

## No. 5

## Sabbath Prayer

cue: MOTEL: Good Sabbath, Reb Teveye.

TEVYE: Good Sabbath.

Piano

Lento  
Solo E. Hn.

The piano introduction is written for a solo electric harp. It features a slow, melodic line in the right hand with a few sustained notes in the left hand. The tempo is marked 'Lento' and the dynamics are 'p' (piano).

Andantino

7  
TEVYE & GOLDE:

May the Lord pro- tect and de - fend you.

Str., Acc., Plect.

The first line of the song is for Tevye and Golde. The vocal line is in a simple, folk-like style. The piano accompaniment is for stringed instruments (Str.), with accents (Acc.) and plectrum (Plect.) markings. The tempo is 'Andantino' and the dynamics are 'pp' (pianissimo).

May he al-ways shield you from shame. May you come to be In

The second line of the song continues the vocal melody and piano accompaniment. The piano part consists of arpeggiated chords and sustained notes.

15

Yis-ro-el a shin - ing name. \_\_\_\_\_ May you be like Ruth and like

CHORUS:

Hum \_\_\_\_\_

w. w. 8va

Acc.

+ pizz. Str. p Gr., Lute

The chorus begins with the vocal line and piano accompaniment. The piano part includes a 'w. w. 8va' marking, indicating a wide interval. The dynamics are 'p' (piano). The piece concludes with a final chord and a lute accompaniment.

(GOLDE-top)

Es - ther, May you be de - serv - ing of praise.

Hum

Vln. solo

Vln. Cello solo

(Cross hands)

Strength - en them, oh Lord, And keep them from the stran - ger's ways.

Hum

W. W. Acc.

23 More marked

(GOLDE:) May the Lord ful - fill our Sab - bath

May God bless you And grant you long lives.

May God bless you And grant you long lives.

May God bless you And grant you long lives.

Str., Acc.

Acc.

prayer for you.

BOTH:

May God make you Good moth-ers and

May God make you Good moth-ers and

May God make you Good moth-ers and

Acc.

Str., Acc.

(TEVYE:)

May he send you hus-bands who will care for you.  
wives.

wives.

wives.

wives.

Fl, Cl.

*fp*

*poco rall.*  
Lute

31

WOMEN:

(+ ad lib. Cl.)

MEN, TEVYE & GOLDE:

May the Lord pro-TECT and de-fend you.

May the Lord pro-TECT and de-fend you.

May the Lord pre-serve you from

Acc., Plect., (+ Chimes)

*a tempo*

Str.

May the Lord pre-serve you from pain. Fa - vor them, oh  
 pain. Fa - vor them, oh Lord, With

TEVYE & GOLDE: [38] *poco rit.* TEVYE: *ad lib. chant*  
 hap - pi - ness and peace, Oh, hear our Sab - bath prayer, A  
 WOMEN: Lord, with hap - pi - ness, Oh, hear our Sab - bath prayer, A -  
 MEN: hap - pi - ness and peace, Oh, hear our Sab - bath prayer, A -

*poco rit.* *fp*

*a tempo* *rall.*  
 men.  
 men.  
 men.

Celesta, W.W.  
 Via. Celli Plect. *a tempo* Vlns. *rall.* pizz. *attacca*

No. 5a

Change Of Scene

Slowly - in 4

Acc.

Str., W.W. + 8va

Piano

*mf* Via., Cello

Acc., Lute

*cresc. ed accel.*

Cello, Bsn.

+ Br., Hns.

etc.

Joyfully

[ Fade out on scene ]

*f* Tutti

Trbn.

Trbn.

# No. 6

# To Life

*cue:* LAZAR: What do you think?  
TEVYE: What do I think?

*proceed at cue:*  
(TEVYE:) He likes her. He will try to make her happy.  
*[Dialogue]*  
*proceed at cue:*  
(TEVYE:) To our agreement! To our prosperity! To good health and happiness! And most important!

Musical score for the first system. It includes a vocal line with lyrics and a piano accompaniment. The piano part is divided into sections for 'Vlns.' and 'Lute'. The vocal line has markings for 'A', 'B', and 'C' sections. The piano part includes markings for '8', 'Tutti', and 'f [Dictated]'. The lyrics for the vocal line are: 'To our agreement! To our prosperity! To good health and happiness! And most important! (TEVYE:) To'.

Musical score for the second system. It begins with the tempo marking 'Allegretto - in 2'. The system includes a vocal line and piano accompaniment. The piano part includes markings for 'Acc.', '+ Str.', and '(Plect., Dr. afterbeats)'. The lyrics for the vocal line are: 'life, to life, L' - chai - im. BOTH: L' -'.

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes a marking for 'Acc.'. The lyrics for the vocal line are: 'chai - im, L' - chai - im, to life. TEVYE: Here's to the'.

**7** **LAZAR:**

fa - ther I've tried to be. Here's to my bride to be.

W.W. Acc.

**BOTH:** **15**

Drink, L' chai - im, To life, to life, L' -

+ Acc. *mf* *p* Acc., Str.

chai - im. L' - chai - im, L' - chai - im, to

Str., Acc. W.W.

**TEVYE:** **23**

life. Life has a way of con - fus - ing us,

(+ 8va) W.W. + Hns., Trb.

**LAZAR:** Bless - ing and bruis - ing us. **BOTH:** Drink L' - chai - im, to

**TEVYE:** life. God would like us to be

W.W.  
+ Hns., Trbs.,  
p (Rhythm) Str. etc.

joy - ful, E - ven when our hearts lie pant - ing on the

**LAZAR:** floor. How much more can we be

+ E.H.  
Str.  
Hns., Trbs., Acc. (Rhythm) etc.



joy - ful When there's real - ly some - thing to be joy - ful

Str.

W.W. **BOTH:** [47] + W.W. 8va

for ? To life, to life, L' -

Ob., Str. *mf* + Hns. Trbn. *fp* Hns. Trbn. *fp*

**TEVYE:** **LAZAR:**

chai - im, To Tzei - tel, my daugh - ter, My

W.W. Str. W.W.

Br. muted

[55]

wife, It gives you some - thing to think a - bout---

col 8va W.W. + Br. Hns.



ALL: (last time) 80 TEVYE:

Vamp till ready  
Str., Hns., Plect.

To La - zar Wolfe, To Tev - ye.

ALL: LAZAR:

To Tzei - tel, your daugh - ter, My wife.

w.w. Str. w.w.

ALL: 88

May all your fu - tures be pleas - ant ones --- Not like our

Vins. unis. (+8va)

Vla. Hns. Cello + Plect.

94

pres - ent ones. Drink, L' - chai - im, to life, to

Br. Str. Br.

life, L' - chai - im. L' - chai - im, L' - chai - im, to

+Hns., Trbs.

w.w.

life. It takes a wed - ding to make us say:

102

+Br.

Str.

pp

Let's live an - oth - er day. Drink, L' - chai - im, to

Str.

W.W. (+8va)

+Trbs.

STAGE LEFT: life. We'll raise a glass and sip a drop of

110

Br.

W.W. (+8va)

mp

Clas.

schnapps In hon - or of the great, good luck That fa - vored

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics 'schnapps In hon - or of the great, good luck That fa - vored' are written below the notes. The piano accompaniment features a bass line and a treble line with chords and arpeggiated figures.

STAGE RIGHT: 118

you. We know that When good for - tune fa - vors

Br. w.w. Cla.

The second system begins with the stage direction 'STAGE RIGHT:' and the measure number '118' in a box. The vocal line continues with the lyrics 'you. We know that When good for - tune fa - vors'. Performance markings include 'Br.' (Brass), 'w.w.' (Woodwinds), and 'Cla.' (Clarinets) with a 'V' (Vibrato) marking. The piano accompaniment continues with similar textures to the first system.

two such men, It stands to rea - son we de - serve it

The third system continues the vocal line with the lyrics 'two such men, It stands to rea - son we de - serve it'. The piano accompaniment maintains the same harmonic and rhythmic patterns as the previous systems.

ALL: 126

too. To us and our good for - tune!

w.w. 8va Br. Str., Plect.

The fourth system is marked 'ALL: 126'. The vocal line concludes with the lyrics 'too. To us and our good for - tune!'. Performance markings include 'w.w. 8va' (Woodwinds playing an octave higher), 'Br.' (Brass), and 'Str., Plect.' (String and Plectrum). The piano accompaniment features more complex textures, including arpeggiated chords and sustained notes.

STAGE RIGHT:

STAGE LEFT:

CENTER:

ALL:

Be hap - py, Be health - y, Long life! And if our

w.w. Vlns. Br., Acc.

134

good for - tune nev - er comes, Here's to what - ev - er comes.

+ w.w., Hns. Br., w.w. 8va

Drink, L' - chai - im, to

Str., w.w., Acc. W.w. 8va Br. Str.

142

life!

Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai.

w.w., Acc. (+ 8-15va) Trbn., Hns., low Str.

Dai - dai - dai - dai - dai - dai - dai - dai - dai.

Hns, Vlns. trem., Gr.

150

Dai - dai - dai - dai - dai - dai, Dai - dai - dai - dai - dai - dai.

Tpts. unis., W.W. w.w.

ff

Dai - dai - dai - dai - dai - dai - dai - dai.

Marcato

Dai - dai, dai - dai - dai - dai, Dai - dai, dai - dai - dai - dai, Dai - dai,

Br. div., W.W. ges

Sr., Acc. Dr.

158

ALL:

Str. 166

dai - dai - dai - dai - dai,                      Dai - dai,      dai - dai - dai - dai,

RUSSIAN: Ah! (Solo)

Dai - dai,      dai - dai - dai - dai,      Dai - dai,      dai - dai - dai - dai - dai.

se-----

Mandola (Repeat ad lib.)

173 Slowly & deliberately (+ claps on after beats)

Za      va      sha      zda - ro - via,      Heav - en      bless      you      both,      naz - dro - via.

Mandolin                      sim.

Cl. *p*

Str. pizz., Acc., Mandola                      *sim.*

To      your      health      and      may      we      live      to - geth - er      in      peace.



181

*Piu mosso*  
SOLO:

Za va sha zda - ro - via, Heav - en bless you both, naz - dro - via.

OTHERS:

Za cha, za cha, za cha, za cha,

Str., Plect. *7 w.w.*  
*accel. poco a poco*

In 2

To your health and may we live to - geth - er in peace.

za cha, za cha, za cha, Hey!

*Tutti*

189 **Allegro**  
4 RUSSIANS:  
(+ Vlns.)

May you both be fa - vored with the fu - ture of your choice.

Ob.  
Cello *Tutti*

May you live to see a thou-sand rea-sons to re-joice.

Ob.

Cello

Tutti

197

SOLO:

Vins. Ah \_\_\_\_\_ Ah \_\_\_\_\_

OTHERS: Fl., Cl.

Za va sha zda-ro-via, Heav-en bless you both, naz-dro-via.

Plect. *sim.*

+ Trb., Hns. *sim.*

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Hey!

To your health and may we live to-gether in peace. \_\_\_\_\_ Hey!

Tutti *ff*

[segue as one to Dance]

# No. 6a To Life - Dance

**205** Bright 2

Piano

W.W. Vlns.

Br. (Hns, Vla., Plect. after beats)

Cello

*ff*

*fp*

**213** Tpts., W.W., Acc., Plect.

Hns, Vlns.

Tpts., W.W., Acc., Plect.

[Russian bumps into Tevye]

Dr.

Str., Ob.

*rit. molto*

The image shows a page of a musical score for 'To Life - Dance', numbered 68. It contains five systems of music. The first system is for Piano, starting at measure 205, marked 'Bright 2'. It features a treble clef staff with woodwinds and violins, and a bass clef staff with brass and cello. Dynamics range from fortissimo (ff) to fortissimo piano (fp). The second system continues the piano part. The third system starts at measure 213 and features woodwinds, brass, and strings. The fourth system continues with woodwinds and strings. The fifth system includes a section where a 'Russian bumps into Tevye', marked 'rit. molto', and features drums and strings/oboes.

229

69

Slow 4

Cl. Solo

*mp* Str., Plect.  
 (+Bsn. Solo) *sim.* 7  
*stacc.*

237

Pochissimo più mosso

W.W.

W. Bk.  
 Bsn. Str., Plect. etc.

W.W., Str.  
 Br. + Hns. *accel.*

245

Allegro - in 2

Br.

W.W., Str., Plect., Hns.  
 Cym. + Trb., Cello Hns., Str.  
 Cym. Vla., Cls., Cym.

253

Tpts

Musical score for measures 253-258. The score is written for piano with treble and bass staves. It features various rhythmic patterns and articulation marks such as accents and slurs. The key signature has one sharp (F#).

Musical score for measures 259-260. This system includes performance instructions: "Plect." with a slash and "etc." in the treble staff, and "+ Cym." in the bass staff. The notation continues with piano accompaniment.

261

w.w.

Cym., Str., Acc., Plect.

Musical score for measures 261-268. The score is written for piano with treble and bass staves. It includes performance instructions: "w.w." in the treble staff and "Cym., Str., Acc., Plect." in the bass staff. The notation features complex rhythmic patterns and articulation marks.

Tpta. flutter

269

+ Acc.

+ Hns., Trbs.

Musical score for measures 269-274. This system includes performance instructions: "Tpta. flutter" in the treble staff, "+ Acc." in the treble staff, and "+ Hns., Trbs." in the bass staff. The notation continues with piano accompaniment.

Tpta. flutter

Musical score for measures 275-280. The score is written for piano with treble and bass staves. It includes the performance instruction "Tpta. flutter" in the treble staff. The notation features complex rhythmic patterns and articulation marks.

1<sup>st</sup> time - legato  
277 2<sup>nd</sup> time - staccato

W.W. Acc  
div

Tpts.  
(f)  
Str., Hns, Trbs, Plect.

gliss.

285 W.W. Acc.

Tpt. 2-3  
(Str., Mand., Dr. - Galop)  
ff etc.

Bs.  
Trbs.  
Acc.

Tpt. 1  
fp

293 W.W. Mandolin, Acc.

ff

Tpts., Trbs., (Str., etc. continue Galop)  
Trb. 2, Hns, Bs.

301 Vivo

Musical score for measures 301-308. The score is written for piano (Vcl. and Vcl. b). It features a complex rhythmic pattern with many beamed notes. A bracket above the first few measures indicates a phrase. A second system includes the instruction "(Str., etc. as before)" and a rhythmic diagram with the word "cont." below it.

Musical score for measures 309-314. The score continues with piano parts. A bracket above the first few measures is labeled "etc.". The notation includes various rests and beamed notes.

Musical score for measures 315-324. The score includes piano parts and a section for strings labeled "Vlns.". A dynamic marking "col 8va" is present. The notation is dense with beamed notes.

Musical score for measures 325-334. The score includes piano parts and a section for woodwinds and strings labeled "(W, W tr.) Acc, Str.". A "Tutti" marking is present. The notation includes various rests and beamed notes.

Musical score for measures 335-344. The score includes piano parts and a vocal line for "TEVYE: To life!". The vocal line is marked "[Dictated]" and "(applause)". The piano accompaniment features a rhythmic pattern with beamed notes. The score ends with the word "attacca" in the bottom right corner.

# No. 6b Opening - Scene 5 (To Life)

Moderately - in 2

[Change of scene]

Fl., Str.

Piano

Br. *f*

Cls.

+ Ob.

Acc.

Cello, Hns., Trbs. 8 bassa

9 [Fade on dialogue but continue playing softly until Lazar exits.]

15 (Fl., Str. as before)

Hn.

(Cls. as before)

Cello, Hns., Trbs. 8 bassa



23

Musical score for measures 23-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure numbers 23, 24, 25, and 26 are indicated at the beginning of their respective measures.

Musical score for measures 27-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure numbers 27, 28, 29, and 30 are indicated at the beginning of their respective measures. The text "Hns., Trbs." is written below the lower staff in measure 29.

31

Vlins. 8va  
Tpts.  
(w. W. sust.)  
Via., Cello

Musical score for measures 31-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure numbers 31, 32, 33, and 34 are indicated at the beginning of their respective measures. The text "Vlins. 8va", "Tpts.", "(w. W. sust.)", and "Via., Cello" is written to the left of the upper staff.

Musical score for measures 35-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure numbers 35, 36, 37, and 38 are indicated at the beginning of their respective measures.

39

Musical score for measures 39-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure numbers 39, 40, 41, and 42 are indicated at the beginning of their respective measures.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures and melodic lines with various articulations and slurs.

Second system of musical notation, starting with a measure number '47' in a box. It continues the complex harmonic and melodic development from the previous system.

Third system of musical notation. An annotation 'Cello, Hns., Trbs. 8 bassa' with an arrow points to a specific chord in the right-hand staff.

Fourth system of musical notation, starting with a measure number '55' in a box. The notation shows further harmonic and melodic progression.

Fifth system of musical notation, the final system on the page, concluding the musical passage with sustained chords and melodic lines.

# No. 7

# Street Scene

cue: TEVYE: Thank you, your honor. Good-bye.

(Constable exits)

Moderately - in 4

2 Freely - (under dialogue)

Piano

Acc. Solo

*mp* *pp*

cue: TEVYE: Anyway, thank you for sending a husband for my daughter, Tzeitel-- L'chaim. [Fiddler on stage pantomimes.]

10 In 2 Solo Vln.

*mf*

18

**Allegretto - in 4**

Acc., Plect. (meak in)

*pp*

(Bs. 8 bassa)

32

**Accel. - in 2**

+ Fl., Ob.

*cresc.*

*f* Tutti

(applause)

**Allegretto**

36 [Change of scene]

Piano

W.W., Vlns. 8va

Tpts.

Trbs. Acc., Plect., low Str. etc.

Bsn.

PERCHIK: Now, children, I will tell you the story...etc.

In 4

Br. tacet

*rit. e dim.*

*molto rall.*

*pp*

hoc gliss.

# No. 8 Perchik and Hodel Dance

cue: PERCHIK: They even dance together---new dances---like this.

**Allegretto - in 2**

The musical score is written for piano and includes the following parts and markings:

- Vins. W.W.** (Violins, Woodwinds)
- + Acc.** (Accelerando)
- Cello, Bsn.** (Cello, Bassoon)
- + Plect. Hns.** (Plectrum, Horns)
- fz** (forzando)
- ^** (accents)
- (\*)** (performance cues)

**[9] PERCHIK: I learned this in Kiev.**

**PERCHIK: Do you like it?  
HODEL: It's very nice.**

The score consists of three systems of piano accompaniment. The first system includes performance markings and instrument abbreviations. The second system begins with a cue for PERCHIK. The third system includes dialogue between PERCHIK and HODEL. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

17

W.W. 8va

Br.

Vins, Acc.

Hns., Plect., Vlas.

25 [They dance more vigorously]

*fz* + Br.      *f*

Perchik stops and looks at Hodel.

PERCHIK: There --- we have just changed an old custom.

(Br. tacet)

*rit.*      *mp*      *fp* *molto rit.*

## No. 9

## Tevye's Monologue

cue: MOTEL: We gave each other our pledge that we would marry.

TEVYE: You gave each other a pledge?  
TZEITEL: Yes, Papa, we gave each other our pledge.

Freely spoken:

Bells

They gave each oth-er a pledge. Un-

Piano

pp Str. L.H.

7

heard of! Ab - surd! You gave each oth-er a pledge? Un -

Bells

p + Plect.

11 Più mosso

think - a - ble! w.w. Where do you think you are? In

Bells

mf poco accel. p

15 (To audience)

Mos-cow? In Par-is? Where do they think they are? A -

p Str., Plect.

(Set tempo) 19 *Piú mosso*

mer-i-ca? *Bells, W.W.* And what do you think you're doing? You

*Str. Hns. accel.* *Vins. Bells Plect.* *+Fl., Ob.* *p* *fp*

*Vla. Cello Acc. Cls.* *Ba.* *etc.* *sim.*

stitch-er! You noth-ing! Who do you think you are? King

*Bell* *+Fl. Ob.* *fp* *p* *sim.*

27

Sol-o-mon? This is - n't the way it's

*Bells* *Str. trem.* *fp*

31 *Marcato*

done. Not here, not now. Some-things I will not---I

(cont.) *Br., W.W.* *Str., W.W., Bells, Hns., Plect.* *fp*



Pesante - in 4

can - not al - low! Tra - di - tion!

Vlins., W.W.  
f Tpts., Acc.  
Trbs., Hns.,  
low Str.

37

Mar-riag-es must be ar-ranged by the pa-pa! This should nev-er be changed.

One lit-tle time you pull out a prop And where does it stop? Where does it stop?

W.W. Bells  
Cl. Solo  
Str. trem., Plect.  
pp Celli pizz.  
rit. poco a poco

spoken: (Dialogue) Stop on cue: TEVYE: Or doesn't anyone have to ask a father anymore? cue: MOTEL: Your daughter will not starve.

Where does it stop? Stop on cue: TEVYE: He has absolutely nothing.

L.H. pp (+ Brush on Chimes)  
Gr.

(Ba. 8 bassa)

CUE: (TEVYE) Things can not get worse  
for him. They can only  
get better.

44 get better. *Slowly - thoughtfully*

Bells, Mand,  
Str. They gave each oth-er a pledge. Un - heard of --- ab- surd! They

*pp* Cello Solo *pp*

gave each oth-er a pledge. Un- think- a- ble! But look at my daugh-ter's face. She

51

loves him. She wants him. And look at my daugh-ter's eyes --- So hope-ful.

(Vins.)  
Via.  
L.H.

Bs.

*Repeat ad lib. until Tevye says:*  
Tradition! [He shrugs]

Sva-----

Lute Solo  
*pp*

w.w. div. Vlns 13

Walked him through the li-on's den. Won-der of won-ders, mir-a-cle of mir-a-cles,

Handwritten annotations: *w.w. div.*, *Vlns*, *13*, *Cls.*, *Bsn.*, *Str. div.*

I was a-fraid that God would frown. But like he did so long a-go in Jer-i-cho,

Handwritten annotation: *etc.*

21

God just made a wall fall down. When Mo-ses sof-tened Pha-roah's heart,

Performance markings: *+ Acc.*, *Acc.*, *mp*, *Plect., Str. pizz.*

That was a mir-a-cle. When God made the wa-ters of the Red Sea part,

Performance markings: *w.w., Acc. Soli*, *Acc.*, *mp*, *Plect., Str. pizz.*

That was a mir-a-cle, too. But of all God's mir-a-cles, large and small, The

Vins., Vla.  
+ Plect.  
Cls. Cello

Rubato

most mi - rac-u-lous one of all Is that out of a worth-less lump of clay,

Str., w.w.

Tempo

God has made a man to - day!

Str., w.w. Acc.  
Br.  
Tpts.  
mf

39

Won - der of won - ders, mir - a - cle of mir - a - cles, God took a tai - lor

Tpt. I  
Str.

by the hand, Turned him a-round, and mir-a-cle of mir-a-cles,

Led him to the prom-ised land. When Da-vid slew Go-

47

w.w. div.

Cls., Ins.

Tutti

Bsn., Cello

li-ath, Yes! That was a mir-a-cle. When

Fl., Ob., Vlns

Acc., Str., w.w. + 8va

Br.

God gave us man-na in the wil-der-ness, That was a mir-a-cle

(W.W., Str. sust.)

+ Acc.

p

Plect.

55

too. But of all God's mir - a - cles, large and small, The

Str. (sust.) Acc.

rall. a tempo Plect.

Rubato

most mi - rac-u - lous one of all Is the one I thought could nev - er be:

pp rall.

61

Tempo

God has giv - en you to

Str. W.W. Acc.

Ins. etc. sust. (Rhythm cont.)

me!

Br.

mf cresc. al fine

ff

Attacca

(applause)

**Allegro - in 4**

Vins. W.W. etc.

Piano *ff*

This system shows the beginning of the piece. The piano part is marked *ff* and consists of a rhythmic accompaniment in the right hand and a more melodic line in the left hand. Above the piano part, woodwinds (Vins. W.W.) and other instruments (etc.) are indicated to play a melodic line.

Str.

*rall. e dim.*

Hns., Trbs.

Acc. Solo

This system continues the piano accompaniment. The tempo and dynamics change to *rall. e dim.* (rallentando and diminuendo). The strings (Str.) and horns/trumpets (Hns., Trbs.) are indicated to play. An *Acc. Solo* (Accompaniment Solo) marking is also present.

Mandolin

Acc. *pp* Gtr.

Bs. pizz.

This system introduces the mandolin and guitar. The mandolin part is marked *pp* (pianissimo) and *Acc.* (Accompaniment). The guitar part is marked *Gtr.* (Guitar). The bass line (Bs. pizz.) is marked *pizz.* (pizzicato).

*ppp*

This system continues the piano accompaniment, marked *ppp* (pianississimo). The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.