

JOHN WEBBER
200808

VARIATIONS
on a Medieval Theme
for orchestra

John Webber 200808

VARIATIONS ON A MEDIEVAL THEME

Based on *O Heiland reiß die Himmel auf* by Friedrich von Spee

ORCHESTRA:

3 flutes, 3rd. doubling piccolo

3 oboes

3 clarinets in B♭

3 bassoons

4 horns in F

3 trumpets in B♭

3 trombones

1 tuba

timpani

strings

durata circa 13 minutes

score is transposed

O Heiland, reiß die Himmel auf,
Herab, herab, vom Himmel lauf!
Reiß ab vom Himmel Tor und Tür,
Reiß ab, wo Schloß und Riegel für!

O Gott, ein' Tau vom Himmel gieß;
Im Tau herab, o Heiland, fließ.
Ihr Wolken, brecht und regnet aus
Den König über Jakobs Haus.

O Erd', schlag aus, schlag aus, o Erd',
Daß Berg und Tal grün alles werd'
O Erd', herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

Wo bleibst du, Trost der ganzen Welt,
Darauf sie all' ihr' Hoffnung stellt?
O komm, ach komm vom höchsten Saal,
Komm tröst uns hie im Jammertal.

O klare Sonn', du schöner Stern,
Dich wollten wir anschauen gern.
O Sonn', geh auf, ohn' deinen Schein
In Finsternis wir alle sein.

Hie leiden wir die größte Not,
Vor Augen steht der ewig' Tod;
Ach komm, führ uns mit starker Hand
Vom Elend zu dem Vaterland.

Da wollen wir all' danken dir,
Unserm Erlöser, für und für.
Da wollen wir all' loben dich
Je allzeit immer und ewiglich.

Text: Friedrich Spee 1622

Melody: Köln 1638, Augsburg 1666

The text is by Friedrich von Spee (February 25, 1591 - August 7, 1635). According to Wikipedia he was a German Jesuit and poet who was instructed to prepare women convicted of witchcraft for their execution by burning. He is most noted as an opponent of trials for witchcraft. Spee was the first person in his time who spoke strongly and with arguments against torture in general. He may be considered the first who ever gave good arguments why torture is not a way of obtaining truth from someone undergoing painful questioning. The poem is a vision of Christ descending from the sky in glory to save suffering humanity.

VARIATIONS on an MEDIEVAL THEME

for orchestra

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Introduction, Moderato

The musical score consists of ten staves of music for orchestra. The instruments are listed on the left of each staff:

- Flutes
- Oboes
- Clarinets in Bb
- Bassoons
- Horns in F
- Trumpets in Bb
- Trombones
- Tuba
- Timpani
- Violins I
- Violins II
- Violas
- Cellos
- Double Bass

The music is in common time (indicated by '3/4'). The first four staves (Flutes, Oboes, Clarinets in Bb, Bassoons) play eighth-note patterns. The next four staves (Horns in F, Trumpets in Bb, Trombones, Tuba) play eighth-note patterns. The Timpani, Violins I, and Violins II staves show sustained notes with fermatas. The Violas, Cellos, and Double Bass staves begin with eighth-note patterns followed by sustained notes.

Flts. I
Flts. III

Obs. I
Obs. III

Clt. I
Clt. III

Bsns. I
Bsns. III

Hns.

Trpts.

Trbns. I
Trbns. II

Tuba III

Tim. Tuba

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

12

p

p

p

p

12

Theme, poco piu mosso

22

Flts.
Obs.
Clts.
Bsns.
Hns.
Trpts.
Trbns.
Tuba
Timp.

22

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

37

I
II
Flts.
III
Obs.
Clts.
I
II
Bsns.
III

I
II
Hns.
III
IV
Trpts.
Trbns.
Tuba

Timp.

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

50

Flts.

III

Obs. I

Clts.

Bsns.

III

I

Hns.

III

IV

Trpts. II

Trbns.

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

accell.

p

p

p

p

p

p

p

arco

Variation I, Strepitoso

63

I
Flts. II
III
I
Obs. II
III
Clts.
Bsns.

a2

I
II
Hns.
III
IV
I
Trpts.
II
III
I
Trbns.
II
III
Tuba
Timp.

63

arco
Vlns. I
arco
Vlns. II
Vle.
Vc.
D.B.

Musical score page 76, featuring parts for Flts., Obs., Clts., Bsns., Hns., Trpts., Trbns., Tuba, and Timp. The score includes dynamic markings such as *ff*, *f*, and *1.* The parts are arranged vertically, with Flts. at the top and Timp. at the bottom. The score shows various musical patterns and articulations across the different sections.

87

Flts. I
Flts. III

Obs. I
Obs. III

Clts. I
Clts. III

I

Bsns. II

III

This section of the score shows the Flutes (I and III), Oboes (I and III), Clarinets (I and III), Bassoon II, and Bassoon III. Measures 87-90 are mostly rests. Measure 91 starts with a melodic line in the Flutes and Oboes, followed by sustained notes from the Clarinets. Measures 92-95 show rhythmic patterns in the Flutes and Oboes. Measures 96-99 feature sustained notes from the Bassoons. Measure 100 concludes with a dynamic ff.

Hns.

III IV

Trpts.

Trbns.

Tuba

Tim.

This section shows the Horns (III and IV), Trombones, and Tuba. Measures 87-90 are mostly rests. Measures 91-94 feature rhythmic patterns in the Horns and Trombones. Measures 95-98 show sustained notes from the Tuba. Measure 100 concludes with a dynamic ff.

87

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

This section shows the Violins I and II, Violas, Cello, and Double Bass. Measures 87-90 are mostly rests. Measures 91-94 feature rhythmic patterns in the Violins and Violas. Measures 95-98 show sustained notes from the Cello and Double Bass. Measure 100 concludes with a dynamic ff.

104

I
Flts. II
III
I
Obs. II
III
Clts. I
II
III
Bsns.

ff *ff*
ff *ff*
ff *ff*
ff *ff*
ff *ff*
ff *ff*
ff

a2

I
II
Hns.
III
IV
I
Trpts.
II
III
I
Trbns.
II
III
Tuba
Timp.

f *f*
f

104

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

f *ff*
f *ff*
f *ff*
f *ff*
f

Variation II, meno 1. solo 1. solo
 Flts. I 128 p pp p
 Obs.
 Clts.
 Bsns. I 1. solo 1. solo
 Trpts.
 Trbns.
 Tuba a2 ff pp
 Hns. III IV a2 ff pp
 Timp.
 Vlns. I 128 pp ppp
 Vlns. II ppp
 Vle. solo viola p
 Vc.
 D.B.

Flts. I 140
 Obs.
 Clts.
 Bsns. I 1. solo *ppp*
 Hns.
 Trpts.
 Trbns.
 Tuba
 Timp.
 Vlns. I 140 *ppp*
 Vlns. II
 Vle. solo viola *p* *p*
 Vc.
 D.B. pizz. *p*

150

Flts. I 1. *pp*

Obs. II 2.

I 1. *pp*

Ccls. 2. *pp*

II 1. *pp*

Bsns. I 2. *pp*

Hns.

Trpts.

Trbns.

Tuba *pp* *pp*

Timp.

Vlns. I 150 *pp*

Vlns. II *pp*

Vle.

Vc.

D.B.

161

I Flts. II III Obs. I Clts. II I Bsns. II Hns. Trpts. Trbns. Tuba Timp.

Vlns. I Vlns. II Vle. Vc. D.B.

pp

pp

pp

pp

pp

pp

tutti violas

pp

pp

pp

arco

171

I Flts. II III Obs. I Clts. II III Bsns. II

Hns. III Trpts. I Trbns. II I Timp.

Vlns. I Vlns. II Vle. Vc. D.B.

pp

1.

p

3.

pp

1.

2.

pp

pp

solo viola

p

Variation III, Allegro

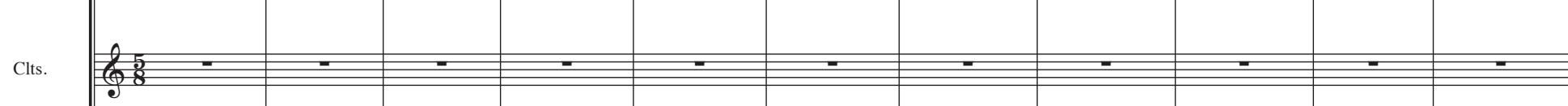
184 1. 

Flts. I 

I 

Obs. II 

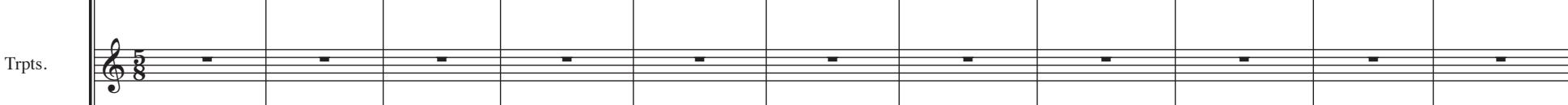
III 

Clts. 

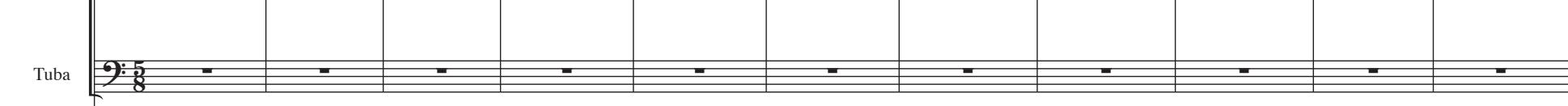
Bsns. 

II 

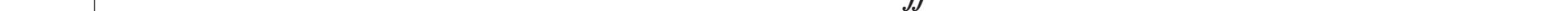
Hns. 

III 

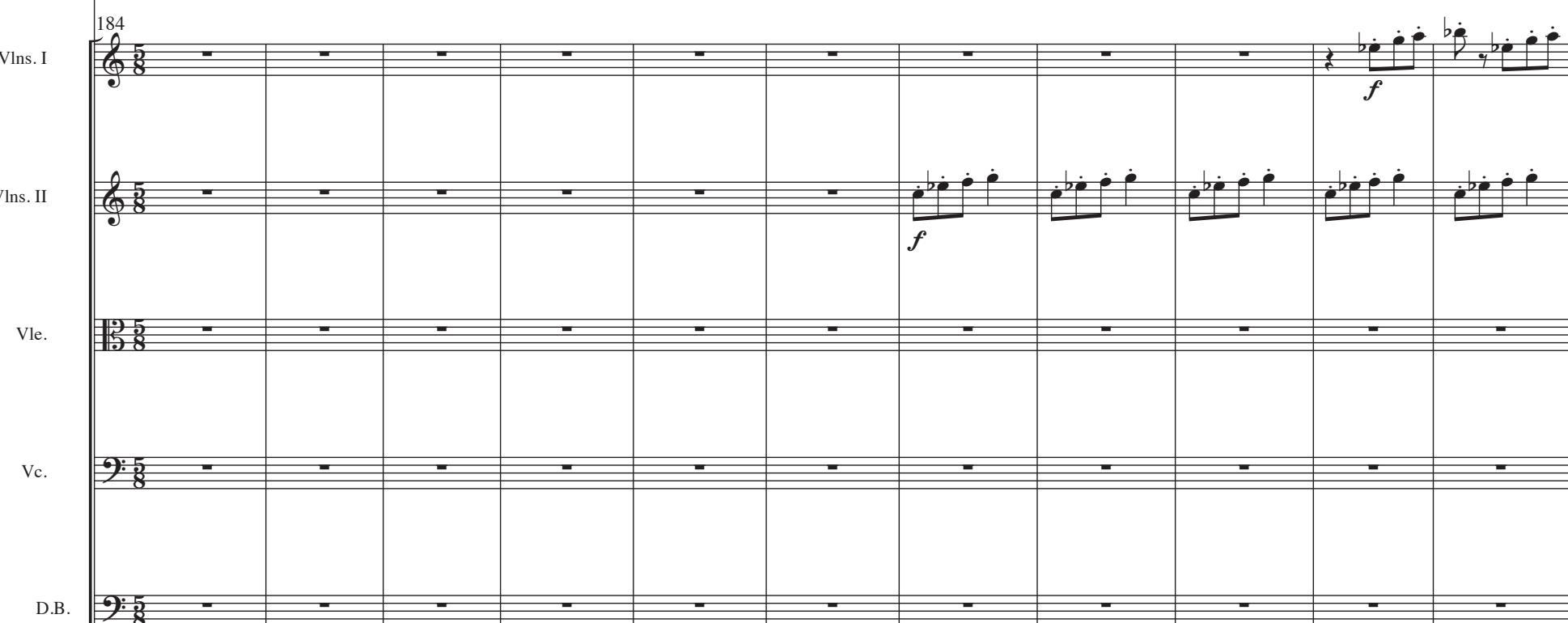
IV 

Trpts. 

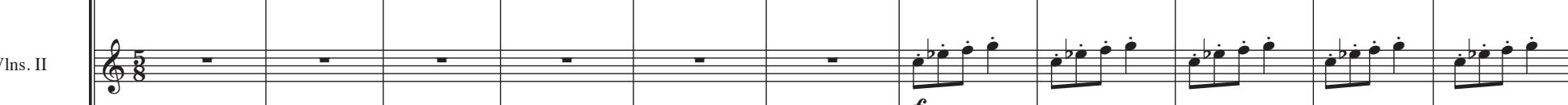
Trbns. 

Tuba 

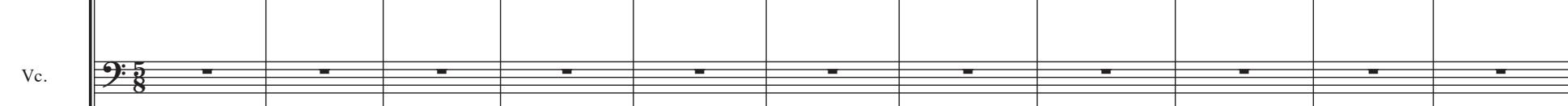
Timp.

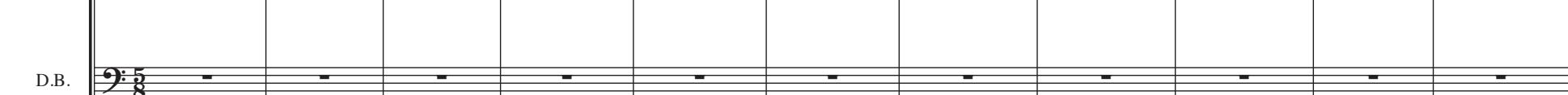
184 

Vlns. I 

Vlns. II 

Vle. 

Vc. 

D.B. 

195

Flts.

III

II

Obs.

III

Clts.

Bsns.

I
II

Hns.

III
IV

I

Trpts. II

III

II

Trbns.

III

Tuba

Vlns. I

Vlns. II

tutti violas

Vle.

Vc.

D.B.

205

Flts.

Obs.

Clts. I

Bsns. I

p

1. solo

p

1. solo

Hns.

Trpts.

I

II

Trbns.

III

Tuba

Timp.

ff

205

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

p

218

Flts.

Obs.

Clts. I

Bsns. I

This section shows measures 218 through 223. The Flutes and Oboes play eighth-note patterns. The Clarinets play a sixteenth-note pattern. The Bassoons play eighth-note patterns. Measures 220-223 show a transition where the bassoon parts change to eighth-note patterns.

Hns.

Trpts.

Trbns.

Tuba

Timp.

This section shows measures 218 through 223. The Horns, Trombones, and Tuba remain silent throughout. The Timpani plays eighth-note patterns.

218

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

This section shows measures 218 through 223. The Violins and Violas play eighth-note patterns. The Double Bass remains silent. A dynamic marking *p* is present in the Violin II part at the beginning of measure 223.

231

Flts.

Obs.

Clts. I

Bsns. I

This section shows measures 231 through 234. The Flutes, Oboes, Clarinets I, and Bassoons I play eighth-note patterns. Measures 231-233 feature eighth-note pairs, while measure 234 features eighth-note triplets. Measure 234 concludes with a dynamic instruction: '1. f' followed by a fermata over the bassoon part.

Hns.

Trpts.

Trbns.

Tuba

Timp.

This section shows measures 231 through 234. The Horns, Trombones, Tuba, and Timpani remain silent throughout the entire section.

231

Vlns. I

p

Vlns. II

p

Vle.

Vc.

D.B.

This section shows measures 231 through 234. The Violins I and II play eighth-note patterns marked 'p' (pianissimo). The Violins II play eighth-note pairs. The Violas and Double Bass remain silent.

243

Flts.

I

Obs. II

III

f

Clts. I

Bsns. I

This section of the score shows the Flutes (Flts.), Oboes (Obs. II), Clarinets (Clts. I), Bassoons (Bsns. I), Horns (Hns.), Trombones (Trbns.), and Tuba playing sustained notes or short patterns. Measures 243-244 feature woodwind entries followed by brass entries. The bassoon part includes dynamic markings like f and ff.

Hns.

Trpts.

Trbns.

Tuba

pp

Timp.

ff

The brass section (Trombones, Tuba) and Timpani play sustained notes. The Tuba has a dynamic marking of pp. The Timpani has a dynamic marking of ff.

Vlns. I

p

mf

f

Vlns. II

p

mf

f

Vle.

p

p

f

Vc.

pp

f

D.B.

pp

The Violin I (Vlns. I) and Violin II (Vlns. II) play eighth-note patterns. The Cello (Vc.) and Double Bass (D.B.) play sustained notes. Dynamic markings include p, mf, f, and pp.

253

Flts.

I *f* *mf*

Obs. II *mf*

III

Clts.

Bsns.

This section of the score shows parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Tuba, Timpani, Violins I, Violins II, Violas, and Double Basses. The instrumentation includes woodwind quintet (Flute, Oboe, Clarinet, Bassoon, Horn), brass quintet (Trombone, Tuba), and strings (Violin, Viola, Double Bass). The score consists of two systems of music. The first system (measures 1-10) features woodwind entries followed by sustained notes from the brass. The second system (measures 11-20) features sustained notes from the woodwinds and brass, with violins providing harmonic support. Measure 11 includes dynamic markings *mf* for oboes and bassoons, and *mf* for horns. Measures 18-19 include dynamic markings *mp* for horns and violins. Measure 20 includes dynamic markings *p* for violins and brass.

Hns.

III

I *mf*

II

Trpts.

III *mf*

Trbns.

Tuba

This section continues the musical score with parts for Horns, Trombones, and Tuba. The instrumentation remains the same as the previous section. The score consists of two systems of music. The first system (measures 1-10) features sustained notes from the brass. The second system (measures 11-20) features sustained notes from the brass, with violins providing harmonic support. Measure 11 includes dynamic markings *mf* for horns and violins. Measures 18-19 include dynamic markings *mp* for horns and violins. Measure 20 includes dynamic markings *p* for violins and brass.

253

Vlns. I *mf* *mp* *p*

Vlns. II *mf* *mp* *p*

Vle. *p*

Vc. *p*

D.B.

This section continues the musical score with parts for Violins I, Violins II, Violas, and Double Basses. The instrumentation remains the same as the previous sections. The score consists of two systems of music. The first system (measures 1-10) features sustained notes from the brass. The second system (measures 11-20) features sustained notes from the brass, with violins providing harmonic support. Measure 11 includes dynamic markings *mf* for violins and brass. Measures 18-19 include dynamic markings *mp* for violins and brass. Measure 20 includes dynamic markings *p* for violins and brass.

Variation IV, L'Istesso tempo ($\text{♩} = \text{♪}$)

262

Flts. I
Flts. II

Obs. I

Ccls. I

Bsns. I
Bsns. II

Hns. I

Hns. III

Trpts.

Trbns.

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

pp

mf

pp

1. solo

mf

1.

p

3.

p

pp

pp

mp

solo 1st. violin

mp

solo 2nd. violin

mp

pizz.
arco

pp

pizz.

pp

pizz.

pp

arco

pp

269

Flts. I
II
III

Obs.

Clts. I
II
III

Bsns. I
II

Hns.

Trpts. I
II
III

Trbns. I
II
III

Tuba

Tim. I

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

1. & 2. \flat
 \sharp .
 pp

1.
 pp

pp

con sord.
 pp

con sord.
 pp

pp

p

p

p

arco
 p

mp

Variation V, Presto

284

Flts.

Obs. I

1. solo *mf*

Clts.

Bsns.

I

Hns.

Trpts.

Trbns.

Tuba

1. solo *p* *#p*

Tim. *p*

284

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

p

p

p

291

Flts. I
II
III

Obs.

Clts. I
II
III

Bsns.

Hns. 1.
I
II
III

Trpts.

Trbns. I
II
III

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

p

p

p

298

Flts. I
II

Obs. I
II
III

Clts. I
II

Bsns. I
II
III

Hns.

Trpts.

Trbns. I
II
III

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

This musical score page contains six systems of music. The first system (measures 1-4) features woodwind instruments (Flutes, Oboes, Clarinets, Bassoons) and brass instruments (Horns, Trombones). The second system (measures 5-8) features brass instruments (Trombones, Tuba) and timpani. The third system (measures 9-12) features strings (Violins I, Violins II, Violas). The fourth system (measures 13-16) features double bass. Measure 1 starts with Flutes I and II playing eighth-note patterns. Measures 2-4 show various combinations of woodwinds and brass. Measure 5 introduces Trombones I and II. Measures 6-8 show Trombones I and II with Tuba. Measures 9-12 show Violins I and II. Measures 13-16 show Violins I and II with Double Bass. Dynamics include *p* (piano) and *mf* (mezzo-forte). Rehearsal marks 1. & 2. appear in measures 4, 8, and 12.

Flts. I
 Flts. III

Obs. I
 Obs. III

Clts.

Bsns. I
 Bsns. III

Hns.

Trpts.

Trbns. I
 Trbns. III

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

#⁸

p

f

f

f

f

312 

Flts. I
II
III

Obs.

Clts.

Bsns.

I
Hns.
1. solo
p

Trpts.

Trbns. I
II
III

Tuba

Tim. 

Vlns. I 
312 


Vlns. II 


Vle. 


Vc. 


D.B. 

Flts. I
 II
 III *pp* 3

Obs. 6

Clts. I
 II
 III *pp* 3

Bsns. 6

Hns. I
 II 3

Trpts. 6

Trbns. I
 II
 III *pp*

Tuba 6

Timp. 6

Vlns. I 319

Vlns. II 6

Vle. 6

Vc. 6

D.B. 6

Variation VI, Allegretto

326

Flts. I 1. solo *mf*

Obs.

Clts.

Bsns.

I Hns. III Trpts. Trbns. I Tuba Timp.

Vlns. I Vlns. II Vle. Vc. D.B.

326

pp

pizz.

pp

1. solo

Flts. I

Obs.

Clts. I

Bsns. I

Hns. II

Hns. III

Trpts.

Trbns. I II III

Tuba

Timp.

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

333

1. solo

p

1. solo

p

I

II

a3

pp

333

arco

p

p

341

I *mp*

Flts.

II *mp*

Obs.

Clts.

Bsns.

Hns.

Trpts.

Trbns. I II III *pp*

Tuba

Timp.

341

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

347

I Flts. II Obs. Clts. Bsns.

Hns. Trpts. Trbs. I II III Tuba

pp

Tim. Vlns. I Vlns. II Vle. Vc. D.B.

Variation VII, L'Istesso tempo

1. solo

352

Flts. *p*

Obs. 1. solo *p*

Clts. 1. solo *p*

Bsns. 1. solo *p*

Hns. *pp*

Trpts. 3. *pp*

Trbns. *pp*

Tuba

Tim.

352

Vlns. I

Vlns. II

Vle.

Vc.

D.B.

Finale, poco meno

377 1.

I
Flts. II
III
I
Obs. II
III
Clts. I
Bsns. I

I
II
Hns.
III
IV
Trpts.
Trbns. I
II
III
Tuba
Timp.

377

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

385

Flts. I
I
Obs. II
III
I
Clts. II
III
Bsns.

I
II
Hns.
III
IV
Trpts. I
II
III
Trbns. I
II
III
Tuba
Timpl.

385

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

393

I
Flts. II
III
I
Obs. II
III
I
Clts. II
III
I
Bsns. II
III

Hns.
Trpts. I
Trbns. I
Tuba
Timpani

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

398

I
Flts. II
Picc.
I
Obs. II
III
I
II
III
I
Bsns. II
III
I
II
III
Hns.
III
Trpts. I
II
III
Trbns. I
II
III
Tuba
Timp.

Vlns. I
Vlns. II
Vle.
Vc.
D.B.

400

I Flts. II Picc. I Obs. II III I Clts. II III I Bsns. II III I Hns. II III Trpts. I II III Trbns. I II III Tuba Timpani

Vlns. I Vlns. II Vle. Vc. D.B.

402

I Flts. Picc. Obs. II Clts. Bsns. II III I Hns. II III IV Trpts. I II III Trbns. I II III Tuba Timpani Vlns. I Vlns. II Vle. Vc. D.B.

ff

402

Flts. I
 Flts. III 406 *poco rall.*
mf *p*
 Obs. I
 Obs. III *mf*
 Clts. I
 Clts. III *mf*
 Bsns. I
 Bsns. III *mf*
 Hns.
 Trpts.
 Trbns. I
 Trbns. III *p*
 Tuba
 Timp. *mf* *p*
 Vlns. I 406 *pp* *(open strings)* *niente*
 Vlns. II *pp* *(open strings)* *niente*
 Vle. *mp* *solo viola* *tutti violas pizz.* *pp*
 Vc. *pizz.* *pp*
 D.B. *pizz.* *pp*