

Concerto for Clarinet and String Orchestra

THREE PSALMS

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I. Psalm Prelude

Molto rubato ♩ = 88

The musical score for Violoncello in "I. Psalm Prelude" consists of several systems of music. The first system (measures 1-5) is in treble clef with time signatures 3/4, 2/4, 3/4, 4/4, 2/4, and 4/4. It features two staves: Vn. I (Violin I) and Vn. II (Violin II). The second system (measures 6-10) is in treble clef with time signatures 4/4, 3/4, 4/4, and 3/4. It features a Vn. I staff and includes markings for *accel.*, *rit.*, and *a tempo*. The third system (measures 11-17) is in bass clef with time signatures 2/4, 3/4, 2/4, and 2/4. It includes markings for *con vibr.* and a box labeled 'A'. The fourth system (measures 18-25) is in bass clef with time signatures 2/4, 2/4, 2/4, 2/4, 2/4, and 6/8. It includes markings for *senza vib.* and a box labeled '3'. The fifth system (measures 26-31) is in bass clef with time signatures 6/8, 5/8, 6/8, 6/8, 6/8, and 3/4. It includes markings for *div.*, *con vibr.*, and dynamic markings *mf* and *fp*. The sixth system (measures 32-35) is in bass clef with time signatures 2/4, 2/4, 3/4, 4/4, and 5/4. It includes markings for *unis.* and a box labeled 'B'. The score concludes with a double bar line and a repeat sign.

38 Va. Va. Va.

44 senza vib. mf p

50 mf fp div. con vibr. div.

56 unis. f rit.

61 C a tempo (con vibr.) mf

67 f

73 D sul pont. mf

79

mf

poco a poco accel.

84

half pizz. 8th notes,
half sul pont. 16th notes

p sub.

91

arco (normal) *div.*

f *p sub.* *f sub.*

97

unis.

106

fp *ff*

II. Quilters' Psalm

While there are numerous courtesy accidentals, the traditional rule that accidentals hold throughout the measure is in effect.

Sweetly singing $\text{♩} = 60$

Va.

12

20

31

38

44

A

B

5

p *mf* *mp* *p* *mf* *p*

55 C

p

62 Fermata 2nd time only

pp *fine*

D

“Sewing” ♩ = 104

68 Cl. *mp* *pizz.* *p*

4

75

E

79 *mf* arco

83 Vn. I *p* *mf*

F

90 *p* *f* Vn. II

98 G

103 5

p *D.C. al fine*

Commissioned by the House of Hope Music Camp

III. "...like rain on the fields..."

Inspired by Psalm 72

♩ = 132

Vn. I, Va. 2

7 2 Va.

13 *off the string* A *fp* *p*

17

22 *f*

27 B *p* *f* 2

Blank to facilitate page turn

33

33-36: Bass clef, 4/4 time signature. A continuous eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. Dynamics: *p*.

37 C

37-40: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *mp*. A box labeled 'C' is above the first measure.

41

41-44: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *mp*. Accents (>) are placed above the first, third, and fifth measures.

45

45-48: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *fp*. Time signature changes to 3/4 at the end of the staff.

49 D

49-52: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *mf*. A box labeled 'D' is above the first measure. Accents (>) are placed above the first and second measures.

53

53-56: Bass clef, 2/4 time signature. Similar eighth-note pattern. Dynamics: *mf*. Time signature changes to 4/4 at the end of the staff.

57

57-60: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *mf*. Time signature changes to 2/4 at the end of the staff.

61 E

61-64: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *fp* then *mp*. A box labeled 'E' is above the first measure.

65

65-68: Bass clef, 4/4 time signature. Similar eighth-note pattern. Dynamics: *f*, *p sub.*, *mp*. Accents (>) are placed above the first and third measures.

69 F

mf

73

f *sub.mp*

77 G

p sub.

81

mp

85

p

89

p

93 H

p

97

p

100

100

105

105

p *mp* *mf*

I

109

109

113

113

117

117

J

f

121

121

fp

126

126

K

p *mp*

131

131

mp div.

135 unis.

L

Musical notation for measures 135-138. The piece is in 4/4 time. Measures 135-138 consist of a continuous eighth-note pattern. A dynamic marking of *f* is present at the end of measure 138. A box containing the letter 'L' is positioned above the staff at the beginning of measure 136.

139

Musical notation for measures 139-142. The piece is in 4/4 time. Measures 139-142 consist of a continuous eighth-note pattern with accents (>) above each note.

143

Musical notation for measures 143-146. The piece is in 4/4 time. Measures 143-146 consist of a continuous eighth-note pattern with accents (>) above each note. The piece concludes in 2/4 time at the end of measure 146.

147

M

Musical notation for measures 147-151. The piece is in 2/4 time. Measures 147-151 consist of a continuous eighth-note pattern with accents (>) above each note. The time signature changes to 4/4 at the end of measure 151.

152

Musical notation for measures 152-158. The piece is in 4/4 time. Measures 152-158 consist of a continuous eighth-note pattern with accents (>) above each note. The piece concludes in 3/4 time at the end of measure 158.

159

rit.

Musical notation for measures 159-162. The piece is in 4/4 time. Measures 159-162 consist of a continuous eighth-note pattern with accents (>) above each note. A dynamic marking of *ff* is present at the end of measure 162. The piece concludes with a fermata over the final note.