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# APOTHEOSIS

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KATHRYN SALFELDER

## **Program Listing:**

Apotheosis (2018)

Kathryn Salfelder (b. 1987)

## **Program Note:**

*Apotheosis* is deeply personal and emotional, perhaps more so than a program note can endure. Musically, the piece continues a recent trend in my music: embracing and incorporating quotations of Renaissance works. Here, I interweave highly-camouflaged fragments of Johannes Ockeghem's *Missa Mi-Mi* and *Ut hermita solus* with my own frenetic and thunderous gestures. Programmatically, the descriptions in the music (in chronological order: "Thunderous" - "Pounding on the Gates of Hell" - "Regrouping for a Second Attempt" - "Pounding Again - On Fire!" - "Pleading at the Gates of Hell") tell a narrative of desperately beseeching for the return of something or someone lost, much like the Orfeo story.

But this piece is not about Biblical Hell, nor is the title, "apotheosis" about literal ascension to deity. It is rather about the *internal* hell of repeatedly trying – and failing – to obliterate parts of oneself that one has deemed undesirable, in attempt to meet others' expectations. The apotheosis is the joy, beauty, and peace that come with being true to who one *is*, rather than who one thinks one ought to be, finding the calm to listen, the strength to believe, and the courage to *be*.

My thanks to Duane Bierman, Director of Bands at the University of Nebraska – Kearney, for this rewarding collaboration. *Apotheosis* is commissioned by the Theta Mu Chapter of Tau Beta Sigma for the UNK Wind Ensemble, celebrating the 25th Anniversary of chapter installation of Tau Beta Sigma and Kappa Kappa Psi at the University of Nebraska at Kearney.

## **Performance Notes:**

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

Grace notes occur on the beat.

*Apotheosis* may be performed one-on-a-part (except where noted below) or with additional performers at the conductor's discretion.

Performance time: c. 5'10" (No need to linger on the last bar waiting for the tam-tam to dissipate.)

## **Instrumentation**

Piccolo	Bb Trumpet 1, 2 & 3
Flute 1 & 2 (min. 4 players)	F Horn 1, 2, 3 & 4
Oboe 1 & 2	Trombone 1 & 2
Bb Clarinet 1, 2 & 3 (min. 6 players)	Bass Trombone
Bb Bass Clarinet	Euphonium
Bassoon 1 & 2	Tuba
Contrabassoon	
Eb Alto Saxophone 1 & 2	String Bass
Bb Tenor Saxophone	Celesta
Eb Baritone Saxophone	Timpani

## **Percussion**

- 1: Xylophone, Vibraphone
- 2: Marimba
- 3: Marimba
- 4: Bass Drum (shared w/Perc. 5), Glockenspiel, Chimes
- 5: Tam-Tam (large), Bass Drum (shared w/Perc. 4), Slapstick, Finger Cymbals

# APOTHEOSIS

KATHRYN SALFELDER

Thunderous

♩ = 128-132

The score is for a wind ensemble and includes the following parts:

- Piccolo
- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in B♭ 1 & 2
- Clarinet in B♭ 3
- Bass Clarinet in B♭
- Bassoon 1 & 2
- Contrabassoon
- Alto Sax 1 & 2
- Tenor Sax
- Baritone Sax
- Trumpet in B♭ 1, 2, & 3
- Horn in F 1 & 2
- Horn in F 3 & 4
- Trombone 1 & 2
- Bass Trombone
- Euphonium
- Tuba
- String Bass
- Celesta
- Timpani
- Percussion 1 (Xylophone)
- Percussion 2 (Marimba)
- Percussion 3 (Marimba)
- Percussion 4 (Bass Drum)
- Percussion 5 (Tam-tam)

Dynamic markings include *fff*, *mf*, and *ff*. Performance instructions include "piercing, with a strident tone" for woodwinds and "hard rubber mallets" for marimbas. The score features complex rhythmic patterns and dynamic shifts throughout.



18

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
2  
Hn. 3  
4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Cb.  
Ccl.  
Timp.  
Xyl.  
Mar.  
Mar.  
Glock.  
T-tam

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Glockenspiel  
*f*





APOTHEOSIS

This page of the musical score, titled "APOTHEOSIS", contains measures 36 through 41. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3)
- Bass Clarinet (B. Cl.)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (Cbsn.)
- Alto Saxophones 1 and 2 (Alto Sax. 1, Alto Sax. 2)
- Tenor Saxophone (Ten. Sax.)
- Bari Saxophone (Bari. Sax.)
- Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Contra Bass (Cb.)
- Celesta (Cel.)
- Timpani (Timp.)
- Xylophone (Xyl.)
- Maracas (Mar.)
- Glockenspiel (Glock.)
- Bass Drum/Tam-tam (B.D. T-tam)

Key performance markings include:

- Measures 36-37: Fl. 1 and Fl. 2 play *fff* (fortississimo).
- Measures 37-38: Bsn. 1, Bsn. 2, and Cbsn. play *f* (forte).
- Measures 38-41: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., and Tba. play *ff* (fortissimo).
- Measures 38-41: Cel., Xyl., and Mar. play *f* (forte).
- Measures 38-41: B.D. T-tam plays *mp* (mezzo-piano) in measure 38 and *f* (forte) in measure 40.

Measure numbers 36, 37, 38, 39, 40, and 41 are indicated at the top of the page.



42 Pounding at the Gates of Hell

Picc. *ff sempre*

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 tutti *ff sempre*

Cl. 2 tutti *ff sempre*

Cl. 3 tutti *ff sempre*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Alto Sax. 1 *ff* piercing; focused, like a laser

Alto Sax. 2 *ff*

Ten. Sax. *ff* piercing; focused, like a laser

Bari. Sax. *ff*

Tpt. 1 *ff* piercing; focused, like a laser

Tpt. 2 *ff* piercing; focused, like a laser

Tpt. 3 *ff* piercing; focused, like a laser

Hn. 1 *f* *mf* *ff*

Hn. 2 *f* *mf* *ff*

Hn. 3 *f* *mf* *ff*

Hn. 4 *f* *mf* *ff*

Tbn. 1 *f* *mf* *ff*

Tbn. 2 *f* *mf* *ff*

B. Tbn. *f* *mf* *ff*

Euph. *f* *mf* *ff*

Tba. *f* *mf* *ff*

Cb. *ff*

Timp. *ff*

42 Pounding at the Gates of Hell

Xyl.

Mar. *ff*

Mar. *ff*

Glock.

B.D. dampen *ff* dampen

APOTHEOSIS

50

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Xyl.

Mar.

Mar.

Glock.

B.D.

*mf*

*f*

*sfzp* *ff*

*sfzp* *ff*

59

58

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

59

Xyl.

Mar.

Mar.

Glock.

B.D.

66

Picc. warmly, retreating

Fl. 1 *f*

Fl. 2 warmly, retreating

Ob. 1 *f*

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 warmly, retreating *f*

Bsn. 2 warmly, retreating *f*

Cbsn.

Alto Sax. 1 warmly, retreating *f*

Alto Sax. 2 warmly, retreating *f*

Ten. Sax.

Bari. Sax.

Tpt. 1 solo, in stand (like a distant horn) *mf*

Tpt. 2

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Cb. *p*

Timp.

69

Xyl.

Mar.

Mar.

Glock.

B.D.

75 Regrouping for a Second Attempt

74

Picc. *cantabile*

Fl. 1 *mp*

Fl. 2 *mp cantabile*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p cantabile tutti mp*

Cl. 2 *mp cantabile*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1 *p gently*

Bsn. 2 *p gently*

Cbsn. *p*

Alto Sax. 1 *pp distinctly and precisely*

Alto Sax. 2 *pp distinctly and precisely*

Ten. Sax. *pp distinctly and precisely*

Bari. Sax. *pp distinctly and precisely*

Tpt. 1 *pp*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *pizz p*

Timp.

75 Regrouping for a Second Attempt

Vib. *p*

Mar. *mp hard yarns*

Mar. *mp hard yarns*

Glock.

B.D. *pp (felt, not heard) Bass Drum dry, like "pizzicato"*

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 11 and is titled 'APOTHEOSIS'. The specific section is '75 Regrouping for a Second Attempt', which begins at measure 74. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Cymbal, Timpani, Vibraphone, Maracas, Glockenspiel, and Bass Drum. The string section is represented by the Bass Drum part. The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *pp* (felt, not heard). Performance instructions include 'cantabile', 'tutti', 'distinctly and precisely', 'hard yarns', and 'Bass Drum dry, like "pizzicato"'. The music is written in a common time signature and features a variety of rhythmic patterns and articulations.

APOTHEOSIS

81

Picc.

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Vib.

Mar.

Mar.

Glock.

B.D.

89

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

89

Vib.

Mar.

Mar.

Glock.

B.D.

*mp*







110 Pounding at the Gates of Hell (Again)

APOTHEOSIS

Picc. *ff sempre*

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Cl. 3 *ff sempre*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Alto Sax. 1 *ff* piercing; focused, like a laser

Alto Sax. 2 *ff*

Ten. Sax. *ff* piercing; focused, like a laser

Bari. Sax. *ff*

tutti *ff* piercing; focused, like a laser

Tpt. 1 *ff* piercing; focused, like a laser

Tpt. 2 *ff* piercing; focused, like a laser

Tpt. 3 *ff* piercing; focused, like a laser

Hn. 1 open *f*

Hn. 2 open *f*

Hn. 3 open *f*

Hn. 4 open *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Cb. *ff* arco

Timp. *ff*

110 Pounding at the Gates of Hell (Again)

Vib. *ff*

Mar. *ff*

Mar. *ff*

Glock. dampen

B.D. dampen *ff*



127

126

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Cb.  
Timp.

*p sub*

*p sub*

*p sub*

*f*

*f*

*f*

*f*

*p sub*

127

Vib.  
Mar.  
Mar.  
Glock.  
B.D.



142 On Fire!

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *f* one player

Tpt. 2 *f*

Tpt. 3 *f* brassy

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mf*

Tba. *mf*

Cb. *mf*

Timp.

142 On Fire!

Vib.

Mar.

Mar.

Chim. *f* Chimes (with chime mallets) "white note" gliss/scrape

B.D.



Picc. *cantabile*  
*f sub*

Fl. 1 *cantabile*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *cantabile*

Cl. 2 *cantabile*

Cl. 3 *ff*

B. Cl. *mf*

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1 *f* piercing; focused like a laser

Alto Sax. 2

Ten. Sax. *f* piercing; focused like a laser

Bari. Sax. *f*

Tpt. 1 *tutti* *mf* *solo, cantabile*

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *f* piercing; focused like a laser

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba.

Cb. *mf*

Timp. *f*

Vib. *cantabile*  
*f*

Mar. *f*

Mar. *f*

Chim. *f*

T-tam Tam-tam *mf*



163

Picc.

Fl. 1

Fl. 2 *cantabile*

Ob. 1 *bell up*

Ob. 2 *bell up ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn.

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *tutti mf*

Tpt. 2

Tpt. 3 *mf*

Hn. 1 2 *f*

Hn. 3 4 *f*

Tbn. 1 *mf*

Tbn. 2 *mf* *piercing, focused like a laser*

B. Tbn.

Euph. *f*

Tba. *f*

Cb. *f sub*

Timp. *mfp* *gliss.* *f* *mfp*

163

Vib. *f*

Mar.

Mar.

Chim. *Glockenspiel*

B.D. *Bass Drum* *f* *mf*



177

182 Pleading at the Gates of Hell

to Flute 1

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* a shadow *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* distinctly chattering *mp*

Cl. 2 distinctly chattering *pp* *mp*

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1 solo, espressivo *mp*

Alto Sax. 2 espressivo *p*

Ten. Sax. espressivo

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *mf*

Timp. *mf-p* *mf-p*

177

182 Pleading at the Gates of Hell

l.v.

Vib. *mf*

Mar. *mf*

Mar.

Glock.

B.D. *mf*

184 a shadow

Fl. 1 *pp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb. *mp* *p*

Timp. *mp-p* *p-pp*

Vib.

Mar. 1

Mar. 2

Glock.

B.D. *mp* *p*

194

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1  
2

Hn. 3  
4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

194

Vib.

Mar.

Mar.

Glock.

B.D.

*p*  
distinctly chattering

*mf*

*p*

*n*

*n*  
distinctly chattering

*mp*

solo, espressivo

*mf*

*p* → *mp*

*p* → *mp*

*pp*

*pp*

*p*

Chimes  
hard yarn mallets

*mf*

*pp*

*pp*









227 Apotheosis

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Cel.

Timp.

stagger breathe as needed

*pp sempre*

*espressivo*

*p* *espressivo* *mp*

*ppp* *cup mute* *n*

*ppp* *cup mute* *n*

*ppp* *cup mute* *n*

*ppp* *cup mute* *n*

*ppp* *cup mute* *n*

*espressivo*

*p* *mp*

*pp sempre*

5 3 3 3

227 Apotheosis

Vib.

Mar.

Mar.

Chim.

B.D.

*mp* Finger cymbals

*pp*









APOTHEOSIS

268

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Chim.

T-tam

Bass Drum solo

*mp* *ff* *mf* *ff* *ff* *fff*