



Cụ Rùa

Symphonic poem for Đàn Bầu and orchestra opus 106

Robert Casteels

Cover Picture: Hoan Kiem Lake, Vietnam

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Full score in C

Duration: 13'30"

Instrumentation:

1 solo Đàn Bầu

2 flutes, 2 oboes, 2 clarinets, 2 bassoons/ 4 horns, 2 trumpets, 3 trombones, 1 tuba/ 3 percussionists on 1 glockenspiel, 1 vibraphone shared by two players, a set of tubular bells, a pair of crash cymbals, 1 suspended cymbal, 1 deep tam and 2 triangles of different sizes/ 1 player on piano and celesta (the celesta may need to be slightly amplified and is positioned at a right angle of the piano, so that the pianist can play simultaneously on both instruments)/ harp/ strings

Programme notes:

The inspiration of my composition is threefold: ever since my first visit to Vietnam, I have been touched by the kindness of its people and beauty of its nature, I have been charmed by the melancholic unique timbre of the Đàn Bầu; and I have been intrigued by the microtonal possibilities of the Đàn Bầu. The triggering factor for me to choose the legends of King An Duong Vuong and King Lê Lợi as the basis of this composition was the demise earlier this year of Cụ Rùa, the venerable well-loved turtle living in Hoam Kiem Lake, central Hanoi. Cụ Rùa means great grandfather/grandmother turtle in Vietnamese. Even though the eight subparts of my composition connect to various twists and turns of the two legends, I felt compelled to stay away from a literal sonic rendition out of respect of these sagas that belong to the collective memory of Vietnamese people and occupy a central role in their mythology. I understand that the universal moral of the legends lies in the value of ruling by wisdom with a limited amount of force, no matter what personal circumstances turned out to be. This symphonic poem is based on one chord, one mode and one rhythm that undergo a constant process of change. The poetic ending evokes a peaceful aquatic environment far below, and a paradisiac shimmer of iridescent light far above.

Cụ Rùa was premiered by the Vietnam National Symphony Orchestra conducted by the composer with meritorious artist Lê Chi Bù playing the Đàn Bầu during the opening gala concert of the 34th Asian Composers League Conference and Festival on 12-10-2016 in the Opera House of Hanoi, Vietnam.

Cụ rùa

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Presto 1 **rall.** 2 3 4 5 6 7 8

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in Bb
Clarinet 2 in Bb
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in Bb
Trumpet 2 in Bb
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba
Tubular Bells
Vibraphone (player #1)
Vibraphone (player #2)
Piano
Harp
Violin I, 1
Violin I, 2
Violin II, 1
Violin II, 2
Viola 1
Viola 2
Violoncello 1
Violoncello 2

Dynamic markings: *f*, *sf*, *pp*, *fff*, *Pall.*, *pizz.*

Vibraphone damping: damp Eb, damp Db, damp C, damp A, damp G, damp F#

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Adagio

Harp (Hp.)
Double Bass (D.B.)
Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Violoncello (Vc.)
Cello (Cb.)

Dynamic markings: *p*, *mp*, *f*, *pp*, *ppp*, *legato*, *espress.*, *pizz.*

Performance instructions: arco unis. non vib., vib., non vib., legato

25 26 27 28 29 30 31 32 33 34

Fl. 1, Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tub. B., Vib. #1, Vib. #2, Pno., Hp., D.B., Vln. I. 1, Vln. I. 2, Vln. II. 1, Vln. II. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, Cb. 2

2/3:2

p, *pp*, *ppp*, *mp dim.*, *mf dim.*, *f dim.*, *leggero*, *vuót*, *div.*, *arco*, *pizz.*, *unis.*

A accel. 31

pp (one pedal for ten bars)

35 36 37 38 39 40 **Allegro** ♩ = 120

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vib. #1
Vib. #2
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.

42 43 44 45 46 47 48

Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Tbn.
Vib. #1
Vib. #2
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(grace notes before the beat)

mf sostenuto

mf (one pedal until letter B)

56 57 58 59 60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(grace notes before the beat)

mf

V n s V s n s V

Detailed description: This page of a musical score covers measures 56 to 60. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Trombones, Tuba) are highly active, with many notes beamed together. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play sustained notes with some movement. The piano part features a complex rhythmic pattern. The harp part provides a steady accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*. A specific instruction "(grace notes before the beat)" is placed above the Bass Trombone staff in measure 58. The page number "5" is located at the bottom left corner.

68 69 70 71 72 73 accel. 74 75 76

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tub. B.

Pno.

D.B.

Vln. I. 1

Vln. I. 2

Vln. II. 1

Vln. II. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

arco

accel.

cresc.

5

3

C Vivace ♩ = 132

77

78

79

80

81

82

83

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vib. #1

Vib. #2

Pno.

Hp.

C Vivace ♩ = 132

vuôt

D.B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

This page contains a full orchestral score for measures 85 through 92. The score includes parts for:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (Tpt. 1, Tpt. 2)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tbn.)
- Vibras (Vib. #1, Vib. #2)
- Piano (Pno.)
- Harp (Hp.)
- Double Bass (D.B.)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Key performance instructions include *f*, *leggiero*, *p cresc.*, *f*, *sf*, *pizz.*, and *sf*. Measure 90 is marked with *f* and *leggiero*. Measure 91 includes *pizz.* and *f*. Measure 92 includes *f* and *sf*. The score also includes grace notes and articulation marks such as slurs and accents.

93 94 95 96 97

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vib. #1
Vib. #2
Pno.
D.B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

vuôt

pizz.

pizz.

This block contains the musical score for measures 93 through 97. It features a full orchestral arrangement with woodwinds, strings, and percussion. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play complex melodic and rhythmic patterns. The strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support, with some parts marked 'pizz.' (pizzicato). The percussion includes Vibraphone #1 and #2, and Piano. A Double Bass part is also present, with a 'vuôt' (trill) marking. The score is written in a key with one flat and a 3/4 time signature.

98 99 100 101 102

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the musical score for measures 98 through 102. It continues the orchestral arrangement from the previous block. The woodwinds and strings play similar complex patterns, with some woodwind parts featuring trills. The percussion continues to provide rhythmic support. The score is written in the same key and time signature as the previous block.

103 104 105 106 107 108 109

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *p* *leggiero*

Hn. 2 *p* *leggiero*

Hn. 3 *p* *leggiero*

Hn. 4 *p* *leggiero*

Tpt. 1 *p* *leggiero*

Tpt. 2 *p* *leggiero*

Tbn. 1 *p* *leggiero*

Tbn. 2 *p* *leggiero*

B. Tbn. *p* *leggiero*

Tba. *p* *leggiero*

Vib. #1

Vib. #2

Pno. *f*

Hp. *f*

D.B. *gliss.*

Vln. I. 1 *arco*

Vln. I. 2 *arco*

Vln. II. 1 *arco*

Vln. II. 2 *arco*

Vla. 1 *arco*

Vla. 2 *arco*

Vc. 1 *arco*

Vc. 2 *arco*

Vc. *arco*

Cb. *arco*

110 111 112 113 114 115 116

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Hp.
D.B.
Vln. I. 1
Vln. I. 2
Vln. II. 1
Vln. II. 2
Vla. 1
Vla. 2
Vla.
Vc.
Cb.

f sostenuto
f sostenuto
f sostenuto
f sostenuto
p cresc.
f
mf cresc.
f
f sostenuto
f sostenuto
gliss.
arco
f sostenuto

117 118 119 120 121 122 123 rit. 124 125 126

Fl. 1 *f* *p* *sf leggiero*

Fl. 2 *f* *p* *sf leggiero*

Ob. 1 *f* *p* *sf leggiero*

Ob. 2 *f* *p* *sf leggiero*

Cl. 1 *f* *p* *sf leggiero*

Cl. 2 *f* *p* *sf leggiero*

Bsn. 1 *f* *p* *sf leggiero*

Bsn. 2 *f* *p* *sf leggiero*

Hn. 1 *fp* *sf leggiero*

Hn. 2 *fp* *sf leggiero*

Hn. 3 *fp* *sf leggiero*

Hn. 4 *fp* *sf leggiero*

Tpt. 1 *fp* *sf leggiero*

Tpt. 2 *fp* *sf leggiero*

Tbn. 1 *fp* *sf leggiero*

Tbn. 2 *fp* *sf leggiero*

B. Tbn. *fp* *sf leggiero*

Tba. *fp* *sf leggiero*

Tub. B. [to glock.]

Vib. #2 slowest speed

Pno.

Hp.

D.B. *rit.*
slowest ascending vibrato faster ascending vibrato
less slow descending vibrato faster descending vibrato

Vln. I, 1 *fp non vibrato* *sf leggiero* pizz.

Vln. I, 2 *fp non vibrato* *sf leggiero* pizz.

Vln. II, 1 *fp non vibrato* *sf leggiero* pizz.

Vln. II, 2 *fp non vibrato* *sf leggiero* pizz.

Vla. 1 *fp non vibrato* *sf leggiero* pizz.

Vla. 2 *fp non vibrato* *sf leggiero* pizz.

Vc. 1 *fp non vibrato* *sf leggiero* pizz.

Vc. 2 *fp non vibrato* *sf leggiero*

D Adagio ma non troppo $\text{♩} = 72$

127 128 129 130 131 132 133 134 135 136

Tba. *p espress.*

Glock. *p espress.*

Vib. #1 *p espress.*

Cel. *p espress.*

Pno. *p*

Hrp. l.v. *p espress.*

D Adagio ma non troppo $\text{♩} = 72$

D.B.

Vln. I solo arco (with dan bau) *pp*

Vln. I unis. pizz. con vib. *pp espress.*

Vln. II unis. pizz. con vib. *pp espress.*

Vla. unis. pizz. con vib. *pp espress.*

Vc. arco sul tasto *ppp*

Cb. arco sul tasto *ppp*

137 138 139 140 141 142 143 144

Fl. I *f espress.*

Cl. I *f espress.*

Tba.

Glock. *f*

Vib. #1 *f*

Cel.

Pno. *f*

Hrp. *f*

D.B. *f*

Vln. I solo

Vln. I *mf*

Vln. II pizz. con vib. *mf*

Vla. pizz. con vib. *mf*

Vc. *p espress.*

Cb. *p espress.*

145 146 147 148 149 150 151 accel. 152

Glock. *p*

Vib. #1 *p*

Vib. #2 *p*

Cel. *p*

Pno. *p*

Hp. *p*

D.B. *p* accel.

Vln. I solo *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp* pizz. #

Cb. *ppp*

E Più mosso ♩ = 88

153 154 155 156 157 158 159 160 161 162 163 164

Fl. 1 *f espress.*

Fl. 2 *f espress.*

Ob. 1 *f espress.*

Ob. 2

Cl. 1 *f espress.*

Cl. 2 *f espress.*

Bsn. 2 *f espress.*

Hn. 1 *f espress.*

Hn. 2 *f espress.*

Hn. 3 *f espress.*

Hn. 4 *f espress.*

Tbn. 1 *f espress.*

Tbn. 2 *f espress.*

B. Tbn. *f espress.*

Tba. *f espress.*

Tub. B.

Vib. #1 *f espress.*

Pno. *f espress.*

Hp. *f espress.*

E Più mosso ♩ = 88

[láy]

D.B. *f*

Vln. I *f legato arco*

Vln. II *f legato arco*

Vla. *f legato arco*

Vc. *f legato*

Cb. *f legato*

165 166 167 168 169 **accel.** 170 171 172 173 174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tub. B.

Vib. #1

Pno.

Hp.

D.B.

Vln. I solo

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

espress.

espress.

espress.

espress.

espress.

pizz.

arco

ff

ff

accel. *ff*

chuông

ff

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

Presto ♩ = 144

Musical score for measures 175-183. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Vibraphone #1 & #2, Piano, and Harp. The tempo is marked Presto with a metronome marking of ♩ = 144. The key signature is one flat (B-flat major/D minor). The score shows various dynamics such as *f*, *f dim.*, and *fz*. Measure 175 starts with a forte (*f*) dynamic. Measures 176-178 feature woodwinds and strings playing complex rhythmic patterns. Measures 179-183 show a transition in dynamics and instrumentation, with brass instruments becoming more prominent.

Presto ♩ = 144

Musical score for measures 184-192. The score includes parts for Double Bass (D.B.), Violin I & II, Viola I & II, Violoncello I & II (Vc. 1 & 2), and Contrabass (Cb.). The tempo is marked Presto with a metronome marking of ♩ = 144. The key signature is one flat. The score shows various dynamics such as *f*, *fz*, and *pizz.*. Measure 184 starts with a forte (*f*) dynamic. Measures 185-192 feature strings playing complex rhythmic patterns, with the double bass and contrabass playing a prominent role. The score includes a *vuôt* marking in measure 184 and a *pizz.* marking in measure 192.

184 185 186 187 188 189 190

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Vib. #1
Vib. #2
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

191 192 193 194 195 196 197

Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Vib. #1
Vib. #2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

198 199 200 201 202 203 204 205 206 207 208

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tbn. 1
Vib. #1
Vib. #2
Pno.
Hp.
D.B.
Vln. I
Vln. I.I
Vln. II
Vln. II.I
Vla.
Vla. I
Vc.
Cb. 1
Cb. 2
Cb. 3

with harmon mute
p leggiero senza cresc.
ppp
pp

with harmon mute
p leggiero senza cresc.
ppp
pp

with harmon mute
p leggiero senza cresc.
ppp
pp

pp
pp

pp

[D. B. ossia]
f

f

solo Vln. 1
p
pp
pizz.

solo Vln. 2
p
pp
pizz.

solo Vla.
p
pp
pizz.

f
1 2 3 4 5 6 7 8 9

f
1 2 3 4 5 6 7 8 9

f
1 2 3 4 5 6 7 8 9

209 210 211 212 213 214 215 216 217 218 219

Fl. 1 *pp* *mf*

Fl. 2 *pp* *mf*

Ob. 1 *pp* *mp* *p cresc.*

Ob. 2 *pp* *mp* *pp cresc.*

Cl. 1 *pp* *mf* *p cresc.*

Cl. 2 *pp* *mf* *mp cresc.*

Bsn. 1 *pp*

Bsn. 2 *mp*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p*

Tpt. 1 *p* *p leggiero senza cresc.*

Tpt. 2 *p* *p leggiero senza cresc.*

Tbn. 1 *p* *p leggiero senza cresc.*

Vib. #1 *p* *f*

Pno. *p* *mf*

Hp. *mp* *ff*

D.B. *p*

Vln. I *p* *arco tutti* *p arco tutti*

Vln. I, I *p*

Vln. II *p* *arco tutti 7* *p*

Vln. II, I *p* *arco tutti 7* *p*

Vla. *p*

Vla. I *p*

Vcl. *p*

Cb. 1 10 11 12 13 14 15 16 17 1 2 3

Cb. 2 10 11 12 13 14 15 16 17 1 2 3

Cb. 3 10 11 12 13 14 15 16 17 1 2 3

220 221 222 223 224 225 226

Fl. 1 *mf cresc.* *f*

Fl. 2 *mp cresc.* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf cresc.* *f*

Bsn. 2 *mf cresc.* *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Tri. *f*

Tri. *f*

D.B.

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

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

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

Vc. *mp* *mf* *f* *ff* *fff*

Cb. 1 4 5 6 7 8

Cb. 2 4 5 6 7 8

Cb. 3 4 5 6 7 8

227 228 229 230 231 232 233 234

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Vib. #1

Vib. #2

Pno

Hp.

D.B.

Vln. I, 1

Vln. I, 2

Vln. II, 1

Vln. II, 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp

pp

pp

pp

pp

pp

pp

pp

pp

f

f

non arpegg.

f

arco

Musical score for orchestra and strings, measures 235-240. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Tuba (Tba.), Vibraphone (Vib. #1, Vib. #2), Piano (Pno.), Harp (Hp.), Double Bass (D.B.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb. 1, Cb. 2, Cb. 3). The score features various dynamics such as *pp non cresc.*, *mp non cresc.*, *mf*, *f subito e dim. fine a p*, and *fff*. It also includes performance instructions like *senza sord.* and *senza sord.* for the brass instruments. The key signature changes from one flat to two flats at measure 240. The time signature is 4/4.

241 242 243 244 245 246 247 248 249

Fl. 1 *f* *mf* *ppp*

Fl. 2 *f* *mf* *ppp*

Ob. 1 *ff* *mf* *mp* *ppp*

Ob. 2 *ff* *f* *mp* *ppp*

Cl. 1 *ff* *mf* *mp* *ppp*

Cl. 2 *ff* *f* *mp* *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *p* *ppp*

Hn. 2 *p* *ppp*

Hn. 3 *p* *ppp*

Hn. 4 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tbn. *p*

Vib. #1 damp Eb *pp*

Vib. #2 damp F# damp G *pp*

Pno.

Hp.

D.B. *f* *pizz.*

Vln. I

Vln. II

Vla.

Cb. 1 2 3 4 5

Cb. 2 2 3 4 5

Cb. 3 2 3 4 5

250 251 252 253 254 255 256

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. 1 *mf*

Ob. 2 *p* *mp*

Cl. 1 *mf*

Cl. 2 *p* *mp*

Bsn. 1

Bsn. 2

Tpt. 2

Tbn. 1

Tba.

Vib. #1

Vib. #2

Pno.

Hp.

D.B. *pp* *pp*
slowest ascending vibrato

Vln. I. 1 *p* *leggiro senza cresc.*

Vln. I. 2 *p* *leggiro senza cresc.*

Vln. II. 1 *p* *leggiro senza cresc.*
sul III

Vln. II. 2 *p* *leggiro senza cresc.*
sul III

Vla. 1 *p* *leggiro senza cresc.*

Vla. 2 *p* *leggiro senza cresc.*

Cb. 1 1 2 3 4 5 6 7

Cb. 2 1 2 3 4 5 6 7

Cb. 3 1 2 3 4 5 6 7

accel.

257 258 259 260 261 262 263

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Pno. *p* *mp* *mf* *f* *

Harp. *gliss.*

D.B. *faster ascending vibrato* *accel.* *faster descending vibrato* *less slow descending vibrato*

Vln. I. 1

Vln. I. 2

Vln. II. 1

Vln. II. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1 8 9 10 11 12 13

Cb. 2 8 9 10 11 12 13

Cb. 3 8 9 10 11 12 13

G Più mosso ♩ = 152 ♩ = 76

264 265 266 267 268 269 270

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Vib. #1, Vib. #2, Pno., Hp.

G Più mosso ♩ = 152 ♩ = 76

D.B., Vln. I. 1, Vln. I. 2, Vln. II. 1, Vln. II. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, Cb. 2, Cb. 3

Musical score for measures 271-277. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1, 2, and Bass Trombone, Tuba, Vibraphone #1 and #2, Piano, Harp, Double Bass, Violins I and II, Viola I and II, Violoncello I and II, and Contrabass I, II, and III. The score features various dynamics such as *mp*, *mf*, *f*, *ff*, *pp*, *p*, *mf*, *f*, *sf*, *mf cresc.*, and *p cresc.*. Measure numbers 271, 272, 273, 274, 275, 276, and 277 are indicated at the top of the page. A rehearsal mark 'H' is present at the beginning of measure 276. The score is written in a key signature of two flats and a common time signature.

278 279 280 281 282 283 284

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Glock.
Vib. #1
Vib. #2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.

Detailed description: This page of a musical score covers measures 278 to 284. The score is for a full orchestra. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), two clarinets (Cl. 1 and 2), two bassoons (Bsn. 1 and 2), four horns (Hn. 1-4), two trumpets (Tpt. 1 and 2), three trombones (Tbn. 1, 2, and B. Tbn.), and a tuba (Tba.). The percussion section includes a Glockenspiel (Glock.), two vibraphones (Vib. #1 and #2), and a piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The tempo and dynamics are indicated by markings such as 'unis.' and various dynamic symbols.

Musical score for orchestra, measures 285-291. The score is written for a full symphony orchestra and includes the following parts:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba (Tba.)
- Glockenspiel (Glock.)
- Vibraphone #1 and #2 (Vib. #1, Vib. #2)
- Piano (Pno.)
- Harpsichord (Hp.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabasses 1, 2, and 3 (Cb. 1, Cb. 2, Cb. 3)

Measures 285-291 are marked with dynamic markings such as *sf*, *fff*, *f*, and *mf*. The score includes various musical notations such as slurs, accents, and articulation marks. The piano part includes the instruction "non arpegg." and the harpsichord part includes "div. sul G".

292

293

294

295

Musical score for measures 292-295. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Horn 2 and 4, Trumpet 1, Trombone 2, Vibraphone #1 and #2, Piano, Harp, Double Bass, Violin II, Viola, Cello 1, 2, and 3. The key signature is B-flat major. Dynamics include *mp*, *p*, and *ff*. Performance instructions include "slowest ascending vibrato" for the Double Bass and "*p* leggiero senza cresc." for the Violin II and Viola. Fingerings are indicated with numbers 5, 6, 7, and 8.

296

297

298

299

300

Musical score for measures 296-300. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Trumpet 1 and 2, Glockenspiel, Vibraphone #1, Piano, Double Bass, Violin I 1 and 2, Violin II 1 and 2, Viola 1 and 2, Violoncello 1 and 2, and Cello 1, 2, and 3. The key signature is B-flat major. Dynamics include *mp*, *mf*, *f*, *ff*, and *fff*. Performance instructions include "less slow descending vib." and "faster descending vib." for the Double Bass, and "div." for the Violin I, Violin II, and Viola parts. Fingerings are indicated with numbers 9, 10, 11, 12, and 13.

I Prestissimo furioso $\text{♩} = 162$

301 302 303 304 305 306 307

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tba., S. Cymb., Glock., Vib. #1, Pno., Hp.

ff, *sf*, *f cresc.*, *pp cresc.*, *mf*

6, 7, 5, 3

I Prestissimo furioso $\text{♩} = 162$

tremolo at the attachment of the string

D.B., Vln. I, Vln. II, Vla., Vc., Cb.

ff, *mf*, *ff*, *ff*, *ff*

unis., 7, 6, 5

308 309 310 311 312 313 314 315

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Cymb.
T.-t.
Pno.
Hp.
D.B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

316 **J Andante** ♩ = 80 317 318 319 320 321 322

The score includes parts for:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bsn. 1, Bsn. 2)
- Horns (Hn. 1-4)
- Trumpets (Tpt. 1, Tpt. 2)
- Trumpets (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba.)
- Cymbals (C. Cym., S. Cymb.)
- T-toms (T-t)
- Piano (Pno.)
- Harpsichord (Hp.)
- Double Bass (D.B.)
- Violins (Vln. I. 1-5, Vln. II. 1-5)
- Violas (Vla. 1-4)
- Violoncellos (Vc. 1-4)
- Contrabasses (Cb. 1-4)

Measure 316 contains complex woodwind passages with slurs and fingering (7, 5). Measures 317-322 are mostly rests for woodwinds and brass, with strings playing a sustained harmonic texture. Percussion includes cymbal rolls and tom patterns. Dynamics range from *ppp* to *ff*. A tempo marking of **J Andante** ♩ = 80 is present at the top and bottom of the score.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), and Bassoons (Bsn. 1, 2). Below these are the brass instruments: Horns (Hn. 1-4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), and Timpani (T.). The percussion section includes Glockenspiel (Glock.), Vibraphone (Vib. #1), Piano (Pno.), and Harp (Hp.). The string section (Vln. I, Vln. II, Vla., Vcl., Cb.) is at the bottom. The score features various musical notations such as dynamics (f, p, p possibile), articulation (accents, slurs), and performance instructions like "one pedal until bar letter K" and "one player sul pont.". The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support with sustained notes and dynamic markings.

335

336

337

338

339

340

341

This page contains a musical score for measures 335 through 341. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Tba., T.-t., Glock., Vib. #1, Pno., Hp., Vln. I.1, Vln. I.2, Vln. I.3, Vln. I.4, Vln. I.5, Vln. II.1, Vln. II.2, Vln. II.3, Vln. II.4, Vln. II.5, Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Cb. 1, Cb. 2, Cb. 3, and Cb. 4. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp tenebroso*, *f*, *p*), articulation (e.g., *arco sul pont.*, *pizz.*), and performance instructions (e.g., *nat.*, *f*, *p*). The woodwinds and brasses have relatively sparse parts, often playing sustained notes or rests. The strings play a more active role, with the violins and violas featuring complex rhythmic patterns and sustained notes. The cellos and double basses play a steady, rhythmic accompaniment. The piano and harp provide harmonic support with intricate textures. The overall mood is dark and somber, as indicated by the *tenebroso* marking.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Pno.

Hp.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Cb. 1

Cb. 2

K

p espress.

p espress.

p espress.

(without mute)

pp

pp

pp

con sord.

pp

p espress.

con sord.

pp

p espress.

con sord.

pp

p espress.

p

pp

ppp sempre

ppp sempre

ppp sempre

ppp sempre

ppp sempre

ppp sempre

ppp sempre

ppp sempre

nat.

p

nat.

p

(to Vla. B)

(to Vla. B)

ppp

p

ppp

ppp

nat.

p

nat.

p

357

358

359

360

361

Ob. 1 *p* *express.*

Cl. 1 *p* *express.*

Cl. 2 *p* *express.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 (without mute) *p* *express.*

Tpt. 2 con sord. *pp*

Tbn. 1 con sord. *pp*

Tbn. 2 con sord. *pp*

D.B.

Vln. I.1 *p* *express.*

Vln. I.2 *p* *express.*

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

362 **L** 363 364 365

Fl. 1 *mf espress.*

Fl. 2 *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tab. B.

Glock. *p*

Vib. #1 *p*

Cel. *p*

Hrp. *p*

D.B. *p*

Vln. I.1 *p*

Vln. I.2 *p*

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vla. 1

Vla. 2

Cb.

366 367 368 369

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Glock.
Vib. #1
Cel.
Hp.
D.B.
Vln. I, 1
Vln. I, 2
Vln. II, 1
Vln. II, 2
Cb.

370 371 372 373 374 375

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tub. B.
Glock.
Vib. #1
Cel.
Hp.
D.B.
Vln. I, 1
Vln. I, 2
Vln. II, 1
Vln. II, 2
Vla.

376 377 378 *rall.* 379 380 381 382 383 **Presto** 384

Fl. 1 *p dim.* *ppp secco*

Fl. 2 *p dim.* *ppp secco*

Ob. 1 *p dim.* *ppp secco*

Ob. 2 *p dim.* *ppp secco*

Cl. 1 *mf dim.* *ppp secco*

Cl. 2 *mf dim.* *ppp secco*

Bsn. 1 *ppp secco*

Bsn. 2 *ppp secco*

Hn. 1 *con sord.* *ppp secco*

Hn. 2 *con sord.* *ppp secco*

Tpt. 1 *con sord.* *ppp secco*

Tpt. 2 *con sord.* *ppp secco*

Tbn. 1 *con sord.* *ppp secco*

Tbn. 2 *con sord.* *ppp secco*

B. Tbn. *con sord.* *ppp secco*

Tba. *con sord.* *ppp secco*

Tri. *ppp secco*

Tri. *ppp secco*

Tub. B. *ppp secco*

Glock. *p* *let ring-t* *ppp secco*

Vib. #1 *p* *let ring-t* *ppp secco*

Cel. *let ring-t* *ppp secco*

Pno. *let ring-t* *ppp secco*

Hp. *p* *let ring-t* *ppp secco*

D.B. *p* *rall.* *gliss.* *ppp secco*

Vln. I, 1 *p dim.* *ppp secco*

Vln. I, 2 *p dim.* *ppp secco*

Vln. II, 1 *mf dim.* *ppp secco*

Vln. II, 2 *mf dim.* *ppp secco*

Vla. 1 *mf dim.* *ppp secco*

Vla. 2 *mf dim.* *ppp secco*

Vc. 1 *pizz.* *p dim.* *arco* *ppp secco*

Vc. 2 *pizz.* *p dim.* *arco* *ppp secco*

Cb. 1 *pizz.* *p dim.* *arco* *ppp secco*

Cb. 2 *pizz.* *p dim.* *arco* *ppp secco*

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