

**SIX STRING ORCHESTRA**  
With apologies to Harry Chapin

**D**                   **Em**

The very day I purchased it / I blessed my guitar

**A**                   **D**

As my monophonic symphony / Six string orchestra

**D**                   **Em**

In my room I'd practice late / And so I would disappear

**A**                   **G**           **A**           **D**

My mother said, "Can you play solo / So Low that I can't hear?"

**F#m**                   **Em**

I'd play at all the open mics / I'd finish, they'd applaud

**Bm**                   **F#m**           **E**                   **A**

Some called it muffled laughter / I just figured they were in awe

**D**                   **Em**

So I went up for an encore / But they screamed they'd had enough

**A**                   **G**           **A**           **D**

Well maybe I just need a group / To help me do my stuff

**G**                   **D**

And so I'd dream a bass would join me / and fill the bottom in >

**G**                   **D**                   **E**                   **A** (A-Ab)

And maybe now we could add some brass / So it would not sound so thin >

**G**                   **D**                   **Bm**

I need some drums to set the beat / And help me keep in time >

**Em**                   **D**                   **G**                   **A**           **D**

And way back in the distance / Some strings would sound so fine

**G**                   **D**

And we would play together / Like fine musicians should

**G**                   **D**                   **E**                   **A** (A-Ab walkdown)

And it would sound like music / And the music would sound good

**G**                   **D**                   **Bm**

But in real life I'm stuck with / That same old formula

**Em**                   **A**                   (band drops out)   **Em**   **A**           **D**

Me and my monophonic symphony                   /

Six string orchestra

Oh, I would sing Hebrew songs for my favorite girl / And sing them soft and slow  
But before I get to finish / She says she has to go  
She's nice and says "Excuse me / I've got to find a bar  
I think I need to have a drink / Before I hear you play guitar"

So I searched so high and low / For Musicians near and far  
I added **keys** and **accordion** / To play over my guitar  
Then finally it dawned on me / Just hear wheat my momma says  
Hey Neal you're gonna need a **clarinet** / To truly play some klez

### <Clarinet solo break>

#### And so I'd dream ....

So I took a bunch of guitar lessons / And my teacher took a leave  
It was something about a break down / Or needing a reprieve  
But I know I found my future / Here in Tyler, yeah that's right  
And hold onto my dream of / Playing klezmer here tonight

B

G

D

And so I'd dream a **bass** would join me / and fill the bottom in >

G

D

E

A (A-Ab)

And maybe now we could add some **brass** / So it would not sound so thin >

G

D

Bm

I need some **drums** to set the beat / And help me keep in time >

Em

D

G

A

D

And way back in the distance / Some **strings** would sound so fine

Fine

G

D

And we would play together / Like fine musicians should

G

D

E

A

(A-Ab walkdown)

And it would sound like music / And the music would sound good

G

D

Bm

And here tonight, we're gonna play / And I hope we'll have some fun

Em

A (keep playing)

Em A

D

So let's join all together /

As we cele brate as one

< *back to B - instrumental – clarinet leads* >

# Six String Orchestra

*Bb*

A E

And so I'd dream a bass would join me and fill the bot-tom in And

4 A E F# B

may - be now we could add some brass So it would not sound so thin I

6 A E C#m

need some drums to set the beat And to help me keep in time And

8 F#m E A B rit 3rd time E Fine (3rd time)

way back in the dis- tance Some strings would sound so fine And

11 A E

we would play to - geth - er Like fine mu - si - cians should And

13 A E F# B

it would sound like mu - sic And the mu - sic would sound good But

15 A E C#m

in real life I'm stuck with that same old for - mu - la Me and my

17 F#m B TACIT 1st, 2nd time 2

mon - o - phon - ic sym - pho - ny

20 F#m B F#m B E

3rd Chorus ending - then back to top let's join all to - geth-er as we cel - e - brate as one

ALE BRIDER

## *BB INSTRUMENTS*

## ALLEGRO $\text{d} = 120$

## **TRADITIONAL**

The musical score consists of two staves. The top staff starts with a Bm chord (B, D, G) followed by an Em chord (E, G, B). The bottom staff starts with a Bm chord (B, D, G) followed by an Em chord (E, G, B).

**UN MIR ZAY-NEN** A - LE BRI-DER! Oy, oy, A - LE BRI-DER! **UN MIR ZIN-GEN**  
**UN MIR ZAY-NEN** A - LE EYN-IK! Oy, oy, A - LE EYN-IK! **TSI MIR ZAY-NEN**

6 F#7 Bm D D G

The musical score shows a single staff of six measures. The key signature is A major (two sharps). Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-3 show a similar pattern. Measure 4 begins with a quarter note. Measures 5-6 show a return to the eighth-note pairs. The vocal line consists of sustained notes in measures 1, 3, 5, and 6.

FREYLE-KHE LI - DER! Oy, oy, oy!  
FIL TSI VEY-NIK! Oy, oy, oy!

UN MIR HAL-TN ZIKH IN EY-NEM! Oy, oy,  
UN MIRE ZAY-NEN FREY-LEKH, MUN-TER! Oy, oy,

Musical score for piano, page 12. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The key signature is F#7, Bm.

ZIKH IN EY-NEM! AZEL-KHES IZ NI - TO BAY KEY-NEM! OY, OY, OY!  
FREY-LEKH, MUN-TER! ZING-EN LID-ER, TANTS-N UN-TER! OY, OY, OY!

18 F#7 Bm F# F#7

oy. oy. oy! oy. oy. oy. oy. oy! oy. oy.

0y, 0y, 0y! \_\_\_\_\_ 0y, 0y, 0y, 0y, 0y, 0y! \_\_\_\_\_ 0y, 0y, 0y, 0y, 0y, 0y, 0y, 0y,

Musical score for piano showing measures 24-25. The key signature changes to B major (two sharps) at measure 24. The melody consists of eighth-note patterns. Measure 24 starts with a B major chord (B, D#, G#). Measure 25 starts with an F#7 chord (F#, C, G#, B). The lyrics "oy!" are repeated three times in each measure.

oy!\_\_\_\_\_ oy, oy, oy, oy, oy, oy!\_\_\_\_\_ oy, oy, oy, oy, oy, oy!\_\_\_\_\_

29

F# F#7 Bm

Oy, oy, oy, oy, oy, oy, oy, oy, oy!

2

PRESTO  $\text{d}=160$ 

34 C♯m F♯m C♯m

40 G♯7 C♯m E E A E

46 G♯7 C♯m G♯7

52 C♯m G♯ G♯7 C♯m

58 G♯7 C♯m

62 G♯ G♯7 C♯m

PRESTISSIMO  $\text{d}=180$ 

66 C♯m G♯7 C♯m G♯

72 G♯7 C♯m G♯7

77 C♯m G♯ G♯7 C♯m

REPEAT LAST CHORUS AS MANY TIMES AS DESIRED

song structure - ABCD, C, then B

# L'ma'an Achai

*Bb Instruments*

Shlomo Carlebach  
arr. neal Katz

A

L'maanachai

6

A<sup>7</sup> Dm E<sup>7</sup> Am Am B

da a brana a a da a brana sha lo - om bach l' bach l' maan beit\_ A-do

Musical score for 'E-lo hei-nu' in 12/8 time. The melody is in G major. The lyrics are: nai E-lo hei-nu a-vak sha to-o-ov lach l'maan beit A-do-nai E-lo-hei-nu a-vak. The score includes a treble clef, a key signature of one sharp, and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Dm, G7, C, and Am.

22 C Am E<sup>7</sup> Am

la la

D

A musical score for a single melodic line. The key signature is A major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics "Be - cause of my bro - thers and friends" are followed by a repeat sign, indicating a return to the previous section. The lyrics "be - cause of my sis - ters and" are shown below the staff.

Musical score for the song 'friends'. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The measure starts with a half note 'Am'. The lyrics 'Please let me ask' are followed by a sixteenth-note pattern. The next section begins with 'Please let me sing' and ends with 'Peace to you ya la'. The score includes harmonic labels above the staff: 'Am' at the start, 'A7' over the sixteenth-note pattern, 'Dm' over 'sing', 'E7' over 'Peace', and 'Am' again over the final 'la'.

# FIRN DI MEKHUTONIM AHEYM

SLOW HORA L. = 42

IN B<sub>b</sub>

(VAMP)

A E D<sub>M</sub> E E<sup>7</sup> A<sub>M</sub>

9

D<sub>M</sub> E D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub>

17

E D<sub>M</sub> E E<sup>7</sup> B AM E<sup>7</sup> AM AM

(TO CODA LAST TIME)

25

D<sub>M</sub> E E<sup>7</sup> E D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub>

33

E D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub>

39

E D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub> E E<sup>7</sup> D<sub>M</sub>

45

C G<sup>7</sup> C E<sup>7</sup> A<sub>M</sub> C<sup>7</sup> F A<sup>7</sup> D<sub>M</sub> E

58

D<sub>M</sub> E

63

E B E B E B E

69

A

# Kishniev

Tempo approx 76

The sheet music consists of five staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are written in square boxes above the staff.

**Staff 1 (Measures 1-4):**

- Measure 1: [A] D
- Measure 2: Gm
- Measure 3: D
- Measure 4: Gm
- Measure 5: D

**Staff 2 (Measures 5-8):**

- Measure 5: D
- Measure 6: Gm
- Measure 7: D
- Measure 8: Cm
- Measure 9: D

**Staff 3 (Measures 9-12):**

- Measure 9: [B] G
- Measure 10: Gm
- Measure 11: A

**Staff 4 (Measures 13-16):**

- Measure 13: G
- Measure 14: Gm
- Measure 15: D

**Staff 5 (Measures 17-20):**

- Measure 17: D
- Measure 18: Cm
- Measure 19: D

# Boyberiker Wedding Bulgar

for clarinet/trumpet

Boyberik, Ukraine  
arr. Neal Katz

$\text{♩} = 110$

Em

Em

7

13

1. Em

2. Em D G

20

29

Em D Em D

1. Em D

2. Em Em

36

F#7

Em

42

F#7

Em B<sup>7</sup> Em

rit

Bb Instruments

# Tsu der Khupe Marsh

*The Wedding Canopy March*

$\text{♩} = 112$

1 E Dm E Dm E

5 Am

10 E Dm E Dm E Am

14 Am E Am 1. 2.

19 E Dm E

23 Dm E

27 Am

32

Dm

37 Am

C Dm E

*3*

43 Am

E

49

Am

*3*

55

E Am

1. 2.

*3*

**TERK IN AMERIKA**

A  
S  
E<sub>M</sub>

$\text{♩} = 92$

CL. 8 E<sub>M</sub> E<sub>M</sub> A<sub>M</sub> E<sub>M</sub> A<sub>M</sub> B<sup>7</sup> E<sub>M</sub> E<sub>M</sub>

CL. 14 B<sup>7</sup> E<sub>M</sub>

CL. 19 B<sup>7</sup> E<sub>M</sub> B  
E<sub>M</sub> B<sup>7</sup>

CL. 24 E<sub>M</sub> B<sup>7</sup> E<sub>M</sub> FINE E<sub>M</sub>

CL. 30 A<sub>M</sub> E<sub>M</sub> A<sub>M</sub> B<sup>7</sup> E<sub>M</sub> E<sub>M</sub> A<sub>M</sub> E<sub>M</sub> A<sub>M</sub> B<sup>7</sup>

CL. 36 E<sub>M</sub> E<sub>M</sub> B<sup>7</sup>

41 E<sub>M</sub>

CL.

47 B<sup>7</sup>

CL.

52 E<sub>M</sub>

CL.

**C** E<sub>M</sub>

59 D<sup>7</sup>

CL.

62 D<sub>M</sub>

CL.

E

D<sub>M</sub>

E

*D.S. AL FINE*

SONG #1

# Der Sharvers Sher I

*for Bb Instruments*

Dubăsari, Moldova

**Chorus**

104

Chorus      Dm      E      Dm

6      E      Dm      E      Dm      E

11      Dm      E      Dm

16      E      Dm      E      Dm      E      Dm      E

*Fine*

**Verse 1**

21      E      Dm      E

25      Dm      E      D.C.

**Verse 2**

29      E

35      Dm      Dm

40      E      Dm      E      D.C.

**Verse 3**

45      E

50      E      Dm      E

D.C. al Fine

## SONG #6

## Gesher Tzar Me'od

Music:Baruch Chait  
Text: R. Nachman

A Dm

Kol Ha'-o-lam ku-lo\_\_ Ge-sher tsar me'-od\_\_

5 Gm Dm A<sup>7</sup> rit.

Ge-sher tsar me'-od\_\_ Ge - sher tsar me' - od\_\_

9 Dm Gm

Kol Ha'-o-lam ku-lo\_\_ Ge-sher tsar me'-od\_\_

13 main tempo A<sup>7</sup> Dm

Ge - sher tsar me' - od\_\_

A Dm

17 Ve - ha' - i - kar ve - ha' - i - kar.....

Ve - ha' - i - kar

21 C A<sup>7</sup>

Lo le - fa - ched lo le - fa - ched k'lal\_\_

Ve - ha' - i - kar

25 Dm

Ve - ha' - i - kar

29 C Dm

lo le - fa - ched k'lal\_\_

# Harachaman

*Lively* ( $\text{♩} = 132$ )

Chaim Kirsch

1 A Dm Gm

Ha - ra - cha - man\_\_ hu yish-lach la - nu et E - li - ya - hu Ha - na -

5 5 A<sup>7</sup> Dm Dm

vi Ha - ra - cha - man\_\_ hu yish - lach la - nu et E - li -

8 8 C F A<sup>7</sup> B Dm

ya - hu Ha - na - vi za - chur la - tov\_\_ vi - va - ser la - nu

11 11 D<sup>7</sup> Gm C C<sup>7</sup> F Gm

la - nu\_\_ vi - va - ser la - nu la - nu\_\_ vi - va - ser la - nu b -

15 15 Dm A<sup>7</sup> 1. Dm 2. Dm

so - rot to - vot ye - shu - ot ve - ne - cha - mot vi mot

The musical score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features lyrics in Hebrew and English. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The third staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fifth staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chords indicated above the staves include Dm, Gm, A7, Dm, Dm, C, F, A7, B, Dm, D7, Gm, C, C7, F, Gm, Dm, A7, 1. Dm, 2. Dm, Dm, and Dm.

$$\text{♩} = 110 \quad \boxed{\text{A}}$$

# Am Yisrael Chai

folk/Carlebach

The musical score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music, divided into two sections by a vertical bar line. The first section, labeled 'Dm', has four measures of eighth-note patterns: the first measure is a single eighth note, followed by pairs of eighth notes grouped by vertical bar lines. The second section, labeled 'C', also has four measures of eighth-note patterns, starting with a single eighth note followed by pairs. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains five measures of music, starting with a single eighth note followed by pairs of eighth notes. The first measure of the bass staff is aligned vertically with the eighth note of the treble staff's first section.

Am Yis - ra - el Am - Yis - ra - el Am Yis - ra - el chai Am Yis - ra - el Am Yis - ra - el

A musical score for piano in 4/4 time. The key signature is A major (no sharps or flats). The melody is played on the treble clef staff. The notes are mostly eighth notes, with some sixteenth-note patterns and quarter notes. The lyrics are: "Dm C Dm Dm C". The score includes a dynamic marking "f" (fortissimo) at the end of the melody.

Am-Yis-ra-el chai Am Yis-ra-el Am-Yis-ra-el Am Yis-ra-el Am Yis-ra-el Am Yis-ra-el

Am Yis-ra-el Am-Yis-ra-el Am Yis-ra-el chai

Am Yis-ra-el Am Yis-ra-el

8 Dm C Dm Dm > C > Dm > Dm > C > Dm >  
Am-Yis-ra-el chai Od a - vi-nu chai od a - vi-nuchai Od a - vi-nu od a - vi-nu

## Am-Yis-ra-el chai

Od a- vi-nu chai

od a - vi - nuchai

Qd = a - vj - pu Qd = a - vj - pu

12 C Dm Dm C Dm Dm C Dm  
od a - vi - nu chai Od a - vi - nu chai od a - vi - nu chai

od a -

Od a

cha

od

C

Dm

od a

Od a

- nu

od

*last time slow down*

15

Od a - vi - nu od a - vi - nu od a - vi - nu chai

## OCHO KANDELIKAS

4 C<sup>#</sup> F<sup>#m</sup>

Ha - nu - kah lin - da sta a - ki  
 (Mu-chas fi - es - tas vo fa) - zer,  
 (Los pas - te - li - kos vo ku) - mer,

*4th time through - instrumental solo*

7 F<sup>#m</sup> C<sup>#7</sup>

mi Ha - nu - kah lin - da sta a - ki  
 zer, Mu-chas fi - es - tas vo fa - zer,  
 myel, Los pas - te - li - kos vo ku - mer,

10 F<sup>#m</sup> SLOW DOWN

o - cho kan - de - las pa - ra mi Oh  
 kon a - le - gri - a y pla - zer, Oh  
 kon al - men - dri - kas y la myel, Oh

*a tempo*

2

13 C<sup>#</sup>7 F<sup>#m</sup> C<sup>#</sup>7

U - na kan - de - li - ka,      dos kan - de - li - kas,      tres kan - de - li - kas,

16 F<sup>#m</sup> C<sup>#</sup>7 F<sup>#m</sup>

Kua - tro kan - de - li - kas,      sin - tyu kan - de - li - kas,      sej kan - de - li - kas,

19 C<sup>#</sup>7 F<sup>#m</sup> C<sup>#</sup>7

sie - te kan - de - li - kas, \_\_\_\_\_      o - cho kan - de - las pa - ra

22 F<sup>#m</sup> C<sup>#</sup>7 [1.2.3. F<sup>#m</sup>] | 4. F<sup>#m</sup>

mi.      Mu - chas fi - es - tas vo fa - .  
          Los pas - te - li - kos vo ku - .

*Bb*  
**Be A Light**

Neal Katz

E      3      E/D#      E/C#      3      B      A      A/G#      A/F#      B  
With the first can-dle, I pray that you may be safe From all of the trou-bles a-round you this day With the

4      E      3      E/D#      E/C#      3      B      A      A/G#      A/F#      B  
se cond can-dle, I hope that you are se-cure In what you be -lieve that your heart may be pure With the

6      C#m      3      G#m      3      A      A/G#      A/F#      B  
third can-dle, I pray that you will stay kind To all those a-round you,each new friend you find With the

8      C#m      3      G#m      3      A      A/G#      A/F#      B  
fourth can-dle I wish that you find de-light And love what you do\_\_ withall of your might \_\_\_\_\_ Be A

11      E      B      A      A/G#      A/F#      B      E      B  
C H O R U S Light Be a light Shine proud ly and loud ly in the dark of the night Be A Light Shine so bright Burn

14      A      A/G#      A/F#      B      E      B      A<sup>9</sup>      Fine  
glor-i-ous,vic-tor-i-ous with all of your might Be a light, Be a light, be a light \_\_\_\_\_ With the

17      E      3      E/D#      E/C#      3      B      A      A/G#      A/F#      B  
fifth can-dle, I want that you should be strong Do the best that you can all your life long With the

19      E      3      E/D#      E/C#      3      B      A      A/G#      A/F#      B  
sixth can-dle, I pray that you will be smart Fill your life with learn-ing be true to your heart With the

21      C#m      3      G#m      3      A      A/G#      A/F#      B  
se-venth can-dle, I pray that you will be fair And al-ways re-mem-ber those who live in des-pair With the

23      C#m      3      G#m      3      A      A/G#      A/F#      B      To Coda  
eighth can-dle,I pray that you'll go to sleep And while you are rest ing you'll dream a sweet dream \_\_\_\_\_ Be a

# Joshua's Band

Words and Music: Noah Budin

Gospel  $\text{♩} = 160$

G

**CHORUS**

Solo

I need a lit-tle light shin-ing in my soul.

Choir

I need a lit-tle light shin-ing in my soul.

5 Em

I need a lit-tle mu-sic to make me whole.

soul. Ooh ah. Ah.

9 G

I need a lit-tle faith to make me strong.

I need a lit-tle faith. Make me.

13

I need to give the sto ries a voice and pass them along.

strong. Ooh.

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From the album *Hallelujah Land*

## Joshua's Band

16 G

To Verses  
1.I  
3.I was

### VERSE 1

20 G

— was in the gar-den when Eve — set the ta - ble. I was cov - er - ing the sto - ry of Cain

23 C

— and Ab - el. — I was on the ark and I fol - lowed the flight — of the

26 G

dove. — I was on the moun - tain when the

29

ram was slaugh - tered. I was danc - ing in the riv - er with Phar - aoh's — daught - er. Had my

32 C G

toes in the wa - ter when the wa - ter was part - ed from a - bove. —

35 D Em

If you're wait - ing for a mir - a - cle to set you — free — you got - ta

38 C D G C G D.C.

take the first step and get a lit - tle bit — of what I — need. —

## Joshua's Band

### VERSE 2

41 G

I was at the tem - ple for the re - ded - i - ca - tion. I stood\_\_\_\_\_ be - hind the gal - lows for Es -

44 C

- ther's cel - e - bra - tion. I was the rock\_\_\_\_ that sailed from Da - - vid's

47 G

hand. I tried\_\_\_\_ get - ting a job\_\_\_\_ trans - lat -

50

- ing at the tow - er. I marched a-round Jer - i - cho and I felt the pow - er.\_\_\_\_

53 C G

I played the drums in Josh - u - a's band.\_\_\_\_

56 D Em

If you're wait - ing for a mir - a - cle to set you\_\_\_\_ free\_\_\_\_ you got - ta

59 C D G C G D.C.

take the first step and get a lit - tle bit\_\_\_\_ of what I\_\_\_\_ need.\_\_\_\_

## Joshua's Band

### VERSE 3

62 G

stand-ing next to Cea-sar pick-ing peach-es off the trees. I was stand-ing next to A - bra-ham when

65 C

Mar-tin had a dream. I was on the ring of keys that un - locked Nel-son's

68 G

door. I've been a - round for the

71

whole hu-man sto - ry. I am free-dom, I am jus - tice and I've felt the glo - ry. I've

74 C G

tast - ed the tears and the fears and I know what for.

77 D Em

If you're wait-ing for a mir - a - cle to set you free you got - ta

80 C D G

D.C. al Coda

take the first step and get a lit - tle bit of what I need.

Joshua's Band

CODA 

83

Em                      D

I need to give the stor - ies a voice and pass...

Ooh.\_\_\_\_\_

sto - ries a voice and pass...

Musical score for 'The Star-Spangled Banner' featuring two staves. The top staff is in G major and the bottom staff is in C major. Measure 86 starts with a bassoon solo in G major. Measure 87 begins with a vocal entry: 'and pass 'em along.' followed by 'the stor -'. The vocal line continues into measure 88.

Musical score for piano and voice. The piano part (top staff) starts with a melodic line over a harmonic background. The vocal part (bottom staff) begins with the lyrics "ies" and "a". The piano accompaniment features sustained notes and chords. Measure 90 begins with "long.", followed by a fermata over three measures. The vocal line continues with "long." and ends with a fermata. The piano part concludes with a forte dynamic.

# THE FREILACH DANCE

CLARINET IN B<sub>b</sub>

ALLEGRO CON FUOCO =160

ARR. THRASHER

12

13 Apm Dm Gm A7 Dm

20 Dm Dm Bb7 A7 Dm

28 C7 F F C7 F

37 F C7 F F C7 F

46 C7 F A7 Dm A7/C# A7 Dm

56 A7 Dm A7 Gm Dm A7 Dm A7

65 Dm 16

2

CLARINET IN B $\flat$ 

89 Dm Dm Gm A7 Dm

97 Dm Dm Bb7 A7 Dm C7

105 E F F C7 F C7

113 F F C7 F C7 F

122 A7 Dm A7/C# A7 Dm A7

131 Dm A7 Gm Dm A7 Dm

# khosen kale mazel tov

for Bb Instruments

$\text{♩} = 120$

A

F♯m

C♯m

Musical score for Bb instruments, section A. Key signature: F♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 1-5: The score consists of two measures followed by a repeat sign, then three measures. Measure 1 starts with a half note rest. Measure 2 begins with a quarter note. Measure 3 starts with a half note. Measure 4 starts with a half note. Measure 5 starts with a half note.

Musical score for Bb instruments, section B. Key signature: F♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 6-10: The score consists of five measures. Measure 6 starts with a half note. Measure 7 starts with a half note. Measure 8 starts with a half note. Measure 9 starts with a half note. Measure 10 starts with a half note. Measure 10 ends with a fermata and a "to coda" instruction.

Musical score for Bb instruments, section C. Key signature: C♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 11-15: The score consists of five measures. Measure 11 starts with a half note. Measure 12 starts with a half note. Measure 13 starts with a half note. Measure 14 starts with a half note. Measure 15 starts with a half note.

Musical score for Bb instruments, section D. Key signature: F♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 16-20: The score consists of five measures. Measure 16 starts with a half note. Measure 17 starts with a half note. Measure 18 starts with a half note. Measure 19 starts with a half note. Measure 20 starts with a half note.

Musical score for Bb instruments, section E. Key signature: F♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 21-25: The score consists of five measures. Measure 21 starts with a half note. Measure 22 starts with a half note. Measure 23 starts with a half note. Measure 24 starts with a half note. Measure 25 starts with a half note.

Musical score for Bb instruments, section F. Key signature: Bm. Time signature: 4/4. Dynamics: dynamic markings. Measures 26-30: The score consists of five measures. Measure 26 starts with a half note. Measure 27 starts with a half note. Measure 28 starts with a half note. Measure 29 starts with a half note. Measure 30 starts with a half note.

Musical score for Bb instruments, section G. Key signature: F♯m. Time signature: 4/4. Dynamics: dynamic markings. Measures 31-35: The score consists of five measures. Measure 31 starts with a half note. Measure 32 starts with a half note. Measure 33 starts with a half note. Measure 34 starts with a half note. Measure 35 starts with a half note.

# Hava Nagila

$\text{♩} = 116$  A  
F#

Bm

Ha - va      na - gi - lah      ha - va      na - gi - lah      ha - va      na - gi - lah

4

1. F# Em 3 F#      2. F# Em 3 F#      B  
F#      Em

v' - nis - m'cha      v' - nis - m'cha      Ha va n' - ra - na - na      Ha va n' - ra - na - na

8

1. F# Em 3 F#      2. F# Em 3 F#      C  
Bm

Ha va n' - ra - na - na      v' - nis - m'cha      v' - nis - m'cha      U - ru      u - ru      a - chim

13

3      3      3 F#

u - ru a - chim b' - lev sa - mei - ach      u - ru a - chim b' - lev sa - mei - ach      u - ru a - chim b' - lev sa - mei - ach

16

F# 3      3      3 Bm

u - ru a - chim b' - lev sa - mei - ach      u - ru a - chim      u - ru a - chim b' - lev sa - mei - ach