BRUCE REIPRICH

FLOWING WATERS
CARESS FALLEN PETAL

for
piano and orchestra
"Flowing Waters Caress Fallen Petal" was premiered on 23 January 2015 by pianist Vicki Ray with Elizabeth Schulze conducting the Flagstaff Symphony Orchestra.

Duration: c. 23 minutes
INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone

4 Percussion
  I  Vibraphone
  II  Glockenspiel, 2 Cymbals, Chimes
  III  Crotale (2 octaves), 2 Triangles, Tam-tam
  IV  6 Medium/Large Button Gongs, Bass Drum

Harp
Solo Piano
Strings

The Percussion III crotale part may be played on a single-octave set with appropriate octave transpositions.

A second piano prepared in advance should be used for the cadenza.

\[ \text{crescendo dal niente} \]
\[ \text{decrescendo al niente} \]

The score is written at actual pitch except for the glockenspiel, crotale and double bass.
A curious thing happened while I was finishing my work on the solo piano version of this piece. I was searching for a title, one that I wanted to convey a sense of warmth and gentle flow. While in Massachusetts, I visited a pond where I used to hike with my mother and father and their dog. While walking along the shoreline, I noticed what I thought was a most ugly creature swimming toward me underwater. What could it be, an unusually large bullfrog? To my surprise it turned out to be a very beautiful muskrat that continued parallel to my course at about fifteen feet while playfully diving and surfacing for air in gentle alternation. After about five minutes it disappeared into a grove of willows. Under a clear blue sky with a gentle breeze and a warm sun, that moment was imbued with great quietude, beauty and wonder. I am certain the muskrat had the spirit of my father and I hope this piece has some of that as well.

Bruce Reiprich
FLOWING WAVES CARESS FALLEN PETAL
for Piano and Orchestra
for Vicki Ray and Elizabeth Schulze
rall. A tempo
accel. rall. A tempo

BRUCE REIPRICH

DREAMLIKE MOLTO RUBATO

Flute
Oboe
Clarinet in B
Horn in F
Trumpet in C
Trumpet
Bass Trombone
Vibraphone
Glöckenspiel
Percussion
Cymbals (2)
Crates
Triangles (2)
Tom-tom
Button Drum
Harp
Solo Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

DREAMLIKE MOLTO RUBATO

ppp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

DREAMLIKE MOLTO RUBATO

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp

A tempo
accel.
rall.
A tempo
rall.
A tempo

pp
A tempo \( \frac{A}{4} \)
poco accel.

Fl.
Ob.
Bb.Cl.
Bsn.

Hn.
C Tpt.
Tbn.
B Tbn.

1.
Poco accel.
Damp glockenspiel

2.
Twinkle, twinkle, little star -
Damp

3.
Hard mallet -
Damp

4.

Piano

A tempo \( \frac{A}{4} \)
poco accel.

Vln. 1
Vln. II
Vln.
Vc.

Bb.T.
Db.

A tempo \( \frac{A}{4} \)
poco accel.
DREAMLIKE, VERY FLEXIBLE
Poco più mosso

Fl.

Ob.

Bs.Cl.

Bsn.

Hn.

C Tpt.

Hn.

Vln. I

Piano

Vln. II

Bsn.

Ob.

Cl.

Vc.

Hp.

D.B.
accel. poco rall. A tempo accel. rall. Poco meno mosso

Fl.
Ob.
Bs.Cl.
Bsn.

Hn.

C Tpt.

Tbn.
B. Tbn.

Hn.

2.
3.
4.

Hp.

Piano

Vln. I
Vln. II
Vln.
Vc.
D.B.
poco rall.  

rall.
Very free and independent of the orchestra.

Maintain independence.

Freely rearrange figures from the previous line. Bisbigliando.

Approximate entrance used by conductor.

Approximate entrance used by conductor.

Random striking of gongs at a moderate tempo independent of the orchestra.
Poco meno mosso

Fl.

Ob.

Bassoon

C. Tpt.

Tbn.

Bass Tbn.

Piano

Poco meno mosso

Poco meno mosso

Vln. I

Vln. II

Vln.

Vc.

D.B.
Poco più mosso \( \frac{\dot{\bullet}}{\dot{\bullet}} \)  

\( \text{rall.} \)  

\( \text{A tempo} \)
VERY GENTLY

Fl.

** independently touch at necessary but avoided predictable patterns. Notes may be omitted to accommodate breaths.

Ob.

Br.-Cl.

Bsn.

Vln. I

C Tpt.

Vln. II

Bsn.

Hp.

Hn.

C Tpt.

Tbn.

P.

B. Thn.

1.

2.

3.

4.

Hp.

Piano

Vln.

Vlc.

Db.

** Color the sustentation of the notated pitch by independently playing gently (independently sounds more as slightly accented puff instead of MP). Very the length of each sound but play none shorter than an eighth note; no longer than a trivial half note. Play -quarterly. Breathe impasquidity.

Play given pitches randomly in irregular rhythm and at a moderate tempo. Include occasional grace notes.

* Color independently touch play the sustentation of the notated pitch with occasional MP beyond melody. Trills should range from a quarter note to a quarter note in total duration and should be used quarterly. The rate should be as limited a break as possible between the sustained tone and the interval.
I CADENZA SENZA TEMPO

Fl.
Ob.
Bb.Cl.
Bsn.

Hn.  
C Tpt.

Tbn.
B. Tbn.

Hp.

1.  
2.  
3.  
4.  

Piano

Vln. I
Vln. II
Vln.
Vc.
D.B.

Circled numbers indicate entrances and releases cued by the conductor.

Play "prepared" short groups of trills and tremolos rapidly and in a sporadic manner in any register and with any volume.
II \[ \text{SENZA TEMPO} \]

III \[ \text{SENZA TEMPO} \]

Conductor cues anywhere within Section III.

Enter freely and immediately after conductor cues woodwinds and brass.

As loud and as long as possible.

Piano

VIln. I

VIln. II

VIln.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Hp.

II \[ \text{SENZA TEMPO} \]

III \[ \text{SENZA TEMPO} \]

Flute, oboe, bass clarinet, and bassoon play independently and very slowly using bows, superball, and very sparse, spodic strikes with hard rubber and metal sticks. Enter after immediately before section II starts or soon after this section (III) begins. Always l.v.

Slowly rub hands across the head of the bass drum.

Strike the wood of the piano anywhere with hands (e.g., knuckles, palms) or implements (e.g., mallets, metal sticks). Improvisation is based upon figures a.-h. Repeat, rearrange and vary these figures at will. Invent new figures. Play at any speed, volume and with any degree of density. Always play sporadically and in a discontinuous manner with various degrees of space between gestures.
Gradually move to vibes.
Gradually move to glock.
Gradually move to crotales.
Continue as before.

Gradually move to inside of piano with emphasis on metallic sounds (e.g., tuning pegs struck with metal or plastic mallets, strings plucked with fingernails or stiff plastic card).

Gradually move in a spare and sporadic manner.

Play given notes in any order and in a spare and sporadic manner.
B. Tbn.

Vln. II

B

Vln. I

Piano

C Tpt.

D.B.

Tbn.

Bsn.

Vla.

Hp.

Ob.

Cl.

Vc.

Hn.

Fl.