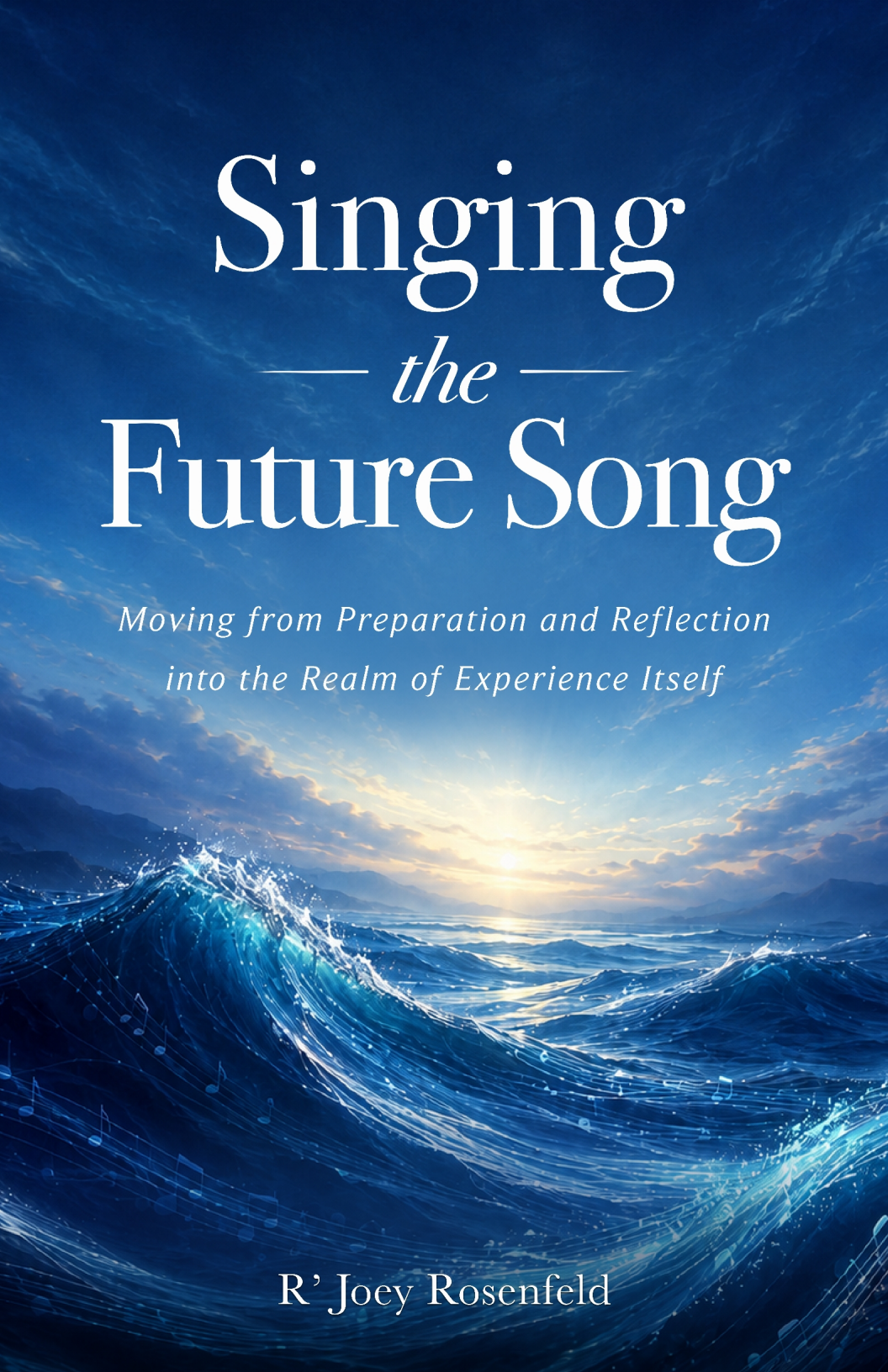




Singing — *the* — Future Song

*Moving from Preparation and Reflection
into the Realm of Experience Itself*

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Song as a Mode of Being

There are two forms of expression: the carefully developed speech and the spontaneous eruption of song from within the soul. Although they differ in their manner of expression, both reveal a unique mode of existing within the world. Song is fundamentally different from speech, despite the fact that both emerge from the same place within the self.

Speech is intended to convey information. It explains, defines, clarifies, and communicates ideas with precision. Song, however, belongs to an entirely different order of communication. Rather than transmitting information, it seeks to translate an experience or an inner feeling. The one who sings does not merely describe the reality he wishes to communicate; he is experiencing that reality in the very act of singing. The singer therefore relates to what he expresses in a profoundly different way than the speaker who employs language in order to explain an idea.

Words possess immense power. They are capable of conveying meaning with extraordinary clarity and precision. Yet there are experiences that transcend the boundaries of language altogether. There are moments when reality itself overwhelms the capacity of speech, making it impossible for words to communicate what they truly wish to express. At precisely that point another possibility emerges. Instead of silence, there is song.

Song is a movement that flows from within toward the outside. It is rooted in something infinite, something that cannot be measured, defined, or enclosed within fixed forms. Nevertheless, song still employs words, and therein lies its uniqueness. It creates an entirely new mode of communication in which that which cannot be communicated is expressed through melody, while concrete words continue to transmit meaning. The musical movement carries the infinite dimension of experience, while the words provide its vessel. Together they produce an entirely different frequency of communication. Thus, even when speech and song employ precisely the same words, what is communicated through song belongs to an altogether different realm.

The Face-to-Face Encounter

Rav Tzadok explains that the phenomenon of song emerges only through a direct encounter with presence. Singing to HaKadosh Baruch Hu from the depths of the soul is rooted in **הַפָּרָת הַנוֹכַח**, the recognition of that which stands immediately before us. The object of awareness is no longer distant, requiring explanation through language. It is present, immediate, and encountered face to face. Confronted by the experience itself, language reaches its limit. Yet in that very place, instead of silence, there emerges the mysterious quality

of song, which grants expression to that which forever remains beyond the reach of speech.

Language functions only through distance. Even while attempting to overcome separation, it simultaneously preserves it. Words may approach the essential point with remarkable eloquence, yet they never fully arrive. However refined language becomes, something always remains beyond expression. This is the inherent limitation of speech, a limitation that persists until the complete rectification of creation with the coming of Mashiach. Mashiach himself represents the redemption of language, elevating communication from its exilic condition of distance into the immediacy of presence.

Language is therefore built upon yearning. It presupposes separation between the speaker and that which he seeks to describe. Song, by contrast, belongs to an entirely different realm. It emerges when the object of longing is no longer absent. It is neither an ancient memory nor a distant hope. It is present. Something is taking place here and now. There is **נוכחות**. Faced with the immensity of such presence, there remains only one authentic response. Song emerges only when one encounters the reality itself face to face. Thus it was at Keri'as Yam Suf. Even the simplest maidservant perceived a revelation greater than that attained by the prophets. There was no opportunity to prepare a discourse or formulate an

explanation. Confronted with revelation itself, the people instinctively opened their mouths in song.

Song therefore occupies the unique place between silence and speech. It is the spontaneous response of the soul when the object of its deepest yearning is no longer distant but stands immediately before it.

The Holy Nazir, in his discussion of Beethoven's Eighth Symphony at the conclusion of *Kol HaNevuah*, describes the symphony as **pure quality devoid of quantity**, the qualitative dimension of revelation stripped of all quantification and definition. Song ultimately conveys that which cannot be communicated in any other way. It resembles the response of the great artists who, when asked to explain the meaning of their paintings, answered, "If I could have said it, I would not have painted it." Every genuine act of artistic creation attempts to communicate that which forever exceeds the capacity of language. So too with song. A song whose entire content can be translated into words is not yet a true song. True song emerges from the immensity of an event taking place before the soul, from the uncovering of an eternal reality that has always been present. The self stands overwhelmed, language no longer functions, and a new mode of response becomes necessary. That response is **שירה**, the soul's capacity to enter into the experience itself.

As Rav Tzadok teaches, this experience of song can be understood in two distinct ways. There is the song of the **Avos HaKedoshim**—the song of the past—and there is the song of **Dovid HaMelech**, the song of the future. Every member of Klal Yisrael stands between these two songs. Yet in truth they are not two independent realities. Although the Avos and Dovid HaMelech represent different spiritual movements, together they form a single organic whole that is greater than the sum of its parts. The Avos are the three legs of the **Kisei HaKavod**, while Dovid HaMelech is the **regel ha-revi'i**. The Avos established the three daily prayers—Shacharis, Minchah, and Ma'ariv—while Dovid HaMelech revealed the songs of **Tehillim**, together with **Tikkun Chatzos** and the inner path of personal prayer. Between the Avos and Dovid HaMelech, between what preceded the Torah and what followed it, between concealment and revelation, there exists an uninterrupted inner unity.

The Song of Songs

These two forms of song ultimately merge into what Shlomo HaMelech calls **Shir HaShirim**. There are the ancient songs that have accompanied Klal Yisrael throughout history, the melodies inherited from previous generations that preserve the memory of holiness even in the midst of exile. Yet within

those ancient songs there is another song, a song that has always been present but has not yet fully emerged—the **Shir Chadash**, the new song of Dovid HaMelech.

The Sfas Emes explains that **Shir HaShirim** means **השיר שהשירים שרים**—the song that the songs themselves are singing. The earlier songs are the songs of memory, the melodies passed down through generations, the lullabies and niggunim that have sustained Jewish existence throughout exile. They are songs of longing, sacred recollections that awaken the soul's remembrance of its true home. Throughout the generations these melodies have enabled Klal Yisrael to survive by preserving an inner consciousness of redemption even while redemption itself remained concealed.

Yet hidden within every one of those songs is another melody that has never ceased to sing. That melody is the **Shir Chadash**, the song of Dovid HaMelech. It is the song of every individual soul cast into the exile of the body, confronting life with all of its struggles, victories, failures, joys, and wounds. Every person possesses his own unique song. As Rebbe Nachman teaches in the final teaching of *Likkutei Moharan*, the essential task is to find oneself within the words of **Tehillim**, to recognize one's own ascents and descents, strengths and weaknesses, moments of courage and moments of shame, within the life of Dovid HaMelech himself. Dovid's victories become our victories, his failures

become our failures, his battles become our battles, and his humility becomes the language through which we understand our own souls.

All of these experiences belong to us. The task is to transform our Torah into **tefillah**, to discover within our own lives the song that seeks to emerge, and to sing that song before HaKadosh Baruch Hu. This is the secret of the **Shir Chadash**, the song destined to be revealed.

The Three Modes of Relationship

Returning to Rav Tzadok's teaching that **שירה היא רק כשמכיר הנוכח**, we discover that song is rooted in one particular form of relationship. Like many of the tzaddikim, Rav Tzadok describes three distinct modes through which a person encounters reality. There is the relationship of **אני**, the relationship of **אתה**, and the relationship of **הוא**.

The level of **אני** is the awareness of self. It is the first-person experience in which a person narrates his own existence and his own relationship with HaKadosh Baruch Hu. Although this awareness must ultimately be purified of its imaginary separateness, it nevertheless serves as the beginning of spiritual consciousness. In truth, even at this stage, the self is never separated from HaKadosh Baruch Hu, for **אֲנִי ה' שׁוֹכֵן בְּתוֹךְ לְבַבְכֶּם**. The deepest "I" is always the indwelling presence

of the Shechinah itself, the **אני העליון**. Yet as long as consciousness remains centered upon the individual self, one experiences existence as though standing apart from the endless flow of Divine light.

Beyond **אני** lies the level of **אתה**. Here the person no longer remains occupied with himself. Instead, he stands face to face with the Other. The encounter becomes immediate, direct, and personal. Whether before HaKadosh Baruch Hu or before another human being, the self is drawn beyond its own narration into the presence of that which stands before it. Levinas described this as becoming held captive by the face of the other. The face suspends self-absorption and opens the possibility of true **ביטול**, allowing one to ask only, "Ribbono Shel Olam, what do You desire of me?" This is the experience of **נוכחות**, the face-to-face encounter in which language no longer serves as an intermediary because reality itself is immediately present. It is precisely at this point that song becomes possible.

Finally there is the level of **הוא**, the transcendence of HaKadosh Baruch Hu beyond every conceivable grasp. Here one no longer stands in immediate encounter but rather before the Infinite that forever exceeds all human understanding. This is the realm of yearning, of longing toward that which remains beyond every concept and every

experience. The person cannot possess this reality; he can only reach toward it with desire and faith.

These three modes—**אתה**, **אני**, and **הוא**—form the framework through which Rav Tzadok understands the phenomenon of song. Song belongs specifically to the realm of **אתה**, where presence overwhelms language and the soul responds, not with explanation, but with melody.

From Presence to Blessing

The distinction between these three modes of relationship is woven into the very structure of every blessing. As the holy Rashab and many of the tzaddikim explain, every **berachah** reveals this movement of consciousness. We begin by declaring, **בָּרוּךְ אַתָּה**, addressing HaKadosh Baruch Hu directly. At that moment there is no distance. There is no preparation and no reflection. There is only the immediate awareness that **You** are here. The word **אַתָּה** expresses the mystery of **נוכחות**, the face-to-face encounter in which a person senses that HaKadosh Baruch Hu stands before him. The purpose of the blessing is to draw this awareness into consciousness, to awaken within the soul the recognition that the Ribbono Shel Olam is present in this very moment.

Yet immediately afterward the language changes. We continue, **ה' אֱלֹהֵינוּ מְלֶכֶּךְ הָעוֹלָם**. The God who a moment

earlier stood before us as **אֵתָה** is now spoken of in the third person, as the transcendent King who forever exceeds our grasp. The blessing therefore contains both dimensions simultaneously. It begins with intimacy and concludes with transcendence. It acknowledges both the immediacy of encounter and the infinite distance that forever remains between the finite and the Infinite.

It is precisely within this movement that Rav Tzadok locates the secret of song. **שִׁירָה** does not emerge from transcendence alone, nor from self-conscious reflection. It emerges specifically from the moment of **אֵתָה**, from the experience of immediate presence. Song belongs neither to preparation nor to recollection. It belongs to experience itself. At that moment the person no longer analyzes the encounter or attempts to explain it. He simply stands within it. Language proves inadequate, yet silence is equally impossible. The only fitting response is song.

Even this immediacy, however, remains marked by a subtle distinction between the one who experiences and the experience itself. Complete immediacy belongs only to the revelation that HaKadosh Baruch Hu Himself will disclose in the future. As long as the individual remains capable of responding, there is still the slightest separation between self and Presence. Yet this minimal distance is not a deficiency. It is precisely what makes **שִׁירָה** possible. If there were no

distinction whatsoever, there could be no response. Song emerges because the soul stands before the revelation, overwhelmed by its reality, compelled to answer what cannot truly be answered.

The Waves of Song

The Ari HaKadosh describes the musical notes through the verse, **בְּשׂוֹא גִלְיוֹ אֶתָּה תִּשְׁבָּחֵם**. The notes of music resemble the waves of the sea. Hidden beneath the surface lies an immense force held back within concealment. For a long time that force remains compressed, unable to find expression. It gathers strength in silence until, at last, it bursts upward with irresistible power. Such is the nature of song.

The movement of melody originates in the hidden potencies, in the inexpressibility that precedes expression. Before a song is ever sung, there already exists within the soul an unbearable pressure seeking release. When the proper moment arrives, that pressure does not emerge gradually. It surges upward like the sea itself. The musical notes rise from hidden depths toward revelation.

Yet the verse teaches that HaKadosh Baruch Hu also quiets those waves. The same force that surges upward is gathered back into harmony. The overwhelming movement of expression becomes ordered within vessels capable of

containing it. This is the mystery of **שירה לה'**. A person sings because **גמל עלי**, because HaKadosh Baruch Hu has bestowed upon him something that cannot truly be explained. The experience forever exceeds language, yet the soul cannot refrain from attempting to express it.

Every authentic song therefore contains a paradox. It never fully communicates what it wishes to communicate. Its deepest content is precisely the impossibility of saying what it is trying to say. Nevertheless, it continues to sing. The purpose of song is not to eliminate the mystery but to bear witness to it. **לַעֲשֹׂה נִפְלְאוֹת גְּדֻלוֹת לְבָדּוֹ**, for there are wonders that forever remain beyond articulation, and yet they demand expression.

There is no moment of human existence that does not conceal within itself the entrance to the **קֹדֶשׁ הַקְּדוּשִׁים**. Beneath every experience lies the possibility of returning directly to the Infinite light of HaKadosh Baruch Hu. Every event, however ordinary, conceals within itself this hidden radiance. The musical notes express the soul's capacity to ascend toward that hidden point. Like the **נְקוּדוֹת** that animate the letters, they become fiery movements lifting language beyond itself toward that which it can never contain.

The Birth of the New Song

What, then, is song truly attempting to communicate? When language collapses and the soul longs only to pour itself before HaKadosh Baruch Hu, what remains to be said? The answer is that song seeks to communicate the very existence of that which cannot be communicated. Its message is not the content itself, but the undeniable certainty that something infinitely greater stands present before the soul.

This is the secret of **אֲשִׁירָה לֵה' כִּי גָמַל עָלַי**. The singer knows that the gift he has received can never be adequately described. Yet he also knows that silence would betray the experience. Song therefore becomes the bridge between the unspeakable and the spoken.

From this mystery emerges the **שִׁיר הַדָּשׁ**. Every song is born through the hidden **גְּבוּרִית**, through the emptiness that precedes fulfillment. Every musical instrument depends upon an inner hollow. The strings resonate because of the empty space beneath them. The **חֲלִיל** itself derives its voice from the **חֶלֶל הַפְּנוּי**. Song is therefore always born from absence before it becomes fullness.

For this reason the tzaddik is described as one who understands the different musical notes. Every soul possesses its own melody, shaped by its unique ascents, descents, longings, and deficiencies. The secret of song is to transform

those very deficiencies into melody, allowing the movements of the soul itself to become the music through which it returns to HaKadosh Baruch Hu.

This is the mystery of the **שִׁיר הַקֹּדֶשׁ**, the **שִׁיר פְּשׁוּט כְּפוּל מִשְׁלָשׁ**, **וּמִרְבֵּעַ**. Song is never static. It continually unfolds into deeper dimensions, each movement building upon the one before it, revealing ever greater possibilities of encounter with the Divine Presence.

The Two Songs

Rav Tzadok now returns to the fundamental distinction between the two forms of song. There is the song of the **Avos**, and there is the song of **Dovid HaMelech**. The first is rooted in memory; the second is rooted in living experience. Although they appear to describe two different spiritual paths, they ultimately reveal two dimensions of a single reality.

Every person longs to enter a place of **נוכחות**, to experience the Presence of HaKadosh Baruch Hu directly rather than merely think about it. Every soul seeks to move beyond endless preparation and reflection into the experience itself. Every Jew desires to stop merely speaking about HaKadosh Baruch Hu and to begin singing before Him. The question, however, is how such a transition becomes possible. How

does one awaken within oneself the awareness of **נוכח פני ה'**, the realization that HaKadosh Baruch Hu is truly present?

Rav Tzadok teaches that there are two paths, which are ultimately one. There is the song of the Avos and the song of Dovid HaMelech. The song of the Avos teaches that even when a person feels nothing, even when he has no personal experience of **נוכחות**, he is never truly beginning from nothing. Even if he cannot yet say **אתה** with complete sincerity, he possesses something infinitely greater than his own present feelings. He possesses the inheritance of the Avos HaKedoshim.

Every Jew carries within himself the entire spiritual history of Klal Yisrael. One need only scratch the surface of his own existence to discover generations that stood closer to Har Sinai, generations whose lives were shaped by prophecy, faith, and mesirus nefesh. Every Jewish soul remains bound to the collective soul of Adam HaRishon, and through that bond each person possesses access to the accumulated holiness of all who preceded him.

For this reason, when we enter Shemoneh Esrei, the supreme moment of **נוכחות**, our first act is not to speak about ourselves. Before presenting our own requests, we invoke **אלקי אברהם, אלקי יצחק ואלקי יעקב**. We remind ourselves that we never stand before HaKadosh Baruch Hu alone. Before attempting to awaken our own experience, we stand upon the

shoulders of the Avos, whose relationship with HaKadosh Baruch Hu remains alive within every generation.

The Song of Memory

The song of the Avos is therefore the song of sacred memory. It is not merely remembrance of historical events, but the living continuity of Jewish existence itself. Even when a person cannot awaken spiritual confidence within himself, he may borrow the confidence of those who came before him. He may rely upon the faith of Avraham, Yitzchak, and Yaakov, upon the countless generations of Jews who sanctified the Name of HaKadosh Baruch Hu, and upon the unbroken chain that binds every Jewish soul to the beginning of creation.

This is why the songs inherited from previous generations possess such extraordinary power. The melodies of our ancestors are not simply beautiful compositions. They are living vessels that preserve the consciousness through which they were first sung. Ancient niggunim, the melodies of exile, and the songs passed from generation to generation continue to carry within themselves the faith, longing, and intimacy from which they emerged. When a Jew sings those melodies, he awakens within himself the traces they have carried throughout history.

The power of these songs lies in the mystery of continuity. A person who feels incapable of singing his own song may still sing the songs of his fathers. In doing so, he discovers that those songs are already his own. The confidence of previous generations becomes his confidence, their longing becomes his longing, and their relationship with HaKadosh Baruch Hu begins to awaken within his own heart.

Even if I myself have not yet attained prophecy, I remain the child of prophets. Likewise, even when I struggle to believe, I remain the child of believers. The holiness of previous generations continues to live within the soul of every Jew. The song of the Avos therefore grants a person the confidence to approach HaKadosh Baruch Hu, not because of his own achievements, but because he belongs to an eternal people whose relationship with the Ribbono Shel Olam has never been interrupted.

The Torah itself hints to this mystery in the verse **שָׁאֵל נָא לְיָמִים רִאשֹׁנִים**. The past is never merely past. Its holiness remains engraved within existence itself. Every act of faith, every moment of mesirus nefesh, every revelation experienced by previous generations continues to leave its imprint upon reality. Through those engravings the present generation receives strength to continue the song.

The Trace That Never Disappears

This principle rests upon one of Rav Tzadok's most fundamental teachings. Every spiritual event leaves behind a **רושם**, an indelible trace within reality. Nothing holy ever disappears. Every act performed by the Avos, every sacrifice offered by the tzaddikim, every moment of devotion throughout Jewish history remains permanently inscribed within the fabric of creation.

For this reason, the past continues to shape the present. The phrase **מעשה אבות סימן לבנים** expresses far more than historical symbolism. It reveals an ontological reality. The experiences of the Avos continue to live within their descendants because Klal Yisrael is, in truth, one living organism. Every Jewish soul remains organically connected to every other soul, all of them rooted in the singular soul of Adam HaRishon.

When a Jew sings the melodies inherited from previous generations, he is not merely recalling forgotten memories. He is awakening living traces already present within his own soul. The ancient songs become present once again, enabling him to experience their holiness as though it were unfolding before him in this very moment.

The song of the Avos therefore transforms memory into presence. What first appears to belong entirely to the past

gradually becomes the experience of the present. By awakening the traces left by previous generations, the individual discovers that he himself now stands before HaKadosh Baruch Hu. The song that began as remembrance becomes **נוכחות**, and memory itself is transformed into immediate encounter.

The Hidden Song of the Generations

Rav Tzadok deepens this idea even further. The song of the Avos is not merely an emotional remembrance of earlier generations, but the revelation of an objective spiritual reality that continues to live within Klal Yisrael. Every action performed by the Avos HaKedoshim created a permanent refinement within existence itself. Their deeds did not conclude with their own generation. Rather, they established enduring channels of holiness that continue to nourish every Jewish soul throughout history.

This is the manner in which HaKadosh Baruch Hu chose to govern His world. The earlier generations are continually revealed within the later generations. Because Klal Yisrael is fundamentally one living organism, every merit accumulated throughout Jewish history remains present within the collective soul. Nothing holy is ever lost. Every act of faith, every act of mesirus nefesh, every revelation experienced by

the tzaddikim leaves behind an indelible **רושם**, a spiritual imprint that accompanies every subsequent generation.

At first glance, this appears difficult to understand. If human existence is founded entirely upon individual free choice, why should the actions of previous generations continue to influence later generations? What relevance does another person's choice possess for my own spiritual life? Rav Tzadok answers that this question arises only from the revealed perspective of reality. From the standpoint of this world, human beings experience themselves as isolated individuals making independent choices. Yet beneath that revealed perspective lies the deeper reality of Divine knowledge and Divine will, which encompass the entirety of history within a single unfolding movement.

Because all existence ultimately unfolds within the will of HaKadosh Baruch Hu, every holy act performed by a Jew becomes permanently engraved within creation itself. The deeds of the tzaddikim are not merely historical events; they become part of the spiritual structure of reality. Thus Chazal teach, **צדיק שיצא מן העיר עושה רושם**. The tzaddik leaves behind more than memory. He leaves behind an enduring spiritual impression that forever transforms the place in which he lived.

The same principle governs sacred time. Shabbos, Pesach, Shavuot, Sukkos, and every **מועד** are not simply annual

commemorations of events long past. They are recurring revelations of the very holiness first disclosed in those original moments. The spiritual light of each festival remains permanently present, returning year after year because it never truly departed. What appears historically distant is, in truth, continually alive beneath the surface of time itself.

The Song Hidden Within Concealment

Rav Tzadok emphasizes that this entire process unfolds primarily within concealment. From the external perspective, each generation appears to begin anew, each individual confronting life independently. The traces left by previous generations remain invisible to ordinary consciousness. Yet hidden beneath that concealment, the ancient song never ceases.

This is why the song of the Avos belongs to the hidden dimension of Jewish existence. It is not always consciously experienced, yet it quietly sustains every authentic movement toward HaKadosh Baruch Hu. Whenever a Jew awakens himself to prayer, whenever he opens his heart in longing, whenever he begins to sense the possibility of **נוכחות**, he is already drawing upon reservoirs of holiness prepared by generations before him.

For this reason Rav Tzadok associates the song of the Avos with the consciousness of Eretz Yisrael. As we have discussed previously, Eretz Yisrael is the place where the faculty of imagination becomes rectified. Imagination no longer distances a person from reality but becomes the vessel through which reality itself is encountered. As long as a person remains trapped within conceptual analysis, he remains one step removed from experience. He continues to think about reality rather than live within it. Song, however, belongs to the world of experience. It belongs to the direct encounter with Presence.

Thus the melodies inherited from previous generations do far more than preserve nostalgia. They awaken the hidden traces already engraved within the soul. Through those melodies, the person is gradually drawn from memory into presence. The ancient song begins as remembrance, but through singing it becomes immediate experience. The soul discovers that what seemed to belong entirely to the past has, in truth, been quietly accompanying it all along.

The Song of Dovid HaMelech

Yet Rav Tzadok insists that there is another song altogether. Although the song of the Avos remains indispensable, it cannot by itself constitute the ultimate goal. There must also emerge a song that is not rooted primarily in memory, but in

direct encounter. This is the **Shir Chadash**, the song of Dovid HaMelech.

Unlike the song of the Avos, the song of Dovid does not depend upon inherited traces. Certainly it is built upon everything that preceded it, for without the Avos there could be no Dovid. Nevertheless, the song itself is fundamentally new. It arises from the living awareness that HaKadosh Baruch Hu is present here and now.

The novelty of this song is not that it abandons the past, but that it no longer depends upon the past in order to experience **נוכחות**. The person no longer relies exclusively upon inherited memory to enter into a relationship with HaKadosh Baruch Hu. Instead, he discovers that the Divine Presence stands immediately before him. The distance disappears. The longing itself becomes encounter.

This is the work of **התבודדות**. Through personal conversation with HaKadosh Baruch Hu, a person gradually cultivates the ability to stand before Him directly. Layer after layer of concealment falls away until nothing remains except the face-to-face encounter itself. The person no longer prepares for relationship, nor merely reflects upon relationship. He discovers that he already stands within it.

The **Shir Chadash** is therefore the song of living Presence. It is the song of a soul that realizes, perhaps for the first time,

that the Ribbono Shel Olam has never been absent. The entire work of spiritual life is not to bring Him near, but to awaken to the nearness that has always existed. It is this discovery that transforms speech into song and memory into immediate encounter.

The Ever-New Song

The song of Dovid HaMelech belongs to an entirely different order of spiritual consciousness. Whereas the song of the Avos draws its strength from the indelible traces engraved within Jewish history, the song of Dovid emerges from the immediate awareness that HaKadosh Baruch Hu stands before the person at this very moment. It is the song of **נוכחות**, the continual realization that there has never truly been any distance between the soul and its Creator.

This is the entire avodah of **התבודדות**. A person slowly learns to stand before HaKadosh Baruch Hu with unveiled honesty, speaking until speech itself dissolves into Presence. The purpose is not merely to converse with HaKadosh Baruch Hu, but to awaken the awareness that He has always been present. The goal is not to create closeness, but to uncover the closeness that has never ceased to exist. When all of the layers of distraction fall away, the person discovers that the

Ribbono Shel Olam has been standing before him throughout the entire journey.

This is the secret of saying **בְּרוּךְ אַתָּה**. The repeated emphasis upon **אַתָּה** is not merely grammatical. It is the cultivation of a face-to-face encounter. Again and again the soul trains itself to recognize, "You are here." Every repetition of **אַתָּה** draws the person away from abstraction and back into immediate awareness. The work of prayer is therefore the work of Presence itself.

The Shir Chadash is born precisely from this discovery. It is not dependent upon inherited memory, nor does it rely exclusively upon the accumulated merit of previous generations. Certainly those generations remain the indispensable foundation upon which everything rests, yet the song itself emerges only when the individual personally awakens to the reality that HaKadosh Baruch Hu is present before him. At that moment, the ancient longing that sustained the generations is transformed into direct encounter.

A Song Without Precedent

For this reason Rav Tzadok identifies the song of Dovid HaMelech as something fundamentally new. It cannot simply be classified alongside the songs of earlier generations, because it belongs to a dimension that has not yet been fully

revealed. Dovid HaMelech represents a **חידוש**, an entirely new emergence within Jewish consciousness. His song is not merely another melody added to those that preceded it. It is the revelation of an altogether new possibility of relationship.

The Shir Chadash therefore possesses no historical precedent. It is not simply another expression of ancient memory, but the continual awakening of Presence itself. Every moment becomes an entirely fresh encounter with HaKadosh Baruch Hu. The person no longer lives from memories of previous revelations, nor merely from hope for future revelation. The revelation itself unfolds now.

Even this newness, however, is not static. The Shir Chadash is perpetually renewing itself. Every moment of genuine encounter gives birth to a deeper encounter in the following moment. Every revelation immediately becomes the foundation for a greater revelation still. Thus the song never concludes. It continually unfolds into new levels of intimacy and awareness.

This is why Rav Tzadok associates the Shir Chadash with the future redemption. In the world to come, each moment will disclose an entirely new awareness of HaKadosh Baruch Hu. There will never come a point at which one can say, "I have fully grasped Him." On the contrary, every new level of revelation will reveal the limitations of the previous level while simultaneously affirming its truth. What was

experienced a moment earlier remains true, yet a deeper truth now shines forth beyond it.

The movement of song therefore never ceases. Each revelation becomes the doorway to another revelation, each melody gives birth to another melody, and each encounter opens into a still deeper encounter. The Shir Chadash is not a single song sung once at the end of history. It is the endless renewal of relationship itself.

The Renewal of Consciousness

Rav Tzadok emphasizes that the Shir Chadash emerges not merely from Presence but from **הכרה**, from conscious awareness. Every new recognition of HaKadosh Baruch Hu gives rise to a new song. As consciousness deepens, song deepens with it. The two movements are inseparable. A greater awareness inevitably demands a greater expression.

This perpetual renewal is reflected throughout Torah itself. Although we have not yet tasted the complete revelation of the Shir Chadash, the Torah already grants us access to its pattern. The Torah itself is called **שירה**, and every genuine **חידוש תורה** participates in this endless process of renewal. Each authentic insight uncovers a dimension that had always been present yet had never before been consciously perceived. The revelation appears new, not because it has just come into

existence, but because consciousness has now become capable of receiving it.

Here the symbolism of **Rosh Chodesh** assumes its deepest significance. Just as the moon continually renews itself without ever ceasing to be the same moon, so too the relationship between the soul and HaKadosh Baruch Hu continually renews itself without ever becoming something different. Every revelation is simultaneously ancient and new. It has always existed, yet it has never before been encountered in precisely this way.

Thus the two songs ultimately reveal a single movement. One song draws its strength from the holiness of memory; the other from the holiness of immediate encounter. One receives its confidence from the accumulated faith of previous generations; the other discovers confidence through direct awareness of the Divine Presence. Together they reveal the complete structure of Jewish spiritual life. The songs of the past prepare the soul for the song of the future, while the song of the future reveals what the songs of the past had always been pointing toward.

The Confidence of Presence

Rebbe Nachman teaches that when Mashiach arrives the entire world will become confused. Minds will be

overwhelmed, familiar structures will collapse, and people will find themselves unable to understand what is taking place before them. Yet those who accustomed themselves to **hisbodedus** will not experience that confusion. For them, the revelation of Mashiach will resemble awakening from a pleasant sleep. Perhaps a possible explanation is as follows. What Mashiach comes to reveal is not an entirely new reality, but the unveiled awareness of what has always been true. Mashiach reveals **נוכחות**, the direct encounter with HaKadosh Baruch Hu. One who has already cultivated that awareness through hisbodedus has already begun living within the world that Mashiach will ultimately reveal.

Hisbodedus is therefore nothing less than the continual exercise of standing **נוכח פני ה'**. It is the discipline of bringing every aspect of oneself into a face-to-face relationship with the Ribbono Shel Olam. Instead of remaining trapped within endless preparation or perpetual reflection, the person gradually enters the experience itself. He no longer speaks merely about HaKadosh Baruch Hu, but speaks to Him. The entire avodah becomes the cultivation of **אֵתָהּ**, the living awareness that the One to whom he speaks is present before him.

When a person reaches this place, speech itself begins to change. Words no longer function merely as descriptions. They become expressions of encounter. The person discovers

that he has always stood before HaKadosh Baruch Hu, and that all of the barriers separating him from that awareness were never barriers in the Divine Presence, but only within his own consciousness. This is the inner meaning of **שֶׁקֶבִי כַמַּיִם לַבַּד**, of pouring out the heart before HaKadosh Baruch Hu until nothing remains except the encounter itself. The individual gives himself over entirely to that Presence, allowing speech to mature into song and song into silence filled with awareness.

The light destined to be revealed in the future is therefore the complete revelation of **נוֹכְחוֹת**. It is the awareness that HaKadosh Baruch Hu has never been absent, and that every moment has always been an invitation to stand before Him. The songs and praises of Dovid HaMelech are rooted in this awareness. They are not merely poems composed about HaKadosh Baruch Hu, but the living expression of one who continually stood before Him.

The Secret of "Atah"

Rebbe Nachman recounts a remarkable tradition concerning his journey to Eretz Yisrael. He relates that he encountered R' Menachem Mendel of Vitebsk, who entrusted him with a **segulah** capable of calming the waves of the sea during the voyage. That segulah consisted of a single word: **אַתָּה**.

In *Likkutei Moharan*, this teaching is connected to the verse, **בְּשׂוּא גִלּוֹ אֶתָּה תְּשַׁבְּחֵם**. When the waves rage and surge upward, it is **אֶתָּה** that stills them. The connection is far deeper than a miraculous formula for calming the sea. Throughout this discussion we have seen that **אֶתָּה** is the language of **נוֹכַחֻת**, the direct encounter with HaKadosh Baruch Hu. The waves represent the turbulence of consciousness, the constant agitation that accompanies distance, confusion, and separation. The moment the person enters the awareness of **אֶתָּה**, those waves begin to settle. Presence itself quiets the storm.

The account contains an additional mystery. At the time of Rebbe Nachman's journey, R' Menachem Mendel of Vitebsk had already departed this world. The meeting therefore cannot be understood according to ordinary historical categories. Rather, it reveals Rebbe Nachman's living relationship with the souls of the tzaddikim. Their presence remained active, continuing to guide and illuminate even after their passing. The encounter itself becomes another expression of the same principle developed throughout this chapter: holiness never disappears. The traces left by the tzaddikim continue to live within reality, and under the proper conditions they become present once again.

The gift Reb Menachem Mendel bestowed upon Rebbe Nachman was therefore entirely fitting. The one word

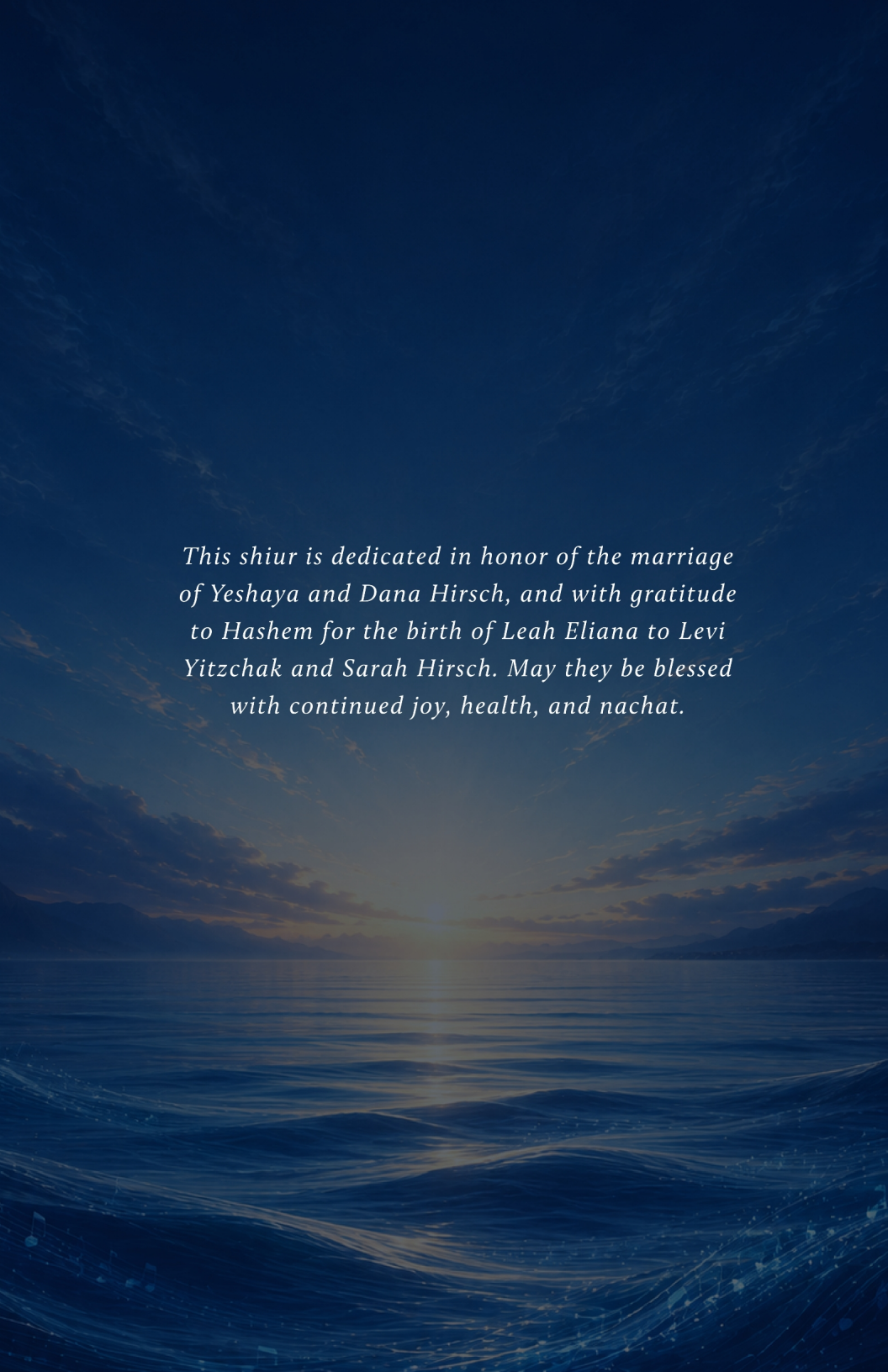
capable of calming the waves was the very word that expresses immediate Presence. **הָיָה** transforms transcendence into encounter. It quiets the agitation created by distance and restores the soul to the awareness that HaKadosh Baruch Hu is already here.

The Song That Never Ceases

This is the mystery of the **Shir Chadash**. It is not merely a new melody that will one day be sung after the arrival of Mashiach. It is the continual awakening of Presence itself. Every moment offers another opportunity to discover that HaKadosh Baruch Hu stands before us. Every fresh recognition gives birth to another verse, another melody, another movement of song. The person who lives with this awareness never exhausts the possibility of renewal, because there is no end to the depths of the Divine Presence.

The songs of the Avos and the songs of Dovid HaMelech therefore reveal a single unfolding movement. The first teaches us to rely upon the enduring traces engraved within Jewish history. The second teaches us to awaken to the living Presence that those traces have always been leading toward. Ancient memory prepares the soul for immediate encounter, while immediate encounter reveals the deepest meaning of ancient memory. Together they become **Shir HaShirim**, the song that all songs have always been singing.

Ultimately, every wave seeks stillness, every word seeks song, and every song seeks the face of HaKadosh Baruch Hu. Through the continual practice of standing before Him, learning to say **בְּרוּךְ אַתָּה**, and allowing Presence to overcome preparation and reflection, the soul gradually enters the secret of **נוכחות**. There, language no longer struggles to bridge a distance that does not exist. Instead, it becomes song—the spontaneous expression of a heart that has discovered the One who has been present all along.

A full-page background image featuring a sunset over a calm sea. The sun is low on the horizon, casting a golden glow across the sky and water. The sky is filled with soft, wispy clouds. In the foreground, the water is dark blue with gentle ripples. Numerous small, glowing musical notes are scattered throughout the scene, particularly concentrated in the lower half, giving the impression of a celestial or ethereal melody. The overall mood is peaceful and celebratory.

*This shiur is dedicated in honor of the marriage
of Yeshaya and Dana Hirsch, and with gratitude
to Hashem for the birth of Leah Eliana to Levi
Yitzchak and Sarah Hirsch. May they be blessed
with continued joy, health, and nachat.*



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