



Anselm Rothschild

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

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.

<http://VoicesofSpace/AnselmRothschild>

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Music Restoration, Mixing and Mastering:

The Digital Voice

Art Vanick, The Digital Voice • www.thedigitalvoice.com

Larry Russell, Muzikjakit Productions • www.Muzikjakit.com

Produced by Sidney C. Sheres
Music Scoring: Daniel Spector
Additional support: Friends of Anselm, Celeste Sheres

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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 tnhoe 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 north Bronx, New York. It was a neighborhood 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 structured as a cooperative, 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. More recently the neighborhood is called Van Cortlandt Village.

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 her 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. He 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 Gompers' Speech</i>	David
<i>Clara's Speech</i>	Gompers
<i>STRIKE!</i>	Clara
<i>The Oath</i>	Clara & Chorus
<i>I Have Been Lucky</i>	Chorus
<i>Let Me Be a Light in Israel (reprise)</i>	David & Clara

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 Li", © 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 Venet, Sheri Smith, Peggy Sturm, Marcia Weider, Sidney Sheres, Naomi Benghit, Raha and Richard Rosner, Jan Gansberg, Rabbi Michael Chernick, Miriam Chernick, Cantor Jay Fraulich, Rabbi Allen Frechling, Rabbi Erwin Herman, Jeremy Swerling, Diana Finkelstein, Debra Finkelstein, Reuven Firsosone, Sony Seglin, Karen Webber, Ruth and Carl Miles Pine, Aggie and Arthur Scron, Abe and Dorothy Rothschild, Todd and Vicki Green, Roseanne and Michael Fichter, Alisa 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 Walrod, Karen Cooper, Charlie Voss, 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 EDN'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 Paspaq, the Black cultural festival to be held in Dallas, Sonagat, the global concert for Bishop Tutu, the Opening Ceremonies of the national tour of the National AIDS Quilt. Most recently, he and his association produced an important seminar in Los Angeles for Mikhail Gorbachev's chief economic adviser and the author of economic Perestroika, Andrei Kozlov, 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 Meyer 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 Chabad in Los Angeles.

MERRI LOVINGERARIAN (Music Director) has been a prominent figure in NFTY music for 18 years. She has been Music Director of UAHC's Koz 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

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^b A^b E^b

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^b A^b E^b B^b

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

A^b E^b A^b E^b A^b E^b A^b E^b B^b

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

E^b A^b E^b A^b Fm7 rit. B^b E^b

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

A^b B^b A^b Fm7 B^b E^b

25

Light in Israel

Reprise for Chorus

Anselm Rothschild

♩ = 120

C G

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 C F C F6/G G

3 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.

C F C F B^b A^b E^b

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^b A^b E^b B^b

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

A^b E^b A^b E^b A^b E^b A^b E^b B^b

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

E^b A^b E^b A^b F m7 B^b E^b

Allargando

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

A^b B^b A^b F m7 B^b E^b

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

ISAIAH

Anselm Rothschild

Adagio 5

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

Slightly faster 10

By bowing your head like a bul-rush... by

molto ritard... 15

sleeping on sackcloth and ash... by bowing your head like a bul-rush... by crying of your small na - ture...?

Resolutely *Moderato*

f sf *p*

20

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

25

un-do the bands of the yoke —, to let the op-pressed go free —, to break — ev-er-y

30

yoke — so bring your food to the hun-gry —, bring your bread to the poor —.

mf

care for the or-phan and the wid-ow, clothe the nak-ed, too,

ritard...

ho-nor your du-ties to your fam-ily, do this and you'll be blessed.

f ritard...

C

Sostenuto

mp

p *cresc.*
Then shall your light break forth like the dawn and you'll grow stronger as a wound that's newly healed...

pp

Then when you call your God — she will answer you...

mf

Then when you call your God — she will answer you — and you'll grow

molto ritard
ritard

Stron-ger like a wound new - ly healed

f

A tempo (sostenuto)

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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Inside Me

Anselm Rothschild

Two sets of empty musical staves. The top set consists of two single-line staves, likely for guitar. The bottom set consists of a grand staff with a treble clef and a bass clef, likely for piano accompaniment.

Musical notation for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "In-side me there are suns and moons and galaxies waiting to be free there are". Above the notes are handwritten guitar chords: $A\flat_{sus2}$, $E\flat$, A , Gm , and Fm . The piano accompaniment is in a grand staff. The system ends with a double bar line and a fermata over the final note.

Musical notation for the second system. The vocal line continues with the lyrics: "hopes and dreams and promises in a frozen sea in-side me". Above the notes are handwritten guitar chords: Gm , Fm , $D\flat_{sus4}$, and $E\flat$. The piano accompaniment continues in the grand staff. The system ends with a double bar line and a fermata over the final note.

Handwritten musical score for the first system. The key signature is G major (one sharp). The system consists of a vocal line and a piano accompaniment. The lyrics are: "In-side me is a dream that the world could be one demo-cra-cy but im". Chord markings above the vocal line include Gm, Fm, and Bb sus 7. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Handwritten musical score for the second system. The key signature remains G major. The system continues the vocal line and piano accompaniment. The lyrics are: "caught with a mind that main-tains a tyran-ny in-side me . Well if". Chord markings above the vocal line include Eb, Gm, Fm, Bb sus 7, and Eb. The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical score for the third system. The key signature remains G major. The system continues the vocal line and piano accompaniment. The lyrics are: "I am a Son of the King of the Universe, Why do I fear? Why do I wor-ry? Why do I cry? Why do I ne-ver I am a Son of the King of the Universe, Why do I hate? Why do I an-ger? Why do I lie? Why do I en-vy". Chord markings above the vocal line include Ab, Bb, Cm, Gm, Eb sus 7, Eb/D, Ab sus 7/C, Eb/Ab, Adim, and Ab. The piano accompaniment continues with similar rhythmic patterns.

B♭ *molto rit.* *E♭*

have enough
an-y-one

in - - - side
in - - - side

molto rit.

G *Fm* *B♭*

me are the wounds of the warriors sent to keep us free are the
me there's a thought that the future may never ever be for I'm

E♭ *Gm* *Fm* *B♭* *E♭* *2nd x to*

cries of the victims of hate and big-o-try in-side me
just one of many who gives humanity what's in-side me if

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The system ends with a double bar line. The text "D.S.al" is written above the upper staff, and "ff" is written below the lower staff.

CODA

A^b B^b C^m G^m E^b F⁷ A^b E^b A^d A^b

you are the maker of peace in the universe, Make it all whole, make it all bet-ter, please touch my soul, make it all peaceful

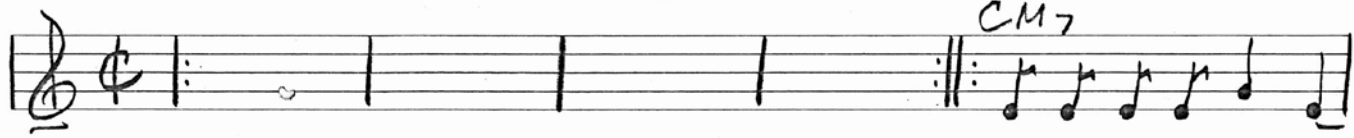
in-side me Make it all peace-ful

in - - side me

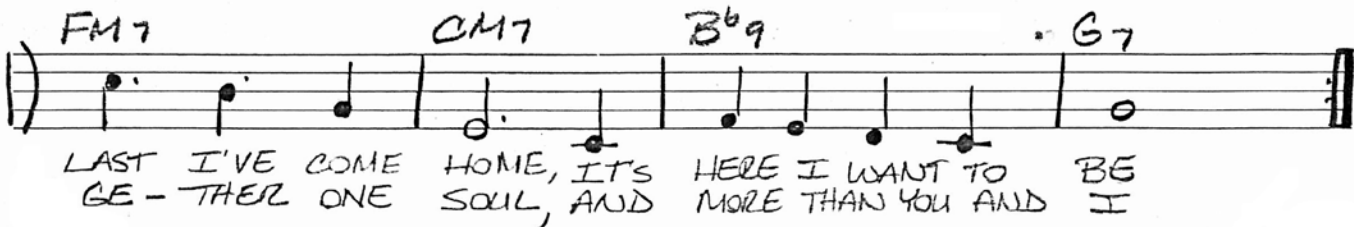
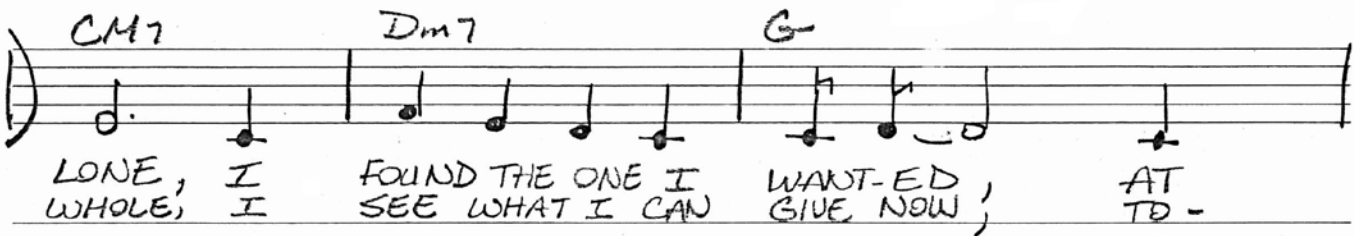
THIS IS WHAT IT LOOKS LIKE

MUSIC AND LYRICS BY
ROTHSCHILD

©1979



THIS IS WHAT IT LOOKS LIKE



THIS IS WHAT IT LOOKS LIKE P2

WHERE WOULD I RATHER BE? WHY DID I WAIT SO LONG?

WHERE CAN I BE SO FREE? YOU ARE THE CENTER OF THE

WORLD TO ME

THIS IS WHAT IT LOOKS LIKE TO BE IN LOVE

THIS IS WHAT IT FEELS LIKE TO BE IN LOVE

©1979 Anselm Kiefer

THIS IS WHAT IT LOOKS LIKE P3

A^b E^b Fm⁷ B^b9

Now I'm sure

A^b E^b Dm⁹ B^b

Fm⁷ B^b E^b Fm⁷/B^b Dm⁷/B^b

WHERE WOULD I RATHER BE? WHY DID I WAIT SO

E^b A^bM⁷ B^b E^b A^b B^b

LONG? WHERE CAN I BE SO FREE? YOU ARE THE CENTER OF THE

A^b/F B^b E^b B^b/D Cm B^b E^b

WORLD TO ME!

©1979 Anselm Köttschuld

p20

UNDERNEATH THAT EXTERIOR © 1981 Rothchild

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

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

secret that he needs to more I love him only want to ease him the
 rest push ant that neat! Duet [when I
 hold him in my arms I am home + so is he Another

9 DUET

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

2nd time 14

Know him so well he's my own

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

DANS LES MIRAGES

©M75

MUSIC & LYRICS BY

KOTHSCHILD

B^b F G^m G^m7 E^b

F F G^m7-5 F B^b E^b B^b

DANS LES MI-RAGES,
EN-TRE LES JEUX,

B^b E^b B^b B^b F

DE MES A-MOURS, JE VOIS L'É-
QUI SONT MA VIE, JE TOUCHE L'A-

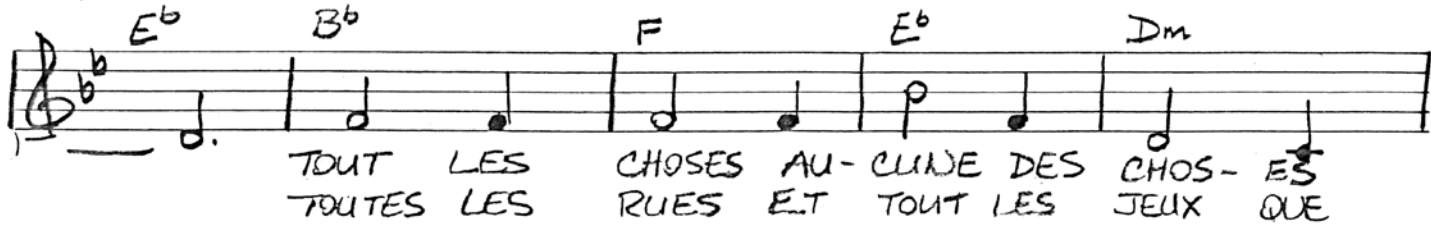
G^m D^m E^b C^m7 F F G^m7-5f

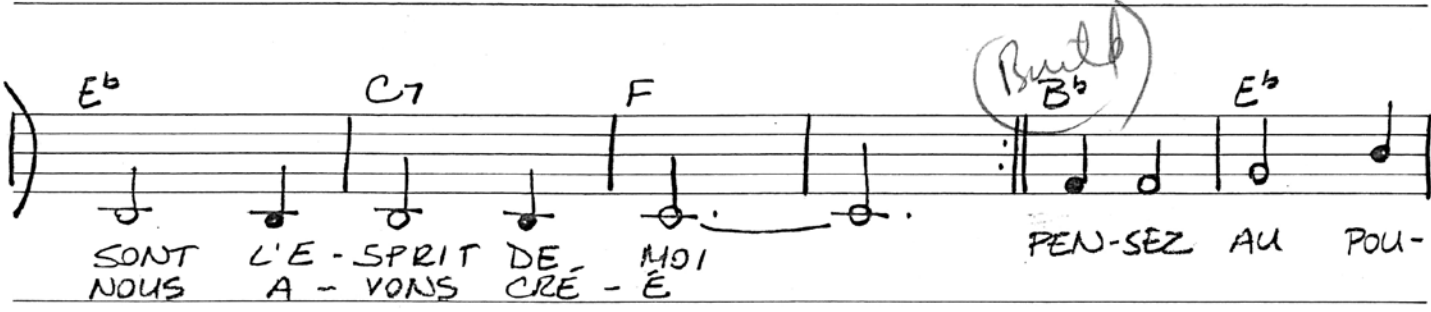
TOILE JE SAIS JE SAIS, C'EST MOI,
MOUR JE SUIS, SER-AIS TOU-JOURS,

B^b E^b B^b E^b B^b E^b B^b

JE SUIS LE DIEU, VERS QUI JE CHERCHE
VOUS ME CRÉI-EZ, JE VOUS CRÉ-IS,

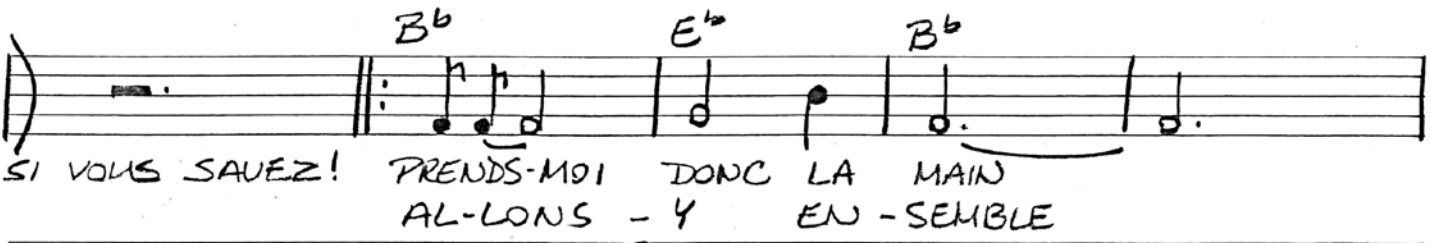
DANS LES MIRAGES P2











©1975 Anselm Köttschüd

Play in E

COME PLAY A BIG GAME

©1979
Annelin Robinschild

Handwritten musical notation for the first system, measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Spend your 1. life in a sandbox you'll drop dead of boredom there are / Live your 2. life in a bathtub you'll pass time in com-fort there are". The chords are G, C, G.

Handwritten musical notation for the second system, measures 4-8. The lyrics are: "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 spread wind up like soft brittle eggs sus / thin over to-coast that's pended in water and". The chords are C, G, Am, Dsus, G, C, G, C, G.

Handwritten musical notation for the third system, measures 9-12. The lyrics are: "crumbling with age pointlessly dead / Come play a big game don't act like your frozen the game you were born for reason your chosen the". The chords are D, G, E, A, D, G, E, A, D, G.

Handwritten musical notation for the fourth system, measures 13-17. The lyrics are: "Come play a big game where love is in birth where all are the 99% - abs. where heav-en is earth!". The chords are Em, Am, Dm, G, C, G, C, Bm. There is a note "at 2 bars" above measure 17.

* left hand in this measure on successively higher octaves

Handwritten musical notation for the left hand in the final measure (measure 17), 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

Let Me Be A Light IN Israel

P.1

1

5

Let me be a light in IS-ra-el

1. let me be a glowing flame
2. let me live your holy name

9

Let me be a light in IS-ra-el

1. showing the way thru the day
2. all that I see may you weigh

to the world with your hand

1st time G
2nd time F

1st time
2nd time

Bb 2nd time

15

1st time
2nd time

All I want is some small part
To know I ma-ter where do I sta-rt

1st time
2nd time

1st time
2nd time

1st time

© 1929 Anslem Rothchild

* These 2 beats may be played an octave lower

19 Let Me Be A Light In Israel

22 this means ^{2nd time, P2.} ~~the~~ score is 30A (2nd time)

Let me be a light in Is- ra - el let me bless your name

2nd time to: P

2nd time molto rit.

26

1. 2.

30 (40A) on score 33 sub. p

to

crese.

Let Me Be A Light in Israel

P3

Handwritten musical score for the hymn "Let Me Be A Light in Israel". The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a whole note with the word "name" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs). The second system begins with a measure number "48" in a box. It continues with a vocal line and piano accompaniment. The score concludes with a double bar line. There are some handwritten annotations and corrections throughout the score.

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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*
 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-lohey³a-vo - tey - nu. Baruch a -

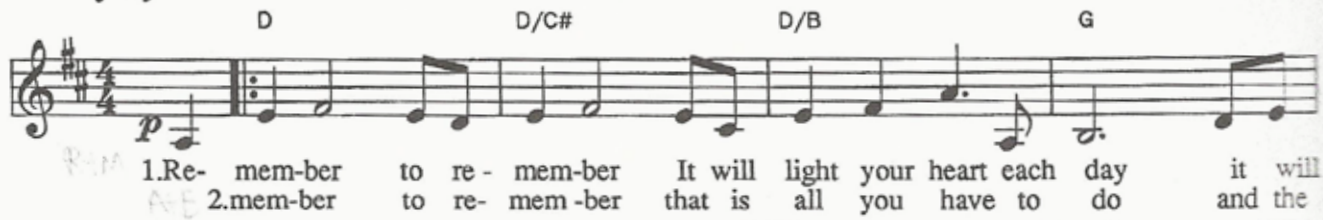
C CMaj7 C FMaj7 N.C. CMaj7
 54 tah, A-do - nai. Baruch a - tah e-lo - hey-nu, ma-geyn Av' - ra - ham.

REMEMBER TO REMEMBER

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

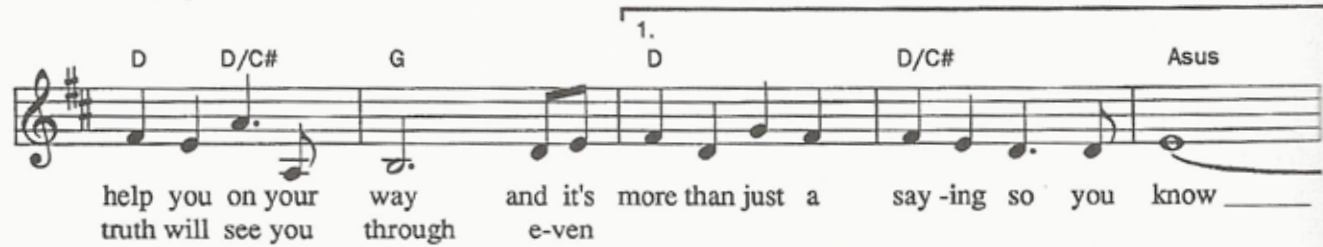
Soulfully

D D/C# D/B G



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

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



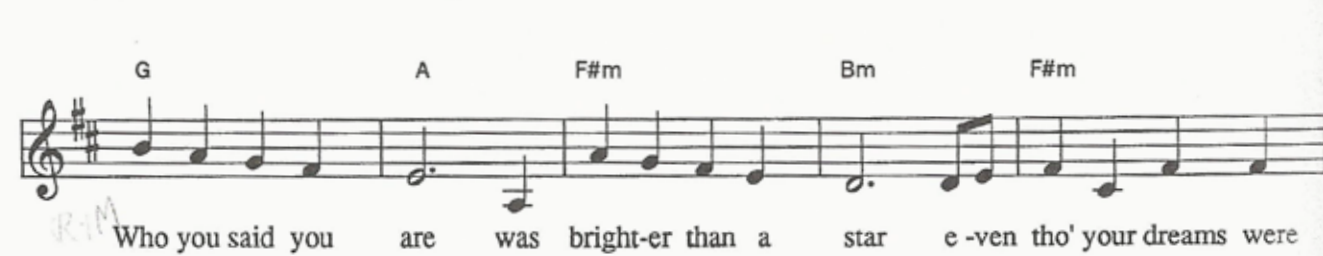
help you on your way and it's more than just a say-ing so you know
 truth will see you through e-ven

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



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

G A F#m Bm F#m



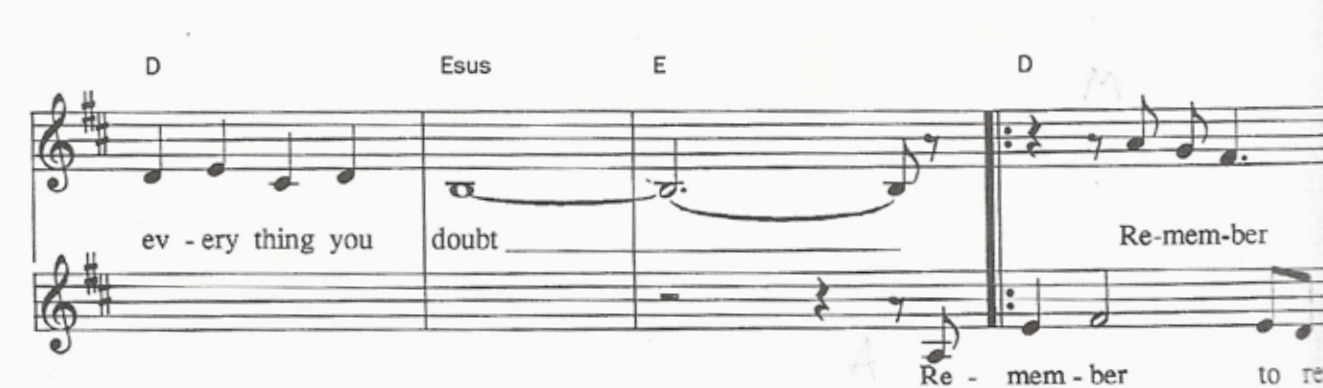
Who you said you are was bright-er than a star e-ven tho' your dreams were

C# F#m D



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

D Esus E D



ev-ery thing you doubt Re-mem-ber

Re - mem - ber to re -

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

you _ for - e-ver

hear God sing to

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^b

I Have Been Lucky

91

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

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 is close to the best

Handwritten musical notation for the first system, including a vocal line with lyrics and piano accompaniment in F major, 4/4 time.

5

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

1st time 2nd time

Handwritten musical notation for the second system, including a vocal line with lyrics and piano accompaniment. It features first and second endings for the vocal line.

10

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

© 1979 Anselm Rothschild

Handwritten musical notation for the third system, including a vocal line with lyrics and piano accompaniment. It includes a copyright notice for 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-ther 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 heaven a partner to

36

37

God - You have been lucky - You have been blessed

I have been lucky - I have been blessed

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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 mat-ter what e-ver I do and

what you can share now is you

what I can share now is you

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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
- Lyrics:** 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
- Lyrics:** 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
- Lyrics:** 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) G⁶

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

Piano accompaniment for the first system, measures 29-31. The right hand features a steady eighth-note accompaniment, while the left hand provides a simple bass line.

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

Piano accompaniment for the second system, measures 32-34. The right hand continues with eighth-note accompaniment, and the left hand has a simple bass line.

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

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

Piano accompaniment for the third system, measures 35-37. The right hand features a steady eighth-note accompaniment, and the left hand has a simple bass line.

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 ^{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

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.

13

S

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

A

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

Pno.

rit. *rit.*

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

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 - t'ech
 a - cha-rai
 a - cha-rai ba-mid -

Gsus G Dm7/Bb Am7 BbMaj7 Am

bar
 lech - t'ech
 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 -

The musical score is written for voice and piano. It consists of four systems of music. The first system is in 4/4 time and features a joyful melody. The second system changes to 3/4 time and includes a repeat sign. The third system returns to 4/4 time. The fourth system includes a first and second ending. The lyrics are in Hebrew and are placed below the vocal line. Chord symbols are placed above the piano accompaniment line.

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 נעורייך אהבת פלולותייך
לקחתך אחי במדבר בארץ לא זרועה
וזכרתי אני את בריתי אותך בימי נעורייך
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.

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