

ד"ר אריה לייב שפי



התורה

COMPOSED
AND
ARRANGED
FOR THE

VIOLIN



THE
EUROPEAN
JEWISH
WEDDING

BY **HERMAN S. SHAPIRO**

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TESTIMONIALS.

The Times, Louisville, Ky.
January 23, 1899.

The Hebrew Concert given by Prof. Herman S. Shapiro, last night was a most interesting musical event. The Programme embraced genuine Hebrew Music including national songs, chants and religious melodies.

The Courier Journal, Louisville, Ky; January 29, 1899.

There was given recently in Louisville a genuine Hebrew Concert. The Programme was distinctly Jewish in character. The event was one of more than ordinary interest. The whole tragedy of Israel found utterance in the eloquence of music; every feast of gladness and

every day of sorrow and oppression had its record of melody. It was as though the harp of Isreal had been lifted from the willow and turned into a varied song.

The Concert was arranged and directed by Prof. Herman S. Shapiro who stood with his violin in the midst of a nondescript orchestra, and was received by the audience with enthusiasm and appreciation. Not a man who sat down in that gathering and who heard the plaintive cry of his own people in distress but who felt a sympathetic response in his own heart and when the grand old chants rolled out majestic with the grandeur of Israel there was an involuntary answer from the audience that swelled into a sad monotone.

THE EUROPEAN JEWISH WEDDING.

HERMAN S. SHAPIRO.

Andante.

1.

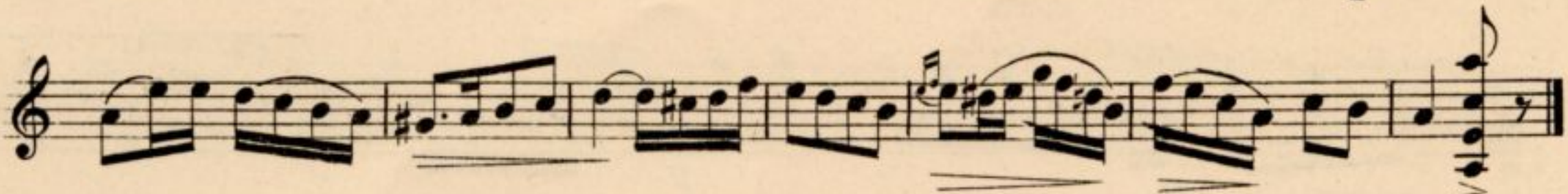
Zmiros.

Moderato.

2.

A handwritten musical score on ten staves, likely for a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often grouped in beams. Dynamics include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The score includes various musical markings such as slurs, accents, and phrasing slurs. The paper is aged and slightly discolored.

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamics. The notation includes treble clef, key signature (one sharp), and various musical markings such as slurs, accents, and phrasing slurs. Dynamics include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo).



Chosenmol.

Waltzer.

3.

The musical score for the waltz is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes with slurs. The second staff ends with a forte (*f*) dynamic. The third staff begins with a pianissimo (*pp*) dynamic and includes a repeat sign. The fourth staff contains first and second endings, marked with '1' and '2' respectively.

Polka.

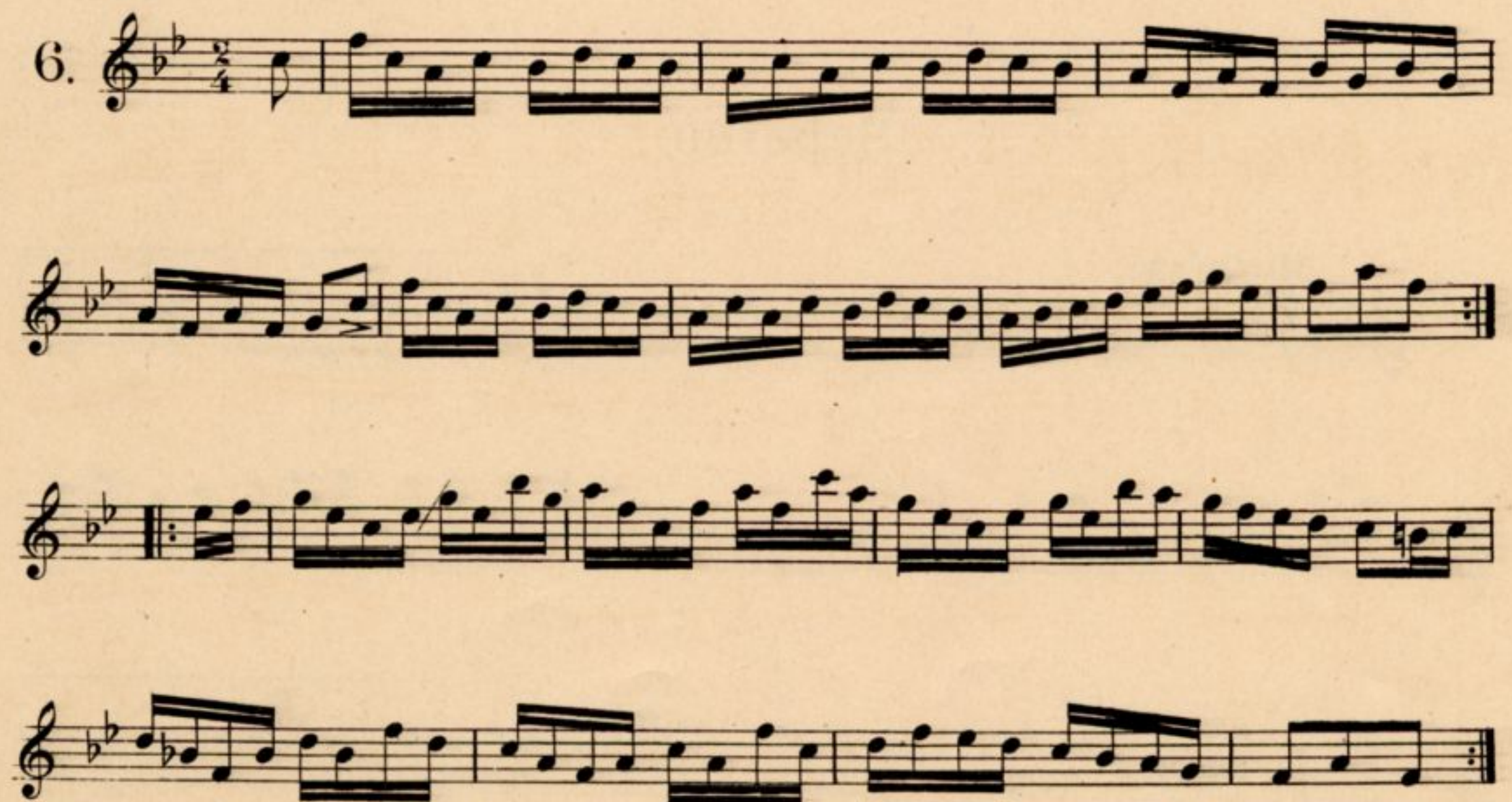
4.

The musical score for the polka is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second and third staves continue the melodic line with various rhythmic patterns. The fourth staff includes a fortissimo (*ff*) dynamic marking and concludes with first and second endings, marked with '1' and '2'.

Quadrille.



Kozaczka.



Bareges Tanz.

Moderato.

7.

Musical score for Bareges Tanz, Moderato. The piece is in 2/4 time and B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody features eighth-note patterns with triplets marked by a '3' and a slur. The piece concludes with a double bar line and repeat dots.

Scherele.

Moderato.

8.

Musical score for Scherele, Moderato. The piece is in 2/4 time and B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody features eighth-note patterns and includes first and second endings marked with '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

Dobriden.

7

Andante.

9.

Zum Badekns.

March tempo.

10.

Kalle Bazetzens.

Adagio.

11. 

Zu der chuppe.

March tempo.

12. 

Unter der Chuppe.

9

13. **March tempo.**

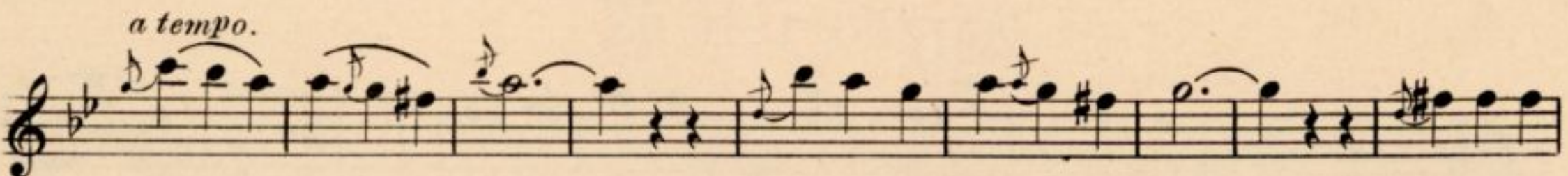
Two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody starting with a forte (*f*) dynamic, followed by a repeat sign and a first ending bracket. The second staff continues the melody with dynamics of *f* and *p*, and ends with a repeat sign and a second ending bracket.

Von der Chuppe.

14. **Allegro.**

Five staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with various dynamics and articulations, including accents and slurs. The subsequent staves continue the melody with complex rhythmic patterns, including triplets and sixteenth notes. The final staff ends with a repeat sign and a first ending bracket.

Mechetonim Zu der Wetzere.

Andante con forza.

Korohod.

16. *Allegro.*



D.C.

Gutte Nacht.

17. *Andante.*



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