SONGS OF THE MARTYRS

Hassidic Melodies of Maramures



by

MAX EISIKOVITS

SEPHER-HERMON PRESS, INC. NEW YORK

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Introduction by

MOSHE CARMILLY

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Moshe Carmilly-Weinberger

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"There are halls in Heaven that open their gates only to the voice of song."
(The Book of Zohar)

PREFACE

The region of Maramures was in the years before World War II the sole area in Rumania where Jewish communities lived their typical life in a rural setting.

I visited this region during the summers of 1938 and 1939 and recorded the folksongs of the Hassidim of Maramures. Most of those who with a fantastic ardor had preserved their songs through generations vanished in the crematoriums of Auschwitz. Only their songs remained, and these I rescued in the last hours of their history.

These songs are not a part of the well-known repertoire of Yiddish songs of Eastern Europe. They represent a special chapter of Jewish folklore. From a musical point-of-view, they unquestionably constitute the most original and noble aspect of Jewish folklore. The twenty pieces presented here, perhaps the most beautiful of the Hassidic songs of Maramures, are arranged for voice and piano.

I believe that this collection represents a valuable and authentic treasure of Jewish music which will be loved and appreciated for generations to come.

I would like to express my sincere gratitude to Professor Moshe Carmilly-Weinberger, formerly Chief Rabbi of Cluj (Rumania), for his untiring effort and assistance in publishing this unique work.

Cluj, September, 1979 Max Eisikovits

THE SONGS OF THE MARTYRS

The Hassidic movement, influenced by the mystical teachings of the Kabbalah, conquered in the second half of the 18th century a sizable segment of the Jewish communities in Poland and in the Ukraine. It was not an easy victory. A bitter fight was launched by the Rabbis against the Hassidim, who in the beginning denigrated the study of the Talmud and introduced new patterns of life and thus endangered the established one. However that "revolution" succeeded and by the second decade of the 19th century Hassidism gained new territories in Russia, Rumania and Hungary. A new type of religious Jew emerged who changed the religious, cultural and social structure of the communities. The Hassid (pietist) had, and has today too, a more optimistic world-outlook.

Under the influence of the Kabbalah, the Hassidic movement adopted prayers written by the famed Rabbi Isaac Luria (popularly known as "ARI", 1534-1572), the founder of a new Kabbalistic doctrine, and his disciples. The Hassid believes that ecstasy, total self-negation is the only way to reach out to God. Such ecstasy is akin to the exalted, mysterious feeling, which prophets experienced. "Ivdu et ha-Shem be-yirah ve-gilu bi-re'adah" (Psalms II, 11), Hassidim interpret as "Serve the Lord in awe and rejoice with *dancing*." They believe that sublime joy is the only way to come nearer to the Creator, that exaltation can be induced and enhanced by art, and music and dance are artistic means of creating religious fervor. Singing and dancing enable the Hassid to feel a closeness to God. Voice is the bridge between man and his Creator. Mere words of the prayer are not enough to build such a bridge; melody adds to the words another dimension. Music and dance lift the soul and heart of the praying man to a higher sphere.

Rabbi Israel Baal-Shem-Tov (ca. 1700-1760), the founder of Hassidism, who was a fervent devotee of Kabbalah was once invited to enter a synagogue but refused to do so saying: the floor of that synagogue is covered with prayers because, recited in a depressed mood, they lack the necessary power to reach God. Melancholy has no place in the life of a Hassid. God cannot be found in a depressed heart. Burning enthusiasm (*hitlahavut*) is the channel to the Creator and that can be enhanced with the help of singing and dancing. The followers of R. Israel Baal-Shem-Tov, R. Shneur Zalman of Liady (1745-1813), R. Jehiel Michel, the Magid of Zloczow (1731-1786), R. Levi Isaac of Berdichev (ca. 1740-1810), R. Aaron the Great of Karlin (1736-1772), R. Nahman of Bratzlav the great-grandson of the Baal-Shem-Tov (1772-1810), all of them famous founders of different Hassidic "schools"/courts, emphasized the importance of song and dance in the service of God. These "schools" can be recognized by their unique, special songs and melodies (*niggunim*) which they created. According to R. Nahman of Bratzlav every discipline has its special tune. Atheism has its music, too. The song of a sinner is depressing and melancholic, while that of the righteous is joyful and happy. If a Hassid is unable to pray, a melody will help him. And a melody is sometimes more meaningful than a prayer. Fear and sadness can be eliminated by music.

The "niggunim", the melodies created by different Hassidic groups play a very important role in cementing a strong, closed social entity. Sung at the dinner table on Sabbaths and Holidays, or at gatherings headed by their spiritual leaders, they create a feeling of togetherness ("Farbrengen" in the Hassidic vernacular). They strengthen the sense of belonging to a special community, to a religious group which is under the guidance and unquestionable authority of the "Rebbe" or "Tzaddik", as he is called by his followers. R. Nahman of Bratzlav said: "I would like to have all my followers with me at Rosh Hashanah. No one should remain away. Their greatest act is to pray with me on Rosh Hashanah." Indeed it became a custom, a holy obligation to visit with the Rebbe on Holy Days or on other occasions. The Hassid came from far to spend a few days in the court of his Rebbe, after which he returned to his family, to his home with unforgettable experiences, with newly-heard Hassidic tales and melodies. Thus musical tunes were transplanted to different Jewish communities and localities where they became popular.

The Hassidic movement found its way to Austro-Hungary, Rumania, and especially to the Carpathian Ruthenia region, where Jews lived since the first half of the 17th century. Their number grew in the second half of the 18th century when, due to the political and economic instability in Poland, many Jews were forced to emigrate and find refuge in Austro-Hungary. The census of Jews ordered by Queen Maria Theresa in the year 1767 for tax purposes indicates the migration of Jews from Poland to the neighboring Carpathian Ruthenia region. During World War I, East-European Jews, among them Hassidic groups with their rabbis, fled to the above-mentioned region which was subsequently annexed by Rumania and Czechoslovakia in light of the Trianon-Versailles peace treaty. Sizable Hassidic communities flourished in Sighetul Marmatiei (in Hungarian: Máramarossziget), Satu Mare (Szatmár-Németi), Mukacevo (Munkács), Oradea Mare (Nagyvárad), Carei Mare (Nagykároly), Beregovo (Beregszász), Uzhgorod (Ungvár), Viseul de Sus (Felső Visó), Khust (Huszt), and in their vicinities.

The only Rabbi with Hassidic orientation, who was born in Hungary — which he never left — was Rabbi Isaac (Eisick) Taub of Kalev (in Hungarian: Nagykálló, 1751-1821). He was the first Hassidic "Rebbe" in Hungary. Hassidim traveled from Poland to see him. Many legends surround his life and activities. He was very popular and was recognized as a rabbinic authority. His name and fame endured due to his three songs known by their Hungarian titles: *Szól a Kakas Már* (The cock crows, at last); *Sîrnak, rînak a bárányok* (Mournful bleat the sheep); *Erdő, erdő!* (Forest, forest!). They were translated into Hebrew, the last of them (*Forest, forest*) into Yiddish, too. These songs are noted and discussed in the history of Hassidic music. It was correctly recognized that they were influenced by Hungarian folksongs. Hassidic melodies (*niggunim*) in general reflect the folktunes of the non-Jewish environment. Hungarian and Rumanian folksongs had their impact on the *niggunim* of the Hassidim in the Carpathian region and in Transylvania, and Russian motives can be found in the songs of Habad-Hassidim (followers of R. Shneur Zalman of Liady).

The great majority of the Maramures Jews lived a Hassidic way of life. Many of them were adherents of the Hassidic courts of the region, such as Sziget- Szatmár (Teitelbaum), Sapinka (Weisz) and Munkács (Spira). Others were devoted to the great Hassidic dynasties of neighboring Galicia: Belz (Rokeach), Sandz (Halberstam), Komarno (Safrin) and Nadworna (Leifer). The overwhelming majority of the Maramures Hassidim, however, were ardent followers of the Hager dynasty of Wiznitz (Bukovina). The *Admurim* (Hassidic leaders) of Wiznitz excelled with their love for every fellow-Jew and with their joyous way of worship in which song and dance occupied a place of great importance. The humble, poverty-stricken Jews in the backward villages of the Carpathian mountains were greatly attracted to and influenced by this folksy brand of Hassidism. This bond was even further strengthened when in 1917 the *Admur* of Wiznitz, Reb Israel Hager, moved his court to Grosswardein (Hungarian: Nagyvárad; Rumanian: Oradea Mare) in Transylvania, within easy access to Maramures. Subsequently, R. Israel's sons, Reb Mendele and Reb Hayim Meir established themselves in the Maramures towns of Felső-Visó (Rumanian: Viseul de Sus) and Irhóc (Vilchovice), respectively. As a result, Wiznitz Hassidism became the dominant influence in the lives of the Maramures Jews. During the major holidays thousands thronged to the courts of their Rebbes where they were inspired by the fervor and joy and the melodies of Wiznitz. Returning to their homes they carried with them the newly-learned tunes which quickly spread throughout the length and breadth of Maramures.

In 1936 Alexander Boskovitch (1907-1964), who was at that time conductor of the Opera and of the "Goldmark" symphony orchestra of Cluj (Kolozsvár, Transylvania) called for the collecting and preserving of the musical creations of the Jews in Hungary, Rumania, and Transylvania. In 1938 he published a suite for orchestra based upon a Jewish folksong (*Yismah Moshe*). At the same time a young Jewish musicologist, Max Eisikovits, who was studying at the Academy of Music in Cluj, decided to collect the Hassidic *niggunim* of the Jews in the Carpathian region, in Maramures. He visited the villages and, like Bartók and Kodály who collected the Hungarian folksongs, gathered the Hassidic songs and melodies, recorded the musical notes and saved them from oblivion.

Eisikovits's field trip turned out to be a daring adventure. Despite the geographical proximity, the journey from the culturally sophisticated Transylvania to the primitve hamlets of Maramures was like being transported from the twentieth century into the Middle Ages. It was only with the greatest difficulties that Eisikovits was able to dispel the mistrust of these pious, insulated peasant-Jews and to induce them to cooperate with him in the preservation of their musical heritage.

Eisikovits himself gives a vivid account of his encounters with the objects of his expedition in his evocative article "Éneklő Chaszidok kőzőtt Máramarosban" ("Among Singing Hassidim in Maramures." In: *Erdélyi Zsidó Évkőnyv 5708/1947-1948*, Cluj - Kolozsvár, pp. 127-134).

> . . . I am being greeted with friendly "sholom aleichems" but when in the course of conversation they learn the purpose of my coming they suddenly turn sullen and distrusting . . . "To collect songs? What for? Why should a decent Jewish boy spend money on such things? There must be something else behind it." . . .Some suspect me to be a secret tax investigator, others are sure that I am a security service agent . . .

Even with their suspicions dispelled, the Hassidim strongly resist the "profanization" of their sacred tunes by setting them to music.

> —"These are *niggunim kedoshim,*" said the Rebbe. "How do you expect us to sing these hallowed melodies just any time?" . . . "And do you wear *tzitzis*?" . . . "And did you go to the mikve today?" continues the Rebbe his investigation. . . . After a satisfactory resolution of all his objections the Rebbe readily obliges and sings for hours on end . . .

It was the eve of World War II and Eisikovits pursued his mission with possessed determination. With the premonition of a visionary he senses the impending conflagration.

> On the summer of the following year I was there again. The approaching world cataclysm cast its pall over the hovels and souls of Maramures. The day the War broke out the Rebbe said in a somber, pensive mood: This is not good for us. And indeed it was not. The spell of Maramures is gone. The melancholy tunes of the Hassidim are silenced. The mysterious flame of the *shalesudes* (the third Shabbat meal), now extinguished, is filtered through the thick smoke of the Auschwitz crematoria casting a ghostly glow . . .

Max Eisikovits, who went on to become professor of harmony and counterpoint and later Director of the Academy of Music in Cluj, presents twenty Hassidic prayers and melodies (*niggunim*) in this collection. He does it in a unique way with a modern arrangement, keeping the original tune intact.

In these twenty melodies are reflected the variegated influences that shaped the particular type of Hassidism of Maramures. Most of these *niggunim* could be traced to Wiznitz where singing and joy, perhaps more than in any other Hassidic court, occupied a paramount position in the service of God.

Professor Eisikovits not only preserved these rich Hassidic melodies, but at the same time erected a monument to the memory of the Hassidim of Maramures who perished in the Holocaust.

. . . Hametim yehalelu . . . The Martyrs sing . . . Songs cannot be burned. Songs remain alive. Their melodies echo in these pages and will linger into the future!

New York December, 1979
Hanukkah, 5740

Dr. Moshe Carmilly-Weinberger
Professor Emeritus of Jewish Studies,
Yeshiva University
formerly Chief Rabbi of the
Jewish Community in
Cluj-Kolozsvár (Transylvania)

אין כאלקינו

EIN K'ELOIKEINU

Folksong

Maestoso




ein ke-moishi – ei-nu.
Ver iz den aza
f deciso
Got vi un – zer Got
mi k'e – loi – kei – nu
ver iz den aza
Her vi un – zer Her
mi k'a – doi-
nei-nu ver iz den aza
meilach vi un – zer mei-lach
mi ke – mal – kei-nu ver iz den aza helfer vi



אין כאלקינו

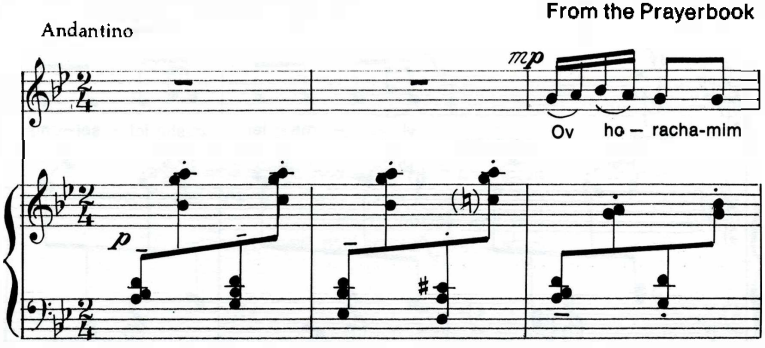
נישטאָ אוא גאָט ווי אונזער גאָט
אין כאלקינו,
נישטאָ אוא הער ווי אונזער הער
אין כאדונינו,
נישטאָ אוא מלך ווי אונזער מלך
אין כמלכנו,
נישטאָ אוא העלפער ווי אונזער העלפער
אין כמושיענו

וואר איז דען אוא גאָט ווי אונזער גאָט
מי כאלקינו,
וואר איז דען אוא הער ווי אונזער הער
מי כאדונינו,
וואר איז דען אזא מלך ווי אונזער מלך
מי כמלכנו,
וואר איז דען אוא העלפער ווי אונזער העלפער
מי כמושיענו

אַב הָרַחֲמִים

OV HORACHAMIM

From the Prayerbook




hu ye - ra-chem
oi -io - io-io -io - io
am a- mu-sim
ve - yiz-koir be-
cresc.
ris ei - so - nim ve - ya-tzil
naf-shoi-
sei - nu min
ha-sho-ois ho-ro-ois ve - yig - ar
be- yei-
tzer ho - ro
min - han' - su -im
poco rit.
poco rit.
a tempo
sf
oi-vei
sf
vi - - ma - lei
f
misha-loi - sei - nu
be-mi-do toi-vo
f



אב הרחמים

אַב הָרַחֲמִים הוּא יְרַחֵם עַם עֲמוּסִים וְיִזְכֹּר בְּרִית אֵיתָנִים
וְיָצִיל נַפְשׁוֹתֵינוּ מִן הַשְּׁעוֹת הָרָעוֹת וְיִגְעַר בְּיֵצֶר הָרָע מִן הַנְּשׁוּאִים
וְיָחֹן אוֹתָנוּ לִפְלֵיטַת עוֹלָמִים
וִימַלֵּא מִשְׁאֲלוֹתֵינוּ בְּמִדָּה טוֹבָה יְשׁוּעָה וְרַחֲמִים

וְיֵדַע כָּל פָּעוּל

VEYEIDA KOL PO'UL

From the High Holy Days Liturgy




tempo giusto
f
Ve-yoi- mar koil a – sher ne-sho-mo be – a – poi ve – yoi – mar koil a- sher ne-
pochiss. rit.
sho-mo be- a- poi a-doi-shem e-loi-kei yis-ro-eil
yis-ro-eil me-lech
p
poco grazioso
u – – – mal-chu-soi
u – – – mal-chu-soi
ba- koil mo-sho-lo
u – – – mal-chu-soi
u – – – mal-chu-soi
ba-koil mo-sho-lo.
1.
rit.
cresc.



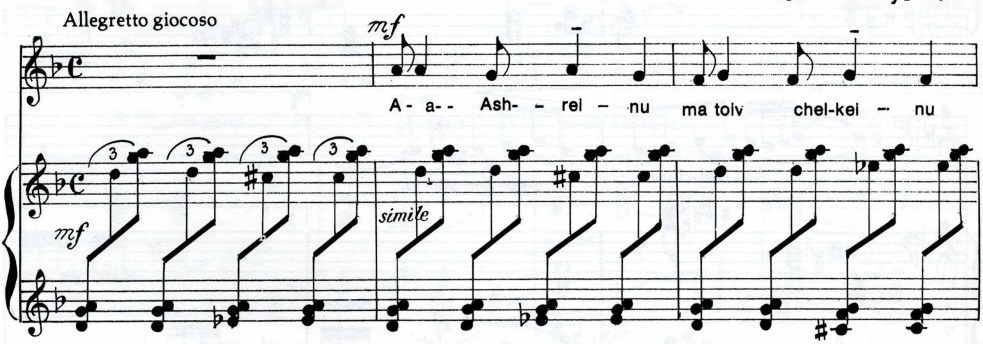
וידע כל פעול

וְיֵדַע כָּל פָּעוּל כִּי אַתָּה פְּעַלְתּוֹ
וְיָבִין כָּל יָצוּר כִּי אַתָּה יְצַרְתּוֹ
וְיֹאמַר כֹּל אֲשֶׁר נְשָׁמָה בְּאַפּוֹ
יְיָ אֱלֹקֵי יִשְׂרָאֵל מֶלֶךְ
וּמַלְכוּתוֹ בַּכֹּל מָשָׁלָה

אַשְׁרֵינוּ

ASHREINU

From the Prayerbook




u-ma- - a no-im goi-ro - lei- -nu
A - a - ash- rei - nu
ma toiv chel-kei - nu
uma- - a no-im goi-ro-lei- -nu.
cresc.
f deciso
A - a - ash- - - -rei - -nu
ma toiv chel- kei- nu
u-ma- - a - - no- - im
f
mf
goi- ro- - lei- - nu
u- ma yo-fo yo-fo ye-rusho-sei- - - -nu
mf



אשרינו

אַשְׁרֵינוּ מַה טּוֹב חֶלְקֵנוּ
וּמַה נָּעִים גּוֹרָלֵנוּ
וּמַה יָּפָה יְרוּשָׁתֵנוּ

גֶּשֶׁם

GESHEM

Prayer for Rain, R. Eleazar Ha-Kalir




pochiss.più mosso
mf
al pal-gei ma-yim.
g'nan- - - - toi
mf
hi- - -tzal- - toi
mei- - - - eish
u-mi- - ma-yim
mf
poco rit.
d'rash- - - - - toi
oi - - - be- -zor- oi
oi - oi oi- oi
mf
p
poco rit.
al kol ma- - -yim.
1.
1.
p
a tempo



גשם

זכור אב נמשך אחריך כמים
ברכתו כעץ שתול על פלגי מים
גננתו והצלתו מאש וממים
דרשתו בזרעו על כל מים

יִשְׁמְחוּ

YISMECHU

From the Shabbat Liturgy




pochiss. rit.
a tempo
shoimrei shoimrei shabos vekoirei neg shabos
yis-mechu be-mal chus-cho
shoimrei
simile
mf pochiss. rit.
a tempo
poco rit.
shoimrei shoimrei shabos vekoirei oineg sha-bos.
shoimrei
poco rit.
a tempo
f
Am me- -kad-shei me- kad- shei me-kadshei shevi-i sha-bos.
mf
f
am me- -kad- shei me- kad-shei me-kad-shei shevi-i sha-bos.



ישמחו

יִשְׂמְחוּ בְמַלְכוּתְךָ שׁוֹמְרֵי שַׁבָּת וְקוֹרְאֵי עֹנֶג
עַם מְקַדְּשֵׁי שְׁבִיעִי

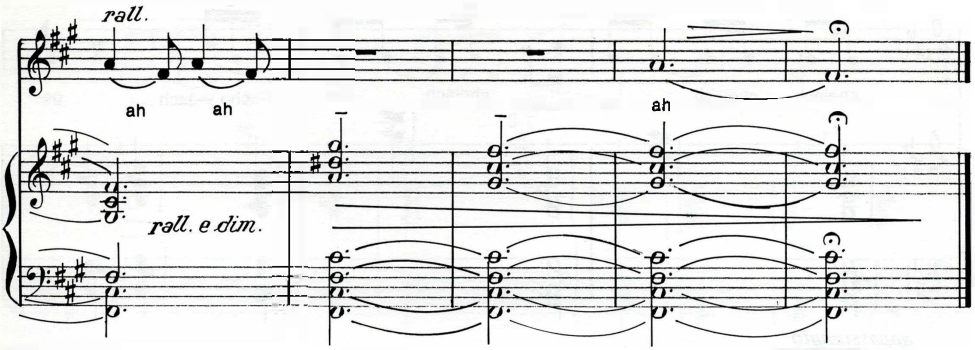
ניגון

NIGGUN




mf
ah- ah- tatenyu - nyu
nyu-nyu-nyu
-nyu-nyu-nyu
nyu
nyu-nyu-nyu
mf
p
rit.
molto
ah- ah- tatenyu - nyu
nyu-nyu-nyu-nyu
nyu-nyu-nyu nyu
rit.
molto
dim.
mf
oi tate-nyu
a tempo
mf
poco
cresc.
mf
nyu-nyu-nyu-nyu
nyu-nyu-nyu
nyu-nyu-nyu
nyu nyu-nyu-nyu
oi tate - nyu


rit.
molto
p
nyu-nyu-nyu nyu
nyu-nyu-nyu
nyu
nyu-nyu-nyu-nyu
a tempo
poco più mosso
p
p
ah
tatenyu nyu-nyu-nyu
nyu-nyu-nyu nyu-nyu-nyu
nyu-nyu-nyu
nyu-nyu-nyu
rall.
molto
nyu
nyu-nyu-nyu
ol tate - nyu
nyu-nyu-nyu nyu
a tempo



אָנָּא בְּכֹחַ

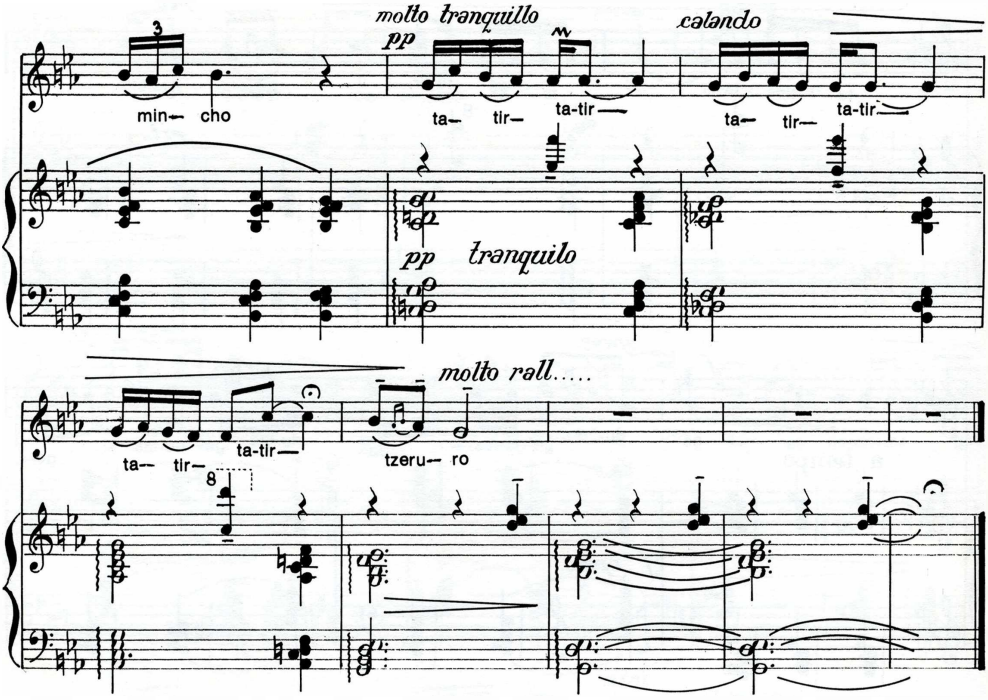
ONO BECHOIACH

From the Prayerbook




cholach cholach be- cholach cholach be- cho — iach ge-
appassionato
f
du- las ge- du-las ge- du-las ge-du-las ge- du- las ge-du-las ge-
f appassionato
du- — las ye- min-cho ye-min-cho — ye- min-cho ye-min-cho — ye-
dim.
p
dim.
min-cho ye-min-cho — ye- min- cho
tranquillo
p
ta- tir- ta-tir —
p


ta-- tir- ta-tir
ta- tir ta-tir
tzeru- -ro
rit.
rit.
8
f
apass.
ge-
du-las
ge-du-las
ge-
du-las
ge- du-las
ge-
a tempo
f
apass.
3
du-- las ge- du-las
ge- du- las
ye-
calmando
tranquillo
doloroso
mf
min- cho ye-min-cho
ye-
min-cho ye-min-cho
ye-
min-cho ye-min-cho
ye-
p



אנא בכח

אָנָּא בְכֹחַ גְּדֻלַּת יְמִינְךָ
תַּתִּיר צְרוּרָה


Moderato poco rubato
misterioso
p
Ho- io- o
ho- io- o
pp sotto voce
ho- io- o
ho- io-
io-
pp
ho- io-
io-
hoi-
subito p
rit.
f
hoi-
ho-io-io-io-ioi-
hoio-ioio - ioi -
mf
f pochiss. più agitato
cresc.


f
p calmando
p poco meno mosso e misterioso
m— —
m— —
p
p
poco meno mosso
m— —
ho— lo —
loi—
cresc.

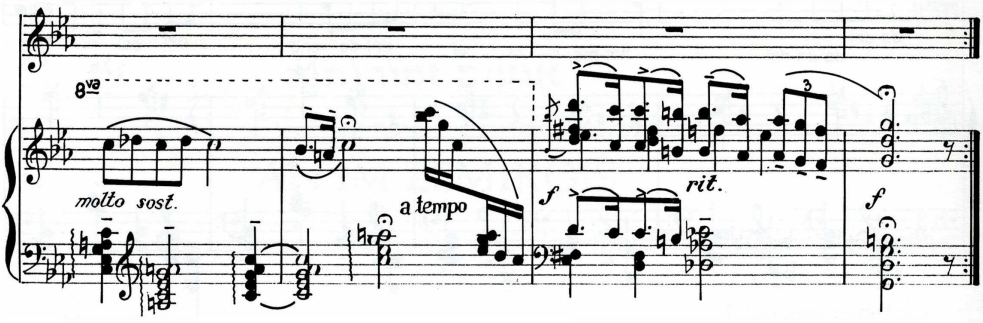

ho — io —
ioi —
hoi — —
pp
hoi — —
sost.
holo-ioio- hoi — —
molto rit.
holo-ioio- io —
ho-
ioi —
p
f
f
mp
leggierissimo
10
10
p
pp

אַנְעִים זְמִירוֹת

AN'IM ZEMIROIS




da dai
da da dai
hoi-me li- bi el
doi-de- -cho
dai dai dai dai
rit.
molto
dai dai dai
hoi-me li-
bi
a tempo
rit.
oi el doi- de- -cho.
più vivo
8va
8va



אנעים זמירות

אַנְעִים זְמִירוֹת וְשִׁירִים אֶעֱרוֹג
כִּי אֵלֶיךָ נַפְשִׁי תַּעֲרוֹג
נַפְשִׁי חָמְדָה כְּצֵל יָדֶךָ
לָדַעַת כָּל רָז סוֹדֶךָ
מִדֵּי דַבְּרִי בְּכְבוֹדֶךָ
הוּמָה לִבִּי אֶל דּוֹדֶךָ

שַׁבַּת שָׁלוֹם

SHABOS SHOLOIM




molto rit.
a tempo
um- -voi-roch
shabos sho-loim um-voi-roch
um- voi-roch
shabos sholoim
um-voi- roch
rit.
molto rit.
f a tempo
um- voi-roch
shabos sholoim um- voi-roch
shabos sho loim
um-voi-roch
p
f risoluto
shabos sho-loim
um-voi-roch
rit.
shabos sho-loim um-voiroch
Andante
molto rubato
oi oi oi oi oi oi oi oi oi
rit.
f
mp
pp
ba ba ba ba ba ba
ba ba bam.
8va
p
p
p



שבת שלום

שַׁבַּת שָׁלוֹם וּמְבוֹרָךְ
שַׁבַּת שָׁלוֹם וּמְבוֹרָךְ
שַׁבַּת שָׁלוֹם וּמְבוֹרָךְ

אלו ואלו מודים

EILU VO'EILU MOIDIM

From the Talmud




pochiss. rit.
a tempo
cresc.
ashrei mi she- loi- cho-to
mi she- cho-to yo- shuv
mi she- cho-to yo- shuv
mf
scherzando
yo- shuv yo-shuv ve-yislach loi
ash- reinu ma chei- keinu toiv
u-ma noim goiro- lei- nu
sf leggiero
uma yo-fo yo-fo yo-fo
yo-fo ye-ru-sho- sei- -nu
sempre poco string. e f
ash- rei-nu ma toiv che- keinu
sempre f e poco string.
u-ma noim goi-ro- leinu
u-ma yo-fo yo-fo yo-fo
yo-fo ye-ru-sho-sei- nu.
scherz.



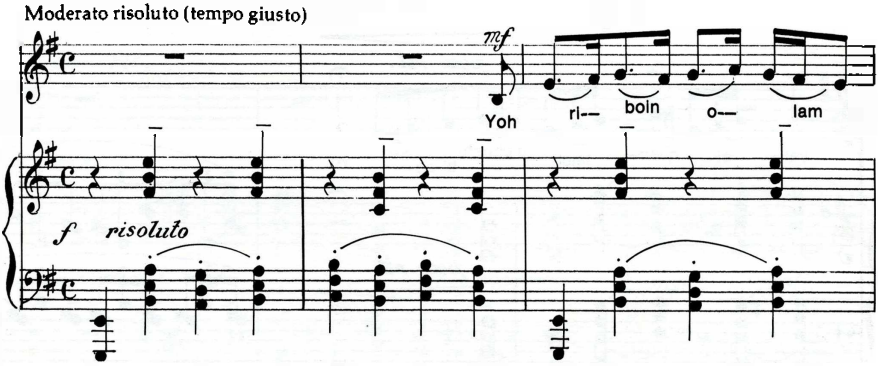
אלו ואלו מודים

אֵלּוּ וְאֵלּוּ מוֹדִים אַשְׁרֵי מִי שֶׁלֹּא חָטָא
מִי שֶׁחָטָא יָשׁוּב וְיִסְלַח לוֹ
אַשְׁרֵינוּ מַה טּוֹב חֶלְקֵנוּ וּמַה נָּעִים גּוֹרָלֵנוּ
וּמַה יָּפָה יְרוּשָּׁתֵנוּ

יְיָ רִבּוֹן עָלַם

YOH RIBOIN OLAM

R. Israel Nagara




ve-- ol-- ma-- yo ant- hu-- u -- mal- ko -- me-lech malcha-yo
oi- vad ge- vur- teich- ve-- sim-- ha-- yo she-- far ko-- do-- moch
le-hach-- va-- yo
f
lu yich-ye lu yich-ye g'var sh'nin al-- fin lo--
f
poco rit.
yel-- ol g'vur-- teich b'chush- b'-na-- yo
poco rit.
l'istesso tempo


p cantabile
yoh ri-boin o- lam ve- ol ma- yo
legato
ant hu mal- ko me- lech mal- cha- yo.
cresc. molto
f
oi- vad g'-vur- teich ve- e- sim- ha- yo she- far ko- do- moch
f
poco rit.
le-hach-va- yo.
poco rit.
f
f
poco rit.
mp
rall.


p rubato
io- lo io- io- lo lo- oi- io- bam ba-ba bam oi- io- io -io io- io— io— io- ioi
ve-- a-- peik yas a-meich mi-goi go- luso a-meich chart mi- kol u— ma-yo di ve-
rall.
p
oi-io-io-io io-io io-io bam bam ba-ba oi-io-io-io io- io— io io oi loi
p
a tempo
mf
yoh ri— bo in— o— lam ve- oi— ma- yo ant
rall...
mf



י־ה רבון עלם

יְ־ה רִבּוֹן עָלַם וְעָלְמָיָא
אַנְתְּ הוּא מַלְכָּה מַלַךְ מַלְכַיָּא
עוֹבַד גְּבוּרְתָךְ וְתִמְהַיָּא
שִׁפַּר קֳדָמָךְ לְחַחֲנָיָה
לוֹ יִהְיֶה גֶּבֶר שְׁנִין אַלְפִין
לָא יְעוֹל גְּבוּרְתָךְ בְּחוּשְׁבַּנַיָּא
וְאַפֵּק יָת עַמָךְ מִגּוֹ גָּלוּתָא
עַמָךְ רִי בְּחַרְתְּ מִכָּל אֻמַיָּא

ניגון

NIGGUN




poco rit.
oi io io io dada dai oi — io — ioio ioi dai
poco più mosso
mf
f
oi — hoi — oi io ioio ioio ioi da da da da dai —
f
f
oi io ioi — ai — dai — oio - io-io io io io oi — io —
f



הָאֲדֶרֶת וְהָאֱמוּנָה

HO'ADERES VEHO'EMUNO

Simchat Torah Song




ve-ha — bro-cho
tzu ve-men tzu ve-men
le- chay oi-lo-mim.
poco più mosso
mf
ha— — ga'avo
ve'ha— — ge-du-lo
tzu ve-men tzu ve-men
rit.
le-chay oi-lo-mim
mp
mf
ha— — dei-o
ve-ha— — di-bur
tzu ve— men tzu ve-men
le-chay oi-lo- mim.
mf
f
A-hoi
ha— hold
f
poco agitato


ve-he— — ho- dor tzu ve-men tzu ve- men le-chay oi-lo-mim.
rit.
rit.
f
f
marcato
A-hoi
ha— va' ad ve-ha— vo— si— kus
f
f
tzu ve-men tzu ve— men le-chay oi-lo- mim
rubato
mf
ha— — zoch ve-ha— — zoi-har tzu ve- men tzu ve-men le-chay oi-lo-mim
rit.
mf



האדרת והאמונה

הָאַדֶּרֶת וְהָאֱמוּנָה — צו וועמען, צו וועמען
לְחַי עוֹלָמִים

הַבִּינָה וְהַבְּרָכָה — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הַגָּאוָה וְהַגְּרֻלָּה — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הָרִעָה וְהָרִבּוּר — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הַהוֹד וְהֶהָדָר — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הַוָּעַד וְהַוָּתִיקוּת — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הַזֶּרַע וְהַזֹּהַר — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

הַטַּבַּס וְהַטָּהֳר — צו וועמען, צו וועמען,
לְחַי עוֹלָמִים

תורה צוה

TOIRO TZIVO

From the Prayerbook




dolce
toi-ro— tzi-vo— lo— nu— moi-she moi- ro-sho ke- hi-las— ya-a-koiv. A— — hoi
rit.
p
dim.
f
rit.
a tempo
marcato
toi— ro— tzi-vo lo-nu moi-she moi-ro-sho ke-hi-las ya- a-koiv.
deciso
a tempo
molto rit.
pochiss. più mosso
A— — hoi toi-ro tzi-vo lo-nu moi-she moi-ro-sho ke- hi-las ya-a-
molto rit.
deciso
cresc.
poco rit.
a tempo dolce
dim.
koiv. Toi-ro tzi-vo— lo-nu moi-she moi-ro-sho ke-hi- las—
mf



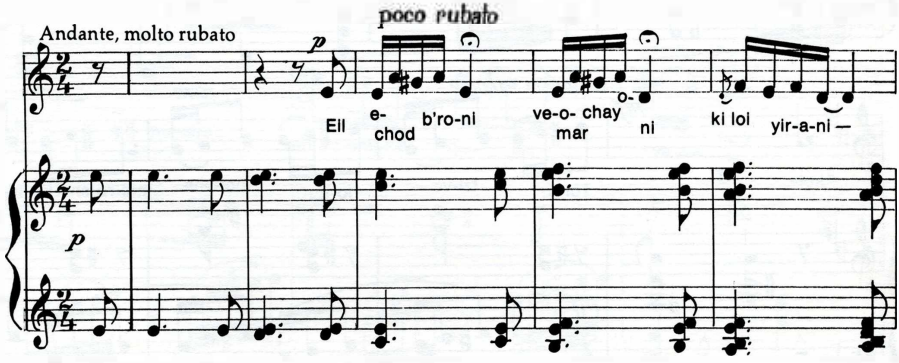
תורה צוה

תּוֹרָה צִוָּה לָנוּ מֹשֶׁה
מוֹרָשָׁה קְהִלַּת יַעֲקֹב

אֵ־ל אֶחָד בְּרָאנִי

EIL ECHOD B'RONI

R. Abraham Ibn Ezra




ho-o-dom vo-choy
li-bi uv- sori
ye- ra-ne -nu el— eil choy
li-bi uv-so-ri—
ye- ra-ne -nu el eil — —
choy. cantabile
Bo-ro b'choch- choil
b'ei- -zimo mo tzo u-vim
m'oid ne-e-lo-mo
mei-ei-nei chol choy
p
tranquilo
li-bi uv-so-ri ye-
ra-ne-nu el — eil choy
li-bi uv- so-ri
ye- ra-ne-nu el eil — — choy.
cresc.
più mosso
mf
Eil
Li- bi e-chod
bi b'ro-o-
uv-so- ni
li- bi ve-
li- bi o-mar
mf



א־ל אחד בראני

א־ל אֶחָד בְּרָאנִי
וְאָמַר חַי אָנִי
כִּי לֹא יִרְאַנִי הָאָדָם וָחָי
לִבִּי וּבְשָׂרִי יְרַנְּנוּ אֵל א־ל חַי

בָּרָא כָּל בְּחָכְמָה
בְּעֻצָּה וּכְמִזְמָה
מְאֹד נֶעְלְמָה מֵעֵינֵי כָּל חָי
לִבִּי וּבְשָׂרִי יְרַנְּנוּ אֵל א־ל חַי

ניגון

NIGGUN




mp
oi-io- io-io- io-io
oioio ioi — —
sf
oi vei! — — —
poco agitando e doloroso
calmando
molto tranquilo
oi vei
oi vei
oi vei
a— —
a— — — — — —
poco agitando
p calmando
pp
poco agitato
rit.
tranquilo
doloroso
oi vei —
oi vei —
oi vei —
va-
va-va
a —
a —
oi vei-
oi vei —
poco piu mosso
a— — —


poco piu mosso
oi-io- io- io io oi - ioi
oi io io oi ioi
tranquilo
p
a a
3
subito agitando
sf
oi vei oi vei oi vei va va va
p
pp
sf
subito agitando
tranquilo
p
a a
oi vei oi vei
rall... 3
a
p
pp
rall...
ppp espr.

NIGGUN ניגון




risoluto
f
io-io io io - io ioi
Dai — dai —
risoluto
f
f
mf
cresc.
da - da - dai tirai-ti— rai-rai-rai tirai ti — rai-rai-rai tirai-rai— rai-rai-rai
mf
cresc.
f
tirai - ti— rai-rai-rai ti— rai ti— rai da da da da da da dai dai dai - dai -
f
mf
dai oi-io ioi io-io-io io - io - io-io-ioi ioio - io io - -io
mf


loi
io-io io io-io-io io - io - io-io- io
io-io io io- io-
loi
p
Bam bam ba bam —
bibi bam ba bam —
f
p
da da da dai dai dai
p
Bam bam ba-bam —
ba-bam-ba bam —
p
rit...
ba bam ba bam bam bam
rall.
pp

וּנְתַנֶּה תֹּקֶף

UN'SANE TOIKEF

From the High Holy Days Liturgy

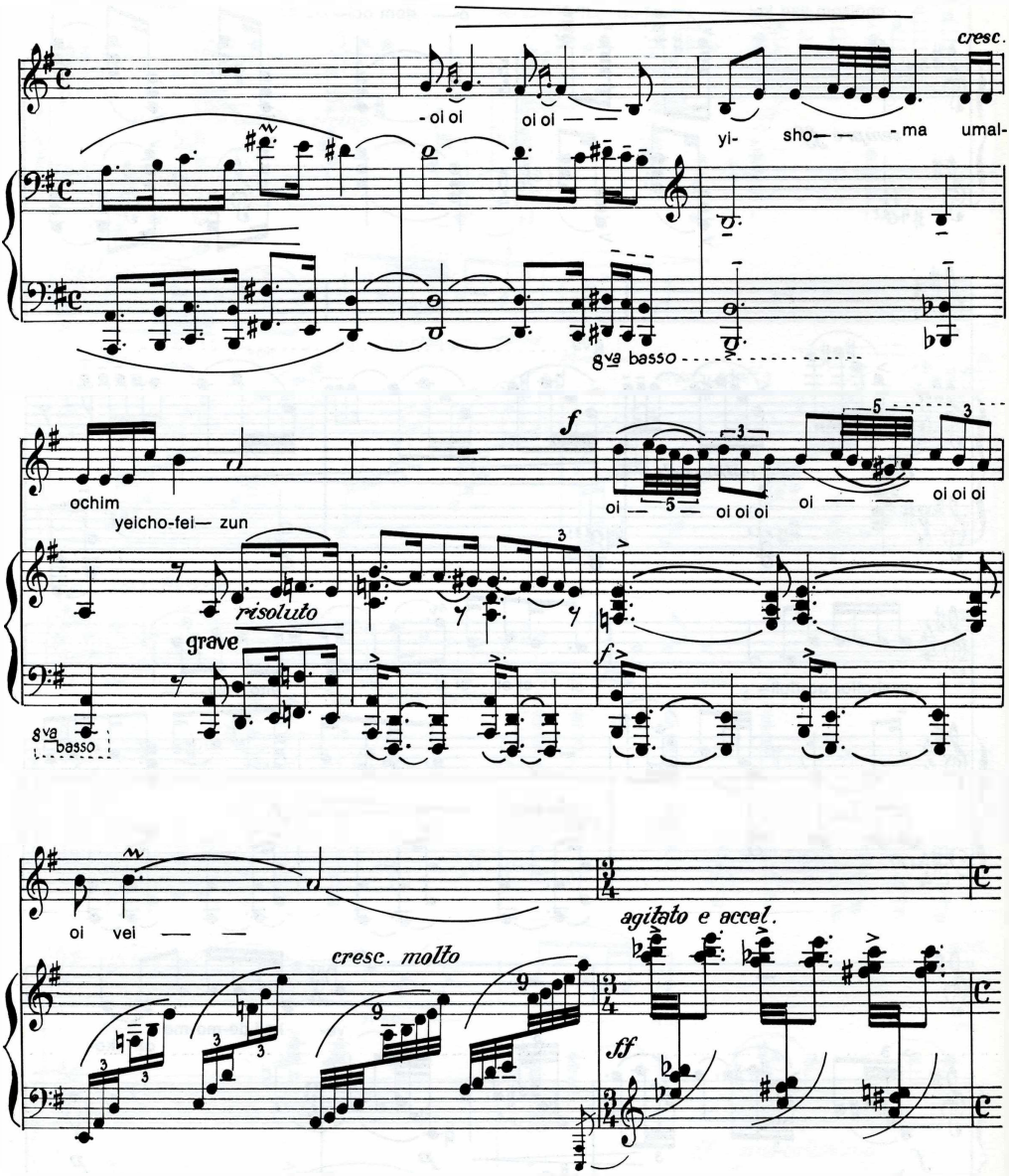



du-shas ha yo--o- im
ki hu— noi- -ro
ff marcatissimo
f
oi-oi
oi-oi—
- ve- -o- yo--o-im
ff
mf
pochiss. più mosso
chusecho
u-voi sinosei mal-
f
oi — — oi oi oi oi — — oi oi oi
ff
mf
pochiss. più mosso mf
oi vei — —
f
ve-yi-koin be-che- sed
ff
f risoluto


ki-- — se-cho
oi — vei — oi vei oi — — oi oi
f risoluto
veseisheiv o- lov be— e—
mes
poco accel
8va
f sempre
risoluto, pochiss. più mosso
e-mes ki ato hu dayon
umolchiach—
veyoi- del'a vo-eid
sf
oi — oi oi oi oi — — oi oi oi oi veil— —
pochiss. più mosso


f poco a poco agitato e string.
ve-choi-shelv
ve-choi- -selm
ve-soi- feir u-moi-
-ne
ff
poco a poco agitato e string.
ve-
siz-
koir
kol ha-nish-ko- -chois
oi-vei —
ve-
cresc. molto
con forzza
sif— tach — — — es seifer ha-zich
roi— — -nois
u-mei-
ff
ff
ff
ei— lov — — yi-ko— — — -rei
ve-
rall.
ff marcatissimo


choisom yad koi —
o— dom boi—
sempre ff
8va
f
calmando
uvashoifor go-doil—
oi oi oi oi oi— oi—
yito- ka— —
f
deciso
f
p
ve- koil de-mo-mo
da- ko-
f
p
p


cresc.
- oi oi
oi oi — —
yi- sho— — - ma umal-
8va basso
f
ochim
yeicho-fei— zun
oi — 5 — oi oi oi
oi — — oi oi oi
risoluto
grave
8va basso
f
oi vei — —
cresc. molto
agitato e accel.
ff



ונתנה תוקף

וְנַתֵּנָה תֹּקֶף קְדוּשַׁת הַיּוֹם
כִּי הִוא נוֹרָא וְאָיוֹם
וּבוֹ תִּנָּשֵׂא מַלְכוּתֶךָ
וְיִכּוֹן בְּחֶסֶד כִּסְאֶךָ
וְתֵשֵׁב עָלָיו בֶּאֱמֶת
אֱמֶת כִּי אַתָּה הוּא דַּיָּן וּמוֹכִיחַ וְיוֹדֵעַ וָעֵד
וְכוֹתֵב וְחוֹתֵם וְסוֹפֵר וּמוֹנֶה
וְתִזְכּוֹר כָּל הַנִּשְׁכָּחוֹת
וְתִפְתַּח אֶת סֵפֶר הַזִּכְרוֹנוֹת
וּמֵאֵלָיו יִקָּרֵא וְחוֹתָם יַד כָּל אָדָם בּוֹ
וּבְשׁוֹפָר גָּדוֹל יִתָּקַע
וְקוֹל דְּמָמָה דַקָּה יִשָּׁמַע
וּמַלְאָכִים יֵחָפֵזוּן

MAX EISIKOVITS

Composer and musicologist, born in 1908 in Blaj (Rumania), graduated from the Academy of Music in Cluj where he studied harmony, counterpoint and composition. In 1946 he was appointed professor of harmony and counterpoint at the same Academy and in the years 1950-1953 served as its Director. In 1948-1950 he was head of the Magyar Opera (The Hungarian Opera) in Cluj.

Among Prof. Eisikovits' many original compositions are:

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Chamber Music

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Doua dansuri hasidice pentru pian (Two Hassidic Dances for Piano), 1953

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Hore si madrigale pentru cor a cappella (Madrigals for Chorus a Cappella), 1965

He also composed the music of the following operas:

Povestea tapului (Tale of the He-goat), 1953
Fintina cu bucluc (The Troublesome Fountain), 1960

As a musicologist, Prof. Eisikovits deals particularly with pre-classical music. His best-known works are *The Vocal Polyphony of the Renaissance—The Palestrinian Style* (Bucharest, 1966), and *The Polyphony of the Baroque—the Bachian Style* (Bucharest, 1973). The unique viewpoint expressed in his books had a great impact on European musicology.

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