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April 1, 2024

The Unifying Principles of Performance and Compositional Intent

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2024

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An abstract of

A thesis submitted to the Faculty of Emory College of Arts and Sciences

of Emory University in partial fulfillment

of the requirements of the degree of

Bachelor of Arts with Honors

Music

2024

Abstract

The Unifying Principles of Performance and Compositional Intent

By Eli Parrish

This thesis presents the artistic and reproducible results of two years of research into the multifaceted classical musician. My research has revealed specific insights into the intersection of four musical disciplines: instrumental performance, music composition, ensemble conduction, and poetic interpretation through music. I will demonstrate the application of these insights in through my recital and more specifically articulate them in the accompanying program notes.

As I evolve as a clarinetist, conductor, and composer, the underlying relationships between these musical sub-disciplines continuously reveal meaningful grounds for exploration. These understood relationships arose from introspective analysis that prompted many questions: What elements of my clarinet studies affect my choices as a composer? How does my understanding of composition affect my gesture and rehearsal etiquette as a conductor? How do my experiences on the podium influence my instrumental performance and compositional practice? This honors project answers these questions through a recital of solo clarinet and chamber music performance as well as self-conducted original compositions.

Through this project, I have extrapolated my findings into definable principles of instrumental studies, composition, interpretation, and conducting. I experienced that what unifies these fields meaningfully involves relinquishing control over the musical process, entrusting groups of musicians to enrich music making, and approaching composition and performance through a well-rounded interdisciplinary artistic lens. These principles, which I address specifically in the program notes, influence the musician's creative timeline from artistic vision to public performance.

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The Schwartz Center wishes to gratefully acknowledge the generous ongoing support of Donna and Marvin Schwartz.

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Eli Parrish,
composer, conductor, clarinet

Senior Honors Recital

This program is made possible with support from the Mu Phi Epsilon Foundation, Emory Arts, the John H. Gordon Stipe Society, the Emory Friends of Music, and the Department of Music at Emory University.

Friday, March 1, 2024, 1:00 p.m.

Emerson Concert Hall
Schwartz Center for Performing Arts



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Program

The Unifying Principles of Performance and Compositional Intent

Sonata for Clarinet and Piano Leonard Bernstein
(1918–1990)

- I. *Grazioso*
- II. *Andantino—Vivace e leggiero*

Eli Parrish, clarinet; Sonny Yoo, piano

1513 Eli Parrish
(b. 2001)

Eli Parrish, clarinet; Carol Xu, violin; Vivian Zhao, piano

Weeping Willow Parrish
text Matowacipi Horse (b. 2002)

Eli Parrish, conductor

Matowacipi Horse, reciter

Carol Xu and Chloe Nelson, violin; Oluwasijibomi Osunkoya, viola;
Andrew Choi, cello; Athena Grasso, piano

Il Lampo (The Lightning) Parrish
text Giovanni Pascoli (1855–1912)

Eli Parrish, conductor

Lucienne Scully, soprano; Carol Xu and Chloe Nelson, violin;
Oluwasijibomi Osunkoya, viola; Andrew Choi, cello;
Athena Grasso, piano

Azzurro Cristallo (Crystal Blue) Parrish
text Sarah Delfino (b. 2001)

Eli Parrish, conductor

Lucienne Scully, soprano; Carol Xu and Chloe Nelson, violin;
Oluwasijibomi Osunkoya, viola; Andrew Choi, cello;
Athena Grasso, piano

Brief Intermission

Fanfare for an Introvert

Parrish

Eli Parrish, conductor

Shiven Sinha, Timothy Brewer, Misha Gupta,
and Ethan Hsiung, trombone

Cirrus for Orchestra

Parrish

Eli Parrish, conductor

The Emory Young People's Concert Orchestra

Prometheus' Prelude

Parrish

Eli Parrish, conductor

The Emory Young People's Concert Orchestra

Honors abstract and program notes are available on a separate insert.

This recital is presented by the Department of Music at Emory University
music.emory.edu

Text and Translations

Weeping Willow

Weeping willow
Wailing women

NPR news reported,
National Petroleum Reserve

Will this be the termination of another Nation?
Call it what you like— emancipation

I am once again carrying an eventuality

Lest it be my job to count the casualties

Remember how many of us were left in the harbor

Subsoils on cherty limestone

Sandstone and Shales

Blood didn't stain
Petrified into blades,
Rose rocks are many things but not weak
Today they may mark my street
In the same way they have lined your grave

Blame our forefathers for this precedent

Tell me again how your hands are tied Mr. President

We have seen how the black snake would infect our water
It seems there are so few of us left to remember

For what you see as a painting of Plymouth
To me is nothing more than a eugenics fever dream

A vision you continue today
Subtly trying to repeal the ICWA

Is this what you want —
For me to beg to stay.

I will— I will—
The same way I have leaned over the earth and prayed.

And dug— And dug—
Pulling up nothing but clay

I asked my mother to hold my hand still stained by the red earth
She told me I could not stay.
For me port is not a harbor

In 500 years there has been no safe passage for my daughter

So I leave to compete

To play—saint or martyr

Il Lampo (The Lightning) from the collection *Myricae* (1891–1903)

E cielo e terra si mostrò
qual era:

la terra ansante, livida, in sussulto;
il cielo ingombro, tragico, disfatto:
bianca bianca nel tacito tumulto
una casa apparì
sparì d'un tratto;
come un occhio, che,
largo, esterrefatto,
s'aprì si chiuse,
nella notte nera.

And sky and earth
showed what they were like:

the earth panting, livid, in a jolt;
the sky burdened, tragic, exhausted:
white white in the silent tumult
a house appeared disappeared
in the blink of an eye;
like an eyeball, that,
enlarged, horrified,
opened and closed itself,
in the pitch-black night.

Azzurro Cristallo (Crystal Blue)

Qualcuno deve essere
azzurro cristallo

Oceano, mare, luce

Qualcuno deve essere
azzurro cristallo

Marmo bianco

Velo pietoso

Il congelamento dello
scorso inverno

Per favore Dio

Qualcuno deve essere
azzurro cristallo

Tritone

Ragazzata salata

Non sono come l'acqua

Pura, gelatinosa

Azzurro cristallo

C'è abbastanza degli
azzurri di mezzanotte

Più sono neri come carbone

Il mondo chiede

La terra brama

Azzurro cristallo

Azzurro cristallo

Azzurro cristallo

Someone must be
crystal blue

Ocean, sea, light

Someone must be
crystal blue

White marble

Pitiful veil

Last winter's
freeze

Please God

Someone must be
crystal blue

Triton

Salty girl

They are not like water

Pure, gelatinous

Crystal blue

There's enough of the
midnight blues

The more they are black as coal

The world asks

The earth yearns

Crystal blue

Crystal blue

Crystal blue

Performer and Poet Biographies

Eli Parrish | composer, conductor, clarinet

Eli Parrish, 22, has conducted his original compositions, contemporary chamber music premieres, and standard orchestral repertoire across the United States and Europe at venues such as the Teatro Amilcare Ponchielli and Cortile Palazzo Fodri (Cremona, Italy), Emory University's Schwartz Center for Performing Arts, and the University of the South's Guerry Hall (Sewanee, Tennessee). His works for symphony orchestra, wind ensemble, chamber, voice, and solo instruments explore the intersections of environmentalism, theatrics, and sound-to-color.

Parrish studies orchestral and wind ensemble conducting with Paul Bhasin. As a student conductor, he has premiered original compositions with the United States Army Band Brass, collegiate instrumental faculty, and the Emory Wind Ensemble. During his Emory career, Parrish has served as music director for the Emory Young People's Concert Orchestra and founder, director, and president of the Emory Pep Band.

As a student of music composition at Emory, Parrish's mentors have included Adam Mirza, Katherine Young, and Davor Vincze. Parrish frequently collaborates with fellow student composers in the Emory composition studio to curate showcases and workshops for contemporary acoustic and electronic music.

Parrish's clarinet instructors include Atlanta Symphony Orchestra clarinetists Marci Gurnow (acting associate principal) and Laura Ardan (principal emeritus). He has served as principal clarinetist in the Emory University Symphony Orchestra and Emory Wind Ensemble in addition to various chamber ensembles.

Parrish's recent festival attendance includes the Darmstadt Summer Course, the Cremona Music Festival, and the Sewanee Summer Music Festival.

In support of this honors recital, Parrish was awarded the John and Mary Virginia Foncannon Conducting/Coaching Scholarship from the Mu Phi Epsilon Foundation. Other awards associated with this project include his fellowship as the 2023-2024 music scholar in the John H. Gordon Stipe Society and recipient of the Katherine Blumenthal Award.

Matowacipi Horse | poet, reciter

Mato-Wacipi (Dancing Bear) Horse is a senior at Emory University completing a bachelor of arts in sociology with a minor in English. As a first-generation college student from Oklahoma and a citizen of the Comanche Nation, Horse brings a unique perspective to her academic journey. Post-graduation, she will join the Deloitte Government and Public Sector. Horse's connection to her Native American heritage is expressed through her involvement in art projects, academia, and internships with projects such as the "Each/Other" exhibit at the Carlos Museum and the "How to Become a Caretaker" Emory Arts and social justice initiative.

Sarah Delfino | poet

Hailing from San Diego, California, Sarah Delfino graduated from Emory University in fall 2023 with a bachelor of science degree in environmental science with a focus in ecology. Since graduation, Delfino has been traveling the world. Her poetry often references environmental themes with colorful imagery. Delfino describes her relationship with poetic language and composition as a source of expression and beauty.

Sonny Yoo | piano

Pianist Seung Hyun ("Sonny") Yoo is rapidly gaining recognition for the uncommon versatility of his musical projects as well as the depth and excellence he brings to each area of his work. Winner of the University of Georgia (UGA) Concerto Competition, Yoo performed Johannes Brahms's monumental Second Concerto with the UGA Symphony Orchestra. Other recent solo highlights include a showcase at Steinway Hall in New York City performing 20th-century piano études ranging from Claude Debussy to Lowell Liebermann, a double appearance as the soloist for Sergei Rachmaninoff's Second Concerto with the Stow Symphony Orchestra, and a performance of Wolfgang Amadeus Mozart's Piano Concerto No. 14, K. 449 with string quartet, which also featured his own cadenza.

Yoo was born in Gumi, South Korea. He started playing piano at age 5 and wrote his first composition at 7. His interest would soon grow to be a lifetime passion. He has a bachelor's degree in music composition and two master's degrees in composition and piano from Kent State University where he studied piano with Donna Lee and composition with Frank Wiley. He is pursuing a doctorate in piano, with two minors, in collaborative piano and music theory respectively, from the University of Georgia, studying under Liza Stepanova. He currently serves as a piano artist affiliate at Emory University where he teaches piano and performs on a regular basis.

Additional Emory Student Performers

Violinist **Carol Xu** 24C will be graduating with a bachelor of arts in Economics and Human Health with additional studies in Music Performance.

Pianist **Vivian Zhao** 24C will be graduating with a bachelor of science in Neuroscience and Behavioral Biology with additional studies in Music Performance.

Vocalist **Lucienne “Lulu” Scully** 24C will be graduating with a bachelor of arts in Philosophy, Politics, and Law with a double major in Music Performance.

Violinist **Chloe Nelson** 25C studies Chemistry and Music Performance.

Violist **Oluwasijibomi Osunkoya** 24C will be graduating with a bachelor of science in Neuroscience and Behavioral Biology with additional studies in Music Composition.

Cellist **Andrew Choi** 24C will be graduating with a bachelor of arts in Computer Science.

Pianist **Athena Grasso** 24C will be graduating with a bachelor of science in Biology with additional studies in Music Performance.

Trombonist **Shiven Sinha** 24C will be graduating with a bachelor of arts in Political Science with a minor in Business.

Trombonist **Tim Brewer** 26C studies Environmental Sciences with a double major in Philosophy, Politics, and Law.

Trombonist **Misha Gupta** 27B studies Business Administration and Quantitative Sciences.

Bass trombonist **Ethan Hsiung** 27C studies Biology and Music Performance.

The Emory Young People's Concert Orchestra

The Emory Young People's Concert (EYPC) Orchestra, composed of volunteer, student, alumni, and community musicians, has performed five educational concerts at elementary schools in the Atlanta Public School System. These concerts feature programmatic themes such as "The Music of Storytelling" and "What Makes a 'Classic' a 'Classic'?" The Emory Young People's Concerts project began in fall 2022, led by Emory alumnus Tommy Sarsfield and Emory's music service club, Continuo. Since its first rehearsal, the EYPC Orchestra has facilitated cross-ensemble social connections, teaching opportunities, artistic leadership, managerial training, and inclusive service initiatives to Emory student and community musicians. Under the management of Emory violinist Chloe Nelson, the 2023–2024 EYPC Orchestra has effectively broadened the project's influence by inviting students of various ages to today's concert, providing them with an immersive contemporary experience in the symphonic concert hall.

The primary mission of the EYPC Orchestra is to introduce the symphonic orchestra and its instruments to students in the Atlanta Public School system through performances of standard and contemporary music of diverse genres. EYPC stands as Emory University's pioneering student-organized, student-conducted, and student-composed orchestral ensemble. The EYPC Orchestra extends its appreciation to Kristina Murray, Benteen Elementary's band and orchestra director, for her continued support and facilitation of this ensemble and its mission in music education through collegiate service projects and concerts.

Music at Emory

Music at Emory brings together students, faculty, and world-class artists to create an exciting and innovative season of performances, lectures, workshops, and master classes. With more than 150 events each year across multiple Emory venues, audiences experience a wide variety of musical offerings.

We hope you enjoy sampling an assortment of work from our student ensembles, community youth ensembles, artists in residence, professional faculty, up-and-coming prodigies, and virtuosos from around the world.



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PROGRAM NOTES

Sonata for Clarinet and Piano by Leonard Bernstein | 11'

Leonard Bernstein's first published composition, his *Sonata for Clarinet and Piano* (1941-1942), is dedicated to his friend and lover, David Jerome Oppenheim. The story behind this sonata, as well as Bernstein's life — from his time on the podium to his interpersonal relationships — provides a rich foundation for exploring the intricate connections within performers, composers, and conductors. This sonata demonstrates Bernstein's expertise as a pianist, foreshadows his future career as a conductor, composer, and educator while referencing the harmonic and structural techniques from his own musical education. Movement one, *grazioso*, features harmonies built on intervals of fourths and structural sections that recall the influence of his compositional teachers Paul Hindemith and Aaron Copland. The second movement's compound meter and playful walking baseline foreshadows his future works such as *West Side Story* which, under his baton, became the composer's magnum opus. As stylistic specific features, Bernstein's compositional choices in the sonata are later reflected in his conducting technique and expressionary direction on the podium. The piano accompaniment's virtuosity reflects Bernstein's thorough understanding of idiomatic piano writing only discoverable through his experience as a performer. So specific to his own compositional voice, the young Bernstein premiered the sonata with himself playing piano.

My performance of this sonata is inspired by the 1940's style of clarinet performance. After closely studying the studio recording of this sonata with Bernstein on piano and Oppenheim on clarinet, I determined this recording's vibrato, moments of emphasis, and unmarked expressionary facets would create a historical framework for my honors research objectives. Through this piece, I seek to explore how my clarinet performance and academic

understanding of each aspect of Bernstein's musical life influences choices made by composer-conductors and performers. More broadly, I will aurally illustrate how my education in solo clarinet performance and historically significant musical figures have influenced my voice as an artist of multiple performance and compositional mediums.

1513 for Clarinet, Violin, and Piano | 5'

This clarinet, violin, and piano trio addresses a fundamental question at the heart of my research project: How does a personal connection with fellow musicians influence the compositional and interpretive rehearsal process? Dedicated to my roommates from 2022-2023, Carol Xu and Vivian Zhao, this chamber piece exemplifies my compositional evolution from simple idiomatic writing to a more intricate instrumental style, achievable only through direct and frequent collaboration with performers.

The collaborative process revealed the significance of each performer's personal background and musical education. Tailoring the composition to my roommates' artistic personalities and specific instrumental expertise enabled me to explore musical forms and techniques beyond my comfort zone. The title "1513" references the apartment number where our trio resided during the piece's creation.

The composition's opening moments mirror the ensemble tuning process, paying homage to the trio's shared experience as members of the Emory University Symphony Orchestra. On an individual level, this imitation symbolizes my growth as a versatile and continually improving clarinetist and artistic leader in large ensembles like the Emory University Symphony Orchestra and Emory University Wind Ensemble. My exposure to contemporary selections in these ensembles expanded my repertoire and sonic experiences, inspiring the incorporation of experimental notation and extended techniques into this composition and other works in progress.

The primary melodic and harmonic material derives from the ordered pitch-class set

[1, 5, 1, 3], another nod to the apartment number. This set undergoes transpositions, inversions, and other alterations as the piece unfolds. The horizontal and vertical implementation of this specific set creates intervallic cohesion, while variable meter and character shifts transition the sonic environment from a symphony hall to a ferocious assault, followed by a demented waltz. Performers are tasked with constrained improvisation, various forms of glissandi, and colorful pedaling.

Through "1513," I aim to illustrate how close proximity to the performers of my music influences my compositional process. Working closely with friends inspired me to personalize extended techniques, thematic writing, and improvisation in ways that made sense for each performer and their instrument.

Weeping Willow | 5'

for Poetry Reciter, Piano, String Quartet and Conductor; text by Matowacipi Horse

(Co-authors' note about "Weeping Willow")

"Weeping Willow" serves as the musical component of a broader interdisciplinary project, sharing its title with a poem composed by Matowacipi Horse in the spring of 2023. The poem delves into the current and potential atrocities associated with ConocoPhillips' oil drilling project, colloquially known as "The Willow Project," while concurrently reframing the post-colonial Western narrative. Oscillating between historical Native survivance and vulnerable personal prose, the poem creates a platform for Native American and Native Alaskan legal and conservation-driven environmental advocacy. This advocacy aligns with Horse's independent research project, "Phytoremediation as an Avenue of Reparation for Indigenous Communities."

"The Willow Project" refers to ConocoPhillips' planned three drill pads and one-hundred and ninety-nine oil wells in Alaska's National Petroleum Reserve, drawing attention from environmentalists and Indigenous activists due to its potential to damage the land and pollute Arctic resources. The imminent threats to ecosystem health and the livelihoods of over forty Indigenous communities stem from habitat destruction and the subsequent decline of Arctic biodiversity in keystone species. Native Alaskan communities, including Utqiagvik, Atkasuk, Nuiqsut, and Kaktovik boroughs, rely on the natural resources most affected by "The Willow Project."

This piece's distortion of "The Star-Spangled Banner" serves as a critique of the United States' disregard for the affected people and the sensitive Arctic environment.

(Compositional Narrative by Parrish)

Matowacipi shared this poem with me months after its completion. Following her recitation, I sought her permission to set the poem to music, adding a sonic accompaniment to her powerful words.

Analyzing the poem ecocritically and humanistically, I categorized the poem's imagery into two themes: sensory and environmental. Lines invoking human senses, such as hearing ("Wailing women"), touch or weight ("carrying an eventuality"), and sight ("For what you see as a painting of Plymouth"), anchor the reader or audience to a humanistic perspective. The poem shifts between three perspectives: a first-person view, a present communal perspective of Native Americans, and the historical viewpoint of Indigenous communities in North America.

Environmental imagery permeates seventeen of the poem's thirty-six lines, including the title referring to Willow trees, which are known for their phytoremediation qualities. Recognizing the restorative properties of naturalized plants highlights the land's inherent demand for equilibrium and restoration.

In composing "Weeping Willow," a principle of composition and musical collaboration I defined states that contemporary text should always inform the composition through gesture and external discussion with the text's author whenever possible. This piece's text painting conveys the weighted and emotional moments of sensory and environmental imagery. I sought to achieve this text painting by applying specific techniques and sounds to describe colors and textures, such as the use of over-pressure in the description of rough materials like rocks and minerals.

As an effort to remain reverent to the text's emotional significance, I employed a compositional technique where instrumentalists respond directly to the reciter's spoken word through the conductor's semi-improvisatory gestures. Coined as "emulative response," this technique involves instrumentalists emulating recitation in rhythm, volume, and intensity. Unlike the Baroque recitative, which notates spoken language rhythms and inflections, emulative response starts with prosodic speech, translating its qualities into audible elements like volume, timbre, and intensity. This approach, experienced in rehearsals and performances, fills the physical space with an emotional echo through sound and gestural movement, providing a unique and impactful musical experience.

The following example nationally illustrates the intended effect the text has on musical material and its performance.

[And dug— And dug—] Pulling up nothing but clay

Vln. 1 *emulate recited rhythm & volume*

Vln. 2 *emulate recited rhythm & volume*

Vla. *emulate recited rhythm & volume*

Vc. *emulate recited rhythm & volume*

The image shows a musical score excerpt for the piece "Weeping Willow". At the top, there are two lines of text: "[And dug— And dug—]" and "Pulling up nothing but clay". Below this, there are four staves of music, labeled Vln. 1, Vln. 2, Vla., and Vc. on the left. Each staff has the instruction "emulate recited rhythm & volume" written above it. The music is written in a common time signature. The first staff (Vln. 1) has a treble clef and a key signature of one flat. The second staff (Vln. 2) has a treble clef and a key signature of one flat. The third staff (Vla.) has an alto clef and a key signature of one flat. The fourth staff (Vc.) has a bass clef and a key signature of one flat. The music consists of a series of notes with stems pointing down, indicating a recited rhythm. There are four measures of music. The first measure is a whole rest. The second measure contains four quarter notes. The third measure contains a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The notes are: Vln. 1 (G4, A4, B4, C5), Vln. 2 (F4, G4, A4, B4), Vla. (E3, F3, G3, A3), and Vc. (D2, E2, F2, G2). There are downward-pointing arrows above each note in the second, third, and fourth measures. In the third and fourth measures, there are also upward-pointing arrows above the notes, and a *pp* dynamic marking below the notes. The notes in the third and fourth measures are beamed together.

“Weeping Willow” score excerpt: Emulative Response Notation

Il Lampo (The Lightning) for soprano, piano and string quartet; text by Giovanni Pascoli | 4'

“Il Lampo,” named after a poem by Romantic Italian poet Giovanni Pascoli (1855-1912), showcases a solo soprano accompanied by a piano quintet. My first encounter with this poem occurred during my first year at Emory University, as part of my Italian language and culture studies. Following my translation of Pascoli’s text, I improvised the melodic contours and dramatic effects on the piano to capture the essence of lightning, thunder, and swirling cumulonimbus clouds as described by Pascoli.

Structured in a verse-chorus format, “Il Lampo” mirrors the arrangement commonly found in pop songs, comprising an introduction, two sets of similar verses and choruses, a bridge, and a final extended chorus. This choice of structure depicts the influence of pop music on my compositional voice, a realization that emerged upon reflection and revision.

“Il Lampo” premiered at the Emory Composers’ Society’s 2021 Chamber Connections Concert, marking my debut conducting performance. It was the first of my compositions included in a collegiate concert program. Integrating this song into this program provided an opportunity for reflective comparative analysis in conducting technique and orchestrational refinement. Simultaneously, it prompted reflection on my past compositional approach and genre influences.

“Il Lampo” serves as a platform for exploring stylistic expectations, ensemble communication, specific notation, and musical experimentation. These principles will be translated onto the podium through precise gestures, rehearsal etiquette, and an understanding of the required techniques from each performer, contributing to a comprehensive and immersive musical experience for both the audience and participants.

Azzurro Cristallo (Crystal Blue) for soprano, piano and string quartet; text by Sarah Delfino | 4'

Composed by Emory student Sarah Delfino, this contemporary poem by the same name employs specific coloristic descriptors that I assigned to distinct harmonies. The recurrent piano roll represents the various shades of blue Delfino describes throughout the poem. Part of my initial fascination with Delfino's poem originates from my experiences with sound-to-color, or chromesthesia-inspired composition.

Chromesthesia is described by a person's involuntary evocation of color when stimulated by specific sounds, shapes, or gestures. While I do not experience this form of synesthesia with most visual stimuli, I closely associate certain harmonies and musical motifs with specific colors. Delfino writes the word "blue" eight times, with at least one mention of the color in every stanza. This poetic feature became my harmonic baseline, a consistent association with color through the recurrent chromatic descending line sung by the soprano and performed by the pianist. While my composition of this harmonic set occurred spontaneously through mental audiation and improvisation. Later, I analyzed the notes post-completion in order to describe my coloristic association with the harmony. The primary notes of this scale do not completely adhere to any commonly named scale; however, the A-flat bebop minor scale most closely aligns with the principal theme in "Auzzrro Cristallo."

Fanfare for an Introvert | 4'

“Fanfare for an Introvert” sonically explores psychedelic soundscapes inspired by a piece of AI generated art (depicted below). The visual was generated based on the phrase “Introverted Fanfare,” as an oxymoronic take on the historically pompous and egregiously abrasive purpose of the musical form of the fanfare. This quartet was composed at the Sewanee Summer Music Festival in July, 2022.



Cirrus for orchestra | 5'

Cirrus refers to the wispy, sheen appearing clouds formed in the highest part of the troposphere. This more expansive piece is composed specifically for the EYPC orchestra with the prospect of fixed media as a final touch to the contemporary tone poem. The subject matter describes a narrative of cloud watching with aural representation of cirrus clouds and the ice crystal phenomena of light refraction, sun dogs. Flexibility, as I hope to prove through this performance, is required from composer, conductor, and performer alike to facilitate success from a large ensemble. Adjusting instrumentation in the score as a composer and restructuring cues and rehearsal time as a conductor demands confidence and knowledge acquired from my experiences in instrumental performance, studies of orchestration, and ensemble leadership.

Prometheus' Prelude | 3'

Prometheus' Prelude presents an abbreviated, *con fuoco* outburst of my available orchestral forces. The title and its associated harmonic language acted as creative anchor points while composing this piece during the summer of 2022 while attending the Sewanee Summer Music Festival. *Prometheus' Prelude* is almost entirely built on the pitches of the Prometheus Chord (also known as the Mystic Chord). This collection of pitches (C, F#, B \flat , E, A, D) is a cornerstone feature in the works of Russian composer and renowned pianist Alexander Scriabin. Scriabin's 1910 tone poem *Prometheus: The Poem of Fire* is based almost entirely on inversions and transpositions of this pitch collection. I felt an affinity to the chord's quartal (based on the intervals of a fourth) openness within its dissonance. With its unique interval quality, the Prometheus chord presents a unique type of harmonic dissonance that, in my experience, remains stable in its energetic motion due to the 4-note diatonic intervallic consistency.

My orchestral prelude also draws inspiration from a piece of AI-generated art I prompted in June of 2022, the period of this piece's composition. Often referred to as the "Titan of Fire" in Greek mythology, Prometheus stole fire from the gods and gave it to humanity. This rebellious gesture bestowed knowledge and technological advancements upon mortals, symbolizing the transformative and illuminating power of fire. Consequently, Prometheus became synonymous with the bringer of enlightenment and the catalyst for human progress.



A key principle I applied throughout my composition and adaption of *Prometheus' Prelude* is the flexible orchestration. Being a student composer writing contemporary music for large ensembles, like a symphony orchestra, I had to accept that instrumental forces in such large groups are often variable. The ensembles that perform students' works are oftentimes on a volunteer basis, and even when required, these opportunities limit instrumentation, duration, and intricacy. As a solution to this reality, having the ability to reassign material to various instruments helps ensure a successful performance regardless of forces.

Initially composed at the 65th Annual Sewanee Summer Music Festival, I workshopped this orchestral prelude with a student conductor in the festival's conducting institute—an opportunity to observe the process of orchestral conducting and rehearsal of contemporary music. I attended a reading of this piece with the Sewanee Symphony Orchestra in July 2022 followed by a reading by the Emory Youth Symphony Orchestra (EYSO) in the fall of 2022.

During the Sewanee Symphony reading, a scheduling issue limited my brass section to only three trombones and two trumpets. Since the piece calls for a french horn solo, I acted quickly to transcribe the essential horn solos and harmonies for a third trombone. With the reading for EYSO, I expanded my orchestration to include new divisi sections, auxiliary winds, and additional percussion within a week's time to ensure I utilized as many performers as possible.

I specifically tailored this honors recital orchestration of *Prometheus' Prelude* to leverage the strengths and forces of the Emory Young People's Concert Orchestra. With five bombastic trombones, a killer wind section, two virtuosic percussionists, a cinematic harp feature, and a hearty string section; the EYPC offered a fantastic opportunity to shape my compositions around the strengths of each instrumental section. Through "Prometheus' Prelude" I hope to demonstrate the unifying principle of flexibility in arrangement and rehearsal.

THE EMORY YOUNG PEOPLE'S CONCERT ORCHESTRA

VIOLIN I

Chloe Nelson, Concertmaster
 Kaitlyn Kaminuma, Asst. Concertmaster
 Siu-Lin Sampson
 Nora Lee
 Alex Zhu

VIOLIN II

Louisa Ma, Principal
 Robin Meyer
 Eric Zhang •
 Michelle Dai

VIOLA

Rachel Lee, Principal
 Caroline Ma
 Thora Spence

CELLO

Andrew Choi, Principal
 Rachel Seong
 Solomon Young-joon Kim
 Christopher Jang
 Hwanwook Seong •

FLUTE & PICCOLO

Listed alphabetically
 Hannah Huang
 Brooke Liu
 Sophia Song

OBOE & ENGLISH HORN

Listed alphabetically
 Jane Farrell •
 Eric Xu
 Ziang Zhang

CLARINET

Listed alphabetically
 Minjoo Kim
 Andrew Mijacika
 Nick Wandrick

BASSOON

Trisha Sengupta

SAXOPHONE

Listed alphabetically
 Abby Balson
 Kanheng Lin
 Clayton Michaels

HORN

Listed alphabetically
 Noah Choe
 Jose Morano

TRUMPET

Listed alphabetically
 Joey Chen
 Satya Thota

TROMBONE & BASS TROMBONE

Listed alphabetically
 Aiden Amaya
 Tim Brewer
 Misha Gupta
 Ethan Hsiung
 Shiven Sinha

PERCUSSION & TIMPANI

Listed alphabetically
 Aiden Neuser
 Zoe Zimmerman •

HARP

Brigid May

• Emory University Alumni

Eli Parrish

1513

1513

0.0" 3.8" 7.7" 13.5" 17.4" Eli Parrish

As if tuning in orchestra
Adjust freely in time but in tune
A = 440

Clarinet in B \flat

Calmly $\text{♩} = 62$

mp *pp* *p*

Violin

As if tuning in orchestra
Adjust pegs freely in time but in tune
A = 440

mp *pp* *p*

Piano

Calmly $\text{♩} = 62$

mp *p* ad lib

Red.

21.2"

25.1"

29.0"

32.9"

36.7"

40.6"

6

Cl. *gliss.*

Vln.

Pno.

p

Red.

12

44.5"

48.3"

52.0"

Cl. $\text{♩} = 162$

Vln.

Pno.

f

$\text{♩} = 162$

4

53.5" 54.9" 56.4"

Cl. 15

Vln.

Pno.

3 3 3

gliss.

57.9" 59.4" 1'00.9"

Cl. 18

Vln.

Pno.

3 3 3 3 3 3 3 3

f

3 3 3 3

$\sharp\sharp\phi\phi$ $\sharp\sharp\phi\phi$

1'02.4"

1'03.8"

1'05.3"

1'06.8"

21

Cl.

Vln.

Pno.

f

vid
bia

1'08.3"

1'09.8"

1'11.6"

1'13.1"

25

Cl.

Vln.

Pno.

6 1'14.6" 1'16.1" 1'17.9" 1'19.0" 1'20.1"

29

Cl.

Vln.

Pno.

1'21.2" 1'22.4" 1'23.5" 1'24.6" 1'25.7" 1'26.8" 1'27.9"

34

Cl.

Vln.

Pno.

mp

pp

1'29.0"

1'30.1"

1'31.2"

1'32.4"

1'33.5"

1'34.6"

41

Cl. 

Vln. 

Pno. 

1'35.7"

1'36.8"

1'37.9"

1'39.0"

1'40.1"

1'41.2"

1'42.4"

47

Cl. 

Vln. 

Pno. 

8 1'43.5" 1'44.6" 1'45.7" 1'46.8" 1'47.9" 1'49.0" 1'50.1"

54

Cl.

Vln.

Pno.

pizz.

1'51.2" 1'52.4" 1'53.5" 1'54.6" 1'55.7" 1'56.8" 1'57.9"

61

Cl.

Vln.

Pno.

p arco

1'59.0" 2'00.1" 2'01.2" 2'02.4" 2'03.5" 2'04.6" 2'05.7" 2'06.8"

68

Cl.

Vln.

Pno.

f

f

Ped.

2'07.9" 2'09.0" 2'10.1" 2'11.2" 2'12.4" 2'13.5"

76

Cl.

Vln.

Pno.

ff

8vb

8vb

10 2'14.6" 2'15.7" 2'16.8" 2'17.9"

82

Cl.

Vln.

Pno.

(8)-----

2'19.0" 2'20.1" 2'21.2" 2'22.4" 2'23.5" 2'24.6" 2'25.7"

86

Cl.

Vln.

Pno.

(8)-----

2'26.8" 2'27.9" 2'29.0" 2'30.1" 2'31.2" 2'32.4" 2'33.5" 2'34.6"

93

Cl. *(tr)*

Vln.

Pno.

f

(8)-----

2'35.7" 2'37.2" 2'38.6"

101

Cl.

Vln.

Pno.

f

12 2'40.1" 2'41.6"

104

Cl.

Vln.

Pno.

gliss.

f

Detailed description: This system covers measures 104 to 107. The Clarinet part features a sequence of triplets in the right hand, with a glissando and a triplet in the left hand. The Violin part has a glissando in the right hand and a forte (f) dynamic in the left hand. The Piano part consists of chords in the right hand and triplets in the left hand.

2'43.1" 2'44.6" 2'46.1"

106

Cl.

Vln.

Pno.

Detailed description: This system covers measures 106 to 108. The Clarinet part has four triplets in the right hand. The Violin part has eighth notes in the right hand. The Piano part has chords in the right hand and a glissando in the left hand. The bottom of the page shows three chord diagrams: a triad with two sharps, a triad with two sharps, and a triad with one sharp.

2'47.5"

2'49.0"

2'50.5"

2'52.0"

109

Cl.

Vln.

Pno.

2'53.5"

2'55.3"

2'56.8"

2'58.3"

113

Cl.

Vln.

Pno.

14 2'59.8" 3'01.2" 3'02.7"

117

Cl.

Vln.

Pno.

3'04.2" 3'05.7" 3'07.2" 3'11.0"

120

Cl.

Vln.

Pno.

Calmly ♩ = 62

pp

Calmly ♩ = 62

p

Red.

14 2'59.8" 3'01.2" 3'02.7"

117

Cl.

Vln.

Pno.

3'04.2" 3'05.7" 3'07.2" 3'11.0"

120

Cl.

Vln.

Pno.

Calmly ♩ = 62

pp

Calmly ♩ = 62

p

Red.

Weeping Willow Score

Matowacipi Horse
Eli Parrish

Free Time

Weeping Willow wailing women NPR news reported National petroleum reserve $\frac{4}{4}$

Violin 1
sul D
tr
pp
senza trill
gliss.
n
fff

Violin 2
sul G
tr
pp
senza trill
mp
fff

Viola
sul C
tr
pp
senza trill
gliss.
n
fff

Violoncello
sul C
tr
pp
senza trill
gliss.
p
O.P.
ff

Free Time

Piano

The musical score is arranged in five staves. The top two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef. The third staff is for Viola (Vla.) in alto clef. The fourth staff is for Violoncello (Vc.) in bass clef. The bottom two staves are for Piano (Pno.) in grand staff. The score begins in 4/4 time and changes to 2/4 time at the second measure. The first violin part starts with a *sul G* marking and a *mf* dynamic, transitioning to *p* by the second measure. The second violin part follows a similar dynamic path. The viola part starts with *mf* and *p* dynamics, then moves to *f* and *pp*. The cello part starts with *mp* and *p* dynamics, then moves to *f* and *pp*. The piano part is mostly silent, with a *mp* dynamic appearing in the final measure. Various performance markings such as *ff*, *pp*, and *O.P.* are present throughout the score.

Will this be the termination of another Nation? Call it what you'd like — emancipation

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

I am once again carrying an eventuality Lest it be my job to $\frac{4}{4}$ count the casualties. $\frac{3}{4}$

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

The musical score consists of five staves. The top staff contains the lyrics: "I am once again carrying an eventuality Lest it be my job to $\frac{4}{4}$ count the casualties. $\frac{3}{4}$ ". The Vln. 1, Vln. 2, Vla., and Vc. staves are currently empty, with a double bar line and repeat sign at the end of each staff. The Pno. staff contains musical notation for the first two measures, including triplets and dynamic markings like *fff*. The Pno. staff also has a double bar line and repeat sign at the end.

$\frac{3}{4}$ Remember how many of us were left at the harbor. Subsoils on cherty limestones sandstone

The musical score is arranged in a system with five staves. The top four staves are for Vln. 1, Vln. 2, Vla., and Vc., each with a treble clef and a $\frac{3}{4}$ time signature. The bottom staff is for Pno., with a grand staff (treble and bass clefs) and a $\frac{3}{4}$ time signature. The title is written above the first staff. The piano part features a melody in the right hand with triplets and dynamics *pp* and *mp*, while the left hand has rests.

and shales

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

Red.

//
Rose rocks are many things but not weak

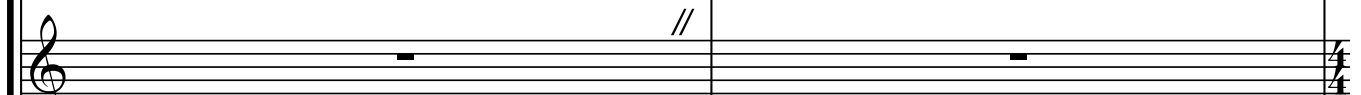
4/4

Vln. 1



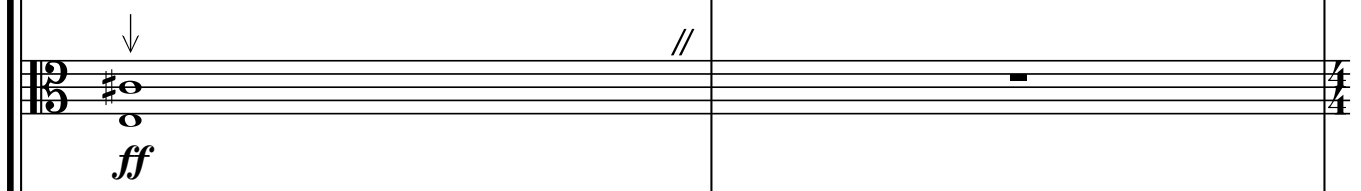
Musical staff for Violin 1, treble clef, 4/4 time signature. The staff contains two measures of whole rests. A double bar line (//) is placed between the two measures.

Vln. 2



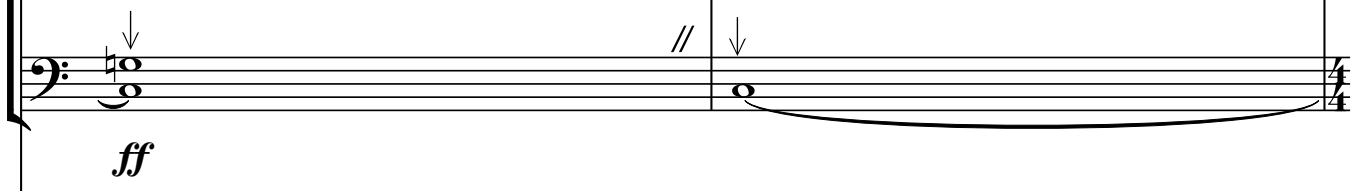
Musical staff for Violin 2, treble clef, 4/4 time signature. The staff contains two measures of whole rests. A double bar line (//) is placed between the two measures.

Vla.



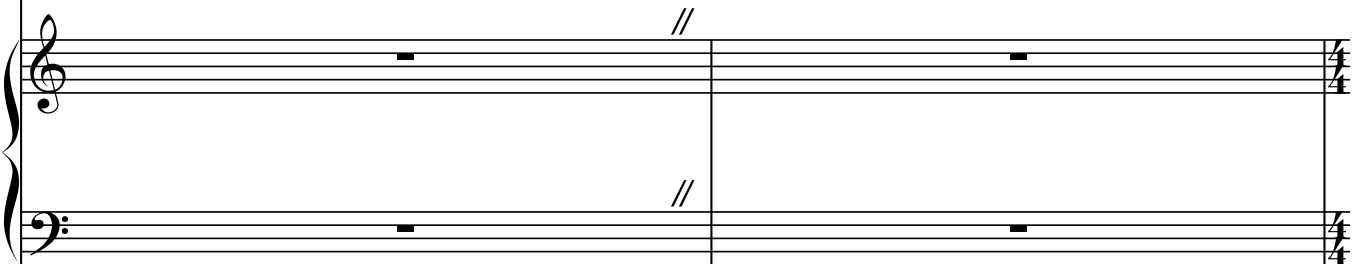
Musical staff for Viola, alto clef (C4), 4/4 time signature. The staff contains two measures of whole rests. A double bar line (//) is placed between the two measures. A downward-pointing arrow is positioned above the first measure. The dynamic marking *ff* is written below the first measure.

Vc.



Musical staff for Violoncello, bass clef, 4/4 time signature. The staff contains two measures. The first measure is a whole rest. The second measure is a whole note, with a downward-pointing arrow above it. A double bar line (//) is placed between the two measures. The dynamic marking *ff* is written below the first measure.

Pno.



Musical staff for Piano, grand staff (treble and bass clefs), 4/4 time signature. The staff contains two measures of whole rests. A double bar line (//) is placed between the two measures.

Today they mark my street in the same way they have lined your grave

The musical score is written for four string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The time signature is 4/4. The lyrics are: "Today they mark my street in the same way they have lined your grave".

Each string part begins with a *mf* (mezzo-forte) dynamic. A glissando (*gliss.*) is indicated by a long, thin wedge-shaped line that spans across the measures, showing a gradual increase in pitch. The dynamics transition to *p* (piano) at the end of the phrase. The score concludes with a downward-pointing arrow and a small asterisk symbol (\downarrow^*) on the final note of each part.

The Piano (Pno.) part is shown as a grand staff with a treble and bass clef, but it contains only rests, indicating it is silent during this section.

Blame our forefathers for this precedent Tell me again how your hands are tied Mr. President

The musical score is for a string quartet and piano. It is in 3/4 time and consists of five staves. The lyrics are written above the first staff. The first four staves are for Violin 1, Violin 2, Viola, and Violoncello. The piano part is on the bottom staff. The score is divided into four measures. The first measure is a whole rest for all instruments. The second measure features a melody starting with a half note G4 (Vln. 1), followed by quarter notes F4, E4, D4, C4, and B3. The third measure continues the melody with a half note B3, followed by quarter notes A3, G3, F3, and E3. The fourth measure concludes with a half note D3, followed by quarter notes C3, B2, and A2. Dynamics include *mf* (mezzo-forte) and *fp* (fortissimo piano) with a crescendo leading to *f* (forte). Performance instructions include *gliss.* (glissando) and accents (>).

We have seen how the black snake would infect our water It seems there are so few of us left to remember $\frac{4}{4}$

The musical score consists of five staves. The top staff is for Vln. 1, the second for Vln. 2, the third for Vla., the fourth for Vc., and the fifth for Pno. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written above the Vln. 1 staff. The Pno. part features a cymbal crash marked with a vertical bar and a 'v' above it, with the instruction 'Like a cymbal crash' and the dynamic 'fff' below it. The Vln. 1 part has a dynamic of 'fff' and a '8va' marking above the first measure. The Vln. 2 part has a dynamic of 'f' and a slur over the first two measures. The Vla. part has a dynamic of 'fff'. The Vc. part has a dynamic of 'fff'. The Pno. part has a dynamic of 'fff' for the cymbal crash.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

fff

f

fff

fff

Like a cymbal crash

fff

$\frac{4}{4}$ For what you see as a painting of Plymouth $\frac{2}{4}$ To me is nothing more $\frac{3}{4}$ than a eugenics fever dream

The musical score consists of five staves. The top staff contains the lyrics and three time signatures: 4/4, 2/4, and 3/4. The Vln. 1 and Vln. 2 staves are in treble clef with a key signature of one flat (Bb). The Vla. staff is in alto clef with a key signature of one sharp (F#). The Vc. staff is in bass clef with a key signature of one flat (Bb). The Pno. staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The score is divided into three measures corresponding to the time signatures. Dynamic markings include *sub. f* for the strings and *ff* for the piano. The piano part features a *fff* dynamic marking in the first measure.

Vln. 1 *sub. f*

Vln. 2 *sub. f*

Vla. *sub. f*

Vc. *ff*

Pno. *fff*

50

Is this what you want— For me to beg to stay.

The image shows a musical score for five instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is arranged in a system with five staves. The lyrics "Is this what you want— For me to beg to stay." are positioned above the Vln. 1 staff. The score consists of two measures. In the first measure, each instrument has a half note. In the second measure, each instrument has a half note. The piano part is written in a grand staff (treble and bass clefs).

[I will— I will—]

The same way I have leaned
over the Earth and prayed

emulate recited rhythm & volume

emulate recited rhythm & volume

emulate recited rhythm & volume

emulate recited rhythm & volume

emulate recited rhythm & volume

senza vib.

senza vib.

senza vib.

senza vib.

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

The score consists of five staves. The top four staves are for Vln. 1, Vln. 2, Vla., and Vc. The fifth staff is for Pno. The lyrics are placed above the first two staves. Performance instructions like 'emulate recited rhythm & volume' and 'senza vib.' are placed above the staves. The Vln. 1 and Vln. 2 parts have a melodic line with a slur over the last two notes. The Vla. part has a similar melodic line. The Vc. part has a bass line with a slur over the last two notes. The Pno. part has a simple accompaniment.

[And dug— And dug—] Pulling up nothing but clay

emulate recited rhythm & volume

Vln. 1

Vln. 2

Vla.

Vc.

Pno.

60

I asked my mother to hold my hand still stained by the red [earth]

8

The musical score consists of five staves. The top four staves are for Vln. 1, Vln. 2, Vla., and Vc., each with a treble or bass clef and a key signature of one flat. The fifth staff is for Pno. with a grand staff (treble and bass clefs). The lyrics "I asked my mother to hold my hand still stained by the red [earth]" are written above the first four staves. The word "earth" is repeated above each of these staves. The Pno. staff has a dynamic marking of *mp* and a tempo marking of *Red.* with a downward-pointing arrow above it. The score ends with a double bar line and repeat signs on the right side of each staff.

She told me I could not stay For me port is not a harbor

Vln. 1
sul E (E[♯])
n < *p* > *n*

Vln. 2
sul E (E)
n < *p* > *n*

Vla.
sul C (C)
n < *p* > *n*

Vc.
f

Pno.

In 500 years there has been no safe passage for my daughter

So I leave to compete

The musical score is arranged in five staves. The top two staves are for Violin 1 and Violin 2, both in treble clef. The third staff is for Viola in alto clef. The fourth staff is for Violoncello in bass clef. The bottom staff is for Piano in grand staff (treble and bass clefs). The score is divided into three measures. The first measure contains the lyrics "In 500 years there has been no safe passage for my daughter". The second measure contains the lyrics "So I leave to compete". The third measure contains the lyrics "So I leave to compete".

Violin 1: Treble clef. First measure: *sul G*, notes G4, A4, B4, C5, dynamics *n* to *p* to *pp*. Second measure: *sul E*, notes E5, dynamics *pp*. Third measure: *sul E*, notes E5, dynamics *pp*, with the word "compete" written above.

Violin 2: Treble clef. First measure: *sul E*, notes E4, F4, G4, A4, dynamics *n* to *p* to *pp*. Second measure: *sul E*, notes E5, dynamics *pp*. Third measure: *sul E*, notes E5, dynamics *pp*, with the word "compete" written above.

Viola: Alto clef. First measure: *sul C*, notes C4, D4, E4, F4, dynamics *n* to *p* to *pp*. Second measure: *sul C*, notes C5, dynamics *pp*. Third measure: *sul C*, notes C5, dynamics *pp*, with the word "compete" written above.

Violoncello: Bass clef. First measure: notes G2, F2, E2, D2, C2, dynamics *p*. Second measure: notes G2, F2, E2, D2, C2, dynamics *p*. Third measure: notes G2, F2, E2, D2, C2, dynamics *p*.

Piano: Grand staff. First measure: notes G2, F2, E2, D2, C2, dynamics *p*. Second measure: notes G2, F2, E2, D2, C2, dynamics *p*. Third measure: notes G2, F2, E2, D2, C2, dynamics *p*, with a downward arrow above the notes.

To play — saint or martyr

The musical score consists of five staves. The top staff is for Violin 1 (Vln. 1), the second for Violin 2 (Vln. 2), the third for Viola (Vla.), the fourth for Violoncello (Vc.), and the bottom for Piano (Pno.).

- Vln. 1:** Starts with a treble clef and a key signature of one flat. The first measure contains a half note G4 with the instruction "sul G". A long hairpin crescendo leads to a dynamic marking of *n* (pianissimo) at the end of the first measure. The second measure contains a half note G4.
- Vln. 2:** Starts with a treble clef and a key signature of one flat. The first measure contains a half note E4 with the instruction "sul E". A long hairpin crescendo leads to a dynamic marking of *n* at the end of the first measure. The second measure contains a half note E4.
- Vla.:** Starts with a treble clef and a key signature of one flat. The first measure contains a half note G4 with the instruction "sul G". A long hairpin crescendo leads to a dynamic marking of *n* at the end of the first measure. The second measure contains a half note G4.
- Vc.:** Starts with a bass clef and a key signature of one flat. The first measure contains a half note G2. The second measure contains a half note F2. The third measure contains a half note E2. The fourth measure contains a half note D2 with a downward-pointing arrow above it. A long hairpin crescendo starts under the first measure, reaches *mp* (mezzo-piano) under the second measure, and reaches *n* under the fourth measure.
- Pno.:** The piano part is mostly silent, with a few notes in the second measure.

Il Lampo

Poem by
Giovanni Pascoli (1855-1912)

Eli Parrish

Andante ma Costante
♩ = 70 *mp*

Soprano Solo

E ci - e - lo e te-rra si mos-trò qual er - a
semplice

Piano

semplice
mp

Andante ma Costante
♩ = 70

Violin I

Violin II

Viola

Violoncello

pp

pp

pizz.

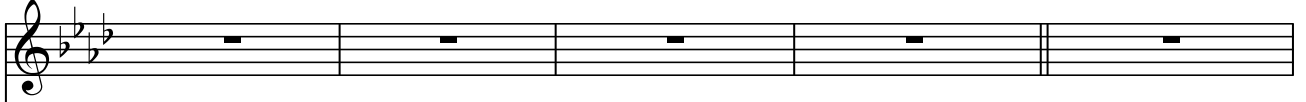
pp

pizz.

pp

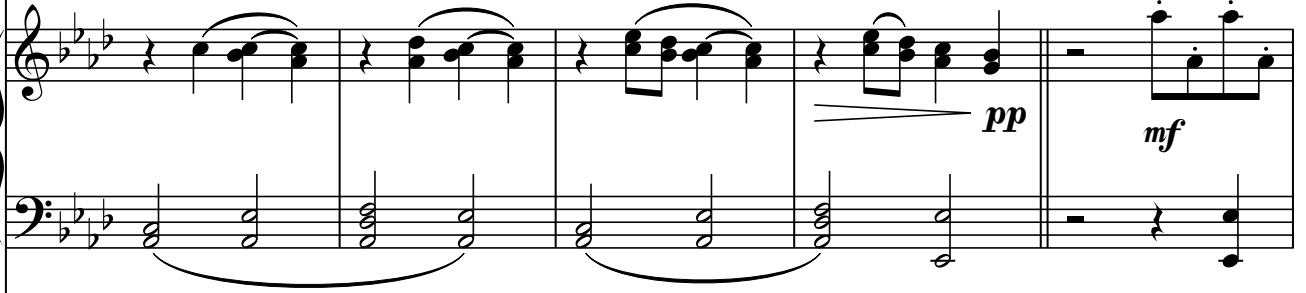
Più mosso

S. Solo



A single staff for Soprano Solo, containing five measures of whole rests.

Pno.



Piano accompaniment consisting of two staves (treble and bass clef). The treble staff features a melodic line with slurs and dynamic markings *pp* and *mf*. The bass staff provides harmonic support with chords and slurs. The tempo marking *Più mosso* is positioned above the right side of the piano part.

with brightness

Più mosso

Vln. I



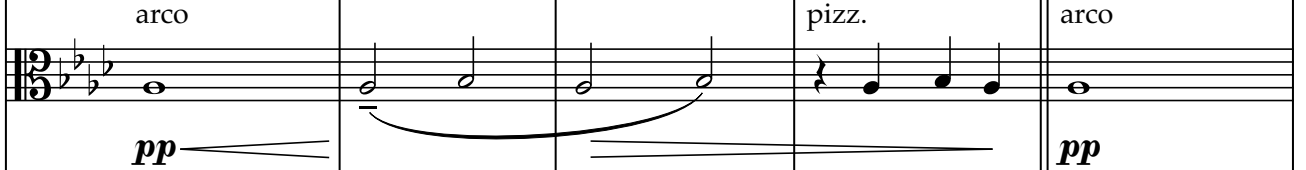
Violin I staff with dynamic markings *p* and *pp*. Includes performance instructions *pizz.* and *arco*.

Vln. II



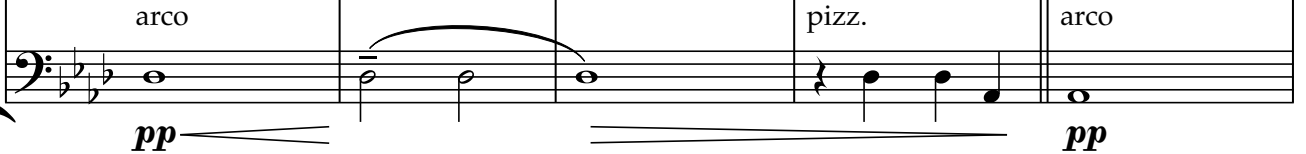
Violin II staff with dynamic markings *p* and *pp*. Includes performance instructions *pizz.* and *arco*.

Vla.



Viola staff with dynamic markings *pp* and *pp*. Includes performance instructions *arco* and *pizz.*

Vc.



Violoncello staff with dynamic markings *pp* and *pp*. Includes performance instructions *arco* and *pizz.*

10

A

S. Solo

Musical staff for S. Solo, measures 10-12. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains three measures of whole rests.

Pno.

Musical staff for Pno., measures 10-12. The staff is in treble and bass clefs with a key signature of three flats. It features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The right hand has accents on the eighth notes. The left hand has a steady eighth-note accompaniment.

A

with brightness

Vln. I

Musical staff for Vln. I, measures 10-12. The staff is in treble clef with a key signature of three flats. It starts with a *mf* dynamic and a *with brightness* instruction. The first measure has a sixteenth-note pattern. The second measure has a half-note with a slur. The third measure has a half-note with a slur and an accent.

with brightness

pizz.

arco

Vln. II

Musical staff for Vln. II, measures 10-12. The staff is in treble clef with a key signature of three flats. It starts with a *mf* dynamic and a *with brightness* instruction. The first measure has a half-note with a slur. The second measure has a half-note with a slur. The third measure has a half-note with a slur.

with brightness

pizz.

arco

Vla.

Musical staff for Vla., measures 10-12. The staff is in bass clef with a key signature of three flats. It starts with a *mf* dynamic and a *with brightness* instruction. The first measure has a half-note with a slur. The second measure has a half-note with a slur. The third measure has a half-note with a slur and an accent.

with brightness

pizz.

arco

Vc.

Musical staff for Vc., measures 10-12. The staff is in bass clef with a key signature of three flats. It starts with a *mf* dynamic and a *with brightness* instruction. The first measure has a half-note with a slur. The second measure has a half-note with a slur. The third measure has a half-note with a slur and an accent.

mf

13

S. Solo *f*
 la te-rra an-san-te li-vi-da in

Pno. *sub. f*

Vln. I

Vln. II *détaché norm.*

Vla.

Vc. *détaché norm.*

16 *ff* **B**

S. Solo
sus - sul-to

Pno.
ff *mf*

Vln. I
ff *mf* **B**

Vln. II
ff pizz. arco *mf*

Vla.
ff pizz. arco *mf*

Vc.
ff pizz. arco *mf*

S. Solo *mf* il ci-e-lo in-gom-bro tra-gi

Pno. *sub. f*

Vln. I

Vln. II *détaché*

Vla.

Vc. *détaché*

23 *f*

S. Solo
co dis-fat-to bi - - an -

Pno.

Vln. I

Vln. II

Vla.

Vc.

25 *ff*

S. Solo
ca bi - an - ca nel ta-ci-

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

27

S. Solo

to tum-ul-to

Pno.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score, page 9, starting at measure 27. The score is for a vocal soloist and a full orchestra. The vocal part (S. Solo) is in a soprano clef and has the lyrics "to tum-ul-to". A circled "C" is placed above the second measure of the vocal line. The piano accompaniment (Pno.) consists of two staves, with many notes marked with accents (v). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), each with rhythmic patterns and accents. A vertical bar line is located between measures 27 and 28.

S. Solo

Pno.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves for measures 29 and 30. The top staff, labeled 'S. Solo', is a vocal line in treble clef with a key signature of three flats and a whole rest in both measures. The piano accompaniment (Pno.) consists of two staves: the right hand in treble clef plays a rhythmic pattern of eighth and sixteenth notes with accents, while the left hand in bass clef plays a bass line with chords and single notes. The string section includes Vln. I (treble clef) with a melodic line of eighth notes and accents; Vln. II (treble clef) with a rhythmic eighth-note pattern; Vla. (bass clef) with a rhythmic eighth-note pattern; and Vc. (bass clef) with a rhythmic eighth-note pattern. The key signature is three flats throughout.

D Tempo primo

S. Solo

31

p *mf*

un - a ca - sa a - ppar-ì

Pno.

f *mp* *mf*

Red. * Red. * Red.

D Tempo primo

Vln. I

f *mp* *mf*

Vln. II

f *mp* *mf*

Vla.

f *mp* *mf*

Vc.

f *mp* *mf*

36

S. Solo

spar - ì d'un_ tra - to

p *molto*

Pno.

* Ped. *

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

E Più mosso

39 *f*

S. Solo

Pno. *f* *ff*

Vln. I *ff* *mf* **E** Più mosso

Vln. II *ff* pizz. arco *mf*

Vla. *ff* pizz.

Vc. *ff* pizz.

42

S. Solo

com -
mf

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco
mf

arco
mf

détaché

détaché

45

S. Solo

e un oc - chi - o che lar - go es - terr - e - fatt -

Pno.

mp

Vln. I

mp

Vln. II

norm.
mp

Vla.

mp

Vc.

norm.
mp

47 *f*

S. Solo

o s'a - pri si

Pno.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

49

S. Solo

chiu - se nel - la no - tte ner - a

Pno.

Vln. I

Vln. II

Vla.

Vc.

accel.

S. Solo

Musical staff for S. Solo, showing a whole rest in the first measure and a whole note in the second measure.

Pno.

Musical staves for Pno., including treble and bass clefs with notes and dynamics. Treble clef starts with *mp*. Bass clef has notes with *v* and *φ* markings.

Vln. I

Musical staff for Vln. I with notes and dynamics. Starts with *mp*. Includes *accel.* marking above the staff.

Vln. II

Musical staff for Vln. II with notes and dynamics. Starts with *mp*.

Vla.

Musical staff for Vla. with notes and dynamics. Starts with *mp*.

Vc.

Musical staff for Vc. with notes and dynamics. Starts with *mp*.

53

S. Solo

Il Lam - po

Pno.

Vln. I

Vln. II

Vla.

Vc.

fff

Eli Parrish

Azzurro Cristallo

Azzurro Cristallo

Sarah Delfino

Eli Parrish

Freely ♩ = 68

rit.

Soprano

Qual - cu - no de - ve - es - se - re azz - u - rro crist - tall - o

The soprano part begins with a dynamic marking of *f*. The melody starts with a dotted quarter note, followed by a half note, and then a series of eighth notes. A slur covers the final two measures, which end with a fermata. The lyrics are aligned with the notes: "Qual - cu - no de - ve - es - se - re azz - u - rro crist - tall - o".

Piano

The piano accompaniment consists of two staves. The right hand has a few notes in the final measure, marked *mp* and *Red.* with a slur. The left hand has a few notes in the final measure. The tempo marking *rit.* is indicated above the staff.

gently

mp

Red.

Freely ♩ = 68

rit.

Violin I

The Violin I staff is mostly empty, with a few notes in the final measure.

Violin II

The Violin II staff is mostly empty, with a few notes in the final measure.

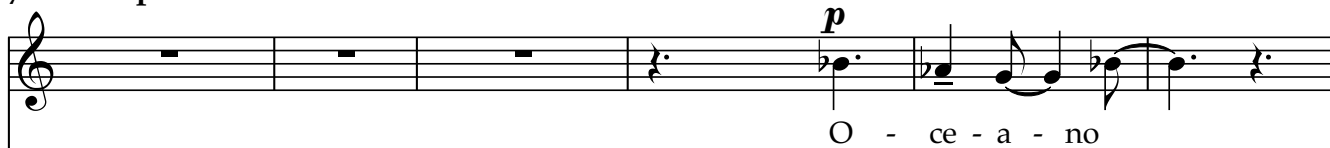
Viola

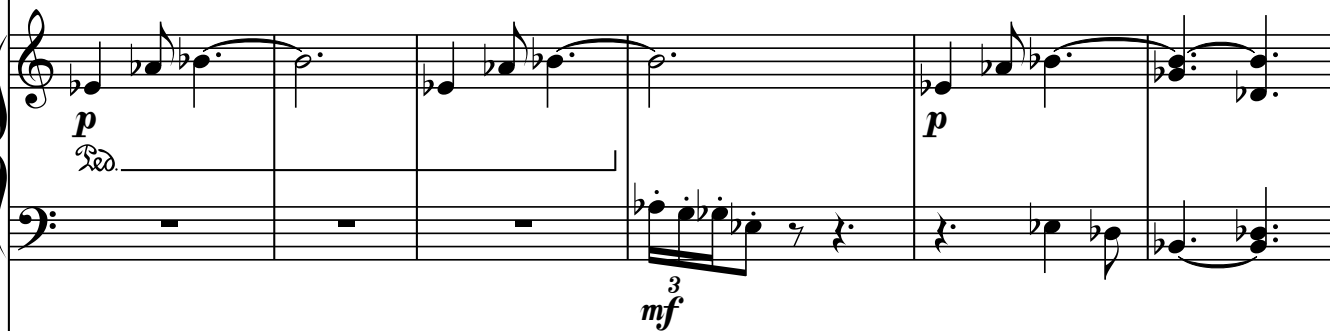
The Viola staff is mostly empty, with a few notes in the final measure.

Violoncello

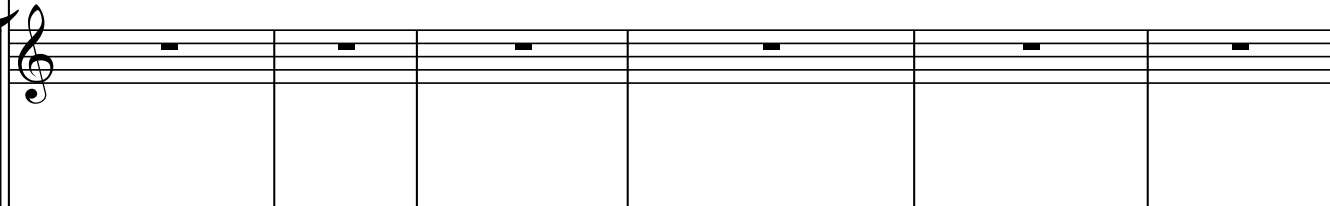
The Violoncello staff is mostly empty, with a few notes in the final measure.

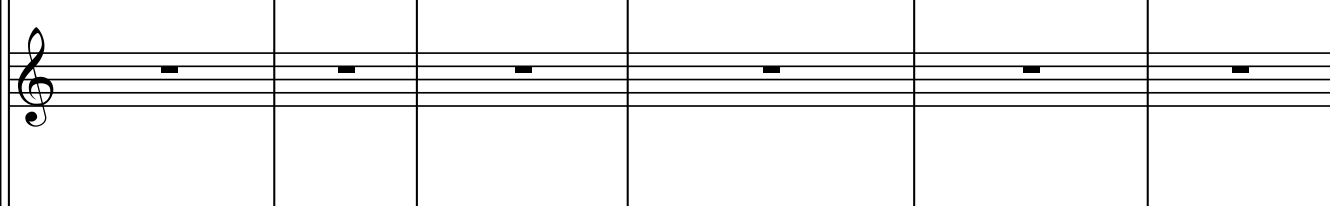
7 **A tempo**

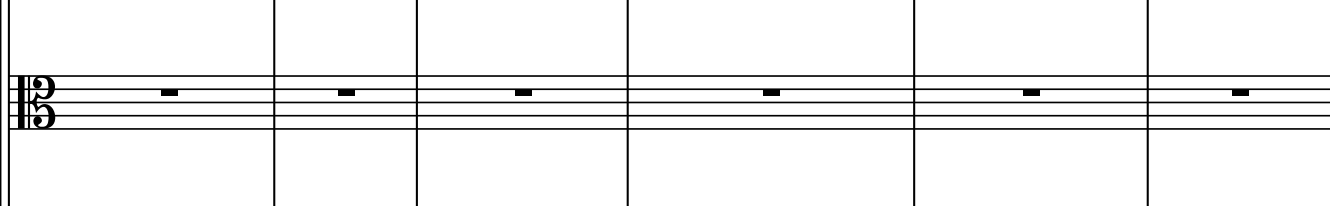
S. 
O - ce - a - no

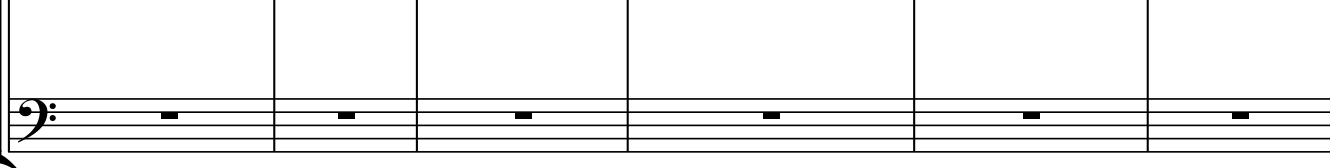
Pno. 

A tempo

Vln. I 

Vln. II 

Vla. 

Vc. 

13 *f*

S. ma - re lu - ce

Pno.

f *8va*

Vln. I

Vln. II

Vla.

Vc.

17 *f* *rit.*

S. Qual - cu - no de - ve es - se - re azz - u - rro crist - tall - o

Pno.

8va *f* 3 3

rit.

Vln. I

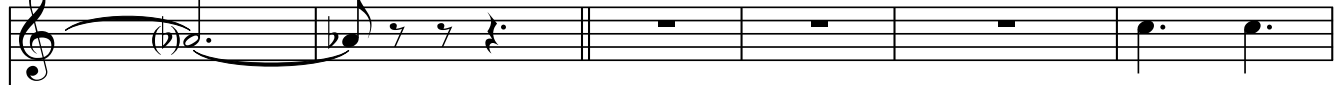
Vln. II

Vla.

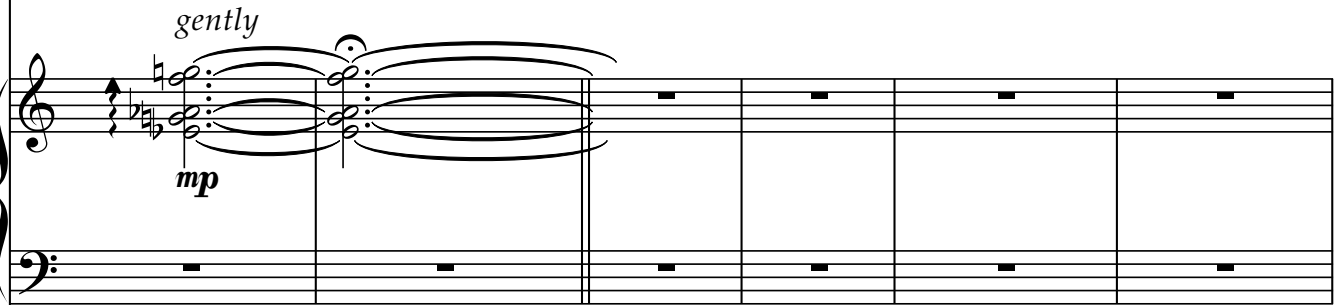
Vc.

21

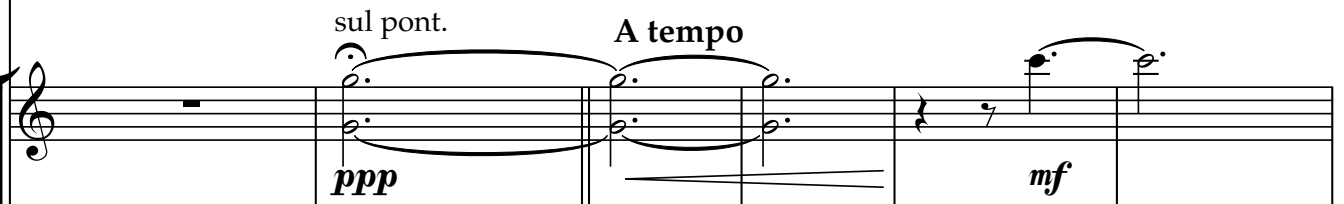
A tempo

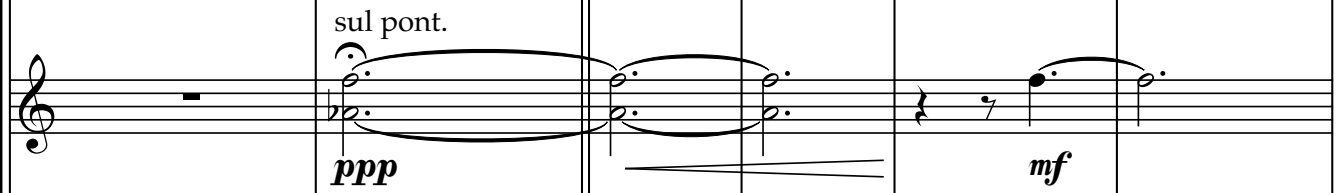
S. 

Marmo bianco

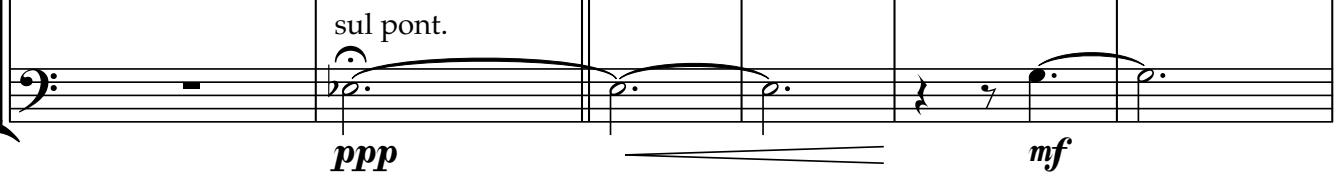
Pno. 

Ped. 

Vln. I 

Vln. II 

Vla. 

Vc. 

27

rit.

S.

Soprano vocal line with rests in all three measures.

Pno.

Piano accompaniment. Treble clef: *ff* triplet eighth notes, *mf* eighth notes, *mp* triplet eighth notes, *pp* eighth notes. Bass clef: *mf* triplet eighth notes. *8va* markings are present above the treble clef and below the bass clef.

rit.

Vln. I

Violin I line with long notes and dynamics *ff* and *pp*. Includes a fermata and a final note with a breath mark.

ff

pp

Vln. II

Violin II line with long notes and dynamics *ff* and *pp*. Includes a fermata and a final note with a breath mark.

ff

pp

Vla.

Viola line with long notes and dynamics *ff* and *pp*. Includes a fermata and a final note with a breath mark.

ff

pp

Vc.

Violoncello line with long notes and dynamics *ff* and *pp*. Includes a fermata and a final note with a breath mark.

ff

pp

with hesitation
mp

30

S.

The soprano vocal line is written on a single staff in treble clef. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, the vocal line starts with a dotted quarter note G4, followed by an eighth rest, and then two eighth notes A4 and B4.

Ve - lo

Pno.

The piano accompaniment consists of two staves, treble and bass clef. The right hand starts with a whole rest in the first two measures. In the third measure, it plays a descending eighth-note triplet: G4, F4, E4. The left hand plays a similar descending eighth-note triplet: G3, F3, E3. The dynamic is marked *p*. In the final measure, the right hand plays a descending eighth-note triplet: G4, F4, E4, and the left hand plays a descending eighth-note triplet: G3, F3, E3. The dynamic is marked *mp*.

Vln. I

The Violin I line is written on a single staff in treble clef. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, it plays a dotted quarter note G4, followed by a half note A4.

Vln. II

The Violin II line is written on a single staff in treble clef. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, it plays a dotted quarter note G4, followed by a half note A4.

Vla.

The Viola line is written on a single staff in alto clef. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, it plays a dotted quarter note G4, followed by a half note A4.

Vc.

The Violoncello line is written on a single staff in bass clef. It begins with a whole rest in the first measure, followed by another whole rest in the second measure. In the third measure, it plays a dotted quarter note G4, followed by a half note A4.

♩ = 124

ff *Agitato!*

S. 33
pi - e - to - - - so

Pno. *mf* *ff* *Agitato!*

♩ = 124
Agitato!

Vln. I *f* *ord. arco* *sffz* *f*

Vln. II *Agitato!* *f* *ord. arco* *sffz* *f*

Vla. *Agitato!* *f* *ord. arco* *sffz* *f*

Vc. *Agitato!* *f* *ord. arco* *sffz* *f*

37

S. *f* Il con-gel-a-men-to— *f* de-llo

Pno.

Vln. I arco *ff*

Vln. II arco *ff*

Vla. arco *ff*

Vc. arco *ff*

42

S. scor-so in-ver-no Per fav-o-re Di-o

ffz

increasingly gentler

Pno. *ff* *mf*

Vln. I *fp* *p* sul pont.

Vln. II *fp* *p* sul pont.

Vla. *fp* *p* sul pont.

Vc. *fp* *p* sul pont.

Detailed description: This is a page of a musical score, page 11, starting at measure 42. It features five staves: Soprano (S.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Soprano part has the lyrics "scor-so in-ver-no Per fav-o-re Di-o" and includes a dynamic marking of *ffz* with a hairpin crescendo. The Piano part has dynamic markings of *ff* and *mf*, with the instruction "increasingly gentler" above it. The string parts (Vln. I, Vln. II, Vla., Vc.) all play a similar melodic line, with dynamic markings of *fp* and *p*, and the instruction "sul pont." (sul ponticello) above the final measure of each part.

46

mp $\text{♩} = 62$ *rit.*

S. Qual-cu - no de-ve_ es-se-re azz-u-rro crist-tall-o

Pno. *mp* *pp*

rit. Red.

Vln. I *rit tremolo* $\text{♩} = 62$ *no tremolo* *rit.* *pp*

Vln. II *rit tremolo* *no tremolo* *pp*

Vla. *rit tremolo* *no tremolo* *pp*

Vc. *rit tremolo* *no tremolo* *pp*

52 - - - **Freely** ♩ = 68

S. *mf* Tri to - ne *mf*

Pno. *mf* *p* *Red.*

Freely ♩ = 68

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

57

S. *f*

Ra - ga - zza - ta sa - la - ta Non so -

Pno.

Vln. I arco ord. *p* *f*

Vln. II arco ord. *p* *f*

Vla. arco ord. *p* *f*

Vc. *p* *f*

62

S. *no co - me l'a - cqua Pu - ra gel - la - ti - no - sa*

Pno.

Vln. I *pp* *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla.

Vc.

67

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

A - zzu - rro cri - sta - llo

mp

pizz.

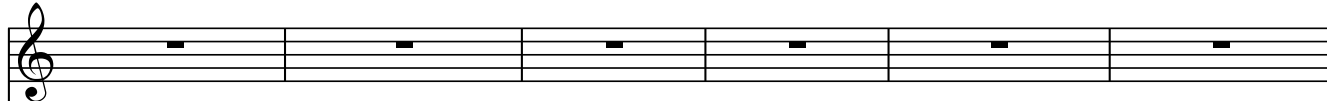
mp

mp

Detailed description: This page of a musical score, numbered 16, contains measures 67 through 71. The vocal line (S.) features the lyrics 'A - zzu - rro cri - sta - llo'. The piano accompaniment (Pno.) is mostly silent. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Viola and Violoncello parts are marked with 'pizz.' and 'mp' (mezzo-piano). The score is written in a key with one flat and a 3/4 time signature.

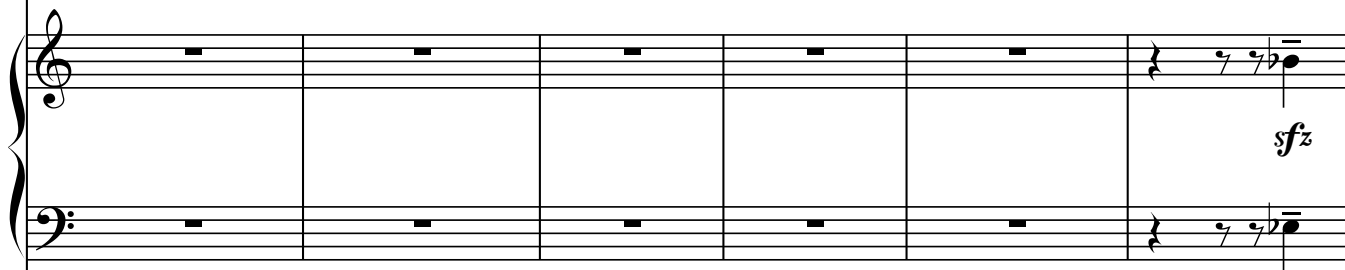
72

S.



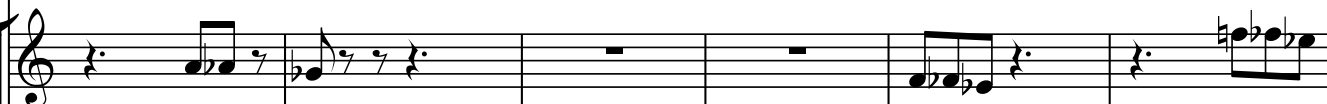
Soprano vocal staff with six measures of whole rests.

Pno.



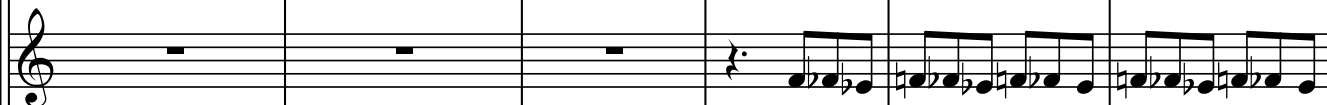
Piano accompaniment staves with six measures of whole rests, followed by a final measure with a sforzando (*sfz*) chord.

Vln. I



Violin I staff with six measures of music.

Vln. II



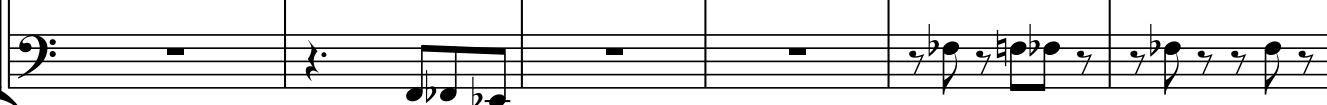
Violin II staff with six measures of music.

Vla.



Viola staff with six measures of music.

Vc.



Violoncello staff with six measures of music.

78

S. *sfz* *f*
C'è a - bba - stan - za de - gli a - zzu -

Pno. *mp* *sfz*

Vln. I

Vln. II

Vla.

Vc.

83

Repeat 3X

Spoken
3X only

S.

rri di me - zza - no - tte Più

Repeat 3X

2 & 3X only

Pno.

Repeat 3X
Col Legno

Vln. I

Repeat 3X
Col Legno

Vln. II

Repeat 3X
1X Pizz
2-3X Col Legno

Vla.

Repeat 3X
1X Pizz
2-3X Col Legno

Vc.

Loudly!

87

S.

Musical notation for the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes.

sono neri come carbone Il mondo chiede La terra brama

Pno.

Musical notation for the piano accompaniment, showing the right and left hand parts with various rhythmic patterns and dynamics.

Vln. I

Musical notation for the first violin part, featuring a rhythmic pattern of eighth and sixteenth notes.

Vln. II

Musical notation for the second violin part, mirroring the first violin part.

Vla.

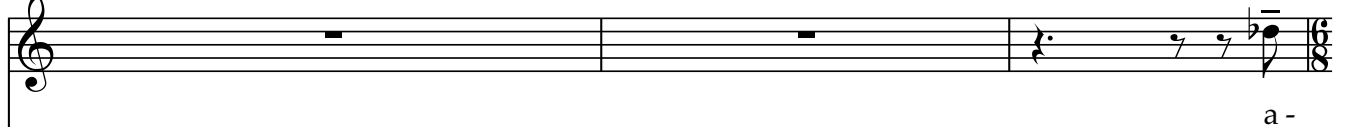
Musical notation for the viola part, mirroring the violin parts.

Vc.

Musical notation for the cello part, featuring a rhythmic pattern of eighth and sixteenth notes.

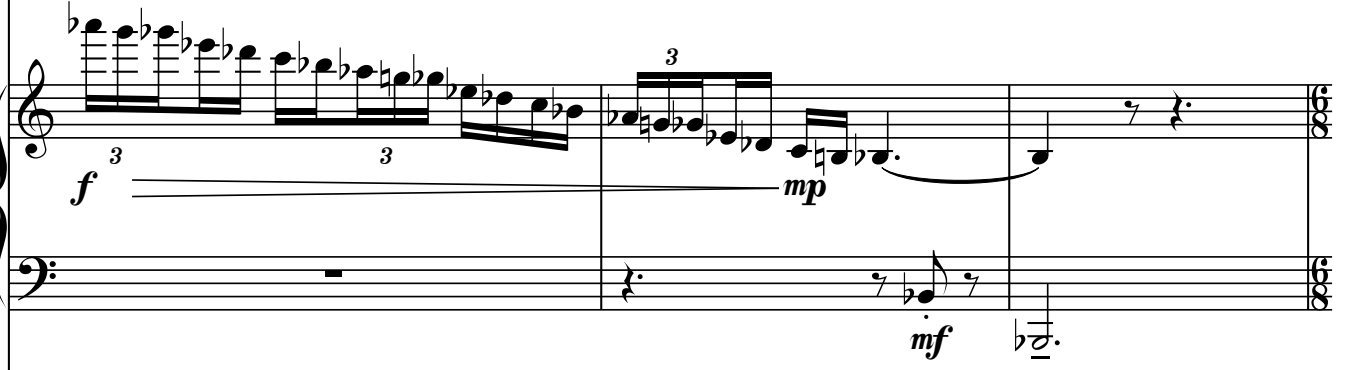
91

S.



Vocal staff with notes and lyrics "a -".

Pno.



Piano accompaniment with treble and bass staves. Dynamics include *f*, *mp*, and *mf*. Includes triplets and a fermata.

Vln. I



Violin I staff with notes.

Vln. II



Violin II staff with notes.

Vla.



Viola staff with notes.

Vc.



Violoncello staff with notes.

94

S. zzu - ro cri - sta - llo o o o o

Pno.

Vln. I sul pont. arco *p* *f*

Vln. II arco sul pont. *p* *f*

Vla. arco sul pont. *p* *f* ord.

Vc. pizz.

99

S. *azz - u - rro cris-ta - llo*

8^{va}-----

Pno. *mp*

Vln. I *mf*

Vln. II *mf*

sul pont.

Vla. *mf*

Vc.

104 rit.

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

108

S.

Soprano vocal staff with rests in all four measures and a double bar line at the end.

Pno.

Piano accompaniment staff with notes and rests. Dynamics include *p* and *pp*. The piece ends with a double bar line.

Vln. I

Violin I staff with notes and rests. Dynamics include *f* and *pp*. The piece ends with a double bar line.

Vln. II

Violin II staff with notes and rests. Dynamics include *f* and *pp*. The piece ends with a double bar line.

Vla.

Viola staff with notes and rests. Dynamics include *f* and *pp*. The piece ends with a double bar line.

Vc.

Violoncello staff with notes and rests. Dynamic is *pp*. The piece ends with a double bar line.

p
112 *ad lib*

S. *azz - u - rro crist - tall - o*

gently

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fanfare for an Introvert for Trombone Quartet

Eli Parrish

$\text{♩} = 68$

Trombone 1
Trombone 2
Trombone 3
Bass Trombone

Measures 5-11:
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

Dynamic markings: *mf*, *f*, *ff*, *p*, *gliss.*

21 22 23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f pp *f pp* *f pp*

f pp *f pp* *f pp*

24 25 26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f pp *mf* *f mf*

f pp *mf* *f pp*

f pp *mf* *f pp*

f pp *mf* *f pp*

27 28 29 30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f pp *f pp* *f pp* *f pp*

31 32 33 34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f pp *f pp* *pp*

f pp *f pp* *pp*

f pp *f pp* *pp* *f* 3

35 36 37 38

Tbn. 1

p

Tbn. 2

p

Tbn. 3

f

B. Tbn.

ff

39 40 41 42

Tbn. 1

mf *f*

Tbn. 2

mf *f*

Tbn. 3

ff

B. Tbn.

43 44 45 46

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf *f* *mf* *mf* *f* *mf*

47 48 49 50

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf *mf* *mf* *ff*

51 52 53 54

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

55 56 57 58 59 60 con sord.

rit. A tempo

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

f

pp

61 62 63 64 65 66 67 68 69

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

con sord.

f *pp* *pp* *f* *pp*

pp *f* *pp* *pp* *f* *pp*

pp *f* *pp* *pp* *f* *pp*

mf *mf*

70 71 72

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

senza sord.

p *mf* *p*

3 3 3 3 3 3 3 3 3

73 74 75

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

76 77 78 79 80 81

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf *ff* *pp*

mf *ff* *pp*

mf *ff* *pp*

10 82 83 84 85 86 87

Tbn. 1

mf

Tbn. 2

senza sord.

pp

Tbn. 3

senza sord.

B. Tbn.

pp

88 89 90 91 92

Tbn. 1

Tbn. 2

p

pp

Tbn. 3

p

pp

B. Tbn.

p

pp

93 94 95 96

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Musical score for measures 93-96. The score is in 6/4 time and features four parts: Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Measure 93 shows rests for all parts. Measure 94: Tbn. 1 plays a half note G2 (p), Tbn. 2 plays a half note G2 (f), Tbn. 3 plays a half note G2 (p), and B. Tbn. plays a half note G2 (p). Measure 95: Tbn. 1 plays a half note G2 (f), Tbn. 2 plays a half note G2 (pp), Tbn. 3 plays a half note G2 (f), and B. Tbn. plays a half note G2 (f). Measure 96: Tbn. 1 plays a half note G2 (mf), Tbn. 2 plays a half note G2 (mf), Tbn. 3 plays a half note G2 (mf), and B. Tbn. plays a half note G2 (mf). Dynamics are indicated by *p*, *f*, *pp*, and *mf*.

97 98 99 100

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Musical score for measures 97-100. The score is in 6/4 time and features four parts: Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Measure 97: Tbn. 1 has a whole rest, Tbn. 2 plays a half note G2 (mf), Tbn. 3 plays a half note G2 (mf), and B. Tbn. plays a half note G2 (mf). Measure 98: Tbn. 1 has a whole rest, Tbn. 2 plays a half note G2 (f), Tbn. 3 plays a half note G2 (f), and B. Tbn. plays a half note G2 (f). Measure 99: Tbn. 1 plays a half note G2 (f), Tbn. 2 plays a half note G2 (f), Tbn. 3 plays a half note G2 (f), and B. Tbn. plays a half note G2 (f). Measure 100: Tbn. 1 plays a half note G2 (fp), Tbn. 2 plays a half note G2 (fp), Tbn. 3 plays a half note G2 (fp), and B. Tbn. plays a half note G2 (fp). Dynamics are indicated by *mf*, *f*, and *fp*. There are also triplets in measures 98-100.

12 101 102 103 104

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Detailed description: This block contains the musical notation for measures 101 through 104. It features four staves for tuba parts: Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. (Baritone Tuba).
- **Tbn. 1:** Measure 101 has a whole note with a fermata. Measures 102-104 contain eighth notes, with a glissando in measure 103.
- **Tbn. 2:** Features eighth notes with accents and slurs. Measure 103 includes a glissando. Triplets are indicated by a '3' below the notes in measures 102 and 104.
- **Tbn. 3:** Features eighth notes with accents and slurs. Measure 103 includes a glissando. Triplets are indicated by a '3' below the notes in measures 102 and 104.
- **B. Tbn.:** Features eighth notes with accents and slurs. Measure 103 includes a glissando. Triplets are indicated by a '3' below the notes in measures 102 and 104.

105 106 107

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Detailed description: This block contains the musical notation for measures 105 through 107. It features four staves for tuba parts: Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. (Baritone Tuba).
- **Tbn. 1:** Features eighth notes with accents and slurs. Measure 107 includes a triplet. Triplets are indicated by a '3' below the notes in measures 105 and 106.
- **Tbn. 2:** Features eighth notes with accents and slurs. Measure 107 includes a triplet. Triplets are indicated by a '3' below the notes in measures 105 and 106.
- **Tbn. 3:** Features eighth notes with accents and slurs. Measure 107 includes a triplet. A dynamic marking of **f** (forte) is present in measure 106. Triplets are indicated by a '3' below the notes in measures 105 and 106.
- **B. Tbn.:** Features eighth notes with accents and slurs. Measure 107 includes a triplet. A dynamic marking of **f** (forte) is present in measure 106. Triplets are indicated by a '3' below the notes in measures 105 and 106.

108 109 110 13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

111 112 113 114

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

molto rall.

ad lib.

ff

fp

fff

Eli Parrish

Cirrus

48 49 50 51 52

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Timp. Glock. Hp. Vln. I Vln. II Vla. Vc. Cb.

cresc. poco a poco *ff* *mf* *f* *mp* *f* *ff* *div*

53 54 55

Picc. *fff*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn.

Timp.

Glock.

Hp.

Vln. I *fff*

Vln. II

Vla.

Vc.

Cb.

D

rit.

56 57 58 59 60 61 62

Picc. *f* *ff* *fff*

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff*

Ob. 1 *f* *ff* *fff*

Ob. 2 *f* *ff* *fff*

Eng. Hn. *f* *ff* *fff*

Cl. 1 *f* *ff* *fff*

Cl. 2 *f* *ff* *fff*

Cl. 3 *f* *ff* *fff*

B. Cl. *f* *ff* *fff*

Alto Sax. *f* *ff* *fff*

Ten. Sax. *f* *ff* *fff*

Bari. Sax. *f* *ff* *fff*

Bsn. 1 *f* *ff* *fff*

Bsn. 2 *f* *ff* *fff*

Hn. 1 *f* *ff* *fff*

Hn. 2 *f* *ff* *fff*

Hn. 3 *f* *ff* *fff*

Hn. 4 *f* *ff* *fff*

Tpt. 1 *f* *ff* *fff*

Tpt. 2 *f* *ff* *fff*

Tpt. 3 *f* *ff* *fff*

Tbn. 1 *f* *ff* *fff*

Tbn. 2 *f* *ff* *fff*

Tbn. 3 *f* *ff* *fff*

B. Tbn. *f* *ff* *fff*

Timp. *ff* *fff*

Glock. *mf* *ff* *fff*

Hp. *f* *ff* *fff*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *f* *ff* *fff*

hard mallets

sul. D

Prometheus' Prelude
For March 1st, 2024

Eli Parrish

Vivace $\text{♩} = 162$

1 2 3 4 5 6 7 8 9

Piccolo *f* *mf*

Flute 1 *f* *mf*

Flute 2 *mf*

Oboe 1 *f* *mf*

Oboe 2 *mf*

English Horn *mf*

Clarinet in Bb 1 *mf* *ff* *fff* *Opt. Solo with Trombone*

Clarinet in Bb 2 *mf* *ff* *fff*

Clarinet in Bb 3 *mf*

Bass Clarinet in Bb *mf*

Alto Saxophone *f* *fff* *mp*

Tenor Saxophone *f* *fff* *mp*

Baritone Saxophone *mf* *mp*

Bassoon 1 *mf*

Bassoon 2 *mf*

Horn in F 1 *f* *fff* *mp*

Horn in F 2 *f* *fff* *mp*

Horn in F 3 *f* *fff* *mp*

Horn in F 4 *f* *fff* *mp*

Trumpet in Bb 1 *f* *fff* *mp*

Trumpet in Bb 2 *f* *fff* *mp*

Trumpet in Bb 3 *f* *fff* *mp*

Trombone 1 *gliss.* *mf* *ff* *fff* *Solo* *mp*

Trombone 1b *mf* *f* *fff* *mp*

Trombone 2 *mf* *f* *fff* *mp*

Trombone 3 *mf* *f* *fff* *mp*

Bass Trombone *mf*

Tuba *mf*

Timpani **D F#**

Percussion Temple Blocks 1 2 3 4 5 6 7 8 9

Harp *mf*

Violin I *f* *mf* *gliss.*

Violin II *f* *mf* *gliss.*

Viola *f* *mf*

Violoncello *f* *mf*

Contrabass *f* *mf*

10 11 12 13 14 **A** 15 16 17 18 19 20

Picc. *f*

Fl. 1 *f*

Fl. 2 *mp*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *mf* *f* *mp* *Tutti*

Cl. 2 *mp*

Cl. 3 *f*

B. Cl. *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 1b *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *With wooden mallets*

T. Bl. *f*

Hp. *f* *gliss.*

Vln. I *mp* *f* *gliss.*

Vln. II *mp* *f* *gliss.*

Vla. *mp*

Vc. *mp*

Cb. *mp* *ff*

B

21 22 23 24 25 26 27 28 29 30 31 32 33

Picc. *mf*

Fl. 1 *f* Solo *mf*

Fl. 2 *mf* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Eng. Hn. *mf* *f*

Cl. 1 *f*

Cl. 2 *f* *mf*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 Solo *mf*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 Solo *f*

Tbn. 1b *mf* *f* *fp*

Tbn. 2 *mf* *f* *fp*

Tbn. 3 *mf* *f* *fp*

B. Tbn. *mf* *f* *fp*

Tba. *mf* *f* *fp*

Timp.

21 22 23 24 25 26 27 28 29 30 31 32 33

T. Bl.

Hp. *mf* *mf*

Vln. I *f* *pp* *div. #*

Vln. II *f* *pp*

Vla. *f* *mf* *pp* *f* *pp*

Vc. *mf* *f* *mf* *pp* *f* *mf*

Cb. *mf* *f* *pp* *mf*

48 49 50 **D** 51 52 53 54 55 56 57 58 59 60 **E**

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Bsn. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 1b Tbn. 2 Tbn. 3 B. Tbn. Tba. Timp. Tri. Hp. Vln. I Vln. II Vla. Vc. Cb.

mf *mp* *ff* *f* *p* *mp* *all ord.* *mp*

Solo Temple Blocks

61 62 63 64 65 66 67 68 69 70 71

Picc. *pp* ord. *mp* *pp*

Fl. 1 *pp* ord. *mp* *pp*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *pp* *mp* *pp*

Ob. 2 *pp* *mp* *pp*

Eng. Hn. *pp* *mp* *pp*

Cl. 1 *pp* *mp* *pp*

Cl. 2 *pp* *mp* *pp*

Cl. 3 *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Alto Sax. *pp* *mp* *pp*

Ten. Sax. *pp* *mp* *pp*

Bari. Sax. *pp* *mp* *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 1b *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp*

T.B. *mp*

Hp. *mf*

Vln. I *all* *mf* *f*

Vln. II *all* *mf* *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

F

72 **G** 73 74 75 76 77 78 **H** 79 80

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *f* *mf*

B. Cl. *f* *mf*

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 1b *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *mf* 4

T.B. *mf* 4

Hp. *mf* *f* *sfz*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

81 82 83 84 85 86 87 88 89

Picc. *sp* *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *sp* *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *sp* *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Alto Sax. *sp* *f*

Ten. Sax. *sp* *f*

Bari. Sax. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4

Tpt. 1 *sp* *f*

Tpt. 2 *sp* *f*

Tpt. 3 *sp* *f*

Tbn. 1 *p* *f*

Tbn. 1b *sp* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. 4 *f*

T.B. *f*

Hp. *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

81 4 82 83 84 85 86 87 4 88 89

This page of a musical score, numbered 9, contains the following instruments and parts:

- Piccolo:** Part 1, measures 90-95.
- Flutes:** Fl. 1 and Fl. 2, measures 90-95.
- Oboes:** Ob. 1 and Ob. 2, measures 90-95.
- English Horn:** Eng. Hn., measures 90-95.
- Clarinets:** Cl. 1, Cl. 2, Cl. 3, and B. Cl. (Bass Clarinet), measures 90-95.
- Saxophones:** Alto Sax., Ten. Sax., and Bari. Sax. (Baritone Saxophone), measures 90-95.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4, measures 90-95.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3, measures 90-95.
- Trombones:** Tbn. 1, Tbn. 1b (Trombone 1b), Tbn. 2, Tbn. 3, and B. Tbn. (Baritone Trombone), measures 90-95.
- Tuba:** Tba., measures 90-95.
- Timpani:** Timp., measures 90-95.
- Tom Tom:** T.B., measures 90-95.
- Harp:** Hp., measures 90-95.
- Strings:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso), measures 90-95.

The score includes various musical notations such as notes, rests, and dynamics. Performance instructions include *flz.* (flautando) for the flutes and *div.* (divisi) for the strings. A section starting at measure 93 is marked *To Tri.* (To Triangle). Measure numbers 90, 91, 92, 93, 94, and 95 are indicated at the top of the page.

This page of a musical score, numbered 10, contains staves for the following instruments: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax., Ten. Sax., Bari. Sax., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 1b, Tbn. 2, Tbn. 3, B. Tbn., Tba., Timp., T.B., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures 96 through 103. Key performance instructions include *ord.* (order), *ff* (fortissimo), *fff* (fortississimo), *Solo*, and *gliss* (glissando). The score features complex musical notation with slurs, accents, and dynamic markings throughout.