

## Instrumentation

flute (piccolo, alto flute)  
 Bb clarinet (bass cl.)  
 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

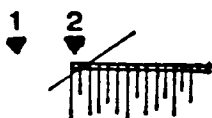
Parts are not vertically synchronous in the score in unbarred (non-metric) sections. Cue arrows apply only to the part receiving the arrow-head, the other parts being non-synchronized, e.g.



= 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

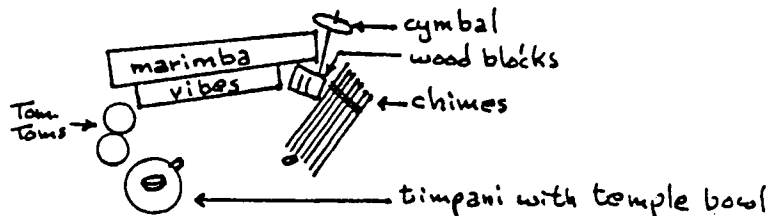
In barred passages, homophonic phrases must be exactly synchronized.

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:



# SHADOWS

*Hidden, scampering*

senza battuta

TOM TOMS,  
MARIMBA  
VIBRAPHONES  
SUS. CYM. TOMS  
TUBULAR

1 <sup>(1")</sup> 2 <sup>(1/2")</sup> 3  
▼ VLC ▼ PNO ▼

(1" SILENCE V(V.L.C.)

( 1" SILENCE V(PNO) )

(MARIMBA,  
MEDIUM YARN)

soft yarn pp

*P*

*non crescendo*

battuta

MAR

1

(\*)

(\*)

 $\leq \gamma$ 

4

6

5

5

5

\_\_\_\_\_

b

2 <sup>mf</sup> always sotto voce

8

**112**

כ

10

7

1

11

824

*simile*

*dynamics sim.*

14

3

17

pp cresc. ----- <sup>23</sup>-----

20 (cresc.)

24 mf sub. pp cresc.

26 f

32 HARD RUBBER (R.H.) add sizzles by dangling small chain across bars. emphasize moving pitch.

SOFT YARN (L.H.)

5 1 PICC. 2 VLN. 3 CL. 4 VLC. 5 PNO. p mf p

6 PNO 6

7 1 CL 2 PICC 3 PNO SILENCE 2" V

CONSTANTLY CHANGING PITCHES AS FAST AS POSSIBLE, MIDDLE & LOW REG. OUT

4 SILENCE 2" STR. OUT V

5 battuta 5 1 non battuta 2 SILENCE 2" V

8 1 non battuta 2 SILENCE 2" V

9 1 (1") 2 CL FL

10 1 2 (3") 3 (1/2") 4 (1/2") 5 (1/2") 6 2" 7 2"

11 72 battuta

42 p

12 VIBES

SOFT MALLETS

47 MOTOR OFF p Ped. \* Ped. \* Ped. \*

ff SOFT YARN always ff until HARD YARN

4  
PERC.

53

13

14

61

9

(ALL TACIT)

15

12

(VLN)

16

85

VIBES

MP

Red.

10 TOMS

VERY SOFT STICKS

trum 2 trum

ppp (bkgd)

94

2

17

trm

tr

102

To WOOD BLOCKS, HARD RUBBER

18

2

2

2

111

To VIBES

MEDIUM YARN, MOTOR OFF

ff

Red.

MOTOR ON, FAST VIBRATO: STARTS EXACTLY ON DOWNBEAT

19 (VIBE MOTOR SHOULD ACHIEVE FULL SPEED INSTANTLY)

1 (FL, BCL) 1"

2 (VLN, VLC) 1"

3 (PNO) 1" SILENCE

4 (VLN, VLC) 2" SILENCE

5 slow alto flute solo

2" SILENCE

20

1 2 3 4 5 6 7

To HIGH SUS. CYMBAL, WOOD STICKS

(AFTER ALL PARTS HAVE ARRIVED AT REPETITIVE FIGURES, WAIT 5" THEN TO CUE 8)

8 (4")

21

1

CHOKES INSTANTLY (4")

2 (3")

3 (2")

4 (1")

5 (1")

6 (5")

7 (3")

SUS CYM.

tr

(VERY SHORT)

pp

mf (less)

choke instantly, before much sound emerges

ff

8 (2") 9 (3") 10A (2") 10B (4") 1 TO TUB. CHIMES 22  $\text{♩} = 60$  1 (2") SUS. CYM. 2 3" TO CHIMES 5 PERC

ON SECOND STROKE TOUCH 8<sup>th</sup> HARMONIC

mf l.v.

3 (4") 4 (2") 5 (1") 6 (5") 7  $\text{♩} = 72$  Ped.  $\text{Senza battuta}$

CHIMES

23 1 (STR) 2  $\text{♩} = 50$  battuta non metrica (FL) 3  $\text{♩} = 72$  battuta metrica

Fix chimes pedal down

vibes: medium yarn

$\text{♩} = 60$  wood mallet

TUB. CHIMES

122 p Ped. fixed down (MOTOR OFF)

VIBES motor off

mf Ped. hold down throughout

24

25

CHIM. 127 (mf)

VIB. (Ped. cont.)

26

C. 133

V. (Ped. cont.)

6  
PERC.

CHIMES CHIMES OUT

139

VIBES

(Ped. cont.)

hold pedal down throughout following passage

HAND DAMP

mp, vibr. must be loud enough

\* hand \* hand \* simile

VIBES

to cover subsequent

flute entries on same pitch

hand damp always

149

154

159

165

very rapid

31 batt.

1 non batt.

AFTER PNO STOPS: WAIT 6"

2 PNO RE-ENTERS battuta 1/2" 3

pp Ped. i.v. a niente

non Ped. release pedal

non cresc.

BCL VLE

senza battuta

BCL OUT: 3" 4 = 60

(10")

5 (5")

6 (PNO)

PNO OUT: 3" SILENCE

BY MOVING TIMPANI PEDAL IRREGULAR DISTANCES FAST TO SLOW, END LOW.

touch note with hard plastic mallet in LH

(Ped. cont.) mp

plastic mallet to end of bar while bearing down

strike bar with RH medium mallet; slide

\* TUNE TIMP. IN ADVANCE TO PITCH WHICH MAXIMIZES INITIAL RESONANCE OF BOWL

NARROW TO WIDE FLUCTUATION