Sweet Is Thy Voice

The Song of Songs

— IN CONCERT —

PROGRAM

Music by
Johann Sebastian Bach
Abraham Ellstein
Manny Fleischman
Mikhail Gnesin
David Lang
Loren Loiacono
Claudio Monteverdi
Arnold Perlmutter
Joseph Rumshinsky
Lazare Saminsky
Lyubov Streicher
Herman Wohl
Elias Zaludkowsky
Na’ama Zisser

Setting The Song of Songs to music and texts inspired by it by

David Lang
Molly Picon
Alexander Pushkin
Avrom Reyzen
Israel Rosenberg
Anshel Schorr
Chaim Tauber

YIVO INSTITUTE FOR JEWISH RESEARCH

December 6, 2018 15 W 16th St, NYC

SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES
Sweet Is Thy Voice: The Song of Songs in Concert
SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES
— December 6, 2018 · 7:00pm —

The Sidney Krum Young Artists Concert Series is made possible by a generous gift from the Estate of Sidney Krum.

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Singers, LUCY FITZ GIBBON, MARIE MARQUIS, KRISTIN GORNSTEIN, and JONATHAN WOODY
Piano, MIKI SAWADA
Violin, MATHEUS SOUZA
Viola, COLIN BROOKES
Cello, CLARE MONFREDO
Percussion, IAN ROSENBAUM

A Note on Yiddish Dialects
All Yiddish texts have been changed to reflect YIVO’s standardized klal-yidish. These changes have been made to make the texts easier to use for the modern reader unfamiliar with Yiddish dialect variations and anachronistic spellings. Those curious about this extra layer of nuance in the original songs are encouraged to look at the original scores, all of which are available in YIVO’s archival collection RG 112.

Cover image adapted from the Hebrew Publishing Co. edition of Shir hashirim – Song of Love: A Musical Operetta (1911) by Joseph Rumshinsky with words by Anshel Schorr. The original cover was modeled after an Ephraim Moses Lilien illustration of the Song of Songs.
PROGRAM

Wann kommst du, mein Heil? [German] (1731)
from Wachet auf, ruft uns die Stimme
JOHANN SEBASTIAN BACH (1685-1750)

The Song of Songs [Russian] (1914)
from Second Hebrew Song Cycle, Op. 13
Music by LAZARE SAMINSKY (1882-1959)
Words by ALEXANDER PUSHKIN (1799-1837)

From “shir hashirim” [Yiddish] (1914)
From “Shir Hashirim: King Solomon’s Song of Songs
from “The Widow”
Music by ARNOLD PERLMUTTER (1859–1953)
and HERMAN WOHL (1877-1936)
Words by ANSHEL SCHORR (1871-1942)

Dos Lid Der Libe and Pitselekh Kinderlekh [Yiddish] (1911)
dose lid der libe and pitselekh kinderlekh
from Shir hashirim: Song of Love, A Musical Operetta
Music by JOSEPH RUMSHINSKY (1881–1956)
Words by ANSHEL SCHORR (1871-1942)

Shir Hashirim [Hebrew] (1926)
from 6 Songs of the Russian Orient, Op. 28
LAZARE SAMINSKY (1882-1959)

Shir Hashirim [Yiddish] (1926)
from Five Folk-Songs
Music by ELIAS ZALUDKOWSKI (1888-1943)
Words by AVROM REYZEN (1876–1953)

Aus Dem Hohen Lied (Shir Hashirim)
[Hebrew] (1927)
from Hebrew Songs Op. 37
MIKHAIL GNESIN (1883-1957)

Sought, Wanted, Longed For [English] (2018)*
LOREN LOIACONO (b. 1989)

Shir Hashirim: Song of Love [Yiddish] (1929)
from “The Galician Rebetsin”
Music by HERMAN WOHL (1877-1936)
Words by ISRAEL ROSENBERG (1895-1963)

Shir Hashirim: The Song of Love [Yiddish] (1937)
from “The Rabbi’s Sweetheart”
Music by MANNY FLEISCHMAN (1903/8-1963)
Words by CHAIM TAUBER (1901-1972)

I Sing [Yiddish] (1939)
from “Mamele”
Music by ABRAHAM ELLSTEIN (1907-1963)
Words by MOLLY PICON (1898-1992)

Aria (Song of Songs) [Hebrew] (1932)
from “The Pioneers”
Music by JACOB WEINBERG (1879-1956)

Pulchra Es [Latin] (1610)
CLAUDIO MONTEVERDI (1567-1643)

just (after song of songs) [English] (2014)
DAVID LANG (b. 1957)

*World Premiere
When Anshel Schorr wrote the lyrics for a love song between Kalman Juvelier and Regina Prager, stars of the 1908 Kalich Theater production "Di almone "The Widow," with music by the composing duo Perlmutter and Wohl, he looked to his traditional Jewish education, and started the song off with a nod to Shir ha-Shirim, The Song of Songs. The show was a great success, and a few years later Schorr turned again to Shir ha-Shirim, writing an entire operetta with composer Joseph Rumshinsky called "Shir ha-Shirim: Song of Love" (1911); an even bigger success that would be adapted into a film in 1935.

Schorr's invocation of Shir ha-Shirim here is far from unique. Sholem Aleichem's character Shimek from his story "Shir Hashirim" (1909-1911), is reminded of Shir ha-Shirim when he looks at his friend Esther Libe, and fantasizes about wooing her with the words of the Song. Writing in Hebrew, Chaim Nachman Bialik also references Shir ha-Shirim in most of his love poetry; the Song has in fact been a source of inspiration for generations of Hebrew love poems.

The Song's resonance as a symbol of love is clear, but from this perspective, its place in the Biblical canon is perhaps a bit curious.

Paradoxically, Shir ha-Shirim, what Rabbi Akiva calls "the holy of holies," is one of the only texts in the Hebrew Bible which has no mention of God. Rather, this ecstatic, erotic book, found within ketuvim writings, seems to take its place within the biblical canon as the ur-love poem, or rather a collection of love poems.

Its date of composition is not certain, but its language and vocabulary suggests creation during the Post-Exilic period, sometime in the 3rd Century BCE. While it bears an attribution to King Solomon, this is generally accepted by biblical scholars not to be literally true. Some believe the Song's anonymous writer may have been a woman because the Song's protagonist is a strong and individual woman. The Song also portrays a matriarchal world view referring...
numerous times to בית אמי, my mother’s house, with no similar mention of a father’s house, as is common elsewhere in the Hebrew Bible.

The little that we know about the origins of the Song not withstanding, its original purpose and meaning remain elusive. Comparisons to other other ancient near Eastern texts support the notion that it is love poetry, perhaps meant for courtship, or recitation at weddings. Most of Rabbinic tradition, however, fervently denies this use of the Song.

The Song has thus been understood by Rabbinic Judaism as an allegory for love between the Jewish people (the female protagonist), and God (her lover). Similarly, Christian readings have read the Song as an allegory for the Church and Christ. The Kabbalistic tradition reads the Song as an allegory for the male and female components of God.

In many Jewish communities the Song is read on the Shabbat during Passover, connecting the Song’s springtime setting with that of the story of the Exodus from Egypt. Echoes of the Song are also heard in the famous Friday evening prayer, לְכָה דּודִי Lekha dodi “Come, My Beloved,” which originated as a poem by the 16th century poet and kabbalist שלמה אלקביץ Shlomo Alkabetz. Some communities customarily recite the entire Song every Friday.

It is also not uncommon for excerpts of the Song to be recited at Jewish weddings, especially the famous line אני לדויד ודויד לי Ani ledodi vedodi li, I am my beloved’s and my beloved is mine. The Song’s use at weddings can be understood as stemming from its literal meaning—in contradistinction to Rabbi Akiva’s warning—or perhaps as an allegory where the bride and groom’s love is understood to be as holy as the Jewish People’s love for God and as intense and embodied as the love of the lovers in Shir hashirim.

Rashi begins his commentary on the Song with an attempt to reconcile the unavoidable literal meaning of Shir hashirim with its allegorical interpretation.

With deep ambiguities and a rich history of reinterpretation, the Song has been a powerful source text that many have returned to for a connection to something ancient, and in many cases for a decidedly Jewish grounding that can be adapted to fit the needs of a particular time and place. It is exactly this that we see on display in myriad ways in the variety of musical readings of Shir hashirim on this program.

A listing for a performance of Di almone in 1908 in the Yiddish newspaper Di varhayt boasted that in this new operetta on the Yiddish stage, the audience would hear “emes idishe muzik,
emes idishe handlung” “true Jewish music, true Jewish action.” Similarly a flyer advertising the film Shir Hashirim: A Love Story in 1935 advertised, “The most beautiful 100 percent Jewish All-Talking Picture ever filmed.” The songs from these shows as well as the other Yiddish theater songs on this program invoke Shir hashirim as a symbol of divine and true love. That this symbol also has a deep and ancient Jewish yikhes allows these songwriters to create a strong sense of Jewish particularism while writing songs that in many other ways serve a community rapidly acculturating into American society.

On the Yiddish stage this symbol probably originated in Avrom Goldfadn’s old world 1880 operetta Shulamis, whose protagonist shares a name with the Shulamit of Shir hashirim. The connection is invoked by Avsholem, the male lead, to paint Shulamis’s desirability as regal and historic.

For composers of the Society for Jewish Folk Music—an organization founded by Jewish students of the St. Petersburg conservatory in 1908 dedicated to cultivating a pointedly Jewish way to contribute to European Art Music—the Song similarly offered the ambiguity necessary to walk a fine line between the particularity of Jewish identity and the project of abstraction and universalism in European Art Music. The two works by Lazare Saminsky on this program exemplify some of the range of this musical project. One song, from a cycle utilizing melodies Saminsky collected visiting the Georgian Jewish community in the Caucasus, recreates a purportedly ancient folk rendition of Shir hashirim. The approach frames Shir hashirim through an ethnographic lens that can inspire classical compositions—a Jewish variant on the kind of work Hungarian composer and ethnomusicologist Béla Bartók did. The other song, from Saminsky’s Second Hebrew Song Cycle, sets a Russian Language poem by non-Jewish Russian poet Alexander Pushkin, framing the song as at once Jewish and Russian. Another interesting thing to note about this song, and the Mikhail Gnesin song on this program, is that they each come with singable translations in multiple languages (the Saminsky has Russian and English, and the Gnesin has Hebrew, Russian, and German) highlighting the multifaceted identities at the root of their musical projects.

The use of Shir hashirim as an important source text throughout history extends to many other contexts outside of this program that are nevertheless worthy of noting. In her book, Agnon’s Moonstruck Lovers: The Song of Songs in Israeli Culture, Ilana Pardes offers a compelling account of Shir hashirim in Israeli society of the 1920s-1950s as an example of engaging with the Hebrew Bible through the lens of a new “biblical literalism.” This ‘literalism’ however in fact introduces new allegories for reading the Hebrew Bible, and particularly for Shir hashirim, as an allegory for history or for the relationship between the Jewish people and the land of Israel.

Shir hashirim was an extremely popular text to set in Israel during the 20th century. In the realm of folk and popular settings Pardes compiles a list of over 100 songs during the 1930s-50s alone, and this doesn’t include the many classical composers in Israel including Mordecai
Seter, Mark Lavry, Mordecai Sandberg, Yizhak Sadai, Ami Ma’ayani, Noam Sheriff, Dov Selzer, and many others who wrote cantatas, oratorios, concertos, chamber music, and more inspired by this ancient Israelite poetry.

In our own times, composers and songwriters continue to turn to Shir hashirim for inspiration. In 2015, Jerusalemite Victoria Hanna released a new album of songs in an almost undefinable genre which she calls Kabbalistic Rap, overflowing with quotations from Shir hashirim. John Zorn’s 2008 30-minute wordless Shir hashirim for 5 female voices brings the Song in another direction, also perhaps unlike any other in its long history: an ecstatic avant garde work, at times reminiscent of Morton Feldman’s 3 Voices (1985).

David Lang, whose Just (after song of songs) we will hear on this program, has turned to Shir hashirim twice, creating his own texts adapted from it. In Just (after song of songs) Lang’s text extracts all that is attributed to one or both of the lovers into a new minimalist lyric which simply takes account of everything adding the attributions “just your”, “and my”, and “our.” As simple and material as the resulting text is, it remains perplexing and inspiring when heard in dialogue with the traditional allegorical understanding of Shir hashirim.

Shir hashirim, in its multiplicity inhabiting fantasy and reality, dream and wakefulness, public and private, earthly and divine, continues to offer endless possibilities to its readers.

FURTHER READING
milkenarchive.org
Walfish, Barry Dov. (2018). Song of Songs: The Emergence of Peshat Interpretation. TheTorah.com

ARCHIVAL SOURCES
YIVO Archives RG 112: Music
YIVO RG 37 Jewish Music Societies
Wann kommst du, mein Heil?

from Wachet auf, ruft uns die Stimme (Awake, the voice is calling us)

MUSIC BY J.S. BACH

ORIGINAL GERMAN

(Dialog – Seele, Jesus)

Wann kommst du, mein Heil?
Ich komme, dein Teil.
Ich warte mit brennenden Öle.
Eröffne den Saal
Ich öffne den Saal
zum himmlischen Mahl
Komm, Jesu.
Ich komme, komm, liebliche Seele.

ENGLISH TRANSLATION

(Dialogue – Soul, Jesus)

When will You come, my Savior?
I come, as Your portion.
I wait with burning oil
Now open the hall
I open the hall
for the heavenly meal
Come, Jesus!
I come, come, lovely soul!

The Song of Songs

from Second Hebrew Song Cycle, Op. 13

MUSIC BY LAZARE SAMINSKY · WORDS BY ALEXANDER PUSHKIN

ORIGINAL RUSSIAN

В крови горит огонь желанья,
Душа тобой уязвlena,
Лобзай меня: твои лобзанья
Мне слаще мирра и вина.
Склонись ко мне главою нежной,
И да почию безмятежный,
Пока дохнёт весёлый день
И двигнется ночная тень.

ENGLISH TRANSLITERATION

V'krovi gorit ogon zhelania,
Duschy toboi uyazvlena,
Lobzai mienia: tvoi lobzania
Mne slasche mirra i vina.
Sklonis ko mne glavou nezhnoi,
I da pochiu bezmyatezhnii,
Poka dochniot vesoly den
I dvignetsa nochnaia ten.

ENGLISH TRANSLATION

by Lillian Saminsky

My blood is burning with desire,
my soul is seduced by thee;
caress me, for thy lips on mine are sweeter than myrrh and wine,
Thy lips on mine are sweeter than myrrh and wine!

O lean thy tender head upon my breast, that I may rest in
thoughtless dreams, while now the joyous day expires and
shadows of the night appear,
and silent shadows of the night appear!
From “The Song of Songs”
Fun “shir hashirim”
MUSIC BY LYUBOV STREICHER

TRANSLITERATION

Shtey zhe af, du shtiler vind,
Kum fun dorem-zayt geshvind --
In mayn gortn kum!
Er vet frishe peyres gebn,
Zise reykhes veln shvebn
In mayn gortn umetum.

Kum mayn libster in mayn gortn
Zun un blumen vart undz dortn
Gikher kum tsu mir.
Kh’hob a shotn do a kaltn
Kh’hob an epele bahaltn
Kh’vel im shenken dir.

ORIGINAL YIDDISH

טַנְתוּ דְשֵׁנָה אַנְאָה, וְדַעְשִלְנְךָ וַחָנָךְ.
קָומֶה פְּנוּ רַדְרְפִּיטִיָּן עֶשֶׁוֹותוּן --
אֵן מִיִּן נַאֲרַשְׁנָה קָום!
עַר גְּוַעַשׁ פָּרָשַׁשׁ פָּרָשׁוּן גַּעַשׁוּן;
יוֹשֵׁש רוּחַת נְעָלָיו שְׁכֶנְוּן
אֵן מִיְּיִן נַאֲרַשְׁנָה אָמּוּסְוּן.

Kum mayn libster in mayn gortn
Zun un blumen vart undz dortn
Gikher kum tsu mir.
Kh’hob a shotn do a kaltn
Kh’hob an epele bahaltn
Kh’vel im shenken dir.

ENGLISH TRANSLATION

Stir, you silent wind,
Come into my garden,
From the south!
It will yield fresh fruit,
And sweet aromas will linger
From all over my garden

Come, my dearest, into my garden
Sun and flowers are waiting for us there
Quickly come to me.
I have cool shade here
I hid an apple
I’ll give it to you.
lovesick · חוֹלַת אַהֲבָה
after the song of songs (5:2-6)
MUSIC BY NA’AMA ZISSER

TRANSLITERATION

Ani yeshena ve-libi er, kol dodi dofek pitkhi li
Patakhti ani le-dodi, ve-dodi khamak avar
Nafshi yats’a’a
Bikashtihu ve-lo matsati
Karativ ve-lo anani
Bikashtihu ve-lo matsati
Nafshi yats’a’a
Ani yeshena ve-libi er
Kol dofek pitkhi

ORIGINAL HEBREW

אני ישנה, לבבי טרף: קול דודי דפק פיתחי-ל.
פאתתי יאני לולוד, וודידי焘ק שבר
כפשטי, נאתה
בכשתיו ולא מצאתה
קראתה ולא ענה
כפשטי, נאתה
אני ישנה, לבבי טרף
כ palabra, פחתית

ENGLISH TRANSLATION

I am asleep but my heart is awake. My loved one knocks ‘Let me in’
I opened the door, but he was gone. I sought, but couldn’t find him;
I called, but he did not answer. My heart sank.
I am asleep but my heart is awake. My loved one knocks ‘Let me in’
Shir Hashirim: King Solomon’s Song of Songs
from “The Widow”

Music by Arnold Perlmutter & Herman Wohl · Text by Anshel Schorr

TRANSLITERATION
Shir hashirim, dos iz a libes lid dos hot gezungen
undzer shloymele.
Getlekh sheyn bistu nor aleyn hot gezungen shloyme.
Akh getlekh sheyn bistu aleyn net, mayne lipn
Imer klingen; bist mayn, ikh bin dayn, azoy zol zayn
Far undzer gantsn lebn.

Du geherst mir un ikh dir, mayne libe gib ikh dir;
Yo nor du bist mir bashert, mayn harts nor tsu
dir gehert.

Refren:

Emes du bist nor far mir,
Geshafen ikh far dir,
Shver ikh do heylik far dir,
Du megst es gloybn mir.
Emes, du bist nor far mir,
Un ikh blayb nor far dir.
Kush mikh mit dayn sheyner mund,
Shtempl dayn libe bald atsind;
Kush mikh mit dayn sheyner mund,
Shtempl dayn libe bald atsind.

ENGLISH TRANSLATION
Shir hashirim is a love song that our little Solomon sang.
You alone are divine and beautiful sang Solomon.
Akh only you are divine and beautiful fit for my lips
Always resounding: you are mine, I am yours, so it should be
For our whole life.

You belong to me and I to you, my love I give to you;
Yes, only you are destined for me, my heart belongs only to you.

CHORUS:
Truly you are only for me,
I was made for you,
I swear that I'm holy for you,
You can believe me,
Truly you are only for me,
And I remain only for you.
Kiss me with your beautiful mouth,
Seal your love now;
Kiss me with your beautiful mouth,
Seal your love now.
The Song of Love · Dos lid der libe ·
from “Shir hashirim: Song of Love, A Musical Operetta”
MUSIC BY JOSEPH RUMSHINSKY · WORDS BY ANSHEL SCHORR

TRANSLITERATION
A libes lid zing ikh far dir,
Akh, vi es glit in hartsn bay mir.
O, mayn amor!
Dir din ikh nor.
Mayn apolon!
Her tsu mayn ton.
Her mayn gezang,
Eyn harfens klang,
Der libes trank.

Refren:
Lib mikh nor fil,
Lib in der shtil.
Der libes trank,
Er shmekht zo zis.
Kum nor tsu mir,
Ikh vart af dir,
In libes paradiz.
Lib un ver nit mid,
Zing eyn libes lid.
Lib mikh nor fil,
Lib in der shtil,
Lib mikh nor fil,
Lib in der shtil.
Lib, Lib, Lib...

ENGLISH TRANSLATION

A love song I sing for you,
Akh, how my heart glows.

O, my Amour!
I serve only you.
My Apollo!
Listen to my tune.
Hear my song,
A harp-sound,
Of love’s drink.

Refrain:

Love me greatly,
Love quietly.
Love’s drink,
Tastes so sweet.
Come just to me,
I wait for you,
In Love’s paradise.

Love and don’t be tired,
Sing a love song,
Love me greatly,
Love quietly,
Love, love, love...

ORIGINAL YIDDISH

A libes lid zing ikh far dir,
Akh, vi es glit in hartsn bay mir.
O, mayn amor!
Dir din ikh nor.
Mayn apolon!
Her tsu mayn ton.
Her mayn gezang,
Eyn harfens klang,
Der libes trank.

Refren:
Lib mikh nor fil,
Lib in der shtil.

Der libes trank,
Er shmekht zo zis.
Kum nor tsu mir,
Ikh vart af dir,
In libes paradiz.
Lib un ver nit mid,
Zing eyn libes lid.
Lib mikh nor fil,
Lib in der shtil,
Lib mikh nor fil,
Lib in der shtil.
Lib, Lib, Lib...

 Любиз лайд зинг инх фар дир,
Ах, вай эс глайт ин хартсн бай мир.
О, маин амур!
Дир ди нх нор.
Маин аполон!
Гер тсу маин тон.
Маин гайн гезанг,
Айн гарфэнс кланг,
Дер лиubes транк.

Рифрен:
Ляб мих нор фил,
Ляб ин дер штиль.

Дер лиubes транк,
Ер шмэкхт зо зис.
Кум нор тсу мир,
Их варт аф дир,
Ин лиubes парадиз.
Либ ун вер нит мид,
Зинг эйн лиubes лид.
Либ мих нор фил,
Либ ин дер штиль,
Либ мих нор фил,
Либ ин дер штиль.
Либ, Либ, Либ...

Er:
Heyst dos a libe freg ikh dikh?
Du host af mir gor keyn rakhmones
Un farshafst mir zo fil yisurim.

Zi:
Di libe brent un flakert
in mir azoy shtark
Dos ikh hob dir
Gevolt farbrenen dem shir hashirim.

Er:
Der shir hashirim
Ven du zolst farshteyn—
Volstuv gevust
Vi haltn darf men im dokh
Yo zeyer heylik!

Zi:
Dem gantsn shir hashirim shenk ikh dir avek
Ikh bin dir moykhl un halt dikh shoyn
Oykh mit mayn kheylek.

Er:
Oyb du vilst visn
Vi ikh lib dikh her mikh oys
Nor eyn minut es vet dikh
Shmekn yo zeyer gut.

Zi:
Lomir zeen libe, erkler
Un makh mir apetit.

Er:
Lib mikh nor fil
Lib in der shtil
Der libes trank
Er shmekt zo zis.

Zi:
Es gefelt mir nit azoy
S’iz a libe fun a goy
Vayl dos past dokh gut nit far dir,

ORIGINL YIDDISH

useum der is vet:
Du hast af mir gor keyn rakhomos
Un farshafst mir zo fil yisurim.

Zum:
Di libe brent un flakert
in mir azoy shtark
Dos ikh hob dir
Gevolt farbrenen dem shir hashirim.

Er:
Der shir hashirim
Ven du zolst farshtey—
Volstu gevust
Vi haltn darf men im dokh
Yo zeyer heylik!

Zum:
Dem gantsn shir hashirim shenk ikh dir avek
Ikh bin dir moykhl un halt dikh shoyn
Oykh mit mayn kheylek.

Er:
Oyb du vilst visn
Vi ikh lib dikh her mikh oys
Nor eyn minut es vet dikh
Shmekn yo zeyer gut.

Zum:
Lomir zeen libe, erkler
Un makh mir apetit.

Er:
Lib mikh nor fil
Lib in der shtil
Der libes trank
Er shmekt zo zis.

Zum:
Es gefelt mir nit azoy
S’iz a libe fun a goy
Vayl dos past dokh gut nit far dir,

from “Shir hashirim: Song of Love, A Musical Operetta”

MUSIC BY JOSEPH RUMSHINSKY · WORDS BY ANSHEL SCHORR
ENGLISH TRANSLATION

He:
This is love? I ask.
You have absolutely no pity for me,
And you make me suffer so much.

Her:
Love burns and flickers
So strongly in me
For you,
That it would incinerate Shir hashirim.

He:
If you could understand
Shir hashirim
You would realize
How it can be regarded
As being so very holy.

She:
I gift you the whole Shir hashirim.
I forgive you and hang onto you now,
Everything that is mine is yours.

He:
If you want to know
How I love you, hear me out
Just one minute!
It will taste so good.

She:
Let’s see, beloved, explain!
Make me hungry!

He:
Love me greatly,
Love me in silence.
The love drink
Tastes so sweet.

She:
It doesn’t please me,
It’s love from a goy,
Because that really doesn’t suit you well.

Want to win me?
You need to quickly find
A more beautiful love for me.

He:
Love and don’t tire,
Sing a love song.

She:
Go away from me already,
Because I laugh at you,
I already heard that earlier.

He:
What do you want?
Should I kneel for you?

She:
No, no, no my lovely sun.
I love a love like my dad did.

Refrain, both:
Little kids!
Loving, childish, and naive,
Little boys, little girls.
Loving from a heart so deep,
Little dads, little moms.
They have another notion
Because I belong to you, here I
solemnly swear, just call your little cat.
The Song of Songs
 Shir hashirim
 שיר השירים
 MUSCIC BY LAZARE SAMINSKY

TRANSLITERATION
Shir hashirim (1:1-4)
Shir hashirim asher lishlomo.
Yishakeni menishikot pihu, ki tovim dodeka meyayin.
Lereyakh shemanekha tovim, shemen turak shemekha;
Al ken alamot, alamot ahevukha.
Moshkheyni, akharekha narutsa; heviani hamelekh
Khadarav, nagila venismekha bakh--nazkira
Dodeka meyayin, mesharim ahevukha.

ENGLISH TRANSLATION
(JPS 1917 Translation)
The song of songs, which is Solomon’s.
Let him kiss me with the kisses of his mouth--for thy love is better than wine.
Thine ointments have a goodly fragrance; thy name is as ointment poured forth; therefore do the maidens love thee.
Draw me, we will run after thee; the king hath brought me into his chambers; we will be glad and rejoice in thee, we will find thy love more fragrant than wine! sincerely do they love thee.
Shir hashirim
MUSIC BY ELIAS ZALUDKOWSKY · WORDS BY AVROM REYZEN

TRANSLITERATION
Oy, yerusholayim techter,
Aykh hob ikh bashvorn:
Veyst ir efsher vu farfaln
Iz mayn fraynd gevorn?

Oyb ir vet im vu gefinen,
Vos zolt ir im zogn?
Kh’bin fun libe krank gevorn,
Kh’ken shoyn nit fartrogn.

-- O, du shenste fun di froyen
Ver iz dayn basherter,
Vos du host gelozt zikh zukhen
Im in ale erter?

-- Rozik vays iz er, mayn liber,
Mer fun ale tayer;
Zayne lokn -- shvarts vi robn,
Zayne oygn -- fayer…

ORIGINAL YIDDISH
אָזִי, יַרְשְׁעַלוּיָם, תֵּכְתֵּר
אָיֵּה הַבָּשַׁרְתָּן:
וֹיֵּסַת אֹיֵּרַ, אוֹזְפָּאָלָן
אֶאָמַּנְתֶּה פָּרָימֲנְטֶּה?

אָיֵּה זְלֵאַק צוֹאֵם ווֹ פְּרַפְּאַלֶן,
מְאֵצָאֵּל אָדָּה אָיֵּר וואָנַּה?
כָּלְּבֵּן פְּלֵנְת קָרַטָנְקָנ וואָנַּהוּɉ.
כָּלְקַעְת שֵׁנְת נֵט פָּאָרְפּארַגַנְגנָּה.

-- אָזִי, זוּ שֶׁנְשֶׁסֲטֶס פּוֹן רְ פְּרוּיֵעַ,
עֹפְר פּוֹן דָּיִיְּנָהָּשֶׁן.
הָאֲסָּה דָּהָּשֶׁס נַלְּעַאֲטָן ווֹ זכָּעַה?
אִמּ אִיְּנָא לָאָלַע טְרָאַשָּה?

-- ראָציק וּוֹיֵּסַת צוֹי, מַיְּנָא לְיְבָּר,
מְעָר פּוֹן אַלְּעַיְּטֶר;
זוֹאן לוֹקַנ -- שְוָרָטס ווֹ רָבָּן,
זוֹאן אוֹיָגְנ -- פּוֹיָר…

ENGLISH TRANSLATION
Oh, Daughters of Jerusalem I implore you:
Do you know where
My friend has disappeared to?

If you find him
What will you tell him?
I’ve become love-sick,
I can’t bear it any longer.

-- O, you, most beautiful among women, Who is your bashert,
That you have set about searching For him everywhere?

-- He is Rosy-white, my beloved, More precious than any other;
His locks -- black as ravens,
His eyes -- fire…
**Aus Dem Hohen Lied (Shir Hashirim)**

**from Hebrew Songs Op. 37**

**MUSIC BY MIKHAIL GNESIN**

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**TRANSLITERATION**

Shir hashirim (8:8-10)

Akhot lanu ketana, veshadayim eyn la;
Ma-nase lakhotenu, bayom scheyedubar ba.
Im-khoma hi, nivne aleya tirat kasef;
Ve’im delet hi, natsur aleya lu’akh arez.
Ani khoma, veshaday kamigdalot;
Oz hayiti ve’eynav, kemotset shalom.

**ORIGINAL HEBREW**

אחות לנו קטנה, וشددים אין לה;
מה-尼斯תה לאשתנו, ביום שפדה-בה.
אם-חולות היא, נבנה עליה תירת כסף;
ואם-דלת היא, נוצר עליה لوוח ארז.
אני חומה, והdays כמדגלים;
אז התיי בעיניו, מצאת שלום.

**ENGLISH TRANSLATION**

Song of Songs (8:8-10)

We have a little sister, and she hath no breasts;
what shall we do for our sister in the day when she shall be spoken for?
If she be a wall, we will build upon her a turret of silver;
and if she be a door, we will enclose her with boards of cedar.
I am a wall, and my breasts like the towers thereof;
then was I in his eyes as one that found peace.
Sought, Wanted, Longed For
MUSIC BY LOREN LOIACONO

You
Love You
They Love You
They Want You
They Love You
Want You
Love You
Want You
Why They Love You
Why Love You
Why Love Your Name
Love Your Scent
Your Sweet Name
Your Name Perfume Poured Out
Your Sweet Name an Ointment Poured Forth
Your Sweet Name Spoken a Spreading Perfume
Anointing Oils Spreading
You are Myrrh
You are Fragrant
You are Aloes
Your Savor
You are Myrrh
You are Fragrant
You are Aloes
Your Name
Your Scent
Your Savor

Therefore the maidens love you!
Therefore the virgins love you!
All of the women want you!
How Rightly You are Loved!
How Rightly They Love You!
No Wonder They Love You!
How the Upright Love You!
How Rightly You are Loved!

Catch us the Foxes!
The Little Foxes,
The Little Vixens!
Catch for Us the Little Foxes,
The Quick Little Foxes
The Little Vixens!
That Raid Our Vineyards Now
Ruining Our Vineyards Now
Despoiling Our Vineyards Now
Spoiling the Vines

The Song of Songs (1:3)
The Song of Songs (1:4)
The Song of Songs (2:15)
The New Grapes on the Vines
For Our Vines have Tender Grapes
For Our Vines are in Blossom
Our Vineyards are in Blossom
Our Vineyards are in Bloom
I Blossom in Your Shade
I’ve Lingered in Your Shadow
Lingered Tasting Your Sweet Fruit!
My Beloved is a Sweet Fruit Tree Growing Wild in the Thickets!
My Beloved is an Apricot Tree in the Wood!
My Lover, a Quince Tree among the Trees of the Forest!
My Beloved, an Apple Tree
A Quince Tree
An Apricot Tree
An Apple Tree

Come, Love, Let Us Go to the
Open Fields and Lie Among the Flowering Henna,
the Pomegranate Boughs
There I Will Give You My Love.
Rising Early for the Vineyards,
See if the Vines are in Bloom,
See if the Buds have Opened,
the Pomegranates Blossomed
There I Will Give You My Love,
There I Will Give You My-

Have You Seen Him?
Have You Seen the One I Love?
Have You Seen the One My Heart Loves?
The One My Soul Loves?
All Night I Looked For Him
At Night I Longed for Him
At Night I Sought Him
At Night I Want Him
I Sought Him, But Found Him Not

Who Is That Rising from the Desert?
Who Is That Rising from the Wilderness?
What Is This Approaching, in Columns, In Pillars of Smoke?
Perfumed with Myrrh? With Frankincense?
More Fragrant than Rare Spices?

O, Let Him Kiss me with the Kisses of his Mouth!
Awake! Awake! Awake! Arise!
Shir Hashirim: Song of Love
from “The Galician Rebetsin”

MUSIC BY HERMAN WOHL · WORDS BY ISRAEL ROSENBERG

TRANSLITERATION

Zeligl:
Ven ikh kuk in dayne sheyne oygelekh
Tut es in harts bay mir a bri
Ikh hob shoyn gezon a sakh feygelekh
Nor nit aza feygele vi du.

Feygele:
Ven ikh lig af mayn gelegerl
Trakht ikh nor fun dir ikh trakht.
Ven ikh tu a kuk af mayn zeygerl
Gekholmt fun dir a gantse nakht.

Zeligl:
Ven fun ale beymer vern zol papir
Fun ale yamim zol gor vern tint
Vel ikh alts nit kenen arum-shraybn dir
Vos ikh fil lebn dir atsind.

Feygele:
Di zun volt nit azoy likhtik geven
Ven ikh volt dayn nomen nit gehert.
Di levona volt nokh kleyner oysgezen
Ven du bist mir kholile nit bashert.

Beyde:
Undzer libe bazungen hot in shires
Shloyme hameylekh in shir hashirim zmires.

Refren:
Shir hashirim zingt der yid
Shir hashirim a libes lid
Shir hashirim zingen ale
S’zingt der khosn tsu zayn kale.
Bist mir tayer, bist mir lib,
On dir iz mayn lebn trib.
Oy got mikh baglikt
Fun himl dir geshikt
Dos lid fun shir hashirim
Zing ikh nor far dir.

ORIGINAL YIDDISH

ודעלגת:
ותו אַך קומ אָיך דינטנשטײַן אַיינעליך
טוט טס אַיְאַהאַּרימ בײַ מיר א ברי
איך האָב שװיַן גױסען אַ סַק פײַגעלעך
נאָר ניט אַזאַ פײַגַעלעgetApplication.

פײַגעלעך:
ותו אַך לְאָך אָיך מײַן פײַנעלעך
פארטש אין אַך נאָר פײַר אָך פײַרטש.
ותו אַך פּייַר אָך קומ אָיך מײַן פײַנעלעך
gעַנוקלעַם פוּן דיר אַט נאָעַנט נאָכֶּט.

ודעלגט:
ותו פוַן פּאַלע בוֹיֶמערג פוּנַר צוּ יִlords
פּוּן פוֹלָאַל וינס צאַך נאָר פוּנַר וינס
ותו פוַן אָלֵכָּן טיז קײַנֵען פוּנַר שװיַן-שװיַן דו
טױֵאס אָלֵכָּן פוּן דוָקֵן דוָנַגאַנֶד.

פײַגעלעך:
רי פוַן אַלע בײַנען פוּנַר אוּל פוּאר
פּוֹלָאַל וינס צאַך נאָר פוּנַר וינס
רי פוַן אַלע בײַנען פוּנַר אוּל פוּאר
רי פוַן אַלע בײַנען פוּנַר אוּל פוּאר
רי פוַן אַלע בײַנען פוּנַר אוּל פוּאר
רי פוַן אַלע בײַנען פוּנַר אוּל פוּאר

ביידעט:
אָנדערטער לײַצט באָצונגען אָט אַן שײַרۆז
שָלָלָם הָמֶלָךְ אַך שײַר שװיַירימס פּمفاָרַט.

רײַפּערטן:
שײַר שװיַירימס ציִנְגט דער ייד
שײַר שװיַירימס אַ לוּיבען לוּד
שײַר שװיַירימס ציִנְגֶן אַלע
ס’צײַנְגט דער חױסן צוָן צײַן קאוֹל.
בײַס מיר צײַנער, בײַס מיר לֵב,
אָּדיר אַך מײַן לײַפּעפּן שװיַר:
אָּדיר אַך מײַן לײַפּעפּן שװיַר:
אָּדיר אַך מײַן לײַפּעפּן שװיַר:
אָּדיר אַך מײַן לײַפּעפּן שװיַר:
אָּדיר אַך מײַן לײַפּעפּן שװיַר:
אָּדיר אַך מײַן לײַפּעפּן שװיַר:

ENGLISH TRANSLATION

Little Zelig:
When I look in your beautiful little eyes
It gives me a burning sensation in my heart
I have already seen a lot of little birds
Only not such a little bird as you

Little Feygl ("bird"):
When I lay on my little couch
I think only of you.
When I give a look at my watch
I dream of you the whole night

Little Zelig:
If all trees should became paper
And all seas should become ink
I would still not be able to write about everything to you
That I feel next to you right now.

Little Feygl:
The sun wouldn’t be as bright
If I didn’t hear your name
The moon would be appear smaller
If you were, godforbid, not my bashert.

Both:
Our love was celebrated in song by
King Solomon in Shir hashirim’s hymns.

Refrain:
Shir hashirim sings the Jew,
Shir hashirim, a love song.
Shir hashirim sing all.
It’s sung by the groom to his bride.
You are dear to me, you are my love,
Without you my life is bleak.
Oy, God made me happy!
From heaven you were sent.
The song of Shir hashirim
I sing only for you.
Shir Hashirim: The Song of Love
from “The Rabbi’s Sweetheart”

MUSIC BY MANNY FLEISCHMAN · WORDS BY CHAIM TAUBER

Shir Hashirim: The Song of Love
from “The Rabbi’s Sweetheart”

MUSIC BY MANNY FLEISCHMAN · WORDS BY CHAIM TAUBER

TRANSLITERATION

Er:
Shir hashirim asher lishloyme
Her zikh libste itst ayn.
Yishokeyni minshikoys pihu
Ki tovim doydekho miyayin.

Zi:
Ikh ken di verter nit farshteyn
Nor ikh fil zey zaynen sheyn,
Vi fun himl a muzik
Klingen zey mit freyd un glik.

Er:
Kh’vell di lider
Zingen vider
Eybik nor far dir.

Zi:
Zing zey liber
Vider iber
Zing zey nor far mir.

Refren:
Shir hashirim hot shloyme geshribn
Zayn libster shulamis - dos getlekh gezang;
Shir hashirim - af eybik geblibn
Dos lid fun di lider - heyligster libes klang.
Ven hertsn flamen
Un broyn di yamen,
Zey zingn tsuzamen
In himlishn khor.
Dem shir hashirim - di getlekhe tener
Es zingt yeder eyner
Dem shir hashirim nor.

ORIGINAL YIDDISH

עַר:
שיר השירים אשר לשלמה
atorioZEK שולבה недלי.
יישוקיINI מינשקוקי 요ו
כי טובים דודי חים.

וי:
איך קען די וורטער ניט פארשטיין
נואר אי פיל וי ויינטש שטיין;
וי פון הים אל מוציק
 سبيلני וי מיט פרויד או גלי.

עַר:
בלעלי כי לדרער
ויינטנויודער
איזיק זאער פארא דא.

וי:
וון יי לברער
וייער אויבער
וון יי זאער פארא מיר.

ורפערט:
שוי תשיריו יאווי שבליון תשויבי
ויי לוסטרש שולמי - איזע טוסטרן נינסן;
שוי תשיריו - אייזע איביק נברלן
יאס פון פון לי לדרער - הילוסטרש ליבס קלאָנ.
וון גוטער פלאָמשק
אז ברוין די טאון,
וי יונטן זאראמסטנ
איז וימלןשטע.

ורפערט:
דעם שיר נשיריו - די געטלעך געשאַנ
ועט יונטס יימאר אייאָנער
ודעם שיר נשיריו נאָא.
ENGLISH TRANSLATION

He:
Shir hashirim which is Solomon's
Listen carefully now, beloved.
Let him kiss me with the kisses of his mouth
For thy love is better than wine.

She:
I can't understand the words
Only feel that they are beautiful
Like a music from heaven
Resounding with joy and happiness.

He:
I will go on
singing the songs
Forever only for you.

She:
Sing them beloved
Again and again
Sing them only for me.

Refrain:
Shir hashirim was written by Solomon
For his beloved Shulamit -- the divine song
Shir hashirim forever remaining
The song of songs -- the holiest sound of love.
When hearts are ablaze
And seas are bubbling
They sing together
In a heavenly choir
Shir hashirim - the heavenly tones
Everyone sings
Only Shir hashirim.
I Sing  •  איך זינג
from “Mamele”  •  מאממלעך

MUSIC BY ABRAHAM ELLSTEIN  •  WORDS BY MOLLY PICON

TRANSLITERATION
Shloyme hameylekh hot tsu zayn shulamis
Gezungen a libes shir,
Un punkt vi shloyme dan, gelibte mayne,
Brenge ikh mayn lid itst tsu dir.

Refren:

Ikh zing far dir mayn shir hashirim
Mit libe ikh batsir im,
Far dir nor neshome mayn
Ikh zing, far dir mayne khaloymes.
Mayn libe vi a troym iz
Far dir nor nekhome mayn,
Ven ikh gey oys fun benken,
Nokh dir gelibte mayn.
Un ven ikh halt in eyn denken,
Az du vest nokh a mol mayne zayn,
Ikh zing, fun hartsn mayne lider
Mayn shir hashirim vider,
Gelibte, far dir ikh zing.

ENGLISH TRANSLATION

King Solomon, to his Shulamit,
Sang a song.
And just like Solomon back then, my beloved,
I now bring my song to you.

Refrain:

I sing my Shir hashirim for you
With love I adorn it,
Only for you, my soul,
I sing, for you, my dreams.
My love is like a dream
Only for you, my comfort,
When I yearn with longing

For you, my beloved.
And when I stop and think
That you will once again be mine.
I sing, my songs from my heart
My Shir hashirim again
Beloved, I sing for you.
**ENGLISH TRANSLATION**

I am the rose of Sharon and the lily of the valleys.
As the apple tree among trees is my beloved among the sons.
I sat down under his shadow and his fruit was sweet to my taste.
He brought me to the banqueting house, and his banner over me was love.
Oh stay me up with flowers, and compass me about with apples, because I languish, I languish with love.
For behold, the voice of my beloved, he cometh leaping on the mountains and skipping on the hills.
My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows.
Through the lattice shewing himself.
He spake and said, my beloved spake and said:

**Aria (Song of Songs)**

*from “The Pioneers”*

MUSIC BY JACOB WEINBERG

**ORIGINAL HEBREW**

Ani khavatelet hasharon, shoshanat ha’amakim.
Ketapu’akh ba’atsey ha’yar, ken dodi ben ha’banim;
Be’tsilo khimadti ve’yashavti, u’firyo matok le’khiki.
Hevi’ani el-bet hayayin, ve’diglo alay ahava.
Samkhuni, ba’ashishot -- rapduni, ba’tapukhim:
ki-kholat ahava, ani.
Kol dodi, hiney ze ba; medaleg, al heharim --
mekapets, al hagva’ot.
Dome dodi litsvi, o le’offer ha’yalim;
Hiney ze medak akhar kotleynu --
Mashgiyakh min ha’khalonot,
Metsits min-ha’kharakim.
Ana dodi ve’amar li: kumi lakh kumi lakh ra’yati yafati.
Ana dodi ve’amar li: kumi lakh rayati yafati,
ulekhi-lakh u’lekhi-lakh.
Hiney ha’stav avar; ha’geshem, khalaf holakh lo.
Hanitsanim niru ba’arets et ha’zamir higi’a;
ve’kol hator, nishma be’artseynu.
Kumi lakh ra’yati yafati, u’lekhi-lakh u’lekhi-lakh.
Harini et-mara’ikh, ha’shmi’ini et-kolekh:
ki-kolekh arev, u’marekh nave.
Dodi li ve’an’i lo, haro’eh ba’shoshanim.
A a a a
just (after song of songs)
WORDS AND MUSIC BY DAVID LANG

just your mouth
just your love
just your anointing oils
just your name
just your chambers
just your love
and my mother’s sons
and my own vineyard
and my soul
just your flock
just your companions
just your kids
just your cheeks
just your neck
just your couch
and my perfume
and my beloved
and my breasts
and my beloved
and my love
just your eyes
and my beloved

our couch
our house
our rafters
and my love
and my beloved
just your shadow
just your fruit
just your banner over me
just your left hand
just your right hand
and my beloved
and my beloved
our wall
and my beloved
and my love
and my fair one
and my love
and my fair one
and my dove
just your face
just your voice

just your voice
just your face
our vineyards
and my beloved
just your flock
and my beloved
and my bed
and my soul
and my soul
and my soul
and my mother’s house
just your sword
just your mother
just your wedding
just your heart
and my love
just your eyes
just your veil
just your hair
just your teeth
just your lips
just your mouth
just your cheeks
just your veil
just your neck
just your two breasts
and my love
and my bride
and my heart
and my sister
and my bride
and my heart
just your eyes
just your necklace
just your love
and my sister
and my bride
just your love
just your oils
just your lips
and my bride
just your tongue
just your garments
and my sister
and my bride
just your shoots
and my garden
and by beloved
and my garden
and my sister
and my bride
and my myrrh
and my spice
and my honeycomb
and my honey
and my wine
and my milk
and my heart
and my beloved
and my sister
and my love
and my dove

and my perfect one
and my head
and my locks
and my garment
and my feet
and my beloved
and my hand
and my heart
and my beloved
and my hands
and my fingers
and my beloved
and my soul
and my beloved
just your beloved
just your beloved
and my beloved
just your head
just your locks
just your eyes
just your cheeks
just your lips
just your arms
just your body
just your legs
just your appearance
just your speech
and my beloved
and my friend
just your beloved
and my beloved
just your garden
just your flock
and my beloved
and my beloved
just your flock
and my love
just your eyes
just your hair
just your teeth
just your cheeks
and my dove
and my perfect one
and my mother
and my fancy
and my prince
just your feet
just your rounded thighs
just your navel
just your belly
just your two breasts
just your neck
just your eyes
just your nose
just your head
just your flowing locks
just your breasts
just your breasts
just your breath
just your kisses
and my beloved
just your desire
and my beloved
and my love
our doors
and my beloved
and my mother’s breast
and my mother
and my pomegranates
just your left hand
just your right hand
and my beloved
just your mother
just your heart
just your arm
our sister
and my breasts
just your eyes
and my vineyard
and my very own
and my self
just your voice
and my beloved
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