

Domènec González de la Rubia

INSTANTS DE LA NATURA

- I. El murmuri del vent**
- II. El sospir de la nit**
- III. La ferida de l'aigua**

Orquestra de Corda



E650

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Instants de la natura per a orquestra de corda vol donar una visió lírica, sempre expressiva, de la naturalesa. Plenament convençut que la música ha d'expressar emocions, vaig escriure aquesta partitura en la qual la visualització d'alguns paisatges poden estar relacionats amb estats d'ànim i sentiments subjectius.

Instants de la Natura, està estructurada en tres moviments, **El murmuri del vent**, **El sospir de la nit**, i **La ferida de l'aigua**.

Va ser presentada al concurs *Concerts Verds 2008* que convoca l'Ajuntament de Berga, on va obtenir el Primer Premi. La dificultat de l'obra és adequat per a orquestres de nivell mitjà.

El murmuri del vent. Aquí el treball orquestral s'esprem al màxim: malgrat que cada instrument té el seu moment de protagonisme com a solista, per sobre de tot s'exigeix una compenetració total per crear textures oníriques amb entrades a temps desplaçats i amb un treball important de contrapunt. Aquest moviment pretén reflectir un paisatge acaronat per la brisa nocturna. Per un moment estem inquiets però finalment aconseguim un estat contemplatiu en el qual podem observar en pau la bellesa que ens envolta. El vent ja no ens amenaça violentament sinó que ens acompanya en la nostra idí·lica visió fins a acollir-nos suauament.

El sospir de la nit, es tracta d'un moviment molt expressiu que es mou gairebé sempre en l'àmbit del murmur. Inician les violes una figura arpegiada (la remor del vent) i els violins protagonitzen l'element melòdic de la peça, amb *divisi* sovint a tres veus i, en algun moment puntual, a quatre. La part central, d'escriptura rítmica i vertical, contrasta amb el joc de veus de la resta del moviment. En un bosc misteriós, habitat per éssers fantàstics, el vent acarona les fulles dels arbres. Estem perduts a l'estrany bosc. La sensació de por davant del desconegut de vegades es transforma en tranquil·litat però predomina la visió onírica d'un paisatge submergit en la profunditat de la nit. Avancem davant del desconegut, però finalment, després de la inquietud, aconseguim sortir del laberint en el qual ens havíem endinsat.

La ferida de l'aigua, és pura energia orquestral on s'imposa el ritme i s'exigeixen elements tècnics com els *pizzicato* a quatre cordes, els *tremolos* o les sonoritats sobre el pont, al servei de la música que expressa la baixada amb força del riu pels congosts. Malgrat els estrets passatges, el corrent flueix i erosiona cada tros de terreny que li impedeix avançar. És la lluita del que es rebel·la davant de les adversitats i aconsegueix superar-les. És un combat agitat i indòmit que sols al final troba repòs. És el riu que, com la vida, lluita a cada instant contra les adversitats i avança segur cap endavant.

Domènec González de la Rubia

L'AUTOR. Domènec González de la Rubia, és compositor, director d'orquestra, musicòleg i pedagog. Ha cursat els estudis musicals a Barcelona i a Bratislava (Eslovaquia). Ha realitzat els estudis de composició i direcció d'orquestra amb qualificació d'excel·lent, al Conservatori Municipal de Música de Barcelona. Ha rebut premis de composició per a diverses obres als Premis *Enric Morera* i *Joaquim Maideu* amb obres per a orquestra simfònica; el Premi *Fundació Parramon* de Barcelona en l'especialitat de Piano; el Premio *Federación Extremeña de Corales*; el Premio *Amadeus Internacional de Composició Coral 2010* i el Premi *Concerts Verds* amb l'obra per a orquestra de Corda, **Instants de la Natura**, entre d'altres. També ha rebut el "Premi Agustí Pedro i Pons" de Musicologia atorgat per la Universitat Central de Barcelona. És autor del llibre *La Música Religiosa a Catalunya en el segle XX* i ha publicat uns dos-cents articles d'estètica i història de la música.

Com a director va fundar l'any 2001 l'"*Ensemble Diapasó*" amb el qual ha participat en nombrosos cicles internacionals amb repertoris diversos, i més especialment amb música de compositors contemporanis. Al juny del 2006 va estrenar una obra per a conjunt de cambra dedicada a l'obra del pintor francès, d'origen rus, Stael, amb motiu de l'exposició a *La Pedrera* (Casa Batlló) de Barcelona, encarregada per la Fundació Caixa de Catalunya. També ha estat titular durant quatre anys del "Grup Sitges-94" i de l'*Ensemble Instrumental ACC* entre d'altres i ha dirigit la banda Municipal de Barcelona en nombroses ocasions. La seva obra simfònica "*Arnheim*" es va estrenar l'any 2008 al Festival de Praga organitzat per la Filharmònica Txeca i l'Orquestra Filharmònica de Novosibirsk va estrenar la seva Primera Simfonia sota la batuta de Thomas Sanderling. Freqüentment és convidat a impartir cursos i conferències a Espanya i l'estrange. Les seves obres són interpretades per excel·lents solistes i conjunts internacionals.

Actualment ostenta diversos càrrecs de responsabilitat entre els quals destaca la presidència de l'*Associació Catalana de Compositors* i la presidència de la *Federació d'Associacions Ibèriques de Compositors*.

Instants de la natura para orquesta de cuerda quiere dar una visión lírica, siempre expresiva, de la naturaleza. Plenamente convencido de que la música ha de expresar emociones, escribí esta partitura en la que la visualización de algunos paisajes pueden estar relacionados con estados de ánimo y sentimientos subjetivos.

Instants de la Natura, está estructurada en tres movimientos, *El murmullo del viento*, *El suspiro de la noche*, y *La herida del agua*.

Fue presentada al concurso *Concerts Verds* 2008 que convoca el Ayuntamiento de Berga, donde obtuvo el Primer Premio. La dificultad de la obra es adecuada para orquestas de nivel medio.

El murmullo del viento. Aquí el trabajo orquestal se expresa al máximo: a pesar de que cada instrumento tiene su momento de protagonismo como solista, por encima de todo exige una compenetración total para crear texturas oníricas con entradas a tiempo desplazados y con un trabajo importante de contrapunto. Este movimiento pretende reflejar un paisaje acariciado por la brisa nocturna. Por un momento estamos inquietos pero finalmente conseguimos un estado contemplativo en el que podemos observar en paz la belleza que nos rodea. El viento ya no nos amenaza violentamente sino que nos acompaña en nuestra idílica visión hasta acogernos suavemente.

El suspiro de la noche, se trata de un movimiento muy expresivo que se mueve casi siempre en el ámbito del murmullo. Inician las violas una figura arpegiada (el rumor del viento) y los violines protagonizan el elemento melódico de la pieza, con *divisi* a menudo a tres voces y, en algún momento puntual, a cuatro. La parte central, de escritura rítmica y vertical, contrasta con el juego de voces del resto del movimiento. En un bosque misterioso, habitado por seres fantásticos, el viento acaricia las hojas de los árboles. Estamos perdidos en el extraño bosque. La sensación de miedo ante lo desconocido a veces se transforma en tranquilidad pero predomina la visión onírica de un paisaje sumergido en la profundidad de la noche. Avanzamos ante lo desconocido, pero finalmente, tras la inquietud, conseguimos salir del laberinto en el que nos habíamos adentrado.

La herida del agua, es pura energía orquestal donde se impone el ritmo, se exigen elementos técnicos como los pizzicato a cuatro cuerdas, los trémulos o las sonoridades sobre el puente, al servicio de la música que expresa la bajada con fuerza del río por los desfiladeros. A pesar de los estrechos pasajes, la corriente fluye y erosiona cada trozo de terreno que le impide avanzar. Es la lucha del que se rebela ante las adversidades y consigue superarlas. Es un combate agitado e indómito que sólo al final encuentra reposo. Es el río que, como la vida, lucha a cada instante contra las adversidades y avanza seguro hacia adelante.

Domingo González de la Rubia

EL AUTOR. Domènec González de la Rubia, es compositor, director de orquesta, musicólogo y pedagogo. Ha cursado los estudios musicales en Barcelona y Bratislava (Eslovaquia). Ha realizado los estudios de composición y dirección de orquesta con calificación de excelente en el Conservatorio Municipal de Música de Barcelona. Ha recibido premios de composición por diversas obras en los Premios Enric Morera y Joaquim Maideu con obras para orquesta sinfónica, el Premio Fundación Parramon de Barcelona en la especialidad de Piano, el Premio Federación Extremeña de Corales, el Premio Amadeus Internacional de Composición Coral 2010 y el Premio Concerts Verds con la obra para orquesta de Cuerda, *Instants de la Natura* entre otros. También ha recibido el Premio Agustí Pedro Pons de Musicología otorgado por la Universidad Central de Barcelona. Es autor del libro *La Música Religiosa en Cataluña* en el siglo XX y ha publicado unos doscientos artículos de estética e historia de la música. Como director fundó en 2001 el «Ensemble Diapasón» con el que ha participado en numerosos ciclos internacionales con repertorios diversos, y más especialmente con música de compositores contemporáneos. En junio de 2006 estrenó una obra para conjunto de cámara dedicada a la obra del pintor francés, de origen ruso, Stael, con motivo de la exposición en La Pedrera (Casa Batlló) de Barcelona, encargada por la Fundació Caixa de Cataluña. También ha sido titular durante cuatro años del «Grupo Sitges-94» y del Ensemble Instrumental ACC entre otros y ha dirigido la banda Municipal de Barcelona en numerosas ocasiones. Su obra sinfónica «Arnheim» se estrenó en 2008 en el Festival de Praga organizado por la Filarmónica Checa y la Orquesta Filarmónica de Novosibirsk estrenó su Primera Sinfonía bajo la batuta de Thomas Sanderling. Frecuentemente es invitado a impartir cursos y conferencias en España y el extranjero. Sus obras son interpretadas por excelentes solistas y conjuntos internacionales.

Actualmente ostenta diversos cargos de responsabilidad entre los que destaca la presidencia de la Asociación Catalana de Compositores y la presidencia de la Federación de Asociaciones Ibéricas de Compositores.

Instants de la natura (*Instants of Nature*) for string orchestra seeks to create a lyrical and, above all else, expressive vision of nature. Wholly convinced in the belief that music exists to express emotion, I wrote this score in which the act of visualising certain landscapes can be linked to subjective moods and feelings.

Instants de la Natura is structured into three movements: *El murmullo del viento* (The Whisper of the Wind), *El suspiro de la nit* (The Sigh of the Night), and *La ferida de l'aigua* (The Wound of the Water).

The piece was entered for the 2008 *Concerts Verds* ('Green Concerts') competition whicered f intutir3n

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L. = 40

Violino I

Violino II

Viola

Violoncello

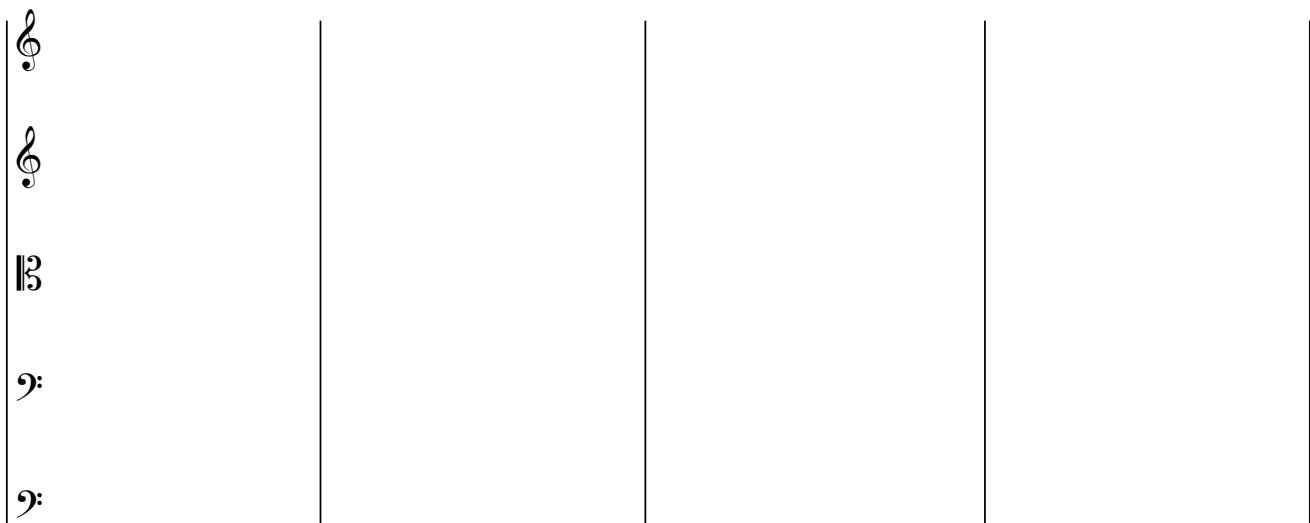
Contrabbasso

cresc.

mf

f

sfz



Musical score page 1. The score consists of four staves. The top staff is treble clef, the second is bass clef, the third is alto clef, and the bottom is bass clef. The key signature changes between measures. Dynamics include *f*, *sfz*, and slurs. Measure 1 starts with a forte dynamic *f*. Measures 2-3 show eighth-note patterns with slurs. Measure 4 ends with a long sustained note.

Musical score page 2. The staves remain the same: treble, bass, alto, and bass. The key signature changes. Dynamics include *p* and slurs. Measure 1 shows eighth-note patterns. Measures 2-3 continue with eighth-note patterns. Measure 4 ends with a dynamic *p*.

Musical score page 3. The staves remain the same: treble, bass, alto, and bass. The key signature changes. Dynamics include *p* and slurs. Measure 1 shows eighth-note patterns. Measures 2-3 continue with eighth-note patterns. Measure 4 ends with a dynamic *p*.

A musical score for piano, featuring four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The score consists of four measures separated by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 2: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 3: Treble staff has eighth-note pairs (E, D), (C, B), (G, F#), (D, C). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 4: Treble staff has eighth-note pairs (E, D), (C, B), (G, F#), (D, C). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B).

Musical score for orchestra, page 10, measures 1-4. The score consists of five staves. Measure 1: Top staff (treble clef) has eighth-note pairs with grace notes. Second staff (treble clef) has eighth-note pairs with grace notes. Third staff (bass clef) has eighth-note pairs. Bottom staves (two bass clefs) have eighth-note pairs. Measure 2: Top staff has eighth-note pairs with grace notes. Second staff has eighth-note pairs with grace notes. Third staff has eighth-note pairs. Bottom staves have eighth-note pairs. Measure 3: Top staff has eighth-note pairs with grace notes. Second staff has eighth-note pairs with grace notes. Third staff has eighth-note pairs. Bottom staves have eighth-note pairs. Measure 4: Top staff has eighth-note pairs with grace notes. Second staff has eighth-note pairs with grace notes. Third staff has eighth-note pairs. Bottom staves have eighth-note pairs.

Musical score for orchestra and piano, page 10, measures 1-4. The score consists of five staves. The top staff is soprano voice (C-clef), the second is alto voice (C-clef), the third is bassoon (F-clef), the fourth is cello/bassoon (C-clef), and the bottom staff is double bass (C-clef). Measure 1: Soprano has eighth-note pairs (A, G), (F, E), (D, C). Alto has eighth-note pairs (B, A), (G, F), (E, D). Bassoon has eighth-note pairs (D, C), (B, A), (G, F). Cello/Bassoon has eighth-note pairs (E, D), (C, B), (A, G). Double Bass has eighth-note pairs (G, F), (E, D). Measure 2: Soprano has eighth-note pairs (A, G), (F, E), (D, C). Alto has eighth-note pairs (B, A), (G, F), (E, D). Bassoon has eighth-note pairs (D, C), (B, A), (G, F). Cello/Bassoon has eighth-note pairs (E, D), (C, B), (A, G). Double Bass has eighth-note pairs (G, F), (E, D). Measure 3: Soprano has eighth-note pairs (A, G), (F, E), (D, C). Alto has eighth-note pairs (B, A), (G, F), (E, D). Bassoon has eighth-note pairs (D, C), (B, A), (G, F). Cello/Bassoon has eighth-note pairs (E, D), (C, B), (A, G). Double Bass has eighth-note pairs (G, F), (E, D). Measure 4: Soprano has eighth-note pairs (A, G), (F, E), (D, C). Alto has eighth-note pairs (B, A), (G, F), (E, D). Bassoon has eighth-note pairs (D, C), (B, A), (G, F). Cello/Bassoon has eighth-note pairs (E, D), (C, B), (A, G). Double Bass has eighth-note pairs (G, F), (E, D).

Musical score for orchestra and piano, page 8, measures 1-5. The score consists of five systems of music. The top system features a treble clef, a key signature of three sharps, and a common time signature. It includes dynamic markings *p*, *sfz sub.*, *f*, and *sfz sub.*. The second system has a bass clef, a key signature of one sharp, and a common time signature. The third system has a bass clef, a key signature of one sharp, and a common time signature. The fourth system has a bass clef, a key signature of one sharp, and a common time signature. The fifth system has a bass clef, a key signature of one sharp, and a common time signature. Measure 5 concludes with a double bar line and repeat dots.

Musical score for orchestra, page 10, measures 11-16. The score consists of five staves. Measure 11: Top staff (treble clef) starts with a dynamic *f*, followed by a measure with a *p*. Second staff (treble clef) starts with *f*, followed by a measure with *p*. Third staff (bass clef) starts with *f*, followed by a measure with *f*. Fourth staff (bass clef) starts with *f*, followed by a measure with *f*. Fifth staff (bass clef) starts with *f*, followed by a measure with *p*. Measure 12: Top staff starts with a measure of eighth-note pairs, followed by a measure with a *p*. Second staff starts with eighth-note pairs, followed by a measure with *p*. Third staff starts with eighth-note pairs, followed by a measure with *p*. Fourth staff starts with eighth-note pairs, followed by a measure with *p*. Fifth staff starts with eighth-note pairs, followed by a measure with *p*. Measure 13: Top staff starts with eighth-note pairs, followed by a measure with a *p*. Second staff starts with eighth-note pairs, followed by a measure with *p*. Third staff starts with eighth-note pairs, followed by a measure with *p*. Fourth staff starts with eighth-note pairs, followed by a measure with *p*. Fifth staff starts with eighth-note pairs, followed by a measure with *p*. Measure 14: Top staff starts with eighth-note pairs, followed by a measure with a *p*. Second staff starts with eighth-note pairs, followed by a measure with *p*. Third staff starts with eighth-note pairs, followed by a measure with *p*. Fourth staff starts with eighth-note pairs, followed by a measure with *p*. Fifth staff starts with eighth-note pairs, followed by a measure with *p*. Measure 15: Top staff starts with eighth-note pairs, followed by a measure with a *p*. Second staff starts with eighth-note pairs, followed by a measure with *p*. Third staff starts with eighth-note pairs, followed by a measure with *p*. Fourth staff starts with eighth-note pairs, followed by a measure with *p*. Fifth staff starts with eighth-note pairs, followed by a measure with *p*. Measure 16: Top staff starts with eighth-note pairs, followed by a measure with a *p*. Second staff starts with eighth-note pairs, followed by a measure with *p*. Third staff starts with eighth-note pairs, followed by a measure with *p*. Fourth staff starts with eighth-note pairs, followed by a measure with *p*. Fifth staff starts with eighth-note pairs, followed by a measure with *p*.

Musical score for four staves (Treble, Alto, Bass, and Cello) over six measures.

- Treble Staff:** Measures 1-6. Dynamics: p . Measure 1: $\text{F}^{\#}$, E , D , C . Measure 2: $\text{F}^{\#}$, E , D , C . Measure 3: D , C , B , A . Measure 4: $\text{G}(\flat)$, F , E , D . Measure 5: $\text{G}(\flat)$, F , E , D . Measure 6: $\text{G}(\flat)$, F , E , D .
- Alto Staff:** Measures 1-6. Dynamics: p . Measure 1: D , C , B , A . Measure 2: D , C , B , A . Measure 3: D , C , B , A . Measure 4: C , B , A , $\text{G}(\flat)$. Measure 5: C , B , A , $\text{G}(\flat)$. Measure 6: C , B , A , $\text{G}(\flat)$.
- Bass Staff:** Measures 1-6. Dynamics: p . Measure 1: B , A , G , F . Measure 2: B , A , G , F . Measure 3: B , A , G , F . Measure 4: A , G , F , E . Measure 5: A , G , F , E . Measure 6: A , G , F , E .
- Cello Staff:** Measures 1-6. Dynamics: p . Measure 1: D , C , B , A . Measure 2: D , C , B , A . Measure 3: D , C , B , A . Measure 4: C , B , A , $\text{G}(\flat)$. Measure 5: C , B , A , $\text{G}(\flat)$. Measure 6: C , B , A , $\text{G}(\flat)$.

sfz

f

sfz

mf

p

f

<sfz

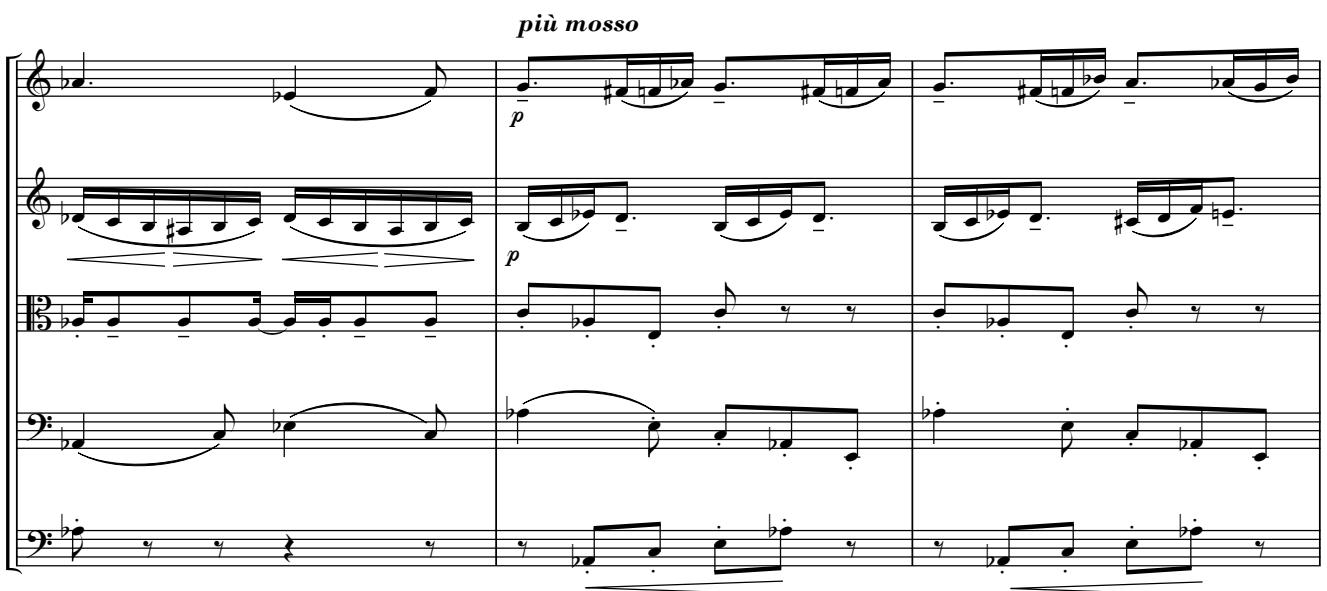
p





Musical score page 1. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is tenor, and the fifth is bass. The key signature is one flat. Measure 1: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 2: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 4: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 5: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 6: Soprano has a dotted half note followed by eighth notes. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs.

più mosso



Musical score page 2. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is tenor, and the fifth is bass. The key signature changes to one sharp. Measure 1: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 5: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs.



Musical score page 3. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is tenor, and the fifth is bass. The key signature changes to one sharp. Measure 1: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs. Alto has eighth-note pairs. Bass has eighth-note pairs. Tenor has eighth-note pairs. Bass has eighth-note pairs.

ad libitum rallentando

Lento ♩ = 50

Musical score for five string instruments:

- Violino I:** Sustained notes with dynamic *p*.
- Violino II:** Sustained notes with dynamic *p*.
- Viola:** Eighth-note patterns with dynamic *p*.
- Violoncello:** Eighth-note patterns with dynamic *p*.
- Contrabbasso:** Quarter-note patterns with dynamic *p*.

Measure 4 ends with a fermata over the violins.

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of five staves. The top staff is soprano, the second is alto, the third is bassoon, the fourth is cello, and the fifth is double bass. The piano part is at the bottom. Measure 11 starts with a forte dynamic. Measures 12-13 show rhythmic patterns with eighth and sixteenth notes. Measure 14 features a melodic line with grace notes. Measure 15 includes dynamic markings *mf* and *p*. Measure 16 concludes with a piano dynamic *p*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff (treble clef) has a melodic line with grace notes and a sixteenth-note cluster. The second staff (treble clef) has eighth-note pairs. The third staff (Bass clef) starts with a forte dynamic and includes a 'p sub.' instruction. The fourth staff (Bass clef) shows eighth-note pairs. The fifth staff (treble clef) has a sixteenth-note pattern. The sixth staff (treble clef) has eighth-note pairs. Measure 11 ends with a fermata over the piano part. Measure 12 begins with a dynamic marking 'tr~~~~~' above the bassoon staff. The piano part has dynamics 'p' and 'p <'. Measures 11 and 12 conclude with dynamic markings 'p' and 'p <' followed by a fermata over the piano part.