

JUDITH SHATIN

RUAH

Flute & Chamber Orchestra



Program Notes: *Ruah*

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 piece. 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 them. 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. *Ruah* was composed for flutist René Siebert, who premiered and recorded it for the CRI label with the Prism Chamber Orchestra, conducted by Robert Black. Its composition was made possible in part by an NEA Composer Fellowship and by a residency at the Virginia Center for the Creative Arts. This version of the piece includes a percussion part which I added at the request of conductor Timothy Weiss for a premiere performance by the Aspen Contemporary Ensemble at the Aspen Music Festival on August 3, 2019. It can be performed in either version.

Performance Notes

1. Accidentals apply throughout the measure in register
2. Brackets with numbers above measures indicate duration in seconds.
3. Feathered beaming indicates acceleration or ritard, rather than a specific number of notes

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

Dur: 23:00

World Premiere Prism Chamber Orchestra Bob Black, Conductor Renee Siebert, Flutist Merkin Hall NY, NY 3/27/1987

to Renée Siebert

RUAH

for Flute & Chamber Orchestra

Judith Shatin

I.

Soaring **Cadenza** **Volatile** ♩ = ca. 80

Solo Flute

S. Fl.

V.

Roll flute in, tightly cover emboucher. (mouth cavity shape)

Gradually return to normal position,

Suddenly violent ♩ = ca. 92 **Voluptuous** ♩ = ca. 80

Flute turned in, covering embouchure.
Gradually roll flute away to normal
position. 6

S. Fl. *Tr* (silent trill) *f* *mp* *♩* = 80 (Echo)

V. *p* *f* *p*

Detailed description: This system shows the beginning of a piece. The S. Fl. staff starts with a melodic line featuring a triplet of eighth notes. A bracket above the staff indicates a 'silent trill' (Tr) for 6 measures. Below the staff, a double bar line with an 'x' on the left and an arrow on the right indicates the flute is turned in. The dynamic is *f*. After another 5-measure trill, the flute is rolled back to normal position, indicated by another arrow and 'x'. The dynamic is *mp*. The tempo is marked as *♩* = 80 (Echo). The V. staff has a long note starting at *p* and ending at *f*.

S. Fl. *mf cresc.* *ff* *p* *f* *p*

Detailed description: The S. Fl. staff continues with a melodic line. It starts with a *mf cresc.* dynamic. There are several slurs and accents. Dynamics include *ff*, *p*, *f*, and *p*. There are triplet markings (3) and a 6-measure slur.

S. Fl. *pp* *mp cresc.* *f* *mf cresc.* *f*

Detailed description: The S. Fl. staff continues with a melodic line. It starts with a *pp* dynamic, followed by *mp cresc.*, *f*, *mf cresc.*, and *f*. There are slurs and a 6-measure slur.

S. Fl. *mf cresc.* *f* *sf* *f* *mp cresc.* *ff*

Detailed description: The S. Fl. staff continues with a melodic line. It starts with a *mf cresc.* dynamic, followed by *f*, *sf*, *f*, *mp cresc.*, and *ff*. There are slurs, a 10-measure slur, and a 9-measure slur.

S. Fl. *f*

Detailed description: The S. Fl. staff continues with a melodic line. It starts with a *f* dynamic. There are slurs and a 10-measure slur.

S. Fl. *ff* *f cresc. possible* *fltz.*

Detailed description: The S. Fl. staff continues with a melodic line. It starts with a *ff* dynamic, followed by *f cresc. possible*, and ends with *fltz.* There are slurs, a 7-measure slur, and a 5-measure slur.

A $\text{♩} = \text{ca. } 80$

Oboe
Bb Clarinet
Bassoon
F Horn
Bb Trumpet
Trombone
Solo Flute
Marimba
(One Player)
Percussion

Violin I
Violin II
Viola
Violoncello
Contrabass

PERUSAL SCORE, NOT FOR PERFORMANCE

This page of a musical score contains measures 7 through 10. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Cl. (Clarinet):** Similar to the oboe, with a melodic line in measures 7-9 and a whole rest in measure 10.
- Bsn. (Bassoon):** Similar to the oboe, with a melodic line in measures 7-9 and a whole rest in measure 10.
- Hn. (Horn):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Tpt. (Trumpet):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Tbn. (Tuba):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- S. Fl. (Solo Flute):** Measures 7-9 are whole rests. Measure 10 features a melodic line starting with a dynamic of *f*, marked *mf*, and ending with a *to Cymbal* instruction.
- Mrb. (Maracas):** Measures 7-9 feature a rhythmic pattern with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Perc. (Percussion):** Measures 7-9 are whole rests. Measure 10 is a whole rest.
- Vln. I & II (Violins):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Vla. (Viola):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Vlc. (Violoncello):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.
- Cb. (Cello):** Measures 7-9 feature a melodic line with a dynamic range from *sfp* to *sf, f*. Measure 10 is a whole rest.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark "PERUSIA SCORE! NOT FOR PERFORMANCE" is overlaid diagonally across the page.

12

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

f

p

scrape

to Marimba

PERUSAHAAN SCORE NOT FOR PERFORMANCE

24

Ob. *mp*

Cl. *mp* *mf*

Bsn. *mp* *mf* *mp* *p*

Hn. *mp* *mf* *mp* *p*

Tpt. *mp* *mp* *p*

Tbn. *mp* *mp* *p*

S. Fl. *mp*

Mrb.

Perc. Cym. *mp* *p*

24

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp* *p*

Vlc. *mp* *mp* *p*

Cb. *mp* *mp* *p*

PERUSAL SCORE, NOT FOR PERFORMANCE

Ob. *mf* *mp*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Tpt.

Tbn.

S. Fl. *mp* *f*

Mrb.

Perc. *to Tambourine* *Tamb. thumb roll* *mf*

Vln. I *p*

Vln. II *p*

Vla.

Vlc. *mf* *f*

Cb. *pizz. l.v.*

PERUSAL SCORE, NOT FOR PERFORMANCE

36 Poco meno mosso, dolce

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *Solo* *mp*

Hn.

Tpt. *mf* *mp*

Tbn. *mf* *mp*

S. Fl. *mf* *p*

Mrb.

Perc. *mf* thumb roll *mf* *Trgl. to Cymbal*

I *f* *mf* *mp* *p*

II *f* *mf* *mp* *p*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb.

Poco meno mosso, dolce

42

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

I

Viol. II

Vla.

Vlc.

Cb.

p

mf

mp

p

pp

f

Bowed Cymb.

mf

PERUSIA SCORE, NOT FOR PERFORMANCE

C
48 ♩ = ca. 80

Ob. *mp* *p* *murmuring* 3

Cl. *mp* 3 *p* 3

Bsn. *mp* 3 *p* 3

Hn. *mp* 3 *p* 3

Tpt. *mp* *p* 3

Tbn. *mp* 3 *p* 3

S. Fl. *mf* 3 5 *f* 5

Mrb.

Perc. ord. *p cresc.* 3

C
48 ♩ = ca. 80 *murmuring*

I *pp* *poco cresc.* *p* 3

Vln. *murmuring*

II *pp* *poco cresc.* *p*

Vla. *murmuring* *pp* *poco cresc.* *p* *murmuring*

Vlc. *p* *murmuring*

Cb. *p* *murmuring*

61 (#) *Lush*

Ob. (tr) *Lush*

Cl. (tr) *Lush*

Bsn. (tr) *Lush*

Hn. (tr)

Tpt. (tr) *Lush*

Tbn.

S. Fl. *mf* 3 6 *f* 5 *mf*

Mrb.

Perc. *mp* scrape l.v. *to Marimba*

61 *Lush*

I *pp* *Lush*

II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

67

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *p*

S. Fl. *f* 12 7d. 3

Mrb. *p*

Perc.

Vln. I (tr) 67 (#)

Vln. II (tr)

Vla. (tr) (#)

Vlc. (tr) (#)

Cb. (tr) (#)

Ob. *sf, ff* *f* *f* 3

Cl. *sf, ff* *f* *f* 3

Bsn. *sf, ff* *f* 5

Hn. *sf, ff* 3 *f* 3

Tpt. *sf, ff* *f* 5 3

Tbn. *sf, ff* 3 *f*

S. Fl.

Mrb.

Perc. Cym. sticks stick tip to Woodblocks Wd. Blks Play with stick shaft on edge of top *f*

F *Tutti* ♩ = ca. 92 Excited
116 4

I *sf, ff* *f* 3

II *sf, ff* *f* 3

Vla. *sf, ff* *f* ord. 5 3 3

Vlc. *sf, ff* *f* ord. 3 3

Cb. *sf, ff* *f* ord. *f*

122

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

Solo

sf, dim.

sf, dim.

sf, dim.

to Cymbal

Cym. l.v.

f dim.

f dim.

f dim.

PERUSAL SCORE NOT FOR PERFORMANCE

129 G

Ob. *mp* *p* *cresc.* *f* *f*

Cl. *mp* *p* *cresc.* *f* *f*

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

Hn. (*dim.*) *p* *cresc.* *f* *f*

Tpt. (*dim.*) *p* *cresc.* *f* *f*

Tbn. (*dim.*) *p* *cresc.* *f* *f*

S. Fl. *f* *fltz.* *ord.*

Mrb.

Perc. *mf* *cresc.* *f* *f*
R. Wd. Blks. stick shaft on edge of top

I (*dim.*) *p* *cresc.* *f* *pizz.* *f*

II (*dim.*) *p* *cresc.* *f* *pizz.* *f*

Vla. (*dim.*) *p* *p* *cresc.* *f* *pizz.* *f*

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

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

145

Ob. *mf* \rightrightarrows *mp* *mp*

Cl. *mf* \rightrightarrows *mp* *mp*

Bsn. *mf* \rightrightarrows *mp* *mp*

Hn.

Tpt. *mp*

Tbn.

S. Fl. *flt.* *ord.*

Mrb.

Perc. S.D. *to Tam-tam*

145

Vln. I *mp*

Vln. II *mp*

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

ritard. flessibile . . . ♩ = ca. 88

150

Ob. *mp* *pp* *p*

Cl. *mp* *pp* *p*

Bsn. *mp* *pp*

Hn. *mp* *mp* *pp* *p*

Tpt. *mp* *pp*

Tbn. *mp* *pp*

S. Fl. *mf* *p* *mf* 6

Mrb.

Perc. Tam-t. *pp* to Cymbal

150 ritard. flessibile . . . ♩ = ca. 88

I *p*

II *p*

Vla. *p*

Vlc.

Cb.

156

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Mrb.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

p

mp

pp

mf

Bowed Cymb. *lw.* *to Mark Tree*

163

Ob. *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *p* *pp*

Tpt. *p* *pp*

Tbn. *p* *pp*

S. Fl. *mf* 3 13

Mrb.

Perc. Mark Tree *p* Lightly hit just the top few chimes with triangle beater

163

I *p* *pp*

II *p* *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp*

169

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn.

S. Fl. *mf*

Mrb.

Perc. *p* to Triangle

169

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vlc. *mp*

Cb. *mp*

176

Ob. *p*

Cl. *mp* *p*

Bsn.

Hn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

S. Fl. *f* *mf* *f* *mf cresc.*

Mrb.

Perc. Trgl. l.v. *mp* to Tam-tam

176

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *p* *pp*

Vlc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

PERUSAL SCORE, NOT FOR PERFORMANCE

180 *rit. a piacere*

Ob. *p* *mp* *p*

Cl. *p* *mp* *p*

Bsn. *p* *pp* *cresc.* *mp* *p*

Hn. *p* *pp* *cresc.* *mp* *p*

Tpt. *p* *pp* *cresc.* *mp* *p*

Tbn. *p* *pp* *cresc.* *mp* *p*

S. Fl. *f* *mf* *cresc.* *f* *p*

Mrb. *pp* *n*

Perc. *pp* *n*

I *p* *pp* *cresc.* *mp* *p*

II *p* *pp* *cresc.* *mp* *p*

Vla. *p* *pp* *cresc.* *mp* *p*

Vlc. *p* *pp* *cresc.* *mp* *p*

Cb. *p* *pp* *cresc.* *mp* *p*

Tam-t.

PERUCAL SCORE NOT FOR PERFORMANCE

17

Ob. *mp* *p* (*p*)

Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

Tpt. *p*

Tbn. *p*

S. Fl.

Crt.

Perc. *to Triangle* Trgl. *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *Tutti*

Vlc. *p* *p*

Cb. *p* *p*

PERUSAL SCORE NOT FOR PERFORMANCE

32

S. Fl.

Crt.

Perc. (Vib.)

I Vln.

II Vln.

Vla.

Vlc.

Cb.

39

S. Fl.

Crt.

Perc. (Vib.)

I Vln.

II Vln.

Vla.

Vlc.

Cb.

mp

mf

pp

PERUSAL SCORE, NOT FOR PERFORMANCE

C

Più mosso ♩ = ca. 92

47

Ob. *p* *mp*

Cl. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hn.

Tpt.

Tbn. *mp* *p*

S. Fl.

Crt.

Perc. Mark Tree
Lightly hit just
the top few chimes

C

Più mosso ♩ = ca. 92

47

I *mf* *mp*

II *mp* *p*

Vla. *mp* *p*

Vlc. *mf* *mp* *p*

Cb. *p*

53

Ob. *mp* *mf*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

S. Fl. *mf* *3* *3* (h)

Crt.

Perc.

53

I *p* *mf* *3* *mp*

II *p* *mf* *mp* *3*

Vla. (b)

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

D Più agitato

Ob. *(mf)* *mf* *mf*

Cl. *mf* *mf*

Bsn. *mf* *mf* *mp*

Hn. *mf* *mf* *mp*

Tpt. *mf* *mf* *mp*

Tbn. *mf* *mf* *mp*

S. Fl. *(mf)* *f*

Crt.

Perc. *mf*
Wd. Bk. & Cast.
(edge)

I Vln. *mf*

II Vln. *mf*

Vla. *pizz.* *mf*

Vlc. *pizz.* *mf*

Cb.

59 **D** Più agitato

PERUSAL SCORE! NOT FOR PERFORMANCE

77

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt.

Perc.

77

I

II

Vln.

Vla.

Vlc.

Cb.

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

mf *f*

mp *f*

f

f

PERUSAL SCORE, NOT FOR PERFORMANCE

84 **F**

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt. *f*

Tbn.

S. Fl.

Crt.

Perc. S.D., Wd.Bl., Cym. Cross stick

84 **F**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb.

89

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

S. Fl.

Crt.

Perc. S.D. shell ord. shell *mf*

89

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb.

PERUSAL SCORE! NOT FOR PERFORMANCE

94

Ob. *f* *f* *ff*

Cl. *f* *f* *ff*

Bsn. *f* *f* *ff*

Hn.

Tpt. *f* *ff*

Tbn. *ff*

S. Fl. *sf*

Crt.

Perc. Cym. S.D. shell ord. *mf* *f*

94

Vln. I *(f)* *ff* sul pont.

Vln. II *(f)* *ff* sul pont.

Vla. *f* *(f)* *ff* sul pont.

Vlc. *f* *(f)* *ff* sul pont.

Cb. *f* *ff*

PERUSAL SCORE, NOT FOR PERFORMANCE

G

98

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cadenza
 ♩ = ca. 80 *flessibile*

S. Fl.

Crt.

Perc.

G

98 ord.

Vln. I

ord.

Vln. II

ord.

Vla.

ord.

Vlc.

ord.

Cb.

S. Fl.

S. Fl.

PERUSAL SCORE, NOT FOR PERFORMANCE

S. Fl. *f* *mf* *p* *mp* *mf* *mp* *mf*

Musical notation for Solo Flute (S. Fl.) in 2/4 time. The staff contains a melodic line with various dynamics: *f*, *mf*, *p*, *mp*, *mf*, *mp*, *mf*. It includes slurs, accents, and triplet markings.

H

100 ♩ = ca. 80

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

S. Fl. *mp* *mf*

Crt.

Perc. Vib. *p* *mp*

H

100 ♩ = ca. 80

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vlc. *mp*

Cb. *mp*

Musical score for woodwinds, strings, and percussion. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Solo Flute (S. Fl.), Flute (Fl.), Percussion (Perc.) with Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 2/4 time and features various dynamics such as *p*, *mp*, and *mf*. It includes slurs, accents, and triplet markings. A large watermark "PERUSAL SCORE! NOT FOR PERFORMANCE" is overlaid diagonally across the page.

107

Ob. *p* *p* *p*

Cl. *mp* *p*

Bsn. *mp* *mp* *mf*

Hn. *p*

Tpt. *p*

Tbn. *p*

S. Fl. *mp* *mf* *p*

Crt.

Perc. (Vib.) *p* to Bass Drum & Tam-tam

I *p* *p*

II *p*

Vla. *p* *mp* *mf*

Vlc. *p*

Cb. *p*

I

114 $\text{♩} = \text{ca. } 66$

Ob. *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

S. Fl. *p* *mp* *mf* 3

V.

Crt. *to Percussion* Tam-t. *pp*

Perc. *pp*

$\text{♩} = \text{ca. } 66$

I *8^{va}*

114 *p* *pp*

II *p* *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp*

123

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

V.

Crt. (Tam-t.)

Perc.

123

(8^{va})

I

Vln. II

Vla.

Vlc.

Cb.

131

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Crt. (Tam-t.)

Perc.

131 (8^{va})

I

II

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

III.

Impassioned ♩ = ca.108

The musical score is for a section titled "Impassioned" with a tempo of approximately 108 beats per minute. It is written in 2/4 time. The score includes parts for the following instruments:

- Oboe:** Starts with a rest, then plays a series of eighth notes with a forte (*f*) dynamic. Includes quintuplets and triplets.
- B♭ Clarinet:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*sf*) dynamic. Includes quintuplets and triplets.
- Bassoon:** Starts with a rest, then plays a series of eighth notes with a forte (*f*) dynamic. Includes quintuplets and triplets.
- F Horn:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*sf, f*) dynamic. Includes a triplet.
- B♭ Trumpet:** Starts with a rest, then plays a series of eighth notes with a forte (*f*) dynamic. Includes quintuplets and triplets.
- Trombone:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*sf, f*) dynamic.
- Solo Flute:** Remains silent throughout this section.
- Percussion:** Features snare drum (S.D.), cymbals (Cym.), and a triangle (T.). Includes a triplet of cymbals and a snare drum triplet.
- Violin I & II:** Violin I starts with a rest, then plays a series of eighth notes with a fortissimo (*sf*) dynamic. Includes a triplet. Violin II starts with a rest, then plays a series of eighth notes with a fortissimo (*sf*) dynamic. Includes a triplet. Both include *arco* markings and *sul pont* markings.
- Viola:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*f*) dynamic. Includes a triplet.
- Violoncello:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*f*) dynamic. Includes a triplet.
- Contrabass:** Starts with a rest, then plays a series of eighth notes with a fortissimo (*f*) dynamic. Includes a triplet.

Performance instructions include *arco* (arco) and *sul pont* (sul ponticello) for the strings. The score also includes various dynamic markings such as *sf*, *f*, and *f*.

This page of a musical score, numbered 54, contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Percussion (Perc.) section includes orchestral drums (ord.), Cymbals (C.S.), and a Cymbal (Cym.). The score is marked with a rehearsal number '7' at the beginning of the first measure. It features complex rhythmic patterns, including quintuplets (marked '5') and triplets (marked '3'). Dynamics such as *f* (forte) are indicated throughout. A large, diagonal watermark reading 'PERUSAL SCORE! NOT FOR PERFORMANCE' is overlaid across the entire page.

B

32

Ob. *f* *sf, mf* *f*

Cl. *f* *sf, mf* *f*

Bsn.

Hn.

Tpt.

Tbn.

S. Fl. *sf, f* Tk2 *sf* Tk1 *sf*

Perc. Cym. sticks scrape S.D. C.S. ord.

B

32

Vln. I *f* *sf, mf* *f*

Vln. II *f* *sf, mf* *f*

Vla. *f* *sf, mf* *f*

Vlc.

Cb.

PERUSAL SCORE! NOT FOR PERFORMANCE

42

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

S.D. ord.

Wd. Blks. stick shaft on edge of top

Wd. Blks. *sim* ord.

stick shaft on edge of top R.

Cym.

42

47 C

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

S.D.
C.S.

Cym.

scrape

(f)

64

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

f

f

f

f

f

f

Play with stick shaft on edge of top

Tk1

S.

C.S.

S.

PERUSAL SCORE, NOT FOR PERFORMANCE

Detailed description: This page of a musical score covers measures 64 to 68. It includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Solo Flute (S. Fl.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings are marked with a forte (*f*) dynamic. The flute part features a complex melodic line with slurs and accents. The percussion part includes a snare drum (S.) and cymbal (C.S.) pattern. A specific instruction for the snare drum reads 'Play with stick shaft on edge of top'. A large diagonal watermark 'PERUSAL SCORE, NOT FOR PERFORMANCE' is overlaid across the score.

70

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

Tk1

ord. + R.

ord.

Wd. Bks. stick shaft, edge

S.D.

76 *rit.* **D** ♩ = ca. 92

Ob. *sf* *mf* *p*

Cl. *sf* *mf* *p*

Bsn. *sf* *mf* *p*

Hn. *sf* *mf* *p*

Tpt. *sf* *mf* *p*

Tbn. *sf* *mf* *p*

S. Fl. (Tk1) *sf*

Perc. S.D. R.Sh. *sf* *to Triangle*

76 *rit.* **D** ♩ = ca. 92

I *sf* *mf* *p* *mp*

II *sf* *mf* *p* *mp*

Vla. *sf* *mf* *p* *p*

Vlc. *sf* *mf* *p* *p*

Cb. *sf* *mf* *p* *p*

PERUSAL SCORE! NOT FOR PERFORMANCE

82

Ob. *mp* *p*

Cl. *p* *p*

Bsn. *p* *p*

Hn. *p* *p* *p*

Tpt. *p* *p*

Tbn. *p* *p*

S. Fl. *mp*

Perc. Trgl. *p* to Cymbal Bowed Cymb. *mp*

Vln. I *p*

Vln. II *p*

Vla. *mp* *p* *p*

Vlc. *mp* *p*

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

89

Ob. *mf* *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *mp*

Tbn. *mp*

S. Fl. *mf*

Perc.

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

PERUSAL SCORE, NOT FOR PERFORMANCE

96

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *mp* *p*

Tpt. *mp* *p* (*p*)

Tbn. *mp* *p*

S. Fl. *mf* *5:3* *mp* *p*

Perc. *p* Vib.

96

I *p* *mp* *3*

Vln. II *p*

Vla. *p* *mp* *3*

Vlc. *p*

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

103 *Piu mosso*

Ob. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mf*

Tpt.

Tbn. *mf*

S. Fl. *mf* *f*

Perc. (Vib.) Bowed Vib. *mf* to S.D.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *mp*

110

Ob. *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mp* *f*

Hn. *f*

Tpt. *mp* *mf* *f*

Tbn. *mp*

S. Fl. *mf* *f* *mf* *f*
S.D. snare off

Perc.

110

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* pizz. *f*

Vlc. *mf* pizz. *f*

Cb. pizz. *f*

PERUSAL SCORE, NOT FOR PERFORMANCE

Cadenza
with abandon

S. Fl.

fltz.

Tk1

mf *f* *p*

mp *sf* *sf, f*

Tk1

Tk1

Tk2 (tr)

Tk1

Tk1

Tk1

Tk2 (tr)

S. Fl.

fltz.

Tk1

Tk1

mf *ff* *f*

mp *3*

Tk1

Tk1

Tk1

Tk1

S. Fl.

overblow
same fingering

Tk1

Tk1

Tk1

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

mp *6* *f* *mp* *f*

Tk1

Tk1

Tk1

S. Fl.

Tk1

Tk1

Tk1

mp *f > mp* *p* *cresc.* *f* *mp* *f*

5 *cresc.* *ff*

Tk1

Tk1

Tk1

F
128

With Abandon ♩ = ca. 108

This page of a musical score includes the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).
- Flute:** Solo Flute (S. Fl.).
- Percussion:** Percussion (Perc.) with specific instructions: S.D. (snare on C.S.), S. R., C.S., R., R+ord, C.S., and S.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Dynamic markings include *f* (forte) for most instruments. The score is marked with a first ending bracket **F** and a tempo of 128. The tempo instruction is "With Abandon ♩ = ca. 108".

140

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Fl.

Perc.

I

II

Vln.

Vla.

Vlc.

Cb.

sf, mf cresc. - - - - - sf

sf

R+ord

S. R. S. R. S. Cym.

S. R. S. R+ord

Tk1

Tk1

148

Ob. *cresc. al fine*

Cl. *cresc. al fine*

Bsn. *cresc. al fine*

Hn. *cresc. al fine*

Tpt. *cresc. al fine*

Tbn. *cresc. al fine*

S. Fl. *cresc. al fine*

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

148

Vln. I *cresc. al fine*

Vln. II *cresc. al fine*

Vla. *cresc. al fine*

Vlc. *cresc. al fine*

Cb. *cresc. al fine*

PERUSAL SCORE NOT FOR PERFORMANCE