

Jeffrey Ryan

# Cruithne

chamber concerto for  
piano and 14 players

*Commissioned by the  
Vancouver Symphony Orchestra*

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Jeffrey Ryan  
**Cruithne**

**Instrumentation:**

flute solo (low B)

oboe; clarinet in A(Bb) dbl. bass clarinet in Bb (with low C); bassoon

horn in F; trumpet in Bb; tenor trombone; tuba

percussion: chimes, vibraphone, glockenspiel, timbales, brake drum, snare drum, bass drum, tam-tam  
harp


strings 11111


**Performance notes:**


**General:**

Total performance time ca. 19'30".

Score in C. All instruments sound as written, except for contrabass (which sounds an octave lower) and glockenspiel (which sounds two octaves higher).

 throughout, unless otherwise indicated.

 note ends with a breath accent for winds; no bow change for strings.

 give note a slight rhythmic and dynamic push.

*n.v.* = non-vibrato

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with a opening eighth note along with the required duration.

In *senza misura* sections, accidentals hold for each beamed grouping and through ties.

Other performance notes are given as required in the score and/or part.

**Flute:**

b. = breath attack (not a tongued attack)

a. = use an alternate fingering of the performer's choice

*emb.* = bend pitch with embouchure

c. = *chiuso* – completely cover embouchure hole (used in conjunction with a tongue ram). Tongue rams sound a major seventh lower than the fingered pitch.

Trills between normal tone and harmonic should be done freely and expressively, to allow time for each colour to sound.

### ***Optional Staging:***

To highlight the interaction of the soloist and orchestra, staging indications are given in the score and solo part. These may be adjusted depending on the performing space. It is intended that the soloist should begin at the extreme stage right (or even just off-stage). As the soloist is drawn to the sound of the orchestra, the player should feel free to adjust speed of movement, to insert pauses in the movement, and to incorporate turns into the movement to complement the spirals in the music. The soloist must arrive at the normal solo playing position by m. 46. Towards the end of the work, the soloist then exits slowly in the opposite direction, towards stage left, disappearing with the last pitched-air sound of the piece.

In order to facilitate the movement, the soloist must memorise mm. 21-45, and mm. 549-572. Page turns have been designed to reflect this, and in the relevant passages the accompaniment is kept generally rhythmically separate from the solo part for easier coordination. Page 1 of the solo part may be placed on a stand at extreme stage right, with the rest of the part on another stand in normal solo position.

### ***Programme Note:***

The name Cruithne (pronounced "Croo-*een*-ya") has a Celtic origin — the Cruithne were the first Celtic racial/tribal group to migrate to the British Isles from the European continent, between 800 and 500 B.C.. Centuries later, astronomers gave the name Cruithne to Near-Earth Asteroid 3753, which, unlike most asteroids, actually shares the Earth's orbit, and is considered to be a companion of our own planet. Relative to the Sun, Cruithne takes (logically) one Earth year to complete one orbit, but Cruithne's path is quite a bit more complicated relative to our own vantage point, as we also orbit the Sun.

From the perspective of an observer on Earth, Cruithne appears to travel in a series of small spirals within a large horseshoe-shaped orbit, taking 770 years to complete the entire cycle. Though Cruithne does pass close by the Earth, the two will never actually collide, because just as it gets closer, the perfectly-balanced interaction of the Earth's gravity and Cruithne's speed cause the two bodies to move apart again. It is as though Cruithne and the Earth are intricately locked in an intricate celestial dance of attraction.

This one-movement concerto draws its inspiration from this dance. It is in three large sections, slow-fast-slow. The solo flute, as Cruithne, first appears in the distance, slowly emerging with small spirals of sound. The orchestra, as the Earth, through mass and gravitational attraction, gradually draws the flute towards it. As their interaction becomes more complex, the dance takes a turn as the music becomes an energetic Celtic-influenced jig. At the climax, the two repel away from each other, with the flute spiralling out of control in a frantic cadenza. In the final slow section, their interaction gradually unravels, as Cruithne finally takes its leave, and continues on its inevitable way.

*Cruithne* was commissioned by the Vancouver Symphony Orchestra (Bramwell Tovey, music director) as part of my tenure as Composer-in-Residence (funded with the assistance of the Canada Council for the Arts). The solo was written for, and premiered by, Camille Churchfield, to whom I express my gratitude for her suggestions, advice, and beautiful playing.

# Cruithne

Jeffrey Ryan

chamber concerto for flute and 14 players

**fl solo**  
♩ = 36 *Distant and ethereal*  
(AT EXTREME STAGE RIGHT) *tongue ram*  
n.v. → vib. ord.

**fl**  
ord. vib. ord. ord. b. emb.  
pp < mp > pp f (♩) pp < mp > pp f (♩) mf > pp

**cb**  
pppp (at the threshold of audibility)

**fl**  
ord. b. ord. c. n.v.  
f (♩) mf > pp f (♩) mf pp

**cb**  
pppp

**fl**  
b. key clicks  
mp pp p pp pp (but audible) f (♩) mf  
change bow imperceptibly

**cb**

**fl**  
c. ord. tr.  
p mf pp f p pp p 3

**vc**  
n.v. pppp  
change bow imperceptibly

**cb**

(DRAWN TO THE SOUND, BEGINNING TO MOVE TOWARDS ENSEMBLE...)

**B**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

(PAUSE...)

$\text{C} \text{ } \text{♩} = 60 \text{ sub.}$

overblow through harmonic series

trem

slower

trem non-tr.

fl *a. a.* *pp* *pp* *mf* *pp* *mf* *pp* *b.* *pp*

ob

cl

bn

hn

tpt

trb

tba

perc *BASS DR.* *rub drumhead with wetted finger (or superball)* *p* *mf*

hp *D# C# B* *E F G# A#* *mf*

vn I

vn II

va *n.v.* *pp*

vc *pp*

cb *pp*

♩ = 36 (RESUME APPROACH TO ENSEMBLE...)  
colla solo

*espr. con rubato*

*repeat pattern fast as possible*

*pp*

*mf > p*

*pp*

*pp*

*pp*

*pp*

*change bow imperceptibly*

*n.*

*n.*

*n.*

(PAUSE AGAIN...)  
♩ = 60 sub.

(RESUME APPROACH...)  
♩ = 36  
colla solo

*fl* *espr.* *p* *mf*

*ob*

*cl* *p* *mf* *p*

*bn* *p* *mf* *p*

*hn* *mf* *pp*

*tpt* *mf* *pp*

*trb* *mf* *pp*

*tba* *mf*

*perc* *sim.* *p* *mf* *p* *mf*

*hp* *mf*

*vn I*

*vn II* *n.v.* *change bow imperceptibly* *pp* (n.v.)

*va* *pp* (n.v.)

*vc* *pp* (n.v.)

*cb* *pp* *gl.*



**D**  $b.$

*fl* *mf* *tr*  $\wedge$  *tr*  $\wedge$

*ob*

*cl* *mf* *p* *mf* *p* *mf* *p*

*bn* *mf* *p* *mf* *p* *mf* *p*

*hn* *mf* *p* *mf* *p* *mf* *p*

*tpt* *mf* *p* *mf* *p* *mf* *p*

*trb* *mf* *p* *mf* *p* *mf* *p*

*tba* *mf* *p* *mf* *p* *mf* *p*

*perc*

*hp* *mf* *sim.* *mf* *mf*

*vn I*

*vn II* *p* *(n.v.)* *p* *p*

*va* *p* *(n.v.)* *p* *p*

*vc* *p* *(n.v.)* *p* *p*

*cb* *p* *(n.v.)* *p* *p*

fl *tr* *trem* *f*

ob

cl *mf* *p* *mf* *p* *mf*

bn *mf* *p* *mf* *p* *mf*

hn *mf* *p* *mf* *p*

tpt *mf* *p* *mf* *p*

trb *mf* *p* *mf* *p*

tba *mf* *p* *mf* *p*

perc

hp *mf* *mf*

vn I *n.v.* *p* *f*

vn II *p* *f* *mf*

va *p* *f* *mf*

vc *p* *f* *mf*

cb *p* *f* *mf*

(ARRIVE IN NORMAL SOLO POSITION)

**E** = 60

accel. to

fl *f* *ff* *tr* alt. fingerings non-tr.

ob *ff* *tr* alt. fingerings non-tr.

cl *ff* *tr* alt. fingerings non-tr.

bn *f*

hn *p* *f*

tpt *p* *ff*

trb *p* *f*

tba *p* *f*

perc with bass *p* *f*

hp *D# C# B thunder*  
*E F G# A# f poss.*

vn I *mf* *ff* *vib. ord.*

vn II *ff* *vib. ord.*

va *f*

vc *f* *ff*

cb *f* *ff*

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fl *mf* *emb.* *p* *p* *trem*

ob

cl

bn

hn *(sord.)* *p* *emb.*

tpt

trb *(sord.)* *p* *emb.*

tba

perc

hp *f* *ord.* *p*

vn I *mf* *p* *pp* *gt.*

vn II *mf* *vib. ord.* *p* *pp* *gt.*

va *mf* *vib. ord.* *p* *pp*

vc *mf* *p* *pp*

cb *mf*

rit. to ----- ♩ = 48

rit. to ♩ = 36 **F** ♩ = 48 rit. to ----- ♩ = 36

fl *non-tr.* *pp* *fl.* *f* *f*

ob *p* *pp* *tr* *non-tr.*

cl *pp*

bn *p* *pp*

hn *(sord.)* *dolce* *tr* *alt. fingerings* *p* *tr* *alt. fingerings*

tpt *(sord.)* *p* *pp* *(sord.)* *dolce* *p* *tr* *alt. fingerings*

trb

tba *(sord.)*

perc *pp* CHIMES *lontano*

hp *pp* *(h)*

*play with open hand, fingers spread apart; gradually move upward and downward, creating a rattling sound.* *(harmonics sound 8ve up)*

vn I *con sord.* *dolce* *mf* *p* *pp*

vn II *con sord.* *dolce* *mf* *p* *pp*

va *con sord.* *dolce* *mf* *p* *pp*

vc *con sord.* *dolce* *mf* *p* *pp*

cb *con sord.* *dolce* *mf* *p* *pp*

♩ = 48 rit. to ----- ♩ = 36

♩ = 48 rit. to ----- ♩ = 36 *ord.*

fl  
ob  
cl  
bn  
hn  
tpt  
trb  
tba  
perc  
hp  
vn I  
vn II  
va  
vc  
cb

ca. 12" (conductor cues)

senza misura

**G** ♩ = 60 A tempo

*f* *p*

*f* *p*

TAM-TAM bowed *p < mf*

*pp* ≡ *bisb.*

*via sord.*

*via sord.*

*via sord.*

*via sord.*

*via sord.*

*via sord.*

*via sord.*

*senza sord.*

*p*

*p*

*p*

*fl* *mf* *ord. espr.*  
*ob* *mf*  
*cl* *mf*  
*bn* *mf*  
*hn*  
*tpt*  
*trb*  
*tba*  
*perc* *mf*  
*hp* *mp* *gl. (d-)*  
*vn I* *(senza sord.) warmly* *sul A* *gl.* *pp* *p*  
*vn II* *(senza sord.) warmly* *sul G* *gl.* *pp* *p*  
*va* *sul G* *gl.* *p*  
*vc* *sul G* *gl.* *p*  
*cb* *(senza sord.)* *p*



The image shows a page of a musical score, page 13, containing measures 74 through 78. The score is for a symphony orchestra and includes parts for the following instruments: flute (fl), oboe (ob), clarinet (cl), bassoon (bn), horn (hn), trumpet (tpt), trombone (trb), tuba (tba), percussion (perc), harp (hp), violin I (vn I), violin II (vn II), viola (va), violoncello (vc), and double bass (cb). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The flute part features a complex melodic line with many slurs and a quintuplet in measure 76. The woodwinds and strings provide harmonic support with various rhythmic patterns. The harp part consists of sustained chords. A large, semi-transparent watermark reading "Perusal Copy" is oriented diagonally across the entire page.

accel. to -----  $\bullet = 84$  **H**  $\bullet = 60$  sub.

fl *f*

ob *f*

cl *f* switch to clar. in A

bn *f*

hn (sord.) *f* *pp sub.*

tpt (sord.) *pp* *pp sub.*

trb (sord.) *pp* *pp sub.*

tba (sord.) *pp* *pp sub.*

perc CHIMES med. mallets *pp*

hp *f* gl. (s)

vn I *f sub.* *ff* *ff* pizz.

vn II *f sub.* *ff* *ff* pizz.

va *f sub.* *ff* *ff* pizz.

vc *f sub.* *ff* *ff* pizz.

cb *f* *ff* *ff* pizz.

I ♩ = 48 rit. to

*dolce*  
*tr*  
*p*

*tr* *tr* *tr* *tr*

*CLAR. (A)* *dolce*  
*p*

*pp*

VIB. *motor slow*  
*soft mallets*  
*p con ped.*

*arco con sord.* *dolce*  
*mf* *p*

*arco con sord.* *dolce*  
*mf* *p*

*arco con sord.* *dolce*  
*mf* *p*

*arco con sord.* *dolce*  
*mf* *p*

*arco con sord.* *dolce*  
*mf* *p*

*arco con sord.* *dolce*  
*mf* *p*

• = 36                      • = 48 *rit. to* ----- • = 36                      • = 48 *rit. to* -----

*fl* *tr a.* *p* *dolce* *p* *tr a.* *(b<sup>a</sup>)*

*ob* *p* *dolce*

*cl* *p*

*bn*

*hn*

*tpt*

*trb*

*tba*

*perc* *p*

*hp* *p*

*vn I* *pp* *mf* *p* *pp* *mf* *p*

*vn II* *pp* *mf* *p* *pp* *mf* *p*

*va* *pp* *mf* *p* *pp* *mf* *p*

*vc* *pp* *mf* *p* *pp* *mf* *p*

*cb* *pp* *mf* *p* *pp* *mf* *p*

92                      93                      94                      95                      96

$\bullet = 36$

*fl*  
*ob*  
*cl*  
*bn* *dolce*  
*hn*  
*tpt*  
*trb*  
*tba*  
*perc*  
*hp*  
*vn I*  
*vn II*  
*va*  
*vc*  
*cb*

*p* *mf* *p* *mf* *gl. (•)* *pp* *sul G* *gl. (•)* *pp* *sul G* *gl. (•)* *pp* *sul C* *gl. (•)* *pp* *sul D* *gl. (•)* *pp* *gl. (•)* *pp* *gl. (•)*

**J**

*fl* *mf* *ff* *tr* *non-tr.*

*ob* *ff* *tr* *non-tr.*

*cl* *ff* *tr* *non-tr.*

*bn* *ff* *tr* *non-tr.*

*hn*

*tpt*

*trb*

*tba*

*perc*

*hp* Db Cb Bb  
Eb F G Ab

*vn I* *via sord.*

*vn II* *via sord.*

*va* *via sord.*

*vc* *via sord.*

*cb* *via sord.*

*Perusal Copy*

(NOTICING THE SILENT SPACE...)



(CALLING OUT TO ENSEMBLE...)

fl *f* *p* *pp* repeat note

ob *mf* *p*

cl *mf* *p*

bn *mf* *p*

hn (sord.) *mf* *p*

tpt

trb (sord.) *mf* *p* *pp*

tba (sord.) *p* *pp*

perc TAM-TAM soft beater *pp*

hp gushing chord *f*

vn I

vn II

va

vc

cb

fl *mf* *p* *pp* *mf* *p* *pp* *mf* *p*

ob *p* *p*

cl *p* *p*

bn *p* *p*

hn *p* *p*

tpt *p* *p*

trb *p*

tba *p* *p*

perc *VIB. motor slow soft mallets* *mp* *mp*

hp *mf* *let all ring* *mf* *p* *p*

(senza sord.) *n.v.* *n.v.*

vn I *p* *p*

vn II *p* *p*

va *p* *p*

vc *p* *p*

cb *p* *p*



**L** ♩ = 156 Dancing

fl *pp* <sup>3</sup> *a.* *a.* *n.v.* *mf*

ob

cl

bn *mf* *p* *pp*

hn *mf* *p* *via sord.*

tpt *mf* *p* *pp* *via sord.*

trb *mf* *via sord.*

tba *mf* *p* *pp* *via sord.*

perc

hp *p*

vn I

vn II

va

vc *sul C* *p*

cb

*fl* *ob* *cl* *bn* *hn* *tpt* *trb* *tba* *perc* *hp* *vn I* *vn II* *va* *vc* *cb*

The musical score for page 22 features a flute (*fl*) part with a dynamic marking of *fl* (fortissimo). The flute line consists of a series of eighth-note patterns, with some notes marked with accents (*>*). The rest of the score, including oboe (*ob*), clarinet (*cl*), bassoon (*bn*), horn (*hn*), trumpet (*tpt*), trombone (*trb*), tuba (*tba*), percussion (*perc*), harp (*hp*), violin I (*vn I*), violin II (*vn II*), viola (*va*), violoncello (*vc*), and double bass (*cb*), is currently silent, indicated by horizontal lines on their respective staves.

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M

fl *mf*

ob

cl *p* *mf* *p*

bn *p* *mf*

hn (open) *pp*

tpt

trb

tba

perc

hp *mf* *p*

vn I *pizz.* *f* *f* *f*

vn II *pizz.* *mf* *f* *f* *f*

va *pizz.* *mf* *f* *f* *f* *arco* *pp* < *p*

vc *p* (∞)

cb *sul E* *sul A* (∞)

N

The musical score is arranged in a standard orchestral format. The woodwind section includes flute (fl), oboe (ob), clarinet (cl), bassoon (bn), horn (hn), trumpet (tpt), trombone (trb), and tuba (tba). The percussion section (perc) and harp (hp) are present but have no notation. The string section includes Violin I (vn I), Violin II (vn II), Viola (va), Violoncello (vc), and Contrabass (cb). The flute part (fl) has a forte (f) dynamic. The clarinet (cl) and bassoon (bn) parts have piano (p) dynamics. The tuba (tba) part has a piano (p) dynamic and includes the instruction '(open)'. The violin parts (vn I and vn II) have piano (p) dynamics and include the instruction 'arco'. The viola (va) part has piano (p) dynamics and includes 'pp' and 'gl' markings. The cello (vc) and contrabass (cb) parts have piano (p) dynamics. A large diagonal watermark 'Perusal Copy' is overlaid on the score.

0

fl

ob

cl

bn

hn

tpt

trb

tba

perc

hp

vn I

vn II

va

vc

cb

*p*

*mf*

*gl.*

fl *mf* *mf* *p* *mf* *mf* *mf* *f*

ob *mf* *mf* *p* *mf* *mf* *mf* *f*

cl *mf* *mf* *p* *mf* *mf* *mf* *f*

bn *mf* *mf* *p* *mf* *mf* *mf* *f*

hn *p* *mf* *f*

tpt (open) *p* *mf* *f*

trb *p* *mf* *mf* *f*

tba *p* *mf* *mf* *f*

perc

hp *f*

vn I *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f* *f*

vn II *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f* *f*

va *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f* *f*

vc *mf* < *f* *mf* < *f* *mf* < *f* *mf* < *f* *f*

cb *f*

The image displays a page of a musical score, page 27, featuring multiple staves for various instruments. The instruments listed on the left are fl (flute), ob (oboe), cl (clarinet), bn (bassoon), hn (horn), tpt (trumpet), trb (trombone), tba (tuba), perc (percussion), hp (harp), vn I (violin I), vn II (violin II), va (viola), vc (violoncello), and cb (contrabass). The score is written in 3/8 time and includes dynamic markings such as *f*, *mf*, *ff*, *p*, and *marcato*. There are also performance instructions like "TIMBALES (with sticks)", "arco", and "marcato on the string". A large watermark "Perusal Copy" is overlaid diagonally across the page. At the bottom, measure numbers 166, 167, 168, 169, 170, and 171 are indicated.

166

167

168

169

170

171

**P**

fl *p* *mf* *p* *mf* *mf* *p* *mf*

ob *ff*

cl *ff*

bn *ff*

hn *ff*

tpt *ff*

trb *ff*

tba *ff*

perc *f*

hp *p sempre*

vn I *ff*

vn II *ff*

va *ff*

vc *ff*

cb *ff*



fl *mf*

ob

cl

bn

hn

tpt

trb

tba

perc

hp

vn I *pp* *f*

vn II *pp* *f*

va *pp* *f*

vc *pp* *f*

cb *pp* *f*

Q

fl *mf* *p < mf* *p < mf* *mf*

ob

cl

bn

hn

tpt

trb *pp sempre*

tba *pp sempre*

perc

hp

vn I *n.v.* *pp* *f*

vn II *n.v.* *pp* *f*

va *n.v.* *pp* *f*

vc *n.v.* *pp* *f*

cb *n.v.* *pp* *f*

*fl*  $p < mf$   $mf$

*ob*  $mf$

*cl*

*bn*

*hn*

*tpt*

*trb*

*tba*  $\text{2}$

*perc*

*hp*

*vn I*

*vn II*

*va*

*vc*

*cb*

**R**

*fl* *f* *ff* *ff* *ff* *ff*  
*shriek (jet whistle)* *higher* *higher still*

*ob* *f* *n.v.*

*cl* *f*

*bn* *f* *n.v.*

*hn* *f*

*tpt*

*trb* *mf*

*tba* *mf*

*perc* *VIB. motor fast med. mallets* *f* *Sec.*

*hp*  $\oplus$

*vn I*

*vn II*

*va*

*vc*

*cb*

*ord.*  
*mf* *cresc. poco a poco* *ff* **S**

*ob* *n.v.* *p* *ff*

*cl* *n.v.* *p* *ff*

*bn* *n.v.* *p* *ff*

*hn* *mf sempre* *mf*

*tpt* *f* *ff*

*trb* *mf sempre* *mf*

*tba* *mf sempre* *mf*

*perc* **TIMBALES**  
 (with sticks) *mp*

*hp* *f sempre*

*vn I* *mf sempre*

*vn II* *mf sempre*

*va* *mf sempre*

*vc* *mf sempre*

*cb* *mf*

207 208 209 210 211 212 213 214

*fl*  
*ob*  
*cl*  
*bn*  
*hn*  
*tpt*  
*trb*  
*tba*  
*perc*  
*hp*  
*vn I*  
*vn II*  
*va*  
*vc*  
*cb*

(on rim)  
R R

T

fl

ob

cl

bn

hn

tpt

trb

tba

perc

hp

vn I

vn II

va

vc

cb

Musical score for orchestra and strings, measures 231-238. The score includes parts for fl, ob, cl, bn, hn, tpt, trb, tba, perc, hp, vn I, vn II, va, vc, and cb. A large 'Perusal Copy' watermark is overlaid diagonally across the page.

Measures 231-238. Dynamics include *mf*. Percussion includes *R* (snare drum).



U

The image shows a page of a musical score, page 37, marked with a 'U' in a box. The score is for a symphony orchestra and covers measures 239 to 246. The instruments listed on the left are: fl (flute), ob (oboe), cl (clarinet), bn (bassoon), hn (horn), tpt (trumpet), trb (trombone), tba (tuba), perc (percussion), hp (harp), vn I (violin I), vn II (violin II), va (viola), vc (violoncello), and cb (contrabass). The percussion part includes four 'R' marks above the staff. The woodwinds (ob, cl, tpt) have some notes with '-2' below them, indicating second endings or breath marks. The strings (vn I, vn II, va, vc, cb) have a consistent rhythmic pattern. A large, semi-transparent watermark reading 'Perusal Copy' is oriented diagonally from the bottom-left to the top-right across the entire page.

fl

ob

cl

bn

hn

tpt

trb

tba

perc

hp

vn I

vn II

va

vc

cb

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

D# C# B  
E Fb G A#

Perusal Copy

fl *f* *fl.*

ob *f* *ff*

cl *ff*

bn *f* *ff*

hn *f* *ff*

tpt *f* *ff*

trb *f* *ff*

tba *f* *ff*

perc *f* *motor fast med. mallets* *VIB.*

hp *ff*

vn I *ff* *sfp*

vn II *ff* *sfp*

va *ff*

vc *ff*

cb *ff*

*gl. (d.)* *(II) (d.)*

*ff*

V

ord.

fl *p* *p* *p* *f sub.*

ob *p* *p*

cl *p* *p* *f sub.*

bn *p*

hn *p* *p* *f sub.*

tpt

trb *p*

tba *p*

perc *p*

hp

vn I (b♭) (d) (III) (d)

vn II (III) (d) (IV) (d)

va *p*

vc *p*

cb

fl *p* *p* *p* *p* *f sub.*

ob *p* *p* *p* *f sub.*

cl *p* *p* *p* *p* *f sub.*

bn *p* *p* *f sub.*

hn *p* *f sub.*

tpt *p* *p*

trb *p*

tba *f sub.*

perc

hp

vn I *p* *p* *f sub.*

vn II *p* *p*

va *p* *f sub.*

vc *p* *p*

cb *p* *f sub.*

W

fl *f sub.* *p* *p* *p* *p* *p*

ob *f sub.* *p*

cl *f sub.* *p* *p* *p*

bn *f sub.* *p* *p*

hn *f sub.* *p* *p*

tpt *f sub.* *p*

trb *f sub.* *p* *p*

tba *p* *p*

perc

hp

vn I *f sub.* *p* *p*

vn II *p sub.* *p* *p* *p* *p* *p*

va *p* *p* *p*

vc *f sub.* *p* *p*

cb *p* *p*

fl *p* *f sub.* *f sub.*

ob *p* *p* *p sub.* *f* *p*

cl *p* *f sub.* *f sub.* *p*

bn *p* *f sub.* *f*

hn *p* *f sub.* *p* *ff*

tpt *p* *p sub.* *f* *p* *ff*

trb *f sub.* *f* *p* *ff*

tba *f* *p* *ff*

perc

hp

D# C# B  
E F G# A#

vn I *p* *f sub.* *f sub.* *p* *gl. (♩)* *f*

vn II *p* *p* *f sub.* *p* *gl. (♩)* *f*

va *p* *f sub.* *f sub.* *p* *gl. (♩)* *f*

vc *p* *p* *f sub.* *f sub.* *p* *gl. (♩)* *f*

cb *p*

**X**

*f*

*f*

*f*

*f*

*f*

BASS DR.

*mf*

*mf*

*mf*

*mf*

*pizz. secco*

*mf*



fl *f*

ob *f*

cl *f*

bn *f*

hn

tpt

trb

tba

perc *pp* *mf* *mf*

hp

vn I *p* *f* *gl.*

vn II *p* *f* *gl.*

va *p* *f* *gl.*

vc *p* *f* *gl.*

cb

Y

fl *f*

ob *f*

cl *f*

bn *f*

hn

tpt

trb

tba

perc *pp* *mf*

hp

vn I *p* *f* *gl.*

vn II *p* *f* *gl.*

va *p* *f* *gl.*

vc *p* *f* *gl.*

cb

This musical score page includes the following parts and dynamics:

- fl** (Flute): Melodic line with accents and slurs.
- ob** (Oboe): *f* (forte) dynamics, playing eighth-note patterns.
- cl** (Clarinet): *f* (forte) dynamics, playing eighth-note patterns.
- bn** (Bassoon): *f* (forte) dynamics, playing eighth-note patterns.
- hn** (Horn): Rested.
- tpt** (Trumpet): Rested.
- trb** (Trumpet): Rested.
- tba** (Tuba): Rested.
- perc** (Percussion): *mf* (mezzo-forte) dynamics, playing eighth-note patterns.
- hp** (Harp): *mf* (mezzo-forte) dynamics, playing eighth-note patterns.
- vn I** (Violin I): Rested.
- vn II** (Violin II): Rested.
- va** (Viola): Rested.
- vc** (Violoncello): Rested.
- cb** (Cello): *mf* (mezzo-forte) dynamics, playing eighth-note patterns.

**Z**

fl *f*

ob *ff*

cl *ff*

bn

hn *ff*

tp

trb *mf*

tba *mf*

perc

hp *mf*

vn I *p* *f*<sup>v</sup>

vn II *p* *f*<sup>v</sup> *pizz.* *mf*

va *p* *f* *pizz.* *mf*

vc *p* *f* *pizz.* *mf*

cb

*ff* *ff* *ff*

*ff*

*ff*

*ff*

*ff*

*pizz.* *mf* *arco* *ff*

A1

fl *ff* 4

ob *ff* 4 4

cl *ff*

bn *ff*

hn

tpt *ff* 4

trb *ff* *sfp* *sfp* *f* *f*

tba *ff* *sfp* *f* *sfp* *f* *f*

perc  
TIMBALES  
(with sticks)

hp *f*

vn I

vn II *ff* *arco* *mf*

va *ff* *arco* *mf* 0

vc *arco* *mf* change bow freely

cb *ff* *arco* change bow freely

This musical score page includes the following parts and dynamics:

- fl**: Flute, rests throughout.
- ob**: Oboe, rests until measure 346, then plays a melodic line starting with *f*.
- cl**: Clarinet, plays a rhythmic eighth-note pattern starting in measure 342.
- bn**: Bassoon, plays a rhythmic eighth-note pattern starting in measure 342.
- hn**: Horn, plays a melodic line starting with *mf*.
- tpt**: Trumpet, plays a melodic line starting with *mf*.
- trb**: Trumpet, plays a rhythmic eighth-note pattern with dynamics *f*, *sfp*, *f*, *p*, *f*, *p*, *f*, *p*.
- tba**: Trombone, plays a rhythmic eighth-note pattern with dynamics *f*, *sfp*, *f*, *p*, *f*, *p*, *f*, *p*.
- perc**: Percussion, plays a steady eighth-note pattern.
- hp**: Harp, rests throughout.
- vn I**: Violin I, plays a rhythmic eighth-note pattern.
- vn II**: Violin II, plays a rhythmic eighth-note pattern.
- va**: Viola, plays a rhythmic eighth-note pattern.
- vc**: Violoncello, plays a melodic line.
- cb**: Contrabass, plays a melodic line.

B1

♩ = 156

fl *tr* *p* *cresc. poco a poco* *trem* *(mp)*

ob *(f)*

cl *p* *f*

bn *f*

hn *p*

tpt *p*

trb *f*

tba *f*

perc

hp *mp*

vn I *p* *f*

vn II *p* *f* *p*

va *p* *f*

vc *p* *f*

cb



C1

trem

fl (mf) *f* *f* 6

ob *p* *f* *p* *f* *p* *f*

cl *p* *f* *p* *f*

bn *p* *f* *p* *f*

hn *p* *f* *p* *f*

tpt *p* *f* *p* *f*

trb *p* *f* *p* *f*

tba *f*

perc

hp *f* *f* 3 3

vn I *p* *f* *p* *f*

vn II *f* *p* *f* *p* *f*

va *p* *f* *p* *f*

vc *p* *f* *p* *f*

cb

fl *tr* **D1** *ff*

ob *p* *f* *p* *ff*

cl *p* *f* *p* *ff*

bn *p* *f* *p* *ff*

hn *p* *f* *p* *ff*

tpt *p* *f* *p* *ff*

trb *f* *p* *ff*

tba *p* *f* *p* *ff*

perc BRAKE DR. *f*

hp *ff gl.*  
 D# C# B  
 E F G# A#

vn I *f* *p* *ff*

vn II *p* *f* *p* *ff*

va *p* *f* *p* *ff*

vc *f* *p* *ff*

cb *p* *f* *p* *ff*

E1

This page contains a musical score for a full orchestra. The instruments are arranged in the following order from top to bottom: Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tpt), Trombone (trb), Tuba (tba), Percussion (perc), Harp (hp), Violin I (vn I), Violin II (vn II), Viola (va), Violoncello (vc), and Double Bass (cb). The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark reading 'Perusal Copy' is oriented diagonally across the center of the page. The first measure of the flute part is marked with 'E1' in a box.

This page of a musical score includes staves for the following instruments: *fl* (flute), *ob* (oboe), *cl* (clarinet), *bn* (bassoon), *hn* (horn), *tpt* (trumpet), *trb* (trombone), *tba* (tuba), *perc* (percussion), *hp* (harp), *vn I* (violin I), *vn II* (violin II), *va* (viola), *vc* (violin), and *cb* (cello). The woodwind and brass sections have active parts with various musical notations such as slurs, accents, and dynamic markings. The string and harp parts are currently silent, indicated by rests on their respective staves.

F1

fl

ob

cl

bn

hn

tpt

trb

tba

perc

hp

vn I

vn II

va

vc

cb

*fl* *ff*  
*ob* *ff*  
*cl* *ff*  
*bn* *ff*  
*hn* *ff*  
*tpt* *ff*  
*trb* *sfp* *ff*  
*tba* *sfp* *ff*  
*perc*  
*hp* *ff*  
*vn I* *p* *ff*  
*vn II* *p* *ff* *gl.*  
*va* *p* *ff* *gl.*  
*vc* *ff* *gl.*  
*cb* *ff*

senza misura  
**G1** CADENZA  
 As fast as possible, spinning out of control  
 (♩ = 156 min.)

fl *f*

ob *pp* *tr* *fff*

cl *pp* *tr* *fff*

bn *pp* *fff*

hn *pp* *tr* *fff*

tpt *pp* *tr* *fff*

trb *pp* *tr* *fff*

tba *pp* *tr* *fff*

perc BASS DR. *pp* *ff*

hp D# Cb Bb E F G *f*

vn I *pp* *tr* *fff*

vn II *pp* *tr* *fff*

va *pp* *tr* *fff*

vc *pp* *tr* *fff* *n.v.* *change bow imperceptibly*

cb *pp* *fff* *sfp* *n.v.* *change bow imperceptibly*

*fl* *b.* *ord.* *p* *ff* *f* *p*

*vn I*

*vn II*

*va*

*vc*

*cb*

≡

*fl* *ord.* *f* *ff* *f* *p* *ff* *f* *p* *ff* *f* *p* *tr*

(conductor cues) ①

*vn I*

*vn II*

*va* *sul C* *n.v.* *change bow imperceptibly* *p*

*vc*

*cb*



fl *f* ② ③ *f*

vn I

vn II *sul G* ③ *n.v.* *change bow imperceptibly* *p*

va

vc ② *very slow gl.*

cb ② *very slow gl.*

fl *p sub.* ④ *f* *p sub.* *f* *ff* (cadenza ca. 35")

vn I ④ *n.v.* *change bow imperceptibly* *p*

vn II

va

vc (gl.)

cb (gl.)

**H1** ♩ = 168  
*A tempo*

Musical score for a full orchestra. The score is divided into systems for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tpt), Trombone (trb), and Tuba (tba). The brass section includes Trumpet (tpt), Trombone (trb), and Tuba (tba). The percussion section includes Snare (snare), Cymbal (cym), and Tom-tom (tom). The string section includes Violin I (vn I), Violin II (vn II), Viola (va), Violoncello (vc), and Contrabass (cb). The score is marked with a tempo of 168 and the instruction 'A tempo'. The dynamic marking 'ff' (fortissimo) is used throughout. The score is divided into measures 403, 404, 405, 406, and 407. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as rests, notes, and ornaments. A large watermark 'Perusal Copy' is overlaid on the score.

II ♩ = 60 *Seductively*

The musical score is arranged in a standard orchestral format. The woodwind section (fl, ob, cl, bn) and brass section (hn, tp, trb, tba) play melodic lines with various articulations like accents and slurs. The strings (vn I, vn II, va, vc, cb) provide harmonic support with rhythmic patterns. The harp (hp) and percussion (perc) are also present. The score includes dynamic markings such as *p* and *mf*, and articulation marks like accents (^) and slurs. The key signature has one sharp (F#) and the time signature is 2/4. A large watermark 'Perusal Copy' is overlaid diagonally across the page.

*fl* *n.v.* *f* *p* *b. vib. ord.* *p* *espr.* *mf*

*ob*

*cl*

*bn*

*hn*

*tpt*

*trb*

*tba*

*perc*

*hp* *p* *p* *8<sup>va</sup>*

*vn I* *sul A* *pp* *change bow imperceptibly*

*vn II* *pp* *change bow imperceptibly*

*va* *pp* *change bow imperceptibly*

*vc* *pp* *change bow imperceptibly*

*cb* *pp* *change bow imperceptibly*

**J1** ♩ = 72 sub. *rit. to* ♩ = 60

*fl* *b. b.* *tr* *non-tr.* *trem* *emb.* *p* *mf*

*ob* *p* *mf*

*cl* *p* *mf* *mf*

*bn*

*hn*

*tpt*

*trb*

*tba*

*perc* *VIB. motor med. med. mallets* *p sempre* *sed. →*

*hp*

*vn I* *(8va)*

*vn II*

*va*

*vc*

*cb*

rit. to ----- ♩ = 48

**K1** ♩ = 72

♩ = 60 *espr. con rubato*

*fl* *p* *mf* *mf* 3 3

The flute part begins with a melodic line in 4/4 time, marked *p*. It transitions to 5/4 time and then to 3/4 time. The piece is marked *mf* and features triplet figures in the final measures.

*ob* *p*

*cl* *p*

*bn*

*hn*

*tpt*

*trb*

*tba*

These staves show the woodwind and brass parts, which are mostly silent or have very light accompaniment in this section.

*perc* (Cyd)

*hp* *mf* *f*

Db Cb Bb  
Eb Fb G Ab

The percussion part is marked (Cyd). The harp part features a chord progression: Db Cb Bb / Eb Fb G Ab, moving from *mf* to *f*.

(8<sup>va</sup>)

*vn I*

*vn II*

*va* *p* *mf* *gl.*

*vc* *p* *mf* *gl.*

*cb*

The string section includes a *gl.* (glissando) marking on the viola and cello parts, moving from *p* to *mf*.

fl *f* *mf* *f*

ob

cl

bn

hn

tpt

trb

tba

perc

hp *mf* *f*

vn I *p* *mf* *gl.*

vn II *p* *mf* *gl.*

va

vc

cb

434

435

436

437

438

439

*trem* *non-tr.* **L1** *espr.* *p* *rit. to*  $\bullet = 42$   $\bullet = 56$  *sub.* *\*Sve higher if low B not available*

*p* *p* *p* *pp* *mp > pp* *VIB. motor med. med. mallets* *p* *f* *p* *p* *gl.* *gl.* *gl.* *gl.* *p* *p* *p*



(♩ = 84)

M1

fl *mf*

ob *p* *f*

cl *f* *mf*

bn

hn *f*

tpt *f*

trb

tba

perc *f*

hp

vn I *mf* *f* *pp sub.* *< mf* *pp sub.* *< mf* *pp sub.*

vn II *mf* *f* *pp sub.* *< mf* *pp sub.* *< mf* *pp sub.*

va *p* *f* *pp sub.* *< mf* *pp sub.* *< mf* *pp sub.*

vc *p* *f* *pp sub.* *< mf* *pp sub.* *< mf* *pp sub.*

cb *pizz.* *mf*

Perusal Copy

450

451

452

453

454

455

N1

fl *fl*

ob *mf*

cl

bn *mf*

hn *con sord.* *p*

tpt

trb *con sord.* *p*

tba *con sord.* *p*

perc TAM-TAM *snare stick at rim* *mf*

hp

vn I *gl.* *mf* *pp sub.* *mf* *pp sub. < mf* *pp sub. < mf*

vn II *gl.* *mf* *pp sub.* *gl.* *mf* *pp sub. < mf* *pp sub. < mf* *mf*

va *gl.* *mf* *pp sub.* *gl.* *mf* *pp sub. < mf* *pp sub. < mf*

vc *gl.* *mf* *pp sub.* *gl.* *mf* *pp sub. < mf* *pp sub. < mf*

cb *mf* *mf* *mf*

456 457 458 459 460 461

Perusal Copy

*fl*

*ob*

*cl*

*bn*

*hn*

*tpt*

*trb*

*tba*

*perc*

*hp*

*vn I*

*vn II*

*va*

*vc*

*cb*

*mf* *p* *mf* *p* *mf* *p*

*con sord.* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*sim.*

*mf*

*mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf*

*(pizz.)*

*mf*

462

463

464

465

466

467

*fl* *mf* *p* *mf* *p* *mf* *p* *mf*

*ob*

*cl*

*bn*

*hn* *mf* *p* *mf* *p* *mf* *p* *mf*

*tpt* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*trb* *mf* *p* *mf* *p* *mf* *p* *mf*

*tba* *mf* *p* *mf* *p* *mf* *p* *mf*

*perc* *mf* *mf*

*hp*

*vn I* *mf* *f*

*vn II* *mf* *f*

*va* *mf* *f*

*vc* *mf* *f*

*cb* *mf*

468 469 470 471 472

fl *f* 6 *tr* (# $\epsilon$ ) 6 *tr* (# $\epsilon$ ) 6 6 8<sup>va</sup> 6

ob *p* < *f* *p* < *f* *p* < *f*

cl *p* < *f* *p* < *f* *p* < *f*

bn *p* < *f* *p* < *f* *p* < *f*

hn *p* < *f* *p* < *f* *p* < *f*

tpt *p* < *f* *p* < *f* *p* < *f*

trb *p* < *f* *p* < *f* *p* < *f*

tba *p* < *f* *p* < *f* *p* < *f*

perc

hp *f* Db Cb Bb Eb Fb G Ab

vn I *p* < *f* *p* < *f* *p* < *f*

vn II *p* < *f* *p* < *f* *p* < *f*

va *p* < *f* *p* < *f* *p* < *f*

vc *f* *arco* *p* < *f*

cb *f* *p* < *f*

473

474

475

01

(8<sup>va</sup>)

*fl*

*ob*

*cl*

*bn*

*hn* *via sord.*

*tpt* *via sord.*

*trb* *via sord.*

*tba* *via sord.*

*perc* *GLOCK.*

*hp* *f*

*hp* *f*

*vn I*

*vn II*

*va*

*vc*

*cb*

(8<sup>va</sup>) -

*fl* 6 6 6 6 3

*ob*

*cl*

*bn*

*hn* (open) *p*

*tpt* (open) *p*

*trb* (open) *p*

*tba*

*perc* 6 6 6 6 6 6 6 6

*hp* (8<sup>va</sup>) - 6 6 6 6 6 6 6 6

*vn I* 6 6 6 6 6 6 6 6

*vn II* 6 6 6 6 6 6 6 6

*va* *f* 6 6 6 6 6 6 6 6

*vc*

*cb*

fl <sup>(8va)</sup> *f*

ob *f*

cl *f*

bn *f*

hn *mf* *p* *mf* *p* *mf* *p* *mf* *p*

tpt *mf* *p* *mf* *p* *mf* *p* *mf* *p*

trb *mf* *p* *mf* *p* *mf* *p* *mf* *p*

tba (open) *mf*

perc

hp <sup>(8va)</sup>

vn I

vn II

va

vc *f*

cb *f*



P1

♩ = 108

(stringendo) -----

(8<sup>va</sup>)

loco

Musical score for orchestral instruments including fl, ob, cl, bn, hn, tpt, trb, tba, perc, hp, vn I, vn II, va, vc, and cb. The score features various dynamics such as *mf*, *p*, *ff*, *marcato*, and *loco*. It includes performance instructions like *(stringendo)* and *(8<sup>va</sup>)*. The score is divided into measures 488, 489, and 491.

♩ = 72 sub. rit. to - - - - ♩ = 48

Q1

fl *trem* *non-tr.* *trem*  
*mp* *p* *mp*

ob *p*

cl *p*

bn *p*

hn *ff* *p*

tpt

trb *p*

tba *marcato* *ff* *p*

perc TAM-TAM soft beater *p*

hp *loco* *ff* *mf* *p*

vn I *trem* *non-tr.* *trem*  
*mp* *p* *mp*

vn II

va

vc *change bow imperceptibly* *p*

cb *marcato* *ff* *change bow imperceptibly* *p*

492

493

494

495

496

497

fl *non-tr.* *p* *trem* *mp* *non-tr.* 3 *p* *p* *p*

ob *p*

cl

bn

hn

tpt

trb

tba

perc

hp

vn I *non-tr.* *p* *trem* *mp* *non-tr.* *p* *p* *p*

vn II

va

vc *gl. (d)* *(d)*

cb *gl. (d)* *(d)*

498 499 500 501 502 503 504 505

**R1**

*rit. to* ----- ♩ = 36

fl *tr* *pp sempre* *tr* *tr*

ob *pp* *p*

cl *p*

bn *p*

hn *con sord.* *p*

tpt *con sord.* *p*

trb *con sord.* *p*

tba

perc

hp

vn I *gl.* *p* *pp* *con sord.* *p*

vn II *gl. (♩)* *p* *pp* *con sord.* *p*

va *gl. (♩)* *p* *pp* *con sord.* *p*

vc *con sord.* *p*

cb

S1

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left side of the page are: fl (flute), ob (oboe), cl (clarinet), bn (bassoon), hn (horn), tpt (trumpet), trb (trombone), tba (tuba), perc (percussion), hp (harp), vn I (violin I), vn II (violin II), va (viola), vc (violin), and cb (cello). The score includes various musical notations such as notes, rests, and trills. A large, semi-transparent watermark reading "Perusal Copy" is overlaid diagonally across the center of the page. The page number "81" is located in the top right corner, and a section marker "S1" is in the top right. At the bottom of the page, there are seven small boxes containing the numbers 512, 513, 514, 515, 516, 517, and 518, which likely correspond to measure numbers.

512

513

514

515

516

517

518

fl *tr* *tr*

ob *p* *mp*

cl *p* *mp*

bn *p* *mp*

hn *p* *mp*

tpt *p* *mp*

trb *p* *mp*

tba

perc

hp

vn I

vn II

va

vc

cb

T1

espr. con rubato

fl *b. tr* *p* *mp* *< mf* *mf*

ob

cl

bn

hn

tpt

trb

tba

perc LOCK. *p*

hp *p*

vn I *sul A* *change bow imperceptibly* *pp* *8va*

vn II *pp* *sul A* *change bow imperceptibly* *pp*

va *pp* *change bow imperceptibly*

vc *pp* *change bow imperceptibly*

cb *pp* *change bow imperceptibly*

524 525 526 527 528 529

Perusal Copy

U1

fl *p* *emb. n.* *p* *mf*

ob

cl

bn

hn

tpt

trb

tba

perc *VIB. motor slow med. mallets* *p* *mf* *con ped.*

hp *p* *mf*

(8va) *trp*

vn I

vn II

va

vc

cb



fl *p* *p* *mf* *p* *pp* *pp* *pp* *pp* *tr* *tr* *tr* *tr*

ob *p* *ppp* *p*

cl *p* *ppp* *p*

bn *p* *ppp* *p*

hn *p* *ppp* *p* *ppp* *(sord.)*

tpt *p* *ppp* *p* *ppp* *(sord.)*

trb *p* *ppp* *p* *ppp* *(sord.)*

tba *p* *ppp* *p* *ppp*

perc *p* *mf* *pp* *tr*

hp *mf* *pp*

vn I

vn II

va

vc

cb

V1

fl *mp* *espr.* *mf* *p*

ob *ppp* *p*

cl *ppp* *p*

bn *ppp* *p*

hn *p*

tpt *p*

trb *p*

tba *p*

perc (sord.)

hp *p*

vn I *ppp* *f* *mf* *pizz.*

vn II *ppp* *f* *mf* *pizz.*

va *ppp* *f* *mf* *pizz.*

vc *ppp* *f* *mf* *pizz.*

cb *ppp* *f* *mf* *pizz.*

544

545

546

547

548

(BEGIN SEPARATING FROM ENSEMBLE,  
TOWARDS STAGE LEFT...)

W1

fl *mp* *f* 12 12

ob *p*

cl *p*

bn *p*

hn *p*

tpt *p*

trb *p*

tba *p*

perc

hp *p*

vn I *mf* (*pizz.*)

vn II *mf* (*pizz.*)

va *mf* (*pizz.*)

vc *mf* (*pizz.*)

cb *mf* (*pizz.*)

549

550

551

552

fl *fl* *p* *f* 12 12 *tr* *(b)*

ob *p*

cl *p*

bn *p*

hn *p*

tpt *p*

trb *p*

tba *p*

perc BASS DR. *pp* < *p*

hp *p*

vn I *mf*

vn II *mf*

va *mf*

vc *arco* *p* *mf* *pizz.*

cb *arco* *p* *mf* *pizz.*

553

554

555

556

(PAUSE...)

X1

fl *p* 5 *p*

ob

cl

bn

hn

tpt

trb

tba

perc *pp < p*

hp

vn I *arco pp*

vn II *arco pp*

va *arco pp*

vc *arco p* *arco pp*

cb *arco p* *change bow imperceptibly*

557

558

559

560

(TURN BACK AND BOW TO ENSEMBLE...)

(BOW AGAIN...)

*gently*  
*mf*  
*p*  
*change bow imperceptibly*  
*ppp*  
*ppp*  
*n.*

561 562 563 564 565 566



(RESUME MOVEMENT TO STAGE LEFT...)

(ALMOST OUT OF SIGHT...) (EXIT)

**Y1**  
*f*  
*ppp*  
*change bow imperceptibly*  
*change bow imperceptibly*  
*n.*  
*n.*  
*f*  
 \*finger pitch, blow air through instrument

567 568 569 570 571 572