

BARTOK



FOR CHILDREN

Set C

Chamber Orchestra

Transcribed for School Ensembles  
by David Avshalomov

SCORE

## NOTES

1. AUDIENCE: These orchestrations are for **school orchestral ensembles**: advanced middle school (especially Set A) or intermediate high school/junior high, with still-developing technique. The settings make allowance for typical spotty representation on certain instruments (especially oboe, bassoon, viola, string bass).
2. CHARACTER: Bartok's two volumes of original short pieces "For Children" are based on strong Hungarian and Slavonic children's and folk song melodies from very old Balkan rural traditions. They are endearing, characterful, mostly simpler, child-friendly tunes, ranging in mood from wistful or almost tragic to playful, funny, even silly sometimes. These settings are not like the longer, more elaborated dance forms in his Roumanian Dances or the later Mikrokosmos volumes. Yet they are sophisticated enough that the sometimes childlike nature of the songs themselves should not make the young players feel belittled.
3. ORGANIZATION: The pieces are grouped by scoring and difficulty, smaller to bigger, easy to medium, and by instrumentation:
  - a. **SET A**: Strings only
  - b. **SET B**: Strings plus (sometimes-optional) winds and timpani
  - c. **SET C**: Strings plus required winds, brass, and percussion.
  - d. **None of the sets is a sequence or suite; teachers may cherry-pick and change the order.**
4. RANGES are for intermediate-skill-level players: mostly lower positions in the strings (except Violin I), few double stops. Lower ranges in the woodwinds (occasional higher things in flute and first clarinet, avoiding the break on clarinet); middle range in the brass (some moderately low horn parts).
5. INSTRUMENTATION: The pieces will of course sound best with all instruments covered and multiple strings. But the scoring also makes allowance for the common unevenness in the instrumentation typical of smaller school ensembles. Thus, the single flute part can normally be doubled (except where marked "solo") without throwing off balances. Exposed oboe parts are cued, also bassoon, while there are often two clarinet parts. Set B occasionally uses one or two F Horns, and 2 Timpani. Set C adds one B $\flat$  Trumpet, one tenor Trombone, more drums for Timpani, and one to three Percussion (traps, optional xylophone or orchestra bells). (Timpani parts in Set B are simple, with few rolls and no fancy sticking. In Set C they are more advanced, some requiring more drums.) String scoring assumes multiple Violin I, II, and Cello, but allows for few or no violas or basses. Cues are provided in Violin II b and Cello b (and sometimes bassoon or low clarinet) to cover necessary viola and string bass notes.
  - a. If you have no Violas, you will need at least two Cellos and two Violin II.
  - b. With large violin and cello sections, if you have only one viola, the viola cues in string instruments (only) may still be added to improve balance.
  - a. In Set B, cues are provided in strings to cover some exposed or solo wind parts, to allow for strings-only performance of most pieces in that set.
6. BOWINGS are recommendations; teachers may adjust as they judge fit. Markings include hooked bowings, retakes, *restez*, several articulated notes under a single bow, and off the string. Generally upbow and downbow are specified to tactically produce their natural effect of swell/sustain or stress-and-fade.
7. OPEN STRINGS: String players should use open strings freely; just ease up a little. Sometimes the scoring capitalizes on them. These places should be obvious.
8. PERFORMANCE TEMPOS: There is no benefit in performing the livelier pieces in public at a limp "school tempo" or "practice tempo." Teach and rehearse them well enough to present at near-concert tempo at minimum, to allow the students to experience the true rhythmic character of the music. Try practicing them a little "too fast", then relax into the true tempo the next time.
9. DYNAMICS are absolute. Thus, brass and percussion are often marked one dynamic softer than the winds or strings to keep balance.
10. SING THEM FIRST: Students will profit by singing the tunes, all together, a few times before they learn to play each piece. Melodies may be projected on a screen to enable this. (They can simply sing "la, la, la"; English translations of the lyrics to most are also given in the original piano editions.)
11. PLAYING AT THE PIANO: Study of the piano originals can be helpful for all students playing and analyzing the orchestrations; the conductor could also play them on the piano for the ensemble—or ask pianists in the ensemble to do so—before rehearsing them.

12. WHAT IS TO BE LEARNED: These are real pieces of music, not etudes. They are intended to provide school ensemble players with compressed, real concert experiences in a short duration. They require full concentration—but not sustained for long. With the variety of things for the players to do, the pieces allow the students to master changes and roles which they will experience later in longer pieces. Intentionally didactic school music often eases the learning of ensemble sense by having the group or choirs all play together much of the time. These arrangements do not; the settings are sophisticated structurally, laying out accompanied melody with specialization of functions across instrumental groups, and many ins and outs, especially for the accompanying instruments. But these micro-changes are easy to feel because they are all based on *short phrases of melody*. If the students can sing the tunes (see above), they can easily feel where their parts fit in.

The orchestrations thus allow the conductor to teach overall ensemble, melodic phrasing, meter changes, fermatas and GP's, frequent slight changes of tempo—naturally executed across easy-to-grasp musical phrases; localized short *ritardandos*, *accelerandos*, *crescendi* and *decrescendi*; frequent changes of dynamic, often underlined by changes of choir; natural articulations (*staccato*, *tenuto*, *>*, *sf*), alternation and layering of choirs, individual entrances, and regular solo exposure, particularly for woodwinds.

13. COMPOSITIONAL MODELS: Students who are apt to begin music analysis can easily be shown the simplicity of form and subtle compositional and arranging techniques in these pieces: melodic repetitions with changes of register and octave, slight extensions, short transitions, variety of accompaniments with frequent use of rhythmic *ostinato*, key changes, and in particular the wonderfully imagined and varied harmonizations, full of Bartok's characteristically Hungarian signature substitute chords and false cadences, which move the largely modal tunes into the realm of pungent advanced modern Romantic tonal harmony.
14. BASIC SCORING CONCEPTS: A number of fundamental concepts of traditional orchestral scoring are exemplified in these pieces. The canny teacher can use the pieces to demonstrate these to students.
- c. Primacy of melody.
  - d. Knowing your role: Melody, countermelody, harmony, fundamental bass, accompaniment, rhythm.
  - e. The Traditional Hierarchy and Roles of the Instruments:
    - i. Strings represent the foundation of the orchestra; then added winds, then added brass, then percussion.
    - ii. First Violins rule on melody much of the time.
    - iii. Normal accompaniment and harmonic-fill role for 2<sup>nd</sup> violins, violas.
    - iv. Cellos get some melody.
    - v. Simpler string bass lines that normally double cellos at the lower octave.
    - vi. Woodwinds are often melodic soloists (in Sets B and C), also a few times the horns; this is an intermediate/advanced role for young wind players, but none of the solos are technically demanding.
    - vii. The wind/brass choir *per se* is only occasionally featured.
    - viii. Brass and percussion play less, generally.
    - ix. Brass take melody less often.

## **INSTRUMENTATION**

Flute (doubling Piccolo)

Oboe (solos are cued)

*Bb* Clarinets 1. 2.

Bassoon (solos are cued)

F Horns 1. 2.

*Bb* Trumpet

Tenor Trombone

3 Timpani

(A few of the later pieces require a more advanced timpanist and optionally 4-5 drums. Depending on the sequence chosen by the conductor, for close pacing in performance, a teacher may need to stand with the young timpanist to assist with quick retunings.)

### **Percussion** (up to 4 players)

Snare Drum

Bass Drum

Medium, Low Tom Toms

Crash Cymbals

Suspended Cymbal

Triangle

Tambourine

Xylophone or Marimba (opt.)

Orchestra Bells (opt.)

### **Strings**

# 1. The Lads from Csanad Have Stolen a Goose!

DURATION 30"

**Allegretto**

♩ = 66

**A Tempo**

**molto rit.** ♩ = 66

The score is arranged in systems for various instruments. The woodwind section (Flute, Oboe, Clarinets in Bb, Bassoon) and brass section (Horns in F, Trumpet in Bb, Trombone) play a rhythmic pattern of eighth notes in 3/4 time during the **A Tempo** section. The percussion section (Timpani and Snare Drum) provides a steady accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a melodic line in 2/4 time, starting with a *p* *leggiere* *pizz* and transitioning to *f* *arco* during the **A Tempo** section. The Violin I part includes a *retake* instruction.

**Flute**: *f*

**Oboe**: *f*

**Clarinets in Bb**: *f*

**Bassoon**: *f*

**Horns in F**: *f*

**Trumpet in Bb**: *f*

**Trombone**: *mf*

**Timpani**: *mf* small hard mallets

**Percussion**: *mf* SNARE DRUM

**Violin I**: *p* *leggiere* *pizz*, *f*, *p*, *pp* (retake)

**Violin II**: *p* *pizz*, *f* *arco*, *p*

**Viola**: *p*, *f* *arco*, *p* (cue Viola) *pizz*

**Violoncello**: *p* *pizz*, *f* *arco*, *p*

**Contrabass**: *p* *pizz*, *f* *arco*

A Tempo, poco meno

molto rit. . . . .

♩ = 60

The musical score is arranged in two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), and percussion (Timpani, Percussion). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). Dynamics are marked as *f*, *mf*, *mp*, and *pp*. Performance instructions include *pizz* and *arco*. A *retake* instruction is placed above the Violin I staff.



**A**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f* *mf* *mf* *mf*

Hn. *f*

Tpt. *f*

Tbn. *mf*

Timp. *f*

Perc. *mf*

Perc. *mf*

Perc. *mf*

Vln. I

Vln. II

Vla. *f* (cue Horn 2)

Vc. *f*

Cb. *f*



A Tempo

♩ = 126

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. fingers, one per drum  
*pp*

Vln. I

Vln. II pizz  
*p*

Vla. pizz  
*p*

Vc. pizz  
*p*

Cb. pizz  
*p*

# 3. (Bad Lyrics I)

**DURATION 40"**

**Poco Allegro**

♩ = 120

Flute *f*

Oboe *f* (cue Clarinet 1) *p*

Clarinets in Bb *f* *p*

Bassoon *f* *p*

Horn in F *mf*

Trumpet in Bb *mf* [opt.]

Trombone *f* regular felt mallets

Timpani *f*

Percussion **SNARE DRUM** *mf*

Violin I *f* re-take (cue Clarinet 2) *p*

Violin II *f*

Viola *f* (cue Viola) re-take (cue Bassoon) *p*

Violoncello *f*

Contrabass *f*

C

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

(cue Flute)

(cue Oboe)

(cue Clarinet 1)

(cue Viola)

Divide to cover small-note viola cues throughout; at least one desk.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

solo

Fl. *p*

Ob. *p* (cue Flute)

Cl. *p* *p*

Bsn. *mf* *p* *p*

Hn.

Tpt.

Tbn.

Timp. *mp*

Perc. *mp* (one, cue Flute)

Vln. I *p* *pp* pizz arco

Vln. II *mf* *p* *p* (cue Oboe) *pp* (cue Viola) arco

Vla. *mf* *p* *p* (cue Clarinet 1) *pp* arco

Vc. *mf* *p* *p* (cue Clarinet 2) (arco)

Cb. *mf* *p* *p*

# 4. The Grasshopper's Wedding I

DURATION - 45"

Allegro

♩ = 110

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinets in Bb, and Bassoon, all playing a rhythmic melody in 2/4 time with a dynamic marking of *f*. The brass section, consisting of Horns in F, Trumpet in Bb, and Trombone, is mostly silent. The percussion section includes Timpani (playing a *mf* pattern), Orchestral Bells, and Percussion. The string section includes Violin I, Violin II (with a *(cue Viola)* instruction), Viola, Violoncello, and Contrabass, all playing a rhythmic accompaniment in 2/4 time with a dynamic marking of *f*. The score is written in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings.

**D**

**E**

Fl. *mf* *p*

Ob. *mf* *poco* *f* *mf* *p*

Cl. *mf* *poco* *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Vln. I *mf* *poco* *f* *mf* *p*

Vln. II *mf* *poco* *f* *mf* *p*

Vla. *poco* *f* *mf* *p*

Vc. (cue Viola) *mf* *poco* *f* *mf* *p*

Cb. *mf* *poco* *f* *mf* *p*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn.

Tpt.

Tbn. *mp* *mf*

Timp. *mp* *mf*

Orch. Bells

Vln. I (cue Flute) *mf* *f*

Vln. II *mf* *f*

Vla. (cue Clarinet) *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

## Piu Vivo

♩ = 120

Musical score for *Piu Vivo*, featuring woodwinds, strings, and percussion. The score is written for a chamber orchestra and includes dynamic markings such as *p*, *f*, and *ff*.

The instruments shown are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Timp. (Timpani)
- Orch. Bells
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked *Piu Vivo* with a metronome marking of 120 beats per minute. The dynamic markings range from *p* (piano) to *ff* (fortissimo).



# 5. Mockery I

DURATION 45"

Allegretto

♩ = 100

The score is for a chamber orchestra and includes the following parts:

- Flute:** Rests throughout the piece.
- Oboe:** Enters in the first measure with a melodic line, dynamics *mf* to *f*.
- Clarinets in Bb:** Rests until the third measure, then play a rhythmic pattern, dynamics *mf* to *f*. Includes an optional double part.
- Bassoon:** Rests throughout the piece.
- Horns in F:** Rests throughout the piece.
- Trumpet in Bb:** Enters in the first measure with a melodic line, dynamics *mf* to *f*, then *p*. Includes an optional sordano effect.
- Trombone:** Rests throughout the piece.
- Percussion:** Plays snare drum brushes with a rhythmic pattern, dynamics *p* *leggiero* to *mp*.
- Violin I:** Enters in the first measure with a melodic line, dynamics *mf* to *f*, then *mf* *leggiero* to *f*.
- Violin II:** Enters in the first measure with a melodic line, dynamics *mf* to *f*, then *mf* *leggiero* to *f*.
- Viola:** Rests until the third measure, then plays a rhythmic pattern, dynamics *mf* *leggiero* to *f*. Includes a cue for the Viola.
- Viola:** Rests until the third measure, then plays a rhythmic pattern, dynamics *mf* *leggiero* to *f*. Includes a cue for the Bassoon.
- Violoncello:** Rests until the third measure, then plays a rhythmic pattern, dynamics *mf* to *f*.
- Contrabass:** Rests throughout the piece.

F

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo*

*mf*

*mp*

*f*

*etc.*

*(cue Viola)*

G

*solo*

Fl. *mp* *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*  
(cue French Horn)

Hn. *p*  
*1. solo*

Tpt.

Tbn.

Perc. *mp* *mf*

Vln. I *mp* *f*  
*etc.*

Vln. II *mp* *f*  
*etc.*

Vla. *f* *mp* *f*  
*etc.*

Vc. *f* *mp* *f*  
*etc.*

Cb. *f*

Poco Meno Mosso

♩ = 86 accel.

Fl. *mp* *f*

Ob. *p sempre* *mp* *f*

Cl. *p sempre* *mp* *f*

Bsn. *p sempre* *mp* *f*

Hn. *p sempre*

Tpt. *mp* *f*

Tbn. (opt.) sord. *mp* *mf*

Perc. *mp* *mf*

Vln. I *mp* *f* etc.

Vln. II *mp* *f* etc.

Vla. *mp* *f* etc.

Vc. *mp* *f*

Cb. *mp* *f*

## 6. Ballad

DURATION - 2:00

**Poco Largo**  
♩ = 66

**poco rit.** . . . . .

Flute

Oboes

Clarinet in B♭

Bassoon

Horns in F

Trumpet in B♭

Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

*pesante*

*f*

*ff*

*mf*

*pizz*

Meno Largo

♩ = 72

I

Fl.

Ob.

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn.

Timp.

Vln. I

Vln. II

Vla. arco *f*

Vc. arco *f*

Cb. arco *f*

**J** Allegro

poco rit. . . . . ♩ = 100

Fl. *f pesante*

Ob. *f pesante*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* (cue Viola) arco

Vc. *f*

Cb.

*solo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mp*

Tranquillo

♩ = 80

Fl. *mf* *espressivo*

Ob.

Cl. *mp* *espressivo* *p*

Bsn. *mp* *p*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* (cue Viola) *mp*

Vc. *mp*

Cb. *mp*

L

rit.

Fl.

Ob. *solo*  
*p espressivo*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*p*



# 7. Canon

**DURATION - 1:00****Poco Vivace****rit. . . . . A Tempo**

♩ = 110

♩ = 110

Flute *f marcato e pesante*

Oboe *f marcato e pesante*

Clarinets in B $\flat$  *f marcato e pesante*

Bassoon *f marcato e pesante*

Horns in F *mf marcato e pesante*

Trumpet in B $\flat$  *mf marcato e pesante*

Trombone *mf marcato e pesante*

Timpani *mf marcato e pesante*

Orchestral Bells *hard mallets (NOT plastic)*  
*f marcato e pesante*

Percussion

Violin I *f marcato e pesante* *f*

Violin II *f marcato e pesante* *f* (cue Viola)

Viola *f marcato e pesante* *f*

Violoncello *f marcato e pesante* *f*

Contrabass *f marcato e pesante*

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp. *mp* *mp*

Orch. Bells

Perc. **SNARE DRUM** *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

N

Fl. *f* *p* *ff*

Ob. *f* *p* *ff*

Cl. *f* *p* *ff*

Bsn. *f* *p* *ff*

Hn. *ff*

Tpt. *f* *p* *ff*

Tbn. *mf* *p*

Timp. *mf* *pp*

Orch. Bells *f* *f*

Perc.

Vln. I *f* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *ff* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p*

accel.

**O** Poco Vivo

♩ = 126

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** *p sub.*
- Ob.:** *p sub.*
- Cl.:** *ff* and *p sub.*
- Bsn.:** *p sub.*
- Hn.:** *p*
- Tpt.:** *mp* and *p sub.*
- Tbn.:** (no dynamics specified)
- Timp.:** *mf* and *p*
- Orch. Bells:** *f*
- Perc.:** *f* and *p*
- Vln. I:** *p*
- Vln. II:** *p sub.*
- Vla.:** *p sub.*
- Vc.:** *p sub.*
- Cb.:** (no dynamics specified)

Risoluto (meno)

♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## 8. Sounds of the Bagpipe

DURATION 1:00

Vivace

♩ = 132

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf*

*mf*

*p*

*p*

*p*

*p*

Violin I and Cello may double at start with small string sections. Conductor's choice.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

**P**  
*mp*  
*mp*  
*mp*  
*mf*  
*mf*  
*mf*  
*p* — *mf*  
 play  
 play

Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

**Q**

*poco ritenuto*

*accel.*

**A Tempo**

♩ = 100

♩ = 132

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mf*

Hn. *p*

Tpt. [opt.] *mf*

Tbn.

Timp. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *sf* *mf*

Vc. *sf* *mf*

Cb. pizz *mf*

**R**

Fl. *f* *f* *mf*  
 Ob. *f* *f* *mf*  
 Cl. *f* *f* *mf*  
 Bsn. *p*  
 Hn. *mf* *mf*  
 Tpt. *mf* *mf*  
 Tbn. *p*  
 Timp.  
 Vln. I *f* *f* *mf*  
 Vln. II *p*  
 Vla. *p*  
 Vc. *p*  
 Cb.

Fl. *mf*

Ob. *mf*

Cl. *mf* *mp* *ff*

Bsn. *mp* *ff*

Hn. *mp* *ff*

Tpt. *mp* *ff*

Tbn. *mp* *f*

Timp. *p* *mp* *mf*

Vln. I *mf* *mp* *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

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

Cb. *mp* *ff*

# 9. The Soldier's Longing for Liberty

This is intended for the winds and brass (plus cellos and bass). Cues in the strings allow it to be played by strings with oboe or trumpet solo start, horn or clarinet solo end.

**DURATION 1:00**

**Andante non Molto**

$\text{♩} = 52$

The musical score is for a chamber orchestra and includes the following parts:

- Flute:** Rests throughout the piece.
- Oboe:** Starts with a [cue Trumpet] and plays a melodic line in *mp dolce*.
- Clarinet in Bb:** Two parts playing a melodic line in *p*.
- Bassoon:** Plays a melodic line in *p*.
- Horns in F:** Rests throughout the piece.
- Trumpet in Bb:** Starts with a *solo* and plays a melodic line in *mp dolce*.
- Trombone:** Rests until the 5th measure, then plays a melodic line in *p*.
- Timpani:** Rests throughout the piece.
- Violin I:** Rests throughout the piece.
- Violin II:** Rests throughout the piece.
- Viola:** Starts with a *p* and plays a melodic line. Includes cues: (cue Clarinet 2) at measure 4 and (cue Clarinet 1) at measure 6.
- Violoncello:** Starts with a *p* and plays a melodic line. Includes cues: (cue Bassoon) at measure 4 and (cue Clarinet) at measure 6.
- Contrabass:** Rests until the 5th measure, then plays a melodic line in *p*. Includes a cue: (cue Bassoon) at measure 6.

The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked *Andante non Molto* with a quarter note equal to 52 beats per minute.

If Oboe takes Trumpet solo, Horn 1 tacet 4 bars.  
Clarinet 1 play Horn cue

Fl.

Ob.

Cl. (cue Horn 1)

Bsn.

Hn.

Tpt.

Tbn.

Timp. [opt.]

Vln. I

Vln. II (cue Clarinet 1)

Vla. (cue Clarinet 2)

Vc. (cue Bassoon)

Cb. pizz arco

poco rit. . . . .

**S**

Fl. *mp* *mf* *f molto espressivo* *mp*

Ob. *mp* *mf* *f molto espressivo* *mp*

Cl. *mp* *mf* *f molto espressivo* *mp*  
 (cue Horn 1) [play]

Bsn. [play] *mf* *f* *mp*

Hn. *mp espressivo* *mf* *f* *mp*  
 [opt. double] *mp espressivo* *mf* *f* *mp*

Tpt.

Tbn. *mf* *p*

Timp.

Vln. I *mp* *mf* *f molto espressivo* *mp*

Vln. II (cue Oboe) *mp* *mf* *f molto espressivo* *mp*

Vla. (cue Clarinet 1) *mp* *mf* *f molto espressivo* *mp*

Vc. (cue Horn 1) *mp espressivo* *mf* *f* *mp*

Cb.

# 10. String, String, Turn the String!

DURATION 1:30

**Allegro**

♩ = 120

The musical score is for a chamber orchestra and includes the following parts and markings:

- Flute:** *grazioso*, *f*
- Oboe:** *f*, *grazioso*
- Clarinet in Bb:** *f*, *grazioso*
- Bassoon:** *mf*
- Horns in F:** *mf*
- Trumpet in Bb:** *mf*
- Timpani:** (rest)
- Orchestral Bells:** (rest)
- Violin I:** *grazioso*, *f*
- Violin II:** *mf*, *grazioso*, *f*, (cue Viola)
- Viola:** *mf*, *grazioso*
- Violoncello:** *pizz*, *f*
- Contrabass:** (rest)

The score is in 2/4 time with a key signature of one sharp (F#). It features a variety of articulations and dynamics, including *mf* (mezzo-forte), *f* (forte), and *grazioso* (graceful). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *f*

Hn.

Tpt. *mf* *p*

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz* *f*

Cb.



rit. . . . . ♩ = 120

Fl. *mp*

Ob. *solo p (cue Oboe) mf mp*

Cl. *p mf f*

Bsn. *mp f*

Hn.

Tpt.

Timp. *p*

Orch. Bells

Vln. I *mf mp*

Vln. II *mf mp*

Vla. *mp pp f*

Vc. *(cue String Bass) arco mp pp f pizz p*

Cb. *mp*

U

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*pizz*

*(cue Viola)*

*mf*

Poco Meno Mosso

♩ = 96

poco rit. . . . .

Fl. *f* *p* (cue Flute)

Ob. *f* *p* *p dolce* (cue Oboe)

Cl. *f* *p* *p dolce*

Bsn. *f* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Timp. *p*

Orch. Bells

Vln. I *f* arco pizz *p*

Vln. II *f* arco pizz

Vla. *f* arco pizz *p* (cue Viola) arco

Vc. *p* arco (cue String Bass)

Cb. *p* (cue Bassoon) *pp*

A Tempo



♩ = 120

rit.

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *mf* *f*

Hn. *p* *mp* *mp*

Tpt. *mf*

Timp.

Orch. Bells *mf*

Vln. I *mp* *f*

Vln. II *mp* *mf* *f*

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

Vc. *mp* *f*

Cb.

arco

(cue Viola) arco

pizz.

Poco Meno Mosso  
rit.

♩ = 96

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *p* *p* *mp* *f*

Bsn. *p* *p* *mp* *f*

Hn. *pp* *pp* *mp* *f*

Tpt. *mp* *f*

Timp. *mf*

Orch. Bells

Vln. I *pp* arco *mp* *f*

Vln. II *pp* arco *mp* *f*

Vla. *pp* arco *mp* *f*

Vc. *pp* arco (cue String Bass) *p* *mp* *f*

Cb. *p* arco (cue Viola) *mp* *f*

## 11. The Sun Pours Into the Church

DURATION 45"

Allegro Ironico

♩ = 132

♩ = ♩

Flute

Oboe

Clarinets in Bb

Bassoon

Horns in F

Trumpet in Bb

Trombone

Timpani

Orchestral Bells

Percussion

Percussion

Violin I

Violin II

Viola

Violoncello

Contrabass

*f*

*f*

*mf*

*mf*

*solo*

*f*

*mp*

*mf*

SNARE DRUM

*mp*

W

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *ff*

Hn. *1. solo p*

Tpt.

Tbn. *mf* *f*

Timp.

Orch. Bells

Perc.

Perc. TAMBOURINE fingers, at edge *p*

Vln. I *pizz p*

Vln. II *pizz p* *pizz (cue Viola) p*

Vla. *pizz p*

Vc. *pizz mf* *f*

Cb. *pizz mf* *f*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *pp* *sf* *mf*

Hn.

Tpt.

Tbn. *pp* *sf* *mf*

Timp. *mf*

Perc.

Tamb.

Vln. I *pp* *sf* arco

Vln. II *mf* *pp* *sf* arco

Vla. *mf* *pp* *sf* arco (cue Viola)

Vc. *pp* *sf* arco pizz

Cb. *pp* *sf* *mf* arco pizz

*pp* *sf* *mf*

X

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*pizz*

*div.*

*solo*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *ff*

Hn. *mf* *f*

Tpt. *mf* *ff* *ossia*

Tbn. *f*

Timp. *f*

Orch. Bells *mf* *f*

Perc. *f*

Perc. TRIANGLE *f*

Vln. I *f* *ff*

Vln. II *f* *ff* (cue Viola)

Vla. *f* *ff*

Vc. *ff* arco

Cb. *ff* arco

# 12. Drinking Song

DURATION - 1:00

Andante con moto

♩ = 80

Piu Vivo

♩ = 100

Flute *f*

Oboe *f*

Clarinets in Bb *f*

Bassoons *f* *ossia, cue Trombone*

Horns in F *f*

Trumpet in Bb *f*

Trombone *f*

Timpani *f*

Orchestral Bells

Percussion **TAMBOURINE**  
fingertips, edge  
*pp*

Percussion **BASS DRUM**  
*mf*

Violin I *f* *retake* *p*

Violin II *f* *[cue Viola]* *retake* *p*

Viola *f* *p*

Violoncello *f* *p*

Contrabass *f*



Piu Vivo

♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Tamb.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

(a)



♩ = 120

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *marcato* *mf* *ff*

Bsn. *f* *marcato* *ff* *ossia, cue Trombone*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *f* *f*

Orch. Bells *mf* *ff*

Tamb. *mf* *mp*

Perc. *mf* *mf*

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *marcato* *f* *ff*

Cb. *f* *marcato* *f* *ff*



Fl. *mf* *f* *f*

Ob. *mf* *f* *f*

Cl. *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

Orch. Bells *mf*

Perc. *mp* *mf* *mp* *mp*

Vln. I *f*

Vln. II *f*

Vla. *f* arco *f* arco

Vc. *f* arco *f* arco

Cb. *f* *f*

# A1 Poco Piu Mosso

♩ = 126

Fl. *ff* *f* *f* *mf*

Ob. *ff* *f* *f* *mf*

Cl. *ff* *f* *f* *mf*

Bsn. *ff* *f* *f* *mf*

Hn. *f* *mf* *f*

Tpt. *f* *mf* *f* *mf*

Tbn. *f* *mf* *mf*

Timp. *f* *f* *f*

Orch. Bells *f* hand-stop

Perc. *mf* *mf* *mf* *mp*

Perc. *mf* *mf* *mf*

Perc. *mf* *mf* *mf* *mp*

Vln. I *ff* *f* *f* *mf*

Vln. II *ff* *f* *f* *mf*

Vla. *ff* *f* *f* *mf*

Vc. *ff* *f* *f* *mf* *pizz*

Cb. *ff* *f* *f* *mf*

Fl. *f* *piu f*

Ob. *f* *piu f*

Cl. *f* *piu f*

Bsn. *f* *piu f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *mf*

Orch. Bells *f*

Perc. *mp* *mf* *f*

Perc. *mf* *f*

Perc. *mp* *mf* *f*

Vln. I *f* *piu f*

Vln. II *f* *piu f*

Vla. *f* *piu f*

Vc. *f* *piu f*

Cb. *f* *piu f*

Poco Ritenuto

♩ = 100

This page of the musical score is for a chamber orchestra. It features the following parts and markings:

- Flute (Fl.):** Treble clef, playing a melodic line with slurs and accents.
- Oboe (Ob.):** Treble clef, playing a melodic line with slurs and accents.
- Clarinet (Cl.):** Treble clef, playing a melodic line with slurs and accents.
- Bassoon (Bsn.):** Bass clef, playing a melodic line with slurs and accents. Dynamic marking: *ff*.
- Horn (Hn.):** Treble clef, playing a melodic line with slurs and accents. Dynamic marking: *ff*.
- Trumpet (Tpt.):** Treble clef, playing a melodic line with slurs and accents.
- Tuba (Tbn.):** Bass clef, playing a melodic line with slurs and accents. Dynamic marking: *f*.
- Timpani (Timp.):** Bass clef, playing a melodic line with slurs and accents. Dynamic marking: *f*. Includes the instruction *ossia* with an accent (^) above the final note.
- Orch. Bells:** Treble clef, playing a melodic line with slurs and accents. Includes a downward arrow (↓) at the end of the line.
- Percussion (Perc.):** Three staves with rhythmic patterns, including asterisks (\*) and accents (^).
- Violin I (Vln. I):** Treble clef, playing a melodic line with slurs and accents.
- Violin II (Vln. II):** Treble clef, playing a melodic line with slurs and accents.
- Viola (Vla.):** Treble clef, playing a melodic line with slurs and accents. Ends with a double bar line and a repeat sign (||:).
- Violoncello (Vc.):** Bass clef, playing a melodic line with slurs and accents. Dynamic marking: *ff*.
- Double Bass (Cb.):** Bass clef, playing a melodic line with slurs and accents. Dynamic marking: *ff*.

## 14. Czárdás

DURATION - 1:00

Allegro Robusto

♩ = 110

Piu Mosso second time

♩ = 120

WINDS AND PERCUSSION JOIN IN SECOND TIME ONLY

Flute

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Orchestral Bells

Percussion

Violin I

Violin II

Viola

Violoncello

Contrabass

SNARE DRUM

*f sf sf sf*

*f sf sf sf*

*f sf sf sf*

*f sf sf sf*

*mf sf sf sf*

*mf sf sf sf*

*mf*

*mf*

*mf*

*mf*

*f sf sf sf*

(cue Viola)

**B1**

[Play both times]

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. *p* [Play both times]

Orch. Bells

Perc. *p*

Perc.

Perc.

Vln. I *p*

Vln. II *p* (cue Viola)

Vla. *p* pizz

Vc. *p*

Cb. *p* pizz

**C1**  
2nd. time only

Fl. *f sf sf sf*

Ob. *f sf sf sf*

Cl. *f (opt.) (1. ossia.) sf sf sf (2.) mf*

Bsn. *f*

Hn. *mf mf*

Tpt. *mf*

Tbn. *f*

Timp. [second time only]

Orch. Bells *mf f*

Perc. *mf* **CYMBALS**

Perc. *mf* (One player can play Bass Drum and Snare Drum) **BASS DRUM**

Perc. *mf*

Vln. I *f opt. div. sf sf sf*

Vln. II *f opt. div. (cue Viola) sf sf sf*

Vla. *f*

Vc. *f arco*

Cb. *f arco*

# 15. Mother, Dear Mother, I've Ripped My Boots!

DURATION 1'

**Allegro Scherzando**

♩ = 120

*poco rit.* . . . . . **A Tempo**

A second flutist may play the last solo passage (except for the last 2 bars) on Piccolo instead of flute: as though written an octave lower.

**D1**

♩ = 120

The musical score is for a chamber orchestra and consists of 10 measures. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro Scherzando' with a metronome marking of 120. The score includes parts for the following instruments:

- Flute:** Rests for the first 8 measures, then plays a solo passage in the final two measures (measures 9 and 10) marked *mf*.
- Oboe:** Rests for the first 8 measures, then plays a solo passage in the final two measures marked *mf*.
- Clarinets in Bb:** Play a rhythmic pattern of eighth notes starting in measure 2. Dynamics range from *p* to *mp* and *poco marcato*.
- Bassoon:** Play a rhythmic pattern of eighth notes starting in measure 2. Dynamics range from *p* to *mp*, *p*, *pp*, and *p*.
- Horns in F:** Rests for the first 8 measures, then play a rhythmic pattern in the final two measures marked *p* and *poco marcato*.
- Trumpet in Bb:** Rests for the first 8 measures, then plays a rhythmic pattern in the final two measures marked *p*.
- Trombone:** Rests for all 10 measures.
- Timpani:** Play a rhythmic pattern of eighth notes starting in measure 2. Dynamics range from *p* to *mp*, *p*, and *pp*.
- Percussion (BASS DRUM):** Rests for the first 8 measures, then plays a single note in measure 9 marked *pp*.
- Violin I and Violin II:** Rests for the first 8 measures, then play a solo passage in the final two measures marked *mp* and *poco marcato*.
- Viola:** Play a rhythmic pattern of eighth notes starting in measure 2. Dynamics range from *p* to *mp* and *p*.
- Violoncello and Contrabass:** Play a rhythmic pattern of eighth notes starting in measure 2. Dynamics range from *p* to *mp*, *p*, *pp*, and *mp*.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*etc.*

*p*

*pp*

poco rit.

**E1** A Tempo

♩ = 120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

[cue Viola]

*mf*

*mf*

*mf*

*mf*

*mf*

**F1**

*poco rit.* . . .

**A Tempo**

♩ = 120

*pp* A second flutist may play this passage (except for the last 2 bars) on piccolo instead of flute: as though written an octave lower.

*mp*

*pp*

*pp*

[opt. one, solo] *pp*

*pp*

*pp*

**G1**

Fl.

Ob. (cue Trumpet) *p* *solo* *p* (cue Oboe)

Cl. *pp* *p* (cue Trumpet) *p*

Bsn. *pp*

Hn.

Tpt. *solo* *p* *p*

Tbn.

Timp.

Orch. Bells

Perc.

Vln. I *pp*

Vln. II

Vla. *pp* (cue Viola)

Vc. *pp* *pp*

Cb.

poco rit. . . . . A Tempo

**H1**

Sempre inTempo

♩ = 120

[cue Clarinet]  
solo

Fl. *pp* *p*

Ob.

Cl. *p*

Vln. 1 *p*

Vln. 2 *p*

Viola *p*

Bsn. *p*

Cello *p*

Hn.

Tpt.

Tbn.

Timp. *p*

Orch. Bells

Perc. *pp*

Vln. I *pp* *p*

Vln. II *p*

Vla. *p*  
(cue Viola)

Vc. *pp* *p*

Cb. *p*

# 16. Lonely People Can't Be Happy

DURATION - 45"

**Allegro Molto**

♩ = 132

The musical score is for a chamber orchestra and consists of the following parts: Flute, Oboe, Clarinets in Bb (two staves), Bassoon, Horns in F (two staves), Trumpet in Bb, Trombone, Timpani, Violin I, Violin II (with a cue staff for Viola), Viola, Violoncello, and Contrabass. The score is in 2/4 time and D major. The first four measures are mostly rests for the woodwinds and strings. From measure 5, the Flute, Oboe, and Violin I parts play a rhythmic eighth-note pattern with a dynamic of *f*. The Clarinets in Bb and Bassoon play a similar eighth-note pattern with a dynamic of *f*. The Horns in F play a pattern of eighth notes with a dynamic of *mf*. The Violin II and Viola parts play a pattern of eighth notes with a dynamic of *mf*, which then changes to *simile*. The Violoncello and Contrabass parts play a pattern of eighth notes with a dynamic of *mf*, which then changes to *simile*. The Bassoon part includes a "[breath]" marking in measure 8. The score ends in measure 9.

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *f* *f* *mf*

Tpt. *f* *f*

Tbn. *mf*

Timp. *mf*

Vln. I *ff* *f*

Vln. II *f* *f* *mf* *simile*

Vla. *f* *f* *mf* *simile*

Vc. *f* *f* *mf* *simile*

Cb. *f*

(cue Viola)

pizz

I1

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *p* *f* *f*

Bsn. *p* *f* [breath]

Hn. *p* *mp*

Tpt.

Tbn.

Timp. [opt.] *mp*

Vln. I *mf* *f*

Vln. II *p* *mf* *mf simile*

Vla. *p* *mf* *mf simile*

Vc. *p* *mf* *mf simile*

Cb. *mf* pizz

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn.

Tpt.

Tbn.

Timp.

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

Vln. II *mp* *mf* *mp*

Vla. *mp* *mp* *mf* *mf* *mp*

Vc. *mp* *mp* *mf* *mf* *mp*

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

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Timp. [B's opt.] *mf* *f*

Vln. I *p* *f* *ff*

Vln. II *p* *p* *f* *ff* (cue Viola)

Vla. *f* *ff*

Vc. *p* *f* *ff*

Cb. *p* *f* *ff* arco



(cue Clarinet)

Fl. *p* *mf* *mp*

Ob.

Cl. *p* *mf* *mp* (cue Flute)

Bsn.

Hn.

Tpt.

Tbn.

Timp.

(cue Clarinet)

(cue Flute)

Vln. I *p* *mf* *mp*

Vln. II *p* *mp* *p*

Vla. *p* *mp* (cue Viola)

Vc.

Cb.



Tempo I

L1

poco rit. . . . . ♩ = 96

Fl. *p* *f* *mp* *mf*  
 (cue Flute) (play)

Ob. *p* *f* *mp* *mf*

Cl. 1. *p* *f* *p* *mp*

Cl. 1. *p* *f* *p* *mp*  
 (cue Clarinet 2)

Bsn. *p* *f* *p* *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

Vln. I *f* *mp* *mf*  
 (cue Flute)

Vln. II *p* *f* *p* *mp*  
 (cue Clarinet 1)  
 (cue Viola for Clarinet 2)

Vla. *p* *f* *p* *mp*  
 (cue Clarinet 2)

Vc. *p* *f*

Cb. *f*

Adagio

Tempo I

poco rit.

♩ = 72

♩ = 96

Fl. *p* *pp*

Ob.

Cl. *p* *pp*

Bsn. *p* *pp*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *p* *pp* *p*

Vln. II *p* *pp* (cue Clarinet 1) *senza vib* (cue Viola) *pizz*

Vla. *p* *pp* (cue Clarinet 2) *senza vib* (cue Viola for Clarinet 2) *senza vib* (cue Viola) *pizz*

Vc. *pp* (cue Bassoon) *senza vib* *p* *pizz*

Cb. *pizz*

*p*

N1

poco rit. . . . . ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

arco

arco

arco

arco

(cue Viola) arco

p

mp

p

p

p

poco rit. . . . . ♩ = 72

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *f* *mf* *p* *pp* senza vib

Vln. II *f* *mf* *p* *pp* senza vib  
(cue Viola) senza vib

Vla. *f* *mf* *p* *pp* senza vib  
(cue Viola) senza vib

Vc. *f* *mf* *p* *pp* senza vib

Cb. *f* *mf* *p* *pp* arco senza vib

# 18. Song of the Feast

DURATION 1:00

Molto Allegro

♩ = 136

Flute

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

NOTE: This solo requires a mature student timpanist and 4 or 5 drums

Timpani

Orchestral Bells

Violin I

Violin II

Viola

Violoncello

Contrabass

*solo* L R R L L L R L R R L L  
*f* > *f* > *mf* < *f* > *f* > *f* > *mf* < *f* > *mf*

(cue Timpani, 5th drum only)  
pizz

(cue Timpani, 5th drum only)  
pizz

(cue Timpani)  
pizz

[play]  
pizz

arco

arco

arco

*f* > *f* > *mf* < *f* > *f* > *f* > *mf* < *f* > *f* > *mf* < *f* > *mf*



Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt.

Tbn.

Timp.

Orch. Bells

Vln. I *f*

Vln. II *f* arco

Vla. *f* arco

Vc. *f*

Cb.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *mf*

Tpt.

Tbn.

Timp.

Orch. Bells

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

P1

Q1

Fl.

Ob.

Cl. *p* *mf*

Bsn. *mp* *f*

Hn. *p* *mf*

Tpt.

Tbn. *mf*

Timp. *mp* *mf*

Orch. Bells

Vln. I

Vln. II

Vla. *p* *mp* *f* pizz

Vc. *mp* *f* (arco sempre)

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



rit.

♩ = 136

Fl. *ff*

Ob. *ff*

Cl. *opt. ossia: double Clarinet 2* *ff*

Bsn. *ff*

Hn. *mf* *ff*

Tpt. *f*

Tbn. *ff*

Timp. *ff*

Orch. Bells *mf* *f*

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *ff*

Vc. *ff*

Cb. *arco* *ff*

## 19. A Toast to the Host

DURATION 1:20

**Molto Vivace**

♩ = 144

Flute

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Orchestral Bells

Percussion

Percussion

Violin I

Violin II

Viola

Violoncello

Contrabass

**SNARE DRUM**

**BASS DRUM**

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*arco*

*mf*

*f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

*p*

*pp*

*p*

*mp*

*mf*

*pizz*

*p*

*mp*

*mf*

*f*

*LV*

*LV*

## R1

Fl. *mp*  
 Ob. *mp*  
 Cl. *mp*  
 Bsn. *mp*  
 Hn. *p*  
 Tpt. *p*  
 Tbn.  
 Timp. [opt.] *p* *mp* *mf*  
 Perc. *mf* *p*  
 Perc. *p* *mp* *mf*  
 Vln. I *f* *mp*  
 Vln. II *f* *mp*  
 Vla. *f* *mp*  
 Vc. *f* *mp*  
 Cb. pizz *p* *mp* *mf*

The score is for a chamber orchestra and includes the following instruments and parts:
 

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.).
- Percussion:** Timpani (Timp.), two sets of Percussion (Perc.), and Cymbals (Cb.).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

 The score is marked with dynamic levels: *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The woodwinds and strings generally play *mp* throughout the section. The percussion parts have dynamic markings of *mf*, *p*, *mp*, and *mf*. The Cb. part includes a *pizz* (pizzicato) marking. The Timp. part is optional ([opt.]) and has dynamic markings of *p*, *mp*, and *mf*.

S1

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. *p*

Tpt. *mf*

Tbn.

Timp. [opt.] *mf* L V

Orch. Bells *mf*

Perc. *f* *p* L V

Perc. *p*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *pizz* L V *mf*





**U1**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*L V*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* (cue Bassoon)

Tpt. *mp*

Tbn. *mp*

Timp. *mp*

Orch. Bells *mp*

Perc. *mp*

Perc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*solo*

Fl. *p*

Ob. *mp*

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc. *p* *pp*

Perc.

Vln. I *pp* (cue Flute)

Vln. II *p*

Vla. *p* *pp*

Vc. *p* *pp*

Cb.

rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mp*

*mf*

*f*

*ff*

*arco*

# 20. A Jest

DURATION: 1 minute

Allegro

poco rit.

A Tempo

♩ = 120

♩ = 120

Flute *f* *piu f*

Oboe

Clarinets in B $\flat$  *f* *piu f*

Bassoon *f* *piu f*

Horns in F

Trumpet in B $\flat$

Trombone [opt.]

Timpani

Orchestral Bells

Violin I *f* *piu f* long bows

Violin II *f* *piu f*

Viola *f* *piu f*

Violoncello

Contrabass

W1

poco rit.

A Tempo

♩ = 120

Fl. *f* *piu f*

Ob. *f* *piu f*

Cl. *f* *piu f*

Bsn. *f* *piu f*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *f* *piu f* long bows

Vln. II *f* *piu f* long bows

Vla. *f* *piu f*

Vc. *f*

Cb.

Fl. *f*

Ob. *f*

Cl. *mf* *f*

Bsn. *mf* *f* *ff*

Hn. *f* *f*

Tpt. *f*

Tbn. *f*

Timp.

Orch. Bells

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f* *ff*

Cb. *f* *ff*

Fl. *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *ff* *ff*

Hn. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Tbn. *mf* *f*

Timp. *f*

Orch. Bells *f*

Vln. I *f* *ff* *f*  
long bows

Vln. II *f* *ff* *f*  
full bows

Vla. *f* *ff* *ff*  
full bows

Vc. *f* *ff* *ff*  
full bows

Cb. *f* *ff* *ff*  
full bows

poco rit. . . A Tempo  
♩ = 120

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts with *ff*, then *f*, and ends with *ff*.
- Ob.** (Oboe): Starts with *ff*, then *f*, and ends with *ff*.
- Cl.** (Clarinet): Starts with *ff*, then *f*, and ends with *ff*.
- Bsn.** (Bassoon): Starts with *ff*, then *ff*, *f*, and ends with *ff*.
- Hn.** (Horn): Starts with *f*, then *mf*, and ends with *f*.
- Tpt.** (Trumpet): Starts with *f*, then *mf*, and ends with *f*.
- Tbn.** (Trombone): Starts with *f*, and ends with *f*.
- Timp.** (Timpani): Starts with *f*, and ends with *f*.
- Orch. Bells**: Starts with *f*, and ends with *ff*.
- Vln. I** (Violin I): Starts with *ff*, then *f*, and ends with *ff*.
- Vln. II** (Violin II): Starts with *ff*, then *f*, and ends with *ff*.
- Vla.** (Viola): Starts with *ff*, then *ff*, *f*, and ends with *ff*.
- Vc.** (Violoncello): Starts with *ff*, then *ff*, *f*, and ends with *ff*.
- Cb.** (Contrabass): Starts with *ff*, then *f*, and ends with *ff*.

The score includes various dynamic markings (*ff*, *f*, *mf*) and articulation symbols such as accents ( $\hat{\ }$ ) and slurs. The key signature has one sharp (F#), and the time signature is 4/4.

## 21. Romance II

DURATION 2:00

Poco Allegretto

♩ = 84

rit. . .

A Tempo

♩ = 84

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Orchestral Bells

Violin I

Violin II

Viola

Violoncello

Contrabass

all open strings to start

*pp* sostenuto, quasi flautando

*p* parlando

(cue Viola)

all open strings to start

*pp* sostenuto, quasi flautando

all open strings to start

*pp* sostenuto, quasi flautando

senza vibr (small notes cue Viola)

*pp* sostenuto, quasi flautando

*p*

poco rit. . . . . A Tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mp*

**Y1** A Tempo

poco rit. . . .

♩ = 84

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Tbn.

Vln. I *p* *sostenuto* (cue Clarinet 1) *p*

Vln. II *p* (cue Clarinet 2) *p* (cue Viola) *sostenuto espressivo*

Vla. *p* *sostenuto espressivo*

Vc. *p*

Cb. *p* *pp*

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *f*

Tbn.

Vln. I *mp* *mf* (play)

Vln. II *mp* *mf*

Vla. *f* *p* V

Vc. *p* (cue Viola) V

Cb. *p* V

# Z1 Molto Meno

♩ = 54  
*espressivo*  
*sostenuto*

*rit.* . . . . . **A Tempo II,**  
**Poco Meno**  
♩ = 60

Fl. *p* *espressivo* *sostenuto* *mf* *p*

Ob. *p* *sostenuto* *mf* *p*

Cl. *p* *sostenuto* *mf*

Bsn. *p* *sostenuto* *mf* *p*

Tbn. -

Vln. I *p* *sostenuto espressivo* *mf* *p*

Vln. II *p* *sostenuto* *mf* *p*

Vla. *p* *sostenuto* *mf* *p*

Vc. *p* *sostenuto* *mf* *p*

Cb. -

(cue Oboe)

(cue Clarinet 1)

(cue Viola)

(cue Clarinet 2)

(cue Bassoon)

accel. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*mf*

(cue Viola)

*p*

*mp*

rit.

Tempo II

♩ = 60

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The brass section (Horns, Trumpets, Trombones) has optional parts. The Orchestrated Bells play a series of chords. The score is marked with dynamics such as *f*, *ff*, and *mf*. The tempo is marked *Tempo II* with a metronome marking of 60. The score includes a *rit.* (ritardando) marking at the beginning. The key signature has one sharp (F#).

## 22. Funeral Song

DURATION 2:20

Lento

♩ = 36

Meno Lento

♩ = 46

Flute

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

*p* *mp* *pp* *quasi recitando* *mp* *pizz* *arco*

**A2** Poco Agitato

♩ = 60

(cue Oboe)  
quasi recitando

Fl. *mp*

Ob. *mp* *solo quasi recitando*

Cl. *p* *mp* *p* *sostenuto*

Bsn. *mp* *p* *sostenuto*

Hn.

Tpt.

Tbn. *mp*

Timp.

Vln. I (cue Clar. 1) *p* *sostenuto*

Vln. II (cue Clar. 2) *p* *mp* *p* *sostenuto*

Vla. (cue Bsn.) *p* *mp* *p* *sostenuto*

Vc.

Cb. *arco* *mp*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *p* *p*

Bsn. *p* *p*

Hn. *pp*

Tpt.

Tbn.

Timp.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *pp*

Cb.

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

Ob. *mp* *p* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *mf*

Tpt. *mp* *mf*

Tbn. *mf*

Timp. *mf*

Vln. I *pp* *mp* *f*

Vln. II *pp* *mp* *f*

Vla. *pp* *mp* *f*

Vc. *pp* *mp* *f*

Cb. *mp* *f*

B2

♩ = 56

solo

Fl. *ff* *p* *p* *solo*

Ob. *ff* *p* *p* (cue Clarinet 1)

Cl. *ff* *p* *p* (cue Flute)

Bsn. *ff* *p* *p* (cue String Bass) *pp*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Timp. *mf* *p*

Vln. I *ff* *p*

Vln. II *p*

Vla. (div.) *p* pizz (cue Viola) pizz (div. cue String Bass)

Vc. (div.) *p* pizz *p* arco *pp*

Cb. *p* *p* *p* *pp*

Molto Tranquillo

♩ = 48

(cue Clarinet 1)

poco rit. . . . .

Fl. *pp* *p* *pp* *ppp*

Ob.

Cl. *pp* *p* *pp* *ppp*

Bsn. *ppp* *pp* *pp* *ppp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Timp. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp* *pp* *pp* *ppp*

Cb. *ppp* *p* *pp* *ppp*

arco

pizz

(cue Bassoon)

## 23. The Grasshopper's Wedding II

DURATION - 2:00

Allegro Vivace

♩ = 120

For a fun effect, Piccolo can start far offstage and gradually approach, then enter, to sit down at their chair after 34 bars.

PICCOLO

Flute *solo*  
*ppp*

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani  
[start as though you are far away down a country road]  
*soli med. hard mallets*  
*pp L V sempre*

Orchestral Bells

Violin I

Violin II

Viola

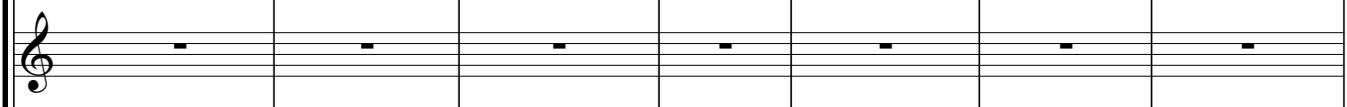
Violoncello  
(cue timpani soli)  
one, solo *pizz*  
*pp* [start as though you are far away down a country road]

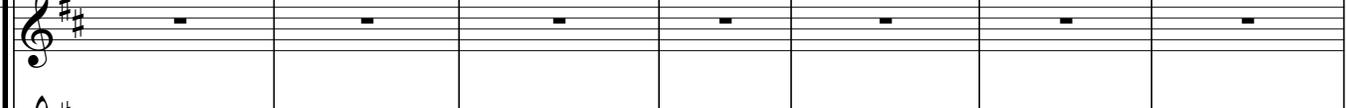
Contrabass  
*pizz*  
*pp*

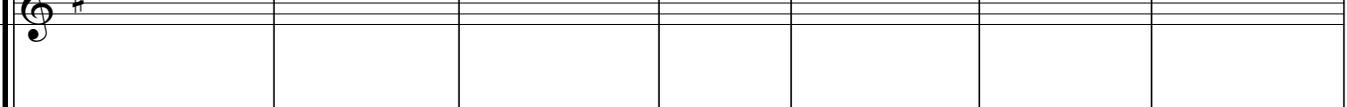
Picc. *p subito*  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp. *p*  
 Orch. Bells  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. *p*  
 Cb. *p*

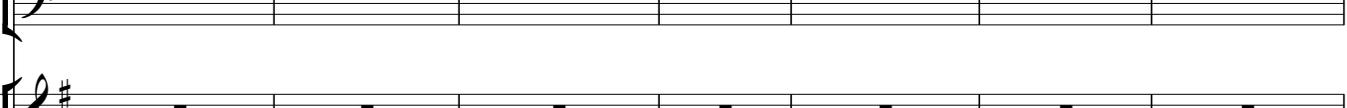
**C2**

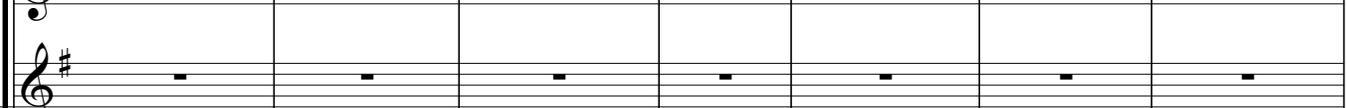
Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Timp. 

Orch. Bells   
 medium rubber mallets   
 *pp* 

Vln.   
 *p* [start as though you are approaching from far down a country road]   
 

Vln. II   
 pizz   
 *p* 

Vla.   
 *p*   
 tutti, play pizz   
 

Vc.   
 *p*   
 arco   
 

Cb. 

Picc. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

*tutti*

Vln. *p*

Vln. II

Vla.

Vc.

Cb.

## D2

Picc. *mf* *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Bsn. *mf* *mp*  
 Hn. *mf* *mp*  
 Tpt. *mf* *mp*  
 Tbn. *mf* *mp*  
 Timp. *mf* *mp*  
 Orch. Bells *mf*  
 Vln. I *mf* *mf*  
 Vln. II *mf* *mp*  
 Vla. *mf* *mp*  
 Vc. *mf* *mp*  
 Cb. *mf* *mp*

[C's optional, 4th drum or pedal D to C, then back to D]  
 hard mallets (NOT plastic)

molto rit.

A Tempo

♩ = 120

Picc. *f*

Ob. *f* *opt. 8va*

Cl. *f*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Timp. *f* *mf*

Orch. Bells *f*

Vln. I *f*

Vln. II *f* *mf*  
bow as it comes

Vla. *f* *mf*  
bow as it comes

Vc. *f* *mf*  
bow as it comes

Cb. *f* *mf*

Picc. *ff* *ff*  
 Ob. *ff* *ff*  
 Cl. *opt. 8<sup>va</sup>* *ff* *ff*  
 Bsn. *f* *f*  
 Hn. *f* *mf*  
 Tpt. *f*  
 Tbn. *f*  
 Timp. *f* *p*  
 Orch. Bells *f*  
 Vln. I *ff* *ff*  
 Vln. II *f*  
 Vla. *f* (Viola *ossia*)  
 Vc. *f* (Cello *ossia*)  
 Cb. *f*

Picc.  
 Ob.  
 Cl. *opt. 8<sup>va</sup>*  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp.  
 Orch. Bells  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. *(Cello ossia)*  
 Cb.

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Picc.**: Dynamics *f* (measures 127-131)
- Ob.**: Dynamics *f* (measures 127-131)
- Cl.**: Dynamics *f* (measures 127-131); includes *opt. 8<sup>va</sup>* markings in measures 126 and 131.
- Bsn.**: Dynamics *mf* (measures 126-127), *f* (measures 127-131)
- Hn.**: Dynamics *mf* (measures 126-127), *f* (measures 127-131)
- Tpt.**: Dynamics *mf* (measures 127-131)
- Tbn.**: Dynamics *mp* (measures 127-131)
- Timp.**: Dynamics *p sempre* (measures 127-131)
- Orch. Bells**: Dynamics *f* (measures 127-131)
- Vln. I**: Dynamics *f* (measures 127-131)
- Vln. II**: Dynamics *mf* (measures 127-131)
- Vla.**: Dynamics *mf* (measures 126-127), *f* (measures 127-131)
- Vc.**: Dynamics *mf* (measures 126-127), *f* (measures 127-131)
- Cb.**: Dynamics *mf* (measures 126-127), *f* (measures 127-131)

Picc.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp. *soli*  
 Orch. Bells  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for Set C, Chamber Orchestra, page 127. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone, Timpani, Orchestrated Bells, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time with a key signature of one sharp (F#).

Performance markings include *soli* for Timpani, *f* (forte) for Bassoon, Violoncello, and Contrabass, and *pizz* (pizzicato) for Violin II, Viola, and Contrabass. A marking "strum on beat pizz" is present for Violoncello.

If the piccolo can move offstage, tacet here.

Picc. *mf*  $\underline{3}$   $\underline{3}$   
 Ob.   
 Cl.   
 Bsn. *mf*  $\underline{3}$   
 Hn.   
 Tpt.   
 Tbn.   
 Timp. *mf*  
 Orch. Bells *p*  
 one, solo  
 Vln. I *mf*  $\underline{3}$   $\underline{3}$   
 Vln. II *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *mf*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Tpt.   
 Tbn.   
 Timp.   
 Orch. Bells   
 Vln.   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

*p*   
 3   
 3   
 (no strum)

Offstage if possible, and as though disappearing  
little by little down a country road

Picc. *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. [as though you are disappearing  
little by little down a country road] *pp* *L V sempre*

Orch. Bells

Vln. *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* one, solo  
(cue timpani soli)

Cb. [as though you are disappearing  
little by little down a country road] *pp*

*pp*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Tpt.   
 Tbn.   
 Timp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

The score is for a chamber orchestra. The Piccolo part begins with a triplet of eighth notes. The Timpani and Violoncello parts play a rhythmic pattern of eighth notes. The other instruments are mostly silent in this section.

Picc. *ppp*  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp. *ppp*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. *ppp*  
 Cb.

With solo timp., conductor may stop conducting here, just hold the moment, let timp. end it alone.

Picc.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 Timp. *estinto*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. *estinto*  
 Cb.

## 24. I Am an Old Shepherd

DURATION 2:30

**Lento, Molto Rubato**

♩ = 52 Short accels. and rit. are to approximate rubato with Violin I section.

Flute

Oboe

Clarinet in Bb

Bassoon

**BRASS ARE OPTIONAL**

Horns in F

Trumpet in Bb

Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Repeated notes may be played all in one bow. Adjust start bowings as needed. Long notes should be downbow for dim.

sempre sul G  
molto espressivo

accel. . . . . A Tempo  $\text{♩} = 52$  Mosso rit. . . . . Tempo I  $\text{♩} = 52$

Fl.

Ob.

Cl.

Bsn.

Vln. I *parlando*

Vln. II *p mp p div. mp poco espressivo*

Vla. *p mp p mp*

Vc. *p mp p mp*

Cb. *p mp p mp*

accel. . . . .

A Tempo

F2

♩ = ♩

♩ = 52

Fl.

Ob.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf* *p* *mp* *p*



accel. . . . . A Tempo Mosso rit. . . . .  
 ♩ = 52 ♩ = 66

**G2**

*parlando*

Fl. *mp*

Ob. *mp*

Cl. *mp* *p*

Bsn. *mp* *p*

Timp.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Tempo I

♩ = 52

Mosso

♩ = 66

H2

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[opt. one, solo]

*pp*

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

rit. . . . . Tempo I  $\text{♩} = 52$  Mosso  $\text{♩} = 66$  rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

Tempo I

rit.

♩ = 52

Fl.

Ob.

Cl. *poco espressivo*  
*pp* *p* *pp*

Bsn. *poco espressivo*  
*p*

Timp. *pp* *ppp* *pp* *ppp*

Vln. I *pp* *p*

Vln. II *poco espressivo*  
*pp* *p* *pp*

Vla. *poco espressivo*  
*pp* *p* *pp* *mp* *pp*

Vc. *poco espressivo*  
*pp* *p* *pp* *mp* *pp*

Cb. *p* *pp* *p* *pp*

# 25. Bear Dance

**DURATION - 2:00**

**Allegro Vivace**

♩ = 110

Gently stress the first eighth in each group of 4 repeated on the same pitch.  
Not an accent. Woodwinds may fake or omit the quick slurred grace notes

The score is for a children's chamber orchestra. It features a driving eighth-note accompaniment in the lower strings (Violoncello and Contrabass) and a melodic line in the woodwinds and upper strings. The woodwinds (Flute, Oboe, Clarinets in Bb, Bassoon) play a series of eighth notes, with the first eighth note in each group of four being gently stressed. The brass (Horns in F, Trumpet in Bb, Trombone) plays a similar eighth-note pattern. The percussion (Timpani, Percussion) provides a rhythmic foundation with wood snare stick butts and a bass drum. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a continuous eighth-note pattern. The score includes various dynamics such as *ff*, *mf*, and *f*, and includes performance instructions like "sord.", "pizz", and "hard mallet".

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

opt.

*f*

*mf*

play

*f*

(cue viola)  
pizz

arco

*f*

arco

*f*



Fl.

Ob. *f*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Xyl.

Perc.

Perc.

Vln. I

Vln. II *f*  
pizz  
(cue Viola)  
pizz

Vla. *mf*  
pizz

Vc. *mf*  
pizz

Cb.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The percussion section includes Timpani (Timp.), Xylophone (Xyl.), and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures. The first measure shows the initial entry of several instruments. The second measure features a crescendo leading to a fortissimo (f) dynamic. The third measure shows a decrescendo leading to a mezzo-forte (mf) dynamic. The fourth measure concludes the passage with various articulations, including pizzicato (pizz) and a cue for the Viola.

Dynamic markings include *f* (fortissimo), *mf* (mezzo-forte), and *pizz* (pizzicato). The score also includes performance instructions such as "cue Viola" and "pizz" for the Viola part.





Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Xyl.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.





Fl. *f*

Ob. *f*

Cl. *mp* *f*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Timp.

Xyl. *f*

Perc. *mp* arco *pizz*

Vln. I *mp* arco *f* *pizz*

Vln. II *mp* arco *f* *pizz* (cue Flute)

Vla. *mp* arco *mf*

Vc. *mp*

Cb. *mp*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn.

Timp.

Xyl. *f*

Vln. I *f* arco

Vln. II *mf* pizz (cue Viola) pizz

Vla. *mf* pizz

Vc. *mf* pizz

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Xyl.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

(cue Viola)  
pizz

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Xyl.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

*mf*

*f*

arco

*mf*





Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Xyl.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz*

*p*

*pizz*

*p*



Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mf*

Tpt. *mf*

Tbn.

Timp. soft felt mallet *ppp*

Vln. I arco *mp* *p* *ppp*

Vln. II arco *mp* *p* *ppp*

Vla. arco *mp* *p* pizz *mf* (cue Viola) pizz *mf*

Vc. pizz *p*

Cb. pizz *pp*

# 26. Dawn

DURATION - 1:15

Molto Andante

♩ = 90

molto rit. .

A Tempo

♩ = 90

Flute

Oboe

Clarinets in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Orchestral Bells

Violin I

Violin II

Viola

Violoncello

Contrabass

[opt. sord.]

*p* *mp* *p* *mp* *p* *mp* *p* *mp*

[opt. sord.]

*p* *mp* *p* *mp* *p* *mp* *p* *mp*

[opt. sord.] (cue Viola)

*p* *mp* *p* *mp*

[opt. sord.]

*p* *mp* *p* *mp*

[opt. sord.]

*p* *mp* *p* *mp*

*p*

L2

Ritenuato A Tempo

♩ = 90

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Orch. Bells

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *p* *mp* *f* *p*

*f* *p* *p espressivo*

*mp* *p* *mp* *f* *p*

*mp* *p* *mp* *f* *p* *pp*

*p* *p espressivo*

(opt.)

*pp*

## M2

Fl. *pp*  
 Ob. *pp*  
 Cl. *pp*  
 Bsn. *pp* *p*  
 Hn. *pp*  
 Tpt. *pp*  
 Tbn.  
 Timp.  
 Orch. Bells  
 Vln. I *pp* *pp* *espressivo* *p* *pp* *p*  
 Vln. II *pp* *pp* *espressivo* *p* *pp* *p*  
 Vla. *pp* *pp* *espressivo* *p* *pp*  
 Vc. *pp* *p* *pp* [non-div, use open D]  
 Cb. *pp* *p*

The score is for a chamber orchestra. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The brass section includes Horn, Trumpet, and Trombone. The percussion section includes Timpani and Orchestral Bells. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp* (pianissimo), *p* (piano), and *espressivo* (expressive). There are also performance instructions like "[non-div, use open D]" for the cello.

N2 rit. . . . .

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *sord. ppp*

Tpt. *sord. ppp*

Tbn. *sord. ppp*

Timp. *pp*

Orch. Bells *pp med. rubber mallets*

Vln. I *pp p pp ppp*

Vln. II *pp p pp pp* *div. harm. pp*

Vla. *div. pp*

Vc. *pp*

Cb. *pp*

[If harmonics are a challenge,  
and you have Orch. Bells,  
Violins may carry over notes  
from 3rd bar from the end, to the end.]

## 27. Rhapsody

DURATION 3:20

Parlando, Molto Rubato

♩ = 50

Flute *f* *p*

Oboe *f* *p*

Clarinets in B $\flat$  *f* *p* (These quick arpeggii optional)

Bassoons *f* *p* *pp*

Horns in F *f* *mf* *p*

Trumpet in B $\flat$  *mf* *mp* *p*

Trombone *mf* *mp* *p* *pp*

Timpani *mf*

Orchestral Bells *mf* hard mallets

Violin I *f* *f* *p*

Violin II *f* *f* *p*

Viola *f* *f* *p*

Violoncello *f* *f* *p*

Contrabass *f* *f* *p*

("When the moon hits your eye like a big Pizza Pie, that's a-mor---e")



Fl. *f* *mf* *mp* *mf* *p*  
 Ob. *f* *mf* *mp* *mf* *p*  
 Cl. *f* *mf* *mf* *mp* *mf* *p*  
 Bsn. *f* *mf* *mp* *mp* *p*  
 Hn. *f* *mf* *p*  
 Tpt. *f* *mf* *p*  
 Tbn. *mf* *p*  
 Timp. *mf*  
 Vln. I *mp* *mf* (pizz)  
 Vln. II *f* (pizz) *mp* *mf* (pizz)  
 Vla. *f* *mf* *f* (cue Viola) (pizz) *mp* *mf* (pizz)  
 Vc. *f* *mp* *mp* *p*  
 Cb. *f* *mp* *mp* *p*

**02**

**Allegro Moderato**

♩ = 110

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *f* arco *non-legato* (cue Oboe)

Vln. II *mf* arco (cue Clarinet 1)

Vla. *mf* arco (cue Clarinet 2)

Vc. *mf* arco (cue Viola)

Cb. *mf* (cue Bassoon)

P2

Tempo I

♩ = 50

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *f* *mp*

Bsn. *mf* *f* *mp*

Hn.

Tpt.

Tbn.

Timp.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *mf* *mf*

Cb.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn. *pp*

Timp.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*

Moderato  
Q2 ♩ = 90  
poco accel.

Allegro  
♩ = 120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. SNARE DRUM

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*arco*

*p non-legato*

*pp* (cue Viola)

*pp*

*p*

Fl. *f sf*

Ob. *f sf*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp.

Perc. *mf*

Vln. I *f sf*

Vln. II *f*

Vla. *f* (cue Viola)

Vc. *f*

Cb.

Ritenu

R2

Tempo I

♩ = 90

♩ = 50

Fl. *sf* *f* *mf*

Ob. *sf* *f* *mf*

Cl. *f* *mf* *mp* *mf* *mp* *mf*

Bsn. *f* *mf* *mp* *mf* *mp* *mf*

Hn. *mf* *mf*

Tpt. *sf* *f*

Tbn. *mf* *mf* *mp* *mf* *mp* *mf*

Timp. *mf*

Perc.

Vln. I *sf* *f* *mf*

Vln. II *f* *mf* *mp* *mf* *mp* *mf*

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

Vc. *f* *mf* *mp* *mf* *mp* *mf*

Cb. *sf* *sf* *f* *mf* *mp* *mf* *mp* *mf*

Allegro Moderato

♩ = 110

Fl.

Ob.

Cl. *> mp* (1. cue Bassoon solo) *p* *f*

Bsn. *> mp* *p* *mf non-legato*

Hn.

Tpt.

Tbn. *> mp* *mf*

Timp. *mf*

Orch. Bells

Vln. I *p* *f* *mf*

Vln. II *> mp* *mf*

Vla. *> mp* *pp* *mf*

Vc. *> mp* *pp* *arco* *mf non-legato* *arco*

Cb. *> mp* *pp* *mf non-legato*

Fl. *f* *ff*  
 Ob. *f* *ff*  
 Cl. *f* *ff*  
 Bsn. *f* *ff*  
 Hn. *f* *ff*  
 Tpt. *f* *ff*  
 Tbn. *mf* *f*  
 Timp. *mf* *mf*  
 Orch. Bells *mf* *f*  
 Perc.  
 Vln. I *f* *ff*  
 Vln. II *f* *ff*  
 Vla. *f* *ff*  
 Vc. *f* *ff*  
 Cb. *f* *ff*

S2 ♩ = 116

Fl. *ff*

Ob. *ff*

Cl.

Bsn.

Hn.

Tpt. *f*

Tbn.

Timp.

Orch. Bells *f*

Perc. *very close flams*  
*p pp p pp*

Vln. I *grazioso* *mf* *pizz* *p* *pp* *arco* *mf*

Vln. II *pizz* *mp* *p* *pp* *p* *pp*

Vla. *ff* *pizz* *mp* *p* *pp* *p* *pp*

Vc. *mp* *pizz* *mp* *p* *pp* *p* *pp*

Cb. *pizz* *mp* *p* *pp* *p* *pp*

*p*

accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp* *p* *pp* *mf*

pizz

*p* *pp* *p* *f*

*f*

**T2** Sostenuto, Molto Rubato

poco rit. . . . .

**A Tempo, Allegro Moderato**

♩ = 90

(cue Oboe)

♩ = 116

Fl. *mp* *pp*

Ob. *mp* *p* (cue Clarinet 1)

Cl. *p* *pp* (cue Flute)

Hn.

Tpt.

Tbn.

Timp.

Perc. *pp*

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

Vln. II *p* *pp* *pizz* *p* (cue Viola) *pizz*

Vla. *p* *pp* *pizz* *p*

Vc. *p* *pp* *pizz* *p*

Cb. *p*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Tpt. *p*

Tbn. *p*

Timp.

Perc. *mf*

Vln. I *mf* arco *p* arco

Vln. II *mf* *p*

Vla. *mf* arco *p* (cue Viola) arco

Vc. arco *mf* arco *p*

Cb. *mf* *p*

# 28. You Go Away?

DURATION 1:50

Allegro Moderato

♩ = 86

The musical score is for a chamber orchestra and includes the following parts:

- Flute:** Treble clef, 2/4 time signature, mostly rests.
- Oboe:** Treble clef, 2/4 time signature, mostly rests.
- Clarinets in Bb:** Treble clef, 2/4 time signature, mostly rests.
- Bassoon:** Bass clef, 2/4 time signature, playing a rhythmic pattern starting with a forte (*f*) dynamic.
- Horns in F:** Treble clef, 2/4 time signature, mostly rests.
- Trumpet in Bb:** Treble clef, 2/4 time signature, mostly rests.
- Trombone:** Bass clef, 2/4 time signature, playing a rhythmic pattern with a mezzo-forte (*mf*) dynamic.
- Timpani:** Bass clef, 2/4 time signature, playing a rhythmic pattern with a mezzo-forte (*mf*) dynamic.
- Orchestral Bells:** Treble clef, 2/4 time signature, mostly rests.
- Percussion:** Percussion clef, 2/4 time signature, mostly rests.
- Violin I:** Treble clef, 2/4 time signature, mostly rests.
- Violin II:** Treble clef, 2/4 time signature, mostly rests.
- Viola:** Alto clef, 2/4 time signature, mostly rests.
- Violoncello:** Bass clef, 2/4 time signature, playing a rhythmic pattern with a forte (*f*) dynamic.
- Contrabass:** Bass clef, 2/4 time signature, playing a rhythmic pattern with a forte (*f*) dynamic.

## U2

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I  
*pp* *legatissimo*

Vln. II  
*pp*

[Viola deliberately not cued here]

Vla.  
*pp* *legatissimo*

Vc.  
*pp*

Cb.  
*pp* *legatissimo*

Detailed description: This page of a musical score, labeled 'U2', contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and the timpani part are currently silent, indicated by horizontal lines on their staves. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active, playing a melodic line with a *pp* (pianissimo) dynamic and *legatissimo* (legatissimo) articulation. The Viola part includes a specific instruction: '[Viola deliberately not cued here]'. The score is written in a key with one sharp (F#) and a 2/4 time signature.

**V2** Molto Piu Moderato

♩ = 72

*espressivo*

Fl. *p*

Ob. *p*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn.

Tpt.

Tbn.

Timp.

Vln. I (cue Oboe) *p*

Vln. II (cue Clarinet 1) *p* *pp*

Vla. (cue Clarinet 2) *p* *pp*

Vc. (cue Clarinet 2) *p* *pp*

Cb.

W2

Piu Lento

♩ = 62

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I *pp* *legatissimo* *restez*

Vln. II *pp*

Vla. *play* *pp* *pp* *(cue Viola)*

Vc. *pp* *(cue Viola)*

Cb. *pp* *pp* *etc.*





♩ = 132

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f non-legato*

Tpt. *f non-legato*

Tbn. *f*

Timp. *mf*

Orch. Bells *f*

Perc. *mf*

Vln. I *f* [div. cue Vn. 2]

Vln. II *f* (cue Viola)

Vla. *f*

Vc. *f*

Cb. *f*



DAVID AVSHALOMOV  
Orchestral Works

*Endgame* [15] full orchestra, commissioned by Portland, OR Jewish  
Community Orchestra, Dr. Donald Appert, Music Director

*Sinfonietta (Parting)* [24] chamber orchestra, commissioned by  
Music Director Emily Ray for the Mission Chamber  
Orchestra of San Jose, CA

*Siege* [8] full orchestra

*Gems I, Suite of Miniatures* [13 total], full orchestra

*Gems II, Suite of Miniatures* [12 total], full orchestra

*Elegy* [8] string orchestra

*Diamond Variations* on an original theme [12] string orchestra with  
(opt.) harp, Co-commissioned by the Mission Chamber Orchestra,  
San Jose, CA, Emily Ray, Music Director, and the Dubuque  
Community String Orchestra (Iowa), Tracey Rush, Music Director

*Pangs of Love* [31] Romantic variations on a Rachmaninoff  
melody, string orchestra, commissioned by the San Jose  
Chamber Orchestra, Barbara Day Turner, Music Director

*Pearl Suite* [12], orchestra, reduced winds

*Passacaglia Para el Niño Muerto* [3'15], chamber orchestra

*Trotzky's Train* [40] piano with string orchestra—

**Special Judges' Citation, American Prize 2012**

*Arietta* [2] flute and strings (opt. 2nd flute)

*Last Run to the Mountains* [2] strings

*Concertino for Oboe* [15] strings and harp

*Songs of Life/Songs of Death* [23] (Emily Dickinson)

bass/baritone voice, full orchestra

*Two Apocalyptic Songs* [16] (Shelley/Yeats)

bass/baritone voice, full orchestra

*Overture: Augustus the Strong* [2] baroque orchestra

*Intrada: Le Grand Condé* [10] baroque orchestra

*Concerto con Timpani* [12] (baroque style) with strings and  
harpsichord (under *nom de guerre*, "G. F. Salomon")

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**AARON AVSHALOMOV: *Prelude and Rondo***, orchestrated  
by David Avshalomov

**JACOB AVSHALOMOV: *1-2-3 for David***, orchestrated by  
David Avshalomov

Performance materials and complete list of works available through

 **Raven Music**

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