

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



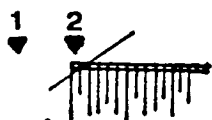
= a short pause, like a breath

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.

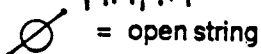


= enter at 1 as fast as possible, disregard

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



= disregard 1, enter at 2



= open string

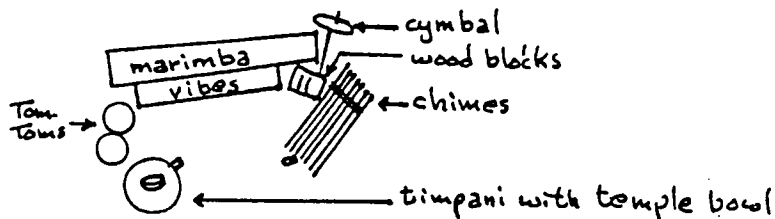
In barred passages, homophonic phrases must be exactly synchronized.

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:



2
VLN

SHADOWS

Hidden, scampering

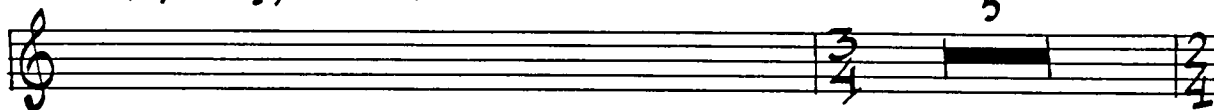
VIOLIN

1 (1") 2 (1/2") 3

(1" SILENCE) *Senza battuta*

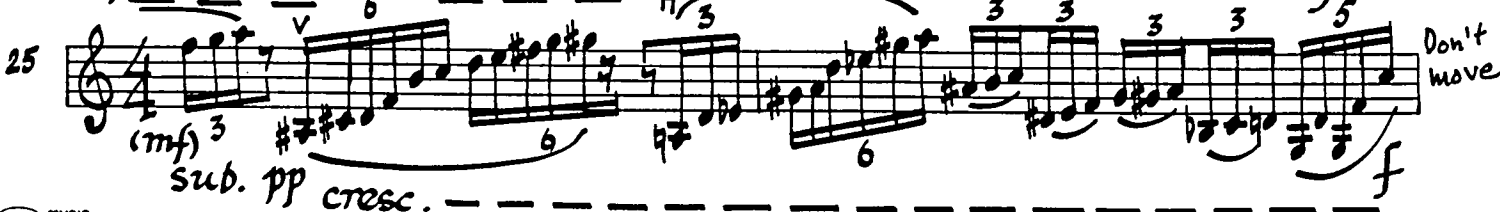
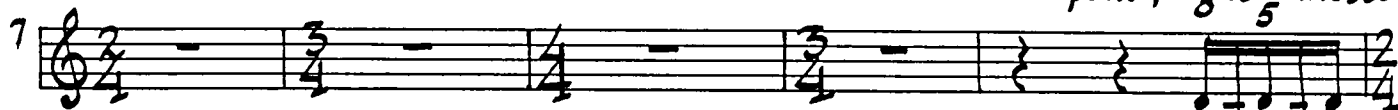
1 *battuta*

$\text{♩} = 84$



2

sotto voce
pont., legato molto



4
VN

10

1

2

(3")

*mp (more)**Legato molto sul pont*

3

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5

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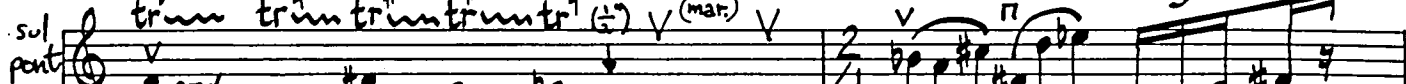
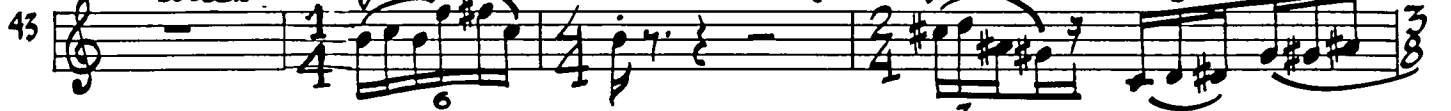
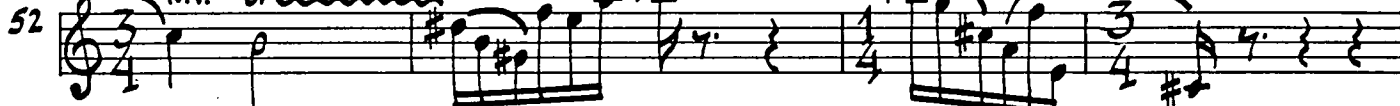
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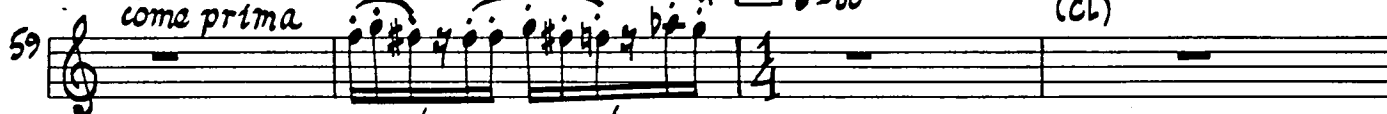
15

*battuta - no accent on final notes**♩ = 72**(WHOLE-STEP TRILLS)**TACET**pp**section between 11 and 13 exactly together - like a swing band**sempre p**N.V. tr*

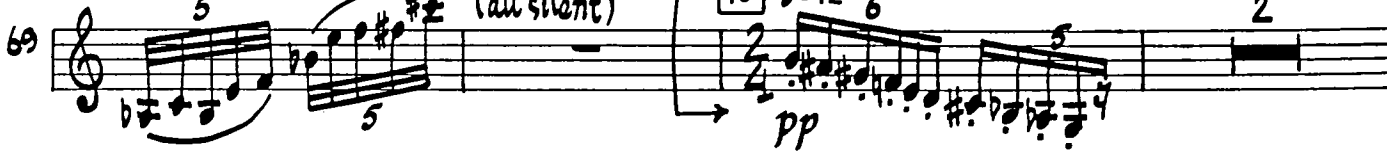
13

*stacc. volante
come prima**Sra - ricochet*

14

*♩ = 60**(CL)**ppp**(VLC IN)**(VLC IN)**molto sul pont**sempre p*

15

*♩ = 72**(all silent)*

74 *pp* *5^v* *4* *ond.* *mf* *V*

81 *V* *tasto* *6* *V* *3* *16* *2*

87 *8* *17* *V* *6* *3* *tr^h* *

98 *pp* *6* *6* *6* *tr^h*

102 *tr^h* *2* *tr^h* *p*

109 *2* *tr^h* *tr^h* *tr^h* *tr^h non dim.* *subito f*

abruptly non tr. *non dim* *19* *1* *(1st)* *2* *(FL. CL.)*

1st *SILENCE* *3* *(PNO)* *f* *sord.* *1st* *SILENCE* *4* *pp*

spiccato, leggero

(non sinc.)

2nd SILENCE *V* *VS*

* In following passage, releases occur exactly on ending ♯ without accent

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pp non sinc.

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SILENCE

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(>1" SILENCE)
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(sim.)
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legato spicc. 6 leg. spicc. 7 ord. mora legato pp sempre (sus. sym.) 8 (4") 21 1 (4") 2 (3")

legato pp sempre (sus. sym.) 8 (4") 21 1 (4") 2 (3")

3 (2") 4 (4") 5 (1") 6 (5") 7 (3") 8 (2") 9 (3") 10A (2") 10B (4") 22 1 (CHIMES) (2")

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

23 1 col legno tap string lightly with bow; gliss. after tap where indicated ppp do not synchronize; comfortably fast

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

122 $\text{♩} = 60$ (con sord.) arco 24 REPEAT RAPIDLY FOR DURATION OF NOTE ABOVE BRACKETS (non sinc.) (stop on 3) semp. legato mp

127 *simile* (stop on 1) (sord) 25 (stop on 3) *mp*

131 (stop on 3)

133 26 (con sord) (stop on 3) *mp* *sempre legato* *mp*

138 (stop on 2) (stop on 2) 27 *mp* *mp*

143 *via sord.* 28 5

152 29 3 2 30 10

31 (PNO ↓ FIG) 1 (6" after pno stops) 2 3 battuta 4 (3" after bel stops) 5 (10") 5 (5")

6 (PNO) 7 timp. + bowl

off with
piano entry