

Robert Casteels

Ouverture spirituelle

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Ouverture opus 120 for orchestra

Commissioned by the Singapore Symphony Orchestra

Premiered by the Singapore Symphony Orchestra
conducted by Andrew Litton
on March 22-2019, Victoria Concert Hall, Singapore

Duration: 7'

Instrumentation:

2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
2 horns, 2 trumpets, timpani and strings

Programme notes:

This short composition opus 120 bears the title of overture, as it means exactly what it does, that is to "open" a symphonic concert.

The French title pays homage to French being the international language in the 18th c., the period of the Enlightenment in Europe.
Every musical style has its own code.

In this composition I follow the codes of musical classicism in terms of
instrumentation, structure, bar phrases, dithematism and most importantly in the manner of expressing emotions.

Horizontally the music unfolds within periods of eight bars punctuated by the timpani.

If you place a mirror horizontally on pitch of middle D, the music evolving above or under that pitch D are an exact reflection of each other.

In French the adjective "spirituel" relates to the human spirit, to the religious belief of the soul, to all that what the human brain conceives and to fine humour.

I have endeavoured to express these characteristics:
the overture is a rational enlightened concept,
during one section, subdued calls transcend any tempo, and
most of the time the musicians perform sonic pirouettes.

May this manifestation of the human spirit elicit a smile on the listeners' face :-)

Ouverture spirituelle

opus. 120 (7')

Robert Casteels

1 Presto volante ♩ = 88

Flute 1 *p non cresc.*

Flute 2 *p non cresc.*

Oboe 1 *p non cresc.*

Oboe 2 *p non cresc.*

Clarinet 1 in Bb *p non cresc.*

Clarinet 2 in Bb *p non cresc.*

Bassoon 1 *p*

Bassoon 2 *p*

Horn 1 in F *p*

Horn 2 in F *p*

Trumpet 1 in Bb *p*

Trumpet 2 in Bb *p*

Timpani *f*

Presto volante ♩ = 88

Violin I *p non cresc.*

Violin II *f pizz.* *arco* *p non cresc.*

Viola *f pizz.*

Violoncello *f pizz.*

Contrabass *f*

5

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1
p non cresc.

Bsn.2
p non cresc.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II
pizz.

Vla.
arco
p non cresc.

Vc.
arco
p non cresc.

Cb.
arco
p non cresc.

V

9

Fl.1 *p cresc.*

Fl.2 *p cresc.*

Ob.1 *p cresc.*

Ob.2 *p cresc.*

Cl.1 *p cresc.*

Cl.2 *p cresc.*

Bsn.1 *p cresc.* *f dim.*

Bsn.2 *p cresc.* *f dim.*

Hn.1 *p*

Hn.2 *mf* *p*

Tpt.1

Tpt.2

Timp. *mf*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *pizz. arco* *p cresc.* *mf dim.*

Vc. *p cresc.* *pizz.* *arco* *f dim.* *pizz.*

Cb. *mf* *p cresc.* *f dim.* *mf*

4 **13**

This musical score page contains measures 13, 14, and 15. The instruments and their parts are as follows:

- Flute 1 (Fl.1):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Flute 2 (Fl.2):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Oboe 1 (Ob.1):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Oboe 2 (Ob.2):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Clarinet 1 (Cl.1):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Clarinet 2 (Cl.2):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.*
- Bassoon 1 (Bsn.1):** Bass clef, playing a single note with a dynamic marking of *p*.
- Bassoon 2 (Bsn.2):** Bass clef, playing a melodic line with triplets and a dynamic marking of *p*.
- Horn 1 (Hn.1):** Treble clef, playing a sustained note with a dynamic marking of *cresc.*
- Horn 2 (Hn.2):** Treble clef, playing a sustained note with a dynamic marking of *cresc.*
- Trumpet 1 (Tpt.1):** Treble clef, playing a sustained note with a dynamic marking of *p* in measure 13, and a triplet with a dynamic marking of *mf* in measure 15.
- Trumpet 2 (Tpt.2):** Treble clef, playing a sustained note in measure 13, and a triplet with a dynamic marking of *mf* in measure 15.
- Timpani (Timp.):** Bass clef, playing a sustained note.
- Violin I (Vln. I):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.* in measure 13, and a pizzicato line in measure 15.
- Violin II (Vln. II):** Treble clef, playing a melodic line with triplets and a dynamic marking of *f dim.* in measure 14, and a pizzicato line in measure 15.
- Viola (Vla.):** Bass clef, playing a melodic line with triplets and a dynamic marking of *p* in measure 13, and a pizzicato line in measure 15.
- Violoncello (Vc.):** Bass clef, playing a sustained note.
- Contrabass (Cb.):** Bass clef, playing a sustained note.

A

16

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 *f*

Hn.2 *f*

Tpt.1 *f*

Tpt.2 *f*

Timp. *f* 3

Vln. I *f* arco *V*

Vln. II *f* arco *V*

Vla. *f* arco *V*

Vc. *f* arco *V*

Cb. *f* pizz. 3

27

Score for measures 27-31. Instruments: Timp., Vln. I, Vln. II, Vla., Vc., Cb. Includes markings: sul pont., nat., p, p leggiero, 3.

32

Score for measures 32-36. Instruments: Timp., Vln. I, Vln. II, Vla., Vc., Cb. Includes markings: sul pont., nat., ppp, 3.

37

Score for measures 37-41. Instruments: Hn.2, Timp., Vln. I, Vln. II, Vla., Vc., Cb. Includes markings: 3, pp, nat., sul pont., arco, p leggiero, pizz., pp.

46 **C**

Fl.1 *p*

Fl.2 *p*

Ob.1

Ob.2

Cl.1

Cl.2 *f espress. legato*

Bsn.1 *f espress. legato*

Bsn.2 *mp*

Hn.1

Hn.2 *p*

Tpt.1

Tpt.2

Timp. *p*

Vln. I *sul pont.* *nat.*

Vln. II *sul pont.*

Vla. *nat.*

Vc. *sul pont.* *nat.*

Cb. *pizz.* *p*

10 **51**

Cl.1

Cl.2

Bsn.1

Bsn.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f espress. legato

espress. legato

nat.

sul pont.

arco

56

Cl.1

Cl.2

Bsn.1

Bsn.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pizz.

arco

nat.

60

Cl.1

Cl.2

Bsn.1

Bsn.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

Hn.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1 *mf* echo $\underbrace{\hspace{1cm}}_3$

Fl.2 *mf* echo $\underbrace{\hspace{1cm}}_3$

Ob.1 *f* *espress. legato* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Ob.2 *f* *espress. legato*

Hn.1 *f* *espress. legato*

Tpt.1 *mf* echo $\underbrace{\hspace{1cm}}_3$

Vln. I *sul pont.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ *mf* echo *sul pont.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vln. II *sul pont.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ *nat.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vla. *sul pont.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vc. $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Fl.1 *f* *espress. legato* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Fl.2 $\underbrace{\hspace{1cm}}_3$

Ob.1

Ob.2

Hn.2 *mp* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Tpt.1

Timp. *mp* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vln. I *nat.* *sul pont.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vln. II *nat.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ *sul pont.* $\underbrace{\hspace{1cm}}_3$

Vla. *pizz.* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ *sul pont.* $\underbrace{\hspace{1cm}}_3$

Vc. *mp* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Cb. $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Fl.1

Fl.2

Ob.1

Ob.2

Hn.1

Hn.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *espress. legato*

p

p

p

pizz.

p

sul pont.

nat.

arco

pizz.

82

Fl.1

Fl.2

Ob.1

Ob.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat.

arco

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

Dynamic markings: *p*, *pp*, *ppp*, *pizz.*, *arco sul tasto*, *sul tasto*.

Performance instructions: *3* (triplets), *arco sul tasto*, *sul tasto*.

103

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

pp

pizz.

sul tasto

3

110

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

p *mp* *mf*
p *mp* *mf*
mf *f*
mf *f*
f *f*
mf *f*
mp *mf* *f*
mp *mf* *f*
p 3
f *norm.* *norm.*
f *norm.* *norm.*
f *norm.*
f *arco* *f*
f

127

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

pp
p
pp
p
pp
p
p
p
pizz.
pp
arco
pp

rit.

Molto rubato senza tempo

I

J

Fl.1

Fl.2

p legato espress. senza cresc.

Ob.1

Ob.2

Cl.1

Cl.2

p legato espress. senza cresc.

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Molto rubato senza tempo

Vln. I

Vln. II

Vla.

p senza vib. e senza cresc.

Vc.

Cb.

ppp

144

p legato espress. senza cresc.

Fl.1

Fl.2

Ob.1

Ob.2

p legato espress. senza cresc.

Cl.1

Cl.2

Bsn.1

Bsn.2

p legato espress. senza cresc.

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

p senza vib. e senza cresc.

Vln. I

Vln. II

p senza vib. e senza cresc.

Vla.

Vc.

p senza vib. e senza cresc.

Cb.

Tpo primo Presto volante

K

158

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Tpo primo Presto volante

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bsn.1 *p leggiero*

Bsn.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm. spicc.

171

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp 3

pizz.

175

Vln. I

Vln. II

Vc.

Cb.

pizz.

arco

180 L

Hn.2 *p* 3

Timp. *p* 3

Vln. I arco

Vln. II pizz. 3 3 3

Vla. pizz. 3 3 arco

Vc. pizz. 3 3 arco

Cb. pizz. 3 arco

185

Vln. I pizz. 3 arco

Vln. II arco 3 3

Vla. pizz. 3 3 arco

Vc. 3 3 3

Cb. 3

189 M

Cl.1 *p* leggiero 3 3 3

Cl.2 *p* leggiero 3 3

Bsn.1 3 3 3

Bsn.2 3 3 3

Hn.2 *mp* 3 3

Timp. *mp* 3 arco

Vln. I *mp* 3 arco

Vln. II 3 3 3

Vla. pizz. 3 arco

Vc. 3 3 3

Cb. 3 3 3

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f espress. legato

mf

f espress. legato

pizz.

arco

202

This musical score page, numbered 202, features a variety of instruments. The Flute parts (Fl. 1 and Fl. 2) are mostly silent. The Oboe parts (Ob. 1 and Ob. 2) play a melodic line with triplets. The Clarinet parts (Cl. 1 and Cl. 2) play a complex, fast-moving line with many triplets. The Bassoon parts (Bsn. 1 and Bsn. 2) play a similar complex line with triplets. The Horn parts (Hn. 1 and Hn. 2) play a sustained, low-frequency line. The Trumpet parts (Tpt. 1 and Tpt. 2) are silent. The Timpani part (Timp.) plays a rhythmic pattern with a forte dynamic. The Violin parts (Vln. I and Vln. II) play a complex, fast-moving line with many triplets. The Viola part (Vla.) plays a sustained, low-frequency line. The Violoncello part (Vc.) plays a complex, fast-moving line with triplets. The Contrabass part (Cb.) is silent.

Fl.1 *f espress. legato*

Fl.2 *f espress. legato*

Ob.1 *f espress. legato*

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1 *f*

Hn.2 *mf*

Tpt.1 *p echo*

Tpt.2 *mf echo*

Timp. *mf*

Vln. I *espress.* *f espress. legato*

Vln. II *f espress. legato* *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

215

This page contains the musical score for measures 215 through 218. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a sustained note in the first measure, which then moves to a higher register in the second measure and is held through the third measure.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a short melodic phrase in the fourth measure. Ob. 2 plays a triplet of eighth notes in the second measure, followed by a melodic line in the third measure, and a sustained note in the fourth measure.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a triplet of eighth notes in the second measure and a melodic phrase in the fourth measure. Cl. 2 is silent.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 plays a triplet of eighth notes in the second measure. Bsn. 2 is silent.
- Horns (Hn. 1, Hn. 2):** Both parts are silent.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts are silent.
- Timpani (Timp.):** Silent.
- Violins (Vln. I, Vln. II):** Both parts play a sustained note in the first measure, which then moves to a higher register in the second measure and is held through the third measure.
- Viola (Vla.):** Plays a triplet of eighth notes in the second measure, followed by a melodic line in the third measure, and a triplet of eighth notes in the fourth measure.
- Violoncello (Vc.):** Silent in the first two measures, then plays a triplet of eighth notes in the third measure.
- Contrabass (Cb.):** Silent.

220

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

Measures 220-224. The score includes various musical notations such as rests, triplets, and slurs. The dynamic marking *mp* is present in measures 221 and 223.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p 3 3 3 3

arco

arco

229 P

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

p cresc.
f dim.
p cresc.
f dim.
p cresc.
f dim.
mf dim.
pizz.
p
arco
p cresc.
f dim.
mf

233

Fl. 1 *p cresc.* *f dim.*

Fl. 2 *p cresc.* *f dim.*

Ob. 1 *p cresc.* *f dim.*

Ob. 2 *p cresc.* *f dim.*

Cl. 1 *p cresc.* *f dim.*

Cl. 2 *p cresc.* *f dim.*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I *p cresc.* *f dim.* *pizz.*

Vln. II *arco* *p cresc.* *f dim.*

Vla. *pizz.* *p*

Vc.

Cb.

237

This page of a musical score, numbered 237, contains measures 237 through 240. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line of eighth notes with triplets, starting in measure 238. Fl. 1 is marked *p non cresc.* and Fl. 2 is marked *p non cresc.*
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line of eighth notes with triplets, starting in measure 238. Ob. 1 is marked *p non cresc.* and Ob. 2 is marked *p non cresc.*
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line of eighth notes with triplets, starting in measure 238. Cl. 1 is marked *p non cresc.* and Cl. 2 is marked *p non cresc.*
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a melodic line of eighth notes with triplets, starting in measure 239. Bsn. 1 is marked *p cresc.* and Bsn. 2 is marked *p cresc.*
- Horns (Hn. 1, Hn. 2):** Hn. 1 is silent. Hn. 2 plays a triplet of eighth notes in measure 237.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts are silent.
- Timpani (Timp.):** Plays a triplet of eighth notes in measure 237, marked *pp*.
- Violins (Vln. I, Vln. II):** Vln. I plays a melodic line of eighth notes with triplets, starting in measure 238, marked *p non cresc.* and *arco*. Vln. II plays a melodic line of eighth notes with triplets, starting in measure 237, marked *p non cresc.* and *pizz.* in measure 238, then *arco* in measure 239.
- Viola (Vla.):** Silent until measure 239, then plays a melodic line of eighth notes with triplets, marked *p cresc.* and *arco*.
- Violoncello (Vc.):** Silent until measure 239, then plays a melodic line of eighth notes with triplets, marked *p cresc.* and *arco*.
- Double Bass (Cb.):** Plays a triplet of eighth notes in measure 237.

241

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cresc.

p

mf cresc.

p cresc.

pizz.

arco

mf cresc.

pizz.

arco

mf cresc.

pizz.

arco

arco

p cresc.

mf cresc.

245. Q

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2

Cl.1 *f*

Cl.2

Bsn.1 *f*

Bsn.2 *f*

Hn.1

Hn.2 *mf* 3 3

Tpt.1 *f*

Tpt.2

Timp. *mf* 3 3

Vln. I *f*

Vln. II *f*

Vla. *f* on

Vc. *f* on

Cb. *mf* 3 3 *f* arco

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

ppp

ppp

pizz.

pp

pp

p

268

Fl.1 *mf* *f*

Fl.2 *f*

Ob.1 *p*

Ob.2 *p*

Cl.1 *mp* *mf*

Cl.2 *mp* *mf*

Bsn.1 *f*

Bsn.2 *mf* *f*

Hn.1 *p* *mf*

Hn.2 *p* *mf*

Tpt.1 *p* *mp* *mf*

Tpt.2 *p* *mp* *mf*

Timp. *mp cresc.* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *arco* *mf* *f*

44 **274** **S** **Più mosso**

Fl.1 *più f*

Fl.2 *più f*

Ob.1 *mp* *mf* *f* *più f*

Ob.2 *mp* *mf* *f* *più f*

Cl.1 *f* *più f*

Cl.2 *f* *più f*

Bsn.1 *più f*

Bsn.2 *più f*

Hn.1 *f* *più f*

Hn.2 *f* *più f*

Tpt.1 *f* *più f*

Tpt.2 *f* *più f*

Timp. *p cresc.* *f solo*

Vln. I *più f*

Vln. II *più f*

Vla. *più f*

Vc. *più f*

Cb. *più f*

Più mosso

This page of a musical score contains measures 281 through 285. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute 1 and 2 (Fl.1, Fl.2), Oboe 1 and 2 (Ob.1, Ob.2), Clarinet 1 and 2 (Cl.1, Cl.2), Bassoon 1 and 2 (Bsn.1, Bsn.2), Horn 1 and 2 (Hn.1, Hn.2), Trumpet 1 and 2 (Tpt.1, Tpt.2), Timpani (Timp.), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 281-285 feature a complex rhythmic and melodic texture. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line consisting of eighth-note triplets, often beamed together. The strings (Violins, Viola, Cello, Contrabass) provide a rhythmic accompaniment, primarily using eighth-note triplets. The Timpani part has a more active role, playing a pattern of eighth-note triplets. The brass parts (Horns, Trumpets) are mostly silent in these measures, with only a few notes in the first measure. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando).

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sf

più f

secco

pizz.

arco

pp

pp

p

(unisono with the flutes)

Detailed description of the musical score: The score is for measures 46 to 50. It features a woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2), a timpani part, and a string section (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and brass play rhythmic patterns, often in triplets. The strings play a pizzicato accompaniment. The timpani has a complex rhythmic pattern. The flutes have a melodic line starting in measure 49. Dynamics range from *sf* (fortissimo) to *pp* (pianissimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *secco* (secco). A 'T' in a box is located above measure 49. The contrabass part is marked 'unisono with the flutes' in measure 50.

292

This musical score page contains measures 292 through 295. The instruments and their parts are as follows:

- Fl. 1:** Sustained whole notes.
- Fl. 2:** Triplet eighth notes, starting at measure 292 with a *pp* dynamic.
- Ob. 1 & 2:** Sustained whole notes.
- Cl. 1:** Triplet eighth notes, starting at measure 293 with a *pp* dynamic and a flat (b) on the first note.
- Cl. 2:** Triplet eighth notes, starting at measure 292 with a *pp* dynamic and a sharp (#) on the first note.
- Bsn. 1:** Sustained whole notes.
- Bsn. 2:** Triplet eighth notes, starting at measure 293 with a *pp* dynamic and a sharp (#) on the first note.
- Hn. 1 & 2:** Sustained whole notes.
- Tpt. 1 & 2:** Sustained whole notes.
- Timp.:** Sustained whole notes.
- Vln. I & II:** Triplet eighth notes, starting at measure 292 with a *pp* dynamic. Vln. I has a *V* (violino) marking at the start of each measure.
- Vla.:** Triplet eighth notes, starting at measure 293 with a *pp* dynamic and a flat (b) on the first note. Includes an *arco* marking.
- Vc.:** Triplet eighth notes, starting at measure 293 with a *pp* dynamic and a sharp (#) on the first note. Includes an *arco* marking.
- Cb.:** Sustained whole notes.

