

Katharina S. G. Mueller

Variations  
on an Original Theme

for Sinfonietta  
(2022)

## Instrumentation

Flute (dbl. Piccolo)  
Oboe (dbl. English Horn)  
Bb Clarinet  
Bassoon (dbl. Contrabassoon)  
Horn in F  
Bb Trumpet  
Trombone  
Percussion I (Snare, Bass, 5-octave marimba, Crotales)  
Percussion II (Temple Blocks, Suspended Cymbal, Vibraphone, Glockenspiel, Pitched Gongs (C#, E))  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

## Performance Notes

All accidentals carry through the measure and apply only to the octave in which they appear. Phrases marked with "poco accel." and "poco rit" without indicated destination tempi are intended to be subtle and gestural, and are at the discretion of the conductor. Likewise, any tempo marked with " $\approx$ " need not be exact. Quarter = quarter at all meter changes. A single dotted eighth note tied to the end of a long sustained note always indicates the beat or subdivision on which the sustained note should stop.

Duration ca. 15 minutes

## Program notes

A simple theme of fourteen notes is stated plainly at the beginning of this work. From there begins a journey of transformation as the theme develops, over-exerts itself, and eventually falls apart: In the first variation, the contour of the theme's first seven notes is contained within a minor third, the second seven within a perfect fourth. Throughout its restatements, the theme expands intervallically, while fragments of its various iterations accumulate as motivic material as the work progresses. Halfway through the piece, the music reaches a climactic point that collapses on itself, the theme swiftly swept down through the registers of the orchestra to the ensemble's rock bottom, a low C. From there, the music resets, and the orchestration rebuilds slowly. The theme grows into ever-larger intervalic space, filling a minor 6th, then a major 7th. The final tutti section is a triumphant, nearly unison statement that ends on an enormous C minor chord, which then dissolves upward into the stratosphere, as opposed to the downward collapse in the middle of the work. At this point, the theme cannot be contained within a single register. In its final iteration, it exists as independent pitches spread throughout the entire vertical space of the orchestral score, followed by ghostly traces of the theme's original pitches, now out of order and unraveled.

# Variations on an Original Theme

for Sinfonietta

Katharina S. G. Mueller

♩ = 70 Bell-Like Attacks

A Ghostly, Suspended

To Picc.

Musical score for Flute, English Horn, Clarinet in B♭, and Bassoon. The score consists of four staves. The Flute and Clarinet in B♭ have treble clefs, while the English Horn and Bassoon have bass clefs. The time signature is common time (4/4). The Flute and Clarinet play eighth-note bell-like attacks. The English Horn and Bassoon play eighth-note bell-like attacks followed by sixteenth-note grace notes. Dynamics include *mp*, *p*, and *pp*.

Musical score for Horn in F, Trumpet in B♭, and Trombone. The score consists of three staves. The Horn in F and Trombone have treble clefs, while the Trumpet in B♭ has a bass clef. The time signature is common time (4/4). The Horn in F and Trombone play eighth-note bell-like attacks. The Trumpet in B♭ plays eighth-note bell-like attacks followed by sixteenth-note grace notes. Dynamics include *mp* and *p*.

♩ = 70 Bell-Like Attacks

A Ghostly, Suspended

Musical score for Violin I, Violin II, and Viola. The score consists of three staves. The Violin I and Violin II have treble clefs, while the Viola has a bass clef. The time signature is common time (4/4). The Violin I and Violin II play eighth-note bell-like attacks followed by sustained notes with grace notes. The Viola plays eighth-note bell-like attacks followed by sustained notes with grace notes. Dynamics include *pp*.

7

Solo

Cl. [S.D.] *circle brush on head*

Perc. I *w/ brushes*

Mar. [Crot.] *bright, metallic l.v.*

Perc. II [Sus. Cym.] *w/ yarn mallet*      [Tpl. Bl.] *w/ stick*      [Sus. Cym.] *w/ yarn mallet*

Vln. I

Vln. II

Vla.

14

Cl. *p*

Bsn.

Perc. I *Rim w/ stick* *circle brush on head* *Rim w/ stick* *w/ brushes*  
*pp* *p* *pp* *p* *l.v.*

Crot. *pp* *Tpl. Bl. w/ stick* *Sus. Cym. w/ yarn mallet* *pp* *Tpl. Bl. w/ stick*

Perc. II *p*

Vln. I

Vln. II

Vla.

Vc. *legato* *p* *mp* *p*

20

Eng. Hn.

Cl.

Bsn.

Perc. I

Crot.

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Solo*

*Rim w/ stick*

*circle brush on head*

*Rim w/ stick*

*Sus. Cym. w/ yarn mallet*

*Tpl. Bl. w/ stick*

*Sus. Cym. w/ yarn mallet*

*p*

*pp*

*l.v.*

*pp*

*p*

*pp*

*l.v.*

*p*

*pp*

*p*

*mp*

*p*

*legato*

*mp*

*mf*

*mp*

*mf*

The musical score page contains six systems of music. The first system features woodwind instruments: English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The English Horn has a solo section with dynamic *p*. The second system includes Percussion I (Perc. I) and Crotal (Crot.). Percussion I uses rim shots with sticks and a circle brush on the head. The third system features Percussion II (Perc. II), which uses suspended cymbals with a yarn mallet. The fourth system consists of strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc./Cb.). The fifth system includes the Double Bass (Cb.). The sixth system continues the string section, with the Double Bass playing legato notes.

poco accel.

Eng. Hn. 25

Cl.

Bsn.

Perc. I *w/ brushes* *Rim w/ stick* *circle brush on head*

Perc. II *Tpl. Bl. w/ stick* *Sus. Cym. w/ yarn mallet* *Tpl. Bl. w/ stick*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(♩ ≈ 80) **accel.**      (♩ ≈ 96) **molto accel.**

30

Eng. Hn. *p*      *mp*      *mf*      *f*

Cl.      *mf*      *p*      *mf*      *mp*

Bsn.      *mf*      *mp*      *mf*      *mp*      *f*

Perc. I      *Rim w/ stick*      *w/ brushes*      *Rim w/ stick*  
*pp*      *p*      *f*      *pp*      *p*      *mf*

Perc. II      *Sus. Cym. w/ yarn mallets*      *Tpl. Bl. w/ stick*      *Sus. Cym. w/ yarn*  
*p*      *pp*      *p*      *f*

Vln. I      *mf*      *p*      *mp*      *mf*

Vln. II      *mf*      *p*      *mp*      *mf*

Vla.      *mf*      *p*      *mp*      *mf*

Vc.      *f*      *mf*      *mp*

Cb.      *mp*      *f*      *mf*      *f*      *mp*

**B** ♩ = 120 Scurrying, Discursive

Fl. Eng. Hn. Cl. Bsn. Hn. Tpt. Tbn. Perc. I Crot. Perc. II Vib.

To Ob. ff f f fp pp

Piccolo

choke Mar. crisp, articulate attacks

choke To Vib. Vib. crisp, articulate attacks

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

♩ = 120 Scurrying, Discursive

f f f f f f f

39

Picc.

Eng. Hn.

Oboe **p**

f

Cl. **p**

Bsn. **p**

Mar. **mp** **f** **p**

Vib. **mp** **f** **p**

42

Picc. **mp**

Ob. **mp**

Cl. **mp**

Bsn. **mp**

Mar. **mp** **mf**

Vib. **mp**

44

Picc.

Ob.

Solo

Cl.

*mf*

Bsn.

f

ff

p

ff

p

Mar.

f

ff

p

Vib.

*mf*

f

ff

ff

To Tpl. Bl.

*mf*

*f*

*ff*

47

Solo

Picc.

Ob.

Cl.

Bsn.

f

p

f

f

sub.

f

Solo

To B.D.

Mar.

50

Picc. *f* To Fl. *ff*

Ob. *f* *ff*

Cl. *ff*

Bsn. *ff*

Perc. II *mf* To Vib.

Vln. I *f*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *cresc.* *mp* *mf*

Cb. *p* *cresc.* *mp* *mf*

*[Tpl. Bl.  
w/ sticks]*

54 C Grand

Ob.

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *mf* *mp* *f* *mp* *mf*

*Vib. slightly softer than before, still articulate*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

59

A musical score page showing two staves of music. The top staff contains parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.). The bottom staff contains parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), and Bassoon (Vla.). The score is in 5/4 time, with key signatures changing between major and minor throughout the measures. Various dynamics like *f*, *mf*, and *mp* are indicated. Measure 59 begins with a dynamic of *f* for the brass and vibraphone, followed by a series of dynamic changes: *mf*, *f*, *mf*, *f*, *mp*, *mf*, and *mp*. Measures 60 through 64 show the continuation of this pattern.

poco rit. - - - - [D] ♩=105 Mellow

Hn. Tpt. Tbn. Vib. To Sus. Cym

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

legato  
sub.  
*p*

legato  
sub.  
*p*

legato  
sub.  
*p*

legato  
sub.  
*p*

70

Vln. I

Vln. II

Vla.

Vc.

Cb.



**[E] Pressing Forward**

79 Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

**F** ♩=94 Dainty, Delicate      accel.

87

Picc.      Flute      *p*

Ob.      *p*

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

Bsn.      *p*      *f*      *ff*

Tbn.      *p*      *f*

Perc. I      [B.D.] *muffled*  
w/ soft mallets      *pp*      *mp*      *pp*

Perc. II      [Sus. Cym.]  
w/ yarn mallets      *p*

Vln. I      *pizz.*

Vln. II      *pizz.*

Vla.      *pizz.*

Vc.      *ff*

Cb.      *mp*      *f*      *ff*

G ♩=90 Moving Forward

poco accel.      poco rit.

Fl. Ob. Cl. Hn. Perc. I      l.v.      Perc. II

Vln. I Vln. II Vla. Vc.

Measure 94: Flute, Oboe, Clarinet, Bassoon, Percussion I, Percussion II. Dynamics: pp, pp.

Measure 95: Violin I, Violin II, Cello, Bass. Articulations: arco, legato, p, mp, f, pp. Dynamics: pp, p, mp, f, pp.

poco accel.

poco rit.

H ♩=100 Dainty, Sprightly

101

Fl. *mp* — *mf*

Ob. *mp* — *mf*

Cl. *mp* — *mf*

Hn. *mp* — *mf*

Detailed description: This section shows four staves: Flute, Oboe, Clarinet, and Horn. The Flute and Oboe play eighth-note patterns with grace notes. The Clarinet has a more complex sixteenth-note pattern. The Horn plays eighth-note patterns. Measure 101 starts with a dynamic of *mp*, followed by a crescendo to *mf*. Measures 102-103 show a decrescendo from *mf* back to *mp*.

B.D.  
w/ soft mallets

Perc. I

*pp* — *mp* — *pp*

Detailed description: Percussion I consists of two sets of three vertical bars. The first set is silent. The second set starts at *pp*, followed by a dynamic change to *mp*, and ends at *pp*.

Susp. Cym.  
w/ yarn mallets

Perc. II

*pp* — *mp*

Detailed description: Percussion II consists of two sets of three vertical bars. The first set is silent. The second set starts at *pp* and ends at *mp*.

poco accel.

poco rit.

H ♩=100 Dainty, Sprightly

Vln. I

Vln. II

Vla.

Vc. *mp* — *mf*

pizz.

Detailed description: This section shows four staves: Violin I, Violin II, Viola, and Cello. All instruments play pizzicato (pizz.). The Violin I and Viola parts have eighth-note patterns. The Cello part has a bass line. Measure 101 starts with *mp*, followed by a crescendo to *mf*. Measures 102-103 show a decrescendo from *mf* back to *mp*. Measures 104-105 show a decrescendo from *mp* back to *p*.

I ♩=92 Glassy, Serene

Fl. 107 *mf*

Ob. *mf*

Cl. *mf* *f* *p* *p>pp* *pp*

Hn. *p* *mf* *p>pp*

To Crot.

Perc. I *mp*

Perc. II *pp* *pp* *mp* *l.v.* To Vib.

I ♩=92 Glassy, Serene

Vln. I *8va arco con sord.* *non vib.* *pp* *non vib. arco*

Vln. II *con sord.* *#p f p #p f #p* *pp* *arco non vib.* *p b p f b p*

Vla. *con sord.* *p b p f b p* *pp*

Vc.

115

Fl. *pp* *p*

Ob. *pp*

Cl. *mp* *pp* *p* + straight mute

Tpt. *pp*

Vib. *pp* *p* *pp* *p*

(8) Vln. I *mp* *pp* *pp* *pp* *pp* *pp*

Vln. II *mp* *pp* *pp* *pp* *pp* *pp*

Vla. *mp*

121

Fl.  $\geq pp$

Ob.  $pp$   $mp$

Cl.  $\geq pp$   $pp$   $p$   $mp$

Tpt.  $pp$   $mp$

Vib.  $\geq pp$   $p$   $mp$

(8) -

Vln. I  $f$   $pp$   $mf$

Vln. II  $\sharp f$   $\sharp p$   $\flat f$   $mf$

Vla.  $f$   $-$   $-$

126

Fl.

Ob.

Cl.

Tpt.

Vib.

Vln. I

Vln. II

Vla.

Vc.

(8)

*con sord.*

*arco non vib.*

*pp*

*pp*

*pp*

*pp*

131

Fl. *ppp*

Ob.

Cl. *ppp* *pp*

Vib. *ppp*

To Picc.

To Crot.

Vln. I

Vln. II

Vla.

Vc.



(♩ ≈ 136)

141

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

*mp* (mp) (mf)

=*ff* *f* < *ff* *mp* < *mf* < *f* *mf* < *ff*

- mute *mp* < *mf* < *f*

*f* < *ff* *mp* < *f* *mf* < *ff* *mf* < *ff*

*mp* *mf*

(Crot.)  
bright, metallic

*ff* *p* (mp) (mf)

*ff* *p* (mp) > (mf)

*ff* *p* (mp) > (mf)

*ff* *f* < *ff* *mp* < *f* *ff* *mf*

*ff* *mp* < *f* < *ff*

(♩ ≈ 144)

accel.

146

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn.

Piccolo

To B.D.

Crot.

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

(♩ ≈ 144)

accel.

150

(♩ ≈ 160)

Picc. -

Ob. -

Cl. -

Bsn. -

Hn. -

Tpt. -

Tbn. -

Perc. I -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

**Perc. I:** (B.D.) no muffle  
w/ hard mallets

(♩ ≈ 160)

**K** ♩ = 80 Heavy, Like an Organ

153

Picc. Ob. Cl. Bsn. Hn. Tpt. Tbn. Perc. I Perc. II Vib.

To Eng. Hn.

Sus. Cym.  
hard, metallic hit  
l.v. choke  
choke simile  
Gong l.v. l.v.

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

♩ = 80 Heavy, Like an Organ

sva -

ffff

158 To Fl.

Picc. *mf*

Bsn. *f*

Hn. *p*

Tpt. *mf*

Tbn. *f*

Perc. I *f* *p*

Perc. II *simile* *f* *p*

Vln. I *mf* *p*

Vln. II

Vla. *f* *p*

Vc. *f*

Cb. *f*

This musical score page contains ten staves of music for various instruments. The top staff is Piccolo (Picc.), followed by Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bassoon (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (Cb.). Measure 158 begins with a dynamic instruction 'To Fl.' above the Piccolo staff. The Piccolo and Bassoon play sustained notes. The Horn, Trumpet, and Bassoon provide harmonic support. Percussion I and Percussion II play rhythmic patterns. The Violins play eighth-note patterns, and the Cellos and Double Basses provide harmonic foundation. Dynamics include *mf*, *f*, *p*, and *simile*.

L  $\text{♩} = 80$  Peaceful

162

Bsn.  $p$  *fff*

Tbn.  $p$  *fff*

Perc. I *ffff* S.D.  
circle brush on head Rim  
w/ stick  $pp$

Perc. II *ffff* Gong l.v. Sus. Cym.  
w/ yarn mallet  $pp$   $mp$

Vib.  $mf$

L  $\text{♩} = 80$  Peaceful

Vc.  $p$  *fff* Sul G change bows subtly as needed  $pp$

Cb.  $p$  *fff*

170

poco accel. poco rit.

*w/ brushes*

Rim  
w/ stick

circle brush on head

*p* — *mf* —

*p*

*pp*

*pp* — *mp* — *pp*

*pp*

*pp* legato

*pp* legato

*pp* legato

*pp*

*pp* — *mp* — *pp*

In Tempo

178

English Horn

poco accel.    poco rit.    In Tempo

In Tempo

poco accel.    poco rit.    In Tempo

w/ brushes

pp    mp    pp    pp

186 M

Eng. Hn.      poco accel.      poco rit.      In Tempo

Cl.      *pp*      *f*      *mp*

Bsn.      *pp*      *f*      *mp*

*prepare next two pages*

Perc. I      *circle brush on head*

Perc. II      *mp*      *pp*      *pp*

M

Vln. I      poco accel.      poco rit.      In Tempo

Vln. II      *pp*      *mf*      *pp*

Vla.      *pp*      *mf*      *pp*

Vc.      *pp*      *mf*      *pp*

Cb.      Sustained notes

193

poco accel.

(♩ ≈ 90)

Eng. Hn. *pp*      *mp*      *sfp*      *p*

Perc. I      *w/ brushes*      *mp*

Perc. II      *l.v.*      *mp*      *pp*      *mp*      *l.v.*

Vln. I      *mp*      *sfp*      *p*

Vln. II      *mp*      *sfp*      *p*

Vla.      *mp*      *sfp*      *p*

Vc.      *mp*      *sfp*      *p*

Cb.      *pp*      *mp*      *sfp*      *p*

poco rit.

**N** ♩ = 84 Playful

Flute *p*

Oboe *p*

Solo *p*

Bsn. *p*

Tpt. + straight mute *p*

*Vib.* soft, still articulate

*l.v.*

Vib. *p*

poco rit.

**N** ♩ = 84 Playful

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

207

Fl.

Ob.

Cl.

Bsn.

Crot.

Perc. II

Vla. Solo

Vc.

Cb.

Mar. w/ medium-hard mallets

Tpl. Bl. Solo

*p*

*f*

*mp*

*arco*

*mp*

*arco*

To Cbn.

212

Hn. *ff* *mf*

Tbn. *f*

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

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

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

Vc. *mp* *ff* *mp* *f* *mp*

Cb. *ff* *mp*

=

219

Vln. I *mp* *f* *mf* staccato eighths, slightly off the string, unless slurred

Vln. II *mp* *f* *mf* staccato eighths, slightly off the string, unless slurred

Vla. *p* *f* *mf* staccato eighths, slightly off the string, unless slurred

Vc. *p* *ff* *mf* staccato eighths, slightly off the string, unless slurred

Cb. *p* *ff* *mf* staccato eighths, slightly off the string, unless slurred

224

Oboe

Ob. Hn. Tpt. Tbn.

*f*

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

*ff*

*mf*

*- mute  
senza sord.*

*f*

*ff*

*ff*

231

Fl. *mp*

Ob. *mp*

Cl. *mp*

Mar. *p*

Vib. *p*

To Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

*w/ medium-hard mallets*

*w/ medium-hard mallets*

*ff*

*ff*

*ff*

*ff*

236

Fl. *f*

To Picc.

Mar. *f*

Vln. I

Vln. II

Vla.

Vc. *Solo*

Cb.

=

(♩ ≈ 110) *accel.*

240

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 120$  Perturbed

244

Hn. *f*

Tbn. *f*

Sus. Cym.  
w/ yarn mallets

Perc. II *p*

$\text{♩} = 120$  Perturbed

Vln. I

Vln. II *p* *f* *p*

Vla. *p* *f*

Vc. *ff* *p* *f*

Cb. *ff* *f*

249

Hn.

Tpt.

Tbn.

Perc. II

Vln. I

Vln. II

Vla.

Vcl.

Cb.

253

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Marimba (Mar.), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Cello (Cv.), and Double Bass (Cb.). The score is divided into two systems by a vertical bar line. The first system ends at measure 253 and the second begins at measure 254.

**Measure 253:**

- Flute (Fl.):** Rests.
- Oboe (Ob.):** Rests.
- Clarinet (Cl.):** Rests.
- Bassoon (Bsn.):** Rests.
- Horn (Hn.):** Slurs.
- Trumpet (Tpt.):** Slurs.
- Trombone (Tbn.):** Slurs.
- Marimba (Mar.):** Rests.
- Percussion II (Perc. II):** Slurs.
- Violin I (Vln. I):** Slurs.
- Violin II (Vln. II):** Slurs.
- Cello (Cv.):** Slurs.
- Double Bass (Cb.):** Rests.

**Measure 254:**

- Piccolo:** 3/4 time, dynamic *mf*, slurs.
- Ob.:** 3/4 time, dynamic *mf*, slurs.
- Cl.:** 3/4 time, dynamic *mf*, slurs.
- Bsn.:** 3/4 time, dynamic *f*, sustained note.
- Hn.:** 3/4 time, dynamic *p*.
- Tpt.:** 3/4 time, dynamic *p*.
- Tbn.:** 3/4 time, dynamic *p*.
- Mar.:** 3/4 time, dynamic *f*, **Gong**, dynamic *l.v.*
- Perc. II:** 3/4 time, dynamic *f*, **To Glock.**, dynamic *l.v.*
- Vln. I:** 3/4 time, dynamic *f*, **ff**.
- Vln. II:** 3/4 time, dynamic *f*.
- Vla.:** 3/4 time, dynamic *mp*, *f*.
- Vc.:** 3/4 time, dynamic *mf*, *f*.
- Cb.:** 3/4 time, dynamic *f*.

255

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Vln. I

Vc.

Cb.

**P** Splendid, Imposing

258

Picc. *f* *p*

Ob. *f* *=mp* *p*

Cl. *f* *p*

Cbsn.

Hn.

Tpt. *accented* *f*

Perc. I *p*

Crot. *Gong l.v.* *f*

Vib. *Glock w/ brass mallets* *f* *=mp* *mp* *f*

**P** Splendid, Imposing

Vc. *v*

Cb. *v*

**[B.D.] muffled  
w/ hard mallets**

261

A musical score for orchestra and percussion. The score includes parts for Picc., Ob., Cl., Cbsn., Tpt., Perc. I, Glock., Vc., and Cb. The music consists of two staves separated by a vertical bar line. The first staff begins with a dynamic *f*, followed by *mp*. The second staff begins with *f*, followed by *p*. The third staff begins with *f*, followed by *mp*. The fourth staff has a single note followed by *#*. The fifth staff has a dynamic *p*. The sixth staff has a dynamic *ff*. The seventh staff has a dynamic *f*, followed by *mp*. The eighth staff has a dynamic *p*. The ninth staff has a dynamic *f*, followed by *mp*. The tenth staff has a dynamic *p*. The eleventh staff has a dynamic *f*, followed by *p*. The twelfth staff has a dynamic *p*.

263

Picc.  $\geq p$

Ob.  $\geq mp$

Cl.  $\geq p$

Cbsn.

Hn.  $f$

Tpt.

Perc. I  $p$   $ff$   $f$

Glock.  $mp$   $f$   $f$

Vln. II  $f$

Vla.  $f$

Vc.

Cb.

265

Picc. - *f* =>*p* *f*

Ob. *f* *mp*

Cl. *f* *p*

Cbsn.

Hn.

Tpt.

Perc. I *p* *p*

Glock. *mp* *mp*

Vln. II

Vla.

Vc. *v*

Cb. *v*

267

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. I

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

269

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. I

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

271

Picc.

Ob.

Cl.

Cbsn. *cresc.*

Hn. *cresc.*

Tpt.

Tbn. *cresc.*

Perc. I *mf ff f mf ff*

Glock.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *v v v v v v v v*

273

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. I

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

***ff***

*cresc.*

***ff***

*cresc.*

***ff***

***ffp***

***ffp***

***ffp***

*f*

***p***

*cresc.*

***ff***

275

Picc. Ob. Cl. Cbsn. Hn. Tpt. Tbn. Perc. I Glock. Vln. I Vln. II Vla. Vc. Cb.

Dynamic markings: *cresc.*, *fff*, *fff*

**Q** ♩ = 145 Frenzied, Accented

277

Picc. ff

Ob. ff

Cl. ff

Cbsn. ff

Hn. ff

Tpt. ff

Tbn. ff

Perc. I ffff  
Sus. Cym. hard metallic strike  
choke choke simile

Perc. II ffff

**Q** ♩ = 145 Frenzied, Accented

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff



291

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

pp

p

mp

**molto rit.** To Fl.

296

Picc. **p**

Cbsn. **pp** **f** **pp**

This musical score page shows two staves. The top staff is for the Picc. (Piccolo) and the bottom staff is for the Cbsn. (Cimbasso). Measure 296 begins with a dynamic of **p**. The Picc. has a grace note followed by a rest. The Cbsn. has a sustained note with a fermata and a dynamic of **pp**, followed by a dynamic of **f**, and then another dynamic of **pp**.

Tpt. **pp** **ppp**

Vib. **pp**

**Vib.**  
*soft, constant even sound*

This section continues from measure 296. The Tpt. (Trumpet) has a dynamic of **pp** followed by **ppp**. The Vib. (Vibraphone) has a dynamic of **pp**. A text box indicates that the Vib. should play with a *soft, constant even sound*.

**molto rit.** **R**  $\text{♩} = 70$  Unfastened, Parted

Vln. I **mp**

Vln. II **mp**

Vla. **mp**

Vc. **pizz.**

Cb. **p**

This section continues from measure 296. The Vln. I, Vln. II, Vla., and Vc. (Violin, Viola, Cello) all play eighth-note patterns with a dynamic of **mp**. The Cb. (Double Bass) plays a sustained note with a dynamic of **p** and a **pizz.** (pizzicato) marking.

304

Flute      3  
Picc.      *ppp*

Ob.      *pp*      *mf*

Cl.      3  
*ppp*      *pp*      *mf*

Cbsn.      *ppp*

Tbn.      *pp*      *ppp*

Crot.      [Crot.]      *l.v.*      [Mar.]  
                *mp*      w/ soft mallets      3      3  
                *ppp*

Vib.      *gva-*

Vln. I      *pp*      *ppp*

Vc.      *pp*      *mf*      *f*

Cb.

Fl. 310 *pp* > *ppp*      *pp*      *ppp*

Cl. *pp*

Cbsn. *pp* < *fp*      *pp* >      *ppp*

Hn. *pp*

Tbn. *pedal*

*pp*

Perc. I *Crot.*      *l.v.*

Mar. *pp*

Vib.

Vln. II *Sul D*      *pp*

*arco*  
*Sul G*

Cb.

S

318

Hn. *ppp*

Tbn. *ppp*

Perc. I *pp* [Crot.] *l.v.* [S.D.] *w/ brushes* [Mar.] [Crot.] *l.v.*

Crot. *pp* *pp*

Perc. II *l.v.* [Glock.] *l.v.* [Tpl. Bl.] *pp* [Vib.] *l.v.* [Sus Cym.] *w/ sticks* *pp*

Vib. *pp* *pp* *pp*

Cb. *S*

326

Rim *w/ stick* B.D. *w/ soft mallets* S.D. *circle head w/ brushes*

Perc. I *xxx* *ppp* [B.D.] *pp* [Mar.] [Crot.] *l.v.* *ppp* *ppp*

Crot. *ppp* *ppp*

Perc. II *scrape w/ stick* *l.v.* [Sus Cym.] *w/ yarn mallets* *ppp* *ppp*

Glock. *pp* *pp* *ppp* *pp* [Clock.] *l.v.* [Gong] *l.v.* [Clock.] *l.v.* [Vib.] *w/ bow* *l.v.*