

UNACCOMPANIED SAXOPHONE

Václav's Dream, a Balkan Hoedown

RICK HIRSCH

DURATION: 4 minutes

LEVEL: Advanced

HIRSCHMUSIC PUBLICATIONS

About Václav

As far as I know, there is no Václav. But if there were, he would have had this dream many times over.

In it Václav fantasizes that he becomes the life of the party at a local dance. This is no small achievement as he is one shy dude. Anyhow, while the band plays on and everyone else dances up a storm Václav privately builds up the nerve to get on his feet. He begins rather hesitantly, eventually gaining his footing and his self-confidence. Before long he's the center of attention on the dance floor, puts on an unforgettable show, and ends triumphantly.

Václav, incidentally, is from that part of Eastern Europe where the folk music uses exotic melodic modes, unusual meters, and a lot of fanciful ornamentation. And the instrumentalists express melody with voice-like gestures.

Lastly, *Václav* is dedicated to my dear friend Alex Meixner, an extraordinary musician and man who has taught me much about Eastern European music.

I hope *Václav* brings much joy to you and your audiences, and that you find it a rewarding piece to sink your teeth into.

~ Rick

Performance Notes and Suggestions

1. Though this music is more Gypsy than Jewish, you might consider a *Klezmer-like* approach to the phrasing and gestures.
2. Try to make your performance fluid and voice-like. If you're not sure how to do this, try singing a phrase in a loose, expressive fashion. Then try to emulate this vocal phrasing on your saxophone.
3. Look up the great Turkish-Bulgarian-Romani saxophonist **Yuri Yunakov**.
4. Watch the video of Hirsch performing *Václav* (online), if you'd care to hear how he approaches this piece.
5. As far as one can tell, *Václav* sounds good performed on any of the saxophones.

About the Composer

Rick Hirsch (b. 1970) is an award-winning composer, arranger, educator, and saxophonist based in State College, Pennsylvania. He specializes in writing music for saxophones. And he welcomes you to contact him directly with feedback or questions.

HIRSCHMUSIC PUBLICATIONS

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Václav's Dream, a Balkan Hoedown

RICK HIRSCH (2014)

(RUBATO & EXPRESSIVO) ♩ = 84

WISTFULLY TEN. TEN.

mp

1. 3 3 2 4 2 4

4

7 8 (♩=♩) 9

mf

TEN. - - - - -

10

p *mf*

TEN. - - - - -

13

p *mf*

TEN. - - - - -

16 (A TEMPO) ♩ = 96

WITH A SENSE OF PURPOSE

1. 2.

19

* M.9: THIS GESTURE IS A DOWNWARD PITCH BEND, LIKE A MUSICAL SIGH. IT IS NOT A "FALL-OFF" OR "DROP" LIKE YOU WOULD FIND IN JAZZ MUSIC. IT IS PRODUCED WITH SOME COMBINATION OF DROPPING YOUR JAW AND LOWERING YOUR VOICING (IN YOUR THROAT).

21 (FASTER) ♩. = 110
mf - p

24

1. (SIGH)

2.

26 (FASTER YET) ♩. = 124
mf - f

29

1.

2.

31 LIGHTLY
mp

35

mf

39 LEGATO & EXPRESSIVO
f

41

(SLIGHT ACCEL.)

43 (NEW, SLIGHTLY FASTER TEMPO) ♩. = 128-132

Musical notation for measures 43-46. Measure 43 starts with a treble clef, a key signature of two sharps (F# and C#), and a 9/8 time signature. The music features eighth and sixteenth notes with various articulations like accents and slurs. Measure 45 includes a 12/8 time signature change and a mezzo-forte (mf) dynamic marking.

47 NEW MOOD - SLIPPERIER

Musical notation for measures 47-49. The key signature changes to two flats (Bb and Eb). The music is characterized by a slower, more expressive feel with slurs and accents.

(FASTER) ♩. = 152
EXPRESSIVO A LA KLEZMER

55

Musical notation for measures 53-54. Measure 53 includes a mezzo-forte (mf) dynamic marking. Measure 54 features a 'BEND WITH THROAT, VOICING' instruction. The tempo is marked as '(FASTER) ♩. = 152' and the style is 'EXPRESSIVO A LA KLEZMER'.

Musical notation for measures 56-58. The music continues with expressive phrasing and slurs.

Musical notation for measure 59. The music features a long note with a slur and an accent.

(MOLTO RALL.)

TEN.

tr

Musical notation for measures 62-63. Measure 62 includes a 'MOLTO RALL.' instruction. Measure 63 includes a 'TEN.' instruction and a trill (tr) marking. The piece ends with a double bar line and 'V.S.' below.

(SLOWLY) ♩. = 88

65

TEN.

Musical staff 65: Treble clef, key signature of two flats (Bb, Eb), 9/8 time signature. The staff contains a melodic line with slurs and accents. A circled measure number '65' is at the start. A '4' is written at the end of the staff.

(FASTER) ♩. = 120

Musical staff 68: Treble clef, key signature of two flats. It starts with a double bar line and a 'TEN.' marking. Below the staff, it says 'D + Eb PALM KEYS ONLY'. A circled measure number '68' is at the start.

Musical staff 71: Treble clef, key signature of two flats. It continues the melodic line with slurs and accents. A circled measure number '71' is at the start.

(FASTER YET) ♩. = 134

Musical staff 75: Treble clef, key signature of two flats. It continues the melodic line with slurs and accents. A circled measure number '75' is at the start.

Musical staff 79: Treble clef, key signature of two sharps (F#, C#). It features two first endings, marked '1.' and '2.'. A circled measure number '79' is at the start.

Musical staff 83: Treble clef, key signature of two sharps. It continues the melodic line with slurs and accents. A circled measure number '83' is at the start.

Musical staff 87: Treble clef, key signature of two sharps. It continues the melodic line with slurs and accents. A circled measure number '87' is at the start.

Musical staff 91: Treble clef, key signature of two sharps, 9/8 time signature. It continues the melodic line with slurs and accents. A circled measure number '91' is at the start.

Musical staff 94: Treble clef, key signature of two sharps, 15/8 time signature. It features two first endings, marked '1.' and '2.'. Below the staff, there are performance instructions: 'POINT TO AUDIENCE WITH RIGHT HAND WHEN YOU SAY "HEY"' and 'THIS TIME POINT, BUT DON'T SAY "HEY" (AND HOPE THAT THE AUDIENCE DOES)'. A circled measure number '94' is at the start.

96

99

1. "HEY" 2.

POINT ONLY
(AUDIENCE SAYS "HEY")

102 (RACE TO THE END!) ♩. = 152+

TAP FOOT AUDIBLY (AS IN A BALKAN HOEDOWN...) ETC...

105

(STOP FOOT TAPPING)

108

pp *p*

113

mp CRESC.

118

MOLTO CRESC.

fz