



Brian Gray

Arranger, Composer

United States (USA), Erie, Pennsylvania

About the artist

Brian S. Gray is a self-taught musician / composer. He also has an interest in amphibians and reptiles, thus, many of his compositions have herpetological titles. Brian Gray started playing guitar when he was 13. He became interested in classical guitar and composition while in high school. Several of his herpetological publications can be downloaded at: http://cnah.org/cnah_pdf.asp

About the piece



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|-------------------------|-----------------------------|
| Title: | The last ophidian of autumn |
| Composer: | Gray, Brian |
| Licence: | Copyright ©2010 Brian Gray |
| Publisher: | Brian S. Gray |
| Instrumentation: | Piano solo |
| Style: | Classical |

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The Last Ophidian of Autumn



By
Brian S. Gray

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Preface

In temperate regions of North America, the winters are frequently long and harsh. In such regions, the Common Garter Snakes (*Thamnophis sirtalis*) must enter a retreat called a hibernaculum to avoid freezing temperatures. Hibernacula may be a crevice in a rock outcrop, an old cellar, an opening to an under ground spring, a rodent burrow, and even an ant mound. Whatever it is, it must be sufficiently under ground and insulated to prevent the snakes from experiencing freezing temperatures. As further “insurance” against the cold, the Common Garter Snake is able to survive brief periods of subfreezing temperatures; even to the point of withstanding partial freezing of its body fluids. It is partly because of this adaptation that the Common Garter Snake is one of the last ophidians (snakes) to be seen in the autumn.

Brian S. Gray
24 October 2010
Erie, Pennsylvania

The last ophidian of autumn

Thamnophis sirtalis

Brian S. Gray

Piano

Measures 1-11 of the piano score. The music is in 3/8 time with a key signature of three sharps (F#, C#, G#). The right hand features chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics include *p*, *mf*, *f*, *mp*, and *mf*.

Measures 12-18. Measure 12 is marked with a '12'. The right hand has a more active melodic line with slurs and a fermata in measure 15. The left hand continues with chords and moving lines. Dynamics include *mf*, *f*, *mf*, and *mp*.

Measures 19-26. Measure 19 is marked with a '19'. The right hand has a melodic line with slurs and a fermata in measure 21. The left hand has a more active accompaniment. Dynamics include *f* and *mp*.

Measures 27-34. Measure 27 is marked with a '27'. The right hand has a melodic line with slurs and a fermata in measure 29. The left hand has a more active accompaniment with a triplet in measure 28. Dynamics include *mf* and *f*.

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2.

33

Musical score for measures 33-38. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth-note triplets in measures 35, 36, and 37. The left hand provides a steady accompaniment of eighth-note chords.

39

Musical score for measures 39-45. The right hand continues with a melodic line, while the left hand plays a consistent eighth-note chordal accompaniment.

46

Musical score for measures 46-56. The right hand features a series of chords with accents and dynamic markings: *p*, *mf*, *f*, and *mf*. The left hand plays chords with dynamic markings: *p*, *mf*, *f*, and *mf*.

57

Musical score for measures 57-60. The right hand has chords with dynamic markings: *mp* and *f*. The left hand has chords with dynamic markings: *mp* and *f*.

