

# 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

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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

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# 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.



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KAMMEN Folio No. 1. Frailach No. 1

1

D

7

12

Cm

18

D D Gm

24

D

KAMMEN Folio No. 1, Frailach No. 1

31

Cm D

37.

Gm 3 8 Gm

43

Cm D

49

D A7 D

KAMMEN Folio No. 1, Frailach No. 2

1

D

8

Cm D Cm

15

D D Gm

20<sup>tr</sup>

D Gm D

25

Cm D Cm



KAMMEN Folio No. 1, Frailach No. 2

31

D D

35

Gm D

42

Cm D

48

D A7 D

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

1

Gm

3

3

8

D

14

3

3

1.

2.

Gm

D

Gm

20

Cm

Gm

D

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

27

Gm D7 Gm D7 Gm

34

3 3 3 3 3 3

Cm D D

3

40

3 3 3 3 3 3

Cm D Cm

45

2.

D D A7 D

KAMMEN Folio No. 1, Frailach No. 4

1

D Gm D Gm D

7

Gm D7 Gm

13

D Cm

19

D D

24

D

KAMMEN Folio No. 1, Frailach No. 4

29

Gm D Gm F C7 F

36

D

42

3

3 3 3

47

⊕

Cm 3 3 D

53 ⊕

D A7 D

KAMMEN Folio No. 1, Frailach No. 5

1

Gm 3 G7 3 3

8

Cm D Gm D Gm D Gm

14

D Gm Gm 1. 2.

20

G7 9 Cm D

26

Gm Gm F7 Bb 3

KAMMEN Folio No. 1, Frailach No. 5

31

3

F7

36

Bb

3

3

41

D7

3

3

1.

2.

Gm

F7

Gm

47

Gm

D7

Gm

KAMMEN Folio No. 1, Frailach No. 6  
A Yuhr Erst Noch Mein Chasene

1. 1.

Em B7 Em B7 Em Am

This system contains measures 1 through 7. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the upper voice, with a first ending bracket over measures 1-7. The bass line consists of chords and eighth-note accompaniment. Chord changes are indicated above the staff: Em (measures 1-2), B7 (measures 3-4), Em (measures 5-6), B7 (measure 7), and Em Am (measures 8-9).

8. 2.

Em B7 Em D7 G Am Em

This system contains measures 8 through 14. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the upper voice, with a second ending bracket over measures 8-14. The bass line consists of chords and eighth-note accompaniment. Chord changes are indicated above the staff: Em B7 (measures 8-9), Em (measures 10-11), D7 (measures 12-13), G (measures 14-15), Am (measures 16-17), and Em (measures 18-19).

15. 1. 2.

B7 Em Am Em D7 Em Em

This system contains measures 15 through 21. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the upper voice, with first and second ending brackets over measures 15-21. The bass line consists of chords and eighth-note accompaniment. Chord changes are indicated above the staff: B7 (measures 15-16), Em Am (measures 17-18), Em D7 (measures 19-20), Em (measures 21-22), and Em (measures 23-24).



KAMMEN Folio No. 1, Frailach No. 6  
A Yuhr Erst Noch Mein Chasene

22

Am Em B7 Em

30

B7 Em Am Em Am Em B7 Em

37

B7 E B7 Em

KAMMEN Folio No. 1, Frailach No. 7  
Schuster Und Schneider Tanz

1

Chord labels: C, G7

This system contains measures 1 through 7. The music is written for three staves: a single bass staff on top and a grand staff (bass and treble) below. The key signature has one sharp (F#) and the time signature is 2/4. Measure 1 is marked with a '1'. Chord labels 'C' and 'G7' are placed above the grand staff in measures 2 and 7 respectively. The bass line consists of eighth notes, while the treble and right-hand parts feature a mix of eighth and sixteenth notes.

8 1. 2.

Chord labels: C, Cm

This system contains measures 8 through 14. Measure 8 is marked with an '8' and a first ending bracket. Measure 9 is marked with a '2.' and a second ending bracket. Chord labels 'C' and 'Cm' are placed above the grand staff in measures 8 and 10 respectively. The music continues with eighth and sixteenth notes in the bass line and treble.

15

Chord labels: G7, 3

This system contains measures 15 through 21. Measure 15 is marked with a '15'. Chord labels 'G7' and '3' are placed above the grand staff in measures 16 and 17 respectively. The music continues with eighth and sixteenth notes in the bass line and treble.

KAMMEN Folio No. 1, Frailach No. 7  
Schuster Und Schneider Tanz

22

1. 2.

C G7 C C

29

1.

G7 C G7 C

36 2. last time

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

1

Chord progression: C, G7, C, G7

Measures 1-6: The first system contains six measures. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with eighth notes and quarter notes. Chords are indicated below the staff: C (measures 1-2), G7 (measures 3-4), C (measure 5), and G7 (measure 6).

7

Chord progression: C, G7, C, G7

Measures 7-13: The second system contains seven measures. The bass line continues with eighth notes. The treble line has a melodic line with eighth notes and quarter notes. Chords are indicated below the staff: C (measures 7-8), G7 (measures 9-10), C (measures 11-12), and G7 (measure 13).

14

Chord progression: C, G7, C, G7, C, C, F, C, F

Measures 14-19: The third system contains six measures. The bass line continues with eighth notes. The treble line has a melodic line with eighth notes and quarter notes. Chords are indicated below the staff: C (measures 14-15), G7 (measures 16-17), C (measures 18-19), C (measure 20), F (measures 21-22), C (measures 23-24), and F (measures 25-26).

20

Chord progression: C, G7, C, F, C, F

Measures 20-25: The fourth system contains six measures. The bass line continues with eighth notes. The treble line has a melodic line with eighth notes and quarter notes. Chords are indicated below the staff: C (measures 20-21), G7 (measures 22-23), C (measures 24-25), F (measures 26-27), C (measures 28-29), and F (measures 30-31).

26

Chord progression: C, F, C, G7

Measures 26-31: The fifth system contains six measures. The bass line continues with eighth notes. The treble line has a melodic line with eighth notes and quarter notes. Chords are indicated below the staff: C (measures 26-27), F (measures 28-29), C (measures 30-31), and G7 (measures 32-33).

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

33

C G7 C G7 C Cm C

40

Cm C Cm

47

G7 Cm C G7 C C

1. 2.

54

KAMMEN Folio No. 1, Frailach No. 9

1

Dm

5

Gm Dm

1. 2.

10

Dm

15

D7 Gm F

19

Gm F Cm Dm Dm F

1. 2.

KAMMEN Folio No. 1, Frailach No. 9

Musical notation for measures 24-28. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a bass line with eighth-note patterns and slurs. Measure numbers 24, 25, 26, 27, and 28 are indicated at the beginning of their respective measures.

Musical notation for measures 29-32. The system consists of two staves. The upper staff contains a melodic line with slurs and first/second endings. The lower staff contains a bass line with slurs. Chords are indicated below the bass staff: C7, F, C7, F, A7, and Dm. Measure numbers 29, 30, 31, and 32 are indicated at the beginning of their respective measures.

Musical notation for measures 33-37. The system consists of two staves. The upper staff contains a melodic line with slurs and triplets. The lower staff contains a bass line with slurs and triplets. Measure numbers 33, 34, 35, 36, and 37 are indicated at the beginning of their respective measures.

Musical notation for measures 38-41. The system consists of two staves. The upper staff contains a melodic line with slurs and first/second endings. The lower staff contains a bass line with slurs. Chords are indicated below the bass staff: A7DmA7 and Dm. Measure numbers 38, 39, 40, and 41 are indicated at the beginning of their respective measures.