

THE VOWEL MANTRA OF THE GOSPEL TO
THE EGYPTIANS AND THE INTERPRETATION
OF THE MASORETIC TE'AMIM AND OTHER
ANCIENT CRYPTIC SYMBOLS AS MUSICAL
NOTATION

by Kenneth Behrens

THE PROBLEM

The te'amim are the symbols / \ / \ J / Y K S inserted below and the symbols ^Q < . \ J { 9 + J . : / P Q R inserted above and the one symbol | inserted in the line of the (standard Masoretic) text of the Hebrew Bible. Slightly more scholars than not believe that they once constituted musical symbols, although no one has been able to interpret them convincingly as such. The purpose of this article is to demonstrate that the key to their interpretation lies in the the vowel mantra in the Gospel to the Egyptians (III,44, lines 2-9) of the Nag Hammadi texts (p.210 in the revised 1988, ed. Robinson). It will be shown that the musical system obtained from these vowels is consistent in ancient Semitic-Hamitic culture, and survives today in the folk music of India, and agrees culturally with likely survivors of this musical culture. The cultural (and, hence, theological) symbolism will be discussed, and several transcriptions of Israeli and Egyptian music never before ^{published} heard will be given as examples.

~~PRIVATE DOCUMENTS~~

PREVIOUS ATTEMPTS

The Massoretes themselves gave us Oriental chant, ^{as an interpretation from} which sounds much like the Arabic chant of their environment. (Ashkenazic and Sephardic chant cannot be considered such attempted restorations, but rather cultural adaptations of the marks.) In 1518, the German, Johannes Reuchlin published De Accountibus.... which gives his interpretation, and sounds suspiciously like the then evolving "Lutheran foursquare" hymn. In the 1970's, the French organist Suzanne-Haik Vantoura founded a school to teach her interpretation, which sounds a lot like the organ music of Messaien, Gounod, and contemporaries. . Needless to say, no one has yet discovered a means of proving the likelihood ^{of the validity} of any transcription system.

THAT THE TE'AMIM ARE MUSICAL NOTATION

Since a significant minority of scholars claims that the te'amim are not musical, it would be well to examine their arguments. The basic argument is that the marks cannot be music, since the transcription key is lost, which no responsible Massorete would have tolerated. ^{In refutation,} First, the scholar Gudrun Engberg, in a contribution to the multivolume Studies in Eastern Chant (1966, Oxford) provides the explanation as an aside to his main purpose. The article is based on the assumption that the marks are music and has as its purpose to trace the conversion of \wedge into Byzantine chant neumes in the 4-5th cent. CE. He suggests that the purpose of introducing the LOWER te'amim was to forestall melodic change in Greek Diaspora Jewish communities, since the singing of Psalms in Greek by non-speakers of Hebrew would tend to alter the melodies to

conform to Greek pitch accents. He is the only scholar to ever advance ANY reason why the system needed to be developed, and his thesis, which agrees perfectly with that of this article, places the derivation of the system to 2nd cent.BCE, making it consistent with a ^{then used Greek} ~~never before suspected~~ system of alphabetic notation (replaced by neumes some 300 years later), and allowing plenty of time for it to be forgotten by scribes who were busy running for their lives after the destruction of the temple.)

Second, we must ask these scholars, if not music, then what do the te'amim represent? No culture on earth uses this many symbols for anything except words, numbers, or music, and the first two are accounted for. To this second question, they have no answer, and frankly admit it.

That these are music may be proved in various ways. First, Jews have ever held so. Second, is the remarkable consistency of the theory that will be herein offered. Third, is the similarity of the positioning of the notation to that in the notation in the 800BC Assyrian copy of the Sumerian Creation Epic so ably deciphered as music by Francis Galpin in his "The Music of the Sumerians (and Their Immediate Successors, the Babylonians and Assyrians)" in 1936. He finds in the Asshur Tablet a harp accompaniment from which he almost perfectly reconstructs a melody that sounds much like the Hebrew Psalms, although clearly in a different, and in this author's biased opinion, less noble, style.

RELATED WORK IN OTHER CULTURES

Any attempt to do justice to the music of the Bible must draw on music in Egypt and Assyria for comparison. While the

music of Israel is the largest data base available, there are no works which can act as confirmation, as there are on the walls of Egyptian tombs, and Assyrian tablets, that contain words, possibly music, and either instructions for performing or pictures of the performance. Also, there is no living tradition on which we can draw for confirmation. The following sources are available, and will be of help in verifying any theory:

"Hearing the Music of Ancient Egypt" is an article by Maureen M. Barwise published in 1968 in the Consort, vol. 25, pp. 345-361. She attempts to apply Galpin's Assyrian method to Egyptian hieroglyphics. Unfortunately, she neglects to explain her method, and her results are totally unmusical, probably due to the error in her assumptions of cultural similarity. She has, however an excellent bibliography of the few Egyptian "pictures of performance with words" mentioned above, and is useful for that reason.

The Abyssinian Coptic church claims to preserve the original Hebrew chant melodies in their liturgy. Unfortunately, since they sing everything BUT the psalms, it is impossible to trace which melody went to which psalm originally, and hence to get a "Rosetta Stone" for the te'amim. Any authentic te'amim key will most likely sound like their chants, however, subject to minor changes as might be expected with the ages, as their claim is likely valid, at least in some broad sense, if only due to their antiquity, isolation, and desire to make it true for all these centuries.

The earliest Christian Oxyrhynchus hymn so easily transcribed into
The practice of cheironomy, or hand signalling to communicate to musicians by a director, practiced from ancient Egypt (and in fact, pictured in the tombs) until Byzantine times. Any

this notation, as the appendix will demonstrate.

valid interpretation must be suggestive of hand symbols, and consistent with the few pictures that survive.

The linguistic evidence is another factor. Each one of the te'amim has one, or sometimes several, Hebrew names, many of which are musical terms, all of which are consistent with the musical assumption. Any system must account for each name.

Advances in our understanding of Greek music have made the traditional 8 mode church system's foundation historically untenable. Any system advanced must be consistent with the latest evidence.

A final source would be a chance discovery of the musical concepts embodied in any theory surviving as a living system in a culture known to have been visited by travellers from the ancient world. Happily, Edward O. Henry, in 1988, ^{inadvertently} presented such evidence in "Chant the Names of God: Music and Culture in Bhojpuri India" (San Diego State Univ. Press). His chapter on travelling yogi prophets is particularly interesting. One can almost see Amos and Isaiah doing the same things, and the music transcribed from them works well with analogous arrangements.

TRADITIONAL DECIPHERMENT - INADEQUACY OF CRYPTANALYSIS

Most scholars are quick to note that every psalm ends in \int . Assuming the te'amim are music, that assigns it the role of "tonic" or final note. Fewer scholars have noted the "semi-cadence" role of \wedge . Engberg builds his whole study on the assumption that this is a "dominant". Logically, if one had some notion of what ancient music was like, one could continue assigning roles to the markings as one would decode a cipher (the study of such methods is called cryptanalysis, and is a branch of applied mathematics). Vantoura was the first to

attempt this tactic, but failed due to her having begun before the recent results in Greek music theory research (by using the older, incorrect theories, she came up with inconsistencies), and then, by attempting to resolve the inconsistencies by appeals to her organist training.

The correct next step is to look for the only thing that the Greeks claimed was common to all music in their trading area - the tetrachord bounded by | and \wedge . It is not hard to find. It occurs many times and is | $\downarrow\backslash\wedge$. These are four sequential notes. (The assumption here is that the lower te'amim are notes of a scale. As Vantoura suggests, this is logical, because of their regular recurrence. It is also necessary by comparison to Galpin's work.) By further inspection of resolution (that is, by seeing what note proceeds and follows what note, and assuming that unsingable melodies would not be written, two more notes may be TENTATIVELY assigned, giving a scale of 6, in order: | $\downarrow\backslash\wedge/<$

That leaves the symbols γ ψ δ ϵ unassigned. It is tempting to do as Vantoura did and assign the rest, but cryptanalytical theory does not allow for generalizations on such scanty evidence - these notes simply are used too seldom. We need to look at something else and come back to these later, if possible.

A key question is whether the scale is ascending or descending. We cannot get this information from the Hebrew names of the marks, although ~~this is not obvious to one not familiar with ancient mathematics~~ ^{would be fooled.} The names, in order and their meanings are:

| Sillug or "end". This name is obvious.

] Merka "chariot" (the vehicle to get from | to \wedge) ^{Other names are:} Munah "consolation" referring to its harmonic role as the fundamental of "crazy trumpet" or dominant function. Tebir "middle" the center of the tetrachord Shofar holek "crazy trumpet" the dominant function.

^Tarha "tripping" the next step. ^{Also called:} Dehi "push" or "fall" down to the next step. Tipha "opposite" of / .

^Atnah "gift" the Sumerian music theory text of 2900 BC states "first tune your harp to the note of Ea" ~~is~~ is the note of God, symbol of heaven (we will see the mathematics of this below). The gift is the gift of earth, the chariot is the vehicle ~~above~~ mentioned above. (Ps. 115, 16)

/ Merka "chariot" though this time to the next note.

↪ Mahpak "change"- the Shepherd's chant note, the dominant of the crazy trumpet above. This note is called shofar hofakh or "trumpet inversion", since it is the common note between the standard trumpet (being the 5th overtone of |) and the 3rd overtone of the crazy trumpet whose fundamental is | .

The quick conclusion, that dehi proves the scale is falling, and that this is confirmed by the fact that to get from atnah, the gift of earth, to sillug our heavenly end, we must go up, is precisely opposite. There are three arguments:

First, in the Rhind mathematical papyrus, the slope of pyramids is calculated by dividing run by rise, the inverse of ours. The number thus obtained is one tenth the sum of the first ten numbers, thus other-worldly, and is the product of miracles and legends in Cheops time (unpublished by this author: The knowledge of the Sources of Everything : A Retranslation of the Rhind MATHEMATICAL Papyrus). The point is that the ancient mind inverts up and down when it comes to measurement, and so probably when it comes to music. Small children often have difficulty learning piano for this reason. They associate "high" notes with "big" strings, hence inverting the approved terminology, and thus fail to learn the ends of the piano correctly.

Second, the melodies when transcribed are noble, and worshipful when performed ascending, worldly and boisterous when performed descending. Working with Messianic Jews, the author has had opportunities to use transcribed psalms with modern congregation - this observation is borne out by that experience.

The note < is chanted on a high note in the Indian music transcribed by Henry. He explains it is used this way because it carries, and keeps isolated shepherds in touch with the villagers at night. David uses this note for his most mournful passages - surely it is the same concept.

Without a key, this is as far as cryptanalysis can take us.

THE VOWEL SYSTEM

In the Gospel to the Egyptians we read:


And the throne of his glory was established in it, this one on which his unrevealable name is inscribed, on the tablet...one is the word, the Father of the light of everything, he who came forth from the silence, while he rests in the silence, he whose name is an invisible symbol. A hidden invisible mystery came forth
iiiiiiiiiiiiiiiiEE
oo
oo
aa
aa

They are telling us point blank, that these are the vowels of the manifestation of God on earth, the vowels in the tetragrammon YHWH. 22 of each betrays the Hebrew alphabet. The Oxford *Demetrius Peri Ermenias* 2, 71 History of music states without references that the Egyptian priests sang the scale to 7 vowels (here E is eta, O omega, the rest are the Greek short vowels). The first occurrence of the word "trumpet" in the Old Testament is part of the Exodus theophany, suggesting God put his lips to the mountain and blew the earth. Immanuel Velikovsky, in his "Worlds in Collision" traces an American Indian legend "When you hear the call of "Yahoo", pray to the Great Spirit to hold up the sky, lest it fall" to

their hearing of the sound YHWH (which looks much more likely to be the source for "yahoo" with our vowels than with the traditional) in that generation. Finally, the name YHWH was enough to satisfy Moses that he could indeed confront Pharaoh. Since it was a name no-one had ever heard before, that seems unlikely unless it was something to which the Egyptians were used to associating the power of God, perhaps as unfolded in music. (this legend of seven tones, ^{a) manifestations of the divine} survives in the occult to this day). Finally, note that these are also the vowels in "Jesus, the Alpha and Omega" in Greek, allowing for the slight change on the word "the", so that all vowels are used.

Now, back to the musical symbols. If you were a scribe in the 2nd cent. BCE desiring to write down your melodies to save them from being changed, and you were surrounded by the new Greek alphabetical musical notation, what would you do? Remember, the system had to be known to all Jews, regardless whether they spoke Hebrew, and you couldn't use consonants. If you used consonants, you might be in danger of having to write a curse, or forbidden word, to write a melody (for this reason Jews write Hebrew numbers as 10, 11, 12, 13, 14, 9+6, 16 to this day. 15 spells YH) You would take the Greek vowels used everywhere in your world, and since they are traditional enough to have helped get your people out of Egypt, you would use those in a shorthand:

Ω		H	O	α	ω	i	Original
7	1	+	6	YorV	Δ	υ	Mutation
2	1	↓	∧	∪	<	∩	Final shorthand

The capital to small shift will be explained later. e was reversed when writing Hebrew right to left. u was changed to the traditional Egyptian, saving  for a missing scale tone.

This identifies all the lower te'amim. The remaining names, and their ^{linguistic} justifications are:

∇ Tebir - "pile up", as one sings up the scale, this last long omega is held and sounds like a pile-up, the tip of the sequence of notes.

∫ Majela - "done with a howl", which is how such a high note must sound

∫ Darga - "pause", this note is normally an interruption in the note |, a pause in the sustained end tone. Compare to the name "revia" - which can also imply a squatting, used for the upper te'amim associated with a drop of one note, and implies a waiting there.

∫ Gilgal - "wheel", this is the note which is properly derived from u. It was replaced by the traditional ^ symbol for earth as raised land and saved for the missing sharpened \ . It is therefore the pivot point on which change of mode - major to minor rotates. (The need for the sharpened \ will be derived in the tuning considerations to follow.)

LEGENDS OF TRUMPETS

The prominence of the trumpet as Israel's priestly instrument is a cultural anachronism. The Sumerians-Assyrians used the harp, the Egyptians the sistrum (rattle). As Galpin (p.21 ff.) notes, there are ancient legends of Gilgamesh building a trumpet and blowing it to restore Enkidu from the netherworld. And as he also points out, the trumpet seems to enter the Egyptian language just after the Exodus, where its word is Thupar, credited by Budge (Egyptian Hieroglyphics Dictionary) as a loan word from the Hebrew shofar. He neglects to point out that the determinative

(or hieroglyphic character appended to homonyms to tell them apart - "thuper" also means "scribe") is that of "bringing forth." Neither scholar comments on why the Egyptians, so vanquished by the Israelis that they lost their whole army, now wish to start playing the conquerors' favorite instrument. The same legend is associated with Norse gods in the recent movie "Erik the Viking", where the "horn resounding" is used to translate to the divine plane of existence and wake the gods.

Also Fill see 21,584 the sky trumpets
The solution may well be in the legend already alluded to.

Ex. 19, 13 is the earliest mention of a trumpet in literature, and the "yobel" - or "trumpet sound" of this verse quickly and permanently becomes the "shofar" in Ex.19,16, giving Talmudic scholars the opportunity to identify it with the horn of the ram sacrificed by Abraham as a substitute for Isaac, and thus making it forever Israel's signal between God and man. Whether or not it is true that what the Israelites heard in God's name was "I am who am" and the Egyptians heard the scale of the world as the earth thundered when God blew on the mountain, the Israelites certainly appear to be the cultural ^{originators} ~~inventor~~ of the trumpet, and it is only reasonable that we must look to this instrument for the tunings of the Israeli scale.

We have no surviving example of ^{Israeli} ~~an~~ trumpet, and almost no other instruments that have a tuned pitch from which to determine the size to which the priestly trumpets would have been tuned. Several pictures on coins and palace walls suggest a length of 4 feet, consistent with a fundamental of about C in our scale. There are two considerations that tend to confirm this.

The first is that, as the reader will see below, when the scale is laid out to a C trumpet, the notes < and 7 do to a male

tenor voice what they are supposed to. The high e-eb is perfect for plaintive chant, lying just below the last century's traditional breakpoint of the voice. The high g is everywhere like a howl. (It should be kept in mind that these notes have dropped a major second in the last three generations, as men have become taller. It is therefore the men of the last century, of roughly the same height as the Israeli Levites that must be considered here.)

The second is the occult legends concerning resonant frequencies of the earth. If one calculates the wavelength of a pipe or trumpet necessary to produce an audible octave overtone of the earth's circumference's fundamental frequency, roughly 4 feet is what is obtained. ^{The size of the earth} ~~This computation~~ does not demand modern technology for its measurement. ^{It} ~~The earth's size~~ was measured by the Greeks by using simultaneous shadow angle measurements and similar triangles, and occultists claim it can be dowsed. Other legends note that the human spinal cord has a similar overtone of just over 5 feet resonant length, and that this is the "measurement of heaven's manifestation in man". There is no way to trace whether the Egyptians and/or Israelites knew these facts, or considered them, but they agree perfectly with where the scale notes \flat and \wedge will end up if we choose a trumpet in C.

Once a fundamental of C is decided upon, we note that there is only one true tetrachord available, since there is only one perfect fourth, from g to c (any other fourth is approximate, lacking the "perfect" ratio of frequency $3/2$). Thus c is \wedge and the other notes are below. Note, that this explains the above shift from capital to small letters - it happens, as in our culture, at the change of octave.

These legends derive from the Hermetic tradition, supposedly originating in Egypt

8va b.

U E A Ω I H O u ε α ω i η ω
2 1 J \ ^ J < / γ

The Israeli scale notates only the portion in comfortable tenor range. The other notes would be reached occasionally if inflected to by an upper te'amim.

Note that this scale is based on the first octave of the trumpet overtone series that contains 7 diatonic steps. Note that one note is omitted, b-natural. That must be assigned to Y gilgal, because of its location..

The high e-chant note is more likely nearer to e-flat. This is because of trumpet intonation, for one, and for another reason because e-natural is the tenor breakpoint, and is vocally unstable forcing the correction in performance. The Hindu music of Henry shows the same wavering, tending towards the flat. The nearest available Western scale, ^{to the assigned notes} is e-flat major, which matches all the notes with te'amim names except the a, which in this scheme is natural, but in e flat ^{should be} ~~is~~ flattened. This is sharp fourth noted by Galpin in all ancient music, again a surprising confirmation of the correctness of this line of reasoning.

There is one more surprising confirmation, and this from a consideration of cheironomy, or hand signals. Of course, the te'amim themselves are easily imitated with the fingers, but consider the following idea: Suppose that Roman numerals could be finger~~s~~ spelled, as Korean children do today in a method of arithmetic called chisenbop. If I was the raised finger, V the raised separated thumb, X a circle with the thumb and finger, the chromatic e flat scale (known to the Romans)

overlays the te'amim as follows:

E♭	E	F	F♯	G	G♯	A	B♭	B	C	C♯	D	E♭	E	F	F♯	G
i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii	xiv	xv	xvi	xvii

↑ this is the cheironomy symbol pictured in an Egyptian tomb

While this is certainly far from perfect, and in fact, somewhat forced, it shows that a cheironomy system could have developed consistent with a scale numbering.

THE EGYPTIAN TRANSCRIPTION CHECK

Logically, if the theory is correct, it may work on Egyptian. The author, deviating from Barwise above has attempted several transcriptions from hieroglyphics, based on the assumptions: That the same scale is used in Egypt; that the order of the vowels is, as far as the language permits, the same, and; that the musical symbols are those vowels not necessary for the rendering of the word. This third assumption is the most radical, but it explains the difficulty which Budge could not resolve: why the same Egyptian word is spelled without vowels, or with any one of a number of different vowels in different contexts. The problem has been unsolvable for many years, and the fact is often credited to regional, or time-based pronunciation differences, but this idea does not account for the vast number of different vowels noted on some words, or for the disagreement between the written vowel, and the vowel implied by other syllabic hieroglyphic signs.

The results of the transcriptions have been striking. Random chants from the Book of the Dead yield nice chants consistent with the text topic, different in style from the Israeli, but

musical and appropriate to their liturgical function. The transcription of what Barwise lists as ex. 10, "Beautiful Moonbird of the Nile", from the painting of three musicians in the tomb of Amenemhet at Thebes, yields a gorgeous 3 part repetitive 6 measure phrase^{on l m} in which the low pitched lute plays the ~~tonic~~, the harp arpeggiates in rhythm, avoiding too strong an accent on the less "perfect" third of the chord, and the flute improvises on tonic to dominant and back, with assorted ornaments and mandatory appoggiaturas. The transcription^{as well as another} is attached. This arrangement, except for the^{or 6} 6 measure phrase is perfect folk music today, and tends to prove the consistency of the system.

PERFORMANCE PRACTICE

The aim of this study is to determine the correct system for reconstructing the melodies. Observations of previous scholars on other matters of music are in no way affected. The rhythm is determined by the natural accents of the words, as all have claimed (since no rhythm was written, we may assume that in translation the new language's rhythm ruled. There was no problem with this discrepancy in ancient cultures, since^{all} ancient theorists agree that rhythm should be word based, and the Israeli music was intended to be based on melodies revealed as composed of 7 notes expressing 7 manifestations of God^{thus supplementing natural rhythm}). Except for the earlier suggestion that yogi prophets' performance practice could be imitated in Biblical prophets' ^{performance} (i.e., long instrumental introduction, and long interludes between successive couplets of lines, which could be repeated at will^{with the group repeating the last line}), other notions of arrangements are not affected. Men and women still sung anti-phonally, as Philo noted. Cantor led and congregation responded, as Talmud notes, and Shelah probably means instrumental interlude,

heavy on the trumpet fanfares.

It has been noted that the scale implies two chords, since one $\Lambda <$ C-minor has been noted in Egypt^{transcription,} and the $\downarrow <$ (Λ^2) "crazy" trumpet is implied by giving it the special name. (Specifically, this trumpet was "crazy" because it was too short. Its fundamental was \downarrow making $<$ flat, and giving it its wavering indeterminate basis. When the author performs these songs with congregation, he chooses those which naturally fit modern 3/4 and 4/4 tempi, and allows the following modern chords: $cm \mid \Lambda <$ $gm \mid \downarrow \backslash$ and $f\#^0 \downarrow \Lambda <$ which, for simplicity wavers between fm and $d7$. In preparing keyboard arrangements, pains were taken to double tonics and fifths extensively, thus avoiding thirds, and to use traditional instruments (trumpet, harp, flute, oboe, shofar, percussion) with independent lines and adequate separation in the stereo positioning to maintain independence and clarity of line, thus treating harmony as what it was, a late invention developed coincidentally from intersecting lines.

THE UPPER TE'AMIM

Sadly, there is no key for these. Barring the accidental discovery of a levitical music text, or a chance that some later researcher can match a song from the Abyssinian Coptic church with a psalm based on the lower te'amim, ~~and then have the need~~ each transcriber ~~And they have the Rosetta Stone~~ will have to use his judgment for the upper te'amim. But that is what they are meant to be, ^{anyway} ~~perhaps~~. The word te'amim means tastes. Their use is clearly analogous to the "ornaments" of the late Baroque. Their very form indicates that they were added much later, early in the Christian era to fix the fine points of the melodies, for it was at this time that alphabetic notation gave way to neumes. The Jews today have three cantorial styles

based on areas where they lived, and relying mostly on the upper te'amim.

The author uses the following system, based on the assumption that the neumes, since there are so many, must have some sort of single underlying rule to explain them. The assumed rule is that of cheironomy - the neumes are pictures of hand positions indicating notes up or down as an ornament to a basic note. The pattern is assumed to be: Fingers extended toward performers means go down (they called it up). Fingers extended parallel to conductor's body and horizontal means go up. The number of fingers indicated the number of notes. Thumb extended means long notes, thumb folded means short notes.

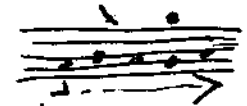
The resulting system is as follows:

up	1-short	1-long	2-short	2-long	2with	skip(no long)	scale
	↘	↙	↓	⊥	⊥	<	9
down	.	9	:	:'	∞		9

Explanation of the names follows:



✓ Ge'esh - "שמע" differs by accent and use with ◦ from:
 \ (9,) Azla - "go away from" or Qadma "go up front" a rise often
 completed by: *(the different forms are used in different books of scripture)*
~~Revia - "fourth" or "to squat on all fours"~~

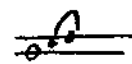
• Revia - "fourth" or "to squat on all fours", so named because it is the fourth note in the most common ornament:



↘ Illuj - "howling", a good name for a fast high note.

9 Shinnor - "peak" a high note, held, resolving down, often used before \ or < and then called shinnorit, the plural, as a high ornament on a high note. Also called zarga - "scatter", as one does before returning to the higher note being approached.

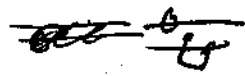
The pictures are one finger viewed from the side , or the front; then the same with thumb extended. 

└ Pazer - "scatter" from the main note by two. 

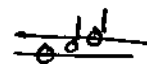
The picture is of the line dividing the two extended fingers.

! Zaqep - "lift" or "hang" the second note by the first.

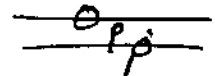
The picture is two fingers viewed head on.



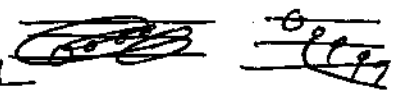
Σ Shalsholet" - triple, referring to the picture, a thumb and two fingers viewed from the side.



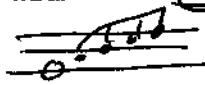
. Segolta - "shut up" the middle note is shut between the base note and the one below it. The picture is of finger and thumb points viewed head on.



Q Telissa gadol - "big break through" into the next part of the scale, going up (hence called big), though we call it down. The picture is the arm pointing up from the arm.

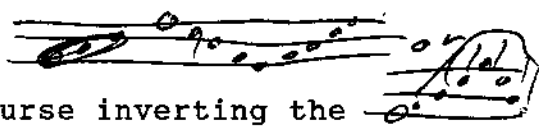


Q Telissa small - opposite of above

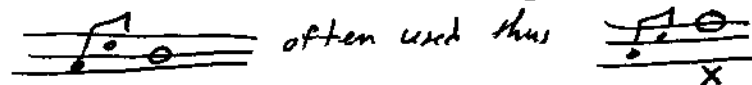


Q Pazer gadol - great scattering - go down and return

is composed of these two. It is also called "garne para - full horn" or one whole tetrachord outlined.

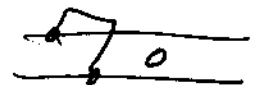


◀ 'ole wejured "rise and go down" of course inverting the two directions. The picture is two non-consecutive fingers viewed from the side.



∞ Zarka - "scatter" is the reverse of the above. The picture is a circle drawn around the two finger points viewed head on.

~~The remaining te'amim follow.~~



| is the only mark drawn in the line. It is a simple period, indicating the end of something, generally a line on < or just a breath.

This exhausts the standard list of te'amim provided by Kittel in Biblia Hebraica.

SAMPLE TRANSCRIPTION

Ps. 117 reads as follows:

הללו את יהוה כל גוים שִׁבְחֵהוּ
 כִּי גָּוָר אֱלֹהֵינוּ וְעֵמֶת אֱדֹנָי לְעַלְמֵי עַד
 הַלְלוּ אֱלֹהֵינוּ

~~in English, not reversing the direction of the musical symbols~~

Hallelu et adonai kal go'im shabchuhu kal ha umim:

ki gavar alinu chesdu ve'emet adonai leolam hallelujah:

~~One does not~~ (Preserves the orthodox tradition of reading "adonai")

~~Ps. 117~~
 In notes

hale lu et adonai kal go'im shabchuhu kal ha umim ki ga var alinu chesdu ve'emet

nai leolam alleluia

with chords, and English

Ha le lu et adonai kal go'im shab chuhu kal ha umim
 Ha le lu ien praise the lord all people sing His praise, nations of the earth

ki ga var alinu chesdu ve'emet ado-nai le-e-lem } halelu in
 for steadfast is His love and His mercy shall endure evermore }

Ps-138

Hineh b'ra ku et adonai kel avder adonai
 sing the blessings of the Lord all of you who serve the Lord

hamom dim beit adonai balai lot so yedeken kodish
 standing in His house in prayer by what in His sanctuary

uvara ku et adonai y'bare ka adonai mitsi on
 lift your hands to bless the Lord that may the Lord bring blessings from Zion

Ps-150 the who made the heavens and the earth

Ps-150 Hallelu Jeh

1 hale lu el b'kad sho hale lu hu b'keria uzo
 praise God in His holy place praise Him with the organ, string, and pipe

2 hale lu hu b'keria uzo hale lu hu kerem ga dlo
 praise Him with the organ, string, and pipe praise Him with the organ, string, and pipe

3 hale lu hu b'te kashofan hale lu hu b'nevel kinnor
 praise Him with the organ, string, and pipe praise Him with the harp and the string

4 hale lu hu b'tof umai chol hale lu hu b'hirim ule gau
 praise Him with the organ, string, and pipe praise Him with the string and the pipe

5 hale lu hu b'tsiltsili shoma hale lu hu b'tsiltsilim ah kul hamshoran teha le yanulu
 praise Him with the cymbals that sound cymbals praise Him with the cymbals that sound

Sightation BRAND No. 12

Litho'd in U.S.A

PRO ART PUBLICATIONS / **Belwin Mills**
 A DIVISION OF Publishing Corp. MILWAUKEE, WIS. 53102

Let us help you find the best possible

Oxyrhynchus hymn in tc-amim notation (2-3rd Cent. CE, originally Greek alphabet - source 1962 Interpreter's Dictionary of the Bible)

πρῶτῃ σιγά τω μῆσ' ἄστρα φάεσφ' ορα
 χεῖτεσθω ποταμῶν ῥοθιῶν πασάλ
 μμῶν τω δῆμῶ πατέρα χῆιδι χ' ἁγίου
 πνευμα πασα δυνάμεις ἐκφωσῶντων
 ἀμῆν ἀμῆν κράτος αἰῶσ' ὡσ
 σατηρῆ μου πάντων ἀγαθῶν
 ἀμῆν ἀμῆν

Egyptian Transcriptions
 Beautiful Moon bird of the Nile

Flute (ad lib) 4I
 Harp 4I
 Lute 4 (Egyptian) I (Vowel)
 Rhythm is from text
 missing

2. "Kes-kes" dance Tomb 113 of Priest Keynebu at Thebes

Flute (ad lib)
 Lyre 4
 bass harp 4I

PS-128

Hineh bara ku et adonai kel avder adonai
 Sing the blessing of the Lord all of you who dwell in the land
 hamom dim beit adonai balai lot so yedeken kodosh
 standing in this house in prayer by night in this sanctuary
 uvara ku et adonai y'bare ka adonai mitsi on
 lift your hands & bless the Lord that may the Lord bring blessings from Zion

Ps. 150. Hulelu Jah

1 hale lu el b'kap sho hale luhu b'keri a uzo
 praise God in His holy place praise Him with the organs, string & wind
 2 hale luhu b'qanzen qanzen hale luhu keron ga do
 praise Him with the organ & organ praise Him from the great deep, lyre
 3 hale lu hub' te kashofar hale luhu b'nevel kinnor
 praise Him with the bitangayeshofar praise Him with the harp & the string
 4 hale lu hub' tof uma chol hale luhu b'pinim ve gau
 praise Him with the drum & dance praise Him with the string & the pipes

5 hale lu hub' tsiltiti shema hale lu hub' tsiltiti shema kale namshenu teha lelyanlu
 praise Him with the cymbals of loud cymbals praise Him with cymbals that resound
 SIGHTATION BRAND No. 12 Litho'd in U.S.A. PRO ART PUBLICATIONS Belwin Mills Publishing Corp. Let every heart praise the Lord

Handwritten musical notation on a single staff with chords: FG, C G, Am, G, F, G.

1. I shen ha sha re lo ha lak bnat sot r sha in u ve
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: F, F, D, G.

2. ki rek chly m lo a - ingi umo sha le tim lo ya sha
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: Bb, F.

3. ki in betor - ot yahuch chaf - so : mura - to yeh ge
 Only in the world and when you go to the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

4. va va ba shi sha + ul al pal qai mava an shen pir
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

5. ten bi to vale hu lo yi nul v'ket ohr ya a she yab had
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

6. jo ken har sham in ka mpts a shy tid fe nur ro ach
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

7. al ken lo ya ca ma sha im hach pat r chut taim baa dat had itim
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

8. ki vude a shuch derek mid kin r - derek r' sha in tond
 I thought we there for the whole world with you in the world

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

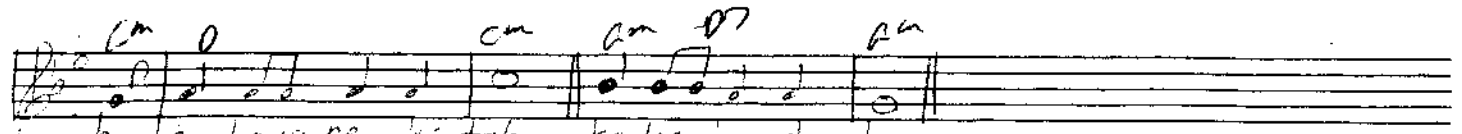
Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

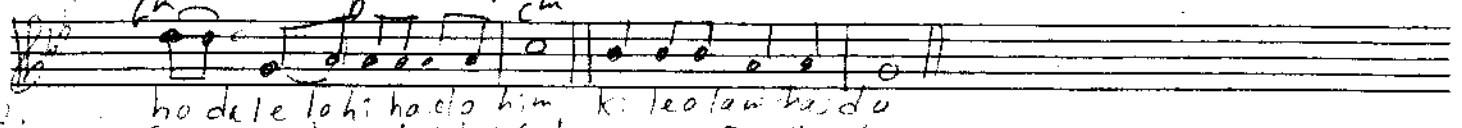
Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.

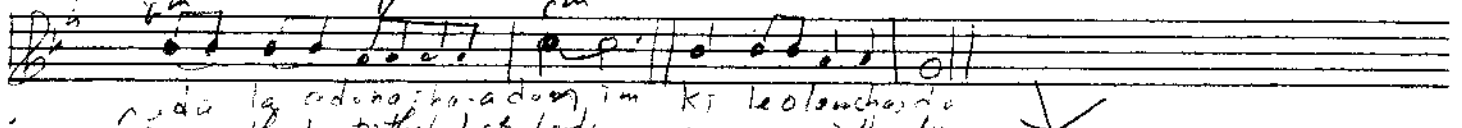
Handwritten musical notation on a single staff with chords: C, D, E, F, G, A, B, C.



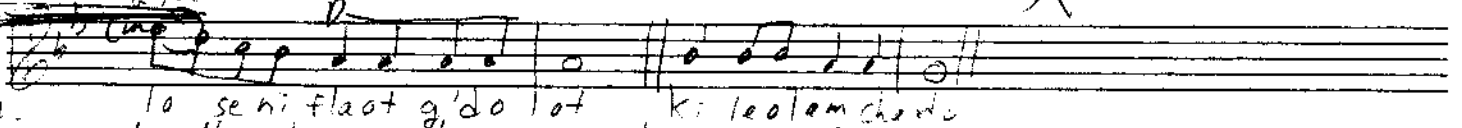
1. ho da laya ne ki tob ki leo lam chas do
(Give thanks to the Lord, he's good ever more is His love)



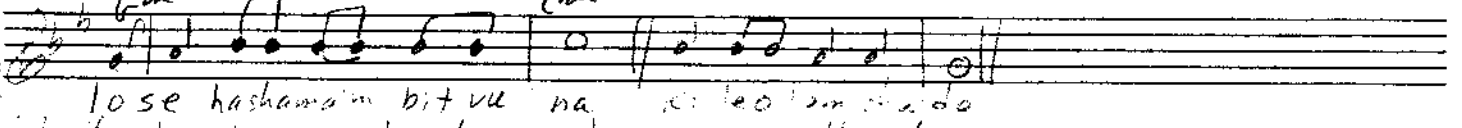
2. ho de le lahi ha do him ki leo lam chas do
(Give thanks to the Lord of gods ever more is His love)



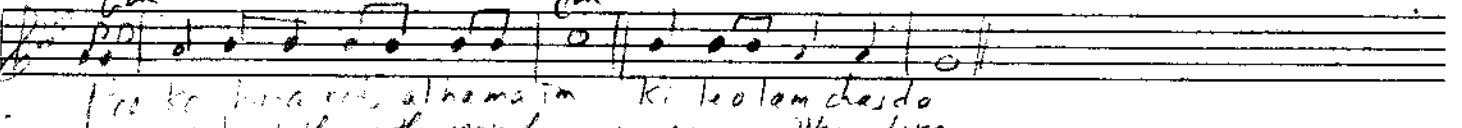
3. na da la adona i ha adonim ki leo lam chas do
(Give thanks to the Lord of lords ever more is His love)



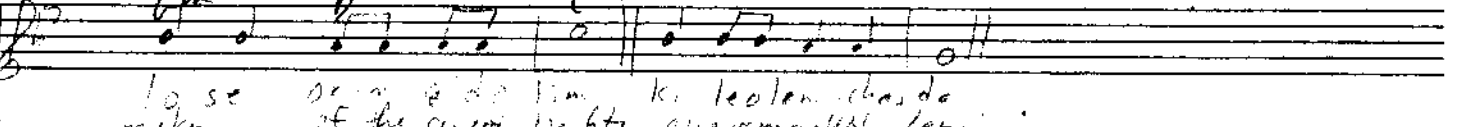
4. lo se ni fiat g'do lot ki leo lam chas do
(To Him when miracles are great ever more is His love)



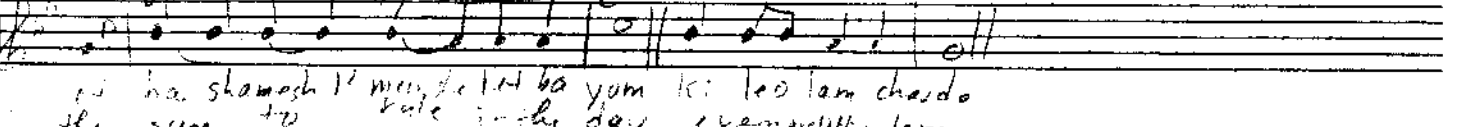
5. lo se ha shamaim bit ve na ki leo lam chas do
(Who the skies in wisdom he made ever more is His love)



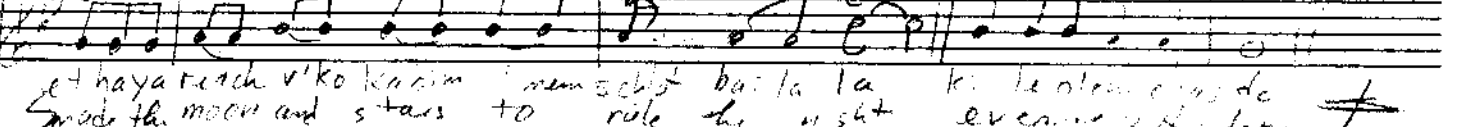
6. pro ke hira ret, alhamaim ki leo lam chas do
(who spread out the earth upon the seas ever more is His love)



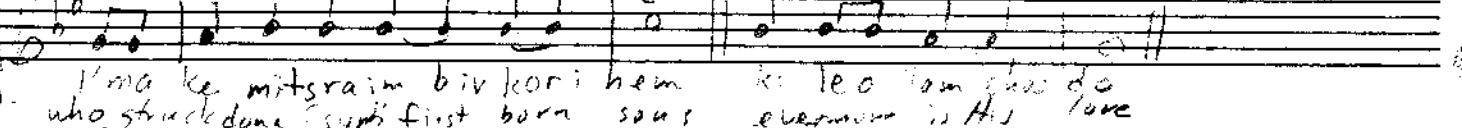
7. lo se orim g'do him ki leo lam chas do
(maker of the green lights ever more is His love)



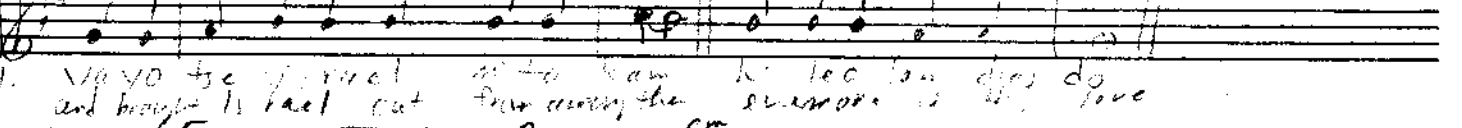
8. u ha shamash k' mende let ba yom ki leo lam chas do
(The sun to rule in the day ever more is His love)



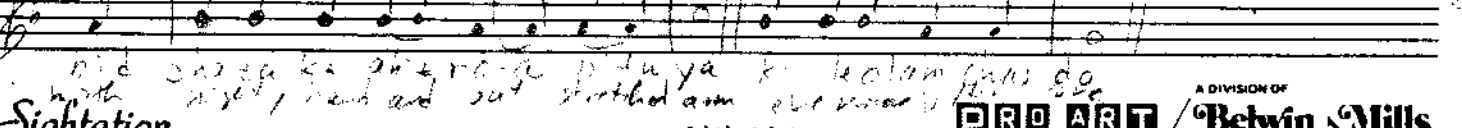
9. et haya reach v'ko lenaim nem schot ba la la ki leo lam chas do
(made the moon and stars to rule the night ever more is His love)



10. v'ma ke mitsraim biv kori hem ki leo lam chas do
(who struck down Egypt first born sons ever more is His love)



11. va yo tse y'vrat mita kam ki leo lam chas do
(and brought us back out from among the nations ever more is His love)



12. nid s'asa ka sh'ra g'do d'nyu ki leo lam chas do
(with might, hand and out stretched arm ever more is His love)

13. *l'igo v'et yam sot l'ava nim ki leo lam chas da v'he vir yisrael b'to to*
 to Him who split the Red Sea evermore is His love, & brought Israel out through its waters

l'ava nim chas da v'vier par'o v'chi: to b'yam sot ki leo lam chas da
 evermore is His love Pharaoh and his army swept in the Sea evermore is His love

16. *p'nu'le amo b'mid bar ki leo lam chas da 17. i'na ke m'la king'de l'na*
 to Him who led His people through the desert evermore is His love to Him who struck down your rulers

u'v'chano i'va ya ha roq m'la kin ad: nim ki leo lam chas da
 evermore is His love to Him who killed the mighty kings evermore is His love

14. *v'si chon melek ba'ar ori ki leo lam chas da*
 Sargon King of the Assyrians evermore is His love

u'li melek ba'ar on ki leo lam chas da
 O King of Ba'ar evermore is His love

21. *v'et an ar'om v'nacha la v'ki leo lam chas da*
 as when the Amorites gave their lands evermore is His love

22. *n'cha la v'yisrael av do ki leo lam chas da*
 to His servant Israel evermore is His love

23. *she b'shif le nu za ker la nu ki leo lam chas da*
 who we may let us be we were low evermore is His love

24. *u'v'et' ki nu v'sa reinu ki leo lam chas da*
 from our enemies we were free evermore is His love

25. *u'v'et' ki nu v'sa reinu ki leo lam chas da*
 He gives food to every creature evermore is His love

26. *u'v'et' ki nu v'sa reinu ki leo lam chas da*
 Give thanks to the God of heaven evermore is His love

26. *u'v'et' ki nu v'sa reinu ki leo lam chas da*
 Give thanks to the God of heaven evermore is His love

36 hoda layanah kitob (ki leolan chasdo)

2 hoda leluchi ha elohim
3 hoda la adonai ha adonim

4 lose niflaot גדולות
5 lose ha shamaim bitvanya

6 lroka ha arets alhamam
7 lose orim גדלים

8 et ha shemesh Imem shelet bayom
9 et hayareach v kokabim Imem shlot balaila

10 Imake mitzram b'ikarihen
11 vayotse yisrael mitokem

12 bid chazakar abizroa ntuya
13 lgozer yamsuf ligzarim

14 vheerr yisrael btoko
15 v'v'ier parq vcheilo byamsuf

16 Imolik amo bamidbar
17 Imake mlakim גדלים

18 va yahanog mlakim adirim
19 Isichon m'ldc ha emoni

20 ulog melek habashan
21 v'vatan ertsom Inachala

22 Inchala lyisrael ardo
23 she b'shif lenu zakar lanu

24 va yifre'enu mitzareinu
25 nofen lechem lkal basar
26 hoda lel hashamaim

6:2-3 Yavuch al bapka tokicheni valbachamatka tisreni

Chaneni yavuch ki emtal ani r'paeni yavuch ki niv halo atsumi

7:2-3 ~~sigaron~~ Yavuch alohei beak chasiti hosieni mikalrodpa; vhat sileni
pen-yitrot kanye natshi poriq vein matsil

8:2 Yavuch adonai mahadin simcha bkalhagrets aser t'na
hodak alhasamaim

9:2-3 Ode yavuch bkal libi asapia kalniflotika
eshmcha veeltsa bak azamra simcha elion

10:12 lama yavuch taamad brachog falim litot batsya
bgaot rasha yidlag ani yitapshol bimzimot
zo chasavru

11:1 (. < ,) bayavuch | chasiti eik tomru lnafshi
hudio har kem tsipor

12:2 hosia yavuch kigamar chasid kifasvu emonim mibni adam

13:2 adana yavuch tiskacheni netsach adana | tastir atpaniak
mimni

14:1 (. < ,) amar naital blibo ein elohim hischitu
hatiru alila ein oshetob

15:1 (. < ,) yavuch miyagar baha leka miyiskon bhar gadshaka

16:1-2 (. ^) shamreni al kichasiti vak; amart | yavuch adonai
atah fovati bala liska

17:1 (. < ,) shima yavuch | tsedet hagshiva tinati
haazina tfilati blo siftei mirma

=1 lamnatseach | leved yahuch | dand a sher d'berp
layahuch et divni hashira hazot byom hitsil yahuch
oto mikaf kal o'vavo wmyad sha ul

2 vayomer erchamka yahuch chizgi

3 yahuch sa li wmtudati wmtaloti eli tani echeseba
magini wkeren yishi misgab

19:2 hashaminim msaprim kvod el ymaase yod ro magid hangia

20:2 yaanka yahuch byom tsara ysgerka shem | elohi yaagor

21:2 yahuch bazka yismamelek wvrshuutka mah yagil mod

22:2 eli eli lama azartani nachog mishuati divnei shaajot

23:1-2 (,) yahuch ro'i lo echsar; binot deshe yarbiteni
al mei mnechot ynahatani

24:1-2 (* < ,) layahuch haqrets wmla feivel vyushrei ba
kihla al yamin ysada valsharot ykonneha

25 (alphabetic) (+) elejka yahuch nafshi esa

26 (') shafteni yahuch ke ani btemi halakti
wvayahuch batachti lo emad

27 (' |) yahuch | ori vyishi mimi ira yahuch maoz chyai
mimi etchad

28 (+) elejka yahuch | egra tsari al techerash mimeni
pen techeshe mimeni vnimshalti inyordi bor

29 (* < ,) hayu layahuch bnei elohim hayu layahuch kay od raaz

30:2 aromimka yahuch ki dilitani vlo simachta o'vavi lo

31:2 bka yahuch chasiti aleyosa lolam btidgatka palteni

32:1-2 (* < ,) ashri ysei pesa ksui chataa; ashri adam lo
yachshov yahuch fo agn vein brucho tmiya
← correct

① + filā? Imoske ish ha'elohim
adoini ma'ōn 'ata ha'it la'ell b'dor vadōr:

② b'terem | har'im yeldu vatchole! erets v'te'el vme'olan
ad oleim ata, el

③ tashuv enosh addaka v'atomer shuvu b'nei adam

④ ki elef shanim be'neika kiom etmol ki yaavor
vashmura balila

⑤ zramtam shena ~~ya'it~~ yihya baboker kechat'sr yachalaf

⑥ baboker ya'tits vchalaf la'erev ymolel vyaresh

⑦ ki kalinu bapeka wavachamatka nishalnu

⑧ so'ot to'ot

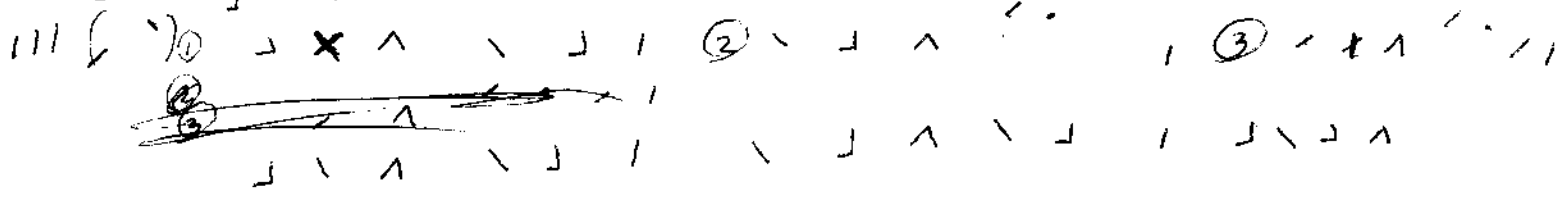
930 ① yahueh malak se'ot la'vesh la'vesh yahueh oz hitazer
E B E R C
yahueh malak se'ot la'vesh la'vesh yahueh oz hitazer
clothes in many - set of clothes is it and sint with struck
at ti kon t'avel bal timot
he with his shirt shub
h kon kisaka me'az me'olan ata
You thru is established forever from outside you

100 ① mizmor l'torah
har'io layatueh kalha'ets ② ivdo etyahueh b'sincha bou
Ifaniaio birnana

③ die ki yahueh ho' elohim hu'asenu v'lo anachnu

④ bou sar'iv | b'toda chaterot; v bit'ila hodu'io haraku
shno

⑤ ki tov yahueh l'olan hasdu vaddor vadōr emunato



127
 1. Shir hamaalot: asri kal yre yahweh ha holek bidrakvo
 D G F# G A F# A F# E E D E
 blessed all who fear the Lord who walks in the ways

2. Yqia kapeik ki tokel asrik v tov lak
 F# G F# A G (A) F# E
 the labor of your hands surely you shall be happy & good to you

3. estka kgefen poniya byarktei vaitek banetka
 AC F# E D F# A B A F# G
 your wife like a vine by the side of your house your sons

Ks stlel zeitim saviv l shalchanak
 F# A G A E
 like olives around your table

4. hiehl kikin gaver yre yahweh
 F# G F# F# E E
 so the man who fears the Lord

5. vavrevak yahweh mitzion v re btov yrushalaim ymichaiestk
 E F# E E F# G F# E A F# E
 shall bless you from Zion & you shall see the joy at Jerusalem all days of your life

6. vkevanim lvansak shalom al israel
 E F# A B A G A E
 & you shall see the sons of your sons

129
 (1) Shir hamaalot drabat Tsraroni minurai yomana yisrael
 D G E F# G F# A G E F# E E
 many times have I said from you let say Israel

2 rabat tstarani minurai gam loyaku li (2) algabi chardu chorsdim
 F# A B A G E F# E G E F# E A
 yet not perish nor on my back plow plow

heriku lma notam (4) yahweh tsadiq qitso qvot rshaa'im
 F# E D E F# A F# G (A) F# E E
 made long furrows righteous cast in two cords of the sickle

(5) yerso vyisogu achor kol shnei tsion
 G F# A B A E (A) F# E
 let be ashamed and turned back all who hate

(6) yihso ka datsir gazot seqadmat shalaf yavesh
 E D E E F# A G F# E
 let the earth like grass the rock which before draws out does up

(7) shelo mile kapo kotser vchitsnu m'amer
 F# G F# F# E F# E E
 with which not fill his hand the reaper nor his bosom the bind

(8) vlp anru haavrim birkat yahweh aleikem beraknu
 G E F# E E D E E F# A
 and let the hills pass by the blessing on you we bless

et kem bshen yahweh
 G F# E F# E
 you in the name of the Lord

126
 1. Shir hama a lot + bshuv Yahuah et shivat tsion hayoinu keholmim
 O E GE F# F# G G G G F# A B A G A E E
 O E GE F# F# G G G G F# A B A G A E E
 returned captures of Zion we are like dreams

2. a z Yimale schok pinu v'shonenu tina
 B CB B AC B B A C F#
 she full of laughter our mouth and our tongue with singing

QE yomru ragom higdil yahuah la a shot im ale
 G E F# F# A A F# G F# E E E F# F# E E
 she they said in the nations great : work with them

3. higdil yahuah la a shot im ale hayinu shmechim
 F# G E F# A A B A G A A E
 great they to work with us we are glad

4. suva yahuah et shivatnu ka figim ba negev
 F# G F# A E F# E
 turn again our captivity like streams in the south

5. hazorim bdima baina yiqtsoru
 E F# F# E F# F# E
 those who return intend with shoub shall reap

6. halok yelek vrako no she mesek hazara bayavo
 D# G D C B D A F E G E F# E F#
 walkers he walks and weeps heavy bay of secret he shall come again
 vrana no she alu mtio
 A B A G A E
 rejoicing heavy in shows

127

1. Shir hama a lot l'ishalom im yahuah lo yivne leit shava amlu
 F# E D E GE F# F# AC E VC ED B C E F#
 of Solomon does not build a house in vain B loka

Vona to bo im yahuah lo yishmar ir shaava shagar somer
 F# A F# E F# E F# E D C E
 it builds in it does not keep the city in vain stays with the keep

2. shava lavem masbin qum machari sevet okeli lechem
 AC E CB C C D E G F#
 into vain for you kindness rise being late sitting up to eat the bread

ha atsvin ken yiten lidido shena
 E A AC F E F# E
 to us for he gives to his blind sleep

3/4 Hineh nachalet yahuah banim shavar pri habaten (4) kchitsim
 AC E F# F# A B A G A F# E F#
 behold here is yahuah sons forward fruit of the milk as arrows

byad gibor ken bnei hanurim (5) a shri hagver a ser mile
 A D A F# A F# E AC B C C F#
 in hand of mighty so the sons of the young blessed with the man who has a lot

et a spato meheme lo yevso ki y dabru et irim basaar
 E GE FE E A E G E F# E F#
 his power with the do not be put to shame for shall destroy enemies at the yak

(over)

Shir hamaalot: mimaama qim gratiak yahueh
out of the depths I called

(2) adonai shima v'koli; ti yeina az neiak qashvrot l'gol tachanoni
hear my voice let be your ears to attend to voice of my prayer

(3) imaonot tishmaryah adonai mi ya amod
if inquire you keep who can stand

(4) ki-imka haslicheh l'maan ti wari;
with you forgiveness that you may be kind

(5) qisviti yahueh qisvta nafshi v'lidivaru hochalti;
I wait for ~~my~~ my soul for his word I hope

(6) nafishi la doni mishmrim laboker shamrim laboker
my soul to the lord more than watches for morning watches for morning

(7) yachel yisrael el yahueh ki-im yahueh hadesed v'harbe
let hope to for such is mercy & mult

*Not pas of ornament hint on vowel [7] [7] [7]

im o f' d'ut (8) v'hu i'p'de et israel mikol donotio
with how redemption & he will redeem from all their sins

131 Shir hamaalot l'davido yahueh // lo gava libi v'lorama eini
not proud my heart & not lofty my eyes

v'lohi lakti // bigdolot ur nif laot mmeni
I will be to you as a lie because of the many iniquities of my sin

(2) im lo shiviti v'domanti nafshi k'gamel alei imo
if not I have set and grieved my soul like weaned child by its mother

k'gamel alei nafshi
as the weaned on me is my soul

(3) yachel israel el yahueh me'ata vadolama
let hope now & forever

shir hama alot zkor yahuch l'david et kal unotu
D O FH FH E FH A BAF A all his afflictions

(2) asher njsbba layahuch hadar laavir yaacob
E FH G E A BAF E FH A E E
who swore to he vowed in the sight of Jacob

(3) imaro bahel keiti imeele alerey ytsuai
FH FH FH A BAF A FH E E
if I so interpret of my house I go on couch of my bed

(4) imetez shnat l'eini l'afapai t'numa
FH FH FH A FH FH E E
if I give sleep to my eye to my eyelids slumber

(5) ademtza magon layahuch mishkanot laavir yaakov
E FH G E A BAF G E FH E E
until I search out a place for dwellings for night, one of Jacob

(6) hinch shmaano befrata mtsa nutbia bistreiyaar
G E FH A BA G A E E
we heard of it we found it in fields of earth fort

(7) narpa lmsishbnotso nishtachave lahadot raglaio
FH A BAF E D E FH E E
we will enter into his dwellings we will walk at his feet stood

(8) kumah yahuch l'imnuhateka atah vaaron uzeka
E FH G E A BAF A E FH E E
arise into your rest you & thank of your strength

(9) kohaneika ilbshu tsedef vachasidika yranenu
E FH A E E FH E E E E
let your priests be clothed with righteousness & your saints shout for joy

(10) baavur david avdeka al-tasher pnei mshicheta
G E FH A BAF G FH E E
for the sake your servant do not turn away the face of your anointed

(11) nishba yahuch l'david emet loyashuv mime na mipri bitnka a shot
E FH // E E FH E E BAF E E FH A BAF G
her sworn in truth not will turn from it of from you body I will set

Ikiselak (12) im yi shmru raneika briti vedoti zo alamedem
E E V C E FH E // G? FH E E G-E FH
on the throne if will keep your sons my count & my testimony which I teach the

gam bnei hem adesad yeshbu l'kiselak (13) kivachar yahuch btsion illa
FH FH A BAF D E E E E A BAF A BAF A
also their sons till forever shall sit on the throne for his name has desired

Imoshav lo (14) zot-mnuchati adeiad po eshev ki sotiha
A FH E E FH A FH G E FH E E
for a dwelling his this is my rest till forever here I will dwell for I have desired it

(15) tseida barnek avarek evyoneiha asbia lachem
G FH A BAF A G FH FH E E
her food bless I will bless her poor I will satisfy with food

(16) v'kohansha albish yeshu vachasideiha raneu yranenu
G E FH A BAF E E FH E E
and his priests I will clothe with salvation and his saints shouters shall shout

(17) sham ats mach qeren l'david arakti ner l'mshichi
A FH FH A BAF FH E E
there I will make point the horn of David I have prepared a lamp for my anointed

(18) o'vavio albish b'set valaio yatsits nizua
E FH A BAF A BAF A BAF A
his enemies I will clothe with shame baton him shall shine his crown

(1) Shir hama a lot l david:
F# E D E E F#

Hineh ma tov u manaim shevet achim gamyachad
F# G A G F# E

(2) Ka shemen hatov // al harosh yored al chazagan
F# C D C B C EC F#
like oil precious on the head that ran down on the head

zgan aharon sheyored al pi midotaso
E E A BA G (A) F#
head Aaron go down to mark of his garments

(3) Ktal hermon sheyored al harrei tsion ki sham
E D E D F# E B UB F# C CD //
like den of Hermon course down on the mountains for three

tsiwa yahuch ethabraka hayim al ha olam
F# G A RA G E E
commented the blessed life forever

Samples (chorus)

135 haleluia halalu etshem yahuch hale lu aur; yahuch E
E EF# G F# A B A G A F# E
shoandim best yahuch bchtivot bert elohim
haleluiah kitov yahuch zandu l'ashmo ki na'im

136 hodu la yahuch ki tov ki l'olam chesdo
E F# E A CH A G F# E
hodu le lohi h'elohim ki l'olam chesdo

138, 139, 140 solos, 141, 142

143 yahuch shma t'ila haazina el tachanoni be'emana + ke
E C D C B E F# E D A E F#

anini b'tidgateka
E F# E E

144 Barok yahuch tsori ham lamed yada; la grav etsbot;
F# C C CD // C B E F# F# A BA G

lami l'chama

145, 146, 148, 149 duplicates

1-37
 1 al naharot | Babel sham yashabnu gambakinu b'zakrena ettsion
 E F E D F# H# G G G G G A A B A G A A E E

2 al arabim btoka falinu kinurotinu
 on willow in the valley our lyres
 E E E F# F# A B A G A A E E E E

3 ki sham | sh'alonu shobenu dibraishit
 for shre ~~the~~ asked us our captives words of song
 G A B G G G G F# E G G G G G

wtolalenu shimchah shiru lanu mishir tsion
 & our plumbbers sing us song
 E E F# F# F# A A F# F# F# G E F# F# F# E

4 ik nashir et shir adonai al idmat nekid
 how we say the song on land foreign
 D G G G G G G A B G A F# F# E

5 imeshkach et yerushalaim tishkach ymini
 let forget you let forget right hand
 E E E F# F# E D E E F# F# F# E

6 tidbag lisoni | lchiki imle ezbreki im zo
 let cleave my tongue to my palate if not I remember I find
 E C C C B C C C B D C C C F# F#
 a'ale et yerushalaim al rosh shimchati
 I will say there head of my song
 F# E E E E A B G A F# F# F# E

7 zkor adonai | libni edom et yom yirushalaim
 recall Lord fortress of Edom the day
 C C C D B C C A D C B C B D C E C B F#

ha'omrim aru aru Ad haisod bah
 & who said I lay bare I lay events founder its
 G F E F# A B G A A F# E

8 bt'babel hashduch ashri shisholeu lak et g'molek sheganalt lanu
 O destroyed one heard he utters us to you read
 E E D E E F# F# F# F# F# F# E

9 ~~shach~~ ashri | sheichez wnipets etolalaik ethasala
 blessed he utters our dashes you little one
 E D D E D D D C D D E E D E E E



shir chadash; tehilato
 shir chadash; tehilato
 his praise in assembly of the saints
 BA A G A F# F# E

b'nei tsion ya gilu b'helkan
 the sons of Zion be joyful in their king
 E F# F# F# E

b'machot b'tof v'kinor v'zambulo
 in the dance with tambour & lyre with the stringed
 A E F# E E E F# F# E

y'fa'er anaim bisuah
 the heads the herbs with salvation
 F# F# F# A A F# G F# E F# E E E

y'raninu al miskbotan
 let the sound on their lyres
 B A G A A A E

v'cherav pifiyot byadam
 the chariots were tread in hand
 F# F# F# G G E F# F# E

tochechot balemin
 the chariots of the night
 E E D E E E D E

which b'deitem b'charlei varzel
 with chariots of iron
 A A F# F# E

l'valchamidio
 the judgment with honor this His saints
 C F# F# E F# F# G G A F# F# G

shir chadash tehilato hirkal chamidim
 sing unto the Lord sing praises from the presence with saints

yismach yisrael bo suyo
 Israel rejoice in their maker children of Zion

on ya gilu b'helkan
 joyful

TABULA ACCENTUUM

I. Accentus communes (in libris XXXI)

A. Distinctivi vel domini

1. $\overset{\cdot}{-}$ *Sillāq*, semper notat finem versus (*Sōp pāsāq*), ut in . . .
2. $\overset{\cdot}{-}$ *ʿAnāh*, ut in
3. $\overset{\cdot}{-}$ *Sʿōllā* (postpositivus), ut in
4. $\overset{\cdot}{-}$ *Šālšēl*, ut in
5. $\overset{\cdot}{-}$ *Zāqēp parvum*, ut in
6. $\overset{\cdot}{-}$ *Zāqēp magnum*, ut in
7. $\overset{\cdot}{-}$ *Rʿbī**, ut in
8. $\overset{\cdot}{-}$ *Tībhā* (ante *ʿAnāh* et *Sillāq*), ut in
9. $\overset{\cdot}{-}$ *Zāqā* (postpositivus; ante *Sʿōllā*), ut in
10. $\overset{\cdot}{-}$ *Pašā* (postpositivus), ut in si sonus apud paenultimam

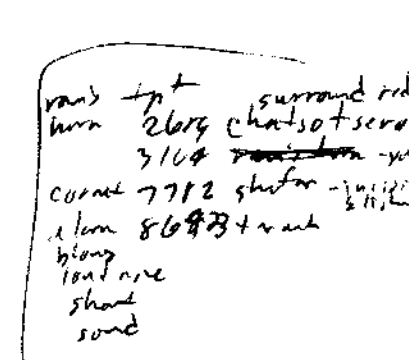
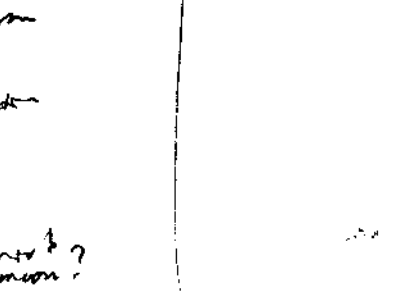
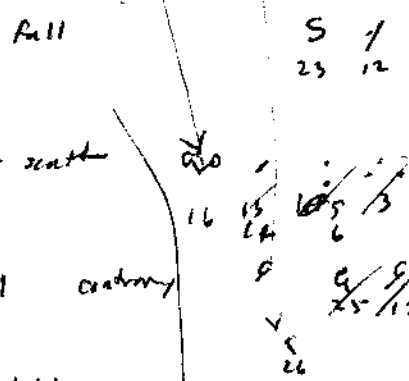
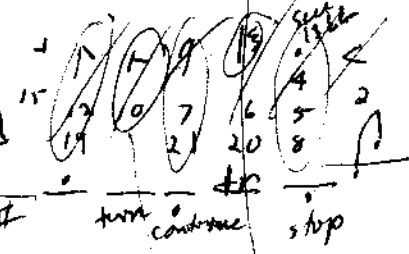
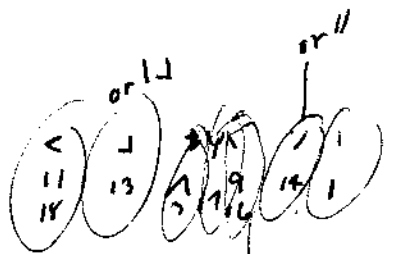
II. Accentus poetici (in libris Psalmorum, Iob, Proverbiorum [כ"ו] [כ"ז])

A. Distinctivi vel domini

1. $\overset{\cdot}{-}$ *Sillāq* (cf. I 1), ut in
2. $\overset{\cdot}{-}$ *ʾŌlā wʾjōrēj* vel *Mērʿā māh-pāšātum* (*Mērʿā* cum *Māh-pāk*), ut in
3. $\overset{\cdot}{-}$ *ʿAnāh* (cf. I 2), ut in
4. $\overset{\cdot}{-}$ *Rʿbī** *magnum*, ut in
5. $\overset{\cdot}{-}$ *Rʿbī** *mīgrāš* (R. cum *Gō-reš*), ut in
6. $\overset{\cdot}{-}$ *Šālšēl magnum* (cf. I 4), ut in
7. $\overset{\cdot}{-}$ *Šinūr* vel *Zāqā* (postpositivus), ut in
8. $\overset{\cdot}{-}$ *Rʿbī** *parvum* (post ipsum occurrit *ʾŌlā wʾjōrēj*), ut in
9. $\overset{\cdot}{-}$ *Dʾbī* vel *Tībhā* *praepositivum* (praepositivus), ut in
10. $\overset{\cdot}{-}$ *Pāšā* (cf. I 15), ut in
11. $\overset{\cdot}{-}$ *Mʾhappāk* *ʿgarmēh* (M. cum *Pāšā*), ut in
12. $\overset{\cdot}{-}$ *Azīā* *ʿgarmēh* (A. cum *Pāšā*), ut in

B. Coniunctivi vel servi

13. $\overset{\cdot}{-}$ *Mānāh* (cf. I 19), ut in
14. $\overset{\cdot}{-}$ *Mērʿā* (cf. I 21), ut in
15. $\overset{\cdot}{-}$ *ʾIllāj*, ut in
16. $\overset{\cdot}{-}$ *Tāhā*, ut in
17. $\overset{\cdot}{-}$ *Gāgal* vel *Jērāh* (cf. I 26), ut in
18. $\overset{\cdot}{-}$ *Mʾhappāk* vel *Māhpāk* (cf. I 20), ut in
19. $\overset{\cdot}{-}$ *Azīā* vel *Qāqmā* (cf. I 24), ut in
20. $\overset{\cdot}{-}$ *Šālšēl parvum*, ut in
21. $\overset{\cdot}{-}$ *Šinūr* (ante *Mērʿā* et *Māhpāk* in syllaba aperta), ut in



son

B. Coniunctivi vel servi

19. $\overset{\cdot}{-}$ *Mānāh*, ut in
20. $\overset{\cdot}{-}$ *Māhpāk* vel *Mʾhappāk*, ut in
21. $\overset{\cdot}{-}$ *Mērʿā*, ut in
22. $\overset{\cdot}{-}$ *Mērʿā* *hʾpālā* (M. duplex), ut in
23. $\overset{\cdot}{-}$ *Dāqā*, ut in
24. $\overset{\cdot}{-}$ *Azīā* (cum *Gēreš*: *Qāqmā*), ut in
25. $\overset{\cdot}{-}$ *Tʾllā parvum* (postpositivus), ut in

Note: Lineola (|), quam vocant *Pāšā* (separator), etiam ad accentus accedit ad significandum eorum vim disjunctivam.

with

front
peak

ran's top surround ridge
horn 2log chatso'tseron
3104
cornet 7712 shofar - justice
x lam 86973 + vau
hiong
loud one
shout
sond

		ornament	mode mild, stable	Hinder Sa	Egypt wisdom peace aa	Pliml	Egypt	Pyth	Cost
C									
C# earth, magnetic	N								
D electron constant			inspired	Re	sun	D Sun	moon	3, 5, 13	i
E		V-	magnetic	Gu	lack &	M	M	7	e
F	M		intact	Mu	modern	J	J		0
F#	H, V					S			
G		M ^ J R	austre	Pa	past	earth	Sun	$\sqrt{2}$	u
G# humor	J								
A	S, U, P	H ^ E ^ S /	pungent	Sha	sausage	moon	H	$\sqrt{3}$	e
B			passionate temper	Ni	prime	H	V	9	a
								1.2	
C							earth		0

Copied from 120000

demand 2 inst. + 20% 3% of gross in exp. radio $\frac{1}{2}$ broad. $\frac{2}{3}$ of 3% net
in 1941 136 per $\frac{1}{3}$ to $\frac{1}{4}$ million

F just				
441	A	440.0	466	true
465.5	A#	466.17	501	vibes
490	B	493.88	537.5	
539	C	523.25113	573	2805
563.5	C#	554.365	645	
588	D	572.230	717	
612.5	D#	622.252	788	
637	E	659.265	860	
686	F	691.456	931	
735	F#	739.989		
784	G	783.991		
833	G#	830.609		
882	A	880.0		

Set EPS scale