

Klezmer & Yiddish Songs for Carillon
Klezmer & Jiddische Liedereren voor Carillon

MAZZELTOV!



Compositions & Arrangements
Composities & Arrangementen
Mathieu Daniël Polak

2021

Picture cover

*Historical wedding stone facade Old Synagogue Eppingen with the Hebrew inscription:
"Mazzel tov, voice of joy and voice of rejoicing, the voice of the bride and the voice of the groom"
(Jeremiah 7:34)*

Foto omslag

*Historische trouwsteen gevel Oude Synagoge Eppingen met de Hebreeuwse inscriptie:
"Mazzel tov, stem van vreugde en stem van gejuich, de stem van de bruid en de stem van de bruidegom"
(Jeremia 7:34)*

Klezmer & Yiddish Songs for Carillon
Klezmer & Jiddische liederen voor Carillon

MAZZELTOV!

Première in Maastricht

The Netherlands / Nederland

Tuesday December 7, 2021 / Dinsdag 7 December 2021

City Hall / Stadhuis

from 5:00 pm - 5:45 pm / van 17.00 - 17.45 uur

Sint Servaas Basiliek

from 7:00 pm - 8:00 pm / van 19.00 - 20.00 uur

carillonneurs / beiaardiers

Frank Steijns

Boudewijn Zwart

Moshé Lewkowitz

Mathieu Daniël Polak

violinist / violiste

Sylvia Houtzager

saxophonist / saxofonist

Lior Kuperberg

Thanks to / Met dank aan

Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten



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Premiere

City carillonneur Frank Steijns will perform the premiere of 'MAZZELTOV!' on the carillons of the City Hall and Sint Servaas Basiliek Maastricht. At his request, it will be a Grande Concert, in which the carillonneurs Boudewijn Zwart, Moshé Lewkowitz, violinist Sylvia Houtzager and saxophonist Lior Kuperberg will cooperate.

The Carillon Book Mazzeltov is officially presented in the Chamber of Princes of the Maastricht City Hall.

The Carillon Book of Mazzeltov aims to enrich the carillon repertoire. After the premiere in Maastricht, the compositions will continue to be played in concerts and market recitals on various carillons in the Netherlands and abroad.

Preface

The project 'MAZZELTOV!' consists of the Carillon Book Mazzeltov and concerts. 'MAZZELTOV!' is a natural and creative sequel to the carillon suite 'Chag Sameach' (Hebr. Happy Holidays), which was composed in 2019 and consists of Hebrew compositions & arrangements for the whole Jewish liturgical year. The premiere was on the 7th of May 2019 and was performed by carillonneur Boudewijn Zwart on the carillon of the Westertoren in Amsterdam. The first copy of the Carillon Book 'Chag Sameach' was received by Leo Samama, chairman of the Nederlandse Klokkenspel Vereniging (Dutch Carillon Association). After the premiere, many concerts followed, culminating in a concert by carillonneur Henk Verhoef in September 2019 on the carillon of the Petrus Toren in Woerden. 'Chag Sameach' received the Visser Neerlandia Prize in 2020. A small part of the 'Chag Sameach' program consisted of Klezmer pieces, which were particularly appreciated during the performances. From this, the idea was born to create a special carillon book including concerts with only Klezmer and Yiddish songs. Thus was born 'MAZZELTOV!' ¹

Frank Steijns, city carillonneur of Maastricht, Weert and Heerlen, was immediately enthusiastic to hold the premiere of 'MAZZELTOV!' in Maastricht and proposed a Grande Concert, to which several musicians could be invited. The carillonneurs Boudewijn Zwart and Moshé Lewkowitz, violinist Sylvia Houtzager and saxophonist Lior Kuperberg responded heartily. They will be present at the premiere in Maastricht. Mr. Benoit Wesly, honorary consul of Israel, will receive the first copy of the Carillon book Mazzeltov in the Princes Room in the Maastricht City Hall. Unique (!) is that the premiere consists of two concerts, after the performance at the City Hall a concert follows on the carillon of St. Servaas Basiliek.

Carillonneur Frank Steijns regularly plays Jewish music on carillons of Maastricht. This resulted in the plan to have the premiere of 'MAZZELTOV!' concerts take place in Maastricht, among others known for the Vrijthof concerts. Moreover, there is a long tradition in which the city hall carillon of Maastricht plays a major role. In 1841 the carillon was played during the opening of the New Synagogue and after the Second World War Jewish music was regularly played on the carillon.

The Carillon Book Mazzeltov contains new compositions, arrangements, tonalities and rhythms, which together will enrich the carillon repertoire. After the premiere in Maastricht, performances will be given at home and abroad.

I wish all carillonneurs who are going to play from the Carillon Book **MAZZELTOV!**

Mathieu Daniël Polak, composer

December 2021

¹ Mazzeltov's composition and premiere were made possible by grants from Fonds Podiumkunsten (Performing Arts Fund) and Foundation/Stichting Amarte. Project advisor: Foundation MomC | Music of Many Cultures.

Introduction

MAZZELTOV

Mazel tov / mazal tova / mazzeltov is a Jewish congratulation, used in both Yiddish and Hebrew. Freely translated: "I wish you a good star". The wish consists of *mazal* (star) and *tov* (good). *Mazzeltov* is part of certain Jewish ceremonies such as bat or bar mitzva: girls at the age of 12 and boys at the age of 13 become responsible for keeping the commandments and prohibitions of Jewish law. They are then wished luck for the rest of their lives. Another example, where *mazzeltov* is desired, is *chatuna* / Jewish marriage, where after the blessing under the *chupa* / canopy the groom breaks a glass on the ground with his foot, this as a reminder of the destruction of the Second Temple in Jerusalem. Everyone then shouts 'Mazzeltov!'.

In the Carillon Book *Mazzeltov*, there are several compositions with *mazzeltov* in the title such as *Siman tov u'Mazzeltov* (good signs of prosperity and happiness) and *Chosen Kalah Mazel Tov!* (Good luck to the bride & groom). The aim was to give musical form to all Jewish phases of life, as in the mentioned *chatuna Chosen Kalah Mazel Tov!*, the childhood such as *Kinder Tansn* and *Children's Suite* and not to forget the *Yamim Noraim* / the High Holidays with compositions like *The Seven Heavens* and *Golden Clouds*. Attention has also been paid to various Yiddish songs about everyday life and odes have been written for Mokum / Amsterdam *Di bisl Leyts* and Antwerp: *Antwerp Diamonds*.

The Carillon Book of *Mazzeltov* is not only a book of cheerfulness, but also of contemplation. *Bells of Ashkenaz for Winnie* is written in memory of Winnie, great love, and wife of musicologist Anton Molenaar.

YIDDISH CULTURE

Yiddish culture has undergone a completely different development than Sephardic (Spanish/Portuguese Jewish) culture. On the Iberian Peninsula we find great scholars, mathematicians, physicians, poets and writers. Jews often held high government posts and were advisers and personal physicians to royal people.

In Eastern Europe people often lived completely isolated from the outside world in their own Jewish world. The *Ashkenazim* / Eastern European Jews were hardly confronted with the surrounding culture and lived according to the ancient traditions of Jewish doctrine: the Torah (the first five books of the Tenach – Hebrew Bible), Mishnah (oral doctrine / 'Old Testament') and Talmud (oral teaching with commentaries among others of rabbis).

In this isolated world, songs in Yiddish arose, an independent language that originated between the 9th and 11th century in the Rhineland from Middle High German. About three million Jews around the world still use Yiddish. The oldest surviving Yiddish text dates from 1272. It is a blessing and some rhyming lines from the *Machzor*, the prayer book for the *Yamim Noraim* of Rosh Hashanah (Jewish New Year) and Yom Kippur (Day of Atonement).

In the Amsterdam dialect there are quite a few Yiddish loanwords, such as *mazzel* (happiness), *mesjogge* (crazy), *kosher* (pure), *bajes* (house / prison), *gabber* (friend), *misjogge* (family) and not to forget *Mokum* (place / safe haven), which refers to Amsterdam.

KLEZMER

Klezmer consists of two Old Hebrew words - *Kley* (instrument/tool) and *Zemer* (singing) - and is instrumental dance music at weddings, ritual music at wedding ceremonies and listening music for meals. Klezmer was played in Shtetls (small Jewish villages/towns) in Central and Eastern Europe such as in Belarusian Russia, Ukraine, Baltic States, Poland, Romania and Moldova. Klezmer has a rich and centuries-long history and has absorbed many musical influences and was passed on from father to son. The chazzan / cantor in the synagogue is originally the source of inspiration for the klezmerim / the musicians. His vocals, sound inflections, embellishments, glissandos and improvisations have been 'translated' into musical instruments, including the violin, clarinet, accordion and bass. Musical klezmer forms include the Freilach (circle dance, 2/4 time), Bulgarian (8/8 time, accents on 1-4-7), Sher (2/4 or 4/4 time), Nigun (Song without words, 2/4 time).

Today's klezmer probably sounds like the one around 1600. Towards the end of the 19th century, the repertoire of the klezmerim expanded with songs from Yiddish theatre, light classical music and popular dances. Because the klezmerim also played for non-Jewish audiences, they also included other styles in their repertoire, such as tango, waltz, mazurka and polka.

Because of persistent pogroms, many Eastern European Jews emigrated to the United States of America around 1880. Klezmer became popular here, Americanized and the klezmerim began to play music that was popular in the US at that time such as the foxtrot and the Charleston. Record companies saw bread in it and especially for the Jewish community they released klezmer and Yiddish music. The first records appeared in the 1920s.

In the 1930s, there were also Jewish radio stations that broadcasted live music from orchestras such as those of Harry Kandel and Abe Schwartz. The clarinetists Dave Tarras and Naftule Brandwein were a great source of inspiration for klezmerim at the time and are still today. After the Second World War, klezmer fell into oblivion. In the US, but especially in Europe, few Jewish musicians had mastered klezmer's stylistic characteristics. In the US, the older klezmerim preferred to play jazz. In the 1970s, a new era broke out. A revival arose through groups such as The Klezmerim, The Klezmer Conservatory Band and The Klezmatics. In the US, Israel and Europe, clarinetist Giora Feidman became popular with the general public.

YIDDISH SONGS

Yiddish songs have almost identical musical characteristics as klezmer. In Yiddish (folk) songs, typically Jewish matters are sung such as daily life, marriage, religion, poverty, wealth and cultural matters. Its content has been influenced by centuries of persecution. Examples of this are the ghetto songs, to lighten daily life. The oppression, poverty, life and death were sung. Even in the concentration camps, music was a means to make existence somewhat more bearable, or simply to survive. The ghetto songs were often given new lyrics to existing melodies. Unfortunately, much of it has been lost. A very well-known song from the time of the Holocaust is the 'Partizaner March' written by Kaczerginski in the summer of 1943, when the Vilna partisans retreated into the woods outside the ghetto. It is based on Hans Eisler and Bertolt Brecht's 'Einheitsfrontlied'.

KLEZMER & YIDDISH SONGS

Characteristic of klezmer and Yiddish songs is the very expressive melody that can sound very cheerful and at the same time melancholic or wistful. The overtone of the bell sound of the carillon is a minor third, so that these qualities 'cheerful / cheerful and melancholic / sad' can be realized.

The use of Steigers - Jewish modes / keys - in the 'Mazzeltov' compositions and arrangements is innovative in contemporary carillon music:

1. Ahavah Rabah Steiger: C – Db – E – F – G – Ab – Bb – C).
2. Adonai Malach: C – D – E – F – G – A – Bb – C. (Mixolydian)
3. Mi Sheberach: C – D – Eb – F# – G – A – Bb – C. (Ukrainian Doric)
4. Magein Avot: C – D – Eb – F – G – Ab – Bb – C. (Aeolian)

COMPOSITIONS & ARRANGEMENTS

In Yiddish, 'Belz' (בעלז) means bells, a reference to the bells of the carillon. *Nigun Beltz* one of the pieces from the Carillon book *Mazzeltov* gets the meaning of 'Bell Song.' Actually, this nigun indicates that it is a Chasidic melody from Beltz in the Ukraine. A nigun is a wordlessly sung religious song by a group sung without instrumental accompaniment and often with repetitive phrases such as "Lai-Lai-Lai", "Yai-Yai-Yai" or "Ai-Ai-Ai". Sometimes Bible verses are sung repeatedly to form a nigun. Nigunim are mainly improvisations and are central to the worship of Chasidic Jewry, an ultra-Orthodox movement within Judaism that originated in the first half of the 18th century in Poland. Its founder is Rabbi Yisroel ben Eliezer (1698-1760) nicknamed the Ba'al Shem Tov, (Master of the Good Name). Currently, most Chasidim live in Jerusalem, New York, Antwerp, and London. Some nigunim are attributed to rabbis and musicians, but melodies from, for example, Cossack dances, Polish military marches and Eastern European folk music are also used.

In the Carillon Book *Mazzeltov* we find several songs in which the rebbe / rabbi plays a leading role. In *Der Rebbe Elimelech* he takes off his tefillin / prayer belts and listens attentively to the play of the violinists. In *Az der Rebbe Tantst*, he dances together with all the Chasidim. In *A Genejwe*, seven old shirts, seven candlesticks and seven roosters are stolen from the rabbi.

A Chasidic woman from Williamsburg-Brooklyn flees her arranged marriage (Netflix series 'Unorthodox'). She has a great singing voice; she is accepted at the Conservatory of Berlin and sings for her entrance exam with great conviction 'Mi bon Siach' (song of the wedding ceremony) and moves the conservatory jury to tears. In the Carillon book *Mazzeltov* this song can be found under the title *Wedding March*. Under the chupa / canopy, where the bridal couple stands, a part of the wedding ceremony takes place. In the Carillon book *Mazzeltov* the composition *Under the Chuppah* can be found.

Yiddish folk songs originated mainly in the already mentioned Shtetls (small towns / villages) in Eastern Europe. Think of the paintings of Marc Chagall, Scholem Aleichem's 'Fiddler on the Roof' and Isaac Bashevis Singer's 'Yentl'. In the Shtetls, life was hard and people were usually poor. The song *Bulbes* (potatoes) which largely made up the daily meal says it all: "Zuntik bulbes, Montik bulbes, Dinstik un Mitvokh bulbes, Donershtik un Fraytik bulbes. Shabes in a novine a bulbe-kigele! Zuntik vayter bulbes!" So, every day, seven days a week, potatoes.

In the beginning of the 20th century the thousands of Shtetls disappeared due to pogroms, among other things. In the Carillon Book Mazzeltov is *Shtetl*, an ode to these small towns and villages and it is played by two carillonners. Each Shtetl has its own specific legends and music, Yiddish songs and Klezmer melodies.

Ludwig van Beethoven was born on 16 December 1770 in Bonn in the Rhineland, an area that the medieval Jews counted Ashkenaz. *Bells of Ashkenaz for Winnie* is a composition in memory of Winnie, dearly beloved wife of musicologist Anton Molenaar. Her most favorite piece of music is Beethoven's violin concerto. *Bells of Ashkenaz for Winnie* refers to the third movement of the violin concerto.

In the Carillon Book Mazzeltov, you can also recognize influences from outside the klezmer tradition. *Bruder Jakob* is a composition inspired by melodies from Symphony 1, part 3 by Gustav Mahler. Mahler has incorporated two themes into the symphony, the well-known French children's song '*Frère Jacques / Vader Jacob*', who is supposed to ring the bells, but he has overslept, and as a second theme the melody and rhythm relate to Klezmer.

In *A Nahkt in Gan Eden* a Habanera rhythm sounds in the bass and from measure 26 there is a rhythm in the manual as we know it from Debussy's '*Le petit Negre*'. *Remembrance* is based on a melody from Mendelssohn's Symphony No. 5, part 3. Mendelssohn's source of inspiration for this symphony is '*Hevenu Shalom Alechem*' (Peace be upon you).

Di bisl Leyts, *Bloy*, *Deyn Geburstog Lid* and *Kinder Tantsn* are transfigurations of Dutch folk songs. The melody lines and rhythms of these Dutch melodies are easily recognizable in these Yiddish compositions. For *Di bisl Leyts* the song '*Als op het Leidseplein*' was the model. *Bloy* is a paraphrase on '*In a blue checkered keel*' and in *Deyn Geburstog Lid* birthday songs can be recognized in minor. *Kinder Tantsn* follows the melodic line of the children's song '*I saw two bears*'.

Havah in Havanah is based on Cuban rhythm and is called Clave rhythm, whose origin is the West African Yoruba culture. Claves are two wooden sticks with which the rhythms are beaten, not on the beat but after the beat.

Of course, a reference to Bach should not be missed. *Oy Tate* refers to Prelude 1 from '*Das wohltemperierte Klavier*' part 1 by Bach.

And yes, the title of the Carillon book Mazzeltov already indicates it; the compositions and arrangements naturally contain stylistic characteristics of carillon music. The arrangement of *Chosen Kalah Mazel Tov* is exemplary in this regard. The tremolo, a characteristic of Flemish Carillon Romance, is generously applied in *Chosen Kalah Mazel Tov*. In *Siman Tov u' Mazeltov* we hear English carillon features, a reference to the world of the carillonner and used in many films as wedding bells. In *Mah Yofus*, the Albertine bass figure will be found in the manual and refers to the Leuven carillon composer Matthias Vanden Gheyn (1721-1785), known for his eleven preludia. In *A Dreidele Far Alle*, the sound of Big Ben in London can be recognized in the introduction. It is a motif that consists of four tones as can also be heard on many clocks at homes.

Scholem sol sajn starts with a Mazurka and in *Wilhelmassel* the Dutch National Anthem resonates.

Just as important as the application of innovations is the use of elements and characteristics of Klezmer and Yiddish songs. In the arrangements of existing melodies, this arises automatically. In the time signatures, rhythms, and keys of the melodies.

A typical Jewish scale is the Ahavah Rabah mode. This mode has similarities with the Major scale, where the 2nd, 6th, 7th tones are lowered: for example, C-Db-E-F-G-Ab-Bb-C. Songs like *Oy Tate*, *Mah Yofus* and *Havah Nagilah* are composed in this mode. The new compositions *Children's Suite* and *The Seven Heavens* are also composed in the Ahavah Rabah mode. Due to the presence of the augmented second in the scale, it immediately feels like Jewish music. It can be heard!

The Adonai Malach mode is similar to the Mixolydic scale: an example is C-D-E-F-G-A-Bb-C. In *Shtiler Bulgar*, in addition to the major scale, the Adonai Malach can be recognized. Also, in *A Dreidele Far Alle* the Adonai Malach mode is processed. However, tones from outside the scale are incorporated. In *Maoz Tzur*, the Adonai Malach mode is powerful at first. The big feature of this scale is the lowered seventh stage, which means that a lead tone effect is missing.

Mayerke mein Suhm is in the Magein Avot mode: C – D – Eb – F – G – Ab – Bb – C. It has an Aeolian melody formation, which is not exclusively Jewish, so it is not possible to hear a Jewish sound in a song like *Mayerke mein Suhm* solely based on this mode. The combination of the key, the repetitive fifth but especially the Yiddish text together gives a Jewish sound image. *A Nakht in Gan Eden* is also in this Magein Avot mode. The Mi Sheberach mode is similar to the Ukrainian Doric scale or modified Doric scale, where the fourth stage is raised. For example: D-E-F-G#-A-B-C-D. This mode is used in *Lebedik un Freylakh*.

In longer songs, Jewish modes sometimes follow each other. In classical music, for example, the composer modulates in his work from A minor to E minor. For example, a Klezmer musician/composer modulates from the Ahavah Rabah mode to the Magein Avot mode. In *Gypsy Bells* is a modulation from the Mi Sheberach mode to the Gypsy Scale. The Gypsy Scale is a harmonic-minor scale with raised fourth stage.

Some more facts about time and rhythm in Klezmer music:

1. The Freilach (Yiddish: cheerful), a dance in 2/4 or 4/4 time is smooth and cheerful and occurs frequently. In the Carillon book *Mazzeltov: A Dreidele far Alle, Lebedik un Freylakh, Shtiler Bulgar* and *A Nakht in Gan Eden*.
2. The Bulgarian just like the Freilach, a dance in 2/4 or 4/4 time, but with a different measure division namely 3 + 3 + 2 eighth notes. Remarkably, several Bulgarian works carry Bulgarian in the title, but are actually rather Freilachs such as *Kiever Bulgar, Shtiler Bulgar*.
3. The Turkish, like the Freilach, has a 4/4 time with uneven layout. That can be a 3+3+2 like the Bulgarian, but also a 2+3+3.
4. Uneven division can also be found in some parts of *The Seven Heavens*. For example, in Part 2: Canopy with classification 4+4+6 eighth notes per measure.
5. The Sher has a resemblance to the Freilach, but is usually less fast. *Russian Sher* and some parts from *Kinder Tantsn* are examples of this.
6. The Khusidl is a Hasidic dance in 4/4 time with strong accents on the first and third beat of the measure, as in *Dem Trisker Rebn's Khusidl, Mah Yofus*.
7. The Krimer Tants is a quiet dance in 3/8 time with accents on the first and third beat, as in *Der Gasn Nigun*.
8. The Doina is a melodic improvisation with few chords without a fixed rhythm.

Finally: some play instructions for the carillonneur.

In the original melodies, metronome numbers and often tempo indications were not present. Personal freedom regarding tempi is therefore possible; the tempi are suggestions and metronome numbers are deliberately provided with the indication 'circa' and are in parentheses. With all the music in the Carillon book Mazzeltov it is of great importance to play with *neshomme*, with inspiration. This can be done, among other things, by creating more dynamic shades, or omitting dynamics and playing *rubato* at appropriate times.

It goes without saying that the performance of lead sheets thrives through improvisation as in jazz and other light music genres. Often that is a melody line with some chord symbols noted above it. The ensemble pieces also call for improvisation, which through the enthusiasm and creativity of the musicians bring the pieces from the Carillon book Mazzeltov to life.

Première

Stadsbeiaardier Frank Steijns zal de première van ‘MAZZELTOV!’ uitvoeren op de carillons van het Stadhuis en de St. Servaas Basiliek Maastricht.

Op zijn verzoek zal het een Grande Concert worden, waaraan ook de beiaardiers Boudewijn Zwart, Moshé Lewkowitz, violiste Sylvia Houtzager en saxofonist Lior Kuperberg hun medewerking zullen verlenen.

Het Carillonboek Mazzeltov wordt officieel gepresenteerd in de Prinsenkamer van het Stadhuis van Maastricht.

Het Carillonboek Mazzeltov beoogt een verrijking te zijn van het beiaardrepertoire. Na de première in Maastricht zullen de composities blijven voortbestaan in concerten en marktbespelingen op diverse carillons in binnen- en buitenland.

Voorwoord

Het project 'MAZZELTOV!' bestaat uit het Carillonboek Mazzeltov en concerten. 'MAZZELTOV!' is een natuurlijk en creatief vervolg op de carillonsuite 'Chag Sameach' (*Hebr. Een goede feestdag toegewenst*), dat gecomponeerd is in 2019 en bestaat uit Hebreeuwse composities & arrangementen voor het hele joods liturgische jaar. De première ervan was op 7 mei 2019 en is uitgevoerd door beiaardier Boudewijn Zwart op het carillon van de Westertoren in Amsterdam. Het eerste exemplaar van het carillonboek 'Chag Sameach' is in ontvangst genomen door Leo Samama, voorzitter van de Nederlandse Klokkenspel Vereniging. Na de première volgden vele concerten met als afsluiting, in september 2019, een concert door beiaardier Henk Verhoef op het carillon van de Petrus Toren in Woerden. 'Chag Sameach' kreeg in 2020 de Visser Neerlandia Prijs. Een klein onderdeel van het 'Chag Sameach' programma bestond uit Klezmer stukken, die tijdens de uitvoeringen bijzonder werden gewaardeerd. Hieruit is het idee geboren om een speciaal carillonboek inclusief concerten te creëren met uitsluitend Klezmer en Jiddische liederen. Zo ontstond 'MAZZELTOV!' ²

Frank Steijns, stadsbeiaardier van Maastricht, Weert en Heerlen, was meteen enthousiast om de première van 'MAZZELTOV!' in Maastricht te doen en stelde een Grande Concert voor, waarvoor meerdere musici kunnen worden uitgenodigd. Van harte zijn hier op ingegaan de beiaardiers Boudewijn Zwart en Moshé Lewkowitz, violiste Sylvia Houtzager en saxofonist Lior Kuperberg. Zij zullen met de première in Maastricht acte de présence geven. De heer Benoit Wesly, honorair consul van Israël, zal het eerste exemplaar van het Carillonboek Mazzeltov in de Prinsenkamer van het Maastrichtse Stadhuis in ontvangst nemen.

Uniek (!) is dat de première bestaat uit twee concerten, na de uitvoering op het Stadhuis volgt een concert op het carillon van de Sint Servaas Basiliek.

Beiaardier Frank Steijns speelt met regelmatig joodse muziek op carillons van Maastricht. Hierdoor ontstond het plan om in Maastricht, onder meer bekend van de Vrijthof-concerten, de première van 'MAZZELTOV!' concerten te laten plaatsvinden. Bovendien bestaat er een lange traditie, waarbij het stadhuis-carillon van Maastricht een grote rol speelt. In 1841 werd het carillon bespeeld tijdens de opening van de Nieuwe Synagoge en na de Tweede Wereldoorlog werden op het carillon regelmatig joodse muziek ten gehore gebracht.

In het Carillonboek Mazzeltov staan nieuwe composities, arrangementen, toonaarden en ritmes, die tezamen een verrijking zullen zijn van het beiaardrepertoire. Na de première in Maastricht zullen uitvoeringen worden gegeven in binnen- en buitenland.

Ik wens alle beiaardiers die gaan spelen uit het Carillonboek van harte **MAZZELTOV!**

Mathieu Daniël Polak, componist

December 2021

² De compositie en première van Mazzeltov zijn tot stand gekomen door stipendia van het Fonds Podiumkunsten en de Stichting Amarte. Projectadviseur: Stichting MomC | Music of Many Cultures.

Inleiding

MAZZELTOV

Mazel tov / mazal tova / mazzeltov is een joodse gelukwens, gebruikt in zowel het Jiddisch als in het Hebreeuws. Vrij vertaald: "Ik wens je een goed gesternte". De wens bestaat uit *mazal* (gesternte) en *tov* (goed). *Mazzeltov* is deel van bepaalde joodse ceremonies zoals *bat* of *bar mitzwa*: meisjes worden op 12-jarige en jongens op 13-jarige leeftijd verantwoordelijk om zich aan de geboden en verboden van de joodse wet te houden. Hun wordt dan voor het verdere leven *mazzeltov* toegewenst. Een ander voorbeeld, waarbij *mazzeltov* wordt gewenst, is *chatuna* / joodse huwelijk, waarbij na de inzegening onder de *chupa* / baldakijn op de grond met de voet van de bruidegom een glas wordt gebroken als herinnering aan de verwoesting van de Tweede Tempel in Jeruzalem. Iedere aanwezige roept dan uit volle borst "Mazzeltov!".

In het Carillonboek *Mazzeltov* staan diverse composities met *mazzeltov* in de titel zoals *Siman tov u'Mazeltov* (goede tekenen van voorspoed en geluk) en *Chosen Kalah Mazel Tov!* (veel geluk voor bruid & bruidegom). Er is naar gestreefd alle joodse levensfasen muzikaal te vervatten zoals bij de reeds genoemde *chatuna Chosen Kalah Mazel Tov!*, de kinderjaren zoals *Kinder Tansn* en *Children's Suite* en niet te vergeten de *Yamim Noraim* / de Hoge Feestdagen met composities als *Golden Clouds* en *The Seven Heavens*. Aandacht is ook besteed aan diverse Jiddische liederen over het alledaagse leven en odes zijn geschreven voor *Mokum* / Amsterdam *Di bisl Leyts* en Antwerpen *Antwerp Diamonds*.

Het Carillonboek *Mazzeltov* is niet alleen een boek van vrolijkheid, maar ook van contemplatie. *Bells of Ashkenaz for Winnie* is geschreven ter nagedachtenis aan Winnie, grote liefde en echtgenote van musicoloog Anton Molenaar.

JIDDISCHE CULTUUR

De Jiddische cultuur heeft een volkomen andere ontwikkeling doorgemaakt dan de Sefardische (Spaans/Portugees joodse) cultuur. Op het Iberisch schiereiland trof men grote geleerden, wiskundigen, medici, dichters en schrijvers aan. Joden bekleedden vaak hoge regeringsposten en waren raadgevers en lijfartsen van vorsten.

In Oost-Europa leefde men veelal volkomen afgezonderd van de buitenwereld in de eigen Joodse wereld. De *Ashkenazim* / Oost-Europese Joden werden niet of nauwelijks geconfronteerd met de hen omringende cultuur en leefden volgens de oeroude tradities van de joodse leer: de *Torah* (de eerste vijf boeken van de *Tenach* - Hebreeuwse Bijbel, *Mishnah* (mondelijke leer / 'oude testament') en *Talmoed* (mondelijke leer met commentaren van onder meer rabbijnen).

In deze geïsoleerde wereld ontstonden liederen in het Jiddisch gezongen, een zelfstandige taal die tussen de 9^e en 11^e eeuw in het Rijnland uit het Middelhoogduits, is ontstaan. Ongeveer drie miljoen Joden over de hele wereld gebruiken het Jiddisch nog steeds. De oudst overgeleverde Jiddische tekst stamt uit 1272. Het is een zegening en enkele berijmde regels uit de *Machzor*, het gebedenboek voor de *Yamim Noraim* van *Rosh Hashanah* (Joods Nieuwjaar) en *Yom Kippur* (Grote Verzoendag).

In het Amsterdamse dialect komen redelijk wat Jiddische leenwoorden voor zoals *mazzel* (geluk), *mesjogge* (gek), *kosher* (rein), *bajes* (huis / gevangenis), *gabber* (vriend), *misjpoge* (familie) en niet te vergeten *Mokum* (plaats / veilige haven), waarmee Amsterdam wordt aangeduid.

KLEZMER

Klezmer bestaat uit twee Oudhebbreeuwse woorden - *Kley* (instrument/werktuig) en *Zemer* (gezag) - en is instrumentale dansmuziek bij bruiloften, rituele muziek bij huwelijks-ceremonies en luistermuziek voor bij de maaltijd. Klezmer werd gespeeld in Shtetls (kleine joodse dorpen / steden) in Midden- en Oost-Europa zoals in Wit-Rusland, Oekraïne, Baltische Staten, Polen, Roemenië en Moldavië. Klezmer heeft een rijke en eeuwenlange geschiedenis en heeft vele muzikale invloeden in zich opgenomen en werd van vader op zoon doorgegeven. De chazzan / voorzanger in de synagoge was oorspronkelijk de inspiratiebron voor de klezmerim / de muzikanten. Zijn zang, klankbuigingen, versieringen, glissando's en improvisaties zijn 'vertaald' naar muziekinstrumenten, waaronder de viool, klarinet, accordeon en bas. Muzikale klezmer vormen zijn onder meer de Freilach (kringdans, 2/4 maat), Bulgar (8/8 maat, accenten op 1-4-7), Sher (2/4 of 4/4 maat), Nigun (Lied zonder woorden, 2/4 maat).

De hedendaagse klezmer klinkt waarschijnlijk zoals die rond 1600. Tegen het einde van de 19^e eeuw breidde het repertoire van de klezmerim zich uit met liederen uit het Jiddisch theater, licht klassieke muziek en populaire dansen. Omdat de klezmerim ook speelden voor niet-joods publiek namen zij ook andere stijlen in hun repertoire op, zoals de tango, wals, mazurka en polka.

Vanwege aanhoudende pogroms emigreerden vele Oost-Europese joden rond 1880 naar de Verenigde Staten van Amerika. Klezmer werd hier populair, veramerikaniseerde en de klezmerim begonnen muziek te spelen die in de V.S. op dat moment populair was zoals bijvoorbeeld de foxtrot en de charleston. Platenmaatschappijen zagen er wel brood in en speciaal voor de joodse gemeenschap brachten zij klezmer en jiddische muziek uit. De eerste platen verschenen in de jaren 1920 en in de jaren 1930 waren er ook joodse radiostations, die livemuziek uitzonden van orkesten als die van Harry Kandel en Abe Schwartz. De klarinettenisten Dave Tarras en Naftule Brandwein vormden destijds en ook nu nog een grote inspiratiebron voor klezmerim. Na de Tweede Wereldoorlog raakte klezmer in de vergetelheid. In de V.S., maar vooral in Europa beheersten nog maar weinig joodse musici stijkenmerken van klezmer. In de V.S. speelden de oudere klezmerim liever jazz. In de jaren 1970 brak een nieuwe tijd aan. Er ontstond een revival onder meer door groepen als The Klezmerim, The Klezmer Conservatory Band en The Klezmatics. In de V.S., Israël en Europa werd klarinettist Giora Feidman populair bij het grote publiek.

JIDDISCHE LIEDEREN

Jiddische liederen hebben zo goed als dezelfde muzikale eigenschappen als klezmer. In jiddische (volks)liederen worden typisch joodse zaken bezongen zoals het dagelijks leven, huwelijk, religie, armoede, rijkdom en culturele zaken. De inhoud ervan is beïnvloed door eeuwenlange vervolging. Een voorbeeld hiervan zijn de ghettolieder, om het dagelijks leven te verlichten. Bezongen werd de onderdrukking, armoede, leven en dood. Zelfs in de concentratiekampen vormde muziek een middel om het bestaan enigszins draaglijker te maken, of eenvoudigweg om te overleven. De ghettolieder kregen vaak nieuwe teksten op bestaande melodieën. Veel ervan is jammer genoeg verloren gegaan. Een zeer bekend lied uit de tijd van de Holocaust is de 'Partizaner March' geschreven door Kaczerginski in de zomer van 1943, toen de Vilna partizanen zich terugtrokken in de bossen buiten het ghetto. Het is gebaseerd op Hans Eisler and Bertolt Brecht's 'Einheitsfrontlied'.

KLEZMER & JIDDSCH E L I E D E R E N

Kenmerkend voor klezmer en jiddische liederen is de zeer expressieve melodie die zeer opgewekt en tegelijkertijd melancholiek of weemoedig kan klinken. De boventoon van de klokkenklank van het carillon is een kleine terts, waardoor deze eigenschappen opgewekt/vrolijk en melancholiek/droevig goed te realiseren zijn.

Het gebruik van Steigers - joodse modi / toonsoorten - in de 'Mazzeltov' composities en arrangementen is vernieuwend in de hedendaagse beiaardmuziek:

5. Ahavah Rabah Steiger: C – Des – E – F – G – As – Bes – C).
6. Adonai Malach: C – D – E – F – G – A – Bes – C. (Mixolydisch)
7. Mi Sheberach: C – D – Es – Fis – G – A – Bes – C. (Oekraïns Dorisch)
8. Magein Avot: C – D – Es – F – G – As – Bes – C. (Aeolisch)

COMPOSITIES & ARRANGEMENTEN

In het Jiddisch is 'Belz' (בעלז) klokjes, een referentie aan de klokken van het carillon. *Nigun Beltz* één van de stukken uit het Carillonboek Mazzeltov krijgt hierdoor de betekenis van 'Klokkenlied.' Eigenlijk wordt in deze nigun aangegeven dat het een Chassidische melodie is uit Beltz in de Oekraïne. Een nigun is een woordloos gezongen religieus lied door een groep gezongen zonder instrumentale begeleiding en vaak met repetitieve zinsneden zoals "Lai-Lai-Lai", "Yai-Yai-Yai" of "Ai-Ai-Ai". Soms worden bijbelverzen herhaaldelijk gezongen om zo een nigun te vormen. Nigunim zijn grotendeels improvisaties en staan centraal in de eredienst van het Chassidische jodendom, een ultraorthodoxe stroming binnen het Jodendom ontstaan in de eerste helft van de 18^e eeuw in Polen. Grondlegger ervan is rabbijn Yisroel ben Eliezer (1698-1760) bijgenaamd de Ba'al Shem Tov, (*Meester van de Goede Naam*). Momenteel wonen de meeste Chassidim in Jeruzalem, New York, Antwerpen en Londen. Sommige nigunim worden toegeschreven aan rabbijnen en musici, maar ook worden melodieën gebruikt van bijvoorbeeld Kozakkendansen, Poolse militaire marsen en Oost-Europese volksmuziek.

In het Carillonboek Mazzeltov vinden we verscheidene liedjes waarin de rebbe / rabbijn een hoofdrol speelt. In *Der Rebbe Elimelech* doet hij zijn tefillin / gebedsriemen af en luistert aandachtig naar het spel van de violisten. In *Az der Rebbe Tantst*, danst hij samen met alle Chassidim. In *A Genejwe* worden er bij de rabbijn zeven oude hemden, zeven kandelaren en zeven hanen gestolen.

Een chassidische vrouw uit Williamsburg-Brooklyn ontvlucht haar gearrangeerde huwelijk (Netflix-serie 'Unorthodox'). Omdat ze een geweldige zangstem heeft, wordt zij aangenomen op het conservatorium van Berlijn en zingt voor haar toelatingsexamen met grote overtuiging 'Mi bon Siach' (lied van de huwelijksceremonie) en ontroert daarmee tot tranen toe de conservatoriumjury. In het Carillonboek Mazzeltov is dit lied te vinden onder de titel *Wedding March*. Onder de chupa / baldekijn, waar het bruidspaar staat, vindt een gedeelte van de huwelijksceremonie plaats. In het Carillonboek Mazzeltov staat de compositie *Under the Chuppah*.

Jiddische volksliederen ontstonden vooral in Shtetls (kleine stad / dorp) in Oost-Europa. Denk hierbij onder meer aan de schilderijen van Marc Chagall, Scholem Aleichem's 'Fiddler on the Roof' en Isaac Bashevis Singer's 'Yentl'. In de Shtetls was het leven zwaar en de mensen waren doorgaans arm. Het lied *Bulbes* (aardappelen) waaruit grotendeels de

dagelijkse maaltijd bestond zegt het al “Zuntik bulbes, Montik bulbes, Dinstik un Mitvokh bulbes, Donershtik un Fraytik bulbes. Shabes in a novine a bulbe-kigele! Zuntik vayter bulbes!” Dus elke dag, zeven dagen in de week, aardappelen.

In het begin van de 20^e eeuw zijn de duizenden Shtetls onder meer door pogroms verdwenen. In het Carillonboek Mazzeltov is *Shtetl*, een ode aan deze kleine steden en dorpen en het wordt gespeeld door twee beiaardiers. Iedere Shtetl heeft haar eigen specifieke legendes en muziek, Jiddische liederen en Klezmermelodieën.

Ludwig van Beethoven is op 16 december 1770 in Bonn in het Rijnland geboren, een gebied in dat de Middeleeuwse joden tot Ashkenaz rekenden. *Bells of Ashkenaz for Winnie* is een compositie ter nagedachtenis aan Winnie, de reeds genoemde grote liefde en echtgenote van musicoloog Anton Molenaar. Haar meest favoriete muziekstuk is het vioolconcert van Beethoven. In *Bells of Ashkenaz for Winnie* wordt gerefereerd aan het derde deel van het vioolconcert.

In het Carillonboek Mazzeltov boek zijn tevens invloeden te herkennen van buiten de klezmertraditie. *Bruder Jakob* is een compositie geïnspireerd door melodieën uit Symfonie 1, deel 3 van Gustav Mahler. Mahler heeft twee thema's in de symfonie verwerkt, het bekende Franse kinderlied '*Frère Jacques / Vader Jacob*', die de klokken moet laten luiden, maar zich heeft verslapen en een melodie en ritme gerelateerd aan Klezmer.

In *A Nahkt in Gan Eden* klinkt in de bas een Habanera ritme en vanaf maat 26 zit er in het manuaal een ritme zoals we dat kennen van Debussy's '*Le petit Nègre*'. *Remembrance* is gebaseerd op een melodie uit Mendelssohn's Symfonie no. 5, deel 3. Mendelssohn's inspiratiebron voor deze symfonie is '*Hevenu Shalom Alechem*' (Vrede zij met u).

Di bisl Leyts, *Bloy*, *Deyn Geburstog Lid* en *Kinder Tantsn* zijn transfiguraties van Nederlandse volksliedjes. De melodielijnen en ritmes van deze Nederlandse melodieën zijn goed te herkennen in deze Jiddische composities. Voor *Di bisl Leyts* stond het lied '*Als op het Leidseplein*' model. *Bloy* is een parafrase op '*In een blauw geruite kiel*' en in *Deyn Geburstog Lid* zijn verjaardagsliederen in mineur te herkennen. *Kinder Tantsn* volgt de melodische lijn van het kinderlied '*Ik zag Twee Beren*.'

Havah in Havanah is gebaseerd op Cubaanse ritmiek en wordt Clave ritme genoemd, waarvan de oorsprong de West-Afrikaanse Yorubacultuur is. Claves zijn twee houten stokjes waarmee de ritmes worden geslagen, niet op de tel maar na de tel.

Uiteraard mag een verwijzing naar Bach niet ontbreken. In *Oy Tate* wordt gerefereerd aan Preludium 1 uit *Das wohltemperierte Klavier* deel 1 van Bach.

En ja, de titel van het Carillonboek Mazzeltov geeft het al aan. De composities en arrangementen bevatten uiteraard stijlkenmerken van carillonmuziek. Het arrangement van *Chosen Kalah Mazel Tov* is in dezen exemplarisch. De tremolo, een kenmerk van de Vlaamse Beiaardromantiek wordt in *Chosen Kalah Mazel Tov* riant toegepast. In *Siman Tov u'Mazel Tov* horen we Engelse carillonkenmerken, een verwijzing naar de wereld van de beiaardier en in menige film gebruikt als trouwklokken. In *Mah Yofus* is de Albertijnse basfiguur in het manuaal een verwijzing naar de Leuvense beiaardcomponist Matthias Vanden Gheyn (1721-1785), bekend door zijn elf preludia. In *A Dreidele Far Alle* is in het voorspel de klank van de Big Ben in Londen te herkennen. Het is een motief dat uit vier tonen staat zoals ook op menig uurwerk thuis te horen is.

In *Scholem sol sajn* begint met een Mazurka en in *Wilhelmassel* resoneert het Nederlandse Volkslied.

Even zo zeer van belang als de toepassing van vernieuwingen, is het gebruik van elementen en kenmerken van Klezmer en Jiddische liederen. In de arrangementen van bestaande melodieën ontstaat dit vanzelf. In de maatsoorten, ritmiek en toonaarden van de melodieën liggen de eigenschappen besloten.

Een typische joodse toonladder is de Ahavah Rabah modus. Deze modus heeft raakvlakken met de Majeur toonladder, waarbij de 2^e, 6^e, 7^e tonen verlaagd zijn: bijvoorbeeld C-Db-E-F-G-Ab-Bb-C. Liederens als *Oy Tate*, *Mah Yofus* en *Havah Nagilah* zijn gecomponeerd in deze modus. Ook de nieuwe composities *Children's Suite* en *The Seven Heavens* zijn gecomponeerd in de Ahavah Rabah modus. Door de aanwezigheid van de overmatige secunde in de toonladder voelt het meteen aan als joodse muziek. Het is te horen!

De Adonai Malach modus is gelijk aan de Mixolydische toonladder: een voorbeeld is C-D-E-F-G-A-Bb-C. In *Shtiler Bulgar* is naast de majeure toonladder, de Adonai Malach te herkennen. Ook in *A Dreidele Far Alle* is de Adonai Malach modus verwerkt. Wel zijn tonen van buiten de toonladder geïncorporeerd. In *Maoz Tzur* is de Adonai Malach modus in het begin krachtig aanwezig. Het grote kenmerk van deze toonladder is de verlaagde zevende trap waardoor een leidtoonwerking ontbreekt.

Mayerke mein Suhm staat in de Magein Avot modus: C – D – Es – F – G – As – Bes – C. En heeft een Aeolische melodievorming. Omdat er ook buiten Joodse muziek vele composities in deze modus geschreven zijn, is het niet mogelijk om louter op basis van de gebruikte modus een joodse klank te horen in een lied als *Mayerke mein Suhm*. De combinatie van de toonaard, de repeterende kwint maar vooral de Jiddische tekst geeft tezamen een joods klankbeeld. *A Nakht in Gan Eden* staat ook in deze Magein Avot modus.

De Mi Sheberach modus is vergelijkbaar met de Oekraïense Dorische modus of gewijzigde Dorische modus, waarbij de vierde trap verhoogd is. Bijvoorbeeld: D-E-F-G#-A-B-C-D. Deze modus wordt gebruikt in *Lebedik un Freylakh*.

In langere liederen volgen joodse modi elkaar soms op. In de klassieke muziek moduleert de componist in zijn werk bijvoorbeeld van A mineur naar E mineur. Een Klezmermusicus / componist moduleert bijvoorbeeld van de Ahavah Rabah modus naar de Magein Avot modus. In *Gypsy Bells* is een modulatie van de Mi Sheberach modus naar de Zigeunertonladder. De Zigeunertonladder is een harmonisch-mineur toonladder met verhoogde vierde trap.

Nog enkele feiten over maat en ritme in Klezmermuziek:

1. De Freilach (Jiddisch: vrolijk), een dans in 2/4 of 4/4 maat is vlot en vrolijk en komt veelvuldig voor. In het Carillonboek Mazzeltov: *A Dreidele far Alle*, *Lebedik un Freylakh*, *Shtiler Bulgar* en *A Nakht in Gan Eden*.
2. De Bulgar net als de Freilach, een dans in 2/4 of 4/4 maat, maar met een andere maatverdeling namelijk 3+3+2 achtste noten. Opmerkelijk is dat verschillende Bulgarwerken Bulgar in de titel dragen, maar eigenlijk eerder Freilachs zijn zoals *Kiever Bulgar*, *Shtiler Bulgar*.

3. De Turkish heeft net als de Freilach een 4/4 maat met ongelijke indeling. Dat kan een 3+3+2 zijn zoals de Bulgar, maar ook een 2+3+3.
4. Ongelijke maatindeling vindt men ook terug in enkele delen van *The Seven Heavens*. Bijvoorbeeld in Deel 2: Canopy (Baldakijn) met indeling 4+4+6 achtste noten per maat.
5. De Sher heeft gelijkenis met de Freilach, maar is doorgaans minder snel. *Russian Sher* en enkele delen uit *Kinder Tantsn* zijn daar voorbeelden van.
6. De Khusidl is een Chassidische dans in 4/4 maat met sterke accenten op de eerste en derde tel van de maat, zoals in *Dem Trisker Rebn's Khusidl*, *Mah Yofus*.
7. De Krimer Tants is een rustige dans in 3/8 maat met accenten op de eerste en derde tel, zoals in *Der Gasn Nigun*.
8. De Doina is een melodische improvisatie met weinig akkoorden zonder vastgelegd ritme.

Ten slotte: enkele speelaanwijzingen voor de beiaardier.

In de originele melodieën waren metronoomgetallen en ook dikwijls tempoaanduidingen niet aanwezig. Persoonlijke vrijheid omtrent tempi is hierdoor mogelijk; de tempi zijn suggesties en metronoomgetallen zijn met opzet voorzien met de aanwijzing 'circa' en staan tussen haakjes. Het is bij alle muziek in het Carillonboek Mazzeltov van groot belangrijk om met neshomme, met bezieling, te spelen. Dit kan onder meer door meer dynamische schakeringen aan te brengen, of dynamiek weg te laten en op gepaste momenten rubato te spelen.

Het spreekt voor zich dat de leadsheets gedijen door improvisatie zoals in jazz en andere lichte muziekgenres. Vaak is de leadsheet een melodielijs met enkele akkoordsymbolen erboven genoteerd. De ensemble stukken vragen ook om improvisatie.

Met creativiteit en plezier hebben in het spelen van stukken uit het Carillonboek Mazzeltov stukken, schrijft de beiaardier met en via improvisatie mee met de componist en zet hij/zij de kroon op het werk.

Bruder Jakob

Mazzeltov Project
Maastricht, 2021

Based on Mahler Symphony no.1 movement 3

Mathieu Daniel Polak

Ohne zu schleppen

Carillon

p *mf*

6 *p* *f* *p* *f* *p*

11 *mf*

14 rit. . . a tempo *f* *mp* *mf*

19 *p* *mf* *mp* *pp* rit. . .

Bruder Jakob

Bohemian, Klezmer, Einfach

26

mf

Musical score for measures 26-29. The piece is in 3/4 time and B-flat major. Measure 26 starts with a half rest in the treble and a half note B-flat in the bass. Measures 27-29 feature a complex rhythmic pattern of eighth and sixteenth notes in the treble, with a steady bass line. Dynamics include *mf* and accents.

30

Musical score for measures 30-32. The treble staff continues with intricate rhythmic patterns, while the bass line remains simple. Dynamics include *mf* and accents.

33

f

Musical score for measures 33-36. The treble staff features a more active bass line with eighth notes. Dynamics include *f* and accents.

37

mp

portato

Musical score for measures 37-40. The treble staff has a more melodic line with some slurs. Dynamics include *mp* and accents. The instruction *portato* is written below the bass staff.

41

Cadenza, cantabile. tempo libre

pp

Musical score for measures 41-43. The piece transitions to a cadenza. The treble staff has a slow, melodic line with slurs. Dynamics include *pp*.

Bruder Jakob

45 *(etwas bewegt)*

mp

50 *(poco a poco acc.)* *(schnell)*

mf

54 *(poco a poco acc.)* *(schnell)*

f

58 *(zurück halten)*

p cresc. e acc.

61 *a tempo, cantabile*

(rit) *p*

Bruder Jakob

65

pp mf

This system contains measures 65 through 69. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). A hairpin crescendo is shown between measures 66 and 67, and a hairpin decrescendo is shown between measures 68 and 69.

70

This system contains measures 70 through 73. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf* and *f* (forte). Hairpin crescendos are present between measures 70-71 and 72-73.

74

74

p

This system contains measures 74 through 78. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment. A dynamic marking of *p* (piano) is shown in measure 77. Hairpin crescendos are present in measures 77 and 78.

79

f mp f mp f

This system contains measures 79 through 83. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment. Dynamic markings alternate between *f* (forte) and *mp* (mezzo-piano) in measures 79, 80, 81, 82, and 83.

84

p mf p rit.

This system contains measures 84 through 87. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p* (piano). A hairpin crescendo is shown between measures 85 and 86. The system ends with a *rit.* (ritardando) marking and a double bar line.

A Nakht in Gan Eden

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 112)

Carillon *mf*

5

9 *rit.* - - *a tempo*

13

17 *Fine poco sostenuto*

mp *p*

A Nakht in Gan Eden

21

mf

Musical score for measures 21-25. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with quarter notes. A mezzo-forte (*mf*) dynamic marking is present.

26 *senza sostenuto*

f *mp* *f* *f*

Musical score for measures 26-30. The right hand continues with eighth-note patterns, marked *senza sostenuto*. The left hand has a bass line with quarter notes. Dynamics include *f*, *mp*, and *f*.

31

mf *cresc.*

Musical score for measures 31-34. The right hand features eighth-note patterns with slurs. The left hand has a bass line with quarter notes. Dynamics include *mf* and *cresc.*

35

f *mf* *f*

Musical score for measures 35-38. The right hand includes eighth-note patterns and triplets. The left hand has a bass line with quarter notes. Dynamics include *f*, *mf*, and *f*.

39

ff *mf* *D.C. al Fine*

Musical score for measures 39-43. The right hand features eighth-note patterns and triplets. The left hand has a bass line with quarter notes. Dynamics include *ff* and *mf*. The piece concludes with a *D.C. al Fine* instruction and a repeat sign.

Russian Sher

(Dance from Russia)

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Gentile (♩ = c. 80)

Carillon

mf

6

9

p

13

cresc.

mf

trill

1. 2.

18

Russian Sher

24

Musical notation for measures 24-27. Treble clef, bass clef, key signature of two flats. Measure 24 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a single note in measure 24 and rests in measures 25-27.

28

Musical notation for measures 28-31. Treble clef, bass clef, key signature of two flats. Measure 28 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a series of notes. Measure 31 has a first ending bracket.

32

Musical notation for measures 32-36. Treble clef, bass clef, key signature of two flats. Measure 32 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a series of notes. Measure 33 has a second ending bracket. Measure 34 has a dynamic marking of *mp*.

37

Musical notation for measures 37-41. Treble clef, bass clef, key signature of two flats. Measure 37 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a series of notes. Measure 39 has a first ending bracket. Measure 40 has a second ending bracket.

42

Musical notation for measures 42-45. Treble clef, bass clef, key signature of two flats. Measure 42 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a series of notes. Measure 43 has a dynamic marking of *mf*.

46

Musical notation for measures 46-49. Treble clef, bass clef, key signature of two flats. Measure 46 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes and quarter notes. The bass staff has a series of notes. Measure 47 has an accent mark (>). Measure 48 has an accent mark (>). Measure 49 has a dynamic marking of *mf*.

Lebedik un Freylakh

Mazzeltov Project
Maastricht, 2021

Lively and Joyful

Klezmer
Arranged by Mathieu Daniel Polak

Gaio (♩ = c. 108)

Carillon

mf *f* *mp*

5

f *mp*

9

f

13

mf

Lebedik un Freylakh

17

Musical score for measures 17-20. The piece is in D major (two sharps). Measure 17 starts with a piano dynamic and a hairpin crescendo. Measure 18 begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line of quarter notes.

21

Musical score for measures 21-24. The key signature changes to D minor (two sharps and one flat). Measure 21 has a piano dynamic. Measure 22 features a piano dynamic with a flat sign above the staff. Measure 23 has a piano dynamic. Measure 24 features a piano dynamic with four triplet markings (3) above the staff. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line of quarter notes.

25

Musical score for measures 25-28. The key signature changes to D major (two sharps). Measure 25 has a piano dynamic with a first ending bracket (1.) above the staff. Measure 26 has a piano dynamic with a second ending bracket (2.) above the staff. Measure 27 has a mezzo-forte (*mf*) dynamic. Measure 28 has a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line of quarter notes.

29

Musical score for measures 29-31. The key signature changes to D minor (two sharps and one flat). Measure 29 has a piano dynamic. Measure 30 has a piano dynamic. Measure 31 has a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line of quarter notes.

32

Musical score for measures 32-35. The key signature changes to D major (two sharps). Measure 32 has a piano dynamic. Measure 33 has a piano dynamic. Measure 34 has a piano dynamic. Measure 35 has a piano dynamic. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line of quarter notes.

Mazzeltov Project
Premiere City Hall Maastricht
by Frank Steijns

Remembrance

Mathieu Daniël Polak
(Based on melody Mendelssohn)

Lento (♩ = c. 42) *cantabile*

Carillon *p*

6

11 *mf*

16 *rit.* *a tempo* *mp*

22 *mf*

Remembrance

25

mp

This system contains measures 25 through 30. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mp* is present in measure 28.

31

rit. a tempo

mf

This system contains measures 31 through 36. It begins with a *rit.* (ritardando) marking and ends with an *a tempo* marking. The right hand continues with melodic patterns, and the left hand has a consistent eighth-note accompaniment. A dynamic marking of *mf* is shown in measure 35.

37

p

This system contains measures 37 through 43. The right hand has a more active melodic line with frequent sixteenth notes. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* (piano) is located in measure 42.

44

This system contains measures 44 through 49. The right hand features a melodic line with some rests and slurs. The left hand continues with eighth-note accompaniment.

50

rit.

p

This system contains measures 50 through 55. It begins with a *rit.* (ritardando) marking. The right hand has a melodic line with some rests and slurs. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* (piano) is shown in measure 51.

Di bisl Leyts

The little lights

Mathieu Daniël Polak

Not fast (♩ = 100)

Melody

mf positive, march style

5 *f*

10 *p* *f* *p* *mf*

15 *mp* sentimental

20

26

32

37 *mf* positive, march style

41 *f* *mp*

Di bisl Leyts

45 A Dm **C** Dm A Dm A Dm A Dm

f

48 Gm A Gm A Dm A Dm A

51 Dm A Dm Bb A Bb A

54 Gm⁶ Dm A⁷ Dm Dm Bb A Dm

58 Dm **D** A Dm A⁷ Dm F C⁷

mf positive, march style

63 A Dm A⁷ Dm

67 A Dm A Dm Bb C C⁷ F

72 Dm A Dm **E**

p

76

rit.

Bloy (Blue)

Mathieu Daniël Polak

Con moto (♩ = c. 92)

Melody

mf flowing, singing

5

mf

10

p *mf* *p rubato*

16

mf

22

f

B Burlesque (♩ = c. 92)

26

mf witty, little bit staccato style

29

mf

32

mf

Bloy

35 A Dm Dm A Dm

38 **C**_E **Maestoso** (♩. = c. 72)

Am Dm

f with pride

42 B♭ G# G F E Am E Am

46 **D** **Con moto** (♩. = c. 92)

Dm A Dm A7 Dm Gm

mf flowing, singing

53 Dm Gm E7 A7 Dm

59 **E**

Dm A7 Dm Dm A7 Dm Gm

p melancholic, poco sostenuto

8va

(8)

65 Dm Gm E7 A7 Dm

rit.

Deyn Geburstog Lid

(Birthday Song)

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Cantabile (♩. = c. 88)

Melody

mf flowing

6

mf flowing

12

A *f* like a march

19

f like a march

27

rit. *a tempo*

34

f like a march

41

B *mf* flowing

47

mf flowing

Deyn Geburstog Lid

53 Gm F7 Bb Cm Gm D7 Gm

Poco sostenuto (♩. = c. 72)

58 **C** Am7(b5) Gm7 D7 Gm6 G7 Cm

p melancholic

D

66 D7 Gm Eb7 D7 Db7 Gm7 Gm **Tempo primo** (♩. = 88)

mf happy

72 D7 Gm D7 Gm Gm D7 Gm

77 D7 Gm Cm Gm F Bb G7

82 Cm Gm D7 Gm

86 Gm **E** Eb Gm Cm Gm D7 Gm Eb7

dramatic

91 D7 Bb7 Cm Gm D7 Gm F7 Bb

96 F Bb F7 Bb Cm Gm D7 Gm

rit.

Kinder Tantsn

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Comodo (♩ = c. 160)

Melody

6 *mf* happy

11 *mf* *f* *p*

16 *f* *p*

21 *mf*

27 *f* *p* *f* *p*

33 *mp* *mf*

38 *rit.*

43 **C** **Rapido** (♩ = c. 220) *f* stormy

48

Kinder Tantsn

53 **D** Am^{7b5} D D Am^{7b5} ^{8va}

poco sostenuto with pronounced rhythm

59 ⁽⁸⁾ D⁷ D⁷ **E** D loco

62 D D D *a tempo*

65 D D D D

F Comodo (♩ = c. 160)

69 Dm A⁷ Dm Gm A⁷ Dm Gm A⁷ B^b

mf happy

75 Gm A Dm Dm **G** A Dm Gm

80 A⁷ Dm B^b A Gm Dm Gm A⁷ Dm

85 Gm Dm Gm Dm Gm

f

90 ^{8va} Dm Gm Dm Gm A Dm

ff

94 E⁷ A⁷ Dm Gm Dm

In Memory of Winnie, great love and wife of musicologist Anton Molenaar

Bells of Ashkenaz for Winnie

Mazzeltov Project,
Maastricht 2021

References to Beethoven violin concert, movement 3

Cantabile (♩ = c. 120)

Mathieu Daniel Polak

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic and a *dolce* marking. The right hand features a melodic line with slurs and ties, while the left hand provides a simple harmonic accompaniment of quarter notes.

The second system continues the piece, starting at measure 7. The melodic line in the right hand shows some chromatic movement and includes a triplet of eighth notes. The accompaniment in the left hand remains consistent with the first system.

The third system begins at measure 15. It features a triplet of eighth notes in the right hand. The overall texture remains consistent with the previous systems.

The fourth system starts at measure 21. The melodic line continues with slurs and ties, and the accompaniment provides a steady harmonic support.

The fifth system begins at measure 27 and concludes with a *rit.* (ritardando) marking. The melodic line is more active, with many slurs and ties, and the accompaniment features some chromatic movement in the bass line.

Bells of Ashkenaz for Winnie

a tempo

33

f *mp*

40

45

53

60

p *mf* *p* *pp* *rit.*

Bells of Ashkenaz for Winnie

70 **Agitato, rubato** (♩ = c. 148)

Musical notation for measures 70-74. The key signature has one sharp (F#). The music is written on a single treble clef staff. It begins with a dynamic marking of *f* and includes accents (>) and slurs. The tempo is marked **Agitato, rubato** with a quarter note equal to approximately 148 beats per minute.

Musical notation for measures 75-79. The music continues on the treble clef staff with various slurs and accents.

Musical notation for measures 80-85. The music continues on the treble clef staff with slurs and accents.

Musical notation for measures 86-91. The music continues on the treble clef staff. Measure 91 features a dynamic marking of *8va* and a slur.

Musical notation for measures 92-95. Measure 92 has a dynamic marking of *(8)---*. The music continues on the treble clef staff. Measure 94 includes a *rit.* marking and a *8va* marking. The piece concludes with a double bar line.

Cantabile (♩ = c. 120)

Musical notation for measures 96-99. The piece transitions to a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music is marked *f* and features slurs and accents. The tempo is marked **Cantabile** with a quarter note equal to approximately 120 beats per minute.

Musical notation for measures 100-104. The grand staff continues with slurs and accents. Measure 104 includes first and second endings, marked with *1.* and *2.* respectively.

Musical notation for measures 105-109. The grand staff continues with slurs and accents. Measure 105 has a dynamic marking of *p*. Measure 109 has a dynamic marking of *ppp*. The piece concludes with a double bar line.

Hinei Mah Tov

Mazzeltov Project
Maastricht 2021

How good it is for brothers to dwell together

Klezmer
Arranged by Mathieu Daniël Polak

Carillon

Andante (♩ = c. 80)

mf

rit. *f* *a tempo*

P.

P.

f

P.

mf

rit. . .

P.

Espressivo (♩ = c. 68)

mp

rubato

p

mf

Hinei Mah Tov

28

P. *pp* *mf*

33

P. *rit.* *accel.* *crescendo*

37

P. *rit.* *f*

Andante (♩ = c. 80)

41

P.

46

P. *mf* *rubato*

rit.

Hinei Mah Tov

Espressivo (♩ = c. 68)

P. *mp*

Andante (♩ = c. 80)

P. *f* *p*

P. *mf*

P. *f*

P. *ff* *f*

Havah in Havanah

Mazzeltov Project
Maastricht, 2021

Havah Nagilah and Cuban rhythm references

Mathieu Daniel Polak

Poco Agitato (♩ = c. 92)

Carillon *mf*

Havah in Havanah

22

mp

26

mf *cresc.* *p*

31

f

36

41

psub

Havah in Havanah

46 Poco Agitato (♩ = c. 92)

Musical score for measures 46-49. The piece is in 7/8 time and marked *Poco Agitato* with a tempo of approximately 92 beats per minute. The dynamic is *mf*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line of quarter notes.

50

Musical score for measures 50-52. The dynamic is *p* with a *cresc.* (crescendo) marking. The right hand continues the melodic development with slurs and accents, and the left hand maintains the bass line. A *psub* (pianissimo) marking appears in measure 52.

53

Musical score for measures 53-55. The dynamic is *cresc.* (crescendo). The right hand features a melodic line with slurs and accents, and the left hand maintains the bass line.

56

Musical score for measures 56-58. The dynamic is *f* (forte). The right hand features a melodic line with slurs and accents, and the left hand maintains the bass line.

(Bars 56-59 could be additionally repeated while making accelerando)

59

Musical score for measures 59-61. The right hand features a melodic line with slurs and accents, and the left hand maintains the bass line. The piece concludes with a double bar line and repeat signs.

Kiever Bulgar

Mazzeltov Project
Maastricht, 2021

(Dance from Kiev)

Klezmer

Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 100)

Carillon

mp

mp

mf

mf

f *p*

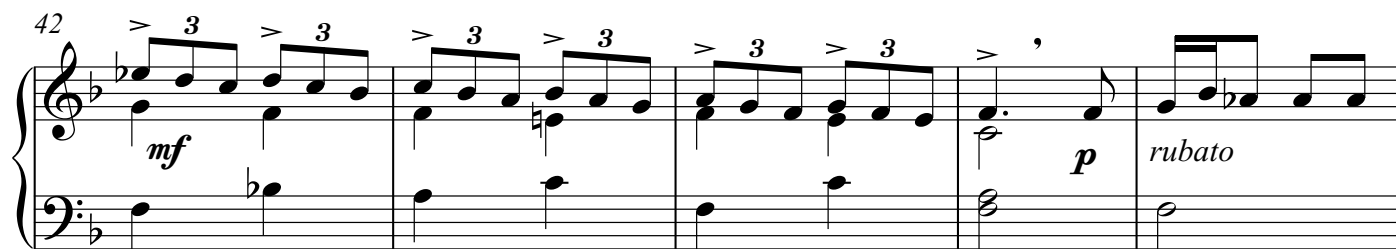
Kiever Bulgar

36



mf *f* *p*

42



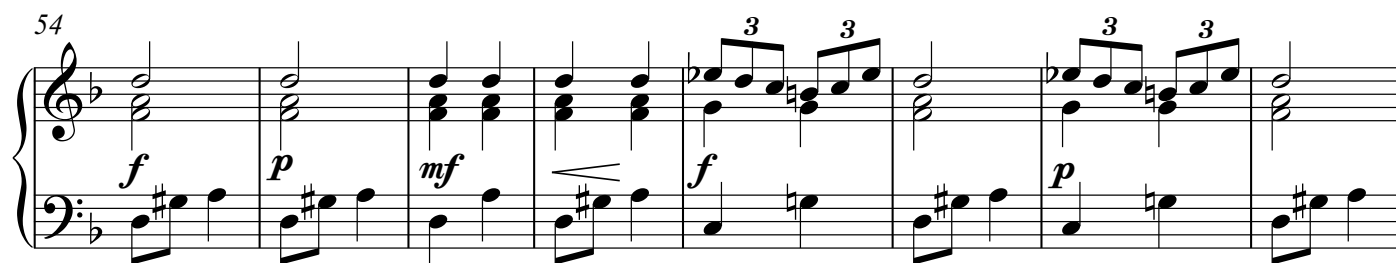
mf *p* *rubato*

47



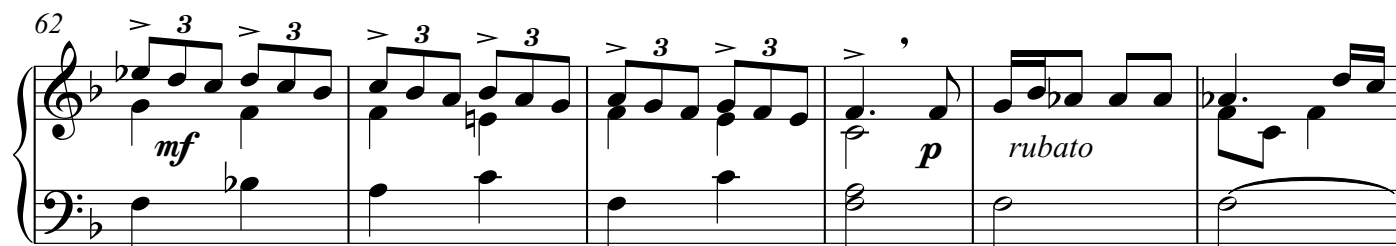
mf

54



f *p* *mf* *f* *p*

62



mf *p* *rubato*

68



mf

Kiever Bulgar

74

f

80

mp

85

mp

93

mp

101

rit.

a tempo

rit.

3 3

Havah Nagilah

(Let us rejoice)

Klezmer

arranged by Mathieu Daniël Polak

Giocoso (♩ = c. 128)

Carillon

mf

5

9

12

17

f *mf*

Havah Nagilah

21

mp

1.

25

2.

mp

29

f

rit.

mf

a tempo

34

39

f

p

mp

a tempo

Fine

Havah Nagilah

43 **Andante** (♩ = 80)

48 *p* *f* *rit.* *a tempo* *mf*

52 3 3

57 *rit.* **D.C. al Fine**

Unter a kleyn Beymele

Mazzeltov Project
Maastricht, 2021

Under a little Tree

Yiddish Traditional
Arranged by Mathieu Daniël Polak

Andante

Carillon

mp

7

12 *f* *mp*

18

25

31 *mf*

37 *mp*

43 rit.

Dem Trisker Rebn's Khusidl

Mazzeltov Project
Maastricht, 2021

The Dance of the Rabbi from Trisk

Klezmer

Amabile, with swing (♩ = c. 92 - 100)

Arranged by Mathieu Daniel Polak

Carillon *mf*

5

9

13

17

Dem Trisker Rebn's Khusidl

Burlescamente

20

Musical notation for measures 20-23. Treble clef, bass clef, key signature of one flat. Measure 20 starts with a half note G4. Measures 21-23 feature eighth-note chords in the treble and whole notes in the bass.

24

Musical notation for measures 24-27. Treble clef, bass clef, key signature of one flat. Measure 24 has a triplet of eighth notes. Measures 25-26 have eighth-note chords. Measure 27 has a first ending bracket.

28

Musical notation for measures 28-30. Treble clef, bass clef, key signature of one flat. Measure 28 has a second ending bracket. Measures 29-30 have eighth-note chords in the treble and whole notes in the bass.

31

Musical notation for measures 31-33. Treble clef, bass clef, key signature of one flat. Measure 31 has eighth-note chords. Measure 32 has eighth-note chords. Measure 33 has a forte (*f*) dynamic marking and eighth-note chords.

34

Musical notation for measures 34-36. Treble clef, bass clef, key signature of one flat. Measure 34 has eighth-note chords. Measure 35 has eighth-note chords. Measure 36 has a triplet of eighth notes and a first ending bracket. The word "Fine" is written at the end.

Dem Trisker Rebn's Khusidl

37 *Misterioso*

mp

Whole Tone Scale: C-D-E-F#-G#-A#

41 *tr*

f *p* 8va

45 *tr*

mp *p*

50 *tr*

mf

54 *rit.* *a tempo* Dal Segno al Fine

p

Oy Tate

Oh Father

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Preludio (♩ = c. 120)

Carillon *mp*

(reference Bach, WK1, Prelude 1)

5

9

13

17

Oy Tate

21

rit.

25

Cantabile (♩ = c. 92)

mp

rit.

29

a tempo

a tempo

33

mp

p

37

mf

Oy Tate

41

f *mp* *p* *cresc.*

Musical score for measures 41-45. The piece is in 3/4 time with a key signature of two flats. Measure 41 starts with a forte (*f*) dynamic. The melody features a series of eighth notes with a slur. Measure 42 continues with a mezzo-piano (*mp*) dynamic. Measure 43 has a piano (*p*) dynamic. Measure 44 has a piano (*p*) dynamic with a crescendo (*cresc.*) marking. Measure 45 ends with a piano (*p*) dynamic.

46

f *marcato*

Musical score for measures 46-50. Measure 46 starts with a forte (*f*) dynamic. Measure 47 continues with a forte (*f*) dynamic. Measure 48 has a forte (*f*) dynamic. Measure 49 has a marcato dynamic marking. Measure 50 ends with a forte (*f*) dynamic.

51

rit. *a tempo*

deciso *mf*

Musical score for measures 51-55. Measure 51 starts with a *deciso* dynamic marking. Measure 52 has a mezzo-forte (*mf*) dynamic. Measure 53 has a mezzo-forte (*mf*) dynamic. Measure 54 has a mezzo-forte (*mf*) dynamic. Measure 55 ends with a mezzo-forte (*mf*) dynamic. A *rit.* (ritardando) marking is placed above measures 51-52, and an *a tempo* marking is placed above measures 53-55.

56

p

Musical score for measures 56-59. Measure 56 starts with a piano (*p*) dynamic. Measure 57 has a piano (*p*) dynamic. Measure 58 has a piano (*p*) dynamic. Measure 59 ends with a piano (*p*) dynamic. A slur is present over measures 57-59.

60

mf *p* *rit.* *f*

Musical score for measures 60-64. Measure 60 starts with a mezzo-forte (*mf*) dynamic. Measure 61 has a piano (*p*) dynamic. Measure 62 has a piano (*p*) dynamic. Measure 63 has a piano (*p*) dynamic. Measure 64 ends with a forte (*f*) dynamic. A *rit.* (ritardando) marking is placed above measures 63-64. Slurs are present over measures 60-61 and 62-63.

Working Woman

Mazzeltov Project
Maastricht, 2021

David Edelshtat
Arranged by Moshé Lewkowitz

Moderato

Carillon

mf

Measures 1-4 of the musical score for Carillon. The piece is in 6/8 time and marked Moderato. The dynamics are marked *mf*. The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The melody in the right hand is characterized by eighth-note patterns and rests, while the left hand provides a steady bass line with eighth notes.

5

Measures 5-8 of the musical score for Carillon. The melody in the right hand continues with eighth-note patterns and rests, while the left hand provides a steady bass line with eighth notes.

9

Measures 9-12 of the musical score for Carillon. The melody in the right hand continues with eighth-note patterns and rests, while the left hand provides a steady bass line with eighth notes.

13

Measures 13-16 of the musical score for Carillon. The melody in the right hand continues with eighth-note patterns and rests, while the left hand provides a steady bass line with eighth notes. The piece concludes with a double bar line and repeat dots.

Premiered by Frank Steijns at the City Hall of Maastricht

Chosen Kalah Mazel Tov!

Congratulations to the Bride and Groom

Klezmer (Wedding Song)

Arranged by Mathieu Daniël Polak

2021

Espressivo (♩ = c. 92)

Carillon

5

9

13

18

Chosen Kalah Mazel Tov

23

Musical score for measures 23-28. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics include piano (*p*) and forte (*f*).

29

Musical score for measures 29-35. The right hand continues with chords and melodic patterns. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*).

36

rit. **Giocoso** (♩ = 144-152)

Musical score for measures 36-42. The tempo is marked *rit.* and then **Giocoso** with a tempo of 144-152. Dynamics include piano (*p*) and mezzo-forte (*mf*).

43

Musical score for measures 43-50. The right hand features a more active melodic line with many accidentals. The left hand continues with a steady accompaniment.

51

Musical score for measures 51-56. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The piece concludes with a first and second ending.

Chosen Kalah Mazel Tov

58

f

Musical score for measures 58-63. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present at the beginning.

64

p

Musical score for measures 64-69. The right hand continues with a melodic line, including a triplet of eighth notes in measure 68. The left hand accompaniment consists of quarter notes. A dynamic marking of *p* (piano) is present.

70

f

Musical score for measures 70-74. The right hand has a melodic line with accents. The left hand accompaniment features chords and quarter notes. A dynamic marking of *f* (forte) is present. The system concludes with a first and second ending bracket.

Misterioso (♩ = c. 120)

75

mp rit.

Musical score for measures 75-78. The right hand plays a series of chords, each with a fermata. The left hand has a simple accompaniment. A dynamic marking of *mp* (mezzo-piano) and a *rit.* (ritardando) instruction are present.

79

a tempo

Musical score for measures 79-82. The right hand continues with chords, each with a fermata. The left hand accompaniment is simple. A dynamic marking of *a tempo* is present.

Chosen Kalah Mazel Tov

83

Musical score for measures 83-86. The right hand features a melodic line with eighth notes and quarter notes, including a trill in measure 84. The left hand has a simple accompaniment. Dynamics include accents and a forte (f) marking in measure 86.

87

rit.

Musical score for measures 87-91. The right hand has a melodic line with quarter notes and half notes. The left hand has a simple accompaniment. Dynamics include mezzo-piano (mp), forte (f), and piano (p). A ritardando (rit.) marking is present above the staff.

92

Giacoso (♩ = 144-152)

Musical score for measures 92-97. The right hand features a melodic line with quarter notes and half notes, including a trill in measure 93. The left hand has a simple accompaniment. The dynamic is mezzo-forte (mf).

98

Musical score for measures 98-103. The right hand features a melodic line with quarter notes and half notes, including a trill in measure 99. The left hand has a simple accompaniment.

104

Musical score for measures 104-109. The right hand features a melodic line with quarter notes and half notes, including a trill in measure 105. The left hand has a simple accompaniment.

Chosen Kalah Mazel Tov

109

f

Musical score for measures 109-113. The piece is in 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present at the beginning.

114

Musical score for measures 114-118. The right hand continues the melodic line with various note values and rests. The left hand accompaniment consists of quarter notes, with some chords in the final measures.

119

119

rit.

Musical score for measures 119-122. Measures 119 and 120 contain triplet markings over the right hand. Measure 121 includes a *rit.* (ritardando) marking. The right hand has slurs and accents, and the left hand has some chords.

Poco piu mosso (♩ = 152-160)

123

mf

Musical score for measures 123-127. The tempo is marked *Poco piu mosso* with a quarter note equal to 152-160 beats. The right hand features trills (*tr*) and slurs. The left hand accompaniment is a steady eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is present.

128

Musical score for measures 128-132. The right hand has a more active melodic line with slurs and ties. The left hand accompaniment continues with eighth notes, including some chords.

Chosen Kalah Mazel Tov

133

Tr

3 3

Musical score for measures 133-136. The piece is in G major (one sharp). Measure 133 starts with a trill on G4. The right hand features eighth-note patterns and triplets. The left hand provides a steady bass line with quarter notes.

137

3 3

Musical score for measures 137-140. The right hand continues with eighth-note patterns and triplets. The left hand maintains a consistent bass line.

141

accel.

f

Musical score for measures 141-145. The tempo is marked 'accel.' with a dashed line. The right hand has a melodic line with some grace notes. The left hand continues with a steady bass line. A forte (*f*) dynamic is indicated.

146

Musical score for measures 146-151. The right hand features a more active melodic line with eighth notes and some grace notes. The left hand continues with a steady bass line.

152

ff

Musical score for measures 152-155. The piece concludes with a double bar line. The right hand has a final melodic flourish. The left hand ends with a few notes. A fortissimo (*ff*) dynamic is indicated.

Siman Tov u'Mazeltoy!

Mazzeltov project
Premiere City Hall Maastricht
by Frank Steijn

Good signs and good luck

Klezmer
Arranged by Mathieu Daniël Polak

Comodo (♩ = c. 100)

Carillon

p *cresc.* *f*

5

p *mf* *p* *mf*

9

f

13

p

17

mf *p*

Siman Tov u'Mazeltoy!

21

mf *f*

Musical score for measures 21-25. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 21 starts with a treble clef and a key signature change to one sharp. The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* and *f*. There are slurs over the melody in measures 21, 22, and 24-25.

26

Musical score for measures 26-29. The melody continues in the right hand, and the bass line provides harmonic support. Slurs are present over the melody in measures 26, 27, and 28-29.

poco sostenuto

30

p

Musical score for measures 30-34. The tempo marking is *poco sostenuto*. The dynamics include *p*. Slurs are present over the melody in measures 30, 31, and 32-34.

35

mp

Musical score for measures 35-38. The dynamics include *mp*. Slurs are present over the melody in measures 35, 36, and 37-38.

senza sostenuto

39

mf

Musical score for measures 39-43. The tempo marking is *senza sostenuto*. The dynamics include *mf*. Slurs are present over the melody in measures 39, 40, and 41-43. Triplet markings (3) are present in measures 41, 42, and 43.

Siman Tov u'Mazel'tov!

44

p

48

mf

52

mf

57

p rit.

60

pp *a tempo* *mp*

Siman Tov u'Mazel'tov!

63

63

p *f* *mp*

This system contains measures 63 through 66. The right hand features a melodic line with eighth-note patterns, often beamed together and accented. The left hand provides a simple harmonic accompaniment with quarter notes. Dynamic markings *p*, *f*, and *mp* are placed above the bass staff. A key signature change to one sharp (F#) occurs at the beginning of measure 65.

67

67

mf

This system contains measures 67 through 70. The right hand continues with eighth-note patterns, some beamed and some as single notes. The left hand accompaniment remains consistent. A dynamic marking of *mf* is present in the first measure.

71

71

f *p* *mf*

This system contains measures 71 through 73. The right hand features eighth-note patterns with some beaming. The left hand accompaniment is simple. Dynamic markings *f*, *p*, and *mf* are placed above the bass staff.

74

74

This system contains measures 74 through 77. The right hand has more complex eighth-note patterns, including some triplets and slurs. The left hand accompaniment is simple. There are some articulation marks (accents) in the right hand.

78

78

p *p*

This system contains measures 78 through 81. The right hand features eighth-note patterns with some beaming. The left hand accompaniment is simple. Dynamic markings *p* are placed above the bass staff.

Siman Tov u'Mazeltov!

82

mf

Musical score for measures 82-85. The piece is in 3/4 time. Measure 82 starts with a treble clef and a dynamic marking of *mf*. The melody consists of eighth notes, with a slur over measures 83 and 84. Measure 85 ends with a double bar line and a fermata.

86

p

Musical score for measures 86-88. The piece is in 3/4 time. Measure 86 starts with a treble clef and a dynamic marking of *p*. The melody consists of eighth notes, with a slur over measures 87 and 88. Measure 88 ends with a double bar line and a fermata.

89

grva *loco*

Musical score for measures 89-91. The piece is in 3/4 time. Measure 89 starts with a treble clef. A slur over measures 89 and 90 is labeled *grva*. A slur over measures 90 and 91 is labeled *loco*. Measure 91 ends with a double bar line and a fermata.

Mah Yofus

Mazzeltov Project
Maastricht 2021

How Beautiful

Tempo giusto (♩ = c. 80)

Carillon

mf

en dehors

6

p *mf* *mf*

12

rit. **A** *a tempo*

p *mf* *mf*

18

poco sostenuto

p

24

rit.

Mah Yofus

30 *a tempo, senza sost.*

f *mp* *f*

35

rit.

B
39 *a tempo*

mf

en dehors

43

p *f* *mf*

48

p *mf*

rit.

Mah Yofus

52 **C** *a tempo*

mp

58 **D**

mf

63

sf

69

mf

73 *rit.*

mp

Mah Yofus

77 **E** *accel.*

f

82 *a tempo*

p

87

p

94 **F** *mf*

trm

98 *f*

f

Shtiler Bulgar

Mazzeltov Project
Maastricht 2021

The Quiet Bulgar

Klezmer

Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)

Carillon *mf*

4 *rit.. a tempo*

8 1. 2. *f*

12 *mf*

16 1. 2. *spread out arp.*

Shtiler Bulgar

19

Musical notation for measures 19-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 19 begins with a treble staff note and a bass staff chord. Measures 20-22 feature a treble staff melody with a wavy hairpin, a sharp sign, and two triplet markings. The bass staff provides a simple harmonic accompaniment.

23

Musical notation for measures 23-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 23 begins with a treble staff note and a bass staff chord. Measures 24-26 feature a treble staff melody with a wavy hairpin, a sharp sign, and two triplet markings. The bass staff provides a simple harmonic accompaniment.

27

Musical notation for measures 27-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 27 begins with a treble staff chord and a bass staff chord. Measure 28 features a treble staff melody with a wavy hairpin and a dynamic marking of *f*. Measure 29 features a treble staff melody with a wavy hairpin and a dynamic marking of *f*. The bass staff provides a simple harmonic accompaniment.

30

Musical notation for measures 30-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 30 begins with a treble staff melody and a bass staff chord. Measures 31-32 feature a treble staff melody with a wavy hairpin and a dynamic marking of *f*. The bass staff provides a simple harmonic accompaniment.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 33 begins with a treble staff melody and a bass staff chord. Measures 34-35 feature a treble staff melody with a wavy hairpin and a dynamic marking of *f*. Measure 36 features a treble staff melody with a wavy hairpin and a dynamic marking of *f*. The bass staff provides a simple harmonic accompaniment. The system concludes with the word "Fine" and the instruction "rit.".

Shtiler Bulgar

Meno mosso, Jazzy (♩ = c. 80)

37

mp

42

mp

47

mp

54

60

D.C. al Fine

spread out arp.

pp

Broken Glass

Mathieu Daniël Polak

Tranquillo (♩ = 60)

Carillon

p

mf *p* *f*

mf *p* rit.

a tempo

mp *f* *mf*

p *mf* *p* *mp*

Mitzvah G'dolah

Mazzeltov Project
Maastricht 2021

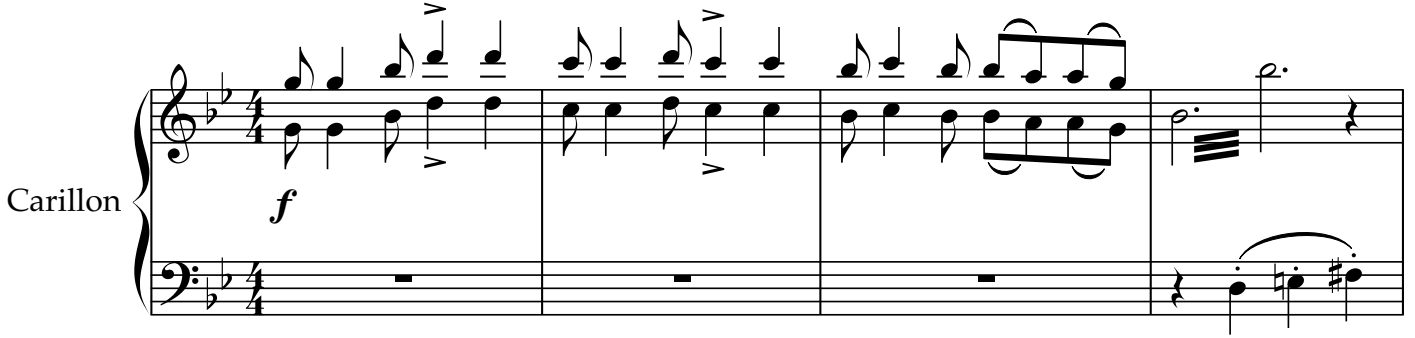
It's a commandment to always be happy

Klezmer

Moderato (♩ = c. 108)

Arranged by Mathieu Daniël Polak

Carillon



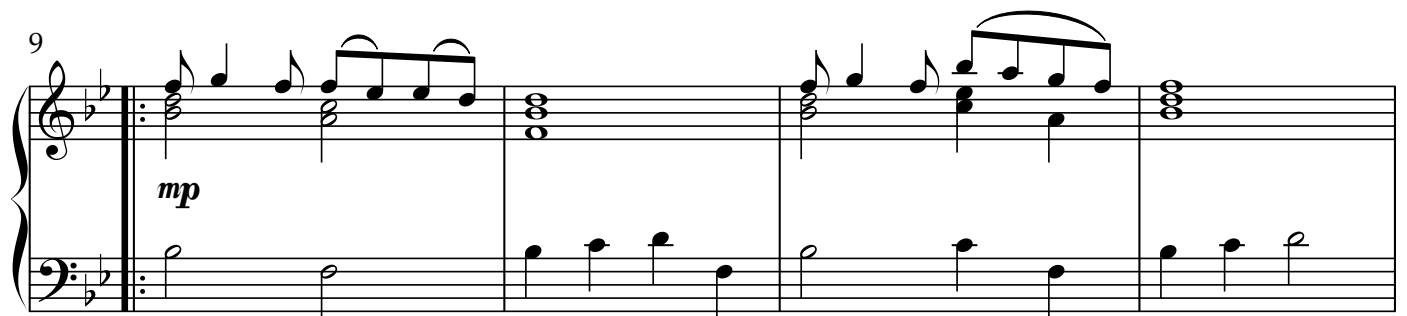
f

5



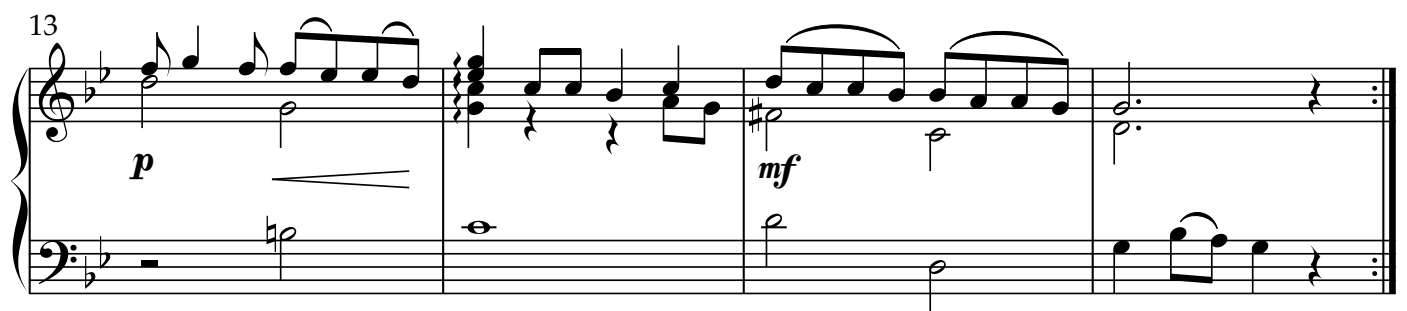
p Fine

9



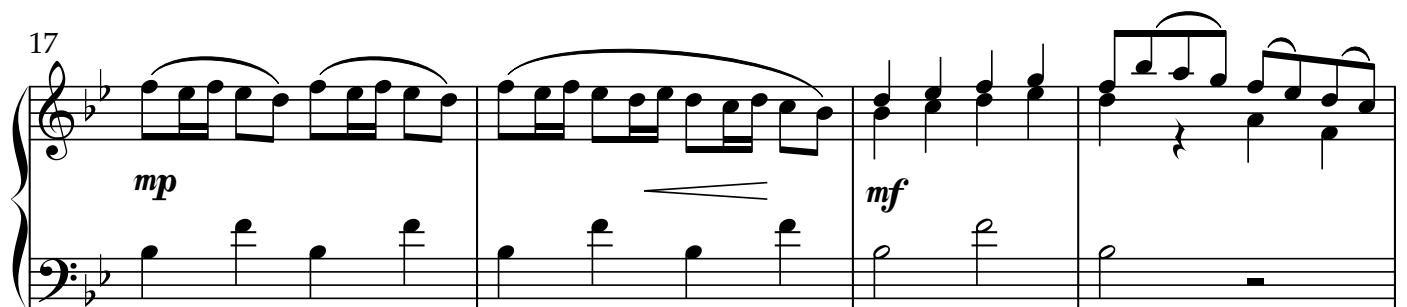
mp

13



p *mf*

17



mp *mf*

Mitzvah G'dolah

21

p

Musical score for measures 21-24. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and accents.

Spanish Style!

25

mp *mf*

Musical score for measures 25-29. The right hand includes triplet eighth-note patterns. The left hand has a steady accompaniment. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

30

Musical score for measures 30-34. The right hand continues with melodic lines, and the left hand has a simple accompaniment. Dynamics include piano (*p*) and accents.

35

p

Musical score for measures 35-40. The right hand features melodic lines with slurs. The left hand has a steady accompaniment. Dynamics include piano (*p*) and accents.

41

mf

Musical score for measures 41-44. The right hand has a more active melodic line. The left hand provides a harmonic accompaniment. Dynamics include mezzo-forte (*mf*) and accents.

Mitzvah G'dolah

45

Musical score for measures 45-48. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

49

Musical score for measures 49-54. This section includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *mp* (mezzo-piano). The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

55

Musical score for measures 55-59. The dynamic marking *p* (piano) is present. The right hand features a melodic line with slurs, and the left hand has a simple accompaniment.

60

Musical score for measures 60-63. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

64

Musical score for measures 64-67. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. The piece concludes with a double bar line.

D.C. al Fine

Nigun Belz

Mazzeltov Project
Maastricht, 2021

Song of Belz - Song of Bells!

Klezmer

Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Am Dm Am Dm E7 Am

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 Am Dm Am Dm E7 Am Am Dm Am G7 C

Cl.

Vln.

Car.

9 Am Dm E7 Am Am Am E7 Am

Cl.

Vln.

Car.

Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Con moto (♩ = c. 104)

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Chords: Dm Gm Dm Dm Gm A Dm Gm Gm

Cl. *mp*

Vln. *mp*

Car. *mp*

Chords: C Gm⁷ Dm Gm Dm A B♭ Gm Dm A Dm No chords

Cl. *mp*

Vln. *mp*

Car. *mp*

Chords: Dm Gm Gm B♭ Dm

Cl. *mp*

Vln. *mp*

Car. *mp*

Chords: B♭ Gm Dm Gm A⁷ Dm

Bulbes

Mazzeltov Project
Maastricht, 2021

Every Day Potatoes

Yiddish Song

Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Bm Bm Gmaj7 F#7 Bm Bm F#7 Bm

Cl. 7 Bm Bm F#7 Bm Gmaj7 E7 Bm A7

Vln.

Car.

Cl. 14 D Bm A7 D Bm rit. Bm F#7 Bm

Vln. rit.

Car.

Sha! Shtil! Macht nisht keyn Gerider!

Quiet! Still! Make no commotion!

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 92)
Em

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 F#°7 Am B Em

Cl.

Vln.

Car.

9 Cmaj7 F#°7 Am B7

Cl.

Vln.

Car.

13 Em Cmaj7 rit.

Cl.

Vln.

Car.

rit.

Sherele

A Sher or Sherele is a dance / musical form in 4/4 march-like tempo

Mazzeltov Project
Maastricht, 2021

Klezmer

Arranged by Mathieu Daniel Polak

Andante (♩ = c. 76)

Chords: Dm Gm Dm A

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 A A⁷ Dm Dm/C B♭^{maj7} Dm/A Gm C^{#o7}

Cl.

Vln.

Car.

11 F^{maj7} Dm Gm A⁷ Dm

Cl.

Vln.

Car.

A Genejwe

The thief

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

6 Am C⁷ Em G Bm

Cl.

Vln.

Car.

11 G⁷ Em Em C Am B Em

Cl.

Vln.

Car.

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Em B7 Em Am

Cl. *mp*

Vln. *mp*

Car. *mp*

5 B7 Cmaj7 B7 B7 Em C B7 Em

Cl. *mp*

Vln. *mp*

Car. *mp*

10 No chords Em B Cmaj7 B7

Cl. *mp*

Vln. *mp*

Car. *mp*

15 B7 Em Am B7 Em

Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Amabile (♩ = c. 100)

Klezmer
Arranged by Mathieu Daniel Polak

The musical score is arranged in four systems, each with three staves: Clarinet in Bb (Cl.), Violin (Vln.), and Carillon (Car.). The key signature is Bb major (two flats) and the time signature is 4/4. The piece is marked 'Amabile' with a tempo of approximately 100 beats per minute. The score includes various dynamics such as *mf* and *mp*, and features a variety of chords including Gm, Cm, D7, F7, Bb, Eb, and Aø7. The Carillon part provides a steady harmonic accompaniment, while the Clarinet and Violin play more melodic and rhythmic lines. The score concludes with a double bar line and repeat dots.

System 1: Clarinet in Bb (*mf*), Violin (*mp*), Carillon (*mp*). Chords: Gm, Gm, Cm, D7, Gm.

System 2: Cl., Vln., Car. Chords: Cm7, F7, Bb, Gm.

System 3: Cl., Vln., Car. Chords: Gm, Cm, D7, Gm, Cm7, D7, Gm, Gm, Cm, F7, Bb.

System 4: Cl., Vln., Car. Chords: Gm, Eb, F7, Bb, Ebmaj7, Cm, Aø7, D7, Gm, Cm7, D7, Gm.

Az der Rebe Tantst

When the Rabbi Dances

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Am Dm Am Am⁷

Cl. *mp*

Vln. *mp*

Car. *mp*

6 Fmaj⁷ Dm Am G⁷ C

Cl. *mp*

Vln. *mp*

Car. *mp*

11 G⁷ C Dm

Cl. *mp*

Vln. *mp*

Car. *mp*

14 F^{#07} E⁷ Am

Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 80)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Gm Dm Gm Dm C#°7 Dm

6 B♭ D7 Gm No chords

Cl.

Vln.

Car.

12 D7 Gm Cm

Cl.

Vln.

Car.

17 D D Gm rit. D7 Gm

Cl.

Vln.

Car.

rit.

Der Gasn Nigun

(Street Melody)

Klezmer
Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)

Clarinet in B♭

Violin

Carillon

Dm Gm Dm⁷ Dm

6

Cl.

Vln.

Car.

C⁷ F Fm A^b7(#5) G

12

Cl.

Vln.

Car.

Dm G⁶ Dm Cm Dm

Der Gasn Nigun

17

Cl.

Vln.

Car.

Dm Gm Dm C⁷ F

25

Cl.

Vln.

Car.

Fm Db¹¹ G Dm C Cm

pizz. *arco*

31

Cl.

Vln.

Car.

Dm Dm

Der Gasn Nigun

38

Cl.

Vln.

Car.

Am

43

Cl.

Vln.

Car.

G7 Dm

48

Cl.

Vln.

Car.

Dm

Der Gasn Nigun

53

Cl. Vln. Car.

This system contains measures 53 to 56. The Clarinet part features two triplet markings over eighth notes. The Violin part has a long slur covering four measures. The Carillon part consists of chords in the right hand and rests in the left hand.

57

Cl. Vln. Car.

This system contains measures 57 to 60. The Clarinet part has two triplet markings over eighth notes. The Violin part has a slur over measures 58-60. The Carillon part has eighth notes in the right hand and rests in the left hand.

61

rit. - - - - -

Cl. Vln. Car.

Dm Dm⁷ *rit.* A⁷ B^b Dm

This system contains measures 61 to 64. The Clarinet part has two triplet markings over eighth notes and a *rit.* marking. The Violin part has a slur over measures 62-64. The Carillon part includes chords and eighth notes, with a *rit.* marking and chord changes: Dm, Dm⁷, A⁷, B^b, and Dm.

Der Gasn Nigun

65 *a tempo*

Cl.

Vln.

Car. Dm Gm Dm⁷ Dm C⁷

71

Cl.

Vln.

Car. F Fm Ab⁷(#5) G

76

Cl.

Vln.

Car. Dm G⁶ Dm Cm rit. Dm

Havah Nagilah

Mazzeltov Project
Maastricht, 2021

Abraham Zevi Idelsohn (1882-1938)

Arranged by Mathieu Daniël Polak

Allegro Moderato (♩ = 132)

Clarinet in B♭

mf

Carillon

mp

6

Cl.

Car.

12

Cl.

Car.

17

Cl.

Car.

Havah Nagilah

21

Cl.

Car.

1.

25

Cl.

Car.

2.

31

Cl.

Car.

36

Cl.

Car.

Repeat whole piece and speed up at the end

Wedding March

Mazzeltov Project
Maastricht, 2021

Known as Mi Bon Siach in the Netflix Serie Unorthodox

Klezmer/Jewish Wedding
Arranged by Mathieu Daniel Polak

Espressivo (♩ = c. 68)

Violin

Carillon

Chords: G, Am, Em, D⁷, G

Violin dynamics: *mf*

Carillon dynamics: *p*

Vln.

Car.

Chords: G⁷, Am, D, Em, Am, D, G

Vln.

Car.

Chords: G, C, G, D, G, D⁷, G

Violin dynamics: *mf*

Carillon dynamics: *p*

Wedding March

13 ^{2.}
Am D⁷ G E Am G D Em

Vln.

Car.

17 ^{1.} D⁷ G ^{2.} D⁷ G

Vln.

Car.

Mazzeltov Project
Maastricht, 2021

Zorres un Masel

Sorrows and Luck

Klezmer
Arranged by Mathieu Daniel Polak

Giocoso (♩ = c. 100)

Car. 1
mf

Car. 2
p

5
C1.
C2.
legato

9
C1.
C2.

12
C1.
C2.
1. 2.

15
C1.
p *cresc.*
C2.
pp

Zorres un Masel

19

C1. *f* *mp*

C2. *mp* *pp*

Detailed description: This system covers measures 19 to 22. The C1 staff features a melodic line with eighth-note runs, starting with a forte (*f*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The C2 staff provides harmonic support with chords and single notes, starting at mezzo-piano (*mp*) and ending at pianissimo (*pp*). A hairpin crescendo is indicated between measures 20 and 21.

23

C1. *mf* *tr*

C2. *p*

Detailed description: This system covers measures 23 to 26. The C1 staff begins with a rest, followed by a melodic line marked mezzo-forte (*mf*) and trills (*tr*). The C2 staff starts with a rest and then provides accompaniment, including a piano (*p*) dynamic marking.

27

C1. *tr*

C2. *legato*

Detailed description: This system covers measures 27 to 30. The C1 staff features trills (*tr*) and melodic lines. The C2 staff has a *legato* marking and provides accompaniment with eighth-note patterns.

30

C1. *tr*

C2.

Detailed description: This system covers measures 31 and 32. The C1 staff continues with melodic lines and trills (*tr*). The C2 staff provides accompaniment.

33

C1. *tr*

C2.

Detailed description: This system covers measures 33 to 36. The C1 staff features melodic lines and trills (*tr*). The C2 staff provides accompaniment.

Tates Freilach

Mazzeltov Project
Maastricht, 2021

Freilach for Father

Klezmer
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)

Car.1

Car.2

f *mp* *mp*

6

C1.

C2.

p *f* *mp*

11

C1.

C2.

mp *p* *p*

16

C1.

C2.

mf *mp* *p*

21

C1.

C2.

mp *p* *p*

Tates Freilach

26 *legato*

C1. *mp*

C2. *p*

32

C1. *p*

C2. *f*

37

C1. *f*

C2. *mp*

42

C1. *mp*

C2. *p*

47 *rit.*

C1. *p*

C2. *pp*

90

Freylach

Mazzeltov Project
Maastricht, 2021

Happy

Klezmer

Arranged for carillon by Mathieu Daniël Polak

Piacevole (♩ = c. 80)

Car. 1

Car. 2

Measures 1-4. Car. 1: Treble clef, 2/4 time. Dynamics: *f*, *mp*, *f*. Car. 2: Grand staff, 2/4 time. Dynamics: *mf*, *p*, *mf*.

C1.

C2.

5

1. 2. Fine

Measures 5-8. C1: Treble clef, 2/4 time. Dynamics: *f*, *mp*, *f*. C2: Grand staff, 2/4 time. Dynamics: *mf*, *p*, *mf*. Includes first and second endings.

C1.

C2.

10

f < > *mp* < > *f*

Measures 10-14. C1: Treble clef, 2/4 time. Dynamics: *f*, *mp*, *f* with hairpins. C2: Grand staff, 2/4 time. Dynamics: *mf*, *p*, *mf*.

Freylach

16

C1.

mp

C2.

p

22

C1.

mp-f

C2.

p-mf

(hand)

29

1. 2.

C1.

f

C2.

mf

34

C1.

mp

C2.

p

D.C. al Fine

Broyges Tantz

Mazzeltov Project
Maastricht, 2021

Dance of Anger and Reconciliation

Klezmer
Arranged by Mathieu Daniel Polak

Burlescamente (♩ = c. 72)

Carillonneur

Guest Car.

Misjpoke
(Hands or drum)

p (possible to play with hand or foot)

p

Car.

Guest.

M.

mf

Instruction: Bars 1-18 together, Bars 19-30, carillonneur solo, followed by da capo al fine together)
Are you having fun? Play the whole piece once again!

Car.

Guest.

M.

Broyges Tantz

11

Car. *mp* *cresc.* *f*

Guest.

M.

15

Car. *mp* *cresc.* *f* Fine

Guest.

M. Fine

Am G B F Am Em⁷ A Am G C Bm

19

Car. *mf*

Am G Dm Am Am G B F Am Em⁷ A D.C. al Fine

25

Car.

Shtetl

Small Town

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Comodo (♩ = c. 120)

f

Car.1

Car.2

mp

6

C1.

C2.

ff

rit.

mf

12

C1.

C2.

f

a tempo

mp

16

C1.

C2.

mp

f

Shtetl

21

C1.

C2.

f

mp

26

C1.

C2.

f

rit.

f a tempo

29

C1.

C2.

mp

33

C1.

C2.

37

C1.

C2.

mp

p

rit.

f

a tempo

Antwerp Diamonds

for two carillonneurs

2020

Mathieu Daniël Polak

Tranquillo (♩ = c. 80)

Primo

Secondo

p

8

P.

mf

S.

15

P.

rit.

3

S.

rit.

Antwerp Diamonds

22 *a tempo*

P. *p*

S. *mf* *a tempo*

26 *rit.*

P. *rit.*

S. *rit.*

29 *a tempo*

P. *f*

S. *f* *a tempo*

Antwerp Diamonds

36

P.

mp

S.

mf

40

P.

S.

43

P.

p

S.

Antwerp Diamonds

46

P.



S.



50

P.

f



S.

f



57

P.

mf

rit. .



S.

mp

rit. .



Antwerp Diamonds

P. **Piu mosso** (♩ = c. 100)

64

f

S. **Piu mosso** (♩ = c. 100)

P. 68

S.

P. 71

8va *loco*

S.

Antwerp Diamonds

75

P.

Musical notation for measures 75-77, Piano part. Measure 75 features a melodic line with eighth notes and a slur over measures 76-77. Measure 76 has a key signature change to one flat. Measure 77 has a key signature change to two sharps. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

S.

Musical notation for measures 75-77, Soprano part. The vocal line consists of eighth notes in measure 75 and quarter notes in measures 76 and 77. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

78

P.

Musical notation for measures 78-81, Piano part. Measure 78 features a melodic line with eighth notes and a slur over measures 79-81. Measure 79 has a key signature change to one flat. Measure 80 has a key signature change to two sharps. Measure 81 has a key signature change to one flat. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

S.

Musical notation for measures 78-81, Soprano part. The vocal line consists of quarter notes in measure 78 and eighth notes in measures 79-81. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

82

P.

Musical notation for measures 82-85, Piano part. Measure 82 features a melodic line with eighth notes and a slur over measures 83-85. Measure 83 has a key signature change to one flat. Measure 84 has a key signature change to two sharps. Measure 85 has a key signature change to one flat. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

S.

Musical notation for measures 82-85, Soprano part. The vocal line consists of quarter notes in measure 82 and eighth notes in measures 83-85. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Antwerp Diamonds

85 *8va*

P.

S.

Detailed description: This system covers measures 85 to 88. The piano part (P.) features a melodic line with a slur over measures 85-88 and a dynamic marking of *8va* above the staff. The strings (S.) play a rhythmic accompaniment with a steady eighth-note pattern in the bass and chords in the treble.

89

P.

S.

Detailed description: This system covers measures 89 to 91. The piano part (P.) has a slur over measures 89-91. The strings (S.) continue with their rhythmic accompaniment, including a key signature change to one sharp (F#) in measure 91.

92 *8va* *loco*

P.

S.

Detailed description: This system covers measures 92 to 94. The piano part (P.) has a slur over measures 92-94, with a dynamic marking of *8va* above the staff and *loco* written below the staff. The strings (S.) continue with their rhythmic accompaniment.

Antwerp Diamonds

95

P.

S.

rit.

99

P.

p Tranquillo (♩ = c. 80)

S.

p Tranquillo (♩ = c. 80)

103

P.

S.

rit.

A Dreidele Far Alle

Mazzeltov Project
Maastricht 2021

A Dance for Everyone

Klezmer

Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)

Car.1

mf

trm

Car.2

(Big Ben reference)

5

C1.

C2.

8

C1.

C2.

rit. *a tempo*

11

C1.

C2.

f

mp

legato

Fine

14

C1.

C2.

A Dreidele Far Alle

17

C1.

C2.

21

C1.

C2.

mf

24

C1.

C2.

27

C1.

C2.

29

C1.

C2.

rit.

Dal Segno al Fine

Under the Chuppah

Mazzeltov Project
Maastricht, 2021

Marriage Canopy

Mathieu Daniel Polak

Comodo (♩ = c. 92) *mf*

Car.1

Car.2

p

5

C1.

C2.

f *p*

mp *pp*

9

C1.

C2.

mf *p*

13

C1.

C2.

f *p* *rit.*

mp *pp*

17

C1.

C2.

mf *a tempo* *tr* *tr*

p

Under the Chuppah

21 *p* *f* *rit.* *mf a tempo*

C1. *pp* *mp* *p*

25 *8va* *f* *p*

C1. *mp* *pp*

30 *mf* *p* *mf*

C1. *p*

35 *mf* *p*

39 *rit.* *ppp*

Scholem sol sajn

Mazzeltov Project
Maastricht, 2021

Freedom shall be

Klezmer

Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 92)

Car.1 *mf*

(mazurka feel)

Car.2 *p* 8_{vb}

C1. 6

C2. *legato*

C1. 12 *p*

C2. *mf* 3

C1. 17

C2.

Scholem sol sajn

22 *mf*

C1.

C2. *p*

Musical score for measures 22-25. The first staff (C1) contains a melodic line with slurs and accents, starting with a *mf* dynamic. The second staff (C2) contains a bass line with slurs and accents, starting with a *p* dynamic.

26

C1.

C2. *sostenuto*

Musical score for measures 26-29. The first staff (C1) contains a melodic line with slurs and accents. The second staff (C2) contains a bass line with slurs and accents. The dynamic is *sostenuto*.

30

C1.

C2. *a tempo*
legato

Musical score for measures 30-34. The first staff (C1) contains a melodic line with slurs and accents. The second staff (C2) contains a bass line with slurs and accents. The dynamics are *a tempo* and *legato*.

35

C1.

C2.

1. 2.

Musical score for measures 35-38. The first staff (C1) contains a melodic line with slurs and accents. The second staff (C2) contains a bass line with slurs and accents. First and second endings are marked with '1.' and '2.'.

Scholem sol sajn

39

C1.

C2.

44

C1.

C2.

rit.

a tempo

48

C1.

C2.

54

C1.

C2.

p

mf

61

C1.

C2.

mf

f

p

mp

8vb

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Children's Suite (for carillon)

Mazzeltov Project
Maastricht, 2021

1. To the Palace

Mathieu Daniël Polak

Comodo (♩ = c. 90)

Carillon

mp *f* *mf*

f

f

Fine *f* *p*

mp *f* D.S. al Fine

Children's Suite: 2. The Cuckoo

2021

Semplice (♩ = c. 60)

Carillon

mf

6

12

18

22

25

f

p

28

f rit. *a tempo* *mf*

33

f

36

rit. *mf*

Children's Suite: 3. The Jockey

2021

Con Moto (♩ = c. 112)

Carillon

mf

Measures 1-4 of the piece. The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass accompaniment. The dynamic is marked *mf*.

5

Measures 5-8. The right hand continues the melodic line with some chromaticism. The left hand accompaniment remains simple. The dynamic is not explicitly marked in this system.

9

Measures 9-12. The right hand has a more active melodic line. The left hand accompaniment is also more active. Dynamics are marked *f* at the beginning, *p* in the middle, and *mp* at the end.

13

Measures 13-16. The right hand features a complex melodic line with many accidentals. The left hand accompaniment is simpler. There are some rests in the left hand in measures 13 and 14.

17

Measures 17-20. The right hand has a melodic line with some triplets. The left hand accompaniment is simple. Dynamics are marked *p* and *mf*. There are triplet markings (3) in the right hand in measures 19 and 20.

Children's Suite: 3. The Jockey

20

f

23

p *mf* *mf*

26

p *mf* *f*

29

mf *mf* *p*

32

mf *mf* *mf*

Children's Suite: 3. The Jockey

35

f *p* *mf*

38

p *mf* *f*

41

f *mf* *f*

44

mp *mf* *f*

47

mp *mp* *mp*

Children's Suite: 3. The Jockey

50

3 3 3 3

crescendo

52

f *p* *mf*

3 3 3 3 3 3

55

f *ff* *f*

Children's Suite: 4. Ping Pong

2021

Vivace (♩ = c. 138)

Carillon

mf

f

a tempo

mp *p*

a tempo

f *p* *f*

rit. *a tempo* *rit.*

mp

a tempo

mf

rit.

Children's Suits: 5. Toy Trains

2021

Carillon

Gentile (♩ = c. 100)

mp *accel.* *f* *a tempo*

choo choo

choo choo

5

mf

9

f

choo choo choo

13

mf *rit.* *f* *a tempo* *p*

17

mf

Children's Suite: 5. Toy Trains

21 *f* *choo choo* *rit.*

25 *mp* *accel.* *f* *a tempo* *choo choo* *choo choo*

29 *mf*

31 *p*

34 *f* *p* *rit.* *a tempo* *rit.*

Children's Suite: 5. Toy Trains

37 *a tempo*

mf

p

40 *choo choo*

f

p

43 *rit.* *8va* *choo choo*

mf

Children's Suite: 6. Skating

2021

Piacevole (♩ = c. 132)

Carillon

mf

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The upper staff (treble clef) features a melodic line with eighth-note patterns and slurs. The lower staff (bass clef) provides a simple accompaniment of quarter notes.

5

Musical notation for measures 5-8. The upper staff continues the melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment of quarter notes.

9

f

mp

Musical notation for measures 9-12. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff has a bass line with dotted half notes. Dynamics change from *f* to *mp* at measure 11.

13

p

mf

rit.

Musical notation for measures 13-16. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff has a bass line with dotted half notes. Dynamics change from *p* to *mf* at measure 14. A *rit.* marking with a dashed line spans measures 14 and 15.

a tempo

17

mf

Musical notation for measures 17-20. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff has a bass line with quarter notes. The tempo marking *a tempo* is placed above the first measure. Dynamics are *mf*.

Children's Suite: 6. Skating

21

Musical notation for measures 21-24. Treble clef, bass clef. Measure 21 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 24 ends with a double bar line.

25

mp

Musical notation for measures 25-28. Treble clef, bass clef. Measure 25 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 28 ends with a double bar line.

29

f *p* *rit.*

Musical notation for measures 29-32. Treble clef, bass clef. Measure 29 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 32 ends with a double bar line.

poco sostenuto

33

mf

Musical notation for measures 33-36. Bass clef. Measure 33 starts with a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 36 ends with a double bar line.

37

Musical notation for measures 37-40. Treble clef, bass clef. Measure 37 starts with a treble clef and a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 40 ends with a double bar line.

41

f *mf*

Musical notation for measures 41-44. Bass clef, treble clef, bass clef. Measure 41 starts with a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 44 ends with a double bar line.

45

f

124

Musical notation for measures 45-48. Bass clef, treble clef, bass clef. Measure 45 starts with a bass clef. The music features eighth and sixteenth notes with slurs and ties. Measure 48 ends with a double bar line.

Children's Suite: 6.Skating

senza sostenuto

49 *8va*

mp

53 *loco*

p

57

p *mf*

61

p

64 *rit.*

p

Children's Suite: 6.Skating

a tempo

67

mf

72

75

f

78

rit.

83

mf *f*

Children's Suite: 7. Pillow Fight

2021

Burlescamente ($\text{♩} = \text{c. } 72$)

Carillon

6 *mf* *strike!* *strike!*

10 *sf* *rit.* *sf*

14 *a tempo* *mf*

18 *p* *mf*

22 *p* *f* *strike!* *strike!*

27 *mf* 3

32 *p* *accel.* *strikes!* *a tempo* *mf*

41 *f* *strikes!* *mp*

Children's Suite: 8. Day Dreaming

2021

Misterioso (♩ = c. 192)

2+2+3

Carillon

mp

Musical notation for measures 1-4. The piece is in 7/8 time with a 2+2+3 measure signature. The melody is in the treble clef, and the bass clef contains a simple accompaniment. The dynamic is *mp*. The key signature has two flats.

Musical notation for measures 5-8. The melody continues in the treble clef. The dynamic remains *mp*.

Musical notation for measures 9-12. Measure 9 is marked *rit.* and measure 10 is marked *a tempo*. The dynamic is *mp*.

Musical notation for measures 13-16. The melody continues in the treble clef. The dynamic is *ps* (pianissimo).

Musical notation for measures 17-20. Measure 17 is marked *rit.* and measure 18 is marked *p*. The piece concludes with a double bar line and repeat dots. The dynamic is *p*.

Children's Suite: 9. Best Friends Forever

2021

Allegretto (♩ = c. 120)

Carillon

mf *giocoso*

5

Poco meno mosso (♩ = c. 100)

Allegretto (♩ = c. 120)

9

p *piagendo*

mf *giocoso*

15

f

rit.

19

a tempo

mf

3

Children's Suite: 9. Best Friends Forever

22 **Poco meno mosso** (♩ = c. 100)

p *piagendo*

Agitato (♩ = c. 160)

28 2+3+3

f *con fuoco*

32

Poco meno mosso (♩ = c. 100)

37

p *piagendo*

Allegretto (♩ = c. 120)

43

mf *giocoso*

accel.

at the end, the last bar will be repeated several times while slowing down and making decrescendo

47

f

The Seven Heavens

Mazzeltov Project
Maastricht, 2021

1. Curtain, The Heaven of Gabriel

Mathieu Daniël Polak

Maestoso (♩ = c. 72)

Carillon

mf *p*

5

f

8

mp

11

f

14

mp rit.

The Seven Heavens: 1. Curtain, The Heaven of Gabriel

16 *f* *à tempo*

18

20 *p* *p*

23 *mf* *f* *mf* *mp*

26 *f*

The Seven Heavens: 1. Curtain, The Heaven of Gabriel

28

Musical score for measures 28-29. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, including some triplets. The left hand has a simple bass line with a few notes. The key signature has one sharp (F#).

30

Musical score for measures 30-32. Measure 30 starts with a *mp* dynamic. The right hand continues with a melodic line, and the left hand has a bass line. A crescendo hairpin is shown between measures 30 and 31. Measure 32 starts with a *f* dynamic. The key signature has one sharp (F#).

33

Musical score for measures 33-35. Measure 33 starts with a *p* dynamic. The right hand has a melodic line with a fermata over the final note. The left hand has a bass line. A *rit.* (ritardando) marking is placed above the staff, with a dashed line extending to the end of the system. The key signature has one sharp (F#).

The Seven Heavens

2. Canopy, The Heaven of Raphael & Zachariel

(4+4+6) **Piacevole** (♩ = c. 120)

Carillon

mp

mp

mf *p* *rit.* *mf* *pp*

a tempo

mp

mf *p* *mf* *p*

The Seven Heavens: 2. Canopy, The Heaven of Raphael & Zachariel

11

mp p

Musical score for measures 11-12. The right hand features a melodic line with slurs and a dynamic change from *mp* to *p*. The left hand provides a simple accompaniment.

13

Musical score for measures 13-14. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment.

15

p f p f

Musical score for measures 15-16. The right hand has a dynamic crescendo from *p* to *f*. The left hand has a steady accompaniment.

17

rit.

Musical score for measures 17-18. The right hand has a dynamic crescendo from *p* to *f*. The left hand has a steady accompaniment. A *rit.* marking is present above the right hand staff.

Meno mosso (♩ = c. 80)

19

mp

Musical score for measures 19-20. The right hand has a dynamic marking of *mp*. The left hand has a steady accompaniment.

The Seven Heavens: 2. Canopy, The Heaven of Raphael & Zachariel

21

p *pp*

25 **Tempo primo** ($\text{♩} = \text{c. } 120$)

mp *f*

27

p *mp* *pp*

29

rit.

p *pp*

The Seven Heavens

3. Clouds, The Heaven of Anahel

Teneramente ($\text{♩} = \text{c. } 60$)

Carillon

p *mp*

7

pp *mp*

13

p *mf*

19

p *mf*

26

rit.

The Seven Heavens

4. Refuge, The Heaven of Michael

Mathieu Daniël Polak

Con moto (♩ = c. 92)

Carillon *mf*

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *mf*.

5

Musical notation for measures 5-8. The right hand continues with the melodic line, and the left hand has a more active role with eighth-note accompaniment. The dynamic remains *mf*.

9

Musical notation for measures 9-11. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics are marked *f* in measure 9, *p* in measure 10, and *mf* in measure 11.

12

Musical notation for measures 12-16. The right hand features a melodic line with slurs and a crescendo hairpin. The left hand has a steady accompaniment. The dynamic is marked *f* in measure 13.

17

Musical notation for measures 17-20. The right hand has a melodic line with slurs and a decrescendo hairpin. The left hand has a steady accompaniment. The dynamic is marked *mp* in measure 17. The piece concludes with a *rit.* marking in measure 20.

The Seven Heavens

5. Established Place, The Heaven of Samael

Mathieu Daniël Polak

2+2+3 **Misterioso** (♩ = c. 100)

Carillon

mp *f* rit.

5 *a tempo*

mp *f* rit.

9 *a tempo*

f *p* *f*

12 rit. *a tempo*

mf *p*

The Seven Heavens: 5. Established Place, The Heaven of Samael

15 *rit.*

19 *accel.* *Agitato* (♩ = c. 92) *p* *marcato f*

23

26 *Tempo primo* (♩ = c. 100) *a tempo* *p* *rit.*

29 *a tempo* *p dolce* *rit.* *pp*

The Seven Heavens

6. Habitation, The Heaven of Sachiel

Mathieu Daniël Polak

Polka, burlescamente (♩ = c. 100)

Carillon

mf

5

p *mp*

11

f

16

rit. *a tempo*

mf

22

p *mf* *psub* *f*

The Seven Heavens

7. Deserts, The Heaven of Cassiel

Lento (♩ = c. 60)

3+2

Carillon

pp *mp* *f* *mf*

5

mp *pp*

9

p *pp* *mp*

13

16

mf *f* *p*

The Seven Heavens: 7. Deserts, The Heaven of Cassiel

19 *3* *3* *rubato*

p *p*

22 *senza rubato* *mp*

p *pp* *mp*

26 *f* *mf* *mp* *pp*

f *mf* *mp* *pp*

30 *p*

p

33 *rit.* *al niente* *pp*

pp *rit.* *al niente* *pp*

Maoz Tzur

Mazzeltov Project
Maastricht, 2021

Rock of Ages

Based on a Chanukah Melody

Arrangement/Composition by Mathieu Daniël Polak

Amabile (♩ = c. 72)

Carillon

p

5

mf

9

p

13

mp rit.

17

a tempo
mf

Maoz Tzur

21

p *mp*

25

p

29

mf

33

p *pp*

37

mp *p*

Maoz Tzur

41

mf

45

p

49

mf

53

p

57

mp *mf*

Maoz Tzur

61

f

Measures 61-64: Treble clef, key signature of one flat. Measure 61 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes.

65

mf

poco sostenuto

tr

rit.

Measures 65-68: Treble clef, key signature of one flat. Measure 65 starts with a mezzo-forte (*mf*) dynamic and a tempo marking of *poco sostenuto*. Trills (*tr*) are indicated above notes in measures 65 and 66. A *rit.* (ritardando) marking is present in measure 67. The right hand has a melodic line with slurs and trills, and the left hand has a simple accompaniment.

69

mf

a tempo

Measures 69-72: Treble clef, key signature of one flat. Measure 69 starts with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The right hand features a melodic line with eighth-note patterns and slurs, and the left hand has a simple accompaniment.

73

Measures 73-75: Treble clef, key signature of one flat. The right hand features a melodic line with eighth-note patterns and slurs, and the left hand has a simple accompaniment.

76

p

mf

Measures 76-79: Treble clef, key signature of one flat. Measure 76 starts with a piano (*p*) dynamic, which then changes to mezzo-forte (*mf*) in measure 77. The right hand features a melodic line with eighth-note patterns and slurs, and the left hand has a simple accompaniment.

Maoz Tzur

79

f *p*

Musical score for measures 79-81. Measure 79 starts with a forte (*f*) dynamic. Measure 81 ends with a piano (*p*) dynamic. The piece is in 2/4 time with a key signature of one flat.

82

Musical score for measures 82-84. Measure 84 features a fermata over the final note. The piece is in 2/4 time with a key signature of one flat.

85

mf *p* rit. . .

Musical score for measures 85-88. Measure 85 starts with a mezzo-forte (*mf*) dynamic. Measure 88 ends with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piece changes to 2/4 time with a key signature of one flat.

Giacoso (♩ = c. 80)

89

f

Musical score for measures 89-93. Measure 89 starts with a forte (*f*) dynamic. The piece is in 2/4 time with a key signature of one flat.

94

mp

Musical score for measures 94-97. Measure 94 starts with a mezzo-piano (*mp*) dynamic. The piece is in 2/4 time with a key signature of one flat.

Maoz Tzur

99

f

Musical score for measures 99-102. The piece is in a minor key. The right hand features a melodic line with eighth-note patterns, often beamed in groups of four, with some notes marked with accents. The left hand provides a simple harmonic accompaniment with quarter notes and half notes.

103

mp

Musical score for measures 103-106. The right hand continues with the eighth-note melodic pattern. The left hand accompaniment includes some chords and rests.

107

f

Musical score for measures 107-111. The right hand has a more active melodic line with eighth-note patterns. The left hand accompaniment consists of quarter notes.

112

mp

Musical score for measures 112-116. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes some chords and rests.

117

p *f*

Musical score for measures 117-120. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment includes some chords and rests. The dynamic marking changes from *p* to *f* in measure 119.

Maoz Tzur

121

mf

Musical score for measures 121-124. The piece is in 3/4 time and B-flat major. The right hand features a complex, rhythmic melody with many beamed eighth notes and some sixteenth notes, often grouped with slurs. The left hand provides a simple bass line with quarter and eighth notes. A dynamic marking of *mf* is present at the beginning.

125

Musical score for measures 125-128. The right hand continues with its intricate melodic pattern. The left hand has a steady bass line. A dynamic marking of *p* is present at the start of measure 125.

129

p

Musical score for measures 129-131. The right hand's melodic line remains consistent. The left hand's bass line continues. A dynamic marking of *p* is present at the beginning.

132

f

Musical score for measures 132-134. The right hand's melodic line continues. The left hand's bass line continues. A dynamic marking of *f* is present at the beginning.

135

p *f* rit.

Musical score for measures 135-138. The right hand's melodic line continues. The left hand's bass line continues. A dynamic marking of *p* is present at the beginning, and a dynamic marking of *f* is present at the start of measure 137. A *rit.* (ritardando) marking is present above the right hand in measure 137.

Lailah

Mazzeltov Project
Maastricht, 2021

Nocturne for carillon

Mathieu Daniël Polak

Tranquillo (♩ = c. 72)

Carillon

p

5

mp

9

f *p* *mf*

13

p *pp* *mf*

17

p

Lailah

21

f *mf*

25

p

29

p *rit.*

33

mf *p* *mf* *rit.*

37

pp *a tempo* *mp* *mf* *pp* *rit.*

Lailah

Agitato (♩ = c. 120)

41

Measures 41-42: Treble clef, 5/4 time signature. Measure 41 starts with a dynamic marking of *f*. The right hand features a complex rhythmic pattern with triplets and a 3+2 triplet. The left hand has a dotted quarter note. Measure 42 continues the right hand pattern with a dynamic marking of *f*. The left hand has a dotted quarter note.

43

Measures 43-44: Treble clef, 5/4 time signature. Measure 43 starts with a dynamic marking of *f*. The right hand features a complex rhythmic pattern with triplets. The left hand has a dotted quarter note. Measure 44 continues the right hand pattern with a dynamic marking of *f*. The left hand has a dotted quarter note.

45

Measures 45-46: Treble clef, 5/4 time signature. Measure 45 features a complex rhythmic pattern with triplets. The left hand has a dotted quarter note. Measure 46 continues the right hand pattern with a dynamic marking of *f*. The left hand has a dotted quarter note.

47

Measures 47-48: Treble clef, 5/4 time signature. Measure 47 starts with a dynamic marking of *mp*. The right hand features a complex rhythmic pattern with triplets. The left hand has a dotted quarter note. Measure 48 continues the right hand pattern with a dynamic marking of *mf*. The left hand has a dotted quarter note.

49

Measures 49-50: Treble clef, 5/4 time signature. Measure 49 features a complex rhythmic pattern with triplets. The left hand has a dotted quarter note. Measure 50 continues the right hand pattern with a dynamic marking of *f*. The left hand has a dotted quarter note.

Lailah

8^{va}-----
Tranquillo (♩ = c. 72)

51

rit.

p

8^{va}-----

56 (8)-----

loco

mp

f

p

loco

63

rit.

mf

p

pp

p

Mayerke mein Sohn

from: *Chants Populaires*

Maurice Ravel (1875-1937)

Arranged by Mathieu Daniel Polak

Tranquillo (♩ = c. 72)

Carillon *p*

3

6

8 **Meno mosso** (♩ = c. 60)

11 **Tempo primo** (♩ = c. 72)

Mayerke mein Suhn

15

p

18

mf

Meno mosso (♩ = c. 60)

20

3

23

3

Tempo primo (♩ = c. 72)

25

mf

Mayerke mein Sunn

27

p

30

3

3

mf

Meno mosso (♩ = c. 60)

32

3

3

34

3

3

36

3

rit.

p

Yiddisha Professor

Mazzeltov Project
Maastricht, 2021

Irving Berlin (1888-1989)
Arranged by Mathieu Daniël Polak

Moderato

Carillon *mf*

5 A - bie Cohen A - bie Cohen went to

8 Pa - ris and Ger - ma - ny, and learned how to play_ On the pi - a - no, now he's

11 ma - king mon - ey out of sight_ Giv - ing con - certs

14 ev - ry night. Come a - long come a - long For the half of a dol - lar you can get in the hall,

Yiddisha Professor

18 Sit in the gal - ler - y and you'll be glad to

20 pay _____ When you hear young A - bra - ham play _____ *rit.*

CHORUS

23 *a tempo* Come _____ and hear the Yid - dish - a pro - fess - or, Mis - ter A - bie Cohen,

26 A - bie Cohen, Come _____ and hear him tick ling the pi - a - no in a first class Yid - dish - a

30 tone, _____ I would nev - er kiss him on the lips, _____ But I'd kiss him

Yiddisha Professor

34 on the fin-ger tips. Oy, such a much is the touch that lin-gers In his Yid-dish-a fin-gers,

39 He _____ can make a sec-ond hand pi-a - no sound the same as new, More yet too

43 He _____ can play some sen - ti - men - tal mel - o - dy, And break the heart of a stove _____

47 When his mel - o - dy be-gins to pour, _____ Then your wish-bone wish-es for some more, _____

51 Come _____ a-long and lis-ten to the Yid-dish-a pro-fess-or, Mis-ter A - bie Cohen.

Finale

Mathieu Daniël Polak

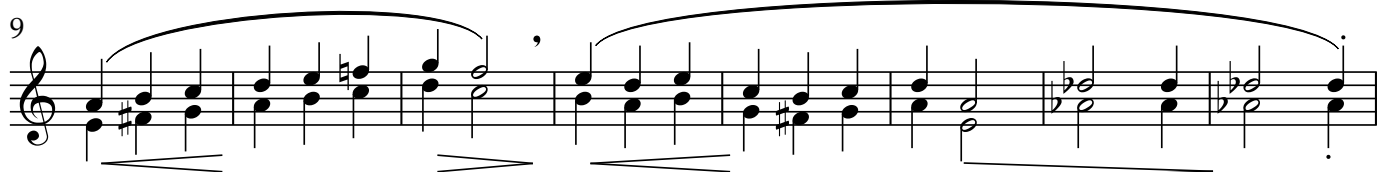
Comodo (♩ = c. 84)

Carillon



mf

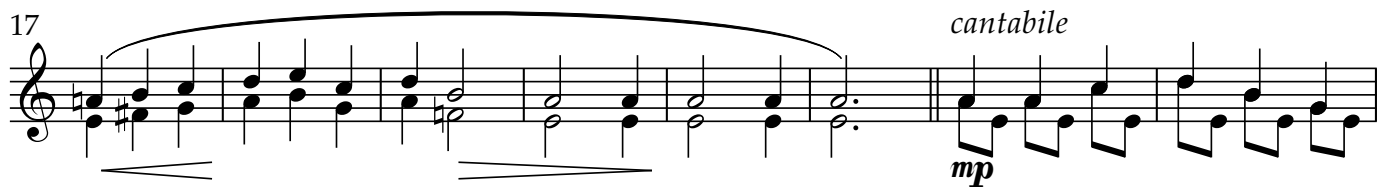
9




17

cantabile

mp

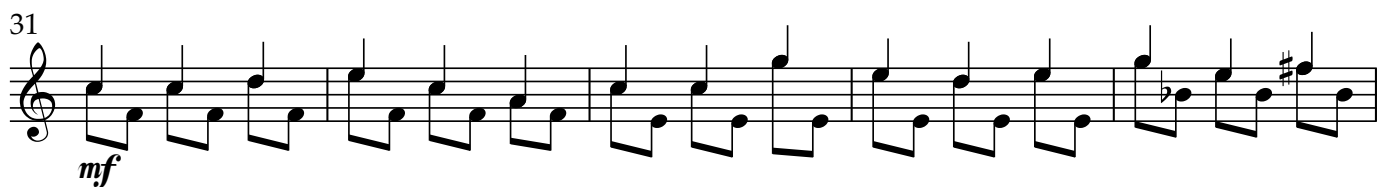


25



31

mf



36

f

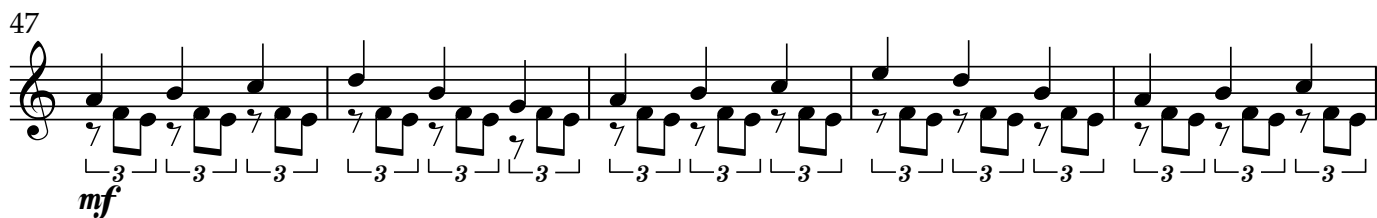


43



47

mf



Finale

52 *rit.*

55 *a tempo*
mp

58 *f*

60 *rit.*

63 *a tempo*
mf *rit.*

67 *a tempo*

71 *f* *mp* *f*

77 *rit.*

Finale

83 *a tempo*

Musical staff 83-87. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *mf* at the beginning and end, with a crescendo hairpin in the middle.

88

Musical staff 88-92. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *f* at the end.

93

Musical staff 93-96. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *mp* at the end.

97

Musical staff 97-100. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *rit.* and a triplet of eighth notes at the end.

100 *a tempo*

Musical staff 100-102. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *ff* and *f*.

103

Musical staff 103-106. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *ff* and *f*.

107

Musical staff 107-109. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes.

110 *accel.*

Musical staff 110-111. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *rit.*

112 *a tempo*

Musical staff 112-113. Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes, some with grace notes. Dynamics include *rubato*.

Finale

Meno mosso (♩ = c. 72)

114

(♩ = c. 60)

116

119

Tempo primo (♩ = c. 84)

121 *senza rubato*

125

129

136

143

Wilhelmassel

Mazzeltov Project
Maastricht, 2021

For the 18th Birthday of Princess Amalia

Mathieu Daniel Polak

Burlescamente (♩ = c. 110)

Musical score for measures 1-8. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple accompaniment of quarter notes. Dynamics include *f*, *p*, and *mf*, with crescendo and decrescendo markings.

Musical score for measures 9-18. The right hand continues the melodic line with eighth and sixteenth notes. The left hand accompaniment remains simple. Dynamics include *f*, *p*, and *mf*, with crescendo and decrescendo markings.

Musical score for measures 19-27. The right hand features a more complex melodic line with slurs and ties. The left hand accompaniment includes some chords and rests. Dynamics include *p* and *mp*.

Musical score for measures 28-37. The right hand continues with a melodic line, including some slurs. The left hand accompaniment includes chords and rests. Dynamics include *f*.

Musical score for measures 38-45. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes chords and rests. Dynamics include *p* and *mf*.

Wilhelmssiel

47

8^{va}

Rapido (♩ = c. 140)

54 CADENZA, bars not measured

54

mf

57 (8)

61 *loco*

rit.

a tempo

f *f* *p*

69

77

Nigun for Pedals

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Cantabile (♩ = c. 72)

Carillon

f *p* *rit.*

a tempo

5 *f* *mp*

9

13

17 *rit.*

21 *f*

25

29 *p* *mf* *rit.*

Mayim

Mazzeltov Project
Maastricht, 2021

Water

Mathieu Daniël Polak

Tranquillo (♩ = c. 66)

Carillon

p

4

accel. *rit.* *a tempo* *pp*

8

accel. *rit.* *a tempo*

11

rit. *mp* *pp*

14

pp

Mayim

17

p

20

pp

23

p

26

3/4

28 **Piu mosso** (♩ = c. 84)

f

3/4

Mayim

30

Musical notation for measures 30 and 31. The piece is in 4/4 time. Measure 30 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 31 continues the melodic line with a slight upward inflection.

32

Musical notation for measures 32 and 33. Measure 32 has a treble clef with a more complex melodic line involving sixteenth notes and a bass clef with a simple accompaniment. Measure 33 continues the melodic line with a slight downward inflection.

34

p

rit.

Musical notation for measures 34 and 35. Measure 34 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 35 features a treble clef with a melodic line and a bass clef with a simple accompaniment. A *p* dynamic marking is present in the bass clef of measure 34, and a *rit.* marking is above the treble clef of measure 35.

36

Tranquillo (♩ = c. 66)

pp

p

Musical notation for measures 36, 37, and 38. Measure 36 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 37 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 38 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A *pp* dynamic marking is present in the bass clef of measure 36, and a *p* dynamic marking is present in the bass clef of measure 37. A *Tranquillo* marking with a tempo indication (♩ = c. 66) is above the treble clef of measure 36. A triplet of eighth notes is marked with a '3' in measure 38.

39

pp

rit.

Musical notation for measures 39, 40, and 41. Measure 39 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 40 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measure 41 has a treble clef with a melodic line and a bass clef with a simple accompaniment. A *pp* dynamic marking is present in the bass clef of measure 40, and a *rit.* marking is above the treble clef of measure 41. An 8va triplet of eighth notes is marked with an '8va' and a '3' in measure 39.

Poem for Ooltewah

Mathieu Daniël Polak
2016/2021

Gently flowing

Car. *p* *legato*

6

11

17

21

Faster, free rhythm

25 *rubato* *mp* *rit.*

Golden Clouds

Comodo (♩ = 120)

Carillon

mp legato, cantabile

f *p* *mp*

f *p* *rit.*

a tempo

mf

13

Golden Clouds

16

f

19

f

22

mp *p* *mp*

25

mf

28

f

Golden Clouds

Gentile, rubato (♩ = 90)

31

mf *f*

35

mf *f* *rit.*

Comodo (♩ = 120)

38

mf *sf*

41

sf

44

sf

47

sf

50

sf *second time ritenuto*

Golden Clouds

a tempo

53

53-55

f

Measures 53-55: Treble clef contains chords with accents and a sharp sign. Bass clef contains a steady eighth-note accompaniment.

56

56-58

Measures 56-58: Treble clef contains chords with accents. Bass clef contains a steady eighth-note accompaniment.

59

59-61

mf

Measures 59-61: Treble clef contains chords with accents. Bass clef contains a steady eighth-note accompaniment. Measure 61 features a dynamic change to *mf*.

62

62-64

Measures 62-64: Treble clef contains chords with accents. Bass clef contains a steady eighth-note accompaniment.

65

65-67

f

rit.

Measures 65-67: Treble clef contains chords with accents and a sharp sign. Bass clef contains a steady eighth-note accompaniment. Measure 67 features a dynamic change to *f* and a *rit.* marking.

Golden Clouds

Gentile, rubato (♩ = 90)

68 *mp*

71 *f*

74 *mp*

76 *f*

80 *mp* *p subito*

Golden Clouds

83

rit.

8va

pp

85

Comodo (♩ = 120)

mp legato

mf

mp

8va

88

rit.

8va a tempo

f

p

mf

91

mp

p

p

94

rit.

pp

mp

View from carillon cabin City Hall Maastricht
Uitzicht carillon speelcabine Stadhuis Maastricht



Bells City Hall Maastricht
Carillonklokken Stadhuis Maastricht



Nigun Belz

Mazzeltov Project
Maastricht, 2021

Song of Belz - Song of Bells!

Klezmer
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Bm Em Bm Em F#7 Bm

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 Bm Em Bm Em Bm Bm Em Bm A7 D

Cl. *mf*

Vln. *mp*

Car. *mp*

9 Bm Em Bm Bm Bm F#7 Bm

Cl. *mf*

Vln. *mp*

Car. *mp*

Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Con moto (♩ = c. 104)

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak

Em Am Em Em Am B Em Am Am

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

7 D Am⁷ Em Am Em B C Am Em B Em No chords

Cl.

Vln.

Car.

14 Em Am Am C Em

Cl.

Vln.

Car.

21 C Am Am B⁷ Em

Cl.

Vln.

Car.

Bulbes

Mazzeltov Project
Maastricht, 2021

Every Day Potatoes

Yiddish Song

Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

C#m C#m Amaj7 G#7 C#m C#m G#7 C#m C#m

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

8 C#m G#7 C#m Amaj7 F#7 C#m B7 E

Cl.

Vln.

Car.

15 C#m B7 E C#m rit. C#m G#7 C#m

Cl.

Vln.

Car. rit.

Sha! Shtil! Macht nisht keyn Gerider!

Quiet! Still! Make no commotion!

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 92)
F#m

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 G#ø7 C# F#m

Cl. *mf*

Vln. *mp*

Car. *mp*

9 Dmaj7 G#ø7 C#7

Cl. *mf*

Vln. *mp*

Car. *mp*

13 F#m Dmaj7 rit.

Cl. *mf*

Vln. *mp*

Car. *mp*

Sherele

A Sher or Sherele is a dance / musical form in 4/4 march-like tempo

Mazzeltov Project
Maastricht, 2021

Klezmer

Arranged by Mathieu Daniel Polak

Andante (♩ = c. 76)

Em Am Em B

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

5 B B⁷ Em Em/D Cmaj⁷ Am D[#]o⁷

Cl.

Vln.

Car.

11 C D G Em Em/D Am B⁷ Em

Cl.

Vln.

Car.

A Genejwe

The thief

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Clarinet in B♭

Violin

Carillon

Measures 1-5 of the score. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Clarinet part starts with a *mf* dynamic. The Violin part starts with a *mp* dynamic. The Carillon part starts with a *mp* dynamic. Chord symbols above the staff are: F#m, A, D, F#m, F#m7.

Cl.

Vln.

Car.

Measures 6-10 of the score. Chord symbols above the staff are: Bm, D7, F#m, A, C#m.

Cl.

Vln.

Car.

Measures 11-15 of the score. Chord symbols above the staff are: A9, F#m, F#m, D, C#, F#m. The section ends with a double bar line and repeat dots.

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Musical score for Clarinet in Bb, Violin, and Carillon. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Comodo (♩ = c. 100). The score is divided into four systems, each with a measure number (1, 5, 10, 15) and a set of chords above the Clarinet staff.

System 1 (Measures 1-4): Clarinet in Bb (mf), Violin (mp), Carillon (mp). Chords: F#m, C#7, F#m, Bm.

System 2 (Measures 5-8): Clarinet (Cl.), Violin (Vln.), Carillon (Car.). Chords: C#7, Dmaj7, C#7, C#7, A, D, C#7, F#m.

System 3 (Measures 10-13): Clarinet (Cl.), Violin (Vln.), Carillon (Car.). Chords: No chords, F#m, A, C#, Dmaj7, C#7.

System 4 (Measures 15-18): Clarinet (Cl.), Violin (Vln.), Carillon (Car.). Chords: C#, F#m, Bm, C#7, F#m.

Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Amabile (♩ = c. 100)

Klezmer

Arranged by Mathieu Daniel Polak

Am Am Dm E⁷ Am

Clarinet in B \flat *mf*

Violin *mp*

Carillon *mp*

7 G⁷ C Am

Cl.

Vln.

Car.

13 Am Dm E⁷ Am E⁷ Am Am Dm G⁷ C

Cl.

Vln.

Car.

19 Am F G⁷ C Fmaj⁷ B \flat ⁷ E⁷ Am Dm⁷ E⁷ Am

Cl.

Vln.

Car.

Az der Rebe Tantst

When the Rabbi Dances

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Bm Em Bm Bm⁷

6 Cl. *mf*

Vln. *mp*

Car. *mp*

Gmaj⁷ Em Bm A⁷ D

11 Cl. *mf*

Vln. *mp*

Car. *mp*

A⁷ D Em

14 Cl. *mf*

Vln. *mp*

Car. *mp*

G#^ø7 F#⁷ Bm

Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 80)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Am Em Am Em D#°7 Em

6 Cl. C E7 Am No chords

Vln.

Car.

12 Cl. E7 Am Dm Am

Vln.

Car.

17 Cl. E Em Am rit. E7 Am

Vln. rit.

Car.

Der Gasn Nigun

(Street Melody)

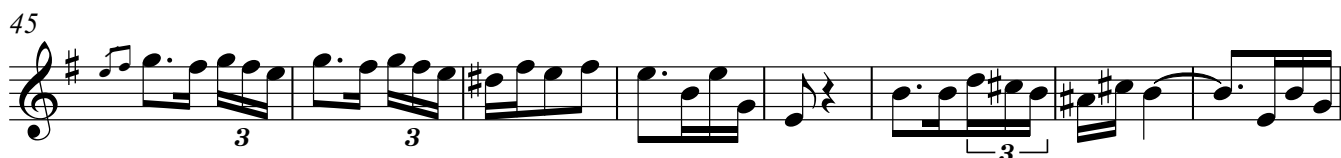
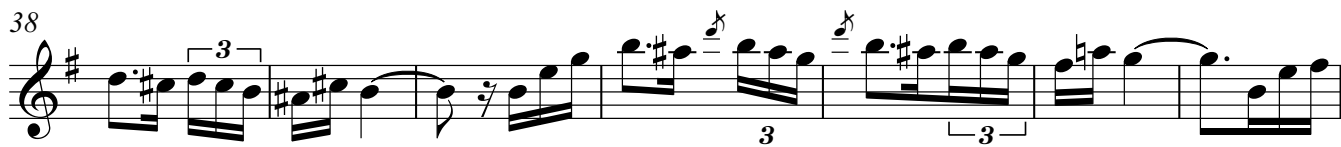
Clarinet in B \flat

Mazzeltov Project
Maastricht, 2021

Klezmer

Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)



Der Gasn Nigun

(Street Melody)

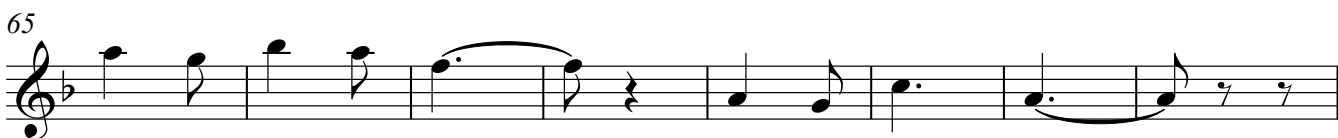
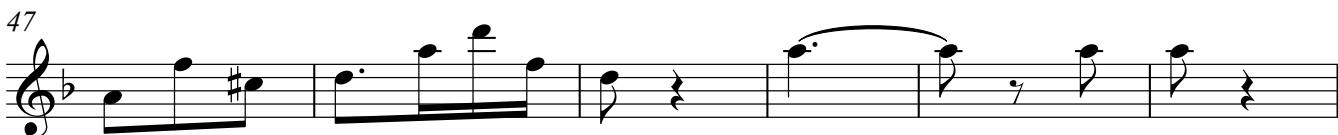
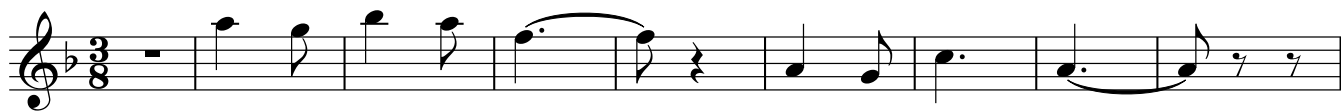
Violin

Mazzeltov Project
Maastricht, 2021

Klezmer

Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)



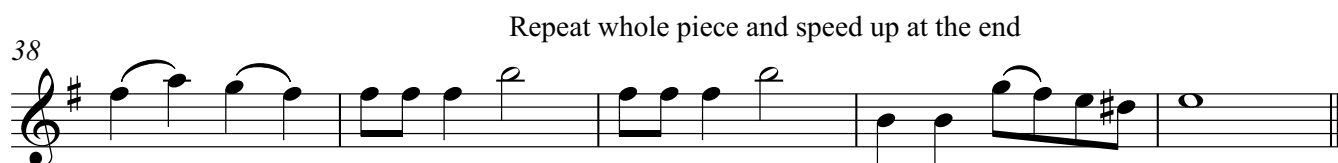
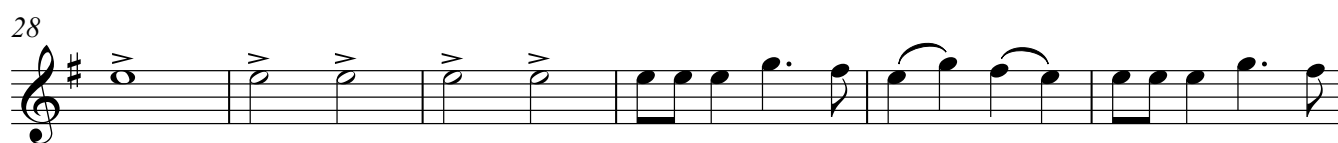
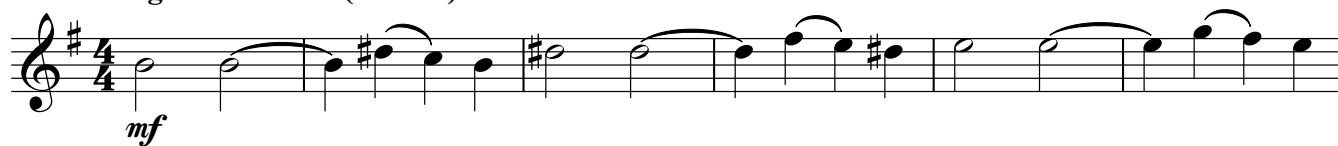
Havah Nagilah

Clarinet in B \flat

Mazzeltov Project
Maastricht, 2021

Abraham Zevi Idelsohn (1882-1938)
Arranged by Mathieu Daniël Polak

Allegro Moderato (♩ = 132)



Violin

Wedding March

Mazzeltov Project
Maastricht, 2021

Known as Mi Bon Siach in the Netflix Serie Unorthodox

Klezmer/Jewish Wedding
Arranged by Mathieu Daniel Polak

Espressivo (♩ = c. 68)

G Am Em D⁷ G G⁷

mf

6 Am D Em Am D G G

10 C G D G D⁷ G

13 Am D⁷ G E Am G D Em

17 D⁷ G D⁷ G

Dinsdag 7 december 2021

17.00 – 17.45 uur

Stadhuis Maastricht

Mazzeltov!

Concert gecomponeerd en gearrangeerd door Mathieu Daniël Polak

Uitgevoerd door: Frank Steijns & Boudewijn Zwart (carillon solo)

Moshé Lewkowitz & Mathieu Daniël Polak (carillon quatre-mains)

Carillon solo

Bruder Jakob

A Nakht in Gan Eden

Hinei Mah Tov

Carillon quatre-mains

Zorres un Masel

Tates Freilach

Freylach

Broyges Tantz

Carillon solo

Havah in Havanah

Children's Suite: The Jockey (deel 3) Best Friends Forever (deel 9)

Carillon quatre-mains

Shtetl

A Dreidele Far Alle

Under the Chuppah

Scholem sol sajn

Carillon solo

Kinder Tantsn

Siman Tov u'Mazeltov!

Thanks to / Met dank aan
Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten



amarte
fonds

**FONDS
PODIUM
KUNSTEN**
PERFORMING
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Dinsdag 7 december 2021
19.00 – 20.00 uur
Sint Servaas Basiliek Maastricht

Mazzeltov!

*Concert gecomponeerd en gearrangeerd door Mathieu Daniël Polak
Uitgevoerd door: Frank Steijns en Boudewijn Zwart (carillon)
Sylvia Houtzager (viool) & Lior Kuperberg (saxofoon/klarinet)*

Carillon solo

Dem Trisker Rebn's Khusidl
Mah Yofus
Shtiler Bulgar
Mitzvah G'dolah

Ensemble

Nigun Belz
Sjabbes Licht un Sjabbes Lompn
Sha! Shtil!
Sherele

Carillon solo

Remembrance
Bells of Ashkenaz for Winnie
The Seven Heavens: Curtain (deel 1) Canopy (deel 3)

Ensemble

Der Rebbe Elimelech
Ele Chamda Libi
Havah Nagilah
Rozhinkes mit Mandlen

Carillon solo

Working Woman
Deyn Geburstog Lid
Wilhelmassel
Chosen Kalah Mazel Tov!

Nigun Belz

Mazzeltov Project
Maastricht, 2021

Song of Belz - Song of Bells!

Klezmer

Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 92)

Carillon Solo

a tempo

Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 104)

Carillon Solo

mp

7

p

14

f

21

mp

Sha! Shtil! Macht nisht keyn Gerider!

Mazzeltov Project
Maastricht, 2021

Quiet! Still! Make no commotion!

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 92)

Carillon Solo

mp

5

mf *mp*

9

mf rit.

13

a tempo

mp rit.

Sherele

A Sher or Sherele is a dance / musical form in 4/4 march-like tempo

Mazzeltov Project
Maastricht, 2021

Klezmer

Andante (♩ = c. 76)

Arranged by Mathieu Daniel Polak

Carillon Solo

mf

5

9

13

Der Rebbe Elimelech

Mazzeltov Project
Maastricht, 2021

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo ($\text{♩} = \text{c. } 100$)

Carillon Solo

mf

p *f*

p *mf*

mp *p* *mf*

Ele Chamda Libi

These Things my Heart Desired

Klezmer
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 100)

Carillon Solo

Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak

Andante ($\text{♩} = \text{c. } 80$)

Carillon Solo

mp

5

9

p *mp*

13

mf

17

mp *mf* *p*

rit.

Bulbes

Mazzeltov Project
Maastricht, 2021

Every Day Potatoes

Yiddish Song

Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Carillon Solo

mf

The first system of music consists of four measures. The treble clef staff features a melody with eighth-note patterns, often beamed in pairs, and some notes are slurred across measures. The bass clef staff provides a simple accompaniment with quarter notes and rests. The key signature has two sharps (F# and C#), and the time signature is 2/4.

5

The second system of music consists of four measures, starting with a measure number '5'. The musical notation continues with similar eighth-note patterns in the treble and quarter notes in the bass.

9

The third system of music consists of four measures, starting with a measure number '9'. The melodic and accompaniment patterns remain consistent with the previous systems.

13

The fourth system of music consists of four measures, starting with a measure number '13'. The notation continues with the established eighth-note and quarter-note patterns.

17

rit.

The fifth system of music consists of four measures, starting with a measure number '17'. The notation concludes with a 'rit.' (ritardando) marking above the staff, indicated by a dashed line, leading to a final cadence. The piece ends with a double bar line and repeat dots.

A Genejwe

The thief

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Carillon Solo

mf

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Amabile' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mf'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring eighth and quarter notes with slurs. The bass staff provides a simple accompaniment of quarter notes.

5

Musical score for measures 5-8. The notation continues from the previous system. Measure 7 features a fermata over a dotted quarter note in the treble staff. The bass staff continues with quarter notes.

9

Musical score for measures 9-12. The notation continues from the previous system. Measure 11 features a fermata over a dotted quarter note in the treble staff. The bass staff continues with quarter notes.

13

Musical score for measures 13-16. The notation continues from the previous system. Measure 15 features a fermata over a dotted quarter note in the treble staff. The piece concludes with a double bar line and repeat dots in both staves.

Az der Rebe Tantst

Mazzeltov Project
Maastricht, 2021

When the Rabbi Dances

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo ($\text{♩} = \text{c. } 100$)

Carillon Solo

mf

The first system of musical notation for 'Az der Rebe Tantst'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is marked 'Comodo' with a quarter note equal to approximately 100 beats per minute. The dynamics are marked 'mf'. The melody is written in the treble clef, starting with a quarter rest, followed by a series of eighth and quarter notes, with a slur over the first four measures. The bass line consists of whole notes in the first two measures, followed by quarter notes in the last two measures.

The second system of musical notation, starting at measure 5. It continues the melody and bass line from the first system. The treble clef staff has a slur over the first four measures. The bass line continues with quarter notes in the last two measures.

The third system of musical notation, starting at measure 9. It continues the melody and bass line. The treble clef staff has a slur over the first four measures. The bass line continues with quarter notes in the last two measures.

The fourth system of musical notation, starting at measure 13. It concludes the piece with a double bar line and repeat dots. The treble clef staff has a slur over the first four measures. The bass line continues with quarter notes in the last two measures.