

300. Shpilt klezmorimlach klingen zoln di gesalach

(German Goldenshteyn, New York 2003)

301. Freilakhs "Hulye Kaptsn"

♩=108

Musical score for '301. Freilakhs "Hulye Kaptsn"'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves. The first staff contains the first 8 measures. The second staff starts at measure 9 and includes first and second endings. The third staff starts at measure 18 and also includes first and second endings. The fourth staff starts at measure 27 and concludes the piece. The tempo is marked as ♩=108.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

302. Jewish Freilakhs

♩=104

Musical score for '302. Jewish Freilakhs'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves. The first staff contains the first 7 measures. The second staff starts at measure 8 and includes a repeat sign. The third staff starts at measure 15 and includes a repeat sign. The fourth staff starts at measure 21 and concludes the piece. The tempo is marked as ♩=104.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

303. Jewish Freilakhs

♩=96

Musical score for 303. Jewish Freilakhs, 2/4 time, key of D major. The score consists of six staves of music. The tempo is marked as ♩=96. The piece features a melodic line with several trills (tr) and a bass line with a similar melodic pattern. The score includes repeat signs and a double bar line at the end of each staff.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" v.3 New York 2003

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

304. Freilakhs "Shlimazl Haysin"

♩=112

Musical score for 304. Freilakhs "Shlimazl Haysin", 2/4 time, key of D major. The score consists of three staves of music. The tempo is marked as ♩=112. The piece features a melodic line with triplets (3) and first/second endings (1, 2). The bass line has a similar melodic pattern with triplets. The score includes repeat signs and a double bar line at the end of each staff.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" v.3 New York 2003

AKA "Noch a bissl"

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

305. Zhok (Moldavian Dance)

♩=104

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" v.3 New York 2003

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

306. Jewish Freilakhs

Yismecha ha-shamayim

♩=126

Rhythm: freilach

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #6

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

307. Moldavian Hora

(Moldavia)

$\text{♩} = 82$

Rhythm: hora

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #7

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

308. Hangel (Moldavian Dance)

(Moldavia)

$\text{♩} = 104$

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #8

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

309. Wedding Freilakhs

$\text{♩} = 100$

Rhythm: freilach

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #9

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

310. Hangul (Moldavian Dance)

(Moldavia)

$\text{♩} = 112$

1
7
13
19
27
32
37

tr *tr* *tr* *tr*

1 2 1 2 1 2

Fine

Rhythm: hangul

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #10

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

311. Zhok Ciobnului "Shepherd's Dance"

 $\text{♩} = 108$

1
6
11

tr *tr* *tr*

1 2 1 2

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #11

The tie in bar 7 should probably be a slur on the last two notes.

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

312. Zhok Betrinesc "Old People's Dance"

$\text{♩} = 92$

The musical score for '312. Zhok Betrinesc' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 92. The piece consists of five staves of music. The first staff begins with a repeat sign and contains rhythmic markings (>) above several notes. The second staff includes trills (tr) and triplets (3). The third staff features a triplet (3) and a trill (tr). The fourth staff has first, second, and third endings marked with 1, 2, and 3 above the staff. The fifth staff also includes trills (tr) and first, second, and third endings marked with 1, 2, and 3 above the staff.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #12

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

313. Jewish Freilachs from Kopaygorod

(Ukrainian)

$\text{♩} = 92$

The musical score for '313. Jewish Freilachs from Kopaygorod' is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The tempo is marked as quarter note = 92. The piece consists of three staves of music. The first staff begins with a repeat sign and contains slurs over groups of notes. The second staff continues with slurs and accents. The third staff features first and second endings marked with 1 and 2 above the staff.

Rhythm: freilach

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #13

Modzitz ...

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

314. Freilakhs "Sem Sorok" (Seven forty)

♩=120

1
9
19
27
37
45
55
63
73
81

Rhythm: freilachs

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #14

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

315. Freilakhs "Shmaravoznik

$\text{♩} = 120$

The score for 315. Freilakhs "Shmaravoznik" is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as quarter note = 120. The piece consists of five staves of music. The first staff contains measures 1-10, including a triplet of eighth notes and first/second endings. The second staff contains measures 11-15. The third staff contains measures 16-24. The fourth staff contains measures 25-35, marked "da Capo" at the end. The fifth staff contains measures 36-38, marked "Coda".

Rhythm: freilach

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #15

Cf. Henry Weinstein's

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

316. Patsh Tanz "Pleskatch"

$\text{♩} = 104$

The score for 316. Patsh Tanz "Pleskatch" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as quarter note = 104. The piece consists of two staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8, featuring accents (>) over the notes.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #16

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

317. Khosidl from Shtetl Lutshinetz

$\text{♩} = 80$

The score for 317. Khosidl from Shtetl Lutshinetz is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as quarter note = 80. The piece consists of three staves of music. The first staff contains measures 1-8. The second staff contains measures 9-16. The third staff contains measures 17-24.

Rhythm: khusidl

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #117

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

318. Bugich's Khosidl #1

♩=80

Rhythm: khusidl

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #18

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

319. Bugich's Khosidl #2

♩=80

Rhythm: khusidl

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #19

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

320. Bulgareasca "Vintul"

♩=160

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #20

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

321. Jewish Bulgar

♩=160

Musical score for '321. Jewish Bulgar' in 2/4 time, key of D major. The score consists of four staves. The tempo is marked as ♩=160. The music features a mix of eighth and sixteenth notes, with several triplet markings (3) and trills (tr). The piece concludes with a double bar line and repeat dots.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #21

The endings were wrong; rewritten to fix the problem and simplify reading.

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

322. Bulgar "Dva Kolena" (Two Strains)

♩=150

Musical score for '322. Bulgar "Dva Kolena" (Two Strains)' in 2/4 time, key of D major. The score consists of three staves. The tempo is marked as ♩=150. The music features eighth and sixteenth notes, with triplet markings (3) and trills (tr). The piece is divided into two strains, indicated by first and second endings (1 and 2) at the end of the first and third staves. The piece concludes with a double bar line and repeat dots.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #22

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

323. Small Bulgarian

$\text{♩} = 150$

Small Bulgarian, down an octave:

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #23

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

324. der Beltzer Bulgar

$\text{♩} = 150$

der Beltzer Bulgar, down an octave:

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #24

This tune had identical repeats and bad rhythms at repeats. Fixed

The keysig was ^f, but all f's are natural, and all g's are sharp, so the keysig was wrong.

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

325. Zdrobolianka (Moldavian Dance)

(Moldavia)

$\text{♩} = 132$

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #25

The 1st and 2nd 8 bars were written out; they have been transcribed as a repeat with two endings.

The last G in the tune should probably be sharp.

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

326. Sharampoy (Moldavian Dance)

(Moldavia)

$\text{♩} = 144$

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #_

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

327. Bulgar "Maya India" (My India)

 $\text{♩} = 144$

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #27

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

328. Bulgareasca

♩=160

Musical score for 328. Bulgareasca, featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩=160. The score consists of four staves of music, with measure numbers 10, 18, and 28 indicated at the beginning of their respective staves. The piece includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the piece.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v._#_

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

329. Bulgar "Shabes af der Moldavanka"

(Papirosen)

♩=144

Musical score for 329. Bulgar "Shabes af der Moldavanka" (Papirosen), featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩=144. The score consists of six staves of music, with measure numbers 1, 9, 19, 27, 37, and 45 indicated at the beginning of their respective staves. The piece includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the piece. The score is characterized by frequent triplet rhythms.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #29

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

330. Bulgareasca

♩=160

Musical score for 330. Bulgareasca, featuring a melody in G major and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a quarter rest and a quarter note D6. The fourth staff concludes the piece with quarter notes E6, F#6, and G6, followed by a quarter rest and a quarter note A6. The score includes various musical notations such as slurs, ties, and triplets.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #30

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

331. Bulgar "Liana"

♩=168

Musical score for 331. Bulgar "Liana", featuring a melody in G major and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a quarter rest and a quarter note D6. The fourth staff concludes the piece with quarter notes E6, F#6, and G6, followed by a quarter rest and a quarter note A6. The score includes various musical notations such as slurs, ties, and triplets.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #31

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

332. Moldovaneasca

♩=160

(Moldovia)

Musical score for 332. Moldovaneasca, featuring a melody in G minor and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes Ab4, Bb4, and C5. The second staff continues the melody with quarter notes D5, Eb5, and F#5, followed by a quarter rest and a quarter note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a quarter rest and a quarter note D6. The fourth staff concludes the piece with quarter notes E6, F#6, and G6, followed by a quarter rest and a quarter note A6. The score includes various musical notations such as slurs, ties, and triplets.

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #322

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

333. Jewish Bulgar

♩=132

Musical score for 333. Jewish Bulgar, measures 1-33. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩=132. The piece begins with a repeat sign. The melody consists of eighth and quarter notes, with some slurs and accents. Measure numbers 1, 9, 17, 25, and 33 are indicated at the start of their respective staves. There are first and second endings marked with '1' and '2' above the notes.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #33

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

334. Jewish Bulgar

♩=144

Musical score for 334. Jewish Bulgar, measures 1-41. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩=144. The piece begins with a repeat sign. The melody is more rhythmic and complex than the previous piece, featuring many eighth and sixteenth notes, often beamed together. Measure numbers 1, 9, 17, 25, 33, and 41 are indicated at the start of their respective staves. A triplet of eighth notes is marked with a '3' above the notes in measure 39.

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #34

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

335. Bulgar "Foae verde" (Green Leaves)

♩=160

Rhythm: bulgar

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #35

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

336. Sirba Ciobanului (Shepherd's Sirba)

(Rumania)

♩=126

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #36

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

337. Sirba "Hay, Baez, la Zhok" (Come dance, Friends)

(Rumania)

♩=160

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #37

The 2nd phrase had 3-bar endings, but their first bars were identical.

Transcription: 2012 John Chambers <jc:trillian.mit.edu>

338. Kishinever Sirba

♩=150

Musical score for 338. Kishinever Sirba, 2/4 time, 150 bpm. The score consists of six staves of music. The first staff begins with a repeat sign and a key signature change to D major. The music features a mix of eighth and sixteenth notes, with several triplet markings. The piece concludes with a double bar line and repeat sign, followed by two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #38

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

339. Sirba Kodrilor (Forest Sirba)

♩=150

Musical score for 339. Sirba Kodrilor (Forest Sirba), 2/4 time, 150 bpm. The score consists of three staves of music. The first staff begins with a repeat sign and a key signature change to D major. The music features a mix of eighth and sixteenth notes, with several triplet markings. The piece concludes with a double bar line and repeat sign, followed by two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #39

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

340. Sirba from Floreshti

(Romania)

$\text{♩} = 144$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #40

Reworked the final endings, which were 2 bars each with the first bars identical.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

341. Sirba from Yedinetz

$\text{♩} = 144$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #41

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

342. Sirba Betrinesc (Old people's Dance)

$\text{♩} = 144$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #42

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

343. Kallarash Sirba

$\text{♩} = 152$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #43

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

344. Sirba very (Old sirba)

$\text{♩} = 150$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #44

Reformatted to have 8-bar staff lines (plus multiple ending bars).

Reworked the endings to phrase 2, to not include the identical bar 31.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

345. Sirba from Orhei

$\text{♩} = 150$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #45

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

346. Jewish Sirba

$\text{♩} = 144$

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #46

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

347. Sirba "Totz la Zhok" (Everybody Dance)

♩=150

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #47

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

348. Bessarabian Sirba #1

♩=138

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #48

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

349. Sirba pentru Concert (Concert Sirba)

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #49

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

350. Sirba Tinerezik (Teenager Sirba)

♩=150

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #50

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

351. Wedding Sirba

$\text{♩} = 160$

1
9
17
25
32
40

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #51

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

352. Bessarabian Sirba #2

$\text{♩} = 160$

10
20
28

Rhythm: sirba

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #52

The 1st/2nd endings aren't really needed.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

353. Hora Fetelor (Girls Hora)

(Romani)

♩=54

Rhythm: hora

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #53

Repeats adjusted to not require 1st/2nd endings.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

354. Zhok mare (Big Zhok)

♩=50

Rhythm: zhok

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #54

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

355. Hora from Sadagora

(Ukraina (Chernivtsi))

$\text{♩} = 50$

Rhythm: hora

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #55

The g grace notes in bars 9, 13 should probably have the same accidentals, if any.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

356. Hora Primaveraiy (Springtime Hora)

 $\text{♩} = 48$

Rhythm: hora

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #56

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

357. Hora "Vesenny Khorovod" (Springtime Circle-Dance)

♩=50

1
6
12
19

Rhythm: hora

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #57

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

358. Ruishe Sher

♩=108

1
9
18
26
36
44
45
53
61
69
77
85
95
103
111

Rhythm: sher

Book: German Goldenshteyn "Shpilt klezmerimlach klingen zoln di gesalach" New York 2003 v.3 #58

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

359. Ruishe Sher

♩=120

Musical score for 'Ruishe Sher' in 2/4 time, tempo 120. The score consists of three staves. The first staff starts at measure 1 and ends at measure 12, featuring a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The second staff starts at measure 13 and ends at measure 24. The third staff starts at measure 25 and ends at measure 36, featuring a first ending bracket over measures 31-32 and a second ending bracket over measures 33-34. There are triplets in measures 10, 11, 12, 20, 21, 22, 23, 24, 30, 31, 32, 33, and 34.

Rhythm: sher

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #59

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

360. Honga "Hop-Lulia"

♩=152

Musical score for 'Honga Hop-Lulia' in 2/4 time, tempo 152. The score consists of ten staves. The first staff starts at measure 1 and ends at measure 9. The second staff starts at measure 10 and ends at measure 17, featuring a triplet in measure 10. The third staff is empty. The fourth staff starts at measure 18 and ends at measure 25. The fifth staff starts at measure 26 and ends at measure 33. The sixth staff starts at measure 34 and ends at measure 41. The seventh staff starts at measure 42 and ends at measure 49. The eighth staff starts at measure 50 and ends at measure 57, featuring triplets in measures 53 and 54. The ninth staff starts at measure 58 and ends at measure 65. The tenth staff starts at measure 66 and ends at measure 73. The eleventh staff starts at measure 74 and ends at measure 81. The twelfth staff starts at measure 82 and ends at measure 89.

Rhythm: honga

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #60

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

361. Moldavian Doina

(Moldavia)

Rhythm: doina

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #61

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

362. Polka "Dedushka" (Grandfather Polka)

♩=108

The musical score is written in 2/4 time with a tempo of 108 beats per minute. It consists of ten staves of music. The key signature has one flat (B-flat). The melody is characterized by frequent trills (tr) and slurs. The piece includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Rhythm: polka

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #62

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

363. Russian Medley

*(Russia)***Karapyet**

Musical notation for Karapyet, measures 1-16. The piece is in 2/4 time, key of D major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The melody consists of eighth and quarter notes, while the piano part features a steady eighth-note accompaniment.

Korobushka

Musical notation for Korobushka, measures 24-40. The piece is in 2/4 time, key of D major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The melody consists of quarter and eighth notes, while the piano part features a steady eighth-note accompaniment. There are first and second endings at the end of the piece.

Katyusha

Musical notation for Katyusha, measures 59-84. The piece is in 2/4 time, key of D major. It features a melody in the upper voice and a piano accompaniment in the lower voice. The melody consists of quarter and eighth notes, while the piano part features a steady eighth-note accompaniment. There are first and second endings at the end of the piece. The lyrics are written below the piano part.

raz dva ka za chok raz dva ka za chok

Book: German Goldenshteyn "Shpilt klezmerimlach klingen zoln di gesalach" New York 2003 v.3 #63

The words at the end were in Russian script.

Titles added for tunes that I know.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

364. Waltz "Amurskye Volni" (Waves of the Amur)

(Russian)

1
9
17
25
33
41
50
59
68
76

Rhythm: waltz

Book: German Goldenshteyn "Shpilt klezmorimlach klingen zoln di gesalach" New York 2003 v.3 #64

The third part has 17 bars.

Transcription: 2013 John Chambers <jc:trillian.mit.edu>

365. Waltz "Razbitaya Zhizn" (A Broken Life)

(Russia)

13

24

34

42

53

69

84

94

Rhythm: waltz

Book: German Goldenshteyn "Shpilt klezmerimlach klingen zoln di gesalach" New York 2003

Transcription: 2012 John Chambers <jc:trillian.mit.edu>