
MICHAEL SCHACHTER

FREYLEKHE TANZEN

for Symphony Orchestra

(2011)

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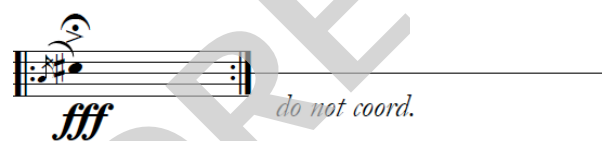
PERUSAL SCORE

Performance considerations:

Horns 1 and 2 should begin the performance in the audience, flanking the audience on either side for a stereophonic effect. After they complete their figure at m. 18, they should quietly make their way onstage and join the rest of the orchestra as normal.

At m. 303, Horns 1 and 2 may be instructed to aim the bells of their instruments towards opposite sides of the audience, recalling the stereophonic effect from the beginning of the piece.

Passages resembling the figure to the right are meant to evoke the sounding of the *shofar*, or ram's horn, common to Jewish liturgical practices. When such figures appear, the performers should hold the fermata for two to four seconds at their own discretion, repeating the gesture *ad libitum* for the duration of the straight line that extends from the repeat sign. Players should avoid coordinating both the timing of the attacks and the duration of the held tones. No matter where players might be in their interpretation of the figure, they must pay close attention to the conductor (who may be beating measured time for other performers in the orchestra) so that they may cut off precisely at the correct moment. In cases in which these passages traverse measured time, performers have tick-marks in their parts showing the precise number of bars over which they are expected to execute the passage.



At m. 231, if the ensemble has elected to perform with *shofar* players planted in the audience, these players should stand and (*ad libitum*) play one or more long blasts on their *shofars*, holding the note at maximum volume until the downbeat of m. 232, at which point they should diminuendo and discreetly stop playing. No definite pitch for the *shofars* is given, as it is expected that any given group of *shofars* will vary in number and pitches. Meanwhile, the orchestra members on stage should hold their repeated figures at m. 231 for no less than three seconds each. When the conductor gives the downbeat at m. 232, each orchestral instrument should independently find its way to the concert B natural in the second half of the bar; strings and other capable instruments use *glissandi*, and the remaining instruments approximating *glissandi*. By the second cue of m. 232, most instruments should have reached the concert B natural, and at m. 233, the orchestra should *crescendo* as much as possible until the downbeat of m. 234.

At m. 50, as the conductor cues the downbeat, the *altri* violins, violas, and cellos join the held notes of the solo string quartet without coordinating. When the conductor cues the fermata in the bar, the strings should *gliss* to the unison B natural at their discretion, without coordinating. M. 51 should be in tempo again; by the time the conductor gives the downbeat of m. 51, the strings should have entirely arrived at the B natural. M. 84 features a similar gesture in the violins. When the conductor gives the downbeat, second violins and the second *divisi* of the first violins should independently *gliss.* to the E natural without coordinating; when the conductor gives beat 3, it should be in tempo, with *tutti* violins in unison on the E.

PERUSAL SCORE

Note from the Composer:

Freylekhe Tanzen was composed between October and December 2011, representing the composer's thesis for his MA in Composition at the University of Michigan. The work is heavily steeped in the liturgical and folk music of European Jewry, drawing on the iconic blasts of the *shofar* (ram's horn) and Klezmer tunes from Romania, Bulgaria, Spain, and Russia. It also features melodic and rhythmic elements inspired by Karnatak music (the classical tradition of Southeast India).

The title, *Freylekhe Tanzen*, means "joyous dances" in Yiddish. The first half of the piece centers on a slow 3/4 dance style known as a *Zhok*, a cousin of the jig, and the second half of the piece focuses on a lively duple meter style known as a *Freylekh*, the cornerstone dance style of Klezmer literature before the mid-20th century.

The work was first performed in February 2012 by the University of Michigan Symphony Orchestra (Matthew Dell, conductor) at Hill Auditorium in Ann Arbor.

The current version incorporates some slight revisions undertaken in preparation for the 2013/2015 Minnesota Orchestra Composer Institute. The revised edition was first performed by the Minnesota Orchestra (Osmo Vänska, conductor) at Orchestra Hall in Minneapolis.

Instrumentation:

2 Flutes
2 Oboes (2nd doubling English Horn)
2 Clarinets in Bb (2nd doubling Bass Clarinet)
2 Bassoons

Offstage *Shofars* (ram's horns): any number [optional]

4 Horns in F
2 Trumpets in Bb
2 Trombones
Tuba

3 Timpani (29", 26", 23")
Percussion (2 players): Triangle, Bass Drum, Cymbals, Tambourine

Violins
Violas
Violoncellos
Contrabasses

Duration: approx. 8 minutes

PERUSAL SCORE

FREYLEKHE TANZEN

Liberamente (♩ = c. 72) **ca. 4"** **Maestoso** ♩ = ♩ (♩ = c. 72)

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

Horn in F 1 *in audience* **fff** *do not coord.*
Horn in F 2 *in audience* **fff** *do not coord.*
Horn in F 3 **ff** *do not coord.*
Horn in F 4 **ff** *do not coord.*
Trumpet in B♭ 1 **ff** *do not coord.*
Trumpet in B♭ 2 **ff** *do not coord.*
Trombone 1 **ff**
Trombone 2 **ff**
Tuba
Timpani
Triangle
Bass Drum
Cymbals
Tambourine

Liberamente (♩ = c. 72) **ca. 4"** **Maestoso** ♩ = ♩ (♩ = c. 72)

Violin I
Violin II
Viola
Violoncello
Contrabass

6

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Tamb.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *sfz* *ff*
f *sfz* *ff*
f *sfz* *ff*
f *sfz* *ff*
f *sfz* *ff*
ffp *sfz* *f*
ffp *sfz* *f*
f *sfz*
sfz *sfz* *sfz*
sfz *sfz* *sfz*
ff *sfz* *ff*
ff *sfz* *ff*
gliss. *sfz* *sfz* *sfz*
sfz *f*
fp *sfz* *f*
fp *sfz* *f*
mf *sfz*
ff *sfz* *ff* *pesante*
ff *sfz* *ff* *div.* *unis. pesante*
ff *sfz* *ff*
ff *sfz* *ff*
ff *sfz* *ff*

6

♩ = ♩ (♩ = c. 144)

11

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn.

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

♩ = ♩ (♩ = c. 144)

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

15

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

Poco più mosso ($\text{♩} = \text{c. } 90$)

Fl. 1 *mf* *sfz*

Fl. 2 *mf* *sfz*

Ob. 1 *mf* *sfz*

Ob. 2 *mf* *sfz*

Cl. 1 *mf* *sfz* Solo *fp*

Cl. 2 *mf* *sfz*

Bsn. 1 *mf* *sfz* Solo *fp*

Bsn. 2 *mf* *sfz*

Hn. 1 *fff* do not coord.

Hn. 2 *fff* do not coord.

Hn. 3 *mf* *ff* *p*

Hn. 4 *mf* *ff* *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tba. *f*

Timp. *mp* *f*

Cym. *f*

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

Poco più mosso ($\text{♩} = \text{c. } 90$)

Vln. I *ff*

Vln. II *ff* *p*

Vla. *f* *sfz*

Vc. *f* *sfz*

15

20 Poco a poco accel. . . . (♩ = c. 144) Poco rit. . .

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Vln. I

Vln. II

20

Poco a poco accel. . . . (♩ = c. 144) Poco rit. . .

Solo *fp*

Solo *p*

Solo *fp*

Solo *p*

Solo *fp*

mp

Solo *fp*

to Bass Clarinet

||

PERUSAL SCORE

25 Molto liberamente Molto rit. . . .

Fl. 1

Ob. 1

Cl. 1

25

Cadenza

molto lent., espress. e scherzando

sfp cresc. < f > < f >

26 "Zhok" (♩ = c. 72)

Fl. 1 *mp* *p*

Fl. 2 *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *Solo*
p *molto espress. e scherzando* *f* *fp* *mf*

Cl. 2 *Bass Clarinet*
mp

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

"Zhok" (♩ = c. 72)

non-div.

Vla. *mf* *let bow bounce rapidly on the string* *mf* *sim.*

Vc. *mf* *div.* *pizz.*

Cb. *arco* *mf* *pizz.*

26

31

Poco rit. . . A tempo (♩ = c. 72)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *molto liberamente*
pp *mf* *sfp* *mf*

Bs. Cl. *lib.* *p* *mp* *to B♭ Clarinet*

Bsn. 1 *Solo* *p* *espress.*

Bsn. 2 *p*

Poco rit. . . A tempo (♩ = c. 72)

Vla. *mf* *sim.*

Vc. *arco* *mf* *pizz.* *arco*

Cb. *arco* *mf* *pizz.* *arco*

31

36

Fl. 1 *p* *mf* 6 6

Fl. 2 *mp*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Cl. 1 *p* *p*

Bsn. 1 *p*

Tri. *p* *p*

Vla. *mf*

Vc. *mf*

Cb. *pizz.* *mf* *p*

36

Detailed description: This page of a musical score covers measures 36, 37, and 38. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), and Bassoon 1 (Bsn. 1). The string section consists of Violin 1 (Vla.), Violin 2 (Vc.), and Cello (Cb.). The Percussion (Tri.) part is also present. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Flute 1 has sixteenth-note runs in measures 37 and 38. The strings play a rhythmic accompaniment of sixteenth notes. A large watermark 'PERUSSINI SCORE' is overlaid on the page.

Poco rit. . . . Misterioso (♩ = c. 54)

39

Fl. 1 *senza vib.* *p*

Fl. 2 *senza vib.* *p*

Ob. 1

Ob. 2 *to English Horn*

Cl. 1 *f* *pp*

Bs. Cl. *B♭ Clarinet Solo* *mp* *6*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 3 *Solo lontano* *pp*

Tbn. 1 *cup mute Solo* *mp molto espress. (crying!)*

Tri.

Poco rit. . . . Misterioso (♩ = c. 54)

39

Vln. I *3 violins* *pp*

Vln. II *3 violins* *pp*

Vla. *div.* *mf* *mp* *inside desks* *mp*

Vc. *inside desks* *pp* *sul pont.*

44

Hn. 3

Tbn. 1

Vln. II

Vla.

Vc.

inside desks

ord.

ppp

mp

mp

mp

mp

Solo

mp

molto espress.

44



48

Ob. 2

English Horn

Solo

ca. 2"

♩ = c. 54

pp

mp

Vln. I

Solo

mf

molto espress.

p

altri

p

ca. 2"

♩ = c. 54

mf

ppp

Vln. II

Solo

mf

molto espress.

p

altri

ppp

gliss.

p ad lib.

mf

do not coord.

Vla.

Solo

mf

molto espress.

p

altri

ppp

gliss.

p ad lib.

mf

do not coord.

Vc.

(Solo)

mf

p

altri

ppp

gliss.

p ad lib.

mf

do not coord.

48

Tempo "Zhok" (♩ = c. 72)

Poco rall. . . .

Eng. Hn. Solo *molto espress.*
pp *mf* *f* *mf*

Hn. 1 onstage Solo *mp*

Hn. 2 onstage
mfp *mp* *mfp* *mp* *mfp* *mp* *mp*

Tpt. 1 Solo *molto espress.*
pp *mf* *mf*

Tbn. 1 senza sord.
mfp *mp* *mfp* *mp* *mfp* *mp* *mp*

Tbn. 2
mfp *mp* *mfp* *mp* *mfp* *mp* *mp*

Tba. *mp*

Timp. *mp*

Tamb. *mp*

Tempo "Zhok" (♩ = c. 72)

Poco rall. . . .

Vln. I unis. *mp* *mf*

Vln. II unis. *mp* *mf*

Vla. unis. *mp* *mp*

Vc. unis. *mp*

Cb. 2 C-B pizz. *mf*

57 A tempo (♩ = c. 72)

Eng. Hn. *mf* *pp*

Bsn. 2 *mp*

Hn. 1 *molto espress.* *mp* *mp* *p*

Hn. 2 *mp* *pp*

Tpt. 1 *mf* *pp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Timp. *mf*

A tempo (♩ = c. 72)

Vln. I *molto espress.* *f* Sul A

Vln. II *molto espress.* *f* Sul G

Vla. *fp* *sfz* *ff* *fp* *sfz* *ff* *fp* *sfz* *fp* *sfz* *mp*

Vc. tutti, div. *fp* *sfz* *ff* *fp* *sfz* *ff* *fp* *sfz* *fp* *sfz* *mp*

Cb. 2 C-B *mf*

altri (arco) *mf*

rit. . . .

Con moto (♩ = c. 90)

61

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Bsn. 1

Bsn. 2

Timp.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

mf

p

senza vib.

f molto espress. e liberamente

mp

rit. . . .

Con moto (♩ = c. 90)

mp

molto espress.

4 violins

altri

unis. p

61

Poco meno mosso

A tempo (♩ = c. 90)

66

(♩ = c. 80)

senza vib.

Fl. 1 *mp* *espress.* *p* *senza vib.*

Fl. 2 *mp* *espress.* *p* *senza vib.*

Ob. 1 *mp* *espress.* *p* *senza vib.*

Eng. Hn. *mp* *espress.* *p* *senza vib.*

Poco meno mosso

A tempo (♩ = c. 90)

66

(♩ = c. 80)

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vc. *mf* *mp*

66



72

Poco rit. ...

♩ = c. 72

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Poco rit. ...

♩ = c. 72

Vln. I *p* *senza vib.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

div. a 3

72

77

Fl. 1 Solo *p* *mf* *pp* *p*

Fl. 2 *p*

Eng. Hn. Solo *mp* *mf* *pp* *pp* *mf*⁵

Cl. 1 Solo *mp* *mf* *pp* *mf*⁵ *sfz*⁶

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Tpt. 1 Harmon Mute *pp*

Tpt. 2 Harmon Mute *pp*

Tri. *pp*

Vln. I *pp* div. a 2 (V)

Vln. II *pp* div. (V)

Vla. *pizz.* *mp* arco *mp* *sim.*

Vc. *pizz.* *p*

Cb. *tutti pizz.* *mp* *p*

77

82

Fl. 1

Fl. 2

Cl. 1

Tri.

Vln. I

Vln. II

Vla.

82

mp

p

pp

n

gliss.

ad lib. - do not coord.

p

3

6

Fl. 1 *mp* *p* *mp* *f*

Fl. 2 *f*

Ob. 1 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *p* *mf* *cresc.*

Bsn. 2 *mf* *cresc.*

Hn. 1 *pp* *p*

Hn. 3 *mp* *cresc.*

Hn. 4 *mp* *cresc.*

Tpt. 1 *mp* *cresc.* *senza sord.*

Tpt. 2 *mp* *cresc.*

Tbn. 1 *mp* *cresc.*

Tbn. 2 *mp* *cresc.*

Tba. *mp*

Timp. *pp* *mp*

B. D. *pp* *mp*

Vln. I *mp* *pp* *mp* *cresc.* *Sul D*

Vln. II *mp* *pp* *mp* *cresc.* *Sul G*

Vla. *div. a 3* *mp* *pp* *mp* *cresc.*

Vc. *arco* *div. a 3* *mp* *pp* *p* *div. a 2* *mp* *cresc.*

Cb. *arco* *div.* *p* *mp* *cresc.*

Pochissimo stringendo

Freely (ca. 4")

Maestoso (♩ = c. 72)

Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp., B. D.

mf, *f*, *ff*, *sfz*, *fff*, *do not coord.*

Pochissimo stringendo

Freely (ca. 4")

Maestoso (♩ = c. 72)

Vln. I, Vln. II, Vla., Vc., Cb.

mf, *f*, *sfz*

Fl. 1 *f* *sffz* *ff*

Fl. 2 *f* *sffz* *ff*

Ob. 1 *f* *sffz*

Cl. 1 *f* *sffz*

Cl. 2 *f* *sffz*

Bsn. 1 *ffp* *sffz* *ff*

Bsn. 2 *ffp* *sffz* *ff*

Hn. *ff* *sffz* *sfz* *sfz* *sfz*

Hn. 2 *ff* *sffz* *sfz* *sfz* *sfz*

Hn. 3 *ff* *sffz*

Hn. *ff* *sffz*

Tpt. 1 *mf* *sffz* *ff*

Tpt. 2 *ff* *sffz* *ff*

Tbn. 1 *sffz* *sfz* *sfz* *sfz*

Tbn. 2 *gliss.* *sffz* *f*

Tba. *ffp* *sffz*

Timp. *ffp* *sffz* *f*

Tamb. *mf* *sffz*

Vln. I *div.* *ff* *pesante* *sffz* *ff*

Vln. II *div.* *ff* *pesante* *sffz* *ff*

Vla. *ff* *sffz* *ff* *pizz.* *mf*

Vc. *div.* *ff* *unis.* *ff* *pizz.* *mf*

Cb. *unis.* *ff* *sffz* *ff* *pizz.* *mf*

♩ = ♩ (♩ = c. 144)

100

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

♩ = ♩ (♩ = c. 144)

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre ff on the string

sempre ff on the string

sempre ff on the string

sempre ff on the string

cresc.

cresc.

cresc.

ff

ff

ff

mf

mf

mf

f

f

f

unis.

unis.

100

104

Fl. 1 *mf* *sffz*

Fl. 2 *mf* *sffz*

Ob. 1 *mf* *sffz ff*

Eng. Hn. *mf* *sffz ff*

Cl. 1 *mf* *sffz f* Solo *molto lib. e espress.*

Cl. 2 *mf* *sffz*

Bsn. 1 *f* *sffz ff*

Bsn. 2 *f* *sffz ff*

Hn. 1 *mf* *fff*

Hn. 2 *mf* *fff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Timp. *mp* *f*

Cym. *ff*

104

Vln. I *ff* (V) (M)

Vln. II *ff* (V) (M)

Vla. *arco ff* *sffz*

Vc. *arco f* *sffz*

Cb. *arco f* *sffz*

Liberamente

(ca. 3") Feroce (♩ = c. 144)

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Liberamente

(ca. 3") Feroce (♩ = c. 144)

108

Vln. I

Vln. II

Vla.

Vc.

2 cellos soli

112

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

B. D.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

112

"Freylekh"

119

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

B. D.

Tamb.

sffz 6

sffz 7

sffz

*mf*³

sfz

f

ff

mp

f

mp

f

mp

mf

f

ff

sffz

ff

sffz

f

mp

sfz

mp

"Freylekh"

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

f pesante

f pesante

mf pizz.

mf (arco)

mf pizz.

mf 1/2 pizz.

fff

mf

127

Fl. 1 *sfz* *f*

Ob. 1 *sfz*

Ob. 2 *sfz*

Cl. 1 *f* *f*

Cl. 2 *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Hn. 3 *mf* *mf*

Tpt. 1 *con sord.* *mf*

Tpt. 2 *con sord.* *mf*

Tri. *mp*

B. D. *mp*

Tamb.

Vln. I (non-div) *sffz* *p* *sfp*

Vln. II (non-div) *sffz* *p* *sfp*

Vla. *f* *mf < f* *mp* *mf* *mp < f*

Vc. (1/2 pizz.) *tutti pizz.* *f* *mf* *< f* *mp* *mf* *mp* *f*

Cb. *tutti pizz.* *f* *mf*

127

FL. 1 *ff* *sfz* *sfz* *mf*

FL. 2 *sfz* *mf*

Ob. 1 *sfz* *sfz* *mf*

Ob. 2 *sfz* *mf*

Cl. 1 *ff* *sfz* *sfz*

Cl. 2 *sfz*

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 (con sord.) *sfz*

Tbn. 1 con sord. *mp* *sfz* *sfz* *f*

Tbn. 2 con sord. *mp* *sfz* *sfz* *f*

Tri.

B. D.

Tamb. *sfp* (non-div.) *sfz*

Vln. I *f* *sfz* *sfz* *mf*

Vln. II *f* *sfz* *sfz* *mf*

Vla. *mf* arco *fp* *ff*

Vc. 1/2 pizz. *mf* tutti arco *fp* *ff*

Cb. 1/2 pizz. *mf* tutti arco *fp* *ff*

135 *mf*

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vcl.
Cb.

mf
f
mf
f
f
ff
mf
f
mf
p
mf
mp
mp
mf
mf
mf
mf
f
mf
f
f
mf
mf
f
ff
mp
pizz.
f
2 C-B pizz.
f

Hand claps
f
mf
f
mf
sfz
sfz
f
ff
mp
pizz.
mf
f
pizz.
outside desks
f

mf *f* *mf* *f*
mf *f*
mp
f *mf*
f
ff *mp*
mf *f*
f
f
f
f *div.*
mf *f*
ff *p*
f

3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3
3 3 3

The musical score is arranged in a standard orchestral layout. The top staves are for the woodwinds: Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2), Horns (Hn. 1-4), Trumpets (Tpt. 1 & 2), Trombones (Tbn. 1 & 2), and Tubas (Tba.). The middle staves are for percussion: B.D. (Bass Drum), Cym. (Cymbals), Vln. I & II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various musical notations such as dynamics (sfz, f, ff, mf, p), articulation (accents, slurs), and performance instructions (bell in the air!, senza sord., pizz., arco, tutti pizz.).

ord.

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

ff *ff*

ff *ff*

ff *ff*

ff *ff*

sfz *ff* *sfz*

sfz *ff* *sfz*

sfz *ff* *sfz*

sfz *ff* *sfz*

sfz

sfz

sfz *mf* *cresc.* *f*

sfz *mf* *cresc.* *f*

sfz *mf* *cresc.* *f*

unis. V *f* *cresc.* *f*

arco V *f* *cresc.* *f*

sfzp

Fl. 1 *ff* 6 6 6 6 *sfz* 6

Fl. 2 *ff* 6 6 6 6

Ob. 1 *f* *ff* 6 6 *sfz* 6

Ob. 2 *f*

Cl. 1 *ff* 3 3 3 3 *sfz* 6

Cl. 2 *ff* 3 3 3 3 *sfz* 6

Bsn. 1 *ff*

Bsn. 2 *ff* 3 3 3 3

Vln. I *ffp* 3 3 3 3 *ff* 3 3

Vln. II *ffp* 3 3 3 3 *ff* 3 3

Vla. *ffp* 3 3 3 3 *ff* 3 3 *mf* 3

Vc. *ffp* 3 3 3 3 *ff* *mf* 5 3

Cb.

170

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Timp. *mp*

Tri. *mf*

Solo Violin *f pesante*

Vln. I *f pesante* *ff*

altri sempre non-div.

Vln. II *f* *p* (V)

sempre non-div.

Vla. *f pesante* 6

Vc. *fp* *fp*

Cb. *fp* *fp*

170 *fp*

Ob. 1 *mp*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Hn. 3

Hn. 4 *p*

Timp.

Tri.

Vln. I *Solo*
altri

Vln. II *sempre non-div.*
f pesante

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *altri*

Musical score for orchestra and strings, measures 182-185. The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1-4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2), Triangle (Tri.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 182-185 show a gradual crescendo for most woodwinds and brass instruments, starting from a piano (*p*) dynamic. The strings play a rhythmic pattern of eighth notes with triplets in measures 182-184. In measure 185, the strings play a more complex rhythmic pattern with accents and a *pp* dynamic. The Viola and Violoncello parts feature long, sustained notes in measures 182-184.

Dynamic markings include *p*, *cresc.*, *pp*, and *ff* (non-div.).

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *cresc.*

f *ff* *fff* *sffz* *sffp* *gliss.* *div.*

186

PRELUSE SCORE

191

Fl. 1 *sffz* *mf* *f* 3

Fl. 2 *sffz*

Ob. 1 *sffz* *mf* *f* 3

Ob. 2 *sffz*

Cl. 1 *mp* *f* 3

Cl. 2 *mp*

Bsn. 1 *mp* *f*

Bsn. 2 *f*

Hn. 1 *sffz*

Hn. 2 *sffz*

Hn. 3 *sffz*

Hn. 4 *sffz*

Tri.

Vln. I *pizz.* *p* *Sul E* *gliss.* *cresc.*

Vln. II *p* *Sul A* *gliss.* *cresc.*

Vla. *p* *Sul D* *gliss.* *cresc.*

Vc. *pizz.* *mf* *div.* *pizz.* *mf*

Cb. *mf* *unis. pizz.*

191

197

Musical score for measures 197-206. The score includes parts for Flutes 1 & 2, Oboe 1, Clarinet 1, Bassoons 1 & 2, Violins I & II, Viola, and Cello. Dynamics include *sfz*, *mp*, and *pizz.*. A large watermark 'PERUSALSALE.COM' is visible across the score.

197



207

Musical score for measures 207-216. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Violins I & II, Viola, and Cello. Dynamics include *pp* and *sfz*. A tempo marking $(\text{♩} = \text{♩})$ is present. A large watermark 'PERUSALSALE.COM' is visible across the score.

207

217 **Maestoso** (♩ = c. 72)

The score is for a 3/4 time signature. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1) has a rhythmic pattern of quarter notes, with some measures containing rests. Dynamics include *p*. Horns 3 and 4 play a melodic line starting with *pp* and *lontano*. The Timpani part features a steady pulse with *sfpp* and a *cresc. poco a poco* instruction. The string section (Violins I & II, Viola, Cello) begins with *sfz* and *arco* markings, transitioning to *p* in later measures. The Cello part at the bottom left is marked with *sfz*.

217 *sfz*

This page contains the musical score for measures 222, 223, and 224. The instruments and their parts are as follows:

- Fl. 1:** Starts with a *p* dynamic, then moves to *mp* and *mp* in the subsequent measures.
- Fl. 2:** Features a *mp* dynamic in measure 223 and a *mf* dynamic in measure 224.
- Ob. 1:** Starts with a *p* dynamic, then moves to *mp* in measure 224.
- Ob. 2:** Features a *mp* dynamic in measure 223 and a *mf* dynamic in measure 224.
- Cl. 1:** Includes a *Solo* marking in measure 223. Dynamics range from *mp* to *mf* and *p*.
- Cl. 2:** Features a *mp* dynamic in measure 223 and a *p* dynamic in measure 224.
- Bsn. 1:** Features a *mp* dynamic in measure 223 and a *mf* dynamic in measure 224.
- Bsn. 2:** Starts with a *mp* dynamic and includes a *cresc. poco a poco* instruction.
- Hn. 3:** Includes a *cresc. poco a poco* instruction.
- Hn. 4:** Includes a *cresc. poco a poco* instruction.
- Timp.:** Starts with a *p* dynamic and moves to *mp* in measure 224.
- Vln. I:** Features a *mp* dynamic in measure 223 and a *mf* dynamic in measure 224.
- Vln. II:** Features a *mp* dynamic in measure 224.
- Vla.:** Includes an *arco* marking and a *div.* instruction. Dynamics range from *mp* to *mf*.
- Vc.:** Starts with a *(pizz.)* marking and a *mp* dynamic, then moves to *arco* and *mf* in measure 224. Includes a *cresc. poco a poco* instruction.
- Cb.:** Starts with a *(pizz.)* marking and a *mp* dynamic, then moves to *arco* and *mf* in measure 224. Includes a *cresc. poco a poco* instruction.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Offstage Shofars (any number) *fff* do not coord.

Hn. 1 *fff* bell in the air!

Hn. 2 *fff* bell in the air!

Hn. 3 *fff* bell in the air!

Hn. 4 *fff* bell in the air!

Tpt. 2 *fff*

Tba. *fff*

Timp. *mf* *f* *ff* brassy

Vln. I *f* *ff*

Vln. II *ff* *ff*

Vla. *ff* non-div. *ff* non-div.

Vc. *f* *ff*

Cb. *f* *ff*

226 *f*

Liberamente - ca. 6"

ca. 3"

40

230

Fl. 1 *fff* do not coord. ca. 1" ca. 4" *fff* possible

Fl. 2 *fff* do not coord. *fff* possible

Ob. 1 *fff* do not coord. *fff* possible

Ob. 2 *fff* do not coord. *fff* possible

Cl. 1 *fff* do not coord. *fff* possible

Cl. 2 *fff* do not coord. *fff* possible

Bsn. 1 *fff* do not coord. *fff* possible

Bsn. 2 *fff* do not coord. *fff* possible

Offstage Shofars *fff* do not coord. *fff* possible

Hn. 1 *fff* do not coord. *fff* possible

Hn. 2 *fff* do not coord. *fff* possible

Hn. 3 *fff* do not coord. *fff* possible

Hn. 4 *fff* do not coord. *fff* possible

Tpt. 1 *fff* do not coord. *fff* possible

Tpt. 2 *fff* do not coord. *fff* possible

Tbn. 1 *fff* do not coord. *fff* possible

Tbn. 2 *fff* do not coord. *fff* possible

Tba. *fff* do not coord. *fff* possible

Timp. *ff*

Liberamente - ca. 6"

ca. 3"

Vln. I *fff* do not coord. ca. 1" ca. 4" *fff* possible

Vln. II *fff* do not coord. *fff* possible

Vla. *fff* do not coord. *fff* possible

Vc. *fff* do not coord. *fff* possible

Cb. *fff* do not coord. *fff* possible

230

Molto Scherzando Poco a poco accel. . . .

234

(♩ = c. 54)

(♩ = c. 72)

(♩ = c. 90)

Fl. 1 *mp* *mf* *f*

Fl. 2 *f*

Ob. 1 *mf* *sfz* *f*

Ob. 2 *mf* *sfz* *f*

Cl. 1 *mf* *sfz* *mf*

Cl. 2 *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *p*

Molto Scherzando Poco a poco accel. . . .

(♩ = c. 54)

(♩ = c. 72)

(♩ = c. 90)

Vln. I *div.* *pizz.* *p* *mf* *mf* *arco*

Vln. II *div.* *pizz.* *mp* *mp* *mf* *arco*

Vla. *unis. pizz.* *mf* *mp* *mf*

Vc. *pizz.* *p* *mp* *mp* *mf* *arco*

Cb. *pizz.* *mp* *mp* *mf*

234

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *ff*

Cl. 1 *f*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ord. fff*

Hn. 2 *ord. fff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Tri. *f*

B. D. *f*

Cym. *f*

Presto (♩ = c. 162)

Vln. I *ff* unis.

Vln. II *ff* unis.

Vla. *ff*

Vc. *ff*

Cb. *ff*

non-div.

non-div.

non-div.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

p

fff

5

3

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff* *mf* *f*

Ob. 2 *fff*

Cl. 1 *f* *sffp* *f*

Cl. 2 *fff* *mf* *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *mf*

Tamb. *mp*

Molto Presto (♩ = c. 180)

Vln. I (non-div.)

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl. 1 *f sfz sfz ff f ff*

Ob. 1 *sffp f mf f*

Cl. 1 *mf f sffp f mf*

Cl. 2 *sffp f mf f*

Bsn. 1 *f ff*

Bsn. 2

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. 1

Tpt. 2 *p*

Tbn. 1 *fp*

Tbn. 2 *fp*

Timp. *p*

Tamb. *mf p*

Vln. I *(non-div.) f*

Vln. II *sfz sfz sfz f*

Vla.

Vc. *p subito*

Cb. *mp subito*

Fl. 1 *sffp* — *f* — *ff*

Fl. 2 *ff*

Ob. 1 *sffp* — *f* — *mf* — *f*

Cl. 1 *f* — *f* — *ff*

Cl. 2 *sffp* — *f* — *mf* — *f*

Bsn. 1 *sffp* — *f* — *ff*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mp* — *f*

Tpt. 2 *mf* — *sfz* — *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *mf* — *ff*

Tamb. *mf* — *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf*

Vc. *mf* — *ff*

Cb. *mf* — *ff*

288 Intensely (♩ = ♩)

Ob. 1 *p* *cresc. poco a poco* *mp*

Ob. 2 *p* *cresc. poco a poco* *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *p* *cresc. poco a poco* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Intensely (♩ = ♩)

Vln. I *ff* *feroce* *on the string*

Vln. II *ff* *feroce* *on the string*

Vla. *ff* *feroce*

Vc. *ff* *feroce*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *p* *p cresc. poco a poco* *mp*

Cl. 2 *p* *p cresc. poco a poco* *mp*

Bsn. 1 *mf* *p* *mf* *espress.*

Bsn. 2 *mf* *espress.*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *mf* *cresc.*

Tpt. 2 *mf* *cresc.*

Tbn. 1 *pp* *cresc.* *p* *espress.*

Tbn. 2 *pp* *cresc.* *p* *espress.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *mf* *p*

Cl. 2 *f* *mf* *p*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *mf* standing bell in the air

Hn. 2 *mf* standing bell in the air

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *f* *ff* ³ *brillante (en dehors)*

Tpt. 2 *f* *ff* ³ *brillante (en dehors)*

Tbn. 1 *mp* *mf* *cresc.*

Tbn. 2 *mp* *mf* *cresc.*

Timp. *pp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* (pizz.)

306

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

306

307