

Instrumentation

flute (piccolo, alto flute)
 Bb clarinet (bass c.)
 violin
 cello
 piano
 percussion (one player)
 2 tom-toms
 marimba
 vibraphone
 2 wood blocks
 high suspended cymbal
 tubular chimes
 timpani (1)
 Japanese temple bowl

The score is written at pitch, except that piccolo sounds 8va higher.



a slash through a group of notes = play as fast as possible

Accidentals are valid until canceled or until a barline

NV = no vibrato



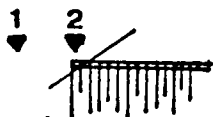
= a short pause, like a breath

Parts are not vertically synchronous in the score in unbarred (non-metric) sections. Cue arrows apply only to the part receiving the arrow-head, the other parts being non-synchronized, e.g.

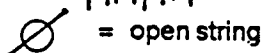


= enter at 1 as fast as possible, disregard

subsequent cues until 4 at which time change to the new figure.



= disregard 1, enter at 2



= open string

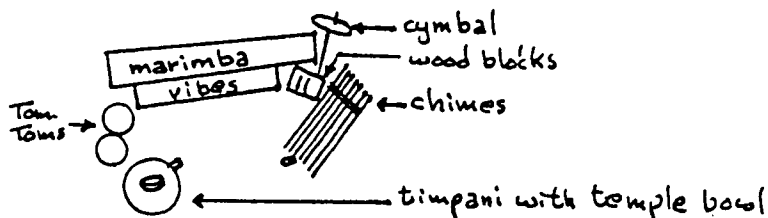
In barred passages, homophonic phrases must be exactly synchronized.

Piano runs: all notes should be light, even, dry, with no sense of groups. Most figures occur 'under the hand' and can be virtually 'rolled' across the keyboard.

The piano top must be up at least to the partial position so that high sonorities and harmonics will sustain, but not fully open so it does not overpower the other instruments.

Shadows is largely a *pp* piece whose materials are almost always hidden and fleeting.

suggested
 percussion
 setup:



15

17

20

23

26

28

33

cresc.

pp sempre legato cresc.

(poco f)

mf

sub. pp cresc.

f

ordinario

pizz.

mp

mf

conductor cues: (senza battuta) →

arco

mp

$\text{♩} = 60$ rapid cues

PICC. VLN. CL.

VLC entry intercepts piano figure

5 PNO.

6 PNO.

4" AFTER VLC:

immed. after pno cue

$\text{♩} = 50$ non espressivo

vib. o vib. o vib. o

no accent, lead into following (unplayed) beat

louré

[illegible]

Handwritten musical score for Violoncello (VLC) and Piano (PNO).

Measures 96-115:

- Measure 96: *pp*, *tr*, *6*, *3*.
- Measure 100: *tr*, *6*.
- Measure 103: *tr*, *6*, *p*.
- Measure 108: *tr*, *tr*, *tr*, *p*.
- Measure 115: *tr*, *tr*, *tr*, *p*, *FL1 BCL*, *1"*.

Measures 116-125:

- Measure 116: *sub. f*, *non diminuendo*.
- Measure 117: *f*, *2*, *1" SILENCE*, *V*.
- Measure 118: *3*, *PNO*, *sord.*, *1" SILENCE*, *V*, *spicc.*, *leggi.*, *4*, *VLN*, *VLC*, *non sinc.*.
- Measure 119: *pp*.
- Measure 120: *2" SILENCE*, *V*.
- Measure 121: *5*, *non sinc.*.
- Measure 122: *pp*.

Measures 123-130:

- Measure 123: *2" SILENCE*, *V*.
- Measure 124: *20*, *1**, *2*, *pizz.*, *3* (*♩=60*), *arco*, *spicc.*, *4*, *ord.*, *5*, *6*, *7*, *slow bow, bear down, raspy*.
- Measure 125: *mf*, *mp*, *f*, *mf*, *mp*, *mf*, *pp*, *f*.

Footnote: * > 1" between figures

ord.

CL.
↓

sub. pp

AFTER ALL PARTS HAVE ARRIVED
AT REPETITIVE FIGURES,
WAIT 5" FOR CUE

8 SUS. CYM. 4"

21 1 HIGH SUS. CYM. 4" 2 3 3" 2"

OUT

4 4" 5 1" 6 5" 7 3" 8 2" 9 3" 10A 2" 10B 4"

22 1 CHIMES 2" 2 SUS. CYM. 3" 3 4" 4 2" 5 1" 6 5" 7 $\text{♩} = 72$ non battuta [PNO FIGURE]

23 1 col legno; gliss after tap if indicated
TAP STRING LIGHTLY WITH BOW

(PNO CONT.) con sord.

ppp DO NOT SYNCHRONIZE;
COMFORTABLY FAST

2 $\text{♩} = 50$ battuta non metrica

3 battuta metrica $\text{♩} = 72$

$\text{♩} = 60$ (con sord.)

120

24 BEHIND, BUT AT THE BRIDGE (arco) RAUCUS

molto sul pont., raspy

Senza sord.

25 f molto pont.

sim.

26 f

125

129

133

8
VLC

molto sul pont.
raspy

instant gliss down from high on "A" str.

(ord.) pizz.

arco, ord.

molto legato

136

f

mf

mf

p

molto sul pont.
raspy

141

f

mf

27

2

2

3

2

3

147

28

5

29

3

2

30

10

166

31

PNO

VLN₁

sotto voce, like moaning; portamento toward next pitch →

6" SILENCE

(PND OUT.) V

battuta

one finger

pppp

AFTER BCL STOPS (3")

4 J=60 vib.

10"

5

5"

6 PNO

3½

7 PERC.