

Robert Casteels

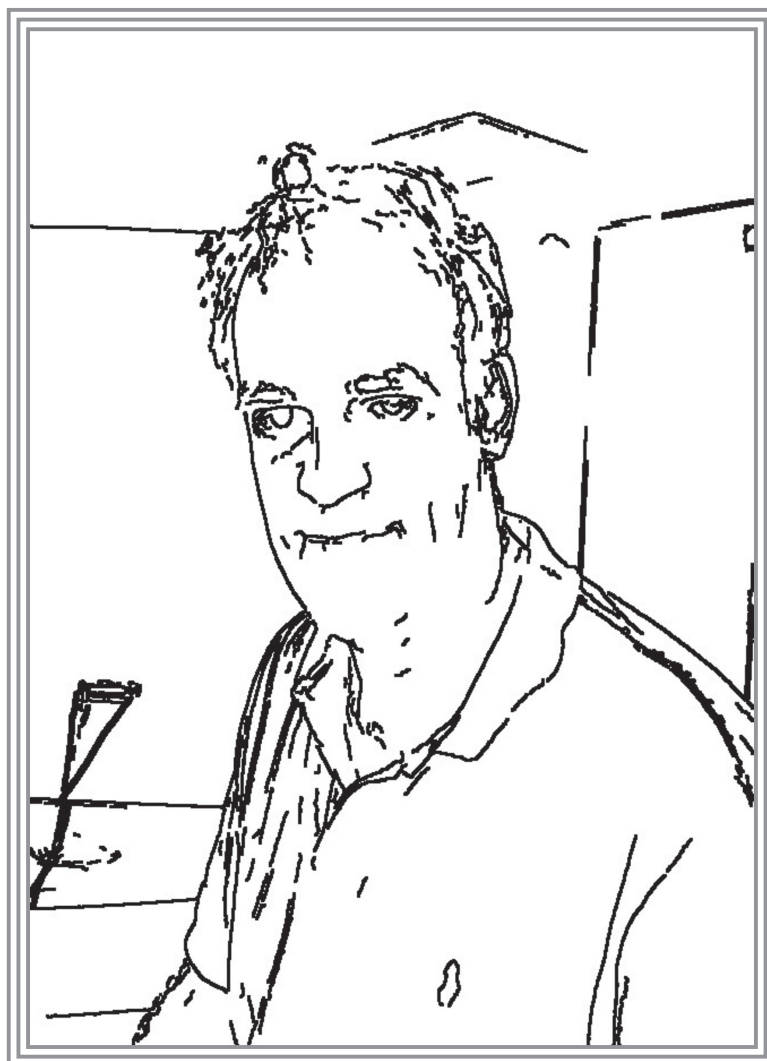
Suite pour le piano

Concerto pour piano et orchestre de chambre

© Copyright 2017 by Robert Casteels

All rights reserved. No part of this publication may be copied or reproduced in any form or any means without prior permission of the composer

ISMN 979-090-16-5392-4



Robert Casteels

Index

Préface

Suite pour le piano opus 2

1. *Intrada* page 1
2. *Notturmo* page 5
3. *Giga* page 11
4. *Finale* page 18

Concerto pour piano et orchestre de chambre opus 108

Partition directrice page 30

Préface

Le concerto pour piano et orchestre de chambre opus 108 (2017) constitue mon premier effort dans le domaine de la composition d'un concerto pour piano, ce qui peut paraître étonnant vu que le piano fut mon instrument de formation. Mes seules autres incursions dans le genre concertant sont *Holler across the Holler* opus 68 (2010), *Semisopchnoi* opus 97 (2014) et *Cụ Rùa* opus 106 (2016) qui sont respectivement des concertos pour percussion, guitare électrique et *Đàn Bầu*. Le concerto opus 108 est une commande du pianiste belgo-américain Tedd Joselson pour le concert de jubilé d'or qui célébra cinquante années de carrière de pianiste concertiste. Composé en trois jours, l'opus 108 est court, dense et entièrement basé sur la *Suite pour le piano* opus 2, d'où le sous-titre *d'après de vieux cahiers*. L'ironie de la tonalité de *mi bémol un tant soit peu majeur* fait référence au fait qu'à sept reprises, les thèmes trouvent une résolution tonale sur l'accord parfait de mi bémol majeur, et ce dans un contexte atonal. Aucun autre accord tonal n'apparaît, même pas un seul accord de dominante ou de sous-dominante. L'unisson sur la note mi bémol ponctue trois fois l'œuvre, au début, au milieu et à la fin. Aucune valeur symbolique n'est rattachée à la tonalité de mi bémol majeur. Tous les thèmes du concerto proviennent de la *Suite* mais sont présentés dans un ordre différent. Bien que le concerto soit en un seul mouvement ininterrompu, il se structure clairement en dix sections : une introduction agitée (=A), une douce atmosphère vespérale qui devient progressivement angoissée (=B), un thème mélodique (=C), une danse sarcastique au parfum de Stravinsky et de Prokofiev (deux héros qui ont habité mon univers musical d'adolescent) (=D), une séquence qui voltige avec rapidité et légèreté (E). A partir du mi bémol unisson central, les thèmes réapparaissent en séquence inverse : D, puis C, B et A. Une toccata martelée fait office de coda. L'instrumentation pour orchestre de chambre de quatre vents et une dizaine de cordes reste légère.

Trente-cinq années séparent la composition de l'opus 108 de celle d'une œuvre de jeunesse, la *Suite pour le piano* opus 2 (1982). Je reproduis ici intégralement un texte écrit en 1982 et adjoint à la fin de la partition manuscrite de la *Suite* opus 2 sous le titre de "Notes personnelles": *J'ai éprouvé beaucoup de joie à écrire ces pages: gommer, reprendre l'idée, improviser au clavier, chercher une notation adéquate, recevoir les conseils critiques de Q., retravailler puis recopier.*

Je ressens une sorte de jubilation à présenter une œuvre bien clairement mise en page, écrite, comme un artisan devant son travail.

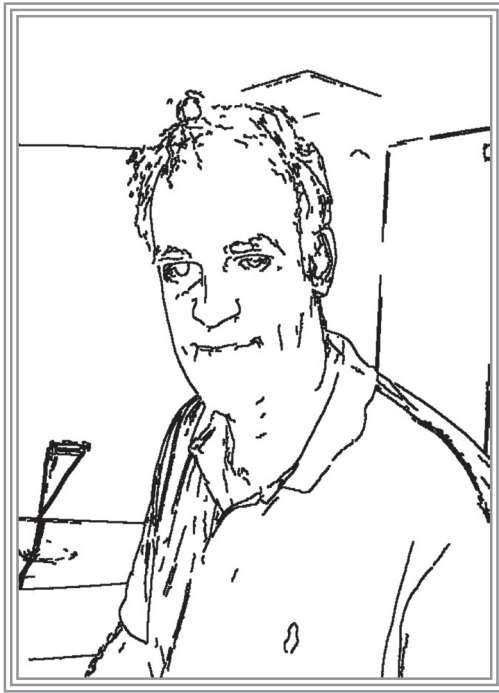
Peut-être avec les années, j'appellerai cette "suite" une œuvrette de jeunesse, m'empressant soigneusement de l'oublier. Ce scriboullis (sic) sera considéré soit comme étant déjà révélateur du talent et du style, contenant en germe le futur développement de ce compositeur ... (etc = glose pédante habituelle des musicologues), soit comme un vague et fugace souvenir dans la mémoire de quelque ami ou auditeur.

Ceux-ci me considèrent peut-être comme un would-be directeur d'académie, un futur emmerdeur fabricant des imposés de concours, un jeune blanc-bec qui ose se commettre à l'écriture après les grands maîtres, de Pérotin à Strawinsky. (fin de citation).

Q. fait référence au compositeur et pédagogue belge Marcel Quinet (1915 – 1986) qui fut mon professeur particulier en analyse, en orchestration puis en composition. Frustré par le carcan sibérien des cours d'écriture qui étaient dispensés au Conservatoire Royal de Bruxelles, j'avais en effet claqué la porte massive du Conservatoire et trouvé refuge chez Quinet, à Tervueren. Le terme *académie* fait référence au réseau d'écoles de musique gratuites qui existaient dans la plupart des communes du royaume et étaient subsidiées par le Ministère de la Culture. Je ne suis devenu ni directeur d'académie ni compositeur de morceaux de concours. Dans la partition manuscrite de la *Suite*, ces notes personnelles étaient suivies d'une analyse minutieuse de chacun des quatre mouvements de la *Suite*. Dans *l'Intrada* apparaissent divers éléments qui seront développés dans les mouvements suivants : le type d'harmonie, une cellule rythmique, les nombres premiers et la note polaire mi bémol. Le *Notturmo* est une pièce d'atmosphère basée sur un accord dit "de prédilection" qui apparaît dans sa forme originale et en inversions. Une cellule rythmique qui subit des transformations, un ostinato harmonique et une mélodie sont les autres éléments constitutifs de ce deuxième mouvement. La *Giga* est un triptyque de forme ABA' qui exploite les sons harmoniques à travers une cellule rythmique, un thème *scherzando* et un thème *marcato*. Le thème *scherzando* est inversé dans la partie A'. Le *Finale* est complexe. Je cite le premier paragraphe de cette analyse : "*Ce final est basé sur la note polaire mib et sur le contraste entre deux états: un bouillonnement apparemment informe et une période mélodique. L'ensemble est articulé sur la période de Fibonacci, les nombres entiers de la "sectio aurea": 3, 5, 8, 13, 21 etc...*" (fin de citation). Exemple :

The image shows a musical score snippet on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: B-flat, G, F, E, D, C, B-flat. Above the staff, horizontal lines indicate durations in seconds: 12", 20", 32", 52", 84". Below the staff, annotations describe intervals: 'intervalle de 3 demi-tons en miroir' between B-flat and G, and 'intervalle de 5 demi-tons en miroir' between G and F. Further down, horizontal lines indicate Fibonacci numbers: 8, 13, 21, and '31 et non 34'. The word 'loco' is written above the notes D and C. The notes D and C have a 'b' symbol above them, and the final note B-flat has a 'b' symbol above it.

"Tierce fois, c'est droit" : si les Parques acceptent de dérouler mon fil de vie pour une autre trentaine, peut-être revisiterai-je une troisième et dernière fois le matériau de l'opus 2 et 108?



Suite pour le piano opus 2

1. Intrada

Energico ♩ = 160

1

ff
Ped.

3

f
Ped.

7

Ped.

10

p *m.d.*
f subito *m.d.*
f subito
m.s. *m.s.*

13

p

14 *f*

Ped.

15 *ff*

Ped.

16 *8va*

secco

18 *p*

p *p* *p*

jouer les petites notes ensemble

21 *f* *rit.* *pp*

Ped. Ped.

22

ff

Ped.

23

ff ♩ = 80

do ges des do

do si

25

f

mf

28

p

mp *pp*

30

ppp

ad libitum.....

(toujours mi bémol)

32

Misterioso (lunga)

sf

ff subito

demi pedales

p

pp

(cluster chromatique
qui se résout progressivement
sur mi bémol)

(demi pédales)

8^{va}-----|

36

8^{va}-----|

secco

2. Notturmo

38 $\text{♩} = 60$ p Ped. $\text{♩} = 66$

43 $\text{♩} = 60$ $\text{♩} = 60$ $\text{♩} = 66$ $\text{♩} = 60$ *accel.vivo* f p pp Ped.

47 $\text{♩} = 66$ pp *tr* pp *eguale* *lib.* Ped. Ped. Ped.

accel. *meno mosso* $\text{♩} = 60$ *mp* *accel.*

Detailed description: This is a page of a piano score for a piece titled '2. Notturmo'. The score is divided into four systems. The first system (measures 38-42) is in 4/4 time, starting with a piano (*p*) dynamic and a tempo of 60. It features a complex texture with multiple voices and a sustained pedal point. The second system (measures 43-46) continues in 4/4 time, with tempo markings of 60 and 66, and includes an 'accel.vivo' instruction. Dynamics range from *f* to *pp*. The third system (measures 47-52) is in 6/4 time, starting with a *pp* dynamic and a tempo of 66. It includes a trill (*tr*) and a 'lib.' (ad libitum) section. The fourth system (measures 53-59) is in 3/4 time, featuring an 'accel.' instruction followed by 'meno mosso' and a tempo of 60. Dynamics include *mp* and another 'accel.' marking. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as slurs, accents, and dynamic markings.

54 $\text{♩} = 66$, **un poco mosso**

pp *mf*

57 $\text{♩} = 69$

m.s. *p sub* *m.d.* *mf cresc.* *vivace* *m.d.* *m.s.* *Ped.*

60 $\text{♩} = 84$

mf

62 $\text{♩} = 92$ $\text{♩} = 69$

pp secco sine Ped. una corda *mf* *sin. u. c.* *Ped.*

64 **lib.**

lib. *Ped.*

65 $\text{♩} = 84$

p *mf* *tr*

molto rall. *tempo*

66

tr *Ped.* *Ped.* *Ped.*

69

pp ben fuso *vivo* *f*

71 $\text{♩} = 66$

pp (*Ped.*) *8vb* *m.d.* *m.g.*

poco a poco cresc.

74

sempre cresc.

Ped.

4/4

3/4

4/4

3/4

Detailed description: This system contains measures 74 and 75. Measure 74 is in 4/4 time and features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a chordal accompaniment. A dynamic marking of 'sempre cresc.' is placed above the treble staff. Measure 75 is in 3/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff.

accel.

75

6

7

Ped.

3/4

3/4

Detailed description: This system contains measures 75 and 76. Measure 75 is in 3/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff. Measure 76 is in 3/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff.

76

vivo

f

p

♩ = 66

Ped.

2/4

4/4

3/4

2/4

4/4

3/4

Detailed description: This system contains measures 76 and 77. Measure 76 is in 2/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'vivo' marking is placed below the treble staff. Measure 77 is in 4/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff. A tempo marking of '♩ = 66' is placed to the right of the treble staff.

Ped.

echo

3

f

Ped.

4/4

4/4

4/4

Detailed description: This system contains measures 77 and 78. Measure 77 is in 4/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff. Measure 78 is in 4/4 time and features a treble clef with a melodic line of eighth notes, and a bass clef with a chordal accompaniment. A 'Ped.' marking is placed below the bass staff. An 'echo' marking is placed above the treble staff.

82 *dolce espress.*

p eguale

pp

85

87 *cresc.*

p secco sine Ped.

89 *mf*

5:4

3

91

molto rit.

93

lib.

95 - *espress.*

Red.

96 $\text{♩} = 40$

3. Giga

101 $\text{♩} = 126$

Silent depression of keys G3, Ab3, Bb3, C4 and D4 until bar 106 Ø

104

8^{va} *pp*

Silent depression of keys Bb3, D4, Eb4, F#4 and G4 until bar 117 Ø

112

p leggiero

115

m. s.

Silent depression of keys G#3, A#3, B3, C4 and D4 until bar 121 Ø

118

mf marcato

120

mf

121

p subito

p mp mf

Ped.

123

8va

8va

jouez simultanément ces 2 notes d'agrément

l.v.

125

l.v.

126

p marcatisissimo

Ped.

Meno Mosso

127

pp

Silent depression of cluster from E3 up to D4 until bar 137 Ø

129

accel.

marcato

Tempo primo

131

p *p* *p*

8va

12

8va

12

Red.

marcato

Red.

137

gliss. *gliss.*

Red.

Silent depression of keys F3, G3, A3, A#3, B3 until bar 145

139

ff

8va

8va

loco

(11 dans le temps de 12.) (11 dans le temps de 12.)

140

non dim.

2

142

p

145

8vb

4 4 4

148

4 4

rit.

150 **Giocoso** ♩ = 104

Musical score for measures 150-151. The piece is in 3/8 time and marked **f**. The key signature has one sharp (F#). Measure 150 features a treble clef with a 3+3+3+4 eighth-note pattern and a bass clef with a 3+3+3+4 eighth-note pattern. Measure 151 features a treble clef with a 3+3+3+2 eighth-note pattern and a bass clef with a 3+3+3+2 eighth-note pattern. Both measures include dynamic markings (*f*) and accents (*v*).

Musical score for measure 151. The treble clef has a 3+3+3+2 eighth-note pattern. The bass clef has a 3+3+3+2 eighth-note pattern. A trill is indicated in the bass clef with the marking *tr*. Dynamic markings (*f*) and accents (*v*) are present.

Musical score for measure 152. The treble clef has a 3+3+5 eighth-note pattern. The bass clef has a 3+3+5 eighth-note pattern. Dynamic markings (*f*) and accents (*v*) are present.

Musical score for measure 153. The treble clef has a 3+3+4+3 eighth-note pattern. The bass clef has a 3+3+4+3 eighth-note pattern. A four-measure rest is indicated in the bass clef with a bracket and the number 4. Dynamic markings (*f*) and accents (*v*) are present.

Musical score for measures 154-155. Measure 154 features a treble clef with a 6/8 time signature and a bass clef with a 6/8 time signature. Measure 155 features a treble clef with a 9/8 time signature and a bass clef with a 9/8 time signature. The piece is marked *leg. dim.* and *p secco sine Ped.*. Dynamic markings (*f*) and accents (*v*) are present.

Musical score for measure 156. The treble clef has a 3+3+4 eighth-note pattern. The bass clef has a 3+3+4 eighth-note pattern. Dynamic markings (*f*) and accents (*v*) are present.

158

m. s.

subito cresc. molto

Ped.

160

8va

f

161

(8)

162

cresc.

163

4

164

ff

4:6

2:3

167

Accel. al tempo primo

sotto voce

169

171

un poco f

mf

174

pp

Silent depression of keys B3, D4, E \flat 4 F \sharp 4, G4 until bar 178 Ø

5

178

marcato

Silent depression of keys A1, B \flat 1, B1, C2, D \sharp 2, E2, F2 until bar 186 Ø

180

m. d.

182

Musical score for measures 182-183. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes.

184

Musical score for measures 184-185. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes. A dynamic marking of *ff* is present in measure 185.

187

Musical score for measures 187-188. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes. A dynamic marking of *pp* and the instruction *leggiero* are present in measure 187.

8^{va}

188

Musical score for measures 188-189. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes.

190

Musical score for measures 190-191. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes.

8^{va}

191

Musical score for measures 191-192. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It features a melodic line with various accidentals and dynamics. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, providing harmonic support with chords and single notes.

4. Finale

ffff
Ped.

A

ppp
Ped. 12''

B

secco
Ped. ♩ = 120

pp ludico sine Ped.

pp
sf

sf 20''

C

♩ = 120

Ped.

secco sin. Ped.

p

D

♩ = 92

32'''

mf

Ped.

First system of the piano score. The right hand starts with a treble clef, a key signature of one flat, and a 3/8 time signature. It features a melodic line with grace notes and a triplet of eighth notes. The left hand starts with a bass clef, a key signature of one flat, and a 3/8 time signature, playing a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of the piano score. The right hand continues the melodic line with various intervals and rests. The left hand maintains the eighth-note accompaniment with some harmonic changes.

Third system of the piano score. The right hand features a triplet of eighth notes and a melodic phrase. The left hand continues the eighth-note accompaniment.

Fourth system of the piano score. The right hand includes a triplet of eighth notes, a sextuplet of eighth notes, and another triplet. The left hand continues the eighth-note accompaniment.

Fifth system of the piano score, marked *poco accel.* and *accel.*. The right hand features a series of eighth notes with accents. The left hand continues the eighth-note accompaniment. A *Ped.* marking is at the bottom left, and a measure number *52''* is at the top right.

E

♩ = 120

First system of the musical score. It features a grand staff with three staves. The top staff is in treble clef with a 3/4 time signature, starting with a forte (*f*) dynamic and a half note. The middle and bottom staves are in bass clef with a 3/4 time signature, starting with a forte (*f*) dynamic and a half note. The music consists of several chords and arpeggiated figures, with a fermata over the first measure.

Second system of the musical score. It features a grand staff with three staves. The top staff is in treble clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The middle and bottom staves are in bass clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The music consists of several chords and arpeggiated figures, with a fermata over the first measure.

Third system of the musical score. It features a grand staff with three staves. The top staff is in treble clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The middle and bottom staves are in bass clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The music consists of several chords and arpeggiated figures, with a fermata over the first measure.

Fourth system of the musical score. It features a grand staff with three staves. The top staff is in treble clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The middle and bottom staves are in bass clef with a 3/4 time signature, starting with a piano (*p*) dynamic and a half note. The music consists of several chords and arpeggiated figures, with a fermata over the first measure.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a trill in the treble clef.

Third system of musical notation, with a trill and a tremolo in the treble clef.

Fourth system of musical notation, including a triplet in the treble clef and octaves in the bass clef.

una corda, sine sost. Ped.

Fifth system of musical notation, including octaves and a crescendo in the bass clef.

8vb

8vb

Ped.

8va

8va

8va

8vb

Ped.

jouer le premier accord de la main droite
juste avant le premier accord de la main gauche;
jouer le troisième accord de la main droite
juste avant le troisième accord de la main gauche.

8va

mf subito e cresc.

Ped.

First system of a piano score. It consists of a treble staff and two bass staves. The treble staff has a 5/8 time signature and a key signature of two flats. The bass staves have a 5/8 time signature and a key signature of one flat. The music features complex rhythmic patterns with many beamed notes and rests.

a tempo

Second system of a piano score. It consists of a single treble staff with a 4/4 time signature and a key signature of one flat. The music features a series of half notes and quarter notes. Dynamic markings include *Ped. fff* and *dim. al p*.

pincez la corde $\text{♩} = 92$

Third system of a piano score. It consists of a treble staff and two bass staves. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staves have a 4/4 time signature and a key signature of one flat. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *p* and *cresc.*

Fourth system of a piano score. It consists of a treble staff and two bass staves. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staves have a 4/4 time signature and a key signature of one flat. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *cresc.* and *p*.

F $\text{♩} = 100$

Fifth system of a piano score. It consists of a treble staff and two bass staves. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staves have a 4/4 time signature and a key signature of one flat. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *pp subito eguale*, *Ped.*, and *p secco*.

Treble staff: Chords and notes with accents. Bass staff: Notes with accents. Pedal markings: *Ped.* with wedge symbols.

Treble staff: Long slur over a series of notes. Bass staff: Notes with accents. Pedal markings: *Ped.* with wedge symbols.

poco a poco agitando

Tempo: $\text{♩} = 100$
 Dynamic: *p secco*
 Triplet marking: 3

Performance instruction: *sempre agitando e cresc.*
 Dynamic: *p secco*
 Pedal marking: *Ped.* with wedge symbol.

Tempo: $\text{♩} = 100$
 Dynamic: *p secco*
 Triplet marking: 3
 Pedal marking: *Ped.* with wedge symbol.

Musical score for the first system, featuring piano and bass staves. The piano staff includes a *tr* (trill) and *m.s.* (mezzo-soprano) marking. The bass staff includes a *simile* marking and a *Ped.* (pedal) marking. The system concludes with a fermata.

Musical score for the second system, including a tempo marking of quarter note = 100. The system features a *p secco* (piano secco) marking in the piano staff and a *f* (forte) marking in the bass staff. It includes a triplet of eighth notes in the piano staff and a *Ped.* marking in the bass staff.

Musical score for the third system, including a tempo marking of quarter note = 100. The system features a *p secco* marking in the piano staff and a *ff* (fortissimo) marking in the bass staff. It includes a triplet of eighth notes in the piano staff and a *Ped.* marking in the bass staff.

Musical score for the fourth system, featuring a *ff* (fortissimo) dynamic marking in the piano staff. The system concludes with a fermata.

Presto implacable

First system of musical notation for 'Presto implacable'. It features three staves: a vocal line in treble clef with a 2/8 time signature, and two piano staves (treble and bass clefs) also in 2/8. The tempo is marked 'Presto implacable'. The piano part is labeled 'régulier'. There are two boxed annotations: one labeled 'cluster de 11 sons' in the middle of the piano part, and another labeled 'cluster de 11 sons' at the end of the piano part. The system concludes with a 'Ped.' (pedal) marking.

accel.

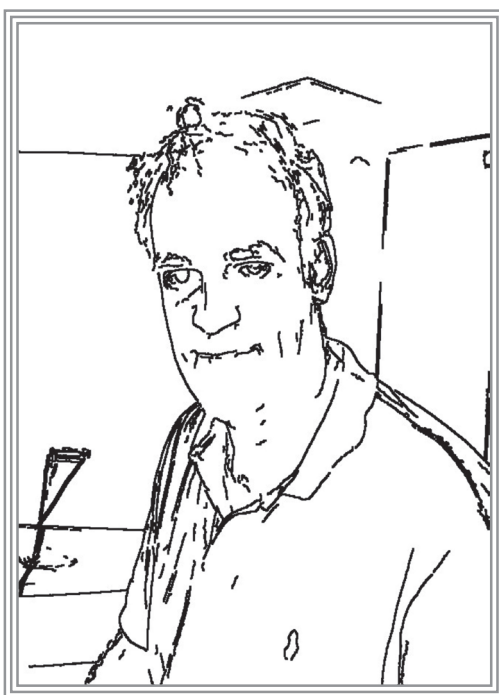
Second system of musical notation. It consists of two piano staves in 13/8 time. The tempo is marked 'accel.'. The music features complex rhythmic patterns and clusters.

♩ = 120 rit.

Third system of musical notation. It consists of two piano staves in 4/4 time. The tempo is marked 'rit.'. The music features complex rhythmic patterns and clusters. There are fermatas over the final notes of both staves.

G

Fourth system of musical notation. It consists of a single staff in treble clef with a 4/4 time signature. The tempo is marked 'fff' and 'Ped.'. The system concludes with a double bar line and a '34"' marking.



Concerto pour piano et orchestre de chambre opus 104

Concerto pour piano et orchestre de chambre

en mi bémol un tant soit peu majeur,
opus 108, d'après des vieux cahiers

Durée d'exécution: 18'

Partition en ut

13" 8"

1 flûte
pppp \circ < pp

2 clarinettes en B \flat
ppp (chantez E \flat 1 à bouche fermée sans octavier)

2 bassons
ppp (chantez E \flat 1 à bouche fermée sans octavier)

2 cors en F
ppp (chantez E \flat 1 à bouche fermée sans octavier)

Solo piano
ppp (chantez E \flat 1 à bouche fermée sans octavier)

4 violons I
ppp (chantez E \flat 1 à bouche fermée sans octavier)

4 violons II
ppp (chantez E \flat 1 à bouche fermée sans octavier)

3 violons altos
ppp (chantez E \flat 1 à bouche fermée sans octavier)

2 violoncelles
ppp (chantez E \flat 1 à bouche fermée sans octavier)

1 contrebasse
ppp (chantez E \flat 1 à bouche fermée sans octavier)

Impétueux ♩ = 149

Tutti winds *ff* and strings *fff*

3

Cl.

Bsn.

Hn.

Pno.

Red.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

Tutti strings arco *ff*

8

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

m.d.

m.s.

(tr)

Ped. * *Ped.* *

pizz.

11

Hn.

Pno.

Ped. * *

m.s.

12

Hn.

Pno.

Ped. * *Ped.* *

m.s.

14

Cl. *Woodwinds p incisif*

Bsn.

Hn. *f*

Pno. *p incisif* *f** *Ped.* *f**

Vln. 1 *pizz.* *Strings f* *arco div.* *V*

Vln. 2 *pizz.* *arco div.* *V*

Vla. *pizz.* *arco div.* *V*

Vc. *arco*

Cb. *arco*

16

Cl.

Bsn.

Hn.

Pno. *Ped.* *f* *f**

Vln. 1 *V*

Vln. 2 *V*

Vla. *V*

Vc.

Cb.

Woodwinds *cresc.* Ww *cresc.* Ww *dim.* Ww *cresc.*

17

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

19

Woodwinds *agité*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

agité

8va

22

Fl. *f*

Cl. *mf incisif*

Bsn. *mf incisif*

Hn. *mf*

Pno. *f*

mf incisif

Vln. 1 *pizz.* *arco div.*

Vln. 2 *pizz.* *arco div.*

Vla. *div.*

Vc.

Cb.

38

Fl. *Woodwind très expressif*

Cl.

Pno.

* *très expressif*

Vln. 1 *fp*

Vln. 2 *gliss. fp fp*

Vla. *gliss. fp*

Vc. *fp*

Cb. *fp*

harm. d'octave sur la corde de sol

42

Fl. *Ww cresc.* *Ww dim.* *Ww cresc.*

Cl.

Bsn.

Pno.

très expressif

Vln. 1 *Strings cresc.* *Strings dim.*

Vln. 2

Vla.

Vc.

accel. Allant ← ♩ = ♩ → (♩ = 67)

46 Souple et vif

A tempo ♩ = 67

Bsn. *très expressif*

Pno. *mf pp* *12:8* *tr* *pp*

Vln. 1 *Ped.* *

Vln. 2 *unis.*

Vla. *V*

Vc. *V*



49 *Winds mf*

Fl. *très expressif*

Cl. *8*

Bsn. *8*

Hn. *8*

Pno. *très expressif* *Ped.*

Vln. 1 *unis.* *Strings très expressif* *Ped.* *

Vln. 2 *div.* *p < mf* *pp non cresc.*

Vla. *pp non cresc.*

Vc. *p < mf*

66

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Woodwinds *f*

crescendo

* arco *p*

arco div. *p*

arco *p*

arco *p*

p

68

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Woodwinds *mf incisif*

p secco sine Ped. sost. e con una corda

pizz. sul pont.

mf incisif

Souple ♩ = 83

69

Fl. *très expressif*

Cl. *très expressif*

Bsn.

Pno. *mf* *très expressif* *Ped.* *Ped.*

mf *très expressif*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *arco nat.* *très expressif* *mf*

73

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Winds *mf*

Red. *

Solo strings *f très expressif*

75

FL.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ww *mf*

f très expressif

molto rall.

Winds *cresc.*

molto rall.

cresc.

cresc.

tutti

cresc.

ff

77

Fl. *f dim.*

Cl. *f dim.*

Bsn. *f dim.*

Hn. *f dim.*

Pno. *subito p*

Vln. 1 *tutti div. p*

Vln. 2 *tutti div. p*

Vla. *p*

Vc. *tutti p*

80

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Ped.

** Ped.*

3

3

81

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Woodwinds *pp*

Fermata: 5"

pp ben fuso

f

f

f

f

3

3

3

3

83 Tpo primo ← $\text{♩}_4 = \text{♩}_5$ (♩ = 67) accel.

Cl. Winds *p*

Bsn.

Hn. poco a poco cresc.

Pno. *f* très expressif *poco a poco cresc.*

mp 8^{vb} accel. Strings *p*

Vln. 1 div.

Vln. 2

Vla. (arco) div.

Vc. pizz. poco a poco cresc.

Cb. poco a poco cresc.

86 ← $\text{♩}_4 = \text{♩}_5$

Fl.

Cl. Ww *mp* Ww *mf*

Bsn. *p*

Pno. *sempre cresc.*

Vln. 1 Strgs *mp* Strgs *mf*

Vln. 2 div.

Vla. unis.

Vc. *p subito*

Vif

88

Fl. f *cresc.*

Cl. f *cresc.*

Bsn. f *cresc.*

Hn. f *cresc.*

Pno. ff *Ped.*

Vln. 1

Vln. 2

Vla. *div.*

Vc.

Cb. *arco* f

B Modéré ♩ = 89

95

Pno.
Vln. 1
Vln. 2
Vla.

Measures 95-100. The piano part features a complex texture with multiple voices. The strings play a sustained harmonic accompaniment. The tempo is marked 'Modéré' with a quarter note equal to 89 beats per minute.

100

Bsn.
Hn.
Pno.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Measures 100-105. The bassoon and horn have melodic lines. The piano part includes a 'Ped.' (pedal) section. The strings play in unison ('unis.'). The cello and double bass have pizzicato ('pizz. bien vibré') passages. Dynamics include *p* and *pp*.

103

Hn. *pp*

Pno. * *Ped.* ³ * *Ped.*

Vln. 1 *pizz. bien vibré*

Vln. 2 *pizz. bien vibré*

Vla. *pizz. bien vibré*

Vc. *pizz.*



107

Cl. *f très expressif*

Bsn. *p dim.*

Hn. *pp*

Pno. ³

Vla.

Vc.

111

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

* *Red.*

115

Fl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

f très expressif

p dim.

pp

119

Cl. *f très expressif*

Bsn.

Hn.

Pno. ** Ped.*

Vln. 1

Vln. 2

Vla.

Vc.

123

Cl. *f très expressif*

Bsn. *f très expressif*

Hn. *p.*

Pno. ** Ped.* 3 ** Ped.* 6

Vln. 1

Vln. 2

Vla.

Vc.

127

Fl. *f* très expressif

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

129 *p*

Fl.

Cl.

Hn. *pp subito* +

Pno. *mp* léger m.d. m.d. m.d. m.d.

Vln. 1 arco sul pont. *mp* arco sul tasto

Vln. 2 *ppp* arco

Vla. arco *mp*

Vc. *mp*

Cb. *mf*

Red. m.s. 7:4 m.s. 8^{vb}

130

Fl.

Cl.

Hn. *p* +

Pno. *5:4* *8^{vb}* *3:2*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

132

Fl.

Cl.

Bsn.

Hn.

Pno. *3:2*

Vln. 1 *** *pizz. nat.*

Vln. 2 *pizz.*

Vla. *pizz.* *p*

Vc.

Cb.

136

Bsn. *p*

Pno. *harmonieusement doux*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

Cb.

Ped. * *Ped.* * *Ped.*

140

Bsn.

Pno. *8va*

Vla.

Vc.

* *Ped.* *

144

Bsn.

Pno.

Vla.

Vc.



148

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vc.

f très expressif

tr.

arco

pp

arco

pp

Ped. * *Ped.* * *Ped.*

152

Fl. *f très expressif*

Cl.

Bsn.

Pno.

Vla.

Vc.

8va

Red.

156

Fl.

Cl.

Bsn.

Pno.

Vla.

Vc.

f

166 **D** ← ♩ = ♩. → (= 89)

Pno. *p* très léger (sans pédales)

Vln. 1 *pizz.* *p* très léger

Vln. 2 *pizz.* *p* très léger

Vla. *pizz.* *p* très léger

Vc. (pizz.) *p* très léger

Cb. *pizz.* *p* très léger

170

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

174

Fl. *p très léger*

Cl. *p très léger*

Bsn. *p très léger*

Hn. *p*

Pno.



← ♩5 = ♩4 →
Più mosso
 ♩. = 108

178

Pno.

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vc. arco

Cb. arco

189

Cl. *expressif*

Bsn. *expressif*

Hn. *expressif*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

198

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

arco

arco

201 **molto accel.**

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Winds *cresc.*

Strings *cresc.*

Strings *cresc.*

arco

arco

212

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

m.d.

8va

m.g.

1 4 3 2 3

0 1 4 0 1 1 0 1 2 0

0 1 4 0 1 1 0 0 2 0

arco

f

(8) 1

215

Pno.

m.d.

m.g.

m.g.

3:2

220

Fl. *f*

Cl. *f* *dim.* 3:2

Pno.

Vln. 1 pizz. (accélération de notes au nombre indéterminé)

Vln. 2 pizz. (décélération de notes au nombre indéterminé)

Vla. pizz.

Vc. pizz.

Cb. pizz.

224

Bsn. *f*

Pno. *f*

Vln. 1 (accélération de notes au nombre indéterminé)

Vln. 2 (décélération de notes au nombre indéterminé)

Vla. arco

Vc.

Cb.

228

Fl. Cl. Bsn. Pno. Vla. Vc. Cb.

Detailed description: This system contains measures 228, 229, and 230. The Flute (Fl.) and Clarinet (Cl.) parts are mostly rests, with the Clarinet playing a melodic line in measure 229. The Bassoon (Bsn.) plays a simple line. The Piano (Pno.) has a complex, rhythmic accompaniment with many sixteenth notes. The Viola (Vla.) has a long, sustained note with a slur. The Violoncello (Vc.) and Contrabass (Cb.) play simple lines.



231

Fl. Bsn. Pno. Vln. 1 Vln. 2 Vla. Vc.

Detailed description: This system contains measures 231, 232, 233, 234, and 235. Measures 231-232 are marked with a repeat sign. The Flute (Fl.) and Bassoon (Bsn.) have rests. The Piano (Pno.) plays a complex, rhythmic accompaniment with many sixteenth notes and slurs. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play simple lines. The Viola (Vla.) has a long, sustained note with a slur. The Violoncello (Vc.) plays a simple line.

236

Fl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

ped.

(accélération de notes au nombre indéterminé) *div.*

(décélération de notes au nombre indéterminé)

pizz. div.

240

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

pp

*

244 *8va* *8va*

Pno. *Ped.*

Vln. 1 *arco* *pizz.*

Vln. 2 *arco* *pizz.*

Vla.

Vc.

Cb.

247

Pno. *Ped.*

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Cb.

251

Fl. *mf*

Cl. *mf*

Pno. *f*

Vln. 1 arco V

Vln. 2 arco

Vla. arco

Vc. arco

252

Fl.

Cl.

Pno.

Vln. 1 V

Vln. 2

Vla.

Vc. V

253

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

f

Ped.

pizz.

arco div.

div.

div.

256

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

p cresc. molto

mp cresc. molto

Ped.

pizz. alla gitarra unis.

p cresc. molto

p cresc. molto

p cresc. molto

p cresc. molto

3

3

257

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp cresc. molto

mf cresc. molto

(ossia: mesure 257 de pizz. en accélération, 258 en décélération et 259 en accélération)

(ossia: mesure 257 de pizz. en accélération, 258 en décélération et 259 en accélération)

(ossia: mesure 257 de pizz. en accélération, 258 en décélération et 259 en accélération)

(ossia: mesure 257 de pizz. en accélération, 258 en décélération et 259 en accélération)

(ossia: mesure 257 de pizz. en accélération, 258 en décélération et 259 en accélération)

(pizz.)

p cresc. molto

258

(chantez E♭1 à bouche fermée sans octavier)

(chantez E♭1 à bouche fermée sans octavier)

(chantez E♭1 à bouche fermée sans octavier)

(chantez E♭1 à bouche fermée sans octavier)

(chantez E♭1 à bouche fermée sans octavier)

(jouer ET chantez E♭1 à bouche fermée sans octavier)

(jouer ET chantez E♭1 à bouche fermée sans octavier)

(jouer ET chantez E♭1 à bouche fermée sans octavier)

(jouer ET chantez E♭1 à bouche fermée sans octavier)

(jouer ET chantez E♭1 à bouche fermée sans octavier)

7 6 5

7 6 5

6 5 3

5 3

3

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5 6 7

5 6 7

3 5 6

3 5

arco

pp

pp

pp

261

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

très léger

p

arco V

pp

pizz.

p

arco

pp

pizz.

p

arco

pp

pizz.

p

265

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

mf

4:6♯

Red.

arco div.

arco div.

267

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

f

p cresc.

pizz. unis.

pizz. unis.

*

271

Cl.

Pno.

Vln. 1

Vln. 2

f

Ped.

(accélération de notes au nombre indéterminé)

arco

(décélération de notes au nombre indéterminé)

arco

274

Fl. *ff*

Cl.

Bsn. *f*

Pno. *

Vln. 1 *pizz.*

Vln. 2 *p* *pizz.*

Vla. arco

Vc. arco unis. *pizz.*

Cb. *pizz.*

277

Cl.

Bsn.

Pno. *8va*

Vln. 1

Vln. 2

Vla. *pizz.*

Vc. *p*

Fl. *f*

Cl. *f*

Bsn.

Pno. *Ped.* *

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb. *arco*

282

Woodwinds *p*

Fl.

Cl.

Bsn.

Pno.

Ped.

Vln. 1

Vln. 2

Vla.

Strings *p*

Vc. pizz.

(pizz.)

Cb.

284

Fl.

Cl.

Bsn.

Pno.

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vc. arco

Cb. arco

286

Fl. *ff non dim.* 9:8^b

Cl. *f non dim.* 9:8^b
f *dim.*

Bsn. *f* *dim.*

Hn. *mf*

Pno. *ff* *Red.* 11:8^b *f* 11:8^b

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Cl. *mp non dim.* 9:8^b

Bsn. *mf non dim.* 9:8^b *p non dim.* 9:8^b

Hn.

Pno. *mf* 11:8^b *mp* 11:8^b *p* 11:8^b *

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

291

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

294

Pno.

(8)...

298

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f dim.

pizz.

p

ff

p

F

← ♩ = ♩. → (♩. = 108)

309

Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *sf*
(ici avec pédales)

Vln. 1 *sf*

Vln. 2 (arco)

Vla. (arco)

Vc. (arco) *sf*

Cb. arco sempre

9/16

312

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

321

Fl. 2/4 $\frac{9}{16}$ 2/4

Cl. 2/4 $\frac{9}{16}$ 2/4

Bsn. 2/4 $\frac{9}{16}$ 2/4

Hn. 2/4 $\frac{9}{16}$ 2/4

Pno. 2/4 $\frac{9}{16}$ 2/4

Vln. 1 2/4 $\frac{9}{16}$ 2/4

Vln. 2 2/4 $\frac{9}{16}$ 2/4

Vla. 2/4 $\frac{9}{16}$ 2/4

Vc. 2/4 $\frac{9}{16}$ 2/4

Cb. 2/4 $\frac{9}{16}$ 2/4

musical notation including notes, rests, dynamics (sf), articulation ($acc.$), and performance instructions ($unis.$)

Detailed description: This page of a musical score for a concerto for piano, starting at measure 321. It features ten staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. Measures 321-324 are shown. The piano part is marked sf (sforzando) and includes complex rhythmic patterns and articulation. The strings play a rhythmic accompaniment, with Violin 1 marked $unis.$ (unison). The woodwinds have various melodic and rhythmic parts, some marked sf . The Horn part is mostly rests. The score includes various musical symbols such as slurs, accents, and dynamic markings.

324

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

327

Fl.
Cl.
Bsn.
Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

328

Pno.
Ped.
Vln. 2
Vc.
Cb.

330

Fl. *f*

Cl. *f*

Bsn.

Pno. *f*

Ped.

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Cb. *f*

334

Fl.
Cl.
Bsn.
Hn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

338

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

342

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

347

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

352

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8"

dim.

p

p

356 **G** Modéré ♩ = 97

Fl. *Ww ppp non cresc.*

Cl. *mp très court*

Bsn. *mp très court*

Pno. *p*

Vln. 1 *ped.* *pizz. unis.*

Vln. 2 *pizz. unis.*

Vla. *pizz.*

Vc. *pizz.*

360

Fl.

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

363 **Suspendu**

Fl. *doucement expressif* 7:4

Cl. *doucement expressif* 6:4 *doucement expressif*

Bsn. *doucement expressif* 7:4 *doucement expressif* 6:4

Pno. *p* 5:4 ** ppp* *doucement expressif*

Vln. 1 arco *ppp* pizz. *pp*

Vln. 2 arco *ppp* pizz. *pp*

Vla. arco *ppp* pizz. *pp*

Vc. arco *ppp* pizz. *pp*

Cb. arco *ppp* pizz. *pp*

365 Modéré ♩ = 66

Fl. *mf solo*

Cl. *p*

Bsn. *pp*

Hn. *pp*

Pno. *p scintillant*
Ped.

Vln. 1 *pizz. unis.* *p*

Vln. 2 *pizz. unis.* *p*

Vla. *pizz. unis.* *p*

Vc. *pizz. unis.* *p*

Cb. *pp*
harm. de tierce sur la corde de ré

369

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 369, contains ten staves. The Flute (Fl.) part features a melodic line with a trill and a triplet. The Clarinet (Cl.) part has a rhythmic accompaniment with slurs and a triplet. The Bassoon (Bsn.) part consists of sustained notes. The Horn (Hn.) part has a sustained note with a dynamic marking of *pp*. The Piano (Pno.) part is a complex texture with multiple voices, including a triplet in the right hand and a triplet in the left hand. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern. The Viola (Vla.) and Violoncello (Vc.) parts play a similar rhythmic pattern. The Contrabass (Cb.) part has a few notes with a slur.

371

Fl. *expressif* 3 3

Cl. 7 *expressif*

Bsn.

Hn.

Pno. *cresc.* 3 3 *Ped.*

*
Vln. 1 *arco* *div.* V

Vln. 2 *arco* V *div.* V

Vla. *arco* V *div.* V

Vc.

Cb. *pizz.*

H

← ♩ = ♩ → = 97

375

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

pp

f très expressif

p

Red.

unis.

arco

This musical score page contains measures 380 through 385. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

Measures 380-384:

- Flute:** Melodic line with slurs and accents.
- Clarinet:** Sustained chords with slurs.
- Bassoon:** Sustained chords with slurs.
- Horn:** Melodic line with triplets (marked '3') and dynamics *p* and *mf*.
- Piano:** Complex chordal texture with slurs and a *Ped.* (pedal) marking.
- Violins 1 & 2:** Sustained chords with slurs and dynamics *p*.
- Viola:** Sustained chords with slurs and dynamics *p*.
- Violoncello:** Sustained chords with slurs and dynamics *p*.

Measures 385-389:

- Flute:** Melodic line with slurs.
- Clarinet:** Sustained chords with slurs.
- Bassoon:** Sustained chords with slurs.
- Horn:** Melodic line with dynamics *pp*.
- Piano:** Melodic line with slurs and a *Ped.* marking.
- Violin 1:** Sustained chords with slurs and dynamics *p*.
- Violin 2:** Sustained chords with slurs and dynamics *p*.
- Viola:** Sustained chords with slurs and dynamics *p*; includes a *div.* (divisi) marking.
- Violoncello:** Sustained chords with slurs and dynamics *p*.

390 Tutti cresc. à *f*

Fl.
 Cl.
 Bsn.
 Hn.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

p
 f
 pp
 unis.
 pizz.
 * V
 V
 V
 V

394 $\overset{-3}{\curvearrowright} \text{♩} = \text{♩} \rightarrow \text{Allant } \text{♩} = 67$

Fl.
 Cl.
 Pno.
 Vln. 1
 Vln. 2
 Vc.

pp
 pp égal
 pp égal
 pp égal
 pp égal
 pp égal

sul tasto
 unis. sul tasto
 pp égal
 pp égal
 pp égal
 pp égal

comme un écho
 doucement expressif

396

Cl.

Pno.

pp

doucement expressif

Vln. 1

Vln. 2

Vc.



398

Fl.

doucement expressif

Cl.

expressif

Pno.

Vln. 1

Vln. 2

Vla.

pp égal

Vc.

400

Fl.

Cl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

cresc.

V

402

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 2, 2 bsns *mf incisif*

Ww *pp égal*

p

p

unis. pizz.

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

pp

404

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vc.

très expressif

très expressif

très expressif

arco solo

ppp

arco solo

très expressif

406

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

très expressif

tutti arco

arco

408 **molto rit.**

Cl.

Bsn.

Hn.

Pno.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco sul tasto e vib.

tutti arco sul tasto e vib.

3

3:2

pp

8^{va}

3

3

3

3

*

Suspendu

410

Fl. *douxement expressif* 7:4

Cl. *douxement expressif* 6:4

Bsn. *douxement expressif* 7:4
douxement expressif 6:4

Hn.

Pno. *ppp douxement expressif* 5:4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

411 **Librement**

Fl. *très expressif, écho du piano*

Bsn. *très expressif, écho du piano*

Pno. *très expressif*

ppp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

21"

412 **Suspendu** ♩ = 43

Fl.

Cl. *Ww doucement expressif*

Hn. *ppp*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I Martelé ♩ = 149

417 **ff** **Tutti** **f**

Fl.

Cl.

Bsn.

Hn.

Pno. **f**

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

421

432

Bsn.

Pno.

Vla.

Vc.

Cb.

435

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

437

Fl.
 Cl.
 Bsn.
 Hn.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 This system contains musical notation for measures 437-440. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 at measure 438. The woodwinds (Flute, Clarinet, Bassoon, Horn) have rests in measure 437 and enter in measure 438 with eighth notes. The strings play a rhythmic pattern of eighth notes in measure 437 and continue in measure 438. The piano part features a complex accompaniment with sixteenth and thirty-second notes.

439

Bsn.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 This system contains musical notation for measures 439-440. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 at measure 439. The Bassoon has a long note in measure 439. The piano part continues with complex accompaniment. The strings play a rhythmic pattern of eighth notes. The system ends with double bar lines on both sides.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 441 and 442 of a concerto. The Flute part (Fl.) has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Clarinet (Cl.) and Bassoon (Bsn.) parts have more complex rhythmic patterns with eighth and sixteenth notes. The Horn (Hn.) part is mostly silent. The Piano (Pno.) part features a dense texture with sixteenth-note runs in both hands. The string parts (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) provide harmonic support with sustained notes and some rhythmic movement.

443

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

444

Cl.

Bsn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

445

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

ff

ff

div. arco

div. arco

unis. arco

arco

arco

J

451

Fl. *marcato*

Cl. *marcato*

Bsn. *marcato*

Pno.

Vln. 1 *div. a 2* *f*

Vln. 2 *div. a 2* *f*

Vla. *div. a 2*

Vc.

453

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f cresc.

f cresc.

non div.

non div.

456

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

non div.

f cresc.

non div.

f cresc.

458 **K**

Fl.

Cl.

Bsn.

Hn.

Pno.

gliss.

gliss.

Red.

Vln. 1

Vln. 2

Vla.

Vc.

unis.

ff

5

3

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description of the musical score: This page of the score covers measures 461 to 464. The Flute part (Fl.) features a melodic line with slurs and accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts play sustained notes with slurs and accents. The Horn (Hn.) part has a few notes with slurs and accents. The Piano (Pno.) part consists of dense chordal textures with slurs and accents. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play rapid sixteenth-note passages with slurs and accents. The Viola (Vla.) part features triplet patterns with slurs and accents. The Violoncello (Vc.) part plays a steady bass line with slurs and accents.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Pno. *ff non dim.*

Vln. 1 *fff* 7 6 5 3 5

Vln. 2 *fff* 7 6 5 3 5

Vla. *fff* 6 5 3 5

Vc. *fff* 5 3 5 *sf ff f*

Cb. 3 5 *sf ff f mf*

Publisher
Robert Casteels
www.robertcasteels.com

Graphic Designer
Neol Leung Yick Chuen

© Copyright 2017 by Robert Casteels

All rights reserved. No part of this publication may be copied or reproduced
in any form or any means without prior permission of the composer

ISMN 979-090-16-5392-4

