
Shulamit RAN

Birkat Haderekh – Blessing for the Road II

*for B \flat Clarinet, Alto Saxophone, Violin,
Cello, Percussion, and Piano*



THEODORE
PRESSER
COMPANY

Score in C

Birkat Haderekh- Blessing for the Road II

for Clarinet, Alto Saxophone, Violin, Violoncello, Percussion and Piano

SHULAMIT RAN

4/4 With an air of fantasy ♩ = c. 56-60

Clarinet (B♭)

Alto Saxophone (E♭)
mp
supple, with presence, subtle dynamic fluctuations encouraged

Violin

Violoncello

Percussion
Cym. (Med.)
Crot.
p l.v.

4/4 With an air of fantasy ♩ = c. 56-60

Piano

2 3

3/4

Cl.
mp
poco

A. Sax.
p

Vln.
p

Vc.
p

Perc.
Vib. (motor off)
mp

3/4

Pno.
p
mf

Ped.

4 5 6 7 8

Musical score for measures 9-15, featuring various instruments including Clarinet (Cl.), Alto Saxophone (A. Sax.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The score includes dynamic markings, articulations, and tempo changes.

Measures 9-15:

- Cl.:** Measures 9-15. Dynamics: *p*, *pp*, *mp*, *mf*, *mf espr.*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$.
- A. Sax.:** Measures 9-15. Dynamics: *pp*, *mp*, *mf*, *mf espr.*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$.
- Vln.:** Measures 9-15. Dynamics: *p*, *mp espr.*, *mp*, *mf*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$.
- Vc.:** Measures 9-15. Dynamics: *p*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$.
- Perc.:** Measures 9-15. Includes (Vib.), Tri., Glock. Dynamics: *p*, *pp*, *sfx l.v.*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$.
- Pno.:** Measures 9-15. Dynamics: *mp*, *mf*. Tempo changes: $\frac{3}{4}$, $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{5}{8}$. Includes (Ped.), Ped., and l.h. markings.

Measures 13-15:

- Cl.:** Measures 13-15. Dynamics: *pp*, *mp*, *ten.*, *mp*, *mf*, *p*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$.
- A. Sax.:** Measures 13-15. Dynamics: *pp*, *mp*, *mp*, *mf*, *p*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$.
- Vln.:** Measures 13-15. Dynamics: *p*, *mf*, *poco*, *cantabile*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$.
- Vc.:** Measures 13-15. Dynamics: *p*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$.
- Perc.:** Measures 13-15. Includes Cym. (Med.) (scrape), Vib. Dynamics: *l.v.*, *pp*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$.
- Pno.:** Measures 13-15. Dynamics: *mp*, *p*. Tempo changes: $\frac{5}{8}$ (3+2), $\frac{3}{4}$, $\frac{4}{4}$. Includes 8va- and Ped. markings.

$\text{♩} = 60$ $\frac{3}{4}$

Cl.

A. Sax.

Vln.

Vc.

Perc.

Mar.

pp

pp

p mournful

più espr.

8va.

Ped.

Ped.

Ped.

Ped.

16

17

18

19

Very still, with “under-the-surface” expressivity

Cl.

A. Sax.

Vln.

Vc.

Perc.

Vib.

Crot.

p

pp

mp

pp

mp legato

mp

Very still, with “under-the-surface” expressivity

Pno.

p

mp

p

Ped.

Ped.

Ped.

Ped.

20

21

22

23

Very gradually gaining momentum

Ped. _____ Ped. _____ Ped. _____ Ped. _____

Ped. _____

$\frac{3}{4} \text{ } \text{♩} = 76-80$

Cl. *pp* *bring out, but with great delicacy*

A. Sax. *p* gently

Vln. (9) flautando *p* flautando *p* cantabile, with great delicacy

Vc. *p*

Perc. Glock. (hard plastic with a small ball) *pp* *mp* *pp* Cym. (low)

Pno. *3* *8va* $\frac{3}{4} \text{ } \text{♩} = 76-80$

31 (Ped.) 32 33 34 Ped.

Cl. *mp* *p* *poco* *mp*

A. Sax. *mp* *bring out, with great delicacy, but also expressivity* *poco*

Vln. ord. *mp* *bring out, with great delicacy, but also expressivity* *poco* *8va*

Vc. ord. *mp* *bring out, with great delicacy, but also expressivity* *poco*

Perc. Cym. (med.) *mp* Vib. *pp*

Pno. *pp*

35 36 37 Ped. 38 39 40

$\text{♩} = \text{c. } 84$ $\frac{4}{4}$

Cl. *poco f*

A. Sax. *pp* *p* *pp* *mp* *pp*

Vln. *mf* *f* *molto* *ff* *mp* *ff*

Vc. *mf* *p sub.* *f* *p sub.* *f*

Perc. Cym. *p* *mp* *mf*

$\text{♩} = \text{c. } 84$ $\frac{4}{4}$

Pno. *mf* *poco f* *sfz*

41 42 43

$\frac{4}{4}$ $\frac{3}{4} \text{ ♩} = \text{c. } 88$ $\frac{5}{8} (3+2)$ $\frac{2}{4}$

Cl. *ff* *poco f*

A. Sax. *mp* *mf* *f molto espr.*

Vln. *mp* *ff* *mf espr., soaring* *8va...*

Vc. *p sub.* *ff* *f molto espr.*

Perc. (Cym.) *mf* *p* *mf* *l.v.*

$\frac{4}{4}$ $\frac{3}{4} \text{ ♩} = \text{c. } 88$ $\frac{5}{8} (3+2)$ $\frac{2}{4}$

Pno. *più f* *ff* *f*

44 45 46 Ped. →

Cl. $\frac{2}{4}$ $\frac{3}{4}$

A. Sax.

Vln. $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$

Perc.

Pno. $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{4}{4}$ $\frac{5}{4}$

A. Sax.

Vln. $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$

Perc.

Pno. $\frac{4}{4}$ $\frac{5}{4}$

114-41891

ff

mp

pp

p

ord.

poco s.p.

assertive

6

sfs mp sub.

poco

(Cym.)

Tam-tam (med.)

p

mf

sfs p

p l.v.

più f

p sub.

47

48

49

50

(Ped.)

Ped.

Ped.

Ped.

pp

ord.

mp

mf

8va...

Glock.

mf

8va...

mf like crystals

mp warm

51

52

53

(Ped.)

Ped.

Ped.

Cl.

A. Sax.

Vln.

Vc.

Perc. (Glock.)

Pno.

mf "crystals"

mp warm

mf

mp

54 (Ped.)

55 Ped.

56

**Senza misura, quasi cadenza
in the spirit of an invocation ♩ = 72**

Cl.

A. Sax.

Vln.

Vc.

Perc.

Pno.

poco f
intense

sfz p

pp

p "echo"

mf

mf (slap tongue)

57

**Senza misura, quasi cadenza
in the spirit of an invocation ♩ = 72**

Cl. *mf* *molto* *sffz* *ten.* *poco f* *f* *mf*

A. Sax. *mf* *molto* *sffz* *ten.* *poco f* *f* *mf*

Vln. *pp* *poco f* *f* *mf*

Vc. *pp* *poco f* *f* *mf*

Perc. *pp* *poco f* *f* *mf*

Pno. *pp* *poco f* *f* *mf*

(57)

* Multiphonic with prominent E \flat (C transposed).

Cl. *p* *mf* *pp* *mf* *pp* *mf*

A. Sax. *pp* *mf* *pp* *mf* *pp* *mf*

Vln. *p* *mf* *pp* *mf* *pp* *mf*

Vc. *p* *mf* *pp* *mf* *pp* *mf*

Perc. *mp* *p* *mp* *p* *mp* *p*

Pno. *p* *mf* *pp* *mf* *pp* *mf*

3/4 = c. 76 4/4 3/4 3/4

Glock. *mp* *p* *mp* *p* *mp* *p*

Tom-toms *p* *mf* *pp* *mf* *pp* *mf*

Cym. (low) *p* *mf* *pp* *mf* *pp* *mf*

Ped. (hold through m. 69) →

8va. *p* *mf* *pp* *mf* *pp* *mf*

58 59 60 61

** Exact realization of measures that have boxed time signatures is somewhat free, with time values approximate.

Follow dotted arrows for coordination among instruments.

*** Multiphonic with prominent E \flat (C transposed).

Cl. 3/4 3/4 4/4

A. Sax. *mf*

Vln. *p* *mf* *vib. ord.* *mp* *poco f* *f*

Vc. *mp* *mf*

Perc. Tom-tom *mp* Glock. *mp* Tom-toms/Bongo *p*

Pno. (8va) 3/4 3/4 4/4

62 (Ped.) → 63 64

* All slap tongues with resonance and closed mouth

Cl. 4/4 3/4 2/4

A. Sax. *pp* *mf* *p* *mp* *pp*

Vln. *sfz* *p*

Vc. *f*

Perc. (Tom-toms) *mp* (Glock.) *mp*

Pno. 4/4 3/4 2/4

65 (Ped.) → 66 67