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Esquisse Three orchestral sketches

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**Author**

Junchaya, Rafael L.

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# Esquisse

## Three orchestral sketches

Rafael L. Junchaya

### I

♩ = 50                      ♩ = 60

**Woodwinds:** Piccolo, Flute 1, Oboe 1 (all parts are mostly silent).

**Brass:** Trumpet 1 in B $\flat$ , Trumpet 2 in B $\flat$ , Trombone 1, Trombone 2, Trombone 3, Tuba. Dynamics include *f* and *p*.

**Percussion:** Timpani (dynamic *f*), Harp (dynamic *f*).

**Strings:** Violin div. a 3, Viola, Violoncello div. a 2, Contrabass. Dynamics include *mp* and *f*.

7

Pic. *mf*

Fl. 1 *f*

Ob. 1 *mf*

E. H. *f*

Cl. 1-2 *f* a 2

B. Cl. *f*

Bs. 1 *f*

Bs. 2 *f*

Cbs. *f*

Hr. 1-2 *p* a 2

Hp. *mf* *f*

Vln. a 3 *f* *pizz.* *arco* *mp*

Va. *f* *pizz.*

Vc. a 2 *mf* *f* *pizz.*

Cb. *f* *pizz.*

13

E. H.

Cl. 1

B. Cl.

Bs. 1

Bs. 2

Cbs.



15

Pic.

Fl. 1-2

Ob. 1

E. H.

Cl. 1

B. Cl.

Bs. 1

Bs. 2

Cbs.

Vc. a 2

Cb.

19

Pic.

Fl. 1

Ob. 1

Ob. 2

E. H.

Cl. 1

B. Cl.

Bs. 1-2

Obs.

Hr. 1-2

Hr. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Tb.

Tp.

Vln. a 3

Va.

Vc. a 2

Cb.

*a2*

*f*

*mf*

*sfz*

*p*

*pizz.*

25 ♩ = 54

Pic. *sf > pp*

Fl. 1 *sf > pp*

Fl. 2 *sf > pp*

Ob. 1

Cl. 1 *sf > pp*

Cl. 2 *sf > pp*

Bs. 2 *sf > p*

Cbs. *sf > p*

Perc. 3

Hp. *mf*

Vln. solo *Violín solo*

Vln. a 3 *mf* *pp*

Va. *pp*

Vc. a 2 *pp* *arco*

Cb. *pp*

29

Pic. Fl. 1 Fl. 2 Ob. 1 Cl. 1 B. Cl. Bs. 2 Cbs.

Perc. 3

Hp.

Vln. solo Vln. a 3 Va. Vc. a 2 Cb.

mp 5 mp 5 mp

3 Temple-blocks<sub>3</sub> p

6 6 mp

5

3 3

33

Pic. *mp*

Fl. 1 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. H. *mp*

Cl. 1

Cl. 2 *p*

B. Cl. *simile*

Cbs.

Perc. 3 *mp*

T. B.

Hp. *mf*

Vln. a 3 *p*

Va. *p*

Vc. a 2 *p*

Cb. *p*



36

Pic. *p*

Fl. 1

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl. *simile*

Cbs.

Perc. 3 T. B.

Hp.

Vln. a 3

Va.

Vc. a 2

Cb.

38

*Pic.*  
*Fl. 1*  
*Fl. 2* *p* 6  
*Ob. 1* *mf* 5  
*Ob. 2* *mf* 3  
*E. H.* *mf*  
*Cl. 1* *mp* 11  
*Cl. 2* 6  
*B. Cl.* 6  
*Bs. 1* *mp* *mf*  
*Bs. 2*  
*Hrp.*  
*Vln. a 3* *mp* 6  
*Va.* *mp* 6  
*Vc. a 2* *mp* 6  
*Cb.* *mp*

Detailed description of the musical score: This page contains measures 38 and 39 of a symphonic score. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Harp, Violins a 3, Viola, Violoncello a 2, and Contrabass. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure 38 features a Piccolo part with a whole rest. Flute 2 plays a sixteenth-note triplet starting on G4, marked *p*. Oboe 1 plays a half note G4, marked *mf*. Oboe 2 plays a half note G4, marked *mf*. English Horn plays a half note G4, marked *mf*. Clarinet 1 plays a half note G4, marked *mp*. Clarinet 2 plays a half note G4, marked *mp*. Bass Clarinet plays a half note G4, marked *mp*. Bassoon 1 plays a half note G4, marked *mp*. Bassoon 2 plays a half note G4, marked *mp*. Harp has a whole rest. Violin a 3 plays a half note G4, marked *mp*. Viola plays a half note G4, marked *mp*. Violoncello a 2 plays a half note G4, marked *mp*. Contrabass plays a half note G4, marked *mp*. Measure 39 continues the patterns from measure 38. Piccolo has a whole rest. Flute 2 plays a sixteenth-note triplet starting on G4, marked *p*. Oboe 1 plays a half note G4, marked *mf*. Oboe 2 plays a half note G4, marked *mf*. English Horn plays a half note G4, marked *mf*. Clarinet 1 plays a half note G4, marked *mp*. Clarinet 2 plays a half note G4, marked *mp*. Bass Clarinet plays a half note G4, marked *mp*. Bassoon 1 plays a half note G4, marked *mp*. Bassoon 2 plays a half note G4, marked *mp*. Harp has a whole rest. Violin a 3 plays a half note G4, marked *mp*. Viola plays a half note G4, marked *mp*. Violoncello a 2 plays a half note G4, marked *mp*. Contrabass plays a half note G4, marked *mp*.

40

Pic. *mp*

Fl. 2 3 6

Ob. 1 *mf*

Ob. 2

E. H.

Cl. 1 11

Cl. 2 6

B. Cl. *mp* 6 6

Bs. 1

Bs. 2 *mp*

Perc. 1 Xylophone *mf*

Hp.

Vln. a 3 6 6

Va. 6

Vc. a 2

Cb.



42

Pic.

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bs. 1

Bs. 2

Perc. 1

Hp.

Vln. a 3

Va.

Vc. a 2

Cb.

I. string behind the bridge

pizz.

arco

43

**Pic.** *mp*

**Fl. 1** *mp*

**Fl. 2**

**Ob. 1**

**Ob. 2**

**E. H.**

**Cl. 1** 11

**Cl. 2** 6

**B. Cl.** 6 3

**Bs. 1** 3

**Bs. 2** simile

**Tpt. 1** *mf*

**Tpt. 2** *mf*

**Tpt. 3** *mf*

**Tp.** 3 3 3 *p* *mf*

**Perc. 1** Xyl. 5

**Perc. 3** T. B. 5:3

**Hp.**

**Vln. a 3**

**Va.** 6

**Vc. a 2** 6

**Cb.** 6



47

Pic. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. H. Cl. 1 Cl. 2 B. Cl. Bs. 1 Bs. 2 Cbs. Tpt. 1 Tpt. 2 Tpt. 3 Tp. Perc. 1 Perc. 3 Hp. Vln. a 3 Va. Vc. a 2 Cb.

Detailed description of the musical score: This page contains measures 47 and 48 of a symphonic score. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Trumpets 1, 2, and 3, Trombone, Percussion 1 (Xylophone), Percussion 3 (T. B.), Harp, Violins a 3, Viola, Violins a 2, and Cello. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. Measure 47 features a Piccolo melodic line with a slur and a dynamic marking of *mf*. Flutes 1 and 2 play sixteenth-note patterns with triplets. Oboes 1 and 2 play sustained notes. English Horn plays a melodic line with slurs and accents. Clarinets 1 and 2 play sixteenth-note patterns with slurs and accents. Bass Clarinet plays a sixteenth-note pattern with slurs and accents. Bassoons 1 and 2 play sixteenth-note patterns with slurs and accents. Contrabassoon plays a sixteenth-note pattern with slurs and accents. Trumpets 1, 2, and 3 play sixteenth-note patterns with slurs and accents. Trombone plays a sixteenth-note pattern with slurs and accents. Percussion 1 plays a sixteenth-note pattern with slurs and accents. Percussion 3 plays a sixteenth-note pattern with slurs and accents. Harp plays a sustained chord with a dynamic marking of *mf*. Violins a 3, Viola, Violins a 2, and Cello play sustained notes with a dynamic marking of *mf*.



49

Pic. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. H. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bs. 1 *f*

Bs. 2 *f*

Cbs. *f*

Tpt. 1-3 *f*

Tpt. 2 *f*

Tp. *f*

Perc. 1 Xyl. *f*

Perc. 2 Triangle *f*

Perc. 4 Snare drum (snares on) *mf*

Perc. 5 B. D. *mf*

Harp *mf*

Vln. a 3 *f*

Va. *f*

Vc. a 2 *f*

Cb. *f*



53  $\text{♩} = 60$

Pic. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. H. Cl. 1 Cl. 2 B. Cl. Bs. 1 Bs. 2 Cbs. Hr. 1 Hr. 2 Hr. 3 Hr. 4 Tpt. 1-3 Tpt. 2 Trb. 1-2 Trb. 3 Tuba Tp. Perc. 3 Perc. 4 Perc. 5 Hp. Vln. a 3 Va. Vc. a 2 Cb.

57

*Pic.*

*Fl. 1*

*Fl. 2*

*E. H.*

*Cl. 1*

*Cl. 2*

*B. Cl.*

*Bs. 1*

*Bs. 2*

*Hr. 1*

*Hr. 2*

*Hr. 3*

*Hr. 4*

*Hp.*

*Vln. a 2*

*Va.*

*Vc. a 2*

*Cb.*

*mp*

*pp*

*p*

*cresc.*

*poço marcato*

6

3

63

**Pic.** *ff* *mp* <> <> <>

**Fl. 1** *ff* *mp* <> <> <> *mp cresc.*

**Fl. 2** *ff*

**Ob. 1** *ff*

**Ob. 2** *ff*

**E. H.** *ff* *pp* *cresc.*

**Cl. 1** *ff* *pp* *cresc.*

**Cl. 2** *ff* *pp* *cresc.*

**B. Cl.** *ff* *pp* *cresc.*

**Bs. 1** *ff* *pp* *cresc.*

**Bs. 2** *ff* *pp cresc.*

**Hr. 1** *sf > pp*

**Hr. 2** *sf > pp*

**Hr. 3** *pp*

**Hr. 4** *sf > pp*

**Perc. 1** Xylophone *f*

**Perc. 2** Triangle *f*

**Vln. a 2** *mf*

**Va.** *ff*

**Vc. a 2** *ff* *pp* *cresc.* *p cresc.*

**Cb.** *ff* tutti pizz.

♩ = 72

69

72

Pic. *ff* *mf* *mf* *f*  
 Fl. 1 *ff* *mf* *f* *sf mf* *ff*  
 Fl. 2 *mp cresc.* *ff* *f* *sf mf* *ff*  
 Ob. 1 *ff* *f* *mf* *f*  
 Ob. 2 *ff* *mf* *f*  
 E. H. *ff*  
 Cl. 1 *ff* *f* *sf mf* *ff*  
 Cl. 2 *ff* *f* *sf mf* *ff*  
 B. Cl. *ff* *f* *sf mf* *ff*  
 Bs. 1 *ff* *f* *sf mf* *ff*  
 Bs. 2 *ff* *f* *sf mf* *ff*  
 Hr. 1 *sf > pp* *mp* *mf*  
 Hr. 2 *sf > pp* *mp* *mf*  
 Hr. 3 *mf* *sf mp* *f*  
 Hr. 4 *sf > pp* *mf* *sf mp* *f*  
 Tp. *mp* *f*  
 Perc. 1 Xyl. *f*  
 Perc. 2 Trg. *f*  
 Perc. 4 S. D. *f* *sf mp*  
 Perc. 5 B. D. *mf*  
 Vln. a 2 *mf* *f*  
 Va. *mp cresc.* *ff* *f*  
 Vc. a 2 *ff* *pp* *f*  
 Cb. *ff* *pp* *f* *arco*

poco rit.-----

74

*Pic.* *f*

*Fl. 1* *f*

*Ob. 1* *f*

*Ob. 2* *f*

*E. H.* *f* *mf*

*Cl. 1* *mf*

*B. Cl.* *f* *mf*

*Bs. 1* *mf*

*Bs. 2*

*Hr. 1* *f*

*Hr. 2* *f*

*Hr. 3* *mf*

*Hr. 4* *mf*

*Tp.* *f* *pp*

*Perc. 4* *S. D.* *f*

*Vln. a 2* *poco rit.*

*Va.* *V* *3*

*Vc. a 2* *V* *3*

*Cb.* *V* *3*

79 ♩ = 50

Pic. *mf*

Fl. 1 *sf > pp*

Fl. 2 *sf > pp*

E. H.

Cl. 1 *sf > pp*

Cl. 2 *sf > pp*

B. Cl. *Muta in clarinete*

Bs. 1 *sf > p*

Cbs. *sf > p*

Hr. 1 *sord. p*

Hr. 2 *sord. pp*

Hr. 3 *sord. p*

Hr. 4 *sord. pp*

Tp.

Hp. *mf*

♩ = 50

Vln. a 3 *pizz. I. string behind the bridge f*

Va. *pizz. f*

Vc. a 2 *pizz. f*

Cb. *pizz. f*



84

*Pic.*  
*Fl. 1*  
*Fl. 2*  
*E. H.*  
*Cl. 1*  
*Cl. 2*  
*Cl. 3*  
*Bs. 1*  
*Cbs.*  
*Hr. 1*  
*Hr. 2*  
*Hr. 3*  
*Hr. 4*  
*Tp.*  
*Hp.*  
*Vln. a 3*  
*Va.*  
*Vc. a 2*  
*Cb.*

*mf*  
*sf > p*  
*mf*  
*sf > p*  
*mf*  
*sf > p*  
*mf*  
*sf > p*  
*mf*  
*mf*  
*non arpeggiato*

⊕



♩ = 56

Violin div. a 2

Viola

Violoncello

Contrabass

arco

*f*

*mf*

arco

arco stacc.

div. *mf*

pizz. *f*

4

Vln. a 2

Va.

Vc.

Cb.

arco

*f*

3 3

3

6

Vln. a 2

Va.

Vc.

Cb.

9

Vln. a 2

Va.

Vc.

Cb.

div. *f*



19  $\text{♩} = 112$

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. 1 *ff*

Bs. 2 *ff*

Hr. 1-2 *f* a 2 (senza sord.)

Hr. 3-4 *f* a 2 (senza sord.)

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f* simile

Tb. *f*

Tp. *f*

Perc. 5 B. D. *mf*

Cel. *ff* Muta in Piano

$\text{♩} = 112$

Vln. a 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

23

Cl. 1

Cl. 2

Bs. 1

Bs. 2

Hr. 1-2

Hr. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Tb.

Tp.

Perc. 1

Perc. 5

Pno.

Vln. a 2

Va.

Vc.

Cb.

*a 2*

*a 2*

*simile*

*simile*

B. D.

*Piano*

*ff*

Marimba

*f*

27

Instrument parts and performance instructions:

- Bs. 1, 2:** Basses, mostly rests.
- Cbs.:** Contrabass, starts with *f* dynamic.
- Hr. 1-2, Hr. 3-4:** Horns, marked *a 2*.
- Tpt. 1, 2, 3:** Trumpets, rhythmic patterns.
- Trb. 1, 2, 3:** Trombones, sustained notes.
- Tb.:** Tuba, rhythmic patterns.
- Trp.:** Trombone, rhythmic patterns.
- Perc. 1 (Mar.):** Maracas, rhythmic accompaniment.
- Perc. 3:** Susp. cymb. with *mp cresc.* instruction.
- Perc. 5 (B.D.):** Bass Drum, rhythmic accompaniment.
- Pno.:** Piano, accompaniment.
- Vln. a 2:** Violin, rests.
- Va.:** Viola, rests.
- Vc.:** Violoncello, starts with *f* dynamic.
- Cb.:** Contrabass, starts with *f* dynamic.

♩ = 56

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Cl. 3

Bs. 1

Bs. 2

Cbs.

Muta in Bassoon

Hr. 1-2

Hr. 3-4

Tpt. 1-3

Tpt. 2

Trb. 1-2

Trb. 3

Tb.

Tp.

Perc. 1

Mar.

Perc. 3

Cymb.+

ff

Perc. 5

B. D.

Pno.

Muta in Celesta

♩ = 56

Vln. a 2

Va.

Vc.

Cb.







40

Pic. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

E. H. *f*

Cl. 1

Bs. 1

Hr. 1-2 *a 2*

Hr. 3-4 *a 2*

Tpt. 1 *senza sord.* *f*

Tpt. 2 *senza sord.* *f*

Tpt. 3 *senza sord.* *f*

Cel. *Celesta* *f*

Vln. a 2 *unis.* *dim*

Va. *unis.*

Vc. *f*

Cb.



47  $\text{♩} = 112$

**Pic.**

**Fl. 1-2** *a 2* *ff*

**Ob. 1** *ff*

**Ob. 2** *ff*

**E. H.** *ff*

**Cl. 1** *ff*

**Cl. 2** *ff*

**Tpt. 1**

**Tpt. 2**

**Tpt. 3**

**Tp.** *f*

**Perc. 2** *ff* *ff* *ff*  
Vibraphone  
MOTOR OFF

**Perc. 5** *ff* *p*  
B. D.

**Cel.** *Muta in Piano*

$\text{♩} = 112$

**Vln. a 2**

**Va.**

**Vc.**

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

50

Pic. *ff*

Fl. 1-2 *a 2*

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bs. 1 *ff*

Bs. 2 *ff*

Hr. 1-2 *a 2*

Hr. 3-4 *a 2 f pesante*

Tp. *3*

Perc. 2 Vib.

Perc. 3 *3 Tom-toms f*

Pno. *Piano ff pesante*

*8<sup>va</sup>*

Vln. a 2

Va.

Vc.

Cb.

53

*Pic.*  
*a 2*

*Fl. 1-2*  
*marcato*  
3 3

*Ob. 1*

*Ob. 2*

*E. H.*  
*marcato*  
3

*Cl. 1*  
*marcato*

*Cl. 2*  
*marcato*  
3 3

*Bs. 1*  
*marcato*  
3 3

*Bs. 2*  
*marcato*  
3 3 3 3 3 3

*Hr. 1-2*  
*a 2*

*Hr. 3-4*  
*a 2*

*Tp.*  
3 3 3 3 3 3 3 3 3 3 3 3

*Perc. 2*  
*Vib.*

*Perc. 3*  
*T-Toms*  
3 3 3 3 3 3 3 3

*Perc. 4*  
*S. D.*  
*f*

*Pno.*  
(8<sup>vb</sup>)

*Vln. a 2*

*Va.*

*Vc.*  
*ff marcato*

*Cb.*  
*ff marcato*

56

Pic. *marcato*

Fl. 1-2 *marcato*

Ob. 1 *marcato* 3

Ob. 2 *marcato*

E. H. *marcato* 3

Cl. 1 *marcato*

Cl. 2 *marcato*

Bs. 1 *marcato* 3

Bs. 2 *marcato* 3

Hr. 1-2 *a 2*

Hr. 3-4 *a 2*

Tp. 3

Perc. 2 Vib.

Perc. 3 T-Toms 3

Perc. 4 S. D. *p* *cresc.*

Pno. (8<sup>va</sup>)

Vln. a 2

Va.

Vc. 3

Cb. 3









69

Pic. *ff*

Cl. 1-2 *ff* a 2

Hr. 1 *f*

Hr. 3-4 a 2 3. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3

Tb.

Tp. 3 3 3 3

Perc. 1 Marimba *ff*

Perc. 3 T-Toms 3 3

Perc. 4 S. D.

Perc. 5 B. D.

Vln. a 3 *ff*

Va. *ff*

Vc.

Cb.

72

Ob. 1-2 *a 2* *ff*

E. H. *a 2* *ff*

Cl. 1-2 *ff*

Cl. 3 *ff*

Bs. 1-2 *a 2* *ff*

Bs. 3 Bassoon *ff*

Hr. 1

Hr. 2 *f*

Hr. 3

Hr. 4 *f*

Tpta. 1-2

Tpt. 3

Trb. 1-2 *a 2*

Trb. 3

Tbn. *f*

Tpt.

Perc. 1 Mar.

Perc. 5 B. D.

Pno. Piano Rub hands over the strings. *ff* *8<sup>va</sup>* *For* \*

Vln. a 3

Va.

Vc.

Cb.





83 86

Pic. *Fl. 1* *Fl. 2* *Ob. 1* *Ob. 2* *Tpt. 1* *Tpt. 2* *Tpt. 3* *Tp.* *Perc. 2* *Pno.* *Vln. a 3* *Va.*

*Vib.*

*Muta in Celesta* *Celesta* *ff*



87

*Pic.* *Cel.* *Vln. 1*

*(senza diminuendo)*





4

Pic. *ff* 6 3 6 3 6 3 6 3

Fl. 1 *ff* 3 6 3 6 3 6 3 6 3

Fl. 2 *ff* 6 3 6 3 6 3 6 3

B. Cl.

Bs. 1

Bs. 2

Hr. 1-2

Hr. 3-4

Tpt. 1 3 6 3 6 3 6 3

Tpt. 2 3 6 3 6 3 6 3

Tpt. 3 3 6 3 6 3 6 3

Tp.

Perc. 1

Perc. 3

Perc. 5 B. D. *pp*

Vln. a 3 *p* *p* *p*

Vla. div. *dim.* 3 3 3 *p* *pizz.* *mf* *mf*

Vc. *dim.* 3 3 *p*

Cb. *p dim.* *pp*



10

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Hr. 1-2

Hr. 3-4

Trb. 1-2

Trb. 3  
Tuba

Tp.

Perc. 1

Perc. 3

Perc. 5  
B. D.  
*pp*

Vln. a 3

Vla. div.

Vc.

Cb.



17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. 1

Bs. 2

Cbs.

Hr. 1-2

Hr. 3-4

Hp.

Cel.

Vln. a 2

Vla. div.

Vc.

Cb.

*f*

*mf*

*pp*

*sfz* < *mf*

*mf*

unis.

22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bs. 1

Bs. 2

Cbs.

Hr. 1-2

Hr. 3-4

Hp.

Cel.

Cel. *Cel. *mf**

Vln. a 2

Va. *unis.*

Vc.

Cb. *mf*

27

This page of a musical score contains measures 27 through 31. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Contrabass, Horns 1-2 and 3-4, Harp, Cello, Violin a 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of one flat and a common time signature. The woodwind parts feature complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths or triplets. The strings play a melodic line with slurs and accents, while the keyboard instruments provide harmonic support with chords and arpeggiated figures. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.





37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

Bs. 1

Bs. 2

Cbs.

Hr. 1-2

Hr. 3-4

Trb. 3

Tb.

Hp.

Cel.

Vln. a 2

Va.

Vc.

Cb.

*ff*

*f*

*cresc.*

*div.*

41

Ob. 1

Ob. 2

B. Cl.

Bs. 1

Bs. 2

Cbs.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trb. 1

Trb. 2

Trb. 3

Tb.

Cel.

Vln. a 2

Va.

Vc.

Cb.

*f*

*mf*

*ff*

*cresc.*

*senza sord.*

*div.*

*unis.*

3

5

