

Concerto for Piano and Chamber Orchestra

by

Elliot Sneider

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2013 by the
Graduate Supervisory Committee:

Rodney Rogers, Chair
James DeMars
Glenn Hackbarth
Theodore Solis

ARIZONA STATE UNIVERSITY

December 2013

©2013 Elliot AB. Sneider
All Rights Reserved

ABSTRACT

Concerto for Piano and Chamber Orchestra was conceived in February of 2013, and conceptually it is my attempt to fuse personal expressions of jazz and classical music into one fully realized statement. It is a three movement work (fast, slow, fast) for 2 fl., 2 ob., 2 cl., bsn., 2 hrn., 2 tpt., tbn., pno., perc., str. (6,4,2,2,1). The work is approximately 27 minutes in duration.

The first movement of the Concerto is written in a fluid sonata form. A fugato begins where the second theme would normally appear, and the second theme does not fully appear until near the end of the solo piano section. The result is that the second theme when finally revealed is so reminiscent of the history of jazz and classical synthesis that it does not sound completely new, and in fact is a return of something that was heard before, but only hinted at in this piece.

The second movement is a kind of deconstructive set of variations, with a specific theme and harmonic pattern implied throughout the movement. However, the full theme is not disclosed until the final variation. The variations are interrupted by moments of pure rhythmic music, containing harmony made up of major chords with an added fourth, defying resolution, and dissolving each time back into a new variation.

The third movement is in rondo form, using rhythmic and harmonic influences from jazz. The percussion plays a substantial role in this movement, acting as a counterpoint to the piano part throughout. This movement and the piece concludes with an extended coda, inspired indirectly by the simple complexities of an improvisational piano solo, building in complexity as the concerto draws to a close.

DEDICATION

I dedicate this dissertation to the endless encouragement from my incredible family. Unwaveringly supporting me every day has been my wife, Nicole, without whom I could have never accomplished this goal. Offering all of the motivation I ever needed has been my daughter, Dylan, who was six weeks old when I began the DMA process and moved to Arizona from New York City. Mom, Dad, Howie, Gwen, Grandma, Nana, Darlene and Ann have all understood the difficulties we have assumed in this return to academia and have believed in this decision every step of the way. Finally, I dedicate this to my grandfather Harold “Red” Bryan, who would have been enormously proud of my accomplishment.

ACKNOWLEDGMENTS

I would like to thank my committee members, in particular Dr. Rodney Rogers for his patient reassurance and detailed guidance through the dissertation process; Dr. James DeMars for encouraging me as a composer/pianist, giving me the confidence to write a concerto, and providing insightful feedback on the piece and the research paper; Dr. Ted Solis for the education on the history and philosophy of ethnomusicology, which has been indispensable to my current understanding of music; and Dr. Glenn Hackbarth for his steady, positive feedback and advice.

Additionally I would like to acknowledge the influence of Hankus Netsky, who taught me a respect for music of all types, and exemplifies the performer/scholar I hope to become. I have been blessed with a number of additional compositions teachers who have encouraged me to explore the different facets of my musical personality while also imbuing me in the tradition of classical composition: Michael Gandolfi, Marc Antonio-Consoli, Roshanne Etezady; as well as teachers in the jazz idiom that taught me the constraints and ultimately the great freedom inherent in jazz and blues music: Beth Seperak, Bevan Manson, Danilo Perez, Paul Bley, and Nanette Natal. I would like to thank Dr. Kay Norton and Dr. Larry Starr for providing meaningful feedback on my blues research. I would be remiss to not mention the influence of composer Andrew Waggoner, who is an inspiration for his dedication to improvisation and its role in modern classical performance and composition, and who once gave me two cassette tapes that changed my life, one containing Charlie Parker's combo recordings and one containing Miles Davis' *In A Silent Way*. Last but not least I would like to acknowledge the influence of my first piano teacher, Richard Smernoff, who for 10 years successfully parried my desire to play blues and jazz with encouragement in my interpretations of Beethoven and Chopin.

TABLE OF CONTENTS

	Page
CONCERTO FOR PIANO AND CHAMBER ORCHESTRA	1
Program Notes	3
Instrumentation	4
Movement I	5
Movement II	51
Movement III	82
BIOGRAPHICAL SKETCH	131

ELLIOT SNEIDER

CONCERTO

FOR PIANO AND CHAMBER ORCHESTRA

(c) 2013, Elliot AB. Sneider Publishing [SESAC]

This score is not to be reprinted or copied without the composer's expressed written permission

PROGRAM NOTES

Concerto for Piano and Chamber Orchestra was conceived in February of 2013, and conceptually it is my attempt to fuse personal expressions of jazz and classical music into one fully realized statement.

Originally I planned to write the first movement in sonata form with a double exposition, a reflection of the ritornello concept that was so often used in classical and romantic piano concertos. This formal concept ended up only influencing the composition, with the final product being a more fluid form. A fugato begins where the second theme would normally appear, and the second theme does not fully appear until near the end of the solo piano section. The result is that the second theme when finally revealed is so reminiscent of the history of jazz and classical synthesis that it does not sound completely new, and in fact is a return of something that was heard before, but only hinted at in this piece.

The second movement is a kind of deconstructive set of variations. I worked from a specific theme and harmonic pattern which is implied throughout the movement. However, the full theme is not disclosed until the final variation. The variations are interrupted by moments of pure rhythmic effectual music, containing harmony made up of major chords with an added fourth, defying resolution, and dissolving each time back into a new variation.

The third movement is in rondo form, using rhythmic and harmonic influences from jazz. The percussion plays a substantial role in this movement, acting as a counterpoint to the piano part throughout. This movement and the piece concludes with an extended coda, inspired indirectly by the simple complexities of an improvisational piano solo, building in complexity as the concerto draws to a close.

The Concerto is built from long melodies, expansive harmonic motion, and formal concepts. Despite the jazz influences, a pianist performing this piece need not be comfortable improvising in jazz. In fact, it is unnecessary and is not required for any performance. The decision to exclude improvisation from this piece was a difficult one, and was not done without reservation. I cherish improvisation as an element of performance and a way of generating new interactions and ideas. However, I ultimately decided that the jazz influence I was looking for was not the performance practice of jazz, but something else. Although an improviser could no doubt create some beautiful, emphatic additions to this piece, I have written every note and encourage a performance of the score. That being said, I am a firm believer in the connection of interpretation to improvisation, and encourage all interpreters of this piece to approach it with the recognition that their input is essential to bring the piece to life, and should not be afraid to fully engage their own concept of music in performing the written page.

Elliot Sneider
November 2013

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Bb Clarinets (1st and 2nd doubling A Clarinet)
Bassoon

2 Horns in F
2 Trumpets in Bb
Trombone (doubling Bass Trombone)

Piano

Percussion*

6 First Violins
4 Second Violins
2 Violas
2 Violoncellos
Contrabass

*Percussion (One Performer):

Bass Drum
Crotales
Cymbals
Snare Drum
Timpani
Tubular Bells
Vibraphone

Duration : approximately 27 minutes

Movement I - approximately 11 minutes

Movement II - approximately 7 minutes

Movement III - approximately 9 minutes

8 ♩ = ca.100 molto rall.

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno. ♩ = ca.100 molto rall.

repeat six-note figure, speeding up until m. 11

sus. cymbal

p

ff

*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp*

accel.

Fl.
 Ob.
 Eng. Hn.
 Cl. in A
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc.
 Pno.
p *mf* *f*
 * Led *
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Con moto ($\text{♩} = \text{ca. } 72$)

rit.

12 **A**

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. in A *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn.

Perc. *mp* sus. cymbal

A **Con moto** ($\text{♩} = \text{ca. } 72$)

rit.

Pno. *ffz* *mp* bring out l.h.

Vln. I *mp* unis. *spicc.*

Vln. II *mp* unis. *spicc.*

Vla. *mp* unis.

Vc. *mp* unis. non div. *div.*

Cb. *mp*

Andante (♩ = ca.100)

18

Fl. *f* *sf* *sf*

Ob. *f* *sf* *sf*

Eng. Hn. *f* *sf* *sf*

Cl. in A *f* *sf* *sf*

Bsn. *f* *mf* *f* *p*

Hn. *mp*

Tpt. *mf*

Tbn. *mp*

Perc. Timpani *p* *sfz*

Andante (♩ = ca.100)

Pno. *f* *sfz*

Vln. I *non spicc.* *3*

Vln. II *non spicc.* *3*

Vla. *3*

Vc. *non div.* *3* *div.* *3*

Cb. *3*

Moderato fantasico (♩ = ca.140)

B

Musical score for woodwinds and percussion. The score includes staves for Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The Flute and Oboe parts begin with a dynamic marking of *f* and include an *a. 2.* marking. The other instruments are marked with rests.

Moderato fantasico (♩ = ca.140)

B

con spirito

Musical score for strings and piano. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Piano part features a complex rhythmic pattern with triplets and dynamic markings of *mf*, *sfz*, *f*, and *mp*. The string parts are marked with rests.

30

Fl. *mp* 3 3 *mf* *f* *mf* 1.

Ob. *mp* 3 3 *mf* 3

Eng. Hn. *mf* 3

Cl. in A *mf* a 2

Bsn.

Hn.

Tpt.

Tbn. *mf*

Perc. To S. D. *mp*

Pno. *f* *f* 3

Vln. I pizz *mf*

Vln. II pizz *mf*

Vla. pizz *mf*

Vc. pizz *mf*

Cb. pizz *mf*

36

Lightly
a 2

Fl. *pp* *f*

Ob. *pp*

Eng. Hn. *mp* *pp*

Cl. in A *mp* *pp* a 2

Bsn. *mp* *pp*

Hn. *mf* *mp*

Tpt. *sfz* *mp* 1.

Tbn. *mp*

Perc. Snare Drum *p* 3 3 3 3 3

Lightly
(w snare drum)

Pno. *p* *mf* 3 3 3 3 3

Vln. I arco *p* *pp*

Vln. II arco *p* *pp*

Vla.

Vc.

Cb.

40

Fl. *mp*

Ob. *mp* *fp*

Eng. Hn. *mp* *fp*

Cl. in A *mp*

Bsn.

Hn. *mp* *a 2*

Tpt. *mp*

Tbn. *sfz* *mf*

Perc. *mf* Cymbals *mf*
snare drum *p* *f*

Pno. *f* *mf*

Vln. I *mf* pizz *arco* *mp*

Vln. II *mf* pizz *arco* *mp*

Vla. *sfz* *mf* *arco* *mp*

Vcl. *sfz* *mf* *arco* *mp*

Cb. *sfz* *mf* *arco* *mp*

46 **rit.** **C** **Meno mosso** (♩ = ca.96)

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Bass Drum

p

rit. **C** **Meno mosso** (♩ = ca.96)

f

con larghessa

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

mf

p

mf

p

mf

p

51 *mp* *a²* *3* *sub. f* **molto accel.**

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc. *f* *Timpani* *To S. D.* *f* **molto accel.**

Pno. *con brio* *sub. ff* *ff* *f*

Vln. I *f* *solo* *p*

Vln. II *f*

Vla.

Vc.

Cb. *f*

Allegro (♩ = ca.144)

56 **D**

Pno. *mf* *mp* *p*

Vln. I *mf* *mp*

Vln. II solo *mf*

Vla. solo *mf* unis., div. *p* *sfz*

Vc. solo *mf*

Cb.



64

Pno. *pp*

Vln. I *f* *mf*

Vln. II pizz

Vla. *p* unis. *f*

Vc. pizz *sfz*

Cb.

68 *very light, staccato*

Pno. *mp* *pp* *ppp*

Vln. I *tutti* *mf* *f*

Vln. II *tutti* *mf* *f*

Vla. *tutti* *mf*

Vc. *tutti* *mf*

Cb. *arco* *f*



73 **E**

Pno. *f legato*

Vln. I *mf* *f* *arco*

Vln. II *mf* *f* *arco*

Vla. *pizz* *mf* *f* *arco*

Vc. *arco* *f* *pizz* *mf* *f* *arco*

Cb. *f*

poco rit. . . . Più mosso (♩ = ca.132)

78

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc. Snare Drum

Pnc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

mp *f* *mf* *f* *mf* *f* *mf*

mp *f* *mp*

mp *f* *mp*

poco rit. . . . Più mosso (♩ = ca.132)

Detailed description: This page of a musical score covers measures 78 to 83. It features a full orchestra and piano. The woodwinds (Flute, Oboe, English Horn, Clarinet in A, Bassoon) and brass (Horn, Trumpet, Trombone) parts are mostly silent, with the Flute playing a melodic line starting in measure 79. The Percussion part features a Snare Drum pattern starting in measure 79. The Piano part has a complex texture with multiple voices, including arpeggiated chords and melodic lines. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) provide a rhythmic and harmonic foundation. The tempo marking 'poco rit. . . . Più mosso' with a quarter note equal to approximately 132 beats per minute is indicated at the top and bottom of the page. Dynamic markings such as *p*, *mf*, *mp*, and *f* are used throughout to indicate volume levels.

84

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf*

mp *f* *mp*

88

Fl. *p* *mf* *p* *f*

Ob.

Eng. Hn.

Cl. in A *p* *mf* *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Perc. *ff* *ff* b.d.

Pno. *f* *mf* *ff*

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

F

G 101 Andante (♩ = ca.100)

Fl. *espress.*
mf 3 *f* 3

Ob.

Eng. Hn.

Cl. in A *espress.*
1. *mf* 3 3 3 *f*

Bsn. *espress.*
mf 3 *f*

Hn.

Tpt.

Tbn.

Timpani
Perc. *mf* < *f*

G Andante (♩ = ca.100)

Pno. *p*

Vln. I flautando *pp* div.

Vln. II flautando *pp*

Vla. flautando *pp*

Vcl. flautando *pp*

Cb. flautando *pp*

Fl. -
Ob. -
Eng. Hn. *espress.*
mf 3 *dim.* 3 *mp* 3
Cl. in A *a 2*
mf 3 *dim.* 3 *mp* 3
Bsn. *mf* 3 *dim.* 3 *mp* 3
Hn. -
Tpt. -
Tbn. -
Perc. -
Pno. *mf* * *mf* * *mf* * *mf* * *mf* * *mf* * *mf* *
Vln. I *mf*
Vln. II *mf*
Vla. *mf*
Vc. *mf* *div.*
Cb. *mf*

H Agitato

114

Fl. *mp* ^{a 2}

Ob. *mf* *mp*

Eng. Hn. *mp* *mp*

Cl. in A *mp*

Bsn. *mf*

Hn. *mf* *mp*

Tpt. *mf* *mp* 1. harmon mute *f* 3

Tbn. *mf* *f*

Perc. Timpani *mf* to B. D.

Pno. *f* *mf* *f* 3 *mf* *f*

Vln. I nat. unis. *mp* *mf*

Vln. II nat. *mp* *mf*

Vla. nat. *mp* *mf* *f*

Vc. nat. unis. (6) *mf*

Cb. nat. *f*

120

Fl. *mf* 3

Ob. *mf*

Eng. Hn.

Cl. in A *mf* 3

Bsn. *mp*

Hn.

Tpt. 1. 3

Tbn. *mf*

Perc. b.d. *pp* *mf* *p* *p* *mf* *p*
 To Cym. Sus. cymbal tip of stick on bell

Pno. *mf* *f*

Vln. I solo 3

Vln. II

Vla.

Vc. *pp*

Cb. *f* *pp*

J
129 a 2

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. in A *p* *mf*

Bsn.

Hn. *sfz* *sfz*

Tpt.

Tbn. *sfz* *sfz*

Perc. nat. crash w/ mallet *f*

Pno. *sfz* *sfz*

Vln. I solo *f*

Vln. II altri *mp* *sfz* *sfz*

Vla. *mp*

Vc. *mp*

Cb. *mp*

131

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Eng. Hn. *cresc.* *f*

Cl. in A *cresc.* *f*

Bsn.

Hn. *sfz* *sfz*

Tpt. *fp* *fp* *mp* *p*
nat. a 2

Tbn. *sfz* *sfz* *fp* *fp* *mp* *p*

Perc. *mp*
To B. D. Bass Drum

Pno. *sfz* *mf* *sfz* *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla.

Vc. *mf*

Cb. *mf*

134

Fl. *cresc.*

Ob. *cresc.*

Eng. Hn. *cresc.*

Cl. in A *cresc.*

Bsn.

Hn. *sfz*

Tpt. *fp fp mp > p fp fp mp > p fp fp mp > p*

Tbn. *fp fp mp > p fp fp mp > p fp fp mp > p*

Perc. b.d.

Pno. *sfz sfz sfz*

Vln. I *unis. mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

K 137 *poco rit. .*

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. in A *ff*

Bsn. *ff*

Hn.

Tpt. *f*

Tbn.

Perc. Tubular Bells *f*

To Timp. *f*

Timpani *f*

Pno. *ff* *sfz* *mp* *poco rit. .*

Vln. I *f* *div. 3, 4* *mp*

Vln. II *f* *div. 1, 2* *mp*

Vla. *f* *2* *mp*

Vc. *f* *1* *mp*

Cb. *f* *mp*

L *a tempo*

1-43

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc. *(tub. bells)*

Pno.

f

mf

p

mf

p

unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 rubato, freely molto rall.

Perc. *f*

Pno. rubato, freely molto rall.

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Cb. *mf* *ppp*

Ad libitum
delicatissimo

149 *ppp*

Pno.

M Molto moderato (♩ = ca.90)

153 SOLO *mf*

Pno.

Pno

sfz

sf

Pno

171

sfz

sf

Pno

174

sfz

sf

Pno

176

sfz

sf

Pno

178

molto rubato *a tempo* *molto rubato* *a tempo*

ff

Pno

180

molto rit.

sfz

sf

182 **O** Moderato (♩ = ca.100)
Deliberately

mf

*Red * Red * cont. sim.*



186

sfz sfz sfz



190 **molto rall.**

Red



194 **P** Piu mosso (♩ = ca. 130)

ff mp

Red



198

fff mp

*Red **

206 **molto rall.**

Fl. *mf*

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn. *f*

Tpt.

Tbn.

Perc.

Pno. **molto rall.**

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *ff* *mp* *ff* *f*

mf *mp*

div. 1, 2
div. 3, 4
div. 5, 6

pp *pp* *p* *p*

228

Fl. *f* 1. 3 3

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn. 1. *mp* *mp*

Tpt.

Tbn.

Perc. *mf* *mp* *p*

Pno.

Vln. I (tr)

Vln. II (tr)

Vla. (tr)

Vc.

Cb.

235

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc. To B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

249

Fl. *mp* *mf* *mp* **Lightly**

Ob. *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. in A *mp* *mf* *div.*

Bsn. *mp*

Hn. *mf* *espress.*

Tpt. *mf* *espress.*

Tbn.

Perc.

Pno. *ff* *sub mf* **Lightly**

Vln. I *sfz* *sfz* *mf*

Vln. II *sfz* *sfz* *mf*

Vla. *sfz* *sfz* *mf*

Vc. *sfz* *sfz* *mf* *unis.* *f*

Cb. *sfz* *sfz* *mf* *f*

255

Fl.

Ob.

Eng. Hn.

Cl. in A

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

espress.

espress.

let ring

ff

ff

p

poco dim.

mf

mf

sfz

f

f

f

U Moderato fantasico (♩ = ca.140)

accel.

267

Fl.
Ob.
Eng. Hn.
Cl. in A
Bsn.
Hn.
Tpt.
Tbn.

Timpani

Perc.

U Moderato fantasico (♩ = ca.140)

accel.

Pno.
Vln. I
Vln. II
Vla.
Ve.
Cb.

268 $\text{♩} = \text{ca. } 176$ *molto rall.*

Fl. *mf* *f*

Ob. *mf* *f*

Eng. Hn. *mf* *f*

Cl. in A *mf* *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp.

Pno. $\text{♩} = \text{ca. } 176$ *molto rall.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco *f*

Cb. arco

V **Maestoso sostenuto** (♩ = ca.58)

271

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. in A *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn.

To Timp.
Timp. *fp*

V **Maestoso sostenuto** (♩ = ca.58)

Pno. *ff* *sfz* *sfz* *sfz*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp*

273

Fl. *mp* *sfz*

Ob. *mp* *sfz*

Eng. Hn. *mp* *sfz*

Cl. in A *mp* *sfz* *sfz*

Bsn. *mp* *f* *sfz*

Hn. *mp* *sfz* *sfz*

Tpt. *mp* *sfz*

Tbn. *mp* *f* *sfz*

Timp. *mp* *fp* *f* *sfz* *p*

Pno. *ff* *sfz*

Vln. I *mp* *fp* *sfz* *sfz* *sfz* *sfz*

Vln. II *mp* *fp* *sfz* *sfz* *sfz*

Vla. *mp* *fp* *fpp* *ppp*

Vc. *mp* *fp* *sfz* *sfz* *sfz*

Cb. *mp* *fp* *sfz* *sfz* *sfz*

div. non div. pizz

div. non div. pizz

pizz

pizz

* *ppp*

II

Grave con Variazioni, delicato (♩ = ca.40)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Bass Trombone

Percussion Timpani F, A, B, E

Grave con Variazioni, delicato (♩ = ca.40)

Piano

Violin I

Violin II

Viola

Violoncello

Contrabasso

mf

p

mp

r.h.

3

8^{va}

9

1.

p

Fl.

Ob.

Cl. in Bb

p

Bsn.

Vibraphone

Perc.

p Re_0

* Re_0 *

Pno.

* Re_0

Vln. I

con sord

pp *mp*

Vln. II

con sord

pp *mp*

Vla.

con sord

pp *mp*

Vc.

pp *mp*

Cb.

pp *mp*

W

rit. a tempo (♩ = ca.40)

16

Fl. *pp* *mf*

Ob. 1. *mp*

Cl. in Bb *mp*

Bsn. *mp*

Perc. (*Tib.*) *pp* Quiet throughout *p* *

Pno. *mf* *p* r.h. *

Vln. I *pp* *pp* *mf*

Vln. II *pp* *mf* *mp* *mf*

Vla. *pp* *mf* *mp*

Vc. *pp* *ppp*

Cb. *mf* *pp* *mp*

23 rit.

Fl. *mp* *mf* *a 2* *3*

Ob. *pp* *mp* *a 2* *3*

Cl. in Bb *mf* *mp* *a 2* *3*

Bsn. *mp* *3*

Perc. (*Vib.*) *sed* * *sed* * *sed* * *sed* * *sed* * *sed* * *sed* * *sed* * *sed* *

Pno. *f* *mp* *mf* *p* *rit.* * *sed* * *sed* *

Vln. I *mp* *mf* *p* *mp* *p*

Vln. II *p* *mf* *mp* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *con sord* *pp* *mp*

Cb. *pp* *mp* *3*

X a tempo (♩ = ca.40)

30

Fl. *mf*

Ob.

Cl. in Bb

Bsn. *mf*

Hn. in F *mp*

Tpt. *mp*

B. Tbn.

X a tempo (♩ = ca.40)

Pno. *mp* *mf*

Vln. I *mf* *pp*

Vln. II *mf* *pp* *div.* *unis.*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

39

Fl. *mp* a 2

Ob. *mp* a 2

Cl. in Bb *mp* a 2

Bsn. *mp*

Hn. in F *mp* < *mf* > *p*

Tpt. *mp* < *mf* > *p*

B. Tbn. *mp* < *mf* > *p*

Perc. (*Vib.*) *f*

Pno. *f* *mf* *mp* *cresc.*

Vln. I *mf* *p* senza sord

Vln. II *mp* senza sord

Vla. *mp* senza sord

Vc. *mp* senza sord

Cb. *mp* senza sord

Y

Red * Red *

rit.

45

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt.
B. Tbn.

rit.

Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Za tempo (♩ = ca.80)

49

Fl. *p*

Ob. *p*

Cl. in Bb

Bsn.

Hn. in F *legato a 2* *pp* *legato a 2* *mf* *n*

Tpt. *p*

B. Tbn.

Perc.

Perc. *(Vib.) molto espress. pp*

Za tempo (♩ = ca.80)

Pno. *mf* *f*

Vln. I *pizz* *f leggiero*

Vln. II *pizz* *f leggiero*

Vla.

Vc.

Cb. *pizz* *mf leggiero* *p*

51

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Crot)

Perc. (Tib.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

n

mp

f

mp

f

f

Detailed description: This page of a musical score covers measures 51 and 52. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet (Tpt.), and Trombone (B. Tbn.). The percussion section features Crotales (Crot) and Vibraphone (Tib.). The piano (Pno.) part is written in two staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *pp* (pianissimo) to *f* (forte). The score shows a complex texture with many notes and rests across the two measures.

53

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. in Bb *mp* *mf* *mp*

Bsn. *f*

Hn. in F *mp* *mf* *mp*

Tpt.

B. Tbn.

Perc. (Crot.)

Perc. (Vib.)

Pno. *f* *p*

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *p* *f* *p* *mp*

Red *

56

Fl. *mp* *mf* *mp* *f*

Ob. *mp* *mf* *mp* *mp* *mf* *mp*

Cl. in Bb *mp* *mf* *mp* *f*

Bsn.

Hn. in F *mp* *mf* *mp*

Tpt.

B. Tbn.

Perc. (Crot) To Cym.

Perc. (Vib.)

Pno. *f* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb. *f* *mp* *f* *mp*

58 rit.

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso (♩ = ca.84)

61

Fl. *f espress.*

Ob. *f espress.* a 2

Cl. in Bb *f espress.* a 2

Bsn. *f espress.*

Hn. in F *p* *cresc.*

Tpt. *p* *cresc.*

B. Tbn. *p* *cresc.*

Perc. (Vib.) *Red.* *

Meno mosso (♩ = ca.84)

62

Pno. *p*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *f espress.*

Ve. *arco* *f espress.*

Cb. *arco* *f espress.*

64

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Vib.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

cresc.

mf

mf

mf

cresc.

cresc.

cresc.

Ped

Ped

Ped

div.

79

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Sus. Cym.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

f

mf

f

sfz

div.

To S. D.

Detailed description: This page of a musical score covers measures 79 to 82. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trumpet, Bass Trombone) play a melodic line with accents and slurs. The percussion part features a suspended cymbal with dynamic markings of *mp*, *f*, *mp*, and *mf*. The piano part has a complex accompaniment with dynamics *mf*, *f*, and *sfz*. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation, with some parts marked *div.* (divisi). The score includes various musical notations such as slurs, accents, and dynamic markings.

rit. **BB** Tempo I (♩ = ca.40)

84

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn.

Hn. in F *p* con sord.

Tpt. *p* con sord.

B. Tbn.

Perc. (*Vib.*) *f*

Pno. *p* rit. **BB** Tempo I (♩ = ca.40)

Vln. I flautando *p* unis. *pp* *ppp*

Vln. II flautando *p* unis. *pp* *ppp*

Vla. flautando *p* *pp* *ppp*

Vc. flautando *p* 1. *ppp*

Cb. flautando legato *p*

91

Fl. *pp*

Ob. *p*

Cl. in Bb *pp*

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (*Vib.*) *mp* *mf* *To Cym.*

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

* *Lead* * *Lead* * *Lead* * *Lead*

Vln. I *div.*

Vln. II *div.*

Vla.

Vc. *div.*

Cb. *ppp*

99 rit. CC Meno mosso (♩ = ca.84)

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F
senza sord.
1.
mp ————— *mf*

Tpt.

B. Tbn.

Perc.
(Sus. Cym.)
ppp ————— *mf*

Cym.
(Sus. Cym.) To Vib. To Timp.
ppp ————— *mf*

rit. CC Meno mosso (♩ = ca.84)

Pno.
f 5 5 3

* *Reo.* * *Reo.* * *Reo.* *

Vln. I
mf

Vln. II

Vla.

Vc.

Cb.
f

103

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

cresc.

rit.

110

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hn. in F *mp*

Tpt. *mp*

B. Tbn. *mp*

Perc. (Timp.)

Pno. *sfz sfz sfz*, *sfz*, *mf*, *sfz*, *mp*

Vln. I unis. *f*

Vln. II unis. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 110 to 114. The music is in 3/4 time and features a variety of instruments. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) plays a melodic line starting in measure 111 with a forte (*f*) dynamic. The brass section (Horn in F, Trumpet, Trombone) provides harmonic support, with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The percussion part includes a timpani line with a rhythmic pattern. The piano part is highly textured, with the left hand playing a complex accompaniment and the right hand playing chords and melodic fragments, with dynamics from *sfz* to *mp*. The string section (Violins I and II, Viola, Violoncello, Contrabasso) plays a rhythmic accompaniment, with Violins I and II marked *unis.* and *f*.

115

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf* *f* *ff*

Tpt. *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Perc. (Timp.) *mf* *f* *f*

Pno. *mf* *f* *ff* *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

a 2

div.

128

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt.

B. Tbn.

Perc. (Sus. Cym.)

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

solo con sord.

altri con sord.

con sord.

con sord.

div. con sord.

con sord.

flautando

flautando

flautando

p

p

p

p

p

p

p

p

EE *espressivo, molto rubato...*

rit.

The musical score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet (Tpt.), and Trombone (B. Tbn.), all in 4/4 time. The Cymbal (Cym.) part features a melodic line starting at measure 133, marked *p* and *rit.*. The Piano (Pno.) part has a complex texture with multiple voices, marked *p* and *rit.*. The Violin (Vln.) part includes a melodic line with a triplet and a *pp* dynamic marking. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.) parts provide harmonic support with sustained notes and some melodic fragments.

III

Allegro energico (♩ = ca.140)

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion

Timpani, Db, G, C, F

mp *f* *mp* *f* *mf*

Allegro energico (♩ = ca.140)

Piano

fff *f* *fff* *f* *f*

Violin I

Violin II

Viola

Violoncello

Contrabasso

f *mf* *f* *mf* *f* *mf*

div. col legno battuto

2^{do} *

12

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

p

pp

mp

mp

mp

mp

FF Con spirito

16

Fl. *mf*

Ob. *mf* a 2

Cl. in Bb *ff*

Bsn.

Hn. in F *ff* 1. *p*

Tpt. in Bb

Tbn.

Perc. *f* To Tub. B.

FF Con spirito

Pno. *f*

Vln. I *f* *mp* ord.

Vln. II *f* *mp* ord.

Vla. *f* *mp* ord. unis.

Vc. *f* *mp* ord.

Cb.

20

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Tubular Bells

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

ff

p

mf

mf

p

p

p

p

mf

23 a 2

Fl. *f*

Ob.

Cl. in Bb *mf* a 2

Bsn. *mf*

Hn. in F

Tpt. in Bb

Tbn.

Perc. To Timp. * Timpani *mf*

Pno. *f* *mf* *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

30

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc. pizz

Cb.

Ped

** cont. sim.*

Ped

36

Fl. *mp*

Ob. *mp*

Cl. in Bb

Bsn.

Hn. in F *mp*

Tpt. in Bb *f*

Tbn. *sfz* *sfz* *sfz*

Perc. *fz* *mf*
Tubular Bells
* *Red.* * *Red.* *

Pno. *mp*

Vln. I *mf* *mp*
div. 1, 2, 3

Vln. II *mf* *mp*
div. 4, 5, 6
unis.

Vla. *f*

Vc. *f*
arco
unis.

Cb. *f*

40

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

sf

sf

sf

sf

Red

* *Red*

* *Red*

* *Red*

To Timp.

unis.

p

p

arco

HH *Meno mosso* (♩=120)

44

Fl. *mf*

Ob. *mf*

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

(Timp.)

mf *p* *sfz* *sfz* *sfz*

*Bend pitch between relative notes
Only strike drum on first notehead*

HH *Meno mosso* (♩=120)

Pno. *ff*

Vln. I *f* *p* *div.*

Vln. II *f* *p* *div.*

Vla. *p* *div.*

Vc. *p* *div.* *unis.* *f*

Cb. *p* *f*

58 II

Fl. *mf*

Ob. *mf*

Cl. in Bb *ff* *a 2* *p*

Bsn. *ff* *p*

Hn. in F

Tpt. in Bb

Tbn.

Perc. Tubular Bells

Pno. II *mp*

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. *p* con sord. unis.

Vc. *p* con sord. div.

Cb. *pizz* *sfz* *arco* *f*

63

Fl. *mf* a 2

Ob. *ff* *p* *mf*

Cl. in Bb *ff* *p* *mf*

Bsn. *mf*

Hn. in F

Tpt. in Bb *ff* *p* plunger mute, wa-wa

Tbn.

Perc. To Timp.

Pno. *f* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *f* *mf* *mp*

Cb.

70

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

cont. sim.

Ped

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Fl. *mp*

Ob. *mp*

Cl. in Bb *mp*

Bsn.

Hn. in F *mp*

Tpt. in Bb *f*

Tbn. *sfz*
plunger mute, wa-wa
c o c o c o c o c o c o c

Perc. *fz*
Tubular Bells *f*

Pno.

Vln. I *mf* *mp*
senza sord.

Vln. II *mf* *mp*
senza sord.

Vla. *f*

Vc. *f*
arco

Cb. *f*

79 Fl. II to Picc.

Fl. I *mf*

Ob. *mf*

Cl. in Bb

Bsn.

Hn. in F *f*

Tpt. in Bb *f* *fp*

Tbn. *sfz* *sfz* *sfz* *sfz* *sfz*
c o c o c o *c o c o c o* *c o c o c o* *c o c o c o* *c o c o c o*

Perc. Timpani *mf* *f*

Pno. *f*

Vln. I *f* unis.

Vln. II *f*

Vla.

Vcl. *arco*

Cb. *arco*

84

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf* *ff* *mp*

p *p* *p* *p*

div. div. div. div.

*

KK

Meno mosso

88

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Crotales

KK

Meno mosso

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc. (crot.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf > p *mf > p*

senza sord.

mf > p *mf > p*

mf

105

Fl. *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p*

Piccolo *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p* *mf* $\overset{9}{\curvearrowright}$ *p*

Ob. *mf* $\overset{3}{\curvearrowright}$ *f* *mf* $\overset{3}{\curvearrowright}$ *f* *mf* $\overset{3}{\curvearrowright}$ *f* *mf* $\overset{3}{\curvearrowright}$ *f*

Cl. in Bb *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn. in F

Tpt. in Bb *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p*

Tbn. *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p*

Perc. (crot.)

Pno. *mf* $\overset{3}{\curvearrowright}$ *f* *mf* $\overset{3}{\curvearrowright}$ *p* *mf* $\overset{3}{\curvearrowright}$ *f* *mf* $\overset{3}{\curvearrowright}$ *p*

Vln. I *mp* $\overset{3}{\curvearrowright}$ *f* *mp* $\overset{3}{\curvearrowright}$ *f*

Vln. II *mp* $\overset{3}{\curvearrowright}$ *f* *mp* $\overset{3}{\curvearrowright}$ *f*

Vla.

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

Cb. *mf* *mf* *p* *mf* *mf* *p* *mf* *mf* *p*

109

Fl. *mf* $\xrightarrow{9}$ *p* *mf* $\xrightarrow{9}$ *p*

Ob. *mf* $\xrightarrow{9}$ *p* *mf* $\xrightarrow{9}$ *p*

Cl. in Bb *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Hn. in F *mp*

Tpt. in Bb *mf* $\xrightarrow{9}$ *p* *mf* $\xrightarrow{9}$ *p*

Tbn. *mf* $\xrightarrow{9}$ *p* *mf* $\xrightarrow{9}$ *p* *mp*

Perc. Timpani *p*

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

Vln. I *mp* *f* *mp* *f* *p*

Vln. II *mp* *f* *mp* *f* *p*

Vla. *mp* *f* *mp* *f* *p*

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

Cb. *mf* *mf* *p* *p*

113

Fl. *mp* *f* *mf* *f* *mf*

Ob. *p* *f* *mf* *f* *mf*

Cl. in Bb *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf* *mf*

Hn. in F *mf*

Tpt. in Bb *mp* *mf* *mf*

Tbn. *f*

Perc. *f*

Pno. *ff* *f*

Vln. I *f* *mf* *f* *mf* *mf*

Vln. II *f* *mf* *f* *mf* *mf*

Vla. *f* *mf*

Vc. *f* *mp*

Cb. *f* *mp*

118 *accel.* LL ♩ = ca.160

Fl. *f* *mf* *f* *mf* *ff*

Ob. *f* *mf* *f* *mf* *ff* To Fl.

Cl. in Bb *f* *mf* *f* *mf* *ff*

Bsn. *f* *f* *mf* *f* *mf* *ff*

Hn. in F *mf* *ff*

Tpt. in Bb *f* *mf* *ff*

Tbn. *mf* *ff*

Perc. *ff*

Pno. *ff* *f* *ff*

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mp* *f* *ff*

Cb. *f* *mp* *f* *ff*

123

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

MM Fast ♩=160

128

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hn. in F

Tpt. in Bb

Tbn.

Detailed description: This block contains the first seven staves of the score. The Flute, Oboe, and Clarinet in Bb parts begin at measure 128 with a first ending bracket and a forte (*f*) dynamic. The Bassoon part has a rhythmic pattern of eighth notes starting at measure 128. The Horn in F, Trumpet in Bb, and Trombone parts are silent in this section.

To Tub. B.

Perc. *ff*

Detailed description: The Percussion staff shows a single note with a dynamic marking of *ff* (fortissimo) and the instruction 'To Tub. B.' above it.

MM Fast ♩=160

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc. *f* div.

Cb. *f* arco

Detailed description: This block contains the last six staves of the score. The Piano part features a complex texture with a forte (*ff*) dynamic. The Violoncello and Contrabasso parts enter at the end of the section with a forte (*f*) dynamic, playing a rhythmic pattern. The Violoncello part is marked 'div.' (divisi) and the Contrabasso part is marked 'arco'.

131

Fl. *mf*

Ob. *mf*

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc. Tubular Bells *p* *f*

Pno. *mp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

Detailed description: This page of a musical score covers measures 138 to 142. The score is for a large ensemble. The Flute (Fl.) and Oboe (Ob.) parts are active throughout, with the Flute playing a melodic line and the Oboe providing harmonic support. The Bassoon (Bsn.) part has a rhythmic pattern of eighth notes. The Horns (Hn. in F) and Trumpets (Tpt. in Bb) are mostly silent. The Trombone (Tbn.) part has a steady eighth-note accompaniment. The Percussion (Perc.) part features a rhythmic pattern of eighth notes. The Piano (Pno.) part has a complex texture with chords and moving lines. The Violins (Vln. I and II) have long, sustained notes starting in measure 140, marked *mf*. The Viola (Vla.) is silent. The Violoncello (Vc.) and Contrabass (Cb.) parts have rhythmic patterns of eighth notes, with the Cb. marked *f*.

144

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 144 to 150. The score is for a full orchestra and piano. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and brass (Trumpet in Bb, Trombone) sections have active parts. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide harmonic support. The piano part features a complex, rhythmic accompaniment. The percussion part has a steady, rhythmic pattern. The score is written in a key with one flat and a 4/4 time signature. The measures are numbered 144 through 150 at the top of the page.

Fl. II to Picc.

NN

151

Musical score for measures 151-154. The score includes parts for Fl. II, Ob., Cl. in Bb, Bsn., Hn. in F, Tpt. in Bb, Tbn., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The Fl. II part has a dynamic marking of *f* and a 'NN' box. The Perc. part has a 'To Timp.' marking. The Pno. part has a dynamic marking of *f* and a 'NN' box. The Vln. I and Vln. II parts have dynamic markings of *f*. The Vc. and Cb. parts have dynamic markings of *f*. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics.

157

Piccolo
2.

f

mf

sfz

sfz

sfz

162 *To Fl.*

Picc. *fp* *fp*

Ob. *fp* *fp*

Cl. in Bb *sfz* *sfz*

Bsn.

Hn. in F *p* *senza sord.*

Tpt. in Bb

Tbn.

Perc.

Pno. *p* *mf* *l.h.*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

Cb.

rit. **OO** Grandioso (♩=120)

166

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Timpani

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

sfz

mf *f* *mf*

senza sord.
mf *f* *mf*

f

rit. **OO** Grandioso (♩=120)

mf *f* *mf* *ff*

ff

mf *f* *mf* *ff*

mf *f* *mf* *ff*

176 Long Pause

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Perc.

Long Pause

Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

PP Moderato (♩=160)

181

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

PP Moderato (♩=160)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf*

sfz *sfz* *sfz* *sfz* *sfz*

pizz

p

189

Fl.

Ob.

Cl. in Bb *f*

Bsn.

Hn. in F

Tpt. in Bb *f*

Tbn.

Perc. *mp*

Pno. *f* *cont. sim*

Vln. I

Vln. II

Vla. *mf*

Vc. *mp*

Cb.

198

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

sfz

sfz

sfz

sfz

cresc.

cresc.

cresc.

RR

Improvvisato, rubato

203

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Tpt. in Bb
Tbn.
Perc.

Detailed description: This block contains the musical score for measures 203 to 205 for woodwinds and percussion. The Flute (Fl.) part begins in measure 203 with a melodic line. The Oboe (Ob.) part follows with a similar line. The Clarinet in Bb (Cl. in Bb) part provides harmonic support with chords. The Bassoon (Bsn.) part is mostly silent. The Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), and Trombone (Tbn.) parts are also silent. The Percussion (Perc.) part has a steady rhythmic pattern of eighth notes.

RR

Improvvisato, rubato

SOLO

Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 203 to 205 for piano and strings. The Piano (Pno.) part features a complex texture with chords and triplets in both hands, marked with *sfz* and *f*. The Violin I (Vln. I) part has long, sustained notes. The Violin II (Vln. II) part has a melodic line. The Viola (Vla.) part has a rhythmic pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts provide a steady bass line.

206

Pno.

sfz *Leg.* * *sfz* *Leg.* * *sfz* *Leg.* *

209

Pno.

sfz *Leg.* * *sfz* *Leg.* *

211

Pno.

sfz *Leg.* * *sfz* *Leg.* *

213

Pno.

sfz *Leg.* * *sfz* *Leg.* *

215

Pno.

sfz *Leg.* * *sfz* *Leg.* *

217

Non rubato

Pno.

f *ff* *mf*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

220

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp mp

ff mf ff mf ff mf

Ped

**Ped*

225

Fl. *ff*

Ob. *ff*

Cl. in Bb *f*

Bsn.

Hn. in F

Tpt. in Bb *f*

Tbn.

Perc.

Pno. *ff*

Vln. I *ff* unis.

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f* arco

Reo * Reo * Reo *

SS Triumphantly

244

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf *f* *mf* *f* *mf* *f* *mf* *f*

fp *fp*

tr

v

Detailed description: This page of a musical score covers measures 244 to 250. The score is for a full orchestra and piano. The woodwind section (Flutes, Oboes, Clarinet in Bb, Bassoon) has a melodic line starting in measure 244 with a *mf* dynamic, which then shifts to *f*. The brass section (Trumpets in Bb, Trombones) provides harmonic support, with the Trombone part starting in measure 245 with a *fp* dynamic. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a steady accompaniment. The piano part features chords and textures, including a trill in measure 248. The score is in a key with two flats and a 4/4 time signature.

254

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt. in Bb

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

259

Fl. *mf* *sfz* *sfz*

Ob. *mf* *sfz* *sfz*

Cl. in Bb *mf* *sfz* *sfz*

Bsn. *mf* *sfz* *sfz*

Hn. in F *mp* *sfz* *sfz*

Tpt. in Bb *mp* *sfz* *sfz*

Tbn. *mp* *sfz* *sfz*

Perc. *fp* *sfz* Tubular Bells

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. I *mp* *sfz* *f* *sfz* *unis. ord.*

Vln. II *mp* *sfz* *f* *sfz* *non unis. ord.*

Vla. *f* *sfz* *f* *sfz* *unis. ord.*

Vc. *f* *sfz* *f* *sfz* *ord.*

Cb. *f* *sfz* *f* *sfz* *ord.*

BIOGRAPHICAL SKETCH

Elliot Sneider studied jazz piano at New England Conservatory of Music with Paul Bley and Danilo Perez, and composition with Hankus Netsky and Michael Gandolfi. He earned a Masters degree in Music Composition and Technology from New York University, where he studied composition with Marc-Antonio Consoli. At Arizona State University he studied composition with James DeMars, Roshanne Etezady and Rodney Rogers. In addition to his research on the blues, Elliot has researched the intersection of improvisation and composition and is exploring an analytical concept in which the improvisational elements of a composition are discussed as part of an eclectic analysis.