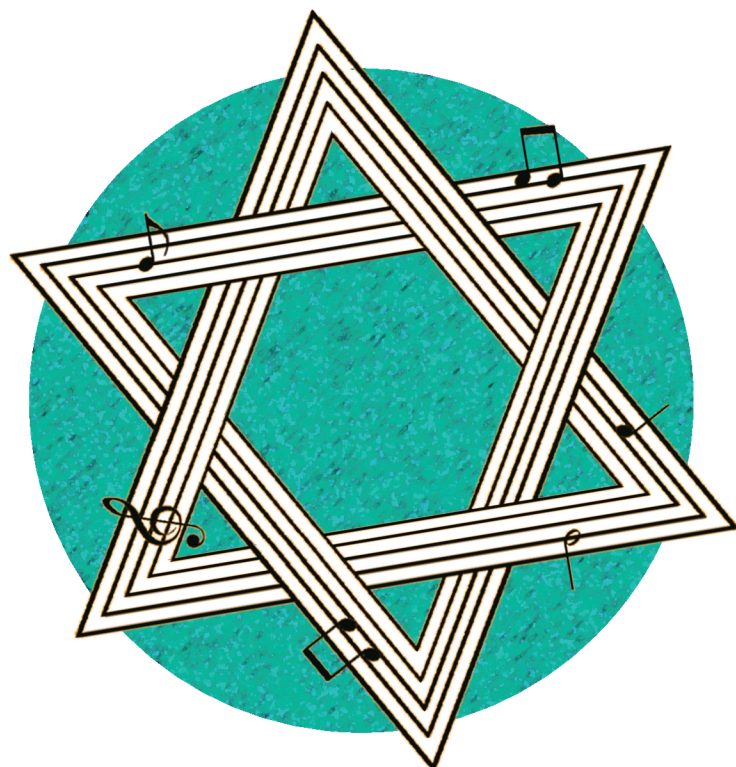


JEWISH FOLKSONG SUITE

for String Quartet

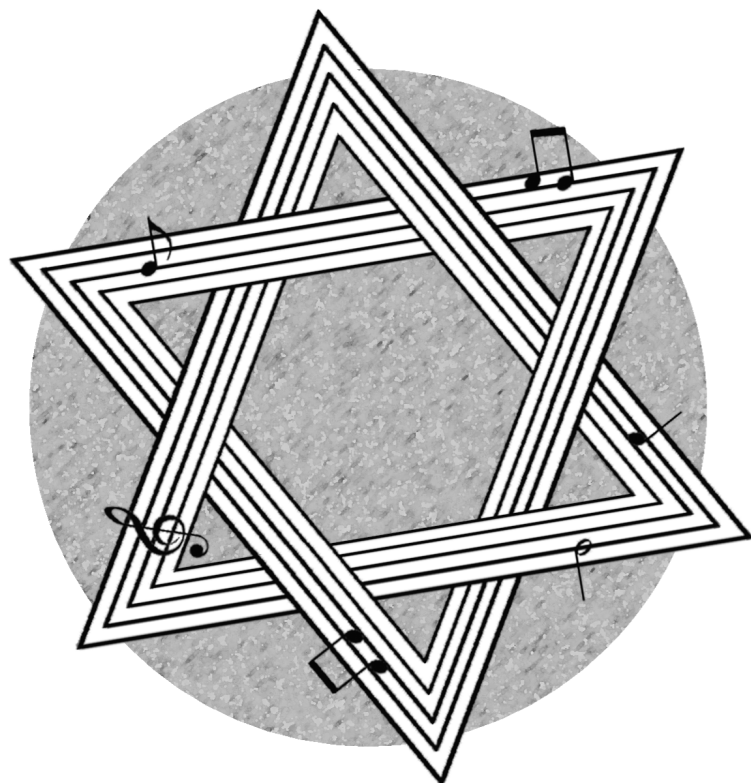


Ten Jewish Folksongs
arranged by
Matt Springer

1. Hava Nagila
2. Rock of Ages
3. Hévénu Shalom Aléchem
4. Dona Dona
5. Mayim, Mayim
6. Ose Shalom
7. Bashana Haba'a
8. Jerusalem of Gold
9. Én Kelohénu - Theme & Variations
10. Chanukah, Oh Chanukah

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Score

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Dedicated to the Stanford Symphony Orchestra
Outside Engagements Program —
May they always have something to play during the
holidays besides Christmas carols

May 27, 1994

© by Matt Springer, 1996
4th Edition, 2015

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Performance Notes

(updated 2014)

The *Jewish Folksong Suite for String Quartet* consists of ten movements, each based on a traditional or contemporary Jewish melody. Some of the movements are written in Hebraic fashion, while others are interpreted more freely, more along the lines of western classical music. These pieces are meant to be played either as an entire suite for concert performance or as individual movements at wedding receptions and other events.

The Violin I cadenza that opens the first movement and both opens and closes the last movement **must** be played in a *molto rubato*, gutsy Jewish fashion. The player should really “get into the string and go for it”; I know of no better way to put it. You want guts rather than glamour, grit rather than refinement; strive not for a lovely tone but for a gypsy-ish, big, earthy sound that makes you feel like re-hairing your bow just a little bit more frequently. It goes without saying that this is *sul G* as much as possible. Note that the Violin I cadenza always starts about 1 second AFTER the other instruments begin their held chord (this was not clear in the first edition).

At the beginning of the first movement, *Hava Nagila*, when the main theme starts after the cadenza, please pay close attention to the metronome markings. The cadenza has slowed down considerably at the end leading into the first measure of “um-chuck” rhythm at an extremely slow and heavy pace, *pesante*. The melody begins this way, almost unbelievably slow, but the accelerando over the first four measures of the melody is of extreme magnitude and the tempo is quite brisk by the end of the accelerando. This anticipation is one of the aspects of this style of music that makes it so fun.

The ninth movement, the *Theme and Variations on Én Kélohénu*, could use some explanation, as it is by far the longest and most complex of the movements. This movement was written to give the suite more “meat” for concert purposes; it probably would not be suitable for receptions and parties. However, I enjoyed writing it, and I hope that you give it a try!

Despite the seasonal nature of *Chanukah, Oh Chanukah*, I have found that it is very well received at all times of year and I encourage people to play it whenever they feel like it. For a bit of fun, try to find the *Dona Dona* theme in the middle of *Chanukah, Oh Chanukah*; it’s in there and works quite well. At the end of this movement, the opening cadenza returns in the form of a dialogue between Violin I and Violin II. Violin I should speak, and Violin II should answer, in a way reminiscent of Orthodox prayer. Violin II also waits a breath after Violin I finishes a phrase before coming in; it should be a dialogue between two distinct parts, rather than a continuous melodic line. My suggestion for the very last note of the piece is to play it with one long glorious down-bow and end with a flourish, rather than the down-bow/up-bow frequently used in symphonies.

For a wealth of information about the *Jewish Folksong Suite for String Quartet*, including streaming audio of the music in its entirety, news, and extended program notes, please visit the suite's website. For the foreseeable future, the website can be accessed at <http://music.matthewlspringer.com>. If at some point this address no longer works, a simple search should find the page.

It is my hope that this suite can satisfy the needs of string quartet groups who want to play Jewish music because they are already familiar with its wonderful character, and can also serve as an introduction to players and listeners who have not yet discovered the raw joy and sorrow that makes Jewish music what it is.

— M.S.

Score

1) Hava Nagila

Traditional melody
arranged by Matt Springer

The image displays a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The score is written in 4/4 time and features a key signature of one flat (B-flat). The first system (measures 1-4) includes a solo cadenza for Violin I, marked "solo cadenza ad lib." and "approx. ♩ = 112". The cadenza is marked "f" (forte) and "rubato throughout". The other instruments (Violin II, Viola, and Cello) are marked "fp" (pianissimo) and "ad lib." (ad libitum). The second system (measures 5-8) includes a section marked "A" and "slow! ♩ = 54". The third system (measures 9-10) includes a section marked "gradual accel. to ♩ = 160 over next four bars". The score is written in a standard musical notation style, with staves for each instrument and a common key signature and time signature.

Hava Nagila

10

Vln. I

Vln. II

Vla

Vcl.

15

Vln. I

Vln. II

Vla

Vcl.

20

Vln. I

Vln. II

Vla

Vcl.

26

Vln. I

Vln. II

Vla

Vcl.

B

Hava Nagila

32

Vln. I

Vln. II

Vla

Vcl.

37

Vln. I

Vln. II

Vla

Vcl.

42

Vln. I

Vln. II

Vla

Vcl.

47

Vln. I

Vln. II

Vla

Vcl.

Hava Nagila

53

Vln. I

Vln. II

Vla

Vcl.

C

mf

f

58

Vln. I

Vln. II

Vla

Vcl.

62

Vln. I

Vln. II

Vla

Vcl.

66

Vln. I

Vln. II

Vla

Vcl.

Hava Nagila

70

Vln. I

Vln. II

Vla

Vcl.

mp

ff

ff

ff

74

Vln. I

Vln. II

Vla

Vcl.

mp

ff

ff

ff

mp

ff

78

Vln. I

Vln. II

Vla

Vcl.

rit.

molto rit.

Score

2) Rock of Ages

(Maoz Tzur)

Traditional Chanukah melody
arranged by Matt Springer

Moderato ♩ = 108

mf

Violin I

Violin II

Viola

Cello

mf

8 **A**

Vln. I

Vln. II

Vla

Vcl.

f

16 **B** *Espressivo; più mosso*

f

mp

mp

mp

Rock of Ages

23

Vln. I

Vln. II

Vla

Vcl.

28

Vln. I

Vln. II

Vla

Vcl.

mf

mf

mf

33

Vln. I

Vln. II

Vla

Vcl.

38

Vln. I

Vln. II

Vla

Vcl.

rall.

rall.

rall.

rall.

mf

mf

f

Rock of Ages

42

Vln. I

Vln. II

Vla

Vcl.

46

Vln. I

Vln. II

Vla

Vcl.

E

50

Vln. I

Vln. II

Vla

Vcl.

54

Vln. I

Vln. II

Vla

Vcl.

Rock of Ages

58 *molto rit.*

Vln. I

Vln. II

Vla

Vcl.

p

p

p

p

solo molto rit.

p

Score

3) Hévénu Shalom Aléchem

Traditional melody
arranged by Matt Springer

Allegro ♩ = 160

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

mf

mf

mf

f

7

Vln. I

Vln. II

Vla

Vcl.

15

Vln. I

Vln. II

Vla

Vcl.

f

23 **A**

Vln. I *mf* *simile*

Vln. II *simile*

Vla *simile*

Vcl.

31

Vln. I

Vln. II

Vla

Vcl.

39 **B**

Vln. I *f*

Vln. II *f*

Vla *f*

Vcl. *mf*

49

Vln. I *ff*

Vln. II *ff*

Vla *ff*

Vcl. *ff*

Score

4) Dona Dona

Melody by Sholem Secunda
arranged by Matt Springer

Moderato ♩ = 132

Violin I *mp*

Violin II *mp*

Viola *pizz.* *mp*

Cello *mp*

solo *mf*

arco

Vln. I

Vln. II

Vla

Vcl.

7

14

mp

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Dona Dona

21

Vln. I

Vln. II

Vla

Vcl.

26

Vln. I

Vln. II

Vla

Vcl.

32

Vln. I

Vln. II

Vla

Vcl.

A

mf

40

Vln. I

Vln. II

Vla

Vcl.

Dona Dona

47

Vln. I *mp*

Vln. II

Vla

Vcl. *mf* solo

54

Vln. I *mf*

Vln. II *mf*

Vla *mf*

Vcl. *mf*

1. 2. B

61

Vln. I *f*

Vln. II *f*

Vla *mf* *f*

Vcl. *f*

68

Vln. I

Vln. II

Vla

Vcl.

Dona Dona

72

Vln. I

Vln. II

Vla

Vcl.

mp

dim.

p

mp

p

mp

p

solo

5) Mayim, Mayim

Melody by Emanuel Amiran

arranged by Matt Springer

Allegro $\text{♩} = 160$

Violin I *mf* off the string

Violin II *mf*

Viola *mf*

Cello *mf* marcato

6

Vln. I *mf*

Vln. II

Vla *mf*

Vcl. *mf*

12

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

Vln. II *f* *mf*

Vla *f* *mf*

Vcl. *f* *mf*

Mayim, Mayim

17

Vln. I

Vln. II

Vla

Vcl.

f

23

Vln. I

Vln. II

Vla

Vcl.

mf

tr

f

B

28

Vln. I

Vln. II

Vla

Vcl.

f

33

Vln. I

Vln. II

Vla

Vcl.

mf

f

sub. p

ff

sub. mp

Mayim, Mayim

38

Vln. I

Vln. II

Vla

Vcl.

f

f

f

f

tr

V

V

V

V

38

39

40

Score

6) Ose Shalom

Melody by Nurit Hirsch
arranged by Matt Springer

Moderato; flowing ♩ = 126

mf

mf

mf

mf solo

1. 2. A

13

Vln. I

Vln. II

Vla

Vcl.

Ose Shalom

19

Vln. I

Vln. II

Vla

Vcl.

24

Vln. I

Vln. II

Vla

Vcl.

29

B

Vln. I

Vln. II

Vla

Vcl.

35

1. 2.

C

Vln. I

Vln. II

Vla

Vcl.

Ose Shalom

41

Vln. I

Vln. II

Vla

Vcl.

46

Vln. I

Vln. II

Vla

Vcl.

51

Vln. I

Vln. II

Vla

Vcl.

55

Vln. I

Vln. II

Vla

Vcl.

Score

7) Bashana Haba'a

Melody by Nurit Hirsch
arranged by Matt Springer

Allegretto $\text{♩} = 132$

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

mp *legato* *mp* *solo* *mf*

5

11

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Bashana Haba'a

A

17

Vln. I

Vln. II

Vla

Vcl.

22

Vln. I

Vln. II

Vla

Vcl.

27

Vln. I

Vln. II

Vla

Vcl.

31

Vln. I

Vln. II

Vla

Vcl.

Bashana Haba'a

35 **B**

Vln. I

Vln. II

Vla

Vcl.

mp

mp

40

Vln. I

Vln. II

Vla

Vcl.

43

Vln. I

Vln. II

Vla

Vcl.

mf

mf

mf

mf

46

Vln. I

Vln. II

Vla

Vcl.

Bashana Haba'a

49 *molto rit.* **C** *a tempo; più mosso*

Vln. I *f*

Vln. II *f*

Vla *f*

Vcl. *f*

52

Vln. I

Vln. II

Vla

Vcl.

56

Vln. I

Vln. II

Vla

Vcl.

60

Vln. I

Vln. II

Vla

Vcl.

Bashana Haba'a

The musical score is divided into three systems, each containing four staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vcl.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

- System 1 (Measures 64-67):**
 - Vln. I:** Melodic line with eighth and quarter notes.
 - Vln. II:** Melodic line with eighth and quarter notes, including a trill in measure 67.
 - Vla:** Melodic line with eighth and quarter notes.
 - Vcl.:** Rhythmic accompaniment with sixteenth and thirty-second note patterns.
- System 2 (Measures 68-71):**
 - Vln. I:** Melodic line with eighth and quarter notes.
 - Vln. II:** Melodic line with eighth and quarter notes.
 - Vla:** Melodic line with eighth and quarter notes.
 - Vcl.:** Rhythmic accompaniment with sixteenth and thirty-second note patterns.
- System 3 (Measures 72-74):**
 - Vln. I:** Melodic line with eighth and quarter notes.
 - Vln. II:** Sustained notes with a trill in measure 73.
 - Vla:** Melodic line with eighth and quarter notes.
 - Vcl.:** Rhythmic accompaniment with sixteenth and thirty-second note patterns.

Score

8) Jerusalem of Gold

Melody by Naomi Shemer
arranged by Matt Springer

Moderato ♩ = 92

Violin I

Violin II

Viola

Cello

mp

mp

8

1. 2. A

Vln. I

Vln. II

Vla

Vcl.

15

1.

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Y'rushalayim Shel Zahav

22 2.

Vln. I *mf* **B**

Vln. II

Vla

Vcl.

29 1. 2. **C**

Vln. I *mf*

Vln. II *mf*

Vla *mf*

Vcl. *mf*

36

Vln. I

Vln. II

Vla

Vcl.

40 1. 2. *dolce; molto vib.* **D**

Vln. I

Vln. II

Vla

Vcl.

Y'rushalayim Shel Zahav

Violins I and II, Viola, and Violoncello

Measures 47-68

Violins I and II: *pp*, *poco cresc.*, *rit.*, *dim.*, *solo*

Viola: *pp*, *rit.*, *dim.*

Violoncello: *pp*, *rit.*, *dim.*

9) Én Kélohénu

Theme & Variations

Matt Springer
based on a traditional theme

Maestoso; exuberant $\text{♩} = 72$

f

Violin I

Violin II

Viola

Cello

f

poco rit.

I: 1st Variation *poco più mosso*

13

Vln. I

Vln. II

Vla

Vcl.

Én Kélohénu

15

Vln. I

Vln. II

Vla

Vcl.

17

Vln. I

Vln. II

Vla

Vcl.

19

Vln. I

Vln. II

Vla

Vcl.

21

Vln. I

Vln. II

Vla

Vcl.

Én Kélohénu

23

Vln. I

Vln. II

Vla

Vcl.

25

II: Symphonic Variation

Vln. I

Vln. II

Vla

Vcl.

p

mp

27

Vln. I

Vln. II

Vla

Vcl.

mf

29

Vln. I

Vln. II

Vla

Vcl.

mf

Én Kélohénu

31

Vln. I

Vln. II

Vla

Vcl.

33

Vln. I

Vln. II

Vla

Vcl.

mp

mf

mp

mf

35

Vln. I

Vln. II

Vla

Vcl.

f

f

f

f

poco rit.

III: Surprise

a tempo

p

p

p

p

sfz

sfz

sfz

sfz

39

Vln. I

Vln. II

Vla

Vcl.

p

p

p

p

sfz

sfz

sfz

sfz

ff

ff

ff

ff

pizz.

p

p

p

p

Én Kélohénu

Violins I and II, Viola, and Violoncello parts, measures 42-45. The score is in 2/4 time, key of B-flat major (two flats). The Violins I and II parts are in treble clef, Viola in alto clef, and Violoncello in bass clef. The score includes dynamic markings (ff, p, sfz), articulation (arco, pizz.), and phrasing slurs. The Viola part features a complex rhythmic pattern in measures 42-44.

IV: Viennese Waltz ♩ = 66

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla *mp*

Vcl. *f* *mp*

Én Kélohénu

67

Vln. I

Vln. II

Vla

Vcl.

mf

mf

mf

mf

76

Vln. I

Vln. II

Vla

Vcl.

85

Vln. I

Vln. II

Vla

Vcl.

mp

mp

mp

mp

94

Vln. I

Vln. II

Vla

Vcl.

f

f

f

p

p

Én Kélohénu

103

Vln. I

Vln. II

Vla

Vcl.

p

V

112

Vln. I

Vln. II

Vla

Vcl.

V: Serenity and Sadness

largo $\text{♩} = 76$

mp

mp

mp

legato; espressivo

mp

117

Vln. I

Vln. II

Vla

Vcl.

legato; espressivo

legato; espressivo

119

Vln. I

Vln. II

Vla

Vcl.

mf

mf

mf

mf

Én Kélohénu

121

Vln. I

Vln. II

Vla

Vcl.

123

Vln. I

Vln. II

Vla

Vcl.

mp

poco rit.

p

deliberately

126

VI: Soft and Frantic ♩ = 72

Vln. I

Vln. II

Vla

Vcl.

p

delicately

p

128

Vln. I

Vln. II

Vla

Vcl.

p

delicately

Én Kélohénu

131 *lightly*

Vln. I

Vln. II

Vla

Vcl.

134 *"effortlessly"*

Vln. I

Vln. II

Vla

Vcl.

mp

136

Vln. I

Vln. II

Vla

Vcl.

mf *p* *mp*

138

Vln. I

Vln. II

Vla

Vcl.

p

Én Kélohénu

140

Vln. I *p*

Vln. II

Vla

Vcl.

143

Vln. I

Vln. II

Vla

Vcl.

146

Vln. I *mp* **VII: Saltando** $\text{♩} = 84$

Vln. II *mp* *saltando*

Vla *mp*

Vcl. *mp*

150

Vln. I *mf*

Vln. II *mf*

Vla *mf* *saltando*

Vcl. *mf*

Én Kélohénu

155

Vln. I

Vln. II

Vla

Vcl.

mp

mf

mp

mf

160

Vln. I

Vln. II

Vla

Vcl.

mp

mf

165

Vln. I

Vln. II

Vla

Vcl.

VIII: March ♩ = 126

mf

mf

mf

mf

simile

170

Vln. I

Vln. II

Vla

Vcl.

This musical score is for measures 170-174 of 'The Swan' from 'The Nutcracker'. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and triplets. The Viola and Violoncello parts have a '3' written below them in measures 172 and 173, indicating a triplet. The Violin I part has a '3' written above it in measure 173, also indicating a triplet. The Violin II part has a '3' written above it in measure 173, also indicating a triplet. The Viola part has a '3' written below it in measure 173, also indicating a triplet. The Violoncello part has a '3' written below it in measure 173, also indicating a triplet.

Én Kélohénu

175

Vln. I

Vln. II

Vla

Vcl.

180

Vln. I

Vln. II

Vla

Vcl.

rall.

a tempo

f

tr

185

Vln. I

Vln. II

Vla

Vcl.

ff

190

Vln. I

Vln. II

Vla

Vcl.

rall.

Én Kélohénu

194

Vln. I

Vln. II

Vla

Vcl.

mp

mp

mp

mp

198

Vln. I

Vln. II

Vla

Vcl.

ff

ff

ff

ff

fff

fff

fff

fff

Score

10) Chanukah, Oh Chanukah

Traditional Chanukah melody
arranged by Matt Springer

solo cadenza ad lib. approx. $\text{half note} = 112$ (all slides are very slow)

rubato throughout

Violin I
f (Vln 1 cadenza ad lib.)

Violin II
fp (Vln 1 cadenza ad lib.)

Viola
fp (Vln 1 cadenza ad lib.)

Cello
fp (Vln 1 cadenza ad lib.)

3 slowly *poco accel.* *molto rit.* slide on 1st finger; end on 2nd *accel.*

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

Vln. II
mf *f* *mf* *cresc.* *cresc.*

Vla
mf *f* *mf* *cresc.* *cresc.*

Vcl.
mf *f* *mf* *cresc.* *cresc.*

8 **A** Allegro $\text{half note} = 84$

Vln. I
mf *saltando*

Vln. II
f *mf* *simile*

Vla
f *mf* *simile*

Vcl.
f *mf* *simile*

Chanukah, Oh Chanukah

14

Vln. I

Vln. II

Vla

Vcl.

19

Vln. I

Vln. II

Vla

Vcl.

simile

simile

24

Vln. I

Vln. II

Vla

Vcl.

29

Vln. I

Vln. II

Vla

Vcl.

1.

2.

Chanukah, Oh Chanukah

35 **B**

Vln. I *f* (slide lasts entire beat)

Vln. II *f* (slide lasts entire beat)

Vla *f*

Vcl. *simile*

41

Vln. I

Vln. II

Vla

Vcl.

47

Vln. I

Vln. II

Vla

Vcl.

53 **C**

Vln. I *mf*

Vln. II *mf*

Vla *mf* *simile*

Vcl. *mf*

Chanukah, Oh Chanukah

59

Vln. I

Vln. II

Vla

Vcl.

64

Vln. I

Vln. II

Vla

Vcl.

69

Vln. I

Vln. II

Vla

Vcl.

74

Vln. I

Vln. II

Vla

Vcl.

D

f

(b) f

f

simile

Chanukah, Oh Chanukah

80

Vln. I

Vln. II

Vla

Vcl.

mf

85

Vln. I

Vln. II

Vla

Vcl.

89

Vln. I

Vln. II

Vla

Vcl.

simile

93

Vln. I

Vln. II

Vla

Vcl.

Chanukah, Oh Chanukah

97

Vln. I

Vln. II

Vla

Vcl.

simile

4 4 V V

1

102

Vln. I

Vln. II

Vla

Vcl.

E solo cadenza ad lib. (dialogue with Vln II)

ff

f

only this slide is fast

solo cadenza ad lib. (dialogue with Vln I)

ff

ff

fp

(Vln I cadenza ad lib.)

(Vln I cadenza ad lib.)

106

Vln. I

Vln. II

Vla

Vcl.

rubato throughout

molto rit.

a tempo

mp

molto rit. (Vln I)

a tempo

a tempo

mp

a tempo

molto rit. (Vln I 8va)

molto rit.

mp

111

Vln. I

Vln. II

Vla

Vcl.

ff

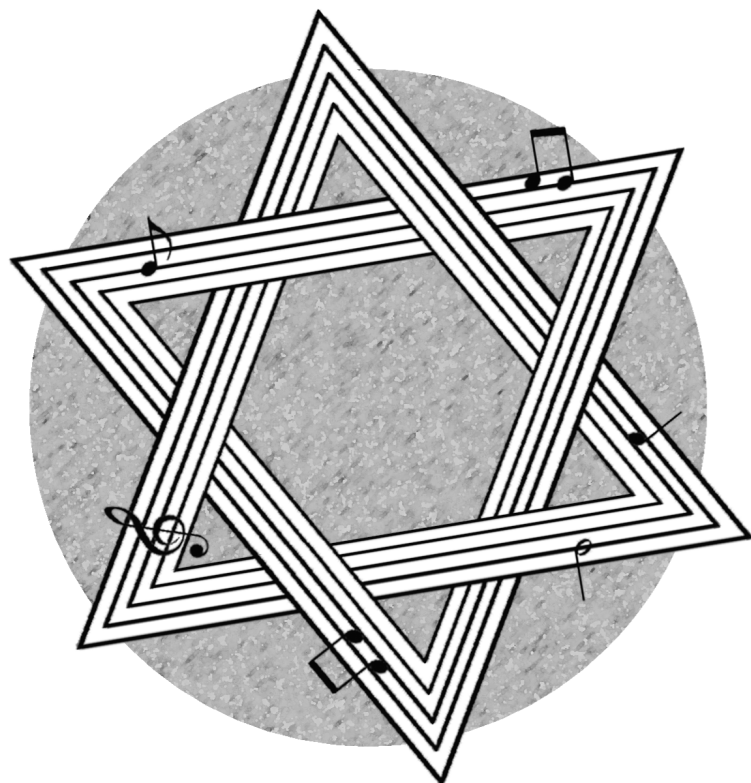
ff

ff

ff

JEWISH FOLKSONG SUITE

for String Quartet



Ten Jewish Folksongs
arranged by
Matt Springer

Violin I

1. Hava Nagila
2. Rock of Ages
3. Hévénu Shalom Aléchem
4. Dona Dona
5. Mayim, Mayim
6. Ose Shalom
7. Bashana Haba'a
8. Jerusalem of Gold
9. Én Kelohénu - Theme & Variations
10. Chanukah, Oh Chanukah

Dedicated to the Stanford Symphony Orchestra
Outside Engagements Program —
May they always have something to play during the
holidays besides Christmas carols

May 27, 1994

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Printed in the United States of America

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(updated 2014)

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At the beginning of the first movement, *Hava Nagila*, when the main theme starts after the cadenza, please pay close attention to the metronome markings. The cadenza has slowed down considerably at the end leading into the first measure of “um-chuck” rhythm at an extremely slow and heavy pace, *pesante*. The melody begins this way, almost unbelievably slow, but the accelerando over the first four measures of the melody is of extreme magnitude and the tempo is quite brisk by the end of the accelerando. This anticipation is one of the aspects of this style of music that makes it so fun.

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Despite the seasonal nature of *Chanukah, Oh Chanukah*, I have found that it is very well received at all times of year and I encourage people to play it whenever they feel like it. For a bit of fun, try to find the *Dona Dona* theme in the middle of *Chanukah, Oh Chanukah*; it's in there and works quite well. At the end of this movement, the opening cadenza returns in the form of a dialogue between Violin I and Violin II. Violin I should speak, and Violin II should answer, in a way reminiscent of Orthodox prayer. Violin II also waits a breath after Violin I finishes a phrase before coming in; it should be a dialogue between two distinct parts, rather than a continuous melodic line. My suggestion for the very last note of the piece is to play it with one long glorious down-bow and end with a flourish, rather than the down-bow/up-bow frequently used in symphonies.

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— M.S.

Violin I

1) Hava Nagila

Traditional melody
arranged by Matt Springer

solo cadenza ad lib. approx. $\bullet = 112$ **rubato throughout**

f **sul G** **sul D**

3 **molto rit.** **A** **slow!** $\bullet = 54$ **gradual accel. to $\bullet = 160$ over next four bars** **mf**

8

13

18 **f**

24

29 **B** **f**

35

40

Violin I

Violin I musical score, measures 45-79. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano), *rit.* (ritardando), and *molto rit.* (molto ritardando). A section marked with a 'C' in a box begins at measure 57. Fingerings (1, 2) and bowings (V) are indicated throughout the piece. A triplet of eighth notes is marked at measure 70. The score concludes with a final measure at measure 79.

45

51

57 **C**
mf

60

63

66

69

72
ff *mp* *ff*

76

79
rit. *molto rit.*

Violin I

2) Rock of Ages

(Maoz Tzur)

Traditional Chanukah melody

arranged by Matt Springer

Moderato ♩ = 108

mf

6

A

f

11

16

B *Espressivo; più mosso*

21

f

24

27

tr

C

Violin I

Violin I musical score, measures 30-60. The score is written in treble clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *mf* and *p*. The score is divided into systems, with measures 30-35, 36-41, 42-46, 47-51, 52-56, and 57-60. The final measure (60) is marked with a double bar line and a *p* dynamic.

Measures 30-35: First system, measures 30-35. Includes triplets and sixteenth notes.

Measures 36-41: Second system, measures 36-41. Includes triplets and sixteenth notes.

Measures 42-46: Third system, measures 42-46. Includes a *mf* dynamic marking.

Measures 47-51: Fourth system, measures 47-51. Includes a *mf* dynamic marking.

Measures 52-56: Fifth system, measures 52-56. Includes a *mf* dynamic marking.

Measures 57-60: Sixth system, measures 57-60. Includes a *p* dynamic marking.

Violin I

3) Hévénu Shalom Aléchem

Traditional melody
arranged by Matt Springer

Allegro $\text{♩} = 160$

f

7

14

21

mf

simile

28

35

f

42

51

ff

Violin I

4) Dona Dona

Melody by Sholem Secunda
arranged by Matt Springer

Melody by Sholem Secunda
arranged by Matt Springer

Moderato ♩ = 132

mp

8

16

23

29

35

41

47

56

63

71

mf

f

mp

p

5) Mayim, Mayim

Melody by Emanuel Amiran
arranged by Matt Springer

Allegro $\bullet = 160$

mf off the string

5

10 *mf* *f*

14 **A** *mf* *f*

19 *mf*

24 *f* **B**

28 *f*

33 *mf* *f* *sub. p* *ff* *sub. mp*

37 *f*

The score is written for Violin I in 4/4 time, key of B-flat major (two flats). It consists of eight staves of music. The tempo is marked 'Allegro' with a quarter note equal to 160 beats per minute. The piece begins with a melodic line in the first staff, marked 'mf' and 'off the string'. The second staff continues the melody with some rests. The third staff introduces a new melodic line, marked 'mf' and 'f'. The fourth staff contains a section labeled 'A' with 'mf' and 'f' dynamics. The fifth staff continues the 'A' section with 'mf' dynamics. The sixth staff introduces a section labeled 'B' with 'f' dynamics. The seventh staff continues the 'B' section with 'f' dynamics, followed by a crescendo leading to 'ff' and then a decrescendo to 'sub. mp'. The eighth staff concludes the piece with 'f' dynamics and a final flourish.

Violin I

6) Ose Shalom

Melody by Nurit Hirsch

arranged by Matt Springer

Moderato; flowing $\bullet = 126$

mf

7

1. 2. **A**

15

22

29 **B**

35 1. 2. **C** *f*

40

45 3 3

50

55 *rall.*

The score is written for Violin I in 4/4 time, key of B-flat major (two flats). It begins with a tempo marking of 'Moderato; flowing' and a metronome indication of 126 beats per minute. The first staff starts with a repeat sign and a first ending bracket. The second staff contains a first ending bracket and a section labeled 'A'. The third staff has several slurs and accents. The fourth staff continues the melodic line. The fifth staff begins a section labeled 'B' with a repeat sign. The sixth staff has a first ending bracket and a section labeled 'C' marked with a forte 'f' dynamic. The seventh staff continues the melody. The eighth staff features triplets. The ninth staff continues the melodic line. The tenth staff ends with a 'rall.' (ritardando) marking.

7) Bashana Haba'a

Melody by Nurit Hirsch

arranged by Matt Springer

Allegretto $\bullet = 132$

f

legato *mp*

4

9

15

A 3

23

28

32

B *mp*

Violin I

36

42

48

53

59

64

70

mf

molto rit.

f

C

a tempo; più mosso

Violin I

8) Jerusalem of Gold

Melody by Naomi Shemer
arranged by Matt Springer

Score for 'The Rose Tree' by Matt Springer

Tempo: Moderato (♩ = 92)

Key Signature: One sharp (F#)

Time Signature: 3/4

Instrumentation: Piano and Voice

Measures 1-70:

- Measures 1-7:** Piano introduction. Section A (Measures 1-6), Section B (Measure 7).
- Measures 8-21:** Piano continues with first and second endings. Section B (Measures 8-21).
- Measures 22-36:** Piano continues with first and second endings. Section C (Measures 22-36).
- Measures 37-43:** Piano continues with first and second endings. Section D (Measures 37-43).
- Measures 44-57:** Piano continues with first and second endings. Section E (Measures 44-57).
- Measures 58-70:** Piano continues with first and second endings. Section F (Measures 58-70).

Vocal Line:

- Measures 1-70:** Vocal melody with lyrics. Dynamics include *mf*, *dolce; molto vib.*, *f*, *pp*, *rit.*, and *dim.*. Performance instructions include *tentatively* and *poco cresc.*

Violin I

9) Én Kélohénu

Theme & Variations

Matt Springer

based on a traditional theme

Maestoso; exuberant $\text{♩} = 72$

f

6

12

poco rit.

I: 1st Variation
poco più mosso

15

18

22

II: Symphonic Variation

25

mf

30

The musical score is written for Violin I in 4/4 time, key of B-flat major. It begins with a 'Theme' section (measures 1-11) marked 'Maestoso; exuberant' and '♩ = 72'. The first variation (measures 12-24) is marked 'poco più mosso' and features a 'poco rit.' section at measure 12. The second variation (measures 25-30) is marked 'II: Symphonic Variation' and includes a 'mf' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violin I

III: Surprise

34 *poco rit.* *a tempo* *mf* *f* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

40 *p* *ff* *pizz.* *arco* *p* *ff* *p* *ff* *p*

44 *arco* *sfz* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

48 **IV: Viennese Waltz** $\text{♩} = 66$ *p* *f*

53 *mp*

60 *2*

67 *mf* *3* *2* *3*

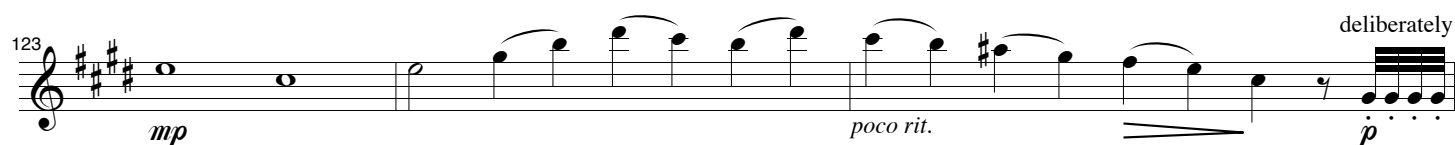
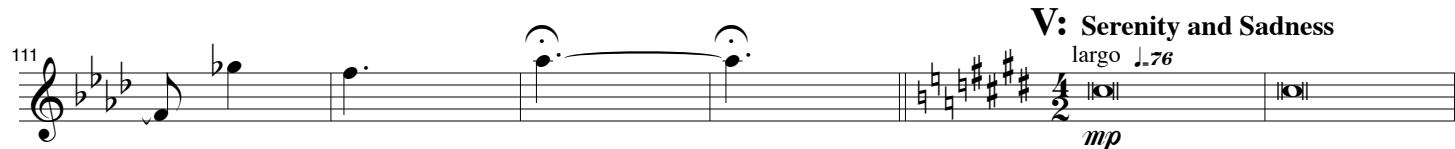
74

81 *mp*

88 *3* *3*

95 *f* *p*

Violin I



Violin I

VII: Saltando $\text{♩} = 84$

147 *saltando* *mf*

152 *mp*

156 *mf*

160 *mp*

164 *mf*

VIII: March $\text{♩} = 126$

168

175

180 *rall.* *a tempo* *f*

184 *ff*

190 *rall.*

195 *mp*

199 *ff* *fff*

Violin I

10) Chanukah, Oh Chanukah

Traditional Chanukah melody
arranged by Matt Springer

solo cadenza ad lib. approx. ♩ = 112
(all slides are very slow)

rubato throughout

f

3 *slowly* *poco accel.* *molto rit.* *slide on 1st finger; end on 2nd* *accel.* *mf* *f* *mf* *cresc.*

8 **A** *Allegro* ♩ = 84 *saltando* *mf* *f*

13

17

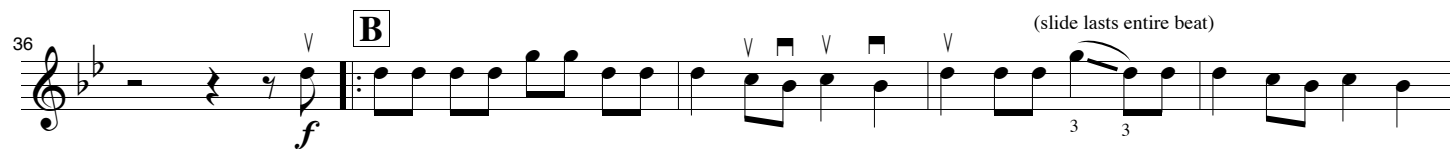
21

26

30 1. 2.

Violin I

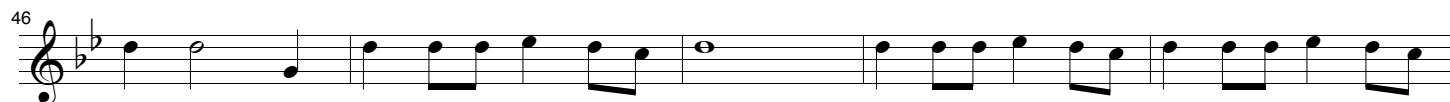
36 *f* **B** (slide lasts entire beat)



41



46



51



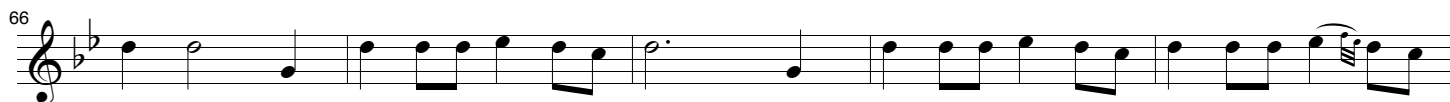
56 *mf* **C**



61



66



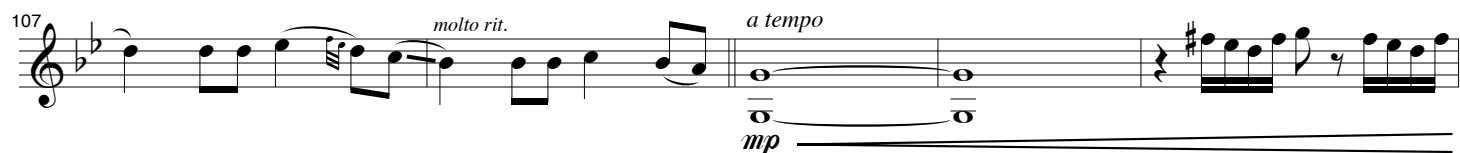
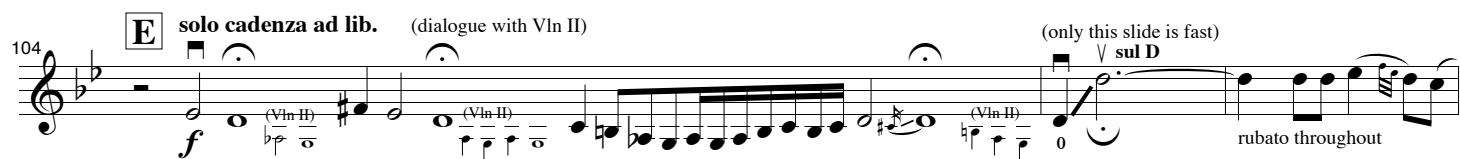
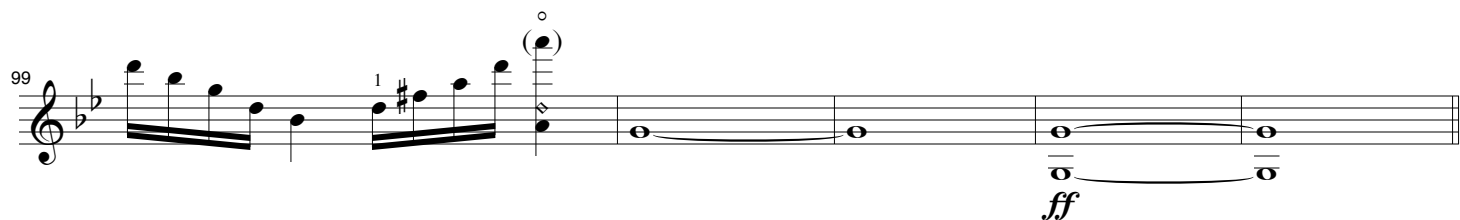
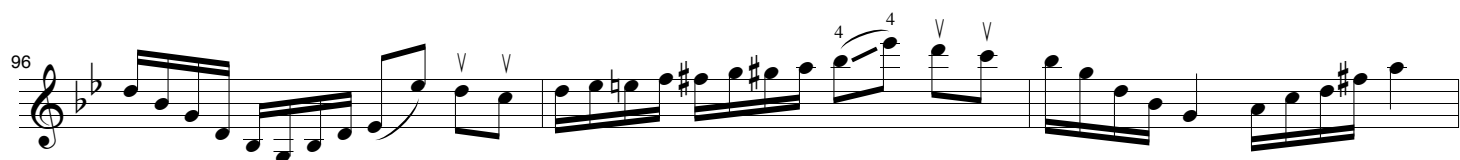
71



76 *subf* **D**

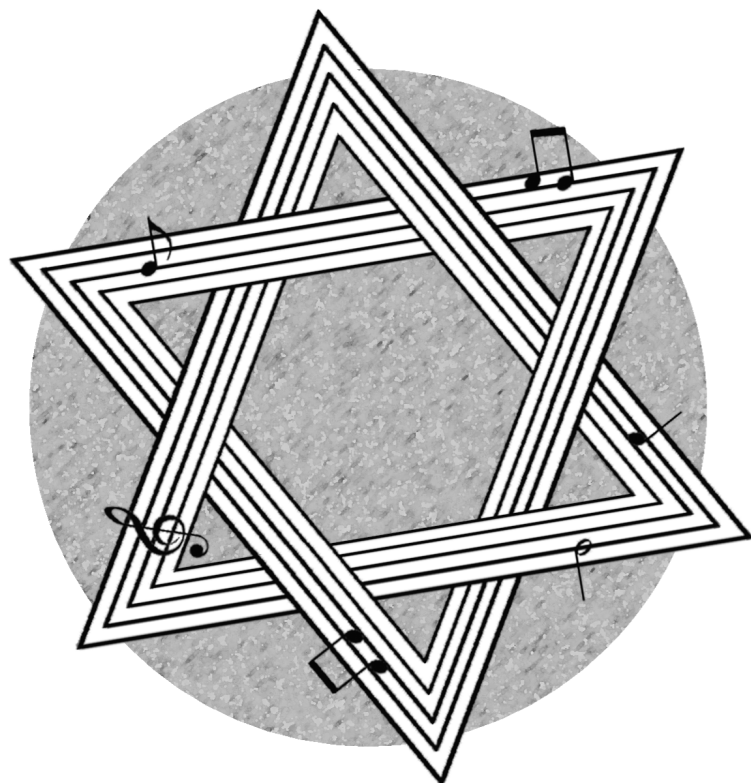


Violin I



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— M.S.

Violin II

1) Hava Nagila

Traditional melody
arranged by Matt Springer

(Vln I cadenza ad lib.)

fp

molto rit.

(Vln I)

A *slow!* $\text{♩} = 54$

mf

gradual accel. to $\text{♩} = 160$ over next four bars

6

10

14

19

f

24

B

29

34

38

Violin II

Violin II musical score, measures 42 to 78. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *rit.* (ritardando), and *molto rit.* (molto ritardando). A common time signature *C* is indicated above measure 56. The score concludes with a double bar line at the end of measure 78.

Measures 42-46: Eighth notes, mostly beamed in pairs.

Measures 47-50: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 51-55: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measure 56: Common time signature *C* above the staff. Measure 57: *f* dynamic marking below the staff.

Measures 58-63: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 64-67: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 68-71: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 72-74: *ff* dynamic marking below the staff. Measures 72-74: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 75-77: *mp* dynamic marking below the staff. Measures 75-77: Eighth notes, mostly beamed in pairs, with some quarter notes.

Measures 78-80: *rit.* and *molto rit.* markings below the staff. Measures 78-80: Eighth notes, mostly beamed in pairs, with some quarter notes.

Violin II

2) Rock of Ages

(Maoz Tzur)

Traditional Chanukah melody

arranged by Matt Springer

Moderato ♩ = 108

mf

A

f

B *più mosso*

mp

C

mf

D

rall.

mf

E

molto rit.

p

3) Hévénu Shalom Aléchem

Traditional melody
arranged by Matt Springer

Allegro ♩ = 160

f *mf*

8

14

21

27

33

39

46

53

f *ff*

A **B**

simile

1. 2.

Violin II

4) Dona Dona

Melody by Sholem Secunda
arranged by Matt Springer

Moderato $\text{♩} = 132$

mp *mf* *solo*

8 14 20 29 37 45 52 59 66 72

mp *mf* *f* *dim.* *p*

A **B**

1. 2.

solo

Violin II

5) Mayim, Mayim

Melody by Emanuel Amiran

arranged by Matt Springer

Allegro ♩ = 160

mf

5

12

f

mf

A

16

f

21

mf

f

B

26

30

f

35

sub. p *ff*

f

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Violin II

6) Ose Shalom

Melody by Nurit Hirsch
arranged by Matt Springer

Moderato; flowing ♩ = 126

mf

6

1. 2. **A**

13

19

25 **B**

31 1.

38 2. **C**

43

49

55 *rall.*

Violin II

7) Bashana Haba'a

Melody by Nurit Hirsch

arranged by Matt Springer

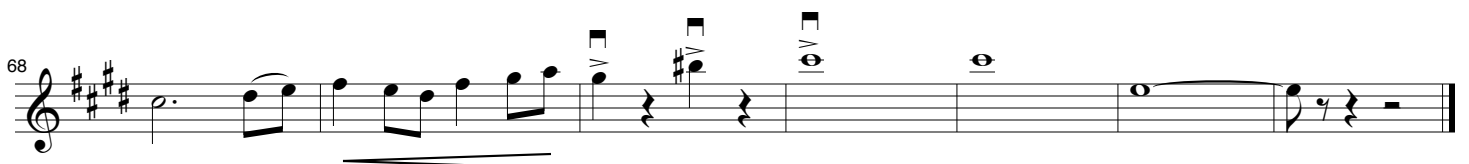
Allegretto ♩ = 132

f *mp* *legato*

A **B**

mp

Violin II



8) Jerusalem of Gold

Melody by Naomi Shemer

arranged by Matt Springer

Moderato $\text{♩} = 92$

mp

5

10

15

20

25

30

1. 2. A

B

1. 2. C

Violin II

35 *mf*

40 1. 2. **D**

46

51 1. 2. **E**

56

61 *f* *pp*

66 tentatively *poco cresc.* *pp*

72 *rit.* *dim.* **solo**

This page of the Violin II score contains measures 35 through 84. It begins with a melodic line in measure 35 marked *mf*. Measures 40-41 feature a first and second ending bracket, with a **D** dynamic marking at the end of the first ending. Measures 46-50 continue the melodic development. Measures 51-52 show another first and second ending bracket, with an **E** dynamic marking at the end of the first ending. Measures 56-60 show a melodic line with a *f* dynamic marking. Measures 61-65 show a melodic line with a *pp* dynamic marking. Measures 66-71 show a melodic line with a *poco cresc.* dynamic marking and a *pp* dynamic marking. Measures 72-84 show a melodic line with a *rit.* dynamic marking, a *dim.* dynamic marking, and a **solo** dynamic marking.

Violin II

9) Én Kélohénu

Theme & Variations

Matt Springer

based on a traditional theme

Maestoso; exuberant $\text{♩} = 72$

f

6

12 *poco rit.* **I: 1st Variation** *poco più mosso*

17

19

21 **II: Symphonic Variation** *mp*

27 *mf* 2

33 *mp* *mf* *f* *poco rit.* **III: Surprise** *a tempo* *p* *sfz*

38 *p* *sfz* *p* *sfz* *p* *sfz* *p* *ff* *pizz.* *p*

42 *arco* *ff* *pizz.* *arco* *ff* *pizz.* *p* *sfz* *sfz* *p* *sfz*

46 *p* *sfz* *sfz* *sfz* *p*

18

Violin II

IV: Viennese Waltz ♩ = 66

49 *f* *mp*

58

65 *mf*

72

79 *mp*

86

93 *f*

100 *p*

108

V: Serenity and Sadness

115 *largo* ♩ = 76 *legato; espressivo* *mp* *mf*

120 *mp*

124 *poco rit.* *p* *deliberately*

Violin II

127 **VI: Soft and Frantic** $\text{♩} = \text{♩} = 72$

delicately *p*

130

133

135 "effortlessly" *mp* *mf*

137 *p* *mp* *p*

139 *p*

142

145 **VII: Saltando** $\text{♩} = 84$ *mp*

148 *saltando* *mf*

152 *mp*

156 *mf*

Violin II

160 *mp*

164 *mf* **VIII: March** ♩ = 126

168 *mf*

173

178

182 *tr.* *a tempo* *rall.* *f*

186 *ff*

190 *rall.*

195 *mp*

199 *ff* *fff*

Violin II

10) Chanukah, Oh Chanukah

Traditional Chanukah melody
arranged by Matt Springer

fp (Vln 1 cadenza ad lib.) *accel.* *cresc.* (Vln 1)

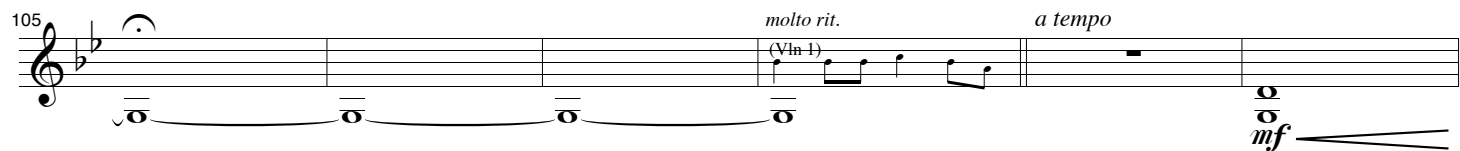
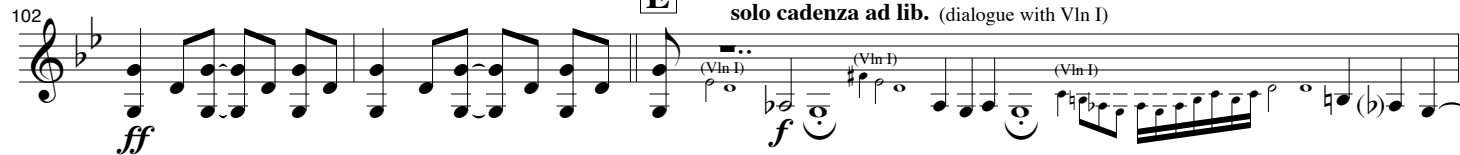
A Allegro $\text{♩} = 84$

f *simile* *mf* *simile* 1. 2. **B** *f* *V* (slide lasts entire beat) *V* *V*

Violin II

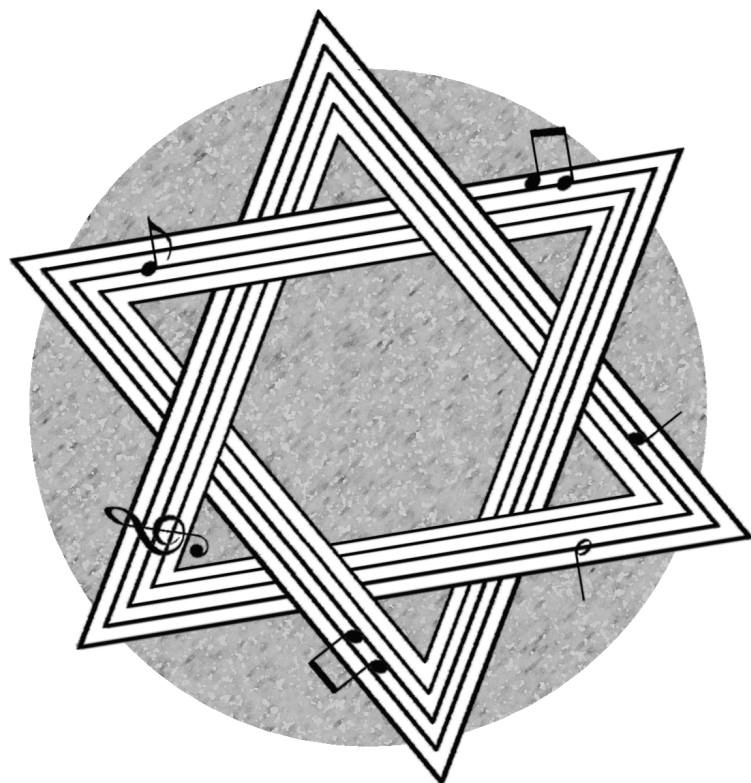
C**D****E**

solo cadenza ad lib. (dialogue with Vln I)



JEWISH FOLKSONG SUITE

for String Quartet



Ten Jewish Folksongs
arranged by
Matt Springer

Viola

1. Hava Nagila
2. Rock of Ages
3. Hévénu Shalom Aléchem
4. Dona Dona
5. Mayim, Mayim
6. Ose Shalom
7. Bashana Haba'a
8. Jerusalem of Gold
9. Én Kelohénu - Theme & Variations
10. Chanukah, Oh Chanukah

Dedicated to the Stanford Symphony Orchestra
Outside Engagements Program —
May they always have something to play during the
holidays besides Christmas carols

May 27, 1994

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(updated 2014)

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At the beginning of the first movement, *Hava Nagila*, when the main theme starts after the cadenza, please pay close attention to the metronome markings. The cadenza has slowed down considerably at the end leading into the first measure of “um-chuck” rhythm at an extremely slow and heavy pace, *pesante*. The melody begins this way, almost unbelievably slow, but the accelerando over the first four measures of the melody is of extreme magnitude and the tempo is quite brisk by the end of the accelerando. This anticipation is one of the aspects of this style of music that makes it so fun.

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Despite the seasonal nature of *Chanukah, Oh Chanukah*, I have found that it is very well received at all times of year and I encourage people to play it whenever they feel like it. For a bit of fun, try to find the *Dona Dona* theme in the middle of *Chanukah, Oh Chanukah*; it’s in there and works quite well. At the end of this movement, the opening cadenza returns in the form of a dialogue between Violin I and Violin II. Violin I should speak, and Violin II should answer, in a way reminiscent of Orthodox prayer. Violin II also waits a breath after Violin I finishes a phrase before coming in; it should be a dialogue between two distinct parts, rather than a continuous melodic line. My suggestion for the very last note of the piece is to play it with one long glorious down-bow and end with a flourish, rather than the down-bow/up-bow frequently used in symphonies.

For a wealth of information about the *Jewish Folksong Suite for String Quartet*, including streaming audio of the music in its entirety, news, and extended program notes, please visit the suite's website. For the foreseeable future, the website can be accessed at <http://music.matthewlspringer.com>. If at some point this address no longer works, a simple search should find the page.

It is my hope that this suite can satisfy the needs of string quartet groups who want to play Jewish music because they are already familiar with its wonderful character, and can also serve as an introduction to players and listeners who have not yet discovered the raw joy and sorrow that makes Jewish music what it is.

— M.S.

Viola

1) Hava Nagila

Traditional melody
arranged by Matt Springer

(Vln 1 cadenza ad lib.)

fp

molto rit. (Vln 1)

A slow! $\text{♩} = 54$

gradual accel. to $\text{♩} = 160$ over next four bars

6

10

14

18

23

f

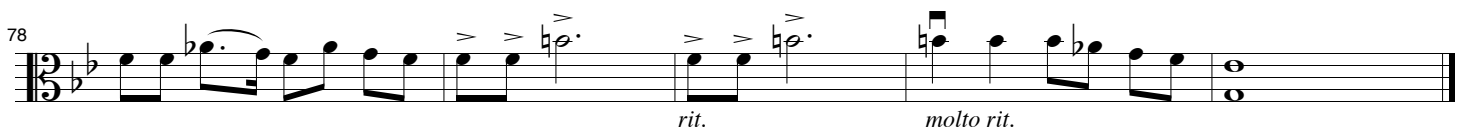
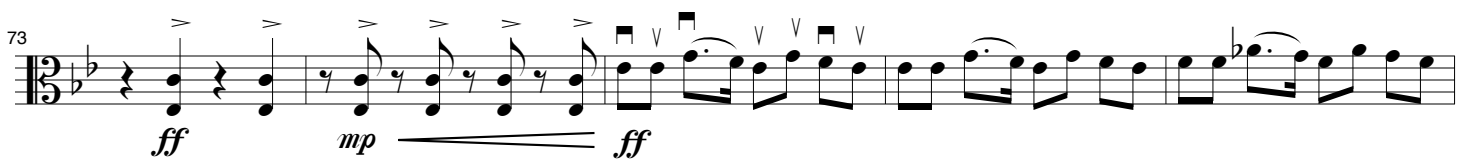
28

B

33

37

Viola



Viola

2) Rock of Ages

(Maoz Tzur)

Traditional Chanukah melody

arranged by Matt Springer

Moderato $\bullet = 108$

mf

A

f

B *più mosso*

mp

C

mf

rall.

Viola

(cello)

cello)

D

E

molto rit.

p

p

3) Hévénu Shalom Aléchem

Traditional melody
arranged by Matt Springer

Allegro $\bullet = 160$

f *mf*

7

13

19

26

32

39

47

53

simile

f *ff*

A **B**

Viola

4) Dona Dona

Melody by Sholem Secunda
arranged by Matt Springer

Moderato $\text{♩} = 132$
pizz. *mp* *arco*

9

18

26 1. 2. **A**

34

43

53 1. 2. (e) (e) **B**
mf *f*

61 V

66 *mf* *f*

72 *mp* *p*

The musical score is written for Viola in 3/4 time with a key signature of one sharp (F#). It begins with a tempo marking of 'Moderato' and a metronome setting of 132. The initial dynamics are 'pizz.' (pizzicato) and 'mp' (mezzo-piano). The score includes various musical notations such as slurs, ties, and dynamic markings. There are two first/second endings at measures 26-27 and 53-54. Section markers 'A' and 'B' are placed at the end of the first and second endings respectively. The score concludes with a final measure at measure 72, marked with a 'p' (piano) dynamic.

Viola

5) Mayim, Mayim

Melody by Emanuel Amiran

arranged by Matt Springer

Allegro $\text{♩} = 160$

mf

5 *mf*

11 *f* *mf* **A**

16 *f*

21 *mf* *f*

26 **B**

31 *f* *mf* *f* *sub. p* *ff*

36 *sub. mp* *f* *tr*

Viola

6) Ose Shalom

Melody by Nurit Hirsch

arranged by Matt Springer

Moderato; flowing ♩ = 126

mf

6

1. 2. A

13

20

26

B

32

1. 2. C

38

f

44

50

55

rall.

The musical score is written for Viola in 3/4 time, with a key signature of one flat (Bb). The tempo is Moderato, flowing, with a metronome marking of 126 beats per minute. The score consists of nine staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a first ending bracket and a second ending bracket, both leading to a section labeled 'A'. The third staff continues the melody. The fourth staff has a section labeled 'B' and a first ending bracket. The fifth staff has a first ending bracket and a section labeled 'C'. The sixth staff begins with a first ending bracket and a section labeled 'C'. The seventh staff continues the melody. The eighth staff has a section labeled 'C' and a first ending bracket. The ninth staff ends with a first ending bracket and a section labeled 'C'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Viola

7) Bashana Haba'a

Allegretto ♩ = 132

Melody by Nurit Hirsch
arranged by Matt Springer

f solo

4

9

15

21

27

33

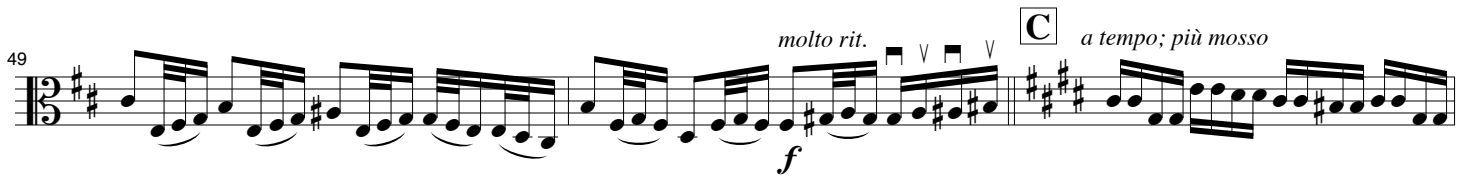
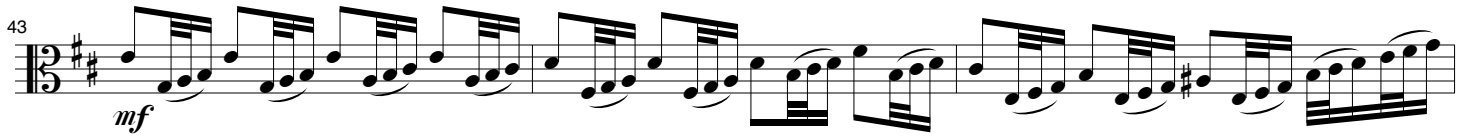
40

A

B

mp

Viola



8) Jerusalem of Gold

Melody by Naomi Shemer
arranged by Matt Springer

Moderato ♩ = 92

mp

6

11

1. 2. **A**

17

1. **B**

22

2. **B**

27

32

1. 2. **C**

mf

Viola

37 

42 

47 

52 

57 

62 

66 

71 

tentatively

rit.

dim.

f

pp

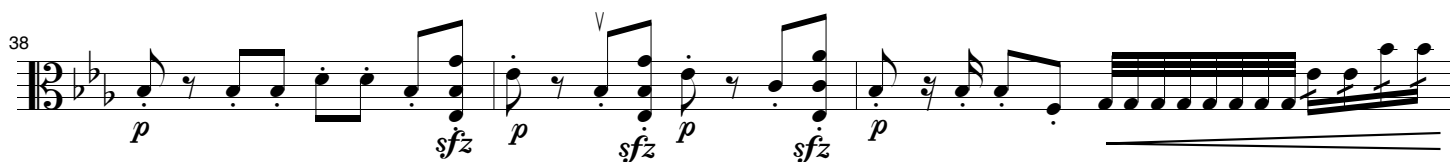
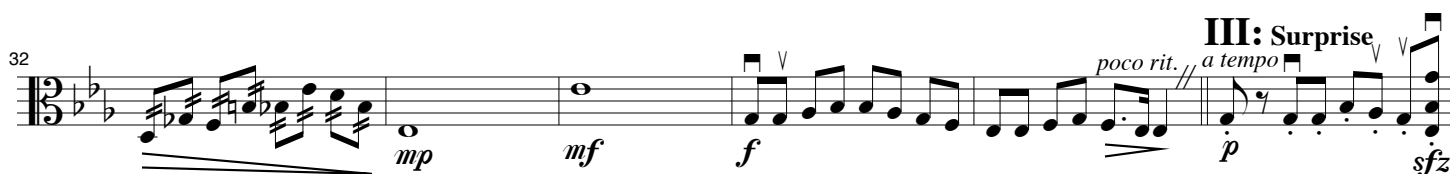
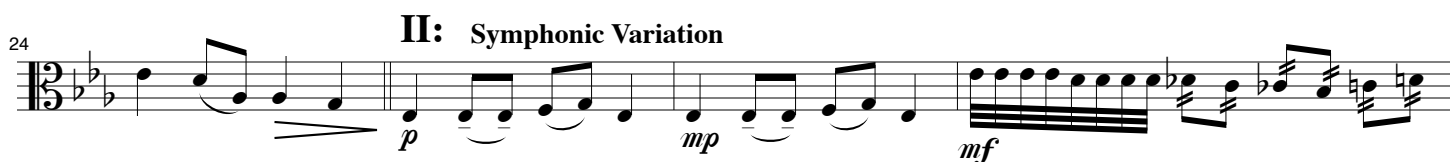
Viola

9) Én Kélohénu

Theme & Variations

Matt Springer

based on a traditional theme

Maestoso; exuberant $\bullet = 72$ 

Viola

IV: Viennese Waltz $\text{♩} = 66$

48 *p* *mp*

53

61

69 *mf*

77

85 *mp*

93 *f* *p*

101

V: Serenity and Sadness *largo* $\text{♩} = 76$

110 *mp*

116

118 *mf*

120

Viola

123 *mp* *poco rit.* *p* *deliberately*

126 **VI: Soft and Frantic** $\text{♩} = 72$ *delicately* *p*

128

131

134 "effortlessly" *mp*

136 *mf* *p* *mp*

138 *p* *p*

140

143

146 **VII: Saltando** $\text{♩} = 84$ *mp*

150 *mf* *saltando*

Viola

154 *mp* *mf*

159

163 *mp* *mf*

167 **VIII: March** $\text{♩} = 126$ *mf*

172

176 *rall.*

183 *a tempo* *f*

186

189 *ff* *rall.*

193

196 *mp*

199 *ff* *fff*

Viola

10) Chanukah, Oh Chanukah

Traditional Chanukah melody

arranged by Matt Springer

(Vln 1 cadenza ad lib.)

fp

accel. *cresc.* (Vln 1)

A Allegro $\text{♩} = 84$

f *simile* *mf*

8

13

18

24

30

1. 2.

B

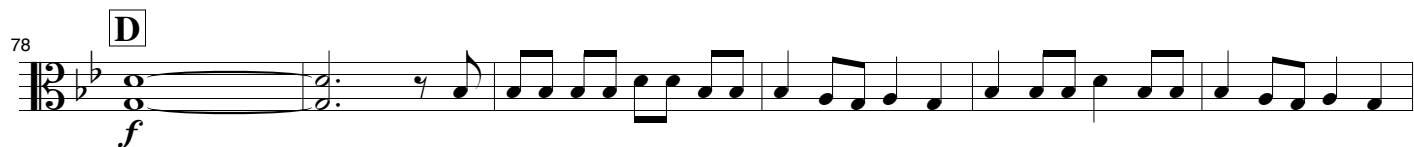
f

35

40

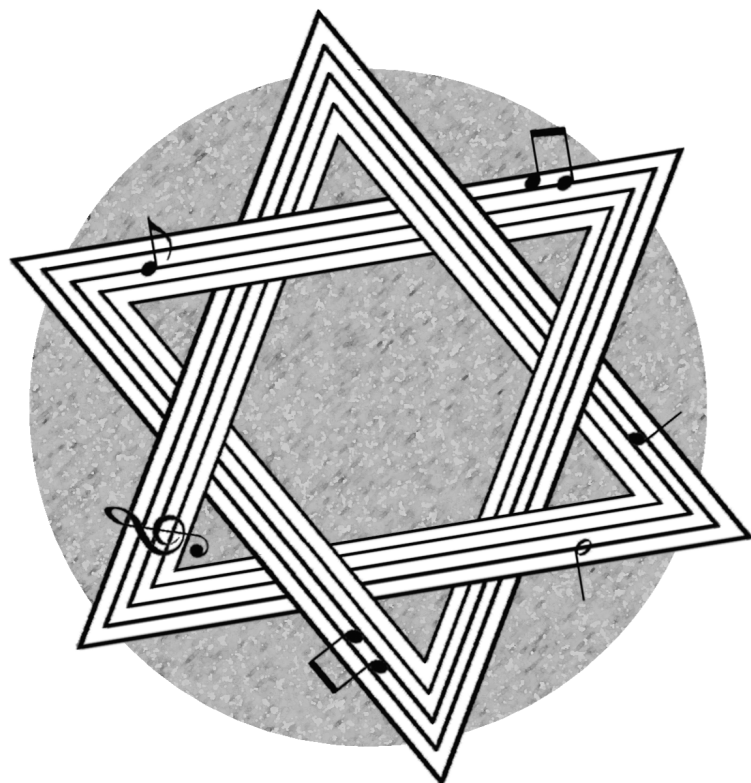
45

Viola



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— M.S.

1) Hava Nagila

Traditional melody
arranged by Matt Springer

(Vln 1 cadenza ad lib.)

fp

molto rit.

(Vln 1)

mf

A slow! ♩ = 54

5 gradual accel. to ♩ = 160 over next four bars

10

15

20

f

25

B

30

35

40

Cello

45

50

55 C

59

63

67

71 *ff* *mp*

75 *ff*

79 *rit.* *molto rit.*

Cello

2) Rock of Ages

(Maoz Tzur)

Traditional Chanukah melody

arranged by Matt Springer

Moderato $\bullet = 108$

mf

A

f

B

più mosso

mp

C

mf

rall.

7

13

19

25

31

37

Cello

(Viola)

44

48

52

56

60

molto rit.

p

p

solo

Cello

3) Hévénu Shalom Aléchem

Traditional melody
arranged by Matt Springer

Allegro $\text{♩} = 160$

f *mf*

7

14

21

28

35

41

47

53

mf *ff*

A **B**

Cello

4) Dona Dona

Melody by Sholem Secunda

arranged by Matt Springer

Moderato $\bullet = 132$

mp

9

16

23

33 **A**

mf

38

45 *solo*

mf

50

56 **B**

63

f

70

mp *p*

Cello

5) Mayim, Mayim

Melody by Emanuel Amiran
arranged by Matt Springer

Allegro ♩ = 160

mf marcato

7

mf *f*

14

A

mf *f*

21

mf *f*

27

B

31

f *sub. p* *ff* *sub. mp*

37

f

6) Ose Shalom

Melody by Nurit Hirsch
arranged by Matt Springer

Moderato; flowing $\text{♩} = 126$

mf solo

5

11

16

22

27

33

39

f

46

53

rall.

A

B

C

Cello

7) Bashana Haba'a

Melody by Nurit Hirsch

arranged by Matt Springer

Allegretto ♩ = 132

f *mf*

7

13

19 **A**

24

29

34 **B**

mp

Cello

43

mf

50

molto rit. **C** *a tempo; più mosso*

f

55

59

62

65

68

71

The musical score for Cello spans measures 43 to 71. It begins in measure 43 with a mezzo-forte (*mf*) dynamic. At measure 50, the tempo changes from *molto rit.* to *a tempo; più mosso*, indicated by a common time signature change (C). The dynamic increases to forte (*f*) at measure 50. The score includes various rhythmic patterns, including eighth and sixteenth notes, and features slurs and accents throughout. A double bar line is present at measure 68, and a final double bar line is at measure 71.

8) Jerusalem of Gold

Melody by Naomi Shemer
arranged by Matt Springer

Moderato $\text{♩} = 92$

mp

A

B

C

mf

D

E

tentatively

f *pp*

rit. *dim.*

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9) Én Kélohénu

Theme & Variations

Matt Springer
based on a traditional theme

Maestoso; exuberant $\text{♩} = 72$

f

6

11

I: 1st Variation

poco rit. *poco più mosso*

17

24

II: Symphonic Variation

p

26

mp *mf*

28

mf

31

33

mp *mf*

35

III: Surprise

poco rit. *a tempo*

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

Cello

40 *p* *ff* *pizz. arco* *p* *ff* *pizz. arco* *p* *ff* *pizz.*

44 *arco* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

48 *p* *f* *mp* **IV: Viennese Waltz** $\text{♩} = 66$

53

61

69 *mf*

77

85 *mp*

93 *f*

100 *p*

108

Cello

V: Serenity and Sadness

115 *largo* $\text{♩} = 76$
mp legato; espressivo

119 *mf*

123 *mp* *poco rit.* *deliberately* *p* *p*

VI: Soft and Frantic $\text{♩} = 72$

127 *delicately*

129

131

133

135 *"effortlessly"* *mp* *mf*

137 *p* *mp* *p* *p*

139

141

143

Cello

145

147 **VII: Saltando** $\text{♩} = 84$

mp *mf*

152 *mp*

158 *mf*

162 *mp* *mf*

166 **VIII: March** $\text{♩} = 126$

mf *simile*

172

179 *rall.* *a tempo* *f*

186 *ff* 3 3 3 3 3

191 *rall.* 3 3 3

195 *mp*

199 *ff* *fff*

Cello

10) Chanukah, Oh Chanukah

Traditional Chanukah melody
arranged by Matt Springer

(Vln 1 cadenza ad lib.)

fp

accel. (Vln 1) *cresc.*

A Allegro $\text{♩} = 84$

f

solo

f broadly, legato

8

15

21

27

33

B

simile

39

44

49

C

54

mf

Cello

60

65

72

78 **D** *f* *simile*

83

88 *simile*

93

97 *simile*

101 **E** *ff* *fp* (Vln I cadenza ad lib.)

106 (Vln I 8va) *molto rit.* *a tempo* *mp*

111 *ff*