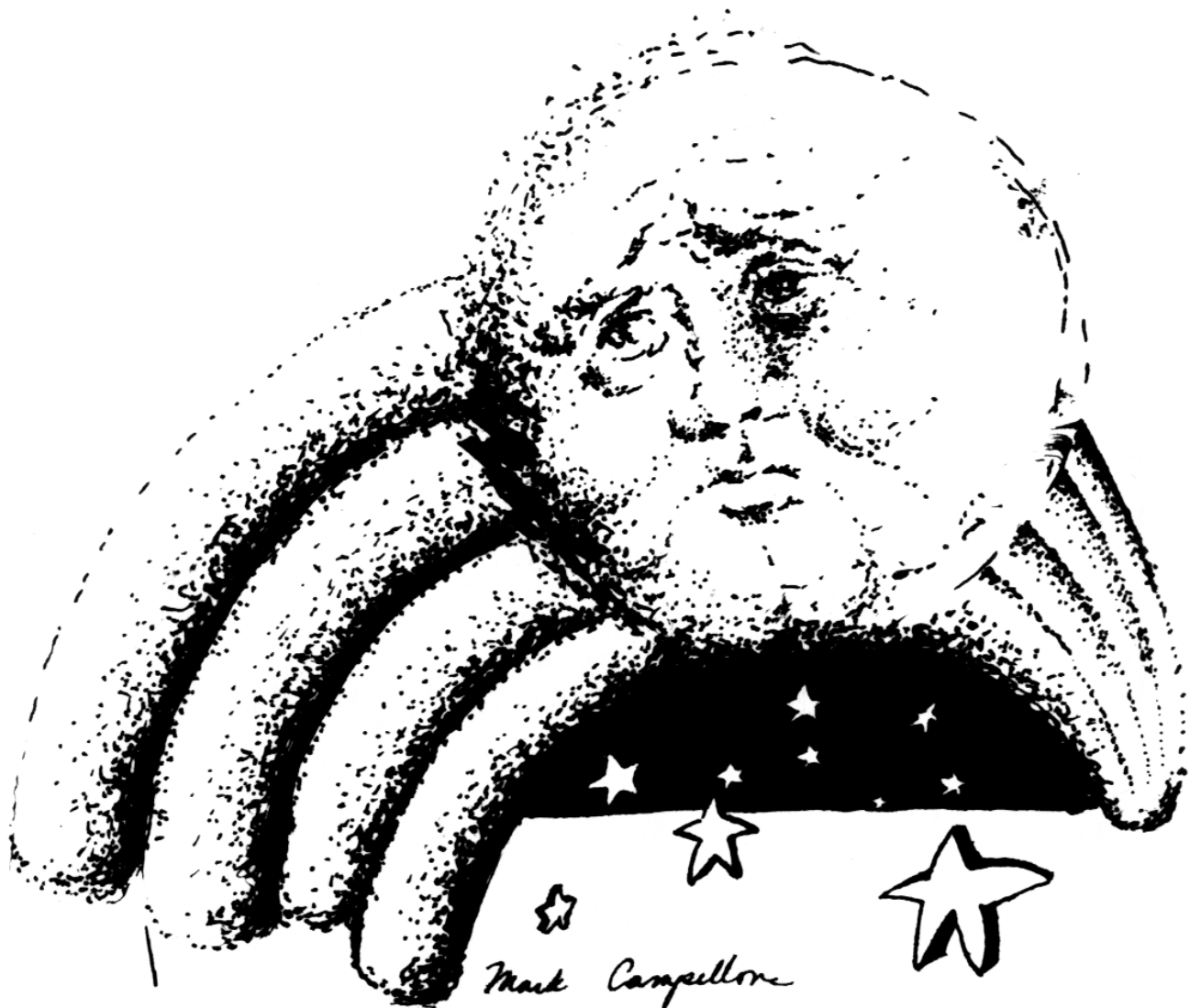


# anubade / nocturne

by david snow



# Aubade

for soprano and piano

David Jason Snow

$\text{♩} = 88$  *feroce*

The first system of the musical score consists of three staves. The top staff is a soprano line, which is currently empty. The middle and bottom staves are for the piano accompaniment. The piano part begins with a dynamic marking of *f* (forte). The music is in 3/8 time and features a complex, rhythmic accompaniment with many accidentals.

5

The second system of the musical score continues the piano accompaniment. It begins with a dynamic marking of *p* (piano). The piano part continues with its intricate rhythmic pattern.

10

The third system of the musical score continues the piano accompaniment. It begins with a dynamic marking of *ff* (fortissimo). The piano part continues with its intricate rhythmic pattern.

15  $\text{♩} = 60$  *gently rocking* *mp*

The fourth system of the musical score includes the vocal line and the piano accompaniment. The tempo is marked as  $\text{♩} = 60$  *gently rocking* and the dynamic is *mp* (mezzo-piano). The vocal line begins with the lyrics: "Such a simple child, small round sun-". The piano accompaniment consists of chords and simple melodic lines.

Such a simple child, small round sun-

21 *mf*

— bathed ba - by, a pro - duct of pas - sion,

27 *f* *accel.*-----

a love gift.

33  $\text{♩} = 88$  Tempo I°

*mp*

38 *ff* *mp* *poco rit.*-----

*ff* *mp* *poco rit.*

♩ = 96 *lento*

♩ = 60 *gently rocking*

43

Musical score for measures 43-48. The vocal line begins with a rest, followed by the lyrics "Ti - ny" starting at measure 45. The piano accompaniment features a series of chords and melodic lines. Dynamics include *mp* for the vocal line and *ff* and *mp* for the piano accompaniment.

49

Musical score for measures 49-54. The vocal line has lyrics: "per - fect fin - gers feel soft moist earth a soft". The piano accompaniment includes a time signature change from 4/8 to 3/8 at measure 52. Dynamics include *mf* for the vocal line and *mf* for the piano accompaniment.

55

Musical score for measures 55-60. The vocal line has lyrics: "skinned mo-ther car-ress-ing care-less feet crad-ling a hair-less". The piano accompaniment features a time signature change from 3/8 to 5/8 at measure 58. Dynamics include *f* and *mp* for the vocal line, and *f* and *mp* for the piano accompaniment.

61

*p*

*poco rit.*----- *meno mosso*

head \_\_\_\_\_ shel - t'ring

*p* *pp*

Red.-----\*

67

this co - in - ci - den - tal birth from cruel so - li - tude \_\_\_\_\_

*p* *pp*

Red.-----\* Red.-----\*

73

*p*

\_\_\_\_\_ What \_\_\_\_\_ per - fect joy \_\_\_\_\_

*p* *ppp*

Red.-----\*

79

to know \_\_\_\_\_ and not \_\_\_\_\_ un - der - stand. \_\_\_\_\_

*Red.*.....\*

Detailed description: This system contains measures 79 through 84. The vocal line (top staff) has lyrics: "to know \_\_\_\_\_ and not \_\_\_\_\_ un - der - stand. \_\_\_\_\_". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. The key signature has one flat (B-flat). Measure 84 ends with a fermata over the final chord.

85

*Red.*.....\*

Detailed description: This system contains measures 85 through 89. The vocal line (top staff) is mostly empty, with a few notes in measure 85. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. The key signature remains one flat. Measure 89 ends with a fermata over the final chord.

# Nocturne

David Jason Snow

*Lento e molto rubato*

soprano

piano

*pp*

*pp*

3

4

*p*  $\curvearrowright$  *mf*

Cast help - less a - midst a clean

*pp*

*p*  $\curvearrowright$  *mf*

*mp*

3

7

*mf*  $\curvearrowright$

white sea of bleached sheets Cold

*p*

*mf*

3

9 *mf*

tan-gled tubes en-fold a wi-thered fi-gure of

*mf* *mp* *mf* *mp*

11 *f*

dy-ing warmth

*f* *sf*

13 *mf*

pre-serve the slow-ing fire of

*mp* *f* *mf*



16

life with - in dimmed eyes, keep sha-dows of faint me - mo -

*p*

18

ry still dan - cing on a dark wall of mind.

*mp* *pp*

20 *senza misura*

Bursts of pain have been fogged to sleep, re -

*f* *ff*

Red. .... \* Red. ....

22

place by a smooth trans - lu - cent flow that sof - tens the sen - ses

*pp* *mp* *pp*

.....\* Ped. ....\*

24

to a hum - ming lull si - lent ste - rile peace with - out

*mp* *pp*

.....\*

27

feel - ing de - spair de - tec - ted but not com - pre -

*p* *pp* *p*

.....\* Ped. ....\*

29 *senza misura*

hen - ded

*ppp* crescendo ..... poco

*Red.*

Detailed description: This system contains measures 29, 30, and 31. The vocal line (treble clef) begins with the lyrics "hen - ded" and features a long note with a fermata. The piano accompaniment (grand staff) starts with a *ppp* dynamic and includes markings for "crescendo" and "poco". The piano part consists of arpeggiated chords and moving lines in both hands. A redaction mark is present at the bottom of the system.

32 *ad libitum*

*p*

The shri - veled hand con - tracts,

*a* ..... *poco*

Detailed description: This system contains measures 32 and 33. The vocal line (treble clef) starts with a fermata and then sings "The shri - veled hand con - tracts,". The piano accompaniment (grand staff) is marked *a* and *poco*. The piano part features a complex, arpeggiated texture. A redaction mark is present at the bottom of the system.

33

a rip - ple of sen -

*(cresc.)*

*\* Red.*

Detailed description: This system contains measure 34. The vocal line (treble clef) begins with a fermata and then sings "a rip - ple of sen -". The piano accompaniment (grand staff) is marked *(cresc.)*. The piano part continues with arpeggiated figures. A redaction mark is present at the bottom of the system.

34

*mf*

sa - tion dis - turbs <sup>3</sup> the still wa -

*mp* *pp* crescendo poco

\* *Ad.*

35

ter. <sup>3</sup> Ti - ny cur - rents jar - ring

a poco

\* *Ad.*

36

fragments of me - mo - ry loose, fa - ces, touch - es, words, re - mem - bered

*Ad.* \* *Ad.*

37 *f*

love...

*ff*

Réd. \* Réd. \* Réd. \* Réd. \*

38

*diminuendo* ..... *poco*

Réd. \* Réd. \*

39

*a* ..... *poco*

40

*Adagio* *p*

and fa - ding from the

*pp*

\* Réd.

42

mind, the sur-face smooths a-gain in calm per-fect

*p* *pp* *ppp*

8va

45

peace, stil - ling, hal - ting,

*p* *mp* *p* *pp*

48

and the fire goes out.

*poco ritardando*

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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