

Klezmer Suite

Pavanish

Richard Kram (5/2015)

Theremin $\bullet = 54$
(alt. Violin)

7

11

16

20

24 $\bullet = 58$

30 $\bullet = 54$
rit.

35 $\bullet = 48$
rit.

Klezmer Suite

Pavanish

Richard Kram (5/2015)

$\bullet = 54$
Not quite spiccato

Violin I

4

Vln. I

7

Vln. I

10

Vln. I

13

Vln. I

mf

18

Vln. I

p *mf* *f* *mf*

20

Vln. I

23

Vln. I

26

Vln. I

$\bullet = 58$

mf

30 *rit.* $\bullet = 54$ *f*



33



37 *rit.* ($\bullet = 48$)



Klezmer Suite

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Violin II

$\bullet = 54$

p

4

Vln. II

7

Vln. II

10

Vln. II

mp

14

Vln. II

p

18

Vln. II

mp

mf

mf

20

Vln. II

23

Vln. II

26

Vln. II

$\bullet = 58$

pizz.

mf

rit.

31 $\bullet = 54$
Vln. II arco *mf*

34

37 *rit.* ($\bullet = 48$)

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Viola

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

Tempo markings: $\text{♩} = 54$, $\text{♩} = 58$, $\text{♩} = 48$

Dynamics: *p*, *mp*, *mf*, *rit.*, *arco*, *pizz.*

Klezmer Suite

Pavanish

Richard Kram (5/2015)

$\bullet = 54$
(Es tut mir leyd)

Cello

p

9 *mp*
mp

17 *p* *mp* *mf*

24 $\bullet = 58$
pizz.
mf

30 *rit.* $\bullet = 54$
arco
mf

33

37 *rit.* $(\bullet = 48)$

Klezmer Suite

Pavanish

Richard Kram (5/2015)

$\bullet = 54$

Bass

pizz.
p

7

Bass

13

Bass

arco
mp

mp

pizz.
mf

20

Bass

$\bullet = 58$

26

Bass

pizz.
mf

rit.

31

Bass

$\bullet = 54$

pizz.
f

36

Bass

rit.

($\bullet = 48$)

The musical score is written for Bass in 4/4 time. It consists of seven staves of music. The first staff starts with a tempo marking of quarter note = 54 and a dynamic of *p* (piano) with a pizzicato articulation. The second staff continues the melody. The third staff has a measure rest, then changes to 3/2 time with a dynamic of *mp* (mezzo-piano) and arco articulation, followed by a return to 4/4 time with a dynamic of *mf* (mezzo-forte) and pizzicato articulation. The fourth staff continues in 4/4 time. The fifth staff has a measure rest, then changes to a tempo of quarter note = 58 and a dynamic of *mf* with pizzicato articulation, ending with a *rit.* (ritardando) marking. The sixth staff has a tempo of quarter note = 54 and a dynamic of *f* (forte) with pizzicato articulation. The seventh staff has a *rit.* marking and a final tempo of quarter note = 48, ending with a double bar line.

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Pavanish

Richard Kram (5/2015)

Oboe

♩ = 54
Like a Pavane!

pp *ppp*

9

Ob.

mf *mp* *mf* *p*

16

Ob.

mf *mf*

21

Ob.

mp

26

♩ = 58
a touch faster

Ob.

mf

30

rit.

♩ = 54
a tempo

Ob.

mf

33

Ob.

mp

36

rit.

(♩ = 48)

Klezmer Suite

Pavanish

Richard Kram (5/2015)

Clarinet

$\bullet = 54$

pp *ppp*

9

Cl. *mp* *mf* *p*

16

Cl. *mf* *mp*

23

Cl. *mp* *mf* *mp*

27

$\bullet = 58$

Cl. *mf* *mp-mf*

30

rit. $\bullet = 54$

Cl. *mp*

35

mp *rit.* ($\bullet = 48$)

Klezmer Suite

Pavanish

Richard Kram (5/2015)

$\bullet = 54$
(alt. keyboard pad or horn sound)

Horn1/3 *pp* *p*

6 Hn.

12 Hn. *p*

19 Hn. *mp*

25 Hn. $\bullet = 58$ *mp* *rit.*

31 Hn. $\bullet = 54$ *mp*

37 Hn. *rit.* $(\bullet = 48)$

Klezmer Suite

Pavanish

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The musical score is written for two horns. The first staff is for Horn 2, and the subsequent five staves are for Horn 1. The music is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as quarter note = 54. The score includes dynamic markings such as *pp*, *p*, and *mp*, and performance instructions like *rit.* (ritardando). The piece concludes with a double bar line and a fermata.

Horn 2

Horn 1

Horn 1

Horn 1

Horn 1

Horn 1

Klezmer Suite

Pavanish

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$\bullet = 54$

Harp

mp

4

Harp

7

Harp

10

Harp

13

Harp

mf

15

Harp

18

Harp

mp *f* *mf*

20

Harp

23

Harp

26

Harp

mf ♩ = 58

28

Harp

30

Harp

rit. ♩ = 54

33

Harp

Measures 33-35: Treble clef contains eighth notes with beams and rests. Bass clef contains quarter notes and rests. Measure 34 has a sharp sign on the first eighth note.

36

Harp

Measures 36-38: Treble clef contains eighth notes with beams and rests. Bass clef contains quarter notes and rests. Measure 37 has a *rit.* marking. Measure 38 has a tempo marking $(\text{♩} = 48)$ and a fermata over the final note.