

# Zemer Atik

Israelische Folklore für Schulorchester

Trad. aus Israel, A. Ne'eman

Arrangement: Richard Ewen 5 2000

Moderato

$\text{♩} = 120$

Flöte 1

Flöte 2/Altfl.

Oboe

Klarinette in B

Altsaxophon

Fagott

Horn in F

Trompete in B

Pauken

Klavier

Violine 1

Violine 2/Vla

Violoncello

Kontrabass/E-Bass

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pizz. mf*

Stichnoten nur bei Whg. spielen!

nur bei Whg. spielen!

**musicalion**  
click for more

A Gm<sup>6</sup> A Gm<sup>6</sup> A Gm<sup>6</sup> A Gm<sup>6</sup>

$\text{♩} = 120$

The image displays a musical score for the piece 'Zemer Atik', an Israeli folk song arranged by Richard Ewen in 2000. The score is written for a school orchestra and includes parts for Flöte 1, Flöte 2/Altfl., Oboe, Klarinette in B, Altsaxophon, Fagott, Horn in F, Trompete in B, Pauken, Klavier, Violine 1, Violine 2/Vla, Violoncello, and Kontrabass/E-Bass. The tempo is marked 'Moderato' with a metronome setting of 120 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into four measures. The Flöte 1 part begins in the third measure with a melodic line marked 'mf'. The Klarinette in B part also begins in the third measure with a similar melodic line, also marked 'mf', and includes a box indicating 'Stichnoten nur bei Whg. spielen!'. The Fagott part begins in the first measure with a bass line marked 'mf' and includes a box indicating 'nur bei Whg. spielen!'. The Horn in F and Trompete in B parts are marked 'mf' and have a box indicating 'Stichnoten nur bei Whg. spielen!'. The Pauken part begins in the first measure with a bass line marked 'mf'. The Klavier part begins in the first measure with a bass line marked 'mf' and includes a box indicating 'Stichnoten nur bei Whg. spielen!'. The Violine 1, Violine 2/Vla, Violoncello, and Kontrabass/E-Bass parts are marked 'pizz. mf' and have a box indicating 'Stichnoten nur bei Whg. spielen!'. A large watermark 'musicalion click for more' is overlaid on the center of the score.

5

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg. *mf*

Hn. (F)

Trp. (B)

Pk.

Klav. *mf*

VI. 1

VI. 2

Vc.

Kb. *mf*

**musicalion**  
click for more

A Gm<sup>6</sup> A Gm<sup>6</sup> A Dm A

9

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg.

Hn. (F)

Trp. (B)

Pk.

Klav.

Vi. 1

Vi. 2

Vc.

Kb.

**musicalion**  
click for more

Gm A F Dm<sup>7</sup> C

*f*

*f*

*f*

*f*

13

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg.

Hn. (F)

Trp. (B)

Pk.

Klav.

VI. 1

VI. 2

Vc.

Kb.

**musicalion**  
click for more

Dm A F Dm<sup>7</sup> C A



6

21

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg.

Hn. (F)

Trp. (B)

Pk.

Klav.

VI. 1

VI. 2

Vc.

Kb.

*mf*

*mf*

*mf*

A Gm<sup>6</sup> A Gm<sup>6</sup> A Dm A

**musicalion**  
click for more

[illegible]

29

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg.

Hn. (F)

Trp. (B)

Pk.

Klav.

Vi. 1

Vi. 2

Vc.

Kb.

**musicalion**  
click for more

Dm A A<sup>7</sup> F Dm<sup>7</sup> C A

1. 2. 9

33 rit.

Fl. 1

Fl. 2/Abfl.

Ob.

Kl.

Asax.

Fg.

Hn. (F)

Trp. (B)

Pk.

Klav.

B $\flat$  A Dm B $\flat$  A Dm

VI. 1

VI. 2

Vc.

Kb.

musicalion

click for more

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Moderato  
♩ = 120

2

*mf*

7

10

16

**musicalion**  
click for more

19

*mf*

23

*f*

28

33

1. 2.  
rit.

Flöte 2/Altfl.

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Oboe

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$\text{♩} = 120$

5

7

10

16

19

23

28

33

1. rit.

2. rit.

musicalion  
click for more

Klarinette in B

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$\text{♩} = 120$

**2**

Stichnoten nur bei Whg. spielen!

*mf*

Altsaxophon

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♩ = 120

6

7

3

10

16

musicalion

click for more

19

*mf*

23

28

33

1.

2.

rit.

Fagott

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$\text{♩} = 120$

nur bei Whg. spielen!

*mf*



6



10



musicalion

click for more

16



22



28



1.  
33



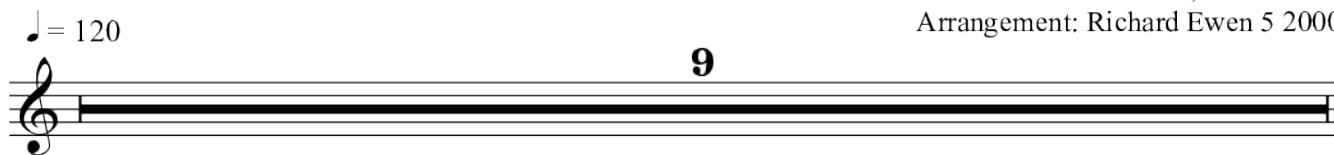
2.  
rit.

Horn in F

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## Trompete in B

Trad. aus Israel, A. Ne'eman  
Arrangement: Richard Ewen 5 2000

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The musical score for 'The Rose Tree' is presented on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. It begins with a first ending bracket labeled '1.' and ends with a repeat sign. The second ending bracket is labeled '2.' and includes the instruction 'rit.' (ritardando). The melody consists of a series of eighth and sixteenth notes, with a final measure in each ending featuring a half note and a quarter rest.

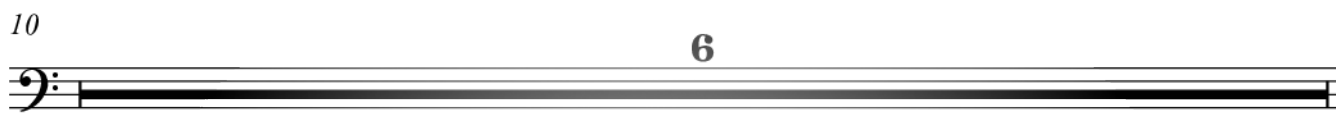
Pauken

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$\text{♩} = 120$   
*mf*



Klavier

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♩ = 120

Chord progression: A Gm<sup>6</sup> A Gm<sup>6</sup> A Gm<sup>6</sup> A Gm<sup>6</sup>

Measures 1-4 of the piece. The key signature has one flat (B-flat). The tempo is marked as quarter note = 120. The first staff is in treble clef and the second in bass clef. The music features a repeating eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. The dynamic marking *mf* is present at the beginning.

Chord progression: A Gm<sup>6</sup> A Gm<sup>6</sup> A Dm A

Measures 5-8 of the piece. The chord progression changes to A, Gm<sup>6</sup>, A, Gm<sup>6</sup>, A, Dm, and A. The musical notation continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand. The dynamic marking *mf* is present at the beginning of measure 5.

Chord progression: Gm C

Measures 9-12 of the piece. The chord progression changes to Gm and C. The musical notation continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand. The dynamic marking *f* is present at the beginning of measure 9.

Chord progression: Dm A F Dm<sup>7</sup> C A

Measures 13-16 of the piece. The chord progression changes to Dm, A, F, Dm<sup>7</sup>, C, and A. The musical notation continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand. The dynamic marking *f* is present at the beginning of measure 13.

Chord progression: B<sup>b</sup> A Dm E<sup>7</sup> A Gm<sup>6</sup> A Gm<sup>6</sup>

Measures 17-20 of the piece. The chord progression changes to B<sup>b</sup>, A, Dm, E<sup>7</sup>, A, Gm<sup>6</sup>, A, and Gm<sup>6</sup>. The musical notation continues with the same eighth-note pattern in the right hand and quarter-note bass line in the left hand. The dynamic marking *f* is present at the beginning of measure 17.



21 A Gm<sup>6</sup> A Gm<sup>6</sup> A Dm A

*mf*

25 Gm A F Dm<sup>7</sup> C

*f*



29 Dm Dm<sup>7</sup> C A

33 1. B<sup>b</sup> A Dm 2. B<sup>b</sup> A Dm rit.

Violine 1

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♩ = 120

6

7

3

10

*f*

16

*mf*

19

23

*f*

28

33

1. rit.

2.

The musical score is written for Violin 1 in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 120. The first two staves (measures 1-6) are whole rests, with a '6' above the staff. The third staff (measures 7-9) is also a whole rest, with a '3' above the staff. The fourth staff (measures 10-15) begins with a forte (*f*) dynamic and contains a melodic line. The fifth staff (measures 16-18) continues the melody. A large orange watermark with the text 'musicalion' and 'click for more' is overlaid on the score. The sixth staff (measures 19-22) features a mezzo-forte (*mf*) dynamic. The seventh staff (measures 23-27) continues the melody with a forte (*f*) dynamic. The eighth staff (measures 28-32) continues the melody. The final staff (measures 33-36) shows a first ending (1.) and a second ending (2.) marked 'rit.' (ritardando).

Violine 2/Vla

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♩ = 120

6

7

3

10

*f*

16

19

*mf*

23

*f*

28

1. 33

2. rit.

The musical score is written for Violin 2/Viola in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 120. The score is divided into measures by bar lines. Measures 1-6 are whole rests, with a '6' above the staff. Measures 7-9 are also whole rests, with a '3' above the staff. Measure 10 begins with a forte (*f*) dynamic and a series of eighth and sixteenth notes. Measures 11-15 continue this melodic line. Measure 16 has a dynamic of *mf* and features a melodic phrase. Measures 17-18 are whole rests. Measure 19 begins with a melodic phrase. Measures 20-22 continue the melody. Measure 23 has a forte (*f*) dynamic and a melodic phrase. Measures 24-27 continue the melody. Measure 28 has a melodic phrase. Measures 29-32 are whole rests. Measure 33 begins with a first ending bracket. The first ending consists of measures 34-35, which end with a repeat sign. The second ending, marked 'rit.', consists of measures 36-37, which end with a double bar line.

Violoncello

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♩ = 120

9



Kontrabass/E-Bass

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$\text{♩} = 120$   
pizz.

*mf*



6



10

*f*



16



21

*mf*



25

*f*



28



1.  
33

2.  
rit.



*Type:* Sheet music

*Título:* [Zemer atik](#)

*Compositor:* [desconocido Anónimo](#)

*Época:* Siglo XXI

*Tema:* .Misceláneas

*Categoría:* Israel

*Dificultad:* Leicht

*Instrumentación Grupo:* Orquesta mixta

*Arrangement:* Flauta 2+[VI2]+Pno+Guit.+[Fl. dul+Ob+Clar]+[Vc+Cb]+[Fg]+[Cr+Trp]+Tp+B-Elec

*Instrumentación:* Flauta (traversa) = Fl(2), Bajo-Elec = B-Elec(1), Clarinete = Clar(1), Contrabajo = Cb(1), Corno = Cr(1), Fagot = Fg(1), Flauta dulce = Fl. dul(1), Guirarra = Guit.(1), Oboe = Ob(1), Piano = Pno(1), Tímpani = Tp(1), Trompeta = Trp(1), Violín = VI(2), Violoncello (Cello) = Vc(1)