

Commissioned by James Cox and the International Horn Society  
(The Meir Rimon Commissioning Assistance Fund)

# Jerusalem Fugue

for horn and strings - piano reduction (1996 — 15')

Stanley FRIEDMAN (\*1951)  
(Piano reduction by the composer)

*♩ = 176 (♩ = 88)*

Horn in F

Piano

*ff*

*ff*

*Ped.*

6

*f p sub.* *sim.* *f*

*Ped.* *Ped.* *Ped.*

9

*Ped.* *Ped.* *Ped.*

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12 *meno f* *p* *sim.*

Ped. Ped. Ped.

15 *mf* *mf*

Ped. Ped. Ped.

18

Ped. Ped.

21 *mp* *poco a poco dim.* *mp* *poco a poco dim.*

Ped. Ped. Ped.

*mp* *poco a poco dim.*

Ped. Ped. Ped.

*dim.* *pp* *rit.* *slowly, freely*

*dim.* *pp* *rit.*

**A**

**Poco adagio** ♩ = 66

**Poco adagio** ♩ = 66

*p* *sf* *f* *mp* *mf*

Ped. ad lib. Ped. Ped. *mp*

*cresc.* *8va*

Ped. Ped. Ped.

41

*poco p*  $\leftarrow$  *poco cresc.* *poco dim.* *cresc.*

loco

*pp sub.*

Ped. Ped. Ped.

45

*cresc.* *poco f* *meno f* *poco rit.*

*f* *pp* *cresc.*

49

**B**

*A tempo* *rit.* *rall.* **Tempo I** (♩ = 176)

*f* *dim.* *f p*

*A tempo* *rit.* *rall.* **Tempo I** (♩ = 176)

*f* *dim.* *f*

Ped. ad lib.

52

*p* *f* *ff*

5

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55 *rit.* ♩ = 66

*f* — *pp* *poco cresc.*

59 *A tempo*

*p cresc.* *cresc.*

*A tempo*

*pp cresc.*

*Ped.*

63 *poco rit.* *A tempo* ♩ = 176

*mf* *ff*

*A tempo* ♩ = 176

*f cresc.* *ff*

66

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69 *Meno mosso* ♩ = 66 *Più mosso* ♩ = 88

*f* — *ff* *ff*

*p* — *ff* *p sub.* *ff sub.*

*Più mosso* ♩ = 88

*Più mosso* ♩ = 88

72 *sub. meno mosso* *sub. più mosso* *sub. meno*

*ff* *sub. più mosso* *sub. meno*

*sub. meno mosso* *sub. più mosso* *sub. meno*

*p* *ff*

*cresc.*

75 *sub. più mosso* *sub. meno* *sub. più mosso*

*ff* *sub. più mosso* *sub. meno* *sub. più mosso*

*ff* *sub. più mosso* *sub. meno* *sub. più mosso*

*pp* — *mf*

*rall.*

**C**

78 *rall.* *pp*

*rall.* *pp*

*p* *poco*

*Ped. ad lib.*

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81

*pp* *mf* *sf* *pp*

*p* *poco cresc.* *p* *poco cresc.*

*8va*

*Ped.*

85

*pp* *sf* *pp* *p*

*Ped.* *Ped.*

89

*sf* *pp* *f*

*loco*

*p cresc.* *ff* *pp sub.*

*Ped.*

92

*ff* *meno f*

*ff* *p*

*Ped.*

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95 **A tempo, poco meno mosso**

Musical score for measures 95-98. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. Dynamics include *mp* and *p*. The tempo is **A tempo, poco meno mosso**.

99 **Cadenza (rubato)** (\*)

Musical score for measures 99-102, labeled as a **Cadenza (rubato)**. The vocal line consists of a melodic phrase in 4/4 time. The piano accompaniment is mostly silent, with a few notes in the bass line. Dynamics include *p*.

Musical score for measures 103-105. The vocal line features a series of eighth notes with dynamic markings *rit.*, *ten.*, and *accel.*. There are triplets and a quintuplet. Dynamics include *p*.

Musical score for measures 106-108. The vocal line continues with eighth notes and triplets. Dynamics include *p*.

**D**  
**non rubato** (♩ = 76)

Musical score for measures 110-115, starting with a **D** section. The tempo is **non rubato** (♩ = 76). The vocal line has dynamic markings *ff* and *f*. The piano accompaniment features chords and a bass line. Dynamics include *pp*. The section ends with *Ped.*

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115

*meno f* *dim.* *dim.* *p* *pp*

*rall.*

**E**

121 **Tempo I°** ♩ = 88

**Tempo I°** ♩ = 88

*p* (*p*)

124

127

*f*

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130

*poco p*

*f p*

*Red.*

133

136

139

*più f p*

*più f*

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Commissioned by the International Horn Society  
in honor of Meir Rimon  
for Jim & Eva

# Jerusalem Fugue

for Solo Horn & Strings (1996)

Stanley FRIEDMAN (\*1951)

♩ = 88 (♩ = 176)

Solo Horn in F

Violin I

Violin II

Viola

Violoncello

*ff p sub. ff p sub. ff p sub. ff p sub. ff*

5

*f p sub. f p sub.*

*ff mf sim. sempre ff*

9

*p f p f meno f p*

*ff mf meno f*



27

*dim.* *rit.* *pp* *poco* *(slowly - freely)*

*dim.* *pizz.* *mf* *rit.*

*dim.* *pp* *rit.*

*dim.* *pp* *rit.*

33 **A** Poco adagio (♩ = 66)

*p* *sfp* *(p)* *mf* *f*

*p* *cresc. molto* *mp* *f* *mf*

*p* *sfp* *(p) cresc.* *f* *mp* *f*

*p* *sfp* *f* *mp* *f* *mf*

39

*f* *mf* *f* *poco p* *poco* *cresc.*

*f* *tr* *pp sub.* *sul A*

*f* *tr* *ff* *pp sub.* *sul A*

*f* *tr* *ff* *pp sub.* *sul D*

*f* *tr* *ff* *pp sub.* *sul D*



51 **B** Tempo I (♩ = 176)

56 (♩ = 66)

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62 *poco rit.* **A tempo I** (♩ = 176 / ♩ = 88)

*cresc.* *mf* *ff*

*cresc.* *f* *cresc.* *f* *cresc. poco rit.* *ff*

*f* *cresc.* *f* *cresc. poco rit.* *ff*

*f* *cresc.* *poco rit.* *ff*

67 *Subito meno mosso* (♩ = 66) *P.*

*f* *ff* *ff*

*p* *ff* *ff*

*p* *ff* *ff*

*f* *ff* *pp subito* *ff*

*f* *ff* *p subito* *p*

72 *Subito meno mosso* *Più mosso* *Subito meno mosso* *Più mosso*

*ff* *ff* *ff* *ff*

*pp* *f* *p* *p*

*cresc.* *f* *p* *p*



77 *Subito più mosso* *rall.*..... (*rall. e dim.*)..... [C]

*meno f* *dim. rall.*..... (*rall. e dim.*)..... *pp*

*meno f* *dim.* *rall.*..... (*rall. e dim.*)..... *pp*

*meno f* *dim. rall.*..... (*rall. e dim.*)..... *pp*

*poco f* *dim. rall.*..... (*rall. e dim.*)..... *pp*

*poco f* *dim.*..... *pp*

*p poco*

*p poco*

*p poco*

*p poco*

83

*pp* < *mf* < *sfp* < *ppp* *pp* < < *sfp* > > *pp* *pp*

*p* <

*p* <

*p* <

*p* <

*p* <

*p* <

90

*f* *ff* *3* *men*

*mf* *3* *f* *ff* *pp subito* *sfp* *ff*

*mf* *3* *f* *ff* *pp subito* *sfp* *ff*

*mf* *3* *f* *ff* *pp subito* *sfp* *ff*

*mf* *3* *f* *ff* *pp subito* *sfp* *ff*

8

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95 *A tempo, poco meno mosso* ,

Musical score for measures 95-100. The score is in 3/4 time and consists of five staves. The first staff is the melody, starting with a half note G4 and a half note A4, followed by a series of eighth notes. Dynamic markings include *mp* and *p*. The second staff is for the right hand, featuring a complex rhythmic pattern of sixteenth and thirty-second notes. The third and fourth staves are for the left hand, with dynamic markings *mp*, *p*, *sfp*, and *dim.*. The fifth staff is the bass line, with dynamic markings *mp*, *p*, *sfp*, *dim.*, and *pizz.* (pizzicato).

101 *Cadenza (rubato)*

Musical score for measures 101-104, labeled as a Cadenza in rubato. It consists of five staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with a fermata over the final note. Performance markings include *rit.* (ritardando), *ten.* (tenuto), and *accel.* (accelerando). The other staves are empty.

Musical score for measures 105-108. It consists of five staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with triplets and a fermata over the final note. The other staves are empty.



110 **D** Non rubato (♩ = 76)

Musical score for measures 110-115. The score is in D major and 7/8 time. It features a melody in the upper voice and accompaniment in the lower voices. The upper voice starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The lower voices are marked "con sord." (con sordina) and play a steady accompaniment. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) for the lower voices. A first ending bracket is present in the upper voice.

116

Musical score for measures 116-121. The score continues in D major and 7/8 time. The upper voice starts with a mezzo-forte (*meno f*) dynamic and includes a decrescendo (*dim.*) section. The lower voices are marked "senza sord." (senza sordina) and play a steady accompaniment. Dynamics include *p* (piano) and *(non trem.)* (non tremolando). A *ral.* (rallentando) marking is present at the end of the section.

121 **E** Tempo I (♩ = 88)

Musical score for measures 121-126. The score is in E major and 7/8 time. It features a melody in the upper voice and accompaniment in the lower voices. The upper voice starts with a piano (*p*) dynamic. The lower voices are marked "con sord." (con sordina) and play a steady accompaniment. Dynamics include *p* (piano) and *(non trem.)* (non tremolando).

137

Musical score for measures 137-140. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music includes various notes, rests, and dynamic markings such as *più f*, *p*, *f*, and *mf*. A blue wavy graphic is overlaid on the right side of the page.

141

Musical score for measures 141-144. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music includes various notes, rests, and dynamic markings such as *mf*. A blue wavy graphic is overlaid on the right side of the page.

145 [F]

Musical score for measures 145-148. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music includes various notes, rests, and dynamic markings such as *mf*. A blue wavy graphic is overlaid on the right side of the page.



G