Full Score in C

Katharina S. G. Mueller (2023)

Elements

for orchestra

Duration ca 10’

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About the Piece

In this creation story, the universe created herself because she was angry. The opening melody enters over a rising rage of furious sound, related to the theory that the universe began as just a single point, and exploded and expanded from there. What follows is a vacuous void, out of which individual musical “elements” emerge, each with a distinct melodic, harmonic, rhythmic and timbral identity. These elements are sparse at first, gradually developing like particles pulling together to form larger structures. Subsequent sections of the piece feature each respective element and explore their particular musical identities, with the initial melody of the universe ever present. The elements ultimately interlock and agglomerate, and in the end build up to a seething, chaotic mass of sound.
Duration: ca 10:00

Instrumentation

Picc
Fl. 1, 2
Ob. 1, 2
Bb Clarinet 1,2,3
    3 doubles Bass Clarinet
Bassoon
Contrabassoon

Horn 1,2,3,4
C Trumpet 1,2,3
Trombone 1,2
Bass Trombone
Tuba

Timpani

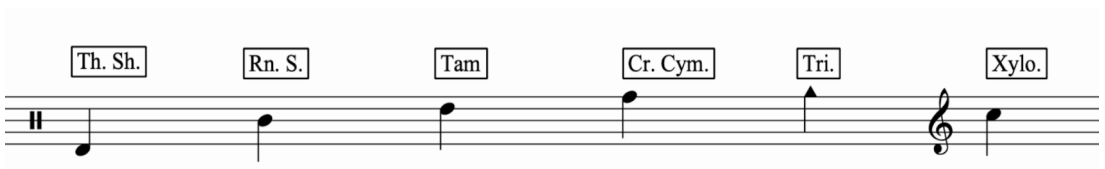
Percussion 1
    Rain Stick
    Tam Tam
    Triangle
    Xylophone
Percussion 2
    Siren*
    Bass Drum
    Snare Drum
    Chimes (1.5 octave)
Shared Percussion
    Crash Cymbals
    Thunder Sheet

Piano
    Doubles Celesta

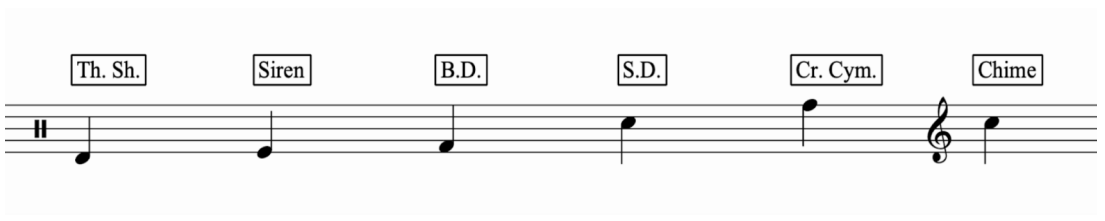
Violin I
    4-part divisi
Violin II
    4-part divisi
Viola
    4-part divisi
Violoncello
Contrabass (C Extension)

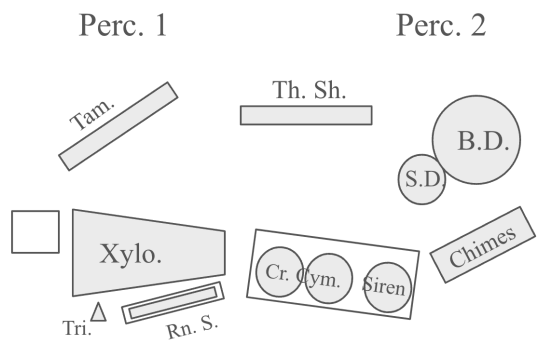
*The hand-cranked siren instrument should ideally be a large "air raid siren," about a foot in diameter (large enough that it either on its own stand or secured to a table). A small hand held crank siren can work for this piece, but in the loud dynamic context of the orchestra, and the durations of cranking required, a large siren will yield far better results.

Percussion 1: Thunder Sheet; Rain Stick; Tam Tam; Crash Cymbals; Triangle; Xylophone



Percussion 2: Thunder Sheet; Siren; Bass Drum; Snare Drum; Crash Cymbal; Chimes





Suggested Set-up. Note that both the thunder sheet and the crash cymbals must be shared between the players, unless there can be two sets of crash cymbals.

Performance Notes

Any accidentals reset at the start of every new bar to naturals.

PPP and FFF are the outermost extreme dynamics. PP should be very soft, PPP should be on the verge of not being audible. FF should be full volume, and FFF should be too much, so that the instrument is producing an ugly, over-pressure or over-blasted sound.

Play with dramatic contrasts of loud and soft dynamics to shape gestures, and lean into expressive marks as indicated in the score, as these expressions characterize their respective musical elements. Accidentals always carry through the measure, applying only in the octave they first appear.

M. 19 A Vaccum, Void
The trumpet and clarinet militaristic triplet rhythms should be played such that the staccato quarter note is slightly longer than the staccato eighth, but still always leaving plenty of space between one note and the next. When the horns have this same rhythmic motif at mm. 44-49, some notes should be held for their full duration instead of being cut short as staccati; these notes have tenuto lines simply to indicate and confirm the contrast.

Mm. 77-83
The sound of the siren solo is meant to feed into and be picked up by the timpani in m. 81. If the siren sound is not connecting with the timpani solo, the percussionist should delay the peak of the siren solo, and reach “fff” later, in order for the decay of the siren to meet the timpani at a “p” dynamic.

M. 83 Spacious, in Glittering Gestures
In this section, each new gesture is begun by a woodwind solo (first the bass clarinet, then oboe 1, then clarinet 1. The empty space preceding each subsequent solo entrance should have the *feeling* of a fermata or grand pause, even though for the coordination of timing they are to be conducted. These orchestral gestures are composite, beginning in the ad lib. freedom of each solo, spinning out as flutes, piano, and percussion join, ultimately ending in the punctuation of the string section col legno battuto. The col legno battuto should then organically take over the texture as its gestures increase in duration.

M. 111 Like Breathing
The same articulation parameters apply to the clarinet triplets as at M. 19, wherein the staccato quarter note should be slightly longer than the staccato eighth, but always with space.

M 121 Cavernous, Crystalline
The woodwind quarter note gestures should bear some resemblance to the brass quarter notes at M. 150, with some articulation on each note, hence the “portato” instruction. But the sentiment of the section overall is highly legato.

M 141 Slightly Faster
Let the string players begin with dry staccato in the quieter dynamics, but as the sixteenth note gestures grow louder, the string section should increase contact with the string, increasing the presence of sound as the line rises in both pitch and dynamic.

M 151 Imposing
Each brass gesture should lean constantly forward and drive towards the chime strike the succeeds it. The dynamics of the upper winds, as well as the rumbling swells in the lowest instruments, need to have a huge degree of dynamic contrast and dramatic gesture.

M 205 Eye of the Storm
The chime player should care to let the A-F-Ab-E melodic line be emophasized over the other pitches. The octave in measure 208 should have the low E emphasized. The rest of the orchestra should freeze and hold perfectly still through the entire chime solo.

M 209 Full Chaos
The trombones will naturally be the most prominent instruments at 209, followed by the timpani at m. 216 once the last trombone (the bass trombone!) has dropped out. Once the timpani drops out at m. 218, the ensemble should be guided in a very gradual decay of the entire sound. The final four bars of the piece should be the most rapid decay in dynamic. The piece should never lose energy, even into the silence past the final note.

Contact composer Katharina S. G. Mueller at katya.mueller.24@gmail.com with any questions

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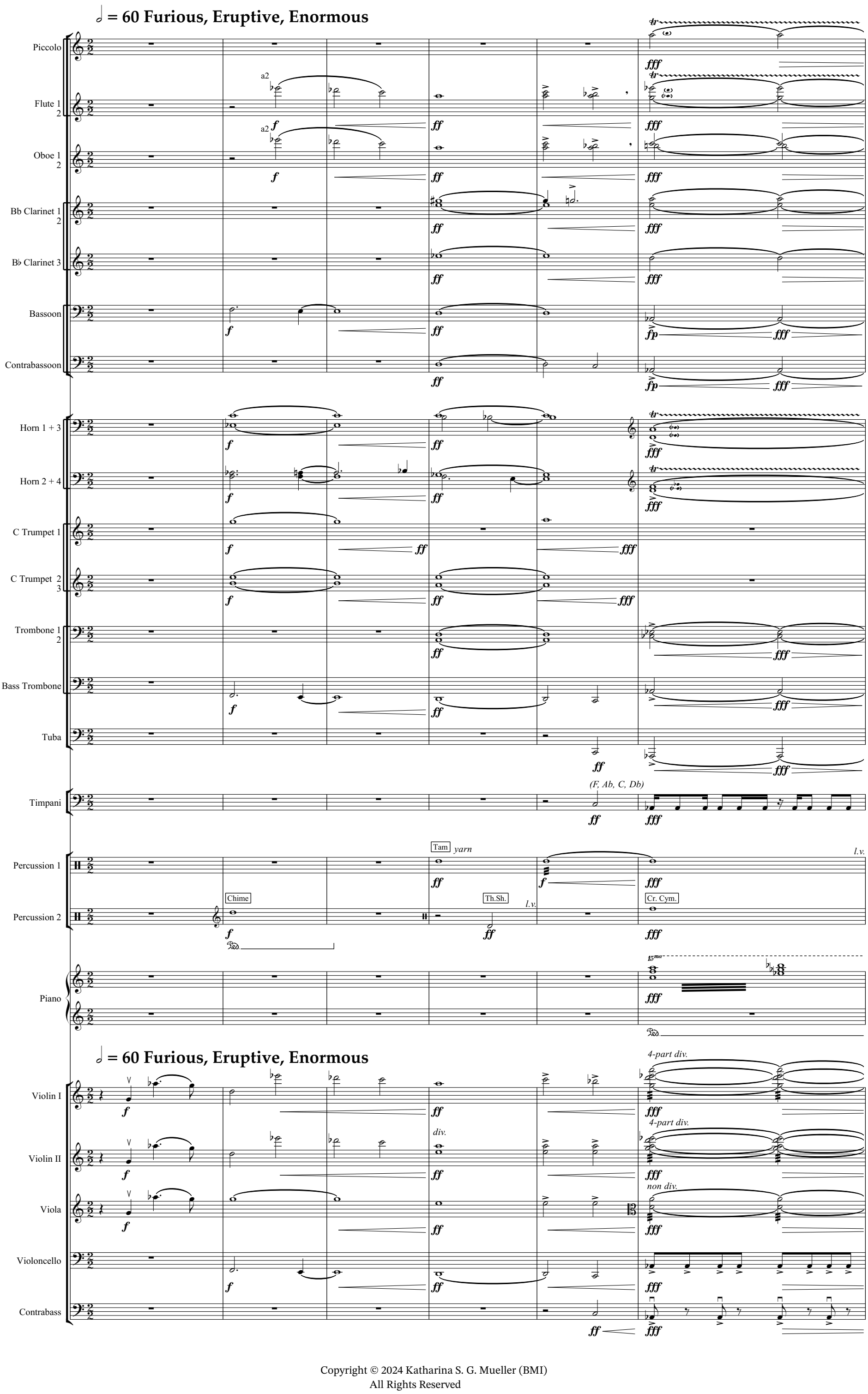

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7

vary trill speed between medium, fast, extremely fast

Picc.

Fl. 1 2

Ob. 1 2

1 Cl. 2

Cl. 3

Bsn.

Cbsn.

stagger breathe

Hn. 1 + 3

Hn. 2 +4

Tpt.1

Tpt. 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Tam

l.v.

Perc. 1

Th.Sh.

Siren

Perc. 2

Pno.

Vln. I

non-tremolo, non-vib.

Vln. II

Vla.

still accented, slightly less aggressive

Vc.

simile

Cb.

12

Picc.

Fl. 1 2

Ob. 1 2

1 Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I 4-Part Div.

Vln. II

Vla.

Vc.

Cb.

(tr)

pp

f

l.v.

3

stagger bow changes

non-tremolo, non-vib.

non-tremolo, stagger bow changes
non-vib.

18

Picc.

scurrying, fleeting

p — *mp*

Fl. 1
2

scurrying, fleeting

1.

p — *mp*

Ob. 1
2

1
Cl. 2
3

Bsn.

Cbsn.

f — *fff* — *p*

Hn. 1 + 3

Hn. 2 +4

+ straight mute
as if in the distance

Tpt.1

pp — *mp*

+ straight mute
2. as if in the distance

Tpt. 2
3

pp — *mp*

Tbn. 1
2

B. Tbn.

pp

Tba.

ff

*(F, **G**, C, Db)*

Timp.

p — *ff* — *pp*

Tri.

Perc. 1

p — *mp*

Perc. 2

Pno.

scurrying, fleeting

8va

p — *mp*

no pedal

19 ♩ = 104 (𝅗𝅥 = 52) **A Vacuum, Void**

non-tremolo, non-vib. *stagger bow changes*

pp

non-tremolo, non-vib. *stagger bow changes*

pp

Vln. I
4-Part
Div.

stagger bow changes

stagger bow changes

Vln. II

pp

Vla.

Vc.

pp

Cb.

f — *fff* — *p*

ominous

pp

24

29

Picc.

Fl. 1

Fl. 2

Ob. 1
2

1
Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1
C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I
4-Part
Div.

Vln. II

Vla.

Vc.

Cb.

scurrying, fleeting

irritated

ominous

as an outburst
very dry

Xylo *medium attack, high overtones, dry*
scurrying, fleeting

Chime

release

30

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I 4-Part Div.
Vln. II
Vla.
Vc.
Cb.

ominous
irritated, tight, secco
irritated
2. irritated
release
Tri.
mute
Xylo
Chime
To Cel.
8va

36

40

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
C Tpt 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Celesta
Cel.
Vln. I 4-Part Div.
Vln. II
Vla. 4-Part Div.
Vc.
Cb.

1.
1.,2.
ominous
Xylo.
Rn. S.
crystalline
non-vib., stagger bow changes

41

Picc.

Fl. 1

Fl. 2

Ob. 1
2

1
Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1
C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Cel.

Vln. I

Vln. II

Vla.
4-Part
Div.

Vc.

Cb.

mp *f* *p* *pp* *ppp*

S.D. *brushes, swish on head*

Xylo.

2-part div. flautando, crystalline, non-vib.

8va

46

Picc.

Fl. 1

Fl. 2

Ob. 1
2

1.

1. *scurrying, fleeting*

1
Cl. 2
3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1
C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Tri.

Perc. 1

Perc. 2

brushes, hit vertically

Cel.

Ped.

Vln. I

Vln. II

Vla.
4-Part
Div.

Vc.

Cb.

53 **Start Pushing Tempo Forward**

51

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2 3
Tbn. 1 2
Tba.
Timp.
Perc. 1
Perc. 2
Cel.
Vln. I
Vln. II
Vla. 4-Part Div.
Vc.
Cb.

no mute
drum sticks
Xylo.

53 **Start Pushing Tempo Forward**

55

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Cel.
Vln. I
Vln. II
Vla. 4-Part Div.
Vc.
Cb.

stagger breathe

unis., ord.

ord.

diy.

59

accel - ♩ = 120

Picc.
Fl. 1
Fl. 2
Ob. 1
2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.

a2

Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
3
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

To Pno.

Cel.

accel - ♩ = 120

vib.

Vln. I
Vln. II
Vla.
4-Part
Div.
Vc.
Cb.

63 ♩ = 60 Tenacious, As If Against Resistance

Picc.

Fl. 1 2

Ob. 1 2

Cl. 3 To Bass Clarinet

1 Cl. 2 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Cel.

63 ♩ = 60 Tenacious, As If Against Resistance

Vln. I

unis., legato intense vib. ***ff*** ***mf*** ***fp*** ***ff***

Vln. II

unis., legato intense vib. ***ff*** ***f*** ***fp***

Vla.

unis., legato intense vib. ***f*** ***ff*** ***fp***

Vc.

legato intense vib. ***f*** ***ff***

Cb.

68

Aggressive, Forward

Picc.
Fl. 1 2
Ob. 1 2
1 Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
C Tpt.1 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
angry
Bass Clarinet in B♭
B.D. hard mallets
div.

71

Picc.

Fl. 1 2

Ob. 1 2

1 Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

C Tpt.1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Piano

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 Like a Turbulent Sea

76

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1 C Tpt 2 3
1.,2.
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Siren
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
molto vob.

≈4" 83 ♩ = 72 Spacious, In Glittering Gestures

81

Picc.

Fl. 1 2

Fl. 1

Ob. 1 2

1 Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II Div.

Vla Div.

Vc.

Cb.

f

1.

1. Solo
freely

pp

emerge from timpani sound

Solo
freely

ppp

p

3

f

Solo
match siren dynamic

p

ppp

Xylo.

f

Tri.

f

p

pp

8va

p

f

≈4" 83 ♩ = 72 Spacious, In Glittering Gestures

col leg. battuto

mp

Bow should make contact with lowest strings
Players damp all strings with Left Hand

*mp*3

*mp*3

Bow should make contact with lowest strings
Players damp all strings with Left Hand

col leg. battuto

mp

86

Picc.

Fl. 1 2

Fl. 1

Ob. 1 2

1 Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II Div.

Vla Div.

Vc.

Cb.

p *mf* *p* *ff*

p *mf* *p* *ff*

f

1. Solo

freely *leg.*

p

Xylo. Tri.

p *ff* *f*

mp

mp

mp

mp

90

93

Picc.
Fl. 1 2
Fl. 1
Ob. 1
Ob. 2
1 Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1 C Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II Div.
Vla Div.
Vc.
Cb.

1.
2.
2. Solo
freely
Xylo.
S.D.
strike rim of drum

94

Picc.
Fl. 1
Fl. 2
Ob. 1
1 Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1 C Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I Div.
Vln. II Div.
Vla Div.
Vc.
Cb.

Solo

S.D. rim, blend with strings

Bow should make contact with lowest strings
Players damp all strings with Left Hand

Bow should make contact with lowest strings
Players damp all strings with Left Hand

col leg. battuto

98

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
1 Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1 C Tpt 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I Div.
Vln. II Div.
Vln. II
Vla.
Vc.
Cb.

2.
1.
To Cel.
strike rim of lowest drum
grow out of strings' sound
grow out of strings' sound

101

Picc.

Fl. 1 2

Fl. 1

f *p*

Ob. 1 2

Ob. 1

p

1 Cl. 2

To Bb Clarinet

B. Cl.

p

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

f *p* *mf* *pp*

Tam *sticks on rim*

Perc. 1

mp *pp*

Perc. 2

ff *pp*

Pno.

Moving Forward - - - - - -

Vln. I Div.

ff *pp*

Solo Violin II

pp *mf*

Vln. II Div.

ff *pp*

Vc.

ff *pp*

Cb.

ff *pp*

105 ♩ = 100 Somewhat Hastened

Picc.

Fl. 1 2

Ob. 1 2

1. Solo, *singing*

mp *f*

1 Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

105 ♩ = 100 Somewhat Hastened

Vln. I

legato, singing, romantic vib.

less vib.

Solo Vln. II

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

Vln. II

Solo, *ord. singing,romantic vib.*

less vib.

Solo Vla

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

Vc.

Cb.

111 Like Breathing

Picc.

Fl. 1 2

Ob. 1 2

p

3. Clarinet in B♭

light, prickly

1 Cl. 2 3

p *f* *p* *p* *f* *p*

Bsn.

Cbsn.

smooth

Hn. 1 + 3

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

smooth

Hn. 2 +4

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

1 C Tpt 2 3

1.

Tbn. 1 2

p *mf* *p*

B. Tbn.

smooth

Tba.

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

Timp.

Perc. 1

Perc. 2

Pno.

111 Like Breathing

Vln. I

Vln. II

Vla.

Vc.

Cb.

121 ♩ = 80 Crystalline, Cavernous

117

Picc.

Fl. 1 2

Ob. 1 2

Cl. 3

mf *p* *ff* *p*

Bsn.

dark, ominous

pp *mf* *ff* *pp*

Cbsn.

dark, ominous

pp *mf* *ff* *mf* *pp*

Hn. 1 + 3

pp *f* *pp*

Hn. 2 +4

f *pp*

1 C Tpt 2 3

Tbn. 1 2

f *pp*

B. Tbn.

Tba.

f *pp*

Timp.

*(F, **G**, **Bb**, Db)*
dark, ominous

pp *mf* *ff* *pp*

Perc. 1

Perc. 2

B.D. *soft mallets*

p *ff* *pp*

Pno.

121 ♩ = 80 Crystalline, Cavernous

Vln. I

Vln. II

Vla.

Vc.

ord., unis
dark, ominous

pp *mf* *ff* *pp*

Cb.

dark, ominous

stagger bow changes

pp *mf* *ff* *f* *pp*

123

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

portato, non-vib.
Clarinet in B♭
Rn. S.
Celesta
l.v.

129

134

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
(Eb, Ab, Bb, Db)
Perc. 1
Perc. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

134

Pushing Tempo Slightly - - - - -

135

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Cel.

B.D. *soft mallets*

To Pno.

Pushing Tempo Slightly - - - - -

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

unis., ord.

141 ♩ = 100 Suddenly Faster

Picc.
Fl. 1 2
Ob. 1 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1 C Tpt 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Cel.

with grit

p fp pp fp pp

sub p fp pp fp pp

141 ♩ = 100 Suddenly Faster

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

unis., ord.
agitated, stacc.

more on the string

p f

sub p

146

147 **accel.** - - - - - - - - - - - - - - - - - -

Picc.

Fl. 1 2

Ob. 1 2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1 C Tpt 2 3

Tbn. 1

mf *pp*

Tbn. 2

mf *pp*

B. Tbn.

mf *pp*

Tba.

mf *pp*

Timp.

(E, F, Bb, Db) *rim* *rim*

Perc. 1

Tam. *on rim* *l.v.* Th. Sh.

mp *pp* *p* *f*

Perc. 2

B.D. *on rim* S.D. *on rim* *snare off*

p *mp* *p* *mp* *p* *mf* *p* *f* *ff*

Cel.

147 **accel.** - - - - - - - - - - - - - - - - - -

Vln. I

more on the string

p *mf*

Vln. II

more on the string

mf

Vla.

more on the string

mf

Vc.

agitated, stacc. *more on the string*

p

Cb.

stagger bow changes

pp *ff*

150 ♩ = 132 (𝅗𝅥 = 66) **Imposing**

Picc.
Fl. 1
Fl. 2
Ob. 1
2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.

angry and stately *phrase towards beat three*

Hn. 1 + 3
Hn. 2 +4
a2 *angry and stately* *phrase towards beat three*
C Tpt.1
2
Tpt. 3
a2 *angry and stately* *phrase towards beat three*
Tbn. 1
2
B. Tbn.
Tba.
Timp.

Xylo.

𝄪 *mute*

Perc. 1
Chime
Perc. 2
Cel.

150 ♩ = 132 (𝅗𝅥 = 66) **Imposing**

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

155

Picc.
Fl. 1
Fl. 2
Ob. 1
2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
C Tpt.1
2
Tpt. 3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

2.

phrase towards beat four

a2

Xylo.

Chime

Ped.

160

161

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
C Tpt.1 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Chime
Siren
Piano
Cel.
8vb
161
Vln. I
Vln. II
Vla.
Vc.
Cb.

165

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non-div.

(V)

(V)

169 **Lightning, Thunder**

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Cr. Cym
θ mute
Perc. 1
Th. Sh.
Perc. 2
Pno.

169 **Lightning, Thunder**

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

173

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
(E, **G**, Bb, Db)
Perc. 1
Perc. 2
Th. Sh.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

178

179 **Tumultuous Noise**

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I Div.
Vln. II Div.
Vla.
Vc.
Cb.

cutting, piercing

Xylo. *sharp attack, high overtones*

l.v.

8va

div.

179 **Tumultuous Noise**

183 **Raging**

181

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

aggressively
fff
fff
aggressively
fff
aggressively
fff
fff *f* *fff* *f* *fff*
(E, F, A, Db)
ff
(8)
183 **Raging**
molto legato, intense vibrato
unis., Sul G
ff
molto legato, intense vibrato
unis., Sul G
ff
molto legato, intense vibrato
ff
molto legato, intense vibrato
f
molto legato, intense vibrato
f

186

Picc.

Fl. 1
2

Ob. 1
2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

aggressively

f

Hn. 2 +4

aggressively

f

Tpt.1

f

Tpt. 2

f

Tpt. 3

f

Tbn. 1
2

B. Tbn.

Tba.

Timp.

f

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

192

193

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.

a2., bells up for four measures

Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.

a2., bells up for four measures

1.

a2

Timp.

Tam

l.v.

Perc. 1
Perc. 2

8va

Pno.

193

div.

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

196

199

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bell-like
Tam
l.v.
Chimes
unis.

200

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Th. Sh.
l.v.
Tam.
l.v.
Perc. 1
Perc. 2
Pno.
(8)
Vln. I
Vln. II
Vla.
Vc.
Cb.

205 **Eye of the Storm**

204

≈4" ≈4" ≈4" ≈6"

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

Solo

f

Pno.

205 **Eye of the Storm**

≈4" ≈4" ≈4" ≈6"

(8)

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

209 **A Tempo (132), Full Chaos**

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.

fff

breathe as needed

crisp and articulate

Xylo.
B.D.
Th. Sh.

8va

209 **A Tempo (132), Full Chaos**

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

simile

212

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I Div.
Vln. II Div.
Vla Div.
Vc.
Cb.

simile

215

Picc.

(fff)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 +4

1
C Tpt 2
3

Tbn. 1
2

B. Tbn.

p

Tba.

(8)

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I
Div.

Vln. II
Div.

Vla
Div.

Vc.

Cb.

218

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Div.
Vln. II
Div.
Vla
Div.
Vc.
Cb.

decresc. al fine

221

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Div.
Vln. II
Div.
Vla
Div.
Vc.
Cb.

224

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Div.
Vln. II
Div.
Vla
Div.
Vc.
Cb.

(f) (mf) p

227

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Div.
Vln. II
Div.
Vla
Div.
Vc.
Cb.

230

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn.
Cbsn.
Hn. 1 + 3
Hn. 2 +4
1
C Tpt 2
3
Tbn. 1
2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Div.
Vln. II
Div.
Vla
Div.
Vc.
Cb.

ppp *(p)*