Ballads, Wedding Songs, and Piyyutim of the Sephardic Jews of Tetuan and Tangier, Morocco
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SIDE I

BAND 1—So Says the Bride—
   Alicia Benassayag
BAND 2—In the House of My Father
BAND 3—Although I Gave Him My Hand
BAND 4—I Bathed at the River’s Edge—
   Flora Benamol
BAND 5—One Kid—Alicia Benassayag
BAND 6—I Arose On A Monday—
   Flora Benamol
BAND 7—Moses Left Egypt
BAND 8—The King Has A Daughter
BAND 9—Our Lord, Elohehu—
   Alicia Benassayag

SIDE II

BAND 1—La Gallarda—Flora Benamol
BAND 2—I Am A Human Being—
   Singer Unknown
BAND 3—Briana—Ester Kadosh Israel
BAND 4—City of Joy
BAND 4—The Overseer
BAND 6—God Is Alive
BAND 7—From the Mouth of God
BAND 8—My Wintry Days
BAND 9—Your Love Is Sweet—
   Sólomon Siboni

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Ballads, Wedding Songs, and Piyutim of the Sephardic Jews of Tetuan and Tangier, Morocco

RECORDED BY HENRIETTA YURCHENKO

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4208
BALLADS, WEDDING SONGS, AND PIYYUTIM OF SEPARDIC JEWS OF TETUAN AND TANGIER, MOROCCO

SPAIN

For Iberian Jews 1492 was a tragic year. The Catholic Monarchs having finally defeated the Moors at Granada, turned on the Jews and expelled them en masse from the country which had been their home for a millennium.

Jews had lived in Spain since the 1st century, with the Moors in occupation in 711 their numbers and influence increased. In Andalusian Spain they were advisors to the ruling classes and leaders in science, philosophy and the arts. Indeed, it was a "Golden Age" for Spanish Jewry.

At times they enjoyed excellent relations with the Christian kingdoms of Northern Spain, especially under the tolerant regimes of Alfonso VI, and the learned Alfonso El Sabio (Alfonso the Wise). But their lives were constantly plagued by anti-Jewish laws, persecution, and wholesale killings by mobs instigated by ignorant clerics. The great massacre of 1391 was a crucial event in the history of Spanish Jewry. Hundreds left rather than accept Christianity. A scant hundred years later, of an estimated quarter of a million Jews, 50,000 were baptized into the Church and stayed on. The others left their homes, took to the roads with only the possessions they could carry, and walked to the south. For five years many lived in Portugal, but forced to flee again, they found refuge in established Jewish communities of the Turkish Empire.

During the Muslim occupation of Spain, Jews retained contact with their co-religionists in the Islamic world. Poets, philosophers and religious men spread their ideas and works everywhere they went, retaining remarkable unity among Jews dispersed since the destruction of Jerusalem in 70 C.E. of another version in the hopes that it may be of some use.

RITUAL SONGS (Side I Band 1-4)

The first four songs on Side I are a sampling of a large repertory of ritual wedding songs. The texts are about love, the joy and sadness of the bride, praise of physical beauty of bride and groom, the ritual bath (Mikvah), the dowry, and even the disappointments of marriage. They are sung during various processions to the synagogue, when the bride is delivered to the groom's house, during the rituals celebrating the intention to marry, the day of decision, and the signing of the marriage contract, and finally when the couple is locked into their bedroom for the consummation of the marriage. They are sung as solos by women. No instrumental accompaniment is used by Tetuan Jews.

The romances are part of a European tradition in theme and form. Like the British, the Danish, etc. they deal with historical events, the lives of heroes, and the supernatural world where animals, birds, humans and spirits interact, and magical events occur. The ballad personages act boldly, inevitably, and often violently. While they have a common heritage, each national balladry is stamped with its own sign.

The meaning of the ballads on this recording, is not always clear. I have given a literal translation and added, in a few cases, a summary
SAYS THE BRIDE-TO-BE

Says the bride-to-be

What name do you give the head?
It's not called the head
but a peaceful meadow.
Let the bride pass by and the groom enjoy.

Says the bride-to-be

What name do you give the hair?
It is not called the hair
but silk for embroidery
My silk for embroidery
My peaceful meadow
Let the bride pass by and the groom enjoy.

Says the bride-to-be

What name do you give the eyebrows?
They are not eyebrows
but fine miradors
My fine miradors
(continue as above)

Says the bride-to-be

What name do you give the eyes?
They are not eyes
but fine miradors
Oh my peaceful meadow
(continue as above)

Says the bride-to-be

What name do you give to the nose?
It is not called nose
but dates from the date tree
Oh my dates from the date tree
(continue as above)

Says the bride-to-be

What name do you give the face?
It is not called face
but rose from the rose bush
Oh rose from the rose bush
(Continue as above)

Says the bride-to-be

What name do you give the lips?
They are not lips
but rows of coral
Oh my rows of coral
(Continue as above)

Says the bride-to-be

What name do you give the breasts?
They are not breasts
but lemons from the lemon tree

Says the bride-to-be

What name do you give for legs?
They are not legs
But canes from the Succa.*

* Succa (Hebrew) The shelter symbolizing the Harvest Festival of Succoth.
SIDE 1 BAND 4
PUEREA A BANAR A ORILLAS DEL RIO
SUNG BY: Flora Benamol

Fuerame a banar a orillas del rio
Fuerame a banar a orillas del rio
Alli encontro, madre, a mi lindo amigo
El me dió un abrazo y yo le di cinco
Yo le di cinco
Fuerame a banar a orillas del rio
Alli encontro, madre, a mi lindo amigo
El me dió un abrazo y yo le di cuatro
Y yo le di cinco
Por dios la nuestra novia cuerpo lucido
Por dios la nuestra novia cuerpo lucido
Que vos poneis en escondido
Si vos poneis albayalde de oro molido
de oro molido
No me puso mi madre cosa ninguna
No me puso mi madre cosa ninguna
Que la onza de la gracia y a cýmo la vende
Y a como la vende
No lo vendo por onza ni por cuartero
Ni lo vendo por onza ni por cuartero
Se la vendo a mi amante de mi corazón
Que la onza de la gracia y a todo mi bien
Y a todo mi bien
Por dios la nuestra novia, besieame
Por dios la nuestra novia, besieame
Con vuestra boca dulce llena de amor
Que la onza de la gracia, y a cýmo la vende
Y a cýmo la vende
Por dios la nuestra novia cuerpo garrido
Por dios de nuestra novia cuerpo garrido
Que vos poneis en escondido
Si vos poneis albayalde
Que también vos parecia vuestra marido
Y a vuestra marido

*An old coin

SIDE 1 BAND 5
EL CABRITO
SUNG BY: Alicia Benassayag de Bendayam

1 Un cabrito y un cabrito
que me compró mi padre
por dos ochitos
2 Un cabrito y un cabrito
que me compró mi padre
por dos ochitos
Y vino el gato y comió el cabrito
Que me compró mi padre
Por dos ochitos
3 Un cabrito y un cabrito
que me compró mi padre
Por dos ochitos
Y vino el perro
Y mordió el cabrito
Que me compró mi padre
Por dos ochitos

ONE KID +

1 One kid and one kid
That my father bought me
For two ochitos
2 One kid and one kid
That my father bought me
For two ochitos
And the cat came and ate the kid
That my father bought me
For two ochitos
3 One kid and one kid
That my father bought me
For two ochitos
And the dog came
And ate the kid
That my father bought me
For two ochitos

4 y vino el polo y pegó al pelo
porque mordió al gato...
5 y vino el fuego y quemó al polo
porque pegó al perro...
6 y vino el agua que apagó el fuego
que quemó al polo...
7 y vino el buey y bebió el agua
que apagó el fuego
8 y vino el sojet y degolló al buey
que bebió el agua...
9 y vino el malaj amabet que
mató el sojet que
degolló al buey
10 y vino el Santo Bendito El
Y mató al malaj amabet que
mató el sojet...

*Passover song sung at the seder.
Sung throughout the Jewish world
in different languages and melodies.

*Ritual butcher

**Angel of death

SIDE 1 BAND 6
Y Y ME LEVANTARA UN LUNES
SUNG BY: Flora Benamol

Yo me levantara un lunes
Un lunes antes de albor
cuatro minihas en mano
Y a la mar me fuera yo,(mira así)

Refrain

Y al son de la liebre
Yo me iré a dormir

Me encontré con un mancebo
Que de mi quiso burlar
Le he cogido del pescuezo
Y a la mar le echara a ahogar,(...)

Refrain

Y después que lo habiá echado
tomé y me senté a llorar
duele mi corazón duele
duele de verlo ahogar,(...)

Cosí mi trencita de pelo
Y con ella me fui a salvar
Le he cogido de la mano
Y a mi casa lo llevo,(...)

Le puse cama de rosa
Cabeccera de hibisco
cobertor con que se tapa
Ahi de hojas de un limonar,(...)

Le lavo y lavo su cara
Con hojas de un limonar
Le peinaré yo su pelo
Con un peine de cristal,(...)

Le he cogido de la mano
Y a mi casa lo subí
Media noche ya es pasada
Y la cara no vuelve a mí,(...)

4 And the stick came and hit the dog
Because the stick hit the dog...
5 And the fire came and burned the stick
Because the stick hit the dog...
6 And the water came that put out the
Because the fire burned the stick...
7 And the ox came and drank the water
That put out the fire...
8 And the sojet came and beheaded the ox
That drank the water...
9 And the malaj amabet came
And killed the sojet
That beheaded the ox...
10 And came El Santo Bendito El
That killed the malaj amabet
That killed the sojet.

I AROSE ON A MONDAY

I arose on a Monday
On a Monday before dawn
I took my water-jug
And I went down to the sea,(like that)

Refrain

And to the tune of the hare
I shall fall asleep

I met a young man
Who tried to molest me
I grabbed him by the throat
And I threw him into the sea to drown,(...)

Refrain

And after I had thrown him in
Then I sat down and I cried
Pain, my heart pains me
Pains me to see him drown, (...)

I took hold of my braids
And went to save him
I held him by the hand
And took him to my house,(...)

I laid him on a bed of roses
As a cover to protect him
At his head a pillow of lemon blossoms
On the leaves of a lemon tree,(...)

I bathe, and bathe his face again
With leaves of a lemon tree
I combed his hair
With a comb of crystal, (...)

I took him by the hand
And lifted him to my bed
Half the night went by
And his face does not turn to me, (...
Yo me levantara un lunes (Cont'd...)

Qué han dicho a Ti Adelino? quién te ha hablado mal de mí si sera por mi marido muy lejos en lugar de aquí, mira así.

Se te da por mis hermanos muy lejos viven de aquí si lo lejos se hace cerca para el que quiera venir,(...)

Si lo lejos se hace cerca para el que quiera venir y lo cerca se hace lejos para el que se quiera ir, mira así.

SIDE I BAND 7

*MÚSICA SALVA DE MISRAIM*

*MÚSICA SALVA DE MISRAIM*

SUNG BY: Alicia Benassayag

Moses salió de Misraim, huyendo del rey Parho y se fue derecho a Midian y se encontró con Yitró.

Le dio a Cipora su hija porque era resiente a Dios. Moisés paseando el ganado que su suegra le entregó.

Moses paseando el ganado al monte Aqreb llegó viera arder una zarza, el zarza no se quemó. Moses se cubrió sus ojos temiendo ver a Dios, oyó una voz que decía: "Moses, Moses, mi siervo; descalza los tus zapatos que en lugar santo estas tú.

Te irás al rey Parho que te entregue las llaves de mi pueblo el hebrero,

Y si no te las entregare castigarle quiero yo con diez plagas que le mande para sepa quien soy yo.

Chorus

Bendí a Adonay, quitob qui le holam hasó Alabado sea Dios que es bueno que para la Eternidad su misericordia Alabado sea su nombre porque siempre bien nos dió y en los cielos y en la tierra tu merced nunca faltó.

SIDE I BAND 8

*UNA HIJA TIENE EL REY*

SUNG BY: Alicia Benassayag

Una hija tiene el rey una hija regalada su padre, por más valor, y un castillo la fraguraba.

THE KING HAS A DAUGHTER

I AROSE ON A MONDAY

(Cont'd...)

*What have they told you, Adelino? Who has spoken badly of me? Is it about my husband? He is very far from here, (...)

If it is about my brothers They live far from here The far becomes near For whoever wants to come.

The far becomes near For whoever wants to come. The near becomes far For whoever wants to go.

*MÓSES DE LA IZQUIERDA*

*MÓSES LEFT EGYPT*

SUNG BY: Alicia Benassayag

Moses left Egypt Escaping from the Pharaoh He went straight to Midian And met with Jethro.

He gave his daughter, Cipora Because he feared God. Moses tended the cattle That his mother-in-law gave him.

Moses tended the cattle Arrived at Mount Horeb Saw the burning bush The bush that did not burn.

Moses covered his eyes Afraid to see God He heard a voice that said: Moses, Moses, my servant Take off your shoes For you are on holy ground.

Go to the Pharaoh And tell him to give you the keys Of my people, the Hebrews.

If he doesn't give them to you I will punish him With ten plagues So he understands who I am.

Refrain

Praised be God Who is Goodness And mercy For all Eternity

Praised be thay name For you have always been bountiful And in the heavens and on the earth Your mercy has never faltered.

*THE FIRST COMMANDMENT*
NUESTRA LEY DEL HACIMI

Chorus

Nuestra Leyes estimada
En el ador y en el sofar
Chorus

Cuando Dios dijo Anoji I

Refrain

Que buscaba tu allí, Gallarda, traídora mía?

Chorus

En Arsinay hizo lumbrar con truenos ya de sofar

Refrain

He made us the Ten Commandments
With its laws and its secrets
The souls were there when God said Anoji I.

Chorus

Hicimos un gran error
A terrible mistake

Refrain

On Mount Sinai he made a great fire
With thunder and sound of the sofar
He made Israel tremble
When God said Anoji I.

Chorus

LA GALLARDA

Refrain

We made a great mistake
A terrible mistake
We worshipped the evil calf
Which was against him who said Anoji I.

Refrain

That begins with Anoji I.

Refrain

Our Lord Zohar

Moses climbed to the sky
Without food and without water
He brought back the two tablets
That begins with Anoji I.

Refrain

He gave us the Ten Commandments
With its laws and its secrets
The souls were there when God said Anoji I.

Refrain

Our Law is beloved
Far from the walls of the temple
And Israel was loved.
By him who said Anoji I.

Refrain

On Mount Sinai he made a great fire
With thunder and sound of the sofar
He made Israel tremble
When God said Anoji I.

Refrain

He gave us the Ten Commandments
With its laws and its secrets
The souls were there when God said Anoji I.

Refrain

Our Law is beloved
Far from the walls of the temple
And Israel was loved.
By him who said Anoji I.

Refrain

On Mount Sinai he made a great fire
With thunder and sound of the sofar
He made Israel tremble
When God said Anoji I.

Chorus

LA GALLARDA

There was La Gallarda
At her window, blooming with flowers
Combining her blonde hair
That looked like fine silk.

A gentleman walked by
From above Santa María
--Come up, gentleman
Come up, if you please

The gentleman went up.
When he was in the room
He leaned out of a window
To feel air outside.

He found a hundred heads
Hanging from the olive trees
--Whose heads are those
Gallarda, my treacherous one?

They belong to Chon, el bravos
Who walked through the olive trees
--Gallarda, sets the table
The gentleman directed her work

She laid out the linen tablecloths
Service of fine silver
--Eat, eat your supper, gentleman
Eat your supper, if you please

---Vengo y cenado de casa
por ser el último día
Gallarda pone la cama
caballero bien la guía

Puso colchones de lana
sábanas de holanda fina
y en mitad de los onchones
y un puñal de oro metía.

Y a eso de la media noche
Gallarda se removió
--Qué buscas tú allí, Gallarda, traídora mía?

--Busco yo un puñal de oro
para quitarte la vida.
Y ese punal que tu buscas
Ya en mis manos lo tenía.

Se lo metió por la espalda
e el corazón la partida
y eso de la media noche
que Gallarda moriría.

Portero, abre la puerta
y abre, abre por tu vida
--Yo no puedo abrir a nadie
mientras no amanece el día.

Que si Gallarda lo sabe
la vida me quitaria.
--No le temas tu a Gallarda
ni a toda su Gallardía.

--No le temas tu a Gallarda
ni a toda su Gallardía
que Gallarda está muerta
y en su sala esta tendida.

Que Gallarda ya está muerta
y en su sala esta tendida.
--Sí es verdad lo que Ud.dice
el reino gano de Castilla.

Sí es verdad lo que Ud.dice
la reina gano de Castilla
que de cién que habían entrado
y Ud. que salió con vida.

SIDE II BAND 2

PERSONA SOY YO, EL BUEN SIDI

Sung by: Singer Unknown

Persona soy yo, el buen sidi
como tú fui yo nacida
siete años me pagaron
en haldas de una mi tía.

Que me quedé siete años
en una oscura montaña
y hoy se acaban los siete años
en esta mañana en el día.

I AM A HUMAN BEING, GOOD SIR

*In another version entitled
LA INFANTINA( THE LITTLE PRINCESS)

A kingdom having lost his way in a
lonely forest finds a young
princess on top of a tall oak
tree with golden roots and silver
branches. The light from her
eyes illuminates the forest.

Today or tomorrow her time is up.
The rest is like the version
given here except that her
disappearance is explained;
A king and seven dukes - her father
and seven brothers - carry her off.
Personas soy yo el que sidi
(Cont’d...
)
Por tu vida, el caballero llevame en tu casa
o llevame por mujer,
o llevame por amiga,
o llevame por amante
a servirte toda mi vida.
Madre vieja tengo en casa
su consejo tomaría
el consejo que le daba
que la tome por amiga.
Cuando volvió el caballero
no encontró ni roble ni a la nina
Hombre que tal prenda pierde
que castigo merecía
Deje de plesi y manos
y le arrastren por la via.

Side II Band 3
BRIANA
Sung by: Ester Kadosh Israel

Una hija tiene el rey
que se llamaba Briana,
se fue a un dia
a los campos de Granada
Se fue a pasar un dia
a los campos de Granada
Donde están rosas y flores
clavelinas y albahacas
En medio de aquella huerta
esta una fuente de agua clara
Siete chorros corren de ella
Todos los siete de plata
Siete chorros corren de ella
Todos los siete de plata
Tres eran de agua dulce
cuatro eran de agua salada
Como es o viera Briiana
De Pronto se remangara
A bajar su lindo cuerpo
Su lindo cuerpo bañara
Una sierpe temerosa
Delante se la pondria
Dios me salve si yo vía

BRIANA*
The king has a daughter
Whose name was Briana
One day she was walking
In the fields of Granada
One day she was walking
In the fields of Granada
Where roses and flowers grow
Carnation and sweet basil.

In the middle of that orchard
There is a fountain of clear water
From it spout seven jets of water
All seven of silver
From it spurt seven jets of water
All seven of silver
Sweet water from three
Salt water from four.

When Briana saw this
Quickly she tucked up her skirts
To bathe her lovely body
Her lovely body to bathe.

A snake, frightened
Appeared in front of her
Oh! God in heaven save me!
What was that I saw?

The count returns home intending to kill Briana. She calls her daughter and orders her to go before the king with Briana’s head on a platter, begging him to accept this “honest trout.” The king kills the count and the queen, and marries Briana.

¡Oh, Valgame Dios del cielo
Qué era esto que yo vi,
si se me alarga los anos
o se me acorta mi vida.

Oidor había el buen reye
Que estuvo por una ventana
Ni yo te hice los anos
Ni se te acorta tu vida.

Siete anos habían siete
Que estoy por esta ventana
Sólo por una palabra
Brillana de ti escuchará

Sólo por una palabra,
Brillana escuchará.
Será reina de siete imperios
Será reina y estimada

Oídala habia la reina
Que está por una ventana
Otro día en la mañana
A los condes convidara

Otro día en la mañana
A los condes convidara
Al alzar de los manteles
Said alzar de los manteles

Alzar de los manteles
Las mujeres hablan
Todos tenia buenas mujeres
Sino Brillana que es mala
(---Ahí danaste al rey) Spoken

Como se oyera el buen rey
De pronto se lavada
Se fuera para su casa
A contarle lo que pasa

Brillana, Brilliana,
Brilliana de mi vida
Saca esa toca de la arca
tócatela bien tocada
(---un eso bonito) Spoken

Saca esa toca de la arca
Tócatela bien tocada
Con veinticinco alfileres
Y cuenta al rey lo que pasa

El buen rey como la vio
De pronto ya lo sabía
Ya lo sabio yo el buen conde
Que tu vienes a matarme

Ya lo se yo el buen conde
Que tu vienes a matarme.
Con Brilliana tu hija,
Que tu me dejes hablare

Sacó espada de su cinta
Y a toda gente matara
Matara a condes y a duques
A todos los de su casa.

Matara a condes y a duques
Y a todos los de su casa
Y otro dia en la mañana
Con Brilliana se casare.

He pulled a dagger out of his belt
And killed all the people
Killed counts and dukes
And everyone in his household
Killed counts and dukes
And everyone in his household
The next day in the morning
She invited the counts.
PIYYUTIM (Side II Band 4-9)

Religious poems, called Piyyutim in Hebrew, are set to music and sung in the synagogue during services. Inserted within the standard prayers, they offer a lively contrast to the stable elements in Jewish liturgy.

From the Destruction of the Temple in 70 C.E. to the 19th century, Jewish poets in the Orient and Europe enriched the traditional services by the addition of these literary creations.

For centuries Israel was the center of Jewish poetry. In the 10th century the creative spark passed from the Orient, where an inflexible religious tradition resisted innovation, to Spain. For several generations particularly in Muslim Spain, poetry - secular and religious - reached peaks of perfection never known before. Such writers as Solomon ibn Gabirol, Moses and Abraham ibn Ezra, and Judah Ha Levi, the greatest of them all, flourished in an atmosphere of literary and cultural excellence. Many wrote secular verse as well, as some, like Ha Levi, frequented Jewish literary courts of Andalusia, influenced by the sensuality and orientalism of Arabic love poetry and music of that time. This poetry became the model for subsequent generations of poets in North Africa, Provence, Yemen, and Babylonia.

The Jewish poets made important contributions to Jewish literature. It had been the custom to use talmudic and mishrashi material (commentaries on the Hebrew Scriptures written before 400-1200 C.E.) as source material. The Spanish Jews, however, preferred to follow the language and style of the Bible itself thus composing a more popular, more personal, more lucid poetry. They were published in private editions in various Jewish communities, and this practice still prevails.

Solomon Siboni, the singer on this recording, was the excellent cantor of Abraham Laredo's synagogue in Tangier in 1956. He sang for Friday night and Saturday morning services as well as for the principal holy days of the Jewish calendar, including the Kinot for the day of mourning Tish a be Ab. He was trained by a master hazzan of Fez, Morocco, and knew about 600 poems and their tunes and the Jewish prayers. Explaining how a melody was adapted for one of his piyyutim, Siboni said, "The tune for this piyyut is a fast Spanish dance, (and he illustrated) now I will slow it down, and it will sound right. And it did.

*More than 35,000 piyyutim have been listed in Israel Davidson's "Thesaurus of Medieval Hebrew Poetry" but thousands remained unpublished.

SIDE II BAND 4 - CITY OF JOY
(Unidentified author, not in Davidson)

And someone with a full heart wanders
Around the city of Joy which is no more.
Please light up, City of the Temple
My beautiful City
I am back as a raven
My beautiful City was destroyed
My eyes are filled with tears, and I weep
For the crippled and heroes who fought there
Why should I not lament and weep?
For the City of Glory is no more.
In this Holy Place there is glory
God built it as a source of life
for generations to come.
And I am the daughter of Judah.

Note: Sr. Siboni's singing is indistinguishable in this piyyut. Therefore the transcription is incomplete, as is the English translation.

SIDE II BAND 5 - THE OVERSEER
By Simon ben Lavi (Davidson: Mez 2531, Vol. 3, p. 186)

God is the Overseer whose presence is known
Who watches each and every one.
Messiah and Savior
Bring good tidings to a suffering people.
You planted vines of grapes
You picked them before they ripened
You dug a fence around them
You broke right through the fence.
Even the grapes of Nazarite
Were gathered unripe into baskets
You then harvested a grain
Whether green or in full ripeness.

SIDE II BAND 6 - GOD IS ALIVE
(Author Unidentified. Not in Davidson)

The living God, how awesome You are!
The people You have chosen
Will praise You with their lips
I shall speak of your commandments
Your laws will crown our heads
With strength and majesty
As it is written in Your Torah
By Moses, your servant.

Your hands will be a reminder
Between Your eyes another reminder,
Of the ways of God and his commandments
Listen please, and your heart will receive
His laws and teachings
He (God) will shower you with blessings
Reward you for your deeds
The God You will utter with your mouth
That Great is the name of Your Kingdom!

*twilling

SIDE II BAND 7 - FROM THE MOUTH OF GOD*

Anonymous (Davidson: Aleph 2982, Vol. 1 pg. 140)

Israel will be blessed by the Word of God
There is no one mighty as God,
There is no one blessed as the son of Amram*
There is nothing as great as the Torah
And no one seeks God like Israel
There is no one as splendid as God.
And no one desires Him as Israel.

*Moses

The following lines in Spanish are sung intermittently with the Hebrew:

De boca de Bids (2)
sera bendita Israel
From the mouth of God
Israel will be blessed

No hay mas fuerte que Adonay
No one is more powerful than Adonay
No hay mas bendito que el hijo de Amram*
No one is more blessed than the son of Moses
Nothing is greater than the Law
De boca de Dios (2)
sera bendita Israel
Israel will be blessed*

*An alphabet acrostic sung during the traditional procession within the synagogue on the holy days of Shemini Atzeret and Simhat Torah.

SIDE II BAND 8 - MY WINTRY DAYS
By Israel Najera* (16th century)
Davidson: Yod 2917, Vol. 2 pg. 392

In my wintry days You loved me
Now in my misery You desert me.
Please comfort me
You tortured me many days, My Beloved
You lived in your lofty abode, as you desired.
You chose this people from among the nations.
Before I called, You answered me.
Now You send me away.
REFRAIN: In my wintry days You tortured me
My enemy ruled over me
I became a symbol of misfortune to all nations
From the pit of my despair, You lifted me up
Poor and stumbling
I thank You for lifting me up.

REFRAIN
I was surrounded by so much misery
While you journeyed with us
Have pity on me, Rock (God)
The place of sheltering power.
Why did you make me a target?

REFRAIN
(My hope) is that my days be lengthened
And You will not neglect me.
Your words comforted me
Comforted me well.

Note: These are literal translations which because of Jewish mystical thought may have hidden meanings.

*twilled

*More than 35,000 piyyutim have been listed in Israel Davidson's "Thesaurus of Medieval Hebrew Poetry" but thousands remained unpublished.
Your love is sweet, You Delicate One
Dramatic as a regiment of banners
Your lips are a honeymcomb of fine fragrance
Your nose is myrrh and aloes
Your height as a cypress
Your breast a cluster of grapes,
Your height
Your nose
Your lips are a honeymcomb of fine fragrance
Your nose is myrrh and aloes
Your height as a cypress
Your breast a cluster of grapes.
Your height
Your nose
Your lips are a honeymcomb of fine fragrance
Your nose is myrrh and aloes
Your height as a cypress
Your breast a cluster of grapes.