



Awake, You Sleepers!

For Trumpet & Piano

Laurence Bitensky

Awake, You Sleepers!

For Trumpet & Piano

Ca. 17'

Arrangement of *Awake, You Sleepers!* for trumpet and Wind Ensemble

Laurence Bitensky

Notes

I Tekiah

"...as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud shofar blast, and all the people in the camp trembled."

(Exodus 19:16)

II Shevarim

"The great shofar is sounded, and a still small voice is heard."

(excerpt of the *Unetaneh tokef* prayer, attributed to Rabbi Amnon of Mainz)

III Teruah

"Awake you sleepers! Awake from your sleep! You slumberers, awake from your slumber!"

(Maimonides, *Hilkhot Teshuvah* III. 4)

The ancient instrument known as the shofar, or ram's horn, has a special place in the Jewish tradition. Legend recounts that its sound was heard at the giving of the Ten Commandments at Mt. Sinai, the tumbling walls of Jericho, as a call for battle, and that its sound will be heard to herald a messianic era. The instrument has survived through post-Biblical and contemporary times and features prominently in the liturgy of Rosh Hashanah, the Jewish New Year. The blowing of the shofar in the Rosh Hashanah service is a call for repentance, symbolically awakening the sleeper from a moral and spiritual slumber.

Each of the three movements of *Awake, You Sleepers!* is based on one of the three calls associated with the blowing of the shofar. Tekiah is a long note rising in pitch; shevarim is three shorter notes; and teruah is a long repeated staccato blast. Each movement is also preceded by well-known verses from the Rosh Hashanah liturgy.

Much of the music for *Awake, You Sleepers!* is based on Rosh Hashanah motives and melodies that occur in the German/East-European musical tradition.

Performance notes

Awake, You Sleepers! is based on the free and supple improvisation of traditional Jewish chant, and some of its spirit of metrically-free improvisation should be maintained. The performers should strive for a very fluid and flexible sense of tempo throughout, using much *rubato*.

The sections marked *ad libitum* should be played freely and unmetered by the soloist, particularly in the third movement. The sections marked *a battuta* indicate a return to metered playing.

Awake, You Sleepers!

Laurence Bitensky

I Tekiah

" . . . as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud Shofar blast, and all the people in the camp trembled."

$\downarrow = 58$

Trumpet in C Piano

Tpt Pno

10 A

Tpt Pno

ff > p *sffz* *gloss.* *ff* *sffz* *mf > p* *molto*

pp *mf* *ff* *tr* *sffz*

8va *8va* *8va* *8va* *8va* *8va* *8va*

S.P. ——————>

ff *ff* *ff* *mf* *mf* *p* *tr*

3 *3* *3* *3* *3* *3* *3*

cresc. poco a poco

fp *Ped. freely*

© sillyblackdogmusic/2002

The musical score consists of three systems of music. System 1 (Measures 1-4) features a Trumpet in C and a Piano. The trumpet part includes dynamic markings such as *ff*, *p*, *sffz*, *gloss.*, *ff*, *sffz*, *mf*, and *tr*. The piano part includes *pp*, *mf*, *ff*, *tr*, and *sffz*. Measure 4 ends with a dynamic *S.P. ——————>*. System 2 (Measures 5-11) features a Trombone (Tpt) and a Piano. The trumpet part includes *ff > p*, *sffz*, *gloss.*, *ff*, *mf > p*, *molto*, *ff*, *mf*, *p*, and *tr*. The piano part includes *ff*, *ff*, *ff*, *mf*, *mf*, *p*, and *tr*. Measure 11 ends with a dynamic *cresc. poco a poco*. System 3 (Measures 10-12) features a Trombone (Tpt) and a Piano. The trumpet part includes *ff*, *ff*, and *ff*. The piano part includes *fp* and *Ped. freely*.

12 *accel. poco a poco*

Tpt

Pno

14 $\text{♩} = 116$

Tpt

Pno

16

Tpt

Pno

18 $\text{♩} = 80$

Tpt

Pno

B

20

Tpt

Pno

23

Tpt

freely

Pno

25

Tpt

freely

Pno

27

Tpt

Pno

29

Tpt

Pno

C ad libitum

Tpt

Pno

D fast and freely

Tpt

Pno

E

Tpt

Pno

F

36

Tpt

Pno

G ♩ = 69 a battuta

37

Tpt

Pno

38

Tpt

Pno

39

Tpt

Pno

40

Tpt

Pno

42 H

Tpt

Pno

43

Tpt

Pno

44

Tpt

Pno

45

Tpt

Pno

46

Tpt

Pno

I ad libitum

47

Tpt

Pno

49

Tpt

Pno

J

51

Tpt *fast and freely* *poco rit.*

Pno { *tr*...

This musical score excerpt starts with a dynamic instruction 'fast and freely' for the trumpet (Tpt) at measure 51. The piano (Pno) part consists of sustained notes. Measure 52 begins with a piano dynamic 'tr' followed by a sustained note. Measures 53 and 54 show the trumpet playing eighth-note patterns with grace notes, while the piano provides harmonic support with sustained notes and chords.

K $\text{♩} = 58$ Broad; sustained

53 *espr.*

Tpt *3* *6* *a piacere*

Pno { *3* *4*

This section begins with a dynamic 'espr.' for the trumpet (Tpt) at measure 53. The piano (Pno) part features sustained notes and chords. Measure 54 shows the trumpet playing a six-note melodic line with a dynamic 'a piacere'. Measures 55 and 56 continue this pattern, with the piano providing harmonic support.

L

54 *freely* *p* *straight mute* *pp*

Tpt *3* *4*

Pno { *3* *4*

This section starts with a dynamic 'freely' for the trumpet (Tpt) at measure 54. The piano (Pno) part consists of sustained notes. Measures 55 and 56 show the trumpet playing eighth-note patterns with grace notes, using a straight mute. The piano part remains harmonic with sustained notes.

55

Tpt

Pno

pp

M

56

remove mute

Tpt

Pno

p freely; quasi recitativo

poco

N

57

Tpt

Pno

58 O a battuta $\text{♩} = 58$ accel. poco a poco

Tpt

Pno

cresc. poco a poco

ffz

60

Tpt

Pno

$\text{♩} = 80$

62

Tpt

Pno

63

P

Tpt

Pno

65

Tpt

Pno

67

Tpt

Pno

69

Tpt

Pno

71

Tpt

Pno

73

Tpt

Pno

75 **Q** $\text{♩} = 100$ Pushing forward

Tpt

Pno

77

Tpt

Pno

14

R

79

Tpt

Pno

81

Tpt

Pno

accel.

Tpt

Pno

S $\text{♩} = 138$

Tpt $\text{♩} = 138$

Pno $\text{♩} = 69$

84

85

T $\text{♩} = 58$

Tpt $\text{♩} = 58$

Pno $\text{♩} = 58$

86

S.P. al fine

89

Tpt

Pno

91

Tpt

Pno

rit.

93

Tpt

Pno

S.P.

II Shevarim

"The great Shofar is sounded, and a still small voice is heard."

Cantabile; con rubato

94 $\text{♩} = 40$

Tpt

Pno

Ped. freely

98

Tpt

Pno

U

freely; as if improvised

101

Tpt

Pno

105

Tpt

Pno

V

107

Tpt

Pno

110

Tpt

Pno

112

Tpt

Pno

114 **ad libitum**

Tpt

Pno

115 **W a battuta** $\text{♩} = 69$

Tpt

Pno

117

Tpt

Pno

118

Tpt

Pno

X

120

Tpt

Pno

123

Tpt

Pno

125

Tpt

Pno

take whisper mute

poco

Y $\text{♩} = 40$ Very freely

127

Tpt

Pno

whispa mute

pp lontano

S.P. → sempre

129

Tpt

Pno

Z

131 *remove mute*

Tpt

Pno

133 $\text{♩} = 69$

Tpt

Pno

135

Tpt

Pno

AA

137

Tpt Pno {

l.v. v

140

Tpt Pno {

ad libitum *slowing down*

p

BB a battuta $\text{J} = 56$

142

Tpt Pno {

p

accel. poco a poco

CC

145

Tpt

Pno

148

Tpt

Pno

150

Tpt

Pno

DD

153 $\text{♩} = 69$

Tpt

Pno

2/4

155

Tpt

Pno

2/4

157

Tpt

Pno

ff

ff

8va

2/4

EE

159

Tpt

Pno

This musical score section starts with a dynamic instruction 'EE' in a box. The time signature changes from 3/4 to 4/4. The trumpet (Tpt) part consists of eighth-note patterns with grace notes. The piano (Pno) part features sustained notes and eighth-note chords. Measure 159 ends with a fermata over the piano. Measure 160 begins with a piano dynamic 'p' followed by eighth-note chords. Measure 161 continues with eighth-note patterns for both instruments.

161

Tpt

Pno

The trumpet (Tpt) part in measure 161 includes a dynamic 'f' and a sixteenth-note cluster. The piano (Pno) part shows eighth-note chords and sixteenth-note patterns. Measure 162 begins with a piano dynamic 'p' and a sustained note. The trumpet part has a dynamic 'ff'. Measure 163 concludes with a piano dynamic 'l.v.' (leggiero).

163

Tpt

Pno

The trumpet (Tpt) part in measure 163 features eighth-note patterns with grace notes. The piano (Pno) part includes a dynamic '8va' (octave up), sixteenth-note patterns, and a dynamic 'ff'. The piano part concludes with a dynamic 'p' and a sustained note.

164 **FF**

Tpt

Pno {

3 3

3

6 6

3

3

165

Tpt

Pno {

3 3

3

4 4

4 4

4 4

166

Tpt

Pno {

6

5

6

V

167

Tpt

Pno

Tpt

168

Tpt

Pno

Tpt

169

accel.

Tpt

attacca

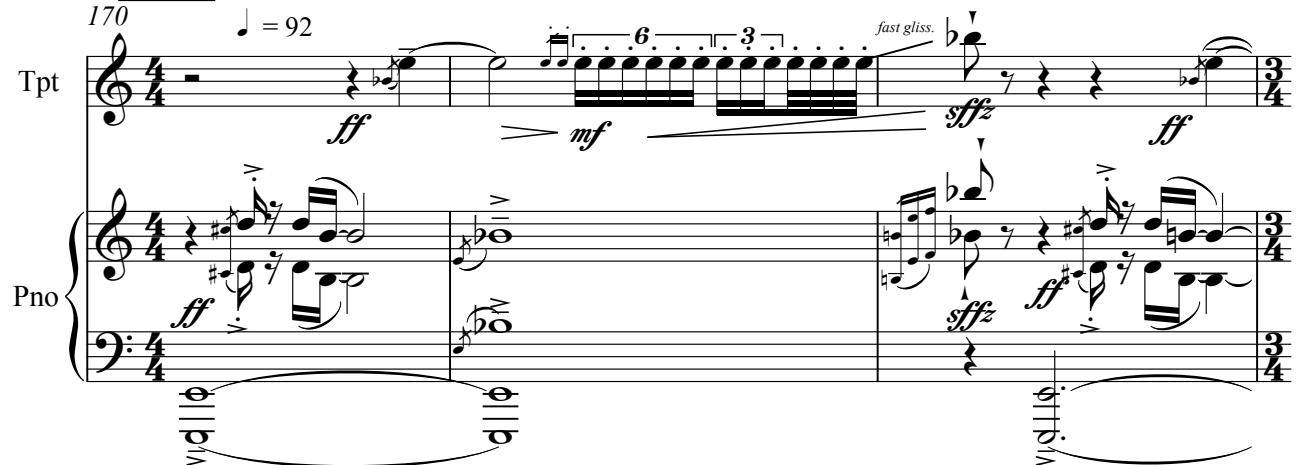
Pno

III Teruah

" Awake, you sleepers, awake from your sleep! You slumberers, awake from your slumber!"

GG

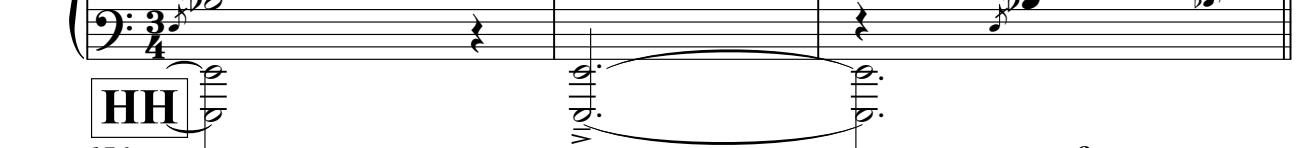
170 $\text{♩} = 92$

Tpt 

Pno { 

173

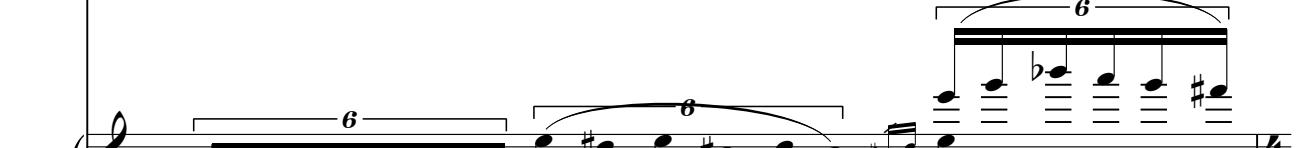
Tpt 

Pno { 

HH

176

Tpt 

Pno { 



177

Tpt

Pno

178

Tpt

Pno

179

Tpt

Pno

180

Tpt

Pno

181

Tpt

Pno

182

Tpt

Pno

II

ad libitum; quasi recitativo

184

Tpt

very freely and improvisatory; declamando

Pno

185 *a battuta*

Tpt

mp

Pno

JJ

ad libitum

186

Tpt

mf sim.

Pno

187 ♩ = 92 **a battuta**

Tpt Treble clef, 3/4 time

Pno Piano part, 3/4 time

KK ♩ = 58 **ad libitum**

188

Tpt Treble clef, 3/4 time, dynamic p espr.

Pno Piano part, 3/4 time

LL ♩ = 92 **a battuta**

189

Tpt Treble clef, 3/4 time

Pno Piano part, 3/4 time

190

Tpt *p* *mf* *f*

Pno *p* *mf* *f*

191

Tpt *p* *mf*

Pno *p* *mf*

192

Tpt *mf* *f*

Pno *p* *subf*

193

Tpt

Pno

ff

3 4 3 4 3 4

194

Tpt

Pno

3 4 3 4 3 4

195

Tpt

Pno

sffz

2 4 2 4 5 8 2 4 5 8 5 8

MM**ad libitum; quasi recitativo**

197

Tpt *f* *fast; freely* *sffz*

Pno { *p* *rit.*

NN $\text{♩} = 58$

198

Tpt *freely*

Pno { *p*

OO

199

Tpt *mp* *5* *3* *3* *3*

Pno { *p*

PP

200 accel. 3 3 $\text{J} = 92$ 37

Tpt 5 3 3 5

mp cresc. poco a poco *f*

Pno 3 3

3 3

QQ $\text{J} = 58$ Freely rit.

201

Tpt 3 4 2

Pno 3 4 2

p

RR $\text{J} = 58$ ad libitum

204

Tpt 3 3

p freely; con rubato

Pno 3 3

205 $\text{♩} = 92$ a battuta

Tpt

Pno

SS $\text{♩} = 69$ ad libitum accel.

207 sim. $\text{cresc. poco a poco}$

Tpt

Pno

TT

208 ff

Tpt

Pno

UU

209 $\text{♩} = 80$

Tpt: rit.

Pno

VV

210 $\text{♩} = 58$

Tpt: accel.

Pno

depress bottom 2 octaves silently with arm and catch with sostenuto pedal to create resonance in mm. 214-16.

WW Very Freely $(1+2-----2+3)$

211 remove 2nd valve long

Tpt: ♩

Pno

S.P sempre

XX

212

Tpt

Pno

S.P. sempre

YY

213

Tpt

Pno

ad lib.

*replace
2nd valve
quickly*

S.P. _____

S.P. sempre

ZZ $\downarrow = 92$ **a battuta**

214

Tpt

Pno

ff

Ped. freely (ord.)

215

Tpt

Pno

216

Tpt

Pno

219 **pressando**

Tpt

Pno

221

Tpt

Pno

pressando BBB

224

Tpt

Pno

pressando

228

Tpt

Pno

A tempo

231

Tpt

Pno

CCC

43

233 $\text{J} = 69$

Tpt

Pno

235

Tpt

Pno

237

Tpt

Pno

239

Tpt

Pno {

accel. poco a poco

DDD

241

Tpt

Pno {

243

Tpt

Pno {

244

Tpt

Pno

sffz

ff

EEE

246

$\text{♩} = 92$

Tpt

Pno

ff sempre

ff

ff

248

Tpt

Pno

sffz

249

Tpt

Pno

v(

FFF

250

Tpt

Pno

5

252

(ossia: b natural)

rip

Tpt

Pno

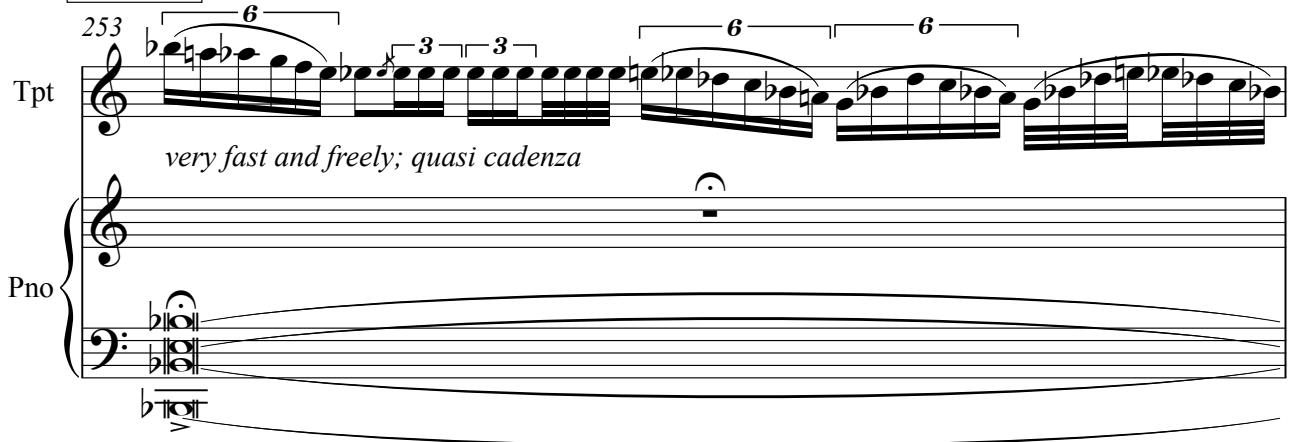
sffz

8va

sffz

sffz

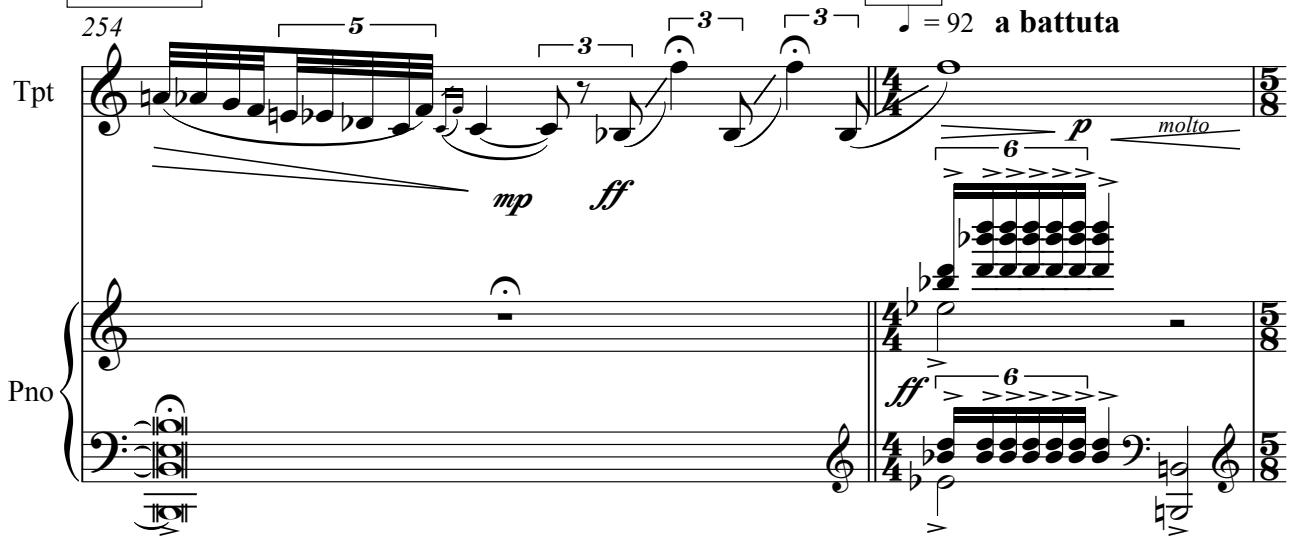
GGG ad libitum; quasi cadenza

Tpt 253 

very fast and freely; quasi cadenza

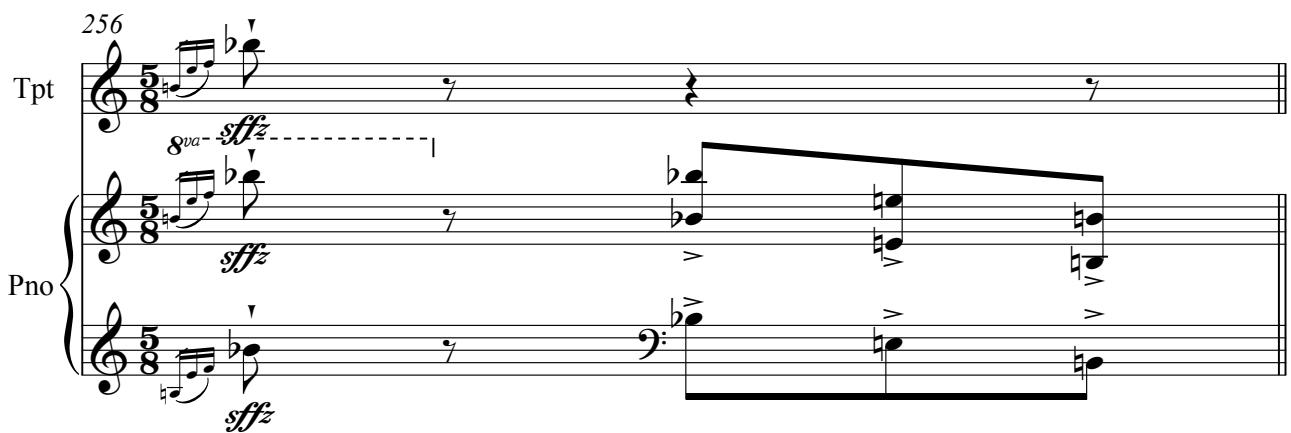
Pno

HHH

Tpt 254 

III = 92 a battuta

Pno

Tpt 256 

Pno

JJJ ad libitum

Tpt 257 6 3 3 sim. poco rit.

Pno { 4 4 4 4

4 4 4 4

4 4 4 4

KKK

258 $\text{♩} = 92$ a battuta; driving towards the end

Tpt 4 4 4 4 6 p

Pno { 4 4 4 4 4 4 4 4

260 Tpt 4 4 4 4 6 6 cresc. poco a poco

Pno { 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

261

Tpt

Pno

mf

6 6 6 6

262

Tpt

cresc. poco a poco

Pno

cresc. poco a poco

6 6 6 6

263

Tpt

f

cresc. poco a poco

Pno

cresc. poco a poco

6 6 6 6

50

264

Tpt

ff

cresc. poco a poco

Pno

ff

cresc. poco a poco

265

Tpt

sfffz

Pno

sfffz