

# JOURNAL OF SYNAGOGUE MUSIC

OCTOBER 1973/HESHVAN 5734

VOLUME V

NUMBER 1

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From the Children's Songs Collections of Joel Engel

JOURNAL OF SYNAGOGUE MUSIC, *Volume V, Number 1*  
*October 1973/Heshvan 5734*  
Published by *Cantors Assembly*

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JOURNAL OF SYNAGOGUE MUSIC *is a quarterly publication. The subscription fee is \$10.00 per year. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

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## NEW AREAS IN NUSACH: A SERIAL APPROACH TO HAZZANUT

JACK A. KESSLER

Can traditional Nusach absorb the techniques of contemporary music composition?

There is nothing new in an attempt to reconcile the music associated with the liturgy with the musical language extant in a secular culture. Sulzer's music entailed "fitting" the modal, horizontally-oriented Nuschaot to vertical harmonization; this technique was contemporary for its time. I believe that serial technique is more compatible with traditional hazzanut than pre-twentieth century harmony. Moreover, the approach to music developed in the last sixty years of freedom from a single tonal center (a generally valid though not all-inclusive definition) can alter our concept of how Nusach functions and in doing so enrich our melodic resources. I define Nusach as a highly flexible medium within which a considerable variety of invention is possible. The change I am proposing is an alteration in the rules of the game which will provide an expansion of the material inherent in the format of Nusach.

We function within modes. A mode is a scale of intervals from which are drawn characteristic melodic patterns which are fit to the words of the liturgy. The liturgy will be performed in a given mode which will remain consistently anchored to its tonic. This format may accept, or even expect in some cases, fairly simple modulations or passing modulatory relationships: tonic minor to relative major, tonic minor to tonic Ahava Raba, tonic Ahava Raba to minor on fourth to Ahava Raba on fourth, etc. (Israel Alter's work is a highly sophisticated example of this approach.) There is throughout a strong feeling for whatever tonic is being currently employed. Again, this is true even in Daniel Gildar's experimental performance of each Bracha of the weekday Shachrit Amida on a different tonic: the strong tonic feeling remains as a somewhat compromised but still crucial aspect of the melodic line.

Let us free ourselves of the notion that "correct" Nusach is by definition heavily tonal. Let us think of the "building blocks" of the melodic material, those characteristic patterns, not as structures rooted to any given tonic but as *independent cells* which become melody through their intervallic rather than harmonic implications.

Accompanying this article are three different examples of free treatment of Nusach material, as follows:

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EXAMPLE A — MODAL: close to traditional approach, but sung on a synthetic scale built from a classical Ahava Raba motif transposed from E to G# and C.

Example A

(Accidentals apply within bar lines)

The image shows musical notation for Example A. It begins with a staff labeled 'CELL' containing the notes G#4, A4, B4, and C5. This is followed by a staff labeled 'SCALE' containing the notes G#4, A4, B4, C5, D5, E5, F#5, and G#5. Below these are three staves of a vocal melody. The first staff has the lyrics 'Yis-mach Mo-she b'ma-t-nat - chel ko'. The second staff has the lyrics 'Ki e-ved ki - e-ved ne - e-man Ka'. The third staff has the lyrics 'ra - ta ka - na - ta lo'. The melody is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Fig. 1 is a standard melodic unit from the Ahava Raba mode. The intervals implied (Fig. 2) are two minor seconds, two major thirds, one minor third, and one perfect fourth. These intervals in inversion (Fig. 3) will yield two major sevenths, two minor sixths, one major sixth, and a perfect fifth. The pitches of the basic cell need not be kept in a given position on the staff; the cell may be sung in retrograde (Fig. 4). The cell may be presented in inversion (Fig. 5) and this inversion may, if so desired, be compressed into a less jagged line (5a). A new, extended unit may be formed by alternating pitches of the prime cell and its inversion (Fig. 6) or the compressed version (6a).

So far we have touched only seven tones of the chromatic scale (D# to A). If the prime cell is transposed to B# the above operations will utilize the remaining five pitches of the chromatic scale. A and D# will be common to both groups and can be used as pivotal points ("modulation" is no longer an applicable term).

Examples A and B are settings of part of *Yismach Moshe* from the Shabbat morning Amida.

EXAMPLE B — SERIAL: this is an example of the kind of melodic development which can be achieved by putting one cell through some fairly simple operations of serial technique.

Example B

EXAMPLE C — MODAL-SERIAL: Excerpts from Hashkivenu for solo voice composed by the author. This is a serial treatment of a Phrygian scale (with a raised sixth) transposed up fourths, beginning on D, and going through some rather labyrinthine changes.

Example C

Where does this take us? This kind of treatment of traditional melodic material opens up rich possibilities for new melody and a new dimension in the expression of text. Moreover, a serial approach to Nusach does not negate the Hazzanic creative process: it is a logical extension of that process!

The larger the palette, the more careful must be the painter's choice of colors. If Hazzanut is a fluid medium, it can include varied forms of Nusach. I have successfully tried this approach in my services. Good atonal music does not spring into being by the mechanical use of inversions any more than does a Baroque invention through harmonic modulation. Composing by melodic "sets" is rather tricky because each pitch is more exposed, and takes on more significance than notes in a harmonic context. Freedom from the limitations of tonality provides the Hazzan with new breadth as Sh'liach Tzibbur.

## MUSIC IN TEREZIN

JOZA KARAS

Among the many concentration camps designed for the destruction of European Jews, the one in Terezin claims a unique place. It became a gathering point, a stop-over on the road to the gas chambers of Auschwitz (Oswiecim). It also became an instrument of deceit in the hand of Nazi propaganda, set up to offset rumors of the atrocities committed on the "chosen people". Hence Terezin was called a "ghetto" and the living conditions there differed considerably from those in other concentration camps. And precisely these conditions resulted in incredible musical activities.

Actually, Terezin is an ordinary small town in Czechoslovakia, about 40 miles to the north of Prague. It is not far from the mountain, Rip where, according to a legend, the patriarch, Cech, brought his tribe and upon observing the fertile countryside from the summit, decided to end his journey there and settle down permanently. Terezin was founded in 1780 by the Emperor Joseph II as a garrison town called the "big fortress" and almost forebodingly, its ramparts formed a huge star. Within a short distance lay the actual "small fortress" which never served its original purpose and was, up to the end of World War II, used as a high security prison. The name, Theresienstadt, in German or Terezin in Czech means Theresa's city and was chosen in honor of Joseph's mother, the Empress Maria Theresa. The town was built for a normal occupancy of some 6,000 inhabitants. However, in the tragic years 1941-1945 the number of occupants reached almost ten times that amount. It should be noted that this does not include the inmates of the "small fortress" which had become a completely independent, political concentration camp and was in no way connected with the ghetto. Of course, many Jews were sent to the former and their lot was even more horrible when compared with that of the regular inmates.

**Joza Karas is a teacher of violin at Hartford's Hartt College and a member of the Hartford Symphony Orchestra. A native of Prague, he was recently awarded a grant by the Memorial Foundation for Jewish Culture to investigate the musical and cultural activities which developed in the concentration camp at Terezin. Mr. Karas has been at work on this project since 1970. In the course of several investigative trips to Czechoslovakia he has amassed a wealth of information, documents, art work and some twenty-five original scores of musical works performed in Terezin by concentration camp inmates during the years 1941-44.**

**Although the process of gathering of information is now almost complete, Mr. Karas still has ahead of him the enormous task of cataloging, editing and organizing his materials for a forthcoming book.**

In the fall of 1941 the regular population of Terezin had been evacuated to the neighbouring communities and the first group of Jewish prisoners, 342 young men, arrived on November 24th. They were called the Aufbaukommando (building detail) because they came to prepare the town for its new residents. Their living quarters comprised bare walls and empty floors, and they had to sleep with only their bags under their heads. Before they could even commence their work, the first transports, totaling approximately 4,000 people including children, took up residence between November 30th and December 4th. Their number increased almost daily and reached the sum of 58,491 by September, 1942. Because of the lack of proper facilities, the newcomers had to be crowded not only in living quarters but also in the attics and basements. Family life was soon destroyed when men, women, children, the elderly and sick were separated and assigned to different houses and barracks. Only members of the Council of Elders, subject — of course — to the S. S., were afforded more humane living conditions. The food supply for the ghetto was totally inadequate, hygienic conditions way below any acceptable standard, and medical attention extremely limited in spite of the enormous efforts exerted on the side of the management and medical staff. It is therefore not surprising that people died in unbelievable numbers, sometimes more than 150 in a single day. Most of the survivors of this ordeal were sent on to meet death in Auschwitz. The transports kept coming and going. In the short history of the Terezin ghetto, between November 1941 and May 1945, close to 140,000 people, including 15,000 children under 15 years of age, passed through its gates. Of this total number only about 20,000 prisoners ever saw the light of freedom again.

To find surcease for at least a few moments from the grim realities of every day life, the prisoners needed some activities which would allow them some distraction. It should be noted that for a period of time, even before the transports to concentration camps, Jews had been excluded from all public forms of cultural life, entertainment and sports. Even their radio receivers were confiscated. So they would meet privately in their homes and apartments for the purpose of playing chamber music and listening to the recitals of artists who were prevented from performing in concert halls. It is not therefore surprising that in Terezin it was precisely music which gave the inmates the greatest source of enjoyment and courage to face the next day.

Among the members of the first Aufbaukommando were two men who laid the foundations for the cultural life of the Terezin



ghetto. Karel Schwenk (Svenk) \* was a pioneer of the avant-garde theater in his native Prague. In Terezin he joined his talents with those of an excellent conductor and pianist, Karel Schachter, and early in 1942 they presented their first all male cast Cabaret in the basement of the "Sudeten" barracks. The concluding song, "Where there is a will, there is a way. Let us join hands and one day we will laugh on the ruins of the Ghetto", gave new hope and strength to the Terezin inmates and continued to do so until the end of the existence of this concentration camp. Unfortunately the two great optimists did not live to laugh in May, 1945.

Immediately after his arrival Schachter started to organize a male chorus. About one month later another extraordinary musical talent emerged on the Terezin musical scene — the young pianist and composer Gideon Klein. He arranged quite a few Czech, Moravian, Jewish and even Russian folksongs for Schachter's group. One of these, as well as several madrigals, are still in existence. From the time when regular transports began arriving at Terezin, the choral group expanded to a mixed chorus and eventually there were several groups performing: male, female, mixed and childrens. The repertoire was likewise enlarged to include compositions such as the cantata "The Czech Song" by Smetana and choruses from different operas and oratorios. From here it was only a small step to an incredible achievement: the performances of complete operas.

Musical instruments were not permitted in the ghetto. However, some newcomers could not bear to part with their beloved music and so they managed to smuggle among the allowable 50 kgs. of their belongings an accordion or a violin. In fact, one resourceful cellist dismantled his instrument into a few pieces of wood and, once in Terezin, he reassembled his cello and was able to play again. The first choral rehearsals and performances took place with an accordion accompaniment. Early in 1942 somebody discovered in the gymnasium a beaten up old baby grand, without legs, several strings missing, but still a piano. It took considerable courage to move it clandestinely to the barracks where Schachter held his rehearsals. The desire for music was so great that risks were ignored and the task completed. The piano was placed in the cellar on wooden trestles, some wires were used instead of real strings and the operatic season was ready to be launched. On November 28th, 1942 Schachter produced the first opera in Terezin, "The Bartered Bride" by Bedrich Smetana. This beloved opera held a special place in the hearts of the citizen of the ghetto, in fact so special that it enjoyed not less than 36 performances before the fall of 1944. With the

increasing number of prisoners passing through Terezin a larger number of artists joined the ranks of performers. First there were Jews from the Czech lands but later, as Hitler's hordes occupied almost all of Europe, the Terezin population became more international, and the Terezin roster could boast of some of the brightest stars from various European operatic stages such as Hilde Aronson-Lindt, Heda Grab-Kernmayer, Ada Hecht, Magda Spiegel, Marion Podolier, Ada Schwarz-Klein, Frantisek Weissenstein, Walter Windholz, David Grunfeld, Hanus Thein, and a very young artist, Karel Berman, who distinguished himself after the war as a soloist of the National Theater in Prague. Although only in his early twenties when he came to Terezin, Berman had a substantial musical background not only as a singer but also as a conductor, composer, stage director and pianist. In its later years Terezin boasted of not only one operatic company but three, the first basically Czech and the other two German, all under different leadership. The soloists would often help out at the "competition" and the chorus belonged to all.

The operatic season and repertoire in the years 1942 - 1944 was tremendous. After the enormous success of "The Bartered Bride" other operas followed: Smetana's "The Kiss", Mozart's "The Marriage of Figaro", "The Magic Flute" and for the young audiences "Bastien and Bastienne", Verdi's "Aida" and "Rigoletto", Puccini's "Tosca" Bizet's "Carmen" and Offenbach's "Tales of Hoffmann", Strauss' ever popular "Die Fledermaus" and two shorter operas, "Cavaleria Rusticana" by Mascagni and "La Serva Padrona" by Pergolesi. And then there were four additional operas with very interesting fates.

While most of the operas had multiple performances, "In the Well", a short Czech opera by a contemporary of Smetana, Vilem Blodek, was sung only once. In the midst of preparations one Monday at noon an announcement was made by the S. S. headquarters that starting on Thursday all utterances would have to be in German. Having the hopes and efforts of many hours of work with the Czech text dashed by a single announcement might have dismayed less staunch hearts, but this was not so in Terezin where hardship was the daily order. After a full day's work on Monday, all the participants gathered at night to work with more intensity than ever before. And practice they did as a matter of fact through the entire night. Tuesday was a regular workday so they worked. And after the meager supper they spent another sleepless night getting ready for the premiere. Then after another full day of work the festive performance took place on Wednesday night. The deadline had been

met, the German clock was beaten and for one short evening the losers were the winners! The spirit would not yield to bodies completely exhausted.

The opera "Der Kaiser von Atlantis" (The Emperor from Atlantis) met a diametrically opposite end. It was written in Terezin by one of the composers imprisoned there, Viktor Ullmann. The title role was to be entrusted to Karel Berman who copied his part from the original score for his own use. The complete production was only a few days from realization when the author was sent to Auschwitz to fulfill his part in the "final solution of the Jewish problem". The opera was never performed and the score had been considered lost. Only recently it was located in the possession of Dr. H. G. Adler in London.

Another composer from Vienna, Franz Eugen Klein, wrote in Terezin a complete opera "Der Glaserne Berg" (The Glass Mountain). A special committee saw the exclusive premiere but did not approve the work for public performance. It had been stated that a possible reason for this was the opera was too modern. The whereabouts of the score are unknown and thus it is very difficult to substantiate this opinion.

And then there is the fantastic story of "Brundibar".

This is an opera written for children to be performed by children. The author, Hans Krasa, born in Prague in 1899, received the Czechoslovak State Prize for Music in 1933. Five years later he composed this charming opera about a cruel organ-grinder, Brundibar, and a couple of poor orphans. Preparations were made for the premiere to be held at the Jewish orphanage in Prague with Rafael Schachter as conductor and Frantisek Zelenka as designer of the scenery. However, the performance in the orphanage materialized under the baton of Rudolf Freundfeld, Jr., son of the director of the institution, because the transports started leaving Prague for Terezin and with them Schachter, Krasa and some of the children. Later Zelenka and finally the director of the orphanage, Rudolf Freundfeld, Sr., also joined the transports with the rest of the youngsters. In Freundfeld's honor Schachter gave a gala performance of "The Bartered Bride" and in return Freundfeld enriched the Terezin archives with the vocal score of "Brundibar". His son was entrusted once again with the task of conducting the opera. By this time the Nazis no longer interfered with the musical activities in the ghetto which had become a showplace of the "leisurely life" led by the Jews while the German soldiers were laying down lives for their Fatherland. While "Brundibar" was being readied for performance, an announcement came through about a visit to Terezin by an International Red

Cross Committee. Because of this, the S.S. issued several instruments in addition to those owned by the inmates, and Krasa quickly reorchestrated the score for a specially selected group of musicians. The opera became immediately the greatest hit of the ghetto. Unlike many operas, "The Bartered Bride" included, which had been performed in concert form, "Brundibar" was properly staged in costumes ingeniously devised from old rags, tin cans and anything available. After several performances in the "Magdeburg" barracks a gala performance for the guests was arranged in the gymnasium.

The tragedy of "Brundibar" consists in the fact that after almost every performance part of the cast was sent to Auschwitz and their replacement had to study over and over again. The opera reached an unbelievable number of productions — 55 altogether! We can only guess how many hundreds of innocent children helped to brighten up for a few moments the sad life of their fellowmen before they paid their ultimate sacrifice to the Nazi Moloch. Only a precious few have been known to live to see the liberation.

Rafael Schachter, who was responsible for many of the operatic performances, was also the moving spirit behind another great achievement in the field of oratorio. He undertook to perform the "Requiem" by Verdi. He had an excellent quartet of soloists in Marion Podolier, Hilde Aronson-Lindt, David Grunfeld and Karel Berman, and a chorus of 150 voices backed by two pianists, Gideon Klein and Edith Kraus, in place of a symphony orchestra. One might get the impression that the inhabitants of Terezin did not have anything much more to do than to enjoy the good life. So let it be said that Schachter had to prepare the "Requiem" three times from the start because after the first and again the second performance the majority of the participants left with the transports to the East. Only the third group presented the oratorio about ten times to the ever music-hungry audience with such a tremendous response that a special performance was arranged for the aforementioned visitors from the Red Cross. Appropriately enough Verdi's "Requiem" is now performed every year at the memorial service in the "small fortress" to commemorate the liberation and to honor the ones for whom the liberation came too late.

For the record it should be noted that two more oratorios were sang in Terezin: Haydn's "Creation" and Mendelssohn's "Elijah".

The field of chamber music had more favorable beginnings. The Council of Elders, which enjoyed certain privileges such as private living quarters and a limited number of musical instruments, was allowed a little music making in the evening hours. One of these, Dr. Paul Epstein from Berlin, was even permitted to have his

beautiful grand piano brought in. So, soon after the establishment of the camp the first string quartet was born — the so-called Doctor's Quartet. The very fine amateurs in the Council lost no opportunity to seek out people such as Egon Ledec, the former assistant concertmaster of the Czech Philharmonic, and other excellent professional musicians, and assigned them to lighter work in order to protect their hands and give them some extra time for their individual practice. Ledec, who was the leader of the Doctor's Quartet, organized another similar ensemble, the Ledec Quartet, together with an excellent amateur by the name Schneider on the second violin, Viktor Kohn played viola and his brother Walter Kohn cello, A proficient chamber music player from Vienna, the cellist Lucian Horowitz, became the mentor of a young string quartet composed of violinists Karel Frohlich and Heinrich (Bubi) Taussig, violist Romuald Sussmann and cellist Friedrich Mark. Both were ensembles of a very high caliber and in their hands the works of Haydn, Mozart, Beethoven, Brahms, Dvorak and others found extremely worthy interpreters. Obtaining parts was not without risk. Here again a great music lover, Arnost Weiss, played an important role. On his occasional errands outside of the concentration camp he visited a music store where the proprietor, a Mr. Zalud, was very helpful in fulfilling his requests. Weiss would occasionally also sit in for the second violinist in a quartet in which capacity he had considerable experience.

In addition to the usual chamber music repertoire the ensembles performed quite a few compositions written for them in Terezin by their fellow inmates, There were string quartets and string trios, many of which perished with their authors, some were salvaged and are still awaiting a second premiere outside of the Terezin walls.

In a undeterminable number of recitals, the Terezin prisoners had the chance to hear many fine renditions of lieder, violin pieces and piano compositions. In one of his recitals, Karel Frohlich performed Tartini's Concerto in D minor, the entire Sonata in G minor for solo violin by Bach, Dvorak's Concerto, Caprice No. 13 by Paganini, Chanson Palestinienne by Paul Kirman and Sarasate's Zigeunerweisen. From the number of unforgettable musical experiences, special mention should be made of the interpretation of Beethoven's sonatas for piano by Gideon Klein, one of the brightest stars on the Czech musical horizon; Moussorgsky's "Pictures from an Exhibition" as played by the excellent pianist from Brno, Bernard Kaff, and the complete performance of Chopin's Etudes by Alice Sommer-Herz, one of the busiest artists in Terezin. But the first to introduce serious music to the people in the ghetto was Egon Ledec. He

smuggled his violin into the concentration camp and performed in the living quarters without accompaniment as early as December of 1941.

The mere fact that there were two professional string quartets in addition to piano trios, string trios and other combinations in Terezin indicates that a substantial number of instruments were owned by the prisoners. With these resources Karel Ancerl formed a string orchestra. He had at his disposal 16 first violins, 12 seconds, 8 violas, 6 cellos and 1 doublebass, interestingly enough played by a woman. Not a perfect balance, so some of the cellists had to double the bass line. Karel Frohlich was entrusted with the position of concertmaster and Egon Ledec occupied the second chair just as in the Czech Philharmonic. The orchestra was truly international with predominantly professional musicians from Czechoslovakia, Germany, Denmark and some members of the Amsterdam Concertgebouw Orchestra. Karel Ancerl prepared two different programs with the ensemble. The first consisted of Handel's Concerto Grosso in F major, Mozart's "Eine Kleine Nachtmusik" and Bach's Violin Concerto in E major with Frohlich as soloist. This concert was presented about fifteen times whilst the second program comprising the "Meditation on the St. Wenceslas Choral" by Suk, Dvorak's "Serenade for Strings" and a "Study for Strings", especially written for this ensemble by Pavel Haas, had only two performances, after which the majority of musicians had to join the infamous October (1944) transports to Auschwitz.

Before the visit of the Red Cross on June 22nd, 1944 the whole town of Terezin underwent a beautification program, a thorough cleaning, painting of the houses outside and inside, the problem of crowding was "solved" by sending 7,500 old and sick people to the gas chambers, and in the park on the plaza a pavilion was erected for the concerts of Ancerl's orchestra. The entire tragicomedy was filmed as a part of a "documentary" of the leisurely life in the Terezin "spa", and for the movie Haas had to come on stage to acknowledge the success of his work. However, the actual public performance of the "Study for Strings" took place later on in October, 1944, only a few days before Ancerl and Haas were sent to Auschwitz. Ancerl's wife and an eight months old son perished there though he himself survived the ordeal and after the war became conductor of the Czech Philharmonic and later was appointed as director of the Toronto Symphony Orchestra.\*

After Ancerl's departure another Czech conductor, Robert Brock, took over the ravished orchestra and they continued to play,

though only privately. Although there were still new musicians coming to Terezin, most of the older ones had departed for Auschwitz, and the cultural life after October of 1944 never reached the level of the previous years.

For the documentation of the cultural life in Terezin we owe a great deal to the work done by the inmate Karl Herrmann who lived with his wife Marie through the horrors of Terezin and Auschwitz, and died in the late sixties in Prague. Shortly after the inception of cultural activities in Terezin which included drama, music, recitation and lectures on all subjects, he approached several artists and talented amateurs with the request that they draw for him posters concerning all of these events. By the time he left for Auschwitz he had compiled several hundred such posters, many of them very colorful, some naming the complete programs or casts, portraits of artists and autographed souvenirs of their sojourn in Terezin, even musical themes of compositions which have been subsequently lost. Luckily, during his absence a friend hid all of these documents somewhere in an attic behind a beam and returned them to the owner after the war.

Musical life of such magnitude as in Terezin, which some witnesses believe to be on the highest level of all of Europe in those years, could not go unnoticed by the imprisoned composers. At the beginning it was the lack of musical scores that prompted Gideon Klein to arrange songs for various choruses. Klein with all his youthful elan turned soon to other media in composition. On February 2nd, 1943, he finished a Fugue for a string quartet and four days later he wrote a charming Lullaby to a Hebrew text. His big Sonata for piano is dated only four months later. Even his extensive String trio was composed in less than two months in the autumn of 1944. His great talent and writing facility are an irreparable loss. He died on the March of Death in January, 1945.

According to his sister, Eliska, Gideon Klein was responsible for the emergence of the outstanding Terezin composer Pavel Haas, a native of Brno and Leos Janacek's most talented student. Haas came to Terezin as an already established artist in his early forties. Due to his illness and the conditions around him, he could not find strength and inspiration for creative work. Klein would not be reconciled with the thought that an artist of Haas' stature should waste precious time, and one day he placed in front of him a piece of manuscript paper which he himself had lined and urged Haas to start working. Exactly when this occurrence took place is not known but one of the three existing compositions by Haas "Al S'fod" for male chorus bears the date November 30, 1942. His "Study for Strings" is dated 1943 and possibly his best work from Terezin, the "Four Songs to the

text of Chinese Poetry” were written between February and April 1944. They were dedicated to Karel Berman who also sang them for the first time two months later with Rafael Schachter at the piano. There are at least five other compositions known to be written by Haas in Terezin. His “Fantasy on a Jewish **Song**” had been introduced by Ledec Quartet and the “Partita in the Old Style” for piano came to life under the fingers of Bernard Kaff. The remaining works were not performed and his last composition “Requiem” remained unfinished. Unfortunately none of these pieces are in existence.

The enormous success of “Brundibar” prompted his creator, Hans Krasa, to new efforts to enrich the Terezin repertoire. As a composer he was never very prolific and it is therefore almost surprising that there are four complete scores, in addition to the new version of the opera, from his Terezin period in existence, i.e. “Three Songs for Baritone and three Instruments”, “Passacaglia” for a string trio as well as a “Trio” for the same group and a “Theme with Variations” for a string quartet. This composition was probably composed earlier before the war but written again in Terezin from memory for Frohlich’s string quartet. Unfinished and lost remained his Concerto for piano and orchestra. Krasa together with Haas and many other artists were sent to Auschwitz on October 16, 1944, among the last 18,500 victims from Terezin who were liquidated quickly before the liberation of this infamous concentration camp.

A member of the same transport was the composer, Viktor Ullmann. From his pen we have the largest number of compositions from Terezin. In addition to the previously mentioned opera “Der Kaiser von Atlantis”, he enriched the Terezin repertoire with three piano sonatas, a string quartet, several complete song cycles as well as lieder, arrangements of Jewish songs for different choral groups, and some uncompleted works which include a libretto for a contemplated opera “Joan of Arc”. His reviews of musical activities in Terezin (25 in Dr. H. G. Adler’s collection) demonstrate his enormous scholarship and wit.

Of lesser importance is the musical output of a young composer from Kassel, Germany, Zikmund Schul, who died in Terezin in the summer of 1943 at the age of 27. His work was greatly influenced by his religious mysticism as expressed in his “Chassidic Dances” for viola and cello, fragment from a “Cantata Judaica”, not preserved but performed “Divertimento Ebraico” for a string quartet and a few other smaller pieces.

Carlo S. Taube, a conductor and composer, collaborated with his wife, Erika, on a melancholy lullaby, “Ein Judisches Kind” (A Jewish Child), for soprano and piano, composed on November 4th, 1942.



According to Arnost Weiss, a Terezin survivor, Taube, while in the ghetto, composed and conducted his "Terezin Symphony". It was played by a group of strings and four accordions substituting for the woodwind and brass sections. The first two movements were based on Jewish and Slavic themes, the third was a lullaby of a Jewish mother, recited by Mrs. Taube, with a soft orchestral background—not identical with the existing song — and a finale. But to quote Mr. Weiss himself who witnessed the private premiere, in the ending of the symphony "there followed a turbulent finale in which the first four bars of "Deutschland uber alles" were repeated over and over again ringing out in more and more wrathful spasms until the last outcry ... "Deutschland, Deutschland" ... did not continue to "uber alles" but died out in terrible dissonance. Everyone understood and a storm of applause expressed thanks to Carlo and Erika Taube and all the musicians. Naturally, a work of this sort could not be performed officially and it is distressing that this unique cultural document was not passed on us."

Egon Ledec wrote a number of compositions before the war. They are rather functional in style: marches, dances and short violin pieces. One of them became very popular in Terezin as performed by the author in the "cafe", the "Father's Melody". December 1942 dates his only known and preserved Terezin work, a "Gavotte" for a string quartet, a little salon piece with interesting harmonies. Ledec went to Auschwitz on October 16th 1944; and was led from the train platform directly to his death.

The violist from Ledec Quartet, Viktor Kohn, composed a "Praeludium" for a string quartet, dated December 4th, 1942, and dedicated to his friends, Jakob Edelstein and Otto Zucker. It is based on the three notes E-D-E representing EDELstein, and it is Kohn's opus 12-a. Except for this work, none of his compositions has been found.

Karel Berman, who studied composition before his internment in Terezin, wrote for himself a song cycle with piano accompaniment called "Poupate" (Buds), a suite for piano "Terezin" and several other songs. However, his output in this field was limited, doubtless due to the fact that his interest laid more in performance, stage direction and conducting.

Ilse Weber belongs into a different category; and excellent poet, who put into unforgettable verse all the tragedy and hope of her own and that of her fellowmen. In many instances she set her poems to music thus creating a new sort of folksong rather than attempting to compose lieder. Among her songs written both in Czech and German the most effective is "Ich wandre durch Theresienstadt" (I

wander through Terezin). All her songs were in the repertoire of Ada Schwarz-Klein.

One of the few surviving composers, Karel Reiner, author of the suite from the movie, "I Never Saw Another Butterfly", did not create any work of any significance during his stay in Terezin. Occasionally he arranged some musical background from folksongs for a play as did the conductor, Robert Brock, who had to produce music to the "Fireflies" by Jan Karafiat in 48 hours on the border of the S. S. on the occasion of one of the visits of the Red Cross Committee.

It is practically impossible for an outsider to appraise and comprehend the importance of the musical and other cultural activities of the inhabitants of Terezin, so eloquently called "The anteroom to hell", Music sustained, gave strength and hope, numbed pain, and at least for a fleeting moment, entertained, educated and defied. In all of German occupied Europe Jewish performers and artists were banned. Even the works of such monumental deceased composers as Mendelssohn and Mahler could not be performed because of their Jewish origin. Only in Terezin the works of Jewish authors lived through performances by Jewish artists. Many were at their peak of creativity, others were only at the threshold of their adult life and artistic career. Can one imagine the potential accomplishments of Pavel Haas or Gideon Klein had they lived a normal life span? And still they left us a legacy: They are speaking to us. They are pointing to us with accusing fingers the terrible consequences of the moral decay. They are speaking to us about the dignity and sacredness of life even in the midst of unimaginable misery, they are speaking about the courage of the unbending, unyielding human spirit. And above all, through the tones of the Terezin composers, spirited out of their sorrow and anguish, they speak to us about eternal hope for a better tomorrow. . .

5. Klaviersonate

Alligro con brio

I. Von meiner Jugend

Viktor Ullman op. 1

The image shows the title page of a handwritten musical score for the first movement of the 5th Piano Sonata by Viktor Ullman. The score is written in ink on aged paper and consists of six systems of music. Each system has a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The fourth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The fifth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The sixth system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'ff'. There are also some handwritten annotations and corrections throughout the score.

Title page of Piano Sonata by Viktor Ullman composed in Terezin.

## A LANDMARK CASE

*A particular important victory in the ongoing efforts by the Cantors Assembly to establish beyond question the legal status of the Hazzan in America was realized on July 11, 1973 with the unanimous decision of the Eighth Circuit of the United States Court of Appeals, affirming the right of a Hazzan to enjoy the rights and privileges of all duly recognized clergymen before the law.*

Court Decisions-Cited 73-2 USTC

*Silverman v. Corn.*

U. S. Court of Appeals, 8th Circuit, No. 72-1336, 7/11/73. Aff'g Tax Court, 57 TC 727, CCH Dec. 31,290.

(¶ 9546) David Silverman and Irene Silverman, Appellees v. Commissioner of Internal Revenue, Appellant.

[Code Sec. 107]

Exclusions: Rental allowance: Minister of the gospel: Jewish cantor.-A Jewish cantor qualified as a minister of the gospel who was entitled to the exclusion for the rental value of a parsonage. He performed ministerial services functionally equivalent to those performed in Christian ministry. It did not matter that he was not ordained, as a rabbi is, because Judaism recognizes a dual ministry of rabbi and cantor. Back reference: ¶ 1103.03.

Herbert S. Garten, 2100 One Charles Center, Baltimore, Md., for appellees. Wesley J. Filer, Department of Justice, Washington, D. C. 20530, for appellant.

Before LAY and BRIGHT, Circuit Judges, and NICHOL, District Judge.\*

BRIGHT, Circuit Judge: David Silverman, taxpayer,\* serves as full-time cantor or *hazzan* for the Jewish congregation of Beth El Synagogue in Minneapolis, Minnesota, which is affiliated with the Conservative branch of Judaism in the United States. During 1962 and 1963, the taxable years here in question, taxpayer's compensation for cantoral services included an annual parsonage allowance of \$4,500. Taxpayer actually expended \$2,971.19 and \$2,909.92, successively, in those years, and sought to exclude these amounts from gross income as rental allowances which he claimed as a "minister of the gospel" within the purview of 26 U. S. C. §107.<sup>2</sup> The Commissioner of Internal Revenue denied the exclusion but the Tax Court on review reached a contrary conclusion. *David Silverman* [CCH Dec. 31,290], 57 T. C. (1972). The Commissioner brings this

appeal. We affirm the judgment of the Tax Court granting Silverman the exclusion.

In resolving this appeal, we are called upon to construe, in addition to the statute, Treasury Regulations which appear to limit the exclusion to those persons who qualify as ministers by reason of having been “duly ordained, commissioned, or licensed.” See **26 C. F. R. 1.1402(c)-5**.<sup>3</sup> The Commissioner’s position denying the exclusion in this case rests on his interpretation of when a minister may be said to have been “duly ordained, commissioned, or licensed” within the meaning of the regulation. The Commissioner argues that the Jewish faith ordains only rabbis. Thus, only rabbis can be deemed “ministers of the gospel” for purposes of qualifying for the § 107 exclusion. Since cantors are not ordained in the Jewish faith, they cannot be deemed “ministers of the gospel” entitled to the exclusion.

Upon examination of the facts in this case against our analysis of the historical background of the cantorate in the Jewish faith, we find the Commissioner’s reasoning to be faulty.

#### [Cantor’s Duties]

Petitioner received his early training for the cantorate under the direction, supervision, and guidance of his father and brother, both of whom were cantors. This manner of training for the cantorate under the tutelage of an experienced cantor has been followed throughout the history of Judaism and is still in use today, although formal schools have increasingly been utilized to provide such training. Silverman served as cantor in a number of synagogues before he accepted his appointment with Beth El Synagogue. According to the record in this case, this appointment procedure is in the nature of a “call.” Petitioner also possesses a certificate or commission issued by the Cantors Assembly of America showing him qualified to serve as cantor in the conduct of Jewish religious services.\*

The Jewish religion is a lay religion. In this sense, a layman who is neither rabbi nor cantor may lead or conduct Jewish religious services. Judaism has no theologically required hierarchy having control, dominion, or jurisdiction over its sacerdotal functions and religious worship. Yet, many formally organized congregations, such as Beth El Synagogue, employ professional rabbis and cantors to conduct religious services. In the synagogue, there are equal pulpits for the cantor and the rabbi. Both the cantor and the rabbi wear similar ecclesiastical robes which distinguish them from the rest of the congregation. The interpretation of Jewish law (the law of the Talmud) is the only function reserved solely to the rabbi.

Petitioner has an office in Beth El Synagogue for his use and his name is listed in the telephone book as 'Silverman, Reverend David I.' The announcement bulletin of Beth El Synagogue typically states that the cantor and the rabbi will officiate at the services in the synagogue.

The role of the cantor while officiating at services *is* to represent the congregation in prayer and to lead the congregation in the liturgy. The cantor expresses the prayers and longings of the congregation to God. He must have extensive knowledge of Jewish law and tradition and his excellence is judged by the sincerity of his expression of his congregants' prayers. *Silverman, supra*, 57 T. C. at 729.<sup>6</sup>

### ***[Minister of the Gospel]***

In resolving the tax status of a Jewish cantor, we are mindful that the statutory term, "minister of the gospel," which generally refers to one proclaiming the teachings of Christ in the New Testament, is applied with difficulty to a faith, such as Judaism, rooted exclusively in the Old Testament. The Commissioner concedes that this term must apply to persons holding an equivalent status in other religions. See *Abraham A. Salkov* [CCH Dec. 27,941], 46 T. C. 190, 194 (1966).

It would appear that Cantor Silverman provides ministerial services functionally equivalent to those performed in Christian ministry. According to the testimony, he participates with the rabbi in the conduct of religious services. He participates with the rabbi in the conduct of weddings and funerals and in home services for the mourning. He prepares Jewish children 13 or older for their Bar Mitzvahs or Bas Mitzvahs, religious ceremonies recognizing attainment of the age of religious responsibility by reason of Jewish education and training.

Treasury Regulation § 1.1402 (c) -5 (b) (2) defines the exercise of ministry as including:

\* \* \* the ministration of sacerdotal functions and the conduct of religious worship, and the control, conduct, and maintenance of religious organizations (including the religious boards, societies, and other integral agencies of such organizations), under the authority of a religious body constituting a church or church denomination.\* \* \*

(i) Whether service performed by a minister constitutes the conduct of religious worship or the ministration of sacerdotal func-

tions depends on the tenets and practices of the particular religious body constituting his church or church denomination.

[ Ordination ]

We believe petitioner's duties clearly fall within the confines of these regulatory guidelines. But as we have already noted, the Commissioner's objection rests upon his conclusion that Cantor Silverman, even if functionally a minister, does not qualify for the exclusion because he is not ordained.

In this regard, the Commissioner argues strongly that treasury rulings under § 107 make it clear that the words "commissioned or licensed" as used in the regulations relating to a "minister of the gospel" under § 107 apply to religious groups recognizing commissioning or licensing as equivalent to ordination.<sup>6</sup> In contending that ordination sets the standard for the qualification of "Jewish ministers" for the § 107 exclusion, the Commissioner states:

While it is true that taxpayer may have performed an important function in the conduct of religious worship in the synagogue and may have performed some of the same services for the congregation that the rabbi performed, he was still not able to perform the only function which sets the rabbi apart from all other lay members of the congregation—the qualifications to interpret Jewish law (the law of the Talmud). [Appellant's Br. at 32-33.]

As reinforcement for his position, the Commissioner refers to a 1965 decision rendered by the Appeals Council of the Social Security Administration on a claim for Old-Age Insurance Benefits.

The significance of ordination in the Jewish religion as practiced in the United States was a central issue in the case and the Appeals Council solicited the views of the three major branches of Judaism (Orthodox, Conservative and Reform) on the question. The responses were summarized as follows:

The replies received from all sources indicate that the requirements to be a rabbi are a personal commitment to Judaism, piety, scholarship, and ordination. A deep and thorough knowledge of the Torah, Talmud, and Codes is required. This is ordinarily obtained by studying at a recognized seminary and, upon passing the required examinations, the successful graduate is ordained. Ordination, therefore, in the words of the Conservative spokesman, "signifies that a man may teach and preach Judaism with authority." Yeshiva University replied that "Ordination is the testimony of a recognized religious authority that the rabbi ordained is worthy of being invested with the mantle of Jewish legal authority. The act of ordi-

nation confers this authority.” The authorities of the Reform branch added that ordination is in a sense “public recognition of scholastic attainment” and is “essentially the commission to- the young scholar to teach independently of his master.” Originally, the ritual of Semicha, the “laying on of hands”, symbolized the passing of this authority but the present prevailing practice is to present a certificate of ordination to the successful candidate usually at a public ceremony (although no ceremony is required).<sup>8</sup> [Appellant’s Br. at 50.]

Thus, in context, it can be seen that ordination in the Jewish faith has come to signify attainment through formal education of those qualifications required to serve a congregation as a rabbi. Concededly, such service in a religious congregation represents a “ministry” entitling a rabbi to § 107 benefits. But, we see no reason why such recognition should serve as a basis for denying the exclusion to a cantor when, as we have observed, he holds a status equivalent to that of ministers in other religious denominations who do qualify.

Fundamental to this conclusion is the fact that the Jewish faith recognizes a dual ministry of both rabbi and cantor in the conduct of its religious worship. The Tax Court in its earlier decision concerning a cantor’s claim to the § 107 exclusion aptly observed:

Rabbis have long been regarded as ministers, not because they interpret Jewish law but because they perform for their congregations the same sacerdotal functions that are performed by their equivalents in non-Jewish religions. The fact that Judaism assigns this work to two classes of professionally trained and qualified men will not be used by this Court to deny the benefits of section 107 to one (the cantor) merely because other religions have merged such duties into a single group. [*Salkov, supra*, 46 T. C. at 196-97.]

We agree with this reasoning. In so doing, we note that Judaism’s dual ministry is not a recent happenstance, nor has Beth El Synagogue sought to create an artificial ministerial title to take advantage of tax laws, governing ministers. See *Robert D. Laurence* [CCH Dec. 20,002], 50 T. C., 494, 498 (1968).

An ordained rabbi may very well perform cantoral functions for his congregation. He would not thereby change his status to that of a cantor. A cantor also may carry on for a congregation certain religious duties usually assigned to a rabbi. The cantor does not thereby become a rabbi. Each retains his separate status. Each qualifies for recognition of his special status within the Jewish religion by education and training. In this case, Cantor Silverman has received a certificate from the Cantors Assembly, affiliated with the Jewish Theological Seminary of America, attesting to his merit.



We think that by this certification and the receipt of a call from his congregation, Cantor Silverman established that he serves Beth El Synagogue as a “minister” who is duly “commissioned” within the context of Treasury Regulation § 1.1402(c)-5(b). 9 In *Salkov*, *supra*, 46 T. C. at 197, with regard to a similar claim for the exclusion by a cantor, the Tax Court noted:

Respondent stresses that “duly ordained, commissioned or licensed” is a conjunctive phrase. We disagree. The words are stated in the disjunctive. The regulation does not say only “ordained.” It also says “commissioned or licensed.” “Commission” means the act of committing to the charge of another or an entrusting; and “license” means an official document giving permission to engage in a specified activity. We have no doubt that the petitioner meets these requirements. He is a duly qualified member of the Cantors Assembly of America and he holds a commission as a cantor from that body. \* \* \* To read into the phrase “duly ordained, commissioned or licensed” a requirement that the petitioner’s authority to perform the sacred functions of Judaism is subject to any further commissioning or licensing would deny to members of the Jewish religion the right to structure the organization of their congregations according to the principles and tenets of their faith.

Accordingly, we hold on the record here that Cantor Silverman qualifies for the exclusion.

Affirmed.

**THE CANTORS ASSEMBLY OF AMERICA**

**To all persons to whom these presents may come and to all congregations  
of the**

**Jewish Faith**

**GREETINGS :**

**Be It Known That**

**REVEREND DAVID I. SILVERMAN**

**having duly completed the studies and satisfied the requirements for entry into the Hazzan Ministry known as the Cantorate, and having met the personal and religious standards and qualifications required by the Cantors Assembly of America and by the Jewish Faith for a Hazzan-Minister is hereby duly commissioned as a Cantor Hazzan-Minister with *full authority to exercise his ministry in the conduct of religious services and in the performance of the sacerdotal rites of Judaism*, and is hereby given all the rights, privileges and immunities appertaining to that of a**

**HAZZAN-MINISTER of the JEWISH FAITH. “Our God and God of our Fathers inspire the lips of those who have been *designated by Thy people*, the House of Israel, to stand in prayer before Thee, to beseech and supplicate Thy Presence for them”.**

**[Emphasis added]**

<sup>1</sup> Taxpayer and his wife, Irene, are both parties to this proceeding because they filed joint income tax returns for the taxable years in question.

<sup>2</sup> The Internal Revenue Code of 1954 provides :

§ 107. Rental value of parsonages

In the case of a minister of the gospel, gross income does not include-

(1) the rental value of a home furnished to him as part of his compensation; or

(2) the rental allowance paid to him as part of his compensation, to the extent used by him to rent or provide a home.

<sup>3</sup> Treasury Regulation 1.107-1, in explaining the exclusion for the rental value of parsonages, incorporates by reference § 1.1402(r)-5, which clarifies the definition of a minister for **purposes** of establishing self-employment tax liability under 26 U. S. C. § 1402(e) (1). Section 1.107-1, as pertinent, provides:

(a) In the case of a minister of the gospel, gross income does not include (1) the rental value of a home, including utilities, furnished to him as a part of his compensation, or (2) the rental allowance paid to him as part of his compensation to the extent such allowance is used by him to rent or otherwise provide a home. In order to qualify for the exclusion, the home or rental allowance must be provided as remuneration for services which are ordinarily the duties of a minister of the gospel. In general, the rules provided in § 1.1402(c)-5 will be applicable to such determination. Examples of specific services the performance of which will be considered duties of a minister for purposes of section 107 include the performance of sacerdotal functions, the conduct of religious worship, the administration and maintenance of religious organizations and their integral agencies, and the performance of teaching and administrative duties at theological seminaries. Also, the service performed by a qualified minister as an employee of the United States (other than as a chaplain in the Armed Forces, whose service is considered to be that of a commissioned officer in his capacity as such, and not as a minister in the exercise of his ministry), or a State, Territory, or possession of the United States, or a political subdivision of any of the foregoing, or the District of Columbia, is in the exercise of his ministry provided the service performed includes such services as are ordinarily the duties of a minister.

<sup>4</sup> The Assembly is affiliated with the Jewish Theological Seminary of America, the principal educational institution within the Conservative branch of Judaism. Silverman's commission, as pertinent, reads:

<sup>5</sup> The hazzan in the Jewish faith is the shaleach ***tzibbur, or*** emissary of the congregation before the Almighty in prayer. In this role of spiritual ministry, the cantor complements the rabbi whose essential function is to be the teacher of the congregation because of his authority to interpret Jewish law.

The qualifications and function of the hazzan have varied over time. As this communal position achieved prominence during the Middle Ages, it generally

\* \* \* required [the hazzan] to have a pleasant voice and appearance, to be married, to have a beard, to be fully familiar with the liturgy, to be of blameless character, and to be acceptable in all other respects to the members of the community \* \* \*. These strict requirements were modified occasionally, but were rigorously enforced on the High Holy Days. Ironically, the growing popularity of the hazzan made him the most controversial communal official. His dual role of religious representative and artistic performer inevitably gave rise to tensions (which persist in modern times). [7 *Encyclopedia Judaica* 1543 (1971) (citation omitted).]

6 The Commissioner relies on Rev. Rul. 124, 1965-1 Cum. Bull. 60, 61; see also Rev. Rul. 221, 1958-1 Cum. Bull. 53; Rev. Rul. 213, 1961-2 Cum. Bull. 27.

7 *Gershom Ephros* (No. 155-26-9022, March 11, 1965).

8 Historically, ordination was required of “[a]ll Jewish religious leaders \* \* \* before they were permitted to perform certain judicial functions and to decide practical questions in Jewish law.” This authority could only be conferred through the unbroken chain of *semikhah*, or ordination through the laying on of hands, originally vested in and descending from Moses. This traditional chain of authority was broken in about the 4th Century as a result of external religious persecution. “[I]t can be deduced that everywhere in Jewish communities – even after the 12th century–there was some formula for conferring judicial function and powers and for attesting to scholarly achievements,” but formal traditional *semikhah*, which was sacral in nature, has never been restored. In its place has grown a practice of conferring Jewish juridical authority based on scholarly attainment at a seminary similar to the awarding of a diploma or degree. 14 *Encyclopedia* 1140, 1143 (1971).

9 See note 3, *supra*.

\* Many Jews who bore German names repudiated them and changed them to the Czech forms. Thus in going through much of this material one encounters more than one form of the same name and this compounded the already difficult task of tracing individuals.

\* Karel Ancerl died on July 3, 1973 in Toronto, Ont.

\* Chief Judge Fred J. Nichol. District of South Dakota, sitting by designation.

## REVIEW OF NEW MUSIC

*Ki Lekach Tov* by Stephen Richards . . . Torah Service for Sabbath and Holy Days with (optional) unison choir and organ. Also available for Brass Ensemble and Percussion. Transcontinental number TCL 396. Price **\$2.50**

Clearly a showcase piece for Cantor, this service requires the full range of narrative quality in the voice, from pianissimo style in the ADONAI, ADONAI, to trumpet-call-like declamations in the S'U SH'ARIM and SH'MA, to long (yet comfortable) lines in the simple KI LEKACH TOV and ETS CHAYIM.

Special note should be made of the attempts, not uniformly successful, for rhythmic vitality throughout the service. Changing meters at quick tempi are successfully used in the EYN KAMOCHA and GAD'LU, and there is a sense of drive in the repeated 16th note figures of the S'U SH'ARIM and the ADONAI, ADONAI. Often these return at various points in the service, but they serve to only remind the listener of motives, rather than supply strong unifying forces between the movements.

A major question raised by this work seems to be that of the various movements in relationship to the whole work. Many interesting melodic and especially rhythmic concepts are introduced only to be sounded a few times before the next new idea occurs. There is a feeling of "developmental frustration" therefore, in the fact that in purely musical terms ideas are not carried out to a logical conclusion. Especially in a service which hopes to have intact performances, the listener should be able to judge the work in a unified manner.

Harmonically the service uses triadic and quartal sounds, immediately categorizing it as a recognizable style, a conclusion further supported by "quasi-pop" harmonies at more than a few points. The organ accompaniment is of moderate difficulty, but can be augmented by the brass choir. The vocal score does not always state where the brasses are to play, but one would hope they would be used in places where the accompaniment is asked to do such things as quickly repeated notes or staccato arpeggiated figures which can so often sound unnatural on the organ. A tightly rehearsed percussion ensemble would certainly complement the accompaniment, but again we are not told in the vocal score where percussion is to play. The piece seems most successful when thought on of terms of the accompaniment by the brass and percussion.

Finally, the title KI LEKACH TOV suggests in that movement (here a very short simply harmonized tune) the entire service should culminate and also find motivation. The relationship between the sections of the service, it seems to me, should become clear at that point. In terms of musical expectation, it doesn't.

The movements taken separately would be another matter entirely. Any of the sections could be effective as short pieces, supplementing other existing settings of the liturgy. Conductors and cantors would have to choose whether or not to include the percussion and brass, although to do so for just one or two excerpts seems ludicrous. However, the unison choir does suggest the service would be worth examining by directors who can take advantage of this factor.

Paul R. Goldstaub

*Heritage of Music; The Music of the Jewish People ...* Judith Kaplan Eisenstein, Union of American Hebrew Congregations. New York 1972.

Dr. Judith Kaplan Eisenstein, daughter of Mordecai Kaplan, founder of the Reconstructionist Movement in Judaism, and the wife of Ira Eisenstein, currently the head of the movement, is a prolific writer, teacher and critic of music, and a scholar in general music as well as Jewish music.

Rather than write another history of Jewish music, which she is well qualified to do, Mrs. Eisenstein has chosen to explore and reveal the many divergencies and similarities of Jewish music, in different times and places. Her hundreds of musical examples, and suggestions for many others, show that there is no better way to define "Jewish Music," than to say, as she has, that it is the "music of the Jewish people" — from whatever time or place. Some of it has its roots in the Bible -but most of it has drawn from whatever environment the Jewish community has been in.

The chapter headings are divided by the subject matter of the music — "Sing Halleluyah;" "Song of the Hazan;" "The Themes of the New Year;" "Song of Rain" ... and so on, exploring these themes as they have been treated in various cultures and conditions. Dr. Eisenstein is a gifted teacher, and she brings the materials to focus with the least amount of verbiage, leaping easily over continents and centuries to draw her fascinating comparisons and conclusions.

Originally begun as a series of articles for a Religious School magazine, some of the opening chapters deal pedagogically with the "How To" problem, such as, how to make the music of the Biblical

era come alive to 20th century American Jews. Techniques, such as the reconstruction of Biblical instruments, or the composition of Psalms in Biblical style are explored. Many of the musical examples in "Heritage of Music" are Judith Eisenstein's arrangements. They are simple, easy to play or sing, and quite tasteful and effective. The purist may be bothered by this, but she has rendered accessible that which has been quite obscure.

The book is printed beautifully, with highly legible examples and several illustrations of paintings and manuscripts. A course can readily be designed from it for use at levels from Junior High through Graduate School. I found the most attractive portion of Mrs. Eisenstein's work to be three chapters devoted to love songs. The first, "Spring Song," illuminates the influences of "Shir Hashirim" on the various Jewish communities; the second, "Song of Love" gives a Jewish perspective to love songs, while the third, "Love Song to Queen Sabbath," offers many diverse and unusual examples of z'mirot.

My sole problem with the volume, is that in covering so many facets of our musical heritage, I am often left at the end of a chapter, wishing it would go on.

Stephen Richards

***L' David Mizmor*** by Charles Davidson ... Eleven Octaves from the Service for Sabbath Eve. Ashbourne Music Publications, Inc.

Charles Davidson constitutes the unique case of an extremely gifted (still) young composer who wants to belong, and does belong, to the main stream of the New Synagogue Music, but is, for whatever reasons (he must know them best), tied to forces that have closed their doors to any music written after 1850. The resulting compromise stands out clearly in his new L'DAVID MIZMOR, a Sabbath Eve Service consisting of eleven pieces sold separately. The mood that speaks to me from these pages (if I hear it right) is one of retreat and resignation, as if the composer were saying: O.K., I am giving you what you want; perhaps now I can go back and do my own thing while you chew this? Yes, Charles! There is still time! You once wrote "And David Danced Before the Lord", you can do it again!

Let me ask: Why should a composer with ideas in his head have to resort to Hassidic tunes, melodies by Salomon Mendelson, "clarifications" by Rosowsky, tropes, "remembrances", etc. etc.? Poor child, is that what they brainwashed you with?

I enjoyed the originality of the structure of the 92nd Psalm (a tough one on any composer), though I will confess that I got somewhat wet from raindrops constantly falling on my head.

Within the L'cha Dodi the Likrat Shabat and the Hitorari are strong ideas. But I do find it hard to swallow the principal refrain, where in eight bars the note G falls three times on an accented beat and three times more on an unaccented one.

The Bar'chu is beautiful in spite of being based on something. So is the Sh'ma. But, for the life of me, I cannot see why for the V'ahavta one should have to go all the way back to the tropes.

The Mi Chamocha is lively and rousing and the V'sham'ru excellent — one piece I really loved. But then — where is the greatness, the exaltation, the majesty of the Kaddish? A nice Hassidic type melody they'll sign at Grossinger's in April, but a Kaddish? Please!

Oseh Shalom is a small gem, Vay'chulu a “remembrance”, but really beautifully handled. Sorry, but the Adon Olam didn't send me at all.

Well, after this analytical-sociological treatment, I should say to you and you and you that L'DAVID MIZMOR is an eminently practical and useful service, coming from the pen of a skilled craftsman.

Frederick Piket

## MUSIC SECTION

Joel Engel (1868-1927), composer and music editor, a pioneer of music in Eretz Israel. Born in Berdyansk, Russia, he studied at Kharkov and the Moscow Conservatory. He was music critic of the journal *Rusскиye Vedomosti* for 20 years and in 1911 he published a collection of criticism, *At the Opera*. The turning point in Engel's work came in 1900, when he began to adapt Jewish folk songs and to organize concerts for their performance. His activity attracted young Jewish musicians and the Society for Jewish Folk Music was founded in 1908. In 1912 Engel took part with S. Anski in an ethnographical expedition to South Russia, and collected many folk songs among the Jewish population. Engel found in the Hasidic wordless *niggunim* manifestations of an original Hebrew melos. He believed that folk songs sung for years by the Jewish people, even though containing alien elements, reflected the Jewish spirit. He applied this idea in his most important composition, the music to Anski's play *The Dybbuk* (published as a suite for orchestra, 1926). He also set Hebrew poems of Bialik and Tchernichovsky to music. In 1924 he settled in Tel Aviv and devoted himself to the creation of original Hebrew-Palestinian songs. His music for Peretz's works was performed at the Peretz Festival in the Ohel Theater in 1926. He also wrote children's songs. In 1916 in Moscow he published *Fifty Children's Songs* (in Yiddish). More songs appeared in the booklets *Yaldei Sadeh* (1923) and *Shirei Yehdim*, and in a posthumous collection *Be-Keren Zavit* (1927). The Tel Aviv municipality named a prize for Israel composers after Engel.

We publish herewith a number of songs from Engel's four collections of Yiddish and Hebrew songs for children.





1. נפש השם יתברך עז עושה פיר,  
מפני התוק,  
הפני עז פי אוכל כי יטל.  
לא אבה המפני, לא אבה לנטלה,  
אל פי אוכל לא נטל.
2. שלח השם יתברך את יצלב המפני,  
שלחו בשליחות,  
כי יקטף מפני התוק.  
לא אבה זה יצלב, לא אבה לקטפה,  
ולא אבה המפני, לא אבה לנטלה, -  
אל פי אוכל לא נטל.
3. שלח השם יתברך שום, שקם מוקר,  
שלחו בשליחות,  
כי תפס ליעלב המפני.  
לא אבה השום, לא אבה לתקפה,  
ולא אבה זה יצלב, לא אבה לקטפה,  
ולא אבה המפני, לא אבה לנטלה, -  
אל פי אוכל לא נטל.
4. שלח השם יתברך אור, אש להבה,  
שלחו בשליחות,  
כי ישרף לשום שקם המוקר.  
לא אבה האור, לא אבה לשרפה  
ולא אבה השום, לא אבה לתקפה וכו'
5. שלח השם יתברך ציד פים שוטפים,  
שלחו בשליחות,  
כי יקבה לאור, אש הלהבה,  
לא אבה העין, לא אבה לכבות,  
ולא אבה האור, לא אבה לשרפה וכו'
6. שלח השם יתברך שור פי פקרין,  
שלחו בשליחות,  
כי יקא לעין פים השוטפים.  
לא אבה השור, לא אבה לנטפה  
ולא אבה העין, לא אבה לכבות  
ולא אבה האור, לא אבה לשרפה וכו'
7. שלח השם יתברך שוחם בחלון,  
שלחו בשליחות,  
כי יפוח לשור פי המקרין.  
לא אבה השוחם, לא אבה לשרפה וכו'
8. שלח השם יתברך לפלסוף המפני,  
שלחו בשליחות,  
כי יטול את נקפת השוחם בחלון.  
הפני פלאוף המפני תקה לנטלה,  
הפני השוחם תקה לשרפה,  
הפני השור תקה לנטפה,

### „BIRNCHEN“

2. *Gott der Hochgelobte hat herabgesandt,  
Ein Jekelchen herab,  
Jekelchen soll Birnchen pflücken  
Jekelchen will nicht Birnchen pflücken,  
Birnchen wolln nicht fallen.*
3. *Gott der.  
Ein Hündchen herab,  
Hündchen soll Jekelchen beißen.  
Hündchen will nicht Jekelchen beißen,  
Jekelchen will nicht Birnchen pflücken,  
Birnchen wolln nicht fallen.*
4. *Gott der.  
Ein Stöckelchen herab,  
Stöckelchen soll Hündchen schlagen  
Stöckelchen will nicht Hündchen schlagen,  
Hündchen will nicht.*
5. *Gott der.  
Ein Feuerchen herab,  
Feuerchen soll Stöckelchen brennen.  
Feuerchen will nicht Stöckelchen brennen...*
6. *Gott der  
Ein Wässerchen herab,  
Wässerchen soll Feuerchen löschen.  
Wässerchen will nicht Feuerchen löschen.*
7. *Gott der...  
Ein Ochschen herab,  
Ochschen soll Wässerchen saufen.  
Ochschen will nicht Wässerchen saufen...*
8. *Gott der.  
Ein Schächterchen herab,  
Schächterchen soll Ochschen schächten.  
Schächterchen will nicht Ochschen schächten...*
9. *Gott der?...  
Den Todesengel herab,  
Engel soll Schächterchen töten.  
Engel will nicht Schächterchen töten*
10. *Gott der Hochgelobte ist selber herab,  
Selber herab,  
Selber herabgekommen.  
Engel will ja Schächterchen töten,  
Schächterchen will ja Ochschen schächten,  
Ochschen will ja Wässerchen saufen,  
Wässerchen will ja Feuerchen löschen,  
Feuerchen will ja Stöckelchen brennen,  
Stöckelchen will ja Hündchen schlagen,  
Hündchen will ja Jekelchen beißen,  
Jekelchen will ja Birnchen pflücken,  
Birnchen wolln ja fallen.*

## №3.

„ראם געוועט אין געוויסער.“

(רייזן.)

(עברית מאת ש. בן-ציון)

„МОЛИТВА В БУРО“

Слова Рейзина. Муз. Ю.ЭНГЕЛЯ.

„לקול רעם.“

„GEBET“

(Deutsch von S. Rosenblum.)

Musik von J. ENGEL.

Allegro.

Piano.

Nith -  
Noch

ra - schu he - a - wim ba - ra - am, [ Ha - fssa - qah raq bish - wil ha -  
hört man von Fer - ne den Don - ner, [ Pause nur für den

hath 1. ] w' - cha - zaw ha - ba - raq esch bam, [ Ha -  
ten vers ] es blen - det die Au - gen der Blitz. [ Pau -



N<sup>o</sup> 4.

„בְּקֶשֶׁה לְמֹשֶׁה.“

„МОЙСЕЙ ПРОРОК“

Музыка ЮНГЕЛЯ.

(עברית מאת ש. בן-ציון)  
מוסיקה של י. אַנְגֶּל.

„מֹשֶׁה מוֹרְשֵׁה.“

„MOSES DU, MOSES:“

(Deutsch von L. Strauß.)  
Musik von J. ENGEL.

Canto. *Lento.* *mf*

1. Mo - scheh ra - bei - nu me - o - lam ha -  
1. Mo - ses du Mo - ses in je - ner

Piano. *Lento.* *mf* *p*

-el-jon s'raq li mi - ma - rom ssaqschels' - hu - wim. 2...Ssaq 1. - 4. 5.  
Welt, wirf mir her - ab ei - nen Beu - tel Gridl. 2. Wo -

2. „Wozu brauchst du einen Beutel Geld?“  
Zu kaufen ein Pferd und Wagen.

1. מֹשֶׁה רִבְּנוּ מֵעוֹלָם הָעֵלְיוֹן,  
זָרַק לִי מִמְרוֹם שָׁק שֶׁל זְהוּבִים!

3. „Wozu brauchst du ein Pferd und Wagen?“  
Steine mit zu fahren.

2. „שָׁק שֶׁל זְהוּבִים - לָמָּה הוּא לָךְ?“  
אֶקְנֶה לִּי בּוֹ סוּס וְעִגְלָה.

4. „Wozu brauchst du Steine zu fahren?“  
Ein Bethaus aufzumauern.

3. „סוּס וְעִגְלָה - לָמָּה הֵם לָךְ?“  
אֶבְיֵאָה בָּהֶם אֶכְנִי גְוִיֹת.

5. „Wozu brauchst du ein Bethaus mauern?“  
Hereinzutreten, zu Gott zu beten.

4. „אֶכְנִי גְוִיֹת - לָמָּה הֵן לָךְ?“  
אֶבְנֶה בָּהֶן מִקְדָּשׁ מַעֲט.

5. „מִקְדָּשׁ מַעֲט - לָמָּה הוּא לָךְ?“  
אֶתְפַּלֵּל בּוֹ עִם כָּל יִשְׂרָאֵל!

*p* *poco riten.* *mf a tempo*

-fri - chah ti - ssah, gil u - z'wiz schir om - roth ha - zi - pa - rim. 'A - ze - ret chag schawu - oth ba, Sman  
 flie - hen, fliehen Vö - ge - lein und sin - gen hell in Blau - en. Das grü - ne Fest im To - re steh, jehst

*poco riten.* *a tempo*

ma - than tho - ra - the - nu. Sman ma - than tho - ra - the - nu!  
 gab uns Gott die Tho - ra, jehst gab uns Gott die Tho - ra.\*

*D.C. ad lib.*

עֲצַרְתָּ, הַגְּשׁוּעוֹת קָא  
 לְהַלְלִים עִם הַקּוֹפִים,  
 קָלִיל שֶׁל יָרֵק לְרֵאשׁוֹ לוֹ,  
 עִם יַדָּיִם, עִם שׁוֹשְׁנִים.  
 עִם קֶרֶן קָא - וְדוֹ וְקָלִיל  
 בְּעֻזוֹת, גִּיּוֹם, קָרִים,  
 וְקָרִים סִסְתָּ, גַּל וְעֻזָּךְ -  
 שֶׁר אֲמַלְוֹת הַקּוֹפִים:  
 עֲצַרְתָּ, הַגְּשׁוּעוֹת קָא -  
 וְסוֹ סָסוֹ תִּתְחַנְּנוּ!

\* Am Schuwuoch geschah die Verkundung der göttlichen Gebote (Thora-Lehre) an Israel.



-lim chi-bar-thi 'im gag.  
ist es Su-koth und Nacht.

*poco f*

1. 112.

2. Ba -  
2. Zek

*p*

2. צליל אנו יושבים,  
וקרירות הם נושבים  
מפניכם, סחור הפקדו,  
אכל סבל רוח  
גר חג לא ישחח  
הנלה, אל אורו הנד!

1. קנתי שאננותי,  
אנתי האסנה  
בדאנה צעיתי לנג,  
מפניכם, נקרים,  
מאנים ונקרים  
בטלים חברתי עם נג.

2. *Ich sitz' im Kalten,  
Wind dringt durch die Spalten,  
Mein Lichtlein erlöschen schon will.  
Mach Kidusch ich munter  
Und siehe, ein Wunder,  
Mein Lichtlein brennt ruhig und still*



## Nº 10.\*)

חֲנֻכָּה.

XAHYKA.

גֵּר חֲנֻכָּה.

CHANUKAH.

Musik von J. Engel.

Allegretto (giojoso),

מוסיקה של י. אַנגֶל.

Piano. *poco f*

Adagio religioso.

1. „Bra-khah ra - bah“ ja - ron a - ba l'had - liq eth ha -  
 1. „Bo - ruch a - to“\*\* singt der Va - ter und steckt an das

Piu vivo (allegretto)

-ner. Cha-nu-kah, Cha-nu - kah, Cha-nu - kah! Cha-nu-kah, Cha-nu - kah,  
 Licht: Cha-nu-kah, Cha-nu-kah, Cha - nu - kah! Cha - nu - kah, Cha - nu - kah,

\*) עברית מאת ש. בן-ציון.

\*) Deutsch von S. Rosenblum.

\*\*) „Du bist gesegnet“ (Gott). Danklied beim Anzünden der Chanukalichter zur Erinnerung an die wunderbare Wiederaufrichtung zur Zeit der Makkabäer

הטרנסקריפציה: ו = ט א ש ; ס = ט ; ח = ח ; כ - כ ; כ - כ ; ח = ח ; ט = ט ; ת , ת ; כ = כ ; ק = ק ; צ = צ ; ש = ש

## Adagio.

Cha - nu - kah! Wsiw qar - na - im ba - 'ei - na - im kol lew do - feq  
 Cha - nu - kah! Und dir Strah - len mil - de fal - len auf sein bleich Ge -

er. Cha - nu - kah, Cha - nu - kah, Cha - nu - kah! Cha - nu - kah, Cha - nu - kah, Cha - nu - kah!  
 -sicht. Cha - nu - kah, Cha - nu - kah, Cha - nu - kah! Cha - nu - kah, Cha - nu - kah, Cha - nu - kah!

<p>2. קָדָה וְקָדָה          קָדָה וְקָדָה          וְהַדָּשׁ הוּא נִשְׁמָר...          נֵר נִשְׁמָר!          אִוֵּר נִשְׁמָר          הָיָה לְדוֹר וְדוֹר          חַנּוּכָה, חַנּוּכָה לָנוּ!</p>	<p>1. קָדָה וְקָדָה          לֵרֵן שָׂמָה,          לְמִדּוּלֵק אֶת הַנֵּר.          וְדוֹר וְקָדָה          קָדָה וְקָדָה,          כָּל לֵב דוֹשֵׁק עָר:          חַנּוּכָה, חַנּוּכָה לָנוּ!</p>
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2. Und ein Feuer  
 Heilig, teuer  
 In den Augen glüht.  
 Chanukah, Chanukah, Chanukah! (2)  
 Und wer müde,  
 Mit dem Liede  
 Ist jetzt aufgeblüht.  
 Chanukah, Chanukah, Chanukah! (2)

שלח מנות.

משלוח מנות.

„ШЛАХМОНОИС“

„SCHLACHMONOIS“

Musik von J. Engel.

מוסיקה של י. אנגל.

Allegro moderato.

Piano..

Moderato.

*mf*

1. Ba-pa-nimesch, ba 'a - in siq, ha - ko-wa el ha - zad, az daz ha - ssocher Jo - ssi khakh.  
 1. Bäckerlein blank und Auglein blitzt, die Müt-ze seit-wärts sitzt, läuft klein Mo-sche heimwärts jetzt,

*pp*

hasschorah lo ba - jad. Sch'lo - ach ma-noth lo mi - kol, he - ach ha - bai-thah 'uf,  
 Erst - tag - lich er - hitzt Er hat Schlach - mo - nois ein - ge - kauft, zwei Stückchen Zuk - ker - werk,

*pp*

\*) עברית מאת ש. בריציון.

\*) Deutsch von S Rosenblum  
 „Schlachmonois“ die Geschenke schicken. Es ist üblich am Purimfeiertag sich gegenseitig zu beschenken  
 הטרנסקריפציה: ז - י - ס א ו ש - ס - ח - ט - כ - ד - כ - ח - ט - י - ס - י - ק - מ - נ - צ - פ - ש (שמונים)

*poco stringendo* Allegro.

Lossussgam dag gamschorhab-bar w'- khu-lam no-feth zuf, U - pu-rim l'-ssim-chah ul'-  
 Täub-chen mit Ko-ral-ten-blick ein Fisch-lein und ein Pferd. Gut Pu-rim, gut Pu-rim. gut

*poco stringendo*

ssa - - sson! U - pu-rim, l'-ssim-chah ul' - ssa - sson! '  
 Pu r i m ! Gut Pa.rim, gut Pu - rim, gut Pu r i m !

*f rit.*

2. ברוך ה'א! זה גזר בא בא:  
 מה יש לך. גזר קום פתח!  
 — פתחתי בשלל וגזר יש  
 אטורי פו — הא קח!  
 „הוי, ברי, גזרי, חקר טוב!  
 מה אני בן „אשלה“ לך;  
 כי רק המסח התיקה לי,  
 אך על השקר — הא קח!“  
 וטורים לשמחה ולששון!

1. בפנים אש, צעון זק,  
 והבובע על הקר,  
 אך דין המורה יודי קר;  
 סתורה לו ברי.  
 שילת קטח לו סבל,  
 האת, התיקה טרף!  
 לו סוס גם צב גם שור הקר  
 וכלם — נקח צדי.  
 וטורים לשמחה ולששון!

2. *Plötzlich hat Putz-Chaimlein  
 Die Tür weit aufgemacht:  
 „A, Gut-Purim, Moschelein,  
 Schlachmonois dir gebracht!“  
 Chaimlein, mein lieber Freund,  
 Der Fisch, der ist für dich,  
 Orb' dir auch die Taubenab-  
 Dach's Pferd behalte ich!  
 Gut-Purim, Gut-Purim, &t-Purim? (2)*

№ 12. \*)

מעשה.  
МЕГЕХДА.

מעשה.  
MÄRE.

J. Engel.

אנגל.

Canto. *Poco Adagio.*

Piano. *poco f* *p* *p* *Fine.*

1. Ma-  
f. Es

*p* *2* *3*

-a - sseh b' - me - lekh Iss - ra - el sche - na - ssa bath m' - la - khim, w' -  
war ein - mal ei - no Mä - re, die Mär ist gar nicht fröh - lich, die

*p* *m.d.*

(senza fermata) *p string.* *riten.*

- na - t'u khe - rem che - med, nu - mah b'ni, b'ri num - na.  
Mär hebt an zu sa - gen von dem jü - di - schen Kö - nig.

*poco stringendo* *rit.*

\*) Volkslied. Deutsch von L. Strauß

\*) שיר עם. עברית מאת ש. בן ציון.

הטרנסקריפציה: ז = זא ש = שס; ח = ח; כ = כ; ק = ק; ע = ע; (שואב) = '.

*pp*  
*a tempo*

*Lju - lin - ke mein Vö - gel - chen, lju - lin - ke mein Kind, ver -*

*a tempo*

*pp*

*f* *lo - ren hab ich sol - che Lie - be, Weh ist mir und Wind.* *p*

The musical score consists of two systems. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'Lju - lin - ke mein Vö - gel - chen, lju - lin - ke mein Kind, ver -'. Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The second system continues the vocal line with lyrics 'lo - ren hab ich sol - che Lie - be, Weh ist mir und Wind.' and includes dynamic markings like 'f' and 'p'. The piano accompaniment continues with various musical notations including slurs and ties.

3. בנוצה צהה רקה.  
מלאו קר יקרות.  
את הכר חפו משי  
ורפרו בו שריקה.  
נוקה נא וכר.

2. ובקום שץ עבות  
ובצעו כון צנוע  
ובפון צפור געלסה  
ולצפור נוצה צחה.  
נוקה נא, אפרמי וכר.

נוקה נא, אפרמי  
נוקה נא, בני!  
אבא אי ציותי!  
הוקה למי בי.

1. פצשה דמלך ישכאל  
שצשא בת פלמים  
נקיש קרם חמד -  
נוקה, בני! קרי, טום נא!

נוקה נא, אפרמי  
נוקה נא, בני!  
אבד דודי-געבורי -  
אוי ואויה לי.

5. הפלך פת לפני העת,  
נהקום אכל נבל,  
הפלכה אם של יחום -  
אפר נא קדישי, בני!

4. והעריסה היקה וקב  
ובתיקה פון פלמים -  
פון פלמים זה בני,  
נוקה, בני! קרי, טום נא!  
נוקה נא וכר.

2. Der König, der hnt eine Königin,  
Die Königin, die hat einen Weingarten,  
Der Weingarten hat einen Baum,  
Der Baum, der hat einen Zweig.  
*Ljulinke u. s. w.*

3. Der Zweig, der hat ein Nestchen,  
Das Nest, das hat ein Vögelchen,  
Der Vogel, der hat sin Flügelchen,  
Der Flügel, der hat sin Federchen.  
*L julinke u. s. w.*

4. Der König, der ist verstorben,  
Die Königin, die ist verdorben,  
Der Baum, der liegt am Boden,  
Der Vogel ist dem Nest entflohen.  
*Ljulianke u. s. w.*



2. 

Ki a-haw-thich na ha-w-mi-ni o-men, re-gra eich ehe-jeh  
 Ich hab dich lieb, so lieb wie sonst nicht ei-nen, kann oh-ne dich nicht



im en ath, 'eth es-kh'-rekh, or 'ei-naj, 'eth  
 sein k&i - ne Stund', Viel-lieb-steir), wenn ich dein denk, so



es - k're-khi, ha-lo jikh - aw li - bi bi mah m'od.  
 muß ich wei - nen, und kla-gen wohl aus tief-stem Her-zens - grund.

3. 

Lai-lah, lai-lah lej ja-zu-'a e-he-geh ach  
 Ohn' Ruh, ohn' Ruh, beim Ster-nen - schim - mer, wäl - se ich mich



bah, ga - dol seh ha - za - 'ar w'ha - lew  
 je - - de Nacht, das Weh da im Her - sen drin - nen



ji - ssa - e - nu, u - mi - ja - dech ha - sche - wer he hen ba.  
 schwin - del nim - mer, und du hast mich ins Un - glück ge - bra & l

עט אונדער, אור שיני, עט אונדער  
 יקאב לוי די קה קאנא.

3. לילה לילה של יצוע  
 אהנה אר קה,  
 קיול זה נוצר וקלב יקאנא,  
 ימנדו העברי תו קא.

1. אקא, הערדי על די אונדערע?  
 אקא, הערדי על די אונדערע?  
 לא אקאן פיום ובליל,  
 לוי די נשבר תו יליל.

2. די אונדערד נא האסידי אקאן,  
 רגע שרד אונדע אום שרן קא.





*meno mosso*

pith-chi li! „Ja-re-thi mi-pnej a-ba“.. „Hoj, Ne-cha-me-le,  
 öff-ne mir!“ „Nein, Va-ter könn't es se-hen“.. „Schau, Ne-cha-me-le,

*col canto*

pith-chi li, lo ja-siq lach ad'-ra-ba! Hoj, Ne-cha-me-le,  
 öff-ne mir, es wird dir nichts ge-sche-hen! Schau, Ne-cha-me-le,

*p*

*meno mosso*

pith-chi li! „Ja-re-thi eth a-cho-thi“.. „Hoj, Ne-cha-me-le,  
 öff-ne mir!“ „Hab Angst vor Schwe-sters Au-gen“.. „Schau, Ne-cha-me-le,

*col canto*

*portamento*

pith-chi li, ach ji-taw lach lir'-o-thi. Hoj, Ne-cha-me-le,  
 öff-ne mir, daß wird wohl für uns tau-gen. Schau, Ne-cha-me-le,

*p*

*meno mosso*

pith-chi li! „Ja-re-thi mi-pnej a chi!“. „Hoj, Ne-cha-me-le,  
 öff-ne mir!“ „Nein, Bru-deer kann ent-dek-ken!“. „Schau, Ne-cha-me-le,

*col canto*

pith-chi li l'-at li al thi-schtho-cha-chi. Hoj, Ne-cha-me-le,  
 öff-ne mir, werd' mich schon vor ihm ver-stek-ken! Schau, Ne-cha-me-le,

*meno mosso*

pith-chi li! „Ja-re-thi mi-pnej ssa-wah!“. „Hoj, Ne-cha-me-le,  
 öff-ne mir!“ „Größ-mut-ter wirds nicht treu-en!“. „Schau, Ne-cha-me-le,

*col canto*

*portamento*

pith-chi li, ach isch lo-je-đa sso-di Hoj, Ne-cha-me-le,  
 öff-ne mir, Du wirst es nicht be-reu-en. Schau, Ne-cha-me-le,

*meno mosso*

pith-chi li! „Ja - re - thi eth do - da - thi!“ „Hoj, Ne - cha-me - le,  
 öff - ne mir!“ „Die Muh - me wird mich schmä - hen II. „Schau, Ne - cha-me - le,

*col canto*

*quasi parlando* *p*

pith-chi li! Schuw e - ni wa, jo - na - thi!“  
 öff - ne mir! Wirst mich schon nicht mehr se - hen!“

*sf* *pp* *p* *sf*

3. הוי, נחמליה, פתחי לי!  
 „רצאתי את אחותי...“  
 „הוי, נחמליה, פתחי לי!  
 אך ייטב לך לראותי.“

6. הוי, נחמליה, פתחי לי!  
 „רצאתי את דודתי...“  
 „הוי, נחמליה, פתחי לי!  
 שוב איני בא, ונתתי.“

2. הוי, נחמליה, פתחי לי!  
 „רצאתי ספני אבא...“  
 „הוי, נחמליה, פתחי לי!  
 לא נזיק לך אדרבה.“

5. הוי, נחמליה, פתחי לי!  
 „רצאתי ספני סבה...“  
 „הוי, נחמליה, פתחי לי!  
 אף איש לא ידע סודי.“

1. הוי, נחמליה, פתחי לי!  
 „רצאתי ספני אבא...“  
 „הוי, נחמליה, פתחי לי!  
 אחמקתה אך הקסס.“

4. הוי, נחמליה, פתחי לי!  
 „רצאתי ספני אחי...“  
 „הוי, נחמליה, פתחי לי!  
 לאס לי אל תשתוחחתי.“

Nº 114.

„O, FREUD'UNS ALLEN!“

„אוי אה, פרייטונג“

Andantino.

Piano.

aceler - ran do e cresc.

riten.

a tempo

Oi, ach bja -  
O, Freud' uns

-me - - nu, n' - ha - lel la - el l' - zur e - lo -  
al - - len! Las - set Got - tes Preis und sein Lob er -

המסוקרופיצית: ז = ט אואס = ח = טעך, כ, לב = ט, ת, ח = ק = צ = טע (טואנט)

*p*

-he - - nu, ha - jo - schew mi - ma - al 'el - jo - nim,  
-schal - - len, der da trohnt in Him - mels - hal - len!

*p*

A - chath w' - a - chath! Z'u ur' - u ha - wa no - mar, „e - chad“  
Ein - mal, und ein - mal! Laßt uns sehn zu er grün - den, was „eins“

3. volta *parlando, ad libitum*

mi jo - de - 'a? „Schlo - schah ha - ki - na - rim, sche - hem ha - m' - ssamchim dal w' - a - scher;  
will uns kün - den? „Drei“ spie - len auf beim Fe - ste, und machen fröhlich all die Gä - ste,

*colla parte*

2. volta *parlando, ad libitum*

„schtha - im“ hem cha - than ka - lah, el chess - ro - nam j' - ma - le,  
„Zwei“ un - ser Paar das neu - e, Gott hü - te es in Treu - e,

*colla parte*

\*. Das erste Mal singt man nur I volta; das 2<sup>e</sup> Mal - II volta und I volta; das 3<sup>e</sup> Mal - III volta, II volta und I volta.

1. volta *poco* *riten.* *poco meno mosso*

„E-chod“ hu schul - chan he - cha - tan, sche - scham nisch - the  
 „Eins“ ist des Bräut - gams Tisch, da wo man ißt

*poco* *a* *poco* *accele - -*

-scham no - khal, sche - scham na - chog, sche - scham na - schir  
 wo man trinkt, da wo man ju - bell, und wo man singt

*ran - - - do e cre*

-scham nir - kod, sche - scham „S - chol!  
 wo man tanzt und wo man springt!

*ran - - - do e cre*

*vivo* *più vivo!*

na - 'ar, sa - ken, rik' - du - na! Z'u l'ssa - me - ach cha - than w'.  
 Schwe - ster tan - zel, tanzt, Brü - der! Singt dem Braut - paar fröh - li - che

*f vivo* *più vivo!*

*a tempo parlando*

Khol ho - za - 6th ha - cha - thu - nah a - do - naj hu m' -  
 Was ge - ko - stet der Hoch - zeits - schmaus, Schenkt doch Gott uns

*f a tempo*

1. e 2. volte      3. volta

-ma - le!  
 wie - der!

ma - le!  
 wie - der!

שָׁשׁ גִּלְקוּ, שָׁשׁ נָחַל.  
 נָעִיר, וְזֶמַן רִקְדוּ בָּא,  
 בָּא לְשִׁשׁ חֲסוֹן כְּלָה.  
 כָּל הַנְּשִׂאוֹת הַחֲתוּנָה  
 אֲדֹנָי וְהוּא יִסְלֵא.

אֵל חֲסִירוֹנָם יִסְלֵא:  
 אֲהָדוּ וְהוּא שְׁלֹמֹן הַחֲסוֹן  
 שָׁשׁם נִשְׁתָּה ... וְכִרְ.

שְׁתִּים הֵם חֲסוֹן - כְּלָה  
 אֵל חֲסִירוֹנָם יִסְלֵא:  
 אֲהָדוּ וְהוּא שְׁלֹמֹן הַחֲסוֹן  
 שָׁשׁם נִשְׁתָּה ... וְכִרְ.

בָּא וְרָאוּ, הִבֵּה נֹאמֵר,  
 אֲהָדוּ מִי יוֹדֵעַ?  
 אֲהָדוּ וְהוּא שְׁלֹמֹן הַחֲסוֹן,  
 שָׁשׁם נִשְׁתָּה, שָׁשׁם נֹאכֵל,  
 שָׁשׁם נָחַג, שָׁשׁם נָשִׁיר.

אֲהָדוּ וְשְׁתִּים!  
 בָּא וְרָאוּ, הִבֵּה נֹאמֵר,  
 שְׁתִּים מִי יוֹדֵעַ?  
 שְׁתִּים הֵם חֲסוֹן כְּלָה

בָּא וְרָאוּ הִבֵּה נֹאמֵר  
 שְׁלוֹשׁ מִי יוֹדֵעַ?  
 שְׁלוֹשָׁה הַנְּשִׂאוֹת  
 שְׁתִּים הַמְּשִׁמְחִים  
 כָּל וְאֲשִׁיר.

1. אוֹי אֵחַ קָרְבִּינוּ  
 נִחַל לְשֵׁל  
 לְצוּר אֱלֹהֵינוּ  
 הַיּוֹשֵׁב מִסְעַל עֲלִיוֹנִים.  
 אֲהָדוּ וְאֲהָדוּ.

2. אוֹי אֵחַ קָרְבִּינוּ  
 נִחַל לְשֵׁל  
 לְצוּר אֱלֹהֵינוּ  
 הַיּוֹשֵׁב מִסְעַל עֲלִיוֹנִים.

3. אוֹי אֵחַ קָרְבִּינוּ  
 נִחַל לְשֵׁל  
 לְצוּר אֱלֹהֵינוּ  
 הַיּוֹשֵׁב מִסְעַל עֲלִיוֹנִים.  
 אֲהָדוּ וְשְׁלוֹשׁ.





## 2. Tempo I.

*Quasi parlando*

Ha - a - dam mi-scheno-lad, ge-ver hu jesch lo ei - na-im, lich-sche-je - che-zeh-schnothawjo - ssef ko-ach,  
Wenn der Mensch wird ge-bo-ren, wird er ge-bo-ren mit Ae-ges. Kommt er dann hin-ein in die mitt-le-ren Jah-re,

*piu cantabile* *poco riten.* **Allegro.**

ge-ver cha-ruz jo - da-im, e-fess'im bo ha - so - ken, ji - kof gab, schach ka-pa-im  
wilt er zu al - lem tau-gen; geht er erst ein ins Al - ter, fangt er wie'n Kind an zu saugen

## 3. Tempo I.

*Quasi parlando*

Ha - a - dam mi-sche-no-lad, ge-ver hu afjesch lo la-schon, lich-sche-je - che-zeh-schnothawjo - ssef ko-ach,  
Wenn der Mensch wird ge-bo-ren, wird er ge-bo-ren mit'ner Zung, kommt er dann hin-ein in die mitt-le-ren Jah-re.

*piu cantabile* *poco riten.* **Allegro.**

mah'ig-bar la-chul u - w' - on, e-fess'im bo ha - so - ken, ki jith-bo-nen'ar-bo na-chon.  
tut er in die Luft ei-nen Sprung, geht er erst ein ins Al - ter, steht er wohl, er ist nicht mehr jung!

## 4. Tempo I.

*Quasi parlando*

Ha - a - dam mi-scheno-lad, je - led enjesh lo schi-na-im, lich-sche-je - che-zeh-schnothawjo - ssef ko-ach,  
Wenn der Mensch wird ge-bo-ren, wird er ge-bo-ren ohn' Zahn; kommt er dann hin-ein in die mitt-le-ren Jah-re,

*piu cantabile* *poco riten.* **Allegro.**

en do-meh lo tharchath haschoma-im, e-fess'im bo ha - so - ken, lu mad-wej miz-ra-im.  
meint er es kann kei-ner an ihn ran, geht er erst ein ins Al - ter, ist er schwach wie ein Spahn

## 1. האדם משגולד.

גבר יולד אף יש לו ראש,  
לכשיחצה שנותיו יוסף פת,  
קטן יקטן הש הש,  
אספ עם, בא הווקן,  
יתענע כבר ככרוש.

## 3. האדם משגולד.

גבר הוא אף יש לו לשון,  
לכשיחצה שנותיו יוסף פת,  
מה יגבר לחול ובאון,  
אספ עם, בא הווקן,  
כי יתבונן ערבו נכון.

## 2. האדם משגולד.

גבר הוא, יש לו עינים,  
לכשיחצה שנותיו יוסף פת,  
גבר תרוץ ידים,  
אספ עם, בא הווקן,  
יכוף גב, שח אפים

## 4. האדם משגולד.

ילד אין יש לו שינים,  
לכשיחצה שנותיו יוסף פת,  
אין דומה לו פחת השפינים,  
אספ עם, בא הווקן,  
לו קדרי מצרים.



*Meno mosso.* *S'hat der Schlaf um - fan - gen, Jar - dah sche - nah che - resch*

*Al! Ansch!* *p* *rit.* *m,* *m,* *m,*

*und in Still' lies Kot - ten, Vög - lein in den No - stern, Kin - der in den Bot - ten. Schlafe'n Berg und Ta - le, w'hisohki - wah b' - scha - lom jal - de jchen ba - 'e - resch, u - wa - gen go - sa - lim. Namim har wa - mo - rad*

*m,* *m,* *m,* *Namim har wa - Schlafe'n Berg und*

*a, a, Schlafe'n Schlaf und Kin - der, a, a, Kommen wir im Schlafe, kommen wir zu Kin - der. ba - chalomas ne - red, na - wo el thi - no - koth...*

*- mo - rad, a, namim zon wa - schoketh, a, m, m,*  
*Ta - le, a, Schlafe'n Schlaf und Kin - der, a, m, m,*

*> D.C. al segno % > poi la CODA.*

*Al! Ansch!* *rit.* *ppp*

3. גמדיילס, גמדיילס וטיי.  
גמדיילס וטיי גמדיילס וטיי.  
גמדיילס וטיי גמדיילס וטיי.  
(א. א. א. א.)

2. ירדה שנה תרס.  
הושמרה קבליים  
קלייתו גמדיילס.  
ובקו גמדיילס.  
קליים הר ומוקד, (א. א.)  
קליים צאן וקשת, (א. א.)

1. גמדיילס גמדיילס.  
בפענל ירי אל יד.  
וטובה הקירות דם.  
וטובה קרשי יקלייתם.  
(אם, אם, אם,  
אם, אם, אם,  
אם, אם, אם, אם, אם, אם)



„שלאַנט דער זײַנערלײַ“

(פּאָלקסליד)

„БЬЮТ ЧАСЫ“

(Народная песня)

„קול האורלוגין“

(שיר עם חרגם א.ב.)

„SCHLÄGT DAS UHRELEIN“

(Volkslied; deutsch von M. Rap-hoph.)

J. Engel.

Op. 36, No 9.

י. אַנגל.

Adagio non troppo.

Canto.

Piano.

1. Kol ha - or - lo - gin: chad w' -  
 1. Schlägt das Uh - re - lein eins, ein

-su - nach lo ha - ja - thom I' - wad. W' - da - war bli ha - goth, w' - da - war bli da - wov,  
 Wais - lein ist ge - blie - ben, ein kleins. Be - vor es was voll - bracht, be - vor es was ge - dacht,

thaf - tir han - shamah lah: scha - lom, lai - lah tow, scha - lom, lai - lah tow.  
 sagt ihm sein Seel - chen klein: lob' wohl, gu - te Nacht, lob' wohl, gu - te Nacht.

1. Schlägt das Uhrelein eins.  
 Ein Waislein ist geblieben, ein kleins  
 Bevor es was vollbracht bevor es was gedacht,  
 Sagt ihm sein Seelchen klein:  
 Lob' wohl, gute Nacht

2. Schlägt das Uhrelein zwei.  
 Dem Waislein vor Schmerz das Köpfchen bricht entzwei.  
 Bevor u. s. w.

3. Schlägt das Uhrelein drei.  
 Am Waislein glitt die Stunde vorbei.  
 Bevor u. s. w.

4. Schlägt das Uhrelein vier.  
 Das Waislein liegt mit den Füßchen zu der Thur.  
 Bevor u. s. w.

5. Schlägt das Uhrelein fünf.  
 Das Waislein braucht nunmehr kein' Hülf.  
 Bevor u. s. w.

4. קול האורלוגין: ארבע  
 התפרקו הימים ואל הפתח רגליו  
 ודבר בלי הגות, ודבר בלי הלאה)  
 5. קול האורלוגין: חמש  
 ליתום כבר ישועה אין יש.  
 ודבר בלי הגות (וכן הלאה).

1. קול האורלוגין: חד'  
 וזנח לו יתום לבד.  
 ודבר בלי הגות, ודבר בלי דבב,  
 תפסיר הנשקפה לת' שלום, לילת טוב

2. קול האורלוגין: תרי'  
 יתום תכך בראשו קש כאב.  
 ודבר בלי הגות (וכן הלאה)

3. קול האורלוגין: חלתי'  
 כבר גוסס לו יתום הקט  
 ודבר בלי הגות (וכן הלאה)

הטרנסקריפציה - מאת מ. ראפ-הופ - מ. ב. א. ב. - ת. ת. - מ. ב. א. ב. - מ. ב. א. ב. - (שואבט)

זומערפֿינגעלע.  
ПОЛЕВАЯ ПТИЧКА.

פֿרשפֿינגעלע.  
SOMMERVÖGELEIN.

J. Engel.

Op. 36, № 10.

Andantino leggiero.

י. אַנגל.

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a piano (p) dynamic marking.

1. Par-parka - iz,ssaprah na, kol ha-jom cha-je-kha mah? Eikh lo thi - g'araf-ref dom?  
 I. Sommer-vö - gelein, mir sag, wie lebst du wohl den ganzen Tag? Ist's dir Flat - tergeist nicht schwer,

Musical notation for the first vocal line, corresponding to the first two lines of lyrics.

kohhithi'o - fef ma-tah, rom, ma-tah,rom, ma-tah,rom, kohhithi'o - fef ma-tah,rom?  
 stets zu flie - gen hin und her, hin und her, hin und her, stets zu flie - gen hin und her?

Musical notation for the second vocal line, corresponding to the third and fourth lines of lyrics.

1. ssap-rah na! lo a - r'a lakh, lo, lo!  
 sag mir sag! Ich will's nicht tun, nein, nein!

Musical notation for the third vocal line, including first and second endings, with dynamics like rit. and f.

2. Freund, ich leb' im freien Feld,  
 Sonnenschein ist meine Welt,  
 Fliegen ist mein' ganze Freud,  
 Liebes Kind, tu mir kein Leid!  
 Liebes Kind, liebes Kind,  
 Liebes Kind, tu mir kein Leid!  
 - Ich will's nicht tun.

2. פֿרײַנד, איך לעב' אין פֿרײַעם פֿעלד,  
 זוןנשׂעין איז מייןע וועלט,  
 פֿליגען איז מייןע גאנצע פֿרױד,  
 לייבעס קינד, טו מיר קײן לעיד!  
 לייבעס קינד, לייבעס קינד,  
 לייבעס קינד, טו מיר קײן לעיד!  
 - איך וויל'ס נישט טון.

1. פֿרשפֿינגעלע, ספֿעה נא,  
 קל היים זיינען קוד?  
 אײך לאַ תיגען רוקן זיס,  
 מה התעופת פֿעה, רום,  
 ספֿעה נא.

הרנסקריפציע: ז = אש = iss = ח = ch = כן, kh = ט = t = ת = th = ב = ik = ק = q = ע = ש (שואב)

ריטשקעלע

(קוויטקו)

РЕЧЕНЬКА.

(Квйтко).

השלוילת.

(ב. א. מ. תריגס . קוויטקא)

DAS BÄCHELEIN.

(Kwitko, deutsch von M. Rap-hoph).

אנגל .

J. Engel.

Op. 36, No 11.

Andantino tranquillo.

1. Mur-molt leis das Bäu-che-lein.  
1. Schü-lith-soch m'-ma-l'-lah:

Canto: 

Piano: 

*mul, mul, mul, mul, mul, mul,*  
*mul, mul, mul, mul, mul, mul,*

*mul, mul.* Sor-qim gargir-e-wen bah: bul, bul, bul, bul!  
*mul, mul.* Wirf! man hin-ein Stei-ne-lein: bur, bur, bur, bur!

*Bü-che-lein. mur, mur, mur!*  
*Schlülith-soch: mul, mul, mul!*

*poco f*

*mul, mul, mul,* *mul, mul, mul, mul, mul,* *mul, mul, mul, mul,*

Gargir-kat: bul bul bul! bul, bul, bul! bul, bul, bul, bul... bul, bul, bul, bul, bul!  
Stei-ne-lein: bur, bur, bur! bur, bur, bur! bur, bur, bur, bur... bur, bur, bur, bur, bur!

*f* *p* *f* *f*

*mul, mul, mul,* *mul, mul, mul.* CODA.

*p* *pp* *CODA.*

מירנסקוויטקא: ש. א. מ. תריגס = כ. ר. קוויטקא = פ. י. ע. (ש. א. מ.)





Jze's Weise.

(Volksweise, ohne Wörter)

J. Engel.

Op. 36, No 2.

הגןן איצ'י.

(שיר-שם, בלי מלים.)

י. אנגל.

**Moderato.** Hoj oj oj oj oj oj, NB\*

**Moderato.** *f* *a tempo* Hoj oj oj oj oj oj! Hoj oj, oj oj oj oj

**Piano.** *poco rit.*

hoj oj oj oj NB  
hoj oj oj oj hoj hoj oj oj hoj, *Fine.* oj hoj oj oj oj oj oj hoj oj oj oj

hoj oj oj oj  
hoj oj oj hoj oj hoj, hoj oj hoj oj hoj oj hoj oj,

hoj oj oj  
hoj oj hoj oj hoj oj hoj oj hoj oj oj hoj oj oj hoj.

*D.C. sin al Fine.*

(\* אם קול אחד ממלא, הוא שר מה ששך לקול הרם, ברוסיתו עליו במקומות המציינים ב NB, מה ששיך לקול הנמוך)



*Fragt, was kann ich ?*  
Mah m' - lach-ti?

*was ich plätt ver-brenn ich,*  
Eth-for nischbar machti.

The first system of the musical score. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It contains two lines of lyrics: German and Yiddish. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The right hand plays a melodic line with some triplets, while the left hand provides a harmonic accompaniment.

*nehmt es mir nicht ü - bel,*  
Al hith-ra-em, do-dim!

Al hith-ra-em, do-dim, thei-dä thei-dä, thei-dä thei - da klum!  
*nehmt es mir nicht ü - bel, ti - dl ti - dl ti - dl ti - dl dam!*

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the same German and Yiddish lyrics. The piano accompaniment continues with similar melodic and harmonic patterns.

4 ציר קעסט הנגי,  
(אין מקחול נקסע  
לי נוקל מן הנגי),  
ראדביקא שלט: זקשים ל.  
ציר על הכד.  
מה מלאכתי?  
תוע, תוע כלום,  
ציר נבר לקלכתי  
תוע, תוע כלום  
אל התרעם, עזו, רנינו.

3. ציר יער הנגי,  
(לא ארע קשח'דוך  
ומה משפם חץ).  
ראדביקא שלט: אָזוד לי  
סנאי, חור ונץ.  
מה מלאכתי?  
תוע, תוע כלום.  
איר - פסנה חששא...  
תוע, תוע כלום.  
אל התרעם, דודים רנינו.

2. שאַב מיט הנגי,  
(לא תוע על הבאר  
הוריד את הדלי).  
ראדביקא שלט: הוי אלי,  
ציר מיט לי.  
מה מלאכתי?  
תוע, תוע כלום!  
ציר נה, שברתי.  
תוע, תוע כלום.  
אל התרעם, עזו! (2)  
תוע, תוע, תוע כלום.

1. חיס זל וריק אני,  
(לא תוע כחט חטש  
וקה נקשה בו),  
ראדביקא שלט מן הוויץ:  
אירי נקנן מה.  
מה מלאכתי?  
תוע, תוע כלום!  
אחאר - נקשר כחטי,  
תוע, תוע כלום.  
אל התרעם, דודים! (2)  
תוע, תוע, תוע כלום!

2. Bin ein armes Bäckerlein  
(Den Teigtrog kann ich nicht  
Halten in der Hand).  
Bring ich an ein Schild:  
„Hier handelt man  
Kuchen und Krokant.“  
Fragt, was kann ich?  
Tidl, tidl, dam  
Was ich hab, das eß ich,  
Tidl, tidl, dam.  
Nehmt es mir nicht übel (zweimal):  
Tidl, tidl, tidl, tidl, dam

3. Bin ein armes Feldscherlein  
(Das Messer kann ich nicht  
Halten in der Hand).  
Bring ich an ein Schild:  
„Barbier, bekannt  
Weit und breit im Land.“  
Fragt, was kann ich?  
Tidl, tidl, dam  
Wer da kommt, den schneid ich.  
Tidl, tidl, dam.  
Nehmt es etc. (zweimal)  
Tidl, tidl, tidl, tidl, dam.

4. Bin ein armes Künstlerlein  
(Pen Pinsel kann ich nicht  
Halten in der Hand).  
Bring ich an ein Schild:  
„Hier zeichnet man  
Zierlich und gewandt.“  
Fragt, was kann ich?  
Tidl, tidl, dam  
Was ich schreib, verklecks ich,  
Tidl, tidl, dam.  
Nehmt es etc (zweimal)  
Tidl, tidl, tidl, MI, dam.



Trai rai raitai-tai, tai daraitaitai rai, trai rai rai tai tai, tai darai tai tai tai ta de rai,

traai rai raitai tai, tai darai tai tai rai, trai rai rai tai tai, tai da rai tai taj, tai da rai tai taj.

*p* *D.C.* *f* *Fine* *f*

בא, בא, חבר,  
 חר, חר, קלח'  
 אסקלרה,  
 קשי אר.  
 ראשן אנה - ראשי הוא.  
 עינן אנה - עיני הוא.  
 אשן אנה, אשי הוא.  
 נדן אנה יני הוא.  
 אנה אנה,  
 אנה אנה.  
 קר, רי סי סי ט

## Blümelein.

(E. Berger, deutsch von S. Rosenblum).

Musik von J. Engel.

Op. 36, N<sup>o</sup> 5.

## ציצים.

(א. ברגער; דײַטש א. ר.)

מוסיק פון י. אַנגל.

Allegretto grazioso.

Piano

The piano accompaniment for the first system is written in 6/8 time with a key signature of two flats. It features a delicate melody in the right hand and a simple bass line in the left hand. Dynamics include piano (p) and forte (f), and the piece concludes with a ritardando (rit.) marking.

I. *p a tempo*

Zi - zim mu - fa - sej = gaf, z'cho - rim w' - no - ha - rim,  
 Blü - me - lein, rot, grün, gelb, blin - ken - de, dun - kel - de,

Schif' - ath hnej = no - gah 'a -  
 Son - nenschein Licht - ler - lein

II. *p a tempo*

The second system contains the vocal melody and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in both German and Hebrew. The piano accompaniment continues with a steady accompaniment. A 'NB\*' marking is present above the vocal line.

nosch - qim thal - tha - lej - rosch, nosch - qim hem za - war - schesch,  
 Kús - sen das Kóp - fe - lein, Kús - sen das Häl - se - lein,

-li - sej = hod bo - 'a - rim,  
 wär - men - de, fun - kein - de,

The third system continues the vocal and piano accompaniment. The vocal line includes the final lines of the song. The piano accompaniment provides harmonic support throughout.

\* אם קול אחד ממלא, הוא שר מה ששך לקול הרם, בהוסיפו עליו במקומות המצוינים ב"ה, מה ששך לקול הנמוך

טרנסקריפציה: י. ס. א. ש. = ch = ח; כ, כך = kh = ח; ת, תת = th = ק; ק, קק = q = ק; (שואב נע) =

nosch-qim hem 'af' - 'af thom, zon-chim me-'al, pith'-om k'faz! ha-de-sse m' -  
 küs-sen das Nä - se-lein, glei-ten hin-ab und im Sprung! Sprung auf das

-raf - r'-fim!  
 Grä - se-lein!

2. מנתרים בניינה משוכי-גיל, בוצרים  
 על פני הציצים התצורים ונתרים,  
 מוצאים עינים הם,  
 מוצאים פנים הם,  
 מוצאים רגלים הם,  
 פסזים, רוקים,  
 ציט?  
 שקים במים הם.

1. יציים מוקד'גף, צוזרים ונתרים,  
 שקעה בניינה עליו-הוד, בוצרים,  
 נושקים תלפ'ראש,  
 נושקים הם צואר-שש,  
 נושקים הם עקצ'תם,  
 זוגים מ'ל,  
 פתאם-קקצ;  
 בדשא מר'מיים.

2. *Laufen die Lichterlein, wärmende, blinkende,  
 Über die Blümelein, rot, grün, gelb winkende,  
 Fassen die Fingerlein,  
 Fassen die Füßelein,  
 Fassen das Bäuchelein  
 Kugeln sich, springen, und flugs -  
 Flugs in das Wässerlein.*