

Katharina S. G. Mueller

Character Sketches (2022)

in three movements

for solo viola

Ca 14:00'

Performance Note:**I**

Tempi are approximate 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 $\omega = 130$

Musical score for page 10, measures 6-9. The score consists of two staves. The top staff is for the first violin and the bottom staff is for the second violin. Measure 6 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 7 begins with a dynamic ***ff***. Measure 8 features sixteenth-note patterns with grace notes. Measure 9 starts with a dynamic ***p***, followed by a pizzicato section, and concludes with an ***arco*** section.

16

pizz.

mf

27

28

A musical score for string bass, page 10, system 32. The page number '10' is at the top left, and the measure number '32' is at the top left of the staff. The key signature is one sharp. The music consists of two staves. The top staff has a bass clef and a sharp sign, and the bottom staff has a bass clef. Both staves have a common time signature. The music features eighth-note patterns with various slurs and grace notes. The bassoon part is present in the bottom staff.

Musical score for page 38. The score consists of two staves. The top staff shows a melodic line with grace notes and dynamic markings: a forte dynamic (f) followed by three eighth-note pairs with accents and a fermata over the second pair. The bottom staff shows a continuous eighth-note pattern with grace notes and dynamic markings: a forte dynamic (f) followed by six eighth-note pairs with accents and a fermata over the third pair. The score concludes with a measure in 4/4 time, a dynamic marking "let ring", and a grace note with a plus sign below it.

44 Con Energico

44 Con Energico

pp

mp

49

mp

f

optional l.h. pizz.

pizz. (+)

54

f

p

arco

pizz.

(+)

arco

59

ff

I 0 III 0 I 0 *simile*

64

0

71

0

0 0

78 Grand

78

f

88

0

96

molto rit.

II

p

II

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

gradually slow trill

38 Rubato, around $\text{♩}=90$

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a half note followed by a eighth-note pattern of B-flat, A, G, F-sharp, E, D, C, B-flat. Measure 12 starts with a half note followed by a eighth-note pattern of B-flat, A, G, F-sharp, E, D, C, B-flat. The dynamics are indicated as follows:
Measure 11:
- Measure 11, measure 1: *p*
- Measure 11, measure 2: $\overbrace{\hspace{1cm}}^{mp}$
- Measure 11, measure 3: >
- Measure 11, measure 4: *pp*
- Measure 11, measure 5: $\overbrace{\hspace{1cm}}^{mf}$
- Measure 11, measure 6: >
- Measure 11, measure 7: *pp*
- Measure 11, measure 8: $\overbrace{\hspace{1cm}}^p$
Measure 12:
- Measure 12, measure 1: $\overbrace{\hspace{1cm}}^p$

52

61

f p

II

70

pp

mp

sub pp

accel.

78

80 ♩=90 Evocative, Expressive

mp

f

mf

85

Sul D

mp

p

pp

92 **Sinking**

93

poco accel.

accel.

mp pp mp p mp mf

molto rit. **♩=90 Wailing**

101

112 Resigned ♩=70

109

117

123

130 Molto Rubato, around ♩=90

135

III

Cautious, Rubato, around $\text{♩}=80$

[10] In Tempo $\text{♩}=95$ More Playful

[29]

Slightly Faster

[48] Lively $\text{♩}=108$

52

mf

f *ff*

sub *mf*

59

61

mp *p* *mp*

p *mp*

pizz. *arco*

II

66

mf

ff

fp

accel.

[72] Allegro Con Energico ♩=120-136

mp

f

fp

mf

78

80

f

85

ff

92

101

98

104

110

113 More Broadly

121 In Time, Allegro

116

126 More Broadly

123

mf

ff *sub p* *f* *sub p*

Take Time

pizz. let ring

128

ff