

Contents / Inhalt

Preface	5
Vorwort	5
1. No Name Sirba	25
2. Mayn Eynikl (My Grandson)	26
3. Baym Zeydns Tish (At Grandfather's Table)	28
4. South Fallsburg	29
5. Kale Bazetsn (Seating the Bride)	30
6. Bukoviner Freylekhs	32
7. Freylekher Sher	33
8. Doina	34
9. Baym Shotser Rebn (At the Rebbe's from Suceava) .	37
10. Freylekher Nushiele	39
11. Hora and Sirba	40
12. Seymour's Bar Mitzvah	42
13. A Khasene in Shtetl (A Wedding in Town)	43
14. Lebedik un Freylekh (Lively and Merry)	44
15. Brownie's Khasene (Brownie's Wedding)	46
16. Rumenisher Freylekhs	47

1. No Name Sirba

ca. 126-138

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a C chord and a melodic line. The second staff continues the melody with various chords including G7 tr, C, G7 tr, and D7 tr. The third staff features a first and second ending, with chords G7, C, G7, and C. The fourth staff is marked '8 ad lib.' and includes a C chord and a trill. The fifth staff continues with C, G7 tr, and C chords. The sixth staff has a first ending with G7, tr, and C chords. The seventh staff is marked 'loco' and includes Am and Em chords. The eighth staff continues with Em and A7 chords. The ninth staff features E7 tr and Am chords. The tenth staff concludes with E7 tr and tr chords.

*) B⁷ ist die



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

3. Baym Zeydn's Tish

(At Grandfather's Table)

Part / Teil 1

Khusidl  ca. 66-92

8 *ad lib.*



Dm *tr* A⁷ *tr* Dm Gm Dm *tr*

F *tr* Gm *tr* F Cm [3] 1. Dm *tr* 2. Dm

F *tr* C⁷ F

F Gm F Cm [3] 1. Dm

2. Dm Dm Cm Dm Cm Dm F

F Gm *tr* F Cm [3] 1. Dm 2. Dm *tr*

D.S. *al fine*

Part / Teil 2

Freylekhs  ca. 126+

8 *ad lib.*



Dm

2. Dm C⁷ *tr*

F C⁷ *tr* F

F



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

F A7 Dm Dm Gm Dm
 A7 Dm A7 Dm Gm Dm A7 Dm
 Dm A7 tr |1. Dm |2. Dm A7 Dm A7 Dm
 D.S. al

4. South Fallsburg

Bulgar ca. 120-126
8 ad lib.

Cm C7 tr Fm Cm Bbm tr Cm
 G7 Cm tr C7 tr Fm F'
 Cm Bbm tr |1. Cm trb |2. Cm Bb7 Eb
 Bb Eb Bb7 F'
 C7 tr Fm C7 Fm Cm
 |2. Cm G7 C
 Fm
 Cm tr




**HICKEY'S
 MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
 607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

9. Baym Shotser Rebn

(At the Rebbe's from Suceava)

Part / Teil 1

Hora  ca. 104-132



8 *ad lib.*

D *tr* Cm *tr*# D Cm

Cm D Gm D *tr* Cm *tr*# D

D *tr* Cm *tr*# D 1.

2. Gm D Gm

Cm D Gm

Cm *tr* D *tr* ⊕ Cm D 1.

Gm D₇₃ Gm D₇₈ Gm

Gm

Cm *tr* D

D₇




HICKEY'S
MUSIC CENTER

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

14. Lebedik un Freylekh

(Lively and Merry)

Part / Teil 1

Hora  ca. 108-126

8 *ad lib.*



Chords and ornaments shown in the score include: D, tr#, Cm, tr, D, Gm, D, Cm, D, tr#, Gm, tr, Cm, D, tr, Cm, G, Cm, tr#, D, tr, Cm, tr, Gm, D, tr.



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

16. Rumenisher Freylekhs

Freylekhs ♩ ca. 126-138

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. Above the first measure, the chord Cm is indicated, with an '8' and 'ad lib.' written below it. The melody features eighth and sixteenth notes, with trills (tr) marked above several notes. Chords are indicated above the staff: Cm, Fm tr, G7, Cm, G7, Cm tr, G7 tr, Cm tr, Fm. The second staff continues the melody with chords G7 tr, Cm, D7 tr, G7, Cm, Fm. The third staff has chords Fm, Cm, D7 tr, G7 tr#, and a first ending bracket labeled '1. Cm'. The fourth staff has a second ending bracket labeled '2. Cm Cmaj', followed by chords C, G7, C, G7. The fifth staff has chords C, G7, C, G7. The sixth staff has chords G7, C, tr. The seventh staff has chords F, tr. The eighth staff has chords C, tr, and a double bar line with a repeat sign. The ninth staff has a second ending bracket labeled '2. C/G G7'.

www.hickeys.com



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Origins of klezmer music

Klezmer music, the origins of which reach back at least as far as 16th century Central Europe, is the traditional instrumental wedding and celebratory music of the Yiddish-speaking Jews of Eastern Europe. This culture flourished in an area which comprised parts of today's Poland, Ukraine, Byelorussia, Lithuania, Latvia, Moldova, Romania, Slovakia and Hungary. The Yiddish term *klezmer* (pl. *klezmerim*) means "musician" and refers to the professional Jewish folk musicians of Eastern European origin. Since the 1970s, "klezmer" has also been commonly used to describe the genres of music performed by these musicians.

American klezmer music

This collection from the repertoire of Dave Tarras is comprised largely of what came to be known in America as "Jewish dance music" during the post-war years. Klezmer music was brought to the New World during the great wave of East European Jewish immigration from 1881 to 1924. Until its decline in the late 1950s, American klezmer music was dominated by European-born musicians who stemmed from klezmer dynasties, families of professional musicians who carried the tradition forward from generation to generation.

In addition to performing the thousands of traditional melodies which they had brought with them from the old country, these *klezmerim* continued to develop new repertoire in New York. Especially popular was the *bulgar* or *bulgarish*, a dance genre in moderate-to-fast 2/4 time stemming from Bessarabia (today Moldova) and originally known among non-Jews as *bulgareasca*. This genre, which doesn't appear to have been particularly well-known among Eastern European Jews except in Bessarabia, gained immense popularity among immigrants in America, not only through live performances, but through the media of recordings and radio as well.

During the 1930s and 1940s, the older traditional East European klezmer repertoire went out of style and was largely forgotten. The new *bulgars* showed the strong influence of Bessarabian and Moldavian Gypsies, as well as of Greek genres. Many musicians, including Dave Tarras, had perceived the earlier klezmer tunes, which had consisted of genres such as *freylekhs*, *sher*, and *khosidl*, as being too "simple" and they placed a higher value on the more sophisticated Moldavian and Bessarabian repertoire. These Romanian-style tunes were combined with older, Jewish klezmer motifs to form new hybrid genres. Due to the proximity of various Southeast European ethnic communities living in New York, including Jews, Greeks and Gypsies, it was possible to market the same music to several audiences at once. At the same time, Jewish musicians often performed

Der Ursprung der Klezmer-Musik

Klezmer-Musik, deren Wurzeln sich bis in das Mitteleuropa des 16. Jahrhunderts zurückverfolgen lassen, ist die traditionelle instrumentale Hochzeits- und Festmusik der jiddischsprachigen Juden Osteuropas. Diese Kultur erlebte ihren Höhepunkt in einem Gebiet, das Teile des heutigen Polen, der Ukraine, Weißrusslands, Litauens, Lettlands, Moldawiens, Rumäniens, der Slowakei und Ungarns umfaßte. Die jiddische Bezeichnung *klezmer* (pl. *klezmerim*) bedeutet „Musiker“ und bezieht sich auf die professionellen jüdischen Volksmusiker osteuropäischer Herkunft. Seit Beginn des sogenannten „Klezmer Revivals“ in den siebziger Jahren wird „klezmer“ gewöhnlich auch als Bezeichnung für das von diesen Musikern gespielte Repertoire benutzt.

Amerikanische Klezmer-Musik

Die vorliegende Auswahl aus dem Repertoire von Dave Tarras besteht zum größten Teil aus „Jüdischer Tanzmusik“, wie man die Klezmer-Musik im Amerika der Nachkriegsjahre genannt hatte. Sie war mit der großen Einwanderungswelle zwischen 1881 und 1924 in die Neue Welt gelangt und wurde bis zu ihrem Niedergang in den späten fünfziger Jahren von Musikern dominiert, die noch in Europa geboren waren. Wie Dave Tarras stammten sie zumeist aus Klezmer-Dynastien, Familien von Berufsmusikern, in denen die Tradition von Generation zu Generation weitergetragen wurde.

Die *klezmerim* hatten tausende von traditionellen Melodien aus der Alten Welt mitgebracht und fuhren fort, auch in New York ein neues Repertoire zu entwickeln. Nicht zuletzt durch die aufkommenden Medien wie Schallplatte und Radio gewann besonders der aus Bessarabien (heute Moldawien) stammende Tanz namens *bulgar* oder *bulgarish* im gemäßigten bis schnellen 2/4-Takt enorme Popularität. Dieses Genre war ursprünglich bei den bessarabischen Nichtjuden als *bulgareasca* bekannt, scheint aber bei Juden außerhalb von Moldawien wenig Bedeutung gehabt zu haben.

Während der dreißiger und vierziger Jahre wurde das ältere, traditionelle Klezmer-Repertoire aus Osteuropa unmodern und geriet schließlich fast in Vergessenheit. Viele Musiker, einschließlich Dave Tarras, empfanden die früheren osteuropäischen Klezmer-Melodien, die aus Genres wie *freylekhs*, *sher* und *khosidl* bestanden hatten, als zu „einfach“ und maßen dem raffinierteren moldawischen und bessarabischen Repertoire einen höheren Stellenwert bei. Die nun entstehenden neuen *bulgars* hingegen weisen sowohl den starken Einfluß bessarabischer und moldawischer Romamusik als auch griechischer Genres auf. Diese Melodien im rumänischen Stil wurden mit älteren, jüdischen Klezmer-Motiven kombiniert. Die Nähe der verschiedenen südosteuropäischen ethnischen Gemeinschaften von Juden, Griechen und Roma in New York ermöglichte nicht nur eine gezielte Vermarktung der Musik, sondern auch eine stimulierende Interaktion:

The most obvious characteristics of this mode are the augmented second between the second and third degrees, as well as the minor seventh chord serving the "dominant" function at the cadences or phrase endings.

„Lebedik un Freylekh“. Die deutlichsten Charakteristika dieser Tonart sind die erhöhte Sekunde zwischen der zweiten und dritten Tonstufe und der Moll-Akkord auf der siebten Tonstufe, der die „dominantische“ Funktion bei den Kadenz übernimmt.

freygish on D



Another popular chromatic *gust* has been termed by ethnomusicologists as the altered dorian or Ukrainian dorian, and is similar both to the synagogue mode known as *misheberach* or *av-horachamim*, as well as the Turkish mode *nikriz*. See for example "South Fallsburg", "Doina", and "Brownies Khasene". The most characteristic aspect of this mode is the raised fourth degree.

Ein anderer populärer chromatischer *gust* ist uns als alterierter dorischer oder ukrainischer dorischer bekannt. Dieser ähnelt dem Synagogen-Modus *misheberach* oder *av-horachamim* und dem türkischen Modus *nikriz*. Siehe beispielsweise „South Fallsburg“, „Doina“ und „Brownie’s Khasene“. Der augenfälligste Aspekt dieser Tonart ist die erhöhte vierte Tonstufe.

ukrainian dorian on C



In Jewish liturgical music, the "minor" scale is sometimes referred to as *mogen-ovos*, and a variant of this scale, which includes also flatted second and fifth degrees, is known as *yishtabach*. See for example "Baym Zeydn's Tish".

In der jüdischen liturgischen Musik bezeichnet „Moll“-Tonleiter zuweilen auch *mogen-ovos*. Für dieser Tonleiter, die auch verminderte zweite und fünfte Tonstufen einschließt, ist unter dem Namen *yishtabach* bekannt. Siehe „Baym Zeydn’s Tish“

"minor" on D



A final *gust* used bears a "major" character and has some similarities to the synagogue mode *adonoy-moloch*, also sometimes referred to as mixolydian because of the flatted seventh degree. Among its characteristics are the alternation between the flatted and natural seventh degree, as well as between the natural and raised fourth degree. See for example "No Name Sirba", "Kade Bazetsn part II", "Hora and Sirba", and "A Khasene in Shtetl".

Ein weiterer *gust* ähnelt dem Synagogen-Modus *adonoy-moloch* oder verminderte Mixolydisch. Unter anderem gehört er zu den *gust* und *gust* in der Klezmer-Musik.



Sometimes several *gustn* are combined in a phrase; sometimes an entire phrase is in a single mode, and contrasting modes are used in different sections of the same piece; and sometimes the position remains within the same mode. *Gustn* has several modal variations, which are "modulate", although in a sense never takes place. Klezmer music is rich in modes (Turkish, Persian, etc.) and includes flexible



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com