



Angelm Rothschild

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

Anselm Rothschild Songbook

All The World Sings!

2nd Edition

Choral, Solo and Piano Scores for Cantors, soloists and youth ensembles.

Published November 2025

Chatterbox Media Publishers, Los Angeles, CA.

- ❖ Choral Setting of Hebrew Prayers
- ❖ Songs of Joy and Seasons
- ❖ Songs of Compassion
- ❖ Songs of Remembrance

Recording, Mixing and Mastering

Gavin Heaney Larry Russell Joseph Armijas

Music Restoration, Mixing and Mastering

Art Vanick The Digital Voice

The Digital Voice



29 Lafayette Ct
Manhattan Beach CA 90266
Tel: 310-936-1589

Edited by Sidney Sheres

Recordings Produced by Sidney Sheres

Music Scoring: **Daniel Spector Ken Jaffe Susan Forsythe**

Additional support: Anselm Project, Friends of Anselm

All compositions

© Don Krim



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**

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: Debby Pearl, Voice, Steve Goldstein, piano
- 3 Let me Hear You Lord from This Is My God University Synagogue
- 4 Dans Les Mirages: Debby Pearl, Vocalist Steve Goldstein, piano
- 5 All The World Sings to You from This Is My God University Synagogue
- 6 Underneath That Exterior Heather Stahl, Condi Tarshis
- 7 He Lives in Wisdom Benjie-Ellen Schiller, Soprano
- 8 Isaiah: Vocalist Cantor Don Croll, Anselm, 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

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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

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Anselm Rothschild, American Composer and Humanitarian 1950–1990

Anselm's life was motivated by a search for beauty, 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.

Anselm's life was lived for young people's theater, sacred music, and human rights. He was not afraid to answer the calls heard by his generation, to solve world hunger, in particular. He rose to the challenge of AIDS, personally and as an producer and leader.

Anselm wrote some beautiful love songs, too!

In this expanded 2nd edition, dozens of wonderful songs, sacred music and orchestral works developed by the composer and performed by renowned vocalists including Cantors, Rabbis and youth ensembles are now available for the first time in a single volume.

Several are pieces written for 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), by the American Union of Hebrew Congregations, by Los Angeles temple Valley Beth Shalom, and as composer-in-residence at University Synagogue.

Especially interesting are the dramatic recitatives in *A Light in Israel* 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. These are: *I Am Clara Lemlich*, *Gomper's Speech*, *The Oath*, and *Strike!*

The themes of redemption and reconciliation continue in his work for the ADL. The *Messengers*, his last musical journey for NFTY, completed, staged and performed for NFTY's 50th Anniversary in New Orleans in December of 1989 by Anselm and his incredible team, including Merrie and Ramie Arian and Don Kroll.

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. Anselm's life in young people's theater, sacred music, and human rights. But like any musician, he would like you to know where he played:

- Co-Producer Soviet Emigre Orchestra, Ambassador Auditorium, Los Angeles. Carnegie Hall, March and April 1981. Chamber orchestra of the finest of the recently arrived emigres from Russia.
- Assistant To The Composer - Music Coordinator - **FAME** Metro-Goldwyn-Mayer television pilot. November 1980 to February 1981. Assisted Michael Gore, auditioned and hired musical extras, rehearsed musicians, designed music sets with art director, consulted on script, coordinated score with composer, music and film editors.
- Music Director, "And Jacob Went On His Way," one man revue, Los Angeles, 1980 .
- Music Director/Composer, National Federation of Temple Youth, National Orchestra and Chorus, 1979.
- Music Director, Southern California Federation of Temple Youth, 1978-79. An orchestra of Jewish Junior and Senior High School students from the Los Angeles metropolitan area.
- Music Consultant to "Discovery" Teen Workshop 1978
- Music Director/Composer in Residence, Union of American Hebrew Congregations Youth Leadership Camp, Warwick, N.Y., Summers 1977-79.
- Music Director Beth Shalom synagogue, Santa Monica 1977-78.
- Music Director, Doodletown Pipers Spring Tour 1977 Pop, rock, singing group.
- Music Consultant to "Open Road," Young Adult Apprenticeship Program Santa Barbara, California, 1976.
- Cal-Arts Ragtime Ensemble- Creator, entrepreneur, producer, director, agent and pianist for the Cal Arts sixteen piece orchestra.



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 studied 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. Anselm wrote many beautiful cantatas, oratorios, and love songs, many of which are in this volume.

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.

Shortly before his untimely death in 1990, Anselm 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.

To further the humanitarian goals that Anselm lived for, we are releasing songs, orchestrations, and audio recordings, allocating any profits to support hunger reduction and emergency nutrition programs, a cause that Anselm passionately supported.

Visionary Against Hunger

Anselm was a founding member of the Hunger Project and End Hunger Network, still going strong today.

Anselm was a pioneer in two major endeavors: as an organizer and leading voice in the War on Hunger, and as a mentor who introduced generations of young people to humanitarian ideals through music.

While still in college in Buffalo NY, in 1969 he produced the first ever March Against Hunger in the United

States. Thousands of people participated and it was a huge success. Ans was a leader of so many seminal events in the 20th century movement to end hunger, leading to the End Hunger Project spreading around the world today in action.

Why this still matters: Anselm's music was always more than melody.

He showed that music was a way to turn moral conviction into creative expression — a way to move hearts and shape action.

It was grounded in a humanitarian vision — one that feels increasingly urgent today. His work invites us to find empathy for one another and grow it into ethical action. Introduce young people to moral aspiration through art, Inspire compassion for life itself.

1968 Organized the Freedom From Hunger Foundations first "Walk for Development"

1969 Co-organized the Buffalo March on Hunger, creating the prototype for future fundraising walk-a-thons across the world.

1969 Delegate to International Peace Conference, The Hague

1976 Meals For Millions, Consultant

1977 The Hunger Project, Founding Organizing Committee 1980

Los Angeles World Hunger Event, Consultant

1981 End Hunger Televent, Consultant

1982 End Hunger Network, Program Director

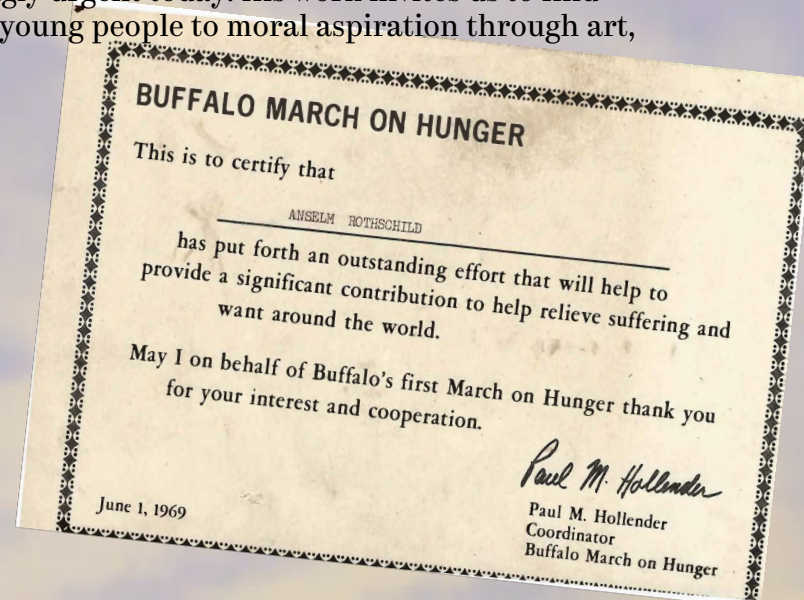
1984-1985 President's World Without Hunger Awards, Created and Produced

1985 Live Aid, Head Writer, Coordinating Producer

1988 National AIDS Quill Tour, Producer of Los Angeles opening ceremonies

1989 Mastership with Able Aganbegyan, President Gorbachev's Chief Economic Advisor

1989 Project Open Hand, Consultant to San Francisco-based meals for homebound AIDS patients



THE MARCH ON HUNGER
... Sore feet for full stomachs.

Students March So Others May Eat

Approximately 10,000 students from Buffalo high schools and colleges were to participate in a UB-coordinated "March on Hunger," May 4, to buy food for starving people in the U.S. and abroad.

The program, with the endorsement of Buffalo Mayor Frank Sedita, was coordinated by UB sophomore Paul Hollender in cooperation with the American Freedom from Hunger Foundation, Washington, D.C.

Adults and students participating in the March followed a predefined route of 20 miles through the city. Each was sponsored by a local businessman, a friend or relative who paid a predetermined amount for each mile completed. Checkers along the march route validated special identification booklets to assure sponsors that their marchers followed and completed the route.

The money collected will be distributed through the Foundation to self-help projects in the Buffalo community, South Carolina, Biafra, and the Andes of Peru. Locally, project ECCO (The East Side Community Cooperative Organization) will receive 20 per cent of the funds to assist in organizing a consumer education program and in establishing a food co-op with the help of the East Side Coalition of Churches and Agencies.

On the day of the March, students and adults were to meet early in the morning at a central location for very brief starting ceremonies. They were to leave en masse, walking the route in a body. First Aid teams were to be on hand to treat blisters and other problems.

Anselm was Program Director for The End Hunger Network.

From The L.A. Reader, 1980:

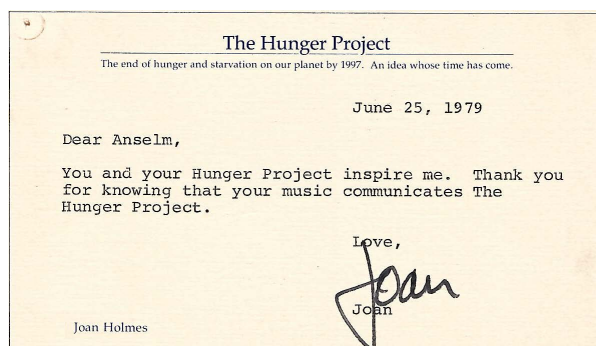
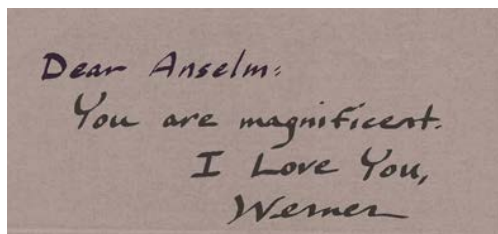
Anselm Rothschild is a slightly-built 35-year old who just so happens to know more about hunger than anyone in America. As one of his associates puts it, "Anselm lives it."

"The Network, says Rothschild, is "the ad agency for the end of hunger."

Rothschild helps provide informative materials to over 110 private voluntary organizations such as C.A.R.E. and UNICEF. Using the power of mass media, Hollywood celebrities, and a broad-based coalition designed to develop a worldwide constituency to end hunger by the year 2000. Not partisan, sectarian or ideological, the L.A.-based, ten-employee, \$1 million-a- year operation was responsible for all the educational segments seen on the Live Aid telecast.

Anselm offered this optimistic view,

"Don't miss out on the joy of ending hunger on the planet. Don't miss it! This is the major event! The event of the century! The event of mankind! This is what has never been done before. The landing on the moon you could watch and feel proud that people could achieve such a thing but you didn't really participate. You can participate in the end of hunger. How can you miss this?"



EST

Anselm was a devotee of the Werner Erhard Seminar Training, aka EST and The Forum, a transformational methodology centered on personal responsibility, authenticity, and the creation of new possibilities for one's life.

Jeremy Swerling offers, "It was an uplifting and enlightening experience to work with Anselm, in no small part because of his devotion to the Training, which he had made a big part of his life. He was eager to share his experience of EST and to see how it could help guide friends like me through turbulent times."

The Hunger Project

With the founding of the Hunger Project with celebrity Leaders Jeff Bridges, Valerie Harper, Joan Holmes, Anselm found a new vehicle for his passion.

In 1982 he became Program Director.

He co-created and Produced the 1984-1985 President's World Without Hunger Awards, and was Coordinating Producer and Head Writer for the 1985 Live Aid Concert.

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. BRENIN **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 Stamler, 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!

A reminiscence by Jeremy Swerling, Colleague and Conductor

I first met Anselm during the summer of 1978 at Kutz Camp in Warwick, NY. I was 17 and was getting ready to enter my senior year at high school. Though I was at Kutz because of its dynamic Jewish experience, I had begun to study orchestral conducting and somehow Anselm and I connected. I think we were introduced to each other by Merri Lovinger, now Merri Lovinger Arian. I was immediately drawn to his energy and musicianship, and we quickly established a close relationship. He was eager to help me on my path to becoming a conductor and I was very receptive to the help. What I brought to the relationship was an intimate knowledge of many of the camp songs that were being sung in those days since I had "grown up" attending Kutz camp as a faculty brat from the time I was about 10 and as a camper at Eisner Camp in Great Barrington, MA. My father, Cantor Norman Swerling, was on the Kutz faculty for many years and then he became the director of the Eisner Camp. As a result of the many summers I spent at these camps, the songs we sang along with the ruach (spirit) with which they were sung had become a part of my Jewish DNA.

During the summer of 1979, I returned to Kutz as a camp counselor having graduated high school and we spent another summer working together on camp music projects. He also accompanied me when I performed the Brahms Clarinet Sonata in the "Torah Corp" dining room as part of a talent night. We had grown close and ours was a relationship of mentor and mentee. As a 17 and 18 year old, I was starting to come out of my adolescent shell and discovering who I could become. Like many, I was a little bit lost in the wind. Anselm picked up on this. I grew to trust and benefit from his optimistic outlook and his fun loving energy and love for people. But of most importance was his guidance in how to deal with the emotions and insecurities I had. Anselm was a devotee of the Werner Erhard Seminar Training, aka EST, and he was eager to share his experience of EST and to see how it could help guide me through these turbulent times. It was an uplifting and enlightening experience to work with Anselm in no small part because of his devotion to the Training, which he had made a big part of his life.

The summer of 1979 was when the possibility of the composition of "A Light in Israel" was born. Anselm's energy had spread through the camp community and even the crusty "Smitty", aka Rabbi Alan Smith, the director of Kutz Camp and an executive of the Reform Movement had come to love and appreciate Anselm. As a result, Anselm was asked to compose something for the forthcoming convention in Toronto. The rehearsals and performance of this staged oratorio turned out to be a huge hit at the convention. It involved a large chorus and numerous soloists as well as a small orchestra. Anyone who has ever taken part in a school or community musical will understand the artistic high this can create. Throw in dozens of teenagers and you can imagine the time that was had by all. I assisted Anselm in the final preparations of the score, the creation of the parts and the rehearsing of the show. It was my first big taste of being near the center of a production. It changed a lot of people's lives, especially mine.

Anselm was intrigued with these camp songs, and he was smitten with the spirit in which they were sung, and he joined in with great enthusiasm. He loved the melodies, the texts and the way they were sung with guitar as well as the song leaders who taught them. As with many other people at camp, Anselm's Jewish experience really blossomed during this period. As musicians, we were both intrigued by the possibility of arranging some of the songs for instrumental settings. There were a number of people at camp with instruments and Anselm was keen to get them all together to play some of these songs as an ensemble. We were both extremely excited by the prospect and we set about creating the arrangements. My clearest recollection of them was the "NYFTY Overture". This was a medley of camp songs arranged to sound like a Broadway overture. Anselm and I worked on it tirelessly in preparation for an event near the end of camp at which it was performed. The experience of working on that project had a major impact on me. Working with Anselm was inspiring and exciting to me as a budding musician.

Anselm was a terrific pianist and had also studied conducting and composition. So we had endless discussions and sometimes debates about music, and he gave me the honor of collaborating with him on the arranging of the NYFTY Overture.

I had never been part of anything like that. So it was thrilling. The Overture was performed to great success, and I had a chance to conduct it as well.

When I went off to college, I kept in touch with Anselm. I even went to visit him in California. He let me drive his Volkswagen Beetle and he showed me around the area. This led to my own decision to attend the Training. The Training had a major and positive impact on me. I grew to be more confident and secure as a person and it helped me find my way as a young adult, especially as it related to relationships with young women.

The Training was integral to the development of my sense of integrity and honesty, which became and remains one of the pillars of my experience. It also gave me insight into how to deal with challenges in life. I came to understand Anselm's view of life and why he always seemed to be so positive. During this period, I also followed him into the "Hunger Project" with which he was so active. The Training and the Hunger Project also had an impact on my burgeoning relationship with the woman I would ultimately marry, Amy Helsel, who also participated. Were it not for Anselm and the Training, I doubt I would have married my wife of 40 years because my life would have gone in a different direction. Anselm attended our wedding in 1986, and that was, sadly, the last time I would see him. To this day, my wife tells me that I spent more time with him at the wedding than I did with her. In the years that followed, we drifted apart a little bit and the next thing I knew, he had become sick with AIDS and was dying. Losing Anselm was tragic, not just for me but for so many others whose lives he touched. "Making a difference" in people's lives was Anselm's *raison d'être*, his *modus operandi*, his core and his mission. Everything he did in his public and private life was centered around that.

I can't imagine what my life would have looked like had I not met Anselm. Knowing him was pivotal in my personal and professional life and his memory is a blessing to me and A Light Unto the Nations.

Title	Source	Description	Page
Let Me Be A Light in Israel	From A Light In Israel –	Great song for Bar and Bat Mitzvah rituals.	
	The theme of the show.		
I Have Been Lucky I Found You	A Light In Israel	In which David sings of his realization of finding a purpose, a wonderful new treasure, and so now is the affection and connection to the person who awakened him, Clara.	
Come Play a Big Game	A Light In Israel	Get out of your comfort zone and feel the thrill of a life worth living.	
This Is What It Looks Like	134	A 70's-style ballad that evokes the Burt Bacharach era.	
All The World Sings to You	Zeh Ehli	A rousing interpretation of liturgy Ahavat Olam, praise for the Hebrew G-d. (In Hebrew, French and English!)	
Let Me Hear You Lord	Zeh Ehli	Spiritual Lyrical duet	
Avot, A Hebrew Prayer	Zeh Ehli	Choral setting of liturgy	
Justice, Justice Shall You Pursue	In celebration of David Smith from Russel family, Darnton Family, Paul Jones	<i>"There are cool running streams... but more than this I know: Justice is the treasure of my life."</i>	
Dans Le Mirage	Cal Arts Master's Recital	An Anthem to brotherhood, sung in French.	
Underneath that Exterior	The Messengers	David's ideals are being diluted by materialism. Two rivals for David's affection overlook his character change differently in a light-hearted lyrical duet. Later on, three Angels of God appear and tell a few jokes; then they explain the healing that they have done, and plead to the warring tribes of the children of Abraham for forgiveness for one another.	
Remember to Remember	The Messengers	Perfect song for funerals and memorials. Single vocalist or small choir.	
Zacharti Lach	The Messengers	An Israeli style dance.	

A Light in Israel

Anselm Rothschild

$\text{♩} = 120$

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 1 Bb Ab Eb

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 2 Bb Ab Eb Bb

12
All that I say____ may You weigh____ with Your hand.____

Ab Eb Ab Eb Ab Eb Ab Eb Bb

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

Ab Ab Eb Ab Fm7 rit. Bb Eb

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

Ab Bb Ab Fm7 Bb Eb

25

A Light in Israel

Reprise for Chorus

Anselm Rothschild

$\text{♩} = 120$

C G

C F C F C F C F 6/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 1 B $\flat$ A $\flat$ E $\flat$

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 2 B $\flat$ A $\flat$ E $\flat$ B $\flat$

10 _____ If I just knew____ what to do,____ I would do it for You.

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

16 All I want is one small part____ to know I mat - ter; where do I start?____

E $\flat$ A $\flat$ E $\flat$ A $\flat$ F m7 B $\flat$ E $\flat$ **Allargando**

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

A $\flat$ B $\flat$ A $\flat$ F m7 B $\flat$ E $\flat$

24 _____

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 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 said to be a Jewish son of the famous Rothschild banking family, who came to America from Germany in 1850s and later joined the Union Army.

Anselm was raised as a secular and ethical Jew by his parents, Abraham Lincoln Rothschild, a cabinet maker, and Miriam Rosen, 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 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, moved to Santa Monica, California, where he found a niche as musical director for synagogue Valley Beth Shalom, under the renowned Rabbi Harold M. Schulweis. He was Composer-in-Residence at University Synagogue in Los Angeles where he developed and produced the sacred service called Zeh Ehli– This is My God. It was performed by Cantor Jay Freilich and Rabbi Alan Freehling under the direction of Susan Rosenthal.

During this period, he came out as a joyous gay man and developed important musical and personal relationships with the Los Angeles community. He was sustained and supported by his partner, Don Krim. Don is a featured singer on the song Come Touch My Heart, and is now a counter-tenor, performing around the world.

Before the last musical and humanitarian event that Anselm produced, his funeral in January 1990, there were some notable achievements. Anselm facilitated meetings with the Russians at UN. He co-produced the Aids Quit event in Los Angeles. He composed and produced a performance of The Messengers, an epic work of musical theater for young people, that completed Anselm's trilogy of major works.

Through the end of his illness, all of us his support team, faithful, hanging in there with him, always his people networking with our love.

Anselm was a terrific lyricist and melody flowed from him with ease.

from Jeremy Swerling , Composer and Conductor

While I knew him, he composed many of the songs and pieces that are published in this remembrance and I can remember hearing some of them for the first time. His music doesn't "sound like" anyone else's. Yet it relates to people like so much popular music of the 70s in its touching emotions. At the same time, the classical musicians out there can hear the influences of Brahms, Schubert and Ravel. As with so many musical geniuses, the mind boggles at what we lost because he didn't live longer. He was determined to write meaningful Jewish liturgical music that could be loved by all.

A Universal Force:

Jack Healey, American human rights activist, author and the former director of Amnesty International USA.

Anselm's connection to Jerusalem moved Anselm to write music for the ages that were coming, but also for the ages that had passed.

He was absorbed in the wisdom of the past and moving into the present and leaving behind something for the future... He absorbed the past, wanted to help with the future, and did his best while he was here.

I think his contribution... was immense... The Music Can Live On!... I hope we can move his legacy forward especially now with human rights, because that's what Anselm was all about."

He was a positive person, one of the most positive people I've ever met... He moved without power or money. And that's what I try to do in my life, move without power and money and still get the job done... [Anselm was] a universal force to do good in the world. That surge in him was unique... unusual. I have never seen anything like it!"

Rabbi Merri Arian

Musical director for The Messengers, which Anselm wrote for NFTY's 50th anniversary in 1990.

We sing Anselm's Avot every year in my synagogue at High Holidays. The whole congregation sings along. It is a beauty. So many beautiful pieces from that Sacred service. I remember his K'dusha also being exceptional. My husband Ramie, and myself have always felt very blessed by our friendship with Anselm, and we miss him always.

A reminiscence from Anselm

In 1989, I worked with Kirk Bergstrom, and Mike Mitchell on a 24 hour global television show for the United Nation's International Year of Peace. In addition to just a few other areas of responsibility, I was responsible for music. I planned a 19-minute segment with Leonard Bernstein conducting the N.Y. Philharmonic Beethoven 9th Symphony 4th movement chorus, at the U.N! And with several other orchestras performing simultaneously from several other cities. What we had in mind was Moscow, Sidney or Tokyo, and Paris or London. The technical aspects of aligning dirge performances in different time zones, with the added problem of time delay going through satellites, was daunting, but we thought we could handle it somehow. I even called scientists at MIT to determine if we could beam Bernstein via hologram to the different orchestras. Alas, while they thought it was a great idea, hologram technology is not yet up to that (1989).

In any case, the show was canceled. But my dream to do the 9th with several cities was not canceled.

Kirk called, be at such an address in Irvine at 5:00 today. We're doing the 9th Symphony live from Montreal with choruses live in Moscow, Geneva and San Francisco!

Needless to say, I dropped everything, and went off to Irvine with my aunt and uncle, Irv and Agette Seron, who also dropped everything. It was a fantastic experience, if not the greatest interpretation of the 9th. A historic event. The first time an international simultaneous performance took place of the 9th. Bravo!

A reminiscence from Sidney

When we were 17 and living with our parents in the Bronx, 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 *American 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 financial support from the foundation.

All the World Sings to You

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

Anselm Rothschild Trilogy 1

Songs of Compassion
Commissioned by Anti-Defamation League

Song scores developed by The Anselm Project - Susan Forsythe - Laurie Ferber Podolsky

Message from The Anselm Project:

Anselm Rothschild believed in the power of music to move people. Are you one who knows that a note can heal, a word can calm, a rhythm inspire and a song cause people's spirits to soar?

Anselm worked to make a difference: in ending world hunger and poverty, promoting early understanding of the gay rights movement and addressing the AIDS crisis, even as he was in it.

The life works of Anselm include credits as a composer, producer, educator, and, most importantly to him, as a humanitarian.

Anselm was a person with indefatigable energy and great passion. He directed these qualities to the task of connecting people and inspiring them to create together a better world.

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.

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 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.

Isaiah 58

The all-embracing message of Isaiah's Song makes it relevant 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."

INSIDE ME

Anselm Rothschild

E(sus) B7 E

F#m

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

E F#m B7 E

10

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

A B C#m F#m G#m F#m G#m

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?

A G#m F#m B7

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?

E

18

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

20

E F#m B7

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

22

E F#m B7 E

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

2x To Coda

25

E(sus) E B^{sus}

28

E B E A E

D.S. al Coda

If

A B C#m

F#m G#m

F#m

INSIDE ME
G#m

31

⊕ CODA

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

A

G#m

F#m

G#m

A

B7

E

33

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

F#m G#m

B_{sus}

E

35

Make it all peace-ful in - side me.

INSIDE ME

Inside me
There are suns, moons and galaxies waiting to
be free.
There are hopes, dreams and promises in a
frozen sea inside me.

Inside me
Is a dream that the world could be one
democracy,
But I'm caught with a mind that
maintains a tyranny inside me.

Well, if I am the son of the King of the Universe,
Why do I fear? Why do I worry?
Why do I cry?
Why do I never have enough?

Inside me
Are the wounds of the warriors
sent to keep us free,
Are the cries of the victims of hate and
bigotry, inside me.
Well if I am the son of the King of the Universe,
Why do I hate?
Why do I anger?
Why do I lie?
Why do I envy anyone?
Inside me
There's a thought that the future may never
ever be,
For I'm just one of many who gives humanity
what's inside me.
So if you are the maker of peace in the
universe, make it all whole, make it all better
Please touch my soul,
Make it all peaceful.
Inside Me

ISAIAH 58

Is this the fast I asked you to keep?
Is this the fast I asked for?
Is this the fast I asked you to keep?
Is this how God will hear you?
By bowing your head like a bulrush?
By sleeping on sackcloth and ash?
By bowing your head like a bulrush,
By crying of your small nature?
Is not *this* the fast that I have chosen?
To loosen the fetters of wickedness,
To undo the bands of the yoke,
To let the oppressed go free,
To break every yoke.

So bring your food to the hungry
Bring your bread to the poor,
Care for the orphan and the widow
Clothe the naked too.
Honor your duties to your family.
Do this and you'll be blessed.

Then shall your light break forth like the dawn and
you'll grow stronger as a wound that's newly healed.
Then shall your light break forth like the dawn and you'll
grow stronger as a wound that's newly healed.
Then when you call your God, He will answer you.
Then when you call your God, She will answer you,
And you'll grow stronger as a wound newly healed!

He Lives in Wisdom

He lives in wisdom
Who sees himself in all
And all in him
Whose love for the Lord of Love
has consumed every selfish
desire and sense craving
Tormenting the heart.

Not agitated by grief
Nor hankering after pleasure,

He lives free from Lust and Fear
and Anger.

Fettered no more by selfish
attachments, He is not elated by
good fortune nor depressed by
bad.

Such is the seer.

And when you move amidst
the world of sense,
From both attachment and aversion freed,
There comes the peace
In which all sorrows end, and you live in the
wisdom of the Soul

He is forever free,
He who has broken from the cage of I and mine
To be forever free,

Free and united ever with the Lord of Love.

This then is the highest state.
Attain thou this and pass from death to immortality.
Attain thou this and pass from death to immortality.

COME TOUCH MY HEART

Anselm Rothschild

Intro: *a cappella*, freely

Fm



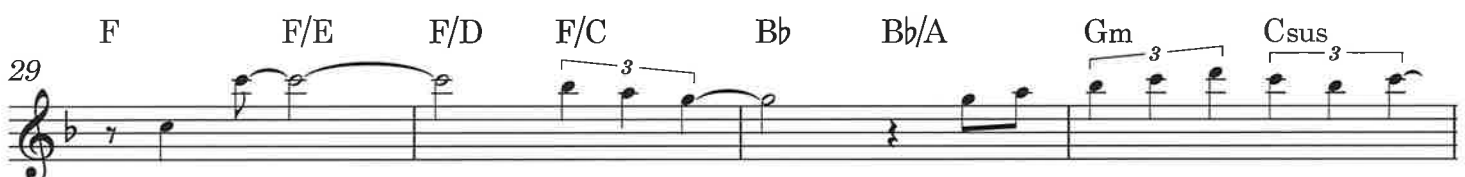
With driving  rhythm (x2)

Fm
(Piano)

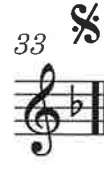


Verse 1

Fm



Chorus

33  F F/E 3 F/D 3 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.

44 Verse 2 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

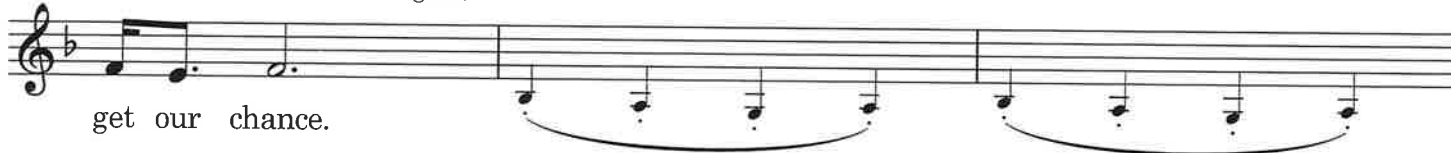
out come see the truth what we're a - bout. (play both endings of Chorus but at 2nd ending, go to Coda)

COME TOUCH MY HEART

3

⊕ CODA

62 F (start Piano figure)



65

F

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

Detailed description: This is a musical score for a vocal line. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains four eighth notes, all tied to the next measure. The second measure starts with a fermata over a whole note F, followed by a series of eighth notes: G, A, B-flat, C, D, E, F, and G. The lyrics 'Then in the vil-lage there'll be hope,' are written below the notes.

68 B $\flat$



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#



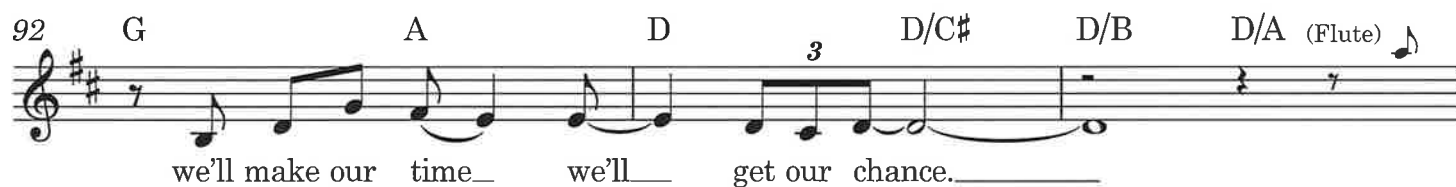
Come touch my heart come hold my dreams, lost in a storm, lost

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



ISALAH'S SONG

Anselm Rothschild

C#m

B

A

F#m

C#m

Adagio

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

f

C#m B A F#m Esus

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

Slightly faster

mp 9

Bbm

Ebm

Ebm+9

Ab

Bbm

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

p legato

13 Bbm Ab F# **molto rit.** F

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

mf

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 *p*

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

25 *p*

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

29 *p mf*

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

Bb A D A(C#) Bm A

G A D Em Bm Em

Em Bm Em Em Bm Em

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord markings are placed above the vocal line: Bb, A, D, A(C#), Bm, A in the first system; G, A, D, A(C#), Bm in the second; G, A, D, Em, Bm, Em in the third; and Em, Bm, Em, Em, Bm, Em in the fourth. Dynamics include *f*, *sf*, *mf*, and *p*. The tempo markings are 'Resolutely' and 'Moderato'. The lyrics are: 'Is not this the fast that I have chosen? To loosen the fetters of wickedness, To undo the bonds of the yoke, To let the oppressed go free, To break every yoke. So bring your food to the hungry, bring your bread to the poor. Care for the orphan and the widow,'.

33 Em Bm Em Bm A G

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

Em7 A D G(D)

37 *ritard.* Sostenuto

this and you'll be blessed.

A(D) D G(D)

41 *p* *cresc.*

Then shall your light break forth like the dawn

A(D) D D

45

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

pp

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (33, 37, 41, 45) at the beginning of the vocal line. Chords are indicated above the vocal line and below the piano line. The piano part includes dynamic markings such as *mp*, *p*, and *pp*, as well as performance instructions like *ritard.*, *Sostenuto*, and *cresc.*. The lyrics are written below the vocal line, with some words hyphenated across measures.

48 Em G A D

mf *cresc.*

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

52 EM F#m G F# Bm Bm(A) G

molto ritard.

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

56 A D G(D) A tempo (sostenuto) A(D)

f

wound new - ly healed.

60 D G(D) A(D) D

THERE IS ENOUGH FOR ALL

All the fields are golden as we reap the harvest,
Now the earth gives up to us, our work was hardest in the early Spring,
Now it's time to sing.
Suddenly the storage bins are overflowing,
In the yard the children watch the Sukkah growing,
Symbol of the time, fruits come off the vine,
And so we stand oh Lord.
Blessing you for our lives, your hand has touched the earth,
And now we must provide.
Somewhere in the world are many voices crying,
Somewhere in this world are many people dying,
Thousands every day, mustn't stay this way.
Looking at the children in a land of plenty,
Brothers of the children with their bellies empty,
We can bring them in, let Sukkot begin.
And so we stand oh Lord.
Blessing you for our lives,
Your hand has touched the earth,
And now we must provide.
There is enough for all!

ON A PLAIN FAR AWAY

On a plain far away, a child awakens to a new and ordinary day.
All around the morning sun is beating him with flame.
Through the night, he was sleeping, Barely saw his mother kneeling by his side.
In her eyes the life has come again.
Perhaps he'll live another day? On a plain far away.

IN A HOUSE BY THE SEA

In a house by the sea,
A father lifts a box he built some time ago.
While his heart beats madly out against the world. And h
A father lifts a box he built some time ago.
While his heart beats madly out against the world. And he pains and he
angers,
And he strikes at things he can not understand,
And he wonders which eyes looking up at him are next?
In a house by the sea.
On a road near the town
Sits an old and broken lady sadly crowned.

There is Enough for All

**A Succoth folk/
rock cantata on
the theme of world
hunger.**

**Anselm Rothschild
and Simon Waltzer
- Performed at
University
Synagogue, Sept 26,
1980.**

**This cantata was
inspired by the
works of the
Hunger Project and
was dedicated to
David Russell and
Pam Waltzer.**



All the carts and wagons rush to pass her by.
All the things she could have given, she spent to stay alive.
All she asks for is a penny, Or a quiet place to die.
On a road near the town, In a house by the sea, On a plain far away.

A CHILD'S LULLABY TO MOTHER EARTH

God bless all us children on this planet earth.
We are his creation and we all have worth.
Let us all be thankful on this festive night,
That we are together underneath God's light!
Oh Sukkot, festival of plenty Oh Sukkot, food to feed us all.
Oh Sukkot, set the world a table Oh Sukkot, answer to its call.
God bless all us children, We who understand
How to live together, laughing hand in hand.
Children should be children, be allowed to play.
Why are there some children hungry on this day?
Oh Sukkot, festival of plenty, Oh Sukkot, food to feed us all.
Oh Sukkot, set the world a table, Oh Sukkot, answer to its call.

YOU ARE MY BROTHER

You are my brother you're my flesh and blood.
You are my sister, you're the one I love.
We came together on this earth so green
We have a chance to make it work, we're a team.
When you're able to tell yourself
That you're lucky to be,
You'll see the world around you as an opportunity.
Well can you picture what this world could be If we **all** acted just like one family.
Be no one starving, no one dying tonight
Who could have lived if they had just eaten right.
When you're able to tell yourself that you're lucky to be,
You'll see the world around you as an opportunity.
Well did you know there is enough for us all.
Enough for everyone to smile and grow tall.
So build a Tabernacle here with our hands, and let its walls extend to all other lands.
When you're able to tell yourself that you're lucky to be.
You'll see the world around you as an opportunity.

You are my brother you're my flesh and blood.
You are my sister you're the one I love.
We came together on this earth so green,
We have a chance to make it work we're a team.
We're a team, We're a team, We're a team!

Avot, a Hebrew Prayer

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

Anselm Rothschild

Slowly, Gently, Legato

mf C
Baruch a - tah, A-do-

C Maj7 C F Maj7 *mp* *rit.* *a tempo* E m C
6 nai. Baruch a - tah el-o - hey - nu e-lohei a-vo-tey - nu. Baruch a - tah, A-do-

C Maj7 C F Maj7 *mp* *rit.* *a tempo* E m
12 nai. Baruch a - tah e-lo - hey - nu e-lohey Av-ra - ham e-lo-hey Yitz-

F E m *cresc.* 3 *mf* F E m F C
16 chak e-lohey Ya'-a - kov. Ha - el ha-ga-dol ha-gi-bor v'-ha-no-ra eyl el -

E m **Faster** F E m F C B
19 ion, ha - el ha-ga-dol ha-gi-bor v'-ha-no-ra eyl el - ion. Ha -

F E m F C E m 3 F E m F C
22 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*
 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* f
 39 cher chas-dey a - vot u-mey-vi g'-ulah liv-ney v'-ney - hem l'-ma' - an sh'-mo b' - a - ha-

Em FMaj7 *mp* *rit.* Em D sus4 D *a tempo* *mf* 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-lohey³a-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 le Mirage - Le Reveil de l'Enfant)
by Anselm Rothschild

**Dans les mirages
De mes amours
Je vois l'étoile
Je sais, je sais c'est moi.**

**Entre les jeux
Qui sont ma vie
Je touché l'amor
Je suis, serai toujours.**

**Je suis le dieu
Vers qui je cherche
Toutes les choses
Aucune des choses
Sont l'esprit de moi.**

**Vous me creiez
Je vous creis
Et tout les rues
Et tout les jeux
Que nous avons cree.**

**Pensez au pouvoir
Que nous avons
Pour avoir cree tout c'la
Sans fin, sans mort.
Si vous savez**

**Prends moi donc la
main Amons le dieux
du monde Creons nous
les jeux Donnons valeur
a nous tous.**

Si vous savez

**Allons-y ensemble
Amons le dieux du
monde Creons nous les
jeux
Pour donner valeur a
nous tous.**

English translation by Sid

In the visions
of my lovers
I see a star
Which is the me I long to find

Inside the games
Which are my life
I sense the love I am
And always will be.

I am the G-d
I search for
Everything and Nothing and are
my essence.

You and I created each other
These paths
These games
Haven't we created them?

Think of the power
We must have
To have created all this
Without end, without death.

If you know this, then

Come take my hand
Let's go together
Let's walk among the gods of the
earth
And play the games
That will make life work For all of
us.

If you know this, then
Let's go together
Let's walk among the gods Of the
earth
And play the games
That will make life work For all of
us.

Dans Les Mirages

Anselm Rothschild

Moderato

Chord progression: B $\flat$ F G m G m7 E $\flat$

6 C m7 F G m7 F B $\flat$ E $\flat$

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

17 F G m D m E $\flat$ C m7

Voice

Piano

Pno.

6

11

17

Dans En - - - les tre mi - les

rages, jeux, de qui mes sont a - mours. vie,

Je Je vois touche l'e - toile mour je sais suis, je ser - ais c'est tou - - -

simile

Dans Les Mirages

2

23 F G m7 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.

29

35 E $\flat$ D m E $\flat$ C m7 F G m7 F

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

Pno.

35

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

Pen - sez au pou - voir que nous a -

Pno.

41

Dans Les Mirages

3

47 B $\flat$ F G m D m

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

Pno.

53 E $\flat$ C m7 F G m7 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 G m B $\flat$ E $\flat$ C m7

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

Pno.

Dans Les Mirages

4

71 F G m7 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.

The musical score is for a song titled "Dans Les Mirages". It is written in 4/4 time and B-flat major. The score consists of vocal lines and piano accompaniment (Pno.). The lyrics are in French. The score is divided into systems, with measures 71, 77, 83, and 89 marked at the beginning of each system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal lines are written in a single staff, with lyrics placed below the notes. The score includes various musical notations such as chords (F, G m7, F7, B $\flat$, E $\flat$, F sus4), dynamics (*rit.*, *a tempo*), and articulation marks (accents, slurs). The lyrics are: "tous. (si vous sav-ez!) Al-lons - y en - semble", "ai mons le dieux du monde cre - ons nous les", "jeux pour don ne va leur a nous tous.", and "ai mons le dieux du monde cre - ons nous les".

This Is What It Looks Like

Anselm Rothschild
Arr.: Dan Spector

Chords: A^b $A^b\text{Maj7}$ D^b $E^b\text{sus4}$ $A^b\text{Maj7}$

Voice

Piano

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

4 D^b A^b D^b $A^b\text{Maj7}$

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.

7 D^b E^b/D^b $A^b(\text{add9})$ D^b D^b/E^b E^b D^b E^b/D^b A^b

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 $D^b(\text{add}9)/G^b$ D^b/E^b E^b D^b E^b 3 $A^b\text{Maj}7$

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

10 Pno.

12 B^bm7/E^b $G^b\text{Maj}7/E^b$ $A^b\text{Maj}7$ D^b E^b 3 $A^b\text{Maj}7$ $D^b\text{Maj}7$ $C\text{m}6$ 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 $B\text{m}7/E$ $A\text{Maj}9$

me!____ This is what it looks like____ to

15 Pno.

17 $D(\text{add}9)$ $A(\text{add}9)$ A

be in love. This is what it tastes like____ to

17 Pno.

This Is What It Looks Like

3

19 D Maj7 A Maj7 D E/D A Maj7

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

21 B m7 D/E E D E/D A Maj9 D(add9)/G

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

24 D/E E 3 A

Where would I _____ rath - er be?

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!

28

Pno.

30 A Maj7 A/D

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

30

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! —

32

Pno.

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

Oo — In love.

35

Pno.

I Have Been Lucky

Anselm Rothschild

Moderato (♩ = c. 100)

Voice

Piano

F B $\flat$ F F7 B $\flat$ /F F F B $\flat$ F Gm/F

A

F B $\flat$ /C F/C F C2 F B $\flat$ /C F/C

Male: I have been luck - y, I have been blessed.

1. I found a pur - pose, dis -
2. I found a treas - ure that's

Pno.

4

7 F Cm7 F/E $\flat$ Dm7 F/A B $\flat$ 2

cov - ered a quest.
close to the best.

I know I mat - ter, what - ev - er I do, _____ and

Pno.

7

I Have Been Lucky

10 F B $\flat$ 2nd time F F7 B $\flat$ /F F F F7 B $\flat$ /F F

not on - ly that; I found you. _____

Pno.

B E $\flat$ maj7 Dm7 B $\flat$ maj7 A $\flat$ maj7 Gm9

Now, I can own all the world, it's mine to de - light _ in to

Pno.

16 Cm7 B $\flat$ maj7 E $\flat$ maj7 Dm7 B $\flat$ maj7

have and to hold _ Now, I can see who I am: _ a

Pno.

19 $E\flat 2/G$ Dm $Cm7$ $F7sus$ F

part-ner to heav - en, a part-ner to man. _____

Pno.

C $B\flat$ $E\flat$ $B\flat$ $F2sus$ $F2$

Female: You have been luck - y, _____ you have been blessed.

23

Pno.

25 $B\flat$ $E\flat$ $B\flat$ $Fm7$

1. You found a pur - ose, dis - cov - ered a quest.
2. You found a trea - sure that's close to the best.

25

Pno.

I Have Been Lucky

27 $B\flat/A\flat$ $E\flat/G$ $B\flat/D$ $E\flat 2$ $B\flat$ $E\flat$ 2nd time

You know you mat - ter, what - ev - er you do; — and what you can share now is

1st time

30 $B\flat$ $B\flat 7$ $E\flat/B\flat$ $B\flat$ $B\flat 7$ $E\flat/B\flat$ $B\flat$ $\boxed{D}$ $Fm 7/A\flat$

you. — Male /Female unison: Now, you can

33 $Gm 7$ $E\flat maj 7$ $Fm 7/A\flat$ $Gm 7$ Cm/F F

own all the world. It's yours to de - light — in, to have and be - hold.

Pno.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 27-32) features a vocal melody with lyrics and a piano accompaniment. Chords are indicated above the vocal staff: B-flat/A-flat, E-flat/G, B-flat/D, E-flat 2, B-flat, and E-flat (2nd time). The piano part consists of chords and a bass line. The second system (measures 30-32) continues the vocal melody with lyrics 'you. — Male /Female unison: Now, you can'. Chords above the vocal staff are B-flat, B-flat 7, E-flat/B-flat, B-flat, B-flat 7, E-flat/B-flat, B-flat, and Fm 7/A-flat. A boxed 'D' is placed above the final chord. The piano part continues with chords and a bass line. The third system (measures 33-38) features a vocal melody with lyrics 'own all the world. It's yours to de - light — in, to have and be - hold.'. Chords above the vocal staff are Gm 7, E-flat maj 7, Fm 7/A-flat, Gm 7, Cm/F, and F. The piano part continues with chords and a bass line. The piano part is labeled 'Pno.' on the left side of each system.

I Have Been Lucky

5

36 Fm7/A $\flat$ Gm7 Ebmaj7 A $\flat$ maj7/C Gm

Now, you can see who you are: — a part-ner to heav - en, a

Pno.

39 Cm7 F7sus F7 **E** B $\flat$ Eb

part-ner to God. — Female: You have been luck - y, —
Male: I have been luck - y, —

Pno.

43 B $\flat$ F2sus F2 B $\flat$ Eb B $\flat$ Fm7

you have been blessed. You found a pur - pose, dis - cov-ered a quest.
I have been blessed. I found a pur - pose, dis - cov-ered a quest.

Pno.

I Have Been Lucky

46

B $\flat$ /A $\flat$ E $\flat$ /G B $\flat$ /D E $\flat$ 2 B $\flat$ E $\flat$

You know you mat - ter, what - ev - er you do, — and what you can share now is
I know I mat - ter, what - ev - er I do, — and what I can share now is

Pno.

49

B $\flat$ B $\flat$ /A $\flat$ *rall.* E $\flat$ /G B $\flat$ /D 3 E $\flat$ 2

you. You know you mat - ter, what - ev - er you do, and
you. I know I mat - ter, what - ev - er I do, and

Pno.

rall.

8 va

52

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

what you can share — now is you. —
what I can share — now is you. —

Pno.

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.

System 1:

Voice: G/A A
There are simp - ler things to do There are
simp - ler things to do There are

Piano:

System 2:

Voice: 3 G/A D/F# A m7 D
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

Piano:

System 3:

Voice: 6 C/D D
There are pleas - ant ways to go There are
There are pleas - ant ways to go There are

Piano:

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

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 -

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

3

18 F Maj7 E m/A F Maj7 G D m7 D sus4 G (add9) G⁶₉

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

Pno.

22 A 7/G D/G G (add9) A m7/G

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

Pno.

26 D/F# G (add9) A m 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

29

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

32

Pno.

35 A m7/G D B m7 G E m7

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

35

Pno.

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

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

Justice, Justice Shall You Pursue

5

38 D/F# G Maj7 1. A 7sus4 A sus4 A 7sus4 A sus4 A m

joy and the breath of my life.

Pno.

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

life. (There are)

Pno.

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

joy and the breath of your life.

Pno.

Justice, Justice Shall You Pursue

6

47 4. 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
F^(sus) F

Eb

Dm

Eb

Dm

Molto legato

Soprano

Alto

Piano

Molto legato

mf

rit.

Cm

F

Cm

Cm^(F)
poco rit.

Bb6
a tempo

S

A

Pno.

mp

mp

mp
a tempo

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.

Let Me Hear You, Lord

2

7 *poco rit.* Cm F Cm F

mf

S 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*

9 Bb^{maj7+9} Eb Dm

S on the world. May I sing from love.

A on the world. May I sing from

Pno.

Let Me Hear You, Lord

3

Eb

Dm

Eb

Dm

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.

Eb

Dm

Cm

F

Eb

F

13

S

1. not afraid to waste my sweetness on the world. 2. showing with my own soul's flight the

A

1. love, waste my sweetness on the world. 2. love, own soul's flight the

Pno.

Let Me Hear You, Lord

4

Eb

F7

Bb

Eb

Dm

16 *f*

S God who sings through me. showing with my own soul's flight the

A God who sings through me. love, own soul's flight the

Pno. 16 *f* 3. *rit.*

19 *f* Eb *a tempo* F7 *mf* Bb

S God who sings through me. _____

A God who sings through me. _____

Pno. 19 *f* *a tempo* *mf* L.H.

19 *f* *a tempo* *mf* L.H.

Pno. 19 *f* *a tempo* *mf* L.H.

The Messengers

First Performance, 1989, Toronto

**Commissioned by the Union of American Hebrew Congregations In Honor of the Fiftieth Anniversary of National Federation of Temple Youth, through the Generosity of Miriam Hamberger,
Dedicated by the Composer to the Memory of Steven Levine.**



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 Li", © Cantor Steven Sher, used by permission

THE CAST

David Cohen	VP of 1st Fidelity Broker's Bank	Craig Axler
Rachel Emmetts	David's Secretary	Heather Stahl
Laurie Ferber	David's Junior Partner	Cindi Tarshis
Three Messengers:		
Gabriel		Aaron Seglin
Sandy		Noa Kushner
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 Elsberg, Pam Emerson, Amy Geller, Aline Goodman, Jeffrey Green, Shira Hoffman, Brad Hyman, Jennifer Jacobs, Madelon Kuhn, Miriam Lewis, Michael Namath, Rob Nosanchuk, Tracy Oklander, Kimberly Rosenthal, Jennifer Shankman, Shira Silverman, Lauren Slawe, 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 Bonte, Peter Amsden, Heidi Rothschild, Gary Venet, Sheri Smith, Peggi Sturm, Marcia Weider, Sidney Sheres, Naomi Benghiat, Rahla and Richard Rossner, Jan Gartenberg, Rabbi Michael Chernick, Miriam Chernick, Cantor Jay Frailich, Rabbi Allen Frechling, Rabbi Erwin Herman, Jeremy Swerling, Diana Finkelstein, Debra Finkelstein, Reuven Firestone, Sonny Seglin, Karen Webber, Ruth and Carl Miles Pite, Agette and Arthur Seron, Abe and Dorothy Rothschild, Todd and Vicki Green, Roxanne and Michael Fischler, Alain Krim, David Russell, Niles Merton, Marianne Williamson, Murray Krim, Freddy Webber, Project Angel Food, Michael Rudder, Barbara and Les Lang, Jerry Michaud, Doug Kruschke, Tom Feldman, Merrill's Music, Adam Arian, Elana Arian, Dorothy Walrond, Karen Cooper, Charlie Vann, Valerie Kirkgaard, Sally Fisher, and Steven Levine.

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

Cassette Tape Available From NFTY

REMEMBER TO REMEMBER

Lyrics and Music: Anselm Rothschild

Arrangement: Merri L. Arian

Soulfully

p

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

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

2. 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 -

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

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 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

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

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

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

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

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

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

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.

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. Gsus G 2. G

mid-bar b'-e - retz

lo z'ru - a

a za -

Dim7 Dm G C Bm7

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

C Dm7 Dm G

tach bi - m'eh n'ura - yich va - ha - ki -

This musical score is for the song 'Tach bi-m'eh n'ura yich va-ha-ki'. It features two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The melody is written on the first staff, and the lyrics are written below it. The lyrics are 'tach bi - m'eh n'ura - yich va - ha - ki -'. The music is divided into four measures by vertical bar lines. Above the first measure is a 'C' time signature. Above the second measure is a 'Dm7' chord symbol. Above the third measure is a 'Dm' chord symbol. Above the fourth measure is a 'G' chord symbol. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written in a simple, sans-serif font.

mo-ti__ lach__ va-ha-ki - mo-ti__ lach__ va-ha-ki - mo-ti__ lach__ b'rit o -

Musical score for "Zachari Lach" in G major, 4/4 time. The score includes a piano introduction, a vocal melody, and a bass line. The lyrics are in Russian: "za-char-ti lach a - ha-vat che-sed n'u-ra - yich 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 ha-

D/C D/B Em Asus A

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

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 נעוריך אהבת קלילותיך
לקחת אחרי במדבר בארץ לא ידועה
וזכרתי אני את בריתי אותך בימי נעוריך
והקימותי לך ברית עולם

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.

p20 UNDERNEATH THAT EXTERIOR © 1981 Rothschild

R: Underneath that exterior so precise & so superior underneath that Bri-a-nis fairbrod
 F: man I can count on Heres a plan thats a sound one sits touches then he hides a way he
 R: He comes close & then he flies a way he All a-bout to fall right at my senses who I am but cannot

vest feet Under lies & innuendo under Porches & nin-tendo there's a
 He's afraid I'll discover what he's be a lovely story & even
 Keeping under cover but I

9 Duet

secret that he needs to hold him in my arms I am home & so is he Another
 more I love him puth rest Heres a
 only want to ease him the Duet [When I

11 2nd time 14

Sun's a golden star that is born from our love And the sky's a siren com-forter the earth a + I

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

Know him so well he's my own

Play in E

COME PLAY A BIG GAME

©1979

Annelin Robinson

Handwritten musical notation for the first system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "Spend your life in a sandbox you'll drop dead of boredom there are / Live your life in a bathtub you'll pass time in comfort there are". Below the staff, the chords G, C, and G are written.

Handwritten musical notation for the second system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "fears to be broken and / babies to shelter and / world's to be made live / babies to fill, live your / life in a sandbox you'll / life in a bathtub you'll / wind up like marmalade / wind up like soft brile / then over to east that's / spread - pended in water and / eggs sus". Below the staff, the chords C, G, Am, Dsus, G, C, G, and C, G are written.

Handwritten musical notation for the third system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "crumbling with age / painlessly dead / Come play a big game / don't act like your frozen the / game you were born for reason your chosen / the". Below the staff, the chords D, G, E, A, D, G, E, A, and D, G are written.

Handwritten musical notation for the fourth system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "Come play a big game where / love is in birth where / all are no sei - abs - here / heav - en is / earth! / 2 or 2 1/2 bars". Below the staff, the chords Em, Am, Dm, G, C, G, C, and Bm are written. A bracket indicates a 2 or 2 1/2 bars section.

* left hand in this measure on successively higher octaves

Handwritten musical notation for the fifth system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "earth!". Below the staff, the chords Em, Am, Dm, G, C, G, C, and Bm are written. A bracket indicates a 2 or 2 1/2 bars section.

COME PLAY A BIG GAME © 1979 Anselm Rothchild

1. 21 25

2. 33 35 35A 35B

36 37

40 44

what would you rather do See a life trans-form 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 Rothwell

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

Don't they 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 C6 F

chance take a bite rit Come play a big game it's not like you're game you're reason you've chosen Come play a big game where

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

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

Dm G C G C Bm rit

Christmas All Year Long

Anselm Rothschild

Backing Harmonies

Soloist

Piano

Sleigh Bells

Christ-mas

Harm.

Vox.

Pno.

giv - ing, Christ - mas liv - ing ought to last all year long. Tin - sels
trea - sure, Christ - mas plea - sure, ought to last all year long. Rein - deer

stream - ing, wee folks beam - ing, ought to last all year long. Sleigh - bells
pranc - ing, we folks danc - ing, ought to last all year long. Ce - le -

4

6

6

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

8

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.

10

Pno.

13

Harm.

Vox.

B A E F#m C#m

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

13

Pno.

15

Harm. 

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

D A E A

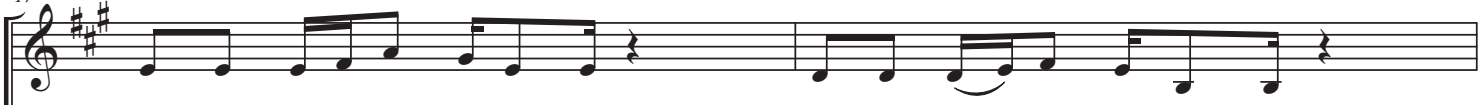
Vox. 

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.

15

Pno. 

17

Harm. 

Col - ors nev - er shine quite so bright as they do — on Christ-mas night.

E F#m C#m

Vox. 

Co - lours nev - er shine quite so bright bright as they do — on Christ-mas night.
Co - lours nev - er shine quite so bright as they do — on Christ-mas night.

17

Pno. 

19

Harm. 

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

Vox. 

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 —

19

Pno. 

Christmas All Year

4

22

Harm.

Vox.

Pno.

1.

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

A E A E A E A D A E A

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

2.

25

Harm.

Vox.

Pno.

2.

all year long.

A E A E7 A D A

all year long. Christ-mas

2.

25

Harm.

Vox.

Pno.

Oo — Oo — Oo —

D A D/A A D/A A E7 A D/A A D/A

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

28

Harm.

Vox.

Pno.

31

Harm.

Vox.

Oo ————— E

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

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

Pno.

33

Harm.

Vox.

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

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

Pno.

35

Harm.

Vox.

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

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

Pno.

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

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.

35

Anselm responded to his HIV diagnosis with three years of personal heroism.

When Anselm contracted the AIDS virus in 1987, everyone who cared about his vision and his work wondered what would happen next. He responded in the only way he knew how – with extraordinary creative force, supported by people dedicated to his vision. In those final years, Anselm composed, orchestrated, and staged major musical theater works involving orchestras, soloists, and community choruses, all coming together not for profit or prestige, but for the joy of creating something deeply meaningful.

I was fortunate to spend a great deal of time with Anselm during those last three years. Before he passed, I made a personal promise to help sustain his music and legacy.

Anselm had a social network of hundreds of people, long before cell phone or social media. There was a group from his years of work with est and its founder, Werner Erhart. There were his professional connections with the Rabbis, Cantors, musicians and congregations from VBS and University Synagogues. Six of us boys from the Bronx, plus his sister Heidi.

All of his newly found relationships with people in the Los Angeles gay community, his partner Don Krim, and their bestie, Gary Venet. Let's not forget all of the people in the End Hunger movement, the Jewish camp music community, from Live Aid, and from the first display of the AIDS Quilt.

All of these people attended a series of events, which of course Anselm produced, to console his supporters and to help himself; to make his health a goal around which ALL of us could rally, and rally we did.

Held at University Synagogue in 1988, the first event was to tell everyone what he knew about his condition. and how so many people were already planning strategies for his health and yes, his career. There were prayers, there was his music, with soloists, orchestra, and chorus. Anselm was already trying so many new, unproven, common sense or even desperate treatments, from vitamins to massage, and eventually the first generation of retroviral drugs, which were largely ineffective for most AIDS patients in 1989.

About a year later, there was a second event at University Synagogue, which was much a repeat of the music and art of the first one. His music was performed by others at this event, with soloists, orchestra, and chorus. With Anselm talking hoarsely into a mike on the stage, appearing pale and thin., yet there was still hope and solidarity.

Through the end of his illness all of us, faithful, hanging in there with him, always his people networking any room , even a hospital waiting room, with our love.

Before the last musical art event that Anselm produced, his funeral in January 1990, there were some notable achievements. Anselm facilitated meetings with the Russians at UN. He co-produced the Aids Quit event in Los Angeles.

He composed and produced a performance of The Messengers, an epic work of musical theater for young people, that completed Anselm's trilogy of major works telling the story of how his protagonist, David, becomes a Light in Israel.

He was sustained and supported by his partner, Don Krim. Don is a featured singer on the



Sidney Sheres, Don Krim, Anselm and Friend



Anselm rides the rails, Griffith Park, 1988



Anselm with his sister, Roxanne Fischler



Anselm with his father, Abraham Lincoln Rothschild



Anselm with Sherry Broussard

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