

דן יוהס
פרלוד
לתזמורת סימפונית (1981)

DAN YUHAS
PRELUDE
FOR SYMPHONY ORCHESTRA (1981)
IMI 6443



מכון לפזסיקה ישראלי (מ. י. מ.) ת. ד. 3004 תל-אביב, ISRAEL MUSIC INSTITUTE (I. M. I.) P.O.B. 3004, TEL-AVIV, ISRAEL

DAN YOHAS - PRELUDE FOR ORCHESTRA

Orchestration

3 Flutes (2nd. and 3rd. changing Piccolo and Alto Flute)

2 Oboes

English Horn (changing 3rd. Oboe)

2 Clarinets in B^bBass Clarinet in B^b (changing 3rd. Clarinet)

2 Bassoons (2nd. changing with Double Bassoon)

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Harp

Piano

Percussion: (5 players)

Crotales	Maracas
Glockenspiel	Tambourin
Tubular Bells	4 Timpani
Vibraphone	3 Bongos
Xylophone	3 Tom Toms
Triangle	Snare Drum
3 Suspended Cymbals	Tenor Drum
A pair of Cymbals	Bass Drum
Claves	Tam Tam
Wood Block	3 Gongs (S.M.L. - the large may be replaced by a Tam Tam)
Whip	

Remarks: The Score is written in C.

Pic., Xyl. and Gspl. sound an octave higher. (Unless marked "loco").
D.B. and D.Bn. sound an octave lower.

Accidentals apply only to the notes they precede:

♭ a quarter tone lower.

♯ a quarter tone higher.

PRELUDE

פרלוד

FOR SYMPHONY ORCHESTRA (1981) לתזמורת סימפונית

דן יוהס
DAN YUHAS

1

4" 5" *

Obs.

Cls.

E. Hrs.

Tpts.

Vlns. I

Vlns. II

* Each line represents appr. 1".

2

Handwritten musical score for a symphony orchestra, page 4. The score includes staves for Oboes (Obs.), Clarinets (Cls.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Violins (Vlins.), and Cymbals (Cym.). The music is marked with 'sfz' (sforzando) and 'sf' (sforzando) dynamics, often with accents. There are also markings for '7'' and '4'' above the staff. The score is divided into two systems, I and II, with multiple staves for each instrument group.

* Breath attack (no tongue) for all wind instruments

♩ = 76-80

Fls. *mf* *p*

Obs. *mf* *p*

Obs. *mf*

Cl. *mf*

E. Hns. *mf*

Tpts. *mf*

Pno. *p sf*

Lento

3/4 4/4 4/4 ♩ = cca 48

ousp. cym. *p*

whip *sff*

solo

1. *gliss.* *cresc. mf*

2. *gliss.* *cresc. mf*

3. *gliss.* *cresc. mf*

4. *gliss.* *cresc. mf*

5. *gliss.* *cresc. mf*

6. *gliss.* *cresc. mf*

7. *gliss.* *cresc. mf*

8. *gliss.* *cresc. mf*

9. *gliss.* *cresc. mf*

10. *gliss.* *cresc. mf*

11. *gliss.* *cresc. mf*

12. *gliss.* *cresc. mf*

Vlns. I

Vlns. II *tutti* *ff pizz.*

Vla. *tutti* *ff pizz.*

Vcls. *pp sf* *pp* *pp* *pp*

D.B. *pizz.* *sf*

* stop trill

4 4

Fls. 1. 2. *mf* *mf*

Obs. 1. 2. *cresc.* *ff*

Cls. 1. 2. *cresc.* *ff*

E. Hns. 1. 2. *cresc.* *ff*

Tpts. 1. 2. *cresc.* *ff*

triangle *pp*

I 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. *cresc.* *ff* *gliss.* *vibrato*

II 1. 2. 3. 4. 5. 6. 7. 8. *cresc.* *ff* *gliss.* *vibr.*

Vcls. *vla. B* *ff*

* It is not necessary to reach the "e" at exactly the same time.
 ** lift the bow before 17

The score is written on multiple staves for various instruments:

- Fls.:** Flute 1 (a3), Flute 2 (a2), Flute 3 (a2). Dynamics: *f*, *cresc.*, *ff*, *fff* (very short).
- Obs.:** Oboe. Dynamics: *f*, *cresc.*, *fff*.
- E. Hns.:** English Horn. Dynamics: *f*, *cresc.*, *fff*.
- Cls.:** Clarinet. Dynamics: *f*, *cresc.*, *fff*.
- B. Cl.:** Bass Clarinet. Dynamics: *f*, *cresc.*, *fff*.
- Bns.:** Bassoon. Dynamics: *f*, *cresc.*, *fff*.
- E. Hns. (2nd):** English Horn. Dynamics: *p*, *mf*, *f*, *cresc.*, *ff*.
- Tpts.:** Trumpets. Dynamics: *f*, *cresc.*, *ff*, *fff*.
- Trbs.:** Trombones. Dynamics: *f*, *cresc.*, *ff*, *fff*.
- Harp:** Dynamics: *mf*, *f*.
- Pno.:** Piano. Dynamics: *mf*, *f*, *pizz.*
- Drum:** Dynamics: *pp*, *mf*.
- Strings:** I, II, Vla., Vcls., D.B. Dynamics: *cresc.*, *accel. ***, *fff*.

Performance instructions include: *flutt.*, *flutt. (straight)*, *cup mute*, *gliss.*, *plunger*, *near the soundboard*, *soft mallet on string*, *motor on*, *trem.*, *tubular bell*.

* all strings continue the changing of the bow.
 ** the accel. applies to the speed of changing the bow.

(very sl)

6

♩ = ca 66

3/8 5/8 2/4 4/4

8 8 4 4

Vlins. I

Vlins. II

Vlas.

Vcls.

D.B.

There should be at least 2 players for each part. (Preferably 3)

The bar lines are for the convenience of the performers only.

2 4 2 3 2
4 4 4 8 4

Handwritten musical score for Violins (Vlns.), Violas (Vlas.), Cellos (Vcls.), and Double Basses (D.B.). The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings such as *mf*, *sf*, and *f*. The notation includes complex rhythmic patterns and articulation marks. The Vlns. section is divided into I and II. The Vlas. section is divided into I and II. The Vcls. section is divided into I and II. The D.B. section is at the bottom. The score is heavily annotated with performance instructions and dynamic changes.

12
 4 3 4 3
 4 8 4 4
 with timpani sticks

cresc.
legato
pp sempre
fff

I
 Vlns.
 II
 Vlas.
 Vcls.
 D.B.

cresc. ----- *fff*
 poco accel. -----

8

5 6
8 P=cca 80 8

4"

B. drum

pp sempre
gongs
mp
p.
p.
p.
pp

motor off

vib.
pp

timp
p
gliss
p
gliss
arp.
pp

glock loco
pp

crotale
pp

crotale
pp

I

1. c.s.
PPP

2. c.s.
PPP

3. c.s.
PPP

4. c.s.
PPP

5. c.s.
PPP

Vlns.

1. c.s.
PPP

2. c.s.
PPP

3. c.s.
PPP

4. c.s.
PPP

5. c.s.
PPP

Vla.

1. c.s.
PPP

2. c.s.
PPP

3. c.s.
PPP

* place a crotale tuned f# on the timp.

** free, very fast permutations with varying lengths of groups, within the given range. Start with the written order.

legato 4" 4" 4" pcc. once only 4"

Fls. Flute 1: *legato*, *ppp*, *pp*

Alto Fl. Flute 2: *legato*, *pp*, *pp*

Obs. Oboe: *legato*, *pp*, *pp*

E. Hn. English Horn: *legato*, *pp*

Cl. Clarinet: *legato*, *pp*

B. Cl. Bass Clarinet: *legato*, *pp*

Bns. Bassoon: *legato*, *pp*

Hns. Horns: *legato*, *pp*, *pp c/s*, *c/s*

B drum: *pp*, *pp*, *dim.*, *ppp dim.*

gongs: *pp*, *pp*, *pp*, *pp*, *pp*

susp. cym. Suspended Cymbal: *pp*, *pp*, *pp*, *pp*, *pp*

Harp: *pp*, *pp*, *pp*, *pp*

I Violin I: *ppp*, *ppp*, *ppp*, *ppp*

II Violin II: *ppp*, *ppp*, *ppp*, *ppp*

Vlns. Violins: *ppp*, *ppp*, *ppp*, *ppp*

Vlas. Violas: *ppp*, *ppp*, *ppp*, *ppp*

Vcls. Cellos: *ppp*, *ppp*, *ppp*, *ppp*

D.B. Double Bass: *ppp*, *ppp*, *ppp*, *ppp*

* all strings play
 ** cover all the range to the low "d"

Fls. *ff* *p cresc.*

Obs. *ff* *p cresc.*

B. Cls. *ff* *p cresc.*

Bns. *ff* *p cresc.*

Hns. *f* *ff*

Tpts. *f* *ff*

Trbs. *f* *ff*

Tuba. *mf* *tuba f* *ff*

B. dr. *f*

sn. dr. *mf*

Tom. *mf*

timp. *f*

Vlns. I *f* *ff* *p cresc.*

Vlns. II *f* *ff* *p cresc.*

Vlas. *f* *ff* *p cresc.*

Vcls. *f* *ff* *p cresc.*

D.B. *dim.* *mf* *p* *gliss* *pizz.* *f* *b+*

2 Vcls. soli *mf* *pizz.*

* as in p. 13

2/4 4/4 J = cca 60

Fls. f fff

Obs. f fff

E. Hr. f fff

Cls. f fff

B. Cls. f fff

Bns. f fff

Hns. f fff

Tpts. f fff

Trbs. f fff

Tuba f fff

gong sm. pp p

Tom-toms 4 9 8

sn.dr. mf tr. f f tr. solo B. dr. pp

whip

timp. f f

Pno. p L. sua sempre

Vlins. I fff

Vlins. II fff

Vlas. fff

Vcls. fff

D. B. pp vibrato

13

* all strings continue the trill

pp pizz.

solo dolce f mp

20 3 7 4 2 3 piu mosso
4 8 4 4 4 4 J=80-88

Fls. *mf* *pp* *flutter*

Obs. *p.* *mf* *1.* *2.*

Cls. *1. flutter* *2. flutter* *mf*

D. Bn. *mf*

Hns. *4.* *pp*

Tpts. *c.s. (straight. Wo.)* *c.s.*

Tuba *p*

dr. *pp*

Harp. *crotale* *pp* *glock* *pp*

Pno. *molto stacc.* *over* *f*

Vlns. I *pp*

Vlns. II *pp*

Vlas. *p*

Vcls. *p*

D.B. *pp* *arco* *p*

* all strings continue the trill (sempre pp)

* Repeat the same note, slowly at first, then gradually increase the tempo. The entrances are approximate, according to the beats of the conductor. Each number represents an instrument.

4/4

pp

Fls. 2. *mf* *tr.* *pp*

Obs. 4. *mf* *tr.* *pp*

Cls. 2. *mf* *tr.* *pp*

Bns. *p* *f* *a2* *mf*

Hns. *pp* *p* *mf* *+*

Trbs. *pp* *f* *solo* *tr.* *mf*

Tuba *Solo p* *f* *mf* *plugged* *mf* *tr.* *f*

timp. *p* *gliss*

Tom-Tom *p* *pp*

claves *p* *pp*

cymb. *p* *pp*

Vlns. I *pp* *ff*

Vlns. II *pp* *ff*

Vlas. *p* *pp*

Vcls. 1 *p* *pp* *5:4* *3:2* *3:27* *5:4*

2 *p* *pp* *5:4* *3:2* *3:2* *5:4*

3 *p* *pp* *5:4* *3:2* *3:2* *5:4*

4 *p* *pp* *5:4* *3:2* *3:2* *5:4*

5 *p* *pp* *5:4* *3:2* *3:2* *5:4*

6 *p* *pp* *5:4* *3:2* *3:2* *5:4*

7 *p* *pp* *5:4* *3:2* *3:2* *5:4*

D.B. 1 *p* *pp* *3:2* *3:2* *5:4*

2 *p* *pp* *3:2* *3:2* *5:4*

3 *p* *pp* *3:2* *3:2* *5:4*

4 *p* *pp* *3:2* *3:2* *5:4*

p. pizz. *pizz. 3:2*

* lip trill

pizz. 3:2

2 7
4 8
♩ = 48

16

Fls.

Alto Fl.

Hns.

Trbs.

timp.

Pno.

I

Vlns

II

Vlas.

Vcls.

D.B.

Vivo meno mosso

solo

1. b

mf

solo

f

1. 3:2

ff

Tam-tam

glock

p

pp

arp

pp

on string

3 soli

dis.

sul pont.

pp

sul pont

pp

sul pont

pp

sul pont

pp

arco

a2 **

psoli

a2

p

* Repeat the same note, slowly at first, then gradually increase the tempo

** 1. trem
2. ord.

6" 4/4

Fls. Pic. f

Alto Fl. mf

Ob. 1. mf

E. Hn. mf p

Cls. 1. * legato pp 2" * legato pp sempre 2. * legato pp 3. * legato pp

Bn. mf

D. Bn.

Hns. 1. mf 3. p

Tpts. mf f

Tuba 3. mf 4. mf

glock. chime f

vibr. mf

3 Vlns. soli

Vlns. I PP II PP

Vlas. PP

Vcls. PP

Vcls. soli a 2 pizz. p

D.B. soli tutti mf

D.B. a 3 loco mf p

* Very fast free permutations within the given range, with very short rests between the groups. Start with the written order.

Fls. 1 2

Alto Fl. 3

Obs. 4 2

E. Hn. 1

Cls. 2 3

Bns. 1 2

B. dr.

Vlns. I

Vlns. II

Vlas.

Vcls.

Handwritten notes in Korean: *플루트 파트에 대한 지시*

Dynamics: *p*, *f*, *cresc*

* as in p. 23

18

4

mf $\text{♩} = \text{app. } 120$

Fls. $\left\{ \begin{array}{l} 1 \\ 2 \end{array} \right.$ *p*

Alto Fl. *p*

Obs. $\left\{ \begin{array}{l} 1 \\ 2 \end{array} \right.$ *p*

E. Hn. *p*

Cls. $\left\{ \begin{array}{l} 1 \\ 2 \\ 3 \end{array} \right.$ *p*

Bns. $\left\{ \begin{array}{l} 1 \\ 2 \end{array} \right.$ *p*

timp *f* *f* *w. bl.* *f*

susp. cym. *mf*

sn. dr. *tr* *mf*

Tom Toms *f* *gong*

B. dr. *ff* *mf*

Vlins. I *ff*

Vlins. II *ff*

Vlas. *ff*

Vcls. *ff*

D.B. *ff*

20

5
8

crsc. - - - - - *ff*

Fls.

Alto Fl.

Obs.

E. Hn.

Cls.

Bn.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3, 4

Trbs. 1, 2

Tuba

timp.

Vlns. I, II

Vlas.

Vcls.

D.B.

f, *sf*, *ff*, *sub. p*

3:2, *5:4*, *3:2*, *5:4*

9
8

4 22

cresc.

ff

Fls. Pic. *ff*

Obs. *ff*

E. Hn. *ff*

Cls. *ff*

B. Cl. *ff*

Bns. *ff*

timp *gliss pp* *f* *gongs f* *mf*

crotale *pp*

m-toms *mp*

orgos *cresc* *mp* *ff*

Vlns. I *ff*

Vlns. II *ff*

Vlas. DIV. *tutti* *ord.*

Vcls. DIV. *tutti* *ord.*

D.B. *ff*

This page of a handwritten musical score, numbered 33, contains the following parts and markings:

- Pic.**: Piccolo part, starting with a key signature change to one flat.
- Fls.**: Flute part.
- Obs.**: Oboe part.
- E. Hr.**: English Horn part.
- Cls.**: Clarinet part.
- B. Cl.**: Bass Clarinet part.
- Bns.**: Bassoon part.
- timp**: Timpani part.
- gongs**: Gong part, marked *mf*.
- w. block**: Woodblock part, marked *mf*.
- Vlns. I & II**: Violin parts.
- Vlas.**: Viola part.
- Vcls.**: Violoncello part.
- D.B.**: Double Bass part.

The score is written in 4/4 time and includes various dynamic markings such as *mf* and *f*. The notation is dense, with many notes and rests across the staves.

23

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Piccolo (Pic.), Flutes (Fls.), Oboes (Obs.), English Horns (E. Hn.), Clarinets (Cls.), Bassoons (Bns.), Horns (Hns.), Trumpets (Trbs.), and Tubas. The percussion section includes Timpani (Timp), Bongos, Tom-toms, Maracas, Tambourine (tamb.), Whistle (w. bl.), Tenor Drums (Tener. dr.), and Snare Drums (sn. dr.). The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), Violas (Vcls.), and Double Basses (D.B.). The score features complex rhythmic patterns, dynamic markings (mf, f, p), and performance instructions such as 'col legno' and '3 soli'. There are also handwritten annotations like '3' and '4' near the woodwind staves, and 'c.s.' at the end of the Horns staff.

* free

Fls. *pp*

Obs. *pp*

Cls. *pp*

3
4

Hns.

Tpts.

Trbs.

timp *mf*

xy *mf* *gong* *sn. dr. cr.* *ten. dr.*

bongos *mf* *w. bl.* *pp*

con-toms *mf*

I Vlns. *mf*

II Vlns. *mf*

Vlas. *mf*

Vcls soli *p*

Vcls. *mf*

D.B. Soli

D.B. *mf*

* breath attack (no tongue)

The score is written for a full symphony orchestra. The woodwind section includes Piccolo, Flutes (Fls.), Oboes (Obs.), English Horn (E. Hn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), and Bassoons (Bns.). The brass section includes Horns (Hns.), Trumpets (Tpts.), Trombones (Trbs.), and Tuba. The string section includes Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violoncello (Vcls.), and Double Bass (D.B.).

The score is divided into four measures. The first three measures are primarily wavy lines, indicating a tremolo or rapid oscillation. The fourth measure contains more detailed musical notation, including notes, rests, and dynamic markings such as *f* and *mf*. The woodwind and brass parts in the fourth measure show specific melodic and harmonic lines.

* very fast, free non-diatonic passages with very small rests between the groups. (start faster than ♩)
 if necessary, fully written-out parts can be provided.

Pic.

Fls.

Obs.

E. Hn

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Trbs.

Tuba

Vlns. I

Vlns. II

Vlas.

Vcls.

D. B.

2
4

3
4

5
8

2
4

5
8

Pic.

Fls.

Obs.

E. Hn.

Cls.

B. Cl.

Bns.

Hns. 1, 2, 3, 4

Tpts. 1, 2, 3

Trbs. 1, 2, 3

Tuba

Vlns. I, II

Vlas.

Vcls.

D.B.

3/4 ppp 4/4 4/4

Fls. 1. $11:8$ mf
 2. $10:8$

Obs. 1. $9:8$ sf
 2. $7:4$ sf

Cls. 1. $9:8$ sf
 2. sf

Bns. 1. $5:4$
 2.

Hns. 1. ppp c.s.^*
 2. sf
 3. sf
 4. sf

Tpts. 1. mf niente ppp
 2. c.s. sf
 3. c.s. sf

whip fff

Vlns. I ff mf div.^* col leg.^{**}
 II pp col leg.
 Vlas. pp col leg.
 Vcls. pp col leg.

* straight mutes

** cluster