

# MYSTERIA ABYSSI

By Kirt Mosier

## INSTRUMENTATION

Full Score . . . . .	1
Violin I . . . . .	8
Violin II . . . . .	8
Violin III (Viola $\text{tr}$ ) . . . . .	5
Viola . . . . .	5
Cello . . . . .	5
String Bass . . . . .	5
Celesta . . . . .	1
(Optional)	

## PROGRAM NOTES

*Mysteria Abyss*, by Kirt Mosier, was written to evoke the mysteries of the deep, as the ethereal scoring takes the listener into the dark areas of the ocean. The optional celesta adds that magical sparkling quality that many bioluminescent underwater creatures possess.

The listener is taken on a journey of exploration and beauty. The composer chose to put the title in Latin (literally translated as “Mysteries of the Abyss”) because the listener’s journey is taken down deep where ancient ruins may lie. What better way to illustrate this than the use of a dead language for the title?!

There is a strange beauty to the piece that culminates in powerful chords towards the end. This climax leads the listener to believe that something large has been discovered, only to find out that the abyss extends even deeper than imagined as the piece fades into the deep.

## NOTES TO THE CONDUCTOR

While this piece was written with optional celesta, it is my desire that the celesta part be played in order to add that mysterious quality. Musicians will enjoy the intertwining and overlapping lines that permeate the piece.

## 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  
extended position

-  
shift

’  
bow lift/reset

(b), (#), (tr)  
high or low fingerings

▣▣ or V V  
hooked bowings



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# Mysteria Abyssi

FULL SCORE  
Duration - 3:30

By Kirt Mosier (ASCAP)

**Misterioso** ♩ = 78

**Violins**  
I  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Celesta (Optional)**

**Misterioso** ♩ = 78

1 2

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Cel.**

3 4



I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Cel.

5 6

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Cel.

7 8

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

9 10

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

11 12

14

Vlns. I *p* *mf*

Vlns. II *p* *mf*

Vla. (Vln. III) *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Cel. *mf*

13 14

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Cel. *mf*

15 16

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

Musical score for measures 17 and 18. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and a grand staff for the Celesta. The key signature is one flat (B-flat). Measure 17 features a four-measure rest for the Violins. Measure 18 includes various musical notations such as slurs, accents, and dynamic markings.

17

18

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

Musical score for measures 19 and 20. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and a grand staff for the Celesta. The key signature is one flat (B-flat). Measure 19 includes a four-measure rest for the Violins. Measure 20 features a glissando in the Celesta part and various musical notations such as slurs, accents, and dynamic markings.

19

20





31

2

*mp*

4

*mp*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

29

30

31

31

3

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

32

33

34

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

35 36

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Cel.

37 38

Vlns. I (V) *tr*

Vlns. II (V) *tr*

Vla. (Vln. III)

Cello

Str. Bass *arco*

Cel. *ff* 6

39 40

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

Cel. *ff* 6

41 42

44 2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

43 44 45

-3

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

46 47





Vln. I *p espress.*

Vln. II

Vla. (Vln. III)

Cello *p espress.*

Str. Bass

Cel.

60 61

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

62 63

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

64 65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Cel.

rall.

pizz.

66 67 68