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## Pronunciation Guide

Every language has its unique sounds distinguishing it from others. The transliteration of any language, especially one written in a non-Latin alphabet, is always a difficult task. The transliterations used in this volume conform to the pattern of pronunciation which is spoken by the greater majority of Jewish communities throughout the world. In general, the Sephardic pronunciation – as utilized in the Southern European countries, North Africa and Israel – is followed.

*a* as in *mama*

*e* as in *bet*

*eh* as in *bet* - used only at the end of the word

*i* as in *sit* or *thing*

*o* as in *softer* or *some* and sometimes long *o* as in *home*

*u* as in *bull* or *mule*

*oi* as in *foil*

*ei* as in *veil*

*g* as in *got* (hard 'g')

*ch* as in *Bach*

*a* as in *mama*

# HAVA NAGILA

Joyous occasions call for song and dance. This song, the invitation to dance, has become one of the most popular songs of the folk repertoire.

TRADITIONAL  
Arranged by DAVID KARP

With spirit  
D

Ha - va - na - gi - la ha - va - na - gi - la

*mf*

*l.h. staccato*

ha - va - na - gi - la ve - nis - m' - cha.

E $\flat$  Cm D Cm D

Ha - va - na - gi - la ha - va - na - gi - la

*p*

ha - va - na - gi - la ve - nis - m' - cha.

E $\flat$  Cm D Cm D

# TUMBALAIKA

This is a Yiddish folk song in popular riddle form. Before proposing, a young man questions his bride's wisdom. He calls to the Balalaika (a guitar-like instrument popular in Eastern Europe) to sing and add to the merriment of the occasion.

TRADITIONAL  
Arranged by DAVID KARP

Moderato, with charm

Cm Cm/B $\flat$  A $\flat$  maj7 G7

Shteit a bo - cher un - er tracht,

G7 G7/A G7/B Cm

Tracht un tracht a gan - tze nacht:

*mf* Ve - men tzu ne - men un nit far she - men?

Fm Fm6 G7 Cm

Ve - men tzu ne - men un nit far she - men