Awake, You Sleepers!

For Trumpet & Piano

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

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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.

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"... 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."

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B

Tpt

Pno

freely

Tpt

freely

Tpt

Pno
31. **C** ad libitum

33. **D** fast and freely

34. **E** fast and freely
Pushing forward
II Shevarim

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

Cantabile; con rubato

\[ \text{Cantabile; con rubato} \]
freely; as if improvised
125

Tpt

Pno

3 3 3

3

3

take whisper mute

127

Y

\( \text{\textit{Very freely}} \)

whispa mute

129

Tpt

Pno

3 3 3

3

S.P. \( \rightarrow \) sempre
131
\[ \text{remove mute} \]

Tpt

Pno

133
\[ j = 69 \]

\[ \text{senza sord.} \]

\[ \text{short} \]

Tpt

Pno

135
\[ \text{short} \]

\[ \text{S.P} \]
"Awake, you sleepers, awake from your sleep! You slumberers, awake from your slumber!"

III Teruah
II  = 58  ad libitum; quasi recitativo

very freely and improvisatory; declamando

a battuta

ad libitum
ad libitum; quasi recitativo

**MM**

197

Tpt

fast; freely

Pno

**NN**

198

Tpt

freely

Pno

**OO**

199

Tpt

Pno
$q = 92 \text{ a battuta}$

$Tpt$

$Pno$

$SS$

$\text{ad libitum accel.}$

$Tpt$

$Pno$

$TT$

$\text{ff}$
depress bottom 2 octaves silently with arm and catch with sostenuto pedal to create resonance in mm. 214-16.
239
Pno

Tpt

241
cacc. poco a poco

DDD

243

Tpt

Pno

molto

ffz

ff

molto

ff

accel. poco a poco

molto
ad libitum; quasi cadenza

very fast and freely; quasi cadenza

a battuta
Poco rit.  

Ad libitum

Tpt

Pno

JJA

KKG

= 92  
a battuta; driving towards the end

Tpt

Pno

Tpt

Pno

Tpt

Pno

260

257

258