

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

MAZZELTOV!



Compositions & Arrangements
Composities & Arrangementen

Mathieu Daniël Polak

2021

Picture cover

*Historical wedding stone facade Old Synagogue Eppingen with the Hebrew inscription:
"Mazel 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:
"Mazel 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 mitzwa: 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'Mazeltov* (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), misjpogge (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 Kacerginski 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 carillonneurs. 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 carillonneur 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-A^b-B^b-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-B^b-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 Suh*n is in the Magein Avot mode: C – D – E^b – F – G – A^b – B^b – 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 Suh*n 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* / baldekijn 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 levensfases 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 Nora'im* / 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 Nora'im* 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 Oudhebreeuwse 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 klarinettisten 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 stijlkenmerken 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 Kacerginski 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 LIEDEREN

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 Chassidiem 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 tefellin / gebedsriemen af en luistert aandachtig naar het spel van de violisten. In *Az der Rebbe Tantst*, danst hij samen met alle Chassidiem. 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 Negre*'. *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 trouw klokken. 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

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1000

Bruder Jakob

Bohemian, Klezmer, Einfach

26

mf

30

mf

33

f

37

mp

portato

Cadenza, cantabile. tempo libre

41

pp

Bruder Jakob

45 *(etwas bewegt)*

mp

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

mf

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

(a tempo) *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 eighth and sixteenth notes, including slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). An accent mark (>) is present in measure 69.

70

< >

This system contains measures 70 through 73. The right hand continues the melodic pattern with various note values and slurs. The left hand accompaniment consists of chords and moving lines. An accent mark (>) is visible in measure 70.

74

p

This system contains measures 74 through 78. The right hand has a more active melodic line with slurs. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) appears in measure 77.

79

f mp f mp f

This system contains measures 79 through 83. The right hand features a melodic line with slurs. The left hand accompaniment consists of chords. Dynamic markings alternate between *f* (forte) and *mp* (mezzo-piano) across the measures.

84

p mf p

rit.

This system contains measures 84 through 87. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The system concludes with a *rit.* (ritardando) marking and a final chord in measure 87.

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 *mp* *p* **Fine** *poco sostenuto*

A Nakht in Gan Eden

21

mf

26 *senza sostenuto*

f *mp* *f* *sf*

31

mf *cresc.*

35

f *mf* *f*

39

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

Russian Sher

(Dance from Russia)

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Gentile (♩ = c. 80)

Carillon

Russian Sher

24

Musical notation for measures 24-27. Treble clef, key of B-flat major. Measure 24: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 25: Treble has eighth notes C5, Bb4, A4, G4; Bass has whole rest. Measure 26: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 27: Treble has eighth notes C5, Bb4, A4, G4; Bass has whole rest.

28

Musical notation for measures 28-31. Treble clef, key of B-flat major. Measure 28: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 29: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 30: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 31: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. First ending bracket over measures 31-32.

32

Musical notation for measures 32-36. Treble clef, key of B-flat major. Measure 32: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 33: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 34: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 35: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 36: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Second ending bracket over measures 36-37.

37

Musical notation for measures 37-41. Treble clef, key of B-flat major. Measure 37: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 38: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 39: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 40: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 41: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. First ending bracket over measures 41-42.

42

Musical notation for measures 42-45. Treble clef, key of B-flat major. Measure 42: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 43: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 44: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 45: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3.

46

Musical notation for measures 46-49. Treble clef, key of B-flat major. Measure 46: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 47: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3. Measure 48: Treble has eighth notes G4, A4, Bb4, C5; Bass has half note Bb3. Measure 49: Treble has eighth notes C5, Bb4, A4, G4; Bass has half note Bb3.

Lebedik un Freylakh

Mazzeltov Project
Maastricht, 2021

Lively and Joyful

Klezmer
Arranged by Mathieu Daniel Polak

Gaio (♩ = c. 108)

Carillon

Measures 1-4 of the piece. The music is in 4/4 time. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *mf*, *f*, and *mp*. There are crescendo and decrescendo hairpins.

5

Measures 5-8 of the piece. The melodic line continues with eighth and sixteenth notes. The bass line features a steady eighth-note pattern. Dynamics include *f* and *mp*.

9

Measures 9-12 of the piece. The melodic line shows some chromatic movement. The bass line continues with eighth notes. Dynamics include *f*.

13

Measures 13-16 of the piece. The melodic line features a more complex rhythmic pattern with sixteenth notes. The bass line continues with eighth notes. Dynamics include *mf*.

Lebedik un Freylakh

17

f

21

3 3 3 3

25

1. 2.

mf

29

f

32

10

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 music is in 3/4 time with a key signature of one flat. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A mezzo-piano (*mp*) dynamic marking is present in measure 28.

31

rit. a tempo

mf

This system contains measures 31 through 36. Measures 31-34 are marked *rit.* (ritardando), and measures 35-36 are marked *a tempo*. The right hand continues with a melodic line, and the left hand has a consistent eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is shown in measure 35.

37

p

This system contains measures 37 through 43. The right hand features a melodic line with some rests, and the left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 43.

44

This system contains measures 44 through 49. The right hand has a melodic line with some rests, and the left hand has a steady eighth-note accompaniment. There are no dynamic markings in this system.

50

rit.

p

This system contains measures 50 through 55. Measures 50-54 are marked *rit.* (ritardando). The right hand features a melodic line with some rests, and the left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 50. The piece concludes with a double bar line in measure 55.

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*

Chords: Dm, Bb, E7, A, A7, A9, Dm, Gm, A, Dm, Gm, Dm, A, Dm, D7, D7, Gm, C7, C7, F, Bb, C, F, Bbmaj7, Gm, Dm, A, Dm, Gm, Ebmaj7 (or Gm6), Dm, Gm, Ebmaj7 (or Gm6), Dm, Gm7, A, Eb, A, F, C, F, C, Gm6, A, Gm6, A7, Dm, D7, Gm, Eb, Dm, D7, Gm, C#7 (or Eb), Dm, Gm, C, F, Dm

Boxed letters: A, B

Accents: < >

Di bisl Leyts

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

48 Gm A Gm A Dm A Dm A

51 Dm A Dm B $\flat$ A B $\flat$ A

54 Gm 6 Dm A 7 Dm Dm B $\flat$ A Dm

58 Dm **D** A Dm A 7 Dm F C 7
mf positive, march style 3

63 A Dm A 7 Dm

67 A Dm A Dm B $\flat$ C C 7 F

72 Dm A Dm **E**
p

76 rit.

Bloy (Blue)

Mathieu Daniël Polak

Con moto (♩ = c. 92)

Melody

mf flowing, singing

5

10

poco sostenuto

p *mf* *p rubato*

16

mf

22

f

B **Burlesque** (♩ = c. 92)

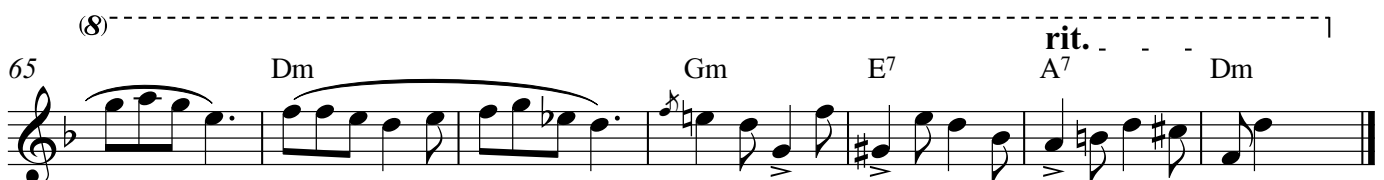
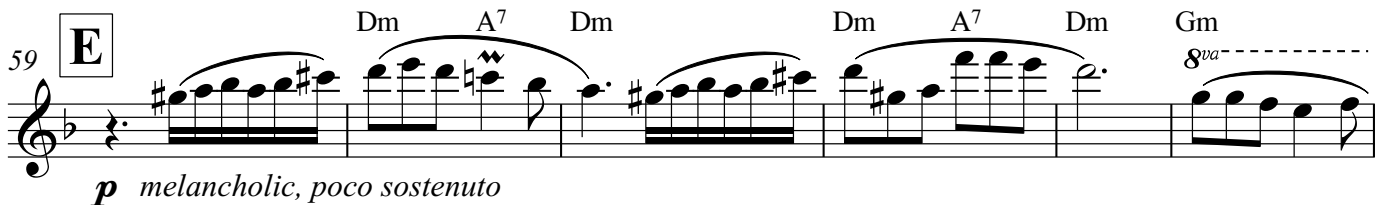
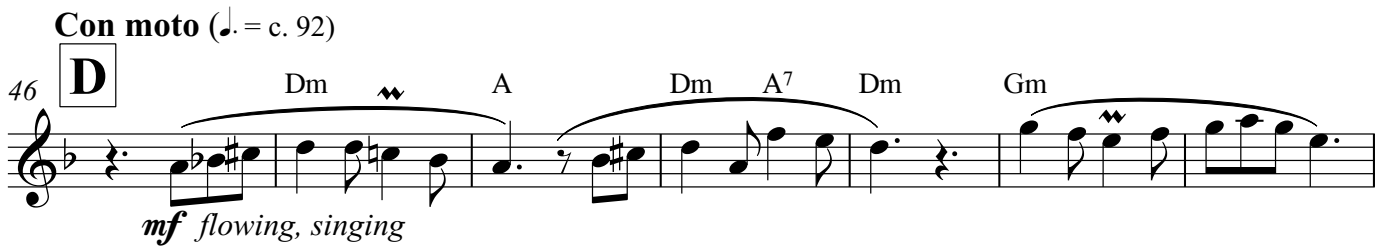
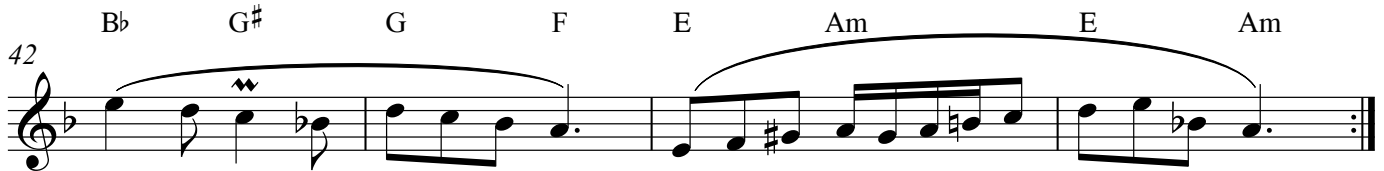
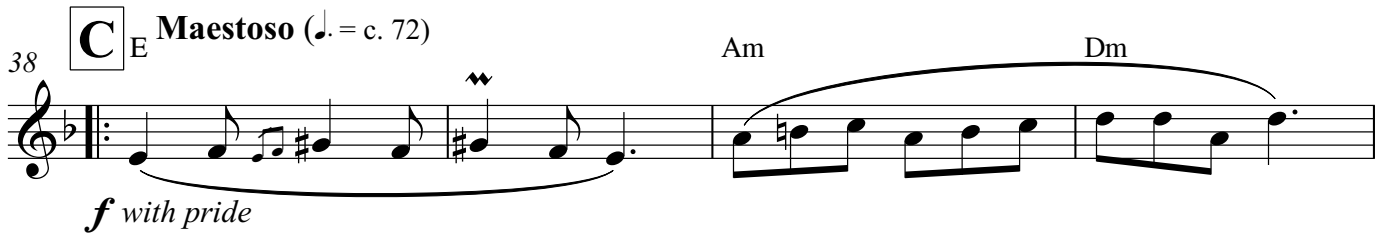
26

mf witty, little bit staccato style

29

32

Bloy



Deyn Geburstog Lid

(Birthday Song)

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Cantabile (♩. = c. 88)

Melody

mf flowing

6 D7 Bb7 Cm Gm D7 Gm F7 Bb F

12 Bb F7 Bb Cm Gm D7 Gm **A** like a march Bb

f

19 F Bb Bb F Bb G7 Cm G7 Cm

27 F Bb D7 Gm *rit.* *a tempo* Bb F Bb Bb

34 Eb F Bb G7 Cm F7 Bb Cm Bb F7 Bb

41 Gm **B** Eb Gm Cm Gm D7 Gm Eb7

mf flowing

47 D7 Bb7 Cm Gm D7 Gm Cm G#dim7 Cm

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

dramatic

91 D7 Bb7 Cm Gm D7 Gm F7 Bb

96 F Bb F7 Bb Cm rit. Gm D7 Gm

Kinder Tantsn

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

Comodo (♩ = c. 160)

Melody

mf happy

6 *f*

11 *mf* *f* *p*

16 *f* *p*

21 *mf*

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

33 *mp* *mf*

38 *f*

rit.

C Rapido (♩ = c. 220)

f stormy

48

Kinder Tantsn

D

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

poco sostenuto with pronounced rhtyhm

59 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 3 3

80 A⁷ Dm B^b A Gm Dm Gm A⁷ Dm

85 Gm Dm Gm Dm Gm *f*

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

94 E⁷ A⁷ Dm Gm Dm

Bells of Ashkenaz for Winnie

References to Beethoven violin concert, movement 3

Cantabile (♩ = c. 120)

Mathieu Daniel Polak

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Cantabile' with a quarter note equal to approximately 120 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and 'dolce' (dolce). The melody is in the right hand, featuring a series of eighth and quarter notes, often beamed together. The left hand provides a simple harmonic accompaniment with half notes and quarter notes.

Measures 7-14. The melody continues with more complex phrasing, including some sixteenth notes. The left hand accompaniment remains simple, with occasional chords. The overall mood is gentle and lyrical.

Measures 15-20. Measure 15 begins with a triplet of eighth notes in the right hand. The melody continues with a mix of eighth and quarter notes. The left hand accompaniment is consistent with the previous measures.

Measures 21-26. The melody features a series of eighth notes and quarter notes, with some chromatic movement. The left hand accompaniment includes some chords and single notes. The piece maintains its cantabile character.

Measures 27-32. The final section of the page shows measures 27-32. Measure 27 starts with a triplet. The melody concludes with a half note. The left hand accompaniment ends with a half note. The piece concludes with a 'rit.' (ritardando) marking over the final measures.

Bells of Ashkenaz for Winnie

a tempo

33 *f* *mp*

40

45 *mf* 1.

53 2. *mp*

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

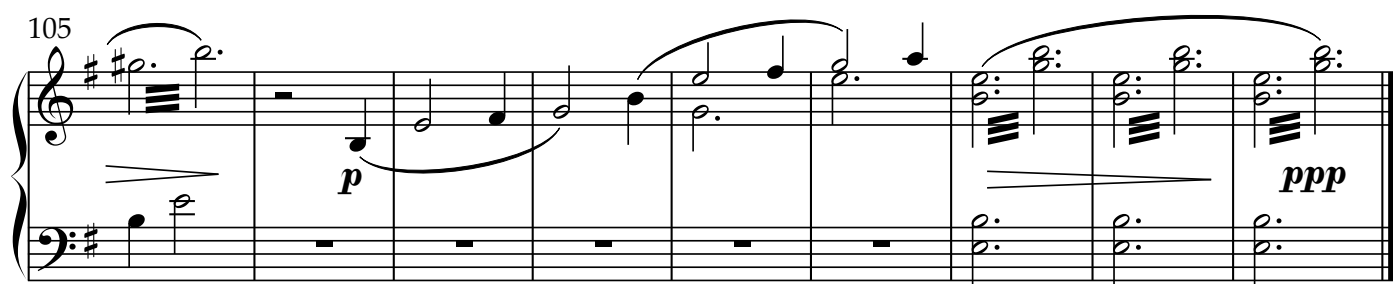
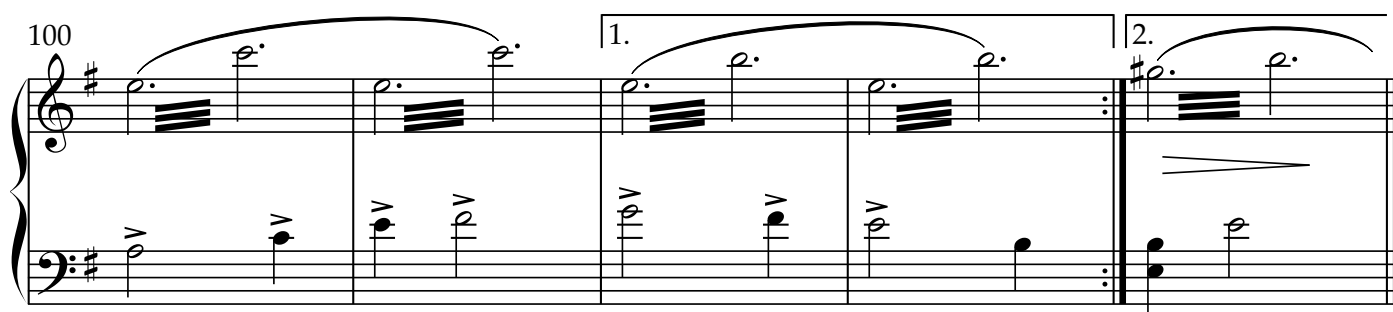
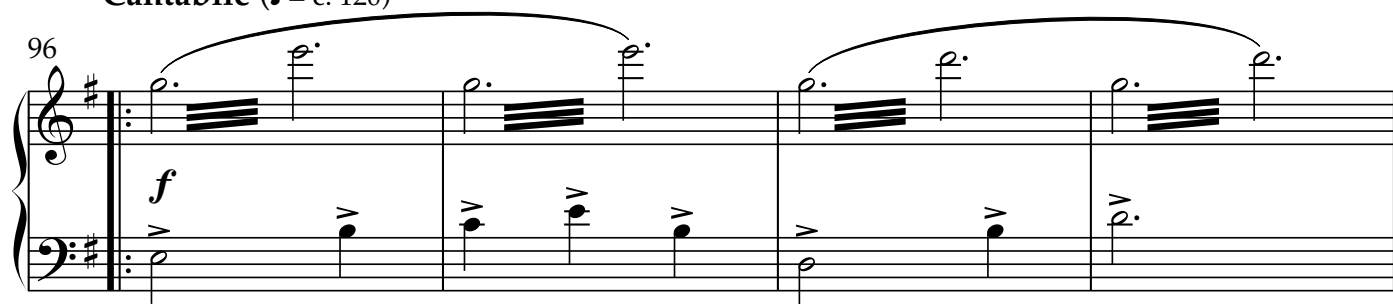
The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 33-39) features a melody in the treble staff with a forte (f) dynamic, while the bass staff provides a simple accompaniment. The second system (measures 40-44) continues the melody, with the bass staff featuring longer note values. The third system (measures 45-52) introduces a new melodic line in the treble staff with a mezzo-forte (mf) dynamic, and the bass staff has a more active accompaniment. The fourth system (measures 53-59) shows a change in the treble staff melody, with a mezzo-piano (mp) dynamic, and the bass staff continues its accompaniment. The fifth system (measures 60-67) concludes the piece with a piano (p) dynamic, followed by a mezzo-forte (mf) section, then a piano (p) section, and finally a piano piano (pp) section with a ritardando (rit.) marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Bells of Ashkenaz for Winnie

70 **Agitato, rubato** (♩ = c. 148)



Cantabile (♩ = c. 120)



Hinei Mah Tov

Mazzeltov Project
Maastricht 2021

How good it is for brothers to dwell together

Klezmer
Arranged by Mathieu Daniël Polak

Andante (♩ = c. 80)

Carillon

mf

rit. *a tempo*

f

7

P.

11

P.

f

15

P.

mf

rit.

Espressivo (♩ = c. 68)

21

P.

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.* *3*

Hinei Mah Tov

Espressivo (♩ = c. 68)

P. *mp*

Measures 52-58. The piece is in 3/4 time. Measures 52-55 feature a melodic line in the right hand with eighth-note patterns, while the left hand provides a simple harmonic accompaniment. Measures 56-58 contain triplet eighth-note figures in the right hand. The dynamic is marked *mp* (mezzo-piano).

Andante (♩ = c. 80)

P. *f* *p*

Measures 59-65. The tempo is marked Andante. Measures 59-61 show a melodic line in the right hand with a crescendo leading to a forte (*f*) dynamic. Measures 62-65 feature a more complex melodic line with accents and a decrescendo leading to a piano (*p*) dynamic. The left hand continues with a steady accompaniment.

P. *mf*

Measures 66-71. The dynamic is marked *mf* (mezzo-forte). Measures 66-71 show a melodic line in the right hand with various rhythmic patterns, including eighth and sixteenth notes. The left hand provides a consistent accompaniment.

P. *f*

Measures 72-77. The dynamic is marked *f* (forte). Measures 72-77 show a melodic line in the right hand with various rhythmic patterns, including eighth and sixteenth notes. The left hand provides a consistent accompaniment.

P. *ff* *f*

Measures 78-83. The dynamics are marked *ff* (fortissimo) and *f* (forte). Measures 78-83 show a melodic line in the right hand with various rhythmic patterns, including eighth and sixteenth notes. The left hand provides a consistent accompaniment.

Havah in Havanah

Mazzeltov Project
Maastricht, 2021

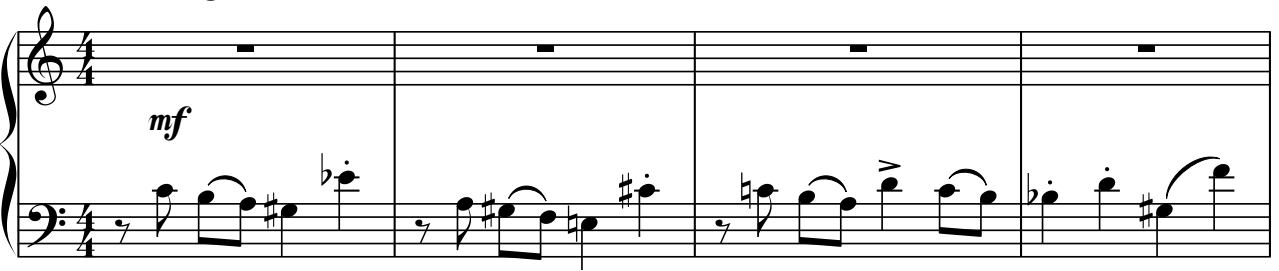
Havah Nagilah and Cuban rhythm references

Mathieu Daniel Polak

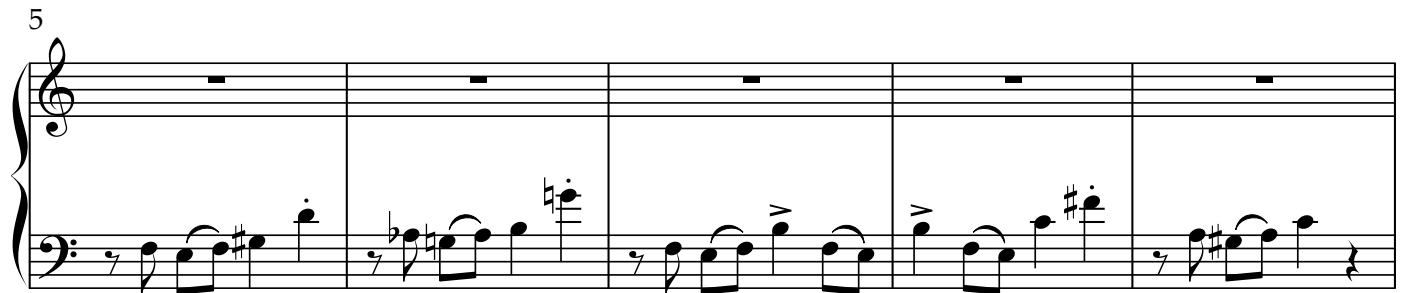
Poco Agitato (♩ = c. 92)

Carillon

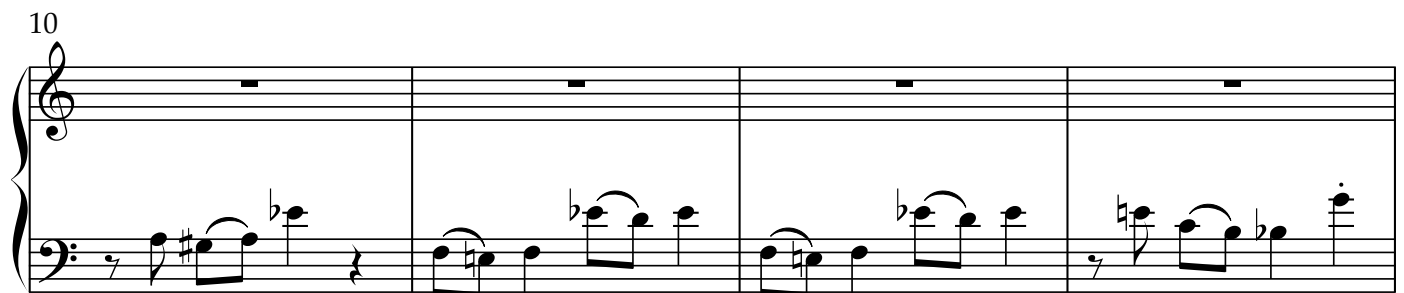
mf



5

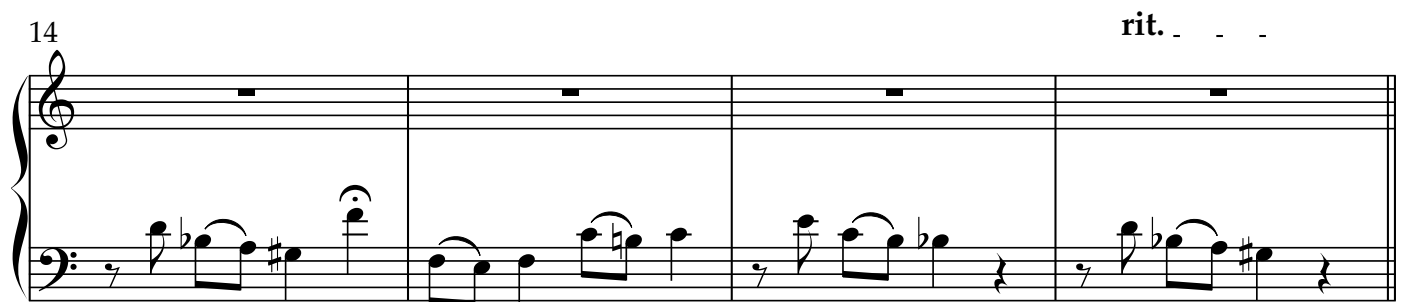


10



14

rit. . . .



18

Amabile (♩ = c. 84)

p



Havah in Havanah

22

mp

26

mf *cresc.* *p*

31

f

36

41

psub

Havah in Havanah

46 **Poco Agitato** (♩ = c. 92)

Measures 46-49. Treble clef, key signature of one sharp (F#). Measure 46 starts with a mezzo-forte (*mf*) dynamic. The right hand features eighth and sixteenth notes with slurs and accents. The left hand plays a steady eighth-note bass line.

Measures 50-52. Measure 50 begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 52 includes a *psub* (pianissimo) marking. The right hand continues with eighth-note patterns and slurs. The left hand maintains the eighth-note bass line.

Measures 53-55. Measure 53 starts with a crescendo (*cresc.*) marking. The right hand features eighth-note runs with slurs. The left hand continues the eighth-note bass line.

Measures 56-58. Measure 56 begins with a forte (*f*) dynamic. The right hand plays eighth-note patterns with slurs. The left hand continues the eighth-note bass line.

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

Measures 59-61. Measure 59 includes a repeat sign. Measure 61 ends with a double bar line and repeat dots. The right hand features eighth-note patterns. The left hand continues the eighth-note bass line.

Kiever Bulgar

Mazzeltov Project
Maastricht, 2021

(Dance from Kiev)

Klezmer

Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 100)

Carillon

mp

9

17

mf

25

30

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

p

80

mp

#

85

mp

#

93

#

101

rit. - - - - - , *a tempo* *rit.* - -

mp

3 3

#

Havah Nagilah

(Let us rejoice)

Klezmer

arranged by Mathieu Daniël Polak

Giocoso (♩ = c. 128)

Carillon

mf

5

9

12

17

Havah Nagilah

21

mp

25

2.

29

rit. - - - *a tempo*

f *mf*

34

f

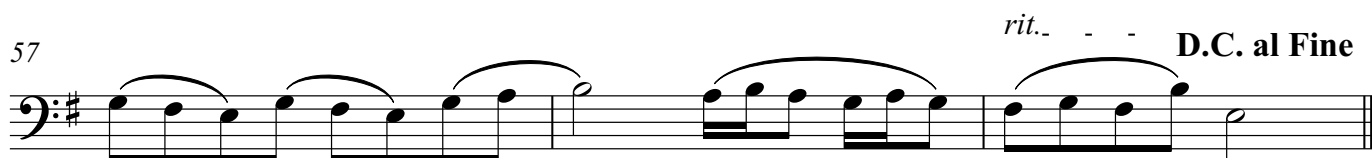
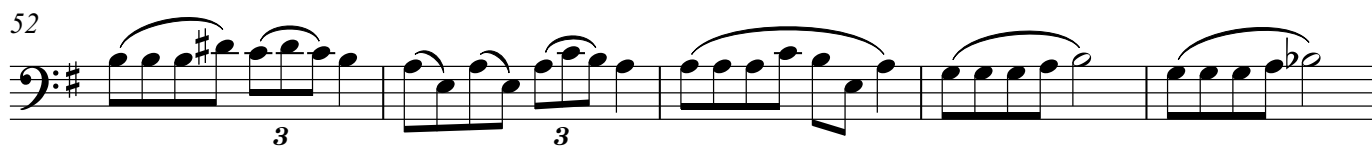
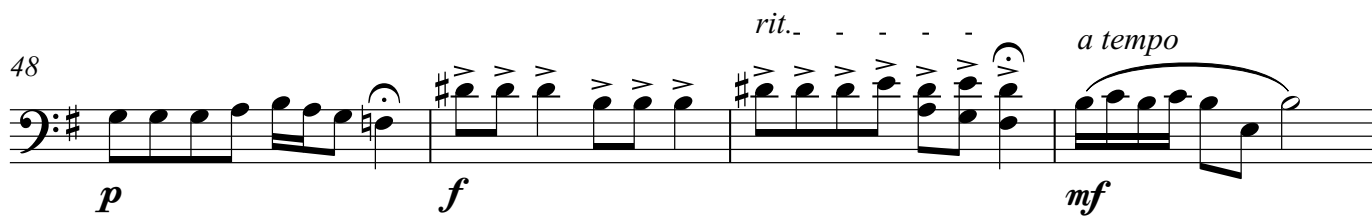
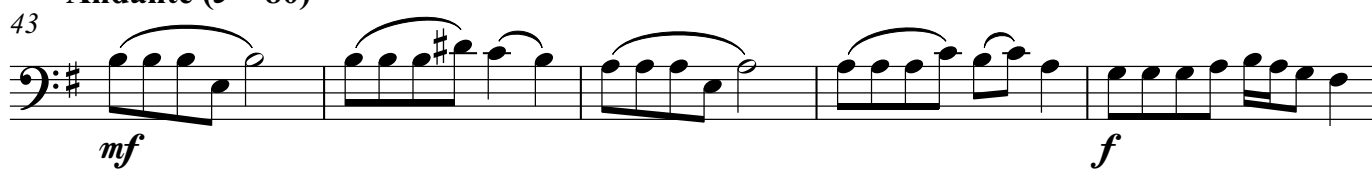
39

rit. - - - *a tempo* **Fine**

f *p* *mp*

Havah Nagilah

Andante (♩ = 80)



Unter a kleyn Beymele

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

1. 2.

p

13

rit. - - a tempo

17

mf

Dem Trisker Rebn's Khusidl

Burlescamente

20

Dancescenen

24

1.

3

7

8

9

10

11

12

13

14

15

16

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463

464

465

466

467

468

28.

34

Fine

3

Handwritten musical score for measures 34-36. The score is in 3/4 time and B-flat major. Measure 34 features a melody in the treble clef starting on G4, moving to F4, E4, D4, and C4, with a slur over the first four notes. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 35 continues the melody in the treble clef with notes D4, E4, F4, G4, A4, Bb4, and a triplet of C5, D5, E5. The bass clef accompaniment continues with the same eighth-note pattern. Measure 36 concludes the piece with a final melody note of G4 in the treble clef. The bass clef accompaniment features a half-note G3, followed by a quarter-note F#3, and then a quarter-note G3. The piece ends with a double bar line and the word 'Fine'.

Dem Trisker Rebn's Khusidl

Misterioso

37

mp

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

41

f *p*

45

mp *p*

50

mf

54

rit. *a tempo* Dal Segno al Fine

Modulating from the Mi Sheberach Scale to the Gypsy Minor Scale
Composed for my student Olga Krips

Mazzeltov Project
Maastricht, 2021

Gypsy Bells

Mathieu Daniël Polak

Espressivo (♩ = 68)

Carillon (Light)

Measures 1-15:

- Measure 1: Treble clef, *f*, triplet of eighth notes.
- Measure 2: Treble clef, *f*, triplet of eighth notes.
- Measure 3: Bass clef, *p*, triplet of eighth notes.
- Measure 4: Bass clef, *f*, triplet of eighth notes.
- Measure 5: Bass clef, *p*, triplet of eighth notes.
- Measure 6: Bass clef, *mf*, triplet of eighth notes.
- Measure 7: Treble clef, *mp*, triplet of eighth notes.
- Measure 8: Treble clef, *f*, triplet of eighth notes.
- Measure 9: Treble clef, *p*, triplet of eighth notes.
- Measure 10: Treble clef, *f*, triplet of eighth notes.
- Measure 11: Treble clef, *p*, triplet of eighth notes.
- Measure 12: Treble clef, *f*, triplet of eighth notes.
- Measure 13: Treble clef, *p*, triplet of eighth notes.
- Measure 14: Treble clef, *mf*, triplet of eighth notes.
- Measure 15: Treble clef, *pp*, triplet of eighth notes.

Oy Tate

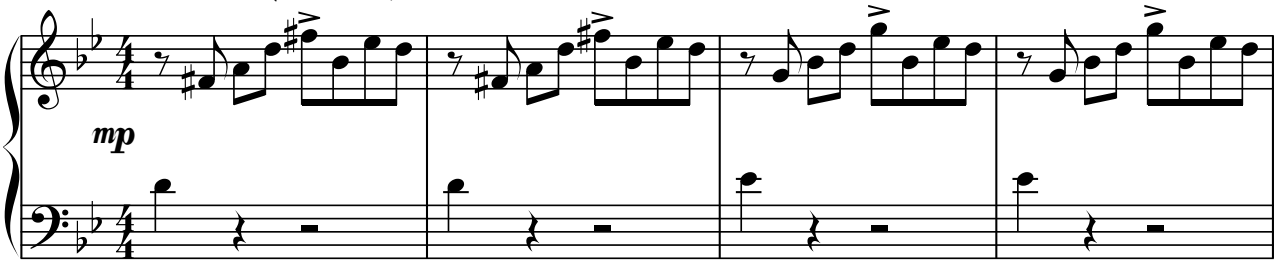
Oh Father

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

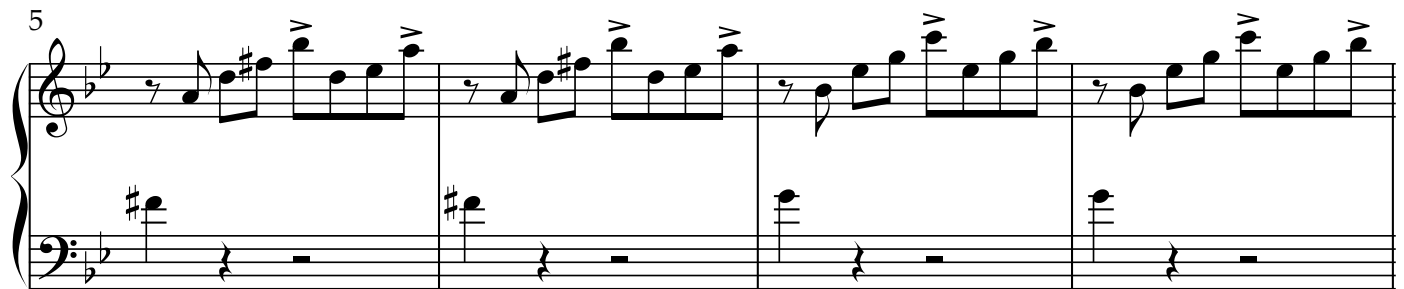
Preludio (♩ = c. 120)

Carillon *mp*

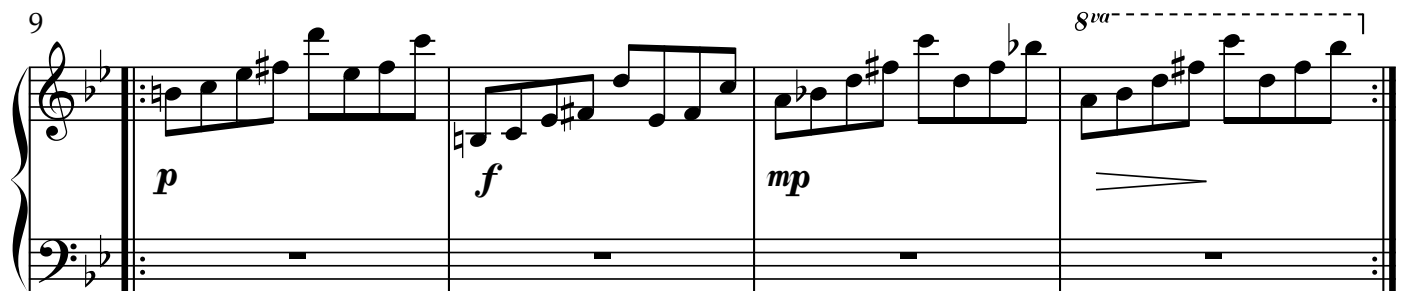


(reference Bach, WK1, Prelude 1)

5



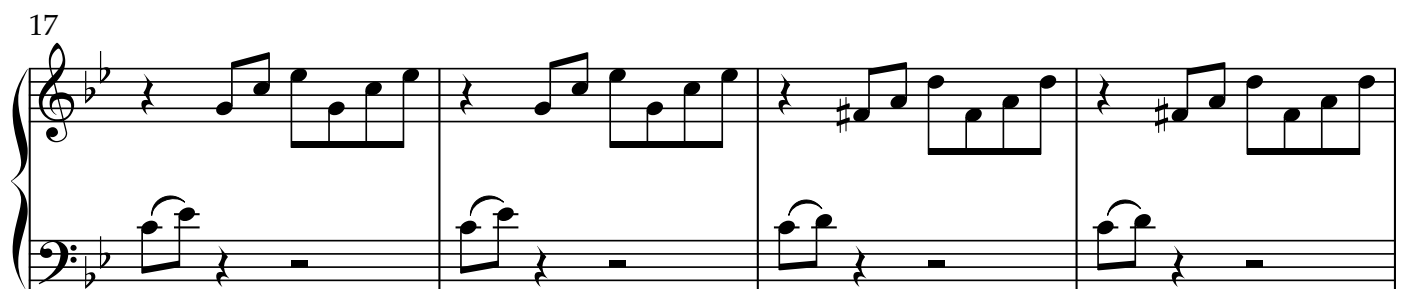
9



13



17



Oy Tate

21

rit. . . .

21 22 23 24

Cantabile (♩ = c. 92)

25

mp

rit. .

25 26 27 28

a tempo

29

29 30 31 32

mp

p

33

33 34 35 36

37

mf

37 38 39 40

Oy Tate

41

Measures 41-45 of the musical score. The key signature has two flats (B-flat and E-flat). Measure 41 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, followed by a quarter note. The bass staff has a half note. Dynamics include *f* (forte) in measure 41, *mp* (mezzo-piano) in measure 43, and *p* (piano) with *cresc.* (crescendo) in measure 45.

f *mp* *p* *cresc.*

46

Measures 46-50 of the musical score. Measure 46 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, followed by a quarter note. The bass staff has a half note. Dynamics include *f* (forte) in measure 48 and *marcato* in measure 50.

f *marcato*

51

rit. . . a tempo

Measures 51-55 of the musical score. Measure 51 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, followed by a quarter note. The bass staff has a half note. Dynamics include *deciso* in measure 51, *mf* (mezzo-forte) in measure 53, and *rit.* (ritardando) in measure 55.

deciso *mf* *rit.* . . a tempo

56

Measures 56-59 of the musical score. Measure 56 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, followed by a quarter note. The bass staff has a half note. Dynamics include *p* (piano) in measure 57 and *mf* (mezzo-forte) in measure 59.

p *mf*

60

rit. . .

Measures 60-63 of the musical score. Measure 60 starts with a treble clef and a bass clef. The treble staff has a series of eighth notes with a slur, followed by a quarter note. The bass staff has a half note. Dynamics include *mf* (mezzo-forte) in measure 60, *p* (piano) in measure 61, *rit.* (ritardando) in measure 62, and *f* (forte) in measure 63.

mf *p* *rit.* . . *f*

Working Woman

Mazzeltov Project
Maastricht, 2021

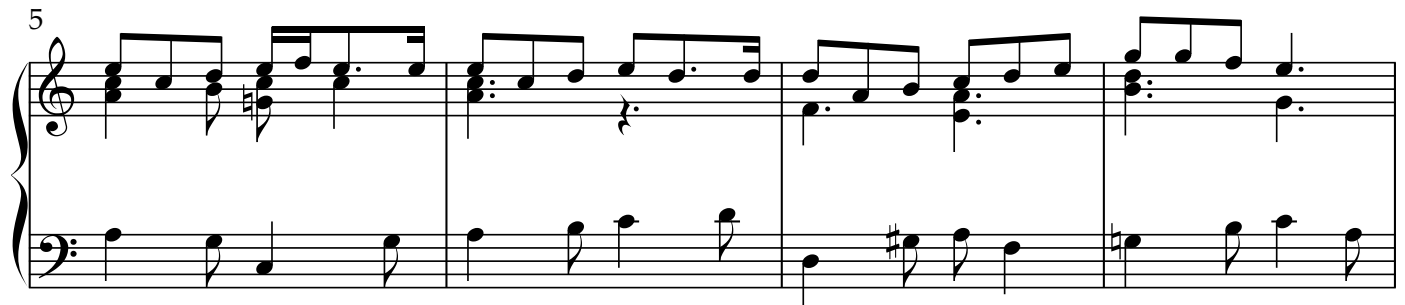
David Edelshtat
Arranged by Moshé Lewkowitz

Moderato

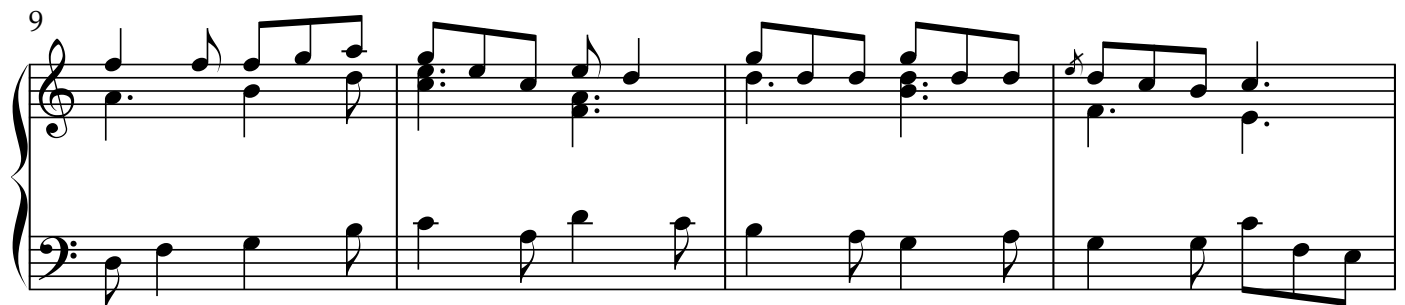
Carillon *mf*



5



9



13



Chosen Kalah Mazel Tov!

Congratulations to the Bride and Groom

2021

Klezmer (Wedding Song)

Arranged by Mathieu Daniël Polak

Espressivo (♩ = c. 92)

Carillon

p *mf*

5

pp *mf*

9

f *mp*

13

f *mp*

18

f

Chosen Kalah Mazel Tov

23

p *f*

29

mp *mf*

36

rit. **Giocoso** (♩ = 144-152))

p *mf*

43

51

p *mf*

Chosen Kalah Mazel Tov

58

Measures 58-63. Treble clef, key of D major. Measure 58 starts with a forte (*f*) dynamic. The melody features eighth and quarter notes, with a trill in measure 61. The bass line consists of half notes.

64

Measures 64-69. Treble clef, key of D major. Measure 64 starts with a piano (*p*) dynamic. The melody includes triplets in measures 67 and 68. The bass line features half notes and a whole note in measure 69.

70

Measures 70-74. Treble clef, key of D major. Measure 70 starts with a forte (*f*) dynamic. The melody includes accents and a first/second ending structure. The bass line features half notes and a whole note.

Misterioso (♩ = c. 120)

75

Measures 75-78. Treble clef, key of D major. Measure 75 starts with a mezzo-piano (*mp*) dynamic. The melody is a series of eighth notes. The bass line is a single whole note. A *rit.* (ritardando) marking is present above measure 78.

79

Measures 79-82. Treble clef, key of D major. The melody continues with eighth notes. The bass line is a single whole note. The tempo marking *a tempo* is present above measure 79.

Chosen Kalah Mazel Tov

83

f

87

rit.

mp *f* *p*

92

Giocoso (♩ = 144-152)

mf

98

mf

104

mf

Chosen Kalah Mazel Tov

109

f

114

119

rit.

Poco piu mosso (♩ = 152-160)

123

mf

128

Chosen Kalah Mazel Tov

133

tr

3 3

137

3 3

3 3

141

accel.

f

146

ff

152

v v

ff

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'Mazel'tov!

21

mf *f*

26

30

poco sostenuto

p

35

mp

39

senza sostenuto

mf

Siman Tov u'Mazel tov!

44

p

48

mf

52

mf

57

mf

60

a tempo

pp

mp

Siman Tov u'Mazel'tov!

63

63 64 65 66

p *f* *mp*

This system contains measures 63 through 66. The treble clef staff features a series of eighth-note runs, with measures 63 and 65 marked by long horizontal slurs. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes. Dynamic markings *p* (piano), *f* (forte), and *mp* (mezzo-piano) are placed above the bass staff in measures 64, 65, and 66 respectively.

67

67 68 69 70

mf

This system contains measures 67 through 70. The treble clef staff continues with eighth-note patterns, marked by slurs in measures 67 and 70. The bass clef staff has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the bass staff in measure 67.

71

71 72 73

f *p* *mf*

This system contains measures 71 through 73. The treble clef staff shows eighth-note runs with slurs in measures 72 and 73. The bass clef staff has a simple accompaniment. Dynamic markings *f* (forte), *p* (piano), and *mf* (mezzo-forte) are placed above the bass staff in measures 71, 72, and 73 respectively.

74

74 75 76 77

This system contains measures 74 through 77. The treble clef staff features more complex eighth-note patterns, including triplets in measures 74 and 75, and slurs in measures 76 and 77. The bass clef staff has a steady accompaniment. Measure 74 begins with a fermata over the first two notes.

78

78 79 80 81

p *p*

This system contains measures 78 through 81. The treble clef staff has eighth-note runs with slurs in measures 78 and 80. The bass clef staff has a steady accompaniment. Dynamic markings of *p* (piano) are placed above the bass staff in measures 78 and 80.

Siman Tov u'Mazel'tov!

82

mf

Musical score for measures 82-85. The piece is in 3/4 time. Measure 82 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, with a slur over measures 83 and 84. The bass clef accompaniment consists of quarter and eighth notes. Measure 85 ends with a double bar line.

86

p

Musical score for measures 86-88. The melody in the treble clef continues with eighth and quarter notes, with a slur over measures 87 and 88. The bass clef accompaniment consists of quarter and eighth notes. Measure 88 ends with a double bar line.

89

grv-----
loco

Musical score for measures 89-91. The melody in the treble clef continues with eighth and quarter notes, with a slur over measures 90 and 91. The bass clef accompaniment consists of quarter and eighth notes. Measure 91 ends with a double bar line.

Yidl mitn Fidl

The Jewish violin player

Mazzeltov Project
Maastricht, 2021

Itsik Manger / Abraham Ellstein
Arranged by Moshé Lewkowitz

Allegro

Carillon *mf*

Measures 1-6 of the piece. The music is in 2/4 time. The treble clef staff contains a melody with eighth and sixteenth notes, while the bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. The dynamic marking *mf* is present.

7

Measures 7-12. The melody continues with more complex rhythmic patterns, including beamed sixteenth notes. The bass line remains steady with quarter notes.

13

Measures 13-16. This section includes repeat signs at the beginning of measure 13 and at the end of measure 16. The melody features a mix of eighth and quarter notes.

17

Measures 17-20. The melody continues with eighth notes and quarter notes. The bass line consists of quarter notes, with some chromatic movement.

21

Measures 21-24. The final section of the page, ending with a double bar line. The melody is composed of eighth and quarter notes, and the bass line continues with quarter notes.

Mah Yofus

Mazzeltov Project
Maastricht 2021

How Beautiful

Tempo giusto (♩ = c. 80)

Carillon

mf

en dehors

6

p *mf* *mf*

12

p *mf* *mf*

rit. **A** *a tempo*

18

p

poco sostenuto

24

rit.

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

77 **E** *accel.*

82 *a tempo*

87

94 **F** *mf* *tr*

98 *f*

Shtiler Bulgar

Mazzeltov Project
Maastricht 2021

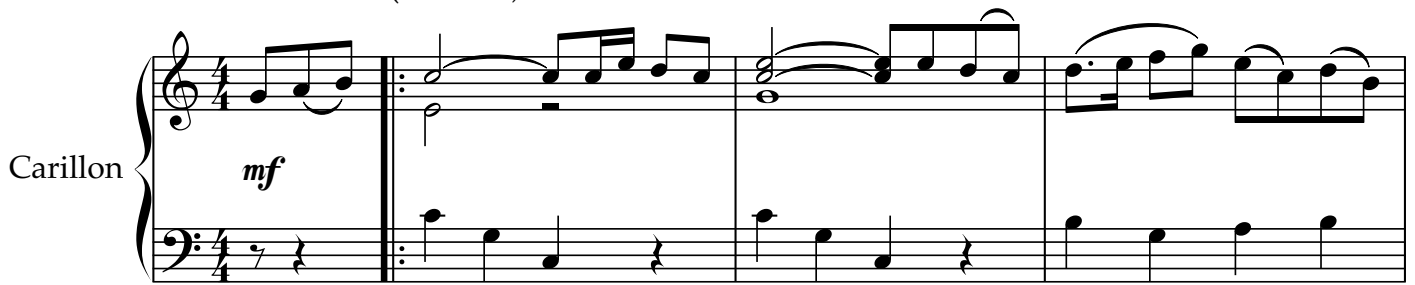
The Quiet Bulgar

Klezmer

Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)

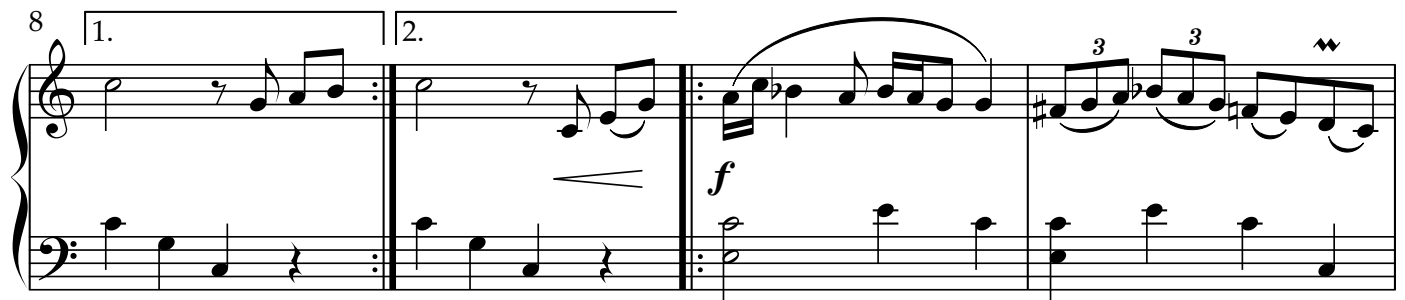
Carillon *mf*



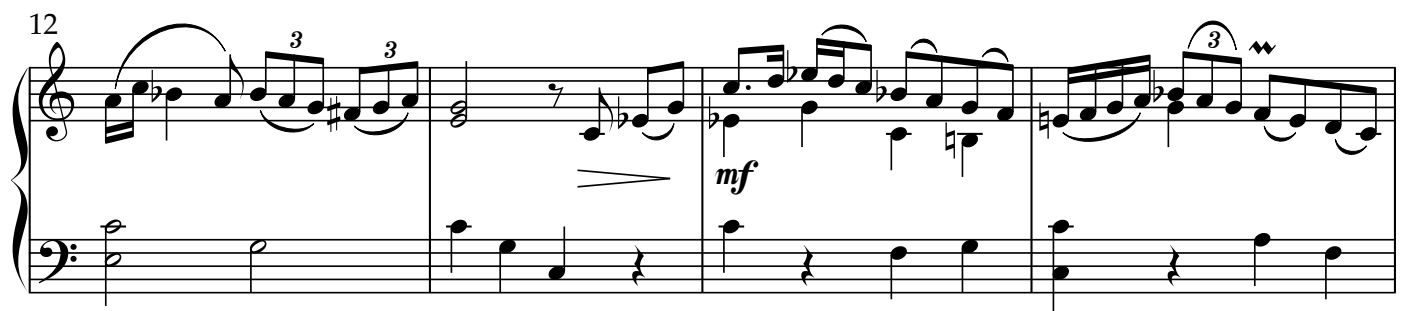
4 *rit.. a tempo*



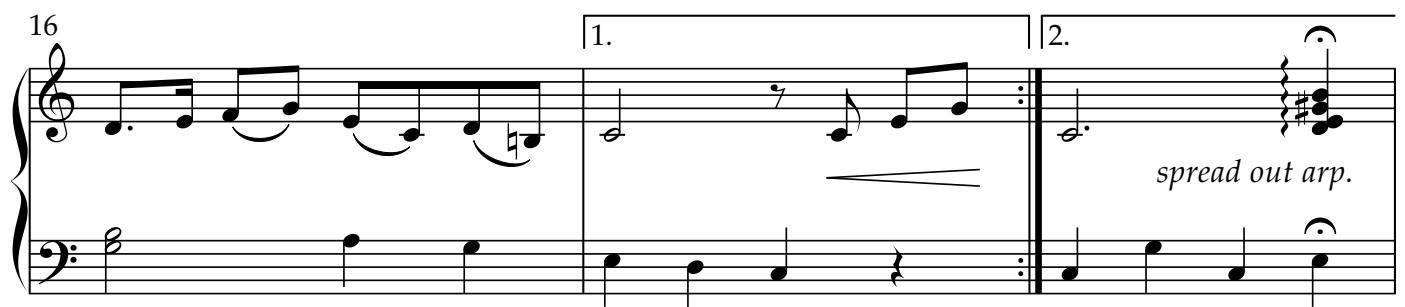
8 [1.] [2.] *f*



12 *mf*



16 [1.] [2.] *spread out arp.*



Shtiler Bulgar

19

Example 19 shows measures 19 through 22. The notation continues with a treble and bass staff. Measure 19 features a treble staff with a quarter note, an eighth note, and a beamed eighth-note pair, followed by a triplet of eighth notes. The bass staff has a half note and a quarter note. Measure 20 has a treble staff with a quarter note, an eighth note, and a beamed eighth-note pair, followed by a triplet of eighth notes. The bass staff has a half note and a quarter note. Measure 21 has a treble staff with a quarter note, an eighth note, and a beamed eighth-note pair, followed by a triplet of eighth notes. The bass staff has a half note and a quarter note. Measure 22 has a treble staff with a quarter note, an eighth note, and a beamed eighth-note pair, followed by a triplet of eighth notes. The bass staff has a half note and a quarter note.

23

This musical score shows measures 23 through 26 of 'The Swan' from 'The Nutcracker'. The music is written for piano in G major and 3/4 time. The melody in the right hand features a wavy line in measure 23, followed by triplet eighth notes in measures 24 and 25, and a half note in measure 26. The left hand provides a simple accompaniment with quarter and half notes. Measure numbers 23, 24, 25, and 26 are indicated below the staff.

30

This block contains the musical notation for measures 30, 31, and 32. Measure 30 features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple accompaniment. Measure 31 continues the melody in the treble staff, with the bass staff providing harmonic support. Measure 32 concludes the section with a final melody in the treble staff and a sustained bass note.

33

Fine rit.

This musical score shows measures 33 through 36. Measure 33 begins with a treble clef and a key signature of one flat. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple accompaniment. Measures 34 and 35 continue the melodic and harmonic development. Measure 36 concludes the section with a 'Fine' marking and a 'rit.' (ritardando) instruction, indicated by a fermata over the final note.

Shtiler Bulgar

Meno mosso, Jazzy (♩ = c. 80)

37

mp

42

mp

47

mp

54

mp

60

D.C. al Fine

spread out arp.

pp

Broken Glass

Mathieu Daniël Polak

Tranquillo (♩ = 60)

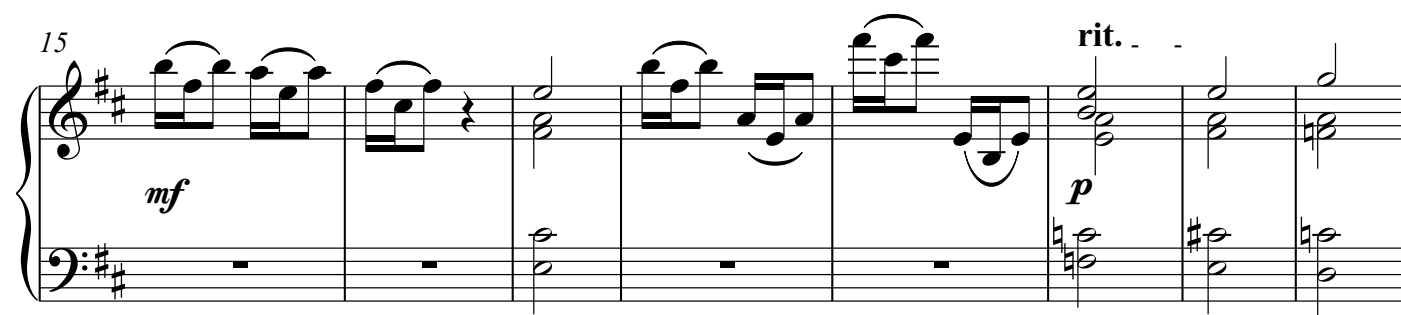
Carillon



Measures 1-7. Dynamics: *p*.

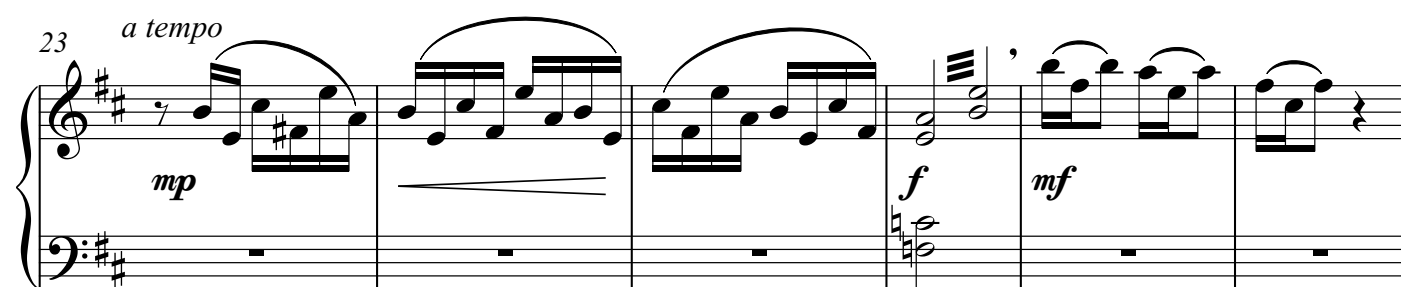


Measures 8-14. Dynamics: *mf*, *p*, *f*.

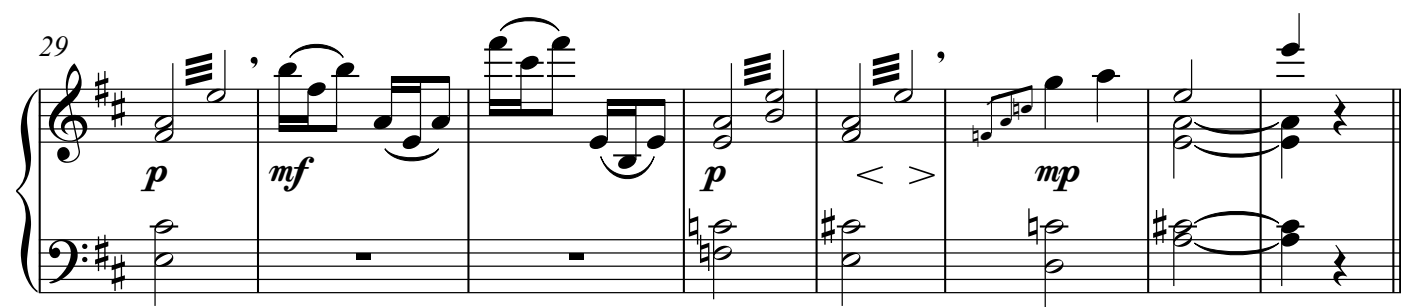


Measures 15-22. Dynamics: *mf*, *p*, *rit.*

a tempo



Measures 23-28. Dynamics: *mp*, *f*, *mf*.



Measures 29-35. Dynamics: *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

Fine

9

mp

13

p *mf*

17

mp *mf*

Mitzvah G'dolah

21

p

Spanish Style!

25

mp *mf*

30

35

p

41

mf

Mitzvah G'dolah

45

45

49

cresc.

f

mp

49

55

p

55

60

mf

cresc.

60

64

f

mf

~

D.C. al Fine

64

Nigun Belz

Mazzeltov Project
Maastricht, 2021

Song of Belz - Song of Bells!

Klezmer

Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

Am Dm Am Dm E⁷ Am

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

Chords: Dm Gm Dm Dm Gm A Dm Gm Gm

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

7 C Gm⁷ Dm Gm Dm A B♭ Gm Dm A Dm No chords

Cl.

Vln.

Car.

14 Dm Gm Gm B♭ Dm

Cl.

Vln.

Car.

21 B♭ Gm Dm Gm A⁷ Dm

Cl.

Vln.

Car.

Bulbes

Mazzeltov Project
Maastricht, 2021

Every Day Potatoes

Yiddish Song

Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Clarinet in B♭

Violin

Carillon

mf

mp

mp

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

Cl.

Vln.

Car.

7 Bm Bm F#7 Bm Gmaj7 E7 Bm A7

Cl.

Vln.

Car.

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

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.

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)

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♭

Violin

Carillon

Em C Em Em⁷

mf

mp

mp

6

Cl.

Vln.

Car.

Am C⁷ Em G Bm

11

Cl.

Vln.

Car.

G⁷ Em Em C Am B Em

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

The musical score is arranged for three instruments: Clarinet in Bb, Violin, and Carillon. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Comodo' with a quarter note equal to approximately 100 beats per minute. The score is divided into four systems, each with five measures. Chord symbols are placed above the measures: Em, B7, Em, Am in the first system; B7, Cmaj7, B7, B7, Em, C, B7, Em in the second system; No chords, Em, B, Cmaj7, B7 in the third system; and B7, Em, Am, B7, Em in the fourth system. Dynamics include *mf* for the Clarinet in the first measure of the first system and *mp* for the Violin and Carillon in the first measure of the first system. The score concludes with a double bar line and repeat dots in the final measure of the fourth system.

Clarinet in B $\flat$ *mf*

Violin *mp*

Carillon *mp*

5 B 7 Cmaj 7 B 7 B 7 Em C B 7 Em

10 No chords Em B Cmaj 7 B 7

15 B 7 Em Am B 7 Em

Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Amabile (♩ = c. 100)

Klezmer
Arranged by Mathieu Daniel Polak

Clarinet in B♭ *mf* *Gm* *Gm Cm D⁷ Gm*

Violin *mp*

Carillon *mp*

7 *Cm⁷ F⁷ B♭ Gm*

Cl. *Cl.*

Vln. *Vln.*

Car. *Car.*

13 *Gm Cm D⁷ Gm Cm⁷ D⁷ Gm Gm Cm F⁷ B♭*

Cl. *Cl.*

Vln. *Vln.*

Car. *Car.*

19 *Gm E♭ F⁷ B♭ E♭maj⁷ Cm A^{ø7} D⁷ Gm Cm⁷ D⁷ Gm*

Cl. *Cl.*

Vln. *Vln.*

Car. *Car.*

Az der Rebe Tantst

When the Rabbi Dances

Mazzeltov Project
Maastricht, 2021

Comodo (♩ = c. 100)

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Am Dm Am Am⁷

Clarinet in B♭ *mf*

Violin *mp*

Carillon *mp*

6 Fmaj⁷ Dm Am G⁷ C

Cl. Vln. Car.

11 G⁷ C Dm

Cl. Vln. Car.

14 F[♯]7 E⁷ Am

Cl. Vln. Car.

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* *mp*

Violin *mp*

Carillon *mp*

Chords: 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♭7(#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 D^b11 G Dm C Cm

pizz. *arco*

31

Cl.

Vln.

Car.

Dm Dm

Der Gasn Nigun

38

Cl.

Vln.

Car.

Am

Measures 38-42. Clarinet (Cl.) features a melodic line with triplets and slurs. Violin (Vln.) has a sustained note. Caravan (Car.) has a simple accompaniment with a chord change to Am at measure 42.

43

Cl.

Vln.

Car.

G⁷ Dm

Measures 43-47. Clarinet (Cl.) continues the melodic line with triplets. Violin (Vln.) has a sustained note. Caravan (Car.) has a simple accompaniment with a chord change to G⁷ at measure 43 and Dm at measure 44.

48

Cl.

Vln.

Car.

Dm

Measures 48-52. Clarinet (Cl.) has a melodic line with triplets. Violin (Vln.) has a sustained note. Caravan (Car.) has a simple accompaniment with a chord change to Dm at measure 48.

Der Gasn Nigun

53

Cl.

Vln.

Car.

57

Cl.

Vln.

Car.

61

Cl.

Vln.

Car.

rit. - - - - -

Dm Dm⁷ A⁷ B^b Dm

Der Gasn Nigun

65 *a tempo*

Cl.

Vln.

Car.

Dm Gm Dm⁷ Dm C⁷

71

Cl.

Vln.

Car.

F Fm A^b7(#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

1.

Cl.

Car.

25

2.

Cl.

Car.

31

Cl.

Car.

36

Repeat whole piece and speed up at the end

Cl.

Car.

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: *mf*

Carillon: *p*

Vln.

Car.

Chords: G⁷, Am, D, Em, Am, D, G

Vln.

Car.

Chords: G, C, G, D, G, D⁷, G

1.

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. *legato*

C2.

9 C1.

C2.

12 C1. 1. 2.

C2.

15 C1. *p* *cresc.*

C2. *pp*

The musical score is written for four parts: Carillon 1 (Car. 1), Carillon 2 (Car. 2), C1, and C2. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Giocoso' with a quarter note equal to approximately 100 beats per minute. The score is divided into measures, with measure numbers 5, 9, 12, and 15 indicated. Dynamics include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). Articulations include slurs, accents, and breath marks. The score includes repeat signs and first/second endings at measure 12.

Zorres un Masei

19

C1. *f* *mp*

C2. *mp* *pp*

23

C1. *mf* *p*

C2. *p*

27

C1. *legato*

C2. *legato*

30

C1. *legato*

C2. *legato*

33

C1. *legato*

C2. *legato*

Tates Freilach

Mazzeltov Project
Maastricht, 2021

Freilach for Father

Klezmer
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)

Car.1

Car.2

C1.

C2.

6

11

16

21

f

mp

p

f

mp

p

mf

mp

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*

Freylach

Happy

Klezmer

Arranged for carillon by Mathieu Daniël Polak

Piacevole (♩ = c. 80)

Car. 1

Car. 2

5

C1.

C2.

1. 2. Fine

10

C1.

C2.

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.

Misjpoge
(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.

7

3

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 *ff* *rit.*

C1.

C2. *mf*

12 *f* *a tempo*

C1.

C2. *mp*

16 *mp* *f*

C1.

C2.

Shtetl

21

C1.

C2.

f

mp

26

C1.

C2.

f

rit.

f *a tempo*

29

C1.

C2.

mp

33

C1.

C2.

mp

37

C1.

C2.

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

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system is for the Piano (P.) and features a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "a tempo". The piano part is marked with a dynamic of *p* (piano). The second system is for the Soprano (S.) and features a grand staff with both treble and bass clefs. The tempo is also marked "a tempo". The soprano part is marked with a dynamic of *mf* (mezzo-forte). The bass part consists of a single line with a bass clef, showing a steady accompaniment of half notes. The lyrics "The Rose Tree" are written below the soprano staff, and the lyrics "The Rose Tree" are written below the piano staff.

The image displays a musical score for the song "The Rose Tree". It is written for a piano (P.) and a soprano (S.). The score is in 3/4 time and consists of 32 measures, with the first measure numbered 26. The key signature has one flat (B-flat).

Piano (P.) Part: The piano part is a single melodic line. It begins with a series of eighth notes, mostly beamed in pairs, with a descending contour. A slur covers the first 16 measures. In the final 4 measures (measures 31-32), the tempo is marked "rit." (ritardando), and the melody continues with eighth notes, ending on a sharp sign (F#).

Soprano (S.) Part: The soprano part consists of a vocal line and a piano accompaniment. The vocal line begins with a half note (G4), followed by a quarter note (A4), and then a half note (Bb4). A long slur covers the vocal line through measure 32. The piano accompaniment for the soprano part consists of a single bass line with half notes and quarter notes, providing harmonic support. The first measure of the piano accompaniment is a half note (G3), followed by a quarter note (F3), and then a half note (E3).

The image displays a musical score for the song "The Rose Tree." It features two staves: a vocal line (Soprano) and a piano accompaniment line (Piano). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "a tempo." The score begins with a treble clef and a key signature of one sharp. The piano part starts with a forte dynamic (f) and includes a series of chords and arpeggiated figures. The vocal line is written in a soprano range, with a series of eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The piano part includes a series of chords and arpeggiated figures. The vocal line is written in a soprano range, with a series of eighth and sixteenth notes. The score is divided into measures by vertical bar lines.

Antwerp Diamonds

36

P. *mp*

S. *mf*

Measures 36-39. The piano part (P.) features a continuous eighth-note melody with slurs. The soprano part (S.) has a melodic line with slurs and rests, while the bass part (S.) consists of sustained half notes.

40

P.

S.

Measures 40-42. The piano part (P.) continues with eighth-note patterns. The soprano part (S.) has a melodic line with slurs and rests, while the bass part (S.) consists of sustained half notes.

43

P. *p*

S.

Measures 43-45. The piano part (P.) features a melodic line with slurs and rests. The soprano part (S.) has a melodic line with slurs and rests, while the bass part (S.) consists of sustained half notes.

Antwerp Diamonds

46

P.

S.

Measures 46-49. The piano part features a melodic line with eighth and sixteenth notes, often beamed together, and some triplets. The strings provide a harmonic accompaniment with sustained notes and some movement in the upper register.

50

P.

S.

Measures 50-56. The piano part continues with a melodic line, marked with a forte (*f*) dynamic. The strings provide a harmonic accompaniment with sustained notes and some movement in the upper register.

57

P.

S.

Measures 57-64. The piano part continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The strings provide a harmonic accompaniment with sustained notes and some movement in the upper register. The piece concludes with a ritardando (*rit.*) marking.

Antwerp Diamonds

Piu mosso ($\text{♩} = \text{c. } 100$)

64

P.

f

Piu mosso ($\text{♩} = \text{c. } 100$)

S.

68

P.

S.

71

P.

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 half note, tied to measure 76. Measure 76 has a half note and a whole note. Measure 77 has a half note and a whole note. A slur covers measures 75 and 76.

S.

Musical notation for measures 75-77, String part. Measure 75 has a half note and a whole note. Measure 76 has a half note and a whole note. Measure 77 has a half note and a whole note.

78

P.

Musical notation for measures 78-81, Piano part. Measure 78 features a melodic line with eighth notes and a half note, tied to measure 79. Measure 79 has a half note and a whole note. Measure 80 has a half note and a whole note. Measure 81 has a half note and a whole note. A slur covers measures 78 and 79.

S.

Musical notation for measures 78-81, String part. Measure 78 has a half note and a whole note. Measure 79 has a half note and a whole note. Measure 80 has a half note and a whole note. Measure 81 has a half note and a whole note.

82

P.

Musical notation for measures 82-85, Piano part. Measure 82 features a melodic line with eighth notes and a half note, tied to measure 83. Measure 83 has a half note and a whole note. Measure 84 has a half note and a whole note. Measure 85 has a half note and a whole note. A slur covers measures 82 and 83.

S.

Musical notation for measures 82-85, String part. Measure 82 has a half note and a whole note. Measure 83 has a half note and a whole note. Measure 84 has a half note and a whole note. Measure 85 has a half note and a whole note.

Antwerp Diamonds

85 *8va*

P.

S.

89

P.

S.

92 *8va* *loco*

P.

S.

Antwerp Diamonds

95

P.

S.

rit.

95

99

P.

p

Tranquillo (♩ = c. 80)

S.

p

Tranquillo (♩ = c. 80)

99

103

P.

S.

rit.

103

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

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.

3 3

21

C1.

C2.

mf

24

C1.

C2.

27

C1.

C2.

1.

29

C1.

C2.

2.

rit.

Dal Segno al Fine

Under the Chuppah

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.

C2. *pp* *mp* *p*

25 *8va* *f* *p*

C1.

C2. *mp* *pp*

30 *mf* *p* *mf*

C1.

C2. *p*

35 *mf* *p*

C1.

C2. *p*

39 *rit.* *ppp*

C1.

C2.

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* 8vb

C1. 6

C2. *legato*

C1. 12 *p*

C2. *mf* 3

C1. 17

C2.

Scholem sol sain

22 *mf*

C1.

C2. *p*

26

C1.

C2. *sostenuto*

30

C1. *a tempo*

C2. *legato*

35

C1. 1. 2.

C2.

Scholem sol sain

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

7 december 2021
Première Carillonconcerten

Mazzeltov!

Klezmer & Jiddische Lieder

composities & arrangementen

Mathieu Daniël Polak

Stadhuis Maastricht

17.00 - 17.45 uur

Sint Servaas Basiliek

19.00 - 20.00 uur

Carillon, solo

Beiaardiers Frank Steijns & Boudewijn Zwart

Carillon, quatre-mains

Beiaardiers Moshé Lewkowitz & Mathieu Daniël Polak

Carillon, viool & saxofoon

Beiaardier Frank Steijns, violiste Sylvia Houtzager & saxofonist Lior Kuperberg

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Bekende melodieën & nieuwe werken

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Children's Suite (for carillon)

1. To the Palace

Mathieu Daniël Polak

Comodo (♩ = c. 90)

Carillon

Measures 1-3 of the piece. The music is in 4/4 time. Measure 1 starts with a mezzo-piano (*mp*) dynamic and features a melodic line in the treble clef with eighth notes and a bass line with whole notes. A crescendo hairpin is shown. Measure 2 has a forte (*f*) dynamic and features a melodic line with a triplet of eighth notes and a bass line with eighth notes. Measure 3 has a mezzo-forte (*mf*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. A repeat sign is at the end of measure 3.

Measures 4-7. Measure 4 starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 5 has a forte (*f*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 6 has a mezzo-forte (*mf*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 7 has a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes.

Measures 8-11. Measure 8 starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 9 has a forte (*f*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 10 has a mezzo-forte (*mf*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 11 has a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes.

Measures 12-14. Measure 12 starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 13 has a forte (*f*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 14 has a piano (*p*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. A crescendo hairpin is shown at the end of measure 14.

Measures 15-18. Measure 15 starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 16 has a forte (*f*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 17 has a mezzo-forte (*mf*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. Measure 18 has a mezzo-piano (*mp*) dynamic and features a melodic line with eighth notes and a bass line with whole notes. A crescendo hairpin is shown at the end of measure 18.

D.S. al Fine

Children's Suite:

2. The Cuckoo

2021

Semplice (♩ = c. 60)

Carillon

The musical score for 'The Cuckoo' is written for Carillon in 6/8 time. It begins with a mezzo-forte (*mf*) dynamic. The first system (measures 1-5) includes a triplet of eighth notes in measure 3. The second system (measures 6-11) continues the melodic line. The third system (measures 12-17) features a series of eighth-note patterns. The fourth system (measures 18-23) includes a forte (*f*) dynamic in measure 20. The fifth system (measures 24-27) features a piano (*p*) dynamic in measure 26. The sixth system (measures 28-32) includes a *rit.* (ritardando) instruction in measure 28, followed by *a tempo* in measure 29. The seventh system (measures 33-35) features a forte (*f*) dynamic in measure 33. The eighth system (measures 36-39) includes a *rit.* instruction in measure 36, followed by a mezzo-forte (*mf*) dynamic in measure 38. The score concludes with a final chord in measure 39.

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 treble clef staff features a melody with eighth and sixteenth notes, often beamed together. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. A mezzo-forte (*mf*) dynamic is indicated.

5

Measures 5-8. The melody continues with similar rhythmic patterns. The bass line remains simple, supporting the upper voice. The key signature has one flat (B-flat).

9

f *p* *mp*

Measures 9-12. Measure 9 starts with a forte (*f*) dynamic. Measure 10 begins with a piano (*p*) dynamic. Measure 11 features a crescendo hairpin leading to a mezzo-piano (*mp*) dynamic in measure 12. The melody shows more complex rhythmic figures, including triplets.

13

Measures 13-16. Measures 13 and 14 feature a rapid sixteenth-note melody in the treble. Measures 15 and 16 show a change in the bass line with a half-note accompaniment. The treble staff has some rests in measures 15 and 16.

17

p *mf* 3 3

Measures 17-20. Measure 17 starts with a piano (*p*) dynamic. Measure 18 begins with a mezzo-forte (*mf*) dynamic. Measures 19 and 20 feature triplet markings (3) over the treble staff. The bass line continues with a steady accompaniment.

Children's Suite: 3. The Jockey

20

Measures 20-22 of the musical score. Measure 20 features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Measure 21 continues the melody with triplets. Measure 22 shows a dynamic shift to *f* (forte) in the treble clef.

23

Measures 23-25 of the musical score. Measure 23 starts with a treble clef melody and a bass clef accompaniment, marked *p* (piano). Measure 24 continues the melody, marked *mf* (mezzo-forte). Measure 25 shows the melody continuing with a dynamic shift to *f* (forte).

26

Measures 26-28 of the musical score. Measure 26 starts with a treble clef melody and a bass clef accompaniment, marked *p* (piano). Measure 27 continues the melody, marked *mf* (mezzo-forte). Measure 28 shows the melody continuing with a dynamic shift to *f* (forte).

29

Measures 29-31 of the musical score. Measure 29 starts with a treble clef melody and a bass clef accompaniment, marked *mf* (mezzo-forte). Measure 30 continues the melody, marked *mf* (mezzo-forte). Measure 31 shows the melody continuing with a dynamic shift to *p* (piano).

32

Measures 32-34 of the musical score. Measure 32 starts with a treble clef melody and a bass clef accompaniment, marked *mf* (mezzo-forte). Measure 33 continues the melody, marked *mf* (mezzo-forte). Measure 34 shows the melody continuing with a dynamic shift to *p* (piano).

Children's Suite: 3. The Jockey

35

Measures 35-37 of the musical score. Measure 35 features a forte (*f*) piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a simple harmonic accompaniment. Measure 36 is piano (*p*). Measure 37 is mezzo-forte (*mf*) and includes a repeat sign. The key signature has two flats.

38

Measures 38-40 of the musical score. Measure 38 has a piano (*p*) accompaniment with a treble clef staff featuring a melodic line and a bass clef staff with a simple harmonic accompaniment. Measure 39 is piano (*p*). Measure 40 is mezzo-forte (*mf*) and includes a repeat sign. The key signature has two flats.

41

Measures 41-43 of the musical score. Measure 41 features a forte (*f*) piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a simple harmonic accompaniment. Measure 42 is forte (*f*). Measure 43 is mezzo-forte (*mf*) and includes a repeat sign. The key signature has two flats.

44

Measures 44-46 of the musical score. Measure 44 features a mezzo-piano (*mp*) piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a simple harmonic accompaniment. Measure 45 is mezzo-forte (*mf*). Measure 46 is forte (*f*) and includes a repeat sign. The key signature has two flats.

47

Measures 47-49 of the musical score. Measure 47 features a mezzo-piano (*mp*) piano accompaniment with a treble clef staff containing a melodic line and a bass clef staff with a simple harmonic accompaniment. Measure 48 is mezzo-piano (*mp*). Measure 49 is mezzo-piano (*mp*) and includes a repeat sign. The key signature has two flats.

Children's Suite: 3. The Jockey

50

3 3

crescendo

52

f *p* *mf*

3 3 3 3

55

f *ff* *f*

(left foot: diagonal)

Children's Suite:

4. Ping Pong

2021

Vivace (♩ = c. 138)

Carillon

mf

f

a tempo

mp

p

a tempo

rit.

f

p

rit.

a tempo

mp

rit.

a tempo

mf

rit.

Children's Suits: 5. Toy Trains

2021

Carillon

Gentile (♩ = c. 100)

mp *accel.* *a tempo*

f *choo choo* *choo choo*

5 *mf*

9 *f* *choo choo choo*

13 *mf* *rit.* *a tempo* *p*

17 *mf*

Children's Suite: 5. Toy Trains

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

This system contains measures 21 through 24. The treble clef staff features a continuous eighth-note melody with various accidentals. The bass clef staff provides a simple harmonic accompaniment with whole and half notes. The piece begins with a forte (*f*) dynamic. The melody is labeled 'choo choo' above measures 22 and 23. The system concludes with a ritardando (*rit.*) marking over measure 24.

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

This system contains measures 25 through 28. Measure 25 starts with a mezzo-piano (*mp*) dynamic and an acceleration (*accel.*) marking. The treble staff has a melody of eighth notes, while the bass staff has whole notes. A crescendo hairpin leads to a forte (*f*) dynamic in measure 26. Measures 27 and 28 return to a more moderate tempo (*a tempo*) and feature a 'choo choo' sound effect represented by beamed eighth notes in the treble and a melodic phrase in the bass.

29 *mf*

This system contains measures 29 and 30. Measure 29 begins with a mezzo-forte (*mf*) dynamic. A long slur spans across both measures, covering a continuous eighth-note melody in the treble staff and a bass line of whole notes in the bass staff.

31 *p*

This system contains measures 31 through 33. Measure 31 continues the eighth-note melody in the treble and whole notes in the bass. A slur covers measures 31 and 32. Measure 33 begins with a piano (*p*) dynamic and features a new melodic phrase in the treble staff, while the bass staff continues with whole notes.

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

This system contains measures 34 through 36. Measure 34 starts with a ritardando (*rit.*) and a forte (*f*) dynamic. Measure 35 returns to the original tempo (*a tempo*) and begins with a piano (*p*) dynamic. Measure 36 concludes with another ritardando (*rit.*). The treble staff contains eighth-note patterns, and the bass staff has whole notes.

Children's Suite: 5. Toy Trains

a tempo

37 *mf*

40 *f* *choo choo*

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

Children's Suite: 6. Skating

2021

Piacevole (♩ = c. 132)

Carillon

mf

Measures 1-4: Treble staff features eighth-note patterns with slurs. Bass staff features quarter notes. Dynamic: *mf*.

5

Measures 5-8: Treble staff features eighth-note patterns with slurs and grace notes. Bass staff features quarter notes.

9

f *mp*

Measures 9-12: Treble staff features eighth-note patterns. Bass staff features half notes. Dynamics: *f* (measures 9-10), *mp* (measures 11-12).

13

p *mf* rit.

Measures 13-16: Treble staff features eighth-note patterns. Bass staff features half notes. Dynamics: *p* (measures 13-14), *mf* (measures 15-16). A 'rit.' marking with a dashed line spans measures 14-15.

17

a tempo *mf*

Measures 17-20: Treble staff features eighth-note patterns with slurs. Bass staff features quarter notes. Dynamic: *mf*. A 'a tempo' marking is present above measure 17.

Children's Suite: 6.Skating

21

21 22 23 24

25

mp

25 26 27 28

29

f

rit.

p

29 30 31 32

poco sostenuto

33

mf

33 34 35 36

37

37 38 39 40

41

f

mf

41 42 43 44

45

f

124

45 46 47 48

Children's Suite: 6.Skating

senza sostenuto

49 *8va*

mp

53 *loco*

mp

57

p *mf*

61

p

64 *rit.*

p

Children's Suite: 6.Skating

a tempo

67

mf

Measures 67-71: Treble clef contains eighth-note and sixteenth-note patterns with slurs. Bass clef contains a steady eighth-note accompaniment. Measure 71 ends with a fermata on a half note in the bass.

72

Measures 72-74: Treble clef continues with eighth-note patterns. Bass clef has a half-note accompaniment. Measure 74 ends with a fermata on a half note in the bass.

75

f

Measures 75-77: Treble clef features eighth-note patterns with slurs. Bass clef has a half-note accompaniment. Measure 77 ends with a fermata on a half note in the bass.

78

Measures 78-82: Treble clef continues with eighth-note patterns. Bass clef has a half-note accompaniment. Measure 82 ends with a fermata on a half note in the bass.

83

mf

rit.

f

Measures 83-87: Treble clef has eighth-note patterns. Bass clef has a half-note accompaniment. Measure 84 has a fermata. Measure 85 is marked 'rit.' with a dotted line. Measure 86 has a fermata. Measure 87 is marked 'f' and ends with a double bar line.

Children's Suite: 7. Pillow Fight

2021

Burlescamente (♩ = c. 72)

[illegible]

Children's Suite: 8. Day Dreaming

2021

Misterioso (♩ = c. 192)

2+2+3

Carillon

mp

Measures 1-4 of the Carillon section. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple accompaniment. The dynamics are marked *mp* with crescendos.

5

Measures 5-8 of the Carillon section. The right hand continues the melodic line, and the left hand provides a simple accompaniment. Dynamics include crescendos.

10

rit. . . . *a tempo*

Measures 9-12 of the Carillon section. The tempo changes from *rit.* to *a tempo*. The right hand continues the melodic line, and the left hand provides a simple accompaniment. Dynamics include crescendos.

15

ps

Measures 13-16 of the Carillon section. The right hand continues the melodic line, and the left hand provides a simple accompaniment. Dynamics include *ps* and crescendos.

19

rit.

p

Measures 17-20 of the Carillon section. The piece concludes with a *rit.* marking. The right hand continues the melodic line, and the left hand provides a simple accompaniment. Dynamics include *p* and crescendos.

Children's Suite: 9. Best Friends Forever

2021

Allegretto (♩ = c. 120)

Carillon

mf *giocososo*

5

Poco meno mosso (♩ = c. 100)

9

p *piagendo*

Allegretto (♩ = c. 120)

mf *giocososo*

15

f

rit.

19

a tempo

mf

3

Children's Suite: 9. Best Friends Forever

Poco meno mosso (♩ = c. 100)

22

p *piagendo*

Agitato (♩ = c. 160)

28 2+3+3

f *con fuoco*

Poco meno mosso (♩ = c. 100)

37

p *piagendo*

Allegretto (♩ = c. 120)

43

mf *giocosso*

accel.

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

47

f

The Seven Heavens

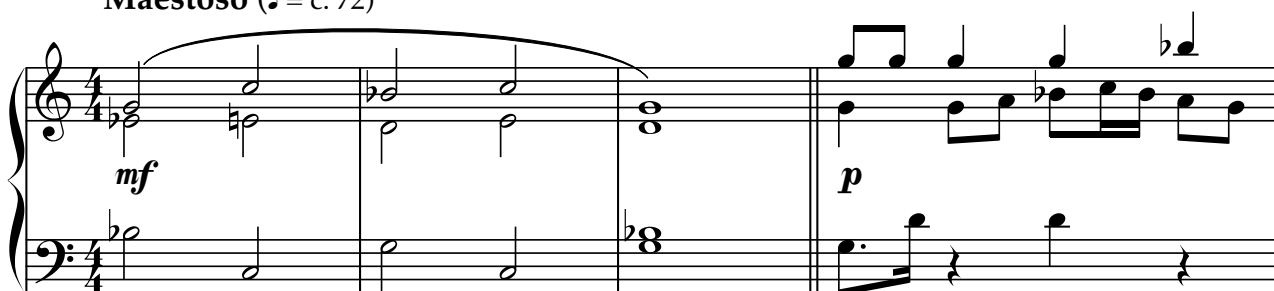
Mazzeltov Project
Maastricht, 2021

1. Curtain, The Heaven of Gabriel

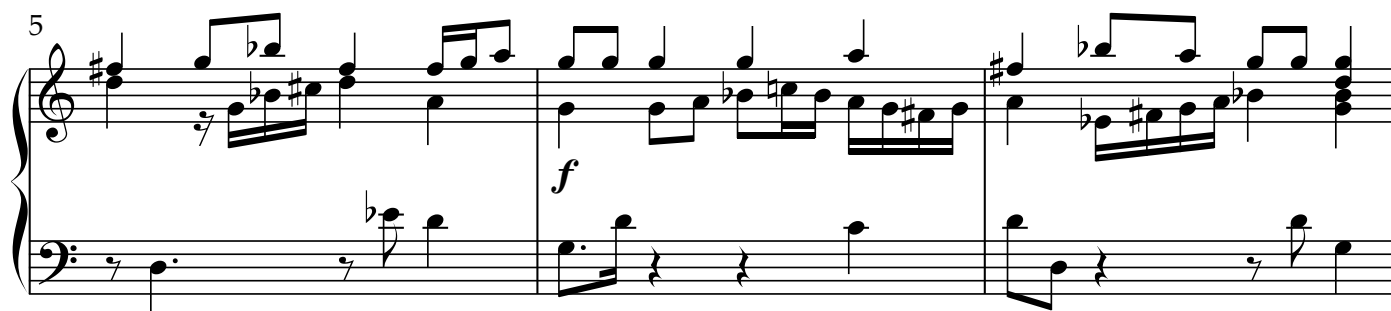
Mathieu Daniël Polak

Maestoso (♩ = c. 72)

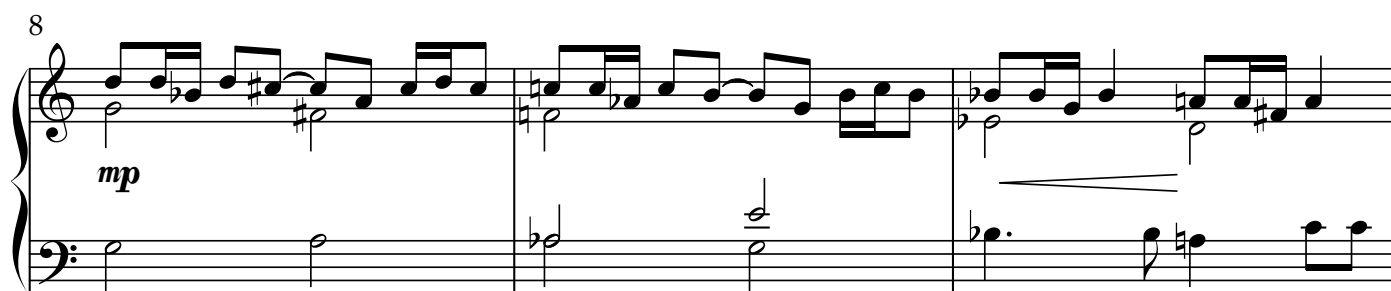
Carillon



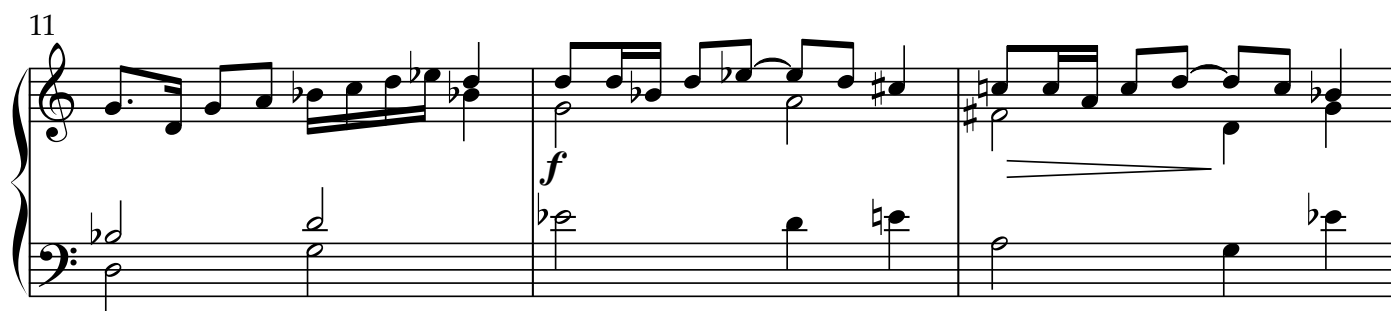
5



8



11



14



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

16 *f a tempo*

Measures 16-17. The right hand features a complex melodic line with many accidentals (flats, sharps, naturals) and slurs. The left hand has whole rests.

18

Measures 18-19. The right hand continues the complex melodic line. The left hand has whole rests.

20 *p*

Measures 20-22. The right hand has a more active melody. The left hand has whole rests in measure 20 and then some notes in measures 21 and 22.

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

Measures 23-25. The right hand has a complex melody. The left hand has whole rests in measure 23 and then some notes in measures 24 and 25.

26 *f*

Measures 26-27. The right hand has a complex melody. The left hand has whole rests.

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 sixteenth and thirty-second notes, including accidentals. The left hand has a simple bass line with a few notes and rests. The system ends with a comma in the right hand.

30

Musical score for measures 30-32. Measure 30 starts with a mezzo-piano (*mp*) dynamic. Measure 31 has a crescendo hairpin. Measure 32 starts with a forte (*f*) dynamic. The right hand has a melodic line with some ties, while the left hand has a simple bass line with chords.

33

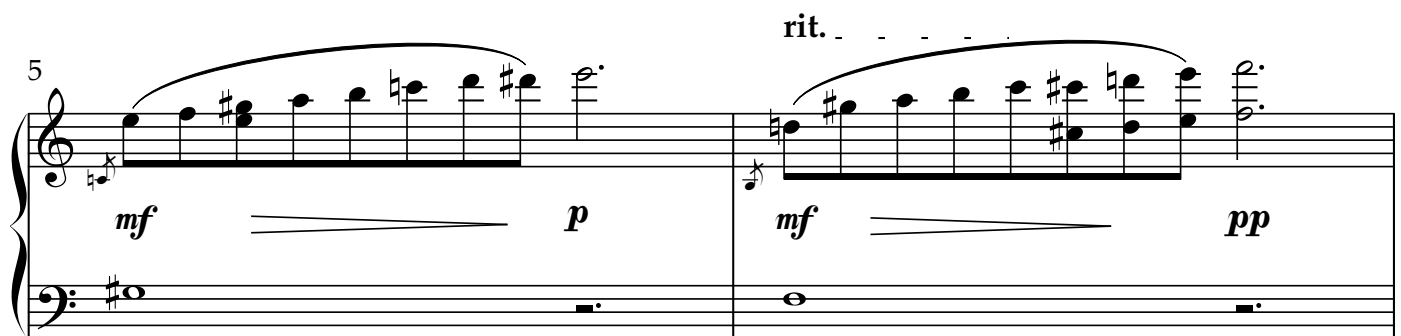
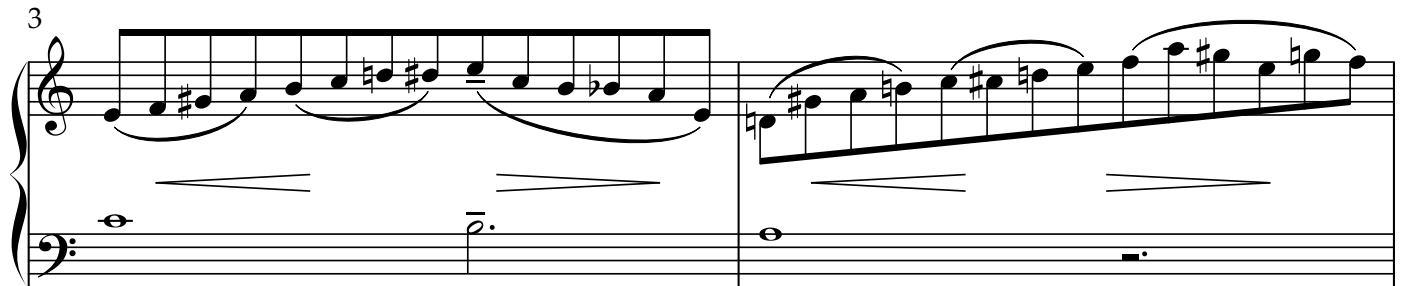
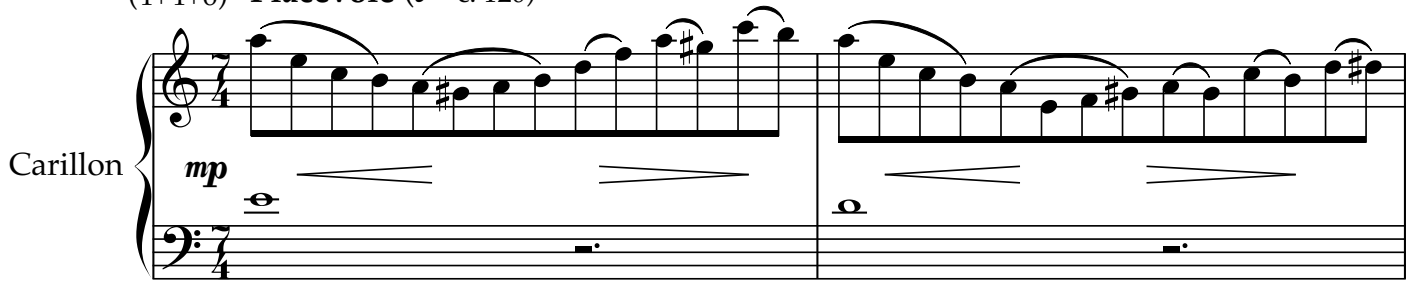
Musical score for measures 33-35. Measure 33 has a repeat sign. Measure 34 starts with a piano (*p*) dynamic and a "rit." (ritardando) marking with a dashed line. A slur covers measures 34 and 35. The right hand has a melodic line, and the left hand has a simple bass line. The system ends with a double bar line.

The Seven Heavens

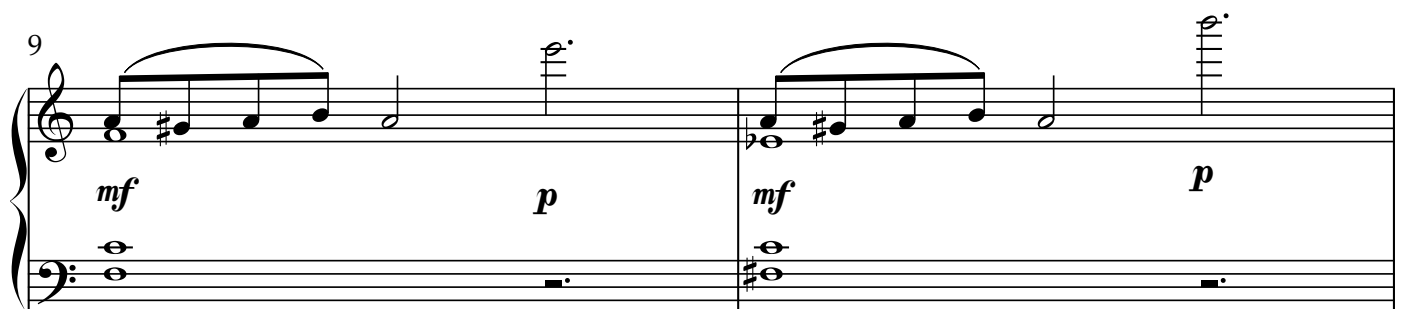
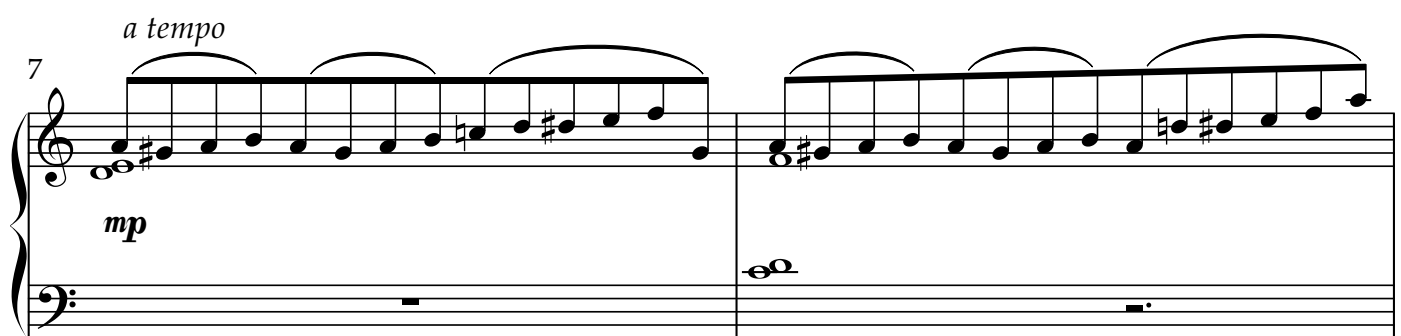
2. Canopy, The Heaven of Raphael & Zachariel

(4+4+6) **Piacevole** (♩ = c. 120)

Carillon



a tempo



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

11

mp *p*

13

15

p *f* *p* *f*

17

p *f* *rit.*

Meno mosso (♩ = c. 80)

19

mp

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

21

p *pp*

25 **Tempo primo** (♩ = c. 120)

mp *f*

27

p *mp* *pp*

29 *rit.*

p *pp*

The Seven Heavens

3. Clouds, The Heaven of Anahel

Teneramente (♩ = c. 60)

Carillon

Measures 1-6. Dynamics: *p*, *mp*.

Measures 7-12. Dynamics: *pp*, *mp*.

Measures 13-18. Dynamics: *p*, *mf*.

Measures 19-25. Dynamics: *p*.

Measures 26-31. Dynamics: *rit.*

The Seven Heavens

4. Refuge, The Heaven of Michael

Con moto (♩ = c. 100)

Carillon

mf

Measures 1-4. The right hand has a melodic line with a triplet in measure 2 and a half note in measure 4. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

5

Measures 5-8. The right hand continues the melodic line with a half note in measure 8. The left hand continues the eighth-note accompaniment. Dynamics include *mf* and *p*.

9

f *p* *mf*

Measures 9-11. The right hand has a melodic line with a half note in measure 11. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *p*, and *mf*.

12

f

Measures 12-16. The right hand has a melodic line with a half note in measure 16. The left hand continues the eighth-note accompaniment. Dynamics include *f* and *mf*.

17

mp rit.

Measures 17-20. The right hand has a melodic line with a half note in measure 20. The left hand continues the eighth-note accompaniment. Dynamics include *mp* and *rit.*

The Seven Heavens

5. Established Place, The Heaven of Samael

2+2+3 **Misterioso** (♩ = c. 100)

Carillon

mp *f* *rit.*

5 *a tempo*

mp *f* *rit.*

9 *a tempo*

f *p* *f*

12 *mf* *rit.* *a tempo* *p*

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

15

rit.

15 16 17 18

19

accel.

p *marcato f*

Agitato (♩ = c. 92)

19 20 21 22

23

23 24 25

Tempo primo (♩ = c. 100)

26

a tempo *p* *rit.*

26 27 28

29

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

29 30 31 32

The Seven Heavens

6. Habitation, The Heaven of Sachiel

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 *mp* *f*

Carillon *pp* *mf*

5 *mp* *pp*

9 *mp* *p* *pp*

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*

26 *f* *mf* *mp*

pp

30

p

33 *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

mf

a tempo

Maoz Tzur

21

Measures 21-24. Treble clef: Measure 21 has a piano (*p*) dynamic and a crescendo hairpin. Measure 22 has a mezzo-piano (*mp*) dynamic. Bass clef: Measures 21-24 feature a steady eighth-note accompaniment. Measure 24 ends with a key signature change to one sharp (F#).

25

Measures 25-28. Treble clef: Measures 25-26 have a piano (*p*) dynamic and a crescendo hairpin. Measure 27 has a decrescendo hairpin. Bass clef: Measures 25-28 feature a steady eighth-note accompaniment.

29

Measures 29-32. Treble clef: Measure 29 has a piano (*p*) dynamic and a crescendo hairpin. Measure 30 has a mezzo-forte (*mf*) dynamic. Bass clef: Measures 29-32 feature a steady eighth-note accompaniment. Measure 32 ends with a key signature change to one sharp (F#).

33

Measures 33-36. Treble clef: Measure 33 has a piano (*p*) dynamic. Measure 34 has a pianissimo (*pp*) dynamic. Measure 36 has a crescendo hairpin. Bass clef: Measures 33-36 feature a steady eighth-note accompaniment. Measure 36 ends with a key signature change to one sharp (F#).

37

Measures 37-40. Treble clef: Measures 37-40 feature a continuous sixteenth-note melody. Measure 37 has a mezzo-piano (*mp*) dynamic. Bass clef: Measures 37-40 feature a steady eighth-note accompaniment. Measure 40 ends with a key signature change to one sharp (F#).

Maoz Tzur

41

mf

45

p

49

mf

53

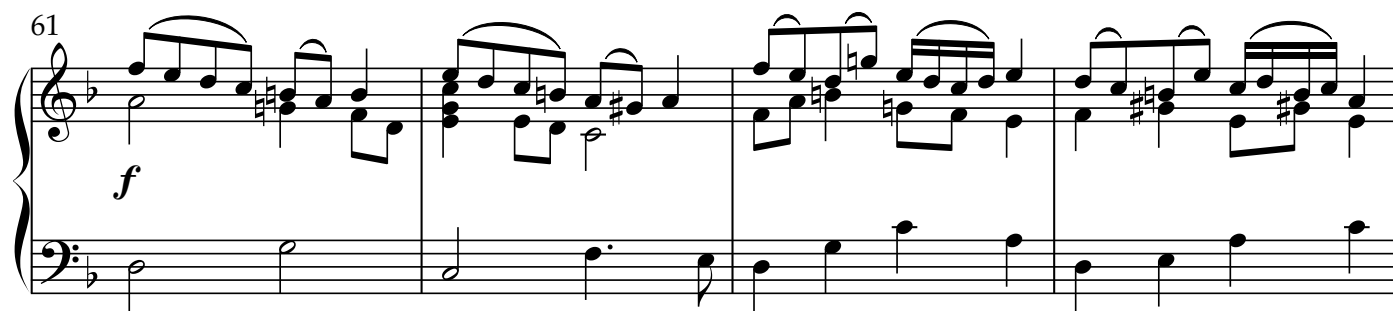
p

57

mp *mf*

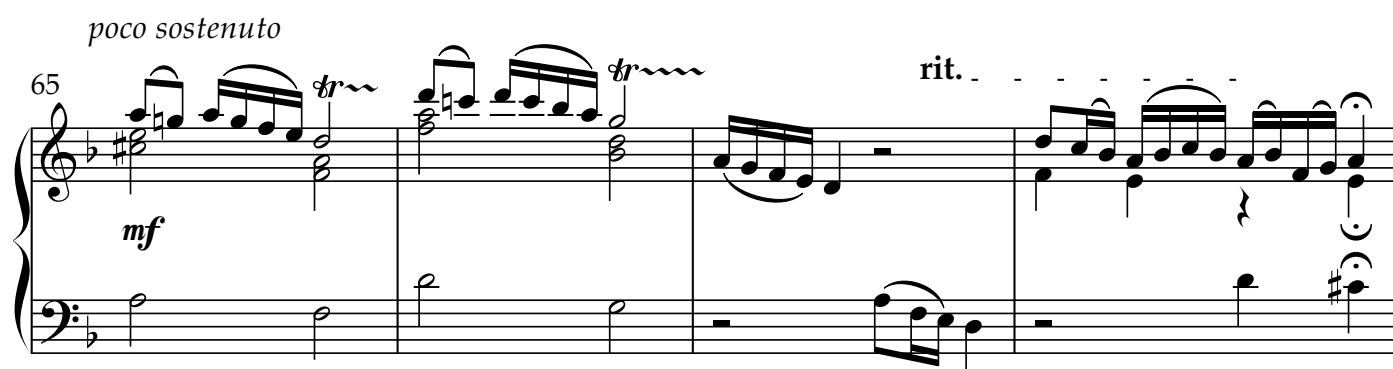
Maoz Tzur

61



poco sostenuto

65



a tempo

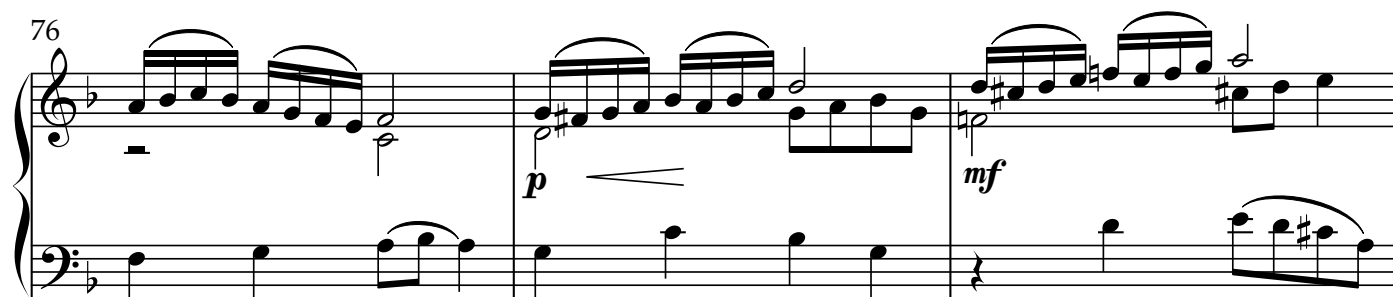
69



73



76



Maoz Tzur

79

f *p*

82

tr

85

mf *p* rit.

Giocoso (♩ = c. 80)

89

f

94

mp

Maoz Tzur

99

f

103

mp

107

f

112

mp

117

p *f*

Maoz Tzur

121

mf

This system contains measures 121 to 124. The treble clef staff features a complex melody with many beamed sixteenth and thirty-second notes, often grouped in pairs. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. A mezzo-forte (mf) dynamic marking is present at the beginning of measure 121.

125

This system contains measures 125 to 128. The treble clef staff continues the intricate melodic line. The bass clef staff has a more active role, with eighth and sixteenth notes. A piano (p) dynamic marking is at the start of measure 125, and a crescendo hairpin is used in measure 128.

129

This system contains measures 129 to 131. The treble clef staff has a more sustained melody with some beamed notes. The bass clef staff continues with a steady accompaniment. A piano (p) dynamic marking is at the beginning of measure 129, and a crescendo hairpin is used in measure 131.

132

This system contains measures 132 to 134. The treble clef staff features a melody with many beamed notes. The bass clef staff has a simple accompaniment. A forte (f) dynamic marking is at the beginning of measure 132.

135

rit.

This system contains measures 135 to 138. The treble clef staff has a melody with many beamed notes. The bass clef staff has a simple accompaniment. A piano (p) dynamic marking is at the beginning of measure 135, and a forte (f) dynamic marking is at the beginning of measure 137. A ritardando (rit.) marking with a dashed line is above the treble staff in measure 137, and a crescendo hairpin is used in measure 138.

Lailah

Mazzeltov Project
Maastricht, 2021

Nocturne for carillon

Mathieu Daniël Polak

Tranquillo (♩ = c. 72)

Carillon

p

Measures 1-4 of the piece. The music is in 3/4 time and B-flat major. The right hand features a melodic line with a long slur over measures 1-4. The left hand provides a harmonic accompaniment with chords and single notes.

5

mp

Measures 5-8. The right hand continues the melodic line with a slur over measures 6-7. The left hand accompaniment includes a crescendo hairpin in measure 6.

9

f *p* *mf*

Measures 9-12. The right hand has a slur over measures 9-10. The left hand accompaniment features a dynamic shift from *f* to *p* in measure 10, and then to *mf* in measure 11.

13

p *pp* *mf*

Measures 13-16. The right hand has a slur over measures 13-14. The left hand accompaniment features a dynamic shift from *p* to *pp* in measure 14, and then to *mf* in measure 15.

17

p

Measures 17-20. The right hand has a slur over measures 17-18. The left hand accompaniment features a dynamic shift from *p* to *pp* in measure 18, and then to *mf* in measure 19.

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)

43

43

44

45

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of two measures. The first measure contains a treble staff with a series of eighth notes and a bass staff with a single eighth note. The second measure contains a treble staff with a series of eighth notes and a bass staff with a single eighth note. The score is marked with a 'p' (piano) dynamic.

47

mp

mf

3 3

3 3

49

49

Lailah

51 *rit.* *8^{va}* **Tranquillo** (♩ = c. 72)

56 (8) *loco* *mp* *f* *p* *loco*

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

Mayerke mein Sohn

from: *Chants Populaires*

Maurice Ravel (1875-1937)

Arranged by Mathieu Daniel Polak

Tranquillo (♩ = c. 72)

Carillon

p

Mayerke mein Sohn

15

p

18

mf

Meno mosso (♩ = c. 60)

20

3

23

3

Tempo primo (♩ = c. 72)

25

mf

Mayerke mein Suhn

27

p

30

mf

Meno mosso (♩ = c. 60)

32

3

34

3

36

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 **rit.** play _____

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

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

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

34

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

39

He_____ can play some sen - ti - men - tal mel - o - dy, And break the heart of a stove_____

43

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

47

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

51

Finale

Mathieu Daniël Polak

Comodo (♩ = c. 84)

Carillon

mf

9

mf

17

cantabile
mp

25

mf

31

mf

36

f

43

f

47

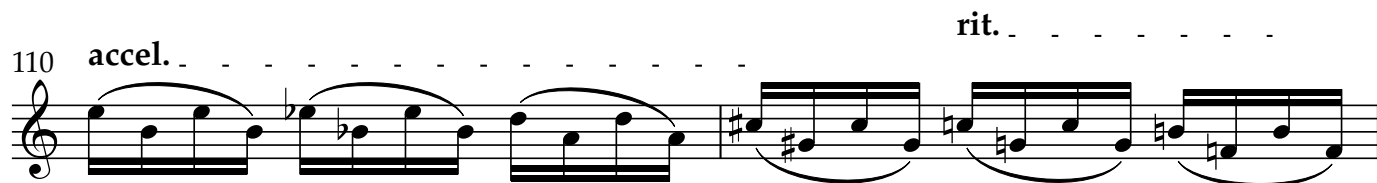
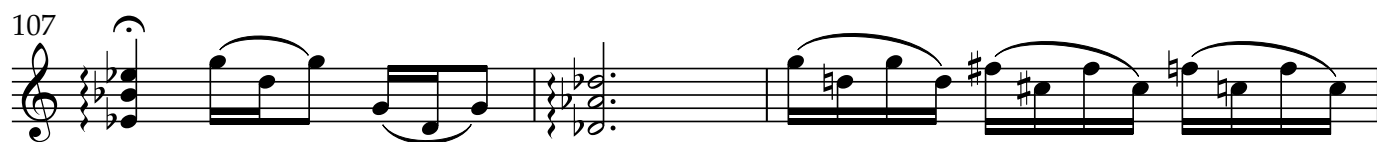
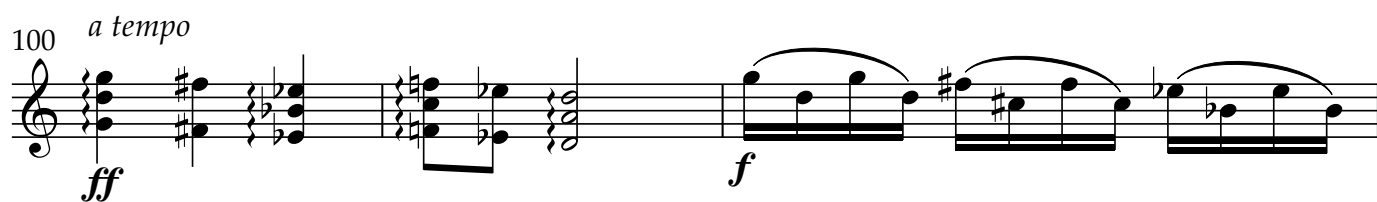
mf

Finale

[illegible]

Finale

83 *a tempo*



Finale

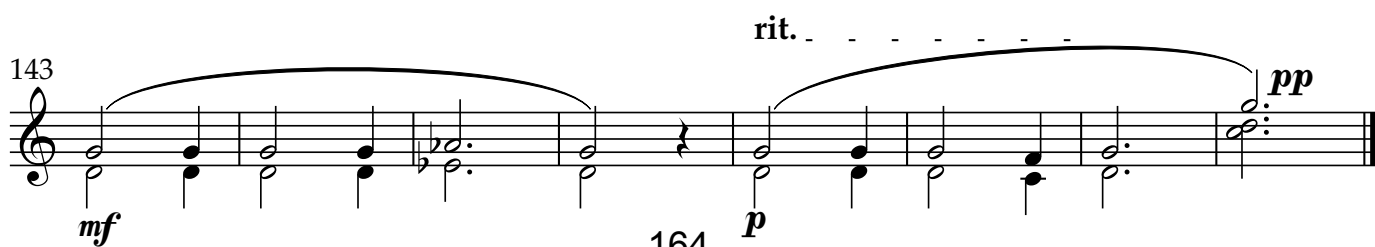
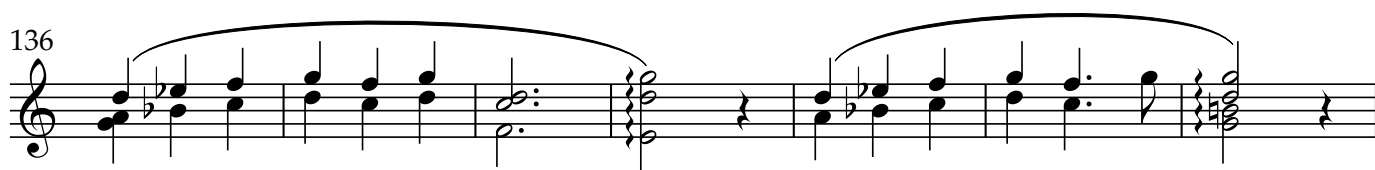
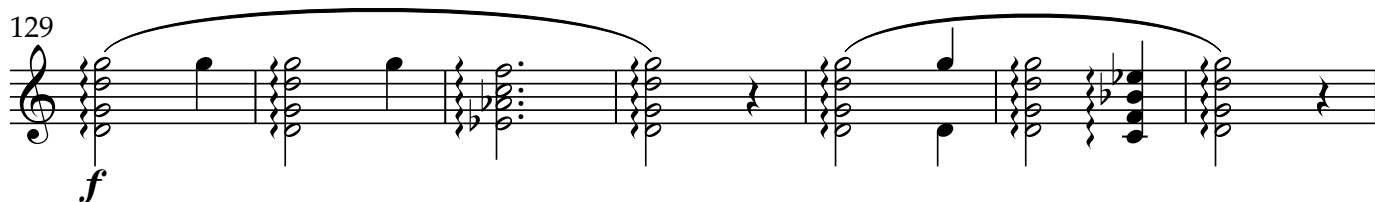
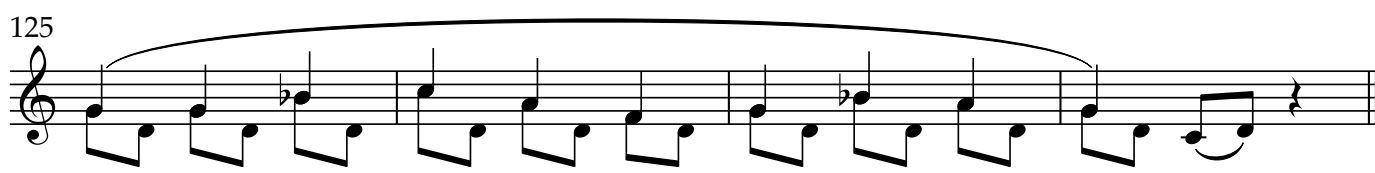
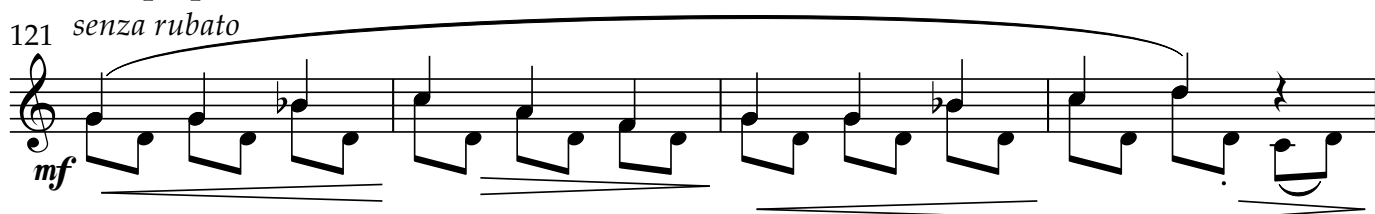
Meno mosso (♩ = c. 72)



(♩ = c. 60)



Tempo primo (♩ = c. 84)



Wilhelmassel

Mazzeltov Project
Maastricht, 2021

For the 18th Birthday of Princess Amalia

Mathieu Daniel Polak

Burlescamente (♩ = c. 110)

First system of the musical score, measures 1-8. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a 2/4 time signature. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are crescendo and decrescendo markings.

Second system of the musical score, measures 9-18. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with the same melodic and harmonic patterns. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are crescendo and decrescendo markings.

Third system of the musical score, measures 19-27. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with the same melodic and harmonic patterns. Dynamics include *p* (piano) and *mp* (mezzo-piano). There are crescendo and decrescendo markings.

Fourth system of the musical score, measures 28-37. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with the same melodic and harmonic patterns. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are crescendo and decrescendo markings.

Fifth system of the musical score, measures 38-45. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with the same melodic and harmonic patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are crescendo and decrescendo markings.

Wilhelmssiel

47

8va

Rapido (♩ = c. 140)

54 CADENZA, bars not measured

mf

57 (8)

61 *loco*

rit.

a tempo

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

Mayim

17

p

20

pp

23

p

26

p

28 **Piu mosso** (♩ = c. 84)

f

Mayim

30

32

34

p

rit. - - - - -

36

Tranquillo (♩ = c. 66)

pp

p

39

8va - 3

rit. - - - - -

pp

Mathieu Daniël Polak
2016/2021

Car. *p* *legato* *mp*

11

Example 11

11

f *mp* *f* *mf*

17

p

f

mp

21

Example 10 (continued)

Measures 21-24: The right hand continues with eighth-note patterns. The left hand accompaniment consists of quarter notes and half notes. The dynamic changes from *f* (forte) in measures 21-22 to *p* (piano) in measures 23-24.

25 *rubato*

mp

rit.

Commissioned by Joost de Jonge

Mazzeltov Project
Maastricht, 2021

Golden Clouds

Mathieu Daniël Polak
2016/2021

Comodo (♩ = 120)

Carillon

mp legato, cantabile

4

f *p* *mp*

7

f *p* *rit.*

10 *a tempo*

mf

13

Golden Clouds

16

f

19

22

mp *p* *mp*

8^{va}

25

mf

28

1. 2.

Golden Clouds

Gentile, rubato (♩ = 90)

31

f

35

rit.

Comodo (♩ = 120)

38

mf *sf*

41

sf

44

sf

47

sf

50

second time ritenuto

Golden Clouds

a tempo

53

Measures 53-55 of the piece. Measure 53 begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. Measure 54 continues the eighth-note accompaniment in the left hand and a melody of quarter notes in the right hand. Measure 55 shows the right hand playing a melody of quarter notes with accents, and the left hand continuing the eighth-note accompaniment.

56

Measures 56-58. Measure 56 has a right-hand melody of quarter notes with accents and a left-hand eighth-note accompaniment. Measure 57 continues the eighth-note accompaniment in the left hand and a melody of quarter notes in the right hand. Measure 58 shows the right hand playing a melody of quarter notes with accents, and the left hand continuing the eighth-note accompaniment.

59

Measures 59-61. Measure 59 has a right-hand melody of quarter notes with accents and a left-hand eighth-note accompaniment. Measure 60 continues the eighth-note accompaniment in the left hand and a melody of quarter notes in the right hand. Measure 61 features a mezzo-forte (*mf*) dynamic, with the right hand playing a melody of quarter notes with accents and the left hand continuing the eighth-note accompaniment.

62

Measures 62-64. Measure 62 has a right-hand melody of quarter notes with accents and a left-hand eighth-note accompaniment. Measure 63 continues the eighth-note accompaniment in the left hand and a melody of quarter notes in the right hand. Measure 64 shows the right hand playing a melody of quarter notes with accents, and the left hand continuing the eighth-note accompaniment.

65

Measures 65-67. Measure 65 begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. Measure 66 continues the eighth-note accompaniment in the left hand and a melody of quarter notes in the right hand. Measure 67 features a *rit.* (ritardando) marking, with the right hand playing a melody of quarter notes with accents and the left hand continuing the eighth-note accompaniment.

Golden Clouds

Gentile, rubato (♩ = 90)

68 *mp*

71 *f*

74 *mp*

76 *f*

80 *mp* *p subito*

Golden Clouds

83

rit.

8^{va}

pp

Comodo (♩ = 120)

85

mp legato

mf

mp

8^{va}

88

rit.

8^{va}

a tempo

f

p

mf

91

mp

p

94

rit.

pp

mp

View from carillon cabin City Hall Maastricht
Uitzicht carillon speeltcabine 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.

3

Vln.

Car.

9

Bm

Em

Bm

Bm

Bm

F#7

Bm

Cl.

3

Vln.

Car.

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)

Clarinet in B $\flat$ *mf*

Violin *mp*

Carillon *mp*

C#m C#m A maj^7 G#7 C#m C#m G#7 C#m C#m

8 Cl. C#m G#7 C#m A maj^7 F#7 C#m B7 E

Vln.

Car.

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

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)

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 C^{maj7} Am D^{#o7}

Cl.

Vln.

Car.

11 C D G Em Em/D Am B⁷ Em

Cl.

Vln.

Car.

A Genejwe

Mazzeltov Project
Maastricht, 2021

The thief

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Clarinet in B♭

Violin

Carillon

mf

mp

mp

F#m A D F#m F#m⁷

Cl.

Vln.

Car.

6 Bm D⁷ F#m A C#m

Cl.

Vln.

Car.

11 A⁹ F#m F#m D C# F#m

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional

Comodo (♩ = c. 100)

Arranged by Mathieu Daniel Polak

Clarinet in Bb

Violin

Carillon

5

10

15

Chords: F#m, C#7, F#m, Bm, C#7, Dmaj7, A, D, C#7, F#m, No chords, F#m, A, C#, Dmaj7, C#7, C#, F#m, Bm, C#7, F#m

Dynamic: *mf*, *mp*, *mp*

The musical score is written for three instruments: Clarinet in Bb, Violin, and Carillon. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Comodo' with a quarter note equal to approximately 100 beats per minute. The score is divided into three systems, each starting with a measure number (5, 10, 15). The first system (measures 1-4) features a Clarinet in Bb with a melody starting on a whole rest, followed by eighth notes, and a Violin with a melody starting on a half note. The Carillon provides a harmonic accompaniment with chords. The second system (measures 5-9) continues the melodic lines with various chords indicated above the staff. The third system (measures 10-14) shows the Clarinet in Bb playing a more active melody, while the Violin and Carillon continue their respective parts. The score concludes with a double bar line and repeat dots.

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*

6 *Gmaj7* *Em* *Bm* *A7* *D*

11 *A7* *D* *Em*

14 *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* *mp*

Violin *mp*

Carillon *mp*

Am Em Am Em D[♯]7 Em

6 C E⁷ Am No chords

Cl.

Vln.

Car.

12 E⁷ Am Dm Am

Cl.

Vln.

Car.

17 E Em Am rit. E⁷ Am

Cl.

Vln.

Car.

Der Gasn Nigun

Clarinet in B♭

Mazzeltov Project

Maastricht, 2021

Tranquillo (♩. = c. 34)

Klezmer

Arranged by Mathieu Daniël Polak

9

Measure 9 of the piece. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The key signature remains one sharp (F#).

17

Musical notation for measure 17, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes with rests.

32

38

38

45

Measure 45: Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, including two triplet markings (3) and a fermata over the final note.

Der Gasn Nigun

2

53

59

65 *a tempo*

73

rit. - -

Der Gasn Nigun

(Street Melody)

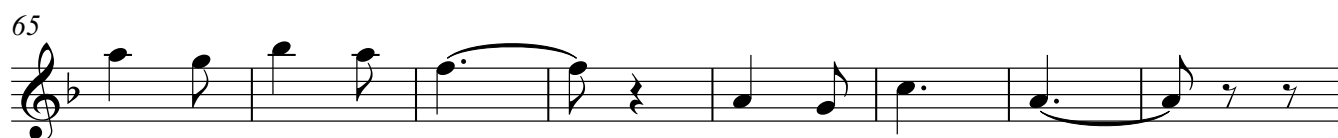
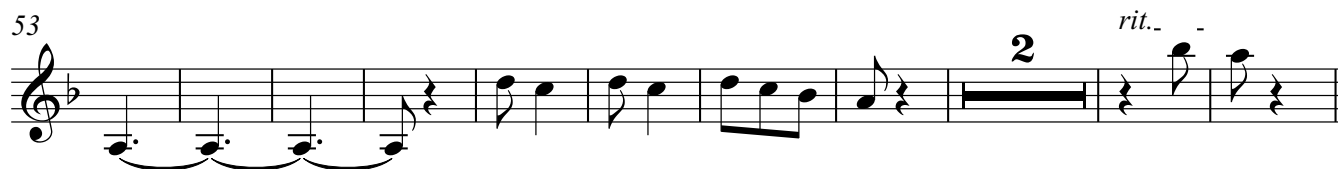
Violin

Mazzeltov Project
Maastricht, 2021

Klezmer

Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)



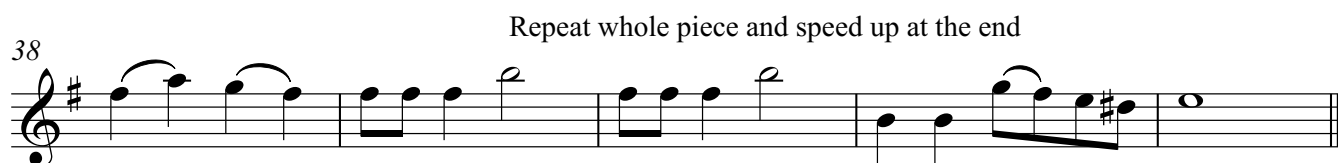
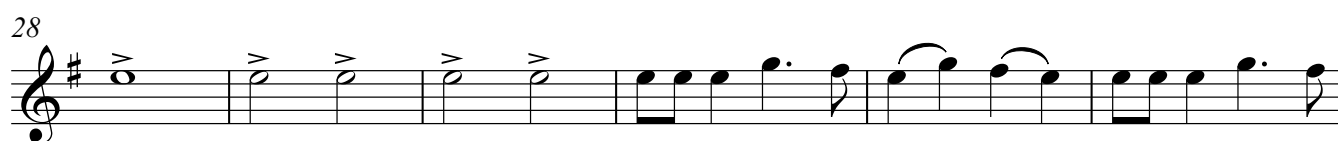
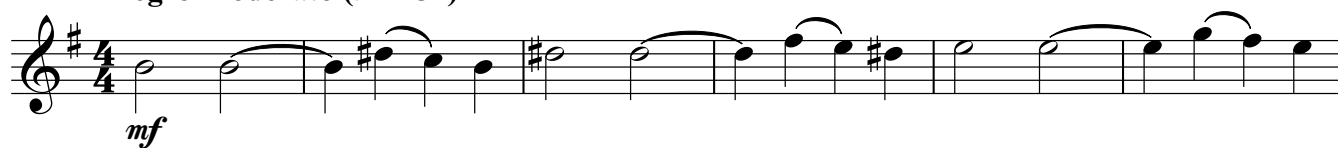
Havah Nagilah

Clarinet in B $\flat$

Mazzeltov Project
Maastricht, 2021

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

Allegro Moderato (♩ = 132)



Repeat whole piece and speed up at the end

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)

Violin score for the Wedding March, featuring chords and musical notation.

Chords: G, Am, Em, D⁷, G, G⁷, Am, D, Em, Am, D, G, G, C, G, D, G, D⁷, G, Am, D⁷, G, E, Am, G, D, Em, D⁷, G, D⁷, G.

Measure numbers: 6, 10, 13, 17.

Tempo: **Espressivo** (♩ = c. 68).

Dynamic: *mf*.

Rehearsal marks: 1., 2., 3.

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!

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**FONDS
PODIUM
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PERFORMING
ARTS FUND NL

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

mf

p *f*

p rit. - - -

a tempo

f *p*

f rit. - 3 - -

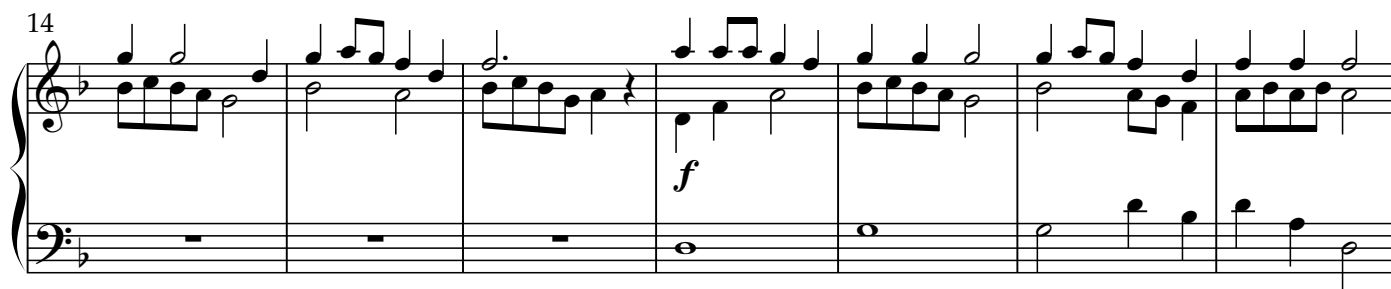
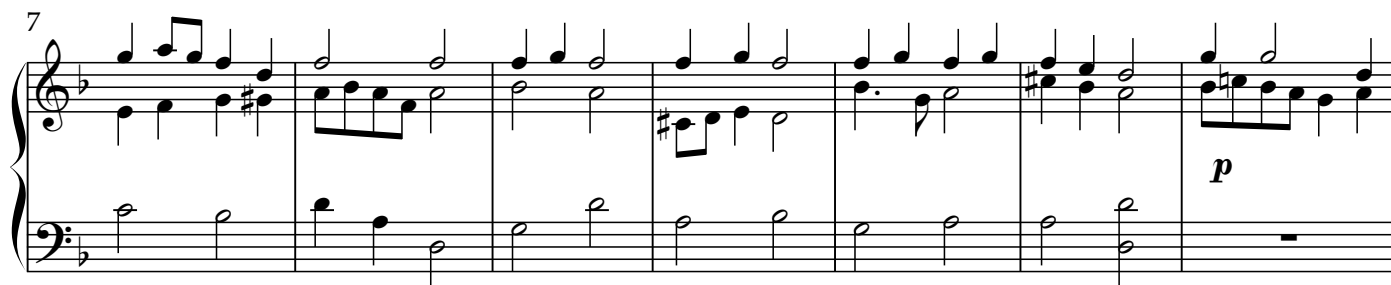
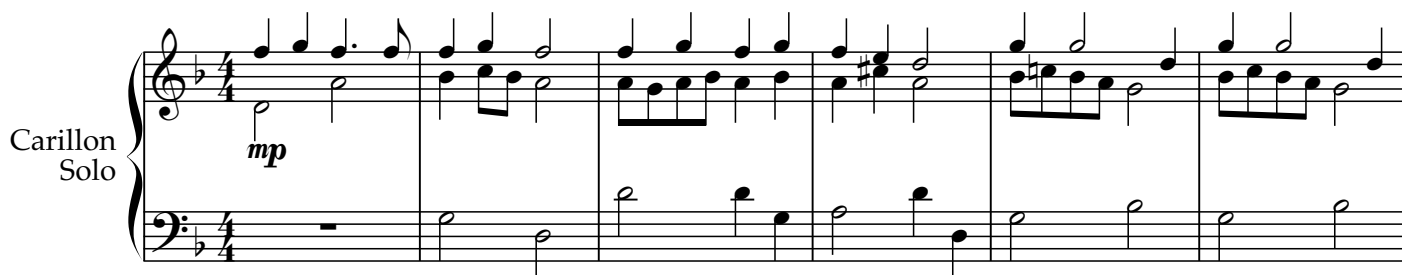
Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 104)

Carillon Solo



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

Measures 1-4 of the musical score. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to approximately 76 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The melody is written in the treble clef, and the bass line is in the bass clef. A slur covers measures 1 through 4. The melody consists of eighth and quarter notes, while the bass line features whole notes.

Measures 5-8 of the musical score. The melody continues with eighth and quarter notes, and the bass line continues with whole notes. A slur covers measures 5 through 8. The key signature remains one flat.

Measures 9-12 of the musical score. The melody continues with eighth and quarter notes, and the bass line continues with whole notes. A slur covers measures 9 through 12. The key signature remains one flat.

Measures 13-16 of the musical score. The melody continues with eighth and quarter notes, and the bass line continues with whole notes. A slur covers measures 13 through 16. The key signature remains one flat. The piece concludes with a double bar line and repeat dots.

Der Rebbe Elimelech

Mazzeltov Project
Maastricht, 2021

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Carillon Solo

Measures 1-3 of the musical score. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Comodo (♩ = c. 100). The first system shows measures 1, 2, and 3. Measure 1 starts with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A crescendo hairpin is visible in measure 3.

Measures 4-5 of the musical score. Measure 4 begins with a piano (p) dynamic. The melody continues with eighth and sixteenth notes. Measure 5 features a forte (f) dynamic and a crescendo hairpin. The system concludes with a repeat sign and a final melodic flourish.

Measures 6-8 of the musical score. Measure 6 starts with a piano (p) dynamic. The melody is composed of eighth and sixteenth notes. Measure 7 includes a crescendo hairpin. Measure 8 begins with a mezzo-forte (mf) dynamic and ends with a repeat sign.

Measures 9-12 of the musical score. Measure 9 starts with a mezzo-piano (mp) dynamic. Measure 10 begins with a piano (p) dynamic. Measure 11 features a mezzo-forte (mf) dynamic. Measure 12 concludes the piece with a repeat sign and a final melodic flourish.

Ele Chamda Libi

These Things my Heart Desired

Klezmer
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 100)

Carillon Solo

Measures 1-6 of the Carillon Solo. The music is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Amabile' with a quarter note equal to approximately 100 beats per minute. The first four measures are marked *mp* (mezzo-piano), and the last two measures are marked *f* (forte). The melody in the right hand features eighth-note runs and dotted half notes, while the left hand provides a steady accompaniment of quarter notes.

Measures 7-12 of the Carillon Solo. The music continues with the same melodic and harmonic patterns. Measure 7 is marked with a *mp* (mezzo-piano) dynamic. The piece concludes with a final chord in measure 12.

Measures 13-16 of the Carillon Solo. The music continues with the same melodic and harmonic patterns. Measure 13 is marked with a *mf* (mezzo-forte) dynamic. The piece concludes with a final chord in measure 16.

Measures 17-20 of the Carillon Solo. The music continues with the same melodic and harmonic patterns. Measure 17 is marked with a *p* (piano) dynamic. The piece concludes with a final chord in measure 20.

Measures 21-24 of the Carillon Solo. The music continues with the same melodic and harmonic patterns. Measure 21 is marked with a *mp* (mezzo-piano) dynamic. The piece concludes with a final chord in measure 24.

Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak

Andante (♩ = 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

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Amabile' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and half notes. A slur covers measures 1-4.

5

Measures 5-8. The melody continues with eighth and sixteenth notes. A slur covers measures 5-8.

9

Measures 9-12. The melody continues with eighth and sixteenth notes. A slur covers measures 9-12.

13

Measures 13-16. The melody continues with eighth and sixteenth notes. A slur covers measures 13-16.

17

rit. - - - - -

Measures 17-20. The piece concludes with a ritardando (rit.) marking over measures 17-20, indicated by a dashed line. The melody ends with a final chord. A slur covers measures 17-20.

A Genejwe

The thief

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)

Carillon Solo

mf

5

9

13

Az der Rebe Tantst

Mazzeltov Project
Maastricht, 2021

When the Rabbi Dances

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Carillon Solo

mf

This system contains measures 1 through 4 of the piece. It is written for a carillon in 4/4 time. The melody is in the right hand, featuring eighth-note runs and dotted rhythms, often beamed together. The left hand provides a simple harmonic accompaniment with whole and half notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning.

5

This system contains measures 5 through 8. The musical texture continues with the same melodic and harmonic patterns established in the first system.

9

This system contains measures 9 through 12. The melody and accompaniment follow the established pattern of the previous systems.

13

This system contains measures 13 through 16, which conclude the piece. The final measure (16) ends with a double bar line and repeat dots. The key signature changes to one sharp (F#) in the final measure.