

dedicated to Matt Haimovitz

Klezmer Fantasy for Cello and Orchestra

Stephen Dankner (2007)

No. IV Bulgár (Freylakh)

Allegro ♩ = 132

Flute 1

Flute 2 (Piccolo) to Fl.

Oboe 1, 2

B \flat -Clarinet 1

B \flat -Clarinet 2 (E \flat -Clarinet) to B \flat Cl.

Bassoon 1, 2 *p*

Horn in F1

Horn in F2

C-Trumpets 1, 2 take mutes

Bass-Trombone

Alto Saxophone

Mandolin

Accordion

Wood Block
Susp. Cymbal
Snare Drum (one Player) *ppp* *sim.*

Solo-Cello *mf* *molto scherzando e ruvido*

Violin I

Violin II

Viola *pizz.* *p*

Violoncello *pizz.* *p*

Contrabass *pizz.* *p*

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S. Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

f

f

p < *mf* > *pp*

f

f > *p*

f > *p*

f > *mf*

f pizz. *p*

mf

f > *p*

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2
p *mf*

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.
mf *f* *f*

VI. I
punta d'arco
f *p*

VI. II
punta d'arco
f *p*

Vla.
punta d'arco
f *p*

Vc.
punta d'arco
p

Cb.
f *p* *mf*

The musical score for "Dankner: Klezmer Fantasy" (page 4) is arranged for a large ensemble. The instruments and their parts are as follows:

- Flutes:** Fl. 1 and Fl. 2. Both parts feature a melodic line starting in measure 5, marked *p*, with a dynamic shift to *mf* in measure 7.
- Oboes:** Ob. 1, 2. Both parts play a similar melodic line to the flutes, marked *p* and *mf*.
- Clarinets:** B \flat Cl. 1 and B \flat Cl. 2. Both parts play a rhythmic accompaniment pattern, marked *p*.
- Bassoon:** Bsn. 1, 2. The part begins in measure 1 with a melodic line, marked *f*, then *p* in measure 3, and includes a first ending bracket labeled "1." in measure 4.
- Horns:** Hrn. 1 and Hrn. 2. Both parts are silent throughout the score.
- Trumpets:** C Trp. 1, 2. Both parts are silent throughout the score.
- Trombones:** B. Tbn. Both parts are silent throughout the score.
- Saxophone:** A. Sax. Part is silent throughout the score.
- Mandolin:** Mand. Part is silent throughout the score.
- Accordion:** Acc. Part is silent throughout the score.
- Percussion:** Perc. Part provides a rhythmic accompaniment with dynamic markings *p*, *mf*, *pp*, and *ppp* throughout.
- Soprano Voice:** S. Vc. Part features a melodic line with triplets and dynamic markings *f* and *p*.
- Violins:** VI. I and VI. II. Both parts play a melodic line, marked *f* and *p*.
- Viola:** Vla. Part plays a melodic line, marked *f* and *mf*, with the instruction "arco" in measure 4. It ends with a dynamic marking of *mf*.
- Violoncello:** Vc. Part plays a melodic line, marked *f* and *p*, with the instruction "arco" in measure 4. It ends with a dynamic marking of *mf*.
- Contrabass:** Cb. Part plays a rhythmic accompaniment pattern, marked *f* and *p*.

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

1.

p *cresc.* *mf* *f* *p*

f

f

f

pp *mp* *pp* *mp*

p *cresc.* *f* *mf*

p *mf*

pp *cresc.* *mf* *f* *mf*

pp *cresc.* *mf* *f* *mf*

Fl. 1

Fl. 2

Ob. 1, 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

f sfz

f sfz

f sfz

f sfz

f sfz

f

mf

mf

f

ppp

mf

f *appassionato*

arco

p

arco

pizz.

pizz.

mf

sfz

Bb Cl.

Fl. 1
Fl. 2
Ob. 1, 2
B^b Cl. 1
B^b Cl. 2
Bsn. 1, 2
Hrn. 1
Hrn. 2
C Trp. 1, 2
B. Tbn.
A. Sax.
Mand.
Acc.
Perc.
S.Vc.
VI. I
VI. II
Vla.
Vc.
Cb.

(muted)
mf

sfz

ppp < p ppp < p ppp < p ppp < p ppp < p ppp

sfz *ppp* *sfz*

r.s. *r.s.*

sfz

arco
ff

arco
ff

arco
ff

sfz *sfz* *ff*

Fl. 1
Fl. 2
Ob. 1, 2
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1, 2
Hrn. 1
Hrn. 2
C Trp. 1, 2
B. Tbn.
A. Sax.
Mand.
Acc.
Perc.
S.Vc.
VI. I
VI. II
Vla.
Vc.
Cb.

mf *pp*
mf *pp*
mf *pp*
mf *pp*
f *sfz* *p*
pp *sempre*
sfz *f*
f *sfz* *p*
f *sfz* *p*
f *sfz* *p*
f *sfz*
sfz *p*

Fl. 1

Fl. 2 *to Fl.*

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2 *mf* *f*

Hrn. 1 *p*

Hrn. 2 *p*

C Trp. 1, 2 *p*

B. Tbn.

A. Sax.

Mand.

Acc.

Perc. *p* *mf* *pp*

S.Vc. *sfz* 3

VI. I *sfz* *f* *f* *mf* *f* *mf*

VI. II *f* *f* *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f* *p* *f* *p*

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

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

1.

p

p

mf

f

p

p

pp

pp

pp

f *scherzando e ruvido*

mf

mf

1. Solo

3

3

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

1.

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S. Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

p *cresc.* *mf* *f* *p*

mf *ff* *pp* *mp* *pp* *mp*

p *cresc.* *sfz* *mf*

pp *cresc.* *mf* *f* *mf*

pp *cresc.* *mf* *f* *mf*

end Solo

con bravura

The image shows a page of a musical score for orchestra and solo instruments, page 119. The score is arranged in a standard orchestral layout with staves for various instruments and vocal parts. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, 2, B♭ Cl. 1, B♭ Cl. 2 (with a separate box labeled 'Bb Cl.'), Bsn. 1, 2, Hrn. 1, Hrn. 2, C Trp. 1, 2, B. Tbn., A. Sax., Mand., Acc. (piano), Perc., S.Vc., Vl. I, Vl. II, Vla., Vc., and Cb. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, dynamics (e.g., *f sfz*, *mf*, *p*), articulations (accents, slurs), and performance instructions (e.g., *arco*, *pizz.*). The woodwinds and strings have active parts, while the flutes and trumpets are mostly silent on this page.

This musical score page contains measures 131 through 135 of the piece "Dankner: Klezmer Fantasy". The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones, Alto Saxophone, Mandolin, Accordion, Percussion, Violin I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (f, mf, ppp, sfz), articulations (accents, slurs), and performance instructions like "scherzando e ruvido", "Solo", "appassionato", "arco", "pizz.", and "sul pont.". The percussion part includes a complex rhythmic pattern with dynamic markings ppp and p. The string parts include a pizzicato section for the cello and double bass.

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

p ppp < p ddd < p ddd sfz ddd sfz

arco ff arco ff arco ff

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

sfz

f

mf

p

pp

sfz

f

sfz

pp

sempre

open

a2

This musical score page, numbered 149, is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, each with a corresponding staff. The score includes:

- Flutes (Fl. 1, 2):** Both staves are mostly empty, with rests.
- Oboes (Ob. 1, 2):** Both staves are mostly empty, with rests.
- B♭ Clarinets (B♭ Cl. 1, 2):** Both staves have a melodic line starting in measure 3, marked *f*, with dynamics changing to *p*, *f*, and *p* in measures 5, 6, and 7 respectively.
- Bassoons (Bsn. 1, 2):** Both staves have a melodic line starting in measure 3, marked *f*, with dynamics changing to *p*, *f*, and *p* in measures 5, 6, and 7 respectively.
- Horns (Hrn. 1, 2):** Both staves have a melodic line starting in measure 5, marked *p*, with dynamics changing to *f* and *p* in measures 6 and 7 respectively.
- C Trumpets (C Trp. 1, 2):** Both staves are mostly empty, with rests.
- Bass Trombone (B. Tbn.):** The staff has a melodic line starting in measure 5, marked *p*, with dynamics changing to *f* and *p* in measures 6 and 7 respectively.
- Alto Saxophone (A. Sax.):** The staff is mostly empty, with rests.
- Mandolin (Mand.):** The staff is mostly empty, with rests.
- Accordions (Acc.):** The staff is mostly empty, with rests.
- Percussion (Perc.):** The staff has a rhythmic accompaniment consisting of eighth notes throughout the page.
- Soprano Violin (S.Vc.):** The staff has a melodic line starting in measure 1, marked *f*, with dynamics changing to *p* in measure 3.
- Violins (VI. I, VI. II):** Both staves are mostly empty, with rests.
- Viola (Vla.):** The staff has a melodic line starting in measure 1, marked *p*, with dynamics changing to *mf* in measure 3, and *p*, *f*, and *p* in measures 5, 6, and 7 respectively.
- Violoncello (Vc.):** The staff has a melodic line starting in measure 3, marked *f*, with dynamics changing to *p*, *f*, and *p* in measures 5, 6, and 7 respectively.
- Double Bass (Cb.):** The staff has a melodic line starting in measure 1, marked *p*, with dynamics changing to *f* in measure 3, and *p*, *f*, and *p* in measures 5, 6, and 7 respectively.

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S. Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

pp

mf

mf *3* *scherzando*

choke all cymbal strikes

pp *3*

mf *joyously* *f* *3* *3*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp

Fl. 1 *p*

Fl. 2 *p*

Ob. 1, 2

B^b Cl. 1 *p*

B^b Cl. 2 *p*

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand. *f*

Acc.

Perc. *choke* *r.s.*
pp *mf* *sfz* *p* *pp* *mf* *pp*

S.Vc. *sfz* *sfz*

VI. I *arco* *sfz* *p* *mf* *f*

VI. II *arco* *sfz* *p* *mf* *f*

Vla. *arco* *sfz* *p* *mf* *f*

Vc. *arco* *sfz* *p* *pizz.* *mf* *p* *pizz.*

Cb. *arco* *sfz* *p* *pizz.* *mf* *p* *f*

Fl. 1

Fl. 2 *p* to Piccolo

Ob. 1, 2

B^b Cl. 1 *p*

B^b Cl. 2 *p*

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax. *f*

Mand. *f*

Acc. *f* *mf*

Perc. *pp* *mf*

S.Vc. *f*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *arco* *f* *p*

Cb. *pizz.* *mf*

Fl. 1

Picc. *Picc.* *p* *mf*

Ob. 1, 2

B^b Cl. 1 *p* *mf* *to E^b Cl.*

B^b Cl. 2 *p* *mf*

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc. *f*

Perc. *pp* *mf* *p* *pp*³ *mf* *pp* *pp*³ *pp* *mf* *pp*

S.Vc.

VI. I *f* *p*

VI. II *f* *p*

Vla.

Vc. *f* *p*

Cb. *f*

Fl. 1

Picc.

Ob. 1, 2

B^b Cl. 1

B^b Cl. 2

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

E^b Cl.

Solo

end Solo

mf f sfz

mf f sfz

mf f sfz

f sfz

p

sfz

p

sfz

p

f sfz

mf

sfz

sfz

sfz

sfz

mf

choke

mf

f

f

f

p

pizz.

pizz.

arco

f

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

E^b Cl.

Bsn. 1, 2

Hrn. 1
open

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S. Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

p *mf* *f* *p*

f *p* *mf* *f* *p*

f *p* *mf* *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

mf *scherzando*

pp *f* *p* *pp*

mf *joyously* *f*

arco

p *f* *p*

pizz. *pizz.*

mf *f* *mf* *mp*

via. sord.

choke all cymbal strikes

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

E^b Cl.

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

mf

p

f

sfz

choke

r.s.

pp

mf

sfz

p

arco

pizz.

p

sfzp

mf

arco

pizz.

mf

arco

pizz.

mf

arco

p

sfz

Fl. 1

Fl. 2 *p* to Piccolo

Ob. 1, 2

B^b Cl. 1 *p*

E^b Cl. *p*

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand. *f*

Acc. *f* *mf* *f*

Perc. *pp* *mf* *pp* *pp*³ *mf* *pp*

S.Vc. *sfz* *sfz*

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *arco* *f* *p*

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

Fl. 1

Picc.

p

mf

Fl. 2

p

mf

Ob. 1, 2

B^b Cl. 1

p

mf

E^b Cl.

p

mf

to E^b Cl.

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

mf

p

*pp*³

mf

pp

*pp*³

pp

mf

pp

pp

p

S.Vc.

sfz

sfz

3

3

VI. I

f

p

f

VI. II

f

p

f

Vla.

f

p

f

Vc.

f

p

f

Cb.

f

arco

f

Fl. 1

Fl. 2

Ob. 1, 2

B^b Cl. 1

E^b Cl. *Solo* *mf f sfz* *mf f sfz* *mf f sfz* *end Solo*

Bsn. 1, 2

Hrn. 1 *f sfz > p* *sfz > p* *sfz > p* *f sfz* *open* *p < mf* *f > p*

Hrn. 2 *f* *p < mf*

C Trp. 1, 2 *muted* *f sfz > p* *sfz > p* *sfz > p* *sfz > p* *via. sord.*

B. Tbn. *f* *p < mf* *f > p*

A. Sax. *mf < f sfz* *p* *f* *p*

Mand. *sfz* *sfz* *sfz* *sfz* *p* *f* *p*

Acc. *f sfz* *sfz* *sfz* *sfz* *p* *f* *p*

Perc. *choke* *mf* *pp* *f* *p*

S.Vc.

VI. I

VI. II

Vla.

Vc. *pizz.* *arco* *p* *f* *p*

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

Fl. 1
Fl. 2
Ob. 1, 2
B^b Cl. 1
E^b Cl.
Bsn. 1, 2
Hrn. 1
Hrn. 2
C Trp. 1, 2
B. Tbn.
A. Sax.
Mand.
Acc.
Perc.
S.Vc.
VI. I
VI. II
Vla.
Vc.
Cb.

Fl. 1

Picc.

Ob. 1, 2

B^b Cl. 1

E^b Cl.

Bsn. 1, 2

Hrn. 1

Hrn. 2

C Trp. 1, 2

B. Tbn.

A. Sax.

Mand.

Acc.

Perc.

S.Vc.

VI. I

VI. II

Vla.

Vc.

Cb.

ff

sfz

mf *cresc.*

ff

p *ff* *sfz* *f* *sfz* *sfz* *p* *sfz* *sfz* *f* *sfz*

open

ben

a2

a2

r.s.

attacca
cadenza