



# Anselm Rothschild

Wednesday April 21, 1976 8:30 p.m. The Roy O. Disney Music Hall California Institute of the Arts Valencia, California



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Music Scoring: Daniel Spector  
Additional support: Friends of Anselm, Celeste Sheres

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# All the World Sings!



## **Anselm Rothschild**

*Songbook with New and Revised Scores*

*Including Music from*

**A Light in Israel  
The Messengers  
The Sacred Service  
Isaiah  
Justice Justice Shall You Pursue**

*Originally recorded by*

**Cantor Don Alan Croll  
Cantor Jay Frailich,  
Cantor Benjie-Ellen Schiller  
Rabbi Merri Lovinger Arian  
Rabbi Allen Freehling  
Rabbi Ramie Arian  
National Federation of Temple Youth Choirs and Soloists  
Cantor Ken Jaffee  
Daniel Spector  
Cantorialist Stacy Morse**

## Anselm Rothschild, American Composer, 1950–1990

There are not many recordings in circulation of the American composer, producer, activist and humanitarian Anselm Rothschild, but that will change with this release of the composer's diverse compositions for musical theater and sacred services.

Anselm's work was motivated by a search for meaning, for authentic relationships, and by a belief that what we do to make the world work really matters to one another and, maybe, to God. Anselm's music showcases his humanitarian soul, wrapped in poetic and musical genius.

Dozens of wonderful songs, sacred music and orchestral works developed by the composer and performed by renowned Cantors, Rabbis and youth ensembles are now available for the first time in a single volume. Several are pieces written for and performed by youth in the Jewish camp movement of the 1970s and '80s. Others were created in workshops when the composer was in residence with the North American Federation of Temple Youth (NFTY) Others were commissioned or co-produced by the American Union of Hebrew Congregations, by North American Federation of Temple Youth (NFTY) and thereafter, or Los Angeles Temple Valley Beth Shalom, and as composer-in-residence at University Synagogue.

Especially interesting are the live recordings of dramatic recitatives that trace the history of the labor movement as a key thread in the ideals of American Judaism through a mystical series of events that go throughout a few lifetimes of a boy, David and his mentor and friend Clara Lemlich, a character modeled after a leader in the shirtwaist labor conflict of 1909.

The Messengers, his last musical journey for NFTY, was completed, staged and performed for NFTY's 50th Anniversary in New Orleans in December of 1989 by Anselm and his incredible team.

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## Known Original Recordings

More information pertaining to the recordings are available from the publisher, Chatterbox Media.

- 1 Inside Me: Richard Brenin, vocalist, Anselm Rothschild, piano
- 2 This Is What it Looks Like: Vocalist unknown, Anselm Rothschild, piano
- 3 Let me Hear You Lord from This Is My God University Synagogue
- 4 Dans Les Mirages: Vocalist unknown, Anselm Rothschild,
- 5 Aplila tnho World Sings to You from This Is My God University Synagogue
- 6 He's My Own from The Messengers. Heather Stahl, Condi Tarshis
- 7 He Lives in Wisdom Benjie-Ellen Schiller, Soprano
- 8 Isaiah: Vocalist Cantor Don Croll, Anselm Rothschild, piano
- 9 Come Play a Big Game from Light in Israel. Benjie-Ellen Schiller, vocalist.
- 10 I Found You from Light in Israel: Richard Brenin, Benjie-Ellen Schiller
- 11 Let Me Be a Light in Israel from Light in Israel. Benjie-Ellen Schiller, Richard Brenin
- 12 Avot: Benjie Ellen Schiller, soloist; Jay Froelich, University Synagogue choir
- 13 Come Touch My Heart: Don Krim Vocalist, Anselm Rothschild, piano, Craig Levine, flute
- 14 Remember to Remember from The Messengers. Don Krim Vocalist, Anselm Rothschild, piano
- 15 K'dushah - He Shall Reign from This Is My God University Synagogue
- 16 This is My God from This Is My God University Synagogue



## A Light in Israel

Performed by Richard B and Cantor Benjie-Ellen Schiller and Camp Kutz Orchestra and Choir.  
Genre: Musical Theater for Young Adults  
Year Completed: 1979 First Performance date and notes:  
1979 Toronto Canada  
Commission/Sponsor: Union of American Hebrew Union Congregations  
Concert Type: Spoken Word and Song (solos and Chorus) with Chamber  
Instrumentation and performance notes;  
Size of ensemble: medium  
Duration of piece or page length: 30 Minutes  
Publisher: Chatterbox Media  
29 Lafayette Court MB CA 90266 Holdings in Libraries TBD

## Zeh Ehli (This is My God) Sacred Service

Performed by University Synagogue Cantor and Choir  
Genre: Hebraic theatrical and liturgical music  
Year Completed: 1978  
First Performance date and notes: 1978  
Commission/Sponsor: University Synagogue, Los Angeles, CA  
Concert Type: Sabbath Service; Full orchestra with solo voices  
Cantatas, Oratorios, Stage works, Symphonic/ chamber pieces  
Instrumentation and performance notes;  
Size of ensemble: medium  
Duration of piece or page length: 32 Minutes  
Publisher: Chatterbox Media  
Holdings in Libraries TBD

## Isaiah

Performed by Cantor Don Alan Croll, vocalist, Anselm Rothschild, piano.  
Genre: Hebraic theatrical and liturgical music  
Year Completed: 1980  
First Performance date and notes: 1980 Bnai Brith building NY, NY.  
Commission/Sponsor: Commissioned by Albie Rosenhaus  
Concert Type: Oratorio with chamber orchestra  
Instrumentation and performance notes;  
Size of ensemble: medium  
Duration of piece or page length: 12 Minutes  
Publisher: Chatterbox Media  
29 Lafayette Court MB CA 90266  
Holdings in Libraries TBD

## Anselm Rothschild American Composer, 1950–1990

Anselm Rothschild devoted his considerable musical and organizational talents to the pursuits of ideal and realized forms of social justice, labor justice, and human rights. Hearing his music reminds us of what we too have dreamed, and our common commitment to deliver them to a hungry planet.

In addition to his musical gifts, Anselm was a producer of several historic humanitarian events. While still in college in Buffalo NY, he produced the first ever March Against Hunger in the United States. Thousands of people participated and it was a huge success.

As Program Director of The End Hunger Network, Anselm Rothschild was responsible for the creation of the President's World Without Hunger Awards, sponsored by the Agency for International Development, and of the "End Hunger Televent."

Anselm was Supervising Producer for the historic Live Aid Concert in 1985. He was a producer of many other events including the Faspac Cultural Festival in Dakar, Senegal, the global concert for Bishop Tutu, and the first opening ceremony of the National Aids Quilt.

Anselm wrote about and lived the philosophy of *tikkun olam*, a Hebrew phrase that means, "repairing the world" through social action and the pursuit of social justice.

After studying at the preparatory division of the Julliard School of Music, Anselm earned his Bachelor's Degree in International Development from the University of New York at Buffalo where he also worked in piano with Leo Smit. He continued his training at California Institute of the Arts, studying piano with Lee Hambro, conducting with Gerhard Samuel, and composition with Bill Kraft, and was awarded a Master's Degree in Piano.

Later, as Artist in Residence at Camp Kutz of the Union of American Hebrew Congregation, Anselm created parts of a sacred Sabbath service called *This is My God*, (*Zeh Eyli*) and first performed it with the camp orchestra and singers. As composer-in-residence at University Synagogue, Anselm added



orchestrations. *This is My God* has been performed several times by temples around the world. A performance of *Zeh Eyli* by University Synagogue in Los Angeles is available from Chatterbox Media.

Shortly before his untimely death in 1990, Anselm was instrumental in producing the 1989 event, *Pere-stroika Business Roundtable* in Los Angeles for Russia's economic minister Able Aganbegyan.

At the same time, he worked heroically to compose, orchestrate, and produce a performance of his last major musical work, *The Messengers*. With the anthem *Remember to Remember*, it was staged and performed in New Orleans in December of 1989 by Anselm and his incredible collaborators, Merri Lovinger Arian, Music Director, and Cantor Don Alan Croll, Director, with NFTY's 50th Anniversary Orchestra.

There are additional unpublished works available from the AR Archive.

## Reminiscence from Sidney Sheres

I was fortunate enough to grow up with Anselm, in the Amalgamated Co-Ops, a leafy neighborhood in the Bronx, New York. It was a neighborhood of apartment houses built by the Amalgamated Garment workers Union in then-rural north Bronx, surrounded by Van Cortland Park. It was called the Co-ops because it was a co-operative, a community owned and managed property. This shaped us by providing a real example of ethical ownership and a faith in the value of a labor union. Many of the original union members and others who bought apartments in 1954 were Jewish, and they brought their secularly Jewish ethical and Yiddish traditions, and a small synagogue.

Anselm great-grandfather was indeed a Jewish son of the famous Rothschild banking family, who came to America from Germany in 1850s. It is said he joined the Union Army.

Anselm was raised as a secular and ethical Jew by his parents, Abraham, a cabinet maker, and Miriam, an accomplished pianist and teacher. He absorbed a strong sense of justice, and a strong sense for music. From his mother Miriam and from the “shul” in the ground floor of 100 Van Cortland Park South, Anselm heard and learned melodies, both secular and Jewish. Anselm began his classical training as the son and pupil of his mother Miriam. I remember how delighted he was to be accepted to attend New York’s High School of Music and Art. Anselm was inspired by Leonard Bernstein’s musical outreach to children, the Young People’s Concerts. I know that Anselm also felt a kinship to the composer and lyricist Stephen Sondheim, and followed the style and spirit of the Broadway master.

Anselm became involved with the Jewish camp movement, using his unique way of inspiring young people to create music with him. In the process, he came close to his own Jewish roots and became a Bar Mitzvah in his 20’s, in an era when older Bar Mitzvahs were uncommon. And in the ‘80s, he came out as a joyous gay man.

I remember when we were 17 and Anselm convinced me to borrow my father’s car for “a little trip.” We drove all night south for 800 miles to Beaufort, South Carolina. It was an eye-opening visit to the rural south of the 1960’s. Anselm was sent there by the Freedom From Hunger Foundation to interview the director of a clinic serving a rural black community. Next day, we drove back up to Washington, DC, to provide the information we gathered, which approved a financial support from the foundation.



## Cast Members



A Light in Israel was composed and mounted by Anselm and the 16-year-olds of Camp Kutz and performed at the NFTY 40th Anniversary convention in Toronto in 1979



left to right: front row: David Sandmel, Budd Mishkin, and Ramie Arian back row: Benjie-Ellen Schiller, Anselm, Steve Schiller, Don Croll



## A Light in Israel, Original Program

### A LIGHT IN ISRAEL

**PROGRAM NOTE:** It is often difficult to face what seems to be an apparent fact—that we really don't make a difference, that our vote doesn't count, that we don't matter. This feeling can be immobilizing, deadening. It's not a question of "What to do?" There are many of us who contribute time, money and talent to our jobs, to worthy causes, to family, and still don't experience making a difference.

Yet we all do want to contribute, to mean something. So how do we *experience* making a difference and can we communicate to other people how *they* can experience making a difference?

I wrote this piece in part to find out. The piece might answer it for you and it might not.

*A Light In Israel* is about one person's desire to make a difference to his people and the world and what he finds in his search.

—A.R.

**HISTORICAL NOTE:** On November 22, 1909, exactly seventy years ago, a meeting of 3,000 teenagers was held at Cooper Union in N.Y. which changed the course of American labor history. Many of the big labor speakers of the day were there—prepared to discuss what course of action should be taken to better the horrendous working conditions in the shirt-waist industry. (Most of the shirtwaist makers were Jewish girls who made \$3.50 a week.) After hours of talk, a seventeen year old girl, Clara Lemlich, asked for the floor. When she was finished speaking the first successful strike in the garment industry had been launched. The ramifications were far reaching. Upper class women saw the strike as a women's issue and supported the girls by publicizing their plight and paying for bail. Conditions were bettered somewhat. But perhaps the most important legacy of this teenagers strike was that its' success encouraged the cloakmakers to strike. Out of the cloakmaker's brutal strike came the "Protocol of Peace", a document forged by the Jewish community led by Louis Brandeis and based in essence on the Torah; a document which created fair hiring and firing practices, mediation boards and health guarantees; a document which became the model for labor legislation across America.



Anselm with Donna Robinson

Sid Sheres, Anselm, and Robert Blackman, boys from Van Cortlandt

**RICHARD E. BREIN** **BENJIE-ELLEN SCHILLER**  
(David) (Clara Lemlich)

**CANTOR DON ALAN CROLL** (*Samuel Gompers*)

**THE NFTY ORCHESTRA AND CHORUS**

*Book, Music and Lyrics,* ANSELM ROTHSCHILD  
*Conducted by* ANSELM ROTHSCHILD  
*Chorus directed by* MERRI LOVINGER ARIAN  
*Production Coordinators* RABBI RAMIE ARIAN &  
DAVID RUSSELL  
*Assistant Conductor* JEREMY SWERLING  
*Drama Coach* CANTOR NORMAN  
SWERLING  
*Executive Producer* RABBI ALLAN L. SMITH

TIME: Today, North America

**MUSICAL NUMBERS:**

<i>Let Me Be a Light in Israel</i>	David
<i>Who do You Think You Are?</i>	Chorus
<i>The Weather</i>	David, Clara and Chorus
<i>Where Are the Youth of the Sixties?</i>	Chorus
<i>Come Play a Big Game</i>	Clara
<i>You Don't Want Lights to See</i>	David
<i>Gompers' Speech</i>	Gompers
<i>Clara's Speech</i>	Clara
<i>STRIKE!</i>	Clara & Chorus
<i>The Oath</i>	Chorus
<i>I Have Been Lucky</i>	David & Clara
<i>Let Me Be a Light in Israel</i> (reprise)	David & Chorus

Dedicated by the Composer to Albie and Katharine Rosenhaus

**NFTY CHORUS:** Jill Arthur, Alli Bieber, Randy Goldstein, Julie Hoffman, Gail Honigman, Sonya Horowitz, Jana Jacobson, Dave Jaffe, Leah Kaufman, Marcy Liebnick, Jeff Marcus, David Moore, Daniel Severson, Patty Seyburn, Mark Solomon, Becky Stampler, Karen Wasserman, Penny Weinstein, Sally Zanar, Debbie Zecher, Sharon Zeigelman

**NFTY ORCHESTRA:** Brooke Ashman, Roger Baron, Michael Bobell, Daniel Bravmann, Susan Caro, Jonathan Cohen, Lisa Cohen, Sasha Cohen, Marna Dolinger, Anita Glazer, Wendy Katz, Mitchell Kopnick, Jonathan Marks, Daniel Ozeran, Steve Ozeran, Sara Reiter, Jonathan Richmond, David Roseman, Mark Rosenstein, Steve Schiller, Steven Schwartzman, Amy Shiner, Norman Shiner, Karen Sternthal, Jackie Weisman




## A reminiscence by Cynthi Stephanoni

Like so many of us, I was blessed to share quality time with Ans and considered him my mentor in the production of live events. We accomplished much together, Live Aid being one thing, the Los Angeles AIDS Quilt Event being another. But one of the greatest memories that I have is when Ans asked me to come and sing for high holy days with the choir he led. He asked me if I could sight read and I said “Yes, but I’d like to go over the music with you prior to sitting in.” He agreed that it would be a good idea, so I went to the apartment one night and we sat down on

the piano bench together. Ans opened a very LARGE volume of music and began to play. We went through a few pieces for about half an hour and Anselm turned to me and said ‘You’re right. You read very well. This should be no problem’ to which I replied as follows: ‘Thanks, Ans. It’s beautiful music . . . when were you going to tell me that it was in HEBREW???’ We both had a good laugh over that small omission of his for years to come . . . and it turns out that sight reading in a foreign language is not so hard if you just give yourself over to it!

# The Messengers

The North American Federation of Temple Youth Presents....




**THE MESSENGERS**  
by  
**ANSELM ROTHSCHILD**

*Commissioned by the UAHC Youth Division  
In Honor of the Fiftieth Anniversary of NFTY*

Made Possible through the Generosity of Mrs. Miriam Hamberger  
Detroit, Michigan

NFTY is Grateful for the ongoing Support of The  
National Federation of Temple Sisterhoods

Dedicated by the Composer to the Memory of Steven Levine



**THE MESSENGERS**  
by  
**ANSELM ROTHSCHILD**

Book, lyrics and Music by  
**Anselm Rothschild**

Orchestrations by  
**Anselm Rothschild, Clark Spangler, and Merri Lovinger Arian**

Executive Producer: Rabbi Allan L. Smith  
Producer: Rabbi Ramie Arian  
Director: Don Alan Croll  
Music Director: Merri Lovinger Arian  
Kurzweil Consultant: Clark Spangler  
NFTY Staff Support: Karen Kosarin Frank, Danna Wolfe, Beth Shanus

Creative Director: Anselm Rothschild

"Dodi L", © Cantor Steven Sher, used by permission

**THE CAST**

David Cohen	VP of 1st Fidelity Broker's Bank	Craig Adler
Rachel Emmetts	David's Secretary	Heather Stahl
Laurie Ferber	David's Junior Partner	Cindi Tarshis
Three Messengers:		
Gabriel		Aaron Seglin
Sandy		Noa Kishstet
Harold		Nina Perlman
Sol Greenberg	President of the Bank	David Rosewater
Jennifer	Sister of the Bride	Jennifer Silverman

Members of the Chorus: Stacy Archambault, Warren Bloom, Colby Cohen, Renee Cohen, Sarah Davis, Nathan Eisberg, Pam Emerson, Amy Geller, Aline Goodman, Jeffrey Green, Shira Hoffman, Brad Hyman, Jennifer Jacobs, Madelon Kahn, Miriam Lewis, Michael Namath, Rob Nosanchuk, Tracy Oklander, Kimberly Rosenthal, Jennifer Shankman, Shira Silverman, Lauren Starwe, Melissa Smiley, Robyn Snyder, Daniel Treiser, Debra Waldorf.

**BACKGROUND OF THE STORY**

NFTY commissioned Anselm Rothschild to compose a cantata to celebrate its 40th anniversary. The resulting creation, *A LIGHT IN ISRAEL*, was performed at the UAHC Biennial in Toronto in 1979. It tells the story of a young boy, David, who heard the call of his Rabbi to be "like Solomon and Moses and Ruth and Esther". As he goes through his teen years he looks for someone to teach him to be a light in Israel, a prophet, but all he gets is derision from the adults around him, who tell him that things can't be changed and that he should be a doctor.

Finally, a girl arrives and tells him that she has been sent as his teacher to be "a light in Israel". Clara tells him the story of how when she was his age she made a difference by leading the first successful strike for the International Ladies Garment Workers Union.

David is so moved by her story that he finally understands that he can make a difference whatever he does, and that his work is to communicate to others that they make a difference as well. The theme song of the show was "A Light in Israel."

Let me be a light in Israel	All I want is some small part
Let me be a glowing flame	To know I matter, where do I start?
Let me be a light in Israel	Let me be a light in Israel
Showing the way through the day to the world	Let me bless Your name
Let me be a light in Israel	Let me be a light in Israel
Let me live Your Holy name	Let me share Your dreams with You
Let me be a light in Israel	Let me be a light in Israel
All that I say may You weigh with Your hand	If I just knew what to do, I would do it for You

"The Messengers" picks up David's story, ten years later. He has become an extremely successful international money and power broker in a major city. God does not seem to be present in his life, but when God calls, God keeps calling....

The composer gratefully acknowledges the help and support of: Don Krim, Dr. Joel Weisman, Dr. Lorraine Boone, Peter Amodeo, Heidi Rothschild, Gary Veset, Sheri Smith, Peggy Sturm, Marcia Weider, Sidney Shere, Naomi Bingham, Raha and Richard Rosner, Jan Gansberg, Rabbi Michael Chernick, Miriam Chernick, Cantor Jay Fraulich, Rabbi Allen Freedling, Rabbi Erwin Herman, Jeremy Swerling, Diana Finkelstein, Debra Finkelstein, Reuven Firssove, Sony Seglin, Karen Webber, Ruth and Carl Miles Fine, Aggie and Arthur Scron, Abe and Dorothy Rothschild, Todd and Vicki Green, Roseanne and Michael Fichter, Alan Krim, David Russell, Niles Merton, Marianne Williamson, Murray Krim, Freddy Webber, Project Angel Food, Michael Raddler, Barbara and Len Lang, Jerry Michael, Doug Krusnick, Tom Feldman, Merrill's Music, Adam Arian, Elana Arian, Dorothy Waldron, Karen Cooper, Charlie Vass, Valerie Kirkgaard, Sally Fisher, and Steven Levine.

"The Messengers" was composed in its entirety on the Kurzweil 1000-SE

Cassette Tape Available From NFTY

**WHO'S WHO IN THE SHOW**

**ANSELM ROTHSCHILD** has been producing live and televised events for twenty years. As program director of the End Hunger Network, he was responsible for the creation of the President's World Without Hunger Awards, sponsored by the Agency for International Development. He was also responsible for producing community-wide events throughout the United States in association with the EHN's award-winning television special "The End Hunger Telecast." Mr. Rothschild was Supervising Producer for the historic "Live Aid" concert in 1985. He has had prominent roles in the design of the 1986 Futpac, the Black cultural festival to be held in Dulac, Senegal; the global concert for Bishop Tutu; the Opening Ceremonies of the national tour of the National AIDS Quilt. Most recently, he and his associates produced an important seminar in Los Angeles for Mikhail Gorbachev's chief economic adviser and the author of economic Perestroika, Ake Aganbegyan, who met with 150 CEOs in discussion of the consequences of Perestroika for the U.S. economy. Mr. Rothschild taught music at the NFTY national leadership camp in Warwick, N.Y. for several years beginning in 1977. He continues to compose for synagogues across North America, and is a Composer-in-Residence at University Synagogue in Los Angeles.

**DON ALAN CROLL** (Director) returns to celebrate NFTY's 50th year after having appeared in NFTY's 40th year celebration, *A LIGHT IN ISRAEL*. Don has directed and/or choreographed regional productions of *FIDDLER ON THE ROOF*, *LITTLE MARY SUNSHINE*, *THE FANTASTICS*, *CARNIVAL*, *CAROUSEL*, *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* (to which he also starred) and *TRADITIONS*, an original revue of Broadway musicals tracing the history of the Jews from biblical times to the present. Don appeared with Bernadette Peters in *ON THE TOWN*. His off-Broadway credits include the role of Yossel in *THE GOLDEN LAND* at the Second Avenue Theatre, where membership in the Hebrew Actors Union is still preferred. On tour, and in regional theatre he has performed in *OLIVER!*, *PETER PAN*, *HAMLET*, *THE IMAGINARY INVALID*, and most recently in the role of 81 year old Max Moberg in *NOT RAPPAPORT*, for which he was nominated by the San Diego Theatre Critics Circle for excellence in the category of Best Actor in a Leading Role. Don's television credits include episodes of *MR. BELIEVEDERE*, *NINE TO FIVE*, and *GENERAL HOSPITAL*. Don is a graduate of Hebrew Union College-Jewish Institute of Religion School of Sacred Music, and is currently the part-time cantor of Congregation Beth Chayim Chadash in Los Angeles.

**MERRI LOVINGER ARIAN** (Music Director) has been a prominent figure in NFTY music for 18 years. She has been Music Director of UAHC's Kivu Camp since 1973. She was Music Director of *A LIGHT IN ISRAEL* at NFTY's 40th anniversary celebration in Toronto. Merri chaired the editorial committee that produced the recently issued volume *NFTY'S FIFTY*, the compendium of sheet music for NFTY songs. Her vocal credits include performances on six of NFTY's record albums. She has a solo album of songs for young children to her credit. She is currently at work on a book of two-part arrangements of Jewish folk songs for youth choirs. Merri teaches Music Education at Hebrew Union College-Jewish Institute of Religion School of Sacred Music in New York. She performs at synagogues and Jewish organizational functions throughout North America.

**ALL PERFORMERS ARE NFTY MEMBERS OR RECENT ALUMNI**



Sidney Sheres, Don Krim, Anselm and Friend



Anselm rides the rails, Griffith Park, 1988



Anselm with his sister, Roxanne Fischler



Anselm with his father, Abe Rothschild



Anselm with Sherry Broussard

# Avot

"Oh, God, open my lips that my mouth may declare Your glory..."

Anselm Rothschild

Slowly, Gently, Legato

Baruch a - tah, Ado  
nai. Baruch a - tah el-o - hey - nu e-lohei a-vo-tey - nu. Baruch a - tah, Ado  
nai. Baruch a - tah e-lo - hey - nu e-lohey Av-ra - ham e-lo-hey Yitz-  
chak e-lohey Ya'-a - kov. Ha - el ha-ga-dol ha-gi-bor v'-ha-no-ra eyl el -  
ion, ha - el ha-ga-dol ha-gi-bor v'-ha-no-ra eyl el - ion. Ha -  
el ha-gadol ha-gi-bor v'-ha-no-ra eyl el - ion, ha - el ha-gadol ha-gi-bor v'-ha-no-ra eyl el -

D *molto rit.* **Tempo I** C CMaj7 C FMaj7 *rit.* *mp* *a tempo* 3  
 25 ion. Baruch a - tah, A-do - nai. Baruch a - tah el-o - hey - nu e-lohei a-vo-

Em C CMaj7 C  
 30 tey - nu. Baruch a - tah, A-do - nai. Baruch a - tah e-lo-

FMaj7 *rit.* *mp* *a tempo* 3 Em Am Em Am Em Am  
 35 hey - nu e-lohey Av-ra - ham. Go - meyl chasadim to-vim v'-ko-nei hakol, v'zo-

Em Am Em Am Em Am B *rit.* *a tempo* B  
 39 cher chas-dey a - vot umey-vi g'-ulah liv-ney v'-ney - hem l'-ma' - an sh'-mo b' - a - ha-

Em FMaj7 Em D sus4 D *a tempo* C  
 43 vah. Melech o - zeyr u-moshi-a u-ma - geyn. Baruch a - tah, A-do-

CMaj7 C FMaj7 *rit.* *mp* *a tempo* Em *mf*  
 49 nai. Baruch a - tah e-lo - hey - nu e-lohey<sup>3</sup>a-vo - tey - nu. Baruch a -

C CMaj7 C FMaj7 N.C. *rit.* CMaj7  
 54 tah, A-do - nai. Baruch a - tah e-lo - hey-nu, ma-geyn Av' - ra - ham.

# Dans Les Mirages

Anselm Rothschild

Moderato

Chords: B $\flat$  F G m G m7 E $\flat$

Chords: C m7 F G m7 F B $\flat$  E $\flat$

Chords: B $\flat$  E $\flat$  B $\flat$

Chords: F G m D m E $\flat$  C m7

Voice: Dans En - - - - les tre mi -  
rages, jeux, de qui mes sont a - mours.  
Je Je vois touche l'e - toile je sais je sais, c'est  
Je touche l'a - mour je suis, ser - ais tou - - -

Piano: *simile*



Dans Les Mirages

2  
23 F Gm7 F B $\flat$  E $\flat$  B $\flat$  E $\flat$

moi, Je suis le dieu,  
jours, vous me crei - ez,

Pno.

23

29 B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  F

vers qui je cherche.  
je vous cre - is, Tous les choses au -  
je vous cre - is, Toute les rues et

Pno.

35 E $\flat$  Dm E $\flat$  Cm7 F Gm7 F

cune des chos - es sont l'e - sprit de moi  
tout les jeux que nous a - vons cre me

Pno.

41 B $\flat$  E $\flat$  B $\flat$  E $\flat$

Pen - sez au pou - voir que nous a -

Pno.

41

Dans Les Mirages

47  $B\flat$  F Gm Dm

vons pour a - voir cre - e tout c'ela sans

Pno.

53  $E\flat$  Cm7 F Gm7 F  $B\flat$   $E\flat$

fins sans mort (Si vous a-vez!) Prends-moi\_\_\_ done la

Pno.

59  $B\flat$   $E\flat$   $B\flat$   $E\flat$   $B\flat$   $E\flat$

main ai - mons le dieux du monde

Pno.

65  $B\flat$  F Gm  $B\flat$   $E\flat$  Cm7

cre - ons nous les jeux don nons va leur a nous

Pno.

# Dans Les Mirages

4  
71

F Gm7 F7 B $\flat$  E $\flat$  B $\flat$  E $\flat$

tous. (si vous sav-ez!) Al-lons - y en - semble

Pno.

77

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$  F

ai mons le dieux du monde cre - ons nous les

Pno.

83

G m *rit.* B $\flat$  E $\flat$  F sus4 F *a tempo* B $\flat$  E $\flat$

jeux pour don ne va leur a nous tous.

Pno.

89

B $\flat$  E $\flat$  B $\flat$  E $\flat$  B $\flat$

Pno.

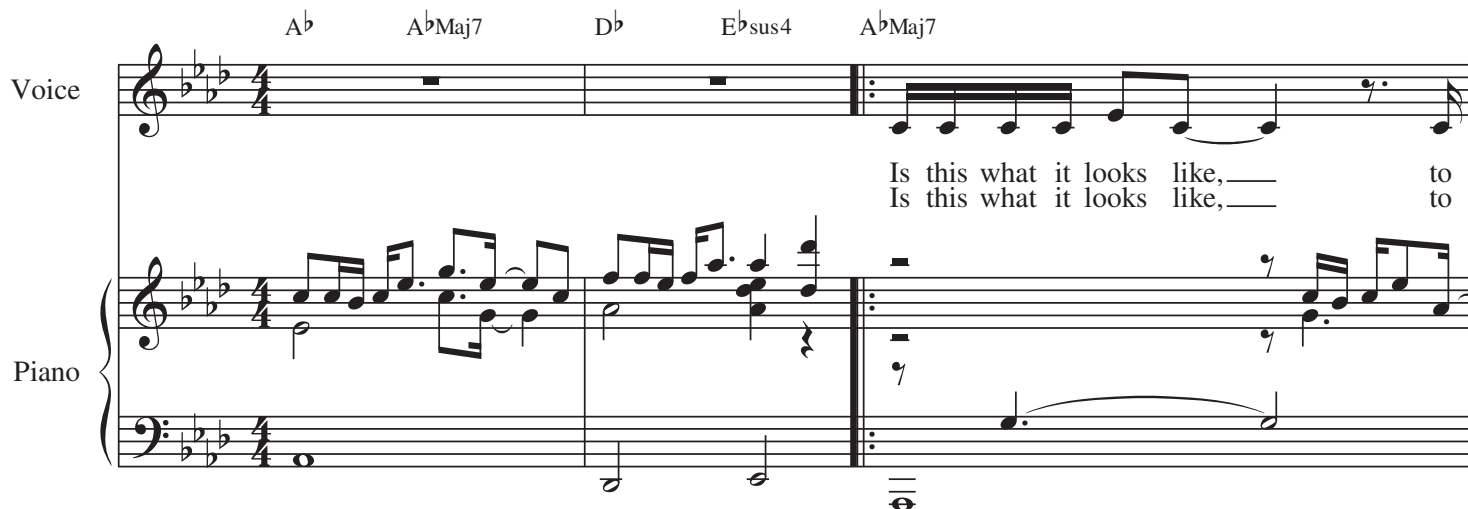
# This Is What It Looks Like

Anselm Rothschild  
Arr.: Dan Spector

Chords:  $A^b$   $A^bMaj7$   $D^b$   $E^bsus4$   $A^bMaj7$

Voice: Is this what it looks like, — to  
Is this what it looks like, — to

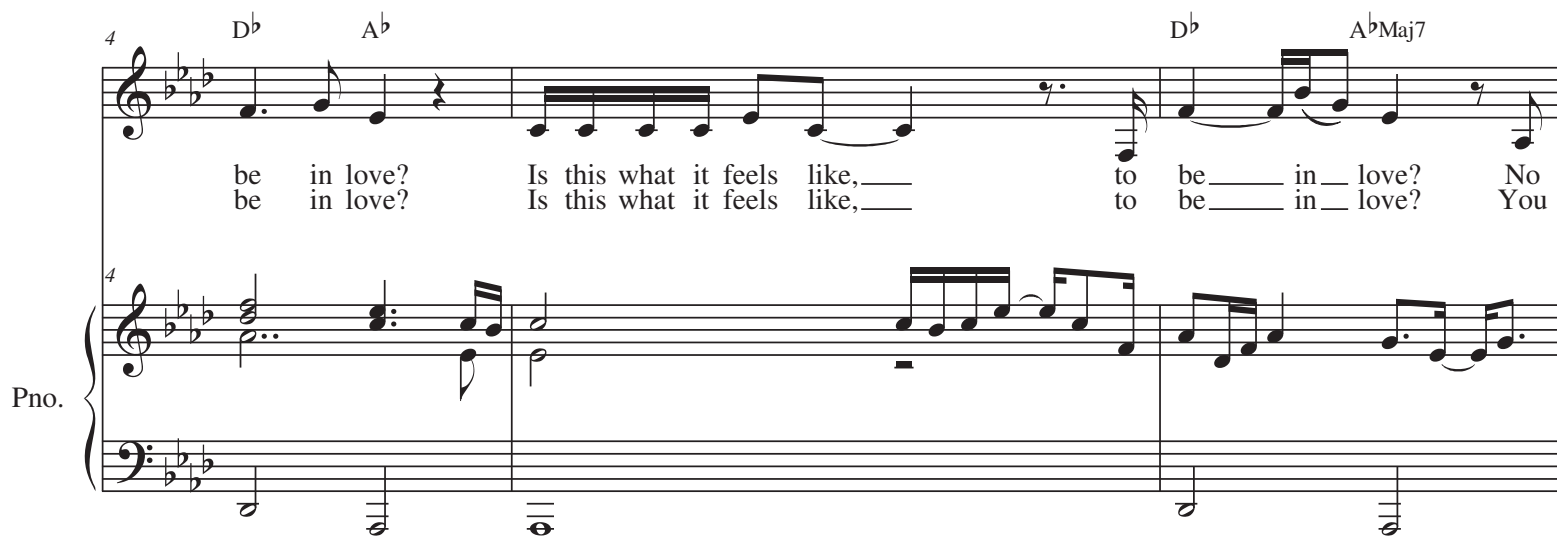
Piano



Chords:  $D^b$   $A^b$   $D^b$   $A^bMaj7$

Voice: be in love? Is this what it feels like, — to be in love? No  
be in love? Is this what it feels like, — to be in love? You

Pno.



Chords:  $D^b$   $E^b/D^b$   $A^b(add9)$   $D^b$   $D^b/E^b$   $E^b$   $D^b$   $E^b/D^b$   $A^b$

Voice: long - er a - lone, I found the one I want - ed. At last I've come home, it's  
made my life whole. I see what I can give now. To - geth - er one soul,

Pno.



This Is What It Looks Like

2

10  $D^b/G^b$   $D^b(add9)/G^b$   $D^b/E^b$   $E^b$   $D^b$   $E^b$   $A^bMaj7$

here I want to be!\_\_\_\_ Where would I\_\_\_\_ rath - er be?  
more than you and I.\_\_\_\_

10 Pno.

12  $B^bm7/E^b$   $G^bMaj7/E^b$   $A^bMaj7$   $D^b$   $E^b$   $A^bMaj7$   $D^bMaj7$   $Cm6$   $B^bm7$

Why did I\_\_\_\_ wait so long? Where can I\_\_\_\_ be so free? You are the center of the world for

12 Pno.

15  $B^bm7/E^b$   $Bm7/E$   $AMaj9$

me!\_\_\_\_ This is what it looks like\_\_\_\_ to

15 Pno.

17  $D(add9)$   $A(add9)$   $A$

be in love. This is what it tastes like\_\_\_\_ to

17 Pno.

This Is What It Looks Like

19 DMaj7 AMaj7 D E/D AMaj7

be \_\_\_\_\_ in love. With you I can see, it's

Pno.

21 Bm7 D/E E D E/D AMaj9 D(add9)/G

all I've ev - er dreamed of, with you close \_\_\_\_\_ to me, I know we've got it all.

Pno.

24 D/E E 3 A

Where would I \_\_\_\_\_ rath - er be?

Pno.

26 D/E 3 A D E 3 A

Why did I \_\_\_\_\_ wait so long? Where can I \_\_\_\_\_ be so free?

Pno.

This Is What It Looks Like

4

28 D C#m B m7 D/E

You are the cen - ter of the world to me!

Pno.

30 A Maj7 A/D

This is what it looks like, — this is what it feels like, —

Pno.

32 B m7 C#m7 D B m/E A E/G# F#m E

this is what it looks like to be in love! —

Pno.

35 A E/G# F#m7 A/E E A

Oo — In love.

Pno.

# Light in Israel

Anselm Rothschild

♩ = 120

C F C F C F G F

C F C F C F C F6/G G

5  
Let me be a Light in Is - ra-el. Let me be Your glow - ing flame.\_\_\_\_  
Let me be a Light in Is - ra-el. Let me live Your Ho - ly Name.\_\_\_\_

C F C F | B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

9  
Let me be a Light in Is - ra-el, showing the way\_\_\_\_ to the day\_\_\_\_ to the world!  
Let me be a Light in Is - ra-el

G sus4 G | B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

12  
All that I say\_\_\_\_ may You weigh\_\_\_\_ with Your hand.\_\_\_\_

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

17  
All I want is some small part\_\_\_\_ I know I mat - ter; where do I start?

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm7 rit. B<sup>b</sup> E<sup>b</sup>

21  
Let me be a Light in Is - ra-el. Let me bless Your name!\_\_\_\_

A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> Fm7 B<sup>b</sup> E<sup>b</sup>

25



# Light in Israel

## Reprise for Chorus

Anselm Rothschild

♩ = 120

C G

C F C F C F C F6/G G

3 Let me be a Light in Is - ra-el. Let me be Your glow - ing flame.\_\_\_\_  
Let me be a Light in Is - ra-el. Let me share Your dreams with You.\_\_\_\_

C F C F B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

7 Let me be a Light in Is - ra-el, showing the way\_\_\_\_ through the day\_\_\_\_ to the world!\_\_\_\_  
Let me be a Light in Is - ra-el

G sus4 G B<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

10 \_\_\_\_\_ If I just knew\_\_\_\_ what to do,\_\_\_\_ I would do it for You.

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

16 All I want is one small part\_\_\_\_ to know I mat - ter; where do I start?\_\_\_\_

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F m7 B<sup>b</sup> E<sup>b</sup>

**Allargando**

20 Let me be a Light in Is - ra-el. Let me bless Your name!\_\_\_\_\_

A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> F m7 B<sup>b</sup> E<sup>b</sup>

24  
—

# Come Touch My Heart

Anselm Rothschild

Anselm Rothschild

Fm Intro a capella - Freely Eb

In the dark-ness you can see the light that burns in side of me

5 Db C7 Fm with driving rhythm Fm

the doors I'll o-pen for you all if I grow strong if I grow tall

*f* Piano

10 Verse I Gb

I was born in De-troit and in Ri - o and—Dak-kar

15 Ebm6 C7

played in streets with sew-ers run- ning the sounds of hun-ger ne-ver far

19 C7 Gb

I was raised on— a farm til-ling land we'd ne-ver own.

Piano

24 Ebm6 C7

Saw my pa-rents in their grie ving bu-ry chil-dren ne-ver grown.

28 Flute

33 CHORUS

Come touch my heart come hold my dreams lost in a storm lost\_ in a stream\_

37

come we will fly come we will dance we'll make our time we'll get our chance

(to coda second repeat)

41

get our chance

44

You think you know me by my pic ture\_ by my\_ skin-ny arm\_ and face

48

by the flies a-round my bel ly\_ my mo-ther's look of hurt and waste\_\_\_\_

53

this is not me this is not her\_\_\_\_ it's just the shell of who\_ we were

57 Ebm<sup>6</sup> C C<sup>7</sup>

look fur-ther in look fur-ther out\_\_\_\_ come see the truth what we're a- bout.

61 (D.S. al Coda) with driving rhythm Fm

get our chance.

66 F Bb

Then in the vil-lage there'll be hope and in the halls a- bout\_ the town\_\_

70 A

the cries will turn at last to laugh - ter\_\_\_\_ the eyes of chil - dren\_\_\_\_ will not look

73 F

down Then a new mor-ning we will break that makes all o-thers look like

78 Bb A

night I pledge my soul the world to make\_\_ come join our dance come make things

82 (Flute) D D/C# D D/A G D/F# Em A(sus4)

right\_\_\_\_\_

86 D D/C# D/B D/A G G/F#

Come touch my heart come hold my dreams. lost in a storm lost

89 Em A D D/C# D/B D/A

in a stream come we wil fly come we will dance

92 G A D D/C# D/B D/A (Flute) D D/C#

we'll make our time we'll get our chance

96 D/B D/A G G/F# Em A D D/C# D/B D/A

etc. flute improv.

...Repeat and fade to End...

101 G G/F# Em A D D/C# D/B D/A G A D D/C# D/B D/A D

# Christmas All Year

Anselm Rothschild

Backing Harmonies

Soloist

Piano

Sleigh Bells

Christ-mas

Harm.

Vox.

Pno.

giving, Christmas living ought to last all year long. Tinsel  
treasure, Christmas pleasure, ought to last all year long. Reindeer

Harm.

Vox.

Pno.

streaming, we folks beaming, ought to last all year long. Sleigh bells  
prancing, we folks dancing, ought to last all year long. Cele-

Christmas All Year

2  
8

Harm.

Vox.

A D/A A D/A A E7

ring - ing ting - a - ling - ing ought to last all year long, ought to  
bra - tion to the na - tion ought to last all year long, ought to

Pno.

10

Harm.

Vox.

A E7 A D A E

last last all year long, ought to last last all year long.  
last all year long, ought to last all year long.

Pno.

13

Harm.

Vox.

Why does mis-tle-toe dis-ap - pear? Ho - ly wreaths and Christ-mas cheer?  
Why does mis-tle-toe dis-ap - pear? Ho - ly wreaths and Christ-mas cheer?  
Why does mis-tle-toe dis-ap - pear? Ho - ly wreaths and Christ-mas cheer?

A E F#m C#m

Pno.

15

Harm.

Vox.

Christ - mas spi - rit should go right on\_\_\_ for the whole New Year.  
D A E A

Christ - mas spi - rit should go right on\_\_\_ for the whole New Year.  
Christ - mas spi - rit should go right on\_\_\_ for the whole New Year.

Pno.

17

Harm.

Vox.

Col - ors nev - er shine quite so bright as they do\_\_\_ on Christ - mas night.  
E F#m C#m

Co - l ors nev - er shine quite so bright as they do\_\_\_ on Christ - mas night.  
Co - l ors nev - er shine quite so bright as they do\_\_\_ on Christ - mas night.

Pno.

19

Harm.

Vox.

Then they dis - ap - pear from sight\_\_\_ for a - noth - er year! Let the mis - tle - toe re - mind\_\_\_ us, let it last\_\_\_  
D A E A E A E A D

Then they dis - ap - pear from sight\_\_\_ for an - oth - er year! Let the mis - tle - toe re - mind\_\_\_ us, let it last\_\_\_  
Then they dis - ap - pear from sight\_\_\_ for an - oth - er year!

Pno.



Christmas All Year

4  
22

Harm. 1.

Vox. 1.

Pno.

— all year long. — Let the Joy we have in Christ - mas gon-na last — all year long.

— all year long. — Let the Joy we have in Christ - mas gon-na last — all year long. Christ-mas

25

Harm.

Vox. 2.

Pno.

all year long.

all year long. Christ-mas

28

Harm. D

Vox. Oo

Pno.

caring, Christmas sharing, ought to last — all year long. — Chestnuts roasting, good friends toasting ought to last

31

Harm.

Vox.

Pno.

Oo — mis - tle - toe re - mind us; let it last —

A E E A E A D

— all year long! — Let the mis - tle - toe re - mind us; let it last —

33

Harm.

Vox.

Pno.

— all year long. — Let the Joy we have on Christ - mas gon - na last —

A E A E A E A D

— all year long. — Let the Joy we have on Christ - mas gon - na last —

35

Harm.

Vox.

Pno.

— all year long! — Ought to last — all year long, — ought to last —

A E A D A E A D

— all year long! — Ought to last — all year long, — ought to last —

Christmas All Year

6

37

Harm.

Vox.

Pno.

all year Long. Long.

A E A D E D A D E D

all year long. All year long. All year

Outro

40

Harm.

Vox.

Pno.

Long. Long. Christ - mas... Long.

A D E D A D E D A D E D

long. All year long. All year long. All year

43

Harm.

Vox.

Pno.

Christ - mas... Long. Christ - mas... Long.

A D E D A D E D A

long. All year long. All year long.

VICT

# Justice, Justice Shall You Pursue

In Celebration of David Smith

Anselm Rothschild

Music score for Voice and Piano (Pno.) in 4/4 time, key of G major. The score is divided into three systems, each with a voice line and a piano accompaniment line.

**System 1:**

Chords: G/A, A

Voice: There are simp - ler things \_\_\_ to do \_\_\_ There are  
simp - ler things \_\_\_ to do \_\_\_ There are

**System 2:**

Chords: G/A, D/F#, A m7, D

Voice: flow - ers to grow \_\_\_ there are mea - dows to sow \_\_\_ There are simp - ler things \_\_\_ to do \_\_\_  
des - erts to bloom \_\_\_ there are prin - ces to groom \_\_\_ There are simp - ler things \_\_\_ to do \_\_\_

**System 3:**

Chords: C/D, D

Voice: \_\_\_ There are pleas - ant ways \_\_\_ to go \_\_\_ There are  
There are pleas - ant ways \_\_\_ to go \_\_\_ There are

Justice, Justice Shall You Pursue

2

9 C/D B m7 F sus4 D m9

cool run - ning streams There are in - no - cent dreams There are  
com - fortab - le chairs There are fil - ig - reed waves There are

Pno.

11 G A m7 E m

pleas - ant ways to go There are heights to climb a -  
pleas - ant ways to go There are heights to climb a -

Pno.

14 F FMaj7 C G FMaj7 E m/A

bove the trees where on - ly gran - ite shows There is ale to drink and  
bove the trees where on - ly gran - ite shows There is ale to drink and

Pno.

Justice, Justice Shall You Pursue

18 FMaj7 Em/A FMaj7 G Dm7 Dsus4 G(add9) G<sup>6</sup>

tales to tell, but more than this I know.  
tales to tell, but more than this I know.

Pno.

22 A7/G D/G G(add9) Am7/G

Jus-tice jus - tice I shall pur-sue,

Pno.

26 D/F# G(add9) Am G(add9)

al-ways for-ev-er and when you think I'm through there'll be more and e-ven more left for

Pno.

Justice, Justice Shall You Pursue

4

29 A m7/G D/F# G(add9) A m7/G

me to do. Al-ways for-ev-er just when you think I'm through

Pno.

32 D D(add9)/F# A m7/G D D(add9)

This is the rea-son the land is mine This is the sweet-ness that

Pno.

35 A m7/G D B m7 G Em7

makes the wine This is the plea-sure, the won-der - ful trea - sure, the

*3rd time to ending 3*  
*4th time to ending 4*

Pno.

Justice, Justice Shall You Pursue

38 D/F# G Maj7 A 7sus4 A sus4 A 7sus4 A sus4 A m

1.

joy and the breath of my life.

Pno.

41 A 7sus4 A sus4 A 7sus4 A sus4 E m D.C.

2.

life. (There are)

Pno.

44 D/G E7/G# A 7sus4 A sus4 A 7sus4 A sus4 A m

3.

joy and the breath of your life.

Pno.



Justice, Justice Shall You Pursue

6

47 <sup>4.</sup> D/G E7/G# A 7sus4

Joy and the breath — I give

Pno.

49 A m7 G Em(add9)/C G/D

to you.

Pno.

53 G/D Em7/D G/D Em7/D G/D Em7/D D

Pno.

# Let Me Hear You, Lord

Anselm Rothschild

*Molto legato*

Soprano

Alto

Piano

*mf*

*rit.*

S

A

Pno.

*mp*

*poco rit.* *a tempo*

Let me hear You, Lord, spirit soars in prayer.

Let me hear You, Lord. When I hear, my spirit soars in prayer.

*mp* *a tempo*

*poco rit.* *a tempo*

Let Me Hear You, Lord

2

S *mf*  
May I sing from love, waste my sweet-ness

A *mf*  
May I sing from love, not a - fraid to waste my sweet-ness

Pno. *mf*

S  
on the world. May I sing from love.

A  
on the world. May I sing from

Pno.

Let Me Hear You, Lord

3

11

S

Not a - fraid to waste my sweet-ness. May I sing from love,

A

love, waste my sweet-ness. May I sing from

Pno.

Detailed description: This block contains the musical notation for measures 11 and 12. It features three staves: Soprano (S), Alto (A), and Piano (Pno.). The Soprano part has a melodic line with lyrics: "Not a - fraid to waste my sweet-ness. May I sing from love,". The Alto part has a lower melodic line with lyrics: "love, waste my sweet-ness. May I sing from". The Piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A rehearsal mark "11" is placed at the beginning of the system.

13

S

1. not afraid to waste my sweetness on the world. showing with my own soul's flight the

2. showing with my own soul's flight the

A

1. love, waste my sweetness on the world. love, own soul's flight the

2. love, own soul's flight the

Pno.

1. rit.

2. rit.

Detailed description: This block contains the musical notation for measures 13 and 14. It features three staves: Soprano (S), Alto (A), and Piano (Pno.). The Soprano part has two endings: "1. not afraid to waste my sweetness on the world. showing with my own soul's flight the" and "2. showing with my own soul's flight the". The Alto part has two endings: "1. love, waste my sweetness on the world. love, own soul's flight the" and "2. love, own soul's flight the". The Piano accompaniment includes "rit." markings in both measures. A rehearsal mark "13" is placed at the beginning of the system. The time signature changes to 2/4 at the end of measure 14.

Let Me Hear You, Lord

4

S  
16 *f* God who sings through me. showing with my own soul's flight the  
A  
16 *f* God who sings through me. love, own soul's flight the  
Pno.  
16 *f* rit.

S  
19 *f* *a tempo* *mf* God who sings through me.  
A  
19 *f* *mf* God who sings through me.  
Pno.  
19 *f* *a tempo* *mf* L.H.

# Ahavat Olam

Liturgy

Anselm Rothschild

*Slow*

G C D G G C

A - ha - vat o - lam, a - ha - vat o - lam, Beit yis - ra - eil am-cha a-

D7 G *Rock* G C

hav - ta. All the world sings to You the

D G G C D G

world sings to You All the world sings to You the world sings to You the

Am7/D C Cmaj7 G

song of the trees when wind stirs their leaves The song of the earth when  
song of the sea when waves are set free The song of the sky when

1. Cmaj7 G 2. Cmaj7 D7sus D7 G

rain soothes its thirst The humm-ing birds fly Tout le

G C D G G C

monde chant de Toi le monde chant de Toi Tout le monde chant de Toi le

D G G C D G

monde chant de Toi Tout le monde chant de Toi le monde chant de Toi Tout le

G C D G

monde chant de Toi le monde chant de Toi The

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p20

# UNDERNEATH THAT EXTERIOR © 1981 Rothschild

R: Underneath that exterior so precise & so superior underneath that Bri-a-nis faubred  
 F: man I can count on Heres a plan that's a sound one with all a-bout to fall right at my  
 R: # comes close + then he flies a way he touches then he hides a-way he senses who I am but cannot

vest feet Under lies + innu-endo under Porsches + nin-tendo there's a  
 He's the path to my glory Life will be a lovely story + even  
 He's a afraid I'll dis-cover what he's keeping under cover but I

secret that he needs to hold him in my arms I am home + so is he Anathe  
 more I love him push rest Heres a  
 only want to ease him the Duet [when I

DUET

sun's a golden star that is born from our love And the sky's a sitem com-fater the earth a + I

2nd. time

Know him so well he's my own

last time ~ 16 dal capo after 2nd time ~ 1+2 3

Play in E

# COME PLAY A BIG GAME

©1979  
Annelin Robinschild

Handwritten musical notation for the first system. It includes a vocal line with lyrics: "Spend your 1. life in a sandbox you'll / Live your 2. life in a bathtub you'll / drop dead of boredom there are / pass time in com-fort there are". Below the vocal line is a piano accompaniment with chords G, C, and G.

Handwritten musical notation for the second system. It includes a vocal line with lyrics: "fares to be broken and / bodies to shelter and / world's to be made live / ballies to fill, live your / life in a sandbox you'll / life in a bathtub you'll / wind up like marmelade / wind up like soft brittle / thin over to-coast that's / spread - pended in water and / eggs sus". Below the vocal line is a piano accompaniment with chords C, G, Am, Dsus, G, C, G, C, G.

Handwritten musical notation for the third system. It includes a vocal line with lyrics: "crumbling with / pointlessly age / dead / Come play a big game / don't / act like your fro-zen the / game you were born for / reason your chosen / the". Below the vocal line is a piano accompaniment with chords D, G, E, A, D, G, EA, D, G.

Handwritten musical notation for the fourth system. It includes a vocal line with lyrics: "Come play a big game where / love is in birth where / all are the 99 - abs where / heav-en is / earth!". Below the vocal line is a piano accompaniment with chords Em, Am, Dm, G, C, G, C, Bm. There is a section marked "or 2 bars" with a key signature change to F# and a time signature change to 3/8.

\* left hand in this measure on successively higher octaves

Handwritten musical notation for the left hand in the final measure, showing a sequence of notes on successively higher octaves.



COME PLAY A BIG GAME ©1979 Pz. Anselm Rothchild

1. [21] [25]

2. [33] [35] [35A] [35B]

[36] [37]

[40] [44]

what would you rather do see a life transform run a mile in the winter wood where would you rather be in a

CM7 D7 G Am7 C D6 G CM7 D7 G

COME PLAY A BIG GAME © 1977 P.3  
Anselmo Rothmel

49

mir-a-cle on the sand - by the autumn sea when would you like to go? Just like

Am7 C F D D7 Am7 D G

53

Dor-o-ty you've the shoes but you didn't know why should you wait much longer if the feel-ings right Take a

Am7 D Gm7 Cm7 Dm7 Gm7 Am7 C# F

chance take a bite rit come play a big game it's not like you're game you reason you've come play a big game where  
frozen, the were born for the chosen

F#6 rit B E A D G E A D G Em Am

love is in birth where all are me-ssi-ahs where hea-ven-is earth! Earth! —

Dm G C G C Bm rit

# REMEMBER TO REMEMBER

Lyrics and Music: Anselm Rothschild  
Arrangement: Merri L. Arian

*Soulfully*

**Chords:** D, D/C#, D/B, G, D, D/C#, G, D, D/C#, Asus, A, D, D/C#, D/B, Asus, A, G, A, F#m, Bm, F#m, C#, F#m, D, D, Esus, E, D

**Lyrics:**

1. Re- mem-ber to re- mem-ber It will light your heart each day it will  
 2. mem-ber to re- mem-ber that is all you have to do and the

help you on your way and it's more than just a say-ing so you know  
 truth will see you through e-ven

re- when all has dar- kened a- round you

Who you said you are was bright-er than a star e-ven tho' your dreams were

dashed and knocked a- bout You are still that dream un-der

ev-ery thing you doubt Re-mem-ber  
 Re- mem-ber to re-

D/C#                                  D/B    A                  G                                  D    A

re-mem-ber how you said you want-ed to be do It will set and keep you  
re-mem-ber if it's all you e - ver do And the truth will see you  
mem - ber

G                                  1. D                                  D/C#    D/B                                  Asus    A

free through It will heal your wounds car - ess your face with love  
You will You will

Re -

2.                                  D                                  D/C#    D/B                                  Asus                                  A

hear God sing to you for - e - ver  
hear God sing to you for - e - ver

G                                  A                                  F#m                                  Bm

Who you said you are bright-er than a star e-ven  
Who you said you are was bright-er than a star e-ven

F#m C# F#m

tho' your dreams were dashed and knocked a - bout You are

tho' your dreams were dashed and knocked a - bout You are

D D/C# D E C#m D Esus B

still that dream un-der ev - ery - thing you doubt

still that dream un-der ev - ery - thing you doubt Re -

E E/D# E/C#

Re-mem-ber Re-mem-ber if it's all you e - ver

mem - ber to re - mem - ber if it's all you e - ver

A E G#m A 1E A

do and the truth will see you thru' you will hear God sing to

do and the truth will see you thru' you will hear God sing to

you \_ for - e-ver \_\_\_\_\_ hear God sing to

you \_ for - e-ver \_\_\_\_\_ Re - hear you will hear God

you \_ for e - ver! \_\_\_\_\_

sing to you for e - ver! \_\_\_\_\_

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Remember to remember  
It will light your heart each day  
It will help you on your way  
And its more than just a saying so you know

Remember to remember  
That is all you have to do  
And the truth will see you through  
Even when all has darkened around you

Who you said you are was brighter than a star  
Even tho' your dreams were dashed and knocked about  
You are still that dream under everything you doubt

Remember to remember  
How you said you wanted to be  
It will set and keep you free  
It will heal your wounds caress your face with love  
Remember to remember if it's all you ever do  
And the truth will see you through  
You will hear God sing to you forever

Who said you are was brighter than a star  
Even tho' your dreams were dashed and knocked about  
You are still that dream under everything you doubt

Remember to remember  
If it's all you ever do  
And the truth will see you through  
You will hear God sing to you forever

No matter how difficult things may get, we need to remember who we are, what we stand for, and that we do not stand alone. This awareness "will heal your wounds, caress your face with love". From the musical "The Messengers". The composer died of AIDS in 1990 at the age of 39, two months after the premier of this work.

F - B<sup>b</sup>

# I Have Been Lucky

P1

Empty musical staves for piano accompaniment, consisting of a grand staff with treble and bass clefs, and a single treble clef staff above it.

1  
1-2. I have been lu-cky I have been blessed  
1. I found a pur-pose dis-covered a quest  
2. I found a trea-sure that's close to the best

Musical notation for the first system, including vocal line and piano accompaniment. The lyrics are: "1-2. I have been lu-cky I have been blessed". The piano part features a steady accompaniment with chords and moving lines in both hands.

5  
1-2 I know I ma-ster what-e-ver I do — and not on-ly that I found you

1<sup>st</sup> time  
2<sup>nd</sup> time

Musical notation for the second system, including vocal line and piano accompaniment. The lyrics are: "1-2 I know I ma-ster what-e-ver I do — and not on-ly that I found you". The system includes first and second endings for the piano part, indicated by repeat signs and "1<sup>st</sup> time" and "2<sup>nd</sup> time" markings.

10  
Now I can own all the world It's mine to de-light in to

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Musical notation for the third system, including vocal line and piano accompaniment. The lyrics are: "Now I can own all the world It's mine to de-light in to". The system concludes with a double bar line and a copyright notice: "© 1979 Anselm Rothschild".

I Have Been Lucky

92

14

have and be-hold Now I can see who I am A partner to hea-ven a

20

part-ner to man You have been lu-cky -

24

You have been blessed

1. You found a pur- pose dis- covered a quest  
2. You found a treas- ure that's else- to the best

You know you ma-ter what

ev-er you do and what you can share now is you

1st time  
2nd time

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# I Have Been Lucky

73

29

Now you can own all the world it's yours to delight in to have and behold

33

Now you can see who you are a partner to hea-ven a part-ner to

36

37

God - You have been lu-cky - You have been blessed

I have been lu-cky - I have been biassed

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I Have Been Lucky

You found a pur-pose dis-cov-ered a quest You know you mat-ter what ev-er you do and

I found a purpose dis-cov-ered a quest I know I matter what ever I do and

what you can share now is you You know you mat-ter what e-ver you do and

what I can share now is you I know I matter what .es ver <sup>3</sup> I do and

what you can share now is you

what I can share now is you

# ZACHARTI LACH

Music: Anselm Rothschild  
 Lyrics: High Holiday Liturgy  
 Arrangement: Merri L. Arian

*Joyfully*

C Dm7/C C Bb/C

Za-char-ti lach  
 a - vat

che-sed n'u-ra - yich  
 k'lu - lo - ta - yich

che - sed n'u-ra - yich  
 k'lu - lo - ta - yich

C Dm7/Bb Am7 BbMaj7 Am FMaj7 C Dm7

lech - tēch

a - cha-rai

a - cha-rai ba-mid -

Gsus G Dm7/Bb Am7 BbMaj7 Am

bar

lech - tēch

a - cha - rai ba -

C/Bb C/A Dm

1. 2.

Gsus G G

mid-bar b' - e - retz

lo z'ru - a

a za -

Dm7                                  Dm    G                                  C                  Bm7

char - ti \_\_\_\_\_ a - ni \_\_\_\_\_ et b'ri - ti \_\_\_\_\_ o -

C                                  Dm7                                  Dm                  G

tach bi - mē \_\_\_\_\_ n'u - ra - yich \_\_\_\_\_ va - ha - ki -

C/E                                  D7                                  C

mo - ti \_\_\_\_\_ lach \_\_\_\_\_ va - ha - ki - mo - ti \_\_\_\_\_ lach \_\_\_\_\_ va - ha - ki - mo - ti \_\_\_\_\_ lach \_\_\_\_\_ b'rit o -

Asus                  A                                  D                                  Em7/D                  D

iam \_\_\_\_\_ za - char - ti lach \_\_\_\_\_ che - sed n'u - ra - yich \_\_\_\_\_  
 a - ha - vat \_\_\_\_\_ k'lu - lo ta - yich \_\_\_\_\_

C/D D Em7/C Bm CMaj7 Bm

che-sed n'u-ra - yich  
k' - lu - lo - ta - yich

lech - tech  
a - cha-rai

GMaj7 D Em7 Asus A Em7/C Bm CMaj7 Bm

a - cha-rai ba-mid - bar  
lech - tech  
a - cha-rai be

D/C D/B Em Asus A

mid-bar b' - e-retz  
lo z' - ru - a

D Em7/C# D/B

za - char-ti lach  
che-sed n'u-ra-yich  
a - ha - vat

Em7/A D/A Em7/G Asus

k'lu - lo - ta - yich\_ va - ha - ki - mo - ti lach bri - ti o -

D Em7/C# D/B

lam a - ha - vat\_

za - char - ti lach che - sed n'u - ra - yich\_

Em7/A D/A Em7/G Asus D

k'lu - lo - ta - yich\_ va - ha - ki - mo - ti lach b'rit\_ o - lam

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I remember the devotion of your youth --  
how you followed me to the desert, into  
uncharted wilderness.

זכרתי לך חסד נעוּבִיךָ אֶהְבֵּת פְּלוֹלוֹתֶיךָ  
לְכַתֵּךְ אַחֲרַי בְּמִדְבָּר בְּאֶרֶץ לֹא יְרוּעָה  
וּזְכַרְתִּי אֲנִי אֶת בְּרִיתִי אִתְּךָ בְּיַמֵּי נְעוּבִיךָ  
וְהִקִּימוּתִי לְךָ בְּרִית עוֹלָם

From the musical "The Messengers." In addition to his music, the composer dedicated his life to the eradication of world hunger and was committed to the ideal that there is enough on this planet for everyone.

## CONTENTS

### Isaiah's Song

The all-embracing message of *Isaiah's Song* makes it useful to both sacred and secular groups. Cantor Don Croll wrote, "Anselm, did I ever thank you for Isaiah? It's a piece that can uplift and move a Jewish congregation or a Christian congregation! I spoke to Dave who sang it for Lent and he said it was perfect... Jan and I will be planting trees tomorrow... bringing life and beauty to Los Angeles. That's kind of like what you've tried to do to the whole planet."

### Come Touch My Heart

This song causes the listener to imagine the life of a child living in extreme poverty. It works to make a connection between the listener and this child. It's a plea for unity of purpose and active compassion. The song, *Come Touch My Heart*, speaks of a reality Anselm knew all too well. It is entirely possible that Anselm is remembering, in this poignant song, a child or children who had peered directly into his eyes during his travels while working to end world hunger.

### Inside Me

*Inside Me* beautifully exposes a person's emotions clashing with heart and mind in a sincere effort to change oneself and the world. The song makes a powerful connection to this ideal in the artists who perform it and the listeners who hear it. Musical Director Katy Gibney reminds us that "Anselm's music is still fresh for today. His message is universally timeless and human."

*"Though Anselm was on this earth a short time,  
he left us a beautiful gift with his music."*

— Andrea Rae Markowicz

ANSELM PROJECT

<https://anselmproject.org>  
[anselmproject1@gmail.com](mailto:anselmproject1@gmail.com)

# ISALAH'S SONG

Anselm Rothschild

Adagio

Is this the fast I asked you to keep? Is this the fast I asked for? Is

*f*

Detailed description: This system contains the first five measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in grand staff with a key signature of three sharps and a 6/8 time signature. The piano part begins with a forte (*f*) dynamic. The lyrics are: "Is this the fast I asked you to keep? Is this the fast I asked for? Is".

5 this the fast I asked you to keep? Is this how God will hear you?

Detailed description: This system contains measures 5 through 9. The vocal line continues with the lyrics: "this the fast I asked you to keep? Is this how God will hear you?". The piano accompaniment continues with sustained chords. The key signature changes to three flats (Bb, Eb, Ab) at the end of the system.

Slightly faster

*mp* 9

By bow-ing your head like a bul - rush, by sleep-ing on sak-cloth and ash, by

*p legato*

Detailed description: This system contains measures 9 through 12. The tempo is marked "Slightly faster" and the dynamic is mezzo-piano (*mp*). The piano part is marked *p legato*. The lyrics are: "By bow-ing your head like a bul - rush, by sleep-ing on sak-cloth and ash, by".

13

*molto rit.*

bow-ing your head like a bul - rush, by cry-ing of your small na - ture?

*sf* *mf*

Detailed description: This system contains measures 13 through 16. The tempo is marked "molto rit." (molto ritardando). The piano part features a fortissimo (*sf*) dynamic in measure 15, followed by a mezzo-forte (*mf*) dynamic in measure 16. The lyrics are: "bow-ing your head like a bul - rush, by cry-ing of your small na - ture?". The piece concludes in a 4/4 time signature.



Resolutely

Moderato

17 *f sf* *mf* *p*

Is not *this* the fast that I have cho-sen? To loos-en the fe-ters of wick-ed-ness, To

21

un-do the bonds of the yoke, To let the op-pressed go free, To

25

break eve-ry yoke. So bring your food to the hun-gry,

29 *mf*

bring your bread to the poor. Care for the or-phan and the wid-ow,

33

clothe the na - ked, too, Hon - or your du - ties to your fam - ily, do

Musical notation for measures 33-36, including vocal line and piano accompaniment.

37

*ritard.*

*Sostenuto*

this and you'll be blessed.

*mp*

Musical notation for measures 37-40, including vocal line and piano accompaniment.

41

*p*

*cresc.*

Then shall your light break forth like the dawn

Musical notation for measures 41-44, including vocal line and piano accompaniment.

45

and you'll grow strong - er as a wound that's new - ly healed. Then when you

*pp*

Musical notation for measures 45-48, including vocal line and piano accompaniment.

48

*mf* *cresc.*

call your God s/he will an - swer you. Then when you

52

*molto ritard.*

call your God s/he will an - swer you \_\_\_\_\_ and you'll grow strong - er like a

56

**A tempo (sostenuto)**

*f*

wound new - ly healed.

60

# COME TOUCH MY HEART

Anselm Rothschild

Intro: *a cappella*, freely

Fm



In the dark - ness you can see

the light that burns in -



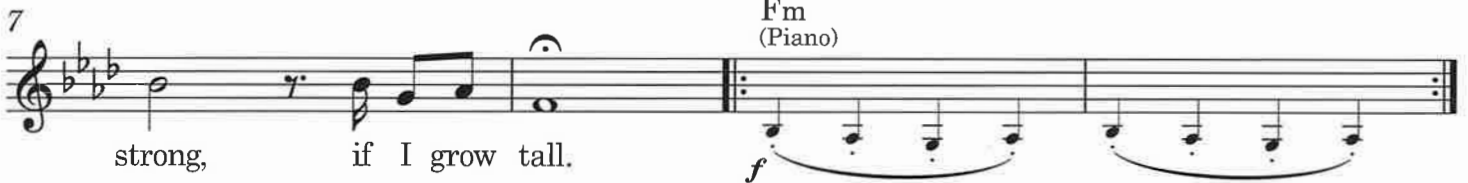
side of me.

The doors I'll o - pen for you all

if I grow

With driving  rhythm (x2)

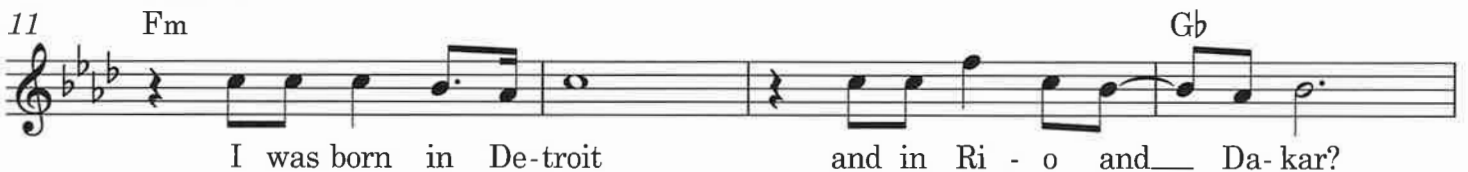
Fm  
(Piano)



strong, if I grow tall.

*f*

Verse 1



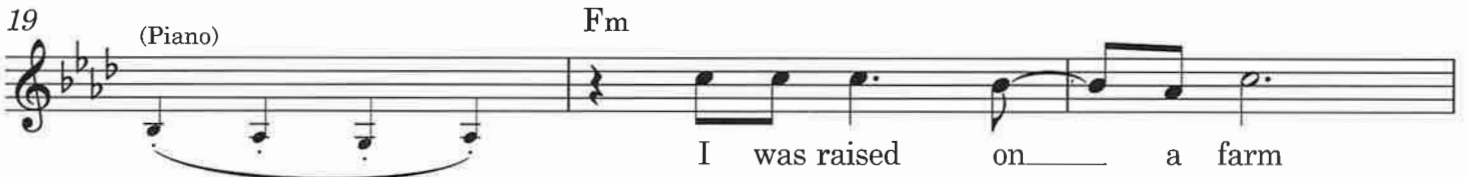
I was born in De-troit

and in Ri - o and Da-kar?



Played in streets with sew-ers run-ning

the sounds of hun-ger nev-er far



I was raised on a farm



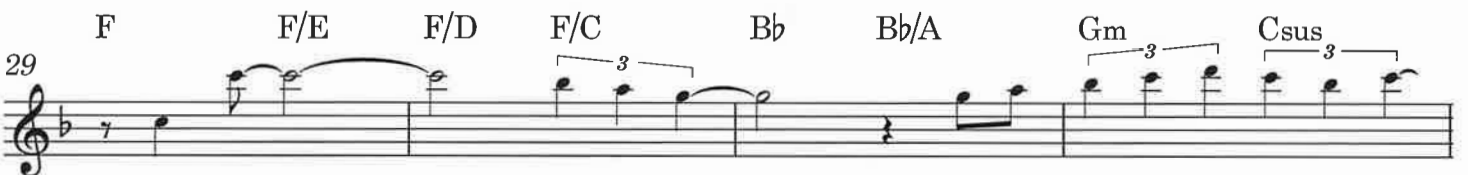
till - ing land we'd nev - er own.

Saw my par-ents in their



griev-ing

bu - ry child-ren nev-er grown.



Chorus

33 **F** **F/E** **F/D** **F/C** **Bb** **Bb/A**



Come touch my heart, come hold my dreams, Lost in a storm, lost

36 **Gm** **C** **F** **F/E** **F/D** **F/C**



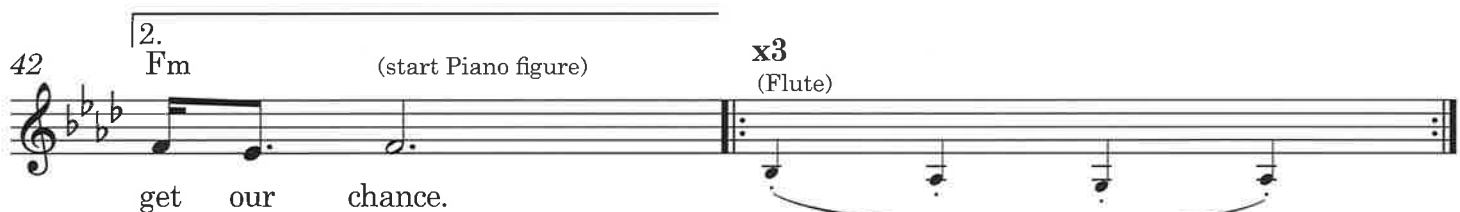
in a stream. Come we will fly, come we will dance,

39 **Bb** **C** **1. F** **F/E** **F/D** **F/C** **To Coda**



We'll make our time, we'll get our chance.

42 **2. Fm** (start Piano figure) **x3 (Flute)**



get our chance.

Verse 2

44 **Fm**



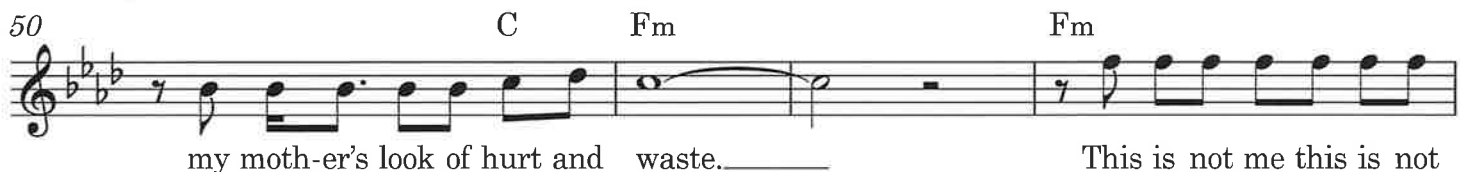
You think you know me by my pic - ture, by my skin - ny arm

47 **Gb** **Ebm**



and face, by the flies a - round my bel - ly

50 **C** **Fm** **Fm**



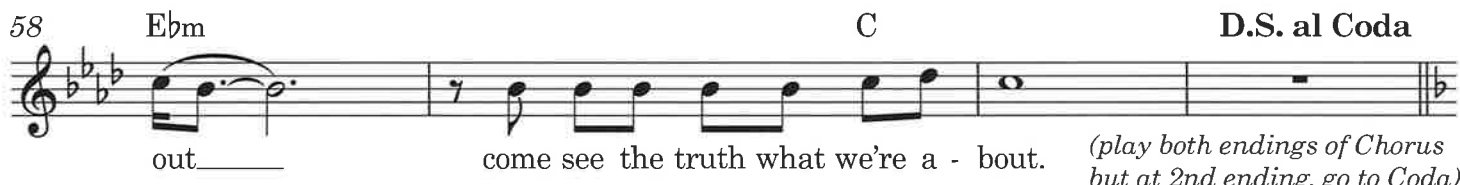
my moth - er's look of hurt and waste. This is not me this is not

54 **Gb**



her It's just a shell of who we were, Look fur - ther in look fur - ther

58 **Ebm** **C** **D.S. al Coda**



out come see the truth what we're a - bout.

(play both endings of Chorus but at 2nd ending, go to Coda)

COME TOUCH MY HEART

♠ CODA

62 F (start Piano figure)

get our chance.

65 F

Then in the vil - lage there'll be hope,

68 Bb

and in the halls a - bout the town, The cries will turn at last to

71 A F

laugh - ter, the eyes of chil - dren will not look down.

74 F

Then a new morn - ing we will break

77 Bb

that makes all oth - ers look like night, I pledge my soul the world to

80 A

make come join our dance, come make things

82 D D/C# D/B D/A G (Flute) G/F# Em A

right. \_\_\_\_\_

86 D D/C# D/B D/A G G/F#

Come touch my heart come hold\_\_ my dreams, lost\_\_ in a storm, lost

89 Em A D D/C# D/B D/A

\_\_ in a stream, \_\_ Come we will fly\_\_ come\_\_ we will dance,

92 G A D 3 D/C# D/B D/A (Flute)

we'll make our time\_\_ we'll\_\_ get our chance. \_\_\_\_\_

95 D 3 D/C# D/B D/A G G/F# Em A

etc., continue soloing

**Repeat and fade to end**

99 D D/C# D/B D/A G G/F# Em A

103 D D/C# D/B D/A G A

106 D D/C# D/B D/A D

# INSIDE ME

Anselm Rothschild

In - side me there are suns and moons and gal - ax - ies wait - ing to be

free, there are hopes and dreams and prom - is - es in a fro - zen

sea in - side me. In - side me is a

dream that the world could be one de - moc - ra - cy but I'm

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10

caught with a mind that main-tains a ty-ran - ny in-side me. Well, if

13

I am a Child of the King of the U-ni-verse, why do I fear? Why do I wor-ry?  
I am a Child of the King of the U-ni-verse, why do I hate? Why do I an-ger?

15

Why do I cry? Why do I nev-er have e-nough?  
Why do I lie? Why do I en-vy an-y-one?

18

In-side me are the  
In-side me there's a

20

wounds of the war-ri - ors sent to keep us free, are the  
thought that the fu-ture may nev-er ev - er be. for I'm

*p*

Detailed description: This system contains measures 20 and 21. The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. At measure 21, the time signature changes to 4/4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano dynamic marking (*p*) is placed below the piano part at the end of measure 21.

22

2x To Coda

cries of the vic-tims of hate and bi-got - ry in-side me.  
just one of man - y who gives hu-man-i - ty what's in-side me. So if

*p*

Detailed description: This system contains measures 22, 23, and 24. The vocal line continues with the same notation as before. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. A piano dynamic marking (*p*) is placed below the piano part at the end of measure 23. The system concludes with a Coda symbol at the end of measure 24.

25

Detailed description: This system contains measures 25, 26, and 27. It shows the piano accompaniment for the vocal lines above. The notation includes treble and bass clefs, a key signature of three sharps, and a 3/4 time signature. The piano part features a consistent eighth-note bass line and chordal accompaniment in the right hand.

28

D.S. al Coda

If

Detailed description: This system contains measures 28, 29, and 30. The vocal line is mostly silent, with a single note 'If' at the end of measure 30. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. A *D.S. al Coda* marking is placed above the piano part at the end of measure 28. The system concludes with a Coda symbol at the end of measure 30.

31  $\oplus$  CODA

you are the mak - er of peace in the u - ni-verse, make it all whole, make it all bet - ter,

This system contains measures 31 and 32. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

33

please touch my soul, make it all peace - ful in - side me.

This system contains measures 33 and 34. The vocal line in measure 34 ends with a long note that extends across the bar line. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

35

Make it all peace-ful in - side me.

This system contains measures 35 and 36. The vocal line in measure 35 has a rest for the first half of the measure. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains mostly stationary.

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