

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

1998

The Norwegian Idyll

Randall Snyder, *University of Nebraska - Lincoln*



Available at: https://works.bepress.com/randall_snyder/261/

for
Robert Anders Emile

The Norwegian Idyll

I

Randall Snyder
(1998)

Heroic $\text{♩} = 104$

1

Bassoon *fp* *ff* *p* *f* *fp* *f*

Viola Pizz *ff* Arco *fp* *ff* *fp* *f* *fp* *f*

Narrator

Piano *f* *p* *f*

Detailed description: This system contains the first four measures of the piece. The Bassoon part begins with a dynamic of *fp* and features a complex rhythmic pattern of sixteenth notes. The Viola part starts with a *ff* dynamic and includes 'Pizz' (pizzicato) and 'Arco' (arco) markings. The Piano accompaniment features a strong *f* dynamic in the right hand and a more active bass line. The Narrator part is a simple line with rests.

rit..... Breezy $\text{♩} = 144$

5

mp *p* *mf*

mp *fp* *mf*

Good Eve-ning! I'm Har-ry Mar-teau sans Mai-tre As-so-ci-ate Vice

mp *f* *mf*

p

Detailed description: This system contains measures 5 through 8. The tempo changes to 'Breezy' at 144 bpm. The music is in 3/4 time, which changes to 4/4 for measures 6 and 7, and returns to 3/4 for measure 8. The Bassoon part has dynamics of *mp*, *p*, and *mf*. The Viola part has dynamics of *mp*, *fp*, and *mf*. The Piano part has dynamics of *mp*, *f*, *mf*, and *p*. The Narrator part includes the lyrics: 'Good Eve-ning! I'm Har-ry Mar-teau sans Mai-tre As-so-ci-ate Vice'. There are triplets and a quartet in the Narrator part.

9

p *mf* *p*

Pizz Arco

Dean of the Col-lege of Fine-Tuned and A-lar-ming Tech-nol-o-gy and I am pleased to be here to -

12

f *fp*

night shar-ing in this won-der-ful cel-e-bra-tion hon-o-ring Ro-bert "Bud" E -

16

mp *f* *p* *fp*

mp

mp *p* *f*

mile

20

Some of you may wonder why I was chosen to represent the college rather than some other Associate Vice-Dean.... but I'll save that story for another time
but the fact of the matter is, Bud and I go back a long way... back to the Marines and that bloody night on Guadalcanal

20

8vb
mf

A Tempo

23

To - night I want to share with you the re - mark - a - ble sa - ga

23

p mf

26

of the Nor - we - gian ad - ven - ture of Bud E - mile

26

f fp p mf

Tempo 1 ♩ = 104

30 *fp* *f* *p*

30 *mp* *f* *mf* *repeat ad lib*

8vb

the epiphanic episode...that will forever be remembered... as his life's defining moment.

33 *p* *f* *p* *f*

Pizz Arco Pizz

First, however, some background about Bud's early years:

Ro- bert An- ders E - mile was born on Flat - bush Av-en-ue in Brook-lyn in Nine-teen-o-

33 *p*

37 *p* *fp* *Arco* *fp*

3 3 3

five to poor Nor- we - gian imm - i - grants later to im- prove their lot Bud's

37

41

mf *fp*

fa - ther moved the fam - ly to the rel - a - tive af - flu - ence of Hell's Kit - chen in near - by Man -

41

f

44

fp *fp* *fp* *fp*

hat - tan there, in order to survive the tough streets, a pugilistic facility that will hold him
the young Emile became handy with his fists... in good stead in his later years
as a violinist and conductor

44

f *mf*

A Tempo

47

ff *f* *p* *mf* *fp* *f* *fp* *fp* *fp*

more im - por - tant - ly some - how in the midst of sur - vi - ving the mean i - ron school of

47

f *p* *f* *p* *mf* *p* *f*

8vb

51

mp *ff*

Pizz Arco

3 3 3 3

6

3

hard knock-ers Bud de - vel - oped a pass - ion for mu - sic writ - ten by dead white Eur - o - pe - an com -

51

3 5

f *mp*

54

3 3 7

3 3

po - sers - and be - gan tak - ing vi - o - lin les - sons from an old hur - dy

54

♩. = 60

56

mf *p*

gur - dy man in exchange for these lessons Bud agreed to walk the Hurdy-Gurdy Man's monkey around Central Park three times a day

56

58

Musical notation for bass clef, measures 58-60. The notation consists of a single melodic line with eighth notes and rests.

After only four months of practice Bud, at age 6, had absorbed all that the old man could teach and went crosstown to Manny's Music Store, and secured an agent who lined up Bud's first recital tour, appropriately enough, in Norway, his ancestral Viking home.

58

Musical notation for grand staff (treble and bass clefs), measures 58-60. The notation consists of a few chords in the treble clef and rests in the bass clef.

59

Musical notation for grand staff, measure 59. The notation consists of a few chords in the treble clef and rests in the bass clef.

Bud left for Norway in December, 1911, aboard the new luxury liner, the Titanic - yes, THE Titanic! In a little-known footnote to history, the Titanic, with a skeletal crew and a small group of passengers chosen by lottery, made a shake-down cruise from Hoboken to Bergen. This sea voyage marked the beginning of Bud's well-documented fascination with sailing. While on board Bud also made a name for himself by the winning the highly competitive intramural tennis tournament.

(sound effects)

After arriving in Bergen, Bud began his recital tour up the rugged Norwegian coastline, having, because of his agent's inexplicable decision to book a winter tour, to travel by dog-sled. Bud and his accompanist finally arrived in Tromsø, which at 69 degrees North Latitude, lies well above the Arctic Circle. Tired and cold, the young Emile was determined to end his first international gig on a high note. The defining monment of his fledgling career was at hand.

II

60

Musical notation for grand staff, measures 60-61. The notation includes a violin part with the instruction 'Take Violin' and 'tuning up sounds'.

Bud had picked an ambitious program for a six-year old, including: -Bach's Chaconne in D minor and the opening work:
 -the Schoenberg Fantasy
 -several Pagannini etudes
 -an unusual transcription of Mahler's 1st arranged by Thor Heyerdahl Schubert's lovely Sonata in A.....

60

Musical notation for grand staff, measures 60-61. The notation includes a piano part with the instruction 'tuning up sounds'.

61

pp

65

p

but just as Bud be-gan to play he no-ticed his palms were sweat-ing and re-al-ized he'd for-

68

pp *f* *mf*

.....scratchy

got-ten to take his en-der-ol

mf

71

con - fi - dent now he be - gan play - ing on - ly to ex -

p

74

per - i - ence the curse of ev - 'ry con - cert - i - zing mu - sic - ian a mem - o - ry lapse!

mf

77

p *f*

"Vamp", Bud said to the pianist... and dug down deep in his memory bank to scour up the forgotten phrase....

The pianist, a Norskii veteran shrugged his shoulders and easily reverted to his days of playing behind trained caribou in countless Lapp Circuses on the tundra...

♩ = 144

While Bud continued to wrack his brains for the elusive phrase... Olaf, the pianist, amused himself... by tossing in some rather sophisticated substitute chords...

later used by John Coltrane...and referred to as: "Trane Subs"

"a ha, I've got it!" shouted Bud... and started up again.

93

now the piece be - gan to pro - gress - smooth - ly then

96

♩ = 144

sudd-en-ly.... Bud's E-string broke!

101

"Damn it!", cried Bud, who now had to make a split-second decision: whether to attempt to finish the movement playing high up on the D string or stop playing and change the string..... realizing that the enderol hadn't completely taken effect yet, Bud said to Olaf:...

101 "cover for me - take a chorus by yourself while I change the string!"

Olaf's eyes lit up when he heard this, because in truth, he'd grown tired of the young American prodigy whom he felt was something of a martinet, so while Bud pulled out a new E-string from his pocket, Olaf launched into an intense improvisation.....

12 Heavily ♩ = 63

102

8va

8vb

f *ff* *fff* *ff*

106

8va

8vb

mf *fff* *f* *fff* *mf* *ff*

109

8vb

f *mp* *ffff*

113

8va

8vb

f *mf*

"Olaf", Bud eventually shouted
over the atonal din....
"give me an A"

O-laf slowed his im-prov down land-ing on the

117 *rit.....*

tuning up sounds

tun - ing note

A Tempo

119

so once a - gain the Sch - bert was cranked up - and for a time en - joyed some splen - did

121 *rit.....*

play - ing...

124

mf

mf *f*

Suddenly, the door to the hall burst open
and a warmly-dressed man in a fleece-lined parka exclaimed:
"Raoul Amundsen has just reached the South Pole!"

Pan - de - mo - ni - um broke out!

124

f *mf* *f*

126

mf

it must be re - mem - ber'd that next to ski - ing and snow - ball fights...

126

mf

129

ff *p*

ff *p*

bi - po - lar ex - plor - a - tion was Nor - way's fav' - rite sport

129

f *fp*

$\text{♩} = 72$

133 *fp* *fp* *fp* *ff* *f* *p* *ff*

O - laf hear - ing the won - der - ful news that Am - und - sen had beat - en Scott to the Pole

133 *ff* *p* *ff*

135 *attacca*

im - pet - u - ous - ly burst in - to a ren - di - tion... *...of Norway's beloved anthem... "Ja vi elsker dette Landet"*

135 *f* *p*

Tempo di Marcia $\text{♩} = 100$

137 *f*

Bud had ne - ver heard the tune be - fore

137 *f*

141

tentative *mp* *growing more confident* *f*

but with his keen ear ea-si-ly fig-ured out the di-a-ton-ic hymn and be-gan add-ing ex-ci-ting or-na-men-

144

mp

ta-tion Bud found him-self im-pro-vi-sing for the first time

146

mp

in his life and the au-di-ence went wild! car-ry-ing him out-side in the fri-gid night

148

on their shoul - ders soon

148

150

word of Bud's a - ston - ish - ing im - pro - vi - sa - tion fil - tered south to Os - lo

150

152

and reached the ears of the King (whose name was al - so O - laf) and

152

154

Bud a - long with A - mund - sen was a - ward - ed "The Coer di Wal - rus" Nor - way's

156

high - est ac - co - lade

159

and now

161

la - dies and gen - tle - men the star of to - night's per - for - mance the No -

164

we - gian I - dol Ro - bert An - ders "Bud" E -

molto rit. **Chaser**

168

mile

172

fp *f* *fp* *ff* *p*

<fp *f* *fp* *ff*

172

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

(*8^{vb}*) *8^{vb}*

177

p *fp* *ff* *ff*

f *ff*

177

f *ff*

Detailed description: This page of a musical score contains measures 172 through 177. It is written for piano and bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 172-175) features a piano part with a melodic line and a bass part with a rhythmic accompaniment. Dynamic markings include *fp*, *f*, *ff*, and *p*. The second system (measures 176-177) continues the piano part with a more complex texture, including a *mf* section and a *ff* section. The bass part continues with a steady eighth-note pattern. The third system (measures 177-178) shows the piano part reaching a *ff* dynamic. A *8^{vb}* marking is present in the second system, indicating a very soft dynamic. The score concludes with a double bar line at the end of measure 178.