

STEVEN SNOWDEN

TWENTY-FIVE
MILLION CANDLES

*FOR PIANO, MARIMBA,
AND ELECTRONICS*

TWENTY-FIVE MILLION CANDLES

WRITTEN FOR L+MDUO

THE COMMISSION AND WORLD PREMIERE OF "TWENTY-FIVE MILLION CANDLES" WAS MADE POSSIBLE BY GENEROUS SUPPORT FROM MANSUETO PROPERTIES IN CELEBRATION OF THE CENTENNIAL OF CHICAGO'S ICONIC WRIGLEY BUILDING.

Program Notes:

“The Wrigley Building’s most striking features, however, were the two hundred high-powered incandescent projectors mounted on adjacent buildings throwing over twenty-five million candlepower onto its facades and making the building visible – indeed, unavoidable – from the riverfront and Michigan Avenue.”

- Thomas Leslie: *Chicago Skyscrapers, 1871-1934*.

How brash. How bold. How audacious. How... American. A self-made man accumulates millions of dollars from selling 5-cent packs of chewing gum and builds a gargantuan, shining beacon in the center of the country’s architecture mecca. That wasn’t enough though. He wanted to shine 200 flood lights onto it so that it could be seen from miles away even in the middle of the night. Not only did he want people to admire his accomplishment amongst its many other magnificent neighbors, he wanted to literally shine a spotlight on it. Every last corner and carving stood in stark relief, proudly inviting scrutiny and wonder from any passerby. With the exception of a few months during power shortages in the 1970’s, this tradition has continued every night for the past 100 years.

-Steven Snowden

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Get technical info about running the electronics for this piece at
<http://www.stevensnowden.com/tech/>

TWENTY-FIVE MILLION CANDLES

STEVEN SNOWDEN

♩ = 68 **Tranquil, but a little tense under the surface**

Bass Drum Mallet

MARIMBA

PIANO

pp

p



8

MAR.

Soft Mallets

p

mp

p

pp

p

15

MAR.

ppp

p

PNO.

mp



19

MAR.

ppp

mp

ppp

p

PNO.

22

MAR.

mp *ppp*

PNO.

p *mp*



25

MAR.

p *ppp* *mp* *pp*

PNO.

p

Red. *

28

MAR.

PNO.

p

pp

p

pp

p

Red.



31

MAR.

PNO.

mp

mf

mp

mf

3/4

MAR. *pp*

PNO. *pp* *ppp*

Ped.



40

♩ = 102 Cautiously Emerging

MAR. *pp*

PNO. *pp*

Muted piano harmonics

Harmonics at either the fifth or octave



48

MAR.

PNO.



54

58

Med. Hard Mallets

MAR. *p*

PNO. *p*

MAR. *60*

PNO.

MAR. *66*

PNO.

MAR. *71*

PNO.


MAR. *76*


PNO.

MAR. *81* **83**

PNO.

86

MAR. 

PNO. 

||

93

MAR. 

PNO. 

||

94


MAR. 

PNO. 

||

98

MAR. 

PNO. 

||

102

MAR. 

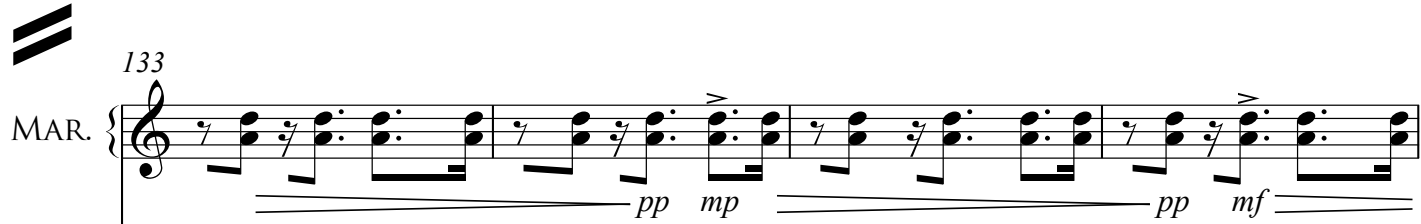
PNO. 

MAR. 

PNO. 

MAR. 

PNO. 

MAR. 

PNO. 

MAR. 

PNO. 

141

MAR. 

PNO. 

**145** In the pocket

MAR. 

PNO. 



149

MAR. 

PNO. 



153

MAR. 

PNO. 

157

MAR.

PNO.

160

MAR.

PNO.

163

MAR.

PNO.

166

MAR.

PNO.

MAR. ¹⁶⁹

PNO.

pp *mf*



MAR. ¹⁷²

PNO.

pp *mf* *pp* *mf*



MAR. ¹⁷⁵

PNO.

pp *mf* *pp* *mf*

ppp

178

MAR.

PNO.

pp mp pp mp

pp

181

MAR.

PNO.

pp mp

184

MAR.

PNO.

ppp mp

p

MAR. *ppp mp* *ppp mp*

PNO.

MAR. *ppp mp* *mp*

PNO.

MAR. *ppp* *mf* *mp*

PNO.

196

MAR.

PNO.

199

MAR.

PNO.

mf

202 With Anticipation

MAR.

PNO.

mf

MAR. 205

PNO.

This system contains measures 205, 206, and 207. The MAR. part consists of two staves: the upper staff has a rhythmic pattern of eighth notes with accents, and the lower staff has a bass line with eighth notes and rests. The PNO. part consists of two staves: the upper staff has rests, and the lower staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

MAR. 208

PNO.

This system contains measures 208, 209, and 210. The MAR. part consists of two staves: the upper staff has a rhythmic pattern of eighth notes with accents, and the lower staff has a bass line with eighth notes and rests. The PNO. part consists of two staves: the upper staff has rests, and the lower staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#).

MAR. 211

PNO.

This system contains measures 211, 212, and 213. The MAR. part consists of two staves: the upper staff has a rhythmic pattern of eighth notes with accents, and the lower staff has a bass line with eighth notes and rests. The PNO. part consists of two staves: the upper staff has rests, and the lower staff has a bass line with eighth notes and rests. The key signature has two sharps (F# and C#). The time signature changes to 4/4 at the end of measure 213.

214

MAR.

PNO.

8va

f

217 Thunderous, Roaring

(8)

MAR.

PNO.

ff

ff

I realize that sustaining the lowest notes in the left hand here may not be possible.
If that's the case I can compensate for that in the electronics

(8)

220

MAR.

PNO.

18

(8)

MAR. 223

PNO.

Double bar line

MAR. 226

PNO.

Double bar line

MAR. 229

PNO.

(8)

232

MAR.

PNO.

15^{ma}



234 Brilliant, Gleaming

(8)

MAR.

fff

(15)

PNO.

fff

(15)



(8)

236

MAR.

PNO.

(15)

(15)

MAR. (8) 238

PNO. (15) (15)



MAR. (8) 240

PNO. (15) (15)

MAR. (8)
242

PNO. (15) (15)

MAR. (8)
244

PNO. (15) (15)



MAR. (8)
246

PNO. (15)



MAR. (8)
248

PNO. (15)

MAR. 250 (8)

PNO. (15)

(15)

Detailed description: This is a musical score for two instruments: MAR. (Maracas) and PNO. (Piano). The MAR. part is written on a single treble clef staff, starting at measure 250. It features a series of rhythmic patterns with accents (>) and rests. The PNO. part consists of two staves, both in treble clef. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and rests. Both parts are marked with measure numbers (8) and (15) in parentheses, indicating specific measures within a larger section. The page number 23 is located in the top right corner.