

COMPLEAT
KLEZMER



By

**HENRY
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With

**Transcriptions
and Technical
Introduction
By Pete Sokolow**

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Bb MINOR BULGAR

as played by DAVE TARRAS

(♩=115-120)

This Tarras composition is written in his beloved key, concert Bb minor which brings out the woody middle and lower registers of the Bb clarinet, one of Tarras' many trademarks. The melody, of course, is elegant and totally balanced, classically harmonized---evidence of Tarras' attention to the minute detail of tune construction. The "B" section is in the relative major, Db, and the "C" goes back to Bb minor.

Moderately fast

Chord symbols and section markers:

- Staff 1: (A) Bb m, F7
- Staff 2: F7, 3 Bb m, Bb m, F7, Bb m, Bb7
- Staff 3: Eb m, F7, 1. Bb m
- Staff 4: 2. Bb m, A7, Ab7, (B) Db, Ab7, Db, Ab7
- Staff 5: Db, Eb m, 3, 3, Ab7

Ab7 Eb7 Ab7₃ 3 3 1. D \flat Ab7
 2. D \flat F7 $\text{\textcircled{C}}$ B \flat m F7
 B \flat m E \flat m B \flat m
 F7 1. B \flat m F7 2. B \flat m
 D.C.



Dave Tarras in a typically classic mid 1940's pose (Photo courtesy Dave Tarras)

DOVID, SHPIL ES NOKH A MOL

(PLAY IT AGAIN, DAVE)

as played by DAVE TARRAS 1939

(♩=105-110)

Originally part of a larger Decca session under the baton of violinist and bandleader Al Glaser (1898-1982) and his "Bukovina Kapelle", this bulgar represents classic Tarras. It has been raised from C major, the original key, to F major, (the standard on-the-job performance key) for the consideration of wind players. The essentially Rumanian cast of the melody is typically "Dave" (he was born in the Ukraine, just next door to Rumania). Some exercise book" sections (like the scales in the "B" part) are frequently found in Tarras performances. The relative minor in C, leading back to major on the repeat of "A".

(A)

Moderately fast $\frac{2}{4}$ F C7 C7

F C7 F C7

C7 B \flat F/A C7 F/C 3 C7 3 1. F C7 2. F *Fine*

(B)

F Gm

C7 3 F C7 3 F

Gm C7 3 F/C C7

F 3 A7 **(C)** Dm

Musical score for guitar, featuring three staves of music in G major. The first staff contains measures 1-4 with chords Dm, D7, Gm, and A7. The second staff contains measures 5-8 with chords Gm and A7. The third staff contains measures 9-10, with a first ending (1. Dm, A7) and a second ending (2. Dm, Db7, C7). Trills (3) are indicated above several notes.

D.S. al Fine



Dave Tarras at age 9 in Ternovka, Ukraine
1907 (Photo courtesy of Dave Tarras).

DER HEYSER BULGAR

(THE HOT BULGAR)

NAFTULE BRANDWEIN ORCHESTRA 1923

(♩=115-120)

This piece uses all the harmonics of *Ahava Raba*—I major, IV minor and VII minor. The 16th notes at the end of the "A" are all slurred except for the first note; while in the "C" section, be sure to bend the long held C note and observe the stop time. "Der Heyser" was introduced to vaudeville audiences by Brandwein soloing with Joseph Cherniavsky's Yiddish American Jazz Band in 1924. It was Tarras, however who was to record it under the name "Khasene Nigunim" with Cherniavsky after he replaced Brandwein in 1925. This most complete composition is, in so many words, a classic.

Moderately

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three main sections: A, B, and C.

- Section A:** Starts with a circled 'A' and a repeat sign. The melody is primarily eighth and sixteenth notes. Chords include D, Cm 3, and D. There are several triplet markings (3) and a trill (tr) in the final measure.
- Section B:** Starts with a circled 'B' and a repeat sign. The melody continues with eighth and sixteenth notes. Chords include Gm, D, Cm, and D. It features a trill (tr) and a triplet (3).
- Section C:** Starts with a circled 'C' and a repeat sign. The melody includes a long held C note. Chords include Cm, D, Gm 3, D 3, Cm 3, D, and D. It features first and second endings, a trill (tr), and a triplet (3).

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: D, 3, 3, A7, D, 3, D, 3, Gm 3, D, 3, Cm 3.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. Chords: D, 3, D, Cm.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. Chords: Cm, D, Cm. First ending bracket labeled "1. D".

Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. Chords: 2. D, D (circled), Cm, 3, Cm 3, 3.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. Chords: Cm, 1., Cm, Gm 3, 3.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. Chords: D 3, Cm 3, 2. Cm, D 3, Cm 3, D. Ends with "D.S." (Da Capo).

KIEVER BULGAR

(BULGAR FROM KIEV)

HARRY KANDEL'S ORCHESTRA 1921

(♩ = 105-110)

This tune contains some Hasidic overtones in the "A" section, and a "shout chorus" to boot. The harmony in the "B" section contains some fascinating *Misheberakh*, relative major F minor-G major cadences. The "C" section is a rather stock relative major.

Moderately

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three main sections: A, B, and C.

- Section A:** Starts with a repeat sign and a circled 'A'. Chords include A7, Dm, A7, Dm, Dm, Gm, Dm, A7, Dm, and A7. It ends with a double bar line and the word "Fine".
- Section B:** Starts with a circled 'B'. Chords include Dm, Cm, Dm, F, A7, Dm, Cm, Dm, F, Bb, F, C7, F, C7, and F. It features several triplet ornaments.
- Section C:** Starts with a circled 'C'. Chords include Dm, F, C7, F, C7, F, and A7. It includes first and second endings.

D.S. al Fine

KISHINIEVER BULGAR

(BULGAR FROM KISHINIEV)

ABE SCHWARTZ'S ORCHESTRA 1917

(♩=105-110)

This tune is almost completely in major except for the *Adonoi Molokh* in the "B" section. It has a Rumanian/Russian flavor and a simplicity of melody which lends itself well to embellishment.

Moderately

Chord progression for the first staff: G, G, C, G, D7

Chord progression for the second staff: G, G, D7, G, D7

Chord progression for the third staff: G, D7, 1. G, 2. G, (B) G, C, D7

Chord progression for the fourth staff: G, G

Chord progression for the fifth staff: D7, G, G, C, G/D, D7, G

A NAKHT IN GAN EYDN

(A NIGHT IN THE GARDEN OF EDEN)

HARRY KANDEL'S ORCHESTRA 1926

(♩=110-115)

A melody with a strong Hasidic cast to it. Note the minor-major phrase repeats in the "A" section coupled with a nice harmonic motion in the "B". Note the surprise D major chord to F which appears in bars 9 and 10 of the "C". The original recording abounds in chirps and trills over the melody. Kandel composed and recorded this tune in 1924 on an acoustic Brunswick and waxed it again 2 years later on an improved Victor electrical disc.

Mod. fast Bulgar

Chords and markings:

- Measure 1: Dm (circled A)
- Measure 2: C7
- Measure 3: F
- Measure 4: C7
- Measure 5: F
- Measure 6: A7
- Measure 7: Dm
- Measure 8: C7
- Measure 9: F
- Measure 10: A7 (triplets)
- Measure 11: Dm (1. Dm)
- Measure 12: A7 (2. Dm)
- Measure 13: Dm (circled B)
- Measure 14: D7
- Measure 15: Gm
- Measure 16: A7
- Measure 17: Dm
- Measure 18: C7
- Measure 19: F
- Measure 20: F
- Measure 21: D7
- Measure 22: Gm
- Measure 23: A7
- Measure 24: Dm
- Measure 25: A7 (1. A7)
- Measure 26: Dm
- Measure 27: tr
- Measure 28: Dm (2. Gm)
- Measure 29: A7
- Measure 30: Dm
- Measure 31: A7 (circled C)
- Measure 32: Dm (tr)
- Measure 33: A7
- Measure 34: Dm
- Measure 35: A7
- Measure 36: Dm
- Measure 37: A7
- Measure 38: Dm
- Measure 39: D
- Measure 40: F
- Measure 41: Gm
- Measure 42: Dm
- Measure 43: A7 (triplets)
- Measure 44: Dm
- Measure 45: A7 (1. A7)
- Measure 46: A7 (2. A7)

D.S.

ODESSA BULGARISH

(BULGAR FROM ODESSA)

ABE SCHWARTZ ORCHESTRA 1919

(♩=100-110)

Here is a lively bulgar in D *Misheberakh*. The harmonization set down here follows the Schwartz arrangement, especially in the "B" section where the minor dominant, A minor, is used. This tune, published in 1921, is an example of one of the very few *klezmer* melodies issued by the Hebrew Publishing Company.

Moderately bright

1. Dm

Fine

Dm

(B) Dm

E7

Am

E7

Dm

A7

Dm

A7

Dm

A7

Dm

Dm

A7

Dm

D.S. al Fine

DER SHTILER BULGAR

(THE QUIET BULGAR)

HARRY KANDEL'S ORCHESTRA 1917

(\text{♩} = 100)

The old standard which became, through the good offices of one Ziggy Elman (nee Harry Finkelman), a swing standard called "And the Angels Sing". Straight C major throughout the "A" section, with plenty of room for trills, etc. The *Adonoi Molokh* is introduced in the "B" section with a surprise two measures in C minor; the "C" section is in relative minor and the use of the woodblock is most effective there.

Moderately

(A) C G7 tr C tr G7

C G7 C G7 tr C

G7 C *Fine* 1. G7 2. C

(B) C7 C 3 3 C7

3 3 C Cm C 3

G7 C 1. 2. C E7

(C) Am tr Dm 3 3 Am

E7 tr 1. Am 2. Am G7

D.C. al Fine

VARSHAVER FREYLEKHS

(FREYLAKHS FROM WARSAW)

ABE SCHWARTZ ORCHESTRA 1920

(♩=115-120)

A Gypsy-ish melody mixing minor and *Misheberakh* with a "C" section in major. The "B" section sounds a little like a minor version of that used in "Shtiler Bulgar". As Schwartz played it, there is a brighter tempo than usual on this one.

Bright 2

The musical score is written in 2/4 time and consists of six staves of music. It is divided into three sections: A, B, and C. Section A (measures 1-10) starts with a circled 'A' and includes chords Dm, Dm, Gm, Dm, D°, and Dm. It features a first ending (1. Dm) and a second ending (2. A7). Section B (measures 11-16) starts with a circled 'B' and includes chords A7, Dm, and Dm. It features a first ending (1. Dm) and a second ending (2. A7). Section C (measures 17-22) starts with a circled 'C' and includes chords Dm and D. It features a first ending (1. Dm) and a second ending (2. A7). The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

SIRBA

as played by DAVE TARRAS

(♩ = 110-115)

This classic, a real favorite of Tarras' disciples, is nicknamed "The Bumblebee", because of its rapidly moving melodic line. A favorite Tarras device appears in the "B" section—Dave was always fond of putting a major section in a minor piece, and vice versa, in the same key. Here, the major appears in a basically minor composition (where Dave's "Exercise Book" abounds). The "Sirba" has been transcribed in D minor, instead of the original Bb minor, to facilitate its execution by non-clarinettists, who may find Tarras' preferred key a bit of an obstacle course.

Moderately

(A) Dm Dm7 Dm

tr Dm Dm7

Dm

1. *tr* 2.

(B) Dm *tr*

tr Dm *tr*

1. 2.

(C) D A7 *tr* D D



FIRN DI MEKHUTONIM AHEYM

(ESCORTING THE PARENTS OF THE BRIDE AND BRIDEGROOM)

NAFTULE BRANDWEIN 1923

(♩=60)

One of the finest of all compositions in the *klezmer* genre, this may be the most Tarras-like of all Brandwein's pieces. The melody is flowing, yet gutsy; the performance is commanding—simple, yet virtuosic. Beginning in D *Ahava Raba* it goes to the IV minor in the "B" section. The harmonization penned by Abe Schwartz of the long held notes in the "C" section is interesting: G minor, Bb major, Eb major, C minor. All are related yet unusual in juxtaposition. The endings of all the sections are identical, but this sounds natural and not at all repetitive.

Slow Hora

(A) D Cm₃ D D7 Gm Cm
 D Cm₃ D Cm
 D Cm D (B) Gm D7 Gm
 Gm Cm D
 D
 Cm₃ D D Cm
 D Cm D (C) Gm

F7 B \flat D7 Gm B \flat 7 E \flat G7 Cm

D Cm₃ D

D Cm D D D

D A7 D

D.C. Last time at



Naftule Brandwein (seated center) with Azriel Brandwein (left with trumpet), ? Shuster (right, with trumpet), ? Shpielman (upper right with trombone) others unknown. ca. 1920

BAYM REBIN IN PALESTINA

(AT THE RABBI IN PALESTINE)

BRODER KAPELLE 1929

(♩=70)

This piece is in the *Adonoi Molokh* mode and also lends itself to trills, appoggiatures, etc. The Broder Kapelle, led by clarinetist Itzikl Kramtweiss, was a popular band on the Philadelphia *klezmer* scene. Kramtweiss had a rougher sound than that of either Brandwein or Tarras, but was exciting nonetheless. Moshe Beregovski, and fellow Soviet Yiddish folklorist Itzik Fefer, collected and published a similar tune in their "Yidishe Folkslider" (Kiev, 1938).

Mod. Hora

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of six staves of music. The first staff begins with a circled letter 'A' and a 'D' chord. The second staff has a 'D' chord above it. The third staff features 'A7', 'D', a circled letter 'B' with a 'D' chord, and 'D7' chords. The fourth staff has 'D6', 'D', and a circled letter 'C' with a 'D' chord. The fifth staff has 'D' chords. The sixth staff has 'D', 'A7', and 'D' chords. The piece concludes with a double bar line and a repeat sign.

D.C.

DER GASN NIGUN

THE STREET TUNE

KANDEL'S ORCHESTRA 1923

(♩=60)

A beautifully evocative, harmonically interesting piece whose "A" section wanders from D minor to the relative F major through F minor, G major, and back to D minor. The "B" section is a classic *Misheberakh*, in which a D minor chord suffices for the entire section. This piece has remained one of two most popular *zhok* sections in standard doina suites.

Slow Hora

The musical score is written in 3/8 time and consists of two main sections, A and B.

Section A: This section begins with a circled 'A' and a repeat sign. The first line of music has chords Dm, Gm (with a trill), Dm, Dm, and C7 (with a trill). The second line has chords F, Fm, G, and tr. The third line has chords Dm, Gm, Dm, Cm (with a triplet), and Dm. It concludes with a first ending (1.) and a second ending (2.).

Section B: This section begins with a circled 'B' and a repeat sign. The first line of music has chords Dm and Dm7. The second line has chords Dm and Dm (with triplets). The third line has chords Dm and Dm (with triplets). It concludes with a first ending (1.) and a second ending (2.).

HORA MIT TSIBELES

(HORA AND ONIONS)

NAFTULE BRANDWEIN'S ORCHESTRA 1925

(♩ = 75)

This piece starts out in a Greek style, goes Jewish in the "B" and "C" parts, and then finishes in Greek / Rumanian in the "D" (which may explain why this recording was simultaneously released in both the Jewish and Rumanian catalogs.) Notice the mixture of major, minor and *Ahava Raba* chord and scale patterns and the unusual rhythm at the "D".

Moderately

Chord progression for Section A:

F *tr* F C7 F

Chord progression for Section B:

Gm Gm A7 Dm Dm Gm

Chord progression for Section C:

Dm Cm Dm 1. C7 2. Dm Dm A7

Chord progression for Section D:

Dm Dm Dm Dm 3

Chord progression for Section E:

A7 Dm Dm A7

Chord progression for Section F:

1. Dm 2. Dm C7 F *tr* Cm

Chord progression for Section G:

Dm Gm C7 F C7 F

The musical score consists of five staves of music in a single system, all in treble clef and 3/4 time. The key signature has one flat (B-flat). The notation includes various note values, rests, and ornaments. Chord diagrams are placed above the staff lines. The score is divided into several measures and sections by bar lines and repeat signs.

Staff 1: Chords: D7₃, Gm, C7, F, Gm, Dm, Cm. Section: 1. Dm.

Staff 2: Section: 2. Dm. Chord: (D) F, C7, F.

Staff 3: Chords: C7, F, tr, F.

Staff 4: Chords: C7, F, Fm, Dm, Cm.

Staff 5: Section: 1. Dm, C7. Section: 2. Dm, C7. Ending: D.S.

KANDEL'S HORA

HARRY KANDEL'S ORCHESTRA 1918

(♩ = 60)

A classic *Ahava Raba*, using the form ABCB ("D" is the same as "B") Though section "C" is clearly in the key of G minor, the piece ends in the *Ahava Raba* mode.

Moderately slow

(A) D *tr* Cm D Cm G7
 Cm D *tr* Cm D D *tr* *tr* Cm
 D (B) Gm D *tr* Cm
 D Gm Cm D
 Cm D Gm Gm
 Gm Gm (C) Gm Gm *tr*
tr Cm D D Gm
 D7 Gm (D) Gm D *tr*

The musical score is written on a single staff in D minor (two flats). It begins with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: D (at the start), Gm (above the 5th measure), and Cm *tr* (above the 7th measure). The piece concludes with a repeat sign. The first ending is marked '1. D' and the second ending is marked '2. D'. The second ending leads to a final cadence.



A "modern" *kapelye* (sans *yarmulkes*) from the shtetl of Ostrovke in the Polish province of Rodomer, ca. 1905. (Photo courtesy of YIVO Institute)

NOKH A GLEZL VAYN

(ANOTHER GLASS OF WINE)

as played by DAVE TARRAS 1929

(♩. = 70-75)

A hora, classically smooth and elegant, which stands out in sharp contrast to the jagged, adventurous Brandwein style. Tarras glides and swoops where Brandwein rips and tears. The piece is a mixture of straight minor and minor *Misheberakh*, and relies on elegance and balance rather than excitement and surprise. Clarinetists and violinists should play this tune in its written range.

Slow mod. Hora

(A) Cm
 Cm
 Cm
 Cm G7 Cm
 Cm G7 1. Cm 2. Cm Fm
 Cm G7 Cm
 Fm Cm G7
 Cm 1. 2. Cm G7 (C) Cm G7

The musical score consists of three staves of music in C minor. The first staff contains six measures with chords Cm, Fm, Cm, G7, Cm, and a trill (tr) on the final note. The second staff contains six measures with chords Cm, G7, Cm, Fm, Cm, and a first ending bracket labeled '1. G7'. The third staff contains two measures with chords Cm and G7, followed by a repeat sign and two more measures with chords 2. G7 and Cm.

Joe Helfenbein (left) former drummer in Joseph Cherniavsky's
Yiddish-American Jazz Band (1925) with Henry Sapoznik
1980 (Photo Ricki Rosen)

MOLDAVIAN HORA

V. BELUFA 1913

(♩ = 70-75)

This transcription was adapted from a European recording which has an almost pastoral feeling to it. The "B" section holds many surprises—G *Ahava Raba*, G and C major, and G *Ahava Raba* again leading into A which acts as the dominant for the "A" section. Lots of trills and chirps here.

Slowly

The musical score is written in 3/8 time and consists of five staves. Section A is marked with a circled 'A' and begins with a double bar line. Section B is marked with a circled 'B' and also begins with a double bar line. The score includes various chords (Dm, Gm, A7, G, Cm, Bb) and ornaments (trills, chirps, and triplets). The piece concludes with a first ending (1. A) and a second ending (2. A) leading to a double bar line, followed by the instruction 'D.C.' (Da Capo).

Chords and ornaments shown in the score:

- Staff 1: (A) Dm, Dm, Gm, Dm
- Staff 2: tr, Dm, tr, tr, tr
- Staff 3: A7, Dm, (B) G, 3, Cm
- Staff 4: G, G, 'tr, G, 3
- Staff 5: Cm, Cm, 3, Bb, 3, 1. A, 2. A, D.C.

ARABER TANTZ

(ARABIC DANCE)

NAFTULE BRANDWEIN ORCHESTRA 1926

(♩ = 125)

very Oriental-Sephardic melody, in a style recently revived by Hasidic bands as the forementioned "debka". The lead in phrase to "C" and the descending 16ths, are typical of Brandwein's playing. The melody is rather simple and is treated as such by Brandwein on the recording.

Mod. Turkish

The musical score is written in 4/4 time and G major. It consists of six staves of music. The first staff begins with a circled 'A' and has chords E, Am, E, F, E. The second staff has chords E, Dm, E, F, E. The third staff has chords Am, E, and a circled 'B' with chords E, Am. The fourth staff has chords E, Dm, E, Am. The fifth staff has chords E, Dm, and a circled 'C' with chords E, Dm. The sixth staff has chords E, Dm, E, Dm, and two first/second endings for the circled 'C' section, both with chords E, Dm. There are three triplet markings (3) in the score.

TERK IN AMERIKA

(THE TERK IN AMERICA)

NAFTULE BRANDWEIN ORCHESTRA 1924

(♩ = 125)

This piece uses a popular Greek-Turkish melody called "Ulan, Ulan" or "Uskudar" coupled with Brandwein's embellishments for sections "A" and "B". Brandwein interprets the rhythm very freely in the "C" section. Try your luck on the 16ths near the end of "C" (and hope to come out on the first beat of the next bar when you should...)

Mod. Turkish

(A) Dm Gm Dm Gm A7 Dm 3
 Dm Gm Dm Gm A7 Dm 3
 Dm A7
 Dm A7 Dm (B) Dm
 A7 Dm
 A7 1. Dm 2. Dm
 Dm F D7 Gm 3

Musical score for two staves. The first staff is in bass clef and the second in treble clef. The key signature has one flat (B-flat). The first staff contains the following notes and chords: Dm (D-flat), C7, F, C7, F, F. The second staff contains the following notes and chords: C7, F, Cm, D, Cm, D. A slur covers the notes from the start of the second staff to the end of the first measure of the second staff.

Sid Beckerman, clarinet; Stu Brotman, bass at
"KlezKamp" 1985. (Photo by Judith Helfand)

TERKISHE YALE V'YOVE TANTZ

NAFTULE BRANDWINE ORCHESTRA 1923

(♩=120. ♩ not ♩, is basic beat)

A tribute to the daring clarinet virtuosity of the composer. Minor-major-minor-IV minor, *Ahava Raba* Rapid triplets in "C", dotted rhythms typical of Brandwein's turkish style. Tempo is on the bright side, so tongue and fingers really have to move. Though it is clear that Brandwein himself named this tune (more than 20% of his titles have his name in them) it is not clear why he chose the name of a Festival prayer, unless the melody of the tune is based on the shteyger of the "Yale V'Yove".

Mod. Turkish

The musical score is written in 4/4 time and consists of 12 staves. The key signature is one sharp (F#), and the tempo is marked as 'Mod. Turkish'. The score includes various chords and rhythmic patterns:

- Staff 1:** Section A, starting with a Dm chord. The melody features dotted rhythms and eighth notes.
- Staff 2:** Continuation of Section A, ending with a first ending (1. Dm) and a second ending (2. Dm, A7).
- Staff 3:** Section B, starting with a D^{tr} chord. The melody includes dotted rhythms and eighth notes.
- Staff 4:** Continuation of Section B, ending with a first ending (1. D, A7).
- Staff 5:** Section C, starting with a second ending (2. D, A7). The melody features a Dm chord and triplets.
- Staff 6:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 7:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 8:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 9:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 10:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 11:** Continuation of Section C, featuring multiple triplets and a Dm chord.
- Staff 12:** Continuation of Section C, ending with a first ending (1. Dm), a second ending (2. Dm, A7), and a final section (D, D^{tr}, A7).

D *tr* D *tr* A7 D D
 A7 1. D 2. D (E) Gm D
 D7 Gm (F) Cm *tr* D 3
 D 3 Cm Cm D Cm D Cm₃ D

Pete Sokolow (keyboard) and Henry Sapoznik on the set of the 1982 film "The Chosen". (Photos by Ken Maltz)

DER YID IN YERUSHOLAYIM

(THE JEW IN JERUSALEM)

NAFTULE BRANDWEIN'S ORCHESTRA 1924

(♩ = 125)

Another "Nifty" masterpiece, and extremely tricky to play. The introduction of Bb (major third below, relative major of IV G minor) in the "C" part is rounded out by the *Ahava Raba* dominant (C minor), leading back to "D" in a beautifully balanced section.

Mod. Turkish

(A) D

(B) Cm 3 D7 Gm Cm 3 D7 Gm

D Cm D Cm D Cm 3 D Cm D

(C) Bb F7 Bb D tr 3

Cm D D Cm 3 D

D.C.

BAYM REBIN'S SUDE

(AT THE RABBI'S TABLE)

ABE SCHWARTZ ORCHESTRA 1917

(♩ = 70-75)

A *Khosidl* in E *Ahava Raba*. The "B" section was also used by Joseph Cherniavsky in his "Wedding Scenes", and more recently in hasidic bands in Arabic style called debka. On the original Abe Schwartz recording, Brandwein, as usual, trills, glisses and chirps along.

Very slowly

Chords: E, Dm, Am, E7, tr

Section A: E, E, Dm, E, Am, E, Am

Section B: Am, E7

Section C: Am, Dm, E, E7, Am, E, tr, E, Am/E, E, Am/E

FREYT AYKH YIDELEKH

(GET HAPPY, JEWS)

NAFTULE BRANDWEIN ORCHESTRA

(♩ = 75-80)

A lovely Brandwein piece, in which he consistently substitutes the *Ahava Raba* dominant, C minor for the more normal minor dominant, A7. The "B" section is in relative major. The "C" section seems to indicate F minor in the first 2 bars, (the original recording, however, has a D minor accompaniment.)

Moderately

(A) Dm Gm Dm Cm Dm

Dm Gm F Dm Cm Dm

Dm Gm Dm Cm Dm

Dm Gm Dm Cm Dm C7

(B) F C7 F tr F F

(C) Dm Gm

Dm Cm Dm Dm 1. Gm F

Dm Cm Dm | 2. Gm Dm Cm Dm C7 (D) F
 C7 F F
 C7 F (E) Dm Gm Dm
 Gm Dm F Dm Cm Dm

The musical score is written in G minor (one flat) and 2/4 time. It consists of four staves of music. The first staff begins with a first ending (Dm Cm Dm) and a second ending (2. Gm Dm Cm Dm C7). A key signature change to D major is indicated by a circled 'D' above the staff, followed by a measure of F. The second staff continues with C7, F, and F. The third staff features C7, F, a key signature change to E major (circled 'E'), and then Dm, Gm, and Dm. The fourth staff concludes with Gm, Dm, F, Dm, Cm, and Dm.

Alter Goizman Kapelye Chudnov, Volhynia,
 Poland c. 1905 (Photo courtesy Louis Grupp)

OT AZOI

(THAT'S THE WAY)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923 (♩ = 90-95)

A bright *khosidl* by another talented clarinetist, Shloimke Beckerman (1889- 1974). Similar in melodic phrases to "Baym Rebn's Sude, vocal breaks as in "Oi Tate"; the rhythm stops and the ensemble sings "ot azoi...git azoi"(it's good that way).

Moderately slow

(A) D Cm

D tr Cm D

Cm D

Cm 1. D 2. D (B) Gm

Gm D7 Gm

ot a - zoi git - a - zoi

Cm Gm D7 Gm D7 1. Gm D7 2. Gm

(C) D Cm

D Cm 1. D Gm D 2. Cm D

OI, TATE

(OH, DADDY)

LT. JOSEPH FRANKEL'S Ochestra 1919

(♩=85-90)

A classic *Khosidl* with ample "chirps" and trills over the melody on the original recording. Observe the vocal break in "D"--the tune comes to a complete stop followed by an "Oi, Tate". This is totally in D *Ahava Raba*.

Moderately slow

The musical score is written in D major (one sharp) and 2/4 time. It consists of eight staves of music. The melody is characterized by frequent trills and a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the staff, including D, Cm, D, Gm, and D7. The score includes four marked sections: (A), (B), (C), and (D). Section (A) starts with a trill on the first note. Section (B) ends with a repeat sign. Section (C) begins with a new melodic phrase. Section (D) features a trill on the first note of the phrase. The final staff includes the lyrics "oi, ta - te" under the notes.

Chords: D, Cm, D, D, tr, tr, D, Cm, D, Cm, D, D, D, D, Cm, Gm, D, D, Cm, D, D, Cm, Gm, Cm, Gm, D7, Gm, D, Cm, D, D, Cm, D.

Lyrics: oi, ta - te

TANTZ, TANTZ, YIDELEKH

(DANCE, DANCE JEWS)

ABE SCHWARTZ ORCHESTRA 1917

(♩ = 85-90)

The quintessential "Jewish melody" before the advent of "Hava Nagila" (see Introduction, "Ma Yofus"). The piece clearly demonstrates the relation of the I major and the IV minor in *Ahava Raba* harmony and the "B" section uses the relative major. Much "chirping" evident in the original recording (most probably by Brandwein) and sleigh bells in the "B" section.

Moderately

(A) E E7 Am E E7 Am

E E7 Am E Dm 1. E 2. E G7

(B) C G7 C E7

Am E7 1. Am G7 2. Am

(C) E7 Am E Am E tr

E7 Am E Dm E

BROYGES TANTZ

(DANCE OF ANGER AND RECONCILIATION)

HARRY KANDEL'S ORCHESTRA 1921

(♩=90-95)

A very simple folk melody in moderate *khosidl* tempo. Much trilling, "laughing" at phrase endings, chirps, etc. (The Kandel recording also has the distinction of being the only known *Hezmer* disk using a steam calliope in the rhythm section!) Originally, this was a dance between the two *mekhutenistes* (mothers of the bride and groom) and was employed as a ritual expunging of the friction felt between new in-laws. The first section, played slowly, evoked the suspicion and anger of the mothers, while the second section, played at a brighter tempo represented the harmonious joining of the families (either a bulgar is played in the fast section, or the *broyges tantz* played as a bulgar.) In recent years a *broyges tantz* has been reinserted into the contemporary Hasidic scene as the "Tkhis Hameysim" dance though the theme is no longer feeding mother-in-laws but fighting, accidental death and resurrection between two Hasidim. This melody was also used in the lovesong "Bistu Mit Mir Broyges" published in "60 Folkslider" by Menakhem Kipnis (Warsaw, 1918).

Slowly

Section A: **(A)** Dm *tr* A7 Dm

Section B: **(B)** Dm *tr* A7 **3** Dm

GALITZYANER TANTZ

(A DANCE FROM GALICIA)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923 (♩=100-105)

A virtuoso piece that requires enormous breath control, or circular breathing. Beckerman's recording sounds as if he takes the entire "A" section on one breath, doing the same on the repeat. The harmony is fascinating: it is essentially C *Ahava Raba* in the "A" section and C minor in the "B" and "C", though it doesn't stay in any one place long enough to give a stable harmonic feel. The original is in concert A and has been transposed to concert C to facilitate smoothness of performance. Beckerman's "laugh" (bar 3 of "B" on the repeat) — is a Ted Lewis device commonly used by early jazz players—and is done by loosening the lower jaw rapidly on descending notes. This piece demonstrates the consummate skill of a performer who was too little known and recorded during his long career.

Moderately slow

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a circled 'A' and contains the first section of the piece. The second staff continues the first section. The third staff begins with a circled 'B' and contains the second section. The fourth staff continues the second section and includes a first ending bracket. The fifth staff begins with a circled 'C' and contains the third section. The sixth staff continues the third section and includes first and second ending brackets.

Chords and markings in the score include: C, Fm, C, Fm, C, Bb7m, C, Bb7m, C, Fm, C, Fm, C, Bb7m, C, Db, C, Bb7m, Eb, Bb7, Eb, G7, 1. Cm, 2. Cm, C, Fm, Eb, Bb3, Cm, Eb, Bb, Fm, Cm, G7, Cm, Fm, G7, 1. Cm, 2. Cm.

PATSH TANTZ

(HAND CLAPPING DANCE)

HARRY KANDEL ORCHESTRA 1921

(♩=100-105)

The recording from which this transcription comes is much faster than the more recent "folk dance" version. This piece is phrased like a scherzo without much ornamentation. Observe the markings in the "B" section: Rhythm out 1st measure, play "clapping", rhythm 2nd measure. The "C" section is very polka-like while the "D" is a variation on "B".

Moderately slow

The musical score is written in 2/4 time and consists of five staves. The first staff begins with a circled 'A' and a 'Dm' chord. The second staff ends with a circled 'B' and 'N.C.' marking. The third staff contains 'F', 'N.C.', 'C7', 'N.C.', 'F', and 'N.C.' markings. The fourth staff begins with a circled 'C' and contains 'F', 'C7', 'F', 'C7', 'F', and 'C7' markings. The fifth staff contains '1. F C7 F', '2. F C7 F', a circled 'D', 'N.C.', 'C7', 'N.C.', and 'F' markings. The score includes various musical notations such as beams, slurs, and dynamic markings like '>'.

(A) Dm A7 Dm A7 Dm

Dm A7 Dm A7 Dm (B) N.C.

F N.C. C7 N.C. F N.C.

C7 (C) F C7 F C7 F C7

1. F C7 F 2. F C7 F (D) N.C. C7 N.C. F

RUSSIAN SHER #5

ABE SCHWARTZ ORCHESTRA 1923

(♩ = 95-100)

The *sher*, literally the "scissors", is one of the most quintessentially Yiddish dances (though Beregovski notes the overwhelming absence of any mention of it in memoirs or ethnographic papers) which is structurally similar to the American square dance. This is an excerpted form of a long suite, or medley; it was, and is, usual to play *shers* in medleys. This particular grouping starts off similarly to some Hasidic marches. The "C" section, after the "shout chorus", reads like a polka. The constant 16th note motion leaves little room for interpretation.

Moderately

(A) Dm Dm Gm Dm

Dm A7 Dm Gm A7 Dm

(B) Dm A7 Dm Gm D7 Gm

Gm F E° Dm A7 tr 1. Dm 2. Dm C7

(C) F F C7 F C7

F F

B♭ F C7 F C7 1. F

2. F A7 (D) Dm A7 Dm Dm A7 Dm

Dm A7 Dm A7 1. Dm A7 2. Dm

The musical score consists of two staves of music in a key signature of one flat (B-flat major/D minor). The first staff begins with a key signature change to D minor, indicated by a circled 'D' with a flat. The second staff concludes with two endings: the first ending leads back to the beginning of the first staff, and the second ending concludes the piece.



Hankus Netsky, sax; Joel Rubin, clarinet; Marc Smason, trombone; Henry Sapoznik, tenor banjo at "KlezKamp" 1985.
(Photo by Judith Helfand)

SHVER UN SHVIGER

(FATHER-IN-LAW MOTHER-IN-LAW)

ABE SCHWARTZ ORCHESTRA 1920

(♩=85-90)

This is a rather Hasidic sounding melody which is played quite slowly. The Hasidic "shout chorus" before the "B" section leads into the relative major, and back to the minor at the "C" using an *Ahava Raba* dominant. Brandwein, the clarinetist on the original recording, "chirps" the first two quarter notes. In 1921, "SHVER UN SHVIGER..." was issued for Schwartz by the Yiddish music publisher S. Schenker and sons.

The musical score is written in 2/4 time and C minor. It consists of 10 staves of music, divided into sections A, B, and C.

Section A: Measures 1-8. Chords: Cm, Fm, Cm, Fm, Cm, Cm, Fm, Cm.

Section B: Measures 9-16. Chords: Fm, Cm, Cm, B♭7, E♭, G7, Cm, G7, Cm, E♭.

Section C: Measures 17-24. Chords: E♭, Fm, E♭*tr*, Cm, G7.

Section D: Measures 25-32. Chords: Cm, B♭, E♭, B♭7, E♭, B♭7, 1. E♭, 2. E♭, B♭m, Cm, Cm, Fm, Cm, Fm, Cm, G7, 1. Cm, 2. Cm.

Trills (*tr*) are indicated in measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32.

RUMANIAN DOINA

NAFTULE BRANDWEIN 1923

(Ad lib no tempo)

The opening phrase of this piece has been used by countless first and second generation American klezmerim to start their doinas, but there the resemblance ends. Brandwein's exceedingly free and adventurous phrasings are hard to duplicate--they are approximated here, as in his other pieces. The primary interest in this doina lies in the chord structure of the "B" section. The modified Dorian scale of the *Misheberakh* with its raised 4th and major 6th, implies not only a G major subdominant but also a powerful secondary chord—that of the second degree of the scale, in this case, E. The raised 4th in the scale makes the E chord major; this is often found in Rumanian gypsy pieces and bulgars. The spice comes in the transition to G minor, a natural lead-in back to D minor.

Ad lib

(A) Dm A7 3

tr 6 Dm 3 Dm 6

Gm 6 A7 Dm 3 3

Dm A7 6 5 Dm

Dm 6 tr tr tr 6 3

Dm tr tr tr 6 3

(B) G 3 3 3 E tr 3

Musical score for "Der Blinder Musikant" (The Blind Musician). The score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a common time signature, followed by a key signature change to G major. It features a sixteenth-note melody with an 'E' chord above the first measure and a sixteenth-note triplet marked '6'. The second staff continues the melody with a triplet marked '3' and a 'Gm' chord above. The third staff shows a first ending marked '1. Dm' and a second ending marked '2. Dm', followed by a trill marked 'tr' and a 'Dm' chord. The fourth staff concludes with a triplet marked '3' and a trill marked 'tr'.



"Der Blinder Musikant" (The Blind Musician)
 Polish Postcard ca. 1907 (courtesy of the YIVO
 Institute) NP

DOINA

DAVE TARRAS 1929

(Ad lib--no tempo)

This doina bears all of the hallmarks of Tarras' style. It is in the minor freygish mode, with sparse chord changes--almost all in C minor, with only momentary moves to F minor and F major. It is quite violin-like in most melodic turns, becoming more "clarinetistic" at the F major 6/4 bar. The phrasing is basically very legato, almost vocal in rubato, and grace notes are "suggested" rather than hit.

Ad lib

Cm

6

tr

tr

tr

tr

7

3

Cm

3

7

6

Fm

3

3

Cm

6

6

6

6

6

6/4

accel.....

3

3

Cm

6

3

Musical staff 1: Treble clef, key signature of two flats, 6/4 time signature. Chord Cm. Fingerings: 6, 6, 6, 6. Includes a fermata over the final measure.

Musical staff 2: Treble clef, key signature of two flats, 6/4 time signature. Chord F. Fingerings: 3, 3, 3, 3, 3. Includes a fermata over the final measure.

Musical staff 3: Treble clef, key signature of two flats, common time signature. Chord Cm. Fingerings: 6, 6, 6, 6. Includes the instruction *accel.....*

Musical staff 4: Treble clef, key signature of two flats, common time signature. Chord Cm. Fingerings: 3, 3, 6. Includes a trill (*tr*) and a fermata.

Musical staff 5: Treble clef, key signature of two flats, 6/4 time signature. Includes trills (*tr*), a 7th fingering, and a chord Cm. Ends with a 3rd fingering and a fermata.

Musical staff 6: Treble clef, key signature of two flats, 6/4 time signature. Fingerings: 3, 6, 6. Includes a fermata.

Musical staff 7: Treble clef, key signature of two flats, common time signature. Chord Fm. Fingerings: 3, 7, 3. Includes a fermata.

Musical staff 8: Treble clef, key signature of two flats, common time signature. Chord Cm. Fingerings: 6, 6, 6, 6, 3. Includes a fermata.