

Jakarta

for violin and percussion ensemble

David Jason Snow

Percussion ensemble:

1. xylophone, medium tam-tam, almglocken, tom-toms
2. marimba 1
3. marimba 2
4. vibraphone, large tam-tam, shekere, tom-toms
5. nipple gongs, agogo bells, tom-toms

The work is approximately 10:15 in duration.

Program notes for *Jakarta*

Jakarta is scored for solo violin and five percussionists. Although the instrumental timbres may evoke a flavor of *gamelan*, the work is not based upon authentic Javanese sources. Melodic material is derived from an octatonic scale of alternating whole- and half-steps, the tonal ambiguity of the symmetrical source scale tamed by being anchored on G as pitch center.

The work divides into four sections of contrasting texture, the final part being a reprise of the first section capped off by a diatonic coda. The role of the percussion ensemble relative to the soloist varies from section to section, sometimes being equal in melodic and contrapuntal status, and at other times subordinate as accompaniment.

Composer's biographical note

David Jason Snow holds degrees in music composition from the Eastman School of Music and Yale University where he studied with Jacob Druckman, Samuel Adler, Warren Benson, and Joseph Schwantner. His music has been performed in concert by the Ensemble Intercontemporaine at the Georges Pompidou Center in Paris, by the American Brass Quintet at the Aspen Music Festival, Carnegie Hall, and the John F. Kennedy Center, and by numerous other artists and ensembles in the United States, Europe, Asia and Africa. Snow is the recipient of awards for composition and musical performance from the National Endowment for the Arts, BMI, and ASCAP, and has been a resident of artist's communities at Yaddo in Saratoga Springs and the Millay Colony in Austerlitz, New York. He resides in New York City.

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$\text{♩} = 109$

The musical score is arranged in two systems. The first system includes staves for violin, xylophone, marimba 1, marimba 2, vibes, and gongs. The second system includes staves for violin, xylophone, marimba 1, marimba 2, vibes, and gongs. The tempo is marked as quarter note = 109. The key signature has one flat (B-flat). The time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *l.v. sempre* (lento vivace sempre). The gongs part in the second system has a *3* (triple) marking above the first measure.

6

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

9

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

12

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

15

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

18

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

21

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

24

vln. *sf* *sf* *mf*

xyl. *sf* *sf*

mar. 1 *mf* *sf*

mar. 2 *mf*

vibes *sf* *sf*

gongs

27

vln. *sf* *mf* *sf*

xyl. *sf* *mf* *sf*

mar. 1 *sf* *mf* *sf*

mar. 2 *sf* *mf* *sf*

vibes *sf* *mf* *sf*

gongs

30

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

mf

mf

to agogo bells

34

vln.

xyl.

mar. 1

mar. 2

vibes

agogo bells

mf

mf

38

vln.

xyl.

mar. 1

mar. 2

vibes

agogo bells

42

vln.

xyl.

mar. 1

mar. 2

vibes

agogo bells

46

vln. *mf*

xyl.

mar. 1

mar. 2

vibes

agogo bells

50

vln. *pizz* *arco* *f*

xyl. *f*

mar. 1 *f*

mar. 2 *f*

vibes *f*

agogo bells *f*

54

vln. *mf* *pizz*

xyl.

mar. 1 *mf*

mar. 2 *mf*

vibes *mf*

agogo bells

57

vln. *arco* *pizz*

xyl. *mf*

mar. 1

mar. 2

vibes

gongs

60 *arco*

ff

ff

ff

ff

ff

ff

63

ff

ff

ff

ff

ff

ff

66

vln.

xyl.

mar. 1

mar. 2

xyl.

gongs

69

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

to tom-toms

72

vln.

xyl.

mar. 1

mar. 2

vibes

tom-toms

76

vln.

xyl.

mar. 1

mar. 2

vibes

tom-toms

f

pizz.

80 *arco*

vln. *ff*

xyl. *arco* *ff*

mar. 1 *f* *ff*

mar. 2 *f* *ff*

vibes *ff*

tomt-toms

83

vln.

xyl.

mar. 1

mar. 2

vibes

tom-toms

86

vln.
 xyl.
 mar. 1
 mar. 2
 vibes
 tom-toms

89

vln.
 xyl.
 mar. 1
 mar. 2
 vibes
 tom-toms

92

vln.

xyl.

mar. 1

mar. 2

vibes

tomt-toms

95

vln.

xyl.

mar. 1

mar. 2

vibes

tomt-toms

to medium tam-tam

to large tam-tam

to gongs

98 *sempre staccato*

vln. *mp*

med. tt. *medium tam-tam* *sempre l.v.*

mar. 1 *mp*

mar. 2 *mp*

large tt. *large tam-tam* *sempre l.v.*

gongs *mp*

101

vln.

med. tt. *mp*

mar. 1

mar. 2

large tt.

gongs

104

vln.

med. tt.

mar. 1

mar. 2

large tt.

gongs

107

vln.

med. tt.

mar. 1

mar. 2

large tt.

gongs

110

vln.

med. tt.

mar. 1

mar. 2

large tt.

gongs

113

vln.

med. tt.

mar. 1

mar. 2

large tt.

gongs

116

vln.  *mf*
 med. tt.  *mf*
 mar. 1  *mf*
 mar. 2  *mf*
 large tt.  *mf* to vibes
 gongs  *mf*

119

vln.  *mf*
 med. tt. 
 mar. 1 
 mar. 2 
 vibes 
 gongs 

122

vn.

med. tt.

mar. 1

mar. 2

vibes

gongs

125

vn.

med. tt.

mar. 1

mar. 2

vibes

gongs

128

vn.

med. tt.

mar. 1

mar. 2

vibes

gongs

131

vn.

med. tt.

mar. 1

mar. 2

vibes

gongs

134

vln.

med. tt.

mar. 1

mar. 2

vibes

gongs

137

vln.

med. tt.

mar. 1

mar. 2

vibes

gongs

ff

f

to xyl.

f

f

to large tam-tam

f

to vibes

140

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

142

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

med. tam-tam

xyl.

144

144

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

Detailed description: This block contains the musical score for measures 144 and 145. It features six staves: Violin (vln.), Xylophone (xyl.), two Maracas (mar. 1 and mar. 2), Vibraphone (vibes), and Gong (gongs). The Violin part has a melodic line with various intervals and rests. The Xylophone part consists of rhythmic patterns with slurs. Maraca 1 has a steady eighth-note pattern. Maraca 2 has a similar eighth-note pattern. The Vibraphone part has a melodic line with slurs. The Gong part has a simple bass line with a few notes.

146

146

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

Detailed description: This block contains the musical score for measures 146 and 147. It features the same six staves as the previous block. The Violin part continues with a melodic line. The Xylophone part has rhythmic patterns. Maraca 1 has a steady eighth-note pattern. Maraca 2 has a similar eighth-note pattern. The Vibraphone part has a melodic line with slurs. The Gong part has a simple bass line with a few notes.

148

vln.

xyl.

med. tam-tam

xyl.

sf

sf

sf

3

mar. 1

mar. 2

vibes

gongs

150

vln.

xyl.

med. tam-tam

xyl.

mar. 1

mar. 2

vibes

gongs

152

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

154

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

med. tam-tam

xyl.

156

vln.

xyl. $\text{♩} = 109$

mar. 1

mar. 2

vibes

gongs

158 $\text{♩} = 120$

vln.

med. tt.

mar. 1

mar. 2

large tt. *to tom-toms*

gongs *mf*

163

vln.

mf

to almglocken

xyl.

mar. 1

mar. 2

tom-toms

gongs

168

vln.

almglocken

mp

mar. 1

mar. 2

mf

gongs

mp

173

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

178

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

183

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

sf

188

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

sf

193

vl. 

almgl.  *to tom-toms*

mar. 1  *sfz*

mar. 2  *sfz*

gongs  *sf*

198

vl. 

tom-toms  *mf*

mar. 1  *mf*

mar. 2  *mf*

shekere  *mf*

gongs  *mf*

203

vln.

tom-toms

mar. 1

mar. 2

shekere

gongs

208

vln.

tom-toms

mar. 1

mar. 2

shekere

gongs

212

vln.

tom-toms

mar. 1

mar. 2

shekere

gongs

217

vln.

tom-toms

mar. 1

mar. 2

shekere

gongs

to almglocken

mf

5

mf

222

vln.

almgl.

mar. 1

mar. 2

gongs

227

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

232

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

236

$\text{♩} = 107$

vln.

almgl.

mar. 1

mar. 2

shekere

gongs

to xylophone

to vibraphone

secco

l.v.

239

vn.

xyl.

mar. 1

mar. 2

vibes

gongs

242

vn.

xyl.

mar. 1

mar. 2

vibes

gongs

245

vln. *sf* *sf* *fp*

xyl. *sf* *sf* *sf*

mar. 1 *sf* *sf* *sf*

mar. 2 *sf* *sf* *sf*

vibes *sf* *sf*

gongs

248

vln. *fp*

xyl.

mar. 1 *sf*

mar. 2 *sf*

vibes *mf*

gongs

251

vln. *fp* *mf*

xyl. *fp* *fp*

mar. 1 *sf* *sf*

mar. 2 *sf* *sf*

vibes

gongs

254

vln.

xyl. *mf*

mar. 1 *sf*

mar. 2 *sf*

vibes

gongs

257

vln. *ff*

xyl. *sf* *to almglocken* *f*

mar. 1 *sf* *f*

mar. 2 *sf* *f*

vibes

gongs *f*

261

vln. *sfz*

almgl.

mar. 1

mar. 2

vibes

gongs

264

vln. *sfz* *sfz* *sfz* *sfz*

almgl. *to tom-toms*

mar. 1

mar. 2

vibes

gongs *to tom-toms*

12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16

267 $\text{♩} = 149$ *accel.* *poco* *a* *poco*

vln.

tom-toms *mf*

mar. 1

mar. 2

vibes *to tom-toms* *mf*

tom-toms *mf*

12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16

272

tom-toms



$\text{♩} = 144$

277

vln. *f*

tom-toms *ff* *mf* *sfz* *mf*

tom-toms *ff* *mf* *sfz* *mf*

tom-toms *ff* *mf* *sfz* *mf*



283

vln.

tom-toms *sfz* *sfz* *mf* *sfz*

mar. 1

mar. 2 *mf*

tom-toms *sfz* *sfz* *mf* *sfz*

tom-toms *sfz* *sfz* *mf* *sfz*

287

vln.

tom-toms *to xylophone*

mar. 1

mar. 2

tom-toms *to vibes*
sf sf sf mf

tom-toms *to gongs*
sf sf sf sf



291

vln.

xyl. *mf*

mar. 1 *mf*

mar. 2

vibes

gongs

295

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

299

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

crescendo *poco* *a* *poco* *al* *fine*

crescendo *poco* *a* *poco* *al* *fine*

crescendo *poco* *a* *poco* *al* *fine*

crescendo *poco* *a* *poco* *al* *fine*

crescendo *poco* *a* *poco* *al* *fine*

crescendo *poco* *a* *poco* *al* *fine*

303

vn. xyl. mar. 1 mar. 2 vibes gongs

This system contains measures 303 through 306. The violin part features a melodic line with a long slur. The xylophone part has a rhythmic pattern of eighth notes. The first and second maracas parts have distinct rhythmic patterns. The vibraphone and gong parts provide harmonic support with sustained notes.

307

vn. xyl. mar. 1 mar. 2 vibes gongs

This system contains measures 307 through 310. The violin part continues with a melodic line. The xylophone part maintains its rhythmic pattern. The first and second maracas parts continue with their respective patterns. The vibraphone and gong parts provide harmonic support.

311

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

Detailed description: This system of musical notation covers measures 311 to 314. The violin part (vln.) features a melodic line with a long slur over the first two measures. The xylophone (xyl.) plays a rhythmic pattern of eighth notes with slurs. The first maracas (mar. 1) play a steady eighth-note accompaniment. The second maracas (mar. 2) play a more complex eighth-note pattern. The vibraphone (vibes) and gongs provide harmonic support with sustained notes and chords.

315

vln.

xyl.

mar. 1

mar. 2

vibes

gongs

Detailed description: This system of musical notation covers measures 315 to 318. The violin part (vln.) continues with a melodic line, starting with a double bar line and a repeat sign before measure 315. The xylophone (xyl.) maintains its rhythmic eighth-note pattern. The first maracas (mar. 1) continue with their eighth-note accompaniment. The second maracas (mar. 2) continue with their eighth-note pattern. The vibraphone (vibes) and gongs continue with their harmonic accompaniment.

319

vln. *fff*

xyl. *fff*

mar. 1 *fff*

mar. 2 *fff*

vibes *fff* *l.v.*

gongs *fff* *l.v.*

Detailed description: This page of a musical score covers measures 319, 320, and 321. It features six staves: Violin (vln.), Xylophone (xyl.), Maracas 1 (mar. 1), Maracas 2 (mar. 2), Vibes, and Gong (gongs). The Violin part has a long melodic line starting with a fermata and ending with a final note. The Xylophone, Maracas 1, and Vibes parts have rhythmic patterns of eighth and sixteenth notes, with the Vibes part including a fermata. The Maracas 2 part has a steady eighth-note accompaniment. The Gong part has a sparse, rhythmic pattern. All parts are marked with a fortissimo (*fff*) dynamic. The Vibes and Gong parts also include a *l.v.* (lento) marking. The score concludes with a double bar line at the end of measure 321.

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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