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Improvisations

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Improvisations

transposed score

Floating, with no sense of pulse ♩ = 54

I

Randall Snyder

1972/2005

The score is divided into two systems. The first system includes:

- Alto Saxophone:** Starts with *non vib* and *ppp*, then *sub mf*, *f*, and *mp*. Includes a *10:8* triplet.
- Percussion 1:** *Vibraphone motor off*, *p*, *pp*, *mp*.
- Percussion 2:** *Glock*, *p*, *mf*.
- Percussion 3:** *M. Sus. Cym. coin*, *p*, *mp*, *soft mallets*, *3*.
- Piano:** *p*, *mf*, *mf*, *8va*, *trem*.

The second system includes:

- A. Sax.:** *4*, *5:4*, *p*, *ppp*, *p*, *mf*, *pp*, *rit.....*, *a tempo*.
- Perc. 1:** *p*, *pp*, *mp*.
- Perc. 2:** *Marimba*, *6*, *mp*, *pp*.
- Perc. 3:** *M. Gong*, *p*, *3*, *p*.
- Pno.:** *pp*, *p*, *f*, *mp*, *8va*.

A.Sax. *f* *ppp* *non vib* *vib* *mp* 5

Perc. 1 *fff* *p* repeat ad lib fade out

Perc. 2 *mf* *f* *p* 8^{va} repeat ad lib fade out

Perc. 3

Pno. *mf* *fff* *f* 15^{ma} *mp* 5

A.Sax. *p* *f* *subpp* *sub mf* 18:16 *p*

Perc. 1 *p*

Perc. 2 *ff* 8^{va}

Perc. 3 Toms 3 7 *pp* *f* *p* Sus. Cyms. sticks

Pno. *ff* *f* *p* 8^{va} 8^{vb}

16

A.Sax. *f* *ff* *pp* *non vib*

Perc. 1 *f* *pp*

Perc. 2 *dead stick* *ff*

Perc. 3 *mf* *pp* *mp* *p* *Mallets* *Maracas*

Pno. *mf* *p* *8va*

18

A.Sax. *mp* *f* *p* *ff* *p* *mf* *mp* *Faster* ♩ = 72

Perc. 1 *f* *p* *mf*

Perc. 2 *f* *p* *f* *mf*

Perc. 3 *f* *p* *f* *pp* *mf* *p* *mf* *p* *Toms*

Pno. *pp* *f* *p* *f* *f* *p*

A.Sax. 21 *pp* *mf p* *pp*

Perc. 1 21 *p* *mf*

Perc. 2 21 *p* *mf* *p*

Perc. 3 21 *mf* *mf* *p* *mf*

Pno. 21 *p* *mf* *f*

8^{ub}---

A.Sax. 23 *mf* *p* *mp* *pp* *accel.....*

Perc. 1 23 *p* *mf* *pp* *mf* *p*

Perc. 2 23 *p* *mf* *pp* *mf* *p*

Perc. 3 23 *p* *mf* *pp* *mf* *p*

Pno. 23 *p* *mf* *p* *f* *p₃*

8^{ub}---

Slower $\bullet = 60$

A.Sax. *ff* *pp* *ff* *p* *multiphonic*

Perc. 1 *ff* *p*

Perc. 2 *ff* *p* *Glock*

Perc. 3 *f* *mf* *p* *M. Gong*

Pno. *ff*

A.Sax. *mp* *mf* *p* *ff* *mp* *bend*

Perc. 1 *fp* *f*

Perc. 2 *f* *f*

Perc. 3 *p* *mf* *mp* *p*

Pno. *p* *f* *pp* *mf* *ff*

interlude
Motionless ♩ = 60

A.Sax. *espr.* *p* *mf* *p* *pp*

Perc. 1 *p*

Perc. 2

Perc. 3 *mp* *p* Chimes *let vibrato* *mp*

Pno. *p* *mp* *8^{vb}*

A.Sax. *ppp*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Pno. *pp*

Faster, with a strict pulse $\text{♩} = 84$

II

A.Sax. *mp* *f* *p* *fp* *f* *p*

Perc. 1 Temple Blocks *mf* *p* *f* *p*

Perc. 2 *mf* *f* *mf*

Perc. 3 Toms *soft mallets* *mf* *p*

Pno. *mf* *p*

A.Sax. *mf* *fp* *fp* *fp* *f* *mf* *p* *f*

Perc. 1 *p* *mf* *p* *f* *p*

Perc. 2 *p* *mf* *f* *mf*

Perc. 3 *mf* *p*

Pno. *mf* *f* *mf*

A.Sax. *p* *fp* 3 6 3

Perc. 1 *mf* *p* 3

Perc. 2 *fp* 3

Perc. 3 3

Pno. *fp* 3

A.Sax. *f* *mf* 6 6 6

Perc. 1 *f* *p* *mf* *p*

Perc. 2 *f* *p* *mf* *p*

Perc. 3 *mf* *p* *mf* *p*

Pno. *ff* *p* 6 *mf* *p* 6 *f*

52

A.Sax. *ff* *fp* *fp* *mf* *ff* *p* *mp* *f* *fp*

Perc. 1 *ff* *p* *f* *p* *f* *pp*

Perc. 2 *ff* *f* *p* *f* *ff* *pp*

Perc. 3 *ff* *p* *f* *p* *f* *pp*

Pno. *ff* *mf* *fp*

55

A.Sax. *mf* *p* *f* *sub pp* *ff*

Perc. 1 *f p* *mf* *p* *f*

Perc. 2 *f p* *mf* *fp* *ff*

Perc. 3 *f* *p* *mf* *p* *ff*

Pno. *p* *mf* *ff*

A.Sax. *mp* *ff*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Pno. *mf* *p*

A.Sax. *p* *f > p* *ff* *mf* *p* *f* *p* *f* *mp* *f* *p*

Perc. 1 *p* *f* *p* *mf* *p*

Perc. 2 *mf* *p < mf* *p < mf*

Perc. 3 *mf* *p*

Pno. *mf*

64

A.Sax. *pp* < *f* *p* < *fp* *f* *mp* *fff*

Perc. 1 *f* *p* < *mf* < *f* **Vibraphone**

Perc. 2 *p* *pp* < *f* *p* < *mf* *f* *fff*

Perc. 3 *f* *p* < *f* *pp* < *fff*

Pno. *p* *mf* *p* *fff*

67

A.Sax. *sub p* *mf* *fp* *fff*

Perc. 1 *f* *p* *fff*

Perc. 2 *f* *p* *fff*

Perc. 3 **Maracas** *p* *fff*

Pno. *f* *ff* *fff*

A.Sax. *f* *p* *mf* *pp* *f* *p*

Perc. 1 *mp*

Perc. 2

Perc. 3 *f* *p* *8va*

Pno. *mp*

A.Sax.

Perc. 1 *mp*

Perc. 2 *mp* *3*

Perc. 3 *mf* *p*

Pno. *p* *5*

75

A.Sax. *p* *f* *p* *f* *mp* *pp* *mf* *rit.*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *pp* *fff*

Pno. *mf* *ff* *fff*

78 *a tempo*

A.Sax. *pp* *ff*

Perc. 1 *pp* *ff*

Perc. 2 *pp* *ff*

Perc. 3 *pp* *ff*

Pno.

Sustained $\text{♩} = 60$

III

81

A.Sax.

Perc. 1

Perc. 2

Perc. 3

Pno.

p < *ff* *p* < *f* *mf*

f < *fff* *p* < *ff* *mf*

8^{vb}

84

A.Sax.

Perc. 1

Perc. 2

Perc. 3

Pno.

motor on

p *mp* < *p* < *mf*

mp < *f* *p*

Chimes

8^{vb}

87

A.Sax.

Perc. 1

Perc. 2

Perc. 3

Gong

Pno.

91

A.Sax.

Perc. 1

Perc. 2

Perc. 3

Glock

coin

Pno.

8va

95 *non vib* *normal vib* *rit.....*

A.Sax. *ppp* *mf* *p*

Perc. 1 *mf* *p*

Perc. 2 Marimba *p* *ppp*

Perc. 3 Mark Tree *p* *mf* *p*

Pno. *mf* *p*

Nervous, with abrupt stops ♩ = 96 **IV**

99 A.Sax. *ppp* *mf* *pp* *mf* *pp* *mf* *p*

Perc. 1 *mp* *p* *f* *mf* *p*

Perc. 2 *f* *mp* *f* *p* *f*

Perc. 3 Maracas *p*

Pno. *pp*

Piano Cadenza ♩ = 60

A.Sax. *mf fp* *f p* *f p* *f*

Perc. 1 *mf* *p*

Perc. 2 *p < mf p* Glock *mp*

Perc. 3 *mf* *p*

Pno. *p* *mf* *mf* *f* *mf* *p* *p* *mf* *f*

pp *8va* *8vb* *5*

A.Sax.

Perc. 1

Perc. 2

Perc. 3

Pno. *p* *mf* *p* *f* *mf* *f* *fff*

5 *5* *8va* *8vb* *5*

accel.....

Tempo 1 ♩ = 96

A.Sax. 109 *p < fp* *p < mf p < mf pp*

Perc. 1 109 *f > p* *mf > p mf p*

Perc. 2 109 *f p* Marimba

Perc. 3 109 Maracas *mp p*

Pno. 109 *p f* *mp p* *5:6* *p* *8va* *rit.....*

Piano Cadenza ♩ = 60

A.Sax. 113 *mp p fp f⁵ pp*

Perc. 1 113 *f mf > p*

Perc. 2 113 *p < f f 3 p*

Perc. 3 113 *mf*

Pno. 113 *pp mp > p mp* *8va*

Musical score for measures 117-118, 4/4 time signature. Instruments: A.Sax., Perc. 1, Perc. 2, Perc. 3, and Pno. Percussion parts 1, 2, and 3 have rests. The Pno. part begins with a piano introduction (8va), featuring triplet patterns. At measure 118, the tempo changes to **Tempo 1** (quarter note = 96). Dynamics include *accel.*, *mp*, and *pp*.

Musical score for measures 119-120, 4/4 time signature. Instruments: A.Sax., Perc. 1, Perc. 2, Perc. 3, and Pno.
 - A.Sax. has rests.
 - Perc. 1: Glockenspiel part starting in measure 119.
 - Perc. 2: Marimba part starting in measure 119.
 - Perc. 3: Triplet pattern starting in measure 119.
 - Pno.: Complex rhythmic patterns with triplets, quintuplets (5), and septuplets (7). Dynamics include *mp*, *pp*, *mf*, *f*, and *p*.
 - A *rit.* (ritardando) marking is present in the Pno. part at measure 119.
 - The tempo remains **Tempo 1** (quarter note = 96).

accel.....

A.Sax. *mp* *p* *mf* *fp*

Perc. 1 *p* *f* *p* *fp* *f* *mf*

Perc. 2 *mf* *p* *f* *mf*

Perc. 3 *mf* *mp*

Pno. *mf* *f* *mf*

Coda

.....accel.....

♩ = 120

Floating ♩ = 54

A.Sax. *f* *pp* *mp* *p* *pp* *p*

Perc. 1 *ff* *p*

Perc. 2 *ff* *p*
Glock

Perc. 3 *mf* *p* *f* *p*
Toms
soft mallets

Pno. *ff* *pp*

A.Sax. *mp* *mf* *pp* *p*

Perc. 1 *p*

Perc. 2

Perc. 3 *mp* *p* *mp* *p*

Pno. *8vb*

A.Sax. *pp* *p* *ppp* *non vib*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Pno. *8vb* *al niente*