JUDITH SHATIN

PIPING THE EARTH

For ORCHESTRA

Wendigo Music

Instrumentation

3 flutes (3rd dbl piccolo)
3 Oboes (3rd dbl English horn)
3 Bb Clarinets
3 Bassoons

4 Horns
3 Bb Trumpets
2 Trombones
1 Tuba

Percussion (3 players)
1. Bass drum, woodblock, suspended cymbal, bell tree
2: Tam tam, Maracas, Tenor Drum, Snare Drum, Triangle, Timbale 1 & 2
3. Temple Blocks, Tam tam, Vibraslap, Xylophone, Crotales

Tympani

Harp

Violin 1
Violin 2
Viola
Cellos
Contrabass

Score is in C

Program Note

The title *Piping the Earth* derives from the ancient Chinese text *Chuang Tzu*. The term refers to the multiplicity of sounds created by the wind as it moves through different spaces. Yet the nature of the air remains the same. This one movement piece analogously flows from an underlying harmonic background but the effect changes dramatically as it moves through soaring sound spaces. The phrase "piping the earth" also suggested harmonic pipes or poles, and the piece develops around three fundamental anchors. *Piping the Earth* was co-commissioned by the National Endowment for the Arts and the Women's Philharmonic, with the bulk created in the composer studio on a hill above Lago di Como during a residency at the Rockefeller Foundation Study and Conference Center in Bellagio, Italy. Responding to the premiere performance in San Francisco, the San Francisco Chronicle said: "The evening's high point came…with the premiere of Judith Shatin's exuberant and captivating *Piping the Earth*…Shatin's writing is rhythmically urgent…and pursues a course both logical and surprising." For additional information visit www.judithshatin.com. –JS

World Premiere
The Women's Philharmonic
Conductor JoAnn Falletta
Festival of New American Music
California State University
Sacramento, CA
11/02/90

Duration: 8:30

PIPING THE EARTH

Judith Shatin

Primeval Calm

Piccolo
Flute 1/2
Oboe 1/2
English Horn
Clarinet in B♭ 1/2
Bass Clarinet
Bassoon 1
Bassoon 2
Bassoon 3

Begin sparsely; Repeat in varied groupings and irregular rhythms. Forest murmurs.

Begin sparsely; Repeat in varied groupings and irregular rhythms. Forest murmurs.

Horn in F 1/3
Horn in F 2/4
Trumpet in B♭ 1/2/3
Trombone 1/2
Tuba

1. con sord.

con sord.
a2 (sneak breath as needed)

con sord. (sneak breath as needed)

Percussion 1
Percussion 2
Percussion 3
Timpani

BD
Tam-t
Crot.
l.v
Tgl.
to Maracas

Harp

Repeat occasionally

Begin sparseley; Repeat in varied groupings and irregular rhythms, forest murmurs

Primeval Calm

Violin I
Violin II
Viola
Cello
Contrabass

1. Solo (senza sord.)

(stagger entries)
silent fingering
con sord.

Begin sparsely, intersperse silent fingering with arco, sul pont. figure

sul pont.
(stagger change to this block)
cresc. poco

con sord.

(stagger entries)
silent fingering
con sord.

arco sul pont.
Begin sparsely, intersperse silent fingering with arco, sul pont. figure
(stagger change to this block)
cresc. poco

con sord.

PERUSAL SCORE, NOT FOR PERFORMANCE

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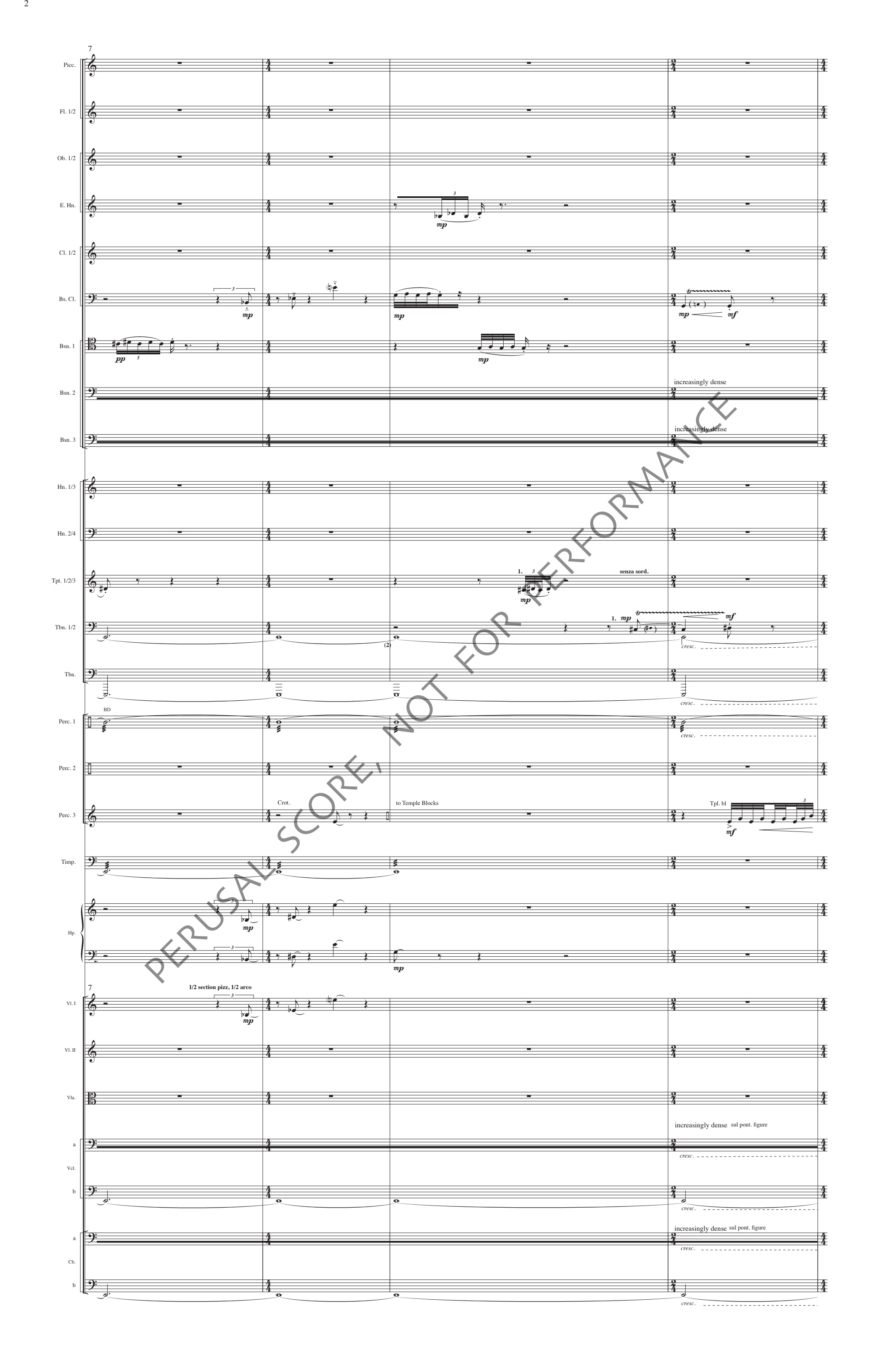

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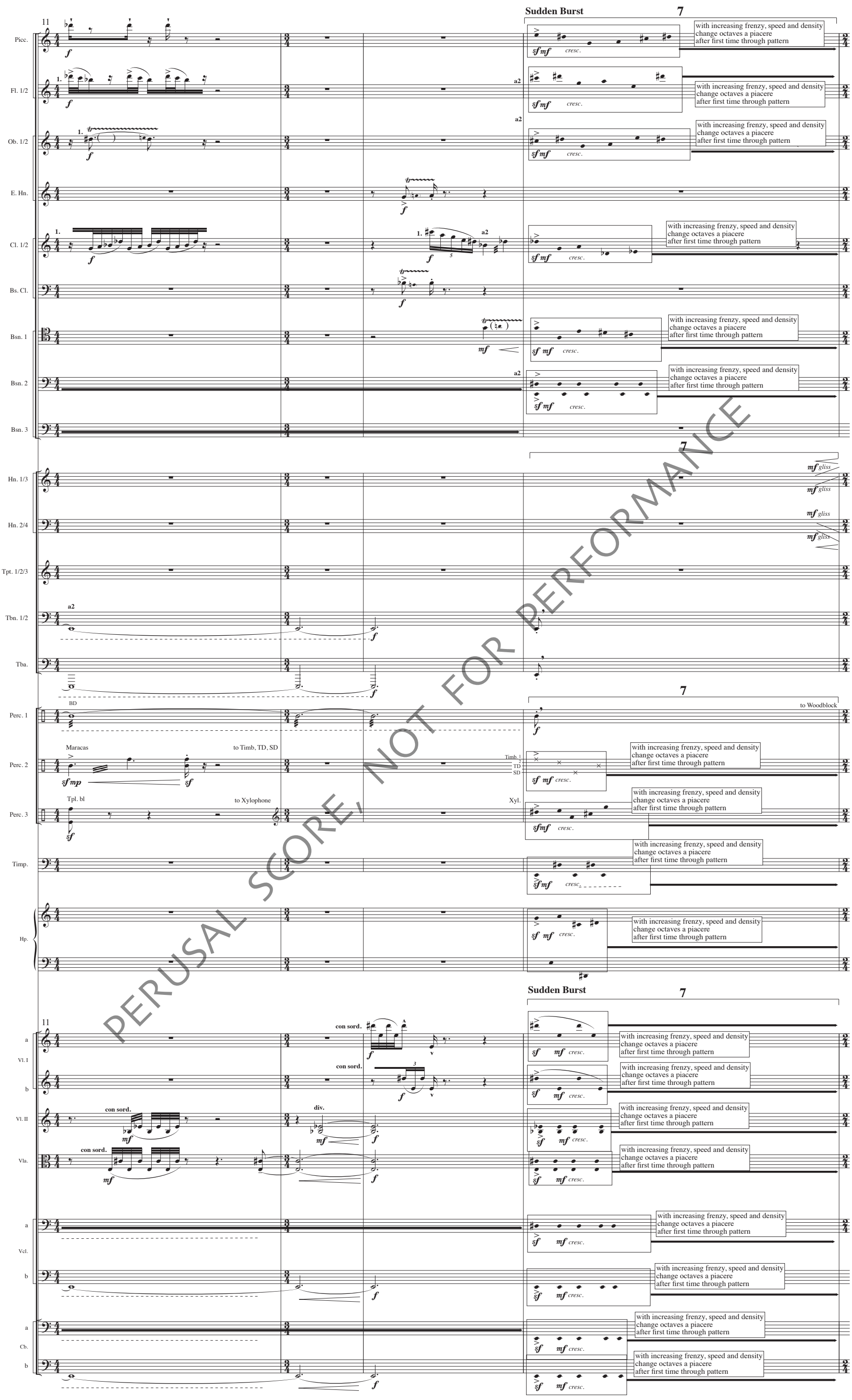
Sudden Burst
7
with increasing frenzy, speed and density
change octaves a piacere
after first time through pattern
Picc.
Fl. 1/2
Ob. 1/2
E. Hn.
Cl. 1/2
Bs. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
Perc. 3
Timp.
Hp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
con sord.
div.
Maracas
to Timb, TD, SD
Tpl. bl
to Xylophone
to Woodblock
BD
Timb.
TD
SD
Xyl.
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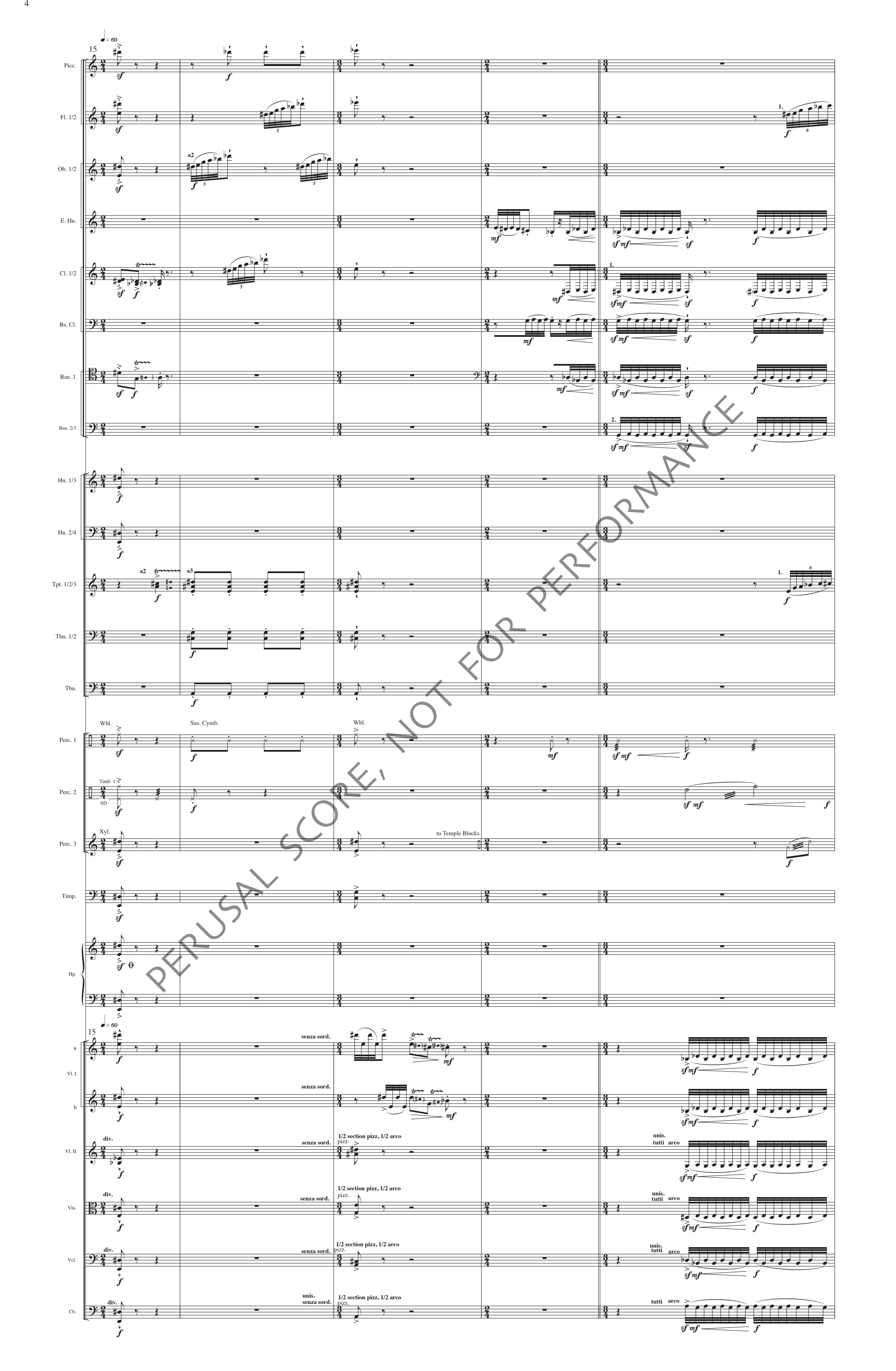

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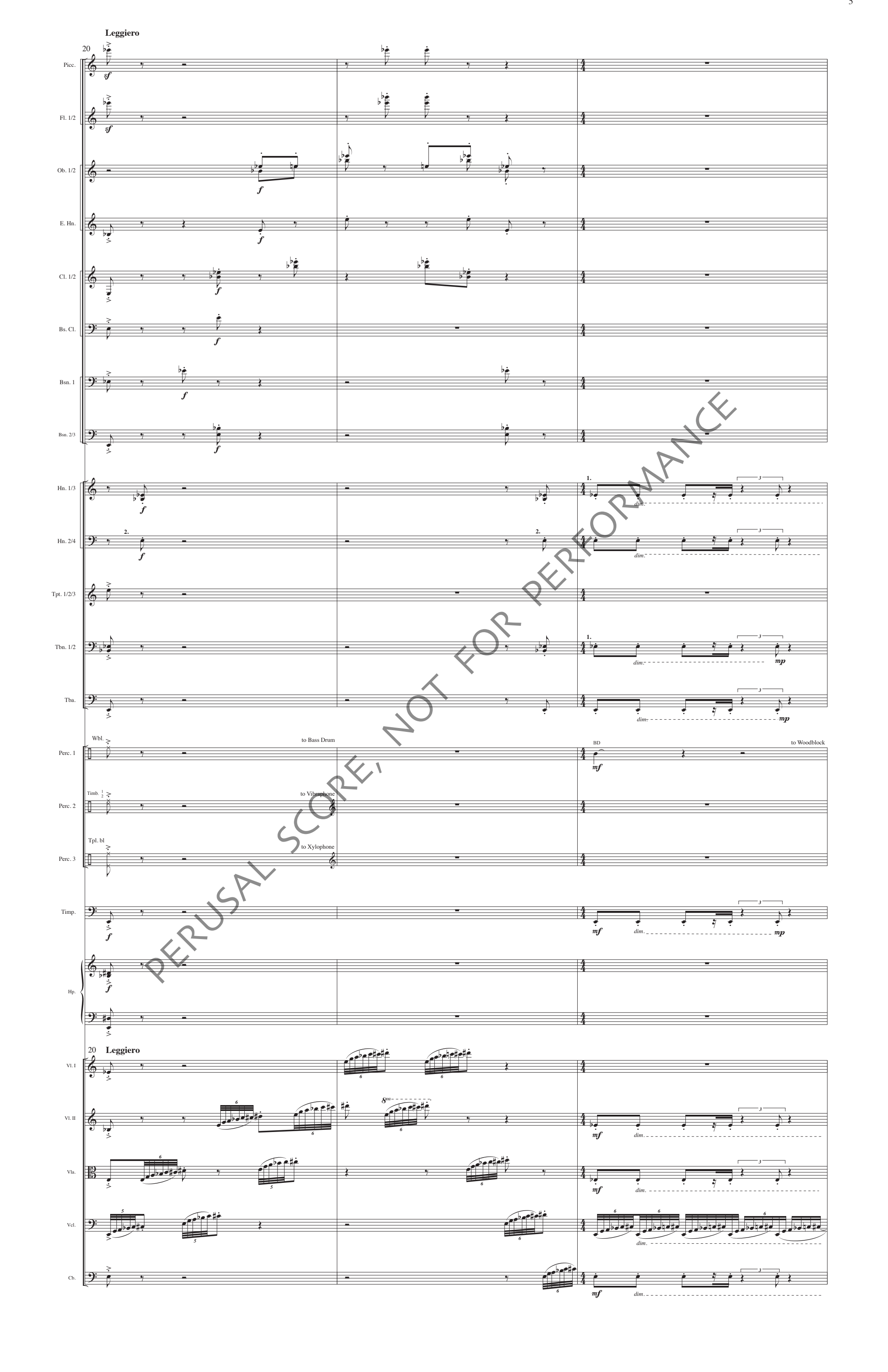
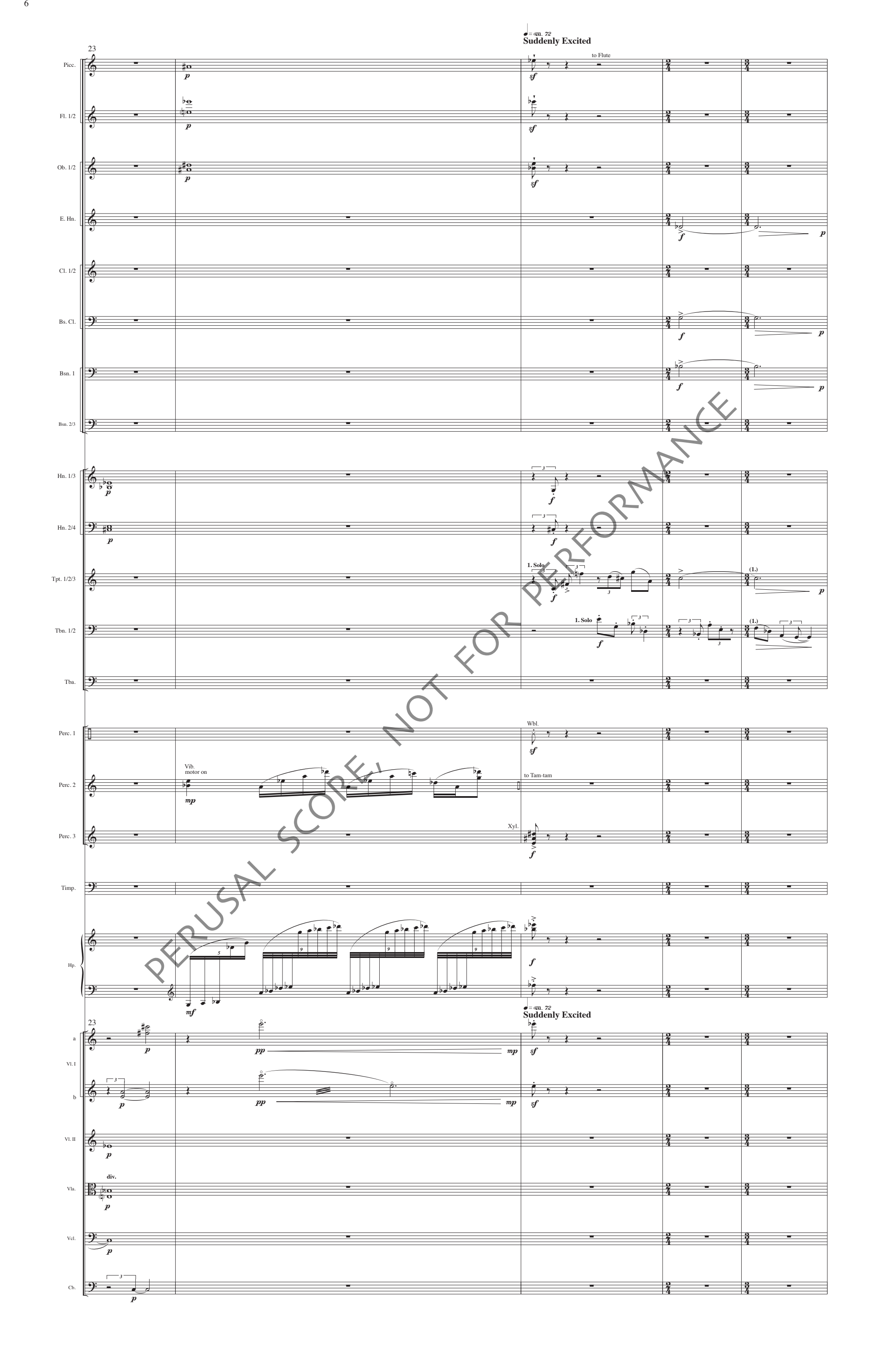

Leggiero
20
Picc.
Fl. 1/2
Ob. 1/2
E. Hn.
Cl. 1/2
Bs. Cl.
Bsn. 1
Bsn. 2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Wbl.
Perc. 1
to Bass Drum
BD
to Woodblock
Timb. 1 2
Perc. 2
to Vibraphone
Tpl. bl
Perc. 3
to Xylophone
Timp.
Hp.
20 Leggiero
Vl. I
Vl. II
Vla.
Vcl.
Cb.
PERUSAL SCORE, NOT FOR PERFORMANCE

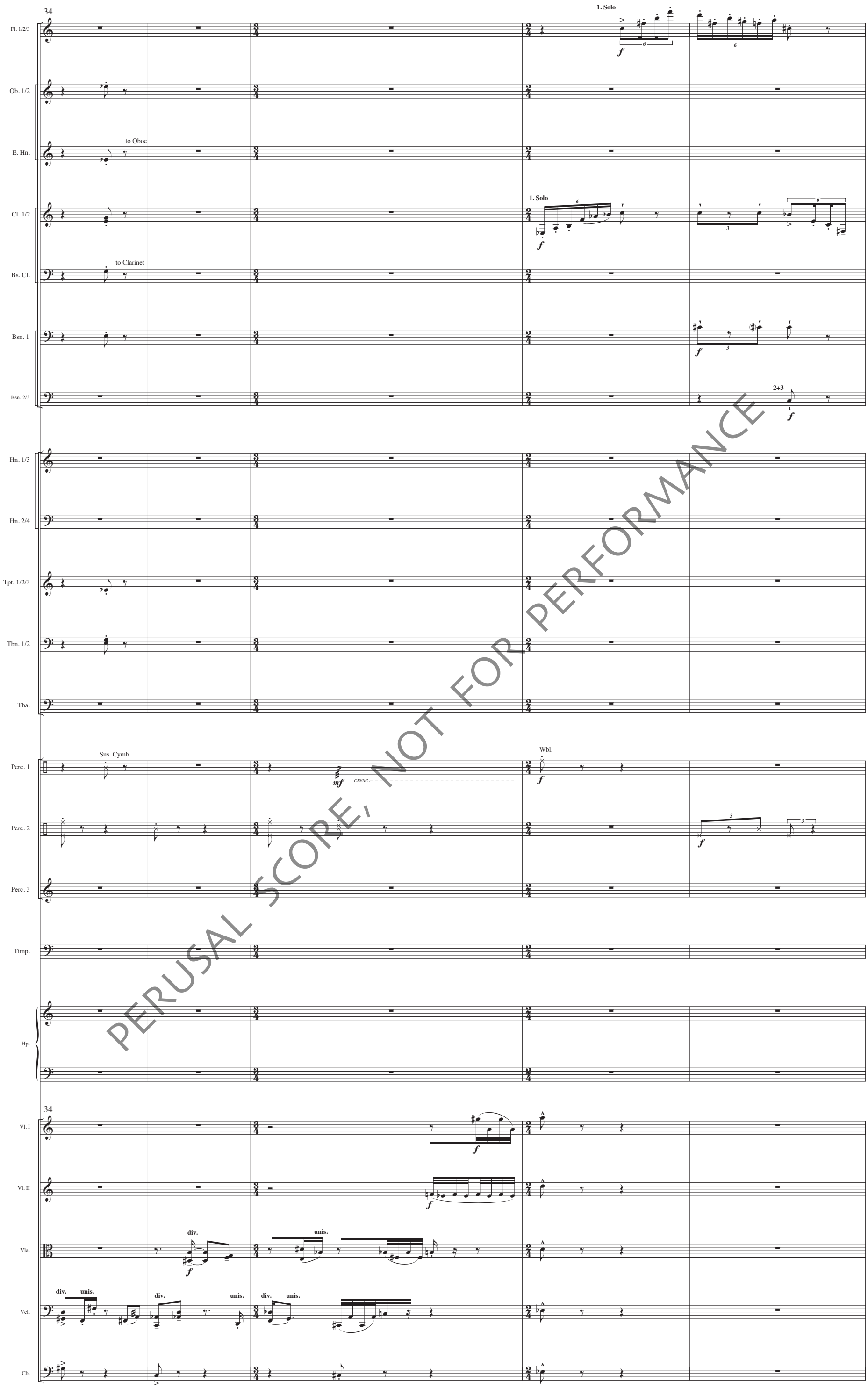

23
Suddenly Excited
to Flute
Picc.
Fl. 1/2
Ob. 1/2
E. Hn.
Cl. 1/2
Bs. Cl.
Bsn. 1
Bsn. 2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
1. Solo
Tbn. 1/2
Tba.
Perc. 1
Wbl.
Perc. 2
Vib.
motor on
to Tam-tam
Perc. 3
Xyl.
Timp.
Hp.
a
Vl. I
b
Vl. II
div.
Vla.
Vcl.
Cb.
PERUSAL SCORE, NOT FOR PERFORMANCE

28

A Fiery

Fl. 1/2/3
Ob. 1/2
E. Hn.
Cl. 1/2
Bs. Cl.
Bsn. 1
Bsn. 2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
Perc. 3
Timp.
Hp.
28
Vl. I
Vl. II
Vla.
Vcl.
Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE



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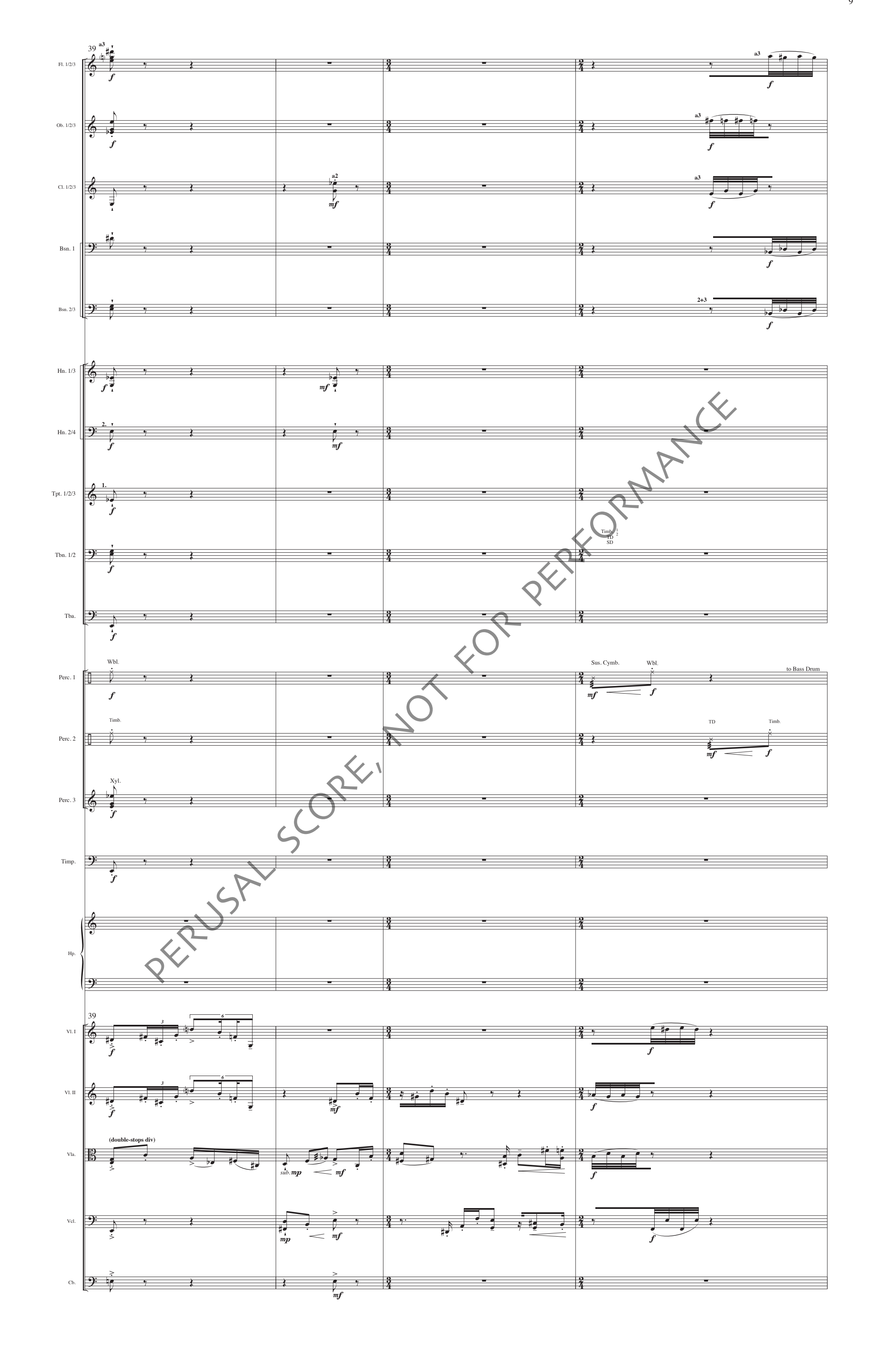

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43

Fl. 1/2/3

Ob. 1/2/3 — a2 — *mp*

Ob. 1/2/3 — a2 — *mp*

Bsn. 1

Bsn. 2/3

Hn. 1/3 — *f* — *mp*

Hn. 2/4 — *f*

Tpt. 1/2/3 — 1. — *f*

Tbn. 1/2 — *f* — *mp*

Tba.

Perc. 1

Perc. 2 — to Triangle

Perc. 3 — to Tam-tam — *f*

Timp.

Hp.

PERUSAL SCORE, NOT FOR PERFORMANCE

43

Vl. I — *dim.* — *mp*

Vl. II — div. — unis. — *dim.* — *mp*

Vla. — unis. — *mp*

Vcl. — div. — unis. — *mp*

Cb. — *mp*

47

Accel.

Fl. 1/2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn 1/2/3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

Tba.

Perc. 1

BD

to Woodblock

Perc. 2

Tgl.

Perc. 3

Tam-t

Timp.

Hp.

ped buzz

ord.

47 div.

Vl. I

unis.

div.

Vl. II

unis.

Vla.

div.

unis.

Vcl.

div.

unis.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

52

Fl. 1/2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn 1/2/3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

Tba.

Perc. 1

to Bass Drum

Perc. 2

Timb. 1/2

SD

TD

Perc. 3

l.v to Temple Blocks

Tpl. bl

to Xylophone

Timp.

Hp.

= ca. 84

52

Vl. I

Vl. II

div.

Vla.

div.

Vcl.

div.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

59

Fl. 1/2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn 1/2/3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

59

Vl. I

Vl. II

Vla.

Vcl.

Cb.

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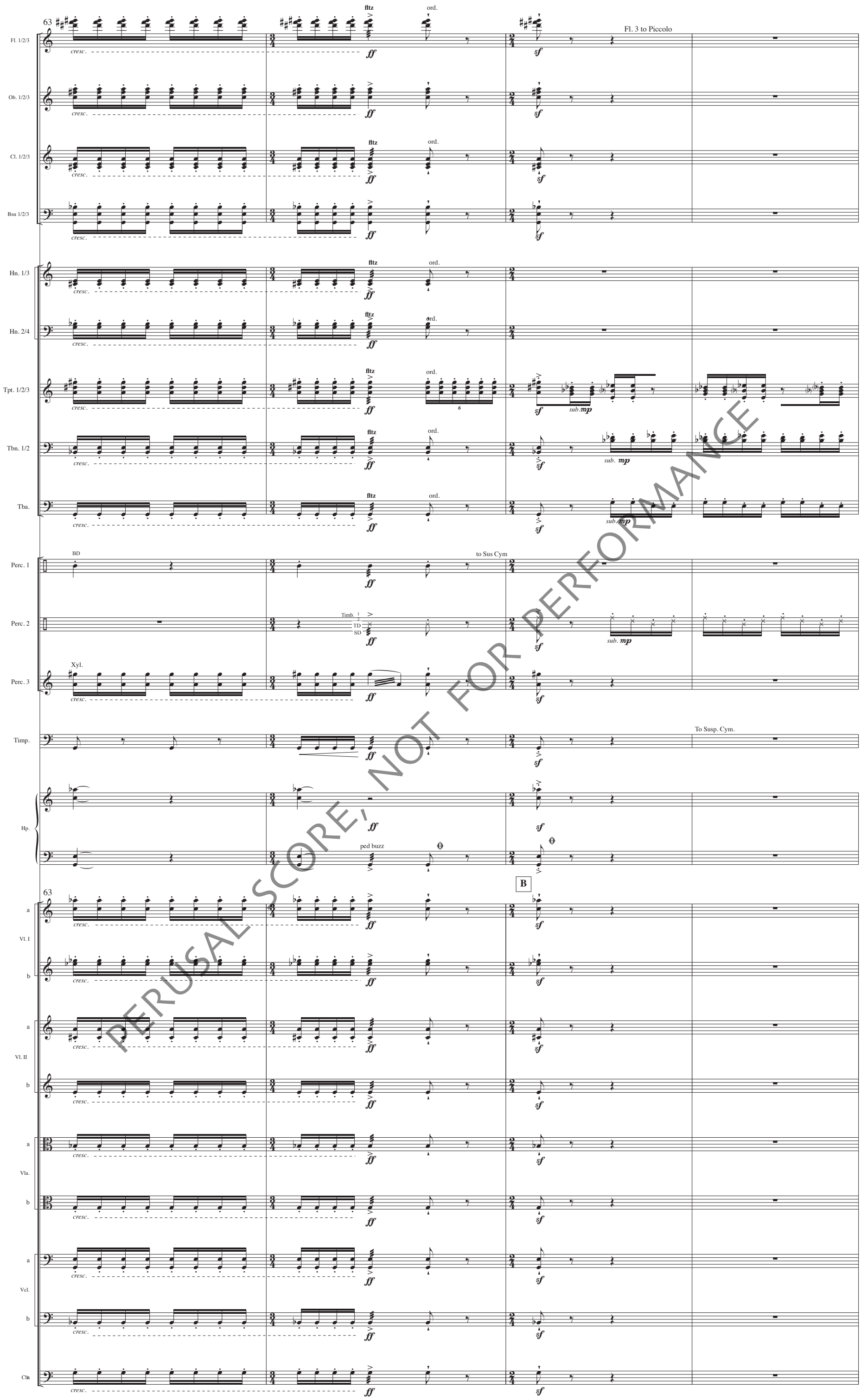

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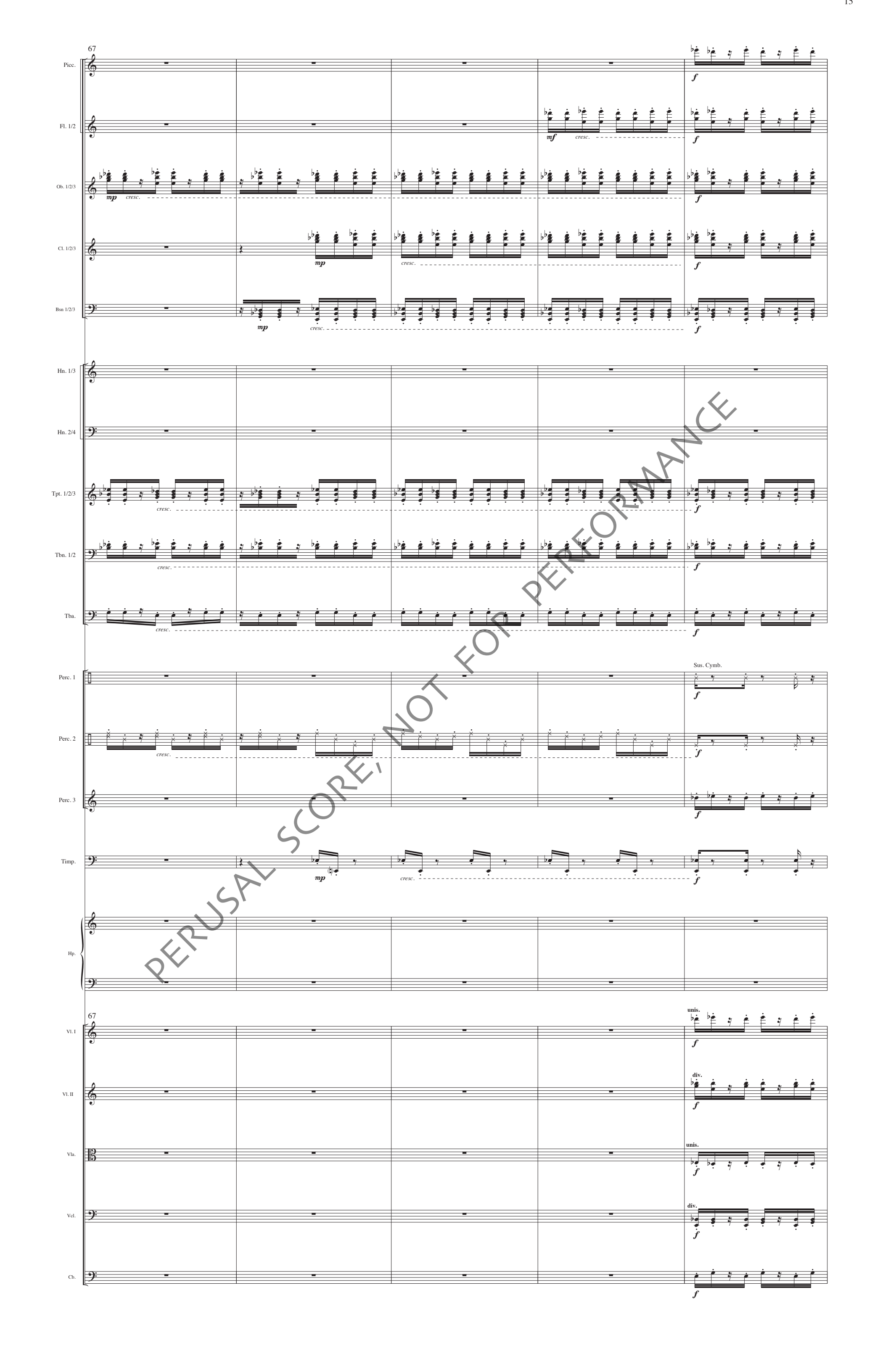
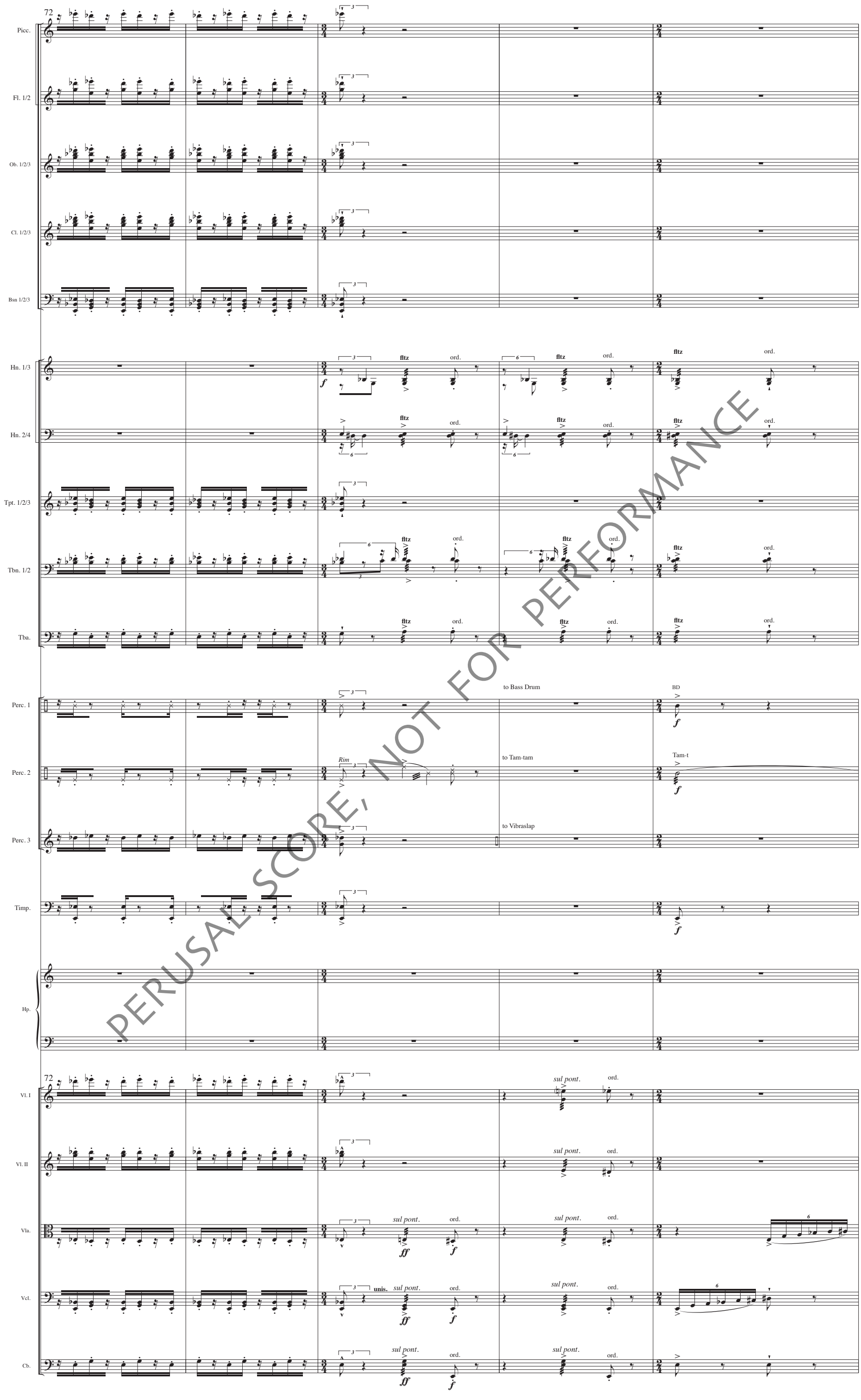

67
Picc.
Fl. 1/2
Ob. 1/2/3
Cl. 1/2/3
Bsn 1/2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Sus. Cymb.
Perc. 2
Perc. 3
Timp.
Hp.
67
Vl. I
unis.
Vl. II
div.
Vla.
unis.
Vcl.
div.
Cb.
mp
mf
f
cresc.
PERUSAL SCORE, NOT FOR PERFORMANCE



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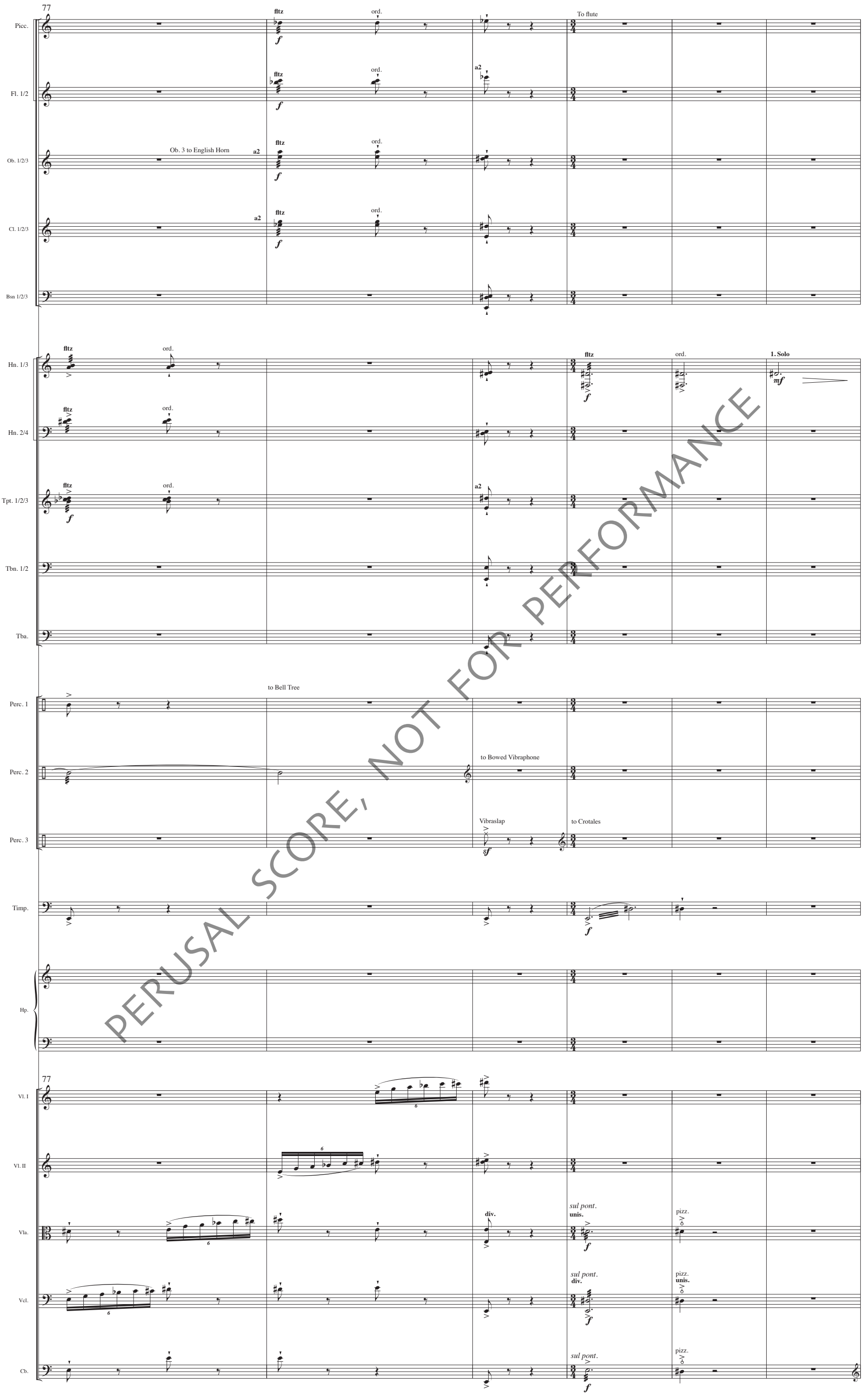

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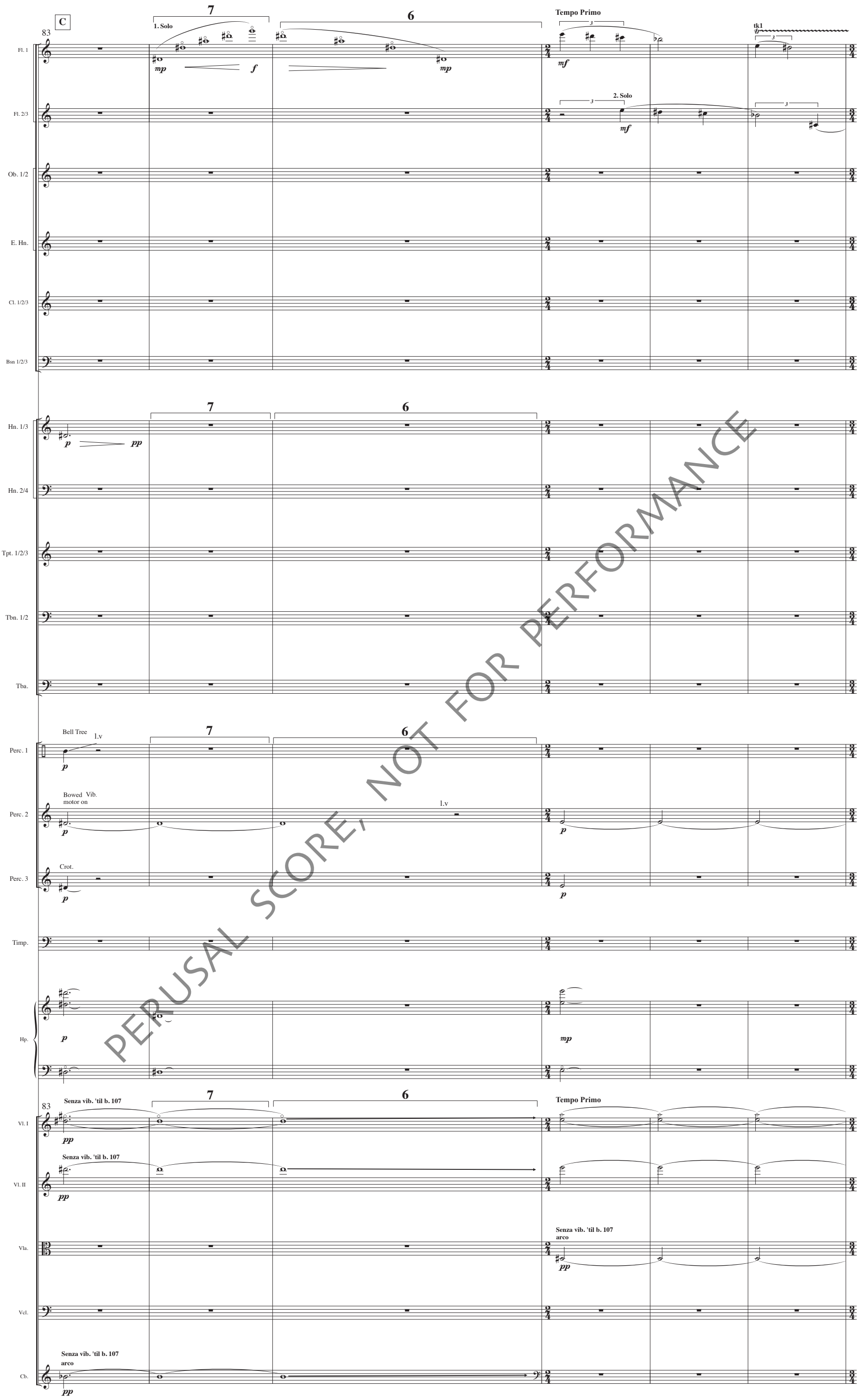

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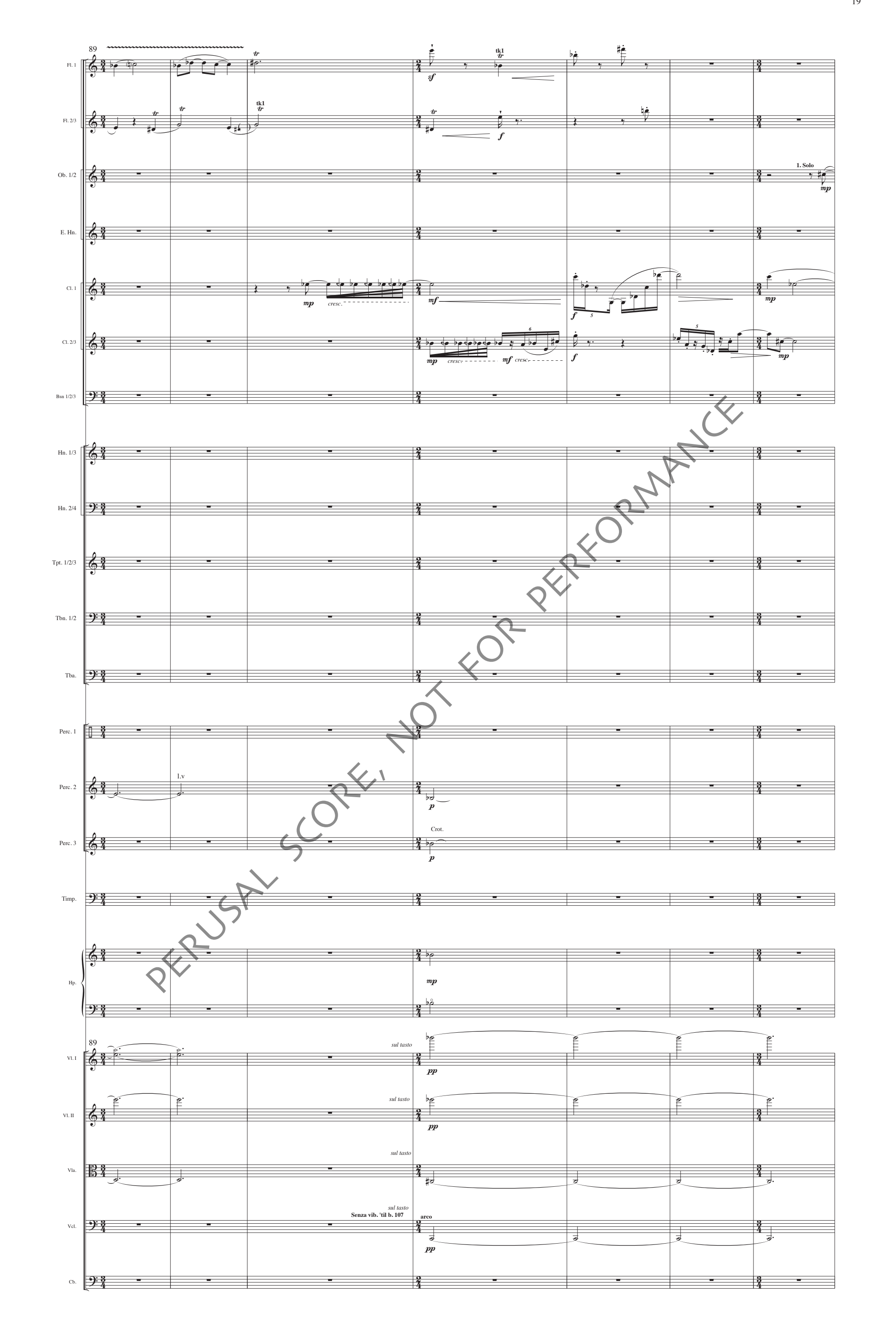

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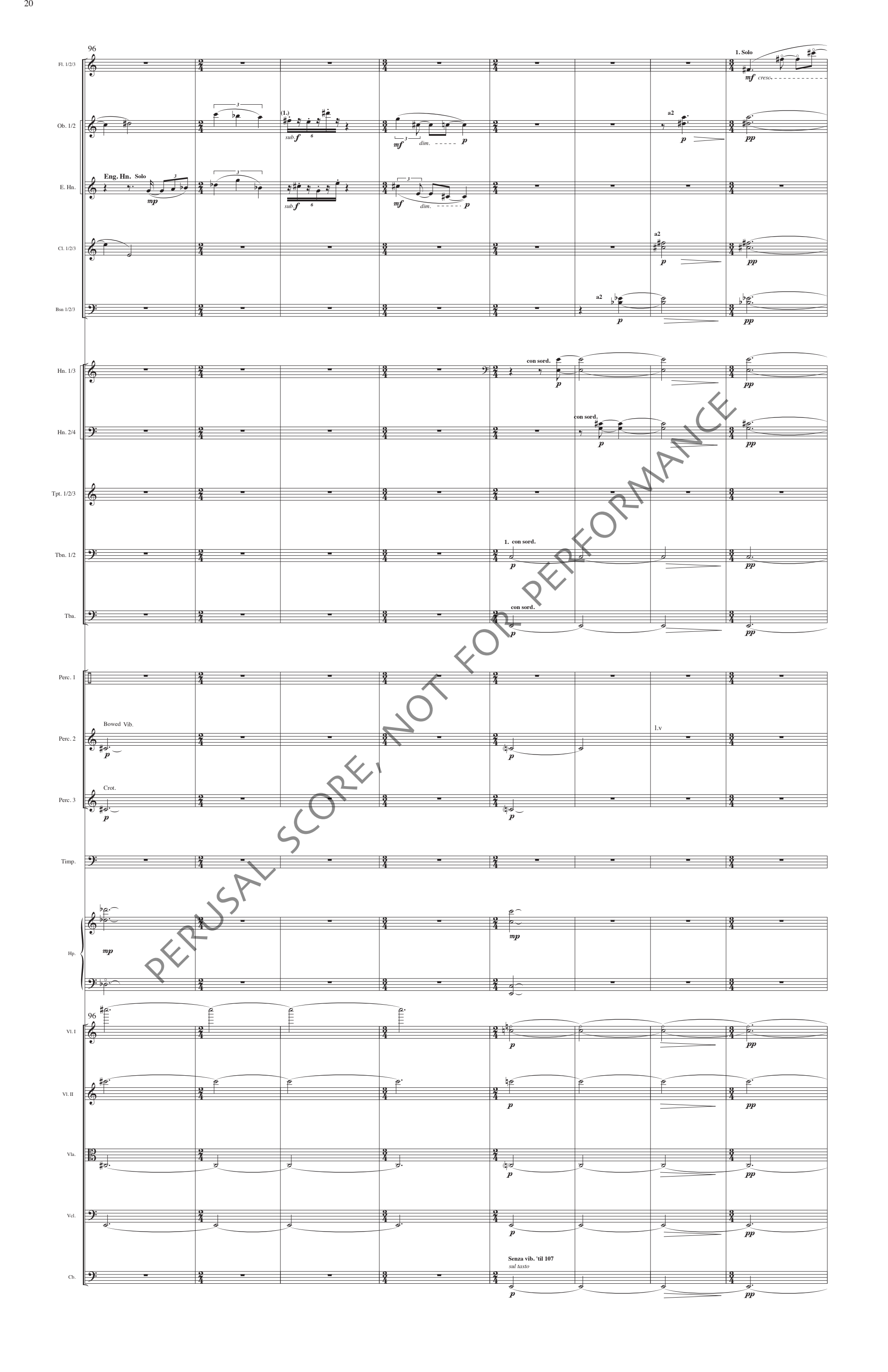

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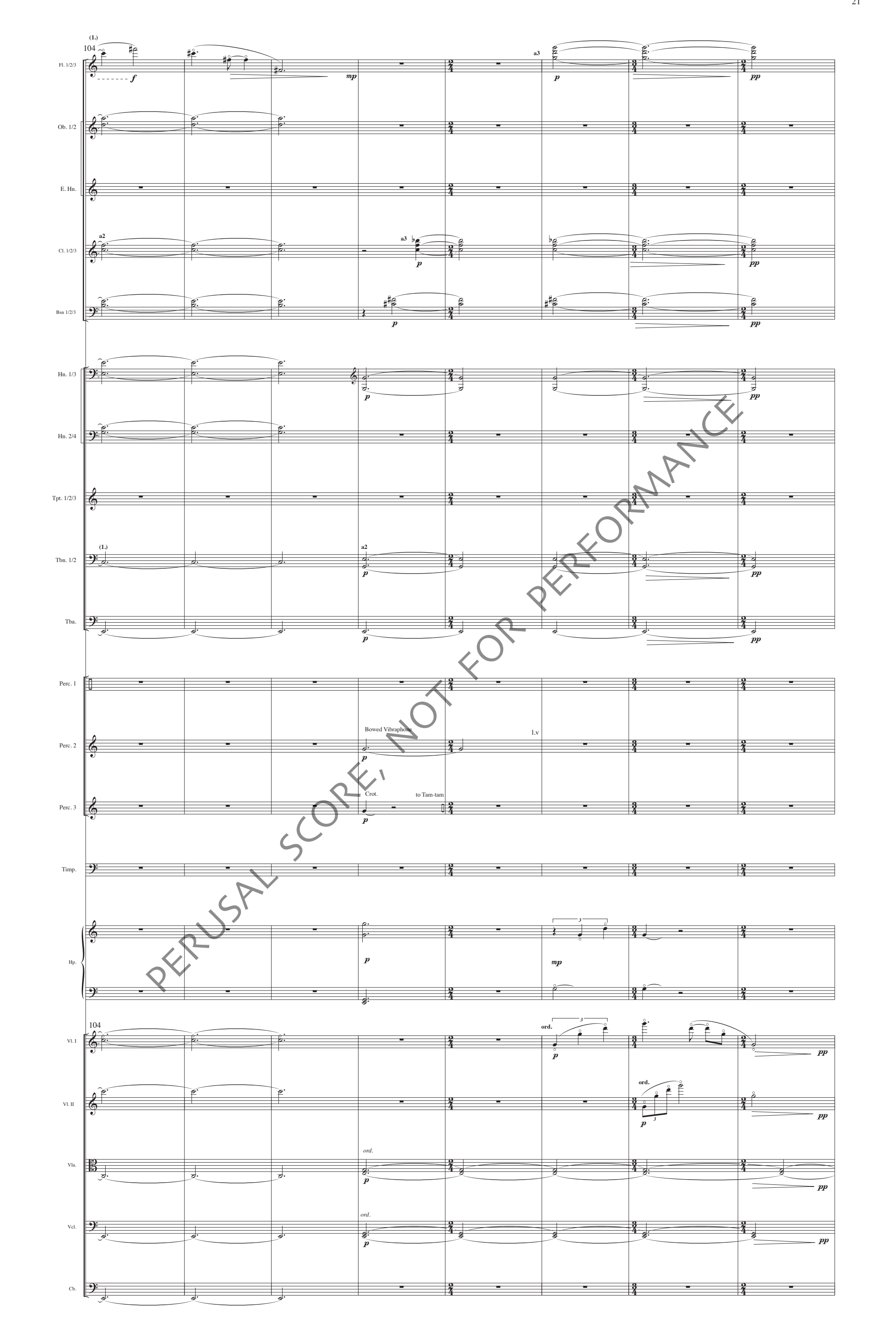

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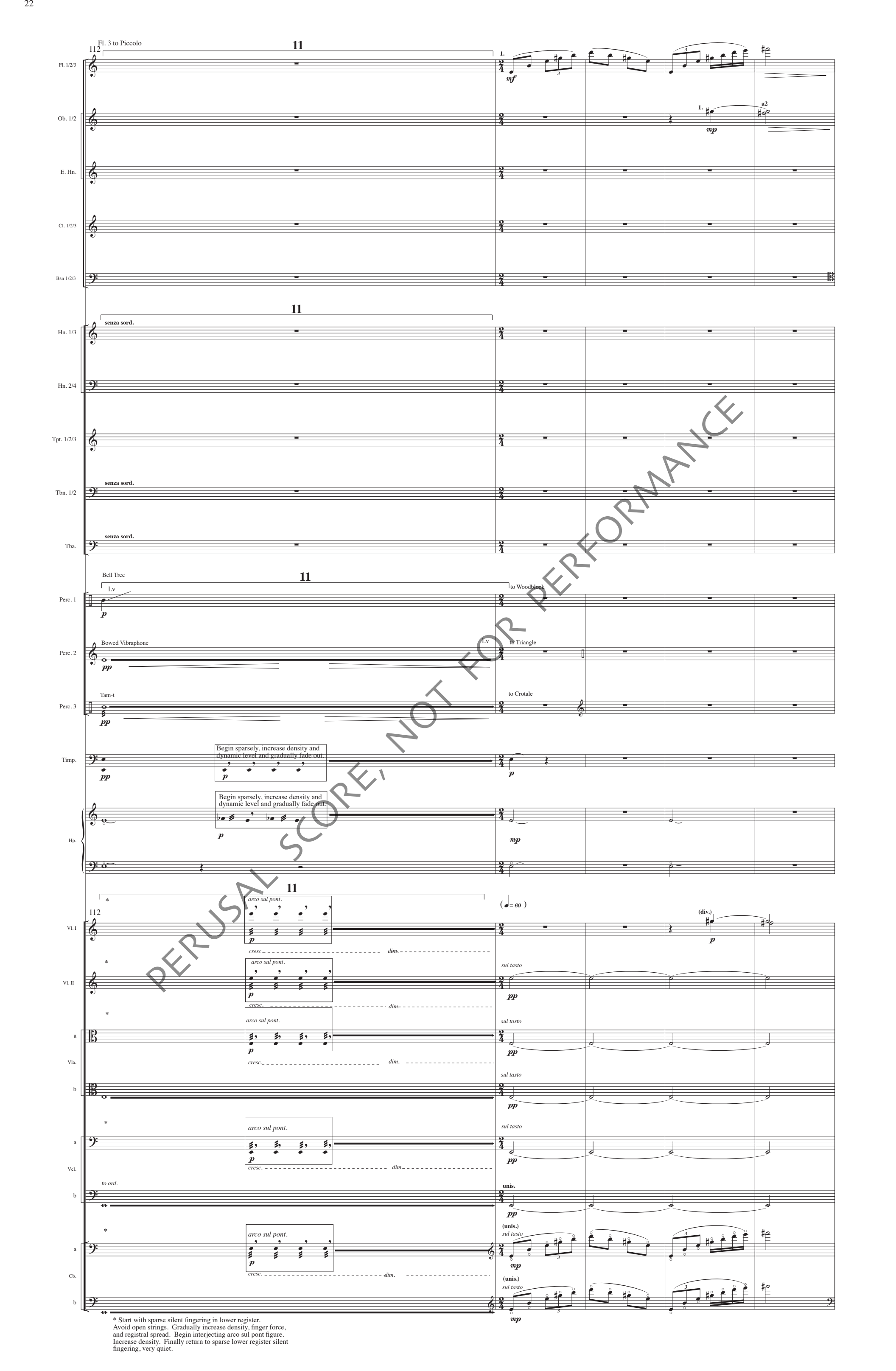

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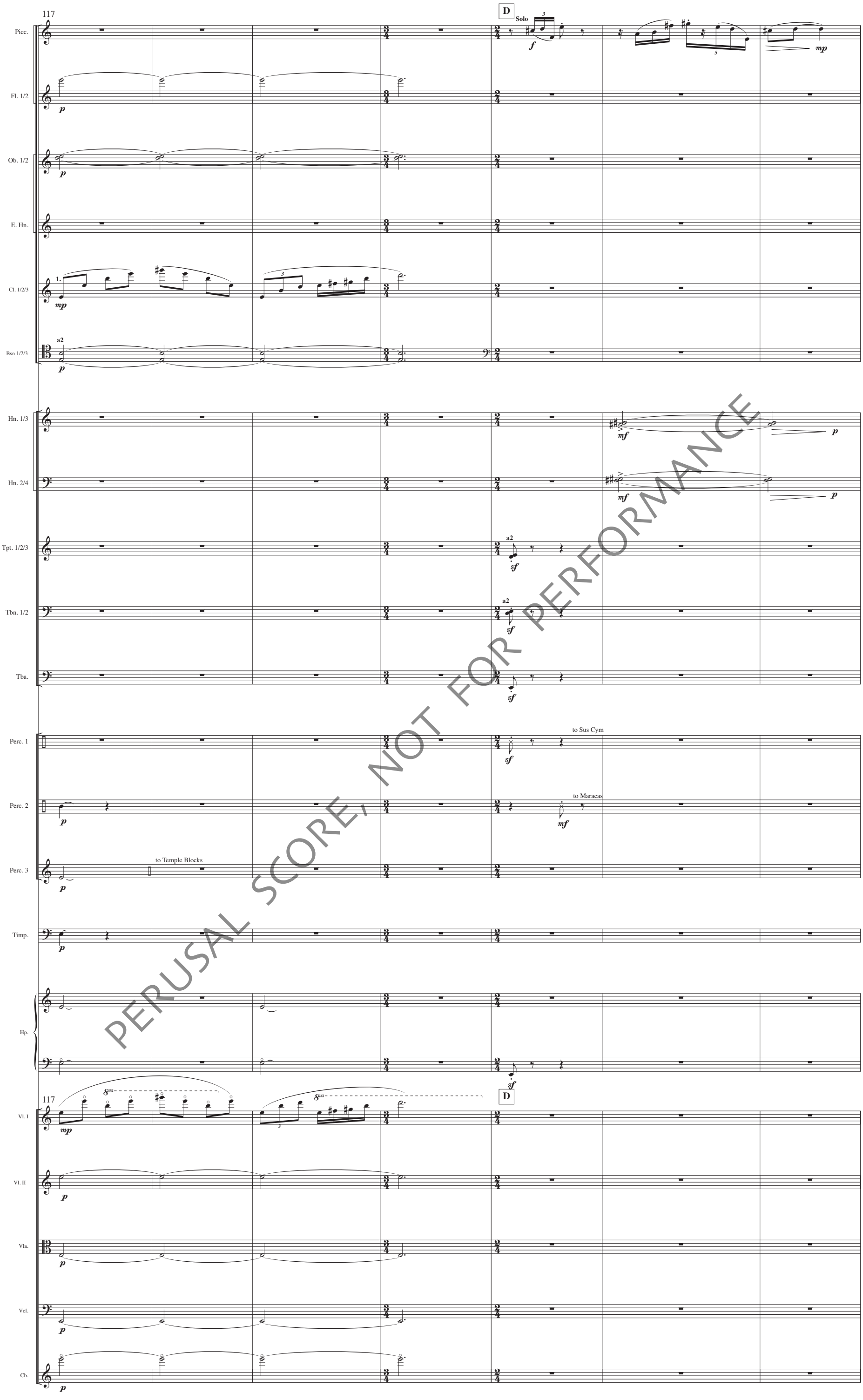

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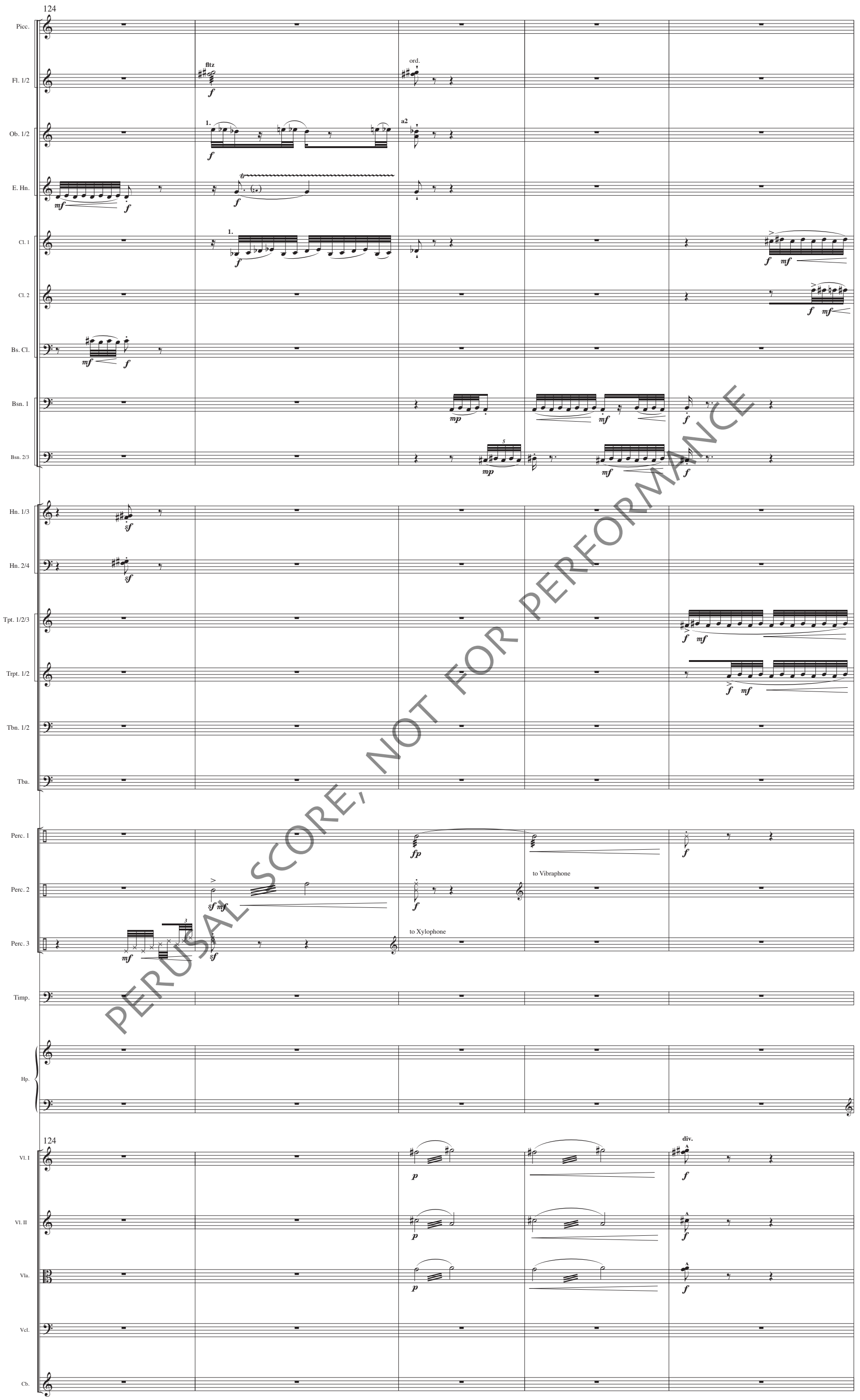

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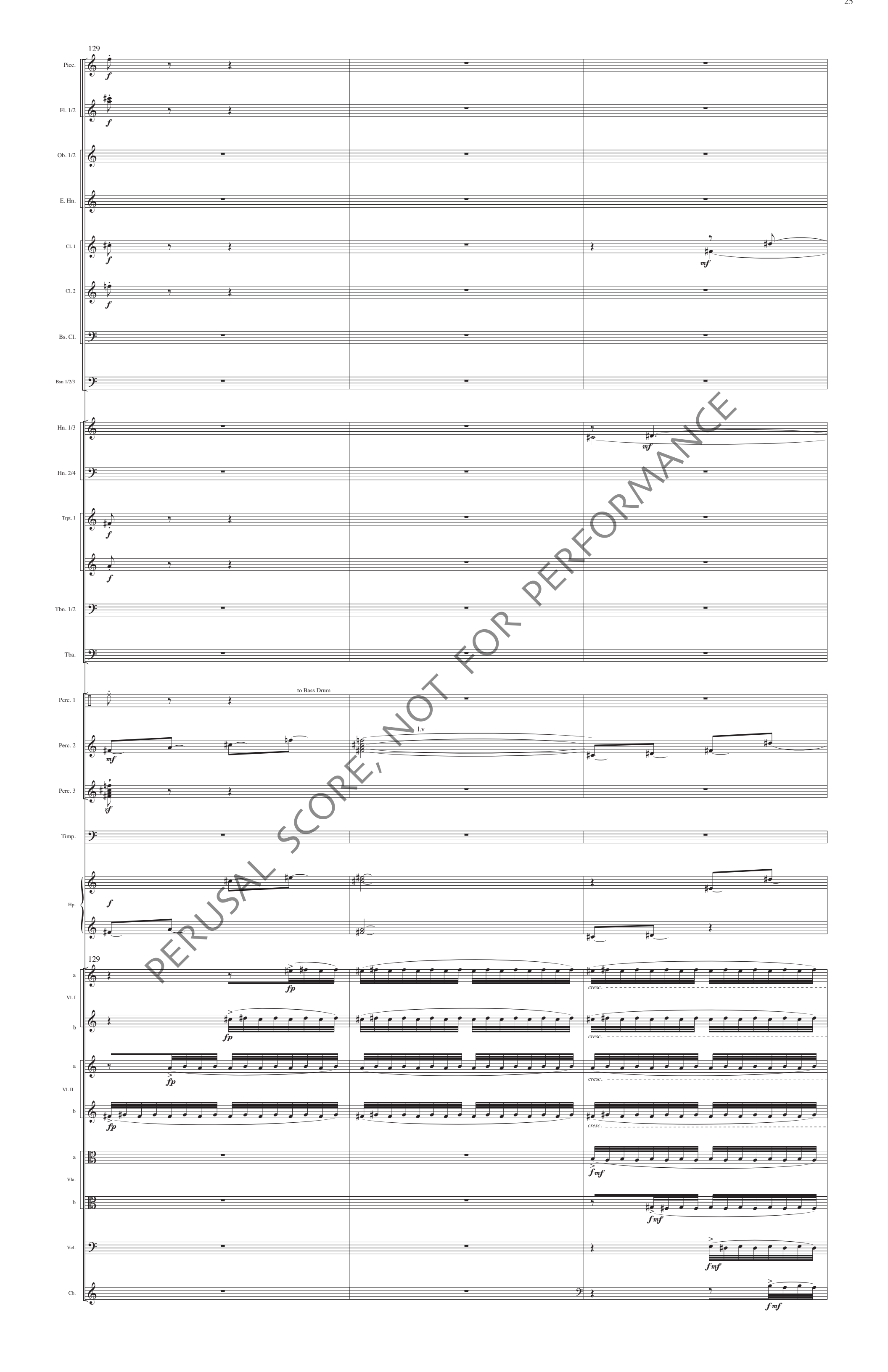
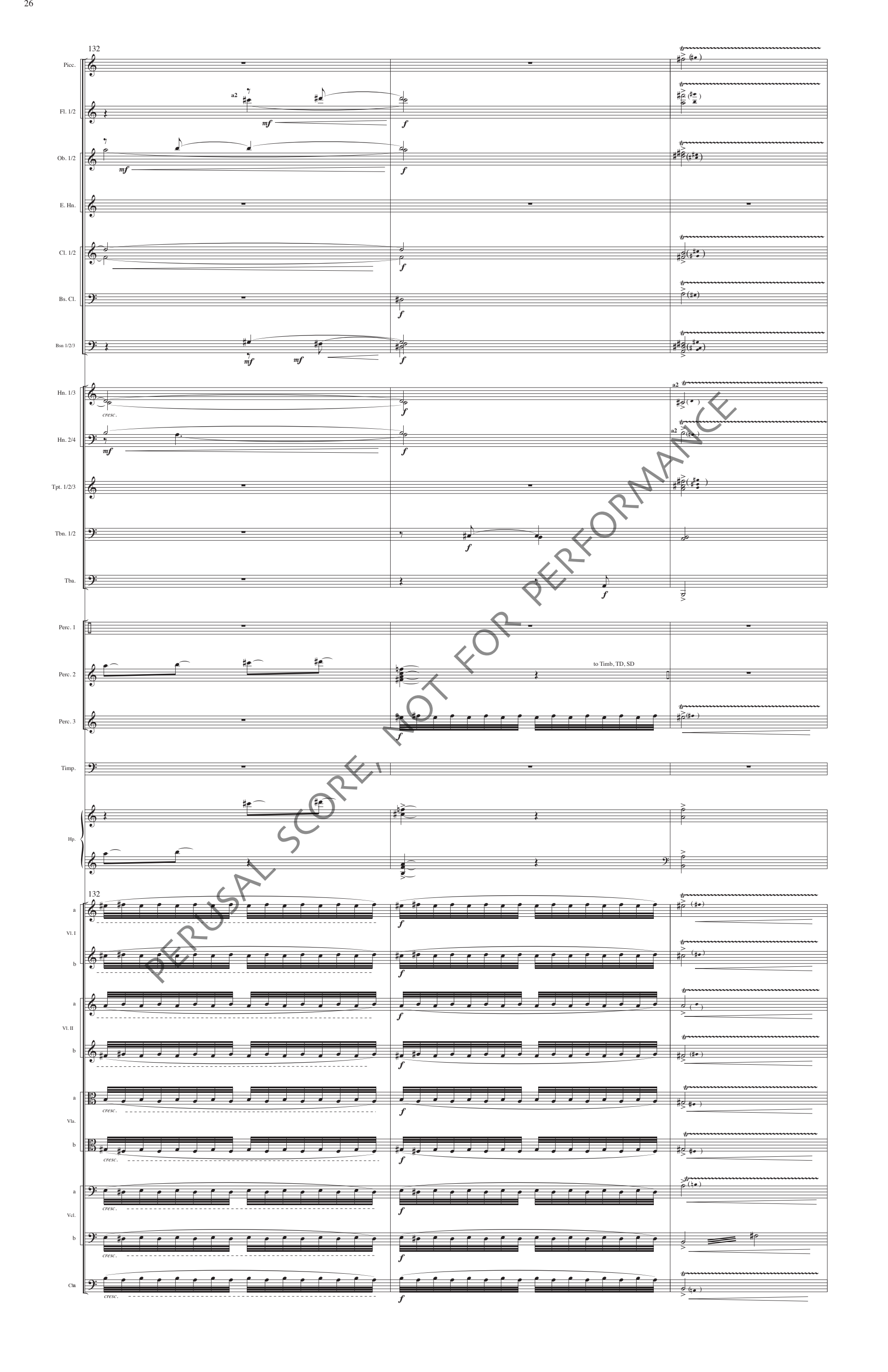
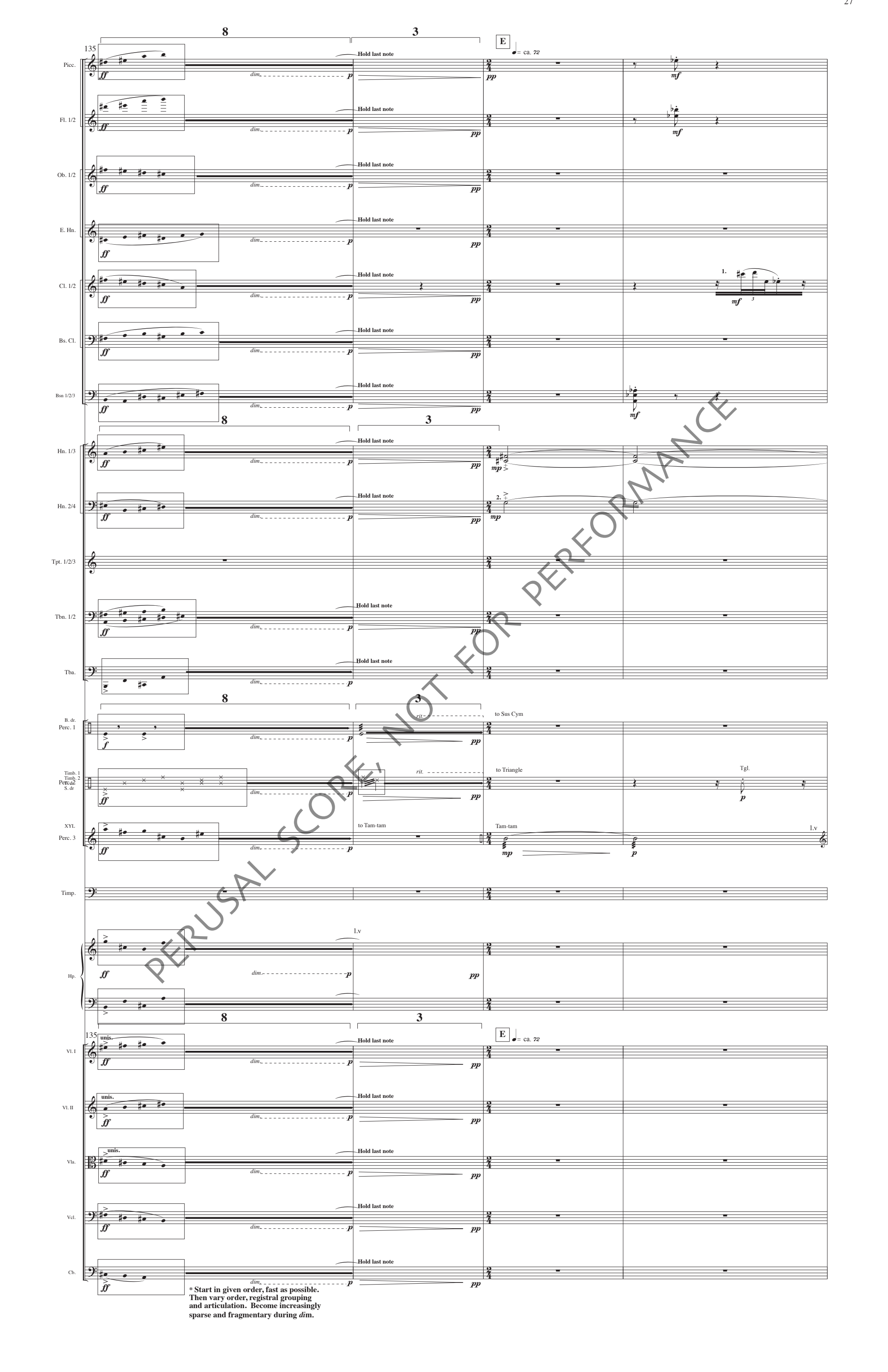

129
Picc.
Fl. 1/2
Ob. 1/2
E. Hn.
Cl. 1
Cl. 2
Bs. Cl.
Bsn 1/2/3
Hn. 1/3
Hn. 2/4
Trpt. 1
Tbn. 1/2
Tba.
Perc. 1
to Bass Drum
Perc. 2
l.v
Perc. 3
Timp.
Hp.
129
a
Vl. I
b
a
Vl. II
b
a
Vla.
b
Vcl.
Cb.
cresc.
PERUSAL SCORE, NOT FOR PERFORMANCE


132
Picc.
Fl. 1/2
a2
mf
f
Ob. 1/2
E. Hn.
Cl. 1/2
Bs. Cl.
Bsn 1/2/3
Hn. 1/3
cresc.
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
to Timb, TD, SD
Perc. 3
Timp.
Hp.
132
a
Vl. I
b
Vl. II
Vla.
Vcl.
Cb.
PERUSAL SCORE, NOT FOR PERFORMANCE



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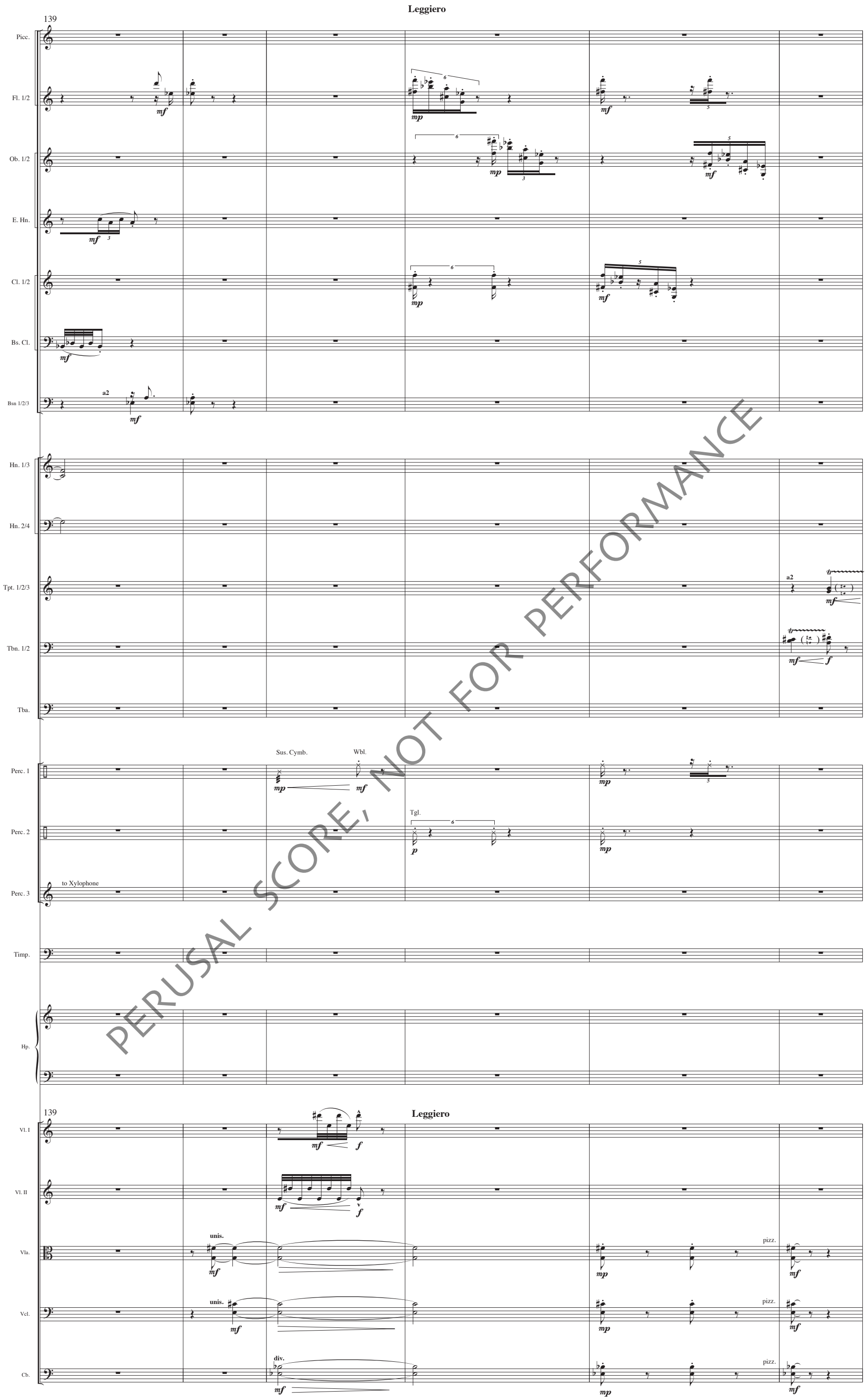

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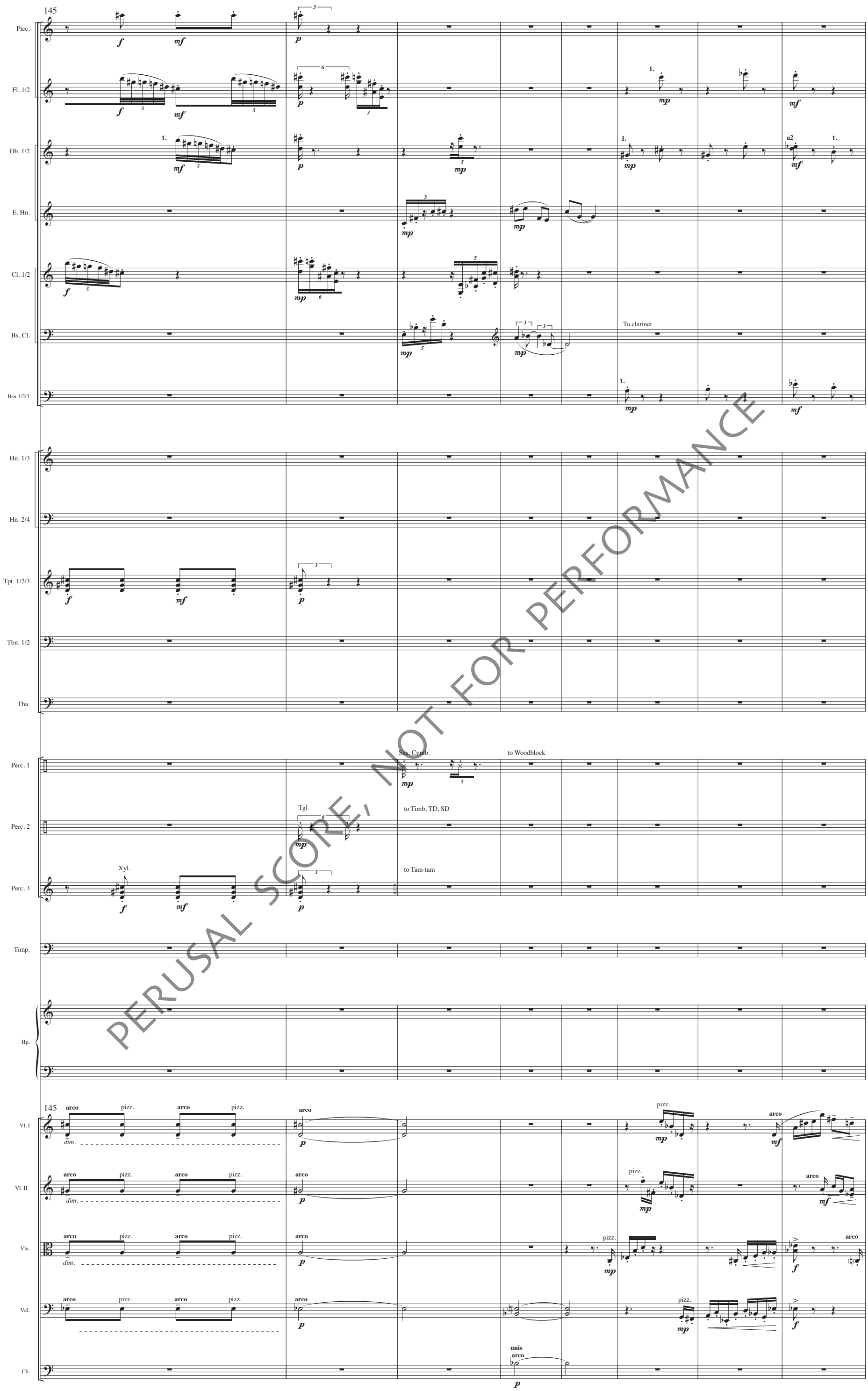

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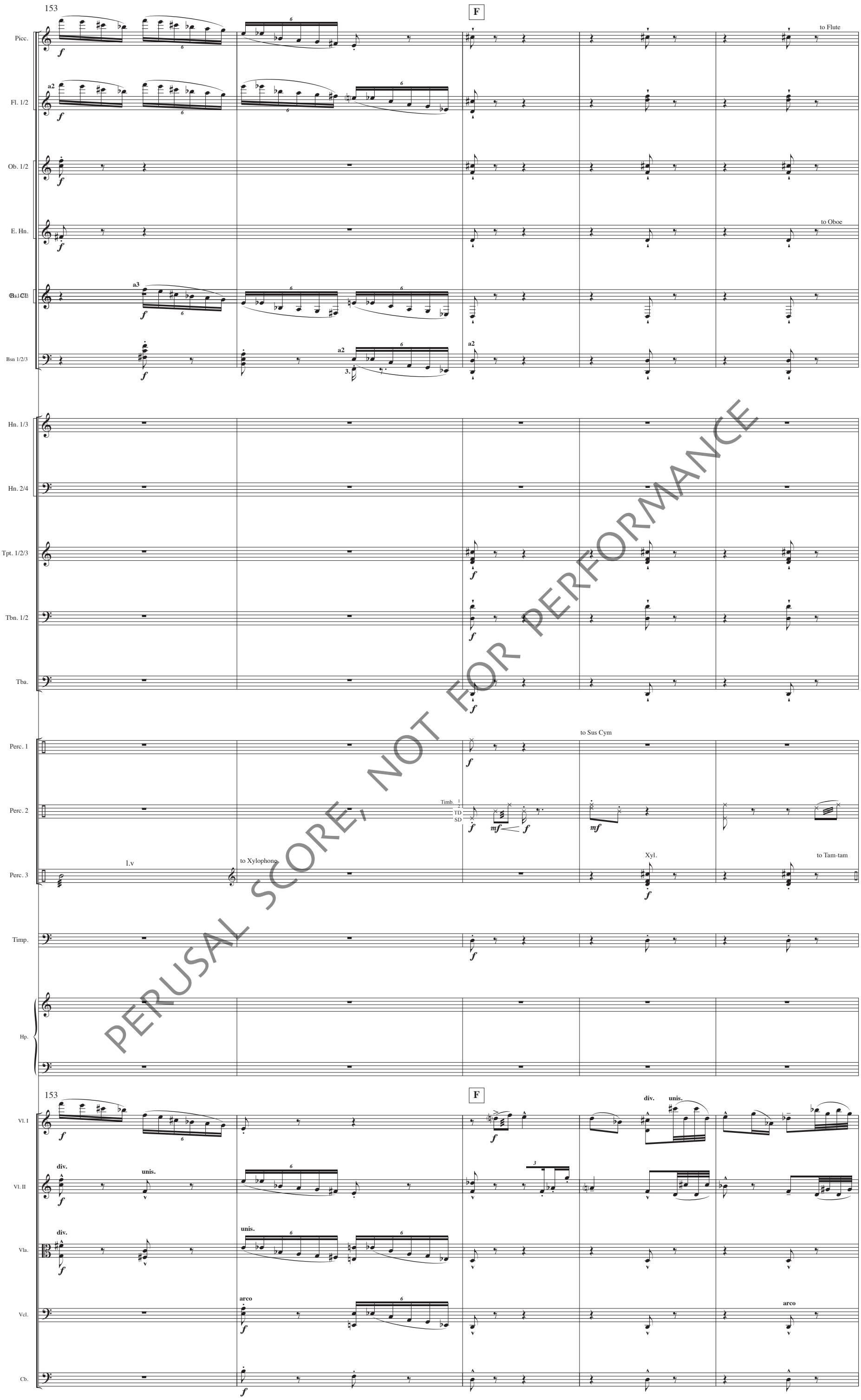


PERUSAL SCORE, NOT FOR PERFORMANCE

158

Fl. 1/2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn 1/2/3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

Tba.

Perc. 1

Sus. Cymb.

Perc. 2

Perc. 3

Timp.

Hp.

158

a

Vl. I

b

Vl. II

div.

unis.

div. unis.

Vla.

div.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

163

Fl. 1/2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn 1/2/3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

Tba.

Sus. Cymb.

Wbl.

to Bass Drum

Perc. 1

to Triangle

Tgl.

to Timb, TD, SD

Perc. 2

Perc. 3

Timp.

Hp.

163

Vl. I

Vl. II

Vla.

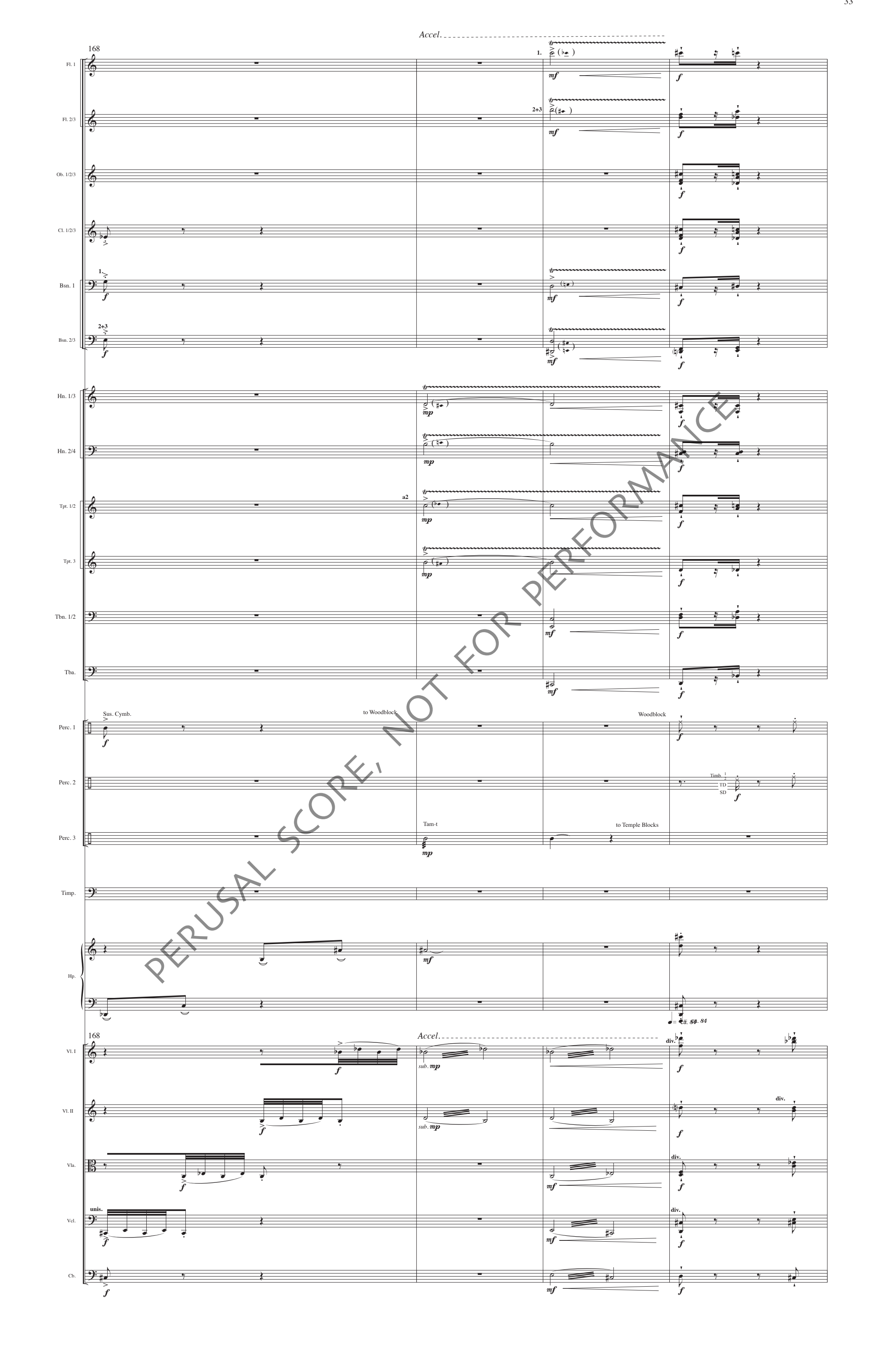
Vcl.

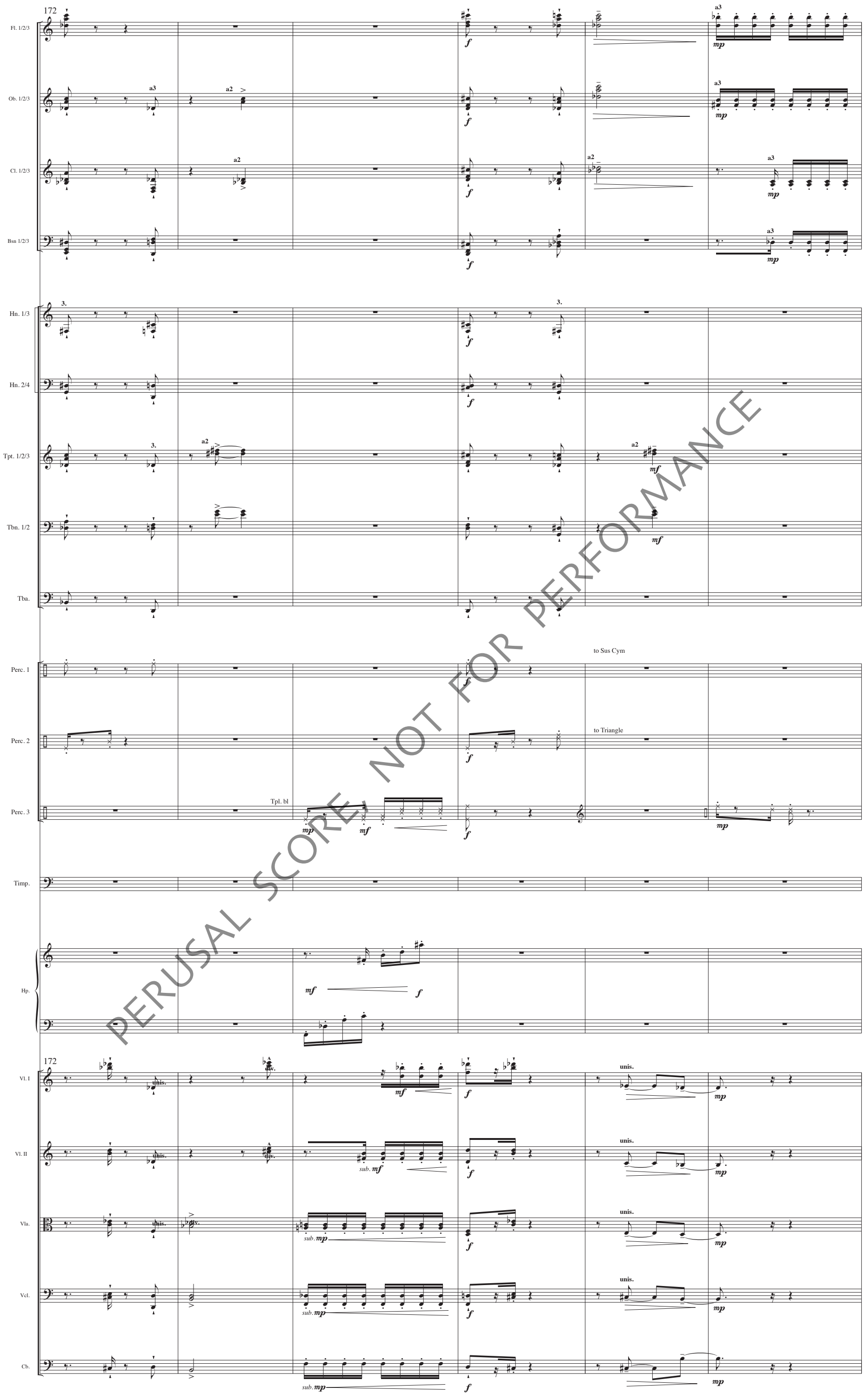
Cb.

div.

unis.

PERUSAL* SCORE, NOT FOR PERFORMANCE


Accel.
168
Fl. 1
Fl. 2/3
Ob. 1/2/3
Cl. 1/2/3
Bsn. 1
Bsn. 2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2
Tpt. 3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
Perc. 3
Timp.
Hp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
Sus. Cymb.
to Woodblock
Woodblock
Timb.
TD
SD
Tam-t
to Temple Blocks
a2
div.
unis.
sub. mp
PERUSAL SCORE, NOT FOR PERFORMANCE

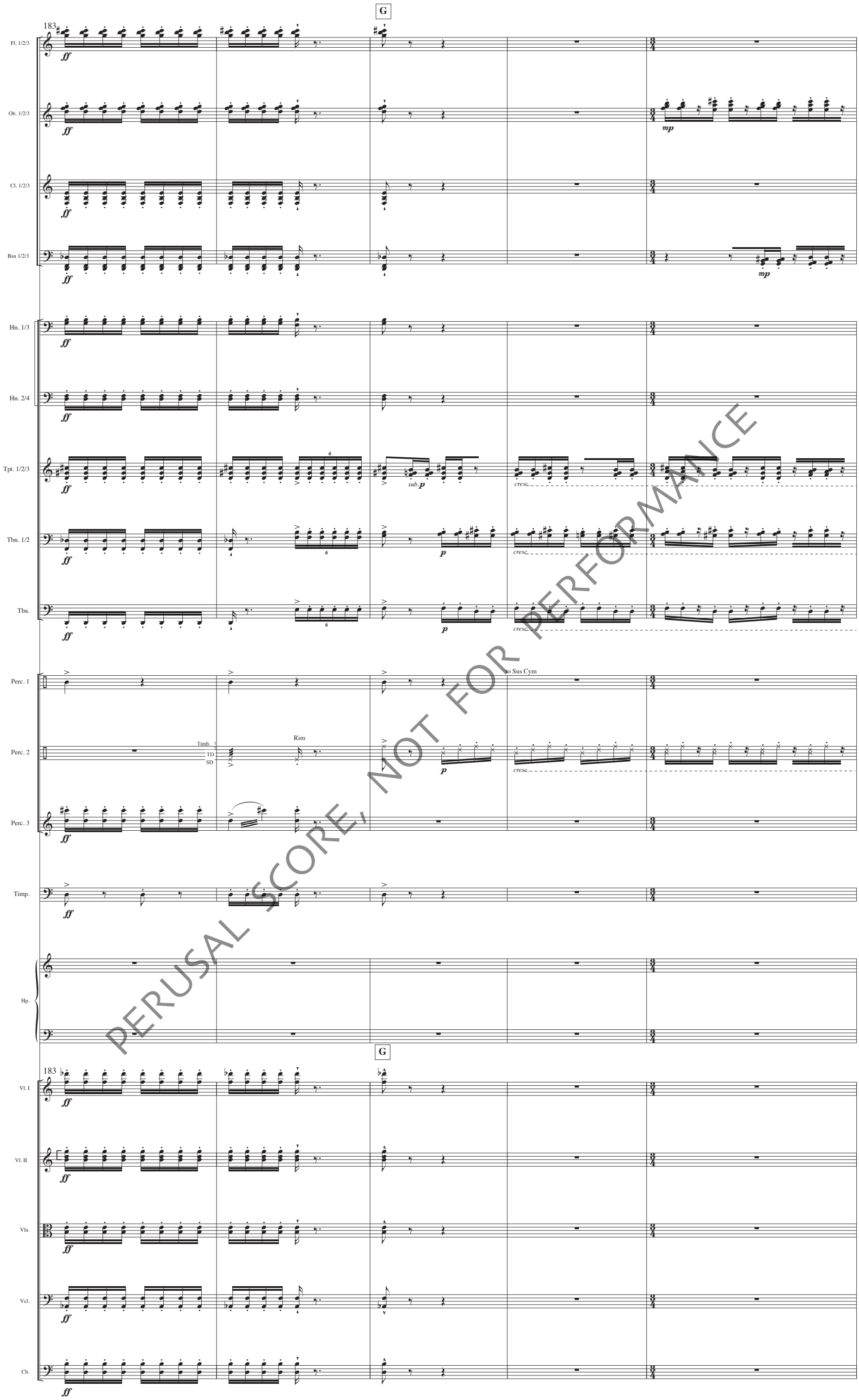


PERUSAL SCORE, NOT FOR PERFORMANCE

Accel.

Fl. 1/2/3
Ob. 1/2/3
Cl. 1/2/3
Bsn 1/2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1 — Sus. Cymb. — Wbl. — to Bass Drum
Perc. 2 — Tgl. — to Snare Drum
Perc. 3 — to Xylophone — Xyl.
Timp.
Hp.
178
Vl. I — div. — unis.
Vl. II — div. — unis.
Vla. — div. — unis.
Vcl. — div. — unis.
Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

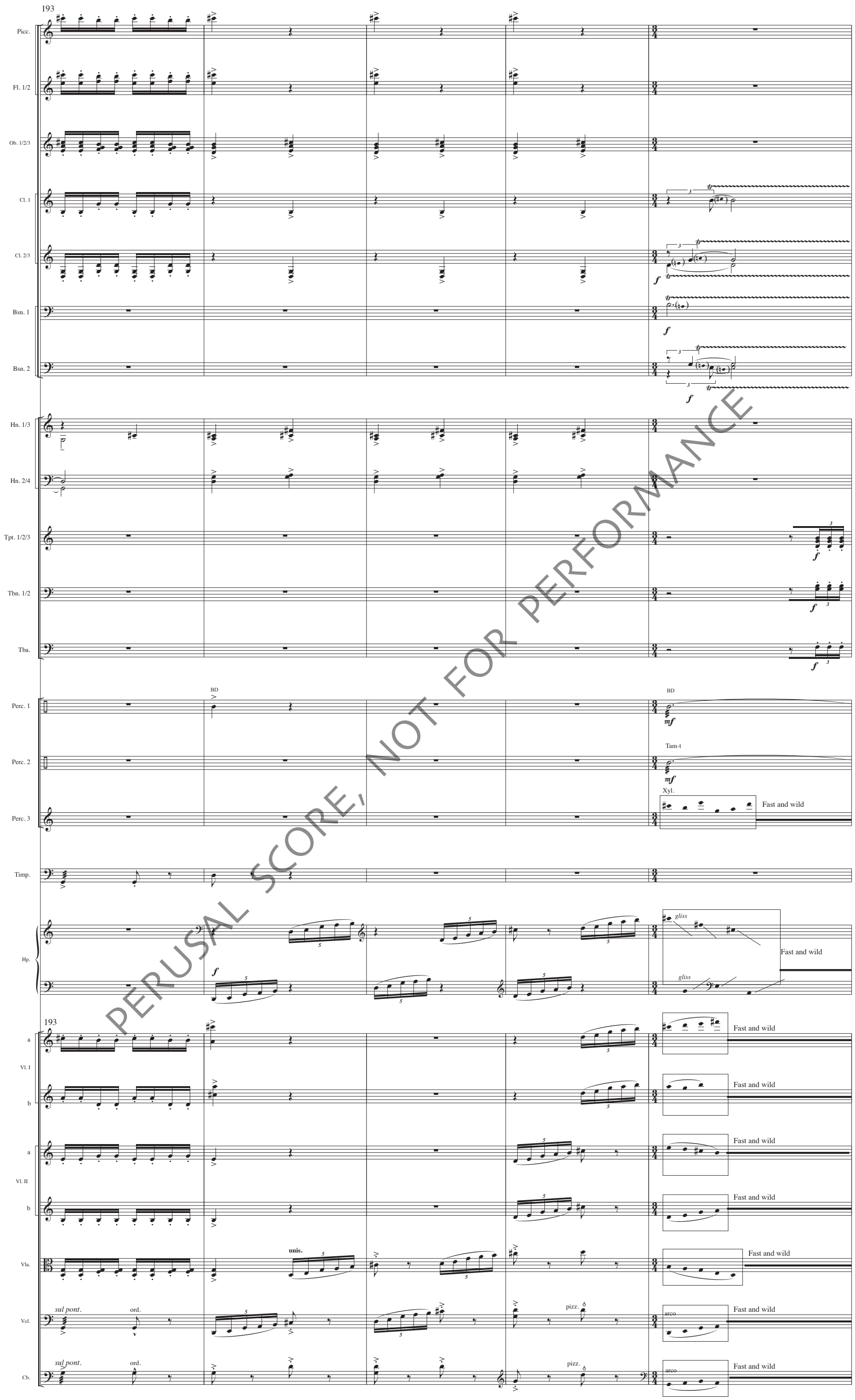


PERUSAL SCORE, NOT FOR PERFORMANCE

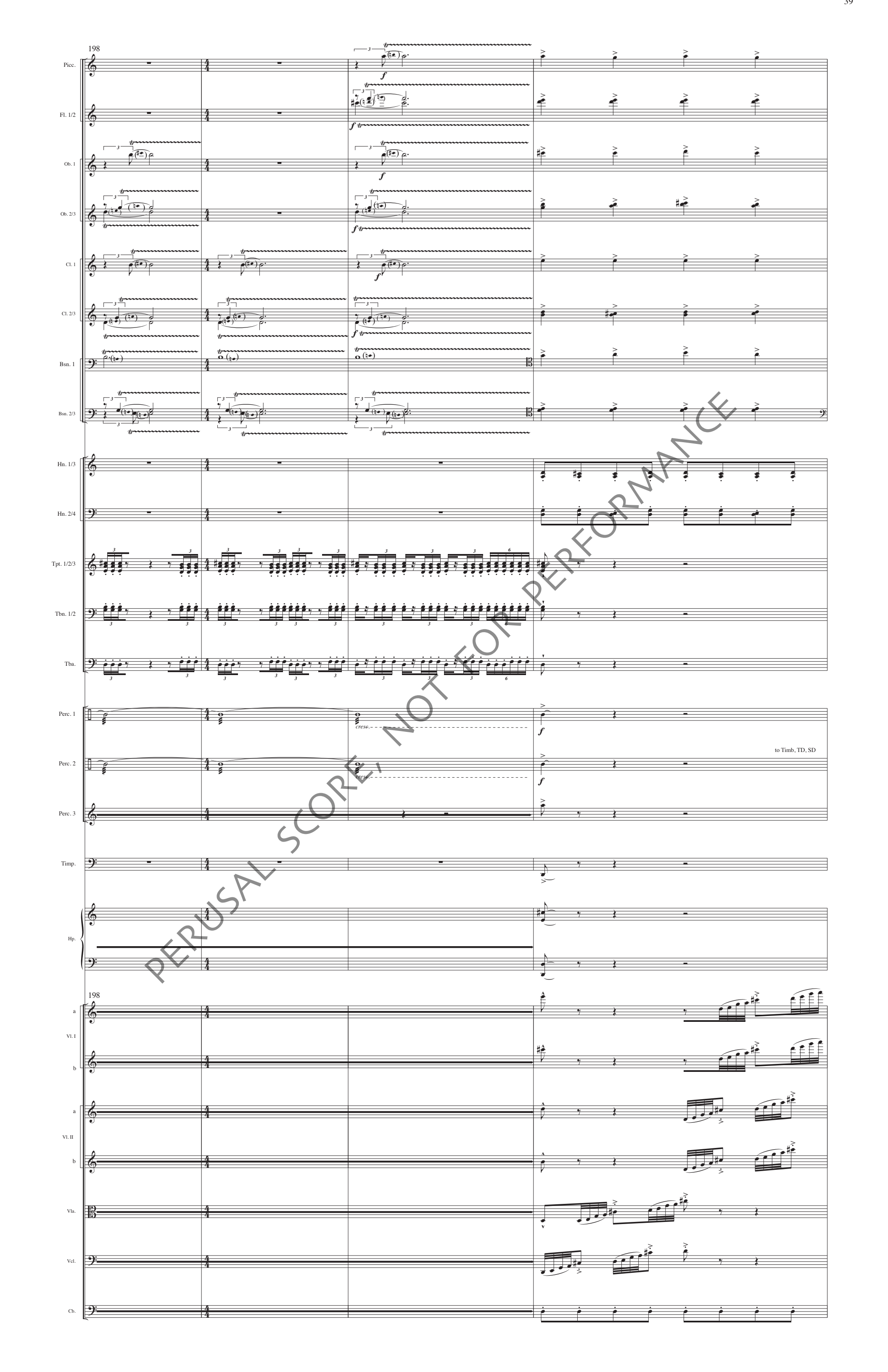
188

Picc.
Fl. 1/2
Ob. 1/2/3
Cl. 1/2/3
Bsn 1/2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
Perc. 3
Timp.
Hp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.

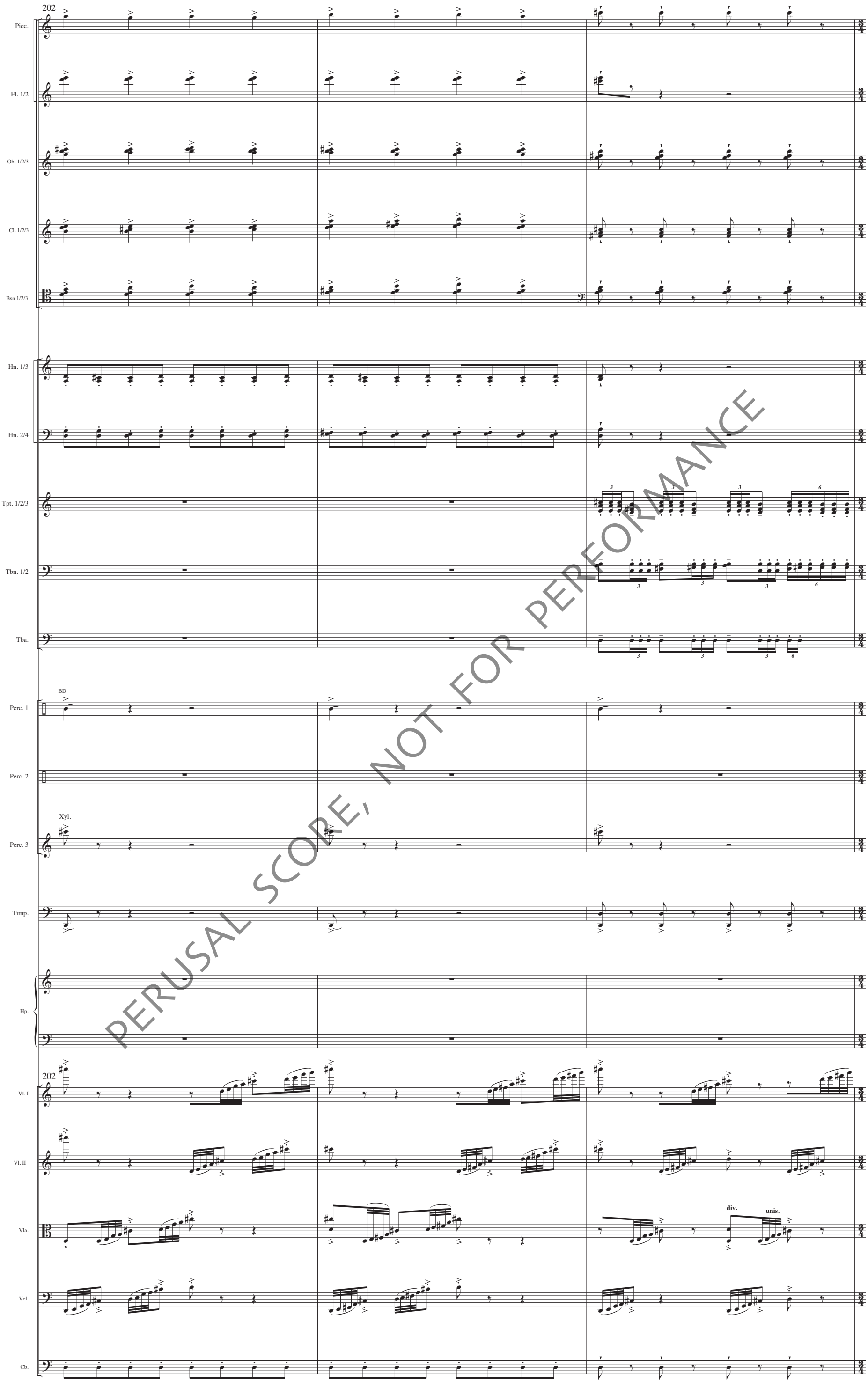
PERUSAL SCORE, NOT FOR PERFORMANCE



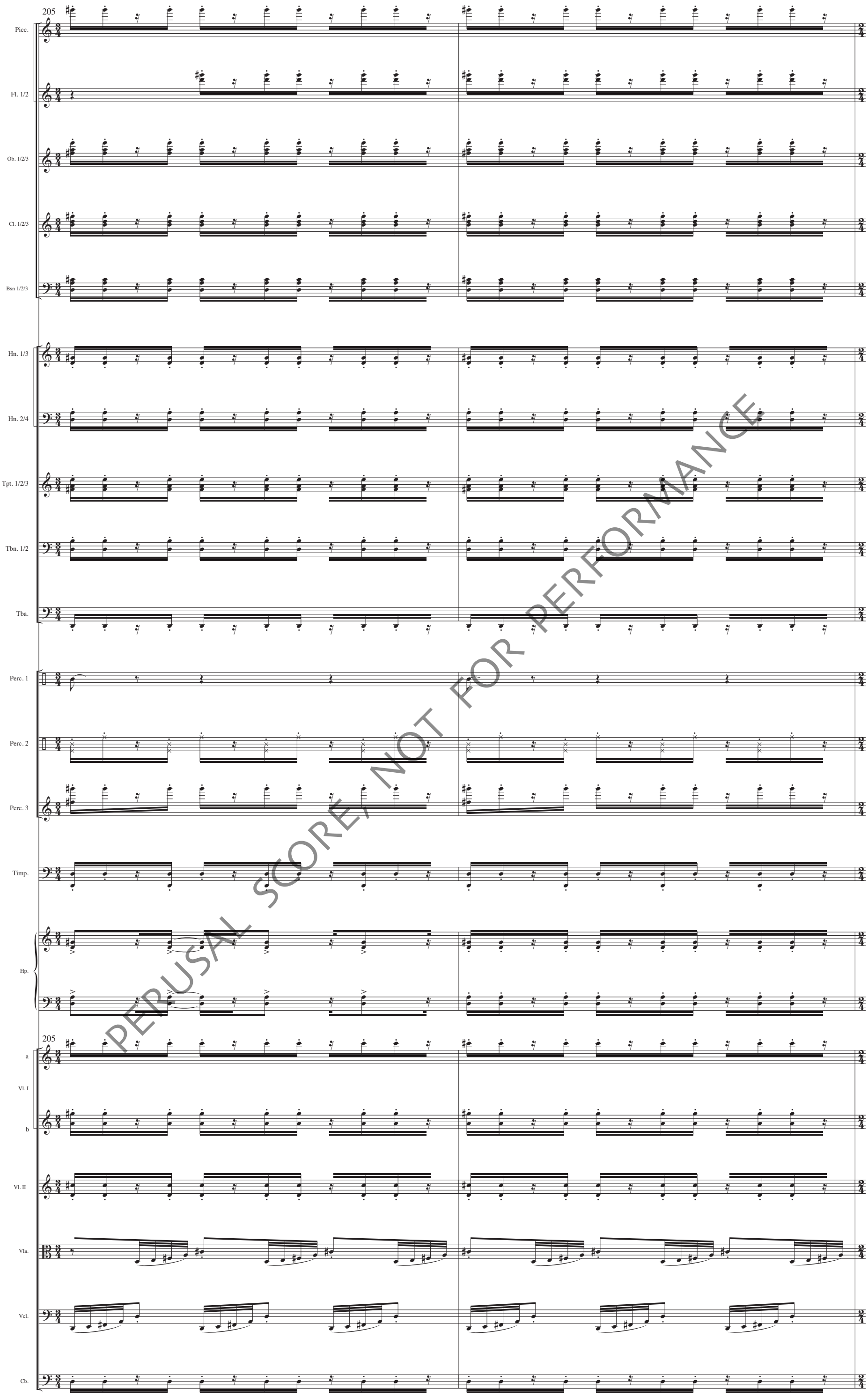
PERUSAL SCORE, NOT FOR PERFORMANCE



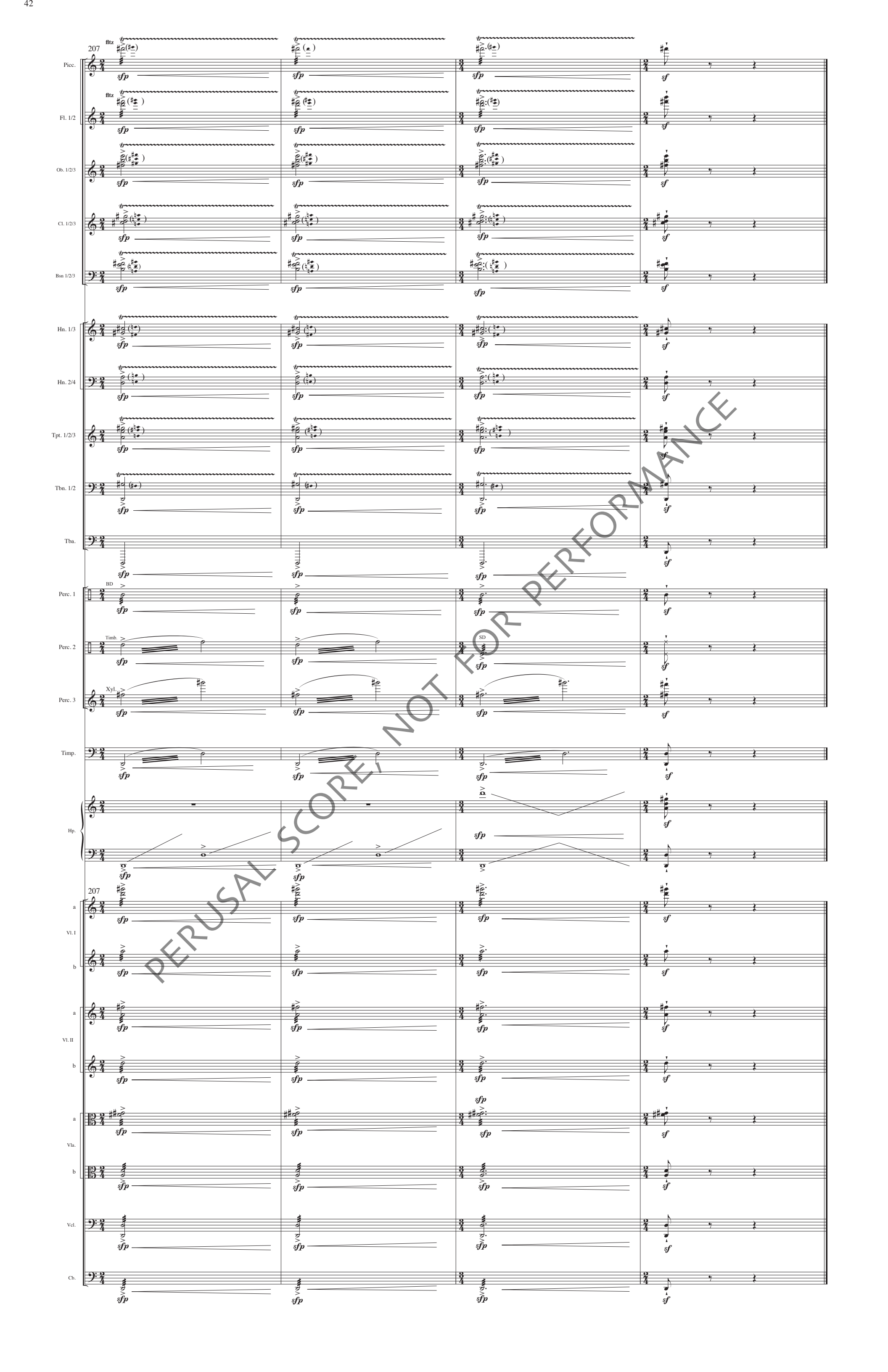
PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE


207
Picc.
Fl. 1/2
Ob. 1/2/3
Cl. 1/2/3
Bsn 1/2/3
Hn. 1/3
Hn. 2/4
Tpt. 1/2/3
Tbn. 1/2
Tba.
Perc. 1
Perc. 2
Perc. 3
Timp.
Hp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
fltz
BD
Timb.
SD
Xyl.
sfp
sf
PERUSAL SCORE, NOT FOR PERFORMANCE