Trumpets and Shofarot in the War Scroll (1QM):

Musical and Terminological Aspects[[1]](#footnote-1)\*

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This article is an archaeo-musicological study of the trumpets (*ḥaṣoṣrot*, metal wind instruments) and shofarot (animal horns) in the War Scroll from the Dead Sea Scrolls of Qumran. The study of ancient Jewish music is a field in which the hidden exceeds the revealed. Many musical terms, including the names of musical instruments, that appear in the Bible, Second Temple writings, and rabbinic literature are not fully understood, and there are many questions about their interpretation. For this reason, the War Scroll is one of the most important sources for archaeo-musicological scholarship of the ancient world generally, and of the Second Temple period in particular. This is not only because of the extensive place that the scroll gives to the description of the use of trumpets and shofarot in warfare, but especially because of the rarity of this rich description, which is unmatched in any ancient work, Jewish, Hellenistic, or Roman. This uniquely extensive description includes a detailed itemization of the stages in which the priests use different types of trumpets to direct the fighting forces, and of the sounding of the shofarot by the Levites and the people as a means of instilling fear in the enemy. In addition, the scroll lists the types of sounds generated by trumpets and shofarot in battle, using technical and musical terms whose meaning is not always clear.

In this article, I re-examine the interpretations that previous scholars have suggested for the terms describing the sounds made by the trumpets and shofarot in 1QM and in some cases I offer new interpretations. I also examine how trumpets and shofarot were used in specific stages of the eschatological war depicted in the scroll and suggest a number of ways to understand the military uses and purpose of the incorporation of these instruments. In addition to contributing to the understanding of the musical terms that appear in the War Scroll, my research opens a window to the rich musical language used by the the Dead Sea sect and perhaps also by other groups in the Second Temple era.[[2]](#footnote-2)

Introduction

Archaeological-musicological research deals with the study of sound and music in antiquity as well as abstract musical concepts that have long since passed from the world. In the absence of a musical notation system, all that remains from the vocal and instrumental customs of the ancient people of Israel is the vague echo that emerges from written sources and archaeological finds.[[3]](#footnote-3) The written sources contain scant information about the typology and technical characteristics of the instruments that they name and about the etymology and meaning of the musical terms that they feature. The principal information that emerges from these sources concerns the description of the occasions and functions in which the instruments were used (for example: in religious rites, on the battlefield, and on festivals). In addition, there are more than 800 archeological finds related to the music of the ancient land of Israel, including the remains of musical instruments, as well as finds with visual depictions of musical instruments on coins, reliefs, mosaics, and the like.[[4]](#footnote-4) Despite the richness of the archaeological finds, it is difficult to establish the instruments’ acoustic effect, due to the poor state of their preservation.[[5]](#footnote-5) Against this background, the War Scroll stands out as one of the most important sources for the study of the use of trumpets and shofarot in ancient warfare, as well as for the study of the use of musical terms by the Dead Sea sect.

The War Scroll (hereafter, 1QM) is one of the first seven scrolls discovered in 1947 in Cave 1 near the site of Khirbet Qumran, and was first published by Yigael Yadin in 1955.[[6]](#footnote-6) The scroll describes a war that will take place in the end of days, in which the forces of good—the Sons of Light (the members of the sect), will be pitted against the forces of evil—the Sons of Darkness (the enemies of Israel). It is anticipated that the victory of the Sons of Light in this war will lead to the eradication of evil from the world.[[7]](#footnote-7) The scroll details the different stages of the war, tactical and military elements related to the organization of the army, the Sons of Light’s weapons and methods of warfare, various descriptions of war, and prayers associated with the war and with the encouragement of the soldiers. The scroll is dated by most scholars to the second half of the first century BCE.[[8]](#footnote-8) The length of 1QM is approximately 2.30 meters and its height is approximately 16 cm. There are eighteen columns extant in the scroll. The bottoms of the columns have not been preserved, so that 16-19 lines remain on each column.[[9]](#footnote-9)

One of the topics described at length in 1QM is the priests’ use of many types of trumpets, [[10]](#footnote-10) in parallel with the use of shofarot by the Levites and the people. The trumpets are first mentioned in 1QM 2:16 – 3:11. This part of the scroll is devoted to listing the names of thirteen different types of trumpets, related to the stage in the war in which they will be used (e.g., “the trumpets for assembling” and “the trumpets of pursuit”), and to specifying the different inscriptions that were written on each type of trumpet.[[11]](#footnote-11) These inscriptions have religious and eschatological significance (e.g., 1QM 3:4, “the testimonies of God for a holy congregation” and 1QM 3:5, “the mighty deeds of God to scatter the enemy and to put all those who hate justice to flight”), and they apparently express the way in which the use of each type of trumpet will affect the course of war (e.g., 1QM 3:9, “on the trumpets of pursuit they shall write, ‘God has struck all Sons of Darkness, He shall not abate his anger until they are annihilated’”).[[12]](#footnote-12) Some of the trumpets are used for administrative purposes (summoning warriors, summoning the leaders of the sect etc.), and their sounds are not specified. Some are used for tactical purposes by sounding various signals in battle in order to direct the warriors in the various stages of combat (such as assault, retreat, etc.). The tactical trumpets are a key element in the descriptions of the war in 1QM 7:9–9:9 and 16:3–18:4.[[13]](#footnote-13) These sections of the scroll contain a detailed description of the priests’ use of various kinds of trumpets in order to direct the fighting forces through auditory signals. Moreover, the trumpets are not the only wind instruments used by the army of the Sons of Light on the battlefield. In some of the descriptions of the war, shofarot are used by the Levites and the people, in parallel with the priests’ use of trumpets. These descriptions attest to the unique role given to each of the instruments in the war. While the trumpets are sounded for internal purposes, to direct the warriors in the army of the Sons of Light, the shofarot are sounded for external purposes, in order to instill fear and terror in the enemy. The distinction between the instruments is also acoustic. The trumpets and shofarot each produce sounds that are distinctive to their particular instrument class.

Due to this distinction, I will first discuss the use of trumpets on the battlefield in ancient times and the sound-related terms in 1QM that pertain to military use of trumpets. I will then discuss the parallel use of shofarot in the scroll, and the sound-related terms associated with the sounding of the shofarot.

The Use of Trumpets for Auditory Signals on the Battlefield in 1QM

One of the main challenges that characterized the battlefield in ancient times, was the difficulty in transmitting orders to the fighting forces, due to the commotion of war and the noise of the battle created by the roars of the warriors, the sounds of clashing swords, and the sounds of the drawing of weapons and the operation of military devices. Other factors that made it difficult to dispatch orders on a battlefield were severe weather conditions, various geographical obstacles, and the large areas in which the battles took place.

Ancient armies, especially the armies of Greece and Rome, developed visual and auditory measures to deal with these challenges and to facilitate more effective transmission of commanders’ orders. Visual measures included the use of standards and banners, which were waved as signals for the soldiers’ operations on the battlefield. Auditory measures included supplementing the commanders’ shouts through the use of various types of trumpets to sound pre-determined signals.[[14]](#footnote-14) In order for the trumpets to serve as effective transmitters of commands, it was necessary for their sounds to be heard loudly and clearly above the din of battle. Similarly, it was necessary to use simple and distinct signals in order to avoid confusion among the fighters.[[15]](#footnote-15)

Against this background, we can perhaps understand the extensive space allotted in 1QM to specifying the types of trumpets and banners in the possession of the army of the Sons of Light (as described above), and the detailed description of the priests’ use of trumpets to direct the fighters by means of auditory signals (1QM 7:9–9:9; 16:3–18:4). This description does not only contain schematic detail of the stages in the war in which the trumpets, and occasionally the shofarot, are sounded. It demonstrates/replicates/reenacts/illustrates/conveys the nature and features of the sounds of these instruments through the use of technical and musical terms. The meaning of these terms is not always clear, as they are unique terms, unparalleled in any ancient Jewish source,[[16]](#footnote-16) or in Hellenistic or Roman compositions.[[17]](#footnote-17)

To be sure, there are simple descriptions of sounds in the Hebrew Bible, such as: “a very loud blast of the shofar” (Exod 19:16; קול שופר חזק מאוד), “the noise of the great shouting” (1Samuel 4:6; קול התרועה הגדולה), “the noise of the shout of joy” (Ezra 3:13; קול תרועת השמחה), and more.

However, rich musical language like that found in 1QM is not present in the Bible or rabbinic writings.[[18]](#footnote-18) As will be discussed below, the richness of this language is expressed in a wide range of terms that most likely indicate specific musical and acoustic features such as: intensity, duration, rhythm, and tonal range. The existence of these terms allowed the author of the scroll to precisely define the nature of the sounds/tones and their characteristics, and the sounds/notes that would be produced on the trumpets and shofarot during the war. This definition was sometimes conveyed by using a single term describing one musical feature, as in 1QM 8:5: “The priests shall blow on their trumpets a level note” (קול מרודד) and sometimes by combining different terms to describe different musical features of the same sound, as in 1QM 8:7: “a low legato note” (קול נוח וסמוך) and 1QM 8:14 “a low note, level and legato” (קול נוח מרודד סמוך).[[19]](#footnote-19)

In the following section, I survey all the terms pertaining to the tonal and acoustic plane in 1QM, re-examining the interpretations that have been given to them by various scholars.[[20]](#footnote-20) For each of the terms I will first state my conclusion regarding its appropriate musical interpretation. I will then discuss the different views put forth by previous scholars regarding the interpretation of the term and explain my reasons for favoring one interpretation or another. The main difficulty in determining the meaning of these terms arises from the evolutionary development of the Hebrew language from the biblical period to the present day, which caused changes in the meaning of various words and phrases.[[21]](#footnote-21) In order to avoid anachronistic misinterpretation of these terms, I will examine them carefully through comparison to similar words and phrases elsewhere in the Dead Sea Scrolls. I will also employ comparison with biblical Hebrew, as most scholars agree that the Hebrew Bible was the principal source of influence upon the language and vocabulary of the authors of the Dead Sea Scrolls.[[22]](#footnote-22) In order to extend the canvas, I will also examine similar words and phrases in Second Temple and rabbinic writings.[[23]](#footnote-23)

Sound-terms Related to the Use of Trumpets on the Battlefield in 1QM

1. ידי – “so as to” or “in order to”

This term probably does not carry any musical valence per se, but its meaning must be clarified as it occurs several times in conjunction with musical terms in the descriptions of war in 1QM.[[24]](#footnote-24) According to Sukenik, this word is to be understood as “for the sake of” ("לשם") or “in order to bring about” (“כדי להביא ל...”).[[25]](#footnote-25) Yadin explained/translated this word as “signs of” ("סימני").[[26]](#footnote-26) Both of these interpretations take the term ״ידי״ as part of a fixed pattern תבנית קבועה that is intended to specify the type of signal sounded by the trumpets and the military action that was to follow in its wake. For example, when 1QM 8:5–6 states: “a level note, *signals* *for* the order of battle. And the columns shall be deployed into their formations, each to his position,” this means that the level note is sounded in order to signal to the fighters that they must move and take their places, an action that is termed “the order of battle” in the scroll.

1. קול מרודד – Sostenuto: a simple, uniform and continuously sustained sound.

This term appears in two places in the War Scroll: 1QM 8:5: “The priests shall blow on their trumpets *a level note*, signals for the order of battle” and 1QM 8:13–14: “Afterwards, the priests shall blow for them the trumpets of retreat, a low note, *level* and legato.”[[27]](#footnote-27) The majority of scholars take this term to designate a uniform sustained sound, without variation in pitch or volume/intensity.[[28]](#footnote-28) Some have suggested alternative interpretations: Sukenik offered, “קול דק וממושך” (which we might render as “a thin, extended sound”), without explaining what קול דק means, musically.[[29]](#footnote-29) Driver translated, “repeated,” which may be understood to indicate a continuous repetition of a single sound, a phenomenon known as “ostinato” in technical musical terminology.[[30]](#footnote-30) Screnock’s “subdued voice” indicates a sound of low volume/intensity, technically termed “piano.”[[31]](#footnote-31)

Outside of 1QM, the root *r.d.d.* does not appear in any of the corpus of Dead Sea Scrolls. The root appears several times in the Hebrew Bible, in the sense of submission, treading, levelling, and flattening.[[32]](#footnote-32) Thus:

Isa 45:1: “Thus said the LORD to Cyrus, His anointed one, whose right hand He has grasped, treading down nations before him (לְרַד לפניו גוים).”

1Kgs 6:32: “He overlaid them with gold, hammering the gold onto the cherubim and the palms (וַיָרֶד על הכרובים ועל התמרות את הזהב).”

Psalms 144:2: “my faithful one, my fortress, my haven and my deliverer, my shield, in whom I take shelter, who makes peoples subject to me (הרודֵד עמי תחתי).”[[33]](#footnote-33)

The root *r.d.d.* appears in the sense of levelling and flattening also in Tannaitic literature:

m. Tamid 6:2: צבר את הגחלים על גבי המזבח ורידדן בשולי המחתה [[34]](#footnote-34)

m. Ohalot 7:2: מקצתו מרודד על הארץ

t. Shabbat 11:2 אף המכה בקורנס על הסדן חייב, שכן מרדדין טסין לעבודת המשכן [[35]](#footnote-35)

t. Mo‘ed Qatan 1:4: ומכה בקרדום ומרדיד אדמה תחתיו [[36]](#footnote-36)

The above usages of the root support the claim of scholars who take the term קול מרודד as denoting a simple, uniform, and sustained sound, known as “sostenuto” in musicological terms.[[37]](#footnote-37)

1. סמוך – Forte: a strong and powerful sound

This term appears in two places in 1QM, in conjunction with the terms נוח (discussed below) and מרודד. 1QM 8:7 states: “the priests shall blow for them a second signal, a low legato note.” 1QM 8:13:14 states: “Afterwards, the priests shall blow for them the trumpets of retreat, a low note, *level* and legato.”[[38]](#footnote-38) Various scholars have understood this term as referring to the proximity between different sounds and therefore interpreted it using the musical term “legato,” which means playing or singing at least two sounds consecutively, without a break between one sound and the next.[[39]](#footnote-39) This interpretation appears to be incorrect because the scroll does not indicate different sounds produced one after the other, but rather a single sound ("קול נוח וסמוך", "קול נוח מרודד סמוך" , etc.). Other scholars have seen the term סמוך as a reference to a prolonged sound.[[40]](#footnote-40) In light of the above discussion concerning the meaning of the term מרודד as denoting a prolonged sound, we may conclude that this interpretation is also incorrect. The root *s.m.k.* appears several times in the Dead Sea Scrolls in the sense of strengthening, empowerment/intensification, and stability. For example, in 1QH 10:9–10, “ותסמוך נפשי בחזוק מותנים ואמוץ כוח”; 1QH 15: 9–10, “אודכה אדוני כי סמכתני בעוזכה ורוח קודשכה הניפותה בי בל אמוט ותחזקני”; and 1QS 10:25, “I shall compass it close about, so to preserve faith and strict judgement—conforming to the righteousness of God (גבול סמוכ לשמור אמנים ומשפט עוז לצדקת אל).” In the Hebrew Bible as well, this root appears in a number of places in the sense of support and strengthening.[[41]](#footnote-41) Thus, Gen 27:37, “I have sustained him with grain and wine (ודגן ותירוש סמכתיו)”; Isa 63:5, “I stared, but there was none to aid (ואין סומך). So my own arm wrought the triumph, and my own rage was my aid (וחמתי היא סמכתני)”; Ps 54:6, “See, God is my helper; the Lord is my support (הנה אלהים עזר לי אדני בסמכי נפשי)”; and Song 2:5, “Sustain me (סמכוני) with raisin cakes, refresh me with apples.” In Ben Sira 44:6, the expression “סומכי” occurs in the context of might and power: “rich men endowed with resources (אנשי חיל וסומכי כח.)”[[42]](#footnote-42) In light of the above evidence, I suggest that the term קול סמוך in the War Scroll is to be interpreted as denoting a strong and powerful sound, which is called “forte” in musical terminology.[[43]](#footnote-43)

1. נוח – a low-pitched sound

This term appears in two places in the War Scroll. 1QM 8:7 states, “the priests shall blow for them a second signal, a *low* legato note (קול נוח וסמוך).” 1QM 8:13 14 states, “Afterwards, the priests shall blow for them the trumpets of retreat, a low note, *level* and \*\*\* (קול נוח מרודד סמוך).”[[44]](#footnote-44) The verbal form, יניחו appears in 1QM 17:14, “\*\*\* (וכול העם יניחו קול התרועה).” The majority of scholars have translated the term קול נוח with the word “low,” which is musically ambiguous: it could refer to a sound that is low in pitch, or to a sound that is soft in volume/intensity (piano).[[45]](#footnote-45) Others have suggested alternative interpretations. Vermes translated the term as “soft”; Abegg, Bowley, and Cook translated it as “legato.”[[46]](#footnote-46) This interpretation is incorrect because, as stated, the scroll indicates the playing of one voice, i.e., one sound/note, while the term legato refers to the consecutive playing or singing of at least two sounds.

Outside of 1QM, the root נוח does not appear in other Dead Sea Scrolls in the context of sound or music, except as part of a citation or excerpts of biblical verses, in a manner that preserves the biblical context.[[47]](#footnote-47) This root occurs frequently in the Hebrew Bible, in a number of meanings.[[48]](#footnote-48) For example:

* Quiet, calm, found rest. Thus, e.g., Isa 57:2, “Yet he shall come to peace, he shall have rest on his couch (יבוא שלום ינוחו על משכבותם)”; Job 3:26, “I had no repose, no quiet, no rest (לא שלותי ולא שקטתי ולא נחתי)”; Lam 5:5, “Exhausted, we are given no rest (יגענו ולא הונח לנו).”
* Staying, settling. Thus, e.g., Exod 10:14, “Locusts invaded all the land of Egypt and settled within all the territory of Egypt (וינח בכל גבול מצרים)”; Isa 14:1, “But the LORD will pardon Jacob, and will again choose Israel, and will settle them on their own soil. (והניחם על אדמתם).”
* Descent, lowering. Thus, e.g., Gen 8:4, “the ark came to rest on the mountains of Ararat (ותנח התיבה...על הרי אררט)”; Exod 17:11, “Then, whenever Moses held up his hand, Israel prevailed; but whenever he let down his hand, (וכאשר יניח ידו) Amalek prevailed.”

In light of the above examples, there are two plausible ways to interpret the term קול נוח in 1QM: either as an expression denoting a sound that is soft, quiet, and calm or as an expression for a sound of low pitch. The first option, a low- volume/intensity sound, i.e., “piano,” is unlikely/to be rejected for two reasons. First, because the use of auditory signals in the battlefield served as a way to transmit orders to the fighters above the noise and commotion of the battle. It is therefore not plausible that a soft note would have been used for the purpose of transmitting orders to soldiers during battle. Second, the term קול נוח appears in 1QM 8:7, 14 in conjunction with the word סמוך, which we have shown to mean a strong powerful sound. If that interpretation is correct, then we cannot take קול נוח as an expression of a weak sound; this would stand in contradiction to the term סמוך as a strong sound. Therefore, the term נוח must be understood as denoting a low-pitched sound. According to this interpretation, the collocation of the terms, קול נוח וסמוך (1QM 8:7) signifies a low-pitched loud sound.[[49]](#footnote-49) Similarly, the collocation קול נוח מרודד סמוך (1QM 8:14) indicates a low-pitched, loud, continuous/sustained sound.[[50]](#footnote-50)

1. קול חד טרוד – a very strong sound, possibly in a high register (shrill), which repeats persistently and sequentially (ostinato).

This collocation of the terms חד and טרוד occurs three times in the War Scroll. 1QM 8:8–9 states: “Then the priests shall blow on the six trumpets of the slain a sharp staccato note (קול חד טרוד).” 1QM 8:11–12 states, “on the tru[m]pets the priests shall continue to blow a sharp staccato note (קול חד טרוד) to direct the signals of battle until they have hurled into the battle line of the enemy seven times.” 1QM 16:7 states, “Then the six [… the tr]umpets of the slain a sharp staccato note.”

<<<Parry & Tov’s text differs from Qimron here. They do not fill in the lacuna:

וששת[ ח]צוצרות החללים קול חד טרוד לנצח מלחמה והלוים וכול עם

Your citation of Qimron indicates that he reads a heh & a nun, and he restores the priests & יתקעו;

(וששת [הכו]הנ[ים יתקעו ב]חצוצרות החללים קול חד טרוד).”[[51]](#footnote-51)

There are a number of ways to deal with this disparity; I think it probably makes sense to include both readings, and to check Qimron’s notes on his text…. I see that you address some of this issue in footnote 84, but I think the reader might need the discussion here, at first reference?>>>

In order to determine the auditory sense of this collocation, I will first seek to establish the meaning of each term individually.

קול חד

Most scholars interpret this term as indicating a sound that is very strong and shrill[[52]](#footnote-53) or sharp.[[53]](#footnote-54) According to Yishay, this term should be understood as an expression for a strong high-pitched sound.[[54]](#footnote-55) The term חד appears several times in the Dead Sea Scrolls to designate sharp weapons. Thus, in 1QH 13:9–10, “ (ותסגור פי כפירים אשר כחרב שניהם ומלתעותם כחנית חדה)”;[[55]](#footnote-56) 4Q436 “ (ותשם פי כחרב חדה).”[[56]](#footnote-57) In the Hebrew Bible as well, this word appears in the context of a sharp sword.[[57]](#footnote-58) Thus, for example, in Ezek 5:1, “take a sharp knife (חרב חדה)”; Ps 57:5, “whose tongue is a sharp sword (חרב חדה)”; Isa 49:2, “He made my mouth like a sharpened blade (וישם פי כחרב חדה)”.

The above evidence points to two plausible ways of interpretating the term קול חד. One possibility would be a very strong sound of a shrill and sharp nature, sounded in a high register—a high-pitched sound. This option is supported by the fact that the scroll notes that this sound was produced through the simultaneous use of six trumpets, which may be presumed to have led to the formation of an exceedingly strong sound. The other possibility is to interpret the term as indicating a very short sound, known in musical terminology as “staccato,” which is Italian for “separate” or “detached”; i.e., a sound that is separated from the sound that follows it, due to its brevity.[[58]](#footnote-59) An additional interpretation may be suggested on the basis of 1QpHab 3:6–7, which comments on Hab 1:8, “Their horses are swifter than leopards, fleeter (וחדו) than wolves of the steppe.”[[59]](#footnote-60) According to various scholars, the word וחדו indicates the swiftness of the horses and the wolves.[[60]](#footnote-61) Others maintain that we should distinguish between וחדו and קלו; they understand קלו as referring to the swiftness of the horses, and take וחדו as referring to a quality of the wolves, most frequently strength.[[61]](#footnote-62) If the scholars who take וחדו as referring to the swiftness of the horses are correct, then it would perhaps be possible to understand the term קול חד in 1QM as referring to sounds that are produced one after another in quick succession. In light of the range of possibilities we have presented, it is possible that clarification of the term טרוד in the following discussion will assist with clarification of the term חד.

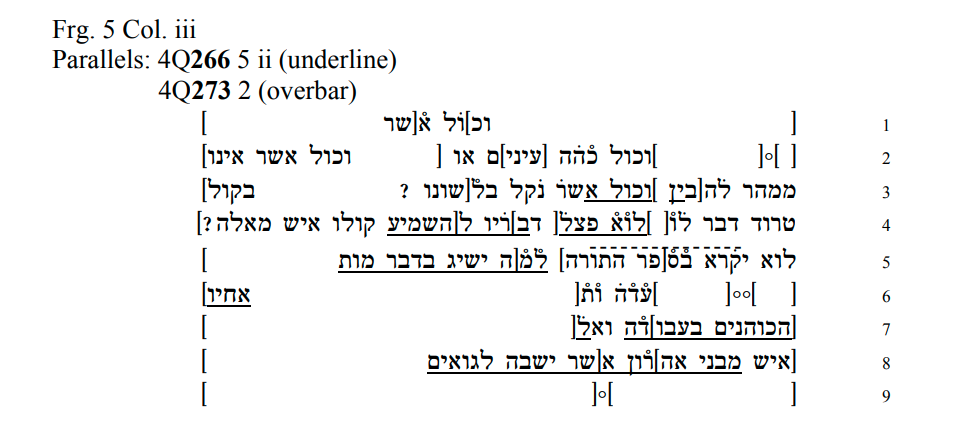
טרוד

Some scholars maintain that this term refers to a sound that repeats persistently, sequentially and without pause, which is termed “ostinato” in musical terminology.[[62]](#footnote-63) Other scholars are of the opinion that “טרוד” should be understood as referring to a short, distinct sound, which is separated from the sound that follows it, called “staccato” in musical terminology.[[63]](#footnote-64) Yishay combined these two interpretations and explained the terms as fragmented sound repeated persistently and sequentially, known in terminology as “staccato ostinato.”[[64]](#footnote-65) An additional proposal was put forth by Habermann, who understood the term to denote a tone that is sounded quickly .[[65]](#footnote-66)

The term טרוד appears also appears in 4Q267 5 iii, 6–7, in the specification of a halakha that most likely pertains to public Torah reading, which aims to prevent a priest who is incapable of clear speech to perform this lectionary function: “and anyone whose [speech] is too soft (?) [or speaks] with a staccato [voice], not dividing his words so that [his voice may be heard, none of these(?)] shall read from the bo[ok of the Law].”[[66]](#footnote-67)

("וכול אשר נקל בל[שון או איש] טרוד דבר לבלתי פצל דברו להשמיע[...] לוא יקרא בספר התו[רה]").” [[67]](#footnote-69)

<<<<The line numbers are different in Parry & Tov, and the text is restored as a composite of 3 manuscripts, not just 4Q266. It might be advisable to provide this info in a footnote, depending upon how Qimron shows his reconstructions and the source manuscripts>>>



It appears from these lines that the term “טרוד” is associated here with fluent speech, free of distracting pauses or interruptions between words or sentences that would interfere with listeners’ comprehension. Some scholars interpreted the use of the word in this scroll by means of the modern musical term “staccato.”[[68]](#footnote-70) This interpretation is not tenable because, as noted above, the term “staccato” designates a very short sound that is separate or detached from the sound that follows it, whereas the word טרוד in 4Q267 refers to fluid speech that does *not* have separation between words and sentences. According to Qimron, this word should be understood as referring to rapid speech, which leads words to run into one another.[[69]](#footnote-71)

The root ṭ*.r.d.* appears in two places in the book of Proverbs in the context of descriptions of continuous and unceasing rain. Proverbs 19:13 contains the phrase “endless dripping (ודֶלֶף טוֹרד)” and Proverbs 27:15 reads, “an endless dripping on a rainy day (דֶלֶף טוֹרד ביום סגריר).”[[70]](#footnote-72) This root occurs in a similar sense in the Tosefta as well. Thus, t. Kelim 7:3: “ (היה טורד טפה אחר טפה)”;[[71]](#footnote-73) t. Makhshirin 1:8: “ (טורד טפה אחר טפה).”[[72]](#footnote-74)

These sources highlight the problematic nature of the interpretation of the term טרוד as “staccato,” and reinforce the claim that this term should be interpreted as a reference to a sound that is repeated persistently and continuously, i.e., ostinato.[[73]](#footnote-75) This proposal is further strengthened by the description in 1QM 8:11-12: “but on the tru[m]pets the priests shall continue to blow a sharp staccato note (קול חד טרוד)… until they have hurled into the battle line of the enemy (עד השליכם למערכת האויב) seven times.” According to this description, the note of the trumpets extends continuously until the combatants finish casting their weapons. In addition, in light of the evidence of 4Q267, it may be proposed that this note was not short and separated from the following sounds (staccato), but was rather a relatively extended sound, that would repeat persistently. If this interpretation is correct, then the second possibility suggested above is to be preferred. That is, the term קול חד should be understood to denote a very strong sharp sound, possibly high-pitched, i.e., a shrill sound, and not as a rapid staccato sound).[[74]](#footnote-76)

In conclusion, the collocation קול חד טרוד is best understood as a very loud sound, of a sharp nature, repeated persistently and without pause until the fighters have completed/finished casting their weapons.

The Use of Shofarot Alongside the use of Trumpets in 1QM

As noted above, trumpets are not the only wind instruments that serve the army of the Sons of Light. Alongside the scroll’s description of the priests’ use of trumpets, 1QM also contains a description of the use of shofarot by the Levites and the nation. The first time that both instruments are mentioned together is in 1QM 7:9–14, in a passage describing the emergence/advance of the priests and Levites from the ranks of the warriors, as part of the advance of the army of the Sons of Light into battle.[[75]](#footnote-77) The passage begins with a description of the priests’ advance, detailing their roles in the war:

there shall go forth from the middle opening … seven priests of the sons of Aaron… The one priest shall walk before all the men of the battle line to encourage them for battle. In the hands of the remaining six shall be the trumpets of assembly, the trumpets of memorial, the trumpets of the alarm, the trumpets of pursuit, and the trumpets of reassembly.

Next, the scroll proceeds to describe the Levites’ advance:

When the priests go out into the gap between the battle lines, seven Levites shall go out with them. In their hands shall be seven trumpets of rams’ horns (שבעת שופרות היובל).”[[76]](#footnote-78)

One of the characteristics of this description is the numerical equivalence of the seven priests and the seven Levites. According to Yadin, the choice of this number by the author of 1QM may derive from descriptions in Neh 12:41 (“and the priests Eliakim, Maaseiah, Miniamin, Micaiah, Elioenai, Zechariah, Hananiah, with trumpets”); 1Chron 15:24 (“Shebaniah, Joshaphat, Nethanel, Amasai, Zechariah, Benaiah, and Eliezer the priests sounded the trumpets”); and Josh 6:4 (“seven priests will carry seven ram’s horns preceding the Ark. On the seventh day, march around the city seven times, with the priests blowing the horns”).[[77]](#footnote-79) However, alongside the numerical similarity, there are also some differences between these sources and the description in 1QM:

1. In contrast to 1QM, the descriptions in Nehemiah and 1Chronicles do not appear in a military context.
2. Whereas Nehemiah and 1Chronicles describe seven priests carrying trumpets, 1QM describes only six priests carrying trumpets with the seventh priest entrusted with strengthening the spirit and morale of the fighters.
3. The description in Nehemiah and 1Chronicles does not contain any reference to the various types of trumpets, while the six priests in 1QM carry five different types of trumpets.
4. Whereas the priests carry the shofarot in Joshua, in 1QM it is the Levites.

Moreover, nowhere in the Hebrew Bible is there a description of the use of trumpets alongside shofarot, as is found in 1QM. This and other differences[[78]](#footnote-80) indicate that alongside the biblical influence upon the description of trumpets in 1QM, the scroll contains other elements that demonstrate its author’s independence from scripture with respect to the use of trumpets in battle.[[79]](#footnote-81)

Description of the Use of Trumpets and Shofarot on the Battlefield in 1QM

The combined use of trumpets and shofarot on the battlefield is described in the scroll in four places. These descriptions attest to the unique role given to each of the instruments in battle. The trumpets are used by the priests to direct the fighting forces while the shofarot are used by the Levites and the people to cause a psychological effect on the enemy (“to melt the heart of the enemy”).[[80]](#footnote-82)

1. 1QM 8:8–12:

Then the priests shall blow on the six trumpets of the slain a sharp staccato note to direct the battle, and the Levites and all the people with rams’ horns shall blow a great battle alarm together in order to melt the heart of the enemy. With the sound of the alarm the battle darts shall fly out to bring down the slain. Then the sound of the rams’ horns shall quiet, but on the tru[m]pets the priests shall continue to blow a sharp staccato note to direct the signals of battle until they have hurled into the battle line *vacat* of the enemy seven times. [[81]](#footnote-83)

1. 1QM 9:1–2:

[…] their hands shall begin to bring down the slain, and all the people shall quiet the sound of alarm, but the priests shall continue sounding on the trumpets of the slain to direct the fighting, until the enemy is defeated and turns in retreat. [[82]](#footnote-84)

1. 1QM 16: 7–9:

Then the six [ the tr]umpets of the slain a sharp staccato note to direct the fighting. The Levites and all the people with rams’ horns shall blow [ ], a loud noise. As the sound goes forth, the infantry shall begin to bring down the slain of the Kittim, and all the people shall cease the signal, [but the priest]s shall continue blowing on the trumpets of the slain and the battle shall prevail against the Kittim.[[83]](#footnote-85)

1. 1QM 17:12–14

Then the priests shall blow on the trumpets of the slain [and the Levites and the al]l the people with rams’ horns shall sound a signal for battle. The infantry shall attack the army of the Kittim, [and as the soun]d [of the si]gnal [goes forth], they shall begin to bring down their slain. Then all the people shall stil[l] the sound of the signal, while the priests continuously blow on [the trumpets of the slai]n.[[84]](#footnote-86)

The distinction between the two types of instruments is also reflected on the acoustic level. The trumpets sound a specific tonal signal (the loud, sharp, sustained/continuous sound, קול חד טרוד), whose purpose is to direct the warriors by means of a clear and distinct sound. On the other hand, the function of shofarot is to arouse fear and dread among the enemy, and 1QM labels the sounds of their war cries with terms indicating their great power rather than musical qualities such as pitch or duration. Thus, 1QM 8:10, “a great battle alarm (תרועת מלחמה גדולה)”;[[85]](#footnote-87) 1QM 16:8 “a loud noise (תרוע]ת מ[לחמה] בקול גדול)”;[[86]](#footnote-88) 1QM 17:13, “a signal for battle (תרועת מלחמה).”

In my opinion, the reason the priests use six trumpets is to amplify their voices to be loud enough to be heard clearly, in parallel with the loud cries being sounded by the trumpets.

Sound-related Terms Pertaining to the Use of Shofarot in Battle in 1QM

Similar to the description of the use of trumpets on the battlefield discussed above, the description of the use of shofarot extends beyond a schematic description of the stages in the war in which these were sounded. Here, too, technical and musical terms are used to describe the nature of the sounds that they produced. Most scholars identify two stages in the descriptions of the combined use of trumpets and shofarot in 1QM. [[87]](#footnote-89) The first stage involves the simultaneous sounding of the trumpets and shofarot with the purpose of signaling the beginning of the casting of the weapons (by the trumpets) and instilling fear in the enemy (through the shofarot). In the second stage, the sounding of the shofarot ceases, and only the blast of the trumpets continues until the completion of the warriors’ casting of their weapons. This division is based on their interpretation of the expressions “Then the sound of the rams’ horns shall quiet (קול השופרות יחישו)” (1QM 8:11); “and all the people shall quiet the sound of alarm (וכול העם יחשו מקול התרועה)” (1QM 9:1; and the similar 16:8–9: “and all the people shall cease the signal (וכול העם יחשו קול התרועה)”; and “Then all the people shall stil[l] the sound of the signal (וכול העם יניחו קול התרועה)” (1QM 17:14) as indicating the cessation of the sounding of the shofarot with the beginning of the warriors’ casting of their weapons, in the manner termed “pausa” in musical terminology.[[88]](#footnote-90) In contrast, Yadin identified three stages. In the first stage, only the hollow trumpets were sounded. In the second stage, following the sounding of the trumpets, the soldiers began to lay down their weapons and the sounding of the shofarot began. In the third stage, the shofarot ceased while the sounding of the trumpets continued until the warriors completed casting their weapons.[[89]](#footnote-91)

Given the linguistic differences between the verbs יחישו, יחשו, and יניחו used in the above-mentioned texts, I would like to re-examine these terms, particularly in light of my interpretation of the term קול נוח above as denoting the lowering of the sound’s intensity/volume. An additional expression that is relevant to this context is “and all the people with rams’ horns shall blow a great battle alarm together (וכול עם השופרות יריעו קול אחד)” (1QM 8:9–10), which can help clarify the use of shofarot in the description of the battle in col. 8 of 1QM.

1. יחישו, יחשו

There are three possible interpretations for these terms: a cessation of sound—“pausa”; a continuation of sound, without change; an acceleration of sound.

The challenge for clarifying these terms stems from the question of whether their underlying root

is *ḥ.š.h*. or *ḥ.w.š.* The root *ḥ.š.h.* does not appear elsewhere in any of the Dead Sea Scrolls, but it occurs a number of times in the Hebrew Bible in the sense of “silence”.[[90]](#footnote-92) For example:

Isa 62:1: “For the sake of Zion I will not be silent (למען ציון לא אחשה)”

Ps 107:29: “He reduced the storm to a whisper, the waves were stilled” (ויחשו גליהם)

Eccl 3:7: “A time for silence (עת לחשות) and a time for speaking”

Neh 8:11, “The Levites were quieting (מחשים) the people, saying, ‘Hush, for the day is holy; do not be sad.’”

On the basis of these examples, if the root of יחישו and יחשו is *ḥ.š.h*., then these words should be understood as expressions for the cessation of the sounding of the shofarot, with the beginning of the casting of weapons by the warriors.

The root *ḥ.w.š.* occurs in 1QM 1:11–12: “It is a time of distress fo[r al]l people who are redeemed by God. In all their afflictions none exists that is like it, hastening to its completion/\*from the beginning to its completion [[91]](#footnote-93)(מחושה עד תומה) as an eternal redemption.”[[92]](#footnote-94)

Some scholars take the word מחושה to denote the speed of the arrival of the distress.[[93]](#footnote-95) Others understand the expression מחושה עד תומה as indicating the beginning of an action through to its completion.[[94]](#footnote-96) In addition, the root *ḥ.w.š* occurs in other manuscripts from Qumran. Thus:

1QS 8:8: “whose foundations shall neither be shaken nor swayed (ובל יחישו).”[[95]](#footnote-97) In light of the first part of the sentence, the most common view is that the word יחישו here refers to a strong stance or immobility.[[96]](#footnote-98)

1QH 11:11: “ (בהריתו החישו כול משברים)” and 1QH 14:32: “ (ואז תחיש חרב אל בקץ משפט)”[[97]](#footnote-99) The dominant view among scholars is that the words יחישו and תחיש in these 1QH usages indicate the speed of the arrival of the crashing waves/משברים and the action of God’s sword.[[98]](#footnote-100) Licht and Clines, however, explain the words as indicating the beginning of the משברים and the action of the sword.[[99]](#footnote-101)

4QSongs of the Sabbath Sacrificed (4Q503 1 ii, 13): “ (וכול מחשבי הדביר יחושו בתהלי פלא).”[[100]](#footnote-102)A number of scholars understand the wordיחושו to denote the speed of the praise of the….[[101]](#footnote-103) מהירות תהילתם של מחשבי הדביר

The root *ḥ.w.š* appears several times in the Hebrew Bible in the sense of speed.[[102]](#footnote-104) For example: Judg 20:37: “One ambush quickly deployed against Gibeah (והאֹרב החישו ויפשטו אל הגבעה)”; 1Sam 20:38: “And Jonathan called after the boy, “Quick, hurry up (מהרה חושה). Don’t stop!)”; Isa 5:19: ““Let Him speed, let Him hasten (ימהר יחישה) His purpose”; Ps 119:60: “I have hurried and not delayed (חשתי ולא התמהמהתי) to keep Your commandments.” The root *ḥ.w.š* appears in the sense of speed also in the Book of Ben Sira 36:10: “Hasten the ending, appoint the time (החיש קץ ופקוד מועד).”[[103]](#footnote-105)

לסיכום

If the root *ḥ.w.š* is the root of the words יחישו and יחשו in the descriptions of the war in 1QM, then there are three possible ways to explain these words. The first way is based upon the interpretation of the expression מחושה ועד תומה in 1QM and of the words החישו andתחיש in 1QH as indicating the beginning of an action. According to this view, the terms יחישו and יחשו in the War Scroll designate the beginning of the sounding of the shofarot, after the sounding of the trumpets. This suggestion is to be rejected because 1QM 8:8–12 and 16:7–9 describe the simultaneous use of trumpets and shofarot, and it is only in the second stage that it is written of the shofarot that יחישו and יחשו.[[104]](#footnote-106) The second explanation depends on the interpretation of the word יחישו in 1QS 8:8 as denoting a strong stance or lack of movement. Following this interpretation, the terms יחישו and יחשו in 1QM may be understood as the beginning of the warriors’ casting of their weapons, so that there would be no change in the nature of the sounds of the shofarot, and they would continue to sound until the completion of the casting of the weapons, in conjunction with the sounding of the trumpets. The third possibility emerges from the interpretation of the expression מחושה ועד תומה in 1QM and ofהחישו and תחיש in 1QH as designating speed. According to this interpretation, the terms יחישו and יחשו in 1QM may be understood as indicating that at the beginning of the warrior’s casting of their weapons, there was an acceleration in the speed of the sounding of the trumpets, in the manner termed “accelerando.”[[105]](#footnote-107) This option is supported by the use of the root *ḥ.w.š* as an expression of speed in Ben Sira.   
In light of the above discussion, since it is impossible to definitively resolve the question of the underlying root of the words יחישו and יחשו, we cannot determine the musical sense of these terms and the matter remains inconclusive.

1. יניחו

There are two possible interpretations for this term: a cessation of sound—“pausa”; or a reduction of the pitch of the note.

The uncertainty about the meaning of the terms יחישו and יחשו is further intensified by the ambiguity of the expression יניחו קול התרועה in 1QM 17:14. As noted above, the dominant opinion among scholars is that this phrase denotes the cessation of the sounding of the shofarot. However, in light of the interpretation of קול נוח brought above, as an expression for the reduction in the pitch of the note sounded by the trumpets, the term יניחו can actually be best interpreted as an expression for the reduction of the pitch of the note sounded by the shofarot, and not for the cessation of the sound, in conjunction with the beginning of the warriors’ casting of their weapons.

3. קול אחד: rhythmic synchronization; producing a sound as one person, in one rhythmic key

The term קול אחד appears in 1QM 8:9-10, and seems to describe the simultaneous production of a sound by a number of participants: “the Levites and all the people with rams’ horns shall blow a great battle alarm together (קול אחד) in order to melt the heart of the enemy.”[[106]](#footnote-108) Some scholars have rendered this term as “together,” which does not have a clearly defined musical meaning.[[107]](#footnote-109) There are three different ways in which this interpretation could be understood, reflecting two different musical components: the absolute acoustic pitch or the rhythm. The first approach would be an expression of joint instrumental or vocal production of sound by a number of participants in one acoustic register, which is called “unison” in formal musical terminology.[[108]](#footnote-110) The second approach takes the term as describing the joint instrumental or vocal production of sound by a number of participants in different acoustic registers, but with a unified beat, which may be termed, “rhythmic unison.” The third approach combines the previous two; i.e., instrumental or vocal sound production by multiple participants in a single acoustic register and a uniform beat. Other scholars have translated קול אחד as “single blast” or “single note.”[[109]](#footnote-111) This interpretation is also not clearly defined musically, since the word “single” can be understood as the sounding of the shofarot in a single acoustic register (“unison”) or as the sounding of a very short, unified note.

The term קול אחד most likely occurs in 4Q491 13, 8, where it is partially restored in the context of a statement spoken by the nation: “ [ and] all the people shall answer, raising [on]e voice, and say

(ענו כל העם והרימו קול [אח]ד ואמרו[ו]).”

In contrast to the other sound-related terms in 1QM, which, as noted, are not known from any other ancient sources, the term קול אחד is also attested in Biblical Hebrew as an expression for joint speech by the nation, and as an expression for the simultaneous use of a large number of instruments:

Exod 24:3 “and all the people answered with one voice (קול אחד).”

2Chron 5:12: “all the Levite singers, Asaph, Heman, Jeduthun, their sons and their brothers, dressed in fine linen, holding cymbals, harps, and lyres, were standing to the east of the altar, and with them were 120 priests who blew trumpets. The trumpeters and the singers joined in unison (להשמיע קול אחד …ויהי כאחד) to praise and extol the LORD; and as the sound of the trumpets, cymbals, and other musical instruments, and the praise of the LORD…”

These descriptions pose a challenge to the interpretation of קול אחד as an expression for the production of a sound ??? for two reasons. First, although the production of a note in a single??? using the large number of shofarot described in 1QM 8:9–10 is possible, it would require a high level of expertise on the part of those sounding the shofarot. Moreover, the descriptions in 4Q491 13, 8 and in Exodus do not use the term קול אחד in reference to musical instruments but rather to the spoken word, describing statements being made by a large group of people. Although human speech does take place in a tonal register, it is not plausible that the entire nation would have responded in a single pitch. The more reasonable interpretation is that the nation “responded” (ענו) and “spoke” (אמרו) together, each person in their own voice, and not in a single absolute unified pitch. In addition, 2Chron 5:12–13 describes the simultaneous use of a large number of instruments of various types. It could be feasible to produce sounds in a single unified pitch using trumpets, harps, and lyres. However, since the Levites’ instrument ensemble also included cymbals, which produce a metallic and undefined sound, it is not plausible that they could have been used to produce a sound identical in pitch to that of the other instruments.

Therefore, in my opinion, the term קול אחד should be seen as an expression for the synchronized production of sound by multiple participants with uniform timing, which can be called: “rhythmic unison.” If this interpretation is correct, then the function of the term קול אחד in columns 8–9 (“and the Levites and all the people with rams’ horns/shofarot shall blow a great battle alarm together”), is to describe the sounding of the trumpets by the Levites and the people as one rhythmic piece, like the English expression “with one voice.”

Conclusion

This article examined the musicological aspects of the description of the use of trumpets and shofarot in the War Scroll. The information in 1QM is an important addition to the scant available knowledge about musical terminology in antiquity, generally, and in Second Temple Judaism in particular. For example, the expressions קול חד טרוד and קול נוח וסמוך, and the other terms we have examined yield a kind of “musical lexicon” that provides interpretations of terms describing the acoustic/sound properties of the trumpets during battle, as well as the combination of trumpets and shofarot and its purpose. According to these interpretations, the use of these instruments included a variety of types of sounds played at different acoustic pitches, at powerful volume, in different rhythmic beats and durations. In addition to contributing to the understanding of the musical terms that appear in 1QM, this study expands our understanding of how trumpets and shofarot were used in ancient warfare. It opens a window to understanding the rich musical language that was familiar to the Dead Sea sect and perhaps also among other groups in Second Temple times.

The following table presents the conclusions reached in our analysis regarding the meaning of the terms in 1QM that describe the sounds produced by the trumpets and shofarot in the eschatological war of the Sons of Light against the Sons of Darkness.[[110]](#footnote-112)

|  |  |  |
| --- | --- | --- |
| musical interpretation of the term associated with the shofarot | musical interpretation of the term associated with the trumpets | 1QM term |
| sostenuto | a uniform and continuously sustained sound | מרודד |
| low pitch | a sound produced in a low register | נוח |
| forte | strong and powerful sound | סמוך |
| a shrill sound | a very strong sound of a sharp nature, perhaps in a high register | חד |
| ostinato | a continuous repetition of a single sound | טרוד |
| two possibilities: (1) pausa: cessation of the sound  (2) lowering of the pitch |  | יניחו |
| Three possibilities:  (1) pausa: cessation of the sound  (2) continuation of the sound, unchanged  (3) acceleration of the speed of the sound |  | יחישו\יחשו |
| Rhythmic synchronization, as a single voice |  | קול אחד |
| a sound produced with powerful force |  | תרועת מלחמה גדולה,  קול תרועה גדולה,  בקול גדול |

The following table provides the musical explanation for the collocations of terms that appear in some of the descriptions of the war in 1QM, which describe various musical features of the sound produced by the trumpets.

|  |  |
| --- | --- |
| **Musical Explanation** | **Collocations in 1QM** |
| A low and strong sound | קול נוח וסמוך |
| A low sound, continuous and strong | קול נוח מרודד סמוך |
| a very strong sound of a sharp nature, perhaps in a high register, repeated continuously | קול חד טרוד |

APPENDIX

להלן מצוטטים כל תיאורי המלחמה במה"מ בהם מופיעים מונחים המתארים את הקולות שהושמעו בשדה הקרב בחצוצרות ובשופרות, בצירוף הפירושים שהוצעו לעיל למונחים אלו.

1) טור ח 1 - 14:[[111]](#footnote-113)

"החצוצרות תהיינה מריעות לנצח אנשי הקלע עד כלותם להשליך שבע פעמים ואחר יתקעו להם הכוהנים בחצוצרות המשוב ובאו ליד המערכה הראישונה להתיצב על מעמדם. ותקעו הכוהנים בחצוצרות המקרא ויצאו שלושה דגלי בינים מן השערים ועמדו בין המערכות ולידם אנשי הרכב מימין ומשמאול. ותקעו הכוהנים בחצוצרות קול מרודד (קול אחיד וממושך)ידי (כדי להביא לידי) סדר מלחמה והראשים יהיו נפשטים לסדריהם איש למעמדו. ובעומדם שלושה סדרים יתקעו להם הכוהנים תרועה שנית קול נוח וסמוך (קול נמוך וחזק) ידי (כדי להביא לידי) מפשע עד קורבם למערכת האויב ונטו ידם בכלי המלחמה. והכוהנים יריעו בשש חצוצרות החללים קול חד טרוד (קול חזק מאוד וגבוה [?] החוזר ברצף) לנצח מלחמה והלויים וכול עם השופרות יריעו קול אחד (כאיש אחד, בסנכרון רתמי) תרועת מלחמה גדולה (קול חזק מאוד) להמס לב אויב. ועם קול התרועה יצאו זרקות המלחמה להפיל חללים. קול השופרות יחישו (יחדלו\ימשיכו באותו האופן\יאיצו את מהירותם) ובח[צו]צרות יהיו הכוהנים מריעים קול חד טרוד (קול חזק מאוד וגבוה [?] החוזר ברצף) לנצח ידי מלחמה עד השליכם למערכת האויב שבע פעמים ואחר יתקעו להם הכוהנים בחצוצרות המשוב קול נוח מרודד סמוך (קול נמוך, מתמשך וחזק)".

2) טור ט 1:[[112]](#footnote-114)

"...יחלו ידם להפיל בחללים וכול העם יחשו (יחדלו\ימשיכו באותו האופן\יאיצו את מהירותם) מקול התרועה. והכוהנים יהיו מריעים בחצוצרות החללים לנצח המלחמה עד הנגף האויב והסבו עורפם".

טור טז 3 - 9:[[113]](#footnote-115)

"את כול הסרך הזה יעשו [ביום ה]הואה על עומדם נגד מחני כתיים ואחר יתקעו להמה הכוהנים בחצוצרות הזכרון ופתחו את שערי המ[ל]חמה ויצאו אנשי הבינים ועמדו ראשים בין המערכות ותקעו להם הכוהנים תרועה סדר והראשים [יהיו נפשט]ים לקול החצוצרות עד התיצבם איש על מעמדו ותקעו להם הכוהנים תרועה שנית [ידי (כדי להביא לידי) התק]רב ובעומדם ליד מערכת כתיים כדי הטל ירימו איש ידו בכלי מלחמתו וששת [הכו]הנ[ים יתקעו ב]חצוצרות החללים קול חד טרוד(קול חזק מאוד וגבוה [?] החוזר ברצף) לנצח מלחמה והלוים וכול עם השופרות יריע[ו תרוע]ת מ[לחמה] בקול גדול(קול חזק מאוד) ועם צאת הקול יחלו ידם להפיל בחללי כתיים וכול העם יחשו (יחדלו\ימשיכו באותו האופן\יאיצו את מהירותם) קול התרועה [והכוהנ]ים יהיו מריעים בחצוצרות החללים והמלחמה מתנצחת בכתיים".

3) טור יז 10 - 15:[[114]](#footnote-116)

"ואחר הדברים האלה יתקעו הכוהנים להם לסדר דגלי המערכה. והראשים נפשטים לקול החצוצרות עד התיצ[בם אי]ש על מעמד[ו]. ותקעו הכוהנים תרועה שנית יידי (כדי להביא לידי) התקרב. ובהגיע אנשי [הבינים ליד מע]רכת כתיים כדי הטל ירימו איש ידו בכלי מלחמתו והכוהנים יריעו בחצוצרות החללים [והלוים וכו]ל עם השופרות יריעו תרועת מלחמה (קול חזק מאוד). ואנשי הבינים ישלחו ידם בחיל הכתיים [ועם צאת קו]ל [הת]רועה יחלו להפיל בחלליהם. וכול העם יניחו (יחדלו\ינמיכו את גובה) קול התרועה. והכוהנים יהיו מריעים ב[חצוצרות החללי]ם והמל[חמ]ה מ[תנצח]ת בכ[תיים וכול חי]ל בליע]ל נגפים לפניהם".

1. \* This article is based upon a chapter of my PhD dissertation completed in the Department of Music at Bar-Ilan University, under the supervision of the late Professor Aharon Shemesh, z”l; Dr. Barak Cohen and Dr. Rachel Kollender: Moshe Piamenta, “The Trumpet from the Bible to the End of the Tannaitic Period: An Archaeo-Musicological Study Regarding Its Function, Shape, Sounds and Symbolic Meaning” (PhD diss., Bar Ilan University, 2020). I would like to thank Dr. Shani Tzoref for her suggestions during the preparation of this article for publication. I also extend my thanks to the journal editor, Dr. Jason Kalman, for his direction and advice. Please note that translation of quotations of Hebrew Bible follow NJPS, with some modification for context when necessary; the translations of Ben Sira follow NRSV; quotations from Dead Sea Scrolls follow Donald W. Parry, Emanuel Tov and Geraldine I. Clements, eds., *The Dead Sea Scrolls Reader*, 2nd. ed., Vol. 1 (Leiden: Brill, 2014). [↑](#footnote-ref-1)
2. For a discussion of the names of the types of trumpets mentioned in the scroll, their function in the battlefield, and their inscriptions, as well as the source from which the author of the scroll drew his information about the military use of trumpets, see Piamenta, “The Trumpet,” 42–55, 75–103. 3 [↑](#footnote-ref-2)
3. The written sources are the Bible, the Dead Sea Scrolls, and various Tannaitic sources (e.g., the Mishna, Tosefta, and midrash halakha), as well as various compositions from the Second Temple era (e.g., the Book of Ben Sira and the writings of Josephus). [↑](#footnote-ref-3)
4. Mira Waner, ״תרבות המוסיקה בארץ ישראל בתקופות ההלניסטית, הרומית והביזנטית - ייחודיות מול סינקרטיזם דתי/אתני״ (PhD diss., Bar Ilan University, 2007), Abstract A. The 2009 exhibition “Sounds of Ancient Music” at the Bible Lands Museum in Jerusalem contained archeological finds related to the music of the ancient Near East, including finds representing ancient Jewish culture from the biblical period to the period of the Tannaim. The creation of the exhibition was directed by the museum’s curator, the late Joan Goodnick Westenholz, z”l. I was privileged to participate in the preparation of the exhibit and in writing most of the content for the catalog of its artifacts. See Joan Goodnick Westenholz, *Sounds of Ancient Music* (Jerusalem: Bible Lands Museum, 2007); Joachim Braun, *On Jewish Music: Past and Present* (Frankfurt am Mein: Lang, 2006), 42–43; Waner, ״תרבות״, 26. [↑](#footnote-ref-4)
5. Joachim Braun, *On Jewish Music: Past and Present* (Frankfurt am Mein: Lang, 2006), 42–43; Waner, ״תרבות״, 26. [↑](#footnote-ref-5)
6. Yigael Yadin, מגילת מלחמת בני אור בבני חושך (Jerusalem: Bialik Institute, 1955). In English: *The Scroll of the War of the Sons of Light Against the Sons of Darkness*, translated by Batya and Chaim Rabin (London: Oxford University Press, 1962). [↑](#footnote-ref-6)
7. Brian Schultz, ״,מגילת מלחמת בני אור בבני חושך: הצד הספרותי״ in Menahem Kister, ed., מגילות קומראן: מבואות ומחקרים, 2 vols. (Jerusalem: Yad Ben-Zvi Press, 2009), 1:321–340, at 321; Rony Yishay, “לבעיית שחזור הנוסח של מגילת המלחמה (שילוב כתבי היד 4Q491 ו-4Q493),” *Meghillot* 11–12 (2016): 41–64. [↑](#footnote-ref-7)
8. Philip R. Davies, *1QM, The War Scroll from Qumran: Its Structure and History* (Rome: Biblical Institute Press, 1977), 90; Jean Duhaime, *The War Texts: 1QM and Related Manuscripts* (London: T & T Clark International, 2004), 14, 41; Brian Schultz, *Conquering the World: The War Scroll (1QM) Reconsidered* (Leiden: Brill, 2009), 31. [↑](#footnote-ref-8)
9. In 1949, a number of additional fragments of 1QM (1Q33) were discovered in Cave 1, one of which belongs to an additional column. This proves that the end of the composition is missing. (Schultz, “Literary Aspects,” 322). In 1952, fragments of texts dealing with eschatological war were discovered in Cave 4. These fragments (assigned to manuscripts 4Q491–4Q496) exhibit similarity to the content and language of 1QM. (Maurice Baillet, “Qumran Grotte 4, III: 4Q482–4Q520,” in *DJD* 7 [Oxford: Clarendon Press, 1982], 12–72). There are those who identify some of these fragments as copies of the War Scroll (Duhaime, *The War Texts*, 20–23, regarding 4Q492, 4Q494, and 4Q495), and others as recensions of the composition from which 1QM was derived (Schultz, “Literary Aspects,” 323, regarding 4Q491and 4Q493). According to Rony Yishay, these fragments are not copies of the War Scroll, but parts of a tradition of what she calls “war literature”, which used traditional units of prayer and set patterns of war descriptions. See Rony Yishay, ״ספרות המלחמה בקומראן: כתבי היד 4Q491 - 4Q496 [מהדורה ופירוש] והשוואתם למגילת המלחמה (1QM)״ (PhD diss., The University of Haifa, 2006), 302–27; , 1QM״4Q491– 4Q496 ״התפילות בספרות המלחמה האסכטולוגית בקומראן: in Moshe Bar-Asher and Emanuel Tov, eds., *Meghillot*: *Studies in the Dead Sea Scrolls 5*–*6. A Festschrift for Devorah Dimant* (Jerusalem: Bialik Institute and Haifa University Press, 2007), 129–47, at 143–46. Schultz argues that the fragments from Cave 4 contain abridged descriptions of the stages of the eschatological war (*Conquering the World,* 16–30, 366–90). [↑](#footnote-ref-9)
10. Yadin, *The Scroll of the War*, 82 ; Markus N.A. Bockmuehl, “‘The Trumpet Shall Sound’: Shofar Symbolism and its Reception in Early Christianity,” in *Templum Amicitiae: Essays on the Second Temple Presented to Ernst Bammel*, ed. William Horbury (Sheffield: JSOT Press, 1991), 199–225, at 208. It is interesting to note that the use of trumpets in eschatological war is also mentioned in rabbinic literature, in Sifre Bamidbar, 76:2–4. The Midrash expounds upon Num 10:9, “When you are at war in your land against an aggressor who attacks you, you shall sound short blasts on the trumpets, that you may be remembered before the Lord your God and be delivered from your enemies.” It states: “Scripture refers to the war of Gog. You say that Scripture refers to the war of Gog, but perhaps it rather speaks of all of the wars in Torah? Therefore, Scripture specifies, “and you will be saved from your enemies.” Say: Go out and see. What war is it, from which Israel is saved and there is not a subsequent subjugation? You will find none other than the war of Gog.” (See Menahem I. Kahana, ספרי במדבר: מהדורה מבוארת [*Sifre on Numbers: An Annotated Edition*]. Vol. 1 [Jerusalem: Magnes, 2011], 180–81). According to this midrash, the obligation of blowing the trumpets mentioned in Torah will apply only in the war of Gog and Magog, in the End of Days, for only then will there be complete fulfillment of the promise, “you will be saved from your enemies.” Kahana conjectures that this midrash might reflect polemic opposition to the extensive use of trumpets in the eschatological war in 1QM. See Piamenta, “The Trumpet,” 261–63. [↑](#footnote-ref-10)
11. Bockmuehl, “‘The Trumpet Shall Sound,’” 209; Yishay, “ספרות המלחמה,” 42–43. [↑](#footnote-ref-11)
12. Elisha Qimron, מגילות מדבר יהודה: החיבורים העבריים. Vol. 1 (Jerusalem: Yad Ben-Zvi Press, 2010), 113. [↑](#footnote-ref-12)
13. Qimron, מגילות מדבר יהודה1, 117, 119–20, 128–30. [↑](#footnote-ref-13)
14. Frank Harrison and Joan Rimmer, *European Musical Instruments* (New York: W.W. Norton, 1964), 9; Bezalel Bar-Kokhva, מלחמות החשמונאים: ימי יהודה המקבי (Jerusalem: Yad Ben Zvi Press; Tel Aviv: Office of the Ministry of Defense, 1980), 16, 299; Edward H. Tarr, *The Trumpet* (London: Batsford, 1988), 25–27; John Peddie, *The Roman War Machine* (Stroud, Gloucestershire: Alan Sutton, 1994), 19–20, 28, 36–37; Margaret Sarkissian, “Lip-vibrated Instruments of the Ancient and Non-Western World,” in *The Cambridge Companion to Brass Instruments*, eds. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 5–18; Martijn J. Nicasie, *Twilight of Empire—The Roman Army from the Reign of Diocletian Until the Battle of Adrianople* (Amsterdam: Gieben, 1998), 210; John G. Landels, *Music in Ancient Greece and Rome* (London and New York: Routledge, 1999), 180; Margaret Sarkissian and Edward H. Tarr, “Trumpet,” in *The New Grove Dictionary of Music and Musicians*. Second Edition, Vol. 25, eds. Stanley Sadie and John Tyrrell(London: Macmillan, 2001), 827; David J. Woolliscroft, *Roman Military Signaling* (Gloucestershire: Tempus, 2001), 21; Michel Feugère, *Weapons of the Romans* (Stroud, Gloucestershire: Tempus, 2002), 57; Brian Campbell, *Greek and Roman Military Writers*—Selected Readings (London and New York: Routledge, 2004), 33–34, 40–41; Pat Southern, *The Roman Army: A Social and Institutional History* (California: Oxford University Press, 2006), 159. [↑](#footnote-ref-14)
15. Yadin, *The Scroll of the War*, 94; Yishay, “ספרות המלחמה,” 144. [↑](#footnote-ref-15)
16. Moshe Zvi Segal, "מגילת המלחמה וזמן חיבורה" in Chaim Rabin, Yigael Yadin, and Jacob Licht, eds., מחקרים במגילות הגנוזות: ספר זכרון לאליעזר ליפא סוקניק (Jerusalem: Shrine of the Book, (Hebrew), 11–18, at 11; Dean O. Wenthe, “The Use of the Hebrew Scriptures in 1QM,” *DSD* 5 (1998): 290–319, at 306; Israel Shatzman, ",מגילת מלחמת בני אור בבני חושך: היבטים צבאיים" in Kister, מגילות קומראן, 1:341–83, at 368. [↑](#footnote-ref-16)
17. Yadin, *The Scroll of the War*, 94; Schultz, *Conquering the World,* 346. [↑](#footnote-ref-17)
18. Menahem M. Kasher, ",חוות דעת על דבר המגילות הגנוזות" *Talpiot* 4:3–4 (1950): 677–91, at 681–82. On the meaning of various musical terms related to trumpets and shofarot found in rabbinic literature, see Piamenta, “The Trumpets,” 239–45. [↑](#footnote-ref-18)
19. Qimron, מגילות מדבר יהודה1, 119. [↑](#footnote-ref-19)
20. As described in the discussion of the terminology, the meaning of the musical terms in 1QM has been the subject of extensive scholarship by specialists in Qumran studies and ancient Judaism. Some of this research is marred by anachronism and lack of precision from a musical perspective. The principal publications referenced in this article are: E.L. Sukenik, מגילות גנוזות: מתוך גניזה קדומה שנמצאה במדבר יהודה (Jerusalem: Bialik Institute, 1948), 25; H. Yalon, ",ללשון המגילות הגנוזות" *Sinai* 26 (1950): 283–87; Yadin, *The Scroll of the War*, 97; Robert C. Stallman, “Levi and Levites in the Dead Sea Scrolls,” *JSP* 10 (1992): 163–189, at 174 ; Florentino García Martínez, *The Dead Sea Scrolls Translated* (Leiden: Brill, 1994), 10; Jean Duhaime, “War Scroll (1QM, 1Q33),” in James H. Charlesworth et al., eds., *The Dead Sea Scrolls: Hebrew, Aramaic, and Greek Texts with English Translations. Vol. 2.* Damascus Document, War Scroll, and Related Documents (PTSDSSP 2; Tübingen: J.C.B Mohr P. Siebeck, 1995), 11; Geza Vermes, *The Dead Sea Scrolls in English* (Sheffield: Sheffield Academic Press, 1995), 13; Michael O. Wise, Martin G. Abegg Jr., and Edward M. Cook, *The Dead Sea Scrolls: A New Translation* (San Francisco: Harper Collins, 1996), 158; Yishay, “,ספרות המלחמה” 120, 144; and David J. A. Clines, ed., *The Dictionary of Classical Hebrew*, Vol. 7 (Sheffield: Sheffield Academic Press, 2010), 220. [↑](#footnote-ref-20)
21. Menahem Kister, "קווים לאוצר המילים של כתבי קומראן," in Kister, מגילות קומראן, 2:567–69. [↑](#footnote-ref-21)
22. Elisha Qimron, "הלשון והרקע הלשוני של כתבי קומראן," in Kister, מגילות קומראן, 2:553–555; Kister, "קווים לאוצר המילים," 562; Moshe Bar-Asher, לשונות ראשונים: מחקרי לשון מחקרי לשון במקרא, במגילות ים המלח ובארמית (Jerusalem: Magnes, 2012), 97; Lewis Glinert, *The Story of Hebrew* (Princeton: Princeton University Press, 2017), 37; Avi Hurvitz, ראשית לדברי הימים: פרקים בהיסטוריה הלשונית של העברית המקראית: אסופת מחקרים בלשון המקרא (Jerusalem: Bialik Institute, 2017), 38–40. [↑](#footnote-ref-22)
23. Qimron argues that the language of the Dead Sea Scrolls is an independent dialect which might have its origins in the prevalent dialect in Jerusalem in the late Second Temple era, as its linguistic forms are very different from those of rabbinic Hebrew. See Qimron, ",הלשון" 553–55. In his view, the similarity between the Hebrew of the scrolls and that of rabbinic literature is negligible and is mainly seen in nouns and in syntax. [↑](#footnote-ref-23)
24. See, for example, 1QM 8:5–6, “The priests shall blow on their trumpets a level note, *signals* *for* the order of battle. And the columns shall be deployed into their formations, each to his position.” (ותקעו הכוהנים בחצוצרות קול מרודד ידי סדר מלחמה והראשים יהיו נפשטים לסדריהם איש למעמדו); 1QM 8:6–8, “When they have positioned themselves in three formations, the priests shall blow for them a second signal, a low legato note, *signals* *for* advance, until they draw near to the battle line of the enemy” (ובעומדם שלושה סדרים יתקעו להם הכוהנים תרועה שנית קול נוח וסמוך ידי מפשע עד קורבם למערכת האויב; so also in 1QM 8:11–13; 16:5–6; 17:11–12). <<<I need instructions about how to deal with words that you translate differently than Parry and Tov, especially legato/ וסמוך )>>> [↑](#footnote-ref-24)
25. Sukenik, מגילות גנוזות, 25. [↑](#footnote-ref-25)
26. Yadin, *The Scroll of the War*, 92–94. [↑](#footnote-ref-26)
27. Qimron, *The Dead Sea Scrolls* 1, 119. [↑](#footnote-ref-27)
28. Yalon, ",ללשון המגילות " 287; Yadin, *The Scroll of the War*, 97; Duhaime, “War Scroll,” 113; García Martínez, *The Dead Sea Scrolls Translated*, 101; <<<ורמז, תרגום, 133: WHAT IS THIS SOURCE?: Vermes, 133>>>; Geza Vermes, *The Complete Dead Sea Scrolls in English* (London: Allen Lane, 1997), 171; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158; Ludwig Koehler and Walter Baumgartner, *The Hebrew and Aramaic Lexicon of the Old Testament* (*HALOT*) 5 vols. (Leiden: Brill, 2001), 4:1189; Florentino García Martínez and Eibert J. C. Tigchelaar, *The Dead Sea Scrolls Study Edition*, Vol. 1 (Leiden: Brill, 1997), 127; Parry, Tov and Clements, *The Dead Sea Scrolls Reader*, 1:255; Robert D. Holmstedt and John Screnock, “Writing a Descriptive Grammar of the Syntax and Semantics of the War Scroll (1QM): The Noun Phrase as Proof of Concept,” in *The War Scroll, Violence, War and Peace in the Dead Sea Scrolls and Related Literature: Essays in Honour of Martin G. Abegg on the Occasion of His 65th Birthday*, ed. Kipp Davis et al. (Leiden: Brill, 2016), 92. [↑](#footnote-ref-28)
29. Sukenik, מגילות גנוזות, 25. [↑](#footnote-ref-29)
30. Godfrey R. Driver, *The Judaean Scrolls: The Problem and a Solution* (Oxford: Blackwell, 1966), 173; On “ostinato,” see Michael Kennedy, Joyce Kennedy, and Tim Rutherford-Johnson, eds., *The Oxford Dictionary of Music*, 6th ed. (Oxford: Oxford University Press, 2013), 624. [↑](#footnote-ref-30)
31. John Screnock, “Word Order in the War Scroll (1QM) and Its Implications for Interpretation,” *DSD* 18 (2011): 29–44, at 39 n.31. On “piano,” see Kennedy, Kennedy, and Rutherford-Johnson, *Oxford Dictionary of Music*, 650. [↑](#footnote-ref-31)
32. Shlomo Morag, מחקרים בלשון המקרא (Jerusalem: Magnes, 1995), 227; *HALOT* 4: 1189–1190; Avraham Even-Shoshan, ed., קונקורדנציה חדשה לתורה, נביאים וכתובים (*A New Concordance of the Bible*) (Tel Aviv: \*\*\*, 2000), 1062. <<<I am not sure what to do about the publisher. You wrote: (תל אביב: הוצאת המילון החדש,; are you familiar with the publisher? The NLI website names a different publisher, in Petah Tikva, for the 2000 edition)>>>; Menahem Zevi Kaddari, מילון העברית המקראית - אוצר לשון המקרא מאל"ף עד תי"ו (*Dictionary of Biblical Hebrew* [Alef-Taw]) (Ramat Gan: Bar-Ilan University, 2006), 990; Clines, *Dictionary*, 7:419. [↑](#footnote-ref-32)
33. NRSV: “who subdues the peoples under me.” [↑](#footnote-ref-33)
34. MS Kaufmann 50A. [↑](#footnote-ref-34)
35. Lieberman edition, Mo‘ed, 46. See Saul Lieberman, תוספתא כפשוטה

    תוספתא כפשוטה, חלק ג, סדר מועד: do you mean: the third volume of Seder Mo’ed, or that Mo’ed is part 3?

    (New York: JTS Press, 1962), 1967. [↑](#footnote-ref-35)
36. Lieberman edition, Mo‘ed, 366. [↑](#footnote-ref-36)
37. Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 953. [↑](#footnote-ref-37)
38. Qimron, *The Dead Sea Scrolls* 1, 119. [↑](#footnote-ref-38)
39. Abraham Meir Haberman, מגילות מדבר יהודה (Tel Aviv: Mahbarot Le-Sifrut, 1959), 199; Duhaime, “War Scroll,” 113; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:255; Holmstedt and Screnock, “Writing a Descriptive Grammar,” 90; Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 484. [↑](#footnote-ref-39)
40. Yadin, *The Scroll of the War*, 96 ; Driver, *The Judaean Scrolls*, 172; García Martínez, *The Dead Sea Scrolls Translated*, 101; Vermes, תרגום 133.<<<what is this source? here and throughout>>>; García Martínez and Eibert J. C. Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127; Clines, *Dictionary*, 7:220. [↑](#footnote-ref-40)
41. Yair Zakovitz, מבוא לפרשנות פנים מקראית (Even Yehuda: Reches, 1992), 63; HALOT 2:759; Even-Shoshan, קונקורדנציה, 811; Kaddari, מילון העברית, 759; Clines, *Dictionary*, 7:168. [↑](#footnote-ref-41)
42. Moshe Zvi Segal, ספר בן סירא השלם: כולל כל השרידים שנתגלו מתוך הגניזה והחזרת הקטעים החסרים (Jerusalem: Bialik Institute, 1972), 302. [↑](#footnote-ref-42)
43. HALOT 2:759; Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 303. [↑](#footnote-ref-43)
44. Qimron, *The Dead Sea Scrolls* 1, 119. [↑](#footnote-ref-44)
45. Yadin, *The Scroll of the War*, 96; Habermann, מגילות מדבר יהודה, 199; Driver, *The Judaean Scrolls*, 172; Stallman, “Levis and Levites,” 174; Duhaime, “War Scroll,” 113; García Martínez, *The Dead Sea Scrolls Translated*, 101; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158; García Martínez and Eibert J. C. Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127; Qimron, *The Dead Sea Scrolls* 1:119<Is this correct?>; Parry, Tov and Clements, *The Dead Sea Scrolls Reader*, 1:255; Holmstedt and Screnock, “Writing a Descriptive Grammar,” 92. [↑](#footnote-ref-45)
46. Vermes, ???, 133; Martin G. Abegg, James E. Bowley and Edward M. Cook, *The Dead Sea Scrolls Concordance: Volume One, The Non-Biblical Texts from Qumran*, Part 1 (Leiden: Brill, 2003), 508. [↑](#footnote-ref-46)
47. For example, in 4Q252 1–2 I, 9–10, “and on the sixth day the ark came to rest (נחה) on the mountains of Hurarat.” [↑](#footnote-ref-47)
48. HALOT 2:679–80; Clines, *Dictionary*, 5:638–40; Kaddari, מילון העברית, 702. [↑](#footnote-ref-48)
49. [↑](#footnote-ref-49)
50. [↑](#footnote-ref-50)
51. [↑](#footnote-ref-51)
52. Yadin, *The Scroll of the War*, 96; Habermann, מגילות מדבר יהודה, 199; Stallman, “Levi and Levites,” 174; Duhaime, “War Scroll,” 113, 131; García Martínez, *The Dead Sea Scrolls Translated*, 101, 111; Vermes, תרגום 133, 142; García Martínez and Tigchelaar, *The Dead Sea Scrolls Study Edition*, 1:127, 139. [↑](#footnote-ref-53)
53. Driver, *The Judaean Scrolls*, 172; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158–65; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:255; Holmstedt and Screnock, “Writing a Descriptive Grammar,” 80. [↑](#footnote-ref-54)
54. Yishay, “ספרות המלחמה,” 120, 144. [↑](#footnote-ref-55)
55. [↑](#footnote-ref-56)
56. [↑](#footnote-ref-57)
57. *HALOT* 1, 291; Clines, *Dictionary*, 3:161; Even-Shoshan, קונקורדנציה, 347; Kaddari, מילון העברית, 275. [↑](#footnote-ref-58)
58. Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 805. [↑](#footnote-ref-59)
59. The text is cited according to the MT of Hab 1:8: וקלו מנמרים סוסיו וחדו מזאבי ערב. In 1QpHab, the lemma is presented as “וקול מנמרים סוסו וחדו מזאבי ערב.” According to Nitzan, the scribe erred in writing "וקול" rather than ".וקלו" See Bilhah Nitzan, מגילת פשר חבקוק ממגילות מדבר יהודה (Jerusalem: Bialik Institute, 1986), 159. [↑](#footnote-ref-60)
60. William H. Brownlee, *The Midrash Pesher of Habakkuk* (Missoula: Scholars Press, 1979), 68; *HALOT* 1:291; Clines, *Dictionary*, 3:161; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 117; Vermes, תרגום ב,, 479; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:447. [↑](#footnote-ref-61)
61. García Martínez, *The Dead Sea Scrolls Translated*, 198; García Martínez and Eibert J. C. Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:13; Kaddari, מילון העברית, 275. Nitzan suggests that the reference is to the sharpness of the wolves’ teeth. (See Bilhah Nitzan, ",מגילות הפשרים מקומראן"in Kister, ed., מגילות קומראן, 181). This would perhaps be similar to 1QH 13:9–10, cited above. [↑](#footnote-ref-62)
62. Sukenik, מגילות גנוזות, 25; Kasher, חוות דעת״,״ 682; Rony Yishay, ",הדגם של תיאור מלחמת הקץ בספרות קומראן״ *Meghillot* 4 (2006): 127. <<<provide full page range for the article>>>. [↑](#footnote-ref-63)
63. Yadin, *The Scroll of the War*, 97; Stallman, “Levi and Levites,” 175; Duhaime, “War Scroll,” 113; García Martínez, *The Dead Sea Scrolls Translated*, 101, 111; ורמז, תרגום, 133; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158, 165; García Martínez and Eibert J. C. Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127, 139; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:255, 269; Holmstedt and Screnock, “Writing a Descriptive Grammar,” 80. [↑](#footnote-ref-64)
64. Yishay, ״,ספרות המלחמה״ 120. [↑](#footnote-ref-65)
65. Habermann, מגילות, 199. [↑](#footnote-ref-66)
66. Cana Werman and Aharon Shemesh, לגלות נסתרות: פרשנות והלכה במגילות קומראן (Jerusalem: Bialik Institute, 2011), 29. [↑](#footnote-ref-67)
67. [↑](#footnote-ref-69)
68. Vermes, , תרגום ב, 146; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:601; Joseph M. Baumgarten, James H. Charlesworth, Lidija Novakovic and Henry W. M. Rietz, “Damascus Document 4Q266–273 (4QDa-h),” in James H. Charlesworth et al., eds., *The Dead Sea Scrolls: Hebrew, Aramaic, and Greek Texts with English Translations. Vol. 3:* Damascus Document II, Some Works of the Torah, and Related Documents (PTSDSSP 3; Tübingen: Mohr Siebeck, 2006), 88–89 ; Florentino García Martínez, *Qumranica Minora II - Thematic Studies on the Dead Sea Scrolls*, ed. Eibert J. C. Tigchelaar (STDJ 64; Leiden: Brill, 2007), 86; Parry, Tov and Clements, *The Dead Sea Scrolls Reader*, 1:155. [↑](#footnote-ref-70)
69. Qimron, מגילות מדבר יהודה1:26. [↑](#footnote-ref-71)
70. See Kaddari, מילון העברית, 385; Clines, *Dictionary*, 3:374; *HALOT* 2, 379. [↑](#footnote-ref-72)
71. Zuckermandel ed., 577. [↑](#footnote-ref-73)
72. Zuckermandel ed., 674. [↑](#footnote-ref-74)
73. See above, n. 61 <<confirm in final draft>>. [↑](#footnote-ref-75)
74. See above, nn. 51–53. [↑](#footnote-ref-76)
75. Bockmuehl, “‘The Trumpet Shall Sound,’” 209–10. [↑](#footnote-ref-77)
76. [↑](#footnote-ref-78)
77. Yadin, *The Scroll of the War*, 99 n.61, 100. [↑](#footnote-ref-79)
78. Piamenta, *The Trumpet*, 78–79. [↑](#footnote-ref-80)
79. Yadin, *The Scroll of the War*, 82; Wenthe, “The Use,” 304–6; Florentino García Martínez, *Qumranica Minora I:*

    *Qumran Origins and Apocalypticism*, ed. Eibert J. C. Tigchelaar (STDJ 63; Leiden: Brill, 2007), 224. [↑](#footnote-ref-81)
80. Yadin, *The Scroll of the War*, 100; Stallman, “Levi and Levites,” 175; Yishay, הדגם, 127; ספרות המלחמה, 120. The exclusivity of the use of trumpets by the priests is also found in Sifre Bamidbar 75: 1–2: “

    "ובני אהרן הכהנים יתקעו - למ' נא'. לפי שהוא או' ואם באחת יתק', שומע אני אף יש' במשמע. ת"ל ובני אה' הכהנ' "

    ,” (Kahana, ספרי במדבר 1:178) and in Sifre Zuta 10:8, “"ובני אהרן...ת"ל הכהנים (Chaim Saul Horowitz, ed., ספרי זוטא על ספר במדבר עם חלופי גרסאות והערות [Jerusalem: Wahrman Books, 1966], 262). In addition, as in 1QM, the passage in Sifre Zuta specified that the sounding of the shofarot should not be done by the priests: “ יתקעו בחצוצרות לא בשופרות. [↑](#footnote-ref-82)
81. [↑](#footnote-ref-83)
82. [↑](#footnote-ref-84)
83. <<< Should the textual restoration be discussed here, or above, at the first occurrence of the citation?

    Qimron restores the lacuna at the beginning of this citation as "וששת [הכו]הנ[ים יתקעו ב]חצוצרות החללים” (Qimron, מגילות מדבר יהודה, 1:128). It is preferable to restore יריעו rather than יתקעו, on the basis of 1QM 8:8, הכוהנים יריעו בשש חצוצרות החללים; 1QM 9 1-2, והנים יהיו מריעים בחצוצרות החללים; 1QM 17:12, הכוהנים יריעו בחצוצרות החללים; and 4Q491 11 ii, 21, “והכוהנים יר[יע]ו בחצו[צר]ות ה[חללים.” [↑](#footnote-ref-85)
84. [↑](#footnote-ref-86)
85. Duhaime, “War Scroll,” 113 renders this as “a great sound of alarm.” García Martínez, *The Dead Sea Scrolls Translated*, 101 and García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127 translate: “a deafening war alarm”. Vermes, תרגום ב, 171: “a mighty alarm.” Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:255; and Holmstedt and Screnock, “Writing a Descriptive Grammar,” 80: “a great alarm.” [↑](#footnote-ref-87)
86. Duhaime, “War Scroll,” 113: “a great sound”; García Martínez, *The Dead Sea Scrolls Translated*, 111 and García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127: “a deafening noise”; Vermes, תרגום ב, 180: “a mighty clamour”; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 165, as well as Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:269: “a loud noise.” [↑](#footnote-ref-88)
87. Stallman, “Levi and Levites,” 175; Duhaime, “War Scroll,” 113, 115, 131, 135; García Martínez, *The Dead Sea Scrolls Translated*, 101, 111, 112; ורמז, תרגום א, 133–34, 142–43; Clines, *Dictionary*, 3:330; 7:220; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 158, 165–66; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127, 139, 141; Abegg, Bowley, and Cook, *Concordance, Vol. 1*, 1:508; Yishay, ספרות המלחמה, 166; Screnock, “Word Order,” 36; Parry, Tov, and Clements, eds., *The Dead Sea Scrolls Reader*, 1: 255, 269, 271; Holmstedt and Screnock, “Writing a Descriptive Grammar,” 90. [↑](#footnote-ref-89)
88. Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 640. [↑](#footnote-ref-90)
89. Yadin, *The Scroll of the War*, 100–101, 147. [↑](#footnote-ref-91)
90. *HALOT* 1:361; Even-Shoshan, קונקורדנציה, 405; Clines, *Dictionary*, 3:330; Kaddari, מילון העברית, 361. [↑](#footnote-ref-92)
91. The initial translation is from Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:243; the second translation is an alternative possibility, as discussed in this section. [↑](#footnote-ref-93)
92. <delete Qimron> [↑](#footnote-ref-94)
93. Habermann, מגילות, 198; Duhaime, “War Scroll,” 97; García Martínez, *The Dead Sea Scrolls Translated*, 95; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 152; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:115; Schultz, *Conquering the World,* 98; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:243. [↑](#footnote-ref-95)
94. Jacob Licht, מגילת ההודיות ממגילות מדבר יהודה (Jerusalem: Bialik Institute, 1996), 117–18; *HALOT* 1:300; Vermes, תרגום א, 1:126; Clines, *Dictionary*, 3:179. [↑](#footnote-ref-96)
95. <delete Qimron> [↑](#footnote-ref-97)
96. Licht, מגילת ההודיות, 175; García Martínez, *The Dead Sea Scrolls Translated*, 12; Elisha Qimron and James H. Charlesworth, “Rule of the Community (1QS; cf. 4QS MSS A-J, 5Q11),” in James H. Charlesworth et al., eds., *The Dead Sea Scrolls: Hebrew, Aramaic, and Greek Texts with English Translation. Vol. 1: Rule of the Community and Related Documents* (PTSDSSP 1: Tübingen: Mohr Siebeck, 1994), 35; Clines, *Dictionary*, 3:179; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 137; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:89; Parry, Tov, and Clements, eds., *The Dead Sea Scrolls Reader*, 1:23. [↑](#footnote-ref-98)
97. <delete Qimron> [↑](#footnote-ref-99)
98. García Martínez, *The Dead Sea Scrolls Translated*, 331, 342; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 94, 100; Vermes, תרגום, 1:260, 273; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:165, 177; Parry, Tov, and Clements, eds., *The Dead Sea Scrolls Reader*, 2: 293, 306. [↑](#footnote-ref-100)
99. Clines, *Dictionary*, 3:179; Licht, מגילת ההודיות, 80, 175. [↑](#footnote-ref-101)
100. [↑](#footnote-ref-102)
101. Carol A. Newsom, *Songs of the Sabbath Sacrifice: A Critical Edition* (Atlanta: Scholars Press, 1985), 229; García Martínez, *The Dead Sea Scrolls Translated*, 423; Wise, Abegg, and Cook, *The Dead Sea Scrolls: A New Translation*, 372; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 2:821; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 2:589. [↑](#footnote-ref-103)
102. *HALOT* 1:300; Even-Shoshan, קונקורדנציה, 353; Clines, *Dictionary*, 3:178–79; Kaddari, מילון העברית, 283. [↑](#footnote-ref-104)
103. Segal, ספר בן סירא, 227; *HALOT* 1:300; Clines, *Dictionary*, 3:179. However, Ben Sira 35:20 raises a similar ambiguity to the uncertainty regarding יחישו and יחשו in 1QM: “their petition reaches the clouds.

     וצעקה ענן חשתה). If the root of חשתה is *ḥ.w.š.* then this word is to be understood as signifying the speed of the rising of the shout (Segal, ספר בן סירא, 223; Clines *Dictionary*, 3:179). If, instead, the root is *ḥ.š.h*, then the word refers to the silencing of the shout. [↑](#footnote-ref-105)
104. The simultaneous sounding of the two instrument classes is indicated by the conjunctive *waw* in these two descriptions, which joins the use of the trumpets to the use of the shofarot. Thus, in 1QM 8:8–10: “Then the priests shall blow on the six trumpets of the slain . . . *and* all the Levites (והלויים) and all the people with rams’ horns/shofarot shall blow a great battle alarm together”; and in 1QM 16:7–8: “Then the six [… the tr]umpets of the slain … and the Levites (והלוים).

     : "וששת [הכו]הנ[ים יתקעו ב]חצוצרות החללים קול חד טרוד לנצח מלחמה והלוים וכול עם השופרות יריע[ו תרוע]ת מ[לחמה] בקול גדול" (

     <deleted citation of Qimron, but maybe it should be reinstated, with reference to the footnote about the reconstruction. I am not sure how much of the text to cite here, and in what form> [↑](#footnote-ref-106)
105. Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 4. [↑](#footnote-ref-107)
106. [↑](#footnote-ref-108)
107. Clines, *Dictionary*, 1:180; Duhaime, “War Scroll,” 113; Parry, Tov, and Clements, *The Dead Sea Scrolls Reader*, 1:255.

     See also, Yadin, מגילת המלחמה*The Scroll of the War*, 101 n.64: בצוותא <<Your Hebrew had בצוותא ; this indicates that your citation was from his Hebrew original. do you want to cite Yadin here in Hebrew? English? Both?>> [↑](#footnote-ref-109)
108. Eric Werner, *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church During the First Millennium* (New York: Ktav Pub. House, 1984), 37–38 ; Stallman, “Levi and Levites,” 175; Kennedy, Kennedy, and Rutherford-Johnson, *Dictionary of Music*, 875. [↑](#footnote-ref-110)
109. Holmstedt and Screnock, “Writing a Descriptive Grammar,” <provide page number>; García Martínez, *The Dead Sea Scrolls Translated*, 101; García Martínez and Tigchelaar, *Dead Sea Scrolls Study Edition*, 1:127. [↑](#footnote-ref-111)
110. In order to facilitate the understanding of how these interpretations are incorporated into the body of the text, the appendix provides excerpts of all the passages in 1QM in which the descriptions of the war contain the terms describing the sounds produced by trumpets and shofarot in the battlefield, along with the musical interpretations proposed in this article. [↑](#footnote-ref-112)
111. Qimron, *The Dead Sea Scrolls* 1, 119. [↑](#footnote-ref-113)
112. Qimron, *The Dead Sea Scrolls* 1, 120. [↑](#footnote-ref-114)
113. Qimron, *The Dead Sea Scrolls* 1, 128. [↑](#footnote-ref-115)
114. Qimron, *The Dead Sea Scrolls* 1, 129. [↑](#footnote-ref-116)