

DAVID SCHIFF

Gimpel the Fool

an opera in two acts based on the story by
Isaac Bashevis Singer

(1979/2002)

Full Score

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GIMPEL THE FOOL

AN OPERA IN TWO ACTS

(1979/2002)

FULL SCORE

Based on the story *Gimpel the Fool* by
Isaac Bashevis Singer

English Version by
David Schiff

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CHARACTERS

GIMPEL, a baker	baritone
ELKA, his wife	mezzo-soprano
YEKHIEL, her son	boy soprano
THE RABBI	high tenor
THE RABBI'S DAUGHTER	young mezzo-soprano
THE BADKHEN (jester)	"Broadway" baritone
THE EVIL ONE	soprano
TOWNSPEOPLE	
FEIGELE	soprano (can be same singer as Feigele)
YETTA	contralto
WOLF-LEIB	tenor
LEIBISH	bass
THE GOAT	young mezzo (same singer as the Rabbi's daughter)

The action takes place in the village of Frampol
some time in the nineteenth century.

First performance: May 20, 1979, Kaufmann Auditorium,
the 92nd St. YM-YWHA, New York, New York.

ORCHESTRA (fourteen players) :

Flute (piccolo)

Clarinet in B flat (E flat and Bass)

Soprano Saxophone (Alto, Tenor)

Trumpet in B flat (D trumpet)

Tuba

Percussion (one player): Glockenspiel, crotales, triangle, two cow bells,
suspended cymbal, tam tam; two wood blocks, two temple blocks; four bongos, four tom toms, snare drum, bass
drum; ratchet (grogger), flexatone, Rute (switches).

Harpsichord (amplified)

Mandolin

Accordion

Two violins

Viola

Cello

Bass

Synopsis

Act I

On her deathbed, Elka, Gimpel's wife of twenty years confesses that their six children are not his. Stunned and shocked, Gimpel tries to understand how he let himself be deceived. From his earliest childhood he had always believed everyone. He was an orphan and given to the baker as an apprentice. The people of Frampol told him that the Czar was coming, that the moon had fallen down, even that the Messiah was coming to town—and he believed them. The rabbi advised him that those who told him lies were the fools, no Gimpel, for they would lose the world to come. But even the rabbi's daughter played a trick on Gimpel.

The town decides that Gimpel will marry Elka, who lives in a clay shack at the edge of Frampol. Gimpel tells them, "You'll never get me to marry that whore!" but he pays her a dowry and the wedding begins. Gimpel realizes that this is a black moment for him—but he can't run away from his own wedding. At the end of the service Elka breaks the glass and everyone says "Mazel tov!" After the wedding, Elka tells Gimpel that she is ritually impure—though she has just been to the ritual bath—and locks him out of the house.

Act II

Just four months after the wedding, Elka gives birth to a son, a little prematurely, she says, but Gimpel loves his wife so much that he even steals bread for her from his own customers. One night Gimpel leaves the bakery and returns home, but hears the sound of two different snores coming out of his house—Elka is in bed with Gimpel's apprentice. But before he can enter the house, Elka tells him to look after the goat, then she furiously denies Gimpel's accusations. Gimpel, determined to be a dupe no longer, goes to the rabbi to seek a divorce. The townspeople side with Elka, but the rabbi tells Gimpel to leave her house. Gimpel, however, soon misses his wife and the children and the rabbi finds a sentence in Maimonides that allows him to return to his wife.

Years pass. Elka bears six children in all and then becomes sick. On her deathbed she confesses her deceptions to Gimpel. Soon after the funeral, the Evil One appears to Gimpel in a dream and tells him to get his revenge on all the people of Frampol by pouring a bucket of urine on the challah dough—the dough for the Sabbath bread. Gimpel yields to the temptation, but then Elka's ghost appears to him, and tells him that she is now paying for her sins in the other world. Gimpel buries the dough, gives up all his belongings and wanders off into the world. He tells his stories about how the Czar came to Frampol and the moon fell down. The children laugh at him, but whenever he closes his eyes he is back in Frampol with Elka. She comforts him and tells him that they will soon be reunited in a world where there is no deceit, where even Gimpel cannot be fooled.

An Opera is Born

Schiff was inspired to write *Gimpel the Fool* while teaching music theory at the School of Sacred Music at Hebrew Union College-Jewish Institute of Religion in the early 1970s. An English major in college, he had been asked to teach a literature course as part of the school's liberal arts curriculum. He took the opportunity to assign some Isaac Bashevis Singer stories that he had heard of but never actually read.

The stories were a revelation. Though Schiff's grandparents came from the same parts of Poland where Singer set his work, they never talked about the Old Country, which they had been quite happy to leave. (When Schiff's parents announced their plans to take him to Europe for the first time, his grandmother was horrified. "Why," she asked, "would you want to go there?") As a result, Singer's stories provided Schiff with his first glimpse of what the ancestral Jewish communities in Galicia and Warsaw had been like.

Schiff was so taken by Singer's work that he decided to write a Yiddish libretto based on "Gimpel the Fool." The tale, which later earned Singer the 1978 Nobel Prize in literature, is of a stubbornly naive and forgiving baker who is deceived and betrayed by all around him. Honed through the composer's considerable talent and keen sensitivity to audiences, the opera stands as an extraordinarily cohesive and affective work.

The Evolution of *Gimpel the Fool*

The original *Gimpel* was premiered at Beth-El Synagogue in New Rochelle, New York in November 1975. Then as the composer reflects, "it just grew..." Four years later, the orchestrated version premiered in Yiddish at the 92nd Street Y March 6-9, 1979. According to one NYC writer, "several rows of Workmen's Circle/Arbeter Ring members burst out laughing at the juicier bits. Singer, who had recently won the Nobel Prize in literature, also approved. 'You know,' he told Schiff, 'I don't like music. But this I like.'"

After its well-received premiere, an expanded version enjoyed a new run at "The Y" on March 6, 8 and 9, 1980. From the success of these early productions and to reach a wider audience, Schiff translated the Yiddish libretto to English and *Gimpel* again took to the stage April 1985. Then in 2002, the duet "A Black Moment" was added to Act I. This current incarnation of the opera, performed in concert in Portland, Oregon May 31-June 1, 2003, was recorded for the complete Naxos CD with the Third Angle Ensemble.



GIMPEL THE FOOL

Opera in two acts

Libretto by I. B. Singer;
English version by David Schiff

Act I

David Schiff

1. Overture

Vivo ♩ = 144

Piccolo

Clarinet in E_♭

Soprano Sax.

Trumpet in B_♭

Tuba

Percussion

Tamb.

Harpischord

Mandolin

Accordion

Badkhen

Violin I

Violin II

Viola

Cello

Double Bass

f, *fp*, *p*, *mf*, *f*, *non legato*, *pizz.*, *arco*

9

Picc. *mf* *f* *mf* *f*

E♭ Cl. *p* *f* *p* *f*

S. Sx. *p* *f* *mf* *f*

B♭ Tpt. *mf* *fp* *f*

Tba. *f* *fp*

Perc. *mf* *f* *fp*

Hpscd.

Mand.

Acc.

Badkh.

Vln. I *ff* *mf* *mf* *mf* *non legato*

Vln. II *f* *mf* *mf* *mf* *non legato*

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

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

D.B. *arco* *f* *pizz.* *arco* *f*

A *tr* *B.D.* *Jamb.*

[illegible]

30

Picc. C

E♭ Cl. C

S. Sx.

B♭ Tpt. C

Tba.

Perc. W.B.

Hpscd.

Mand.

Acc.

Badkh.

30

Vln. I C

Vln. II C

Vla. *arco* *pp*

Vc. *pizz.* *f*

D.B. *pizz.* *f*

Who am I? I am the Bad-khen,

39

accelerando *ritenuto*

Picc. *f*₃ *fp*₃ *f*₃

E♭ Cl. *f*₃ *pp* *f*₃

S. Sx. *f*₃ *fp*₃ *f*

B♭ Tpt.

Tba.

Perc. B.D. W.B. Snare drum *mf* W.B. *f*₃

Hpscd. *f*₃ *f*₃

Mand.

Acc.

Badkh. the vill - age jes - ter and sto - ry tel - ler and po - et and jugg - ler and some - times just the clown

39

accelerando *ritenuto*

Vln. I *f*₃ *f*₃ *f*₃ *f*₃

Vln. II *f*₃ *f*₃ *f*₃ *f*₃

Vla. *f*₃ *f*₃ *f*₃

Vc. *arco* *f*₃ *pizz.*

D.B. *arco* *f*₃ *pizz.* *f*

46 D *a tempo*

Picc. *mf dolce*

E♭ Cl. *keck! f* 3

S. Sx. *keck! f*

B♭ Tpt. *keck! con sord. mf* 3 3 3

Tba. *mf f*

Perc. Triangle *p* 3 tom-toms *mf*

Hpscd. *mp*

Mand.

Acc.

Badkh.

46 D *a tempo*

Vln. I *mp* pizz. *mp*

Vln. II *p* pizz. *mp*

Vla. *mp* pizz. *mp*

Vc. *mp* pizz.

D.B. *mp* pizz.

Here is our be - lov - ed rab - bi seek - ing wis - dom in his books.

56

Picc. *mp* *p* *scherzando*

E♭ Cl. *f* *mp* *f*

S. Sx. *mp* *f*

B♭ Tpt. *mf* *p* *mute off* *senza sord.* *f*

Tba. *p* *f*

Perc. *Snare drum* *p* (snares off) (snares on) *f*

Hpscd. *mp*

Mand.

Acc.

Badkh. Here's the rab - bi's daugh - ter, she's not no - ted for her looks!

56

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

73 **F**

Picc. *mp* *p* *3*

E♭ Cl. *p* *pp* *p*

S. Sx. *pp*

B♭ Tpt. *f* *p*

Tba. *p*

Perc. **B.D.** *f* *p* **Triangle**

Hpscd.

Mand. *mf*

Acc.

Badkh.

73 **F** See the peo - - - ple of Fram - pol Wolf Leib the thief.

Vln. I *f* *p* *dolce* *p* *p*

Vln. II *f* *pizz.* *p* *arco* *p*

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

Vc. *f* *pizz.* *mf* *p* *p*

D.B. *f* *pizz.* *p* *p*

83 G

Picc. *3* *f* *pp*

E♭ Cl. *f* *3* *3*

S. Sx. *p* *f*

B♭ Tpt. *f*

Tba. *p* *f*

Perc. *Tamb.* *p*

Hpscd. *p*

Mand. *mp*

Acc.

Badkh. *Lei - - - bish the shoe ma - ker There is Yet - ta and Fei - ge -*

83 G

Vln. I *p* *3* *3* *3*

Vln. II *pp*

Vla. *arco* *pp*

Vc. *arco* *f*

D.B. *arco* *f*

91

Picc. *p* *f* *fp*

E♭ Cl. *p* *f* *p* *f* *p* *f*

S. Sx. *p* *f* *p* *f* *p* *f*

B♭ Tpt. *fp*

Tba. *f* *mf* *f*

Perc. *f* *mp*

Hpscd. *f*

Mand. *f*

Acc. *f*

Badkh. *f*

le and here's our fa - mous ba - ker! *H*

91

Vln. I *non legato* *f* *fp*

Vln. II *non legato* *f* *fp*

Vla. *non legato* *f* *mf* *f*

Vc. *f* *mf* *f*

D.B. *f* *mf* *f*

97

Picc. *ff* *tr* *Slower* *ff* *5* to flute

E♭ Cl. *ff* *tr* *ff* *5* *fp*

S. Sx. *ff* *3* *ff* *5* *f* *3*

B♭ Tpt. *ff* *tr* *f* *3*

Tba. *ff* *f* *3*

Perc. *f* *ff* *B.D.* *Snare drum* *f* *3*

Hpscd. *ff*

Mand. *p*

Acc.

Badkh. *parlando* *f*

97

Vln. I *ff* *tr* *Slower* *f* *pp*

Vln. II *ff* *tr* *f* *pp*

Vla. *ff* *pp* *pizz.* *mf*

Vc. *ff* *pp* *pizz.* *mf*

D.B. *ff*

That's Gim - pel We call'd him the Fool be - cause he was so ea - si - ly de - ceived. but why?

105

Picc. *tr* *p* Flute

E♭ Cl. *mf*₃ *p*

S. Sx.

B♭ Tpt. *fp*

Tba.

Perc.

Hpscd. *p* *pp* 6

Mand. *mp*

Acc. *p*

Badkh. *p* 3 *freely* 6 *(spoken)* *spoken in rhythm* 3 *a tempo*

105

Vln. I

Vln. II

Vla. *arco* *pp* *f*

Vc. *arco* *pp* *f* *pizz.* *mf*

D.B. *p* *f* *pizz.* *mf*

Be - cause he al - ways be - lieved an - y thing or an - y one no mat - ter who they lied. Was he a fool?

109 *accelerando* to piccolo J **Tempo Imo**

Picc. *mf* *p* *mp* *pp* *f* *f* *f* *f*

E♭ Cl. *f* *f* *f* *f*

S. Sx. *mp* *pp* *mf* *f* *f* *f* *f*

B♭ Tpt. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

Perc. *p* *f* *fp* *f*

Hpscd. *mf* *f* *f* *f*

Mand. *f* *f* *f* *f*

Acc. *f* *f* *f* *f*

Badkh. *f* *f* *f* *f*

109 Or were we the fools? *accelerando* Lis-ten to his sto-ry then you can de-cide! J **Tempo Imo**

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

Vln. II *mf* *pizz.* *f* *f* *f* *f*

Vla. *mf* *pizz.* *f* *f* *f* *f*

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

D.B. *mf* *f* *f* *f* *f* *f*

116

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Badkh.

116

Vln. I

Vln. II

Vla.

Vc.

D.B.

2. Elka's Death Bed Scene

BADKHEN: Let's begin....at the ending! On her deathbed, Elka, Gimpel's wife of twenty years, begged him for forgiveness. "I want to go clean to my maker," she said. So what was there to forgive?

[illegible]

10

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

B $\bullet = 60$

p scherzando

TRGL

p

You've been a good and faith - ful wife. Moth - er of my child - ren Av - re - me - le,

pizz.
mp *p*

13

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p scherzando

con sord.

p

WB

SD

CBs

pizz.

p

f

Be - re - le, Get - ze - le, Doi - vi - dl Her - she - le Vel -

17 Ritenu

Fl. Tempo Imo

E♭ Cl. tr

A. Sx. p

B♭ Tpt. mute off open 5 mute on

Tba. mf 3 p f 5

Perc. f

Hpscd. 5 3 3

Elka. f 3 mp 3

Gimpel. ve - le. No! Gim - pel Lis - ten to me

17 Tempo Imo 5 Ritenu

Vln. I arco f pp 6

Vln. II f 5 arco pp 3 p

Vla. arco f 5 pp 3 p

Vc. arco f 5 pp 3 f

D.B. arco f 5 pp 3 f

22 ♩ = 92

Fl. C

E♭ Cl. *p* *mf*

A. Sx.

B♭ Tpt. *c.s.* *p*

Tba.

Perc. Cast. *mp* 3

Hpscd. *mp* *p* *p* *p*

Elka 3 3
lis - ten to me now Gim - pel For twen - ty years Gim - pel I have been un - faith - ful I have fooled you.

Gimpel

22 ♩ = 92

Vln. I *pizz.* *mp* *p*

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

Vla. *pizz.* *mp* *arco* *p* *pizz.* *p*

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

D.B. *pizz.* *p*

29

Ritenu

D

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel.

29

Ritenu

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

I've de-ceived you I have scorned you and I've shamed you Twen-ty years all our mar-ried life Gim-pel. For

36 *in tempo*

Fl. *p*

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc. *p* CBs TplBls BD

Hpscd. *mp*

Elka
all our mar-ried life I have been un-faith-ful I have cheat-ed and be-trayed you. I was al-ways laugh-ing at you. No-thing but lies Gim-pel

Gimpel

36

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

54 $\text{♩} = 60$

p scherzando

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel.

Av - re - me - le

Be - re - le

Get - ze - le

54 $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

67 *accelerando* **G** *broadly* *to piccolo* **Piccolo** *tr*

Fl. *p* *p* *mf* *f* *f* 5 *p*

E♭ Cl. *p* *p* *mf* *f* 5 *p* *tr*

A. Sx. *p* *p* *mf* *f* *f* 5 *p* *tr*

B♭ Tpt. *p* *mf* *f* 5 *p* *tr*

Tba. *p* *mf* *f* 5 *p* *tr*

Perc. *pp* *SD*

Hpscd. *f* 3 3

Elka *tr* *broadly* 3 *tr*
 ve - ry ma - - - - ny so ve - ry ma - ny men! But your chil - dren Gim - pel they are cer - tain - ly not!

Gimpel *tr*

67 *accelerando* **G** *broadly* *arco* *p* *tr* *mf*

Vln. I *mf* *f* *p* *tr* *mp*

Vln. II *mf* *f* *p* *tr* *mp*

Vla. *mf* *f* *p* *tr* *p*

Vc. *mf* *f* *p* *tr* *tr*

D.B. *mf* *f* *p* *tr* *tr*

3. Gimpel's Monologue

Recitative

Flute

Clarinet in B $\flat$

Trumpet in B $\flat$

Tuba

Percussion

Harpichord

Gimpel

Recitative

Violin I

Violin II

Viola

Cello

Double Bass

p dolce

p dolce

f *fp* *mp* *f* *fp*

f *f*

Gimpel

So El - ka de - ceived me and I just be - lieved her like a Go - lem I ne - ver had a doubt.

p *p*

8

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

Badkhen

Gimpel

You believed anything anybody said. But why did I be-lieve? First all things are pos-sib-le as it says in the

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

14

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

Tal - mud (Don't ask me where.) Se - cond they all forced me to be-lieve a whole town can put

Vln. I

Vln. II

Vla.

Vc.

D.B.

14

9

f

p

f

3

3

14

19

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba. *accel.*

Perc.

Hpscd.

Gimpel

pres - sure on a man.

Badkhen

(spoken)

It started when you were a boy.

Gimpel

Yes, in khe - der some - one said:

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

5

5

6

7

23

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

(spoken)

Gim - pel don't you know the Rabbi's wife is giving birth. So I stayed home from school Now it

23

Vln. I

mp

f

accel.

ritmico

Vln. II

Vla.

Vc.

D.B.

28

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

turned out to be a lie! And how was I sup-posed to know? Had you noticed the size of her belly? Well her

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

Badkhen

Gimpel

rubato

3

5

34

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

belly wasn't so large But it isn't right to look at the Rabbi's wife's belly.

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

f

fp

mp

p

mf

(sung)

Now that's not fool - ish - ness. Not real - ly fool - ish - ness. And you never fought back.

Badkhen

37

fp

p

C

42

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

Well, just once. Once I tried to rea-son withthem to stop ly-ing and pick-ing on me

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

(spoken)

Ev - 'ry one be - came so of - fend - ed! Stop! What are you say - ing?

50

Fl.

B♭ Cl.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

Are you call - ing all of us li - ars?

54

Fl.

B♭ Cl.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

Was that any way to treat an orphan?

pp

poco a poco rit.

Badkhen

58 D

Fl.

B $\flat$ Cl. *p dolce* *schierzando mp*

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel Gimpel

I was born a sick - ly or - phan. The grand - pa who cared for me was half - way in his grave.

58 D

Vln. I

Vln. II

Vla.

Vc.

D.B.

72

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Gimpel

worst! Ev - 'ry pi - ous house - wife and ev - 'ry love - ly lit - tle girl who came in - to the bak - er - y to buy a

81

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

hon - ey cake or per - haps a bag of far - fel first they had to play a trick on Gim - pel!

81

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

Fl.

B♭ Cl.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

The made me so con-fused I did - n't know my right hand from my left! But what should I have done? What could you do?

(sung)

Badkhen

92

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

I be - lieved. just be - lieved. and let the pranksters have their fun! And there - fore they gave me se - ven nick - names

92

Vln. I

Vln. II

Vla.

Vc.

D.B.

p
espressivo

f

fp

6

(spoken)

(sung)

100 $\bullet = 120$

Fl.

B $\flat$ Cl.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Gimpel

Townspeople

ff

Gim - pel Dope! Gim - pel Jack - ass! Gim - pel Straw - head! Gim - pel Don - key! Gim - pel Glump! Gim - pel Mon - key!

100 $\bullet = 120$

Vln. I

Vln. II

Vla.

Vc.

D.B.

4. The People of Frampol

Allegro ♩ = 120

Flute

Clarinet

Sax. Tenor sax.

Trumpet in B♭ c.s.

Tuba

Percussion SD

Harpsichord

Mandolin

Accordion

Rabbi's Daughter

Feigele

Yechiel

Yetta

Wolf-Leib

Gimpel

Badkhen (spoken)

Leibish

Allegro ♩ = 120

Violin I

Violin II

Viola

Cello

Double Bass

Once we saw how ea-sy it was to fool Gim-pel eve-ry one had a try: We-told him the Czar was com-ing to-Fram-pol, the moon fell down,

39

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

39 kill a Jew The Czar is here in Fram - pol!

mf

f

mf

f

mf

fp

BD

fp

in Fram - pol!

fp

arco

fp

arco

fp

arco

p

f

arco

f

58

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

mute off

WB

SD

p

p

f

mp

Now run a way Now run a - way from Fram - - - pol! Gim - pel

The Czar and his sol - diers are

sol - diers You bet - ter run a - way from Fram - pol! Gim - pel

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

63

Fl. *p*

Cl. *mp*

Sax. *p*

B $\flat$ Tpt. *f*

Tba. *mp*

Perc. normal *f* Glsp *p*

Hpscd.

Mand.

Acc.

R.D.

Fglt. Gim - pel!

Yl.

Yetta *mp* Gim - pel! See the moon? up in the sky?

W-L. Gim - pel Gim - pel See the

Gimpel com ing to Fram - - - pol!

Badkh.

Leibish Gim - pel Gim - pel

Vln. I 63 *ff* E

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff*

D.B. *pizz.* *mp*

75

Fl. *p* *f* *mf*³

Cl. *f* *mf*

Sax. *p* *f* *mf*

B $\flat$ Tpt. *mf*

Tba. *f*

Perc. *p* *mf*

Hpscd.

Mand.

Acc.

R.D.

Fglt. See the moon? The moon? Oh the

Yl.

Yetta Moon? The moon?

W-L. Moon? The moon?

Gimpel com - - - ing to Fram - pol!

Badkh.

Leibish

75

Vln. I *mf* *pizz.* *mf*

Vln. II *mf* *pizz.* *mf*

Vla. *mf*

Vc. *pizz.* *mf*

D.B. *mf*

[illegible]

[illegible]

90

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fglt.

Yl.

Yetta.

W-L.

Gimpel.

Badkh.

Leibish.

90

Vln. I

Vln. II

Vla.

Vc.

D.B.

trea - sure

Such a won - der - ful hid - den trea - sure!

the moon fell down!

a trea - - - - - sure!

The

normal

normal

normal

p

p

p

99 G

Fl.

Cl. *mf* *f* to E flat Clarinet

Sax. *f*

B $\flat$ Tpt. *f*

Tba. *f*

Perc. SD normal *p* *f*

Hpscd.

Mand.

Acc.

R.D.

Fglt. *f* *ff*
The moon fell down! O the moon

Yl.

Yetta *f*
fell down from the sky! O the moon

W-L. *f*
moon fell down Moon fell down

Gimpel *fp*
the moon

Badkh.

Leibish *f*
moon fell down The moon fell down

99 G

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *f* *pizz.*

Vc. *f*

D.B. *f*

103

Fl.

Cl.

Sax. to soprano sax.

B♭ Tpt.

Tba.

Perc. BD Switches (rute)

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

Moon fell down!

Un-der the bath-house we found a great trea - sure

Moon fell down

Un-der the baath-house we found a great trea - sure

Moon fell down

Un-der the baath-house we found a great trea - sure

O the moon fell down from the sky!

from the sky

Moon fell down from the sky!

f

arco

fp

fp

fp

fp

pizz.

f

arco

f

109

Fl.

p

H

Cl.

E flat Clarinet

mf

f

Sax.

Soprano sax.

p

p

B $\flat$ Tpt.

p

Tba.

p

Perc.

SCym

p

Switches (rute)

BD

p

Hpscd.

Mand.

Acc.

R.D.

Fgls

p

It's a won - der - ful trea - - - - sure.

Yl.

Yetta

p

It's a won - der - ful trea - - - - sure.

W-L

p

It's a won - der - ful trea - - - - sure.

Gimpel

Un - der the bath - house

f

Won - der - ful

Badkh.

Leibish

109

Vln. I

pizz.

mp

H

arco

p

pizz.

Vln. II

pizz.

mp

arco

p

pizz.

Vla.

arco

p

pizz.

Vc.

pizz.

D.B.

pizz.

mp

129

Fl.

Cl.

Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fggle

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

Up in hea - ven there's a fair.

Ev' - ry

e - me - ralds e - bo - ny, i - vo - ry in the bath house

e - me ralds e - bo - ny, i - vo - ry

arco p pizz. f

arco p pizz. f

arco p pizz. f

f

f

f

150

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgls

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

mf

mf

p

f

p

f

mf

p

f

arco

f

Ev - 'ry day is Pu - rim

Up in hea - ven there's a fair

208

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

208

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

to alto sax.

a calf

its mo - ther

The Rab - bi was its mo - ther its sis - ter and its bro - ther its mo - ther its sis - ter and its

calf

Its mo - ther a calf its sis - ter and its bro - ther

arco

p

arco

p

arco

p

p

pizz.

Fl.

Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fglt.

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

253 *accel.*

Fl.

Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

253 *accel.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

a se - ven month a se - ven month a se - ven month ba - by a se - ven month

ba - by a se - ven month a se - ven month a se - - - - - ven month se - ven month ba - by a

259

Fl. *p* *flute* *mp*

Cl. *mp*

A. Sx. *mp*

B $\flat$ Tpt. *mp*

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fglt. The Rab - bi gave birth to se-ven goats

Yl.

Yetta a se-ven month a se-ven month The Rab - bi gave birth

W-L. 8 The Rab - bi gave birth

Gimpel se-ven month a se-ven month a se - - - - -

Badkh.

Leibish

259

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

Vln. II *mp* *arco*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *mf*

265

Fl. *mp*

Cl. *mp*

A. Sx. *p*

B $\flat$ Tpt. *p* ³

Tba. *p* *mp* *p* *mp*

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle
who gave birth to se - ven calves who gave birth to se - ven sheep

Yl.

Yetta
se - ven goats se - ven calves Se - ven goats

W-L.
se - ven goats and calves Se - ven goats

Gimpel
who gave birth to se - ven sheep

Badkh.

Leibish

265

Vln. I

Vln. II *p*

Vla. *p*

Vc.

D.B.

272

Fl.

Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

272

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

accel.

mute off

mf

mf

arco

se - ven sheep

se - ven sheep

who gave birth to se - ven goats who gave birth to

278

Fl. *p* *3* *3* *mp* *mf* *f* *3* *Q* $\sigma = 84$

Cl. *p* *3* *3* *mp* *mf* *f* *3*

A. Sx. *p* *3* *3* *mp* *mf* *f* *3*

B $\flat$ Tpt. *f*

Tba.

Perc. *p* *SD*

Hpscd.

Mand.

Acc.

R.D.

Fgle
se - ven sheep who gave birth to who gave birth to who gave birth to who gave birth to who gave birth to

Yl.

Yetta

W-L. *A moo cow is*

Gimpel
se - ven sheep who gave birth to who gave birth to who gave birth to who gave birth to who gave birth to

Badkh.

Leibish

278

Vln. I *fp* *Q* $\sigma = 84$

Vln. II *fp*

Vla. *fp*

Vc. *pizz.*

D.B.

285

Fl. *fp* 3 3 3 3 *f* 3 *f* *p* 3 3 3

Cl. *fp* 3 3 3 3 *mf* *p* 3 3 3

A. Sx. *fp* 3 3 3 3 *f* 3 *mf* *p*

B $\flat$ Tpt. *mf* *f*

Tba. *mf* *f* WB

Perc. *f*

Hpscd.

Mand.

Acc.

R.D.

Fgle. A moo cow is fly - - -

Yl.

Yetta. and she's drop - ping brass eggs on us look out!

W-L. fly - - - - - ing ov - er - head A moo cow is fly - - -

Gimpel

Badkh.

Leibish. And she's drop - ing brass eggs on us look out!

285

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc.

D.B.

305

Fl.

Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgls

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

305

Vln. I

Vln. II

Vla.

Vc.

D.B.

drop ping brass eggs on us! and she's drop ping brass eggs

ing

fly - - -

313

Fl. *pp*

Cl. *pp*

A. Sx. *pp* to tenor sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle. ing ov - er head

Yl.

Yetta

W-L. ov - er - head

Gimpel ing fly - ing fly - ing fly - ing

Badkh.

Leibish

313

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *arco* *pp*

D.B. *pp* *arco*

322 S **Slow**

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Gimpel

Badkh. (spoken)

We e - ven told him that the Mes - si - ah had come and that his par - ents were look - ing for him; they had ri - sen from their graves.

Leibish

322 S **Slow**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Gim - pell

FL.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgls

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

325

Vln. I

Vln. II

Vla.

Vc.

D.B.

Are you deaf?

Why you sit-ting a-round?

Come join us and greet the Mes - si - ah

I can't hear the sound of the sho-far

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Clarinet, Saxophone, B-flat Trumpet, Trombone) and percussion are at the top. The keyboard section (Harp and Cymbals) follows. The string section (Violins I and II, Viola, Violoncello, Double Bass) is at the bottom. The vocal parts (Mandolin, Accordion, Recorder, Flute/Guitar, Yli, Yetta, W-L, Gimpel, Badkh, Leibish) are interspersed throughout. The lyrics are written below the vocal staves. The score includes various musical notations such as rests, notes, and triplets.

332 T $\bullet = 66$

Fl. Don't play first time

Cl. Don't play first time

Sax. Don't play first time
Tenor sax.

B $\flat$ Tpt. Don't play first time

Tba. Don't play first time

Perc. Don't play first time
Tamtam
p

Hpscd.

Mand.

Acc.

R.D. (spoken)
Gim-pel your mo-ther and fa-ther are loo-king for you; it's the re-sur-rec-tion of the dead!

Fgle

Yl. (spoken)
Gim-pel your mo-ther and fa-ther are loo-king for you; it's the re-sur-rec-tion of the dead!

Yetta

W-L

Gimpel

Badkh.

Leibish

332 $\hat{e} \equiv$ T $\bullet = 66$

Vln. I

Vln. II

Vla.

Vc.

D.B.

338

Fl.

Cl.

Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgls

Yl.

Yetta

W-L.

Gimpel

Badkh.

Leibish

338

Vln. I

Vln. II

Vla.

Vc.

D.B.

343 Fast

Fl.

Cl.

Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L

Gimpel

Badkh.

Leibish

343 Fast

Vln. I

Vln. II

Vla.

Vc.

D.B.

Badken: Gimpel was so confused that he went to the Rabbi for advice:

#5 The Rabbi's Advice

Very slow and free

BassClar. in B $\flat$

Percussion

Crotales

Harpischord

Rabbi

It says: in the words of our bles - sed sa - ges. Tis bet - ter to be a sim - ple min - ded

Violin I

Violin II

Viola

Cello

Double Bass

5

B. Cl.

Perc.

Bell tree

Hpscd.

Rabbi

per - son all the days and years of your life than to do just one e - vil

Vln. I

Vln. II

Vla.

Vc.

D.B.

15^{ma}

15^{ma}

pp

pp

pp

pp

8

B. Cl. *p* *pp*

Perc. *mf* Crotales

Hpscd.

Rabbi

deed. (15^{ma}) You you poor Gim - pel are not a fool.

Vln. I *pp*

Vln. II *pp* (15^{ma})

Vla. normal *pp*

Vc. *pp*

D.B.

12

B. Cl. *p*

Perc. *p* Bell tree *Crescendo*

Hpscd.

Rabbi

For the real fools are those who tor - ment you.

Vln. I *pp* 15^{ma} 5

Vln. II

Vla. normal *pp*

Vc.

D.B.

14 *pp*

B. Cl.

Perc.

Hpscd.

Rabbi
 8 For he who brings shame 10 or who makes fun 9 or who hu -

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

B. Cl.

Perc.

Hpscd.

Rabbi
 mi - li - ates or who slan - ders and de - rides his fel - low men must lose the world to

Vln. I

Vln. II

Vla.

Vc.

D.B.

Crotales

19

B. Cl. *mp* *p* *mp* *p* *mp*

Perc.

Hpscd. *f* *f* *f*

Rabbi
come!

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

#6 The Rabbi's Daughter

The musical score is for the piece "Vivido" by The Piano Guys. It is written for a piano and a violin. The score is in 4/4 time and consists of 16 measures. The piano part is written on a grand staff (treble and bass clefs) and the violin part is written on a single staff (treble clef). The key signature has one flat (B-flat). The tempo is marked "Vivido" and the dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A large, diagonal watermark reading "Piano" is overlaid across the entire page.

6

Picc. *f* *p*

A. Sx. *f*

Tba. *mp* *mf* *f* *mp*

Perc. Crotales WBs

R.D. It says in the words of our sa - ges ah

Rabbi

Gimpel Kissed the wall? It says in the bles-sed

6

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp* *pizz.*

D.B. *f*

11

Picc. *f p*

A. Sx. *f p*

Tba. *mf*

Perc. *Crotals* *WBs* *Bell tree*

R.D. When you ask the Rab - - - bi for ad - vice You have to

Rabbi *3* *3* *3* *3*

Gimpel sa - - - ges When you ask the Rab - bi

11

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

#6B. Little March

BADKEN: Matchmaking for Gimpel! The whole town got into the act. We marched him to Elka's house, a clay shake at the edge of town--you could smell it from miles away. There was a little boy with her--we said it was her brother. And we told him she was a virgin. And before he knew what was happening, the wedding began!

♩ = 120

Piccolo

mf

Tuba

p

Percussion

BD

mp

(spoken)

Gimpel

You'll ne-ver get ME to mar-ry that whore!

7

Picc.

Tba.

Perc.

WBs

Trgl

mp

p

Gimpel

13

Picc.

mf

f

Tba.

mf

f

Perc.

3 Tom-toms

f

p

f

p

f

Gimpel

20

Picc.

f

ff

Tba.

f

Perc.

f

f

p

SCym

ff

Gimpel

7. Gimpel courts Elka

ELKA: So THAT'S the one! Look at him, the jerk!
Well, pull up a bench and sit down!

Miselou = 104

Flute

Clarinet in B $\flat$

Soprano Sax.

Trumpet in B $\flat$ *Harmon mute*

Tuba

Percussion *4 Bongos*

Harpischord

Elka

Rabbi

Gimpel

Badkhen

Miselou = 104

Violin I

Violin II

Viola

Cello

Double Bass

f *mp* *mf* *f* *mp* *f* *3* *f* *3* *3* *f* *mp* *espr.*

I want to know the truth Tell me on - ly the

This musical score is for "The Lord's Prayer" by John Williams. It features a large ensemble of instruments and vocalists. The score is divided into two systems, each containing multiple staves.

Instruments and Vocalists:

- Flute (Fl.):** First Flute part, starting with a rest and then playing a melodic line.
- B♭ Clarinet (B♭ Cl.):** B♭ Clarinet part, mirroring the flute's melody.
- Soprano Saxophone (S. Sx.):** Soprano Saxophone part, providing harmonic support.
- B♭ Trumpet (B♭ Tpt.):** B♭ Trumpet part, playing a rhythmic pattern.
- Tuba (Tba.):** Tuba part, playing a low-frequency rhythmic pattern.
- Percussion (Perc.):** Percussion part, featuring a complex rhythmic pattern with triplets.
- Harp (Hpscd.):** Harp part, providing harmonic texture.
- Elka:** Vocalist, singing the main melody.
- Rabbi:** Vocalist, singing a response.
- Gimpel:** Vocalist, singing a response.
- Badkh:** Vocalist, singing a response.
- Vln. I:** Violin I part, playing a melodic line.
- Vln. II:** Violin II part, playing a melodic line.
- Vla.:** Viola part, playing a melodic line.
- Vc.:** Violoncello part, playing a melodic line.
- D.B.:** Double Bass part, playing a melodic line.

Key Features:

- The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, and *pp*.
- There are tempo changes indicated by the time signature shifts from 7/16 to 2/4.
- The score includes a large watermark reading "PROOF COPY".

14

Fl.

B $\flat$ Cl.

S. Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

14

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

p

f

p

p

f

p

p

mf

mf

3

p

f

p

mf

3

p

arco

pizz.

mp

arco

pizz.

mp

arco

pizz.

mp

p

p

p

He wants to know the truth. Well here is the

20

Fl. *mp* *p*

B $\flat$ Cl. *mp*

S. Sx. *p* *f* *mf*

B $\flat$ Tpt. *f*

Tba. *f*

Perc. *f* ³

Hpscd. *p*

Elka truth Ev - 'ry word will be the truth!

Rabbi

Gimpel Tell me if you're real - ly a vir - gin.

Badkh.

20

Vln. I

Vln. II

Vla.

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

D.B. *p*

This musical score is for a piece titled "The Only Virgin Left in Fram-pol" by J. S. Bach. The score is written for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, with the first system starting at measure 27. The instruments and parts included are:

- Flute (Fl.)
- B♭ Clarinet (B♭ Cl.)
- Soprano Saxophone (S. Sax.)
- B♭ Trumpet (B♭ Tpt.)
- Tuba (Tba.)
- Percussion (Perc.)
- Harp and Piano (Hpscd.)
- Elka (Vocal Soloist)
- Rabbi
- Gimpel
- Badkh.
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score features various musical notations, including dynamics (mf, mp, p, f), articulation (accents, slurs), and performance instructions (scat, arco). The lyrics for the vocal soloist are: "The on - - - ly vir - gin left in Fram - pol".

34

Fl.

B♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

f

p

f

p

pizz.

p

pizz.

p

pizz.

p

arco

p

f

pizz.

p

arco

>p

Ev - 'ry thing I'm say-ing is the

I just want to hear the truth.

40

Fl. *p* *f*

B $\flat$ Cl. *p* *f*

S. Sx. *mp* *f*

B $\flat$ Tpt. *mp* *f*

Tba. *f*

Perc. *f*

Hpscd.

Elka truth ev - 'ry thing I'm say - is the truth.

Rabbi

Gimpel Tell me now if this lit - tle fel - low

Badkh.

40

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

Vln. II *arco* *p* *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *p*

[illegible]

53

Fl. *mf* *mp*

B $\flat$ Cl. *mf*

S. Sax. *mf*

B $\flat$ Tpt. *mf*

Tba.

Perc. *mf* *mp*

Hpscd. *p* *p*

Elka
Bro - ther my young - est bro - ther.

Rabbi

Gimpel
I wanto know the truth. Please don't make fun of me like ev-'ry one inFram - pol for I was born an or - phan

Badkh.

53

Vln. I *arco* *mf* *pizz.* *arco* *mp*

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

Vla. *mf* *pizz.* *p* *arco* *mp*

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

D.B. *p* *p* *pizz.*

59 *Ritardando* *A tempo*

Fl. *mp*

B $\flat$ Cl. *mp*

S. Sx. *mp*

B $\flat$ Tpt. *mp*

Tba.

Perc. *mf* *mp* 3

Hpscd. *mp*

Elka
He was born an or - phan. I would - n't tease you Yes

Rabbi

Gimpel
Yes a poor or - phan Please don't laugh and please don't tease me I was born an or - phan.

Badkh.

59 *Ritardando* *A tempo* *pizz.*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf*

D.B.

64

Fl.

p

B $\flat$ Cl.

p

S. Sx.

p

B $\flat$ Tpt.

p

Tba.

Perc.

WB

f

Hpscd.

p

Elka

take time

you were born a poor or phan.

Rabbi

8

Gimpel

Badkh.

(spoken)

Did you real-ly think that lit-tle brat was her bro-ther?

64

Vln. I

Allegro furioso

pizz.

mf

Vln. II

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

mf

D.B.

mf

70

Fl. *mp* *f* *p*

B $\flat$ Cl. *mp* *mf* *f* *p* *f*

S. Sx. *mp* *mf* *f* *p* to tenor

B $\flat$ Tpt. *mp* *f* *p* *f*

Tba. *p* *f*

Perc. BD SCym WB

Hpscd. *p*

Elka I was born an or - phan too! a poor de sert-ed or - phan!

Rabbi

Gimpel

Badkh.

70

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

Vln. II *ff* *arco* *pizz.* *mf*

Vla. *ff* *arco* *pizz.* *p* *mf*

Vc. *ff* *p* *mf*

D.B. *ff* *p* *mf*

This musical score is for the song "And the Winner Takes It All" by ABBA. It is a full orchestral and choral arrangement. The score is divided into two systems, each starting at measure 77. The first system includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), B♭ Trumpet (B♭ Tpt.), Trombone (Tba.), Percussion (Perc.), Harpsichord (Hpscd.), Elka (vocals), Rabbi (vocals), Gimpel (vocals), and Badkh. (vocals). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are for Elka, Rabbi, Gimpel, and Badkh. The instrumental parts include Flute, B♭ Clarinet, Tenor Saxophone, B♭ Trumpet, Trombone, Percussion, Harpsichord, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 2/4 time and features a variety of musical notations, including dynamics (p, f), articulation (acc, stacc), and phrasing slurs. The lyrics are: "And if some - one gives me an - y troub - le I'll give it back I'll give it back and".

84 Miselou

Fl. *p*

B♭ Cl. *p*

T. Sx. *p*

B♭ Tpt. *p mp mf f*

Tba. *f p*

Perc. *f p* 4 Bongos

Hpscd.

Elka more than doub-le You must pay me fif-ty guil-ders!

Rabbi

Gimpel More than dou-ble!

Badkh.

84 Miselou

Vln. I

Vln. II

Vla.

Vc.

D.B.

90

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

B $\flat$ Cl. *mf* *mp* *mf*

T. Sx. *f* *p* *fp* *fp* *mp* *mf*

B $\flat$ Tpt. *f* *fp* *fp* *mp* *mf*

Tba.

Perc. *f* *mp*

Hpscd.

Elka In ad - vance. scat

Rabbi

Gimpel Fif - ty guil - ders.

Badkh.

90

Vln. I *arco* *mp* *mf*

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

Vla. *arco* *mp* *mf*

Vc. *p* *f*

D.B. *arco* *mp* *mf*

97 *take time* *A tempo*

Fl.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

97 *take time* *A tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

fif - ty

(spoken)

Since when does a hus - band pay a dow - ry to his wife?

espr.

pizz.

to soprano

110

Fl. *p* *f* *p* *mf*

B $\flat$ Cl. *p* *f* *p* *mf*

S. Sx. *p* *f* *p* *mf*

B $\flat$ Tpt. *p* *p*

Tba. *p* *mf*

Perc. SCym WB SCym *p*

Hpscd. *p* *mf*

Elka Don't give me your bride and bride-groom! Bride and bride-groom

Rabbi

Gimpel

Badkh.

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

117

Fl.

B♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

117

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

mf

mf

p

f

p

f

mf

mf

p

f

p

f

mp

mp

arco

arco

mp

mp

If you're sor - ry you can kiss me,

you can kiss my you know what

Kiss you?

124

Fl.

B $\flat$ Cl.

S. Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

124

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

mp

WB

4 Bongos

you know what!

Pay my price or ne-verget mar - ried, ne-verget mar - ried.

8

131

Fl.

B $\flat$ Cl.

S. Sax.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

131

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mf

SCym

4 Bongos

Pay my price or ne-ver get mar - ried ne-ver get mar - ried ne-ver get - mar - ried ne-ver get mar - ried ne-ver get mar - ried

Pay her price or ne-ver get mar - ried ne-ver get mar - ried ne-ver get mar - ried ne-ver get mar - ried ne-ver get

p

p

arco

arco

137

Maestoso

Fl.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Rabbi

Gimpel

Badkh.

137

Maestoso

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf
arco

ne - ver get ma...

mar - ried ne - ver get... Bo - rukh ha bo!

RABBI

fp

7a. Little March Reprise

• = 120

Piccolo

Clarinet in B $\flat$

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

Gimpel

Badkhen

7

Picc.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Gimpel

Badkh.

(spoken)

The wed-ding ce-re-mo-ny took place by the gate of the ce-me-ta-ry.

(spoken)

A wed-ding at a ce-me-ta-ry?

Don't ask! We told him there was an e - pi - de - mic of dy - sen - te - ry in the town.

10

Picc. *p*

B $\flat$ Cl. *f*

S. Sx. *f*

B $\flat$ Tpt. *f*

Tba. *p*

Perc. Snare drum *mf*

Gimpel

Badkh.

15

Picc. *p* *mf*

B $\flat$ Cl. *f*

S. Sx. *f*

B $\flat$ Tpt. *f*

Tba. *p* *mf*

Perc. *f* *tr*

Gimpel

Badkh.

20

Picc.

B♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Gimpel.

Badkh.

28

Picc.

B♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Gimpel.

Badkh.

8A. The Wedding Canopy

Ruvido, pesante $\bullet = 120$

Piccolo

Clarinet in E $\flat$

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Rabbi

Badkhen

Ruvido, pesante $\bullet = 120$

Violin I

Violin II

Viola

Cello

Double Bass

BD *SCym*

ff *f* *f* *p*

ff *ff* *ff*

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

arco

Solo

mf

This musical score is for 'The Lord's Prayer' by Dmitri Shostakovich. It features a variety of instruments and vocal parts. The score is divided into two systems, each starting with a measure number '9'. The first system includes Piccolo (Picc.), E♭ Clarinet (Eb Cl.), Saxophone (S. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tba.), Percussion (Perc.), Harpsichord (Hpscd.), Rabbi, and Badkhn. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes tempo markings such as 'rit.' (ritardando) and 'a tempo', and dynamic markings like 'f' (forte), 'ff' (fortissimo), and 'mp' (mezzo-piano). The lyrics 'Mi a - dir al ha - kol.' are written under the Rabbi part. The score is marked with a large 'PREVIEW' watermark.

17 $\bullet = 80$

Picc. $\frac{3}{8}$ $\frac{2}{4}$

E♭ Cl. $\frac{3}{8}$ $\frac{2}{4}$

S. Sx. $\frac{3}{8}$ $\frac{2}{4}$

B♭ Tpt. $\frac{3}{8}$ $\frac{2}{4}$

Tba. $\frac{3}{8}$ $\frac{2}{4}$

Perc. $\frac{3}{8}$ $\frac{2}{4}$ *p*

Hpscd. $\frac{3}{8}$ $\frac{2}{4}$

Rabbi $\frac{3}{8}$ $\frac{2}{4}$

Badkh. $\frac{3}{8}$ $\frac{2}{4}$

Vln. I 17 $\bullet = 80$ *mf*

Vln. II *mf*

Vla. *p* *leggero*

Vc. *p* *leggero*

D.B. *pizz.* *p*

21

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi

Badkh.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

WB

p

mf

leggero

p

mf

pizz.

pizz.

25

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi

Badkh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

rit.

29 *Tempo Imo* $\bullet = 80$

Picc. *f*

E♭ Cl. *f* *ff* 5

S. Sx. *f* *ff* 5

B♭ Tpt. *f* mute off

Tba. *f* 3

Perc. *f* *mf* SD

Hpscd. *ff*

Rabbi *8* Mi ba - rukh al ha kol.

Badkh.

29 *Tempo Imo* $\bullet = 80$

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *arco* *ff* *fp*

D.B. *arco* *ff* *fp*

33

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi.

Badkh.

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

mf

mf

p

p

pizz.
mp

pizz.
mp

36

Picc.

E♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi

Badkh.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

fp

f freely

5

5

5

3

3

Yi - va - reykho - sn ve ka - lo

8B. Badkhen's Song

Freely

Flute

Clarinet in B $\flat$

Tenor Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpichord

Mandolin

Accordion

Yechiel

Women

E - khod!

E - khod

Badkhen

E - khod mi - yo - dey - - - a? Oi - vey E - khod mi yo - dey - - - - a?

Men

Freely

Violin I

Violin II

Viola

Cello

Double Bass

fp

7

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp E - khod *p* *playfully* *mf* *f* Shna - yim *pp*

One is the house of meet - ing where we are drink - ing and danc - ing and sing ing and eat - ing! Two

p *p*

[illegible]

22 Allegro moderato

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

count - ing up the ob - li - ga - - - tions! chi - r - bi - ri bim bam bim bam bim bam I'm the jes - ter here's my song!

22 Allegro moderato

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

27

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

B♭ Cl. *mp* *mf* *mf* *f*

T. Sx. *mf* *mf* *f*

B♭ Tpt. *mp* *mf* *f* *f*

Tba. *mf* *f*

Perc. *mf* BD

Hpscd. *f*

Mand.

Acc. *f*

Yl.

Women

Badkh. *f* Chi-ri bi - r-bim bam bim bam bim bam ev-ry bo - dy clap and sing a-long!

Men

Vln. I *f*

Vln. II *f*

Vla. *arco*

Vc. *arco*

D.B. *arco*

32

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

32

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

f

f

p

WB

mf

p

mf

f

p

pizz.

pizz.

pizz.

Chi ri bi ri bim bam bim bam bim bam oy vey oy vey oy vey

37

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

Here's my shoe here's my stick Watch me do my trick! Chi ri bi ri bim bam bim bam bim bam bim bam bim bam bim bam

42

Fl. *fp*

B $\flat$ Cl. *fp*

T. Sx. *fp*

B $\flat$ Tpt. *fp*

Tba. 2.

Perc. *f* *mf* *fp*

Hpscd. *f* 2. 5

Mand. 2.

Acc. *f* 2. *f* *p*

Yl. 2.

Women 2.

Badkh. *ff* *f* 2. bim bam chi ri bim bam chi ri bim bam! bim bam chi ri bim bam hey! Oy ar - bo mi yo dey - - -

Men 2.

Vln. I 42 2. *arco* Freely

Vln. II 2. *arco*

Vla. 2. *arco* *fp*

Vc. 2. *arco*

D.B. 2. *arco* *fp*

47

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Ar - bo

Badkh.

a? Oy vey ar - bo mi yo - dey a? Four are the ca - no - py hol - ders,

Men

47

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

p

p

Kha - mi - sho

who will car - ry the new - ly weds on their shoul - ders! Five are the mu - sic - ians play - ing for hap - py oc - ca - sions as

61

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

pp

ff

p

f

Shi - seriously

Shi - vo

long as some-one's pay - ing! Six are the hav - da - la lights that se - par - ate the days and nights. Se - ven are the wed - ding prayers, that

70 Allegro moderato

Fl. *mp* *mf* *mp*

B $\flat$ Cl. *mp* *mf* *mp*

T. Sx. *mp* *mf*

B $\flat$ Tpt. *mp* *mf* *mp*

Tba. *mf*

Perc. *p* SD Sym

Hpscd. *mf*

Mand.

Acc. *mf*

Yl.

Women

Badkh. *f*
bring good luck to new-ly wed-ded pairs! Chi ri bi ri bim bam bim bam bim bam I'm the jes - ter here's my song! Chi ri bi ri bim bam bim bam bim bam

Men

70 Allegro moderato

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

D.B. *mf* *pizz.* *mp*

This page contains the musical score for the song "Ev'ry Body Clap and Sing A-Long!" from the album "Let It Be...Naked". The score is written for a full orchestra and vocal ensemble. The key signature has two flats (B-flat major or D minor), and the time signature changes between 2/4, 3/4, and 5/4. The instruments listed include Flute (Fl.), Clarinet in B-flat (Cl.), Saxophone Tenor (Sx.), Trumpet in B-flat (Tpt.), Trombone (Tba.), Percussion (Perc.), Harpsichord (Hpscd.), Mandolin (Mand.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Women's voices, Men's voices, and Backing Vocals (Badkh.). The lyrics are: "Ev - 'ry bo - dy clap and sing a-long!". The score includes various musical markings such as dynamics (mf, f), articulation (accents), and performance instructions like "arco" and "pizz.". The page number 75 is indicated at the top left and bottom left.

86

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc. CB

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

fp

f

p

mf

f

f

ff

f

trick!

Chi ri bi ri bim bam bim bam bim bam bim bam bim bam bim bam bim bam chi ri bim bam chi ri bim bam!

91

FL.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

97

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yl.

Women

Badkh.

Men

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

mp

mf

f

mf

mf

f

mf

mf

arco

f

arco

f

arco

pizz.

arco

pizz.

[illegible]

109

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

YL

Women

Badkh.

Men

Broadly

A tempo

mf

f

mf

f

f

f

f

f

Here's my stick!

Here's my shoe!

Here's my stick!

Chi ri bim bam bam!

Here's by stick!

Here's my shoe.

Here's my stick

Chi ri bim bam bam!

109

Vln. I

Vln. II

Vla.

Vc.

D.B.

Broadly

A tempo

arco

f

arco

f

arco

f

arco

f

116

Fl. *mp*

B $\flat$ Cl. *mp*

T. Sx.

B $\flat$ Tpt. *mp*

Tba.

Perc.

Hpscd.

Mand.

Acc. *f*

Yl.

Women

Badkh. *ff*

Men

Chi ri bi ri bim bam bim bam bim bam bim bam bim bam bim bam bim bam

Rabbi

116

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

8C. The Wedding Contract

Freely Bell tree

Percussion *mp*

Rabbi

E - khod ba shab - bos a - khad a - sar yom la khoi - desh a - dar eykh ha - khos - n Reb Gim - pel ben Moi - she

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

f *fp*

6 *♩* = 120

Perc.

Rabbi

o - mar o - mar la o - mar la la ha - do Is the bride a

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

14

Perc.

Rabbi

Badkhen

wi - dow? Or is she di - vorced? She's both!

Vln. I *pp*

Vln. II

Vla.

Vc.

8D. The Wedding Song

Slow waltz

Flute

Clarinet in E $\flat$

AltoSax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Mandolin

Accordion

Yetta

Wolf-Leib

Violin I

Violin II

Viola

Cello

Double Bass

(play r.h. only if no mandolin)

pp

mp

espr.

All day long I watch the clouds drift - ing slow - ly a - bove me,

pizz.

p

pizz.

p

con sord

p espressivo

con sord. arco

p espressivo

pizz.

p

12

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

8

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

and dream they fly me to my love and take me where my heart yearns to be.

22 *rit.*

Fl.

E♭ Cl. *dolce*
p

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta *mf*
My heart, my heart longs for you to be with you to - day to be with you to-day

W-L

22 *rit.*

Vln. I

Vln. II

Vla. *p* *pizz.*

Vc. *pizz.*

D.B.

32 *A tempo*

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

32 *A tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trgl

p

pp

pp

wish that I could be with you my love so far a - way so far a - way.

pizz.

p

arco

p

mute off

FL. *p*

E♭ Cl. *p*

A. Sx. *mp*

B♭ Tpt. *con sord.* *p*

Tba. *p*

Perc. *Cym* *p*

Hpscd.

Mand.

Acc. *p*

Yetta

W-L
8 List - en now my love - ly bride! All my words are for you. Your face is shin - ing like the

43 A little faster

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

p

arco

p

p

p

List - en to my words with care! Live a blame - less

sun, may your love be spot-less and true.

67 *Tempo Imo*

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt. *mute off*

Tba.

Perc. *Tamb*
p

Hpscd. *ppp*

Mand. *mp* *ppp*

Acc. *ppp*

Yetta *pp*
life live a blame-less life

W-L *pp* *(parlando)*
for child - birth pains are hard to bear for the

67 *Tempo Imo*

Vln. I *pp*

Vln. II

Vla.

Vc. *pp* *mute off*

D.B.

76

A little faster

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

senza sord

p

(play always)

p

mf

All day long I

8 faith - - - - - less wife.

List - en

A little faster

mp

arco

p

p

p

p

85

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

Trgl

p

p

p

p

watch the clouds drift - ing slow - ly a - bove me. And dream they fly me to my

now my love - ly bride. All my words are for you. Your face is shin - ing

96

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Yetta

W-L

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

Broader

p

mf

mp

mf

p

BD Cym

love take me where my heart yearns to be My heart my heart longs for

like the sun so may your love be spot-less and true My hear my heart longs for

f

f

f

f

f

107 *rit.* *Tempo Imo*

Fl.

E♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc. *Trgl* *mf* *p*

Hpscd. *pp*

Mand. *p*

Acc. *pp*

Yetta
you to be with you to day, to be with you to-day. I wish I could be with you my

W-L
8 you to be with you to - day, to be with you to-day. I wish that I could be with you my

107 *rit.* *Tempo Imo* *pizz.* *p* *pizz.* *p* *pizz.* *p* *arco* *pp* *pp* *pp*

Vln. I

Vln. II

Vla.

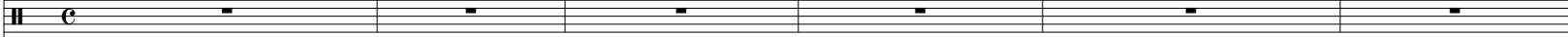
Vc.

D.B. *pizz.* *p* *pp*

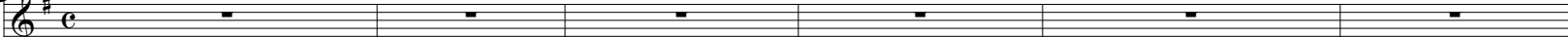
This musical score is for the piece "The Love Song" by George Gershwin. It is a full orchestral score with vocal parts. The instruments listed on the left are: Fl. (Flute), E♭ Cl. (E-flat Clarinet), A. Sx. (Alto Saxophone), B♭ Tpt. (B-flat Trumpet), Tba. (Tuba), Perc. (Percussion), Hpscd. (Harp), Mand. (Mandolin), Acc. (Acoustic Guitar), Yetta (Soprano), W-L (Waltz), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts, Yetta and W-L, have lyrics in English. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks. A large, faint watermark "PES" is visible across the center of the page.

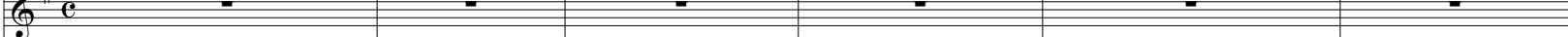
8E. Breaking the Glass

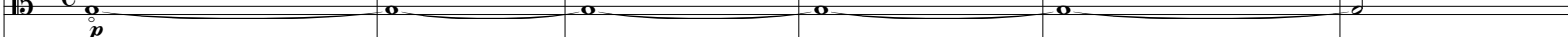
Freely

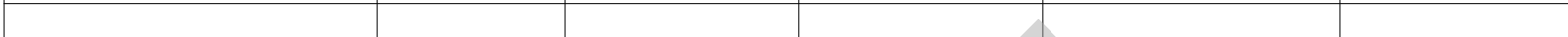
Percussion 

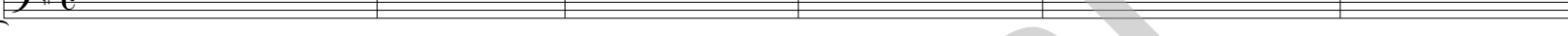
Rabbi 

Violin I 

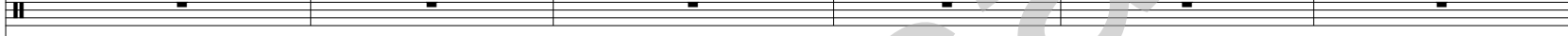
Violin II 

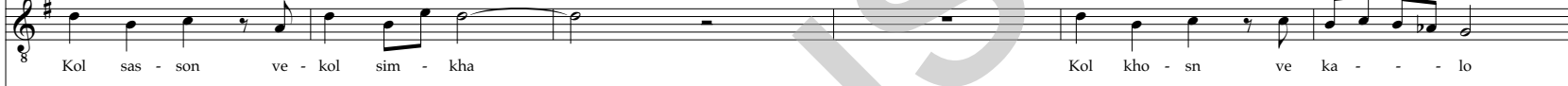
Viola 

Cello 

Double Bass 

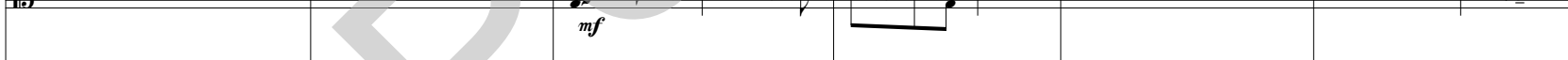
7 ritmico

Perc. 

Rabbi 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

13

SD

colla parte

pp

Perc.

8

Me - sa - mey - akh kho - sn im ha - ka - - - - - lo.

Rabbi

13

colla parte

Vln. I

Vln. II

Vla.

Vc.

D.B.

8F. A Black Moment

♩ = 88

Flute *p*

Clarinet in B $\flat$ *mp*

AltoSax. *p* *mp*

Trumpet in B $\flat$ *con sordino* *p*

Tuba *p*

Percussion *SCym* (brushes) *p*

Harpsichord

Accordion

Rabbi *8*

Gimpel *8*

Badkhen *8*

♩ = 88

Violin I

Violin II

Viola

Cello

Double Bass *pizz.* *p*

What should I do?

It was a black mo-mentfor Gim-pel

9

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

mp

mf

p

mf

mf

p

mf

pizz.

mp

p

mf

What could he do?

You can't run a - way from your own wed - ding!

You

You

17

Fl. *mp* *mf* *mf*

B♭ Cl. *mp* *mf* *p* *mf*

A. Sx. *mf* *p* *mf*

B♭ Tpt. *mf* *mp* *mf*

Tba. *mf* *mf* *mf*

Perc. *p* *mf* *BD* *mp* *mf*

Hpscd. *mf* *f*

Acc.

Rabbi

Gimpel

Badkh.

17

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

Vln. II *p* *arco* *mf* *pizz.* *f*

Vla. *p* *mf* *pizz.* *f*

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

D.B. *mf* *f*

can't run a - way from und-er the khup-ah! The whole town of Fram - pol is hon-or-ing me. They're

can't run a - way from und-er the khup - ah!

25

Fl. *mp* *mf*

B $\flat$ Cl. *mp* *mf*

A. Sx. *mf* *p* *mf*

B $\flat$ Tpt. *mf*

Tba. *mp*

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

Hpscd.

Acc. *mf*

Rabbi

Gimpel

Badkh.

25

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

sing - ing and danc-ing and lift - ing me high in the air!

The whole town of Fram - pol is fall-ing down laughing They're

33

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

mp

ff

arco

SD

They're call-ing me Reb Gim-pel Reb Gim-pel

twice as drunk as they get on Pu-rim

[illegible]

57

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

p

WB

mf

p

p

p

p

mp

I can't run a - way from my own wed - ding

You can't run a - way from

64

Fl. *mp* *p*

B♭ Cl. *mp* *p*

A. Sx. *mp*

B♭ Tpt. *mp*

Tba. *mp*

Perc. *mf* SD WB

Hpscd. *f*

Acc.

Rabbi

Gimpel un - der the khup - pah! They gave me a knead - ing board and a roll - ing pin and a

Badkh. un - der the khup - ah!

64

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *mp*

Vc. *mf* *f*

D.B.

71

Fl. *mp*

B♭ Cl. *mp* *mf*

A. Sx. *mf*

B♭ Tpt.

Tba. *mf*

Perc. *p* *mf* SCym BD

Hpscd.

Acc.

Rabbi

Gimpel
buck-et for the dough. They've lift - ed me up and

Badkh.
They made you pay a dow-ry to the bride who's been a bride be-fore a doz-en times or more!

71

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D.B.

85

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

espr.

p

GLSP

p

arco

espr.

p

arco

The rab - bi said a prayer to the mem' - ry of my pa - rents, my fath - er and my

93

Fl.

p

B♭ Cl.

espr.

p

pp

A. Sx.

B♭ Tpt.

p

Tba.

Perc.

p

Hpscd.

Acc.

Rabbi

8

Gimpel

moth - er may they rest in peace. The rab - bi said that faith it - self is be - ne -

Badkh.

8

They're turn - ing in their graves.

93

Vln. I

p

Vln. II

Vla.

Vc.

D.B.

101

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

101

Vln. I

Vln. II

Vla.

Vc.

D.B.

fi - cial, that if you don't be - lieve you lose the world to come. And aft - er all the

p

mp

p

mp

p

p

110

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Acc.

Rabbi

Gimpel

Badkh.

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

f

p

f

mf

mp

ff

mp

whole town of Fram-pol The whole town of Fram-pol paid for the wed-ding!

What can you do?

f

f

f

p

mp

118

Fl. *p* *mp* *mf*

B♭ Cl. *mf* *mp* *mf*

A. Sx. *p* *mf* *mf*

B♭ Tpt. *p*

Tba. *f*

Perc. *p* *mf* *p* *mf*

Hpscd. *mf* *f*

Acc.

Rabbi

Gimpel What should I do?

Badkh. You just have to stay when it's your own wed - ding You

118

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *f*

134

Fl. *ff* *f* *mf*

B♭ Cl. *ff* *f* *mf*

A. Sx. *ff* *mf*

B♭ Tpt. *ff* *f* *mf*

Tba. *ff* *f* *mf*

Perc. *ff* *p* *mf*

Hpscd. *ff* *mf*

Acc.

Rabbi

Gimpel

Badkh.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

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

D.B. *mf* *pizz.*

What should I do? What should I do?

You can't run a - way! You can't run a - way! It's

141

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

B♭ Cl. *f* *mf* *f* *ff*

A. Sx. *f* *ff*

B♭ Tpt. *f* *ff*

Tba. *f* *mf* *ff*

Perc. *f* *mf* *f* *ff*

Hpscd. *f* *ff*

Acc. *f*

Rabbi

Gimpel

Badkh. *f*

141

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

My own wed-ding!

your own wed-ding!

Your won wed - ding!

8G. Mazel Tov

Violino I *Vivo* ♩ = 152

Violino II *Vivo* ♩ = 152

Viola *Vivo* ♩ = 152

Cello *Vivo* ♩ = 152

Double Bass *Vivo* ♩ = 152

Piccolo

Clarinete in E♭

Soprano Sax.

Trumpet in B♭

Tuba

Percussion *Tamb.*

Harpsichord

Mandolin

Accordion

Rabbi's Daughter

Feigele

Yechiel

Yetta

Wolf-Leib

Badkhen:
8 *f* Ma - zel tov Ma - zel tov! Ma - zel tov oy ma - zel tov!

Leibish

Violino I *Vivo* ♩ = 152 *mf* *Gliss.* *fp*

Violino II *Vivo* ♩ = 152 *mf* *Gliss.* *fp*

Viola *Vivo* ♩ = 152 *f* *Glissando* *fp*

Cello *Vivo* ♩ = 152 *f* *Glissando* *fp*

Double Bass *Vivo* ♩ = 152 *f* *Glissando* *fp*

- 198 -

24

Picc.

E♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W.L.

Badkh.

Leibish

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

Badkhen:

Ma - zel tov ma - zel tov Ma - zel tov oy ma - zel tov ma - zel tov oy

tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel tov. Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel

34

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W.L.

Badkh.

Leibish

BD

mf

Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel

tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov

ma - zel tov ma - zel tov ma - zel ma - zel tov Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

44

Picc. *f* *ff* *mp*

E♭ Cl. *f* *ff*

S. Sx. *f* *ff*

B♭ Tpt.

Tba.

Perc. GLSP *mp*

Hpscd. *mp*

Mand.

Acc.

R.D.

Fgle

Yl. Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel

Yetta tov!

W-L ma - zel ma - zel tov!

Badkh. ma - zel tov!

Leibish

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *arco* *f*

55

Picc. *mf*

E $\flat$ Cl.

S. Sx. *f*

B $\flat$ Tpt.

Tba.

Perc. *Tablas*

Hpscd.

Mand.

Acc.

R.D. Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov! Ma - zel tov ma - zel tov

Fgle Ma - zel tov ma - zel tov! ma - zel

YL tov! Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel

Yetta

W-L

Badkh.

Leibish

55

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

D.B. *pizz. mf*

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

YL

Yetta

W-L

Badkh.

Leibish

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov! Ma - zel tov ma - zel tov ma - zel tov oy

tov oy ma - zel tov! ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov! ma - zel tov oy ma - zel

tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! Ma - zel tov ma - zel tov ma - zel

ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov

74

Picc. *ff* *mp*

E♭ Cl. *ff* *mp*

S. Sx. *ff* *mp*

B♭ Tpt. *ff* *mp*

Tba. *mf*

Perc. BD

Hpscd. *f* *ff*

Mand.

Acc.

R.D. *f*
ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov! Ma - zel tov!

Fgle *f*
tov! ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov ma zel

Yl. *f*
tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov!

Yetta *f*
ma - zel tov ma - zel tov ma - zel

W-L *f*
Ma-zel tov ma - zel tov ma - zel tov oy

Badkh.

Leibish *f*
ma - zel tov oy ma - zel tov ma zel tov ma - zel ma - zel tov!

74

Vln. I *f* *ff* *mp*

Vln. II *f* *ff* *mp*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*

D.B. *f* *arco.* *pizz.* *mf*

84

Picc. *mf*

E♭ Cl. *mf*

S. Sx. *mf*

B♭ Tpt. *mf*

Tba. *mf*

Perc. *f* GLSP

Hpscd.

Mand.

Acc.

R.D. Ma - zel tov! Ma - zel tov ma - zel tov! Ma - zel tov ma - zel tov ma - zel tov oy

Fgle tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov ma - zel tov ma - zel tov oy ma - zel

Yl. ma - zel tov! ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel

Yetta tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma -

W-L ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov. Ma - zel tov Ma - zel tov ma - zel tov ma - zel tov ma - zel tov

Badkh.

Leibish ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov! ma - zel tov! ma - zel tov ma - zel tov ma - zel tov oy

84

Vln. I *f* Gliss.

Vln. II *f* Gliss.

Vla. *f*

Vc. *pizz.*

D.B. *f*

94

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L

Badkh.

Leibish

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

Picc. *ff* *f* *mp*

E♭ Cl. *ff* *p* *espr.* *mp*

S. Sx. *ff* *f* *mp*

B♭ Tpt. *ff* *mp*

Tba. *ff* *f*

Perc. *f* *Tamb.*

Hpscd. *pp*

Mand. *p*

Acc. *pp*

R.D.

Fgle. *mf*
ma - zel tov ma - zel tov

Yl.

Yetta *mf*
ma - zel tov ma - zel tov! ma - zel tov oy ma - zel tov!

W-L *mf*
ma - zel tov ma - zel tov!

Badkh.

Leibish *mf*
ma - zel tov ma - zel tov ma - zel tov oy

105

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

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *arco* *ff* *p* *f* *pp*

D.B. *arco* *ff* *f*

115

Picc. *mp*

E♭ Cl. *p*

S. Sx. *mp*

B♭ Tpt.

Tba. *mp*

Perc. *mp* Trgl

Hpscd. *p*

Mand. *p*

Acc.

R.D.

Fgle *mp* ma - zel tov ma - zel tov

Yl.

Yetta *mp* oy ma - zel tov ma - zel ma - zel tov *p* ma - zel tov

W-L *p* oy ma - zel tov ma - zel tov

Badkh. *mp* ma - zel tov!

Leibish *mp* ma - zel tov!

115

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *pp* *mp*

D.B. *mf* *mf*

125

Picc. *p*

E♭ Cl. *p*

S. Sx. *p*

B♭ Tpt.

Tba.

Perc. *p*

Hpscd. *pp*

Mand. *pp*

Acc.

R.D.

Fgle *p*
ma - zel tov

Yl.

Yetta
ma - zel tov oy ma - zel tov

W-L
ma - zel tov oy ma - zel tov

Badkh.

Leibish *p*
ma - zel tov

125

Vln. I *pp*

Vln. II

Vla.

Vc.

D.B.

137

Picc. *p* *pp*

E♭ Cl. *p* *pp*

S. Sx.

B♭ Tpt.

Tba.

Perc. *pp*

Hpscd.

Mand.

Acc.

R.D.

Fgle
ma - zel tov

Yl.

Yetta
oy ma - zel tov ma - zel

W-L
ma - zel tov

Badkh.

Leibish *p*
ma - zel tov

137

Vln. I

Vln. II

Vla.

Vc. *pp*

D.B.

9. After the Wedding

[illegible]

10

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Elka

Gimpel

Badkh.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

to - night You can not come in - side my house to night.

Gimpel:

But yes - ter - day at the bath house you were pu - ri - fied and

f

fp

f

pp

pizz.

f

f

rit.

31

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Elka

Gimpel

Badkh.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

pizz.

f

arco

fp

pizz.

f

pizz.

f

pizz.

f

mor-row and to - mor-row's not to - day

If you're un - hap - py

If you don't like

53

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Elka

Gimpel

Badkh.

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

con sord.

p

SD

rim shot

So I wait-ed

I did-n't think

the whole town had

tricked me!

What's this?

A cra-dle?

spoken

sung

Ma - zel tov!

spoken

sung

Don't ask!

Ma - zel tov

ma - zel tov

ACT II

10. LULLABY (four months later)

BADKHEN (over music): Four months after the wedding Elka gave birth to a boy and the whole town fell down laughing. There was a circumcision and Gimpel named the boy after his father, may he rest in peace. After the bris Gimpel asked, "How can he be mine?" but Elka told him the child was born prematurely--and the Rabbi agreed.

Slow ♩ = 44

Flute
repeat *p* as needed

Clarinet in B♭
repeat *p* as needed

Tenor Sax.
p

Glockenspiel

Harpsichord

Elka

Rabbi
8

Gimpel
p dolce
loo_loo loo_looloo loo_loo loo_loo

Cello
p *mp* *p*

9

Fl. *p* *pp*

B♭ Cl. *p* *pp*

T. Sx. *pp* *pp*

Glsp.

Hpscd.

Elka *mf*
GimpelGimpel, nowstopthis sulk - ing! You'dthink a

Rabbi

Gimpel
loo loo_loo loo loo_loo loo_loo loo

Vc. *mp* *p* *p* *pp* *pp* *espr.* *p*

16

Fl. *p*

B♭ Cl. *p*

T. Sx. *p*

Glsp.

Hpscd.

Elka
shiphadunkwitall youmon-ey. Don'tyoulove yourba - by?

Rabbi

Gimpel
loo loo loo_ Is this an-y way_to treat_a poor_

Vc. *p*

23 a little faster

Fl.

B♭ Cl.

T. Sx.

Gls.

Hpscd.

Elka

Rabbi

Gimpel

Vc.

30

Fl.

B♭ Cl.

T. Sx.

Gls.

Hpscd.

Elka

Rabbi

Gimpel

Vc.

or - - - phan? If my mother were a-live this day, she would die a second death, a second death from seeing this,

If she were a-live she'd soon be dead. Pick yourself up and stop all this foolishness! The child is yours =

If she were a-live she'd soon be dead. Is this any way to treat a poor or - - - phan.

37

FL.

B♭ Cl.

T. Sx.

Glsp

Hpscd.

Elka

Rabbi

Gimpel

Vc.

look at his face — he was born ear-ly — a little premature - ly, a seven month ba - by, a slight - ly pre-mature child!

take time

But seventeen weeks is

arco p

45

FL.

B♭ Cl.

T. Sx.

Glsp

Hpscd.

Elka

Rabbi

Gimpel

Vc.

not seven months, is this an-y way_ to treat_ a poor — or - phan, a poor or - phan.

Senza misura - freely

Adam and Eve went to bed two

p

52

FL.

B♭ Cl.

T. Sx.

Glsp.

Hpscd.

Elka

Rabbi

Gimpel

Vc.

and ~~he~~ ~~they~~ ~~am~~ ~~out~~ ~~they~~ ~~were~~ four. Now ev-'ry woman is mad in the image of mother Eve, the im - age of moth-

58

FL.

B♭ Cl.

T. Sx.

Glsp.

Hpscd.

Elka

Rabbi

Gimpel

Vc.

Yes ev - 'ry wo - man can be called moth - - - - er Eve.

er Eve!

Yes ev - 'ry wo - man can be called moth - - - - er Eve.

pizz. mp

N.B. 11 through 11H are performed without breaks between sections.

11. Pantomime

BADKHEN (over music) But what was the connection between Elka and Eve...or between Gimpel and the baby he loved so dearly?

Scherzando
♩ = 58

Piccolo

Clarinet in B $\flat$
p < >

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Scherzando
♩ = 58

Violin I

Violin II

Viola
Sola pizz. mf *arco p* *Gliss.*

Cello

Double Bass

10 GIMPEL: After all, they say that Jesus never had a father either.

Picc.

B♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

con sord.
p

pizz.
p

arco
p

Picc.
 B $\flat$ Cl.
 S. Sx.
 B $\flat$ Tpt.
 Tba.
 Perc.
 Hpscd.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Solo
 mp
 mute off
 Guiro
 p
 p
 pizz.
 mf
 pizz.
 mf
 pizz.
 arco
 pizz.
 mf

26 Tempo di Miselou

Picc. *mf*

B $\flat$ Cl. *f*

S. Sx. *f*

B $\flat$ Tpt. *f*

Tba. *f*

Perc. *p* *f* *mf*

Hpscd. *mf*

26 Tempo di Miselou

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

D.B. *f*

WB *Tamb.* *WB* *Tamb.*

arco *pizz.* *arco* *pizz.* *pizz.* *pizz.* *pizz.*

37

Picc. *f*

B $\flat$ Cl. *f* *p*

S. Sax. *mf* *f* *p*

B $\flat$ Tpt. *mf* *f*

Tba. *f* *p*

Perc. *mf* *f*

Hpscd. *mf stacc.*

Vln. I *pizz.* *f* *arco* *f* *pizz.* *f* *arco* *p*

Vln. II *pizz.* *f* *arco* *f* *pizz.* *f* *arco* *p*

Vla. *pizz.* *f* *arco* *f* *pizz.* *f* *arco* *p*

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

D.B. *arco* *pizz.* *f* *arco* *f* *pizz.* *f* *arco* *p*

49

Picc. *p*

B $\flat$ Cl. *p*

S. Sax. *p*

B $\flat$ Tpt. *p*

Tba. *poco a poco cresc.* *f* *fp* *f* *fp* *f* *fp*

Perc. *f* *BD* *GLSP*

Hpscd. *mf* *stacc.*

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

Vln. II *pizz.* *arco* *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *mf*

11A. Bread Song

Slowly, rubato

Flute

Clarinet in B $\flat$

Alto Sax.

Trumpet in B $\flat$ *con sord.*

Percussion

Harpichord

Mandolin

Wolf-Leib

Gimpel *(spoken)*

Out of love formywife I became a - thief,

Violin I *Slowly, rubato*
p rubato

Violin II *p rubato*

Viola *subpp*

Cello

Double Bass

6

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L.

Gimpel.

stealing from my own cus-tom-ers at the ba - ke - ry: I'd hide a piece of cake

6

Vln. I

Vln. II

Vla.

Vc.

D.B.

p dolce

$\bullet = 84$

9

A $\text{♩} = 96$
a tempo

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L.

Gimpel

or grab somema - ca-roons...

A $\text{♩} = 96$
a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.
p

p scherzando

(sung) dolce
A

15

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L.

Gimpel

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

ki - chl, a stri - zl ai daidai dai dai ai dai dai a

p

22 B

Fl. *p*

B $\flat$ Cl. *p*

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L.

Gimpel

crust of corn bread, _ a slice of rye bread, _ ai dai dai dai dai ai dai dai a

22 B

Vln. I *p*

Vln. II

Vla. *pp*

Vc.

D.B.

26

rit.

Fl.

p

B $\flat$ Cl.

p

A. Sx.

p

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L.

Gimpel

(con amore)

kha - lo for Fri-day night with four braids twist-ed tight! ai dai dai dai dai ai dai ai dai ai dai

26

rit.

Vln. I

pp

Vln. II

pp

Vla.

arco

Vc.

D.B.

30 a tempo C

Fl.

B $\flat$ Cl.

A. Sx. *mf*

B $\flat$ Tpt. *con sord.* *mf*

Perc.

Hpscd.

Mand.

W-L.

Gimpel *(spoken)*
dai Ap-pren-tice! (He's such a goodheart-ed lad!)

30 a tempo C

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

D.B.

33 D a tempo

Fl. *p*

B $\flat$ Cl. *p*

A. Sx.

B $\flat$ Tpt. *p*

Perc. toms-toms (soft sticks) *p*

Hpscd. *mf*
(stacc.)

Mand.

W-L. *8*
A ki - chl, a stri - zl ai dai dai dai ai dai

Gimpel
Take this loaf and bring it to my wife! A ki - chl, a stri - zl ai dai dai dai dai ai dai

33 D a tempo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pizz.*
p

D.B. *p*

43

E

rit.

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L

Gimpel

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

p

f

arco

f

dai a kha - lo for Fri-daynight with four braidstwistedtight! ai daidai dai dai

dai a kha - lo for Fri-daynight with four braidstwistedtight! ai daidai dai dai

47 A tempo F ♩ = 104

Fl. *mp*

B♭ Cl. *p* *mp*

A. Sx. *p* *mf* *sfz*

B♭ Tpt. *sfz*

Perc. tamb. *p*

Hpscd. *stacc. sempre*

Mand.

W-L. *8*
ai da ai da ai dai dai Some cake with hon - ey____ and

Gimpel
ai da ai da ai dai dai Some cake with hon - ey

47 A tempo F ♩ = 104

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *pizz.* *p*

D.B. *pizz.* *p*

56

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Perc.

Hpscd.

Mand.

W-L

Gimpel

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

Molto espressivo

toms-toms (soft sticks)

roll with pop-py-seeds ai dai dai dai dai ai dai dai a bu-be-le a fla - dn with

with poppyseeds ai dai dai dai dai ai dai dai a bu-be-le a fla - dn with

Molto espressivo

60 *Broader*

Fl. *p*

B $\flat$ Cl. *p*

A. Sx. *mf*

B $\flat$ Tpt. *mf*

Perc.

Hpscd. *Rea.*

Mand.

W-L. *p* (spoken)
rai - sins and al - monds ai dai dai dai dai Good-night Reb Gim - pl!

Gimpel *p*
rai *Broader* sins and al - monds ai dai dai dai dai

60 *Broader*

Vln. I *p*

Vln. II

Vla.

Vc.

D.B. *pp*

96

63

Fl. *p* *pp* molto rit.

B $\flat$ Cl. *p* *pp*

A. Sx.

B $\flat$ Tpt.

Perc.

Hpscd.

Mand.

W-L. *(sung)* ai dai dai dai dai ai dai dai dai dai ai da ai da ai dai -

Gimpel *(spoken)* ai dai dai dai dai He's such a goodheart-ed lad. *(sung)* ai dai dai dai dai ai da ai da ai dai

63

Vln. I molto rit.

Vln. II

Vla.

Vc.

D.B.

11B. Night Music

Preview

Score Details:

- Instrumentation:** Flute, Clarinet in B $\flat$, Alto Saxophone, Trumpet in B $\flat$, Tuba, Percussion, Harpsichord, Mandolin, Elka, Gimpel, Townspeople, Violin I, Violin II, Viola, Cello, Double Bass.
- Tempo:** (Lullaby tempo) H $\text{♩} = 96$
- Key Signature:** One sharp (F#).
- Time Signature:** 6/8.
- Section Markers:** **I** (at the beginning), **I** (at the end of the first system).
- Performance Instructions:**
 - pp* (pianissimo), *dolce* (sweetly), *dolcissimo* (very sweetly), *mp* (mezzo-piano), *pizz.* (pizzicato), *sul pont.* (sul ponticello).
 - Trgl** (Triglar) and **SCym** (Scythian) are marked on the Percussion staff.
- Vocal Soloist:** Gimpel (soprano) with lyrics: "Astri-zl, aple - zl".

65

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Elka.

Gimpel

65

(whispered)

Gimpel Dope!

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

6

mp

wa-wa mute

SD

mf

sfz

sfz

p

dolce

akha-lo!

pp

cantabile

mp

71 J

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Elka

Gimpel

71

Gim-pel don-key! Gim-pel mokey!

71 J

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Elka.

Gimpel

(spoken)
Two different shores!

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco
pp

pizz.

88 rit. a tempo

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Elka

Gimpel

88

88 rit. a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

and go quickly... ver-yquickly and take a good look at the goat — She's been sick - ly.

(feigning concern)

mf

pp

mf

espr
p

mf

11C. Gimpel and the Goat

The musical score is for "The Goat Song" by John Williams, from the film "The Untouchables". It is in common time (C) with a tempo of 104. The score includes parts for Piccolo, Clarinet in Bb, Soprano Sax, Trumpet in Bb, Tuba, Percussion, Harpsichord, Goat, Elka, Gimpel, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal soloist, Badkhen, has a line of dialogue: "We for-got to tell you a-bout the goat." The score is marked with dynamics such as *p* (piano) and *pp* (pianissimo). The tempo is indicated as $\text{♩} = 104$. The score is divided into measures, with some measures containing rests and others containing notes. The vocal line is marked with a box around the name "Badkhen" and the instruction "(spoken to the audience)".

98

molto rit. **L**

Picc. *pp* *mp* *pp*

B $\flat$ Cl.

S. Sx. *mp* *pp*

B $\flat$ Tpt. *pp*

Tba.

Perc. 2 Cowbells *p*

Hpscd.

Goat me me

Elka

Gimpel **Gimpel**

I feel clo-ser to herthat tomospeople (spoken) Un-der ba-by's cra-dle bed...

98

molto rit. **L**

Vln. I

Vln. II

Vla.

Vc.

D.B.

104

Picc. *mp* *pp*

B $\flat$ Cl.

S. Sax. *mp* *pp*

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Goat me me me me me

Elka

Gimpel lies a shegoat's snow - white head. Our

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. *mp* *pp* *p*

B $\flat$ Cl.

S. Sax. *mp* *pp* *p*

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Goat me me

Elka

Gimpel she - goat is not like com - morones she sells rais - ins and al - - - monds.

109

Vln. I

Vln. II

Vla.

Vc.

D.B.

114 colla voce a tempo

Picc.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Goat

Elka

Gimpel

114 colla voce a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

me me me me me

Rais-insand almondsarbring you mon - ey, but stud - - y of To-rah is

119 poco rit. a tempo M molto rit. a tempo

Picc. *mp pp mp pp p*

B $\flat$ Cl.

S. Sx. *mp pp mp pp p*

B $\flat$ Tpt.

Tba.

Perc. *pp*

Hpscd.

Goat me me

Elka

Gimpel sweet-er than hon-ey. She seems to be all right. Now go to sleep my lit - tle goat. *espressivo*

119 poco rit. a tempo M molto rit. a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

molto rit.

a tempo

Picc.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Goat

Elka

Gimpel

125

molto rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

me me me Good night to you dear - - estGimpel. me me

dolcissimo

mp

mp

to alto

130 accel. N Fast ♩ = 126

Picc. Alto sax.

B♭ Cl. *p* *f*

S. Sax. *f*

B♭ Tpt. *p* *f*

Tba.

Perc. SD *p* *f*

Hpscd. accel. *f*

Goat

Elka

Gimpel (spoken) Where is the lad?

130 accel. N Fast ♩ = 126

Vln. I *Gliss.*

Vln. II *Gliss.*

Vla. *Gliss.*

Vc. *Gliss.*

D.B. *Gliss.*

133

accel.

Picc.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Goat.

Elka

Gimpel

133

accel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(spoken)
Where is whatlad?

What! Myap - pren-tice! I saw him sleep-ing with you!

ff

Gliss.

11D. Elka's "Gevalt!"

Fast - furioso $\text{♩} = 152$

Piccolo

Clarinet in B $\flat$

Alto Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Goat

Feigele

Elka

Yetta

Wolf-Leib

Gimpel

Leibish

Fast - furioso $\text{♩} = 152$ *non legato*

Violin I

Violin II

Viola

Cello

Double Bass

May all the dreams I've dreamed this night and ev - 'ry night curse

144

Picc. *p* *f* *p* *f*

B♭ Cl. *p* *f* *p* *f*

A. Sx. *p* *f*

B♭ Tpt. *p* *f*

Tba. *f*

Perc. *mp* *f*

Hpscd.

Goat

Fgle

Elka
your_ bones and de - stroy_ your bod - y!
curse_ and plague_ you!

Yetta

W-L

Gimpel

Leibish

144

Vln. I *fp* *fp* *fp* *non legato* *f* *fp* *fp* *non legato* *f*

Vln. II *fp* *fp* *fp* *non legato* *f* *fp* *fp* *non legato* *f*

Vla. *arco*

Vc. *arco*

D.B. *arco*

149
O
- 265 -

Instrumental Parts:

- Picc.**: Piccolo, starts with a *p* dynamic, features trills and a crescendo to *f*.
- B♭ Cl.**: B♭ Clarinet, starts with a *p* dynamic, includes triplets and a crescendo to *f*.
- A. Sx.**: Alto Saxophone, starts with a *f* dynamic, includes accents.
- B♭ Tpt.**: B♭ Trumpet, starts with a *f* dynamic, includes accents and *fp* dynamics.
- Tba.**: Tuba, starts with a *mp* dynamic, includes accents.
- Perc.**: Percussion, includes a crescendo from *p* to *f*.
- Hpscd.**: Harpsichord, includes a *ff* dynamic.
- Goat**, **Fgle**, **W-L**, **Gimpel**, **Leibish**: All parts are rests throughout this section.

Vocal Parts:

- Elka**: "You're noth-ing but a no - good and your mind is pos - sessed You moo-cow". Dynamics range from *f* to *ff*.
- Yetta**, **W-L**, **Gimpel**, **Leibish**: All parts are rests throughout this section.

String Parts:

- Vln. I**, **Vln. II**, **Vla.**, **Vc.**, **D.B.**: All parts start with a *f* dynamic and include various articulations like accents and slurs.

Picc. *f* *266*

B♭ Cl. *f*

A. Sx. *f*

B♭ Tpt. *fp* *fp* *fp* *f*

Tba. *f*

Perc. BD

Hpscd.

Goat

Fgle

Elka You lazy old dog, rain! You jackass! Get out of my house before I give you a cry than I can pol

Yetta

W-L

Gimpel

Leibish

Vln. I *Gliss.* *non legato* *fp*

Vln. II *Gliss.* *non legato* *fp*

Vla. *non legato* *fp*

Vc. *non legato* *fp*

D.B.

164

Picc.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Goat.

Fgle.

Elka.

Yetta.

W-L.

Gimpel.

Leibish.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

will leap out of bed. Get out! Get

[P] *non legato*

fp *non legato* *ff*

mf *mp* *f*

267

Picc. *ff*
 B♭ Cl. *f*
 A. Sx. *f*
 B♭ Tpt. *ff*
 Tba. *fp* *ff*
 Perc. *f*
 Hpscd.
 Goat
 Fgle
 Elka
 Yetta
 W-L
 Gimpel
 Leibish
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 D.B. *ff*

jack - ass!_ Gim-pel glump! Gim-pel straw-head!_ Gimpel dope! Gim - pel the Fool!____
 jack - ass!_ Gim-pel glump! Gim-pel straw-head!_ Gimpel dope! Gim - pel the Fool!____
 jack - ass!_ Gim-pel glump! Gim-pel straw-head!_ Gim-pel dope! Gim - pel the Fool!____
 Gim-pel glump!_ Gim-pel strawhead! Gimpel dope!_Gimpel the Fool!____
 Gim-pelglump! Gimpelstrawhead! Gim-pel dope! Gimpel the Fool!____

171
 171

177 **Broader**

Picc. *270 -*

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Goat

Fgle

Elka

Yetta

W-L

Gimpel *ff* No more of be-ing set up - on, for ev - en Gim-pel's fool-ish - ness there must be a lim - it *(possible)* *(shouted)*

Leibish

177 **Broader**

Vln. I *Cliss.*

Vln. II *Cliss.*

Vla.

Vc.

D.B.

11E. The Divorce

to flute

Solo

snare off

low tomtom

Flute

196 **R**

Picc. *f*

B♭ Cl. *f* *Solo* *mp*

A. Sx.

B♭ Tpt. *f*

Tba. *f*

Perc. *f* *p*

196 **R**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

202

Poco più mosso
♩ = 160 to piccolo

Picc.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi

Gimpel

202

Poco più mosso
♩ = 160

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

arco

Ah

Rab-bi, Rab - bi,

208 piccolo

Picc. *p*

B♭ Cl. *p* 5 *pp* *p* 5

A. Sx. *pp*

B♭ Tpt. *espr.* *p*

Tba.

Perc. *p* *mf*

Hpscd.

Goat *f* Elka!

Fgle *f* Elka!

Yetta *f* Elka!

Rabbi Ah Ah

W-L Just praying... won't make a baby!

Gimpel What can I do? I just saw my wife

Leibish *mf* A jack-ass should never straw!

208

Vln. I *mp espr.*

Vln. II

Vla.

Vc.

D.B.

216

Picc. *p* 5

B♭ Cl. *p* 5

A. Sx. *p*

B♭ Tpt.

Tba.

Perc.

Hpscd.

Rabbi *s* Ah

W-L *s* His ap - pren - tice!

Gimpel and my ap - pren - tice!

Leibish His ap - pren - tice!

216

Vln. I

Vln. II

Vla.

Vc.

D.B.

219

Picc. *mf* **T** $\bullet = 176$

B♭ Cl. *mf* to E flat

A. Sx. *mf*

B♭ Tpt. *mf*

Tba. *mf*

Perc. **WB** *p*

Hpscd.

Goat *ff* The hel-per! *f* He is bringing shame on a good Jew-ish wom-an!

Fgle *ff* The hel-per! *f* He is bringing shame on a good Jew-ish wom-an!

Elka It's just

Yetta *ff* The hel-per! *f* He is bringing shame on a good Jew-ish wom-an!

Rabbi

W-L *ff* El-ka!

Gimpel The lad and El - ka!

Leibish *ff* El-ka!

219

Vln. I *p* **T**

Vln. II *p*

Vla. *p*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

225

Picc. *p*

B♭ Cl.

A. Sx.

B♭ Tpt. *p*

Tba.

Perc.

Elka
lies and slander
I should sue for li-bel
He is lost in vis - ions
dreams and night - mares. He is out of his

Yetta
f
Shdasto suhim!

Rabbi
8
Ah Ah Ah *cresc.*

W-L
8
f
Heis slandeinger!

225

Vln. I *mf* *p* *mf* *p* *cresc.* *mf*

Vln. II *mf* *p* *mf* *p* *cresc.* *mf*

Vla. *mf* *p* *mf* *p* *cresc.* *mf*

Vc.

D.B.

Play 3 times

237 U

Picc. *p*

B♭ Cl. E flat clar. *p* *f* *loco* *8va* *loco* *8va* *p* *f* *p*

A. Sx. *p*

B♭ Tpt. *p*

Tba.

Perc. BD Rute *mf*

Hpscd.

Goat *f* Ah Ah Ah Ah

Fgle *f* Ah Ah Ah Ah Ah

Elka mind! It's all lies and slander! Ah

Yetta *f* Ah Ah Ah Ah

Rabbi *f* Ah Ah (1st time only, 2nd & 3rd tacet)

W-L *f* Gimpel don - key should eat straw!

Gimpel Rab - bi, Rab - bi,

Leibish *f* Gimpel don - key should eat straw!

237 U

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *f*

D.B. *arco* *f*

Play 3 times

245 V $\sigma = 92$

Picc. *f* *p*

B♭ Cl. to B flat *f* *p* B flat clar.

A. Sx. to soprano

B♭ Tpt. *mp* *f*

Tba. *f*

Perc. *p*

Hpscd.

Goat

Fgle

Yetta

Rabbi Ah Ah You must sure-ly di - vorce (serenely)

W-L

Gimpel Rab-bi, Whashould I do?

Leibish

245 V $\sigma = 92$

Vln. I *mp* *pp*

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

Vla. *f*

Vc. *mp*

D.B. *mf*

252

W

Picc.

B♭ Cl.

A. Sax. Soprano sax

B♭ Tpt.

Tba.

Perc.

Hpsed.

Goat *f* Divorceher!

Fgle *f* Divorceher!

Yetta *f* Divorceher!

Rabbi her! Ah

W-L *f* Divorceher!

Gimpel Rab - bi, Rab-bi, But what if she won't grant a div-orce?

Leibish *f* Divorceher!

252

W

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

257

Picc. *p*

B♭ Cl. *p*

A. Sx. *p*

B♭ Tpt. *p*

Tba.

Perc. *p* *f*

Hpscd.

Goat *f* Declare it!

Fgle *f* Declare it!

Yetta *f* Declare it!

Rabbi *p* Then you must your - self de - clare it! Ah

W-L *f* Declare it!

Gimpel Good, Rabbi, I'll consid - er it...

Leibish *f* Declare it!

257

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

X

X

264

Picc.

B♭ Cl.

A. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Goat

Fgle

Yetta

Rabbi

W-L

Gimpel

Leibish

264

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

f

3

5

6

Stop!

Stop!

Stop!

There is noth - ing to think a - bout. Get yourself a -

Stop!

Rab - bi!

Stop!

278  *subito a tempo*

Picc. *f*

B♭ Cl. *f p* 3 3 *f*

A. Sx. *f*

B♭ Tpt. *f*

Tba. *f*

Perc. *f*

Hpscd.

Goat *f*
Gim - pel! Gim - pel!

Fgle *f*
Gim - pel! Gim - pel!

Yetta *f*
Gim - pel! Gim - pel!

Rabbi *(dark)*
You must nev - er see the chil - dren! Get a - way from that reek - - - ing

W-L *f*
Gim - pel! Gim - pel!

Leibish *f*
Gim - pel! Gim - pel!

278  *subito a tempo*

Vln. I *f*

Vln. II *f*

Vla. *f* *fp*

Vc. *arco* *f* *fp*

D.B. *arco* *f*

289 ♩ = 112

Picc. *f* 3

B♭ Cl. *f* 3

A. Sx. *f* 3

B♭ Tpt. *f* >

Tba. *f* >

Perc. *f* >

Hpscd. *f* >

Goat *pp* *f*
 Reek - ing whore and bas - tards! Reek - ing whore and bas - tards! Gim - pel!

Fgle *f*
 bas - tards! Reek - ing whore and bas - tards! Gim - pel!

Yetta *f*
 Reek - ing whore and bas - tards! Reek - ing whore and bas - tards! Gim - pel!

Rabbi *f*
 tards too!

W-L *f*
 bas - tards! Reek - ing whore and bas - tards! Gim - pel!

Leibish *f*
 Reek - ing whore and bas - tards! Reek - ing whore and bas - tards! Gim - pel!

289 ♩ = 112

Vln. I *f* >

Vln. II *f* >

Vla. *f* >

Vc. *f* >

D.B. *f* >

292

Picc. *fp*

B♭ Cl. *ff*

A. Sx. *ff*

B♭ Tpt. *ff*

Tba.

Perc. *fp*

Hpscd.

Goat You'd bet - ter run far a - way out of town!

Fgle You'd bet - ter run far a - way out of town!

Yetta You'd bet - ter run far a - way out of town!

Rabbi

W-L 8 You'd bet - ter run far a - way out of town!

Leibish You'd bet - ter run far a - way out of town!

292

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

11F. Gimpel's Second Monologue

Recitative--very free

Flute

Clarinet in B $\flat$

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

Accordion

Gimpel

Violin I

Violin II

Viola

Cello

Double Bass

f

p

espr. slow

pp

pppp

p

I shouldhave got - ten an - gry,

But that is just my problem.

(c.s.)

FL.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Acc.

Gimpel

280

Vln. I

Vln. II

Vla.

Vc.

D.B.

I can't get an - gry. First a - ny-one can be con - fused

p

p

FL.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Acc.

Gimpel

282

Sec - ond since she's so in - sis - tant per - haps I did ac - cuse her un - just - - ly?

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

B♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Acc.

Gimpel

(spoken)

Badkhen:

284

It happens sometimes: you see a shape like a little man--but when you come closer, it's just a a branch. In that case, I owe her an apology.

And what did the Rabbi say about believing your wife?

Vln. I

Vln. II

Vla.

Vc.

D.B.

FL.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Acc.

Gimpel

285

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pppp

If to - day you don't be - lieve your wife, — to - mor-row you won't be - lieve in God. —

11G Little March--Reprise

● = 120

Piccolo

Clarinet in B $\flat$

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

tom-toms

Harpsichord

Mandolin

Feigele

Yetta

Rabbi

Wolf-Leib

Gimpel

Leibish

Violin I

Violin II

Viola

Cello

Double Bass

p

p

p

309

AA

Picc.

B♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Fgle

Yetta

Rabbi

W-L

Gimpel

Leibish

Gimpel, you're unfair toEl-ka! – des-

309

AA

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

Picc.

B $\flat$ Cl.

S. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Fgle.

Yetta

Rabbi

W-L

Gimpel

Leibish

ert - ed your chil - dre too! You real-ly don't de - serve them!

But

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

B♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Fgls.

Yetta

Rabbi

W-L.

Gimpel

Leibish

It 'll all blow o - ver. _

what about all the ac - cu - sa - tions?

Vln. I

Vln. II

Vla.

Vc.

D.B.

322 **BB**

Picc. *p*

B $\flat$ Cl.

S. Sx. *p*

B $\flat$ Tpt.

Tba.

Perc. **WB**

Hpscd.

Mand.

Fgls. Gim-pel, you're un - fair to El - ka! And all your chil-dren too!

Yetta

Rabbi

W-L Gim-pel, you're un - fair to El - ka! And all your chil-dren too!

Gimpel Un - fair to El - ka. And all my chil-dren too! But

Leibish

322 **BB**

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp*

D.B. *mp*

326

Picc.

B♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Fgls

Yetta

Rabbi

W-L

Gimpel

Leibish

326

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

p

Let it just blow o - - - - - o - ver.

what a-bout all the ac - cu - sa - tions?

arco

arco

329 **Very rhythmic!** CC

Picc. *f* *p* *f* *mp* *f*

B♭ Cl. *f* *p* *f* *mp* *f*

S. Sx. *f* *p* *f* *mp* *f*

B♭ Tpt. *f* *p* *f* *mp* *f*

Tba. *f* *p* *f* *mp* *f*

Perc. *f* *p* *f* *mp* *f*

Hpscd.

Mand.

Fggle *f*
Gimpel, nowgoback to El - ka.____

Yetta *f*
Gimpel, now go back to El - ka.____

Rabbi

W-L *f*
Gimpel, now go back to El - ka.____

Gimpel
Go back to El - ka.

Leibish *f*
Gimpel, now go back to El - ka.____

329 **Very rhythmic!** CC

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

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

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

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

D.B. *f* *p* *f* *p* *f*

334 Play 3 times Instruments tacet third time! a tempo to flute **DD**

Picc. *p* *f* *ff*

B♭ Cl. *p* *f* *ff*

S. Sx. *p* *f* *ff*

B♭ Tpt. *p* *f* *ff*

Tba. *p* *f* *ff*

Perc. *p* *f* *p* **WB**

Hpscd.

Mand.

Fgle. And to the chil - dren.

Yetta And to the chil - dren.

Rabbi

W-L And to the chil - dren.

Gimpel (3rd time only) And to the chil - dren. Rabbi, it was a mis - take.---

Leibish And to the chil - dren.

334 Play 3 times Instruments tacet third time! a tempo **DD**

Vln. I *p* *f* *ff* *mp dolce*

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

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

D.B. *p* *f* *pizz*

340

Fl. *pp* **EE** senza misura

B $\flat$ Cl. *pp*

S. Sx. *pp*

B $\flat$ Tpt.

Tba.

Perc. Trgl

Hpscd. *p* *pp*

Mand. *p*

Fgle

Yetta

Rabbi 8 Are you _____ sure Gimpel that it was a mis-take?

W-L 8

Gimpel

Leibish

340

Vln. I *5* **EE** senza misura

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

342 a tempo

Recitative

Fl. *pp*

B $\flat$ Cl. *pp*

S. Sx.

B $\flat$ Tpt.

Tba. *p*

Perc. *p*

Hpscd. *p* *pp*

Mand. *pp*

Fgle

Yetta

Rabbi *8* But how? _____ You saw them with your own eyes_

W-L *8*

Gimpel I'm cer - tain Rab - bi.

Leibish

342 a tempo

Recitative

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *mp*

344 a tempo

Recitative

Fl. *pp*

B♭ Cl. *pp*

S. Sx. *pp*

B♭ Tpt. *pp*

Tba. *p*

Perc. *p*

Hpscd. *p* *pp*

Mand. *p*

Fgle

Yetta

Rabbi A sha - - - dow from what? —

W-L

Gimpel It must have been a sha - dow!

Leibish

344 a tempo

Recitative

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *mp*

348

Fl.

B♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Fgle

Yetta

Rabbi

W-L

Gimpel

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

5

5

p

The Ya-no-verRab-bi will an-nul your divorce for in Maïmo-ni-des he has found such a rul - ing.

348

11H. Pantomime continued

David Schiff

(Gimpel kisses the Rabbi's hand and says: And if Maimonides says it's kosher....it's kosher!

[illegible]

366

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Elka

Gimpel

366

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

espressivo

p

SCym

p (brushes)

Badkhen: She had six children and he loved them dearly. All sorts of things happened--but Gimpel neither saw nor heard. He believed--for the Rabbi told him: "Faith in itself is beneficial."

sul ponticello

pp

arco

pp *sul ponticello*

377

Fl.

B♭ Cl.

T. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Elka

Gimpel

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

espressivo

mf

Gliss.

mf

espressivo

mf

pizz.

mf

espressivo

Badkhen: Then Elka took sick-cupings and leaches could not save her. On her deathbed she begged Gimpel for forgiveness.

[illegible]

412

Fl.

B $\flat$ Cl.

T. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Elka

Gimpel

fa - - - ther! -

Who's the fatherthen?

a tempo

mp

f

p

mp

mf

fp

p

Castanets

p

5

3

6

3/4

3/16

412

Vln. I

Vln. II

Vla.

Vc.

D.B.

a tempo

pizz.

mp

p

sul ponticello

p

pizz.

3/4

3/16

416

Fl.

B♭ Cl.

A. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Elka

Gimpel

416

Vln. I

Vln. II

Vla.

Vc.

D.B.

Don't ask... There were so very many...

mp

p

pizz.

mp

421

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

Elka

Gimpel

421

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

mp

mf

3

3

3

y, so ve - - - - ry man - - - - y men!

arco

424

Fl. *f* 5 to Piccolo

B♭ Cl. *f* 5

A. Sax. *f* 5

B♭ Tpt. *f* 5

Tba.

Perc. *p* 3 *f*

Hpscd. *f* 3 *attacca*

Mand.

Acc.

Elka But your chil - dren, Gim - pel, they are cer - tain - ly not!_____

Gimpel

424

Vln. I *arco* *p* *f*

Vln. II *arco* *p* *mf*

Vla. *arco* *p* *mp*

Vc. *arco* *f* *p*

D.B. *f* *p*

12. The Evil One

BADKHEN: One night as he lay asleep on the flour sacks in the bakery the Spirit of Evil appeared to Gimpel...

Flute *p* *pp*

Clarinet in B $\flat$ *p* *pp*

Alto Sax.

Trumpet in B $\flat$ *C.S.* *p* *pp*

Tuba

Percussion *sand paper* *p* *pp*

Harpichord

Evil One (spoken)
Gimpel! Why are you sleep-ing? All the

Gimpel (spoken)
What should I be do-ing? Eat - ing kreplakh?

Violin I *pizz.*

Violin II

Viola

Cello

Double Bass *p* *p* *pp*

12

Fl. *p* *hold back* *a tempo*

B $\flat$ Cl. *p* *f*

A. Sx. *mp* *f*

B $\flat$ Tpt. *p* *f* *p*

Tba.

Perc. *p* *f* *p* sand paper

Hpscd.

E.O. 12 *cresc.* *f*
Now you can de - ceive them, now you can get e - ven: Vergeance on all the wick-ed world!

Gimpel

Vln. I 12 *hold back* *a tempo*

Vln. II

Vla.

Vc.

D.B.

17

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

17

E.O.

Gimpel

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

Yes I've had it with play - ing the fool. Can you

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

E.O.

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

WB

pp

pp

mf

fp

p

21

Ev - 'ry day you'll put a - side a

21 tell me a way that I can get re - venge?

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

E.O.

Gimpel.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

SCym-brushes

buck-et full of u-rine ...and at night pour it all o - ver,

...a buck-et full of u-rine... ...night

pp

mp

p

f

30

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

E.O.

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tempo di Foxtrot
(swing sixteenth notes)

WB

BD

Hi-hat

ff

p

p

p

arco

p

f

all o - ver the dough. (freely) spoken: of the Sabbath bread!

Make themstuff their guts with

...all o - ver...

Tempo di Foxtrot
(swing sixteenth notes)

34

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

34

E.O.

gar - bage and filth. Make them fill their mouths with bread soaked in filth. The

Gimpel

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

E.O.

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

wise__ men of Fram - pol, the learned__men of Fram - - - Fram - - - pol!

Make them

mf

cresc.

cresc.

40

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

E.O.

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

WB

3

Ah, ah, ah, ah, ah.

stuff their guts with gar - bage and filth.

But what a - bout the world to come?

(spoken)

(spoken)

43

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

43

E.O.

Whatworld to come?You don't be-lieve that too?

Ah, ah, ah, ah,

Gimpel

(sung)

Make them fill their mouths with

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. WB

Hpscd.

45

E.O.

ah.

Gimpel

(spoken)

45 bread soaked in filth. But sure - ly there's a God?

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

47 (spoken)

E.O.

Don't be ri - di - cu - lous. That's an - other one they put o - ver on you

Gimpel

(sung) Ah! (spoken)

47

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco *f*

49 Slower accel. e cresc.

Fl. *pp*

B $\flat$ Cl. *pp*

A. Sx. *pp* *mp*

B $\flat$ Tpt.

Tba.

Perc. Trgl *pp*

Hpscd.

49 accel. e cresc.

E.O. *pp* *(sung)* Ah, Ah, ah, ah, ah,

Gimpel

Sowhat is there then?

49 Slower accel. e cresc.

Vln. I

Vln. II

Vla.

Vc.

D.B. *(real sound)* *p* *pizz.* *f*

55 **A tempo - risoluto!** (straight sixteenth notes)

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc. **SD snares off** **CB**

Hpscd.

E.O. 55 (long) (spoken) *(first time only)* *f*

ah, _____ ah. A deep black swamp! Make them stuff their guts with

Gimpel *f*

55 **A tempo - risoluto!** (straight sixteenth notes)

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

Make them stuff their guts with

58

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. WB

Hpscd.

58

E.O.

gar - bage and filth. Make them fill their mouths with bread soaked in filth!

Gimpel

58

gar - bage and filth. Make them fill their mouths with bread soaked in filth!

Vln. I

Vln. II

Vla.

Vc.

D.B.

61

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hi-hat

Hpscd.

61

E.O.

Ah! _____ Vengeance on all! Vengeance on all!

Gimpel

Ah, _____ ah. _____ Ven-geance on all! Ven-geance on all!

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Fl. *mf* *f*

B $\flat$ Cl. *f*

A. Sx. *f*

B $\flat$ Tpt. *mf* *fp*

Tba. *fp*

Perc. *fp* *mp* *fp*

Hpscd.

77

E.O.

Gimpel

77

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

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

Vla. *f* *fp* *fp* *f* *f* *f* *f* *f*

Vc. *f* *fp* *fp* *f* *f* *f* *f* *f*

D.B. *f*

Glissando *Glissando* *Glissando* *Glissando* *Glissando* *Glissando* *Glissando* *Glissando*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Gliss. *Gliss.* *Gliss.* *Gliss.*

86

Fl.

B♭ Cl.

A. Sax.

B♭ Tpt.

Tba.

Perc.

Flexaton
(or ratchet)

SD snares on

Hpscd.

E.O.

Gimpel

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

13. Elka's Ghost

Very slow

Flute

Clarinet in B $\flat$

Alto Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Elka
Gim - - - pel!

Gimpel

Very slow

Violin I
pp

Violin II
pp

Viola
pp

Cello
pp

Double Bass

7

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp espr.

What have you done_____ now, Gim - pel, Gim - - - pel?

GIMPEL

It's all

7

[illegible]

17

Fl.

B♭ Cl.

A. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

Gim - pel? Poor fool — if I was false to you does it mean the whole world is

17

21

(In 8)

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

21

(In 8)

Vln. I

Vln. II

Vla.

Vc.

D.B.

noth-ing but a lie! In the end_ I found out that I on - ly fooled my - self!

Trgl

p

p

pizz.

Glossando

pizz.

pizz.

pizz.

24

Fl. *p* *dolce*

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd. *pp*

Elka

Gimpel

24

Vln. I *arco* *pp*

Vln. II *arco* *pp*

Vla. *arco* *pp*

Vc.

D.B.

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. Glsp *p*

Hpscd.

Elka
In the end_ I found out_ that I on - ly fooled my - self!_ I fooled my-self a - lone,

Gimpel

29

Vln. I

Vln. II *pp*

Vla.

Vc. *arco* *pp*

D.B.

[illegible]

37

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

dolcissimo

Gim - - - - pel! For

pp

pp

pp

pp

pp

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

Vln. I

Vln. II

Vla.

Vc.

D.B.

(take time)

here you pay for

(spoken)

ev - ery - thing!

p

pp

fp

fp

14. Finale

BADKHEN: Heeding Elka's words, Gimpel dug a hole in the ground and buried the dough.
Then he went home, divided all his belongings among his children, and left Frampol, carrying nothing but his prayer shawl.

Risoluto ♩ = 90

Flute

Clarinet in B♭

AltoSax.

Trumpet in B♭

Tuba

Percussion

Harpsichord

Rabbi's Daughter

Feigele

Yechiel

Elka

Yetta

Rabbi

Wolf-Leib

Gimpel

Badkhen

Leibish

Violin I

Violin II

Viola

Cello

Double Bass

con sord. *mf* *p* *f* *WB* *p*

Tam. *p* *f*

(freely) Chil - dren, last night I saw yourdear moth - - - er,

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

12

B

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgls.

Yl.

Elka.

Yetta.

Rabbi.

W-L.

Gimpel.

Badkh.

Leibish.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

pp

mf

pp

WB

p

pp

f

p

mf

ev - erlived a Gim - pel!

I'mgo-ingfar a - way_ _ to see_____ the

pizz.

mf

pizz.

mf

arco

p

arco

p

con sord.

dolce

pp

con sord.

dolce

pp

pizz.

p

18

Fl. *p*

B $\flat$ Cl. *mf* *mp*

A. Sx.

B $\flat$ Tpt. *p*

Tba.

Perc. Temple blocks *mp*

Hpscd.

R.D.

Fgle

Yl.

Elka

Yetta

Rabbi

W-L

Gimpel world! ____

Badkh.

Leibish

18

Vln. I mute on *con sord. pp dolce*

Vln. II

Vla. pizz. *p*

Vc.

D.B. *sim.*

26

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

Yl.

Elka

Yetta

Rabbi

W-L.

Gimpel

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

low tom tom

p

p

pizz.

mf

mf

p

p

I wan - dered far from one place to an - oth - er and man-y good peo - ple

26

pizz.

mf

mf

p

p

31

FL.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

YL

Elka

Yetta

Rabbi

W-L

Gimpel

Badkh.

Leibish

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

medium tom tom

helped me a-long my way. Man-yyears came and went and my beard grew long and grey.

p cantabile

espr.

p

arco

pp

pizz.

p

arco

espr.

mp

38

Fl.

p

F

B $\flat$ Cl.

p

p

A. Sx.

p

B $\flat$ Tpt.

p

p

Tba.

p

Perc.

BD

SCym

p

Hpscd.

R.D.

Fglt.

Yl.

Elka.

Yetta.

Rabbi.

W-L.

Gimpel.

And in ev - 'ry town I heard so man - y sto - ries

Badkh.

Leibish.

38

Vln. I

mf

F

Vln. II

mf

Vla.

mf

Vc.

calando

p

D.B.

pp

49

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

Yl.

Elka

Yetta

Rabbi

W-L.

Gimpel

Badkh.

Leibish

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

Gong

pp

p

3

3

vinced_____ that there real - ly are__ no__ lies!__

pp

arco

pp

arco

pp

FL.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

Yl.

Elka

Yetta

Rabbi

W-L.

Gimpel

Badkh.

Leibish

thento-mor - row or in a year___ or perhaps in a hun - dred or a thou - sand_ years!_____

Vln. I

Vln. II

Vla.

Vc.

D.B.

59 molto rit. H a tempo $\text{♩} = 120$

Fl. *mf* to Piccolo

B♭ Cl. *mf* *mp* *p* *mp*

A. Sx. *mp* *mp*

B♭ Tpt.

Tba.

Perc. *p* Trgl

Hpscd.

R.D.

Fgle

Yl. Grand - pa, Grand - pa come tell me a sto - ry.

Elka

Yetta

Rabbi

W-L.

Gimpel

Badkh.

Leibish

59 molto rit. H a tempo $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

D.B.

64 **I** Twice as fast

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgls

Yl.

Elka.

Yetta.

Rabbi.

W-L.

Gimpel.

Badkh.

Leibish.

64 **I** Twice as fast

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

Go run a-way, leavetown to-day- the Czar.

Gimpel - go run a-way- leavetown to-day. The Czar is com - ing, coming

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

Yl.

Elka

Yetta

Rabbi

W-L.

Gimpel

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

(spoken)
The Czar, Grand-pa?

(take time)
The Czar came to Fram - pol.

71 to Fram - pol.

pp

p

p

76 J

Fl. *schierzando*

B $\flat$ Cl. *mf*

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. Trgl *p*

Hpscd.

R.D.

Fgle

Yl. Grandpa, Grand - pa, tell an-oth-er sto - ry.

Elka

Yetta

Rabbi

W-L

Gimpel

Badkh.

Leibish

76 J

Vln. I *p*

Vln. II

Vla.

Vc. *pizz.* *p*

D.B.

Twice as fast

Piccolo *p*

Glsp *p*

Canyou

82

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fggle

Yl.

Elka

Yetta

Rabbi

W-L

Gimpel

Badkh.

Leibish

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

90

rit.

K

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

R.D.

Fgle

Yl.

spoken

sung

The moon fell down Grand - pa?

Grand - pa,

Elka

Yetta

Rabbi

W-L.

Gimpel

sky

near

Fram - pol!

Badkh.

Leibish

90

rit.

K

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf scherzando

[illegible]

14A Coda

(Before music starts) Boy: You always tell the same stories!
Gimpel: He's right...the little bastard!

L Gracioso *♩ = 108*

Piccolo *f* *p* to flute

Clarinet in B $\flat$ *f* *p*

AltoSax. *f*

Trumpet in B $\flat$ *C.S.* *mf*

Tuba *mf* *p*

Percussion *tom toms (soft sticks)* *p*

Harpischord

Elka

Gimpel *Many*

L Gracioso *♩ = 108*

Violin I *pizz.* *f* *p* *arco*

Violin II *pizz.* *f* *p* *arco*

Viola *pizz.* *f* *p*

Cello *pizz.* *f* *p*

Double Bass *pizz.* *f* *p*

Picc.
 B $\flat$ Cl.
 A. Sx.
 B $\flat$ Tpt.
 Tba.
 Perc.
 Hpscd.
 Elka.
 Gimpel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

years have come and gone since I set out from Fram - - - pol,

arco
espr.
mp

109 M Flute

Picc. *p* *mp*

B $\flat$ Cl. *p* *mp*

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. *pp* Glsp *mp*

Hpscd.

Elka.

Gimpel. but when I close my eyes I am back there once a - gain and

109 M

Vln. I

Vln. II

Vla.

Vc. *arco* *mp* *espr.*

D.B.

113

Picc. *p*

B $\flat$ Cl. *p*

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka

Gimpel

113

Vln. I *espr.* *p* **N**

Vln. II *espr.* *p*

Vla. *p*

Vc. *mp*

D.B. *arco* *p*

who is stand - ing right by my side? El - - - ka! She ad - vis - - - es

117

Fl. *mp*

B $\flat$ Cl. *mp*

A. Sx.

B $\flat$ Tpt.

Tba.

Perc. *p* Glsp

Hpscd.

Elka.

Gimpel. me with all my prob-lem and ev - 'ry word is true. I weep for her with bit - ter tears and

117

Vln. I

Vln. II

Vla.

Vc.

D.B.

123 Very slowly

Fl. *mf*

B $\flat$ Cl. *mf*

A. Sx. *mf*

B $\flat$ Tpt. *mf*

Tba.

Perc. BD Gong *mp* *p*

Hpscd.

Elka. Be_ pa - tient dear Gim - pel for in

Gimpel. beg her: "Take me with you." Ah

123 Very slowly

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

D.B.

129 PI **Slowly**

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka
just a lit - tle while we'll be to - ge - ther a - gain! _____

Gimpel
We soon will be to - ge - ther a - gain! _____ They say - that the world is

129 PI **Slowly**

Vln. I
espr.
p *pp*

Vln. II
espr.
p *pp*

Vla.
espr.
mp 3 3

Vc.
pizz.
p

D.B.
pizz.
p

This page contains musical notation for measures 135 through 140. The instruments are arranged as follows:

- FL.**: Flute I, starting measure 135 with a triplet of eighth notes (F4, G4, A4) marked *pp*.
- B♭ Cl.**: B-flat Clarinet, rests throughout.
- A. Sx.**: Alto Saxophone, rests throughout.
- B♭ Tpt.**: B-flat Trumpet, rests throughout.
- Tba.**: Trombone, rests throughout.
- Perc.**: Percussion, playing a rhythmic pattern of eighth and sixteenth notes.
- Hpscd.**: Harpsichord, rests throughout.
- Elka.**: Electric Keyboard, rests throughout.
- Gimpel.**: Gimpel (likely a typo for Cello), playing a melodic line with triplets and slurs, lyrics "just an il-lusion, but it's just a short step from tru - er world.___".
- Vln. I & II.**: Violins I and II, playing sustained notes with some movement in later measures, marked *mp* and *pp*.
- Vla.**: Viola, playing a melodic line with triplets and slurs, marked *pp* and *mp*.
- Vc.**: Violoncello, playing a steady bass line.
- D.B.**: Double Bass, playing a steady bass line.

The score includes various musical markings such as *pp*, *mp*, *espr.*, and dynamic changes. There are also performance instructions like "P2" indicating a second ending or repeat.

144

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel

144

Vln. I

Vln. II

Vla.

Vc.

D.B.

espr.
pp

espr.
p

By the door of the poor-house they've piled up the strong wooden boards. The graves dug, the

pp

156 **Slower**

Fl. *mp* *pp*

B♭ Cl. *mp* *pp*

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel. I can hear them say-ing the prayers at the grave-side, —

156

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

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

Vla. *3*

Vc.

D.B.

161 **Slower still**

Fl. *p* *pp* **P**

B♭ Cl. *p* *pp* *semplice* *p* *Gliss.*

A. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel *(with humor)*
and an - oth - er beg - gar's wait - ing for my pile of straw!...

161 **Slower still**

Vln. I *pp* **P** *p* *semplice*

Vln. II *pp*

Vla. *3*

Vc. *p*

D.B. *arco* *p*

166

Fl.

B $\flat$ Cl.

A. Sx.

B $\flat$ Tpt.

Tba.

Perc.

Hpscd.

Elka.

Gimpel.

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

Praise His name, when the time has come for me I will go with joy and glad - ness.

177 *to piccolo* **Senza misura**

Fl. *mf*

B♭ Cl. *mf*

A. Sx.

B♭ Tpt.

Tba.

Perc. **WB** *mf* **Gong** *p* **tamb.**

Hpscd.

Elka

Gimpel *f* tricks or pranks! Somay God be praised! For in His world Gim - pel will no more be the Fool!

177 **Senza misura**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *pizz.* *f* *arco* *fp*

180 Piccolo **Tempo of Overture** **Senza misura** **A tempo** **Senza misura**

Fl. *f* 3 21 21 21 21 21 21

B♭ Cl. *f* 3 21 21 21 21 21 21

A. Sx. *f* 3 21 21 21 21 21 21

B♭ Tpt. *f* 21 21 21 21 21 21 21

Tba. *f* 21 21 21 21 21 21 21

Perc. *f* 21 21 21 21 21 21 21

Hpscd. 21 21 21 21 21 21 21

Elka 21 21 21 21 21 21 21

Gimpel 21 21 21 21 21 21 21

Vln. I 180 **Tempo of Overture** **Senza misura** **A tempo** **Senza misura**
f *sfz* *pp* *molto espr.* *pp* *very slow* 21 21 21 21 21 21 21

Vln. II 21 21 21 21 21 21 21

Vla. 21 21 21 21 21 21 21

Vc. 21 21 21 21 21 21 21

D.B. 21 21 21 21 21 21 21

186 A tempo

Picc. *p* *mf* *f* *ff*

B♭ Cl. *p* *mf* *f* *ff*

A. Sx. *p* *mf* *f* *ff*

B♭ Tpt. *f* *ff*

Tba. *f* *ff*

Perc. *p* *f*

Hpscd. *f* *ff*

Elka

Gimpel

Vln. I 186 A tempo *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

8va *(very long)*

15. BOWS

Vivo ♩ = 152

Piccolo

Clarinet in E $\flat$

Soprano Sax.

Trumpet in B $\flat$

Tuba

Percussion

Harpsichord

Mandolin

Accordion

Rabbi's Daughter

Feigele

Yechiel

Yetta

Wolf-Leib

Badkhen:
8 *f* Ma - zel tov Ma - zel tov! Ma - zel tov oy ma - zel tov!

Leibish

Vivo ♩ = 152

Violin I *mf*

Violin II *mf*

Viola *f* *Glissando*

Cello *f* *Glissando*

Double Bass *f* *Glissando*

12

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle.

Yl.

Yetta.

W-L.

Badkh.

Leibish.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

fp

f

p

f

p

f

p

f

p

ma - zel tov oy ma - zel tov ma - zel tov ma - zel

Ma - zel tov ma - zel tov ma - zel

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle.

Yl.

Yetta

W-L.

Badkh.

Leibish

Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel

tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov

ma - zel tov ma - zel tov ma - zel ma - zel tov Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel

Vln. I

Vln. II

Vla.

Vc.

D.B.

44

Picc. *f* *ff* *mp*

E♭ Cl. *f* *ff*

S. Sx. *f* *ff*

B♭ Tpt. *B*

Tba. *B*

Perc. *B* *GLSP* *mp*

Hpscd. *B* *mp*

Mand. *B*

Acc. *B* *mp*

R.D. *B*

Fgle. *B*

Yl. *B* *Yekhiel*
Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel

Yetta *B* *tov!*

W-L. *B* *ma - zel ma - zel tov!*

Badkh. *B* *ma - zel tov!*

Leibish *B*

44

Vln. I *f* *B*

Vln. II *f* *B*

Vla. *B*

Vc. *f* *B*

D.B. *B* *f*

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L.

Badkh.

Leibish

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

f

Tablas

R's Daughter

Ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel Ma - zel tov ma - zel tov

Feigele

Ma - zel tov ma - zel tov! ma - zel

55

55

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

YL

Yetta

W-L

Badkh.

Leibish

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel tov! Ma - zel tov ma - zel tov ma - zel tov oy

tov oy ma - zel tov! ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov! ma - zel tov oy ma - zel

tov ma - zel tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! Ma - zel tov ma - zel tov ma - zel

ma - zel tov ma - zel tov ma - zel tov oy ma - zel tov

74

Picc. *ff* *mp* D

E♭ Cl. *ff* *mp*

S. Sx. *ff* *mp*

B♭ Tpt. *mp*

Tba. *mf*

Perc. BD

Hpscd. *f* *ff*

Mand. *f*

Acc. *f*

R.D. *f*
ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel tov! Ma - zel tov!

Fgle *f*
tov! ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov! ma - zel tov ma - zel tov ma - zel

Yl. *f*
tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel ma - zel tov! ma - zel tov!

Yetta *f*
ma - zel tov ma - zel tov ma - zel

W-L. *f*
Ma - zel tov ma - zel tov ma - zel tov oy

Badkh.

Leibish *f*
ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov!

Vln. I *f* *ff* *mp* D

Vln. II *f* *ff* *mp*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*

D.B. *f* *pizz.* *mf*

84

Picc. *mf*

E♭ Cl. *mf*

S. Sx. *mf*

B♭ Tpt. *mf*

Tba. *mf*

Perc. *f*

Hpscd.

Mand.

Acc.

R.D.

Fglt. *mf*

Yl. *mf*

Yetta *mf*

W-L. *mf*

Badkh. *mf*

Leibish *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Ma - zel tov! Ma - zel tov ma - zel tov! Ma - zel tov ma - zel tov ma - zel tov oy

tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov oy ma - zel

ma - zel tov! ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel

tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov ma -

ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov Ma - zel tov Ma - zel tov ma - zel tov ma - zel tov

ma - zel tov oy ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel tov oy

84

Gliss.

Gliss.

pizz.

Picc.

E♭ Cl.

S. Sax.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle.

Yl.

Yetta.

W-L.

Badkh.

Leibish.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov!!

tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov!

tov oy ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov!

zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel tov

ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel tov ma - zel tov

ma - zel tov ma - zel tov oy ma - zel tov ma - zel tov ma - zel ma - zel tov!

94

ff

ff

ff

105

Picc.

E♭ Cl.

S. Sx.

B♭ Tpt.

Tba.

Perc.

Hpscd.

Mand.

Acc.

R.D.

Fgle

Yl.

Yetta

W-L

Badkh.

Leibish

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

ff