

Luke Poeppel

# Confero

*For Lacey Schroeder*

*Lacey,*

*Thank you for your passion, talent, and  
ability to organize a vast ocean of work and music  
in nowhere other than your head. Keep in touch.*

# Confero

3

Violet Maxfield

Luke Poeppel

**Lento  $\text{♩} = 56$**

1

Clarinet in B♭ hard mallet

Tubular Bells poco *f*

Percussion

Percussion

Piano *sempre legato* like a breath

Treble *deprieved of happiness* *Sun-ken Sun-ken Sun-ken in their thoughts Thought they have been su - rren - dered*

Violin I

Violin II

Viola

Viola

Violoncello pizz.

Violoncello *pp* *mp* *pp* *pizz.* *pp*

14

2 Allegretto  $\text{♩} = 100$

Cl. *sempre pp* *ppp*

Tub. B. *mp*

Perc.

Perc. Electronic Cue 1 *"We represent..."*

Pno. *un poco pesante* *Soudain* *p* *pp*

Tr. *in the shade,* *they still have not be - gun.* *pp* *pp* *continue until cutoff*

Vln. I *simile* *3*: *3*:

Vln. II *3*: *3*:

Vla. *3*: *3*:

Vla. *arco* *3*: *3*:

Vc. *pp* *arco* *3*: *3*:

Vc. *pp* *3*: *3*:

24

3

Cl.

Tub. B.

Perc.

Perc.

Pno.

molto cresc. on the second time      poco f

Ped. \* Ped. \* Ped. \* Ped. \*

(second time) Like a folk song

Tr.

*Su - rren - dered in the shade lay wea-ry ones*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

3

poco f

simile

poco f

simile

poco f

simile

poco f

simile

poco f

poco f

poco f

=

30

Cl.

Tub. B.

Perc.

Perc.

Pno.

resist the drowning

mp — f

Tr.

*Drow - ning them with lies in bu-ried land — Through te - rror falls our spi - rit — to the ground.*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

5

37

4

Cl.

Tub. B.

Perc.

Perc.

Pno.

*molto cresc...*

*poco f*

Tr.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Fright  
*poco f*

ful bo - dies

sf

sf

sf

sf

sf

sf

sf

sf

43

5

Cl.

Tub. B.

Perc.

Perc.

Pno.

*mp*

*f*

*poco f*

Frog/Woodblock

4

4

4

4

Tr.

spill a-against the earth.

*mp*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

5

simile

pp

pizz.

pp pizz.

4

4

4

4

pp

49

Cl. *p* 5 6 *f* *ff*  
Tub. B. *Like Church Bells*  
Perc.  
Perc.  
Pno.  
Tr. *For - - go - tten.*  
Vln. I  
Vln. II  
Vla.  
Vla.  
Vc.  
Vc.



6

53

Cl. *b>* 4 *b>* *b>*  
Tub. B. *d.* *d.*  
Perc.  
Perc.  
Pno. *poco f*  
Tr. *Fast the youth they come for new re birth..* *Rise on - ly just to drop be - \**  
Vln. I  
Vln. II  
Vla.  
Vla.  
Vc.  
Vc.

6

Vln. I *poco f*  
Vln. II *poco f*  
Vla. *poco f*  
Vla. *poco f*  
Vc. *poco f*

59

Cl. *mp*

Tub. B.

Perc.

Perc.

Pno. *molto cresc...*

Tr. *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

*low his perch. — Qui - ver with the slight - test hand of touch.*

65

Cl. *poco rit.* *pp*

Tub. B.

Perc.

Perc.

Pno. *sfp* *pp*

Tr. *ped.* \*

Vln. I *poco rit.*

Vln. II

Vla.

Vla.

Vc.

Vc.

2

76

Cl.

Tub. B.

Perc.

Perc.

Pno.

Tr.

Vln. I

*sf*

*sempre sforzando (second time)*

Vln. II

*sf*

*sempre sforzando (second time)*

Vla.

*sf*

*sempre sforzando (second time)*

Vla.

Vc.

Vc.

This musical score page shows a complex arrangement for orchestra and piano. The piano part is prominent, providing harmonic support with sustained notes and rhythmic patterns. The string section (Violins I and II, Cellos, Double Bass) provides the harmonic foundation with sustained notes and rhythmic patterns. The woodwind section (Clarinet, Bassoon, Trombone) adds melodic and harmonic interest with sixteenth-note patterns. The percussion section (two Percussion parts) provides rhythmic drive with sustained notes and rhythmic patterns. The overall texture is rich and layered, typical of a late 19th-century symphonic work.

79

Cl.

Tub. B.

Perc.

Perc.

Pno.

Tr.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

9

*poco f*

*arco*

*p arco*

*p arco*

*p*

82

Cl.

Tub. B.

Perc.

Perc.

Pno.

Tr.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

*poco f*

*3*

*3*

*3*

10

85

Cl.

Tub. B.

Perc.

Perc.

Pno.

Tr.

Vln. I pizz.

Vln. II pizz.

Vla.

Vla. 3

Vc. 3

Vc. 3

**10** Presto  $\text{♩} = 140$

87 Furioso

Cl.

Tub. B.

Perc.

Perc.

Pno. poco a poco cresc...

Tr.

Tambourine

mp

**10** Presto  $\text{♩} = 140$

arco

Vln. I f arco

Vln. II f

Vla.

Vla.

Vc.

Vc.

tr

sf

tr

sf arco

mp

arco

tr

mp

arco

tr

ff

mp

arco

tr

ff

tr

ff

11

Cl. **89** *fff*

Tub. B. **11** *sempre ff* *10*

Perc. **12** *p* *pp*

Perc. **11** *ff* **12** *mf*

Pno. **11** *Electronic Cue 3*  
"When you get these terrorists..."

Tr. **11** *ff* **12**

Vln. I **11** *sff* **12**

Vln. II **11** *sff* **12**

Vla. **11** *sff* **12**

Vla. **11** *sff* **12**

Vc. **11** *sff* **12** *arco*

Vc. **11** *sff* **12** *pp* *arco*

**13 Lento**  $\text{♩} = 50$

Cl. **96** *p* *mp* *mf* *mf* *f*

Tub. B. **16** **16** **16** **16** **16** **16** **16** **16**

Perc. **16** **16** **16** **16** **16** **16** **16** **16**

Perc. **16** **16** **16** **16** **16** **16** **16** **16**

Pno. **16** *p* *mf* *f* *p* *pp*

Tr. **16** **16** **16** **16** **16** **16** **16** **16**

**13 Lento**  $\text{♩} = 50$

Vln. I **16** **16** **16** **16** **16** **16** **16** **16**

Vln. II **16** **16** **16** **16** **16** **16** **16** **16**

Vla. **16** **16** **16** **16** **16** **16** **16** **16**

Vla. **16** **16** **16** **16** **16** **16** **16** **16**

Vc. **16** *p* **16** **16** **16** **16** *f molto espressivo*

Vc. **16** **16** **16** **16** **16** **16** **16** **16**

*p* **f molto espressivo**

12

106 **14**

Cl.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Tub. B.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Perc.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Perc.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Pno.  $\frac{6}{16}$  -  $\frac{6}{16}$  -  $\frac{6}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Tr.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

*Here lays the sorrow of our souls.. Not ceasing,*

**14**

Vln. I  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Vln. II  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Vla.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Vla.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Vc.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

Vc.  $\frac{6}{16}$  -  $\frac{4}{16}$  -  $\frac{6}{16}$  -  $\frac{8}{16}$  -  $\frac{4}{16}$

# Cadenza

Luke Poeppel

Clarinet in B $\flat$

*sempre ff*

*fleetling*

*espress.*

*sudden!*

*like pulling down a curtain*

*agitato*

*pp*

*poco f*

*sfp*

*agitated*

*pp*

*poco f*

*Furioso, Con Fuoco*

*growl*

*poco f*

*ff*

*fff*

*p*

The sheet music consists of six staves of musical notation for Clarinet in B-flat. The first staff begins with a dynamic of *sempre ff*. The second staff starts with *mp*, followed by *poco f*, *mf*, and *p*. The third staff features a dynamic of *poco f* and includes the instruction *sudden!* above a melodic line. The fourth staff is labeled *like pulling down a curtain* and *agitato*, with dynamics of *pp* and *poco f*. The fifth staff shows dynamics of *p*, *pp*, *ppp*, and *pp*. The sixth staff is labeled *Furioso, Con Fuoco* and *growl*, with dynamics of *ff*, *fff*, and *p*. Articulations include slurs, grace notes, and triplets (indicated by the number '3' over groups of notes). The music is marked with various performance instructions such as *fleetling*, *espress.*, and *poco f*.

2

18

**poco rit.**

Cl.

*ferocious, agitato*

*tr*

*ff*      *sf*

Cl.

19 (tr)

6      8      10

*tr*

*f*

Cl.

22

*p*

Cl.

24

6      7      11

*f*      *ff*      *sempre ff*

Cl.

25

*peculiar, always even*

*sf*      *ppp*      *pp*

Cl.

27

*p*