

Orchestral Study #6

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$\text{♩} = 66$

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpets in B \flat

Trombone

Violin

Violins I

Violins II

Viola

Violas

Violoncellos

Contrabasses

mf

mf

mf

p

p

mf

p

p

mp

34

Fl.

Ob.

pp

Vln.

Vln. I

Vln. II

Vla.

Vla.

Vc.

39

Fl.

mp

Ob.

Vln.

mp *ppp* *ppp*

Vln. I

Vln. II

Vla.

mp *ppp* *ppp*

Vla.

Vc.

45 $\text{♩} = 100$

Fl. *pp*

Ob. *pp*

Bsn.

F Hn.

Vla. *pp*

Vc. *p*

Cb. *p mp mf f mp³ p mp mf p*

53

Fl.

Ob.

Bsn. *p pp pp*

F Hn.

Vla.

Vc.

Cb. *mf mp*

60

Fl. *pp* 3

Ob.

B♭ Cl. *pp* 3

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *mf* *mf*

3

Detailed description: This page of a musical score covers measures 60 through 65. The score is for a full orchestra, including woodwinds, strings, and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. The Flute (Fl.) and Bass Clarinet (B♭ Cl.) parts begin with a piano (*pp*) triplet in measure 60. The Bassoon (Bsn.) part has a more active rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes with some phrasing. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic eighth-note pattern. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3' in measure 63. The score ends with a double bar line in measure 65.

67 $\text{♩} = 88$

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

F Hn. *mf*

B♭ Tpt. *p*

Tbn. *mf mp mf mp mf mp mf mp mf mp*

Vln. I *mf*

Vln. II

Vla. *mp*

Cb. *p*

74

Fl.

Ob.

B \flat Cl.

F Hn.

B \flat Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf *mp* *mf* *fff* *mp*

fff *mp*

mf *mp* *mf* *fff* *mp*

p *p* *p*

mf

84

Fl. *mf* $\overset{\wedge}{3}$

Ob. *mp* $\overset{\wedge}{3}$

B \flat Cl. *mf* $\overset{\wedge}{3}$

Bsn. *mf* $\overset{\wedge}{3}$

F Hn. *mf* *f* *f* *mp* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

B \flat Tpt. *mf* *f* *f* *mp* *p* *mp* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

Tbn. *p* $\overset{\wedge}{3}$ *mp* *p* *mp* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

Vln. I *mp* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

Vln. II *mp* *mf* *mp*

Vla. *mf* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

Vc. *f* *ff* *ff* $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$

Cb. *mf* *mf* *mp* *mf* *mp*

Fl. *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f* *mf*

B♭ Tpt. *mp* *mf* *f* *mf* *mp*

Tbn. *p* *mp*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mf* *f* *ff*

Vc. *mp* *ff* *ff* *mf*

Cb. *f* *ff* *ff* *mf*

98

Fl. *mp* *mf* *mf* *f*

Ob. *mf* *mf* *f*

B♭ Cl. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

F Hn. *f* *f*

B♭ Tpt. *f*

Tbn. *f*

Vln. I *f* *mp*

Vln. II *mf* *p* *f* *p* *mp*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*

114

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *f*

115

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn.

F Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

