



# Genesis

By Rossano Galante (BMI)

## INSTRUMENTATION

- 1 Full Score
- 1 1st Flute
- 1 2nd Flute
- 2 Oboe
- 1 1st B♭ Clarinet
- 1 2nd B♭ Clarinet
- 1 B♭ Bass Clarinet
- 2 Bassoon
- 1 1st F Horn
- 1 2nd F Horn
- 1 1st B♭ Trumpet

- 1 2nd B♭ Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 Tuba
- 2 Mallet Percussion  
(Bells, Vibraphone)
- 1 Timpani
- 3 Percussion I  
(Triangle/Low-Toms, Shakers)
- 2 Percussion II  
(Suspended Cymbal, Crash Cymbals)

- 8 Violin I
- 8 Violin II
- 5 Viola
- 5 Cello
- 5 String Bass

### SUPPLEMENTAL PARTS

Available for download from [www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone

This stunning cinematic overture is a musical journey that depicts the rebuilding of humankind into a Utopian society. The piece begins with a dramatic, rhythmic ostinato in the strings as the horns and trumpets present the main thematic material. This melody is indicative of hope for world peace. A flute solo ushers in a more lyrical section followed by the full orchestra. The work builds slowly with an ostinato in the strings and winds, while a full brass complement plays a recapitulation of the main theme. After the climax of the full orchestra, the piece subsides to a delicate orchestration of the opening theme, slowly fading away, indicating that the transformation is complete.

### NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

- |                   |       |                |                        |                |
|-------------------|-------|----------------|------------------------|----------------|
| X                 | -     | ,              | (b), (#), (q)          | ▣ ▣ or V V     |
| extended position | shift | bow lift/reset | high or low fingerings | hooked bowings |

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

  
 Chris M. Bernotas  
 Director of String Publications



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# Genesis

FULL SCORE  
Duration - 3:35

By Rossano Galante (BMI)

Andante ♩ = 84

The score is divided into two systems. The first system includes:

- Flutes:** Part 1 starts with a whole note *p* in the first measure, then rests, then a half note *mf* in the fourth measure.
- Oboe:** Part 2 starts with a whole note *p* in the first measure, then rests, then a half note *p* in the fourth measure.
- B♭ Clarinets:** Part 1 starts with a whole note *mp* in the first measure, then rests, then a half note *mp* in the fourth measure.
- B♭ Bass Clarinet:** Part 2 starts with a whole note *mp* in the first measure, then rests, then a half note *mp* in the fourth measure.
- Bassoon:** Part 1 starts with a whole note *mp* in the first measure, then rests, then a half note *mp* in the fourth measure.
- F Horns:** Part 1 and 2 start with whole notes in the first measure, then rests, then half notes *mf* in the fourth measure.
- B♭ Trumpets:** Part 1 and 2 are silent throughout.
- Trombones:** Part 1 and 2 are silent throughout.
- Tuba:** Part 1 and 2 are silent throughout.
- Mallet Percussion (Bells, Vibraphone):** Silent throughout.
- Timpani:** Tuned to F, C, D, E. Silent in the first three measures, then plays a half note *mf* in the fourth measure with the instruction "(w/soft mallets)".
- Percussion 1 (Triangle/Low-Toms, Shakers):** Plays a triangle *mp* in the first measure, then rests, then a shaker *mf* in the fourth measure.
- Percussion 2 (Suspended Cymbal, Crash Cymbals):** Silent throughout.

The second system includes:

- Violins:** Part I starts with a whole note *p* in the first measure, then rests, then a half note *mf* in the fourth measure. Part II starts with a half note *mp* in the first measure, then rests, then a half note *mf* in the fourth measure.
- Viola:** Part 1 starts with a whole note *mf* in the first measure, then rests, then a half note *mf* in the fourth measure.
- Cello:** Part 1 starts with a whole note *mf* in the first measure, then rests, then a half note *mf* in the fourth measure.
- String Bass:** Part 1 starts with a whole note *mf* in the first measure, then rests, then a half note *mf* in the fourth measure.

Measure numbers 1, 2, 3, 4, and 5 are indicated at the bottom of the score.



6

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

*mf*

*mp*

*mf*

*mp* *mf*

*mp* *mf*

6

Vlns. I II

Vla.

Cello

Str. Bass

*mf*

6 7 8 9 10



Fls. 1, 2

Ob.

Cls. 1, 2

B. Cl.

Bsn.

Hns. 1, 2

Tpts. 1, 2

Tbns. 1, 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I, II

Vla.

Cello

Str. Bass

Change: F to A

*mf* *f*

*mf* *f*

*div.*

<sup>-2</sup> <sub>2</sub>

24

Fls. 1 *mp* *mf* Solo

Fls. 2 *mp* 1 only *mf*

Ob. 1 only *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

Hns. 1 *mp*

Hns. 2 *mp*

Tpts. 1 *mp*

Tpts. 2 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mf* *f* Change: D to Db, A to F

Perc. 1 Triangle *p*

Perc. 2 *mf* *f*

Vlns. I *mp* pizz. -2

Vlns. II *mp* pizz.

Vla. -1 *mp* 4 *sim.*

Cello *mp* pizz. *b*

Str. Bass *mp* 4







Fls. 1, 2

Ob.

Cls. 1, 2

B. Cl.

Bsn.

Hns. 1, 2

Tpts. 1, 2

Tbns. 1, 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I, II

Vla.

Cello

Str. Bass

*f*, *mp*, *mf*

*legato*, *div.*

Opt. 8va

Change: F to Ab

4, 2, 2, 4, x1, 1, -2



36

Fls. 1, 2

Ob.

Cls. 1, 2

B. Cl.

Bsn.

Hns. 1, 2

Tpts. 1, 2

Tbns. 1, 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mp* *f*

*f* *mf*

*p* *f*

Change: A $\flat$  to G

36

Vns. I, II

Vla.

Cello

Str. Bass

*div.* *div.*

*div.* *non div.*

*1* *2* *3* *4* *1* *2* *3* *4*

Fls. 1 *ff* *p* *f* *p*

Fls. 2 *ff* *p* *f* *p*

Ob. 1 *ff* *p* *f* *p*

Ob. 2 *ff* *p* *f* *p*

Cls. 1 *ff* *p* *f* *p*

Cls. 2 *ff* *p* *f* *p*

B. Cl. *ff* *p* *f* *p*

Bsn. *ff* *p* *f* *mf*

Hns. 1 *ff* *p* *f* *mp* *mf*

Hns. 2 *ff* *p* *f* *mp* *mf*

Tpts. 1 *ff* *p* *f* *p*

Tpts. 2 *ff* *p* *f* *p*

Tbns. 1 *ff* *p* *f* *p*

Tbns. 2 *ff* *p* *f* *p*

Tuba *ff* *p* *f* *p*

Mlt. Perc. *ff* *p* *f* *p*

Timp. *ff* *mp* *f*

Perc. 1 *ff* *mp* *f*

Perc. 2 *ff* *mp* *f*

Vlns. I *ff* *p* *f*

Vlns. II *ff* *p* *f*

Vla. *ff* *p* *f*

Cello *ff* *p* *f*

Str. Bass *ff* *p* *f*

Change: G to F

40 41 42 43 44



45

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mf*

Bsn. *mf*

Hns. 1

Hns. 2

Tpts. 1 *mf*

Tpts. 2 *mf*

Tbns. 1

Tbns. 2

Tuba

Mlt. Perc.

Timp. *mf*

Perc. 1 *mf*  
Low Toms-BIG!

Perc. 2

45

Vns. I *mf*

Vns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Fls. 1, 2

Ob.

Cls. 1, 2

B. Cl.

Bsn.

Hns. 1, 2

Tpts. 1, 2

Tbns. 1, 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

*mf* *f*

Vns. I, II

Vla.

Cello

Str. Bass

*div.* *arco*

50 51 52 53



14

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Mlt. Perc.

Temp. *Change: C to G, D $\flat$  to C*

Perc. 1

Perc. 2

Vlms. I II

Vla.

Cello

Str. Bass

*mp*

54 55 56

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlms. I II

Vla.

Cello

Str. Bass





Fls. 1 2

Ob. 1 2

Cls. 1 2

B. Cl. 1 2

Bsn. 1 2

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Milt. Perc. Vibracomb (w/soft yarn mallets, motor off)

Timp. Change: G to B $\flat$

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

*mf* *mp* *p* *ff* *div.* *pizz.*

71

Fls. 1 *mp*

Fls. 2

Ob. *mp*

Cls. 1

Cls. 2

B. Cl.

Bsn. *mp*

Hns. 1

Hns. 2

Tpts. 1 Solo *mf*

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

Timp. *mp*

Perc. 1

Perc. 2

Vns. I *mp*

Vns. II

Vla. -3

Cello *div.* V 2 2

Str. Bass -4 -1 arco



Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p*

Bsn. *p*

Hns. 1

Hns. 2

Tpts. 1 *p*

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

Timp. *p*

Perc. 1

Perc. 2

Vlns. I (V) *p*

Vlns. II (V) *p*

Vla. *p*

Cello *p*

Str. Bass *p*