Katharina S. G. Mueller

Character Sketches (2022)

in three movements

for solo viola

Ca 14:00'

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Performance Note:

I
Tempi are aproximate and are ultimately up to the performer's musical discretion. They need not be exact in order to render the musical character, as long as relative relationships of speed are maintained. Rubato is encouraged, especially in grand ritardandos between phrases. Take care to emphasize when patterns of left hand pizzicati and arco notes are varied.

ca. 3:00

II
The harmonic trill is meant to be a constant background noise, as even in speed and dynamic level as possible. The note to be trilled in the harmonic trill, which changes occasionally, is indicated as a small note in parentheses. Allow silences to fully settle before moving into a new phrase.

ca. 7:00

III
Notes should be bowed for their written duration, and then allowed to further resonate, for example dotted quarters are to be played with a short bow stroke, then allowed to ring as opposed to being stopped.

ca. 4:00

Program Note:

"Character Sketches" explores the sonic variety possible on viola in a melodic context. Several forms of self accompaniment support the main melodic line throughout the work, including double stops, left-hand pizzicati, harmonic trills, and simultaneous countermelodies split between registers. Each movement is virtuosic in its own right, the first ebullient and celebratory, the second ponderous and lamenting, at times even distraught. The contrasting qualities of these characters allow for a befitting showcase of the viola's beauty and versatility.

Character Sketches

for solo viola

Katharina S. G. Mueller (2022)

I

Con Energico, around ♩ = 130

f *mf* *f* *sub* *p*

6 *ff* pizz. **9** arco *p*

11 *sub* *f* *ff* *mp*

16 *mf* pizz.

21 **molto rit.** *f* *fp* *pp* arco *mp*

25 Soaring ♩ = 80

27

32

38 *let ring*

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44 **Con Energico**

pp *mp* *f*

49

mp *f* *p* *f* pizz. *sub p* *optional l.h. pizz*

54

arco *f* pizz. *p* arco

59

61

I 0 III 0 I 0 *simile*

f *ff*

64

0

71

0 0 0

78 **Grand**

f

88

molto rit.

96

II *p*

Mysterious ♩=70

Sul D

Open string may not speak clearly, but aim for some contrast between lower and higher pitch

trill

10

trill

15

20 **Slightly Faster, Pressing forward**

Sul C

trill

29

let open string speak before proceeding trill

trill

trill

gradually slow trill

38 **Rubato, around ♩=90**

p *mp* *pp* *mf* *pp* *p*

45

poco accel. **accel.** **50** **♩=90 Doleful**

mp *mf* *f* *p*

accelerate such that previous quarter-note pulse feels like the new eighth note subdivision

ff

52

mp *p* *pp*

61

II

f *p*

70

accel.

pp *mp* *sub pp*

78

80 **♩=90 Evocative, Expressive**

mp *f* *mf*

85

Sul D

92 **Sinking**

mp *p* *pp*

93

poco accel. **accel.**

mp *pp* *mp* *p* *mp* *mf*

molto rit. - - - ♩=90 Wailing

101

ff *f*

112 **Resigned** ♩=70

109

p

117

mf

123

mp *p* *pp*

130 **Molto Rubato, around** ♩=90

p *pp* *p* *pp*

135

II
III

mp

III

Cautious, Rubato, around ♩=80

IV III II II

p *pp* *mp* *sub.* *pp* *p* *mp* *p*

10 **In Tempo** ♩=95 **More Playful**

8

pizz. *arco*

mf *p* *mp* *p*

16

pizz. *arco*

mf *f* *sub.* *p* *mp* *f*

24

29

III *pizz.* *arco*

mp *p* *mf* *f* *pp*

31

II *molto legato* IV

mf *f* *sub* *p* *mf*

Slightly Faster

38

0 I 0 II 0 I 0 II

f *ff*

45

48 **Lively** ♩=108

mf *p*

52

mf *f* *ff* *sub* *mf*

61

59

II II

pizz. *arco*

mp *p* *mp* *p* *mp*

66

I

mf *ff* *fp* **accel.**

72 **Allegro Con Energico** ♩=120-136

mp *f* *fp* *mf*

80

78

f

85

ff

92

98

101

sub.
p

f

104

110

113 More Broadly

ff

116

121 In Time, Allegro

sub
p

123

mf

126 More Broadly

ff

sub
p

f

sub
p

128

Take Time

ff

pizz. let ring