

SONGS
AND
RECITATIVES

LM 15-16

SONGS & RECITATIVES

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Tempo di Valse

Waltz

"Lion"

LM 15-16

E. Schnipelung.

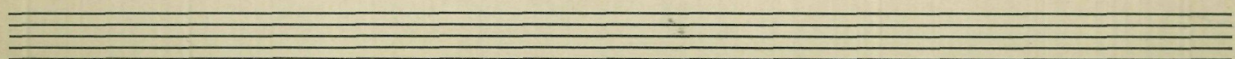
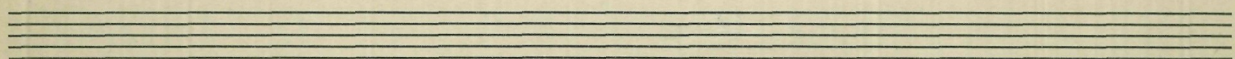
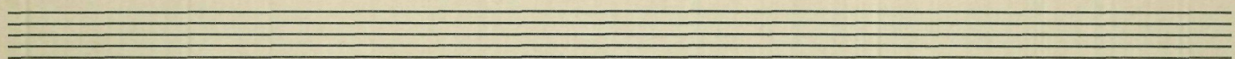
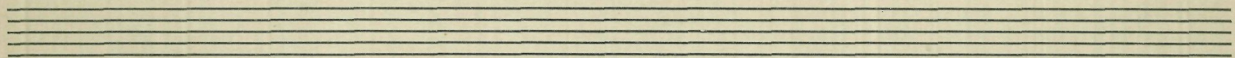
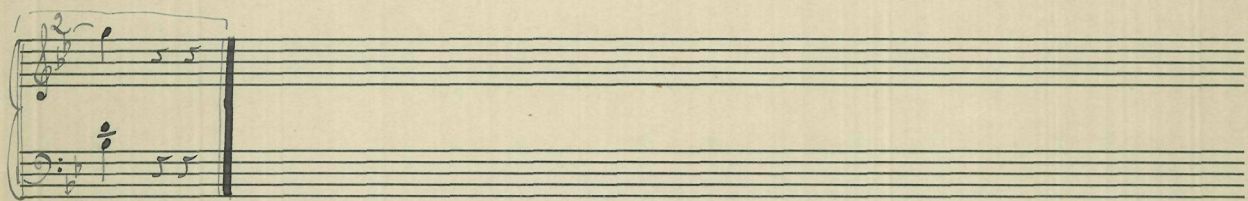
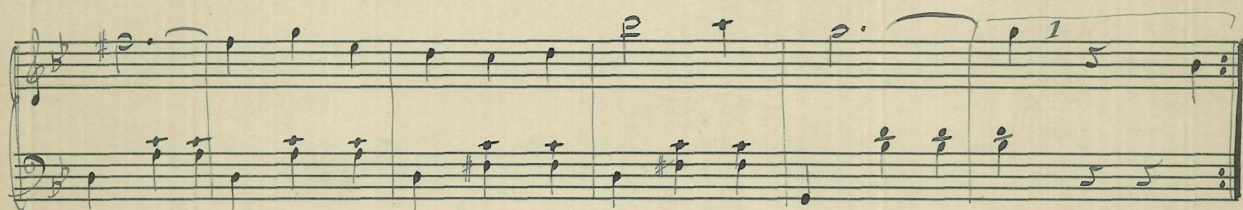
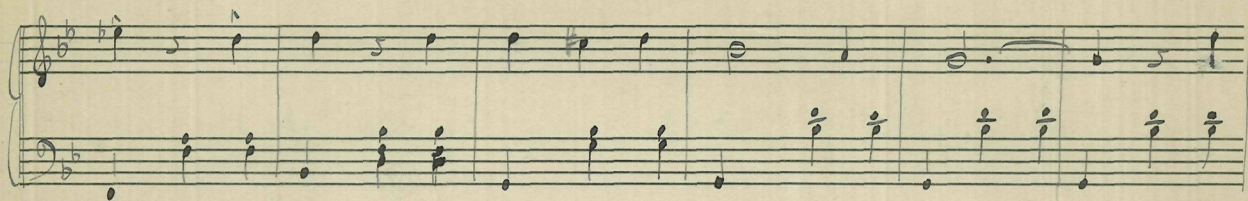
Handwritten musical score for a waltz titled "Waltz 'Lion'" by E. Schnipelung. The score is written on seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A repeat sign with first and second endings is present in the third system. The notation is handwritten in ink on aged paper.



Nr. 5 — Carl Fischer, New-York.

Made in Germany.

YESHIVA UNIVERSITY
ANTONIAL
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Waltz

E. Schnipeling.

Moderato

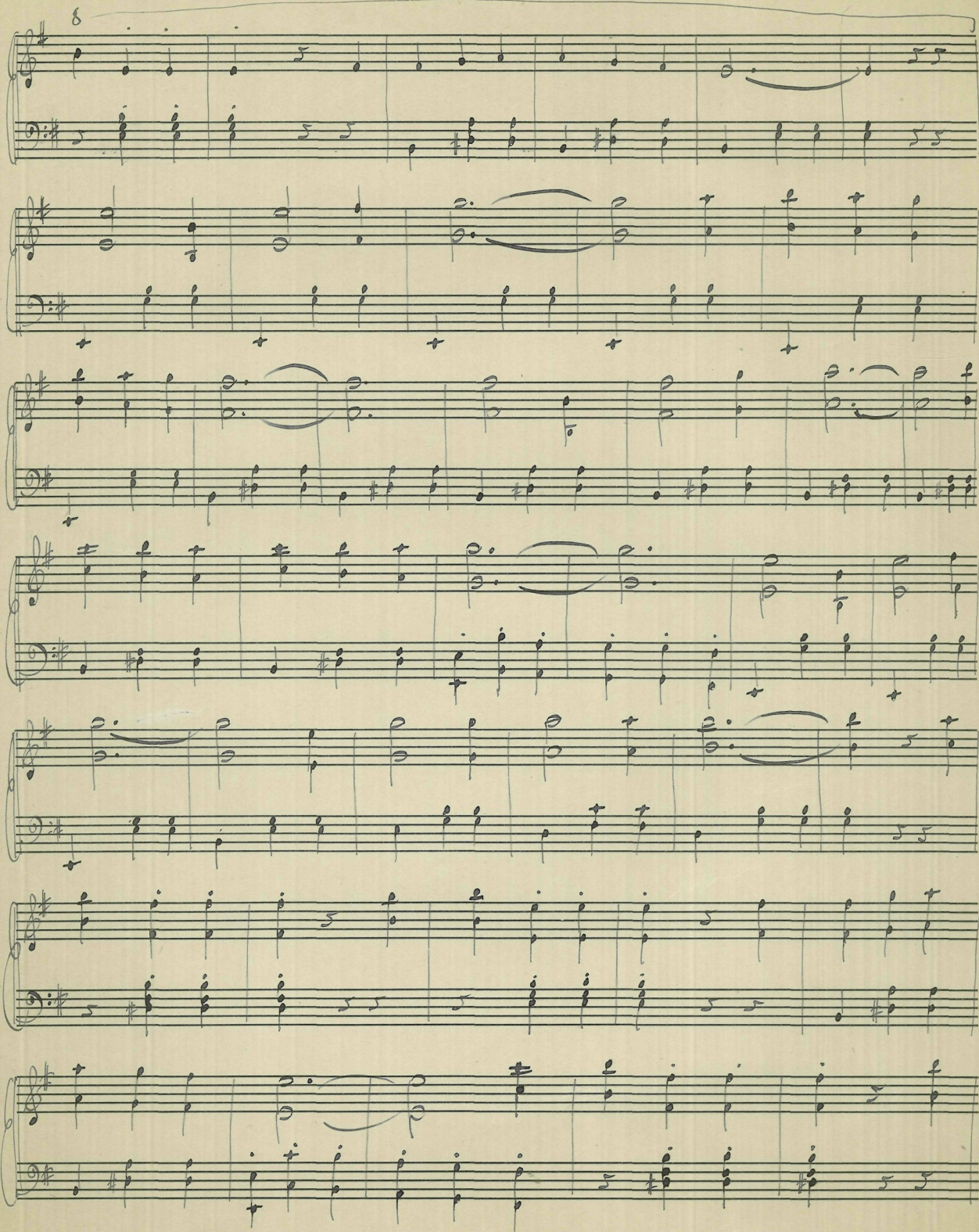
Handwritten musical score for a waltz in G major, 3/4 time, by E. Schnipeling. The score consists of eight systems of piano and bass staves. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a final cadence in the eighth system.

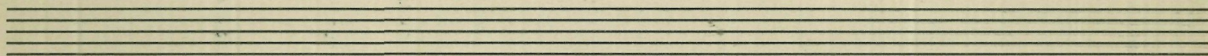
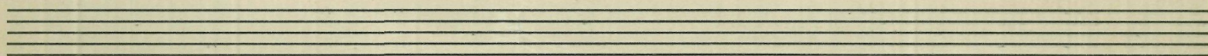
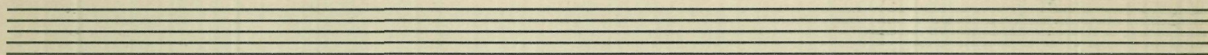
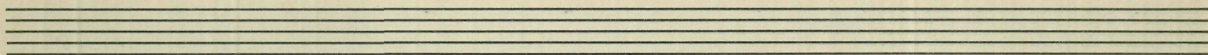
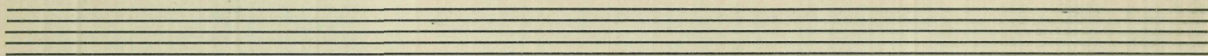
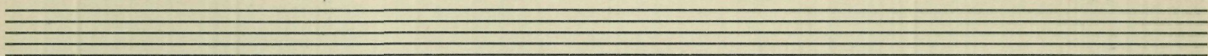
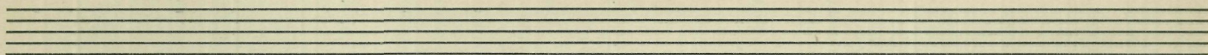
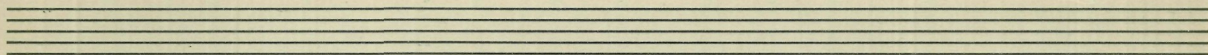
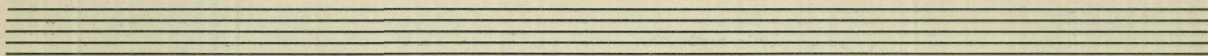
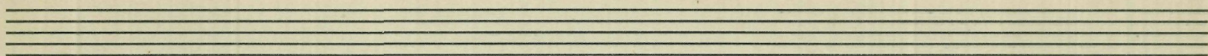
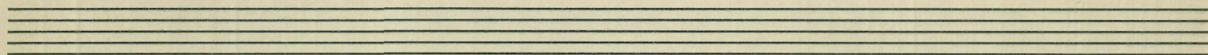
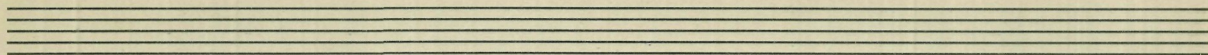
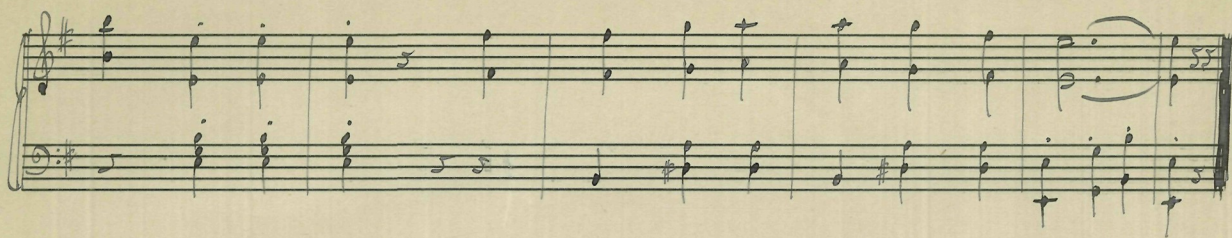


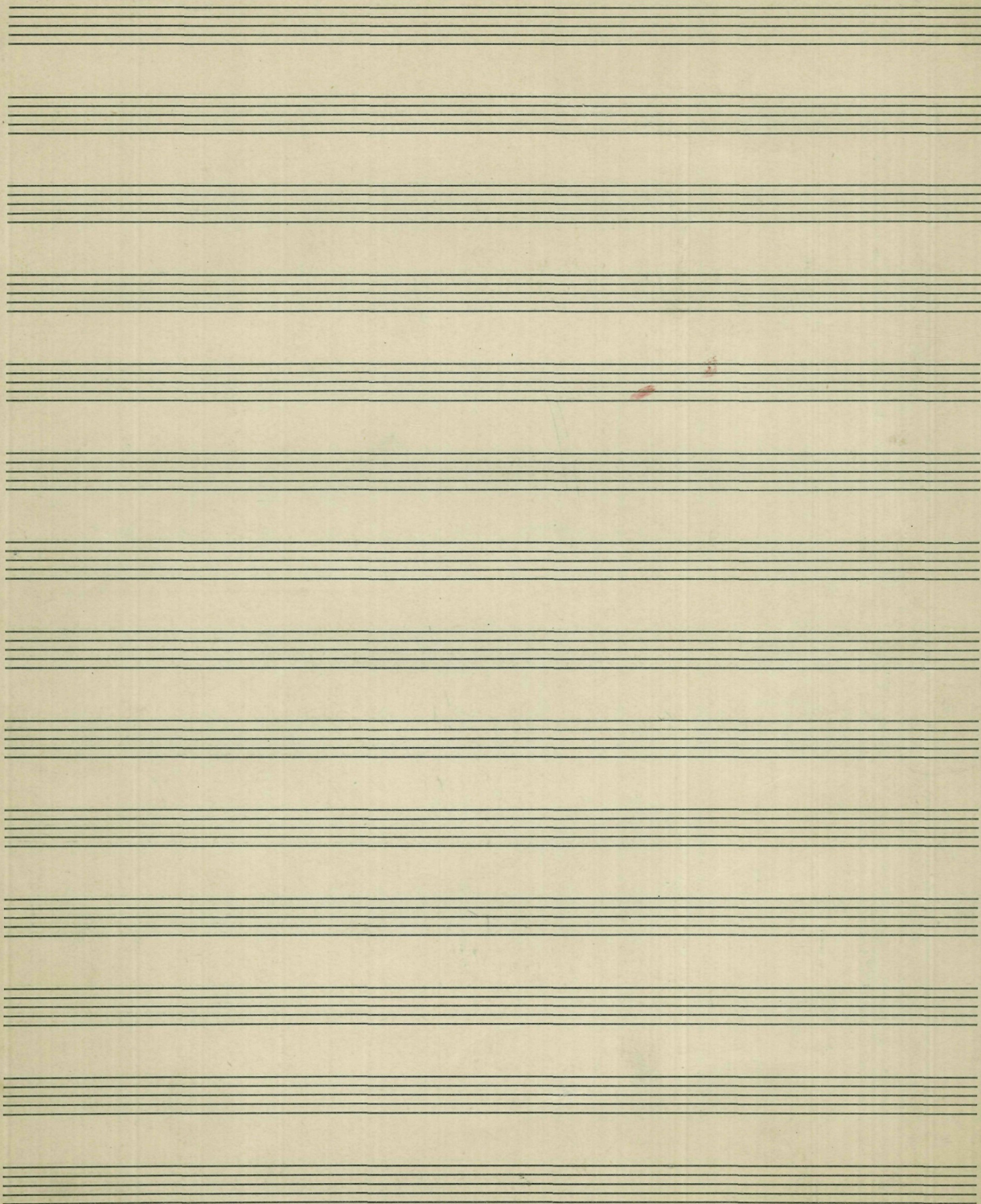
Nr. 5 — Carl Fischer, New-York.

Made in Germany

Handwritten musical score on seven systems of grand staves (treble and bass clef). The music is written in G major (one sharp) and 4/4 time. The score begins with a treble clef and a key signature of one sharp (F#). The first system is marked with a '6' above the treble staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots. A red number '4' is written at the bottom center of the page.







1

Musie by E. Shripelisky

[illegible]

Handwritten musical score for the hymn "L'om no e-mes hi no le-mes w' cho me zhes". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble clef, and the bass line is in the Bass clef. The lyrics are written below the notes.

Lyrics: L'om no e-mes hi no le-mes w' cho me zhes

[illegible]

Handwritten musical score for the song "Sro-mam, si no-se". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Lyrics: so - rosh-cho no-se dgo - lo a - to sro-mam, si no-se

Handwritten musical score for "Ein Kommo Bach" in G major, 2/4 time. The score is on two staves. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the melody. The piece is marked "Allegretto" and "Moderato".

ein Kommo Bach

chor
 mi-za-lei ein ko mo-cho
 la-ros tof-se

lo hir pu-cho uma jm a-sim lo sto fu-cho

Elo him e mes al mi-cho ki la mi se-ra-cho

chor
 l'rol, se mel elo him enos
 ato chonen



Solo Andante

"Der Kammt"

Schnipelisky

Longtime
Fortissimo

Handwritten musical score for the first system, featuring treble and bass staves with notes and rests.

Handwritten musical score for the second system, featuring treble and bass staves with notes and rests.

Handwritten musical score for the third system, featuring treble and bass staves with notes and rests.



Handwritten musical score system 1. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style. There are some markings above the staves that appear to be lyrics or performance instructions, but they are difficult to decipher.

Handwritten musical score system 2. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style. There are some markings above the staves that appear to be lyrics or performance instructions, but they are difficult to decipher.

Handwritten musical score system 3. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style. There are some markings above the staves that appear to be lyrics or performance instructions, but they are difficult to decipher.

V'LIRUSHOLAYIM IRCHO — וְלִירוּשָׁלַיִם עֲרוֹךְ BY K. NEUMANN

Handwritten musical score for the first system. The vocal line (treble clef) begins with a key signature of two flats and a 4/4 time signature. The piano accompaniment (grand staff) features a simple harmonic accompaniment. The lyrics "V'-LI" are written above the vocal line.

Handwritten musical score for the second system. The vocal line continues with the lyrics "RU-SHO-LA-YIM" and "V'LI-RU-SHO-LA - - YIM IR - CHO". The piano accompaniment provides a steady harmonic support.

Handwritten musical score for the third system. The vocal line includes the lyrics "B'-RA-CHA-MIM" and "TO-SHUV, B'-RA-CHA-MIM TO -". The piano accompaniment features a more active melodic line in the right hand.

Handwritten musical score for the fourth system. The vocal line concludes with the lyrics "SHUV V'-SISH-KON B'-SO-CHO KA-A-SHERDI-BAR-TO UV-". The piano accompaniment ends with a final chord. A red double slash " //" is written below the piano part.

Handwritten musical score for a song, featuring four systems of music. The notation includes vocal lines (treble clef) and piano accompaniment (grand staff). The lyrics are written below the vocal lines.

System 1:

Vocal: NEI O-SO UV-NEI UV-NEI

System 2:

Vocal: UV-NEI O-SO B'-KO

System 3:

Vocal: ROV B'-KO-ROV B'-YO-MEI-NU B'-YO-MEI-NU BIN-

System 4:

Vocal: YAN BIN-YAN O-LOM V-CHI-

SEI DO-VID M'-HEI-RO L'-SO-CHO TO-CHIN L'-SO-

CHO TO-CHIN BO-RUCH A-TO A-DO-NOY

BO-NEI BO-NEI

Y'-RU-SHO-LO-YIM.

Handwritten musical notation on a five-line staff. The lyrics are: SEI TO-VID MI-HEI-RO L-20-CHO TO-CHIN L-20-.

Handwritten musical notation on a five-line staff. The lyrics are: CHAO TO-CHIN BO-RUKH A-TO A-DO-NOY.

Handwritten musical notation on a five-line staff. The lyrics are: BO-NEI BO-NEI.

Handwritten musical notation on a five-line staff. The lyrics are: Y-RV-SHO-LO-YIM.

HAMALOCH HAGOEIL המלך הגדול BY K. NEUMANN

HA-MA-LOCH HA-GO-EIL O-SI MI-KOL RO, MI-KOL RO Y'-VO

REICHES HA-N'-O-RIM, Y'-VO-REICH ES HA-N'-O-RIM V'-YI-KO-

REI VO-HEM SH'-MI V'-SHEIM A-VO-SAY AV-RO-HOM V'-YITS-

CHOK V'-YID-GU LO-ROV P'-

KE-REV HO-O - - - RETS A-DO-NOY E-LO-HEI-CHEM HIR-

GO ES-CHEM V'-HIN-CHEM HA-YOM K'-CHOCH-VEI HASHO-MA-YIM LO-ROV A-DO-

NOY E-LO-HEI A-VO-SEI-CHEM YO-SEIF A-LEI-CHEM KO-CHEM

E-LEF P'-O-MIM VI'-VO-REICH ES-CHEM KA-A-SHER DI-BER LO-CHEM BO-

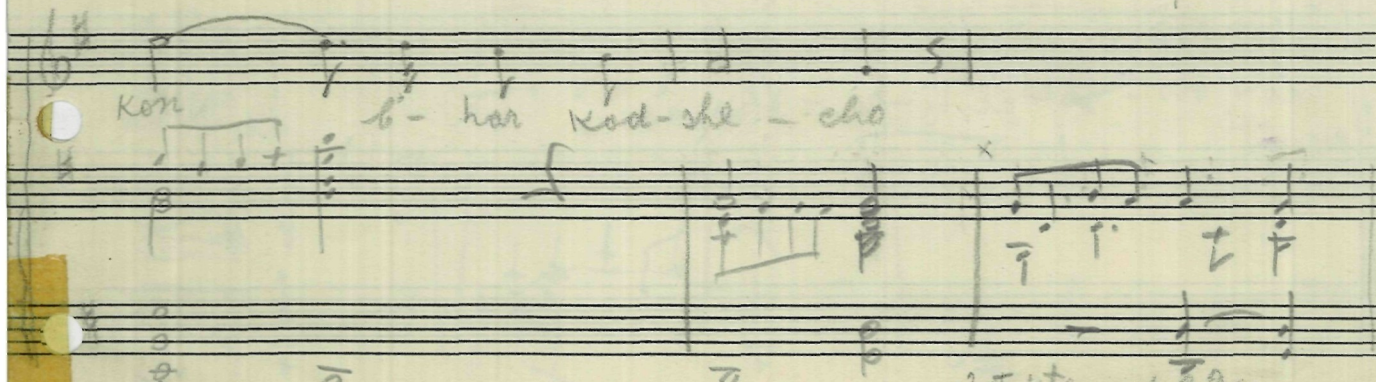
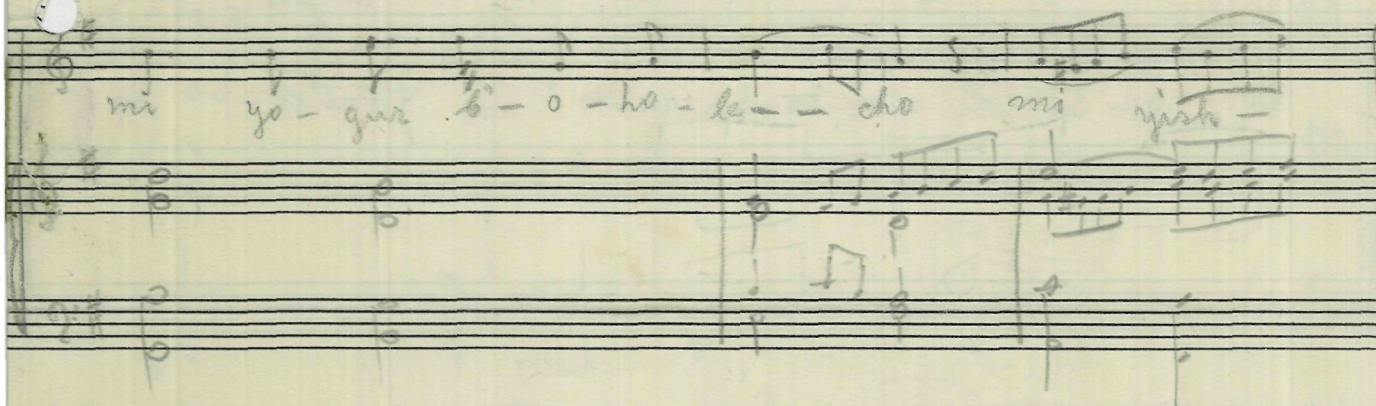
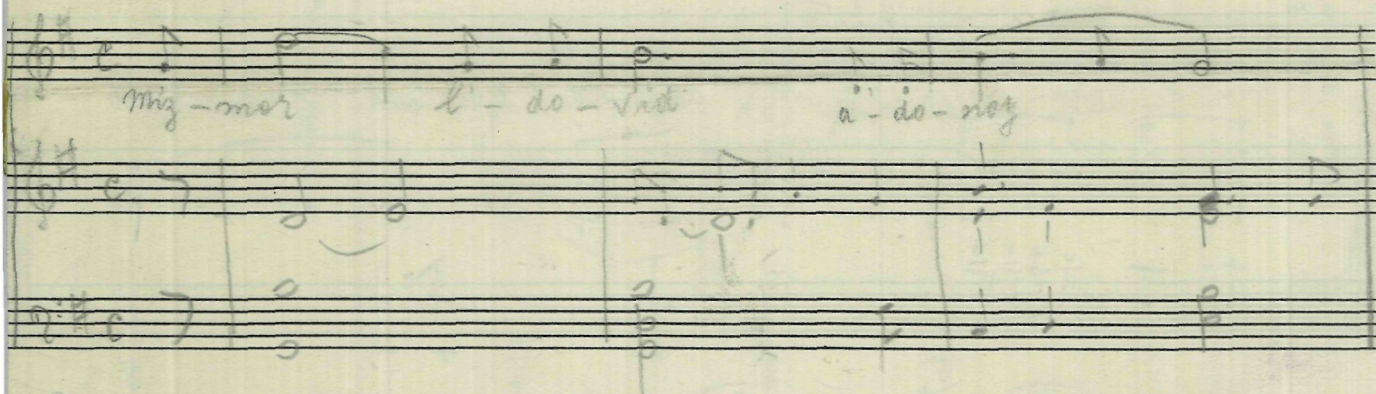
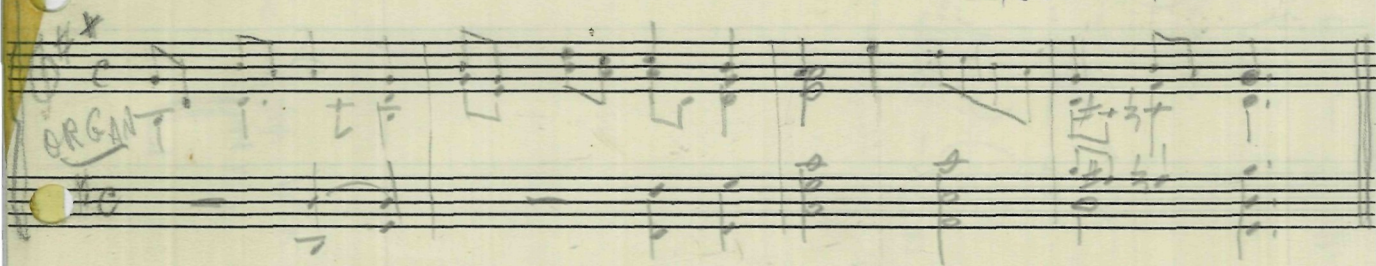
RUCH A-TO BO-IR BO-RUCH A-TO BA-SO-DE

BORUCH A-TO B'-VO-E-CHO U-VO-

RUCH A-TO B'-TSEI-SE - CHO

Psalm 15. ~~Choral~~ ~~Choral~~
Karl Neumann

Setting by
Richard Neumann



X das Vorspiel kann anders sein

G. Schirmer Inc. New York

12 Staves

17

2 Takte nach C. 2. 2. 2.

X es kann anders melod. sein

No. 5 - Printed in the U. S. A.

Handwritten musical score on 12 staves, featuring lyrics in a non-Latin script (likely Vietnamese) and musical notation including notes, rests, and accidentals.

Lyrics (transcribed from the image):

Ho-leich to-mim v-fa-eil tre-dek v'-do-

veir e-mes bil-vo-vo. lo ro-gal-al l'-sho-no

lo o-so l'-rei-ei-hm ro-o v'-cher-po

lo no-so al K'-ro-vo Niv-

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *f* (forte) and *x* (forte).

Handwritten musical score on 12 staves, featuring lyrics in Yiddish and musical notation. The score is written in G major (one sharp) and 3/4 time. The lyrics are:

2)
 nish-ze v'-ei-nor nim-os v'-es yo-ei a-da-neg y'-cha-kid
 nish-ba l'-ho-ra v'-lo yo-mir Kas-
 po lo no-san b'-ne-shech v'-sho — chad al
 no — Ki lo lo-Koch o — — sei

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and lyrics written below the notes. There are also some handwritten annotations and markings on the staves.

Psalm 23.

Karl Neumann

Handwritten musical score for Psalm 23, featuring vocal and piano parts. The score is written on four systems of staves, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written in Hebrew below the vocal lines.

System 1:

Vocal: mi - z' -

System 2:

Vocal: mor l' - do - vid a - do - nay ro - i lo ech - sor

System 3:

Vocal: lo ech - sor bi - n' - os de - she yar - bi - tsei - niz al

System 4:

Vocal: mei mi - nn - chos y' - na - a - lei - ni naf - shi y' - sho - veit

yam-chai-ni v'-mag-lei te-dek v'-mag-lei te-dek l'ma-an ni-

mo gam Ki ei-leich-b-geitrah-mo-ves lo i-ro ro

lo i-ro ro Ki a-to Ki a-to i-mo-di

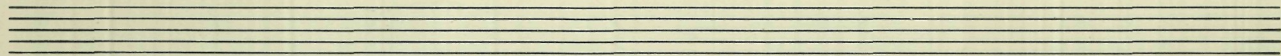
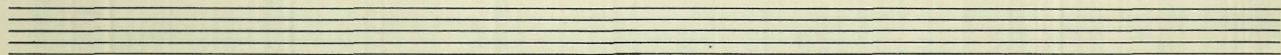
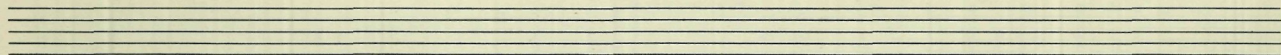
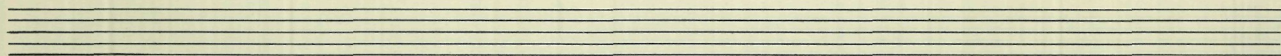
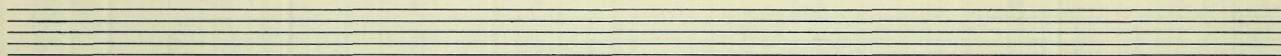
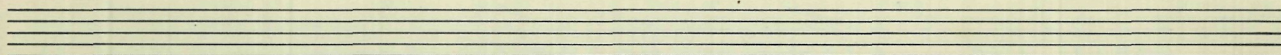
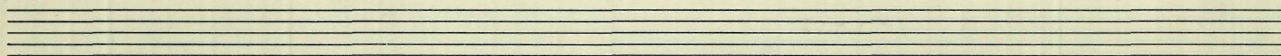
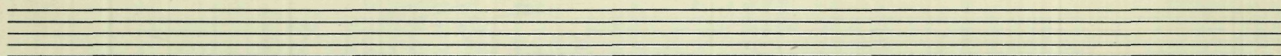
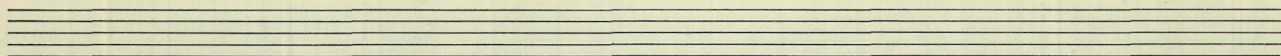
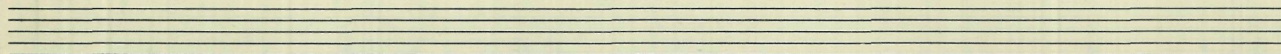
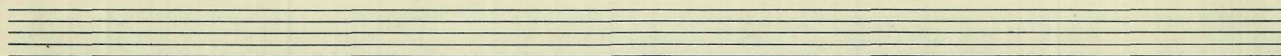
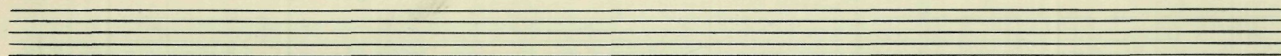
i-mo-di shiv-t'-cho u-mish-an-te-cho hei-mo y'-na-cha-mu-ni

ta-a-rech l'-fo-nay chul - chon ne-ged tso r'-roy ne-ged tso-ro-roy di-

shan-to va-she-men ro-shi ko-si r'-vo-yo di-shan-to va-she-men ro-shi ko-

si r'-vo-yo ach tov va-che-sed yir-d'-fu-ni kal y'-mei chazzy v'-shar

ti b'-veis a-da-nay l'-o - - rech l'-o-rech yo-min.



Adonij moloch

von

Rebkaudon Karl Neumann

Orgelbegleitung Hermann Schwarz.

Handwritten musical score for the first system. The vocal line (treble clef) includes the lyrics: *A-do - noj moloch geus lo wesch, lowesch a-do - noj os his-a - so* and *af-tiem te-wel bal-ti — mot*. The piano accompaniment (bass clef) features triplets and a 'ris' marking above a note.

Handwritten musical score for the second system. The vocal line continues with the lyrics: *nachon kiss a-cho-me - os — mits me-o - lom-o-lo* and *ne-shu' ho - nos a -*. The piano accompaniment continues with chords and triplets.

Handwritten musical score for the third system. The vocal line concludes with the lyrics: *do - noj*, *us o n' korts*, *dort - jom*, and *mits - los*. The piano accompaniment concludes with chords and triplets.

majnralim a di rissi misl' b' re jom a di ba no roma do - noy e - do -

se - cho ne em nu n' ot - e' res cho no a wo twidul a - do - noy - - - - - e'

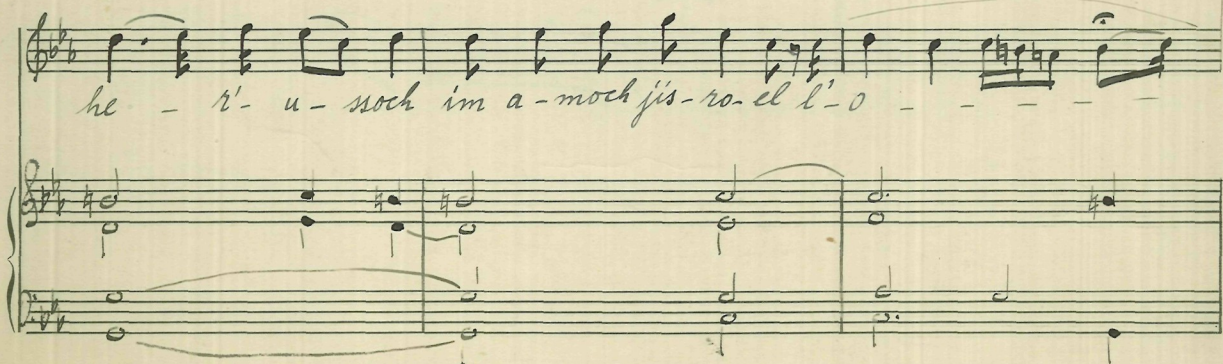
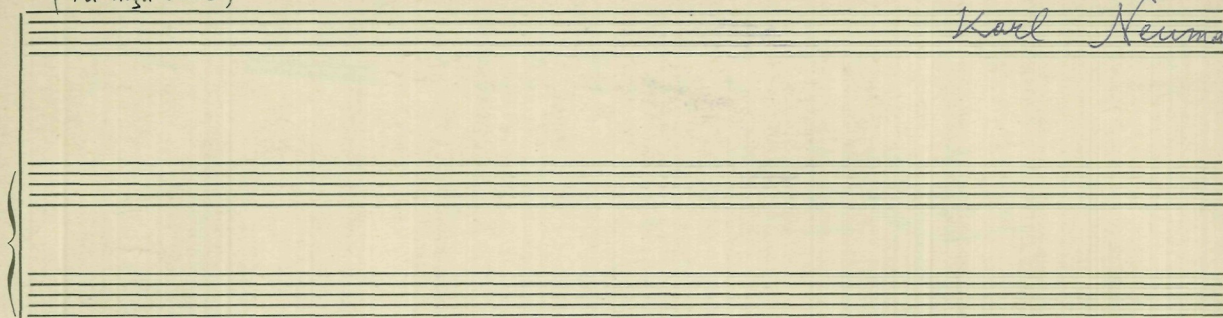
o - rel jo. mim -

B'RICH SH'MĒ

(For High Voice)

B'rich sh'mej

Karl Neumann



lamm u - fur - Kon j' - mi - noch a - - - - - cha -

re l' - a - noch b' - nes - - mak - d' - schoch ul - am - tu - je lo - no mitus ri - ho -

roch ul - ka - bel k' - lo - no - no b' - ta cha - mim j' - he ra - wo ko - do -

moch d' - so - rich lon cha - jin b' - ti - - - - - wu - so W' -

le-he-we a-no p'-ki-do b'-goi ka-di-ka-jo l'-mir-cham o-láj ul-min-

tar - - - jo-si w'.jas kol di-li- w'-di-l-a-moch jis-ro - -

- - - el

Ant - - - hu son l'-chô-lo um-far-nes l'-chô-lo

Ant - - - hu shal'tal - ko' - lo ant - - -

ant hud' shal'tal mal'cha - go u - mal'chu - so di - loch hi a -

no av - do d' Kud'cha b' - rich hi d' - sa - gid - no Ka - mei u - mi - Ka - mo di -

Kar o - raj' ne b' - chol i - don w' i - - - don lo al e - no se tra chit' no - n' -

30

lo al bar e-lo-him so-mich no e-lo be-e-lo dish-ma-yo d²

hu e-lo - ho K'-shot v² o-raysei K'-shot un-vi-o - hi K'-shot u-

mas- - - gei l'-me-bad ta v² von uk-shot u-masgei l'-me-bad ta von uk-

shot Bei, bei, bei bei a-mo-ro-chets

bel, bel a-no ro-chits v-lish-mei Ka-di-sho ya-Ki-ro a-

no ei-mar tush-b'-chon bel a-no bel a-no ro-

chits v-lish-mei Ka-di sho ya-Ki-ro a-no, a-no ei-mar tush-b'-chon v-

lish-mei Ka-di-sho ya-Ki-ro a-no, a-no ei-mar tush-b'-chon y-

Melodie evtl. in Oktaven mitspielen.

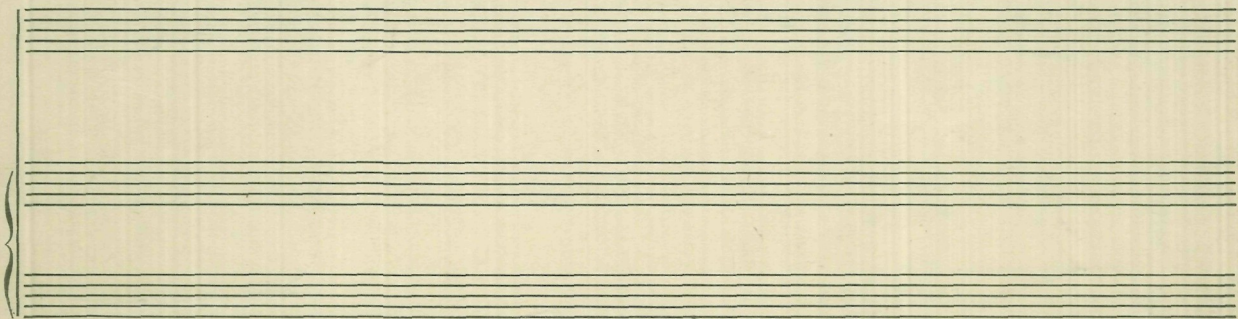
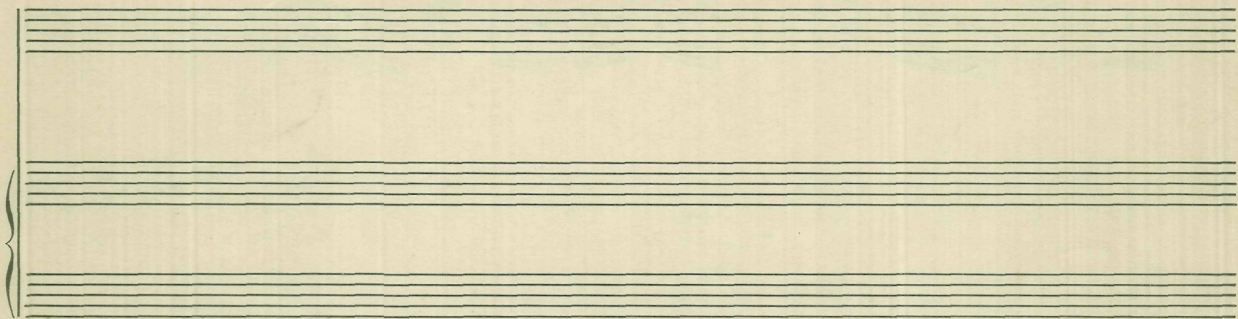
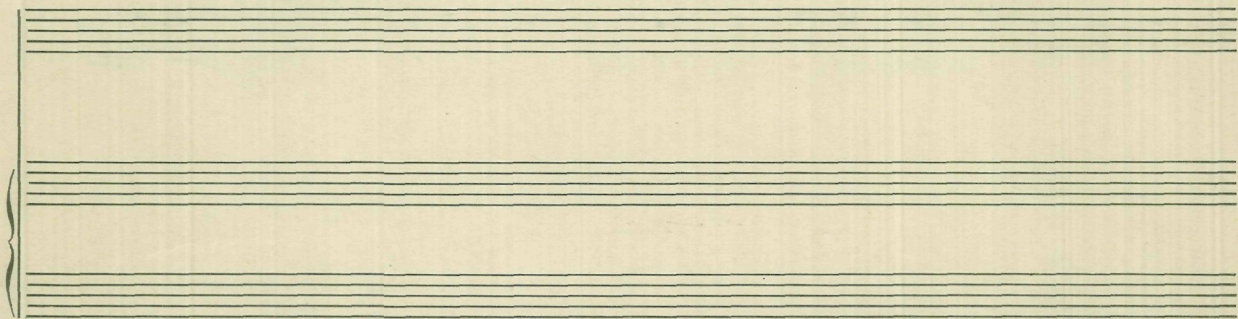
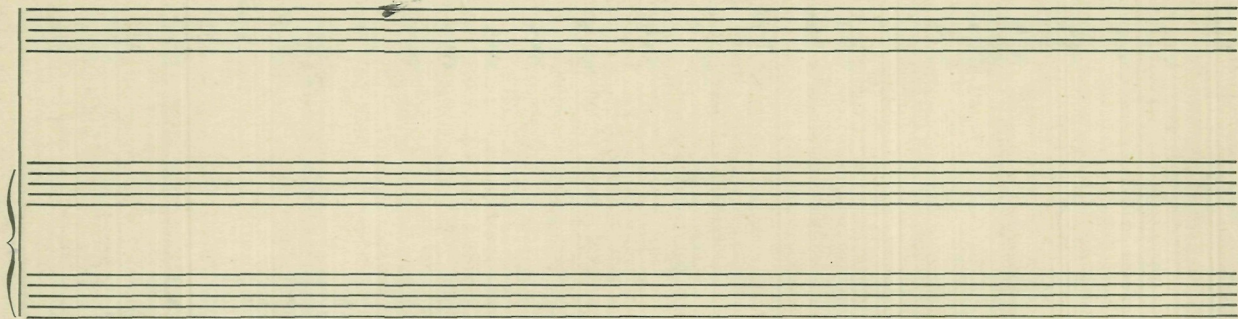
het ra-a-ro Ko-do-moch d-sif tach li-bo-i b'o-ray-so v'sash lim mish-a-

lin d'-li-bo-i v'li-bo d'-chol a-moch yes-ro-el h-tav

ul-cha - - - yin

lish - lom o-mein

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Introduction

SHOSHANAS YAAKOV (CHANUKA)

BURIM

Chenman

schô-scha-nas - - ja-a-kôw roha lo - w' so-me-cho bir-ô- som - - -

ja-chad t'-che - - les mord'-chaj, rôh-scha-nas - - ja-a-kôw

ro-ha-lo - w' so-me-cho bir-ô- som - ja-chad t'-che - - les mord'-chaj.

g³ - schu-som ho-ji-so lo-ne-rach

W'sik-wo-som b'chol dör wo-dör, t'schu-o-som ho-ji-so lo-ne-rach W'sik wo-som b'

chol dör wo-dör. L' hô-de - - -

a rke-kol-kô-wê-cho lô-je wô rku w-lô-ji-kol-mi lo-ne-rach

rit.

Kol ha-chô-sim boch o-rur ho-mon- a-scha bi-Keser li-ab-

di - - bo-ruch mor-d'-chaj haj-jhu-di, a-ru-ro - se-resch

e-sches maf-chi-di. B'-ru-

cho - - - es-ter - mi-gi-no - - ba-a-di - b'-ru-cho-es-ter mi-gi

no - - ba-a-di-n² gam - - char-wò-no - so-chur - la-tòw - w²

gam - char-wò-no so-chur - - la-tòw

(Prälim und Chantale)

BORUCH HASHEM BAYOM

Siegfried Penstadt.

Handwritten musical score for voice and instruments (Oboe, Flute, Piano).

System 1:

Voice: *Bo-ruch a-do-noj bajom*

Oboe: *mp* (mezzo-piano), *Flöte* (flute), *p* (piano)

System 2:

Voice: *bo-ruch a-do-noj ba-loj-lo bo-ruch a-do--noj b'schoch-*

Piano: *p* (piano)

System 3:

Voice: *be-----nu bo-ruch a-do-noj b'ku me-*

Piano: *pp* (pianissimo), *rit.* (ritardando)

System 4:

Voice: *nu. Ki w'jod-cho naf schoss hachajim w'ha-me-ssim,*

Piano: *p* (piano)

langsame Achtel *a tempo*

א--scher b'jo-do ne-fesch Kolchaj w'ru — ach Kol b'sarr-jisch. De-

ppp rit. *a tempo*

jod-cho af Kid ru-chi po-dis-so o-ossi, A-Do-noj! El

em-mess! E-lo-he-nu sch'ba

Oboe.

schoma-jim, ja-ched, schimcho, w'Ka-jem! Mal-chuss cho

rit.

to- mid um-loch o-le-nu l'o-lom wo-ed.

rit. *mp*

ruhig

ji-ru e-ne-nu wjiss mach li-be-nu w'sso gel naf-sche-nu.

rit.

bi-schu-oss cho be-em-mes be-mor-- l'xi--on,

rit.

mo-lach e--lo - ho-jich. A-do-noj

pp *rit.*

me-lech, a-do-noj mo-lech, a-do-noj

jimloch l'o-lom wo-ed!

Chor. *mgw.*

Meinem lieben Kollegen Karl Rummann
 zur freundlichen Erinnerung an Leo Gollanin.
 Berlin 22. Juni 1938.

Bo-ru-cha-do-noj Ba-yom. 41

BIRKAS KOHANIM

VON JASSINOWSKY

FÜR ORGEL BEARBEITET VON LEO KOPE.

Prinz. J. weg!

E-lô-he - nu Xe-lô-he

a - wô - se - - - nu

bo-ra-che-nu wab-ro-choh bo-r'-

che-nu wab-ro-choh ham-schu-le-sches ba-tô - roh hak-su - - - woh

al -- j' de -- al j' de mô-schel aw -- de -- cho, ho-a-mi-ach mi-pi a-ha-

rôn u - wo - nont kô - ha-nim am K'dô-sche-cho am

K' dō-sche-cho ko - o - mur j' wo-

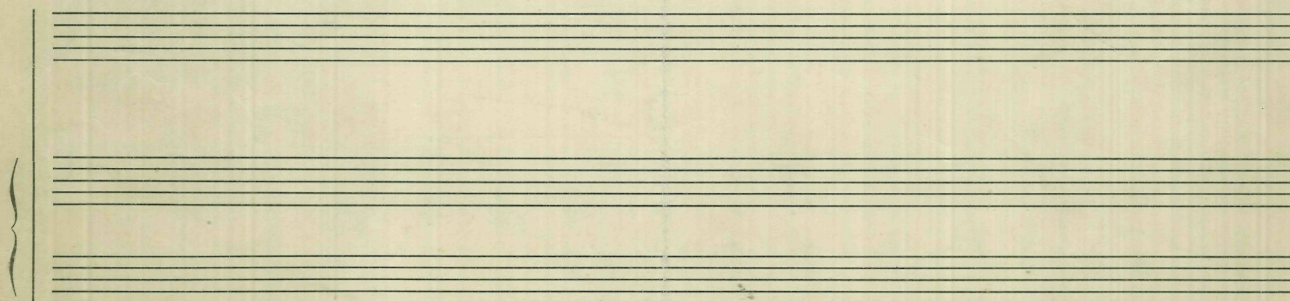
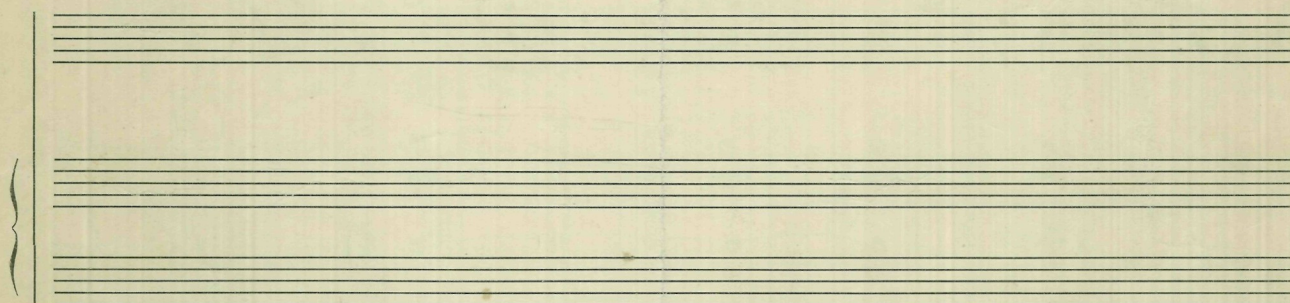
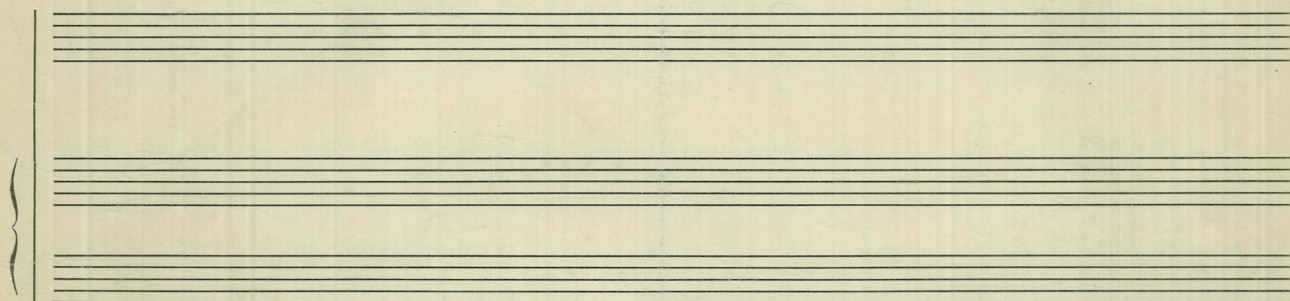
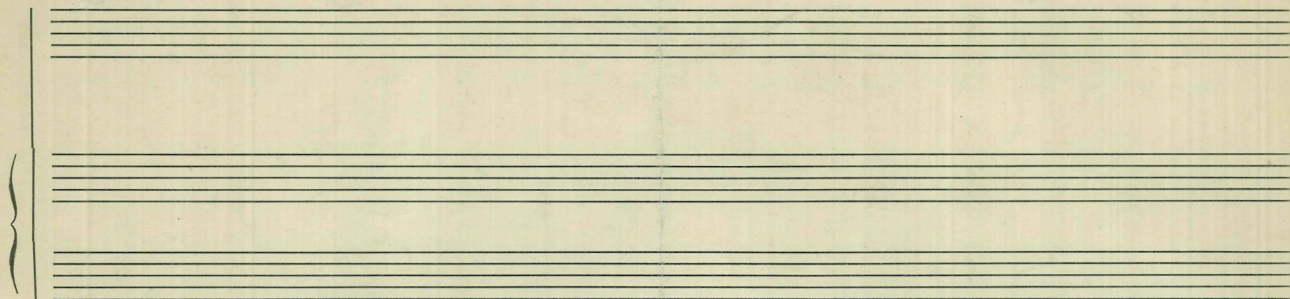
re-che-cho a-dô-noj -- -- -- H' jisch m' re-cho -- jo-ev a-dô-noj

Handwritten musical score for "Gloria in excelsis Deo" in G major, 3/4 time. The score is written on three staves. The first staff contains the vocal melody with lyrics "po-nov e-le-cho wi-chu-ne-Ko" and "ji-so a-dô-noj". The second and third staves contain piano accompaniment. The tempo is marked "Tranquam" and the key signature is one sharp (F#).

[illegible]

Handwritten musical score for a piece titled "L'cho scho lom". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the melody: "w'jo - - sem l'cho - - - l'cho scho - - - lom". The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations in the margins, including "1 2 3 4" and "1 2 3 4" above the first staff, and "4 II" and "4" above the second staff. The score is written on aged, yellowed paper.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a single melodic line. The middle and bottom staves are a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "The Rose Tree" are written below the piano part. The word "men" is written below the first measure of the piano part. The score ends with a double bar line.



Birchas Kohanim
26 106

Bruslawsky

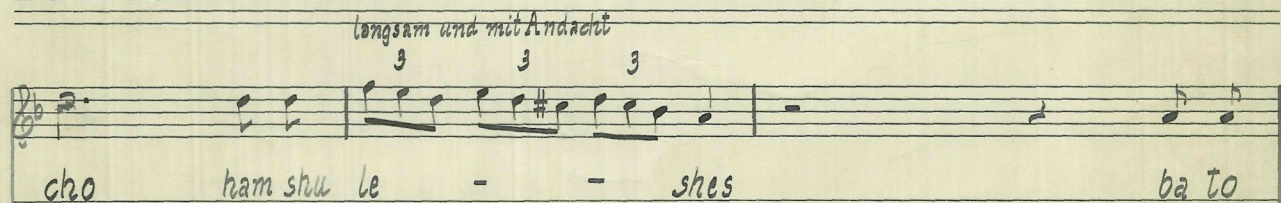
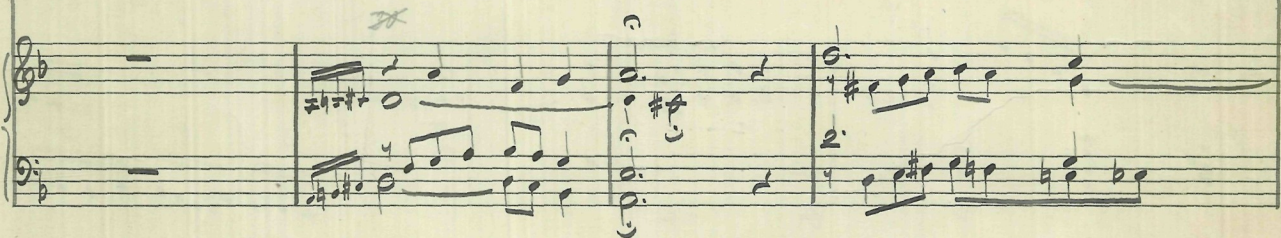
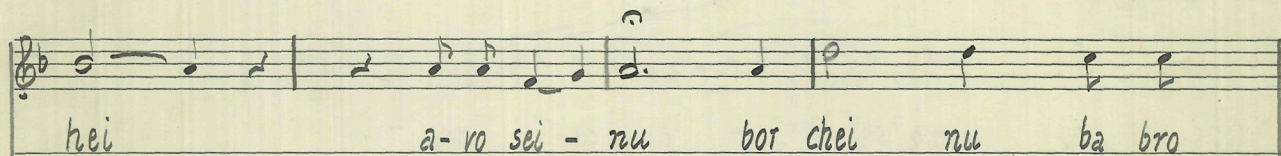
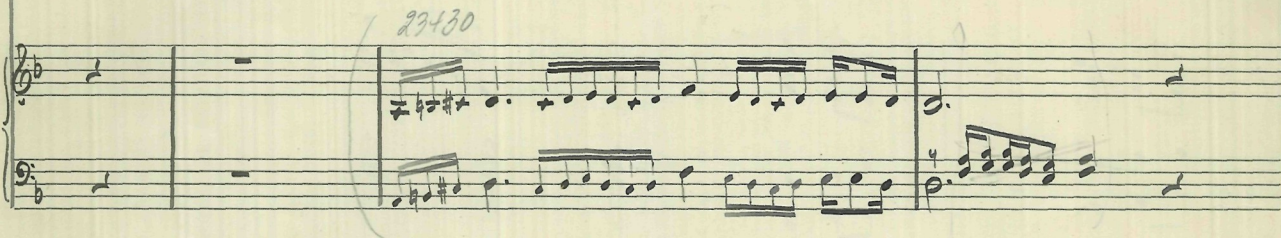
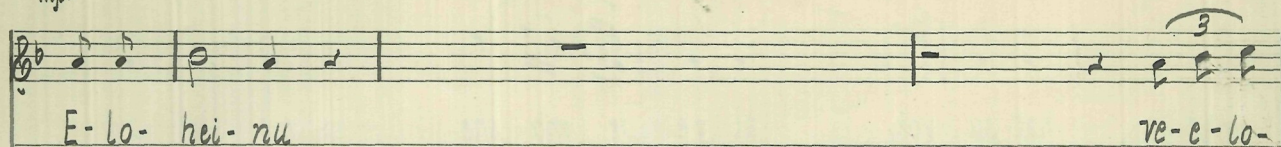
Adagio religioso

Handwritten musical score for the first system of 'Adagio religioso'. The system consists of two staves, Treble and Bass clef, in C major and common time. The music begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A slur connects the two staves, indicating a close relationship between the parts. The system concludes with a measure marked 'rit.' (ritardando).

Handwritten musical score for the second system of 'Adagio religioso'. The system continues the two-staff notation. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with eighth notes. A slur connects the two staves. The system concludes with a measure marked 'rit.' (ritardando).

Handwritten musical score for the third system of 'Adagio religioso'. The system continues the two-staff notation. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with eighth notes. A slur connects the two staves. The system concludes with a measure marked 'rit.' (ritardando).

mp.



roh hak su roh al ye de mo she mo she ar

de cho mo she - - ar - de - - cho

Sehr schnell

Langsam

ho a mu ro mi pi a-ha ron a ha

le-ches ba-to-roh - f ba-to

ron u ro - nov - ko ha

sehr schnell

roh - hok-zuff woh al - j'ide

nim - am am - alj'

wild schnell ff

de m'ischel an d'cho - Kp-o - mur

am re do she cho ko o - mur

ye ro re che cho a do

noy re ish - me re - cho yo

Chor

er - a do no po nove le - cho - - ri dru

ne - - cho yi so a do no - po

Chor

f *stürmisch*

nor ei le cho re jo sem - - - le

stürmisch

drängend

f

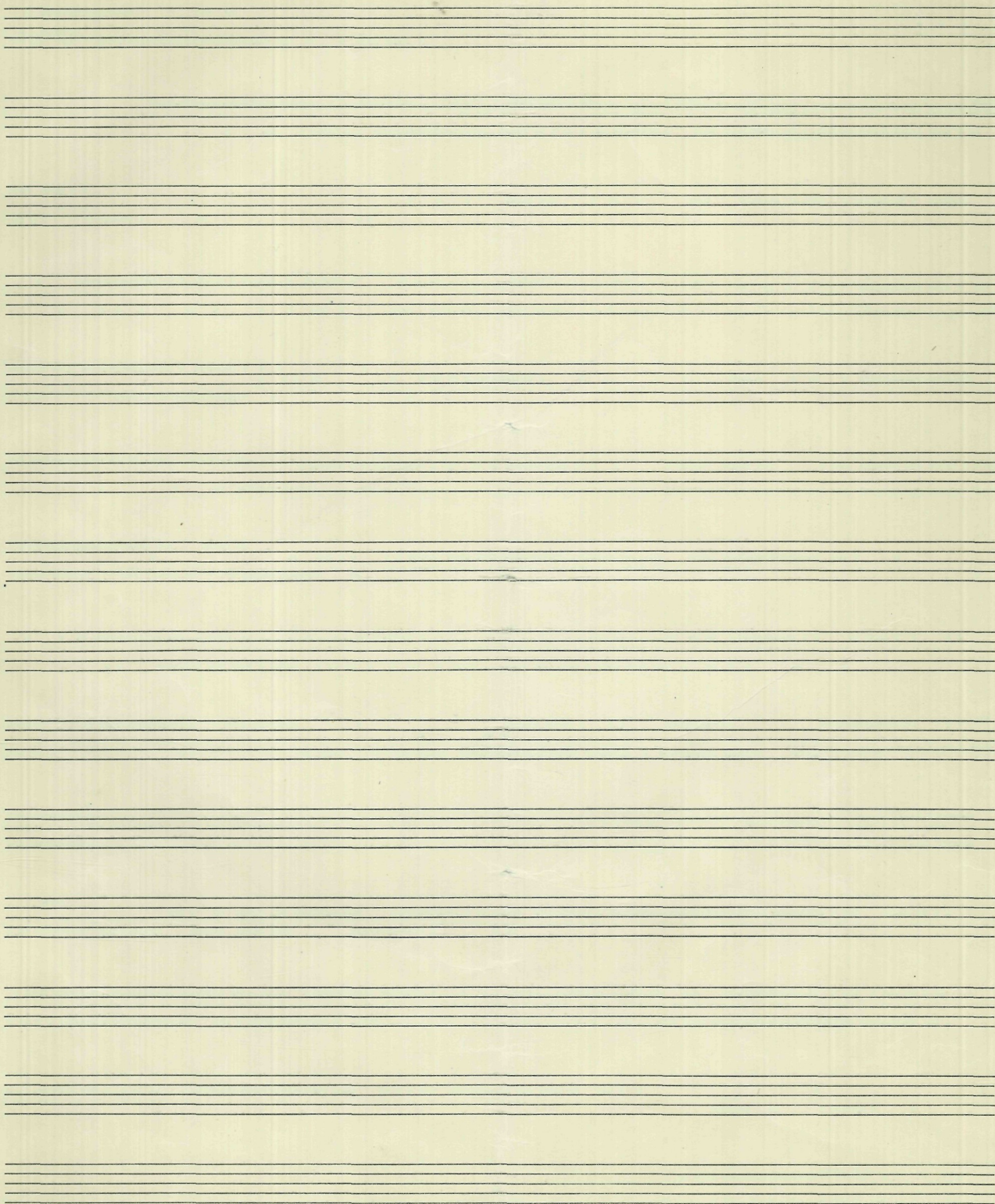
cho - - - sho lom - -

Chor

ff *ff*

52

Nach auf zu



Small

Cmoll

Small

Smoll

Hasch-ki-we-nu a-do-noj e-lo-he-nu ℓ^2 -scho, ————— kom ω^2 -ha-

a - mi - de - nu - mal - ke - nu l' cha

him

Sumu u-f-ros o-le nu su kas — — — — — sch'lo-me — cho w'

pa. sak _____ k' - ne _____ nu b' e _____ zok to _____ wok Fin

mil - fo - ne — cho w³ - ho - schi - e — nu l³

man — sch³ — me — dis ^{4.} schell wo — ho — gen ba — a — de — nu ur³ —

ho — ser me-o-le — nu w³ ho-gen b2-2-de — nu w³ ho- Cmu

ser m^o - o^a le nu

0 ————— jezo  de-wer ————— Fuort 0-jezo-de-wer

w^2 -che-reu w^2 -ro-ow o-peu-de-ber w^2 -che-reu w^3 -ro-ow w^3 -o-rom w^3

ho-ser so-ton
rit

mi' fo ne nu me a cha re nu a'w' zel k' no fe du las ti re nu las- ti- re — nu ki-

ovac Nr. 4 - 12 zedlig

Handwritten musical score with lyrics in Hebrew and Yiddish. The score is written on ten staves, with the first two staves of each system containing a vocal line and an organ line. The lyrics are written below the vocal line.

Staff 1: el — schom-re-nu-u-ma-zu-le-nu schom-re-nu-u-ma-zu-le-nu-o —

Staff 2: el — me — lech me — lech cha —

Staff 3: nun me — lech mel —

Staff 4: lech — cha — nu — ra — chum —

Staff 5: to uch mor z'-se nu u-w-e nu le-cha jun — ul sho-lom —

Staff 6: me-a toh — w' ad-o-lom uf —

Staff 7: rös o-le-nu zu-kes sel's me-cho — b'mel — a-to a-do-roy ha-pis —

Staff 8: res — zu — Kas sel's lom —

Staff 9: o — le — nu — w'al-Kol a-nu-pis —

Staff 10: el w' al — g'ro-sel's lo — jun — O-men

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foys W'schomru in Des du

PURIM - LIED

Veumann

Yiddish songs

with
piano accomp.

Shoi -

xoh-lu we-su-me

chu

bir - oi - som ja - - had

te-chez les mar-d'

cha

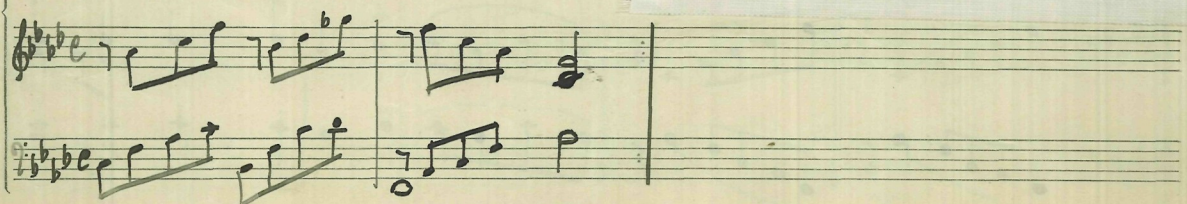
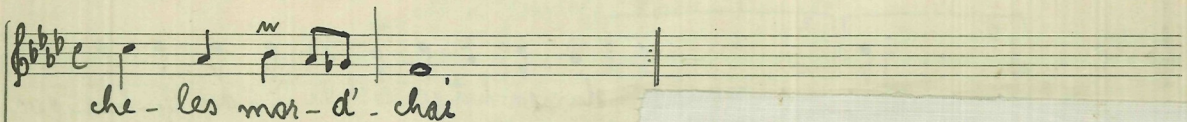
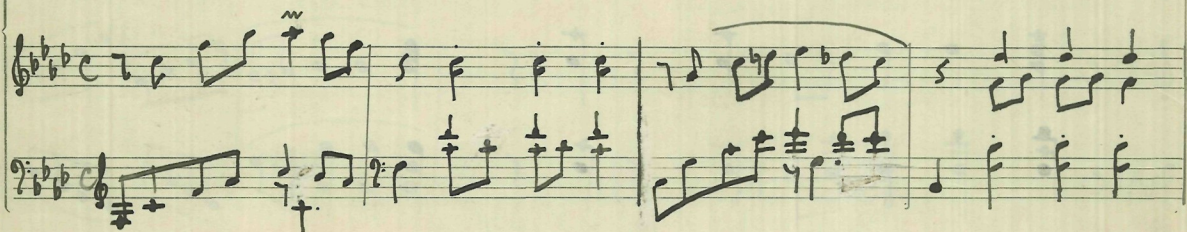
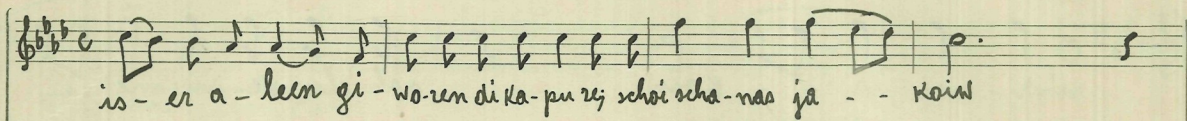
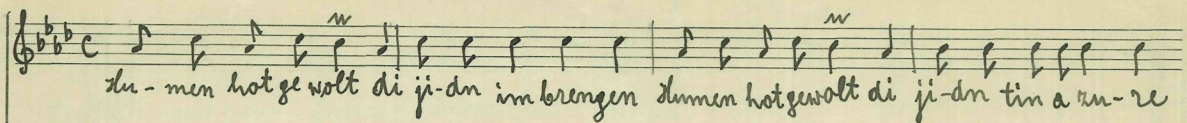
schai-chaj

hinnen het ge-wolt di ji - den ij - hen - gen

PURIM - LIED

Neumann

Schoi -
 sha - nas ja - - Koiv xoh - lu we - su - me
 chu bir - oi - som ja - - chad te - che les mor - d'
 1. chaj 2. schai - chaj shumen hat ge - walt di ji - den if - hen - gen



A gi-tm pi-rim, a gi-tm pi-rim mane li-be gwi-rim

daant hu-br mir joim ha-pi-rim Wet ete hee-rn di grois-se Win-dor, wi

Lied
got hot gi-hol-fn sa ne ji-di-she Kindor slumen is ge-we-en schil dik schach-

wai-re-sen a chois, hot er im ge-sagt: di tli-je is a-fm hoif.

Lin-gn mir, loi-bn mir: Schoi-scha-nas ja-a-kôv
 Lin-gn mir, loi-bn mir: Schoi-
 cha-nas ja-a-kôv
 cha-nas ja-a-kôv

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2. Hummen hot sach gisicht spîln
 Mit behaschwaïresch a schock (Schach)
 Hot men gîworfen Gîrel (Loos)
 Af ifte Woch (mâchte Woch)
 Lîngen mir, loiben mir usw.

3. Farflucht sol wern Blumen
 Wuës is gîwesen der ergster!
 Gîbentscht sol wern Mordche,
 Wuës is gîwesen der bester!
 Gîbentscht sol saindi malke,
 Wuës hot gîheissen Ester!
 Lîngen mir...

4. Xim jach (jîl) aran kîsprîngen
 Af a fîssle loïs
 Gîb jach un mî sîngen:
 Der dalles is mî groïs
 Lîngen mir, loiben mir usw.

