

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

Allegro *tr*

The musical score is written for five reed instruments: Oboe, Bb Clarinet, Sopr. Saxophone, Bassoon, and Bass Clarinet. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Allegro' and the dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as triplets, trills, and accents. The first system shows the initial entries for each instrument, with the Oboe and Bass Clarinet playing a trill. The second system, starting at measure 4, features a more complex texture with multiple triplets and trills across all instruments. The score concludes with a final measure containing a triplet and a trill.

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2

7

6 3 3

3

*decresc.*

3

*decresc.*

3

*decresc.*

3

*decresc.*

3

*decresc.*

3 6

10

**A**

*espressivo*

*mf* 6

6

6

3 3 3 3 3 3

*mp*

*mp*

*mp*

*mp*

*mp*

13

B

Musical score for measures 13-16. The score consists of five staves. The first staff is in G major and contains a melodic line with triplets and a triplet of eighth notes. The second and third staves are in D major and contain rhythmic accompaniment with eighth notes. The fourth staff is in G major and contains a bass line with eighth notes. The fifth staff is in D major and contains a melodic line with a dynamic marking of *mf* and *mp*.

17

Musical score for measures 17-20. The score consists of five staves. The first staff is in G major and contains a melodic line with a dynamic marking of *mp*. The second and third staves are in D major and contain rhythmic accompaniment with eighth notes. The fourth staff is in G major and contains a bass line with eighth notes. The fifth staff is in D major and contains a melodic line with eighth notes.

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4

23

Musical score for measures 23-27. The score consists of five staves. The first staff is in G major (one sharp) and contains a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, 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B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C3

33

**molto rit.**

blow air through without tone

*p* < *ff* > *pp*  
 blow air through without tone  
*p* < *ff* > *pp*  
 blow air through without tone  
*p* < *ff* > *pp*  
 blow air through without tone  
*p* < *ff* > *pp*  
 blow air through without tone

## II. Pleading for Hope

C

40

**Andante**

*p* *decresc.* *pp*  
*p* *cresc.*  
*f* *cresc.*  
*p* *cresc.*  
*p* *cresc.*

6

**D**

**Più mosso**

*appassionato*

48

Musical score for measures 48-52. The score consists of five staves. The first staff (treble clef) begins with a rest, followed by a triplet of eighth notes marked *ff*. The second staff (treble clef) has a whole note chord marked *ff*. The third staff (treble clef) has a half note chord marked *ff*. The fourth staff (bass clef) has a whole note chord marked *ff*. The fifth staff (treble clef) has a whole note chord marked *ff*. The tempo marking *appassionato* is repeated above the first staff at measure 50 and above the fourth staff at measure 52. Triplet markings are present in measures 48, 49, and 52.

53

Musical score for measures 53-57. The score consists of five staves. The first staff (treble clef) has a half note chord. The second staff (treble clef) has a half note chord. The third staff (treble clef) has a half note chord marked *appassionato*. The fourth staff (bass clef) has a half note chord. The fifth staff (treble clef) has a half note chord marked *appassionato*. Triplet markings are present in measures 53, 54, and 55. The score ends with a fermata in the fifth staff at measure 57.

58

E

Musical score for measures 58-62. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) in measures 59, 60, 61, and 62. The dynamic marking *mf* (mezzo-forte) is present in measures 59, 60, 61, and 62.

63

Musical score for measures 63-67. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) in measures 64, 65, and 66. There are also a septuplet (indicated by a '7' above the notes) in measure 63 and another septuplet in measure 67. The dynamic marking *mf* (mezzo-forte) is present in measure 63.

66

Musical score for measures 66-71. The score consists of five staves. The first staff is in treble clef with a key signature of two flats. The second and third staves are also in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

**F**

**Tempo primo**

72

Musical score for measures 72-77. The score consists of five staves. The first staff is in treble clef with a key signature of two flats. The second and third staves are also in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fp*, *decresc.*, *pp*, and *p*. There are also triplets indicated by a '3' over the notes.

79

blow air through without tone

*p* *ff* *pp*

*p* *ff* *pp*

### III. Conquering Catastrophe

G

84

Moderato

*mp*

*mp*

*mp*

*mp*

*mp*

Overture to Humanity

10

89

Musical score for measures 89-92. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first staff (treble clef) features a sixteenth-note triplet in measure 89, followed by a half note and a dotted half note. The second staff (treble clef) has a sixteenth-note triplet in measure 90, followed by a half note and a dotted half note. The third staff (treble clef) contains a half note in measure 89, followed by a quarter note, a quarter rest, and a quarter note in measure 90, and a quarter note, a quarter rest, and a quarter note in measure 91. The fourth staff (bass clef) has a half note in measure 89, followed by a quarter note, a quarter rest, and a quarter note in measure 90, and a half note in measure 91. The fifth staff (treble clef) has a half note in measure 89, followed by a quarter note, a quarter rest, and a quarter note in measure 90, and a half note in measure 91.

93

Musical score for measures 93-96. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first staff (treble clef) has a half note in measure 93, followed by a dotted half note in measure 94, and a half note in measure 95. The second staff (treble clef) has a quarter note, a quarter rest, and a quarter note in measure 93, followed by a triplet of eighth notes in measure 94, and a quarter note, a quarter rest, and a quarter note in measure 95. The third staff (treble clef) has a triplet of eighth notes in measure 93, followed by a quarter note, a quarter rest, and a quarter note in measure 94, and a quarter note, a quarter rest, and a quarter note in measure 95. The fourth staff (bass clef) has a half note in measure 93, followed by a quarter note, a quarter rest, and a quarter note in measure 94, and a half note in measure 95. The fifth staff (treble clef) has a half note in measure 93, followed by a quarter note, a quarter rest, and a quarter note in measure 94, and a half note in measure 95.

97

101

H

Overture to Humanity

12

105

Musical score for measures 105-109. The score is written for five staves in the key of F# major (three sharps). The first staff (treble clef) begins with a whole rest, followed by a quarter rest, a quarter note G, and a triplet of eighth notes (A, B, C). The second staff (treble clef) also begins with a whole rest, followed by a quarter rest, a triplet of eighth notes (A, B, C), and then a series of quarter notes (D, E, F#, G, A, B, C). The third staff (treble clef) starts with a quarter note G, followed by a triplet of eighth notes (A, B, C), and then a series of quarter notes (D, E, F#, G, A, B, C). The fourth staff (bass clef) starts with a quarter note G, followed by a triplet of eighth notes (A, B, C), and then a series of quarter notes (D, E, F#, G, A, B, C). The fifth staff (treble clef) starts with a quarter note G, followed by a series of quarter notes (A, B, C, D, E, F#, G, A, B, C), and ends with a triplet of eighth notes (A, B, C).

110

Musical score for measures 110-114. The score is written for five staves in the key of F# major (three sharps). The first staff (treble clef) starts with a quarter note G, followed by a series of quarter notes (A, B, C, D, E, F#, G, A, B, C). The second staff (treble clef) starts with a quarter note G, followed by a triplet of eighth notes (A, B, C), and then a series of quarter notes (D, E, F#, G, A, B, C). The third staff (treble clef) starts with a quarter note G, followed by a triplet of eighth notes (A, B, C), and then a series of quarter notes (D, E, F#, G, A, B, C). The fourth staff (bass clef) starts with a triplet of eighth notes (A, B, C), followed by a series of quarter notes (D, E, F#, G, A, B, C), and ends with a triplet of eighth notes (A, B, C). The fifth staff (treble clef) starts with a quarter note G, followed by a series of quarter notes (A, B, C, D, E, F#, G, A, B, C).

114

Musical score for measures 114-116. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a dotted quarter note, a half note, and a quarter note. The second staff features a triplet of eighth notes. The third staff has a melodic line with a triplet of eighth notes. The fourth staff is a bass line with a triplet of eighth notes. The fifth staff contains a rhythmic pattern of eighth notes, with two triplet markings.

117

Musical score for measures 117-120. The score is written for five staves in a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a dotted quarter note, a half note, and a quarter note. The second staff features a melodic line with a triplet of eighth notes. The third staff has a melodic line with a triplet of eighth notes. The fourth staff is a bass line with a triplet of eighth notes. The fifth staff contains a rhythmic pattern of eighth notes, with two triplet markings.

122

**I**

*f* *grandioso* *tr* *grandioso* *tr* *grandioso* *f* *grandioso* *f* *grandioso*

128

*decresc.* *tr* *decresc.* *tr* *decresc.* *decresc.* *decresc.*

134

**J**

*mp*

*mp*

*mp*

*mp*

*mp*

138

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

142

*con vibrato* *senza vib.*

*ff* *ff* *tr* *ff* *ff*

3 3

147

**K**

*fp* *fp* *f* *fp* *fp*

*tr* *tr* 3

152

♪ = ♩

Musical score for measures 152-156. The score is in 6/8 time and consists of five staves. The key signature has four sharps (F#, C#, G#, D#). The first staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line. The fifth staff is a treble clef with a melodic line. Dynamics include *fp* and *f*. The score is divided into two systems by a bar line between measures 154 and 155.

157

Musical score for measures 157-161. The score is in 6/8 time and consists of five staves. The key signature has four sharps (F#, C#, G#, D#). The first staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line. The fifth staff is a treble clef with a melodic line. Dynamics include *fp* and *ff*. The score ends with a double bar line and repeat dots.

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

**Allegro**

Musical score for Oboe in the first movement, "Impending Tragedy". The score is in 4/4 time and begins with a trill (tr) and a forte (f) dynamic. It features several triplet patterns and a sixteenth-note run. A first ending bracket labeled 'A' spans measures 10-12. A second ending bracket labeled 'B' spans measures 14-16. The piece concludes with a *molto rit.* section where the player is instructed to "blow air through without tone", with dynamics ranging from *p* to *pp*.

## II. Pleading for Hope

Musical score for Oboe in the second movement, "Pleading for Hope". The score is in 4/4 time and begins with a first ending bracket labeled 'C' and a *Andante* tempo. It features a half-note rest followed by a quarter-note rest, then a series of quarter notes. A second ending bracket labeled 'D' spans measures 49-53, marked *Più mosso appassionato* and *ff*. A third ending bracket labeled 'E' spans measures 62-66, marked *mf*. The piece concludes with a triplet pattern.

2

**F**

**Tempo primo**

5 blow air through without tone

72

*p < ff* *pp*

**III. Conquering Catastrophe**

**G**

**Moderato**

84

*mp*

91

98

*mf*

103

112

124

*f* **I** *grandioso*

132

*decresc. con vibrato* *mp* **J** *cresc.*

142

*ff* *senza vib.* **K** *fp*

154

*fp* *f*

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

**Allegro**

8

12

17

29

*f* *tr* *ff* *f*

*mp*

*decresc.*

*molto rit.* blow air through without tone

*p < ff > pp*

This musical score for the first movement, 'Impending Tragedy', is written for B-flat Clarinet in 4/4 time. It begins with an **Allegro** tempo. The first staff (measures 1-7) features a melody with triplets and trills, marked with dynamics *f*, *tr*, *ff*, and *f*. The second staff (measures 8-11) continues the melody with triplets and a decrescendo, marked *mp*. The third staff (measures 12-16) consists of a rhythmic pattern of eighth notes, marked *mp*. The fourth staff (measures 17-28) shows a melodic line with rests, marked *mp*. The fifth staff (measures 29-33) is marked **molto rit.** and includes the instruction 'blow air through without tone'. It features a dynamic range from *p* to *ff* to *pp*.

**II. Pleading for Hope**

**Andante**

40

*p* *cresc.*

48

**Più mosso**

*ff* *passionato*

56

*mf*

63

This musical score for the second movement, 'Pleading for Hope', is written for B-flat Clarinet. It begins with an **Andante** tempo. The first staff (measures 40-47) features a melody with rests, marked *p* and *cresc.*. The second staff (measures 48-55) is marked **Più mosso** and *ff*, featuring a melodic line with triplets and a *passionato* marking. The third staff (measures 56-62) continues the melody with triplets, marked *mf*. The fourth staff (measures 63-69) shows a melodic line with rests, marked *mf*.

**F**

Tempo primo

74

*p*

III. Conquering Catastrophe

**G**

Moderato

84

*mp*

93

99

**H**

109

117

**I**

grandioso

125

*decresc. mp*

**J**

135

*cresc.*

143

*ff*

**K**

153

*fp*

153

*f*

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

**Allegro**

Musical score for the first movement, 'Impending Tragedy'. It consists of five staves of music in G major and 4/4 time. The first staff (measures 1-7) features a melody with triplets and a sixteenth-note run, marked with dynamics *f*, *ff*, and *f*. The second staff (measures 8-13) contains a triplet and a descending eighth-note pattern, marked *decresc. mp* and labeled with a boxed 'A'. The third staff (measures 14-28) continues the eighth-note pattern and includes a sixteenth-note run, marked with a boxed 'B' and a '6'. The fourth staff (measures 29-39) is marked *molto rit.* and includes a section where the player is instructed to 'blow air through without tone', with dynamics *p*, *ff*, and *pp* indicated.

## II. Pleading for Hope

**Andante**

**Più mosso**

Musical score for the second movement, 'Pleading for Hope'. It consists of four staves of music in G major. The first staff (measures 40-50) is marked *f* and *passionato*, and includes a triplet and a sixteenth-note run. The second staff (measures 51-58) is marked *cresc.* and *ff*. The third staff (measures 59-65) is marked *mf* and includes a triplet and a sixteenth-note run. The fourth staff (measures 66-72) continues the melody. The score is labeled with boxed letters 'C', 'D', and 'E' at various points.

2

73 F **Tempo primo** 4 blow air through without tone

*fp decresc. pp p < ff pp*

### III. Conquering Catastrophe

84 G **Moderato** 2

*mp*

94

*mf*

102 H

110

118 I **grandioso** *tr*

*f*

129 J

*decresc. mp*

138 *cresc.* **ff** *tr*

147 K *f*

155

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

**Allegro**

Musical score for Bassoon in the first movement 'Impending Tragedy'. The score is in bass clef with a key signature of one flat and a 4/4 time signature. It begins at measure 8 with a forte (*f*) dynamic and a triplet of eighth notes. The music features various dynamics including *ff* and *f*, and includes performance markings such as *decresc. mp* and *molto rit.*. A section of the score is marked 'blow air through without tone' and includes a dynamic range from *p* to *pp*. The score is divided into sections A, B, and C. Section A is marked with a box 'A' and includes a triplet of eighth notes. Section B is marked with a box 'B' and includes a triplet of eighth notes. Section C is marked with a box 'C' and includes a triplet of eighth notes. The score ends at measure 32 with a double bar line and a repeat sign.

## II. Pleading for Hope

**Andante**

**Più mosso**

Musical score for Bassoon in the second movement 'Pleading for Hope'. The score is in bass clef with a key signature of one flat and a 4/4 time signature. It begins at measure 40 with a piano (*p*) dynamic and a half note. The music features various dynamics including *cresc.* and *ff*, and includes performance markings such as *appassionato*. The score is divided into sections C, D, and E. Section C is marked with a box 'C' and includes a triplet of eighth notes. Section D is marked with a box 'D' and includes a triplet of eighth notes. Section E is marked with a box 'E' and includes a triplet of eighth notes. The score ends at measure 59 with a double bar line and a repeat sign.

64

Musical staff 64-72: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a series of eighth and quarter notes, ending with a triplet of eighth notes.

F

Tempo primo

73

Musical staff 73-83: Bass clef, key signature of two sharps, 4/4 time signature. The staff begins with a whole rest, followed by a series of quarter notes, and ends with a triplet of eighth notes. A dynamic marking of *p* is present.

*p*

G

### III. Conquering Catastrophe

84

Moderato

Musical staff 84-94: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *mp*.

*mp*

95

Musical staff 95-103: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *mf* and a triplet of eighth notes.

*mf*

H

104

Musical staff 104-112: Bass clef, key signature of two sharps, 3/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *mf* and a triplet of eighth notes.

113

Musical staff 113-120: Bass clef, key signature of two sharps, 3/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *mf* and a triplet of eighth notes.

121

I

grandioso

Musical staff 121-132: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *f* and a triplet of eighth notes.

*f*

J

133

Musical staff 133-141: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *mp* and a triplet of eighth notes.

*decresc.*

*mp*

*cresc.*

142

Musical staff 142-151: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *ff* and a triplet of eighth notes.

*ff*

*fp*

152

Musical staff 152-159: Bass clef, key signature of two sharps, 6/8 time signature. The staff contains a series of quarter notes and eighth notes, with a dynamic marking of *fp* and a triplet of eighth notes.

*fp*

*fp*

*fp*

*fp*

*ff*

# Overture to Humanity

Reed quintet in three movements

MATTHEW STEPHEN KNISLEY

## I. Impending Tragedy

**Allegro**

*f* *ff* *f* *decresc.* *mp* *mf*

7 16 24

3 6 4 3 9 *molto rit.* 2

**A** **B**

## II. Pleading for Hope

**Andante** **Più mosso**

*p* *cresc.* *ff* *appassionato* *mf*

40 52 61 72

7 2 3

**C** **D** **E** **F**

**Tempo primo**

2

### III. Conquering Catastrophe

84 **G** **Moderato**  
*mp*

93 **H**  
*mf*

105

113

118 **I**  
*f*

126 **J**  
*grandioso*  
*decresc. mp*

135 *cresc.*

142 *ff*

150 **K**  
*fp* *fp* *fp*

156 *fp* *f*

The musical score is written for a single melodic line in treble clef. The key signature consists of four sharps (F#, C#, G#, D#). The piece begins at measure 84 with a tempo marking of 'Moderato' and a dynamic of 'mp'. It features several measures with rests, indicated by a '7' above the staff. The score includes various rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from 'mp' to 'ff', with 'decresc.' and 'cresc.' indicating volume changes. The score is divided into sections labeled G through K. Section G starts at measure 84. Section H begins at measure 93 and includes a measure with a '2' above it, possibly indicating a second ending or a specific articulation. Section I starts at measure 118. Section J begins at measure 126 and is marked 'grandioso'. Section K starts at measure 150 and includes a measure with a '3' above it. The piece concludes at measure 156 with a final cadence.