

# Signals From the Edge

*for*

*Orchestra*

John Newell

ABIERTO MUSIC



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## **Signals From the Edge**

This short one-movement work was composed for and is dedicated to the Passamaquoddy Bay Symphony Orchestra and its music director, Trond Saeverud. The piece is generally quiet and minimalist in terms of the musical materials.

The title came to me once I began listening to and working with the musical ideas that arose. What is a signal? A sign, a gesture, an indication, a hint, perhaps a warning sign. It is not a sentence, not a story, not an essay. And what is the reference to “the edge?” The edge of consciousness, of perception, of existence, of time, of the land, of the solar system?

Let's just say that the initial repeated note idea is inspired by a fog horn that I have grown used to hearing over the past few years. I also have enjoyed following news of the New Horizons spacecraft, launched in 2006. It made its closest approach to Pluto in July, 2015 and continues to travel through the vast Kuiper Belt on its way, eventually, past the edge of our solar system.

### **John Newell**

Like many composers today John draws from a variety of musical traditions. Not belonging to any “school” of composition, his objective is to create works that reflect his personal sensibility, that are inspiring and rewarding for performers and listeners alike. John's works have been noted for their originality, clarity, and expressive power. He is equally at home composing for orchestra, solo instruments, vocal ensembles and chamber groups.

Born in Charlotte, North Carolina, John graduated from Duke University, having pursued studies in composition, piano and conducting. He earned his M.F.A from California Institute of the Arts, where his primary teacher was Mel Powell. John completed his formal training at SUNY Buffalo, working with Morton Feldman as recipient of the first Edgard Varèse Fellowship. Since earning his Ph.D. in 1979 he has pursued an independent creative path.

Organizations that have commissioned works include Eight Strings & a Whistle, Atlantic Sinfonietta and The Bowery Ensemble (New York), Monday Evening Concerts (Los Angeles), the Enid Symphony Orchestra (Oklahoma), as well as a number of amateur ensembles such as Passamaquoddy Bay Symphony Orchestra (Maine). His work has received support from the American Music Center, the Massachusetts Cultural Council and Meet the Composer. John's works are self-published through Abierto Music and he is a member of Broadcast Music Inc. More information is available at his web site: [johnnewellmusic.com](http://johnnewellmusic.com).

An accomplished pianist and conductor, he is experienced in collaborating with performers to create and present new works. John lives in Eastport, Maine, where he is music director at Christ Church and founding director of the choral ensemble *Quoddy Voices*.

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

*To Trond Saeverud and the Passamaquoddy Bay Symphony Orchestra*  
**Signals From the Edge**

**John Newell**

**Sostenuto sempre**  $\text{♩} = 52$

**John Newell**

Flute  
Picc.  
Oboe  
Clarinet in Bb  
Bass Clarinet  
Bassoon  
Horn in F  
Trumpet in Bb  
Timpani  
Percussion (Triangle, Sus. Cym.)

Violin 1  
Violin 2  
Viola  
Cello  
Contrabass

A

Fl. 1  
Fl. 2  
Ob. 1 (p)  
Ob. 2  
Bsn. 1  
Bsn. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl. 4  
Tpt.  
Hn. 1-2  
Tpt.  
Timp.  
Perc.

7

Hn. 1-2  
Tpt.  
Timp.  
Perc. (p) Mute

Timp.  
Perc. (p) Triangle

A

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Vln. II (pp)  
Vla. (pp)  
Vc. (p)

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

This section of the musical score shows parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The score consists of eight staves. The first four staves are for Flutes (Fl. 1 and Fl. 2), the next two for Oboes (Ob. 1 and Ob. 2), followed by Bassoon (Bsn. 1) and Bass Clarinet (B. Cl.). The music begins with rests, followed by a series of eighth-note patterns starting around measure 15. Dynamics include *p* (pianissimo) and *f* (fortissimo).

15

Hn. 1-2  
Hn. 3-4  
Tpt.  
Timpani  
Perc.

This section shows parts for Horn (Hn.) and Trombone (Tpt.). The first two staves are for Horn (Hn. 1-2), and the next two are for Trombone (Hn. 3-4). A single staff for Trumpet (Tpt.) is also present. The music features eighth-note patterns and dynamics of *pp* (pianississimo) and *f* (fortissimo). The timpani and percussion provide rhythmic support.

15

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

This section shows parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), Double Bass (Vc.), and Viola (Vla.). The violins play eighth-note patterns, while the cellos, bass, and viola provide harmonic support. The violins play *Senza sord.* (without mute) in the later part of the section.

**B**

**22**

Fl.

1  
2

Ob.

1  
2

B♭ Cl.

1  
2

B. Cl.

Bsn.

1  
2

Musical score for measures 22-23. The score includes parts for Hn. (measures 1-2), Tpt. (measures 1-2), and Tuba/Bass (measures 3-4). Measure 22 starts with a rest followed by a dynamic **f**. Measure 23 begins with a dynamic **Brassy 6**, followed by a **sfzp** dynamic. Measures 3-4 show a continuation of the **Brassy 6** dynamic with a **sfzp** dynamic.

Musical score for Timpani (Tim.) and Suspended Cymbal (Perc.). The score consists of two staves. The top staff, labeled 'Tim.', has a bass clef and four measures. The bottom staff, labeled 'Perc.', has a common time signature and four measures. The Percussion staff features a suspended cymbal pattern with sixteenth-note strokes. The dynamic is marked as ***ff***.

**B**

**22**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**25**

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

**25**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C****28**

Fl. 1  
Fl. 2  
Ob. 1 *p*  
Ob. 2  
B♭ Cl. 1 *p*  
B♭ Cl. 2  
B. Cl.  
Bsn. 1 *p*  
Bsn. 2 *p*

**28**

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

Timp. L.V. simile *p* (1 octave lower if available)  
Perc.

**C****28**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb. *p*

Con sord. Div. *pp*  
Con sord. Div. *pp*  
Con sord. Div. *pp*  
Con sord. Div. *pp*

**D**

**34**

Piccolo  
*p*

Fl.  
2  
Ob.  
2  
B. Cl.  
2  
B. Cl.  
1  
Bsn.  
2

**34**

Hn.  
3-4  
Tpt.  
Timp.  
Perc.

*pp*

**D**

**34**

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

**40**

Fl.  
Ob.  
Bsn.  
B. Cl.  
pp  
B. Cl.  
Bsn.  
pp

**40**

Hn.  
3-4  
Tpt.  
Timp.  
Perc.

**40**

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

**E**

46

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

B. Cl.

Bsn.

Bsn.

46

1-2  
Hn.  
3-4  
Tpt.  
Timp.  
Perc.

Sus. Cymbal (with soft mallets)

*pp sempre*

46

Vln. I      Senza sord. pizz. **E**

Vln. II      Senza sord. **p**

Vla.

Vc.      p

Cb.

52

F

Fl.

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

pp

pp

pp

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

pp

pp

3

*ritard.*

Musical score for orchestra, page 10, measures 1-10. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Bass Clarinet 1, Bass Clarinet 2, and Double Bass. The instrumentation is as follows:

- Flute 1: Measures 1-10, treble clef, mostly rests.
- Flute 2: Measures 1-10, treble clef, mostly rests.
- Oboe 1: Measure 1, treble clef, eighth note B flat followed by a fermata; Measures 2-10, mostly rests.
- Oboe 2: Measures 1-10, mostly rests.
- Bass Clarinet 1: Measures 1-10, mostly rests.
- Bass Clarinet 2: Measure 1, treble clef, eighth note B flat followed by a fermata; Measures 2-10, mostly rests.
- Bassoon 1: Measures 1-10, mostly rests.
- Bassoon 2: Measures 1-10, mostly rests.

Measure 1: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 2: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 3: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 4: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 5: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 6: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 7: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 8: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 9: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

Measure 10: Flute 1, Flute 2, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, Bassoon 2.

58

58

58

Vln. I Arco Div.  $\frac{5}{4}$   $\textit{pp}$

Vln. II Arco Div.  $\frac{5}{4}$   $\textit{pp}$

Vla. Senza sord.  $\frac{5}{4}$   $\textit{pp}$

Vc.  $\frac{5}{4}$   $\textit{pp}$

Cb.  $\frac{5}{4}$   $\textit{pp}$









# John Newell

## *Selected Instrumental Works*

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**Fantasy** viola, 'cello, piano

**Signals From the Edge** orchestra

**The Story Told** timpani, chimes, harp, strings

**In Autumn** violin, piano

**Reflections** String orchestra

**...and nothing remains the same.** flute, viola, 'cello

**Three Preludes** flute

**Samsara Breakdown** Orchestra

**A Day's Journey** string quartet

**Concerto** Piano and orchestra

**Variations on Amazing Grace** piano

**Sequoia Quintet** flute / piccolo, clarinet, oboe, horn, bassoon

**Sky Music** flute, clarinet, harp

**Companions II** piano

**Song of Compassion** 2 violas, keyboard, percussion

**Rhapsody** horn, piano

**Lavender Axes** flute / picc, clarinet, oboe / eh, bassoon, percussion, piano

**Rondos** Eb clarinet, trumpet, trombone, tuba, percussion

**Knossos** piano

**Heterophony** alto voices, violin, viola, english horn

**Text** soprano, violin, flute, clarinet, guitar, percussion

**Image, Song, Vision** flute, clarinet, violin, 'cello

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