

Reflections

for mezzo-soprano, horn in F, and piano

David Jason Snow

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Horn in F

$\text{♩} = \text{circa } 96$

f 3 *fff* *mf*

3 *mf*

p 3 5 3 6 3

mf *mp* *p*

mf 3

f 5

f 3 3 3 3

fff 3 3 5 3

horn *ritard* - - - - - ♩ = 69

piano

ffz *mf* *mf*

fff Δ(sostenuto pedal) * Δ

pp *mf* *mf* *f*

f *mf* *mf* *f*

First system of a musical score. The top staff is a single melodic line in treble clef, starting with a dynamic marking of *f* and ending with *mp*. It features a series of eighth and sixteenth notes, some with slurs and accents. A dashed line with a plus sign and a minus sign is positioned above the staff. The bottom two staves are a grand staff (treble and bass clefs) with complex accompaniment, including chords and moving lines. A triangle symbol is located below the first measure of the grand staff.

Second system of the musical score. The top staff continues the melodic line with a dynamic marking of *p*. The grand staff below shows intricate accompaniment with many beamed notes and slurs. A triangle symbol is located below the first measure of the grand staff, and an asterisk is located below the final measure of the grand staff.

Third system of the musical score. The top staff features a triplet of eighth notes, indicated by a '3' and a bracket, with a dynamic marking of *f*. The grand staff below continues the accompaniment. A triangle symbol is located below the first measure of the grand staff.

First system of a musical score. The top staff is a single melodic line with a dynamic marking of *ff* and several triplet markings. The bottom two staves are a grand piano accompaniment with chords and moving lines in both hands.

Second system of the musical score. It includes three staves: voice, horn, and piano. The voice staff begins with the syllable "Ah" and features triplet markings and a dynamic marking of *mf*. The horn staff has a few notes and rests. The piano accompaniment continues with chords and moving lines, including dynamic markings of *mf* and *f*.

Third system of the musical score. It includes two staves: voice and piano. The voice staff continues with triplet markings and a dynamic marking of *f*. The piano accompaniment continues with chords and moving lines, including dynamic markings of *f*, *mf*, and *f*.

voice

Ah

piano

This system shows a voice line with a long, sustained note starting with the syllable "Ah". The piano accompaniment is dense, featuring complex chordal textures and arpeggiated patterns in both hands. Dynamic markings include *mp* and *f*. A triangle symbol is placed below the piano part.

voice

What

piano

This system features a voice line with several triplet patterns leading to the syllable "What". The piano accompaniment consists of sustained chords in the right hand and a more active bass line. Dynamic markings include *mf* and *f*. A triangle symbol is placed below the piano part.

intimate my-steries go o ver looked in mundane matter - of - course:

This system continues the vocal line with triplet patterns and the lyrics "intimate my-steries go o ver looked in mundane matter - of - course:". The piano accompaniment is highly textured with complex chords and arpeggios. Dynamic markings include *mf* and *f*. A triangle symbol is placed below the piano part.

the touch, the sight, the force of life we ride un-bidden into future care

sf *mf*

voice

How rare to recall we are here at all.

horn

sordino

piano

L.V.

f

horn

mf

play into piano while pianist holds sustain pedal

PIANO Ped.

ff *mf*

pp *mf* *pp subito*

play normally

p *mf*

f

voice

f *mf*

Rea-son fled, and tides of terrible yearning, of

horn

p *sfz*

aw-ful raving passion fed — this reckless urge to love — and

so ex-ult desire — as its own ar-dent end.

mute out

mf sf

And false as it was strong, — passion died, en-tangled in strangling ob-

f sf f sf

poco rit.

session, — ever fearful of change, of all true vital, loving cur-rents.

mp

a tempo

mp

Love's object who can discern from love's fan-ta-sy? They

sfz

merge, — and what De-sire demands is by desire obscured

sfz

me

Thus change most feared is most as - sured

voice

horn

piano

piano

piano

(8)-----

Musical score system 1, featuring piano and bass staves. The piano part includes a triplet of eighth notes and a five-note arpeggiated figure. The bass part features a triplet of eighth notes. Dynamics include *mp*, *subito*, and *molto f*. A *molto* marking is present in the piano part. A key signature change to one sharp is indicated by a double sharp sign.

Musical score system 2, featuring piano and bass staves. The piano part is dominated by triplet patterns. The bass part includes a triplet of eighth notes. Dynamics include *mp* and *f*.

Musical score system 3, featuring piano and bass staves. The piano part includes triplet patterns and a *sf* dynamic. The bass part includes a triplet of eighth notes and a *sub.* marking. A *f* dynamic is present. A key signature change to two sharps is indicated by a double sharp sign.

Musical score system 4, featuring piano and bass staves. The piano part includes triplet patterns. The bass part includes a triplet of eighth notes. A *2ed.* marking is present. A key signature change to two sharps is indicated by a double sharp sign.

Musical score system 5, featuring piano and bass staves. The piano part includes a triplet of eighth notes. The bass part includes a triplet of eighth notes. A *2ed.* marking is present. A key signature change to two sharps is indicated by a double sharp sign.

Musical score system 6, featuring piano and bass staves. The piano part includes a triplet of eighth notes. The bass part includes a triplet of eighth notes. Dynamics include *mf* and *p*. A key signature change to one sharp is indicated by a double sharp sign.

mf ³ Past winter's thaw, _____ once more I walk the wooded path _____

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a 3/4 time signature. It starts with a melody of eighth notes, marked *mf*, and includes a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a more rhythmic accompaniment. Dynamics include *mf*, *sf*, *mp*, and *f*.

_____ and gaze _____ the earth _____

The second system continues the vocal and piano parts. The vocal line has a more melodic and sustained quality. The piano accompaniment features complex textures with many beamed notes and dynamic markings such as *mf*, *f*, *mp*, and *sf*. There are also some performance markings like a star and a triangle.

_____ has remembered _____ spring's wild flower _____ the earth, rich and rotted, has re-membered _____ the

The third system shows the vocal line with several triplets and a more active piano accompaniment. The piano part includes many beamed notes and dynamic markings like *mf*, *f*, and *mp*. The system ends with a triangle marking.

point _____ of light in darkness _____ spring's wild- flower _____

The fourth system concludes the vocal line with a final melodic phrase. The piano accompaniment features sustained chords and moving lines, with dynamics like *mf* and *mp*. The system ends with a star marking and a dashed line.

mp
Darkness to light.

(s)
(f)

mf *mp* *sf*

* △

mp *L*
mystery to my ste-ry The earth re-

(chromatic cluster)

p

* *Dec. sempre al fine*

voice
mem-bers

horn
brass mute

p *sf* *L* *3* *5* *3*

piano
pp *ppp* *L.V.*

p *3*

*

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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rev. July 21, 2022



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