

קראנץ יידישע פאלקסנגונים

פאר פאנא (2 און 4 הענט, לייכט)

הוצאת יובל

Nr. 109

י. אַנגל

כּלִיל־נְגוּנִים

עקספייז יידישע

בשביל הפסנתר (2 או 4 ידים) בעריכה נוחה.

OP. 41

J. ENGEL

VOLKSWEISENKRANZ

JÜDISCHE VOLKSMELODIEN

FÜR KLAVIER ZU ZWEI UND VIER HÄNDEN
(LEICHT)

ALF. VERLAGSGESELLSCHAFT FÜR JÜDISCHE MUSIK
BERLIN W 62, KLEISTSTRASSE 29.

ОКЪ Еврейских Народных Песен
для Фортепиано в 2 и 4 руки (легкое переложение)

UNE COURONNE DES MÉLODIES JUIVES POPULAIRES
POUR PIANO A 2 ET 4 MAINS (FACILE)

INGS

HANDS), EASY TO PLAY

1. "אֵל יִבְנֶה הַגָּלִיל." "אויפבויען וועט גאט דעם גליל."

Песня галилейских рабочих.

Lied der galiläischen Arbeiter.

Labourers song of Halilee.

Andante.

זמירות.

2.

"ציר משלן."

Духовный напев.

Geistliche Weise.

Religious melody.

Allegro moderato.

אליהו הנביא.

3.

אליהו הנביא.

3

Илья-пророк.

Elijahu. der Prophet.

Elijah, the Prophet.

Poco lento.

Musical score for 'Elijah, the Prophet' in 3/4 time, marked 'Poco lento'. The score consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff with various dynamics (f, p) and articulation marks. The second system continues the piece, ending with a 'Fine.' and 'D.C. sin' al Fine.' instruction.

אדר במלוקה.

4.

אדר במלוקה.

Пасхальная песня.

Passover Song.

Pessachlied.

Allegro.

Musical score for 'Passover Song' in 3/4 time, marked 'Allegro'. The score consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff with various dynamics (f, p) and articulation marks. The second system continues the piece, ending with a 'rit.' instruction.

אלטער אבראם.

5.

אברָהם שֶׁב.

Старый Абрам.

Old Abraham.

Alter Abram.

Lento.

Musical score for 'Old Abraham' in G major, 3/4 time. The score consists of two systems of piano accompaniment. The first system includes dynamics *f*, *p*, and *mf*. The second system includes *pp*. Fingerings and articulation marks are present throughout.

„די אלטע קשיא.“

6.

„קישׁוּת נּוֹשְׁנָה.“

„Старая загадка“.

„Die alte Frage“.

„The Old Question“.

Andantino.

Musical score for 'The Old Question' in G major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes dynamics *sf* and *ff*. The second system includes *f*, *rit.*, and *parlando*. The third system includes *a tempo*. The score features various articulation marks and dynamic changes.

די גאלדענע פאווע.

7.

טום זקב.

Золотая павя.

Goldener Pfau.

Andantino.

The Golden Bird.

Musical score for 'The Golden Bird' in 3/4 time, marked Andantino. The score consists of two systems of piano accompaniment. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*. Fingerings and articulation are indicated throughout the piece.

8.

קרימטשאקער נגון.

נגון יהודי קרים.

Крымчацкий нигун.

Jüdischer Nigun aus Krim.

A Crimmean Nigun.

Allegro.

Musical score for 'A Crimmean Nigun' in 2/4 time, marked Allegro. The score consists of three systems of piano accompaniment. The first system includes dynamic markings *p* and *f*, and features first and second endings. The second system includes dynamic markings *f* and *ff*. The third system includes dynamic markings *p* and *f*. The piece concludes with a 'Fine.' marking and a 'D.C. sin'al Fine.' instruction.

D.C. sin'al Fine.

שפאצירליד.

מוזיק סון י. ענגעל.

Марш.

9.

שיר פחלוקת.

מוסיקה של אַנגל.

Marsch.

Alla marcia.

March.

Musical score for 'שפאצירליד' (March). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Alla marcia' and 'March'. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and fingerings (3, 2, 3, 3, 3, 1, 3, 2, 3, 3, 1, 3, 1, 5). There are also some decorative symbols like 'Red.' and asterisks.

Continuation of the musical score for 'שפאצירליד'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 3/4. The piece is marked 'p' and 'f'. The score includes various musical notations such as dynamics, articulation, and fingerings (4, 3, 1, 4, 5, 2, 2, 4, 5). There are also some decorative symbols like 'Red.' and asterisks.

„רי מעזינקע אויסגעגעבן.“

На свадьбе у дочки.

10.

„בת-היקונים נשואה.“

Auf Tochtters Hochzeit.

A Daughter's Bridal.

Allegro.

Musical score for 'בת-היקונים נשואה' (A Daughter's Bridal). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 2/4. The piece is marked 'Allegro' and 'f'. The score includes various musical notations such as dynamics, articulation, and fingerings (5, 4, 4, 5, 8, 3, 1, 2, 3, 2, 3). There are also some decorative symbols like 'Red.' and asterisks.

Continuation of the musical score for 'בת-היקונים נשואה'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 2/4. The piece is marked 'p' and 'f'. The score includes various musical notations such as dynamics, articulation, and fingerings (4, 2, 3, 2, 3, 4, 2, 3, 2, 4, 3, 5). There are also some decorative symbols like 'Red.' and asterisks.

Final part of the musical score for 'בת-היקונים נשואה'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 2/4. The piece is marked 'p' and 'f'. The score includes various musical notations such as dynamics, articulation, and fingerings (2, 5, 3, 2, 1, 2). There are also some decorative symbols like 'Red.' and asterisks.

חסיד'יש.

11.

נגון חסידים.

По хассидски.

Chassidische Weise.

A Chassidic melody.

Moderato.

לויבאוויטשער רעדל.

12

רקוד לויבאוויץ.

Любавичский „редл“.

Lübawitscher Reigentanz.

Allegretto.

Ring Dance (From Lubawichi).

D.C. sin'al Fine.

סקאטשנע.

13.

סקוץ'נה.

Скочна (Танец).

Skotschna (Tanz).

Skotchna (Dance).

Allegro.

Musical score for Skotschna (Dance) in 2/4 time, marked Allegro. The score consists of four systems of piano accompaniment. The first system includes a first ending bracket and a 'Fine' marking. The second system features various fingerings and slurs. The third system includes dynamic markings like *f* and *p*, and a 'Ped.' marking. The fourth system concludes with a key signature change to one sharp and a 'D.C. sin' al Fine.' instruction.

„פריילאכס.“

14.

D.C. sin' al Fine.

„ליהודים.“

„Фрейлахс“ (Танец).

„Freilachs“ (Tanz).

„Freilachs“ (Dance).

Allegretto.

Musical score for Freilachs (Dance) in 2/4 time, marked Allegretto. The score consists of two systems of piano accompaniment. The first system includes fingerings and slurs. The second system includes dynamic markings like *p* and *mf*, and multiple 'Ped.' markings.

„זײַבן ברײדער.“

16.

„שבעה אחים.“

„Семь братьев“.

„Sieben Brüder“.

“Seven Brothers”.

Moderato.

Musical score for "Seven Brothers" in 3/4 time, Moderato. The score consists of three systems of piano accompaniment. The first system includes dynamic markings *f* and *p*, and fingering numbers 3, 3, 5, 3, 5, 3, 2, 1. The second system includes *f* and *p* markings, and fingering numbers 3, 3, 1, 3, 2, 5, 5, 2, 2. The third system includes a 4-measure rest in the right hand and a 4-measure rest in the left hand, with a 4-measure rest in the right hand at the end. The score is marked with asterisks and the word "Ped." (pedal) at various points.

„שלאָף, שלאָף, שלאָף.“

17.

שיר ערש.

Колыбельная.

Wiegenlied.

A cradle Song.

Adagio.

Musical score for "A cradle Song" in 3/4 time, Adagio. The score consists of two systems of piano accompaniment. The first system includes dynamic markings *pp* and *p*, and fingering numbers 1, 3, 5, 2, 1, 2, 1, 2, 1, 5, 3, 5. The second system includes a 3-measure rest in the right hand and a 3-measure rest in the left hand, with a 3-measure rest in the right hand at the end. The score is marked with asterisks and the word "Ped." (pedal) at various points. The second system also includes the marking "rit." (ritardando).

סקוטשנע.

18.

סקוץ'נת.

СКОЧНА (Танец).

Skotschna (Tanz).

Skochna (Dance).

Allegro.

The musical score is written for piano and bass. It consists of six systems of music. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte), *p* (piano), and *p subito* (piano subito). Fingerings are indicated by numbers 1-5 above or below notes. There are also asterisks and 'Ped.' markings, likely indicating pedaling or specific articulation points. The piece concludes with a final cadence.

ЖОК (Танец).

Zock (Tanz).

Jock (Dance).

Allegro.

Musical score for Jock (Dance) in 3/4 time, marked Allegro. The score consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second system includes a repeat sign and a 'Fine' marking. The third system includes a 'D.C. sin'al Fine' marking. There are various performance markings such as 'f', 'p', and 'Red.' throughout the score.

„לחיים, רבי.“

20.

„לחיים, רבינו.“

„Во здравье, раби“.

„To your health, Rabbi“.

„Rabbi soll hoch leben“.

Allegretto.

Musical score for 'To your health, Rabbi' in 2/4 time, marked Allegretto. The score consists of two systems of piano accompaniment. The first system includes a treble and bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second system includes a 'p' marking and a 'mf' marking. There are various performance markings such as 'Red.' and '*' throughout the score.

סקוויירער נגון. 21. נגון סקוויירער.
 Сквирский нигун. Skwirer Nigun.

Nigun from Skwira.

Allegro moderato.

„א קל״ן אידעלע.“

Ловкий музыкант.

22.

„ירע גײן.“

Der Musikant.

The little master player.

Allegretto.

Musical score for 'The little master player' in G major, 2/4 time. The score is written for piano and includes a bass line and a treble line. It features various musical notations such as dynamics (p, poco f, rit.), articulation (accents), and fingerings. The piece concludes with a double bar line and a repeat sign.

זלאטאפאלער רעדל.

23.

רקוד זלטאפאלי.

Златопольский „редл“.

Slatopoler Reigentanz.

A Reung dance from Slatopol.

Presto.

Musical score for 'A Reung dance from Slatopol' in B-flat major, 2/4 time. The score is written for piano and includes a bass line and a treble line. It features various musical notations such as dynamics (p, ff), articulation (accents), and fingerings. The piece concludes with a double bar line and a repeat sign.

f *rit.* *S*

Rd. * Rd. * Rd. * S

Andantino.

pp

Rd. * Rd. * Rd. * Rd. *

f *mf*

Rd. * Rd. * Rd. * Rd. * Rd. *

p *pocof* *p*

Rd. * Rd. * Rd. * Rd. * Rd. * Rd. * Rd. * Rd. *

Tempo **CODA**

Rd. * Rd. * Rd. * Rd. * Rd. * Rd. * Rd. * Rd. *

D.C.sin'al S e poi la Coda.

Seconda

March.

J. Engel.

24.

Марш.

שפאציר-ליד.

.י ענגעל.

Музыка Ю. Энгеля.

Tempo di Marcia.

Freilachs (Dance).

25.

“פריילאכס”

Фрейлахс (Танец).

Allegro moderato.

Marsch.

24.

שיר-תהלוכה

Musik von J. Engel.

מוסיקה של י. אנגל.

Tempo di Marcia.

Freilachs (Tanz).

25.

“ליהודים”

Allegro moderato.

D.C. sin'al Fine.

Isy's Nigun.

26.

איצע'ס נגון.

Ицин нигун.

Allegro.

The musical score is written in bass clef with a 6/8 time signature. It begins with a *mf* dynamic. The first system shows a simple bass line with fingerings 3 2 1, 3 2 1, and 1. The second system contains two first endings (1. and 2.) with dynamics *f* and *p*, and a *Fine.* marking. The third system continues with dynamics *f* and *pp*. The fourth system features a treble clef staff with chords and bass clef accompaniment. The fifth system concludes with a *f* dynamic and a *D.C. sin' al Fine.* instruction. Measure numbers 10 and 20 are circled.

D.C. sin' al Fine.

Ize's Nigun.

26.

עזר נא.

Allegro.

The musical score is written for piano in G minor, 3/4 time, and consists of five systems of two staves each. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Allegro.' and the dynamics start with 'mf'. The first system contains three measures with various fingering numbers (1, 5, 4, 3, 1, 4, 3, 2, 3, 2, 2, 3, 1, 3) and slurs. The second system features a first ending (1.) and a second ending (2.) with a 'Fine.' marking. Dynamics include 'f' and 'p'. A circled measure number '10' is present at the end of the second system. The third system continues with first and second endings, marked with 'f'. The fourth system contains a series of eighth-note patterns with slurs and dynamic markings. The fifth system concludes with a circled measure number '120' and the instruction 'D.C. sin' al Fine.' at the bottom right.

In a Russian way.

27.

“א פאניע”

На русский лад.

Allegro moderato.

1 3 4 2 3 1 4 2 3 5

p *pp* *f* Fine

3 2 1 2 4 5 1 2 4 10 1 2 1 3 5 3 3 2 1 4 5 1 3 5

p *p* *p*

4 1 2 4 3 2 15 5 4 3 2 1 4 2 1 20 4 2 1

f *ff* *p*

5 4 3 2 1 1 3 1 2 4 3 2 1 3 4 5 4 1 30 5 3

pp *f* *p* *p*

1 2 1 3 5 4 1 3 5 4 1 2 4 3 2 1 35 5 4 1 3 5 4 1 2 4 3

p *f* D.C. su' al Fine.

Nach russischer Art.

27.

ՁԼ ԱԻԱԼ ՀԻՃԵ.

Allegro moderato.

4 *p* *f* Fine.

10 *p* *poco f* *p*

15 *f* *ff* *p* 20

pp *p*

35 *f*

D.C. sin'al Fine.

Jock (Dance).

28.

Жок

Жок (Танец).

Moderato.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are several measures with slurs and fingerings (1-5). Measure numbers 5, 10, 15, 20, 25, and 30 are circled. The piece concludes with a double bar line and the instruction 'D.C. sin' al Fine.'.

D.C. sin' al Fine.

Nach russischer Art.

27.

ԱՆ ԱՆԱԼ ՀԺՏԵ.

Allegro moderato.

The musical score is written for piano in a key with two sharps (F# and C#) and a common time signature (C). It consists of five systems of staves. The first system begins with a tempo marking of 'Allegro moderato.' and a dynamic marking of 'p'. The score includes various musical notations such as slurs, accents, and dynamic changes to 'f' and 'poco f'. Fingerings are indicated by numbers 1-5 above or below notes. The second system starts with a circled measure number '10' and includes a 'poco f' marking. The third system starts with a circled measure number '15' and includes a 'ff' marking. The fourth system starts with a circled measure number '20' and includes a 'pp' marking. The fifth system starts with a circled measure number '35' and includes a 'f' marking. The score concludes with the word 'Fine.' in the first system and 'D.C. sin'al Fine.' at the bottom right.

D.C. sin'al Fine.

Zock (Tanz).

28.

זֶוּק

Moderato.

p *mf* *f* *ff* *p* *p* *sf* *p*

5 10 15 Fine. 20 25 30

D.C. sin' al Fine.

The Dance
from "Hadibuk".

J. Engel.

29.

Танец из пьесы „Дибук“.

Музыка Ю. Энгеля.

קבצנים-טאנץ

סון דעם „דבוק“.

מוזיק פון י. ענגעל.

Moderato, sempre accelerando sin' al Presto.

Senza fine.

Tanz
aus dem „Hadibuk“.
Musik von J. Engel.

29.

מחול-קבצנים
מן „הדבוק“.
מוסיקה של י. אַנגל

Moderato, sempre accelerando sin'al Presto.

The musical score consists of two systems, each with a piano part (left) and a violin part (right). The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as dynamics (mf, f, p, ff), articulations (accents, slurs), and fingerings. Measure numbers 2, 5, 10, and 15 are circled. The piece concludes with the word 'Senza'.

למוסיקה עברית

„Juwal“ Verlagsgesellschaft
Berlin W 62



יובל „ בית הוצאה

für jüdische Musik,
- Kleiststraße 29

I. FÜR GESANG

A. Hebräisch

(Wo nicht anders angegeben, Text hebräisch und deutsch, mit Klavierbegleitung. Die mit zwei Nummern bezeichneten Werke sind durch die Juwal-Verlagsgesellschaft von der Petrograder Gesellschaft für jüdische Musik übernommen.)

- N 1. ENGEL. „50 smroth (l)ladim“ („50 Kinderlieder“) f. Kindergarten, Schule und Familie. Einstimmig. Ohne Klavierbegleitung. Text hebräisch (von Ben-Zion-Gutmann).
- „42. ENGEL. Dieselben „50 Kinderlieder“ (s. N 1) mit Klavierbegleitung. Heft 1 (6 NN), Text hebr.-deutsch. Daraus einzeln: N 42^a) „Moideh ani“ („Dank“) und ^b) „Elijahu hanawi“ („Elijah der Prophet“); N 44^a) „L'qol ra'am“ („Gebt im Gewitter“) und ^b) „Bogaschah (moschah“ („Moses“); N 45^a) „Likhath schabath“ („Schabath“) und ^b) „B'mozaj schabath“ („Am Sabbathausgang“).
- „52 (42). SSAMINSKY. „El jwne hagall“ für 4 Stimmen oder Chor. Ohne Klavierbegleitung. Hebräisch.
- „53 (44). — „Ani hadal“ („So, arm bin ich“) für 4 Stimmen oder Chor. Ohne Klavierbegleitung. Hebräisch.
- „5. ENGEL. „Kaddisch“ des Rabbi Leiw-Ischok Berditschewer für hohe Stimme. Dasselbe für mittlere St. — N 7; Titel — N 9.
- „11. ENGEL. „5 schrej' am“ („5 Volkslieder“); hebräische Übersetzung von Tschernichowski. Daraus einzeln: N 12. „Ani hadal“ („So, arm bin ich“); N 13. „Ahawath rajah“ („Meiner Freundin Gunst“); N 14. „Schm'a“ („Achtung“); N 15. „Hen hu hiftlich li“ („Er hat mir fest gelobt“) mit Violine u. Klav.; N 16. „Klip-klap“.
- „15. ENGEL. „Jaldef-ssadeh“ („Feldkinder“), 11 Kinderlieder für 1—2 Stimmen; Heft I (6 NN). Daraus einzeln: N 24^a) „Jaldef-ssadeh“ („Feldkinder.“); N 25^a) „Nigun“ („Melodie“) u. ^b) „Theid a klum“ („Das Schneiderlein“); N 26^a) „Ba, ba, chawer“ („Komm, komm“) und ^b) „Zis'im“ („Blümlein“); N 27^a) „Schirath geschem“ von Tschernichowski („Das Lied vom Brot“ von Mani-Leib).
- „33. ENGEL. „Hymon lamschore“ („Hymnus an den Dichter“) zum Bialiks-Jubiläum, von Schneur.
- „61 (45) SKLIAR. „Jeruscholaim“ („Jerusalem“), Text hebräisch.
- „50. ENGEL. „Osso boiker“; Text hebräisch; (yiddisch 51).
- „65. — „Totenfu“; Text hebräisch; (yiddisch N 66).
- „48. — „Di Dade“; Text hebräisch; (yiddisch N 49).

B. Yiddisch

(Wo nicht anders angegeben, Text yiddisch und russisch, mit Klavierbegleitung.)

- N 2. ENGEL. „50 Kinderlieder“ (s. N 1). Text yiddisch. Ohne Klavierbegleitung. Auflage 3.
- „46. ENGEL. Dieselben „50 Lieder“ (s. N 1). Mit Klavierbegleitung. Text yiddisch-russisch. Heft I (6 NN). Daraus einzeln: N 47^a) „Moideh ani“ und ^b) „Elijahu hanawi“; N 48^a) „Gebt im Gewitter“ und ^b) „Moischek moirosh“; N 49^a) „Schabos und ^b) „Schabos ben haschmoschois“.
- „6. ENGEL. „Kaddisch“ des Leiw-Ischok Berditschewer, f. hohe Stimme. Dasselbe für mittlere Stimme — N 8; Titel — N 10.
- „17. ENGEL. „5 jüdische Volkslieder“ (s. N 1) Heft III. Daraus einzeln: N 18. „Ich, oriman“ („Ani hadal“); N 19. „Nor noch dir“ („Ahawath rajah“); N 20. „Sluschaj“; N 21. „Er hot mir zugezagt“ mit Violine und Klavier; N 22. „Klip-klap“.
- „28. ENGEL. „Feldkinder“ (s. N 15); Heft I (6 NN). Daraus einzeln: N 27^a) „Feldkinder“; N 30^a) „Nigun“ und ^b) „Tidl dam“; N 31^a) „Kum, kum, chawer“ und ^b) „Blümelach“; N 32^a) „Lid von Brot“.

- N 54 (46). MILNER. „In cheder“; Text yiddisch.
- „55 (47). KOPIT. „Di Mesinke otsgegeb'n“; Text yiddisch.
- „58 (48). SCHALIT. „Lied von a Peigele“; Text yiddisch.
- „62 (49). — „Eil, eil“; Text yiddisch.
- „59 (48). ROSOWSKI. „Lo mir sich iborbetrn“; Text yiddisch.
- „60 (48). — „Ich bin a Baalagole“; Text yiddisch.

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II. FÜR KLAVIER

- N 63 (51). ACHRON. Symphonische Variationen über Volksthema „El jwne Hagall“.
- „34. ENGEL. 5 Klavierstücke in einem Heft. Daraus einzeln: N 35. „Melodie“; N 36. „Schrah-chadaschah“ (Polstanzlied); N 37. „Zock“ (jüdischer Tanz); N 38. „Nigun“; N 39. „Oif der chassanoh“ (Hochzeitsmelodie).

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III. FÜR VIOLINE UND KLAVIER

- N 30. ACHRON. „Scher“ (jüdischer Tanz) op. 42.
- „4. — „Agadah“ (Märchen), op. 48.
- „Melodie“.
- „Tanzimprovisation“.
- „Wiegenlied“.
- „56b (43). — „El Zion“ (Achron-Zeilin).
- „40. ENGEL. „Chabader nigun“ (Melodie).
- „41. — „Freilachs“ (Tanz).
- „57 (42). LWOW. „Woloch“ (Melodie) [Konzertbearbeitung von J. Achroch].
- „64 (47). SSAMINSKY. „Chsidlach“.

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IV. FÜR CELLO UND KLAVIER

- N 3b. ACHRON. „Scher“ (jüdischer Tanz).
- „56a (48). ZEITLIN. „El Zion“.

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IN VORBEREITUNG

- ACHRON. 2 Volkslieder, für 1 Stimme mit Klavierbegleitung.
- AISBERG. „Jüdische Rhapsodie“, für Klavier.
- ENGEL. Suite für 7 (oder 8) Instrumente, aus der Musik zum Drama „Hadibrak“ von Anski-Bialik (Theater „Habimah“ für Violine, Klarinette, Fagott, Horn, Trompete, Tuba, Kontrabaß, Schlagwerk und Stimmen. Auch für Klavier zu 4 Händen.
- „Feldkinder“, Kinderlieder. Heft II.
- „Kling-Klang“, Neue Kinderlieder; zwei Hefte.
- 2 Lieder (Tschernichowsky): „Wajhl wijschurun mele“ und „Omrim, jeshinah eras“.
- Volkslieder, Heft I (5 NN), II (5 NN), IV (5 NN).
- 2 Kinderlieder (aus der Sammlung „50 Kinderlieder“), mit Klavierbegleitung.
- GNESSIN. Steel-Quartett (Variationen über ein Volksthema). Partitur und Stimmen.
- KISSELHOF (ZITOMIRSKY, LWOW). Liedersammlungbuch der Petrograder Gesellschaft für jüdische Musik, 85 NN. Auflage 2.
- ROSOWSKI. Wiegenlied N 2, für 1 Stimme.
- „Unter di p. hünke Beimelach“, für 1 Stimme.
- „Badhon“, für Klavier.

יובל „ פארל אונסערעלשאפט פאר אדישע מוזיק.