

בעזהשי"ת

KLEZMER MUSIC



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Nokh A Glezl Vayn

(Another Glass Of Wine)

Dave Tarras 1929

105
♩ = 75

A

Section A consists of five staves of music in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef, a key signature change to three flats, and a 3/4 time signature. It contains a repeat sign followed by a series of eighth and sixteenth notes, ending with a trill. The second staff continues the melody with a triplet of eighth notes and a quarter note. The third staff features a trill and a quarter note. The fourth staff includes a triplet of eighth notes and a quarter note. The fifth staff concludes the section with a triplet of eighth notes and a quarter note, followed by a double bar line.

B

Section B consists of four staves of music in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef, a key signature change to three flats, and a 3/4 time signature. It contains a repeat sign followed by a series of eighth and sixteenth notes, ending with a trill. The second staff continues the melody with a triplet of eighth notes and a quarter note. The third staff features a trill and a quarter note. The fourth staff includes a triplet of eighth notes and a quarter note, followed by a double bar line.

377
Nokh A Glezl Vayn

C

Chords: Cm, G7, Cm, Fm, Cm, G7, Cm, tr, Cm, G7, Cm, G7, G7, Cm.

Der Chulem Fun Yid

Sam Musiker

3/8 (Zhok)

♩ = 110

A

C_M

C^o

C_M



C_M

G_M

D⁷

G_M



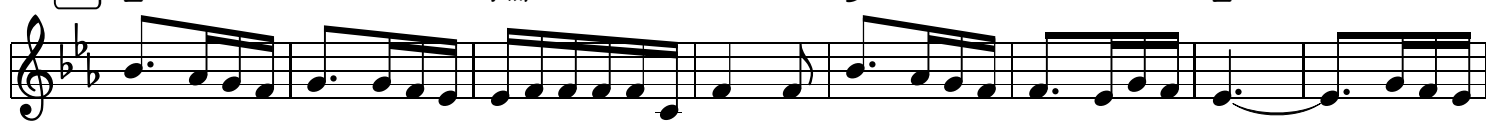
B

E^b

F_M

B^b7

E^b



F_M

B^b_M

C_M

C_M/G

G⁷

C_M



Bessarabian Hora

Dave Tarras

3/8 (Zhok)

♩ = 135

A

Section A of the Bessarabian Hora is written in 3/8 time and the key of B-flat major (three flats). It consists of three staves of music. The first staff begins with a repeat sign and a B-flat major triad (Bb, D, F) above the first measure. It features eighth and sixteenth notes, with triplet markings over the 4th and 8th measures. The second staff continues the melody, also featuring triplet markings over the 6th and 10th measures. The third staff concludes the section with a B-flat major triad, an F7 chord, and another B-flat major triad, ending with a double bar line and repeat dots.

B

Section B of the Bessarabian Hora is written in 3/8 time and the key of B-flat major (three flats). It consists of three staves of music. The first staff begins with a repeat sign and a B-flat major triad (Bb, D, F) above the first measure. It features eighth and sixteenth notes, with triplet markings over the 4th and 8th measures. The second staff continues the melody, also featuring triplet markings over the 6th and 10th measures. The third staff concludes the section with a B-flat major triad, an F7 chord, and another B-flat major triad, ending with a double bar line and repeat dots.

Yass

Dave Tarras

$\text{♩} = 160$

A

8

13

20

29

1. C_{mi} 2. C_{mi}

Chusidel #1

Dave Tarras

Chusidel

♩ = 85

A

B

C

1. Dmi Gmi Dmi 2. Dmi A7 Dmi C7

1. Dmi C7 2. Dmi

Chusidel #2

Chusidel from "Duvid'l Bazetst die Kaleh"

Dave Tarras

Chusidel

$\text{♩} = 80$

A D

D C m D

B D

D

D C m D

C D

C m D

Trisken Rebbens Chusidel

Dave Tarras

Chusidel

$\text{♩} = 90$

A

Section A of the musical score for 'Trisken Rebbens Chusidel'. It consists of three staves of music in 2/4 time, written in treble clef with a key signature of one flat (B-flat). The first staff begins with a D_M chord. The second staff includes F, G_M, D_M, C_M, D_M, and D_M chords. The third staff includes D_M, F, G_M, D_M, C_M, and D_M chords. The melody is composed of eighth and quarter notes.

B

Section B of the musical score. It consists of two staves of music. The first staff begins with an F chord and a C⁷ chord. The second staff includes F, D_M, C_M, and a first ending (1. D_M) followed by a second ending (2. D_M). The melody continues with eighth and quarter notes.

C

Section C of the musical score. It consists of two staves of music. The first staff includes F, C_M, D_M, F, C_M, and D_M chords. The second staff includes F, G_M, D_M, C_M, and a first ending (1. D_M) followed by a second ending (2. D_M). The melody continues with eighth and quarter notes.

Freilach Fun Der Chupa

Kandel's Orch.

♩ = 95

A $B\flat_{MI}$

$B\flat_{MI}$ N.C. $B\flat_{MI}$

$D\flat$ $B\flat_{MI}$ 1. $F7$ $B\flat_{MI}$ 2. $F7$ $B\flat_{MI}$

B $B\flat_{MI}$ $B\flat^o$ $B\flat_{MI}$

$(B\flat^o)$ $(B\flat_{MI})$ 1. $F7$ $B\flat_{MI}$ 2. $F7$ $B\flat_{MI}$

C $B\flat$

$B\flat$ $E\flat_{MI}$ C $F7$ $B\flat_{MI}$

Galician Sher

Hochman's Jewish Orch.

♩ = 105

A

C B \flat _{MI}

1. C B \flat _{MI} C B \flat _{MI} 2. B \flat _{MI} C

B

C F_{MI} C F_{MI} C B \flat _{MI} C

C/B \flat F_{MI}/A \flat C/G C/F B \flat _{MI} C

C

B \flat E \flat _{MI} C B \flat _{MI} C

Tantz A Freilachs

Shloimke Beckerman

♩ = 105

A

G_M

D⁷

G_M

B

G_M

D⁷

G_M

D⁷

G_M

C_M

1. G_M F_M G_M

2. G_M F_M G_M

C

B^b

1. F⁷

B^b

2. F⁷

B^b

D

G_M

D⁷

G_M

G_M

D⁷

G_M

Nigun Hisvaadus

Chabad

♩ = 95

A

B

C

D

Fine

D.S. al Fine

Mitsvah Tantz

Yiddisher Orch.

♩ = 115

A

G F_M G F_M G F_M G F_M G F_M G F_M

1. 2.

B

F C

F C⁷ 1. G F_M G 2. G F_M G

C

G G⁷ C_M

G F_M 3 G 3 F_M F_M G

Galitzyaner Tantzel

Shloimke Beckerman

♩ = 120

A

B

C

Grandfather's Dance

Dave Tarras

♩ = 118

A

3

B

7

C

9

13

Fine

D.S. al Fine

Tantz Istanbul

Dave Tarras

$\text{♩} = 120$

A

B

Cont. >>>

Cont. Tantz Istanbul

The musical score consists of four staves of music in B-flat major. The first staff begins with a boxed 'C' and a 'C_{M1}' chord. The second staff starts with an 'F_{M1}' chord. The third staff contains three chord changes: 'B_bM1', 'C', and 'B_bM1'. The fourth staff contains two chord changes: 'B_bM1' and 'C'. The notation includes various rhythmic values, accidentals, and dynamic markings.

Freit Zach Yidelech

Naftule Brandwein

Freilach

$\text{♩} = 120$

A

D_{MI} G_{MI} D_{MI} C_{MI} D_{MI}

D_{MI} G_{MI} F C_{MI} D_{MI}

B

F

A

D_{MI} G_{MI} D_{MI} C_{MI} D_{MI}

D_{MI} G_{MI} F C_{MI} D_{MI}

C

F C^7 F

F C^7 F

D

F_{MI} G_{MI} D_{MI} G_{MI} F_{MI} G_{MI} D_{MI} C_{MI} D_{MI}

Fun Tashlich

Naftule Brandwein

Freilach

♩ = 125

A

D_M

D_M C_M D_M

B

F C⁷ F

F C⁷ F

C

F_M G D_M C_M D_M

F_M D_M C_M D_M

Dem Rebben's Chusidel

Naftule Brandwein

Freilach

$\text{♩} = 126$

A D_{MI} G_{MI} D_{MI}

D_{MI} G_{MI} D_{MI} C_{MI} D_{MI}

D_{MI} G_{MI} D_{MI}

F G_{MI} D_{MI} C_{MI} D_{MI}

B F G_{MI} D_{MI}

F G_{MI} D_{MI} C_{MI} D_{MI}

C F

F G_{MI} D_{MI} C_{MI} D_{MI}

ZIG ZAG

Arranged by Zevy Zions

DM GM tr DM CM DM DM DM

DM GM tr GM CM / 1 2

10 F

14 F

19 DM GM DM/A A7 DM

23 DM GM DM/A A7 DM DM

Inzer Toirele

Dave Tarras

Freilach

♩ = 134

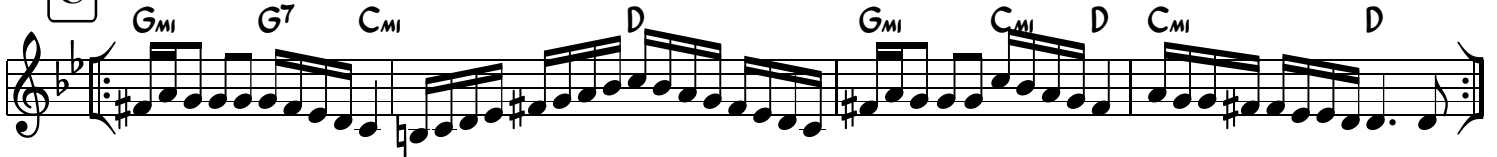
A



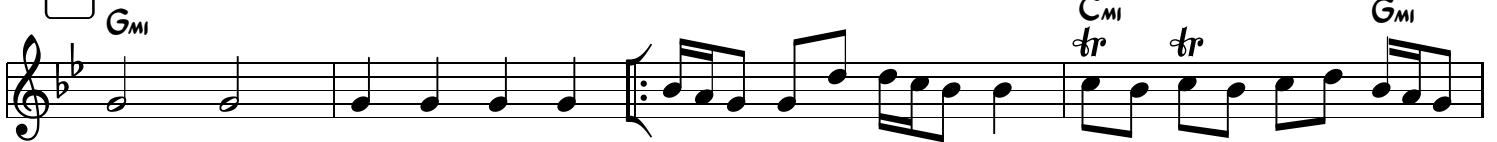
B



C



D



E



Kiever Sher

Dave Tarras 1941

♩ = 128

A

B

5

9

13

17

21

tr.

Kiever Sher

25 **C**

29 **B \flat** **B \flat 7** **E \flat** **B \flat 7** **E \flat**

33 **C** **B \flat _{M1}**

37 **B \flat _{M1}** **C**

Russian Sher

Dave Tarras

♩ = 130

Part #1

A D_{MI}

D_{MI}

D_{MI}

D_{MI} C^7

B F B^b F C^7 F B^b F C^7 F

D_{MI}

D_{MI}

Cont. >>>

Russian Sher

C

D

C

Cont. >>>

Russian Sher

Part #2

A

B

1. A7 Dm 2. A7 Dm

Part #3

A

1. Dm 2. Dm C7

Cont. >>>

Russian Sher

B

F C7 F C7 F

C

D_m A7 D_m

G_m D_m A7 D_m A7 D_m

Second Ave. Freilachs

Dave Tarras

♩ = 125

A

Section A begins with a treble clef and a key signature of one sharp (F#). Measure 1 is marked with an *A_m* chord. The melody consists of eighth and sixteenth notes. Measure 3 is marked with an *E⁷* chord. A first ending bracket labeled "1." spans measures 4 and 5, which ends with a *Fine* instruction. Measure 5 is marked with an *A_m* chord. A second ending bracket labeled "2." spans measures 6 and 7, which ends with a double bar line. Measure 7 is marked with an *A_m* chord.

B

Section B begins with a treble clef and a key signature of one sharp (F#). Measure 6 is marked with a *C* chord. The melody continues with eighth and sixteenth notes. Measure 9 is also marked with a *C* chord. Measure 12 is marked with an *F_m* chord. Measure 15 is marked with a *B^b_m* chord. Measure 17 is marked with a *C* chord and ends with a *D.C. al Fine* instruction.

377

Papirosen

Gastón Solnicki, Argentina

128
♩ = 90

A

Chords: G_M, D_{AUG}, G_M, G⁷, C_M, A_M7_(b5), D⁷, D, C_M, G_M, D, C_M, D⁷, G_M

B

Chords: G_M, D, G_M, G⁷_(b9), C_M, A_M7_(b5), D⁷, D, C_M, G_M, D, C_M, D⁷, G_M

Freilach in Gm #1

Traditional

Freilach

♩ = 125

A

B

C

Freilach in Gm #2

Traditional

Freilach

♩ = 138

A

G_m D⁷

G_m Fine

B

G_m C_m B^b

D⁷ G_m

C

G_m C_m G_m

D.C. al Fine

Glendi

Dave Tarras

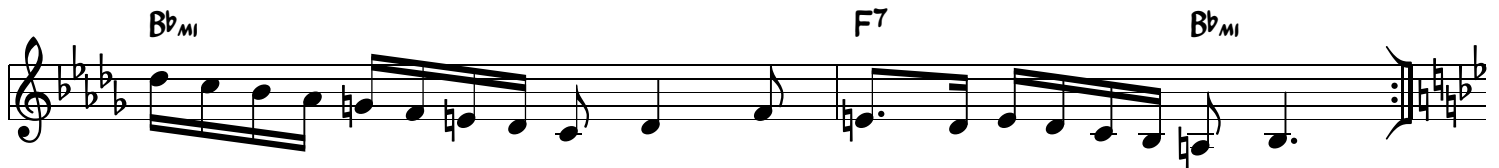
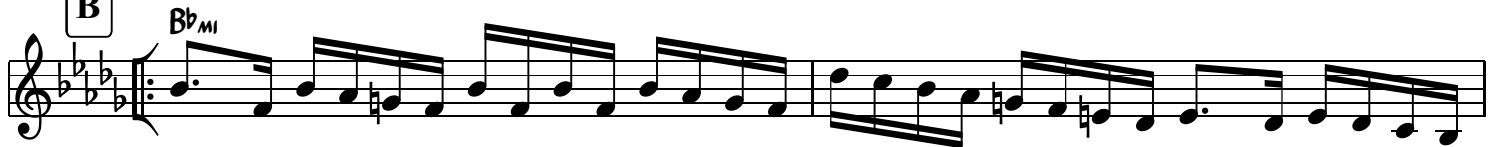
Klezmer

$\text{♩} = 135$

A



B



Glendi

The image displays four staves of musical notation, all in the key of B-flat major (indicated by two flats: B-flat and E-flat). The notation is as follows:

- Staff 1:** Begins with a common time signature 'C' in a box. The first measure contains a whole rest. The second measure contains a half rest. The third measure contains a half note G4. The fourth measure contains a half note A4. The fifth measure contains a half note B-flat4. The sixth measure contains a half note C5. The seventh measure contains a half note B-flat4. The eighth measure contains a half note A4. The ninth measure contains a half note G4. The tenth measure contains a half note F4. The eleventh measure contains a half note E-flat4. The twelfth measure contains a half note D4. The thirteenth measure contains a half note C4. The fourteenth measure contains a half note B-flat3. The fifteenth measure contains a half note A3. The sixteenth measure contains a half note G3. The seventeenth measure contains a half note F3. The eighteenth measure contains a half note E-flat3. The nineteenth measure contains a half note D3. The twentieth measure contains a half note C3.
- Staff 2:** The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B-flat4. The fourth measure contains a half note C5. The fifth measure contains a half note B-flat4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F4. The ninth measure contains a half note E-flat4. The tenth measure contains a half note D4. The eleventh measure contains a half note C4. The twelfth measure contains a half note B-flat3. The thirteenth measure contains a half note A3. The fourteenth measure contains a half note G3. The fifteenth measure contains a half note F3. The sixteenth measure contains a half note E-flat3. The seventeenth measure contains a half note D3. The eighteenth measure contains a half note C3.
- Staff 3:** The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B-flat4. The fourth measure contains a half note C5. The fifth measure contains a half note B-flat4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F4. The ninth measure contains a half note E-flat4. The tenth measure contains a half note D4. The eleventh measure contains a half note C4. The twelfth measure contains a half note B-flat3. The thirteenth measure contains a half note A3. The fourteenth measure contains a half note G3. The fifteenth measure contains a half note F3. The sixteenth measure contains a half note E-flat3. The seventeenth measure contains a half note D3. The eighteenth measure contains a half note C3.
- Staff 4:** The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B-flat4. The fourth measure contains a half note C5. The fifth measure contains a half note B-flat4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F4. The ninth measure contains a half note E-flat4. The tenth measure contains a half note D4. The eleventh measure contains a half note C4. The twelfth measure contains a half note B-flat3. The thirteenth measure contains a half note A3. The fourteenth measure contains a half note G3. The fifteenth measure contains a half note F3. The sixteenth measure contains a half note E-flat3. The seventeenth measure contains a half note D3. The eighteenth measure contains a half note C3.

Lomir Freilach Zein

Dave Tarras

$\text{♩} = 125$

A

Section A: First system of music, starting with a treble clef, key signature of three flats (B-flat major), and 4/4 time signature. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a second ending bracket. The key signature is indicated as B-flat major (B \flat M I).

B

Section B: Second system of music, continuing the melody. It includes first and second endings, marked with "1." and "2." above the staff. The key signature is indicated as B-flat major (B \flat M I).

Section C: Third system of music, marked with a section symbol (§) and a box containing "C". It begins with a treble clef, key signature of two flats (B-flat major), and 4/4 time signature. The key signature is indicated as B-flat major (B \flat).

Section C: First ending of the third system, marked with "1." above the staff. The key signature is indicated as B-flat major (B \flat).

Section C: Second ending of the third system, marked with "2." above the staff. The key signature is indicated as B-flat major (B \flat).

Fine

Lomir Freilach Zein

D

D.S. al Fine

Pastuchel's Chulem

sirba part

Dave Tarras

♩ = 125

A B♭ F7 B♭ F7 B♭ *Fine*

B B♭ F7 B♭ F7 B♭

C B♭ F7 B♭

D B♭

B♭

B♭

B♭ F7 B♭ *D.C. al Fine*

Freilachs

Dave Tarras

♩ = 135

A

C

F_{M1}

C

F_{M1}

B^b_{M1}

1. C

2. C

B

F

F_{M1}

B^b_{M1}

1. C

2. C

C

C

1. B^b_{M1} 3

C

2. B^b_{M1} 3

C

Tarras Shpiel

Dave Tarras

♩ = 135

A $B\flat_{MI}$ **F**

5 $B\flat_{MI}$

8 1. B_{MI} 2. $B\flat_{MI}$ $E\flat+$ $A\flat7$

B $D\flat$ $A\flat7$

14 $D\flat$ $B\flat7$ $E\flat_{MI}$ $B\flat_{MI}$

C $B\flat$ $B\flat$ $E\flat$ $B\flat$ $B\flat^o$ $B\flat$ $E\flat$ $B\flat$ $B\flat^o$

24 1. $B\flat$ 2. $B\flat$

Ich Bin Deiner Sher

Dave Tarras

Klezmer

♩=130

A

B

C

Fine

D.C. al Fine

Voliner Bulgar

Abe Schwartz Orch.

♩ = 128

A

Section A of the musical score for "Voliner Bulgar". It consists of three staves of music in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef and a key signature change to three flats. The music includes various chords: C_MI, C^o, C_MI, G⁷, C_MI, G⁷, C_MI, F_MI₃, and C_MI. The second staff continues with C_MI, B^b7, A^b7, C_MI, G⁷, and C_MI. The third staff features C_MI, G⁷, and a first ending marked "1. C_MI" followed by a second ending marked "2. C_MI". The notation includes eighth notes, quarter notes, and triplet markings (3).

B

Section B of the musical score for "Voliner Bulgar". It consists of two staves of music in 4/4 time, featuring a key signature of three flats. The first staff begins with a treble clef and a key signature change to three flats. The music includes various chords: E^b, B^b7, E^b, B^b7, E^b, B^b7, and E^b. The second staff continues with E^b, B^b7, E^b, B^b7, and E^b. The notation includes eighth notes, quarter notes, and triplet markings (3). The section ends with a first ending marked "1. E^b" and a second ending marked "2. E^b G⁷".

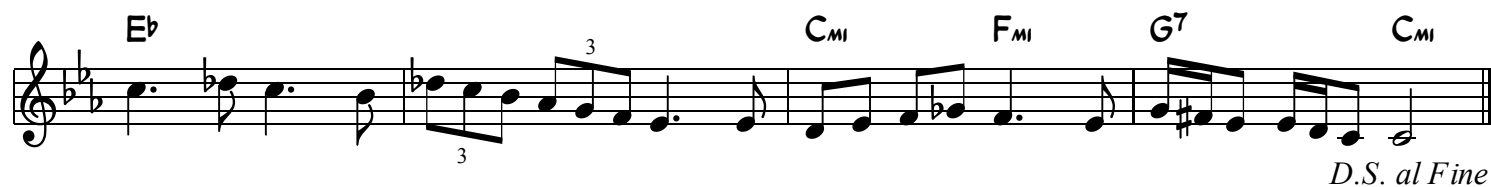
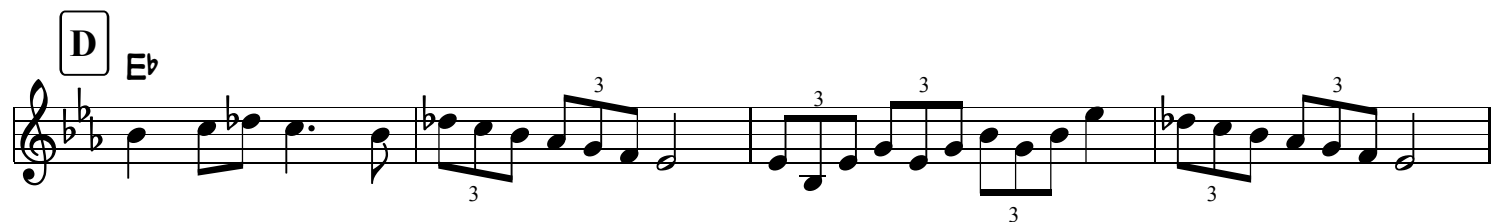
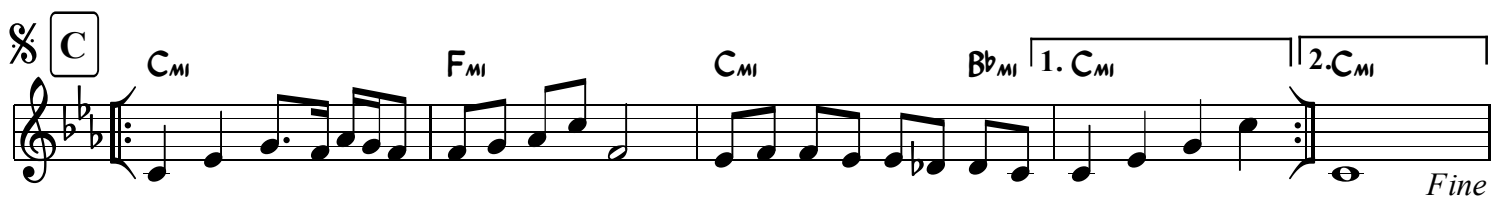
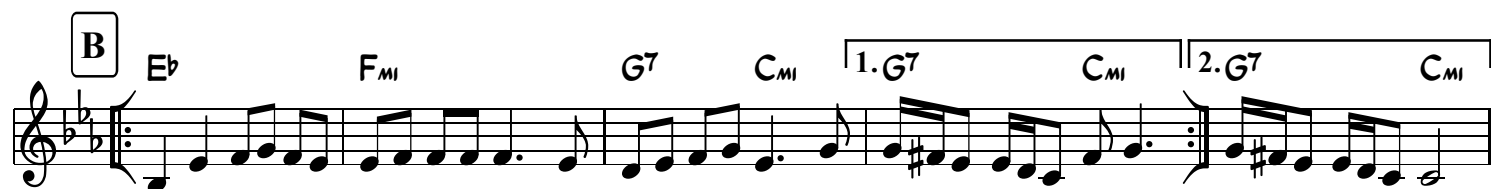
C

Section C of the musical score for "Voliner Bulgar". It consists of two staves of music in 4/4 time, featuring a key signature of three flats. The first staff begins with a treble clef and a key signature change to three flats. The music includes various chords: C_MI, F_MI, C_MI, and G⁷. The second staff continues with C_MI, F_MI, C_MI, G⁷, and C_MI. The notation includes eighth notes, quarter notes, and triplet markings (3).

Nifty's Eigeneh

Naftule Brandwein

♩ = 130



Der Neiar Sher

Dave Tarras

$\text{♩} = 134$

A C G⁷ C

C G⁷ 1. C 2. C

B F_m C G⁷ C

F_m C G⁷ 1. C 2. C

C C G⁷

G⁷ C

Bessarabian Chusidel

Hochman's Orch. 1923

♩ = 135

A

B

Cont. >>>

Bessarabian Chusidel

The musical score for "Bessarabian Chusidel" is presented in two systems, each containing two staves of music. The key signature is B-flat major (two flats).

System 1:

- Staff 1:** Starts with a box containing the letter 'C'. The first measure has a chord of E-flat major (E \flat). The melody consists of eighth and sixteenth notes.
- Staff 2:** Features chords of B-flat 7 (B \flat 7) and E-flat major (E \flat). The melody continues with eighth and sixteenth notes.
- Staff 3:** Features chords of B-flat 7 (B \flat 7) and E-flat major (E \flat). The melody continues with eighth and sixteenth notes.
- Staff 4:** Features chords of B-flat 7 (B \flat 7) and E-flat major (E \flat). The melody continues with eighth and sixteenth notes.

System 2:

- Staff 1:** Starts with a box containing the letter 'D'. The first measure has a chord of C major (C M). The melody consists of eighth and sixteenth notes.
- Staff 2:** Features chords of C major (C M) and G 7 (G7). The melody continues with eighth and sixteenth notes.
- Staff 3:** Features chords of C major (C M) and G 7 (G7). The melody continues with eighth and sixteenth notes.
- Staff 4:** Features chords of C major (C M) and G 7 (G7). The melody continues with eighth and sixteenth notes.

A Nacht in Gan Eiden

Harry Kandel

Klezmer

A

Section A is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It begins with a repeat sign. The first staff contains measures 1-4 with chords C_MI, Bb7, Eb, Bb7, and Eb. The second staff contains measures 5-8 with chords Eb, G7, C_MI, F_MI, G7, and a first ending (1. C_MI) followed by a second ending (2. C_MI). The third staff is labeled **B** and contains measures 9-12 with chords C_MI, C7, F_MI, C_MI, and Bb7. The fourth staff contains measures 13-16 with chords Eb, F_MI, and a first ending (1. C_MI, F_MI, C_MI, G7) followed by a second ending (2. C_MI, G7, C_MI).

B

Cont. >>>

A Nacht in Gan Eiden

C

Chords: C_M, E_b, F_M, C_M, G⁷, C_M, C_M.

Measure 1: C_M

Measure 2: E_b

Measure 3: F_M

Measure 4: C_M, G⁷

Measure 5 (1. ending): C_M

Measure 6 (2. ending): C_M

Varshever Freilachs

Abe Schwartz Orch.

Freilach

A

C_M *F_M* *C_M* *C^o* *C_M* *G⁷*

C_M *F_M* *C_M* *C^o* *C_M* *G⁷* *C_M*

B

C_M *G⁷* *C_M*

C

C *G⁷* *C*

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three sections labeled A, B, and C. Section A is the main melody, starting with a repeat sign and ending with a double bar line. It features a series of chords: C_M, F_M, C_M, C^o, C_M, and G⁷. Section B is a continuation of the melody, featuring C_M, G⁷, and C_M chords. Section C is a final section, starting with a C chord and ending with a double bar line. The score includes many triplets and slurs, indicating a fast and lively tempo.

Nikoleiaver Bulgar

Dave Tarras

Klezmer (Bulgar)

♩ = 135

A

B

C

Bb Minor Bulgar

Dave Tarras

138

♩=120

A

B

Chord symbols: B^b_m , $F7$, B^b_m , B^b7 , E^b_m , $F7$, B^b_m , $A7$, A^b7 , D^b , A^b7 , E^b_m , A^b7 , E^b7 , D^b , $F7$.

cont...

Musical score for "The Rose Tree" in G-flat major, 3/4 time. The score consists of five staves. The first staff begins with a common time signature 'C' and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in treble clef. The first staff has a repeat sign and a key signature change to B-flat major (two flats). The second staff continues the melody. The third staff has a key signature change to E-flat major (three flats). The fourth staff has a key signature change to B-flat major (two flats) and a first ending bracket. The fifth staff has a key signature change to B-flat major (two flats) and a second ending bracket. The piece ends with a double bar line.

Die Goldene Chasene

Dave Tarras

Klezmer (Bulgar)

♩ = 138

A

The first staff of music is in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a boxed 'A' above the staff. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The next measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The final measure of the staff contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The staff ends with a double bar line.

B

A

Cont. >>>

Die Goldene Chasene

C

B \flat _{MI} G \circ 7 F7 B \flat _{MI}

B \flat _{MI} G \circ 7 F7 1. B \flat _{MI} 2. B \flat _{MI}

D

E \flat _{MI} B \flat _{MI} F7 B \flat _{MI} B \flat 7

E \flat _{MI} B \flat _{MI} F7 B \flat _{MI}

Bulgar in Bb minor #2

Dave Tarras

♩ = 138

A

B \flat _{MI} E \flat _{MI} B \flat _{MI} F7

F7

1. B \flat _{MI} 2. B \flat _{MI} A7 A \flat 7

B

D \flat

D \flat B \flat _{MI}

F7 1. B \flat _{MI} A7 A \flat 7 2. B \flat _{MI}

C

B \flat F7 B \flat

Tants Bulgar

As played by Sam Musiker

♩ = 140

A $B\flat_{MI}$

5 $B\flat_{MI}$ $E\flat_{MI}$ $B\flat_{MI}$ F^7 $B\flat_{MI}$ *Fine*

B $B\flat$

9 $B\flat$ $E\flat$

13 $B\flat$

17 $B\flat$

21 $B\flat$ *D.C. al Fine*

Tziviele's Bulgar

Dave Tarras

Arranged By Zevy Zions

1 **Bbm**

5 **Bbm** 3 3

9 **Bbm** **Ebm**

13 **Bbm** 3 **F7** 1 **Bbm** 2 **Bbm** **Ab7**

19 **Db**

23 **Db** **Ab7**

27 **Db** **Ab7** **Db**

31 **Ab7** 3 **Db** 1 **Ab7** 2 **Db** **F7**

Bbm Clarinet 2x *8^{va}*

36

Bbm

40

Bbm

44

F7 **Ebm**

48

Ebm **Bbm**

52

Bbm

56

Φ **F7** **Bbm** **F7** **Bbm**

60

Bulgar in C minor

D. Tarras

A

♩ = 138

Chord symbols: C_{mi}, G⁷, C_{mi}

Measure 1: C_{mi}

Measure 2: G⁷

Measure 3: C_{mi}

Measure 4: C_{mi}

Measure 5: C⁷

Measure 6: F_{mi} C⁷ F_{mi}

Measure 7: G⁷

Measure 8: 1. C_{mi} 2. C_{mi}

B

Chord symbols: G⁷, C_{mi}, G⁷, C_{mi}

Measure 9: G⁷

Measure 10: C_{mi}

Measure 11: G⁷

Measure 12: C_{mi}

Measure 13: G⁷

Measure 14: C_{mi}

Measure 15: G⁷

Measure 16: 1. C_{mi} 2. C_{mi}

Bulgar in C minor

The musical score for 'Bulgar' in C minor is presented across three staves. The first staff begins with a key signature change to C minor (three flats) and a common time signature 'C' in a box. It features a series of eighth and sixteenth notes, with accents and triplets. Chords G7 and C are indicated above the staff. The second staff continues the melody with similar rhythmic patterns and includes a G7 chord. The third staff concludes the piece with a first ending (1. C) and a second ending (2. C), both marked with repeat signs and ending in a double bar line.

Der Heyser Bulgar

Naftule Brandwein

Klezmer (Bulgar)

♩ = 138

A

Section A consists of six staves of music in 4/4 time, key of B-flat major (three flats). The first staff begins with a box labeled 'A'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols C, Bb_m1, and F_m1 are placed above the staff. Trills (tr) are indicated above certain notes. Triplet markings (3) are placed over groups of three notes. The section concludes with a double bar line and the word 'Fine'.

B

Section B consists of three staves of music. The first staff begins with a box labeled 'B'. The music continues with similar rhythmic patterns and chord symbols (C, Bb_m1, F_m1). It includes a trill (tr) and triplet markings (3). The section concludes with a double bar line and the word 'Fine'.

1. Bb_m1 C 2. Bb_m1 C

Cont. >>>

Der Heiser Bulgar

C

C

B \flat _m

B \flat _m

1. **C** 2. **C**

D

B \flat _m

B \flat _m

D.C. al Fine

Klezmer (Bulgar)

♩ = 140

A Heimishe Bulgar

As played by Sam Musiker

A

Section A musical notation, measures 1-10. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation includes various chords: C, Bbmi, and Bbmi/D. There are repeat signs and first/second endings. Measure 10 ends with a double bar line and a repeat sign.

B

Section B musical notation, measures 1-10. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation includes various chords: C, Bbmi, C, Db7, C, Fmi, /E, /Eb, /D, Bbmi/Db, /C, /Bb, /F, /Bbmi. There are repeat signs and first/second endings. Measure 10 ends with a double bar line and a repeat sign.

C

Section C musical notation, measures 1-10. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation includes various chords: Fmi, G, C, and D.C. There are repeat signs and first/second endings. Measure 10 ends with a double bar line and a repeat sign.

Richard's Bar Mitzvah

Dave Tarras

♩ = 135

A

The first system of music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef and consists of eighth and sixteenth notes. The bass line is in the bass clef and contains whole rests. A chord symbol F_{m1} is placed below the first measure of the bass line.

The second system continues the melody and bass line. The melody includes a half note and a quarter note. The bass line has whole rests. Chord symbols C and D^b are placed below the first and second measures of the melody, respectively. A final C chord symbol is placed below the third measure of the melody.

The third system continues the melody and bass line. The melody consists of eighth and sixteenth notes. The bass line has whole rests. A chord symbol F_{m1} is placed below the first measure of the bass line.

The fourth system concludes the piece with a first and second ending. The melody and bass line are shown. The first ending leads back to the beginning of the piece, and the second ending leads to a final chord. Chord symbols C , B^b_{m1} , and C are placed below the first, second, and third measures of the melody, respectively. A final C chord symbol is placed below the fourth measure of the melody.

Cont. >>>

Richard's Bar Mitzvah

B

$B\flat$

$B\flat_{MI}$ C

C

F_{MI} N.C. F_{MI}

F_{MI} $D\flat 7$ C $D\flat$ C

D

C

C

The musical score is written for piano and guitar. It begins with a key signature of three flats (B-flat major or D-flat minor). The first system, labeled 'B', features a piano melody with triplets and a guitar accompaniment. The second system continues the melody and includes a guitar solo section with a key signature change to C major, indicated by the 'C' chord symbol. The third system, labeled 'C', shows a piano melody with a guitar accompaniment that includes a 'N.C.' (No Chord) section. The fourth system continues the piano melody and guitar accompaniment, with a key signature change to D-flat major (two flats), indicated by the $D\flat 7$ and $D\flat$ chord symbols. The fifth system, labeled 'D', continues the piano melody and guitar accompaniment, with a key signature change to C major, indicated by the 'C' chord symbol. The sixth system continues the piano melody and guitar accompaniment, with a key signature change to D-flat major, indicated by the $D\flat$ chord symbol.

Der Feter Max's Bulgar

Sam Musiker

♩ = 138

A

D A⁷ D

6 *G_m* *C_m* 3 D/A A⁷

9 1. D 2. D

11 **B** F C⁷ F B^b_m

15 E^b C_m 3 3 3 3 3

18 1. D 2. D

Der fatter Max's Bulgar

C

20 *D D7 G Gm D Gm Gm/F Eb7 D*

24 *D D7 G Gm Cm 3 D/A A7*

27 *1. D 2. D*

A

29 *N.C. D D7*

33 *Gm Cm 3 D/A A7*

36 *1. D 2. D*

D.S.

Sam's Bulgar

Sam Musiker

♩ = 145

A

Section A, measures 1-4. The music is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The melody and bass line are in unison.

Section A, measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The melody and bass line are in unison.

Section C, measures 1-4. The music is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The melody starts with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The bass line starts with a quarter note Bb2, followed by eighth notes C3, D3, and E3. The melody and bass line are in unison.

Section C, measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The melody starts with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The bass line starts with a quarter note Bb2, followed by eighth notes C3, D3, and E3. The melody and bass line are in unison.

Cont. >>>

Sam's Bulgar

B

C

D.C. al Fine

Manestricher Rebbens Chusidel

Dave Tarras

♩ = 140

A

B

C

Vie Bistu Geven for Prohibition

Naftule Brandwein

♩ = 160

A

B

C

Dovid Shpil Es Nokh A Mol

(Play It Again, Dave)

Dave Tarras

140
♩=110

A

B

C

Ki Eshmeru Shabbos

From The Miron Repertoire

Freilach / Debke

♩ = 140

A

B

1. C 2. C F_m1

C

D

1. Bb_m1 C 2. Bb_m1 C

Shifras Tantz

Dave Tarras

♩ = 150

A F C⁷ F C⁷ F

B C⁷ F G_m C⁷ F

C D_m A⁷

1. D_m 2. D_m

Oy Tate S'iz Gut

Naftule Brandwein

A

1. F_M

3. C D_b C

5. F_M

7. C B_b_M 1. C 2. C

B

10. B_b B_b_M

12. B_b B_M C

Oy Tate S'iz Gut

14 **C** **F_{m1}**

18 **F_{m1}** **Db7** **C** **Db** **C**

22 **D** **C**

24 **C**