

Howard Hersh

Braided River Nights

Alto Flute and Marimba

(Score in C)

Braided River Nights

Program Note

Braided River Nights was inspired by the dark and sensuous beauty of the alto flute and large marimba. In its ongoing texture, the two instruments are continually intertwined with one another, like the river after which the work is named. If one aspect of the piece suggests an exotic, romantic atmosphere, another – with its fleeting tunes - is reminiscent of traditional American riverside celebrations, especially near the end, with its quotation of Robert Lowry's famous hymn "Shall We Gather at the River."

Braided River Nights was composed in 2003 for Jane Lenoir and premiered by Ms. Lenoir and Matthew Darling. It is available on Albany Record's CD, "The Pony Concerto."

To the flutist: Because tempos and breathing capacities will change from performance to performance, I have left the chains of eighth notes unbroken; they will need to be adapted. Where necessary, please shorten notes at the end of measures, or possibly omit, so that the piece will be, and sound, comfortable.

Braided River Nights

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Alto Flute and Marimba

$\text{♩} = 70$ **molto accel.** . . .

Alto Flute

ppp *p*

Marimba

$\text{♩} = 70$ **molto accel.** . . .

pp *p*

6 $\text{♩} = 170 - 180$ ($\text{♩} = 85 - 90$)

A. Fl.

(6/8)

Mar.

$\text{♩} = 170 - 180$ ($\text{♩} = 85 - 90$)

11

A. Fl.

Mar.

(6/8)

15

A. Fl.

Mar.

f *subito p*

f *subito p*

20

A. Fl.

Mar.

subito p

subito p

25

A. Fl.

Mar.

mp

mp

(3/4)

30

A. Fl.

Mar.

mf

mf

35

A. Fl.

Mar.

41

A. Fl.

Mar.

f *subito p*

f *subito pp*

46

A. Fl.

Mar.

52

A. Fl.

Mar.

mf *subito mp*

56

A. Fl. *mp*

Mar. *p*

63

A. Fl.

Mar. *(molto cresc.)*

68

A. Fl. *f* *molto* *subito pp*

Mar. *f* *subito pp* *secco*

72

A. Fl.

Mar.

75

A. Fl.

Mar.

poco piu f (p)

78

A. Fl.

Mar.

poco piu f (p)

82

A. Fl.

Mar.

mp

86

A. Fl.

Mar.

mf

91

A. Fl.

Mar.

f

f

95

A. Fl.

Mar.

subito mp

subito mp

100

A. Fl.

Mar.

subito f

mf

subito f

mf

104

A. Fl.

Mar.

f

109

A. Fl.

Mar.

f

f

115

A. Fl.

Mar.

subito mp

bring out

subito mp

119

A. Fl.

Mar.

bring out

123

A. Fl.

Mar.

mf

127

A. Fl.

Mar.

131

A. Fl.

Mar.

135

A. Fl.

Mar.

(Background)

Foreground

139

A. Fl.

Mar.

subito *mf*

p

Foreground

mf

poco

143 (ord.) non troppo

A. Fl. Mar. *p* non troppo

147 non troppo

A. Fl. Mar. non troppo

152 (Background) Foreground *mf*

A. Fl. Mar. *mf*

157 Ord. (*p*) *p*

A. Fl. Mar. *p*

160 *poco rit.* **Poco meno mosso**
(keep moving)

A. Fl.

Mar.

164

A. Fl.

Mar.

mp

Foreground

169 *rit.* **Tempo (Same as at m. 163)**

A. Fl.

Mar.

distant

p

173 *rit.* **Tempo**

A. Fl.

Mar.

mf

Foreground

178 *poco rit.* . . . **Più mosso (Tempo I)** ♩ = 170 - 180

A. Fl. *cresc.*

Mar. *Foreground* *poco rit.* . . . **Più mosso (Tempo I)** ♩ = 170 - 180 *mp cresc.*

mf

182

A. Fl. *(cresc.)*

Mar. *(cresc.)*

185

A. Fl.

Mar.

189

A. Fl.

Mar.

ff

192

A. Fl.

Mar.

196

A. Fl.

Mar.

mp

sfz

pp

201

A. Fl.

Mar.

p

pp

(non cresc./dim.)

205 *mp* *molto rall.*

A. Fl.

Mar.

209 $(\text{♩} = 60)$ - - - - - $\text{♩} = 60 - 70$

A. Fl.

Mar.

mp

213 *rit.* *Tempo*

A. Fl.

Mar.

rit. *Tempo*

216 *(keep moving)*

A. Fl.

Mar.

(keep moving)

220 *dolce (but keep moving)*

A. Fl.

Mar.

mp
dolce (but keep moving)

p

225

A. Fl.

Mar.

229 *rit. . . Tempo*

A. Fl.

Mar.

rit. . . Tempo

233

A. Fl.

Mar.

237

A. Fl.

Mar.

241

A. Fl.

Mar.

rit. - - - - - Tempo Background

subito *p*

rit. - - - - - Tempo Foreground

(non trem.)

245

A. Fl.

Mar.

accel. - - - - - ♩ = 180 (♩ = 90)

accel. - - - - - ♩ = 180 (♩ = 90)

f

249

A. Fl.

Mar.

253

A. Fl.

Mar.

256

A. Fl.

Mar.

subito p

f

260

A. Fl.

Mar.

264

A. Fl.

Mar.

269

A. Fl. *pp* *Background*

Mar. *p* *mf* *Foreground*

272

A. Fl. *p*

Mar. *p*

275

A. Fl.

Mar.

280

A. Fl. *f* *mp*

Mar. *f* *mp*

284

A. Fl.

Mar.

289

A. Fl.

Mar.

296

A. Fl.

Mar.

303

A. Fl.

Mar.

rit.

rit. (to triplets)

310 **Tempo**

A. Fl.

Mar.

318 **Very fast** (♩ = 136 →) **Tempo**

A. Fl.

Mar.

321 *rubato* ----- *espressivo*

A. Fl.

Mar.

327

A. Fl.

Mar.

333 $\text{♩} = 110 - 120$ *distant*

A. Fl.

Mar. $\text{♩} = 110 - 120$ *distant* *pp*

338 *poco rit.* *ord.* *Poco più mosso* ($\text{♩} = 133 / \text{♩} = 88$)

A. Fl.

Mar. *poco rit.* *ord.* *Poco più mosso* ($\text{♩} = 133 / \text{♩} = 88$)

342 *accel.* *ff*

A. Fl.

Mar. *accel.* *ff*

346 $\text{♩} = 100$ ($\text{♩} = 200$)

A. Fl. *p*

Mar. *f* $\text{♩} = 100$ ($\text{♩} = 200$) *p*

368

A. Fl.

Mar.

371

A. Fl.

Mar.

376

A. Fl.

Mar.

383

A. Fl.

Mar.

388

A. Fl.

Mar.

Musical score for measures 388-392. The A. Fl. part features a melodic line with slurs and triplets. The Mar. part features a bass line with triplets and sextuplets. The time signature changes from 12/8 to 2/4 and back to 12/8.

393

A. Fl.

Mar.

Musical score for measures 393-395. The A. Fl. part features a melodic line with slurs. The Mar. part features a bass line with triplets. The time signature changes from 12/8 to 3/4 and back to 2/4.

396

A. Fl.

Mar.

Musical score for measures 396-398. The A. Fl. part features a melodic line with slurs. The Mar. part features a bass line with triplets. The time signature changes from 2/4 to 12/8.

399

A. Fl.

Mar.

Musical score for measures 399-401. The A. Fl. part features a melodic line with slurs and accents. The Mar. part features a bass line with triplets and a (6/4) marking. The time signature changes from 12/8 to 3/4 and 2/4.

402

A. Fl.

Mar.

Musical score for measures 402-406. The flute part features a melodic line with triplets and slurs. The maracas part provides a rhythmic accompaniment with triplets. The time signature is 3/4.

407

A. Fl.

Mar.

Musical score for measures 407-411. The flute part continues with a melodic line, changing to a 2/4 time signature. The maracas part continues with triplets. The time signature is 3/4.

412

A. Fl.

Mar.

Musical score for measures 412-415. The flute part features a melodic line with triplets and slurs, changing to a 2/4 time signature. The maracas part continues with triplets. The time signature is 3/4.

416

A. Fl.

Mar.

Musical score for measures 416-419. The flute part features a melodic line with triplets and slurs, changing to a 3/4 time signature. The maracas part continues with triplets. The time signature is 3/4.

420

A. Fl.

ossia:

Mar.

ossia (if flute chooses the alternative)

423

A. Fl.

ff

Mar.

ff

427

A. Fl.

Mar.

432

A. Fl.

Mar.

437

A. Fl.

Mar.

(Keep moving)

440

A. Fl.

Mar.

445

A. Fl.

Mar.

451

A. Fl.

Mar.

456

A. Fl.

Mar.

462

A. Fl.

Mar.

467

A. Fl.

Mar.

rit. a

473 $\text{♩} = 85 - 92$ ('Tempo I')

A. Fl. *mp*

Mar. *< mp*

477

A. Fl. *f* subito *mp*

Mar. *f* subito *mp*

481

A. Fl. subito *mp*

Mar. subito *mp*

486

A. Fl.

Mar.

491 (3/4)

A. Fl. Mar.

Detailed description: This system contains measures 491 to 494. The A. Fl. part starts with a treble clef and a key signature of one sharp (F#). The first two measures are in 6/8 time, and the last two are in 3/4 time. The Mar. part consists of a grand staff with treble and bass clefs. The bass line is mostly silent, with some notes in the final measure.

495

A. Fl. Mar.

Detailed description: This system contains measures 495 to 498. The A. Fl. part starts with a treble clef and a key signature of one flat (Bb). The first two measures are in 2/4 time, and the last two are in 3/4 time. The Mar. part consists of a grand staff with treble and bass clefs. The bass line is mostly silent, with some notes in the final measure.

500

A. Fl. Mar.

Detailed description: This system contains measures 500 to 505. The A. Fl. part starts with a treble clef and a key signature of one flat (Bb). The entire system is in 2/4 time. The Mar. part consists of a grand staff with treble and bass clefs. The bass line is mostly silent, with some notes in the final measure.

506

A. Fl. Mar.

Detailed description: This system contains measures 506 to 509. The A. Fl. part starts with a treble clef and a key signature of one flat (Bb). The first two measures are in 4/4 time, and the last two are in 2/4 time. The Mar. part consists of a grand staff with treble and bass clefs. The bass line is mostly silent, with some notes in the final measure. Dynamics include *f* and *subito mp*.

511

A. Fl.

Mar.

518

A. Fl.

Mar.

522

A. Fl.

Mar.

526

A. Fl.

Mar.

529

A. Fl.

Mar.

533

molto rall. $\text{♩} = 52$

A. Fl.

Mar.

540

$\text{♩} = 65$
approaching from a distance

A. Fl.

pp

Mar.

$\text{♩} = 65$
approaching from a distance

pp

542

A. Fl.

Mar.

p

mp

544

A. Fl. *poco piu mosso* (♩ = 75) *mp*

Mar. *poco piu mosso* (♩ = 75) *mp*

546

A. Fl.

Mar.

548

A. Fl.

Mar.

550

A. Fl. *rall.* $\frac{3}{4}$

Mar. *rall.* $\frac{3}{4}$

552 $\text{♩} = 72$ rit. Tempo rit.

A. Fl. mp $\text{♩} = 72$ rit. Tempo rit.

Mar. mp rit. Tempo rit.

555 Tempo rit. $\text{♩} = 60$ Meno mosso p

A. Fl. Tempo rit. Meno mosso p

Mar. Tempo rit. Meno mosso p

559 Più mosso $\text{♩} = 85$ Meno mosso rit. $\text{♩} = 52$ accel.

A. Fl. Più mosso $\text{♩} = 85$ Meno mosso rit. $\text{♩} = 52$ accel.

Mar. Più mosso $\text{♩} = 85$ Meno mosso rit. $\text{♩} = 52$ accel.

564 f molto

A. Fl. f molto

Mar. f molto

568 $\text{♩} = 120$ ($\text{♩} = 180$)

A. Fl. *ff*

Mar. *ff*

572

A. Fl.

Mar.

576 *(Sempre senza rit.)*

A. Fl. *dim.* *(p)*

Mar. *dim.* *(p)* *(Sempre senza rit.)*

579

A. Fl. *pp* *p* *ppp*

Mar. *pp* *p* *ppp*