

Full Score in C

Katharina S. G. Mueller (2023)

Elements

for orchestra



Duration ca 10'

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.

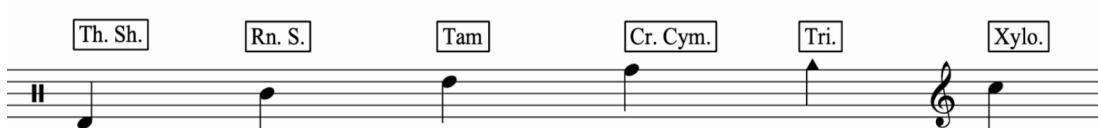
Duration: ca 10:00

Instrumentation

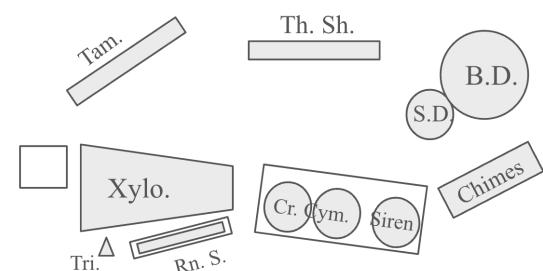
Picc	Timpani	Piano
Fl. 1, 2		Doubles Celesta
Ob. 1, 2	Percussion 1	Violin I
Bb Clarinet 1,2,3	Rain Stick	4-part divisi
3 doubles Bass Clarinet	Tam Tam	Violin II
Bassoon	Triangle	4-part divisi
Contrabassoon	Xylophone	Viola
Horn 1,2,3,4	Percussion 2	4-part divisi
C Trumpet 1,2,3	Siren*	Violoncello
Trombone 1,2	Bass Drum	Contrabass (C Extension)
Bass Trombone	Snare Drum	
Tuba	Chimes (1.5 octave)	
	Shared Percussion	
	Crash Cymbals	
	Thunder Sheet	

*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.

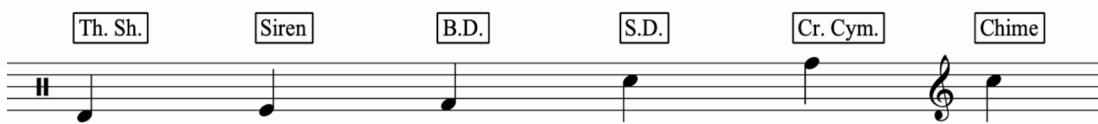
Percussion 1: Thunder Sheet; Rain Stick; Tam Tam; Crash Cymbals; Triangle; Xylophone



Perc. 1



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



Perc. 2

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 Vacum, 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 emphasized 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

Elements

for Orchestra

$\downarrow = 60$ Furious, Eruptive, Enormous

vary trill speed between medium, fast, extremely fast

Picc. (tr) f

Fl. 1 (tr) f stagger breathe

Ob. 1 (tr) f stagger breathe

Cl. 2 (tr) f stagger breathe

Cl. 3 (tr) f stagger breathe

Bsn. (tr) f mf ffff f mf

Cbsn. (tr) f mf ffff f mf

Hn. 1 + 3 (tr) f ffff f ffff f

Hn. 2 + 4 (tr) f ffff f f ffff f

Tpt. 1 (tr) ffff

Tpt. 2 (tr) ffff

Tpt. 3 (tr) ffff

Tbn. 1 (tr) f mf ffff f mf

B. Tbn. (tr) f mf ffff f mf

Tba. (tr) f mf ffff f mf

Tim. (tr) -

Perc. 1 (tr) ff

Perc. 2 (tr) ff

Pno. (tr) f

Vln. I (tr) f non-tremolo, non-vib.

Vln. II (tr) f

Vla. (tr) f

Vc. (tr) f still accented, slightly less aggressive simile

Cb. (tr) f still accented, slightly less aggressive

19 ♩ = 104 (♩ = 52) A Vacuum, Void

18

Picc. -

Fl. 1 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. -

Tim. -

Perc. 1 -

Perc. 2 -

Pno. -

scurrying, fleeting

p — *mp*

scurrying, fleeting

1. *p* — *mp*

+ straight mute
as if in the distance

pp — *mp*

+ straight mute
2. as if in the distance

pp — *mp*

(*F, G, C, D \flat*)

p — *ff* — *pp*

Tri.

p — *mp*

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

stagger bow changes

stagger bow changes

Vln. I 4-Part Div.

Vln. II

Vla.

Vc.

Cb.

ominous

f — *fff* — *p*

29

24

Picc.

Fl. 1

Fl. 2

Ob. 1
2

Cl. 2

Cl. 3

Bsn.

Cbsn. *ominous*

scurrying, fleeting

p — *mp*

p — *mp*

p — *mp*

irritated

p — *mf* > *p*

irritated

p — *mf* > *p*

p — *mf* > *p*

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Tim. *ominous*

p — *f* > *pp*

Xylo medium attack, high overtones, dry

scurrying, fleeting

mf — *subp* — *pp*

as an outburst

very dry

Perc. 1

p — *mp*

Perc. 2

Chime

p

Pno.

p — *mp*

p — *mp*

29

Vln. I 4-Part Div.

Vln. II

Vla.

Vc.

Cb. *(v)*

release

ppp — *p* — *mf*

ppp — *mp* — *ppp*

ominous

p — *fp*

mf — *ff* — *p*

36

Picc. *p* < *mf* > *p*

Fl. 1 *p* — *mf*

Fl. 2 1. *p* < *mf* > *p*

Ob. 1 2. *p* — *mf*

Cl. 2 1. *mf* 3 3 3 3

Cl. 3 *mf* 3 3 3

Bsn.

Cbsn. *pp* — *mp* — *ff* — *p* *ff* — *p* *ffff* — *p* — *pp*

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2 1. 2. 3 3 3 3 *mf* *f* *ff*

Tbn. 1 2

B. Tbn.

Tba. *ominous* *pp* — *ff* *pp* — *ff* *p* — *ffff*

Tim. *pp* — *ff* *pp* — *ff* *ffff*

Perc. 1 — *mf*

Perc. 2

Celesta *crystalline* *pp* *mf*

Cel.

40

Vln. I 4-Part Div. *f*

Vln. II *ppp* — *p* *mp* *p* *mp* — *mf* *non-vib., stagger bow changes*

Vla. 4-Part Div. *pp* *non-vib., stagger bow changes*

Vc. *pp* *non-vib., stagger bow changes*

Cb. *pp* *non-vib., stagger bow changes*

(v) *p* — *ff* *p* — *ff* *p* — *ffff* — *p* — *pp*

41

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

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

Timp. Perc. 1 Perc. 2 Cel.

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

53 Start Pushing Tempo Forward

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1-3

Bsn.

Cbsn.

Hn. 1+3

Hn. 2+4

Tpt. 1

Tpt. 2

Tbn. 1

Tba.

Timp.

Perc. 1

Perc. 2

Cel.

53 Start Pushing Tempo Forward

(8)

Vln. I

Vln. II

Vla. 4-Part Div.

Vc.

Cb.

accel

♩ = 120

59

Picc. p^3

Fl. 1 ff

Fl. 2 ff

Ob. 1 2 \otimes

Cl. 1 mf ff

Cl. 2 mf ff

Cl. 3 mf ff

Bsn. pp

Cbsn. $\overbrace{\text{mf}}$

Hn. 1 + 3 a2 f

Hn. 2 + 4 a2 f

Tpt. 1 mf ff

Tpt. 2 3 mf ff

B. Tbn. p mp mf fp fff

Tba. $\overbrace{\text{mf}}$ ffpp ffff

Tim. p mp mf ffpp ffff

Perc. 1 ff mf ff mf 3 p ff 3 f ffff

Perc. 2 p To Pno.

Cel. $\overbrace{\text{ff}}$

accel

♩ = 120

(8)

Vln. I p

Vln. II p

Vla. 4-Part Div. (pp)

Vcl. p

Cb. $\overbrace{\text{pp}}$

vib. \otimes (V)

$f \rightarrow f$

To Pno.

[63] ♩ = 60 Tenacious, As If Against Resistance

Musical score for orchestra and percussion, measures 63 to the end of the section. The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2 & Bass Clarinet, Bsn., Cbsn., Hn. 1 + 3, Hn. 2 + 4, C Tpt 1 + 2, Tbn. 1 & 2, B. Tbn., Timp., Perc. 1, Perc. 2, and Cel.

The score consists of three systems of staves. The first system (measures 1-4) shows mostly rests. The second system (measures 5-8) features sustained notes on the first and third beats. The third system (measures 9-12) also features sustained notes on the first and third beats. Measure 13 begins with a dynamic of **ff**.

[63] ♩ = 60 Tenacious, As If Against Resistance

Close-up of the string section's performance in measure 63. The strings play eighth-note patterns with slurs and grace notes. Dynamics include **ff**, **mf**, **fp**, **f**, and **ff**. The section includes Vln. I, Vln. II, Vla., Vc., and Cb.

Performance instructions for the strings:

- Vln. I:** *unis., legato intense vib.*
- Vln. II:** *unis., legato intense vib.*
- Vla.:** *unis., legato intense vib.*
- Vc.:** *legato intense vib.*

Aggressive, Forward

Aggressive, Forward

—*glockenspiels, 2 SWARAS*

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 Like a Turbulent Sea

15

73 Like a Turbulent Sea

Musical score for orchestra, page 75, section "Like a Turbulent Sea". The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The music features dynamic markings like *subp*, *ff*, *f*, and *ff*, and performance instructions like "unis." and "fp".

Musical score page 76, featuring a dense arrangement of instruments. The top section includes Picc., Fl. 1, Fl. 2, Ob. 1, Cl. 1, Cl. 2, B. Cl., Bsn., Cbsn., Hn. 1 + 3, Hn. 2 + 4, C Tpt, Tbn. 1, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., Vcl., and Cb. Various dynamic markings are present, such as *ff*, *f*, *pp*, and *siren*. The score uses a mix of standard musical notation and expressive markings like *fff*, *fff*, *ffff*, and *fffff*.

#4" [83] ♩ = 72 Spacious, In Glittering Gestures

81

7.2 Spectreus, III Shivering Gestures

Picc.

Fl. 1
2

Fl. 1

Ob. 1
2

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Pno.

emerge from timpani sound

Solo freely

ppp

p

f

1.

f

1. Solo freely

pp

#2.

f

emerge from timpani sound

Solo match siren dynamic

p

ppp

Xylo.

Tri.

f

p

pp

f

gva

p

f

≈4" [83] ♦ = 72 Spacious, In Glittering Gestures

Vln. I

Vln. II
Div.

Vla
Div.

Vc.

Cb.

col leg. battuto

mp

col leg. battuto

mp³

col leg. battuto

mp³

col leg. battuto

mp

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

86

Picc. - *p* *mf* *p* *ff*

Fl. 1 2 - *p* *mf* *p* *ff*

Fl. 1 -

Ob. 1 2 - *f*

Cl. 2 -

B. Cl. -

Bsn. -

Cbsn. -

Hn. 1 + 3 -

Hn. 2 + 4 -

C Tpt 2 3 -

Tbn. 1 2 -

B. Tbn. -

Tba. -

Tim. -

Perc. 1 - *Xylo.* *p* *ff* *f* 0

Perc. 2 -

Pno. -

Vln. I -

Vln. II Div. - *mp*

Vla Div. - *mp*

Vc. - *mp*

Cb. -

1. Solo
freely *leg.*
p

90

Picc. -

Fl. 1 2. *p*

Fl. 1 -

Ob. 1 *mp* *f*

Ob. 2 *mp* *f* *p*

Cl. 2 1. *mf*

B. Cl. -

Bsn. -

Cbsn. -

Hn. 1 + 3 -

Hn. 2 + 4 -

C Tpt 2 1. *mf*

Tbn. 1 2 -

B. Tbn. -

Tba. -

Tim. -

Perc. 1 Xylo. *f*

Perc. 2 S.D. *strike rim of drum*

Pno. *p* *mp* *mf*

Vln. I -

Vln. II Div. *mp* *3*

Vla. Div. *mp* *3*

Vc. *mp* *3*

Cb. -

93

94

Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *mp*

Cl. 2 *p* *mp*

B. Cl.

Solo Bsn. *p* *pp*

Cbsn.

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2

Tbn. 1

B. Tbn.

Tba.

Timpani

Perc. 1

Perc. 2 *S.D.* rim, blend with strings
pp *mp* *pp* *pp* *mp* *pp*

Pno. *p* *f* *p*

Vln. I Div. *col leg. battuto*
mp
col leg. battuto
pp *mp* *pp* *pp* *mp* *pp*

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

Vla Div. *pp* *mp* *pp* *pp* *mp* *pp*

Vc. *col leg. battuto*
pp *mp* *pp* *pp* *mp* *pp*

Cb. *col leg. battuto*
pp *mp* *pp* *pp* *mp* *pp*

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

pp *mp* *pp* *pp* *mp* *pp*

98

Picc. *mf*

Fl. 1

Fl. 2 *p* *mf* *p* *f* *ff*

Ob. 1 *mf*

Ob. 2 *mf* *p* *f* *ff*

Cl. 2 1. *mf* *p* *f* *p* *mf* *ff*
2. *mf*

B. Cl.

Bsn. *f*

Cbsn. *mp* *mf*

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2

Tbn. 1
2

B. Tbn.

Tba.

strike rim of lowest drum
grow out of strings' sound

Tim. *p*

Perc. 1

Perc. 2 *mp* *mf* *pp* grow out of strings' sound

Pno. *f* *mp* To Cel.

Vln. I Div. *mp* *mf* *pp* *mp*

Vln. II Div. *mp* *mf* *pp* *mp*

Vln. II *pp* *mp*

Vla. *mp* *mf* *pp* *mp*

Vc. *mp* *mf* *pp* *mp*

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

Moving Forward

Moving Forward

101

Picc.

Fl. 1

Fl. 1

Ob. 1

Ob. 1

Cl. 2

To Bb Clarinet

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2

Tbn. 1

B. Tbn.

Tba.

Timp.

f

p

mf

pp

Tam sticks on rim

mp

pp

ff

pp

Perc. 1

Perc. 2

Pno.

Moving Forward

Vln. I
ff
 Vln. II Div.
ff
 Solo Violin II
pp
mf
 Vln. II
ff
ff
 Cb.
ff
pp

105 ♩ = 100 Somewhat Hastened

23

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

B. Cl.

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2
3

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

1. Solo, singing

mp

f

105 ♩ = 100 Somewhat Hastened

Vln. I

legato, singing, romantic vib.

Solo Vln. II

f

mf

less vib.

p

Vln. II

Solo, ord. singing, romantic vib.

Solo Vla

mf

f

mf

less vib.

p

Vcl.

Cb.

111 Like Breathing

Picc.

Fl. 1
2

Ob. 1
2

p

3. Clarinet in B \flat

light, prickly

Cl. 1
2
3

p $\overset{3}{\text{---}}$ *f* *p* *p* $\overset{3}{\text{---}}$ *f* *p* $\overset{3}{\text{---}}$

Bsn.

Cbsn.

Hn. 1 + 3

smooth

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

Hn. 2 + 4

smooth

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

C Tpt 1
2
3

Tbn. 1
2

p *mf* *p*

B. Tbn.

Tba.

smooth

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

Timp.

Perc. 1

Perc. 2

Pno.

111 Like Breathing

Vln. I

Vln. II

Vla.

Vc.

Cb.

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*

C Tpt 2
3

Tbn. 1
2
f *pp*

B. Tbn.

Tba.
f *pp*

Tim. *(F, G, Bb, D_b)*
dark, ominous
pp *mf* *ff* > *pp*

Perc. 1

Perc. 2
B.D. *soft mallets*
p *ff* > *pp*

Pno.

Vln. I

Vln. II

Vla.

Vc.
ord., unis
dark, ominous
v
(♩)

Cb.
dark, ominous
pp
stagger bow changes
v
(♩)
mf *ff* > *pp*
f *pp*

123

portato, non-vib.

Picc. *pp* *p* *pp*

Fl. 1 *pp* *p* *pp*

Fl. 2 *portato, non-vib.* *pp* *p* *pp*

Ob. 1 *portato, non-vib.* *p* *pp*

Ob. 2 *pp* *p* *pp*

Cl. 1 *portato, non-vib.* *pp* *p* *pp*

Cl. 2 *pp* *p* *pp*

B. Cl. *Clarinet in B♭* *portato, non-vib.* *pp* *p* *pp*

Bsn. *pp* *f* *p* *pp*

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

Hn. 1 + 3 *pp* *f* *p* *pp*

Hn. 2 + 4 *pp* *f* *p* *pp*

C Tpt 2 *pp* *f* *p* *pp*

Tbn. 1 *pp* *f* *p* *pp*

B. Tbn. *pp* *f* *p* *pp*

Tba. *pp* *f* *p* *pp*

Tim. *l.v.* *f* *pp* *f* *l.v.*

Rn. S. *pp* *f* *p* *pp*

Perc. 1 *pp* *f* *p* *pp*

Perc. 2 *pp* *f* *p* *pp*

Pno. *pp* *f* *p* *pp*

Vln. I *pp* *f* *p* *pp*

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

Vla. *pp* *f* *p* *pp*

Vc. *pp* *f* *p* *pp*

Cb. *(V)* *pp* *f* *p* *pp*

129

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 2 -

Tbn. 1 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Cel. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

134

134

Pushing Tempo Slightly

135

Picc. *f* *p* *mp* *f* *pp*

Fl. 1 *f* *p* *mp* *f* *pp*

Fl. 2 *p* *f* *pp*

Ob. 1 *f* *p* *mp* *f* *pp*

Ob. 2 *f* *p* *mp* *f* *pp*

Cl. 1 *p* *mp* *f*

Cl. 2 *f* *p* *mp* *f*

Cl. 3 *p* *mp* *f*

Bsn. *pp* *p* *ff* *p* *f* *p* *ff*

Cbsn. *pp* *ff* *pp* *f* *p* *ff*

Hn. 1 + 3 *2/3* *4* *2/3* *4* *2/3* *4*

Hn. 2 + 4 *2/3* *4* *2/3* *4* *2/3* *4*

C Tpt 2 *2/3* *4* *2/3* *4* *2/3* *4*

Tbn. 1 *2/3* *4* *2/3* *4* *2/3* *4*

B. Tbn. *2/3* *4* *2/3* *4* *2/3* *4*

Tba. *f* *pp* *p* *f* *p* *p* *f* *pp* *ff*

Tim. *pp* *p* *f* *p* *p* *f* *p* *pp* *ff*

Perc. 1 *p* *2/3* *4* *2/3* *4* *2/3* *4*

Perc. 2 *2/3* *4* *2/3* *4* *2/3* *4* *pp* *ff*

Cel. *f* *b2* *b2* *b2* *b2* *b2* *b2* *b2* *To Pno.*

Pushing Tempo Slightly

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

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

unis., ord.
 p
 ff
 ff
 ff

141 ♩ = 100 Suddenly Faster

29

Picc.

Fl. 1
2

Ob. 1
2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3

Hn. 2 + 4

C Tpt 2
3

Tbn. 1 *with grit*
p *fp* *pp* *fp* *pp*

Tbn. 2 *with grit*
p *fp* *pp* *fp* *pp*

B. Tbn. *with grit*
p *fp* *pp* *fp* *pp*

Tba. *with grit*
subp *fp* *pp* *fp* *pp*

Timp.

Perc. 1

Perc. 2

Cel.

141 ♩ = 100 Suddenly Faster *unis., ord.*
 agitated, stacc.

Vln. I *p* *f* *p* *f*
 unis., ord.
 agitated, stacc.

Vln. II *p* *f* *p* *f* *p*
 agitated, stacc.

Vla. *p* *f* *p* *f* *subp*
 more on the string

Vc.

Cb.

147 accel.

146

Picc.

Fl. 1

Ob. 1

Cl. 3

Bsn.

Cbsn.

Musical score for three instruments: Percussion 1, Percussion 2, and Cello. The score is divided into four measures. Measure 1: Percussion 1 plays a single note on the rim, dynamic *mp*. Percussion 2 plays a bass drum on the rim and a snare drum off, dynamics *p* and *mp*. Cello rests. Measure 2: Percussion 1 rests. Percussion 2 plays a bass drum on the rim and a snare drum off, dynamics *p* and *mp*. Cello rests. Measure 3: Percussion 1 rests. Percussion 2 plays a bass drum on the rim and a snare drum off, dynamics *p* and *mf*. Cello rests. Measure 4: Percussion 1 plays a triangle, dynamic *pp*, followed by a tom-tom, dynamic *p*, and a cymbal, dynamic *f*. Percussion 2 plays a bass drum on the rim and a snare drum off, dynamics *p* and *ff*. Cello rests.

147 accel.

more on the string

p

more on the string

mf

more on the string

mf

agitated, stacc.

p

more on the string

stagger bow changes

pp

ff

150 ♩ = 132 (♩ = 66) Imposing

31

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.

Tim.

Perc. 1

Perc. 2

Cel.

150 ♩ = 132 (♩ = 66) Imposing

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

Picc. *p* *f* *p* *mp* *f*

Fl. 1 *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f*

Ob. 1 2 *f* *p*

Cl. 1 *p* *f* *p* *p*

Cl. 2 *p* *f* *p* *p*

Cl. 3 *p* *f* *p* *p*

Bsn. *p* *ff* *p*

Cbsn. *p* *ff* *p*

Hn. 1 + 3 *phrase towards beat four* *ff* *f* *p*

Hn. 2 + 4 *phrase towards beat four* *ff* *f* *p*

C Tpt. 1 2 *phrase towards beat four* *ff* *a2* *f*

Tpt. 3 *phrase towards beat four* *ff* *a2* *f*

Tbn. 1 2 *phrase towards beat four* *ff* *f* *p*

B. Tbn. *ff* *f* *p*

Tba. *p* *ff*

Tim. *f* *f* *fff* *f*

Perc. 1 *f* *mp*

Perc. 2 *ff* *Xylo.* *Chime*

Cel. *p* *ff*

Vln. I

Vln. II

Vla. *p* *ff*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

160

161

165

169 Lightning, Thunder

35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbsn.

In. 1 + 3

In. 2 + 4

C Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

169 Lightning, Thunder

109 Lightning, Thunder

Vln. I non-div.
ff

Vln. II non-div.
ff

Vla. V
ff

Vc. V
ff

Cb. ff

179 Tumultuous Noise

37

Musical score for orchestra and piano, page 178. The score includes parts for 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, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, and Pno. The score features dynamic markings such as ***ff***, ***ff***³, ***ff***³ cutting, piercing, ***fff***, ***fff***³ cutting, piercing, ***fff***³ cutting, piercing, ***f***, ***f***⁰, ***fff***⁰, ***f***, ***f***⁰, ***fff***⁰, ***f***, ***f***⁰, ***fff***⁰, ***f***, ***sharp attack, high overtones***, ***l.v.***, ***ff***, and ***ff***⁰. The score also includes performance instructions like "3" and "3" under various measures. The piano part has a dynamic marking of ***ff*** and a tempo marking of ***8va***.

179 **Tumultuous Noise**

175 *Fantastic Noise*

Vln. I
Div.

Vln. II
Div.

Vla.

Vc.

Cb.

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.

aggressively

*fff*³ *aggressively*

*fff*³ *aggressively*

fff

Timp. Perc. 1

fff = *f* *fff* = *f* *fff* *ff*

Perc. 2

(8) Pno.

183 Raging

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

molto legato, intense vibrato

unis., Sul G

ff

ff

ff

ff

f

186

Picc.

Fl. 1
2

Ob. 1
2

Cl. 3

Bsn.

Cbsn.

Hn. 1 + 3
aggressively
 f^3

Hn. 2 + 4
aggressively
 f^3

Tpt. 1
 f^3

Tpt. 2
 f^3

Tpt. 3
 f^3

Tbn. 1
2

B. Tbn.

Tba.

Timp.
 f

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

193

192

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. -

Timp. -

Perc. 1 -

Perc. 2 -

Pno. -

193

div.

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

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

Tbn. 1

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

Th. Sh. l.v. Tam. l.v.

205 Eye of the Storm

43

204

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 Tbn. 1 Tbn. 2 B. Tbn. Tba.

Tim. Perc. 1 Perc. 2 Pno.

205 Eye of the Storm

(8) Vln. I Vln. II Vla. Vc. Cb.

205 Eye of the Storm

1 ≈4" ≈4" ≈4" ≈6"

209 A Tempo (132), Full Chaos

Picc.

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *breathe as needed fff*

Cl. 1 *fff breathe as needed*

Cl. 2 *fff*

Cl. 3 *fff breathe as needed*

Bsn.

Cbsn. *fff*

Hn. 1 + 3 *fff*

Hn. 2 + 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Tbn. 1 2 *fff*

B. Tbn.

Tba. *fff*

Timp. *fff*

Perc. 1 *Xylo. B.D. crisp and articulate Th. Sh.*

Perc. 2 *fff*

Pno. *fff*

209 A Tempo (132), Full Chaos

Vln. I Div. *fff*

Vln. II Div. *fff*

Vla. Div. *fff*

Vc. *fff*

Cb. *fff*

simile

215

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 2

Tbn. 1

B. Tbn.

Tba. (8)

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I Div.

Vln. II Div.

Vla. Div.

Vcl.

Cb.

218

Picc. decresc. al fine

Fl. 1 (fff) decresc. al fine

Fl. 2 (fff) decresc. al fine (ff)

Ob. 1 (fff) decresc. al fine

Ob. 2 (fff) decresc. al fine (ff)

Cl. 1 (fff) decresc. al fine

Cl. 2 (fff) decresc. al fine

Cl. 3 (fff) decresc. al fine

Bsn. (fff) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 ff

Cbsn. (fff) 5 5 5

Hn. 1 + 3 ff + + + f + + +

Hn. 2 + 4 ff + + + f + + +

C Tpt 2 1 3

Tbn. 1 2

B. Tbn.

Tba. 5 5 5 f (8)

Tim. f

Perc. 1 ff

Perc. 2 (fff) 5 5 5 f

Pno. (fff) decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I Div. (fff) 3 decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(fff) 3 decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II Div. (fff) decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(fff) 3 decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla Div. (fff) decresc. al fine (V)(P) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(fff) decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. (fff) 3 decresc. al fine 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cb. (fff) decresc. al fine 5 5 5

221

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Ob. 1 *ff*

Ob. 2

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn.

Cbsn. 5

Hn. 1 + 3 *mf*

Hn. 2 + 4 *mf*

C Tpt 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 *f*

Perc. 2

Pno. *ff*

Vln. I Div. 3

Vln. II Div. *ff*

Vla Div. *ff*

Vc. *ff*

Cb. 5

Musical score for orchestra, page 224. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, Bsn., and Cbsn. The music consists of six staves of musical notation with various dynamics and performance instructions.

Musical score for orchestra and piano, measures 1-4. The score includes parts for Hn. 1 + 3, Hn. 2 + 4, C Tpt 2, Tbn. 1, B. Tbn., Tba., and Timpani. The piano part is indicated by a vertical bar on the left.

Measure 1: Hn. 1 + 3 (measures 1-4), Hn. 2 + 4 (measures 1-4), C Tpt 2 (measures 1-4), Tbn. 1 (measures 1-4), B. Tbn. (measures 1-4), Tba. (measures 1-4), Timpani (measures 1-4)

Measure 2: Hn. 1 + 3 (measures 1-4), Hn. 2 + 4 (measures 1-4), C Tpt 2 (measures 1-4), Tbn. 1 (measures 1-4), B. Tbn. (measures 1-4), Tba. (measures 1-4), Timpani (measures 1-4)

Measure 3: Hn. 1 + 3 (measures 1-4), Hn. 2 + 4 (measures 1-4), C Tpt 2 (measures 1-4), Tbn. 1 (measures 1-4), B. Tbn. (measures 1-4), Tba. (measures 1-4), Timpani (measures 1-4)

Measure 4: Hn. 1 + 3 (measures 1-4), Hn. 2 + 4 (measures 1-4), C Tpt 2 (measures 1-4), Tbn. 1 (measures 1-4), B. Tbn. (measures 1-4), Tba. (measures 1-4), Timpani (measures 1-4)

230

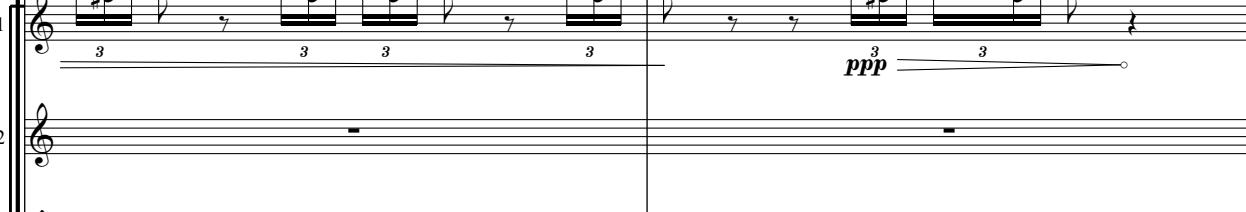
Picc. 

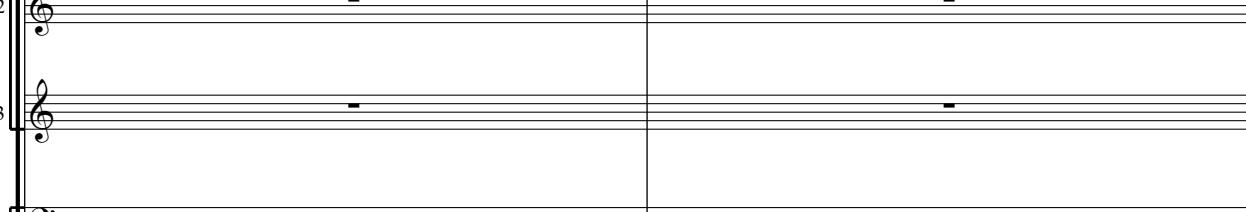
Fl. 1 

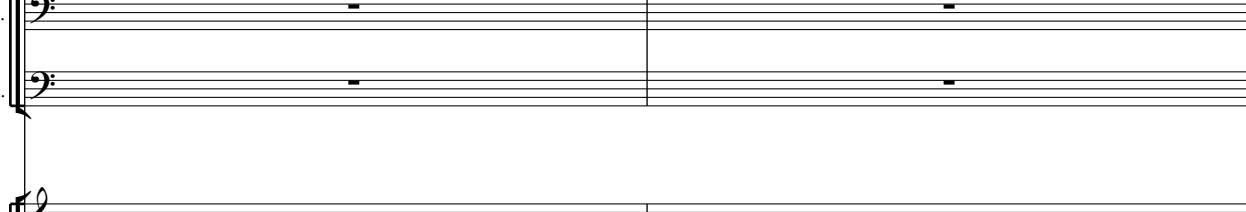
Fl. 2 

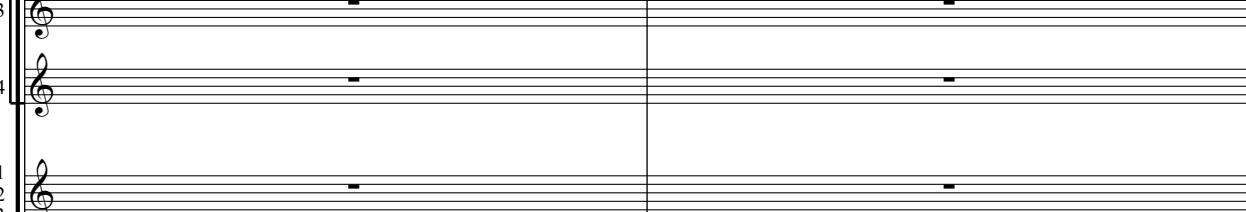
Ob. 1 

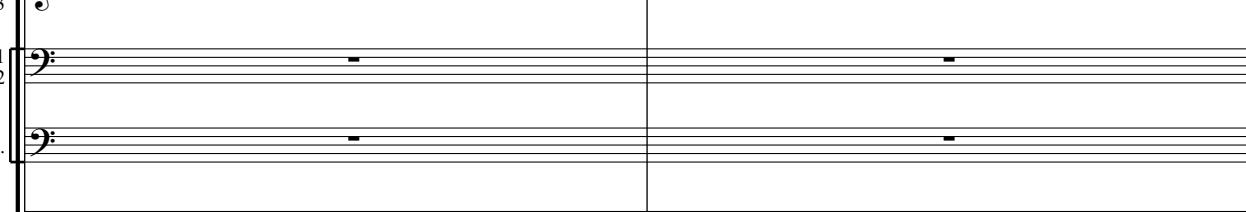
Ob. 2 

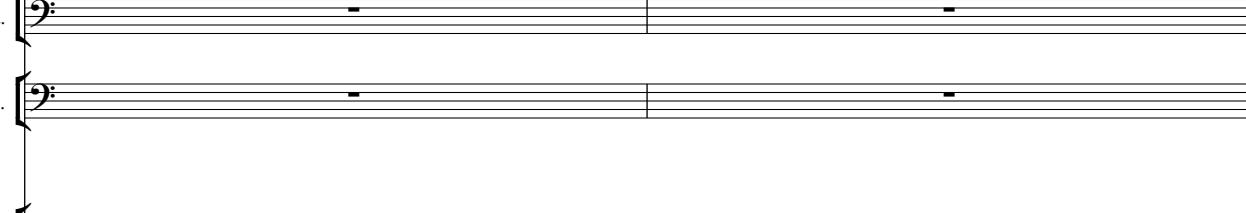
Cl. 1 

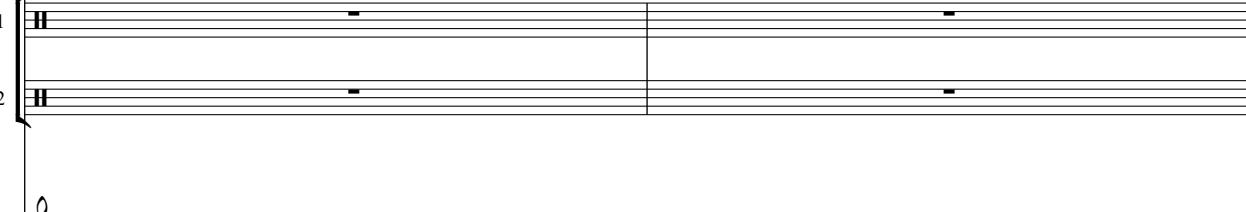
Cl. 2 

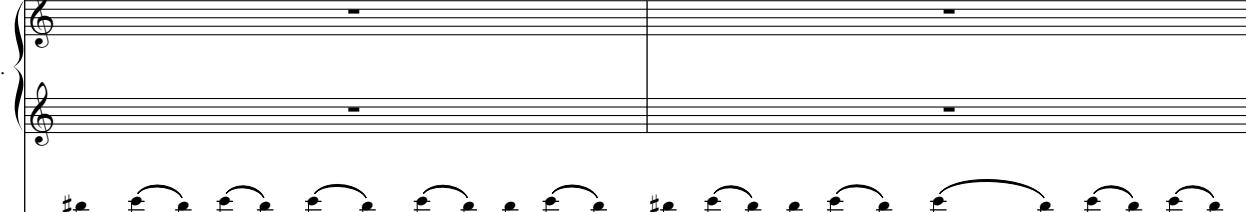
Cl. 3 

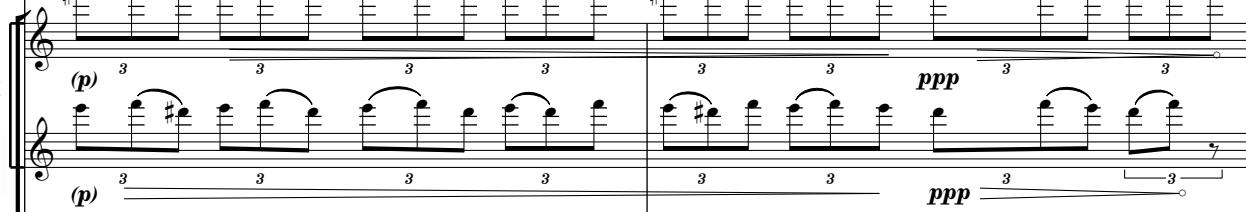
Bsn. 

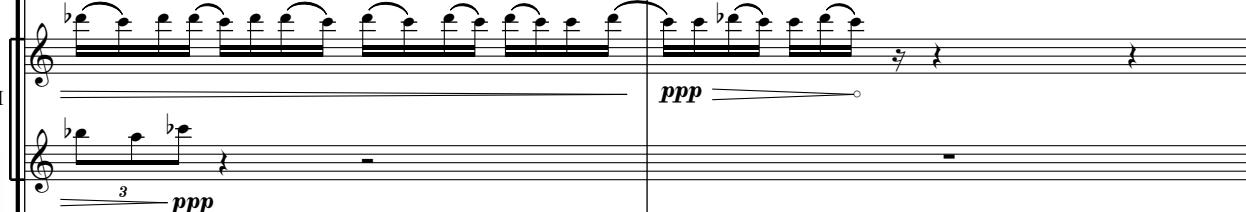
Cbsn. 

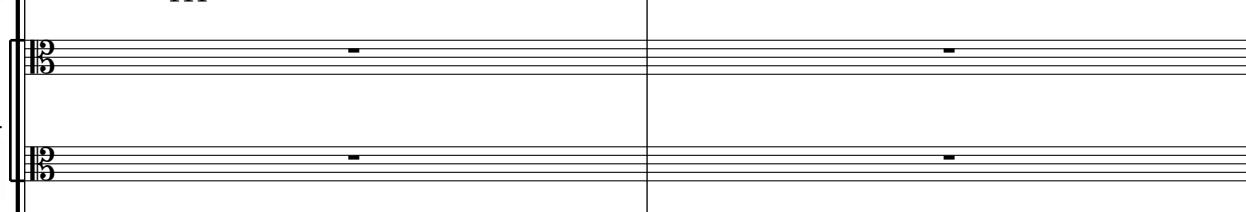
Hn. 1 + 3 

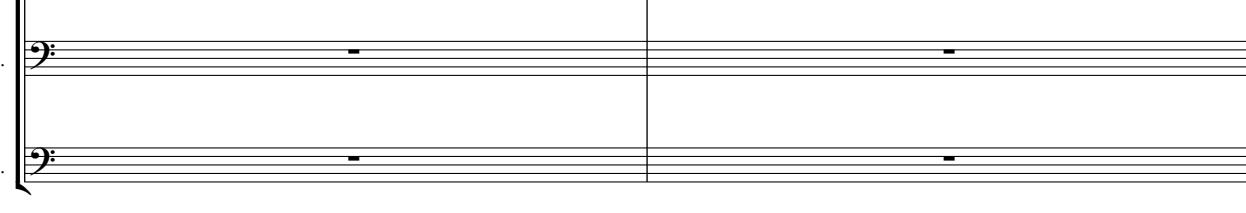
Hn. 2 + 4 

C Tpt 2 

Tbn. 1 

B. Tbn. 

Tba. 

Timp. 

Perc. 1 

Perc. 2

Pno.

Vln. I Div.

Vln. II Div.

Vla Div.

Vc.

Cb.