



Katanya

A Jewish Folktale from Turkey
FOR NARRATOR AND CONCERT BAND



LAURENCE BITENSKY



A JEWISH FOLKTALE FROM TURKEY
FOR NARRATOR AND CONCERT BAND

BY

LAURENCE BITENSKY

WINNER OF THE 2013 HELEN AND SAM KAPLAN FOUNDATION
COMMISSIONING PROJECT

PREMIERED IN 2013 BY THE SAINT MARY'S UNIVERSITY CONCERT BAND,
JANET HEUKESHOVEN-DIRECTOR

DURATION: C. 15'



FOR NARRATOR AND
CONCERT BAND

FOR JANET HEUKESHOVEN AND THE
ST. MARY'S UNIVERSITY CONCERT BAND

A SPECIAL THANKS TO PATRICK KAGAN-MOORE
FOR HIS ASSISTANCE IN CREATING THE NARRATOR PART.

Instrumentation

Narrator

Piccolo

Flute 1-2 (Flute 2 doubling Alto Flute)

Oboe 1-2 (Oboe 2 doubling English Horn)

Bb Clarinet 1-3

Bb Bass Clarinet

Bassoon 1-2

Eb Alto Saxophone 1-2

Bb Tenor Saxophone

Eb Baritone Saxophone

Horns 1-4

Bb Trumpet 1-3

Trombones 1-2

Bass Trombone

Euphonium

Tuba

Double Bass

Percussion 1

Glockenspiel

Percussion 2

Tam-tam, Vibraphone, Xylophone

Percussion 3

Timpani

Percussion 4

Bass Drum, Shaker, Tenor Drum

Percussion 5

Celesta, Triangle

Percussion 6

Marimba, Snare Drum, 2 Suspended Cymbals (med. and high), Tamborine, High Woodblock

Piano

Score is transposed

Note to Conductor

Katanya is written for one or more instruments per part. The conductor may double or triple instruments at his/her discretion as long as the sound stays clear and not muddy. The sound should be light and delicate throughout. Passages marked *solo* should be played by one instrument.

The narrator should above all speak freely and naturally. The placement of the text on the score gives a good approximation, with the text generally beginning at the indicated measure. In spots where there is a cue arrow, the conductor should wait until the narrator finishes the previous text before proceeding with the cued measure.



FOR NARRATOR AND
CONCERT BAND



FOR WIND ENSEMBLE
& NARRATOR

Notes

In 2011, I was greatly honored to be selected as the commissioned composer for the Helen and Sam Kaplan Foundation commissioning project at St. Mary's University. The commission is for a piece for symphonic band by a Jewish composer based on a Jewish theme. I knew early on that I wanted to try my hand at a dramatic piece for band and narrator, and after culling through many different materials, I was delighted to find the story of Katanya, a Jewish folk tale from Turkey contained in Howard Schwartz's collection of Jewish oral tales, *Leaves from the Garden of Eden*.

Like other Jewish tales such as Jewish versions of Cinderella, this tale mixes Jewish elements with universal elements, and as Schwartz points out, Katanya is clearly a variant of the Tom Thumb/Thumbelina tale type. The story is a quintessentially Jewish tale however, in that it features the Prophet Elijah, who appears in countless Jewish tales as a supernatural figure appearing in disguise to help a worthy person in need.

I tried to reflect this mixed quality in the music as well. The story spoke to me in its directness and simplicity, and it immediately suggested a magical, dreamlike, and Ravelian sound world. Many of the musical motives however, are based on Katanya's final song, which is an imitation of the many Jewish folks songs that I grew up with.

A special thanks to Janet Heukeshoven, director of the St. Mary's University Concert Band and to Patrick Kagan-Moore, my colleague at Centre College, for his assistance in creating the narrator part.

KATANYA

Laurence Bitensky (2013)

Narrator: There once was a poor old woman who lived all alone on the edge of the dark forest. All her long life she had yearned for a child of her own. Fervently she prayed and prayed, but the years went by one after another, and her prayers remained unanswered.

Alone and impoverished,
the old woman spent
her days scrounging for food.

♩ = 88 **Dreamlike; lightly and delicately throughout**

♩ = 88 Dreamlike; lightly and delicately throughout

2

her days scrounging for food.

The second system of the musical score continues with the same instrumentation. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and reeds (Saxophones) are mostly at rest. The brass section (Horns, Trumpets, Trombones, Euphonium, Tuba, Contrabass) also has rests. The percussion section (Percussion 1-6) and Piano are active. The Piano part features a complex, flowing line with many sixteenth and thirty-second notes, marked with *pppp*. The percussion includes a snare drum pattern (Percussion 4) and a timpani part (Percussion 3) with a melodic line. The overall texture is delicate and dreamlike, as indicated by the tempo and mood markings.

and trudged the long road
to the marketplace in town.

18

10

stick from the wall,

18

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

18

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

22

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

arco.

pizz.

Glk.

Timp.

B. Dr.

ppp

pp

p

mp

ppp

One day, however,
the merchants were angry
and grumbling

for the king had raised
taxes on the little they sold.

One after another,
they shooed the old woman away,

34

accel. poco a poco

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

34

accel. poco a poco

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

$\bullet = 162$

molto rall.

[illegible]

Sad and abandoned, the woman turned toward home, knowing that she would go hungry the rest of that long day.

But just as she left the marketplace,
she came upon an old
man dressed as a merchant. ↓

Truly, he was not much of a merchant, for all he displayed were six brown dates drying in the sun.

66 ♩ = 88 **Freely** ♩ = 69 ♩ = 88 ♩ = 69 **Rit.**

Picc.

Fl. 1 (To Flute) *pp* *p* *mp* *solo*

Fl. 2 *pp* *p* *mp* *solo*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *solo* *mp*

Cl. 2 *solo* *mp*

Cl. 3

B. Cl.

Bsn. 1 *pp* *p* *mp* *solo* *p*

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *pp* 3 + 4 stagger breathing

Hn. 4 *pp* 3 + 4 stagger breathing

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *pp*

Tba. *pp*

Cb. *arco* *pp*

66 ♩ = 88 **Freely** ♩ = 69 ♩ = 88 ♩ = 69 **Rit.**

Perc. 1

Perc. 2 *Timp.*

Perc. 3 *pp* *To shaker*

Perc. 4

Perc. 5

Perc. 6

Pno. *pp*

"Of course," said the mysterious merchant,

"take whichever
one you want."

79 ♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1 (To Eng. Hn. solo)

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 solo mp espr. pp

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

79 ♩ = 100

Perc. 1

Perc. 2 Xylo. mf 3

Perc. 3 Timp. .

Perc. 4

Perc. 5 Trngl. mf

Perc. 6

Pno. mf 3

Ped. freely

Now, five of the dates were
dark, plump, and round. But one ↓

was very little
and very pale.

And that is the one
the old woman chose.

9

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

90

solo

mp

espr.

pp

Glk.

Timp.

Trngl.

mf

Xylo.

90

When she got home, she did not eat the date right away, but put it on the windowsill. Then she went out again, hoping to dig some roots or find a sour apple to fill out her meager meal.

Once she had left, the sun shone brightly down on the little date,

[illegible]

[illegible]

and it shook,

It shook and it stirred,

till at last it split open on the windowsill!

This page of a musical score is divided into two systems. The top system contains staves for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Alto Saxophones 1 and 2 (Alto Sax. 1, Alto Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Contrabass (Cb.). The bottom system contains staves for Percussion 1 through 6 (Perc. 1-6) and Piano (Pno.).

The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). It also features tempo and performance instructions: **molto accel.** (very much accelerate), *Glk.* (glissando), and *solo*. A rehearsal mark **131** is placed above the first staff of the bottom system. The time signature changes from 2/4 to 4/4 in the middle of the page. The bottom system concludes with a double bar line and a final key signature change to one flat.

And out popped
a tiny girl!

The girl was so small,
she was no bigger
than a little finger.

And she was wearing
a pretty dress
of many colors!

The tiny girl stood on the windowsill and looked around the old woman's cottage

She saw at once that it hadn't been swept in a very long time.

"Well,"
said the girl,

"this will not do."

And then she saw,
lying beside her on the sill
a ball of red twine.

She used the twine
to lower herself
to the ground
outside the cottage.

141

♩ = 120

solo

mf

p

mf

mf

solo

mf

p

solo

mf

p

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

Xylo.

mf

a ball of red twine.

outside the cottage

There she found tiny blades of grass, which she plucked and tied together to make a fine little broom. ¹⁵

150 $\text{♩} = 100$ **accel.** ($\text{♩} = 160$) **rit.** $\text{♩} = 88$

Picc. *f* *p* *f* *f* *solo* *f*

Fl. 1 *f* *solo* *f*

Fl. 2 *f* *solo* *f*

Ob. 1 *mp* *f* *solo* *f* (To Eng. Hn. solo)

Ob. 2 *f* *solo* *f*

Cl. 1 *f* *solo* *f*

Cl. 2 *f* *solo* *f*

Cl. 3 *f* *solo* *f*

B. Cl. *mf* *solo* *mf*

Bsn. 1 *mf* *solo* *mf*

Bsn. 2 *mf* *solo* *mf*

Alto Sax. 1 *mf* *solo* *mf*

Alto Sax. 2 *mf* *solo* *mf*

Ten. Sax. *mf* *solo* *mf*

Bari. Sax. *mf* *solo* *mf*

Hn. 1 *mf* *solo* *mf*

Hn. 2 *mf* *solo* *mf*

Hn. 3 *mf* *solo* *mf*

Hn. 4 *mf* *solo* *mf*

Tpt. 1 *mf* *solo* *mf*

Tpt. 2 *mf* *solo* *mf*

Tpt. 3 *mf* *solo* *mf*

Tbn. 1 *mf* *solo* *mf*

Tbn. 2 *mf* *solo* *mf*

B. Tbn. *mf* *solo* *mf*

Euph. *mf* *solo* *mf*

Tba. *mf* *solo* *mf*

Cb. *mf* *solo* *mf*

Perc. 1 *Xylo.* *mf* *solo* *mf*

Perc. 2 *mf* *solo* *mf*

Perc. 3 *mf* *solo* *mf*

Perc. 4 *Shaker* *mf* *solo* *mf*

Perc. 5 *mf* *solo* *mf*

Perc. 6 *mf* *solo* *mf*

Pno. *mf* *solo* *mf*

"Perfect," she said, as she took hold of the twine and climbed back into the cottage through the open window. ♫ = 130

And then the tiny
girl began to sweep.

158 159 160 161 162

158 159 160 161 162

130

162

162

She swept and swept.

accel. poco a poco

(♩ = 145)

accel. poco a poco

166

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

accl. poco a poco

(♩ = 145)

accl. poco a poco

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

175

♩ = 160

175 ♩ = 160

Picc. *3* *3* *3* *3* *3* *3* *3* *f*

Fl. 1 *3* *3* *3* *3* *3* *3* *3* *f*

Fl. 2 *3* *3* *3* *3* *3* *3* *3* *f*

Ob. 1 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Ob. 2 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Cl. 1 *3* *3* *3* *3* *3* *3* *3* *f*

Cl. 2 *3* *3* *3* *3* *3* *3* *3* *f*

Cl. 3 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

B. Cl. - - - - -

Bsn. 1 - - - - -

Bsn. 2 - - - - -

Alto Sax. 1 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Alto Sax. 2 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Ten. Sax. *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Bari. Sax. - - - - -

Hn. 1 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Hn. 2 *p* *mp* *p* *mp* *mf* *mp* *mf* *mp*

Hn. 3 - - - - -

Hn. 4 *mp* *p* *mp* *mf* *mp* *mf* *mp*

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Tbn. 1 - - - - -

Tbn. 2 - - - - -

B. Tbn. - - - - -

Euph. - - - - -

Tba. - - - - -

Cb. - - - - -

Perc. 1 - - - - -

Perc. 2 *Xylo.* *3* *3* *3* *3* *3* *3* *f*

Perc. 3 - - - - -

Perc. 4 - - - - -

Perc. 5 *High Woodblock/ Snare Dr.* *To Marimba*

Perc. 6 - - - - -

Pno. - - - - -

And singing and sweeping
and sweeping and singing,

she whirled and twirled
all through the tiny cottage.

182

196

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

182

196

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

Glk.

rit. poco a poco

200

208

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

catch breath when needed

catch breath when needed

mf

mf

Glk.

Xylo.

To Vibr.

Celesta

Marimba (hard mallets)

f

p 3 legato 3

♩ = 140

213

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

220

♩ = 140

Glk.

Celesta

Marimba

Timp.

B. Dr.

To Med. Sus. Cym. (soft mallet)

rit. poco a poco

Meanwhile the old woman was still out on the road, searching for food.

And who should she meet
but the old merchant who
had given her the date.

(♩ = 100)

rit. poco a poco

The man smiled, and reaching into his satchel, he offered her a large, shiny olive.

When she bit into
the olive, what did
she find but a golden coin!

Astonished, she looked to find the old man and thank him. ∞

[illegible]

24

rit.

"What a lucky day!" thought the old lady
as she returned home to her humble cottage.

[illegible]

And as she entered the cottage, she stopped and stared. For the cottage was neat and clean - as neat and clean as the the day it was built.

"Who did this?" asked the old woman with wonder

"I did
Mama,"

said a voice
behind her.

And there, on the windowsill, the old woman found the tiniest girl in the world. She was no bigger than a little finger, and she was dressed in a garment of many colors!

"Yes, Mama,"
said the girl.

And that was when the woman realized
that the old merchant must be Eliyahu ha-Navi,
the miracle-working prophet Elijah,

the miracle-working prophet Elijah,

she asked: "Send me back."

283 *solo* **285**

Picc. *mf* 3 3 *p* *mf* 3

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p* (To Eng. Hn. solo)

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 *p* *solo* *mf* *espr.*

Hn. 2 *p*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

285 **285**

Perc. 1 *Xylo.* *mf* 3

Perc. 2 *mf* 3

Perc. 3

Perc. 4

Perc. 5 *Trngl.* *mf*

Perc. 6 *Marimba (soft mallets)* *p*

Pno. *mf* 3

and that God had surely
answered the prayer of her heart.

"What is your name?"
the old woman asked

"No one has
given me
a name."

" Then I will call
you Katanya-

God's
little one."

answered the prayer of her heart.

a name."

little one."

302

♩ = 125

Picc.

Fl. 1

Fl. 2

Ob. 1
Eng. Hn. solo
mf
(*To Oboe*)
p

Ob. 2

Cl. 1
solo
mf espr.

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.
solo
mf
p

Bari. Sax.

Hr. 1
p

Hr. 2
p

Hr. 3
p

Hr. 4
p

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3
Timp.
p

Perc. 4

Perc. 5
To Snare Dr
(snares on).

Perc. 6

Pno.
p

Katanya spent her days sweeping
with her little broom, and singing
with a voice that filled the house with gladness.

310 **312** accel. poco a poco ♩ = 160

Picc. *mf* *3* *3* *3* *3*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp* *tutti mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl.

Bsn. 1 *pp* stagger breathing

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 stagger breathing *pp*

Hn. 2 *pp* stagger breathing

Hn. 3 *pp* stagger breathing

Hn. 4 *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* stagger breathing

Tbn. 2

B. Tbn.

Euph.

Tba. *pp*

Cb. *pp*

312 accel. poco a poco ♩ = 160

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

The old woman made a little
bed for Katanya inside a teacup.

She fashioned a fur hat for
her from a bunny's tail;

[illegible]

But of all her clothing, Katanya
loved best her dress of many colors.

And the old woman loved
Katanya with all her heart.

$\bullet = 100$

rit. poco a poco

338

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

341

rit. poco a poco

100

mp

ppp

mf

Xylo.

3

3

(pause) One day, the prince of the land happened to be riding down the road by the old cottage in the woods,

↓
● = 110

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

when all
of a sudden,

from the
open window,

came the loveliest
sound he had ever heard.

[illegible]

He stopped still right there in the middle of the road, and instantly he fell in love.

"God has surely blessed me," he thought, "for bringing to me this magical voice"

And with that he spurred his horse on,
and rushed to the palace to tell his father.

accel.

$\text{♩} = 138$ **rit.** $\text{♩} = 122$

[illegible]

The king was delighted,

and he summoned the old woman and her daughter to the palace.

387

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

394

394

The woman was very frightened, as she did not know the reason for this urgent command.

She nervously presented herself at the court with little Katanya tucked carefully inside a hidden pocket of her dress.

She bowed low as she came
before the king and the prince,
who stood looking at her quizzically.

35

for this urgent command. inside a hidden pocket of her dress. who stood looking at her quizzically.

398 ♩ = 110 **molto rit.**

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1 Bsn. 2 Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Cb. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Pno.

"But where is
your daughter?"
asked the prince
in dismay.

"Why has she
not come?"

All of a sudden a
tiny voice came
from the old
woman's
pocket.

"Here I am!" exclaimed
Katanya as she poked
out her tiny head.

"Is it you I heard
singing?" asked
the astonished prince.

"Perhaps,"
she answered.

410

$\text{♩} = 72$ **Freely**

Picc. *410* *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 *stagger breathing*

Hn. 2 *pp* *stagger breathing*

Hn. 3 *pp*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf* *p*

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *pp*

Perc. 1 *410* *Glk.* *mp*

Perc. 2 *Xylo.* *mp*

Perc. 3 *Timp.* *pp*

Perc. 4 *B. Dr.*

Perc. 5 *Trngl.* *mp*

Perc. 6

Pno. *mp*

Ed

"Could you
sing for
us now?"

If you are the girl I heard,
then it is you I love and you
I wish to marry, even
though you
are so small." ↓

Shyly, Katanya
smiled and
began to sing,

a song more beautiful
than any song they had
ever heard before.

are so small.

418

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

425 $\text{♩} = 126$

solo, freely

mf cantabile

stagger breathing

pp

ppp

Glk.

Xylo.

To Tam-tam

Timp.

B. Dr.

Trngl.

mp

ppp

ppp

And her voice
filled the palace
with sound,

such that all who heard it
stopped short and
listened in eager delight.

429

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

pp

pp

poco accel.

♩ = 144

445

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph.

Tba.

pizz.

mf

445

poco accel.

♩ = 144

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

Tam-tam

Timp.

B. Dr.

Trngl.

Med. Sus. Cym. (brushes)

High Sus. Cym. (stick)

Med. Sus. Cym. (stick)

Led

And the old woman
came to live
at the palace with her.

♩ = 100

rit. poco a poco

475

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

rit. poco a poco

♩ = 100

and they, ↓

♩ = 144

and
the prince, ↓

and all the folk of the kingdom

lived
happily

486 GP 487

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

487 ♩ = 144

Glk.

pp

p

mp

tutti

stagger breathing

[illegible]