

PATRICK HARLIN
SHADOW DANCER
FOR NINETEEN MUSICIANS

SHADOW DANCER

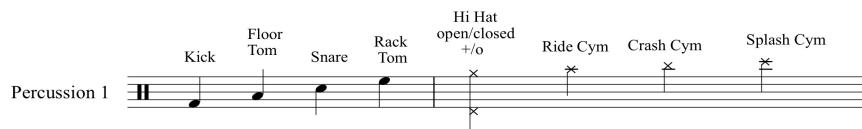
Duration: 8 minutes

INSTRUMENTATION

Flute
Oboe
Clarinet B Flat
Bass Clarinet
Bassoon

Trumpet in C
Horn in F
Tenor Trombone
Tuba

Timpani
Three Percussionists



Percussion 1: Drum Kit
Percussion 2: Marimba, Snare, Whip, Bass Drum
Percussion 3: Glockenspiel, Vibraphone, Xylophone

Piano

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Contrabass

Performance Notes: The strobe like pizzicato and pulsing quarter rhythm should be played at the front of the beat, never late. The syncopations in relation to this strobe can be played in the mid to back of the beat, with careful consideration to make sure that the players have a consistent feel if they share the same rhythmic layer. The music grooves well if the tension between these two rhythmic feels is subtly but intentionally brought out.

The feel should be light, crisp and precise.

Program Note: This piece draws inspiration from both dance and shadow puppetry—while writing I thought about Le Chat Noir, the famous French cabaret and shadow puppetry venue frequented by composers Debussy and Satie. This famous venue lives on in poster form, peppering dorm rooms across the world.

In college I worked as a modern dance class accompanist. The choreographers were unconcerned with what I played, as long as it had a steady pulse. I would watch the dancers move with and against the music—and I took that experience, that memory, and magnified to the extreme you'll hear tonight.

Shadow Dancer opens with a strobe-light pizzicato in the strings. As other instruments enter, I imagine a silhouetted dancer coming into focus. As you, the listener, acclimate to the acoustic strobe, more of the gestures of the figure becomes visible.

A strobe-light illuminates slices of time, it functions as a sort of visual metronome, a device intended to keep time. In this piece, the musical layers above the strobe pull and push against that pulse, disrupting our sense of the steady downbeat. As the music progresses, the figure expands, much like a shadow cast on a wall expands as the subject approaches the light source. A question I asked myself while writing the piece, how might a disembodied shadow dancer, unencumbered by gravity, move to a piece of music?

SHADOW DANCER

PATRICK HARLIN
(2012, arr. 2021)

= 126 Light and Precise

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone *mf*

Baritone Saxophone

Piano

Trumpet in C

Horn in F

Tenor Trombone

Tuba

Timpani

Percussion 1

Marimba

Glockenspiel

Piano

= 126 Light and Precise
pizz.

Contrabass *f*

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

2

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

hard yarn mallet, or something with a defined attack

4 **5** **6** **7** **8**

SHADOW DANCER

3

NOT FOR PERUSAL SCORE PERFORMANCE

Fl. *f*

Ob.

Cl.

B. Cl.

Bsn. *mf*

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt. *mf* harmon mute

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1 *mf*

Mar.

Glock.

Pno. *mf*

(ped.)

Cb. *mf*

SHADOW DANCER

4

3 + 2

NOT FOR PERUSAL SCORE FOR PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Glock.

Pno.

Cb.

3 + 2

SHADOW DANCER

5

A

Fl.

Ob.

Cl.

B. Cl. *mf*

Bsn. *mf*

S. Sax.

A. Sax.

T. Sax. *mf*

B. Sax. *mf*

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp. *mp*

Perc. 1 *r.s.* *fp* *r.s.* *fp* *r.s.* *fp* *r.s.* *fpp*

S. D.

S. D.

Pno. *ff* **A** pizz.

Cb. *mf*

SHADOW DANCER

6

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

S. D.

Xyl.

Pno.

Cb.

harmon mute

f

mp

mp

mf

Xylophone

mp

(pizz.)

SHADOW DANCER

7

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl. *f*

Bsn. *f*

S. Sax. *f*

A. Sax.

T. Sax. *f*

B. Sax. *f*

Pno.

C Tpt.

Hn.

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Perc. 1 *p* knock

S. D.

Xyl. *mf*

Pno.

Cb. *f*

Whip

SHADOW DANCER

8

G.P. B

Fl. *ff*
Ob. *ff*
Cl. *ff*
B. Cl.
Bsn. *ff*
S. Sax. *ff*
A. Sax. *ff*
T. Sax. *ff*
B. Sax. *ff* *mp*

 Pno. *sfz*

 C Tpt. *open*
Hn. *ff*
B. Tbn. *ff*
Tba. *ff*
Tim. *sfz*

 Perc. 1 *ff*
Whip *sfz*
Xyl. *ff*

 Pno. *ff* inside piano, muted at soundboard
firmly press exposed steel below
copper to mute/ show harmonics

 Cb. *ff* *arco* *B* *Rd.*

G.P. B

SHADOW DANCER

9

G.P.

Fl. ff

Ob. ff

Cl. ff

B. Cl. ff

Bsn. ff

S. Sax. ff

A. Sax. ff

T. Sax. ff

B. Sax. ff mp

Pno. open

C Tpt. ff

Hn. ff

B. Tbn. ff

Tba. sticks, click

Tim. sticks, click f

Perc. 1 sticks, click Marimba f

Whip sffz mute sticks, click

Xyl. f

Pno. hold pedal down to capture sound from the ensemble inside piano, muted at soundboard f

G.P.

Cb. ff

SHADOW DANCER

10

G.P.

Fl. Ob. Cl. B. Cl. Bsn. S. Sax. A. Sax. T. Sax. B. Sax. Pno. C Tpt. Hn. B. Tbn. Tba. Timp. Perc. 1 Mar. Xyl. Pno. Cb.

NOT FOR PERFORMANCE

G.P.

SHADOW DANCER

11

11

C

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Xyl.

Pno.

Cb.

SHADOW DANCER

12

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Xyl.

Pno.

Cb.

harmon mute

knock

Glockenspiel

pizz.

f

mf

mf

mf

f

f

mf

SHADOW DANCER

13

13

3 + 2

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

(knock)

Mar.

Glock.

Pno.

ff

3 + 2

Cb.

SHADOW DANCER

14

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

SHADOW DANCER

15

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Glock.

Pno.

Cb.

NOT FOR PERUSAL SCORE PERFORMANCE

sticks, click

3 3 3 3

f

sticks, click

f

ff

3 3 3 3

SHADOW DANCER

16

D

s.a.

1

68

S.d

S.2

1

NOT FOR PERUSAL OR PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

3. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

s.a.

s.a.

s.a.

stopping muted

mf

mf

ff

D

pizz.

ff

65

66

67

68

SHADOW DANCER

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

sub. *mf*

sub. *mf*

sub. *mf*

3 *3*

sub. mf

3 *3*

fp

fp

sub. mf

sub. mf

3 *3*

3 *3*

mf

sfz

sfz

sfz

sub. mf

3 *3*

arco

sub. mf

3 *3*

SHADOW DANCER

18

rit.

 $\text{♩} = 54$

E

Fl.

Ob. *ppp*

Cl. *pulseless*

B. Cl. *5 5*

Bsn. *5 5*

S. Sax.

A. Sax.

T. Sax.

B. Sax. *p*

Pno.

C Tpt.

Hn. *mf*

B. Tbn. *5 5*

Tba. *p*

Timp.

Perc. 1 *pp*

Mar. *p*

Glock.

Pno.

rit.
sul pont.

Cb. *molto sul pont.*

SHADOW DANCER

19

Fl.

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

S. Sax. *mf*

A. Sax. *p* 3 3 3 3 5 3 3 3 3

T. Sax. *p* 3 3 3 3 5 3 3 3 3

B. Sax. *p* 3 3 3 3 5 3 3 3 3

Pno.

C Tpt. *p* 3 3 3 3 5 3 3 3 3

Hn.

B. Tbn.

Tba.

Timp. *pp*

Perc. 1 *p* tr.

Mar. *mp*

Glock.

Pno.

Cb. *p* pizz.

NO PUBLICATION FOR PERFORMANCE

SHADOW DANCER

20

accel.

accel.

Fl. (r) -

Ob. -

Cl. -

B. Cl. 3 5 5 3 3

Bsn. p 3 5 5 3 3 f

S. Sax. -

A. Sax. 5 3 3 5 3 3 5

T. Sax. 3 5 3 3 5 3 5

B. Sax. 3 5 3 3 5 3 5

Pno. -

C Tpt. 5 3 3 5 3 3 5

Hn. -

B. Tbn. -

Tba. -

Timp. pp 5 5 5 3 3 fp

Perc. 1 p 5 5 5 3 3 f

Mar. -

Glock. -

Pno. -

Cb. sul pont. 3 5 5 3 3 f

NOT FOR PERUSAL SCORE PERFORMANCE

F $\text{♩} = 126$

SHADOW DANCER

21

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

F $\text{♩} = 126$
pizz.

Cb.

SHADOW DANCER

22

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

NOT FOR PUBLIC PERFORMANCE

SHADOW DANCER

23

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

SHADOW DANCER

24

G

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

SHADOW DANCER

25

NOT FOR PERFORMANCE

SHADOW DANCER

26

H

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Glock.

Pno.

Cb.

SHADOW DANCER

molto rit.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

This section of the score includes parts for Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Bass Saxophone, and Piano. The piano part is shown with two staves: treble and bass. Measure 112 shows woodwind entries with grace notes and sixteenth-note patterns. Measures 113-114 show sustained notes and rhythmic patterns. Measure 115 features a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

This section includes parts for Cornet, Horn, Bass Trombone, Double Bass, Timpani, Percussion 1, Maracas, and Glockenspiel. The piano part continues from the previous section. Measures 112-114 feature sustained notes and rhythmic patterns. Measure 115 shows a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

This section continues with parts for Cornet, Horn, Bass Trombone, Double Bass, Timpani, Percussion 1, Maracas, and Glockenspiel. The piano part continues from the previous section. Measures 112-114 feature sustained notes and rhythmic patterns. Measure 115 shows a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

This section continues with parts for Cornet, Horn, Bass Trombone, Double Bass, Timpani, Percussion 1, Maracas, and Glockenspiel. The piano part continues from the previous section. Measures 112-114 feature sustained notes and rhythmic patterns. Measure 115 shows a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

This section continues with parts for Cornet, Horn, Bass Trombone, Double Bass, Timpani, Percussion 1, Maracas, and Glockenspiel. The piano part continues from the previous section. Measures 112-114 feature sustained notes and rhythmic patterns. Measure 115 shows a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

This section continues with parts for Cornet, Horn, Bass Trombone, Double Bass, Timpani, Percussion 1, Maracas, and Glockenspiel. The piano part continues from the previous section. Measures 112-114 feature sustained notes and rhythmic patterns. Measure 115 shows a dynamic change to *f*. Measure 116 concludes with a return to *molto rit.*

SHADOW DANCER

= 80

I

ffff *mf*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

ffff pulseless 3 3 p 3 3 mf p 3 5 mf p 3 3 mf p 3 5 mf p 3 unaccented

ffff pulseless 3 3 p 3 3 mf p 3 5 mf p 3 3 mf p 3 5 mf p 3 mf pulseless con sord. 3 3 p pulsars 3 3 p con sord. pulseless 3 3 p

ffff mf

ffff mf

ffff mf

ffff mf

ffff f

ffff mp p mf p

bowed

ffff 118

ffff mf

SHADOW DANCER

29

J s.a.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

122

123

124

125

126

127

harmon mute
stem extended

pulseless

To Vib.

J

NOT **F**OR **P**UBLIC **P**ERFOMANCE

SHADOW DANCER

30

Not for rehearsal score performance

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Glock.

Pno.

Cb.

s.a.

fp *f* *pp*

fp *f* *pp*

3

mp *3*

3 *3*

3

p *f* *pp*

fp *mp* *pp*

p *f* *pp*

p *f* *pp*

harmon mute stem in

fp *mp* *pp*

p *f* *pp*

p *f* *pp*

Vibraphone

mp *3* *3*

p *f* *pp*

SHADOW DANCER

31

31

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Vib.

Pno.

Cb.

SHADOW DANCER

32

accel.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Vib.

Pno.

Cb.

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

33

= 108

Fl. *mf*

Ob. *mp*

Cl. *mp*

B. Cl. *mf*

Bsn. *mf*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf* *lyrical* *f*

B. Sax. *mf*

Pno.

C Tpt. (harmon mute stem in) *mp*

Hn.

B. Tbn. open

Tba. *mf*

Timp.

Perc. I hands *ppp* *mp*

Mar.

Vib. *mp*

Pno. inside piano-hand muted *p* *mf* *8vb* *Rd.* *= 108*

Cb. *mf*

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

Fl.

Ob. *p*

Cl. *p*

B. Cl. *pp*

Bsn.

S. Sax. *mf*

A. Sax.

T. Sax. *mf* *b3* *lyrical*

B. Sax. *p* *3* *f* *3*

Pno.

C Tpt.

Hn.

B. Tbn.

Tba. *mf*

Timp.

Perc. 1 *PPP* *mp*

Mar.

Vib. *mf* *3* *3* *3* *3* *3*

Pno. (inside piano-hand muted) *pp* *mf* *8vb* *2d* *

Cb. *mf*

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

35

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Vib.

Pno.

Cb.

149

150

151

152

hands

pp *mp*

3

To Vib.

(inside piano- hand muted)

pp *mf*

8vb.

Rd.

mf

SHADOW DANCER

36

$$K = 112$$

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax. pizz. 3 3 3 arco #mf

A. Sax. pizz. 3 3 3 arco #mf

T. Sax. pizz. 3 3 3 arco #mf

B. Sax. #mf p #mf

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1 small rute near bell 3 3 3 hands pp

Mar.

Vib.

Pno. normal 3 3 3 3 3 mp 8va K

Cb. #mf

Largo = 112

SHADOW DANCER

37

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Vib.

Pno.

Cb.

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

38

Fl. *mf*

Ob. *mf*

Cl. *mp* 3 *f* 5 *f*

B. Cl. *mp* 3 *f* 5 *f*

Bsn. *mp* 3 *f* 5 *f*

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn. ♯ ♪ ♪ ♪

Tba.

Tim.

Perc. 1

Mar.

Vib.

Pno.

Cb.

SHADOW DANCER

39

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Vib.

Pno.

Cb.

SHADOW DANCER

40

L accel.

($\text{♩} = 120$) (accel.)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

lg. Tam Tam
Percussion setup 3

inside piano, hand muted

L accel.
pizz.
 $\text{♩} = 120$ (accel.)

169 170 171 172 173 174

SHADOW DANCER

41

(accel.)

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl.

Bsn.

S. Sax. *p*
3 3 3 5 *mf*

A. Sax. *p*
3 3 3 5 *mf*

T. Sax. *p*
3 3 3 5 *mf*

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp. *f*

Perc. 1 *mp*

Mar. triangle

Perc. 2 *mp*

Pno.

(accel.)

Cb. *f*

SHADOW DANCER

42

Fl. ff

Ob. ff

Cl. ff

B. Cl. 3/4

Bsn. 3/4

S. Sax. ff

A. Sax. ff

T. Sax. ff

B. Sax. ff

Pno. 3/4

C Tpt. 3/4

Hn. 3/4

B. Tbn. 3/4

Tba. 3/4

Tim. ff

Perc. 1 f

Mar. 3/4

Perc. 2 f

Pno. 3/4

Cb. ff

SHADOW DANCER

M ♩ = 132

43

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax. solo open
ff

A. Sax. ff

T. Sax. ff

B. Sax. arco 3
ff 3

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp. ff 3
clicks, drum sticks

Perc. 1 f

Mar. clicks, drum sticks

Perc. 2 f

Pno.

Cb. arco 3
ff 3

M ♩ = 132

3 + 2

SHADOW DANCER

44

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

ff solo open

ff

ff

ff

ff

fp

mf

To Xyl.

pizz.

f

SHADOW DANCER

45

NOTE FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

SHADOW DANCER

46

N

Fl. ff

Ob. fff

Cl. fff

B. Cl. ff mf ff f

Bsn. ff

S. Sax. fff

A. Sax. fff

T. Sax. ff

B. Sax. ff

Pno. ff a2 ff

C Tpt. ff

Hn. ffp

B. Tbn. ffp

Tba. ff mf ff f

crisp, sharper attack mallet

Tim. ff mf ff f

Perc. 1

Mar. ff

Xyl. ff

Pno. ff vN vN vN vN

Cb. ff

SHADOW DANCER

47

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Xyl.

Pno.

Cb.

SHADOW DANCER

48

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Xyl.

Pno.

Cb.

SHADOW DANCER

49

O

Fl.

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

S. Sax. *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *f*

Pno. *fff*

C Tpt. *ff*

Hn. *ff*

B. Tbn. *fff*

Tba. *fff*

Timp. *f*

Perc. 1

Mar. *ff* *Glockenspiel*

Perc. 2

Pno. *fff*

Cb. *fff*

O

SHADOW DANCER

50

NOT FOR PERUSAL SCORE PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

SHADOW DANCER

51

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

SHADOW DANCER

52

PERUSAL SCORE FOR PERFORMANCE

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Tim.

Perc. 1

Mar.

Perc. 2

Pno.

ff inside piano,
hand mute

8vb

Cb.

SHADOW DANCER

53

Fl.

Ob.

Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Pno.

C Tpt.

Hn.

B. Tbn.

Tba.

Timp.

Perc. 1

Mar.

Perc. 2

Pno.

Cb.

(8)

NOT FOR PERUSAL SCORE PERFORMANCE

SHADOW DANCER

54