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Mostly Mozart

by

Todd Harris

Performance Notes for “Mostly Mozart”

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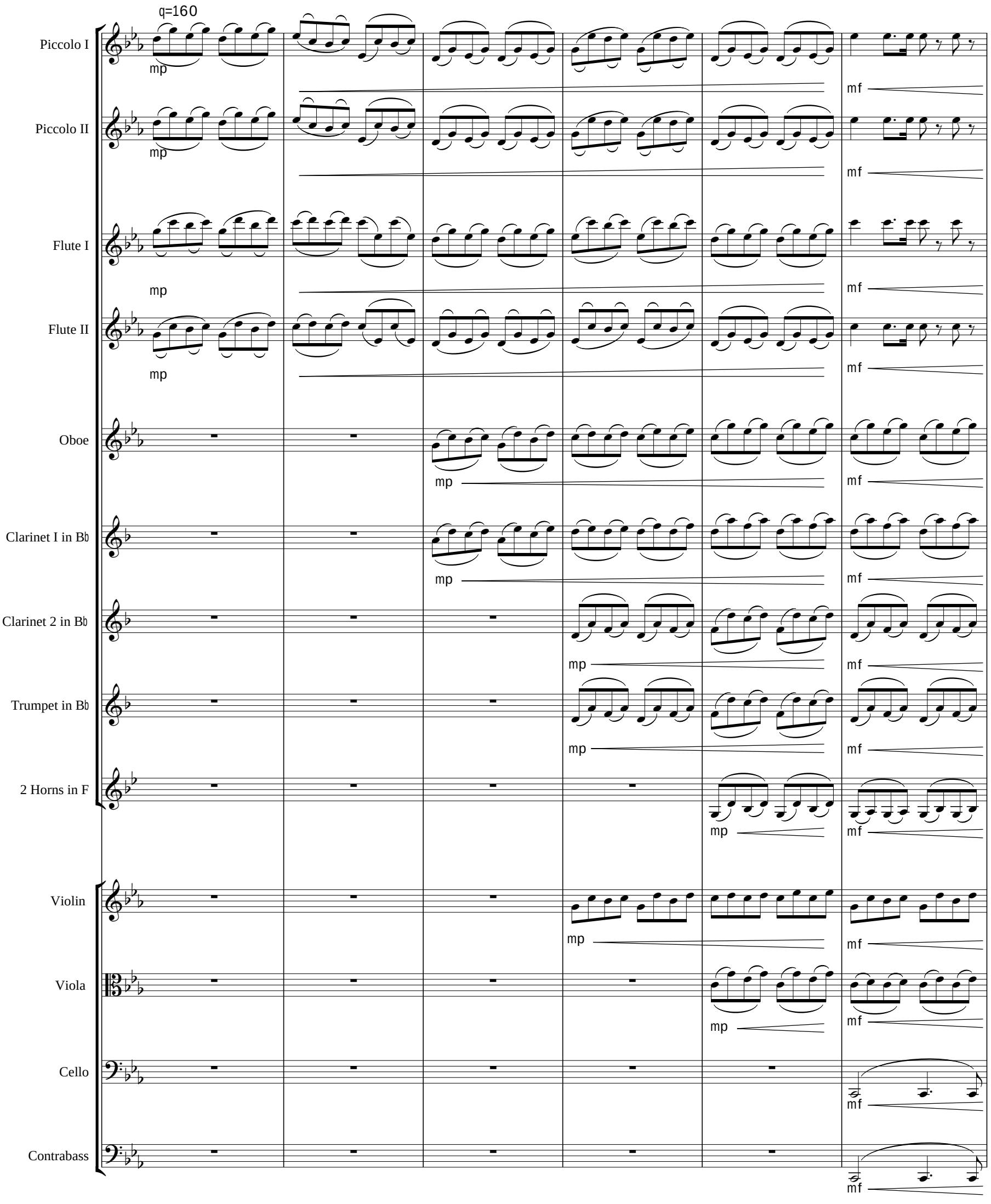
Underpinning the creation of all my musical work is the desire to please and surprise the ear. My music is rooted in his theory of Key-Field tonality – the often unconventional sound structures are ruled according to boundaries established by Tonal spheres. The Mostly Mozart piece is inspired by Mozart melodies from Mozart’s Piano Concerto #19, and is the first in a series of pieces based on “Found Music”, where famous melodies are ReImagined into new musical pieces. These works are not Variations or re-compositions of existing pieces, but rather are new musical poems inspired by great melodies.

Todd Harris

Mostly Mozart - A ReImagination of Themes

for The Kaleidoscope Chamber Orchestra

Todd A. Harris



7

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

f

12

Picc. I

Picc. II

Fl.I

Fl. II

Ob.

Cl. I

Cl. II

Tpt.

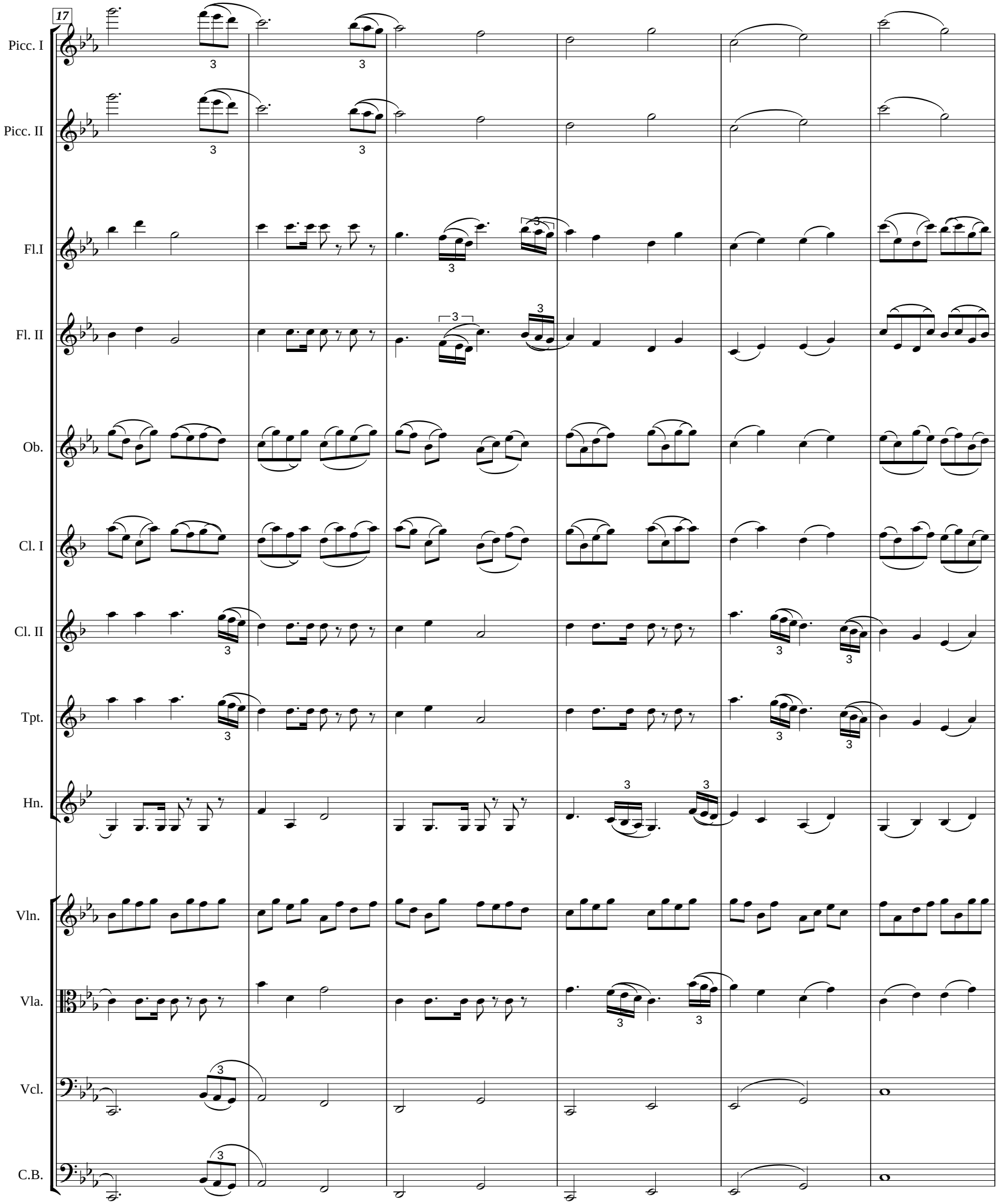
Hn.

Vln.

Vla.

Vcl.

C.B.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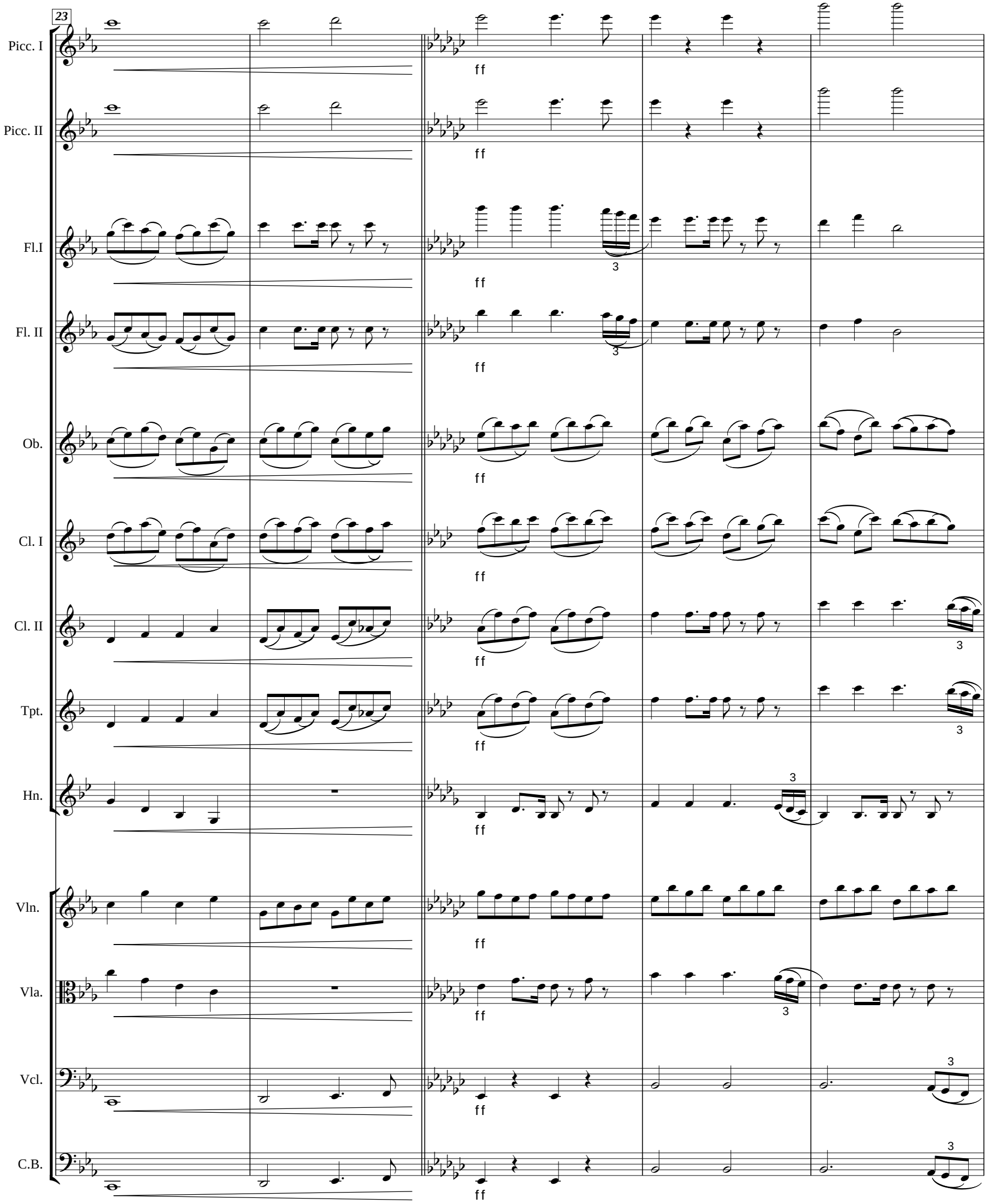
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.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Picc. I
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Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.
ff
3

28

Picc. I

Picc. II

Fl.I

Fl. II

Ob.

Cl. I

Cl. II

Tpt.

Hn.

Vln.

Vla.

Vcl.

C.B.

33

Picc. I

Picc. II

Fl.I

Fl. II

Ob.

Cl. I

Cl. II

Tpt.

Hn.

Vln.

Vla.

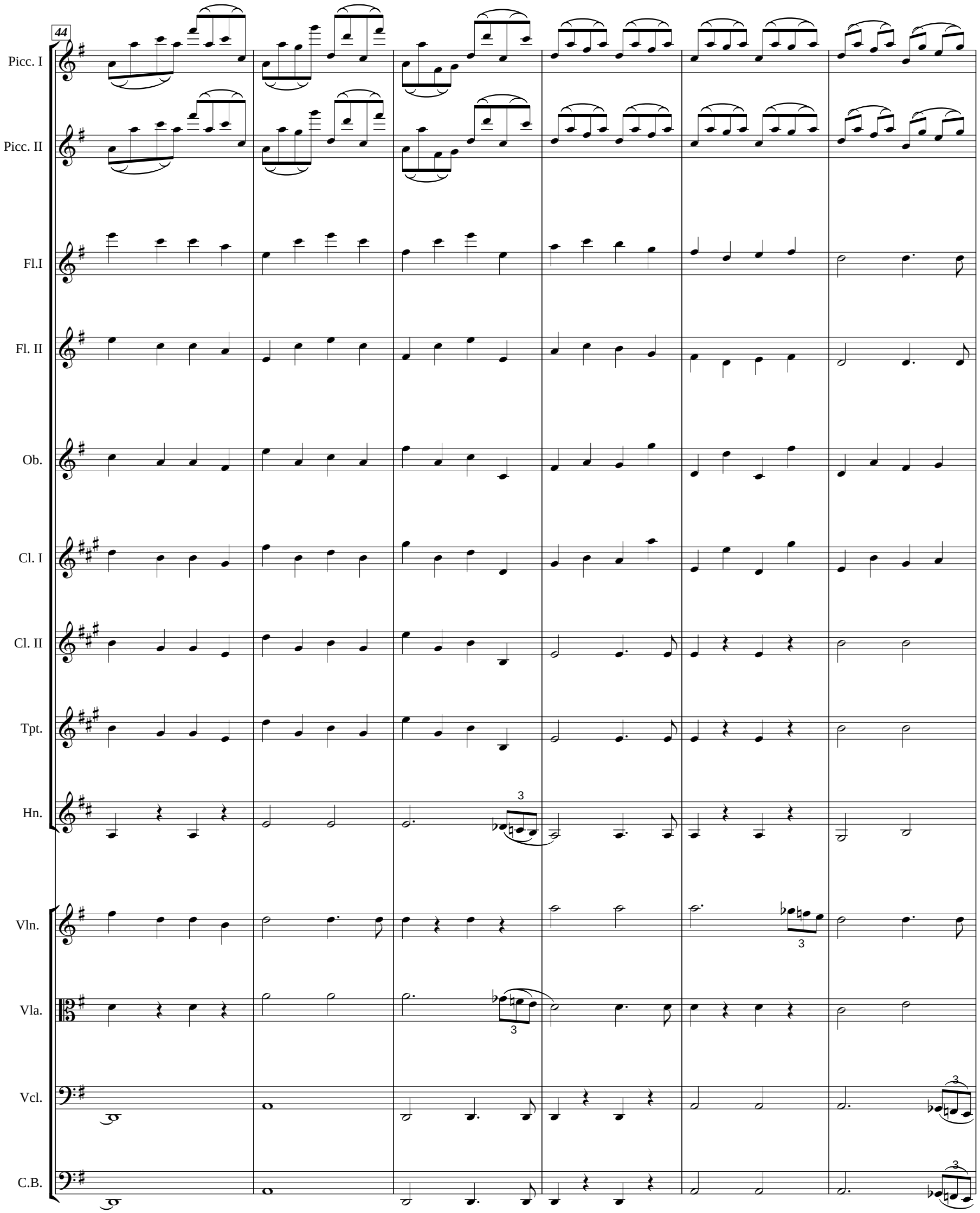
Vcl.

C.B.

38

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

f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Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.
3

50

Picc. I

Picc. II

Fl.I

Fl. II

Ob.

Cl. I

Cl. II

Tpt.

Hn.

Vln.

Vla.

Vcl.

C.B.

57

Picc. I

Picc. II

Fl.I

Fl. II

Ob.

Cl. I

Cl. II

Tpt.

Hn.

Vln.

Vla.

Vcl.

C.B.

63

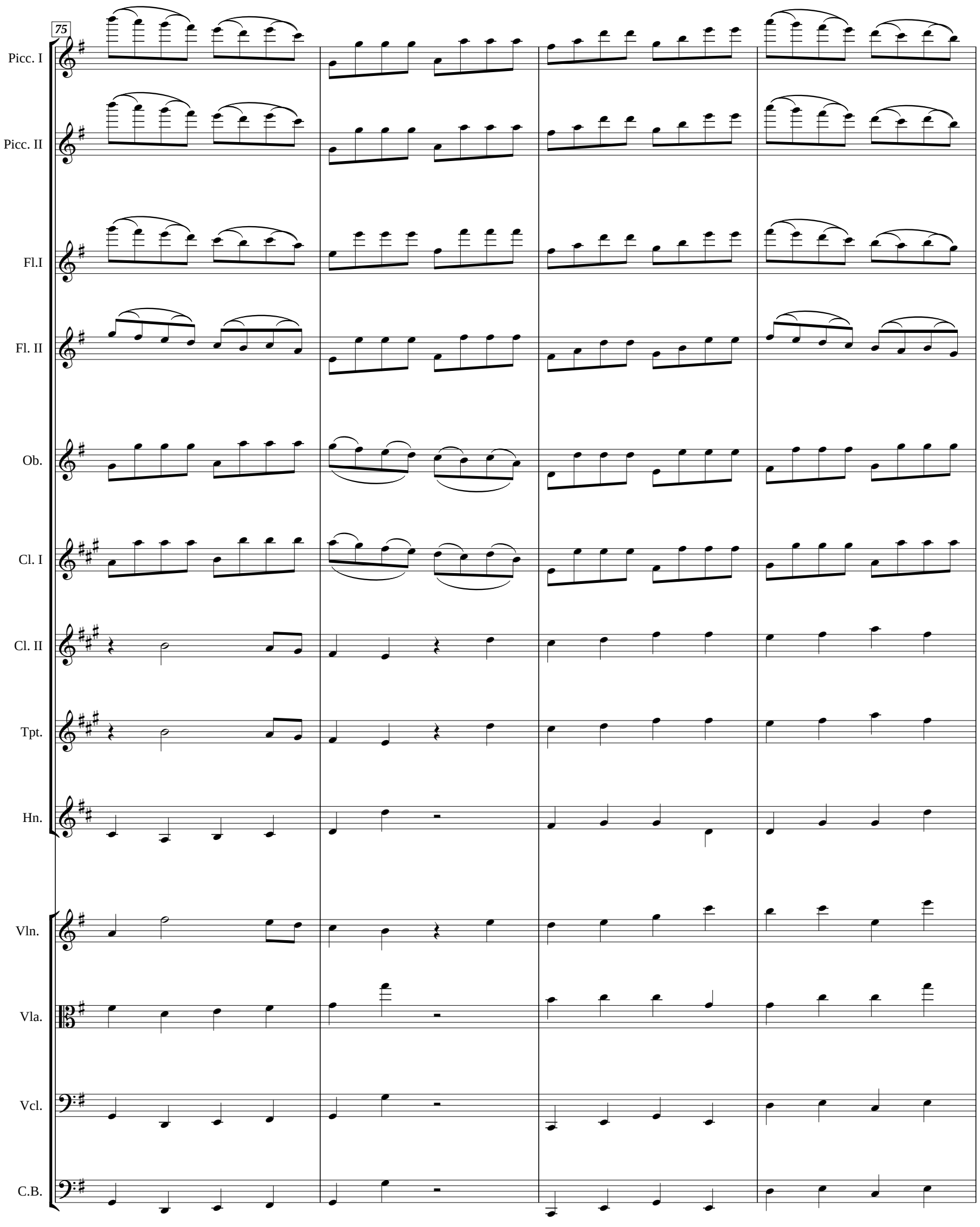
Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mp

71

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mf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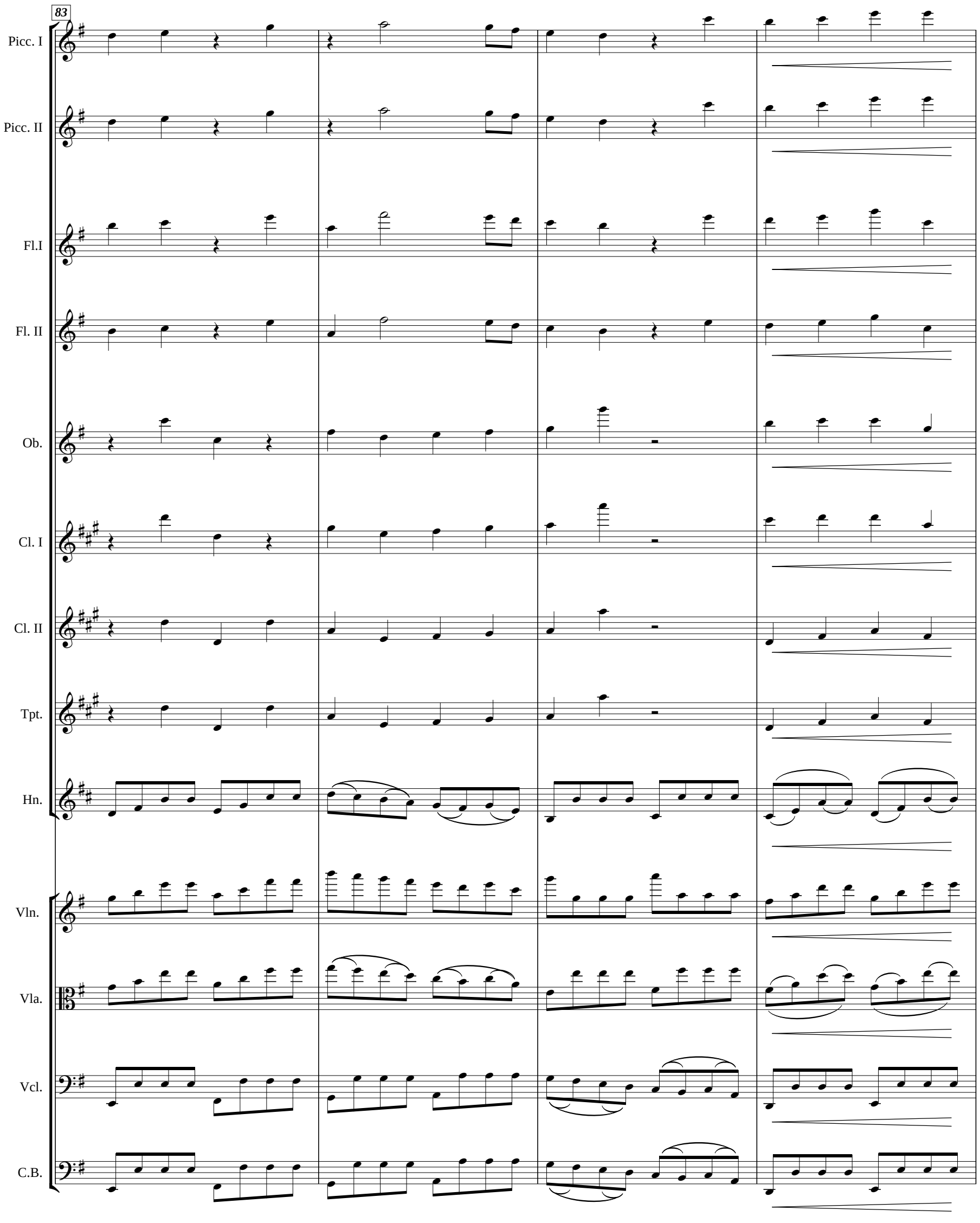
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

79

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mp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Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

87

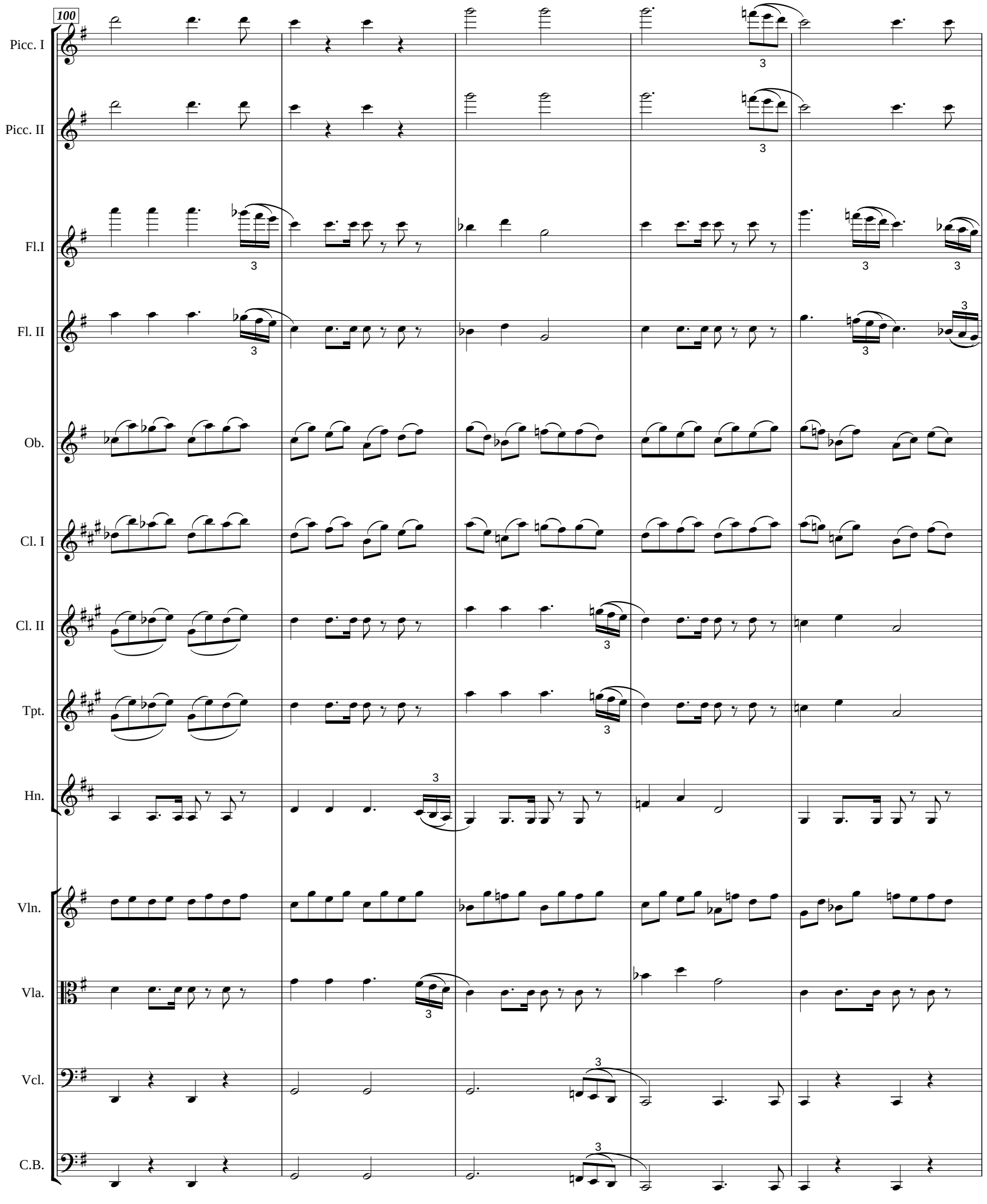
Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

f mp mf

94

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mp f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Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

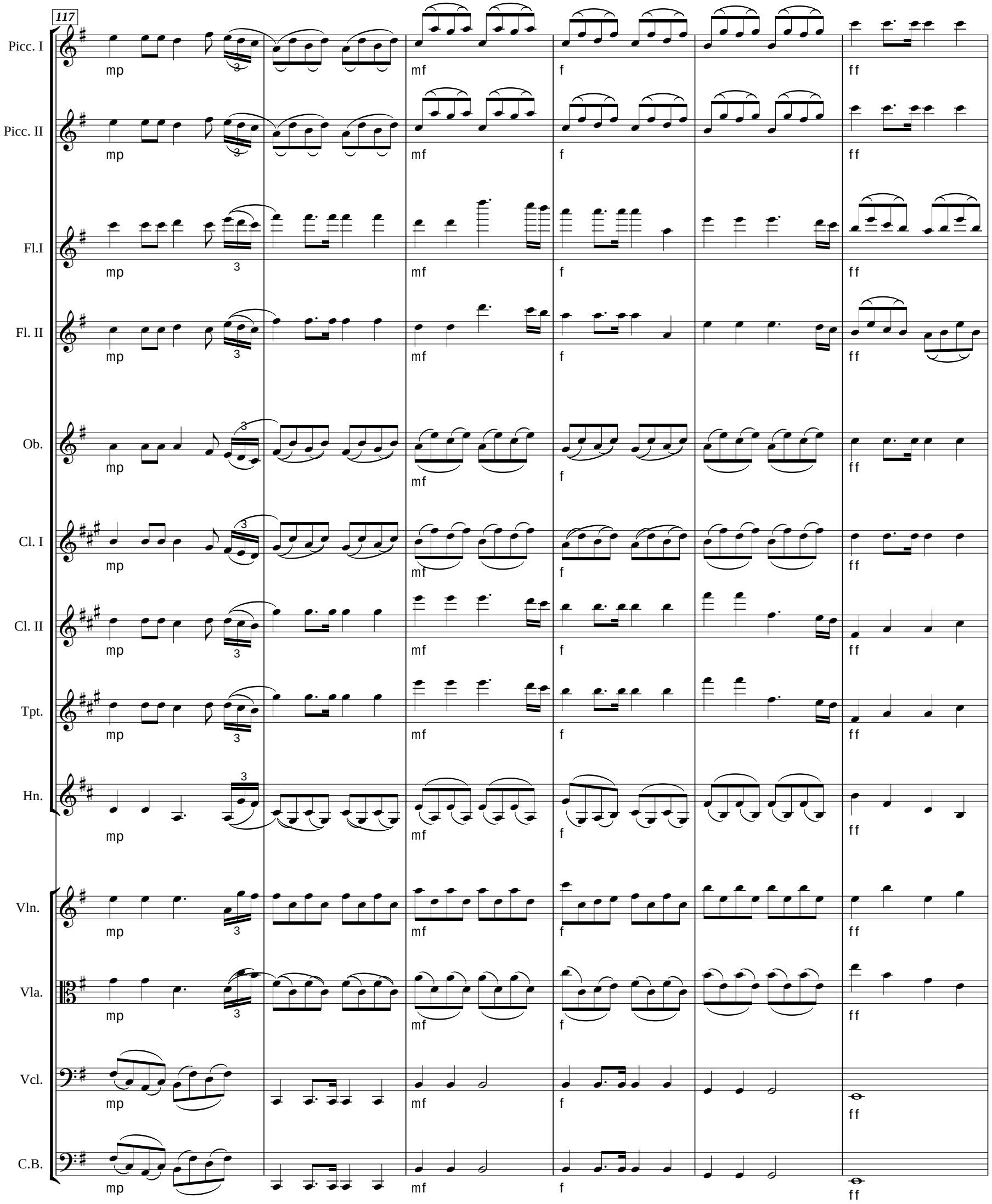
105

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mf mp mf

111

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.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Picc. I
Picc. II
Fl.I
Fl. II
Ob.
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Cl. II
Tpt.
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Vln.
Vla.
Vcl.
C.B.
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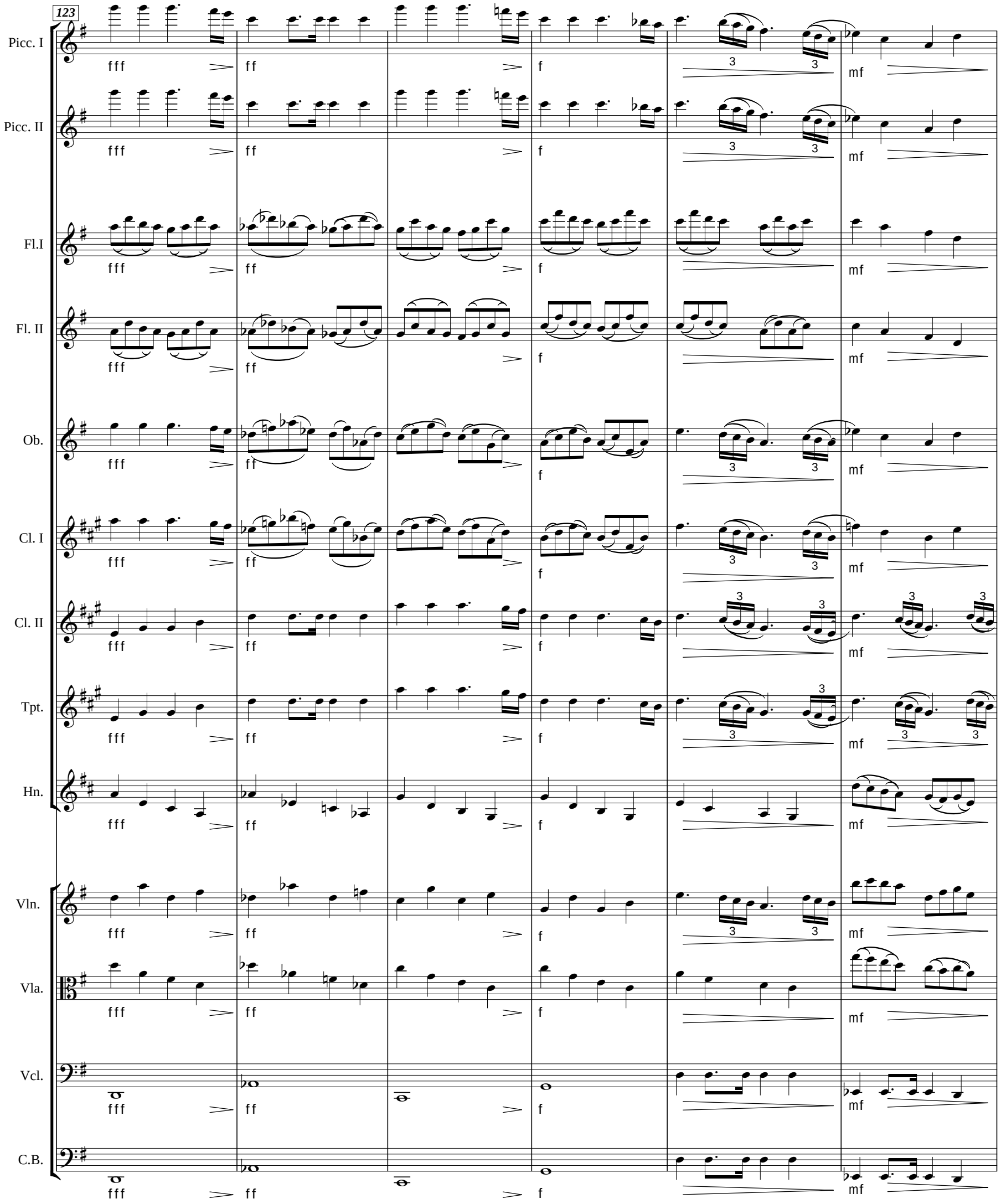
3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Picc. I
Picc. II
Fl.I
Fl. II
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Tpt.
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Vla.
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C.B.
fff
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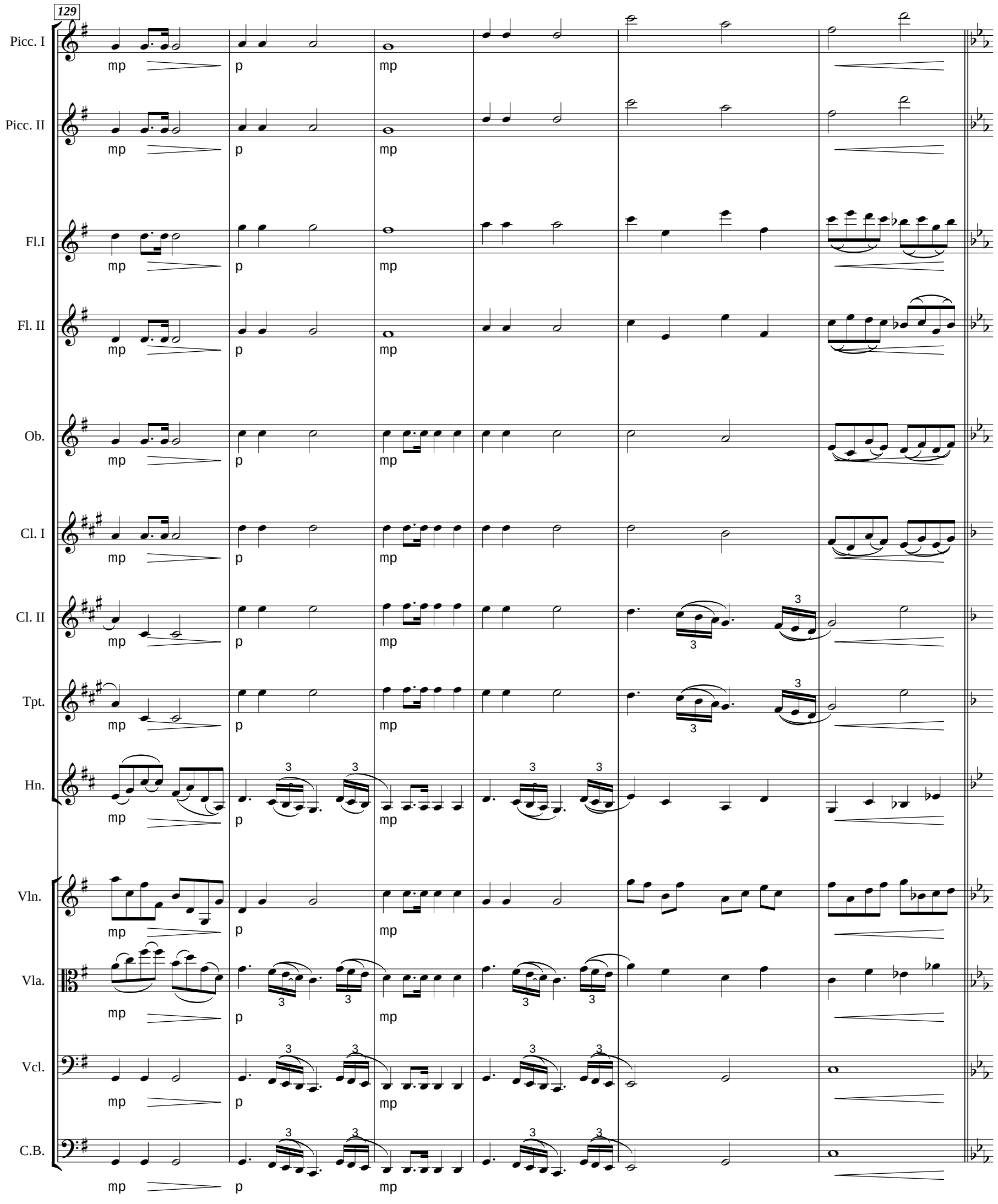
3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Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.
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135

Picc. I
Picc. II
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Cl. II
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C.B.

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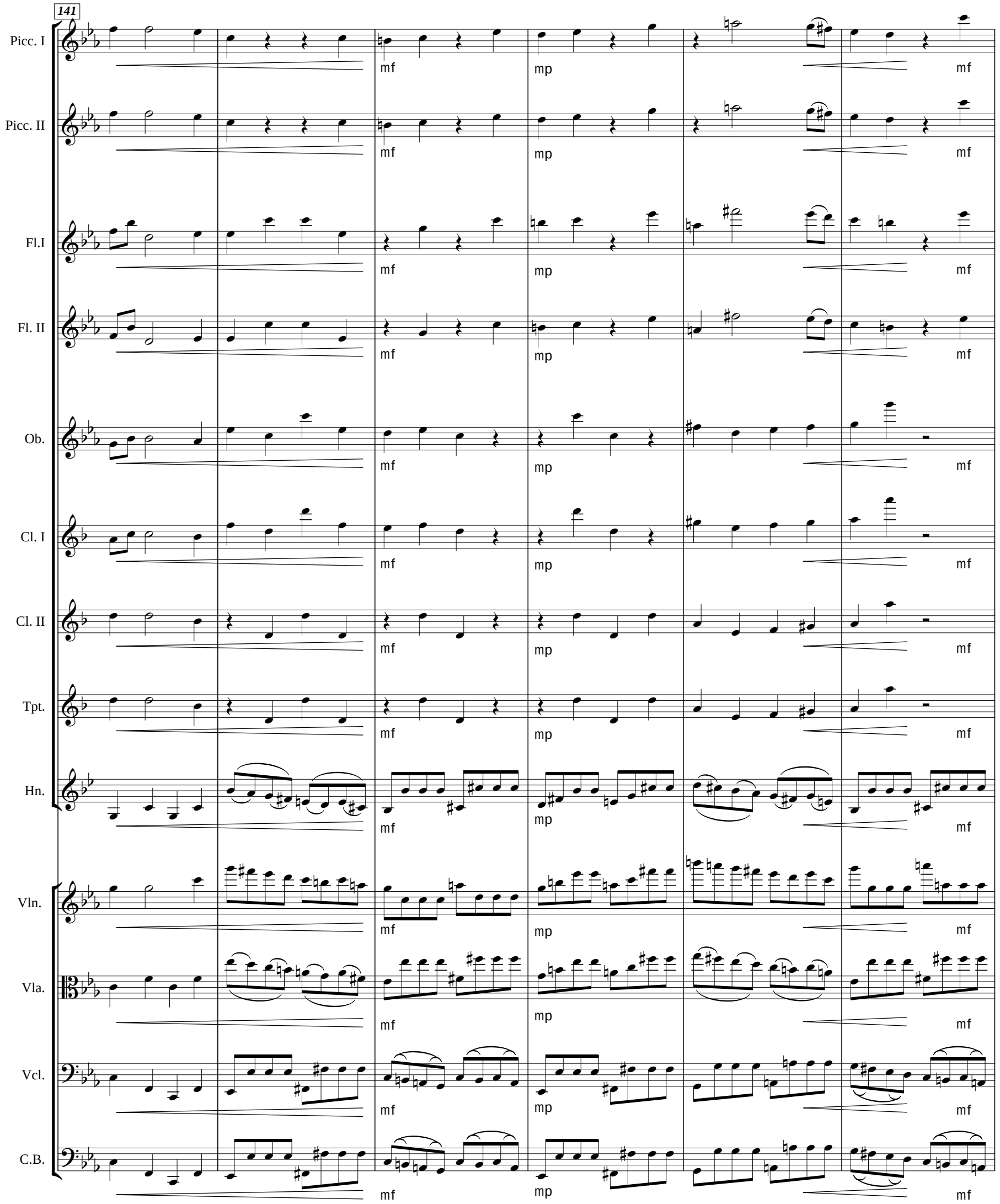
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Fl. II
Ob.
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Hn.
Vln.
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Vcl.
C.B.
mf
mp
mf

147

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

f

153

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mf

159

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

ff f mf mp mf

166

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

ff f

171

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mf

177

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

f mp ff

183

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

mf f mp f mp mf

189

Picc. I
Picc. II
Fl.I
Fl. II
Ob.
Cl. I
Cl. II
Tpt.
Hn.
Vln.
Vla.
Vcl.
C.B.

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