Samsara Breakdown

For

Orchestra

John Newell

ABIERTO MUSIC

Samsara Breakdown

John Newell

Sempre molto appassionato

♩ = 60 *accel.* ♩ = 60 ♩ = 88 - 92

Piccolo

1 Flute 2

1 Oboe 2

English Horn

1 Clarinet in Bb 2

Bass Clarinet

1 Bassoon 2

1-2 Horn in F 3-4

1 Trumpet in Bb 2

1 Trombone 2-3

Tuba

Timpani

Crotales

Percussion

Sus. Cymbal (with snare drum stick)

Sus. Cymbal Claves

Claves

Sempre molto appassionato

♩ = 60 *accel.* ♩ = 60 ♩ = 88 - 92

Violin 1

Violin 2

Viola

Cello

Contrabass

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

p

9

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

ff

9

Timp.

Perc.

mp

9 ♩ = 112-116 ♩ = 88 - 92 ♩ = 112-116

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

17

accel.

♩ = 60

accel.

♩ = 60

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

p

ff

17

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

17

Timp.

Perc.

mp

Sus. Cymbal

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

24 ♩ = 88 - 92

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

24

1-2
Hn.
3-4

ff

1
Tpt.
2

1
Tbn.
2-3

ff

Tuba

ff

24

Timp.

ff

Perc.

24 ♩ = 88 - 92

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

♩ = 112-116

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

p *cresc.*

31

1-2 Hn. 3-4

1 Tpt. 2

ff

1 Tbn. 2-3

Tuba

31

Timp.

Perc.

Claves

mp

31

♩ = 112-116

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

39

♩ = 60

Picc.

1 Fl.

2

1 Ob.

2

E. Hn.

1 B♭ Cl.

2

B. Cl.

1 Bsn.

2

39

1-2 Hn.

3-4

1 Tpt.

2

1 Tbn.

2-3

Tuba

39

Timp.

Perc. Sus. Cymbal Soft mallets

39

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

♩ = 88 - 92

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *ff* damp

52

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

52

1-2
Hn.
3-4

1
Tpt.
2

f

f

1
Tbn.
2-3

Tuba

52

Timp.

ff

Perc.

52

Divisi

Vln. I

ff

Divisi

Vln. II

ff

Vla.

Vc.

Cb.

58

♩ = 112-116

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

58

1-2
Hn.
3-4

1
Tpt.
2

1
Tbn.
2-3

Tuba

58

Timp.

Snare drum stick

Claves

Perc.

58

♩ = 112-116

1st 2 stands only

Vln. I

1st 2 stands only

Vln. II

Vla.

Vc.

Cb.

64

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *cresc.*

71

Picc.

1 Fl.

2

1 Ob.

2

E. Hn.

1 B♭ Cl.

2

B. Cl.

1 Bsn.

2

71

1-2 Hn.

3-4

1 Tpt.

2

1 Tbn.

2-3

Tuba

71

Timp.

Perc.

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

ritard.

♩ = 80

Picc.

1 Fl.

2

1 Ob.

2

E. Hn.

1 B♭ Cl.

2

B. Cl.

1 Bsn.

2

pp

78

1-2 Hn.

3-4

1 Tpt.

2

1 Tbn.

2-3

Tuba

78

Timp.

Perc.

78

ritard.

♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

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

Vln. I

pp

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

Con sord.

Tutti Con sord.

Con sord.

Con sord.

93

poco ritard.

Picc.

1 Fl. 2

1 Ob. 2

pp

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

93

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

93

Timp.

Perc.

93

poco ritard.

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

101 ♩ = 88 - 92

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

101

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

Timp.
Perc.

101 ♩ = 88 - 92

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

ff
Mute
f

108

♩ = 88 - 92

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

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

114

1-2
Hn.
3-4

Mute
Mute
p
p
cresc.
cresc.
f
f

1
Tpt.
2

1
Tbn.
2-3

Tuba

114

Timp.

Perc.

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 112-116

120

molto accel.

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

p *ff* *f* *p*

120

1-2 Hn. 3-4

1 Tpt. 2

cresc. *cresc.* *ff* *ff*

1 Tbn. 2-3

ff

Tuba

120

Timp.

f *ff*

Perc.

Claves *mp*

♩ = 112-116

120

molto accel.

Vln. I

Vln. II

Vla.

Vc.

sffz *pp*

Cb.

p

127 ♩ = 112-116 *accel.* ♩ = 112-116

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

127

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

Mute
Mute
Mute

127

Timp.
Perc.

127 ♩ = 112-116 *accel.* ♩ = 112-116

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

134 *accel.* **A little faster** ♩ = 120

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

134

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

134

Timp.
Perc.

134 *accel.* **A little faster** ♩ = 120

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

141

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

141

Mute 1. 2.

Open

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

141

Timp.

Perc.

141

Vln. I

arco

Vln. II

arco

Vla.

Vc.

Cb.

p *cresc.*

148

♩ = 60 (♩ = ♪)

Picc.
1 Fl.
2
1 Ob.
2
E. Hn.
1 B♭ Cl.
2
B. Cl.
1 Bsn.
2
1-2 Hn.
3-4
1 Tpt.
2
1 Tbn.
2-3
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *cresc.* *ff*

153

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

153

1-2
Hn.
3-4

1
Tpt.
2

1
Tbn.
2-3

Tuba

153

Timp.

Perc.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

158

accel.

♩ = 60

♩ = 88 - 92

Picc.

1 Fl.

2

1 Ob.

2

E. Hn.

1 B♭ Cl.

2

B. Cl.

1 Bsn.

2

158

1-2 Hn.

3-4

ff

1 Tpt.

2

1 Tbn.

2-3

ff

ff

Tuba

ff

158

Timp.

ff

Sus. Cymbal (with snare drum stick)

Perc.

ff

158

accel.

♩ = 60

♩ = 88 - 92

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

ff

ff

ff

ff

164

1-2
Hn.
3-4

ff

1
Tpt.
2

Open

f

Open

1
Tbn.
2-3

Tuba

164

Timp.

Perc.

164

Vln. I

Vln. II

Vla.

Vc.

Divisi

Cb.

ff

170

♩ = 120

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

170

1-2
Hn.
3-4

1
Tpt.
2

1
Tbn.
2-3

Tuba

170

Timp.

Perc.

170

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Picc.

1
Fl.
2

1
Ob.
2

E. Hn.

1
B♭ Cl.
2

B. Cl.

1
Bsn.
2

176

1-2
Hn.
3-4

1
Tpt.
2

1
Tbn.
2-3

Tuba

176

Timp.

Perc.

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

cresc.

182

molto ritard.

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

182

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

182

Timp.

Perc.

Soft mallets

182

Divisi

molto ritard.

Vln. I

Vln. II

Vla.

Vc.

Cb.

189

♩ = 60

ritard.

Picc.

1 Fl. 2

1 Ob. 2

E. Hn.

1 B♭ Cl. 2

B. Cl.

1 Bsn. 2

189

1-2 Hn. 3-4

1 Tpt. 2

1 Tbn. 2-3

Tuba

189

Timp.

Crotales

L.V.

Perc.

L.V.

189

♩ = 60

ritard.

Divisi

Con sord.

Vln. I

Con sord.

pizz.

Vln. II

Con sord.

Vla.

Con sord.

Vc.

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.