Stas Omelchenko

# Musings… on the Spiritual

for Chamber Orchestra

Full Score

## Program Note

As the title suggests, *Musings… on the Spiritual* for Chamber Orchestra contemplates our spiritual nature in way of slowly evolving sound masses. The premise of this work is simple: the music features a highly delayed V-I (dominant-tonic) chord progression that is developed via various timbre-controlled structures. The timbre structures in this piece undergo gradual transformation from horizontal to vertical organizations by way of manipulating them through rhythmic and textural processes. The piece features a prominent structural shape (< >), which permeates the form, all micro/macro structures and all other parameters of the work.

## Instrumentation

Alto flute/flute
English horn/oboe
Clarinet 1 in B-flat
Clarinet 2 in B-flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion 1 (Tam-tam, Vibraphone)
Percussion 2 (Marimba, Tam-tam)

Harp

Grand piano

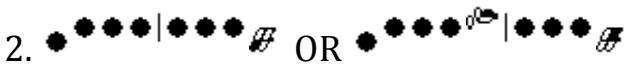
Violin 1
Violin 2
Viola
Cello
Contrabass

## Explanation of Symbols

1. All trills are to be executed in a traditional manner (half step above the main note).
2. °<  >° = al niente (begin or end the passage as soft as possible).
3.  = phrase slur (not legato slur).
4. = gradual change from on state to another (for strings only).
5. 1, 2, 1, 2, etc. = alternate fingerings (see specifications below)
6. H = Hauptstimme (principal voice)
7. N = Nebenstimme (secondary voice)
8. Accidentals apply to the entire measure
9. Con sord. (for english horn) = insert a piece of cloth inside the bell; insert as much as necessary to prevent the horn from sticking out of the texture.

# Alternate Fingerings Specifications

Clarinet 2 (Gb3)

1.
2. 

Bassoon (C#4)

1.
2.

Horn (Eb3)

1. 2/3
2. T/1

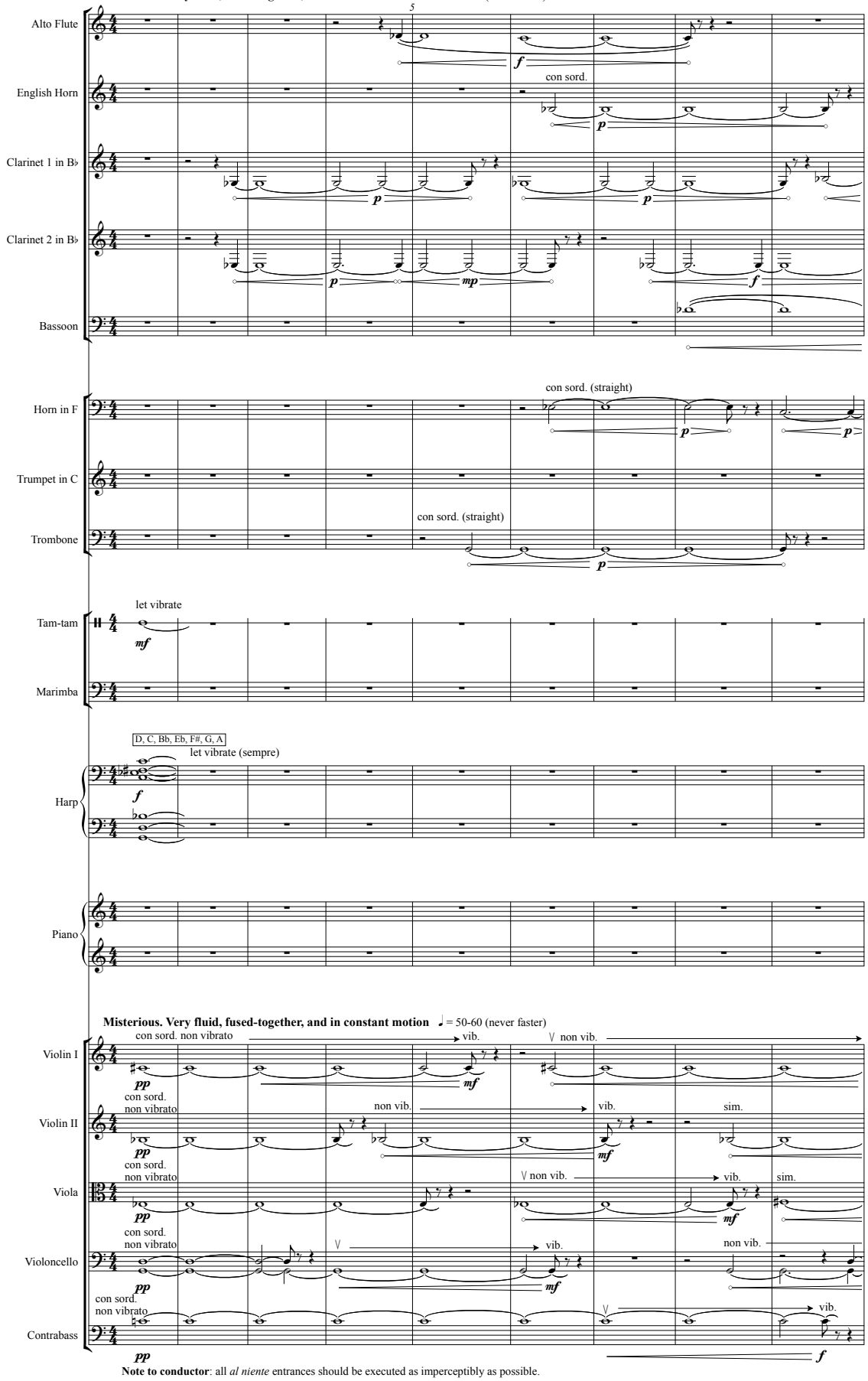
Score in C

# Musings... on the Spiritual

for Large Chamber Ensemble

Stas Omelchenko (2011)

**Misterious. Very fluid, fused-together, and in constant motion** ♩ = 50-60 (never faster)




**Misterious. Very fluid, fused-together, and in constant motion** ♩ = 50-60 (never faster)

**Note to conductor**: all *al niente* entrances should be executed as imperceptibly as possible.

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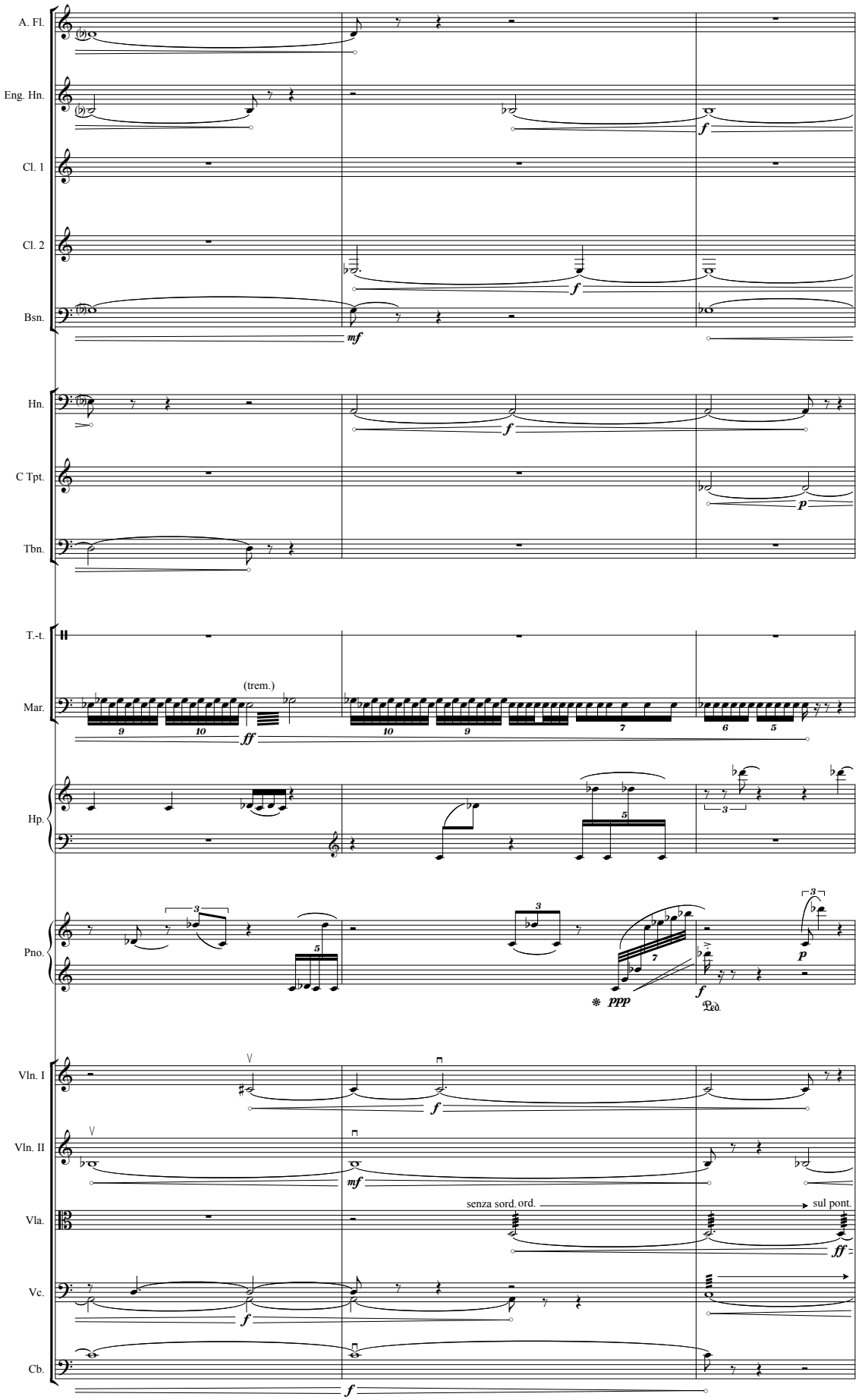
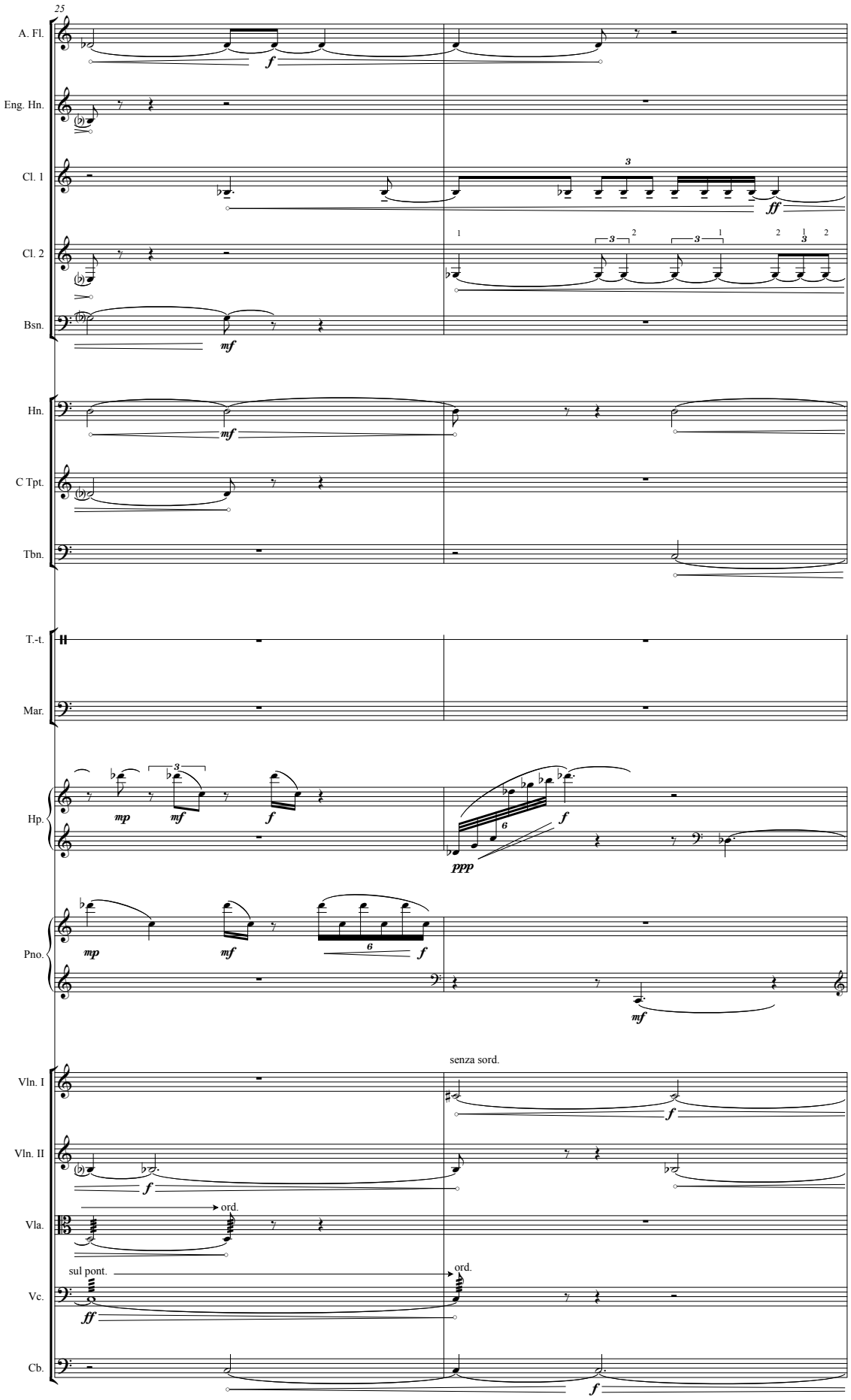
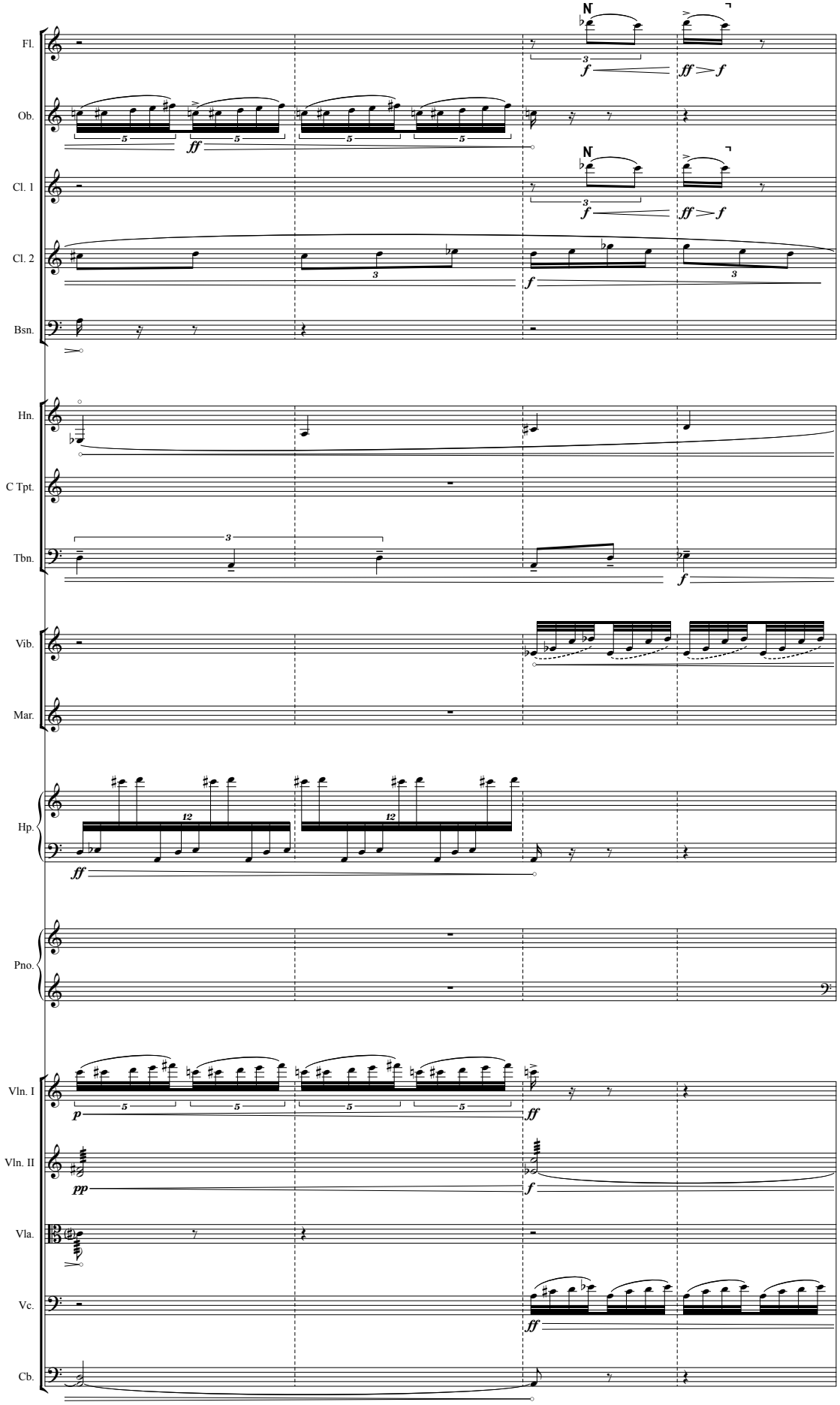
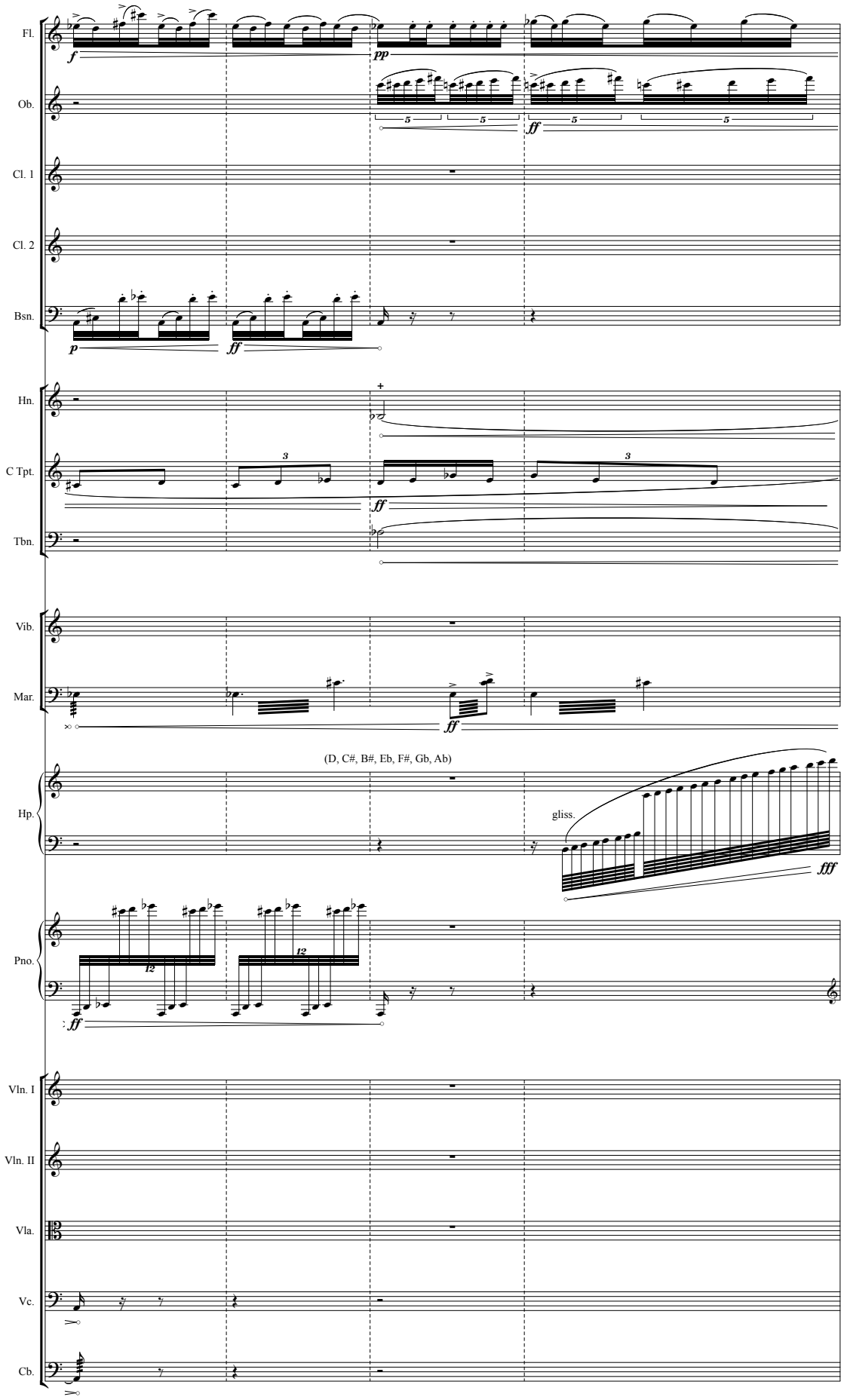
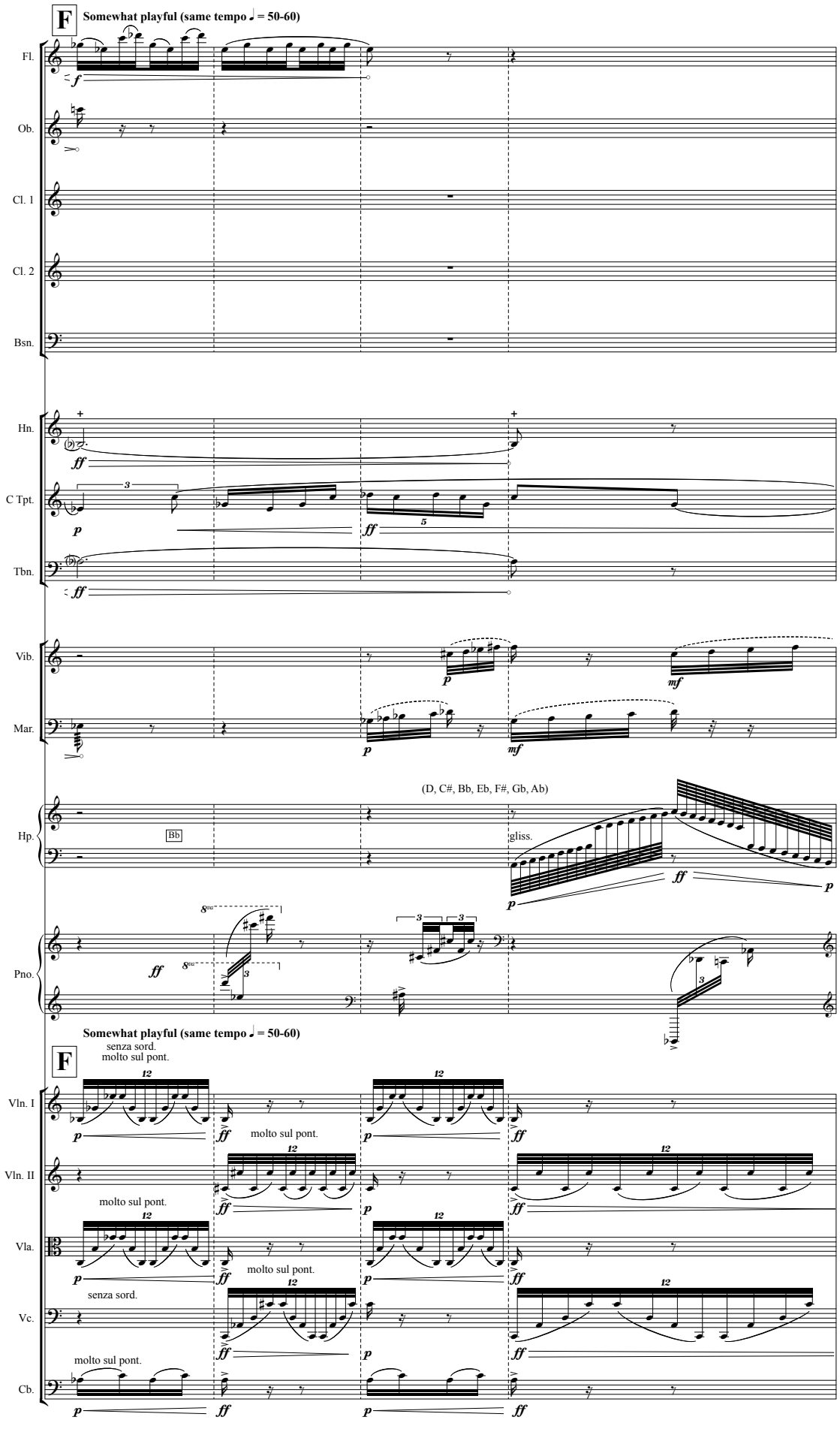
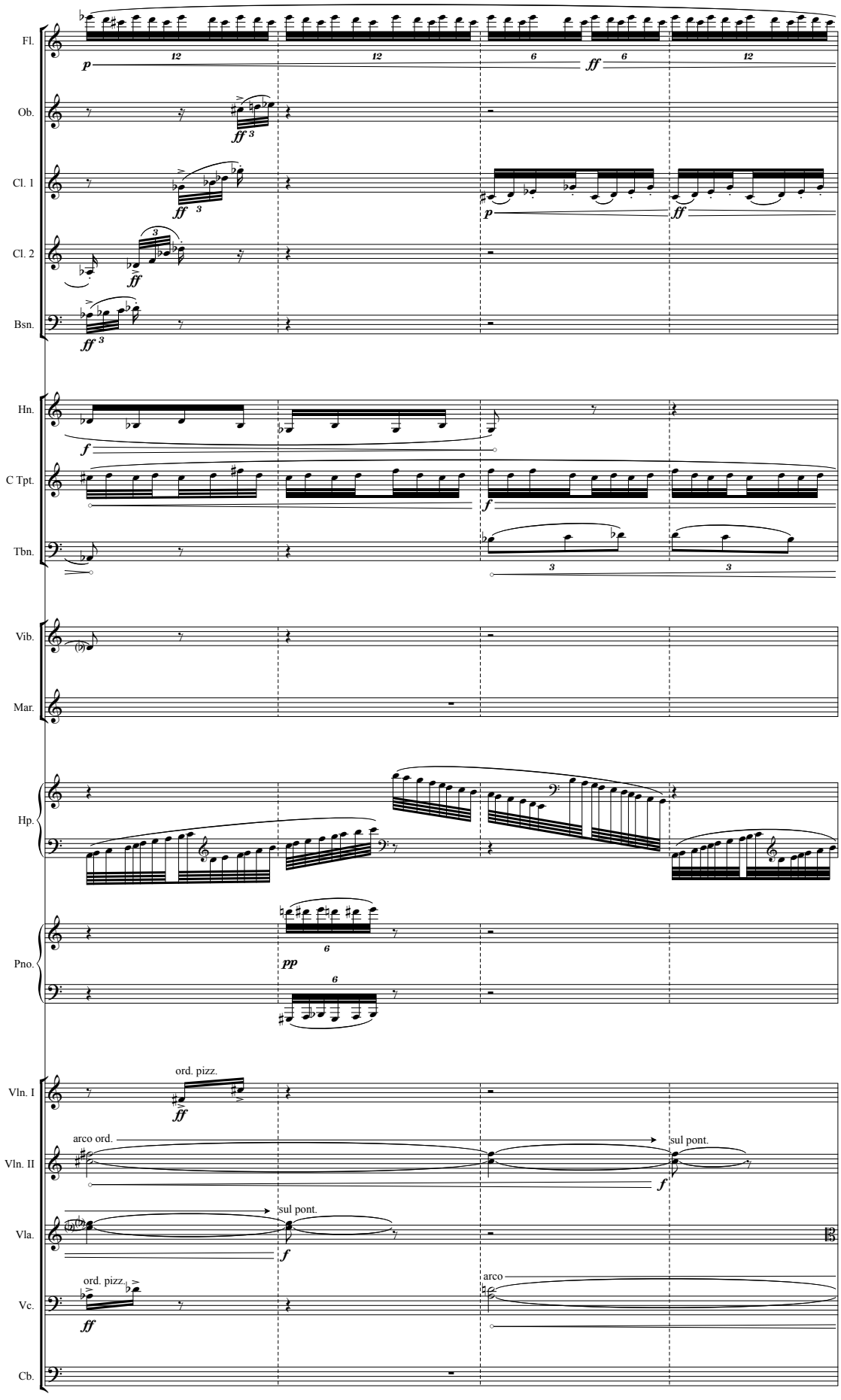

A. Fl.
Eng. Hn.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
T.-t.
Mar.
(trem.)
Hp.
Pno.
Vln. I
Vln. II
Vla.
senza sord. ord.
sul pont.
Vc.
Cb.

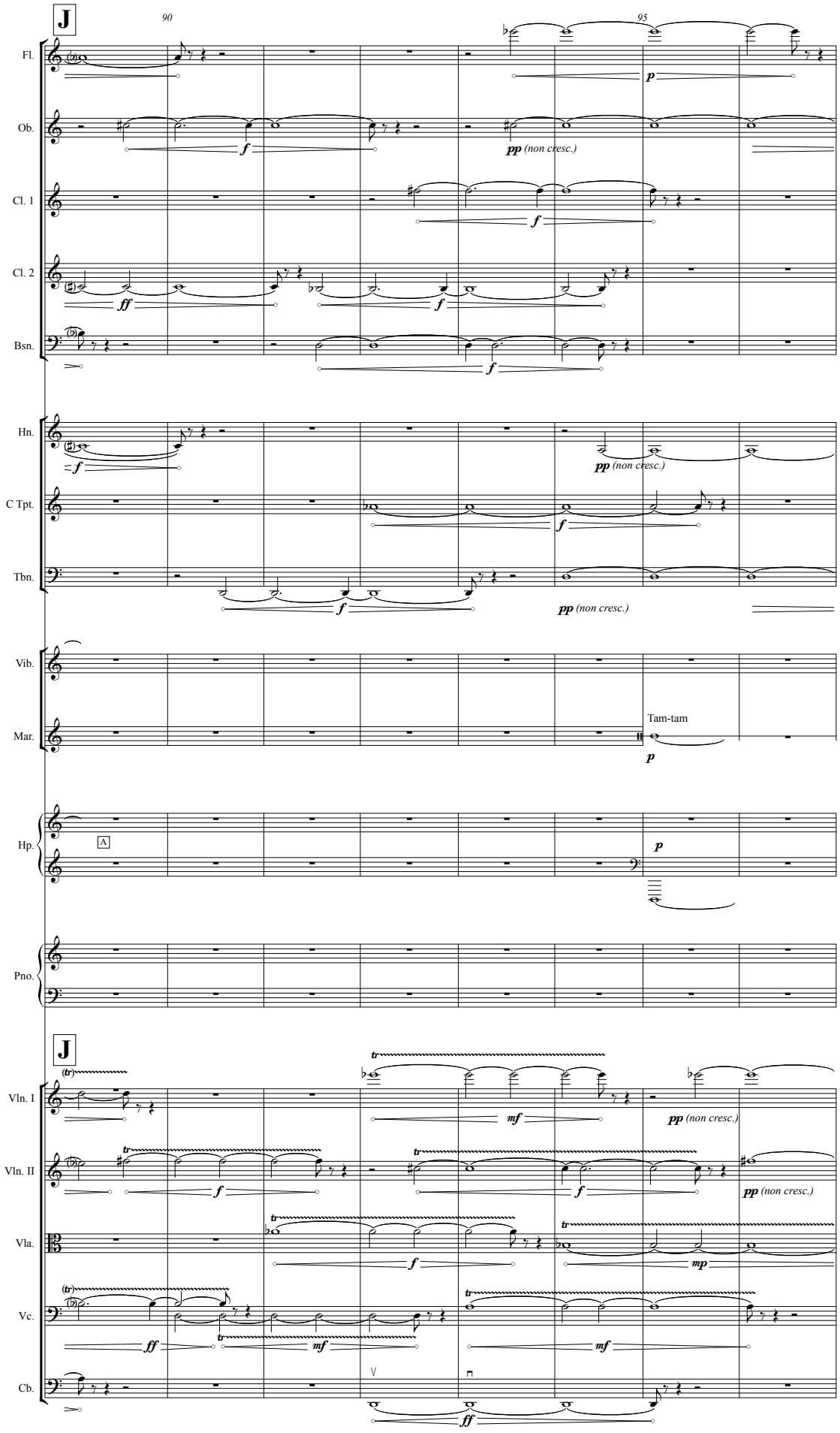

25
A. Fl.
Eng. Hn.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
T.-t.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
ord.
sul pont.
ord.


Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(D, C#, B#, Eb, F#, Gb, Ab)
gliss.


F
Somewhat playful (same tempo ♩ = 50-60)
Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Hp.
Bb
(D, C#, Bb, Eb, F#, Gb, Ab)
gliss.
Pno.
Somewhat playful (same tempo ♩ = 50-60)
F
senza sord.
molto sul pont.
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto sul pont.
senza sord.


Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord. pizz.
arco ord.
sul pont.
sul pont.
ord. pizz.
arco


J
90
95
Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn.
C Tpt.
Tbn.
Vib.
Mar.
Tam-tam
Hp.
A
Pno.
J
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp (non cresc.)