Shulamit RAN

Excursions for Violin, Cello, and Piano



Performance Notes

1) An accidental applies to adjacent not 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) \checkmark to be felt as an upbeat

3) ' to be felt as a downbeat

4) \square longer fermata than \bigcirc

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

, for example), play on the



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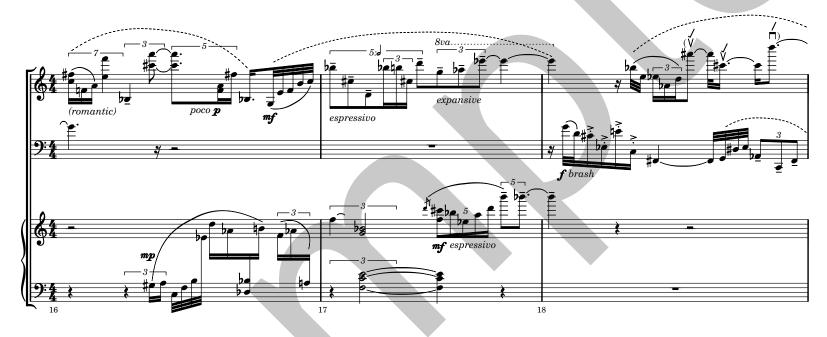
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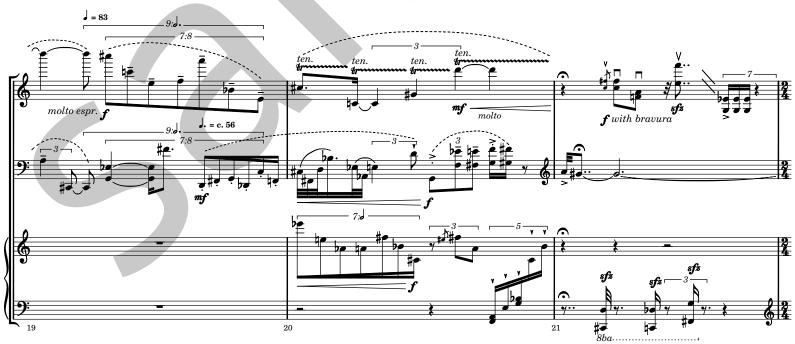
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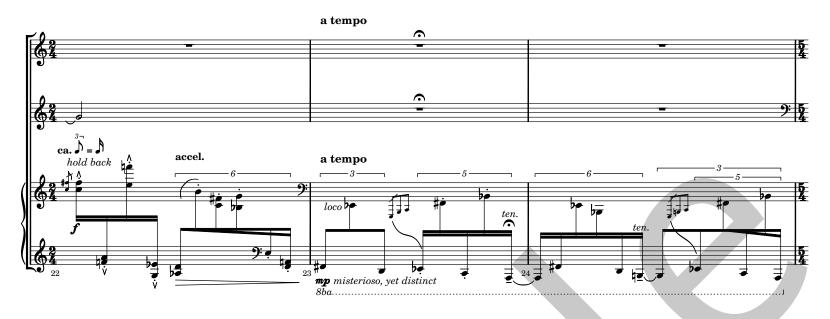
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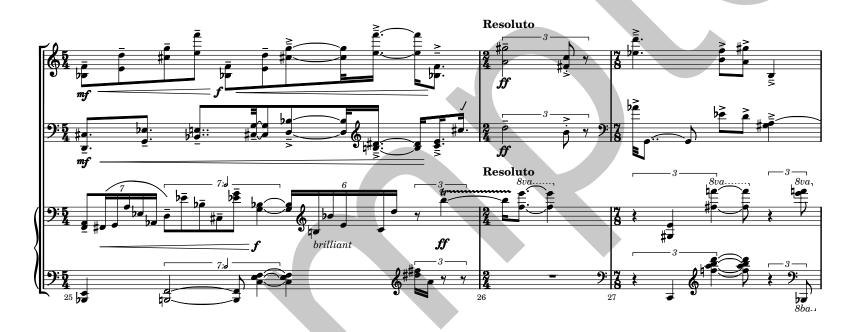
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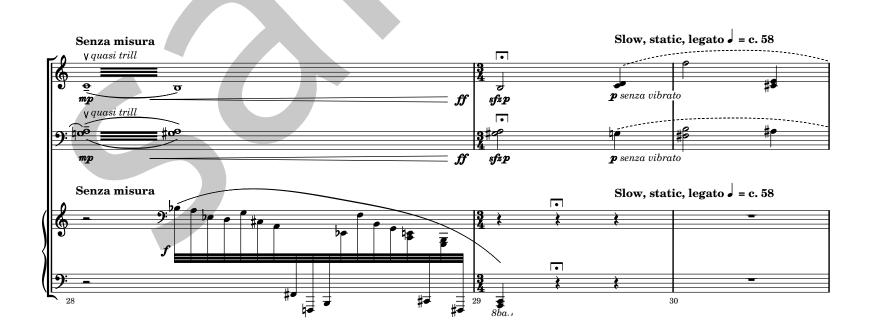
poco rit. = 92 (= 46)J = 63 #₽ 4 64 <u>...</u> brilliant **4** 4 9:5 ۳. **1** sfz brilliant mf furioso **-** = 63 = 92 (= 46)poco rit. **6**² 44 3+1 4+16 poco $oldsymbol{f}$ devilish! **3** 4 15 4 4+16 12 1314 Ped. 」 Ped.

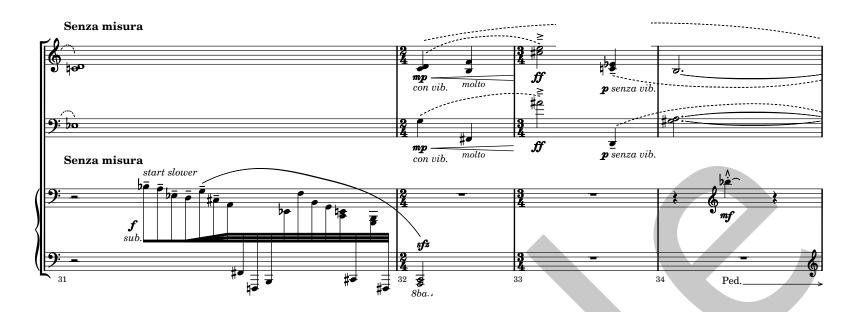


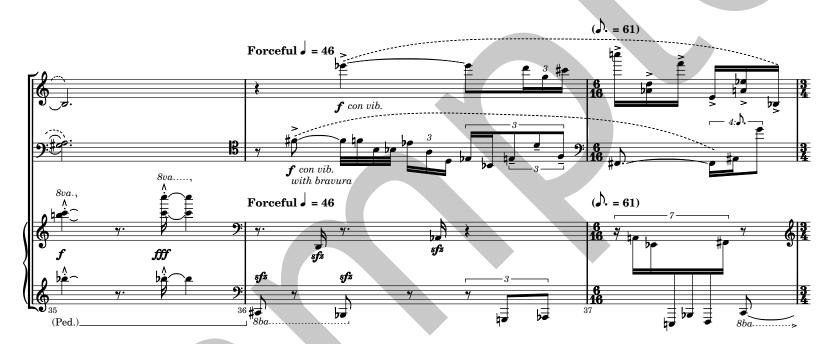


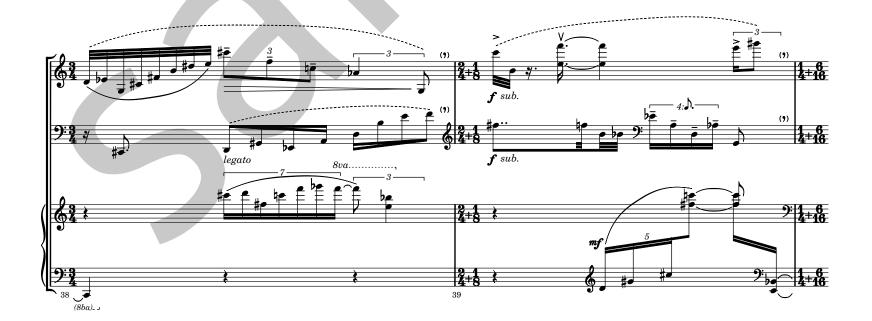


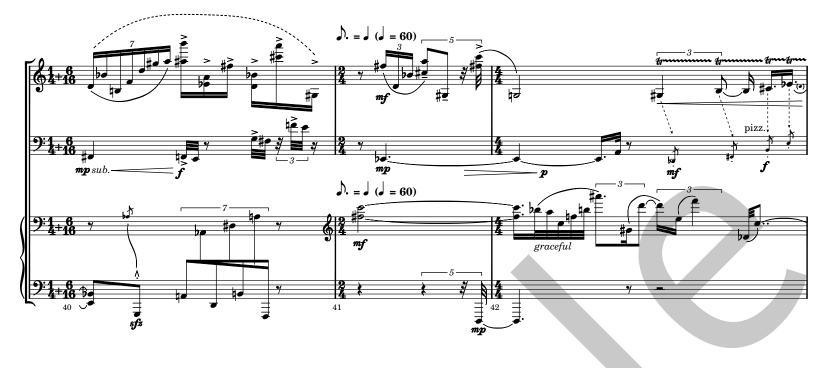


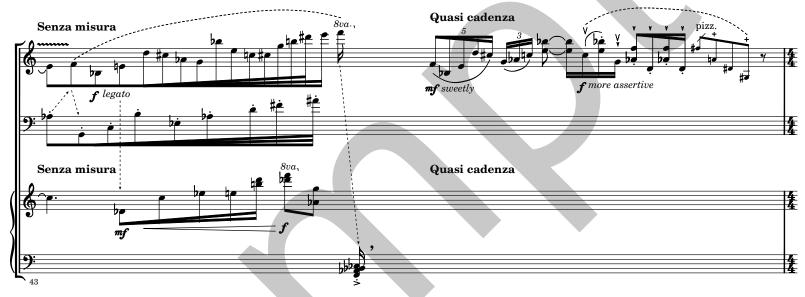


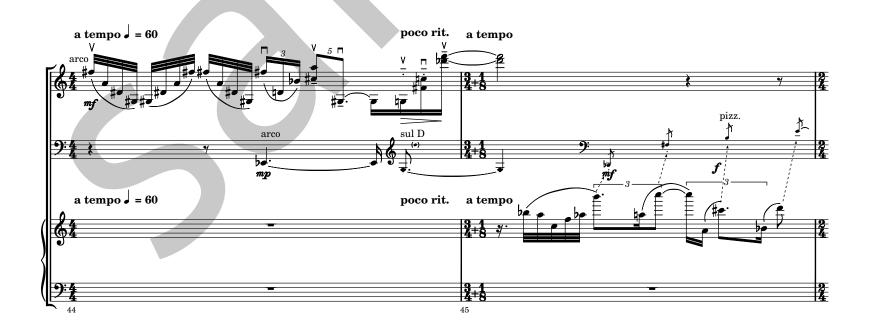




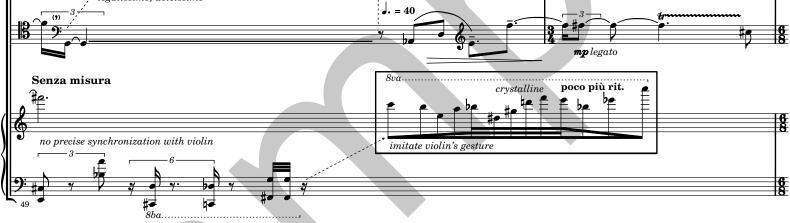






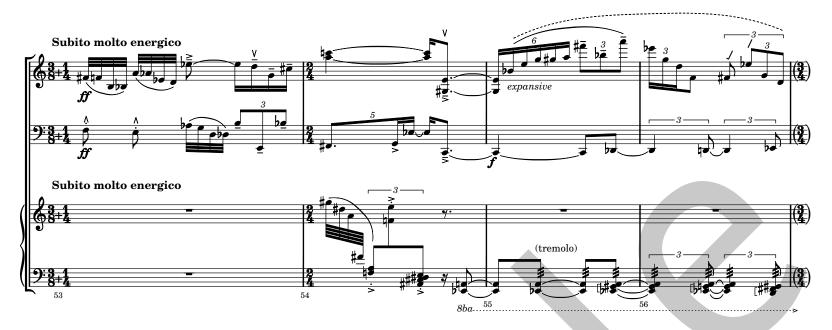


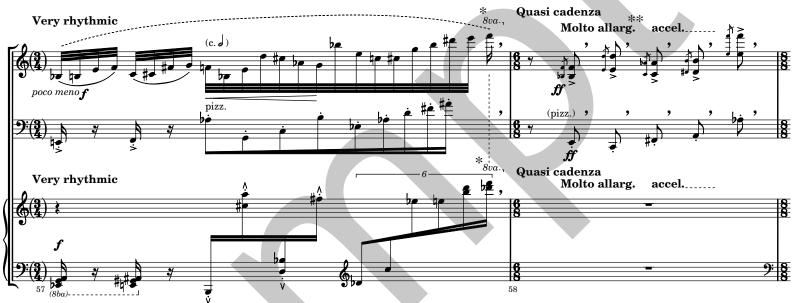






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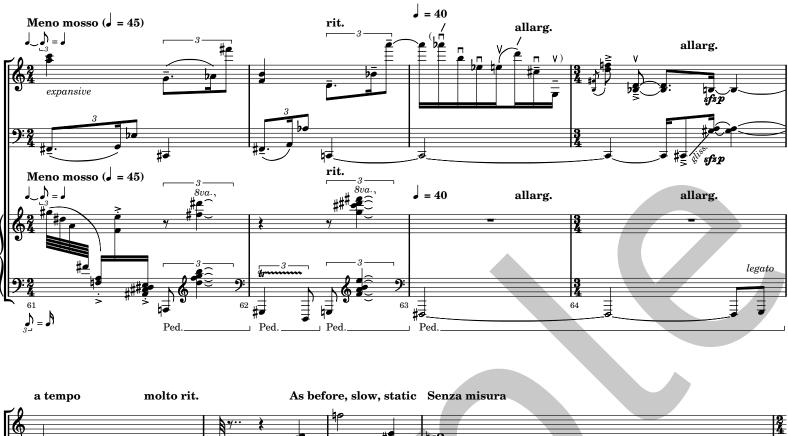




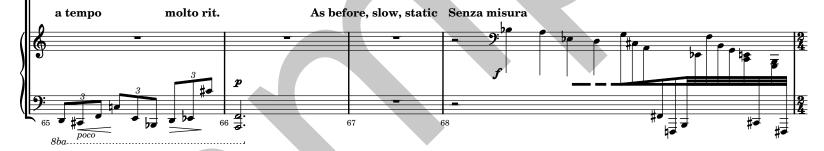
* Pianist should aim to reach last note together with violin.

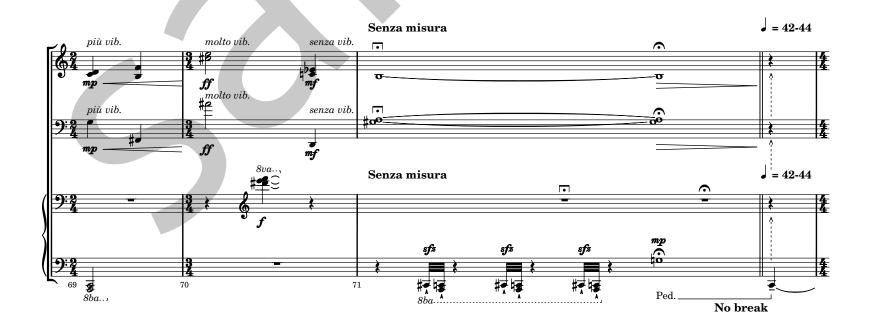
** Molto allarg. and accel. do not affect lengths of grace notes; only the spacing of eighth notes.





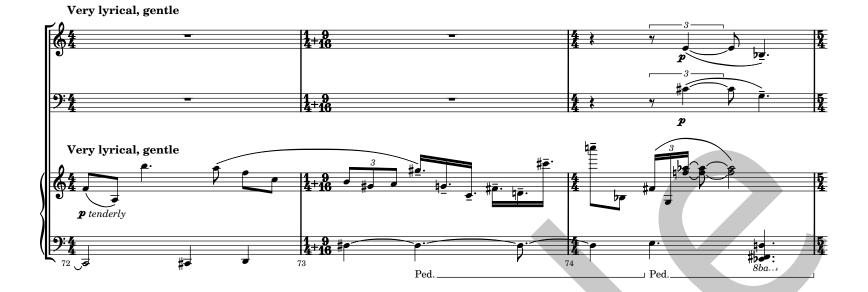


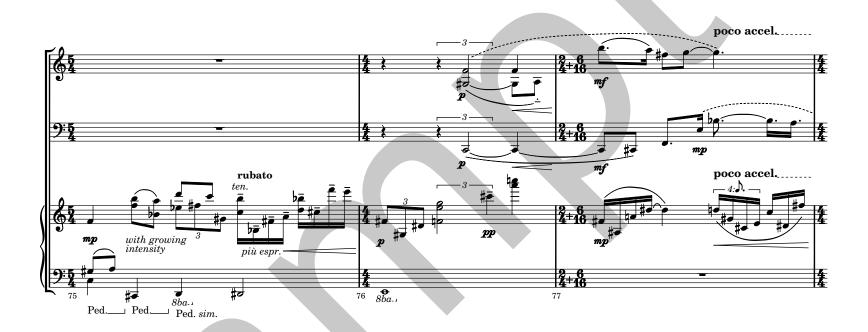




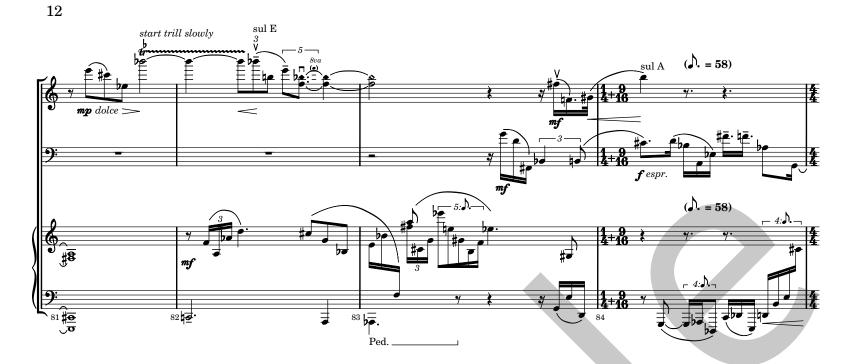
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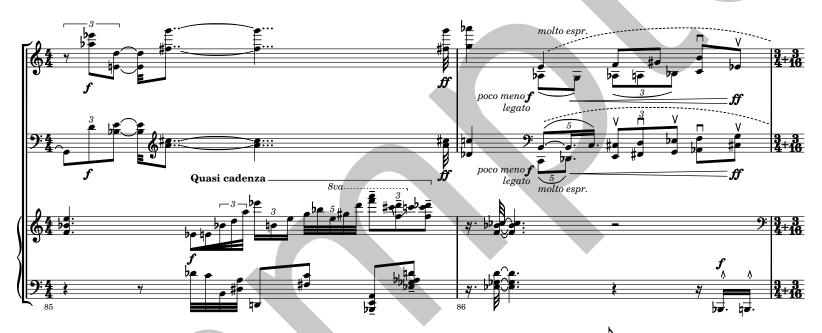
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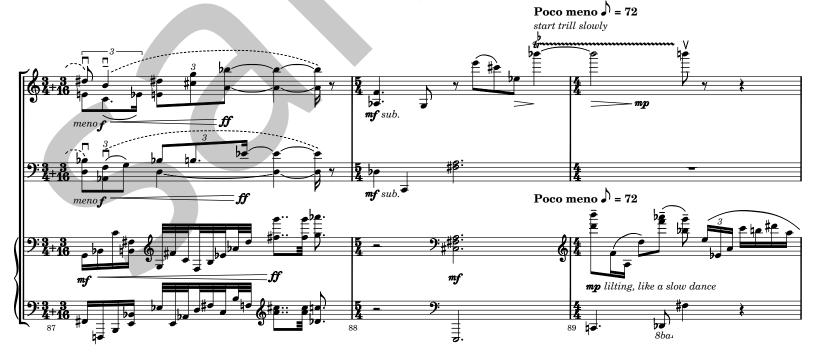












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