

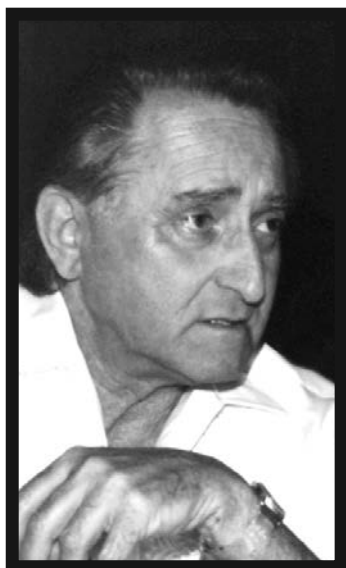
Robert L. Simon

PLAY FIDDLER, PLAY

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Optional Violin 3
(Viola)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Rehearsal Piano





The Composer

Robert Simon received a bachelor's degree in music from New York University and a master's degree in music composition from San Francisco State University. While working on his B.A. degree at NYU, he studied music composition privately for two years with Dante Fiorillo. Intrigued by the sounds of the music of India, especially its melodic systems (raga) and rhythmic practices, he began collecting recordings and books on the country and its music, seeking ways to incorporate aspects of Indian music into his own compositions. Eventually, these interests led him to UCLA, where he received a Ph.D. in ethnomusicology.

Most of Mr. Simon's life has been spent as a music educator. During his first twenty years as a teacher, he taught bands, orchestras, and choirs in elementary, junior high, and high schools in California and Europe. His last seventeen years were in the music department at California State Polytechnic University in Pomona, California. At Cal Poly, in addition to teaching courses in world music and western music history, he taught music theory and headed the music education program, guiding graduate students in their practice teaching. Mr. Simon has written instrumental and choral music, books about music, and a number of articles related to ethnomusicology. His article "Popular Hindu Religious Music" is published in the 1980 and 2000 editions of *Groves Dictionary of Music and Musicians*.

Performance Notes

Play Fiddler. *Play* is a dance piece based on an eastern-European klezmer tune. The form is that of a rondo. For example, the refrain or A section alternates with contrasting sections. The formal scheme is ABACAB.

All parts are written to be played in first position. The main challenges are performing the half steps B \flat and F \sharp , and executing articulations cleanly and precisely with good intonation at a fast tempo. Use of ostinatos begins in measure 73. In measure 77, violin 2 is joined by viola and violin 3 and continues the first ostinato until measure 81. The cellos join the violins and violas at measure 77 with a contrasting ostinato that also continues until measure 81. The use of ostinati increases tension as the music moves toward the climax of the work in measure 85.

Robert L. Simon

String Editing: Dr. Robert McCashin

for Nancy Collins

PLAY FIDDLER, PLAY

ROBERT L. SIMON
(ASCAP)

Lively (♩ = approx. 120)

Violin 1
Violin 2
Opt. Violin 3 (Viola)
Viola
Violoncello
Double Bass
Rehearsal Piano

2 3 4

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.
Reh. Pno.

5 6 7 8 9

Copyright © 1998 Robert L. Simon

Copyright Assigned 2001 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

10

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

mf *f*

10 11 12 13 14

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

15 16 17 18 19

20

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.
Reh. Pno.

Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.
Reh. Pno.

30

1. *f*

2. (rit. last time) *Fine*

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

mp *f* *f*

30 31 32 33 34 35

40

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *mf* *f* *mf* *f*

Opt. Vln. 3 (Vla.) *mf* *f* *mf* *f*

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

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

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

Reh. Pno. *mf* *f* *mf* *f*

36 37 38 39 40 41

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

42 43 44 45 46 47

50

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

48 49 50 51 52

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

53 54 55 56 57 58 59

mf

ff

60

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

60 61 62 63 64 65

div.

pizz.

70

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

66 67 68 69 70 71

div.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Pno.

72 73 74 75 76

pizz.

mp

mp arco

80

Vln. 1 *arco*

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B. *pizz.*

Reh. Pno.

77 78 79 80 81

Vln. 1 *cresc.* *rit.* *ff* *sub. pp* *D.C. al Fine*

Vln. 2 *cresc.* *ff* *sub. pp*

Opt. Vln. 3 (Vla.) *cresc.* *ff* *sub. pp*

Vla. *cresc.* *ff* *sub. pp*

Vcl. *cresc. arco* *ff* *sub. pp*

D.B. *cresc.* *ff* *sub. pp*

Reh. Pno. *cresc.* *ff* *sub. pp*

82 83 84 85 86