

Hirsch Weintraub: From East to West

by Susan Adelman

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Advisor: Dr. Mark Kligman

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Music Examples

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Preface

Hirsch Weintraub (1813-1881) possessed many interconnected and well balanced musical attributes. First, Hirsch Weintraub was a skilled musician, both as a vocalist and as a violinist. "According to the famous music critic Kahnardy, [H. Weintraub] possessed a very beautiful voice of considerably high register, which was able to go over without any break into a well-sounding falsetto."¹ In addition, the critics wrote, his playing "brought back memories of Paganini."²

Second, Hirsch Weintraub was a composer. His Jewish compositions impressed even his teacher. Eduard Sobolewski once commented on Weintraub's published books, saying, "All Israelite communities wanting to arrange the musical part of their services, should listen to these beautiful compositions."³ Notice in this next quote by Josef Singer, Salomon Sulzer's successor in Vienna, that Singer is extolling Weintraub as unique, not an imitator, but an innovator.

Weintraub's choral compositions show power and skillfulness of a fantastic musician, his eminent musical dominance over his material. He seems to be an eager musician who lavishly uses his knowledge and skills in any way possible. The compositions are overfilled with fugues, imitation, and courageous modulations, and even with clearly synagogue type compositions (i.e. "W'jeesoiu" [sic]), you will notice Weintraub's fingerprints. His clean compositions are based on serious studies and the declamation of Hebrew is very strict. Everything appears in perfection.⁴

¹ Samuel Vigoda, "Hirsch Altoony Weintraub," *Legendary Voices: The Fascinating Lives of the Great Cantors* (New York: M.P. Press, Inc., 1981), 504.

² Hirsch Weintraub, "A Cantor Travels Westward" From the Autobiography of Hirsch Weintraub," in *Journal of Synagogue Music*, vol.6, 1975, 9.

³ Aron Friedmann, *Lebensbilder berühmter Kantoren* (Berlin: C. Boas Nchf., Buchhandlung, 1918), 96, trans. Dagmar Polk.

⁴ Ibid.

Third, Hirsch Weintraub was a cantor. He not only transcribed his father's *chazzanut*, but he continued to perform and teach it throughout his career, passing it from generation to generation. H. Weintraub also mostly composed liturgical music. His composed pieces are mostly written for just choir with no cantor line. The texts for which he wrote include "*Adon Olam*," "*L'cha Dodi*," "*Ufros Aleinu*" from "*Hahkiveinu*," Psalm 150, "*Ein Kamocha*," and many more. While the music itself is written according to Western harmony, and written in a musical style consistent with practices of the Classical and Romantic Periods, the ethos of the traditional text is represented. This is how he brilliantly combines his traditional Eastern European background with a new, Central European, non-traditional sound. In combining the two European sounds, he developed a system of harmonization for the Jewish modes.⁵ This had not been done before, and through 1929, had not been equaled. In the words of A. Z. Idelsohn,

In his harmonization of the Synagogue modes he leaves Sulzer behind, he breaks the fetters of classical harmony, and strikes out, forcing for himself a new and untried path. . . . Weintraub's harmonic art has not been superseded by any subsequent composer.⁶

Lastly, Hirsch Weintraub was a scholar and academic. Found in the Eduard Birnbaum collection housed in the Kiev Library at Hebrew Union College – Jewish Institute of Religion in Cincinnati, is Weintraub's collection of music he has either composed, transcribed, or gathered. Throughout the manuscripts, his contribution extends to transcribing the music of other composers. Among others, music of Salomon Sulzer, Louis Lewandowski, Giacomo Meyerbeer, Vincenzo Bellini, Louis Spohr, Carl Maria von Weber, and Franz Schubert can be found.

⁵ Abraham Z. Idelsohn, *Jewish Music: Its Historical Development* (New York: Henry Holt and Co., 1929; reprint, New York: Dover Publications, Inc., 1992), 269.

Weintraub, the eminent cantor and musician, affected not only his congregation, but also his peers and future generations. From him we have received highly skilled Jewish liturgical music, phenomenal *chazzanut*, a system of Jewish modes, mountains of manuscripts waiting to be perused, and the model of how to combine Eastern and Central European sounds.

To understand the context in which H. Weintraub was writing, a brief summary of what was occurring in Central Europe is needed, along with an explanation of the differences between Central and Eastern Europe. In the late 18th century, the Reform movement began in Germany. The Reformers were interested in bringing decorum and pristine beauty to the service. To achieve decorum, the Reformers discarded the traditional aspects of the service that had an oriental flavor, or that created disorder in the service. These aspects included *chazzanut*, *Torah trope* (bible chant), *musach* (service chant), improvisation, imitation of musical instruments, and *Misinai* tunes.⁷ As these genres were eliminated, so too were the performers of the genres: the *chazzan* and the *m'shor'rim*.⁸

The Reform movement began by the influence of the *Haskalah*, a movement beginning in the 1770's in Central Europe. The *Haskalah* brought to the Jews of Europe a new aesthetic appreciation. Secular culture and secular education became highly valued, and experienced by the Jews. With the theme of the *Haskalah* being Rationalism,

⁶ Ibid., 482 and 484.

⁷ *Misinai* refers to those melodies received by Moses on Mt. Sinai, but in actuality are the sacred melodies attributed to the communities of Worms, Mayence, Speyer, and the Rhineland while they were the centers of Judaism. Hanoch Avenary. "Music," in *Encyclopaedia Judaica*, vol. 12, 1971, 640.

people sought for structure in their lives. The oriental flavor and cantorial embellishments found in the *chazzanut* were free flowing, therefore outdated, while the metered time and structured harmony found in the hymns and choral music was rational, therefore accepted. Music harmonized in Western harmony became more attractive to the congregation's ears.

While these two movements were changing the sound of Jewish music in Central Europe, the Eastern European sound of the *chazzan* and *m'shor'rim* was still prevalent. The small change that did occur, was the harmonization of the *m'shor'rim* accompaniment. It was these harmonizations that H. Weintraub harmonized within the Jewish modes.

Hirsch Weintraub was blessed to live at a time when synagogue composers were being given the arena to write and perform the Jewish tradition passed down through the ages, along with the music of the Western society. Born in Eastern Europe, and schooled in its musical tradition by his father, H. Weintraub wanted to keep alive this musical tradition throughout his career. However, he was also schooled in Western harmony and counterpoint, and did most of his writing in Western Europe, during the second half of the 19th century. It was this combined background that formed his identity, thus also his music. In his musical creations, and when creating a service, he combined the traditional Eastern European *chazzanut* with the Central European sound.

While some decided to strip the *chazzanut* of its excesses, Weintraub sang it as his father had, and in his transcription of it, he only diminished it enough so that others

⁸ *M'shor'rim* is a practice that consists of a young boy and an adult male bass who added musical accompaniment to the *chazzan* by interspersing florid melodic lines. This was done to create musical variety.

could sing it. While others wrote simple hymns and harmonizations, Weintraub wrote complicated choral music that required a highly trained choir. If you will, Weintraub had a "foot in both worlds." We tend to think of the combination of the Eastern and Central European sounds as a 20th century, American invention. This thesis will show that Hirsch Weintraub was a model for combining the two, for he found a way to synthesize the Eastern and Central European sounds before it was common to do so.

In the following pages, chapter one is a biography of Hirsch Weintraub containing numerous quotes by those that knew him. Through this chapter, Weintraub will emerge as a competent musician, composer, and teacher. Influenced by the *Haskalah*, his motivation for combining the two European sounds will become clear. Chapter two discusses Hirsch Weintraub's *musach* and the *chazzanut* of his father. Accented by examples of both, we will learn of Weintraub's traditional background. This chapter will also illuminate Idelsohn's earlier comment that Weintraub was the first to harmonize within the modes. Chapter three will discuss Hirsch Weintraub's choral music, using four pieces as examples. These pieces will display Weintraub's use of Classical and Romantic Period aspects, such as contrapuntal textures, fugal expositions, lengthy pieces with multiple parts, and frequent key modulations. The final chapter is the conclusion in which H. Weintraub's contributions will be discussed, as well as his influence on later composers.

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Chapter 1: Hirsch Weintraub, The Musical Innovator

In this chapter, we will look at the life of Hirsch Weintraub. Through his own words, and the words of his teachers, peers, students, and others whose lives he touched, his goal of combining the Eastern European *chazzanut* with the Central European sound will be presented. This story will be illuminated with information from his manuscripts, published works, and the history of the time and place in which he lived.¹

Hirsch Weintraub was highly respected and admired by his peers and those who came after him. Louis Lewandowski, the choral director in Berlin, said after a performance of Weintraub's in Berlin,

And I have to say that I had never heard a Jew sing like that before. His Rossini overtures were presented in unbelievable perfection. Everyone was blown away and extremely pleased. The great appreciation caused Weintraub to lead the synagogue on two other Sabbaths. Before the beginning of the Friday service he played his violin in a most beautiful manner, which every church member recognized with great admiration.²

Another anonymous report from his travels to Frankfurt am Main says,

With an astounding security he managed to play his violin so that you could feel the holy pain, and everyone's heart was filled with sweet aching. . . . [Weintraub and his choir] gave an extraordinarily pleasant and stimulating performance. It inspired people who attended the service, and made them see that service arrangement examples from foreign countries can essentially bring more pleasure and stimulation. The religious and moral character of the young artist, as well as his eagerness and drive for perfection, were brought to anyone's attention, and we wish for him to always be welcomed, wherever he might go.³

As stated in the introduction, the musically talented Hirsch Weintraub was born in Eastern Europe, Dubno, Russia to be exact. Born in 1813 to the great *chazzan*, Solomon

¹ To view a time-line, see appendix A.

² Friedmann, 91.

"*Kashtan*" Weintraub (1781-1830), H. Weintraub inherited his knowledge of the Jewish musical tradition by praying next to his father during services.⁴ When he was six, "*Kashtan*" had already noticed his son's cantorial ability, and began training him in the cantorial art. Within the year, he was singing with his father during services, singing in his father's travelling *m'shor'rim*, and had self-composed a synagogue piece as a present to his father.⁵ At the age of seven, H. Weintraub began violin lessons at the suggestion of his father.⁶ With this vocal and violin training, and his eagerness to work, Weintraub quickly developed into an outstanding musician whose amazing voice was full of soul and spirit.⁷ "*Kashtan*" noticed this and soon gave his son the opportunity to recite an entire prayer in a service. H. Weintraub chanted "*Atah Y'tzarta*" and "*Kashtan's*" response was, "My Hershel's *Ato Yotzarto* [*sic*] (Thou Hast Created) was even better than mine."⁸

In 1830, "*Kashtan*", while travelling with his *m'shor'rim*, died. This devastated H. Weintraub, and at the same time began his career as a cantor at the age of 17. Weintraub was appointed cantor in Dubno; however, he soon left to concertize throughout Europe.⁹ In July of 1836, he came to Vienna and stayed there for four months. It was there that he met Salomon Sulzer. Vigoda claims while H. Weintraub felt many of Sulzer's innovations too extreme, he did find "some of his modernistic innovations and adaptations worthy of application and not inconsistent with the spirit of

³ Ibid.

⁴ In most publications, the date of H. Weintraub's birth, and sometimes death, are incorrect. It is usually published as 1811 for his birth, and sometimes 1882, instead of the correct 1881, for his death.

⁵ Friedmann, 88.

⁶ Weintraub, "A Cantor Travels Westward," 9.

⁷ Friedmann, 88.

⁸ Vigoda, 504.

the prayers and psalms."¹⁰ From Vienna, Weintraub traveled to Prussia and remained there for ten months because he could not get a Prussian citizenship. He then left to travel some more and, in October of 1837, arrived in Berlin.

In Berlin, Weintraub was prayer-leader in private service concerts in individual homes as part of his Synagogue concert tour. The concerts included violin preludes and introductions played by H. Weintraub, instrumental quartets of Mozart and Haydn sung with exactness and perfection by Weintraub's quartet, and the recitation of the prayers as handed down from his father with accompaniment offered by his quartet.¹¹ Weintraub received great acclaim from Jews and non-Jews alike for these service concerts. After a service at the private synagogue of the magnate Loewenstein, whose synagogue was frequented by the elite of the Berlin Jewish community, Weintraub was honored with the position of prayer leader for the next two Sabbaths.¹² (It was after one of these services that Lewandowski made the above comment about Weintraub.) The Berlin Jewish community was so impressed with his services, that its cantor, Ascher Lion, decided to revamp his own service to a more modern one with a choir, like Weintraub's. The choir was placed under the direction of Louis Lewandowski.

H. Weintraub not only sang in Berlin, but was also a violin soloist with the Philharmonic. According to Weintraub, the critics wrote that his playing "brought back memories of Paganini."¹³ During his stay, he says he "composed many musical settings for the Psalms according to the rules of harmony . . . [and] became aware that one must study

⁹ Weintraub, "A Cantor Travels Westward," 9.

¹⁰ Vigoda, 506.

¹¹ Idelsohn, 271.

¹² Friedmann, 91 and Vigoda, 507.

composition professionally."¹⁴ He therefore began studying with Mr. Bohmer in Berlin. After Berlin, Weintraub traveled again, and in August of 1838, found his way to Koenigsberg.

At the age of 25, H. Weintraub was appointed cantor in Koenigsberg. While in Koenigsberg, he continued his studies of composition with Eduard Sobolewski, under whose direction Weintraub says he "thoroughly learned double counterpoint and fugue."¹⁵ Some of his counterpoint exercises can be found in manuscripts Mus. W. 123 (pages 70-71) and 124 (page 1-2) of the Eduard Birnbaum collection housed in the Kiev Library at Hebrew Union College – Jewish Institute of Religion in Cincinnati.¹⁶ Weintraub used his new knowledge of music to write choral compositions in a strict counterpoint style for the Jewish liturgy, as well as, writing down and reworking his father's compositions. He also wrote symphonies, *lieder*, and pieces for instruments such as violin and piano. His Jewish compositions impressed his teacher, for Sobolewski once commented on Weintraub's published books, saying, "All Israelite communities wanting to arrange the musical part of their services, should listen to these beautiful compositions."¹⁷ As part of his introduction

¹³ Weintraub, "A Cantor Travels Westward," 9.

¹⁴ Ibid.

¹⁵ Ibid., 10.

¹⁶ What is seen in the manuscripts is what is known as "Species Counterpoint." An exercise used to learn how to write in the counterpoint style, it was invented by Johann Joseph Fux in his textbook, *Gradus ad Parnassu*. In the manuscripts, there are two rows of numbers ranging from 1-8, 10, or 11. The numbers are scale degrees, and this arrangement produces consonances and dissonances for contrapuntal writing. It looks like this:

12345678

87654321

After the numbers, he experiments with a melody line and writing harmony. The harmony is different depending on whether the scale degrees go up to 8, 10, or 11.

¹⁷ Friedmann, 96.

to Weintraub's books, Sobolewski wrote, "In all of musical literature there is no similar musical work. I wish the author praise and appreciation for his great work with all of my heart."¹⁸

Sobolewski was more than a teacher to H. Weintraub. From 1830 to 1854, Sobolewski was the director of the opera in Koenigsberg and of the Musical Academy. During his studies with Sobolewski, Weintraub chose to also be a member of both orchestras Sobolewski directed, allowing Weintraub to become acquainted with operas and partitas.¹⁹ When, in 1959, Weintraub published *Schire Beth Adonai*, Sobolewski not only wrote the introduction, part of which is quoted above, he also wrote a critique for the magazine *Leipziger Neue Zeitschrift fur Musik*, 1859.

Schire Beth Adonai was highly regarded by Weintraub's peers, as well. Besides the quote by Josef Singer previously mentioned, Lewandowski commented, "The chants in the main sections of the big book are based on serious musical studies. They are mostly composed in a counterpoint style and have, if performed well, a great impact."²⁰

Throughout volumes one and two, elements of both the Classical and Romantic Periods of music can be found in his choral music. These include contrapuntal textures alternating with homophonic textures, fugues, suspensions, harmonies, and key relations of a third. Volume one contains Hirsch Weintraub's music for *Shabbat* for the entire year, and volume two contains Hirsch Weintraub's music for the Festivals and High Holidays. Volume three contains Hirsch Weintraub's transcription, and re-shaping, of Solomon

¹⁸ Ibid.

¹⁹ Weintraub, "A Cantor Travels Westward," 10.

²⁰ Friedmann, 96.

Weintraub's *chazzanut* for the holidays.²¹ In this volume, the choir is secondary to the *chazzan* and performs the role of the *m'shor'rim*.²²

With an Eastern European background and a Central European training, all three volumes were influenced by what was happening musically in both Eastern and Central Europe. To understand the musical changes that were occurring, a brief summary of the musical styles is needed. In the late 18th and early 19th centuries, there were two main musical styles in the Central European synagogue relating to *chazzanut*. The first was the solo cantorial art of *chazzanut*. An old art form, whose original use was a way of expressing the meaning of the text through vocalises, *chazzanut* began a transformation during the 18th century. Cantorial vocalises, or cantorial fantasia, as termed by Avenary, began to employ melodic sequences to keep the composition flowing.²³ This is a style found in Baroque music (1600-1750). Cantors were also experimenting with making the voice sound like musical instruments. For example, a melody imitating a trumpet fanfare is often used with the "Great *Aleimu*" text because that is how people paid homage to their kings.²⁴ A trumpet fanfare interlude can be found in Ahron Beer's "Great *Aleimu*."²⁵ Beer was the *chazzan* in Berlin in 1765 and was one of the first *chazzanim* to be educated in secular music.

The second type was a variation on *chazzanut* that was emphasized with vocal accompaniment – *m'shor'rim*. Joseph Goldstein-Bass of *Oberlauringen bei Schweinfurth*

²¹ Hirsch Weintraub, *Schire Beth Adonai* (Koenigsberg, 1861, vol. 1-3. reprint, New York: Sacred Music Press, 1953, *Out-of-Print Classics*, vol. 19-21).

²² Appendix B contains an Index of the three volumes.

²³ Hanoeh Avenary. "The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries," in *Yuval*, vol. 1, 1968, 65.

²⁴ *Ibid.*, 78-80.

am Main wrote this style of music (late 18th century). In his manuscripts, it is clearly marked when the *chazzan* and *m'shor'rim* sing, for example *Tavo L'fanecha*, Mus. Add. 5 in the Birnbaum Collection.²⁶

In Eastern Europe, the music was less influenced by secular music; therefore, not influenced by Western music in the same way. The Baroque elements and instrumental qualities are not found here. A *chazzan* chanting in Eastern Europe during this time period that highly influenced Hirsch Weintraub was his father, Solomon "*Kashtan*" Weintraub. Known as "*Kashtan*" for his flaming red hair, "*Kashtan*" had a phenomenal voice and coloratura. The portrayal of the text was always his primary focus, with the music secondary. He was a representative of "*Chazzamuth Haregesh*" [sic] (the feelingful chant of the synagogue).²⁷ "*Kashtan*" employed both the solo *chazzanut* and the *m'shor'rim* style, and passed both down to H. Weintraub. (Examples of this will be discussed in chapter two.)

Early in the 19th century, reforms began to occur within the Central European synagogue. These reforms led to changes in the music. For example, in 1845, at a rabbinical conference in Frankfurt, the organ was approved for use in the synagogue on *Shabbat* and High Holy Days. Thus, composers began writing organ parts in their liturgical music. Another example, the introduction of the sermon in the vernacular, German, led to the introduction of hymns in German. The greatest impact the reforms had

²⁵ Ibid.

²⁶ Jennifer Frost. "*Meshorerim: The Development of a Musical and Textual Practice*" (Masters of Sacred Music Thesis, Hebrew Union College – Jewish Institute of Religion, 1999), 16.

on the music, was the dilution, or in some cases, elimination of the *chazzanut* and *m'shor'rim* accompaniment. In place of the *m'shor'rim*, choral responses, written according to the rules of Western harmony, were used.²⁸

One of the most notable composers and Reformers of the 19th century was Chazzan Salomon Sulzer of Vienna (1804-1890). He, along with Rabbi Mannheimer, created ritual for the era of enlightenment and this included adding "dignity" to the new service. To do this musically, Sulzer used Western musical structure to create simple and sweet harmonies. The melodies became more metered versus free rhythm. When appropriate, he would use *Misnai* tunes as the basis for his compositions. Sulzer made drastic changes in the traditional *chazzanut*, stripping the original melody of excess embellishments and making the melody symmetric, logical structures. He then created harmonic accompaniment around the melody using the rules of Western harmony. As Sulzer himself said, "The Jewish liturgy . . . must not renounce its Jewish character. . . . The old national melodies and modes had to be rediscovered, collected, and arranged according to the rules of art."²⁹ (An example of Sulzer's style of *chazzanut* is the "R'tzei."³⁰ This piece is in "G *Ahava Raba*" and has very few embellishments. At the end of the piece, Sulzer cadences in "G Major," with choral responses also in "G Major.")

²⁷ Samuel Vigoda. "Shlomo Kashtan — The Cantor and The Person," in *Legendary Voices: The Fascinating Lives of the Great Cantors* (New York: M. P. Press, Inc., 1981), 497.

²⁸ Avenary, "Music," 644.

²⁹ Found in Geoffrey Goldberg. "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform," in *Sacred Sound and Social Change* (Notre Dame & London: University of Notre Dame Press, 1992), 63.

³⁰ Salomon Sulzer, *Schir Zion*. (Vienna, 1838. reprint: New York: Sacred Music Press, *Out-of-Print Classics*, vol. 6), 88.

Other elements that grew out of the *Haskalah* that were combined with, or replaced, the traditional elements are numerous. The composers combined Jewish elements with European structure and German modulation. They wanted their music to evoke feelings the congregation would not be able to experience left to its own devices.³¹ The elements included Protestant hymns, music with choir accompaniment, changing of text to agree with beliefs, German chorales in Protestant style, Western musical harmonies, and eventually, a mixed choir. In some synagogues, Sephardic tunes were introduced and accepted.

Hirsch Weintraub was writing at the same time as Sulzer. However, he was not a Reformer. He was a man influenced by the *Haskalah*, and his goal in writing music according to the rules of harmony was not to replace the traditional *chazzanut* and *musach*, but to be used with it, side by side. Nor did he want to dilute the traditional aspects of the service. H. Weintraub continued to perform and teach the *chazzanut* and *musach* of his father without diluting it, and he alternated this with his choral music during services. It was through this desire of using both sounds side by side that he created Jewish Harmony, harmonizing the prayer modes.

H. Weintraub was not only known as a great musician and composer, but he was also considered "the foremost teacher of *chazzanut*,"³² and taught such people as Boruch Rozowsky and A. M. Rabinowitz. To have studied with Weintraub became synonymous with "being eminently qualified for the practice of the sacred calling."³³

³¹ Avenary, "Music," 640.

³² Vigoda, 508.

³³ Ibid.

Hirsch Weintraub had a successful cantorate in Koenigsberg. Jews and Christians alike came to hear him sing. After attending one of Weintraub's *Tisha b'Av* services, a Christian cantor and musical director commented,

A fantasy of [Weintraub's], describing the destruction of Jerusalem, was so touching, that many Christian listeners cried and were reminded of Bandermann's magnificent painting "The Mourning Jews of Babylon". With his choir, he performs four-part canonical and fugue chants, which were partly self-composed, partly arranged psalms and hymns. The composer would like to see these chorals printed in Hebrew with a German translation underneath, so that this music could be used in Christian schools also. . . . May this Jewish community and their cantor, who will hopefully stay for a long time, and many Christian school principals and principals of musical institutes, support Weintraub's calling by buying his book.³⁴

Weintraub was awarded numerous honors as a cantor and composer. Among them, in 1862 he received the gold medal for art from the musical academy of Berlin for his distinguished service rendered, and in 1873, he was given the title of "royal musical director" by Emperor Wilhelm I.³⁵ When writing about Hirsch Weintraub, Joseph Singer claimed, "Voice, talent, feeling and phantasy are united in him in a harmonious synthesis and joined forces to form a 'Kunstwerk' (a work of art)."³⁶

After forty years of service in Koenigsberg, Weintraub retired in 1878, leaving Eduard Birnbaum as his chosen successor. On December 23, 1881, Hirsch Weintraub died at the age of 68. At his funeral, Birnbaum presented this poem in his honor:

Sleep peacefully! Everyone says;
Chanting to praise and laud God
We shall never forget!
Sleep well and rest in peace;
Every heart you charmed down here,
Will enclose you in its prayers!³⁷

³⁴ Friedmann, 95.

³⁵ Ibid.

³⁶ Ibid., 504.

³⁷ Friedmann, 98.

Chapter 2: Hirsch Weintraub, The Traditionalist

This chapter will look at the *musach* of Hirsch Weintraub and the *chazzanut* of “*Kashtan*” Weintraub. Through the *musach*, the use of modes and leit motifs will illuminate Weintraub’s ability to combine the Eastern and Central European traditions. In the *chazzanut*, we will continue to see this combination through H. Weintraub’s harmonizations of *Umipnei Chatoeinu*. Also through the *chazzanut*, we will see “*Kashtan*’s” ability to describe the words through the music. An ability H. Weintraub learned from his father, we will see this again in Chapter 3.

H. Weintraub began his training in *musach* and *chazzanut* when he was only six under his father’s tutelage. As stated earlier, the tradition passed down to him through his father was of Eastern European decent. Not only did “*Kashtan*” give his son a strong basis of *musach* and *chazzanut*, but he also gave Hirsch Weintraub a model of how to be a *chazzan*. “*Kashtan*” was “the father of *chazzanuth* [sic] in Lithuania,”³⁸ and was considered one of the top *chazzanim* of his time. He was known throughout Europe for his tremendous instrument, the way “he lived through every word issued from his mouth,” continuously studying the texts, the way he “poured out in his songs what he felt and sincerely believed in,” and his pious way of life.³⁹ H. Weintraub took this model to heart, and in both his choral music and his *musach*, the text is given priority. The music is there to emphasize the text, bringing to the forefront certain words or phrases. This was also true in H. Weintraub’s transcription and harmonization of his father’s *chazzanut*. From

³⁸ Vigoda, 497.

³⁹ Ibid.

the quotation by "Kashtan" in chapter one, Hirsch Weintraub impressed even "Kashtan" in his rendition of the liturgical prayers.

Weintraub continued to chant and harmonize this tradition that was passed down to him throughout his career. In looking at the three volumes of *Schire Beth Adonai*, there are only five pieces that overlap between H. Weintraub's music in books one and two, and the transcription of S. Weintraub's music in book three, and they are all *musach* passages.⁴⁰ The pieces are *Amnam Kein*, *Eloheinu R'tzei*, *Ki Hinei Kachomer*, *Sheatah Hu*, and *V'shamru*. This suggests Hirsch Weintraub was chanting *musach* or his father's *chazzanut* in between the choral pieces in order to recite the entire liturgy of the service.

H. Weintraub's *Nusach*

As stated in his biography, H. Weintraub was a noted teacher of *chazzanut*. When looking through volumes one and two of *Schire Beth Adonai*, the two books dedicated to H. Weintraub's music, in between the choral pieces there are numerous short *musach* passages. In contrast to Weintraub's choral music writing, his *musach* is simple and traditional. His choral music is adventurous and experimental, yet his *musach* is heavily anchored. The first example of Weintraub's *musach* to be analyzed is "Uma'avir Yom."

"Uma'avir Yom" is the chanting of the *chatima* of the first blessing before the "Sh'ma" in the *Shabbat* evening service. Traditionally this would be chanted in the Eastern European tradition in the *Magein Avot* mode. In the Central European tradition, it would be chanted in Major. In music example 1, six examples of "Uma'avir Yom" are transcribed: Weintraub, Baer, Snger, Sulzer, Katchko, and Alter. In the Weintraub

transcription (a), two features stand out. First, he begins and ends in the Central European style of chanting in Major. Second, when he comes to the words "*eil chai v'kayam tamid yimloch aleinu l'olam vaed* (Eternal God, may though reign over us forever and ever)," Hirsch Weintraub quotes the entire "old melody", as he calls it, that should be sung for those words. This melody is not found in the Baer (b) and Snger (c) versions; they only hint to the melody with the use of accidentals. Sulzer (d) avoids it completely. In looking at the Katchko (e) and Alter (f) versions from the 20th century of the same text, they, like Weintraub, quote the entire melody. Thus, in versions of "Uma'avir Yom" known today, Weintraub was one of the earliest sources that records the extended leit motif, or "old melody."

"*L'dor Vador*," the next example is found at the end of the *K'dusha* in the morning service. This particular example is taken from the *Shabbat* morning service. This text is traditionally chanted in the *Ahava Raba* mode. In the "*L'dor Vador*" passages in music example 2, all passages are in the required *Ahava Raba* mode. One aspect to notice, only Weintraub (a) and Baer (b) have an appagiatuira in the cadence. This is a typical appagiatuira for a cadence in the *Ahava Raba* mode. Also, the Baer and the Weintraub are more melodic than the Kohn (c) and Snger (d) versions. The Baer and Weintraub versions do not stay on one note for more than a measure, while the Kohn and Snger versions stay on one note for most of the passage.

For the last example, example 3, "*N'Kadesh*," the beginning of the morning *K'dushah*, H. Weintraub (a) has produced a much more traditional, simple nusach passage, while Baer (b), Kohn (c), Snger (d), and Sulzer (e) have written more elaborate

⁴⁰ Refer again to the index in appendix B.

passages. The Eastern tradition is to chant in the mode of *Ahava Raba*, while the Central is to begin in *Adonai Malach*. Weintraub's passage has only a four-note range and stays in *Adonai Malach* throughout the passage. Baer's passage is in *Ahavah Raba*. Kohn and Sānger's versions begin in *Adonai Malach*, but modulate into *Ahava Raba* by the end. (Refer to music example 3.)

To briefly summarize the above examples, while Weintraub makes use of the Central European customs in his use of modes, he is still chanting in the traditional customs that he inherited using common cadential appagiaturs and leit motifs. Also, in the case of "*Uma'avir Yom*," he was the model for those notations that came after him in the 20th century.

Throughout the first two books of *Schire Beth Adonai*, Weintraub makes use of the terms "*alte melodie*" (old melody) and "*uralte melodie*" (ancient melody). According to Weintraub, these terms refer to the melodies that have been passed down through the ages whose age is impossible to determine with accuracy. They may be ancient, or they may be from later times.⁴¹ Unfortunately, Weintraub did not mark all of the pieces that contain these melodies because he figured the *chazzanim* using the books would recognize them. Thus, while book three most likely contains these melodies, the melodies are not marked. The pieces that are marked I have indicated with an asterisk (*) in the index in appendix B.

⁴¹ Hirsch Weintraub, "Introduction," in *Schire Beth Adonai*, transl. Julius Sperling.

"Kashtan's" Chazzanut

['*Kashtan*'] is said to have been blessed with a mighty wonderful resonant, glitteringly brilliant, high-reaching tenor. He was able to hit the high "E" above high "C" with unbelievable playful ease. . . . His coloratura was like the sharp edge of a sword, spiraling with light-speed rapidity, but at the same time not muffling, let alone skipping a single note.⁴²

Thanks to Weintraub's devotion to his father, we are fortunate to have numerous notated selections of *chazzanut* sung by "*Kashtan*." While some are in printed and published form, others are transmitted in manuscripts still to be discovered. In a few cases, a piece can be found in published and manuscript form. In the next examples to be analyzed, two in manuscript form, and one in published form, the modal organization will be discussed, as well as how the words are emphasized by the melodic line.

"*Al Kein N'kaveh*" and "*V'al Y'dei Avadecha*" can be found in manuscript and published form. The published version can be found on page 219-221 of vol. 3 of *Schire Beth Adonai*. The manuscript version can be found on pages 35-36 in Mus. W. 122 of the Birnbaum Collection. (See music example 4(a) for the manuscript of "*Al Kein N'kaveh*" and "*V'al Y'dei Avadecha*," and 4(b) for the published version of "*Al Kein N'kaveh*.") In the manuscript version of both pieces, the notes have not been organized into a time signature; therefore, the rhythms are much less metered. The manuscripts also contain many more embellishments than the printed versions, requiring a voice with an able coloratura. For example, in the first three words of "*Al Kein N'kaveh*," the printed version (see music example 4b), in measures 1-2, have a dotted quarter, two sixteenths, and an eighth triplet for the word "*al*," and an eighth triplet into a dotted quarter for "*ken*

⁴² Vigoda, 497.

[sic]" and "n'kawwe [sic]." In the manuscript (see example 4a for a transcription of the manuscript), there is no measure marker or time signature, and the word "al" has an eighth, two sixteenths, a sixteenth triplet, and three sixteenths with "kein" and "n'kaveh" on four sixteenths. The manuscript, although it has shorter note values, leaves more room for interpretation. This is due to the lack of measures and a time signature. The *chazzan* must figure out on his/her own where to push and pull the melody. In the printed version, the inclusion of a time signature and more pronounced rhythms has most of the interpretation written into the music.

There are a few interesting aspects to note about "*Al Kein N'kaveh*."

Traditionally, if a *chazzan* is going to chant the liturgy in the *Malchuyot* section in a florid fashion, it would begin at "*V'al Y'dei Avadecha*." "*Kashtan*" began the floridity at the beginning of "*Al Kein N'kaveh*." The words with the most coloratura are those that come immediately before a biblical *pasuk* [line]. These include "*kakativ*" and "*v'ne'emar*." This is to make sure the *chazzan* has the full attention of those listening. The other thing to note about these words is, during or after these words, the piece will make a modal change.

"*Al Kein N'kaveh*" revolves around "*A Magein Avot*" and "*E Ahavah Raba*".

(Refer to music example 5(a).) In order to transfer from one to the other, "*Kashtan*" uses some mode or scale derived on D. Since D is the sub-tonic to E and the fourth to A, it makes for an easy transfer from one to the other. "*D Adonai Malach*" and "*D Major*" are both used. Likewise, "*D Ukrainian Dorian*" is also used. This is interesting because in the *Malchuyot* section, if Ukrainian Dorian is used at all, it would not be used until "*S'u Sh'arim*," the piece following "*Al Kein N'kaveh*." There are two other scales hinted at in

the piece, "C Major" and "G Major." This occurs towards the end of the piece, in fact, the piece ends in "G Major".

There are certain notes that "*Kashtan*" plays with in this piece in order to change the mode or scale. G, C, and F go back and forth between being sharp or natural. For instance, turning the G natural into a G sharp makes it very easy to transfer into either the "E *Ahavah Raba*" or the "A *Magein Avot*". He also makes use of non-octave duplication with the F and C.⁴³

The text of "*Al Kein N'kaveh*" is recited during the *Malchuyot* section of the *Shofar* service, traditionally placed in the *Rosh Hashana Musaf* service. The text begins with a wish from the people Israel that soon all will behold God's majestic glory.⁴⁴ No abominations or idols, and the world will be perfect under God (end of measure 2). Everyone will swear allegiance to God and will bow from the knees and prostrate themselves before God (measure 4). "May they all accept the yoke of your kingdom, that You will reign over them soon and forever (measure 8). . . . As it is written, the Lord shall reign forever and ever (measure 11)." The music interprets this wonderfully. When the words are saying that something should happen soon ("*m'hera*" in measure 9), the music has a falling motion to it with many notes, suggesting that God will be coming down to earth quickly. The music is grand when the text is saying God will reign forever or when people give honor to God (measures 7 and 11). With the word, "*l'saken*" (be perfected), the melody rises because the world will be getting better (middle of measure

⁴³ Non-octave duplication is where a note will be of a certain degree in one octave, and in the octave above or below, it will be sharpened, flatted, or naturalized. For instance, in the *Ahava Raba* mode, the sixth degree of the main octave is a m6, yet in the octave below, the sixth degree would be a M6.

2). When the text speaks of everyone prostrating before God, the melody falls, imitating the process of prostration (measure 6).

The text then in measure 12 speaks about God seeing iniquity in Jacob and marking perverseness in Israel. "God is with them, and they shout in honor of God (measure 13). God became King when the heads of the people and the tribes were assembled (measure 14) . . . He is robed in majesty and girded in strength (measure 17). The world is set firm and cannot be shaken (measure 18)." Again, the music goes on to portray this text well. By transferring immediately from Major to *Ahava Raba*, the melody becomes more reflective, as if speaking to those who know how God was with the forefathers (measure 14). In describing how God became King, the melody takes on a declamatory sound to mark the important date (measure 14). The rest of the piece is a grand telling of God and how He is King.

Like "*Al Kein N'kaveh*," the "*V'al Y'dei*" is also florid, with the most coloratura occurring on the word "*v'ne'emar*." (Refer to music example 4(a).) Also similar to "*Al Kein N'kaveh*," the keys are "A Major", "*A Magein Avot*", "G Major", and "D Major", with a key change usually occurring within, or just after, "*v'ne'emar*." (Refer to music example 5(b).) "C", "G", and "F" continue to be the revolving notes in the piece. One more point to make about this piece, in certain sections it resembles *davening*, while at others, the use sequences give it a playful, operatic sound.

The text of "*V'al Y'dei*" finishes off where "*Al Kein N'kaveh*" began. It says that through the prophets God has told us that He is the King and Redeemer of Israel, God is the first, the last, and there is no other. "Deliverers shall go up to Mount Zion to rule the

⁴⁴ Birnbaum *Machzor*. (New York: Hebrew Publishing Co., 1979).

country of Esau, and dominion shall be the Lord's. The Lord shall be King over all the earth; on that day the Lord shall be One and His name shall be One. As it is written in the *Torah*, Hear, O Israel, the Lord is our God, the Lord is One." The melody begins in a reflective manner with a melodic, delicate melody as the words of the prophets are spoken, and then changes quickly into a majestic sound as God is mentioned as the King and Redeemer of Israel. Through the use of rests and *staccato* markings, the melody quickens as God reveals that He is the first, the last, and the only One. The melody rises as the deliverers climb Mount Zion, and then the melody has an increasing excitement as it finishes the text.

The last piece, "*Umipnei Chatoeimu*," was analyzed only in printed form (see music example 6). Unlike the previous pieces, this piece contains choral responses. It also, towards the end of the piece, has the choir and the *chazzan* singing at the same time, a technique not found often in Jewish music of the 19th century.

The piece revolves around "b^b minor" with brief sections in "A^b Major," "D^b Major," "b^b *magein avot*," and "B^b *Ahava Raba*." There is also a hint of "e^b *magein avot*." (Refer to music example 5(c) for graphic representation of the tonal structure.)

"*Umipnei Chatoeimu*," has many interesting features. The piece can be divided into four sections by the action of the choir. The first section is measures 1-119. Section two is measures 120-137, section three is 138-184, and section four is 185-207. In the piece, the choir is acting in the *m'sho'rim* style since it repeats the text of the *chazzan*. Towards the end of the piece, when the choir is singing together with the *chazzan*, it is in a style that was representative of the *chorshul*, an Eastern European invention of the late 19th century, since a large section of the text is sung by the choir over the *chazzan*. The

text, found in the *Musaf Amida* for *Pesach*, would normally be sung by the *chazzan* alone during the *chazarat hat'filah* [repetition of the *Amida*]. Thus, "*Kashtan's*" addition of choir in this piece is unique. The choir's function changes throughout the piece. In this first section, the choir is mostly repeating what the cantor just did. When this occurs, the soprano repeats the same melody of the previous cantor line. This is similar to the *m'shor'rim* style. Toward the end of the section, the choir begins acting as punctuation. It repeats only the last word or two, and the melody completes the cantor's phrase. This is also a style representative of the *m'shor'rim*. In section two, the cantor and choir begin to overlap more. The choir is repeating the words and melody the cantor just sang, but instead of waiting until the cantor has finished his, as in section 1, the choir comes in a few beats after the cantor. This creates a layering effect that represents the urgency of the text. (This will be discussed below.) The choir ends this section without the cantor. It sings the words, but not the melody, of the cantor's previous line.

In section three, the choir is acting again as punctuation. In the last two systems of the section, measures 180-184, the cantor and choir are singing at the same time. The text is the declaration of the day. While the cantor is singing the entire text, the choir is singing on top of the cantor using a different melody, and only the first few words of the declaration. (This is the style of the *chorshul* I briefly mentioned above.) In section four, one of the melodies from section one returns. The cantor sings it first, then the choir repeats it exactly to finish off the piece.

In this piece, "*Kashtan*" has blended together *Maestoso* sections in with the *davening*. He goes back and forth between the recitative and metrical sections. This occurs not just between cantor and choir parts, but also just in the cantor line. In

measures 88-102, we see an example of this occurring between cantor and choir. The cantor is *davening* a recitative section from measures 88-98. At measure 99, the choir enters with a metrical section that lasts until measure 102. The choral parts are of homophonic texture. In measures 19-30, in the cantorial line alone, there is a metrical section leading into a recitative section. From measure 19-26, the cantor is *davening* a recitative section. Beginning in measure 27, the cantor sings a metrical melody that will be repeated later by the choir.

If the piece were to be divided by the melody and how it relates to the words, instead of by the action of the choir, the divisions would be slightly different.⁴⁵ The first section would be measure 1-47. In this section, the text is describing that we, Israel, were exiled from our land because of our sins and what we can not do because of being exile. This includes worshipping at the temple and performing the duties at the temple. The melody conveying this is reflective and matter-of-fact. It is setting up the basis for the rest of the text. The second section is measures 48-120. The text is a plea asking God to have compassion on us, rebuild the temple speedily, and return us to the land. The melody for the words "May it be your will, Lord our God and God of our fathers" (measures 48-87) is enchanting. The melody, in and of itself, represents the mystery of God and the holy place in which we reserve for God. In fact, the melody comes back at the end of the piece to bring the piece to a close. At measure 88 to the end of the section, the cantor's melody begins to move from making a simple plea to a more intense plea. This leads into section three, measures 121-176. This section, more completely than section two, asks God to reveal his majesty to us by speedily gathering us and bringing us to Zion. Once in Zion,

we will prepare and give the offerings according to God's rule. In this section, the choir and cantor interact with each other more. As stated above, they are singing the same thing, but are only a few beats off from each other. This creates a layering effect that represents the urgency of the text. This musical setting shows urgency: we want to be gathered to God now. The cantor's melody then comes out of this and pleads more strongly and forcefully asking God to gather us from among the other nations.

Beginning in measure 160, the forceful pleading is done and the melody is calm again. The text and melody are a simple explanation to God that when he brings us back to Zion, we will begin performing the sacrifices according to his will. The last section is measures 177-207. The text is a declaration of the Feast of Unleavened Bread and that on it, we will present and prepare that which we were told to through Moses. The melody here becomes grand and declamatory, representing the will and excitement we will have in performing this act again. However, with the mention of Moses in measure 185, the enchanting melody heard earlier in the piece comes back. This melody is therefore, not just used to speak about God, but also about our forefather Moses. Moses, too, is holy and mysterious because he was God's servant.

For both sets of divisions for the piece, the choral and the melodic, there is a clear division half way through the piece. This is measure 120. Until this measure, the piece is placid in its sound. At the beginning, the music is reflecting on why Israel was exiled. Beginning in measure 48, the music begins a plea to God using a mysterious melody to have mercy on Israel and asks God to rebuild his sanctuary. At measure 120, the piece becomes more urgent in sound as the text describes the urgency with which Israel wants

⁴⁵ Birnbaum *Daily Siddur*. (New York: Hebrew Publishing Co., 1977).

to be gathered. The layering of the cantor and choir, along with many cantorial embellishments, create this urgency. At measure 160, the melody states matter-of-factly that Israel will do God's sacrifices if God gathers Israel. This is created by the simple melody with less embellishments in the cantor line and shorter choral passages. The melody then becomes regal in sound at measure 177 with the declaration of the day. Finally, the repetition of the mysterious melody when speaking about Moses in measure 185 brings the piece to a close.

From his desire to keep to the tradition, Hirsch Weintraub's harmonizations entered into a new realm of synagogue music. According to Idelsohn, Weintraub was the first to harmonize within the modes, and is credited with developing what we now know as the Jewish modes.⁴⁶ In order to harmonize within the modes, Weintraub used the chords that are created when one builds a triad on each note of the mode. A method of modal harmonization is given in Freed's *Harmonizing the Jewish Modes*. Using this method, an analysis was performed on five pieces Idelsohn quotes as examples.⁴⁷ (See Musical Examples 7(a)-(d).) "Adonai Adonai" page 184 of *Schire Beth Adonai*, gives an example of Weintraub harmonizing in the *Ahava Raba* mode. "Atah Horeita," page 130 of *Schire Beth Adonai*, and "Shma Yisrael for Rosh Hashanah and Yom Kippur," page 142 of *Schire Beth Adonai*, give examples of Weintraub harmonizing in the *Magein Avot* mode. "Eloheimu Velohei Avoteinu T'ka B'shofar" on page 234 of *Schire Beth Adonai* gives an example of Weintraub harmonizing in the *Adonai Malach* mode.⁴⁸ These

⁴⁶ Idelsohn, 482.

⁴⁷ Isadore Freed. *Harmonizing the Jewish Modes* (New York: Sacred Music Press, 1958) and Idelsohn, 482-3.

⁴⁸ Weintraub, *Schire Beth Adonai*, vol. 1 & 2, pages 38, 130, 142, 184.

examples show that Weintraub infused his knowledge of harmonization with the cantorial modes. Unlike Weintraub, Sulzer's "*Adonai Adonai*" is not harmonized and his "*Sh'ma Yisrael*" for High Holidays is in "c minor".⁴⁹ Although Sulzer stated that he was returning to the old, he was not going the extra step of harmonizing within the Jewish modes like Weintraub.

Along with Weintraub's *musach* examples and *chazzanut* transcriptions, these modally harmonized examples demonstrate his will to keep the tradition that was passed down to him alive. Though he was a man of modern times, with a secular education, he was reared in the tradition through his father. At every level, old and new, east and west are combined.

⁴⁹ Sulzer, 343 and 254.

Chapter 3: Hirsch Weintraub, The Ingenious Composer

This chapter contains an analysis of four choral pieces composed by Hirsch Weintraub. Through these pieces, Weintraub's use of contrapuntal and homophonic textures, frequent key modulations, fugal expositions, and lengthy pieces with multiple parts becomes apparent. These aspects, plus others that will be discussed, set Weintraub's compositions apart from others writing at his time.

To analyze H. Weintraub's choral music, two sources were used. The main source was *Schire Beth Adonai* by Hirsch Weintraub.⁵⁰ The edition used was Sacred Music Press' Out-of-Print Classics series books 19 and 20. The four pieces analyzed were "*Ein Kamocha*" (pp. 53-56), "*Vayhi Binsoa*" (p. 56), and "*Adon Olam*" (pp. 30-34) of volume 19, and "*Hal'lu yah*" (pp. 163-164) of volume 20. The other sources used were the original manuscripts of the pieces. These are found in the Eduard Birnbaum Collection.

The Birnbaum Collection is a collection that was compiled by Eduard Birnbaum, Weintraub's successor in Koenigsberg. The collection is divided into two parts: music and archive. The music part contains printed music and manuscript collections. The archive part contains printed books, manuscript indices, notes, correspondence, and printed articles. Contained in the manuscript collections is a large collection of Hirsch Weintraub. There are 179 separate inventoried items in this collection. These items consist of one piece to a collection of many pieces. Some musical items are complete, while others are just excerpts of a piece. For some, only the melody was written and the harmony was never completed. Among the items, are some part books that were used by Weintraub's

choir. The collection even contains the original copy of *Schire Beth Adonai* that was sent to press. While most items were written by Weintraub, not everything was written by Weintraub. Other composers whose compositions are in the Weintraub portion of the collection are Spohr, Bellini, Schubert, Lewandowski, Sulzer, Meyerbeer, Weber, and others.

In looking through the manuscripts, two to three versions of the above pieces could be found. For "*Adon Olam*," three manuscripts were consulted. For "*Ein Kamocha*," two manuscripts were consulted. Although the manuscripts for these pieces are not dated, the condition of the manuscripts and the notation of the music give hints as to the age of the manuscripts. Through the manuscripts, a history of the pieces was able to be determined. For instance, the three versions of the "*Adon Olam*" are in Mus. W. 17 (b), 17 (c), and 17(d). Mus. W. 17 (c) appears the oldest. Its paper has turned from a manila color to a brown, and there were more stains and crossed out notes found on this manuscript than on the other two. The notation also appears older on this manuscript.

In looking at the notation of Mus. W. 17 (c), an interesting discovery was made. The music appears as if the music was written for instruments, versus voices, and the words are just written in underneath the notation. However, I do not think this was the case. It appears this way because the rhythms are not conducive for the separate syllables of the words. The rhythms are very straight, with few dotted rhythms and pick-up notes that would allow for the recitation of the separate syllables. For example, instead of having a dotted eighth and sixteenth, or two even eighth notes, to say the syllables "*ah*"

⁵⁰ Weintraub, *Schire Beth Adonai*, vol. 1&2.

and "do" in the word "adonai," both the "ah" and "do" would be found under a single quarter note. (See music example 8a.)

To give a more specific example (music example 8(b)), in manuscript 17(c), measure 12, and manuscript 17 (b), measure 12, the words are "*melech sch'mo*." In 17 (c), "me" is under a dotted quarter note tied to an eighth note, "lech" is under a half note, and "sch'mo" is under a half note in measure 13. In 17 (b), "me" is under a dotted quarter note tied to an eighth note, "lech" is under a dotted quarter note, "sch'" is under an eighth note, and "mo" is under a half note in measure 13. I think Weintraub had a melody in mind for the text, but he didn't know yet exactly where to put the words. The first step then was to write down the music as he heard it, then place the words where he wanted them. The final step was to go through and adjust the rhythms to fit the separate syllables in the words. Thus making it easier to sing the melody, and making it clear where the syllables should be sung. While there may have been still more versions of the piece, from these music changes, it appears that 17(b) came after 17(c) in the compositional process. The music changes are very important to the performer because without them, the performer would not know exactly where to place the syllables, and each performer would do it differently. By being specific in his notation, Weintraub also conveys what he wanted more clearly. Changes similar to that described above were seen throughout the manuscripts.

Ein Kamocha

First, I will discuss "*Ein Kamocha*." This is found on page 53-56 of *Schire Beth Adonai* volume 1 by Hirsch Weintraub (refer to music example 9). Published in

Koenigsberg in 1859 now published by Sacred Music Press in the Out of Print Classics Series as book 19. The piece has four voices and contains three basic parts, with a brief connecting phrase between parts two and three. Each part of the piece is very different from one another. We will see later that the connecting phrase has one specific musical purpose. Throughout the piece, Weintraub makes use of both homophonic and contrapuntal textures, a fugue, frequent modulations, and soli and choral sections. The fugue is the third and final part of the piece. The liturgical text is complete before the fugue begins. As we will see, throughout the fugue, there are numerous suspensions and very few cadences. To make the analysis clear, I will first look at the key of each part, then I will explain the motivic characteristics of each part. Lastly, I will discuss how the music relates to the words. The basic structure of the piece is as follows:

Part	Measures	Beginning Key	Ending Key	Choir	Soli	# of Motives	Motive Names
1	1-16	C	C	4 part		0	A, B, C
2	16-46	A \flat	A \flat		4 part	3	
Connecting Phrase	46-52	C	G	4 part		0	
3	53-91	G	C	4 part		4	D, E, F, G

Chart 1: Basic Structure of "*Ein Kamocha*"

Key Relationships

What follows is a complete diagram of the key relationships in "*Ein Kamocha*."

Throughout the discussion below, individual parts of the diagram will be used to

emphasize the key relationships in each part. The blue section of the diagram relates to part 1, the red section to part 2, and the green section to part 3.⁵¹

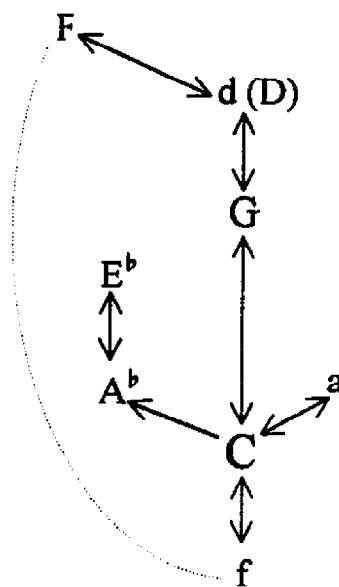


Diagram 1: Key Relationships in "*Ein Kamocha*"

The lines with arrows at both ends represent a relationship in which the section flows from one key to another, usually returning to the previous key. The line with an arrow at one end represents a key change that happens between parts 1 and 2 with no connection between "C Major" to "A^b Major." The key change of "C Major" to "G Major" in part three actually occurs in the connecting phrase prior to section 3. The dotted line shows a parallel relationship between the "f minor" seen in section 1 and the "F Major" seen in section 3. Both "d minor" and "D Major" appear in part three, thus they are both represented on the diagram.

"C Major" is the important key of the piece. Everything revolves around and returns to this key. The importance of this key is represented by the size of the C. It is

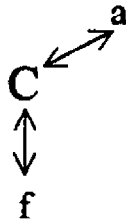
⁵¹ Capital letters represent major keys, and lower case letters, minor keys.

larger than the other capital letters. The G is the next largest capital letter, and this is because of its central role in part 3. "G Major" is the crux of section 3. We will see that it is not until measure 79 that Weintraub begins working his way away from "G Major" and into "C Major." The rest of the letters are all the same size to represent their secondary nature to "C Major" and "G Major."

Part 1: Keys and Cadences

Part 1, comprising of measures 1 through 16, opens the piece. The piece begins in the key of "C Major" with, for the most part, a rhythmically-unison choral section, in homophonic texture. By measure 2, the piece is already traveling to "a minor" and has a i-V half cadence in measure 3. Just as quickly, the piece returns to "C Major" in measure 4 and has a IV-I plagal cadence in measures 6 and 7 with a dynamic of piano. In the later half of measure 7, going to measure 8, there is a repeat of the plagal cadence using terrace dynamics. This time it has a dynamic of forte. The piece then flows into "f minor" in measures 8-10, with a C in the soprano leading us from "C Major" to "f minor." Then, using a German augmented sixth chord in measure 11, it returns to "C Major." In measures 11 and 12, we finally have an authentic cadence with a $I \frac{6}{4}$ -V⁷-I. The part then continues on in measure 13 with a progression leading to another authentic cadence of $I \frac{6}{4}$ -V⁷-I in "C Major" (mm. 14-16). This time all four parts end in unison on an octave C.

As seen in Chart 1, this part begins and ends in "C Major." With "C Major" as the important key of the section, both key excursions in part 1 are built around "C Major" providing the following relationship:



Part 1: Characteristics

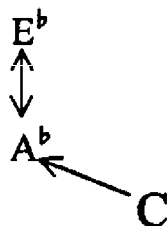
The time signature for this part is $\frac{4}{4}$. The tempo called for is *Maestoso*. This tempo marking is about walking speed, not too quick, not too slow. As I said above, a homophonic texture begins the piece. (The four voices move at the same time.) The style of the opening measures is reminiscent of a Bach chorale. It is not until the piece goes into f minor at measure 9 that this begins to change. Here, the piece briefly takes on a different character. Some of the voices begin to move independently of each other and the piece seems to be propelling forward. The independent movement of the voices is known as contrapuntal texture. The voices are independent, yet also interdependent. Together they form the overall texture. (We will see a better examples of contrapuntal texture in parts 2 and 3.) Once back in "C Major" at measure 11, the voices regroup and appear to have one goal: bringing this first part to a close. Later, in the discussion about the text, we will see how the music represents an interpretation of the text.

Part 2: Keys and Cadences

Part 2 consists of measures 16 through 46 and begins in "A^b Major." There is no transition to change from the ending "C Major," unison C cadence in part 1, to the beginning "A^b Major" of part 2. This is known as a "phrase modulation." However, even though there is no transition, and the modulation is a third, the change does not sound

abrupt because the soprano begins the part on a C. Once the other three parts enter in measures 17 and 18, we hear the "A^b Major" chord. (This is reminiscent of the change from "C Major" to "f minor" in part 1, measure 8.) In measures 16-20, we hear chordal movement from I-V⁴₃-V⁶₅-I. This movement settles us into the key of "A^b Major." The first cadence we hear is a V-I⁹₄-I authentic cadence in measure 24. The key then changes in measure 25 to "E^b Major." Measures 26-28 are a succession containing I-V⁷-I. Throughout this succession we hear the tonic E^b in the bass. This is the first of three pedal tones found in the piece. (The other two are in part 3.) In measures 31 and 32, we find an authentic cadence, which ends I⁹₄-V-I.

The key then changes back to "A^b Major" at measure 33, and the part stays in this key until the end. In measures 35 and 40 we have plagal cadences. In measure 46, we have the strongest cadence of the part: an authentic cadence of I⁹₄-V⁷-I. This is the strongest cadence because the V is not only in root position, but it is also has the minor 7th in the chord creating a dominant 7th chord. The key relationships of this part is diagrammed as follows:



Part 2: Characteristics

For this part, the time signature is $\frac{3}{4}$, and the tempo marking is *Andante*. This is a slightly slower speed than the *Maestoso* in part 1. Unlike part 1, part 2 is not for full choir, but 4 solo voices in a contrapuntal texture. The soprano voice leads us into this

part and continues to propel this part to its completion. This is not to downplay the other parts. The tenor and bass parts, especially, also propel the piece at times, but usually when the soprano line is resting.

There are a few interesting features in this part. First, it is in A-B-A form. However, the key of the "A" returns before the melody of the A returns. The first "A" section begins with the end of measure 16. The "B" section begins at the end of measure 24 with the key change to "E^b Major." The "A^b Major" key of the "A" section comes back at measure 33, but the melody does not return until measure 38. This can be seen in early Romantic period music. In fact, this is one feature that separates early Romantic from Classical. In the Classical period, it is more common for the key and melody of section A to return at the same time.

Part 2 begins with a call and response that establishes the key. The soprano calls and the three other parts respond. This is found in measures 16-20. Later, we hear a similar call and response in measures 36-38. This time, the tenor calls and the other three parts respond. Both call and response sections are highlighted in olive.

Third, there are three motives in this part. All three motives are found in the soprano line, except once when we see one of them modified in the tenor part. Motive "A" is in orange and is found beginning in measure 20, going to the beginning of measure 22. It starts on an e^{b2} quarter note which is repeated, then it travels down in thirds to a c² quarter to an a^{b1} quarter, then down a fourth to an e^{b1} dotted eighth which finishes the motive. (I will talk later about how the music relates to the words.) Motive "B" is in blue and is found just after motive "A" in measure 22 going to 23. Rhythmically, it consists of a sixteenth note leading to a quarter and two eighths, finishing with a dotted eighth. It

travels from the e^{b1} back up to the b^{b1} . This motive is repeated immediately in sequence, but the distance traveled is not identical (measure 23 to 24). Here it goes up from b^{b1} to c^2 . The rhythm is, however identical, except it ends on a quarter.

It is not until measure 38 that we see these motives repeated. Here, Motive "A" is recalled in the tenor just before we hear it in the soprano. This is similar to what we saw in the call and response sections also. In measure 38, we have a modified version of motive "A" (A') in the tenor because the second e^{b2} quarter note is not repeated. For this reason, we get an f^1 after the a^{b1} quarter. This is where the motive ends in the tenor line. One beat after we see it in the tenor, we also see it in the soprano line with the same modifications; however, this time the motive drives to its completion on the e^{b1} . Motive "B" is then heard in measures 40 and 41, but again with some modifications, giving us "B'." Note-wise it is the same, except for starting on a^{b1} instead of the e^{b1} , but rhythm-wise, it uses only eighths and quarters. It is repeated in sequence as it was in measure 23. We now see a motive "C" as we end the part in measures 42-44.

This motive is four eighths followed by a half note, then two quarter notes. The motive is repeated immediately in measures 44-46 with only the last note changing from a quarter to a half note. The notes are exactly the same until the last two, when the notes adjust to end the part.

It must be noted that, while we see the soprano singing motive "B" or "B'," the alto and tenor parts are singing almost the exact same rhythms. Rhythmically then, we see motive "B" and "B'" in the alto and tenor parts. Another thing to note is that the end of measure 24 going to the beginning of 25 has a similar shape to Motive "A."

We have now arrived to the connecting phrase. This phrase begins in measure 46 and is 6 measures long. It returns to the style of part 1. This is emphasized with the Tempo I marking, the original key of "C Major" and homophonic texture. It is also for the full choir, as was part 1. The purpose is to get us from "C Major" to "G Major." (Again, I will speak later of the relation to the text.) "G Major" is the tonal basis for the following part, part 3.

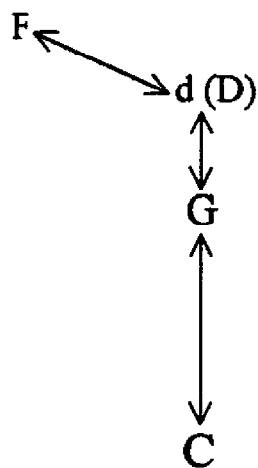
Part 3: Keys and Cadences

This part begins with a fugal exposition. Once all four voice parts have entered, there are many brief changes of key. However, I will only bring to our attention those changes that are the most significant. This is not to say that the composer made key changes for no reason at all. Listening to this part, we hear the music weave from one place to another. This, I believe, is from the many key changes. This said, there are very few cadences. I will only be bringing out the key changes where important cadences and features are significant.

This part consists of measures 53 – 91 (the end of the piece). As noted earlier, we begin in "G Major." The first cadence we hear is not until measure 65. Here we have a plagal cadence of $IV_4^6 - I$. However, this cadence is not as simple as it appears. First, from measure 63 through the cadence, the bass has held a pedal tone on "G." This is the second pedal tone found in the piece. Second, it is actually an extended cadence with the extension, after the I, being in the key of "D Major." We hear a $V_5^6 - I$ in the key of "D Major" in measures 65 and 66, then return immediately to "G Major." The next important cadence is in "d minor." We get to "d minor" by travelling through "F Major," but the

next important cadence is in "d minor" in measure 75. Here we have a strong authentic cadence of V-I. This cadence is stronger than the previous one in "G Major" because it is authentic, versus plagal.

The next major cadence is not until the end of the piece. From measure 75 until the end, the piece weaves through multiple key changes, all leading to the final cadence in "C Major," the original key of the piece. The final cadence is an extended authentic cadence of V⁷ – I found in measures 86-87. The I, however, lasts for 5 measures as it is ending the fugue which makes up this part. Helping to bring the part and the piece to a close, the bass again has a pedal tone, this time on "C" (measures 87 to 89). Diagrammed with only the major cadences and keys in mind, it is as follows:



We have now come to the description of characteristics for part 3. Part 3 is unique because of the aforementioned fugal exposition that begins the part. This part, like part 2, is contrapuntal in nature. Also, as in part 2, each motive has its own color attached to it.

Part 3: Characteristics

The fugal exposition begins with the tenor in measure 53. The tenor comes in with the subject and the alto follows with the answer in measure 55. Next, the soprano enters in measure 57 with the subject, followed by the bass with the answer in measure 59. The subject and answer are both made up of two motives. I say two motives because they work independently later on in the part. (To distinguish the motives from part 2, I will start by denoting the first motive as motive "D" in part 3.) Motive "D" is the blue line. This line, when used as a subject, climbs up a Major 6th, and when used as an answer, climbs up a Major 7th. The difference is due to what is happening harmonically. The next motive, motive "E," is associated with the green line. This is seen in measure 55. Motive "E" is two eighths and a quarter. In the first 8 measures of the part, two motive "E's" are seen in sequence following motive "D." The purpose is to bring us back down to the note on which motive "D" began. Motive "E" is thus acting as a counter subject to motive "D."

As stated above, we find both motive "D" and "E" working independently from each other. Motive "D" is not seen again until measure 66 after the extended cadence in "D Major." This time it is followed by only one "E" motive and the layout is slightly different. Here we have the tenor giving us the subject in measure 66 and both the bass and soprano giving the answer in measure 68 for the bass and 69 for the soprano. The musical term for this interaction between the bass and the soprano is called *Stretto*. (The subject is presented in one voice, here the bass, and imitated in one or more additional voices before the original statement has run its course. Here the soprano.) The alto then comes in with the subject again in measure 71, followed by the tenor with the answer in

measure 73. Throughout measures 66-75, motive "D" is only followed by one motive "E." In every instance, except for the "E" in measure 75, the "E" motive is elongated into half notes. After the tenor giving the answer in measure 73, we again see motive "E" in measure 75 in its original note values. Motive "D" is only heard one more time. This time it is in the soprano line in measure 80 and without the motive "E" follow-up.

Motive "E" we see throughout the part comprising one of three elements: a descending three-note pattern using the eighth/quarter rhythm mentioned above, a descending three-note pattern using the half note rhythm, also mentioned above, or just the use of the rhythm. In the discussion to follow about the text, we will see that motive "E" is associated with only one word, thus giving emphasis to this one word.

There are two more motives in this part. Motive "F" is associated with the yellow line. This motive appears to be an augmentation of motive "E" when there are two "E's" in a row. To make this more clear, when two "E" motives appear together, they descend a perfect 5th. Motive "F" also descends a perfect 5th, in some cases a diminished 5th, using an augmented rhythm of two "E" motives together.

The last motive is motive "G." This is associated with the teal line. This motive is an augmentation of the first six notes of the blue line. Motives "F" and "G" are seen after the measures containing motive "D." They expand the melodies and lead to two of the three major cadences in the part.

Before getting to the discussion on the text, there is one more thing to bring forth:

- suspensions. This feature is used quite frequently by H. Weintraub in the piece, especially in the fugue section. It gives one the feeling that the section is continual because it is weakening the strong beats. In fact, the use of the suspension is why there are not more

cadences in this part. We see throughout that many cadences were avoided by a suspended note, thus the I chord does not occur until beat two and by this time, we do not feel like it is a cadence anymore. The three real cadences of the part are the cadences where no suspension is used and the cadence occurs on beat one.

In relation to the different motives, the only motive where suspensions are used is motive "F." This motive occurs five times, and during those occurrences, seven suspensions are found. This makes sense, being that this motive is an augmentation of another motive, thus the note values are quite long and extend over bar lines. Although motive "G" is an augmentation, it does not have note values that extend over bar lines. Therefore motives "G," "D," and "E" have no suspensions. Throughout the part, there is music that does not belong to the motives listed above. I mention this only to show that there are eight more suspensions found in this music.

We have now come to the aforementioned discussion on the text. Being that this is a liturgical piece, the relation between the music and the text must be discussed in order to get the true effect of the music. "*Ein Kamocha*" begins the *Torah* service. In this text, we glorify God and speak of God's sovereignty. In part 1, we hear a very stately version of the text. With the choir moving together, it commands that people listen and take note to what is being said. "There is none like You among the gods, ... Your dominion is throughout every generation." There is a repetition of the words "Your dominion is throughout every generation" in measures 8-16. The first singing of the words takes place with the key change to "f minor" in measure 8. As I said above, the music here has a moving feeling. The soprano line is leading forward as if to say, "throughout the

generations." The repetition of the text in measure 11-15 is an emphatic singing of the text. The music is not only bringing the part to a close with a strong authentic cadence, but it is also reaffirming the lasting power of God's dominion.

Part 2 finishes the text of "*Ein Kamocha*" and begins the text of "*Av Harachamim*." The part begins with the singing of "God reigns, God has reigned, God will reign for all eternity. God will give might to God's people; God will bless God's people with piece." It then follows with speaking to God and asking God to be God's compassionate self and do with Zion according to God's will, and finally ends with asking God to rebuild the walls of Jerusalem. The combination of the text from the two prayers emphasizes the idea that before asking God for something, we first declare God's existence and sovereignty. When examining the relationship between the music and the text, it sounds as if the voices are speaking to God. It is as if the choir would be too overwhelming, so in order to be polite when speaking to God, instead of about God as in part 1, Weintraub backs off to solo voices. Also, the motion of the vocal parts seems to roll forward, like going up hill, then down hill. As if hitting the height of God, but not wanting to stay up there too long.

Lastly, motive "B" seems to have a specific purpose. Whenever we say, "*baruch atah Adonai*" in a *chatima*, there is an exclamatory phrase that is said emphatically before the *chatima* is continued. That being "*baruch hu uvaruch sh'mo*." Motive "B" has the feeling of this exclamatory phrase, especially in measure 22 and 23. The voice parts are saying "God will reign forever!" while the melody travels higher and higher as if to be heard by all. Again in measures 40 and 41 this is heard. This time the text is "Jerusalem"

and it is repeated twice. The melody again climbs higher as if making sure that God hears and understands that it is Jerusalem they want to be rebuilt.

The connecting phrase finishes off the text of "*Av Harachamim*" in the same manner as was found in part 1. As stated above, part 1 sounded very stately, grand and emphatic. This is also the same sound we find in the connecting phrase, and a perfect fit to the words, "For we trust in You alone, ... exalted and uplifted, Master of worlds."

Part 3 contains the words "exalted and uplifted, Master of worlds." This part is just glorifying God both in the sound of the music and in words. Two things must be noted about this part for it to be complete. First, motive "E" is only on the word "*olamim*" and motive "G" is only on the words "*olamim Adon*" (sometimes only "*Adon*"). Second, the use of suspensions may be connected to the words. This whole part is very repetitive word-wise. The use of suspensions in the music may be a way of allowing the repetition of the words. By this I mean that he uses the suspension to avoid cadences and continue on the phrase. Since the phrase has few words, the suspension allows repetition of the words without ending the musical phrase. In fact, if we look at the three major cadences, even though the music is at a cadence, two of the voice parts have not finished the phrase. Thus, this allows the part to continue on until Weintraub is ready to end it.

Overall, Weintraub treats the liturgy, and *Torah*, with dignity and respect. "*Ein Kamocha*" is very dignified and through the music, Weintraub is able to give a *drash* on the liturgy. "*Vayhi Binsoa*," which immediately follows "*Ein Kamocha*," contains the same dignity and respect found in "*Ein Kamocha*." In fact, "*Vayhi Binsoa*" is reminiscent of both part 1 and the connecting phrase in "*Ein Kamocha*." It begins and ends in the key of "C Major" and is for four-part choir. Also, the texture is homophonic as in part 1 and

the connecting phrase in "*Ein Kamocha*." However, as we will see, the key structure re-emphasizes that of part 3 in "*Ein Kamocha*." It moves from "C Major" to "G major," and back to "C Major."

Vayhi Binsoa

Keys and Cadences

As mentioned above, the piece begins in "C Major" which the previous piece ended.⁵² In measure 3 we have a plagal cadence, and in measure 4 we have a half cadence, both in "C Major." By measure 6, we are changing keys to "G Major." The first cadence in this key is at measure 8 where we have a $V_2^4 - I^6$. The next cadence is at measure 11. This is a stronger authentic cadence than the one before, being made up of V-I. It is stronger because both the V and the I are in root position. We then immediately change to "c minor" in measure 11 for a brief interlude that leads us to "C Major" at measure 14. From this point on, we stay in "C Major" until the end of the piece. In measure 21, we have a deceptive cadence and, finally, in measure 23, we have the final cadence of the piece: an extended authentic cadence ($ii^7 - V-I$). Again, as in the ending of part 1 in "*Ein Kamocha*," all four voices end on a unison, octave C. Melodically, in measures 14-16, we find a repetition of the melody found in measures 4-6, and in measures 17-19, we have a repetition of the melody from measures 1-3. A diagram of the major cadences and keys in the piece would look like the following:



Characteristics

This piece of music is written in $\frac{4}{4}$ and as stated above, the voices move in a rhythmically unison manner. The music is very stately and emphatic. In terms of the text, the words are remembering what Moses said as the Ark traveled. “ ‘Arise God, and let Your foes be scattered, let those who hate You flee from You.’⁵³ For from Zion the *Torah* will come forth and the word of God from Jerusalem.⁵⁴ Blessed is God Who gave the *Torah* to God’s people Israel in God’s holiness.” When it goes into “c minor” at measure 11, the music becomes wishful and pleading as if to say, “we believe and hope the *Torah* will come forth from Zion, please bring it.” Once back in “C Major” at measure 14, the melody also returns from the beginning section of the piece. It returns about a measure after the key change, once the key is established. Again the music is very stately and emphatic saying that God’s word will come from Jerusalem. Finally, the piece, which concludes the first three prayers of the *Torah* service, is wound down to a close. To emphasize this conclusion, the music ends, blessing God in a very loving and peaceful way.

⁵² See music example 10.

⁵³ *Numbers* 10:35

⁵⁴ *Isaiah* 2:3

Adon Olam

"*Adon Olam*" is made up of two parts. (See music example 11.) The first consists of measures 1 – 67, the second, measures 68-132. Throughout the piece, certain aspects stand out. Weintraub uses a contrapuntal texture with a dotted eighth/sixteenth rhythm to propel the melody. Both in this piece and in "*Ein Kamocha*," he uses key relations of a third in addition to the more common key relation of a fifth. The third is an aspect of the Romantic Period, while the fifth is from the Classical Period. Lastly, he uses soli voices versus full choir to make certain passages stand out. The piece has two different endings. At measure 66, one can chose to end the piece here, or to use the optional ending that proceeds into a fugue. This analysis will be done with the fugue. The basic outline of the piece is as follows:

Part	Measures	Beginning Key	Ending Key	Other Keys Modulated To	# of Sections	Section Names	# of Motives	Motive Names
1	1-67	E \flat	E \flat	G \flat , e \flat	5	A,B,C,D,E	1	X
2	68-132	E \flat	E \flat	F, D	2	A, F	2	Y,Z

Chart 2: Basic Outline of "*Adon Olam*"

The piece begins in "E \flat Major." In measure 3, this key is established with a very strong V⁷-I cadence. In the next 27 measures, there are 6 major cadences. The first is in measure 8, and consists of a V-I cadence. The second is a half cadence found in measure 14. The third is a V⁷-I in measure 18, the fourth another half cadence in measure 22 followed by a V⁷-I in measure 26. The sixth major cadence is a half cadence found in measure 30, just before the first key change. At the end of measure 30, the key changes to "G \flat Major." (This key change of a minor 3rd is a characteristic of the romantic period.)

Two identical passages are found in this key leading to a vii^{or} -I cadence. The first cadence is found in measures 37-38, the second in measures 45-46. In measure 47, the key changes to the relative minor, "e^b minor." Again in this key, as in "G^b Major" above, there are two identical passages one after the other. This time leading to half cadences. The cadences are found in measures 48 and 50. In measure 50, the key now switches to the parallel major, "E^b Major." There is a $I_4^{\sharp}-V^7-I$ cadence in measures 57-58 and a V-I cadence in measures 60-62. Part 1 then ends with a half cadence in measure 67.

Beginning in measure 68, part 2 contains a fugal exposition in the "E^b Major." In measures 99-100, the first major cadence is heard, this being a vii^{\flat} -I cadence. In measure 95, the key changes to "F Major" briefly, going back to "E^b Major" in measure 97. In measure 106, the key changes to "D Major." A cadence is heard in measures 113-114, a V-I cadence. The key does not return to "E^b Major" until measure 121. The piece ends with a IV-I cadence in measures 131 and 132, following the stronger V^7-I cadence found in measures 130 - 131. What follows is a diagram of the key relationships in "*Adon Olam*." Part one is in blue, and part two is in red.

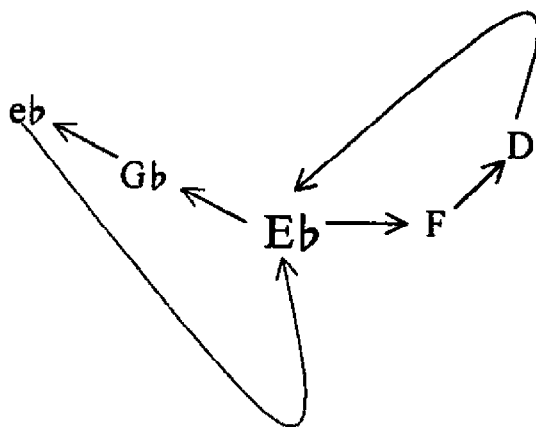


Diagram 2: Key Relationships in "*Adon Olam*"

Part 1 of "*Adon Olam*" contains many smaller sections that are repeated throughout the part. The first is section "A." This section is highlighted in pink. It is found in measures 1 – 4. The harmonic structure of "A" is I – I – IV – $\sqrt[6]{V}$ – V – V^7 – I. It is then followed by a counterpoint section lasting from measures 4 – 22. The counterpoint section is propelled by a rhythmic motive, motive "X." It consists of a dotted eighth and sixteenth note (highlighted in gold). This counterpoint section has one more feature of note. From measure 4 – 14, it is for soli voices. At the end of measure 14 through the rest of the passage, it is full choir. At the end of measure 22, section "A" returns. It has a slight change in the tenor line, and very slight rhythm changes in all lines. In measure 26, the "A" section, like in its first appearance, is followed by a brief counterpoint section. This counterpoint section is not the same as the counterpoint section beginning in measure 5. However, it is still propelled by "X." This section ends in measure 30. In measure 31, section "B" appears (highlighted in purple). As stated above, the key changes at this point to "G^b Major." "B" is a succession on I and goes from measure 31– 34. It is followed by section "C," highlighted in orange, which is a succession on V ending in a weak vii^{07} –I cadence (measure 38). For these two sections, Weintraub again uses soli voices. In measure 39, "B" returns and is followed again by "C" in measures 43–46. For this repetition of "B" and "C," Weintraub uses the full choir.⁵⁵ In measures 47–48, section "D" appears (highlighted in blue). This section is actually just a half cadence consisting of I – VI – V – I_4^6 – V. It is seen twice. The second one is seen in measures 49–50. Part 1 ends with an imitative counterpoint section (measures 58–67).

⁵⁵ This change from soli to choral is similar to the "terrace dynamics" used in "*Ein Kamocha*." The exchange between soli and choral groups was common in the Baroque

The melody, "E," of this section travels through each voice part and occurs twice in a row, measures 58-62 and 62-67 (highlighted in red).

Part 2 begins with a fugal exposition in the bass at measure 68 (section "F"). Followed by real imitation by the tenor in measure 71, alto in measure 75 and soprano in measure 79 (highlighted in olive green). In measure 83, the opening motive of the fugue is heard again in the tenor. This is marked as "F'." In measure 85, "F'" is heard in the bass. Finally in measure 90, "F'" is seen for the last time in the alto.

There are three more aspects of the piece that must be brought forth. First, from measure 79 onwards, motive "Y" can be seen. This motive, highlighted in brown, consists of a quarter, travelling up a major or minor third to another quarter and descending with two eighth notes. Beginning in measure 92, "Y" becomes the basis for the music. Second, in measures 107-110, melody "Z" is found in the alto (highlighted in teal). It exists above a d pedal tone in the bass. Melody "Z" is seen transposed in measures 110-113 in the soprano above an a pedal tone. Finally the piece comes to a close with a restatement of section "A" in measures 128-132.

"Adon Olam" is a typical concluding song. Its words affirm God's existence and supreme reign. No other God compares, and God is without beginning or end. Power and dominion belong to God. In its final two statements, the person saying them affirms that s/he accepts God as her/his rock, refuge, banner and benefactor. S/he also entrusts her/his body and spirit to God at all times. The music has a recessional character, perfect for the end of the service. It has a "Pomp and Circumstance" feel to it. The music is very

majestic and grand, similar to a march. The piece, along with the words, affirms what has just taken place, i.e. a prayer service in honor of God.

One of the main aspects in this piece is the use of counterpoint textures.

Counterpoint textures provide a layering of the voices. When this is used in connection with praising God, the effect is a gradual increase in sound. As if to say, "I want to praise God, but I do not want to immediately scream at God. I want to start softly and ease my way into God's attention. Once I have God's attention, then I can increase the sound and volume by adding voices."

Hal'luyah

"*Hal'luyah*" is made up of two primary parts. (See music example 12.) The first part consists of measures 1-28 and contains one section, section "A." The second part begins at measure 28, beat 2, and finishes the piece at measure 54. This part contains two sections: "B" and "C." Aspects of this piece that stand out are the dotted rhythm of dotted eighth/sixteenth which propels the piece, key relations of a third, the use of an Italian Augmented Sixth chord, contrapuntal and homophonic textures, and the repetition of sections "B" and "C."

The piece begins in "D Major." After a half cadence in measure 2, the melody of measures 1 and 2 is then repeated in measures 3 and 4, but in e minor. Again ending in a half cadence. The piece switches back into "D Major" in measure 5 and has a full cadence in measures 7-8. In measures 11-12, there is a perfect authentic cadence of V⁷-I. In measures 13-14 and 15-16, two identical plagal cadences are found. There is then a brief phrase occurring on the iii with a V ⁶ /iii- i/iii in measure 16 for three beats. It then

modulates to "E^b Major" by beat 3 of measure 17. In measure 18, an authentic cadence is found. By the end of the measure, the key has changed again to "A^b Major." By measure 22, the piece has moved back to "D Major," although "D Major" is not felt yet. Because "A^b Major" and "D Major" are a tritone away, Weintraub uses an Italian Augmented 6th chord in measure 23 to help return to "D Major." From measures 22-28, the piece is modulating to "D Major." It is not until an authentic cadence in measures 27-28 that we feel we are back in "D Major." Due to the eight measure modulation into "D Major," part 2, which begins in "D Major" has a grand, majestic feel to it because we waited so long to hear the key of "D Major."

Part 2 of "*Hal'huyah*" has few key changes. It begins in "D Major" and has a full cadence in measures 29-30. Measures 30-31 are an extension of the I chord. This is followed by a repeat of the full cadence in measures 33-34. Following this cadence, there is again the extension of the I chord in measures 34-35. The full cadence is then, once again, repeated in measures 37-38 with the extension following in measures 38-39. In measure 42, the first key change of part 2 is seen. The key changes to "B^b Major," but there is no cadence in this key. By measure 44, the key changes to "D Major." However, the first noticeable cadence is VII⁷/vi – i/vi in measures 45-46; therefore, the piece does not feel like it is in "D Major" until measures 47-48 with the sounding of a full cadence. This full cadence is followed by two phrase extensions (measures 48-50), and the piece ends with a plagal cadence (measures 52-53).

The "*Hal'huyah*" has three sections worth noting. The first is section "A." This is found in measures 1-2, including the pick-up to 1. (Highlighted in pink.) It is then

transposed and repeated immediately in measures 2-4. The section has the harmonic structure of $I-I^6-V^4-I-V$. In the repetition, the I 's become i 's due to the minor key.

Section "B" is found in part 2 in measures 28-29, 32-33 and 36-37, and is highlighted in purple. It is actually a cadential section with the harmonic structure of $I^4_2-vi-IV-ii^7-I^6-ii^6-V-I$. This section only includes the words "*kol han'shama t'halelyah.*" The last section is "C" and is an extension of the I chord. It follows a full cadence in measures 30-31, 34-35, 38-39 and is seen twice in a row in measures 48-51. (Highlighted in yellow.) The appearance in measures 38-39 and 50-51 has the chord voiced differently from the other appearances, but it is still the I chord. Only the word "*hal'luyah*" is used in this section. The re-voicing of "C" in measures 38-39 gives the sense of urgency to make sure people are listening. The doubling up of "C" in measures 48-51 lets people know that the piece is ending. From measure 28, the congregation has been hearing the same thing over and over, thus in order hear that the piece is ending, the congregation must be given a clue that the ending is coming. Otherwise, it would be too abrupt, and the congregation might wonder what happened versus finishing its praise of God. The ending is easily done by having two "C"s in a row, and re-voicing the second one to make sure the congregation realizes that the ending has arrived.

There are two more aspects that are of interest. First, the entire piece is propelled forward by the rhythmic motive of "X." (Highlighted in orange.) This motive is a dotted eighth note and sixteenth note. The first two notes of the piece begin in this rhythm, and the rhythm is seen in every voice part through measure 46. The final cadence of the piece uses this motive, but in elongation, "X'": a dotted quarter note into an eighth note (measure 52). Lastly, there is a brief counterpoint section in measures 8-12.

Beginning with the tenor, then going to the soprano, bass and finally alto, each part can be heard entering using the rhythm of "X."

This "*Hal'luyah*" is a brilliant musical representation of Psalm 150. The first two measures send out a call to the people using just the word "*Hal'luyah*." The next two measures, although the same melody, tell the people matter-of-factly what they are being called to do. "*Hal'luyah! Praise God in His sanctuary.*" These first four measures have the sound of a trumpet call, as would be heard at a king's entrance. At this point, the music takes off with a joyful and praising manner. The psalm is asking everyone to "Praise Him whose power the heavens proclaim. Praise Him for His mighty acts; Praise Him for His surpassing greatness."

After this, the psalm begins to mention what instruments with which to praise God; the first instrument mentioned is the *shofar*. H. Weintraub uses what sounds like a trumpet call to bring out the *shofar*, and immediately after, the harp and lute, instruments all associated with a king. The melody of the trumpet call is used to bring to everyone's attention the king is going to appear, the *shofar* was used as an instrument of warning and joy, and the harp and lute are played for the king to honor him with music. The psalm continues with what to praise God: drum, dance, strings, pipe, and cymbals. For drum and dance, the rhythmic melody transfers to the tenor and bass to get a deeper sound, acting as drums beneath the more lyric, dance-like melodies in the soprano and alto. The last three instruments have an affirming sound to them. The string section, the pipe, and the cymbals can be very dramatic, majestic, and grand. These are the qualities the music takes on as it mentions these instruments.

For the last section of the psalm, it says, "Let every soul praise the Lord. *Hal'huyah.*" An entire page is dedicated to these words. Four times the words are seen in their entirety, and every time, an extended full cadence is heard. This extended full cadence gives a directive to everyone listening to make sure to praise God. It is repeated three times in the same way, and an altered fourth way. This alteration gearing itself to those who did not hear the first three times to praise God, and tells the people that the end of the piece is upon them; therefore, they should make sure to get in their praise of God.

To briefly summarize, Weintraub uses a number of techniques common in the Romantic and Classical Periods. The stylistic aspects seen in these three pieces include contrapuntal and homophonic textures, multiple sections within the piece (with each section being different from one another), and having an A-B-A section in which the key of A returns before the melody returns. Also common is the back and forth between soli and choral sections, finishing the text long before the piece ends, the use of motives, and frequent key modulations with key relations of a fifth and third. His pieces are also longer than those of others writing at his time, including Sulzer. The formal aspects seen include fugues, suspensions, dotted rhythms, and augmented sixth chords. Yet, while he writes in this Western harmonic style, he still makes it possible for the traditional ethos of the text to be heard.

Conclusion

The man known as Hirsch Weintraub influenced two different groups of people, for his synagogue work was two-fold. Through his harmonization and transcription of "Kashtan's" *chazzanut*, he influenced the Eastern European *chazzanim*. Through his choral music written according to the rules of harmony, he influenced the Central European *chazzanim*. For the Eastern European cantors who followed him, he gave them a model for arranging the traditional *chazzanut*. While he did not create the *chazzanut* himself, rather he inherited it from his father. In writing these harmonizations, as well as his modal choral compositions, he was the first to harmonize within the Jewish modes, thus giving an example to those who followed. He also slightly adjusted the *chazzanut* so it would be more usable by those who did not have the phenomenal coloratura his father had. Throughout his career, he not only taught the traditional *chazzanut* and *musach*, but he incorporated it into his services, side by side with his non-traditional choral compositions.

One Eastern European *chazzan* highly influenced by Hirsch Weintraub was his student, Boruch Leib Rosowsky (1841-1919). In 1870, after studying at the conservatory in Petersburg, he went to study with Weintraub. After his studies, he moved to Riga and remained there until his death. Throughout his cantorate, he continued to perform and teach this *chazzanut* until his death.⁵⁶

Besides influencing *chazzanim*, Weintraub's style was also an influence to the Eastern European *chorshul*. Developed in the second half of the 19th century, the

chorshul, although inspired by the Western choral element, served a different role. Unlike the Central European choirs, the *chorshul* based its melodies on *chazzanut* and modal phrases with frequent modulations and unrestricted meter. There was frequent use of improvisation and melismas in the cantorial part.⁵⁷ The purpose of the choir was to accompany the cantor by repeating certain phrases for accentuation and harmonic support. This is the same role Weintraub's choral responses have in his father's *chazzanut*. In some cases, the *chorshul* would be singing one thing while the cantor was doing something else on top of the choir. This was not found in the Central European choir music; however, it was seen in one of the pieces discussed earlier: "*Umip'nei Chatoeinu*."⁵⁸ In the fourth system on page 210, while the cantor is chanting the text that declares the day and says we will do as was written by God in the *Torah*, the choir is singing on top of the cantor using only the words of the declaration of the day.

Two people associated with the *chorshul* are choir-leader David Nowakowsky (1848-1921) and *Chazzan* Elieser Gerovitsch (1844-1913). Choir-leader Nowakowsky was a chorister for ten years in the *chorshul* in Berditschev during his youth. After studying Western harmony, counterpoint, and classical vocal music, he was appointed choir-leader in the Brody-Synagogue. The themes for his choral music often come from the traditional modes or *Misinai* tunes, like Weintraub's modal pieces, and the compositions, similar to Weintraub, are generally much longer than Sulzer's.⁵⁹ *Chazzan* Gerovitsch also sang in the Berditschev *chorshul*, as well as the Odessa *chorshul*. After

⁵⁶ Idelsohn, 311.

⁵⁷ Goldberg, 75.

⁵⁸ See music example 6. Weintraub, *Schire Beth Adonai*, vol. 3, 207.

⁵⁹ Idelsohn, 308.

studying in the Petersburg conservatory, he became the *chazzan* in Rostov on the Don. In his music, he, like Weintraub, applied his knowledge of counterpoint and the Church-style to the traditional modes of the Synagogue, creating modal choral compositions.⁶⁰ As shown through these *chazzanim*, Weintraub was the model for the Eastern European use of Western music.

The choral compositions not based on *chazzanut* are the second aspect of H. Weintraub's work. These compositions influenced the likes of Lewandowski, who will be discussed below, Singer, and other Central European cantors who came after him. Unlike his father's *chazzanut*, these compositions do not harmonize melodies based on prayer modes, although they do retain the ethos of the traditional liturgy. They are the culmination of his knowledge as a violinist, a harmonist, and a composer. His choral compositions, *Schire Beth Adonai* volumes 1 and 2, are for choir and rarely contain a cantor line. Only pieces of liturgy the cantor must lead, for example "*Bircat Kohanim*," have a cantorial line. Besides finding aspects of both the Classical and Romantic periods within these works, throughout the pieces Weintraub referred to old or ancient melodies that he inherited and used in the pieces.

Weintraub's influence manifested itself in many ways in choir-master Louis Lewandowski of Berlin (1821-1894). First, and most importantly, Weintraub's impeccable choir was the influence for the Berlin choir Lewandowski inherited. As stated earlier, the Berlin community was so impressed with Weintraub's choir that it decided to put together a choir of its own. Second, like Weintraub, Lewandowski wrote lengthy non-traditional choral music with aspects of the Classical and Romantic Periods of music.

⁶⁰ Ibid., 310.

Lewandowski's synagogue music was modern in form, but traditional in character. For example, his "*V'hagein Ba'adeimu*" and "*Uv'tzeil*" of the "*Hashkiveinu*" prayer show this.⁶¹ The "*V'hagein Ba'adeimu*" is traditional in style and mode. It emphasizes in the traditional cantorial fashion "*oyeiv, dever, cherev, v'ra'av, v'yagon* (enemy, pestilence, sword, famine, and grief)." The cantorial recitative of "*V'hagein Ba'adeimu*" alternates between "*G major*" and "*G harmonic minor*." While it is written in a strict meter, it would most likely be sung in a free flowing, *rubato*, manner. He also echoes the melodic lines and triplets from the solo in the optional organ accompaniment. This is a common characteristic in Bach's music. To contrast this, the "*Uv'tzeil*" is in "*E^b Major*." It is in A-B-A form. The key relation between "*Uv'tzeil*" and "*V'hagein Ba'adeimu*" is a third. This is a common key relation in the Romantic period.

Lewandowski, similar to Weintraub also wrote in the Eastern European style using another *chazzan's* cantorial phrases at its core. For Lewandowski, the *chazzanut* came from the cantor he worked with beginning in 1845, *Chazzan Lichtenstein*. In these compositions we see a chant-like composition adhering to a mode with the choir acting as punctuation for the cantor. (This is identical to the role of Weintraub's choir in his father's *chazzanut*.) An example of this style is "*Ki K'shimcha*."⁶² The piece is in F# *Ahava Raba*. Here the choir is acting solely as punctuation, in the *m'shor'rim* style of repeating the words sung by the cantor in order to add emphasis to those words.

⁶¹ Louis Lewandowski, *Todah W'simrah*. (Berlin, 1876-1882. reprint, New York: Sacred Music Press, 1953, *Out-of-Print Classics*, vol. 12), p. 127-9.

⁶² Lewandowski, *Todah W'simrah*, 250.

Lewandowski is credited with setting modern synagogue congregational song on a firm foundation. In a roundabout way, this was also influenced by Weintraub, as well as Sulzer. Lewandowski published simple compositions for the synagogue that could not perform music as difficult as Weintraub and Sulzer's. While a professional choir was needed for Weintraub and Sulzer's works, a professional choir was not mandatory for some of Lewandowski's music. His first publication, *Kol Rinnah U' T'fillah*, was for cantor, 2 part choir, and congregation.⁶³ His second publication, *Todah W'simrah*, contained more advanced compositions, thus required an advanced choir.

Weintraub was creating his own style of service. He was not trying to make the service more German, nor was he bringing the Western musical sound to the service for entertainment, either. Yet, he was still combining the Eastern and Central European sound before it was common to do so. He foreshadowed what was to come, for this combination is the hallmark of American *chazzanut*.⁶⁴ What was his motive? The Jews in Koenigsberg who were attending his services were not necessarily schooled in Jewish modes. It is more likely, in fact, with the influence of the *Haskalah*, that they were more knowledgeable of Classical, and Romantic music than their own tradition's music. As we saw earlier, the secular education and culture was deemed as important, if not more important than the religious education. While some may have continued to be educated in religion, including studying Jewish music, it is more likely that the Jews knew more about secular music than Jewish music. According to a correspondence describing the agenda in Koenigsberg, the congregation Weintraub worked for had no prayer books, and the Jews

⁶³ Louis Lewandowski, *Kol Rinnah U' T'fillah*. (Berlin, 1871. reprint, New York: Sacred Music Press, 1953, *Out-of-Print Classics*, vol.9).

came to services to listen to their famous cantor, Hirsch Weintraub, and to hear the sermon given by Professor Doctor Joseph Levin Saalschuetz.⁶⁵

Besides not knowing about Jewish music, they also may not have known where they were supposed to participate in the service. The parts of the liturgy to which Weintraub wrote his choral music, were the parts in which the congregation would normally sing. These include but are not limited to "*Mi Chamocha*," "*Hodu*," "*Ana Adonai*," "*Adon Olam*," and "*L'cha Dodi*." It is possible the choir was singing in place of the congregation if they did not know when to participate. Thus, it was appropriate for the choir to sing in a style the congregation understood and valued. This music was the music of the Classical and Romantic periods, along with the traditional ethos of the liturgy.

Hirsch Weintraub was not a Reformer. Rather, he was a cantor who had benefited from the *Haskalah* by being trained in violin, counterpoint, and Western harmony. He knew his congregation was also enlightened, and that their Jewish musical knowledge was limited. He, therefore, had to find a balance between the two traditions, Eastern and Central, not only for himself, but for his congregation, as well. He found this balance by singing his father's *chazzanut*, with all of its embellishments, chanting the *musach* that had also been passed down to him, and writing complicated choral music for a highly skilled choir.

Hirsch Weintraub stands as a model for not only the 19th century cantors and composers that came after him, but also the 20th century cantors and composers. He is the

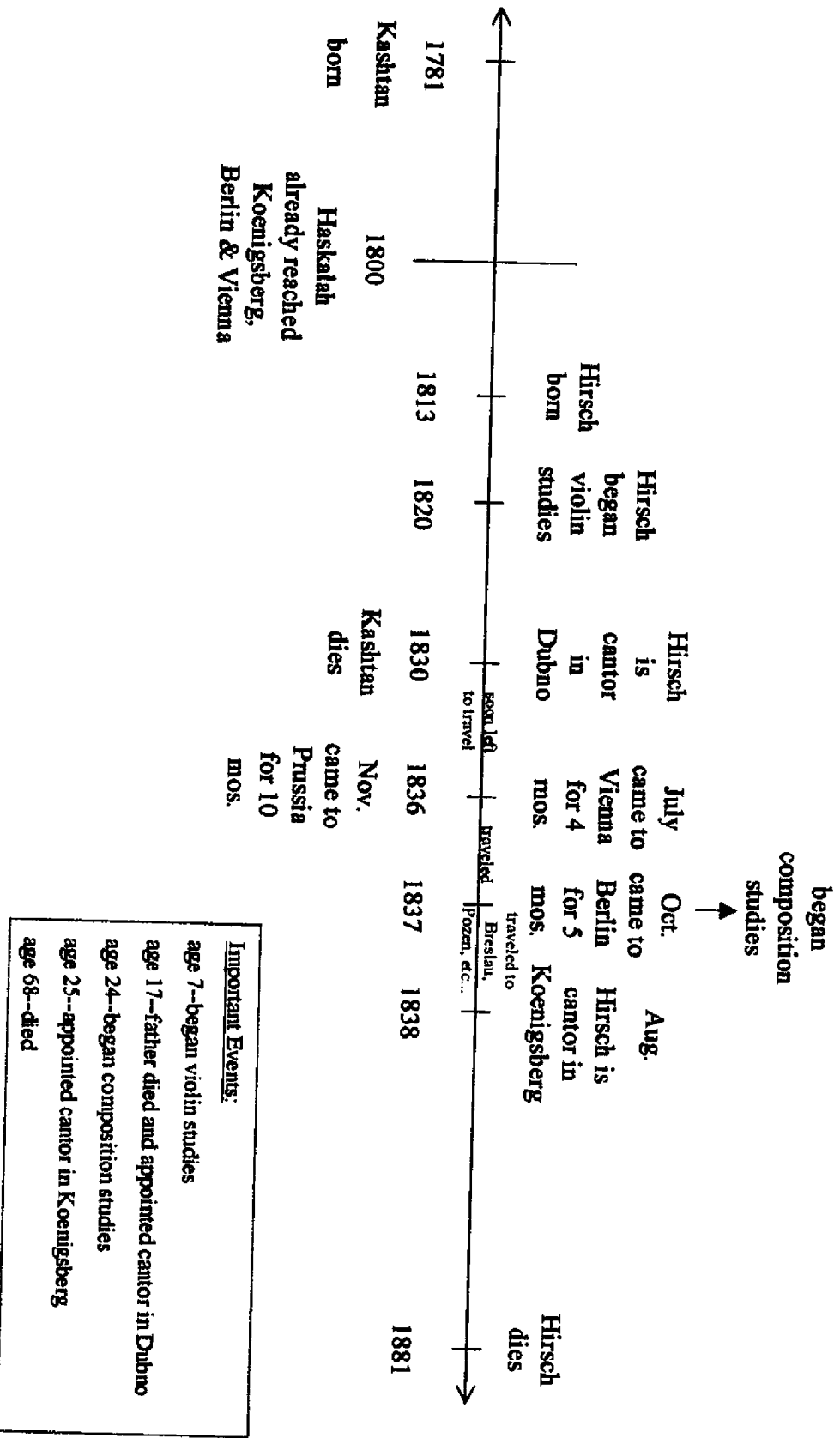
⁶⁴ Idelsohn, 334-5.

model of how to combine different styles of music, not only into one piece, but also into one service. He is also the model of how to be modern, yet traditional. Today, we constantly discuss how to create a service that will touch not only our congregants, but also ourselves. The key is to use different styles of music within the service. Hirsch Weintraub shows us how to do this successfully. For his congregants and the side of him that was influenced by the *Haskalah*, he used the Central European sound of music. This he alternated with the traditional Eastern European melodies to please his traditional side, as well as those congregants who did know about Jewish modes and music.

Weintraub's lasting contributions extend beyond how to create variety in a service and how to be modern and traditional at the same time. He also gave us Jewish harmony, incredible choral music we can use today, his father's *chazzanut* that we can study, learn from, and use, and mountains of manuscripts we can peruse and analyze to learn about his 19th century aesthetic. This is Hirsch Weintraub's legacy. He, his music, and his contributions have not been considered fully for their historic value. His music is clearly noteworthy and influential to synagogue composers.

⁶⁵ Perlmann Family Collection, Archives, AR-C.316, 886, Folder VI, Leo Baeck Institute, New York.

Appendix A: Time Line



Appendix B: Index of Schire Beth Adonai

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81		<i>Rom'mot L'brit Milah</i>	
82	*95	<i>Baruch Haba</i>	
82	96	<i>V'neemar Amen</i>	
83	97	<i>Eili Tziyon (I'Tisha B'Av)</i>	
83	98	<i>Ish Y'hudi</i>	*
84	99-100	<i>Umord'chai Yatza</i>	
86	101-102	<i>B'racha l'Chanukka</i>	
87	103	<i>Yotzeir Or</i>	
93		<i>Adon Olam</i>	
93		postludium for organ	
	Book 2		
97	104	<i>Barchu l'Yom Tov (followed by Eil Chai)</i>	*
97		<i>L'Pesach (Gibbor al Komov)</i>	*
97	105	<i>Pesach Och'lu</i>	*
98	106	<i>Mi Chamocha l'Pesach</i>	*
98	107	<i>Mi Cham. l'Shavuot</i>	*
98	108	<i>Mi Cham. l'Sukkot</i>	*
99	109	<i>Vay'daber</i>	*
99		<i>Asher Bachar Banu</i>	*
99	110	<i>Ki Vanu l'Y"Y</i>	
100	111	<i>Yigdal</i>	

<u>Page</u>	<u>No.</u>	<u>Liturgical Selection</u>	<u>Alte Mel.</u>
101	112	<i>Haeil</i>	
102	113	<i>Yotzeir Or</i>	
103	114	<i>Tiar Ponim</i>	*
103		<i>Tz'eina Ureina</i>	*
103		<i>Maskil</i>	
103		<i>Dat</i>	
103		<i>Harchek</i>	
103	115	<i>Tiar Ponim</i>	*
103		<i>Maskil</i>	
104	116	<i>Al Harishonim l'Pesach</i>	*
104		<i>L'dor Vador</i>	*
104		<i>Zochreinu</i>	
104		<i>Y'varech'cha</i>	*
105	118	<i>Psalm 115:1-11</i>	
108	119	<i>Adonai Z'choranu (Psalm 115:12-end)</i>	
113	120	<i>Psalm 116: 12 to end</i>	
116	121-22	<i>Hodu l'Pesach</i>	*
117	123	<i>Hodu l'Shavuot</i>	*
118	124	<i>Hodu l'Sukkot</i>	*
118		<i>Ana l'Sukkot</i>	*
119	125	<i>Lecha Adonai</i>	
121	126	<i>Akdamut l'Shavuot</i>	
121		<i>G'vuron</i>	
121		<i>M'varchin</i>	
122	127	<i>Z'chor Nilah</i>	
122	128	<i>Ch.K. l'Tal v'Geshem</i>	*
124	129	<i>Avot l'Tal v' Geshem (called Baruch Atah)</i>	*
124		<i>B'dato</i>	
124		<i>Sheatah Hu</i>	
125	130	<i>Livracha</i>	
125	131	<i>K'dusha</i>	
127		<i>Ani Adonai</i>	
127		<i>Yimloch</i>	
127		<i>Az Sheish Meiot l'Shav</i>	*
127	132	<i>Duchen Shel Cohanim</i>	
128		<i>Duchen for the 3 Fest.</i>	*
129		<i>Duchen for Rosh Hashana</i>	*
129		<i>Hazcharat N'shamot</i>	
130	133	<i>Hoshanot l'Sukkot</i>	
130		<i>Hoshana Raba</i>	
130	134	<i>Atah Hareita</i>	*
135	135	<i>Ana Adonai</i>	
137	136-37	<i>Barchu l'Rosh Hashana v'Yom Kippur</i>	*
137		<i>Eil Chai</i>	
137		<i>Shma Yisrael</i>	
137	138	<i>Baruch Sheim l'Yom Kippur</i>	
137	139	<i>Mi Chamocho</i>	*
138		<i>Adonai Yimloch</i>	

<u>Page</u>	<u>No.</u>	<u>Liturgical Selection</u>	<u>Alte Mel.</u>
138	140	<i>Ki Chok</i>	
138	141	<i>Mikol I'Y"K</i>	
138	142	<i>Yitgadal</i>	
139	143	<i>Ki Vanu I'R"H</i>	
139	144	<i>Adon Olam</i>	
142	145	<i>Shma Yis. I'R"H V'Y"K</i>	
143		<i>Gad'lu</i>	
143	146	<i>L'cha Adonai Hag'dulah</i>	
144	147	<i>V'Yaazor</i>	*
144		<i>Cohein K'rav</i>	
144		<i>Haeil</i>	
145		<i>V'attem Had'veikim</i>	
145	148	<i>Ashrei Ha'am</i>	*
145		<i>Y'hal'lu</i>	*
145	149	<i>Ladonai Haaretz Um'lo.</i>	
147	150	<i>S'u Sh'arim</i>	
149	151	<i>Eitz Chayyim</i>	
149		<i>Hashiveinu</i>	
149	152	<i>Yitgadal I'Slichot</i>	*
149	152	<i>Yitgadal I'R"H V'Y"K</i>	
151	153	<i>Avot (called Baruch Atah)</i>	*
153		<i>Misod</i>	*
153	154	<i>Tashiv Linden</i>	*
153	155	<i>Zochreinu</i>	*
153		<i>Melech Ozeir</i>	*
154	156	<i>Mi Chamocho</i>	
154		<i>Eil Emunah</i>	
154		<i>Uv'chein</i>	
154	157	<i>Melech Eilyon</i>	
155		<i>Shema ein I'fanav</i>	*
155		<i>Aval</i>	*
155	158	<i>Uf'shuva</i>	
156	159	<i>V'atah</i>	
156	160	<i>Ein Kitzvah</i>	
157		<i>Racheim</i>	*
158		<i>K'vodo</i>	*
158	161	<i>V'itayu</i>	
160		<i>V'timloch</i>	
160		<i>Aleinu</i>	*
161	162	<i>Va'anachnu Korim</i>	
161		<i>Lifnei Melech</i>	
161	163	<i>Eloeinu Valohei Avot.</i>	*
162		<i>Ochilah Laeil</i>	*
162		<i>Tomeich</i>	*
163	164	<i>Hal'luyah</i>	
165	165	<i>Hal'luyah</i>	
166	166	<i>Uchtov</i>	
166	167	<i>Hayom Tamtzeinu</i>	

<u>Page</u>	<u>No.</u>	<u>Liturgical Selection</u>	<u>Alte Mel.</u>
167	168	<i>Kol Nidrei</i>	
170	169	<i>V'nislach</i>	*
171		<i>S'lach Lanu</i>	
171	170	<i>Vayomer Adonai</i>	*
171	171	<i>S'lach Lanu</i>	
172	172	<i>Eloheinu -S'lach Na</i>	
175		<i>Amnam Kein</i>	
175		<i>Ki Hinei Kachomeir</i>	*
175	173	<i>Eloheinu-S'lach Lanu</i>	*
176	174	<i>Ashamnu</i>	
177	175	<i>V'al Kulam</i>	
178	176	<i>V'al Chatoim</i>	
179	177	<i>V'chach Haya Omeir</i>	*
180	178	<i>V'hacohanim</i>	
181	179	<i>V'chach Haya Moneh</i>	
182	180	<i>Bircat Kohanim</i>	
182	181	<i>Hayom Yifneh</i>	
183	182	<i>Chatzi Kaddish l'N'ilah</i>	*
183		<i>P'tach Lanu</i>	*
183		<i>Z'chor B'rit</i>	*
184		<i>Enkat M'saldecha</i>	*
184		<i>Yisrael Nosha</i>	*
184		<i>Yachbleinu</i>	*
184	183	<i>Adonai Adonai</i>	*
184		<i>Adonai Adonai</i>	*
185		<i>Racheim Na</i>	*
185	184	<i>Baruch Sheim</i>	*
185		<i>Adonai Hu Haelohim</i>	*
Book 3			
189	185	<i>Ufros</i>	
190	186	<i>V'shamru</i>	
191	187	<i>Yizk'rem</i>	
192	188	<i>Y'hi Ratzon</i>	
194	189	<i>Y'min Adonai</i>	
195	190	<i>Lo Amut</i>	
197	191	<i>Atah Yatzarta</i>	
201	192	<i>Chodesh</i>	
202	193	<i>Or Panecha</i>	
203	194	<i>Or Panecha</i>	
204	195	<i>Tal</i>	
204		<i>Tal</i>	
204		<i>Tal</i>	
205	196	<i>Geshem</i>	
205		<i>Z'chor Av</i>	
205		<i>Z'chor Hanolad</i>	
206		<i>Z'chor Ta'an</i>	
207		<i>Sheatah Hu</i>	
207	197	<i>Umipnei Chatoeinu</i>	

<u>Page</u>	<u>No.</u>	<u>Liturgical Selection</u>	<u>Alte Mel.</u>
211	198	V'te'erav	
212	199	Uvashofar Gadol	
213	200	B'rosh Hashana	
215	200	Ki K'shimcha	
217	202	Chamol	
218	203	Haocheiz	
218		V'chol Ma'aminim	
218		Chavad'ei Shmo	
218		V'chol Ma'aminim	
219	204	Uv'chein Ten Pachd'cha	
219	205	Al Kein N'kaveh	
220	206	V'al Y'dei	
221	207	Eloheinu M'loch	
222	208	Eloheinu R'tzei	
223	209	Hayom Harat Olam	
224	210	Atah Zocheir	
226	211	V'gam	
228	212	Havein Yakir Li	
229	213	Eloheinu Zochreinu	
230	214	Ki Zocheir	
231	215	Atah Nigleita	
233	216	V'al Y'dei	
234	217	Eloheinu T'ka B'shofar	
236	218	Uvayom Simchatchem	
236	219	Ya'aleh Tachanuneinu	
237	220	Ya'aleh Koleinu	
237	221	Ya'aleh Inuyeinu	
237	222	Ya'aleh M'nuteinu	
237	223	Ya'aleh Yisheinu	
237	224	Ya'aleh Zichroneinu	
238	225	Amnam Kein	
238	226	G'ol	
238	227	Has	
239	228	Z'chut	
239	229	Ki Hinei Kachomeir	
240	230	Ki Hinei K'garsen	
240	231	Ki Hinei Kischuchit	
241	232	Hasheiv	
241	233	Halbein	
244	234	Shma Koleinu	
244	235	Al Tashlicheinu	
245	236	Nechosheiv	
245	237	Hayom	
245	238	Mastin	
246	239	K'oheil Hanimtach	
247	240	Eloheinu M'chal	
248	241	Atah Notein	
250	242	Atah Hivdalta	

Example 1: Uma'avir Yom

Sources for Comparative Musical Examples include:

- a. Weintraub, *Schire Beth Adonai*, vol. 1, 21.
- b. Abraham Baer, *Ba'al T'fillah*. (reprint, New York: Sacred Music Press, vol. 1, 1953) 47.
- c. Abraham Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, vol. 7, 1973, 123.
- d. Sulzer, *Schir Zion*, 43.
- e. Adolph Katchko, *A Thesaurus of Cantorial Liturgy*, vol. 1 (New York: Sacred Music Press, 1952) 7.
- f. Israel Alter, *The Sabbath Service* (New York: Cantors Assembly, 1968) 12.

Example 2: L'dor Vador

Sources for Comparative Musical Examples include:

- a. Weintraub, *Schire Beth Adonai*, 48.
- b. Baer, *Ba'al T'fillah*, 131.
- c. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, 19.
- d. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, 128.
- e. Sulzer, *Schir Zion*, 86.

[illegible]

Example 3: N'kadesh

Sources for Comparative Musical Examples include:

- a. Weintraub, *Schire Beth Adonai*, 43.
- b. Baer, *Ba'al T'fillah*, 130.
- c. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, 18.
- d. Idelsohn, *Thesaurus of Oriental Hebrew Melodies*, 128.
- e. Sulzer, *Schir Zion*, 84.

3 Weistraub

a n'ladsh etshenelshlan kishenishmalishin o-to kishenemen kaktuv al pol n'vi-e-da v'ra se el se vi-a-mar

b n'ladsh etshenelshlan kishenishmalishin o-to kishenemen kaktuv al pol n'vi-e-da v'ra se el se vi-a-mar

c n'ladsh etshenelshlan kishenishmalishin o-to kishenemen kaktuv al pol n'vi-e-da v'ra se el se vi-a-mar

d n'ladsh etshenelshlan kishenishmalishin o-to kishenemen kaktuv al pol n'vi-e-da v'ra se el se vi-a-mar

e n'ladsh etshenelshlan kishenishmalishin o-to kishenemen kaktuv al pol n'vi-e-da v'ra se el se vi-a-mar

4. a.

kein Nibach p'cho ad'mu e-ba-he — nu lir-ss m'ne-ss b' h'e-ss u-ss — cho U'ha-vir g'il'lim mun ha'e-ss v'ha-e-l'lim ha'e-ss j'ha-re-vun
 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

4.6

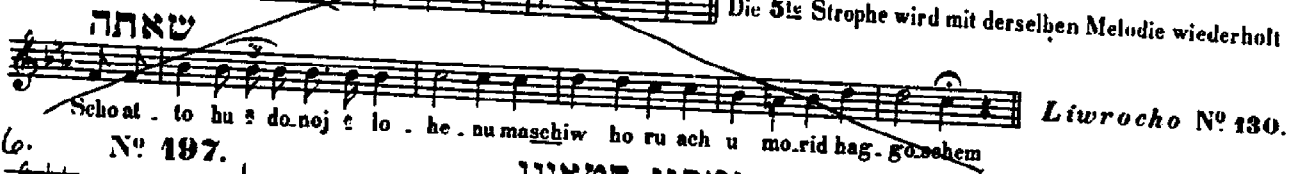
Al ken n'kaw we l' cho e do . noj e lo . he . nu lir .
 os mi he ro b' sif . e . res us . se . cho i ha e wir gil . lu . lin miu ho .
 o . rez w' ho e li lim ko . ros jik . ko . res um i' sak . ken o . lom b' mal .
 chus schaddai w' chol b' ne wo . sor jik r' u wisch . me . cho l' haf .
 nos e . le . cho kol risch e o . rez jak . ki . ru w' je d' u kol josch' .
 we se . wel ki l' chotich ra kol be . rech tischow a kol . lo schon l' fo .

5.

a Al Kein N'kaveh
 b Val Yidei
 c Umipnei Chateinu
 I II III IV



Die 3te Strophe wird mit derselben Melodie wiederholt



Liwrocho № 130.



Ten. Recit.

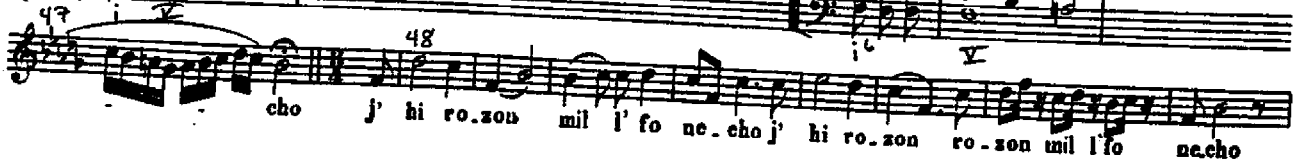
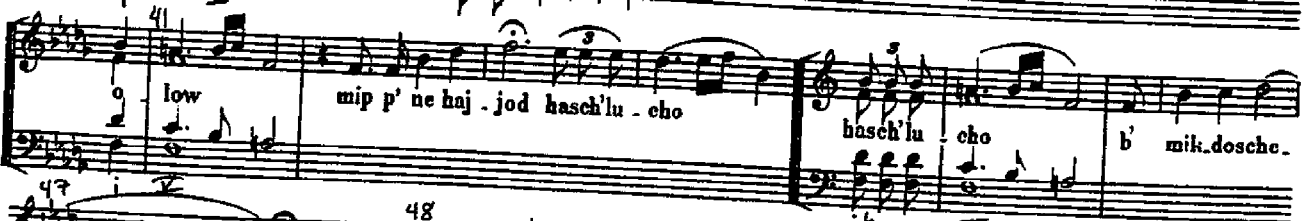


a tempo



Ten. Solo

Ten. Solo



56
 j' hi - ro - zon mil l' fo ne.cho j' hi - ro - zon ro - zon mil l' fo ne.cho ro - zon mil l' fo -
 65
 ne.cho ro - zon mil l' fo - ne.cho a do noj e lo he - nu we - lo - he a wo - se -
 75
 nu j' hi ro - zon mil l' fo ne.cho j' hi ro - zon ro - zon mil - l' fo - ne.cho ro -
 84
 Recit.
 zou mil - l' fo - ne.cho ro - zon mil - l' fo - ne.cho me - lech rach a mon schet
 90
 to - schuwus - ra - chem o - le - nu o - le nu w' al mikdosch' cho b' rach a me - cho ho rab.
 97
 bim horab - bim a tempo.
 bim ho - rab - bim Recit.
 b ra che me - cho horab - bim w' siw - ne -
 104
 hu m' he - ro us - gad - del k' wo do
 a tempo
 w' siw - ne - hu m' he - ro us - gad - del k' wo - do o
 o - wi numalke -

Ten. Solo

127
wi nu mal ke nu gal - le kwod mal chu s' cho
nu gal - le kwod mal chu s' cho o - le - nu o - le : nu o -

128
w' ho - fa w' hin no - se
le - nu m' he - ro w' ho fa w' hin no se o - le - nu l' e - ne kol choi *rall.*

134
l' e - ne kol choi l' e - ne kol choi w' ko - rew p' su - re *rall.*

141
l' e - ne kol choi l' e - ne kol choi w' ko - rew p' su - re nu mib - ben mib - ben haggo - jim

149
hag - go - jim un - fu - zo - se - nu kan - nes un - fu - zo - se - nu kan - nes

155
un - fu - zo - se - nu kan - nes mij - jar k se mij - jar k se res

160
Andante.
wa hawi - e - nu l' zij jon i r' cho l' zij - jon i r' cho b' rin - no
l' zij - jon i r' cho b' rin - no w'

76

164
li.ruschola.jun bes mik.dosch' cho b'sim.chas o lom b'sim.chas o.lom w' schomna : se i' fo.

170
ne . cho es kor b nos cho.wo se.nu cho.wo.se.nu i' mi.dinn k' sid . rom u.mu.so

175
fin k' hil . cho.som u.mu.so fin k' hil . cho.som w' es mu . saf jom . chaghamnazos

180
w' es mu . saf jom . chaghamnazos has.se w' es mu.saf jomchaghamnazos has se na : se w' ank.riv i' fo.ue.cho b' a ha

183
chag ham . ma . zos has.se
wo k' miz.was r' zo n' cho k' mo.schek.ko saw.to o le.uu b' so.ro se cho

185
al j' de mo.sche aw d' chomip . pi ch'wo . de . cho ko.o . mur ko.o . mur

193
al j' de mo.sche aw d' chomip . pi ch'wo . de . cho ko.o . mur ko.o . mur

201
mip . pi ch'wo . de.cho ko.o . mur ko.o . mur ko.o . mur ko.o . mur

77

7.a N° 183.

CORO. Uralte Melodie. Phrygisch

'7 '7

edo. noj a do. noj el ra. chun w'chan. nun e. rach ap. pa jiu w'row che sed we e
el ra chun w'chan. nun w'raw chesd we e

G.A.R.:
iv⁶ I⁶ iv I iv⁶ iv⁶ I⁶ iv

mes no. zer che. sed lo a lo. fim no. se o. won. wo. fe scha w'chat. to o w'nak.
mes no. zer lo a lo. fim no. se wo fe. scha w'chat. to o

iii⁶/₃ iv⁶ I iv⁶/₂ I I⁶ iv I I iii⁶/₂

ke w' so lach to la a wo ne. nu ul chat. to se - - nu un - chal. to nu.
w'nak. ke wso. lach. to la a wo. ne. nu ul. chat. to. se. nu

I⁶/₅ iv I vole I⁶/₄

130

Nº 133.

Solo.

הושענות לסוכות

CORO.

Solo.



CORO.

Solo.

CORO.

Solo.



CORO.

Solo.

CORO.



Solo.

הושענא רבא

CORO.

Solo.



CORO.

Solo.

CORO.



Solo.

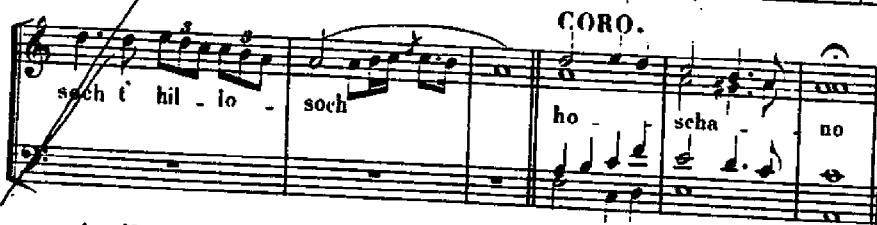
rall.

CORO.

Solo.



CORO.

Die andern *hakofos* werden auf die selbe Weise recitirt

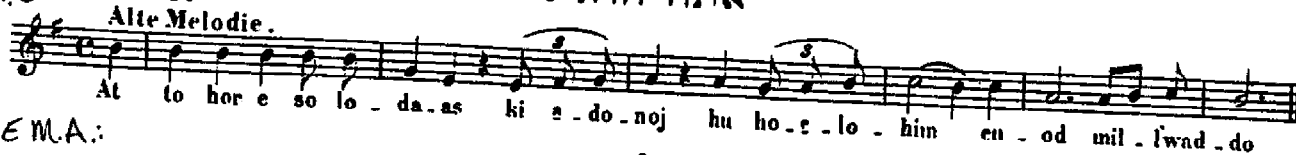
Am Freudenfeste.

76

Nº 134.

Alte Melodie.

אתה הראת



E.M.A.:

Andante.
CORO.

131

Lo se uif. lo. es g' do los l' wad do ki l' o lom lo lom chas do
lo lom
lo lom
lo lom chas

E.M.A.: i VI iv i4 ii7 i

Solo.
eu ko mo cho wo. e. lo him a do noj w' en k ma a se - cho

CORO. 8

j'hi ch wod a do noj l' o -

lom jis macha do noj b' ma a sow

Solo.
j'hi schem a do noj m' wo roch me at to w' ad o

III IV

CORO. IV I4 ii3 X

j'hi a do noj e lo he nu im mo nu ka a scher ho jo im a wo se

j'hi a do noj e lo he nu im mo nu ka a scher ho

lom j'hi a do noj e lo he nu im mo nu ka a

nu al ja as we nu w' al jit t'sche nu

jo im a wo se nu al ja as we nu w' al jit

scher ho jo im a wo se nu

he nu im mo nu

Wim.ru

V6 X7 iv4 V III VII7 i iv i4 ii3 V i

שמע ישראל לר"ה ויו"ב

Sopr. Aeolisch. SOLI.

Alto. sch' ma jis-ro el ado-noj clo-he-nu ado-noj e-chod.

Andante. Ten. Solo. Uralte Melodie. Aeolisch.

Sch' ma jis-ro el ado-noj e-lo he-nu ado-noj e-chod.

Ten.

Basso.

FMA: CORO.

Sch' ma jis-ro el ado-noj e-lo he-nu e-do-noj e-chod.

SOLI.

Ten. Solo.

E-chod clo-he-nu go-dol a-do-ne-nu kodosch w'no-ro sch' mo

E-chod e-lo he-nu go-dol a-do-ne-nu kodosch w'no-ro sch' mo

CORO.

E-chod e-lo he-nu go-dol a-do-ne-nu kodosch w'no-ro sch' mo

i VII⁶ III VII⁶ III VI III VII⁶ III i VI i IV V

le - mon
 fur jis - ko w' bo - lach b s' a ros
 le - mon ado - noj z' we os jo geu a le - hein

ken to - gen al am.m'cho jis - ro - el bish - lo - me - cho
 al am.m'cho jis - ro - el bish - lo - me - cho

CORO.

ken - to - gen al am - m'cho al am.m'cho jis - ro - el ken - to - gen al am - m'cho

al am.m'cho jis - ro - el al am.m'cho jis - ro - el bish - lo - me - cho.

Nº 217.

7.d

Recit. Mixolydisch

א"י נ תקע

lo he - - nu we - lo - - he
 a wo se - - nu t' ka

ka b scho for go - dol
 b scho for go - dol

F.A.M.

I IV VII
 I che - ru se - - nu w' so nes
 I IV VII
 kab.

I IV

bez kab. bez kab. bez go luj - jo -

se - nu w' ko - rew p' su re. nu mib. ben hag - go - jim

w' ko rew p' su - re nu mib. ben haggo - jim w' ko rew p' su - re nu mib. ben hag - go - jim.

un. Ten. Solo. un fu. zo se nu kan. nes kan. nes mij - jar kse - o - rez

wa. hē wī e - nu l' zij - jon i r' cho b rin - - no

wa. hē wī e nu l' zij - jon i r' cho b rin - -

b rin - - no b rin - - no

no l' zij - jon i r' cho b rin - no b rin no b rin - no w' li - ru. scho. lo - - jim

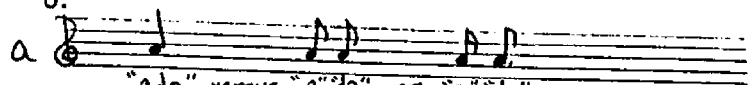
b simchas o - lom b simchas o - lom

besmik do - - sch' cho b sim - chas b simchas o - lom b simchas o - lom o - lom w'

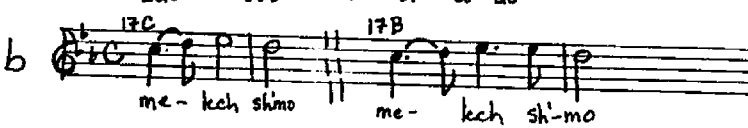
schoin na a se l' fo - ne. cho es kor b nos cho wo se - nu kim zuw. wo o le - nu b

so - ro - se - cho al j' de mosche aw d' cho mip - pi ch wo. de. cho ko - o - mur

8.

a 

"do" versus "a" do" or "a" do"

b 

me- keh sh'mo me- keh sh'-mo

Nº 65.
Maestoso. (♩ = 84.)
CORO.

אין כבוד

9. 

Een ko-mocho wo : lo - him a do - noj w' en k ma a se-cho mal chus' cho mal

CM: am: i V CM: I 4



chus kol o - lo mim kol o - lo mim u-mem schal t' cho b' chol dor dor wo -

u-mem schal t' cho b' chol dor

IV I fm: German Aug. 6th CM: I 4 V 7

48

Tempo 1º
CORO.

55

ki w' cho l'wad bo - toch' nu me - lech el rom w' nis - so a don o - lo - mim

55 CM:

rom w' nis - so a don o - lo - mim o - lo mim o - lo - rom w' nis - so a don o - lo - mim o - lo mim o - lo mim o - lo mim

62 GM:

mim o - lo - mim o - lo - mim a don o - lo mim rom w' nis - so rom w' mim o - lo - mim o - lo - mim rom w' nisso a don o - lo mim o - lo mim o - lo mim rom w' nis - so o - lo - mim

68

nis - so a don o - lo - mim rom w' nis - so a don o - lo - mim rom w' nis - so a don o - lo - mim rom w' nis - so a don o - lo - mim

75 I GM:

rom w' nis - so a don o - lo - mim o - lo mim a don o - lo - mim rom w' nis - so a don o - lo - mim o - lo - mim o - lo - mim

(Circled notes are suspensions.)

86

o - lo - mim rom w' nis - so don o - lo - mim o - lo -

o - lo - mim rom w' nis - so don rom w' nis -

mim rom w' nis - so don o - lo - mim o - lo - mim don

mim don o - lo - mim o - lo - mim o - lo - mim

so don o - lo - mim o - lo -

o - lo - mim o - lo - mim o - lo - mim

o - lo - mim

CM: $\text{V}^7 \text{I}$

Nº 86.
CORO.

ויהי בנסוע

Wai hi bin so a ho o ron wajjomer mo sche ku mo ku - mo ku mo do - noj w' jo fu zu o - j we

cho w' jo nu su m' sane cho mippone - cho ki mizzij - jon te ze so ro ud war do -

w' jo ki mizzij - jon

noj mi ruscho lo - jim bo ruschschenno san to ro l' ammo jis ro el bik dusecho so bik du - scho so

$\text{V}^7 \text{vi}$ $\text{ii}^7 \text{V I}$

N^o 29.SOLI.
Soprano.

ואנחנו כרעים

Alto. wa nach - nu ko r'im umisch tach? wim u - mo - - - dim

Tenore.

Tenore Solo.

Basso. Wa nach - - nu kor'im umisch tach? wim u - mo - - - dim

N^o 30.

CORO.

Sopran.

Lif - ne me - - lech mal che ham'lo - chim hak - ko - dosch bo - ruch hu

Alto.

Tenore.

Basso.

CORO.

usch - mo e - - chod

Recit.

haj - jom ha hu jih - je a do - noj e - chod

N^o 31.Andante con moto. $\text{♩} = 84$

אדון עולם

CORO.

Solo

a don o - lom a don o - lom ascher mo - lach b' terem kol j' zir niw - ro j' zir niw.

Solo

Solo ascher mo - lach b' te rem kol j' zir niw.

Solo ascher mo - lach b' terem kol j' zir niw.

Solo

ascher mo - lach b' terem kol j' zir niw.

E^bM. I IV $\frac{5}{4}$ V⁷ I

8

ro les na so b'chef zo kol sai me lech sch' mo nik.

I III

14

CORO.

kich los hak kol l'wad do jim loch no ro w'hu ho-jo.

III VI I

20

w'hu ho weh w'hu jih je b'sif-o ro w'hu e-chod w'en sche ni l'ham.

II I V VI III

27

SOLI.

schil lo l'hach bi-ro l'hach bi-ro b'li-reschis b'li-sach lis b'li reschis b.

VI III V I

34

CORO

li-sachlis w'lo ho-os w'ham-mis-ro b'li reschis b'li sachlis b.

III V GM: I I IV

li reschia b' li sachlis w' lo ho - os w' ham - mis - ro w' hu e - li w'

chai go a li w' zurchewli b' es zo-ro w' hu nis si u-mo nos li m'

rall. *a tempo* *I em:* *VI*

nos ko - si b' jom ek - ro b'jo-do af - kid ru - chi b' es i -

rall. *rall.* *rall.* *IV* *III*

E b'jo - do afkid ru - chi b' es ischan w' o -

b'jo-do af -

IV *I₄* *V⁷* *I* bjo - do af - kid ru -

sehan w' o - i - ro w'im ru - chi g' wij - jo - si a do - noj

E ro w'im ru - chi g' wij - jo - si a do - noj

w'im ru - chi g' wij - jo - si a do - noj li w'

chi af - kid ru - chi w'im ru - chi g' wij - jo - si a do -

li w' lo - i - ro w' lo - i - ro ro w' lo - i - ro

Ohne Fuge *Mit der Fuge* *Piu mosso.*

lo - i

noj li w' lo - i -

I *I* *I* *I* *V* bjo - do bjo - do af -

70

77

83

89

96

70
F
bjo - do bjo -
kid ru - chi b es ischan b es i - schan w'o - i - - - - - b es i -

77
F
do af kid ru - chi b es i - schan b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -

83
F
chi b es i - schan b es i - schan w'o - i - - - - - ro w'o - i - - - - -
ro b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -
ro bjo - do bjo - do af kid ru - chi b es i - - - - -
V b es i - schan w'o - i - - - - - ro bjo - do bjo - do af kid ru -

89
ro b es i - schan w'o i ro w'im ru chi g' wij - jo - si
i - - - ro bjo - do bjo - do af kid ru - chi w'o - i - - -
schan w'o - i - - - ro w'o - i - - - ro w'im - - -
chi b es i - - - schan w'o - i - - - ro w'im ru - chi g' -

96
wim ru - chi wim ru - - - chi g' wij - jo - si do - noj
ro w'im ru - chi g' wij - jo - si g' wij - jo - si do - noj li w'
ru - chi g' wij jo - - - si do - noj li li w' lo i -
wij - jo - si g' wij - jo - - - si do - noj li w' lo i -

70
F
bjo - do bjo -
kid ru - chi b es ischan b es i - schan w'o - i - - - - - b es i -

77
F
do af kid ru - chi b es i - schan b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -

83
F
chi b es i - schan b es i - schan w'o - i - - - - - ro w'o - i - - - - -
ro b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -
ro bjo - do bjo - do af kid ru - chi b es i - - - - -
V b es i - schan w'o - i - - - - - ro bjo - do bjo - do af kid ru -

89
ro b es i - schan w'o i ro w'im ru chi g' wij - jo - si
i - - - ro bjo - do bjo - do af kid ru - chi w'o - i - - -
schan w'o - i - - - ro w'o - i - - - ro w'im - - -
chi b es i - - - schan w'o - i - - - ro w'im ru - chi g' -

96
wim ru - chi wim ru - - - chi g' wij - jo - si do - noj
ro w'im ru - chi g' wij - jo - si g' wij - jo - si do - noj li w'
ru - chi g' wij jo - - - si do - noj li li w' lo i -
wij - jo - si g' wij - jo - - - si do - noj li w' lo i -

70
F
bjo - do bjo -
kid ru - chi b es ischan b es i - schan w'o - i - - - - - b es i -

77
F
do af kid ru - chi b es i - schan b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -

83
F
chi b es i - schan b es i - schan w'o - i - - - - - ro w'o - i - - - - -
ro b es i - schan w'o - i - - - - - ro b es i - schan w'o - i - - - - -
ro bjo - do bjo - do af kid ru - chi b es i - - - - -
V b es i - schan w'o - i - - - - - ro bjo - do bjo - do af kid ru -

89
ro b es i - schan w'o i ro w'im ru chi g' wij - jo - si
i - - - ro bjo - do bjo - do af kid ru - chi w'o - i - - -
schan w'o - i - - - ro w'o - i - - - ro w'im - - -
chi b es i - - - schan w'o - i - - - ro w'im ru - chi g' -

96
wim ru - chi wim ru - - - chi g' wij - jo - si do - noj
ro w'im ru - chi g' wij - jo - si g' wij - jo - si do - noj li w'
ru - chi g' wij jo - - - si do - noj li li w' lo i -
wij - jo - si g' wij - jo - - - si do - noj li w' lo i -

li w' lo i - ro w' lo w' lo i - ro

lo i - ro w' lo i - ro w' lo i - ro w' im ru - chi g' wij - jo -

ro w' lo i - ro w' lo i - ro w' lo i - ro w' im ru - chi g' wij - jo -

110

ro I w' lo i - ro w' lo i - ro w' lo i - ro w' lo i - ro

w' im ru - chi g' wij - jo - si w' lo i - ro w' lo i -

si w' im ru - chi w' im ru - chi g' wij - jo - si w' lo i -

si w' im ru - chi g' wij - jo - si w' lo i - ro

DM: I⁴ iv y V I iv⁴ I

118

ro w' lo i - ro w' lo i - ro w' lo i -

ro w' lo i - ro w' lo i - ro w' lo i -

w' lo i - ro w' lo i - ro w' lo i -

i - ro w' lo w' lo i - ro w' lo i - ro w' lo i -

I⁴ V I w' lo i - ro w' lo

125

ro w' lo i - ro w' lo i - ro w' lo i - ro w' lo i - ro

lo i - ro w' lo i - ro w' lo i - ro w' lo i - ro

ro w' lo i - ro w' lo i - ro w' lo i - ro

lo I⁴ V⁷ i - ro IV V⁷ I IV V⁷ I IV⁶ I

/Andante E^bM: vi⁶ I⁴ I⁷ I I⁴ V⁷

Nº 32.
Andantino
CORO

don o - lom acher mo lach b te rem kol j' zir niw ro l' es na so b chef

12.

CORO.

Ha-le lu-joh A ha-le lu-joh ha-le lu-el A b kod-scho ha-le lu-hu-bir ki-a us-so ha-le

ha-le lu-joh ha-le lu-el b kod

lu-hu-big-wu-ro-sow ha-le lu-hu k row gud-lo k row gud-lo ha-le

ha-le lu hu k row

ha-le lu hu k row gud-lo ha-le lu hu k row gud-lo ha-le lu

lu hu b se-ka scho for ha-le lu hu b ne-wel w' chin nor ha-le lu

ha-le lu hu b ne-wel w' chin nor ha-le lu

hu ha-le lu hu ha-le lu hu b sof u-mo

lu ha-le lu hu ha-le lu hu b minnim w' u-gow ha-le lu

ha-le lu hu

chol ha-le lu hu b minnim w' u-gow

hu ha-le lu hu ha-le lu hu b zil z' le scho ma ha-le lu hu b zil z' le s' ru o

Italian Aug. 6th

V 'A' pedal tone - - - - - vi #vi V #vi V I+ I

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