Judith Shatin

# Ruah

Flute Concerto

## Orchestration

Solo Flute
Oboe
Bb Clarinet
Bassoon
Horns
C Trumpets
Trombone
Strings
Percussion: 1 player
Bass drum, large tam-tam, med. sus. Cymbal, snare drum
Tambourine, small triangle, 3 wood blocks (L, M, H),
Castanets, mark tree, marimba, vibraphone, crotales

Score is in C

## Program Note

*Ruah*, with the 'h' pronounced like the 'ch' in Bach, is a flute concerto inspired by the Hebrew word that translates as air, wind, or breath. In Cabalistic mysticism, it also refers to the part of the soul that mediates between the body and the spirit. Both the colloquial and spiritual meanings are at work here. The images of breath and air inform the timbral stretching of the flute's sound, with the flutist using the voice and its breath flow in conjunction with played tones. The image of the wind is captured particularly in the swirling lines of the first movement, marked *Soaring* and in the third, titled *Impassioned*. The second movement, *Tender*, emerges from a dynamic stillness, with far-flung registral limits, and large internal spaces. Its three-part organization mirrors the larger-scale three-movement plan of the entire work. The final movement is a more furious spin through space and reflects a more tightly wound, assertive character than the first two movements. However, it also refers to the preceding movements. The spiritual reference is embodied in the role of the flute as it variously springs forth from and mediates between the instruments of the ensemble.

The composition of *Ruah* was made possible in part by an NEA Composer Fellowship and by a residency at the Virginia Center for the Creative Arts. It was composed for flutist Reneé Siebert and the Prism Chamber Orchestra who premiered and recorded it on the CRI label with conductor Robert Black. It can be heard on *Piping the Earth*, a collection of Shatin's orchestral music republished as a digital album by Ravello. The original scoring for 1.1.1.1./1.1.1/ strings was augmented to include percussion for the performance by the Aspen Contemporary Ensemble, conducted by Timothy Weiss, in 2019. Both versions are available, as is an adaptation for flute and piano premiere by Reneé and Cynthia Siebert at the 1994 National Flute Association meeting in Kansas City, Missouri. –JS

## Performance Notes

1. Accidentals apply to the notes in register throughout the measure
2. Brackets with numbers above indicate duration in seconds
3. Feathered beams do not denote the specific number of pitches over the duration; rather the rate at which they move

Duration: 23:00

World Premiere
Renée Siebert, Flute
Prism Chamber Orchestra
Robert Black, Conductor
03/02/1987

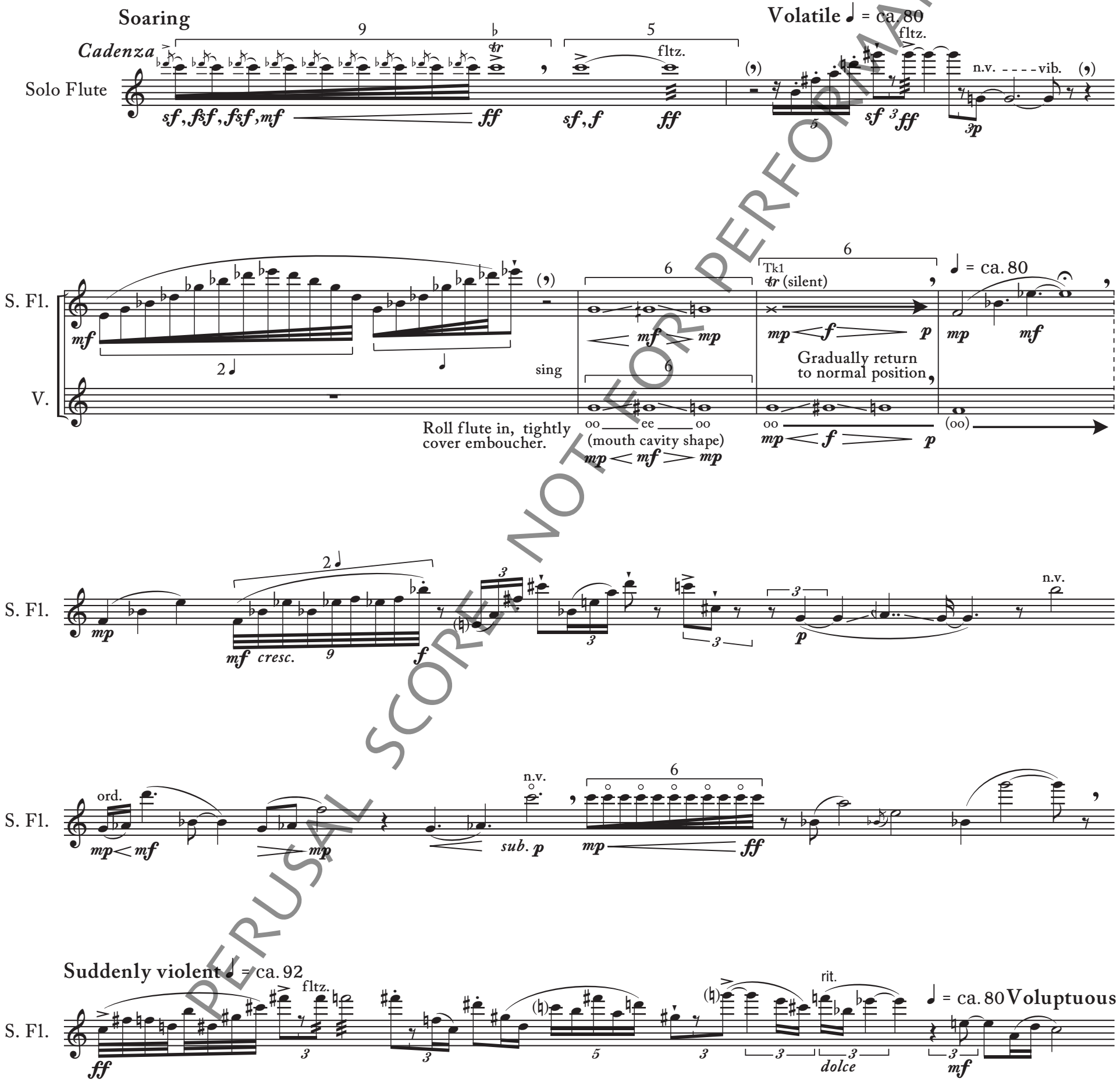
*to Renée Siebert*

# RUAH

*for Flute & Chamber Orchestra*

**Judith Shatin**

## I.




PERUSAL SCORE NOT FOR PERFORMANCE

Flute turned in, covering embouchere.
Gradually roll flute away to normal position.

S. Fl.
V.
Tk1
tr (silent trill)
Turn flute back in, then gradually out
♩ = 80 (Echo)
mp
mf cresc.
ff
pp
mp cresc.
sf, f
mf cresc.
fltz.
f cresc. possible

PERUSAL SCORE, NOT FOR PERFORMANCE

A

♩ = ca. 80

Oboe

B♭ Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Solo Flute

Marimba

(One Player)

Percussion

A

♩ = ca. 80

I

Violin

II

Viola

Violoncello

Contrabass

PERUSAL SCORE NOT FOR PERFORMANCE

7

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

7

I

Vln.

II

Vla.

Vlc.

Cb.

*sf,mf* *sf,f* *sf,mf* *sf,p* *pp*

*tr*

*f* *mf*

*to Cymbal*

PERUSAL SCORE, NOT FOR PERFORMANCE

12

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

*f*

Mrb.

Perc.

scrape

*to Marimba*

*p*

*mf*

12

I

Vln.

II

Vla.

Vlc.

Cb.

*p*

PERUSAL SCORE, NOT FOR PERFORMANCE

17

B

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

V.

Mrb.

Perc.

I Vln. II

Vla.

Vlc.

Cb.

p pp mf mp

Fl. turned in slightly
Loosely cover embochure

tr tr

ord.

3

oo

to Cymbal

PERUSAL SCORE, NOT FOR PERFORMANCE

24

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

Cym.

24

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

30

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

to Tambourine

Tamb.
thumb roll

30

I
Vln.
II

Vla.

Vlc.

pizz. l.v.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

36

Poco meno mosso, dolce

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

thumb roll

to Triangle

Trgl.

to Cymbal

Solo

36

Poco meno mosso, dolce

I Vln. II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

42

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
S. Fl.
Mrb.
Perc.

Bowed Cymb.

42

I
Vln.
II
Vla.
Vlc.
Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

C

48 ♩ = ca. 80

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

murmuring

ord.

C

48 ♩ = ca. 80 murmuring

I Vln.

II Vln.

Vla.

Vlc.

Cb.

poco cresc.

PERUSAL SCORE, NOT FOR PERFORMANCE

55

D

slowing . . . . . ♩ = ca. 80

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
S. Fl.
Mrb.
Perc.
I Vln.
II Vln.
Vla.
Vlc.
Cb.

pp (sneak breath as needed)

(sneak breath as needed)

mf 5 f

quasi trill

PERUSAL SCORE, NOT FOR PERFORMANCE

61

Lush

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

3 mf 6 f 5 mf

Mrb.

Perc.

scrape l.v. mp

to Marimba

Lush

61

I Vln. II

Vla.

Vlc.

Cb.

pp

PERUSAL SCORE, NOT FOR PERFORMANCE

67

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

67

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

72

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

V.

Tk1

Mouth totally covering embouchure hole: sing

Mrb.

to Cymbal

Perc.

Bowed Cymb.

72

I Vln. II

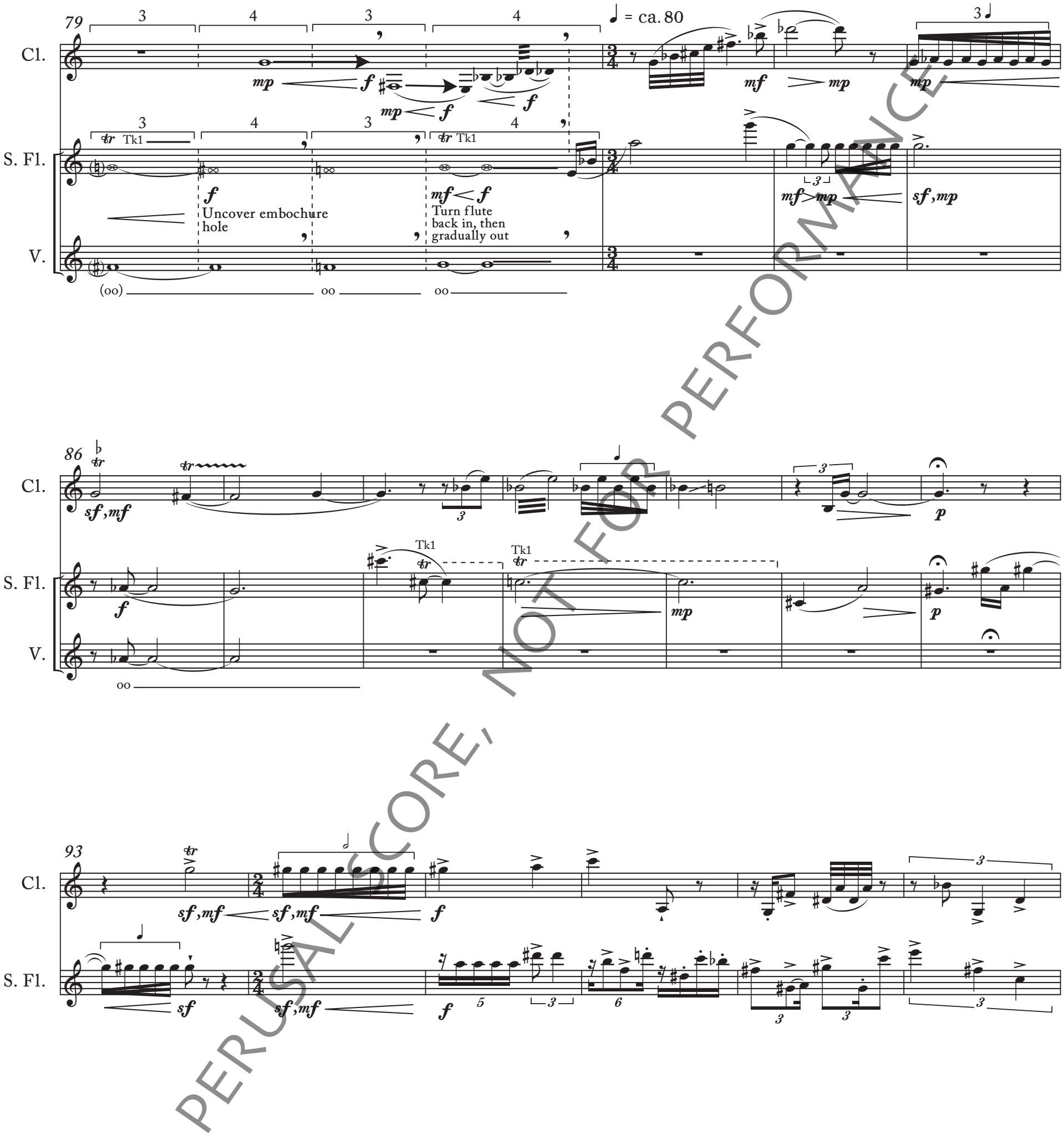
Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

## E *Flute & Clarinet Cadenza*




PERUSAL SCORE, NOT FOR PERFORMANCE

99

Cl.

S. Fl.

Tk1

104

Cl.

S. Fl.

109

accel. . . . . ♩ = ca. 96

Cl.

S. Fl.

113

accel. . . . . .

Cl.

S. Fl.

FOR PERFORMANCE
PERUSAL SCORE, NOT

F *Tutti*

116

4

♩ = ca. 92 **Excited**

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

Cym.
sticks

stick tip *to Woodblocks*

Wd. Blks.

Play with stick shaft
on edge of top

F *Tutti* 4

116

♩ = ca. 92 **Excited**

I Vln. II

Vla.

Vlc.

Cb.

sul pont

ord.

PERUSAL SCORE, NOT FOR PERFORMANCE

122

Solo

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

to Cymbal

Cym.

l.v.

122

I

Vln.

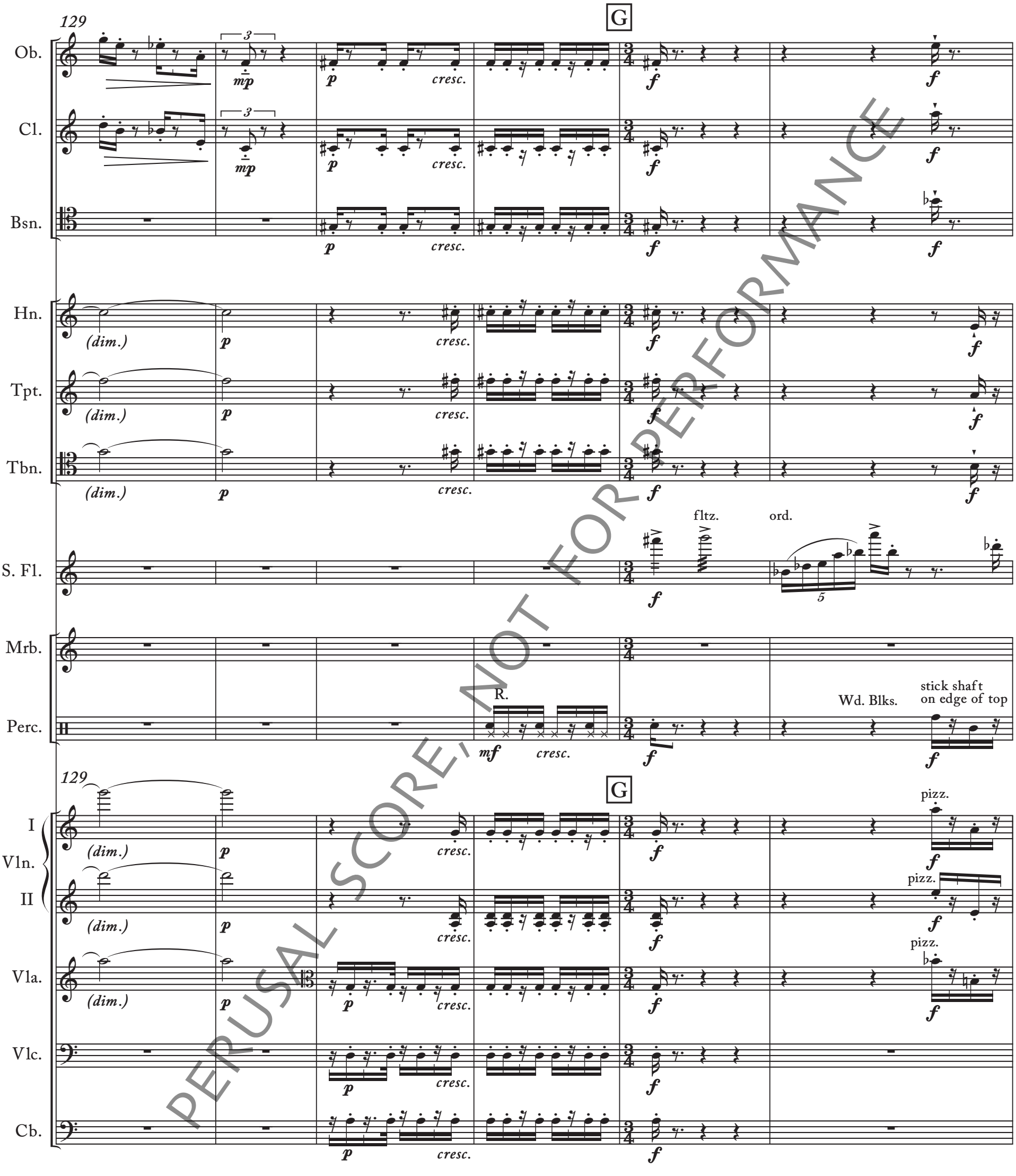
II

Vla.

Vlc.

Cb.

PERUSAL SCORE/NOT FOR PERFORMANCE




PERUSAL SCORE, NOT FOR PERFORMANCE

135

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

Tamb. knuckle

to S.D.

135

I Vln. II

Vla.

Vlc.

Cb.

(pizz.)

pizz.

PERUSAL SCORE, NOT FOR PERFORMANCE

140

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

fltz.

ord.

Mrb.

Perc.

S.D.

stick shaft on edge of top

Wd. Blks.

140

I Vln. II

Vla.

Vlc.

Cb.

(pizz.)

arco

PERUSAL SCORE, NOT FOR PERFORMANCE

145

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

145

I Vln.

II

Vla.

Vlc.

Cb.

*mf* *mp*

*mp*

fltz.

ord.

S.D.

*to Tam-tam*

PERUSAL SCORE, NOT FOR PERFORMANCE

150

ritard. flessible . . . ♩ = ca. 88

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
S. Fl.
Mrb.
Perc.

Tam-t.

to Cymbal

150

ritard. flessible . . . ♩ = ca. 88

I Vln.
II Vln.
Vla.
Vlc.
Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

156

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Bowed Cymb. l.v.

to Mark Tree

Perc.

156

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

163

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

3

13

Mrb.

Mark Tree

Lightly hit just
the top few chimes
with triangle beater

Perc.

163

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

169

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

to Triangle

169

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

176

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Trgl. l.v.

to Tam-tam

Perc.

176

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

180

rit. a piacere

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

Tam-t.

180

rit. a piacere

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

# II.

**Serene** ♩ = ca. 69

Oboe

B♭ Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Solo Flute

Triangle beater

Crotales

(One Player)

Vibraphone

Percussion

Motor on

**Serene** ♩ = ca. 69

I

Violin

II

Viola

Violoncello

Contrabass

*Solo*

*Solo*

PERUSAL SCORE, NOT FOR PERFORMANCE

A

9

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

(Vib.)

l.v.

A

9

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

17

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

to Triangle

Perc.

Trgl.

17

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

24

B

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

(Vib.)

24

B

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

32

S. Fl.

Crt.

(Vib.)

Perc.

32

I

Vln.

II

Vla.

Vlc.

Cb.

FOR PERFORMANCE

39

S. Fl.

*mp*

*mf*

Crt.

(Vib.)

Perc.

39

I

Vln.

II

Vla.

Vlc.

*pp*

Cb.

PERUSAL SCORE, NOT

C

**Più mosso** ♩ = ca. 92

47

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Mark Tree
Lightly hit just
the top few chimes

*to Wd .Blk. & Cast.*

Perc.

C

**Più mosso** ♩ = ca. 92

47

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

53

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

53

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

59

D Più agitato

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

Wd. Bk. & ~~Cast.~~
(edge)

59

D Più agitato

I
Vln.
II

Vla.

Vlc.

Cb.

pizz.

pizz.

PERUSAL SCORE, NOT FOR PERFORMANCE

65

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

Cym.
end tip of mallet

Cym.
end tip

65

I
Vln.
II

pizz.

Vla.

Vlc.

Cb.

arco

PERUSAL SCORE, NOT FOR PERFORMANCE

71

E

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

(Wd.Blk. & Cast.)

Perc.

*to Vib.*

Bowed Vib.

71

E

I

Vln.

II

Vla.

arco

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

77

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

*to S.D., Wd.Bl., Cym.*

Perc.

77

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

84

F

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

S.D., Wd.Bl., Cym.

Cross stick

Perc.

84

F

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

89

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

S.D.

shell

ord.

shell

89

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

94

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
S. Fl.
Crt.
Perc.
Cym.
S.D.
shell
ord.
I Vln.
II Vln.
Vla.
Vlc.
Cb.
sul pont.

PERUSAL SCORE, NOT FOR PERFORMANCE

98

G

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

*Cadenza*

♩ = ca. 80 *flessible*

S. Fl.

*tr*

*sf, f* *ff* *più dolce* *mp* *p* *f* *p*

Crt.

Perc.

98

G

ord.

I Vln.

II

Vla.

Vlc.

Cb.

S. Fl.

*fiery* *sf* *mp* *p* *f* *gentle* *p*

S. Fl.

*mf* *p* *mp* *sf, mf*

PERUSAL SCORE, NOT FOR PERFORMANCE

S. Fl.

H

100 ♩ = ca. 80

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

Vib.

H

100 ♩ = ca. 80

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

107

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

(Vib.)

*to Bass Drum & Tam-tam*

107

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

I

114

♩ = ca. 66

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

V.

*to Percussion*

Tam-t.

Crt.

Perc.

♩ = ca. 66

I

8va

114

I Vln. II

Vla.

Vlc.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

123

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

V.

(Tam-t.)

Crt.

Perc.

123

(8va)

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE: NOT FOR PERFORMANCE

131

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

(Tam-t.)

Crt.

Perc.

to Vib.

131

(8va)

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

140

8

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

Mark Tree
Lightly hit just
the top few chimes

Bowed Vib.

ord.

l.v.

140

8

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

# III.

Impassioned ♩ = ca. 108

Oboe

B♭ Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Solo Flute

Percussion

S.D. R.Sh.

R.Sh.

Cym.

S.D.

Cym.

S.D.
C.S.

Impassioned ♩ = ca. 108

I
Violin
II

Viola

Violoncello

Contrabass

sul pont

ord.

arco

PERUSAL SCORE. NOT FOR PERFORMANCE

7

Ob.

Cl.

Bsn.

(f)

Hn.

Tpt.

Tbn.

S. Fl.

ord.

C.S.

C.S.

Cym.

Perc.

7

I

Vln.

II

Vla.

Vlc.

Cb.

f

PERUSAL SCORE, NOT FOR PERFORMANCE

12

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

S.D.
R.Sh.

Perc.

ord.
C.S.
ord.
R.

12

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

17

A

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

*Cadenza*

*Wild*

Tk1

Tk2

*ff*

fltz.

ord.

3

Perc.

C.S.

C.S.

C.S.

Cym.

A

17

I Vln.

II

Vla.

Vlc.

Cb.

22

S. Fl.

Tk2

Tk1 2

Tk1 2 Tk2

Tk1 2 Tk2

Tk1 2

Tk2 Tk1 2 Tk2 Tk1 2 Tk2

6

*simile*

*sub.* *f* *cresc.*

27

S. Fl.

Tk1 2

*ff*

*f*

*f*

Tk2

Tk1

*ff*

PERUSAL SCORE, NOT FOR PERFORMANCE

B

32

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

B

32

I Vln. II

Vla.

Vlc.

Cb.

f

sf,mf

sf,f

mf

Tk2

Tk1

Cym. sticks

scrape

S.D. C.S. ord.

5

PERUSAL SCORE NOT FOR PERFORMANCE

36

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

(Tk1 2)

Tk1

Perc.

Cym.

S.D.

R.

ord.

R.

ord.

R.

36

I Vln.

II Vln.

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

42

Ob.

Cl.

5

Bsn.

Hn.

Tpt.

5

Tbn.

S. Fl.

Perc.

S.D.
ord.

Wd. Blks.
stick shaft
on edge of top

Wd. Blks.
*sim.*
ord.

stick shaft
on edge of top
R.

Cym.

42

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

47

C

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

S.D.
C.S.

Cym.

scrape

(*f*)

Perc.

47

C

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE NOT FOR PERFORMANCE

53

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Tamb.
thumb roll

Perc.

53

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE. NOT FOR PERFORMANCE

59

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

*f*

S. Fl.

Wd. Blk.

Play with stick shaft on edge of top

S.D. C.S.

Perc.

59

I Vln.

II

Vla.

Vlc.

Cb.

*f*

PERUSAL SCORE NOT FOR PERFORMANCE

64

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Tk1

Perc.

S. R. S. S. R. S. C.S. ord. + R.

64

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

70

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tk1

S. Fl.

Wd. Blks.

C.S.

ord. + R.

ord.

stick shaft, edge

S.D.

Perc.

70

I Vln. II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

76

rit.

D ♩ = ca. 92

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

(Tk1)

S. Fl.

S.D.
R.Sh.

to Triangle

Perc.

76

rit.

D ♩ = ca. 92

I
Vln.
II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

82

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Trgl. *to Cymbal*

Bowed Cymb.

Perc.

82

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

89

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

89

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE / NOT FOR PERFORMANCE

96

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

5:3

Perc.

Vib.

96

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

103

Pìu mosso

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

(Vib.)

Bowed Vib.

to S.D.

Perc.

103

Pìu mosso

I

Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE NOT FOR PERFORMANCE

110

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

S.D.
snare off

Perc.

110

I
Vln.
II

Vla.

Vlc.

Cb.

pizz.

PERUSAL SCORE / NOT FOR PERFORMANCE

117

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

*to Tambourine*

Tamb.
thumb roll

*to S.D.*

Perc.

117

I
Vln.
II

Vla.

Vlc.

Cb.

pizz.

arco

PERUSAL SCORE, NOT FOR PERFORMANCE

122

accel.

E

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

fltz.

Perc.

snare off

I Vln.

II Vln.

Vla.

Vlc.

Cb.

PERUSAL SCORE. NOT FOR PERFORMANCE

*Cadenza*
*with abandon*

S. Fl.

fltz.

Tk1 Tk2 (tr)

overblow
same fingering

FOR PERFORMANCE
PERUSAL SCORE, NOT

F

*128*

**With Abandon** ♩ = ca. 108

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Tk1

Perc.

S.D.
snare on

C.S. S. R.

C.S.

R.

R+ord

C.S. S.

F

*128*

**With Abandon** ♩ = ca. 108

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE. NOT FOR PERFORMANCE

134

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Tk1

Perc.

R+ord

C.S.

134

I Vln.

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

140

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

*sf*,*mf* *cresc.* *sf* *ff*

Tk1 *tr* Tk1

Perc.

R+ord S. R. S. R. S. Cym. S. R. S. R+ord

140

I Vln.

II

Vla.

Vlc.

Cb.

FOR PERFORMANCE
PERUSAL SCORE. NOT

146

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Tk1

Cym.

Perc.

S. R. S. R+ord S. R. S. R. S. R+ord

146

I Vln. II

Vla.

Vlc.

Cb.

*cresc. al fine*

PERUSAL SCORE, NOT FOR PERFORMANCE