

On
Clearwater
Mountain

for flute, harp, timpani and strings



David Jason Snow

On Clearwater Mountain is scored for flute, harp, timpani, and two antiphonal string ensembles (violin 1, violin 2, viola, and cello) with at least two players on each part, and at least 2 players on the double bass part.

Duration: ca. 14:00

On Clearwater Mountain

David Jason Snow

$\text{♩} = 60$
legato e espressivo

flute
p
molto
p subito

timpani

harp
p

violin 1
sordino

violin 2
sordino
ppp

viola
sordino

cello
sordino
ppp \rightarrow *sf*

violin 1
sordino

violin 2
sordino
ppp

viola
sordino
ppp

cello
sordino

bass
sordino

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

pp *f* *mp* *p* *pppp* *f* *mp* *f* *f* *f*

3 3 3

5/4 4/4 5/4 4/4 5/4 4/4 5/4 4/4 5/4 4/4 5/4 4/4

4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

Detailed description: This page of a musical score, numbered 11, features a 4/4 time signature. The instruments are arranged in two systems. The first system includes flute, timpani, harp, violin 1, violin 2, viola, and cello. The second system includes violin 1, violin 2, viola, cello, and bass. The flute part has a melodic line with dynamics *pp*, *f*, and *mp*, and includes triplet markings. The harp part has a triplet of eighth notes marked *p* and a single note marked *pppp*. The violin 1 parts have a triplet of eighth notes marked *pppp* and a dynamic *f*. The violin 2, viola, and cello parts have a dynamic *f*. The cello part starts with a dynamic *mp*. The timpani and bass parts are mostly silent, with some rests. The score is written in a standard musical notation style with various dynamics and articulations.

flute

timpani

p *pp*

l.v.

harp

violin 1

violin 2

viola

cello

pp *gliss* *sf* *pp*

violin 1

violin 2

viola

cello

pp *gliss* *sf* *pp*

bass

Detailed description: This page of a musical score, numbered 22, contains staves for flute, timpani, harp, violin 1, violin 2, viola, cello, and bass. The flute part features a melodic line with two triplet markings. The timpani part has a rhythmic pattern starting with a *p* dynamic and ending with a *pp* dynamic. The harp part is marked *l.v.* and includes a triplet in the bass clef. The string section (violin 1, violin 2, viola, cello) has complex parts with triplets, glissandos, and dynamic markings including *pp*, *gliss*, *sf*, and *pp*. The bass part is mostly silent.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

f *p subito* *f*

p *f* *gliss* *molto* *pp*

p

pp *p*

Detailed description: This page of a musical score, numbered 32, features eight staves. The top staff is for flute, showing a melodic line with triplets and dynamic markings of *f*, *p subito*, and *f*. The second staff is for timpani, with a rhythmic pattern of strokes and dynamic markings including *p*, *f*, *gliss*, *molto*, and *pp*. The third staff is for harp, with a simple accompaniment. The next three staves (violin 1, violin 2, and viola) are grouped together, with violin 1 and 2 having dynamic markings of *p* and the viola having a *p* marking. The following three staves (violin 1, violin 2, and cello) are also grouped, with violin 1 and 2 having *p* markings and the cello having *pp* and *p* markings. The bottom staff is for bass, with a simple accompaniment.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

The musical score for measures 37-41 is arranged in a system with seven staves. The top staff is for flute, featuring a melodic line with triplets and a *ppp* dynamic. The second staff is for timpani, with a simple rhythmic pattern. The third staff is for harp, with a *p* dynamic and some glissando markings. The next four staves (violin 1, violin 2, viola, and cello) are grouped together and marked *senza sordino*. The violin 2 staff has a *pppp* dynamic. The viola and cello staves have *gliss* markings. The bottom two staves are for violin 1 and violin 2, also marked *senza sordino*. The final staff is for bass, with a *p* dynamic. The time signature changes from 5/4 to 4/4 between measures 38 and 39. The tempo marking *poco accel.* is at the top right.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

L.v.

mp

p

pp

gliss

p < > *pp*

gliss

pp

gliss ₃ *gliss*

p < > *pp*

pp

3

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

p *f* *p* *mf* *sfz* *mp* *p*

pizz *Bartok pizz* *pizz* *Bartok pizz* *arco*

p *f* *p* *f* *sf* *sf*

pizz *p*

Detailed description: This page of a musical score covers measures 48 to 53. The instruments are flute, timpani, harp, violin 1, violin 2, viola, cello, and bass. The flute part is mostly silent. The timpani part features a rhythmic pattern with dynamic markings *p*, *f*, *p*, *mf*, *sfz*, *mp*, and *p*. The harp part has sparse notes. The string sections (violin 1, violin 2, viola, cello, and bass) play a melodic line with various articulations: *pizz*, *Bartok pizz*, and *arco*. Dynamic markings for the strings include *p*, *f*, and *sf*. The score includes slurs, accents, and a triplet in the cello part.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

mp *poco* *f subito* *mp subito* *molto*

mp *p* *f*

sfz *mp* *sfz* *mp*

sf *sf* *sf* *p* *sfz* *mp*

sfz *mp* *sfz* *mp*

arco *sfz* *mp* *pizz*

Detailed description: This page of a musical score, numbered 54, features a variety of instruments. The flute part is mostly silent. The timpani part shows a dynamic progression from mezzo-piano (mp) to fortissimo (f) subito, then back to mezzo-piano (mp) subito, and finally molto. The harp part has dynamics of mezzo-piano (mp), piano (p), and fortissimo (f). The string section (violins, viola, cello, and bass) is highly active, with many triplets and dynamic markings such as sfz (sforzando), mp (mezzo-piano), p (piano), and pizz (pizzicato). The bass part includes markings for arco (arco) and pizz (pizzicato). The score is written in a key with one sharp (F#) and a common time signature.

59

timpani

f *mp subito* *poco* *p* *mf* *molto* *f* *mp*

harp

mp

(both string ensembles)

violin 1

mp *p* *f* *p*

violin 2

mp *p* *f* *p*

viola

mp *p* *f* *p*

cello

Bartok pizz *arco* *f* *mp* *mp* *p* *f* *p*

bass

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

64

timpani

mf *mp* *molto* *f* *mp* *mf* *p*

harp

mf *f* *mp*

violin 1

sfz *sfz* *p* *gliss* *fp*

violin 2

sfz *sfz* *p* *gliss* *fp*

viola

sfz *sfz* *p* *gliss* *fp*

cello

sfz *sfz* *p* *gliss* *fp*

bass

mp *sfz* *mp* *f* *arco* *pizz* *mp*

flute *mp* *mf*

timpani *mp*

harp *mp* *mf*

(both string ensembles)

violin 1 *mf*

violin 2 *mf*

viola *mp* *mf*

cello *mf*

trumpet *fp* *f*

timpani *f*

harp

violin 1 *pizz* *arco* *mf* *p* *ff*

violin 2 *pizz* *arco* *mf* *ff*

viola *pizz* *arco* *mf* *ff*

cello *pizz* *arco* *mf* *ff*

bass *mf* *ff*

This musical score page, numbered 85, features a variety of instruments and complex musical notation. The instruments are arranged in a standard orchestral layout: flute, timpani, harp, violin 1, violin 2, viola, cello, and bass. The score is divided into four measures, with time signatures changing from 4/4 to 3/4 and back to 4/4. The flute part begins with a triplet of eighth notes in 4/4, marked *mp*, and continues with a melodic line that includes a triplet in 3/4 and another triplet in 4/4, ending with a *mf* dynamic. The harp part features a *mf* dynamic in the first measure and a sustained chord in the second. The violin 1 and 2 parts have intricate passages, including triplets and dynamic markings such as *sf*, *mf*, and *f*. The viola part includes *gliss* and *pizz* markings, with dynamics ranging from *mf* to *f*. The cello part has a triplet in the first measure and a *f* dynamic in the third. The bass part starts with a *pizz* marking and *mp* dynamic, and ends with an *arco* marking. The score is rich with musical details, including slurs, accents, and dynamic hairpins.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

The musical score for page 88 is written for a full orchestra. It begins with a 2/4 time signature, which changes to 4/4 at the start of the second measure. The flute part features a melodic line with triplets and accents, marked with a forte (*f*) dynamic. The harp part has a short melodic phrase in the first measure, also marked *f*. The string sections (violins 1 and 2, viola, and cello) play a rhythmic accompaniment of eighth notes, with dynamic markings ranging from *fp* to *f*. The cello part includes a *pizz* (pizzicato) instruction in the first measure. The bass part enters in the second measure with a melodic line marked *mf* and *f*, including an *arco* instruction. The timpani part is silent throughout the page. The score concludes with a 3/4 time signature.

This musical score page, numbered 92, is arranged in a standard orchestral format. It features the following instruments and parts:

- Flute:** The top staff, in treble clef, begins with a rest. It then plays a melodic line with triplets and accents, marked *mf*.
- Timpani:** The second staff, in bass clef, features a dynamic range from *p* to *mf* to *f*.
- Harp:** The third and fourth staves, in treble and bass clefs, show a dynamic range from *mf* to *f*.
- Violin 1:** The fifth staff, in treble clef, plays a melodic line with triplets, marked *mf* and *f*.
- Violin 2:** The sixth staff, in treble clef, plays a rhythmic accompaniment with triplets, marked *mf* and *f*.
- Viola:** The seventh staff, in alto clef, plays a melodic line with triplets, marked *mf* and *f*, and includes a *mp* dynamic.
- Cello:** The eighth staff, in bass clef, plays a melodic line with triplets, marked *mf* and *f*, and includes an *arco* marking.
- Violin 1 (Second System):** The ninth staff, in treble clef, continues the melodic line with triplets, marked *mf* and *f*.
- Violin 2 (Second System):** The tenth staff, in treble clef, continues the rhythmic accompaniment with triplets, marked *mf* and *f*.
- Viola (Second System):** The eleventh staff, in alto clef, continues the melodic line with triplets, marked *mf* and *f*, and includes a *mp* dynamic.
- Cello (Second System):** The twelfth staff, in bass clef, continues the melodic line with triplets, marked *mf* and *f*, and includes an *arco* marking.
- Bass:** The thirteenth staff, in bass clef, plays a melodic line with triplets, marked *mf* and *f*.

The score is divided into two systems, each containing five staves. The first system includes Flute, Timpani, Harp, Violin 1, Violin 2, Viola, and Cello. The second system includes Violin 1, Violin 2, Viola, Cello, and Bass. The music is written in 3/4 time and features a variety of dynamics and articulations, including accents and triplets.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

The musical score for page 97 consists of eight staves. The top staff is for flute, showing a melodic line with a crescendo leading to a fortissimo (f) dynamic. The timpani and harp staves are empty. The violin 1 and 2 staves feature intricate patterns of triplets and sixteenth notes, with dynamics ranging from mezzo-piano (mp) to fortissimo (f). The viola part is characterized by a continuous stream of triplets, starting with a fortissimo (sf) dynamic and tapering to piano (p). The cello part has a few notes, including a fortissimo (f) dynamic. The bottom section of the score, which appears to be a repeat of the violin and viola parts, includes a bass line with a pizzicato (pizz) marking and dynamic changes from mezzo-piano (mp) to fortissimo (f) and back to mezzo-piano (mp subito).

flute

violin 1

violin 2

viola

cello

bass

p

f

f

f

mp

trumpet

violin 1

violin 2

viola

cello

bass

mf

fp

f

mf

f

mp

f

f

f

f

f

f

107

flute

violin 1

violin 2

viola

cello

bass

mp subito

mf

fp

mp

mf

fp

f

7

110

trumpet

violin 1

violin 2

viola

cello

bass

mf

f

mp

f

mp

gliss

mf

f

mp

f

mp

6

6

6

6

113

flute

violin 1

violin 2

viola

cello

bass

mf

f *mp*

mp

f *mp*

f *mp*

116

trumpet

violin 1

violin 2

viola

cello

bass

mf

mf *f*

mf *f*

mf

mf

This musical score page, numbered 119, features the following instruments and parts:

- flute:** Treble clef, playing a melodic line with a crescendo leading to a fortissimo (*ff*) section. Includes a triplet of eighth notes.
- timpani:** Bass clef, playing a rhythmic pattern with a fortissimo (*f*) dynamic and a triplet of eighth notes.
- harp:** Treble and bass clefs, both staves are empty.
- violin 1:** Treble clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- violin 2:** Treble clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- viola:** Alto clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- cello:** Bass clef, playing a simple harmonic line with a fortissimo (*f*) dynamic.
- violin 1 (second system):** Treble clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- violin 2 (second system):** Treble clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- viola (second system):** Alto clef, playing a complex rhythmic pattern with a fortissimo (*ff*) dynamic and triplets.
- cello (second system):** Bass clef, playing a simple harmonic line with a fortissimo (*f*) dynamic.
- bass:** Bass clef, playing a simple harmonic line with a fortissimo (*f*) dynamic, ending with an *arco* marking.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

fp

f

pizz

arco

f

fp

fp

Detailed description: This is a page of a musical score for orchestra, starting at measure 122. The score is arranged in systems. The first system includes flute, timpani, harp, violin 1, violin 2, viola, and cello. The second system includes violin 1, violin 2, viola, cello, and bass. The flute part features triplet eighth notes and accents, with dynamic markings *fp* and *f*. The timpani part has a simple rhythmic pattern. The harp part is mostly silent, with a few notes in the final measure. The string parts (violin 1, violin 2, viola, cello, and bass) play a rhythmic accompaniment of eighth notes, with triplets and accents. The violin 1 and 2 parts have dynamic markings *fp* and *f*. The viola and cello parts also have *fp* and *f* markings. The second system includes *pizz* (pizzicato) and *arco* (arco) markings for the violin 1, violin 2, and viola parts. The violin 1 and 2 parts have dynamic markings *f* and *fp*. The viola part has *fp* and *arco* markings. The cello part has *pizz* markings. The bass part has *pizz* markings.

timpani

harp

violin 1

violin 2

viola

cello

bass

mp *f*

fp *sf* *sf* *sf* *sf* *sf* *ff* *mf subito*

fp *f*

flute

violin 1

violin 2

viola

cello

bass

mp *fp* *f* *mf*

mf *fp* *f*

gliss *gliss* *gliss* *fp* *f*

flute

timpani

violin 1

violin 2

viola

cello

bass

trumpet

timpani

violin 1

violin 2

viola

cello

bass

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

mp

mf

L.v.

p subito

mp

mf

pizz

mp

Detailed description: This page of a musical score, numbered 142, is set in 4/4 time. It features eight staves: flute, timpani, harp, violin 1, violin 2, viola, cello, and bass. The flute part begins with a rest, followed by a melodic line with triplets and a dynamic marking of *mp*. The timpani part is silent. The harp part has a single note with a fermata and a dynamic marking of *mf*, with the instruction *L.v.* above it. The violin 1 part has a rest followed by a melodic line with triplets and a dynamic marking of *mf*. The violin 2, viola, and cello parts all play a rhythmic triplet pattern starting from the beginning of the page, with a dynamic marking of *p subito*. The cello part also has a melodic line with a dynamic marking of *mp* and a triplet with a dynamic marking of *mf*. The second violin 1 part has a melodic line with triplets and a dynamic marking of *mf*. The second violin 2, viola, and cello parts continue their triplet patterns. The bass part has a rest followed by a single note with a dynamic marking of *mp* and a *pizz* instruction.

This musical score page contains measures 148, 149, and 150. The instruments and their parts are as follows:

- flute:** Measures 148-150. Features triplet eighth notes in measures 148 and 149, and a triplet eighth note in measure 150. Includes dynamic markings *f* and *ff*.
- timpani:** Measures 148-150. Shows rests in all three measures.
- harp:** Measures 148-150. Shows rests in measures 148 and 149, and a triplet eighth note in measure 150. Includes dynamic marking *f* and the instruction *l.v.*
- violin 1:** Measures 148-150. Starts with a *sf* dynamic. Measures 149 and 150 include *pizz* and *arco* markings. Includes dynamic markings *f*, *ff*, and *mp*.
- violin 2:** Measures 148-150. Includes dynamic markings *f*, *ff*, and *mp*.
- viola:** Measures 148-150. Includes dynamic markings *sf*, *ff*, and *mp*.
- cello:** Measures 148-150. Includes dynamic markings *sf*, *f*, *ff*, and *mp*.
- bass:** Measures 148-150. Shows a simple rhythmic pattern with rests.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

f

mp

sf

sf

l.v.

l.v.

solo

sul pont

pp

sf

pizz

f

gliss

sf

f

3

f

p

solo

3

sf

sfz

solo

sul pont

pp

sf

solo

pizz

mf

f

p

solo

f

sfz

p

mf

solo

f

This musical score page contains two systems of staves for measures 163 and 164. The instruments are arranged as follows:

- Flute:** Measures 163 and 164 feature a melodic line with triplet eighth notes. Measure 163 has a dynamic marking of *mf*. Measure 164 has a dynamic marking of *sf*.
- Timpani:** Both measures are marked with a whole rest.
- Harp:** Both measures are marked with a whole rest.
- Violin 1:** Measures 163 and 164 are marked with a whole rest.
- Violin 2:** Measures 163 and 164 feature a melodic line with triplet eighth notes. Measure 163 has a dynamic marking of *sf*. Measure 164 has a dynamic marking of *sf*.
- Viola:** Measures 163 and 164 are marked with a whole rest.
- Cello:** Measures 163 and 164 feature a rhythmic accompaniment of triplet eighth notes. Measure 163 has a dynamic marking of *mf*. Measure 164 has a dynamic marking of *mf*.
- Bass:** Measures 163 and 164 feature a melodic line with quarter notes. Measure 163 has a dynamic marking of *mf*. Measure 164 has a dynamic marking of *mf*.

This musical score page, numbered 167, features a variety of instruments. The flute part at the top begins with a rest, followed by a melodic line with triplets and dynamic markings of *mp*, *mf*, and *f*. The timpani and harp parts are silent. The string section, including violin 1, violin 2, viola, cello, and bass, plays a complex rhythmic pattern of eighth notes with triplets. The dynamics for the strings range from *mf* to *sfz* and *f*. The bass line is a simple eighth-note accompaniment.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

mf

f
gliss

arco

Detailed description: This page of a musical score covers measures 169, 170, and 171. The flute part (top) features eighth-note patterns with triplets and a triplet of eighth notes in measure 171. The timpani part (second) has a melodic line starting in measure 170 with a mezzo-forte (*mf*) dynamic. The harp part (third) is mostly silent, with a forte (*f*) glissando in measure 170 and another in measure 171. The string section (violin 1, violin 2, viola, cello) plays a complex rhythmic accompaniment of eighth and sixteenth notes with various accidentals. The second violin 1 part (bottom) has a melodic line with a slur and a fermata in measure 171. The bass part (bottom) plays a steady eighth-note accompaniment, marked *arco* in measure 171.

flute

timpani

harp

violin 1

violin 2

viola

cello

violin 1

violin 2

viola

cello

bass

sordino

ppp

mp

pp

gliss

pizz

p

pp

Measures 175-178. The score is in 4/4 time with a tempo of ♩ = 76. The key signature has one flat (B-flat). The flute and harp parts are mostly rests. The timpani part has a single note in measure 176. The string parts (violin 1, violin 2, viola, cello, and bass) play a melodic line starting in measure 175. The violin parts have a *sordino* marking and dynamic markings of *ppp*, *mp*, and *pp*. The viola part has a *sordino* marking and dynamic markings of *pp* and *ppp*. The cello and bass parts have a *sordino* marking and dynamic markings of *p* and *pizz*. There are also *gliss* markings in the violin parts. The score ends with a 3/4 time signature change in measure 178.

193

timpani

violin 1

violin 2

viola

cello

bass

p

pp

Measures 193-198. The score features a timpani part with a steady pulse. Violin 1 and 2 are silent. The viola, cello, and bass play a melodic line with triplets and slurs. Dynamics include *p* and *pp*.

199

timpani

violin 1

violin 2

viola

cello

bass

Measures 199-204. The score features a timpani part with a steady pulse. Violin 1 and 2 are silent. The viola, cello, and bass play a melodic line with triplets and slurs.

214

violin 1

violin 2

viola

cello

bass

senza sordino

219

harp

violin 1

violin 2

viola

cello

bass

l.v.

224

harp

violin 1

violin 2

viola

cello

bass

p

pizz

mp

Detailed description: This block contains the musical score for measures 224, 225, and 226. The harp part features a continuous triplet pattern in the right hand, starting with a piano (*p*) dynamic. The violin 1 part has a melodic line with triplets and a *p* dynamic. The violin 2 part has a similar melodic line with triplets. The viola part is mostly silent. The cello part has a pizzicato (*pizz*) line with a mezzo-piano (*mp*) dynamic. The bass part is silent.

227

harp

violin 1

violin 2

viola

cello

bass

Detailed description: This block contains the musical score for measures 227, 228, and 229. The harp part continues with the triplet pattern. The violin 1 part has a melodic line with triplets and a crescendo. The violin 2 part has a similar melodic line with triplets. The viola part is silent. The cello part has a pizzicato line. The bass part is silent.

timpani

mp *crescendo*

harp

mf *crescendo*

violin 1

violin 2

viola

cello

bass

senza sordino

mf *crescendo*

arco

mf *crescendo*

mf *crescendo*

mf *crescendo*

timpani

f *f* *mp*

harp

f

violin 1

gliss *gliss*

violin 2

f

viola

f

cello

f

bass

f

This page of a musical score, numbered 236, features a variety of instruments. At the top, the flute part is mostly silent. The timpani part provides a rhythmic foundation with a series of eighth notes, marked with a forte (*f*) dynamic. The harp part is characterized by a series of triplets in the right hand, creating a shimmering texture. The string section, including violin 1, violin 2, viola, cello, and bass, plays a complex melodic and harmonic part. The violin 1 part includes a double bar line with a repeat sign and a fermata, followed by intricate passages with triplets and slurs. The other string parts provide harmonic support with similar rhythmic patterns and dynamics. The score is written in 3/4 time and concludes with a final measure in each system.

flute

timpani

harp

violin 1

violin 2

viola

cello

bass

ff *mp subito*

p *molto* *f* *molto*

mf

ff *p subito*

ff *p subito*

ff *p subito*

ff *p subito*

ff *p subito*

Detailed description: This page of a musical score, numbered 261, features seven staves. The flute staff (top) contains a melodic line with triplets and dynamic markings *ff* and *mp subito*. The timpani staff shows a dynamic range from *p* to *f*, both marked *molto*. The harp staff provides harmonic accompaniment with a *mf* dynamic. The string section (violin 1, violin 2, viola, cello, and bass) is marked *ff* and then *p subito*. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

flute

timpani

harp

violin 1

violin 2

viola

cello

bass

The musical score is arranged in a standard orchestral format. The flute part begins with a melodic line in the first measure, followed by rests. The harp part features a series of chords in the right hand and a melodic line in the left hand, including triplets. The cello and bass parts have a similar melodic line, with the cello part including triplets. The viola part has a melodic line starting in the fourth measure. The violin parts are mostly silent. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *p*.

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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