

For Joachim Braun  
*in memoriam*

A-R Editions, Inc., Middleton, Wisconsin  
© 2014 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

The purchase of this edition does not convey the right to perform it in public, nor to make a recording of it for any purpose. Such permission must be obtained in advance from the publisher.

A-R Editions is pleased to support the use of *Recent Researches* material for study or performance. Please visit our website ([www.areditions.com](http://www.areditions.com)) to apply for permission to perform, record, or otherwise reuse the material in this publication.

Printed in the United States of America

ISBN 978-0-89579-794-0  
ISSN 0147-0086

∞ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

# Contents

Abbreviations	viii
Figures	ix
Preface	xi
Note on Translations and Orthography	xii
Notes	xii
Introduction	xiii
Discovering Musics, Inventing Nations	xv
Encounters along the Baltic Coast	xviii
Melngailis's Collecting Project	xxiv
Notes	xxix
About the Edition	xxxii
Selection and Arrangement of Materials	xxxii
Editorial Methods	xxxiv
Discussing Mode in Jewish Folk Songs	xxxv
Notes	xxxvi
Part 1. Songs from Keidan, 1899	
Introduction	3
1. Hob ich mir e Boid	5
2. Spaziren, spaziren, seinen wir beide gegangen	7
3. Gefleigen seinen Hosen zwei	11
4. Base Malke, efne mir!	12
Notes	13
Part 2. Songs from Latvia and Lithuania, 1924–1931	
Introduction	16
5. Ijaim, zaim, šomeiho	17
6. Heiliau hanuwi	17
7. Židudancis	19
8. Is gefleigen die gildene Pave	20
9. Ach Gott ist mit uns	22
10. Unidentified tune	22
11. Du wirst ufstehen von Wieg	23
12. Ai do is gora fein	25
13. Vince gul iekš mīkstem dūnu spilvenem	27
14. Kak žīle, bile, židovske ritke	27
Notes	29

### Part 3. Songs of Uncertain or Unknown Provenance

Introduction 32

#### Possibly Keidan, 1899

- 15. Ach du Gott 33
- 16–17. Dances or songs without texts 35
- 18. Du solst nit gen mit kein Fremdingezingerlech 37
- 19. Is gefleigen di gildne Pave 39
- 20. Klip klap efne mir! 40
- 21–24. *Nigunim*, instrumental pieces, or songs without texts 43
- 25. Schabe mit Bern 45
- 26. Senderle mein Man 47
- 27. Spaziren seinen mir beide gegangen 48

#### Possibly Šiauliai, Lithuania, 1928

- 28. Dance or song without text 51
- 29. Unidentified song 51
- 30. Di erste Stetele 52
- 31. Es trilet der Kanariki 53
- 32. Lahaim rebi 54
- 33. Schlof mein Kind 56

#### Probably Copied from Contemporary Collections

- 34. Bin ich mir gegangen Fischelech keifen 60
- 35. Oi, Abram 62

#### Songs of Unknown Provenance

- 36. Afn Shlachtfeld 63
- 37. Al mois trumpeldor 64
- 38. Alpaim shona 66
- 39. Ani holachti bajaar 67
- 40. Di Baike 69
- 41–43. Dances or songs without texts 71
  - 41. Misnagdīm Chasidim. Chasidimas dziesmiņa. Dancis 71
  - 42. Dancis Hecholuzim 72
  - 43. Dancis 72
- 44. Dire Geld 74
- 45. Du forst awek 76
- 46. Du fregst mir, mein Freind 77
- 47–48. Džingale, džingale, džan 77
- 49. Elijohu Honovi 79
- 50. Fregt di Welt an alte Kashe 79
- 51. Hazak vemač 82
- 52. Her nur du shein Meidalei 83
- 53. Hovo Nogilo 86
- 54. Ich bin a balagole! 88
- 55. Kum aher, du, Filozof 90
- 56. Lachaim Rebi 93
- 57. Oif en Pripetshik 94

58. Onu niheje horshoinin	95
59. Der Shnei is gegangen	96
60. Sog zhe, Rebunju	99
61. Sol ich sein a Row	102
62. Umatoi umanoim	105
63. Was wir saien	106
64. Wer hat dos gesehen	108
Notes	109

References 111

Song Index 117

Performer Index 117

Index of Locations and Song Origins 118

# 1. Hob ich mir e Boid

Hob ich mir e Boid Mit ko-wa-ne Re-der.

5  
Is si zu-ge-deckt Mit a wei-sem Le-der. Un as kein Hei\_\_\_

10  
hob ich nit, Un kein Ho-ber gib ich nit, un eib der Ferd er\_\_\_ will nit gehn.

15  
Sitz ich mir un wein un\_\_\_ wein. Un as kein Hei\_\_\_ hob ich nit, Un kein Ho-ber

20  
gib ich nit, un eib der Ferd er\_\_\_ will nit gehn. Sitz ich mir un wein. \_\_\_

Hob ich mir e Boid\*  
Mit kowane† Re-der.  
Is si zugedeckt  
Mit a weisem Leder.

Un as kein Hei hob ich nit,  
Un kein Hober gib ich nit,  
un eib‡ der Ferd er will nit gehn.  
Sitz ich mir un wein un wein.

Un as kein Hei hob ich nit . . .  
Sitz ich mir un wein.

I have a carriage  
with forged wheels.  
It is canopied  
with white leather.

And if I have no hay,  
and I provide no oats,  
and if the horse won't get going,  
I'll sit myself down and cry and cry.

And if I have no hay . . .  
I'll sit myself down and cry.

Unknown performers

Source. LFK, 1045, 3725; RMM, inv. nr. 211756, 1920.

Concordances. Ginzburg and Marek (1901) 1991, no. 323; Mlotek and Slobin 2007, no. 68.

Source notes. \*Boid = ar audumu parvilkti rati (Boid = a carriage canopied with canvas or linen). †kaltiem (forged [dative plural]). ‡ja (if).

Editor's notes. See also no. 61. Mm. 20–24, key signature is two flats.

Commentary. "Hob ich mir e Boid" seems to have been widely sung across the northern Pale of Settlement at the time Ginzburg and Marek were compiling their anthology of Russian-Jewish folk songs (1901). They include two transcriptions of the song, one of which was submitted by the team of Kassel' and Pik', who worked, like Melngailis, in Russia's Kovno province (the other version was transcribed in Minsk).

## 39. Ani holachti bazaar

Šo gabiliņu dzied tikai sakumā.\*



1. A- ni ho- lach- ti ba- ja- ar — w'sho- ma- ti Bas kail. Ka- ķe- ri- na,

4 ma- la- ģi- ca, poi- ģi su- da, -da. Ka- ķe- ri- na, ma- la- ģi- ca, poi- ģi su- da!

11 Was meint men? Kat — is doch a mi- ne ki- to, Ri- no is doch a min Ge- sang. — In

14 ei- nem macht — dos: Ka- ķe- ri- na, ma- la- ģi- ca, poi- ģi su- da — [da.]

\*Sing this section only at the start.

1. Ani holachti bazaar w'shomati Bas kail.\*

Kaķerina, malaģica, poiģi suda. |

Kaķerina, malaģica, poiģi suda!

Was meint men?

Kat is doch a mine kito,

Rino is doch a min Gesang.

In einem macht dos:

Kaķerina, malaģica, poiģi suda.

I walked through the forest and heard a girl's voice.

Katerina, young lady, come here. |

Katerina, young lady, come here!

What does it mean?

*Kat* is a kind of group of people,

*rinah* is a kind of song.

Put them together and it makes:

singing group [*kat rinah*], young lady, come here.

Source. LFK, 1045, 4165; RMM, inv. nr. 211756, 2137.

Concordances. Kipnis 1918, 136–38; 90 *geklibene yudishe folks lider* 1926, 40–41.

Source note. \*Es staigaju pa mežu i dzirdeju meitenes balsi (I walked through the forest and heard a girl's voice).

Editor's note. M. 1 has barline between notes 5 and 6. M. 15, beat 1 has asterisk above, though its significance is unclear.

Commentary. This macaronic song elaborates an expansive play on words. Over its course, the Russian phrase “Katerina, moloditsa, poidi siuda” (Katerina, young lady, come here) is revealed to have a different meaning if construed phonetically (and somewhat imaginatively) in a mix of Yiddish and Hebrew: “kat rinah, mole simkhe, podiso shaday” (a group in song, full of joy, you have redeemed, oh God). Throughout the song, the voice of an interlocutor comments on the wordplay in Yiddish. Meln-gailis's transcription gives only the first stage of the song's gradual revelation of the double meaning of the Russian text, stopping just as the proper name Katerina is reimagined as *kat rinah*, a group of people in song. As published by Menakhem Kipnis (1918), the song continues as follows, rendering the Yiddish “mole simkhe” as “mole ditsa,” perhaps to remain closer to the Russian: