Klezmer Duets & Trios

Cello & Bass

WITH GUITAR CHORDS

based on

Kammen International Dance and Concert Folios

Nos. 1 and 9

arranged by Jack Kammen & William Scher
compiled by Jos. Kammen
© and distributed by J. & J. Kammen Music Co.
133 Industrial Avenue, P.O. Box 337
Hasbrouck Heights, N.J. 07604

reworked by
Barbara Toby Stack

Contents: 65 popular Klezmer tunes. Harmony, counterpoint, and rhythmic arrangements are published by Kammen for the 2nd Bb clarinet. These I transcribed into the key of C, edited, and augmented. Sources were the Kammens' editions for clarinet, violin, and piano. There are 40 tunes from No. 1, and 25 tunes from No. 9. Parts allow ensemble playing with readers of all the other Kammen editions.

Thanks to Joe Liebling
and Stan Heilbrun
for musical wisdom, taste,
and advice.

I welcome corrections, suggestions and general feedback. Please write Barbara Stack c/o

Yente Enterprises
2629 Benvenue Avenue
Berkeley, California 94704-3404

Version No. 0.1
Copy No._____

© Barbara Toby Stack 1991

Introduction

When I was about eleven years old, I was taken by a strong idea. I played the violin and cello and my sister, the violin. One of two close cousins played clarinet and piano, and her brother, drums. My dream was that we might someday find a way to play together. I lobbied each of them, and although each was willing to give it a try, none of us could imagine the scene, imagine what we'd do, what instrument we'd play, or the context or pretext for such an undertaking. We weren't a string quartet, a rock group, a Salvation Army Band, or any other ensemble any of us could imagine. I decided to sit on it for a while.

Then one day, I presumed to open the piano bench at my cousins' house. The piano had been my mother's as a child. I found an odd assortment of sheet music, including the tattered remains of one *Yosel, Yosel* by Nellie Casman, dated in the exotic 1923. My mother said that it had been a popular Yiddish song, and the basis for a successful 1938 American swing hit, *Joseph! Joseph!* A family conference concluded that I could take the music home if I would take good care of it. I have it today.

Time passed. I occasionally took out the precious piece of history, a popular song by a woman, a remnant of a culture which, at least sometimes, allowed a woman to be successful. More time passed. My uncle died and my cousins moved to a different house. And it was in that house that I brought the fruits of my contemplation of a piano score.

I arrived carrying four half-sheets of green music paper, each with a different cut on *Yosel, Yosel.* It was done in pencil and I had set it as a string quartet, the only quartet form I had ever seen. Untutored in arranging, I had lifted various lines from the piano score. However, we cousins never did manage to sit down and play together. Eventually, I went on to find my musical company with strangers.

So my fate remains in the hands of the larger music community. I dream of people making music together in living rooms, people who play many different instruments. I can live that dream, these days, in playing Klezmer music with all sorts of people: young and old, skilled instrumentalists and novices, Jews and non-Jews. And while many of us were educated to read music, we less rarely learned how to invent harmonies and rhythm lines. In the Kammen Folios I found a plethora of harmonies and rhythms, but cast in the Bb Clarinet version, inaccessible to players of C instruments, or to cellists. I began to make arrangements for myself, and then I couldn't stop.

Please note that I consider this a rough draft. Although slurs are indicated, these are, for the most part, those indicated in various Kammen editions, and not specifically tailored to string players. I have notes on violin fingering, straddling the line between classical conventions and the more mobile Gypsy style. This needs more research. I am aware of weaknesses in the chords for Folio No. 9, the lack of dynamic markings, and some parts of harmony and rhythm lines. I welcome feedback from any into whose hands fall a copy of this draft.

Finally, please note that it is the computer that made all this worth beginning.

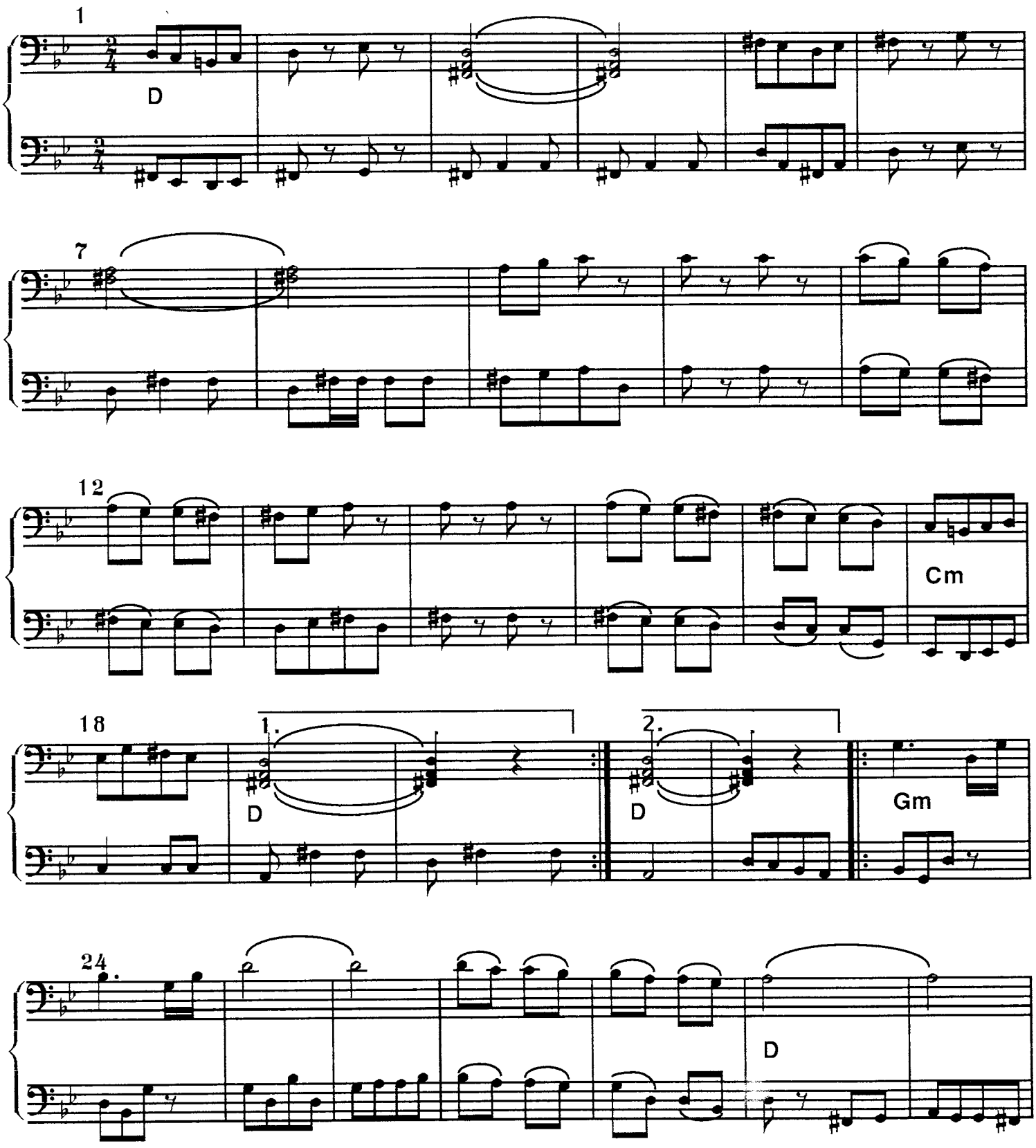
CONTENTS

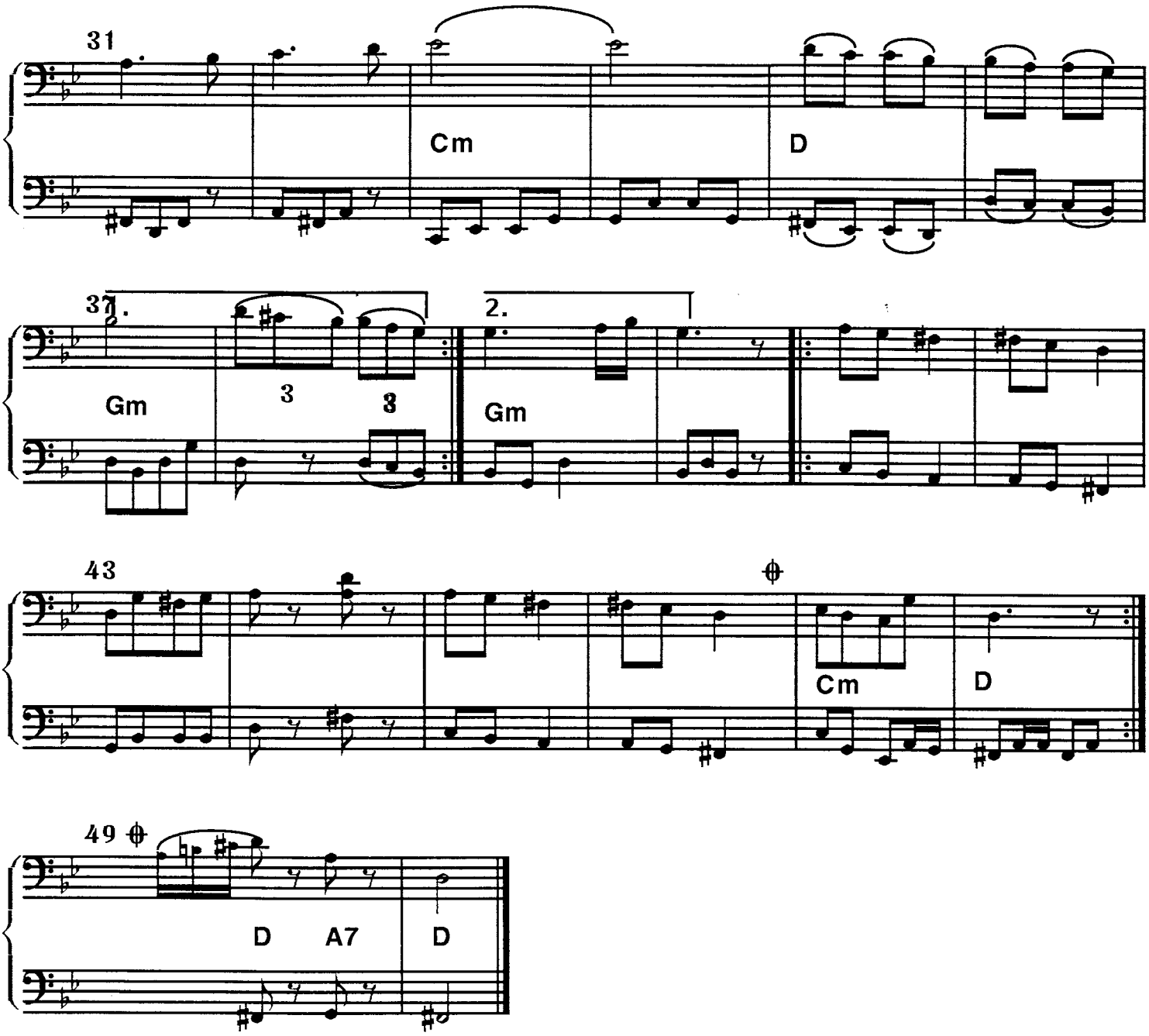
Volume No. 1

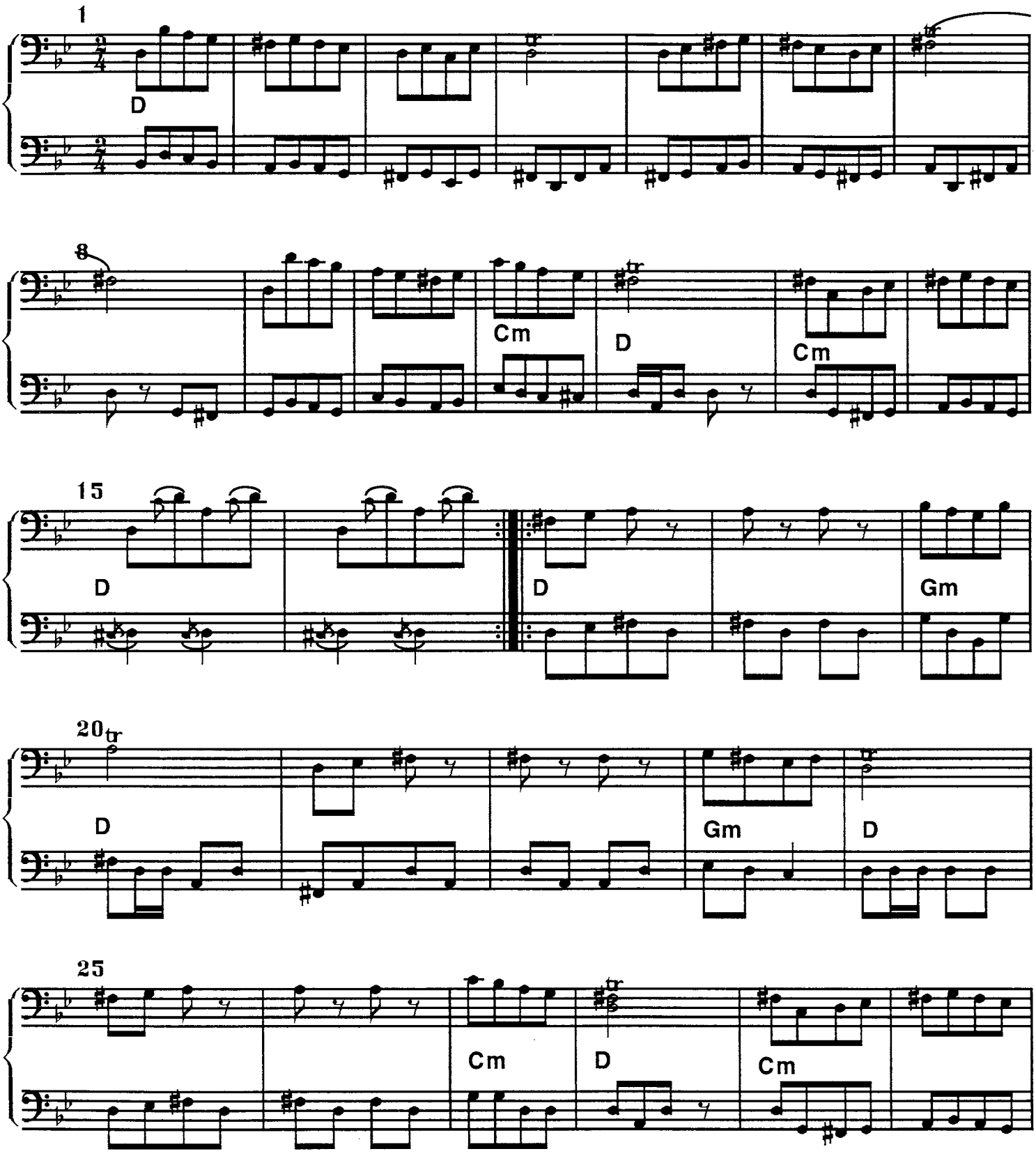
2 Frailach No. 1
4 Frailach No. 2
6 Di Silberne Chasene No. 3
8 Frailach No. 4
10 Frailach No. 5
12 Frailach No. 6
14 Frailach No. 7
16 Frailach No. 8
18 Frailach No. 9
20 Itzikel No. 10
22 Shpielt Mir Klesmorimlach *or* Die Macheteneste No. 11
24 Frailach No. 12
26 Roumanian Horra No. 13
28 Bessarabian Horra No. 14
30 Frailach No. 15
32 Volach No. 16
36 Frailach No. 17
38 Frailach No. 18
40 Frailach No. 19
42 Kolomeike No. 20
44 Kolomeike No. 21
45 Kosotchok No. 22
46 Ukranian Dance No. 23
48 Russian Dance No. 24
50 Ukranian Dance No. 25
52 Kosotchok III No. 26
54 Russian Sher I No. 27
56 Russian Sher II No. 28
58 Russian Sher III No. 29
60 Yeshzi Polska Nie Sginele No. 30
62 Oberek-Wieszu No. 31
64 Oberek No. 32
66 Poi Lastocha Poi *or* Over The Sea No. 38
68 Expectation No. 39
70 Chosen-Kalle Mazel Tov No. 47
72 Ot A Soi/Schwieger Tanz No. 48
73 Lo Mir Sich Iberbehten No. 49
74 Der Broiges Tanz No. 50
76 Der Patch Tanz No. 51
78 The Star Spangled Banner No. 52

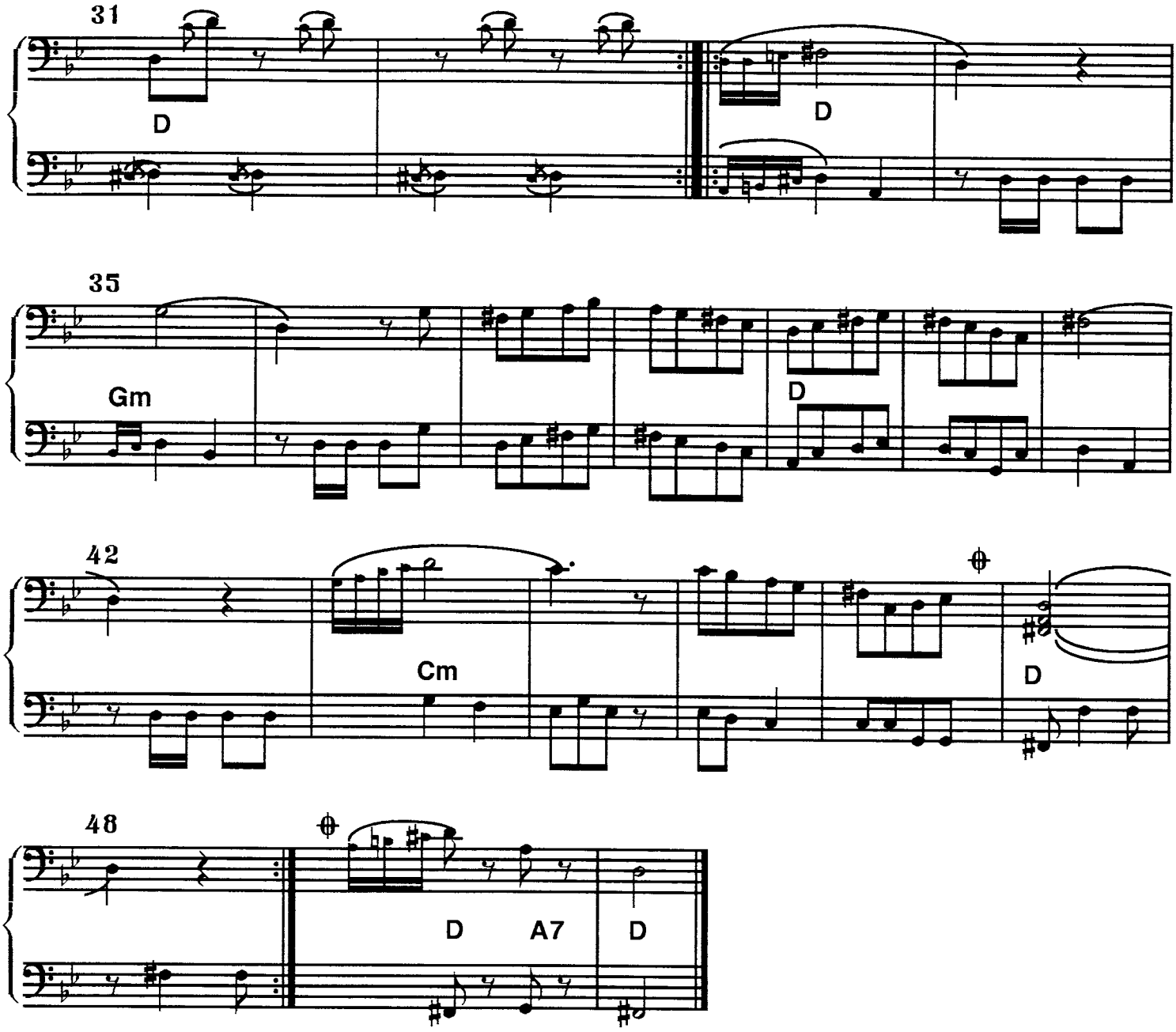
Volume No. 9

80 Frailach No. 10
82 Frailach No. 11
84 Frailach No. 12
86 Frailach No. 13
88 Frailach No. 14
90 Frailach No. 15
92 Boberiker Wedding Bulgar No. 16
94 Frailach No. 17
96 Wu Nemt No. 18
98 Jack Boogich Frailach No. 19
100 Jewish Overture INTRO No. 20
100 In A Klein Shtiebele No. 21
101 Glick No. 22
102 Mein Yiddishe Meidel No. 23
103 Hoo-tza-tza No. 24
103 Belz, Mein Shtetele Belz No. 25
105 Oi I Like She No. 26
105 Papirossen No. 27
106 Baigelach (Bublichki) No. 28
108 Rumanian Horra No. 29
110 Abrasha Fin Odess No. 30
112 Serba La Booga No. 31
114 Mikor Az Est Meselni Kezd No. 35
116 Polish Bamberrock No. 39
118 Cheiem's Neir Shtieler Bulgar No. 63

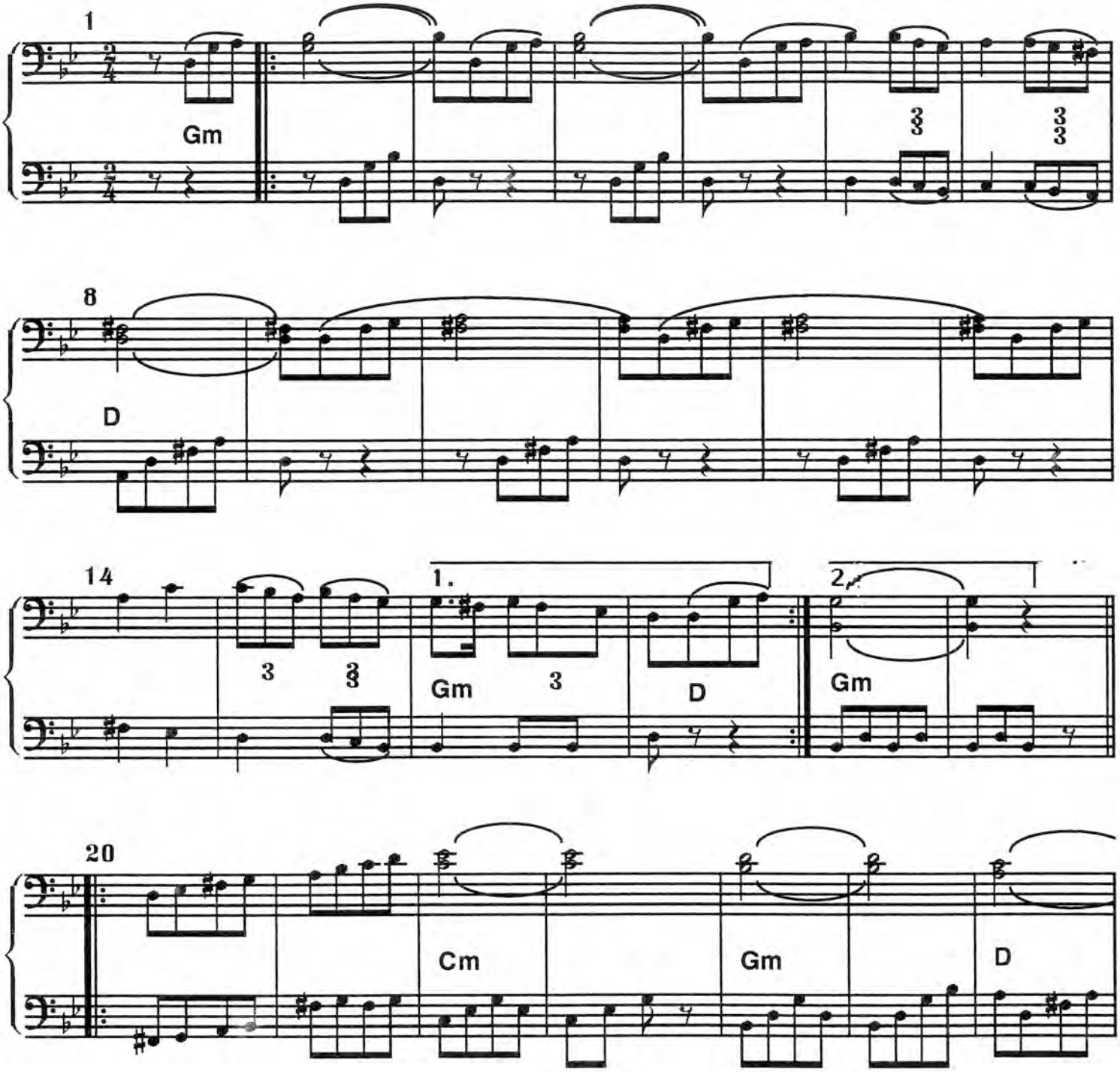

1
D
7
12
Cm
18
1.
D
2.
D
Gm
24
D


31
Cm
D
37
1.
2.
Gm
3
3
Gm
43
Cm
D
49
D
A7
D

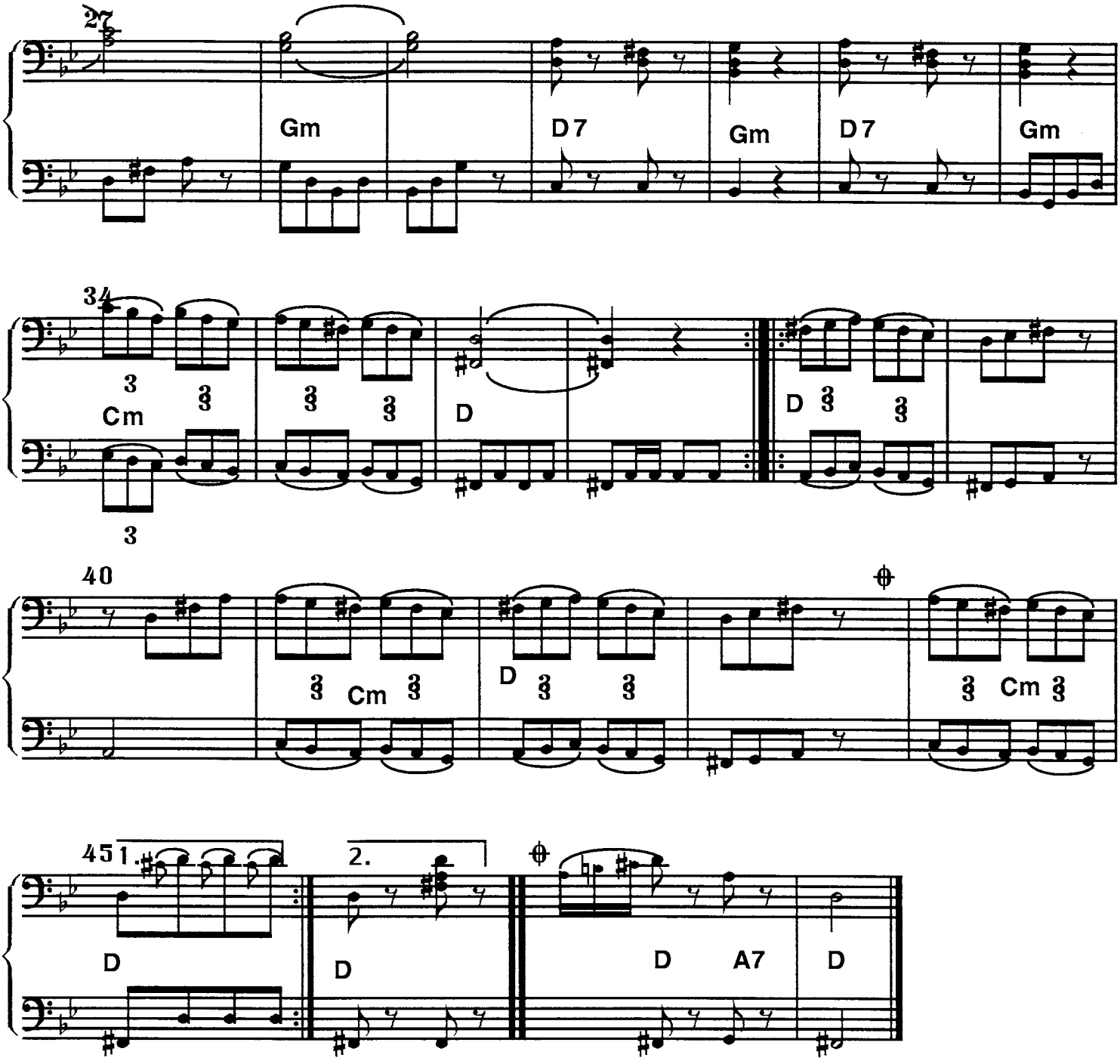

1
D
8
Cm
D
Cm
15
D
D
Gm
20
D
Gm
D
25
Cm
D
Cm

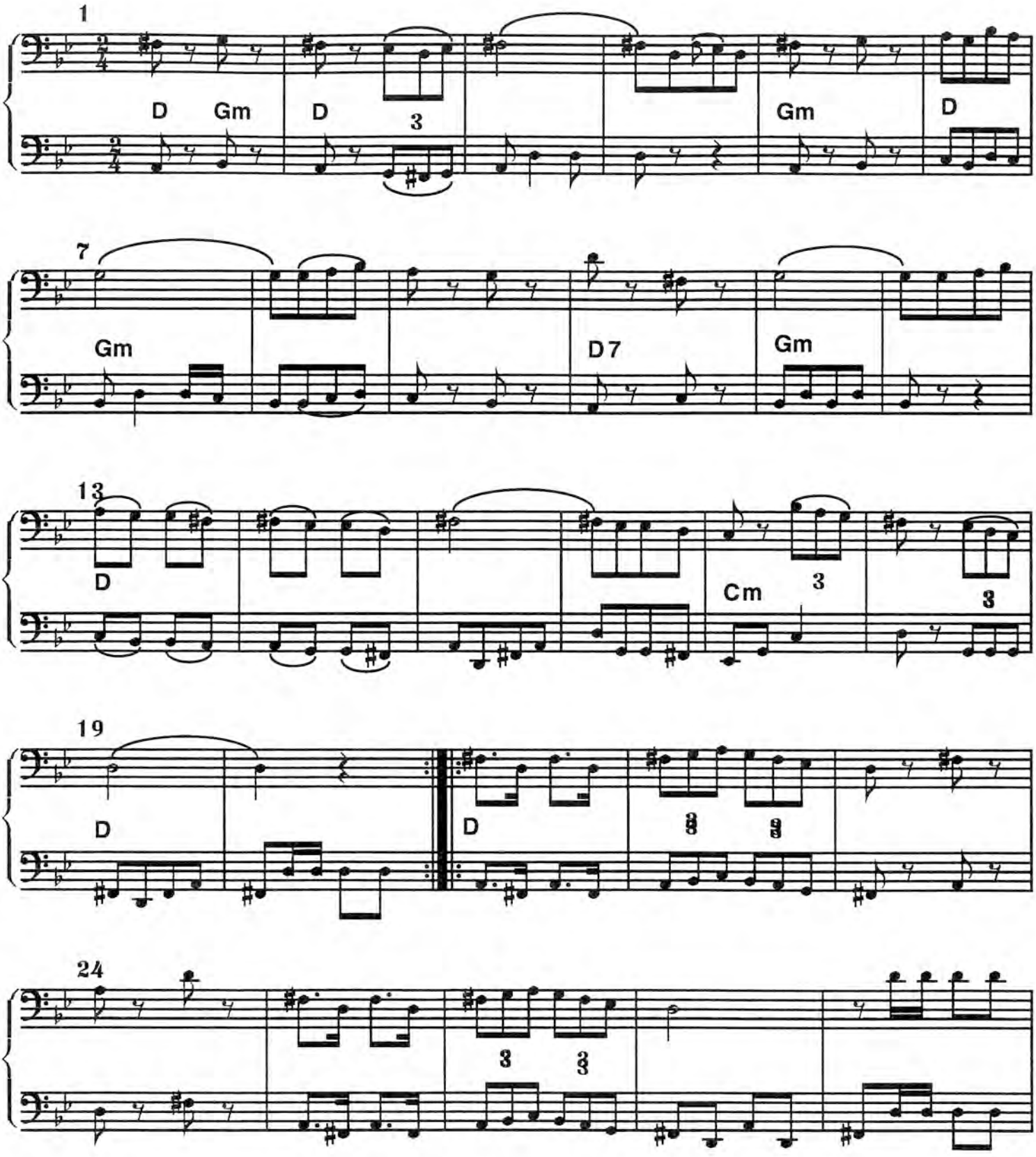

31
D
D
35
Gm
D
42
Cm
D
48
D
A7
D

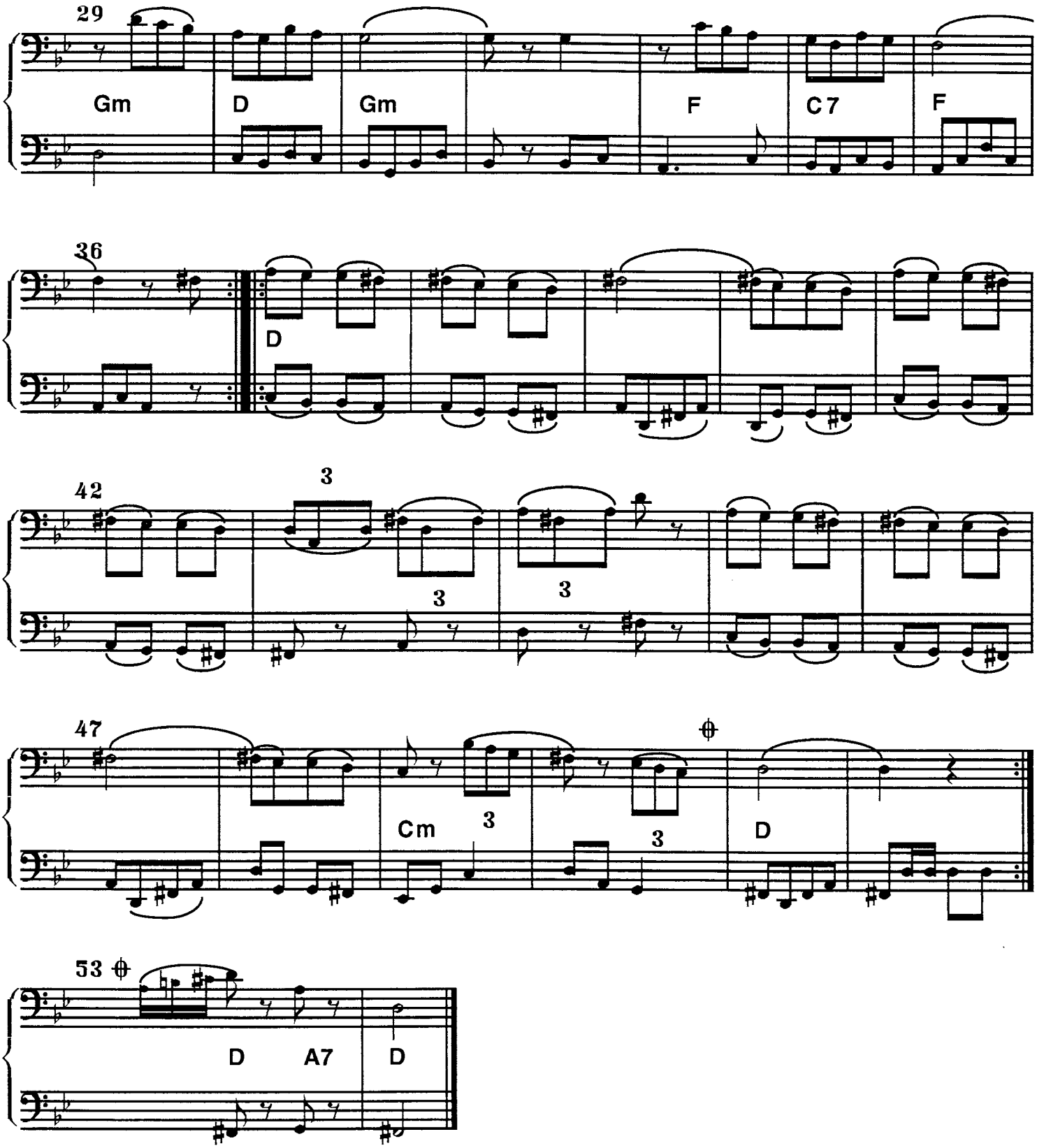
KAMMEN Folio No. 1, Frailach No. 3
Di Silberne Chasene

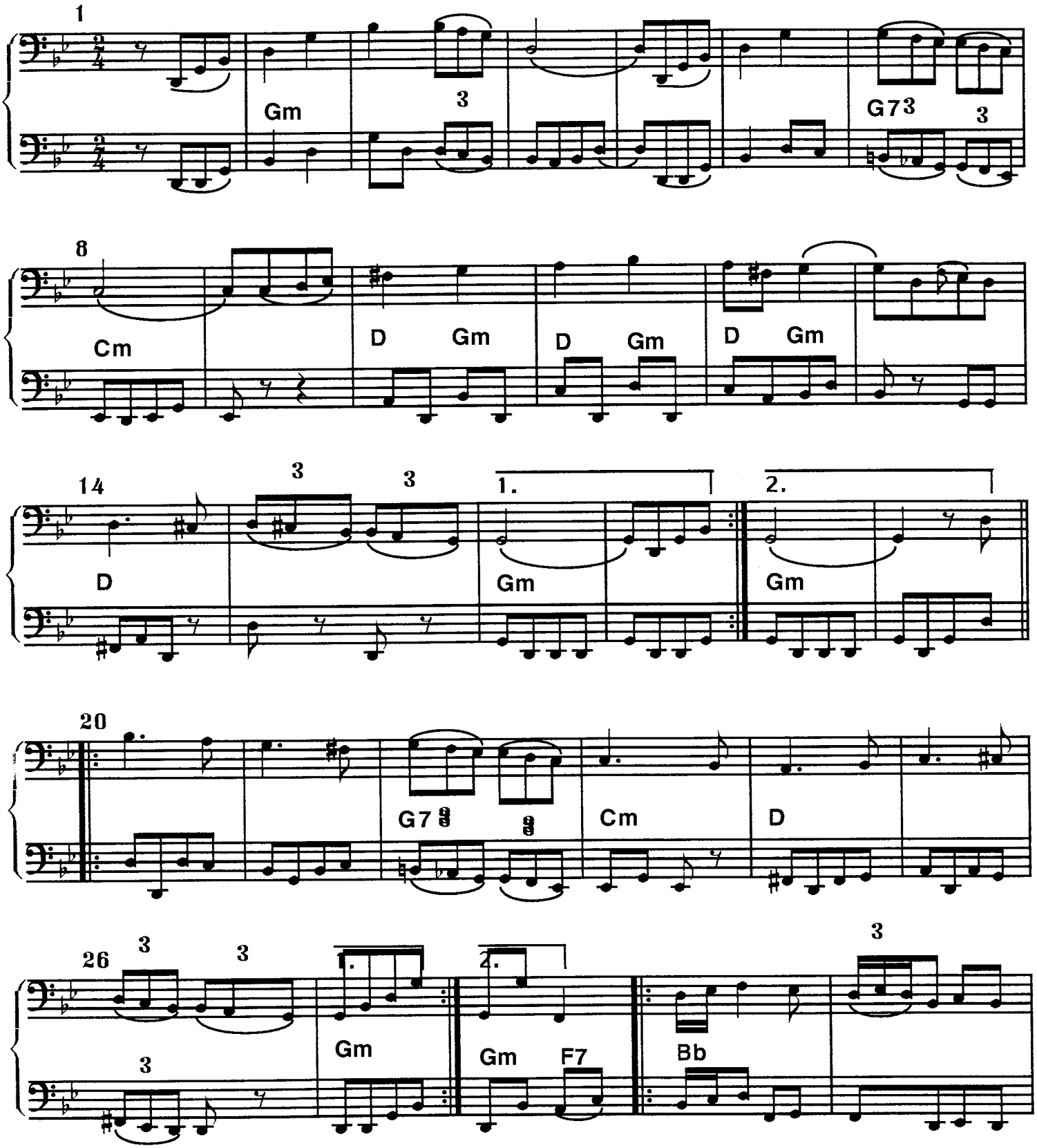


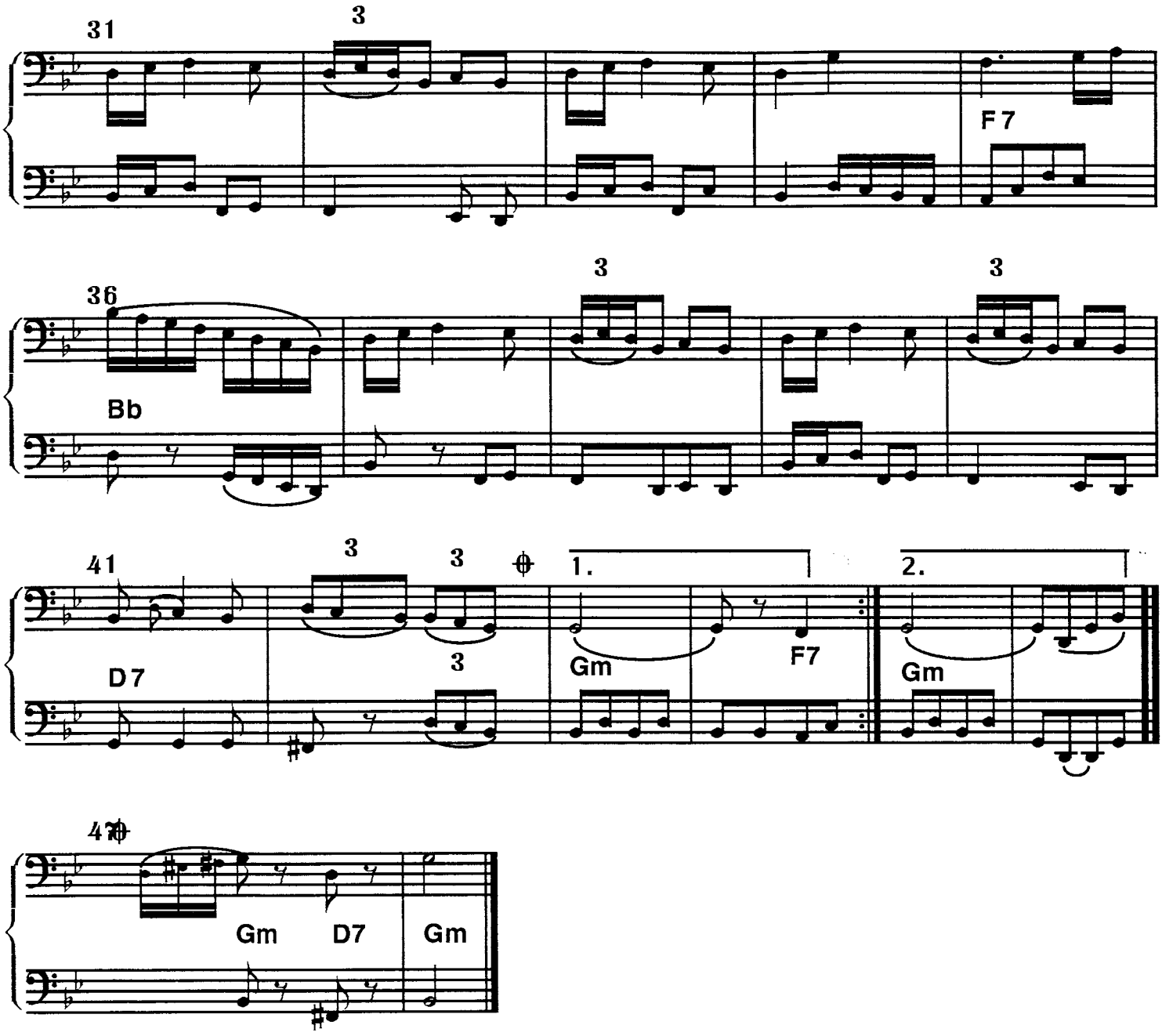
DRAFT--arr. Barbara Stack, Berkeley, CA 1991--DRAFT

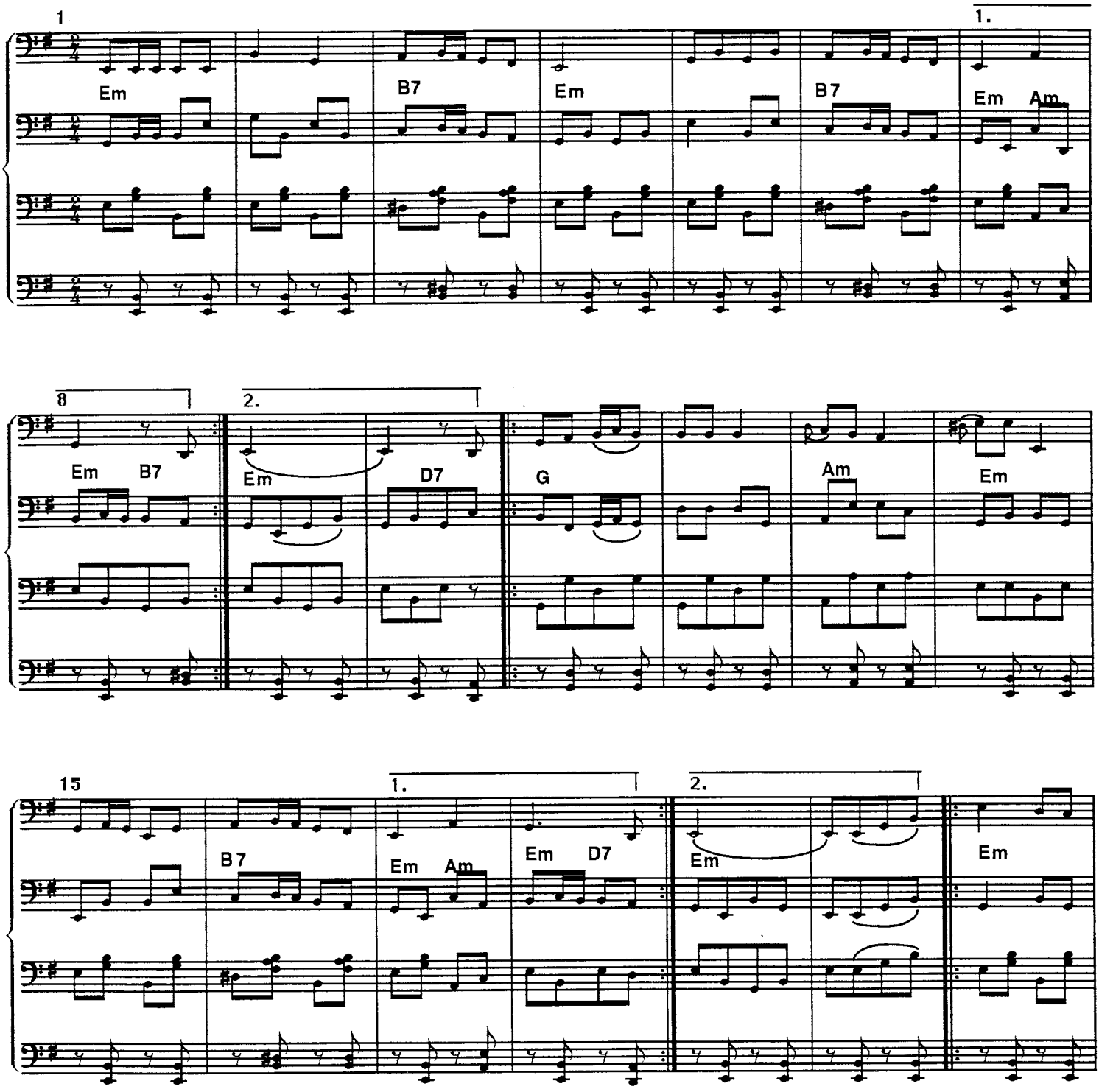

27
Gm
D7
Gm
D7
Gm
34
Cm
D
D
40
Cm
D
Cm
45
1.
2.
D
D
D
A7
D

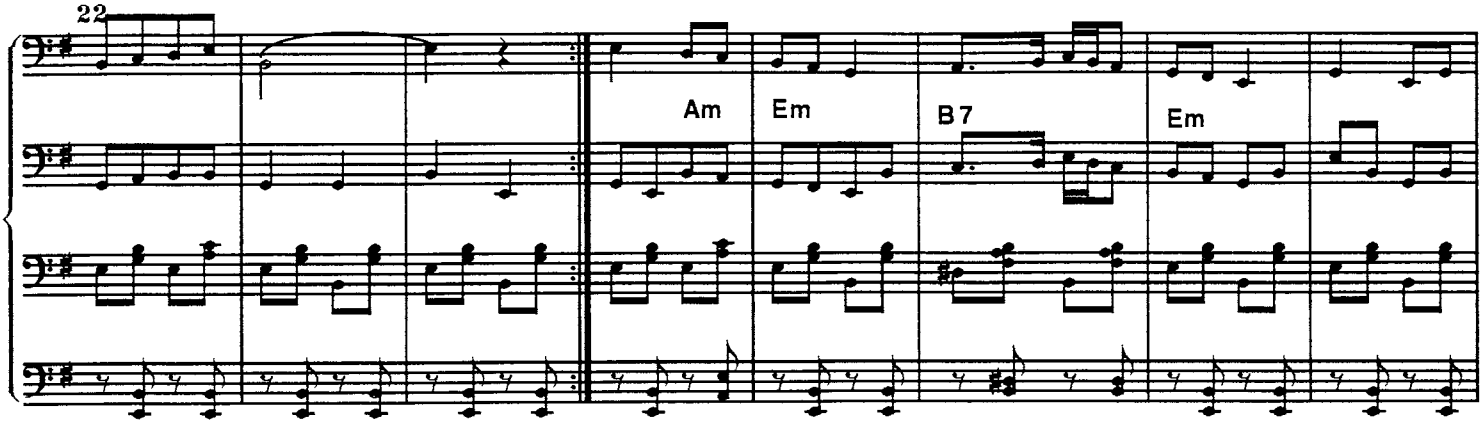

1
D
Gm
D
3
Gm
D
7
Gm
D7
Gm
13
D
Cm
3
3
19
D
D
3
3
24
3
3

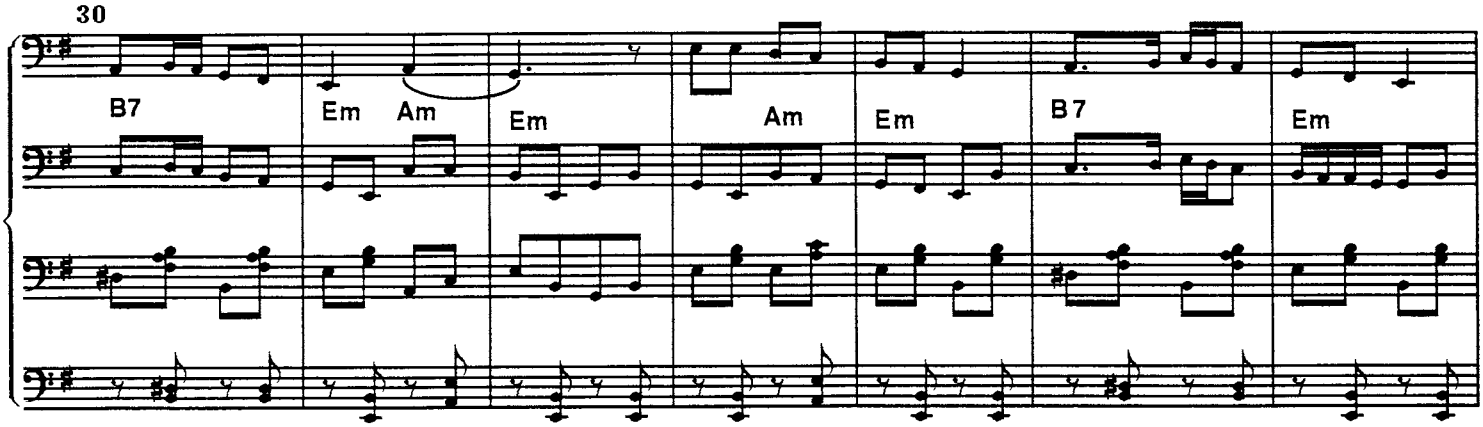

29
Gm
D
Gm
F
C7
F
36
D
42
3
3
3
47
Cm
3
3
D
53
D
A7
D

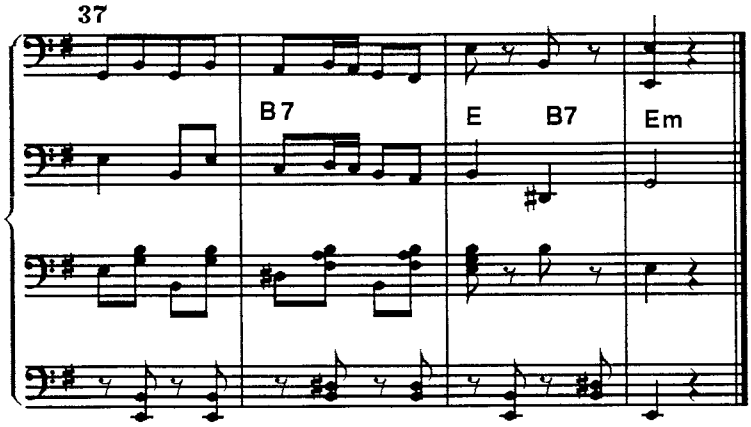

1
Gm
3
G73
3
8
Cm
D
Gm
D
Gm
D
Gm
14
3
3
D
1.
Gm
2.
Gm
20
G7
Cm
D
26
3
3
3
1.
Gm
2.
Gm
F7
Bb
3

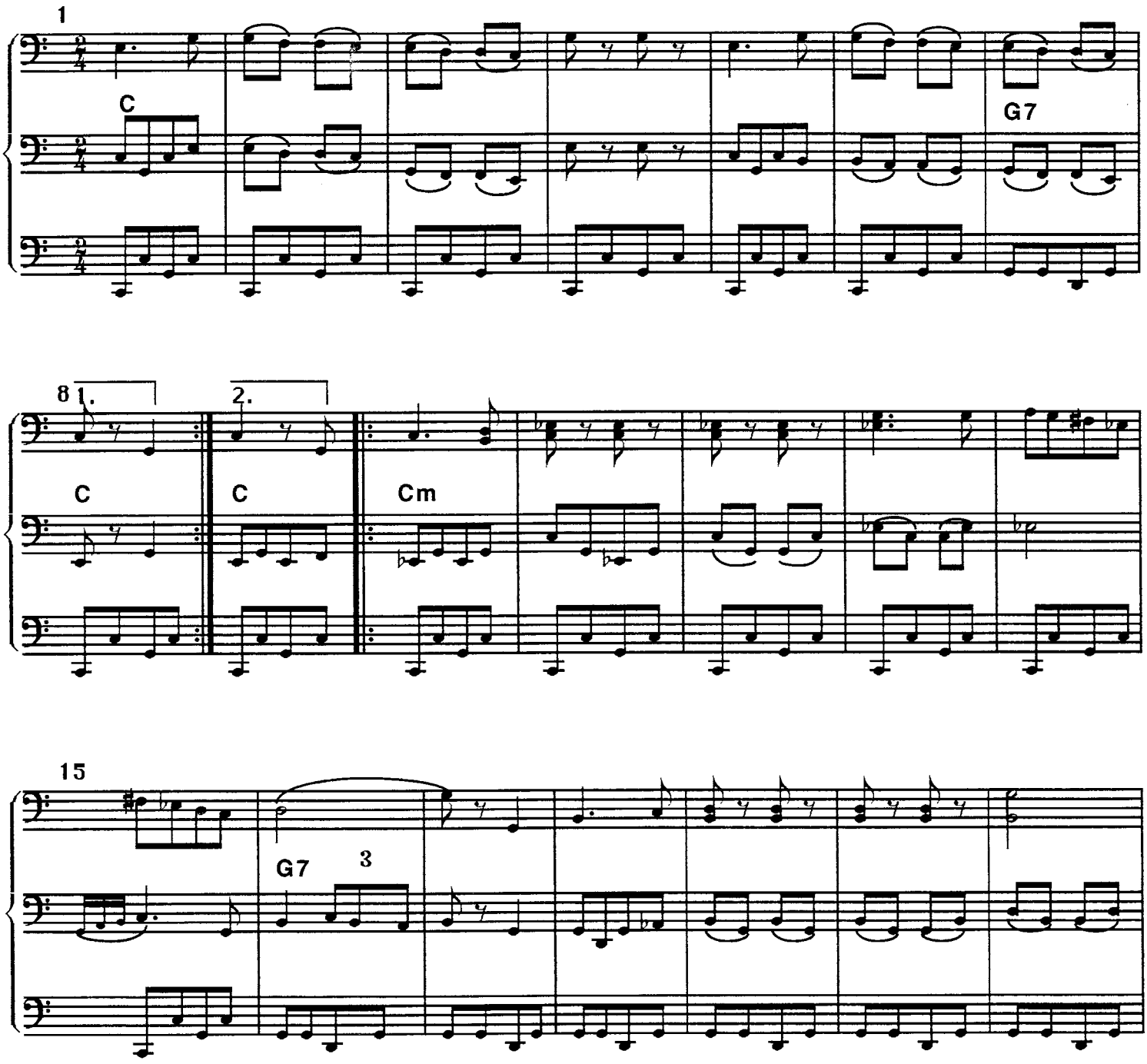

31
3
F7
36
3
3
Bb
41
3
3
3
1.
2.
D7
Gm
F7
Gm
47
Gm
D7
Gm

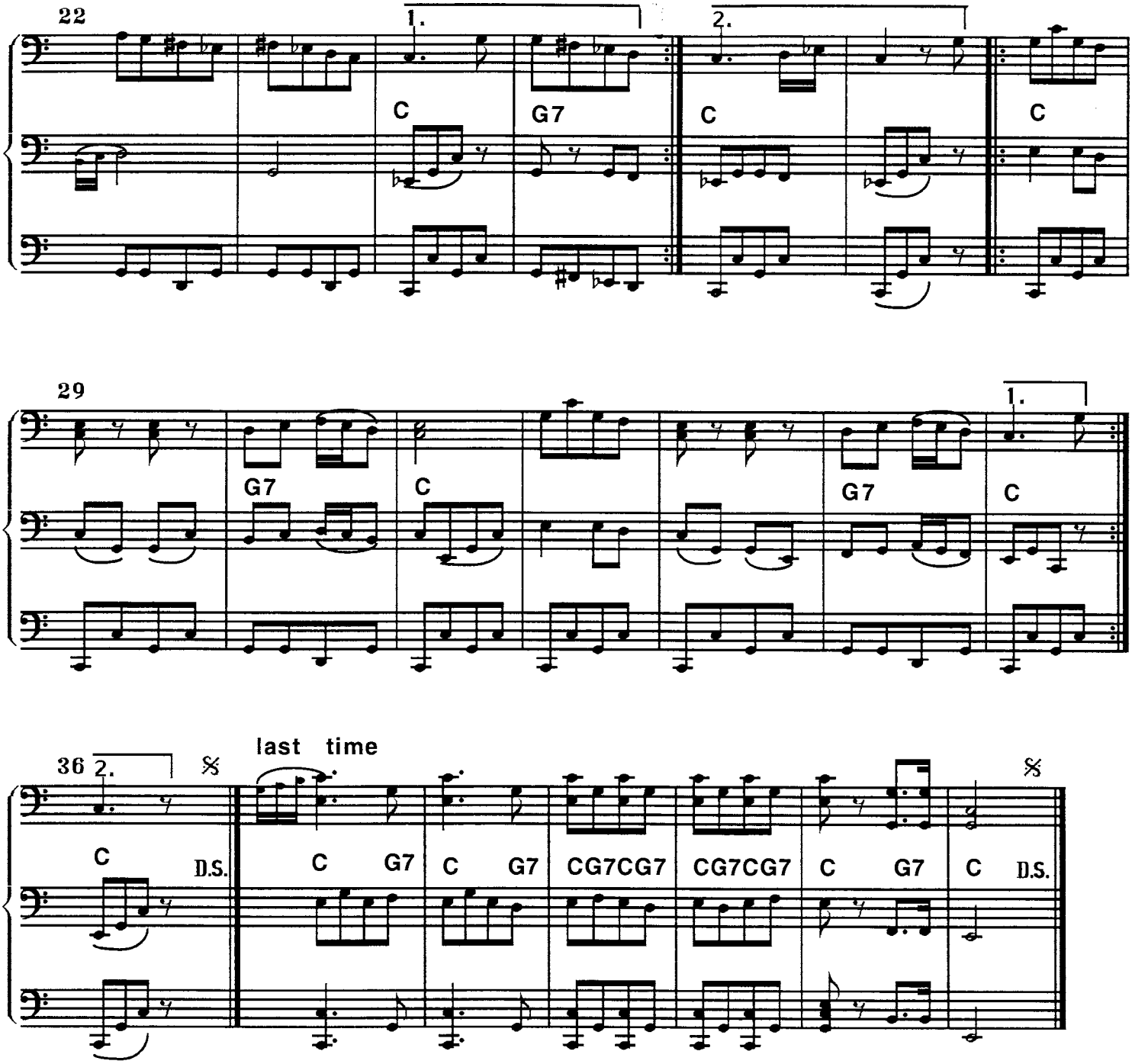

1
Em
B7
Em
B7
1.
Em
Am
8
Em
B7
2.
Em
D7
G
Am
Em
15
B7
1.
Em
Am
Em
D7
2.
Em
Em


22
Am
Em
B7
Em

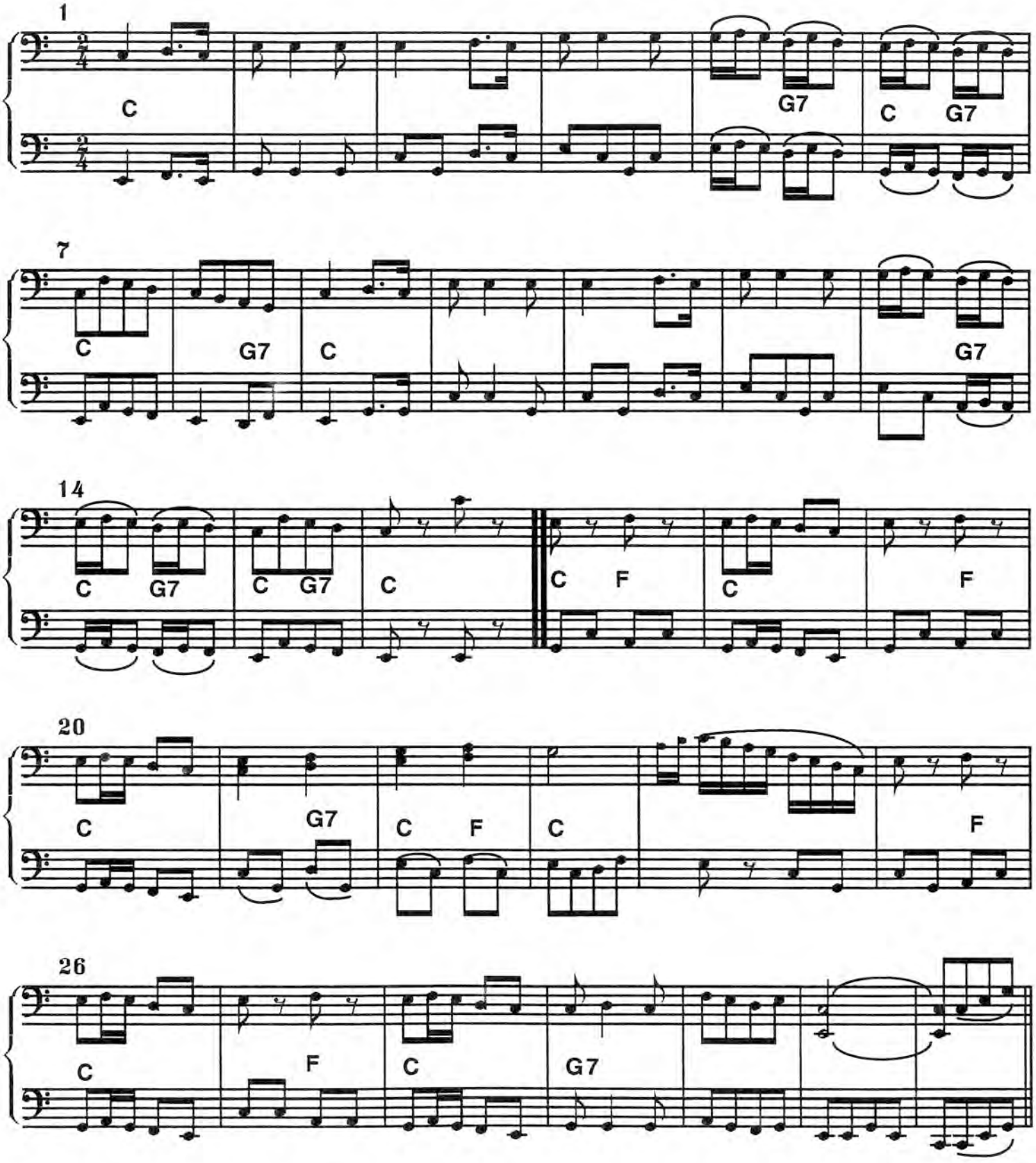

30
B7
Em
Am
Em
Am
Em
B7
Em


37
B7
E
B7
Em


1
C
G7
8
1.
2.
C
C
Cm
15
G7
3

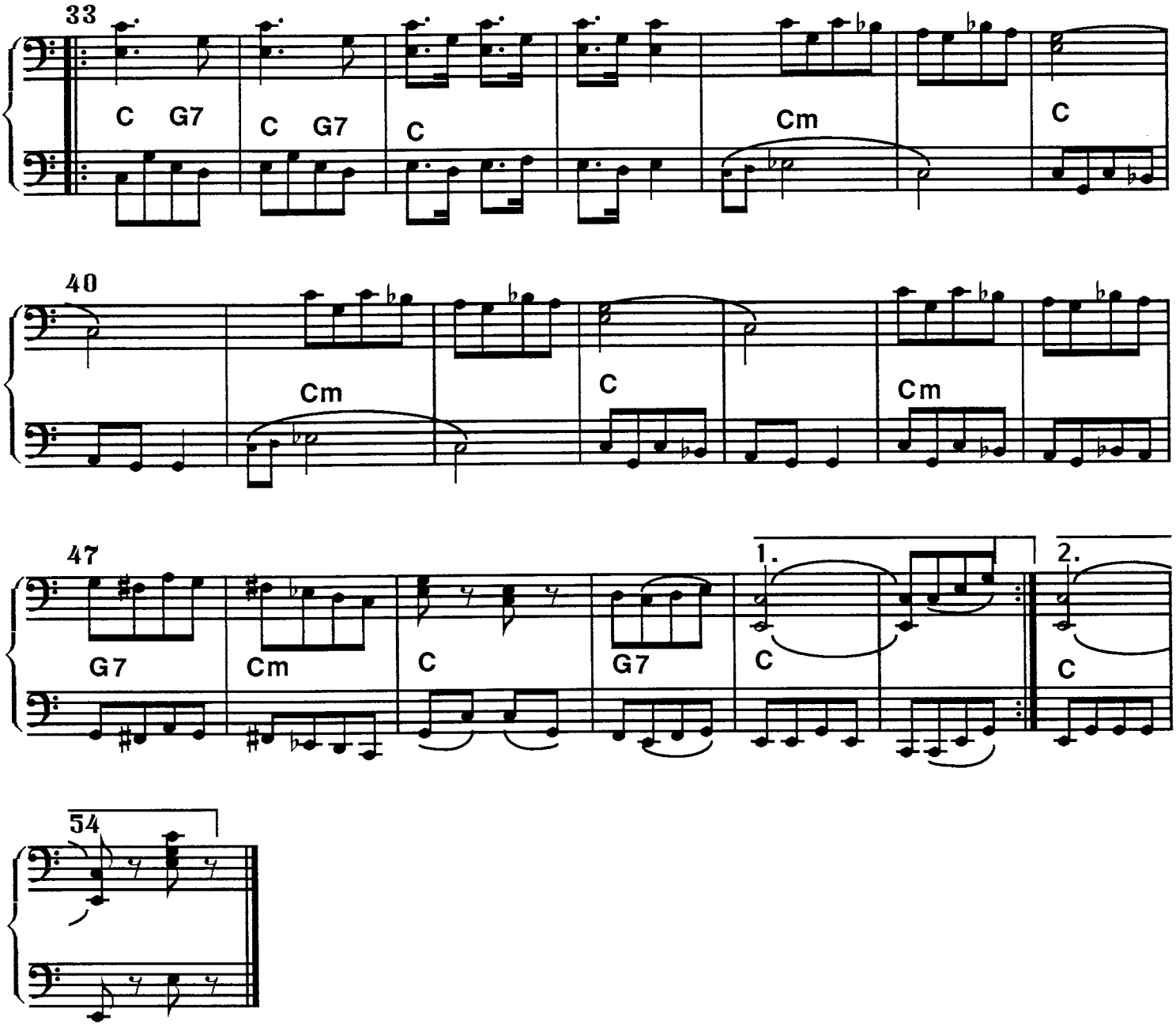

22
1.
2.
C
G7
C
C
29
1.
G7
C
G7
C
36
2.
%
last time
C
D.S.
C
G7
C
G7
CG7CG7
CG7CG7
C
G7
C
D.S.
%

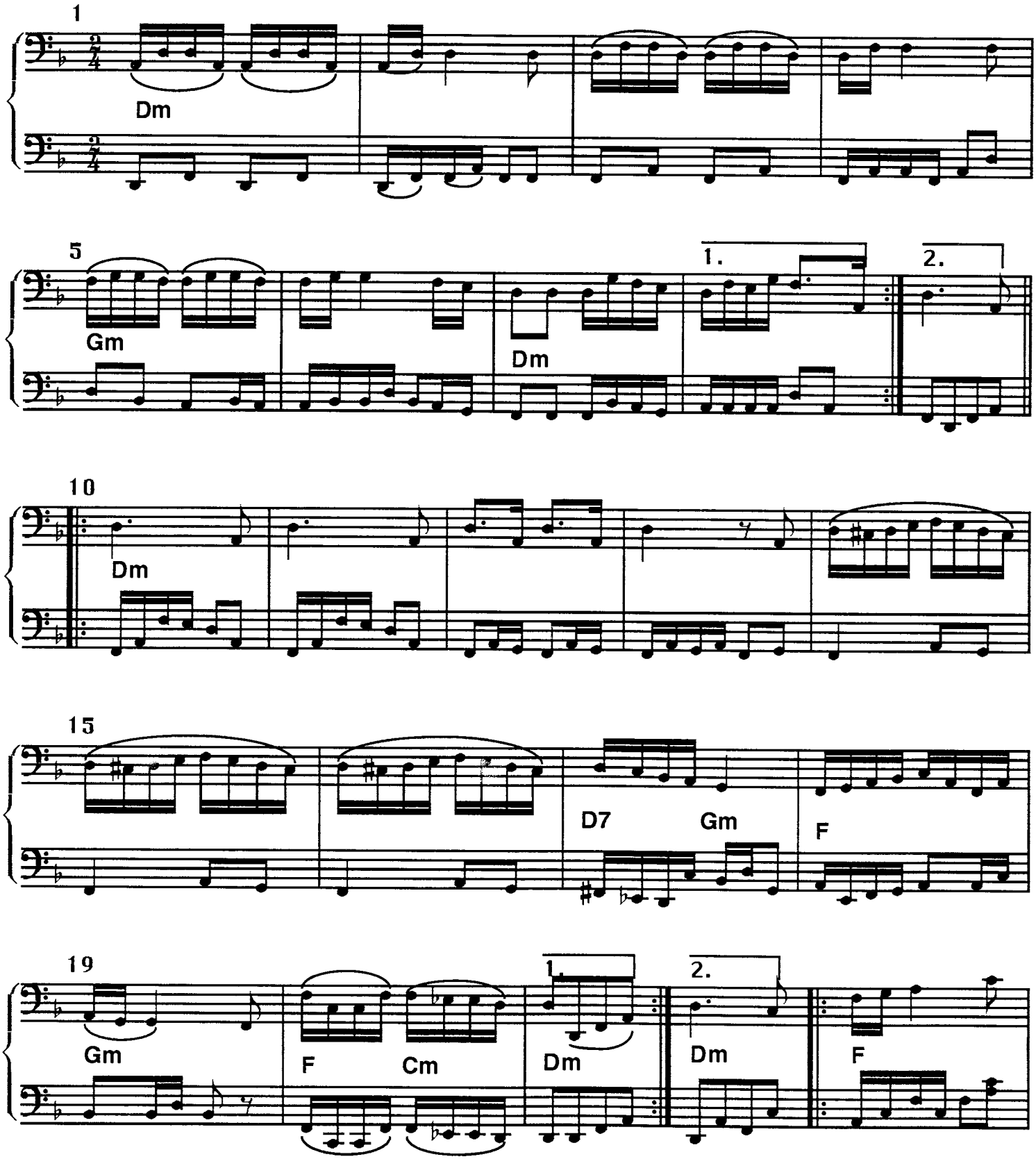
KAMMEN Folio No. 1, Frailach No. 8
Noch A Bisel/A Tentzel Far Die Machetunem

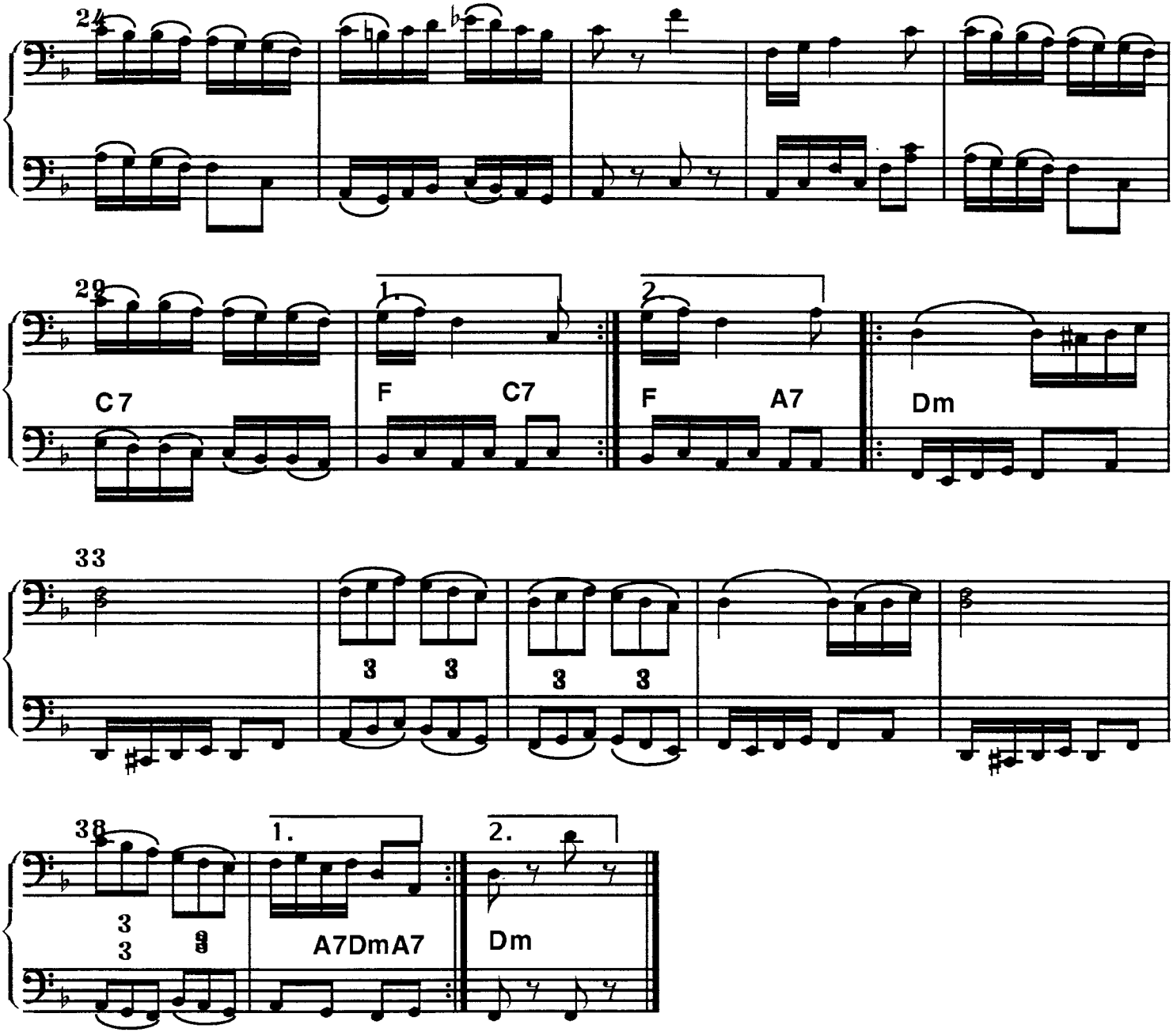


DRAFT--arr. Barbara Stack, Berkeley, CA 1991--DRAFT

KAMMEN Folio No. 1, Frailach No. 8
Noch A Bisel/A Tentzel Far Die Machetunem




1
Dm
5
Gm
Dm
1.
2.
10
Dm
15
D7
Gm
F
19
Gm
F
Cm
Dm
1.
2.
Dm
F


24
29
1.
2.
C7
F
C7
F
A7
Dm
33
3
3
3
3
38
1.
2.
3
3
A7DmA7
Dm