

Samsara Breakdown

For

Orchestra

John Newell

ABIERTO MUSIC

Samsara Breakdown

John Newell

Sempre molto appassionato

$\text{♩} = 60$

accel.

$\text{♩} = 60$

$\text{♩} = 88 - 92$

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2), Horn in F (1-2 and 3-4), Trumpet in Bb (1 & 2), Trombone (1 and 2-3), and Tuba. The second system includes Timpani, Crotales, Percussion (Sus. Cymbal with snare drum stick and Claves), Violin 1 & 2, Viola, Cello, and Contrabass. The score features various time signatures (4/4, 2/4, 3/4) and dynamic markings such as *ff* and accents. The woodwinds and brass sections have rests for the first two measures, followed by entries in the third and fourth measures. The strings enter in the first measure with a *ff* dynamic.

Note: All instruments are notated at concert pitch; piccolo sounds 1 octave higher and contrabass sounds 1 octave lower.

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9 ♩ = 112-116 ♩ = 88 - 92 ♩ = 112-116

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

Timp.

Perc. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 *accel.* ♩ = 60 *accel.* ♩ = 60

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

Timp.

Perc. *mp* Sus. Cymbal *ff*

Vln. I *ff* *accel.* ♩ = 60

Vln. II *ff* *accel.* ♩ = 60

Vla. *ff*

Vc. *ff*

Cb. *ff*

24 ♩ = 88 - 92

Picc.
1
Fl.
2
1
Ob.
2
E. Hn.
1
B♭ Cl.
2
B. Cl.
1
Bsn.
2

Detailed description: This block contains the musical notation for woodwind and brass instruments. It consists of 14 staves. The Piccolo (Picc.) and Flute (Fl.) parts are on the top two staves. The Oboe (Ob.) part is on the third staff. The English Horn (E. Hn.) part is on the fourth staff. The Clarinet parts include B♭ Clarinet (B♭ Cl.) on the fifth and sixth staves, Bass Clarinet (B. Cl.) on the seventh staff, and Bassoon (Bsn.) on the eighth and ninth staves. The woodwinds are mostly silent in this section. The brass instruments (Tuba, Trombone, Trumpet) are not shown in this section.

24

Hn.
1-2
3-4
1
Tpt.
2
1
Tbn.
2-3
Tuba

Detailed description: This block contains the musical notation for Horns, Trombones, and Tuba. It consists of 7 staves. The Horns (Hn.) are on the first two staves (1-2 and 3-4). The Trumpets (Tpt.) are on the third and fourth staves (1 and 2). The Trombones (Tbn.) are on the fifth and sixth staves (1 and 2-3). The Tuba is on the seventh staff. The Horns and Trombones play a rhythmic pattern of eighth notes, while the Tuba plays a bass line. The music is marked with a forte (ff) dynamic.

24

Timp.
Perc.

Detailed description: This block contains the musical notation for Timpani (Timp.) and Percussion (Perc.). It consists of two staves. The Timpani part is on the first staff, and the Percussion part is on the second staff. The Timpani plays a rhythmic pattern of eighth notes, while the Percussion part is mostly silent.

24 ♩ = 88 - 92

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical notation for string instruments. It consists of five staves. The Violin I (Vln. I) part is on the first staff, Violin II (Vln. II) on the second staff, Viola (Vla.) on the third staff, Violoncello (Vc.) on the fourth staff, and Contrabass (Cb.) on the fifth staff. The strings play a rhythmic pattern of eighth notes.

31

♩ = 112-116

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

31

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

31

Timp.

Perc. Claves

31

♩ = 112-116

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

E. Hn.

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

1 Bsn.

2 Bsn.

1-2 Hn.

3-4 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2-3 Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45 $\text{♩} = 88 - 92$

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B \flat Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

45

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

45

Timp.

Perc.

45 $\text{♩} = 88 - 92$

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Picc.

1

2

Ob.

1

2

E. Hn.

1

B♭ Cl.

1

2

B. Cl.

1

Bsn.

1

2

52

Hn.

1-2

3-4

Tpt.

1

2

Tbn.

1

2-3

Tuba

52

Timp.

Perc.

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

Divisi

ff

♩ = 112-116

58

Picc. 1 2

FL. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

58

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

58

Timp.

Perc. Snare drum stick Claves

♩ = 112-116

58

Vln. I 1st 2 stands only

Vln. II 1st 2 stands only

Vla.

Vc.

Cb. 1st 2 stands only

64

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

64

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

64

Timp.

Perc.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Picc. *f*

1 *f*

Fl. *f*

2 *f*

1 *pp*

Ob. *pp*

2 *pp*

E. Hn. *pp*

1 *p*

B♭ Cl. *pp*

2 *pp*

B. Cl. *f*

1 *f*

Bsn. *f*

2 *f*

71

1-2 Hn. *f*

3-4 *f*

1 Tpt. *f*

2 *f*

1 Tbn. *f*

2-3 *f*

Tuba *f*

71

Timp. *f*

Perc. *f*

71

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pp*

Cb. *f*

78 *ritard.* ♩ = 80

Picc. 1 Fl. 2 Ob. 1 2 E. Hn. 1 B♭ Cl. 2 B. Cl. 1 Bsn. 2

78

1-2 Hn. 3-4 Tpt. 1 2 Tbn. 1 2-3 Tuba

78

Timp. Perc.

78 *ritard.* ♩ = 80

Vln. I Vln. II Vla. Vc. Cb.

85

Picc.
1
Fl.
2
1
Ob.
2
E. Hn.
1
B♭ Cl.
2
B. Cl.
1
Bsn.
2

85

1-2
Hn.
3-4
1
Tpt.
2
1
Tbn.
2-3
Tuba

85

Timp.
Perc.

85 Tutti e divisi *pp* Con sord.
Tutti Con sord.
Con sord.
Con sord.

Vln. I
Vln. II
Vla.
Vc.
Cb.

poco ritard.

93

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B \flat Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

93

Hn. 1-2

3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

93

Timp.

Perc.

93

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

poco ritard.

101 ♩ = 88 - 92

Picc. 1 Fl. 2 Ob. 1 2 E. Hn. 1 2 B. Cl. 1 2 B. Cl. 1 2 Bsn. 1 2

1-2 Hn. 3-4 Tpt. 1 2 Tbn. 1 2-3 Tuba

101 Timp. Perc.

101 ♩ = 88 - 92

Vln. I Vln. II Vla. Vc. Cb.

108

Picc.
1
Fl.
2
1
Ob.
2
E. Hn.
1
B♭ Cl.
2
B. Cl.
1
Bsn.
2

108

1-2
Hn.
3-4
1
Tpt.
2
1
Tbn.
2-3
Tuba

108

Timp.
Perc.

108

♩ = 88 - 92

Vln. I
Vln. II
Vla.
Vc.
Cb.

114

Picc. 1

Fl. 2

Ob. 1 2

E. Hn. 1

B♭ Cl. 2

B. Cl. 1

Bsn. 1 2

114

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

Mute

p

cresc.

f

114

Timp.

Perc.

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto accel.

120

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

120

Hn. 1-2

3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

120

Timp.

Perc. Claves

molto accel.

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

127 ♩ = 112-116 *accel.* ♩ = 112-116

Picc. 1 Fl. 2 Ob. 1 2 E. Hn. 1 B♭ Cl. 2 B. Cl. 1 Bsn. 2

127

Hn. 1-2 3-4 Tpt. 1 2 Tbn. 1 2-3 Tuba

127

Timp. Perc.

127 ♩ = 112-116 *accel.* ♩ = 112-116

Vln. I Vln. II Vla. Vc. Cb.

134 *accel.* A little faster ♩ = 120

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

134

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

134

Timp.

Perc.

134 *accel.* A little faster ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Picc. *p cresc.*

1 Fl. *p cresc.*

2 Fl. *p cresc.*

1 Ob. *p cresc.*

2 Ob. *p cresc.*

E. Hn.

1 B♭ Cl. *p cresc.*

2 B♭ Cl. *p cresc.*

B. Cl.

1 Bsn. *p cresc.*

2 Bsn. *p cresc.*

141

1-2 Hn. *p* Mute 1. 2. *cresc.* Open

3-4 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2-3 Tbn.

Tuba

141

Timp.

Perc.

141

Vln. I *cresc.*

Vln. II *arco p cresc.*

Vla. *arco p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

♩ = 60 (♩ = ♩)

148

Picc. *f* *cresc.* *ff*

1 Fl. *f* *cresc.* *ff*

2 Fl. *f* *cresc.* *ff*

1 Ob. *f* *cresc.* *ff*

2 Ob. *f* *cresc.* *ff*

E. Hn. *f* *cresc.* *ff*

1 B♭ Cl. *f* *cresc.* *f*

2 B♭ Cl. *f* *cresc.* *f*

B. Cl. *f* *cresc.* *f*

1 Bsn. *f* *cresc.* *f*

2 Bsn. *f* *cresc.* *f*

148

1-2 Hn. *f* *cresc.* *f*

3-4 Hn. *f* *cresc.* *f*

1 Tpt. *f* *cresc.* *f*

2 Tpt. *f* *cresc.* *f*

1 Tbn. *f* *cresc.* *f*

2-3 Tbn. *f* *cresc.* *f*

Tuba *f* *cresc.* *f*

148

Timp. *f* *cresc.* *f*

Perc. *f* *cresc.* *f*

♩ = 60 (♩ = ♩)

148

Vln. I *f* *cresc.* *ff*

Vln. II *f* *cresc.* *ff*

Vla. *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*

153

Picc.
1
Fl.
2
1
Ob.
2
E. Hn.
1
B♭ Cl.
2
B. Cl.
1
Bsn.
2

This block contains the first system of the musical score, starting at measure 153. It includes staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Horns (E-flat), Bassoons (1 and 2), and Clarinets (B-flat and Bass). The Piccolo part features a melodic line with slurs and ties. The woodwinds have various rhythmic patterns, including sixteenth-note runs and dotted rhythms. The bassoon and clarinet parts have many notes with accents.

153

1-2
Hn.
3-4
1
Tpt.
2
1
Tbn.
2-3
Tuba

This block contains the second system of the musical score, starting at measure 153. It includes staves for Horns (1-2 and 3-4), Trumpets (1 and 2), Trombones (1 and 2-3), and Tuba. The horn parts have a melodic line with slurs and ties. The trumpet and trombone parts are mostly rests, indicating they are not playing in this section.

153

Timp.
Perc.

This block contains the third system of the musical score, starting at measure 153. It includes staves for Timpani and Percussion. Both parts are mostly rests, indicating they are not playing in this section.

153

Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the fourth system of the musical score, starting at measure 153. It includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The violin parts have a melodic line with slurs and ties. The viola part has a rhythmic pattern of sixteenth notes. The cello and double bass parts have a rhythmic pattern of eighth notes with accents.

158 *accel.* ♩ = 60 ♩ = 88 - 92

Picc. 1 Fl. 2 Ob. 1 2 E. Hn. 1 B♭ Cl. 2 B. Cl. 1 Bsn. 2

158 Hn. 1-2 3-4 Tpt. 1 2 Tbn. 1 2-3 Tuba

158 Timp. Perc. Sus. Cymbal (with snare drum stick)

158 Vln. I Vln. II Vla. Vc. Cb.

164

Picc.
 1
 Fl.
 2
 1
 Ob.
 2
 E. Hn.
 1
 B♭ Cl.
 2
 B. Cl.
 1
 Bsn.
 2

164

1-2
 Hn.
 3-4
 1
 Tpt.
 2
 1
 Tbn.
 2-3
 Tuba

164

Timp.
 Perc.

164

Vln. I
 Vln. II
 Vla.
 Vc.
 Divisi
 Cb.

170

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

B♭ Cl. 1 2

B. Cl.

Bsn. 1 2

170

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

170

Timp.

Perc.

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 120

176

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

B♭ Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

176

Hn. 1-2 3-4

Tpt. 1 2

Tbn. 1 2-3

Tuba

176

Timp.

Perc.

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

182 *molto ritard.*

Picc. *cresc.* *ff*

1 *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1 *ff*

2 *ff*

E. Hn. *ff*

1 *ff*

B \flat Cl. 2 *ff*

B. Cl. 1 *ff*

2 *ff*

Bsn. 1 *ff*

2 *ff*

Hn. 1-2 *f*

3-4 *f*

Tpt. 1 *f*

2 *f*

Tbn. 1 *f*

2-3 *f*

Tuba *f*

Timp. *ff*

Perc. *ff* Soft mallets

Vln. I *cresc.* *ff* *Divisi*

Vln. II *cresc.* *ff* *Divisi*

Vla. *cresc.* *ff* *Divisi*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

189 $\text{♩} = 60$ *ritard.*

Picc. *pp*

1 Fl. *pp*

2 Fl. *pp*

1 Ob. *pp*

2 Ob. *pp*

E. Hn. *pp*

1 B♭ Cl. *pp*

2 B♭ Cl. *pp*

1 B. Cl. *pp*

2 Bsn. *pp*

1 Bsn. *pp*

2 Bsn. *pp*

189

1-2 Hn. *pp*

3-4 Hn. *pp*

1 Tpt. *pp*

2 Tpt. *pp*

1 Tbn. *pp*

2-3 Tbn. *pp*

Tuba *pp*

189

Timp. *pp*

Crotales *pp* L.V.

Perc. *pp* L.V.

189 $\text{♩} = 60$ *ritard.*

Vln. I *pp* Divisi Con sord.

Vln. II *pp* Con sord. pizz.

Vla. *pp* Con sord.

Vc. *pp* Con sord.

Cb. *pp*

Samsara Breakdown

Samsara Breakdown, a one movement for full orchestra is a meditation on *samsara*, a concept common to Hinduism and Buddhism. Samsara is the realm or cycle of suffering in which all beings in the universe participate and which can only be escaped through enlightenment. Beings are driven by the three poisons: delusion (or ignorance of their true nature), attachment (desire or greed), and aversion (anger or hatred).

John Newell

Composer John Newell was born in Charlotte, North Carolina. His earliest musical training was in piano. He attended Duke University, pursuing studies in composition, piano and conducting. John received an M.F.A. in composition and performance from California Institute of the Arts. He completed his formal training at the State University of New York at Buffalo, where he studied with Morton Feldman. While in Buffalo he held the first Edgard Varese Fellowship in composition, earning his Ph.D. in composition in 1979.

Like many composers today John draws from a variety of musical traditions. His objective is to create works that reflect his personal sensibility, that arise from his spiritual journey and response to the world. He finds inspiration in the beauty and wonder of nature, in poetic and visual imagery, and in what he learns from the world's sacred traditions.

John has received commissions from a variety of professional and amateur organizations. He has composed works for groups such as the Creative Associates of Buffalo, New York, Eight Strings & a Whistle, Atlantic Sinfonietta, The Bowery Ensemble, Monday Evening Concerts of Los Angeles and the Enid Symphony Orchestra. John's recent efforts include works for full orchestra, string orchestra, string quartet, and chorus. His works have received support from the American Music Center, the Massachusetts Cultural Council and Meet the Composer.

John lives with his wife Linda in Downeast Maine. An accomplished pianist, conductor and teacher, he serves on the faculty of the *SummerKeys* adult music program and is founding director of the choral ensemble *Quoddy Voices*, based in Eastport, Maine.