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# Shulamit RAN

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## Excursions

*for Violin, Cello, and Piano*

Sample

## Performance Notes

1) An accidental applies to adjacent notes only, except in the case of consecutive repeated notes. Accidentals are never transferable at the octave. Natural signs have occasionally been inserted as precaution.

2) ✓ to be felt as an upbeat

3) / to be felt as a downbeat

4)  longer fermata than 

5) ↓ right above grace note or grace-note figure (shown as




, for example), play on the beat, rather than before.

6) All trills to half step above (unless otherwise specifically shown)

7)  all mean gradual acceleration

8) Reverse of above: slowing down

9)  hold same pitch until designated cut-off.

10) Piano: Pedal has been notated where not self-evident. Elsewhere, apply pedaling in normal fashion.  next to note: let ring by holding pedal.

11)  phrase marking

**The kind of tempo, dynamic and expressive fluctuations considered acceptable in the performance of so-called traditional repertoire are to be applied to this music as well.**

**Excursions** for violin, cello and piano, is a one-movement work of tripartite structure in which musical materials presented and explored in the first of three large sections are brought back in the last section. The traditional statement-contrast-restatement form so readily suggested by such a description, however, is not quite the mold in which the work is cast. Rather, my aim was to subject the essential materials of the piece (most prominent of which are the rhapsodic, descending solo-cello passage with which the work opens and, later on, a static, slow moving, chorale-like phrase for the violin and cello) to two different developments akin, perhaps, to two diverging paths in life undertaken by the same characters. These two large formal blocks are separated by a slow, lyrical contrasting section, remnants of which later return at the close of the work in a mood both more resigned and peaceful than that evoked by the battling spirits of the outer parts.

The piano trio combination, once highly favored but to this composer still as challenging today, is approached here as a collaborative effort of three equal soloists-partners. Of the available pairings, the two strings find themselves occasionally approached as a team pitted against the piano. The cello-piano combination is also not uncommon here, and there is an extended violin cadenza toward the end. Thus, balance is sought not only on the formal, thematic and harmonic levels, but also in terms of the participating forces put into action here.

**Excursions** was first performed at Brandeis University in 1982. It is recorded by the Peabody Trio on New World Records 80554-2

—Shulamit Ran

# Excursions for Violin, Cello, and Piano

SHULAMIT RAN  
(1980)

**Broad and extremely passionate** ♩ = c. 56\*      **Senza misura, legato**

Violin

Cello

*f* *cadenza-like, free*      *cadenza-like*      *molto legato*

**Broad and extremely passionate** ♩ = c. 56\*      **Senza misura, legato**

Piano

1      2      3      Ped. \_\_\_\_\_

\* All metronome markings are approximate.

♩ = 72      *poco allarg.*      **Molto risoluto** ♩ = 63

Violin

Cello

*f*      *f*      *f*

♩ = 72      *poco allarg.*      **Molto risoluto** ♩ = 63

Piano

*ff ringing!*      *Sva. ....*      *Sva. ....*      *Sva. ....*

4      5      6      7      Ped. \_\_\_\_\_

**Forceful** ♩ = 46 (♩ = 92)      *poco allarg.*      **Senza misura**      ♩ = c. 52

Violin

Cello

*f*      *poco f*      *legato*      *f*      *ff broad*

**Forceful** ♩ = 46 (♩ = 92)      *poco allarg.*      **Senza misura**

Piano

*sfz*      *f*      *sfz*      *ff grandly 3*

8      9      10      11      *Sba. ....*

IMPORTANT: An accidental applies to adjacent note only, except in the case of repeated notes. Accidentals are never transferrable at the octave. Natural signs have occasionally been inserted as precaution.

poco rit.  $\text{♩} = 92 (\text{♩} = 46)$   $\text{♩} = 63$

brilliant *f* *mf* *f* *sfz*

poco rit.  $\text{♩} = 92 (\text{♩} = 46)$   $\text{♩} = 63$

*f* *f* *sfz* *poco f* devilish!

8va.....

Ped. Ped.

(romantic) *poco p* *mf* *espressivo* *expansive* *f* brash

*mp* *mf* *espressivo*

$\text{♩} = 83$   $\text{♩} = \text{c. } 56$

*molto espr. f* *mf* *molto* *f* with bravura *sfz*

*mf* *f* *sfz* *sfz*

ten. ten. ten. ten.

8va.....

a tempo

ca. 3-7 hold back  
 accel.  
 a tempo  
 f  
 mp  
 loco  
 ten.  
 Sba.  
 22 23 24

*mp* misterioso, yet distinct  
Sba.....

Resoluto

mf  
 f  
 ff  
 brilliant  
 Sva.....  
 Sba.  
 25 26 27

Senza misura

Slow, static, legato ♩ = c. 58

Senza misura  
 v quasi trill  
 mp  
 ff  
 sfz  
 p senza vibrato  
 Senza misura  
 f  
 Slow, static, legato ♩ = c. 58  
 Sba.  
 28 29 30

Senza misura

mp con vib. molto ff p senza vib.

Senza misura

start slower

f sub. sfz

31 32 33 34

8va. Ped.

(♩. = 61)

Forceful ♩ = 46

f con vib. f con vib. with bravura

Forceful ♩ = 46 (♩. = 61)

f fff sfz sfz

35 36 37

8va. 8va. 8ba. Ped.

f sub. f sub. mf

legato

8va. 5

38 39

(8va.) Ped.

**Senza misura**  
*f legato*  
*Sua,*

**Quasi cadenza**  
*mf sweetly*  
*f more assertive*  
*pizz.*

**Senza misura**  
*mf*  
*f*  
*Sua,*

**Quasi cadenza**

**a tempo** ♩ = 60  
*arco*  
*mf*  
*arco*  
*mp*  
*sul D*  
**poco rit.** **a tempo**

**a tempo** ♩ = 60  
**poco rit.** **a tempo**  
*pizz.*

**Valse-like (start slower) a tempo ♩ = 60**

*mf* arco *mf* *espr.*

**(start slower) a tempo ♩ = 60**

*mf* *playful*

46 47 48

*Sba.....*

**Senza misura** (ca. ♩.)  
free, not precisely synchronized with piano

*legatissimo, dolcissimo* *mp legato*

**Senza misura**  
no precise synchronization with violin

*crystalline poco più rit.*  
*imitate violin's gesture*

49

*Sba.....*

**rit.** **Quasi cadenza** **a tempo ♩ = 60**

*mp* *mf subito espressivo*

**rit.** **Quasi cadenza** **a tempo ♩ = 60**

50 51 52



**Subito molto energico**

**Subito molto energico**

53 54 55 56

8ba.....>

**Very rhythmic**

*poco meno f*

(c. d.)

pizz.

**Very rhythmic**

*f*

**Quasi cadenza**

*ff*

**Molto allarg. accel.....**

57 (8ba)..... 58

8va.,

\* Pianist should aim to reach last note together with violin.  
 \*\* Molto allarg. and accel. do not affect lengths of grace notes; only the spacing of eighth notes.

**In strict time ♩ = 60**

**In strict time ♩ = 60**

*ff*

(clusters)

59 60

Meno mosso (♩ = 45)

expansive

rit. 3

♩ = 40

allarg.

allarg.

sfz p

gliss.

Meno mosso (♩ = 45)

rit. 3

♩ = 40

allarg.

allarg.

legato

61 Ped. 62 Ped. 63 Ped. 64 Ped.

a tempo molto rit. As before, slow, static Senza misura

p senza vib.

p senza vib.

a tempo molto rit. As before, slow, static Senza misura

p

f

65 poco 8ba... 66 67 68

Senza misura

♩ = 42-44

più vib. molto vib. senza vib.

mp ff mf

Senza misura

♩ = 42-44

8va...

sfz sfz sfz mp

69 8ba... 70 71 Ped. No break

Very lyrical, gentle

Musical score for measures 72-74. The score is in 4/4 time and features a treble and bass clef. Measure 72 is marked with a fermata. Measure 73 has a tempo change to 1/4 + 9/16. Measure 74 has a tempo change to 5/4. Dynamics include *p* and *p* tenderly. Performance instructions include *Ped.* and *8va...*. Trills and triplets are present.

Very lyrical, gentle

Musical score for measures 75-77. The score is in 4/4 time and features a treble and bass clef. Measure 75 has a tempo change to 2/4. Measure 76 has a tempo change to 2/4 + 6/16. Measure 77 has a tempo change to 4/4. Dynamics include *mp*, *p*, *mf*, and *pp*. Performance instructions include *rubato ten.*, *with growing intensity*, *più espr.*, and *poco accel.*. Trills and triplets are present.

Musical score for measures 78-80. The score is in 4/4 time and features a treble and bass clef. Measure 78 has a tempo change to 5/4. Measure 79 has a tempo change to 5/4. Measure 80 has a tempo change to 4/4. Dynamics include *mf* and *f*. Performance instructions include *espr.* and *8va...*. Trills and triplets are present.

start trill slowly sul E 3 5 8va

mp dolce >

mf

mf

f espr.

sul A (♩. = 58)

(♩. = 58)

81 82 83 84

Ped. \_\_\_\_\_

3 f

ff

molto espr.

poco meno f legato

ff

Quasi cadenza

8va.....

poco meno f legato

ff

molto espr.

3 5

85 86

Poco meno ♩ = 72

start trill slowly

meno f

ff

mf sub.

mp

meno f

ff

mf sub.

Poco meno ♩ = 72

mf

ff

mf

mp tilting, like a slow dance

87 88 89 8va