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ON LEWANDOWSKI'S CONTRIBUTIONS

TO

MODERN SYNAGOGAL MUSIC

Rabbinical Thesis

Submitted by

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DEDICATED TO
PHINEAS S. PHILLIPS
IN AFFECTIONATE ESTEEM AND FRIENDSHIP
EVERLASTING

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PREFACE

In accordance with the usual purpose of prefaces, I too must set out, in this thesis with the customary apologetics and self-vindications. It will be readily discerned that the pages following are far from scientific precision and adequate detail in their contents. For a humble college student, a venture into a study such as I have attempted, must prove a very precarious and exacting undertaking. There are ever-unfolding ramifications for example, which would require years and not months to follow up and include in a broad survey of the music of Lewandowski. I may remark here, that it is my most sincere and earnest hope to fulfill the mission I have just described.

Unfortunately, there are pedants aplenty who have wasted reams upon reams of valuable paper in superficial study of the life and works of Lewandowski. Notably among them is Joseph Singer who wrote verbose and empty (of real content) articles in various periodicals. One can only conclude ^{that} there is too much of a preponderance of journalists in Jewry and not enough of truly scientific minds. Articles about Sulzer are even more numerous than those about Lewandowski. This is due to the facts that the former had more close affiliations with leaders in the Christian musical world: Liszt and Schubert, and because his vocal talents were superior to those of Lewandowski. But for Lewandowski, there is comparatively ^{little} to write, despite the fact (so I consider it) that Lewandowski's contributions to synagogal song are far finer. In addition to the fact that writers referred ^{to} above have a common habit of distorting truth, is their profound ignorance of the elements which are essential to true Jewish music. Hence there is a woeful lack of reliable infor-

PREFACE CONT'D

mation in regard to the use actually made by Lewandowski of traditional material. It was with this realization in mind, that I attempted, altogether meagerly, to explore a hitherto untrod path in the realm of Lewandowski's music. I may safely say, then, that this thesis represents a first sincere attempt to analyze critically Lewandowski's synagogal music.

Several other disadvantages besides those mentioned above, have hindered me from making this a thoroughly complete study. They are: the inaccessability of original manuscripts, the lack of sufficient time (several years would be necessary), and most important of all, the poor training, thus far, on my part, in investigating source material with expertness. Nevertheless, it has been a labor of love as well as of duty.

I should like here, to acknowledge most gratefully, the sympathetic and instructive guidance afforded me by Professor A.Z. Idelson, while I was engaged in this work. Also, I wish to express my profoundest gratitude to my many friends who so graciously aided me in setting my material into type.

S.A.W.

Louis Eliezer Lewandowski was born in Wreschen, in the duchy of Posen, on Rosh Hodesh Nissan, April 3, 1821. Despite the domination of Prussia at that time, the people at heart remained Polish. The parents of Lewandowski were both descended from rabbinical families. Nonetheless they themselves were poor merchants.

The rich and colorful religious and cultural home life of the boy Lewandowski influenced him immeasurably in later years. His father was a judicial translator of the Hebrew, German and Polish languages. He carried on written communications with Rabbi Akiba Eger on Talmudic queries. The duties of the cantor for the Musafs on the High Holydays, Kol Nidre and Tall and Geschem were also fulfilled by the elder Lewandowski. Herein he was assisted by his five sons down to the youngest, Louis. Frau Lewandowski also displayed a fine appreciation and understanding of the synagogue song. A good deal of Lewandowski's early education then, was provided him by his parents. With his father he studied the Mishna, from the age of six until his becoming Bar Mitzvah. In addition to the musical training afforded him by his participation in the synagogue service, was the contact with the local orchestra in Wreschen, a group of three men, who stirred Lewandowski so, that he often renounced food and drink whenever he attended their concerts.

The peaceful and intact home life of the young lad was not destined to last long. His mother died suddenly, the income of the head of the family was too meager to support the fold, the children began to desert the hearth, and Louis had also to venture forth and seek his own fortune. At his departure,

he received the customary Priestly Blessing, a purse of twelve groschen and the added wish of his father, "O may you find favor and approval in the eyes of God and man!" Thus did the young musician-to-be, just confirmed in the faith of his fathers, direct his path towards Berlin. The wish of his father was fulfilled. A guardian angel seemed to hover over the young villager and guided him aright to the gymnasium where he would be sheltered from the snares of the great metropolis. Lewandowski continued his studies and managed to set aside time for practise on the violin and piano. Here, also, Lewandowski won the name "singerl".

This appellation was bestowed upon Lewandowski because of his unusual bell-like, soulful soprano voice. When the boy was given opportunity to render solo, he charmed his hearers so that he attracted considerable attention from his associates. It was not very long before such frequenters at the synagogue as Dr. Baruch Auerbach, Beschutz, Ziethen and Lowenstein took notice of the exceptional talents of the "singerl" and decided to take him in charge. Dr. Lowenstein allowed him to practise on his piano. In his own home, however, Lewandowski could only afford a childrens' piano. Strangely enough, another peculiar quality of Lewandowski's voice, his habit of stuttering, served him as an advantage rather than a handicap. Salomon Plessner, the Hebrew teacher of Lewandowski, reported the potentialities of ~~the~~ of the musical pupil to Alexander Mendelsohn, cousin of the famous composer Felix. Inasmuch as the philanthropist Alexander Mendelsohn was also afflicted with the habit of stuttering, he was especially interested in the case of Lewandowski. The latter was finally brought to the

home of the wealthy patron. With some trepidation Lewandowski approached his new friend and announced, "I can sing well", whereupon the two music-lovers stuttered through some vocal duets. Lewandowski found the home of his patron an ever-welcome one in which he became a frequent visitor. On later visits he joined Mendelssohn in violin duets wherein the tone and interpretations of the former delighted his partner. A close friendship ensued between the two and endured till the death of Mendelssohn. In the home of the benefactor Mendelssohn there assembled often a coterie of musicians whose contributions to the music of the home often inspired Lewandowski. This atmosphere of artistic performances in music and learned conversations among the distinguished artists, finally induced Lewandowski to devote himself wholly to the field of music.

In 1837 Lewandowski left the gymnasium where he had been pursuing his academic education and turned to the university of Berlin. Here he registered for a course of four semesters of lectures by Professor Marx on etymology, harmony, simple and double counterpoint and orchestration. In these departments, the young student labored with great zeal. He also attended lectures by Professors Dove and Gans on acoustics and history. But the height of Lewandowski's academic aspirations had not been attained. He ardently hoped to enter the Academy of Fine Arts at the head of which presided the Minister Eichhorn. If Lewandowski had gained entrance into this institution with no difficulty, he would have broken a tradition which the school had long upheld. For no Jewish student had been enrolled there. But the weighty influence of A. Mendelssohn did not

fail him even in this matter. Lewandowski was admitted into the school as the only Jew. The entrance examinations lasted two days during which period, Lewandowski had to compose, in seclusion, two choruses of spiritual content, to complete a string quarttete which had already been begun by another, and to transcribe a piano composition for full orchestra. Undoubtedly the nature of this particular examination was more cumbersome than the average one, since Lewandowski was a Jew. Nevertheless he surmounted the difficulties ably and won admiration from all sides. Through his diligence he obtained the special favor of the professors Rugenhagen, Bach and Grell, and through his modesty, humility and candor, the friendship of his fellow students. Lewandowski became a credit to the Academy, and whenever there were artistic problems to solve, Lewandowski was found in the front ranks ready to tackle them. At one of the prize exercises of the Academy at which a prize was to be conferred for the best cantata for chorus soli and orchestra, Lewandowski was the honored recipient of the prize. He also won a prize on another similar occasion for a symphony. His biographers Singer and Jacobsohn both report that these two prize compositions of Lewandowski won great acclaim when they were performed under his personal direction in the presence of the teachers and the pupils and an invited public. After the performance, Rugenhagen expressed his satisfaction to the young composer over the latter's talented conducting.

It is not in the scheme of things for happiness to endure for a protracted length of time. An evil destiny threw Lewandowski upon the sick bed where he was compelled to lie for

four years. During this interim, the unhappy composer saw his colleagues forge ahead and reach the goal he aspired to. It is very likely that Lewandowski hoped to become a second Felix Mendelssohn, as A.Z. Idelsohn points out. The unfortunate patient finally recovered, thanks to the untiring efforts of his sister Frau Schottlander.

Perhaps Lewandowski might have attained the heights he formerly envisioned, by composing general secular works. Whether he would have contributed more to the musical heritage of later times and gained therefrom lasting fame had he not been swerved off his original path of musical activities by his illness, can only be conjectured. At any rate he directed his efforts now principally to the cultivation of the synagogue song, in which realm he became the artist as we know him. Other factors must certainly have entered into this final decisive activity of Lewandowski. The images of his pious and affectionate parents, the never-to-be-forgotten celebrations and hymns of the festivals at home, unquestionably refreshed the spirit of Lewandowski.

When Lewandowski barely reached the age of nineteen, he was given a position in the Berlin synagogue in which Ascher Lion was choir master. The latter had been compelled by the community to reorganize the synagogue song in accordance with the reforms of the great Moses Mendelssohn. Through the influence of Mendelssohn the services had enjoyed an improvement. The entrance of Lewandowski into the Berlin congregation started a new epoch in his life as well as in the development of synagogue song. It was a difficult task to break with the holy

tradition of the congregation, and many members in the latter were stubbornly opposed to the innovation of a new system. In the first place it was necessary to train a choir, and have at least some of them sing the necessary responses in four voices as was already done in Vienna. Besides the technical labor involved, Lewandowski had to transpose the entire contents of Sulzer's Schir Zion (Vol.I) which was the standard songster, into the more customary form and to polish its more or less rough spots. In order that Lewandowski might gain more familiarity with the outstanding Jewish composer of that time, Sulzer, the board of directors of his synagogue sent him to Vienna to study the services there and to make himself familiar with the music of Schir Zion which he later introduced in Berlin. But the incumbent Cantor Lion disdainfully rejected the Sulzer songs and had them burned as Lewandowski recounts in an article "Two Cantors of Old Berlin". Lion, incidentally, was by no means a thorough musician. He was far the inferior of Lewandowski, (see Idelsohn's "Jewish Music pp.272-273). Nonetheless, Lewandowski applied himself diligently to his assigned tasks. The compositions of Schubert, Seifried, Wurfel etc. stimulated his activity as did Sulzer's appropriate administrative and expert regulations. Lewandowski effected a completely arranged choir musical service with the addition of organ accompaniment. Before the organ became a regular feature of the services, Sulzer's Schir Zion (Vol.I) served as the basic manual for the Berlin synagogue song. Lewandowski proved that the latter did not meet with his sanction or intentions, but he used all the songs and responses in Sulzer so as to maintain something of the status quo. Ten years later, however, he produced his great

work "Kol Rinna" wherein he attempted to solve the problems besetting the synagogue musician. Of this I shall speak later. To return to the somewhat awkward situation in the synagogue aforementioned, it might be fitting to quote Lewandowski who writes of the matter in an article "Erinnerungen" in the "Judische Kantor" (Vol. 4, 1882) as follows: "..... It was in the year 1838. The worship in the community synagogue in the "Heidereuter" street was very much neglected. The choir leader Ascher Lion was a highly intelligent man, equipped with varied knowledge, and was very clever and capable enough (in spite of the present-day accusations of many cantors) of commanding a highly esteemed position in the community and in the profession.Ascher Lion was called in 1817 from Strelitz, where he was simply a chazan, to the already established Jacobsohn Temple- a distinction which few cantors of that time could share, for it was only the result of his high education. In this Temple Zunz and Mannheimer had occupied the pulpit.....Upon his entrance to the community synagogue he had serious obstacles to surmount, for to the orthodox it seemed very critical, yes dangerous, to place a man in the sanctified prayer stand who sang and recited in German to the sound of an organ. The temporal rabbinical substitute, Weil (Rabbi Meyer ben Szimcha) also had serious objections to the appointment of Ascher Lion and he declared, whether in jest or in earnest..that according to his judgment and understanding, Ascher Lion could not be a cantor. He said, "the chazanim are AM HARAZIN, Ascher Lion is learned; the chazanim are at the most, big fools, Ascher Lion is a very clever man; the chazanim rejoice over large families, Ascher Lion is child-

less; the chazanim live in pressing circumstances, Ascher Lion is rich; the chazanim have voices and have understanding how to sing, Ascher Lion has neither a voice nor does he know how to sing'.One can see clearly and distinctly from this judgment what value the rabbi had placed upon the necessary talents a chazan must possess, i.e. a voice and ability to sing were for him, indispensable requisites. Ascher Lion had pleased the community in full measure ...". The congregation was finally convinced of the necessity of maintaining a regular choir, and was ultimately dissatisfied with their song leader and sent for a new man. Lewandowski was sent on this mission at the suggestion of Dr. Michael Sachs who wanted a reader who would be young and who would labor along modern lines. The congregation then looked towards Stettin where Lichtenstein served as cantor. Lichtenstein accepted the invitation and in the trial service, charmed his hearers with his remarkable range of high and low tones. Lewandowski wrote later that when Lichtenstein entered the new congregation, new vigor was instilled into the cultural life of the Berlin Jewish community. The two men; Lichtenstein and Lewandowski progressed side by side. The enormous knowledge of Lichtenstein in Chazzanuth inspired Lewandowski to compose recitatives for the cantor. Hence Lewandowski became the musical inspiration of the new cantor. Lewandowski's duties were: to prepare a choir that would, at least, sing the necessary responses in four parts (as they were already sung in Vienna). Lewandowski approached the publication of his first great work "Kol Rinna" very much like Brahms did his first symphony. He

had to assure himself conscientiously and convincingly that he was adequately prepared to produce a truly noble masterpiece. After a quarter of a century of experience in conductorship in music of the synagogue he ventured forth on the path of creativeness. He showed himself to be thoroughly acquainted with the synagogue styles so that all his recitatives bear the stamp of ancient worthy chazzanuth. His music is noble, replete with religious feeling and withal, highly refined. For he understood, as Dr. Maybaum stresses on the occasion of the funeral of the composer, "how to impart an impulse to congenial spirits so that they would stride ahead on newly-paved paths, in order that the improvement of divine song he promoted with experience, expertness and artistic understanding". His music is veritably divine in its dignity, its soothing qualities, its impressiveness. Lewandowski not only contributed a rich store of religio-musical ideas in his arrangement of the old chazzanuth, but he also directed his artistic gaze to congregational song. Taking into consideration the limited conditions in which smaller congregations were confined, with their lack of full choirs and organs, Lewandowski put forth his "Kol Rinna" with its two-part songs which could also be rendered, in parts, by the congregation as a whole. The congregational portions can be distinguished for their smooth-flowing melodies and cryptic themes. (I shall describe later, the contents of this work and the reactions to its publication). "Kol Rinna" was published in July 1871. Four and one-half years later, Lewandowski already favored the Jewish musical service with his "Todah W'simrah", March

1876. During the interim, he wrote a great number of liturgical Psalm settings with German texts for the congregations of Nuremberg and Stettin. But in "Todah W'simrah", Lewandowski produced his greatest masterpieces. Herein he displayed his true contributions to the song of the synagogue. In these later products of his pen, he not only retained a good deal of the traditional material found in "Kol Rinna", but also constructed the later compositions with strong classic bases. Many of the choruses in "Todah W'simrah" bear the stamp of the oratorio style, together with the German major key folksong of Felix Mendelssohn's songs. I regret exceedingly, that I had to neglect a more penetrating study into this phase of the subject. It is incidentally, one of the outstanding ramifications leading out of this study. I shall treat of it later, however, with some additional and specific references. In "Todah W'simrah" also, we find a very large number of versions for the same text, e.g. there are ten different settings for the text: L'cho Dodi (in Vol.1). "Todah W'simrah" is in reality, an outgrowth of "Kol Rinna" and is a reshaping of the latter, but with the same sublime simplicity as is found in his first work. He has not only repetition of recitatives in his later products, but also grand chorales with their harmony restated in the accompaniments so as to lend strength to the individual four parts of the chorus. There are also concert numbers in abundance, based on liturgic settings, many of them in German. Lewandowski was also a composer of the so-called Psalmody: short rhythmical musical sentences that are exchanged between cantor and choir (or congregation). The motifs are old ones, however, as, for example, that for L'chu Heranana ("Kol Rinna" [No.4] which is discussed according to Singer, in the "Allgemeine Zeitung des

Judenthums" (1838) as one of the numbers often rendered in the Hamburg temple, in the Hallel service. The composer is unknown.

I spoke of Lewandowski's attempts to encourage congregational singing above. In fact, he was the first to change two-part singing to small choir and whole congregation. One need but glance at the Table of Contents in each of the three volumes he wrote, to discover that the congregation participates to a great extent in his musical service. A.Z. Idelsohn has informed me that in his travels in Europe, he has encountered many congregations who sing Lewandowski's compositions almost exclusively, particularly in Berlin. Of course this condition is largely attributable to the fact that during Lewandowski's administration as chief-cantor of Berlin, he practically compelled his congregants to sing his music to the exclusion of other composers for the synagogue. Nonetheless, his music is exceedingly popular, having even penetrated into Russia whence Cantor Bachmann of Odessa, writes to the "Jüdische Kantor" (1882, p.321) of the wide use of Lewandowski's Todah W'simrah.

Lewandowski was one of the principal proponents of the use of the organ in the accompaniment to the choruses. Herein Lewandowski superseded his most distinguished rival in Jewish music: Solomon Sulzer. As would be surmised, the introduction of this supposedly Christian instrument, occasioned no little opposition.

As a teacher of Chazzanuth, Lewandowski distinguished himself highly. He was quite active as instructor to the boys and girls in the schools of the congregations ~~among~~ which he supervised. In this connection, it might be well to quote a statement of Lewandowski made in the article abovementioned, "Two Cantors of Old Berlin" wherein he remarks, "I have often been reproached because I

interest myself more in youths and cantors of Polish extraction than in those of German birth. ...Among the cantors of slavie lands, I have found unusual vocal talent, natural feeling for musical expression and an instinctive understanding of tonal forms.....Add to this, an ability to sing at first sight in most cases:a capacity which has often transported me..." Some interesting reflections can be gathered from these comments. Lewandowski seems to have been by no means very modest in his self-esteem. He was accused even, of assuming the role of a tyrant in his profession. In a letter to Joseph Singer, Lewandowski further implies his sole right to dominate ⁱⁿ the community. He writes, ".....Your observations concerning the passion of cantors to compose....are only too true.....That such conditions exist, is in itself bad enough; they even become worse through our technical periodicals which pitilessly praise and commend all that is printed from that quarter. I cannot fight against that..... It is truly horrible--the literature sent to me with the plea to write about it and to praise it....The first rudiments are lacking at first glance....."etc.

Another activity which absorbed much of Lewandowski's interest, was his office as First Chairman of the "Fund for the Support of Jewish Cantors, Their widows and Orphans": an institution which he founded in 1865.

Lewandowski enjoyed many happinesses in his home. His wife was vocally and pianistically gifted and often accompanied her husband's renditions with artistic understanding. There were two children from their marriage: a daughter who married the privy councillor (at that time) Professor Dr. Hermann Cohen, the noted philosopher, and a son:DR. Alfred Lewandowski, a practising physi-

cian in Berlin.

On December 27th, 1890, a jubilee festival was given in honor of the great synagogue composer, Lewandowski, in completion of fifty years of noble service to the cause of Jewish music (in 1840, he had started his work as teacher in the Jewish Free School). This event also commemorated twenty-five years of service in the new synagogue in the Oranienburgstrasse (in which he assumed office in 1864 when his real activity as leader of the synagogue music administration in Berlin began). Following the celebration of this event, Lewandowski was appointed Music Director at the Prussian Court.. His successor, Isidor Rosenfeld, in the old synagogue, performed one of Lewandowski's Festival cantatas as part of the celebration. The festal speech at the banquet was delivered by no less a personage than Dr. Leopold Zunz. An elaborate musical program^{was} made up of the secular compositions by Lewandowski, a quarttete and trio, in which the famous Joachim participated. Shortly after this event, Lewandowski was honored with a pension. But not for long was he destined to enjoy a deserved rest. On the third of February, 1894, three weeks after the demise of his wife, Lewandowski closed his eyes for the last time. On Tuesday, February 8th, he was laid to rest in a row of honor, amidst a^{vast} assembly of mourners. Not long after this, we read of the death of one of his brothers (three of whom were cantors) who was the chief cantor of the Jewish community in Hamburg, (in the Judische Kantor, March 7, 1890).

Among Lewandowski's secular and extra-liturgical works (aside from those I have thus far mentioned) are: settings to three poems in German: by Salomon ben Jehuda Gabirol ("Das Lied Von Wasser"), Jehuda Halevi ("An Der Krug"), and Jehuda Alcharissi-a song not

named. He also wrote a piano selection called "Rhapsodie Hebraique" (containing Mooz Zur, Kol Nidre and Jaaleh tunes). Symphonies, overtures, cantatas are also accredited him (much of which must be in manuscript form and concealed in some library). He did write a song called "Der Erste Schnee" which was sung at his jubilee celebration. There is also mentioned a mixed quarttete by the name of "Die Kaferhochzeit".

But most significant of his concert numbers are the aforementioned Psalms (eighteen of them) which are in German style. Dr. Michael Sachs, the most prominent preacher in Berlin, in Lewandowski's time, recognizes gratefully that Lewandowski was the first to convey the profound beauty of the poetry of the Psalms into musical form. Especially the Nuremberg congregation turned to Lewandowski for its musical services. At the consecration of the new Temple in that community, when a new prayer book was organized, over forty Psalms were included, eighteen of which Lewandowski set to music. At the 400th anniversary of the death of Martin Luther, in the protestant city of Nuremberg, in the Sebaldus church, a Psalm setting by Lewandowski even found its performance. These compositions are truly the consummations of Lewandowski's art. They breathe profound spirituality as well as portray decided Germanistic musical tendencies. It is indeed a pity, may it be remarked in passing, that so rich a storehouse of Jewish melody clothed in artistic classic form should be so neglected in our own country. It were well that the music of Lewandowski be revived completely and assume its rightful place in our services, if our present-day Reformed Jewish services seem to repel so many of our brethren who seek vital, Jewish spiritual nourishment.

CAUSES WHICH NECESSITATED COMPOSING OF "KOL RINNA U'T'FILLAH,"
THE REACTIONS TO ITS PUBLICATION, AND DESCRIPTION OF ITS CONTENTS

Although I have discussed the topics suggested in the title of this page above, there is much more room for detailed matter pertinent to these topics. We ask first for the nature of the circumstances which directed Lewandowski to produce his great work, "Kol Rinna U'T'fillah". Two principal reasons are given for its composition. In the first place, there were many small but progressive congregations whose financial means would not permit them to employ more than a two-voiced choir. Secondly, there had been an excessive amount of vandalism in the abominable transcriptions, made by ignorami^{es}, of four-part arranged chori (of Schir Zion, Vol. I) into two-part voices. Singer declares that some cantors would render the four-part compositions with only tenor and bass, or that the treble part was often sung by tenor or bass alone. Singer continues to assert that Schir Zion (Vol. I) treats the traditional Jewish material very fragmentarily and "begrudgingly", so that the publication was fully justified in that it met these sad conditions ably and corrected them. He points out further, that Lewandowski replaces in his first monumental contribution, the Christian recitative which had been hitherto used in the Jewish service.

But it might be of some interest to read what Lewandowski himself wrote in preface to his first edition of "Kol Rinna". I quote parts: "Thirty years ago, the first great musical work appeared in Vienna, a work whose contents were dedicated to the community Israelitic religious service. During this period, different Jewish cantors and musicians, following the example of Sul-

zer, have experimented with, and spread the juxtaposition of the works similar to it with the good intention of improving the service with their spiritual productions, and to displace the unworthy tunes which hitherto had been used in most of Israelitic congregations.

The precentors, who hitherto, have been the only leaders of the divine services, and through ^{the character which} whose sung melodies ^{the} congregations likewise cultivated and maintained what was convenient, must from now on transfer a share of their religious functions to a choir.....In feeling their equality rights however, the congregation united themselves after a short time, and sang energetically the melody in a soprano voice to the extent of two, three and four octaves. Hereby, the other choir voices were completely suppressed, and the art-form was entirely ruined..... These conditions have, in the course of time, mounted to the point of intolerableness, and the means had to be found whereby to make for the three factors: precentor, congregation and choir, and give them commensurable participation in the ^{divine} service..... Besides the choral elements, it was believed that for the claims of the congregations it would suffice to supply the divine service with one-voiced melodies, especially for the liturgy....That the one-voiced composition is the hardest art form (to write), and is so much more difficult for the case at hand than the lively harmonic element... was believed by those who wanted to meet, through their works, former needs...I am sorry to express myself that, unfortunately, the most incapable and impertinent individuals have wrought and spread forth great damage through their sham work. The great Christian masters in the realm of Church music: Bach and Handel

did not have to resort to searching for new congregational choral melodies. Those sires, on the other hand, have blessed congregations with their own trivial tunes with an unequalled shamelessness and levity, with no talent nor musical knowledge..... In the present work ("Kol Rinna"), I have risked the experiment to gather together single-voiced congregational and two-voiced choir songs in simple comprehensible tunes....To the recitatives, I have directed special attention, and these same I have handled with predilection. The facts that the existing works of Sulzer, Weintraub etc. contain only short and insufficient suggestions for the cantor, and the further experience that younger cantors, just those who are trained in Cantor-schools, possess only spare knowledge of the realm of the Jewish recitative, and finally the conviction that the musical portion of our divine services can develop thrivingly only if we understand how to foster..artistically the immortal tunes which our ancestors bequeathed to us, have made it my sacred duty to treat this portion of the work as fully as possible....But other reasons speak also for the need of a rich(fund) of material for the recitative. The several-voiced choruses can be composed by composers of other faiths, and in Schir Zion, there are a good number of choruses which have flown from Christian pens. Concerning the recitatives, it is different. It is hardly possible for even the greatest and most talented Christian musician to find a melodious tune for MAARIW L'SCHARBOSS, L'SCHOLOSCH R'GOLIM, L'ROSCH HASHONAH, TISSEBORECH ZURENU etc....."

We can see from these lines, at least, to some extent, how Lewandowski was prompted to devote himself to the great task he so magnificently performed. But (as Idelsohn ["Jewish Music", p. 276] points out) Lewandowski did not hesitate to borrow a good deal

of the chazzanuth of Lichtenstein. As Idelsohn cites further on, the reaction to Lewandowski's publication evoked the comment that there were special "Kol Rinna Cantors". It created a sensation and one may judge, from the numerous notices of its appearance in the various cantor periodicals, how warmly it was welcomed.

ANALYSIS OF THE COMPOSITIONS IN "KOL RINNA", "TODAH W'SINRAH" PART I
AND PART II ON THE BASIS OF THE TRADITIONAL MATERIAL FOUND IN BAER'S

"BAAL T'FILLAH"

A few remarks are pertinent in introduction to this phase of the subject. In the first place, quite a number of the selections in Lewandowski's works are entirely original. Some compositions are only partially based on traditional melodic lines found in Baer's standard work, even to the point, at times, of the division of a word, part of which may be traditional and part new. A good many numbers in the two parts of "Todah W'sinrah" are only harmonizations of the selections in "Kol Rinna", for example, of the ninety-one compositions in the first part of Todah W'sinrah, only thirty are taken from "Kol Rinna", and the other sixty-one are newly-composed. The thirty extracted numbers are, for the most, only responses and chazzan's motifs which are almost unchangeable and must be given in the original. As for the original compositions, it is hard to determine conclusively to what extent they are entirely original with Lewandowski. I shall write of them, however, in another connection. Some compositions by Lewandowski find no equivalent in Baer in regard to the textual setting, e.g. "Emess Ve-emunah" and "Wehogen Baadenu" have no musical rendition in Baer. It might be commented therefore, that the monumental work "Baal T'fillah" may have omitted occasionally, some part of the service, since many of the compositions by Lewandowski appear to be rather traditional in character. This is especially true of the recitatives by Lewandowski. Lewandowski often writes a composition in pure unrhythmical style with no apparent traditional basis. Unfortunately for the author of this thesis, his efforts must of necessity precede the publication of the more complete manual of

traditional tunes by A.Z. Idelsohn in April of this year. Much of what I considered original with Lewandowski, is probably traditional.

As I intimated above, I have tried to show wherein Lewandowski has imitated the melodic lines in Baer. All deviations which Lewandowski has made, are indicated to the best of my knowledge. It will be observed, however, that in many instances, the descriptions "vaguely", "somewhat" etc. are employed ~~by me~~ where the melodic lines do not correspond exactly. Some selections are exact imitations or borrowings, e.g. "L'cho Dodi"(No. 9), and "Chazi Kaddish"(No. 85) out of "Kol Rinna". These, Baer acknowledges. Whether or not Baer included more of Lewandowski's music cannot be ascertained definitely, though there is room for suspicion that he did, inasmuch as Baer's work ^{was} ^{by} preceded that of Lewandowski.

The abbreviations I use in connection with Baer's numbers are explained as follows:

P.W.--Polnische Weise

D.W.--Deutsche "

M.P.--Minhag Polen

M.A.--Minhag Ashkenaz

N.W.--Neue Weise

A.W.--Alte "

The numerals before these abbreviations indicate only different versions.

KOL RINNACOMPOSITIONS PARTIALLY OR WHOLLY BASED ON "BAAL TEFILLAH"

No. 3. Aschre-147.

" 4. L'Chu Nerananoh-320 N.W., Ascher Nischbati-321.

" 9. L'Cho Dodi (L'Cho Dodi Likras Kallah, Schomor w'sochor-
l'dibur echod-326, Hischmionu el ham'ju-
chod, L'Cho Dodi likrass kallah[second time],
pne schabboss n'kabbloh-333).

" 14. Adonoy Moloch (Adonoy Moloch geus lovesch-372 N.W.).

" 15. MAARIW L'^HSCABBOSS: Borchu ess adonoy ham'voroch-374, Boruch
adonoy ham'voroch l'olom woed-375 N.W..

" 16. Umaawir (-wir jom umewi lojloh-961 D.W., el chaj-376 N.W.,
w'hajjom-961 D.W.).

" 17. W'nissmach (W'nissmach b'divre ssorossecho-966 D.W.,
w'ahawosssocho-966 D.W.).

" 18. Schma-380 l.W., Adonoy elohechem emess-381 l.W.

" 19. Hamaawir bonow (-wir bonow ben gisre jom ssuf-383 2.W.,
umalchusso-383 2.W.).

" 20. Uw'zel (Happress sukkass scholom olenu w'al kol amuno
jissroel w'al j'ruscholojim omen-402).

" 26. Waj'chulu (Waj'chulu elohim laassos-407, Boruch hu u'woruch
schmo-408, elohenu welohe awossenu-410, kadd'
schenu b'mizwossecho-410, w'hanchilenu adonoy
elohenu--m'kadd'sche sch'mecho-410, m'kaddesch-
410).

" 27. Kiddusch (B.A.", Boruch hu uworuch schmo-411, bore-411,
haggofen-411, B.A." etc. -411).

" 28. Adon Olam-413[with variations].

" 32. Schimeh Adonoy--mittochass-511.

KOL RINNA

- No. 33. Or Chodosch-1038[very vaguely].
- " 35. Mosche U'vne Jissroel (Adonoy jimloch l'olom woed-326,-
[L'Cho Dodi theme], Moro s'hiloss
oseh feleh-326).
- " 36. BA", Boruch hu uworuch schmo-557 N.W., elohes awrohom-557 N.W.
[same theme as that for B.A.], gomel chassodim towim,
w'koneh hakol-540, m'chajje messim atto-547, m'challkel
chajjim--umattir assurim-549[somewhat], n'kaddesch ess
schimcho--w'koro se el se-551 N.W., Jimloch etc.[L'Cho
Dodi theme].
- " 40. W'ssechesenu (l'zi-jon-1125, hamachasir sch'-565 N.W.,
-chinosso-565 A.W., Omen modim anachnu loch-
566).
- " 41. J'worechecho (J'worechecho adonoy-859).
- " 42. Waj'hi bin'ssoa (-cho w'jonussu m'ssan-581 N.W.).
- " 43. (Gadlu ladonoy itti-589 A.W.).
- " 44. W'attem hadd'wekim-104a [vaguely].
- " 47. Mi Scheosso Nissim (meawduss-598).
- " 49. Aschre Joschwe (T'hillass adonoy j'dabber--halalujoh-604
[or 148]).
- " 51. (U'w'nucho Jomar-146).
- " 53. MUSSAF L'SCHABBOSS:(Jissgadal w'jisskadash-607, -me rabbo
-607, w'jisshador--d'kud'scho-607,
-sso w'imru omen-607).
- " 54.(Naarizcho--k'wodo mole olom-608 [vaguely], k'wodo mole
olom-608, mimkomo hu jifen b'rachamim-608, w'jochon am
ham'jachadim schmo-608, lihiyoss-608 [also-lochem]).
- " 56. Elohenu (-schenu b'mizwossecho-410, ssabenu mituwecho-410,

KOL RINNA

- No. 56 (cont'd). B.A."-410.
- " 60. En Kelohenu-867 [vaguely].
- " 62. (Umaawir jom umewi lojloh-722, adonoy z'wooss schmo-722, l'olom woed-722, B.A." Boruch hu uworuch schmo-724 3.W.).
- " 63. (W'nissmach b'divre ssorosecho-726, l'olommim-726, Schma-728).
- " v 64. (Adonoy elohechem emess-729).
- " 65. Hamaawir bonow (Hamaawir bonow--biss homoss tib-730).
- " 66. (U'fross Olenu (firs t two words)-755 [Shavuoth motif]).
- " 67. Kaddish (Jissgadal w'jisskadash sch'me rabbo-758 2.W., w'jissnasseh--w'imru omen-758 2.W. [whole composition is exactly same except J'he schme rabbo etc.]).
- " 68. Kiddusch (B.A." elohenu melech hoolom-876, Bore pri ha-gofen-876 [vaguely], elohenu melech hoolom [exact], --b'ahawo, -ass mizrojim-876, ki wonu wocharto--w'schabboss umoa-876 [but slight change of intervals-a fifth lower], b'simcho--hinchaltonu [exactly], boruch hu uworuch schmo m'kaddesch haschabboss w'jissroel w'has-876 [exactly], s'manim omen [different], B.A."-877, -man hasse omen-880)
- " 69. EINLAGEN zum MAAROWOSS:Recitative-730[from Umalchusso on].
- " 70. (Umalchusso b'rozon-730, ochlu-730, p'chusim-731 1.W., [also] w'niflooss--pesach-731 1.W., Pesach [second time]-732 1.W.).
- " 71. Recitative based on 730.
- " 72. SCHACHARISS L'SCHOLOSCH R'GOLIM:(Hoel b'ssaazumoss--rom w'nissso-778 2.W. [slight change with kisse rom w'nissso] Schochen ad morom--Badonoy-778 1.W., laj'schorim nowo-

KOL RINNA

No. 72 (cont'd). [repetition of theme].

- " 73. (L'dor wodor nagid godlecho--ki el-789, melech godol-w'kodosch otto [vaguely 789], B.A."-790, Boruch hu uworuch schmo [repetition of theme in 790], hoel hakkodosch-[vaguely 791]).
- " 74. Atto W'chartonu (ohawto ossonu w'rozisso bonu-792).
- " 76. (W'ssechesenu enenu b'schuw'cho-77).
- " 77. (J'worechecho adonoy W'jischm'-8).
- " 78. HALLEL:(Halalujoh-168 2.D.W., Halalu awde adonoy--w'ad olom-168 1.D.W., Moschiwi akeress--halalujoh-D.W.).
- " 81. (Min hammezar korossijoh-172 P.W., Seh hajjom osso adonoy [somewhat like 173 D.W.]).
- " 82. (Onno adonoy hoschich no, onno adonoy [vaguely-174 A.D.W.])
- " 83. (Adonoy adonoy el rachum--w'nakke-1140 [exactly]).
- " 85. KADDISCH nach dem Lesen der THora-825. [Baer borrowed this from Lewandowski, but Baer transposed it to D minor from E minor].
- " 88. TALL und GESCHEM:(Jissgadal, Jissborach, w'schiroso, tuschb'chosso w'nechemosso-834 1.W.).
- " 89. (Boruch-835a, elohe awrohom elohe jizehok-1486 A.W., Hoel-835a, gomel--w'nehem-834 1.W., melech-1486 A.W.).
- " 90. B'daato (Talgei udschoeho--mogen awrohom-835a).
- " 91. (Atto gibbor--l'hoschia-838 2.W., T'homos3 hadom--hon' kuke ss'ifim-836 2.W. [vaguely]).
- " 92. (T'filass g'wuross--r'ssisse tall-839).
- " 94. (Schoatto hu adonoy elohenu-844 N.W. [vaguely]).
- " 100.(SSEDER HOSCHANOSS L'CHAG HASSUCHASS-898 P.W.[first 2 measures]).

KOL RINNA

- No. 101. (Ani woho hoschiono-908 2.W.).
- " 102. (I'maan daass--hoelohim en od-912).
- " 103. L'SIMCHASS THORA: (Atto horesso lodaass-918 1.W., l'osse
niflooss g'doloss l'waddo-918 1.W.,
ki l'olom chassdo-920, j'hi k'wod
adonoy l'olom-920, jissmach adonoy
b'maassow-922, adonoy melechet.-
- " 107. MAARIW L'ROSCH HASCHONO UL'JOM KIPPUR: Kol Nidre (Kol
Nidre--al nafschoosenu-1301).
- " 110. (Borchu-957, ess adonoy [Mi Chomocho theme-974], hamm'
woroeh-957, Beruch adonoy hamm'woroeh l'olom wood-960 2.W.)
- " 111. (Umaawir jom--B.A."-961 P.W., Boruch hu uworoeh schmo-
963 1.W., hammaariw arowim omen-964).
- " 112. W'nissmach (B.A."-963, ohew ammo jissroel-965 D.W.[end]).
- " 113 and 114. Schma and Boruch Schem-959 2.W.
- " 115. (Adonoy elohechem emess-971).
- " 116. Hammaawir bonow (l'cho onu schiro b'simcho rabbo-972 P.W.,
[wording order changed in relation to
music], Mi Chomocho--osse feleh-974,
Malchuss'cho--w'omru-975 P.W., Adonoy
jimloch l'olom wood-977, Adonoy ess
jaakow--mimen-978 P.W., B.A."-963 1.W.,
goal jissroel-978 D.W.).
- " 117. W'hogen (Happoress ssukkass--j'ruscholojim-979, Uw'zel--
laastirenu-979 [different setting]).
- " 118. Tikw wachodesch (kessel l'jom etc. -982 and 983 A.W.).
- " 119. (Ki wajjom hasseh j'chapper alechem-983 A.W. [parts from
982 and 983 A.W. combined as with No. 118 above]).

KOL RINNA

- No. 120. (Jissgadal w'jisskadash--uwisman koriw-984 l.W., omen j'he schme rabbo--olmajoh-984 l.W. [in different place]).
- " 121. (Jaaleh tachanu--w'jowo-1306, jaaleh kolenu--zidkossenu-1306, w'jeroeh-1306).
- " 122. (Schomea T'filloh--l'fonecho adonoy-1307 P.W. [with variations]).
- " 123. (Dark'cho--appecho-1311 2.W.).
- " 124. (L'maancho--w'lo lonu-1311 2.W.).
- " 125. (Talleh arucho--niddof-1311 2.W., al ofor woe-1311 2.W.).
- " 126. (Taschlich chatoenu--b'maasecho-1311 2.W., asseimonu [same]).
- " 127. (El melech joschew--ul'chattosenu un'chaltonu-1312a).
- " 130. (Omnom ken--waanenu ssolachti-1319 l.W. [many variations]), [much like tune for Horiu in Idelsom's Songster, No.63].
- " 131. (Ki hinneh kachomer--m'kazzer-1321 2.W., ken anachnu b'jodcho-1321 l.W., chessed--l'jezer-1321 l.W.).
- " 132. (Al no ssochess--chotonu-1325 D.W., cholonu--jozrenu-1326 D.W. [vaguely]).
- " 134. (Schma kolenu adonoy elohenu-1336 [somewhat]).
- " 135. (Haschiwenu--k'kedem-1337 [somewhat]).
- " 139. (Al chet--uw'lo jodim-1356 P.W.).
- " 141. W'al Chattoim-1358.
- " 143. (Jigdal elohim--nimzo w'-988 l.W., en ess el niziusso- [repetition], [rest of composition follows 988 l.W.]).
- " 144. Hammelech-1002 2.P.W.-1010 D.and P.W.
- " 145. SCHACHARISS L'ROSC HASCHONO: (B.A.-1013 l.W. [rest is like 1014 l.W.-el melech etc.]).
- " 146. (Jissgadal-1015 2.W., b'chajechon--uwisman-1018 l.W. [different wording], koriw w'imru omen-1016 l.W.).

KOL RINNA

- No. 147. (Borchu ess adonoy hamm'woroch, boruch adonoy hamm'woroch
-1019 P.W., boruch adonoy haam'woroch l'olom woed-1020
P.W., B.A."--osse scholom-1021 P.W., or olom--omar waj'hi-
1022 P.W.).
- " 148. (Melech b'assoroh--k'doschim kodosch-1024 P.W. [vaguely]).
- " 155. (Missod Chachomim--daass m'winim-1057 l.W., loss ul'cha-
nen [same], -ne hoaddonim [same]).
- " 156. (Joressi--w'kotonti-1058 P.W.).
- " 157. (T'muchim b'deschem--ascher bo-1061, Sochrenu lachajim-
1064 l.W., melech oser-1067 l.W., B.A."-1070 l.W., mogen
awrohem-1074 l.W.).
- " 159. (Jimloch adonoy l'olom-1087 N.W.).
- " 160. Atto Hu (Rom umissnasse [second version]-1090a).
- " 161. (Toir w'ssoria--l'horia kodosch-1091 P.W.).
- " 162. Schmo Mefoarim-1486 A.W.
- " 163. Adonoy Melech (Addire ejummo--wajagbiru w'kol-1102 2.W.[
Low. uses same melody for each verse, Baer has different],
Adonoy melech, Adonoy moloch etc-1102 2.W.).
- " 164. (Uw'chen l'cho hakkol jaktiru-1104 P.W., L'wochen l'wowoss
b'jom din-1105 D.W.[vaguely-it is the tune for Baer's
L'socher briso baddin], L'dower meschorim b'jom-1105 D.W.)
- " 165. Kakossuw (ssofia-1487, w'ssimloch olenu--j'ruscholojim
ir'cho-1112 2.W.).
- " 166. L'dor wodor (w'kodosch otto-1114 2.W.).
- " 167. (Uw'chen ten pachd'cho adonoy elohenu-1115 P.W. [with va-
riations]).
- " 168. (Kodosch atto--B.A."-1119 [vaguely], hakodosch-1119).
- " 170. (Schma--echod-1141, Echod--schmo-1142, Gadlu--itti-1143 2.W.)

KOL RINNA

- No. 171. (Aschre hoom--j'hallechum-1158 [somewhat]).
- " 172. (J'hallalu--sch'mo l'waddo-1160 2.W. [somewhat]).
- " 173. (Jissgadal--omen-1164 P.W. [somewhat], b'olmo--w'imru-2.P.W., Jissborach--w'imru omen-1164 2.W.).
- " 174. (Keren b'moschom--sch'wuass awodecho-1082 [diff. words]).
- " 176. (Assumo--b'talale schenoh-1170).
- " 177A. El Emumo-1091 P.W.
- " 179. (Uw'chen waj'hi bischurum melech-1175 2.W. [somewhat], Melech eljon-1175 1.W., El dar bammorom--jodo torom-1176, gibbor--umekim-1178).
- " 181. Uw'schofar godol (umi zittoref-1188 P.W.).
- " 182. Odom j'ssodo (w'atto hu--el chaj w'kajjom-1190 1.P.W. [vaguely]).
- " 183. Uw'schofar godol (B'rosch haschonah jikkosewun-1190 D.W., uw'jom zom-1188 D.W.).
- " 185. (En kiz'wo--elom sch'mecho-1191 1.W. [exactly]).
- " 186. K'wodo mole olom (mole olom, m'schorassow-1198 D.W., k'wodo-1198 P.W. [also] l'umosom, Minkomo--w'jochon am-1202 D.W., Echoð hu elohim hu owinu-1206 D.W.).
- " 189. (Olenu l'schabbeach, schello ssom chelkenu kol~~em~~ -1227 [very vaguely]).
- " 191. (Ochiloh loel--zuri w'goali-1230 2.P.W.).
- " 192. (Tomech mimisrach--j'romem w'jimlowh-1231 2.W.) .
- " 202. (Esso dei l'merochok, schon b'oss merochok-1274 2.W.).
- " 203. Imru lelohim (el melech b'olmo mechisch p'duss ammo etc.-1176 [theme of El Dar B'morom except with the refrain of Imru lelohim]).

KOL RINNA

- No. 204. (Takkif elohe--mikkol meolom-1182 A.W.).
- " 206. (Ascher emosecho w'owisso ss'hiloh-1395 2.W.).
- " 207. Mibbossor w'dom (w'nossim--alehem-1395 2.W.).
- " 208. (Ellu l'ellu--m'ssalssalim-1407 3.W.).
- " 209. (Pogasch w'ssomach--lo tomon-1231 2.W. [theme of Tomech],
W'hakohanim-1442 P.W., hoju-1442 P.W.).
- " 210. (W'chach hojo moneh-1443 N.W.).
- " 212. (K'ohel hannim--mareh kohen-1448 A.W. [very vaguely]).
- " 214. (Ss'lach lonu--awonenu-1411 1.W.).
- " 215. (Im jossfim--ischsche lachmo-1451 2.W., laassoss mischpat--
b'jomo-1451 1.W.).
- " 216. T'FILLASS N'ILOH: (Jissgadal--rabbo-1466 D.W., baagoloh--
w'jisspoar-[same], tuschb'choso w'ne-
chomoso [same], w'imru [same]).
- " 217. (B.A."-1467 D.W., gomel chassodim--hakkol [same], b'aha-
woh [same]).
- " 219. (Sch'ma ss'lach no--kodosch-1091 P.W. [theme of Toir].
- " 221. Onno e l no (rachem no kapper no-1471 P.W., w'owon [end]-
same).
- " 222. (Uni jaamod--middoss'cho lichmor-1472).
- " 223. S'chor b'riss (-hole jaankow-1475 M.P.).
- " 225. (Jissroel noscha--ss'licos-1478a P.W.).
- " 226. (Jachbienu--l'schawossenu haasinoh-1479 [somewhat] [moreso
like 1321 1.W.]).
- " 228. (Rachem no--jischbenu-1483 [vaguely]).
- " 229. (Schaare schomajim--elohe jischenu-1483 [vaguely]).
- " 230. (Boruch schem k'wod--l'olom wood-1487 1.W.).
- " 231. (Adonoy hu elohim-1488 1.W.).
- " 234. ANHANG: (Hannossen T'schuoh--lamm'ssichim-596 N.W.).
- " 235. (Tikkanto Schabboss-621).

KOL RINNAORIGINAL COMPOSITIONS BY LEWANDOWSKI

- No. 1. Mah Towu
- " 2. " "
- " 5. L'cho Dodi [except phrase-n'kablah-324 N.W.].
- " 6. Hissorari
- " 7. L'Cho Dodi
- " 8. Hissorari
- " 10. "
- " 11. L'choDodi
- " 12. Hissorari
- " 13. Tow L'Hodoss
- " 21. W'schomru
- " 22. "
- " 23. "
- " 24. "
- " 25. Kaddish [except j'he schme ratbo--olmajoh-406 N.W.].
- " 29. Adon Olam
- " 30. SCHACHARISS L'SCHABBOSS:Schochen ad morom
- " 31. Borchu
- " 34. Schma
- " 37. L'dor wodor
- " 38. Jissmach Mosche, W'schomru
- " 39. Sochrenu Adonoy
- " 45. W'soss hattorah
- " 46. Mi Scheberach
- " 48. J'chadd'schehu
- " 50. J'halalu
- " 52. Ki Lekach Tow

KOL RINNA

- No. 55. Tikanto Schabboss
- " 57. Atto Jozarto
- " 58. Elohenu welohe awossenu
- " 59. En kelohenu
- " 61. MAARIW L'SCHOLOSCH R'GOLIM: Borchu
- " 75. Sochrenu adonoy
- " 79. Mo oschiw
- " 80. Hodu Ladonoy
- " 84. L'cho adonoy hagg'duloh
- " 87. Lochen ssomach libi
- " 93. Tall ten (Elohenu--tall ten)
- " 95. Naariz'cho
- " 96. Addir addirenu.
- " 97. Umipp'ne chatoenu
- " 98. Elohenu welohe awossenu Melch rachamon
- " 99. SSEDER DUCHAN
- " 104. Kumo adonoj
- " 105. Ki mizijon
- " 106. Onno adonoj
- " 108. W'nisslach
- " 109. Sslach no
- " 128. " " laawon
- " 129. Elohenu welohe awossenu Sslach no aschomoss
- " 133. Kapper chattoenu
- " 136. Elohenu welohe awossenu ss'lach lonu, Ki onu amcho
- " 137. Onno Towo lfonecho
- " 138. Oschamnu bogaanu
- " 140. W'al kullom

KOL RIENNA

- No. 142. Jigdal
- " 149. Tissborach zurenu
- " 150. Chok l'jissroel
- " 152. Koomur
- " 153. Adonoj elohechem emess
- " 154. B.A."--elohenu welohe awossenu elohe awrohom etc.
- " 158. Mi chomocho aw horachamim
- " 169. Owinu mal'kenu
- " 175. M'chalkel chajjim
- " 177B. El emano
- " 178. Im lo l'maano
- " 180. Un'ssanneh tokef
- " 184. Emess ki atto hu jozrom
- " 187. Od jiskor lonu, Hooches B'jad
- " 188. W'jeessoju [Polish Hassidic tune, according to Idel-
sohn it is composed of two themes by Beer]
- " 190. Elohenu welohe awossenu Hejeh im pifijoss
- " 193. Hajjom harass
- " 194. Atto socher maasse olom
- " 195. W'al j'de awodecho
- " 196. Atto niglesso
- " 197. Halalujoh halalu el b'kodscho
- " 198. Hajom t'amzanu
- " 199. L'MUSSAF JOM KIPPUR:(M'chalkel chajjim)
- " 200. Odbo nischmosso
- " 201. Nechoschew k'zog b'isson
- " 205. Maasse elohenu
- " 211. W'el ansche haschoron

KOL RINNA

- No. 213. Aschre ajin
- " 218. M'chalkel chajjim
- " 220. Hajjom jifneh
- " 224. Enkass m'ssaldecho
- " 227. Adonoj adonoj el rachum
- " 232. Haschkiwenu
- " 233. W'lo n'ssatto
- " 236. Or ponecho
- " 237. Mi chemocho
- " 238. W'sseeraw
- " 239. Adonoj moloch
- " 240. " "
- " 241. " "
- " 242. Mal'chusscho
- " 243. "
- " 244. BIRCHASS SCHEWAH
- " 245. I'hi rozon
- " 246. Naariz'cho L'JOM TOW
- " 247. " L'SCHABBOSS

I TODAH W'SIMRAHCOMPOSITIONS NOT BASED ON MELODIC LINE IN BAER'S "BAAL T'FILLAH"

- No. 1. Mah towo
- " 2. " "
- " 6. Adonoj os l'ammo jitten
- " 7-20. L'cho dodi and Hissorari
- " 21. Tow l'hodoss
- " 22. Adonoj moloch geus lowesch
- " 23. Tow l'hodoss
- " 24. " "
- " 26-29. " "
- " 32. Emess weemuno
- " 33. Mi chomocho
- " 34. Hammaawir bonow, mi chomocho
- " 35-37. Mi chomocho
- " 38. W'schom'ru
- " 40. CHORE und RESPONSEN zu OLENU L'SCHABBACH
- " 41. Adon olam
- " 42. Schochenad, Rananu, B'fi j'schorim, Jischtabbach
- " 43. Jozer or
- " 44. Ess schem
- " 47. Schma jissroel
- " 48. Mess w'jazziw
- " 51. Kodosch [tune by Noah Mannheimer which Lewandowski does
not acknowledge]
- " 52. Boruch k'wod
- " 54. Modim
- " 55. BIRCHAS KOHANIM
- " 57. Wajhi binssoa

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- No. 58. Sch'ma jissroel
- " 60. L'cho adonoj hagg'dulloh
- " 62. Wsoss hattoro
- " 63. AM SABBATH vor dem NEUMONDE: German text
- " 64. J'chadd'schehu
- " 66. "
- " 72. Aschre
- " 73. Hodo al erez
- " 74-75. " " "
- " 77-79. Uw'nucho jomar Schuwo adonoj
- " 80. BIRCHASS SCHEWA
- " 82. Elohenu welohe awossenu r'ze wim'nuchossenu
- " 86. Hissorari
- " 87. L'cho dodi
- " 91. L'dowid l'dowid Boruch adonoj zuri, Hanossen t'schuoh,
En perez, Elohim, Esri meim adonoj

I TODAH W'SIMRAHCOMPOSITIONS WHOLLY OR PARTIALLY BASED ON MELODIC LINES OF BAER'S"BAAL T'FILLAH"

- No. 3. RESPONSEN zum KADDISCH: (J'he sch'me rabbo m'worech
l'olom ulolme olmajoh-406 N.W.)
- " 4. RESPONSEN zur SCH'MONEH ESSRE (w'koro se el se etc.-406)
- " 5. (L'chu n'rananu--jodu drochoj-320 N.W.[F Major in Kol
Rinna], Ascher nischeati etc.-321)
- " 25. (Adonoj moloch geus lowesch-372 N.W. [somewhat])
- " 30. (Borchu-374 2.W., Boruch adonoj hamvorech l'olom woed- 375N.W.)
- " 31. (Sch'ma jissroel--echod-380 1.W.)
- " 39. (Waj'chullu--elohim laassoss-407)
- " 43. Boruch atto adonoj (elohenu melech hoolom-501 P.W.)
- " 45. (Kodosch--hoorez k'wodo-406)
- " 46. (Boruch k'wod adonoj mim'komo-519)
- " 49. Mi chomocho (noro ss'hilloss--l'olom woed [L'cho dodi
motif-333])
- " 50. BIRCHASS SCHEWA (B.A."--welohe jaakow-540, Atto gibbor--
l'hoschia-540)
- " 53. Jimloch adonoj (l'dor wodor halalujoh[L'cho dodi])
- " 56. HALLEL: (Halalu awde adonoj--atto w'ad olom-168 1.D.W.,
kol houn-169 P.W.)
- " 59. Echod elohenu (Gadlu ladonoj it-589 A.W.)
- " 61. (W'attem hadd'wekim--hajjom-104a [vaguely])
- " 65. Aschre joschwe (meatto w'ad olom hallujoh-604)
- " 67. J'chadd'schehu [Mooz zur tune]
- " 68. " [Addir hu tune]
- " 69. " [Shavuoth tune]
- " 70. " [L'cho dodi-326]
- " 71. " [Mi chomocho tune]

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No. 76. (Uw'nueho jomar-146)

- " 81. KEDUSHAH:Kodosch kodosch etc. [according to Idelsohn
this tune was taken from Noah Mannheimer unacknowledged
by Lewandowski]
- " 83. (En kelohenu-866 H.W.[vaguely])
- " 84. RESPONSEN [only boruch hu uworuch sch'mo taken from
Baer]
- " 85. (L'cho dodi likrass kalloh-326 , Schomor w'sochor b'dib-
bur echod-340,hischmionu el ham'juehod-333, L'cho dodi
etc.-333)
- " 88. Hissorari (Boi w'scholom--uw'zoholoh-367, L'cho dodi--
n'kabloh-334)
- " 89. L'CHO DODI L'ROSH CHODESH ELLUL [Mi chomocho tune]
- " 90. Hissorari (Boi w'scholom--uw'zoholoh [Mi chomocho tune])

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COMPOSITIONS BASED ON THE MELODIC LINES IN BAER'S "BAAL T'FILLAH"

No. 2. MAARIW L'SCHOLOSCH R'GOLIM: Borahu-719 1.W.

" 3. (Umaawir jom umewi lojloh-722, adonoj z'woos sch'mo-722, tomid jimloch olenu l'olom-722, B.A."-724 3.W., Boruch hu oworuch sch'mo-724 1.W., hammariw arowim omen-725 1.W.)

" 4. (Schma--echod-728)

" 7. (Mi chomocho--adonoj jimloch woed-735, B.A."-1055)

" 8. (" " boelim-755, mi komocho nedor bakkodesch-735
[just part of the theme]

" 9. (Mi chomocho boelim--osse feleh-814 P.W.)

" 13. KIDDUSH: B.A."--watitten lonu-876, chaggim--w'ess
[very
jom chag etc./vaguely] ,(ess jom haschaboss--mizroim-820 2.W., ki wonu wocharto-876, Schehechejonu etc.
[for each festival is on the three motifs for these holidays e.g. Addir hu etc.]

" 14. L'SIMCHAS TORAH: Atto horesso lodaass-918 1.W., ki adonoj hu hoelohim-918 2.W., L'osse nif'looss--chassdo-1.W., En komocho--k'maassecho-922 1.W. vaguely, l'ho-doss-bisshilosecho-918 1.W., Adonoj melech--l'olom woed-925)

" 17. (Hoel b'ssazumoss--rom w'nisso-778 2.W.[exactly,] schochen ad--sch'mo same , w'chossuw--ss'hilo[slightly changed]

" 18. (Al horischonim--hoacharonim-529 leaves out much after this ,the rest is vaguely like Baer except that there is not the emphasis on the l'olom woed as here, first Emess of Lewandowski is same as Baer's

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- except that in the latter there is not the emphasis on
l'olom woed as here], l'olom woed [somewhat], atto hu
malkenu [exactly])
- No. 31. (Adonoj adonoj el rachum-- w'nakkeh-1140 [almost ex-
actly])
- " 40. TALL and GESCHEM (Jissgadal-834 l.W., Jissborach [same]
Brich hu--w'nech'mosso [same melody
but in different place in relation
to the text])
- " 41. (Boruch-835a 2.W., boruch hu uworuch sch'mo[same], hoel
[same], umegoel liw'ne w'nehem-2.W., sch'mo b'ahawo-
1.W., umogen-1.W.)
- " 42. B'daato (boruch-835a l.W., boruch hu uworuch sch'mo
[same], Atto gibbor--l'hoschia-838 2. W. [exactly])
- " 43. T'homoss (tal--bon'ku-837 2.W.)
- " 44. (T'fillas g'wuross--r'ssisse tol-839)
- " 45. (Tirg'lom n'ssoom--bittal-839)
- " 46. El erez (af sechomow--nijeh ch'tol-836)
- " 47. (Tal taschriss--schoschanno-836)
- " 48. (Elohenu welohe awossenu-840 D.W.)
- " 50. Jatriach (~~moj~~jim l'adnoch-- maskirin g'wu-836 2 W.)
- " 61. Elohenu welohe awossenu (boruch atto adonoj-790)
- " 64. SSEDER DUCHAN: L'PESACH-859 [Addir hu motif]
- " 65. " " L'SHABUOTH-860 [Shabuoth motif]
- " 66. " " L'SUCCOTH-861 [Succoth motif]
- " 68. (Kol nidre--usch'wuoss din-1301 [rest of composition
based on motifs of 1302b Borchy nafshih])
- " 69. Kol nidre[same as no. 68 above]

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- No. 70. O TAG des HERRN [same as no. 68 above]
- " 71. PSALM 130(German text[same as no. 68 above])
- " 72. W'nisslach (w'lager haggor b'ssochom-1303 P.W. [chore
part of Baer] bischgo-[same])
- " 73. Ss'lach no (Wajjomer adonoj ssolacht i kidworecho-1305 M.W.
[very vaguely])
- " 75. MAARIW L'ROSH HASHONAH U'L'JOM HAKKIPURIM: (Borchu ess
adonoj [mi chomocho motif-974], boruch adonoj hamm'voroch
l'olom woed-959 2.W.)
- " 76. (Umaawir jom--l'olom woed-961 P.W., B.A.), boruch hu
uworuch sch'mo-963 l.W., hamaariw arowim omen-964)
- " 77. (Sch'ma jissroel--echod-1486 A.W.)
- " 78. Boruch(-chusso l'olom woed-1020 P.W.)
- " 79. (Sch'ma jissroel--echod-959)
- " 80. (Boruch shem--woed-959 [Baruch adonoj hammaworuch motif])
- " 81. (Emess weemunah--ki hu adonoj-974 [mi chomocho motif],
elohenu w'en--jissroel ammo-959 [Baruch adonoj hamma-
woruch motif])
- " 82. Happodenu(mosche u'wne jissroel--w'omru chullom-974)
- " 83. (Mi chomocho--feleh-974, adonoj jimloch--woed-977)
- " 90. Ki wajjom (Ki wajjom hasseh--adonoj tithoru-[Lewandowski
no.88])
- " 92. KIDDUSH (B.A."--p'ri haggofen-986, ascher bochar--
b'mizwossow-986, ki wonu wocharto--w'kaj-986,
watiten lonu--mizrojim [same motif but trans-
posed a fifth higher in Lewandowski], B.A."-986
[repetition of the first B.A.], schehechejonu
w'kijmonu-974[mi chomocho])

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- No. 94. (Jaaleh--w'jowo scha-1306, Jaaleh kolenu--zidkossenu-1306)
- " 96. Jaaleh (tachanunenu meerev-1306)
- " 97. Dark'cho--appescho-1311 M.P. 2.W.)
- " 98. El melech(K'mo shekkossow--w'schem adonoj-1312a, waj--jaawor--wajjikro-1312b [somewhat])
- " 103. (Omen ken jezer-1319 1.W., ssochen bonu-1319 2.W., boch l'hazdek-1.W., ssolachti-1.W. [entire composition so far based on motifs of Adon Olam])
- " 104. (Ki hinneh kachomer--m'kazzer-1321 2.W., ken anachnu--w'al tefen l'jezer-1321 1.W.)
- " 105. (Al no ssochess--waascher chotonu-1325 D.W.)
- " 106. (Sch'ma kolenu ado-1336 [lower notes in harmony],-noj elohenu-1336)
- " 107. (Haschiwenu--k'kedem-1337)
- " 115. (Schimcho meolom ower al pescha-1311 2.W., Taawor al--fescha-[same])
- " 116. (Al chet--uw'lo jodin-1356 P.W.)
- " 117. (W'al chattoim--w'jored-1357 P.W. [somewhat] [Jigdal tune])
- " 120. SCHACHARISS L'ROSH HASHONAH: (Hamelech-1002 D.W., Schochen ad-1005 D.W., Rananu zadikim--s'hiloh-1018 1.W., B'fi j'schorim--tissromom-1010 D.W., uwilschon--tiss-halol-[as no. 121 Todah W'Simrah])
- " 121. (B.A." boruch hu uworuch sch'mo-1013 1.W., El melech--godol batishbochoss-1021 D.W., melech el chaj hoolomim-1020 P.W.)
- " 122. (Borchu ess adonoj hamworoach-1019 P.W., B.A."-1013 1.W., elohenu

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melech hoolom-1021 D.W., Jozer or--scholom-1021 P.W.,
 -re ess hakkol--omar wajjehi-1022)

- No. 123. (Melech elohe--kodosch-1024 P.W.[or 1486 tune of Sch'ma])
 " 124. (Schomre mizwoss--kodosch [same as no. 123 above]
 " 126. W'chullom (Kodosch--k'wodo-Kaddish motif)
 " 127. Chok l'jissroel (l'ssakkosom me-1033 2.W., mamlich
 kol melech-[same])
 " 128. No n'zor (l'nine sch'lucho lo sch'loschess ele me-1033
 1.W., l'mar bochu erele malech [same])
 " 129. Zadk'kem (ufokdem l'towo me-1033 1.W., mittokel'cho
 hajjom melech [same])
 " 132. Koomur (Or chodosch--mhero l'oro-1038 1.W., B.A." -
 1040, Boruch hu uworuch sch'mo [like B.A.],
 Jozer hamm'oross-1041)
 " 133. Wahawienu [B.A."-1040]
 " 134. (Adonoj elohechem emess-1048)
 " 136. (Rom w'niss'sso-- w'omru chullom-1049[very vaguely])
 " 138. (Schiro chaddoscho-1051, w'himlichu [same])
 " 140. Zur jissroel(B.A."-1040,goal jissroel omen-1054[vaguely])
 " 141. Missod (hoadonim-1057 1.W.)
 " 142. (Ossissi l'chananoch--k'nofochu sseloh-1058 P.W.)
 " 144. Sochrenu lachajjim (Melech -1067 1.W., also:oser umo-
 schia umogen, B.A."-1070 1.W.,
 Mogen awrohom-1074 1.W., Omen-1077 1.W.)
 " 145. (Atto gibbor l'olom-1078)
 " 147. Mi chomcho aw horachamim (m'chajjeh hamessim-1074 ,
 Omen-1077)
 " 148. (Komim jechesu-- nocholti-1082 [different wording],
 W'atto kodosch--el no-1088 A.W.[somewhat])

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- No. 149. (Jimloch adonoj--halalujoh-1087 N.W.)
- " 150. (W'atto kodosch--el no-1087 N.W. [different wording])
- " 152. (Rom umissnaae--al b'limo-1090a)
- " 153. Sch'mo m'foarim (w'naaroz--kullo kodosch-1024 P.W.
[different wording])
- " 154. Schewach migdal os (nezach--godol kodosch [same as
no. 153 above])
- " 155. (Eder wohod--b'hechal adonoj-1274 3.W.)
- " 156. (Amussecho takim--uw'chisskoa schofor-1274)
- " 157. (Toir w'ssoria--kodosch-1091 P.W.)
- " 158. (Jischpot tewel--kodesch-[same as no. 157 above])
- " 159. (W'hu b'echod--w'kodosch-[" " " " "])
- " 161. (Adonoj melech-- l'olom word -1101 [vaguely])[Refrains
of Adonoj melech etc. and elu woelu-- Adonoj jimloch-
1102 2.W.]
- " 163. (U'w'chen :L'cho ssaaleh--melech-1107 2.W.)
- " 165. KEDDUSHAH:(Os b'kol--raasch godol-1110 1.W., Mim'kom'cho
malkenu ssafia-1112 2.W.)
- " 172. Elohenu welohe awossenu (Melech al kol hhorz-1123,el
w'jom hasikoron--w'jom hasi-
koron-1074 and 1077 1.W.[vaguely])
- " 175. (Sch'ma jissroel--echod-1141 A.W.)
- " 176. (Echod elohenu--w'noro sch'mo-1142 A.W.)
- " 177. (Gadlu ladonoj itti-1143 2.W.)
- " 180. MUSSAF(Jissgadal--omen-1164 P.W., B'olmo--uw'jomechon
[Jissborach motif 1.W.],uw'chaje--w'imru-1164
1.P.W.,Jissborach--w'jissromam-2.W., w'jiss-
hador--w'jissshalol-2.W.)

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- No. 181. Boruch (Sochrenu lachajim--elohim chajjim-1064 l.W.,
Melech--umogen-1067 l.W., B.A."-1070, mogen
awrohom-1074 l.W., Omen-1077 l.W.)
- " 182. Mechalkel chajjim (miphom^ocho aw horachamim-- B.A."
m'chaj-1085, jeh hammessim-1074,
Omen-1077)
- " 184. (Jimloch adonoj--zijjon-1087 N.W.)
- " 185. (W'atto kodosch--el no-1088 N.W.)
- " 187. (U'n'ssanneh tokef k'duschass-1184 P.W. [Uw'schofor
godol motif])
- " 188. K'wakkorass(B'rosch hashonah--jaawrun-1184 D.W.[somewhat],
U'ss'schuwoh--hagg'seroh-1184 P.W. [dif-
ferent setting])
- " 189. Emess ki atto hu (W'atto he melech--w'kajjom-1184 P.W.)
- " 192. (Hoochez b'jad middass mischpot-1217 2.P.W. [somewhat]
[Refrain in Lewandowski is the same as this motif
all the way through]), (Hammelech hakodosch-1075 l.W.,
Omen-1077)
- " 193. (W'jeessoju--m'lucho [Polish Chassidic folk song, which
according to Idelsohn, utilizes two themes from Baer])
- " 194. (Olenu--breschiss-1227)
- " 198. (W'al j'de--lemor-1233)
- " 205. SSEDER DUCHAN-1252 M.A.[first tune]
- " 207. (SCHACHARISS L'JOM KIPPUR: B.A."--Happoseach lonu--
lisslichoso-1364 P.W.)
- " 208. (Onno s'lach no--jigdal no-1091 P.W. [tune of Toir])
- " 210. (U'w'chen imru lelohim ma noro maasecho-1396 2.W.,
El melech b'olmo mechisch p'duss ammo-1176 [tune of
El Dor B'morom])

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- No. 212. (Al towo b'mischpot immonu-1422, Zedek umischpot [same],
Mil'fonecho-1422[rest of composition follows Baer
somewhat])
- " 213. (Hoaderess w'hoemunoh--olomim-1403 2.W.[rest of com-
position based on this theme with variations])
- " 214. (Schofet kol hoorez--l'olass hatomid-1426 1.W. [somewhat])
- " 218. Ki k'schimcho (En kizwoh--olom sch'mecho-1191 1.W.)
- " 220. (Pogasch--lo tomon-1231 2.W. [tune of Tomech])
- " 222. (W'hakkohanim etc.-1442 P.W.)
- " 230. (Jissgaddal--omen-1466 D.W., omenj'hesch'me rabbo--jiss-
borawh-406 N.W., Jissborach--w'jisspoer-1466 D.W., tusch
b'schosow w'nechomosso-1466 D.W.)
- " 231. (B.A."-1467 D.W., Boruch hu uworuch sch'mo-1467 P.W.,
gomel chassodim--hakkol-1467 D.W., b'ahawo [same])
- " 232. (Miss-sod--laawomim-1467 D.W.)
- " 233. Awur ki (gonenenu b'zedek-1067 1.W.)
- " 234. (G'al no and mi chomocho aw horachamim etc.-1082 [some-
what])
- " 235. KEDUSHAH:(Jimloch adonoj--halalujoh-326 and 333 [L'cho
Dodi motif])
- " 236. (Sch'ma no--kodosch-1091 P.W. [tune of Toir])
- " 237. (P'ssach lonu schaar-1091 P.W.)
- " 239. Onno el (rachem no kapper no-1417 P.W.,[last part of
word w'owon is same])
- " 240. (Umi jaamod--lichmor-1472)
- " 241. S'chor b'riss (ohole jaakow-1475 M.P.)
- " 242. (B'mozoeh m'nucho--hat'filloh-1478a P.W.[somewhat])
- " 250. Atto hivdalto (-schiwu wichju-1485)

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- No. 251. (Sch'ma jissroel--echod-1486 A.W.)
- " 252. (Boruch shem--woed [first time]-1487 l.W.)
- " 253. (Adonoj hu hoelohim etc.-1488 l.W.[somewhat])
- " 254. **CHANUKAH: B.A.** --(l'hadlik ner schelachanukko-185 etc.)
- " 258. **TISCHA B'AB:** (B'lel^lsch jiwkojon-204 D.W., Eli zijjon--
ball n'ureho-206b[Ashkenazic tune of
Terachem Zion])

II TODAH W'SIMRAHCOMPOSITIONS NOT BASED ON THE MELODIC LINES IN BAER'S "BAALT'FILLAH"

- No. 1. Tow l'hodos;
- " 5. Emess ve'emunah
- " 6. RESPONSEN: Happodem mijjad
- " 10. U'Schmor zesenu
- " 11. W'Daber moshe
- " 12. W'Jchulu
- " 15. Onno
- " 16. Jigdal
- " 20. Hallel
- " 21. Mooschiw ladonoj
- " 22. Jokor b'ene
- " 23. Halelu ess adonoj
- " 24. Hofu ladonoj
- " 25. Min hammezar korossi
- " 26. Lo omuss
- " 27. Se hasch schaar
- " 28. Od'choki anissoni
- " 29. Onno adonoj
- " 30. W's'hi bin'soa
- " 32. Sch'ma jissroel
- " 33. L'cho adonoj
- " 35. Lozhen ~~asemach~~ libi
- " 36. Hazcorath N'Shomos
- " 37. Schimisi
- " 38. L'Dawid Mizor
- " 39. Torath adonoj

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- No. 49. Geschem
- " 51. Tiskor li
- " 52. Tirgal m'eden
- " 53. Odon haschkifo
- " 54. Majim ten
- " 55. Elohenu...S'chor aw nim
- " 56. Tall ten
- " 57. S'chor ab
- " 58. Naarizcho
- " 59. Atto b'chartonu
- " 60. U'mippne chatoenu
- " 62. R'ze
- " 63. Sseder duchan
- " 67. Ma jokor chassd'cho
- " 74. B.A. "...Schehechejonu
- " 82. Happodenu mijjad
- " 85. W'hogen baadenu
- " 86. U'w'zel
- " 87. W'schomru
- " 88. Tiku wachodesch
- " 89. " "
- " 91. Ki wajom
- " 93. CHORE und RESPONSEN zum OLENU-GEBET
- " 95. Jaaleh
- " 99. Adonoj adonoj el rachum, W'ssolachto
- " 100. Ss'lach lonu
- " 101. Ss'lach no
- " 102. " "

II TODAH W'SINRAH

- No. 105. Chattonu
- " 108. Kapper chattoenu
- " 109. Al taschlichenu, Elohenu...taazwenu
- " 110. Ki onu amm'cho
- " 111. Onno towo
- " 112. " "
- " 113. Oschamnu
- " 114. Ssarnu
- " 116. W'al kullom
- " 117. W'al chottoim yigdal tune
- " 118. Owinu malkenu
- " 119. Jigdal
- " 126. Ess schem.
- " 130. Sch'eh schawass am
- " 131. L'umossom m'schab'chim
- " 135. Podenu umazzilenu
- " 137. Mi chomocho
- " 139. Adonoj jimloch
- " 143. T'hilloh woos
- " 146. Mechalkel chajjim
- " 151. Atto hu elohenu
- " 160. Melech eljon
- " 162. L'el orech din
- " 166. L'dor wodor
- " 167. U'w'chen ten pachd'cho
- " 168. Wassimloch
- " 169. Atto w'chartonu

II TODAH W'SILRAH

- No. 170. Wattiten lonu
- " 171. Elohenu...jaaleh
- " 178. L'cho adonoj hagg'dulloh
- " 179. Aschre hoom
- " 183. M'chalkel chajjim
- " 186. U'w'chen ul'cho ssaaleh kduschoh
- " 190. Asse l'maan
- " 191. " "
- " 194. Mill'wad ollass
- " 195. Elohenu...Heje im pifigjoss
- " 196. Ss'u sch'orim (composition of Christian composer in
Dresden, 1840).
- " 197. Hajjom Harass
- " 198. Socharti loch
- " 199. Elohenu...Sochrenu
- " 200. Hajjom harass
- " 201. Halelujoh
- " 202. "
- " 203. Hajjom harass
- " 204. Elohenu...T'ka b'schofor
- " 206. Hajjom t'amzenu (in KOL RINNA this appears in A Minor
while this is G Minor).
- " 209. Hajjom jikkossew
- " 211. Maasse elohenu
- " 215. Elohenu...Ki onu amn'cho
- " 216. Onno towo
- " 217. Oschamnu
- " 219. MUSSAF L'JOM KIPPUR: Asse'l'maan
- " 221. W'chach hojoh omer

II TODAH W'SILRAH

- No. 223. W'chach hojoh moneh
- " 224. Ki onu ammecho
- " 225. Mi el komocho
- " 226. DUCHAN
- " 227. MAZKIR N'SCHOMOSS: Enosch k'chozir
- " 228. Lochen Somach Libi
- " 229. Joh schimcho
- " 235. KEDUSHAH: German text
- " 238. Hajjom jifne
- " 243. Challu p'ne el
- " 244. Jissroel noscha
- " 245. Roeh jissroel
- " 246. Chonenu
- " 247. Adonoy sch'mooh
- " 248. Im awonenu
- " 249. Ki onu ammecho
- " 250. Atto nossen jod, Atto hivdalto
- " 255. Hanneross
- " 256. Mooz Zur; German text
- " 257. Isch j'hudi
- " " Ki mordechai
- " 259. AUS DEN KLAGELIEDERN JEREMIAS (Capitel 3 Vs. 37-41).

German

- " 260. Ki nicham
- " 261. Ssossion w'ssimcho
- " 262. CHORE fur TRAUUNGEN: Boruch habbo, Mi addir etc.
- " 263. I'hi sholom
- " 264. GESANGE fur TRAUUNGEN (Ps. 18, 26 u. Ps. 122,7-9)

German

II TODAH V'SIMRAH

- No. 265. psalm 21,7 -8 (German)
- " 266. Boruch habbo
- " 267. SEGNE ALLMÄCHTIGER (German)
- " 268. ZU DIR O HERR "
- " 269. CHORE für BEERDIGUNGSFEIERLICHKEITEN: Ki lo ssasow
- " 270. Schuwi nafschi
- " 271. KONIGS PSALM (PSALM 61): Lam'nazeach bin'ginass, ki
hojisso etc.
- " 272. " PSALM (PSALM 21): Adonoj adonoj beoscho jiss-
mach
- " 273. EINSEGNUNGS MOTETTE (GERMAN): DIES IST MEIN BUND
- " 274. PSALM 115: DER HERR HAT UNSER GEDACHT

COMPOSITIONS IN "KOL RINKA". "TODAH W'SIMRAH I, II WHICH BEAR
RESEMBLANCE IN SOME INSTANCES. AND DIFFER IN OTHERS
IN REGARD TO THEIR MODAL CONTENTS

As an introduction to this aspect of this complicated study, I should like to explain a few matters which may appear incoherent even to the well-versed reader. It will be observed that I have abbreviated the name of Lewandowski to Lew. for convenience in typing. It should be noticed that while several modes seem to be indicated in one and the same composition, at the beginning of this discussion, I have endeavoured to find as many compositions, at the outset which had Ahavoh Rabbo modes, and grouped them together, regardless of the fact that the other modes in these compositions should appear under other captions. In other words, once I have shown where the Ahavoh Rabbo occurs in, e.g. "Kol Rinna", I include whatever other mode may chance to be included in the same composition together with Ahavoh Rabbo, and later on give separate chapters for these additional modes. ^{not included in the first.} It will be noted, in addition, that many compositions are not listed at all in regard to modal content. To be sure there are many compositions which are devoid of any traditional mode. Of these I write further on. It will be seen that many recitatives occur with no apparent motif or mode. This was explained previously. Lewandowski wrote many recitatives, beautiful ones but with no traditional basis. Lastly, it can readily be discerned that Lewandowski certainly did employ traditional Jewish motifs and modes to a great extent. It is rather peculiar that Esther, Akdomus, and Tall and Geschem motifs should be used for the High Holydays, but this can be explained on the ground, perhaps, that these particular motifs etc. won great favor over a long period of time.

COMPOSITIONS IN KOL RINNA BASED ON TRADITIONAL JEWISH MODES

AHAVOH RABBO

- No. 33. Or Chodosch (down to b'ahavo omen and ends on tonic which is "g"[Baer is the same mode but the tonic is in "a"on which he ends]).
- " 34. Sch'ma (Adonoy elohechem emess-is in C major but has an "a" flat which suggests Ahavoh Rabbo).
- " 35. Schiro Chadoscho (down to w'himlichu w'omru [also Zur jissroel to goal jissroel omen][in practically every case Lewandowski uses "g" for the tonic, while Baer has "e"]).
- " 36. Mim'komesh (down to m'schiach zidkecho, and ends on tonic as Baer 553, [indication of Tefillah mode in B.A."etc. cf. Idelsohn, page 76:ex.4])
- " 37. L'dor wodor (down to hakkodosch omen [ends as Baer 556 on tonic]).
- " 38. Jissmach Mosche (down to wajjinofash).
- " 39. Sochrenu Adonoy elohenu (down to l'chajjim omen).
- " 40. W'ssechesenu (down to modim anachnu loch).
- " 55. Tikkanto Schabbos (down to k'hilchossom [as Baer, but the latter has the tonic in "e" and Lewandowski ;in "g"]).
- " 56. Elohenu elohe awossenu r'ze bimmuchossenu (to end, though the peculiar note "d"flat occurs over uw'rozon [Baer has this mode

KOL RINNAAHAVOH RABBO (con't.)

only with B.A." and the rest
of the composition is in Mogen
Ovos with Baer])

No. 57. Atto Jozarto (only vaguely in this mode, e.g. with kil-
liso, laawodossecho, haggodol,
etc. Lewandowski has composition
in ordinary F minor. If Lewan-
dowski would have reduced the
"e"flat to "e" natural, the com-
position would be in Ahavoh Rabbo.
He introduces however "g"flat
and "f"flat, over laassos cho-
wossenu b'wess b'chiroossecho,
[Baer has peculiarly, the note
"c"sharp below the tonic "e"
throughout]).

" 58. Elohenu...w'chaddesch olenu etc. (key of F minor with
an "e"flat only once: over
l'chajjim ul'scholom).

" 66. Uf'ros olenu ssukass sch'lomecho (starts in Mogen Ovos
with the Athnach motif of the
Prophetic mode, but modulates
to Ahavoh Rabbo with olenu
w'al kol. Lew. modernizes
the music for the setting of
waj'dabber up to jissroel,
and the composition becomes

KOL RINNAAHAVOH RABBO (con't.)

C major ,but the "a" is retained, [Baer 757 ends on the 5th , and Lew. on the tonic].

No. 67. Kaddish (jissgadal w'jisskadash schme rabbo is Ahavoh

Rabbo, b'olmo etc. is Mogen

Ovos except j'he schme rabbo

etc. Jissborach is Mogen

Ovos, but w'jissnasse is

Ahavoh Rabbo).

KOL RINNA

AHAVOH RABBO CONT'D

- No. 72. SCHACHARISS L'SCHOLOSCH R'GOLIM: Hoel B'ssaazumoss (down to rom w'nisso, [Both Lew. and Baer have "f" sharp in the second step with ussecho haggodol, and haggibbor. Both also have a "c" sharp under Hoel. In Schochen ad, Lew. modulates to E Minor, while Baer 778 modulates to G Minor]).
- " 73. L'dor wodor (starts in Mogen Ovos and modulates to 3rd measure with W'kodosch otto, and B.A." , Boruch hu uworuch sch'mo, and with Hoel hakkodosch omen, the composition becomes Ahavoh Rabbo as the 5th is made predominant).
- " 90. B'daato (b'tal l'hacha is Ahavoh Rabbo, though rest of composition is in Mogen Ovos and Tall and Geschem, [Baer, however, is in Ahavoh Rabbo (834-837) throughout]).
- " 95. Naariz'cho (ajjeh m'kom, hammejachadim and b'rachamow are in Adonoy Moloch, but with the "g" and "d" made sharp, the composition often becomes Ahavoh Rabbo).
- " 97. Umippne Chatoenu (starts in G minor, modulates to B flat major, and finally becomes Ahavoh Rabbo, [as in Baer 1224]).
- " 98. Melech Rachamon (same as No. 97 above).
- " 117. W'hogen Baadenu (very much like Ahavoh Rabbo, but with

KOL RINNAAHAVOH RABBO CONT'D

- Uw'zel, it modulates to Adonoy Moloch,
and remains so to ssukass sch'lomecho).
- No. 132. Al no ssochess (Lew. has Ahavoh Rabbo here only vaguely,
while Baer[1325-6] is definitely so).
- " 142. Jigdal (like Baer 988 l.W.).
- " 144. Hammelech (in the beginning [as Baer 1002 2.P.W.-1010 D.
and P.W.], but the rest of the composition is comprised of Tall and Geschem motifs [cf. Idel., p.152]).
- " 149. Tissborach Zurenu (umelech olom is Ahavoh Rabbo, otherwise,
it is an ordinary recitative with no particular mode).
- " 152. Koomur (m'hero l'oro is Ahavoh Rabbo, but Lew. changes the
succession of notes from "b" natural,
"a" flat, "g" natural, to "b" flat, "a"
flat, "g" natural, with hamm'oros).
- " 154. BIRCHASS SCHEWA: (in beginning, there is the Olenu motif,
but it becomes Ahavoh Rabbo for the rest
of the composition. There is a hint of
Adonoy Moloch with elohe awrohom).
- " 167. Uw'chen ten k'wod (combination of Selicha and Ahavoh Rab-
bo[as in Baer 1116 P.W.], Lew. ends on
the tonic, while Baer ends on ^{below} ~~same~~).
- " 173. Kaddish L'MUSSAF L'ROSCH HASCHONO: (begins in Ahavoh Rab-
bo[as Baer 1164], but both modulate to
Mogen Ovos. Both also have Tall and

KOL RINNAAHAVOH RABBO CONT'D

Geschem motifs, with Jissborach

w'jischtabach etc. But Lew. makes the sixth ["a" flat] natural more often than Baer).

No. 184. Emess ki atto hu (Baer has Ahavoh Rabbo here [1190b], but Lew. has only a hint of it with the notes "e" flat and "b" flat made natural in the key of F minor, in several places).

" 207. Mibbossor Wodom (w'nossim to alehem [as Baer 1395 2.W.]).

" 211. W'al Ansche Haschoron (recitative in F major, with occasional "d" flat and "g" flat, there-suggestion of Ahavoh Rabbo).

" 225. Jissroel Noscha (as Baer 1478a).

" 226. Jachbienu (as Baer 1321 1.W., but Lew. modulates into B flat major).

" 227. Adonoy Adonoy El Rachum (like 1480).

" 232. ANHANG: Haschkiwenu (recitative in no particular mode, but it has touches of Ahavoh Rabbo).

" 233. W'lo N'satto

" 235. Tikkanto Schabboss (down to Or² missinay, then it modulates to Tefillah, and again to Ahavoh[?] Rabbo with k'hilchossom, haschab-boss haseh, w'nak^wiw etc. to the end [as Baer 621 which is A. R.]).

" 236. Or Ponecho (with esssso, odon n'sso, kississo, odon n'sso

KOL RINNAAHAVOH RABBO CONT'D

erech ki ssisso el rom w'nissso.

Lew., however, makes another version in E major rhythmical tune).

No. 246. Naarizcho L'JOM TOW (with b'rachamim; otherwise it is in E major, with modulations to G and B major).

" 247. Naariz'cho L'SCHABBOSS (with ajje m'kom k'wodo, and hammejachadim sch'mo; otherwise it is ordinary F major recitative with a modulation to D minor).

KOL RINNACOMPOSITIONS BASED ON TALL AND GESCHEM AND ESTHER MOTIFSKOL NIDRE AND AKDOMUS MOTIFS

- No. 64. Kaddish (throughout, is based on Tall and Geschem)
- " 68. Kiddusch (with Ascher bochar bonu mikkol hoom, is Akdomus, [cf. Idel., p. 156, ex:7], also ki wonu wocharto).
- " 69. Recitative (Tall and Geschem).
- " 70. Pessach Tukkan (down to bimechag pesach is composed of Kol Nidre motifs [as with Baer 1302b-in Borchy Nafshi]).
- " 71. Recitative VOR MI CHOMOCHO (Tall and Geschem and Esther).
- " 75. Sochrenu Adonoy (Tall and Geschem, but with w'hoschienu, it becomes Esther).
- " 76. W'ssechesenu (Tall and Geschem, and Esther with hamachasir).
- " 77. J'worechecho (Tall and Geschem).
- " 96. Addir Addirenu (Tall and Geschem [cf. Idel., p. 138, ex: 2, motif 5]).
- " 99. SSEDER DUCHAN (with l'worech ess ammo Jissroel, there is a hint of a Kol Nidre motif).
- " 145. B.A."..el melech godol (Tall and Geschem [but Baer 1014 l. W. has Ahavoh Rabbo at the end]).
- " 146. Kaddish (Tall and Geschem [like Baer 1010 D.W., and Idel., Kaddish II]).
- " 147. Borchu etc. (same as No. 146 above, except with the addition of the Athnach motif of the Prophetic mode, under or olom b'ozar chajjim).
- " 155. Missod (regular A minor with Esther motif under umillemed,

KOL RINNATALL AND GESCHEM, ESTHER, KOL NIDRE, AKDOMUS MOTIFS CONT'D

and l'challoss ul'channen [like
Baer 1057 1.W.]).

No. 156. Joressi (A minor with Esther motif under kumi l'challoss,
[like Baer 1058 P.W. (G minor)]).

" 157. T'muchim b'deschen (A minor up to umazmiach j'schuoh, and
Esther motif with tescher and
melech, [Baer 1081 is in G minor,
and has the Esther motif in the
same places, except that with:
melech oser, Baer has intervals
different from Lew. Baer has, in
a descending line from the tonic
"g", the intervals of: $1, \frac{1}{2}, \frac{1}{2}, 1$,
while Lew. has: $\frac{1}{2}, 1, \frac{1}{2}, 1$. The mode
for mogen awrohom is Selicha in
both Lew. and Baer [cf. Idel., p.
139, ex.4:6 (hammelech hakkodosch)]).

" 160. Atto hu (like Baer 1090a, is made up of the Akdomus motif).

" 161. Toir W'ссора (Akdomus [like Baer 1091 P.W. which, however,
ends in Ahavoh Rabbo unlike Lew]).

" 162. Sch'mo M'foarim (Esther mode [cf. Idel., p. 66, ex.3:11]).

" 165. Kakossuw (regular F major with Esther mode under ssafia,
w'ssisskadasch, and ends on tonic,
[Baer 1108-1112 is in A minor, and
ends on the tonic in the 2.W.]).

KOL RINNATALL AND GESCHEM, ESTHER, KOL NIDRE, AND AKDOMUS MOTIFS CONT'D

- No. 168. Kodosch Otto (Lew. has this composition in regular F minor, but with B.A.", there is a touch of a Kol Nidre motif. Lew. ends the composition in the Selicha mode as does Baer, [cf. Idel., p. 139, ex.4:6]).
- " 170. Sch'ma and Mehod elohenu (Esther mode in the beginning, and ends in ordinary C minor on the 5th [like Baer 1141]. At the end of Gad'lu, Lew. modulates to G major).
- " 174. Borchu (Esther mode, as in Baer 1082 [tune for Enkass]).
- " 176. Assumo T'luloh (Esther mode with atumim l'hachajoss, mi chomocho aw horachamim [Baer 1170, for first part is in G minor (Lew. in A minor) and has Esther in same places, but for Mi chomocho etc., [Baer 1085 is in Ahavoh Rabbo, while Lew. is in ordinary A minor]. Both Lew. and Baer, however, finish on the 4th below the tonic with b'rachamim).
- " 177A. El Emuno (Akdomus motif in beginning [like Baer 1091 P.W. (tune for Toir)]).
- " 179. Uw'chen Waj'hi bishchurum (touch of Tall and Geschem Kad-dish [like Baer 1175]).
- " 191. Ochilo Loel (Esther motif with abiah r'nonos and ume adonoy, [like Baer 1230 2.P.W., but Lew. is in A minor, while Baer is in G minor]).

KOL RINNATALL AND GESCHEM, ESTHER, KOL NIDRE, AND AKDOMUS MOTIFS CONT'D

- No. 200. Od bo nischmosso (Akdomus motif in the beginning).
- " 201. Nechoschew (Esther motif).
- " 204. Takkif elohe olom (Akdomus).
- " 219. Sch'ma no (Akdomus).
- " 234. ANHANG: Hannosen T'schuoh (touch of Psalm motif [as with Baer 596 N.W.], but otherwise ordinary recitative with no particular mode [as with Baer]).
- " 102. L'maan Daass (Psalm Mode, as in Idel., p. 156, ex:7, and ends on 3rd as with Baer. Also very much like Kaddish motif).

KOL RINNACOMPOSITIONS BASED ON ADONAY MOLOCH MODE

- No. 14. Adonay Moloch Geus Lovesch (like Baer 372, except that Lew. adds a "g" sharp to the "f" sharp of Baer, with edossecho neemnu. [Baer is C minor, but has the "a" flat made natural throughout, and ends on the 5th, while Lew. ends on the tonic]).
- " 16. Umaawir Jom (but the 7th minor occurs only once [with B.A.], and the composition modulates to the 5th predominant, while the 4th becomes sharp. Lew. as Baer, ends on the 5th).
- " 17. W'nissmach (with minor 7th over al lossir and B.A.", and the 4th again is made sharp. Lew. as Baer, ends on the 5th).
- " 19. Hamaawir Bonow (like No. 17 above, and has the minor 7th over umalchusso. In Mi Chomoch, Lew. uses this mode with mimenu, and changes the "e" natural to "e" flat, and introduces a "b" flat with Adonay jimloch).
- " 20. Uw'zel (with "b" flat over schomrenu and happoress and B.A.". Lew. also makes the 4th sharp unlike Baer, and ends on the 5th on which he started).

KOL RINNA
ADONAY MOLOCH CONT'D

- No. 21. W'schomru (with "b" and "e" flat throughout, [in Baer, the composition is in D major with "c" as the minor 7th]. Lew. as Baer, [405 l.W.] ends on the tonic).
- " 24. W'schomru (but modulates to the 4th major, and back to C).
- " 28. Adon Olam (with w'hu echod we'en scheni l'hamschilo l'hach-biro["b" flat in C major]).
- " 61. MAARIW L'SCHOLOSCH R'GOLIM: Borchu
- " 94. Schoatto hu (but Lew. makes all the 7ths major, therefore the composition is modernized, but Baer [844 A.W.] is definitely Ad.Mo.).
- " 104. Kumbo Adonoy (but minor 7th occurs only once: with wacha-ssidecho,; otherwise the 7ths are major, and the composition ends on the 5th after modulating into G major).
- " 111. Umaawir Jom:MAARIW L'ROSCH HESCHONA and JOM KIPPUR (like Baer 961 P.W. and both end on 5th).
- " 112. W'nissmach (but there is a major 7th twice: with jomenu and uwohen [like Baer 965 P.W.]).
- " 116. Hamaawir Bonow (interesting here that Baer [972 D.W.] has only one minor 7th [over umalchusso], while Lew. has the minor 7th throughout!).
- " 120. Kaddish (like Baer 984).
- " 121. Jaaleh (like Baer 1306, Lew. introduces the minor 7th with meerew and pidjonenu; otherwise, Lew.

KOL RINNAADONAY MOLOCH CONT'D

- like Baer, has the rest with major 7th)
- No. 192. Tomech Mimisrach (starts with Selicha [like Baer 1231 2.W.] and while Baer has Adonay Moloch for Al ken n'kawweh, Lew. has Tefillah for this setting, with major 7ths occasionally, and modulates to C major recitative with an occasional "f" sharp. But Lew. finally follows Baer with Adonay Moloch under owen b'jaakow).
- " 196. Atto Nig'lesso (like Baer 1244, but Baer modulates to regular D major with milahawos esch).
- " 239. ANHANG: Adonay Moloch Geus Lovesch (but Lew. modulates to A major in a latter part).
- " 240. Adonay Moloch Geus Lovesch
- " 241. " " " " (interesting here that neither the Adonay Moloch nor Tefillah modes are used here, but that there is a modulation from a regular F major to A major).

KOL RINNACOMPOSITIONS BASED ON THE TEFILLAH MODE

- No. 129. Elohenu....ss'lach no (but Baer 1316 2.W. begins in Mogen
Ovos and ends in Selicha with ss'-
lach no giulom).
- " 171. Aschre Hoom (but this is in regular D major, while Baer
[1158] is in regular G major. Lew,
ends on the tonic, while Baer ends
on the 3rd).
- " 181. Uw'schofer Godol (as also K'wakkorass, [Baer 1188, has
Ahavoh Rabbo for B'Rosch Hashonah,
while Lew. has here F major with a
"d" flat. But both have Selicha
for mijonuach etc.]).
- " 183. U'woschofer Godol (but B'Rosch Hashonah--u'w'jom zom
kippur have Kol Nidre motifs. Mi
jichjeh [like Baer 1188] has no
special mode. It is interesting to
note here, that Lew. has the com-
position in F major, but makes the
"a" and "d" flat, apparently in order
to convey the impression of tradi-
tional style).
- " 189. Millwad (like Baer 1226, and both end on 5th. Olenu [like
Baer] has the regular Olenu motif).
- " 244. ANHANG: BIRCHASS SCHEWA (like Baer 539).

KOL RINNACOMPOSITIONS BASED ON THE MODE OF MOGEN OVOS

- NO. 23. W'schomru (ends on tonic:"e", in the key of C minor, with the "b" made natural practically throughout).
- " 25. Kaddish (though the 7th is major in places, and is like Baer, [which ends on 5th (406), while Lew. ends on tonic]).
- " 26. Waj'chulu (but the minor 7th occurs only in a few places, e.g. w'hannoro, konne, b'ahawo, me-kadesch haschabboss; otherwise the 7th is major. Lew. ends on 5th [as Baer, but Baer has the major 7th in the setting of Mogen Ovov, but not in Waj'chulu]).
- " 30. Ki l'cho noeh (but Lew. uses the major 7th with umemscholo, el melech, and modulates to the 3rd major with awossenu etc., umalchuss, godol hatischb'choss and el hahadoss).
- " 62. Umaawir Jom (very much like example of the same text in Idel., p. 138 ,Table XXI, ex:1. As Idelsohn points out, the music for l'olom woed, in addition, is taken from the Athnach motif of the Prophe-tic mode, and that for Hamaariw aro-wim, from the Sof Pasuk of the Pent.).
- " 63. W'nissmach B'divre SSorossecho (same as No. 62 above).
- " 65. Hamaariw Bonow (like No. 62 above, except that this compo-

KOL RINNAMOGEN OVOS CONT'D

sition (No. 65) modulates to C major with l'cho onu, down to w'omru chullom, and ends on 5th).

No. 88. Kaddish, Elohenu and B'daato (with Tall and Geschem motifs interspersed [cf. Idel., p. 138, ex:2, and p. 152, ex.4:II for the opening phrase of the Kaddish. [Baer has Ahavoh Rabbo for the settings above (834-837)]).

" 91. Atto Gibbor (but a major 7th is introduced with ss'ifim at the end).

" 92. T'fillass G'wuross

" 103. Atto Horesso (exactly like Baer 918-922, and both keep the 7th as major until Adonoy Melech etc., where they change to the minor 7th. Both end on the 5th. Lew. however, introduces the major 7th with Adonoy Os l'ammo jitten, and in the second version of Adonoy Melech etc.).

" 122. Schomea T'fillo; 123: Dark'cho; 124: L'maan'cho; 125: Taaleh; 126: Taschlich (with the additions of the Akdomus motif and the Esther motif [at the end]).

" 131. Ki Hinneh Kachomer (like Baer 1321 2.W.).

" 148. Melech Baasoro (like Baer 1024 P.W.) [and both have ^{Troph.} Sof Pasuk].

KOL RINNAMOGEN OVOS CONT'D

No. 150. Chok L'jissroel

- " v163. Adonoy Melech (like Baer 1102 2.W.), [but Lew. has two major 7ths: with Adonoy Jimloch and j'hallalu w'kol. Lew. ends on 5th, while Baer ends on tonic],
- " 166. L'dor wodor (Baer definitely so [1114], Lew. only vaguely. Both end on tonic. Lew. has 3rd pre-dominant instead of 5th unlike Baer).
- " 177B. El Emuno (with Sof Pasuk ending [Baer 1091 P.W. (tune for Toir) has Akdomus motif with Ahavoh Rabbo ending]).
- " 178. Im Lo L'maano (with ending on 5th).
- " 185. En Kizwo (like Baer 1191, and both end on tonic).
- " 194. Atto Socher (like Baer 1239), [but Lew. makes his 7th major occasionally, at first, (as does Baer) but Lew. keeps the major 7th consistently later on beginning with esolacherew).
- " 202. Esso Dei (also has tune of Eder Vohod [cf. Idel., p. 166, ex:4], or L'Dovid Boruch tune of Baer 713 2.W.).
- " 208. Ellu L'ellu (like Baer 1407 3.W.).
- " 209. Pogasch (down to W'chach hojoh omer, and resembles Baer 1231 2.W., [tune for Tomech]).
- " 215. Im Jossfim (but Lew. has the 7th major throughout, while Baer 1451 2.W. is Mogen Ovov definitely).

KOL RINNAMOGEN OVOS CONT'D

- No. 221. Onno el no (like Baer 1471).
- " 224. Enkass M'ssaldecho (like Baer 1477a).
- " 230. Boruch Schem K'wod (with Tall and Geschem motif at end).
- " 231. Adonoy hu elohim (like Baer 1488 L.W.), [but Lew. modulates to C major at the end].
- " 238. ANHANG: W'sseeraw (but the minor 7th occurs only with b'rachamim and kadmonijoss).

KOL RINNA

COMPOSITIONS BASED ON SELICHA AND VIDDUI MODES

- No. 74. Atto W'chartonu (Selicha [while Baer is in Mogen Ovos-792],
and both end on tonic).
- " 83. Adonoy Adonoy El Rachum (Selicha).
- " 127. El melech joshew (Selicha).
- " 128. Ss'lach no laawon (Selicha [as Baer 1314]).
- " 134. Sch'ma Kolenu (Selicha).
- " 135. Haschiwenu Adonoy (Selicha).
- " 137. Onno Towo (Viddui [vaguely since it is in C major with only
emphasis on 3rd, but unlike Baer 1345
l.W. which is Ahavoh Rabbo]).
- " 138. Oschamnu bogadnu (Viddui).
- " 139. Al Chet (Viddui [like Baer 1356 P.W.]).
- " 167. Uw'chen Ten Pachd'cho (Selicha [like Baer 1115 P.W.]).
- " 169. Owinu Malkenu (Viddui [as Baer 1136], but Lew. modernizes
the composition with the Variations
in a later setting. [Baer has some
Ahavoh Rabbo with Owinu malkenu bat-
tel meolenu etc.]).
- " 182. Odom j'ssodo (somewhat like Selicha, though with the "a"
flat reduced to natural in the key of
F minor, Lew. resembles Baer 1190c,
which is Ahavoh Rabbo).
- " 213. Aschre Ajin (somewhat like Viddui).
- " 222. Umi jaamod (Selicha [like Baer 1472]).
- " 223. S'chor b'riss (Viddui [like Baer 1475], but Lew. ends on
major third below).

KOL RINNACOMPOSITIONS BASED ON SELICHA AND VIDDUI MODES CONT'D

No. 228. Racheh No (Selicha [like Baer 1483]).

" 229. Schaare Schomajim (Selicha).

COMPOSITIONS BASED ON MODES IN "BAAL TEFILLAH"AND MODERNIZED WITHOUT MODES IN LEWANDOWSKI

No. 22. W'schomru (Regular G minor).

" 41. J'worechecho (down to Ken j'hi rozon is in G major rhythmical)

" 42. Waj'hi bin'ssoa (C major, but ends on 5th; ki mizion is same but ends on tonic).

" 43. Sch'ma (G major but ends on 3rd; Echod elohenu is same; L'cho Adonoy Hagg'duloh [Baer has no music for this] is G major).

" 45. W'soss Hatorah (G major).

" 46. Mi Scheberach (G minor, but Lew. introduces an "a" flat with uz'doko laanijim [probably in vague imitation of Baer which is largely in Ahavoh Rabbol. But Lew. modulates to B flat major and reverts to G minor with w'josir mehem, and later on he makes the "b" natural with w'jischlach labrocho, and ends in G major).

" 81. Min Hamezar (regular F minor recitative. [Baer 818 is in G minor, but he makes the 4th sharp ("c" "c#"), but Lew. makes the 2d "g", "g" flat, therefore imitating Baer]. In Lew., Seh

KOL RINNACOMPOSITIONS WITHOUT MODES CONT'D

Hajjom ends on the 5th, while in Baer [173], the ending is on the tonic. Lew.'s version modulates to F major with Lomus, and then to D minor with Od'cho, in which key Seh hajjom occurs [with Seh hajjom, Baer goes into the Mogen Ovos mode, but he has no refrain here as with Lew]).

No. 93. Tall Ten (modern tune and nothing like Baer [Nos. 840-843] which is in Ahavoh Rabbo).

" 97. Umippne Chatoenu (only G minor, while Baer [1224] is in Ahavoh Rabbo. But both modulate to B flat major).

" 98. Melech Rachamon (only G minor, though he modulates to B flat major. Baer is Ahav. Rab).

" 100. Hoschano (modern C minor, while Baer [898] has Ahavoh Rabbo with l'maancha goalenu).

" 106. Onno Adonoy (modern, but nothing like Baer [926] which is in Mogen Ovos).

" 133. Kapper Chatoenu (F minor with major 7ths ["e" natural], while Baer [1333] is in Ahav. Rab).

" 136. Elohenu..Ss'lach lonu (regular F major, while Baer [1342 l.W. is in Ahavoh Rabbo).

" 140. W'al Kullom (F minor with major 7th, while Baer [1357] is

KOL RINNA

COMPOSITIONS WITHOUT MODES CONT'D

IN Ahavoh Rabbo).

- No. 158. Mi Chomocho aw horachamim (ordinary A minor and ends on tonic, while Baer [1084] is in G minor and ends on the 5th).
- " 164. Uw'chen l'ch hakkol (ordinary G minor, while Baer [1104-5 D. and P.W.] has C minor with "b" natural throughout, and is Ahavoh Rabbo, and Selicha with Leel orech din).
- " 175. M'chalkel Chajjim (regular D minor and rhythmical).
- " 180. Un'ssaneh Tokef (regular F minor, while Baer [1183] is in Selicha).
- " 186. Schimcho noeh (E and A flat major modern, while Baer [1193] is in regular D major).
- " 187. Od jiskor lonu (F minor with major 7th, but resembles Baer [1216a-1217] in that latter has much the same melody and regular keys).
- " 188. W'jeesoju (regular F major, but, according to Idelsohn, this composition is comprised of two themes in a mss. of Baer).
- " 190. Heje Im Pifjoss (regular E major, while Baer [1228] has Tefilla in his D.W., and Ahavoh Rabbo in his P.W.).
- " 193. Hajjom Haraass (Modern own tune, while Baer [1235] is in Mogen Ovos).

KOL RINNACOMPOSITIONS WITHOUT MODES CONT'D

- No. 195. W'al j'de awodecho (ordinary A minor and own tune, while Baer [1240] has Mogen Ovos for Sochar-ti Loeh, e.g. with dabberi and meaj).
- " 198. Hajjom T'amzenu (own modern tune while Baer [1254] has Ahavoh Rabbo for hajjom tischma).
- " 245. J'hi Rozon VOR BIRCHASS HACHODESCH (ordinary E minor recitative with "a" and "c" often made sharp. The melody here has some resemblance to a theme in Verdi's Requiem: DOMINE LIBERA ME).

I TODAH W'SIMRAH

COMPOSITIONS WITH MODES WITH REFERENCES TO BAER

- No. 22. Adonoy Moloch Geus Lovesch (modern rhythmical G major. It is interesting here that the characteristic mode for this composition is not used).
- " 25. Adonoy Moloch etc. (regular C major, but has minor 7th with edossecho neemmu).
- " 26. Tow L'hodoss (in all the versions of this text, Lew. uses no mode, though he employs recitatives for Ma God'lu and Ki Hinne oj'wecho).
- " 30. B.A." (Adonoy Moloch mode and ends on the 5th).
- " 38. W'schomru (Adonoy Moloch mode [like Kol Rinna 24. Lew. modulates to the 4th major and back to C).
- " 39. Waj'chullu (Mogen Ovos and ends on tonic).

COMPOSITIONS BASED ON MODES IN "BAAL TEFILLAH
AND MODERNIZED WITHOUT MODES IN LEWANDOWSKI

- No. 17. Schochen ad merom (only F major, while Baer [778 2.W.] is in Adonoy Moloch).
- " 48. Elohenu...tal ten (regular C major but, modulates to A minor with l'hoir and ends on the 4th below. Baer [841] is Ahavoh Rabbo).
- " 88. Tiku wachodesh (only C major scale, but Lew. introduces "e" flat above the octave as a slight indication of Adonoy Moloch mode, in which Baer [980 2.W.] occurs).
- " 89. " " (C major).
- " 90. Ki wajjom hasseh (same as No. 88 above. Baer [982 A.W.] also has " e"flat and not "b" flat)
- " 101. Ss'lach no laawon (modern ordinary A minor with modulations to E minor and A major, while Baer [1314] has somewhat of Selicha).
- " 102. " " " (ordinary C major recitative).
- " 105. Chatonu zurenu (ordinary G minor choral, while Baer [1326 P.W.] is same).
- " 106. Seh'ma kolenu (only minor, while Baer [1336] is Selicha).
- " 107. Haschiwenu (only minor [like Baer 1337]).
- " 110. Ki onu ammecho (regular E major in oratorio style, while Baer [1343] is in Selicha).
- " 111. Onno towo (modern F major, while Baer [1345] is in Selicha, with touch of Ahavoh Rabbo).

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MODERNIZATIONS IN LEWANDOWSKI AND THEIR
COMPARISON TO BAER CONT'D

- No. 114. Ssarnu mimizwossecho (modern minor, while Baer [1347] is somewhat in Selicha).
- " 116. W'al kullom (minor scale with major 7th, while Baer [1357 D.W.] is in Ahavoh Rabbo).
- " 118. Owinu malkenu (modern F minor, while Baer [1136] is G minor with Ahavoh Rabbo).
- " 126. W'chullom (starts in F minor recitative, and modulates to B flat major, E flat major, F minor, and finally to A flat major, while Baer also only minor recitative [10-30] and also has many modulations).
- " 136. Rom w'nisso (F minor recitative with modulations to B flat major, while Baer [1049] is in Selicha).
- " 141. Missod (ordinary G minor, while Baer [1057 l.W.] is same with the addition of Kol Nidre motif with ul'channen).
- " 187. U'n'ssaneh tokef (minor, modern, rhythmical, while Baer [1183] is in Selicha).
- " 190. Schim'cho noeh (ordinary recitative), (Asse l'maan-modern major ^rchale, while Baer has only major recitatives with the 5th pre-dominant).
- " 195. Elohenu...heje im pifjoss (ordinary D major oratorio, while Baer [1228 D.W.] shows Adonoy

II TODAH W'SIMRAHCOMPOSITIONS WITHOUT MODES CONT'D

Moloch beginning with j'worechun).

- No. 197. Hajjom harass (chorale with modulation to B flat major from G minor, so as to show resemblance with Baer [1235] which is in Mogen Ovos [with minor 7th]).
- " 215. Elohenu...ki anu am'cho (ordinary major, rhythmical, while Baer [1342-3] is in Selicha).
- " 216. Onno towo (chorale in modern D major, while Baer [1345] is in Mogen Ovos).
- " 218. (I forgot to include this number which is in Ahavoh Rabbo [like Baer 1190a-1190c -Ki k'schim-chol]).
- " 221. (I also forgot to include this number before. It is W'chaah hojo omer, and is Viddui [like Baer 1441 A.W.], though both ascend to the 6th twice. Lew. is in minor, however, while Baer is in major).

It might be pointed out here, that the organ preludes at the end of II TODAH W'SIMRAH, have some traditional material, e.g. ANHANG:
No. 11. Ahavoh Rabbo.

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COMPOSITIONS BASED ON ADONAY MOLOCH AND TEFILLAH MODES

- No. 58. Ani adonoy elohechem and Jimlooh Adonoy (down to hallalu-joh seem to resemble the L'cho Dodi tune of Baer [333], but Addir addirenu seems like Adonoy Moloch mode).
- " 76. Umaawir jom (Adonoy Moloch [like Baer 961 P.W.], Borush hu etc. is like Mi chomocho motif in Baer [963]).
- " 82. Happodenu (has trace of Adonoy Moloch, and modulates to 4th major).
- " 87. W'schemru (recitative which finally modulates to Adonoy Moloch mode).
- " 103. Onnom ken (at end of schemes taher, and beginning with timche feschh to ssolachti, has suggestions of Adonoy Moloch).
- " 125. Um'fearim (seems to be Tefillah [like Baer 1029]).
- " 161. Adonoy melech, and kol schinanne (down to adonoy jimlooh are in Tefillah, while Baer [11-02 2.W.] is in Mogen Ovos).
- " 167. Uw'chen ten pachd'cho (Tefilla, while Baer [1115 D.W.] is even vaguely in Mogen Ovos).
- " 168. W'ssimlooh atto adonoy (Adonoy Moloch, while Baer [1118] is in Selicha).
- " 194. Millwad (somewhat Adonoy Moloch [like Baer 1226], though the minor 7th occurs only once in both cases, i.e. with isch'sche ladonoy).

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ADONAY MOLOCH AND TEFILLAH MODES CONT'D

- No. 214. Schofet kol hoorez (Adonay Moloch [like Baer 1426 L.W.],
and both end on tonic).
- " 250. Atto nossen jed (Adonay Moloch, while Baer[1484] is in
Mogen Ovos).
- " 266. Boruch habbo (Wedding Service) is in Tefilla.

COMPOSITIONS IN VIDDUI, OLENU MOTIF

AND AHAVOH RABBO

- No. 17. Hoel b'ssaazumoss (Ahavoh Rabbo with bich'wod and rom w'nis-
so).
- " 56. Tal ten (Olenu motif for first four measures).
- " 57. S'chor ow nimschach (same as No. 56 above).
- " 105. Al no ssochess (somewhat of Ahavoh Rabbo at end [like Baer
1325 D.W.]).
- " 113. Oshamnu (Viddui, like Baer).
- " 132. Koomur (recitative in B flat major, but Or chodosch ends in
Ahavoh Rabbo [like Baer 10-
38 L.W.]).
- " 162. L'el orech din (not Selicha as expected, but hints of Aha-
voh Rabbo with L'socher b'
risso baddin [like Baer
1103-1105]; otherwise re-
frain melodies in F minor).
- " 217. Oschamnu (somewhat Viddui [like Baer 1346], though both
ascend higher than the 5th,
and no higher than the 6th).

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COMPOSITIONS IN MOGEN OVOS AND SELICHA MODES

- No. 12. Waj'ehullu (not in Mogen Ovos, as expected, because Low. makes the 7th major. But Elo-henu...r'ze wimmushossenu etc. is in Mogen Ovos, and ends on tonie).
- " 14. Atte horezzo (only minor key with major 7ths [like Baer 918-920], but with Adency Os l'anno jitten, Low. has Mogen Ovos).
- " 19. El no sch'loschess (modernized, but touch of Mogen Ovos, and ends on tonie. Baer [658] is all in Mogen Ovos and ends on 5th).
- " 44. T'filass g'wuress (Mogen Ovos [like 839]).
- " 45. Tirg'lon M'assech (" " " ").
- " 51. Tiskor li (Mogen Ovos with suggestion of Tefilla mode with naharajim mischuw achara-jim).
- " 52. Tirgal me'eden (same as No. 51 above).
- " 53. Oden haschkife (" " " " ").
- " 59. Atte Bochartonu (Mogen Ovos, as also, Wattiten lonu [like Baer 792]).
- " 60. Umippne chatoenu (Selicha, though many parts have a major 7th. Baer [1224] is similar).
- " 61. Elohenu...melech rachamon (starts in Mogen Ovos, modulates to B flat major, and to C major, where the Shavuoth motif is introduced, with uw'chag

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MOGEN OVOS AND SELICHA MODES CONT'D

hasch'wues. W'hassienu is in ordinary minor and modulates to B flat major, while Baer [795] is in Mogen Ovos.

No. 62. R'ze adonoy (ordinary minor, while Baer [797] is in Mogen Ovos. But Lew. has Shoatto ha in Mogen Ovos, as Baer [799].

W'al kullon (ordinary minor [G], while Baer has Mogen Ovos, and ends on tonic as Lew.).

" 72. W'nisslach (Selicha [like Baer 1303 P.W.], plus Esther motif [cf. Idel., p. 140, ex.7:3] [also like Baer]. But Lew. also has Vahakkohanin motif [cf. Idel., p. 153, ex.5:19 (Joseph Goldstein's version)]).

" 73. Sch'ma (Mogen Ovos with Sof Pasuk).

" 99. El Rachum (Selicha).

" 108. Kapper chatenu (Selicha [like Baer 1333 P.W., and 1335 A.W.] and ends on tonic).

" 109. Al taschlichenu (expectantly Selicha, but is E minor with major 7th. Al taaswenu adonoy elohenu is Selicha. Elohen... al taaswenu w'al titschenu has major 7th in places, but approaches Selicha [like 1340 which is all Selicha with 5th ("d") made flat].

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MOGEN OVOS AND SELICH MODES CONT'D

For ul'maan schimecho, Lew. has ordinary minor recitative, while Baer [1341] has indications of Ahavoh Rabbo. For elohenu... ss'lach no, Lew. has major recitative, while Baer [1342 l.W.] also has Ahavoh Eabbo).

No. 123. Melech elohe olom (Mogen Ovos).

" 124. Schomre mizwoss (Mogen Ovos), (Awodecho kodosch is also Mogen Ovos with Sof Pasuk [like Baer 1024 P.W.]).

" 130. Sch'eh schawass (Mogen Ovos [like Baer 1033 2.W., though here, the 7th is major once as with Lew.]).

" 133. Wahawienu (Selicha, and has major 7th twice, and tends to-
Rabbo
ward Ahavoh with mikkol an w'scho-
lom [all just like Baer 1043 2.W.,
and 1044]).

" 138. Schiro chodoscho (Selicha with Esther motif under w'himli-
chu. Baer [1051] has Selicha and
Esther).

" 140. Zur jissroel (Selicha slightly, while Baer [1053] is Selicha)

" 146. M'chalkel chajjim (Mi chomocho is in Mogen Ovos).

" 147. Mi chomocho aw horachamim (has Mogen Ovos with m'chajjeh
hamessim omen).

" 153. Sch'mo mefoarim (Mogen Ovos and Saf Pasuk ending).

II TODAH W'SSIMRAHMOGEN OVOS AND SELICHAMODES CONT'D

- No. 154. Schewach migdal (Mogen Ovos and Sof Pasuk ending).
- " 155. Eder wchod (Mogen Ovos [like Baer 1274 2.W.]).
- " 156. Anussecho " " " " " ").
- " 165. KEDDUSHAH: Os b'kol raasch (Mogen Ovos [even moreso than
Baer 1110 which has a few major 7ths])
(godol sofia, min'komocho malkenu
also are in Mogen Ovos [like 1110
1.W. and 1112 2.W.]).
166. L'dor wodor (Mogen Ovos [like 1114 2.W.]).
- " 169. Atte bochartenu (Selicha with modulation to 3rd major. Baer
[1120] is Selicha).
- " 170. Wattiten lonu (Selicha, with ending in the correlative mi-
nor, since Lew.'s version is in a
major recitative. Baer [1121] is
in Selicha).
- " 171. Elohenu...jaaleh w'jowo (Selicha [like Baer 1122], and both
have modulation from the 3rd to
major, but Baer ends on the major
(subdominant-"g")
2d below, while Lew. ends on tonic).
- " 172. Elohenu...m'losh (Selicha in a B flat major recitative, and
r'ze wimmuchossenu is also Selicha
[like Baer 1123], but here, Baer ends
on major second above the tonic,
while Lew. ends on the tonic).
- " 175. 176. Sch'ma and Echod elohenu (Mogen Ovos with Sof Pasuk end).
- " 181. Boruch (Olenu in the beginning, but has Ahavoh Rabbo and

II TODAH W'SIMRAHMOGEN OVOS AND SELICHA CONT'D

and Mogen Ovos with melech ~~near~~,
and mogen awrohom).

- No. 182. M'chalkel (Mogen Ovos with m'chajjim hamessim and w'ne-
emeh).
- " 186. Uw'chen ne'cho saaleh (somewhat Selicha, since only the
3rd is predominant, while Baer
[1107 2.W.] has 4th predominant).
- " 189. Eness ki atto hu (Selicha but with major 7th, and Odem
j'ssodo is ordinary F minor reci-
tative, while Baer [1190b P.W.]
is Selicha with Ahavoh Rabbo).
- " 194. Olenu (ordinary C major recitative, but in Schehu note,
there is indication of Selicha
with predominance of the 3rd and
4th as in Baer [1227]).
- " 198. W'al j'de awodesho (Mogen Ovos, as is Zocharti lech, while
Baer[1233] is same for w'al j'de
etc., and [1240] for Zocharti lech,
though with Lew. and Baer, the 7th
is more often major than minor).
- " 209. Hajjom harass (Mogen Ovos [like Baer 1384 2.W.]).
- " 210. Imri⁴ lelohim (El melech b'olmo is Selicha [like Baer 1176-
tune for El der hamoren]).
- " 213. Header⁴ hoemunch (Mogen Ovos [like Baer 1403 1.W.]).
- " 218. En kiswo (Mogen Ovos [like Baer 1191 1.W.]).
- " 220. Pogasch w'ssomach (Mogen Ovos [like Baer 1231 2.W.]).
- " 230. KADDISH L'NILOH (in beginning is Mogen Ovos [like M466 P.W.])

II TODAH W'SINRAHMOGEN OVOS AND SELICHA MODES CONT'D

231.

No. Borush (Mogen Ovos in beginning [like Baer 1467 D.W.]).

" 234. G'al no and Mi ehomocho aw horachamin (Mogen Ovos).

" 238. Hajjom jifne (Mogen Ovos).

" 239. Onno el no (Selicha, while Baer [1471 P.W.] is Mogen Ovos).

" 240. Umi jaamed (Selicha [like Baer 1472]).

" 250. Atto hivdalto (Selicha [like Baer 1485, though Baer modulates often to Ahavoh Rabbo], and both end on tonic).

" 251. Seh'ma (Mogen Ovos [like Baer 1486 A.W.]).

" 241. S'ehor b'riss (Selicha [like Baer 1475 M.P.], though both are in major).

(I forgot to include two compositions which properly belong further above: No. 98. El melech joschew (Selicha [Baer 1312a is only in B flat major]); No. 104. (Ki hinneh kachomer (Mogen Ovos [like Baer 1321 2.W.])).

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COMPOSITIONS WITH TALL AND GESCHEM, AKDOMUS AND KOL NIDRE MOTIFS

AND ESTHER MOTIFS

- No. 2. MAARIW L'SCHOLOSCH R'GOLIM; Borchu (Tall and Geschem with
ess).
- " 3. Umaawir Jom (Tall and Geschem like Kol Rinna 62, cf. Idel.
p. 138, ex.1:1).
- " 4. Sch'ma (adonoy echod has Sof Pasuk ending).
- " 10. U'Sch'mor Zesenu (has Mogen Ovos with ul'scholom, ^{etc.} but with
u'fross olenu, it has Tall and Geschem,
W'al j'ruscholojim has Sof Pasuk).
- " 13. Kiddusch (Akdomus motif with mikkol hoom as Baer 876 .
Tall and Geschem for w'ess chag hasch'
wuos. Akdomus for ki wonu wocharto etc.).
- " 40. Kaddish (Tall and Geschem, but Lew. modernizes omen j'he
sch'me rabbo, into C minor with major 7th).
- " 41. Borchu (same motifs as the Kaddish. The first motif in both,
however, is the Esther, while l'maan
sch'mo ba'ahavo is Mogen Ovos. The
composition follows closely Idel., p.138,
ex.2:4-5).
- " 42. B'daato (Lew. combines Ahavoh Rabbo, Mogen Ovos and Tall
and Geschem motifs while Baer
has Ahavoh Rabbo for 1.W., and Mogen Ovos
for 2.W. with Tall and Geschem in the
latter).
- " 43. T'homoss Hadom (Mogen Ovos with Tall and Geschem).
- " 46. El erez dogon (touch of Ahavoh Rabbo with Tall and Geschem).

II TODAH W'SIMRAH

ESTHER, TALL AND GESCHEM, AKDOMUS, AND KOL NIDRE MOTIFS

No. 47. Tal Taschriss (Tall and Geschem).

" 49. Af Bri (Lew. combines here, Ahavoh Rabbo, Mogen Ovos, but with very little Tall and Geschem, while Baer [836 l.W.] has Ahavoh Rabbo with Tall and Geschem, and in [2.W.] has Mogen Ovos with Tall and Geschem).

" 50. Jatriach (Mogen Ovos with Tall and Geschem).

" 54. Majim Ten (Tall and Geschem).

" 61. Elohenu...melech rachamon (starts in Mogen Ovos, modulates to B flat major, and to C major where the Shavuoth motif is introduced with uw'chag hasch'wuos. W'haasienu is ordinary recitative in minor with modulation to B flat major, while Baer [795] has Mogen Ovos).

" 78. Borush Schem K'wed (Tall and Geschem).

" 79. Sch'ma " "

" 80. Borush Schem " "

" 92. Kiddusch (traces of Akdomus, e.g. with wattiten lonu, while Baer [986] is same).

" 120. SCHACHARISS L'ROSCH HASCHONAH: Hamelech (Schochen ad is in Kol Nidre motif [like Baer 1019 D.W.] with b'fi j'schorim. Rananu sadikin is Tall and Geschem [like 1018 l.W.]. B'fi J'schorim [in Lew.] down to tiss

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- halol, is in Kol Nidre motif, plus Tall and Geschem [like 1010 D.W.]).
- No. 121. B.A." (melech el chaj hoolamim is in Tall and Geschem, while Baer [1014 L.W.] is in Aha-voh Rabbo for this).
- " 122. Borchu (Kol Nidre [like Baer 1019 P.W.]); Jozer Or (is also Kol Nidre [like Baer 1021 P.W.]). Or Olom b'ozar chajjim (Athnach motif of the Prophetic mode); Cross me ofel (Esther); Omar wajj'hi (Se-lichah [like 1022]).
- " 127. Chok L'jissroel (Akdomus was in beginning, but goes to Mogen Ovos for the larger part).
- " 128. No n'zor (same as No. 127 above).
- " 129. Zad'kem b'rachamim (same as No. 127 above, all starting with 3rd ["f"] in D minor, making for Akdomus and Mogen Ovos later).
- " 142. Ossissi l'chananoch (bakkesh rachamim and echesse b'ssesser have Kol Nidre motif, while Baer [1058 P.W.], for Joressi, has Kol Nidre motif for kumi l'challoss).
- " 143. T'hilloh woos (Tammosso has Kol Nidre motif).
etc.
- " 144. Sechrenu l'chajjim (with Melech Oser, has Kol Nidre [like Baer 1067 L.W.]).
- " 147. Mi Chomocho aw horachamim (with W'neemon atto, has Kol Nidre motif [like 1085]).
- " 148. Komim jechesu (with kawwo kiwissi, has Kol Nidre).

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- No. 152. Rem unissnasse (in beginning is Akdonus [like 1090a]).
- " 157. Toir w'ssoria (in beginning is Akdonus [like 1091 P.W.]).
- " 158. Jischpot Tewel (" " " " " " " ").
- " 159. W'hu B'echod (" " " " " " " ").
- " 160. Schofet Hoemess(" " " " " " " ").
- " " Osse chessed etc." " " " " " " " ").
- " 180. Kaddish for Mussaf (Ahavoh Rabbo, but Tall and Geschem for B'elme etc., and with Jissborach etc., [like Baer 1164 P.W.], and modulates to Mogen Ovos with Briehtu hu [in Lew]).
- " 188. K'wakkorass (with B'resch Hasechomah and w'jon son kip-pur, Lew. has Kol Nidre Motifs [like Baer 1188 D.W.], but also Ahavoh Rabbo with Mi jich'jeh, umi lo w'kizzo, and umi woesh [Baer also has Ahavoh Rabbo in places]).
- " 192. Hooches B'jad (ordinary recitative in F minor [Baer 1217-1220 is G minor recitative with indications of Ahavoh Rabbo], but Lew. has Kol Nidre motif with B.A." at end)
- " 199. Elohen...Sochrenu b'sikoron (F major with 5th predominant. Touch of Adonoy Molech with w'chowasch and rachamecho, while Baer [1241] is in Mogen Ovos. Baer, for Ki socher [1242] seems Selicha [same in Lew.-only minor recitative modulating to 3rd major]. But both end in

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Esther motif and Sef Pasuk with
Socher, habriss [like Baer 1242].
Lew. has Kol Nidre motif, also,
with Boruch (of B.A.") at the end).

No. 204. Eloheinu...T'ka b'schofer (seems Tefillah down to ki
atto schomea, which is Adonoy Mo-
loeh mode. But Boruch is in a
Kol Nidre motif. Schomea kol is
Adonoy Moloch mode, and Sef Pasuk
with b'rachamin omen. Baer, for
the beginning of the composition,
has Tefillah, modulating into Aha-
voh Rabbo, and finally into Seli-
cha, with Adonoy Moloch for lochan
l'sikkoron lifne elohechem).

" 205. SSEDER DUCHAN (composed of Kol Nidre and Tall and Geschem
motifs [like Baer 1252 M.A. (first
tune)]).

" 207. SCHACHARISS L'JOM KIPPUR: B.A."...Happoseach lonu (is
Kol Nidre motifs throughout plus
an Esther motif with Onse scholom.
Baer [1364 P.W.] has Kol Nidre mo-
tif, but not Esther).

" 208. Onno sa'lach no (in beginning has Akdonus Motif).

" 222. W'jakkehanim (Kol Nidre motifs throughout, but Lew., in
his accompaniment to the composition,
has Ahavoh Rabbo as Baer[1442 P.W.],

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No. 233. Awur ki fono jom (Mogen Ovos with Esther motif under
genenesu b'zedek and soehrenu
l'chajjim [like Baer 1061]).

" 236. Sch'ma no (Akdomus).

" 237. Pesach lonu " , and becomes Selicha [like 1469 P.W.]).

" 252. Boruch Sehem (Mogen Ovos with Tall and Geschem at end).

*In his earnest effort to
trace L's music back to Biblical
Prayer modes and Missinal tunes
the author looked the element of
traditional times created in Germany
in 15-17 centuries. These have no root
in the ancient modes*

COMPOSITIONS IN "KOL RINNA" AND "TODAH W'SIMRAH" WHICH
HAVE NEITHER MODES NOR TRADITIONAL MELODIES

The research suggested by the above title has hardly been begun in this thesis, and certainly not at all in any other study of the subject with reference to Lewandowski. There are very decided characteristics in Lewandowski which can lead one to the conviction that much of the contemporary German folk song was utilized. A great number of Lewandowski's larger chorales and oratorios are in major, in which style the German song predominates. There is also the tendency to finish a cadence on the second above the tonic. There are also, a great number of instances where the cadences of a Beethoven or Mozart can be seen. I earnestly hope, I repeat, to pursue this angle of the subject in the future.

Some compositions which can be traced to classic sources are:

I Todah W'simrah (No. 26. Tow L'hodoss [essor waale nowel is like Brahms' Hungarian Dance, No. 8]). In the same number, Idelsohn has recently detected a decided resemblance between the music for le higgejon b'chinnor, and "Herbstlied" (vocal duet by F.Mendelssohn).

Kol Rinna (J'hi Rezon:omen sseloh, etc. is like Verdi's Requiem: Edition-John Church Co., p-244:"Domine... libera me).

II Todah W'simrah No. 34 (Enosch k'chozir jomow is like Mendelssohn's "Elijah", No. 2-"O Lord Bow Thine Ear").

" " " " 196 (Seu Scheorim is tune of Christian composer
IN DRESDEN (1840)

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