

MATTHEW PETERSON

Newborn Glimmer

for orchestra
2019

Newborn Glimmer

a Christmas fantasy for orchestra based on
"When Christmas Morn is Dawning"/*När juldagsmorgon glimmar*

commissioned by St Olaf College, James Madison University, and First Baptist Church San Antonio

INSTRUMENTATION

2222, 4221, 2perc, cel, hp, str

flute 1-2
oboe 1-2
clarinets 1-2 (both Bb and A parts included)
bassoons 1-2

F Horns 1-4
Bb Trumpets 1-2
Trombones 1-2
Tuba

percussion (tam-tam, susp. cymbal)
vibraphone
celesta
harp

violin 1
violin 2
viola
cello
contrabass

COMPOSER'S NOTE

*När juldagsmorgon glimmar,
jag vill till stallet gå.
Guds son i nattens timmar
re'n vilar uppå strå.*

"When Christmas morning glimmers
I want to go to the stable.
God's son, in the night hours,
already rests upon the straw."
[translation by the composer]

Newborn Glimmer is an orchestral fantasy on the Swedish hymn "När juldagsmorgon glimmar," sung in English as "When Christmas Morn is Dawning." I like the simple directness of the original Swedish text, and its juxtaposition of dawn and night: Christ arrives in the darkness before the light, in the form of a baby in a manger, lying on straw.

I began composing this piece in the middle of winter in my home in Dalarna, Sweden, where the nights are very long and the weather is snowy and cold. This piece is a lullaby sung in the cold darkness, as we wait for the light of morning.

ACKNOWLEDGEMENTS

Newborn Glimmer was composed by a consortium of orchestras. I would like to thank Steven Amundson and the St. Olaf Orchestra, Dr. Foster Beyers and James Madison University, and Jesus Rocha, Aaron Hufty, and the members of First Baptist Church San Antonio for supporting this project and helping to bring new orchestra music into the world.

JOINT WORLD PREMIERE PERFORMANCES

St. Olaf Christmas Festival, December 5-8 2019, Northfield, Minnesota

James Madison University Holidayfest, December 6-7 2019, Harrisonburg, Virginia

Christmas at First 2019, San Antonio, Texas

commissioned by St Olaf College, James Madison University, and First Baptist Church San Antonio

Newborn Glimmer

A Christmas hymn fantasy for orchestra based on
"When Christmas Morn is Dawning"/När juldagsmorgon glimmar

Matthew Peterson (2019)

$\text{♩} = 96$

rall. a tempo

rall.

The score is for an orchestra and includes the following parts:

- Flutes 1-2
- Oboes 1-2
- Clarinets in B \flat 1-2
- Bassoons 1-2
- Horns in F 1-2 and 3-4
- Trumpets in B \flat 1-2
- Trombones 1-2
- Tuba
- Percussion (tam-tam)
- Vibraphone (med. beater)
- Celesta
- Harp (solo, a piacere)
- Violin I (sul tasto)
- Violin II (sul tasto)
- Viola
- Violoncello
- Contrabass

Key features of the score include:

- Tempo markings: **rall.** (rallentando) and **a tempo**.
- Dynamic markings: **pp** (pianissimo), **ppp** (pianississimo), **p** (piano), **sim.** (sforzando), **espr.** (espressivo), and **ord.** (ordinario).
- Performance instructions: **sul tasto** (on the fingerboard) for Violin I and II, and **solo, a piacere** for the Harp.
- Rehearsal marks: **Reh.** (Rehearsal) marks are present in the Vibraphone and Celesta parts.
- Articulation: Accents and slurs are used throughout the woodwind and string parts.

a tempo

molto rall. $\text{♩} = 72$

A

Fl. $p > p > p > p > p > p$

Ob. *1. solo*
 p *molto cantabile*

Cl. $p > p > p > p > p > p$

Bsn. pp *sim.*

Hn. $p > p > p > p > p > p$

Tpt. $p > p > p > p > p > p$ *solo*
 p *molto cantabile*

Tbn.

Tba.

Perc.

Vib.

Cel.

Hp. p

a tempo

molto rall. $\text{♩} = 72$

A

Vln. I pp *divisi* pp *pp sostenuto.*

Vln. II pp *divisi* pp *pp sostenuto.*

Vla. $p > p > p > p > p > p$
 $p > p > p > p > p > p$
 pp

Vc. *1. sul tasto* *div.* pp *ord.*

Cb. pp *pizz.*

This page of a musical score, numbered 5 in the top right corner, features a system of 17 staves. The instruments are arranged from top to bottom as follows: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Vibraphone (Vib.), Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The Flute part begins at measure 8 and features a complex, rapid sixteenth-note passage in measures 3-4, marked with a piano (*p*) dynamic. The Clarinet and Bassoon parts also have intricate passages in measures 3-4, with the Bassoon part including a second ending in measure 4. The Harp part provides a rhythmic accompaniment with a steady sixteenth-note pattern. The Violin I and II parts play sustained chords with some melodic movement, also marked with a piano (*p*) dynamic. The Viola part has a similar sixteenth-note accompaniment. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and some melodic lines. The Percussion part is currently silent, indicated by a double bar line. The overall texture is dense and detailed, typical of a late 20th-century or contemporary orchestral work.

rall. a tempo

rall.

♩ = 120

B

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Cel.

Hp.

rall. a tempo

rall.

♩ = 120

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3+2+2

1. solo

p

pp

7/16

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 28 through 35. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section (Perc.) is also present. The Flute, Oboe, and Clarinet parts feature complex melodic lines with many slurs and ties. The Bassoon part is mostly silent. The Horns, Trumpets, Trombones, and Tuba parts are also silent. The Percussion part is silent. The Vibraphone (Vib.) and Celesta (Cel.) parts play rhythmic patterns. The Violin I and II parts play melodic lines, while the Viola, Violoncello, and Contrabass parts are silent.

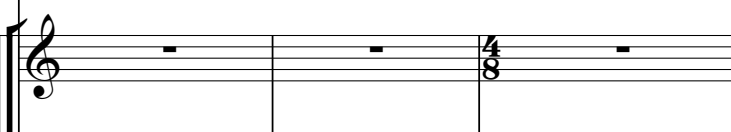
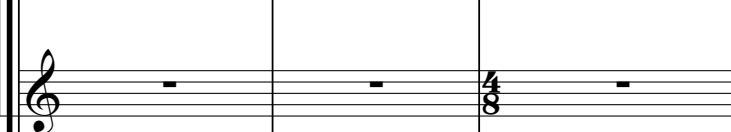


C


2+2+2+2

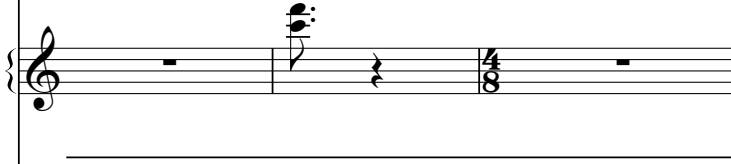
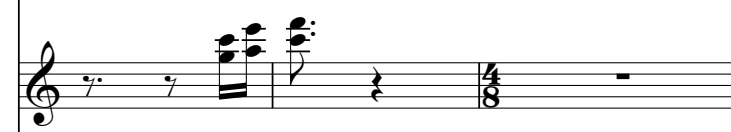
3+2+2

36

Fl. 
Ob. 
Cl. 
Bsn. 

Hn. 
Tpt. 
Tbn. 
Tba. 

Perc. 

Vib. 
Cel. 

C

2+2+2+2

3+2+2

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

44 3+2+2+2 3+2+2

Fl. $\frac{9}{16}$ $\frac{7}{16}$

Ob. $\frac{9}{16}$ $\frac{7}{16}$

Cl. $\frac{9}{16}$ $\frac{7}{16}$

Bsn. $\frac{9}{16}$ $\frac{7}{16}$

Hn. $\frac{9}{16}$ $\frac{7}{16}$

Tpt. $\frac{9}{16}$ $\frac{7}{16}$

Tbn. $\frac{9}{16}$ $\frac{7}{16}$

Tba. $\frac{9}{16}$ $\frac{7}{16}$

Perc. $\frac{9}{16}$ $\frac{7}{16}$

Vib. $\frac{9}{16}$ $\frac{7}{16}$

Cel. $\frac{9}{16}$ $\frac{7}{16}$

Vln. I 3+2+2+2 3+2+2
ppp sub.

Vln. II $\frac{9}{16}$ $\frac{7}{16}$
ppp sub.

Vla. $\frac{9}{16}$ $\frac{7}{16}$
ppp sub.

Vc. $\frac{9}{16}$ $\frac{7}{16}$
1/2 section
ppp

Cb. $\frac{9}{16}$ $\frac{7}{16}$

53 3+2+2+2 3+2+2 rit. . . . 3+2+2+2

Fl. 9/16 2/8 7/16 9/16

Ob. 9/16 2/8 7/16 9/16
pp

Cl. 9/16 2/8 7/16 9/16

Bsn. 9/16 2/8 7/16 9/16

Hn. 9/16 2/8 7/16 9/16
pp

Tpt. 9/16 2/8 7/16 9/16

Tbn. 9/16 2/8 7/16 9/16

Tba. 9/16 2/8 7/16 9/16

Perc. 9/16 2/8 7/16 9/16

Vib. 9/16 2/8 7/16 9/16
gradually release
pp
Ed.

Cel. 9/16 2/8 7/16 9/16

Vln. I 3+2+2+2 3+2+2 rit. . . . 3+2+2+2

Vln. II 9/16 2/8 7/16 9/16

Vla. 9/16 2/8 7/16 9/16

Vc. 9/16 2/8 7/16 9/16
tutti
pp
div.

Cb. 9/16 2/8 7/16 9/16

62 ♩ = 66

D

Fl. *pp*

Ob. 1. *p*

Cl.

Bsn.

Hn. 1. solo *pp*

Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp. *pp*

♩ = 66

D

Vln. I *pp dolce*

Vln. II *pp sostenuto*

Vla. *pp sostenuto*

Vc. *pp sostenuto*

Cb. *pp*

div. unis. div. unis. pizz. arco

E

71

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *pp cresc. poco a poco*

Bsn. *pp cresc. poco a poco*

Hn. *p*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Perc.

Vib. *ped. p*

Hp. *cresc. poco a poco*

E

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

77

Fl. *f*

Ob.

Cl. *f*

Bsn.

Hn. *mf* a2

Tpt. *mf* 1.

Tbn.

Tba.

Perc.

Vib. *mf*

Hp. *ff*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb. *f*

F

79

Fl.

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f* *p*

a2

Tpt. *f* *p*

Tbn. *mf* *f* *p*

Tba. *mf* *f*

Perc. *p* *f*

suspended cymbal

F

Vln. I *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff* *mf*

Cb. *ff*


Musical score for the first section of instruments. The Flute part begins at measure 85 with a second ending bracket. Dynamics include *p*, *pp*, and *mf*. The Oboe, Clarinet, Bassoon, and Trombone parts feature sustained chords with dynamics *p* and *pp*. The Percussion part is marked with a rest. The Vibraphone part starts with *mf* and *Lead.*, then transitions to *p* and *pp*. The Cello part is marked with *mf* and *p*.


Musical score for the string section. The Violin I and Violin II parts have dynamics *mf* and *p*, and are marked *div.* and *unis. senza vib.*. The Viola part has dynamics *mf* and *p*, and is marked *div.* and *senza vib.*. The Violoncello part has dynamics *p* and *pp*, and is marked *senza vib.*. The Contrabasso part has dynamics *p* and *pp*, and is marked *senza vib.*. The section concludes with a **lunga (10-15")** marking and dynamics *pp* and *ppp*.

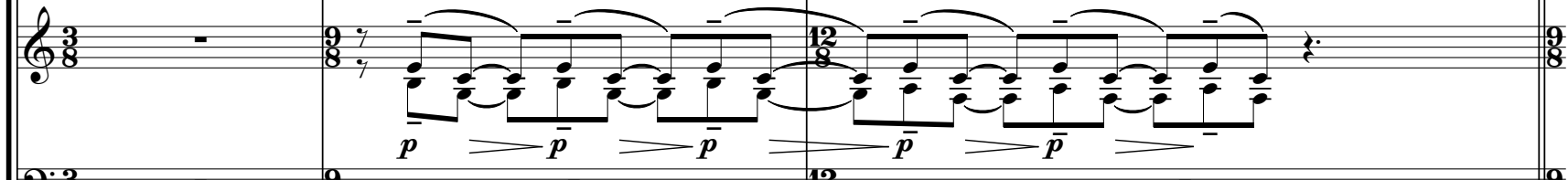
G = 96
rall.

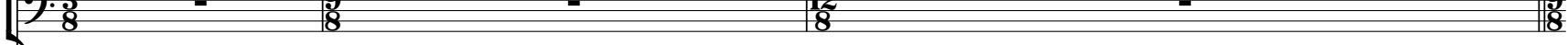
a tempo

rall.


Fl. 

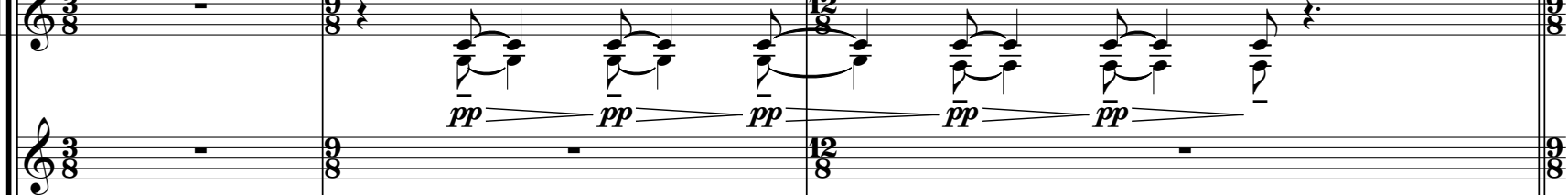
Ob. 

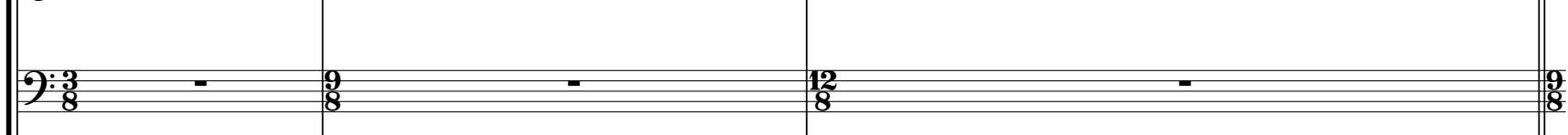
Cl. 

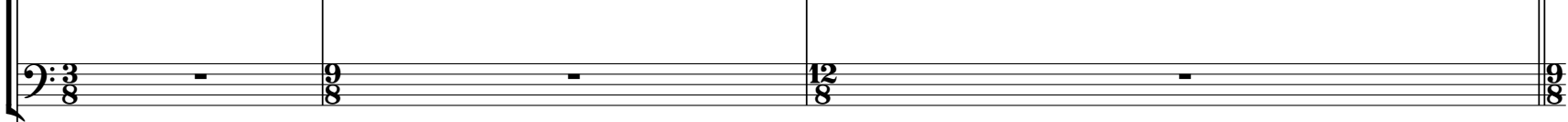
Bsn. 

sim.


Hn. 

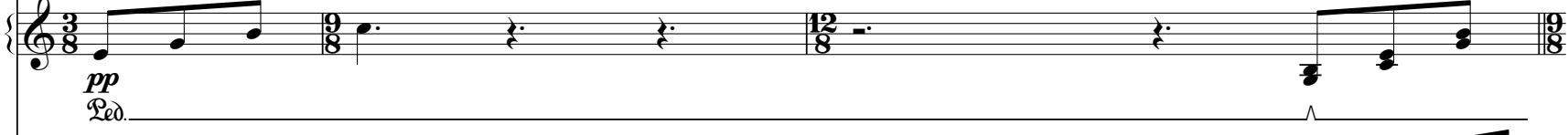
Tpt. 

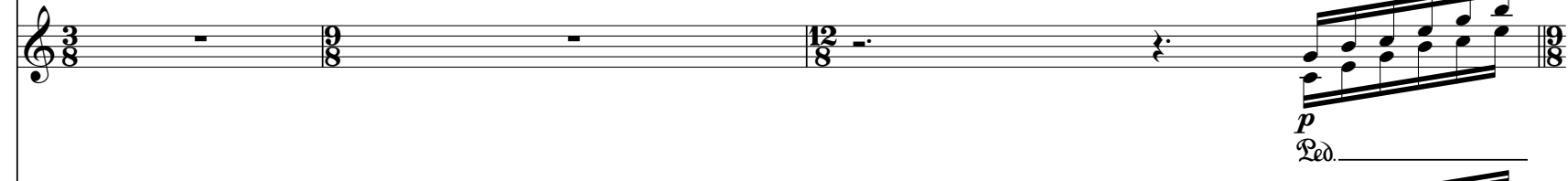
Tbn. 

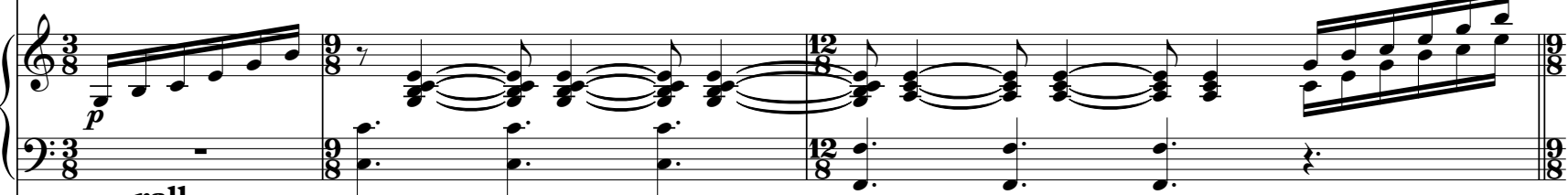
Tba. 

tam-tam

Perc. 

Vib. 

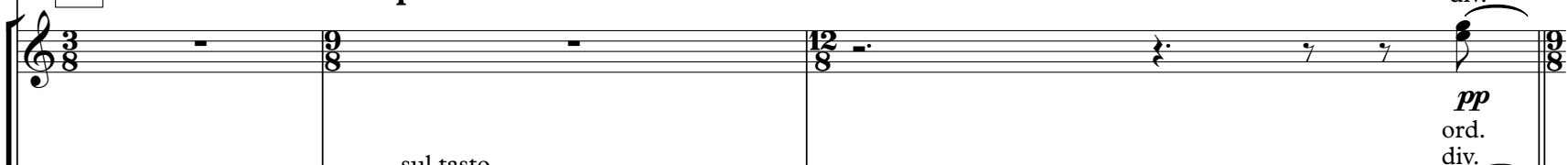
Cel. 

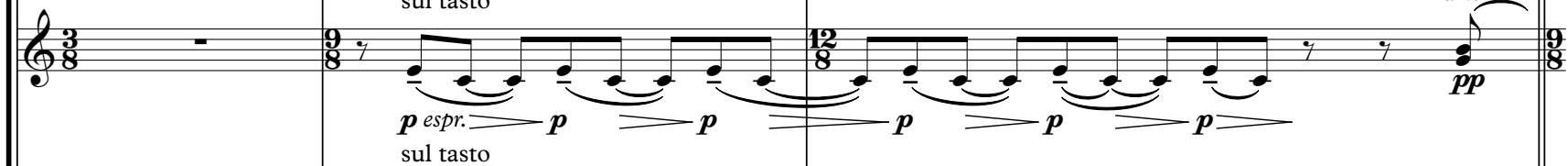
Hp. 


G = 96
rall.

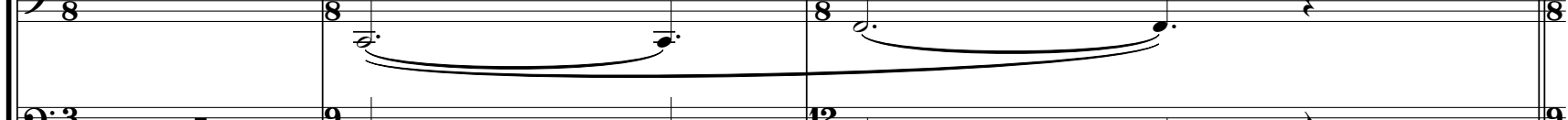
a tempo

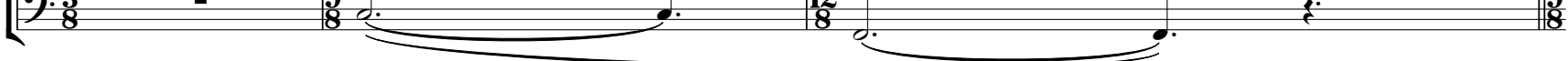
rall.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

div.

pp

ord.

div.

pp

a tempo

molto rall.

♩ = 96 a tempo

96

Fl. *p* > *p* > *p* *p* > *p* > *pp*

Ob. *pp*

Cl. *p* > *p* > *p* *p* > *p* > *pp* > *pp*

Bsn. *p* > *p* > *p* *p* > *p* > *pp*

Hn. *p* > *p* > *p* *p* > *p* > *pp* > *pp*

Tpt. *p* > *p* > *p* *p* > *p* > *pp* > *pp*

Perc. *pp*

Vib. *p*

Cel. *p* *Red.*

Hp. *p* *l.v.*

sim.

a tempo

molto rall.

♩ = 96 a tempo

divisi

Vln. I *pp*

Vln. II *pp*

Vla. *p* > *p* > *p* *p* > *p* > *pp*

Vc. *1. sul tasto* *div.* *pp*

Cb. *pp*