

JONATHAN HOWARD KATZ

Composer • Pianist

Email: jonathanhowardkatz@gmail.com

Website: jonathanhowardkatz.com

COMMISSIONING MUSIC

I am happy to consider opportunities to create new music on any scale and of any genre, including works for personal occasions (anniversaries, memorials, etc). While my work may be generally considered “contemporary classical,” the stylistic and expressive range is wide. On the more traditional side, there’s the haunting theme and variations of *Epoch* (2018), the unabashed emotion of *Berceuse* (2021), the giddy virtuosity of *Reflection* (2015), and even the tongue-in-cheek tango of *Elle ne m’aime pas* (2019). Among the more modernist works are the thorny (but expressive) *Crux* (2012) and the complex, evocative *Europa* (2015). My vocal music contains a similar range, and an overview may be found [here](#). I’ve also put together an extended reel of my [music for dance](#). I’m happy to offer additional examples for more specific inquiries.

Composition is a time- and focus-intensive activity, and any project I take on commands my full interest and attention for the duration of the process. It is unusual for me to work on multiple pieces concurrently, so pricing reflects the fact that my primary creative energy will be devoted to your piece for the weeks or months involved. I pride myself in pursuing the highest artistic standards in all my music and in making each new piece a unique and valuable contribution to the repertoire.

I have great respect for the substantial investment that commissioning a composer can take. The commissioning process is vital to composers’ livelihood and indeed to the sustenance of the new music ecosystem as whole, so I encourage you to consider supporting the arts in this way. As a return on your investment, here is what I can offer:

- 1) A finished, signed copy of the engraved score
- 2) A note in the printed score and in the official program notes crediting your role
- 3) Some autograph sketch or score material (if requested)
- 4) Acknowledgment on my website
- 5) A recording of the work’s premiere (or other available performance)
- 6) Most important: the existence of a new piece of music and the knowledge that you made it possible

BASIC FEES (PER MINUTE OF FINISHED MUSIC)

Small instrumentation (solos, duos): \$350-\$650

Medium instrumentation (chamber ensembles, etc.): \$550-\$950

Large instrumentation (chamber or full orchestras, other large ensembles): \$900-\$1,500

Large instrumentation with soloist or chorus: \$1,200-\$1,800

Stage works (ballet, opera, theatre, etc.): please inquire

These rates are a starting point for discussion, but pricing is customized for each work. There is a general minimum of \$2,000 for most projects. Unless another arrangement is made in advance, half the commissioning fee is to be paid when the contract is signed, and the balance is due when the finished score is delivered.

COPYING FEES

I am extremely particular about my performance materials, and so I engrave and prepare my own scores and parts. This is a time-consuming process, but it is necessary to ensure a fully professional product (please see score samples below). Therefore, there is a copying surcharge of 10-20% of the commissioning fee, depending on the number and complexity of parts. This fee may be waived for certain solo and duo works.

BIOGRAPHY

Composer and pianist Jonathan Howard Katz is gaining increasing recognition for the unique immediacy and expressive depth of his music, which speaks to audiences and performers alike. Harnessing his intuitive grasp of communication, combined with a rigorous technical command, he has developed a strong artistic voice that is recognizable through a diverse body of work.

2025 will see the premieres of *Urtext*, a new, major commission from the New York State Council on the Arts, sponsored by Alison Cook Beatty Dance; and the first volume of an ongoing series of piano études. Recent highlights include six guest performances as piano soloist with New York City Ballet with conductors Andrew Litton and Andrews Sill; performances with Sara Mearns and Joshua Bergasse for the 90th anniversary season of *Jacob's Pillow*; the final works for *Periapsis Music and Dance* with choreographers Gabrielle Lamb, PeiJu Chien-Pott, and Evita Zacharioglou; and a City Artist Corps Grant program at the DiMenna Center, featuring a full evening of his music.

Dr. Katz's music has been performed by the Mivos Quartet, Da Capo Chamber Players, *Periapsis Music and Dance*, *Cygnus Ensemble*, *Ensemble Pi*, and *Alia Musica Pittsburgh*; pianists Ursula Oppens, Jerome Lowenthal, Winston Choi, and Daria Rabotkina; violinists Ari Streisfeld, Emily Popham Gillins, and Caroline Chin; clarinetist Gregory Oakes; vocalists Mary Mackenzie, Chris Lysack, Stephanie Lamprea, Zen Wu, Sophie Delphis, Emily Solo, Emily Hughes, and Nils Neubert; and many others. His music has been heard at the *Music of Now Marathon* at Symphony Space, the *Festival of New Music* at Florida State University, the *Inside/Out Series* at *Jacob's Pillow Dance*, the *Here and Now Labor Day Festival* at *Bargemusic*, the *International Piano Competition of Orléans*, and at venues such as *Merkin Concert Hall*, the *Kozciuszko Foundation*, *Atlantic Music Center*, *Spectrum*, *Roulette*, and the *Glinka Museum (Moscow)*.

Commissions and other support have come from *Concert Artists Guild*, *New Music USA*, the *O'Donnell-Green Music and Dance Foundation*, the *Charles and Joan Gross Family Foundation*, and numerous individuals. Recent commissions include *Berceuse* (2021), commissioned by violinist Emily Popham Gillins; and *You were of that light* (2022), commissioned by a consortium organized by Kate Marriott Mitchell, to commemorate the 20th anniversary of the passing of the young violinist Georgia Marriott.

One of Dr. Katz's major artistic interests has been developing collaborations with choreographers and dancers in which the music is equal to the movement in importance and intricacy. To date he has collaborated with over thirty choreographers, including Seán Curran, Manuel Vignouille, Kate Skarpetowska, Gabrielle Lamb, Alia Kache, Ask la Cour, Kyla Barkin, Da' Von Doane, Zara Lawler, and Erin Dillon. He cofounded *Periapsis Music and Dance* and directed the organization through its entire 10-year run, curated the *Periapsis Open Series* in New York City, taught music workshops and classes at the *Peridance Capezio Center*, and served as an adjunct teacher in the dance department at NYU's Tisch School of the Arts.

Dr. Katz holds degrees in piano performance from *Indiana University*, *New England Conservatory*, and *Northwestern University*. It was during his time in the *Doctor of Music* program at *Northwestern* that he returned to composition after a hiatus of over a decade, and recognition came immediately. He advanced in multiple international competitions, winning the *Robert Helps Prize* in 2010 for his song cycle *Talking of Michelangelo*. In 2011, he became one of the last people to receive the coveted *Jacob K. Javits Fellowship* from the U.S. Department of Education, which funded his composition studies in New York for four years and was worth over \$150,000.

Dr. Katz studied composition primarily with Jason Eckardt and Tania León at the *CUNY Graduate Center*. His principal piano teachers were Ursula Oppens, Gabriel Chodos, and Edward Auer.

TESTIMONIALS

“The music of Jonathan Howard Katz is compelling, exciting, and extraordinarily expressive.”

—Ursula Oppens, pianist

“. . . intrepid . . . a gifted and uncompromising composer.”

—Jason Eckardt, composer

“His compositions are distinct, full of vivacity, and truly engaging.”

—Winston Choi, pianist

“Jonathan Howard Katz’s *Coda* began explosively, throwing a plethora of virtuosic effects at both listener and performer with no warning or preparation. . . . Nonetheless, a short, fiery, and impressive performance and composition that grabbed and fastened the attention.”

—Seth Gilman in Examiner.com

MUSICIANS

The following musicians and ensembles are among those that have performed my music:

Alia Musica Pittsburgh
Leah Asher, violinist
Sarah Carrier, flutist
Caroline Eva Chin, violinist
Winston Choi, pianist
Cygnum Ensemble
Da Capo Chamber Players
Sophie Delphis, mezzo-soprano
Margaret Dyer, violist
Ensemble Pi
Emily Popham Gillins, violinist
Sharon Harms, soprano
Emily Hughes, mezzo-soprano
Stephanie Lamprea, soprano
Aaron Likness, pianist
Jerome Lowenthal, pianist
Chris Lysack, tenor
Mary Mackenzie, soprano
Mivos Quartet
Charlotte Munn-Wood, violinist
Nils Neubert, tenor
Ursula Oppens, pianist
Periapsis Music and Dance
Martin Picuch, conductor
Daria Rabotkina, pianist
Kathryn Sloat, harpist
Emily Solo, soprano
Ari Streisfeld, violinist
Zen Wu, soprano
Jeffrey Zeigler, cellist

VENUES

My music has been heard in the following performance spaces and festivals, among others:

Actors Fund Arts Center (NYC)
Akademia Muzyczna (Poland)
Aspen Music Festival and School (CO)
Atlantic Music Center (FL)
Bargemusic (NYC) • Beckett’s (NYC)
The DiMenna Center for Classical Music (NYC)
Dixon Place (NYC) • Elebash Recital Hall (NYC)
The Firehouse Space (NYC) • Ganz Hall (Chicago)
GK ArtsCenter (NYC) • Glinka Museum (Moscow)
Greenfield Hall (NYC)
International Piano Competition of Orléans (France)
Jacob’s Pillow Dance (MA) • Jordan Hall (Boston)
Kozciuszko Foundation (NYC)
LeFrak Concert Hall (NYC)
Longmire Recital Hall (FL)
Lutkin Hall (Evanston, IL)
Marc Scorca Hall at Opera America (NYC)
Mark Morris Dance Center (NYC)
Martha Graham Studios (NYC)
Merkin Concert Hall (NYC)
Music Academy of the West (CA)
Opperman Music Hall (FL)
Peridance Capezio Center (NYC)
PianoForte Chicago • Secret Theatre (NYC)
ShapeShifter Lab (NYC)
Soapbox Gallery (NYC) • Spectrum (NYC)
St. Peter’s Church at Citigroup Center (NYC)
Symphony Space (NYC) • Synod Hall (Pittsburgh)
Triskelion Arts (NYC) • Williams Hall (Boston)
University of South Florida • VOLTA Art Fair (NYC)

WORKS LIST (current as of January 2025)

All works are self-published under the imprint R Freedman Music and most scores are available for purchase.

***Urtext* (2025)**

[in progress]

For three voices and cello

Commissioned by the New York State Council on the Arts

To premiere in fall 2025

***Mythos* (2024)**

10 minutes

For solo harp

Early version premiered 5/20/2023, VOLTA Art Fair, NYC

***Études, Book I* (2024)**

3 études, 11 minutes

For solo piano

Commissioned by Alicia Floyd, Deborah Adelman, and Charles Adelman

To premiere in March 2025

***Res cogitans* (2024)**

10.5 minutes

For mezzo soprano and drone

Text adapted from René Descartes

Early version premiered 5/20/2023, VOLTA Art Fair, NYC

***Crescive Waltzes* (2023)**

An orchestration of the 2018 work for piano 4-hands

12 minutes

2*222 – 4231 – tmp+3 – hp – str

***Poem* (2023)**

5.5 minutes

For solo piano

Premiered 5/5/2023: Beckett's, NYC

***A Walker in the City* (2023)**

8.5 minutes

For solo violin and speaker/dancer

Text by Frederic Tuten

Previewed 4/21/2023, Beckett's, NYC

Full premiere 5/20/2023, VOLTA Art Fair, NYC

***Escapades* (2023)**

10.5 minutes

For clarinet, cello, and piano

With choreographer Evita Zacharioglou and Periapsis Music and Dance

Commissioned by the Charles and Joan Gross Family Fdn

***Interpolations* (2023)**

5 minutes (incorporating a Mozart sketch)

For solo piano

Premiered 3/28/2023, Beckett's, NYC

***Split Suite* (2022)**

9 minutes

For solo cello

With choreographer PeiJu Chien-Pott and Periapsis Music and Dance

Premiered 5/21/2022, Mark Morris Dance Center, NYC

***The Subject* (2022)**

8 minutes

For solo piano

With choreo. Evita Zacharioglou and Periapsis Music and Dance

Premiered 5/21/2022, Mark Morris Dance Center, NYC

***Unbeknownst* (2022)**

16 minutes

For viola and piano

With choreographer Gabrielle Lamb and Periapsis Music and Dance

Supported by New Music USA and the O'Donnell-Green Music and Dance Foundation

Premiered 5/21/2022, Mark Morris Dance Center, NYC

***In Brief* (2022)**

1.5 minutes

For young string quartet

Commissioned to commemorate the 20th anniversary of the passing of Georgia Marriott

Premiered 9/24/2022, Thompson Recital Hall, UT

***You were of that light* (2022)**

8 minutes

Version 1 for violin and piano

Version 2 for viola and piano

Version 3 for cello and piano

Commissioned to commemorate the 20th anniversary of the passing of Georgia Marriott

Premiered 9/24/2022, Thompson Recital Hall, UT

***Façade* (2021)**

4 minutes

For dancing flutist

For Annie Nikunen, with choreographer Zara Lawler

Premiered 10/20/2021, The DiMenna Center, NYC

***To Take You There* (2021)**

15 minutes

For soprano, cello, and dancer

Text by Andrea Cohen

With choreo. Alia Kache and Periapsis Music and Dance

Commissioned by the Charles and Joan Gross Family Fdn

Premiered 6/27/2021, Dixon Place, NYC

From Century to Century (2021)

22 minutes

For solo soprano

Texts from period documents about the 1893 World's Fair

Written for Sophie Delphis, Stephanie Lamprea, Emily Solo, and Zen Wu

Premiered 5/23/2021, Soapbox Gallery, NYC (livestream)

Berceuse (2021)

9.5 minutes

For violin and piano

Commissioned by violinist Emily Popham Gillins

Premiered 3/14/2021, Soapbox Gallery, NYC (livestream)

Ipseities (2020-2021)

24 works for solo piano

A quarantine collaboration with numerous choreographers

Numerous premieres and commissioning supporters

A Scenario in My Head (2020)

12 minutes

For solo soprano

Texts by Danielle Weisberg

Commissioned by Gerald Appelstein

Written for soprano Zen Wu

Premiered 5/23/2021, Soapbox Gallery, NYC (livestream)

Apostrophe (2020)

5 minutes

For solo clarinet

Written for Alexandra M Rakowski

Premiered 8/19/2021 by Gregory Oakes (virtual event)

Around the Idea of You (2020)

7.5 minutes

For soprano and cello

Texts by Andrea Cohen

Commissioned by Edward Petrou

Fugue (2020)

6.5 minutes

For violin, viola, and piano

Commissioned by the Renard Trio

The Water Around Our Lives (2020)

8.5 minutes

For tenor and piano

Texts by Ben Purkert

Commissioned by various individuals

Written for tenor Nils Neubert

Premiered 12/5/2020 (virtual event)

As If Saying Goodbye (2020)

9 minutes

For mezzo-soprano and piano

Texts by Andrea Cohen

Commissioned by various individuals

Written for mezzo-soprano Emily Hughes

Premiered 12/5/2020 (virtual event)

Elle ne m'aime pas (2019)

16 minutes (11 minutes w/o dance)

For solo piano and singing dancer (or solo piano)

Commissioned by Gerald Appelstein

With choreo. Hannah Weber & Periapsis Music and Dance

Premiered 5/10/2019, Kumble Theater at LIU Brooklyn

Encaged (2018)

7 minutes

For solo piano

With choreo. Erin Dillon and Periapsis Music and Dance

Premiered 11/8/2018, Dixon Place, NYC

Crescive Waltzes (2018)

12 minutes

For piano 4-hands

Commissioned by Ursula Oppens and Jerome Lowenthal

Premiered 8/30/2019, Bargemusic, NYC

Epoch (2018)

27 minutes

For piano, viola, and clarinet

Supported by the O'Donnell-Green Music and Dance Fdn

With choreo. Erin Dillon and Periapsis Music and Dance

Premiered 5/10/2018, Kumble Theater at LIU Brooklyn

String Quartet (2017)

16.5 minutes

Commissioned by choreographer Sarah Berges for Sarah

Berges Dance and the Mivos Quartet

Premiered 4/13/2018, Martha Graham Studios, NYC

Noesis (2017)

20 minutes

For viola, cello, and piano

With choreo. Hannah Weber, Periapsis Music and Dance

Premiered 6/3/2017, GK ArtsCenter, NYC

Imminence (2017)

16 minutes

For violin, clarinet, and percussion

With choreo. Erin Dillon and Periapsis Music and Dance

Premiered 4/1/2017, GK ArtsCenter, NYC

Rhythmic Studies, Book I (2016)

12 short pieces

For intermediate to early advanced piano

Premiered by Louise Chan, 2/14/2020, PianoForte Chicago

Latency (2016)

7.5 minutes (initial scene of a projected larger work)

For clarinet, violin, and piano

With choreographers Erin Dillon and Hannah Weber and

Periapsis Music and Dance

Premiered 2/18/2016, GK ArtsCenter, NYC

Reflection (2015)

7 minutes

For solo piano

Commissioned by the Charles and Joan Gross Family Fdn

With choreographer Kate Skarpetowska and Periapsis

Music and Dance

Premiered 2/18/2016, GK ArtsCenter, NYC

Twine (2015)

5.5 minutes

For solo viola

With choreo. Manuel Vignouille, Periapsis Music and Dance

Premiered 2/18/2016, GK ArtsCenter, NYC

Escape Velocity (2015)

7.5 minutes

For solo percussion

With choreo. Seán Curran and Periapsis Music and Dance

Premiered 2/18/2016, GK ArtsCenter, NYC

Europa (2015)

17 minutes

For solo piano

Commissioned by Winston Choi with support from New

Music USA

Premiered 10/20/2015, Ganz Hall, Chicago

Anima (2015)

15 minutes

For cello and piano

With choreo. Erin Dillon and Periapsis Music and Dance

Premiered 6/12/2015, Kumble Theater at LIU Brooklyn

Too Close for Contact (2015)

10.5 minutes

For violin, clarinet, and percussion

With choreo. Hannah Weber, Periapsis Music and Dance

Partial premiere 2/7/2015, Peridance Capezio Center, NYC

Full premiere 6/12/2015, Kumble Theater at LIU Brooklyn

Passacaglia (2014)

An orchestration of the 2012 sextet

7.5 minutes

3*222 – 4230 – tmp+2 – str

Cantus firmus (2014, rev. 2019)

3 minutes

For organ

A wedding present for Adam Katz and Christine Keely

Laid upon the children (2014)

21 minutes

For flute (bass flute), oboe (English horn), clarinet (bass cl),

viola, cello, bass, and percussion

With choreo. Leigh Schanfein, Periapsis Music and Dance

Premiered 2/1/2014, Symphony Space, NYC

Trace (2013)

7 minutes

For solo piano

Commissioned by Yoo and Dancers

Premiered 5/16/2013, Queens New Music Festival, NYC

Crescit eundo (2012)

12.5 minutes

For violin, viola, cello, and piano

With choreographer Sarah Mettin and Mettin Movement

Premiered 2/17/2013, Roulette, NYC

Passacaglia (2012)

7.5 minutes

For flute, clarinet, violin, cello, marimba, and piano

Premiered 2/19/2013, Elebash Hall, NYC

The End (2012)

3 minutes; optional appendix to Meacham Songs

For soprano and piano

Text by Molly Meacham

Written for soprano Mary Mackenzie

Premiered 11/11/2014, Elebash Hall, NYC

Novellette (2012)

6 minutes

For solo piano

Commissioned by Concert Artists Guild for Daria

Rabotkina

Premiered 1/26/2013, Atlantic Music Center, Florida

Cadenza for the Brahms Violin Concerto (2012)

3 minutes

For solo violin

Commissioned by violinist Elissa Cassini

Advice to Young Musicians (2012)

5 minutes

For tenor, viola, and accordion

Texts by Robert Schumann

Premiered 5/15/2012, Elebash Hall, NYC

Meacham Songs (2012)

13 minutes

For soprano voice and piano

Texts by Molly Meacham

Written for soprano Mary Mackenzie

Premiered 4/25/2012, The DiMenna Center, NYC

Acrostic (2012)

4 minutes

For solo viola

Written for violist Margaret Dyer

Premiered 4/25/2012, The DiMenna Center, NYC

Crux (2012)

16 minutes

For clarinet, percussion, and string sextet

With choreographer Leigh Schanfein

Premiered 4/25/2012, The DiMenna Center, NYC

Marionettenfädendurcheinanderwalzer (2011)

6 minutes

Version 1 for flute, oboe, mandolin, guitar, violin, and cello

Version 2 for flute, oboe, piano, violin, and cello

Version 3 for piano 4-hands

Version 4 for solo piano (2013)

With choreographer Leigh Schanfein

Premiered 4/25/2012, The DiMenna Center, NYC

Fantasy (2011)

10 minutes

For flute and double bass

Premiered 2/11/2013, Elebash Hall, NYC

Romance on D and A (2011)

3.5 minutes

For flute and piano

A wedding present for Amy Matsushashi and David Zaretsky

Premiered 12/19/2011, Elebash Hall, NYC

Coda (2010)

2.5 minutes

For solo violin

Premiered 12/19/2011, Elebash Hall, NYC

Vocalise (2009-2010)

10 minutes

For solo piano and orchestra

2*2*22 – 4221 – tmp+2 – str

Semifinalist, Queen Elisabeth Competition

Three Sketches on Paintings by Regina Guerrero (2010)

7 minutes

For flute (piccolo), clarinet, violin, cello, and piano

Premiered 4/28/2011, Synod Hall, Pittsburgh

Talking of Michelangelo (2009)

21 minutes

For tenor voice and piano

Texts by T.S. Eliot

Premiered 2/12/2010, Robert Helps Festival, Tampa (FL)

Winner of the Robert Helps Prize (2010)

Trichord Preludes, Book I (2009)

15 minutes

For solo piano

Excerpts premiered 10/6/2009, Lutkin Hall, Evanston (IL)

Full premiere 4/25/2012, The DiMenna Center, NYC

Chalices from My Hands (2008)

13 minutes

For baritone voice and piano

Texts by Abba Kovner (translated) and James Joyce

Premiered 8/14/2008, PianoForte Chicago

Transcription of the finale from Kodály's

Sonata for Solo Cello (2005-06)

11 minutes

For solo piano

Premiered 4/16/2006, Williams Hall, Boston

Violin Concerto in D major, with special thanks

and profound apologies to S. Barber, L. van

Beethoven, J. Brahms, M. Bruch, E.W.

Korngold, F. Kreisler, S. Rachmaninoff, M.

Ravel, R. Schumann, D. Shostakovich, J.

Sibelius, and P.I. Tchaikovsky (2002/05)

13 minutes

Version 1: for violin and piano

Version 2: for violin and orchestra

(2*222 – 4000 – tmp – pno – str)

Premiered 8/12/2002, Music Academy of the West

(Version 1)

42 *pp* *pp sub.* *sul pont.* *ord.*

46 *pp* *mf* *pp* *sul pont.* *ord.* *6:4* *15* *7:4* *ord.*

50 *f* *p* *sul tasto*

58 *p* *poco cresc.* *f* *ord.* *s.p.*

66 *p* *cresc.* *f* *ord.* *4:3* *4:3* *3* *sul tasto*

73 *f* *ff* *ord.* *pesante* *s.p.*

78 *f* *ff* *ord.* *s.p.* *ord.*

46

9:6 9:6 9:6 9:6

48

poco a poco accel.

mp

mp

50

52

cresc.

AD $\text{♩} = 80$

19 *f* *p* *f*

ev - ery de - part - ment of hu - man ac - ti - vi - ty. The en - light - ened na - tions/ The Gregg Sy - stem of Home E - lec - tric - Treat - ment, the on - ly way to

24 *p* *cresc.* *f* *p*

cure - ner - vous - ness, de - bi - li - ty, lost vi - ta - li - ty, rheu - ma - ti - sm, lum - ba - go, and ma - ny oth - er chro - nic di - sea - ses. The on - ly

29 *mp* *TG* *f* *p*

sy - stem of its kind in the (freeze) All this to com - me - mo - rate the dis - co - ve - ry of the New World. All this a tri - bute to the sub -

35 *f* *p* *f*

lime faith of him who dared fol - low the/ a - bove a con - ti - nent that has be - come the "Pro - mised Land" to the op - pressed of all na - tions. Chris - topht/

MMS ($\text{♩} = 80-92$)

38 *f*

"A Lec - ture on What You Missed In Not Vi - si - ting the World's Fair" by Mis - sus Mark Ste - vens: It seemed the crown - ing year in the world's his - to - ry of

Musical score for orchestra and piano, measures 127-130. The score is written in 6/8 time and includes the following instruments and parts:

- Picc.** (Piccolo): Measures 127-128 feature triplet eighth notes. Measure 129 has a rest. Measure 130 has a rest.
- Fl.** (Flute): Measure 127 has a rest. Measure 128 has a rest. Measure 129 has a rest. Measure 130 has a rest.
- Ob.** (Oboe): Measure 127 has a first ending bracket. Measure 128 has a first ending bracket. Measure 129 has a first ending bracket. Measure 130 has a first ending bracket.
- Glk.** (Glockenspiel): Measure 127 has a rest. Measure 128 has a rest. Measure 129 has a rest. Measure 130 has a rest.
- Vib.** (Vibraphone): Measures 127-130 feature a steady eighth-note pattern.
- Perc.** (Percussion): Measure 127 has a rest. Measure 128 has a rest. Measure 129 has a rest. Measure 130 has a rest.
- Wood Block**: Measure 130 has a rest.
- Pno.** (Piano): Measures 127-130 feature complex piano accompaniment with triplets and dynamic markings.
- Vln. 1** (Violin 1): Measures 127-130 feature a melodic line.
- Vln. 2** (Violin 2): Measures 127-130 feature a melodic line.
- Via.** (Viola): Measures 127-130 feature a melodic line.
- Vc.** (Violoncello): Measures 127-130 feature a melodic line.
- D.B.** (Double Bass): Measures 127-130 feature a melodic line.
- Fl.** (Flute): Measure 129 has a rest. Measure 130 has a rest.
- Ob.** (Oboe): Measure 129 has a rest. Measure 130 has a rest.
- B. Cl.** (Bass Clarinet): Measure 129 has a rest. Measure 130 has a rest.
- Bsn.** (Bassoon): Measure 129 has a rest. Measure 130 has a rest.
- Vib.** (Vibraphone): Measures 127-130 feature a steady eighth-note pattern.
- Pno.** (Piano): Measures 127-130 feature complex piano accompaniment with triplets and dynamic markings.
- Vln. 1** (Violin 1): Measure 129 has a rest. Measure 130 has a rest.
- Vln. 2** (Violin 2): Measure 129 has a rest. Measure 130 has a rest.
- Via.** (Viola): Measure 129 has a rest. Measure 130 has a rest.
- Vc.** (Violoncello): Measure 129 has a rest. Measure 130 has a rest.
- D.B.** (Double Bass): Measure 129 has a rest. Measure 130 has a rest.

Dynamic markings and performance instructions include: *p*, *mp*, *f*, *pp*, *1.*, *1. solo*, *pizz.*, and *f*.

8^{va}

53

leggiere

(8^{va})

55

pp

mp

pp

(8^{va})

56

mp

pp

(8^{va})

58

mf

poco ritard.

dim.

a tempo

(8^{va})

60

p