. Lashem Chatat. Again 5 is sung like 1a + 2. The same happens in the following section of Bis'ir 'Azazel at / 5. Uba Lo Sheniya, Etzel Paro /; as well as before the first Vekhakh Haya Moneh section: / 5. Venikhnas Lamakom, Shenikhnas /; and in Nichetz Vehiniach Dam Hapar: / 5. Ve'asa ledamo, Ka'asher 'Asa Ledam Hapar /. To demonstrate what I mean, I include a Supplemental Recording of the section Kara El Hamezuman* that follows the third Vehakohanim Veha'am section. There you have four examples of phrase 5: Dechafo Bishtei Yadav, La'achorav; Velo Haya Magia', Lachatz Hahar; Ukra'an, Vehotzi Et Emurehem; and Korei Oto, 'Al Peh. Of all these examples only the last one, Korei Oto 'Al Peh, is sung on tune 5 in the recordings. (The Supplemental Recording also resolves the confusion heard in the Hazan's recording of this section, while it provides my personal approach to the musical phrasing at the end.) Numerous more examples of 5 phrasing occur in the 'Aboda service that follows until the Pizmon of Shamem Har Tzion. All those are now done on the 5 tune, as can be heard on the first quart of tape 33.

- The congregational recitations in the 'Aboda* (Vesamakh Shetei Yadav, Vekhakh Hayah Moneh, etc.) are skipped.

Supplemental Recordings:

- *Aromimkha in Musaf Kippur*
- *Kara El hamezuman in 'Aboda*
- *Congr recitations in 'Aboda*

Tape 33

Contents: Kippur, Musaf continued

- Repetition of Musaf from halfway in the 'Aboda

Comments:

- The first line of Ribbono Shel 'Olam* is confused.
- The pizmon Yisrael 'Abadekha* before selichot of Musaf, which is sung on the Yedei Rashim melody, is not included.

Supplemental Recordings:

- *Viduy Musaf Kippur, begin*
- *Yisrael 'Abadekha*

Tape 34

Contents: Kippur, Mincha, Ne'ilah

- Kedusha of Mincha
- Viduy of Mincha
- Keil Nora 'Alila
- Ending of Ashrei of Ne'ilah
- Repetition of 'Amida

Comments:

- In the introduction to the Kedusha of Mincha* the congregational responses are not fully recorded and the last lines before the Kedusha itself are a bit mixed up.
- The pizmon Ya-a Shema' Ebyonekha* before the selichot of Mincha is not included.
- The recordings end with the conclusion of the 'Amida of Ne'ilah. Therefore, the pizmon Hamabdil*, the selicha of Shebet Yehuda, Shema' Yisrael in the kadish, and Kol Keli Yutzar 'Alayikh* are not included. Among those only the two items marked with * have musical features that cannot be found in earlier recordings.

Supplemental Recordings:

- *Kedusha Mincha Kippur, intro*
- *Ya-a Shema' Ebyonekha*
- *Hamabdil in Ne'ilah*
- *Kol Keli Yutzar 'Alayikh*

Alphabetical list of 45 Supplemental Recordings

<u>File name</u>	<u>supplement to tape nr.</u>
<i>Adon 'Olam on Purim</i>	20
<i>'Aleinu in Musaf Rosh Hashana</i>	26
<i>Aromimkha in Musaf Kippur</i>	32
<i>Awsome Nora Tehilot</i>	5b
<i>Bakashot before selichot</i>	24
<i>Birkat Hachodesh</i>	19
<i>Congr recitations in 'Aboda</i>	32
<i>Congr response to Kal Nidrei</i>	28
<i>Congr singing Musaf Yom Tob</i>	11
<i>Dukhan on festivals</i>	5b
<i>Dukhan on Shabbat</i>	3
<i>Evening selichot</i>	2
<i>Festive Mi Khamokha in 'Arbit</i>	5
<i>Festive Moshe Ubnei in Shachrit</i>	5b
<i>Festive Veshameru</i>	5
<i>Festive weekday 'Arbit</i>	2
<i>Festive weekday Shira</i>	1
<i>Habdala</i>	4
<i>Hallel, beginning and end</i>	5b
<i>Hamabdil Motzaei Sh</i>	4
<i>Hamabdil in Ne'ilah</i>	34
<i>Hashem Bekol Shofar</i>	26
<i>Hashem Malakh</i>	5
<i>Hayom Harat 'Olam, first</i>	26
<i>High melody of Romemu</i>	5b
<i>Kara El Hamezuman in 'Aboda</i>	32
<i>Kedusha Mincha Kippur, intro</i>	34
<i>Kol Keli Yutzar 'Alayikh</i>	34
<i>Lamna Binginot Motz Shab</i>	4

<i>LeDavid Baruch</i>	4
<i>Malkhuyot 1, 2</i>	26
<i>Mi Khamokha Shabbat Zakhor</i>	20
<i>Morning Selichot 1, 2, 3, 4</i>	24
<i>Omer counting</i>	2
<i>Pesukim after Shachrit</i>	2
<i>Pesukim in Techinot of T Ester</i>	12
<i>Pesukim of Tokeah'</i>	26
<i>Shuba Motzaei Sh</i>	4
<i>Stuipen Kadish</i>	5
<i>Va'anachnu Nebarekh on Purim</i>	20
<i>Ve'asita 'Imahem Nissim</i>	2
<i>Viduy Musaf Kippur, begin</i>	33
<i>Ya-a Shema' Ebyonekha</i>	34
<i>Yisrael 'Abadekha</i>	33
<i>Zikhronot</i>	26