ANTUMBRA

CONCERTO FOR CLASSICAL GUITAR AND CHAMBER ORCHESTRA

A THESIS IN

Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
PATRICK OWEN-LEARY

B.M., Baldwin Wallace University, 2019

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ANTUMBRA

CONCERTO FOR CLASSICAL GUITAR AND CHAMBER ORCHESTRA

Patrick Owen-Leary, Candidate for Master of Music Degree
University of Missouri-Kansas City

ABSTRACT

Antumbra (ænt - UHM - bruh) is a concerto for classical guitar and chamber orchestra with programmatic elements based on the toils of self-discovery. The Latin word '*antumbra'* ('*ant-'*: "before"; '*umbra'*: *"*shadow") describes a state where the subject is in situated in both light and shadow, more specifically being in the shadow of an object but still seeing the obstructed source of light behind it, as in a partial eclipse. Notably, the obstructing object is *smaller* than the source of light it obstructs. In the piece, this schematic is symbolic of the obstacles one is met with on the path to enlightenment.

Each of the three movements represents a phase on a journey of self-discovery, following the spirit of the mind through three stages of evolution. In the first movement, the spirit drifts into the shadow and struggles to fight its way out; in the second movement, the spirit is able to acknowledge the shadow and now points itself towards the light; and in the third movement, the spirit is fully in the light and is free. The three movements have been given the names *Elevation, Meditation,* and *Celebration.*

Antumbra employs a post-tonal approach to the tonic-dominant harmonic scheme by contrasting non-tonal pitch collections with traditional Western modes. For instance, the piece uses 'modes of limited transposition,' such as the octatonic and whole-tone scales,

whose spiraling nature is reflective of the psychological sensations of depression, mesmerization, and hysteria. These modes are counter-balanced with the more resonant major and minor pentatonic modes, which symbolize peace and stability in the work.

This concerto for classical guitar and chamber orchestra employs every performer in the ensemble as both soloist and accompanist at different times throughout the piece. The multifaceted use of an instrument is especially present in the classical guitar part, which features the performer in melodic, accompanimental, and self-accompanimental roles.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory, have examined a thesis titled “Antumbra - Concerto for Classical Guitar and Chamber Orchestra” presented by Patrick Owen-Leary, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, DMA, Committee Chair
Department of Music Composition

Chen Yi, DMA
Department of Music Composition

Yotam Haber, DMA
Department of Music Composition

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ANTUMBRA

Concerto for Classical Guitar and Chamber Orchestra

Patrick Owen-Leary

(2021)

ANTUMBRA (2021)

Duration: approx. 23 minutes

Instrumentation:

2 Flutes (2nd db. Picc.)
2 Oboes
2 Clarinets (2nd db. Bass Cl.)
2 Bassoons (2nd with bell extension)
Horn in F
Trumpet in B-flat (straight mute, harmon mute) (db. Piccolo Trumpet in B-flat)
Trombone
Timpani
Percussion (Tam-tam, Temple Blocks, Snare Drum, Crash Cymbals, Wind Chimes)
Harp
4 Violins
2 Violas
2 Cellos
Contrabass

Program Note:

Antumbra is a piece based on the toils of self-discovery. The Latin word '*antumbra'* ('*ant-'*: "before"; '*umbra'*: "shadow") describes a state where the subject is in situated in both light and shadow, more specifically being in the shadow of an object but still seeing the obstructed source of light behind it, as in a partial eclipse. Notably, the obstructing object is *smaller* than the source of light it obstructs. In the piece, this schematic is symbolic of the obstacles one is met with on the path to enlightenment. Each of the three movements represents a phase on a journey of self-discovery, following the spirit of the mind through three stages of evolution. In the first movement, the spirit drifts into the shadow and struggles to fight its way out; in the second movement, the spirit is able to acknowledge the shadow and now points itself towards the light; and in the third movement, the spirit is fully in the light and is free. The three movements have been given the names *Elevation, Meditation,* and *Celebration.*

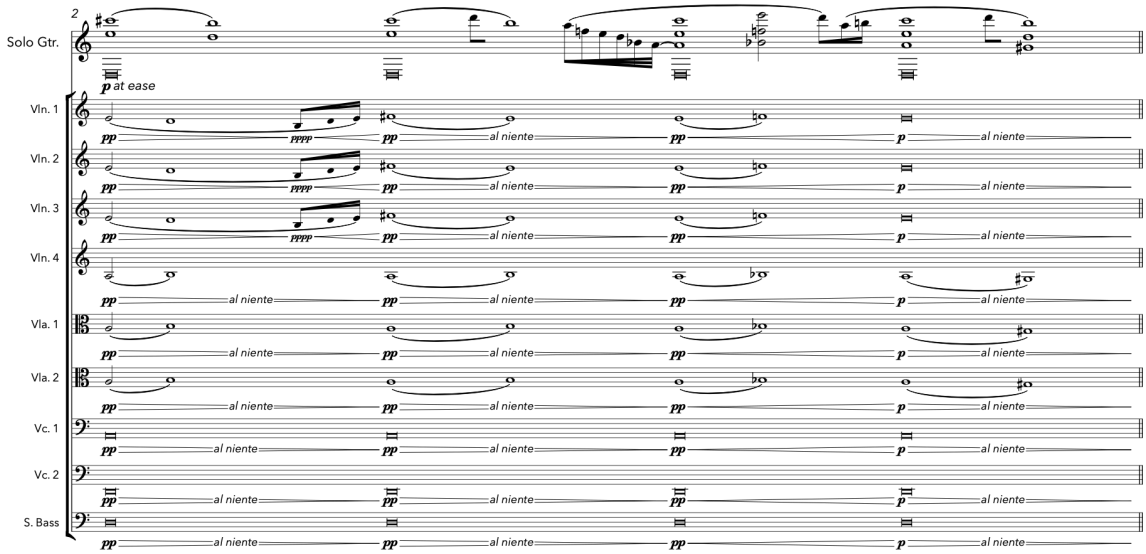
NOTE TO READER:
This document is for academic study purposes only. If you wish to perform this piece, please seek out a newer, published version. DO NOT PERFORM THIS VERSION OF THE PIECE.

Performance Notes

Various character markings are given in the score throughout the piece. Lowercase markings with an ellipsis, such as 'patiently…', or 'almost peaceful…" are used to denote transitional

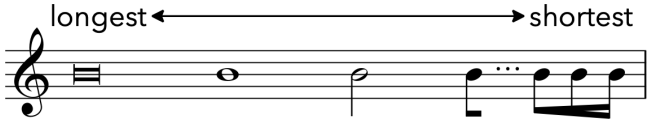
material where the character is fluid and evolving, whereas uppercase markings, such as ‘With great force’ or ‘Dark, stormy,’ are meant to indicate the specific atmosphere at that particular moment in the piece.

The opening of the second movement uses a notational scheme that is designed to free the performers from strict rhythmic adherence in favor of a more relaxed, durational approach to timekeeping:



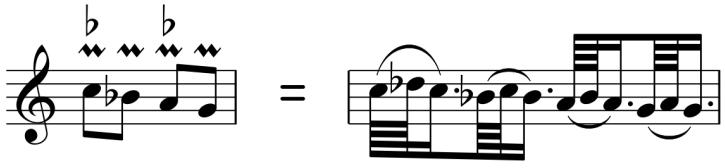
This system has four phrases, each begun with a white square note, indicating the longest note duration. Each phrase can fit two white circle notes (2nd longest) and any number of black beamed notes (shortest).

The graphic below shows the hierarchy of durations:



In general, the durations get longer towards the middle of the phrase. The lines converge at the beginnings of phrases and then weave independently of one another throughout the middles of the phrases, leading back to convergence at the beginning of the next phrase.

Mordents are to be played as quick upward trills with the first note of the figure on the beat:

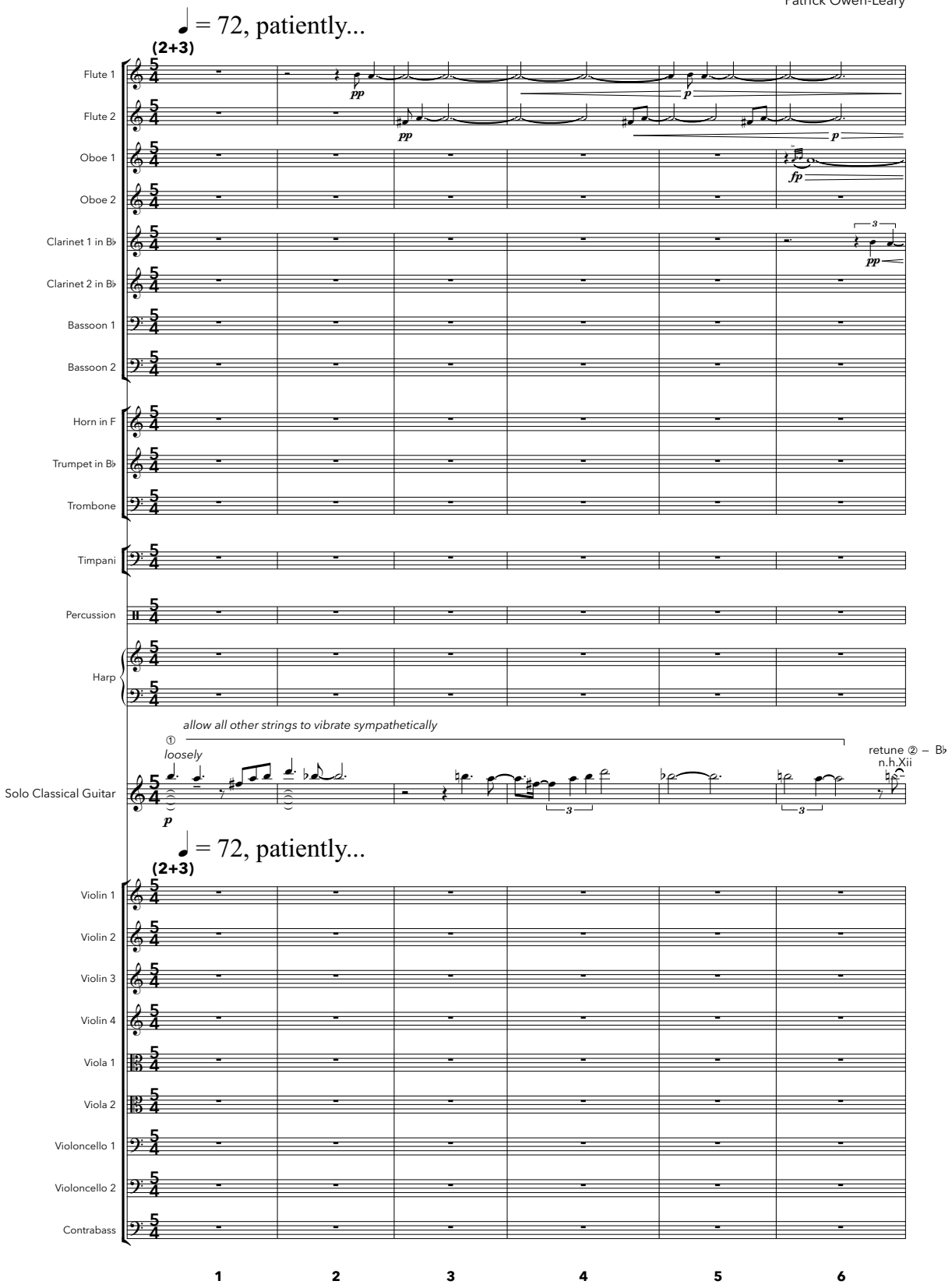


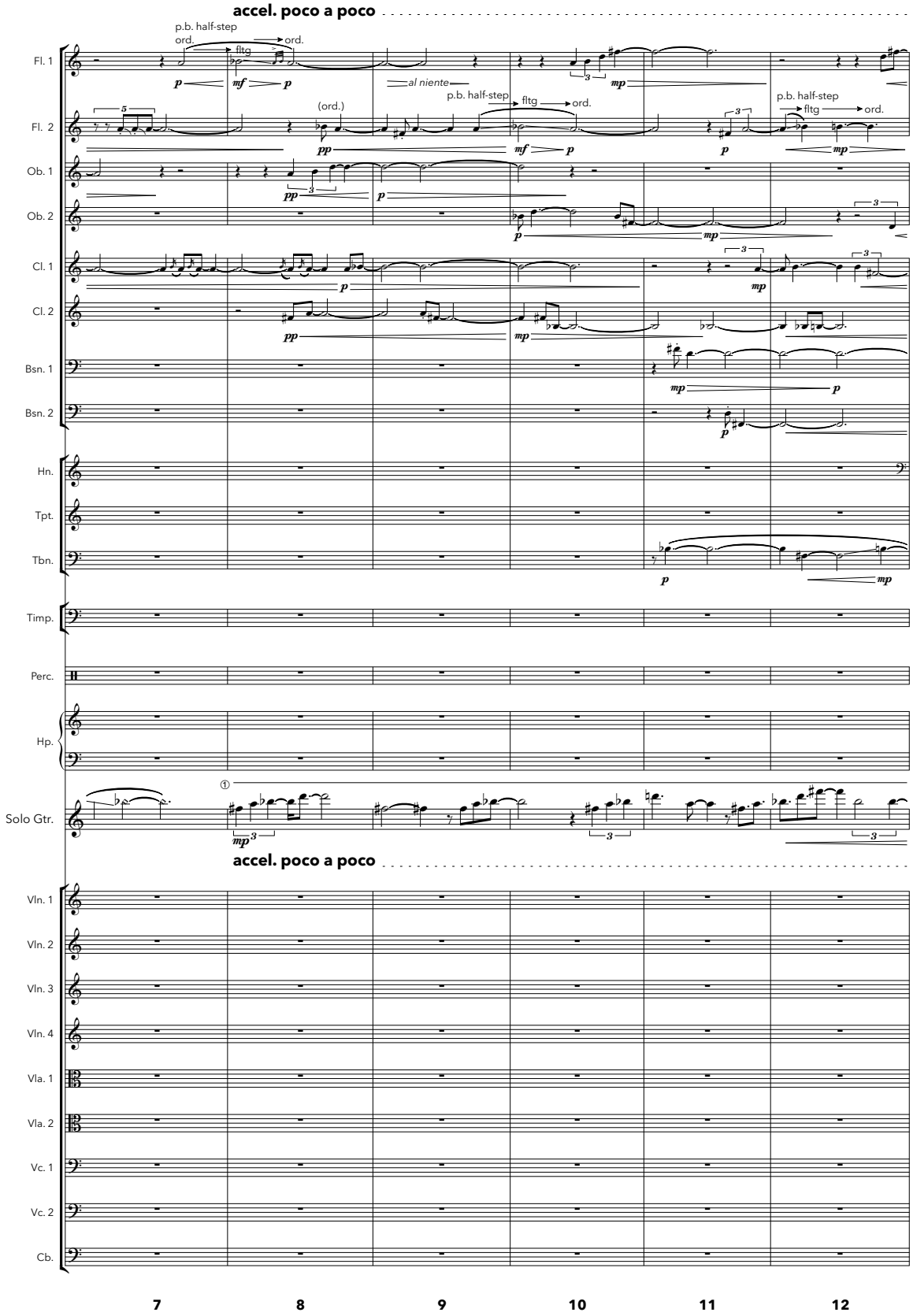
‘Piano-plus’ dynamics are to indicate that the performer should play at a low volume with high intensity, to support other players simultaneously playing at a higher dynamic or with the intention to increase volume (crescendo).

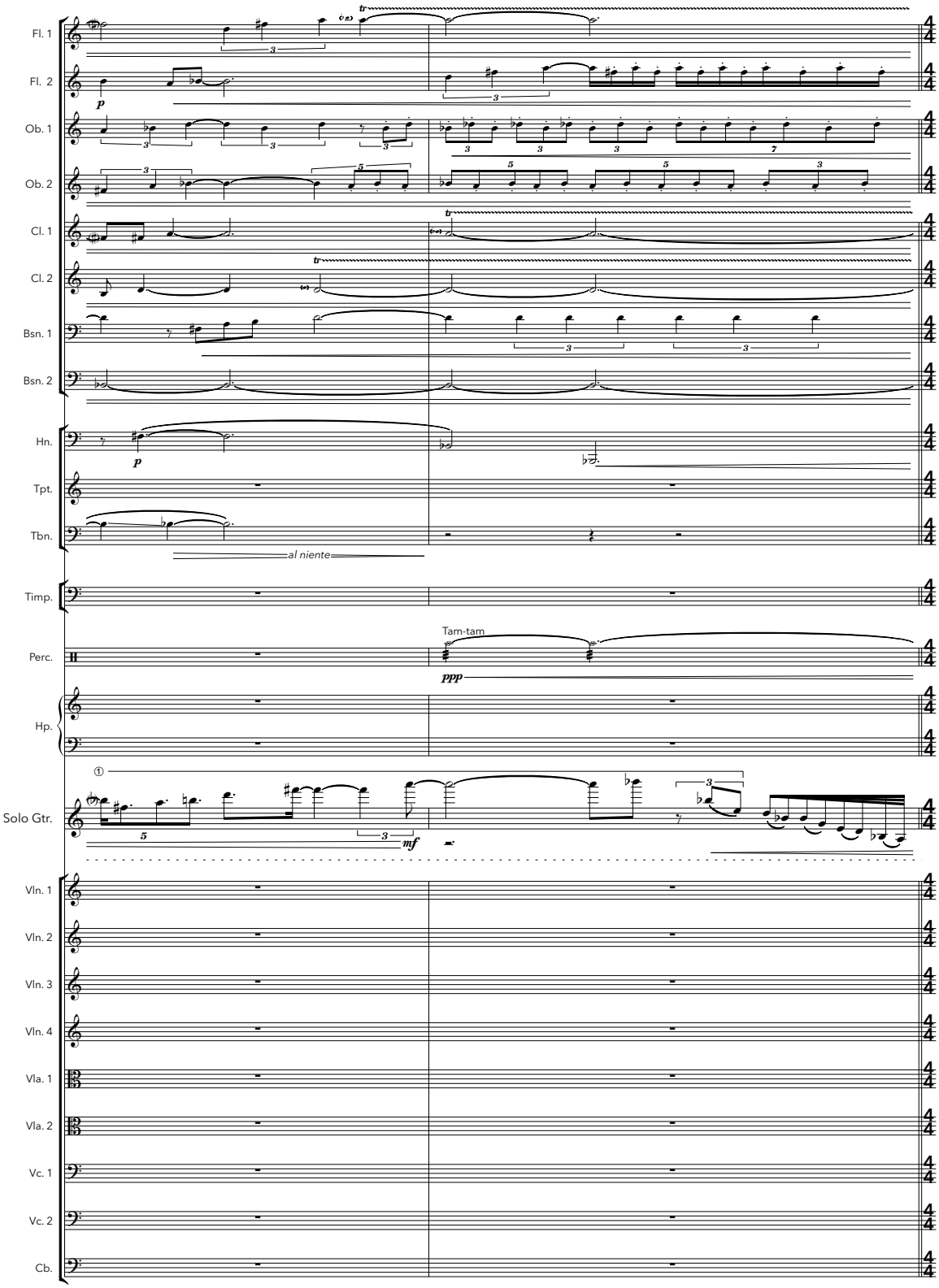
mp+, p+, pp+

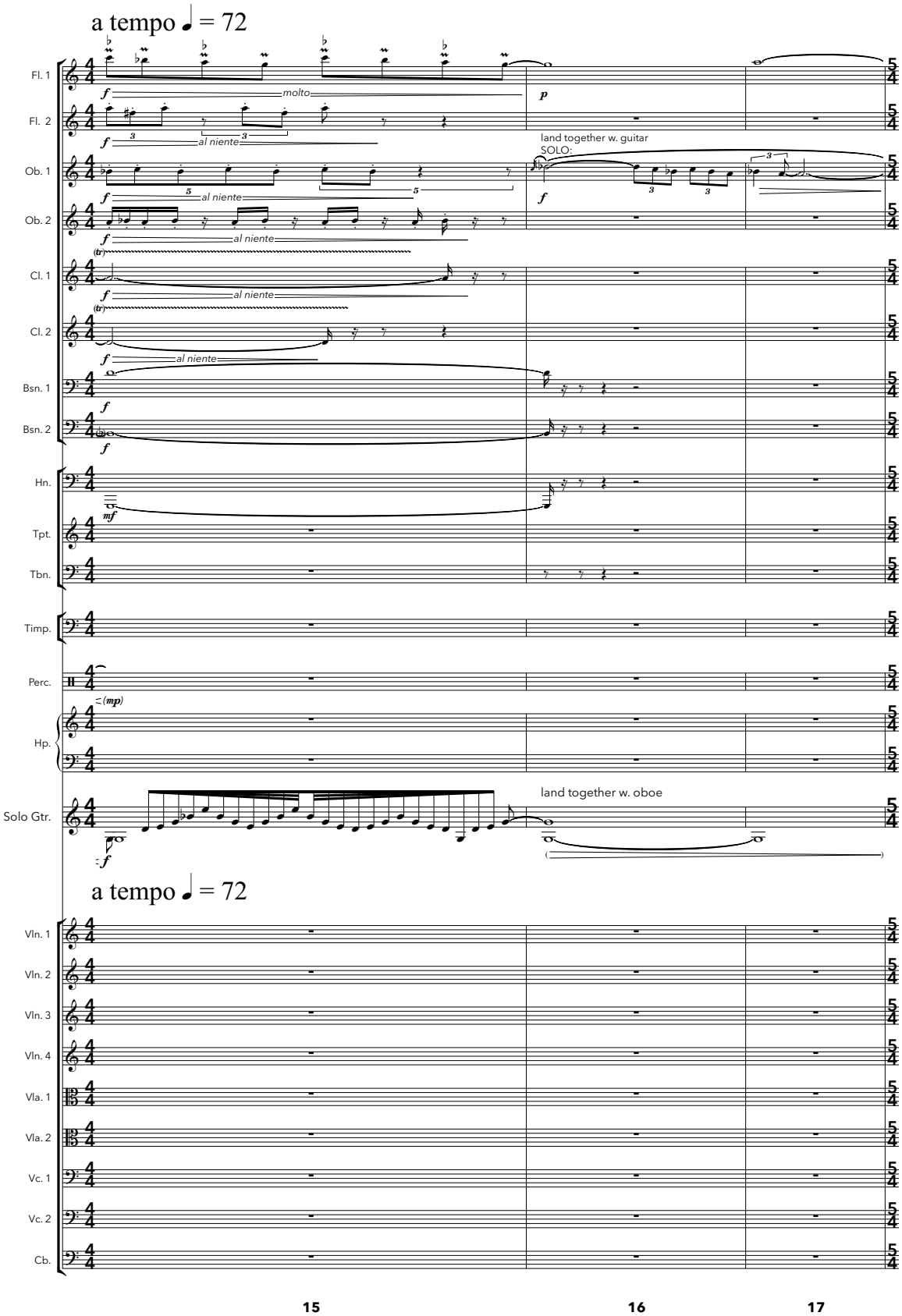
Mvt. I - Elevation

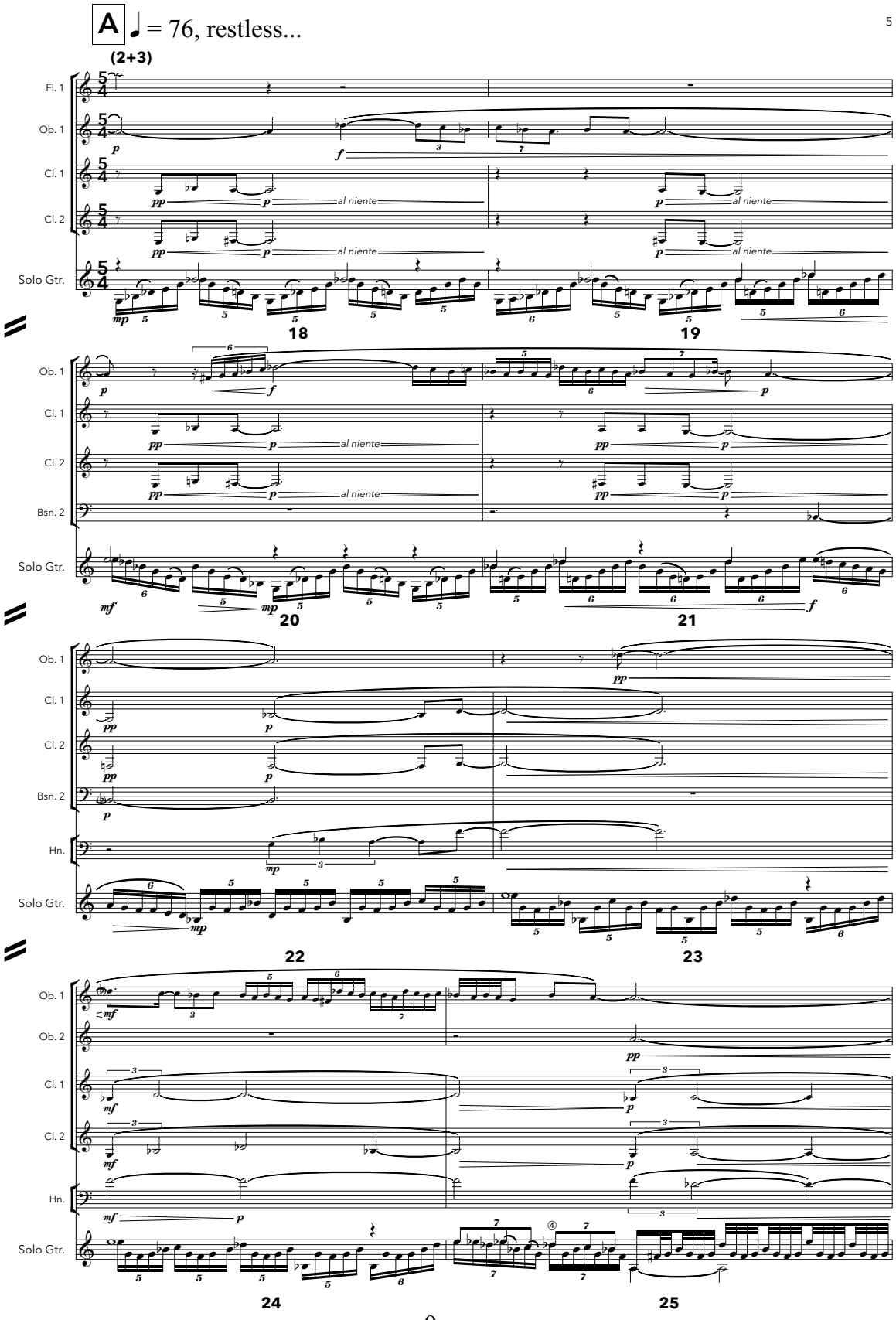
Patrick Owen-Leary

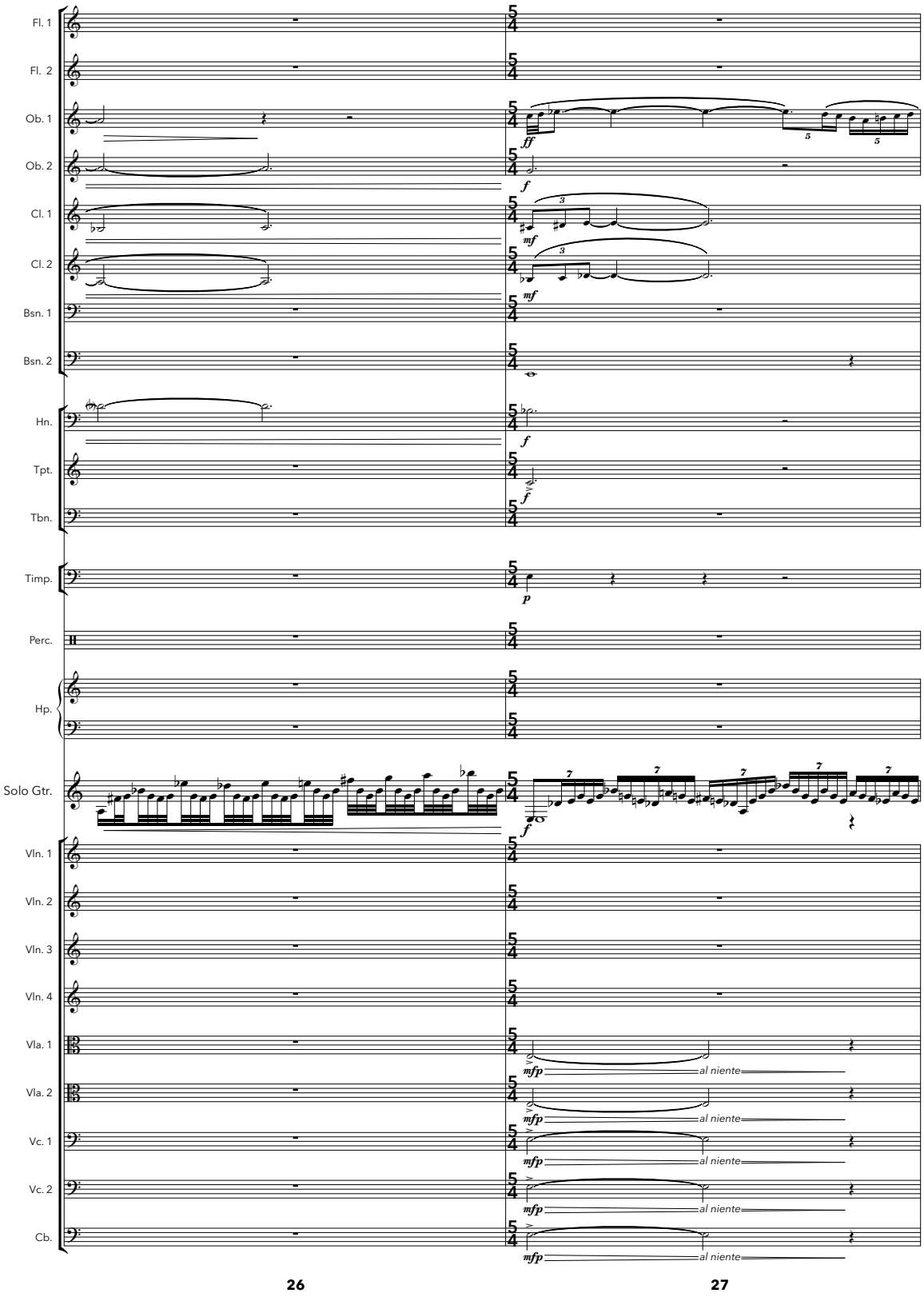


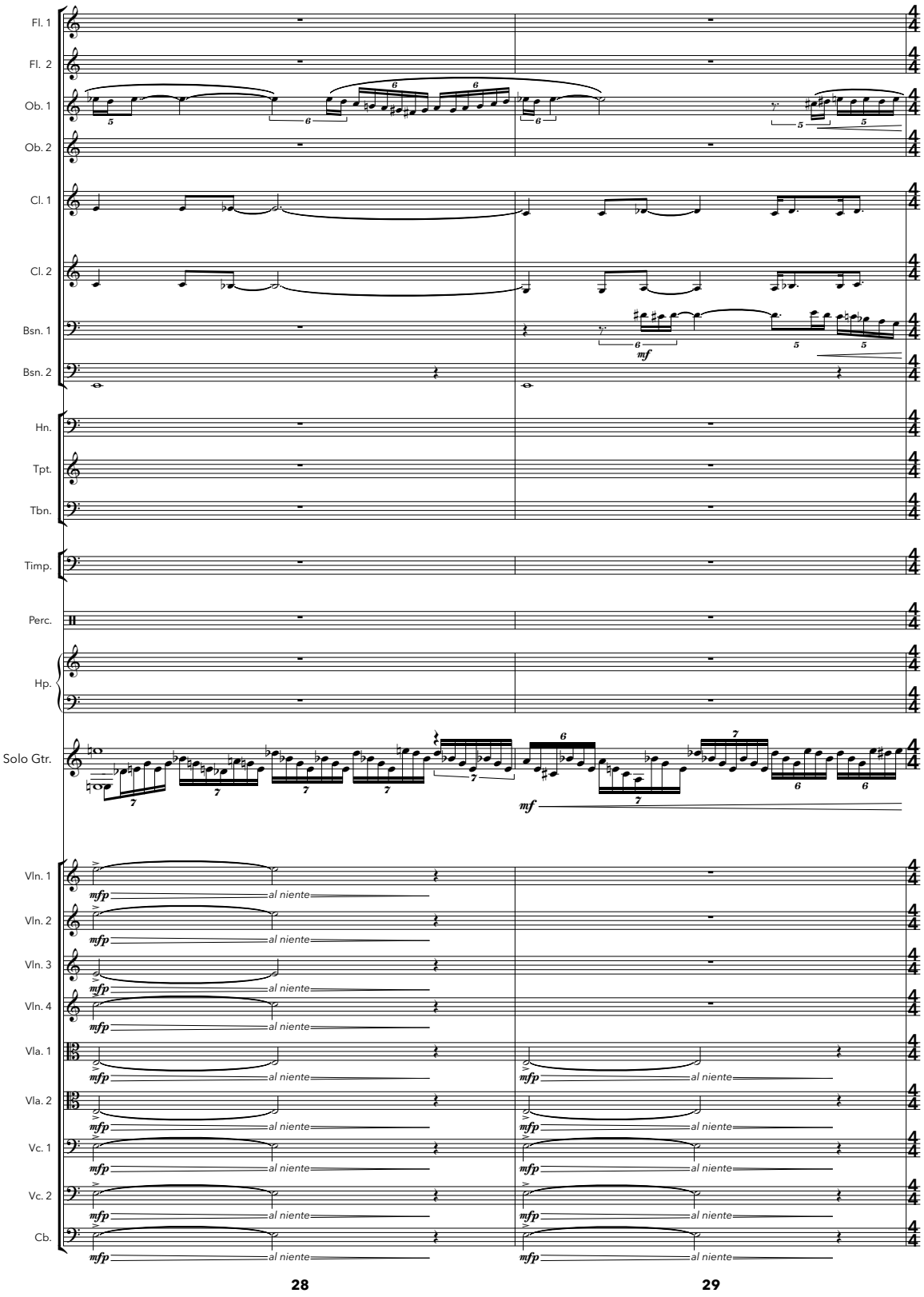

accel. poco a poco
p.b. half-step
ord.
fltg
ord.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
al niente
(ord.)
accel. poco a poco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
7
8
9
10
11
12

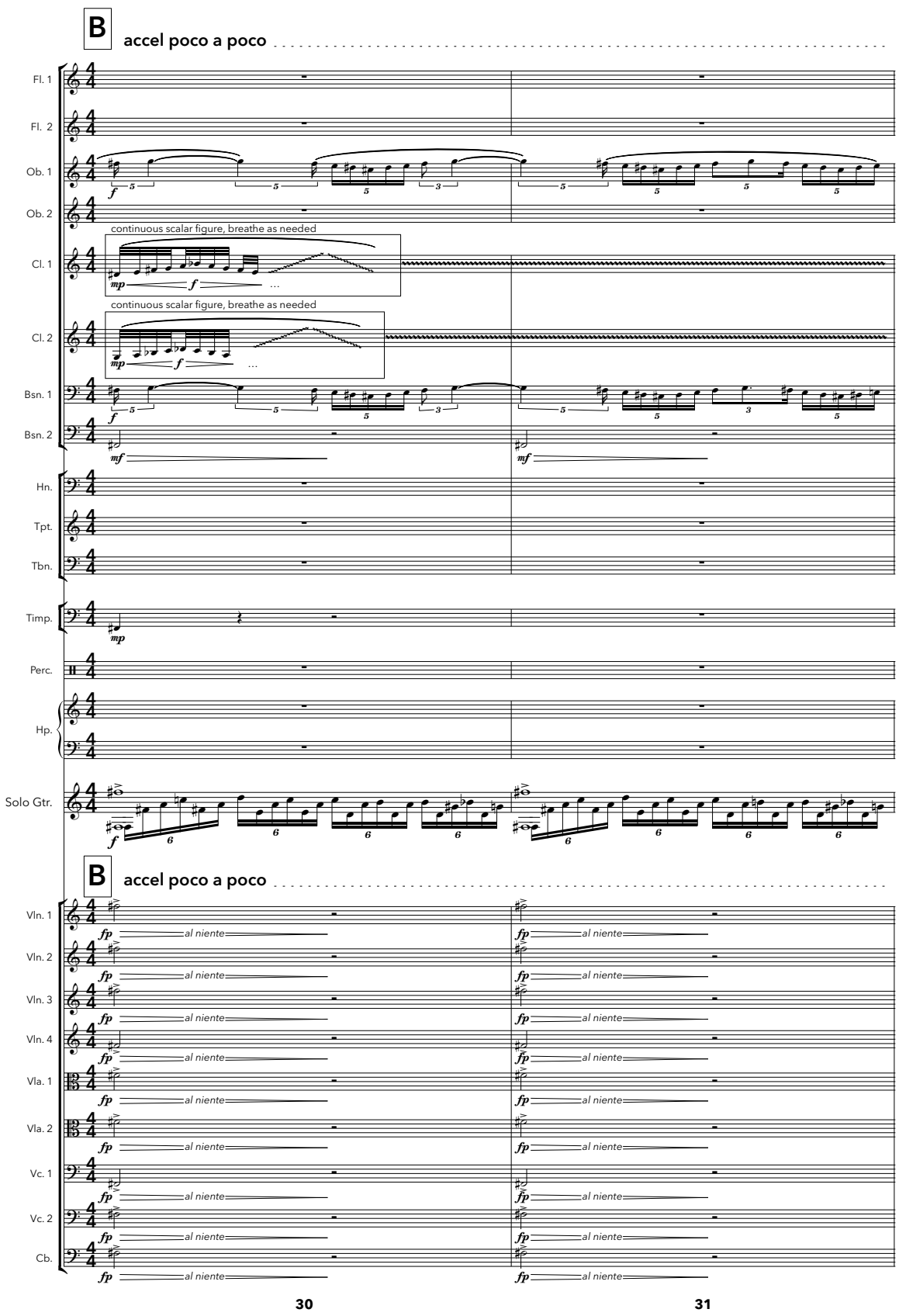

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
p
al niente
Tam-tam
ppp
mf
13
14

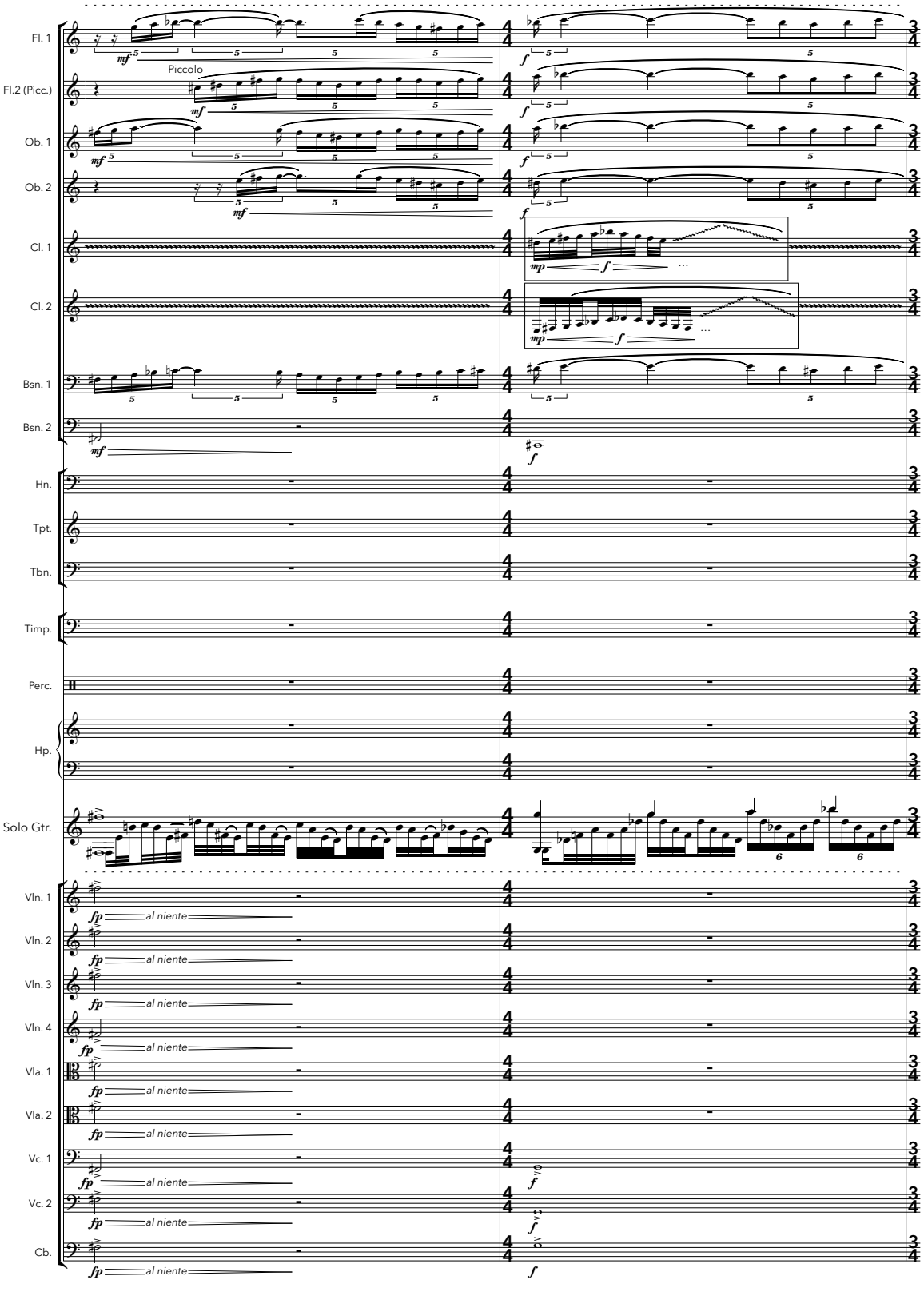

a tempo ♩ = 72
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
molto
al niente
land together w. guitar
SOLO:
land together w. oboe
a tempo ♩ = 72
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
15
16
17

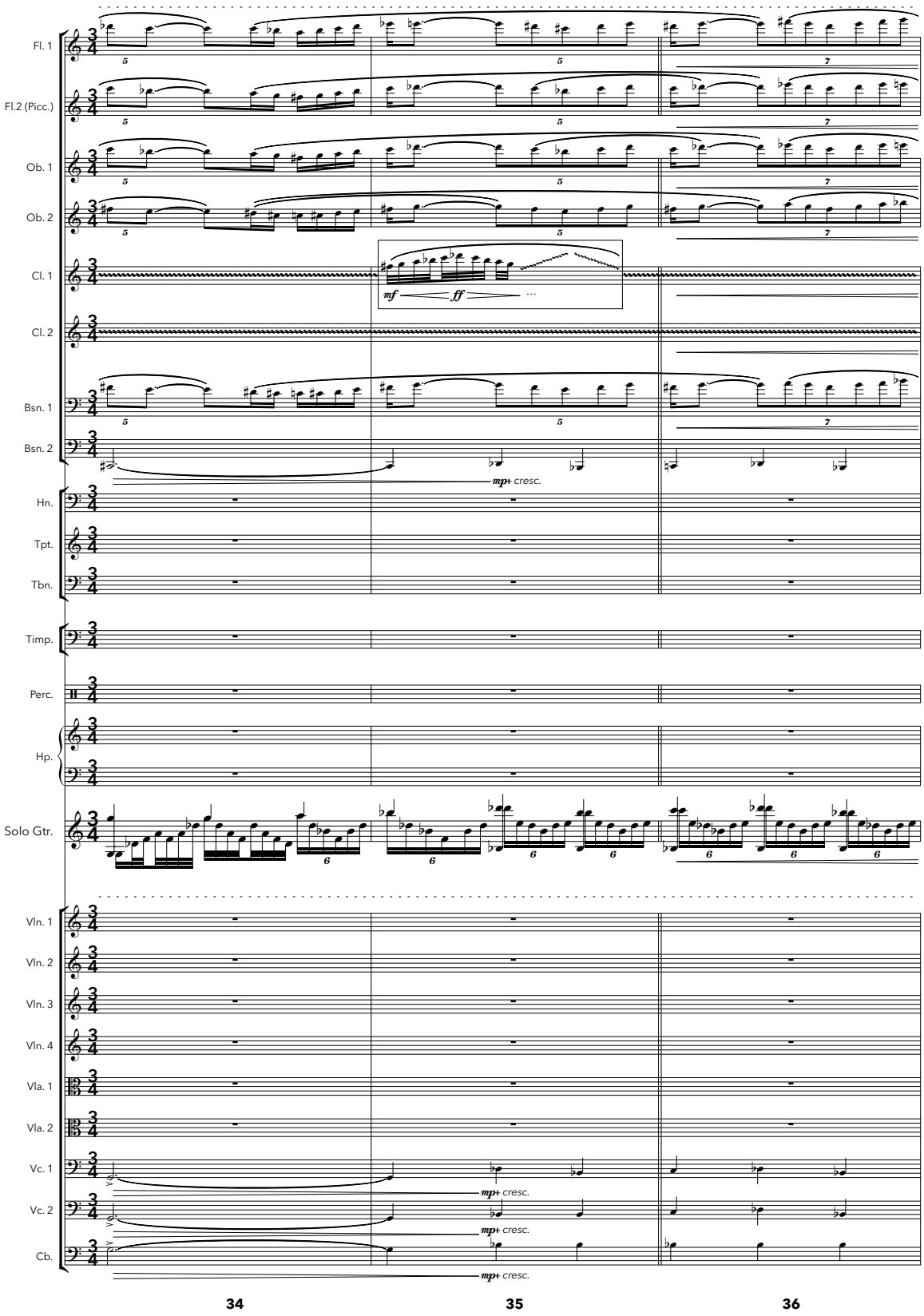

A
♩ = 76, restless...
(2+3)
Fl. 1
Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
al niente
18
19
Ob. 1
Cl. 1
Cl. 2
Bsn. 2
Solo Gtr.
20
21
Ob. 1
Cl. 1
Cl. 2
Bsn. 2
Hn.
Solo Gtr.
22
23
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn.
Solo Gtr.
24
25

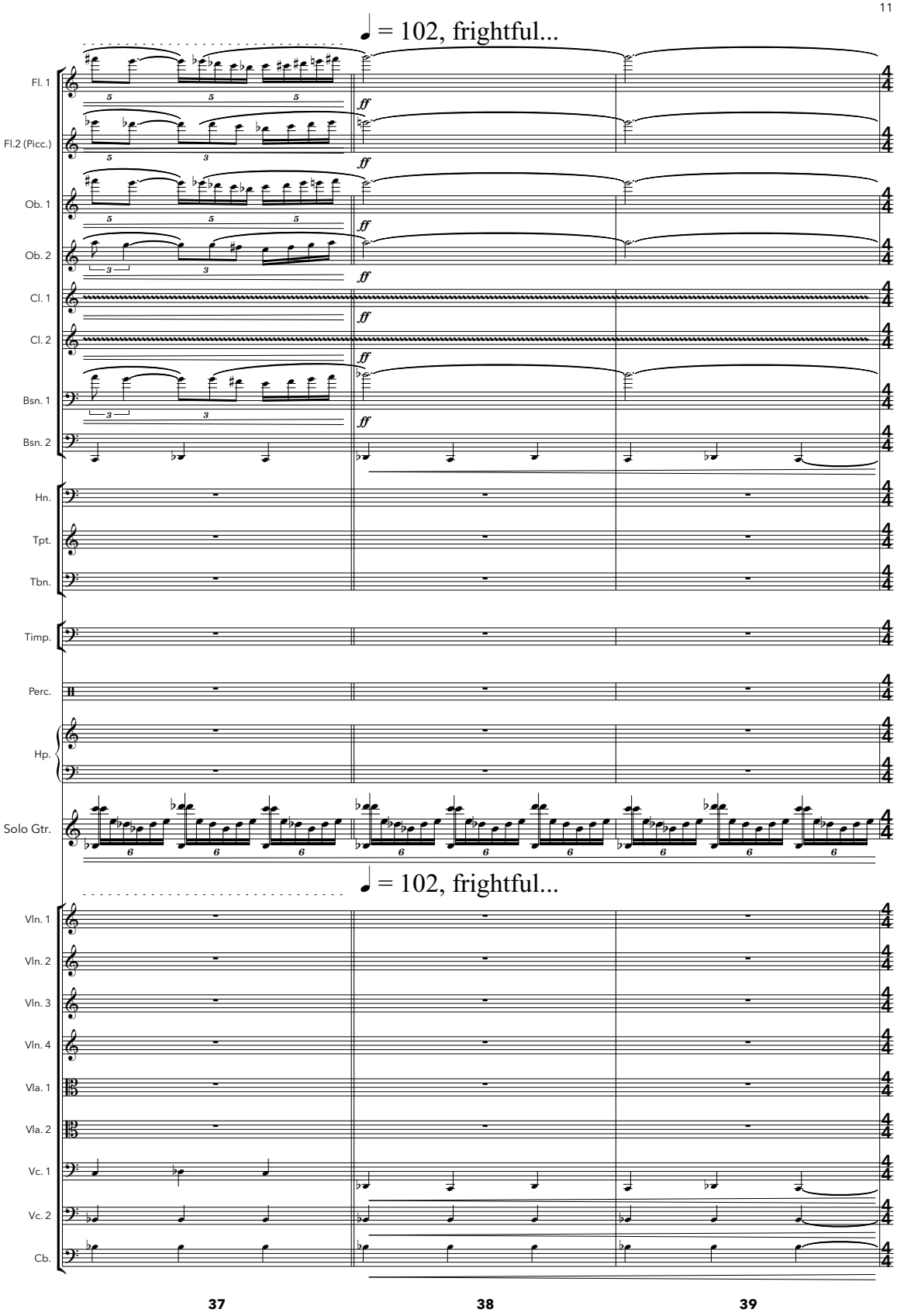

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
ff
f
mf
mf
f
f
p
f
mfp
al niente
mfp
al niente
mfp
al niente
mfp
al niente
mfp
al niente
26
27

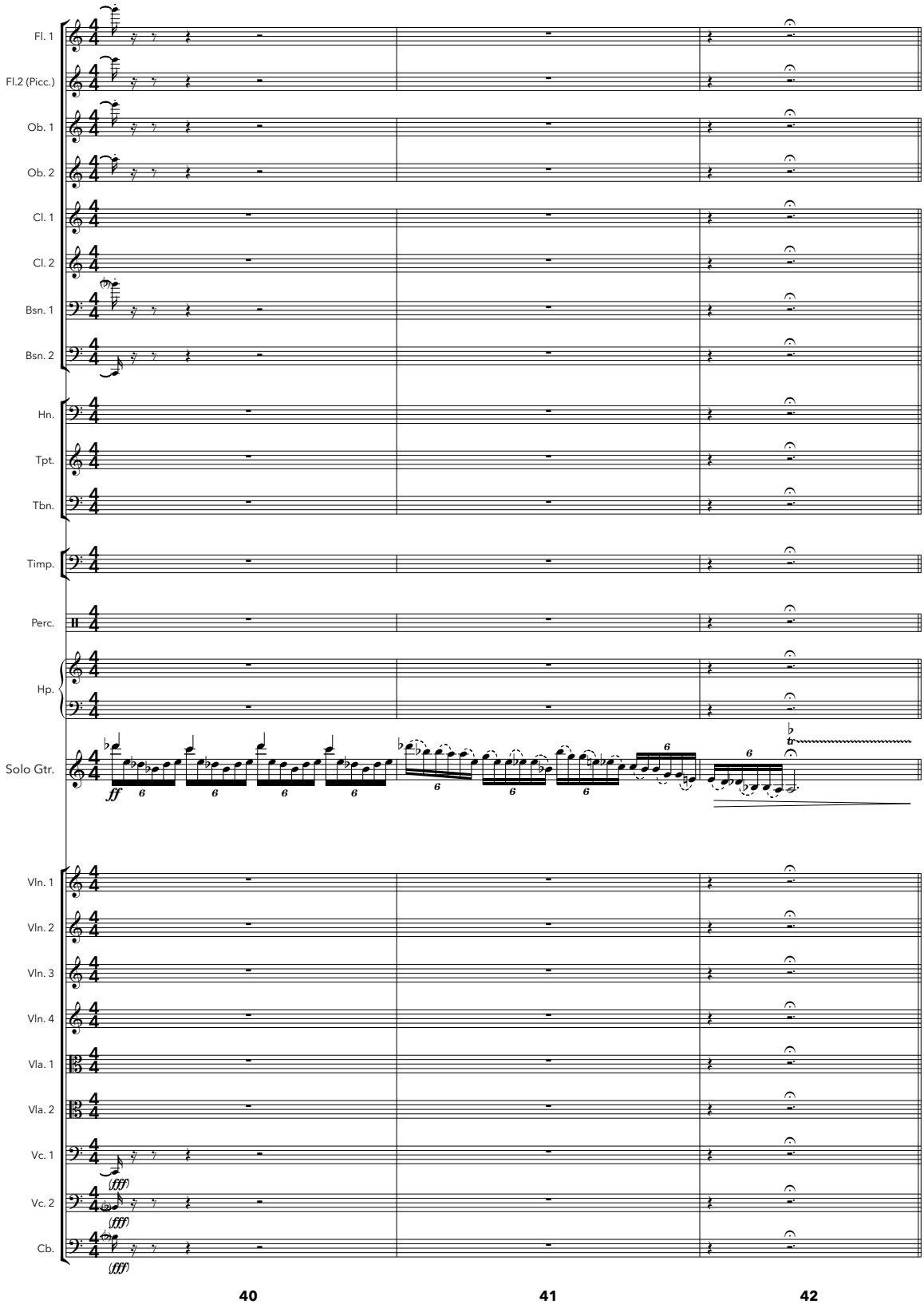

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
mfp
al niente
28
29

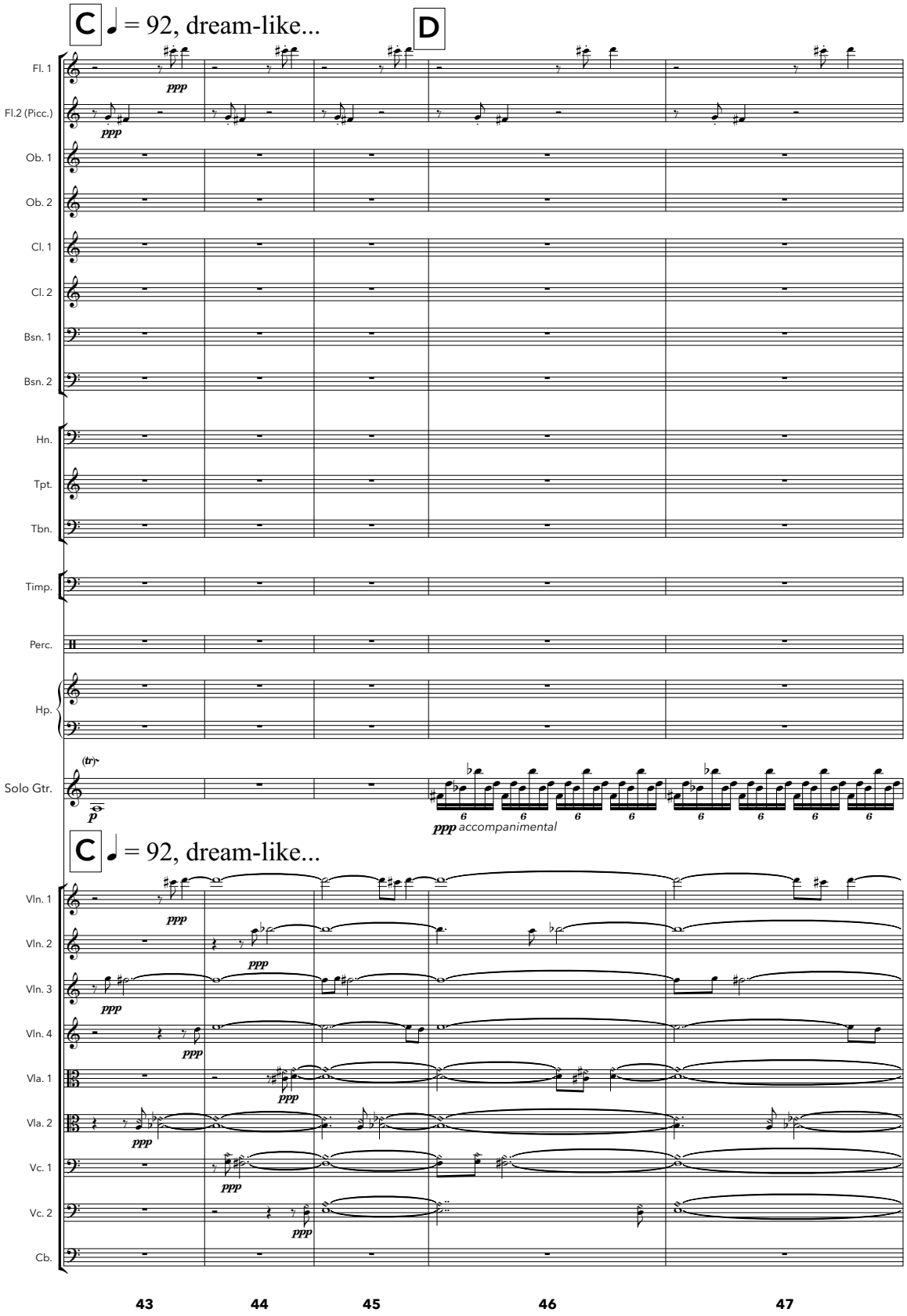

B
accel poco a poco
Fl. 1
Fl. 2
Ob. 1
Ob. 2
continuous scalar figure, breathe as needed
Cl. 1
continuous scalar figure, breathe as needed
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
B
accel poco a poco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
30
31

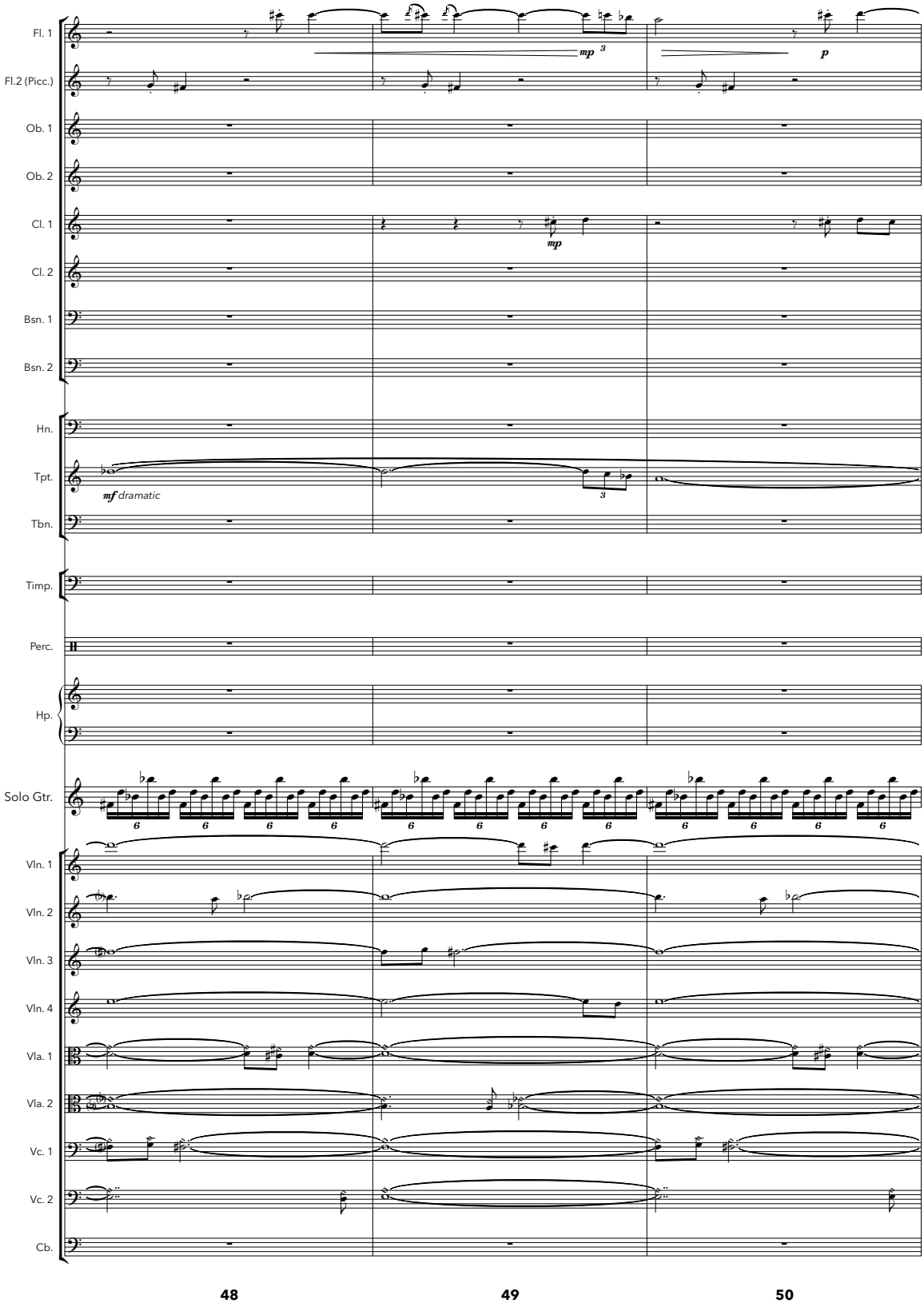

Fl. 1
Fl.2 (Picc.)
Piccolo
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
32
33

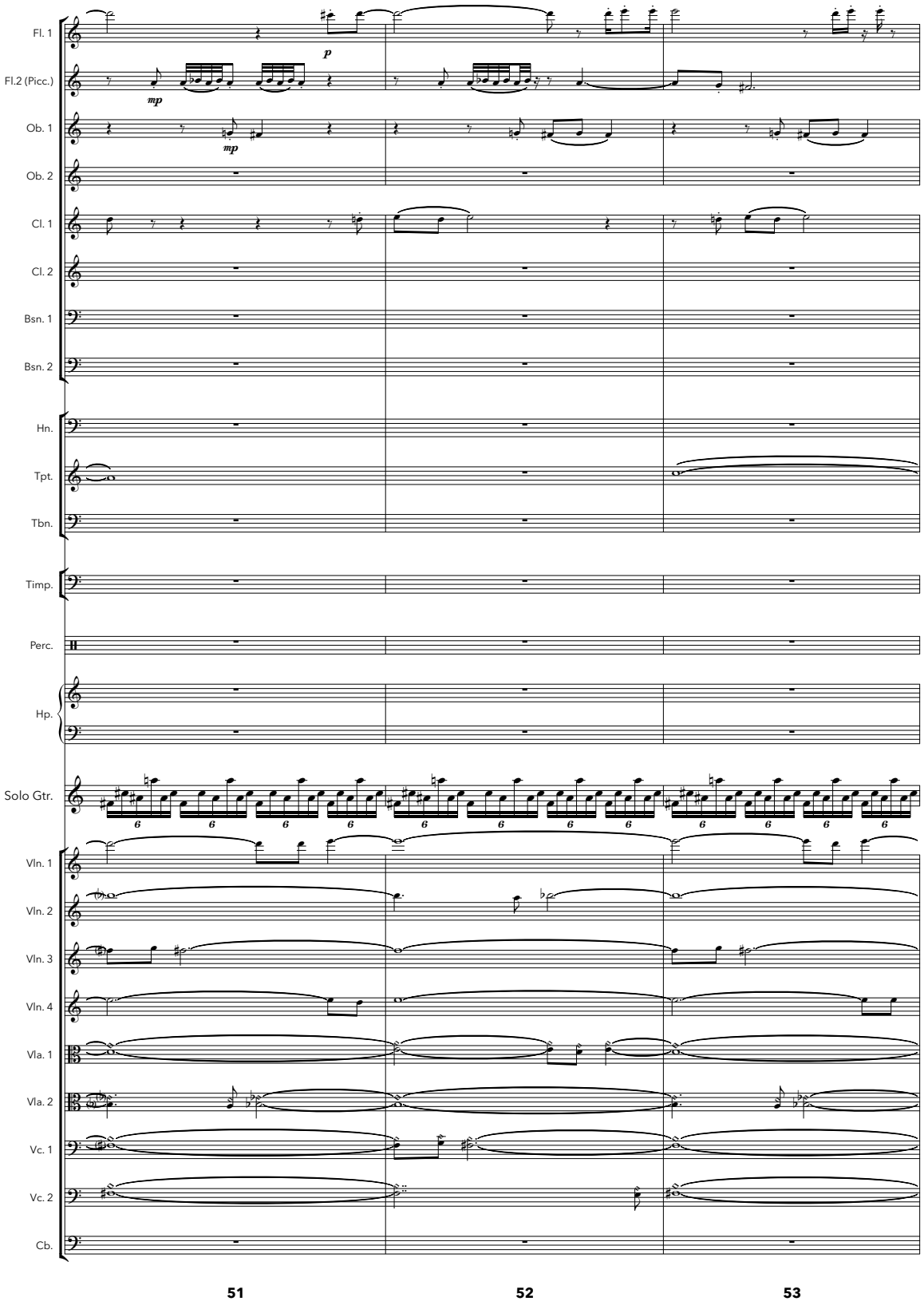

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
ff
mp cresc.
34
35
36

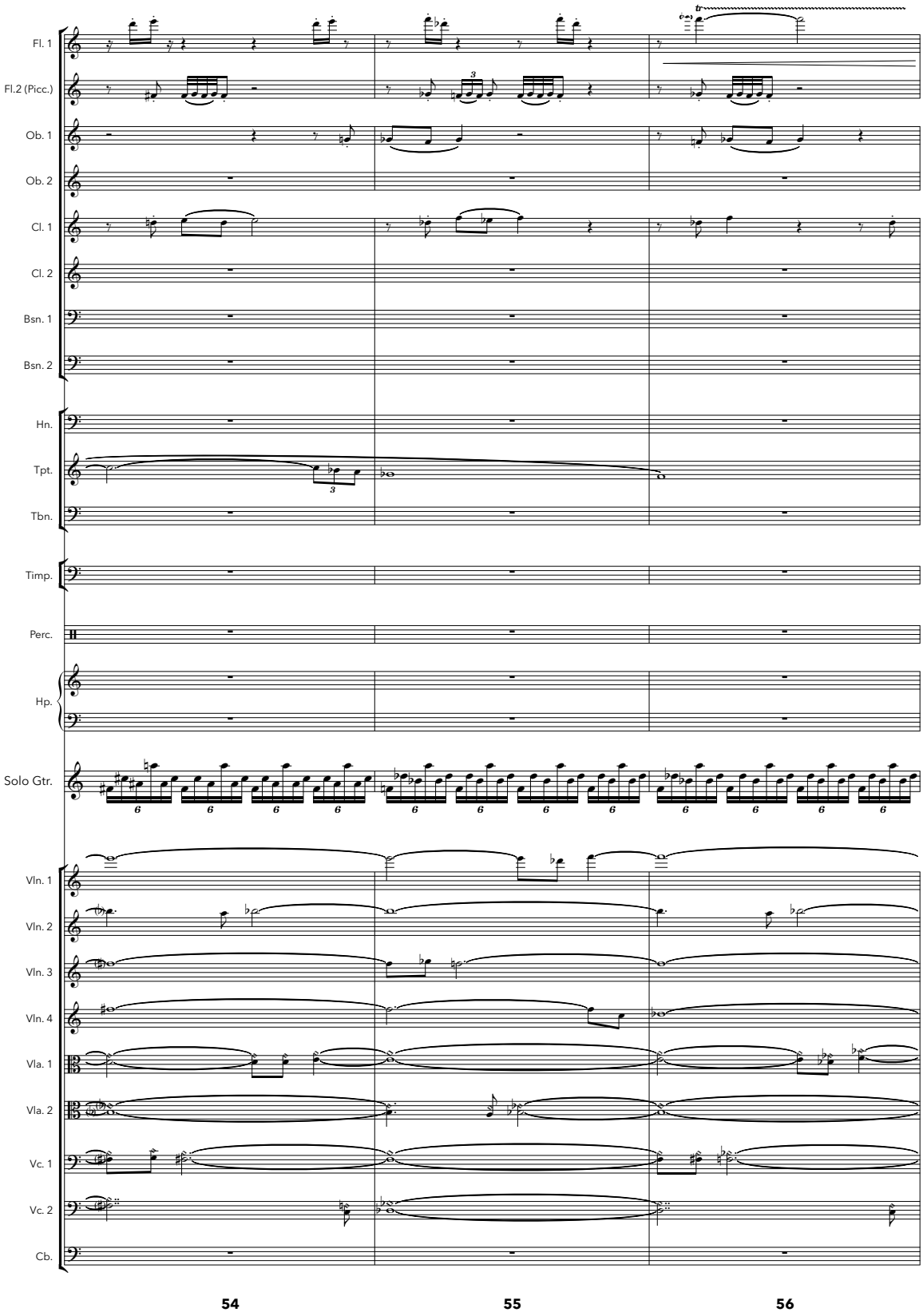

♩ = 102, frightful...
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
♩ = 102, frightful...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
37
38
39

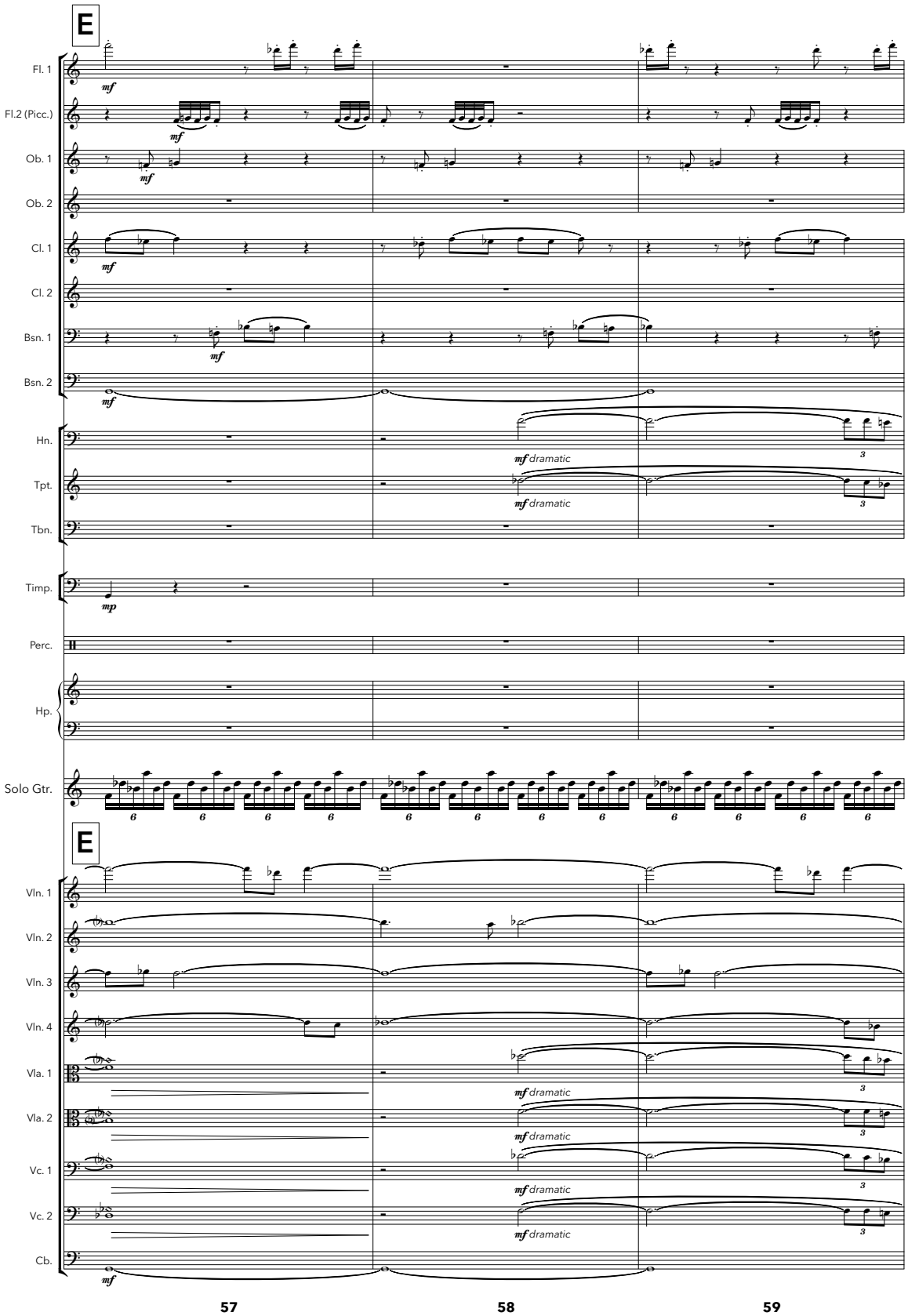

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
ff
(fff)
(fff)
(fff)
40
41
42

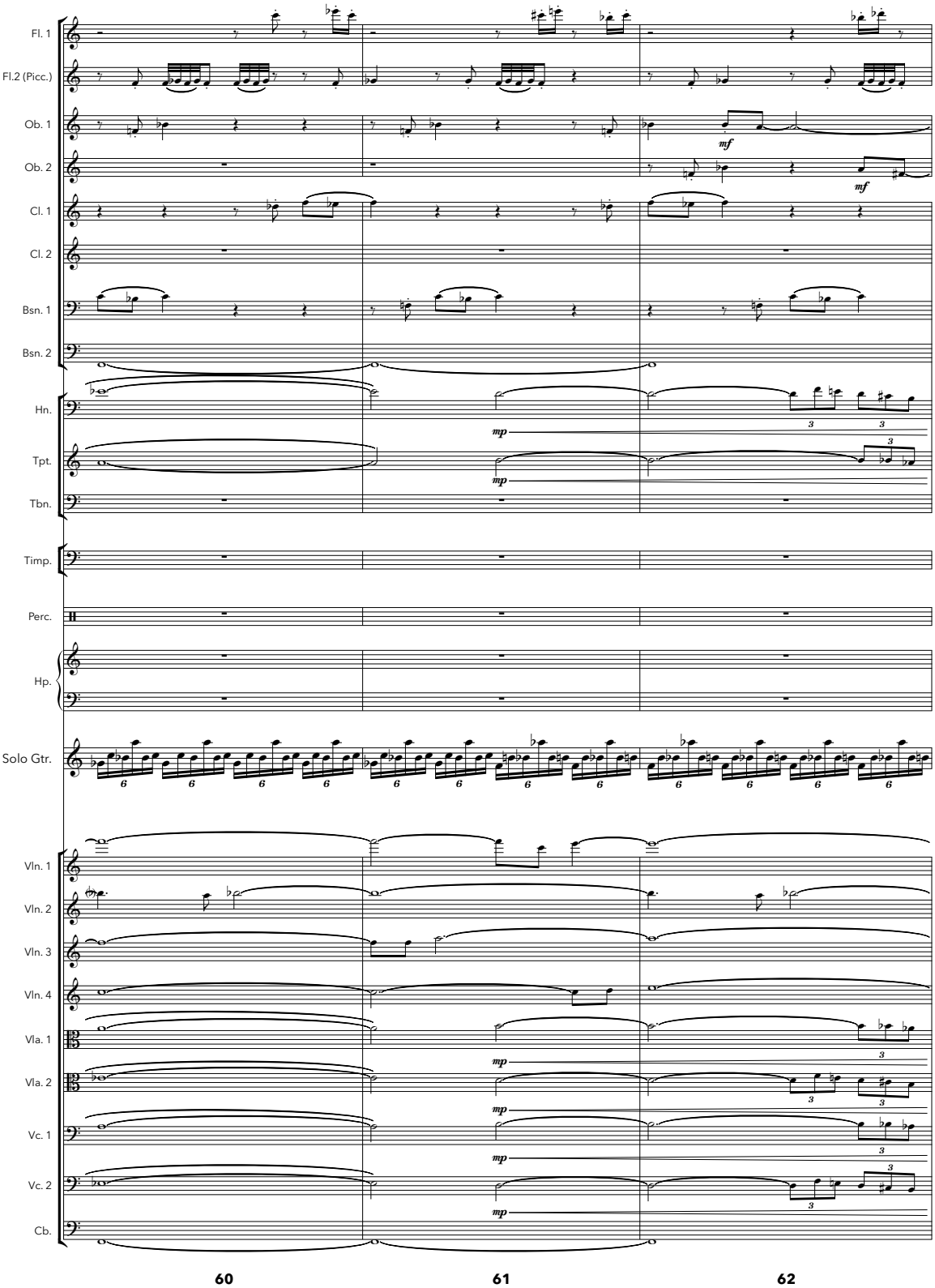

C ♩ = 92, dream-like...
D
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
ppp accompanimental
C ♩ = 92, dream-like...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
43
44
45
46
47


Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
p
mf dramatic
48
49
50

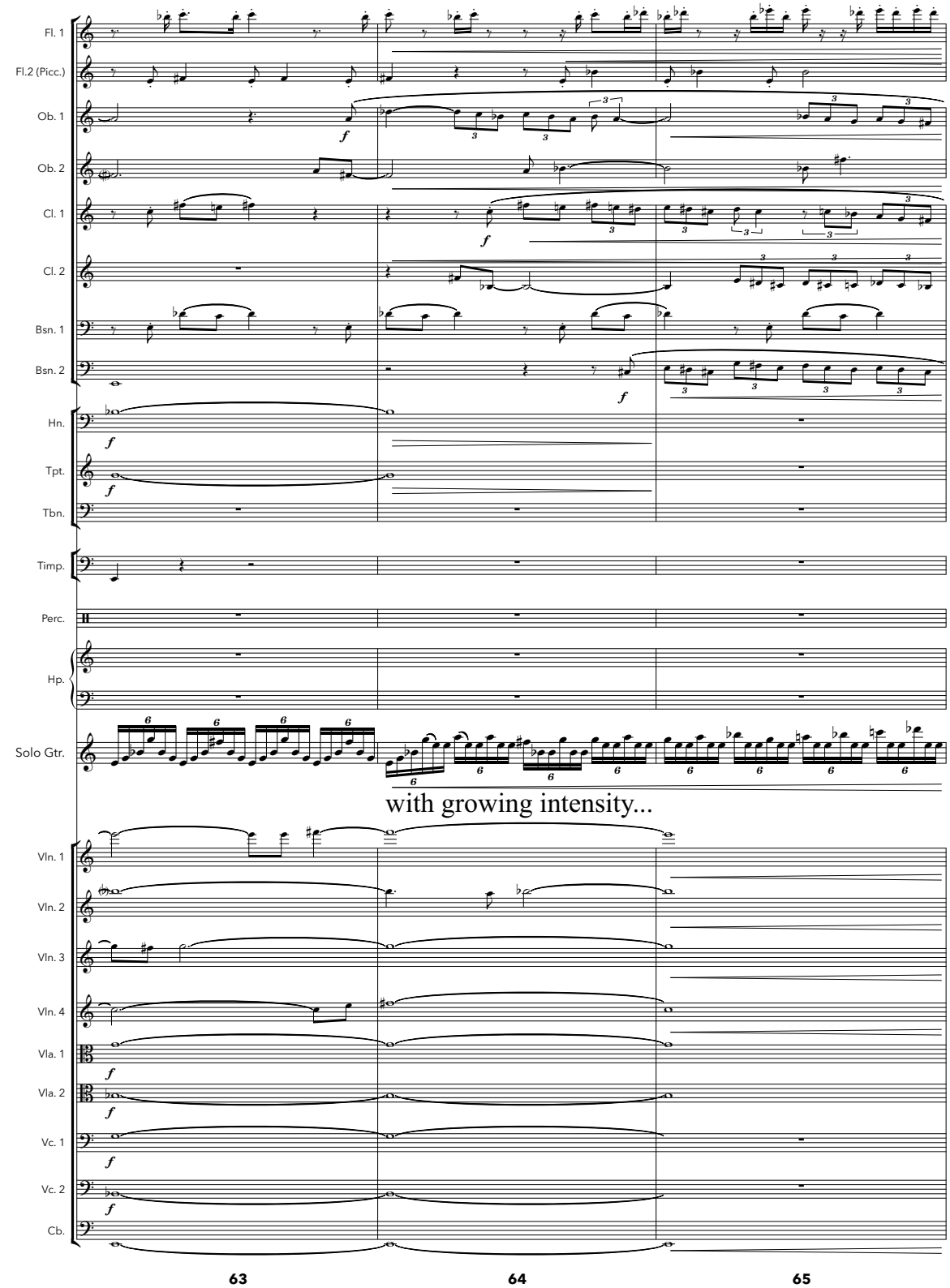

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
p
mp
mp
51
52
53

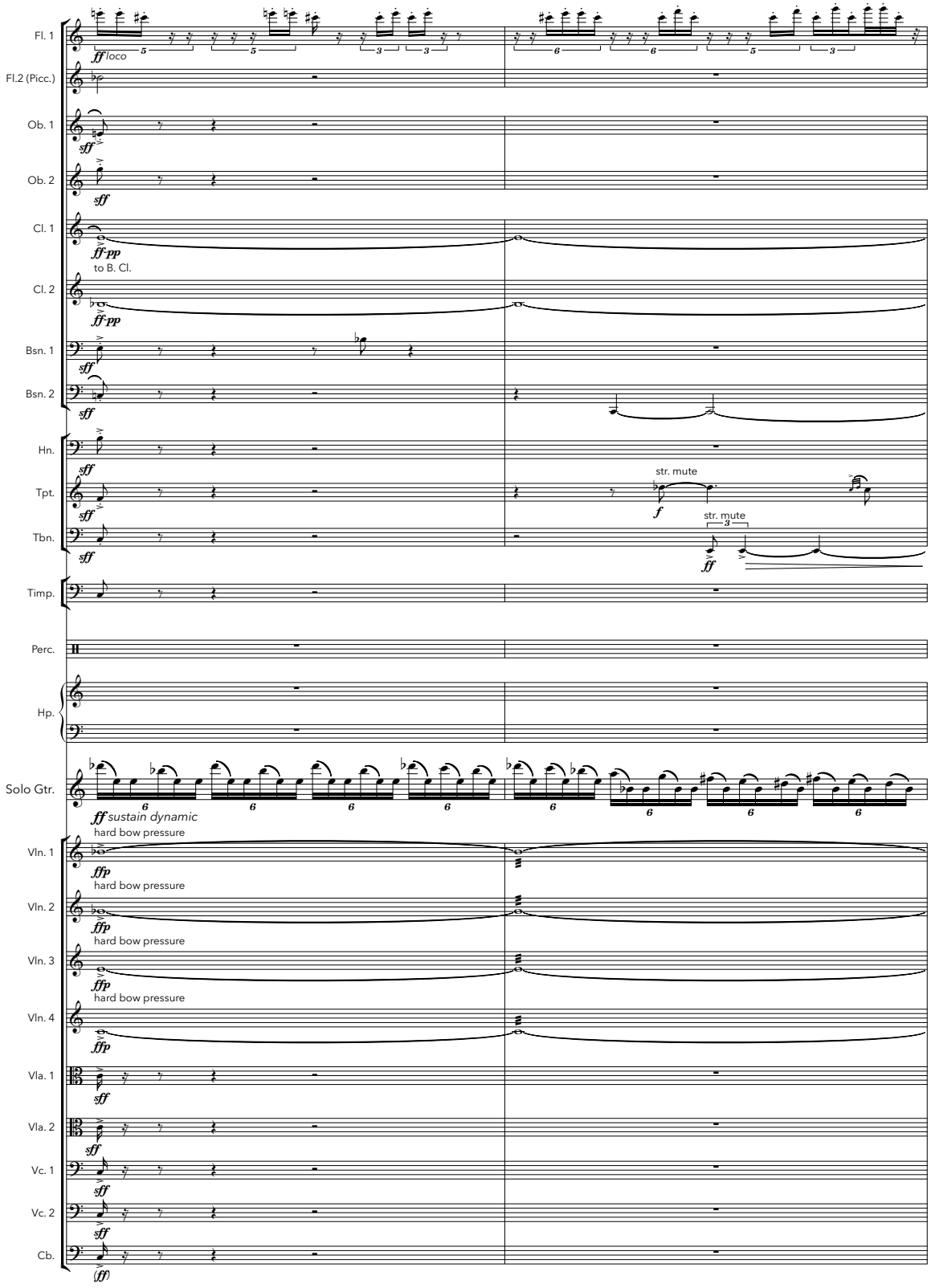

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
54
55
56

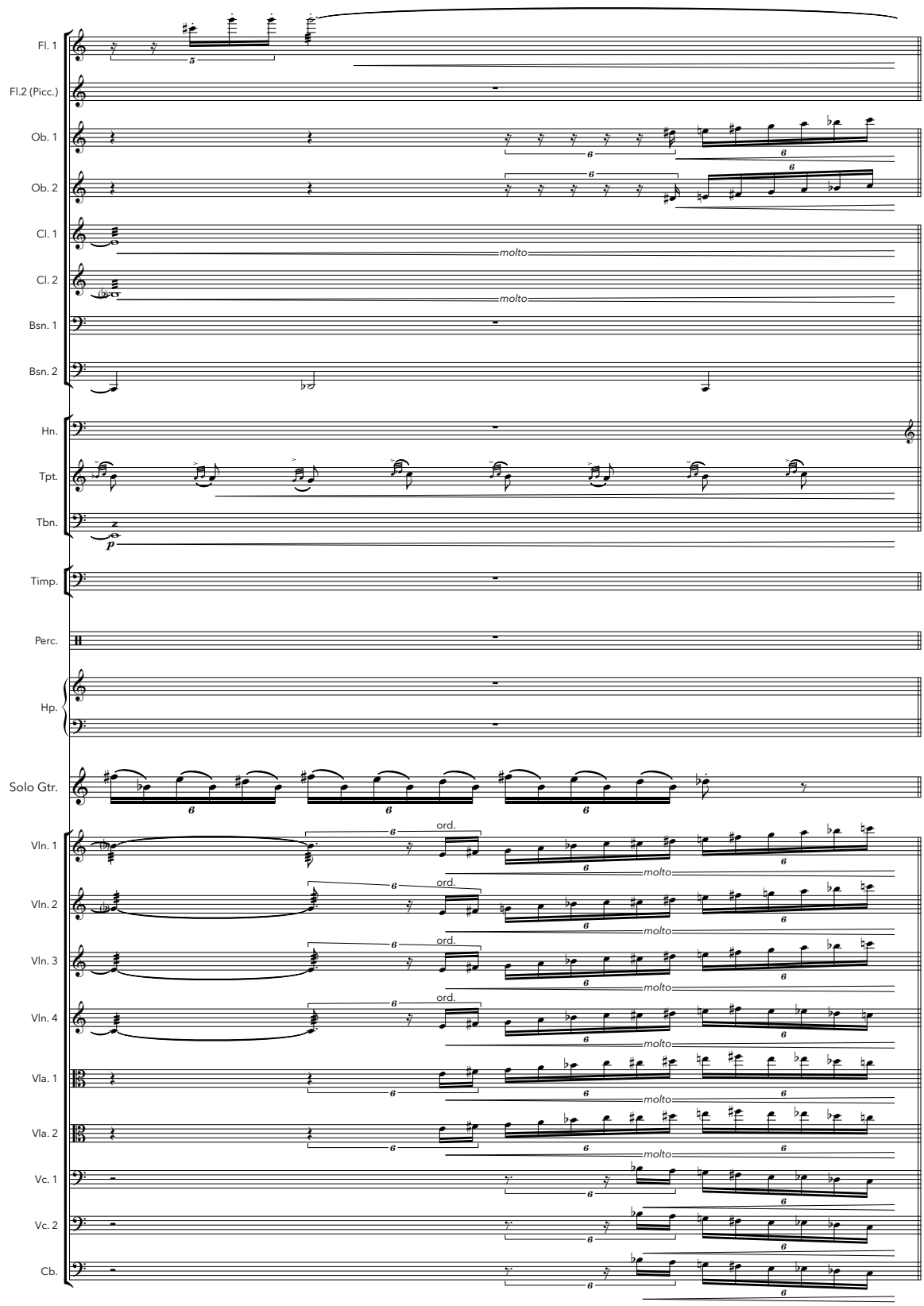

E
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
E
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
mp
mf dramatic
57
58
59


Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
mf
mp
mp
mp
mp
mp
60
61
62

with growing intensity...

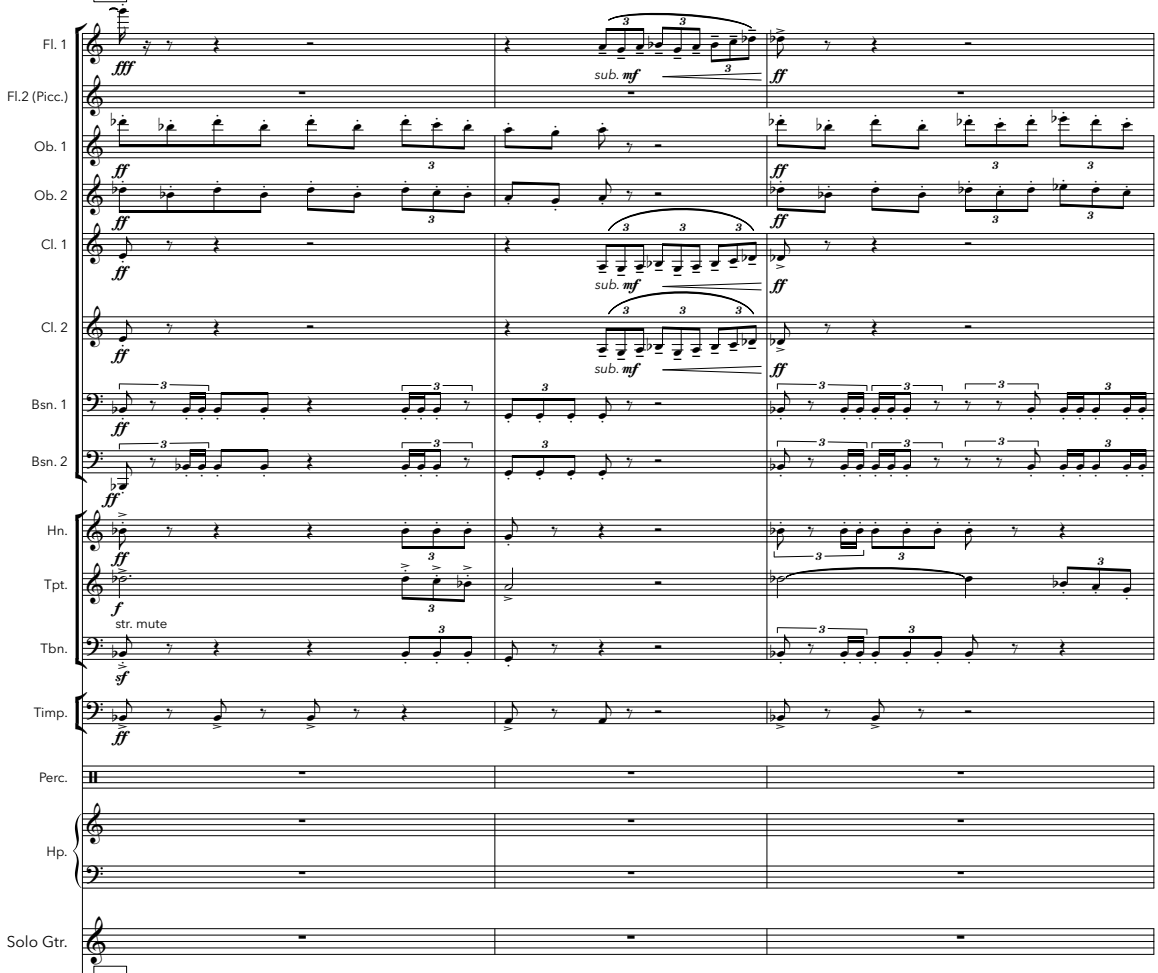



Fl. 1
ff loco
Fl.2 (Picc.)
Ob. 1
sff
Ob. 2
sff
Cl. 1
ff-pp
to B. Cl.
Cl. 2
ff-pp
Bsn. 1
sff
Bsn. 2
sff
Hn.
sff
Tpt.
sff
str. mute
f
Tbn.
sff
str. mute
ff
Timp.
Perc.
Hp.
Solo Gtr.
ff sustain dynamic
hard bow pressure
Vln. 1
ffp
hard bow pressure
Vln. 2
ffp
hard bow pressure
Vln. 3
ffp
hard bow pressure
Vln. 4
ffp
Vla. 1
sff
Vla. 2
sff
Vc. 1
sff
Vc. 2
sff
Cb.
(ff)
66
67

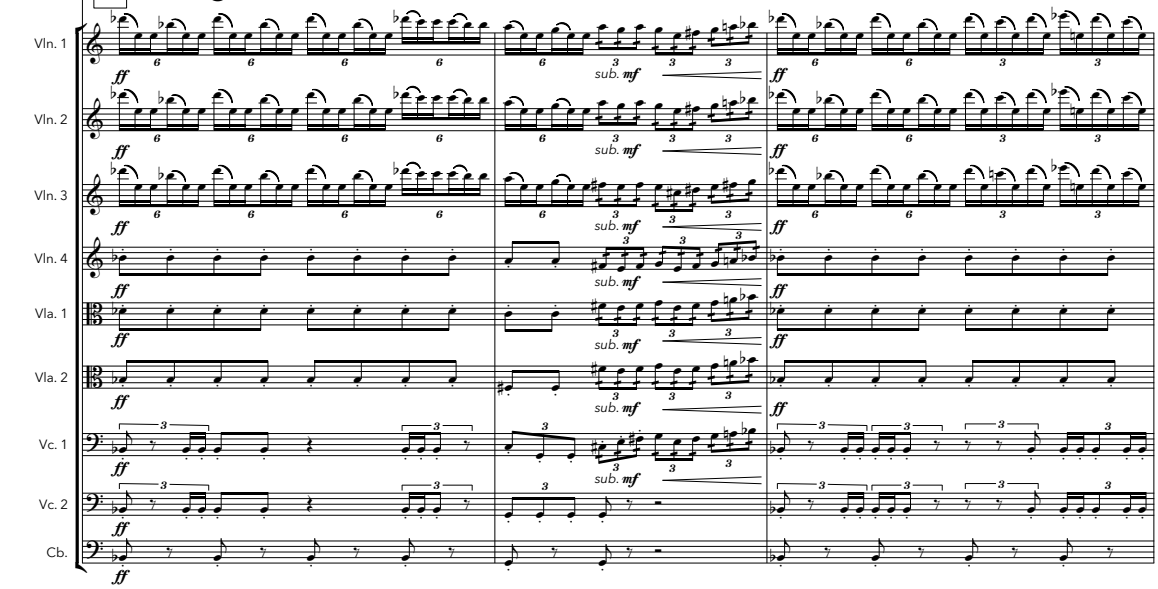

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
molto
ord.
p
6
5

68

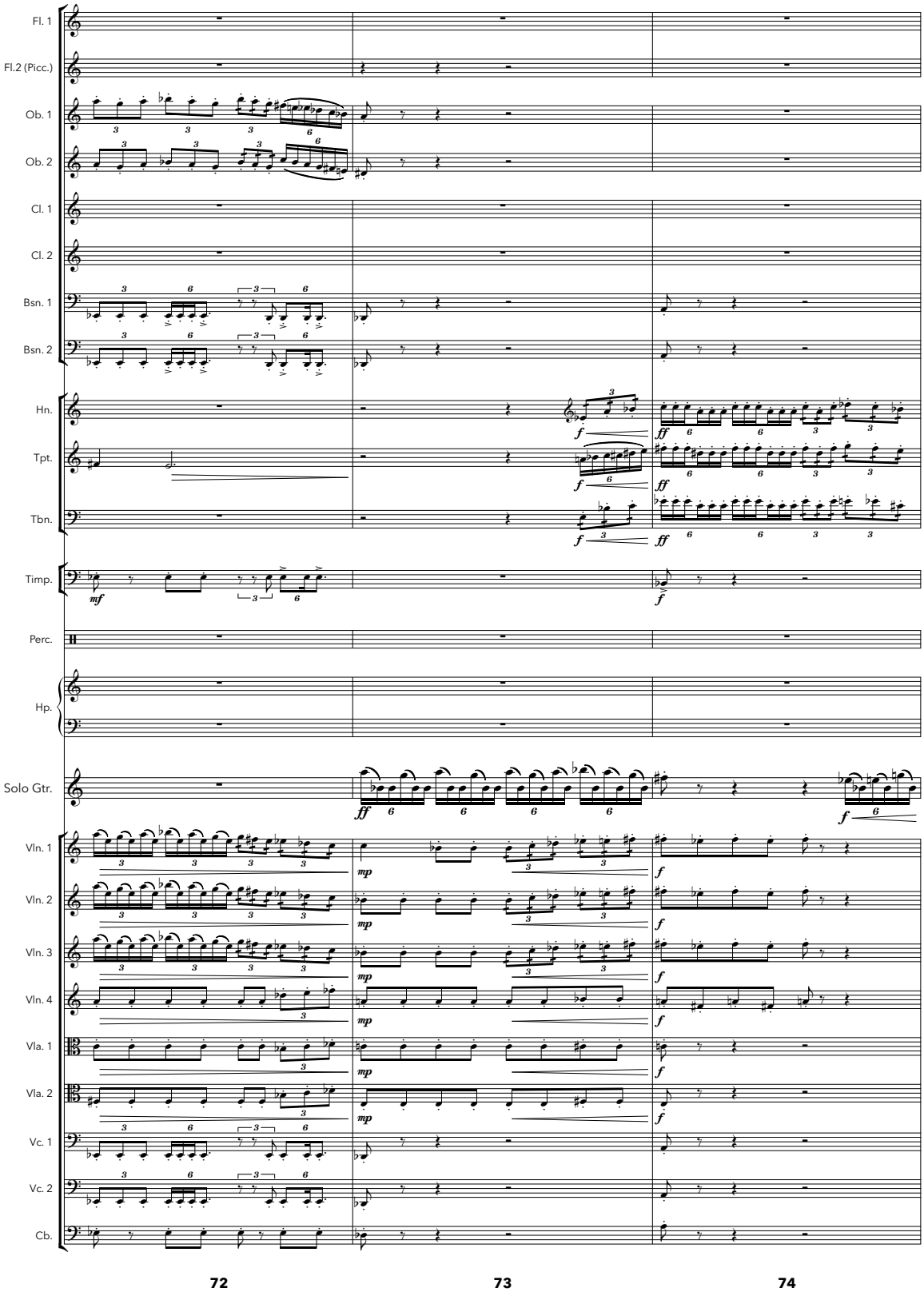
F With great force

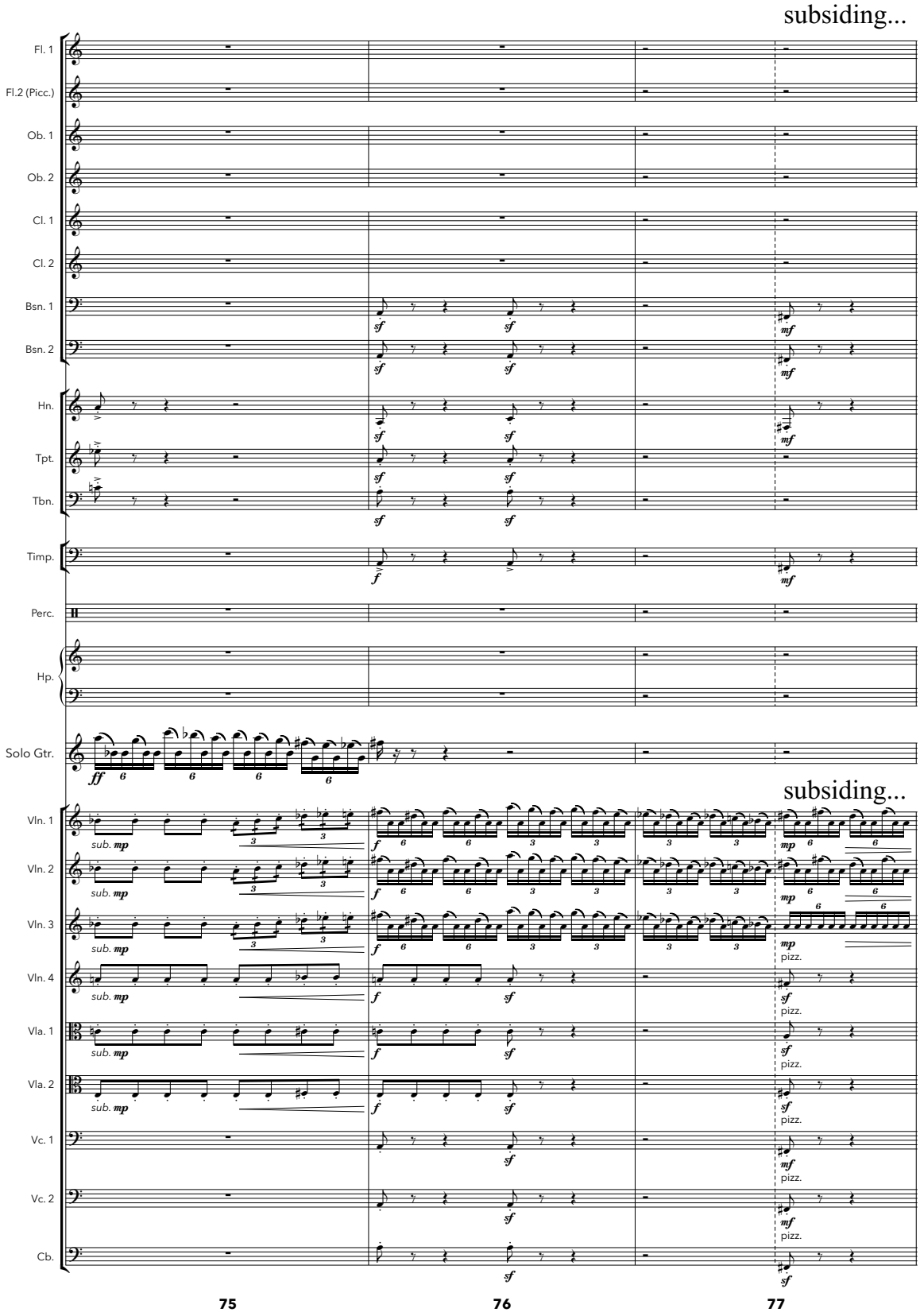


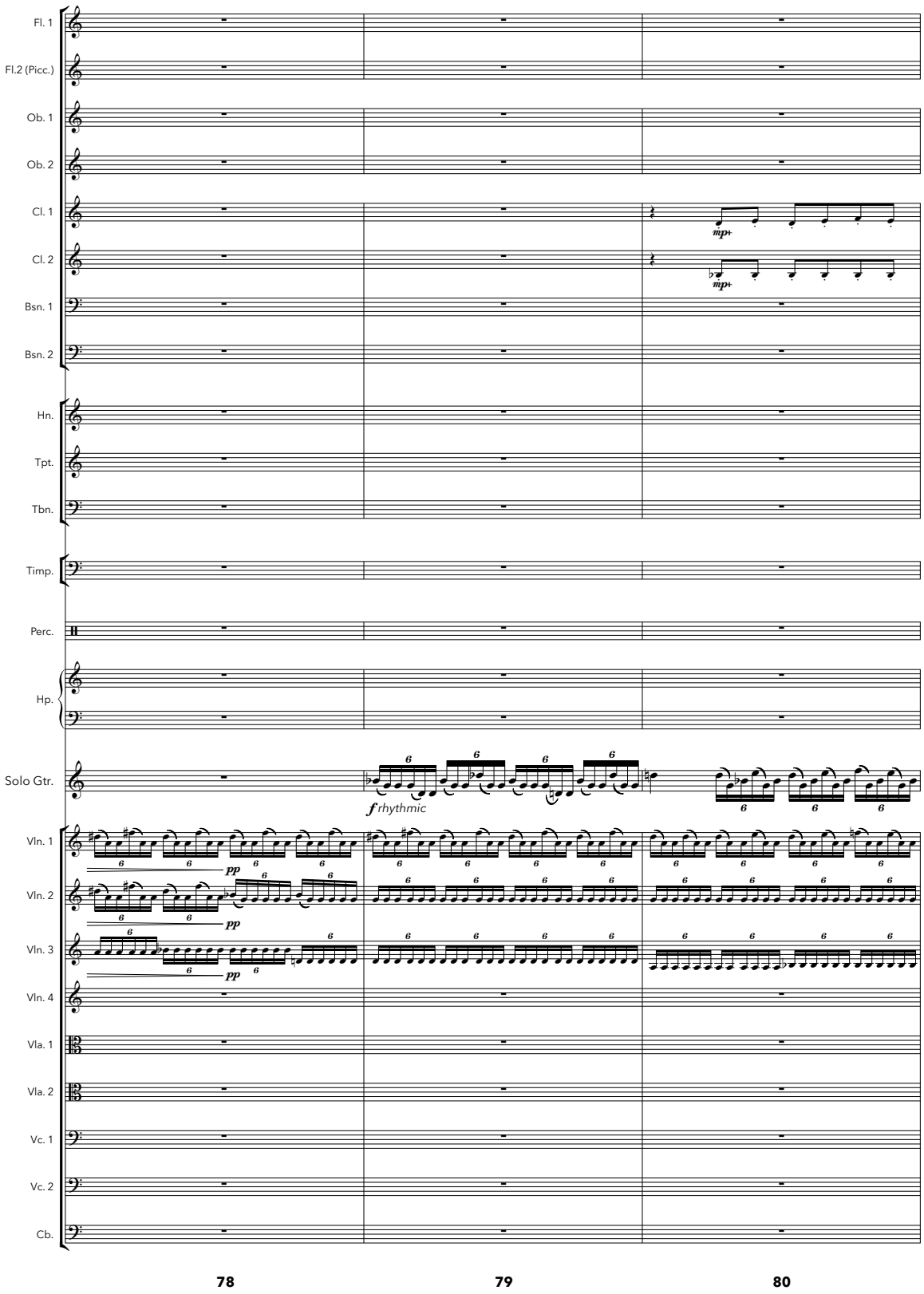
F With great force

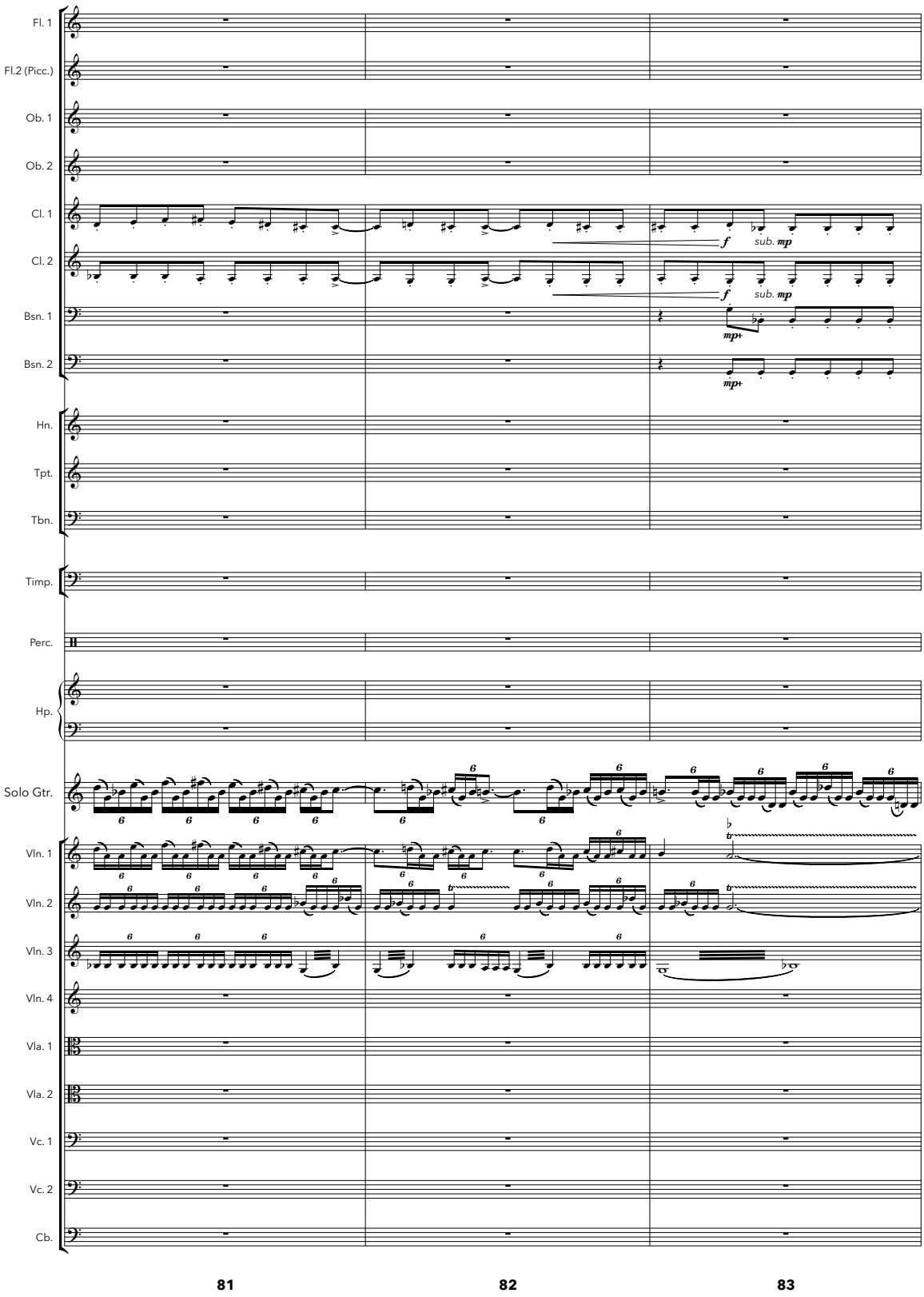


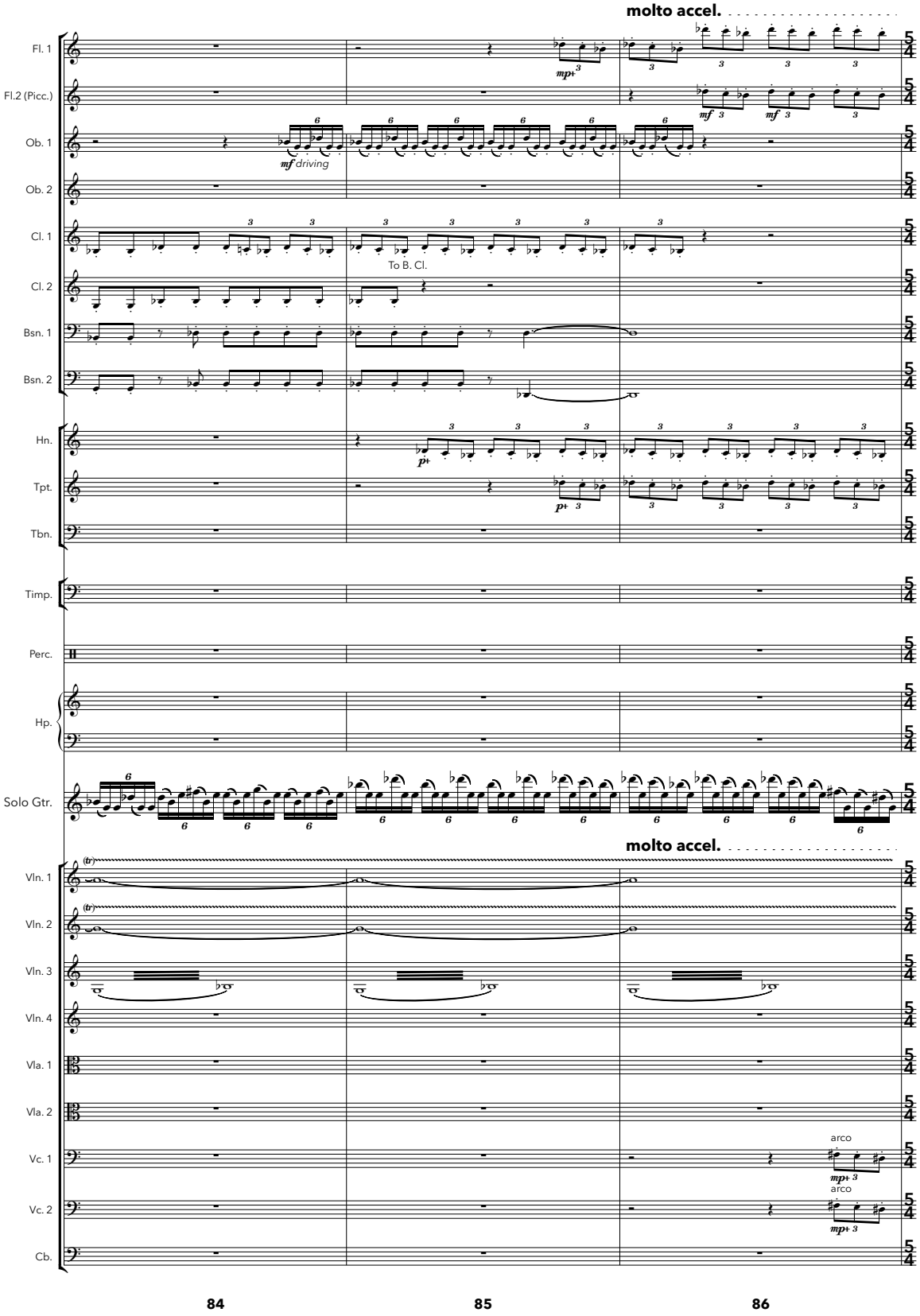
69 70 71

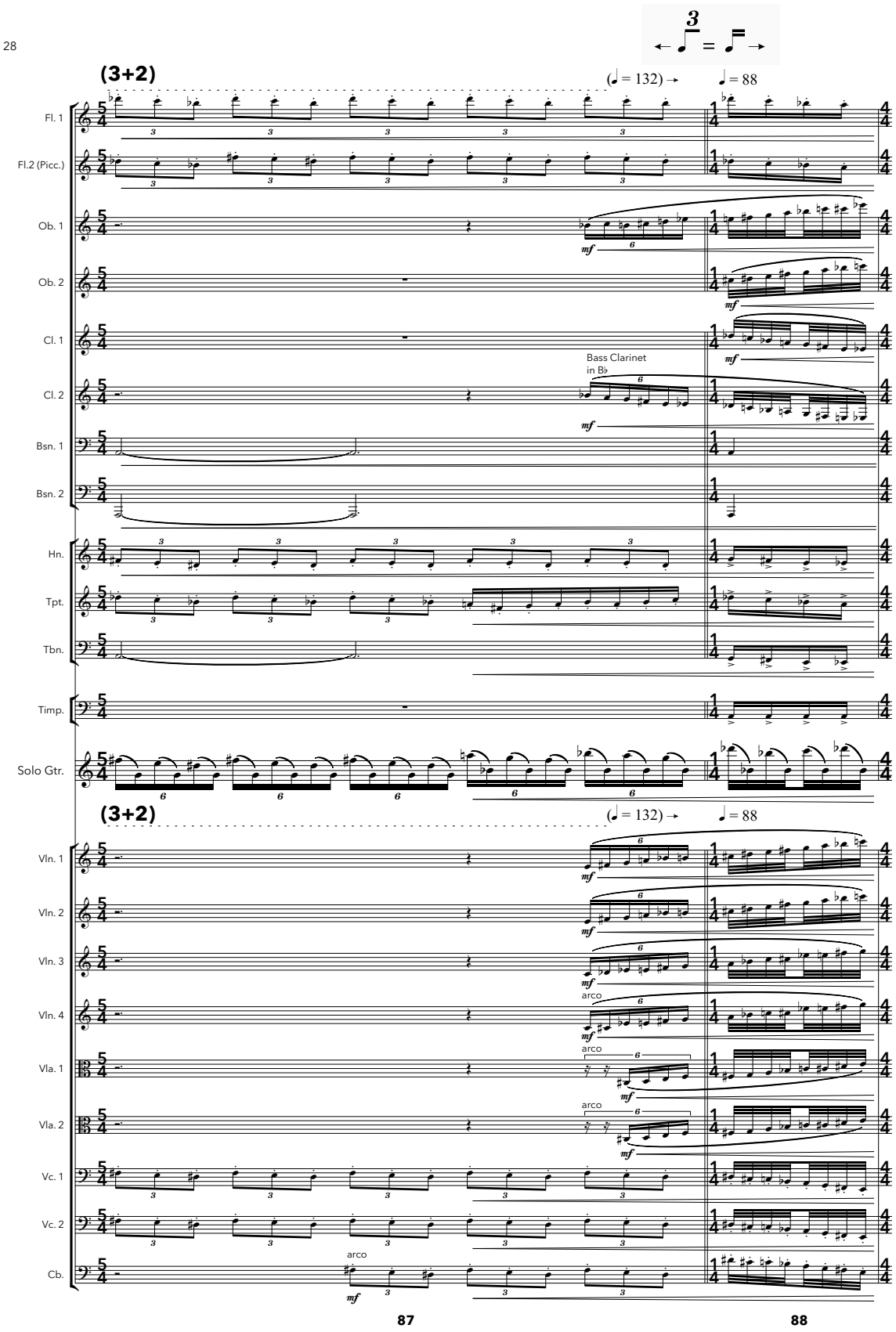

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
72
73
74

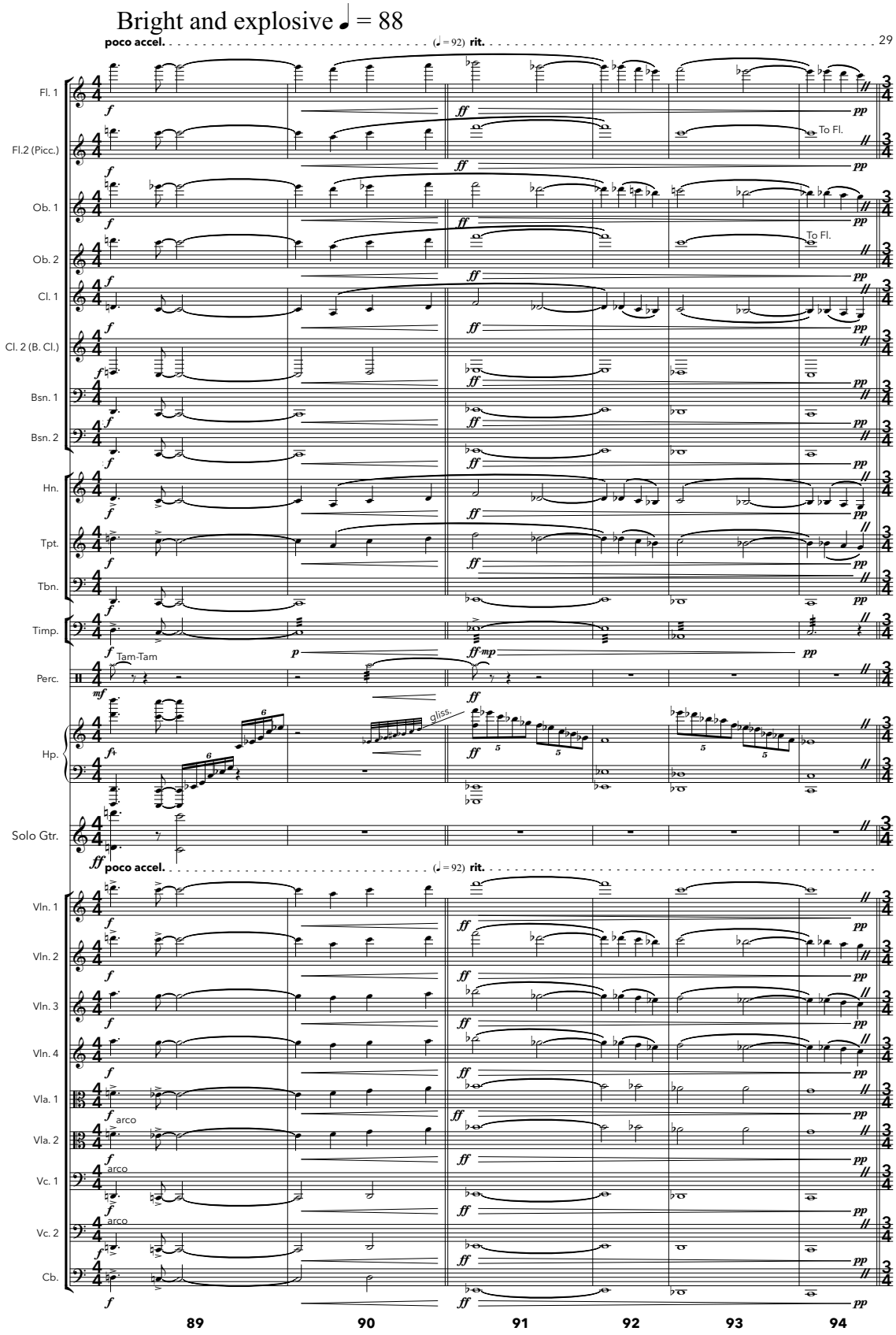

subsiding...
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
subsiding...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
sub. mp
pizz.
75
76
77

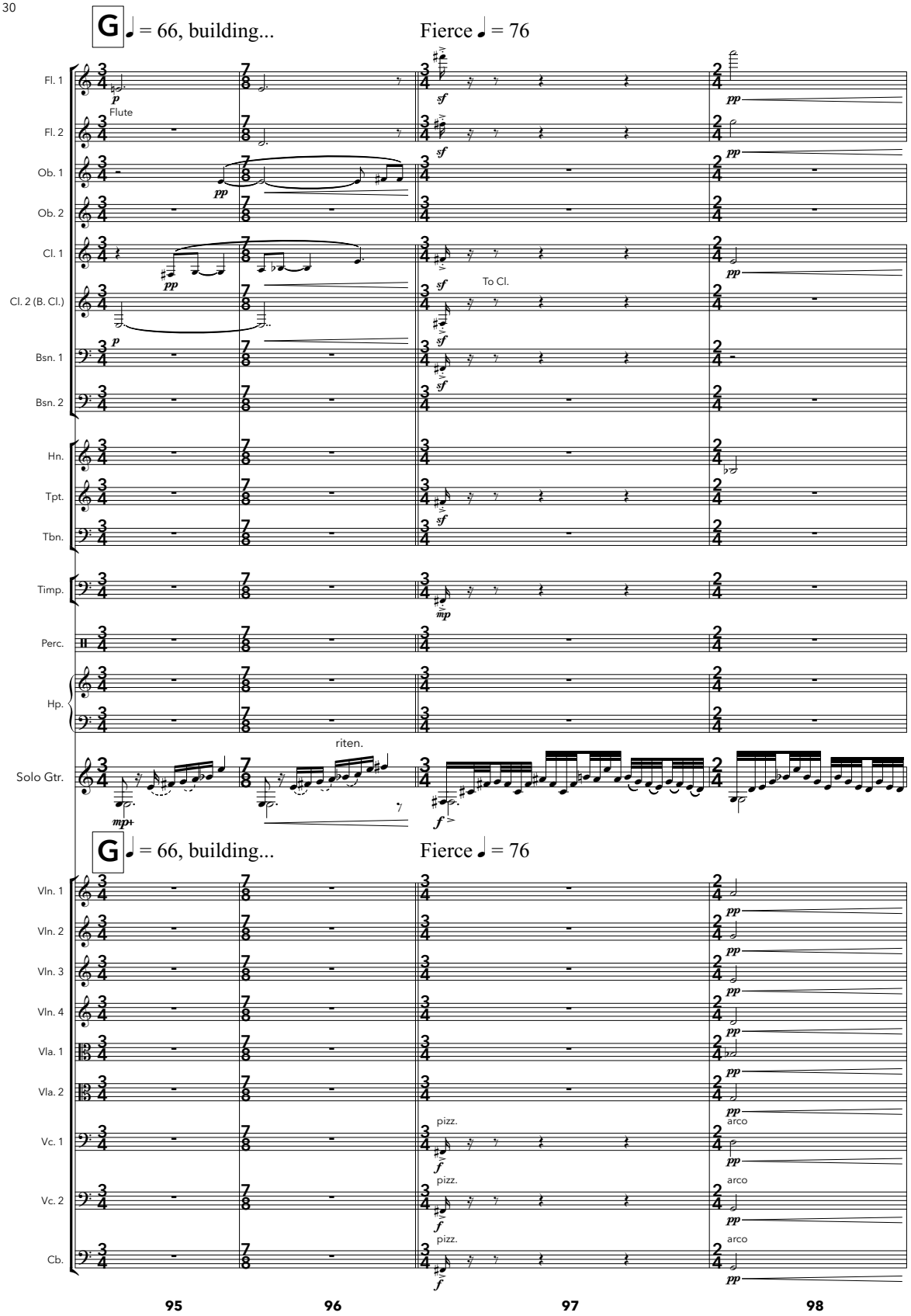

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
pp
f rhythmic
78
79
80

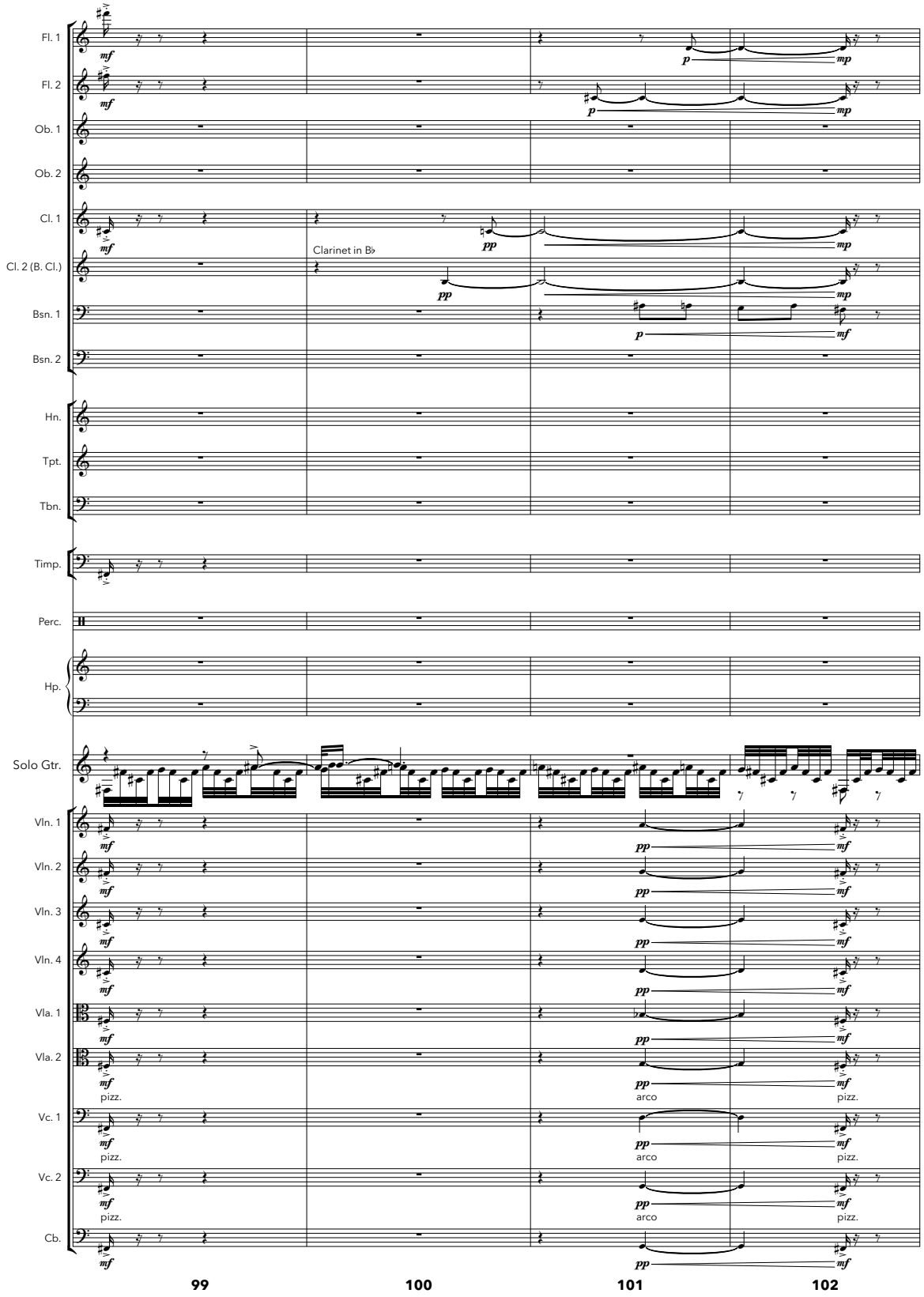

Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
f
sub. mp
f
sub. mp
mp
mp
81
82
83

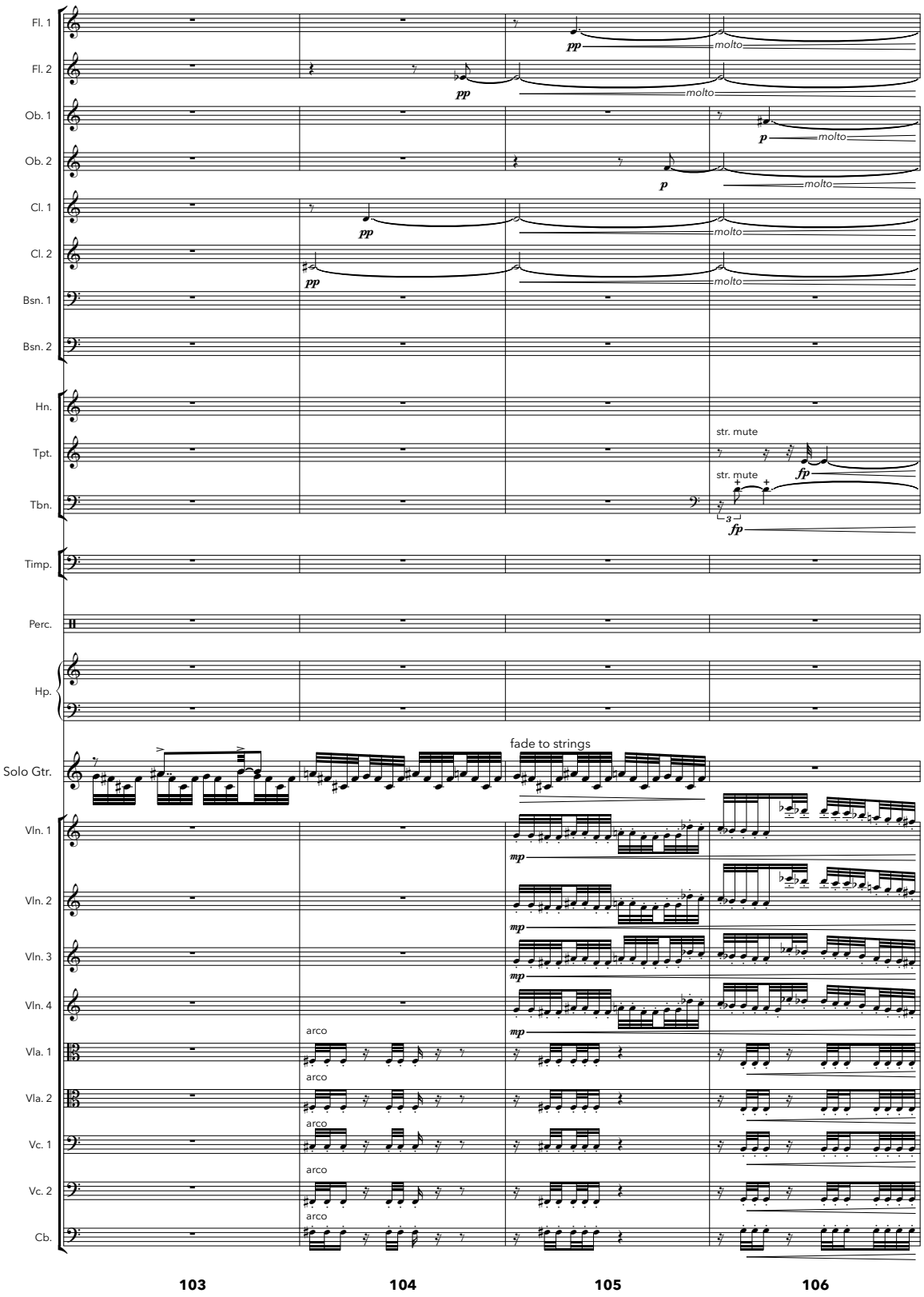

molto accel.
Fl. 1
Fl.2 (Picc.)
Ob. 1
mf driving
Ob. 2
Cl. 1
To B. Cl.
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
molto accel.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
arco
Vc. 2
arco
Cb.
84
85
86

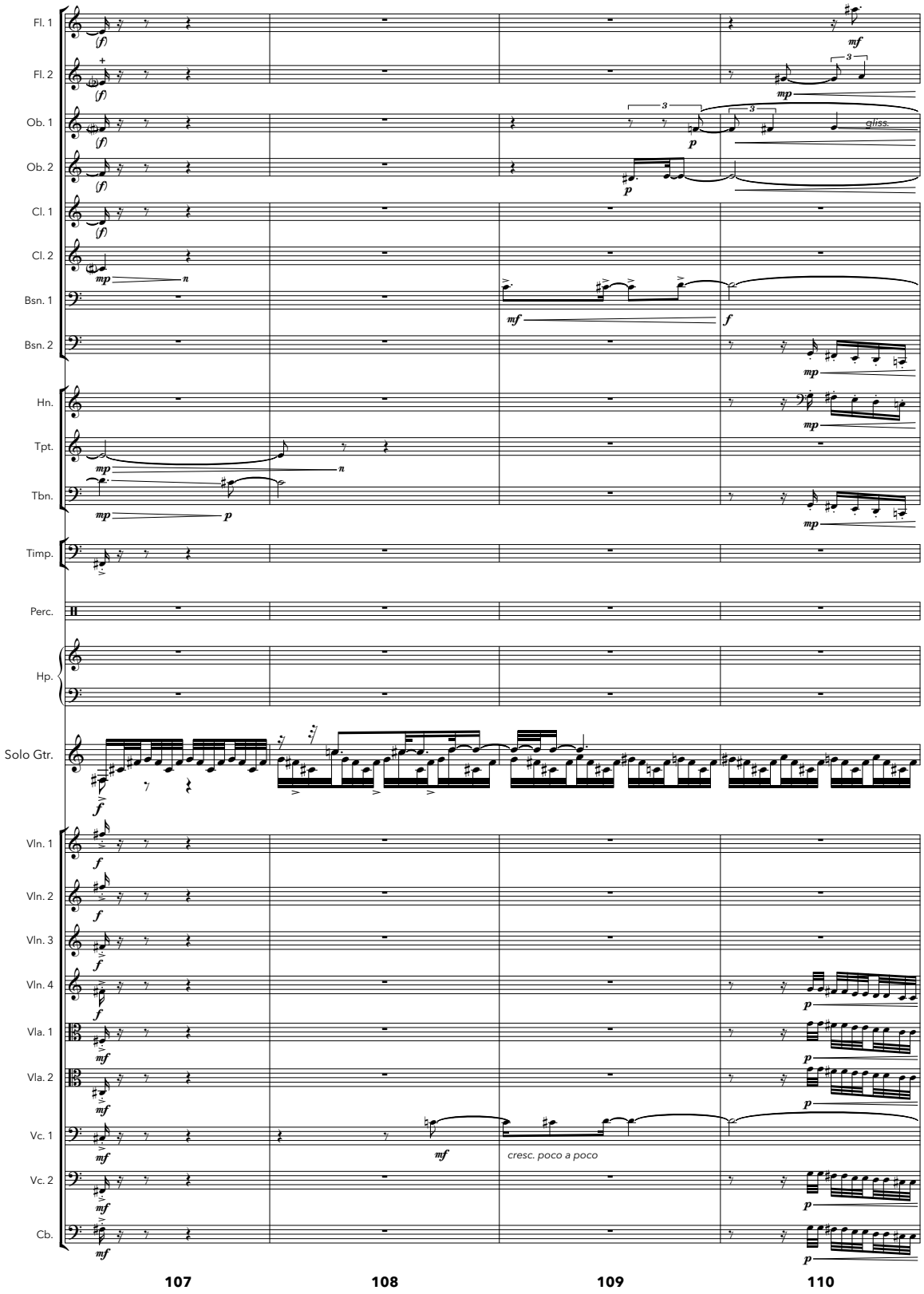

(3+2)
(♩ = 132) →
♩ = 88
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bass Clarinet in B♭
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
(3+2)
(♩ = 132) →
♩ = 88
Vln. 1
Vln. 2
Vln. 3
Vln. 4
arco
Vla. 1
arco
Vla. 2
arco
Vc. 1
Vc. 2
Cb.
arco
mf
87
88

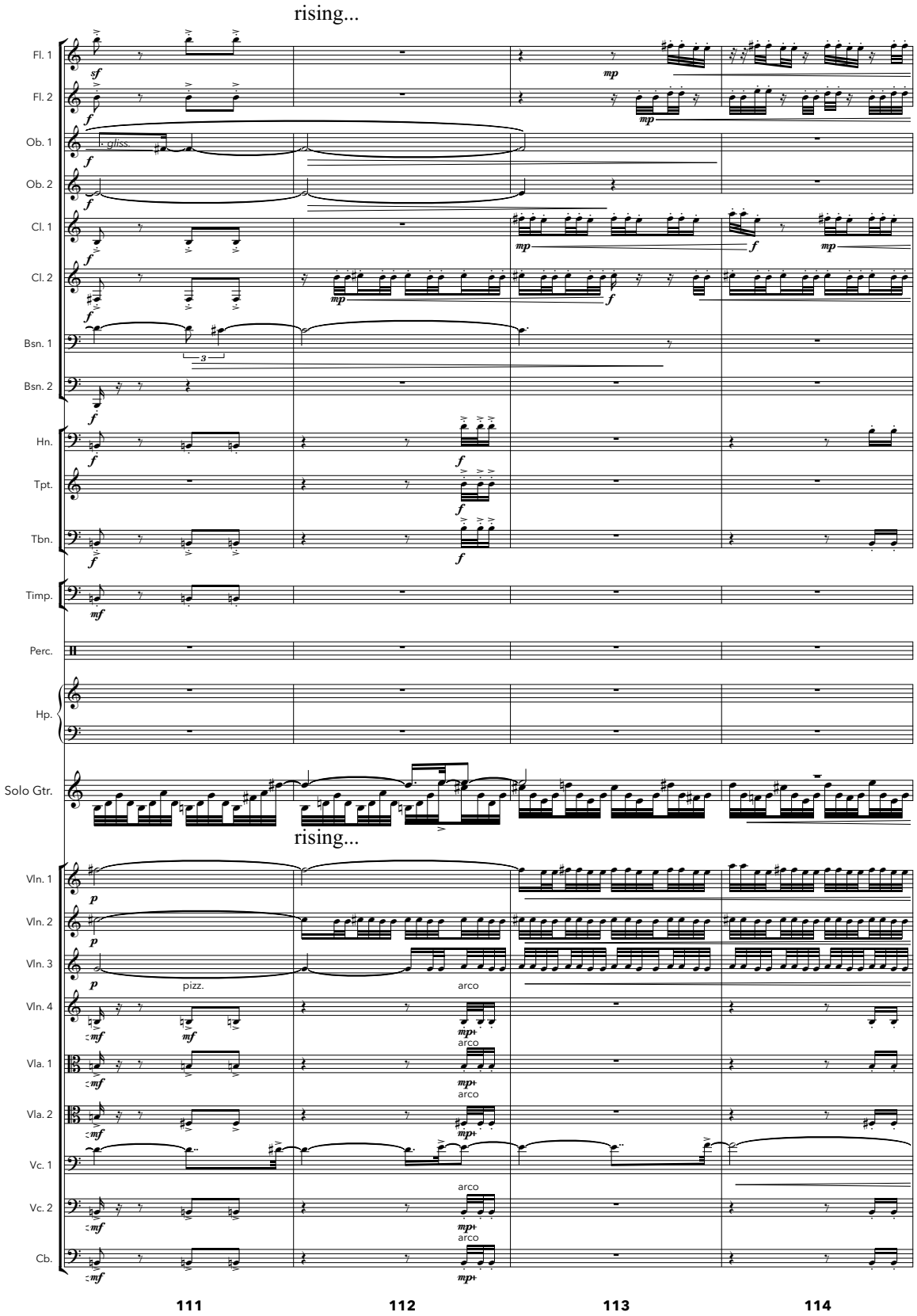

Bright and explosive ♩ = 88
poco accel.
(♩ = 92)
rit.
29
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Tam-Tam
Hp.
gliss.
Solo Gtr.
To Fl.
To Fl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
arco
arco
89
90
91
92
93
94


G ♩ = 66, building...
Fierce ♩ = 76
Fl. 1
Fl. 2
Flute
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
To Cl.
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
riten.
Solo Gtr.
G ♩ = 66, building...
Fierce ♩ = 76
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
arco
95
96
97
98

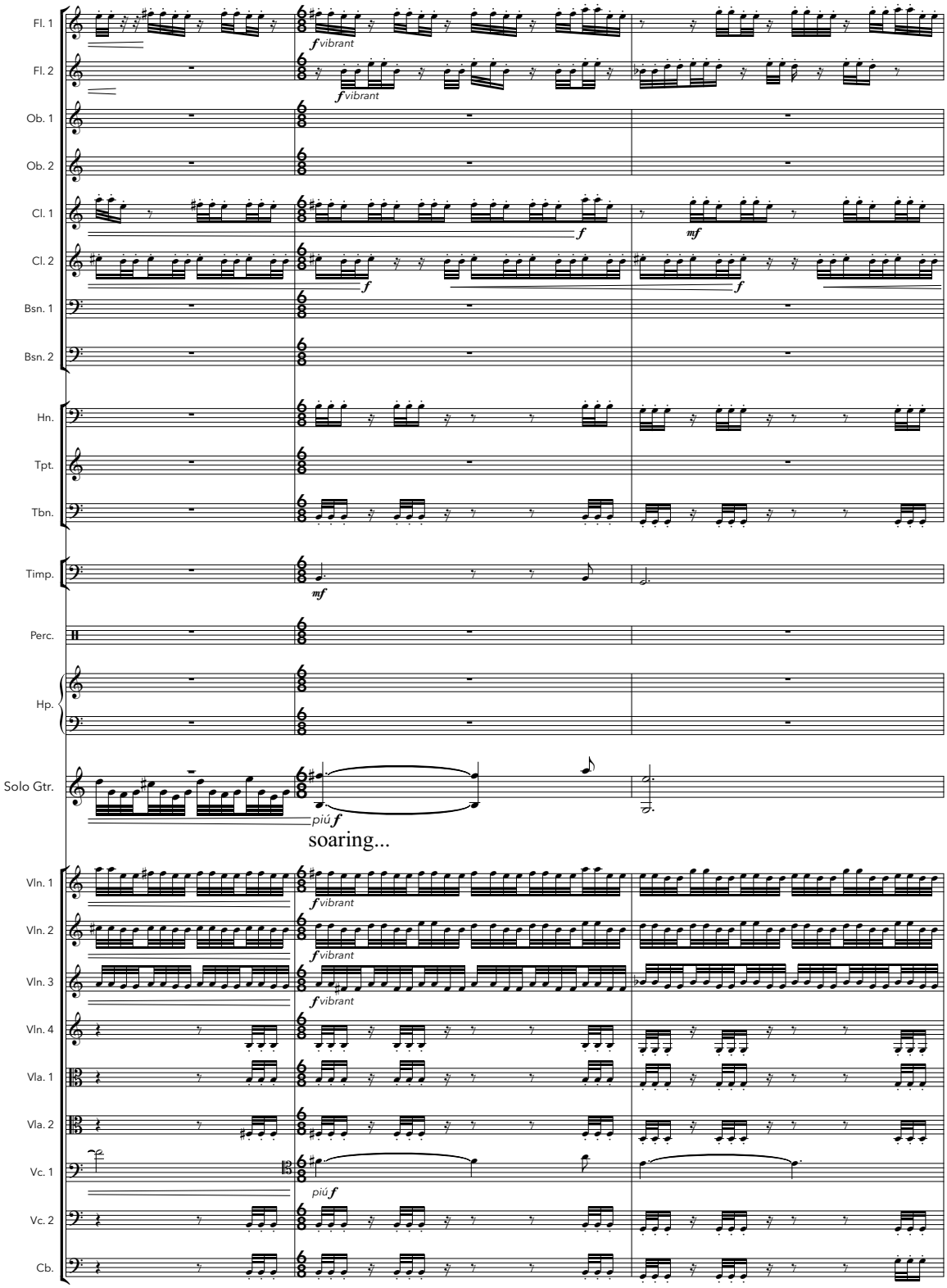

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Clarinet in B♭
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
arco
pizz.
99
100
101
102


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pp
molto
p
str. mute
fp
fade to strings
mp
arco
103
104
105
106

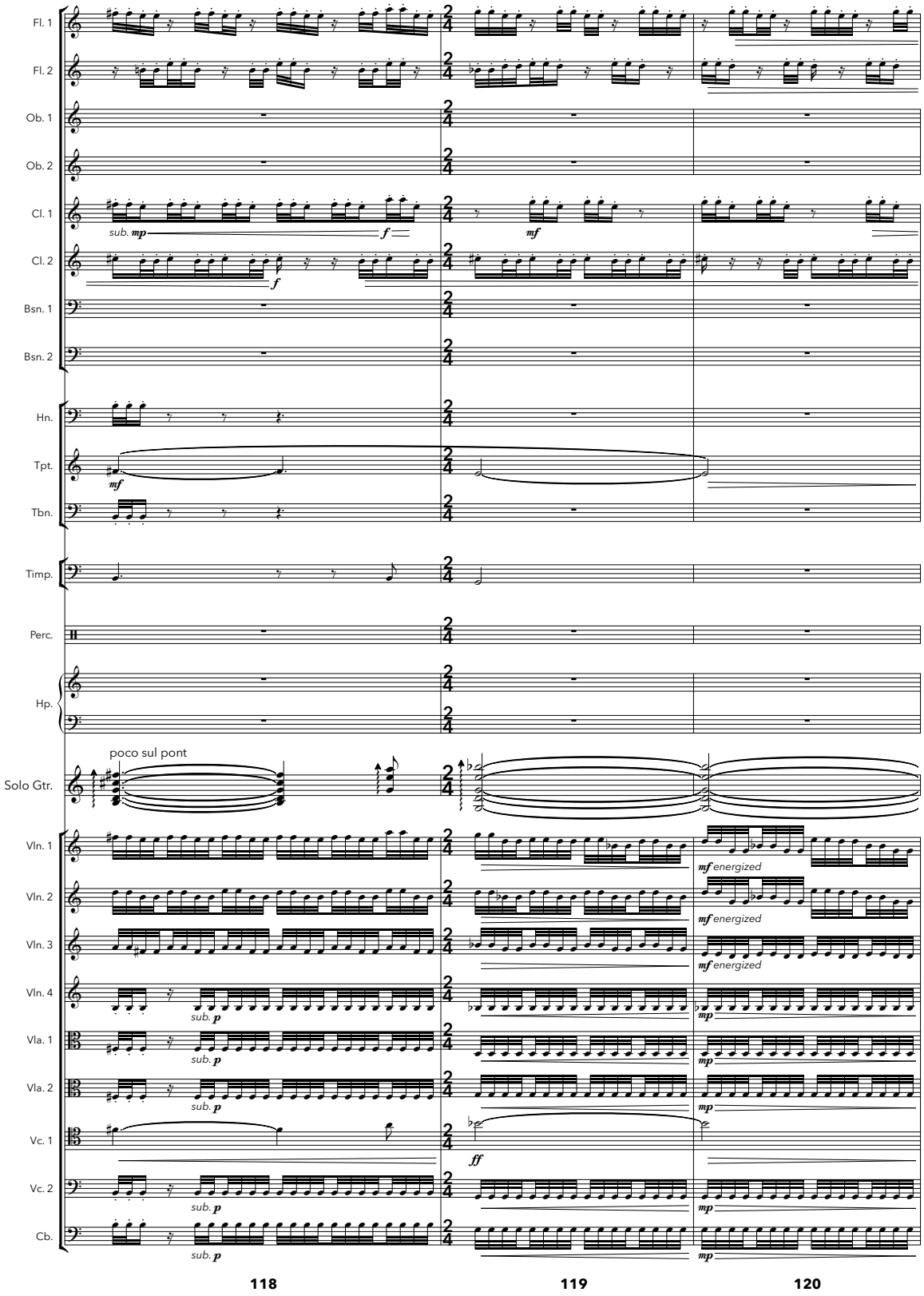

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
gliss.
cresc. poco a poco
107
108
109
110

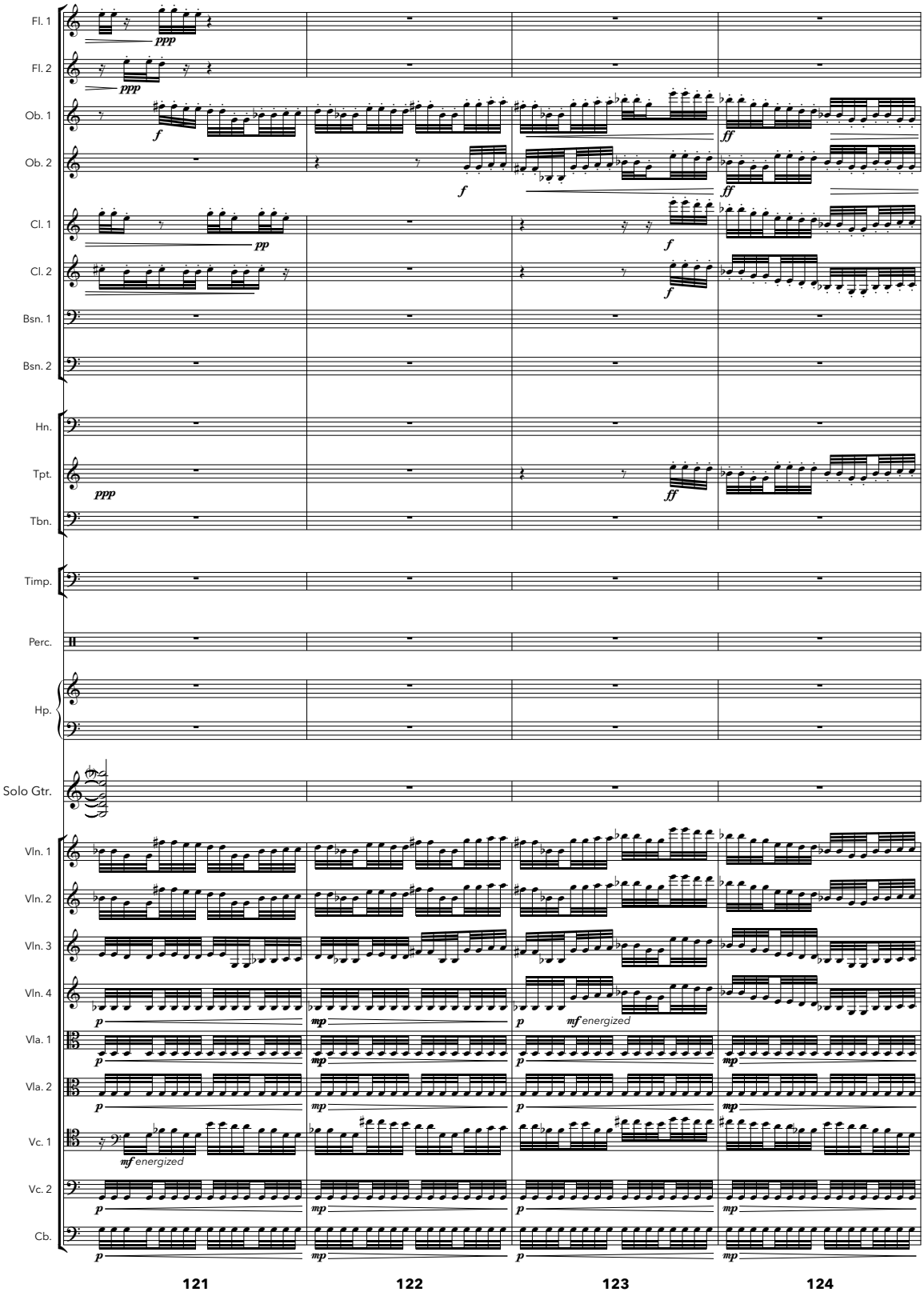

rising...
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
rising...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
gliss.
pizz.
arco
111
112
113
114

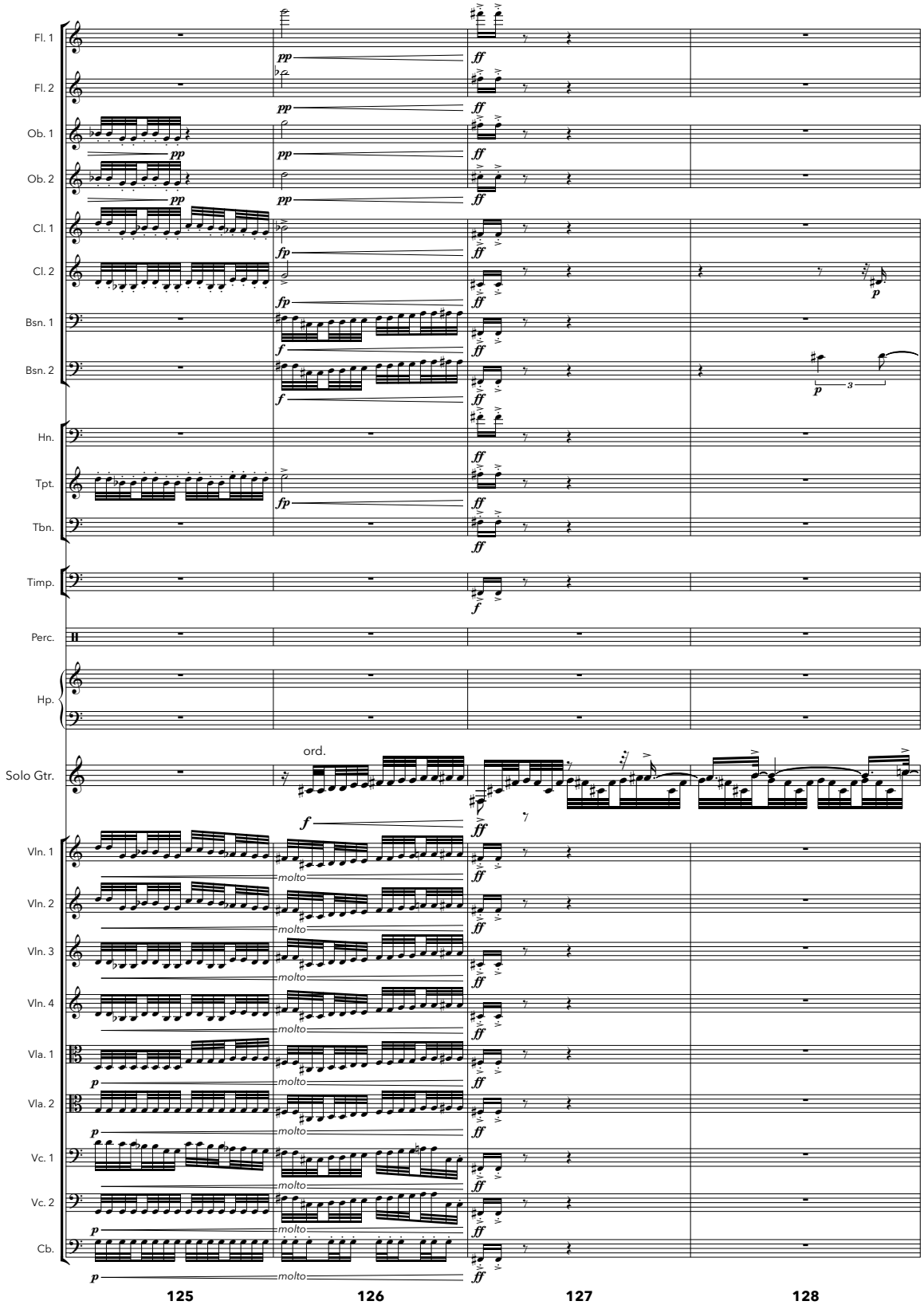
soaring...

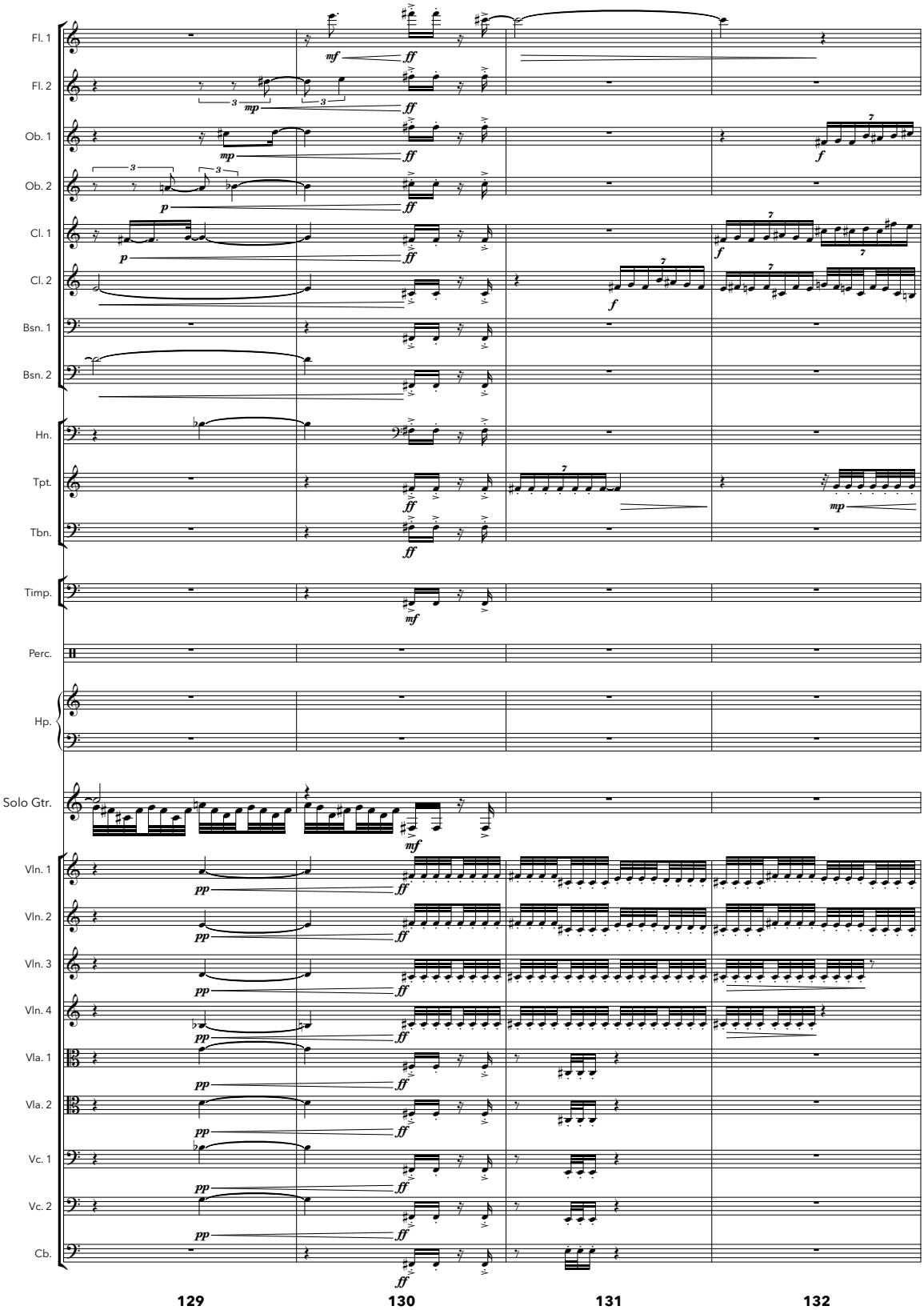


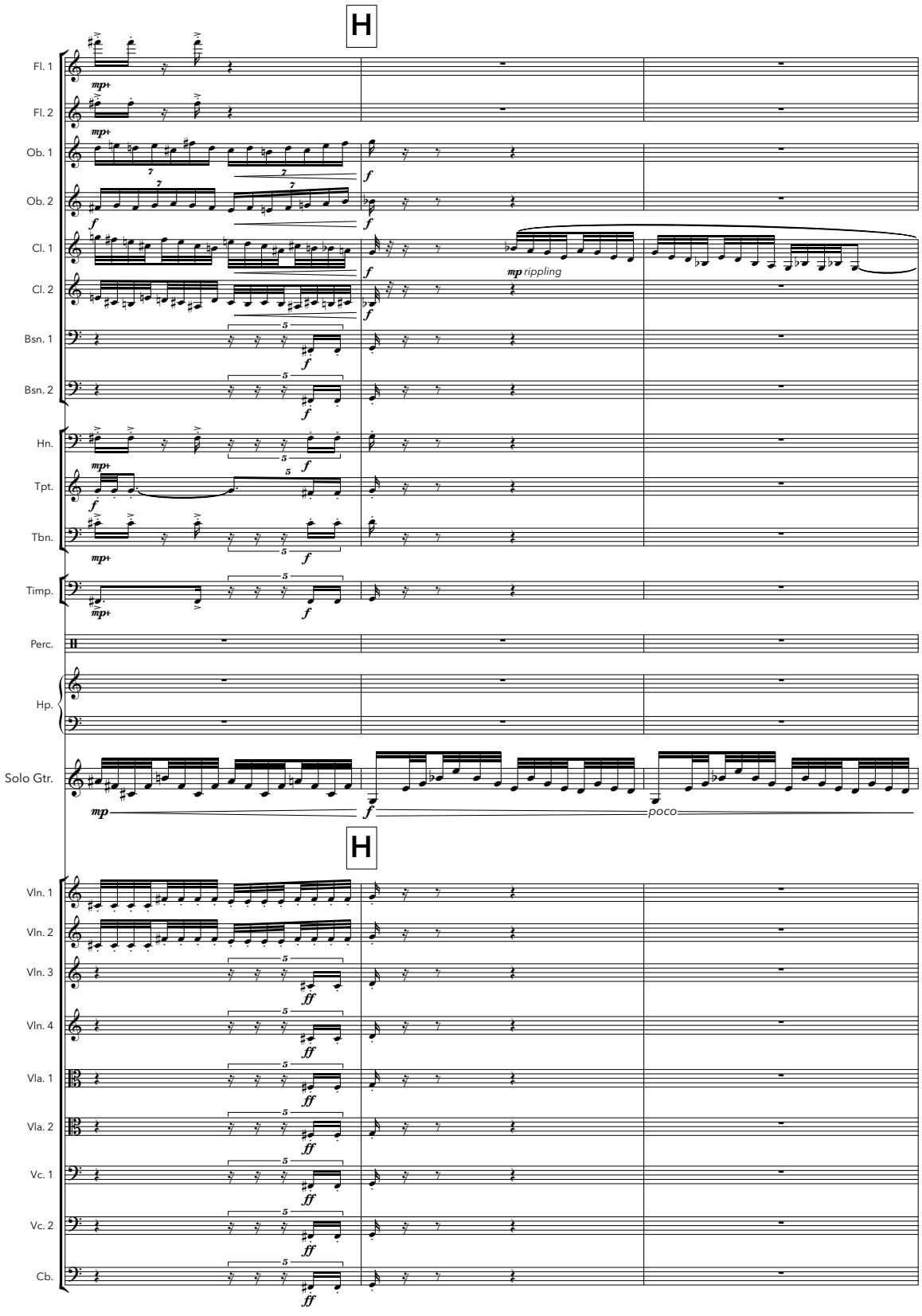
soaring...

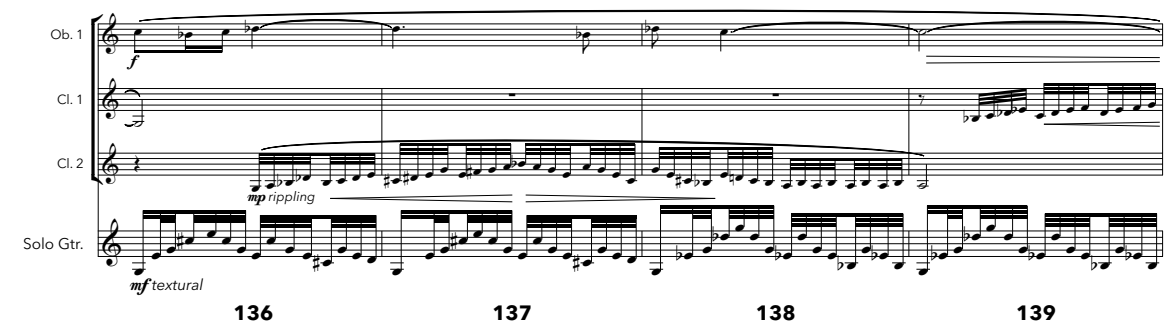

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
sub. mp
f
mf
poco sul pont
ff
mf energized
sub. p
mp
118
119
120

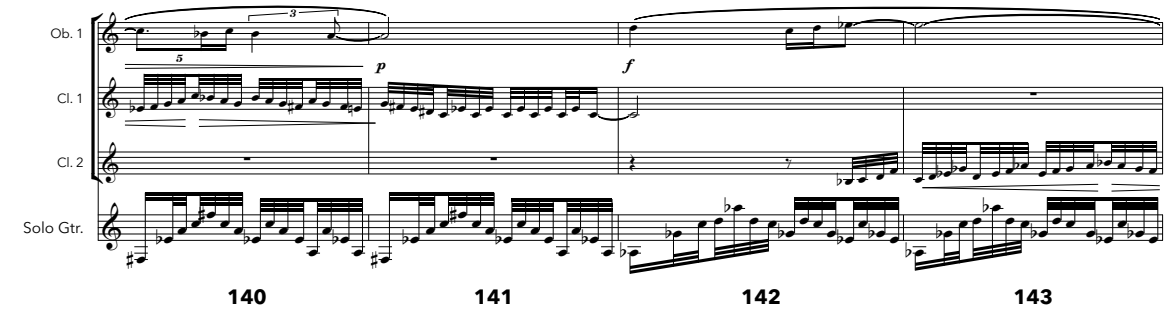

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
ppp
f
ff
pp
mf energized
mp
121
122
123
124

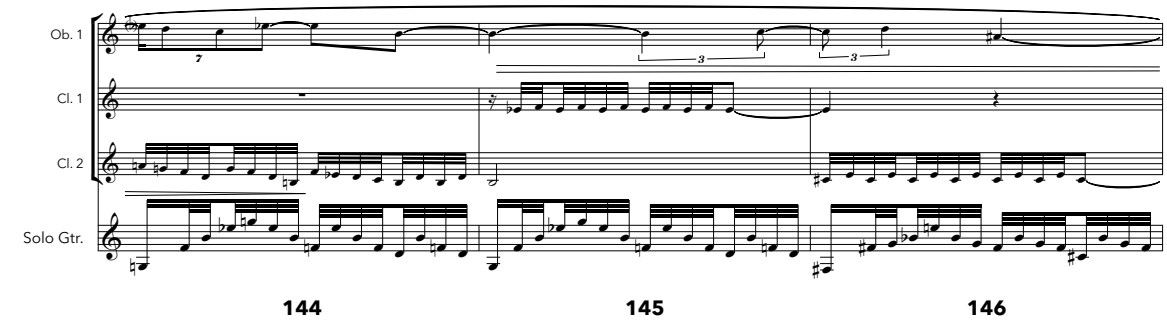

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
ord.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
molto
125
126
127
128

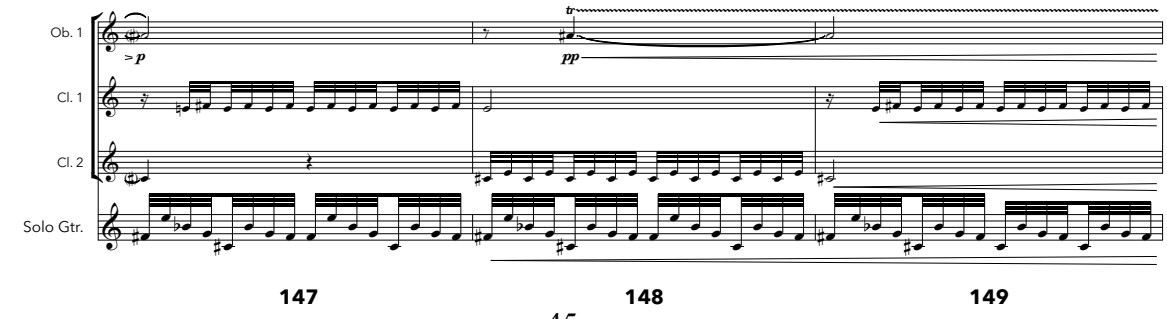

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
129
130
131
132

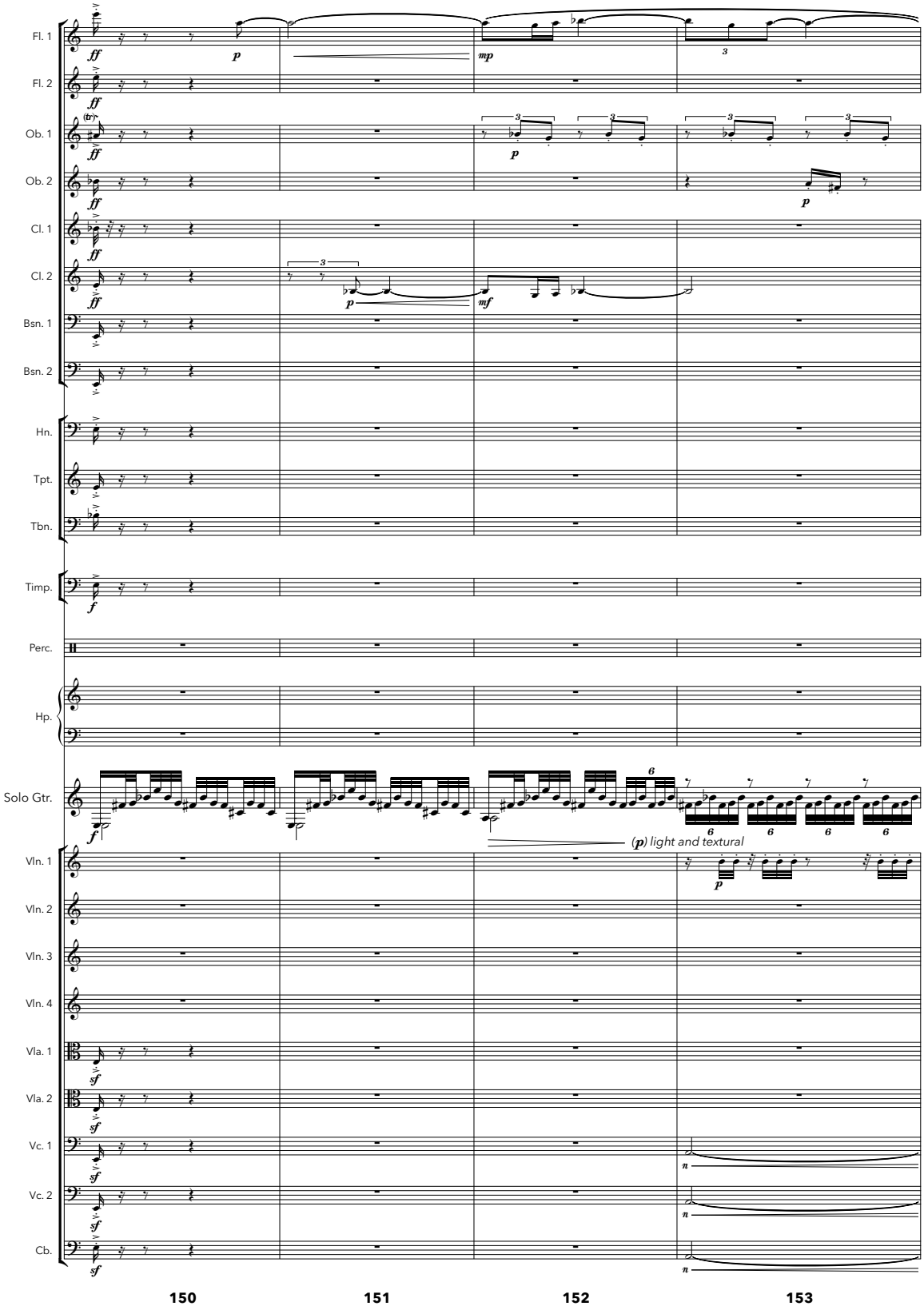

H
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
mp rippling
poco
H
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
133
134
135

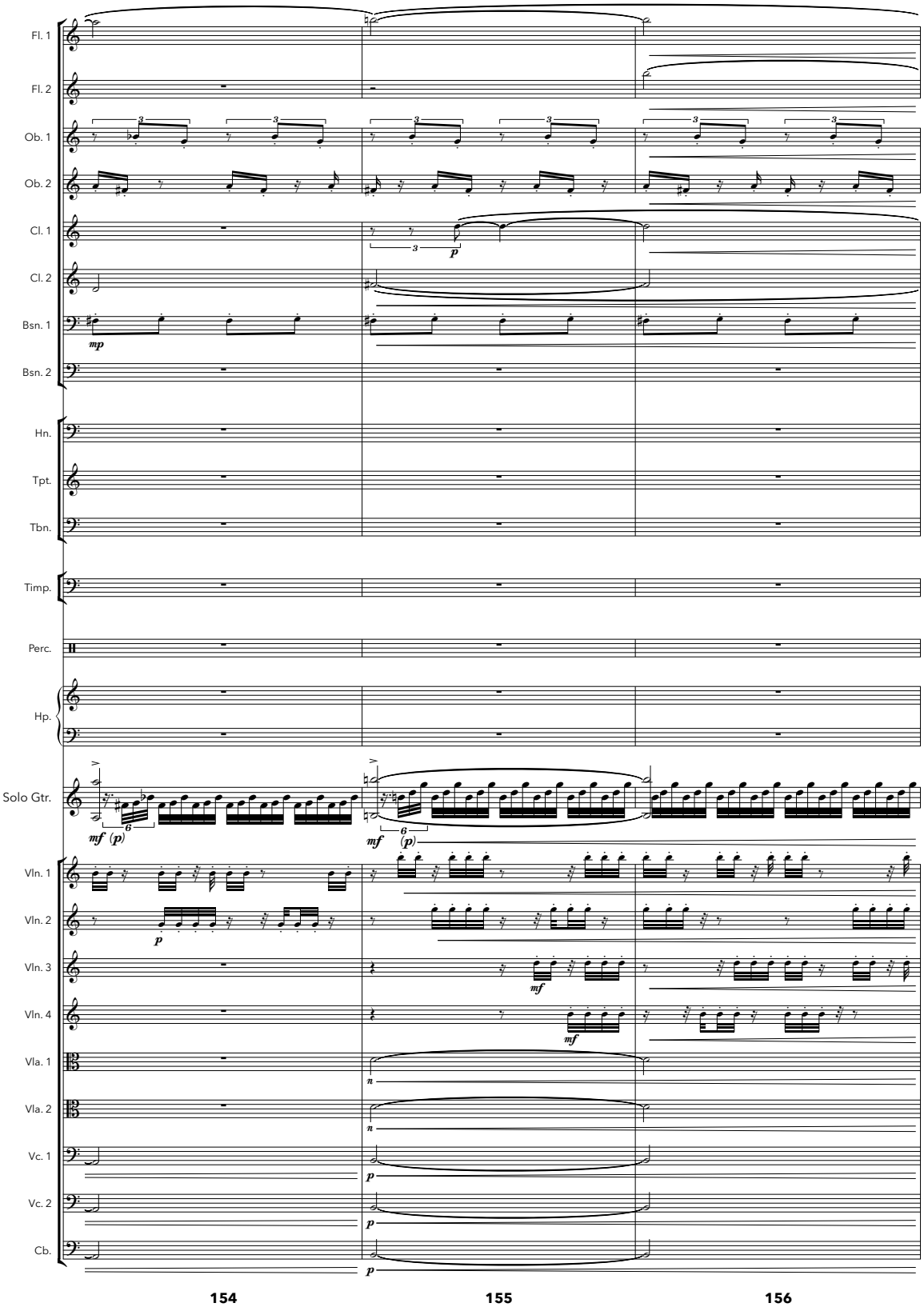

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
f
mp rippling
mf textural
136
137
138
139

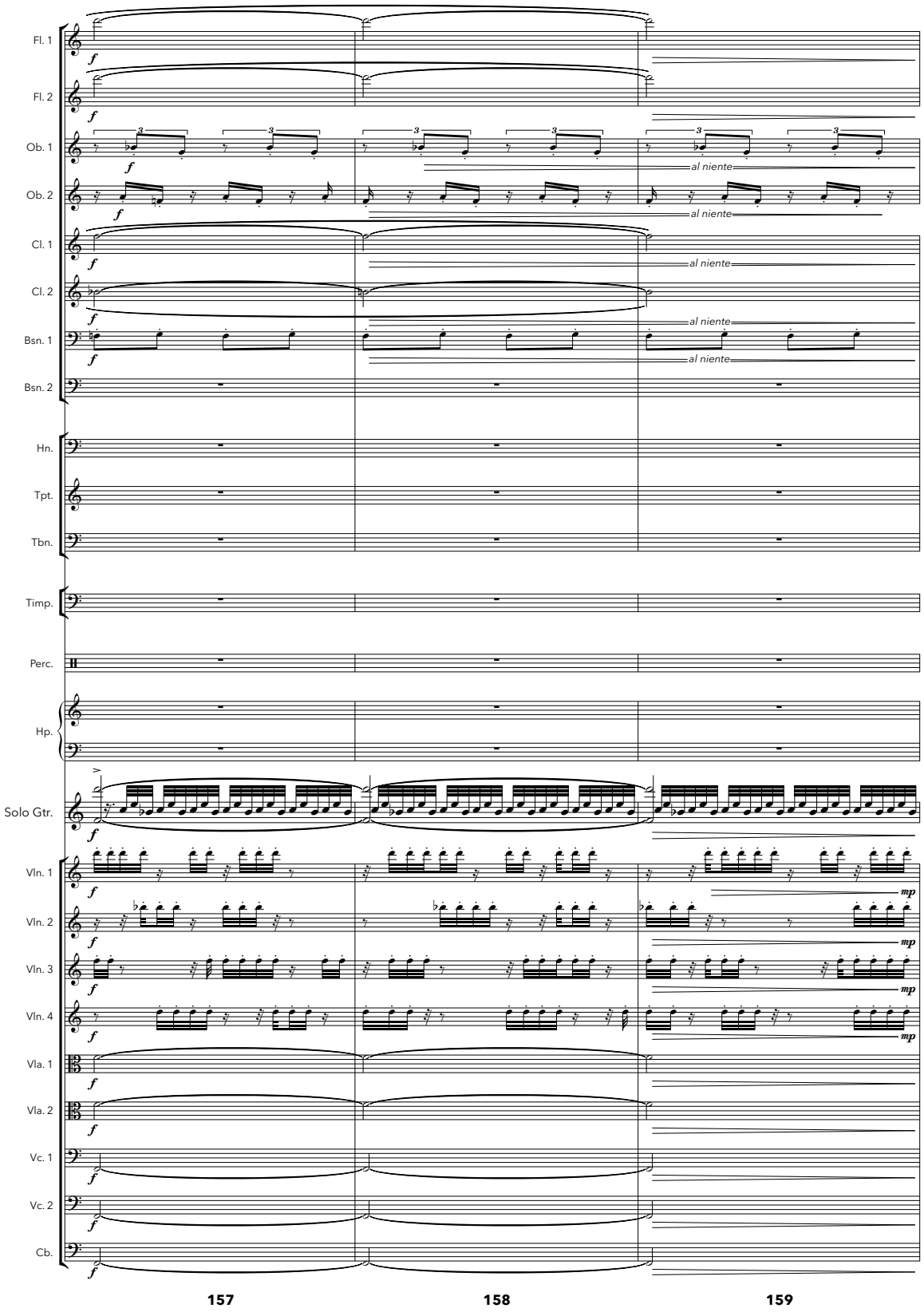

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
p
f
140
141
142
143

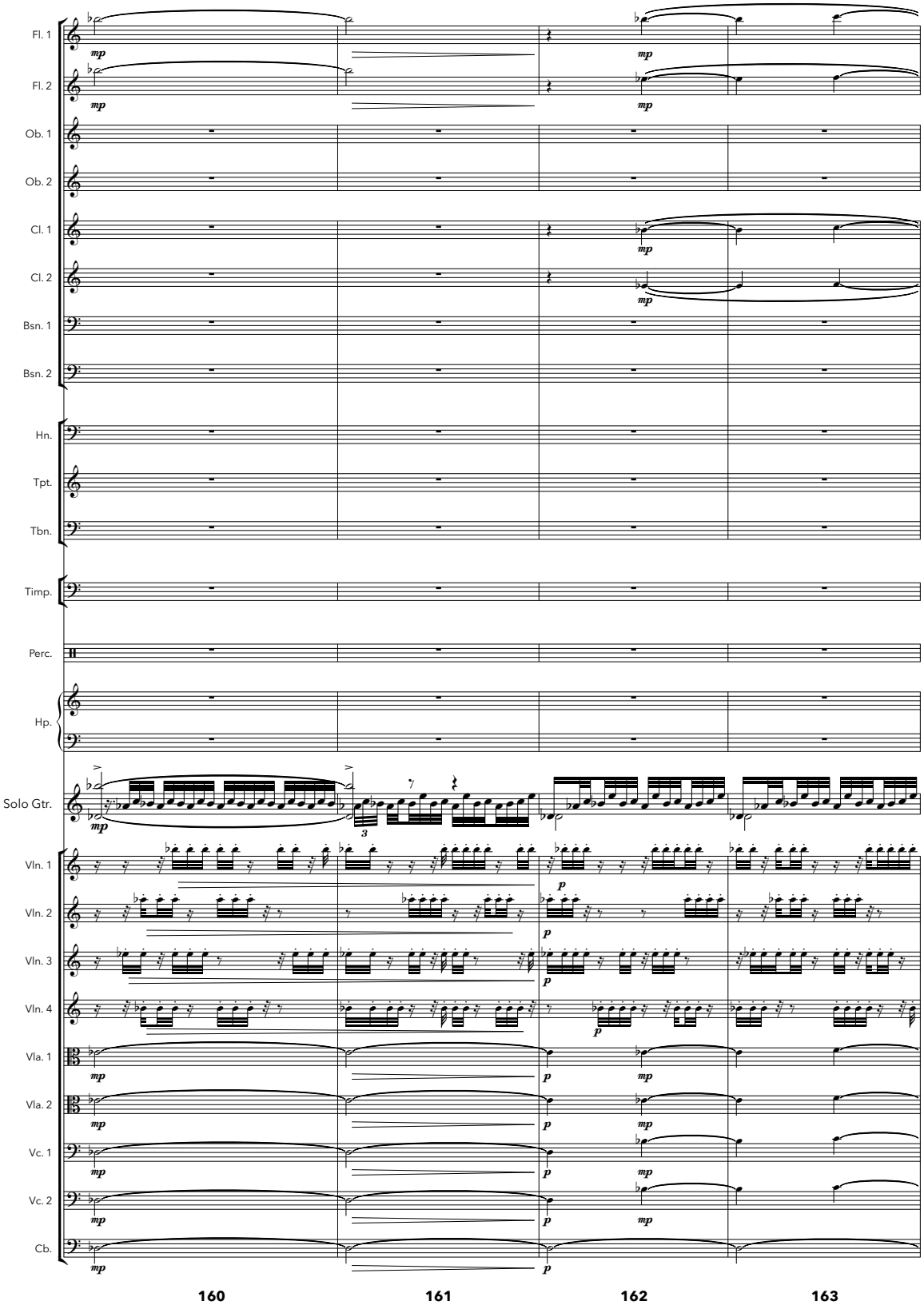

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
144
145
146

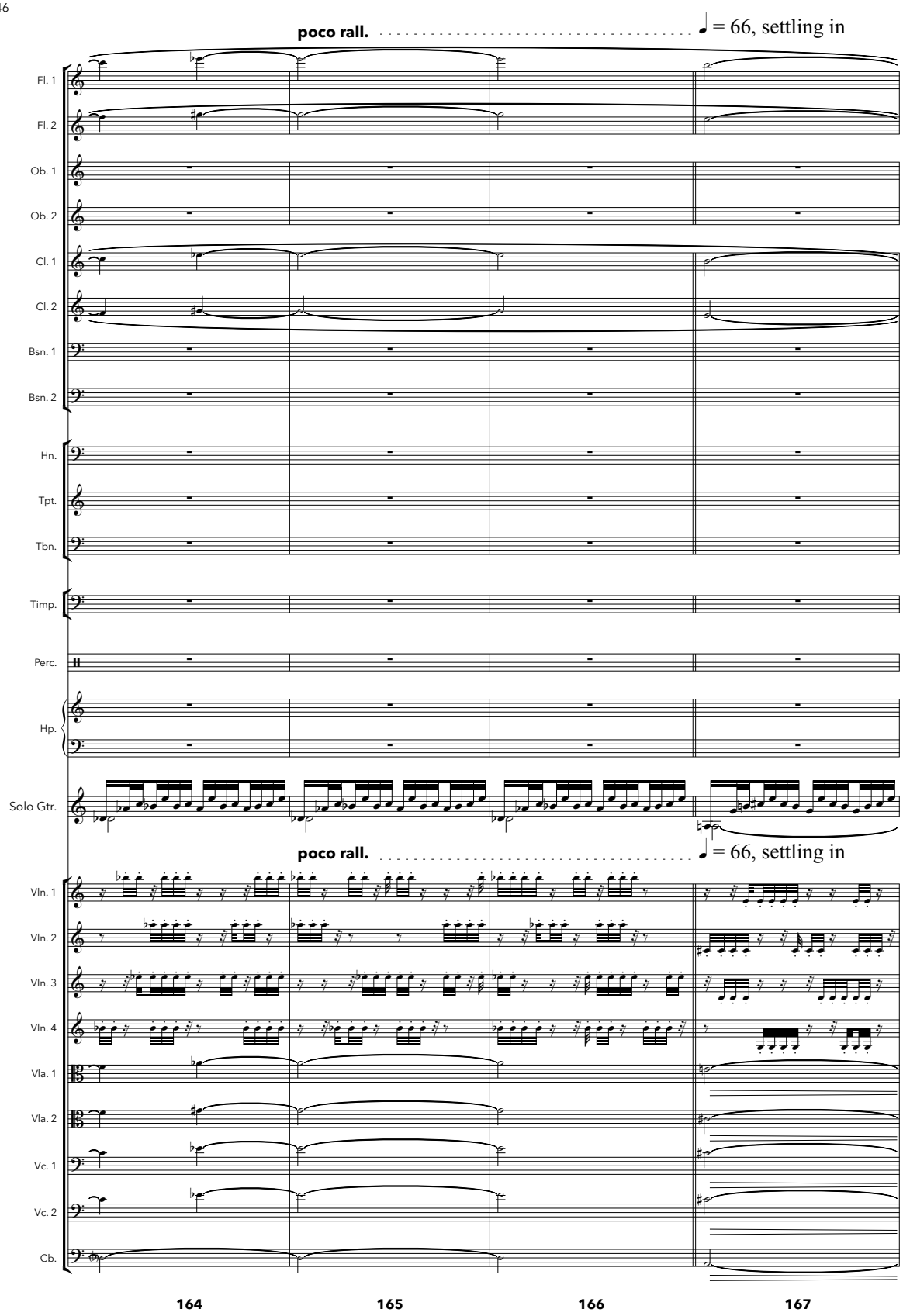

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
tr
pp
147
148
149

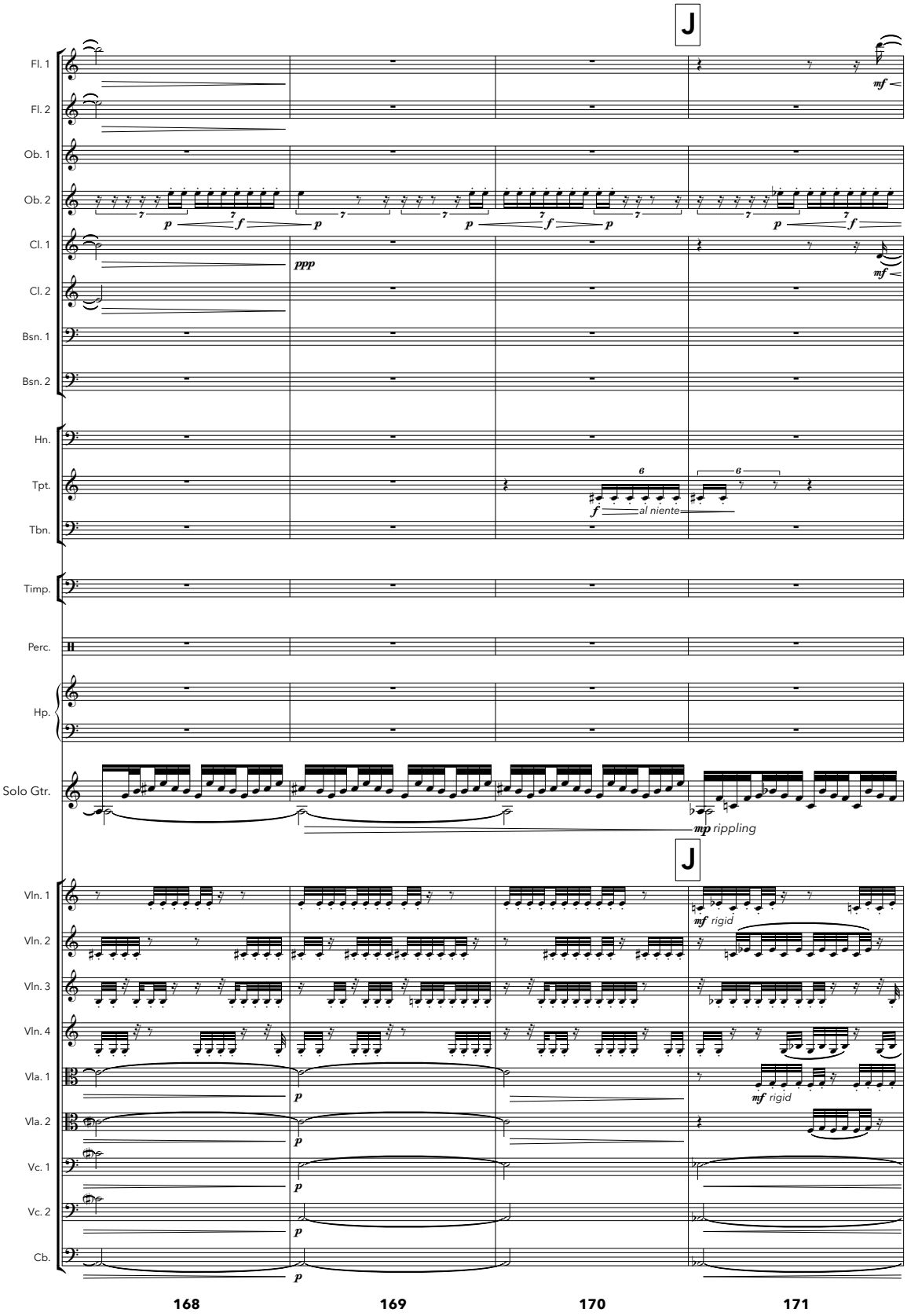

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
(p) light and textural
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
150
151
152
153

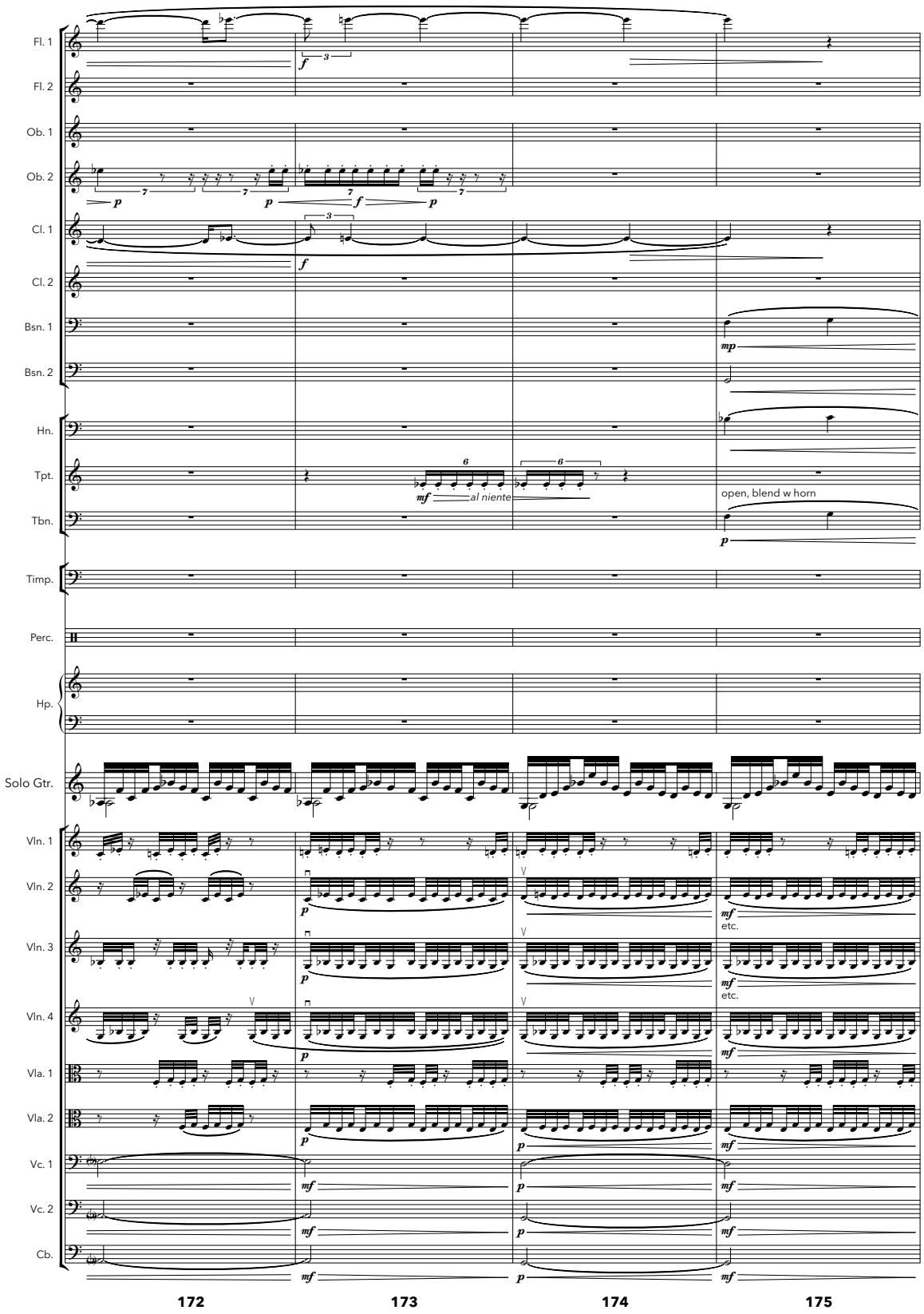

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
p
mf (p)
mf
(p)
n
154
155
156

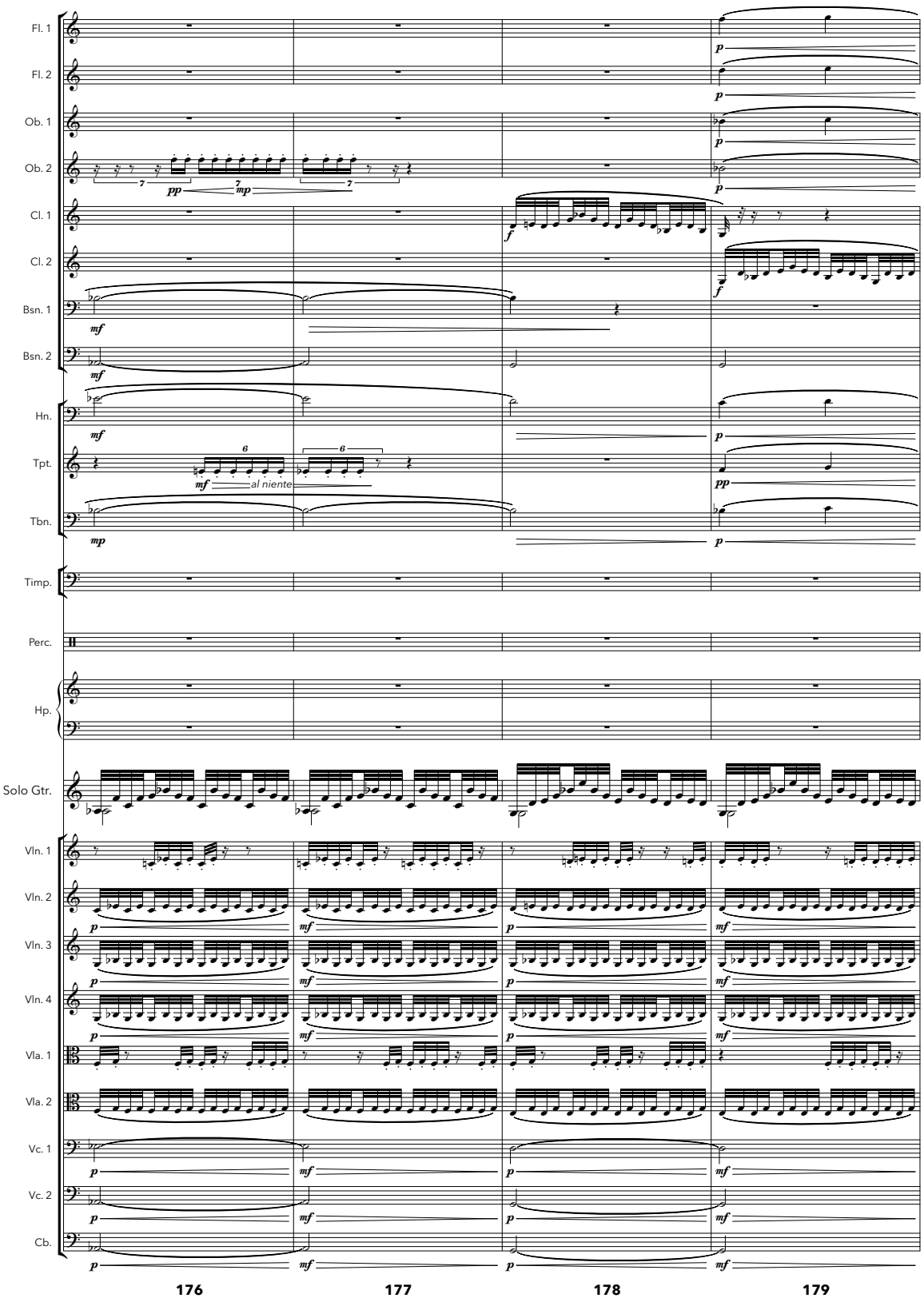

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
mp
157
158
159

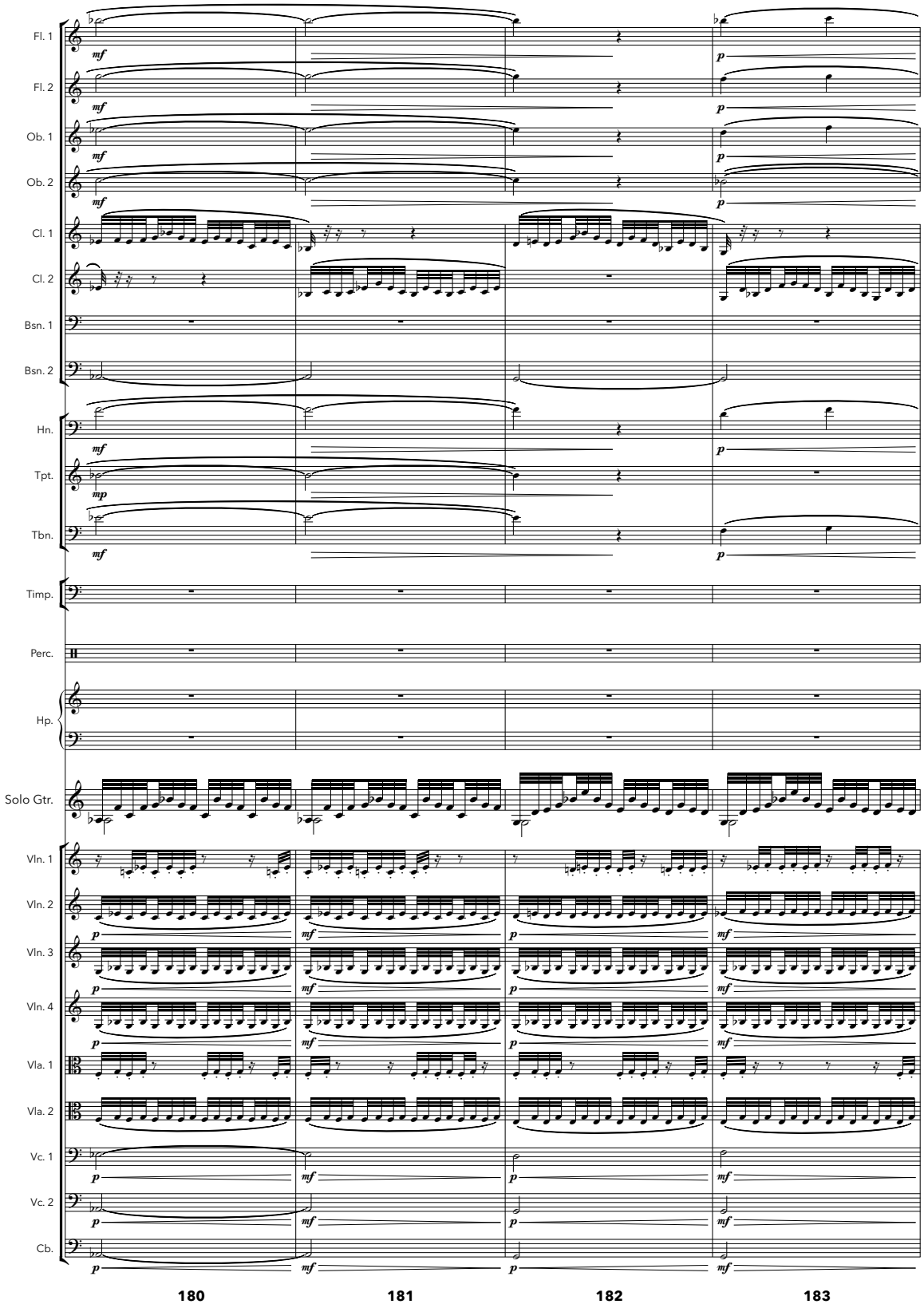

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
p
3
160
161
162
163

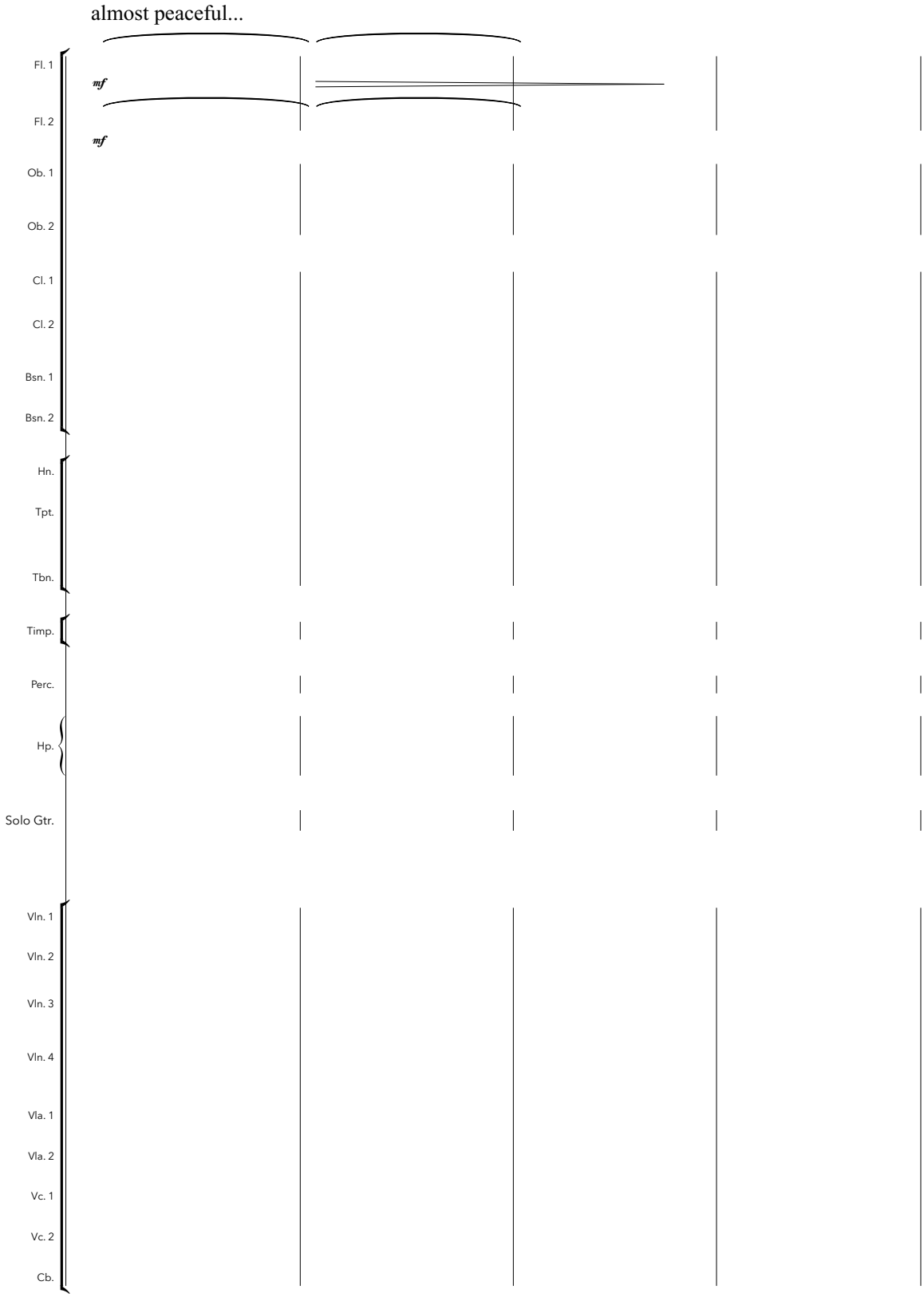

poco rall.
♩ = 66, settling in
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
poco rall.
♩ = 66, settling in
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
164
165
166
167

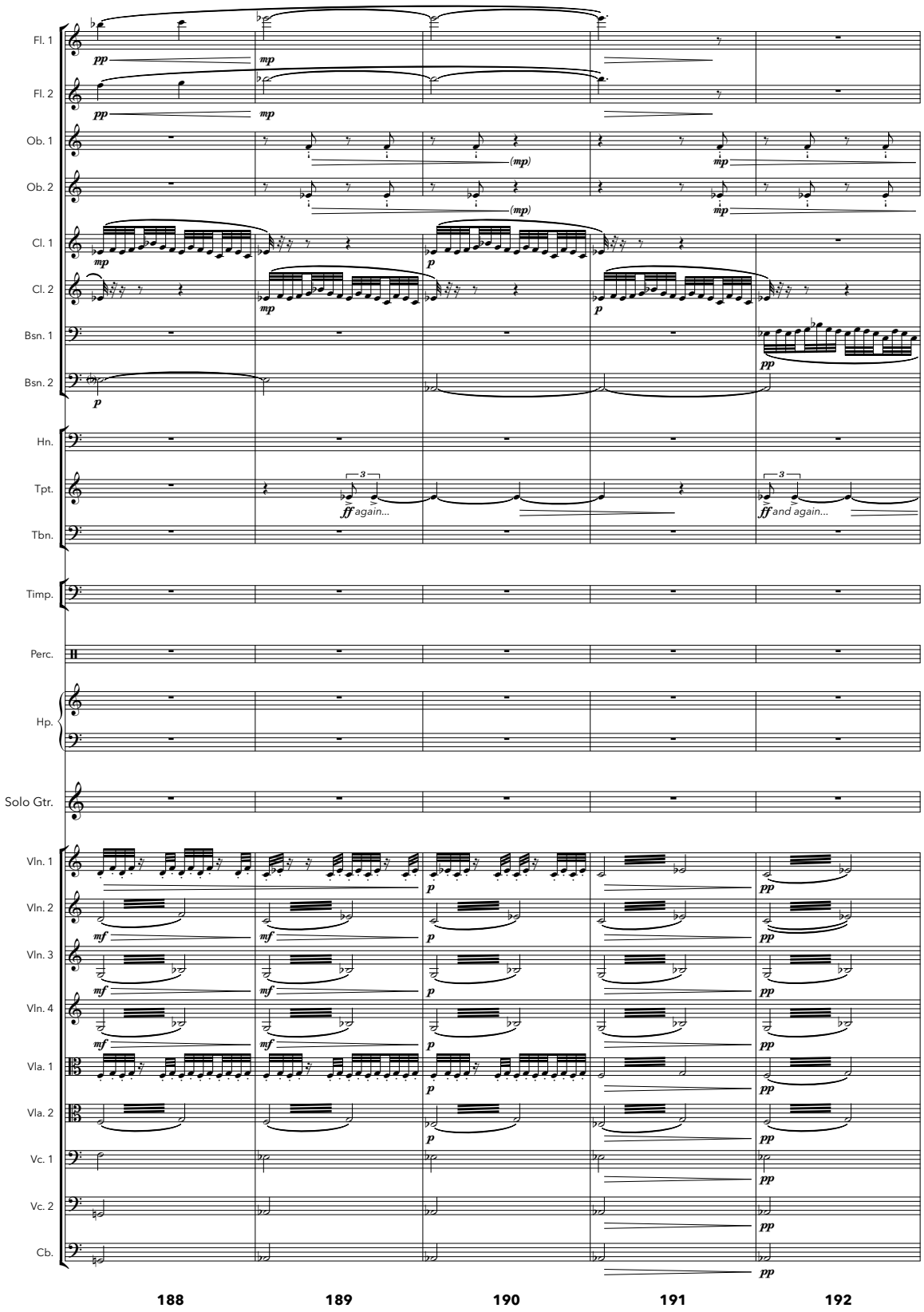

J
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
J
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
p
f
ppp
al niente
mp rippling
mf rigid
168
169
170
171

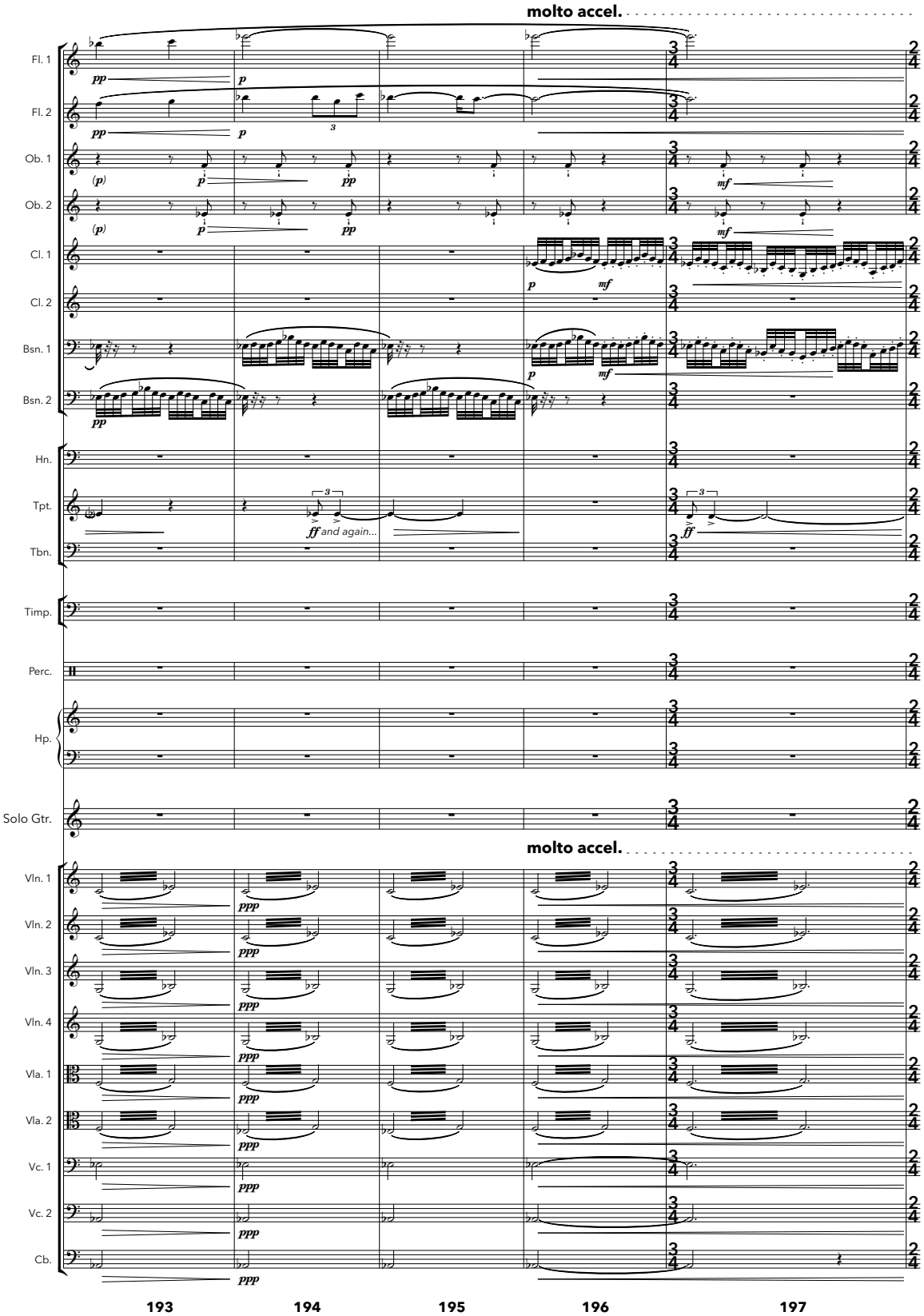

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
open, blend w horn
etc.
etc.
172
173
174
175

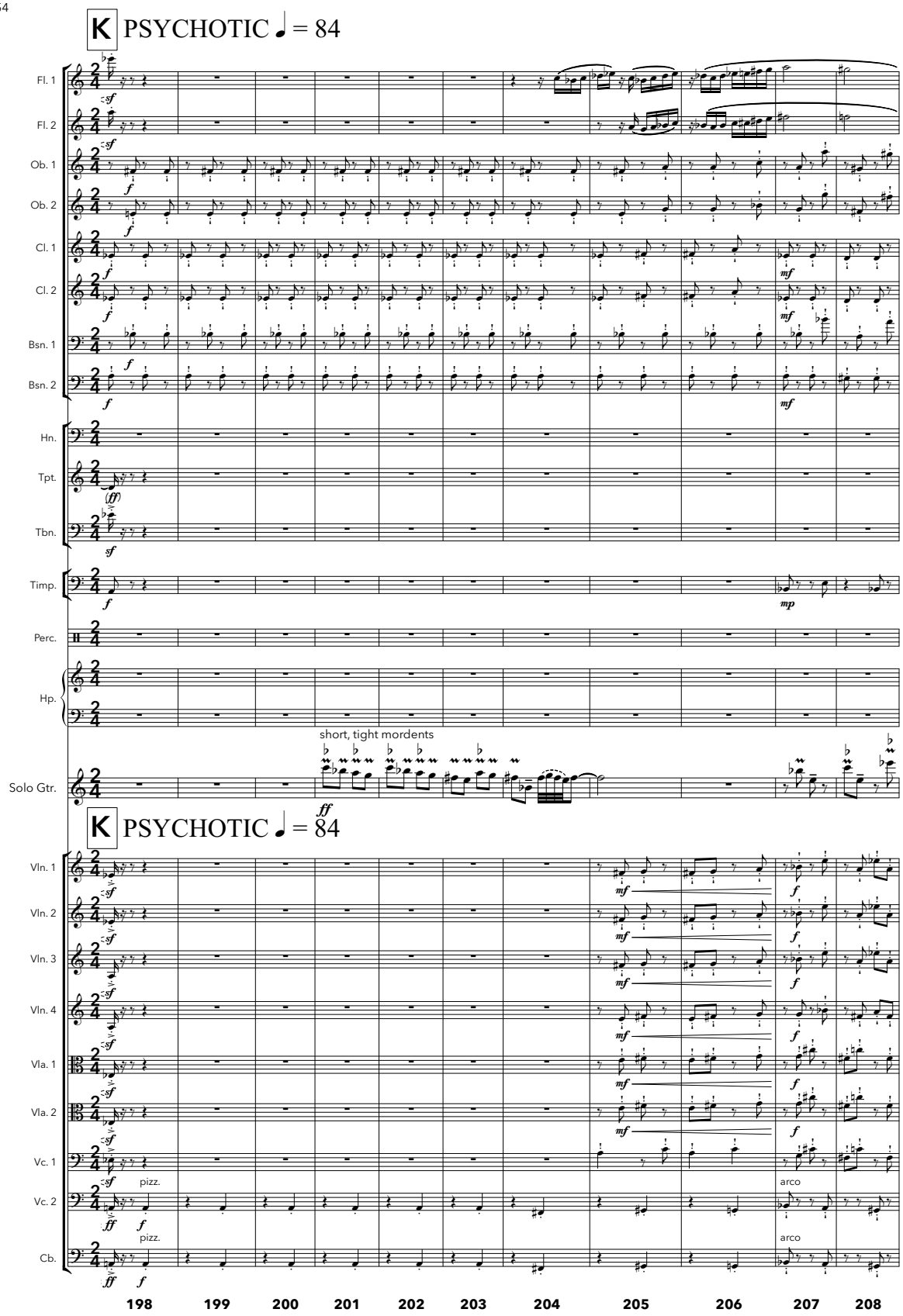

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
176
177
178
179

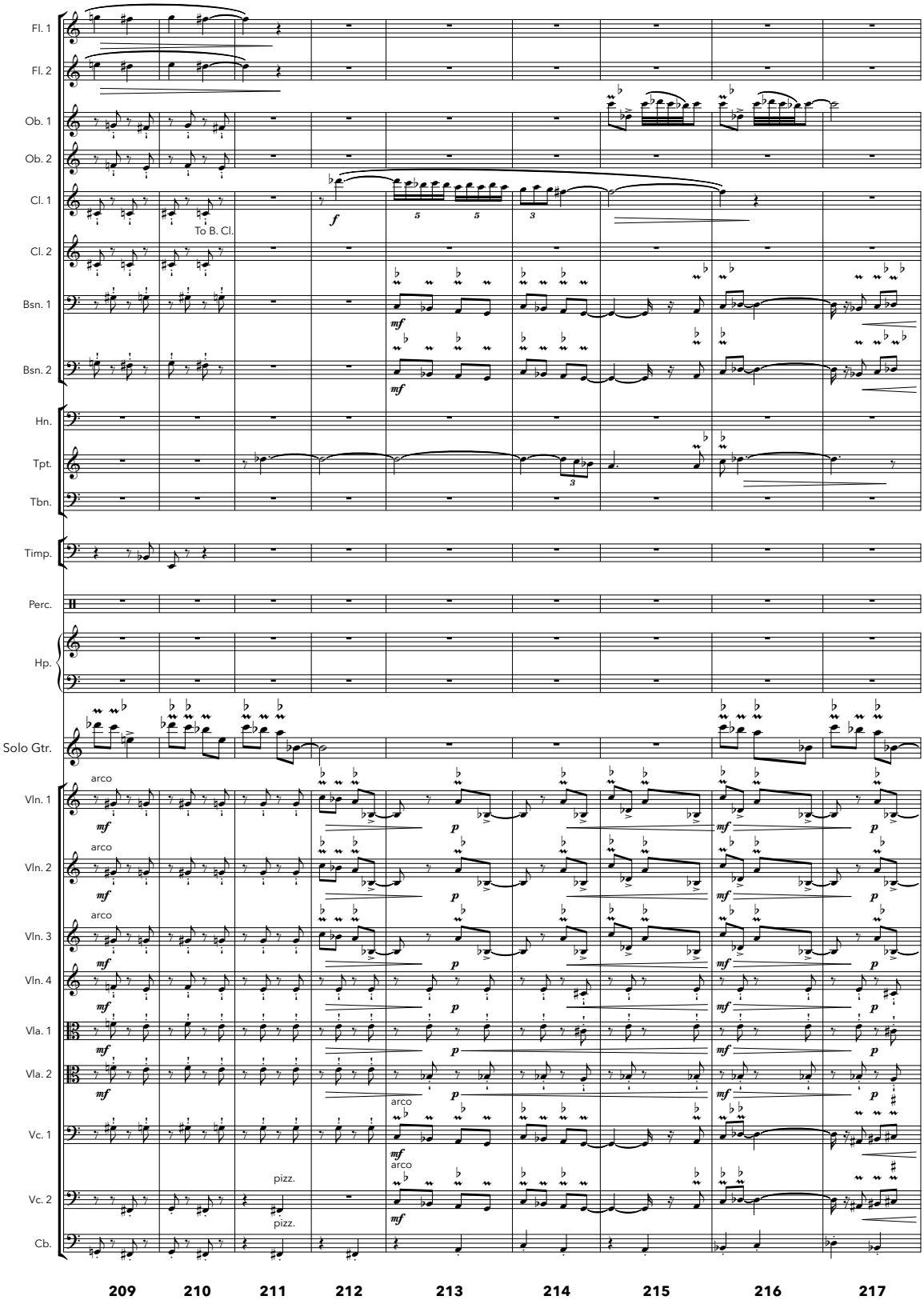

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
180
181
182
183

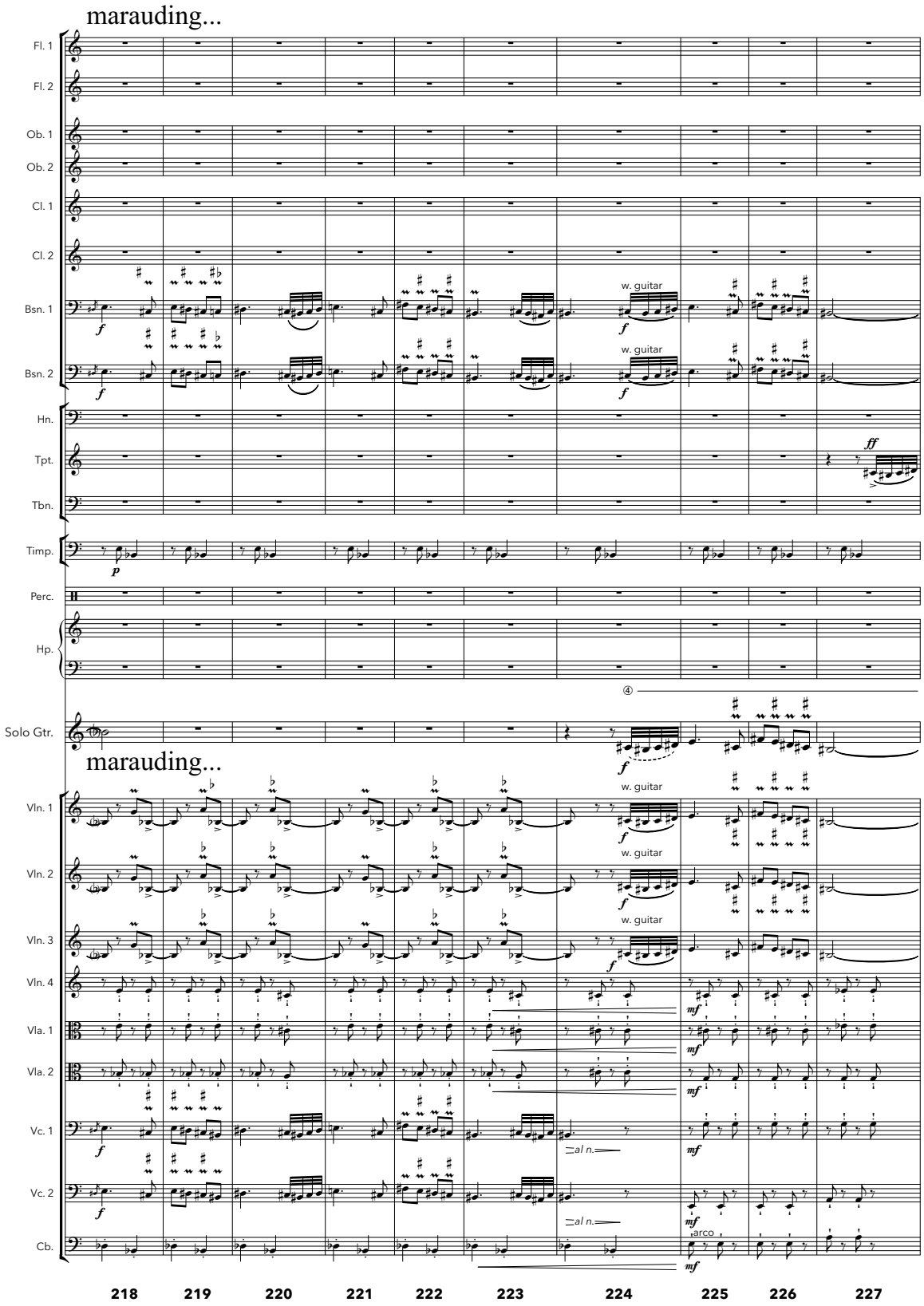

almost peaceful...
Fl. 1
mf
Fl. 2
mf
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

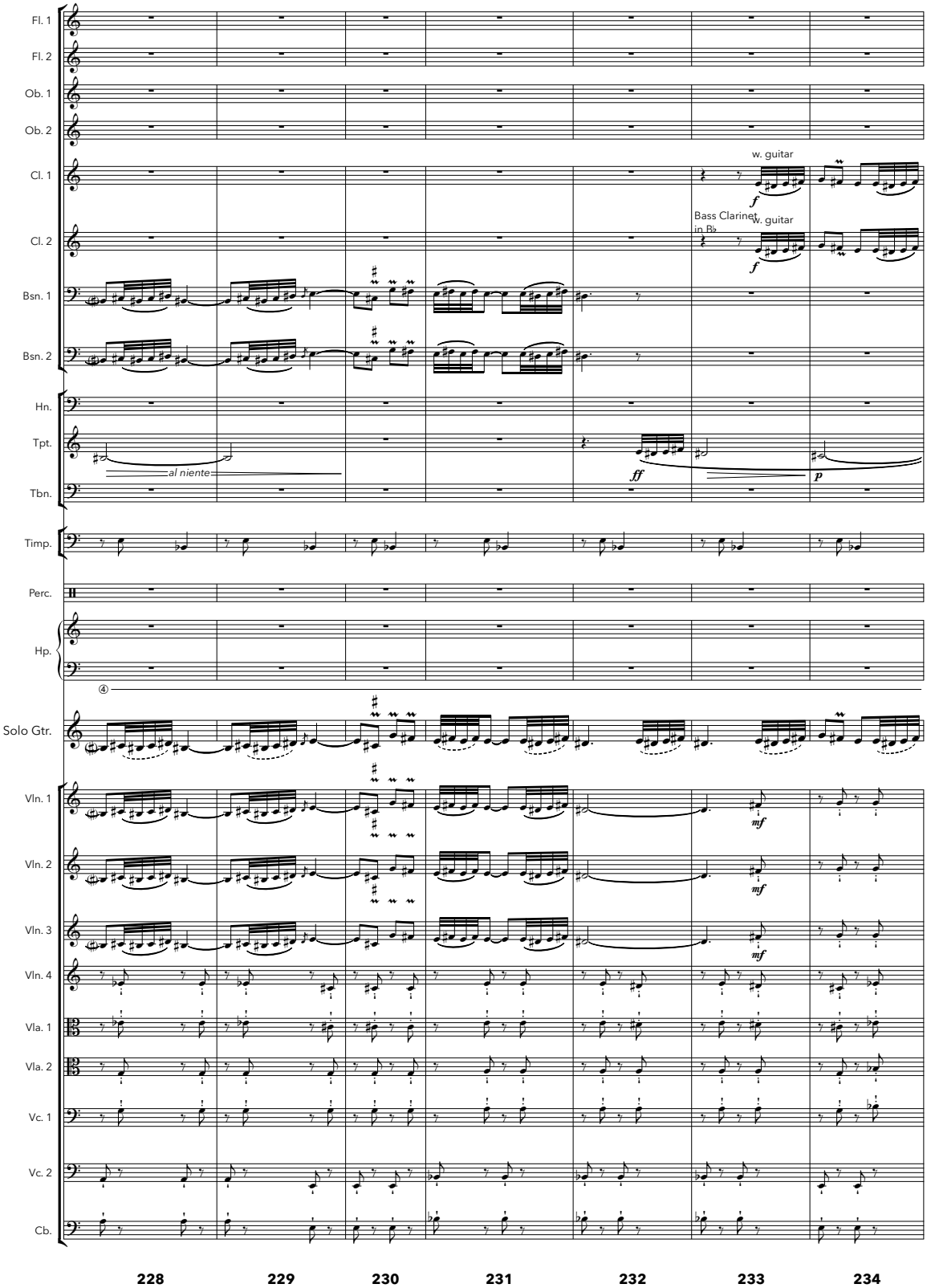

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
ff again...
ff and again...
188
189
190
191
192

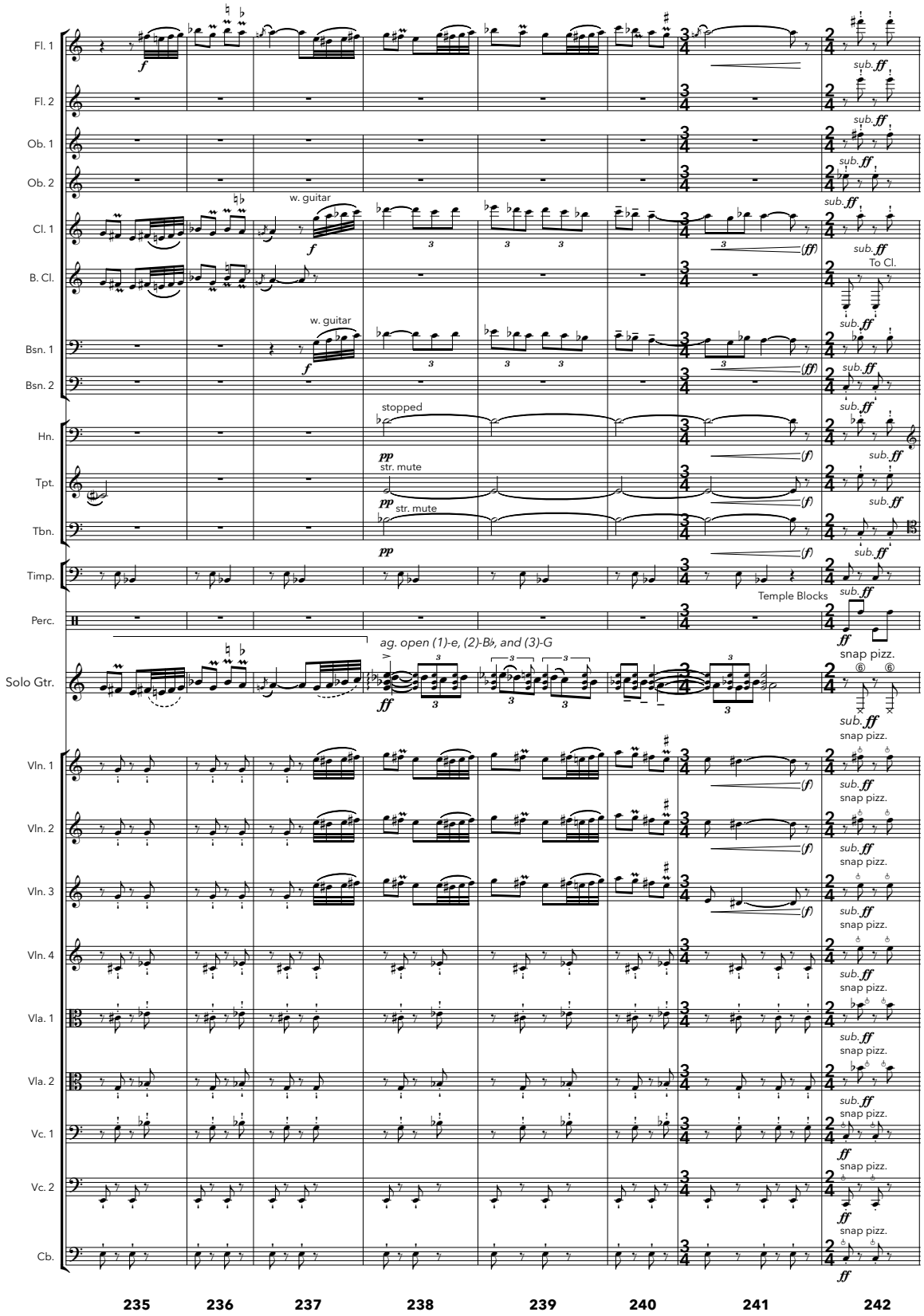

molto accel.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
molto accel.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
ff and again...
193
194
195
196
197

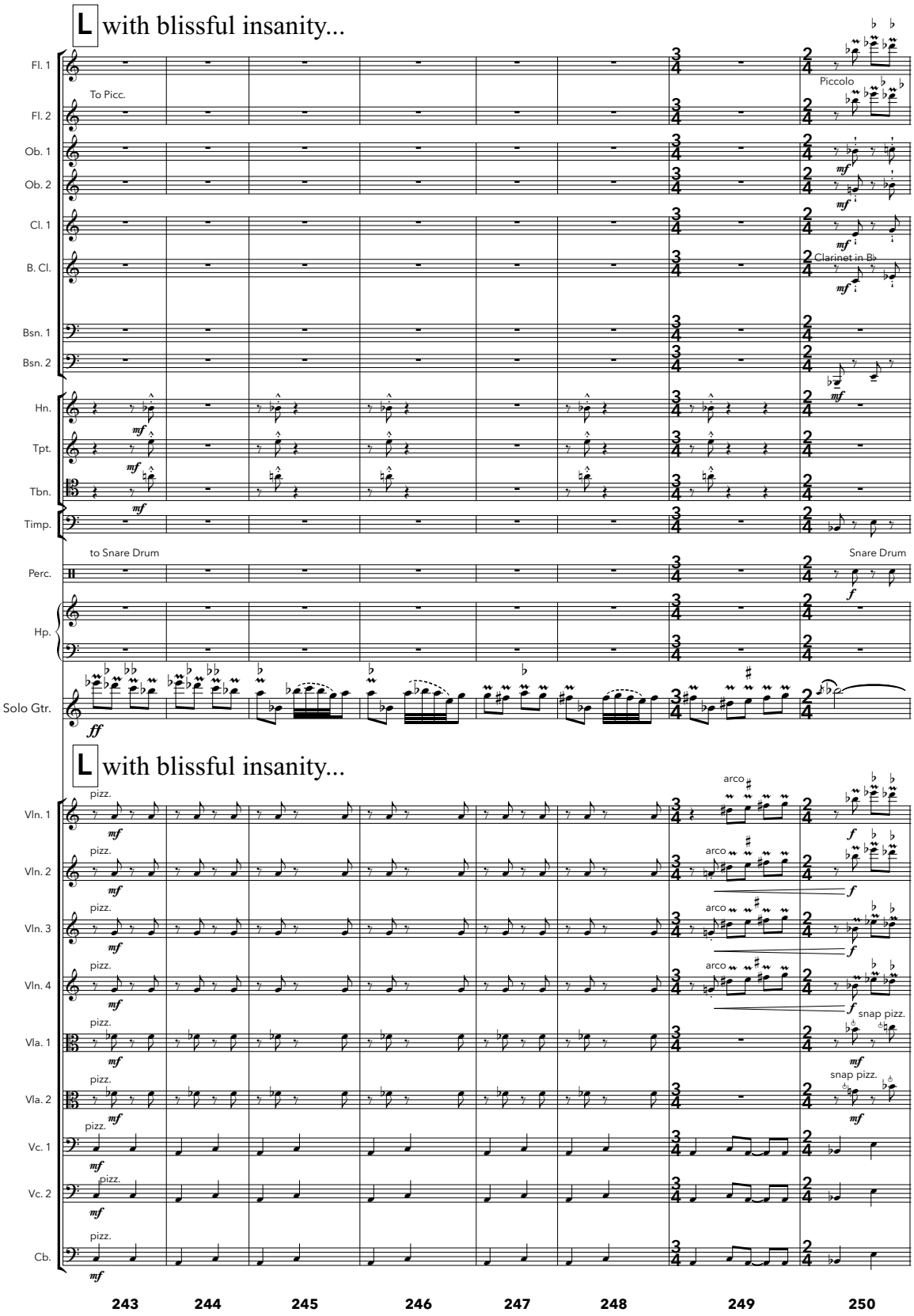

K PSYCHOTIC ♩ = 84
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
short, tight mordents
Solo Gtr.
K PSYCHOTIC ♩ = 84
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
arco
Cb.
198
199
200
201
202
203
204
205
206
207
208

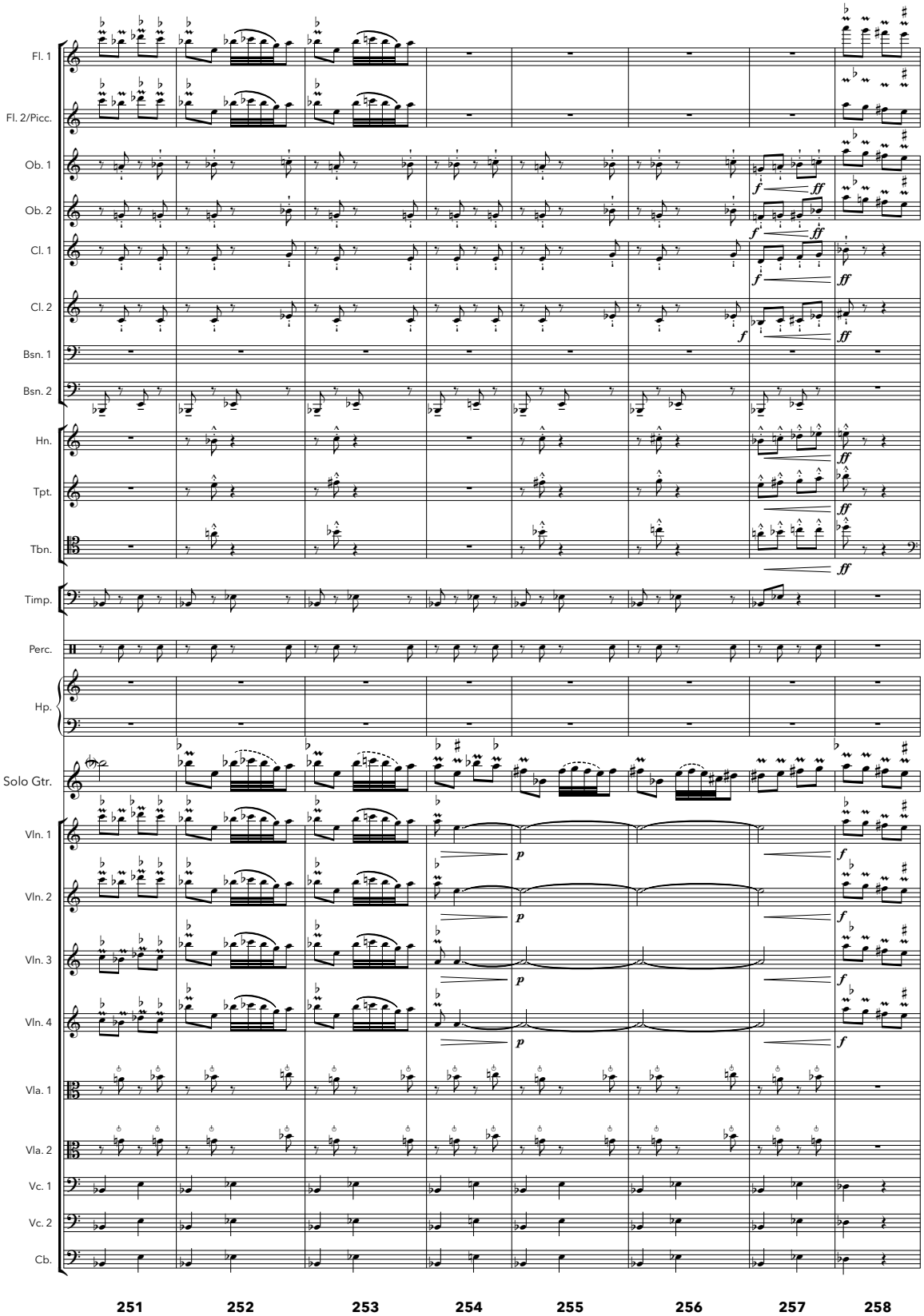

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
To B. Cl.
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
pizz.
209
210
211
212
213
214
215
216
217

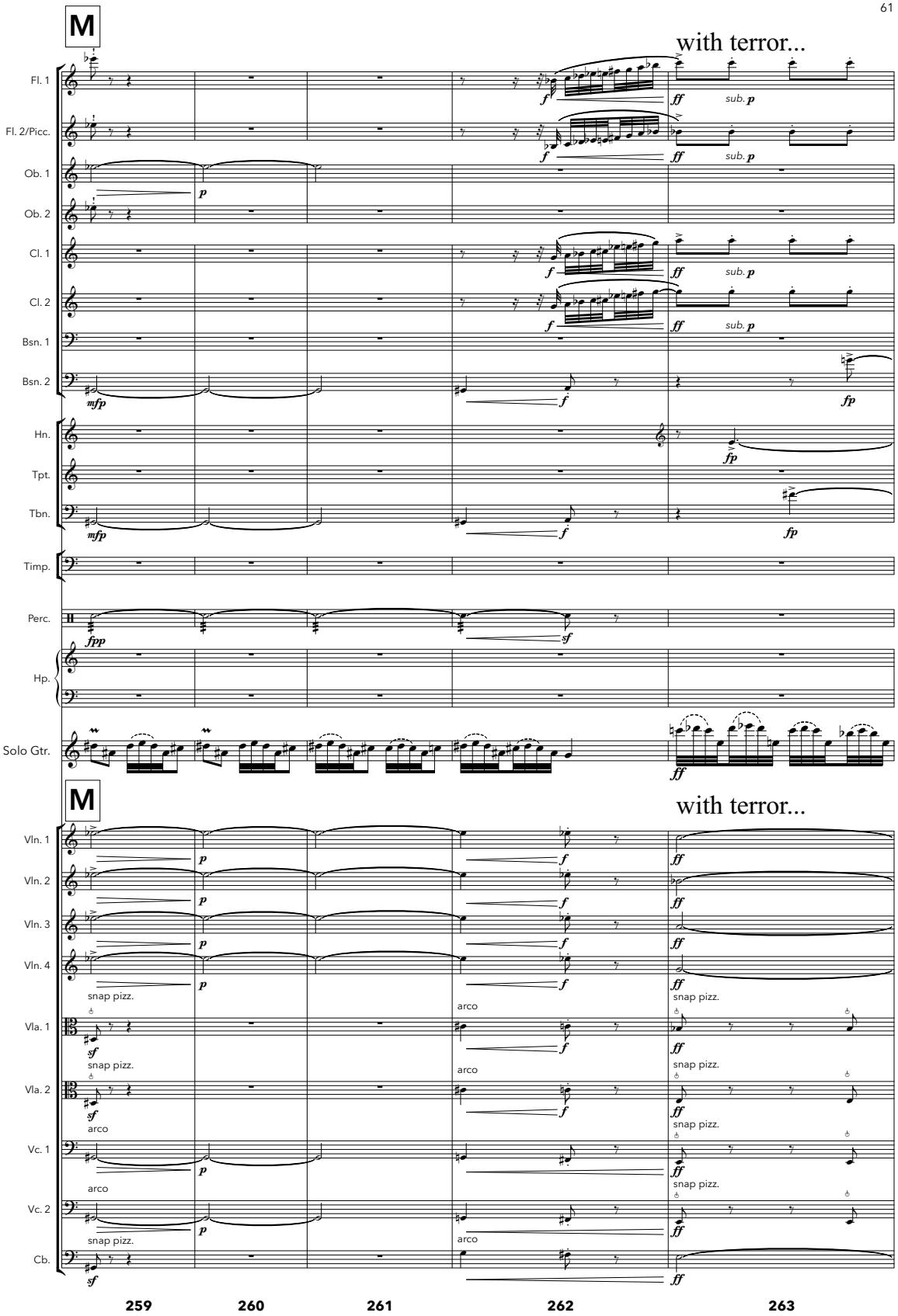

marauding...
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
w. guitar
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
marauding...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al n.
arco
218
219
220
221
222
223
224
225
226
227

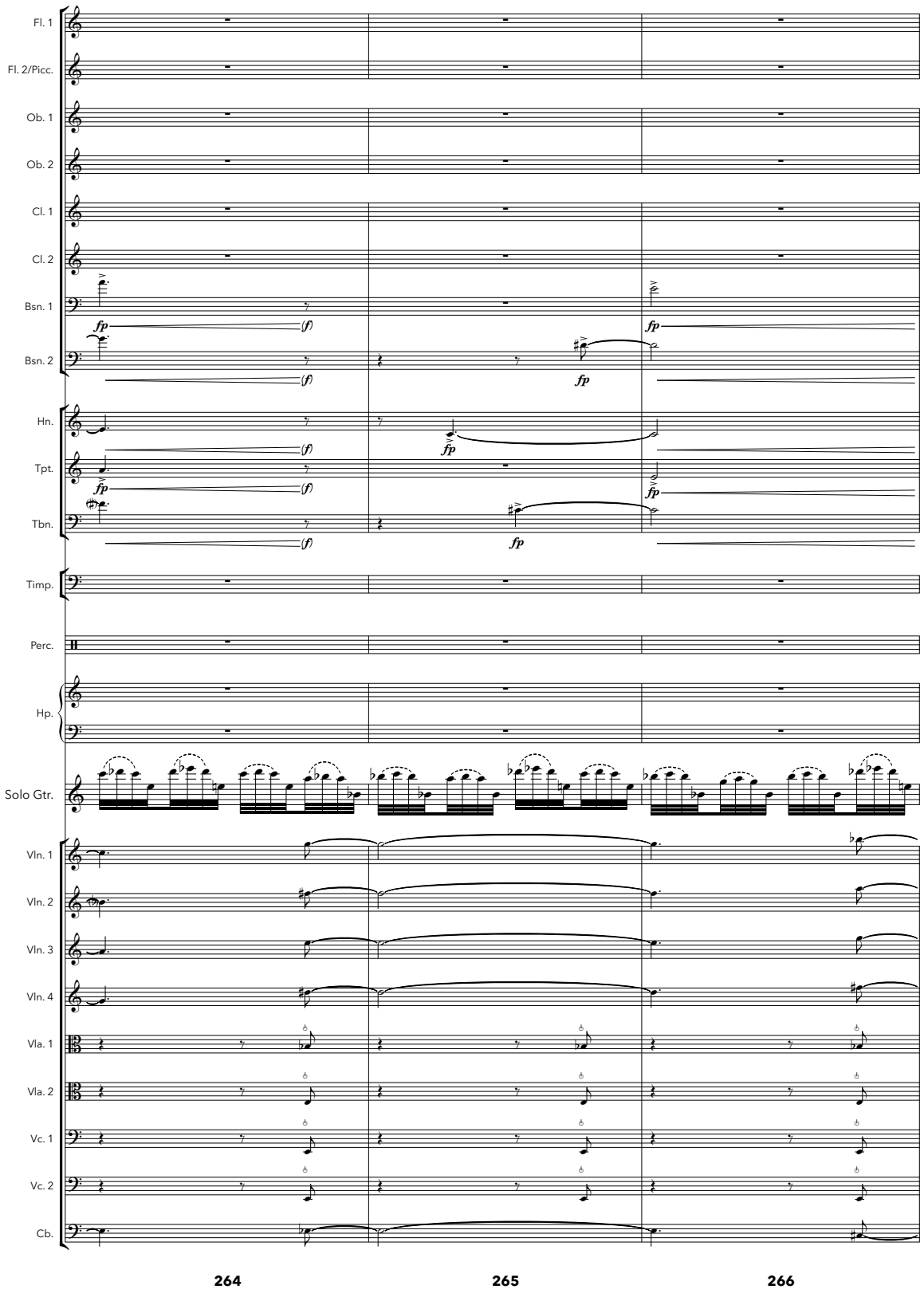

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
w. guitar
Bass Clarinet in B♭
w. guitar
al niente
228
229
230
231
232
233
234

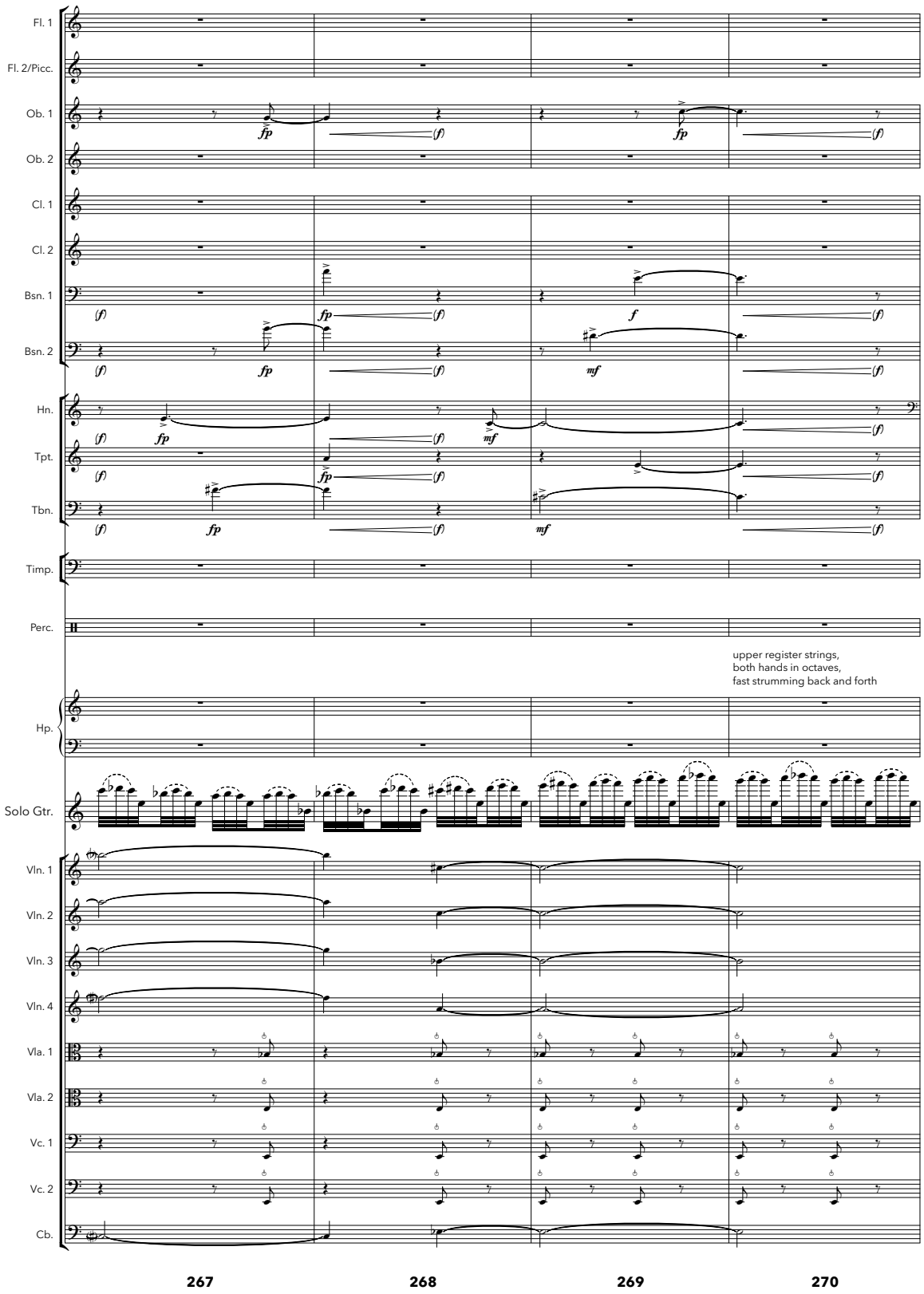

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
w. guitar
stopped
str. mute
To Cl.
Temple Blocks
ag. open (1)-e, (2)-B♭, and (3)-G
snap pizz.
sub. ff
235
236
237
238
239
240
241
242

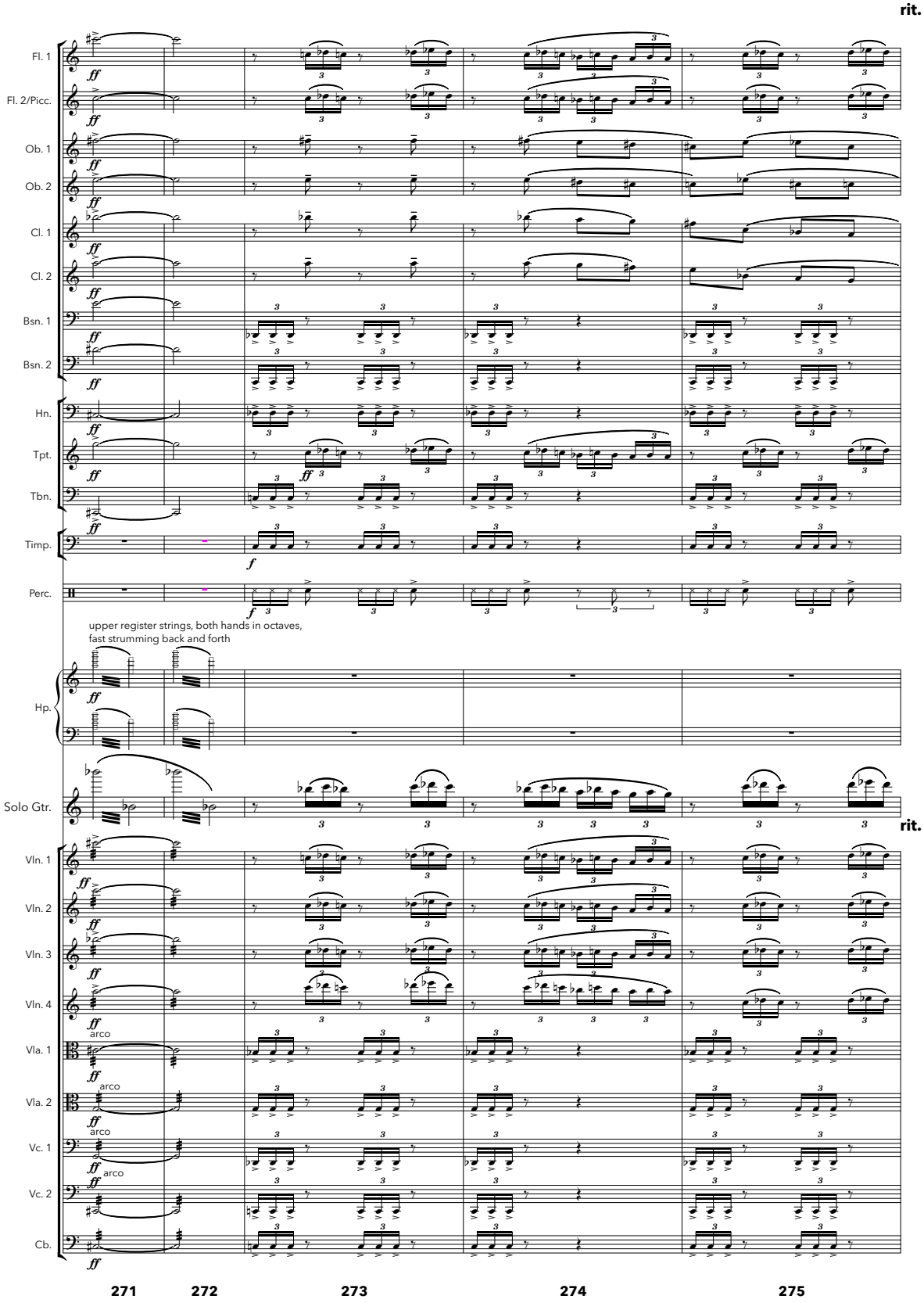

L with blissful insanity...
Fl. 1
To Picc.
Fl. 2
Piccolo
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Clarinet in B♭
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
to Snare Drum
Perc.
Snare Drum
Hp.
Solo Gtr.
L with blissful insanity...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
arco
snap pizz.
243
244
245
246
247
248
249
250

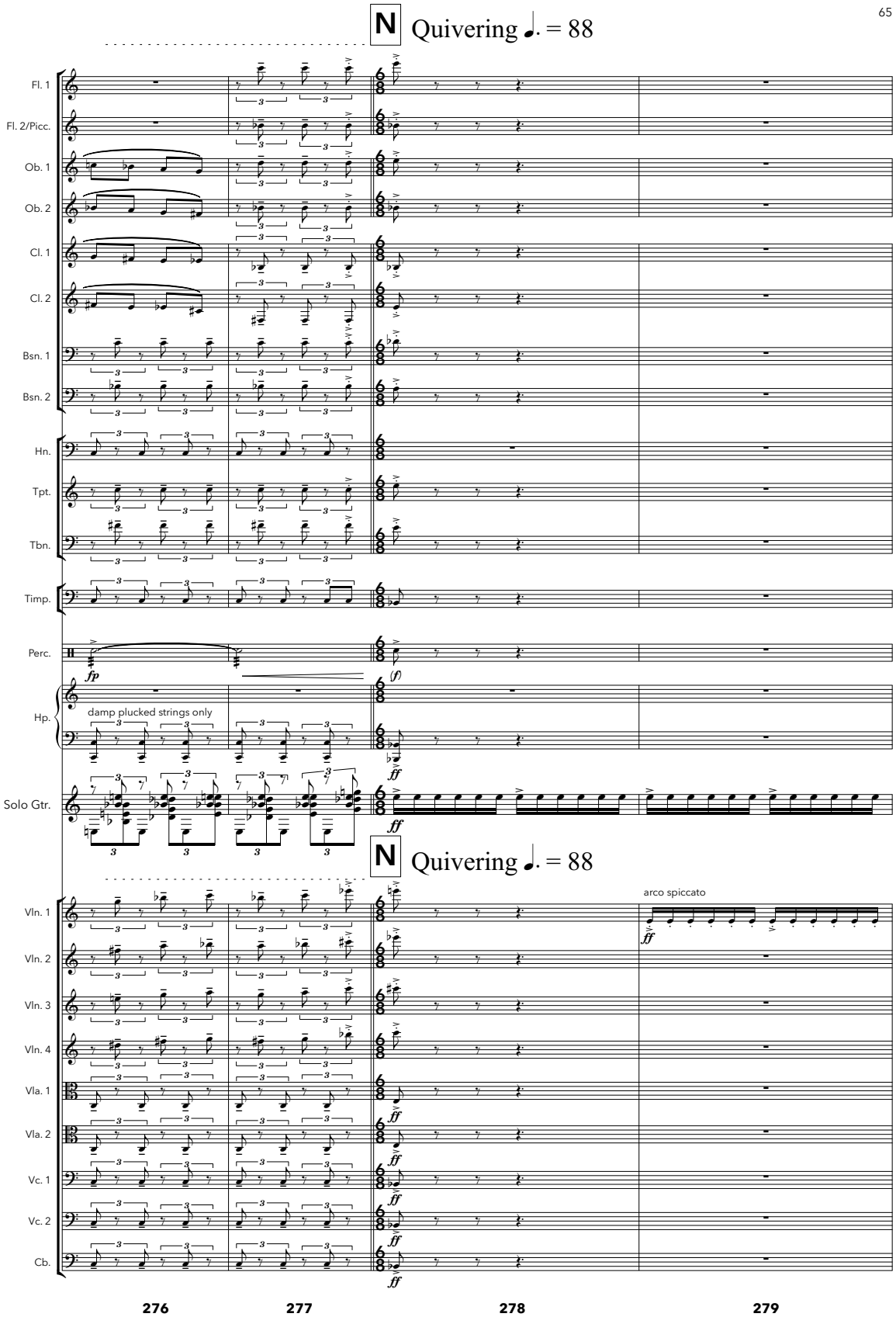

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
251
252
253
254
255
256
257
258

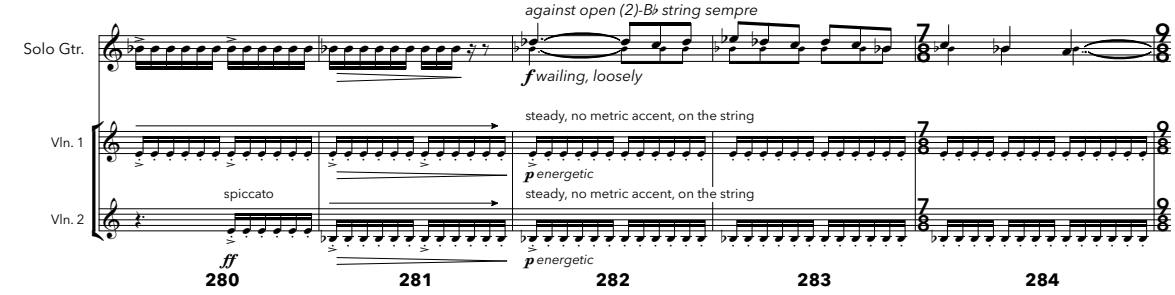

M
with terror...
Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
sub. p
M
with terror...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
snap pizz.
arco
259
260
261
262
263

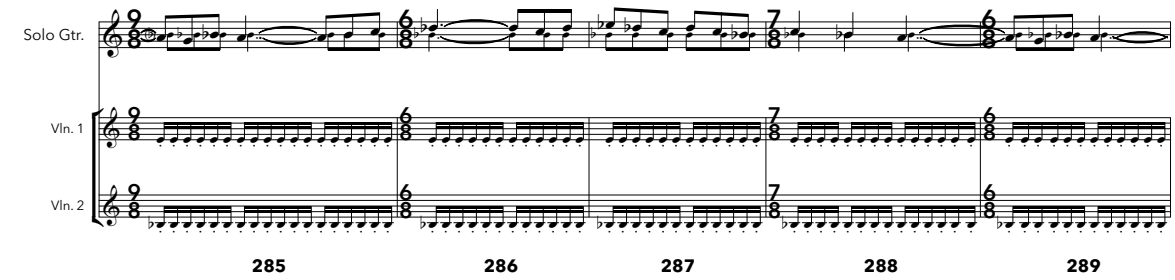

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
fp
(f)
264
265
266

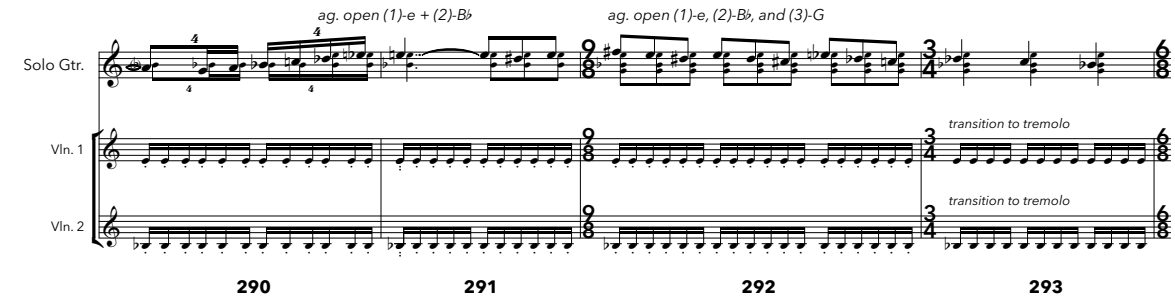

Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
upper register strings,
both hands in octaves,
fast strumming back and forth
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
267
268
269
270

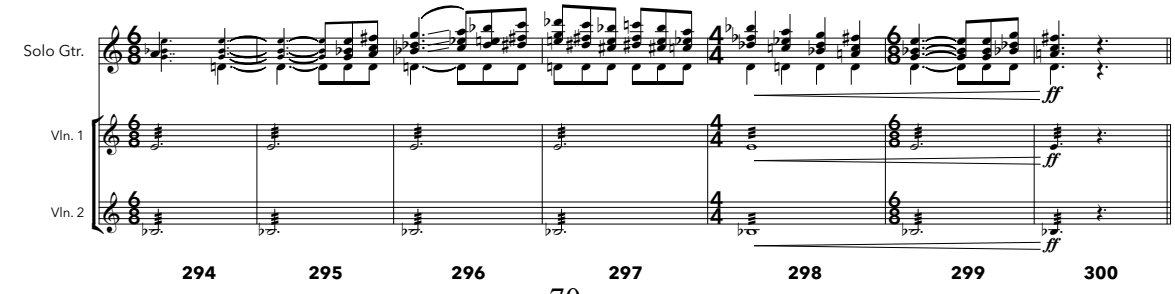

rit.
Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
upper register strings, both hands in octaves,
fast strumming back and forth
Hp.
Solo Gtr.
rit.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
arco
Vla. 1
arco
Vla. 2
arco
Vc. 1
arco
Vc. 2
Cb.
271
272
273
274
275

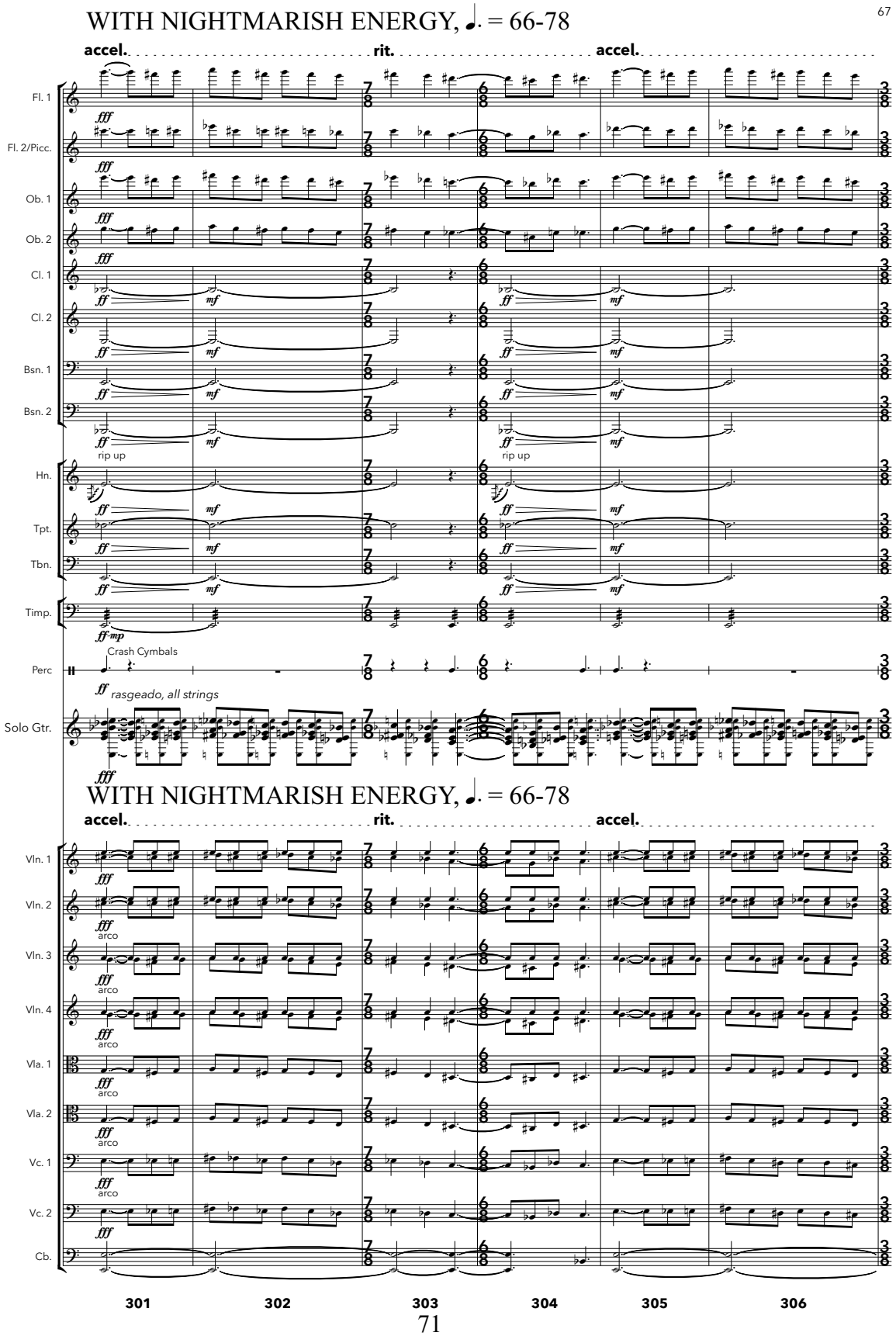

N Quivering ♩. = 88
Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
fp
(f)
Hp.
damp plucked strings only
ff
Solo Gtr.
ff
N Quivering ♩. = 88
arco spiccato
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
276
277
278
279

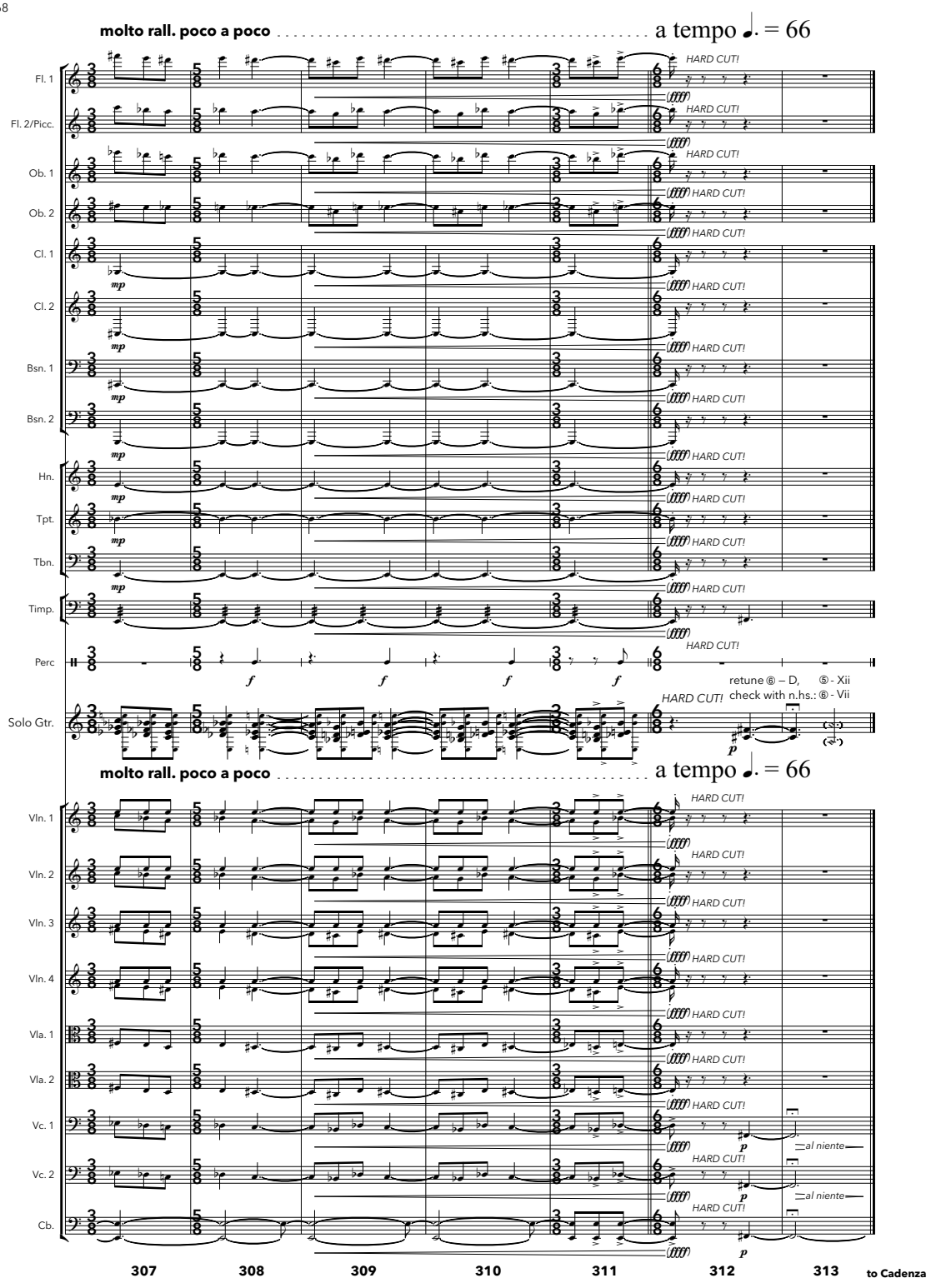

against open (2)-B♭ string sempre
Solo Gtr.
f wailing, loosely
steady, no metric accent, on the string
Vln. 1
p energetic
spiccato
steady, no metric accent, on the string
Vln. 2
ff
p energetic
280
281
282
283
284


Solo Gtr.
Vln. 1
Vln. 2
285
286
287
288
289

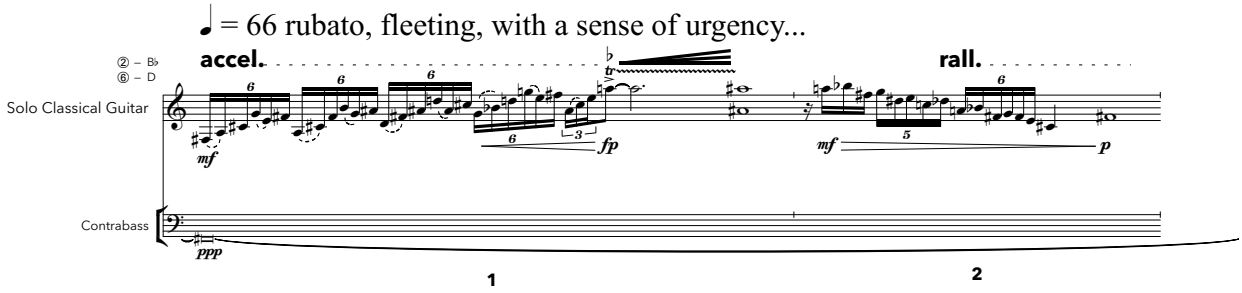

ag. open (1)-e + (2)-B♭
ag. open (1)-e, (2)-B♭, and (3)-G
Solo Gtr.
transition to tremolo
Vln. 1
transition to tremolo
Vln. 2
290
291
292
293

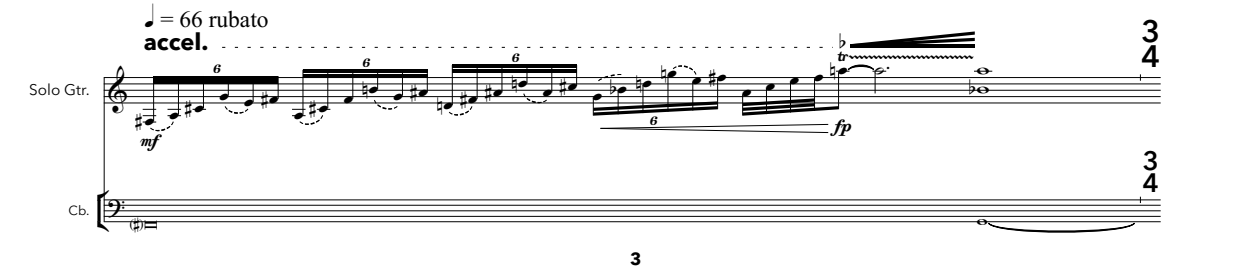

Solo Gtr.
ff
Vln. 1
ff
Vln. 2
ff
294
295
296
297
298
299
300

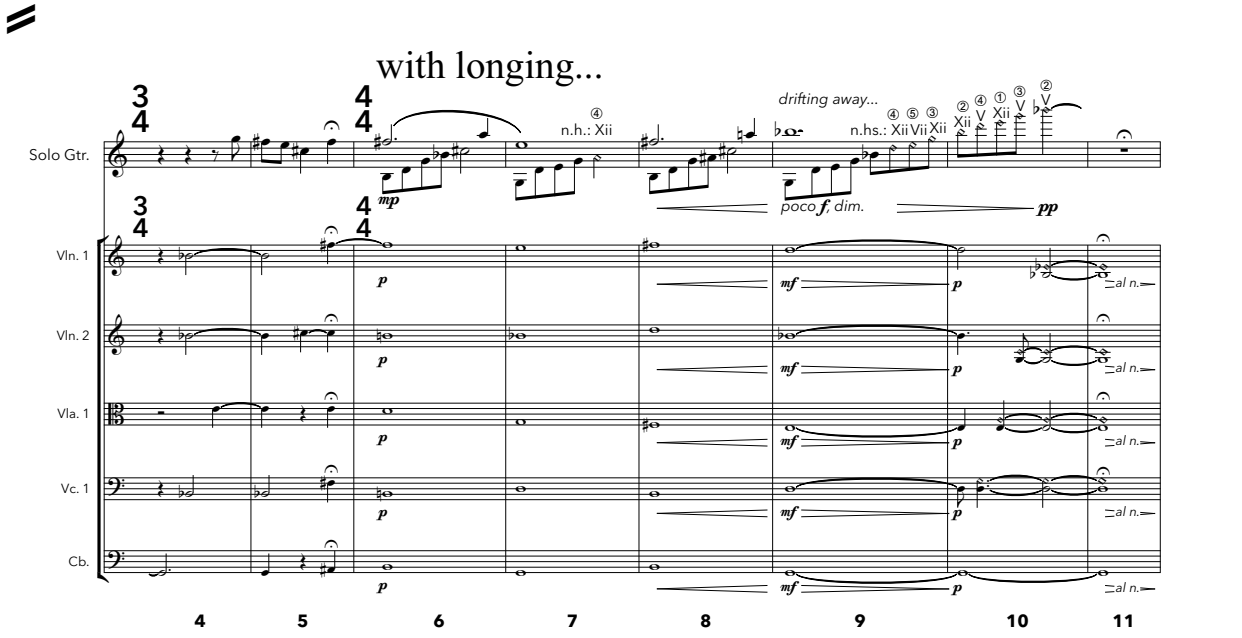

WITH NIGHTMARISH ENERGY, ♩. = 66-78
accel.
rit.
accel.
Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
rip up
rip up
Hn.
Tpt.
Tbn.
Timp.
Crash Cymbals
Perc
rasgeado, all strings
Solo Gtr.
WITH NIGHTMARISH ENERGY, ♩. = 66-78
accel.
rit.
accel.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
301
302
303
304
305
306

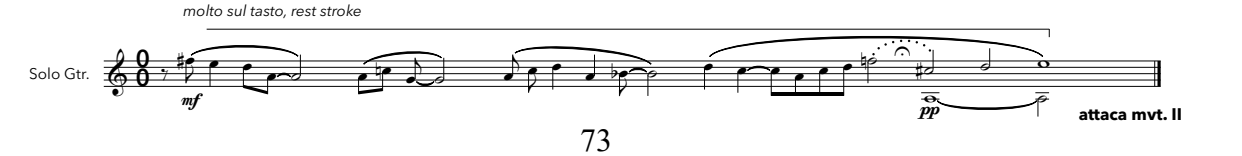

molto rall. poco a poco
a tempo ♩. = 66
Fl. 1
Fl. 2/Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc
Solo Gtr.
HARD CUT!
retune ⑥ – D, ⑤ - Xii
check with n.hs.: ⑥ - Vii
molto rall. poco a poco
a tempo ♩. = 66
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al niente
307
308
309
310
311
312
313
to Cadenza

CADENZA

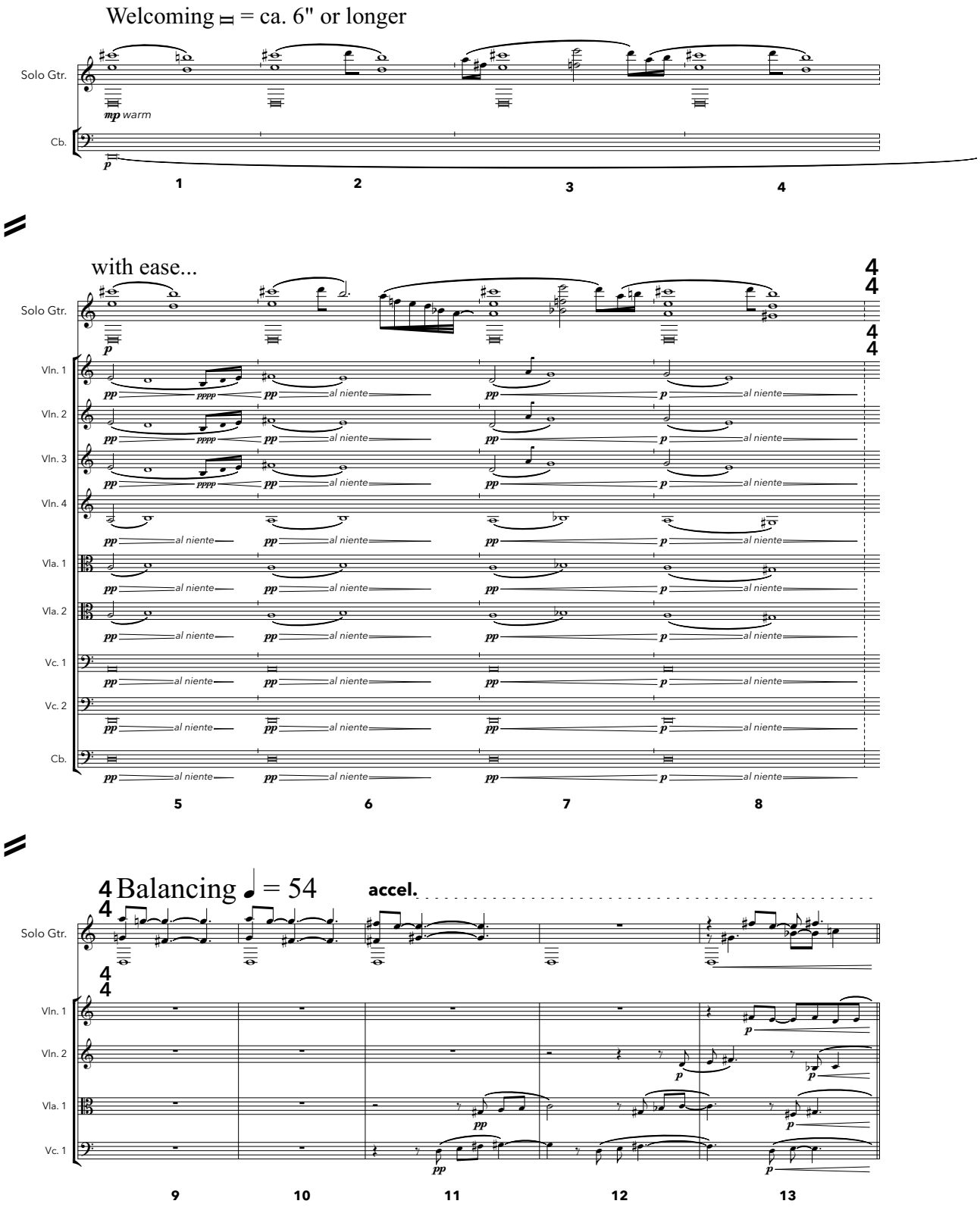

♩ = 66 rubato, fleeting, with a sense of urgency...
② – B♭
⑥ – D
accel.
rall.
Solo Classical Guitar
Contrabass
1
2

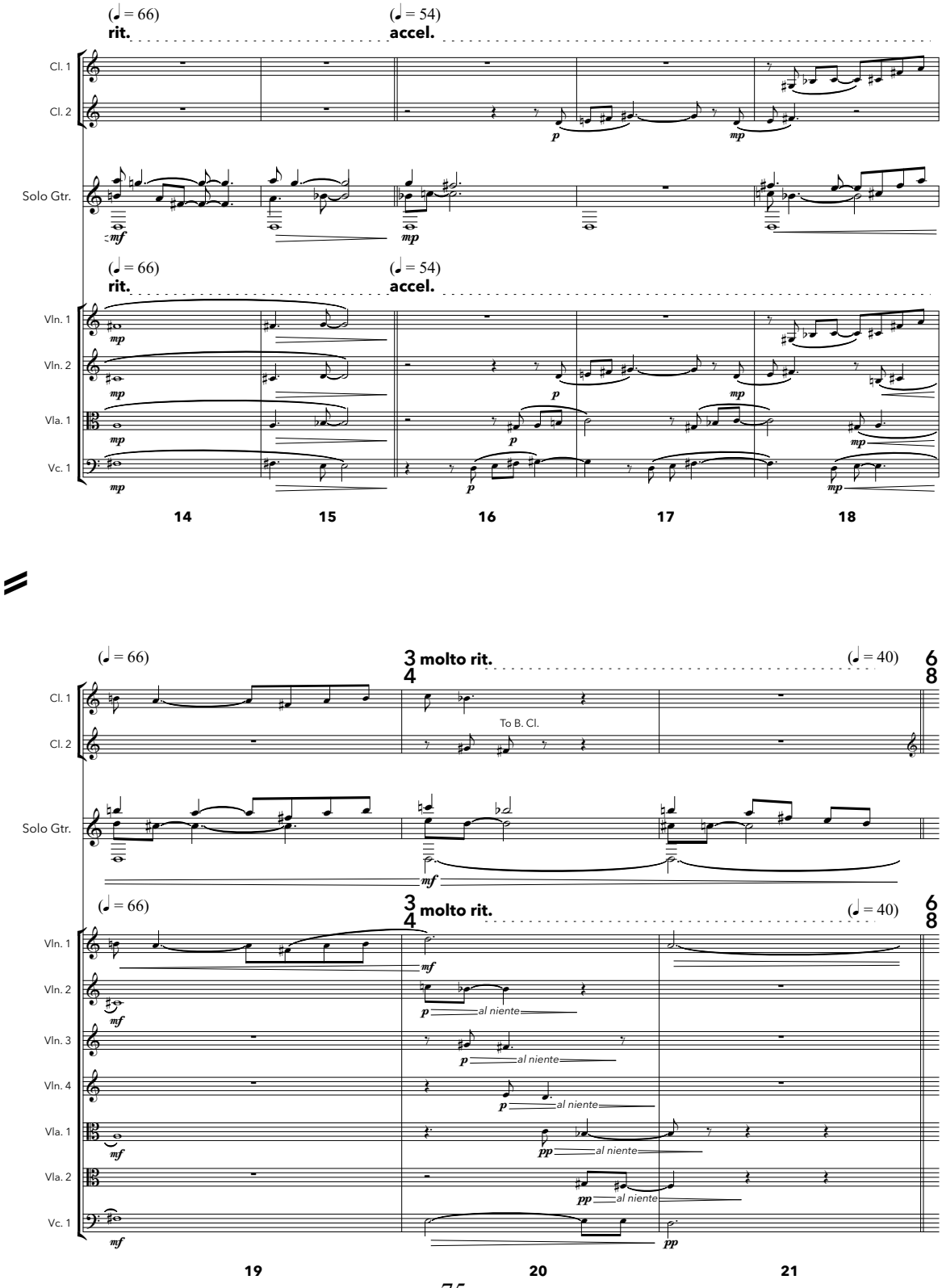

♩ = 66 rubato
accel.
Solo Gtr.
Cb.
3

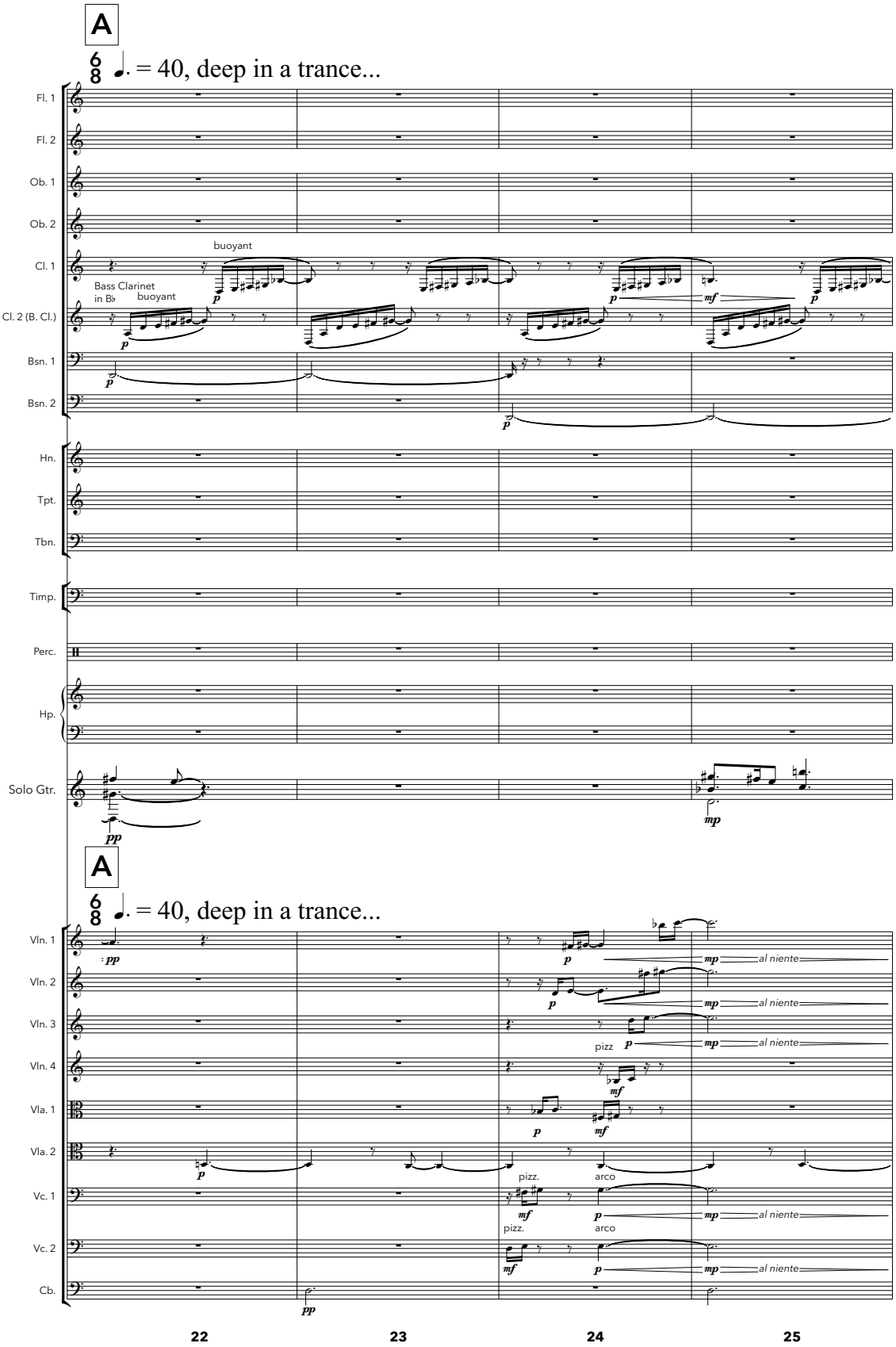

with longing...
drifting away...
n.h.: Xii
n.hs.: Xii Vii Xii
poco f, dim.
Solo Gtr.
Vln. 1
Vln. 2
Vla. 1
Vc. 1
Cb.
4
5
6
7
8
9
10
11

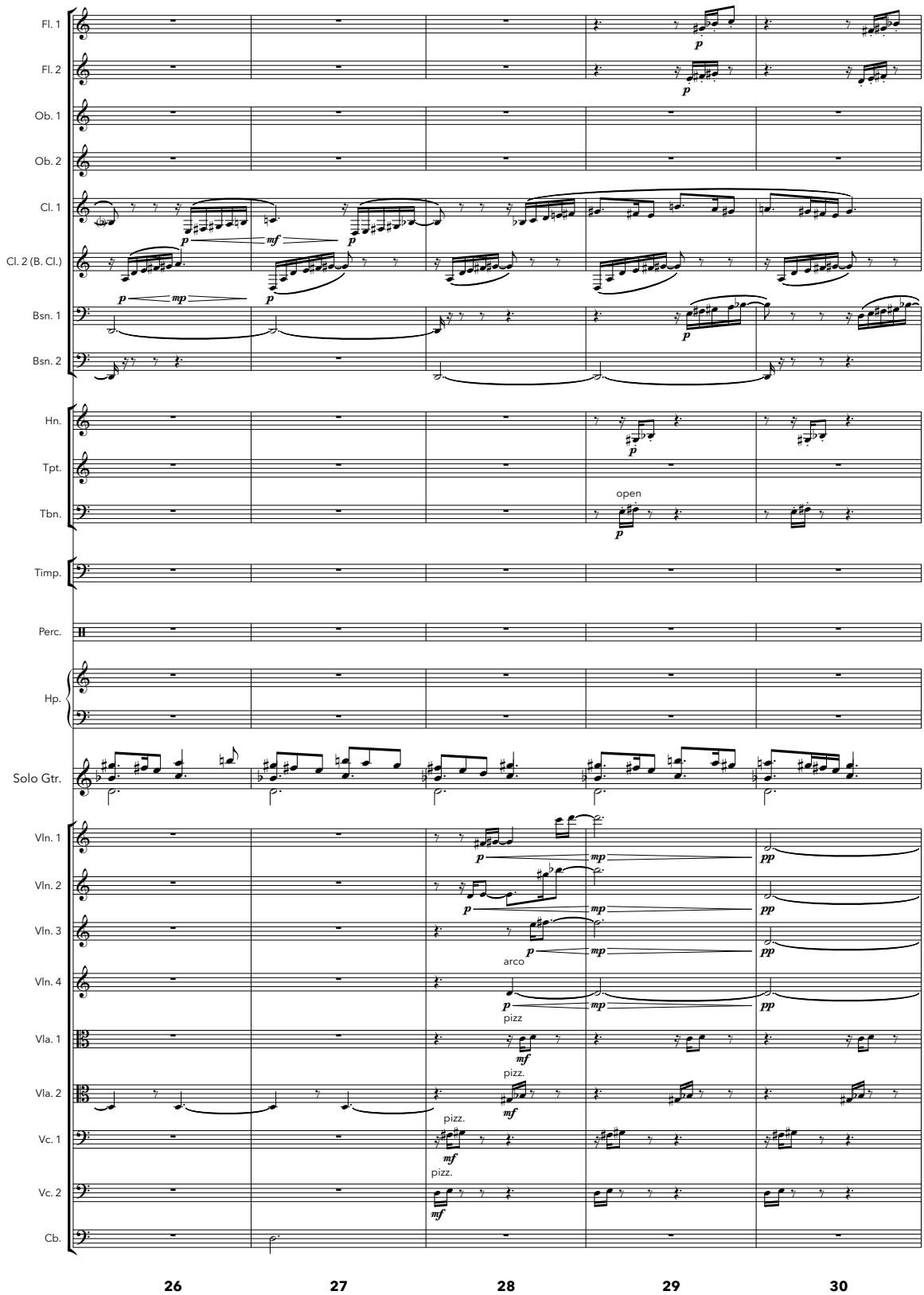

molto sul tasto, rest stroke
Solo Gtr.
attaca mvt. II

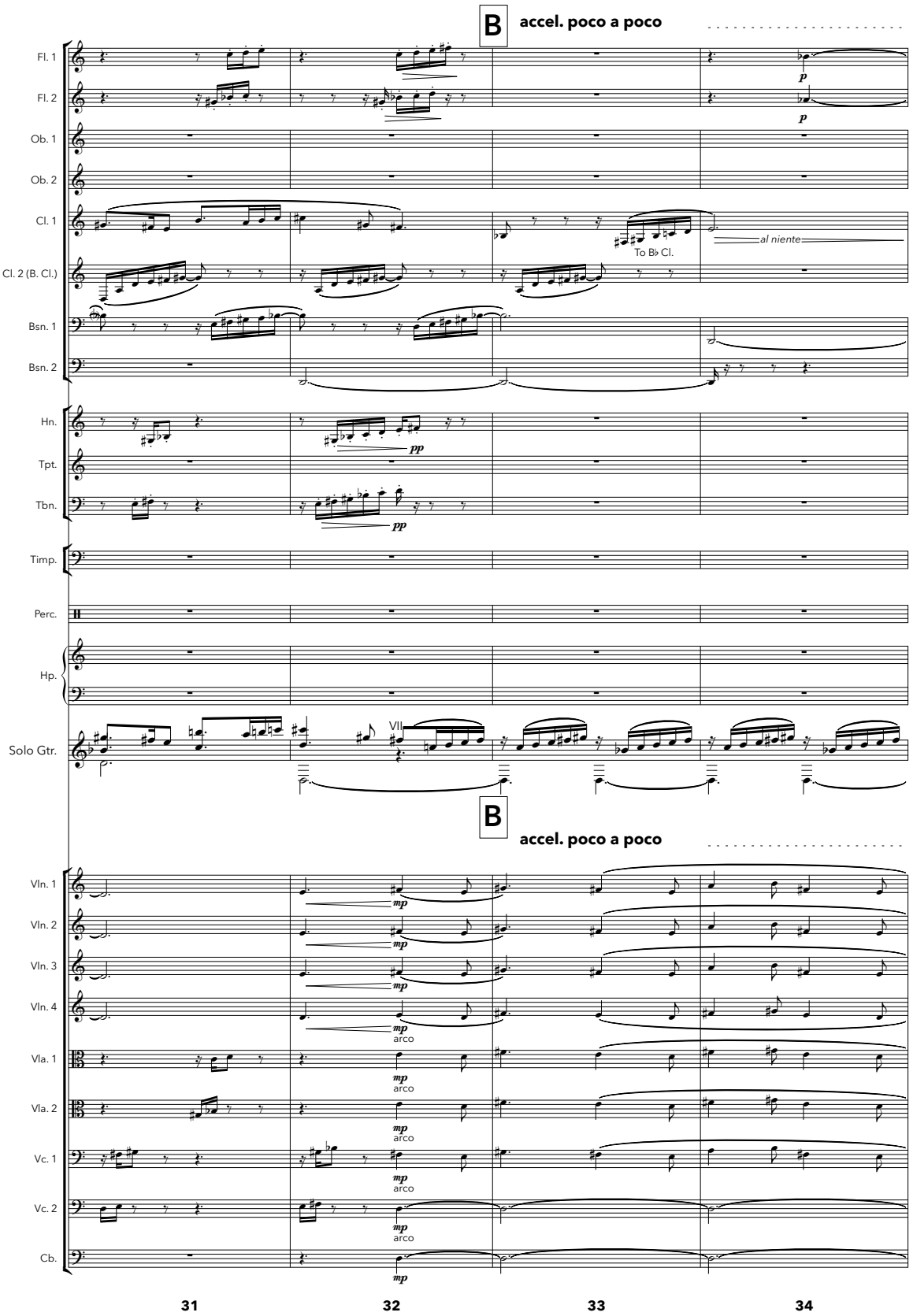
Mvt. II - Meditation

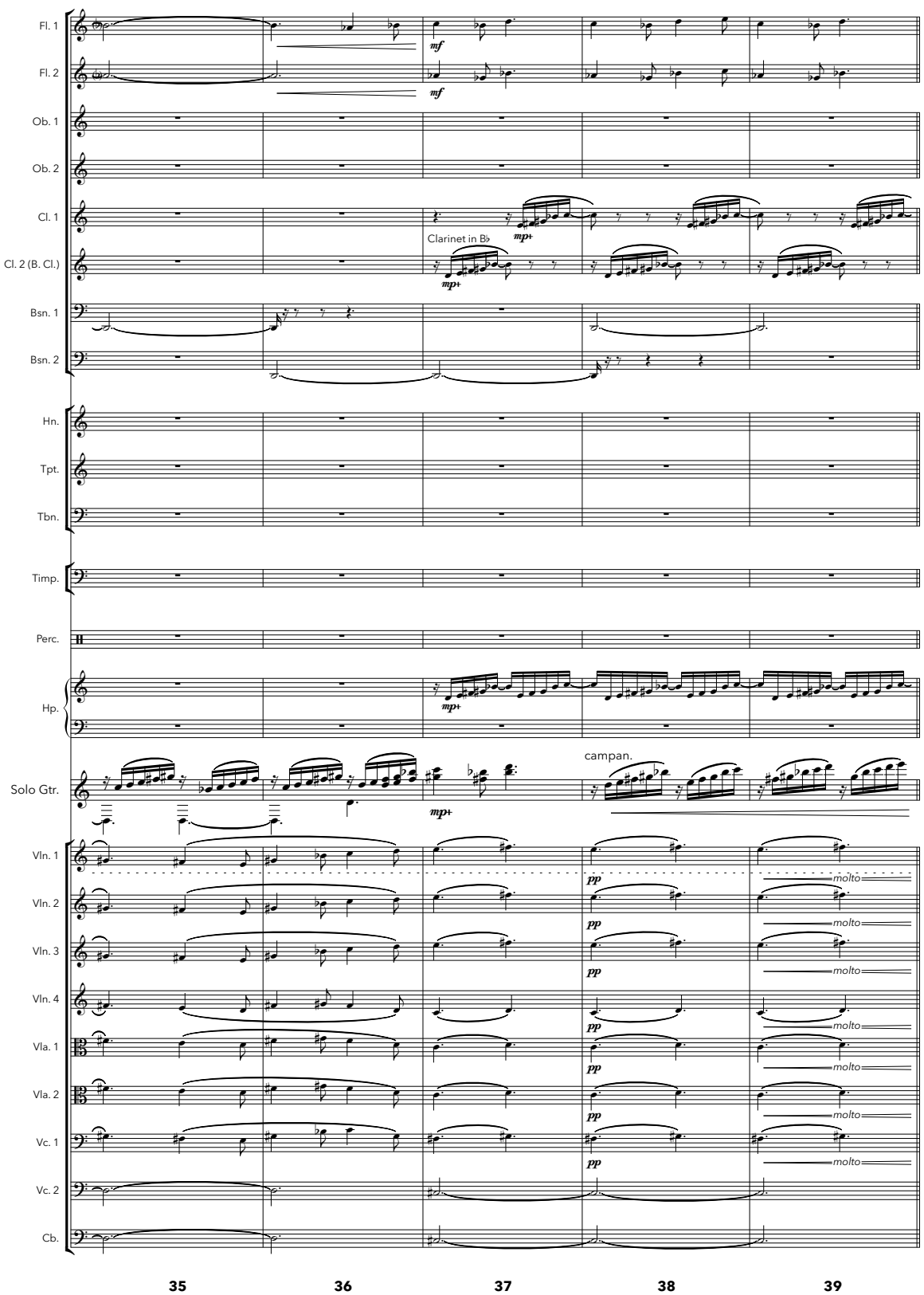


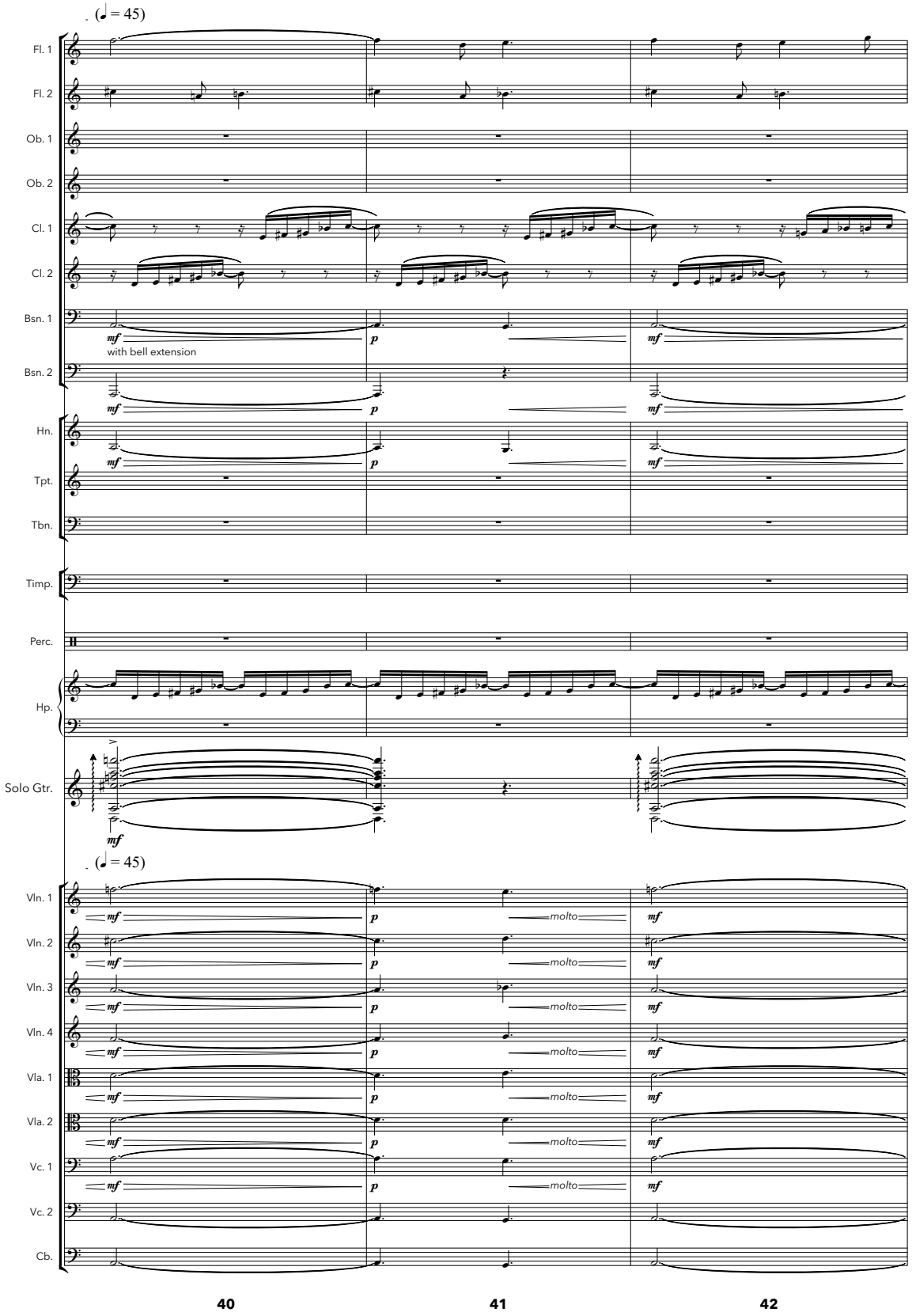

(♩ = 66)
rit.
(♩ = 54)
accel.
Cl. 1
Cl. 2
Solo Gtr.
Vln. 1
Vln. 2
Vla. 1
Vc. 1
14
15
16
17
18
(♩ = 66)
3/4
molto rit.
(♩ = 40)
6/8
To B. Cl.
al niente
19
20
21

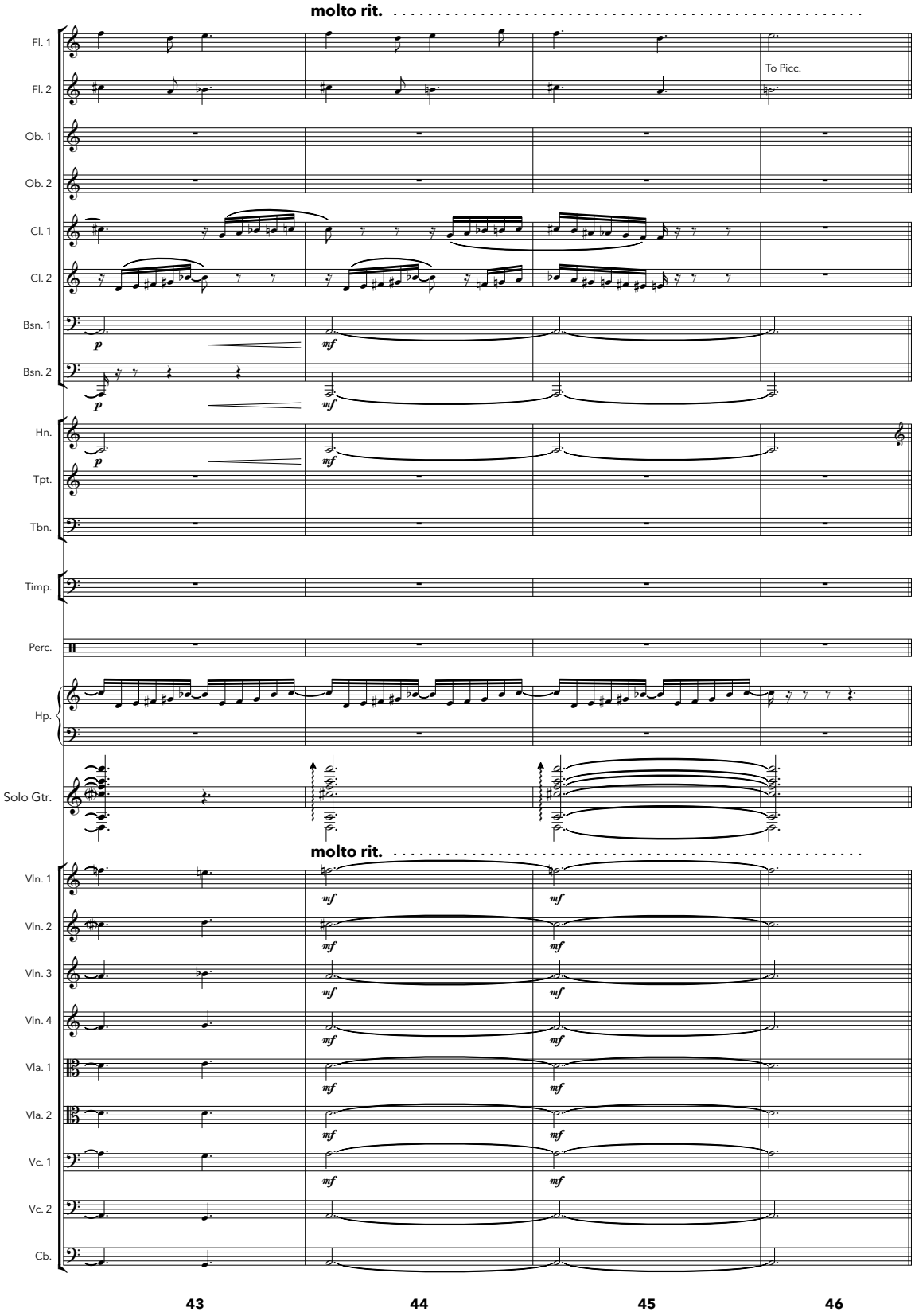

A
6/8 ♩. = 40, deep in a trance...
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
buoyant
Bass Clarinet in B♭
buoyant
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
A
6/8 ♩. = 40, deep in a trance...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz
arco
al niente
22
23
24
25


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
open
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
arco
Vln. 4
pizz
Vla. 1
pizz.
Vla. 2
pizz.
Vc. 1
pizz.
Vc. 2
Cb.
26
27
28
29
30


B
accel. poco a poco
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
al niente
To B♭ Cl.
VII
B
accel. poco a poco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
31
32
33
34

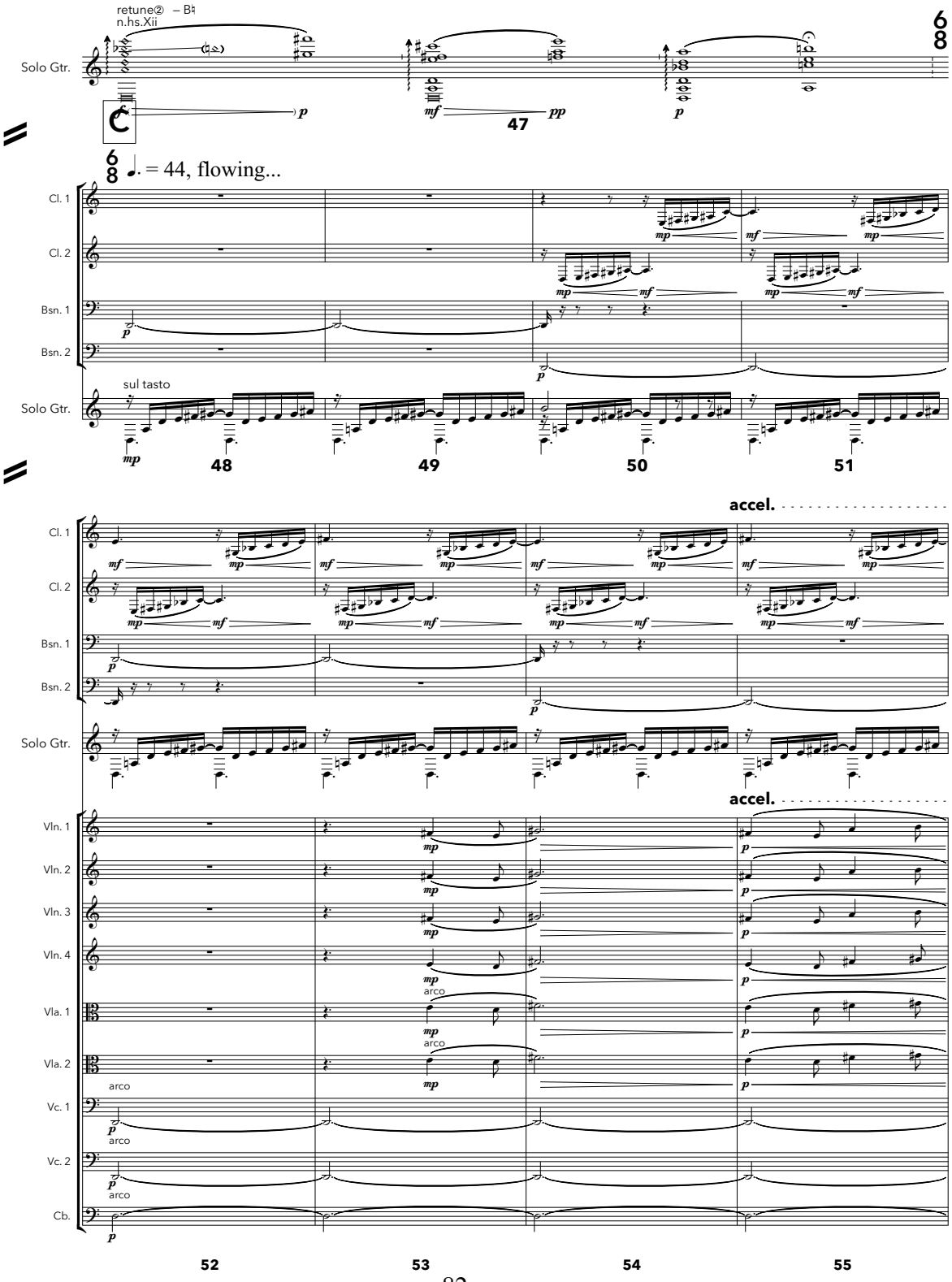

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Clarinet in B♭
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
campan.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
mp+
pp
molto
35
36
37
38
39

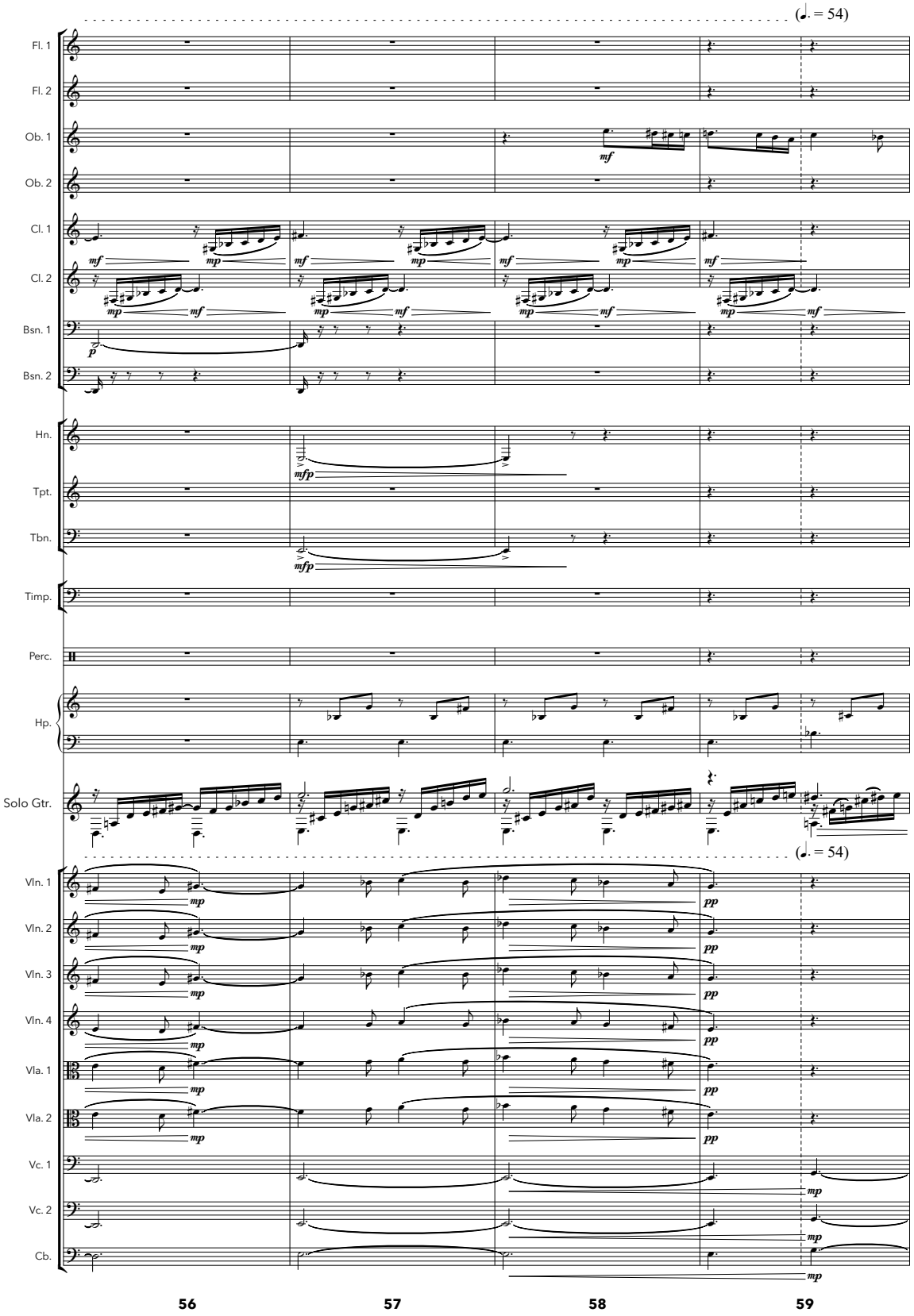

(♩= 45)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
mf
with bell extension
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
(♩= 45)
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
p
molto
40
41
42

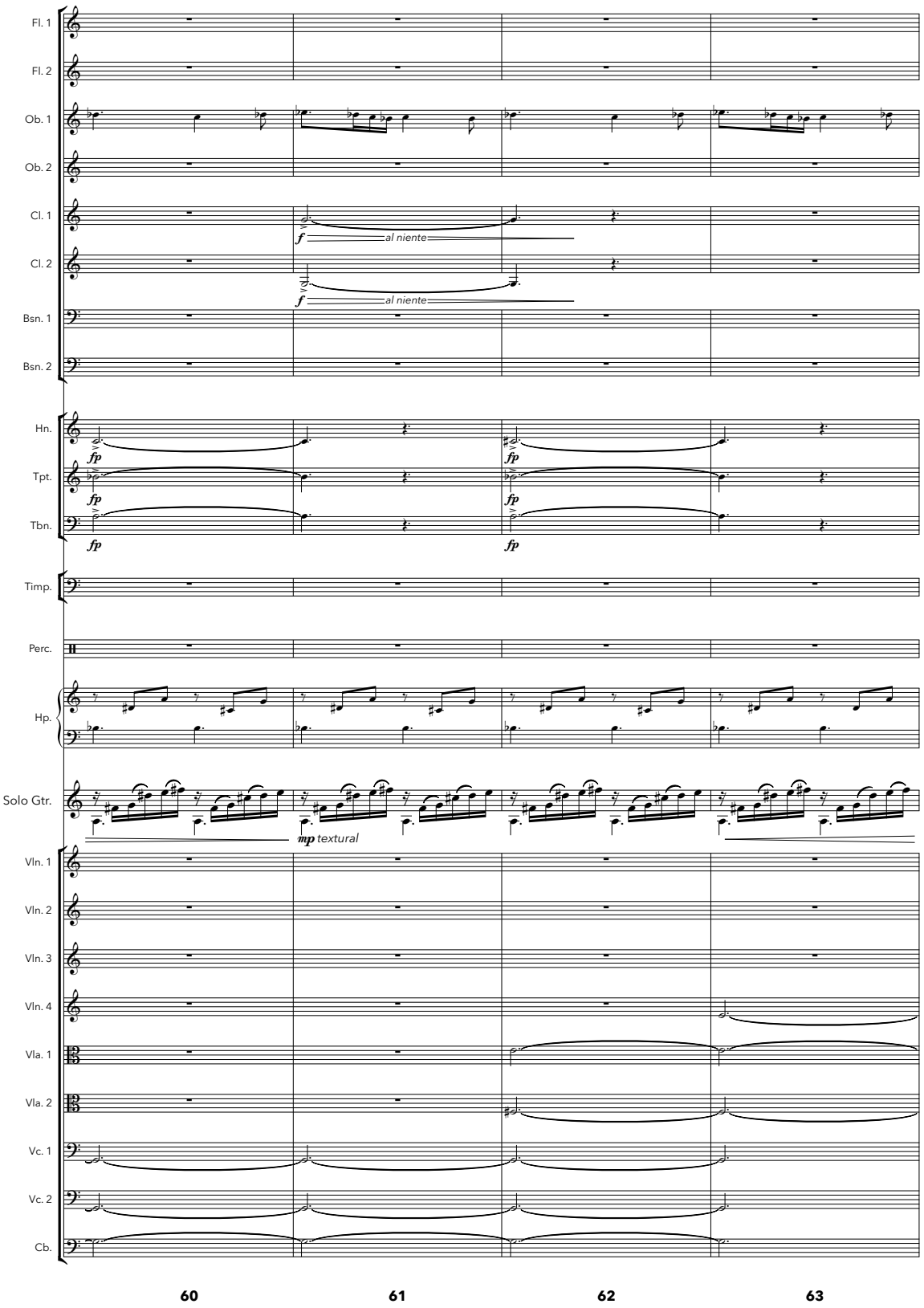

molto rit.
Fl. 1
Fl. 2
To Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
molto rit.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
43
44
45
46

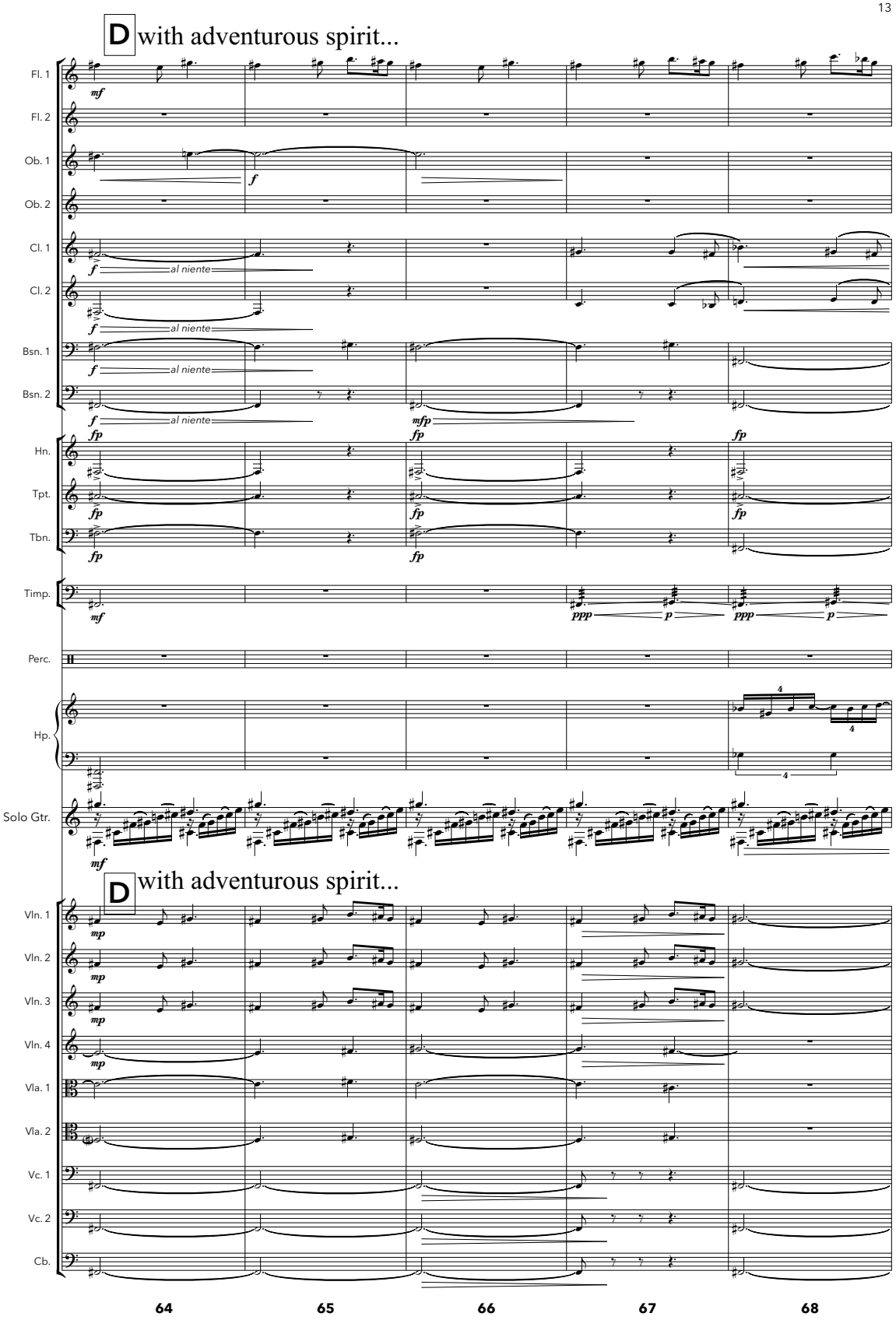
CADENZELLA

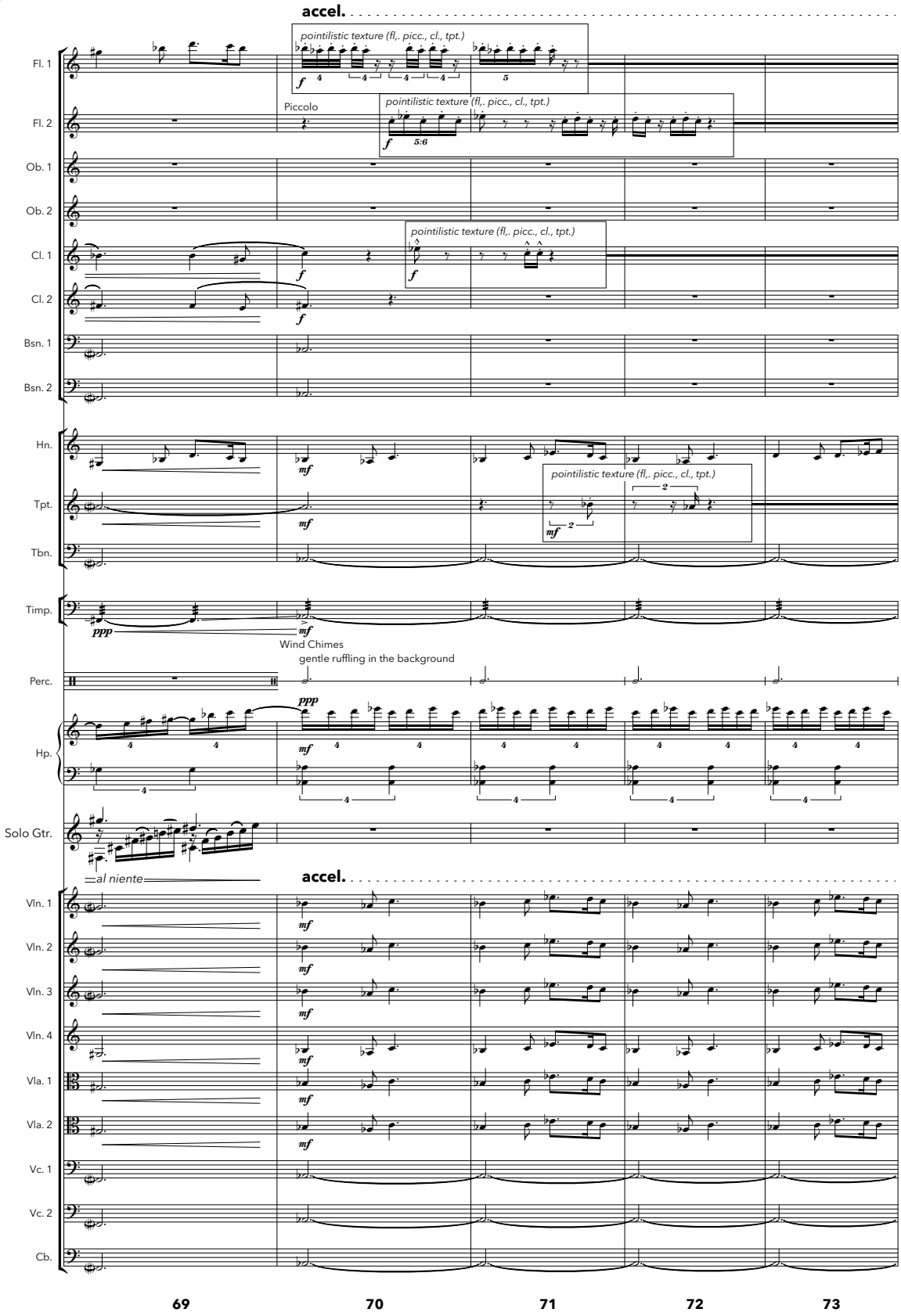
Tempo II, with resolve...

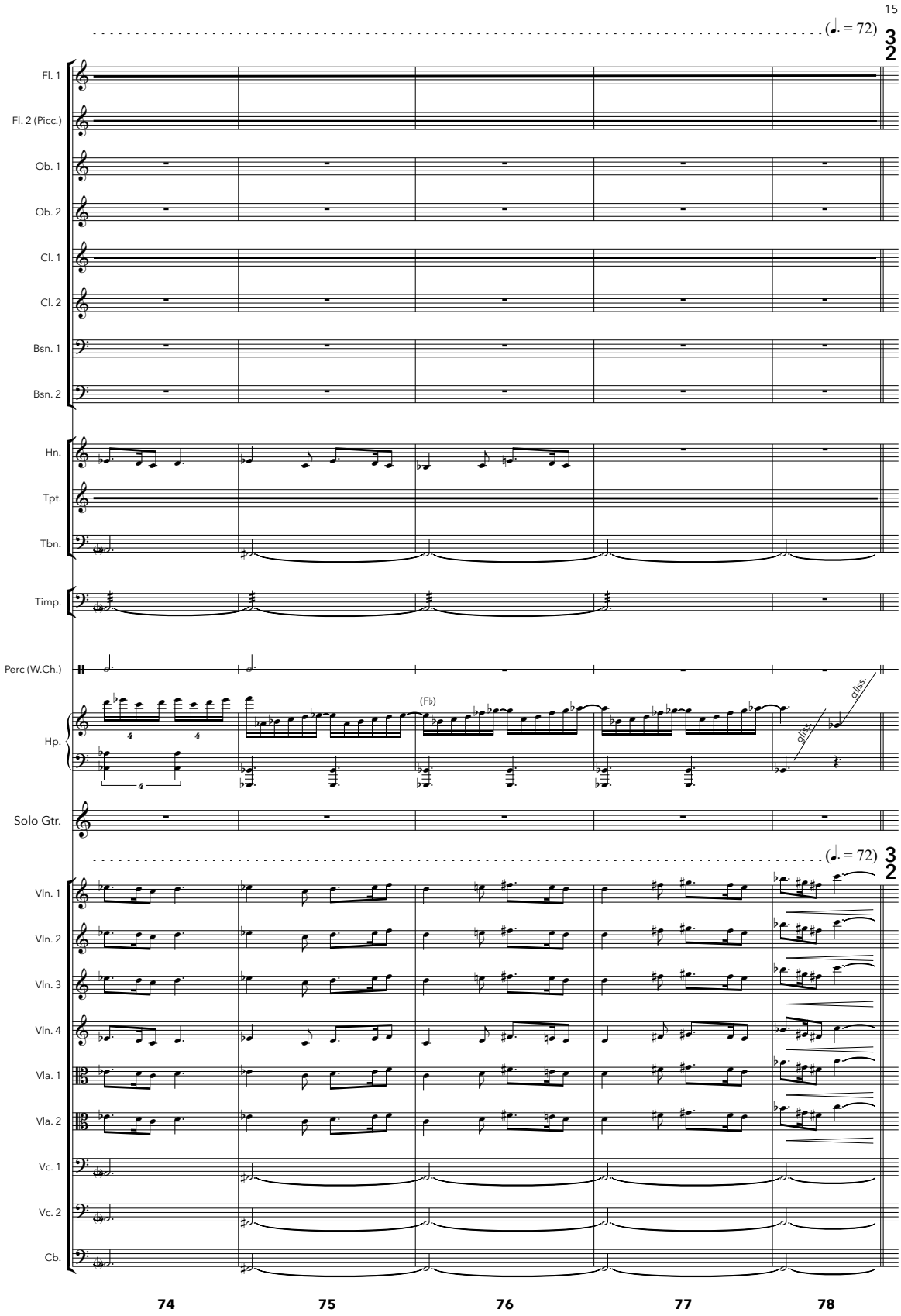


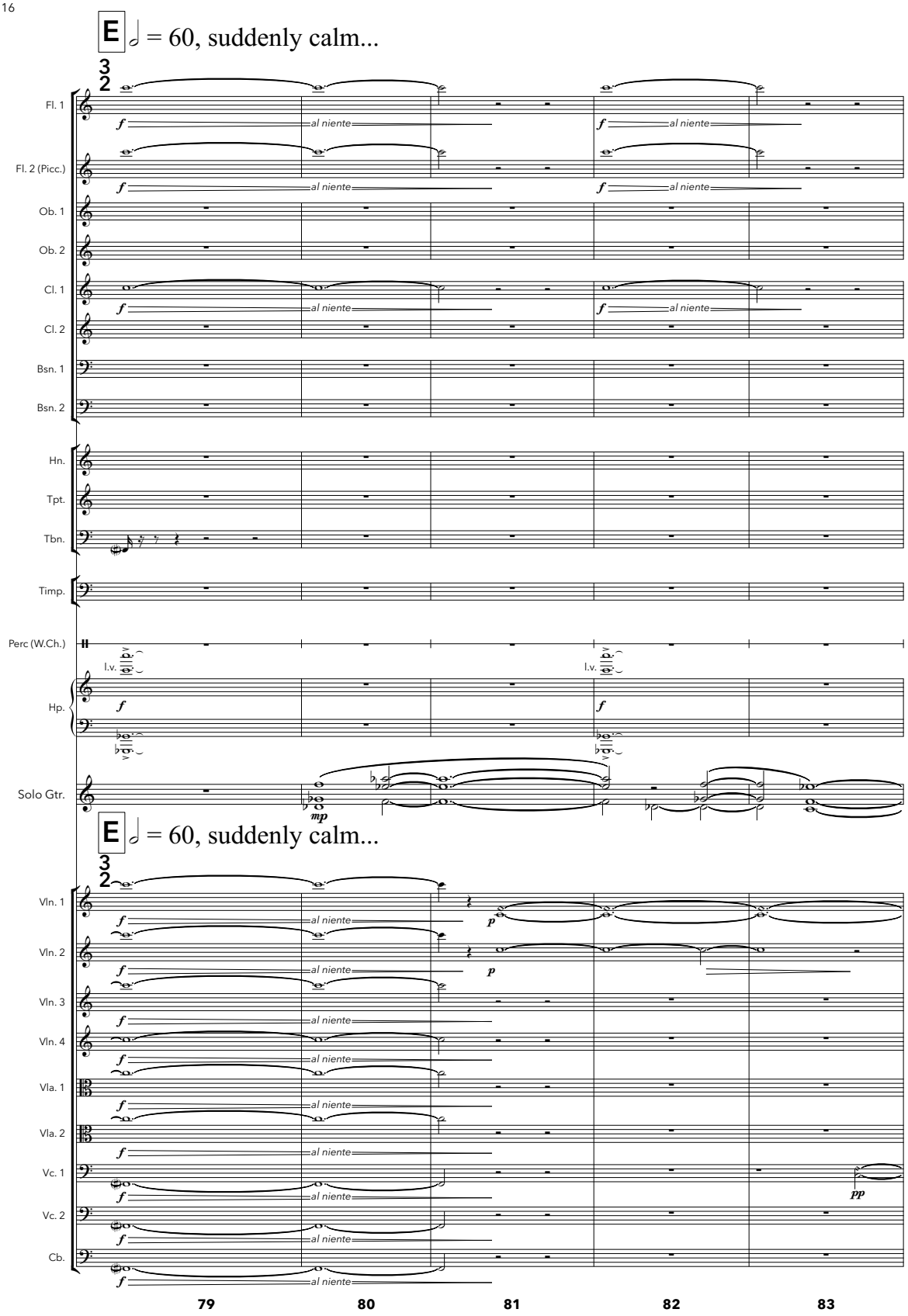

(♩. = 54)
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
(♩. = 54)
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
56
57
58
59

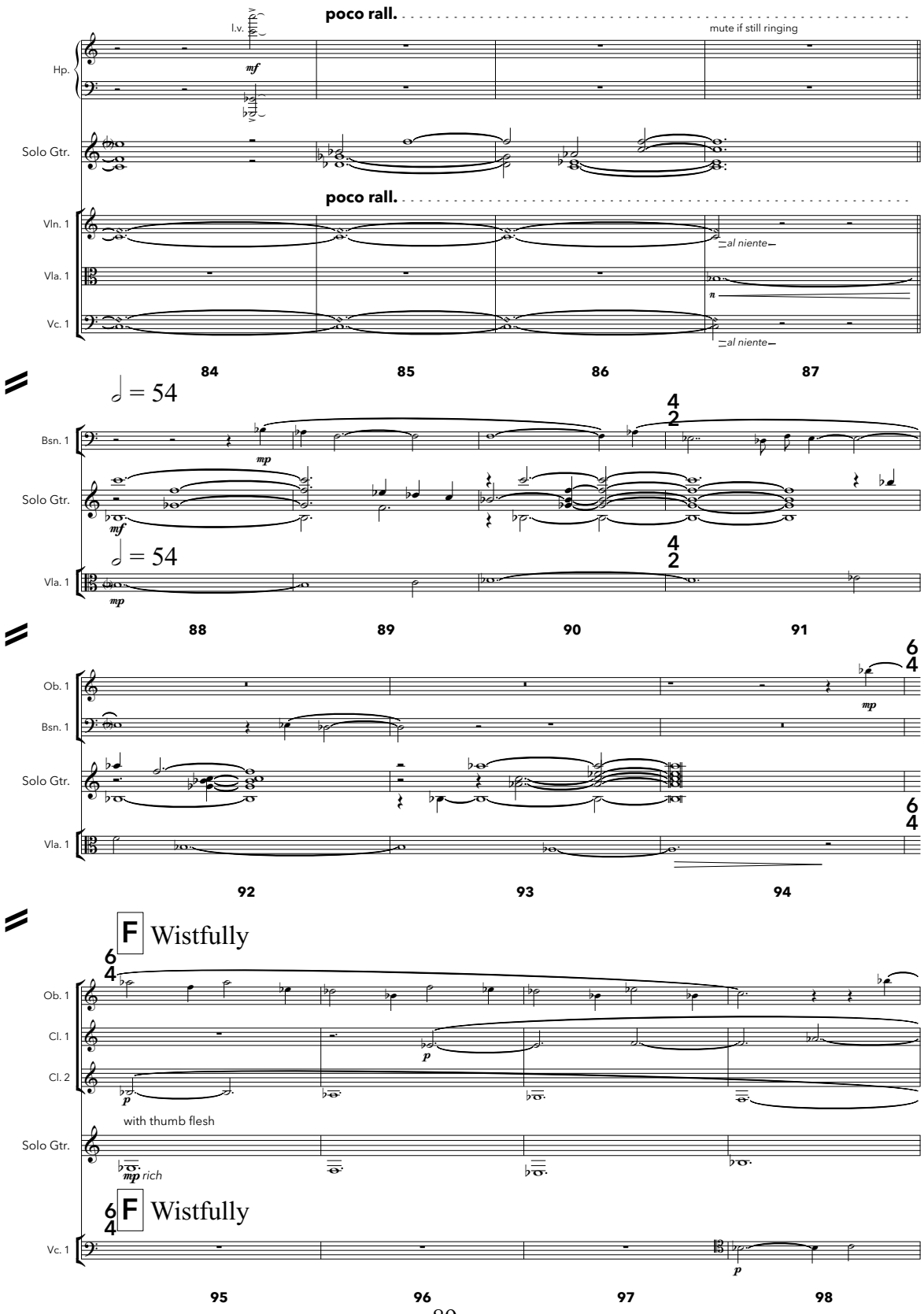

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
f
al niente
fp
mp textural
60
61
62
63

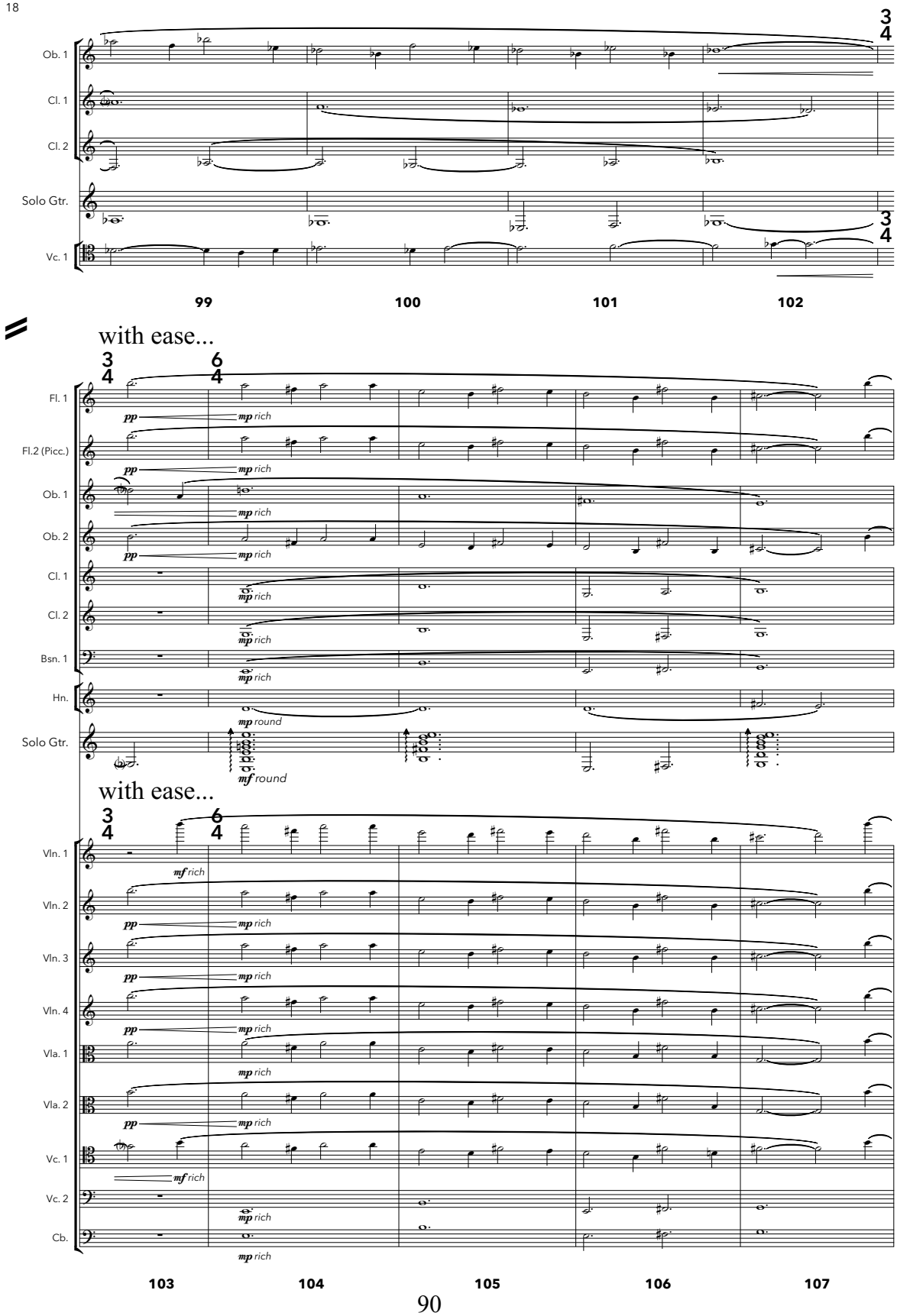

D with adventurous spirit...
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
D with adventurous spirit...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
64
65
66
67
68

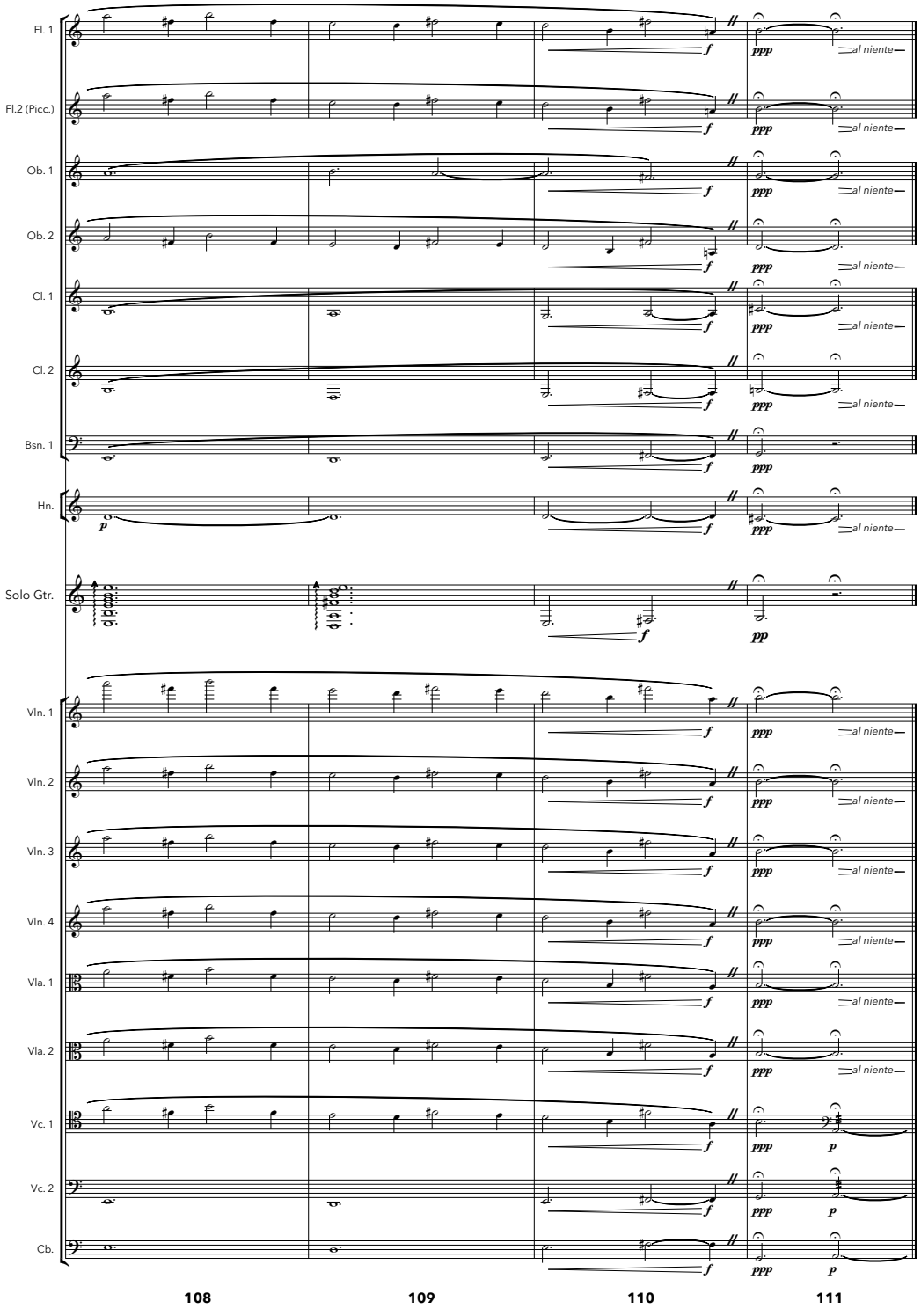

accel.
pointilistic texture (fl,. picc., cl., tpt.)
Piccolo
pointilistic texture (fl,. picc., cl., tpt.)
pointilistic texture (fl,. picc., cl., tpt.)
pointilistic texture (fl,. picc., cl., tpt.)
Wind Chimes
gentle ruffling in the background
al niente
accel.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
69
70
71
72
73


(♩. = 72)
3
2
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc (W.Ch.)
Hp.
(F♭)
gliss.
gliss.
Solo Gtr.
(♩. = 72)
3
2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
74
75
76
77
78


E
♩ = 60, suddenly calm...
3
2
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc (W.Ch.)
l.v.
Hp.
Solo Gtr.
mp
E
♩ = 60, suddenly calm...
3
2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
f
al niente
p
pp
79
80
81
82
83

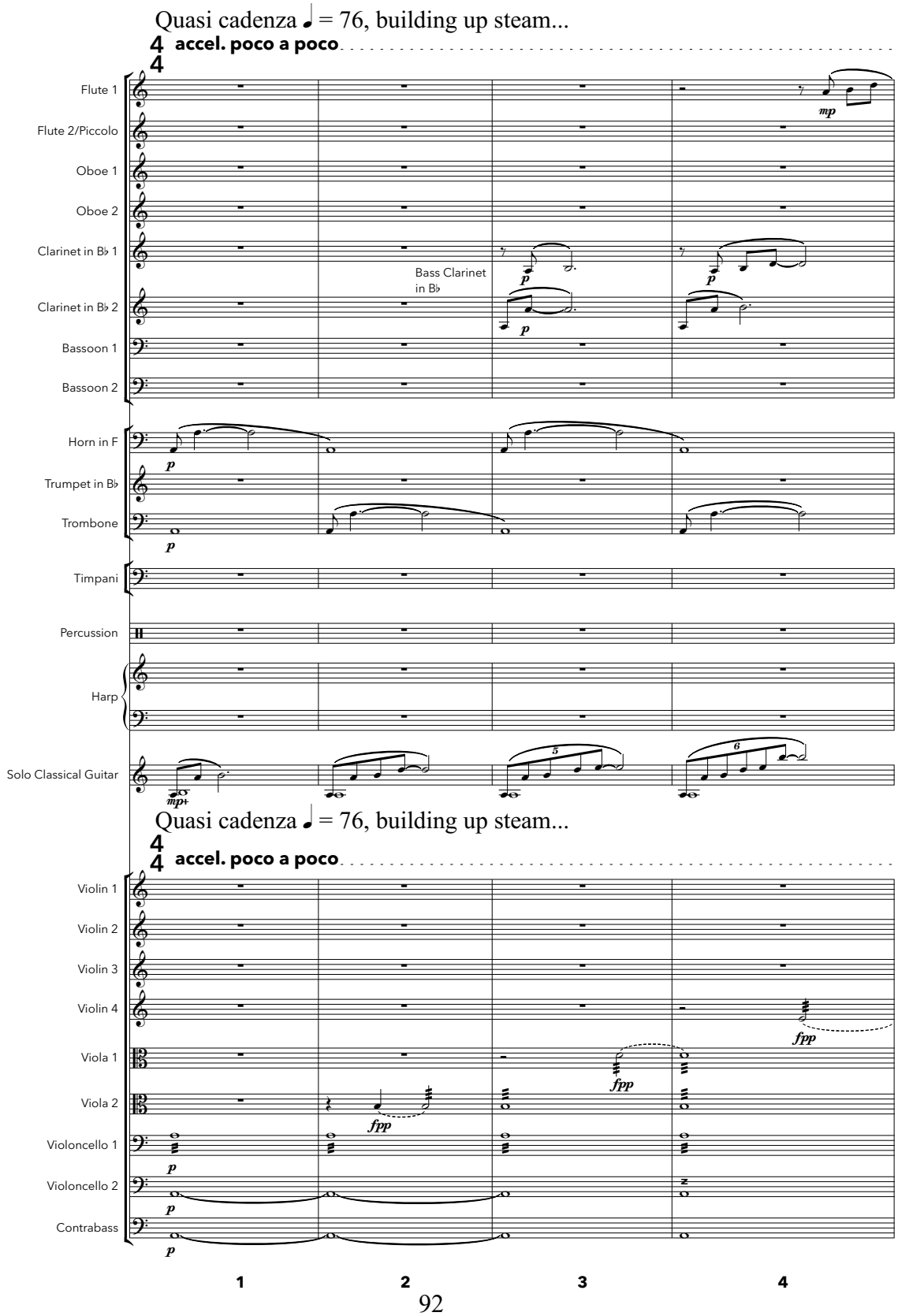

poco rall.
l.v.
mf
mute if still ringing
Hp.
Solo Gtr.
poco rall.
Vln. 1
Vla. 1
Vc. 1
al niente
84
85
86
87
♩ = 54
Bsn. 1
mp
mf
88
89
90
91
Ob. 1
92
93
94
F Wistfully
Cl. 1
Cl. 2
p
with thumb flesh
mp rich
95
96
97
98

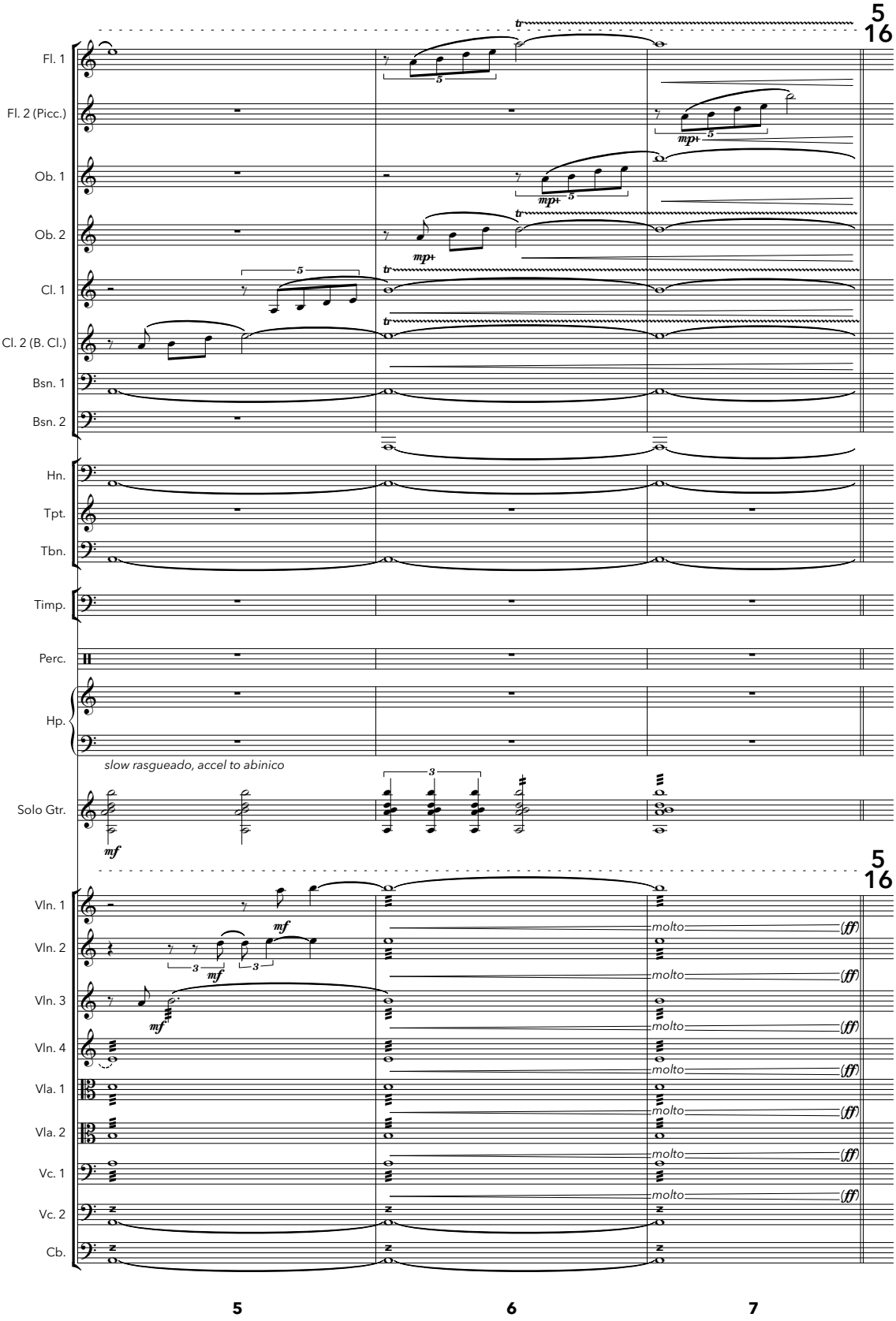

Ob. 1
Cl. 1
Cl. 2
Solo Gtr.
Vc. 1
99
100
101
102
with ease...
Fl. 1
Fl.2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Hn.
Solo Gtr.
with ease...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
103
104
105
106
107

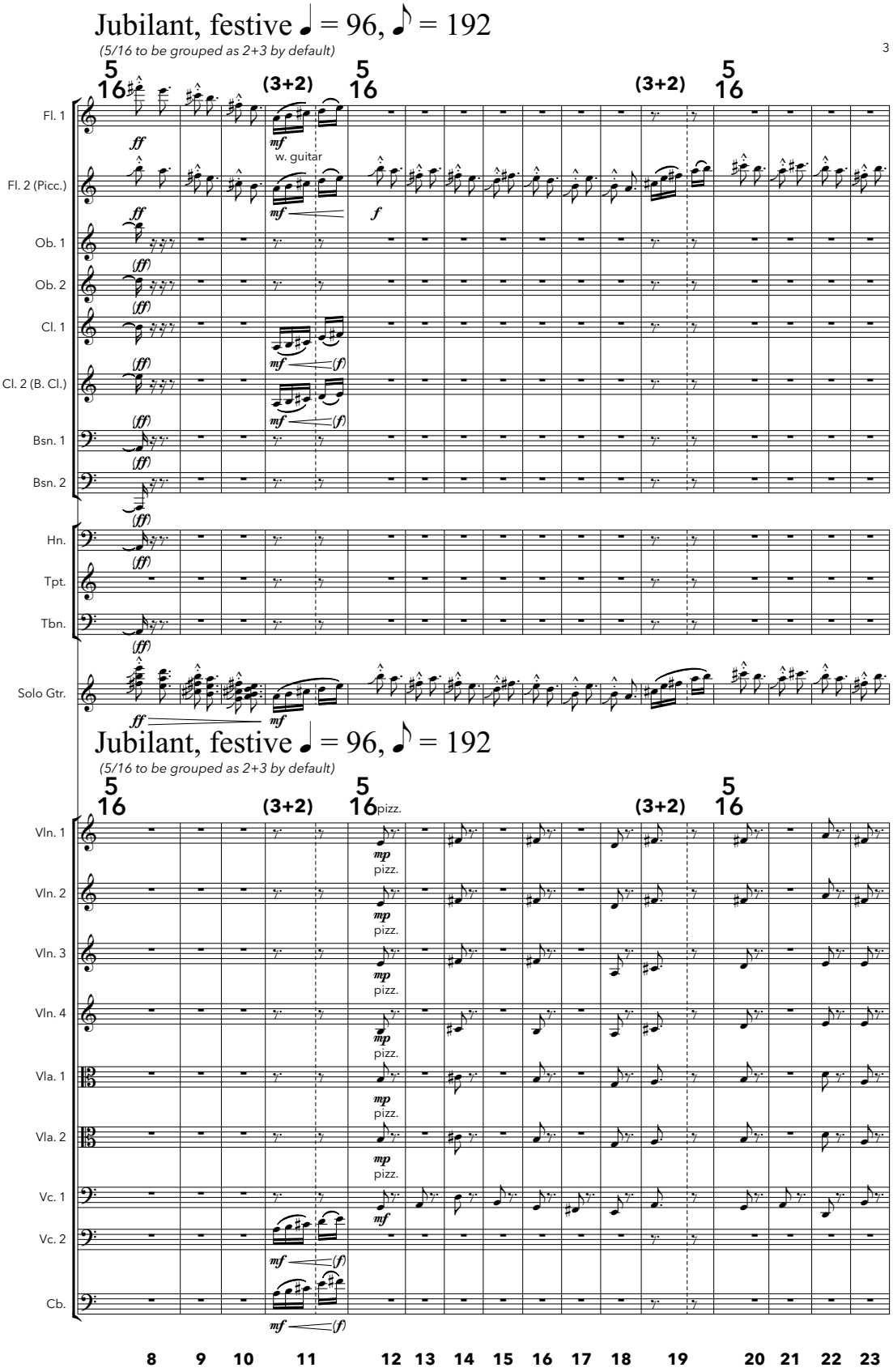


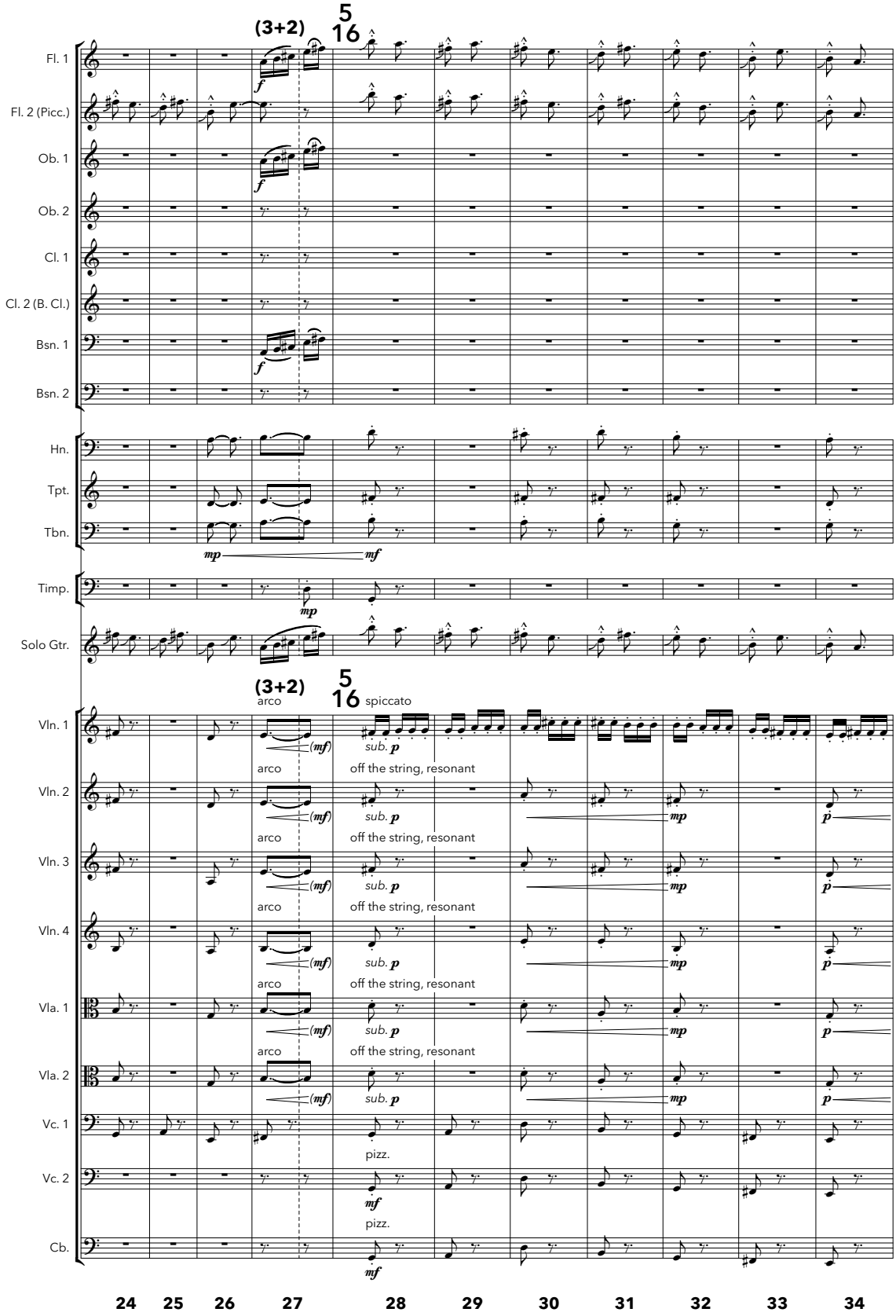
attaca mvt. III

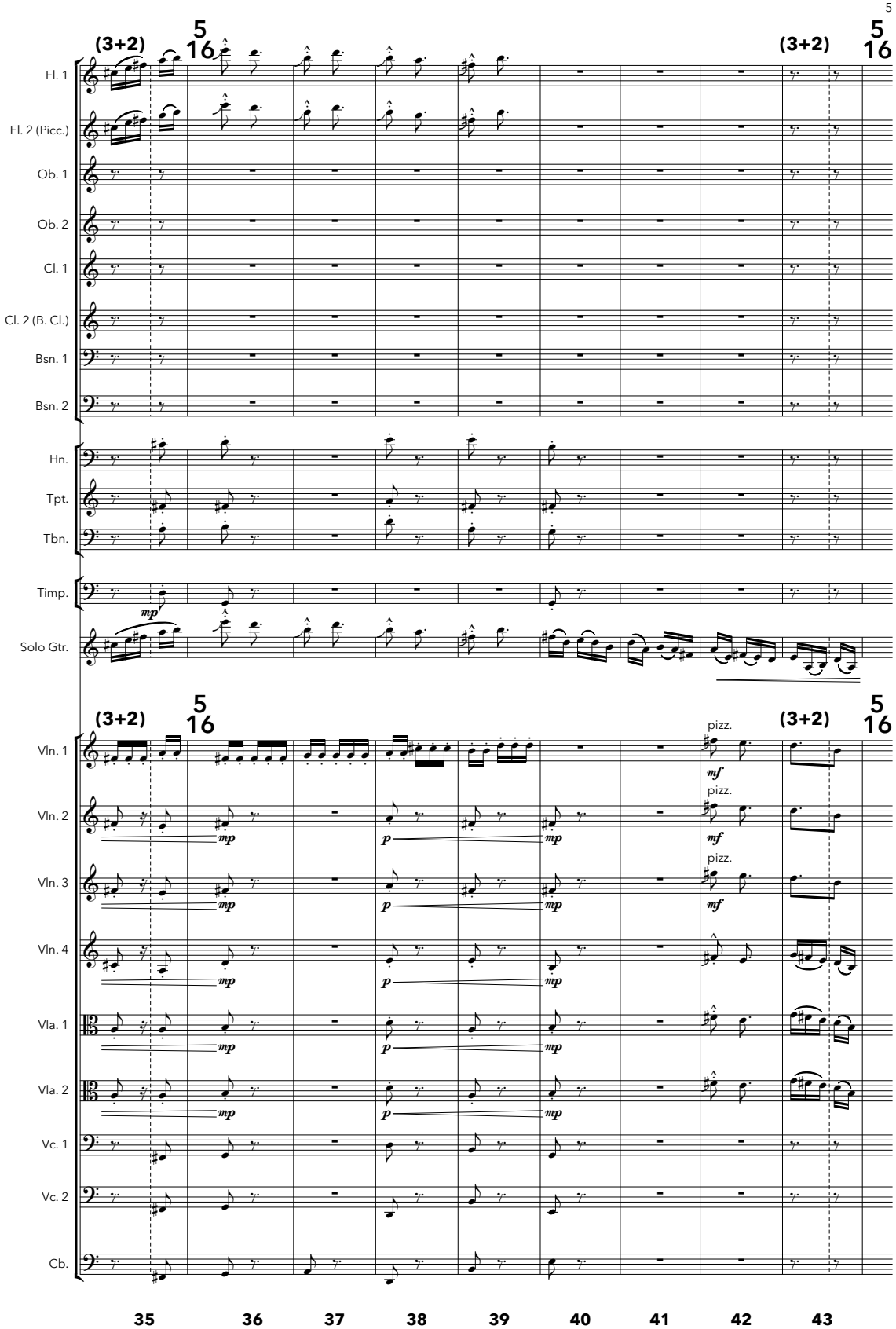
Mvt. III - Celebration

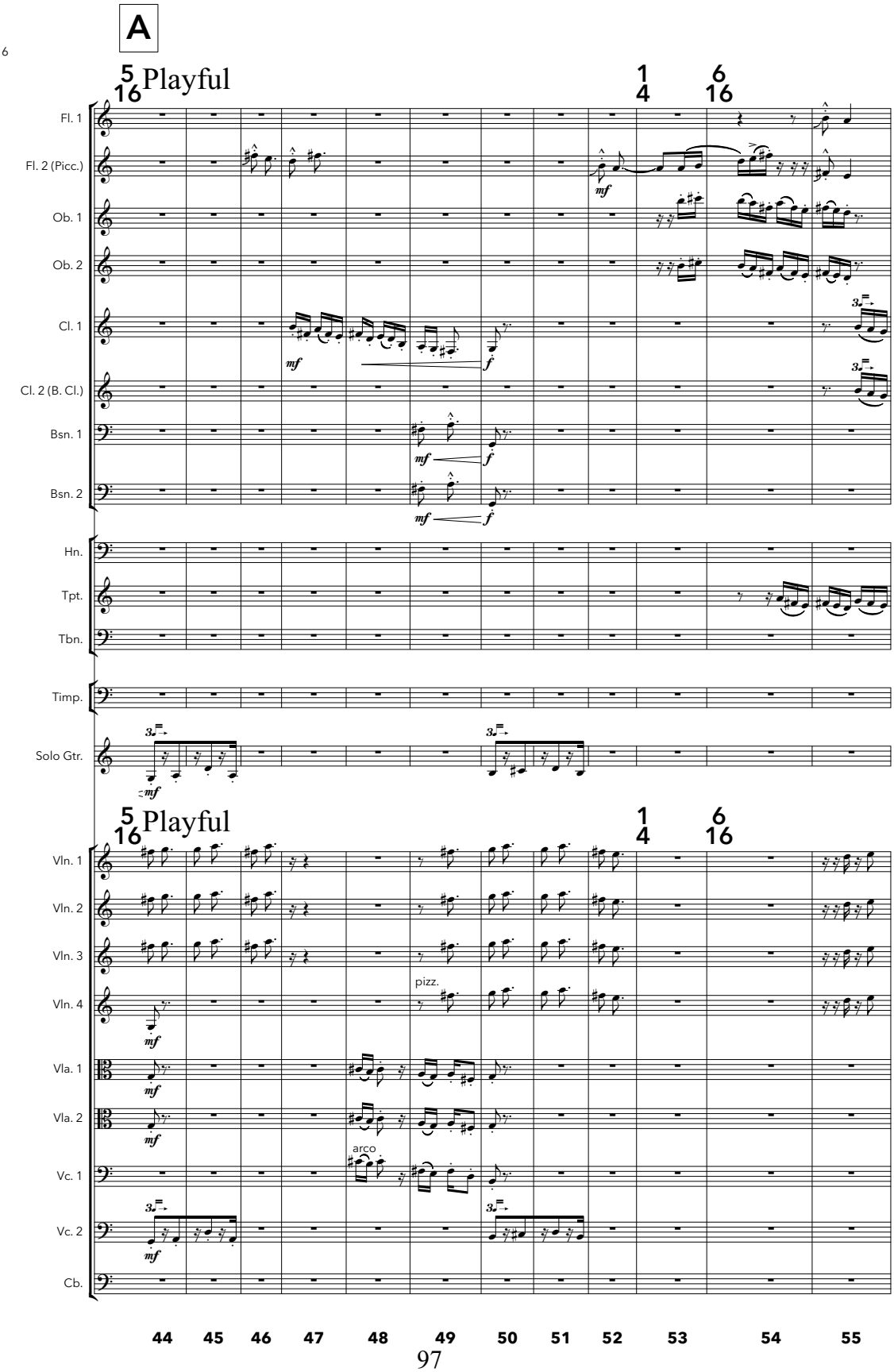


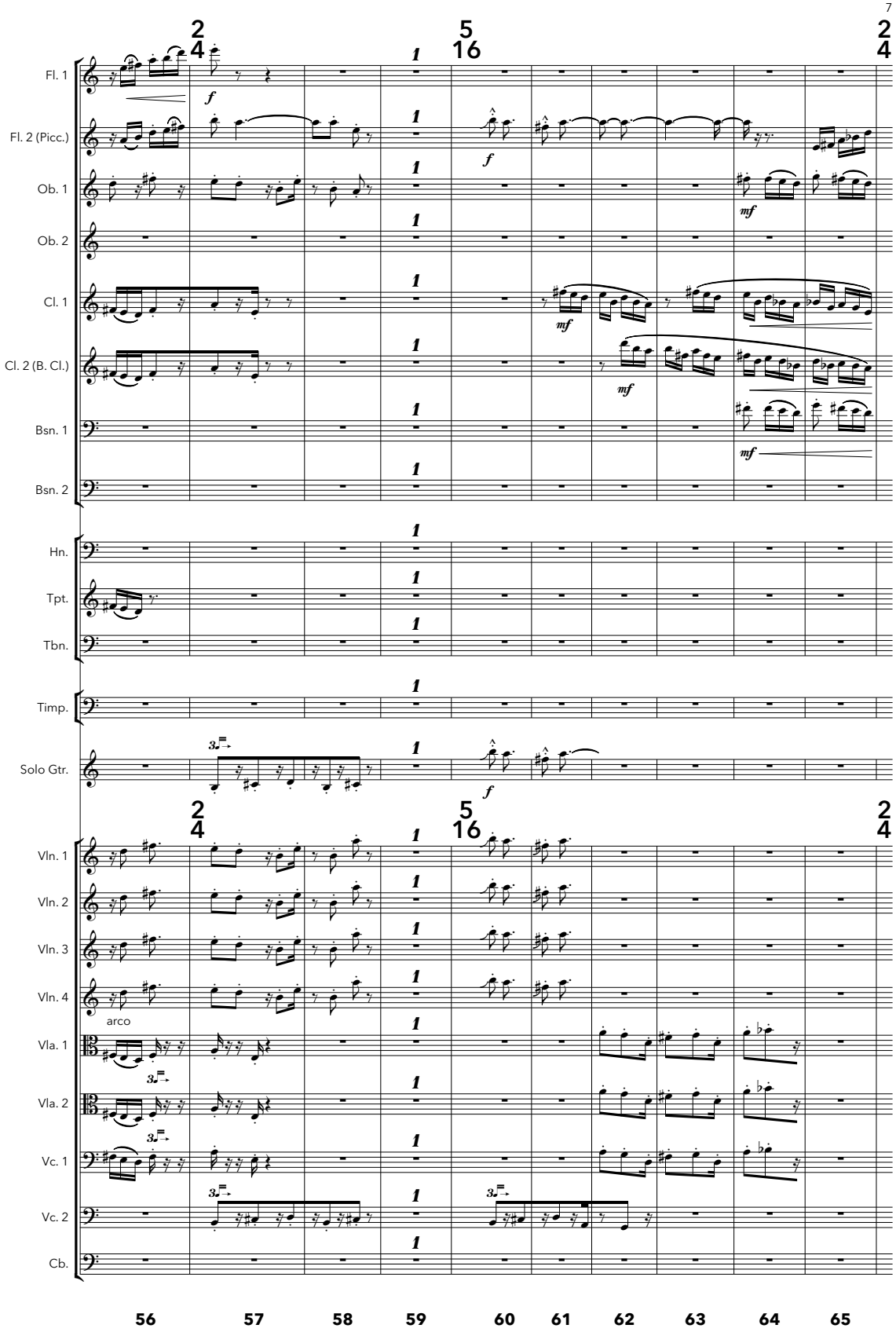

5/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc.
Hp.
slow rasgueado, accel to abinico
Solo Gtr.
5/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
molto
5
6
7

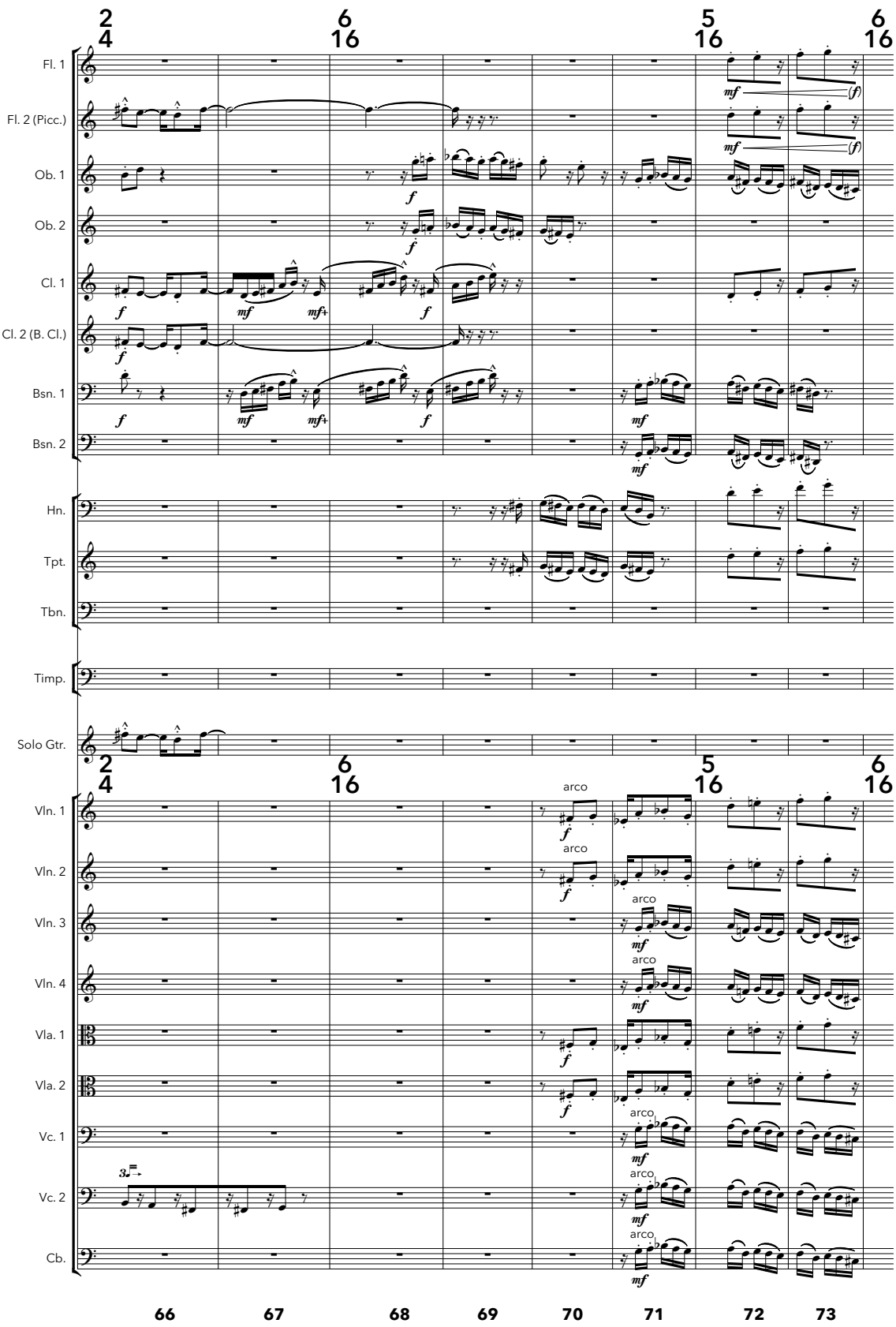

Jubilant, festive ♩ = 96, ♪ = 192
(5/16 to be grouped as 2+3 by default)
5/16
(3+2)
5/16
(3+2)
5/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Solo Gtr.
w. guitar
Jubilant, festive ♩ = 96, ♪ = 192
(5/16 to be grouped as 2+3 by default)
5/16
(3+2)
5/16
(3+2)
5/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

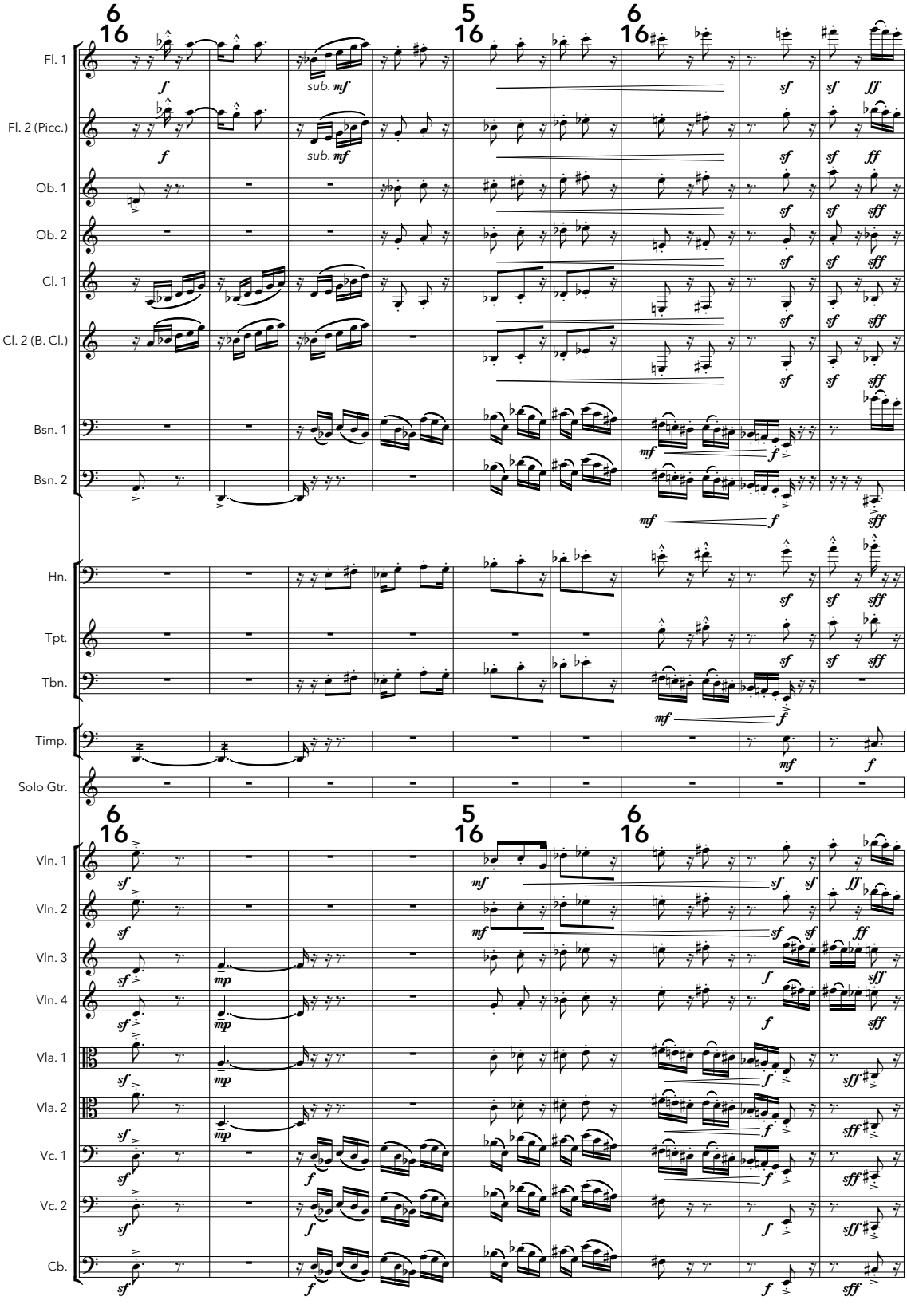

(3+2)
5
16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
(3+2)
5
16
arco
spiccato
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
sub. p
off the string, resonant
pizz.
24
25
26
27
28
29
30
31
32
33
34

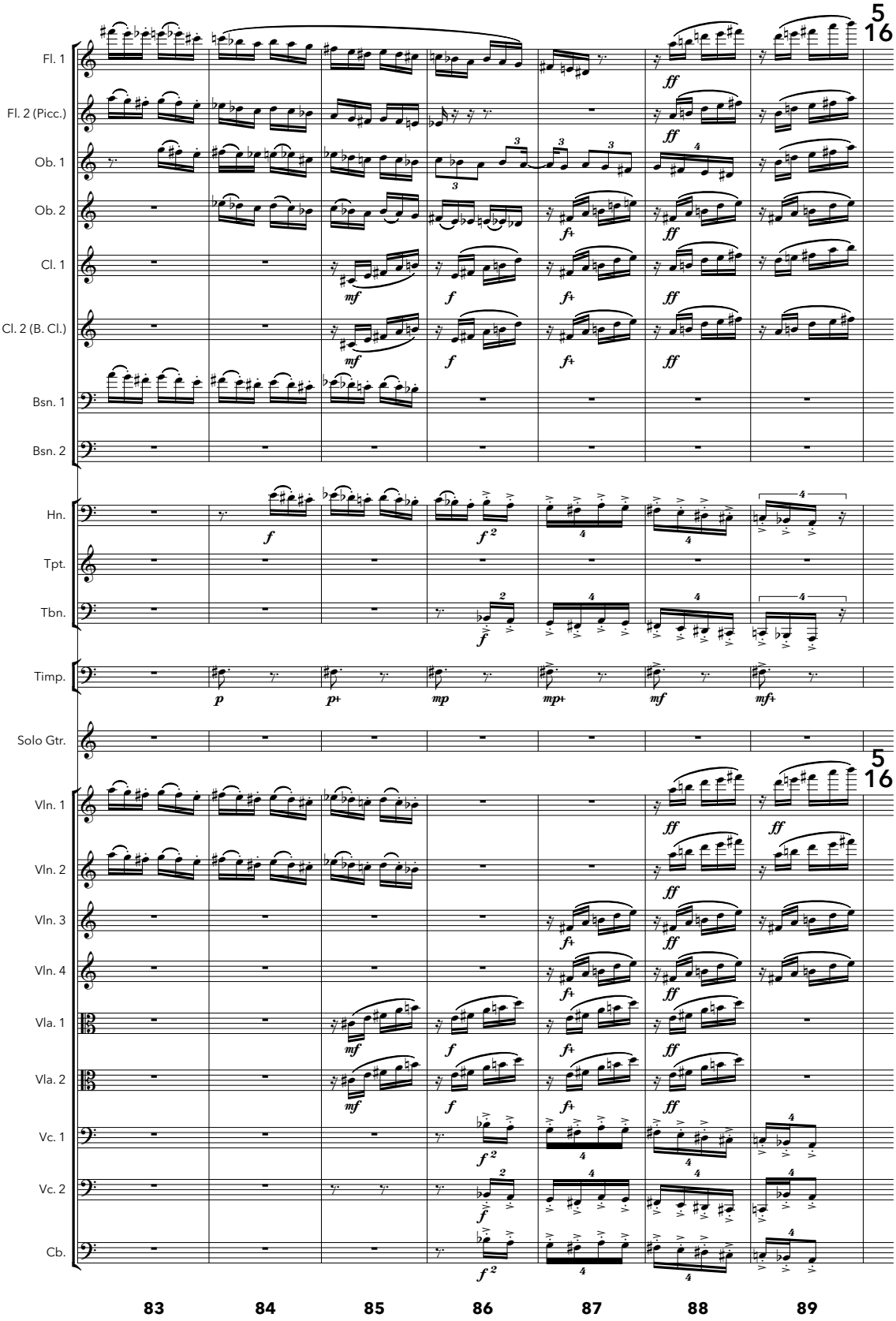

(3+2)
5/16
(3+2)
5/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
(3+2)
5/16
(3+2)
5/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
mp
p
mf
35
36
37
38
39
40
41
42
43

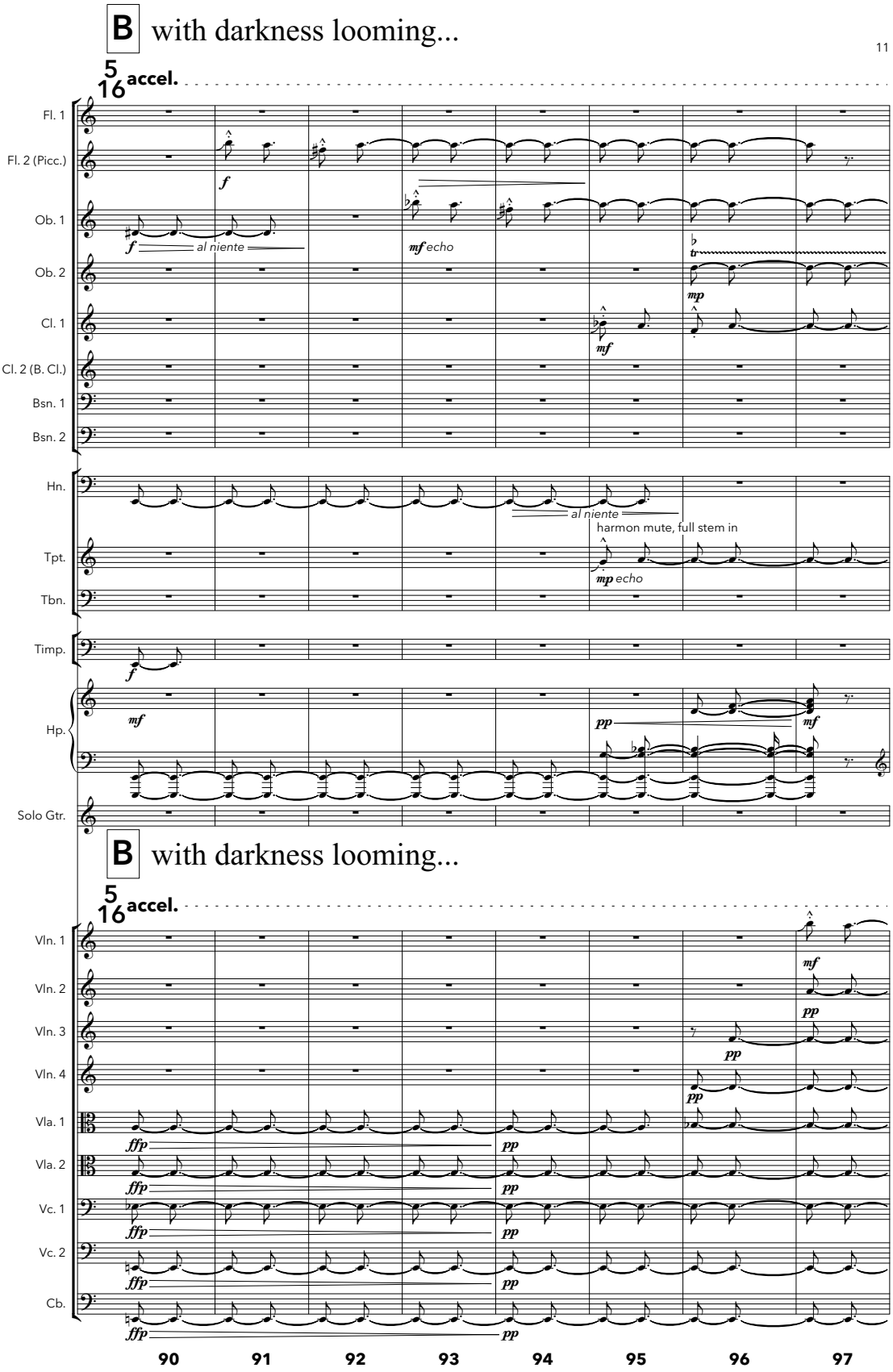

A
5/16 Playful
1/4
6/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
5/16 Playful
1/4
6/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pizz.
arco
mf
f
44
45
46
47
48
49
50
51
52
53
54
55

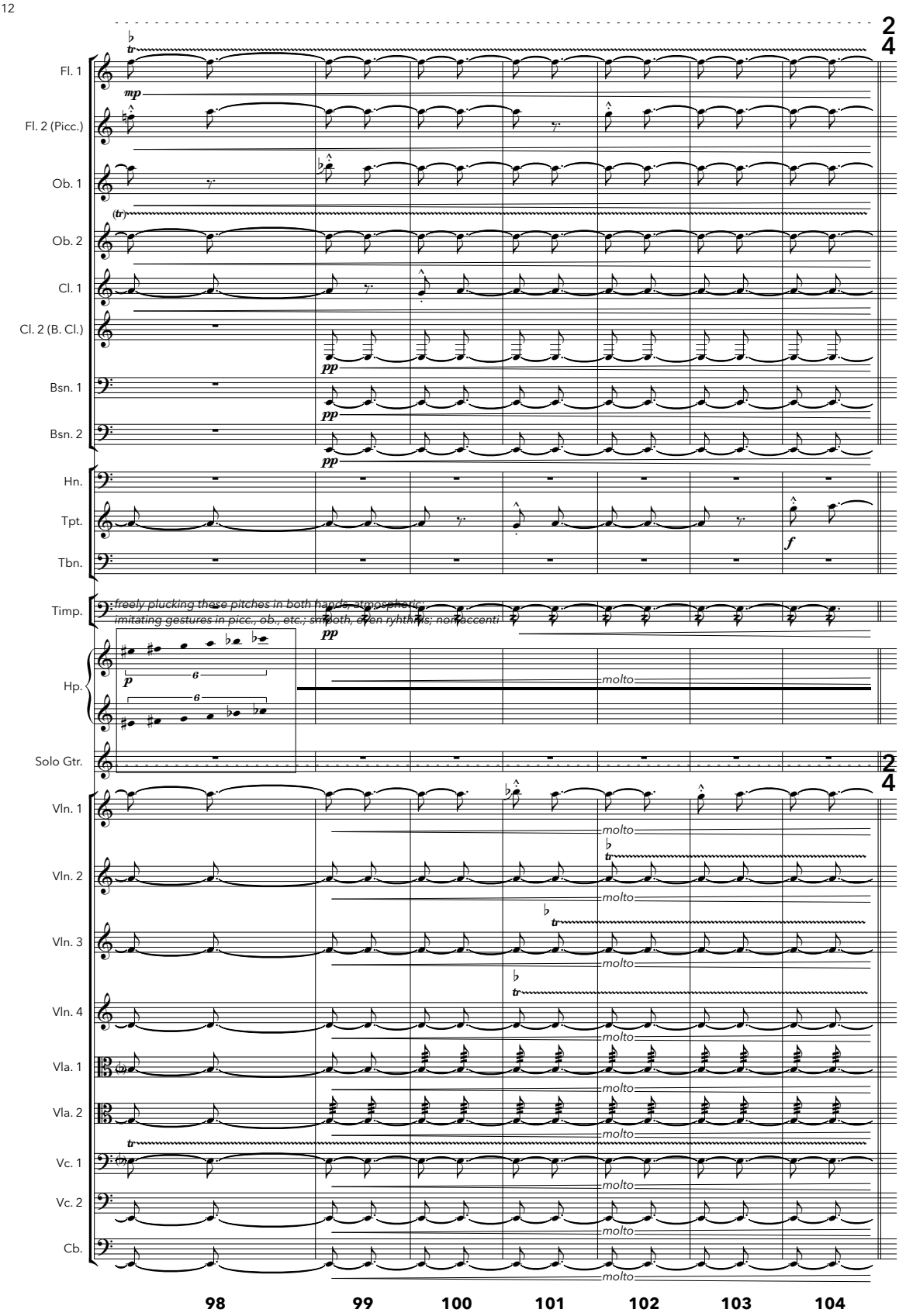

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
arco
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
56
57
58
59
60
61
62
63
64
65

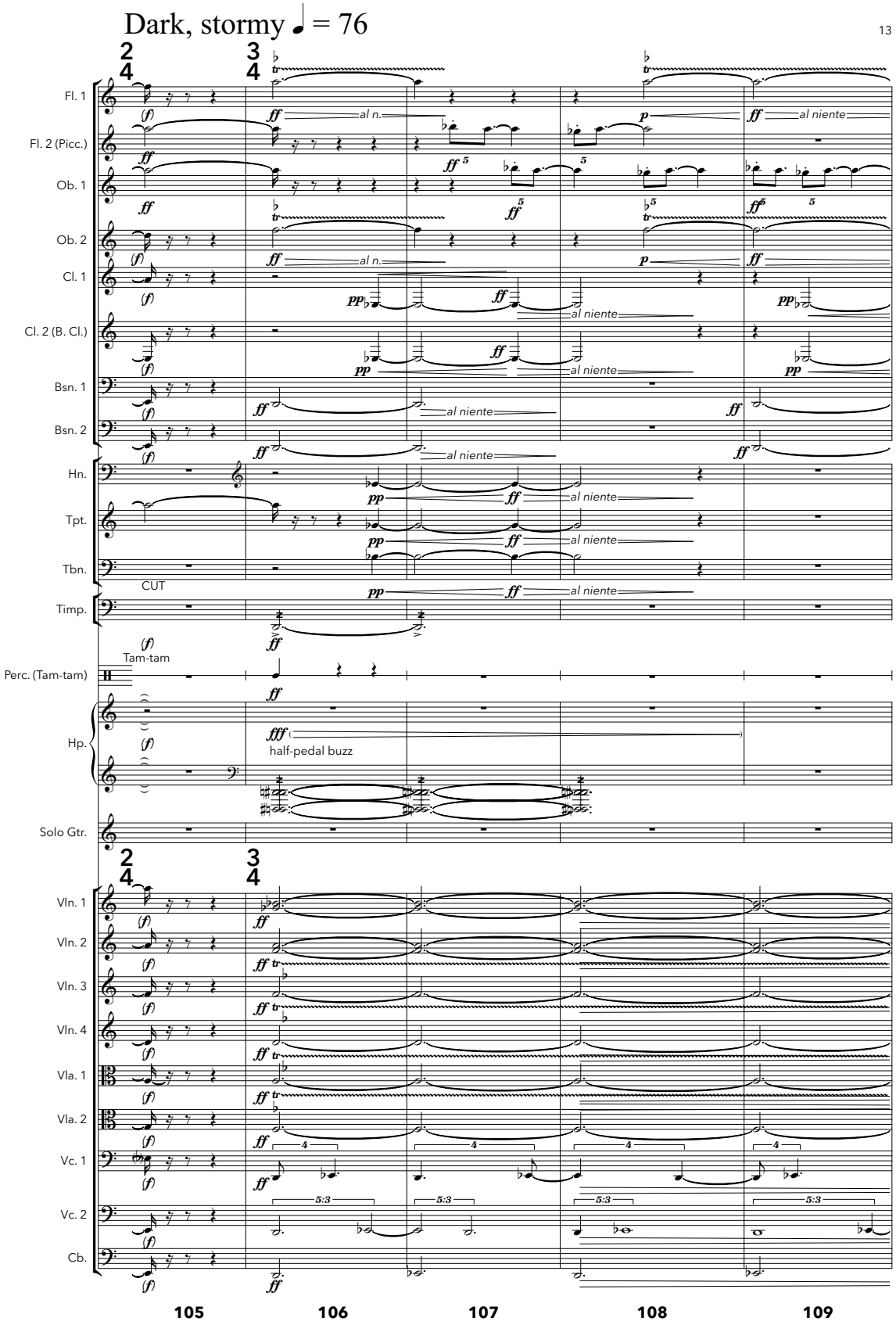

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
66
67
68
69
70
71
72
73

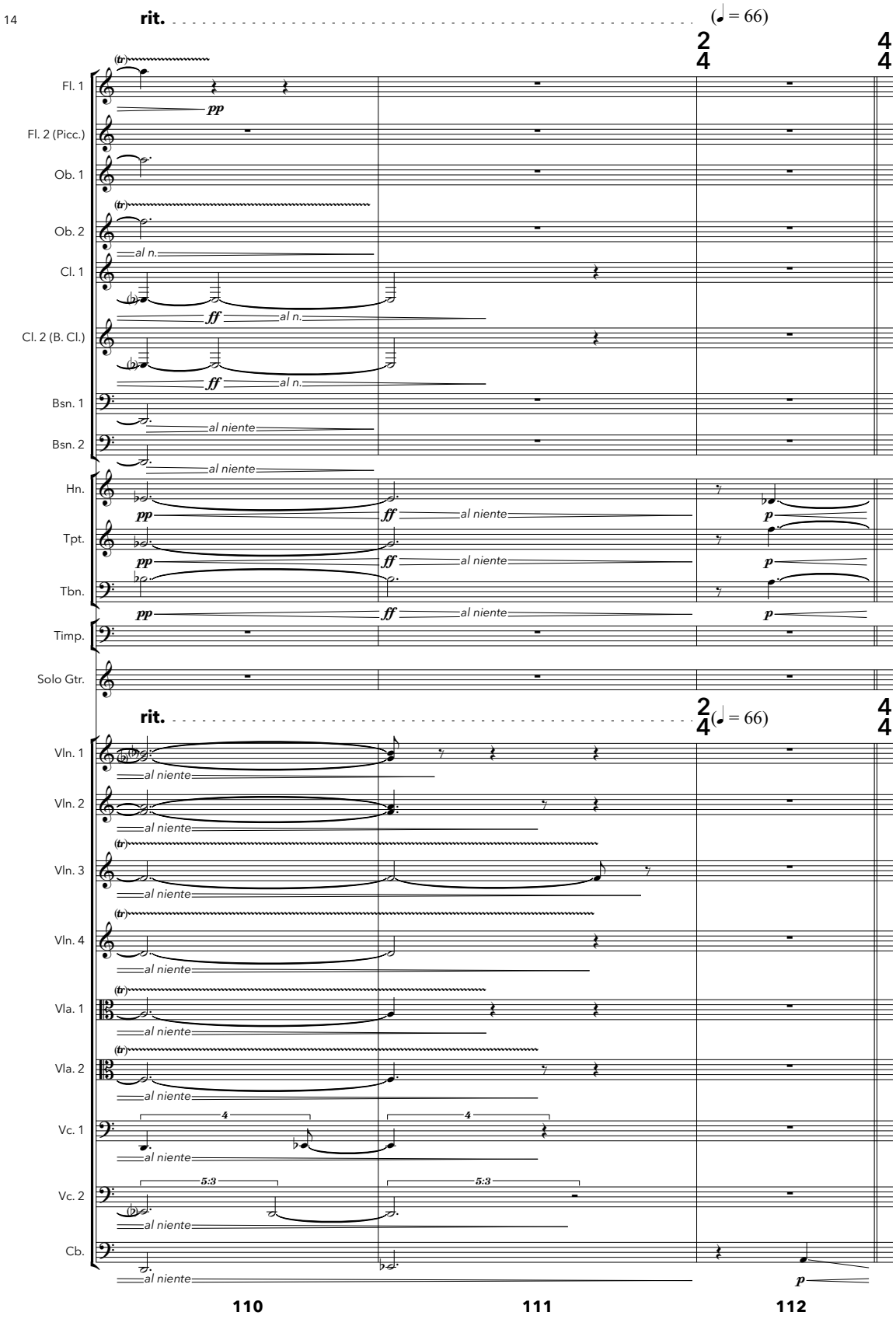

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
sub. mf
74
75
76
77
78
79
80
81
82

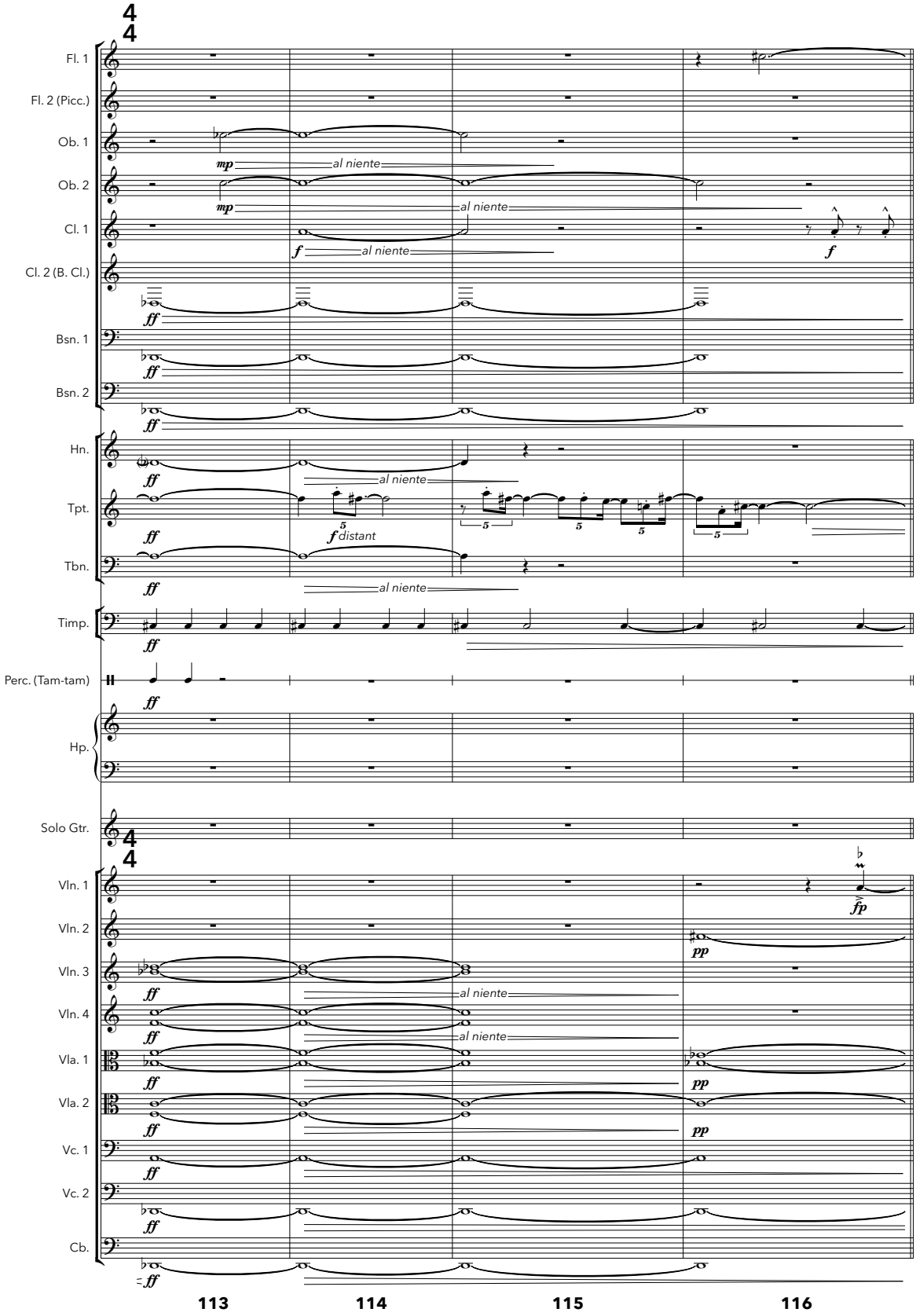

5/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
5/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
83
84
85
86
87
88
89

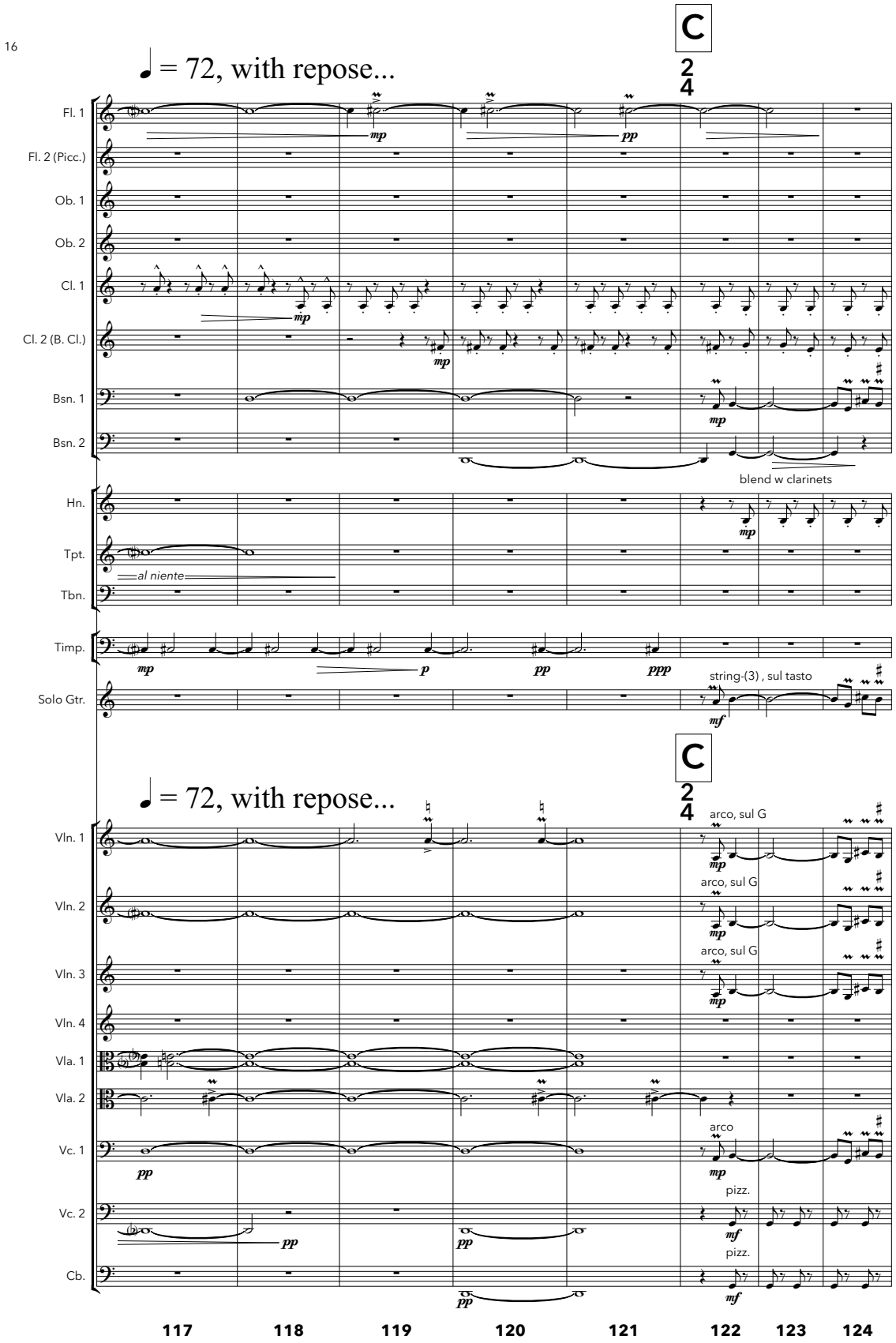

B with darkness looming...
5/16 accel.
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
f
al niente
mf echo
mp
mf
harmon mute, full stem in
mp echo
pp
ffp
90
91
92
93
94
95
96
97

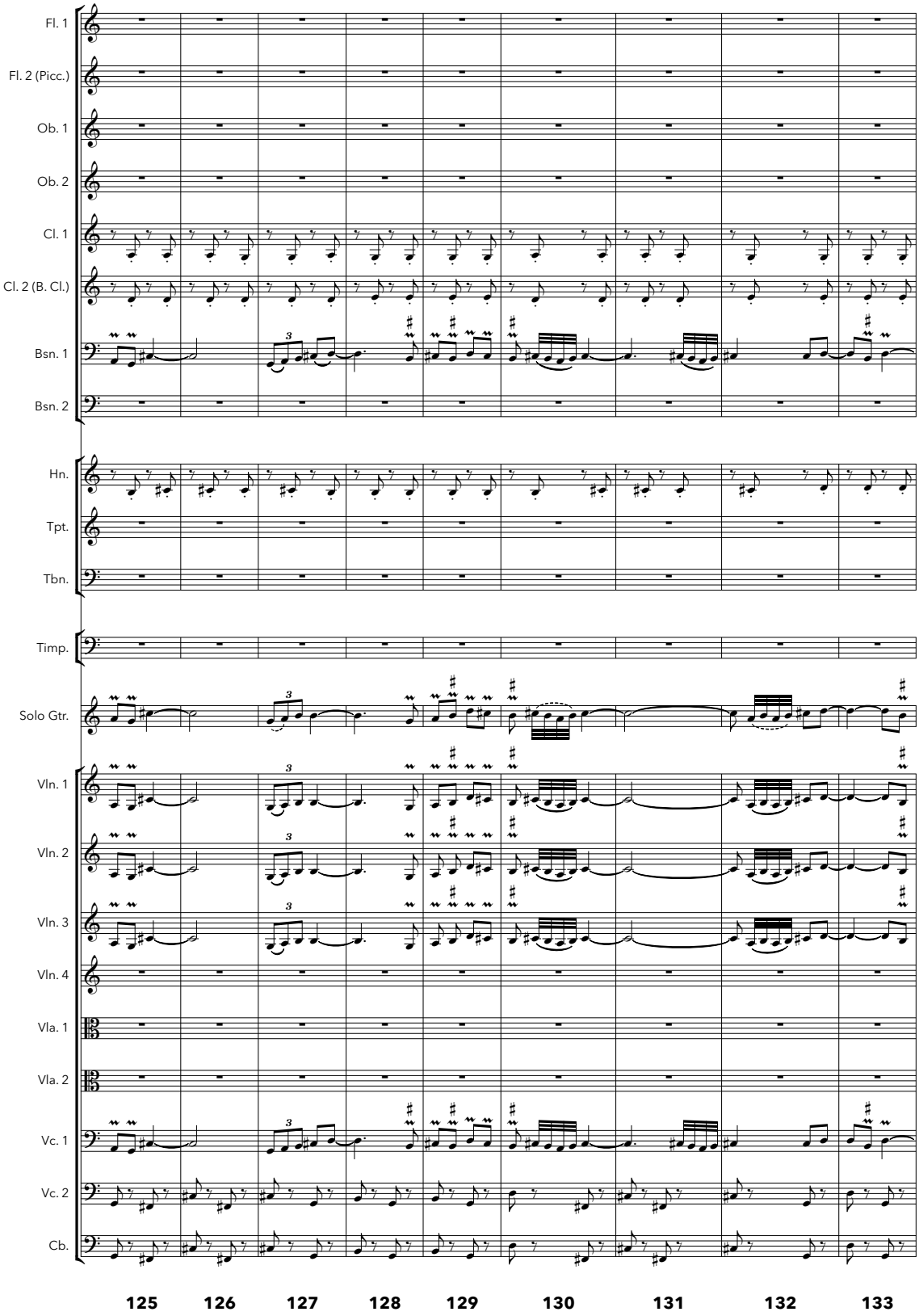

2
4
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
pp
f
p
freely plucking these pitches in both hands, atmospheric,
imitating gestures in picc., ob., etc.; smooth, often ryhthmic; non-accenti
molto
98
99
100
101
102
103
104

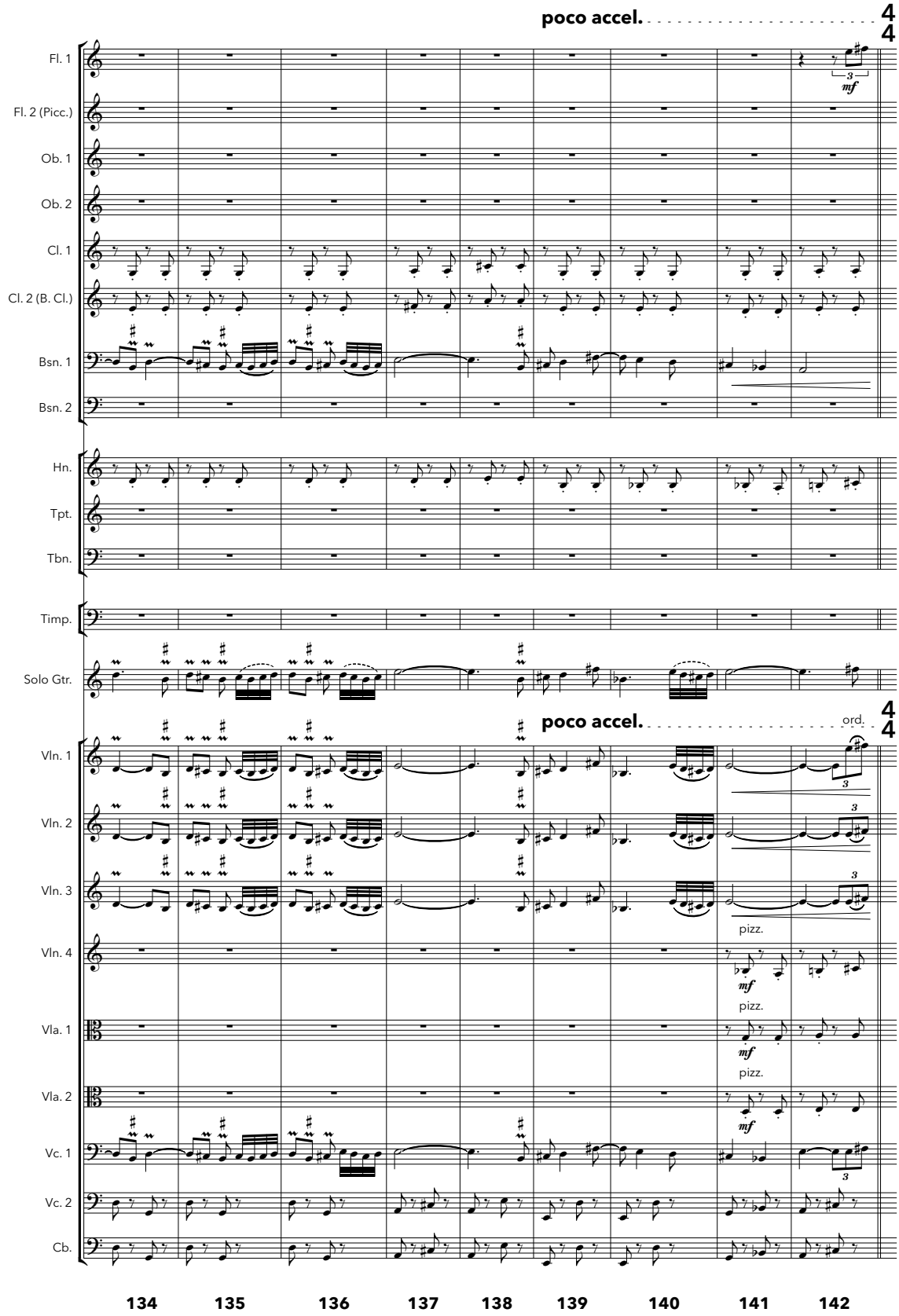

Dark, stormy ♩ = 76
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
CUT
Timp.
Tam-tam
Perc. (Tam-tam)
Hp.
half-pedal buzz
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
al n.
al niente
105
106
107
108
109

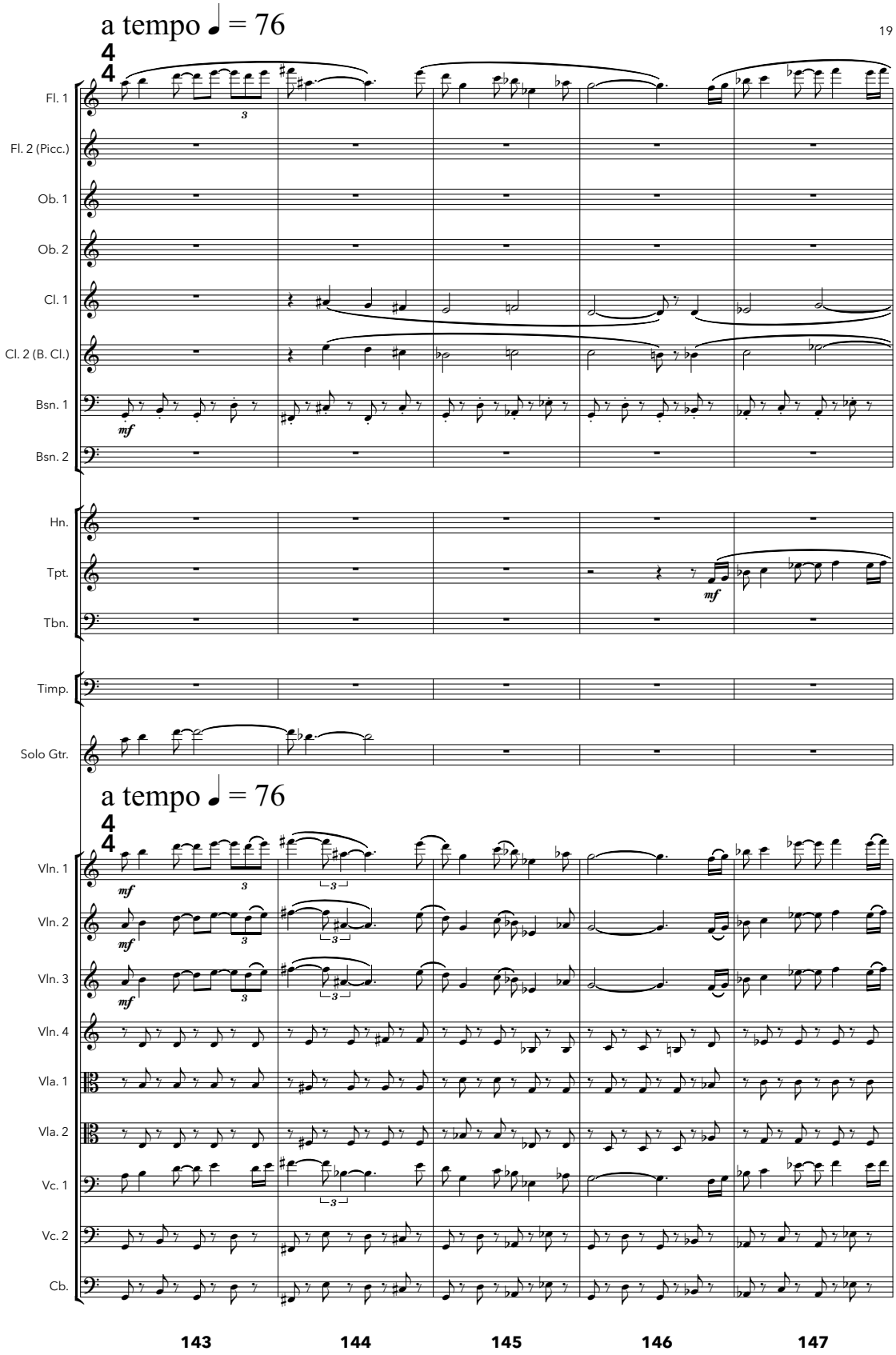

rit.
(♩ = 66)
2/4
4/4
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pp
ff
p
al n.
al niente
4
5:3
110
111
112

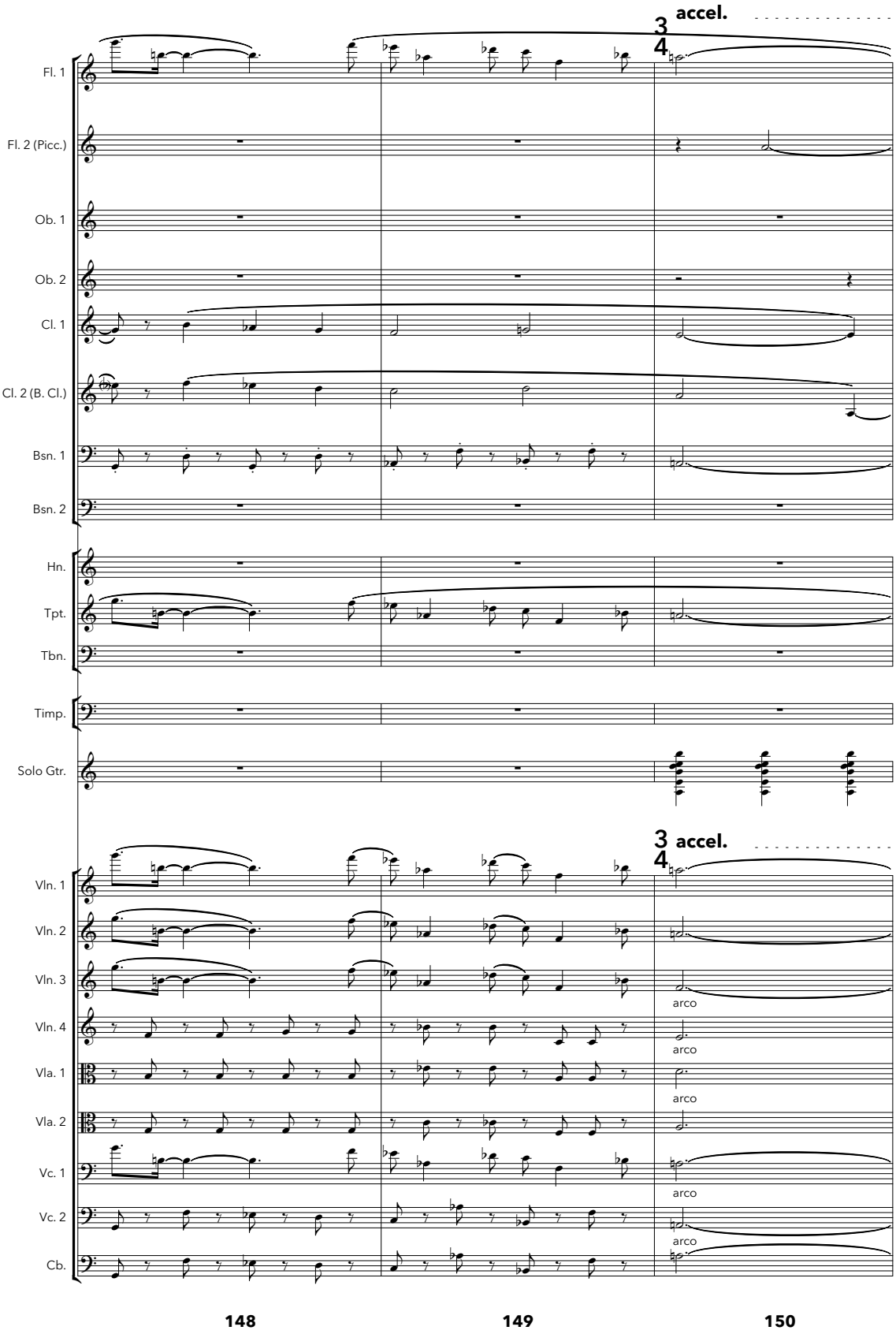

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Perc. (Tam-tam)
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mp
al niente
f
ff
distant
fp
pp
113
114
115
116

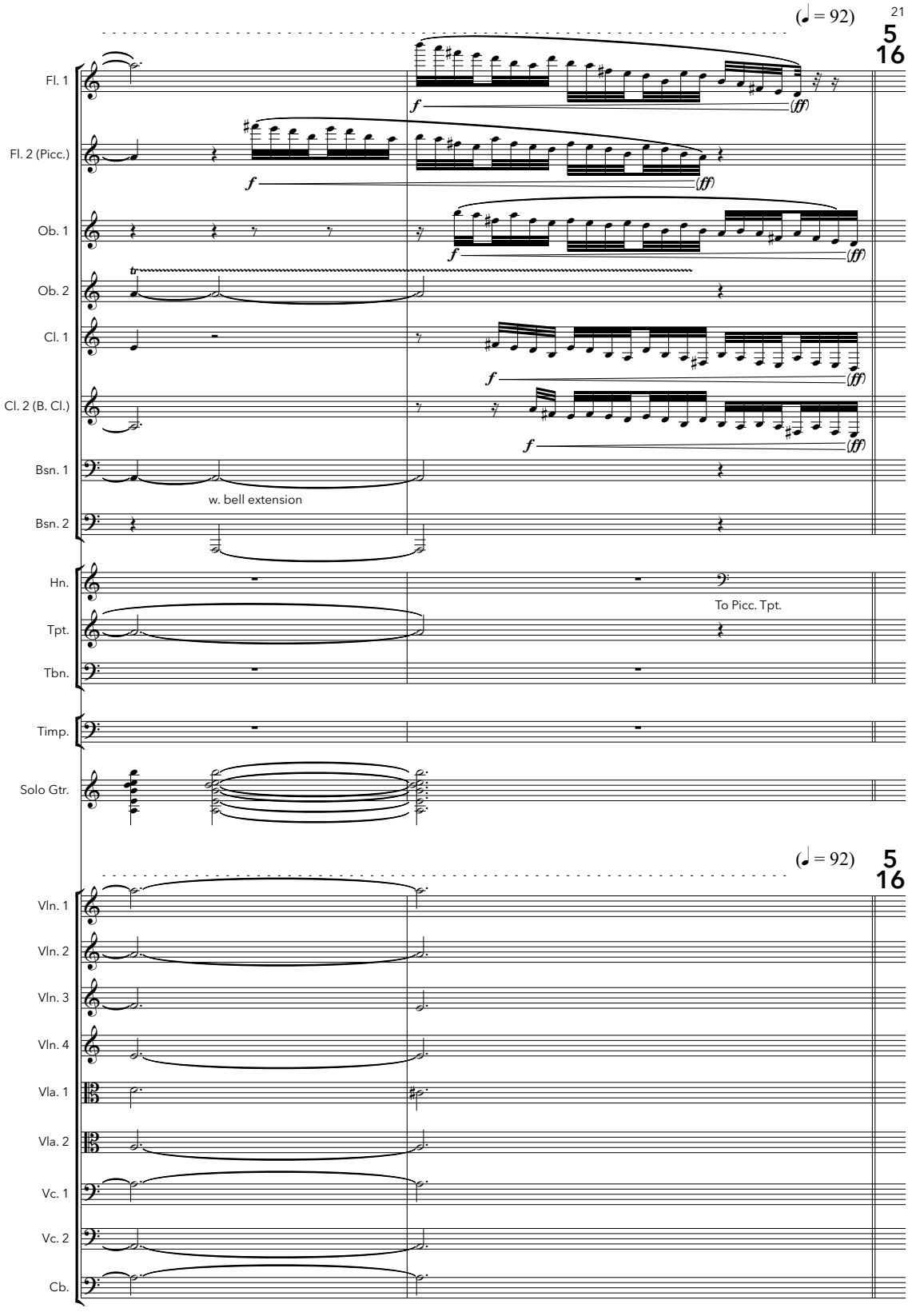

C
♩ = 72, with repose...
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
mp
pp
p
ppp
mf
al niente
blend w clarinets
string-(3) , sul tasto
C
♩ = 72, with repose...
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco, sul G
arco
pizz.
117
118
119
120
121
122
123
124

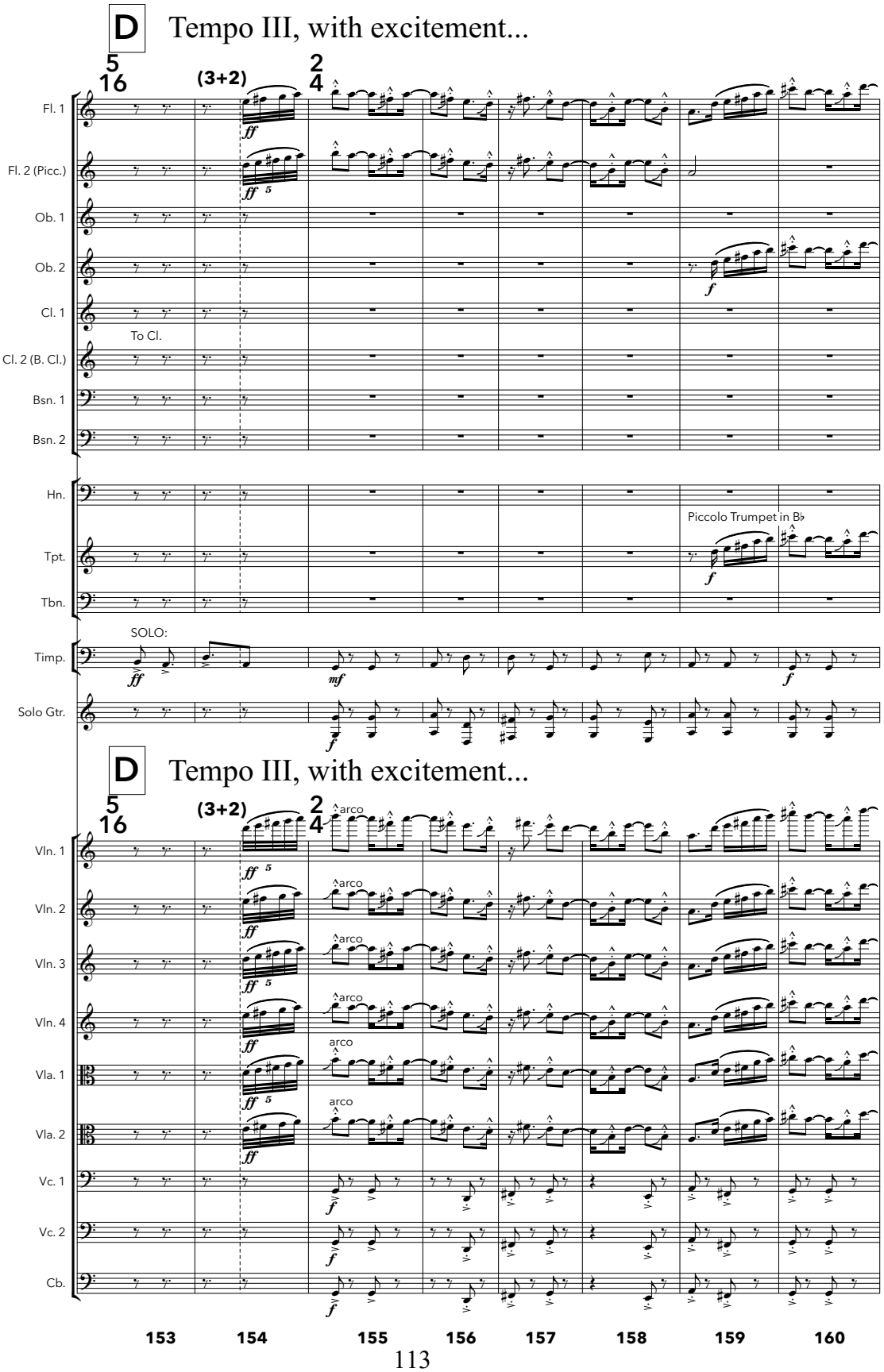

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
125
126
127
128
129
130
131
132
133

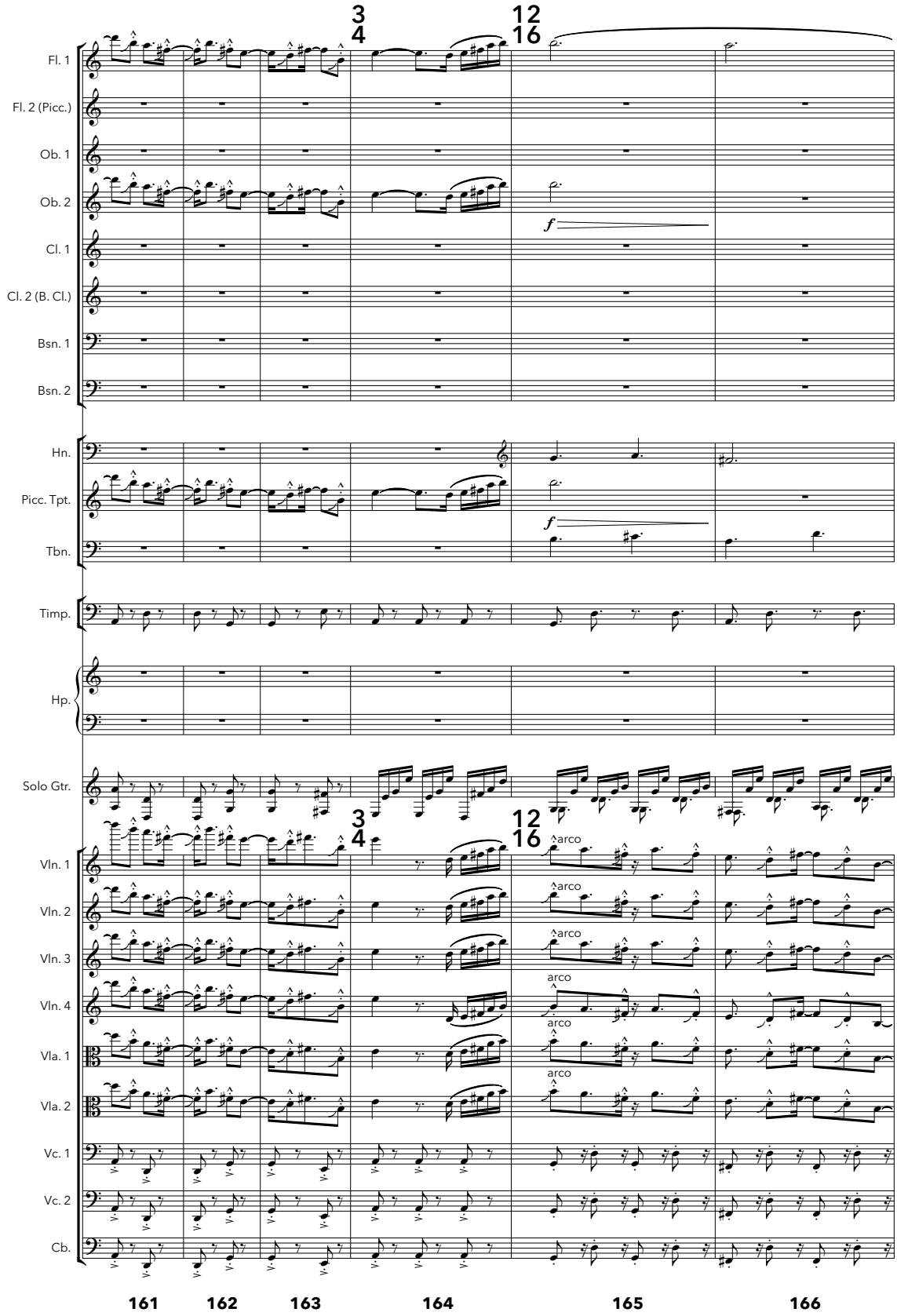

poco accel.
4/4
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
poco accel.
ord.
4/4
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
mf
pizz.
134
135
136
137
138
139
140
141
142

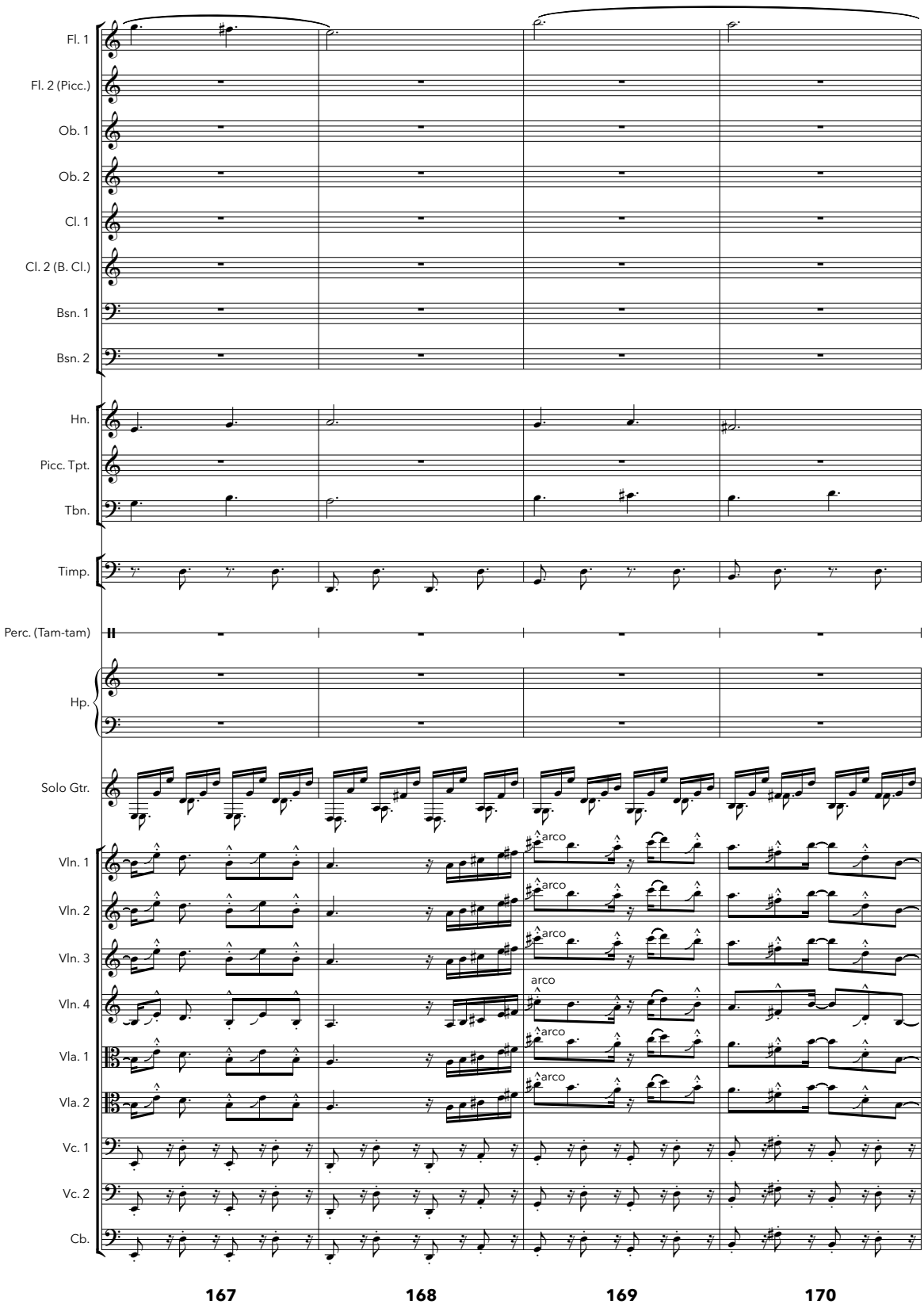

a tempo ♩ = 76
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
a tempo ♩ = 76
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
143
144
145
146
147

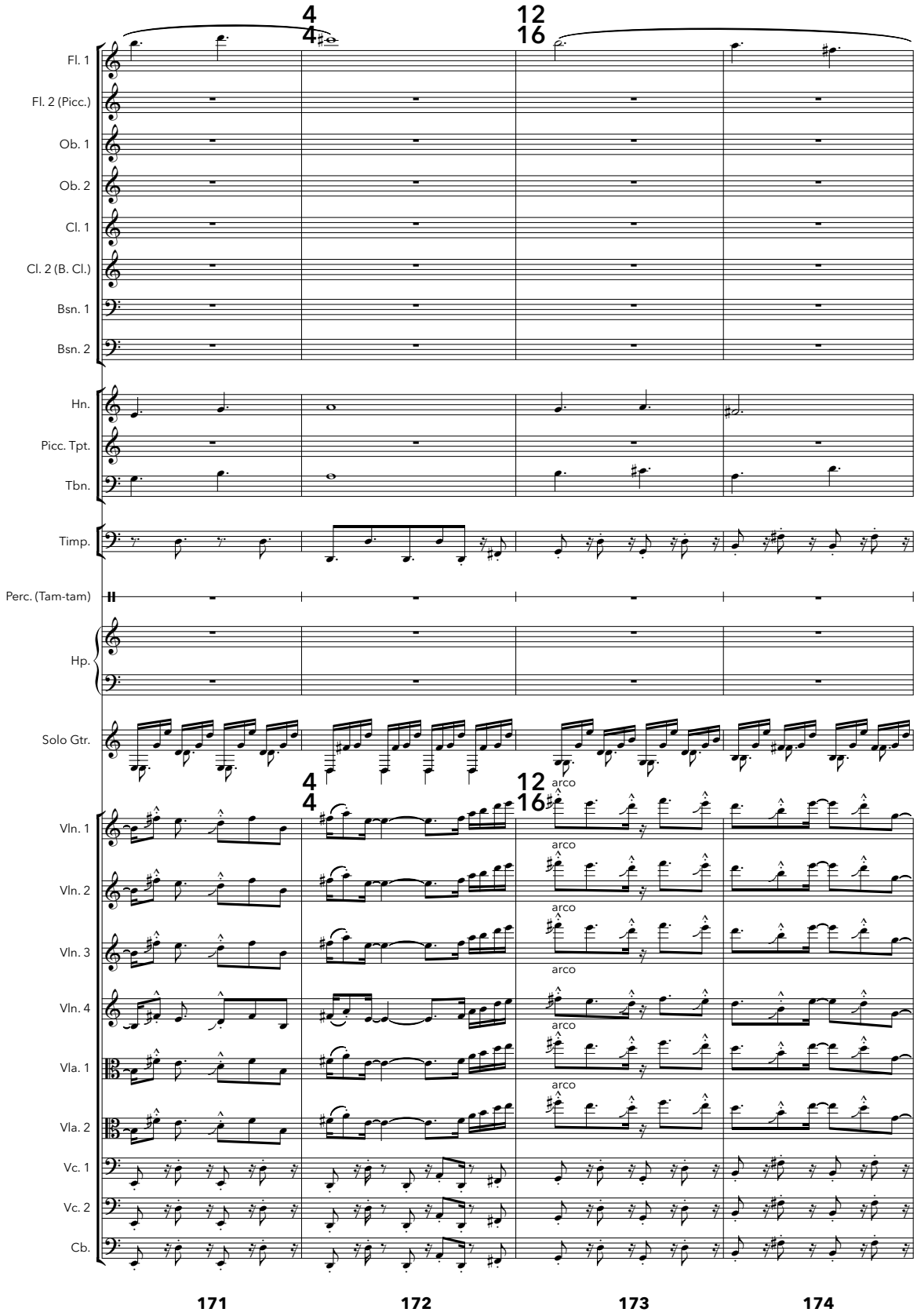

accel.
3
4
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Tpt.
Tbn.
Timp.
Solo Gtr.
accel.
3
4
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
arco
arco
arco
arco
148
149
150

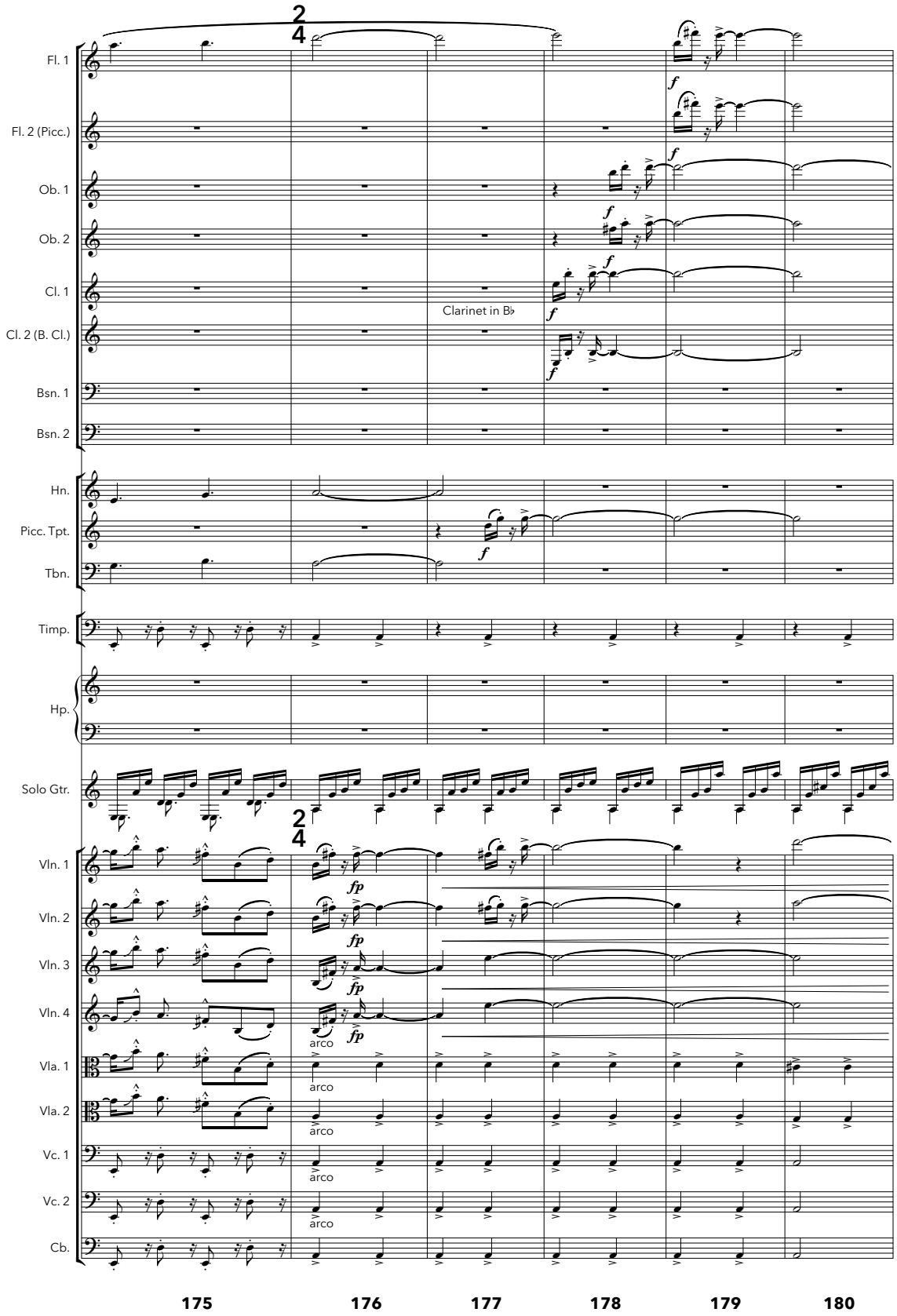

(♩ = 92)
21
5
16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
w. bell extension
Hn.
Tpt.
Tbn.
To Picc. Tpt.
Timp.
Solo Gtr.
(♩ = 92)
5
16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
151
152

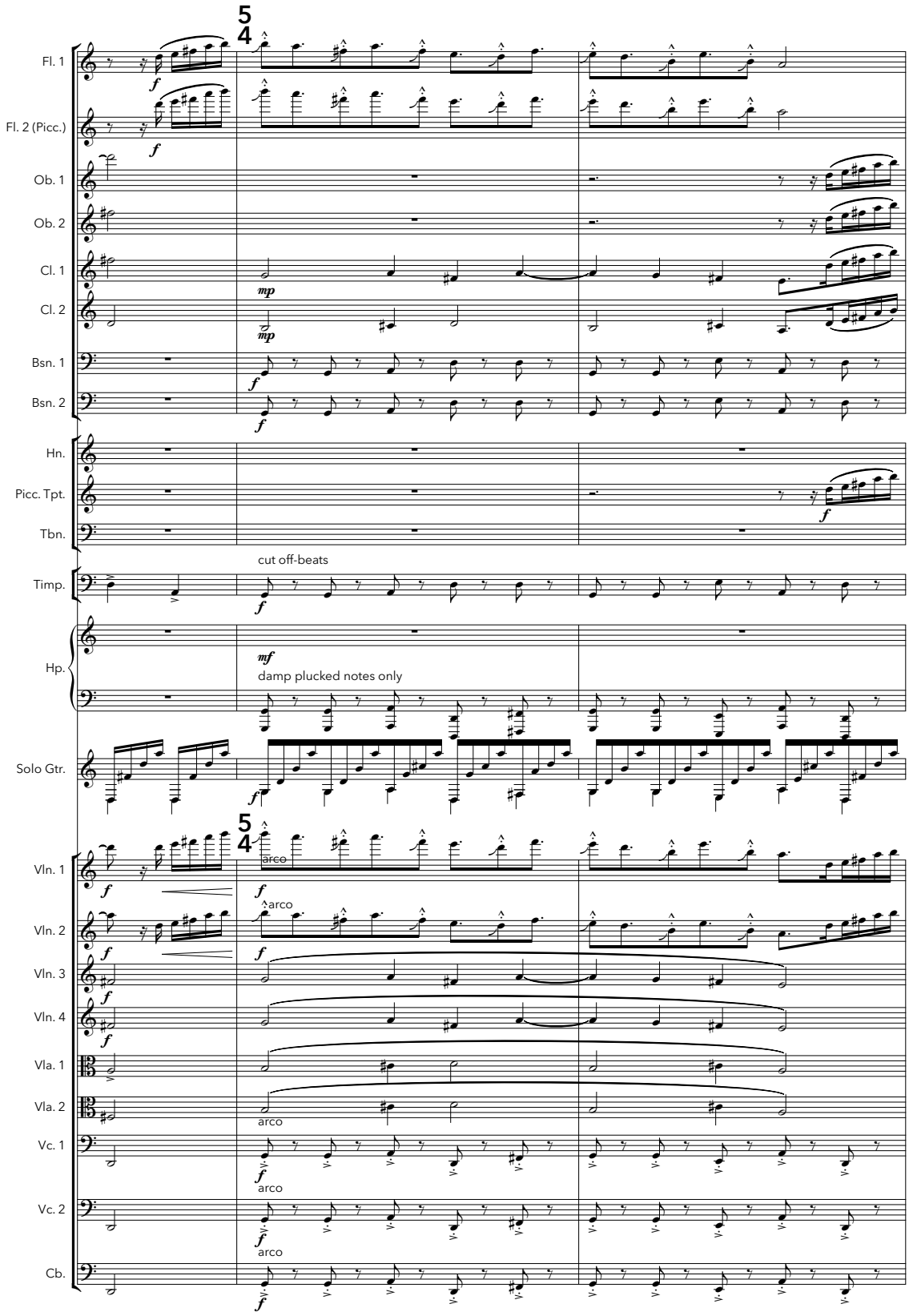

D
Tempo III, with excitement...
5/16
(3+2)
2/4
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
To Cl.
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Piccolo Trumpet in B♭
Tpt.
Tbn.
SOLO:
Timp.
Solo Gtr.
D
Tempo III, with excitement...
5/16
(3+2)
2/4
arco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
153
154
155
156
157
158
159
160

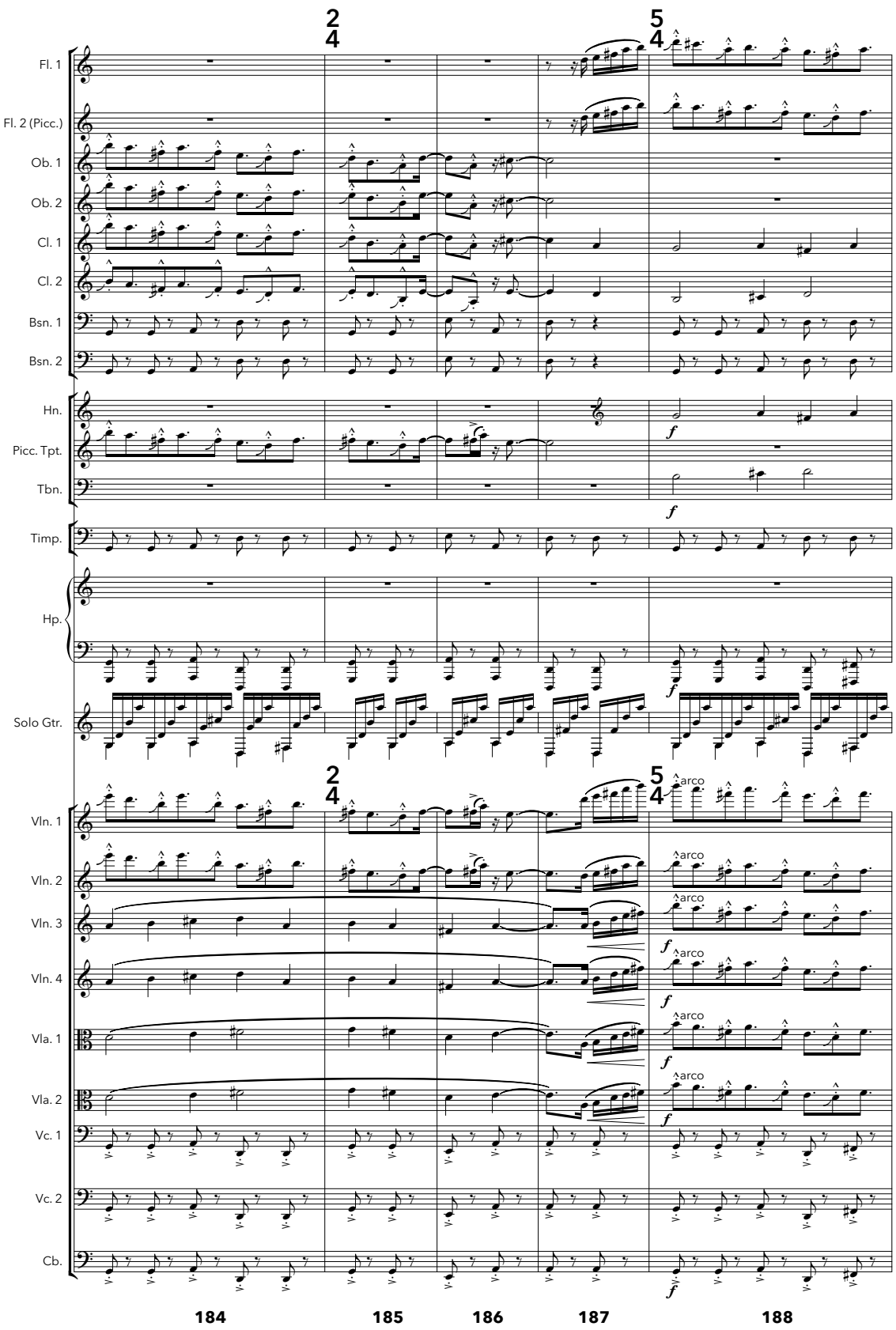

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
3/4
12/16
f
arco
161
162
163
164
165
166

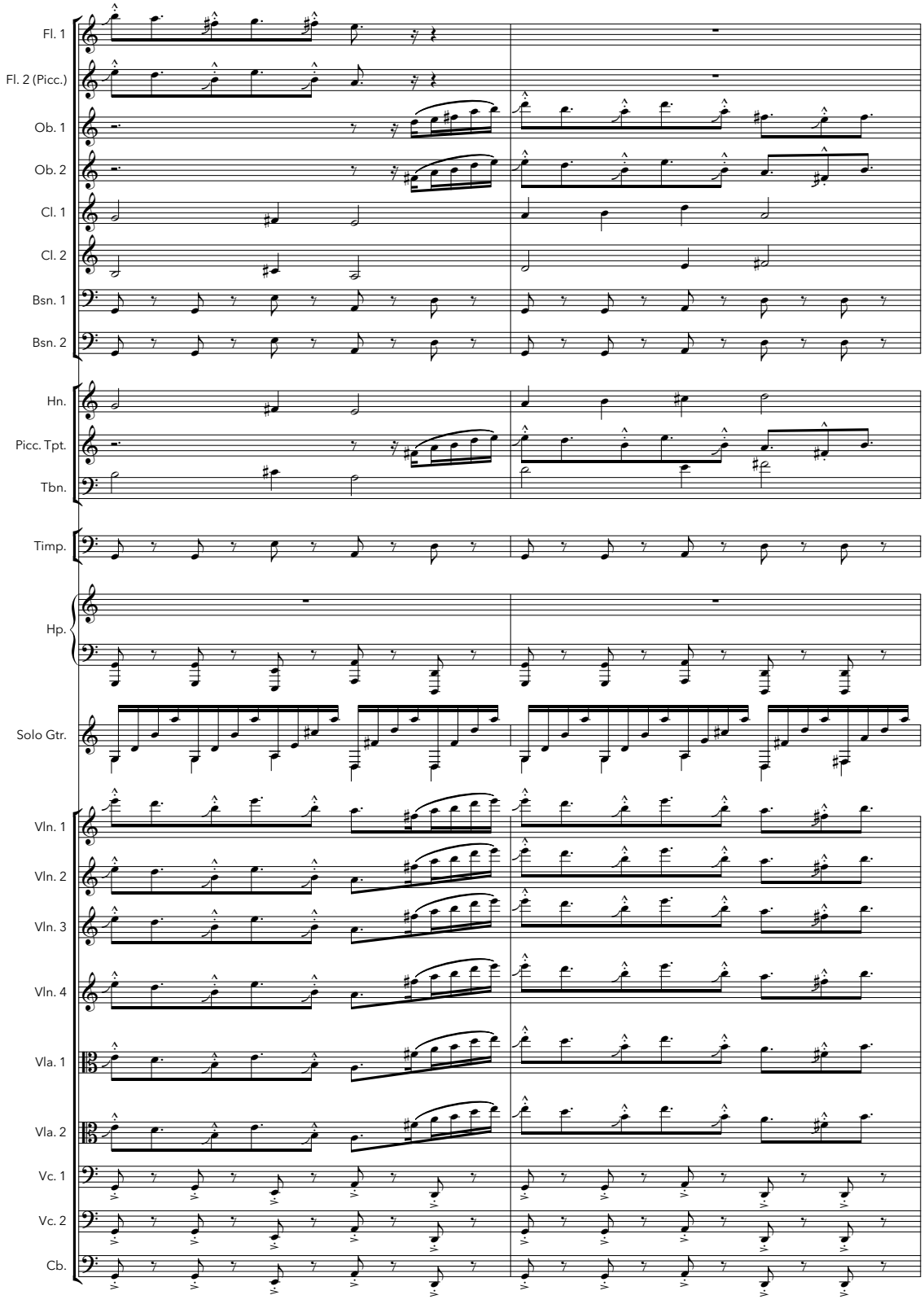

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Perc. (Tam-tam)
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
167
168
169
170

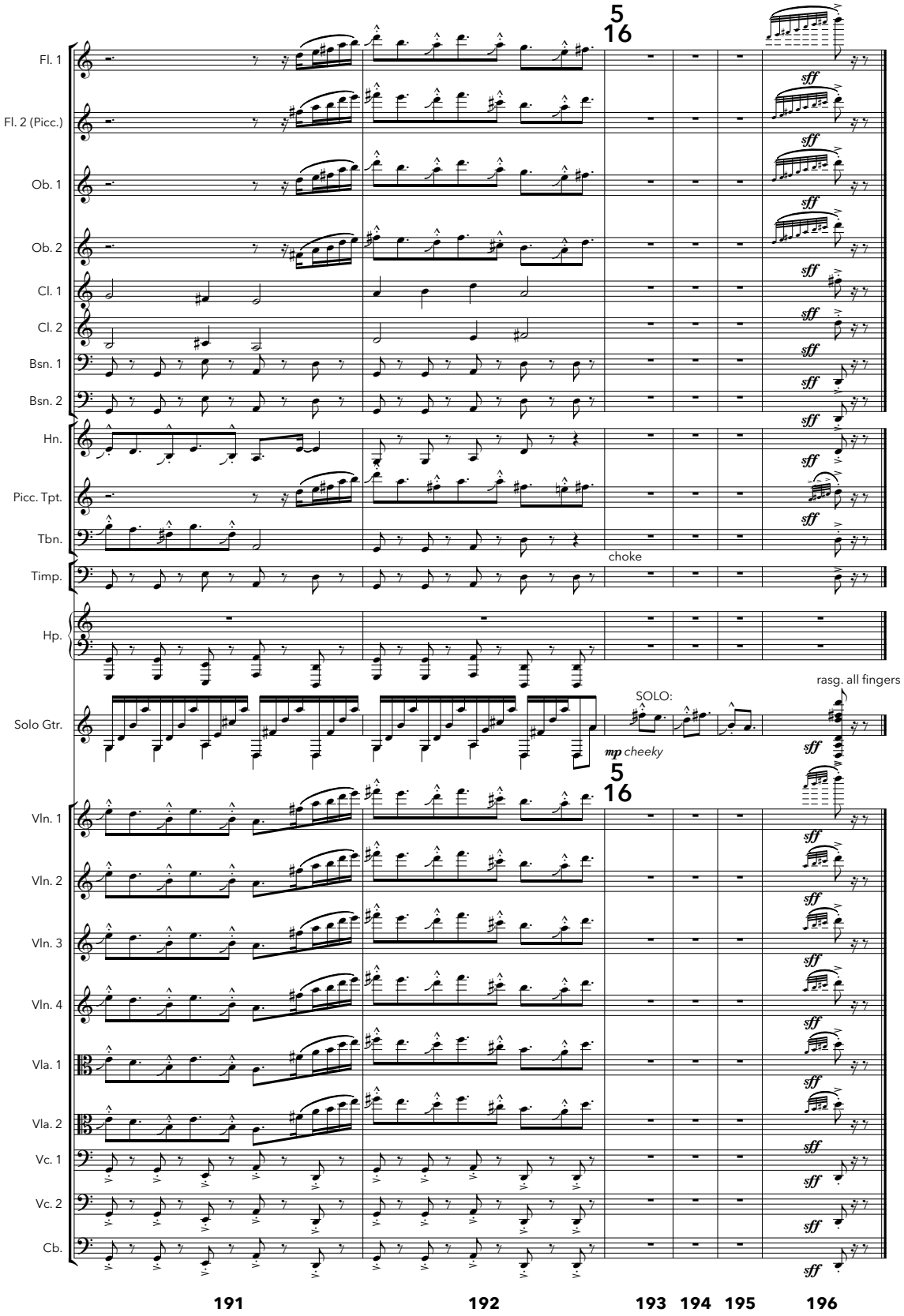

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Perc. (Tam-tam)
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
4/4
12/16
arco
171
172
173
174


Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Clarinet in B♭
Cl. 2 (B. Cl.)
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
175
176
177
178
179
180


Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
cut off-beats
damp plucked notes only
arco
181
182
183


Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
arco
184
185
186
187
188


Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
Hp.
Solo Gtr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
189
190


5/16
Fl. 1
Fl. 2 (Picc.)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn.
Picc. Tpt.
Tbn.
Timp.
choke
Hp.
Solo Gtr.
SOLO:
mp cheeky
rasg. all fingers
5/16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
sff
191
192
193
194
195
196

VITA

Patrick Owen-Leary was born on May 5th, 1997 in Chicago, Illinois. At age 11, he began taking guitar lessons at the Old Town School of Folk Music. Shortly thereafter, Owen-Leary enrolled in the Chicago High School for the Arts, where he received conservatory style training in music with an emphasis in classical guitar. As a high-school student, he took part in Access Contemporary Music (ACM)'s summer composition workshops in 2011 and 2012 as well as the Baldwin Wallace University's Conservatory Summer Intensive (CSI) program in 2014.

In 2015, he went on to pursue his B.M. at Baldwin Wallace University in Cleveland, Ohio, graduating in May of 2019 with a double-major in Classical Guitar Performance and Music Composition. During his time at Baldwin Wallace University, Owen-Leary performed as a soloist with BW's Symphony Orchestra and also played guitar in multiple productions of BW's highly-acclaimed musical theatre department.

In 2019, he began his M.M. in Music Composition at UMKC. Since moving to Kansas City, Owen-Leary has been an affiliate of Kansas City Young Audiences (KCYA) and is the co-founder of new music group Crossroads Contemporary Ensemble (CCE). Owen-Leary will continue his career in music after graduation, seeking avenues in songwriting and video-game scoring.