

Deep Space Radio

for string quartet and recorded sound



David Jason Snow

The strings of each instrument are tuned according to the following table:

The image displays four musical staves, each representing the tuning of a different string instrument. The staves are labeled on the left as 'violin 1', 'violin 2', 'viola', and 'violoncello'. Each staff contains four notes, representing the open strings of the instrument. The notes are as follows:

- violin 1:** G4 (first line), B4 (second line), D5 (third space), E5 (third space).
- violin 2:** G4 (first line), B4 (second line), D5 (third space), E5 (third space).
- viola:** C3 (below first line), G2 (below first line), C3 (below first line), G2 (below first line).
- violoncello:** C2 (below first line), G1 (below first line), C2 (below first line), G1 (below first line).

Each instrument plays only open strings and natural harmonics during the course of the work. Pitches are notated as they actually sound.

Performers should carefully modulate dynamics as indicated in the score so that each instrument alternately emerges from and merges into the pre-recorded sound.

The duration of the work is 8 minutes.

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BEGIN AUDIO PLAYBACK

$\text{♩} = 60$ *tempo giusto*

violin 1

violin 2

viola

violoncello

ppp

sfz

Measures 1-6 of the string quartet score. The score is in 4/4 time. The first two staves (violin 1 and 2) are mostly empty. The viola and cello parts begin in measure 5 with a *ppp* dynamic. The cello part has a *sfz* dynamic in measure 6. There are fermatas over the final notes of measures 5 and 6.

7

ppp

ppp

sfz

pp

pp

mf

pp

Measures 7-10 of the string quartet score. The violin 1 part has a *ppp* dynamic in measure 8. The violin 2 part has a *ppp* dynamic in measure 7 and an *sfz* dynamic in measure 10. The viola part has a *sfz* dynamic in measure 7 and a *pp* dynamic in measure 10. The cello part has a *pp* dynamic in measure 7, an *mf* dynamic in measure 9, and a *pp* dynamic in measure 10. There are fermatas over the final notes of measures 8 and 10. Roman numerals IV and II are indicated below the cello staff in measures 8 and 10 respectively.

13

Musical score for measures 13-18. The score is written for four staves: Treble Clef (Right Hand), Bass Clef (Left Hand), Treble Clef (Right Hand), and Bass Clef (Left Hand). Measure 13 starts with a dynamic marking of *sfz*. Measure 14 has *pp*. Measure 15 has *mf*. Measure 16 has *pp*. Measure 17 has *mf*. Measure 18 has *mf*. Fingerings are indicated by Roman numerals: IV in the first staff, IV in the second staff, II in the third staff, and IV in the fourth staff. Dynamics are indicated by hairpins and text: *mf*, *pp*, and *mf* are shown below the staves.

19

Musical score for measures 19-24. The score is written for four staves: Treble Clef (Right Hand), Bass Clef (Left Hand), Treble Clef (Right Hand), and Bass Clef (Left Hand). Measure 19 has *pp*. Measure 20 has *f*. Measure 21 has *pp*. Measure 22 has *mf*. Measure 23 has *pp*. Measure 24 has *mf*. Fingerings are indicated by Roman numerals: IV in the first staff, IV in the second staff, IV in the third staff, III in the third staff, III in the fourth staff, and IV in the fourth staff. Dynamics are indicated by hairpins and text: *pp*, *f*, *pp*, *mf*, *pp*, and *mf* are shown below the staves.

25

Musical score for measures 25-30. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). Measure 25 starts with a *mf* dynamic. Measure 26 has *pp* dynamics in the Treble and Bass staves. Measure 27 has *mf* dynamics in the Treble and Bass staves. Measure 28 has *pp* dynamics in the Treble and Bass staves. Measure 29 has *pp* dynamics in the Treble and Bass staves. Measure 30 has *f* dynamics in the Treble and Bass staves. Fingerings III and IV are indicated above notes in measures 25, 26, 27, and 29. Slurs are present over measures 25-26, 27-28, and 29-30. Accents are present on notes in measures 25, 26, 27, 28, and 29.

31

Musical score for measures 31-36. The score is written for four staves: Treble (right hand), Treble (left hand), Bass (right hand), and Bass (left hand). Measure 31 starts with a *pp* dynamic. Measure 32 has *f* dynamics in the Treble and Bass staves. Measure 33 has *pp* dynamics in the Treble and Bass staves. Measure 34 has *mf* dynamics in the Treble and Bass staves. Measure 35 has *pp* dynamics in the Treble and Bass staves. Measure 36 has *mf* dynamics in the Treble and Bass staves. Fingerings III and IV are indicated above notes in measures 31, 33, 34, and 35. Slurs are present over measures 31-32, 33-34, and 35-36. Accents are present on notes in measures 31, 32, 33, 34, and 35.

37

Musical score for measures 37-42. The score is written for four staves (treble and bass clefs). Fingerings are indicated by Roman numerals IV, II, and III. Dynamics include *pp*, *mf*, and *pp*. The piece concludes with a double bar line and repeat sign.

43

Musical score for measures 43-48. The score is written for four staves (treble and bass clefs). Fingerings are indicated by Roman numerals IV, III, and IV. Dynamics include *mp*, *pp*, and *mp*. The piece concludes with a double bar line and repeat sign.

49

Musical score for measures 49-54. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Fingerings are indicated by Roman numerals IV, II, and III. Dynamics include *mp*, *pp*, and crescendo/decrescendo hairpins.

||

55

Musical score for measures 55-60. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Fingerings are indicated by Roman numerals II, IV, III, and II. Dynamics include *pp*, *mp*, and crescendo/decrescendo hairpins.

61

mp pp mp pp

pp mp pp mp

mp pp mp pp

pp mp pp mp

67

mp pp mp

pp mp pp

mp pp mp

pp mp pp

73

8va

II

III

pp

mp

pp

mp

8va

III

I

mp

pp

mp

pp

II

III

pp

mp

pp

III

mp

pp

mp

79

8va

I

III

pp

mp

pp

8va

III

mp

pp

mp

III

I

mp

pp

mp

pp

III

I

pp

mp

pp

85

8va

mp *pp* *mp*

8va

pp *mp* *pp* *mp*

mp *pp* *mp*

mp *pp* *mp*

91

8va

pp *mp* *pp* *mp*

8va

pp *mp* *pp*

8va

pp *mp* *pp*

pp *mp* *pp* *mp*

97

8va

pp *mp* *pp*

8va

mp *pp* *mp*

8va

mp *pp* *mp* *pp*

pp *mp* *pp*

103

8va

mp *pp* *mp* *pp*

8va

pp *mp* *pp* *mp*

8va

mp *pp* *mp*

mp *pp* *mp*

109

The musical score consists of four staves, each with a treble clef and a dashed line labeled *8va* above it. The first staff begins with a circled measure number 109. The notes are grouped by slurs and have dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). The second staff has dynamic markings *pp*, *mp*, and *pp*. The third staff has dynamic markings *pp*, *mp*, and *pp*. The fourth staff has dynamic markings *pp*, *mp*, and *pp*. The notes are mostly quarter notes and half notes, with some beamed eighth notes. There are also some rests and specific articulation marks like *acc.* (accents) and *stacc.* (staccato).

115

8va

8va

8va

8va

mp *pp*

mp *pp*

mp *pp*

8va

8va

8va

8va

mp *pp*

mp *pp*

mp *pp*

mp *pp*

New York, N.Y., January 27, 2011

Duration 8:00

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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