

Maccabee Songs and the Zionist Agenda

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Last December, as I was looking through collections of songs for the holiday of Chanukah, I was struck by the discrepancy between the lyrics of the older songs, which focussed on God's role as savior of the Jews, and the newer songs, in which God seemed to be completely out of the picture. There were songs about candles, games, toys and food. The Maccabees also appeared, but without Divine assistance.

The holiday of Chanukah was created to celebrate the victory of the Judean armies led by Judah "the Maccabee" and his family in the second century b.c.e., and the defeat of the Syrian Greeks who had invaded the country and had imposed their culture and their religion on the populace. Judah's army recaptured Jerusalem, removed the pagan idols from the holy Temple, purified the altar, and rekindled the menorah (candelabrum) using a small cruse of pure oil that miraculously continued to burn for eight days. That is the traditional narrative, filtered through various Jewish lenses.

I could think of several hypothetical reasons for the paucity of references to God in the newer Chanukah songs. Perhaps because these songs were written to appeal to children, the emphasis was on food, candles, games, and superheroes. Perhaps new lyrics had to be written because the liturgy specific to Chanukah is so brief. Perhaps this phenomenon reflects a reevaluation of the holiday's significance by a post-enlightenment secular population. After all, we see the same phenomenon when we look at twentieth-century Christmas songs, with no better example than Irving Berlin's 1941 hit, "White Christmas."

But then I began to examine these Chanukah songs in the context of the Zionist movement. In the last years of the nineteenth century, Zionists had transformed Chanukah from a minor religious holy day into a nationalist holiday, a pre-state "Israel Independence Day." Zionist songwriters and lyricists created a unique repertoire whose function was to connect the Maccabees' battles for national independence with their own struggles towards that same goal.

For this article I have selected four songs which present variations on this theme. The first is a popular Chanukah song in which all God-markers have been deliberately replaced with human agency. The second is an old Zionist anthem which invokes the Maccabees as exemplars for contemporary national sacrifice. The third is a song for a festival of lights which is no longer called Chanukah, and in which the agency of God is explicitly denied. And the fourth is an Israeli soldiers' song in which the safety of a bunker replaces Divine salvation.

If I were to ask a traditional Jew to complete this sentence: "mi yemalel gevurot ____?" ("Who can tell of the mighty acts of ____?") he or she would probably cite these words from Psalm 106: "mi yemalel gevurot adonai." ("Who can tell of the mighty acts of God?"). But a secular Israeli (or perhaps any Israeli in December) might respond with the first line of a very popular Chanukah song: "mi yemalel gevurot yisrael?" ("Who can tell of the mighty acts of Israel?"). The composer of that song, Jewish Palestinian songwriter Menashe Ravina, deliberately removed God from the Psalm text, and substituted the Maccabee warriors in God's place.

Menashe Ravina (1899–1968) was born Menashe Rabinowitz in Pereyaslavl, Ukraine. In 1924 he moved to Palestine, where he became active as a music

educator, choral organizer, music critic and composer. I haven't been able to determine the exact year when Ravina composed "Mi Yemalel," but it must have been some time before 1936, when the song was recorded in Berlin, and most likely after 1924, when he made aliyah. In the songbooks, Ravina is credited with the lyrics, and the tune is listed as "traditional." To my ear the song is more artistic than most anonymous tunes. It is fashioned as a canon, and the second section involves several fairly sophisticated modulations.

Figure 1: Mi Yemalel¹

Let's take a close look at the lyrics of this song.

1. מי ימלל גבורות ישראל אותם מי ימנה?

"Who can tell the mighty acts of Israel? Who can count them?"

In the first line, as we have just indicated, Ravina has altered the text of Psalm 106, removing God's agency and substituting the human warriors of Israel.

2. הן בכל דור יקום הגבור גואל העם.

"Behold, in every generation a hero arises to rescue the people."

In the liturgy the phrase גאל ישראל (the Rescuer of Israel) is invariably associated with God. And in the Passover Haggadah the phrase בכל דור ודור is found in reference to Divine salvation from enemies bent on destroying the Jews — בכל דור ודור. עומדים עלינו לכלותנו והקדוש ברוך הוא מצילנו מידם. But here it is a *human* hero who rescues the people.

3. שמע! בימים ההם בזמן הזה מכבי מושיע ופודה

"Listen! In those days at this season a Maccabee was the savior and the redeemer."

1. Mi Yemalel can be heard at <http://www.youtube.com/watch?v=UNJ3Tm3NCpw>.

In the synagogue service the word שמע (Listen) is followed by the Jewish credo: "Adonai is our God, Adonai is One." But the credo of this song is quite different. And in the liturgy the phrase בימים ההם בזמן הזה (In those days at this season) is used in the context of thanking God for His miraculous salvation. Here is the text that is inserted in the prayer of thanksgiving on Chanukah: על הנסים ועל הפרקן ועל הגבורות ועל התשועות ועל המלחמות שעשית לאבותינו בימים ההם בזמן הזה. "[We thank You, God] for the miraculous deeds and for the redemption and for the mighty deeds and the saving acts wrought by You, as well as for the wars which You waged for our ancestors in ancient days at this season." But in Ravina's song salvation is not miraculous, nor does it come from God. It is the Maccabee who is the savior—מכבי מושיע ופודה.

In rejecting the message of the liturgical "Al Ha-nisim" thanksgiving prayer, Ravina was reflecting what many other secular Jews were thinking. In 1893 Shlomo Jonas, a Jew living in Jerusalem, wrote in the journal, *Ha-Tzevi*: "We recite ... 'You fought ... You judged ... You avenged ... You delivered.' ... Who wrought all these things? Who did all this? Who was the emissary of the Lord? Who was the man of battle? Where is Judah the Maccabee who defended his brothers with his sword and his bow...? Judah the Maccabee might as well never have existed for all his mention in this prayer!"²

4. ובימינו כל עם ישראל יתאחד יקום ויגאל.

"And in our own days all the people of Israel will be united, will arise and be redeemed."

2. Shlomo Jonas, "Commandments Require Devotion," *HaTzvi* (December 1893), in Eliezer Don-Yehiya, "Hanukkah and the myth of the Maccabees in Zionist ideology and in Israeli society," *Jewish Journal of Sociology* 34,1 (1992) 5-23. Appeared also in Shlomo Deshen, *Israeli Judaism: The Sociology of Religion in Israel* (1995). There is a similar phenomenon in the Passover Haggadah, in which Moses is mentioned only once, in passing.

The connection is established between "in those days" בימים ההם of the previous line and "in our days" ובימינו. The Maccabees of those days become the model for what we should do in our days. That is the Zionist creed—what Leo Pinsker called "auto-emancipation."³ Jews would no longer wait for God to save them with His mighty acts. Jews would no longer wait for God to send His Messiah to redeem them from exile and return them to the ancestral land. Jews would now come together as a nation (not as a religion), stand up for their national rights, shake off the dust of the ghetto, and be redeemed through their own actions.

It's interesting to compare Ravina's song with another "Mi Yemalel" — a traditional Chanukah song from Tetuán, Morocco. This one was composed by Rabbi David Ḥasin, a great payyetan (composer of religious hymns) from eighteenth-century Morocco. In these lyrics the agency of God is clearly articulated. Here are the first three verses.

מי זה ימלל נסי אל יתבונן

בימי מתתיהו בן יוחנן

אנוכי אשמח אשיש באדני

הגדיל לעשות עם בני חשמונאי

He who would tell the miracles of God, let him study
about the days of Mattathias son of John.

I am glad, I rejoice in my God

3. Russian-Polish Jewish doctor and activist Leo Pinsker (1821-1891) wrote the essay *Auto-Emancipation (Selbstemanzipation)* in 1882. Advocating for Jewish national consciousness, activism and self-rule, Pinsker inspired Jews throughout Europe and led to the beginnings of organized political Zionism.

Who did great things for the Hasmoneans.⁴

רם הוא על רמים נגלה בסיני

רכבו רבותיים אלפי שנאן

אנוכי אשמח אשיש באדני

הגדיל לעשות עם בני חשמונאי

He (God) is exalted over the exalted. Revealed at Sinai,⁵

His chariots are twenty thousand!⁶

I am glad, I rejoice in my God

Who did great things for the Hasmoneans.

דור ודור רבים קמים עלינו

לכלות זכר שאריתנו

לולי ה' צבאות מלכנו

מרום לארץ השפיל קרנן

Generation after generation, many rose against us.

They would have erased the trace of our remnant,

were it not for the Lord of Hosts our King.

From on High He cast down their pride!

4. In the second century b.c.e. the Hasmonean Mattathias, son of John the high priest, and his sons, sparked a revolt against the foreign occupying forces, who were denying Judeans the right to practice their religion. The leaders of the revolt were known as the "Maccabees."

5. שנאן apparently means "two" (according to Ibn Ezra); Rashi thinks it means "prompt angels."

6. Psalm 68:18. The chariots of God are twice ten thousand, thousands upon thousands; the Lord is among them, as in Sinai, in the holy place. רָכַב אֱלֹהִים רַב־תַּיִם אֶלְפֵי שְׁנָאן אֲדֹנָי יְהוֹיָהוּ בְּקֹדֶשׁ.

Figure 2: Mi Zeh Yemalel⁷

Song is a powerful tool. Benedict Anderson coined the term "unisonality" in reference to music's ability to bring together a large group of people.⁸ Through the act of singing the same words and the same melody (more or less) at the same time, individuals, who are in many ways quite different from one another, merge into one voice. Furthermore, singing a song has several advantages over reciting a poem or a prose text. The aesthetic elements of rhythm and melody make the experience of the lyrics both more enjoyable and easier to memorize. These are undoubtedly among the reasons why most religious liturgies include some element of group singing.

In the wake of the European Enlightenment, there was a decline of religious belief and observance among both Christians and Jews, and a concomitant decline of church and synagogue attendance. But non-believers missed their rituals, holy days and hymns. So they replaced religious rituals with secular ones, and in many cases with nationalistic rituals, symbols, holidays and hymns.

Beginning in the late nineteenth century, many ethnic groups were rejecting external hegemony and asserting their right to national self-determination. An important element in this process was the display and use of cultural artifacts that were common to the group and distinguished them from "the other." One of the most popular cultural artifacts was folk-song. Music that had been in the oral

7. Mi Zeh Yemalel can be heard at <http://www.youtube.com/watch?v=8k9-xE5I1TU>.

8. Benedict R. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983), 132.

repertoire of a nation for as long as anyone could remember was re-discovered, collected, dusted off, and often re-contextualized into nationalistic concert music.

Early Zionists and proto-Zionists realized the need for songs expressive of their nationalist goals. But since they had rejected religious songs and since they had no use for songs that were redolent of a passive Diaspora mentality, they had to invent a new tradition of Jewish song, they had to compose new folk songs, and they had to disseminate these new songs and teach them to the faithful. At the second Zionist Congress in 1898 the organizers published a book for use at the Congress and for export throughout the Diaspora: *Lieder zum Fest-Commers des II Zionisten Kongress* (Songs for the Festive Rituals of the Second Zionist Congress) (Basel: Verien Jung Zion 1898).⁹

Many Zionists saw in the story of the Maccabees a model for their own nationalistic fight. They selected elements from the history and mythology of the Maccabees that suited their purposes. They had no use for the legend of the miracle of the oil. God would have no role in the Zionist version of Chanukah. The ethos of the Zionist pioneers was retrojected onto the Maccabean revolt. The Zionist Chanukah emphasized the military character of the festival, the victory of the few over the many, the achievement of national independence and self-rule, the spirit of self-sacrifice in the pursuit of national goals, and the ability of a charismatic leader to inspire a nation to rouse itself into action.

9. Philip Bohlman, "Before Hebrew Song," in *Nationalism, Zionism and Ethnic Mobilization of the Jews in 1900 and Beyond* (ed. Michael Berkowitz; Leiden: Brill, 2004), 26.

Soon the Maccabees had become a popular Zionist symbol that even transcended the holiday of Chanukah. Many Zionist clubs were called Maccabee clubs. One of the last lines in Herzl's booklet, *The Jewish State (Der Judenstaat, 1896)* is: "Die Makkabaër werden wieder aufstehen" (The Maccabees will rise again). And one of the most popular Zionist anthems highlighted the bravery of the Maccabees.

Isaac Feld (1862–1922) was a lawyer in the Ukrainian city of Lvov, and a member of the local chapter of the Zionist club, *Hovevei Zion*. In the early 1880s he wrote a poem, "Dort wo die Zeder," originally in German and subsequently Yiddishized as "Dort Vu Di Tseder." The poem, which first appeared in the journal, *Selbstemanzipation (Auto-Emancipation)*, became tremendously popular and was soon set to music by various composers and became an iconic Zionist anthem.¹⁰ The *Makkabi Liederbuch* (Berlin, 1930) attributes the music to a Jewish folk melody. Israel Goldfarb's *Jewish Songster* (Brooklyn, 1918) credits only the arranger, but neither the poet nor the composer. In sheet music published by S. Schenker (*Zion Songs: Popular Hebrew National Songs*, New York, 1917), the lyrics and music are erroneously attributed to Naftali Hertz Imber, the poet who wrote *Hatikvah (Tikvatenu)* in 1878. In his *Anthology of Yiddish Folksongs* (Jerusalem, 1983), Aharon Vinkovetzky attributes the music to Cantor Mots from Breslau.

דאָרט וווּ די צעדער הויך די וואָלקן קיסט,

דאָרט וווּ די שנעלע ירדן-וועלע פֿליסט,

10. Aharon Vinkovetzky, Abba Kovner, and Sinai Leichter, *Anthology of Yiddish Folksongs* (Jerusalem: The Hebrew University of Jerusalem, 1987), 4:208. Another source cited in Natan Gelber תולדות התנועה הציונית בגליציה (Jerusalem, 1958, p. 135) attributes the melody to the Jewish composer Bertholdo Conti. It was published with music in the *Blauweiss Liederbuch* (1914).

דאָרט וווּ די אַשע מיינער עלטערן רוט,
דאָרט וווּ געגאָסן האָט מאַקאַבייער-בלוט -
יענעס שיינעס לאַנד ביים בלויען וואַסערשטראַנד,
דאָרט איז מיין ליבעס פֿאַטערלאַנד.

There where the tall cedars kiss the clouds
There where the waves of the Jordan swiftly flow
There where the ashes of my ancestors rest
There where the blood of the Maccabees was spilled
That beautiful land by the blue water sand
There is my beloved fatherland.¹¹

Figure 3 - Dort Vu Di Tseder¹²

During the first half of 20th century, Jews in Palestine celebrated Chanukah with massive public ceremonies. "Festival of Lights" (חג האורים) became the preferred name for the holiday. The little candles of the menorah were rejected in favor of huge torches, which were carried in festive parades. For a "Festival of Lights" torch parade in Tel Aviv in 1933, Aharon Ze'ev and Mordecai Ze'ira composed "Anu Nos'im Lapidim."

Lyricist Aharon Ze'ev (1900-1968) (né Weintraub) was born in the town of Sokolov in

11. Gershon Bader, "Der dichter fun dort vu di tseder," *Der Morgn Zhurnal* (New York, December 24, 1944) in Ruth Rubin, *Voices of a People* (New York: McGraw-Hill, 1973), 371-2.

12. Dort Vu Di Tseder can be heard at <http://www.youtube.com/watch?v=XIFim5p-F48>.

Eastern Poland. After he made aliyah in 1925, he dedicated his life to the education of schoolchildren and of soldiers. "Anu Nos'im Lapidim" was written for the Ha-Oved youth group in the school where Ze'ev was teaching at the time: a school for workers' children in Tel Aviv.

Composer Mordecai Zeira (1905-1968) (né Greven) was born in Kiev. In Russia he was an active member of the Zionist youth group, Ha-shomer Ha-tsa'ir, and in 1924, at age 19, made aliyah. Ze'ira has been called "Israel's great troubadour."

In their song we see the Zionist themes of leaving the dismal past for the bright future, the claiming of the land through physical contact and labor, and the rejection of religious symbols—here specifically the miracle of the cruse of oil, which is central to the Talmudic reason for the celebration of Chanukah.¹³ The phrase "And there was light" (ויהי אור) is also seen as resulting from human agency rather than Divine fiat (Gen. 1:3).

אנו נושאים לפידיים

בלילות אפלים.

זורחים השבילים מתחת רגלינו

ומי אשר לב לו

הצמא לאור -

ישא את עיניו וליבו אלינו

לאור ויבוא!

13. Talmud B. Shabbat 21b.

We are carrying torches on dark nights.
Under our feet the pathways are shining.
And whoever has a heart, yearning for the light
will raise his eyes and lift his heart to us,
to the light, and will come!

נס לא קרה לנו - פך שמן לא מצאנו.

לעמק הלכנו, ההרה עלינו
מעיינות האורות הגנוזים גילינו.

No miracle has happened for us.
We didn't find any cruse of oil.
We went to the valley, we climbed the hill,
we uncovered the hidden springs of light.

נס לא קרה לנו, פך שמן לא מצאנו

בסלע חצבנו עד דם -

ויהי אור!

No miracle has happened for us.
We didn't find a cruse of oil.
We dug blood from the rock –
and there was light!

Figure 4 - Anu Nos'im Lapidim¹⁴

14. Anu Nos'im Lapidim can be heard at http://www.youtube.com/watch?v=_nxEyEn8Yrl

I will cite one more example of a Zionist song not written specifically for Chanukah but that makes reference to and reinterprets an old Chanukah hymn. Naomi Shemer composed "Shivhei Ma'oz" ("In Praise of Strength") in 1971 for The Southern Command Entertainment Troupe (Lahakat Pikud Ha-darom).

The first line of each verse cites the first line of the well-known Chanukah hymn "Ma'oz Tsur Yeshu'ati," composed probably in the thirteenth century by an unknown *payyeta*n whose first name was Mordecai.¹⁵ The first verse is the one most widely sung.

מעוז צור ישועתי, לך נאה לשבח,
תיכון בית תפילתי, ושם תודה נזבח,
לעת תכין מטבח מצר המנבח,
אז אגמור בשיר מזמור חנוכת המזבח.

O mighty stronghold of my salvation, to praise You is a delight.

Restore my House of Prayer and there we will bring a thanksgiving offering.

When You have prepared the slaughter from the barking foe,

Then with a Psalm song I shall complete the dedication of the altar.

In the thirteenth-century hymn, מעוז צור ישועתי (mighty stronghold of my salvation) refers to God. In Shemer's song there is a double meaning, since מעוז can also mean "bunker." This is the song of the Israeli soldier in his bunker,

15. Actually only the fifth verse of this hymn refers directly to Chanukah. The first verse is generalized praise of God, the second recalls God's agency in the Exodus from Egypt, the third verse the Exodus from Babylon, the fourth verse the miracle of Purim, and the final verse is a prayer to God for salvation.

confident of its strength, yet homesick; aware of the danger, yet confident.¹⁶

שבחי מעוז

מעוז צור ישועתי, לך נאה לשבח
הרחק הרחק ליד ביתי הפרדסים נתנו ריח
אבוא במנהרות ובמצדות ובמערות
ובנקרות צורים ובמחילות עפר
אי שם בלב הלילה דרוך וחרישי
צופה בי מבקש נפשי

O mighty stronghold (bunker) of my salvation, to praise You is a delight.

Far, far away, near my house, the orchards gave off their aroma.

I come through the tunnels, the fortresses, the caves,

The clefts of the rocks and the dusty crevasses.

Somewhere in the heart of the night, ready and silent,

Someone is stalking me, someone wants to take my life.

מעוז צור ישועתי, מבצר עיקש וקישח
עצי שקד ליד ביתי עומדים בלובן פורח
אבוא במנהרות ובמצדות ובמערות
ובנקרות צורים ובמחילות עפר

16. Shivhei Ma'oz can be heard at <http://www.youtube.com/watch?v=yYNL2Ek0bRg>.

אי שם בלב הלילה דרוך וחרישי

מביט בי מבקש נפשי

O mighty stronghold of my salvation, uncompromising obstinate fortress.

Almond tress near my house stand with white blossoms.

I come through the tunnels, the fortresses, the caves,

The clefts of the rocks and the dusty crevasses.

Somewhere in the heart of the night, ready and silent,

Someone is watching me, someone wants to take my life.

מעוז צור ישועתי, בקרב אין קץ ננצח

אלי איילת אחותי חיוך עייף תשלח

אבוא במנהרות ובמצדות ובמערות

ובנקרות צורים ובמחילות עפר

אי שם בלב הלילה דרוך וחרישי

אורב לי מבקש נפשי

O mighty stronghold of my salvation, in an unending battle we are victorious.

My sister, the doe, sends me a tired smile.

I come through the tunnels, the fortresses, the caves,

The clefts of the rocks and the dusty crevasses.

Somewhere in the heart of the night, ready and silent,
Someone is lying in wait for me, someone wants to take my life.

אבוי לו מעוקצי, ואבוי לו מדבשי¹⁷

אבוי למבקש נפשי

Beware of my stinger. And beware of my honey.

Woe is he who wants to take my life.

The Zionists were not the only ones who reinterpreted Chanukah mythology for their own political ends. In April of 1746, after a century of religious and political upheaval, the British army had succeeded in ridding the country of a foreign invasion by the Stuarts. To honor the occasion, the Prince of Wales commissioned George Frederic Handel to compose an oratorio. Handel chose as his libretto the story of Judas Maccabaeus. The oratorio focusses on the Maccabees' military victories over the invading Syrian armies and ends with Judah's triumphant entry into Jerusalem. London audiences enthusiastically embraced this oratorio, which to them symbolized not just the victory of the Jews over the pagans, but the victory of the Protestant Hanoverians over the Roman Catholic Stuart forces, and the triumph of General Cumberland in a battle for self rule and religious freedom.

17. This theme would reappear as על הדבש ועל העוקץ in Shemer's 1980 song, Al Kol Eileh.

In the light of twenty-first century scholarship, we can see the Maccabean wars as a result of civil strife between traditional Jews and Hellenized Jews. We can see the Maccabees as extremist guerrilla warriors who ended up as corrupt governors. The festival of lights may have lasted for eight days because it was a delayed celebration of Sukkot, not because of an oily miracle. In the years following the destruction of Judea, the rabbis suppressed the military aspect of the holiday in an attempt to avoid antagonizing the Roman governors. In the eighteenth-century the British recast the story of the Maccabees to justify their war and celebrate their military campaign. In the late nineteenth and early twentieth centuries, Zionists put a spin on the Maccabees to lend historical authenticity to their national program. The Zionists were certainly not the first to reinterpret the Chanukah story for their own ends. But they left a body of songs that are still popular, and still color Jewish perception of the festival.

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figure 1

Mi Yemalel

Menashe Ravina

mí ye-ma-lél gvu - rót yis - ra - él? ó - tan mí yim - ne?

3
hén be-khol dór ya - kum ha - gi - bór, gó - él ha - am.

5
shma! ba - ya - mím ha - hém ba - zman ha - ze,

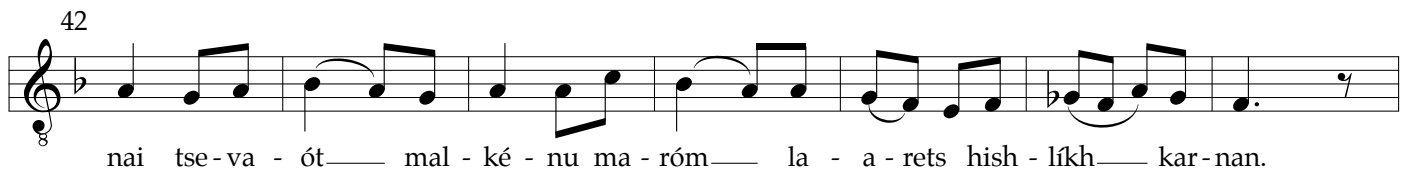
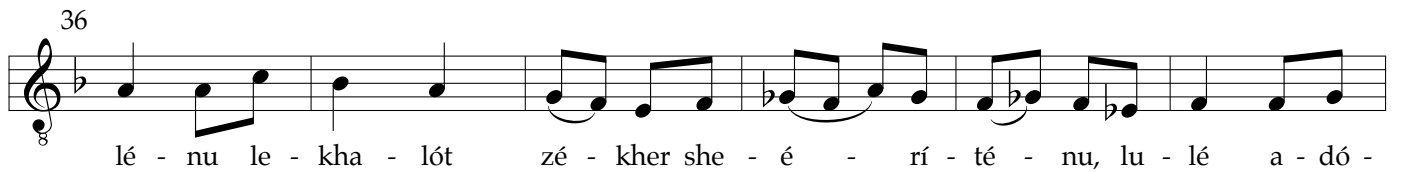
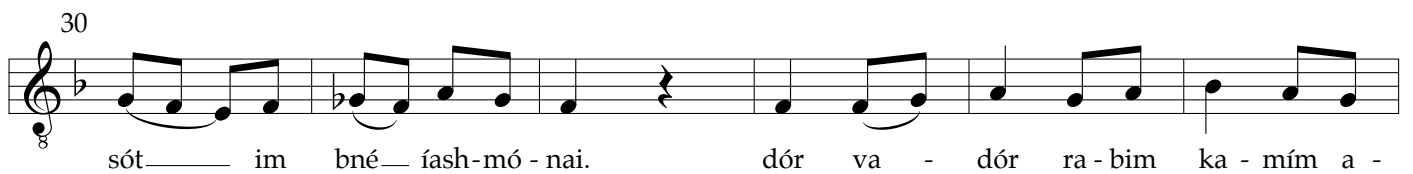
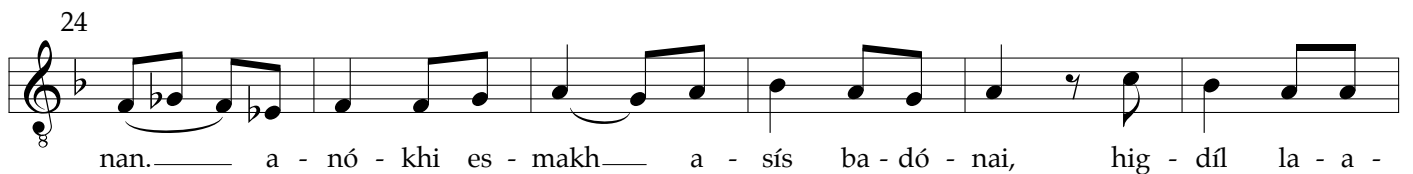
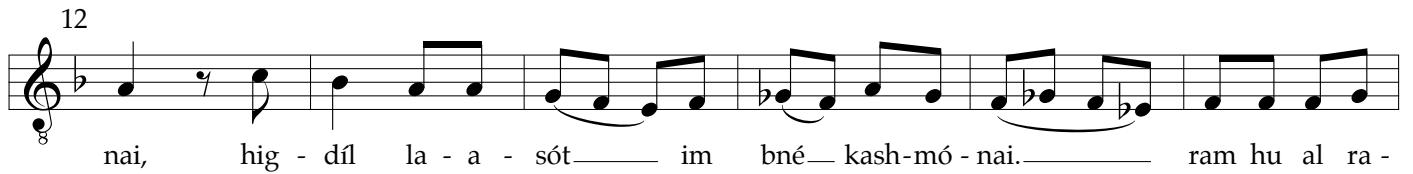
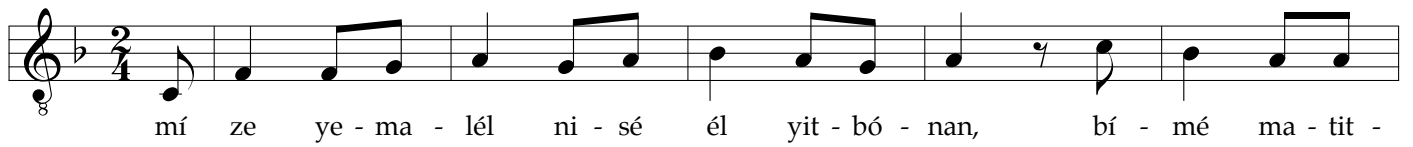
8
ma - ka - bí mó - shí - a u - fó - de. uv - ya - mé - nu kol am yis - ra -

11
él yit - a - khéd ya - kum ve - yi - ga - él!

14
mí ye-ma-lél gvu - rót yis - ra - él? ó - tan mí yim - ne?

16
hén be-khol dór ya - kum ha - gi - bór, gó - él ha - am.

figure 2 Mi Zeh Yemalel



DORT VU DI TSEDER
THERE, WHERE THE CEDARS

figure 3

דָּאָרט ווו די צעדער
מָקוּם שָׁם אֲרָזִים

Text: I. Feld פֿעלד י. פֿעלד
 Music: Mots מאָטס מוטיק

Moderato ♩ = 90

Dm A7 Dm F
 Dort, vu di tse - der hoykh di vol - kn kist, dort vu di shne - le

C7 F Dm Gm
 Yar - den ve - le flist, dort vu di a - she may - ner el - tern rut, dort vu ge -

A7 Dm
 - go - sn hot Ma - ka - bey - er blut, ye - nes shey - nes land baym bloy - en va - ser -

Gm A7 Dm Dm
 -shtrand, dort iz mayn li - bes fa - ter - land, ye - nes shey - nes land, baym

A7 Dm
 bloy - en va - ser - shtrand, dort iz mayn li - bes fa - ter - land.

ANU NOS'IM LAPIDIM

אנו נושאים לפידיים

LYRICS BY ZE'EV

figure 4

מופת זמב

QUASI MARCIA

מ. זעירא M. ZEIRA

מִלֹּים-שְׁבוּיֵה הַיָּמִים זֹרֵחַ לִיִּם פִּי אֶל־לוֹת לִי־בֵּ דִים פִּי לֵאמֹר אֲנִי אֲנִי
 A - NU NOS-IM LA-PI - DIM BE-LEY- LOT A - FE- LIM ZOR - CHIM HA-SHVİ-LİM MI-
 תִּתְּנוּ לִי רֶגֶל חַתּוֹת נִי לִי אֶשֶׁר לֵב לֹא הָיָה לָּאֲנִי מֵי אֶשֶׁר לֵב לֹא הָיָה לָּאֲנִי
 - TA - CHAT RAG-LEY-NU U - MI A-SHER LEV LO HA - TSA - ME LA - OR YI - Fine
 בּוֹא וְיָנוּחַ אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי
 - SA ET EY-NAV VE-LI - BO E - LEY- NU LA - OR VE- YA - VO
 לֹא מָצָאתִי מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן
 NES LO KA - RA LA - NU PACH SHE - MEN LO MA - TSA - NU LA -
 אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי אֲנִי
 - E - MEK HA-LACH-NU HE - HA - RA A - LI - NU MAEY - NOT O - ROT HA-GNU -
 מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן
 - ZIM GI - LI - NU NES LO KA - RA LA - NU PACH SHE - MEN
 לֹא מָצָאתִי מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן מִן־שֵׁן
 LO MA - TSA - NU BA - SE - LA CHA-TSAV-NU AD DAM VA YE - HI OR VE -