

**Language**  
is the pen  
of the  
**Heart;**  
**Song** is the pen  
of the  
**Soul**

*Rabbi Schneur Zalman of  
Liadi, first Rebbe of Chabad*

*Produced by  
the Moshiach Office  
at Merkos 302*

**Rabbi Shlomie  
Naparstek**  
*Concept*

**Rabbi Levi Raskin**  
*Compiler*

**Mrs. Pessi Stolik**  
*Creative Direction &  
Editing*

**Shneur Cortez**  
*Layout & Design*

**Portraits** by Chassidic artist  
E.K. Tiefenbrun. Paintings  
of Chassidim by Chassidic  
artist Zalman Kleinman.

*For the Rebbes who do not  
have portraits available, the  
personal artifacts displayed  
in their stead are the  
property of the Library of  
Agudas Chassidei Chabad.*

**The** content in this  
handbook is culled from  
Sefer Hanigunim, liner  
notes of the Nichoach  
records, and snippets from  
talks and writings of the  
Chabad Rebbes.

## "Sing to G-d a new song"

A melody has the power to reach the depths of the soul, expressing what cannot be articulated with words. The melodies of the Chassidic Rebbes can sometimes inspire a person more profoundly than even their greatest teachings.

This sequence of melodies begins with the song of the Baal Shem Tov, founder of the Chasidic Movement, who awakened within the Jewish People a new hope and anticipation for the redemption.

The Rebbes of the subsequent eight generations brought our people closer and closer to this promised messianic utopia, a time when "we will sing a new song (of praise) to G-d," and the innermost aspects of the human soul, and creation at large, will emerge. May the merit of these righteous men and their melodies bring Moshiach in our days



א-לי אתה

**Keli Atah**

*You are my G-d*

*Composed by:*

**The first Chabad Rebbe,  
Rabbi Shneur Zalman of Liadi,  
known as the Alter Rebbe**

5505 (1745) - 5573 (1812)

2



א-לי אתה ואודה, אל-הי ארוממך.

*Transliteration:*

**Keli atah ve'odeka,  
Elokai aromemeka.**

*Translation:*

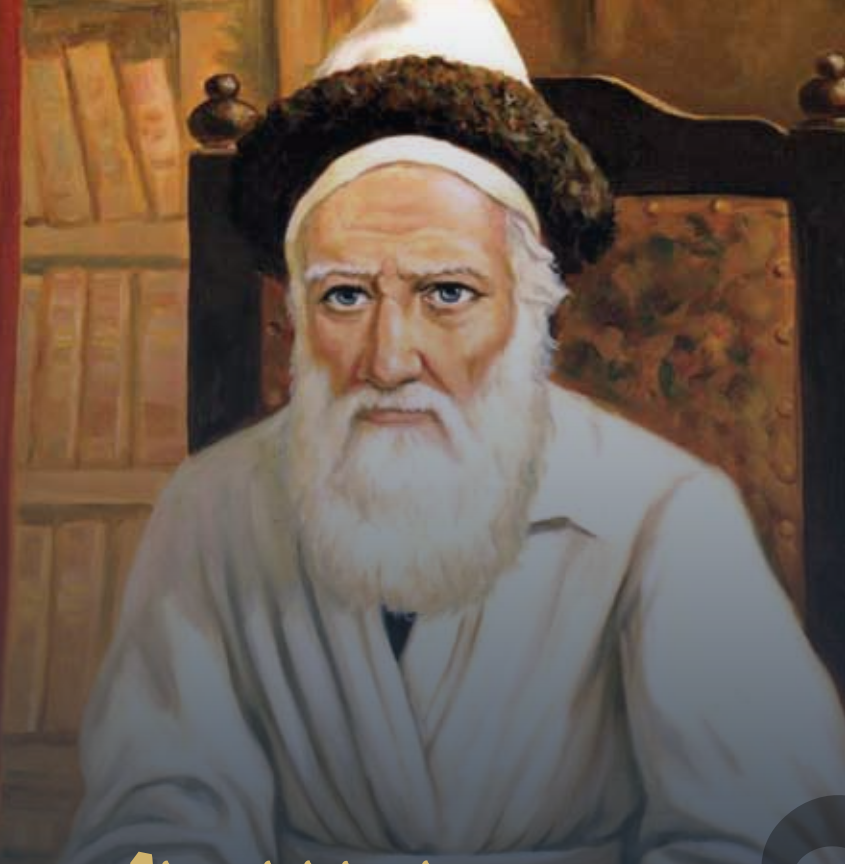
**You are my G-d, and I will give  
thanks to You; You are my  
G-d, and I will praise You.**



Keli Ata, one of ten sacred melodies composed by the Alter Rebbe, is derived from a verse at the conclusion of the Hallel prayer.

The melody divides into three short stanzas; though consonant, each part is sung progressively louder. With a heartfelt declaration of thankfulness and spiritual satisfaction, this song emotes steadfast belief in the future redemption through the coming of Moshiach.

After the second Passover Seder of 5711 (1951), the Rebbe instructed Chassidim standing outside his room to sing Keli Atah with joy and dance. The Rebbe explained: My father-in-law said that by singing this nigun we merit the revelation of Elijah the Prophet. He then left to accompany his mother home. Upon returning, he urged the still-dancing Chassidim to be even more energetic, then joined the circle himself and danced with great vigor.



יְמִין ה'

## Yemin Hashem

*G-d's Right Hand*

*Composed by*

**The third Chabad Rebbe  
Rabbi Menachem Mendel of  
Lubavitch, known as the Tzemach  
Tzedek**

(5549 (1789) - 5626 (1866))

4



יְמִין ה' רוֹמֵמָה, יְמִין ה' עֹשֶׂה חַיִּיל.

*Transliteration:*

**Yemin Hashem romemah,  
yemin Hashem osah chayil.**

*Translation:*

**The right hand of the  
L-rd is exalted;  
The right hand of the L-rd  
performs valiantly.**



When praying alone, the Tzemach Tzedek would break into this song upon reaching these words in the Hallel prayer.

The first half of the Hallel prayer speaks of the exodus of Egypt, and the rest celebrates the future redemption. According to Kabbalah, the right hand symbolizes benevolence, while the left imposes limitation. This verse, appearing in the second half of Hallel, invokes “the right hand” twice.

The appearance of two rights and no left alludes to a time of redemption; a time of pure outpouring of G-dliness with no restrictions.

The nigun is divided into three parts that signify deep meditation, fervent hope, and boundless faith.

# לבתחילה אריבער

## Lechatchila Ariber

*Go over, from the start!*

*Attributed to*

**The fourth Chabad Rebbe**  
Rabbi Shmuel of Lubavitch, known  
as the Rebbe Maharash

5594 (1834) - 5643 (1882)

5



**Lechatchila Ariber is a  
wordless melody.**



Though not the composer of this nigun, it is known as “The Rebbe Maharash’s melody” because he sang it often. Chassidim related that he would sing it at every opportunity: Shabbos, Yom Tov and other special occasions.

This nigun is also referred to as “Eins-zvei-draifler”—one-two-three-four melody—to match the rhythm in the second part of the melody, and Nigun “Ein Sof” (Song of the Infinite). The appellation, “Lechatchila Ariber” was coined by the current Rebbe, based on the adage of the Rebbe Maharash with those words, and how it represents the distinctive quality for which he was known.

He would say, “The world says to try and go under, and if unsuccessful, go over. I say, ‘go over from the start!’”.

This principle is an instruction in regard to all human endeavors in matters of goodness and holiness: The way to accomplish things is not in taking the line of least resistance, but in meeting any challenge head on.

This trait is indispensable to our generation tasked with bringing Moshiach, a goal that requires tremendous fortitude and confidence!