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Music Division

Guide to the

The Irene Heskes collection of Jewish songsters

ca. 1915-1990

JPB 95-2

Summary

Creator: Heskes, Irene

Title: The Irene Heskes collection of Jewish songsters

Date: ca. 1915-1990

Source: The Irene Heskes Collection of Jewish Songsters was given to the Music Division by Irene Heskes in 1995.

Abstract: The Irene Heskes Collection of Jewish Songsters provides a sampling of Jewish music from the twentieth century.

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Scope and Content Note

Reflecting upon the materials in this song book collection, one finds a wide ranging assortment, from recent issues to early editions of this genre as available in past decades. Perusal of this variety provides a wide sweep of musical and poetic contents. Changes in melodic and literary styles indicate socio-ethnic and historic influences upon the tastes of a singing people - young and adult, amateur and professional. Some of the song books, notably collections by Harry Coopersmith and the gifted brothers Israel and Samuel Goldfarb, are prime examples of the early use of music in developing pedagogical methods for Jewish religious education in America. A group of songsters, nos. 55-75, in their totality provide a particularly unique view of songs that mirror the growth of modern Hebraic expression over the first fifty years of the 20th century. This early music was essentially European in style and influence. It was unshaped by the later influx of non-European ethnic expressions derived from gatherings to the State of Israel during the 1950s onward, and it was undiluted or altered by an inter-mingling with

contemporaneous musical sounds from world-wide influences. Consequently, this collection of song books may provide insights into the process by which melodies and poetics/lyrics partner in the cultural development of a particular people over a relatively short period of time.

As the guidance tool for reference and research use, this inventory is an alphabetical listing of all the song books by one main entry, the name of an attributed collector-source (a compiler, editor, composer, arranger, etc.) as indicated in the printed matter of each publication. Further annotative aid is provided for every song book as to the full publication data, as well as a detailed description of text matter, music contents, editing, and style of published presentation. In many cases, relevant additional information serves to round out all those details. To assure uniformity in description of materials, all Hebrew and Yiddish words (except for actual titles of songs as given in the books) are presented in a specially standardized transliteration (romanization). Some song books which are entirely in Hebrew or Yiddish text open and read from right to left in the traditional Hebrew text style, and this fact has been properly noted. Furthermore, it must be recognized by readers that where Hebrew or Yiddish lyric words appear under the melody lines in the original Hebrew/Yiddish print or script styles, those vocal syllables read from left to right in order to properly accommodate to the music itself.

This collection is not an exhaustively complete compilation of what has been sung and notated, composed and arranged, collected and edited, and issued in Jewish music publications. However, it is a good sampling, and in totality provides interesting musical selections along with unique insights applicable to comparative studies of other ethnic materials. Often, ethnomusicological attention focuses more upon the what, where and how, than upon the issues of when and why people sing. Moreover, musicologists ought consider whether too much distinction is made between high art and folk-popularism in music. After all, those are terms of reference that vary with time and human circumstances. People want to sing about their life-long experiences, their hopes and fears, aspirations and beliefs. As we enter into the 21st century, historians ought to acknowledge that songs, along with the other creative arts, constitute valuable documentary resource materials. I am pleased to donate these song books to the Music Division of The New York Public Library for the Performing Arts at Lincoln Center.

Irene Heskes, March 1995

Container List

- f. 1 *Alotin, Yardena, Composed by, Mishirey Ha-nachal - Songs of the Stream: Cycle of Songs for Voice and Piano Tel Aviv, Israel: Histadruth* 1964 (20 pages; 6 selections.)

This is a collection of settings of Hebrew poetry written by Leah Goldberg. The texts appear under the melody lines in both transliteration and Hebrew print syllables. An English translation of the poems and the full Hebrew text follow the music section. The cycle is for high voice, with medium level piano accompaniment. There is some brief prefatory information about the work in English and in Hebrew. This folio-size booklet has a soft cover.

- f. 2 *Berk, Fred, Compiled and Notated by, New Israeli Folk Dances: Twelve Dances with Music, Text, and Instructions New York: American Zionist Council* 1962 (31 pages; 12 selections.)

This song book is intended as a teaching guide for Israeli dances. Each song serves as musical reference for a particular set of dance steps. The music is given as single melody lines, with transliterated Hebrew lyric/poetics under the music, along with citations for composers and lyricists. Following the music are full verses in the Hebrew print, and a brief translation of this poetry. Pedagogical material includes explicit dance instructions. There is a table of contents, as well as some introductory materials. The soft cover is attractively decorated.

- f. 3 *Bernstein, Aviassaf, Composed by, Shiv'ah Shirim L'makhalah Me-urvas [Hebrew print text, meaning, Seven Songs for Mixed Chorus] Tel Aviv, Israel: Merkaz L'tarbuth* 1949 (19 pages; 7 selections.)

The music is for SATB, with simple piano accompaniment. It is entirely in the Hebrew text, with Hebrew print syllables (reading left to right) under the melody lines. Additional Hebrew verses are appended. There is a soft cover.

- f. 4 *Bick, Moshe, Composed by, Shirim L'kol Vel'psanteyr [Hebrew print, meaning Songs for Voice and Piano] Tel Aviv, Israel: Merkaz L'tarbuth* ca. 1960 (24 pages; 8 selections.)

This collection is presented entirely in Hebrew, and those texts appear in Hebrew print syllables (reading left to right) under the melody lines. Full Hebrew verses precede the music, and poetic sources are cited. There is a soft cover.

- f. 5 *Bick, Moshe, Collected by, Jewish Wedding Melodies and Memories edited by Moshe Goral, Haifa, Israel: Haifa Music Museum and Library* 1964 (34 unpaginated sides; 18 selections.)

This is a collection of Jewish wedding tunes, all but one without words, and notated in single melody lines. The music was transcribed as recalled by the collector from among folk groups in his native Bessarabia. The book reads left to right for the music section. However, for the Hebrew text section, which is devoted to much annotative information, the book opens and reads from right to left in the Hebrew text style. There are only two pages of English text material. The Hebrew annotations include a biographical tribute to Moshe Bick by Israeli musicologist Moshe Goral, and an essay-overview by collector-annotator Moshe Bick of wedding music customs as performed by *badkhonim* (folk bards) and *klezmerim* (folk minstrels) during early years of the 20th century. There are additional materials on the inner sides, back and front, of the soft cover.

- f. 6 *Binder, Abraham W., Composed and Arranged by, Chanukah Songster: Containing a Complete Children's Musical Service, and Other Hymns in English and Hebrew New York: Bloch Publishing* 1922 (16 pages; 9 selections.)

The music has been arranged for vocal line with simple piano accompaniment. Texts are entirely in English, with all verses placed under the melody lines. There is a foreword, but no formal cover for this songbook.

- f. 7 Binder, Abraham W., Noted, Collected, Edited, and Arranged by, New Palestinean [sic] Folk Songs, Book I New York: Bloch Publishing 1941 (6 unpaginated sides + 28 pages; 22 selections; two copies.)

This is the reissue of an edition of Hebrew songs as originally prepared by the editor-arranger, and copyrighted in 1926 for issue by the Bloch Publishing Company. The songbook opens with unnumbered pages of the following materials: title matter; dedication; brief preface by Abraham W. Binder; table of contents, with transliterated titles of all the songs and an English translation for each; and, two pages devoted to full English translations of all the Hebrew texts. Then, there is a paginated section of songs, arranged for medium voice with a simple piano accompaniment. Transliterated texts of the poetics/lyrics (all verses) appear under the melody lines. The soft cover has an initialed lithograph of field workers, and provides a title in Hebrew print characters: *Shirey ha-Khalutsim* (meaning, "Songs of the Pioneers").

- f. 8 *Biribis, Hadassah, Moshe Dafna, Emanuel Amiron, and Abraham Omer, Collected and Arranged by, Zemer Kheyn: Shiron L'ganey Ha-yeladim U-l'beytot Hayisud Alef -Bet [Hebrew print text, meaning Lovely Music: Songbook for Kindergarten Children and Grade Levels One and Two] Tel Aviv Israel: Merkaz L'tarbuth, issued in New York by Mills Music Co. 1960 (181 pages + 6 unpaginated sides; 225 selections.)*

This hard-cover song book was developed for educational use in Israel; it opens and reads from right to left. Text matter is entirely in the Hebrew print and is intended as a language teaching tool, as well as songster, for youngsters. There are Hebrew print syllables (reading left to right) under the melody lines, and the music is followed by additional Hebrew print verses. Sources are cited for the songs, many of which appear to have been specially created for this collection. There is an index of selections, the range of which includes tunes for the Jewish calendar year of observances as well as general play school ditties. The hard cover has a charming lithographic design.

- f. 9 *Boscovitch, Alexander, Composed and Arranged by, B'tofim Uv'mekholoth: Tishah Prokim Du Kolayim L'zimrah Un'ginah [Hebrew print text, meaning With Timbrels and Dances: Nine Different Works for Dual Voices for Performing and Singing] Tel Aviv, Palestine/Israel: Merkaz L'tarbuth 1947/1948 (20 pages; 9 selections.)*

This collection of songs has been scored for solo recorder, or consort of two recorders, performing with a children's chorus of two-part voices (SA. boys and girls). All the text material is in Hebrew print, without any transliteration or translation. Verses of the poetics/lyrics are provided ahead of the music itself, and again as Hebrew syllables (reading left to right) under the melody lines. There is an attractively designed soft cover.

- f. 10 *Bronzaft, Moshe, and David Samburski, Compiled and Edited by, Sefer Shirim Umanginoth: L'beth Ha-sefer U-lo'am, Kovetz Rishon ; Kovetz Sheyni [Hebrew print text, meaning Poetics and Song Book: For the School and the Community, Volume One; Volume Two] Jerusalem, Israel: Kiryat Sefer, issued as two separate books - Volume One: 119 pages; 122 selections; one copy. Volume Two: 120 pages; 120 selections; three copies. 1948*

Both of these volumes open and read from right to left in Hebrew text style. The songs are presented in single melody lines, with the Hebrew print syllables (reading left to right) under that music. Additional verses in Hebrew print text are appended after the music. The editing and imprint is good, and there are citations for music and text sources. Neither volume has any English text material. The songs are topically divided according to the Jewish months of the year and the various holiday observances: *Tishrei, Cheshvan, Kislev, Teveth, Shevat, Adar, Nisan, Iyar, Sivan, Tamuz, Av, and Elul*. Volume One concludes with a group of Sabbath songs, and Volume Two has two appended sections, canonrounds and choral arrangements. Both have soft covers, with additional print information on the backs regarding other publications. These two songsters are of unusual value.

- f. 11 *Bugatch, Samuel, Edited by, Doros Zingen [Yiddish print text] - Songs of Our People: A Collection of Hebrew and Yiddish Songs New York: Farband Book Publishing Association; issued in two editions - Paperback: 245 pages + 28 unpaginated sides; 245 selections. Hard cover: 298 pages + 13 unpaginated sides (in English); 264 selections; one copy of each edition; paperback edition is in poor condition. 1951, 1961*

Both editions open and read from right to left in Hebrew print style. The collections have romanized Yiddish and Hebrew texts for each song, with the transliterated lyric words under the melody lines. The brief foreword materials and a table of contents appear both in English (at the back) and in Yiddish print (at the front). For the paperback edition, the English table of contents is alphabetical, serving as an index to the materials. The Yiddish print listings in both editions, and in the English version for the hard cover copy, follow the chronological order of the book. The selections appear according to the following topical categories: Songs of Israel; Folk Songs; Traditional Hasidic Songs and Melodies; Children's Songs; Sabbath Songs; Holiday Songs - Passover, *Lag B'omer*, *Shevuoth*, *Sukkoth*, *Hanukkah*, *Tu B'shvat*, and *Purim*; Ghetto Songs (added for the 1961 hard cover edition); and, Hymns. There is a simple design on the front and back sides of the hard and soft cover editions.

- f. 12 *Carp, Bernard, Edited by, The Jewish Center Songster New York: National Jewish Welfare Board 1949 (96 pages, + 2 unpaginated sides; 96 selections.)*

This collection of English, Hebrew, and Yiddish songs was prepared for youth and adult singing groups at Jewish community centers. Given in clear melody lines, each selection has a brief English heading, then a transliterated text under the music, followed on the page by additional verses in Hebrew print or romanized Yiddish. A guide to transliterations of Hebrew and Yiddish may be found on the inside front cover. An alphabetical index is on the inside back cover. The brief foreword is followed by a table of contents presenting all the song materials topically within two broad categories: 1. Holidays and Festivals - Friday Eve; Sabbath; *Oneg Shabbat*; *Sukkoth* and *Simhat Torah*; *Hanukkah*; *Hamishah Asar B'shvat*; *Purim*; Passover; *Lag B'omer*; *Shevuoth*; and *Tisha B'av*. 2. General Occasions - Children's Favorites; Dances; Rounds and Ground Bass Songs; Yiddish Folk; Palestinian Songs of Love, Land, and Toil; Songs of Resistance, Courage, and Hope. Over the years since its initial preparation, this small yet comprehensive song collection has been popular at camps, schools, synagogues, as well as community centers. There is additional material on the inner sides, back and front, of the soft cover. Often reprinted, this little songster has been widely circulated throughout North America.

- f. 13 *Chait, Sam, and J. Rosmarin, Collected and Transcribed by, Jewish Folk Songs - Shiru Lanu Mi-shirey Tsiyon [Hebrew print text, meaning Sing Us Songs of Zion] Montreal, Canada: Federation of Young Judea of Canada, distributed in the United States by the Bloch Publishing Co., New York. ca. 1934 (32 pages; 32 selections.)*

This is a collection of Hebrew, Yiddish, and English songs. Simplified melody lines are followed by transliterated verses and the texts in Hebrew print. Some of the songs also have singable English translations. There is a table of contents, and a brief preface acknowledging indebtedness to an earlier song collection prepared by Abraham W. Binder, "New Palestinian Folk Songs." The soft cover has an attractive lithograph.

- f. 14 *Cohen, Ethel Silberman, Collected and Arranged by, Beloved Yiddish Folksongs Cedarhurst, N.Y., Tara Publications ca. 1980 (47 pages; 20 selections; reprint edition of a publication originally issued in 1924 by the Bloch Publishing, New York, N.Y.)*

This is a collection of songs arranged for voice with piano accompaniment. The Yiddish lyric-poetics appear in transliteration under the melody lines. Full verses follow upon the music in both Yiddish/Hebrew print text and in transliteration. There are no citations on the music pages. Front matter consists of the following materials: brief prefatory statement; table of contents; guide to the transliterations; and, three pages of what are called "capsule text translations" for all the songs. There is an attractive cover (yellow, white, and brown.); it is designed with a list of the songs, and an interesting old lithographic drawing of a mother, her cradled baby, and other folk symbols. Back cover has illustrated ads for twelve previous song books by the same publisher.

- f. 15 *Colter, Hal, and Harvey Shreibman, Assembled and Edited by, Jewish Youth Sings New York: Jewish Young Fraternalists* ca. 1955 (39 pages; 38 selections.)

This is a mixed-bag collection noted as Yiddish, Hebrew, Labor, Irish, Puerto Rican, Negro Spiritual, and Ghetto. The songs are presented in single melody lines, with texts under the music. All verses are transliterated, many with singable English translations. Sources are cited for poetics/lyrics as well as music, and there are some interesting annotations. The soft cover has an attractive lithographic design.

- f. 16 *Coopersmith, Harry, compiled by, Little Books of Jewish Songs: For Jewish Sunday Schools Chicago, Illinois: Board of Jewish Education* ca. 1935 (28 pages + one unpaginated side; 25 selections.)

The songs are presented in simple melody lines, all with English texts under the music. Full verses follow upon the music, and there are citations for poetics/lyrics and melodies. This songster was likely the initial publication in an educational series of hymnals. The selections are translated and arranged for children's singing at services and holiday celebrations. The roster of songs reflects the cycle of Jewish calendar observances. The soft cover for this booklet has an attractive design. This is likely a rare copy.

- f. 17 *Coopersmith, Harry, Selected and Edited by, Jewish Community Songster Chicago, Ill.: Board of Jewish Education; but presumed as* undated, ca. 1937 (Little books of Jewish Songs.)

Prepared for practical use by communal singing groups and at religious schools, this is a collection of Hebrew, English, and Yiddish songs given in simple melody lines with verses under the music. Non-English lyrics are transliterated, and the complete song text follows the music section; a Hebrew print version is also appended. The contents are divided into topical sections: Sabbath; *Sukkoth*; *Hanukkah*; *Hamisha Asar B'shvat*, *Purim*; Passover; *Lag B'omer*; *Shevuoth*; Palestinian Songs; Hebrew Melodies; Yiddish Folk Tunes; Hasidic Songs Without Words; Sabbath Chants; Hebrew Hymns for Children's Services; English Hymns for Children's Services; Songs for Special Occasions; and, National Songs. Cited among the attributed sources are a substantial number of notable composers and arrangers of liturgical and folk music. Unsigned lithographic illustrations appear on the title page and on the soft cover.

- f. 18 *Coopersmith, Harry, Selected and Arranged, with Piano Accompaniment by, Favorite Songs of the Jewish People New York: Transcontinental Music; orig. ed. reissued in* 1939, 1946 (72 pages; 35 selections.)

This song book was compiled for congregants at a Chicago synagogue and therefore includes a number of liturgical pieces along with year-round holiday materials. The arrangements are in secular style and suitable for use by other communal singing groups. This publication was "dedicated to the memory of Prof. Abraham Z. Idelsohn." Front matter consists of the following: title and dedication pages; a brief foreword by Harry Coopersmith; and, a table of contents that provides transliterated Hebrew and English song titles in their published roster (with composer or other attribution), and then lists them all again as an alphabetical index. The selections are grouped topically: Sabbath Songs; *Sukkoth* and *Simhat Torah*; *Hanukkah*; *Purim*; Passover; *Shevuoth*; and, General Songs. Melodies have transliterated texts under the voice lines, and the piano accompaniment is simple. Additional to the music, verses both in Hebrew print and in transliteration are appended at the lower part of the page. Though the materials are predominantly of folk song origin, there are several citations for significant Jewish composers. Only one liturgical selection, *Kiddush*, is unaccompanied, but has some descant harmonization in the voice leading. Several songs are presented with singable English texts. There is a soft cover for the 1946 edition.

- f. 19 *Coopersmith, Harry, Compiled and Edited by, Shiron I'Khanukah [in Hebrew print text] Hanukkah Songster for Choral Groups New York: The Jewish Education Committee of New York* 1940 (27 pages; 13 selections.)

This is a collection of holiday songs prepared for group singing by children in religious schools. There is a title page, a brief foreword by the compiler, and a table of contents. All of the songs are presented as accompanied melodies for solo (single voice line) and two-part choir (SA, simple harmonization). The lyric text is presented in transliteration under the melody lines. For each of the songs, all verse texts follow the musical notation, and are given both in Hebrew print and in transliteration, along with an English translation. While most of the songs are folk materials, some notable musical attributions are cited. Two of the songs have Yiddish lyrics. A soft cover has an unsigned lithograph illustration of a singing youngster lighting the candles of a holiday *menorah* (candelabrum).

- f. 20 *Coopersmith, Harry, Compiled and Edited by, Jewish Choral Book [also in Hebrew print text, Shiron L'makheleth], Vol. II; New York: Jewish Education Committee 1941 (28 pages; 15 selections.)*

Collection of hymns and folk tunes arranged for two-part (SA) children's voices. Song texts are given in transliterated Hebrew, and some also have singable English translations, all placed under the melody lines. Full Hebrew text appears in Hebrew print following upon the music. Citations are given for composers and poets/lyricists. There is a brief heading, and a table of contents. Additional annotations are provided for several of the selections. There is an attractive soft cover. Likely, this book was intended as the second volume to entry no. 19.

- f. 21 *Coopersmith, Harry, Compiled and Edited by, Songs of Zion New York: Behrman House, (reissued by the publisher in). 1942, 1944, 1945 (12 unpaginated sides + 241 pages; 136 selections.)*

For over two decades, from the 1940s well into the 1960s, this hard cover collection served as the most comprehensive and musically qualitative source of Hebrew song materials for students and educators, as well as amateur and professional performers. Handsomely issued in an edition whose hard cover was attractively enhanced by a lithographic illustration, it was prepared under the auspices of the Department of Youth and Education of the Zionist Organization of America. Numerous charming illustrations appear throughout the book, and there are well earned acknowledgements for that artistry, and for the book's design, on the title page. The unpaginated prefatory materials include title matter and editorial notes, and a table of contents listing all song titles and indicating either folk attributions or citation sources for music (composers) and poetics/lyrics (writers). The songs themselves are presented in two distinctive parts, each with several sections, constituting a total of eighteen topical categories. Part One - Zionist Songs: Songs of Our Land and Our People; *Aliyah*, Songs of Striving; Songs of Hope and Courage; Songs of Toil; Pastorals; Love Songs; Dances and Horas; and, Rounds. Part Two - Songs of the Festivals and Holidays: *Oneg Shabbat*; *Sukkoth* and *Simhat Torah*; *Hanukkah*; *Hamisha Asar B'shvat*; *Purim*; *Passover*; *Lag B'omer*; *Shevuoth*; *Tisha B'av*; and, *Hatikvah* and Patriotic Anthems. There is an appendix consisting of singable English lyric versions for some of the songs, as translated by several educators, and then an alphabetical index listing of all song titles as given in transliteration throughout the book. At the top of the page for each selection, is a brief English interpretation of the text, followed by the entire melody in clear attractive notation with transliterated verses under the music lines. The lower part of the page has other verses in Hebrew print and in transliteration. If an English singable version is available in the back of the book, this fact is indicated on the music page.

- f. 22 *Coopersmith, Harry, Edited by, Holidays in Song additional Hebrew print text title: Khag Li, Shir Li - Shirey Khag L'yeladim [meaning My Holiday, My Song - Holiday Songs for Children] New York: Jewish Education Committee 1956 (50 pages; 24 selections.)*

Intended for early primary grades in Hebrew language schools, the texts of the songs are in Hebrew print. The song book opens and reads from right to left, in Hebrew text style. However, there is a transliteration of the poetics/lyrics fitting to each music selection. Harry Coopersmith composed or adapted a variety of the melodies. He edited the voice lines into simple parts that also may serve as simple piano accompaniments, and this song book can be used for easy piano lessons. The texts are poems specially written for young children by Elhanan Indelman. The poetry and music appear according to the holidays (in Hebrew print): *Rosh Hashanah*; *Yom Kippur*; *Sukkoth*; *Hanukkah*; *Tu B'shvat*; *Purim*; *Passover*; *Lag B'omer*; and, *Shevuoth*. Charming illustrations, indicated as by Ayala Goitein, adorn the pages of the book, as well as the soft cover.

- f. 23 *Coopersmith, Harry, Selected and Edited by, Songs Sacred and Serious, For Two Part Choir New York: Jewish Publication Committee of New York 1957 (64 pages + 3 unpaginated sides; 31 selections.)*

The songs are arranged for two-part choral singing, with a transliteration of the text under the melody lines. Hebrew print texts of all the verses appear after the music. Generally set for soprano and alto voices, the editing is clearly intended for youth chorus groups in religious schools. Many songs have English translations, some presented as singable lyrics. Most of this collection is devoted to liturgical anthems with a few additional folk songs. There are attributions to a number of liturgists and poetic sources. There is an attractive lithograph on the soft cover.

- f. 24 *Coopersmith, Harry, Compiled and Edited by, The New Jewish Song Book New York: Behrman House 1965 (192 pages; 122 selections.)*

The handsome hard cover book has been edited and designed with great care. Intended for primary level children, it is a collection of anthems, holiday songs, and folk tunes in Hebrew, Yiddish, and English, presented in unaccompanied melody lines, several in two-part (SA) arrangements. There are guitar chord symbols suitable for simple harmonization. Transliterations are under the music, often with a singable English translation, and all the verses are given in Hebrew print text. There are some English annotations. The songs have been divided into three topical sections: Festive Occasions (*Sukkoth* and *Simhat Torah*, Thanksgiving, *Hanukkah*, *Tu B'shvat*, *Purim*, Passover, *Lag B'omer*, and *Shevuoth*); Sabbath; and, Year Round (Old World, Israel, Bible, Friendship, Brotherhood, and Rounds). Music sources are indicated, including adaptations and poetics/lyrics. There are three indexes: an alphabetical list of the songs; a roster of composers and arrangers; and a classified index which is topically sub-divided as follows: Rounds; Two-Part Singing; For Confirmation or Graduation; For Dramatization; In a Quiet Mood; and, Year Round. This "classified index" is a subjective sorting and of limited value. The art work colorfully enhances the contents and also decorates the hard cover. The exceptional book design makes this a quality publication. There is a brief editor's foreword, as well as some citations and acknowledgements.

- f. 25 *Daus. Abraham, Composed by, Shirim L'kol Ve-l'psanteyr [Hebrew print text, meaning Songs for Voice and Piano] Tel Aviv, Israel: Merkaz L'tarbuth 1947 (28 pages; 6 selections.)*

The collection has texts only in Hebrew, without any English material. There are Hebrew print syllables (reading left to right) under the melody lines, and added verses follow the music. Edition has a soft cover.

- f. 26 *Delakova, Katya and Fred Berk, Compiled and Edited by, Jewish Folk Dance Book music arranged by Sylvia Marshall; New York: National Jewish Welfare Board 1948 (iv + 48 pages; 18 selections.)*

This is a dance instruction resource, combining suitable songs for performance in conjunction with specific dances. Detailed instructions are given for each particular dance selection, supplemented by introductory information ("Influences in the Development of the Jewish Folk Dance"). There are other extensive annotative remarks throughout the book. The materials are divided into two broad topical sections: Jewish Folk Dances of Today, and Holiday Scenes. The music has been arranged as a simplified piano work, with transliterated lyrics under the melody lines. Full Hebrew verses are appended in Hebrew print following upon the music. Citations are given for composers and poets/lyricists. The pedagogical texts are relevant to the subject area of dance. A table of contents is provided, and the soft cover for this ring-bound folio book is quite attractive.

- f. 27 *Edel, Yitzchak, Shimshon Meltzer, Yehoachin Stutchevsky, and Dov Shtok, Compiled and Arranged by, Zemer Am: Kovetz L'folklorah Musikalit Yehudit [Hebrew print text, meaning Music of a People: Collection of Jewish folk Music] Tel Aviv, Israel: Yuval/M. Newman 1945 (158 pages + 2 unpaginated sides; 80 selections.)*

This hard cover collection opens and reads from right to left, in Hebrew text style. All material is in Hebrew print, including poetics/lyrics as Hebrew print syllables (reading left to right) under the melody lines. Issued late in 1945 before formation of the State of Israel, this songster opens with a song from the concentration camps, *Ani Ma-amin* ["I believe"]. Then there is an informative twenty-page introductory essay in Hebrew, treating the general range of Jewish folk music as well as the particular selections included in this book. According to a listing of contents, the selections have been sorted into topical categories: Lullabies; Songs for Children and School; Love Songs; Songs of Disappointment and Sorrow; Songs of Sabbath and Holidays; Songs of Meditation and Need; Songs of Jest and Joy; and, Dances. That edited topical array belies the actual subject matter for many of the song texts.

- f. 28 *Edel, Yitzchak, Composed by, Kantatas Avel [Hebrew print text, meaning Cantata of Sorrow] Tel Aviv, Israel: Merkaz L'tarbuth 1946 (24 pages; 7 selections.)*

The songs are for voice and piano, with only Hebrew text and no English material. Lyrics are given as Hebrew print syllables (reading left to right) under the melody lines, and additional verses. Edition has a soft cover.

- f. 29 *Eisenstein, Judith Kaplan, Collected and Edited by, The Gateway to Jewish Song New York: Behrman House 1939 (xii + 172 pages; 104 selections.)*

This is a hard cover book with attractive art work throughout its contents. It was compiled for early primary grade children at camps and in religious schools. The songs are divided into five topical sections; Songs for Every Day; Songs of Bible Days; Songs for Ceremonies and Holidays; Songs for the Synagogue; Songs of *Eretz Yisrael* [Land of Israel]. There is an appended section of English translations for each song in the book. The music is given with simple accompaniments, making the book suitable for piano lessons. Transliterated words appear under music lines, followed by verses in Hebrew print text. Line drawing illustrations amplify the texts of songs. Some pages include suggestions, in English text, for pedagogical activities, as offered by the editor-educator. Most melodies have been adapted from liturgical and folk sources.

- f. 30 *Eisenstein, Judith Kaplan, Compiled and Edited by, Festival Songs - Shirey Mo-ed [in Hebrew print] New York: Bloch Publishing 1943 (vii + 64 pages; 36 selections.)*

This is a collection of Hebrew and English selections with a simple piano accompaniment. Intended for club and school use, the songs have brief English annotative translations. The Hebrew print text for all verses and the transliterated words appear under the melody lines. Some citations for musical and textual sources are also provided. There is a brief foreword, and the table of contents provides topical arrangement for the materials: a folk round; High Holydays; *Sukkoth*; *Simhat Torah*; *Hanukkah*; *Tu B'shvat*; *Purim*; *Passover*; *Lag B'omer*; *Shevuoth*; and, "National" songs. There is a soft cover.

- f. 31 *Eisikovits, Max, Collected and Edited by, Songs of the Martyrs: Hassidic Melodies of Maramures New York: Sepher-Hermon Press 1980 (ten unpaginated sides + 62 pages; 20 selections.)*

This is group of liturgical and folk-spiritual melodies that was collected from the Jewish musical legacy of a particular region of Hungary-Romania, the Carpathian Mountains of northern Transylvania. Carefully edited with professionally styled piano accompaniments, each song has transliterated texts. The appended verses are in Hebrew print text. There is a table of contents, and a brief preface by the editor-collector. In addition, there is a highly informative introductory piece by Dr. Moshe Carmilly-Weinberger, former Chief Rabbi of the Jewish Community of Cluj, Transylvania. This publication is a melodic memorial to the Jews of that area, and in particular to followers of various Hasidic groups who perished in the concentration camps. There is an attractive lithograph on the soft cover and on the inside title page.

- f. 32 *Elias, Willi/William, Compiled and Edited by, Pa-amonit: Manginoth L'shrey Yeladim [Hebrew print, meaning Bells: Melodies for the Singing of Children;], A Garland of Children's Songs Tel Aviv, Israel: Oholi Publications 1967 (32 pages; 15 selections.)*

This collection opens and reads from right to left in Hebrew text style. The songs are given in single melody lines with Hebrew text under the music, both in transliteration and in in Hebrew print syllables (reading left to right). Full Hebrew print verses are provided before each of the selections. Citations are given for composers and poets/lyricists. The table of contents is in English and in Hebrew, and the soft cover is decoratively designed. This copy was signed by Willi Elias.

- f. 33 *Ephros, Gershon, Composed by, Sviteh l'Yeladim [in Hebrew print text]: Children's Suite New York: Bloch Publishing 1944 (36 pages + 2 unpaginated sides; 16 selections.)*

This composer set a group of Hebrew poems that were written especially for young children by Chaim Nachman Bialik, a noted East European author who wrote in the Russian, Yiddish, and Hebrew languages, and emigrated to Palestine as an early pioneer Zionist. The melodies have been set with simple piano accompaniments, and the poetics/lyrics appear in transliteration, as well as with a singable English translation, under the melody lines. The English texts are by Harry H. Fein. There is a table of contents and an added soft cover. This copy was signed by Gershon Ephros.

- f. 34 *Friedman, Susie Michael, Collected by, Beloved Jewish Songs for Voice and Piano New York: Metro Music 1964 (60 pages; 12 selections.)*

Prepared and issued as the memorial to a popular folk singer, Maurice Friedman, by his wife and accompanist, this is a collection of concert-style arrangements of Hebrew, Yiddish, and English songs. Citations for particular settings and musical sources are provided with the music. The songs have transliterated text under the melody lines, and are presented topically: Favorite Yiddish Songs; Favorite Hebrew Songs; and, Songs in English for Jewish Boys and Girls. Fifteen pages of prefatory materials include the following materials: a table of contents; photographs; background information on the Friedmans as performers; various acknowledgements; descriptive notes prepared by the collector for each of the songs; a pronunciation guide; and, additional verses in Hebrew print text. The soft cover has a photograph of Maurice Friedman.

- f. 35 *Gelbart, Michl, Collected and Arranged by, Gezang Bukh: Far der Aleментар Shul [Yiddish print text, meaning Song Book: For the Elementary School] New York: Arbeyter Ring [Workmen's Circle Organization] ca. 1940 (50 unpaginated sides; 62 selections.)*

This is a collection of songs for use in children's Yiddish language classrooms. The book is unpaginated, and has been edited into two special sections of material. Reading right to left is a section in Yiddish print text of the poetic verses, all numbered so as to correspond to the melody lines given in a second section of music (accordingly numbered), that reads left to right. Transliterated words appear with melodies notated to serve as simple piano accompaniments. The Yiddish print text includes brief introductory statements by the director of the organization and by the collector arranger, as well as a table of contents. That listing divides the collection into categories: Four Grade Levels; Holiday Songs; and, Hymns and Folk Tunes. Citations are given for music and poetics. There is no English text. The soft cover has a design.

- f. 36 *Gelbart, Michl, Collected and Arranged by, Zing Mit Mir: Lider far Heym, Shul, Yom Toyvim, un Fayerungen [Yiddish print text, meaning Sing With Me: Songs for Home, School, Holidays and Special Occasions] New York: Farlag Arbeyter Ring [Publication of the Workmen's Circle Organization] 1945 (159 pages; 130 selections; two copies.)*

This is a wide ranging collection of Yiddish songs. The book opens and reads right to left, and the contents are in Yiddish print text. There is no English text. Interestingly, under each of the melody lines, the lyric words are not romanized but rather appear in standard Yiddish script style rather than the usual print text lettering. The melody lines of each song are followed by additional verses. Citations are given for sources of melodies and poetics/lyrics. Occasionally there are poems for which no music has been supplied. Yiddish front matter contains a brief preface by the director of the organization, and a table of contents. The soft cover is decorative.

- f. 37 *Gelbart, Michl, Collected and Arranged by, Mir Zingen: Lider Far Heym, Shul, Yom Toyvim, un Fayerungen [Yiddish print text, meaning We Sing: Songs for Home, School, Holidays, and Special Occasions] New York: Arbeyter Ring [Workmen's circle Organization] 1951 (159 pages; 78 selections; two copies - red cover and blue cover.)*

The contents of this songster are wide-ranging, but not topically sorted. It opens and reads right to left in Hebrew/Yiddish print text style. Melody lines have Yiddish print lyric syllables (reading left to right), and there are additional verses in Yiddish print following upon the music. There is no English text. Citations are given for tunes and poetry, and there are brief forewords by the director of the organization and by the editor-arranger. The soft cover has a colorful musical design, with the photograph of a notable Yiddish author and poet, Isaac Loeb Peretz.

- f. 38 *Goldfarb, Israel, and Samuel Eliezer Goldfarb, Composed and Compiled by, Friday Evening Melodies: Shrey Yisrael L'leyl Shabbat [in Hebrew print text, meaning Songs of Israel for the Eve of Sabbath]: For Synagogue, School, and Home New York: Bureau of Jewish Education 1918 (105 pages; 21 selections.)*

The music in this collection was intended for the religious education of children, at school assemblies, and as a liturgical junior service hymnal. The music is arranged for solo voice and two-part (SA) choral vocal lines, with a simple piano accompaniment. Along with the table of contents, there is an informative brief preface by the composer-educators for their book of devotional hymns and Sabbath table songs. Each selection is given in clear musical notation, with poetics/lyrics both in Hebrew print text and in transliteration. The words are transliterated under music lines, and then appear in Hebrew print version following upon the music. Although some of the melodies were adapted from traditional liturgical chants, most remain the works of the composer-compilers, the brothers Goldfarb. Almost all of their original tunes have become "standards" in the Jewish congregational repertoire, and are generally considered as of "folk" origin rather than as composed music. This copy of the little hard cover book is a rare gem.

- f. 39 *Goldfarb, Samuel E., Composed by, The Jews in Egypt: Operetta Libretto by Samuel S. Grossman; Brooklyn, N.Y.: Jewish Songster Publishing Co. 1926 (38 pages.)*

Various solo and choral selections have been arranged into six "scenes," with a piano accompaniment. The work is entirely in English, and there are indications on the musical score for the voice parts. The entire libretto is printed after the musical section. This is a children's cantata, intended for performance during the Passover holiday. There is a lithograph illustration on the soft cover.

- f. 40 *Goldfarb, Samuel E., Compiled by, Popular Jewish Melodies, Part I and Part II New York: Bureau of Jewish Education, issued as two separate little song books: 31 pages with 16 selections; and, 31 pages with 22 selections. 1927*

The contents of both little uncovered booklets are in Hebrew, Yiddish, and English, each with a transliterated table of contents. All songs are given in single melody lines, with their texts in transliteration under the music. Additional verses follow on the pages, some in transliteration as well as in Hebrew print text. There is no duplication of materials between the booklets. Both contain a variety of songs for Sabbath, *Hanukkah*, and other year-round holidays, as well as Yiddish folk songs, and Palestinian Zionist tunes. There are "classics" among the Jewish school songs included here, and there is a surprise in *Part 1* - a song titled "Palestine, My Palestine" that has a special English text set to the well-known tune of "Maryland, My Maryland." The booklets are rare copies.

- f. 41 *Goldstein, Rose B., Composed by, Songs to Share; Matnas Shir [in Hebrew print text]; piano settings by Reuven Kosakoff; New York: The United Synagogue Commission on Jewish Education 1949 (64 pages; 24 selections.)*

All the songs have English and Hebrew lyrics, along with Hebrew print text material appended following the music. Piano accompaniments are in simple style. Materials are given in two sections: Part One - Songs for Every Day; Part Two - Songs for the Year Round. There are charming illustrations on many of the pages, as well as brief annotations for some of the songs. The hard cover has a colorfully illustrated design.

- f. 42 *Gorali, Moshe, Moshe Bick, and Gideon Almagor, Collected and Edited by, Di Goldeneh Paveh; Yiddish Folkslider [in Yiddish/Hebrew print text, meaning The Golden Peacock; Yiddish Folk Songs] Haifa, Israel: Haifa Music Museum and A.M.L.I. Library 1970 (142 pages; 70 selections.)*

This hard cover song book opens and reads right to left, in the Hebrew/Yiddish print text style. All the songs have Yiddish poetics/lyrics only in the Yiddish/Hebrew print text. Those words are given as print syllables under the melody lines (reading left to right). Full verses follow upon the music. A preface and an annotated table of contents are both in Yiddish and in Hebrew. Then, only in Hebrew print, are additional materials treating the various selections, along with annotative information on various song pages. One tune has Russian as well as Yiddish lyrics. At the back of the book are eleven pages devoted to brief English translations of prefatory materials, and an annotated table of contents. The music has been sorted into seven titled sections: Songs of Folk Life; Love Songs and Ballads; Artisan Songs; Sabbath and Holiday Songs; *Badchonim* (Jesters) and *Klezmorim* (Folk Musicians) Songs; Children's Songs; and, Melodies and Tunes. This publication was based upon materials from the Ruth Rubin Yiddish Folksong Archive at the Haifa Music Museum and Library. There is a brief dedication (with his photograph) to an Israeli educator and Yiddish scholar, Reuven Buniak.

- f. 43 *Graetzer, Guillermo, Compiled and Arranged by, 25 Canciones Hebreas: Para Canto y Piano with Spanish texts by M. Rubin; Buenos Aires, Argentina: Ricordi Americana 1946 (63 pages; 25 selections.)*

The songs are all in romanized Hebrew text, with annotations and translations in the Spanish language. There is no English text in the book. The music has been arranged for medium voice with fully realized piano accompaniments. Additional Hebrew and Spanish poetics/lyrics verses are provided following upon the music. There is a preface, and a table of contents. Selections are given in four sections: *Cantos Para Fiestas Religiosas* [Songs for Religious Holidays]; *Himnos* [Hymns]; *Canciones Palestinenses* [Palestinian Songs]; and, *Canciones Varias* [Other Songs - Yiddish and Hasidic]. Some songs have additional explanatory information with the music. Interestingly, the Spanish translations are often quite singable as lyrics. The soft cover for this folio-size music book has been attractively designed.

- f. 44 *Gross-Levine, M., M. Dafna, S. Hofman, E. Amiran-Pugatchov, and A. Omer-Grumer, Compiled and Edited by, Shiron L'kitah Hey [Hebrew text, meaning Songster for Grade Five]; issued in two separate booklets Tel Aviv, Israel: Tarbuth/Histadruth, Book One - 64 pages, with 64 selections; Book Two - 64 pages, with 65 selections. ca. 1953*

These books open and read right to left in Hebrew text style. Intended as music as well as for language teaching aids at elementary classes in Israel, the songs are given only in Hebrew. Poetics/lyrics appear as Hebrew print syllables under the melody lines (reading left to right). Additional Hebrew verses follow upon the music. The table of contents for each songster book also includes citations for composers and poets/lyricists. While most of the songs are given in single melody lines, several have been arranged for two-part (SA) chorus. The varied selections given in each songster have been topically divided into two titled sections: Songs for the Holidays and Sabbath; and, Songs for All Other Occasions. The soft covers for the songsters have attractive designs.

- f. 45 *Gross-Levine, M., M. Dafna, S. Hofman, E. Amiran-Pugatchov, and A. Omer-Grumer, Compiled and Edited by, Shiron L'kitah Vav [Hebrew text, meaning Songster for Grade Six] issued in two separate booklets Tel Aviv, Israel: Tarbuth/Histadruth, Book One - 64 pages, with 58 selections; Book Two - 64 pages, with 58 selections. ca. 1953*

The same general description applies to these two pedagogical songster collections, as to its companion earlier publication, entry no. 44.

- f. 46 *Hadar, Joseph, Arranged by, Shirey Makhalah: B'shney Koloth - Choral Songs: For Two Parts; Tel Aviv, Israel/ Edition Negen/Joel Schreiber 1959 (31 pages + 1 unpaginated side; 20 selections.)*

All of these two-part (SA) arrangements of Hebrew songs are unaccompanied. The lyrics are given under the melody lines in two ways: Hebrew print syllables (reading left to right), and a transliteration. Additional verses follow upon the music. A table of contents is given both in Hebrew text and in English print, along with attributions for composers and poets/lyricists of the selections.

- f. 47 *Herzog, Avigdor, Compiled and Edited by, Rinatiah: Zemiroth U-piyutim - Rinatjah [Songster]: Canticles and Songs, Originating From Jewish Folk Music Jerusalem, Israel: Israel Institute for Sacred Music 1963 (27 pages; 15 selections.)*

This booklet of liturgical songs opens and reads right to left in Hebrew print style. The text is entirely in Hebrew. Poetics/lyrics appear under melody lines both in transliteration and in Hebrew print syllables (reading left to right). Additional verses follow upon the music, as does a section of rhythmic musical symbols for additional interpretation of the hymn tunes and texts. There is a brief foreword, along with a table of contents. Each selection has citations for music and text sources. There is a soft cover that has some title information in English on the back side.

- f. 48 *Hofman, Shlomo, Composed and Arranged by, Tsliley Nof: Shirim B'shnayim, Shloshah, V'arba-ah Koloth Shuim [Hebrew print, meaning Tone Soundings: Songs for Two, Three, and Four Voices] Tel Aviv, Palestine: Yivneh/Javneh 1936 (26 pages + one unpaginated side; 7 selections.)*

The book opens and reads right to left in Hebrew print style. This is an early and likely unique collection of Hebrew songs by composer Shlomo Hofman that he arranged for choral singing. His arrangements are shaped to serve as piano accompaniments. Hofman set poetry written by several notable literary figures then residing in Palestine. The book is entirely in Hebrew print, without any transliterations. Hebrew poetics/lyrics appear as syllables under the melody lines (reading left to right). Full text verses follow upon the music. There is an appended listing of contents, and a soft cover. This copy was signed by Shlomo Hofman.

- f. 49 *Hofman, Shlomo, Collected and Arranged by, El Artsi: Shirim M'ubadim L'shnayim, Shloshah, V'arba-ah Koloth [Hebrew print, meaning To My Land: Songs for Two, Three, and Four Voices] Tel Aviv, Palestine: Yivneh/Javneh 1947 (23 pages + two unpaginated sides; 14 selections.)*

This book opens and reads right to left in the Hebrew print style. It is a collection of songs arranged by Shlomo Hofman for choral singing, and is similar in musical style and form of publication to his earlier song book, entry no. 48. Again, vocal part arrangements may serve as piano accompaniments, and the text is entirely in Hebrew print, without any transliterations or English. Hebrew poetics/lyrics appear as syllables under the melody lines (reading left to right). Full text verses follow upon the music. In addition to his own compositions, Hofman includes his arrangements of melodies by several other notable composers and music folklorists then resident in Palestine. This is an interesting compendium of literary as well as melodic materials from that early period. A list of contents is appended. There is a decoratively designed soft cover, with a roster of other works by Hofman on the back side. This copy was signed by Shlomo Hofman.

- f. 50 *Hofman, Shlomo, Composed by, Shirim L'Kol U-I'psanteyr [Hebrew print, meaning Songs for Voice and Piano] Tel Aviv, Palestine/Israel, Mercatz L'tarbuth 1947/1948 (20 pages + two unpaginated sides; 5 selections.)*

This collection of songs by Shlomo Hofman appears to have been issued just as the State of Israel had come into existence. Although the entire publication is in Hebrew text without any transliteration, the book was printed in English style (opening and reading left to right). The poetics/lyrics are by several Hebrew poets, and the piano parts in simple style. Again, Hebrew print appears as syllables under the melody lines (reading left to right). Full text verses precede each selection. There is a soft cover, with a list of other publications on the inner back side back.

- f. 51 *Jochsberger, Tzipora, Compiled and Arranged by, Hava N'halela [Hebrew print, meaning, Let us Play the Recorder;]: A Method for the Recorder, Based on Israeli Folk Tunes New York: Department of Education and Culture of the Jewish Agency 1952 (61 pages + 3 unpaginated sides; 125 selections.)*

Intended as a pedagogical work for teaching the recorder instrument, the music has been selected and arranged as guided and graded lessons. Text materials are in English as well as in Hebrew print, and there are occasional transliterations of Hebrew words. All musical selections are titled and annotated as to composer, but appear without poetics/lyrics. Instead, full Hebrew print texts are provided in a separate section of the book. Clearly, someone who plays the recorder cannot at the same time sing the songs. There are detailed exercises for study of the instrument, and some of the melodie exercises are arranged as two-part (SA) selections. There is a detailed introduction in both English and Hebrew. A table of contents has been provided, but only in Hebrew print. The soft cover for this folio-size book has been decoratively designed.

- f. 52 *Jochsberger, Tzipora H., Compiled and Edited by, Melodies of Israel: Duets and Trios for Recorders or Other Melody Instruments New York: Hebrew Arts School for Music and the Dance/Shengold Publishers 1961 (47 pages + 2 unpaginated sides; 48 selections.)*

This collection is intended for use as a songster as well as for instrumental playing. Text materials are in English, and the poetics/lyrics are given under the melody lines either in English or in transliterated Hebrew. Following upon the music, additional verses appear in the Hebrew print with an English translation. The selections are graded, and given in single, two-part, and three-part arrangements that may serve as accompaniments for instruments and singing. Citations are given for composers and lyricists. There is a table of contents. A detailed fingering chart has been provided on the inner side of the back cover. The soft cover for this folio-size book has a decorative design.

- f. 53 *Kaplan, Shlomo, Edited by, Bamitzad [Hebrew, meaning In the Fortress;]: Songs of the Israeli Army no. 31 of the Music Library (series) Tel Aviv, Israel: Merkaz L'tarbut/Cultural Department 1948 (88 pages; 42 selections; two copies.)*

This is a collection of songs - marching and communal festive tunes - prepared for distribution to the soldiers in the Israel Defense Army [called in Hebrew, *Z'va Haganah L'Israel*]. The book opens and reads right to left in Hebrew print style. Although the text is entirely in Hebrew, at the back there are English translations for an indexed table of contents and for a brief foreword. Selections appear as single melody lines with lyrics/poetics given under the music both in Hebrew print (reading left to right) and in transliteration. Preceding each song are text verses in Hebrew, along with citations for composers and poets/lyricists. The soft cover has a design, front and back. This little booklet is a rare item.

- f. 54 *Kaplan, Shlomo, and T. [?] Hodes, Compiled and Edited by, Zemer U-Machol [in Hebrew print]: Songs and Dances Nissimov Music Library no. 99 Tel Aviv, Israel: Histadruth 1957 (39 pages + 2 unpaginated sides; 25 selections.)*

Although no dance instructions have been included in this collection, the songs clearly are intended for use by Israeli dance groups. The melody lines have lyrics both in Hebrew print (reading left to right), and in transliteration. Full poetics/lyrics verses are given both in Hebrew print and in transliteration following upon the music. There are citations for composers and writers. A table of contents is in Hebrew print and in transliteration. The soft cover design has attractive photography on front and back sides.

- f. 55 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am, La-noar U-l'batey, Sefer: Shabbat [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Sabbath] no. 4 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1956 (16 unpaginated sides; 8 selections; two copies.)*

This little booklet of melody lines has text matter in four languages. The lyrics/poetics are given under the music in Hebrew print (reading left to right) and in transliteration. Full text verses in Hebrew follow upon the music. Preceding each selection, there are citations for composers and writers, and some annotative summaries in English, French, and Spanish. Two of the songs have been arranged for choral singing (SATB), and one selection has piano accompaniment for the vocal lines. The simple cover has a design on front side, and the back cover matter has information (again in those three languages) regarding this song series.

- f. 56 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am, La-noar U-l'batey Sefer: Tu B'shvat [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Jewish Arbor Day] no. 6 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1956 (16 unpaginated sides; 10 selections; two copies.)*

This little booklet has been conceived and presented in the same publication style and content format as earlier entry no. 55. Again, varied text matter accompanies the melody lines in four languages: Hebrew (print and transliteration), English, French, and Spanish. One of the selections has a piano accompaniment for the vocal.

- f. 57 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am, La-noar U-l'batey Sefer: Purim [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Purim Holiday] no. 7 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1956 (16 unpaginated sides; 10 selections; one copy.)*

This little booklet follows the same style of publication and content format as in earlier entry no. 55. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. Two selections are arranged for choral singing (SATB), and one vocal has a piano accompaniment.

- f. 58 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Yom Ha-atzmauth - Lag B'omer [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Israel Independence Day - Lag B'omer Holiday] no. 9 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 10 selections; one copy.)*

This little booklet follow the same style of publication and content format as in earlier entry no. 55. However, commencing with this issue the covers are color coded - here blue. Again, melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. Two selections are arranged for two-part singing, (SA).

- f. 59 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Yerushalayim [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Jerusalem] no. 10 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 9 selections; 3 copies.)*

This little booklet follows the same style of publication and content as in earlier entry 58. The color of the cover is tan. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. One selection is a vocal with piano accompaniment, and another is arranged for two-part singing (ST).

- f. 60 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Herzl [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Theodor Herzl] no. 11 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 9 selections; two copies.)*

This little booklet follows the same style of publication and content as in earlier entry no. 58. The color of the cover is blue with white stripes. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. Four selections are arranged for two-part singing - two (SA) and two (ST).

- f. 61 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Bialik, Shirey Am [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Chaim Nachman Bialik, Songs of the People] no. 12 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization. 1957 (16 pages; 8 selections; one copy.)*

This little booklet follows the same style of publication and content as in earlier entry no. 58. The color of the cover is pink with white stripes. Here, the inside back page provides a topical listing of the eleven previously issued songsters in this series. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. Four selections are arranged for two-part singing - two (SA) and two (ST).

- f. 62 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Mishirey Gan Yeladim [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Kindergarten Songs] no. 14 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 10 selections; one copy.)*

This little booklet follows the same style of publication and content as in earlier entry no. 58. The color of the cover is pink with white and blue stripes. However, the cover design here has been modified to feature the particular number of the series, and the back cover provides a listing of previous issues of the songsters. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been further edited to include guitar chords indications, as well as notations for triangle and tambour rhythm instruments. Three selection have piano accompaniments for the voice lines.

- f. 63 *Kariv Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Tu B'shvat (Tovereth Bet) [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Tu B'shvat Holiday (Second Collection)] no. 15 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 8 selections; one copy.)*

This little booklet follows the same style of publication and content as in earlier entry no. 62. The color of the cover is green with white and brown stripes, and the back cover has a numbered listing of previous songsters in this series. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications, and one song has a piano accompaniment for the vocal line.

- f. 64 *Kariv Yosef and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Shirey Lekheth [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Marching Songs] no. 16 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1957 (16 pages; 8 selections; one copy.)*

This little booklet follows the same style of publication and content as in earlier entry no. 62. The color of the cover is grey with white and orange stripes, and the back cover has a numbered listing of previous songsters in this series. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications. One song has a piano accompaniment for the vocal line, and another one is arranged for two-part singing (SA).

- f. 65 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Likras Asor Ha-medinah [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: For the Tenth Anniversary of the Country] nos. 17/18 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1958 (28 pages + 2 unpaginated sides; 14 selections; three copies.)*

This expanded booklet follows the same style of publication and content as in earlier entry no. 64. However, here there is enhanced color designing for the cover: front - blue and yellow with white and red stripes; back - yellow. Also, not only does the back cover have a numbered listing of the previous songsters in this series, but additional annotative information appears inside the covers, back and front. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications. Most selections are arranged for choral singing: five songs for two-part (SA); one for two-part (ST); and, two for four-part (SATB). One of the (SA) selections has piano accompaniment.

- f. 66 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Mi-dan V'ad Eylat [Hebrew print text, meaning: Melodies - Songs for Community, Youth, and Schools: From Dan/North to Eilat/South] nos. 19/20 and 21/22 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1958 (52 pages + 2 unpaginated sides; 22 selections; two copies.)*

This expanded booklet follows the same style of publication and content as in earlier entry no. 65. However, the cover design, in orange, green and white, has been enhanced with a spine border of musical symbols. Again, there is a numerical listing of the previous songsters in this series on the back cover, and additional annotative information inside the covers, back and front. The melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications. Three selections have piano accompaniment for the vocal line, and several are arranged for two-part singing - one (SA), and three (ST).

- f. 67 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Khag ha-Shevnoth [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Shevuoth Holiday] nos. 23/24 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1958 (24 pages + 2 unpaginated sides; 20 selections; one copy.)*

This booklet follows the same style of publication and content as in earlier entry no. 66. However, the cover, in green, blue and white, has a some additional design configuration. A numerical listing of previous editions appears on the back cover, and there is additional annotative information inside the covers, back and front. The melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications. Three selections are arranged for two-part singing (SA).

- f. 68 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Moadim [Hebrew print text, meaning Melodies - Songs Songs for Community, Youth, and Schools: Festivals] nos. 25/26/27 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1958 (42 pages + 4 unpaginated sides; 29 selections; one copy.)*

This booklet follows the same style of publication and content as in earlier entry no. 67. However, there have been several changes here. The cover design, in orange, blue, and black, has been modified, and the cover material is repeated in Hebrew text on the back side. In addition to annotative information on the inside covers, back and front, there is an annotated table of contents, titled as index, for the book. A detailed listing of previous songsters in this series appears on the inside back. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. Music has been edited to include guitar chord indications. Two songs have piano accompaniments for the vocal line, and six selections are arranged for choral singing - one two-part (ST); four two-part (SA), and one three-part (STB).

- f. 69 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Hanukkah [Hebrew print text meaning, Melodies - Songs for Community, Youth, and Schools: Hanukkah Holiday] no. 28 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1958 (30 pages + 4 unpaginated sheets; 18 selections; two copies.)*

This booklet follows the same style of publication and content as in earlier entry no. 68. The distinctive cover design, in yellow, green, and black, now has additional title pages, front and back, in addition to an annotated table of contents, and a listing of previous songsters on the inside back cover. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. The music has been edited to include guitar chord indications. Two songs have piano accompaniments for the vocal line, and eight selections are arranged for choral singing - one two-part (ST), and seven two-part (SA).

- f. 70 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Pesakh [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Passover Holiday] no. 31 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1959 (30 pages + 4 unpaginated sides; 14 selections; one copy.)*

This booklet follows the same style of publication and content as in earlier entry no 69, including front and back cover design, in gray, blue, and green. However, there are no additional title pages. The listing of previous songsters in the series is repeated at the front and back, and there is an annotated table of contents. Commencing with this booklet, a listing is also given of other topically suitable songs available in other booklets in this series. Again, melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. There are no guitar chord markings, but the editing here appears to favor choral singing with some form of accompaniment for all selections. Six songs are given with actual piano parts, and eight are arranged for four-part (SATB) choral singing, with indications that these parts may serve as piano or organ accompaniment.

- f. 71 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Bar Mitzvah [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Bar Mitzvah/Confirmation] no. 32 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1959 (30 pages + 4 unpaginated sides; 13 selections; two copies.)*

This booklet follows the same style of publication and content as in earlier entry no. 70, including cover design, in green, orange, and tan, along with the additional annotative materials, a listing of other suitable songs, the roster of series titles, and a table of contents. Again, melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. There are no guitar chord markings, and all of the music appears intended for choral singing. Although one song has a piano accompaniment for the vocal line and another one is set for two-part (SA/TB), the balance of eleven selections are arranged for four-part (SATB), with indications that these parts may serve as piano or organ accompaniment.

- f. 72 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Shabbat [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Sabbath] no. 33 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1959 (13)*

This booklet follows the same style of publication and content as in earlier entry no. 71, with cover design, in yellow, orange, blue, and white, and the usual added annotative materials at the front and back of the edition, including a listing of other suitable songs, the roster of previous songsters in the series, and a table of contents. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. There are no guitar chord markings. Three songs are for voice with piano accompaniment, and one is for two-part choral singing (SA/TB). The balance of nine selections are for four-part (SATB), with indications that these parts may serve as piano or organ accompaniment.

- f. 73 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'miroth - Shirim La-am La-noar U-l'batey Sefer: Shirey Erev [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Lullabies] no. 34 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1959 (29 pages + 5 unpaginated sides; 12 selections; two copies.)*

This booklet follows the same style of publication and content as in earlier entry no. 71, with cover design, in green, beige, and tan, and the usual added annotative materials at the front and back of the edition, including a listing of other suitable songs, the roster of previous songsters in the series, and a table of contents. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. There are no guitar chord markings. All twelve of the selections are arranged for voice with piano accompaniment.

- f. 74 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'nuroth - Shirim La-am La-noar U-I'batey Sefer: Shirey Avodah [Hebrew print text, meaning: Melodies - Songs for Community, Youth, and Schools: Work Songs] no. 36 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1960 (30 pages + 4 unpaginated sides; 12 selections; one copy.)*

This booklet follows the same style of publication and content as in earlier entry no. 71, with cover design, in brown, green, and white, and the usual added annotative materials at the front and back of the edition, including a listing of other suitable songs, the roster of previous songsters in the series, and a table of contents. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish. There are no guitar chord markings. All twelve of the selections are arranged for four-part choral singing (SATB), with the part writing suitable as piano accompaniment.

- f. 75 *Kariv, Yosef, and Issachar Miron-Michrovsky, Edited by, Z'nuroth - Shirim La-am La-noar U-I'batey Sefer: Hanukkah [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Hanukkah Holiday] no. 38 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1961 (31 pages + 3 unpaginated sides; 14 selections; one copy; likely the final songster in this series.)*

This booklet was issued as an "opera" for youngsters: *Milkhemeth Ha-makabim Bayevanim* [Hebrew print text, meaning *The War of the Maccabees Against the Greeks*], composed by Nissan Cohen Melamed (also author of the libretto-text), with a piano arrangement by Issachar Miron-Michrovsky. The cover design, in green, yellow, and white, front and back, is the same as earlier entry no. 74. Again, the melody lines have text matter in four languages: Hebrew (print and transliteration), English, French, and Spanish, and there is a catalogue listing of the previous songsters in the series. However, in other respects the contents of this book differ. Preceding the music are the following materials: a title page; a note about the author-composer; an annotated roster of characters; and, the two acts of the presentation along with an opening text. The music consists of instrumental flourishes (trumpet and drum) and 12 songs, all interspersed with brief dialogue and action directions. The music is for single (or unified) vocal line and piano accompaniment, with other instrumentation wherever indicated on the score. The lyrics under the melody lines are in Hebrew print text (reading left to right) and in transliteration.

- f. 76 *Kartschmaroff, Edward, Compiled and Edited by, Ten Choice Hebrew Song Classics: Traditional, for Voice and Piano New York, Edward B. Marks 1915 (30 pages + one unpaginated side; ten selections.)*

This is a collection of performance-style arrangements of liturgical melodies and hymns. All the poetics/lyrics are in transliterated Hebrew, and some brief annotations precede each selection. There is a table of contents. This folio-size music book was issued in the style of early 20th century sheet music. On the inside back, there is a page of music quoting the popular Yiddish ballad (in English edition) of Solomon Small/Smulewitz's song, "A Letter to My Mother" [*A Briveleh der Mamen*]. The back cover has a list of other publications by this music publisher. The front cover has a signed lithograph drawing of a Torah scroll.

- f. 77 *Lavry, Marc, Composed and Arranged by, Shevah Shirim L'kol U-psanteyr V'lemakhelah [Hebrew print text, meaning Seven Songs for Voice and Piano, and for Chorus] Tel Aviv, Israel: Merkaz L'tarbuth 1950 (32 pages; seven selections.)*

This collection of Hebrew songs by a noted Israeli composer is scored for performance by medium voice. Two of the songs are for solo singer with chorus (SATB). Piano accompaniments are of moderate level. Poetics/lyrics are given under the melody lines both in Hebrew print syllables (reading left to right), and in transliteration. Full verses in Hebrew appear ahead of each selection. There is no English text. Citations appear for writers, and there is a soft cover.

- f. 78 *Levit, Miriam, Compiled by, Mishirey Rakhel: L'kol Yakhid U-prsanteyr [Hebrew print text, meaning From the Poetics of Rakhel: For Solo Voice and Piano] Tel Aviv, Palestine: Merkaz L'tarbuth. 1947 (36 pages + one unpaginated side; twelve selections.)*

This is a collection of settings by various composers of Hebrew poems by early Zionist poet Rakhel Blaustein. Poetics/lyrics appear under the melody lines only in Hebrew print syllables (reading left to right). Full verses are provided in Hebrew print preceding the music. There are multiple settings of the same poem, one by four different composers. There is no English text. A brief preface, and a table of contents precede the music. The inside of the back cover has a listing of 25 other publications by this publisher. There is a designed soft cover, and an idealized photograph of the poet appears on the title page.

- f. 79 *Levy, Michael David, Composed by, Shirim L'kol U-psanteyr [Hebrew print text, meaning Songs for Voice and Piano] Tel Aviv, Israel: Merkaz L'tarbuth, 1948/1949 (24 pages; 8 selections.)*

This is a collection of the composer's settings of Hebrew poetry. Citations are given for the poets/lyricists. The book is entirely in Hebrew. Lyrics appear under the melody lines both in Hebrew print syllables (reading left to right), and in transliteration. Full verses of the poems are given ahead of each selection. There is a table of contents, and a decorative soft cover.

- f. 80 *Levy, Sarah, Composed and Compiled by, Shirim L'kol U-psanteyr [Hebrew print text, meaning Songs for Voice and Piano] Tel Aviv, Palestine: Merkaz L'tarbuth 1947 (23 pages + one unpaginated side; 8 selections.)*

This is a collection of the compiler's Hebrew poetry and melodies, as arranged for voice and piano by several Palestinian musicians, including Nahum Nardi. The texts are entirely in Hebrew. Poetics/lyrics appear under the melody lines only in Hebrew print syllables (reading left to right). Full text verses are given ahead of each selection. There is a table of contents, and a decorative soft cover.

- f. 81 *Limor, Orah, Edited by, Z'miroth, Gimel: Shirim L'makheleh [Hebrew print text, meaning Melodies, Edition Three: Songs for Choir] no. 3 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization ca. 1970 (55 pages; 28 selections; one copy.)*

This little booklet of songs is entirely in Hebrew, and was prepared for use by students in Israeli elementary schools. The songster opens and reads right to left in Hebrew print style. The poetics/lyrics under the melody lines are in Hebrew print syllables, reading left to right. Full verses follow upon the music. There are citations for sources of melodies and texts, but no table of contents. Most of the songs are arranged for two-part singing (SA), but six have unified vocal parts that were likely intended as canon-rounds. There is a decoratively designed green and white soft cover, with a white blank back.

- f. 82 *Limor, Orah, Edited by, Z'miroth, Daled: Shirim L'mesivuth [Hebrew print text, meaning Melodies, Edition Four: Songs for Rounds] no. 4 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization ca. 1970 (35 pages; 28 selections; one copy.)*

This booklet follows the same style of publication and editing as earlier entry no. 80. The songster is entirely in Hebrew. It opens and reads right to left in Hebrew print style. The melody lines have poetics/lyrics in Hebrew print syllables (reading left to right) under the music. Full verses follow upon the music. There are citations for sources, but no table of contents. With the exception of one song set for two-part singing (SA), all the songs are given as unified vocals. Likely the intention is for unison singing with some improvised rounds. The soft cover is the same as earlier entry no. 81, but in purple and white.

- f. 83 *Limor, Orah, Edited by, Z'miroth, Yud Daled: Shirey Tanuah U-mishkhok [Hebrew print text, meaning Melodies, Edition Fourteen: Songs of Movement and Play] no. 14 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization ca. 1971 (72 pages; 49 selections; one copy.)*

This booklet follows the same style of publication and editing as earlier entry no. 81. The songster is entirely in Hebrew. It opens and reads right to left in Hebrew print style. The melody lines have poetics/lyrics in Hebrew print syllables (reading left to right) under the music. Full verses follow upon the music, and there are citations for sources. In this songster, there is an annotated table of contents, as well as some prefatory material for teachers and group leaders. The selections are sorted according to five categories of activity, and all are for unison singing. The soft cover is the same as earlier entry no. 81, but in wine and white.

- f. 84 *Limor, Orah, Edited by, Z'miroth, Taf Zain: Shiron L'shnas Ha-kaf Hey [Hebrew print text, meaning Melodies, Edition Sixteen: Songbook for the 25th Anniversary of the State of Israel] no. 16 in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1973 (88 pages; 40 selections; three copies.)*

This expanded booklet follows the same style of publication and editing as earlier entry no. 83. The songster is entirely in Hebrew. It opens and reads right to left in Hebrew print style. The melody lines have poetics/lyrics in Hebrew print syllables (reading left to right), and in transliteration, under the melody lines. Full verses follow upon the music, and there are citations for sources. Before the music section, there is an annotated table of contents, and a page of texts for the first song, *Yerushalayim Shel Zahav [Jerusalem of Gold]*. A list of previous songsters in this series is given on the inside back cover. All selections appear as unison vocal lines, and one has a descant part. There are no guitar chord markings. The soft cover is the same as earlier entry no. 81, but on glossy paper stock in blue and white, with an emblem for the anniversary celebration placed on the back cover.

- f. 85 *Limor, Orah, Edited by, Z'miroth Gimel: Shirim L'makheleh [Hebrew print text, meaning Melodies - Edition Three: Songs for Choir] originally no. 3 in a series of songsters, above entry no. 81; reissued here as the 17th publication in the series Jerusalem, Israel: Histadruth - World Zionist Organization ca. 1975 (64 pages; 31 selections; two copies.)*

This song book is a somewhat larger size publication with the same title and cover design as earlier entry no. 81. It follows that style of publication and editing, but has different selections. Entirely in Hebrew, the songster opens and reads right to left in Hebrew print style. The Hebrew poetics/lyrics under the melody lines appear both as Hebrew print syllables (reading left to right), and in transliteration. Full verses in Hebrew print follow upon the music. There are citations for composers and writers, and the book opens with an annotated table of contents. A listing of the sixteen previous issues in this series is given on the inside back cover. The songs are arranged for choral singing - two-part (SA), and three part (SSA). There are no guitar chord markings. The soft cover is orange and white.

- f. 86 *Miron-Michrovsky, Issachar, Edited by, Z'miroth - Shirey La-am La-noar U-l'batey Sefer: Khag ha-Shevuoth [Hebrew print text, meaning, Melodies - Songs for Community, Youth, and Schools: Shevuoth Holiday] no. 1 (the first) in a series of songsters Jerusalem, Israel: Histadruth - World Zionist Organization 1956 (16 unpaginated sides; 9 selections; two copies.)*

This little booklet was likely the first issue in a series of songsters listed in this inventory as earlier entry nos. 55-75 inclusive. A particular style of publication and music editing was initiated with this edition, and was followed in subsequent song books, including the special cover design here given on simple white paper stock. Text matter is in four languages: Hebrew (print and transliteration), English, Spanish, and French. Hebrew song lyrics under melody lines are in Hebrew print syllables (reading right to left) and in transliteration. Full Hebrew verses follow upon the music. There are citations for sources, composers, and lyrics/poetics, as well as annotative summaries. Four songs are arranged for two-part singing - three (SA), and one (ST); one vocal line has a piano accompaniment. There is no table of contents, and one song is printed on the back cover.

- f. 87 *Miron-Michrovsky, Issachar, Edited by, Z'miroth - Shirey La-am La-noar U-l'batey Sefer: Makhanoth Kayitz [Hebrew print text, meaning Melodies - Songs for Community, Youth, and Schools: Summer Camps] no. 2 in a series of songsters; Jerusalem, Israel: Histadruth - World Zionist Organization 1956 ()*

This little booklet follow the same style of publication and music editing initiated with earlier entry no. 86. The one change in format is that the back cover has descriptive information in English, French, and Spanish about this newly initiated songster series. Otherwise, the text materials and music are presented in precisely the same manner as in the prior issue. Four songs are arranged for two-part singing - three (SA), and one (ST); one vocal line has a piano accompaniment. The cover design is on white paper.

- f. 88 *Miron, Issachar, and Emanuel Amiran, Compiled and Edited by, Daf Shir: Divrey Shir V'zemer [Hebrew print text, meaning Leaves of Song: Collection of Melodies and Poetics] Tel Aviv, Israel: Merkaz L'tarbuth 1956 (16 pages; 13 selections.)*

This booklet opens and reads right to left in Hebrew print style, and was issued as "number 11" in a series of little songsters prepared for distribution in Israel and abroad. The text is entirely in Hebrew, with lyrics appearing under the melody lines in Hebrew print syllables (reading left to right). Full verses are given ahead of each selection. There are citations for composers and writers. The soft cover has been attractively designed.

- f. 89 *Miron, Issachar, and Emanuel Amiran, Compiled and Edited by, K'naf Renanim - Daf Shir: Divrey Shir V'zemer [Hebrew print text, meaning Gathered for Singing - Leaves of Song: Collection of Melodies and Poetics] Tel Aviv, Israel: Merkaz L'Tarbuth 1957 (93 pages + 3 unpaginated sides; 43 selections.)*

This booklet was issued as "number 12" in a series of little songsters. It is likely a followup publication to earlier entry no. 59, but is more extensive in its range of materials. The text is entirely in Hebrew, and poetics/lyrics appear under the melody lines in Hebrew print syllables (reading left to right), and in transliteration. Full verses are given ahead of the selections. There are citations for the composers and writers. The collection is divided into topical sections: *Ge'ula* [Freedom]; *Shalom* [Peace]; *Gil* [Rejoicing]; and, *Amal* [Labor]. There is a table of contents, along with some brief prefatory material. The soft cover and the inserts marking various sections are decoratively designed. The back cover has a listing of other songsters issued in this series.

- f. 90 *Miron (Michrovsky), Issachar, and Emanuel Amiran (Pugatchov), Compiled and Edited by, Aley Asor L'tizmaroth Amamiyoth [Hebrew print text, meaning An Offering of Songs for Amateur Instrumental Ensemble] Tel Aviv, Israel: Merkaz L'tarbuth 1958 (100 pages + 2 unpaginated sides; 41 selections.)*

This booklet was issued as "number 13" in a series of little songsters. It is likely songsters. It is likely a followup publication to earlier entry no. 60. However, this particular collection was intended for instrumental groupings composed of recorders, percussion, bass viol, and accordion, performing along with a vocalist. The text is entirely in Hebrew, without any transliteration. Poetics/lyrics appear under the melody lines in Hebrew print syllables (reading left to right). The score has been clearly edited for each instrumentation. Citations are given for composers and writers. There is a table of contents, along with a list of other publications issued in this series. The soft cover has been photographically designed. On its back and front inner sides, additional information is provided about particular instrumentations.

- f. 91 *Miron (Michrovsky) Issachar, Sueil Radwan, and Michel Dermalkonian, Compiled and Edited by, Zeyr L'khanim: Shiron Aravi - Garlands of Melody: Arabic Songs, Jerusalem, Israel: America-Israel Cultural Foundation 1961 (60 pages; 33 selections.)*

This collection of Arabic songs was prepared under the guidance of a group of Israeli Arab educators for use in the schools. Two particular Hebrew songs have also been included: *Hava Nagilah* [Let Us Rejoice], and *Hiney Mah Tov* [How Good It Is to Dwell Together]. The texts are in Arabic and Hebrew print, with transliterations for both languages, along with some English text. The music is given for single voice, accompanied by a stave for oriental drum. Poetics/lyrics appear under the melody lines both in Hebrew and in Arabic print syllables (reading left to right), as well as in a transliteration of the Arabic words that is rendered either as a romanization or else transliterated into Hebrew print syllables (reading left to right). There are citations for composers, writers, and other sources. Preceding the music are full verses in Arabic and in Hebrew, along with brief English summary translations. Of special interest are several prefatory pages with the following materials: introductions in Hebrew, Arabic, and English; guides to Arabic music styles and structures; various aids for pronunciations and transliterations; and, a table of contents. A handsome soft cover has been designed for this folio-size song book.

- f. 92 *Mlotek, Eleanor Gordon, Compiled and Edited by, Mir Trogn A Gezang [Yiddish, meaning We Carry a Tune] - Favorite Yiddish Songs of Our Generation New York: Workmen's Circle Organization, (extended reissue of a edition). 1977, 1972 (240 pages; 105 selections.)*

This is an extensive collection, presenting a wide-ranging collection of Yiddish folk melodies and poetics/lyrics. Preceding the music of each selection is the following material: annotative information regarding source, composer, and writer; full verses in Yiddish print style and in transliteration; and, a summary translation of the text matter. Then comes the melody lines of each song, edited with guitar chords accompaniment, applicable for piano, and with a transliterated verse following upon the music. The contents have been sorted into topical sections with English and Yiddish titles: *Songs of Childhood - Kinder Yorn, Zise Kinder Yorn* [Childhood Years, Sweet Childhood Years]; *Songs of Love and Courtship - Fun Vanen Heybt Zikh a Libe* [How Does Love Begin]; *Songs for Celebrations and Parties - L'kheyim* [To Life]; *Songs of Work, Poverty and Struggle - Vakht Oif* [Awake]; *Once Upon a Time - Amol is Geven a Mayse* [One There Was a Story]; *Songs of America - Dos Goldene Land* [The Golden Land]; *Songs for Community Singing - Lomir Ale Zingen* [Let's All Sing]; *Songs in a Quiet Mood - Zing Shtil* [Sing Quietly]; *Am Yisroel Khay* [The Jewish People Lives]; and, *Songs by Mordecai Gebirtig*. There are brief prefatory remarks by Theodore Bikel and Joseph Mlotek, but no formal table of contents. The back section consists of a bibliographic listing of other books and songsters, as well as an index listing of song titles and first lines. Three final pages in Yiddish print repeat the prefatory material, and then offer a memorial dedication (with a photograph) to a member of the organization. In addition to an attractive design, front and back, of the soft cover for this folio-size song book, there are drawings interspersed among the selections.

- f. 93 *Mlotek, Eleanor Gordon and Joseph Mlotek, Compiled and Edited by, Pearls of Yiddish Song: Favorite Folk, Art and Theatre Songs New York: Workmen's Circle Organization 1988 (xii + 286 pages + 2 unmarked sides; 114 selections.)*

This Yiddish song collection follows the same compilation and editing styles as earlier entry no. 92. Contents are wide-ranging, and there is much informative text material in addition to the music. The book opens with a table of contents, a transliteration guide, and a detailed 8-page introduction by the compilers/editors offering a guide to the particular contents and background matter on particular songs. Each selection is preceded by the following: its title in Yiddish print and in transliteration; annotative citations; a summary translation of the poetics/lyrics; and, full verses in Yiddish print and in transliteration. Then the music follows with one transliterated verse under melody lines that have been edited with guitar chords accompaniment, suitable for the piano. The songs appear in the book according to topical sections: *Songs of Childhood*; *Songs of Love*; *Songs of Work, Poverty, and Protest*; *Once Upon a Time*; *Our Beloved Rabbi*; *Humorous Songs* and *Songs for Celebrations and Parties*; *Songs in a Quiet Mood*; *Songs of Survival and National Aspiration*; *The Golden Land*; and, *Songs of the Theatre*. A final section of the book is devoted to the following: a bibliographical listing of books and songsters; an index of titles and first lines for all the songs; and, a list of composers and writers. Also included in this back section is an unpaginated table of contents for the materials in earlier entry no. 92, and a Yiddish print abbreviated version of the book's introductory essay. There is a colorful design, back and front, for the soft cover, and attractive drawings highlight the various sections.

- f. 94 *Mlotek, Joseph, Compiled and Edited by, Mordecai Gebirtig, Troubadour of Our People: A Program for Workmen's Circle Groups New York: Workmen's Circle Organization* ca. 1966 (14 paginated sides + 7 unpaginated sides; 10 selections.)

This type-written folio-size booklet is the script of a lecture with musical selections, intended for use by Yiddish social groups. It is an exposition on the life and contributions of East European folk song writer and performer, Mordecai Gebirtig (1871-ca. 1942), who perished in the Holocaust. In the first section, there is an English narrative interspersed with examples of Yiddish songs composed by Gebirtig. Then follows a second section devoted to the music of those selections, numbered according to the lecture text, and given as melody lines with poetics/lyrics in transliteration under the music. Titles of the songs are in Yiddish print and in transliteration. There is a brief foreword, and a listing of other publications is on the inside back of a soft cover that features a photograph of Gebirtig in the design.

- f. 95 *Mlotek, Joseph, Compiled and Edited by, Love in Yiddish Folklore: A Program for Workmen's Circle Groups New York: Workmen's Circle Organization* 1968 (23 paginated sides; 10 selections.)

Like earlier entry no. 94, this type-written folio-size booklet is the script of a lecture with musical selections, intended for use by Yiddish social groups. It is a topical exposition of Yiddish love songs. The first section is devoted to an English narrative, with interpolations for suitable songs. A second section follows with those selections, given as melody lines with all Yiddish lyrics in transliteration. Additional transliterated verses follow upon the music. The sheet cover has a drawing of a young couple.

- f. 96 *Nardi, Nachum, Composed by, Shirim L'yeladim - Songs for Children Tel Aviv, Israel: Edition Negen/Joel Schreiber* 1958/1960 (28 pages; 35 selections; two copies.)

This is a collection of special settings of Hebrew poetry. The songs are intended for use in schools. Texts are only in Hebrew. Poetics/lyrics appear under the melody lines in Hebrew print syllables (reading left to right), and in transliteration. Full verses follow upon the music. There are citations for writers and other sources, as well as a table of contents, and a decorative soft cover.

- f. 97 *Nardi, Nachum, Composed by, Shirey Y'ladim - Children's Songs: Rosh Hashanah and Sukkoth Tel Aviv, Israel: Nachum Nardi* 1960 (8 pages; 13 selections.)

This is another collection of special settings of Hebrew poetry by several authors. The songs are intended for school children. Texts are only in Hebrew. The poetics/lyrics appear under melody lines in Hebrew print syllables (reading left to right), and in transliteration. Full verses follow upon the music. There are citations for writers and other sources. The decorative soft cover has a table of contents on the back. Unique among the other Nardi songster collections, this booklet opens and reads right to left, in Hebrew print style.

- f. 98 *Nardi, Nachum, Composed by, Shirey Y'ladim - Children's Songs: Hanukkah; Tel Aviv, Israel: Nachum Nardi* 1960 (8 pages; 14 selections.)

This published collection by the composer is similar in format to earlier entry no. 97, and was likely prepared at the same time. Similar to that publication, it is entirely in Hebrew, with the Hebrew print syllables (reading left to right) and a transliteration given under the melody lines. Citations are provided for writers and other sources, and full verses follow upon the music. The decorative soft cover has a table of contents on the back.

- f. 99 *Nardi, Nachum, Composed by, Miz'morim L'yom ha-Atzmauth; P'sukim Mey ha-Tanakh - Hymns for Independence Day; Biblical Verses; Tel Aviv, Israel: Nachum Nardi* 1961 (8 pages; 11 selections.)

This is another publication by the composer prepared for a series of songsters begun with earlier entry no. 96. Again, the format is for all Hebrew text, with Hebrew print syllables (reading left to right) and transliterations of poetics/lyrics under the melody lines. Citations are given for writers and other sources, and full verses follow upon the music. There is no table of contents, and the 11th song is on the back of the decorative soft cover.

- f. 100 *Nardi, Nachum, Composed by, Shirey Y'ladim - Children's Songs: Purim; Tel Aviv, Israel: Nachum Nardi; 1961 (8 pages; 12 selections.)*

Although this publication follows in the series of song book publications prepared and issued by the composer, its cover design is different. Otherwise, the format is similar to his other songsters. Again, it is entirely in Hebrew, with Hebrew print syllables (reading left to right) and transliterations of poetics/lyrics under the melody lines. Citations are given for writers and other sources, and full verses follow upon the music. The 12th song appears on the back of the decorative soft cover. There is no table of contents.

- f. 101 *Nardi, Nachum, Composed by, Shirey Y'ladim - Children's Songs: Tu B'shvat; Tel Aviv, Israel: Nachum Nardi 1961 (7 pages; 12 selections.)*

Continuing his series of songsters for children, the composer presents these materials in the same format as his prior publications. The text is entirely in Hebrew, with Hebrew print syllables (reading left to right) and transliterations of the poetics/lyrics under the melody lines. Full verses follow upon the music, and there are citations for the writers and other sources. A table of contents is on the back of the decorative soft cover.

- f. 102 *Nardi, Nachum, Composed by, Shirey Y'ladim - Children's Songs: Shavuot; Tel Aviv, Israel: Nachum Nardi (7 pages; 11 selections.)*

With this publication, the composer completes his series of songsters for year-round holiday celebrations. Again the format is the same. The text is entirely in Hebrew, with Hebrew print syllables (reading left to right) and transliterations under the melody lines. Full verses follow upon the music, and there are citations for writers and other sources. There is a decorative soft cover, but no table of contents.

- f. 103 *Nathanson, Moshe, Selected and Arranged by. Manginoth Shireynu [Melodies of Our Songs]: Hebrew Melodies, Old and New, Religious and Secular New York: Hebrew Publishing Company 1939 (96 pages; 226 selections; two copies.)*

This is a comprehensive collection of Hebrew songs, and for a long time it constituted a basic compilation of that musical genre. There is some English material. All of the Hebrew texts are transliterated, and appear under the single melody lines. Citations are given for poetics/lyrics and musical sources. The table of contents listing has been shaped as an alphabetically numbered index to the songs, thereby facilitating location of particular selections, inasmuch as every song title heading appears in Hebrew print. This collection is divided into the following eleven topical sections: Folksongs; Yearning for Zion; *Chalutsim* [Pioneer] Songs; Shepherd and Watchmen Songs; *Chalutsim* Dance Songs; Songs of the Sea; Miscellaneous [sic]; Excerpts from the Bible; Sabbath *Zemirot* [table hymns]; Liturgical Songs; and, Festival Songs. There is a decorative soft cover, with information about the book printed on the back. Although the arranger-editor writes in his brief introduction that there are 223 songs in the collection, in reality there are 226 numbered selections.

- f. 104 *Neumann, Richard, Compiled and Arranged by, Shiron L'Yisrael - 25 Songs for Israel: Songster for the Celebration of Israel's 25th Anniversary; New York: Board of Jewish Education 1973 (39 pages; 25 selections.)*

This collection was prepared for a musical festival observing a State of Israel anniversary (May 20, 1973). The Hebrew songs are presented as simple melody lines, some with two-part harmony for simple choral rendition. Poetics/lyrics are given in transliteration under the melody lines, with verses in Hebrew print and a brief English translation following upon the music. All of the songs (except the first one) have chord indications intended for guitar or keyboard accompaniment. There are citations for writers, composers, and other sources, as well as a table of contents, and a brief foreword. The soft cover has text material on its inner sides.

- f. 105 *Newman, Harold, Compiled and Arranged by, Music of the Hebrew People: Israeli and Jewish Songs for Solo Alto Recorder with Guitar Chords New York: Hargail Music Press 1960 (20 pages; 26 selections.)*

This is a collection of Hebrew and Yiddish songs, with singable English translations by Grace West Newman. The carefully edited melody lines have chord indications and other guidance for musicians. Poetics/lyrics are given in transliteration and in English under the melody lines, and some songs have more verses appended. Citations are given for musical sources and writers. However, one attribution is incorrect, that of *Kol Nidre*, which is a traditional liturgical chant rather than the composition of liturgist Louis Lewandowski, as erroneously cited. The added decorative soft cover for this folio-size song book has a table of contents on its inside front.

- f. 106 *Nissimov, Nathan, Compiled and Arranged by, L'Sukkoth: Mey-Sukkoth Khag U'shirah [Hebrew print text, meaning For Sukkoth Holiday in Song] edited with Nahum Benari Tel Aviv, Palestine: Merkaz L'tarbut ca. 1943 (20 pages; 11 selections.)*

This song book opens and reads right to left in Hebrew print style, and appears to have been issued as the tenth songster of a music series published in Palestine during World War II. The text is entirely in Hebrew, both in print and script styles, with the poetics/lyrics given in Hebrew print syllables (reading left to right) under the melody lines. The songs are arranged as single, two- and three-part vocals. Three selections have parts for some piano accompaniment. Full verses follow upon the music. There are citations for composers and writers, as well as several pages of introductory Hebrew text material, and a table of contents.

- f. 107 *Nissimov, Nathan, Composed and Arranged by, Shirim U-baladoth L'makheylah M'urvoth [Hebrew print text, meaning Songs and Ballads For Mixed Chorus] Tel Aviv, Palestine: Merkaz L'tarbut ca. 1944 (34 pages + 5 unpaginated sides; 12 selections.)*

This song book is entirely in Hebrew text. Presented as two separate song-groups, the selections are arranged for choral singing (SATB). Poetics/lyrics appear under the melody lines only in Hebrew print syllables (reading left to right). Full Hebrew verses are provided at the back of the booklet. There are citations for writers and other sources, a table of contents, and a brief foreword by a composer-colleague Alexander Uriah Boscovich, as well as a soft cover.

- f. 108 *Nissimov, Nathan, Compiled and Arranged by, L'Rosh Hashanah U-I'Sukkoth: Pirkey Zimrah [Hebrew print text, meaning For Rosh Hashanah and Sukkoth: Chapters/Sections of Hymns] Tel Aviv, Palestine/Israel: Merkaz L'tarbut 1947/1948 (18 pages + one unpaginated side; 24 selections.)*

This songster opens and reads right to left in Hebrew print style. The songs are presented as two sections of holiday hymns and folk tunes. The text is entirely in Hebrew, and the poetics/lyrics are given under the melody lines in Hebrew print syllables (reading left to right). Full verses precede the music, and there are citations for melodies, writers and other sources. Two of the selections, the first and last in the collection, are for two- and fourpart choral singing (SA and SATB). There is a table of contents, along with a brief foreword, and a soft cover.

- f. 109 *Nissimov, Nathan, Compiled and Arranged by, L'Hanukkah: Pirkey Zimrah [Hebrew print text, meaning For Hanukkah: Chapters/Sections of Hymns] Tel Aviv, Israel: Merkaz L'tarbut 1948/1949 (37 pages + one unpaginated side; 33 selections.)*

This songster opens and reads right to left in Hebrew print style. The text is entirely in Hebrew, and the poetics/lyrics are given under the melody lines only in Hebrew print syllables (reading left to right). Full verses precede the music, and there are citations for melodies, writers and other sources. Sixteen of the selections are arranged for choral singing, two-, three-, and four-parts (SA, SAT, and SATB). Those vocal parts may also serve as piano accompaniments. There is a table of contents, along with a brief foreword, and a soft cover.

- f. 110 *Omer/Chatuli, Binyamin, Composed and Arranged by, Shirey Yeladim - Songs for Children: Shirey Yisrael - Songs of Israel Tel Aviv, Israel: Edition Negen/Schreiber 1952 (11 pages; 7 selections.)*

This little song book is entirely in Hebrew, and the poetics/lyrics are given under the melody lines both in Hebrew print syllables (reading left to right), and in transliteration. All of the songs have simple piano accompaniment. There are citations for textual sources, as well as full verses on the first page, and simple cover.

- f. 111 *Orgad, Ben-Zion, Composed by, Hashmiti Sh'mi - Leave Out My Name: Cycle for Mezz-Soprano and Flute New York: Mercury Music 1953 (20 pages; 3 selections.)*

This music was issued in commercial style. The composer has set the English poetry of Rabinadrath Tagore, along with a Hebrew translation of those poetics/lyrics by Reuven Avinoam. The words appear under the melody lines in three textual forms: English, and the Hebrew version which is rendered both as Hebrew print syllables (reading left to right), and in transliteration. Full verses in the original English and its Hebrew translation are on a page preceding each of the three songs. For this folio-size edition, there is a colorful and elaborately designed soft cover.

- f. 112 *Pasternak, Velvel, Edited and Arranged by, Hassidic Favorites: 125 Best Loved Hassidic and Israeli Songs Cedarhurst, N.Y.: Tara Publications 1972 (72 pages + 8 unpaginated sides; 125 selections.)*

This is a folio size ring-bound collection of traditionally known *nigunim* (Hasidic tunes). It is a sampling of liturgical-folk melodies sung by members of European-origin Jewish pietist sects known as *Hasidim* who over the past decades have re-settled in America and Israel. The music is a distinctive improvisational form of Jewish religious group song that is regularly sung, and usually orally transmitted. The melody lines have texts from various liturgical poetics/lyrics and prayers, and those Hebrew words appear under the music in transliteration. There are citations for music, writers, and other sources, and the editing includes guitar chord markings. Some selections have been arranged from two-part singing, scored for boys (SA) or male adults (TB) inasmuch as this remains an all-male musical practice. There are some front materials: a prefatory statement, the table of contents, and an introduction that provides background information on the music and various Hassidic groups who sing the songs. Concluding the book are appended materials: an alphabetical index, and Hebrew print texts with English translations for 113 of the songs. The balance of 12 songs in the book are intoned without any words. Wordless song is a consistent aspect of Hasidic inspiration in spiritual music performance, as is the custom of quasidance or bodily motion. There are some illustrations in the book, and on the cover which is designed in yellow and white. The back cover has illustrated ads for two other song books by the same publisher.

- f. 113 *Pasternak, Velvel, Compiled, Edited and Arranged by, Rejoice: Songs in Modern Hassidic Style Cedarhurst, N.Y.: Tara Publications 1973 (72 pages; 68 selections.)*

This folio size ring-bound song book is a follow up publication to earlier entry no. 112. Hebrew words of the songs appear in transliteration under the melody lines. Full verses in Hebrew print, along with summary translations in English, follow upon the music. There are guitar chord markings, and citations for sources of melodies and texts. Again, there also are some wordless tunes. Only one song appears to have been arranged for two-part male voices (AT). Front matter consists of a brief prefatory statement, the table of contents, and a discography. The cover has a colorful design, in red, black, and white. The back cover has illustrated ads for four other song books by the same publisher.

- f. 114 *Pasternak, Velvel, Compiled, Edited and Arranged by, Hassidic [sic] Style Songs of the 70s Cedarhurst, N.Y.: Tara Publications 1975 (60 pages; 56 selections.)*

This folio size ring-bound song book continues the process of collection, notation, and publication of Hasidic music in the form of a topical series. The style and form here is the same as earlier entry no. 113. Again, the Hebrew text appears in transliteration under the melody lines, and full verses are given in Hebrew print, along with summary English translations, following upon the music. There are guitar chord markings, citations for sources, and some wordless tunes. Front matter consists of a brief prefatory statement, a discography, the table of contents, and a pronunciation guide for the transliteration. The cover has an attractive design featuring a group of Hasidic young men, and is colored in blue, red, and orange. The back cover, in blue, has illustrated ads for four other song books by the same publisher.

- f. 115 *Pasternak, Velvel, Compiled, Edited and Arranged by, Hassidic [sic] Hits Cedarhurst, N.Y.: Tara Publications 1977 (60 pages; 56 selections.)*

This folio size ring-bound song book rounds out the annotative presentation of of Hassidic songs, published as an informal series commencing with earlier entry no. 112. Taken together, these four volumes provide a substantial source for a distinctive musical genre. This book follows the same style and form as earlier entry no. 113. Again, the Hebrew text appears in transliteration under the melody lines, and full verses are given in Hebrew print, along with summary English translations, following upon the music. There are guitar chord markings, citations for sources, and some wordless tunes. Front matter consists of a brief prefatory statement, a discography, the table of contents, and a pronunciation guide for the transliteration. The cover has a colorful design with photo and drawing, in brown, blue, red, and yellow. The back cover, in red, has illustrated ads for five other song books by the same publisher.

- f. 116 *Pasternak, Velvel (Tara Publications), Compiled by, Great Jewish Classics, Vol. 1 first issue in a series Cedarhurst, N.Y.: Tara Publications* ca. 1980 (62 pages + 2 unpaginated sides; 13 selections.)

This folio size song book is the initial volume in a series of Yiddish selections. Issued in a commercial style and format, the music is arranged for voice with piano accompaniment. Poetics/lyrics appear under melody lines in transliteration, and there are citations for sources of the music and texts. Front matter consists of a table of contents, and a brief prefatory statement. There is a cover design with lithograph, in yellow and white, which also includes a list of the songs. The back cover features illustrated ads for eight previous song books by the same publisher.

- f. 117 *Pasternak, Velvel (Tara Publications); Compiled by, Great Jewish Classics, Vol. 11 [sic]; second issue in a series Cedarhurst, N.Y.: Tara Publications* ca. 1980 (62 pages + 2 unpaginated sides; 12 selections.)

This folio size song book follows the commercial sheet style and format established with the first issue in a music series, earlier entry no. 116. The Yiddish and Hebrew selections are arranged for voice with piano accompaniment. However, one selection, a Hebrew liturgical work, is set for cantorial soloist with male choir (SATB) a cappella, and one song has English as well as Hebrew/Yiddish words. Poetics/lyrics appear under the melody lines in transliteration, and there are citations for sources of melodies and texts. Front matter consists of the table of contents, and a brief prefatory statement. There is a cover design with lithograph, in red and white, that includes a list of the songs. The back cover features illustrated ads for eight previous song books by the same publisher.

- f. 118 *Pasternak, Velvel (Tara Publications); Compiled by, Great Jewish Classics, Vol. 3 third issue in a series Cedarhurst, N.Y.: Tara Publications* ca. 1980 (64 pages; 15 selections.)

This folio size song book follows the commercial style and format of earlier entry no. 116. Yiddish and Hebrew selections are arranged for voice with piano accompaniment. Poetics/lyrics appear under the melody lines in transliteration, and there are citations for sources of melodies and texts. One selection, a liturgical work, is set for cantorial soloist with male choir (SATB), and two songs have English as well as Yiddish/Hebrew words. The final selection in this volume is an arrangement with "new" Hebrew lyrics by Cantor Yossele Rosenblatt for the German national anthem, *Deutschland Uber Alles*. Front matter consists of the table of contents, a brief prefatory statement, and full verses for ten songs in the Hebrew/Yiddish print text. There is a cover design, in green and purple, that includes a list of the songs. The back cover features illustrated ads for twelve previous song books by the same publisher.

- f. 119 *Pasternak, Velvel (Tara Publications), Compiled by, Great Jewish Classics, Vol. 4 fourth issue in a series Cedarhurst, N.Y.: Tara Publications* ca. 1980 (64 pages; 15 selections.)

This folio size song book follows the commercial style and format of earlier entry no. 116. Yiddish and Hebrew selections are arranged for voice with piano accompaniment. Poetics/lyrics appear under the melody lines in transliteration, and there are citations for sources of melodies and texts. All but one of the songs have full verses in Hebrew/Yiddish print following upon the music, and one song has texts in English as well as Yiddish. Front matter consists of the table of contents, and a brief prefatory statement. There is a cover design with a signed elaborate lithograph (by J. Keller, ca. 1920), in brown and white. that cover design includes a list of the songs, and an added print title: *Yiddishe Folks Lider* [Yiddish Folk Songs]. The back cover features illustrated ads for sixteen previous song books by the same publisher.

- f. 120 *Pasternak, Velvel (Tara Publications), Compiled by, Great Jewish Classics, Vol. 5 fifth issue in a series Cedarhurst, N.Y.: Tara Publications* ca. 1980 (64 pages; 15 selections.)

This folio size song book follows the commercial style and format of earlier entry no. 116. Yiddish and Hebrew selections are arranged for voice with piano accompaniment. Poetics/lyrics appear under the melody lines in transliteration, and there are citations for sources of melodies and texts. For all but three of the selections, verses in Hebrew/Yiddish print follow upon the music. One song has added English verses, and there is a wordless Jewish dance tune. Front matter consists of the table of contents, and a brief prefatory statement. There is an elaborate drawing on the cover, in blue, wine, and white, that includes a list of the songs. The back cover features illustrated ads for sixteen previous song books by the same publisher.

- f. 121 *Pasternak, Velvel (Tara Publications), Compiled by, Great Jewish Classics, Vol. 6 sixth issue in a series Cedarhurst, N.Y.: Tara Publications ca. 1980 (64 pages; 17 selections.)*

This folio size song book follows the commercial style and format of earlier entry no. 116. Yiddish and Hebrew selections are arranged for voice with piano accompaniment. Poetics/lyrics appear under the melody lines in transliteration, and there are citations for sources of melodies and texts. Only eight of the selections have verses in Hebrew/Yiddish print following upon the music. There are two liturgical cantorial vocals, a cappella, and a song as a vocal solo with choral voices (SATB). One song has appended music for a violin obbligato, along with additional English words. There is an elaborate drawing on the cover, in green, yellow, and white, that includes a list of the songs. The back cover features illustrated ads for sixteen previous songs books by the same publisher.

- f. 122 *Pasternak, Velvel, and Richard Neumann, Compiled, Edited, and Arranged by, Yisrael B'shir - Israel in Song Cedarhurst, N.Y.: Tara Publications and the New York Board of Jewish Education 1974 (102 pages [misnumbered] + 2 unpaginated sides; 91 selections.)*

This ring bound folio size song book provides an extensive roster of Hebrew secular songs and liturgical hymns. The music is arranged in unaccompanied melody lines with guitar chord indications. Some selections are marked for rounds, and others have been edited for two-part singing (SA). Hebrew poetics/lyrics appear under the music in transliteration, followed by brief summaries in English, and verses in Hebrew print. There are citations for sources of melodies and texts. Front matter is in English, and includes the following: a brief foreword; a guide to the transliteration; an indexed table of contents; and, three pages of annotative information about 55 songs in the book. Back matter has some line drawings, and an alphabetical index. The cover is colorfully designed with the photograph of young dancers. The back cover features illustrated ads for four previous song books by the same publisher.

- f. 123 *Pasternak, Velvel, and Richard Neumann, Compiled, Edited, and Arranged by, Great Songs of Israel Cedarhurst, N.Y.: Tara Publications and the New York Board of Jewish Education 1976 (107 pages + 3 unpaginated sides; 90 selections.)*

This ring bound folio size song book follows the same editing style and format as earlier entry no. 122. It is another extensive collection of Hebrew secular songs, dance tunes, and liturgical hymns. The music is arranged in unaccompanied melody lines, with guitar chord indications. Some are marked for rounds, and others have been edited for two-part singing (SA), with two set for four-part (SATB) choral performance. The Hebrew poetics/lyrics appear under the music in transliteration, followed by brief summaries in English, and verses in Hebrew print. There are citations for melodies and texts. Front matter is in English, and includes the following: a brief foreword; the list of contents; two pages of annotative information about 38 songs in the book; and, a guide to the transliteration. Back matter is an alphabetical index. The cover is colorfully designed with a photograph of youthful dancers. The back cover features illustrated ads for six previous song books by the same publisher.

- f. 124 *Pasternak, Velvel, and Richard Neumann, Compiled and Edited by, Seder Melodies; Cedarhurst, N.Y.: Tara Publications and the New York Board of Jewish Education 1977 (16 pages; 21 selections.)*

This is a book of table hymns to be sung at the Passover *Seder* or ritual home feast celebrating the holiday. The musical selections follow the *Haggadah*, or service book for the special order of observances at the *Seder* table. The melody lines have guitar chord markings, and the Hebrew words are in transliteration under the music, followed by full verses in Hebrew print. There are citations for sources of melodies and texts. The concluding hymn (*Khad Gadya*) is repeated with an English translation in several verses. Front matter consists of prefatory material, and brief annotative notes for the selections. The cover, in purple and white, has a decorative design of music notes at front and back.

- f. 125 *Pasternak, Velvel, and Richard Neumann, Edited and Arranged by, Shabbat Melodies; Cedarhurst, N.Y.: Tara Publications and the New York Board of Jewish Education* 1978 (34 + 3 unpaginated sides; 26 selections.)

This is a book of liturgical hymns for Sabbath services and home observances: *Kabbalat Shabbat* [Welcoming the Sabbath at Friday Sundown]; *Z'miroth* [Table Hymns]; *Shaharit* [Saturday Morning Service]; and, *Musaph* [Additional Sabbath Morning Service]. It is intended as a religious school teaching aid for learning the order of Sabbath prayers and traditional melodies for intoning those devotions. The melody lines have guitar chord markings, and the Hebrew words are in transliteration under the music, followed by verses in Hebrew print text, and English summary translations (some more lengthy than others). Eight of the selections are arranged for two-part singing (SA). There are citations for sources of melodies and texts. Front matter consists of a brief foreword, and the table of contents. Back matter lists in detail a series of music cassettes issued by the same publisher. The decorative cover, in yellow and purple, has a musical design, and the drawings of candlesticks and a wine goblet. The back has an illustrated ad for the publisher's roster of music cassettes.

- f. 126 *Rosenblatt, Henry, Compiled and Arranged by, The Music of Yossele Rosenblatt Cedarhurst, N.Y.: Tara Publications* ca. 1990 (112 pages; 13 selections.)

This hard cover folio size book is a collection of liturgical works and Yiddish songs composed by Cantor Yossele Rosenblatt, as compiled and arranged for voice and piano accompaniment by his son. Hebrew and Yiddish texts appear in transliteration under the melody lines. Following upon the music for each selection, verses are given in Hebrew print, along with an English translation. Extensive front matter consists of the following: table of contents; brief prefatory statement by Velvel Pasternak; biographical sketches of Cantor Yossele Rosenblatt by both his son and Robert FitzGerald; a page of music manuscript written by Cantor Yossele Rosenblatt; the text of an interview between Henry Rosenblatt and Velvel Pasternak, regarding the liturgical career of the late famous cantor; his photograph; and, a guide to the transliteration. The cover, in blue and black, features another photograph of Cantor Yossele Rosenblatt, and the back cover has a photograph of the cantor with his son, Henry Rosenblatt.

- f. 127 *Rosenzweig, Rena, Composed by, Songs and Poems of Love and Peace piano arrangements by William Scher Brooklyn, N.Y.: Moonlight Publishing* 1973 (48 pages; 14 selections.)

This is a folio-size publication of English and Yiddish songs for voice and piano, with guitar chord markings. The poetics/lyrics are by the composer herself, and the Yiddish text appears in transliteration under the melody lines. Front matter consists of a prefatory statement, and a table of contents. Back matter has reproductions of various letters and news items concerning the creative activities of Rena Rosenzweig, as well as the verses of six of her English poems. The decorative cover features a photograph of the poet-composer and an American flag.

- f. 128 *Roskin, Janot S., Edited and Arranged by, Great Jewish Folksongs Cedarhurst, N.Y.: Tara Publications, 31 pages; 11 selections. This is a reprint edition of an earlier publication: Judische Volkslieder [Jewish Folksongs], Edited and Arranged by Janot S. Roskin; Berlin, Ger.: Hatikwah [sic] Musik* ca. 1988/90, 1923

This collection of Yiddish songs is a reproduction of all the musical selections as they were arranged and edited for the earlier edition. The selections are set for voice with piano accompaniment, and the Yiddish poetics/lyrics (often in numerous verses) appear under the melody lines in a Germanized transliteration. One song is for vocal duet (SA/ST), and one song has an added melody line for a violin obbligato. Front matter has a brief prefatory statement, and the table of contents. The cover, in maroon and white, features a drawing of a group of Jewish folk musicians. On the back cover are illustrated ads for 12 previous song books by the same publisher.

- f. 129 *Rubin, Ruth, Prepared and Narrated by, Warsaw Ghetto Memorial Program New York, N.Y.: Workmen's Circle Organization 1967 (111 pages + 12 unpaginated sides; 7 selections.)*

This is a lecture script, with song illustrations, that was prepared for presentation in conjunction with a recording, and intended for lecture-performance at Yiddish social group gatherings. The material appears in two sections. The numbered pages have the English narrative text, along with the Yiddish poetics/lyrics in transliteration. One song also has English verses. A second unpaginated section contains brief biographical notes, and the melody lines for songs included in the narration. Here, one transliterated verse is given under the music, and there is a singable English translation of verses for all selections. Front matter consists of a brief preface by Joseph Mlotek, and a pronunciation guide for the Yiddish transliteration. There is a decoratively designed cover.

- f. 130 *Rubin, Ruth, Prepared and Narrated by, Yiddish Folksongs of Social Significance New York, N.Y.: Workmen's Circle Organization 1968 (14 pages + 9 unpaginated sides; 14 selections.)*

This is a lecture script with song illustrations which follows the same style, format, and musical objectives as earlier entry no. 129. Again, the material appears in two sections. The numbered pages have the English narrative text, along with the Yiddish poetics/lyrics in transliteration. Some selections also have English verses. An unpaginated section then follows with melody lines for songs included in the narration. Here, only one transliterated verse is given with the music. Front matter consists of a brief preface by Joseph Mlotek, and a pronunciation guide for the Yiddish transliteration. There is a decoratively designed paper cover.

- f. 131 *Salomon, Karel, Compiled and Arranged/Set by, Shirey Yisrael [Songs of Israel] Israel Sings Volkslieder aus Israel [Folksongs from Israel] Les Chants Populaires d'Israel [Popular Songs of Israel], Vol II Tel Aviv, Israel: Israel Music Publications ca. 1955 (37 pages + 2 unpaginated sides; 30 selections.)*

This is a collection of Hebrew secular and religious folk songs, and of some wordless traditional dance tunes. The Hebrew poetics/lyrics appear with the melody lines in transliteration. Annotative text materials and citations are given in Hebrew, English, German, and French. The music is arranged for vocal parts integrated into simple piano settings, and with accordion or guitar chord indications. Interspersed between songs are photographs of singers, dancers, and folk instrumentalists. For the four final selections, the music is followed by verses in Hebrew print. Front matter consists of some brief prefatory information, and the table of contents for both a Volume I [?] and this Volume II. Back matter has two sides of melodic samples from other music issued by the same publisher. The cover design features a photograph of two young folk musicians.

- f. 132 *Schreiber, Joel, Compiled by, Shirim U-rekudey Am - Songs and Folk Dances; Tel Aviv, Israel: Negen 1958 (26 pages + 2 unmarked sides; 20 selections; three copies.)*

This booklet has a printed number 3 on both sides of the cover, likely to indicate it is part of a series of songsters issued by the same publisher. Although the primary side of the cover has Hebrew print matter, the song book reads left to right in English style. The melody lines have guitar chord indications, and the Hebrew poetics/lyrics appear under the music both in Hebrew print syllables (reading left to right) and in transliteration. Full Hebrew print verses follow upon the music. There are citations for sources of melodies and texts. The table of contents appears twice on the insides of the cover - at front in Hebrew print, and at back in transliteration and in English. The cover design is in tan and brown.

- f. 133 *Shlonsky, Verdina, Composed by, Shirim L'kol U-l'psanteyr [Hebrew print text, meaning Songs for Voice and Piano] Tel Aviv, Israel, Merkaz L'tarbuth ca. 1946 (24 pages; 8 selections.)*

This is a collection of the composer's settings of Hebrew poetry. The text is entirely in Hebrew print, with the syllables (reading left to right) under the melody lines. The book, however, reads left to right in English style. Hebrew verses follow upon the music. There is a table of contents at the back page, with citations for sources of texts. Title page indicates this is the 22nd in a series of song books by the same publisher. The cover is colored pink.

- f. 134 *Silbermintz, Seymour, and Committee, Compiled by, Songs of Israel New York: Constituent Groups of the Zionist Organization of America* ca. 1955 (168 pages; 178 selections; copy in poor condition and without cover.)

This is an extensive collection of Hebrew songs, presented in three separate sections of different topical contents: 1. *Aliyah* [Going Up], or Songs of Immigration - *Galut* [Exile]; and, *Aliya* [sic]. 2. *Haganah* [Militia], or Songs of Defense - The Watchman; and, Fighting Songs. 3. *Hithyashvuth* [Settlement], or Songs of Colonization - Homeland; Toil; Pastorals; Love; For Little Folk; Sabbath and Festival; Joy; From the Prayerbook; Dances; and, Rounds. The first selection in the book is the "Star Spangled Banner" in a simple piano arrangement. The songs, beginning with the Israel anthem *Hatikvah* [The Hope] are given in melody lines, with the poetics/lyrics in transliteration under the music. Following are the verses in Hebrew print, and in transliteration. There are citations for sources of melodies and texts, along with brief annotative commentaries for the selections. Front matter has a prefatory statement, and back matter has an index of contents.

- f. 135 *Silverman, Jerry, Compiled and Edited by, The Yiddish Song Book Briarcliff Manor, N. Y.: Scarborough/Stein and Day* 1983 (xvi + 204 pages + 2 unpaginated sides; 114 selections.)

The collector of this book of Yiddish folk songs has included some personal reflections along with a number of interesting photographic illustrations, thereby placing this music into a socio-historic context. The songs are given in topical sections; Love; Children; *Lechaym* [To Life]; It's Hard to Be a Jew; *Amerike, Amerike!* [America]; and, The Holocaust. The poetics/lyrics are given in transliteration under the melody lines, and there are guitar chord markings. Along with guitar chord indications, verses follow upon the music in transliterated Yiddish and in singable English translations. Although some songs have annotative information, there are insufficient citations for sources of individual songs. The front matter includes the following: a preface; a statement concerning the photographs; an explanation of the transliteration; and, the table of contents. At back, is a diagrammatic guide to the fingerings and performance of the guitar chords. The cover is colorful, and has photographic illustrations on the front. The back cover has information about the book, and its editor. According to the cover matter there are 110 songs in the book, and back notes indicate there are 113 songs; actually, there are 114 individual selections.

- f. 136 *Stajner, Mirjam, and Committee, Compiled and Edited by, Shiron [Songster] Pesmarica [Song Book] Belgrad, Yugoslavia: Izdaje, Savez Jevrejskih Opština* 1971 (24 unpaginated sides; 18 selections.)

This is a unique collection of Jewish folksongs prepared for Jewish people in Yugoslavia. The Yiddish and Hebrew songs are given in melody lines, with the poetics/lyrics under the music in transliteration and in Hebrew/Yiddish syllables (reading left to right). Following upon the music, there are verses in the following forms: the Hebrew print; a romanized transliteration; and, a singable Yugoslavian translation. Sources are cited for melodies and texts. There are guitar chord markings, some more detailed than others. Front matter consists of an interesting title page, and a table of contents. The soft cover has an artistic line drawing in similar style to drawings on some of the music pages. Considering the date and location of its publication, this is a rather unique songster.

- f. 137 *Stutschewsky, Joachim, Compiled and Notated by, Niguney Khasidim - Chassidic Tunes, (edition) Gimel-Daled [Hebrew print text, meaning Three-Four] Tel Aviv, Palestine: Parnassus* 1945 (24 pages; 19 selections.)

This booklet of Hasidic melodies is entirely in Hebrew print, except for various musical terms over the melody lines. There are no poetics/lyrics, all the music being presented as wordless tunes. Hebrew headings for each selection refer to musical origins. The annotative matter on the cover and at back is in Hebrew. This collection was part of a series, edited and issued by the compiler.

- f. 138 *Stutschewsky, Joachim, Compiled and Notated by, Niguney Khasidim - Chassidic Tunes, (edition) Hey - L'khag ha-Pesakh [Hebrew print text, meaning Five - For the Passover Holiday] Tel Aviv, Palestine: Parnassus* 1945 (16 pages; 9 selections.)

This larger size booklet is the follow-up collection to earlier entry no. 137, and issued in the same style of publication. Again, it is presented entirely in Hebrew print, except for musical terms. However, here the melody lines have poetics/lyrics given in Hebrew print syllables (reading left to right) under the music. There are Hebrew headings for each selection. Two selections have wordless parts or refrains, and concluding the collection is a traditional Hasidic male dance tune arranged as four melodic sections. Annotative matter on the cover and at back is in Hebrew.

- f. 139 *Stutschewsky, Joachim, Compiled and Notated by, Niguney Khasidim - Chassidic Tunes, (edition) Vav - L'Shabbat [Hebrew print text, meaning Six - For the Sabbath] Tel Aviv, Palestine: Parnassus 1945 (24 pages; 15 selections.)*

This booklet follows the same style and size of publication as earlier entry no. 138. Again, it is entirely in Hebrew print, except for musical terms. The melody lines have poetics/lyrics in Hebrew print syllables (reading left to right) under the music. There are Hebrew headings for each selection. One selection is set for two-part male singing (AT). Several tunes also have wordless parts, or refrains. As with the preceding two songsters, the musical editing here is quite good. Annotative matter on the cover and at back is in Hebrew.

- f. 140 *Stutschewsky, Joachim, Compiled and Edited by, Shirim L'yeladim - L'kol U-Ipsanteyr [Songs for Children - For Voice and Piano] Tel Aviv, Israel: Merkaz L'tarbut 1949 (18 pages + 1 unpaginated side; 5 selections.)*

This song book is entirely in Hebrew print, including all annotative material and citations of sources. Hebrew verses precede the music. The poetics/lyrics appear in Hebrew print syllables (reading left to right) under the melody lines. Curiously, single voice line sections are given preceding the vocal and piano arrangements of each selection. Back matter has a list of songs. There is a cover, in yellow and blue, all in Hebrew text.

- f. 141 *Stutschewsky, Joachim, Compiled and Edited by, Niguney Khasidiyim: Shabbat - Hassidic Tunes: Sabbath; Tel Aviv, Israel: Israel Music Institute 1970 (27 pages + 1 unpaginated side; 45 selections (4 songs in 2 versions, and 1 song in 3 versions).)*

Although this song book is in Hebrew print, the song titles are transliterated, and there are various traditional musical terms in the headings. The poetics/lyrics are in Hebrew print syllables (reading left to right) under the melody lines, and the citations are also in Hebrew print. Fourteen tunes are entirely wordless. Front matter includes prefatory statements in Hebrew print and in English. The end matter has a list of other published works by Joachim Stutschewsky. There is a decorative cover, in tan and yellow. Back cover has a list of international publishers associated with the Israel Music Institute.

- f. 142 *Subar - Bar-Ilan, Ofira, and Micah Alman, Compiled and Edited by, Hashirim Shelanu: Mitsad Pizmoney Yisrael - Our Songs: Israeli Hit Parade Ramat Hasharon, Israel: Subar Music Publishing 1969 (113 pages; 52 selections; two copies.)*

This song book is entirely in Hebrew. It opens and reads right to left in Hebrew print style. The melody lines have guitar chord markings, and the poetics/lyrics are in Hebrew print syllables (reading left to right) under the music. Hebrew verses precede each selection, and there are citations in the headings. Photographs of Israeli musicians appear throughout the book. Opening matter has a table of contents. A decorative hard cover, in orange, green, and purple, has inner sides designed with musical notations and with poetics/lyrics in Hebrew print and in transliteration. The following supplementary Hebrew title appears only on the cover: *Mey-hadoroth Yedioth Akharonoth* [From Among the Latest Known (Songs)].

- f. 143 *Subar - Katz, Avner, Compiled and Edited by, Hatso-adim B'rosh: Zeyr Shirim U'pizmonim - Subar's Hit Parade: A Bunch of Songs Ramat Hasharon, Israel: Subar Music Publishing 1969 (112 pages; 45 selections.)*

This song book follows the same form and style of publication as earlier entry no. 142. Again, the book is entirely in Hebrew print. It opens and reads right to left in Hebrew print style. The melody lines have guitar chord markings, and the poetics/lyrics are in Hebrew print syllables (reading left to right) under the music. Hebrew verses precede each selection, and there are citations in the headings. Photographs of Israeli musicians appear throughout the book. Opening matter has a table of contents. The hard cover, in white, orange, purple, and black, has a drawing of performers. Inner sides have photographs of musicians. An additional Hebrew title on the cover is the same as the one on the cover of earlier entry no. 142.

- f. 144 Subar - Katz, Avner, Compiled and Edited By, Dabeyr Eyli B'shirim Shel Dovi Seltzer - Speak To Me With the songs of Dov Seltzer: Subar's Hit Parade (3); Ramat Hasaron, Israel: Subar Music Publishing 1970 (112 pages; 44 selections.)

This song book is the third in a series of music publications beginning with earlier entry no. 142. Again, the book is entirely in Hebrew print, and opens to read right to left in Hebrew style. The melody lines have guitar chord markings, and the poetics/lyrics are in Hebrew print syllables (reading left to right) under the music. Hebrew verses precede each selection, and there are citations in the headings. This collection is devoted to the songs of popular Israeli composer-entertainer Dov Seltzer. There are illustrative drawings in the book. Again all in Hebrew print, the opening matter has a table of contents, and at the end is a descriptive listing of the previous two publications in this song book series. There is a decorative hard cover, in tan, pink, and blue. The back cover features a photograph of Dov Seltzer, and some biographical information about him. Insides of the cover, front and back, have photographs of musicians. An additional Hebrew text title on the cover is the same as for earlier entry no. 142.

- f. 145 Subar - Bar-Ilan, Ophira, and Avner Katz, Compiled and Edited by, Havah Nashirah: Shirey Effi Netzer - Let Us Sing: Effi Netzer's Songs - Subar's hit Parade (4) Ramat Hasharon, Israel: Subar Music Publishing 1970 (109 pages + 2 unmarked sides; 44 selections.)

This is the fourth in a series of song books that began with earlier entry no. 142. Again, the book is entirely in the Hebrew print, and opens to read right to left in Hebrew style. The melody lines have guitar chord markings, and the poetics/lyrics are in Hebrew print syllables (reading left to right) under the music. Hebrew verses precede each selection, and there are citations in the headings. This collection is devoted to the songs of a popular Israeli composer-entertainer, Effi Netzer. There are photographs of Effi Netzer and other Israeli entertainers throughout the book. The opening matter has a table of contents, and at the end is a descriptive listing of the previous three books in this series. There is a charming drawing on the hard cover, in orange and tan; The back cover features a photograph of Effi Netzer, and biographical information about him. Inner sides, front and back, have another photograph of the composer at the piano. An additional Hebrew text title on the cover is the same as for earlier entry no. 142.

- f. 146 Subar - Bar-Ilan, Ofira, and Avner Katz, Compiled and Edited by, Pizmonim Batsamereth - Hits At the Top: Subar's Hit Parade (6) Ramat Hasharon, Israel: Subar Music Publishing 1971 (109 + 2 unmarked sides; 44 selections.)

This is documented the "sixth" in a series of song books that began with earlier entry no. 142. Again, the book is entirely in the Hebrew print, and opens to read right to left in Hebrew style. The melody lines have guitar chord markings, and the poetics/lyrics are in Hebrew print syllables (reading left to right) under the music. Hebrew verses precede each selection, and there are citations in the headings. There are photographs of various Israeli performers throughout the book. The opening matter has a table of contents, and at the end is a descriptive listing of all song books in this series. There is a decorative hard cover, in orange, purple, black, and white. The back cover has additional information in Hebrew text regarding this entire general collection of popular Israeli songs. Inner sides, front and back, have a group photograph of performers. An additional Hebrew text title on the cover is the same as for earlier entry no. 142.

- f. 147 *Valbe, Yoel, Composed by, Shirim L'kol U-l'psanteyr [Hebrew print text, meaning Songs for Voice and Piano] Tel Aviv, Israel: Merkaz Ha-tarbuth 1949 (28 pages; 10 selections.)*

This is a collection of Hebrew songs for voice with piano accompaniment. Poetics/lyrics are in Hebrew print syllables (reading left to right) under the melody lines. Hebrew verses precede each of the selections, and there are citations in the headings. A table of contents concludes the booklet. There is a cover, in tan and brown.

- f. 148 *Weich-Shahak, Susana, Compiled, Edited, and Notated by, Judeo-Spanish Moroccan Songs for the Life Cycle - Cantares Judeo Españoles de Marruecos para el Ciclo de la Vida Yuval Music Series 1 Jerusalem, Israel: Jewish Music Research Centre of Hebrew University 1989 (88 pages + 14 Hebrew marked paginations; 50 versions of 32 selections.)*

The text of this folio-size book is tri-lingual: English, Judeo-Spanish, and Hebrew (print text only). It is a resource book treating a variety of ethnic music materials collected from among Moroccan Jews settled in Israel. The poetics/lyrics are all in Judeo-Spanish and appear under the melody lines. For each selection, there are citations of sources. Verses in Judeo-Spanish follow upon the music, along with annotative commentaries in English and in Hebrew print. Some selections have markings for rhythmic instrumentation. Front matter consists of the following: a foreword; the list of contents; and, an introductory essay first in English and then in Judeo-Spanish. That prefatory material is particularly detailed and descriptive regarding this genre of musical expression, and includes a discussion of the collector's process of selection, transcription, and documentation. Back matter has a bibliography, and a "comparative table" for some other known versions of the songs. This material is followed by a Hebrew print text translation of all the front material, including the extended preliminary matter. For that Hebrew section, the book opens and reads right to left in Hebrew style, and the pages follow along accordingly. There is an attractive cover, in green, blue, and black, with Hebrew titles on the back cover.

- f. 149 *Weiner, Lazar, Collected and Arranged by, Songs for Chorus: Book One New York, N.Y.: Workmen's Circle Organization 1938 (112 pages; 15 selections.)*

This Yiddish song book consists of choral arrangements of selections by several composers and folk-collectors. The songs are for mixed chorus (SATB), seven of which are to be performed without any piano accompaniment. Poetics/lyrics are given in transliteration under the melody lines, and there are citations in the headings. Front matter is a table of contents. Back matter consists of six pages of Yiddish print text material consisting of the table of contents, and Yiddish verses for fourteen of the songs. For this Yiddish text section, the book opens and reads right to left in Hebrew/Yiddish print style. The designed cover is in light and dark blue; back cover has title material in Yiddish print.

- f. 150 *Weiner, Lazar, Composed by, Five Yiddish Songs New York, N.Y.: Transcontinental Music, orig. ed. - Vienna, Austria: Jibneh Verlag 1953, 1936 (18 pages; 5 selections.)*

This a commercial style music publication of songs written for voice with piano accompaniment. The poetics/lyrics appear under the vocal lines in transliterated Yiddish as well as in singable English translations. There are citations for the texts. Following all the music, is a page of verses in Yiddish print for the five songs. The cover is attractively designed, in black ink; back cover has a list of other music issued by the same publisher.

- f. 151 *Weiner, Lazar, Composed by, Song Cycle: Poems by Abraham J. Heschel New York, N.Y.: Transcontinental Music 1974 (15 pages + 4 unpaginated sides; 5 selections.)*

This is a folio-size publication of five songs for voice and piano. The music was commissioned by the Jewish Music Council of the National Jewish Welfare Board to celebrate its 1974 music festival theme "Our Yiddish Musical Heritage." Poetics/lyrics by Rabbi Heschel are given in transliteration under the vocal lines. Back matter consists of a page of English synopses for all songs, and verses in Yiddish print text. There is a simple cover in green.

- f. 152 *Weiner, Lazar, Composed by, 14 (Fourteen) Songs New York, N.Y.: Transcontinental Music 1980 (51 pages + 6 unpaginated sides.)*

This is a folio-size publication of Yiddish songs for voice and piano. The music sets the poetics/lyrics of eight writers, and the texts are given in transliteration under the melody lines. Back matter consists of Yiddish text verses, and English translations for all selections. The English versions are not intended as singable lyrics. There is a simple cover, with the Yiddish print title at the back.

- f. 153 *Classified Palestine Songs: Number Five Shabbat [Sabbath] Pesakh [Passover] Sukkoth [Tabernacles] Jerusalem, Palestine: Jewish National Fund* 1946 (52 pages; 43 selections.)

This is a collection of melody lines for popular Jewish holiday songs. Titles are given in Hebrew print and in English translation. The poetics/lyrics appear in transliteration under the melody lines, followed by verses in Hebrew print text. Some songs are arranged for two-part choral singing - three (SA), and three (ST). An English annotated table of contents is given on the insides, front and back, of a cover designed in tan and red. Back matter consists of English translations (not for singing) for all songs.

The following song books were issued without any indication of compilers or editors, and therefore are listed here in the alphabetical order of their titles:

- f. 154 *Havah Nashirah - Let Us Sing Jerusalem, Israel: Youth Department of the Keren Hayesod* 1949 (64 pages; 28 selections; two copies.)

This little songster opens and reads right to left in Hebrew print style. However, in addition to a Hebrew text preface, there are the following introductory materials in English: two prefatory statements; and, brief notes about some of the songs. There is no table of contents, but the selections are given in topical sections: Dances; Trails of the *Haapala* [sic. Heights]; Lining Up Before the Battle; Days of Youth; and, Sufferings of Exile. The booklet was intended for young men and women in the Israeli defense training forces, and the songs reflect that mindset. Poetics/lyrics appear in Hebrew print syllables (reading left to right) under the melody lines. Hebrew print verses either precede or follow the music. One song is for two-part singing (SA), and one has guitar chord markings. All titles are given in English as well as Hebrew, but the citations for sources are only in Hebrew. The musical transcriptions vary widely in style and appearance. There are photographs and drawings, as well as a decorative cover in yellow and red.

- f. 155 *Songs of Struggle - Shirey Ma-avak Brooklyn, N.Y.: Hechalutz Hatzair Organization* ca. 1950 (62 pages + 6 unpaginated sides; 31 selections.)

This collection was compiled for Jewish youth clubs. The Hebrew songs are given in single melody lines. Poetics/lyrics are in transliteration under the music, and followed by verses in Hebrew print text. Titles and citations are in English and Hebrew, and there are English annotations for each song. Front matter consists of a table of contents, and a brief English preface. The song book concludes with a Hebrew print version of the preface, and of the table of contents. There is a cover, in white, with the English title. On the back is the Hebrew title.

- f. 156 *Songs of the Thirty Years New York, N.Y.: American Zionist Youth Foundation* ca. 1973 (31 hand-marked paginations; 17 selections.)

This folio-size songster presents a variety of Hebrew song materials in two different sections. First, there are fourteen pages devoted to the poetics/lyrics for 39 songs. They are in Hebrew print and in transliteration, along with English translations and annotative commentaries. Then, there is a section of simple melody lines for 17 songs, given with poetics/lyrics in transliteration under the melody lines. This is followed by Hebrew text verses, and a brief English translation. Each selection has guitar chord markings, and English citations; five are arranged for two-part singing (SA). There is a brief prefatory statement, but no table of contents for either section. The cover is a decorative sheet.