Katharina S. G. Mueller

Maxima

for the North Ohio Youth Orchestra

Instrumentation

2 x Flutes (dbl. picc)
1 x Oboe
4 x Clarinet in Bb
1 x Bassoon

4 x Horn in F
1 x Trumpet in Bb
1 x Baritone
1 x Tuba

Timpani
Percussion
- Bass Drum
- Snare Drum
- Suspended Cymbal
- Triangle

Mallet Percssion
- Glockenspiel
- Chimes (one octave)

1 x Harp

Violin I
Violin II
Viola
Cello
Contrabass (no C ext.)

Performance Note

A few contrasting tempi recur throughout the piece: 72, 80, 96 and 112 bpm. Within those, there can be push and pull, for example the chorale at C and "flowing" at K can rise and fall a bit with the 2-bar phraselets. “Moving Forward” should be taken as an instruction to push tempo slightly, though not to accelerate all the way to the next tempo unless an accelerando is also marked. At all changes from 12/8 to 4/4 time, the dotted quarter equals the new quarter, or vice versa. As this piece is intended for a junior ensemble, solos can be reallocated to different instruments depending on the players available.

Duration: ca 7:00

Program Note

This piece is a hearkening back to the film soundtracks that hooked my musical ear long before I knew what composition was, and to the large, epic orchestral sounds I came to love when first delving into classical music. “Maxima”, the plural of maximum, refers to the greatest, highest, or most intense points in a progression or mathematical function. These rising and falling shapes comprise the small and large structures of the piece, from waves of arpeggios to the mounting build-up of larger sections. The contrasting sections create a musical narrative just like scenes in a movie, or chapters in a story: a bold opening, a harrowing journey, and a celebratory finish. Unexpected harmonic progressions common in film music lead the listener’s ear through defeated anticipations to surprise destinations.

Transposing Score

Maxima

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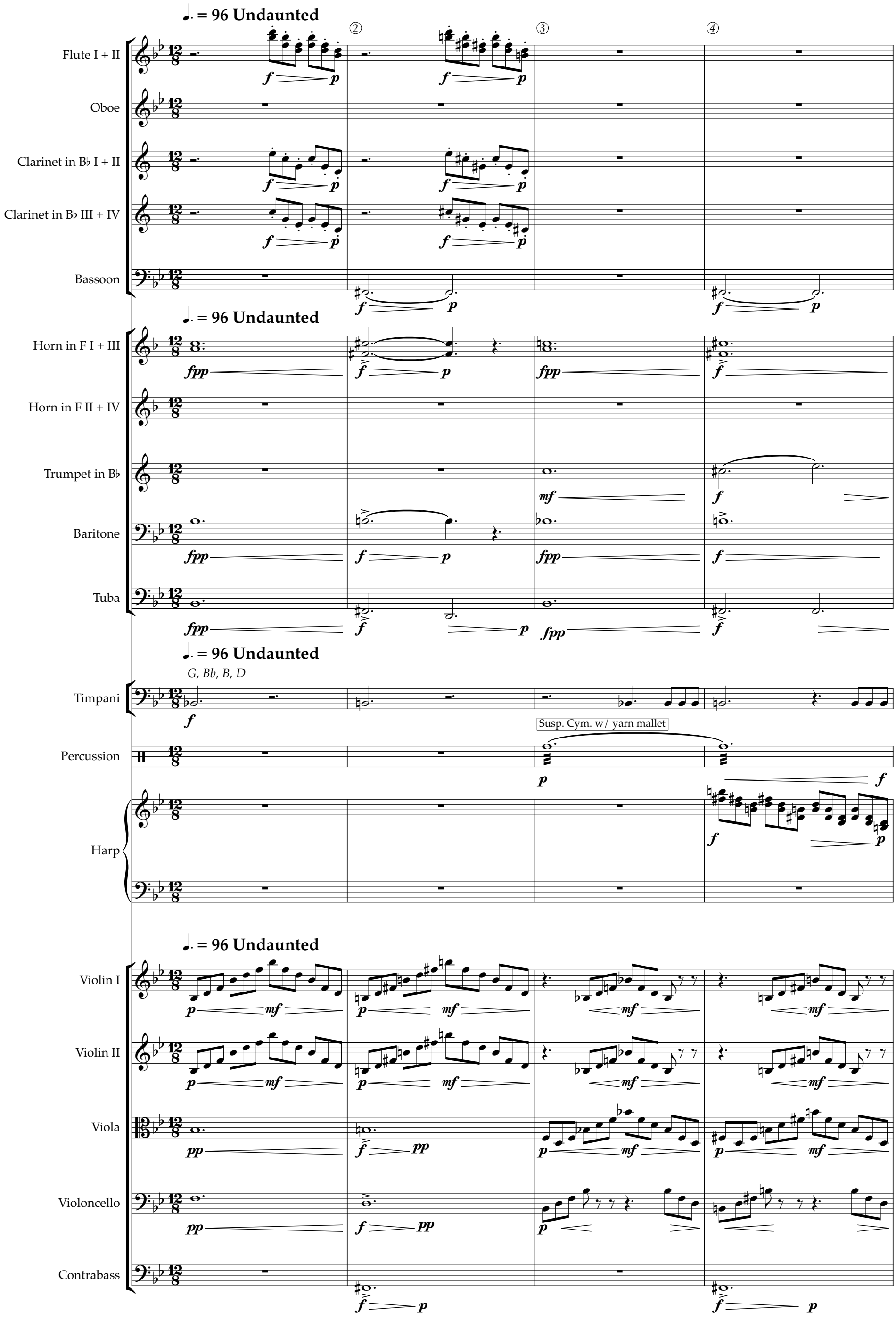
Katharina S. G. Mueller (2022)



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⑤ ⑥ ⑦ ⑧

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn. — *mp* *p* *mf*

Hn. I + III — *pp* *mp* *pp* *mf*

Hn. II + IV — *pp* *mp* *pp* *mf*

Tpt. — *pp* *mp* *pp* *mf*

Bar. — *pp* *mp* *pp* *mf*

Tba. — *pp* *mp* *pp* *mf*

Timp. — *to G, B, C, D*

Perc. — Bass Drum — *p* *mf* *p* *mp* *f*

Hp.

Vln. I — *pp* *mf* *pp* *fp*

Vln. II — *pp* *fp* *pp* *fp*

Vla. — *pp* *mf* *pp* *fp*

Vc. — *pp* *p* *mf* *p*

Cb. — *p* *mf* *p*

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A

10 11 12

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn.

A

Hn. I + III

Hn. II + IV

Tpt.

Solo

f

fp

Bar.

f

mp

Tba.

A

Timp.

Susp. Cym. w/ yarn mallet

Perc.

f

Hp.

A

Vln. I

p *mf*

simile

Vln. II

p *mf* *p*

simile

Vla.

p *mf* *p*

simile

Vc.

Cb.

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13 14 15 16

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn. *mf* *ff*

Hn. I + III

Hn. II + IV

Tpt. *f* *ff*

Bar. *f* *pp*

Tba. *mf* *ff*

Timp.

Perc.

Hp.

Vln. I *mp* *f* *mf* *ff*

Vln. II *mp* *f* *mp* *mf* *ff*

Vla. *mp* *f* *mp* *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

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B

18 19 20

To Picc.

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn.

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

Bass Drum

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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21 22 23 24

Fl. I + II
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit.

Div.

mf *f* *p* *pp*

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C ♩ = 72 Stately

26 27 28

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn.

C ♩ = 72 Stately

Hn. III Hn. I

Hn. I + III

Hn. IV Hn. II

Hn. II + IV

Tpt.

Bar.

Tba.

C ♩ = 72 Stately

Timp.

Perc.

Hp.

C ♩ = 72 Stately

tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

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29 30 31 32

Fl. I + II

Ob.

Cl. I + II

Cl. III + IV

Bsn.

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

to G, A, C, D

Perc.

Susp. Cym. w/ yarn mallet

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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D **Moving Forward** **poco accel.**

34 35 36 37 38 39 40

Flute II

Piccolo

Piccolo

Picc.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

Triangle

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hn. I

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41 42 44 45

E ♩ = 80 Mysterious

Flute II

Picc. — *mf* — *p*

Ob. — *p*

Cl. I + II

Cl. III + IV

Bsn. — *p*

E ♩ = 80 Mysterious

Hn. I

Hn. I + III — *p* — *mp*

Hn. II + IV

Tpt.

Bar. — *Solo* — *mf*

Tba.

E ♩ = 80 Mysterious

Timp.

Perc. — *p*

Glock. — Glockenspiel — *hard plastic mallets* — *p*

Hp. — *mp*

E ♩ = 80 Mysterious

Vln. I

Vln. II

Vla.

Vc.

Cb.

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46 47 48 49 50

48 add Flute I

Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* *pp* *mf* *p* *pp* *mf* *Hn. II* *mf* *mf*

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51 52 53 54

Fl.

Ob.

Cl. I + II

Cl. III + IV

a2

p

Bsn.

Hn. I + III

Hn. II + IV

3

p

Tpt.

Bar.

Tba.

f *mf* *p*

Timp.

fp

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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55 56 57 59

F ♩.= 112 Ominous, Growing

Fl.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

Hn. I + III

Hn. II + IV

Tpt.

mf

3

Bar.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

p

Vla.

p

Vc.

Cb.

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60 61 62 63

Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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64 65 66 67

Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
mp f mp f

Hn. I + III
Hn. II + IV
Tpt.
Bar.
mp f mp f
Tba.
mp f mp f
Timp.

Perc.

Hp.

Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mp f mp f
Cb.
mp f mp f

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G Dark, Looming

69 70 71

Fl. — *f* — *Fl. II* — *ff*

Ob. — *ff*

Cl. I + II — *f* — *Cl. II*

Cl. III + IV — *f*

Bsn. — *ff*

G Dark, Looming

Hn. I + III

Hn. II + IV — *Hn. II* — *ff*

Tpt. — *+ striaght mute* — *ff* — *- mute*

Bar. — *ff*

Tba.

G Dark, Looming

Timp.

Perc.

Hp.

G Dark, Looming

Vln. I — *f*

Vln. II — *f*

Vla. — *f*

Vc.

Cb.

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72 73 74 75

Fl.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

Hn. I

Hn. I + III

ff

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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76 78 79

H

Fl.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

p *mp*

H

Hn. I + III

Hn. II

Hn. II + IV

Tpt.

Bar.

Tba.

pp *mp* *f* *pp*

p *mp* *p*

H *to G, B, C, D*

Timp.

p

Perc.

Hp.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *pp*

p *mp*

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I Monsterous

80 81 83 84

Fl. Ob. Cl. I + II Cl. III + IV Bsn.

a2 tr

I Monsterous

Hn. I + III Hn. II + IV Tpt. Bar. Tba.

I Monsterous

Timp. Perc. Hp.

Bass Drum

I Monsterous

Vln. I Vln. II Vla. Vc. Cb.

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85 86 87 88 89

Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

fp *ff*

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90 91 92 94 95

molto rit.

J = 96 Subdued

Fl.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

(tr)

Cl. II Solo

p

pp

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

2 2

to A, B, C, E

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

change bows as needed

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96 97 98 99 100 102

K ♩. = 80 Flowing

Fl.

Ob. — *Solo* — *p* — *pp*

Cl. I + II — *pp* — *Cl. II* — *p*

Cl. III + IV

Bsn.

K ♩. = 80 Flowing

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

K ♩. = 80 Flowing

Timp.

Perc.

Hp.

K ♩. = 80 Flowing

Vln. I — *pp*

Vln. II — *mp* — *p* — *pp* — *p*

Vla. — *Div.* — *pp* — *tutti* — *mp* — *p* — *pp* — *p*

Vc. — *mp* — *p* — *pp*

Cb. — *pp*

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103 104 105 106 107 108

Fl. Ob. Cl. I + II Cl. III + IV Bsn.

Hn. I + III Hn. II + IV Tpt. Bar. Tba.

Timp. Perc.

Hp.

Vln. I Vln. II Vla. Vc. Cb.

Fl. I

mp

mp pp

Cl. I

mp p mp mf pp

pp pp mp

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Slowly Ascending, Moving Forward

109 110 111 112 113 114 115

Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.

Cl. II
mp
Cl. IV
mp

Slowly Ascending, Moving Forward

Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.

p *mp*
p *mp*

Slowly Ascending, Moving Forward

Timp.
Perc.
Glock.
Hp.

Susp. Cym. w/ yarn mallet
pp
mp

Slowly Ascending, Moving Forward

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
p
pp
p
pp

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116 118 119 120 121

L ♩. = 112 Growing

Fl.
Ob.
Cl. I + II — mf
Cl. III + IV — mf
Bsn.

L ♩. = 112 Growing

Hn. I + III — mf
Hn. II + IV
Tpt. — p
Bar.
Tba. — mp mf mf f p

L ♩. = 112 Growing

Timp. — mp mf mp f
Perc.
Glock.
Hp.

L ♩. = 112 Growing

Vln. I — mp pp
Vln. II — mf p mp p mf
Vla. — mf p mp p mf
Vc. — mf p mp p mf
Cb. — mf p mp p mf

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M

123 124 125

Fl.

Ob.

Cl. I + II

Cl. III + IV

Bsn.

M

Hn. I + III

f *p*

Hn. II + IV

Tpt.

f *p*

Bar.

Tba.

M

Timp.

Snare (snare on)

Perc.

mp

Hp.

mp

M

outside players

Vln. I

mp

Vln. II

Vla.

Solo

f

Vc.

Solo

f

Cb.

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126 127 128 129

To Picc.

Fl.

Ob.

Cl. I + II

Cl. I

Cl. III + IV

CL. III

Bsn.

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

Timp.

Perc.

Hp.

Vln. I

tutti

Vln. II

Vla.

tutti

Vc.

tutti

Cb.

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N

131

132

133

Piccolo

Picc.

f

Fl.

Ob.

Cl. I + II

Cl. I

mf

Cl. III + IV

Bsn.

N

Hn. I + III

Hn. II + IV

Tpt.

Bar.

Tba.

N

Timp.

Triangle

Perc.

Glockenspiel w/ brass mallets

To Chim.

Glock.

mf

Hp.

mp

8vb

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

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134 135 136 137

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
fp
ff
pp
rit.
Snare (snare on)

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O = 80 Stately, Grand

139 140 141

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.

O = 80 Stately, Grand

Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.

O = 80 Stately, Grand

Timp.

Susp. Cym. w/ yarn mallet

Perc.

Chimes

Glock.
Hp.

O = 80 Stately, Grand

Vln. I
Vln. II
Vla.
Vc.
Cb.

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P Celebratory

142 143 144 145 147 148

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Chim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cl. I

Chimes

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149 150 151 152 153

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Chim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cl. II
Cl. IV
Cl. I
Cl. III
Susp. Cym. w/ yarn mallet
Chimes

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154

Q ♩. = 80

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Chim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz
ff
mf
Bass Drum (same beater as Susp. Cym.)

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156 157 158

Picc.
Fl.
Ob.
Cl. I + II
Cl. III + IV
Bsn.
Hn. I + III
Hn. II + IV
Tpt.
Bar.
Tba.
Timp.
Perc.
Susp. Cym.
Chim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mf* *ff* *ff*

Nov. 4, 2022
Oberlin, OH

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