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A Yiddish Operetta Tailored to Its Audience: Joseph Rumshinsky’s Di Goldene kale

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Plates

Di goldene kale / The Golden Bride

Full Score

Ershter Akt / Act One

3 Overture (Orchestra)

20 No. 1. Opening Chorus: “Freyt aykh” (Toybe, Pinkhes, Kalmen, Chorus)

73 Dialogue 1a

74 No. 2. Solo with Chorus: “Kanele, Kanele” (Jerome, Chorus)

94 Dialogue 2a

95 No. 3. Quartet: “Di velt iz a teater” (Toybe, Jerome, Kalmen, Pinkhes)

143 No. 4. Duet with Women’s Chorus: “Ot iz Khanele” (Khane, Golde, Chorus)

198 Dialogue 4a

199 Dialogue 4b

200 No. 5. Aria: “Heym, zise heym” (Misha)

224 Dialogue 5a
No. 6. Duet with Chorus: “Mayn Goldele” (Golde, Misha, Chorus)

No. 7. Duet: “Over ther” (Khane, Jerome)

No. 8. Trio: “Dray khasanim” (Yankl, Motke, Berke)

No. 9. Finale, Act One: “Kidesh” (Ensemble)

Part 2

Tsveyter Akt / Act Two

Introduction to Act Two (Orchestra)

No. 10. Solo with Women’s Chorus: “Mir zenen ale meydlekh” (Kalmen, Chorus)

No. 11. Aria: “Viglid” (Golde)

No. 12. Aria: “A grus fun dem nayen rusland” (Misha)

No. 13. Duet: “Mir zenen aktyorn” (Khane, Jerome)

No. 14. Finale, Act Two: “Der masknbal” (Ensemble)

No. 15. Duet: “Zise derinerung” (Golde, Misha)

No. 16. Finale: “Mir vintshn ale” (Ensemble)

Libretto and Translation

Critical Report

Sources

Editorial Methods

Critical Commentary

Bibliography
Tsveyter Akt / Act Two

Introduction to Act Two

(Orchestra)
No. 14. Finale, Act Two
Der Masknbal

(Ensemble)

Scene: dance hall.
Der mas– kn– bal fangt un, der mas– kn– bal fangt un, der mas– kn– bal fangt un, der mas– kn– bal fangt un,
NO. 16. FINALE  
MIR VINTSHN ALE

(Ensemble)

Allegro

Flute

Oboe

Clarinet in B-

Cornet 1, 2 in B-

Trombone

Percussion

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Allegro

(Mir vintshn a-le Gol-de-le dir,

Mir vintshn a-le Gol-de-le dir,

Mir vintshn a-le Gol-de-le dir,

Mir vintshn a-le Gol-de-le dir,

Mir vintshn a-le Gol-de-le dir,

Mir vintshn a-le Gol-de-le dir,
### Text and Pronunciation Notes

**Capitalization** has been added for personal names and to begin sentences and (though not in the text underlay to the music) poetic lines.  
**Punctuation** has been judiciously added to mark sentences and phrases.  
‘Single quotes’ surround English words and phrases (but not their closing punctuations) that appear in the Yiddish text.  
*Italics* denote other non-Yiddish words and passages as well as songs within arias.  
“Quotation marks” surround words that appear in Latin characters in the sources.  
(Parentheses) identify stage directions and certain chorus interjections.  
[Square brackets] denote text supplied editorially (not used in the text underlay).  
{Curly brackets} indicate lines sung together.  
**Orthography and romanization** of the Yiddish text, including all words in other languages contained therein, follow the YIVO standard, which is closest to *litvish*, the Lithuanian-Yiddish dialect. The text underlay to the music, however, is romanized according to *teater-loshn* (theater language), a form of the Volhynian-Yiddish dialect, whose pronunciation must be used in performances for both authenticity and rhyming purposes.  
**Pronunciation:** The following table applies to both dialects, but because the romanizations do not distinguish between long and short vowels a, e, i, and u and fail to indicate stress, performers should consult a Yiddish expert for help with pronunciation. (Note: some speakers distinguish between hard and soft versions of d, l, n, s, t, and z.)

<table>
<thead>
<tr>
<th>Sounds</th>
<th>Pronounce as in</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vowels</strong></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>American hat (IPA: ʊ) or father (IPA: ʌ)</td>
</tr>
<tr>
<td>ay</td>
<td>fight</td>
</tr>
<tr>
<td>e</td>
<td>fed or the (IPA: a)</td>
</tr>
<tr>
<td>ey</td>
<td>fate</td>
</tr>
<tr>
<td>i</td>
<td>fit or feet</td>
</tr>
<tr>
<td>o</td>
<td>faster</td>
</tr>
<tr>
<td>oy</td>
<td>foist</td>
</tr>
<tr>
<td>u</td>
<td>foot or food</td>
</tr>
<tr>
<td><strong>Consonants</strong></td>
<td></td>
</tr>
<tr>
<td>dzh</td>
<td>jet</td>
</tr>
<tr>
<td>g</td>
<td>get</td>
</tr>
<tr>
<td>kh</td>
<td>German Bach (IPA: ɣ) (JEROME pronounces as k)</td>
</tr>
<tr>
<td>ng</td>
<td>hunger (not singer)</td>
</tr>
<tr>
<td>r</td>
<td>brief trill (IPA: r) or trill (IPA: r or ɾ) (JEROME pronounces as American r)</td>
</tr>
<tr>
<td>ts</td>
<td>fats</td>
</tr>
<tr>
<td>tsh</td>
<td>fetch</td>
</tr>
<tr>
<td>zh</td>
<td>measure</td>
</tr>
<tr>
<td>b, d, f, h, k, l, m, n, p, s, sh, t, v, y, z, pronounce as in English</td>
<td></td>
</tr>
</tbody>
</table>

*Two-consonant syllables ending in l or n: pronounce as though including e (ə); examples: bl as bel, khl as khel, pl as pel, gn as gen, shn as shen, tsn as tsen*
**Perzonen**

REB PINKHES, a kretshmer
TOYBE, zayn froy
MISHA, zeyer zun, a student
KHANE(LE), zeyer tokhter
GOLDE(LE), dertsoygn bay Pinkhes
BENDZHAMIN, ir onkl, an amerikaner
DZHEROM, zayn zun, an aktyor
BERKE, a shuster
YANKL, a shnayder, a toyber
MOTKE, a meshoyrer
SHEYNDL RIVKE
BROKHE SHEYNDL
SHEYNDL
KALMEN KLYAMKE, a shames
AVROM(TSE), a litvak
[SHAYKE]
[DINER]
[KHOR UZV.]

**Cast of Characters**

PINKHES, an innkeeper
TOYBE, his wife
MISHA, their son, a student
KHANE(LE), their daughter
GOLDE(LE), their ward
BENJAMIN, Golde's American uncle
JEROME, his son, an actor
BERKE, a cobbler
YANKL, a deaf tailor
MOTKE, a choir singer
SHEYNDL RIVKE
BROKHE SHEYNDL
SHEYNDL
KALMEN KLYAMKE, a matchmaker*
AVROM(TSE), a Lithuanian Jew
SHAYKE
SERVANT
CHORUS, ETC.

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**Act 1—Russia; remaining acts—America.**

**ACT ONE**

**Overture**

**No. 1. Opening Chorus: Rejoice**

Russia. PINKHES and TOYBE, outside Pinkhes the innkeeper's house.

(KHOR arayn)

Khor

Freyt aykh kinder, freyt aykh haynt,
S’kumen gute tsaytn,
Fun amerike di gute-fraynd
Veln helfn fun vaytn.

Fun kroyvim fun amerike
(Akh, akh, amerike.)
Hern mir gute bsures.
(Helft undz in der noyt.)
Farzorgn veln zey undz mit broyt,
(Akh amerike.)
Mit kleyder un mit dires.
(Git undz kleyder, git undz broyt.)

Freyt aykh kinder, freyt aykh haynt,
S’kumen gute tsaytn,
Fun amerike, di gute-fraynd
Veln helfn undz fun der vaytn.

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*Though identified as a shames (sexton), Kalmen acts in the show as a shadkhn (matchmaker); in real life, the same person could function as both.*