

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

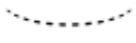

Percussion 1 (Tam-tam, Vibraphone)
Percussion 2 (Marimba, Tam-tam)

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 one 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. ●●●●●⁰ | ●●●●
2. ●●●●● | ●●●●[#] OR ●●●●●⁰ | ●●●●[#]

Bassoon (C#4)

1.  ●●●● | ○○○
2.  ●●●● | ○●●

Horn (Eb3)

1. 2/3
2. T/1

Musings... on the Spiritual

for Large Chamber Ensemble

Stas Omelchenko (2011)

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

The score is for a large chamber ensemble and is written in 4/4 time. It features the following instruments and parts:

- Alto Flute:** Starts with a five-measure rest, then plays a melodic line with dynamics *f* and *con sord.*
- English Horn:** Starts with a five-measure rest, then plays a melodic line with dynamics *p* and *con sord.*
- Clarinets 1 & 2 in Bb:** Play a rhythmic, melodic pattern with dynamics *p* and *mp*.
- Bassoon:** Plays a melodic line with dynamics *p* and *f*.
- Horn in F:** Starts with a five-measure rest, then plays a melodic line with dynamics *p* and *con sord. (straight)*.
- Trumpet in C:** Starts with a five-measure rest, then plays a melodic line with dynamics *p* and *con sord. (straight)*.
- Trombone:** Starts with a five-measure rest, then plays a melodic line with dynamics *p* and *con sord. (straight)*.
- Tam-tam:** Plays a single note with dynamics *mf* and the instruction "let vibrate".
- Marimba:** Plays a single note with dynamics *mf* and the instruction "let vibrate (sempre)".
- Harp:** Plays a single note with dynamics *f* and the instruction "let vibrate (sempre)".
- Piano:** Remains silent throughout the piece.
- Violin I & II:** Play a melodic line with dynamics *pp* and *mf*, including instructions for *con sord. non vibrato*, *vib.*, and *non vib.*.
- Viola:** Play a melodic line with dynamics *pp* and *mf*, including instructions for *con sord. non vibrato*, *vib.*, and *sim.*.
- Violoncello:** Play a melodic line with dynamics *pp* and *mf*, including instructions for *con sord. non vibrato*, *vib.*, and *non vib.*.
- Contrabass:** Play a melodic line with dynamics *pp* and *f*, including instructions for *con sord. non vibrato*, *vib.*, and *non vib.*.

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

A. Fl.

Eng. Hrn.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Mar. (trem.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

p

ff

PPP

f

f

mf

senza sord. ord.

sul pont.

ff

f

f

25

A. Fl. *f*

Eng. Hn.

Cl. 1 *ff* 3

Cl. 2 1 3 2 3 1 2 3 2

Bsn. *mf*

Hn. *mf*

C Tpt.

Tbn.

T.-t.

Mar.

Hp. *mp* *mf* *f* *ppp* 6

Pno. *mp* *mf* 6 *f* *mf*

Vln. I senza sord. *f*

Vln. II *f*

Vla. ord.

Vc. sul pont. *ff* ord.

Cb. *f*

This musical score page, numbered 17, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon (Bsn.). The brass section consists of Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). Percussion includes Vibraphone (Vib.) and Maracas (Mar.). The keyboard section has Harp (Hp.) and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures by vertical dashed lines. The first measure shows the Oboe and Clarinet 1 playing a melodic line with a forte (*ff*) dynamic and a five-measure slur. The Harp plays a rhythmic pattern with a forte (*ff*) dynamic and a 12-measure slur. The Violin I part begins with a piano (*p*) dynamic and a five-measure slur. The second measure continues these parts. The third measure features a dynamic shift to *ff* for the Flute and Clarinet 1, which play a melodic line with a natural (*N*) marking and a five-measure slur. The Violin I part also shifts to *ff*. The Violin II part shifts to a forte (*f*) dynamic. The Viola and Violoncello parts also shift to *ff*. The Contrabass part shifts to a forte (*f*) dynamic. The Harp part ends with a rest. The Piano part remains silent. The Vibraphone part plays a rhythmic pattern. The Maracas part remains silent.

Fl. *f* *pp*

Ob. *ff*

Cl. 1

Cl. 2

Bsn. *p* *ff*

Hn.

C Tpt. *ff*

Tbn.

Vib.

Mar. *ff*

Hp. *gliss.* *fff*

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

(D, C#, B#, Eb, F#, Gb, Ab)

F Somewhat playful (same tempo ♩ = 50-60)

Fl. *f*

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. *ff*

C Tpt. *p* *ff*

Tbn. *ff*

Vib. *p* *mf*

Mar. *p* *mf*

Harp (Hp.) (D, C#, Bb, Eb, F#, Gb, Ab) *p* *ff* *p*

Piano (Pno.) *ff*

Detailed description: This section of the score covers measures 1 through 11. The Flute (Fl.) plays a melodic line starting with a forte (*f*) dynamic. The Oboe (Ob.), Clarinets (Cl. 1 and 2), and Bassoon (Bsn.) are silent. The Horns (Hn.) play a sustained note with a fortissimo (*ff*) dynamic. The Trumpets (C Tpt.) and Trombones (Tbn.) play a rhythmic pattern, with the Trumpets starting at piano (*p*) and moving to fortissimo (*ff*) by measure 5. The Vibraphone (Vib.) and Maracas (Mar.) enter in measure 5, playing a rhythmic accompaniment with piano (*p*) and mezzo-forte (*mf*) dynamics. The Harp (Hp.) and Piano (Pno.) play a complex accompaniment, with the Harp featuring a glissando and the Piano playing chords and arpeggios. The tempo is marked 'Somewhat playful' with a quarter note equal to 50-60 beats per minute.

F Somewhat playful (same tempo ♩ = 50-60)

senza sord.
molto sul pont.

Vln. I *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

Cb. *p* *ff* *p* *ff*

Detailed description: This section of the score covers measures 12 through 15. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) all play a rhythmic pattern of eighth notes. The dynamics alternate between piano (*p*) and fortissimo (*ff*) in a regular pattern. The Violins are marked 'molto sul pont.' (much on the bridge). The Viola is marked 'senza sord.' (without mutes). The tempo is marked 'Somewhat playful' with a quarter note equal to 50-60 beats per minute.

Fl. *p* 12 12 6 *ff* 6 12

Ob. *ff* 3

Cl. 1 *ff* 3 *p* *ff*

Cl. 2 *ff* 3

Bsn. *ff* 3

Hn. *f*

C Tpt. *f*

Tbn. 3 3

Vib.

Mar.

Hp. *f*

Pno. *pp* 6 6

Vln. I ord. pizz. *ff*

Vln. II arco ord. sul pont. *f*

Vla. sul pont. *f*

Vc. ord. pizz. *ff* arco

Cb.

J 90

Fl. *p*

Ob. *f* *pp (non cresc.)*

Cl. 1 *f*

Cl. 2 *ff* *f*

Bsn. *f*

Hn. *f* *pp (non cresc.)*

C Tpt. *f*

Tbn. *f* *pp (non cresc.)*

Vib.

Mar. Tam-tam *p*

Hp. *p*

Pno.

Detailed description: This block contains the musical score for measures 90 through 95. It features staves for Flute, Oboe, Clarinet 1 and 2, Bassoon, Horn, Trumpet, Trombone, Vibraphone, and Maracas. The Flute part begins at measure 95 with a *p* dynamic. The Oboe, Clarinet 1, and Bassoon parts have *f* dynamics. The Clarinet 2 part has *ff* and *f* dynamics. The Horn part has *f* and *pp (non cresc.)* dynamics. The Trumpet part has *f* dynamics. The Trombone part has *f* and *pp (non cresc.)* dynamics. The Maracas part has a Tam-tam symbol and a *p* dynamic. The Harp part has a *p* dynamic. The Piano part is empty.

J

Vln. I *tr* *mf* *pp (non cresc.)*

Vln. II *f* *f* *pp (non cresc.)*

Vla. *f* *mp*

Vc. *ff* *mf* *mf*

Cb. *ff*

Detailed description: This block contains the musical score for measures 90 through 95 for the string section. It features staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I part has *tr* (trills), *mf*, and *pp (non cresc.)* dynamics. The Violin II part has *f* and *pp (non cresc.)* dynamics. The Viola part has *f* and *mp* dynamics. The Violoncello part has *ff*, *mf*, and *mf* dynamics. The Contrabass part has *ff* dynamics. There are also some *tr* markings in the Violin I and Violoncello parts.