

SHULAMIT RAN

Inscriptions

for Solo Violin



THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania 19010

SHULAMIT RAN

Shulamit Ran, winner of the 1991 Pulitzer Prize in composition, was born in Tel Aviv, Israel, where she received her early training. She came to the U.S. to study at the age of fourteen, having received scholarships from The Mannes College of Music in New York and the America Israel Cultural Foundation. Her composition teachers have included Paul Ben-Haim, Norman Dello Joio, and Ralph Shapey. Her principal piano teachers were Nadia Reisenberg and Dorothy Taubman.

Among her numerous awards, fellowships, and commissions are those from the Martha Baird Rockefeller Fund, the Ford Foundation, three grants from the National Endowment for the Arts, two fellowships from the Guggenheim Foundation, the Fromm Music Foundation, three commissions from WFMT, Chamber Music America, Eastman School of Music, the American Composers Orchestra (for CONCERTO FOR ORCHESTRA), the Chamber Music Society of Lincoln Center (for CONCERTO DA CAMERA II), the American Academy and Institute of Arts and Letters, the Philadelphia Orchestra (for SYMPHONY, which later won both the 1991 Pulitzer Prize and also first prize in the 1992 Kennedy Center Friedheim Awards), and many more.

Ran's HYPERBOLAE for piano won the competition for a set piece for all participants in the Second Artur Rubinstein International Piano Competition in Israel in 1977. EAST WIND for solo flute was commissioned by the National Flute Association for its 1988 Young Artists Competition.

Her works have been performed by the New York Philharmonic, Israel Philharmonic, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra in two U.S. tours, Jerusalem Orchestra, Orchestre de la Suisse Romande, Amsterdam Philharmonic, and the American Composers Orchestra at Carnegie Hall, as well as by leading chamber ensembles around the world. In 1989 her STRING QUARTET NO. 2 ("*Vistas*"), commissioned by C. Geraldine Freund for the Taneyev String Quartet of Leningrad, received its first performance. It was the first commission given in this country to a Soviet chamber ensemble since the 1985 cultural exchange accord between the former Soviet Union and the United States. More recently, her LEGENDS for orchestra, a joint commission celebrating the centennials of both the Chicago Symphony and the University of Chicago, received its premiere by the Chicago Symphony Orchestra under Daniel Barenboim.

Ms. Ran is the William H. Colvin Professor of Composition at the University of Chicago, where she has taught since 1973. In 1990 she was appointed by Maestro Barenboim to be Composer-in-Residence with the Chicago Symphony Orchestra as part of the Meet the Composer Orchestra Residencies Program. In 1994, she was appointed the fifth Brena and Lee Freeman Sr. Composer-in-Residence with the Lyric Opera of Chicago.

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\$10.00
114-40643

PERFORMANCE NOTES

- 1) Accidentals apply to the following note only, except for consecutive repetitions. Accidentals are never transferable at the octave. Natural signs have been inserted as precautions — their absence elsewhere does not mean negation of the above principle.
- 2) Grace notes slurred to the principal note are played under one bow. Use separate bows when grace notes lack this slur.
- 3) Grace notes with an arrow above (↓) are played *on* the beat, not before.
- 4) IMPORTANT: There should be no hesitation about applying the kind of tempo, dynamic, and expressive fluctuations considered acceptable in the performance of so-called traditional repertoire to this music as well!
- 5) In a few spots, dotted bar lines and a time signature are indicated to avert possible misunderstanding of metric placement.
- 6) ∪ to be felt as an upbeat; / to be felt as a downbeat.

PROGRAM NOTES

Composing for a solo, essentially melody-line instrument such as the violin, is a challenge I have found myself drawn back to time and again over the years. INSCRIPTIONS for Violin follows solo works written (in reverse chronology) for flute, cello, and clarinet since 1978. The challenge for me, all the more intriguing in the context of what is generally considered non-tonal language, seems to be in creating a sense of presence, concreteness, centeredness, and direction, with just a horizontal line to work with. (In the case of a string instrument double notes and chords are, of course, possible, but within definite limits.) INSCRIPTIONS, then, may be said to be an effort to carve out, with a relatively constricted textural palette, three distinct spaces in time, employing a fairly broad range of moods as well as violin playing techniques.

Perhaps the following informal subtitles will allow a glimpse into the three pieces' respective "states": Possessed by the Devil; Rondino (mostly tongue-in-cheek); Upsurge.

INSCRIPTIONS was commissioned by and dedicated to Samuel Magad, Co-concertmaster of the Chicago Symphony Orchestra, and was composed in April 1991.

Shulamit Ran

Duration: c. 10'

to Samuel Magad
Inscriptions
for Solo Violin
I.

SHULAMIT RAN
(1991)

$\text{♩} = 132-144$
sul G, off the string $(\text{♩} = 88-96)$

ff brilliant, with bravura, quite free

(sul G) $\text{♩} = 88$ *ten.*

f molto espr., appassionato

ff brilliant

sul pont. *rubato* *ord.V* *lean on E* *sfz mp* *p*

a tempo *mf* *f* espr. *mp* *f* assertive

p dolce, espr. *espr., dolce* *assertive* *ten.*

Presto $\text{♩} = 104$
sul G *brilliant*

$\text{♩} = 96$ *molto* *ff* *sfz* *poco meno f* *sfz* *f* *ff*

pizz. *arco* *slow gliss.* *pizz.* *arco*

* The trill figure may be extended a bit if desired, to obtain a smooth trill .

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Violin

poco stringendo (♩ = c. 104) (♩ = 112) *f* 5

meno f *ff* *f sub.* 6 4 3 5

poco pesante 5 5

rall. *f sub.* *p*

Presto, but start slower on the string *mp wild, with fantasy and bravura*

cresc. poco a poco *f*

mf *p erratic, nervous*

ff sub. ♩ = 88 *As before* 7

p *f molto appassionato, espr.*

brilliant 6 6 3 3 2+4 4+8 3 3

move... *gliss.* *8va* *Slower* (♩ = 60) 3

f *mf molto espr. e teneramente*

move... *rall...* *8va* 3

cantabile *mf* *mp*

Violin
II.

♩ = 120, ♩. = 80

pizz.

(optional: strum repeated notes with one finger)

f

poco meno f

gliss.

gliss.

gliss.

poco meno f

poco allarg.

♩ = c. 104

♩. = 69

poco meno f

ff f savage

mp sub., grazioso

ff sub., broad, exaggerated

* Here and onwards, + is optional. Left-hand pizz. may also be used elsewhere in the movement at the violinist's discretion.

** Think of this figure as a glissando to the main note, rather than two separate notes.

4 1 3 2 pizz. arco
(savage) *mp* sub. < *poco* *f*

pizz. *ff* arco *f* broad *mf* sub. <

f *poco rit.* *a tempo* *mf* *ff*

8va *poco rall.* *a tempo* *f* broad (but not slower!) *ff* move 3 2

Tempo I (♩. = 80, ♩ = 120)

pizz. arco *f*

2 3 4 2 pizz. *f* gliss.

gliss. gliss. gliss.

0 gliss. 0 gliss.

arco 3 1 2 3 4 7 8va *p* *sfz* *mp*

Violin

With abandon, passion ($\text{♩} = 60$)

f molto liberamente, *espr.*

flessibile

molto f

with fantasy

pochiss. rall.... a tempo

f *espr.*

Molto delicato ma flessibile ($\text{♩} = 48$)

mp *meno vibr.*

(espr.)

rall.

$\text{♩} = 60$

8va

6

p

f

3

3

rubato

Poco meno mosso ($\text{♩} = 56$)

mf *with mystery*

a tempo ($\text{♩} = 60$)

f

f

gliss.

ff

(fast)

$\text{♩} = 120$ ($\text{♩} = 80$)

pizz.

gliss.

gliss.

gliss.

gliss.

gliss.

arco

8va

pizz.

mp

p

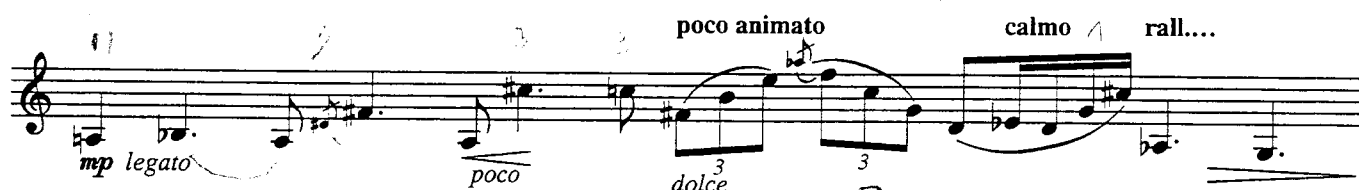
mf (*roll gently*)

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Violin
III.

Largo (♩ = 48 or less)

8va



Faster, but gentler than at opening

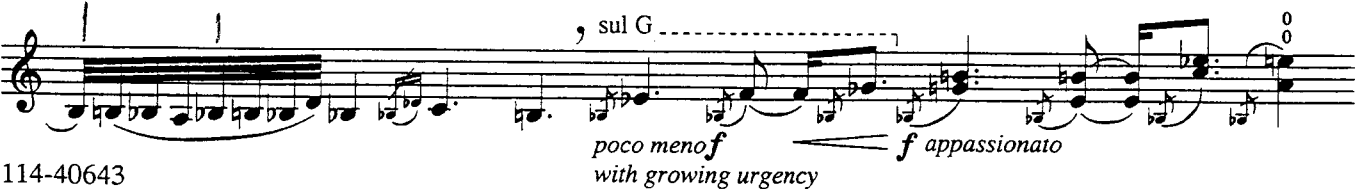
(♩ = 84-88)

allarg.

Largo (♩ = 48 or less)



Brisk, but measured (♩ = c. 138-144)



stringendo

mf sub. cresc.

molto

f sempre

3 16

Liberamente

(f)

mf cantabile, espr.

rall.

a tempo (♩ = 72)

p f intense

mf

f

(♩ = 108)

3: d

6

allarg. (♩ = 72) poco a poco (♩ = 58)

ff furioso

ff

Largo (♩ = 48 or less)

3va

legato

p

(optional harmonics)

(8va)

sempre legato

(optional harmonics)

8va

p calmo, legato

(...upsurge)