Elephants Exotiques is scored for three tenor trombones and bass trombone.

All four players read from score. Passages notated proportionally are "played by eye" (that is, parts are coordinated by visual cues between players), and durations are free where not specifically indicated.

The French narration on pages 19 and 20 may be recited by an optional speaker if the bass trombonist cannot do so.

sustained note

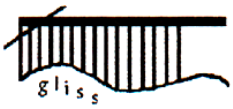
cut-off

single short note

as fast as possible

accelerando

ritardando



chromatic glissando with suggested contour

Translation of the French text on pages 19 and 20:

Ladies and gentlemen:

At this very moment on stage we are witnessing the ritual courtship and mating of two large gray East African elephants, each weighing in the vicinity of two and a half tons and capable of hauling two to three times its weight in mud, flax or bananas. Normally docile and even shy creatures during most of the year, these behemoths become aggressive overnight and go on wild, irresponsible rampages when in heat and are capable of immense destruction. Please do not attempt to feed or communicate with these creatures when you see them in this condition. Take cover under the nearest coconut and remain seated until the alarm sounds. Thank you.

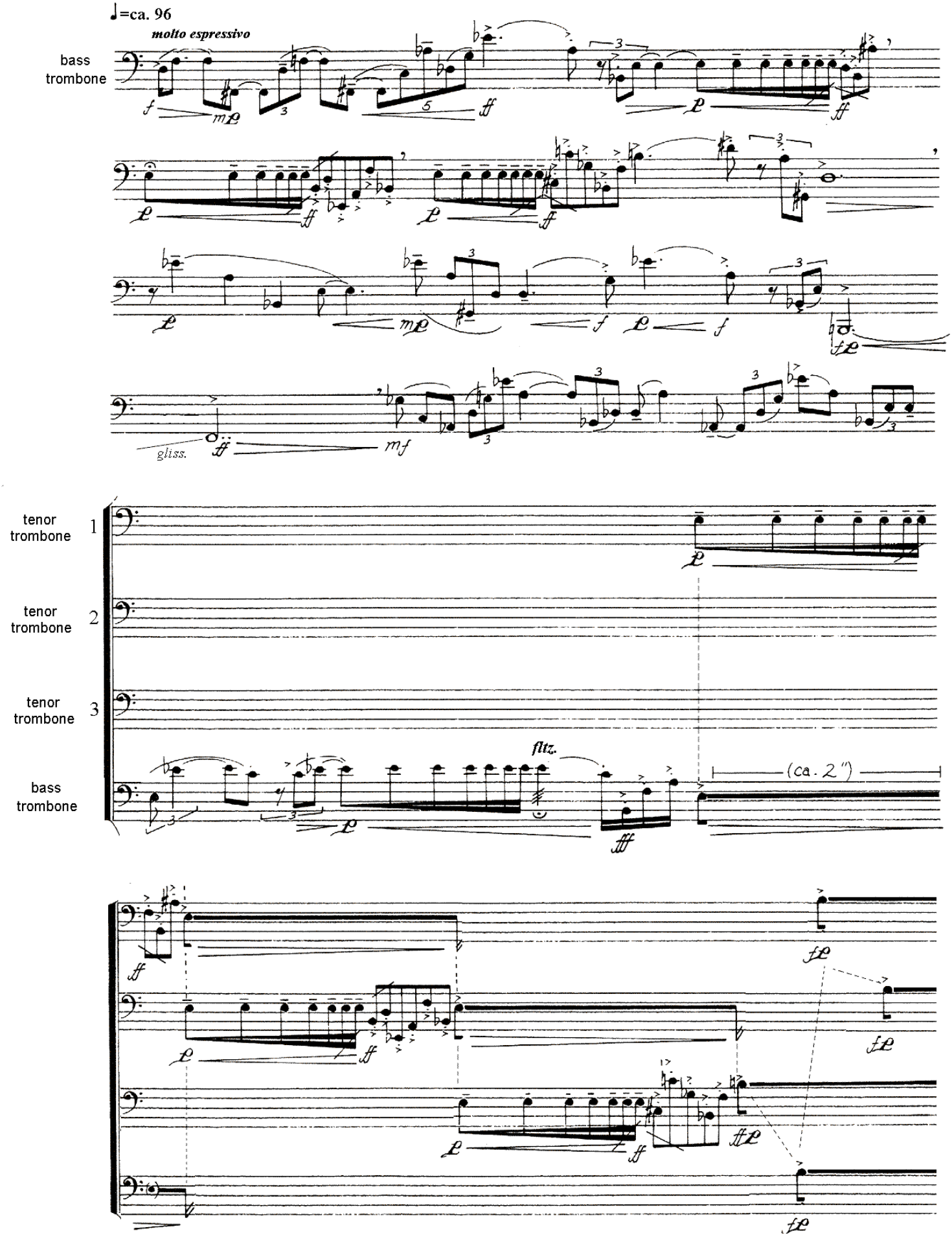
You will observe a large reddish patch prominently located near the posterior of the female. This she displays within eyeshot of the nearest indigent male who saunters up beside her and coos seductively:

"Hey baby, you got a match?"

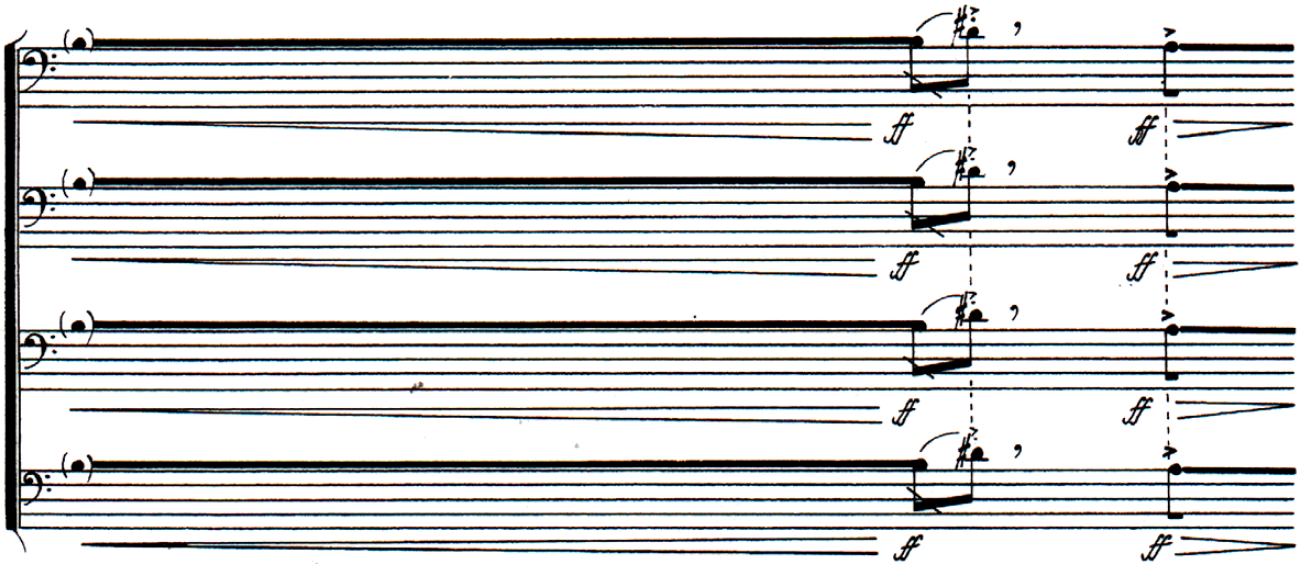
She in turn makes an off-color remark about his breath and a camel-fart and goes off alone in the woods, nonchalantly leaving her handkerchief behind. He picks it up and follows after, and well, we know what happens next of course, oo-la-la... but that is a not very scientific attitude, no? Excuse me, I hear dinner coming.

(Translation into French by Pamela Marshall.)

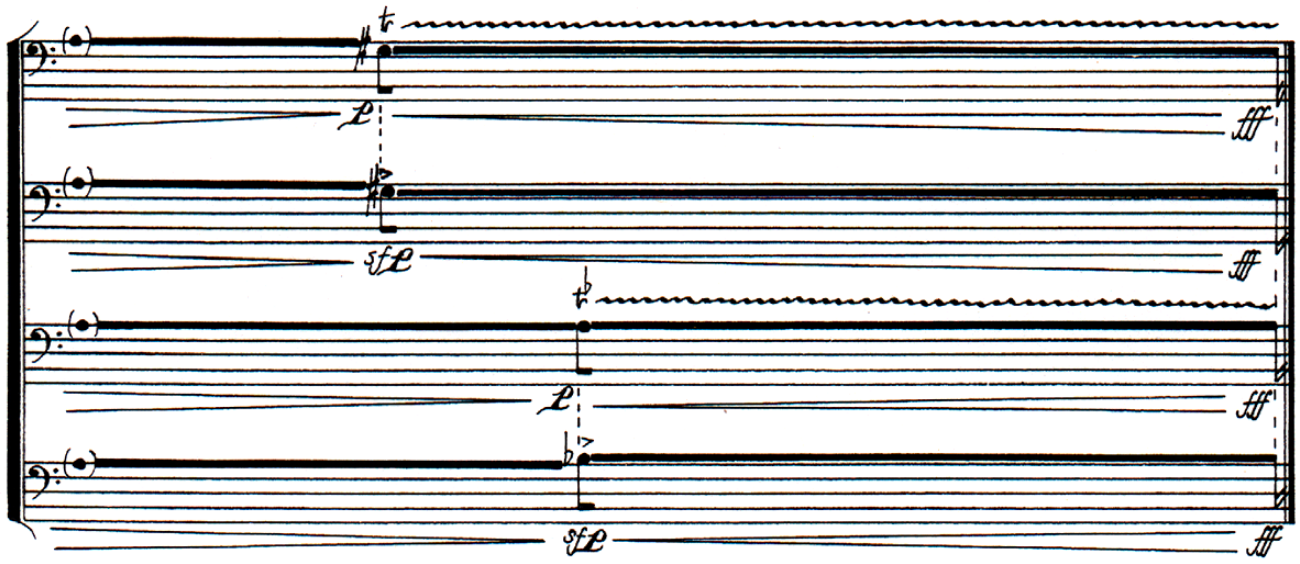
I. PRELUDIO PACHYDERMUS



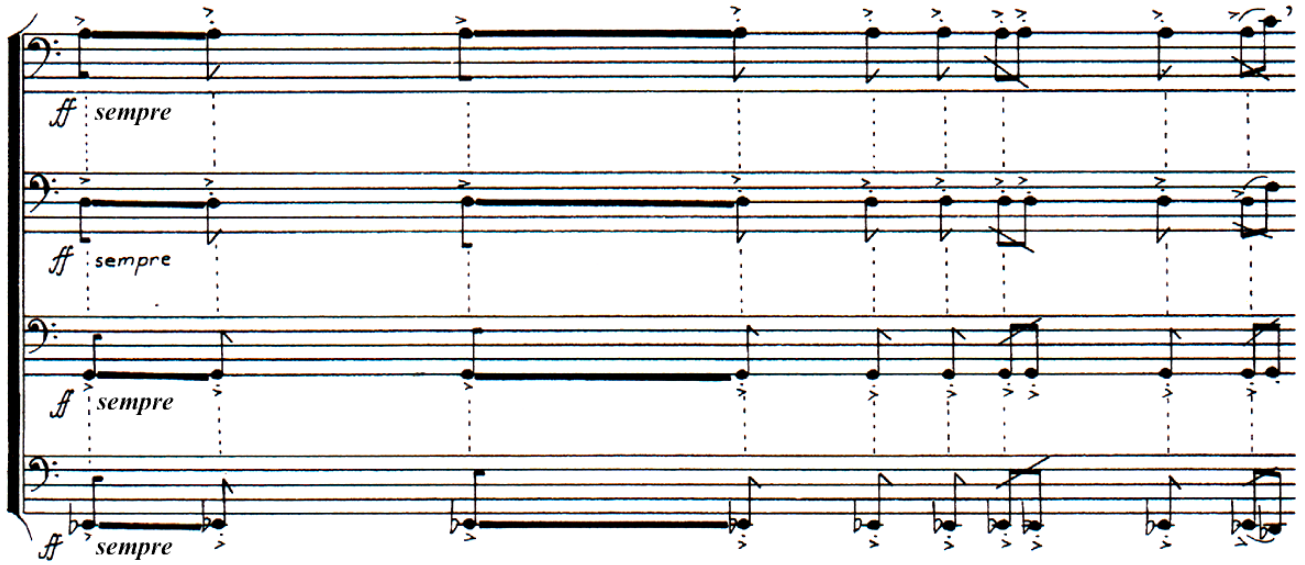
© 2008 David Jason Snow

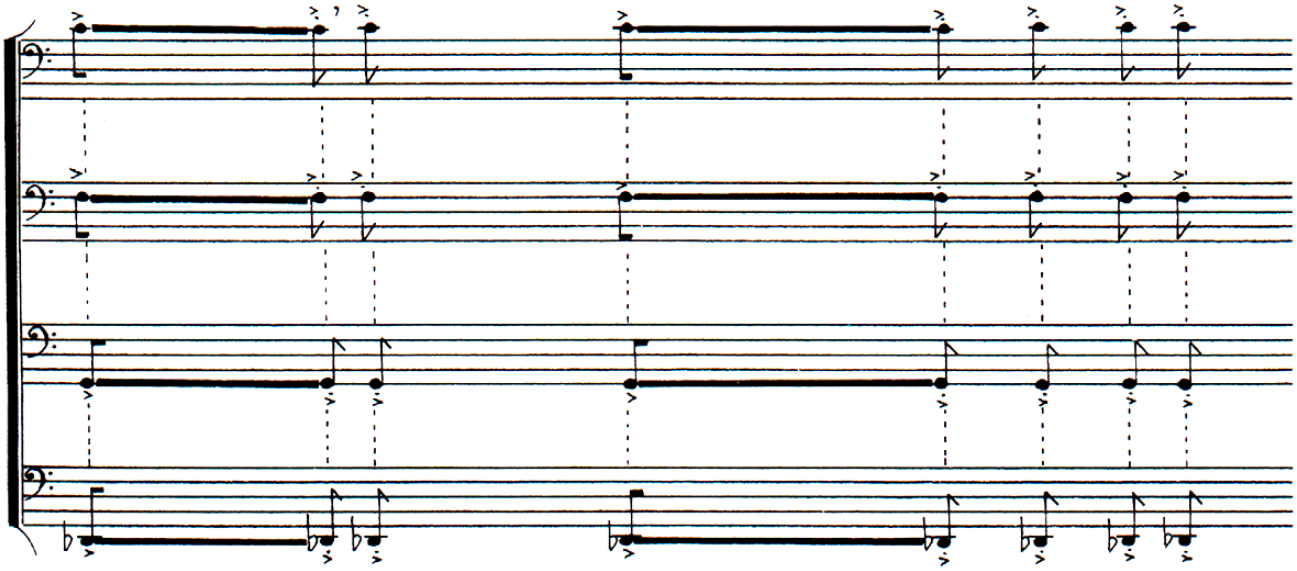


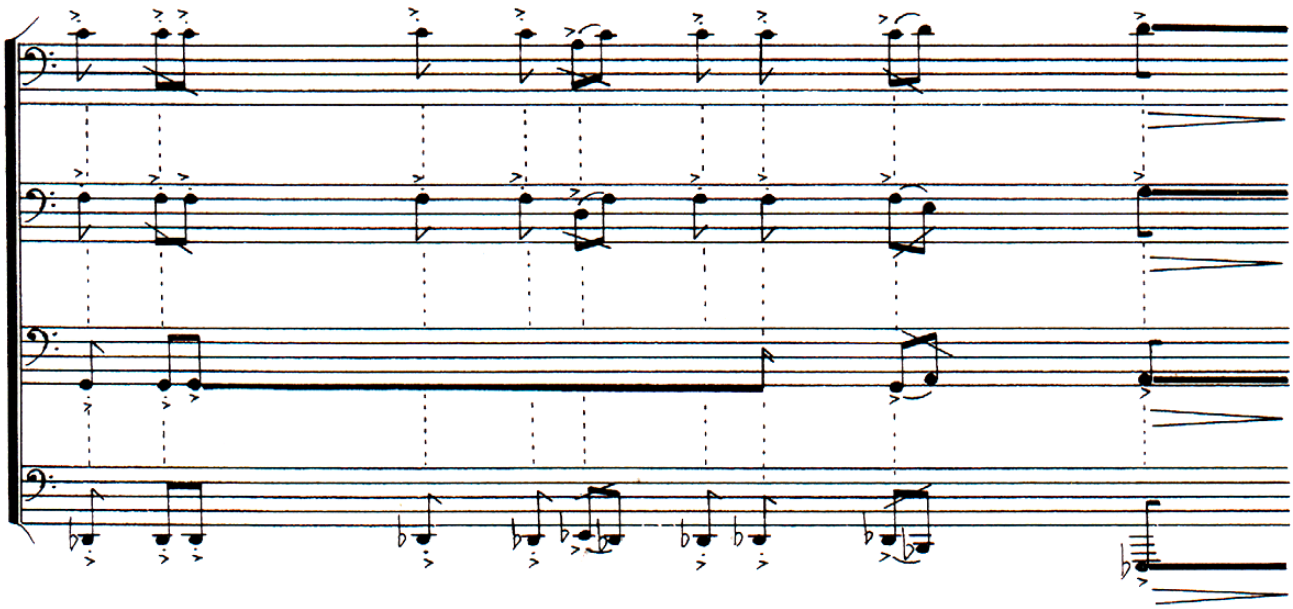
attacca

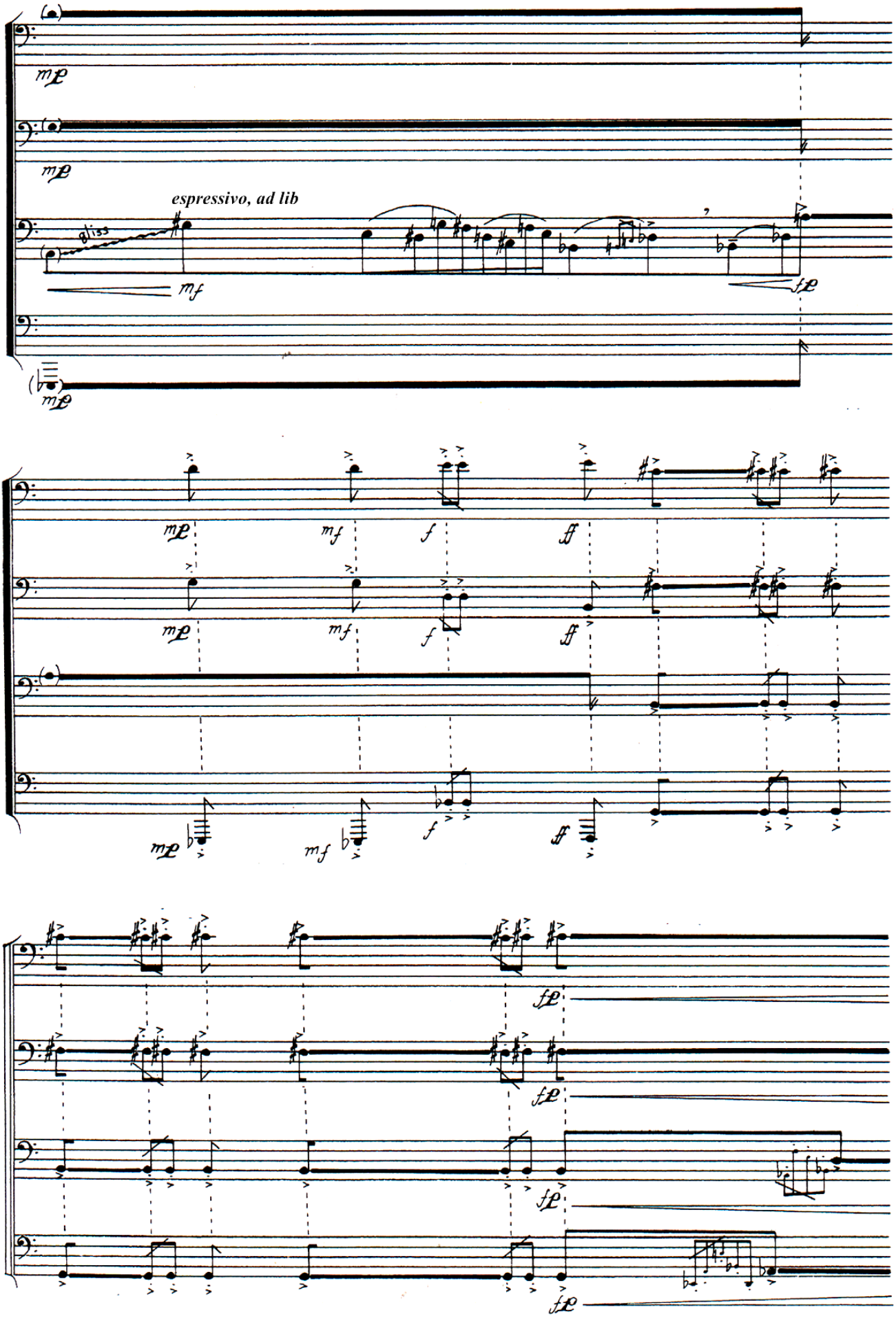


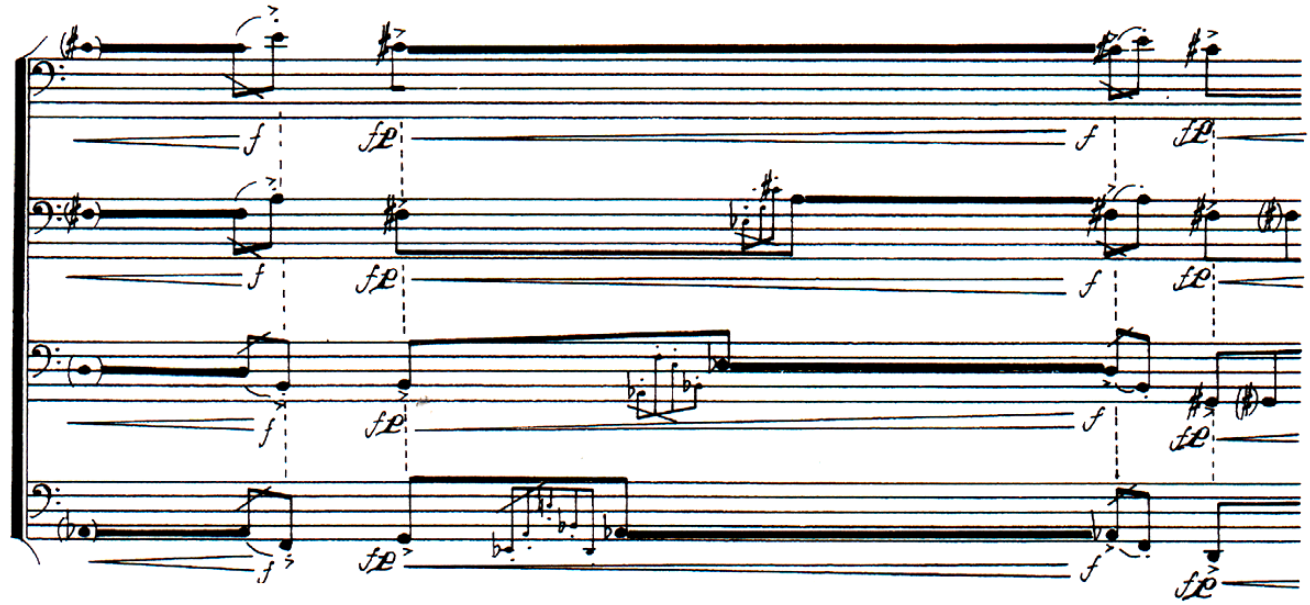
II. Looking for Peanuts (in the Jungle)

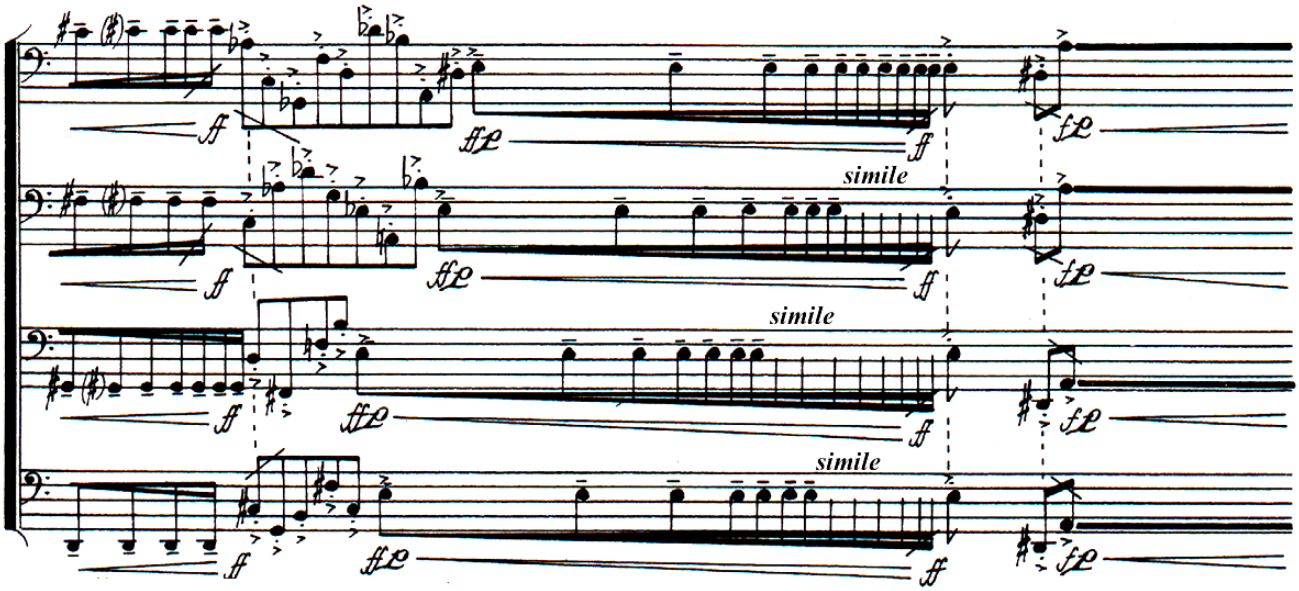







espressivo, ad lib
gliss




simile
simile
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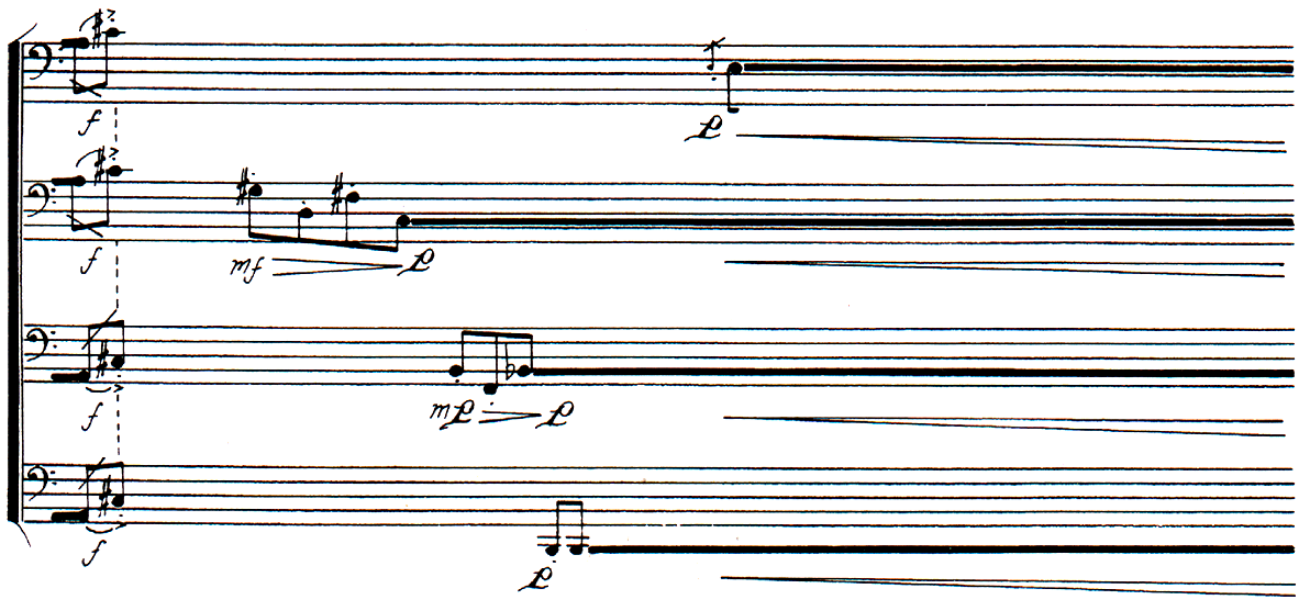

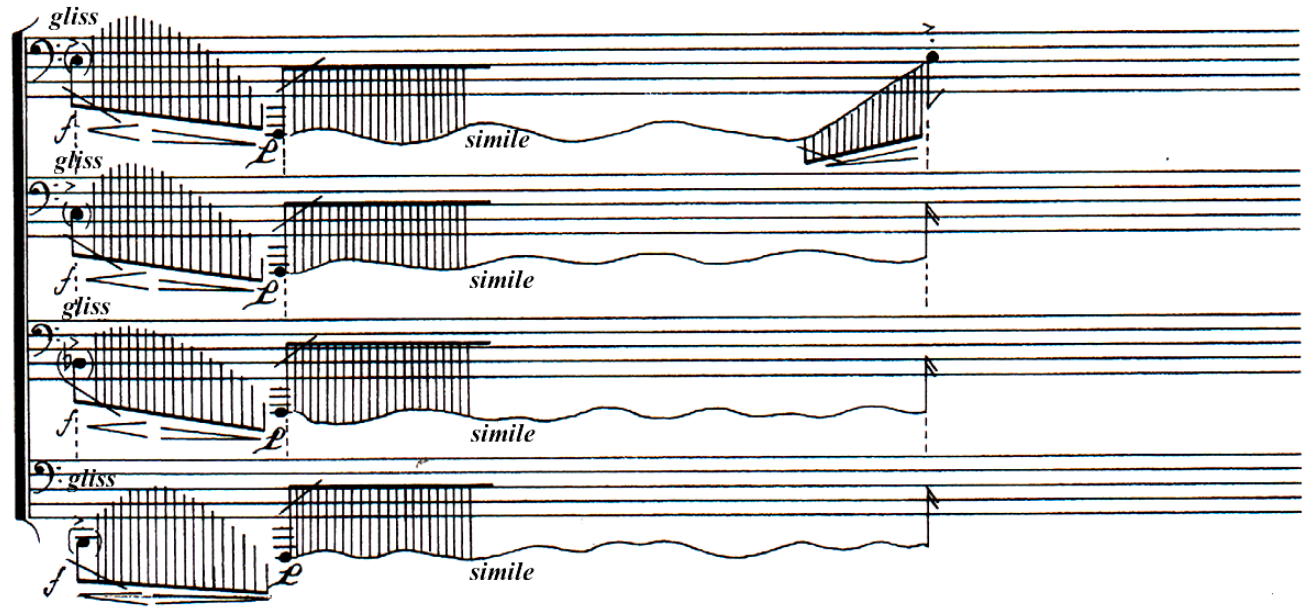
gliss
f
simile
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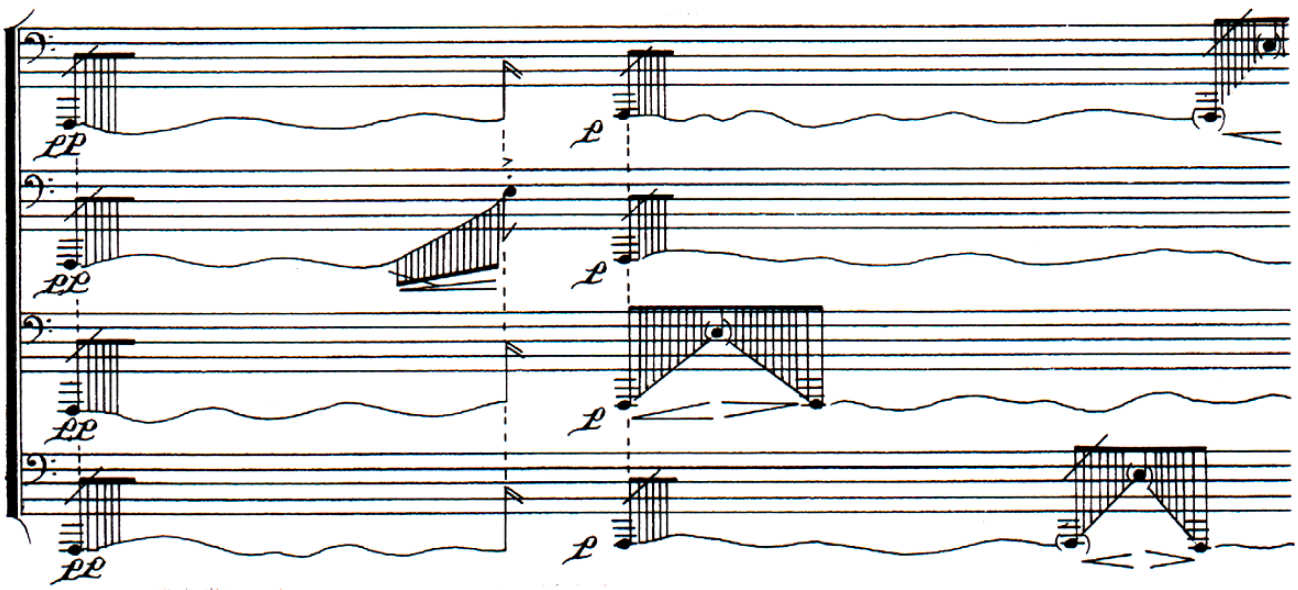

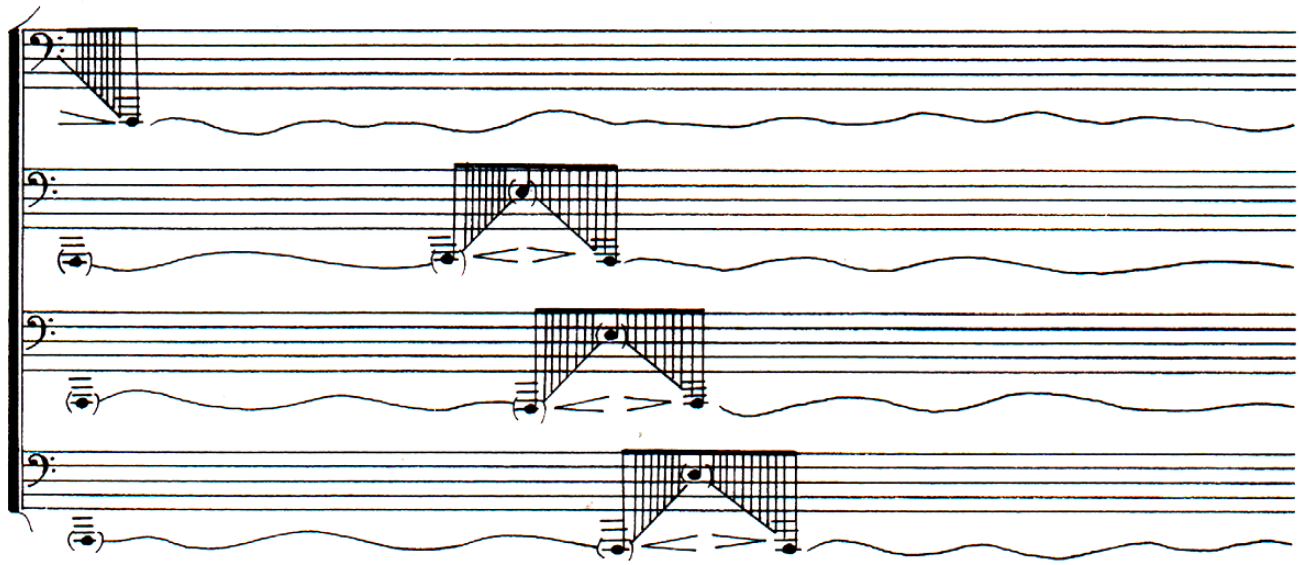

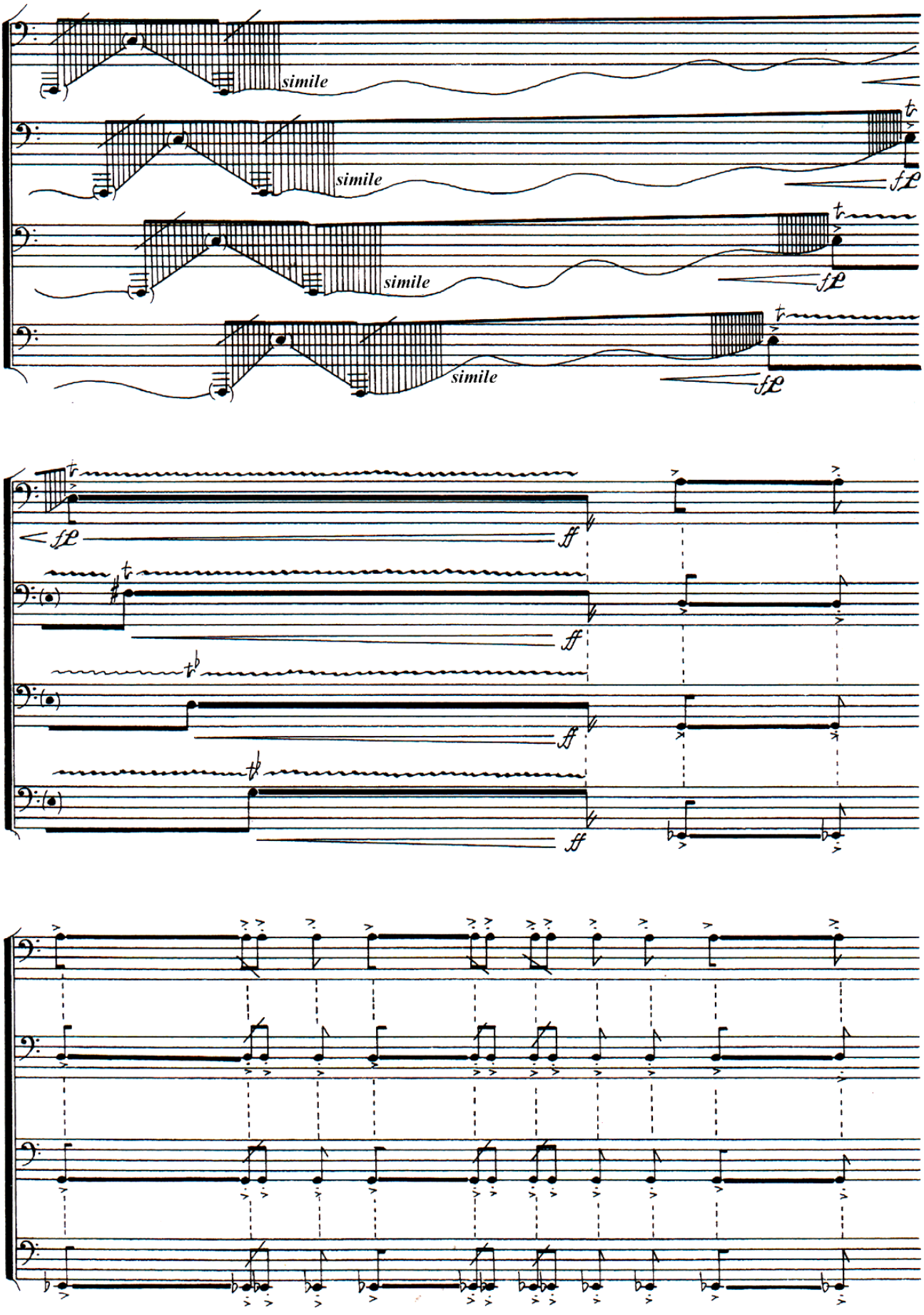
simile
simile
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ff
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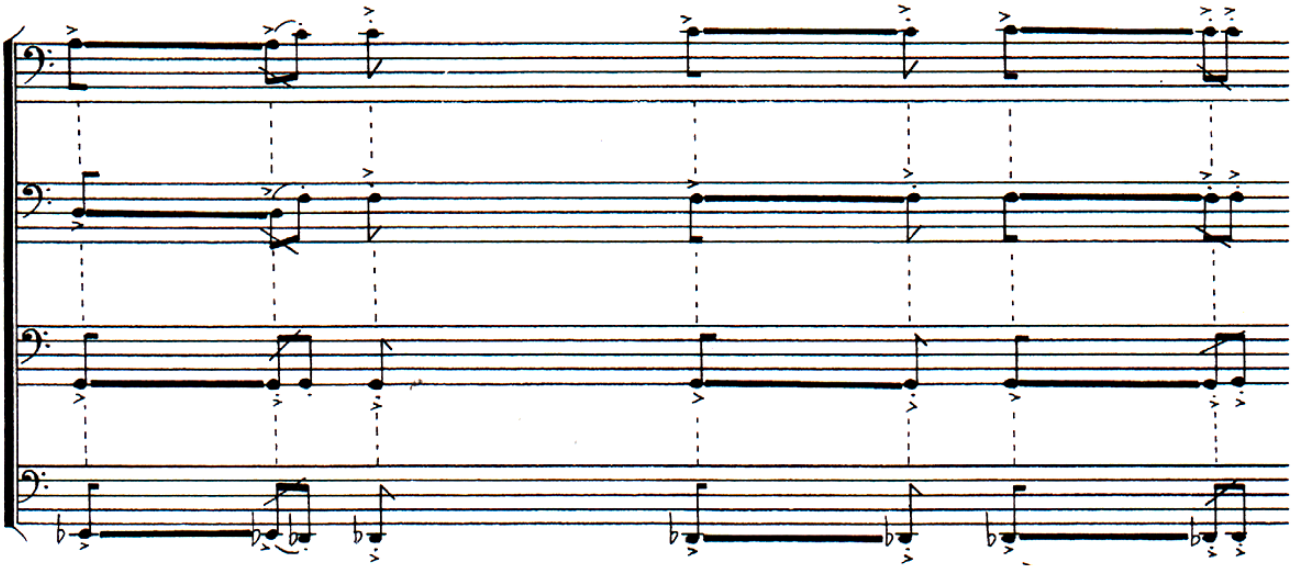
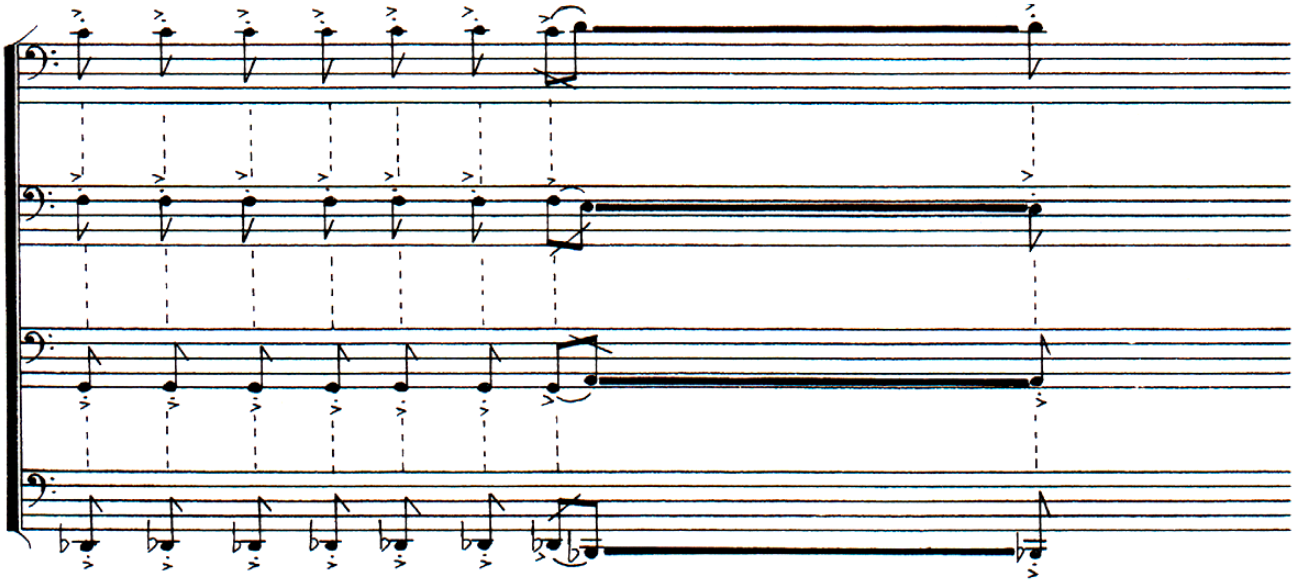
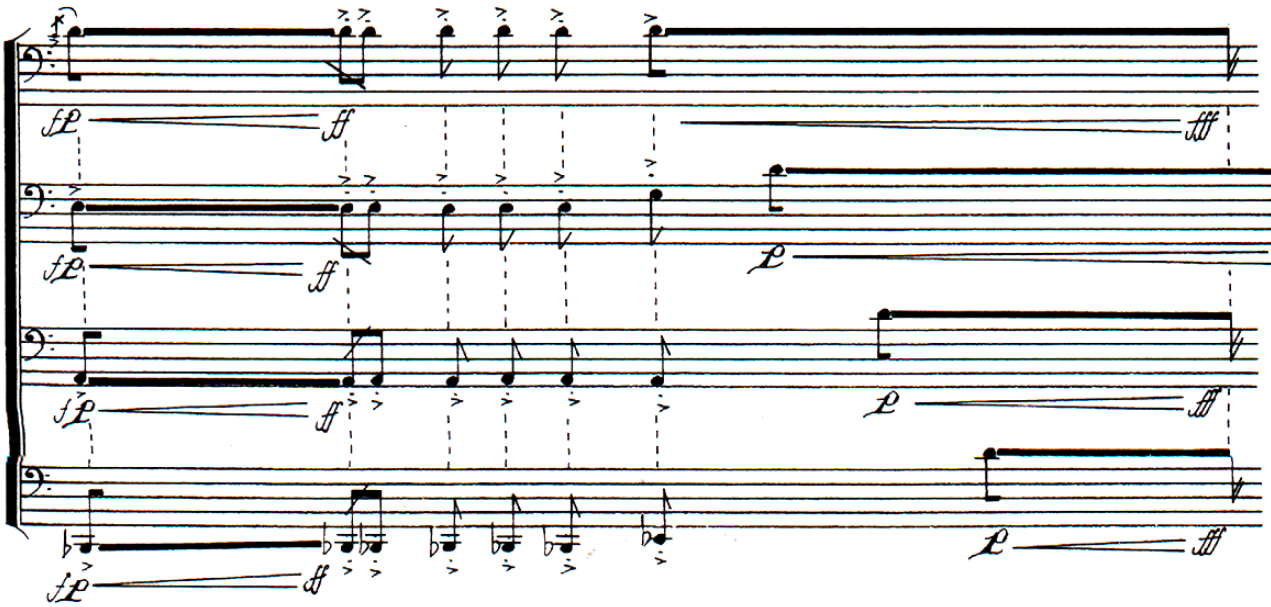
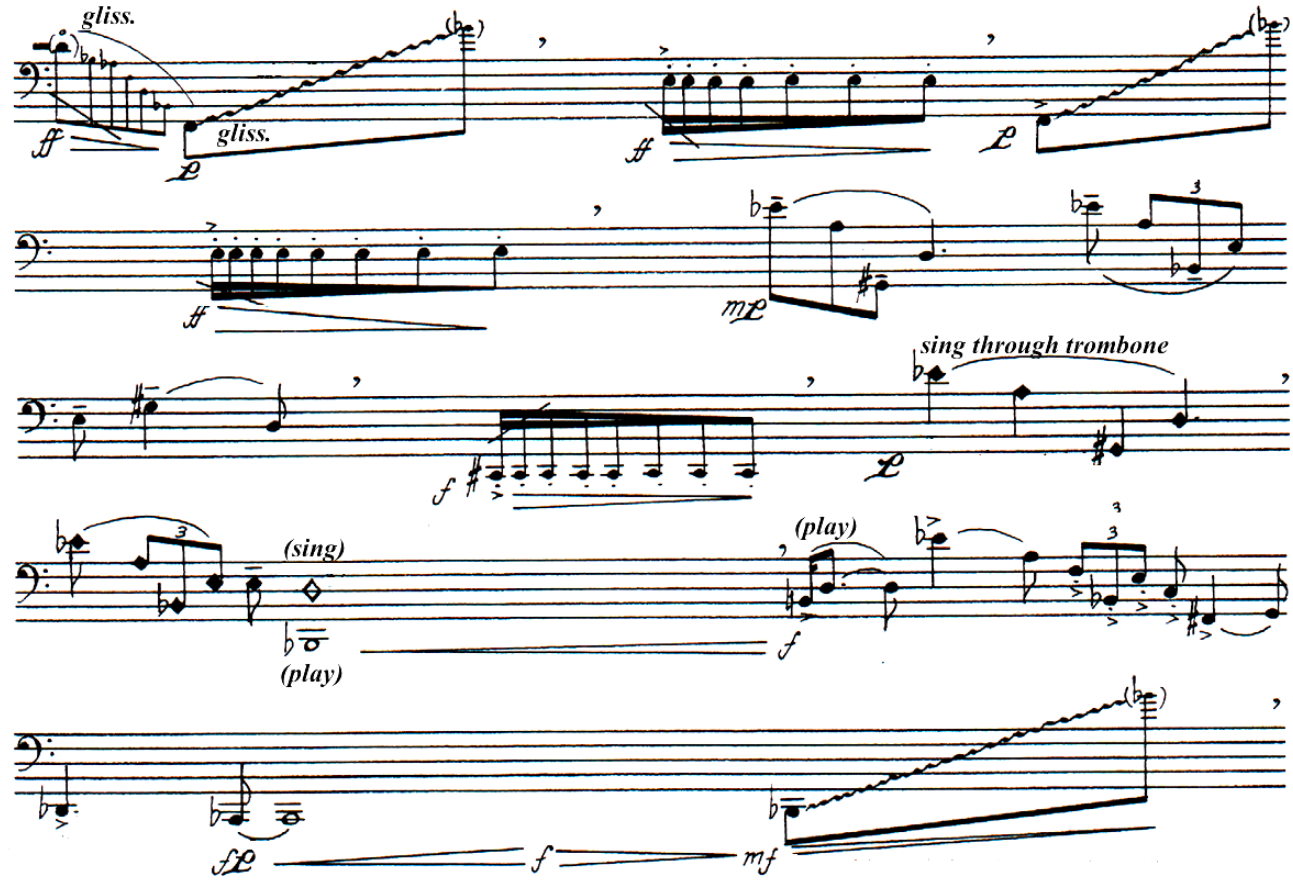
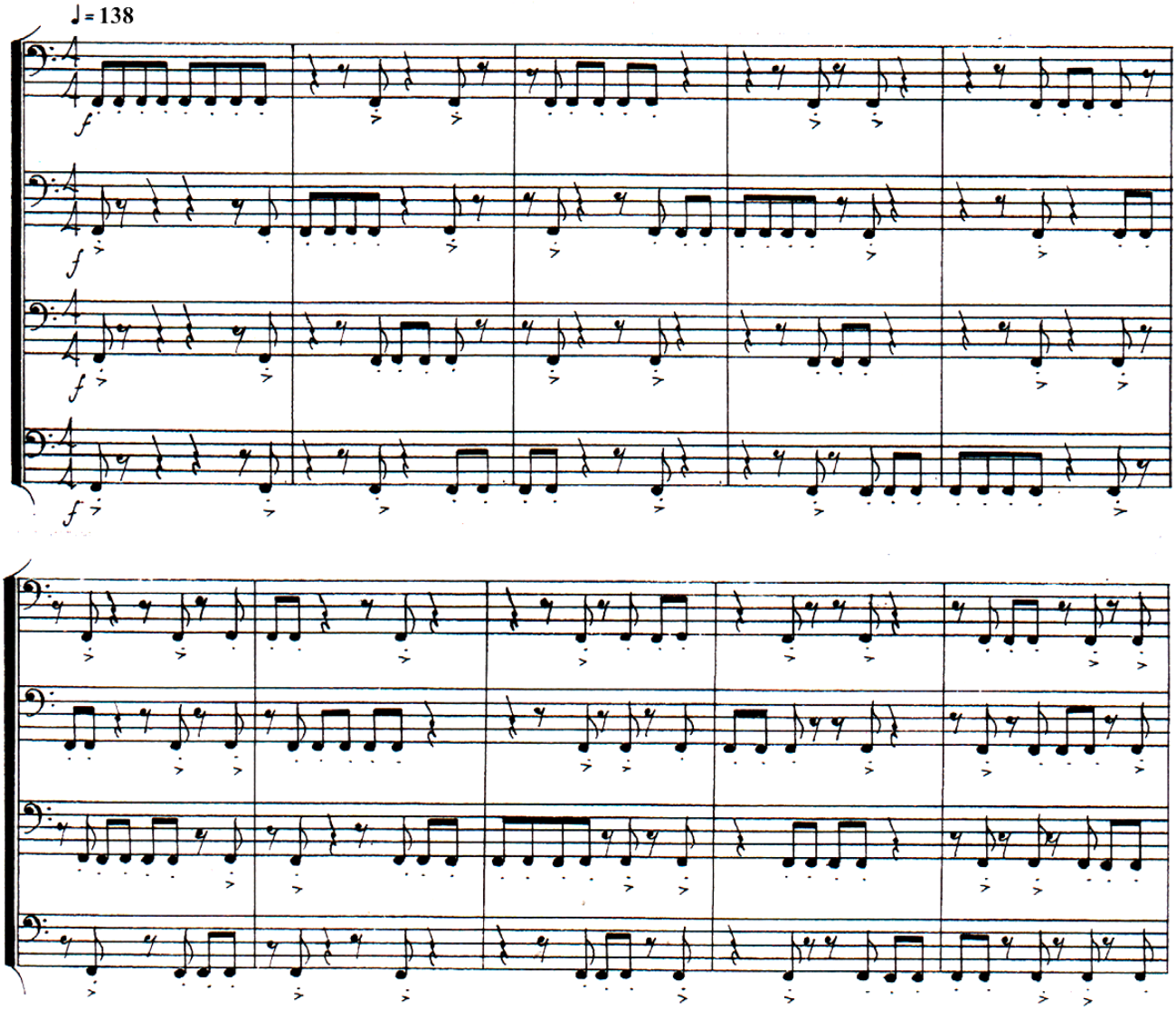
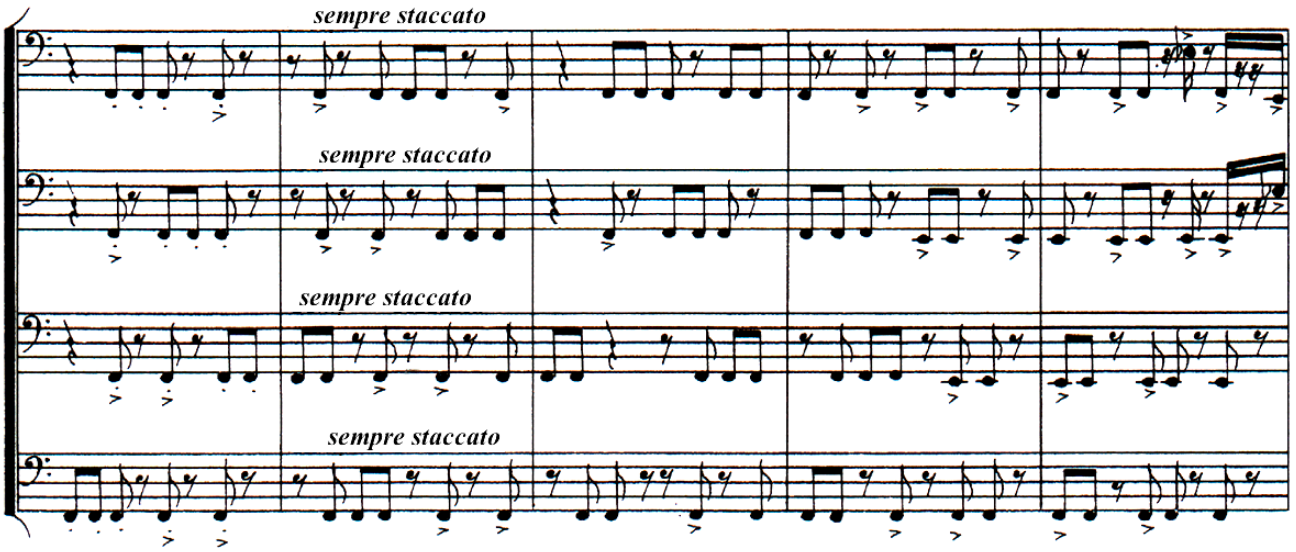


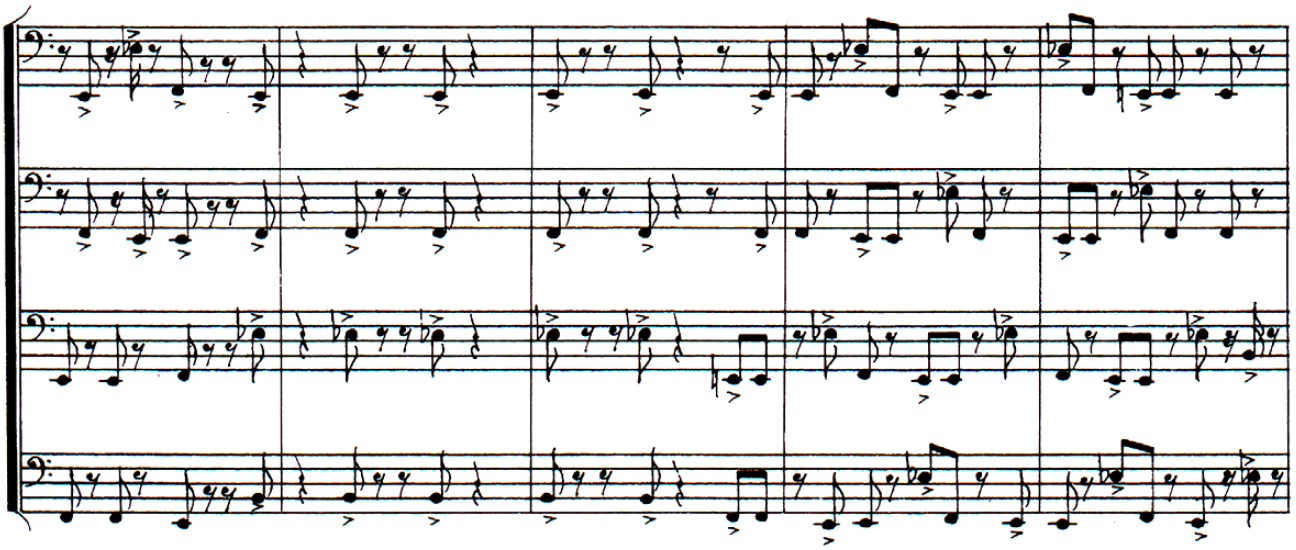


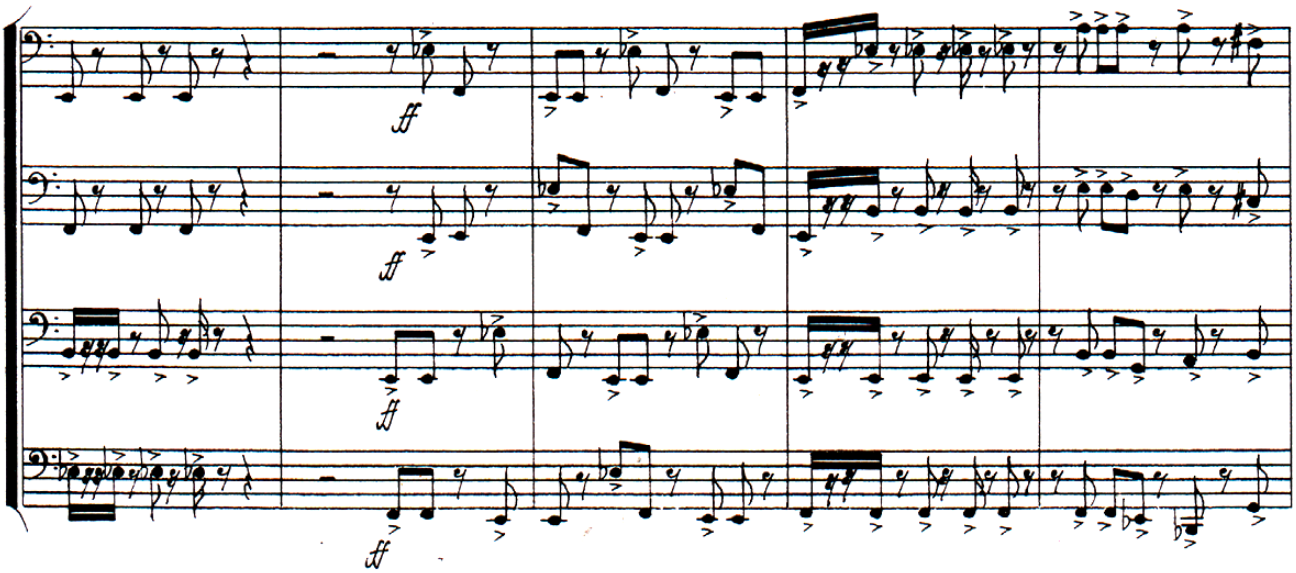

fp
ff
fff
p


gliss.
gliss.
sing through trombone
(sing)
(play)
(play)


♩= 138


sempre staccato
sempre staccato
sempre staccato
sempre staccato




ff
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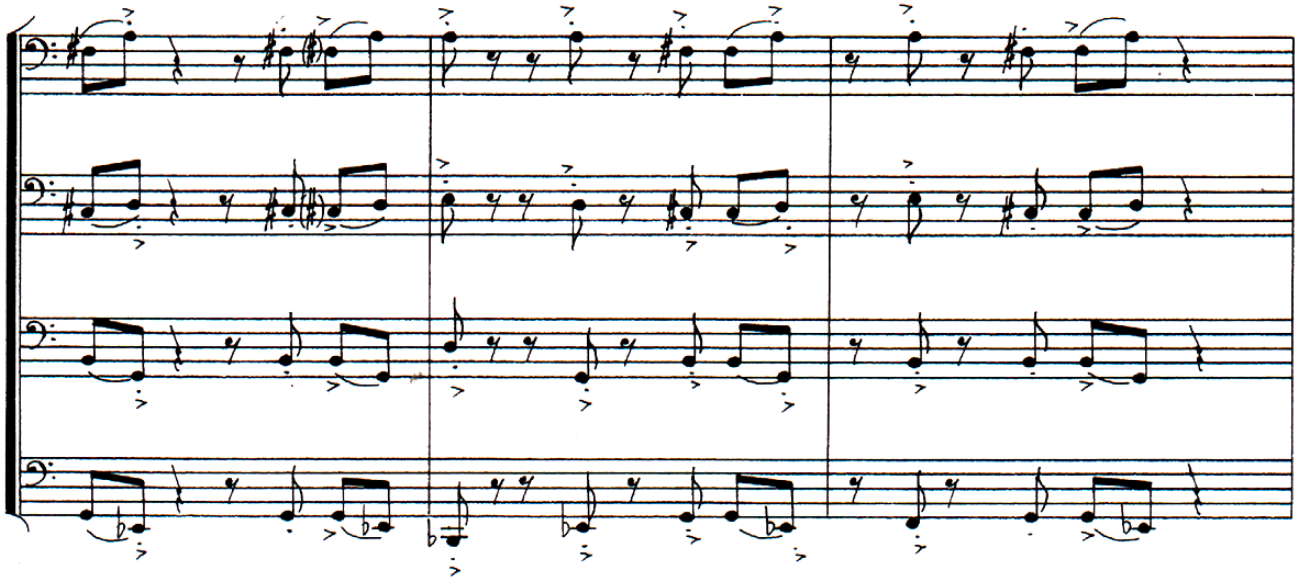
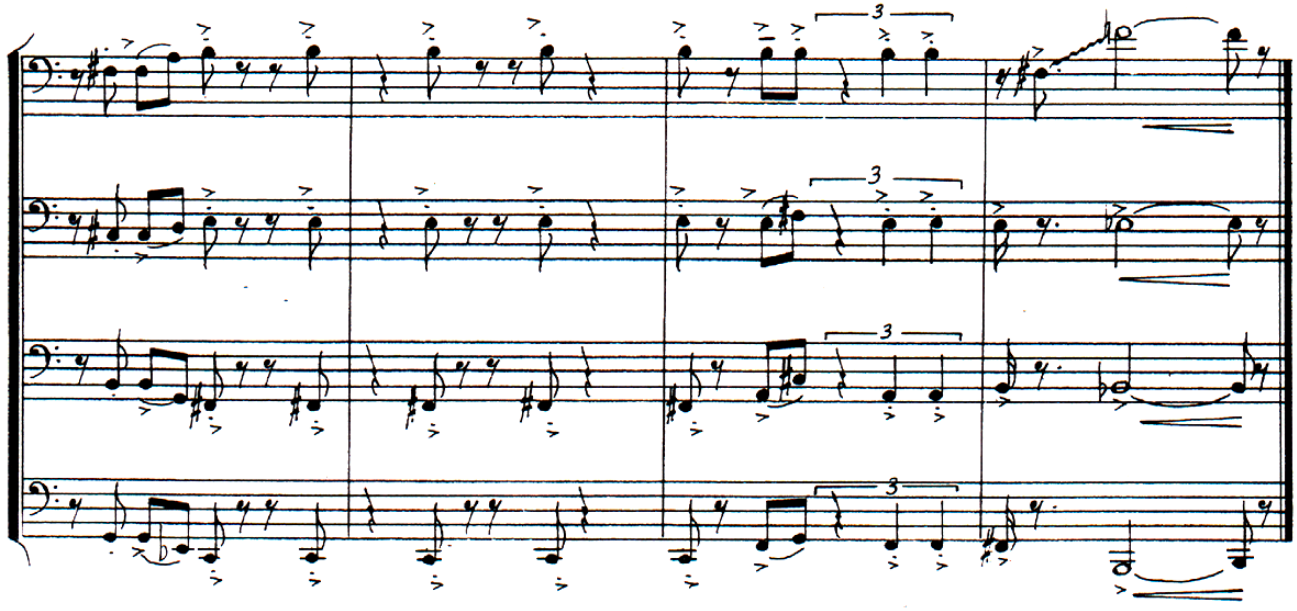
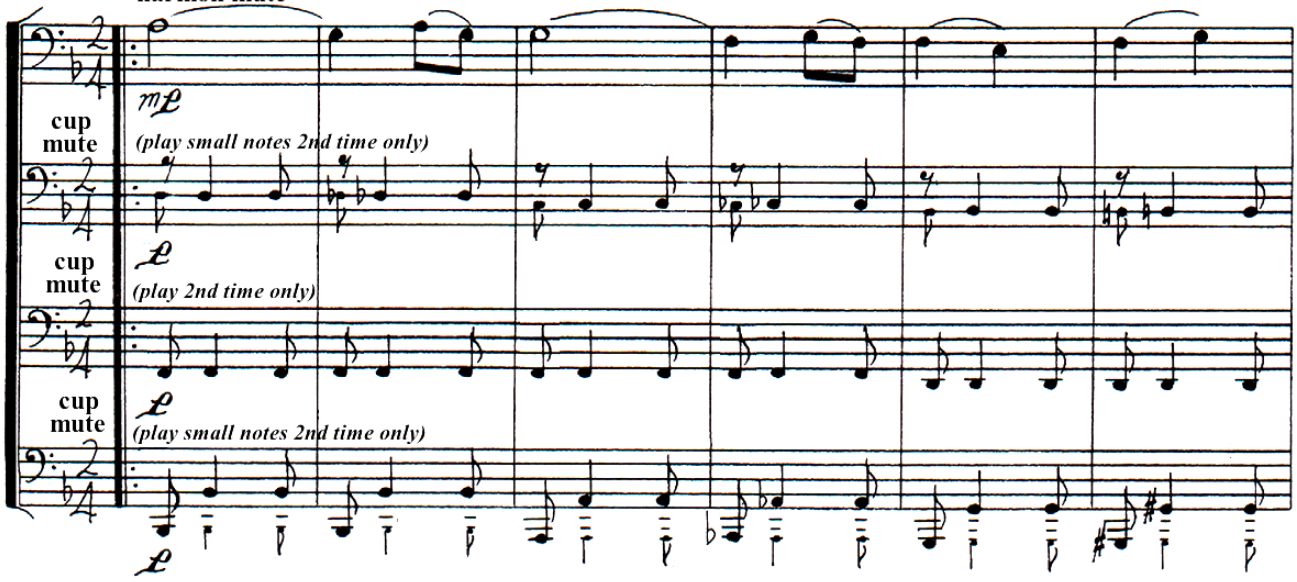


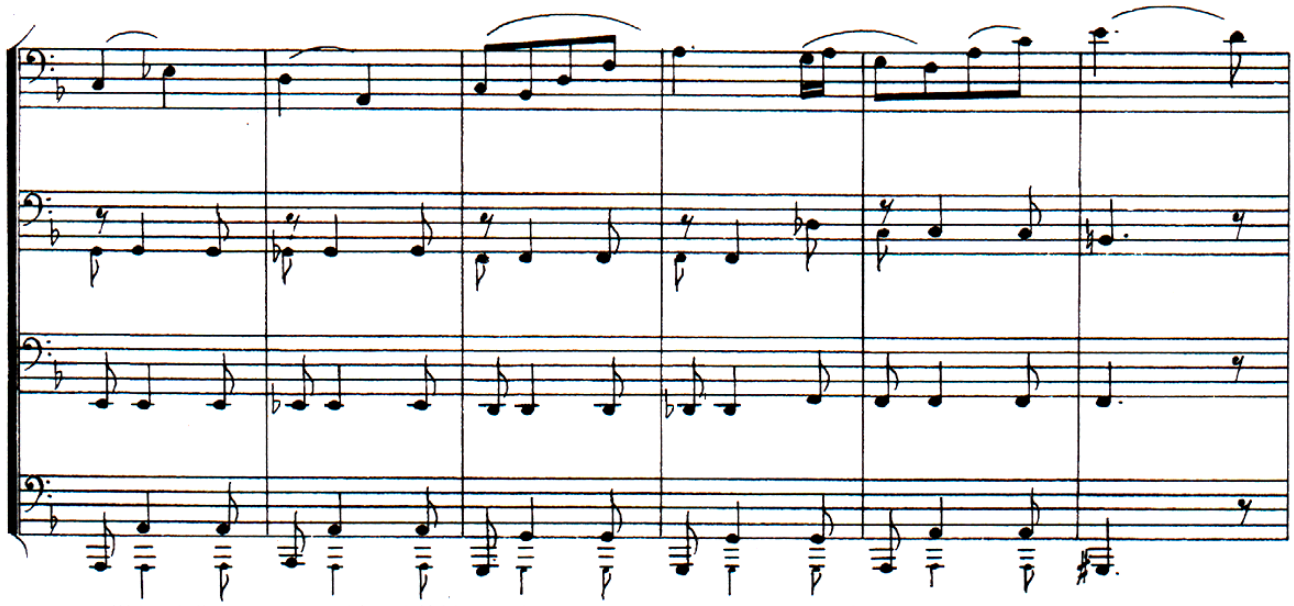

3
3
3
3

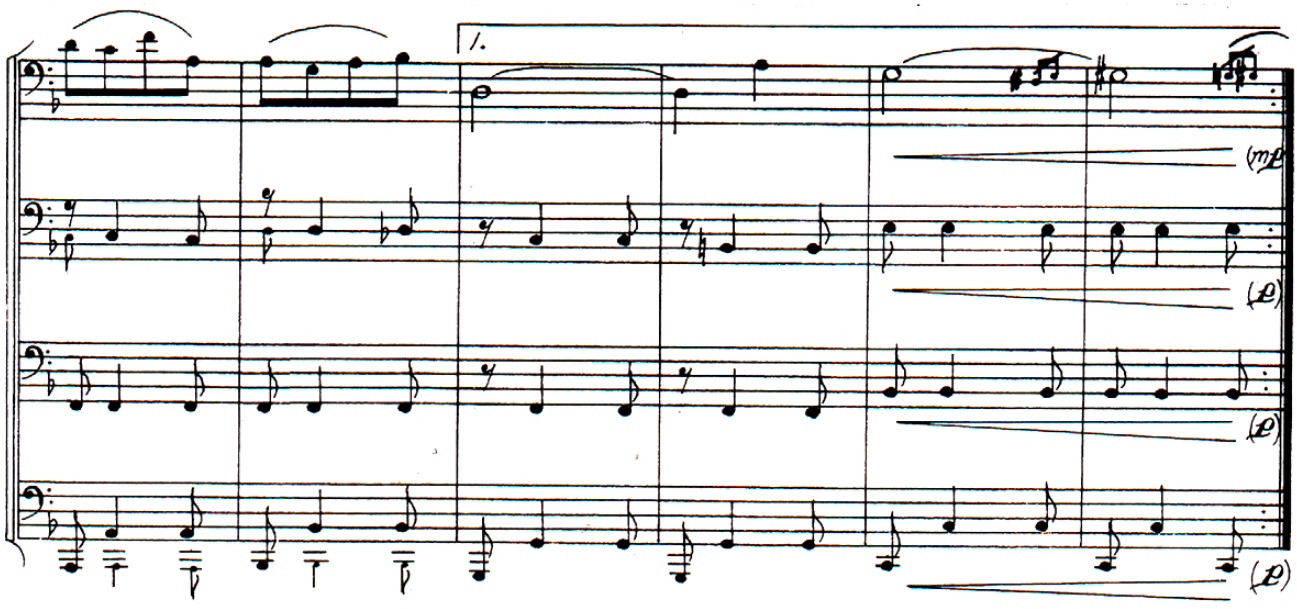
III. Elephant Love Song

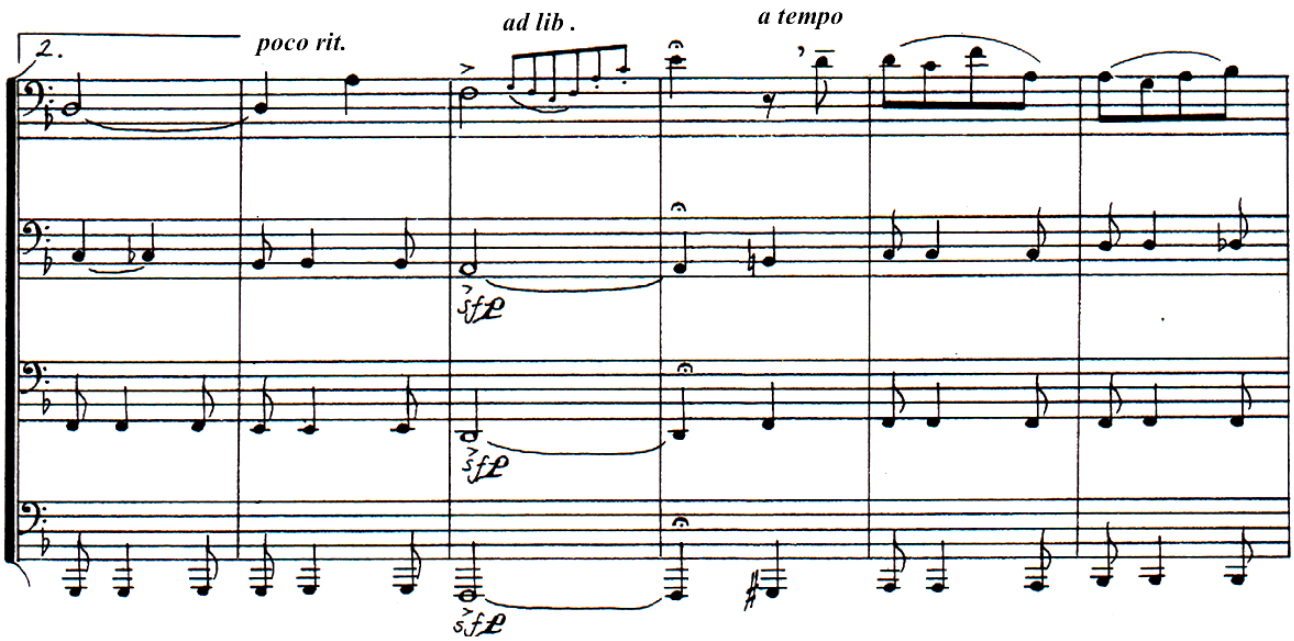
Andante amoroso

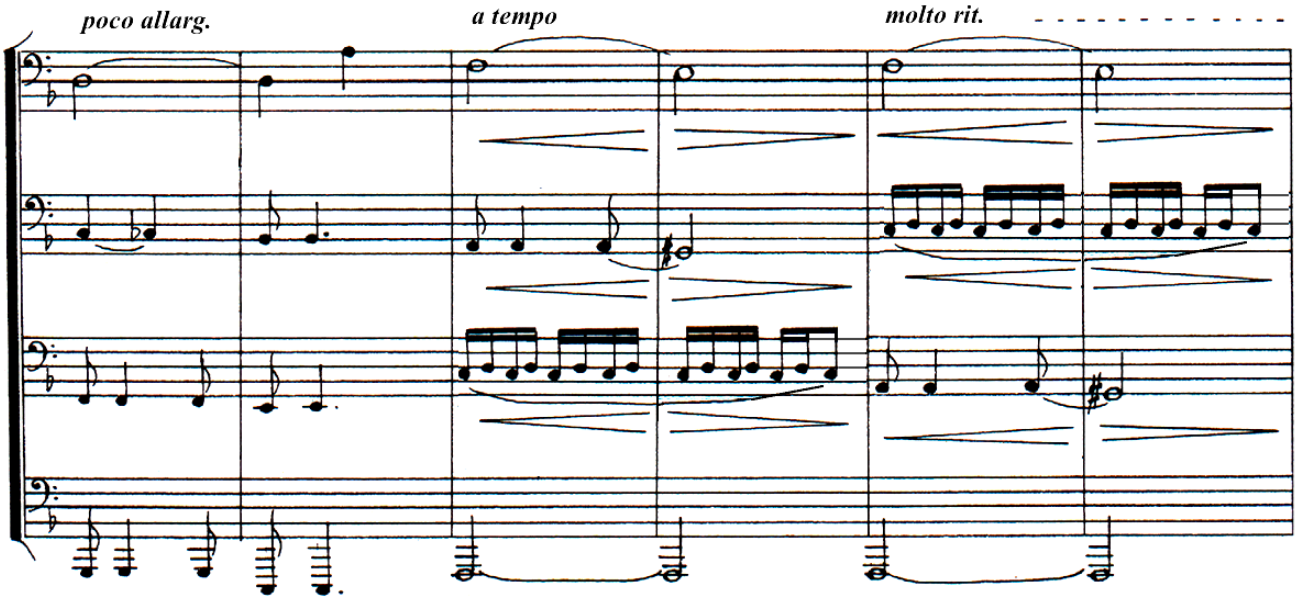
harmon mute

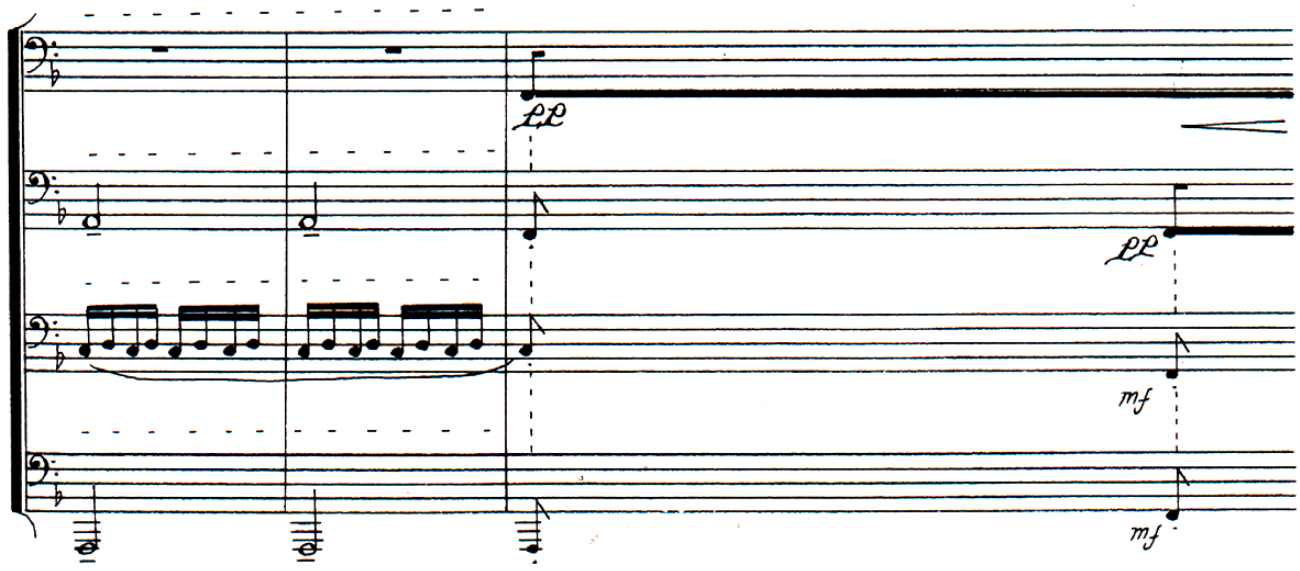


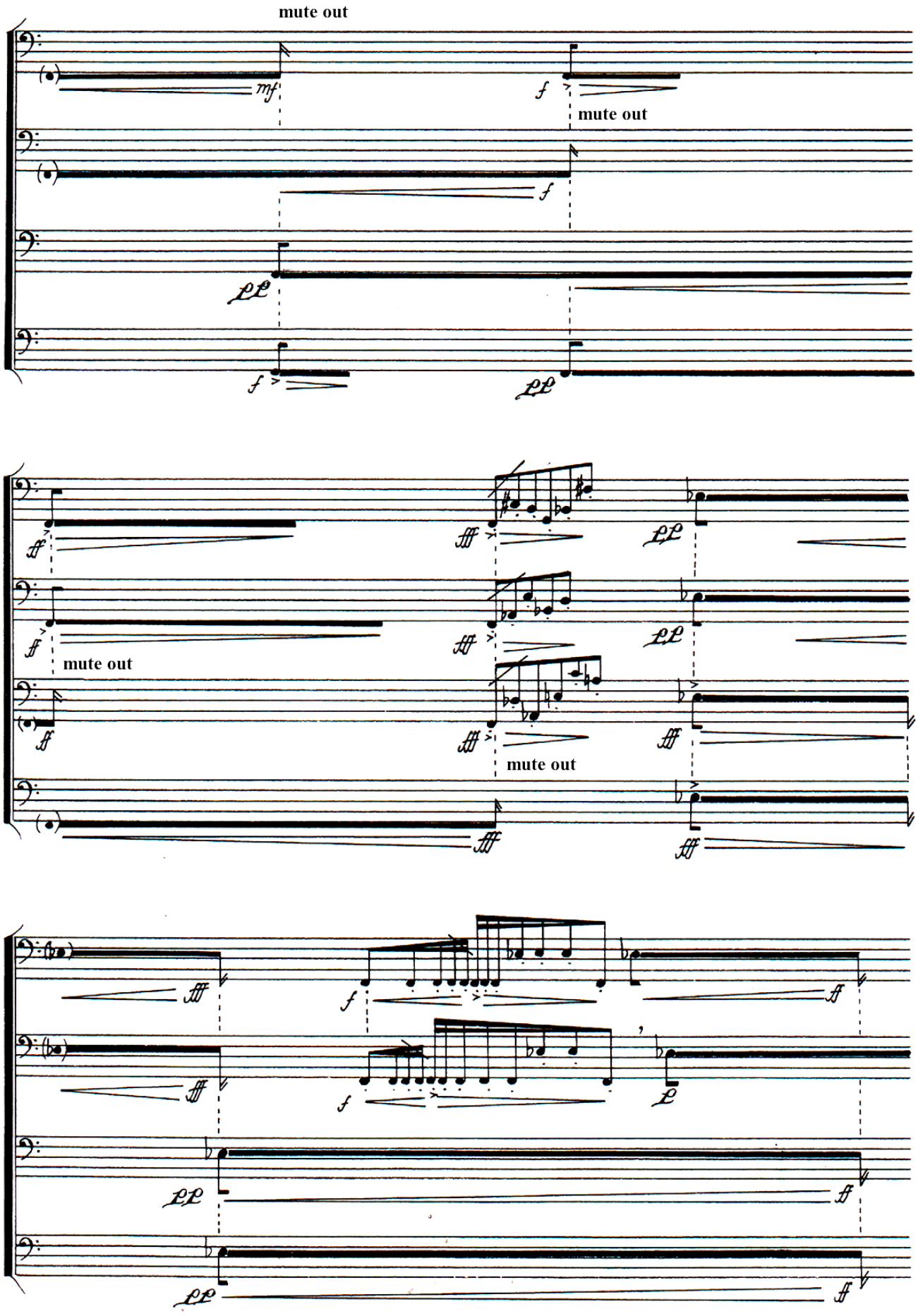


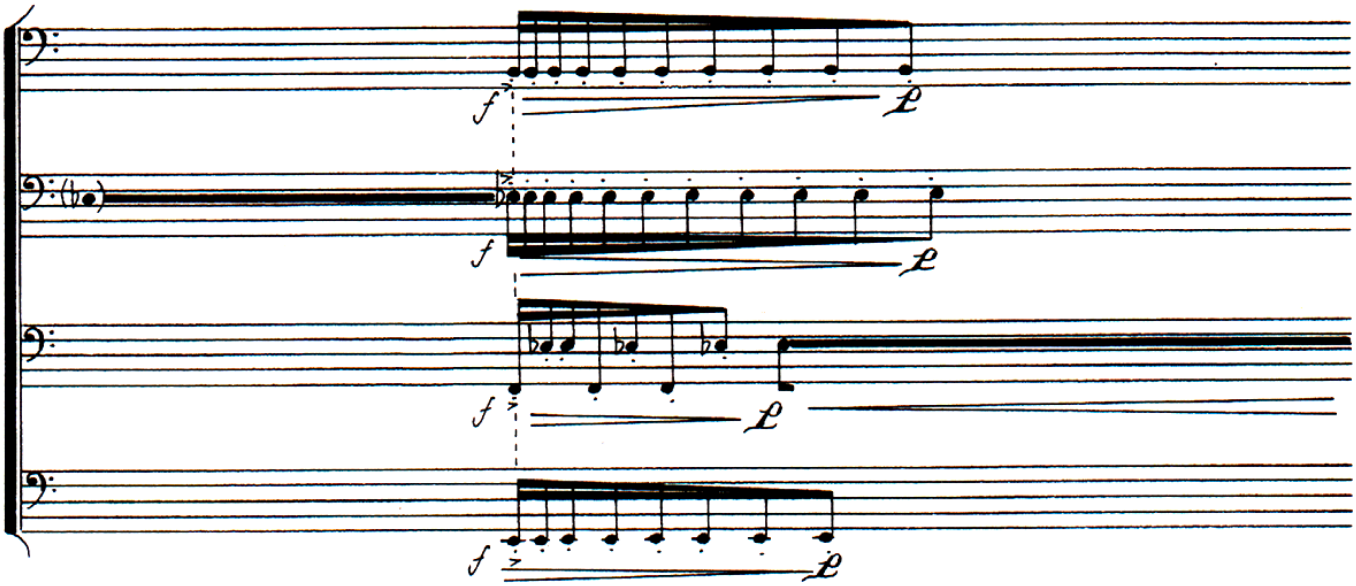


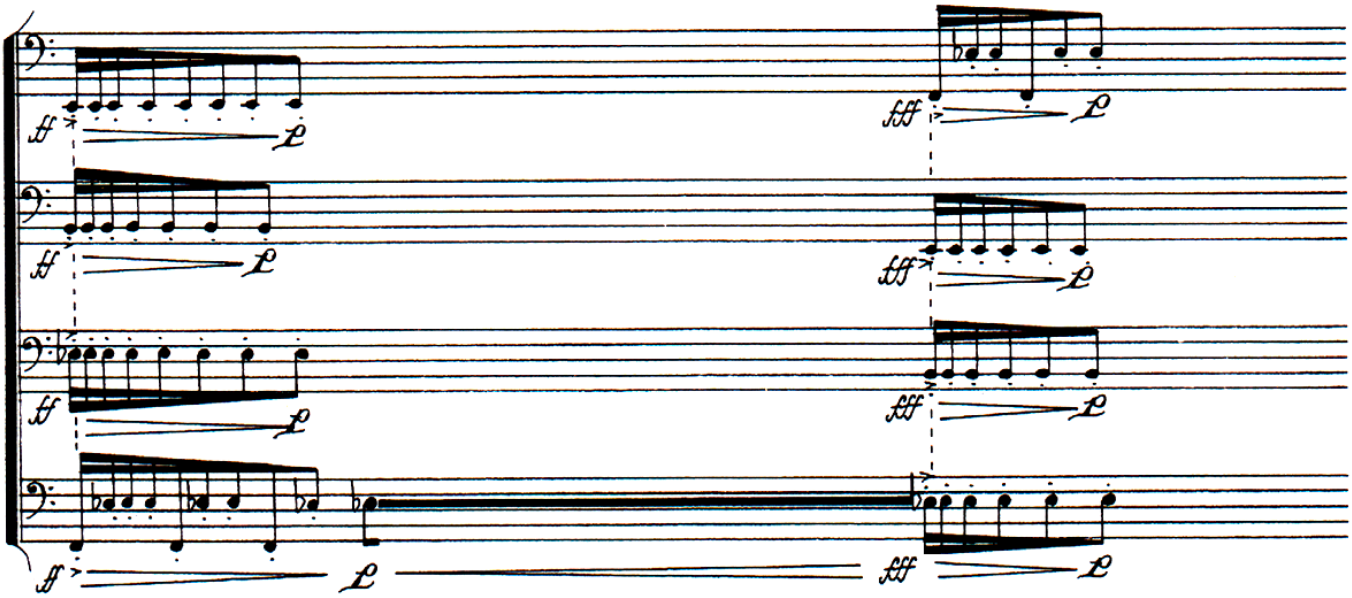

2.
poco rit.
ad lib .
a tempo


poco allarg.
a tempo
molto rit.


pp
pp
mf
mf


mute out
mute out
mute out
mute out


f
f
f
f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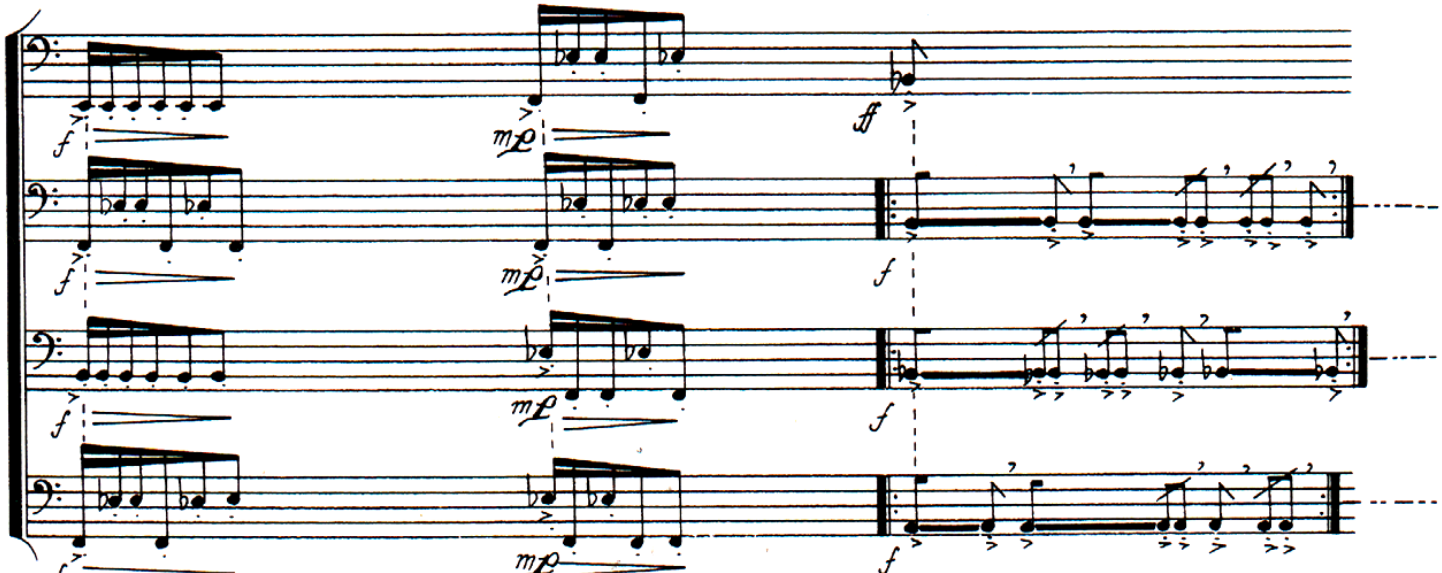
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mf
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mf
f
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mf
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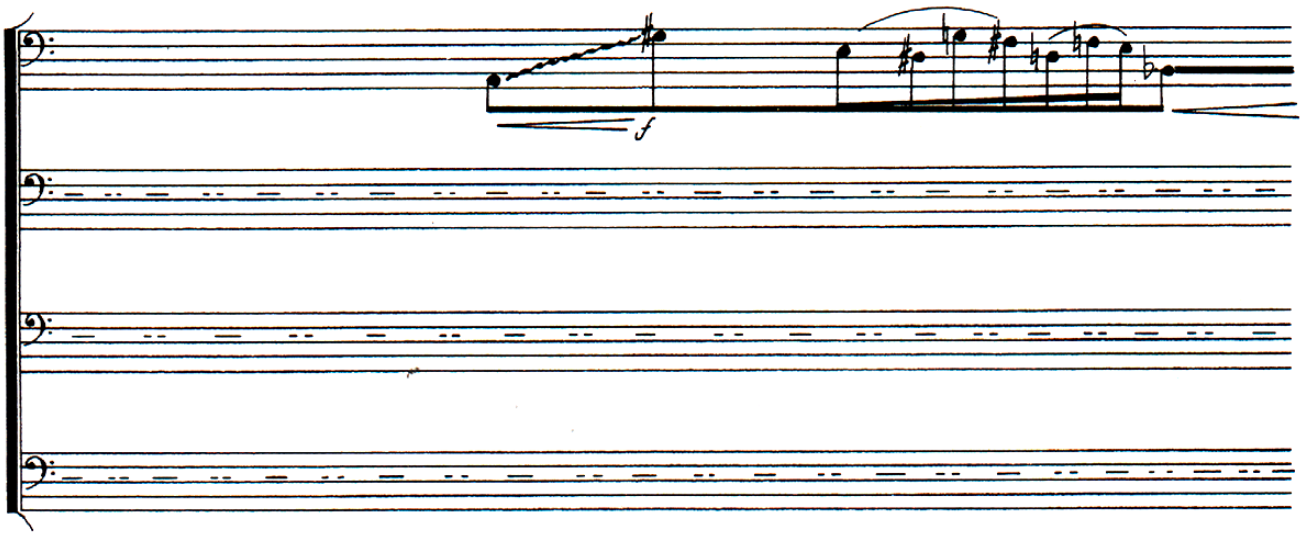
f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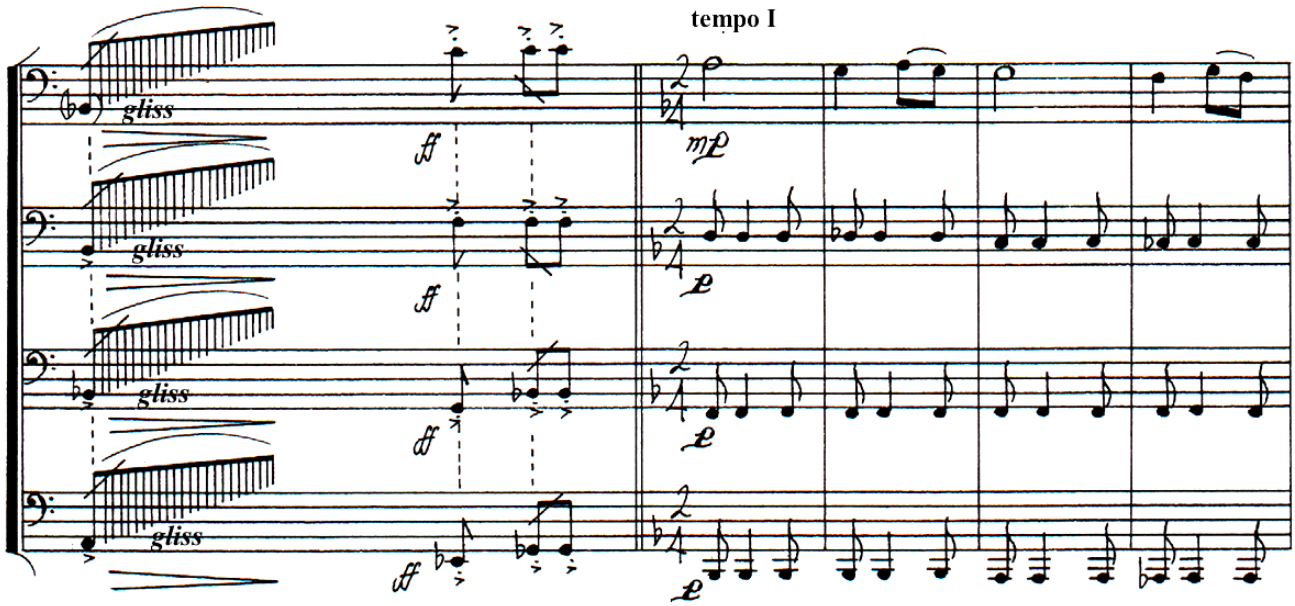
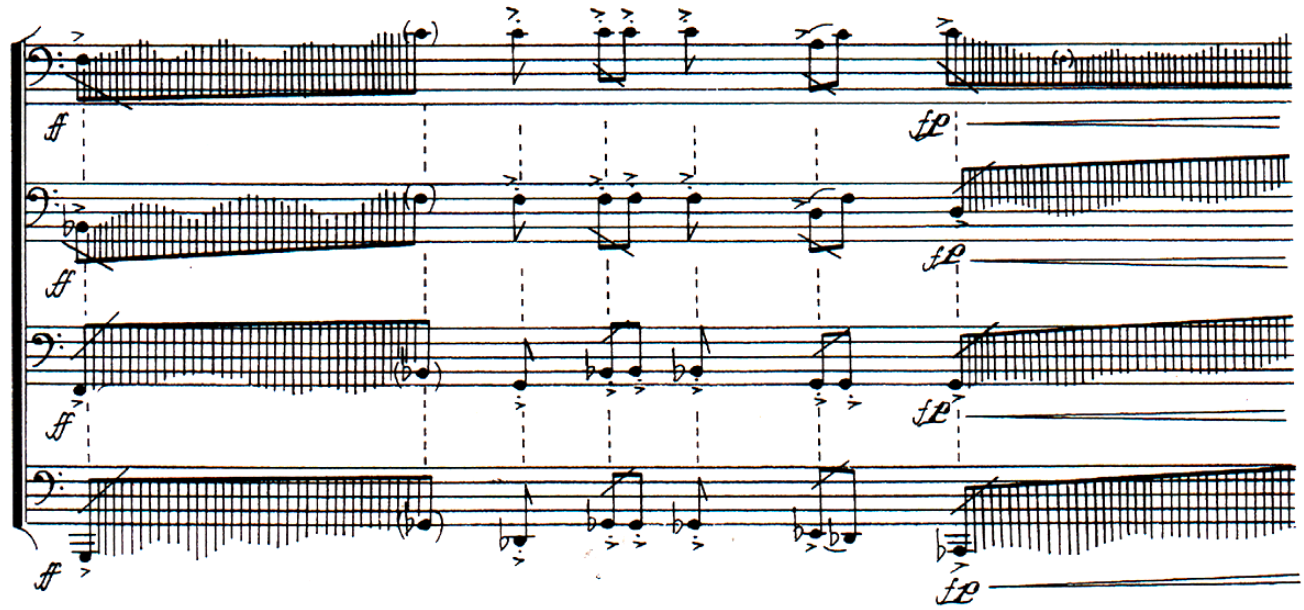

tempo I
gliss
gliss
gliss
gliss
ff
ff
ff
ff
mp
p
p
p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ff
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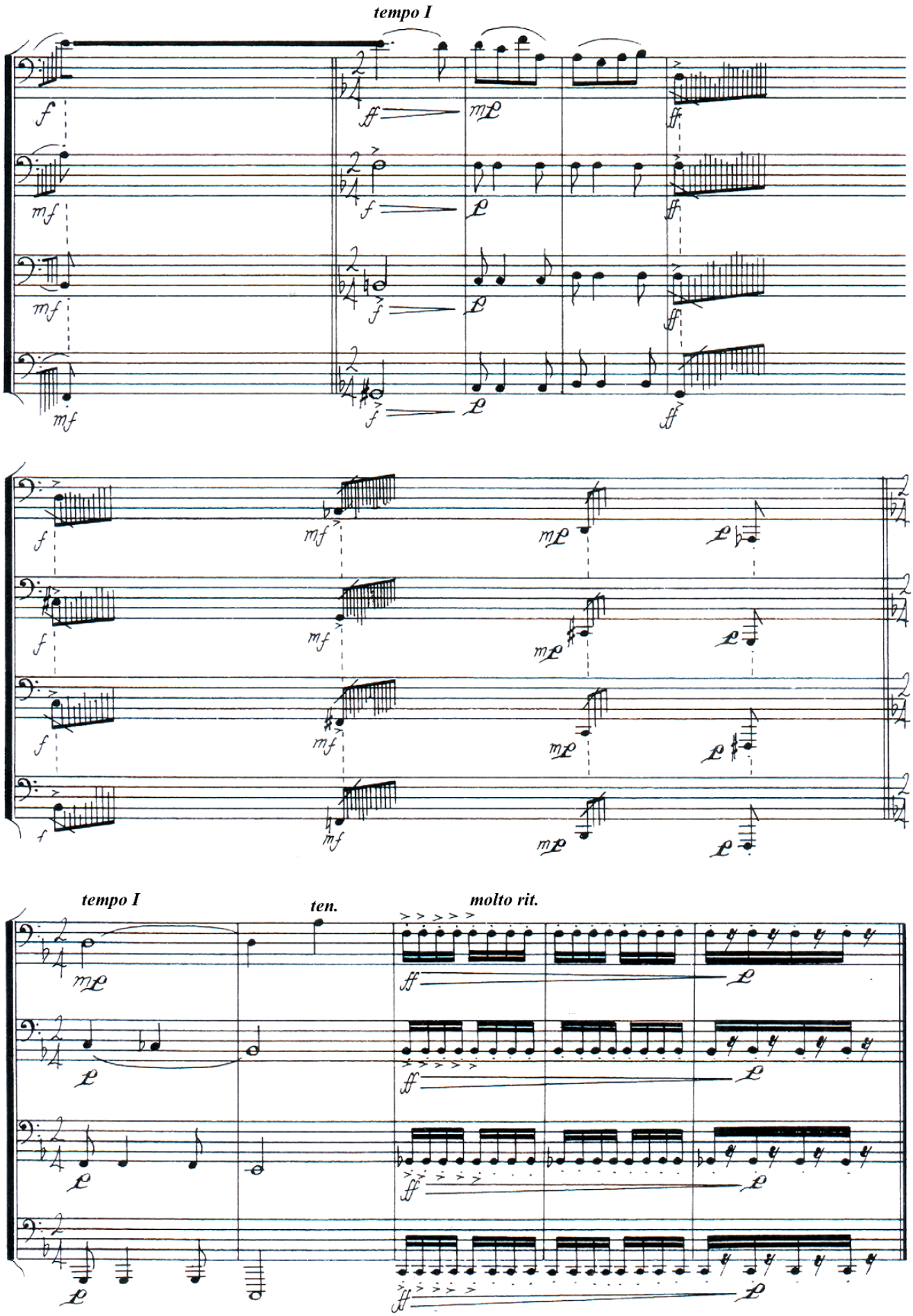
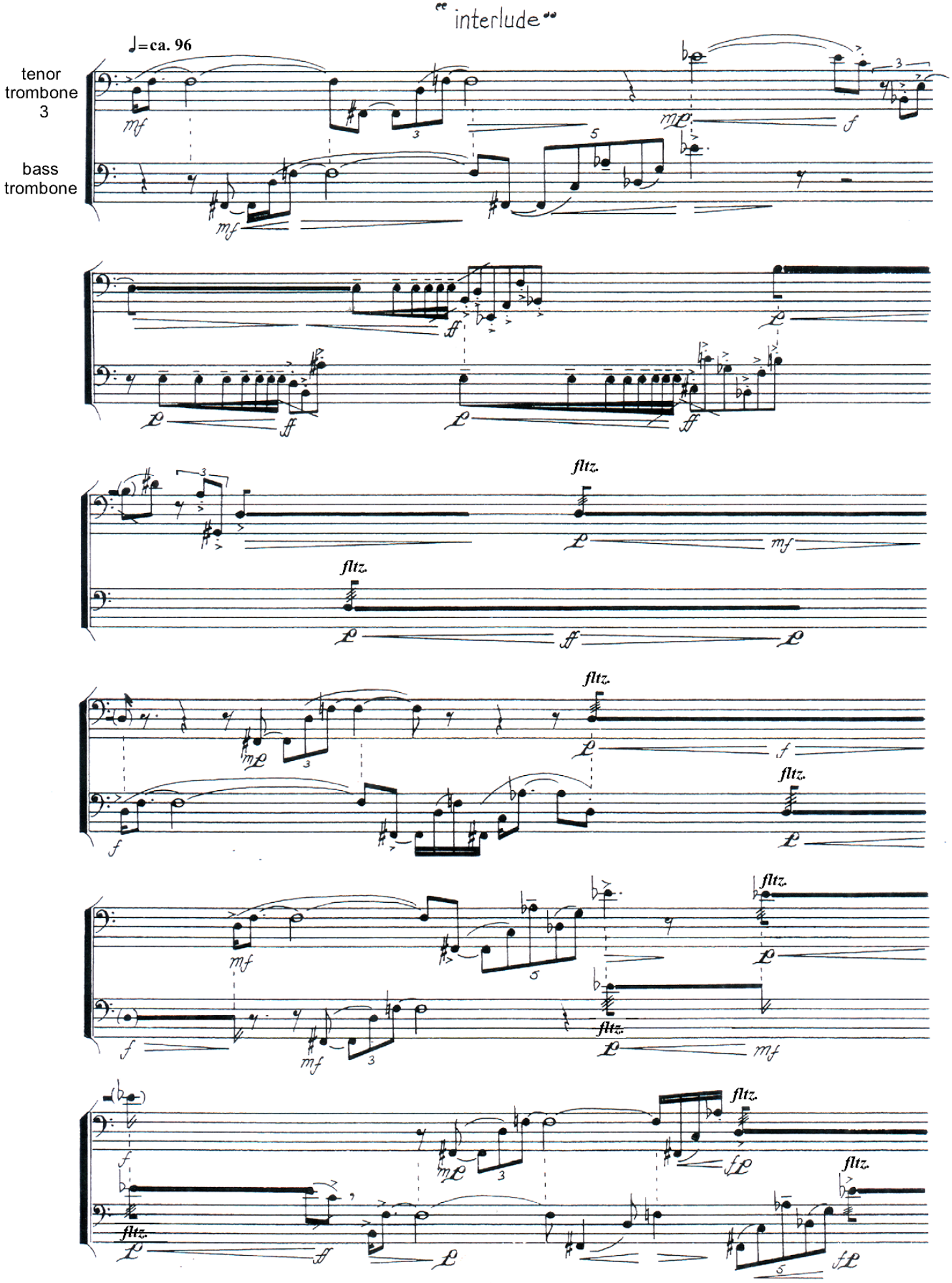
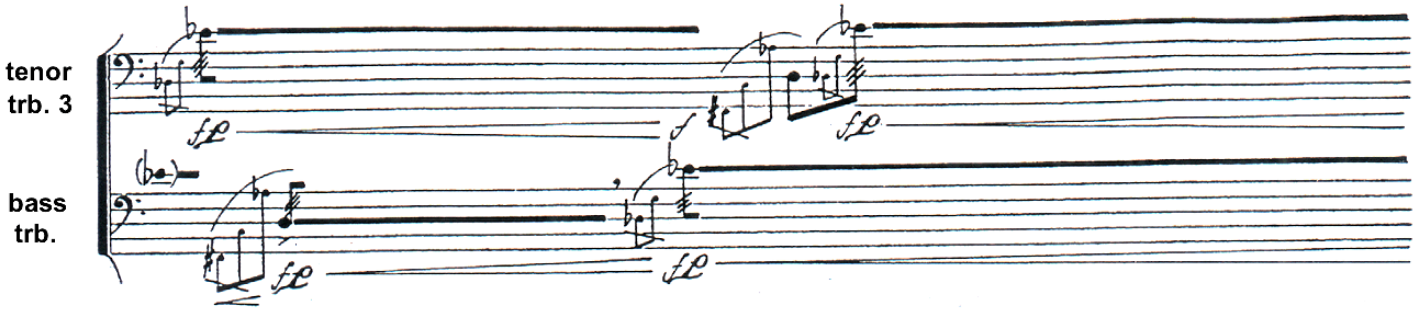
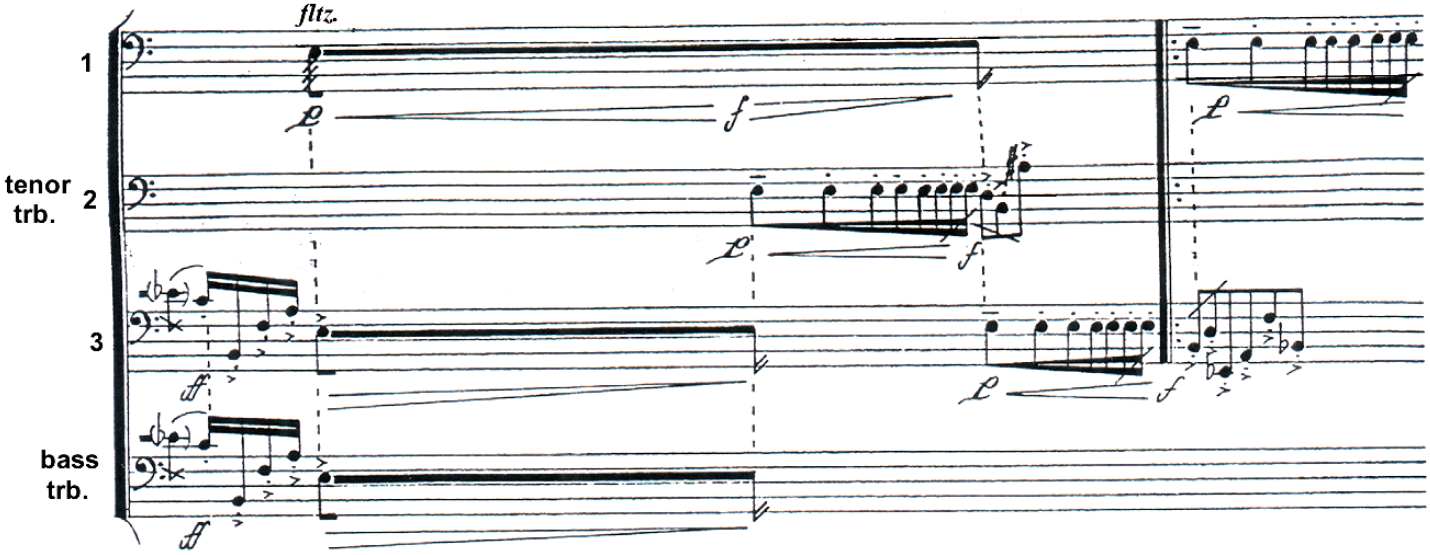
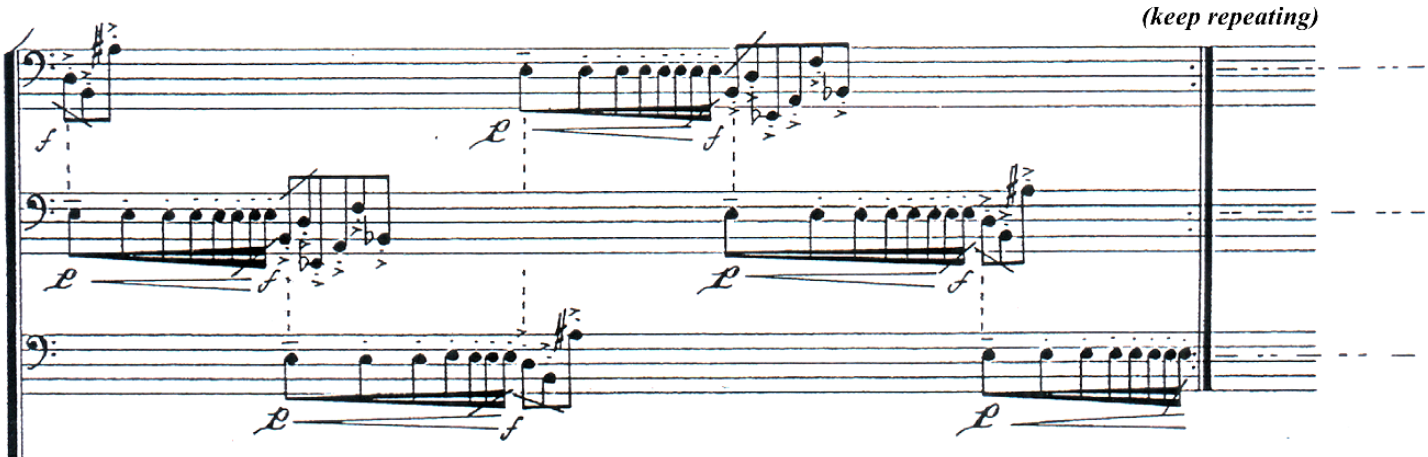
fp
fp
fp
fp


tempo I
tempo I
ten.
molto rit.


"interlude"
♩=ca. 96
tenor trombone 3
bass trombone
fltz.

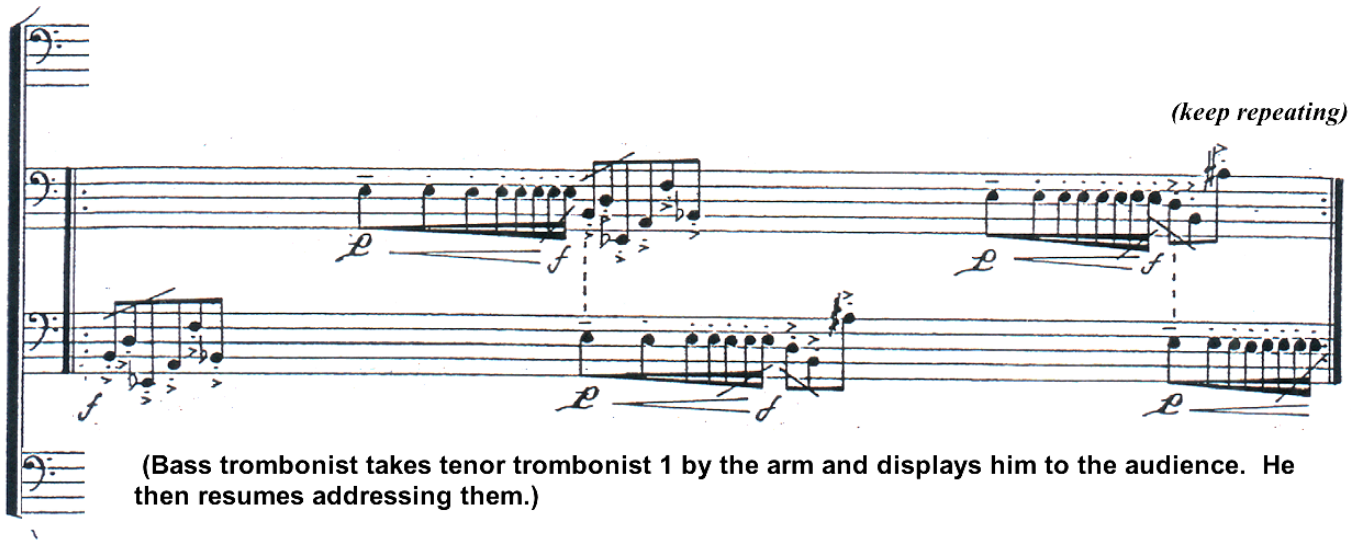






(Bass trombonist stands up and addresses the audience in French:)

"Mesdames et Messieurs:
À ce moment même sur la scene nous témoignons la cour rituelle et l'accouplement de deux grands éléphants gris de l'Afrique de l'est. Chaqu'un pese approximatevement deux tonnes et demie et peut transporter deux ou trois fois de sa lourdeur de boue, de lin, et de bananes. En général ces créatures sont dociles et même timides pour la plupart de l'année, mais ces monstres deviennent agressifs pendant la nuit et se comportent comme des foux quand ils sont en chaleur, et ils sont capables de la déstruction immense. Veuillez ne pas tenter de nourrir ou de communiquer avec ces créatures quand vous les voyez comme ça. Abritez-vous sous la noix de coco la plus proche et restez assis jusqu'à ce que l'alarme résonne. Merci."



(Bass trombonist takes tenor trombonist 1 by the arm and displays him to the audience. He then resumes addressing them.)

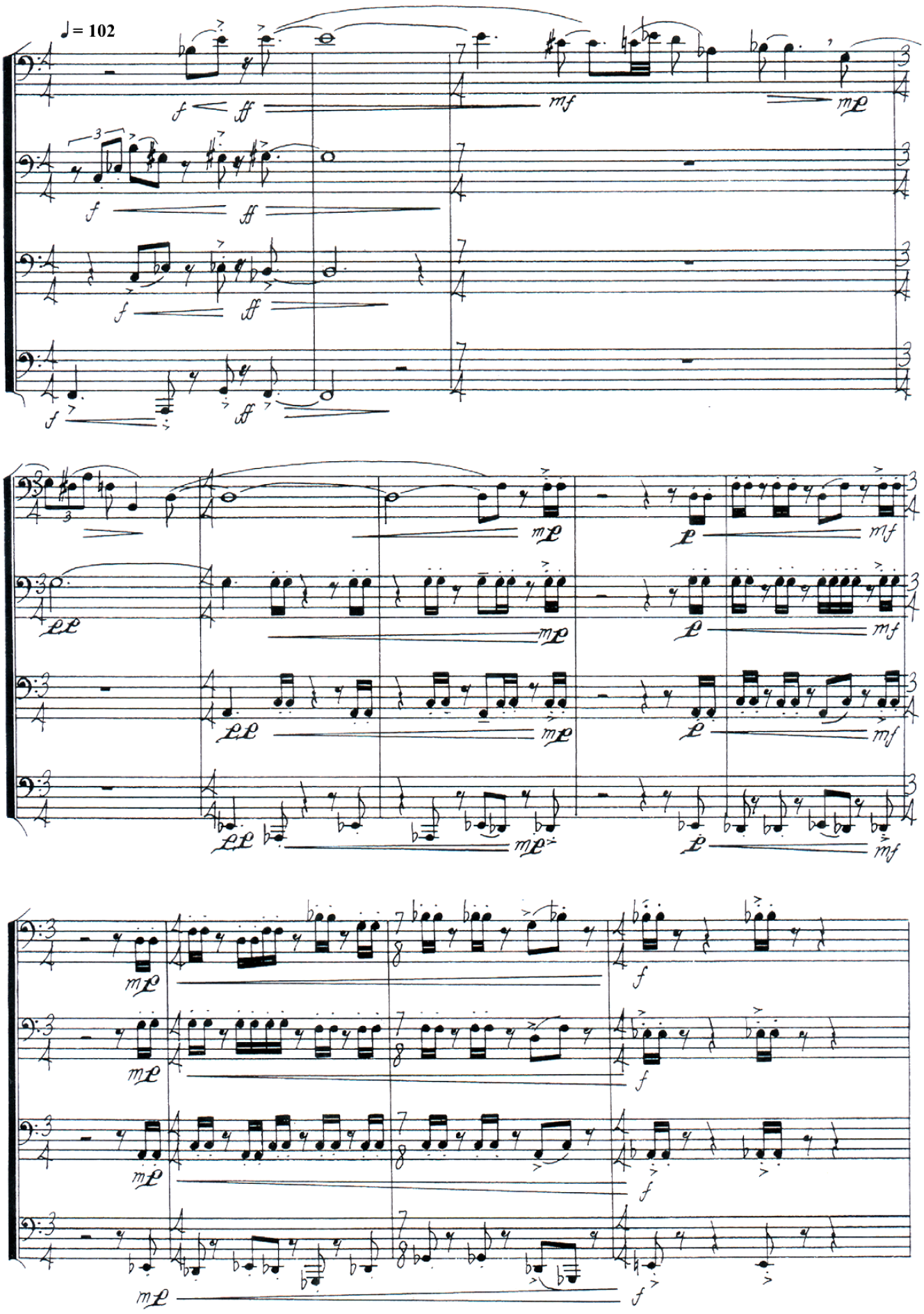
"Vous allez observer une grande tache rougeâtre située en pleine vue près du postérieur de la femelle. Elle déploie cette tache pour que le male indigent le plus proche va la voir. Il flâne près d'elle et roucoue séduisamment:

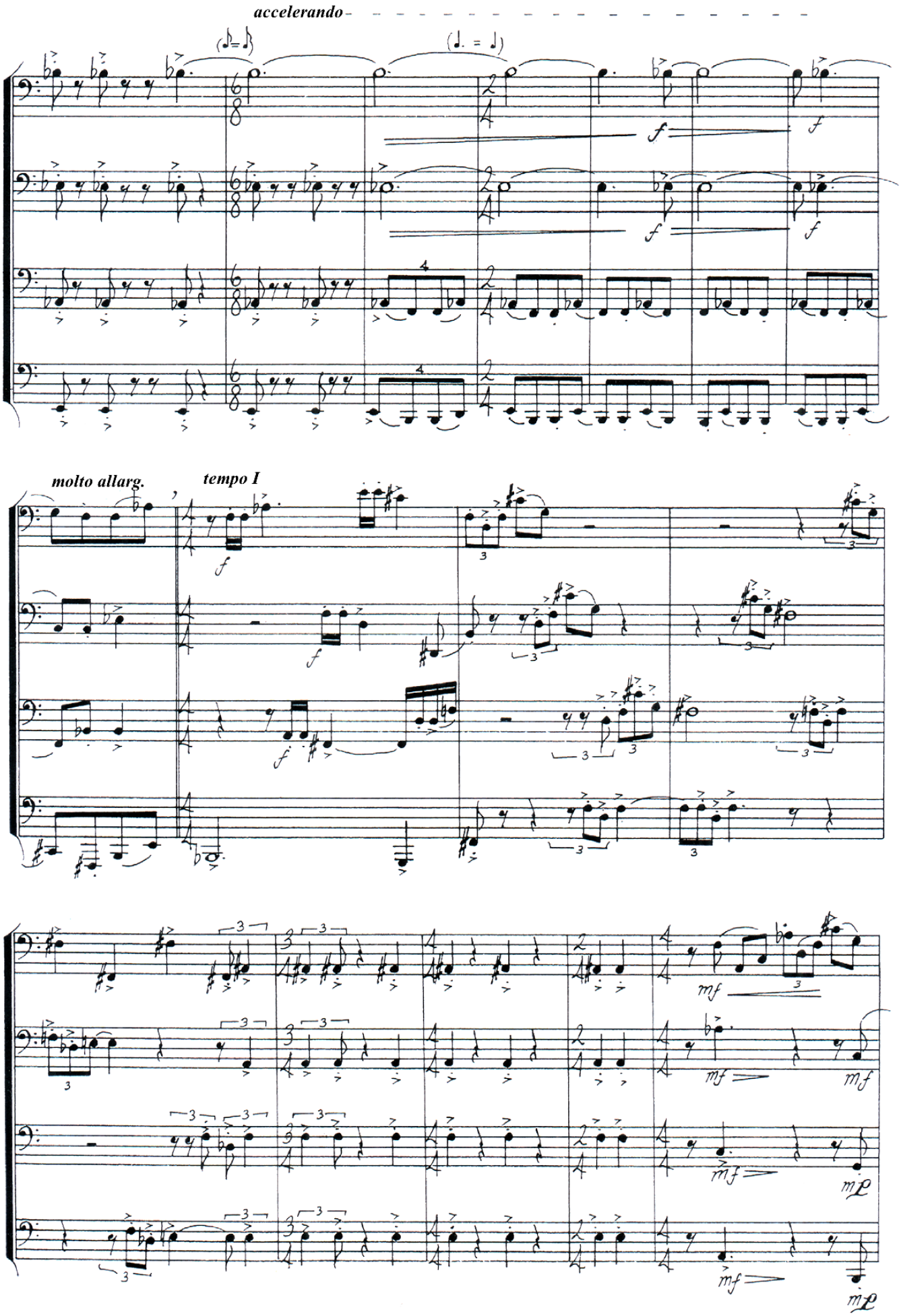
'Hey baby, you got a match?'

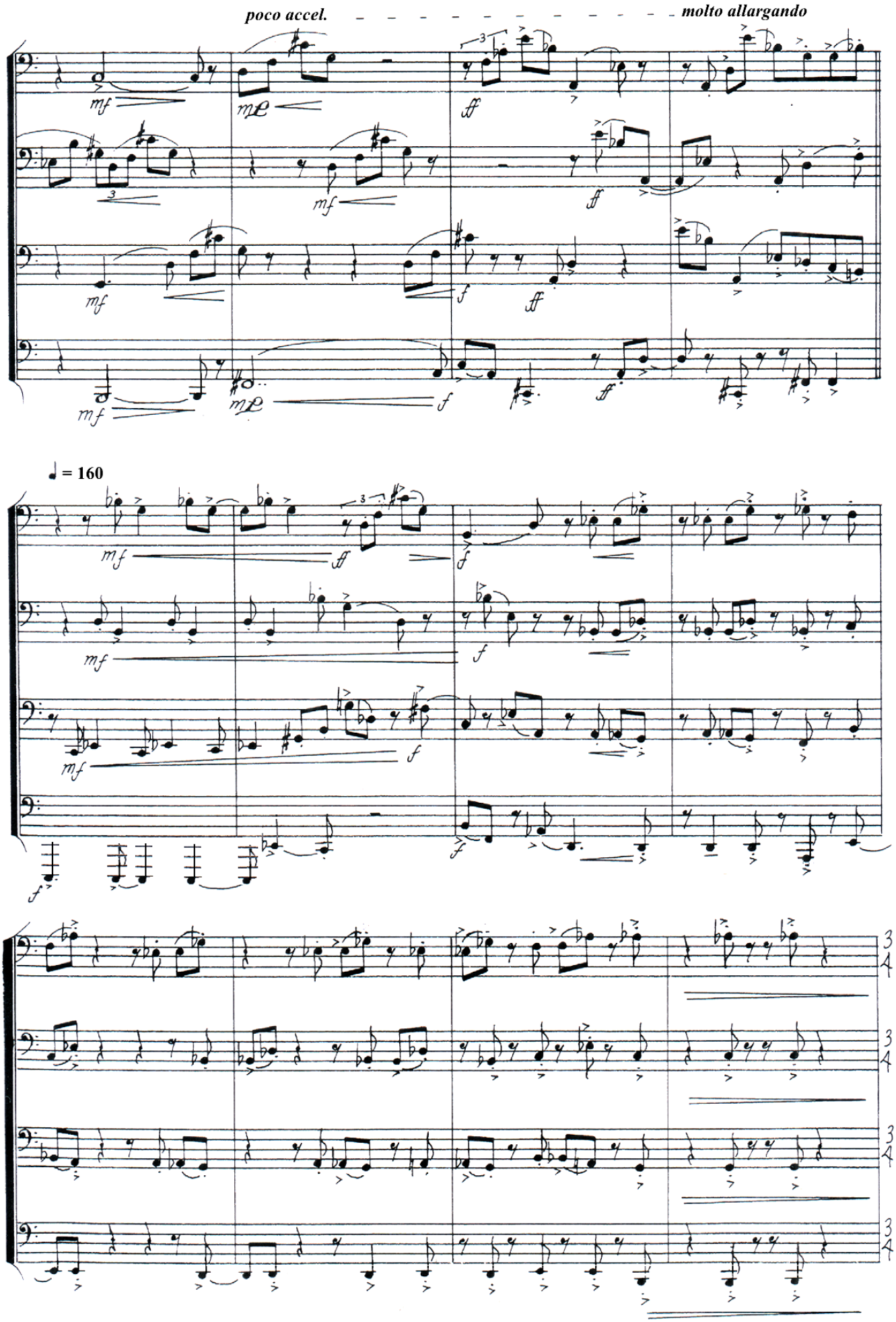
Elle à son tour fait une remarque sans goût à peu pres de sa haleine et le pet du chameau et elle procède seule dans le bois en abandonnant son mouchoir avec nonchalance. Il le remasse et la suis, et alors, nous savons ce qui ce passe, bien entendu, oo-la-la...mais ce n'est pas une attitude très scientifique, n'est-ce pas? Je me'excuse, j'entends le dîner."

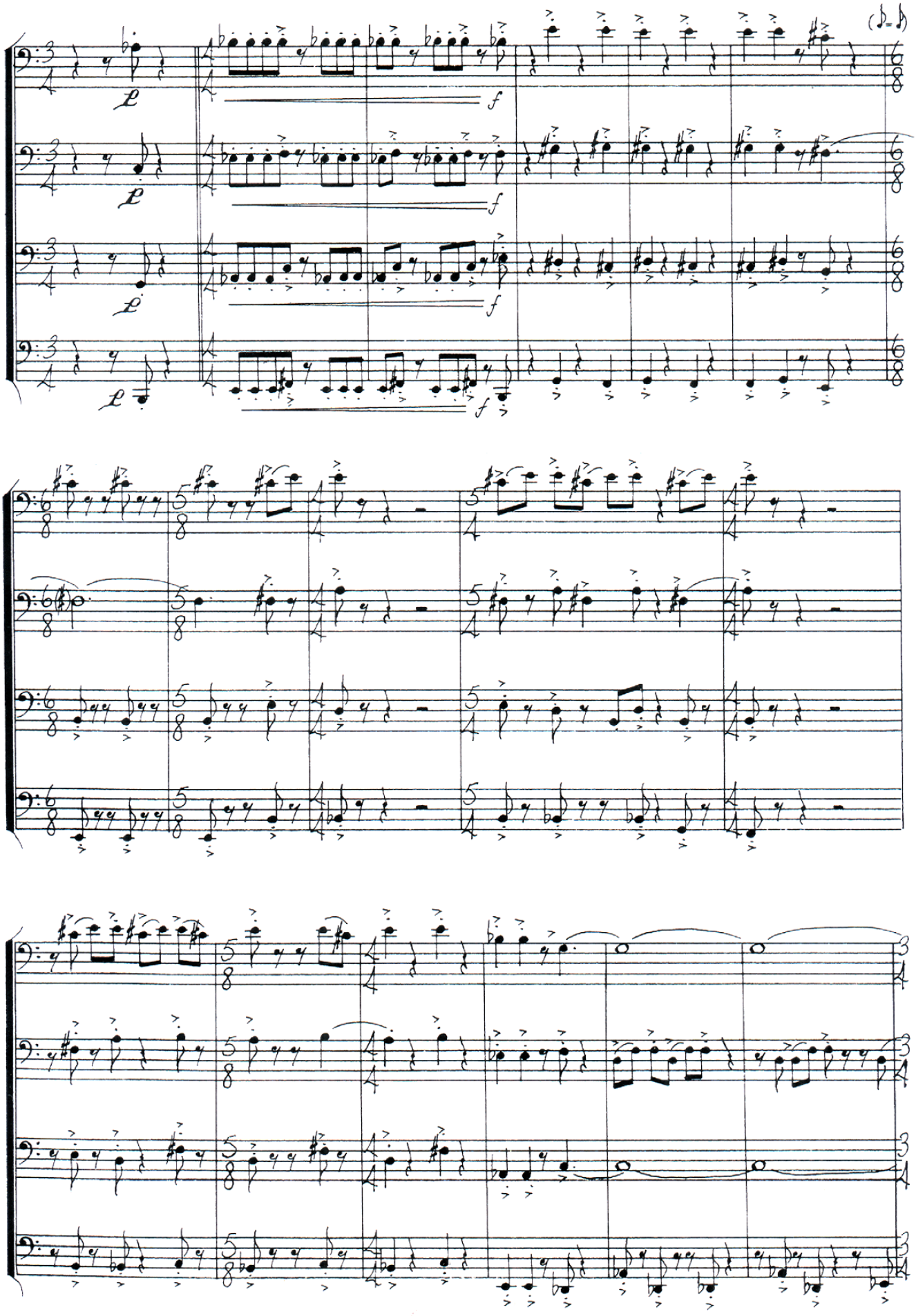
(Tenor trombonist 1 and bass trombonist take their seats and begin the next movement without break.)

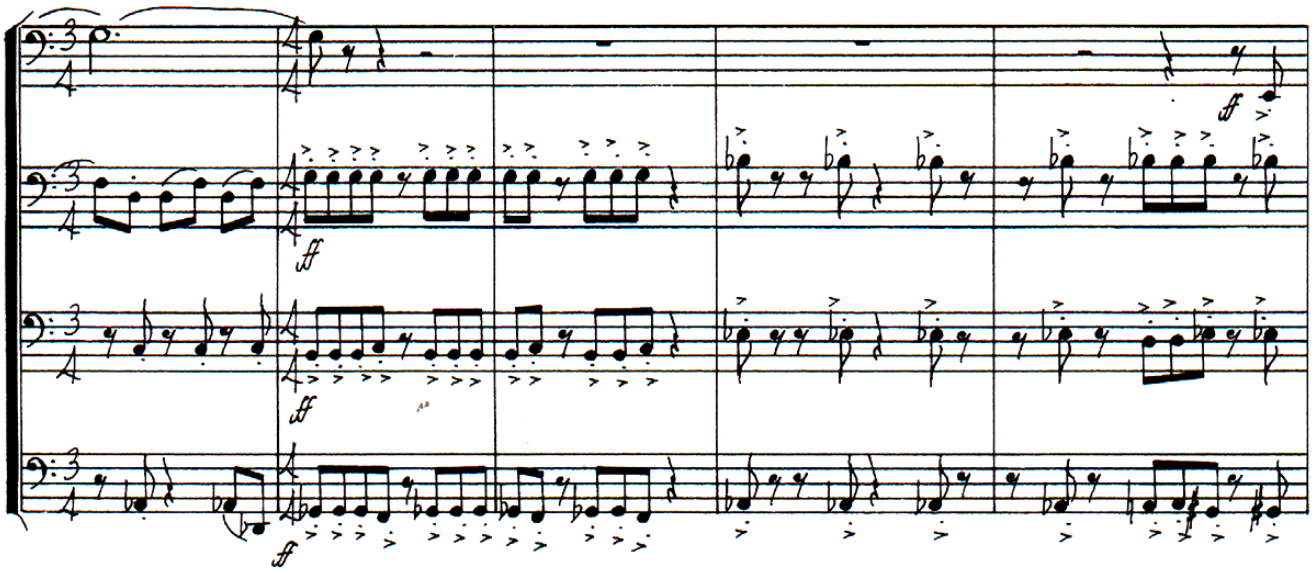
Ⅳ. Mating Season



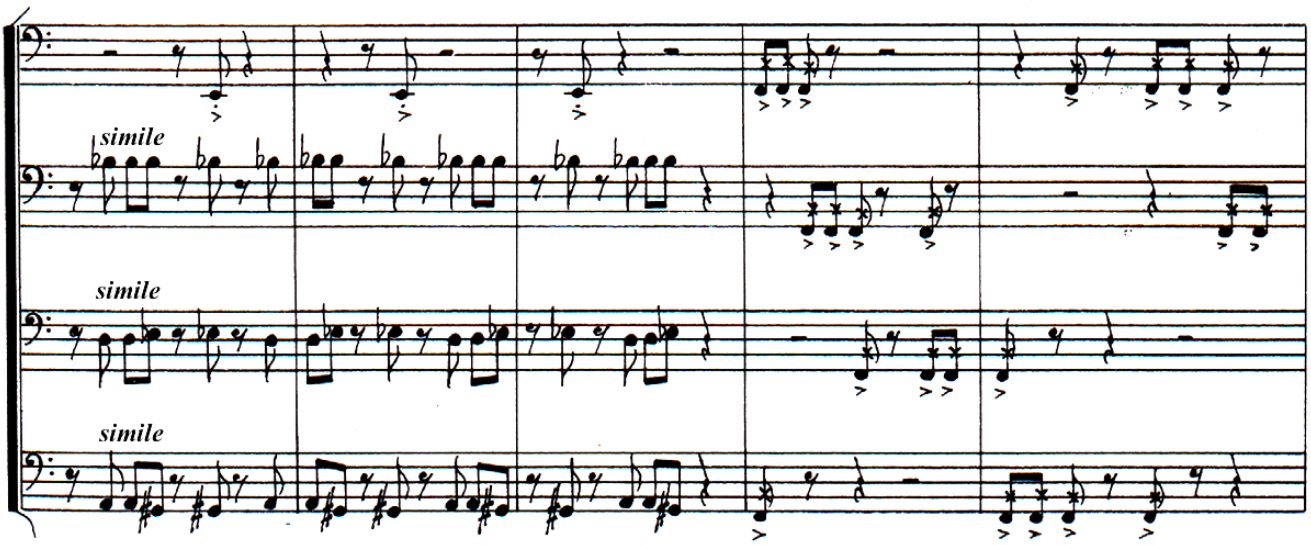

accelerando
molto allarg.
tempo I

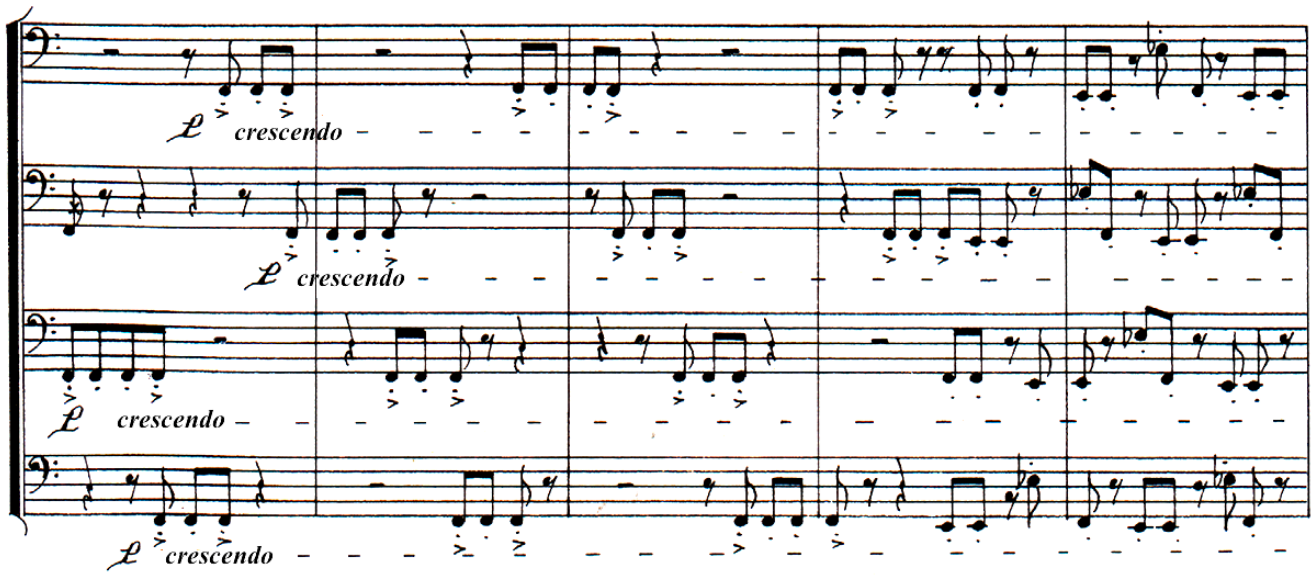

poco accel.
molto allargando
♩ = 160

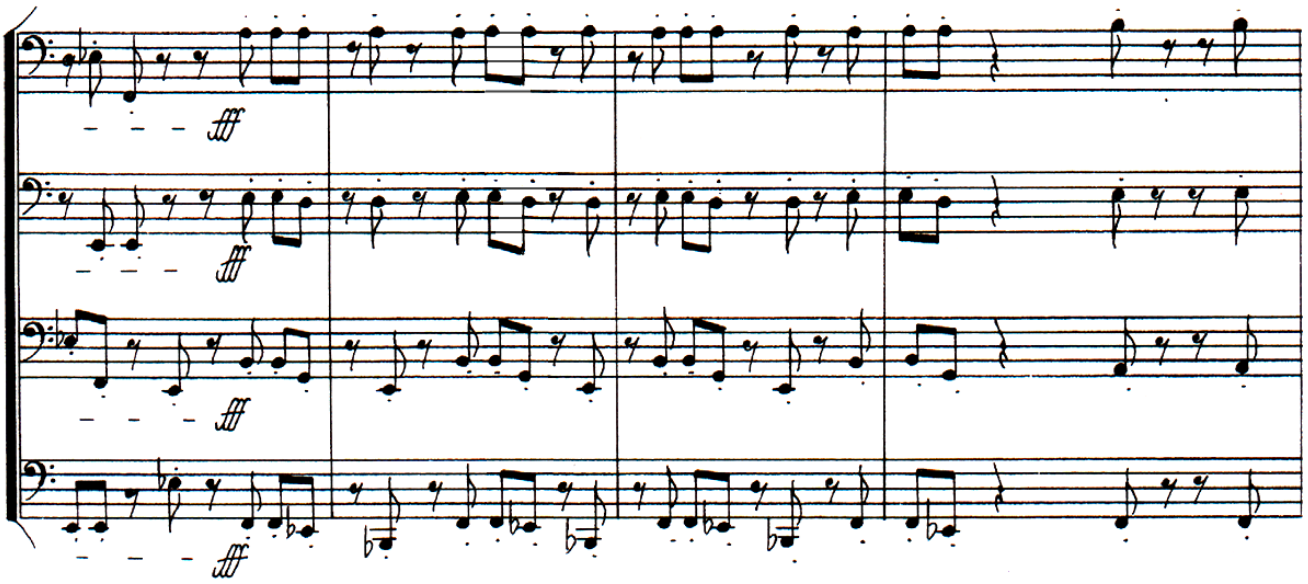


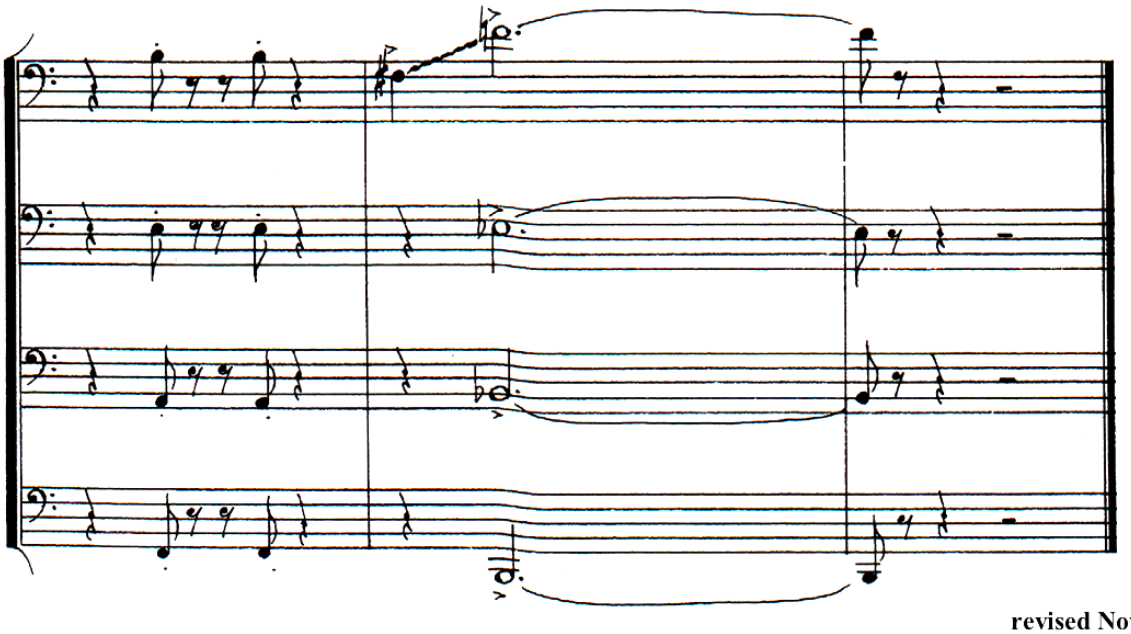


(= slap mouthpiece cup with palm)









revised November 20, 2008
New York, NY

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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