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## THE DAYS OF AWE- A TRILOGY

HERMAN BERLINSKI

My first assignment upon my appointment as director of music of the Washington Hebrew Congregation in 1963 was the preparation of the music for the High Holy Days. It was evident that the music of this more than a century-old congregation rested upon two different musical traditions. On the one hand, there was music in the Lewandowski-Sulzer tradition, enriched, however, by a new score composed especially for this congregation by Eric Werner. On the other, there were innumerable manuscripts of music by Max Helfman which reflected a much more eastern tradition. Eric Werner had been commissioned to write his music for the High Holy Days by the late Rabbi Norman Gerstenfeld in order to make it possible for the congregation, which had outgrown its old sanctuary on Eighth Street, to celebrate the High Holy Days at Constitution Hall. However, Constitution Hall never had an adequate organ and for this reason Werner was compelled to score; his music for brass, strings, and percussion. Thus the use of an orchestra, in turn, became a tradition in the Washington Hebrew Congregation and continues to be so even now at the time when a new 64-rank major organ is at the disposal of its music staff.

Max Helfman, who acted as part time music director until 1962, had very little affinity for Werner's music. His programs showed that almost all the numbers of Eric Werner had been replaced by compositions of his own and in some cases by those of A. W. Binder. Since the orchestra was available, Helfman must have used it. Unfortunately, however, he did not leave a full score of his orchestrations behind and only some vague indications written in the vocal choir parts revealed that the orchestra was somehow playing along with the choir and the organ.

During this first year there was little time to make a significant change. A music director in a Jewish congregation has a twofold task. He has to make his own creative contribution toward the liturgy of our religion, and he should present all the creative and valid forces and traditions within the body of Jewish liturgical music. Therefore I reintroduced some of the best of the works of Eric Werner and Max Helfman. In addition, I was able to introduce works by Lazare Saminsky, Isadore Freed and Herbert Fromm.

My own music had to wait. I felt, at that time, that both in style and basic approach to liturgy, my own music would have

startled a congregation which, up to this point, had hardly ever come to grips with any contemporary sounds. There was, in addition, a basically different emotional attitude between composers of my generation and composers such as Lazare Saminsky and even those before him in relation to the text of the liturgy of the High Holy Days.

In the traditional literature it is true that the music for these holidays has unique characteristics. However, between composers of my generation and those of the past, there was the Holocaust. To us the Shofar Service, the Kol Nidre and the Une-sane Tokef have become foreboding symbols of Jewish tragedy. The Shofar Service represents the awesomeness of commitment to Jewish existence; the Kol Nidre, the reminder of Jewish persecution throughout the ages; and the Une-sane Tokef, the eternal see-saw of man's fate which is determined mysteriously and unknown to him, and in the face of which he has no other way of reacting but by the act of penitence and "zedakah."

It was exactly this personal relationship to the High Holy Day liturgy which moved me to proceed with utmost caution. And so the composition of the trilogy was stretched over a period of almost five years. Each time I felt freer to use a musical idiom which I felt was completely and totally adequate to the expression I wanted to impart to the work. And I am profoundly grateful that Rabbi Norman Gerstenfeld, to whom this trilogy is dedicated, permitted me to project these works into a congregation which received them with attention and respect.

## I. THE SHOFAR SERVICE

The real shofar had not been heard in this congregation for many years. The Shofar Service by A. W. Binder uses a French horn, and the one by Lazare Saminsky, which I used during my first year, uses a trumpet. Reform objections to the use of a real shofar were based primarily upon the assumption that the shofar sound is ugly, that very few knew how to play it properly, and that it could not be heard sufficiently in our large synagogues. Indeed, one of the largest congregations on the east coast did not hesitate to spend several thousand dollars to have an artificial shofar stop built into the organ. Unfortunately, neither the organ builders nor, most probably, the patrons of that organ as well, had ever heard a real shofar. With this experience in mind, I was determined to plead

for the reintroduction of a real shofar. I found, in one of the dusty closets of the Temple, no more or less than five shofarot of different sizes. One of them, a truly magnificent instrument of extraordinary length, was given to the first trumpeter of the National Symphony Orchestra. After six weeks of practicing almost all the tones within the octave could be produced chromatically, but the E flat above middle C, its superior octave and the fourth above, were truly magnificent and could be sounded with ease and any form of articulation. It is true that the particular shofar was equipped with a mouthpiece, but our continued experiments also demonstrated that a truly virtuoso player could produce similar sounds on the instrument without the mouthpiece. The mouthpiece facilitates the production of sounds, but it doesn't basically change them. Mishnaic sources reveal not only the use of mouthpiece-equipped shofarot in the biblical temple, but relate also that two trumpets (*chatzotzerot*) played alternately with the shofar. This trumpet-shofar constellation, therefore, became the framework for the new shofar service. The shofar preceded by the proper cantorial calls, appears always as an isolated unit and is followed by the responses of the trumpets, the choir and the organ. Thus two strata of expression were established — the most ancient form of the shofar calls and the various psalm texts which follow it in a musical language aimed to express the feeling of the Akedah, the sacrifice of Isaac.

The formal aspects of this music were determined by the ternary form of the liturgy itself, namely the *Malchuyot*, *Zichronot*, and *Shofrot*. This form permits the composer-indeed forces the composer — to utilize his basic musical materials in such a way as to underline the deeper connections between each of the above mentioned parts of the liturgy. The basic musical materials used are traditional to the high holidays and their primary sources are found in Abraham Baer's "*Baal T'fillah*," 1877 Gothenburg, reissued by Sacred Music Press, New York, 1953.

One must bear in mind, however, that the cantorial recitative, because of its melismatic and rhapsodic qualities, does not lend itself easily to development into larger musical forms. Indeed long melodies tend to suffice by themselves and very few larger forms in the musical literature were successful if the basic motifs or themes were too long. The materials, therefore, had to be submitted to a treatment of fragmentation in order to become nuclei of larger musical structures. This may lead to a form of abstraction which does not always enable a tradition-minded congregation to recognize its familiar musical elements. Each composer is confronted with

such a dilemma and he must solve it in his own way. If one analyzes some of the motifs of the high holiday nussach, one finds quite frequent intervallic progressions of the octave, the perfect fifth and the major third. These are the natural overtones of the trumpet and not necessarily of the shofar. (Example 1.)

The Missinai tunes, however, particularly the ones pertaining to Bor'chu do not have these trumpet characteristics. They are indeed of medieval origin and exhibit some of the pentatonic and diatonic modal characteristics of Gregorian chant. (Example 2.)

These trumpet figures may or may not be reminders of the temple tradition for, in spite of all theories about oriental micro-tonism, the fact remains that the overtones of a tube of a given length produce the octave, the perfect fifth, and the major third.

Thus I felt more than justified in retaining similar trumpet motifs in my shofar service. (Example 3.)

The traditional Missinai tune which concludes the shofar service has been reduced to a pentatonic formula. There is at least one example in Abraham Baer where this motif appears in such a form. In order to avoid a direct harmonic major implication, I treated the melody with a fourth and fifth organum, giving it the flavor of its own medieval origins. (Example 4, 5.)

The use of traditional materials reveals very little of the inherent quality of a work. It does indicate, however, the composer's desire to function within the framework of tradition. In this way the composer opens up channels of communication between himself and the congregation. Once this has been established, almost anything in the realm of musical expression becomes possible. Modal harmony, polymodality, counterpoint and even the fragmentation of the melodic materials can be used without destroying the contact between the composer and the congregation.

The ultimate goal in liturgical music is not music for the sake of music. In the case of this shofar service, the goal is to re-experience the awesomeness of the akedah, symbolizing the fate of Jewish existence. However, it is not the composers's goal to assess his own work and to determine the extent to which he has succeeded.

## II. THE KOL NIDRE

### The Text

The exact origin of the Kol Nidre text is still shrouded in mystery. It is now generally accepted that the text existed before

the tenth century. What is even more mysterious is the fact that this stange, unpoetic, legalistic formula could have engendered a melody of which the 19th century romantic poet, Nikolaus Lenau, said as follows:

“Such a mysterious song, redolent of a people’s suffering, can hardly have been composed by one brain, however much inspired.”

The text, which is, with the exception of one single sentence, Aramaic, consists of a sevenfold legalistic formula of denial. The Kol Nidre, considered as liturature, is a unique phenomenon in the entire Hebrew liturgy. It is obviously not a prayer.

In spite of this, the Kol Nidre has become a rallying point for Jews all over the world who would go to great sacrifices in order to be present among their fellow Jews on the Eve of Yom Kippur when the Kol Nidre chant is chanted in a most solemn manner.

Early Reform Judaism attempted to eliminate the Kol Nidre. The text had lost all meaning for Jews who live in countries which do not restrain their liberty and which do not require by direct or indirect pressure the act of conversion.

It was not realized, however, at that time that the text once had its meaning and it was this historical meaning which in turn engendered the melody. Music has the inherent capacity to detach itself from its original models and meanings and attach itself to new models and meanings. The general model, the basic theme of the Kol Nidre, is not the denial of imposed transgression. The Kol Nidre is the seal of oppression and persecution imprinted upon the Jewish soul by centuries of suffering. It is for this reason that the chanting of the melody has survived the early Reform banishment. For as long as persecution and the memory of it lingers in the Jewish mind, the Kol Nidre will be chanted.

For the composer, this understanding of the deeper meaning of the Kol Nidre is of utmost importance. The melody is a symbol of the torrents of Jewish blood shed throughout the centuries. This awareness must keep him from “prettifying” the melody or creating for the cantor just a piece which would enable him to display his vocal histrionics.

Unfortunately, in many of our congregations, the chanting of the Kol Nidre has become a most peculiar “show” and the composer who attempts to penetrate into the depths of this wondrous melody, who tries to detach it from its 19th century corruption, may find himself in trouble with a congregation which is always ready to postulate yesterday’s bad habits and bad taste into a sacred tradition.

When Nikolaus Lenau expressed his doubts as to whether one brain could have been responsible for the creation of the melody, he may have perhaps sensed that the Kol Nidre is more a concatenation of motifs than a single melody with melodic architectural curves. Indeed, there are hardly two versions of the chant in existence where the motifs succeed each other in the same order and sequence.

In reconstructing the chant, I have used a method developed by Dr. Joseph Yasser, formerly Professor at the Seminary College of Jewish Music at the Jewish Theological Seminary of America. Using the tools of archaeology, Dr. Yasser attempts first to determine the age of any given melody or parts of it. This of course can be done in music only through the method of stylistic comparison. Based upon this method of stylistic stratification, as Yasser calls it, an examination of the oldest existant manuscript of the Kol Nidre (Ahron Beer, 1765) reveals the original modal character of the melody and shows quite clearly to what extent the melody was corrupted in the 19th century in order to accommodate the song to the esthetical standards of the German romantic school (which, by the way, did not fail to influence many cantorial writers in Eastern Europe). It was not too difficult to revert the melody back to a purer modal version (Example 6). The congregation would perhaps not have become conscious of these melodic changes if they were not also accompanied by rather drastic harmonic concepts which, after all, must now render justice to the purified nature of the melody. The simple Tonic-Dominate-Sub-Dominant Harmonic Minor concept of a Lewandowski could not suffice here any more.

### The Form

It stands to reason from the above mentioned that one cannot talk about a specific form of the melody as such. The text, however, shows a somewhat formal organization and it is rather surprising that this has been overlooked by almost all authors who have set this melody. The text can be divided into three sections:

**Section A:** The opening statement: *Kol Nidre Veessore Vacharome Vekonome, etc.*

**Section B:** Starting with the *Din Darno* and culminating with the Hebrew statement: *Mi Yom Kipurim Zeh ... etc.*

**Section A1:** The closing statement which is a reiteration with a most significant variant of the opening statement: *Nidrono-Lo Nidre Veesorono-Lo Esore Ushevusono-Lo Shevuos.*



The form of the text calls actually for the use of the classical A-B-A- form. In the setting under discussion, such a formula has been used. All the authentic motifs are used in proper sequence. However, the characteristic opening motif of the Kol Nidre is used in pairs at the opening and at the conclusion of the chant. This cyclical use of the main motif creates not only a feeling of structural unity, but it also obviates, since the motif is used so frequently, the threefold repetition of the chant in orthodox practices.

### Harmony

With the exception of the opening motif (Example 6A) itself, all motifs in the chant exhibit the modal characteristics of the Mogen Avot (Example 6C) and less frequently the Adonai Malach mode. (Example 6B.) The descending D sharp in the opening motif is treated in this setting as an “expressive variant” of the D natural, and does not call for an Ahava Rabba or even a harmonic minor (Lewandowski, Binder, Helfman, etc.) treatment. There is good reason to assume that the opening motif, which has become to represent almost the whole chant, is the least ancient of all other motifs. This, however, does not change the fact that the Kol Nidre is recognized and identified by its opening motif and that its degree of antiquity matters very little in this context. The harmonization of this setting takes the basic modal character of the melody into consideration. But creative harmony must go beyond the simple tasks of the arranger. In this case the harmony attempts to capture also the tragic, mystical and almost magical qualities of the liturgical act itself. In most cases this is attempted through the use of small fragmented counter motifs and contrapuntal juxtaposition. (Example 7A, 7B, 7C.) These fragmented elements are all, without exception, drawn from the authentic motifs. They are incorporated into the fabric of the choir texture and the organ accompaniment. Great care was taken, however, not to disturb the continuity of the cantorial sequences as such.

### Conclusion

The first presentation of this setting of the Kol Nidre had a startling effect upon the congregation. Many complained that they heard something which was different from that to which they were accustomed. The following year a more “traditional” Kol Nidre was used. In 1969, however, this setting was used for a second time (not without a preceding comparative lecture). This time the new setting was accepted not only as “traditional” but also as music which contributed greatly toward a religious experience.

### III. THE UNE-SANE TOKEF

#### Its Place In The Reform Prayer Book

The Une-sane Tokef is found in the Reform Prayer Book at the beginning of the afternoon service for Yom Kippur. The Hebrew text is severely truncated and the accompanying English text is more of a homiletic interpretation than an exact translation. All references to the trembling angels in heaven, the mystical dimension, are missing and the English text does not have a translation of the awesome, rythmical see-saw of: Mi yehiyeh — U-mi yomus. With these two elements missing, the most important stimuli for the composer had been eliminated. This may not have been felt as a great loss for the majority of a congregation which is mostly absent from the Sanctuary during this part of the service.

The Une-sane Tokef of this Trilogy was composed only after the death of Rabbi Gerstenfeld. However, a number of things had already been established during his tenure. The original text was almost completely reconstituted by Eric Werner and set most effectively into what could be described as a post-Lewandowski-Sulzer style of music. The placement of the Une-sane Tokef was changed from its obscure place in the afternoon service to the center of the Kol Nidre service and repeated, eventually, also as the opening liturgy for the Memorial and Concluding service. These tradition defying changes helped to focus a great deal of attention on this monumental piece of the liturgy of the Days of Awe.

There are in the Reform Prayer Book some timid tendencies to elevate the Memorial Service from the strictly private family devotion to a more general level of remembrance. Indeed the initial elements of a martyrology are already present in the text of the Memorial service. The placing of the Une-sane Tokef at this point underlines well the new martyrological aspect of the Memorial Service.

The legend of the origin of the prayer as well as the words of the text itself reveal the Jewish religious response in the face of man's fate, his commitment in spite of adversity and the only dimension of action left to man: namely, Teshuvah and Tsedakah. The Une-sane Tokef thus became a summing up and climax of the Yom Kippur service.

## Text

In the Une-sane Tokef under consideration here the complete Hebrew and English text, as found in H. Adler's Machzor for Rosh Hashonah has been used. (pp. 146-147) The reasons for this bilingual approach were as follows:

The Shofar service in form and liturgy follows the Reform model which, with the exception of the Shofar calls, does not have any Hebrew text at all. The Aramaic-Hebrew text of the Kol Nidre does not lend itself to a meaningful English translation. The text of the Une-sane Tokef, however, is as powerful in the English translation as it is in the original Hebrew. Thus an opportunity arose to bring this text back to the attention of the congregation. Indeed a printed version of the Une-sane Tokef was inserted into the Reform prayer book for this performance. The bilingual approach involves also the Rabbi into the liturgical act. It adds drama to its presentation and it corresponds also to the oldest tradition in the use of the vernacular in conjunction with the Hebrew liturgy.

There has been some objection of a music esthetical nature to the use of the spoken word over a music background. The only acceptable criterion in this respect is the effectiveness with which this particular technique is used. However one should bear in mind that all melodramatic techniques tend to become form-dissolving. It is for this reason that a great deal of attention was paid to the formal aspect of this movement.

## Form

One of the strictest forms in music, the Passacaglia, was used in order to accommodate the Hebrew and English text on the one hand, and to create a viable musical unit on the other. The Passacaglia offers, as a form, the possibility of symbolical interpretation. The recurring theme in the bass represents the eternal and unchangeable cycle of life itself. The variations arched over the basic theme represent the possibility of change and renewal. The characteristics, inherent in the form of the Passacaglia, correspond well to a text of such cosmic magnitude.

The theme of the Passacaglia, in typical 3/4 rhythm, is taken from the opening motif of the Kol Nidre itself. (Example 8) It is stated at first quietly, mysteriously and of course unaccompanied. Each of the variations which follows is based upon thematic material derived from the Yom Kippur Nussach. In this manner a kaleidoscopic picture of the whole day is produced. A Coda which is based

upon the most moving melody of the “Rachem No, K’hal Adas Yeshurun” (see Baer: p. 343 No. 1483), (Example 9) brings the work and with it the Trilogy to its conclusion.

The Une-sane Tokef was performed for the first time in 1968. Again it must be pointed out that it is not the composer’s role to assess the impact of his own work. It has become quite clear to me that those who are moved by a work will express themselves spontaneously. Others, however, who do not like a given composition may prefer not to express any opinion at all. It has therefore been my policy as Director of Music not to repeat such works from season to season. On Yom Kippur 1969, this Une-sane Tokef was replaced by the Une-sane Tokef by Milner. However in 1970 it is planned to use the work under discussion again and only at this time will it be possible to arrive at a clearer assessment of the impact of the work. The Trilogy, each piece of which has a definite liturgical assignment, evolves now into a symphonic form using large orchestra and choir. In this new form the Trilogy will actually become an Oratorio and it is this writer’s profound hope that it may in this form lead to concert hall performances, and prove to be meaningful in a universal way beyond its original liturgical assignment.

EX. I. T; K'U

TI K'U VA-CHADESCH SH - - FOR

A. BAER N°: 980

EX: 2 ADONAY ELOHECHEM EMES

A-DO - NOY E-LO he-chem e- MES.

A. BAER N°: 971

EX 3. SHOFAR-SERVICE. H. BERLINSKI

Solo

He is

sempre *ff*

*ff*

y *pp subito*

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EX 4 HAPPORES

HAP-po - - RES SU-KAS Scho - - LAM.

A. BAER. N°: 961

## EX 5. SHOJAR SERVICE

H. BERLINSKI

32

S  
 thee, a shield un-to thee, thee, a shield un-to thee.

A  
 thee, a shield un-to thee, thee, a shield un-to thee.

T  
 shield un-to thee, a shield un-to thee, a shield un-to thee, a shield un-to thee.

B  
 shield un-to thee, a shield un-to thee, a shield un-to thee, a shield un-to thee.

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## EX 6A, 6B, 6C. KOL NIDRE

6A

OPENING MOTIF.

6B

READY HALUCH MODE

6C

MOGEN OYOS MODE

FROM: A. Z. IDELSON'S JEWISH MUSIC

TUBOR PUBLISHING Co. 1948.

IDELSON QUOTES HERE FROM A MANUSCRIPT  
 BY A. BEER, 1765.

EXAMPLES HAVE BEEN TRANSP. OSED

EX: 7A. 7b. 7c. KOL NIDRÉ H. BERLINSKI

7A

Kol nid-re ve-e-so-re va-cha-ro-me ve-ko-no-me ve-chi-nu-ye ve-ki-nu-

COUNTER MOTIF: I

7b

*piano e misterioso*  
*p*

kol - - - hon i - cha - rat - - no, i - cha -

COUNTER MOTIF II

Clar or English Horn stop

*pp* Soft strings

*p* Str to Ped

FRAGMENTATION of OPENING MOTIF

7c

ish te va - - no, u - de -

*sfz* kol nid - re te va - - no,

*sfz* kol nid - re te va - - no,

*sfz* kol nid - re te va - - no,

*sfz* kol nid - re te va - - no,

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## EX. 8. UNESANE TOKEF

H. BERLINSKI

*Andante. Moderato*

LET US CELEBRATE THE MIGHTY HOLINESS OF THIS DAY, FOR THIS IS ONE OF ANE AN

AND TERROR. THEREON IS THY DOMINION EXALTED AND THY THINE IS  
 ESTABLISHED IN HEAVEN AND THOU SITTETH THEREIN IN TRUTH.

CANTOR  
 V'CHOSEf - - V'CHOSEDM - V'SO-FER U-MO

ORGAN  
 FL. P. 2'

CANTOR  
 -NEH - - V'TISOR - - NAMISHKOCHOS

NOTES FROM HUIVAH YON KIBOUR



EX 86

LIVE JAVE TOKET

H. BERLINSKI

A. poco marc

CLARINET

S

A

T

B

I

II

VIOLA

CELLO

TRUMPET

CANTOR

ORGAN

How many shall pass a-way? As how many shall be born  
 How many shall pass a-way? As how many shall be born  
 How many shall pass a-way? As how many shall be born  
 How many shall pass a-way? As how many shall be born

C.  
 KAMU, TAA RUN VAA - TAA TAA RE - UN

117 118 119 120

MOTIF A. KAL MIDRE CAL MIDRE MOTIF  
 MOTIF B. FRA GMENT FROM KAL MIDRE  
 MOTIF C. FREQUENT MOTIF FROM DEVI JAM K. LAMUN  
 SER. 3000 PL 310-311

by PERMISSION: THE PRESSER CO

EX. 9. LINESANE TOREF

H. BERLINSKI

COJA (C)

CHOR: "DACHEM AN" *mf*

CANTOR: "KOL NIDRE" *mf*

M TO SHI - A V' RIV - AL TIM

TO - SHI A - V' RIV AL TIM

TO SHI A V' RIV AL TIM

TO - SHI - A V' RIV AL TIM

CANTOR

A - VO - NOM - TO - SHI - A V'

*mf*

S - TACA - V' NO - SHI - E - - - - - NU, CLO - AE - - - - - YISA - E - NU

A - TACA - V' NO - SHI - E - - - - - NU, ELO - AE - - - - - YISA - E - NU

T - TACA - V' NO - SHI - E - - - - - NU, ELO - AE - - - - - YISA - E - NU

B - TACA - V' NO - SHI - E - - - - - NU, ELO - AE - - - - - YISA - E - NU

C - RIV - V' NO - SHI - E - - - - - NU AL TIM

## SALOMON SULZER AND THE SEITENSTETTENGASSE TEMPLE

MAX WOHLBERG

As was true of most European countries, the history of the Jews in Austria was highly varied. Periods of persecution and pogroms alternated with those of tolerance and laissez-faire.

In modern times the oppressive reign of Maria Theresa (1740-1780), whose vicious anti-Jewish bias bordered on the psychopathic, was succeeded by the comparatively enlightened and benevolent rule of Joseph II (1780-1790).

After the short, relatively pleasant "interregnum" of Leopold II, Francis ascended the throne and he chose to emulate the qualities of his evil grandmother, Maria Theresa, rather than those of his kindly father, Joseph II. As a result he succeeded in bringing about the ultimate ruin of his country and much suffering to the Jews.

Exposed to the vagaries of dukes and princes, Jews frequently had to uproot their homes to seek friendlier havens. Thus, toward the end of the eighteenth century the Levy family had to leave the little town of Sulz, near Feldkirch, and journey northward toward the southern shore of Lake Constance. There Joseph and his wife Fanny settled in the town of Hohenems near the Rhein.

The Jewish community of Hohenems, in existence since the beginning of the 17th century, enjoyed at this time a period of tranquility. Since some of the Jews expelled from Hohenems in 1676 had settled in nearby Sulz, it is not unlikely that the Levys now immigrating to Hohenems were in fact returning home.

Having established a small manufacturing plant, the Levys to them. Already at an early age the lad gave evidence of innate fared modestly, and in 1804 (March 30) a boy, Salomon, was born musicality and displayed a fine soprano voice. His favorite game was to don a tallit and imitate the chanting of the Cantor. On one occasion when his parents frantically searched for him he was found thus engaged in the Synagogue. Indeed his grandfather, Mendel, predicted a great future for him as a Cantor.

A well-nigh tragic incident proved to be a deciding factor in the choice of his career. Venturing too close to the flood-swollen Emsbach, the 7-year-old Salomon fell into the turbulent river and was carried precipitately and struggling downstream. A farmer, Karl

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Hugler, who witnessed the scene, jumped into the stream and rescued the frightened lad. (Some years later Sulzer established a life-pension for him.)

The fortuitous rescue of Salomon resolved his parents to dedicate the boy to the service of God. As a constant reminder of this resolution the boy was, whenever possible, dressed in white.

He commenced his musical studies with the local cantor, Salomon Eichberg, and thereafter he was apprenticed as a choir-boy to the cantor in Endingen (Baden district in North Switzerland.) For advanced studies in music the young boy was set to Karlsruhe, Germany.

So gifted was he both musically and vocally that, as a result of his leading the service on the day of his Bar Mitzvah, he was engaged as Cantor in Hohenems. However, in consideration of his youth he was granted a three years' leave during which time he could pursue further studies in music, voice and hazzanut.

Sulzer served as a cantor in Hohenems for five years. At the age of 21 (in 1825) he was invited for an interview to Vienna with a view to assuming the position of Cantor in the prominent Seitenstettengasse Temple. Accompanied by a bass and soprano Sulzer led the Sabbath services and was promptly engaged as Chief Cantor of the Kehilla in Vienna. Here new vistas opened before him.

Officially, the number of Jews in Vienna increased at a snail's pace. In 1787 there were 66 tolerated Jews there. By 1820 they had increased to 125 and by 1844 they numbered only 197.

However, unofficially it was estimated that by the middle of the 19th century there were in the city 5,000 clandestine Jewish residents active in commerce, the stockmarket, in the import and export of food products, in printing, and in the clothing industry. The government, cognizant of the considerable economic advantages accruing to it from these activities, turned a blind eye to their illegal residence.

The first house of worship, a converted residence, was dedicated in 1812. The services were noisy, the room was overcrowded, the women behind a high glazed window could neither see nor hear what transpired in the sanctuary. On festivals the Hazzan, Koppel Markbreiter, assisted by a bass and boy-soprano, led the service. The music, heard with difficulty over the din, alternated between "old-fashioned Polish sing-song and opera arias."

The municipality maintained strict supervision over the functions and finances of the Jewish community. The detailed reports submitted to the government included such minute items as "2

krohn for charity” and “36 pfenig for stationery.” Deaths of tolerated Jews had to be promptly reported as their widows and orphans had to leave the city.

These harsh rules notwithstanding, a considerable number of Viennese Jews gained in prominence and a larger number acquired a status of permanence. Soon there arose among them a desire for the erection of a suitable house of worship.

Property was purchased at Dampfingerhof am Katzensteig 598 (later known as Seitenstettengasse) and, not without difficulty, a permit was received for the building of a synagogue. Among the stringent stipulations of the permit were the requirement to build the synagogue in the courtyard behind the private dwellings facing the street and that no sign be posted on the doorway leading from the street into the courtyard. After a few years this latter restriction was lifted.

The architect Kornhausel, who also built the Lichtenstein castle, proved more than adequate for the task. He was neither afraid of new ideas nor restrained by his employers from adopting them.

The Temple (thus named-not Synagogue) was oval shaped. It seated 550; standing room was provided for an additional 200. The Bima was moved from the center to the Ark. Above the Ark were the artistically designed Two Tablets. The women in the gallery enjoyed an unobstructed view of the sanctuary. The acoustics were excellent. The beautiful crystal chandeliers and the tastefully executed reproductions of palms and myrtles created an atmosphere of refreshing repose. In April 1826 the Temple was dedicated.

The community was fortunate in obtaining the services of Rabbi Isaac Noah Mannheimer. Formerly in Copenhagen, Mannheimer was, in August-September 1823, invited to preach three trial sermons in Vienna. These were received with enthusiasm. In the following year when the local principal and teacher Salomon Herz died, Mannheimer, endowed with fine delicate features, fiery eyes, a mellow ringing voice and elegant manners, was promptly engaged.

At first he only preached on special occasions and the worshippers flocked to these services. Consequently he preached more frequently. After the dedication of the Temple he preached every other Sabbath.

The Jews of Vienna eschewed the rationalistic and universalistic ideas of extreme Reform and preferred the milder nationalistic and historic views that were later crystallized by Leopold Zunz, Abraham Geiger, Zechariah Frankel and even Samson Raphael Hirsch. Parenthetically it may be noted that for decades the practical application

of the ideas of the Reform movement was limited to the manner and content of worship. At the Seitenstettengasse Temple, piyutim and such texts as Bameh Madlikin and Av Ha-Rachamin were removed. Appropriate selections in German replaced Berich Shemei and Yekum Purkon.

As one of his first moves, Mannheimer had recommended the engagement of Salomon Sulzer, the reputation of whose artistic and intellectual gifts had already gained wide notice.

In his aim: "den Synagogengesang zu veredeln" to refine the song of the synagogue Sulzer had no precursors. The music of Salomone Rossi composed in the 16th century bore in neither text nor style any relation to the liturgy of central Europe in the 19th century. The modest efforts of the Parisian cantor Israel Lowy (1773-1832) remained unpublished until 1862.

Lacking an adequate choral repertoire, Sulzer commissioned a number of non-Jewish composers to compose music particularly for the longer texts of the Sabbath and Festival services. Among these were I. R. Seyfried, F. Schubert, F. Volkert, W. W. Wurfel and J. Drechsler. Later he also invited the Jew, Joseph Fischhof.

As Sulzer avoided in his recitatives bathos and sentimentality, some of his "traditional" listeners were disappointed. However, Hanslik, the foremost music critic of Vienna, as well as other noteworthy musicians, found his well-planned and beautifully executed recitatives most impressive and inspiring. In truth, Sulzer did retain in his recitatives an adequate quantity of the florid poignant motifs favored in "Polnisch" hazzanut. Numerous selections from his monumental Schir Zion (1840-1866) were, and still are, sung throughout the occidental Jewish world. They served as models for countless Jewish composers.

Many of Sulzer's compositions, especially those for the High Holy Days, are imbued with touching phrases and profound insights encountered only in the finest examples of our repertoire. His settings for Vese-erav, the Unesaneh Tokef sections, Ono Tovo, Teka, Meloch, Al Naharos Bovel, to mention but a few, are excellent.

The patterns he set-as in the Kedushas for example — are copied to this day. Although the works of many composers appeared within the past century, the Ein Komocho, Ki Mitzion, Shema and Adon Olom of Sulzer remained the standards.

The beautiful singing of Sulzer and his choir acquired such fine reputation that few people would consider a visit to Vienna to be complete without hearing a Sulzer service. Royalty, artists such as Lablache, Meyerbeer, Schumann, and Mrs. Trollope, and visiting

clergy were in regular attendance there. Franz Liszt and others wrote extravagantly of their ecstasy and inspiration.

After attending a Sabbath eve service conducted by Sulzer, the poet Nikolaus Lenau wrote: "This evening I heard Sulzer who, very likely, has the finest voice of any. I should very much like to hear him sing my songs."

In her book 'Vienna and The Austrians,' Frances Trollope wrote :

"There is in truth, so wild and strange a harmony in the **songs** of Israel as performed in the synagogue in this city, that it would be difficult to render full justice to the splendid excellence of the performance, without falling into the language of enthusiasm. A voice to which that of Braham (the well-known Jewish opera singer of London) in his best days was not superior, performs the solo parts of these extraordinary cantiques; while about a dozen voices or more, some of them being boys, fill up the glorious chorus. The volume of vocal sound exceeds anything of the kind I have ever heard; and being unaccompanied by any instrument, it produces an effect equally singular and delightful. Some passages of these majestic chants are so full of pathos that the whole history of the nation's captivity rushes upon the memory as we listen; and the eyes fill with tears at the suffering of God's people in hearing the words 'Israel! Israel! Israel!' uttered in the sort of plaintiff cry which they introduce with such beautiful effect."

"Seldom," wrote Liszt, "had we experienced in such an overwhelming manner the vibration of the chords of divine worship and of human sympathy as we did on this evening. In the light of numerous candles which glistened in the ceiling like so many stars, a strange choir began in low guttural voices. It seemed as if every breast were a prison cell from the depth of which rose praises to the God of the Ark of the Covenant in the midst of exile and distress, calling upon him with staunch faith and the full certainty of eventual deliverance from endlessly long enslavement ... one seemed to see the psalms floating aloft like spirits of fire, and bowing as suppliants at the feet of the All Highest."

In observance of Sulzer's 70th birthday the Society of Friends of Music of the Austrian Empire established a fund whose income was to assist a worthy music student. Karl Goldmark composed special music for the concert arranged at that time in his honor.

The Mayor of Vienna, in the company of high civic officials, extended greetings to him.

His passing in 1890 was commemorated in many parts of the world. At his funeral, Cantors Josef Singer and Josef Goldstein chanted the memorial prayers.

In the 80 years since his passing Sulzer's reputation has not lost its lustre. The impact of his contribution still reverberates throughout the world of Jewish music.

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## SOME REFLECTIONS ON THE DESIGN AND USE OF THE PIPE ORGAN IN THE SYNAGOGUE

ROBERT STANLEY SWAN

It was for many years the distinct privilege and pleasure of the writer to be associated with two of the truly great gentlemen of the Connecticut Valley, Rabbi Samuel Price of Beth El Temple and Dr. James Gordon Gilkey of Old South Church, Springfield, Massachusetts, both of whom commented on occasion that if one did not capture the interest of the listener (or the reader) in the first five minutes, it was not advisable to indulge in lengthy dissertation. Having been so admonished, this humble writer will endeavor to put down as briefly as possible some convictions on the present subject.

It has been said that the measure of greatness in a pipe organ is its ability to reproduce in the hands of a knowledgeable organist the works of Johann Sebastian Bach with stylistic correctness and authenticity of tone. Considering the vastness of the Bach repertoire, not to mention the great heritage bequeathed by the pre-Bach writers of the various schools — Frescobaldi, Scheidt, Schein, Schutz, Marchand, Pachelbel, and Buxtehude, to mention but a few — this evaluation may well be considered to be valid.

Also, one must consider that a truly versatile and satisfactory instrument should permit the performance of the works of Mendelssohn, Franck, Alain, Messiaen, and Hindemith among other romantic and modern composers.

In other words, let us have as capable an instrument as space and financial consideration will admit.

When these facts are weighed against the background of the Jewish tradition in the various forms — Orthodox, Conservative, and Reform — we must realize that the use of the organ in the Conservative and Reform Temples must essentially be that of an accompanimental instrument which must not intrude upon the liturgy of the service, but must rather enhance it, and at the same time be capable of presenting at the proper moment the stylistically correct sound for the presentation of the music of any period.

Regardless of the current trend toward the extremely baroque organ — even with “tracker” (or mechanical) action — we must also realize that a great body of our Jewish music comes from the 19th century tradition and definitely requires a far more “romantic” registration than the strictly classical organ permits.

**Mr. Swan is the Organist of Temple Beth El, Springfield, Mass.**

In addition to a dignified Diapason chorus in the “great organ” and in the “swell organ” with a normal complement of “flute” stops, it is very advisable to have a full-bodied “String Celeste” (“Gamba” and “Voix Celeste”) in the “swell” and a soft “Dulciana,” “Dolcan,” or “Erzahler Celeste” in another division of the organ for use in the accompaniment of the Cantor during periods of chanting. Also, it is to be desired that the organ contain some solo “reed” stops such as an “oboe” and a “clarinet.” To add to the grandeur of the “full organ,” the instrument should contain a French “Trompette” and perhaps an octave “Clairon” in the “swell,” and, if possible, a 16’ “Trompette” or “Bombarde” in the “pedal” section.

At the close of this article is the stoplist which the writer devised in an attempt to fulfill these requirements in an organ of relatively modest size for the Beth El Temple in Springfield, Mass. The instrument was built by the Aeolian-Skinner Company for the new edifice after the much-beloved first building burned to the ground.

It might be of interest to comment that the Jewish organist should actually be as much a student of “theory” as he is a student of the piano and the organ. It was the privilege of this writer to attend the Eastman School of Music in Rochester, N. Y., for five years and to avail himself of the opportunity of studying every course in “theory” which the school offered. This resulted, among other things, in the ability to improvise in the various “modes” — “Dorian,” “Phrygian,” “Lydian,” and “Mixolydian,” along with their “hypo” modes. The Jewish organist should concern himself mainly with the “Dorian” (Magen Avot) and the “Phrygian” (Ahavah Rabah) modes. At Temple Beth El, the Friday night Maariv service is sung mainly in the “Dorian” mode or in modern minor. The Sabbath morning service is sung in both the “Dorian” and the “Phrygian” modes, particularly during the Shacharit service. The Torah service is mainly sung in modern major, except, of course, for the Torah reading, while the Musaf service is sung in a variety of “Dorian,” “Phrygian,” minor, and major modes. The writer cannot over-emphasize the importance of a thorough knowledge of harmony and theory for the correct performance of the Jewish services. It also might be helpful to state that the writer found early in his experience that the difficulty in watching the prayer book and the music alternately could be overcome by memorizing the forms of the various services, the main prayers, and the opening Hebrew words or “cues” to the various sections of the services.

In closing, it is our deep pleasure to acknowledge the fifteen years of inspiring association with the gifted and dedicated Hazzan Morton Shames of Temple Beth El.

The Beth El Aeolian-Skinner Organ  
(designed by Mr. Swan)

**Pedal:**

16' Soubasse  
16' Erhahler (encl. Gt. ext.)  
8' Spitz principal  
8' Bourdon (16' ext.)  
4' Octave (8' ext.)  
16' Trompette (sw. ext.)  
8' Gt. to Ped.  
8' Encl. Gt. to Ped.  
8' Sw. to Ped.  
4" Sw. to Ped.

**Swell:**

8' Rohrflote  
8' Viola Pomposa  
8' Voix Celeste  
4' Nachthorn  
2 $\frac{2}{3}$ ' Nasat  
2' Principal  
8' Trompette  
16' Trompette (8' ext.)  
8' Clarinette (encl. Gt.)  
16' Sw. to Sw.  
Sw. Unison Off  
4' SW. to SW.  
Tremulant  
8' Enclosed Gt. to Sw.

**Great:**

8' Bourdon  
4' Principal  
2' Blockflote  
IV Furniture  
**Enclosed G t.**  
8' Erzahler  
8' Erzahler Celeste  
4' Flute Harmonique  
8' Clarinet  
Tremulant  
16' Encl. Gt. to Gt.  
Encl. Ft. Unison Off  
4' Elcl. Gt. to Gt.  
16' Sw. to Gt.  
8' Sw. to Gt.  
4' Sw. to Gt.

## CHASIDISM IN JAZZ

JOHN KATZ

***Chosid ... the sound of that word evokes an image of men in movement ... a divine combination of holiness and passion ... rapture refracted and reflecting humanity in God ... God in humanity ... just like jazz.***

***Jazz ... blacks bound by bondage ... head and hand cuffed into humiliation ... sell, sale, sold into slavery of body, mind, spirit ... gods and God denied deification ... sounds of protest ... angry music of soul-torment ... reflecting what humanity ... what God ... just like Israel.***

This common destiny of oppressive alienation gave birth to the historico-music development of the jazz-chasidic experience.

The Jew of the Diaspora and the disoriented African while in Exile maintained their musical roots by a kind of collective consciousness. Recognizing that evolution changes most things, nevertheless a people suppressed into insularity will cling to that which makes their existence uniquely theirs. The Fiddler on the Roof understands this, and sings and dances within "tradition."

This article cannot, nor should it, discuss all the complex historical points of contact or isolated non-parallel developments of Jazz-Chasidism; rather my main concern is to analyze what is musically "true" to both forms. I come therefore not as a religious Jew, but even more significantly as a musician, who recognizes that the search for the right note at the right time is in fact an out-of-this world experience. That search however, much less the finding, no matter how ethereal, must be based on an understanding of form and tonality. Only after one has mastered the outer structure can you then proceed to the heart, the very quintessence, of the Jazz-Chasidic experience: i.e. improvisation. Only the foolish will define improvisation; but if it is anything, it is an unfolding and mastery of your own "inner structure." The literate tradition of the past to the non-literate experience of the present (made manifest by the improvisator) is what binds the jazz-chasid musician.

Kabalistic thought starts from the premise: "We proceed to the unknown from the known." Let us then begin with the "known" of Jazz. Traditional jazz has within it the same elements of all music: melody, harmony, rhythm. What makes it unique has been the style of the performer: changing melody patterns, the extension of harmonic patterns, tonal variations within the limitations of the instrument, (flutter tongue, buzzing sounds, glissandos up to a note,

glissandos down from the note, known to the trade as a fall off, etc.) and of primary importance, the improvisational visions of the player. These improvisations are based on and related back to the mainly harmonic aspect.

An improvisation based on a major triad could evolve into the following:

There are, of course, other variational alternatives

(Example I)

There have been many developments within the jazz musical scene, not only in written terms but also in the tremendous growth of the performer as virtuoso and improviser. Only compare Jelly Roll Morton with Art Tatum, Pee Wee Russel with Benny Goodman, etc., and the obvious growth of the individual technic of the jazz man would be only too apparent. But the common denominator of all the jazz players, that one musical form that has touched all and it in turn been fondled, changed, molded, tenderized, brutalized by all players in different historical time sequences, is the ... BLUES! No matter what will happen to jazz as it evolves, no matter what kind of musical masters will appear, the one pervasive musical form of the blues (like the Hebrew modes) will remain to stimulate and challenge the ingenuity of the improvisors.

In the beginning, the blues were primarily concerned with verse improvisation. Lyrically, the blues not only expressed despair, hope, and anger but, contrary to popular belief, abstract introspective poetry that comes from an oppressed people. Structurally it represents an A A B form, and as we shall see, the music corresponds to that form. An example of a blues lyric will illustrate the point:

1. **The chordal harmony is called by the jazz-man "changes." Whatever infinite possibilities are available to the improviser is based upon his incredible knowledge of chordal variations.**

“I woke up this morning, rain water in my bed,  
 I woke up this morning, rain water in my bed,  
 You know my roof is leaking, Lord, leaking on my head.  
 The cold wind howling, howling in my heart,  
 The wind howling, howling in my heart  
 For the best of friends, Lord, they have got to part.”

There is a similarity between the above poetic structure and the poetry of the Torah (Genesis 4:23).

“Adah and Zillah, hear my voice  
 Ye wives of Lamech, hearken unto my speech  
 For I have slain a man for wounding me  
 A young man for bruising me  
 If Cain be avenged sevenfold  
 Truly Lamech seventy and seven fold.”

What is common to both poetic structures is the repetition of a line in the blues, and the extension of a thought put into different language in the Biblical poem. In the blues, the first idea is repeated usually exactly in the second line; in the Biblical poem the idea is put differently in the second line, but in effect reiterates the original thought.

It is not within the purview of this paper to suggest or rather to research the connection between the parallel rhymes of the Bible

I woke up this morn-ing, rain-wa-ter in my bed—

I woke up this morn-ing, rain-wa-ter in my bed—

You know my roof is leak-in', Lord leak-in' on my

The chords in parenthesis are auxiliary to the basic I IV V pattern.

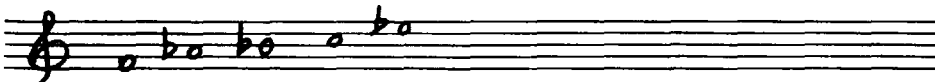
and the parallel rhymes of the blues; I only wish to point to the similar patterns. What is significant for our purposes is how the music of the blues relates to the A A B pattern of the blues. There are uncountable blues melodies, much less improvisational melodies, and to try to suggest that once you've heard one blues, you've heard them all would be idiotic. Nevertheless, there is an archetype blues which will illustrate the structure — poetic and musical.

In the classic jazz tradition the performer now improvises or, to use the vulgar expression, “blows” on the changes. Fantastic as it may sound, all the blues improvisations are based on the I IV V chords — the AMEN BEGINS ...

It was the late Max Helfman who was not only a musical Tzaddik, but a man unique in this age of musical technology, who first suggested to me that jazz and chasidic music have similar tonal characteristics, not only in terms of intervallic structure but, more significantly, that the improvisational experience united what appears to be dissimilar musical tonalities. Through the revered Max, I met another great musical personality and seeker of musical truth, Cantor Allan Michelson. When I asked Michelson to go deep into his vast repertoire of Chasidic melodies, he, with the instinctive and intuitive qualities of the great artist, sang for me the perfect song that germinated a whole series of musical challenges. Not only was the melody exquisite, but even more miraculous, it had the same overall musical characteristics of the blues. The flatted third, the flatted seventh, so much a part of the blues mystique was there. But behold! the flatted fifth — that tonal note of oppression that both peoples too cruelly shared, was there.

Both melodies upon further analysis are based on the Dorian Mode, with the addition of the flatted fifth, which I consider an “improvised” note, or better still, a note that humanizes the divine fifth. That melody, aptly named “Benei *Hechalah*” (Sons of Paradise) is shown below.

When the jazz man plays the blues, it is this scale (below) which is the basis of all subsequent improvisation, with the understanding of course, that the harmonic changes are an integral part of the total blues experience.



In effect, it is possible to state that the melodic aspect of the blues and Benei Hechalah is based on a pentatonic scale. What differences there are as each music evolves are the rhythmic, harmonic and improvisational devices that are unique to each culture. With this thought in mind, I had the choice of either harmonizing the Benei or re-working it so that it would be musically acceptable to the jazz player and most importantly to Cantor Allan Michelson. (Incidentally the Benei can be harmonized within the blues tradition, that is I, IV, V chordal progressions.) The melody which follows was the one that the jazz group and the cantor could relate to as a basis for improvisation.

Handwritten musical score for a blues-influenced melody. The score consists of five staves of music in 3/4 time, written in a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily composed of eighth and quarter notes. Chord symbols are written above the staff: Fmi, Bbm7, Cmi7, Fmi, Bbm7, Fmi, Cmi7, Fmi, Cmi7, Fmi Ab, Db, and Gbmaj7. The notation includes various rhythmic markings such as accents and slurs.



The above example presents a solution to a specific musical problem. It represents one way of solving the problem of revising a particular melody within the Chasidic tradition to relate to the jazz tradition. Other solutions are of course possible, according to the sensitivity and creativity of the cantor and the jazz musician with whom he wants to be involved if the congregation will allow it! This example, however, at least serves as an approach that could be helpful to cantorial jazz men who wish to attain a unity of improvisational styles.

Is there then really a separate and distant gulf, a chasm, between jazz and Chasidic music? Is one profane, the other sacred? If profane? Buber said, "Nothing is profane; everything is waiting to be made sacred." A jazz writer has said, "Jazz ... it comes from the house of the Lord." All kinds of philosophical questions can be asked, and all answers can be incomplete and meaningless. Let the theologian, philosopher, historian, and religious traditionalists rack their brains to solve the problem of historical unity. The musician has, or should have, one concern: does it work?

## MUSIC SECTION

מִזְמֹרֹת

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וְלִיּוֹם הַכִּפּוּרִים

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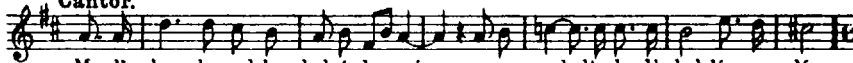
## Nº 1. Ein komooho.

Componirt von  
b'Zalél ben Izhok-Eisig Brun.

*Moderato.*

Cantor.   
Ein ko - mó - cho bo - e - ló him Ado . noj.

Coro.   
ma - a - - se  
Sopran. Ven k' - ma - - a se - - cho.  
Alt.  
Tenor.  
Bass.

Cantor.   
Ma. l'. chus. chomalchus kol ó - lo - mim umem - schaltecho b' chol dór vo - dór.

Coro. *string.*   
Adó - noj me - lech. Adó - noj mo -  
Adó - noj me - lech Adó - noj mo -  
A - dó . noj A - dó . noj

*meno*   
loch Adó - noj im - lóch ló - lom wo - - ed.  
loch wo ed.

Cantor.   
Adó . noj ós l'. a - mo i . ten Adó . noj jewo réches a - mo wa - scho . lóm.

Coro. *Andante.* *cresc.* *p* *mf* *p*

Aw horacha. mim hé ti. wo wir. zón. cho es zi

Aw horachamim horacha. mim

jon tiw. ne tiw. ne chó. mós jé. ruscholaj im tiw. ne tiw. ne chó.

tiw. ne chó. mós tiw.

*mf e dolce* wad bo. to. - chí. nu me.

mós jé. ruscholaj im ki v'. cho l' ki wchol' wad bo. to. cli 'nu

ne 'ómós jé. ruscholaj im

lech 61 rom vé. ni - - - so

me. lech él rom vé. ni. so a. dón ó. lo. mim

a. dón a.

a. dón ó. lo. mim a. dón ó. lo. mim.

dón a. dón ó. lo. min

*ten. p rit. pp*



### Nº 3. Adónojs, Adónojs!

Andante, risoluto.

Cantor. *Adó - nojs, Adónojs! eil ra - chum v'chanun*

Sopran. *Adó - nojs, Adónojs! eil ra -*

Alt. *Adó - nojs, Adónojs! eil ra -*

Tenor. *Adó - nojs, Adónojs! eil ra -*

Bass. *Adó - nojs, Adónojs! eil ra -*

*e - rech a poj.im v'raw che sed ve.e.mes*

*chum v'chanun e - rech a poj.im v'raw*

*ten. p*

Sopr. *cresc. pp*

Alt. I. II. *cresc. -*

Ten. *Nó - zér che sed lo . a. lo fim nó sé o.wón wo .*

Bass. *che sed ve . e . mes. p cresc. -*

**Coro.**

*fe - scha v'cha to - oh v' na - ké.*

*p rit. e morendo*

*p rit. e morendo*

**Fine.**

## Cantor.

Recit. molto sostenuto.

Adó - noj, A - dó - noj! eil ra - chum v' cha - - nun e -  
rech a - paj - im vraw che - sed ve - e - mes. Nó - sér  
che - sed lo - a - lo - fim nó - sé o - wón vo - fe  
scha v' cha - to - oh v' na - ké. Adó -

Da Capo  
al Fine.

Coro. N<sup>o</sup> 4. Vaani sfilosi.

Andante assai.

Sopran.  
Alt.  
Tenor.  
Bass.

Va - a ni sfi - lo - si l'cho A - dó - noj eis ro - zón eló -  
him browchas! de - cho a - né - ni be - mes isch e - cho.

## Cantor.

Va - a ni sfi - lo - si l'cho A - dó - noj eis ro -  
zón eló - him browchas. dé - cho a - né - ni bemes isch - e - cho.

Coro.  
*pp*

Va - a - ni sfi - lo - si leho A - dó - noj eis ro - zón eló -

*cresc.*

him brow chas - de cho a - né - ni be - mes isch e - cho

*cresc.*

Adagio.

a - né - a - ni a - né - ni be - mes

a - né - ni be - mes

*pp* isch - e - cho isch - e - cho isch - e - cho.

*pp* *ppp*

### NO 5. Sch'ma Echod, Gadlu.

Recit.

Cantor. Sch' - ma is - ro - éi A - dó - noj e - ló - hé - nu A - dó - noj e - chod.

Coro.

Soprm. Sch' - ma is - ro - éi A - dó -

Alt.

Tenor.

Bass.



noj e lo - he - nu A. do - noj e - chod.

A. do - noj e lo - he - nu A. do - noj e - chod.

**Cantor.**

E - chod e - lo - he - nu go - dol a - do - ne nu ko -

dosch v' - no - ro sch' - moj.

**Sopr. Coro.**

Alt.

Ten.

Bass.

E - chod e - lo - he - nu go - dol a - do - ne nu ko -

dosch v' - no - ro sch' - moj.

ko. dosch

dosch v' - no - ro sch' - moj.

ko. dosch

**Cantor.**

Gad lu la - a - do - noj i ti u n' -

ro - m' - mu sch - moj ja cha - dow.

## N<sup>o</sup> 6. Z'cho Adónoj hagduloh.

Coro.

Moderato quasi Allegretto.

Z'cho A.dó.noj ha.g'du.loh v'ha.gwuroh v'. ha.tif e.res v'ha.  
 né.zach v'.ha. hó.d ki.chól bu.scho.ma.im u.wo.o.  
 rez l'cho A.dó.noj ha.mamlo.cho v'hamis.na sé l'chol l' rósch  
 Ró.m'.mu A.dó.noj e.ló.hé nu v'hi.sch'.  
 ta.chawu lahodom rag.low ko.dósch ko.dósch hu.  
*rit.*

a tempo

a tempo

a tempo

Ró - m . mu A - dó - noj e - ló - hé

Ró - m . mu A - dó - noj e - ló - hé - nu ró . m . mu A - dó - noj

Ró - m . mu A - dó - noj e - ló - hé - nu v'hischa - cha - wu

ró - m . mu A - dó - noj

! har kod - schó . Ró . m . mu A - dó - noj e - ló - hé -

nu v'hischa - cha wu ! har kod schó v'hischa - cha wu ! har kod

v'hischa . cha wu ! har kod schó v'hischa - cha wu !

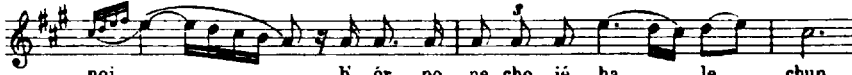
schó ki ko - dóscha A - dó - noj e - ló - hé - nu .

har kod schó ki ko - dóscha A - dó - noj

ki ko . dóscha A - dó - noj e - ló - hé - nu .

## N? '7. Aschré, B'schimcho, ki siferes. (A.W.)

Cantor.    
 Asch - ré ho - om jód - é s' - ru - oh A - dó -

   
 noj b'ór po - ne.cho je - ha - - le - chun.

Coro.   
 Sopran.    
 Alt.    
 Tenor.    
 Bass.    
 Asch - ré ho - om jód - é s' - ru - oh A - dó -

   
 noj A - dó - - noj b'or po.ne.cho je - ha - lé - - chun.   
   


Cantor.    
 B' - schim - - cho je - gi - lun kol ha -

   
 jóm uw aid kos cho jo - ru - - mu.

## Coro.

B' - schim - cho je - gi - lun kol ha - jóm uw.zid.kos -  
kol ha - jóm

cho uw.zid.kos - cho uw.zid.kos - cho je - ru - mu.

## Cantor.

Ki sif - e - res u - so - mó o - - - to u wir zó - n' -  
cho to - rum kar - né - nu.

## Coro.

Ki sif - e - res u - so - mó o - - - to u wir - zón -  
u - so - mó

cho to - rum kar - né - nu.

## N? 8. M'chalkél ohajim.

Moderato.

Sopran.  
Alt.

M'chalkél ohaj - im b'che - sed m'chaje.me.

Tenot.

M'chalkél ohaj - im b'che - sed

Bass.

sim b' ra chamim ra - bim Só.mech nóllim vró.fé chólim u -

m'cha je mé sim b' ra chamim ra.bim

ma tir a - su rim u - m' ka.jem e - mu.no.só li.sché.né

o - for Mi - cho mó cho ba - al gwu.rós u - mi dó. me

Mi cho mó cho ba.al gwu.rós u.mi

loch me lech mé mis um.cha.je u - maz.mi.ach je - schu - oh.

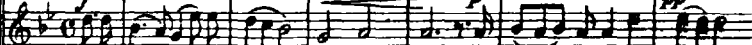
Detailed description: This is a musical score for a choral piece. It consists of five systems of music. Each system has four staves: Soprano/Alto (top), Tenor (second), Bass (third), and a piano accompaniment (bottom). The tempo is marked 'Moderato'. The key signature has one sharp (F#). The lyrics are in Hebrew. The first system shows the vocal entries. The second system continues the vocal lines. The third system features a piano accompaniment with dynamics like 'p' and 'pp'. The fourth system continues the vocal lines. The fifth system concludes the piece with a final piano accompaniment.

## Nº 8. Uwaschófer godól.

Andantino.

Cantor. 

Sopran.   
Alt. *pp*

Tenor.   
Bass. *pp*

U.wa.schó fer go . dól i . to . ka v' kól d' momo da . ko

*cresc.* *f* *f* *f*

u.mal o.chim jé . cho . fé sun V: ehil ur o.do

i . scho . ma u.mal . o chim je.cho.fé sun V:ehil ur

*cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

jo . che sun V: jé . m' ru hi né jom ha  
hi né jom

o . do jo.che sun V: jo . m' ru ha

V: jo . m' ru hi

din lif - kó d al zwomó róm ba - din  
 din hi né jóm ha din lif -  
 né jóm ha din hi né jóm ha din

ki ló is ku vé - ne cho  
 kó d al zwomó róm ba - din ki - ló ki

*Largo.*

vé - ne cho ba - din  
 ló is ku is ku vé - ne - cho ha - din.  
 ló is ku vé - ne cho ba - din.

*Andante di molto.*

V: chol bo ei ó - lom  
 V: chol bo ei ó - lom lom ja aw run lfo. ne.  
 V: chol bo ei ó - lom bo ei ó - lom  
 ja aw run lfo. ne.



v'ohol bo\_é o - lom ó - lom

cho bo\_é ó. lom ja. aw. run lfo - ne. cho kiw né mo - rón bo. é ó.

ja. aw. run kiw né mo - rón

lom ja. aw. run. le. fo - ne. cho kiw. né mo - rón.

Solo. Moderato pastorale.

Alt. Kwa - ko - ras kwa - ko - ras ró.

Bass. Kwa - ko - ras kwa - ko - ras

kwa. ko. ras

e ed ró ma. a. wir ma. a. wir zó. nó ta. chas schiw

ed ró ma - a - wir schiw -

ed ro ma. a. wir ma - a. wir

tó ma. a. wir ma. a. wir zó. nó ta. chas schiw - to.

tó ma. a. wir schiw - to.

ta chas schiw to

Cantor. *s s*

Kwa - ko - ras ró - e ed - ró kwa -

*pp*

Kwako.ras kwa.ko.ras kwa.ko.ras kwa.ko.ras

*pp*

*pp*

ko - ras ró - e ed - ró ro - e ed - ró ma a -

kwa.ko.ras kwako.ras kwako.ras kwa.ko.ras

wir zó - - nó ta - - chas *ad lib. ten.* schiw - tó.

ma a.wir ma a.wir ta chas schiw tó.

Coro. *Andantino con moto.*

Kén ta - a - wir v' sis - pór v' sim ne v'sim ne

*mf*

Kén ta - a - wir v' sis.pór v' sim ne

*mf*

v'sim ne

v'sis - pór v' sim - - ne

kén ta - a - wir v' sis - pór v' sis - pór v'sim ne v' síf.

v'sif kód ne - fesch kol chaj

kód v'sif kód ne fesch ne fesch kol chaj kol chaj v'sif - kód

v'sif kód v' síf kód ne - fesch kol chaj v'sif - kód

ne - fesch kol chaj kol chaj v' sach tóch kir - wo lchol bir.

ne.fesch kol chaj sach tóch kiz - wo

v'sich tówes gsar

jó - se - scho v'sich tów es gsar gsar

v'sich tów es gsar v'sich tówes gsar v'sich tów es

es gsar.di. nom *poco a poco ritenuto* es gsar.di. - nom.

di. - nom v'sich tówes gsar es gsar.di. - nom.

es gsar.di. nom *poco a poco ritenuto*

es gsar - di. - nom

## Nº 10. B' rosch haschono.

*Larghetto.*

Brösch ha scho no  
 Brösch  
 Brösch ha scho no i ko sé - wun

*sempre pp*  
 Brösch ha scho no zóm ki - pur  
*mf sempre legato ten.* *ten.* *poco cresc.*  
 Brösch ha scho na i ko sé - wun u v' jóm zóm ki - pur

*Cantor.*  
 Brösch ha scho no i ko  
 jé cho sé - mun brösch hascho no i ko  
 jé cho sé - mun ko -

sé - wun u v' jóm zóm ki - pur jé -  
 i - ko sé - wun  
 sé - wun i - ko sé - wun u v' jóm zóm ki - pur  
 i - ko sé - wun  
 i - ko sé - wun



cho se - mun *f dolce*  
 uv' jom zom.ki pur je - cho.se - mun.  
 uv' jom zom.ki pur je - cho.se - mun.  
 Zom.ki pur je - cho.se - mun.



Ka - mo ja - aw - run vcha - mo i - bo - re -  
*p* ka mo ja - aw - run vchamo



un *p* mi ich - je u - mi jo - mus mi b'  
*p* i - bo - re - un *p* mi ich - je *p* u - mi jo - mus



ki - zo u - mi lo b' - ki - zo.  
 mi b' ki - zo u - mi lo b' - ki - zo.

Coro.  
Sopr. *Andantino con moto.*

Alt. *mf* Mi wa-maj - im mi wa-maj - im u mi wo - esch

Tenor. *mf* mi wa-maj-im u - mi wo - esch

Bass. *mf* mi wa-maj-im u - mi wo - esch

*f* mi wa-che-rew u mi wa-cha jo mi wo-ro-ow u mi' wa-zo-mo

*f* wo-ro-ow u mi

*pp* mi wa-maj-im u - mi wo - esch *ppp* mi wa-che-rew u *ppp* mi wa-cha jo *mf* mi wa-ro-

*pp* *ppp*

*con fuoco*

*mf* ow u - mi wa-zo-mo mi wo-raasch u - mi wa-ma-gé-fo mi wa-

*mf*

*p* raasch u - mi wa-ma-gé-fo *p* mi ba-ch' ni ko u - mi ba-ski-lo

*pp* *pp poco a poco rallent.*

mi ba. ch' ni. ko u - mi ba. ski. lo mi ba. ch' ni ko u - mi ba. ski.

*quasi adagio* *molto rit. e morendo*

lo ba. ski - lo u mi ba. ski. lo.  
mi ba. ch' ni ko u. mi

*Moderato.*

Mi jo. nu ach u. mi jo. nu - a mi i - scho kèt u mi i - to - ref

o - ni u - mi jé. o

mi i - scho. léw u. mi is - ja. sor mi jé o - ni  
mi i - scho. léw u. mi is - ja - sor

*schër* *cresc.* *ff.* *len.*

mi jé. o - ni u. mi jé. o schèrmi i. scho féu - mi jo - rum.  
mi jé. o. ni  
mi jé. o. ni

*Andante.*

U - s' - schu - wo u - s' - fi - lo u - z' - do - -

ko ma - a - wi - rin es ró - a ha - g' - sé - - - ro.

### Nº 11. Ki k'schimcho.

*Andante.*

ki k'schi.m'cho kén te.hi.lo.se.cho ki k'schi.m'.

cho kén te.hi.lo.se.cho ko.sche lich.ós ve  
*p dolce*

ko.sche lich.ós ve  
*p dolce*



ki ló sachpóz b mós ha -

nó ach li - r zós vno ach li - r zós ló sachpóz b mós ha.

ki ló sachpóz

ki im bschu.wó mi dar - kó

més ki im bschu - wó mi dar - kó ve - cho - jo ve -

ki im bschu wó mi dar - kó

ki im bschu - - wó b' - schu - wó mi

im jo - schuw im jo schuw

ad jóm mó so te cha - ke ló *p dolce* im jo - schuw mi

im jo - schuw im jo - schuw

im jo

*cresc.* jad te kab - 16. E l mes e mes e mes e mes

Andante molto.

Cantor.

E - mes *pp* ki a - to hu józ - rom va - to jó - dé -

Sopr. *pp*

Alt. *pp*

Tenor. *pp*

Bass. *pp*

a jiz - rom ki hém bo - sor wo - dom  
 józ - rom ki him bo - sor wo - dom

Coro.

Sopr. *p dim.*

Alt. ki hém bo - sor vo - dom bo - sor vo - dom.

Ten. *f* bo - sor vo - dom vo - dom.

Bass *f* bo - sor vo - dom vo - dom.

Adagio.

Sopr. I. II.

Alt. O - dom o - dom o - dom

O - dom o - dom

Cantor.

Andante.  
*con anima*  
*len.*

O - dom jé - só - dó mé - o - for

*pp* O - dom jé - só - dó me - o -

*pp*

*pp*

vsó fó le o. for bna.f. schó jo. wi lacha

for vsó fó le. o. for bna.f. schó jo. wi

*cresc.* mó moschul k. che - res *cresc.* k. che. res ha ni. sch. bor k.

*p cresc.* mo - schul k. che res k. che - res ha nisch - *f*

la. cha mó *p cresc.* *f* *p cresc.* *f*

cho.zir jo.wésch uch.ziz nó. wél k°

bor *pp* k° cho.zir jo.wésch uch.ziz nó. wél k°

zél ó - wér u.chi o - non ko - - lo u - ch' ru - ach nó - scho -

zél ó - wér u ch' o - no ko lo

wea u - ch' o - wok pó - ré - ach ve cha - cha lóm

u - ch' ru - ach nó scho wes pó - ré - ach v. cha - cha -

jo - - - uf v cha cha lóm jo - uf.

lóm jo uf v cha cha lóm jo - uf.

Coro.  
Moderato.

Sopr.

Alt. V<sup>o</sup> a - to hu me - lech él choj vka - jom.

Ten.

Bass. *f*

## NO 12. Ase lmaan schmecho.

Andantino maestoso.

A sé l' ma an sch' me cho v' ka - desch es schim cho al mak di -

ba - a - wur kwód schim - cho ba - a -

sché schme - cho ba - a - wur kwód schim -

ba - a - wur ba - a -

wur kwód

cho kwód schim cho ha - na - a - roz vha - nik - dosch ksód si - ach sar fé

wur

kó - desch ha mak di schim schim cho ba - kó desch schim cho schim cho ba -

schimcho

kó - desch do - ré ma - a - lo im do - ré ma - lo kór -

im um.schal.

im um . schal.schim kdu . scho ba - kó . desch kór . im

schim kdu . scho ba - kó desch ba - kó desch kór . im um .

um schal schim kdu scho ba - kó . desch kór . im um . schal.

kór . im

schal schim kdu.scho ba - kó desch korim um schal.

schim kdu - scho ba - kó - desch kor - im kór.

um schal . schim kdu - scho ba - kó - desch kor - im um - schal

kór - im

schim kórim um schal schim kdu - scho

im um schal schim kdu scho ba . kó . desch ka - kó - suw al

schim kdu - scho ba - kó . desch ba - kó - desch

um schal schim kdu - scho ba - kó - desch

jad n' wi - e - cho vko - ro se el se vó - mar.

se el se

## N? 13. Chamol.

Coro.  
Andantino.

dolce

Cha.mól al ma.a.se - cho vsi.s.mach bma.a.se - cho vjom ru l?.

cho chó - se - cho bžadkoch a - muse - cho  
vjom ru l? chó cho.se - cho bžadkoch a - muse - cho  
vjom.ru l? cho cho.se - cho a.mu.se - cho

dasch o - dón al kol ma.a - se - cho  
tuk dasch o - dón al kol ma.a - se - cho. Ki mak di sche - cho bik.du.  
o - dón tuk - dasch ol ma.a - se - cho.

no e l'ko  
scho scho ki dasch - to no - e l'ko dosch , pèr mik dó - schim.  
no - e l'ko dosch mik dó - schim.

## Cantor.

## Recitando.

U. v' chèn is ka. dosch schim cho A. dó noj e. ló. hánu al is. ro él a. me. cho v'  
 al jé. ru. scho. loj. im i. re. cho v' al Zi. jon misch. kon kwó de. cho v' al mal.  
 chus bés dowid m'schi che. cho v' al m' chónoch v' al m chónoch v' hé. cho loch.

## Coro.

## Tempo l e religioso.

Od is. kór lo. nu a. ha. was é. son a. dó. né. nu u. wa bèn ha. ne. e.

*dolce*  
 kad jasch bis me. doj. né. nu u. wis. chus hatóm jó. zi o. jóm lze.  
 u. wis. chus hatóm jó. zi o.

dek di. né. nu ki ko. dósch ha jóm ko. dósch há jóm la.  
 jóm lze. dek di né nu ko. dósch ha jóm ki ko dósch ha jóm

hi ko\_d&amp;&amp; ha jóm

a. dó. né. nu. Bén mé. liz jó. scher mul ma. gid pe. scha sa.



v'zadké -

gid l' ja - a - ków dwar chók u - misch - pot v'zad  
 sa gid l' ja - a - ków dwar chók u - misch - pot  
 sa gid l' ja - a - ków u - misch - pot

nu ba -

ké un ba - misch - pot ha me lech ha - misch - pot. Ho.ó.chéq b' jad mi das mischpot.  
 ba - misch - pot  
 ba - misch - pot ha - me lech ha - misch - pot

### Nº 14. Vjeesoju.

*Moderato quasi allegretto.*

Vje - e - so - ju chól l' ow - de - cho vi - worchu schém kwo - de -

cho v'ja - gi - du wo i - im zid ké - cho vé - id - r6 - schu -  
 v' - ja - gi - du

cho a. mim ló jé. do. u. cho af. sé o. rez  
vi hal lu - cho kol af sé o. rez ve jóm. ru

ig - dal Adó - noj aza. bé - hem v is - ne -  
veis - ne -  
so - mid ig - dal Adó. oj ve is - ne - chu es aza. bé - hem veis - ne -  
schchem chod

chu es a. za. bé. hem v jach prue psi lé - hem ve ja - tu  
chu a - za - bé. hem ve jach prue psi lé - hem ve ja - tu schchem  
chu es a - za. bé. hem psi lé - hem

v' ja - tu schchem e - chod l'ow. de. cho wi. ro. u. cho im  
v'ja - tu schchem e - chod  
schchem e - chod l'ow - de. cho

cho po - ne cho vja. ki - ru kó - ach  
scho mesch mwok ché po - ne cho vja. ki - ru kó - ach mal  
vja. ki - ru kó - ach mal chu  
vja. ki. ru kó - ach

gwuro se.

chuse.cho vi lam du só im bi - no gwuro se - cho

se - cho vi lam du só im bi - no

vi mal lu es gwuro se - cho

cho

vi - nas u - cho mis - na - sé l' chol lrósch.

vi - nas u - cho mis - na - sé l' chol

Andante di molto.

Wi - sal du vchi - lo po - ne - cho wi - at - ru - cho né - ser

*p* *f* *decresc.*

tif - o - ro víf - zchu ho - rim ri - no viz - ha lu i - im

*p* *f* *decresc.*

*p* *f* *decresc.*

b' mal - che - cho wi ka - blu ól mal chus cho a - lé - hem.

Tempo I.

Wi-ro-mi-mu-cho bi-khal om ve isch me-u re chokim v'jo wo-

u vit-nu le-cho ke-ser mi-lu-cho vit-

vit-nu le-cho vit-nu le-cho nu le-cho vit-nu le-cho ko-ser m'lu-cho vit-nu le-

vit-nu le-cho cho ke-ser mlu-cho vit-nu le-cho ke-ser mlu-cho vit-nu le-

cho ke-ser ke-ser ke-ser mlu-cho. *ten.*

## N? 16. Umipné chatoénu.

*Andante.*  
Cantor.   
U - mi - p' - né cha.to - é - nu go - li - nu mé ar - zé -

  
nu v' nis - ra - chak - - - nu mé - al ad - mo - sé - nu

Coro.  
Sopr. Alt.  
  
U - mi - p' - né cha.to - é - nu go - li - nu mé ar - zé

Ten.  


Bass.  

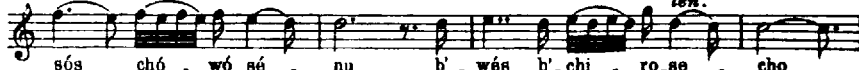

  
nu v' nis - ra - chak - - - nu mé - al ad - mo - sé - nu



  
v' nis - ra - chak - nu

Cantor.  
  
Vé én - na.cha - nu jó - chó - lim la - a - lós v' - lé - ro -

  
ós u - l' - hi - sch ta.cha wós lé - fo - - - ne - cho v' la a -

  
sós chó - wó sé - nu b' - wés b' - chi - ro - se - cho

Coro.  
Sopr. Alt.  
  
V' la a - sós cho - wó - sé - nu b' wés bchi - ro - se -

Ten. Bass.  
  
b' wés b' chi - ro - se -

Cantor.

ba.ba is ha ga dól vé - ha - ko - dósach sche nik schimcho

cho sche nik ro schim cho

o - low mip.né ha jod ha.schlu . cho b' mik . do - sche cho

Coro.

Sopr. mi pné ha jod ha.schlu - cho b' mik . do - sche cho.

Alt. 7 mi pné ha jod b' mik do sche cho.

Ten. ha.schlucho b' mik - do sche cho.

Bass. mipné ha . jod ha.schlucho b' mik do sche cho.

Cantor.

Adagio.

Sopr. *sempre pp* Je hi ro - zón je hi ro - zón mil fo . he . cho A - dó -

Alt. Je hi ro zón mil fo . na . cho

Ten.

Bass. *sempre pp*

noj e.ló . hé . nu vé ló . he a - wó . sé - nu mo -

e.ló . hé . nu a.wó . sé . nu

lech rach' mon melech ra ch' mon schetoschuw us. ra. chem o. le.

nu me.lech ra.cha mon schetoschuw us.ra chem o. le.  
schetoschuw us ra chem o. le. nu

nu v'al mik.dosch cho v'al mik do sch'.  
v'al mik.dosch cho mik dosch.cho  
v'al mik dosch cho

cho bra.cha me.cho ho.ra. bim  
v'al mik.dosch cho ra.cha me.cho  
brach me.cho b'ra.cha me.cho ho.ra.  
brach me.cho

v' si.w. né.hu m'hé ro v'siw. né.hu m'he.ro v'siw. né.hu m'  
bun

hé-ro u s' ga del kwó - dó **Piú mosso.**  
 kwó dó vsiw né - hu m'.

Coro.

Sopr. *pp*  
 Alt. hé-ro vsiw. né - hu m' hé-ro u - s. ga - -  
 Ten. vsiw - né - hu m' hé-ro vsiw né hu m hé-ro  
 Bass. vsiw - né - hu m' hé-ro vsiw né hu m hé-ro

Cantor. **Largo con espressione.**  
 O - wi - nu mal ké - - nu ga  
 Sopr. *pp*  
 Alt. dél kwó dó. O - wi - nu mal ké - - nu  
 Ten. u - s. ga - - dél kwó dó. *pp*  
 Bass. u - s. ga - - dél kwó dó. *pp*

lé k' wód mal chus - cho o - lé - - nu m' hé - ro v'  
 ga lé kwód malchus - cho o. lé - nu m' hé - ro



*ff con fuoco*

hó - fa v' hi - no - sé o - lé - fu l'c

v' hó - fa v' hi no sé

é - né kol chaj

é - né kol chaj

le é - né kol chaj

*Andante religioso.*

v' ko - réw p' - su - ré

*sempre p* psu - ré - nu

*Con marcato il basso* vko - réw psu - ré - nu mi.

vs - ko - réw p' - su - ré - nu mi.

nu ha - gó mi - bén ha - gó im v' ko - réw p' su - ré -

ha - gó - im vko - réw

bén ha - gó - im v' ko - réw p'.

nu psu - ré - nu v' - ko - réw p' su - ré - nu mi - bèn ha - gó -  
psu - ré - nu mi - bèn ha - gó - im  
su - ré - nu mi - bèn ha - gó - im mi

im ha - gó - im mi - bèn ha - gó - im u n' fu - zó - sé - nu ka -  
ha - gó - im un - fu - zó - sé - nu ka - nés ka -  
bèn ha - gó - im un - fu - zó - sé - nu ka - nés ka - nés un -

nés u n - fu - zó - sé - nu ka - nés  
nés ka - nés ka - nés ka - nés ka - nés ka - nés ka - nés ka - nés  
fu - zó - sé - nu ka - nés ka - nés ka - nés ka - nés

mi jar - k -  
u n - fu - zó - sé - nu ka - nés u n - fu - zó - sé - nu ka - nés  
ka - nés

sé o . . . rez mi jar . k<sup>o</sup> sé mi jar . k<sup>o</sup> sé o . . . rez

o . . . rez

o . . . rez

### Nº 16. Óchilo 1061. (A.W.)

**Reestando.**

Cantor.

O' - chi - lo lo - éi a . cha . le - po - now escha .

lo mi - me - nu ma - a - ne lo - - - schön

**Moderato.**

Coro. **Sopr. Alt.**

esch - a - lo mi - me - nu ma - a - ne lo - - - schon

**Ten.**

**Bass.**

Cantor.

a scher bi k' . hal om oachiro u . só a . bi . o r' no nos b' ad mif o - low.

Coro.

a - bi o r' no - nós b' ad - mif o - low.

## Cantor.

Lé o - dom ma - ar - ché lěw u mé A - dó - - noj ma - a - ne lo -  
 schón A - dó - noj sfosaj tif tochu - fi ja - gid te - hi - lo - se - cho.

## Coro.

## Andante assai.

*poco a poco cresc.*

J - he - ju lé ro - són im - ré fi v heg - jón li - bi le  
*pp* *poco a poco cresc.*

*poco a poco cresc.*

fo - ne - cho A - dó - noj zu - ri v gó - a - li.  
*dim.* *pp*  
*dim.* *pp*  
*dim.* *pp*