

F L O O D G A T E S

for orchestra

Daniel Knaggs

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
1 English Horn in F
2 Clarinets in Bb
1 Bass Clarinet in Bb
2 Bassoon
1 Contrabassoon
4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba
Timpani
Percussion 1 (Crash Cymbals, Suspended cymbal, Triangle, Tambourine)
Percussion 2 (Large Gong, Bass Drum, Triangle, Thunder Sheet, Mark Chimes)
Percussion 3 (Suspended cymbal, Snare Drum, Glockenspiel, Tom-toms)
Percussion 4 (Temple blocks, Triangle, Snare Drum, Bass Drum, Mark Chimes)
Harp
Strings

PROGRAM NOTES

Floodgates (2016) is written in response to the apparently escalating global crises in the political, economic, social, and cultural spheres. The current age finds itself in a sort of permanent war zone, too often seeking solutions in heated rhetoric, arms, and pointing fingers. However, in light of these problems, this work's objective is not to simply "vent" or dwell in negativity. Instead, it points toward hope in an avenue that the world has left largely unexplored: that of mercy.

In order to musically incorporate the idea of mercy, this work includes quotations from Gregorio Allegri's "Miserere" (c. 1630), a choral setting of Psalm 51 in which King David takes full responsibility for his crimes and faults while asking for mercy:

Have mercy on me, O God,
according to your steadfast love;
according to your abundant mercy
blot out my transgressions.
Wash me thoroughly from my iniquity,
and cleanse me from my sin.
For I know my transgressions,
and my sin is ever before me.
Against you, you alone, have I sinned,
and done what is evil in your sight,
so that you are justified in your sentence
and blameless when you pass judgment.
Indeed, I was born guilty,
a sinner when my mother conceived me...

Create in me a clean heart, O God,
and put a new and right spirit within me.
Do not cast me away from your presence,
and do not take your holy spirit from me.
Restore to me the joy of your salvation,
and sustain in me a willing spirit.

For you have no delight in sacrifice;
if I were to give a burnt offering, you would not be
pleased.
The sacrifice acceptable to God is a broken spirit;
a broken and contrite heart, O God, you will not despise.

The composition races through moments of both anxiety and determination, culminating in a climactic moment in which the "floodgates" burst and the orchestra evokes images of torrential downpour along with restatements from Allegri's "Miserere..." Finally, the present work is left somewhat open-ended or unresolved, in order to not prematurely celebrate what is still left up to the world to live out.

DURATION: 8 minutes

Score in C

FLOODGATES

Daniel Knaggs

With expectation

(♩ = 112) (♩ = 56)

Piccolo
Flutes 1, 2
Oboes 1, 2
English Horn
Clarinets in B \flat 1, 2
Bass Clarinet in B \flat
Bassoons 1, 2
Contrabassoon
Horns in F 1, 3
Horns in F 2, 4
Trumpet in B \flat 1
Trumpets in B \flat 2, 3
Trombones 1, 2
Bass Trombone
Tuba

With expectation

(♩ = 112) (♩ = 56)

Timpani
Harp

E \flat	F \sharp	G \flat	A \flat
B \flat	C \sharp	D \flat	

With expectation

(♩ = 112) (♩ = 56)

Violin I
Violin II
Viola
Violoncello
Contrabass

6 **A**

Picc. *[Rest]*

Fl. 1, 2 *[Rest]*

Hn. 1, 3 *[p] [mf] [p] [mf]*

Hn. 2, 4 *[p] [mf] [p] [mf]*

Timp. *[p] [f] [p] [ff] [p]*

Perc. *[Crash Cymbals]*

Perc. 1 *[Gong] [mf] [mf]*

Vln. I *[mp legato] [mf]*

Vln. II *[mp legato] [mf]*

Vla. *[mp legato] [mf]*

Vc. *[mf]*

Cb. *[mf]*

11

Picc. *[mf] 6*

Fl. 1, 2 *[mf] 6*

Cl. 1, 2 *[p]*

Cbsn. *[mp]*

Hn. 1, 3 *[p] [mf] [p] [mf] [p] [mf]*

Hn. 2, 4 *[p] [mf] [p] [mf] [p] [mf]*

Tbn. 1, 2 *[mp]*

B. Tbn. *[mp]*

Tba. *[mp]*

Timp. *[ff] [p] [ff]*

Gong *[mf]*

Vln. I *[f] [sfz] 6*

Vln. II *[f] [sfz] 6*

Vla. *[f]*

Vc. *[f]*

Cb. *[f]*

rit.

14

Picc. *p* *ff*

Fl. 1, 2 *p* *ff*

Ob. 1, 2 *p* *ff*

Eng. Hn. *p* *ff*

Cl. 1, 2 *mf* *p* *ff*

B. Cl. *p* *ff*

Cbsn.

Hn. 1, 3 *p* *mf* *p* *f* *p sub* *ff*

Hn. 1 *sfzp* *f*

Hn. 3 *p* *f*

Hn. 2, 4 *p* *mf* *p* *f* *p sub* *ff*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p*

Gong

Sus. Cymb. *p* *f* *To Bs. Dr.* *f* *To S. Dr.*

Vln. I *f* *6* *sfzp* *fff*

Vln. II *f* *6* *sfzp* *fff*

Vla. *sfzp* *fff*

Vc. *ff*

Cb. *ff*

rit.

B (♩ = 72)

Timp. *fff*

Vln. I *p cantabile espressivo* *poco* *poco*

Vln. II *p cantabile espressivo*

Vla. *p cantabile espressivo* *mf*

Vc. *p cantabile espressivo*

Cb. *p cantabile espressivo*

26 **accel.**

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *p* *gliss.*

Vla. *f* *p*

Vc. *mf* *f* *tutti* *p* *gliss.*

Cb. *mf* *f* *p* *gliss.*

(♩ = 132) **C**

32

Timp.

Trgl. Triangle *f*

S. Dr. Snare Drum *p*

Vln. I *f* *p*

Vln. II *gliss.* *f* *p*

Vla. *f* *p*

Vc. *gliss.* *f* *p*

Cb. *gliss.* *f* *p*

37

Picc. *f* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Eng. Hn. *mf* *p*

Hn. 1, 3 *mf* *f*

Tpt. 1 *f*³

Tpt. 2, 3 *f*³

Tbn. 1, 2 *f*³

B. Tbn. *f*³

Trgl. *f* To Cymb.

S. Dr. *ff*

T. Bl. *f*

Hp. *ff* gliss. gliss.

E♭ F# G# A♭
B♭ C# D#

Vln. I *sfzp* *ff* *f* *p*

Vln. II *sfzp* *ff* *f* *p*

Vla. *sfzp* *ff* *f* *p*

Vc. *f* *f* *p*

Cb. *f* *p*

42

Hn. 1, 3 *sfzp* *f* a2

Hn. 2, 4 *sfzp* *f*

Tpt. 1 *f* 3

Tpt. 2, 3 *f* 3

Tbn. 1, 2 *f* 3 *mf* *mf* *f*

B. Tbn. *f* 3 *f*

Timp. *ff*

Cymb. Crash Cymbals

S. Dr. *p* *ff* To Trgl.

T. Bl. *f*

Vln. I *f* fierce *sfzp* *f* *sfzp* *f*

Vln. II *f* fierce *sfzp* *f* *sfzp* *f*

Vla. *f* fierce *sfzp* *f* *sfzp* *f*

Vc. *f* fierce 3

Cb. *f*

47

Hn. 1, 3 *p*

Tpt. 1 *f* 3 *a2*

Tpt. 2, 3 *f* 2 *a2*

Tbn. 1, 2

B. Tbn.

Timp. *p* *f*

Vln. I *sfzp* *f* *detaché*

Vln. II *sfzp* *f* *detaché*

Vla. *f* 3 *detaché* 3 *f* 3

Vc. *f* 3 *detaché* 3 *f* 3

Cb. *f* 3 *detaché* 3 *f* 3

53

Timp. *p*

S. Dr. *p*

Vln. I *sfzp* *f* *detaché*

Vln. II *sfzp* *f* *detaché*

Vla. *sfzp* *f*

Vc. *sfzp* *f*

Cb. *sfzp* *f*

D

58

Picc. *f* 6

Fl. 1, 2 *f* 6

Ob. 1, 2 *f* 6

Cl. 1, 2 *ff* 3 5

Bsn. 1, 2 *ff* 3

Cbsn. *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *p* *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *ff*

Cymb. To Sus. Cymb. *f*

S. Dr. *ff* To Glsp. Triangle To S. Dr. *f*

Trgl. *f*

Vln. I *sfzp* *ff*

Vln. II *sfzp* *ff*

Vla. *sfzp* *ff*

Vc. *sfzp* *ff*

Cb. *sfzp* *ff*

E

64

Picc. *mf* *pp*

Fl. 1, 2 *mf* *pp*

Ob. 1, 2 *mf* *pp*

Bsn. 1, 2 *mf* *pp*

Cbsn. *mf* *pp*

Hn. 1, 3 *mf* *f*

Hn. 2, 4 *mf* *mf sub*

Tpt. 1 *p*

Tpt. 2, 3 *poco* *p*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *p* *f*

Bs. Dr. *mf*

Vln. I (detaché) *mp* *mf* *ffp* *f*

Vln. II (detaché) *mp* *mf* *ffp* *f*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *ff*

E



70

Vln. I *mf sub* *legato*

Vln. II *mf sub* *legato*

Vla. *mf*

Vc. *mf*

Cb. *mf*

76

F

solo

Hn. 1, 3 *mp* *f mp aggressive* *mf*

Hn. 2, 4 *mp aggressive* *mf*

Tbn. 1, 2 *mp aggressive* *mf*

B. Tbn. *mp aggressive* *mf*

Tba. *mp* *mf*

Sus. Cymb. *pp* *f* To Trgl.

Vln. I *legato* *f*

Vln. II *legato* *f*

Vla. *f aggressive*

Vc. *f aggressive*

Cb. *f aggressive*

81

Cl. 1, 2 *mf* *f*

Hn. 1, 3 *f* *fff*

Hn. 2, 4 *f* *fff*

Tbn. 1, 2 *f* *mp sub*

B. Tbn. *f* *mp sub*

Tba. *f* *mp sub*

Timp. *pp* *f*

Vln. I *ff* *sfzp* *ff* *pp*

Vln. II *ff* *sfzp* *ff* *pp*

Vla. *ff* *sfzp* *ff* *pp*

Vc. *ff* *sfzp* *ff* *pp*

Cb. *ff* *sfzp* *ff* *pp*

G

87

Picc. *p* *ff*

Fl. 1, 2 *f p sub* *ff*

Ob. 1, 2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *f p sub* *mf*

Cbsn. *f*

Hn. 1, 3 *mp* a2

Tbn. 1, 2 *mf p sub* *mf* *mf p sub* *mf*

B. Tbn. *mf p sub* *mf* *mf p sub* *mf*

Tba. *mf* *mf*

Trgl. *mf* Triangle *f*

Bs. Dr. *mp* To Gong

S. Dr. Glockenspiel *f*

S. Dr. Snare Drum *pp* *mf* *pp* *f* *pp*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

G

H

93

Picc. *mf p sub* *f*

Fl. 1, 2 *mf p sub* *f*

Ob. 1, 2 *mf p sub* *f*

Cl. 1, 2 *mf p sub* *f* *ppp*

B. Cl. *mf p sub* *f* *ppp*

Bsn. 1, 2 *v*

Cbsn. *v*

Hn. 1, 3 *p*

Tbn. 1, 2 *f p sub* *f* *mf*

B. Tbn. *f p sub* *f* *mf*

Tba. *f*

H

Timp. *tr* *pp*

Trgl. *f* To Cymb.

Glock. *mp* To Tom-toms

S. Dr. *f*

Hp. *ff (sonore)*

F ₄	A ₄
C ₄	

H

Vln. I *sul pont* *sfzp* *f*

Vln. II *pizz* *mf*

Vla. *v*

Vc. *p* *f*

Cb. *p* *f*

101

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tom-toms.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

ff

mp

ppp

p

f

f^{sub}

ord

arco sul pont

tr

Tom-toms

To Bs. Dr.

I

I

I

rit. . **Meno Mosso** (♩ = 116)

108

Picc. *ppp*

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Tpt. 1 *f*

Tpt. 2

Tbn. 2

B. Tbn.

Crash Cymbals **rit. .** **Meno Mosso** (♩ = 116)
To Tamb.

Cymb. *ff*

Gong *f*

Trgl. *f*

Tom-toms. *f*

Bass Drum To S. Dr.

S. Dr. *f*

rit. . **Meno Mosso** (♩ = 116)

Vln. I *p*

Vln. II *p* *mf*

Vla. *p*

Vc. *mf* *p* *mf* *p*

Cb. *mf* *ppp*

118

Musical score for measures 118-125. Instruments: Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *p*, *mf sub*, *p*, *sfzp*, *ppp*.



126 J

Musical score for measures 126-132. Instruments: Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *p*, *f*, *p*, *mf*, *mf*, *p*, *ppp*, *f*, *ppp*.



135 K

accel. **As before** (♩ = 132)

Musical score for measures 135-142. Instruments: Timp., Tamb., Tom-toms, S. Dr., Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *mf*, *mf*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *f*, *p*, *f*, *p*, *mf*, *sfzp*, *f*, *f*.

L

142

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Timp.

Tamb.

Tom-toms.

S. Dr.

Hp.

L

Eh

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mf* *ff*

Fl. 1 *mf* *ff*³

Fl. 2 *mf*³ *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

Hn. 1, 3 *p* *ff*

Hn. 2, 4 *p* *ff*

Tpt. 1 *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. (tr) Bass Drum

S. Dr. *p*

Hp. *ff* gliss.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *mf*

Cb. *mf*

M (Half tempo ♩ = 66)

152

Tpt. 1

Tpt. 2, 3

B. Tbn.

Tba.

ff

ff

6

6

17

M (Half tempo ♩ = 66)

(tr)

mf

p

Crash Cymbals

mf

mf

Triangle

p

p

Glockenspiel

f

gliss.

gliss.

Bs. Dr.

ff

Hp

gliss.

gliss.

M (Half tempo ♩ = 66)

Vln. I

ff

f

ff

Vln. II

ff

f

ff

Vla.

ff

ff

Vc.

ff

ff

Cb.

ff

ff

f

N rit.

155

Picc. *f* 6 *p* *mf*

Fl. 1, 2 *f* 6 *p* *mf* a2

Ob. 1, 2 *mf* a2

Cl. 1, 2 *mp* *f* *mf*

Hn. 1, 3 *mf* a2

Hn. 2, 4 *mf*

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

N rit.

Timp. *f* *p* *ff* *p* *ff*

Cymb. *f*

Tri. *mf* To Thun. Sh.

Bs. Dr.

N rit.

Vln. I *mf sub* 6 *f* 6

Vln. II *mf sub* 6 *f* 6

Vla. *mf sub* *f* 6

Vc. *mf* *legato*

Cb. *mf sub* *legato*

all whole step trills

Picc. *mf*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Timp. *ff*

Cymb. *ff*

M.tree *ff* *ad lib. glissandi like rainfall*

Tom-toms. *sfz*

M.tree *ff* *ad lib. glissandi like rainfall*

Hp. *ff* *p sub* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

Thunder sheet *ff* (strike with mallet)

Susp. Cymbal *pp* *f*

To Thun. Sh.

To Sus. Cymb.

Susp. Cymbal

To Tom-toms

To Bs. Dr.

P

168

Picc. *f* all whole step trills

Fl. 1, 2 *f* all whole step trills

Ob. 1, 2 *f* all whole step trills

Eng. Hn. *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f* *a2*

Cbsn. *f* *ff*

Hn. 1, 3 *ff* *a2*

Hn. 2, 4 *ff* *3*

Tpt. 1 *mp* *a2* *ff*

Tpt. 2, 3 *mp* *a2* *ff*

Tbn. 1, 2 *ff* *cuivré* *sfz* *ff*

B. Tbn. *ff* *cuivré* *sfz* *ff*

Tba. *ff* *cuivré* *sfz* *ff*

Cymb. **P** *ff*

Mark Ch. To Mark Ch. Mark Chimes *ff sim.*

Tom-toms Tom-toms *ff* *ff* To Mark Ch. *sfz*

Bs. Dr. Bass Drum *ff* *ff* To Mark Ch. Mark Chimes *ff sim.*

Hp. *ff* *gliss.* *gliss.*

Vln. I **P** *ff* all whole step trills

Vln. II *ff* all whole step trills

Vla. *ff* all whole step trills

Vc. *ff*

Cb. *ff*

171 (tr)

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Timp.

Mark Ch.

Mark Ch.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tr)

(tr)

(tr)

all whole step trills

a2

p

f

gliss.

tr

gliss.

ff

ff

Detailed description of the musical score: This page of a musical score, numbered 22, contains staves for various instruments. The Piccolo (Picc.) and Flutes (Fl. 1, 2) parts feature trills starting at measure 171. The Oboes (Ob. 1, 2) and English Horn (Eng. Hn.) also play trills. The Bassoons (Bsn. 1, 2) have a passage marked 'a2' and 'p'. The Horns (Hn. 1, 3 and Hn. 2, 4) play a glissando marked 'f'. The Timpani (Timp.) part has a trill. The Maracas (Mark Ch.) are shown with rhythmic patterns. The Harp (Hp.) has a complex texture with glissandos. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are mostly silent, with the Vc. and Cb. parts ending in a fortissimo (ff) chord.

Q

174

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* a2

Eng. Hn. *f* a2

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *sfzp*

Hn. 2, 4 *sfzp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *f* a2

B. Tbn. *f*

Tba. *f*

Q

Timp. *ff*

Cymb.

Tom-toms *ff*

B. D. *ff*

Hp. *gliss.*
(all white notes in harp here except for F#)

Q

F#

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff*

Cb. *ff*

176

Picc. *ppp*

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Eng. Hn. *ppp*

Cl. 1, 2 *ppp*

B. Cl. *ppp*

Bsn. 1, 2 *ppp*

Cbsn. *f* *ppp*

Hn. 1, 3 *ppp*

Hn. 2, 4 *ppp*

Tpt. 1 *p*

Tpt. 2, 3 *p*

Tbn. 1, 2 *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Cymb. *pp* Suspended Cymbal

Mark Ch. *ff sim.*

Tom-t. *ff* To Mark Ch. *sfz* Mark Chimes *pp*

B. D. *ff sim.* *pp*

Hp. *gliss.* *gliss.* *E♭* *B♭*

Vln. I *all whole step trills* *p* *f*

Vln. II *all whole step trills* *p* *f*

Vla. *all whole step trills* *p* *f*

Vc. *p* *f*

Cb. *p* *f*

R **Meno Mosso** (♩ = 56)

Cym. *mf*

Hp. *mp*

R **Meno Mosso** (♩ = 56)

Vln. I *p* *div.*

Vln. II *p* *div.*

Vla. *p* *div.*

Vc. *p* *pizz.*

Cb. *p*



rit.

Cym. 192 *ppp* *mp*

Hp. *mp* *p*

rit.

Vln. I *mp* *p* (2nd desk)—n (1st desk)—n

Vln. II *mp* *mf* *p*

Vla. *mp* *tutti* *p* *div.* n

Vc. *mp* *p*

Cb. *pizz.* *mp* *p*