

103

arco

f *mf*

107

mp *p*

114

saltando *saltando*

mp *p* *mf* *poco decresc.*

molto espressivo

122

f *espr.* *mp* *f*

p *mf* *p*

130

spicc. *saltando* *spicc.* *saltando* *spicc.*

mp

p

136

espr. *f* *mf* *tr*

mf

142

142

f *mp* *f* *mf* *mp*

p *mf* *poco f*

Detailed description: This system contains measures 142 through 148. The top staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with dynamic markings *f*, *mp*, *f*, *mf*, and *mp*. The piano accompaniment consists of two staves. The left hand plays chords and single notes, while the right hand plays chords. Dynamic markings for the piano part include *p*, *mf*, and *poco f*. There are slurs and accents throughout the piece.

149

149

f *mf* *gliss.*

f *mp* *mf*

pochiss. rit. --- a tempo

Detailed description: This system contains measures 149 through 152. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamic markings *f*, *mf*, and a glissando (*gliss.*). The piano accompaniment consists of two staves. The left hand plays chords and single notes, while the right hand plays chords. Dynamic markings for the piano part include *f*, *mp*, and *mf*. There are slurs and accents throughout the piece. A tempo change is indicated at the end of the system: *pochiss. rit. --- a tempo*.

153

153

mp *ff*

pochiss. rit. --- a tempo

Detailed description: This system contains measures 153 through 158. The top staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with dynamic markings *mp* and *ff*. The piano accompaniment consists of two staves. The left hand plays chords and single notes, while the right hand plays chords. Dynamic markings for the piano part include *f*. There are slurs and accents throughout the piece. A tempo change is indicated at the end of the system: *pochiss. rit. --- a tempo*.

157

mp *mf*

4:3

mf

161

< f *mf* *f*

3:2 3:2 3:2 3:2

165

sul pont.

mf *mp* *cresc. poco a poco*

(sul. pont.)

170 *espr.*

cresc. poco a poco

f

S.P.

175 (sul. pont.)

8va

8va

178 (sul. pont.)

ff

(8va)

fff

8va

S.P.

S.P.

181 (sul. pont.)

Musical score for measures 181-183. The score includes a bass line and a grand staff (treble and bass clefs). The bass line has a 3/4 time signature, followed by 2/4, 3/4, and 2/4. The grand staff has 3/4, 2/4, 3/4, and 2/4 time signatures. The music includes chords, eighth notes, and sixteenth notes. A 'Sua' marking is present above the grand staff. A 'S.P.' marking is at the bottom with a wedge-shaped dynamic marking.

(sul. pont.) modo ordinario

184

Musical score for measures 184-187. The score includes a bass line and a grand staff (treble and bass clefs). The bass line has a 2/4 time signature, followed by 3/4, 3/4, and 3/4. The grand staff has 2/4, 2/4, 2/4, and 2/4 time signatures. The music includes chords, eighth notes, and sixteenth notes. Dynamic markings include *ff*, *f*, *mf*, and *f*. A 'Red.' marking is at the bottom left. A '3:2' marking is at the bottom center. A '*' symbol is at the bottom right.

BIOGRAPHY

Gary Noland's music has received ecstatic praise from some of the leading musicians of our time. He has been called the “Richard Strauss of the 21st century” and the “composer to end all composers” and has been described as the “most virtuosic composer of fugue alive today.” His music has been reviewed extensively and is historically acknowledged in several books—“Music Since 1900” by Nicolas Slonimsky, “Notations 21” by Theresa Sauer and “Tales from the Elmwood” by Burlington Willes. Born in Seattle (1957) and raised in Berkeley, he grew up on a plot of land three blocks south of U.C. Berkeley known as *People's Park*, which has distinguished itself as a site of civic unrest since the 1960s. As an adolescent, Gary lived for a time in Salzburg and in Garmisch-Partenkirchen (home of Richard Strauss), where he absorbed many musical influences. He earned a B.A. in music from U.C. Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he added to his academic credits an M.A. and a Ph.D. in 1989. His teachers in composition and theory have included John C. Adams, Alan Curtis, Sir Peter Maxwell Davies, William Denny, Robert Dickow, Janice Giteck, Andrew Imbrie, Earl Kim, Leon Kirchner, David Lewin, Donald Martino, Hugo Norden, Marta Ptaszynska, Chris Rozé, Goodwin Sammel, John Swackhamer, Ivan Tcherepnin, and Walter Winslow. He has attended seminars with composers David Del Tredici, Beverly Grigsby, Michael Finnissy, and Bernard Rands and has had private consultations with George Rochberg and Joaquin Nin-Culmell.

Gary's compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Asia, and Australia, and have been featured numerous times on the *Seventh Species* composers concert series in Oregon, which he founded in San Francisco in 1990. Gary is a founding member, and currently active on the board, of Cascadia Composers (a new chapter of NACUSA). Gary has taught music at Harvard University and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. Six CDs of his compositions are available on *North Pacific Music* at: www.northpacificmusic.com.