

Cubic Deviations

from Brahms' *Variations and Fugue
on a Theme by Handel*
For Orchestra

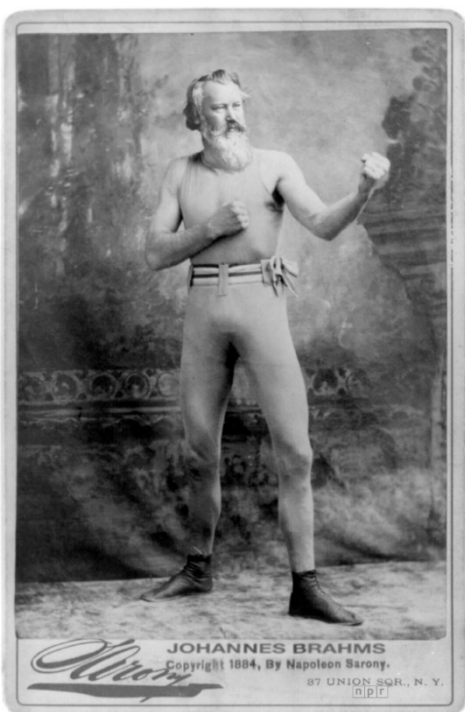


Gil Robinson

Cubic Deviations

from Brahms' *Variations and Fugue on a Theme by Handel* for Orchestra

Duration: 28 minutes Piano Quintet version October 24, 2022—April 1, 2023
Orchestrated April 2—July 26, 2023



After four years of vacation from composition, in October 2022 I started up again, finding that fallow fields regain fertility. I chose the ensemble that is easiest for me to write for, piano quintet, and the easiest format, a variation on an existing piece. I've done such a variation twice before, for Beethoven's *Grosse Fuge* and for Vivaldi/Bach *Concerto for Four Violins/Harpsichords* (first movement only). This time I picked Brahms' *Variations and Fugue on a Theme by Handel* for piano. That means that this work is *variations on variations on variations*, hence the title *Cubic Deviations*. The piano quintet is the basis of this version for full orchestra.

The instrumentation is: piccolo, two flutes, oboes, clarinets, and bassoons; four horns, two trumpets, two trombones, bass trombone, tuba, timpani, piano, and strings.

Handel was in his twenties when he wrote his original theme for harpsichord, and Brahms was 28. I am 68, and find it handy to borrow the youthful energy in my dotage.

There is a delicate balance in a process like this, where the composition can't be too close to the original, because then it's just a transcription and arrangement, but can't be too far away, because then what's the point? This piece follows the format of the Brahms original, although I have skipped three of the 25 variations. The initial statement of the theme is very close to Handel's original, with a few curve balls, and may deceive the audience into thinking this is a retrograde exercise in nostalgia. The first deviation should dispel that notion. This is a work of the 21st Century, written in my own style.

Accidentals hold through the measure and not beyond, and not to other octaves.

Bill Robinson

Publisher Parrish Press Garner, NC 1st Edition July 2023

Cover art by Joseph Groupy, 1743 *Pugilist Brahms* by NPR

billrobinsonmusic.com

Cubic Deviations

Bill Robinson

Aria (♩ = 74)

Piccolo

2 Flutes

2 Oboes

1
Clarinet in B \flat
mp

2

2 Bassoons

4 Horns in F

2 Trumpets in B \flat

1
Trombone

2

Bass Trombone

Tuba

Timpani

Piano

I
Violin

II

Viola

(solo)
Cello
p

Double Bass

Aria (♩ = 74)

Cubic Deviations

2

Ob. 1

Cl. 1

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pizz.

mp

mp

pizz.

(tutti)

pizz.

mp

mp

mp

mp

mp

mp

4

9

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

9 *mf*

14 **Deviation 1** (♩ = 78)

Fl. 1
Ob. 1
Cl. 1
Cl. 2
Bn. 1
Bn. 2

14

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tuba

14

Timp.

14

Vln. I
Vln. II
Vla.
Vc.
D.B.

18

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bn. 1

18

1

Hn.

2

4

Tpt. 1

18

1

Vln.

II

Vla.

Vc.

D.B.

18

20

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Hn. 2

Hn. 4

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f *cresc.*

f *cresc. p. a p.*

f *cresc.*

f

f

f

f

f

f

f *cresc.*

cresc. p. a p.

cresc. p. a p.

arco *cresc. p. a p.*

f *cresc.*

20

22

Picc. *f* *f+*

Fl. 1 *f+*

Fl. 2 *f+*

Ob. 1 *f+*

Ob. 2 *f+*

Cl. 1 *cresc.*

Cl. 2 *f+*

Hn. 1 *f* *f+*

Hn. 3 *f+*

Hn. 4 *f+*

Tpt. 1 *f*

Vln. I *f+*

Vln. II *ff*

Vla. *f+*

Vc. *f+*

D.B. *f+*

22

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 3

Tpt. 1

B. Tbn.

Tuba

Timp.

Pno.

24^{8va}

Vln. I

Vln. II

Vla.

Vc.

D.B.

24

The musical score consists of 14 staves. Measures 24-31 are shown. The Flute 1 part has a dynamic marking of *ff* in measure 31. The Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 3, Trumpet 1, Bass Trombone, and Tuba parts are marked *ff* or *ff* *assez* in measure 31. The Timpani part is marked *ff* in measure 31. The Piano part has a dynamic marking of *ff* and a *8va* marking above measure 24. The Violin I and Violin II parts are marked *ff*. The Viola and Violoncello parts are marked *ff*. The Double Bass part is marked *ff*. The score is in a key signature of two flats and a 4/4 time signature.

26

Picc. *ff* *f+* *f*

Fl. 1 *f+* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f+* *f*

Bn. 1 *f*

Bn. 2 *f*

26

Hn. 1 *f*

Hn. 3 *f*

Hn. 4 *f+* *f*

Tpt. 1 *f+* *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

(8va) -----

26

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B. *f*

28

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

1 Bn. 1

2 Bn. 2

28

1 Hn. 1

2 Hn. 2

1 Tpt. 1

1 Tbn. 1

2 Tbn. 2

B. Tbn.

Tuba

28

1 Vln. I

2 Vln. II

Vla.

Vc.

D.B.

30

Picc. 1

Fl. 2

Ob. 1

Cl. 1

Bn. 1

30

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

30

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dev. 2 (♩ = 60)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 33-37. The score is in 3/4 time with a tempo of ♩ = 60. It features complex rhythmic patterns with many triplets. Dynamics include *p* and *mf*. The key signature has one flat.

Dev. 2 (♩ = 60)



Musical score for Woodwinds and Strings, measures 38-41. The score is in 3/4 time with a tempo of ♩ = 60. It features complex rhythmic patterns with many triplets. Dynamics include *sf*, *mf*, and *p*. The key signature has one flat. The tempo marking changes from *rit.* to *a tempo* at measure 40. The woodwind parts (Ob. 1, Cl. 1, Bn. 1, Hn. 4) have rests in measures 38-39 and enter in measure 40. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play throughout.

43 *rit.* ----- *a tempo*

Picc. *mp cresc.* *f*

Fl. 1 *f*

Ob. 1 *mp cresc.* *f*

Cl. 1 *mp cresc.* *f*

43

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *mp p*

Tpt. 1 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p* *8va*

43 *rit.* ----- *a tempo*

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vc. *cresc.* *f* *p*

D.B.

Cubic Deviations

14 48

rit.

Picc. *f* *ff* *p*

Fl. 1 *mf* *f* *ff* *p*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mf* *f* *ff* *p*

Ob. 2 *mf* *f* *ff*

Cl. 1 *mf* *f* *ff* *p*

Cl. 2 *mf* *f* *ff*

Bn. 1 *f* *ff* *p* > *pp*

48

Hn. 1 *mf*

Hn. 2 *f* *ff* *p* > *pp*

Hn. 3 *mf* *f* *ff*

Hn. 4 *mf*

Tpt. 1 *mf* *f* *ff* *p*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *ff* *p*

Tbn. 2 *mf*

B. Tbn. *mp* *mf*

Tuba *8va* *mf* *f* *ff* *p* > *pp*

48

Vln. I *cresc. p. a p.* *(mf)* *f* *ff* *p* > *pp*

Vln. II *cresc. p. a p.* *(mf)* *f* *ff* *p* > *pp*

Vla. *cresc. p. a p.* *(mf)* *f* *ff* *p* > *pp*

Vc. *cresc. p. a p.* *(mf)* *f* *ff* *p* > *pp*

D.B. *mp* *mf* *f* *ff* *p* > *pp*

rit.

(♩ = 82)

Dev. 3 risoluto

53

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 2 3 4

Tuba

Vln. I II

Vla.

Vc.

D.B.

Dev. 3 risoluto

(♩ = 82)

53

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Hn. 3

Hn. 4

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

57

f

ff

p

f

ff

p

f

f

57

60

Picc. *f*

Fl. 1 *f* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1 *cresc.* *ff*

Ob. 2 *cresc.* *ff*

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Bn. 1 *cresc.* *ff*

Bn. 2 *f* *cresc.* *ff*

60

Timp. *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

60 *cresc.* *ff*

63

Fl. 1 *f* *f+*

Fl. 2 *f* *f+*

Ob. 1 *f* *cresc.* *f+*

Ob. 2 *f*

Cl. 1 *ff* *p* *f* *f+*

Cl. 2 *f* *f+*

Bn. 1 *f*

Bn. 2 *f* *f+*

Hn. 1 *f* *f+*

Hn. 2 *f* *f+*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *ff*

Timp. *p*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *ff* *p* *f* *cresc.*

Vc. *cresc.*

D.B. *cresc.* *ff*

63

63

66

Fl. 1 *ff* *f*

Fl. 2 *ff*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *f*

Bn. 1 *f*

Bn. 2 *f*

66

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff* *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

66

Timp. *ff* *p*

66 *non stacc.* *ff* *p*

Vln. I *ff* *f*

Vln. II *ff* *f*

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

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

D.B. *ff* *non stacc.* *f*

66 *ff* *f*

Cubic Deviations

70

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Pno. *non stacc. ff*

Vln. I *cresc. ff non stacc.*

Vln. II *cresc. ff non stacc.*

Vla. *cresc. ff non stacc.*

Vc. *cresc. ff non stacc.*

D.B. *cresc. ff*

70

73 Dev. 4 espressivo (♩ = 54)

Ob. 1
Cl. 1
Bn. 1
Bn. 2
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

Measures 73-76 of the score. The instruments listed are Ob. 1, Cl. 1, Bn. 1, Bn. 2, Hn. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 4/4 time and marked 'espressivo' with a tempo of ♩ = 54. Dynamic markings include *p*, *cresc.*, and *mp*.

Dev. 4 *p* espressivo (♩ = 54)



Fl. 1
Ob. 1
Cl. 1
Bn. 1
Hn. 1
Hn. 2
Tuba
Vln. I
Vln. II
Vla.
Vc.
D.B.

Measures 77-80 of the score. The instruments listed are Fl. 1, Ob. 1, Cl. 1, Bn. 1, Hn. 1, Hn. 2, Tuba, Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 4/4 time and marked 'espressivo' with a tempo of ♩ = 54. Dynamic markings include *mf*, *pp*, *mp*, *mp+*, and *p*.

81

rit.-----

Picc. *mf* *pp*

Fl. 1 *mp* *mf*

Cl. 1 *mp* *mf* *pp*

Hn. 1 *cresc.* *mp*

Tuba *mp*

Pno. *pp*

Vln. I *cresc. p. a p.* *(mp)* *mf* *pp*

Vln. II *cresc. p. a p.* *(mp)* *mf* *pp*

Vla. *cresc. p. a p.* *(mp)* *mf* *pp*

Vc. *cresc. p. a p.* *(mp)* *mf* *pp*

D.B. *cresc. p. a p.* *(mp)* *mf* *pp*

rit.-----

86 Dev. 5 legato (♩ = 76)

Fl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mf* *f*

Hn. 4 *mp*

Tuba *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

86 Dev. 5 *p* legato (♩ = 76) *mp*

91

Picc. *f* *mp*

Fl. 1 *f* *mp*

Ob. 1 *mf* *mp*

Cl. 1 *f* *mp*

Hn. 2 *f* *mp*

4 *f*

Tuba *f* *mp*

91

I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*

D.B. *f* *pizz.*

95

Fl. 1 *rit.* *Dev. 6 con vivacita* (♩ = 92)

Ob. 1

Cl. 1

Hn. 2

Tuba

95

I *mp* *pp* *Dev. 6 con vivacita* (♩ = 92)

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

rit.

103

Picc. Fl. 1 1 2 Cl. 1 2

f *f₊* *ff*

103 *ben marcato*

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn. Tuba

mf *f* *f₊* *ff*

f *f* *cresc.* *ff*

f *f₊* *ff*

f *f₊* *ff*

f *f₊* *ff*

f *f₊* *ff*

103 *ben marcato*

Vln. I II

Vla.

D.B.

f *ben marcato* *cresc.* *ff*

f *ben marcato* *cresc.* *ff*

f *ben marcato* *cresc.* *ff*

f *arco* *f* *ff*

108 *ben marcato*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

ff

ben marcato

Detailed description: This system contains the first four staves of the score. The Flute 1 part begins with a melodic line marked *ben marcato*. The Oboe 1 and 2 parts have a similar melodic line. The Clarinet 1 and 2 parts play a rhythmic accompaniment. The Bassoon 1 and 2 parts also play a rhythmic accompaniment, with the Bassoon 1 part marked *ff*.

108 *ben marcato*

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tuba

ben marcato

Detailed description: This system contains the next four staves of the score. The Horns 1-4 and Trumpets 1-2 parts play a rhythmic accompaniment. The Trombone 1 and Tuba parts play a rhythmic accompaniment. The *ben marcato* marking is present above the Horn 1 and 2 staves.

108 *ff*

Vln. I
Vln. II
Vla.
Vc.
D.B.

ff

ben marcato

ff

108

Detailed description: This system contains the final four staves of the score. The Violin I and II parts play a melodic line marked *ff*. The Viola part plays a rhythmic accompaniment. The Violoncello and Double Bass parts play a rhythmic accompaniment, with the Violoncello part marked *ben marcato* and *ff*. The page number 108 is written at the bottom left.

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Detailed description: This block contains the first five staves of the score. The Piccolo (Picc.) part has two staves. The Flute (Fl.) part has two staves. The Oboe (Ob.) part has two staves. The Clarinet (Cl.) part has two staves. The Bassoon (Bn.) part has two staves. The music is written in a 2/4 time signature. The key signature has one sharp (F#). The dynamics range from *f* to *ff*, with *cresc.* markings. The Piccolo part starts with a rest and then enters with a melodic line. The Flute and Oboe parts have similar melodic lines. The Clarinet and Bassoon parts have more complex, rhythmic patterns.

112

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1

B. Tbn.

Tuba

Detailed description: This block contains the next five staves of the score. The Horn (Hn.) part has four staves. The Trumpet (Tpt.) part has two staves. The Trombone (Tbn.) part has one staff. The Bass Trombone (B. Tbn.) part has one staff. The Tuba part has one staff. The music continues with similar dynamics and *cresc.* markings. The Horn and Trumpet parts have melodic lines, while the Trombone and Tuba parts have more rhythmic patterns.

112

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the final five staves of the score. The Violin (Vln.) part has two staves. The Viola (Vla.) part has one staff. The Violoncello (Vc.) part has one staff. The Double Bass (D.B.) part has one staff. The music continues with similar dynamics and *cresc.* markings. The Violin and Viola parts have melodic lines, while the Violoncello and Double Bass parts have more rhythmic patterns.

116

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

116

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

116

Vln. I II

Vla.

Vc.

D.B.

116

ff

28 *120* **Dev. 7**

Picc. *120*

Fl. 1 *120*

Fl. 2 *120*

Ob. 1 *120*

Ob. 2 *120*

Cl. 1 *120* *ff* *mf* *cresc.* *f*

Cl. 2 *120* *ff* *mf* *cresc.* *f*

Bn. 1 *120* *ff*

Hn. 1 *120*

Hn. 2 *120*

Hn. 3 *120*

Hn. 4 *120* *ff* *mf* *cresc.* *f*

Tpt. 1 *120*

Tpt. 2 *120*

Tbn. 1 *120*

Tbn. 2 *120*

B. Tbn. *120*

Tuba *120*

Timp. *120* *ff* *mf* *cresc.* *f*

Pno. *120* *ff* *mf* *cresc.* *f*

Vln. I *120* *ff*

Vln. II *120* *ff*

Vla. *120* *ff* *f*

Vc. *120* *ff* *f*

D.B. *120*

120 **Dev. 7**

124

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Cl. 1

Cl. 2

Hn. 2

Hn. 4

Timp. *f* *p*

Pno. *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

127

Picc.

Fl. 2

Ob. 1 *p+*

Ob. 2 *p+*

Cl. 1 *p*

Cl. 2 *mp*

Bn. 1 *mf cresc.* *f* *ff*

Bn. 2 *mf cresc.* *f* *ff*

Hn. 2 *f+*

127

Timp.

Vln. II *mf cresc.* *f* *non stacc.*

Vla. *cresc.* *(mf)* *f* *non stacc.*

Vc. *f* *non stacc.*

D.B. *f*

Cubic Deviations

30 130

Picc. *ff* 3 3 3

Fl. 1 *ff* 3 3 3

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Bn. 1 *p*

Bn. 2 *p*

130

Hn. 1 *ff* 3 3 3 3 3

Hn. 2 *ff* 3 3 3 3 3

Hn. 3 *ff* 3 3 3 3 3

Tpt. 1 *ff* 3 3 3 3 3

Tpt. 2 *ff* 3 3 3 3 3

Tbn. 1 *ff* 3 3 3 3 3

Tbn. 2 *ff* 3 3 3 3 3

B. Tbn. *ff* 3 3 3 3 3

Tuba *ff* 3 3 3 3 3 *p*

Timp. *ff p*

130 *non stacc.*

Vln. I *ff* *ff p*

Vln. II *ff*

Vla. *ff* 3 *p*

Vc. *ff* 3

D.B. *ff p* *pizz.*

130

Picc. 

Fl. 1 

Fl. 2 

Ob. 1 

Cl. 1 

Cl. 2 

Bn. 1 

Bn. 2 

Hn. 1 

Hn. 2 

Hn. 3 

Hn. 4 

Tpt. 1 

Tpt. 2 

Tbn. 1 

Tbn. 2 

B. Tbn. 

Tuba 

Timp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

32 137

Dev. 8 poco sostenuto (♩ = 50)

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff* *dim.* *p*

Cl. 1 *ff* *dim.* *p*

Cl. 2 *ff*

Bn. 1 *ff* *f* *ff*

Bn. 2 *ff* *f* *ff*

Hr. 1 *ff*

Hr. 2 *f* *dim.* *p*

Hr. 3 *ff* *dim.* *p*

Hr. 4 *ff* *dim.* *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff* *dim.* *p* *8va-*

Timp. *ff* *ff* *dim.* *mp*

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

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

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

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

D.B. *ff* *dim.* *p* *ff*

137 *ff* *dim.* *p* *ff*

142

Picc. *mp*

Fl. 1 *mp*

Ob. 1 *ff* *dim.*

Ob. 2 *ff*

Cl. 1 *ff* *dim.* *(mp)* *pp*

Cl. 2 *ff* *mp*

Bn. 1 *mf*

Bn. 2 *mf* *f* *dim.*

142

Hn. 1 *mp*

Hn. 2 *ff* *dim.*

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn. *mp* *ff*

Tuba *mp* *ff* *dim.*

142

Vln. I *dim.* *(mp)* *pp* *ff* *dim.*

Vln. II *dim.* *(mp)* *pp* *ff* *dim.*

Vla. *dim.* *(mp)* *pp* *ff* *dim.*

Vc. *dim.* *(mp)* *p* *ff* *dim.*

D.B. *dim.* *(mp)* *p* *ff* *dim.*

146

Picc. *ff*

Fl. 1 *(mp)* *(p)* *pp* *ff*

Fl. 2 *pp* *ff*

Ob. 1 *mp*

Cl. 2 *mp* *p* *pp*

Bn. 1 *mp*

Bn. 2 *mp*

146

Hn. 1 *mp*

Hn. 2 *(mp)* *(p)* *pp* *ff*

Hn. 3 *ff*

Hn. 4 *p* *pp*

Tpt. 1 *ff*

Tpt. 2 *ff*

B. Tbn. *ff*

Tuba *(mp)* *(p)* *pp* *ff*

146

Vln. I *(mp)* *(p)* *pp* *unis.*

Vln. II *(mp)* *(p)* *pp*

Vla. *(mp)* *(p)* *pp*

Vc. *(mp)* *(p)* *pp*

D.B. *(mp)* *(p)* *pp* *ff*

155 *rit.* Dev. 9 (♩=114)

Picc. *p* *pp* *energetico*

Fl. 1 *(mp)* *(p)* *pp*

Fl. 2 *mp*

Ob. 1 *f*

Cl. 1 *f*

Bn. 1 *mp*

Bn. 2 *mp* *p* *pp*

Hn. 2 *(mp)* *(p)* *pp*

Timp. *pp*

Pno. *pp*

Vln. I *(mp)* *(p)* *pp* *f*

Vln. II *(mp)* *(p)* *pp*

Vla. *(mp)* *(p)* *pp*

Vc. *(mp)* *(p)* *pp*

D.B. *pp*

155 *(mp)* *(p)* *pp* *rit.* Dev. 9 (♩=114) *energetico*

161

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Detailed description: This system contains five staves for woodwinds. The Piccolo part has rests. Flute 1 and Flute 2 have melodic lines with dynamics *f*, *mp*, and *f*. Oboe 1 and Oboe 2 have melodic lines with dynamics *f* and *mf*. Clarinet 1 and Clarinet 2 have melodic lines with dynamics *p* and *f*. Bassoon 1 and Bassoon 2 have melodic lines with dynamics *f*, *mp*, and *p*.

161

Hn. 1 2 3 4

Detailed description: This system contains four staves for horns. Horn 1 and Horn 2 have melodic lines with dynamics *f*, *p*, *f*, and *p*. Horn 3 and Horn 4 have melodic lines with dynamics *mf*, *p*, *mf*, and *p*.

161

Vln. I II

Vla.

Vc.

D.B.

161

Detailed description: This system contains five staves for strings. Violin I and Violin II have melodic lines with dynamics *f* and *mp*. Viola has a rhythmic accompaniment with dynamics *f* and *p*. Violoncello and Double Bass have rhythmic accompaniment with dynamics *f* and *p*. The number 161 is written at the bottom left of the system.

165

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

f *f* *ff* *ff*

165

Hn. 1
Hn. 2
Hn. 3
Hn. 4

f *ff* *ff* *ff*

165

Timp.

f *ff*

165

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff* *ff* *f* *ff*

169

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Detailed description: This block contains the first system of the score, measures 169-172. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, and Bassoon 2. The music features various dynamics such as *f*, *mf*, *mp*, and *p*, along with crescendos and decrescendos. The Flute and Oboe parts have melodic lines with dynamic markings. The Clarinet and Bassoon parts have more rhythmic and harmonic accompaniment.

169

Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Detailed description: This block contains the second system of the score, measures 169-172. It includes parts for Horns 1-4, Trumpets 1-2, Trombones 1-2, Baritone Trombone, and Tuba. The music features dynamics such as *f*, *mp*, *mf*, and *p*. The Horns and Trumpets have melodic lines, while the Trombones and Tuba provide harmonic support. The Tuba part is marked *mf* and *p*.

169

Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Detailed description: This block contains the third system of the score, measures 169-172. It includes parts for Timpani, Violin I and II, Viola, Violoncello, and Double Bass. The music features dynamics such as *f*, *mp*, *p*, and *mf*. The Violin and Viola parts have melodic lines, while the Violoncello and Double Bass provide harmonic support. The Timpani part is marked *f* and *p*.

169

Cubic Deviations

40 173

Fl. 1 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *f*

Bn. 2 *f*

173

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

173

Timp. *f*

173

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

173 *p* *f*

176

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

176

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

176

Timp. *ff*

176

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

176

42 (♩ = 50)

179 Dev. 10 dolce

179 *legato*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Pno. *p*

Vln. I *Con sord.* *p*

Vln. II *Con sord.* *p*

Vla. *p* *Con sord.* *p*

Vc. *p*

179 Dev. 10 dolce (♩ = 50)



183

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Pno. *cresc.*

Vln. I

Vln. II

Vla.

Vc. *Con sord.*

D.B. *Con sord.*

183 *p*

186

Hn. 1 *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mp*

Hn. 4 *mf* *mp*

Pno. *mf* *mp*

186

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

189

Hn. 2 *p*

Hn. 3 *p*

rit.

189

Pno. *p*

189

Vln. I *p* Senza sord.

Vln. II *p* Senza sord.

Vla. *p*

Vc. *p*

D.B. *p*

rit.

192 ----- *a tempo*

Hn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

192 ----- *a tempo*

Senza sord.

p

p

p

p



196

Dev. 11 soave (♩ = 56)

Fl. 1

Ob. 1

Cl. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

196

mp

Dev. 11 soave (♩ = 56)

199

Fl. 1 *mf* *dim.* *p*

Fl. 2 *mf* *dim.* *p*

Cl. 1 *mf* *dim.* *p*

199

Hn. 1 *mf*

Hn. 3 *mf*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

202

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Cl. 1 *mf* *pp*

202

Hn. 1 *mf* *pp* *ff*

Hn. 2 *mf* *pp* *ff*

Hn. 3 *mf* *pp* *ff*

Hn. 4 *pp* *ff* *f*

202

Vh. I *ff*

Vh. II *ff*

Vla. *mf* *pp* *ff* *f*

Vc. *mf* *pp* *ff* *f*

D.B. *mf* *pp* *ff* *f*

206

Hn. 2 3 4

Vln. I II

Vla. Vc. D.B.

f *f dim.* *(mf)* *(mp)*

f *f dim.* *(mf)* *mp* *mp*

mp *mp* *mp*

206



210

Hn. 2 3 4

Vln. I II

Vla. Vc. D.B.

p *p* *p* *p*

rit.

p *f* *pp*

p *mf* *f* *pp*

p *mf* *f* *pp*

210 *p* *rit.*

215 **Dev. 12** *Largamente, ma non piu*

Ob. 1

Bn. 1

Hn. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

215 *f*

Dev. 12 *Largamente, ma non piu*

219

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2 *f* 3 5

Ob. 1 *f* 3

Ob. 2 *f* 3 5

Cl. 1 *f* 3

Cl. 2 *f* 3 5

Bn. 1 *f* 3 5

Bn. 2 *f* 3 5

219

Hn. 1 *f* 3 5

Hn. 2 *f* 3 5

Hn. 3 *f* 3 5

Hn. 4 *f*

Tuba *f*

219

Pno. *f*

219

Vln. I *f* 3 6

Vln. II *f* 3 6

Vla. *f* 3 6

Vc. *f* 3 6

D.B. *f* 6

224

Picc. *f* *mf*

Fl. 1 *f* *mf*

Ob. 1 *f* *mf*

Cl. 1 *f* *mf*

1 *f* *dim.* *mp*

2 *f* *mp*

224

1 *f dim.* *mp*

2 *f* *mp*

3 *f* *dim.* *mp*

4 *f* *mp*

Tuba *f* *mp*

Pno. *f* *8va-1*

224

I *f dim.* *mp* *f*

II *f dim.* *mp* *f*

Vla. *f dim.* *mp* *f*

Vc. *mf* *mp* *f*

D.B. *f dim.* *mp* *f pizz.*

224

230

Pno.

cresc.

ff dim.

f

(mf)

230

I

cresc.

ff dim. p. a p.

f

(mf)

II

cresc.

ff dim. p. a p.

f

(mf)

Vla.

cresc.

ff dim. p. a p.

f

(mf)

Vc.

cresc.

ff dim. p. a p.

f

(mf)

D.B.

230 *cresc.*

ff

f

(mf)

arco

Dev. 13 sciolto (♩ = 92)

235 *rit.* -----

Picc. *ff*

Fl. 1 *mp dim.* ----- *(p)* ----- *pp* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *mp dim.* ----- *(p)* ----- *pp* *ff*

Cl. 2 *ff*

235

Hn. 1 *ff*

Hn. 3 *ff*

Tbn. 1 *ff assez*

Tbn. 2 *ff assez*

B. Tbn. *ff assez*

Tuba *ff assez*

235

Pno. *(mp)* ----- *(p)* ----- *pp*

235

Vln. I *(mp)* ----- *(p)* ----- *pp* *ff*

Vln. II *(mp)* ----- *(p)* ----- *pp* *ff*

Vla. *(mp)* ----- *(p)* ----- *pp* *ff*

Vc. *(mp)* ----- *(p)* ----- *pp*

D.B. *(mp)* ----- *(p)* ----- *pp* *ff*

235 *rit.* -----

Dev. 13 sciolto (♩ = 92)

239

Picc.
1
Fl.
2
Ob.
1
2
Cl.
1
2
Bn.
1
2

ff

tr

ff

239

Hn.
1
2
3
4
Tbn.
1
2
B. Tbn.
Tuba

ff

ff

239

Vln.
I
II
Vla.
D.B.

tr

239

242 *trm*

Picc. 

Fl. 1 

1 

Ob. 2 

1 

Cl. 2 

Bn. 1 

242

Hn. 1 

3 

Tpt. 1 

ff *assez*

1 

Tbn. 2 

Tuba 

242 *trm*

I 

Vln. II 

Vla. 

Vc. 

ff

D.B. 

242

This musical score is for the piece "Cubic Deviations, Dev. 14". It is written in 4/4 time and features a variety of instruments. The score is divided into two systems. The first system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1 and 2), Trombones (B. Tbn. and Tuba), and Timpani. The second system includes Violins (I and II), Viola, Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 245. The Piccolo part starts with a rest, followed by a melodic line in the first flute. The woodwinds and brass parts have various rhythmic patterns, including eighth and sixteenth notes. The strings play a complex, rhythmic accompaniment. The score concludes with a *ff* dynamic marking and the text "Dev. 14".

249

Picc. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

249

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

249

Timp.

249

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for 'Cubic Deviations', page 56, measures 253-255. The score is arranged in three systems, each containing five staves. The instruments are: Piccolo (Picc.), Oboe (Ob. 1 and 2), Clarinet (Cl. 1), Horn (Hn. 1, 2, 4), Trumpet (Tpt. 1, 2), Trombone (Tbn. 1, 2), Violin (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 253: Picc., Cl. 1, and Vc. have melodic lines. Picc. and Cl. 1 play a sixteenth-note figure. Vc. plays a similar figure in the bass. Ob. 1, 2, Hn. 1, 2, 4, Tpt. 1, 2, Tbn. 1, 2, Vln. I, II, and Vla. are silent.

Measure 254: Picc., Cl. 1, and Vc. continue their melodic lines. Picc. and Cl. 1 play a sixteenth-note figure. Vc. plays a similar figure in the bass. Ob. 1, 2, Hn. 1, 2, 4, Tpt. 1, 2, Tbn. 1, 2, Vln. I, II, and Vla. are silent.

Measure 255: Picc., Cl. 1, and Vc. continue their melodic lines. Picc. and Cl. 1 play a sixteenth-note figure. Vc. plays a similar figure in the bass. Ob. 1, 2, Hn. 1, 2, 4, Tpt. 1, 2, Tbn. 1, 2, Vln. I, II, and Vla. are silent. Dynamics include *ff* for Picc., Cl. 1, and Vc. in this measure.

257

Picc. *ff*

Fl. 1 *ff*

1

Ob. 2

1

Cl. 2 *ff*

257

1

2

Hn. 3 *ff*

4

1

Tpt. 2

1

Tbn. 2

B. Tbn. *ff*

Tuba *ff*

257

Timp. *ff*

257

I

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *pizz.* *ff*

58 262

Picc.

Fl. 1

Cl. 1

Bn. 1

1

Tpt.

2

Vln. I

Vln. II

Vla.

Vc.

D.B.

262

ff *mf* *mp* *p*

ff *mf* *p*

mf *mp* *p*

p Dev. 15 (♩ = 88)

265

Picc.

Fl. 1

1

Ob.

2

Cl. 1

1

Bn.

2

Vln. I

Vln. II

Vla.

Vc.

D.B.

265

p *p* *mp* *mf* *p*

p *mp* *mf* *mp* *p*

p *mf* *mp*

mp *mf* *p*

mf *mf* *p*

mf *mf* *p*

265

mf

268

Picc. Fl. 1 1 Ob. 2 Cl. 1 2 Bn. 1 2

p *p* *mp* *mp* *mp+* *mp+* *mf*

Detailed description: This system of musical notation covers measures 268 to 270. It includes staves for Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The Piccolo and Flute 1 parts are mostly rests, with some notes in measure 270. Flute 1 and Oboe 1 play a melodic line starting in measure 269. Oboe 2 and Clarinet 1/2 play a rhythmic accompaniment. Bassoon 1 and 2 play a similar rhythmic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

268

Vln. I II Vla. Vc. D.B.

p *p* *mp* *p* *mf*

Detailed description: This system of musical notation covers measures 268 to 270 for the string section. It includes staves for Violin I and II, Viola, Violoncello, and Double Bass. Violin I and II play a melodic line with some slurs. Viola, Violoncello, and Double Bass play a rhythmic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

271

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *mf*

Bn. 1 *mf* *p*

Bn. 2 *mp* *p* *mp* *mf*

Tuba *mf* *8va*

Vln. I *mf* *mp* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *pizz.* *mp* *arco* *p* *mf*

D.B. *p* *mp* *mf*

271

276

Picc. 1 2
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bn. 1

mf *mp* *p*

This system contains the woodwind and brass parts. It begins with a Piccolo part in the first measure. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) enter in the second measure with a melodic line marked *mf*. In the third measure, the dynamics shift to *mp*. The fourth measure features a dynamic change to *p* for several instruments, including the Piccolo, Flutes, Oboes, Clarinets, and Bassoons. The time signature changes from 3/4 to 4/4 in the fourth measure.

276

Vln. I II
Vla.
Vc.
D.B.

mf dim. *p*

This system contains the string parts. The Violin I part begins in the first measure with a melodic line marked *mf dim.*. The Violin II, Viola, and Violoncello parts enter in the second measure with a similar melodic line. In the third measure, the dynamics are *mf dim.*. The fourth measure features a dynamic change to *p* for all string instruments. The time signature changes from 3/4 to 4/4 in the fourth measure.

276

280

Picc. *mf*

Fl. 1 *mf*

1 *mf*

Ob. 2 *mf*

1 *p* *mf*

2 *p* *mf*

1 *mf*

2 *mf*

Bn. 1 *mf*

2 *p* *mf*

Tuba *mf* *8va*

280

Vln. I *mf*

II *mf* *mf dim.*

Vla. *mf*

Vc. *mf*

D.B. 280

(♩ = 120)

Dev. 16 piu mosso

285

Picc. *mp* *p* *mp* *mf* *mf*

Fl. 1 *mp* *p* *f* *mf*

Fl. 2 *p*

Ob. 2 *mp*

Cl. 1 *mp* *p* *mp* *mf* *f*

Cl. 2 *mp*

Bn. 1 *mp* *mf* *f* *mf*

285

Hn. 1 *p* *mp* *mf* *f*

Hn. 3 *p* *mp* *f*

285

Vln. I *pizz.* *p* *cresc. p. a p.* *(mf)* *f* *dim. p. a p.*

Vln. II *p* *cresc. p. a p.* *(mf)* *f* *dim. p. a p.*

Vla. *p* *cresc. p. a p.* *(mf)* *f* *dim. p. a p.*

Vc. *pizz.* *p* *cresc. p. a p.* *(mf)* *f* *dim. p. a p.*

D.B. *p* *cresc. p. a p.* *(mf)* *f* *dim. p. a p.*

285

Dev. 16 piu mosso

(♩ = 120)

291

Picc. *mp*

Fl. 1 *mp*

Cl. 1 *mf* *mp* *mp+* *mf*

Cl. 2 *mp+* *mf*

Bn. 1 *mp* *p+* *p* *p+* *mf*

291

Hn. 1 *p* *mp+*

Hn. 2 *mp* *p* *mp* *mf*

Hn. 3 *mf* *mp* *p* *mp*

Hn. 4 *mp* *p* *mp* *mf*

291

Vln. I *(mf)* *(mp)* *p cresc. p. a p.* *(mp)* *(mf)*

Vln. II *(mf)* *(mp)* *p cresc. p. a p.* *(mp)* *(mf)*

Vla. *(mf)* *(mp)* *p cresc. p. a p.* *(mp)* *(mf)*

Vc. *(mf)* *(mp)* *p cresc. p. a p.* *(mp)* *(mf)*

D.B. *(mf)* *(mp)* *p cresc. p. a p.* *(mp)* *(mf)*

297 *rit.*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Bn. 1 *mf+* *mp+* *p*

297

Hn. 1 *f* *mp+*

Hn. 2 *mf+* *mp+* *p*

Hn. 3 *f* *mp+*

Hn. 4 *mf+* *mp+* *p*

Tuba *mp* *p*

297

Vln. I *f* *dim.* *(mf)* *(mp)* *p*

Vln. II *f* *dim. p. a p.* *(mf)* *(mp)* *(p)* *pp*

Vla. *f* *dim. p. a p.* *(mf)* *(mp)* *(p)* *pp*

Vc. *f* *dim. p. a p.* *(mf)* *(mp)* *(p)* *pp* *arco*

D.B. *f* *dim. p. a p.* *(mf)* *(mp)* *(p)* *pp* *arco*

297 *rit.*

66

305 Dev. 17 grazioso (♩ = 80)

Musical score for measures 305-307. The score includes parts for Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 2 and 3, Piano, Violoncello, and Double Bass. The tempo is marked 'grazioso' with a quarter note equal to 80. The dynamics are marked 'mp'. The piano part features a complex rhythmic pattern with eighth notes and sixteenth notes, and includes markings for '8va' and 'sc'.

305 mp Dev. 17 grazioso (♩ = 80)

Musical score for measures 308-310. The score includes parts for Piccolo, Flute 1, Oboe 1 and 2, Horn 1 and 2, Piano, Violoncello, and Double Bass. The tempo is marked 'grazioso' with a quarter note equal to 80. The dynamics are marked 'mp'. The piano part features a complex rhythmic pattern with eighth notes and sixteenth notes, and includes markings for '8va' and 'sc'.

311

Picc. *mp*

Fl. 1 *mp*

Ob. 1

Cl. 1 *mp*

311

Hn. 1 *mp*

Hn. 2 *mp*

311 *8va*

Pno. *8va*

311 *arco*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

311

Picc.

Ob. 1

Cl. 1

Cl. 2 *mp*

314

Pno.

314

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

317

Fl. 1
1
Ob. 2
1
Cl. 2

mp
mp
mp
mp
mp

317

Hn. 1
3

mp
mp

317 ^{8va}

Pno.

^{8va}

317

Vln. I
II
Vla.
Vc.
D.B.

320 *rit.* Dev. 18 (♩.=68)

Picc.
1
Fl.
2
Ob. 1
Cl. 1

320

1
2
Hn.
3
4
Tuba

320

Pno.

320

I
II
Vln.
Vla.
Vc.
D.B.

320 *rit.* Dev. 18 (♩.=68)

325

Picc. *mp*

1 Fl. *mf* *mp*

2 Fl. *mf*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *mp*

325

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

Tpt. 1 *mf*

1 Tbn. *mp* *cresc. p. a p.*

2 Tbn. *mp* *cresc. p. a p.*

B. Tbn. *mp* *cresc. p. a p.*

Tuba *mf*

325

I Vln. *mp* *cresc. p. a p.*

II Vln. *mp* *cresc. p. a p.*

Vla. *mp* *cresc. p. a p.*

Vc. *mp* *cresc. p. a p.*

D.B. *mp* *cresc. p. a p.*

325 *mf* *mp* *cresc. p. a p.*

329

Picc. *mf* *mf+* *f* *f+* *ff*

1 Fl. *mf* *mf+* *f* *f+* *ff*

2 Fl. *mf* *mf+* *f* *f+* *ff*

1 Ob. *mf* *mf+* *f* *f+* *ff*

2 Ob. *mf* *mf+* *ff*

1 Cl. *mf* *mf+* *f* *f+* *ff*

2 Cl. *ff*

329

1 Hn. *mf* *f*

3 Hn. *mf*

1 Tbn. *(mf)* *f* *f+*

2 Tbn. *(mf)* *f* *f+*

B. Tbn. *(mf)* *f* *f+*

Tuba *mp+* *cresc. p. a p.* *(mf)* *f* *f+*

329

Pho. *ff*

Reo. Reo. *

329

I Vln. *(mf)* *f* *ff*

II Vln. *(mf)* *f* *ff*

Vla. *(mf)* *f* *ff*

Vc. *(mf)* *f* *ff*

D.B. *(mf)* *f* *f+*

332

Picc.
Fl. 1
Cl. 1
Cl. 2
Bn. 1
Bn. 2

332

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B. Tbn.
Tuba

332

Pno.

332

Vln. I
Vln. II
Vla.
Vc.

332

335

Picc.
Fl. 1
Ob. 1
Cl. 1
Cl. 2
Bn. 1

335

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tuba

335

Vln. I
Vln. II
Vla.
Vc.
D.B.

arco

335 *ff* *ff* *mf*

338

Picc. *pp* *pp* *mf* *rit.*

Fl. 1 *mp*

Ob. 1 *p*

Cl. 1 *p* *pp* *mf*

Cl. 2 *mp*

Bn. 1 *mp* *p*

Bn. 2 *mp*

338

Hn. 3 *mp*

Hn. 4

Tuba *pp* *p*

338

Vln. I *pp* *mf*

Vln. II *pp+*

Vla. *p*

Vc. *mp* *p*

D.B. *mp* *p*

338 *mp* *p* *rit.*

(♩.=♩) Dev. 19 (♩ = 68)

343

Picc. *pp* *cresc. p. a p.* (*p*) (*mp*)

Fl. 1 *pp* *cresc.* *p*

Fl. 2 *pp* *cresc. p. a p.* (*p*) (*mp*)

Ob. 1 *pp* *cresc. p. a p.* (*p*) (*mp*)

Ob. 2 *pp* *cresc.* *p*

Cl. 1 *pp*

Vln. I *pp* *cresc. p. a p.* (*mp*) *pizz.*

Vln. II *pp* *cresc. p. a p.* (*mp*)

Vla. *pp* *cresc. p. a p.* (*mp*)

Vc. *pp* *cresc. p. a p.* (*mp*) *pizz.*

(♩.=♩) Dev. 19 (♩ = 68)

347

Picc. (*mf*)

Fl. 1 (*mf*)

Fl. 2 (*mf*)

Ob. 1 (*mf*)

Cl. 1 (*mf*) *cresc.*

Cl. 2 (*mf*) *cresc.*

Vln. I *arco* (*mf*) *pizz.* *arco*

Vln. II (*mf*)

Vla. (*mf*)

Vc. (*mf*)

347

Cubic Deviations

76 350

Picc. *f* *mp* *cresc.* *mf*

Fl. 1 *mp+* *cresc.* *(mf)*

Fl. 2 *mf*

Ob. 1 *f* *mp* *cresc. p. a p.* *(mf)*

Ob. 2 *mp* *cresc.* *mf*

Cl. 1 *f* *dim.* *mp* *cresc.* *mf*

Cl. 2 *f* *dim.* *mp* *cresc. p. a p.* *(mf)*

Bn. 1 *mp* *mp+* *mf*

Hn. 1 *mf*

Vln. I *f* *dim.* *mp* *cresc. p. a p.* *(mf)*

Vln. II *f* *dim.* *mp* *cresc. p. a p.* *(mf)*

Vla. *f* *dim.* *mp* *cresc. p. a p.* *(mf)*

Vc. *f* *dim.* *mp* *cresc. p. a p.* *(mf)*

Picc. *mp* *cresc.*

Fl. 1 *f* *mf*

Fl. 2 *cresc.* *f*

Ob. 1 *f* *mp* *cresc. p. a p.*

Ob. 2 *mp+* *cresc.*

Cl. 1 *f* *dim.* *mp* *cresc. p. a p.*

Cl. 2 *mf+* *mp+*

Hn. 1 *cresc.* *f* *mp+*

Hn. 3 *f* *mp+*

Vln. I *f* *mp* *cresc. p. a p.*

Vln. II *f* *mp* *cresc. p. a p.*

Vla. *f* *mp* *cresc. p. a p.*

Vc. *f* *mp* *cresc. p. a p.*

353 *f* *mp* *cresc. p. a p.*

356

Picc. *(mf)* *mf+*

Fl. 1 *cresc.* *f* *ff*

Fl. 2 *f* *cresc.* *ff*

Ob. 1 *(mf)* *f* *f+*

Ob. 2 *(mf)* *f*

Cl. 1 *(mf)* *f* *ff* *f*

Cl. 2 *(mf)* *f* *ff* *f*

Bn. 2 *mf* *mf+* *ff* *f*

356

Hn. 1 *mf* *mf+* *f* *ff*

Hn. 3 *f+* *ff*

356

Vln. I *(mf)* *f* *ff* *mf*

Vln. II *(mf)* *f* *ff* *mp*

Vla. *(mf)* *f* *ff* *mp*

Vc. *356 (mf)* *f* *ff* *mp*

78 359 Dev. 20 (♩=106)

Ob. 1
Cl. 1
Cl. 2
Bn. 1
Bn. 2

359

mf *mf* *f* *ff*

p *mf* *p* *mf* *f* *mp* *f* *ff*

Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

359

mf *f* *f* *f* *ff*

mf *f* *mp* *f* *f* *ff* *f*

mf *f* *mp* *f* *f* *ff* *f*

mf *f* *mp* *f* *f* *ff* *f*

mp *f* *f* *ff*

f *ff*

f *ff*

Timp.

359

p *mf* *p* *mf* *f*

Vln. I
Vln. II
Vla.
Vc.
D.B.

359

mf *f* *f* *ff*

p *mf* *p* *mf* *f* *f* *ff*

arco *p* *mf* *p* *mf* *f* *mp* *f* *ff*

p *mf* *p* *mf* *f* *mp* *f* *ff*

Dev. 20 (♩=106)

363

Ob. 1
mf *mf* *f* *ff*

Cl. 1
mf *mf* *f* *ff*

Cl. 2
mf *mf* *f* *ff*

Bn. 1
mf *f* *mf* *f* *mf* *f* *f* *ff*

Bn. 2
mf *f* *mf* *f* *mf* *f* *f* *ff*

363

Hn. 1
f *f* *mf* *f* *ff*

Hn. 2
f *ff*

Hn. 3
f

Tpt. 1
f *f* *f* *ff*

Tpt. 2
mf *f* *f* *ff*

Tbn. 1
f *ff*

Tbn. 2
f *ff*

B. Tbn.
f *f* *mf* *f* *ff*

Tuba
mf *f* *mf* *f* *ff*

363

Timp.
ff

363

Vln. I
mf *mf* *f* *ff*

Vln. II
mf *mf* *f* *ff*

Vla.
mf *f* *mf* *f* *mf* *f* *f* *ff*

Vc.
mf *f* *mf* *f* *mf* *f* *f* *ff*

D.B.
mf *f* *mf* *f* *mf* *f* *f* *ff*

Cubic Deviations

80 367

Picc. *ff*

Fl. 1 *f* *mf* *f* *ff*

Ob. 1 *f* *mf* *f* *ff*

1 *mf* *f* *ff*

2 *mf* *f* *ff*

Bn. 1 *mf* *f* *ff*

2 *mf* *f* *ff*

367

1 *mf* *f* *ff*

2 *f* *ff*

3 *f* *mf* *f* *ff*

1 *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

1 *f* *mf* *f* *ff*

2 *f* *mf* *f* *ff*

B. Tbn. *mf* *f* *mf* *f* *f* *ff*

Tuba *mf* *f* *mf* *f* *f* *ff*

367

I *f* *mf* *f* *ff*

II *mf* *f* *mf* *f* *ff*

Vla. *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B. *mf* *f* *mf* *f* *ff*

371

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *f* *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Bn. 1 *mf* *f* *ff*

Bn. 2 *mf* *f* *ff*

371

Hn. 1 *mf* *f* *ff*

Hn. 2 *f* *f*

Hn. 3 *f* *mf* *f* *ff*

Tpt. 1 *f* *f* *mf* *f* *f* *ff*

Tpt. 2 *f* *f* *f* *mf* *f* *f* *ff*

Tbn. 1 *f* *mf* *f* *ff*

Tbn. 2 *mf* *f* *mf* *f* *ff*

B. Tbn. *mf* *f* *mf* *f* *f* *ff*

Tuba *mf* *f* *mf* *f* *f* *ff*

371

Vln. I *f* *mf* *f* *ff*

Vln. II *mf* *f* *mf* *f* *ff*

Vla. *mf* *f* *mf* *f* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B. *mf* *f* *mf* *f* *ff*

(♩.=85-100)

375 **Dev. 21** (as fast as possible)

Fl. 1 *mf*

Ob. 1 *mf* *f*

Cl. 1 *p* *mf* *f*

Bn. 1 *p* *mf* *f*

Bn. 2 *p* *mf* *f*

375

Hn. 1 *mf* *f*

Hn. 3 *mf* *mf* *f*

Tpt. 1 *mf* *f* *f*

Tpt. 2 *f* *f*

Tuba *mf* *f* *f*

375

Vln. I *mf* *f*

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

Vla. *p* *mf* *p* *mf* *f*

Vc. *p* *mf* *p* *mf* *f*

D.B. *arco* *mf* *mf* *f*

Dev. 21 (as fast as possible)

(♩.=85-100)

377

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

mf *f* *f* *ff* *ff* *ff*

Detailed description: This system contains the staves for Flute 1, Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The music begins at measure 377. Flute 1, Oboe 1, and Bassoon 1 have a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. Clarinet 1 and Clarinet 2 have a similar melodic line. Bassoon 2 has a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. The dynamics range from *mf* to *ff*. There are trills marked above the notes in measures 378 and 379.

377

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

B. Tbn.

Tuba

mf *f* *f* *f+* *ff* *f* *f+* *ff* *ff*

Detailed description: This system contains the staves for Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trombone 1, Baritone Trombone, and Tuba. The music begins at measure 377. Horn 1, Horn 2, and Horn 3 have a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. Trumpet 1 and Trumpet 2 have a similar melodic line. Trombone 1 has a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. Baritone Trombone and Tuba have a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. The dynamics range from *mf* to *ff*.

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *f* *ff* *ff* *ff* *ff*

Detailed description: This system contains the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music begins at measure 377. Violin I and Violin II have a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. Viola has a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. Violoncello and Double Bass have a melodic line starting with a half note rest, followed by a quarter note and then a series of eighth notes. The dynamics range from *mf* to *ff*. There are trills marked above the notes in measures 378 and 379.

379

Fl. 1 *mf* *ff*

Fl. 2 *f* *ff*

Ob. 1 *mf* *mf* *f* *ff*

Cl. 1 *ff*

Bn. 1 *mf* *f* *mf* *f* *ff*

Bn. 2 *mf* *f* *mf* *f* *ff*

Hn. 1 *f* *f* *ff*

Hn. 2 *mf* *f* *ff*

Hn. 3 *ff*

Hn. 4 *mf* *f* *ff*

Tpt. 1 *f* *f* *ff*

Tpt. 2 *ff*

Tbn. 1 *f* *f* *ff*

B. Tbn. *ff*

Tuba *f* *f* *ff*

Vln. I *mf* *f* *ff*

Vln. II *mf* *mf* *f* *ff*

Vla. *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B. *ff*

379 *mf* *f* *mf* *f* *ff*

381

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

381

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

381

Vln. I

Vln. II

Vla.

Vc.

D.B.

381

86 383

Fl. 1 *f* *mf* *f* *ff*

Fl. 2 *ff*

Ob. 1 *f* *mf* *ff*

Ob. 2 *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Bn. 1 *mf* *ff*

Bn. 2 *ff*

383

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *mf* *f*

Tpt. 1 *f* *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tuba *f* *f* *ff*

383

Vln. I *f* *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B. *mf* *f* *mf* *f* *ff*

385

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *f*

385

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

385

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

88 387

Picc. *ff*

Fl. 1 *f* *mf* *f* *ff*

Fl. 2

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Bn. 1 *ff*

Bn. 2 *ff*

387

Hn. 1 *f* *ff*

Hn. 2 *mf* *f* *ff* *f*

Hn. 3 *ff*

Hn. 4 *mf* *f* *ff* *f*

Tpt. 1 *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *mf* *f*

Tuba *f* *f* *ff*

387

Vln. I *f* *mf* *f* *ff*

Vln. II *mf* *f* *f* *ff*

Vla. *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *mf* *f* *ff*

D.B. *mf* *f* *mf* *f* *ff*

389

Picc. *f* *ff*

1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

389

Hn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Tpt. 1 *f* *ff*

2 *f* *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff*

389

Vln. I *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

389 *f* *ff*

391 Dev. 22 (♩ = 90)

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 1 2 3 4

Vln. I II

Vla.

Vc.

D.B.

391 Dev. 22 (♩ = 90)

394

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn. 2 3 4

Tpt. 1 2

Tbn. 1 2

Tuba

394

Vln. I II

Vla.

Vc.

D.B.

394

92 397

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bn. 2 Bn.

Musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) sections. The score is divided into three measures. The first measure shows the Flute 1 part with a melodic line, while the other instruments are silent. The second measure continues the Flute 1 part. The third measure shows all instruments playing a rhythmic accompaniment.

397 1 Hn. 2 Hn. 3 Hn. 4 Hn. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. Tuba

Musical score for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) sections. The score is divided into three measures. The first measure shows the Horn 3 part with a melodic line, while the other instruments are silent. The second measure continues the Horn 3 part. The third measure shows all instruments playing a rhythmic accompaniment.

397 I Vln. II Vln. Vla. Vc. D.B.

Musical score for Violin (Vln.), Viola (Vla.), and Cello (Vc.) sections. The score is divided into three measures. The first measure shows the Violin I part with a melodic line, while the other instruments are silent. The second measure continues the Violin I part. The third measure shows all instruments playing a rhythmic accompaniment. The Cello part includes the instruction "div." in the third measure.

397

ff

400

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

Bn. 1

2

Hn. 3

4

1

Tpt.

2

B. Tbn.

Tuba

400

I

Vln.

II

Vla.

Vc.

D.B.

400

unis.

403

Picc.

1

Fl.

2

Ob. 1

403

1

2

Hn.

3

4

1

2

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

grazioso

403

I

II

Vln.

Vla.

Vc.

D.B.

406

poco rit. ----- **Fugue** (♩ = 80)

Picc.

Fl. 1

406

1

Hn. 2

4

1

Tpt. 2

1

Tbn. 2

B. Tbn.

Tuba

406

Timp.

406

I

Vln. II

Vla.

Vc.

D.B.

406

poco rit. ----- **Fugue** (♩ = 80)



410

Picc.

Ob. 1

Vln. II

Vla.

Vc.

410

414

Picc. *mf* *mf+*

Fl. 1 *mf+* *f*

Ob. 1 *mf* *cresc.* *f*

1 *f*

2 *f*

Bn. 1 *f*

2 *mf+* *f*

414

1 *f*

2 *f*

Hn. 3 *f*

4 *f*

414

Timp. *f*

414

I *mf* *cresc.* *f*

II *mf* *cresc.* *f*

Vla. *mf* *f*

Vc. *mf* *cresc.* *f*

D.B. *mf* *cresc.* *f*

414 *mf* *cresc.* *f*

420

Picc. *ff* *p*

Ob. 1

Cl. 1 *ff* *p*

1 *p*

Hn. 2 *p*

3 *p cresc. p. a p.*

Tuba *p*

420

Timp. *ff* *p cresc. p. a p.*

420

Pno. *p cresc. p. a p.* *legato* *

420

I *ff* *mp*

II *ff* *p* *mp*

Vla. *ff*

Vc. *mp* *p cresc. p. a p.*

D.B. *p*

Cubic Deviations

427

Fl. 1 *f* *cresc.*

Fl. 2 *f*

Ob. 1

Ob. 2 *f* *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bn. 1 *f*

Bn. 2 *f*

Hn. 2 *f*

Hn. 3 *f* *cresc.*

Tpt. 1 *f* *cresc.*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba

8va *ff*

427

Timp. *f* *cresc.*

427

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *f*

427

430

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* *ff assez*

Tpt. 2 *ff* *ff assez*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff* *ff assez*

Tuba *ff* *ff assez*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

430 *ff*

435

433

Picc. 1

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

p

p

p

p

ff *p*

433

Hn. 1

Hn. 2

Hn. 3

B. Tbn.

p

ff *p*

p

433

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

div.

435

433

437

Cl. 2

1

Bn. 2

437

Hn. 3

4

437

Vln. I

Vc. unis. p

440

Fl. 1

Ob. 1

2

Cl. 1

2

Bn. 1

2

Hn. 2

4

440

Vln. I

Vla.

Vc. div. p cresc. p. a p. (mf)

D.B. p cresc. p. a p. (mf)

443 445

Fl. 1
Ob. 1, 2
Cl. 1, 2
Bn. 1, 2
Hn. 2, 4

f *ff* *f*

443 445

Vln. I, II
Vla.
Vc.
D.B.

f *ff* *f* *unis.*

446

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2

Detailed description: This system contains three staves for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). Each instrument has two parts. The Flute parts play a melodic line with eighth-note patterns. The Oboe parts play a similar melodic line. The Clarinet parts play a rhythmic accompaniment of eighth notes. The music is in a key with two flats and a 3/4 time signature.

446

Hn. 1, 2, 3, 4

f

Detailed description: This system contains four staves for Horns (Hn.). The first two staves (Horn 1 and 2) play a melodic line with eighth notes. The third staff (Horn 3) plays a similar melodic line. The fourth staff (Horn 4) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present. The music is in a key with two flats and a 3/4 time signature.

446

Vln. I, II
Vla.
Vc.
D.B.

Detailed description: This system contains five staves for Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts play a melodic line with eighth notes. The Viola part plays a similar melodic line. The Violoncello and Double Bass parts play a rhythmic accompaniment of eighth notes. The music is in a key with two flats and a 3/4 time signature.

446

449

Picc. 1 *p leggiero*

Fl. 1 *p leggiero*

Fl. 2 *p leggiero*

Ob. 1 *p leggiero*

Ob. 2

Cl. 1 *p leggiero*

Cl. 2 *p*

Bn. 1 *mf* \curvearrowright *p*

Bn. 2 *mf* \curvearrowright *p*

449

Hn. 1 *p*

Hn. 2 *p leggiero*

Hn. 3 *p leggiero*

Hn. 4

449

Vln. I *p leggiero*

Vln. II *p leggiero*

Vla. *p leggiero*

Vc. *p leggiero*

D.B. *mf* \curvearrowright *p leggiero*

449

452

Picc. *f* *ff*

1 *f* *ff*

Fl. 2 *f* *ff*

1 *f* *ff*

2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *mf* *ff*

2 *leggiero* *mp* *ff*

Bn. 1 *leggiero* *mf*

2 *leggiero* *mp*

452

Hn. 1 *leggiero* *mf*

4 *ff*

Tuba *f* *ff* *assez*

452

Timp. *f* *ff*

452

Vln. I *p* *cresc.* *f* *ff*

II *p* *cresc.* *f* *ff*

Vla. *mp* *cresc.* *f* *ff*

Vc. *p* *cresc.* *f* *ff*

D.B. *f* *ff*

452

Cubic Deviations

108 455

Picc. 1 2
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bn. 1 2

Hn. 1 2 3 4
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tuba

Timp.
Vln. I II
Vla.
Vc.
D.B.

455

800

460

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Hn. 1 *p*

Hn. 2 *p*

Vc. *p*

D.B. *p*

460

467

469

Fl. 1

Ob. 1 *mp* > *mp* > *mp* *cresc. p. a p.* *mf* *cresc. p. a p.* *(mf)*

Ob. 2 *mp* > *mp* > *mp* *cresc.* *mf*

Cl. 1 *mp* > *mp* > *mp* *cresc. p. a p.* *(mf)*

Bn. 1 *mp+* *mf* *cresc. p. a p.*

Bn. 2 *mf* *cresc. p. a p.*

467

Hn. 3 *mp+* *mf*

Hn. 4 *mp+* *mf*

Tpt. 1 *mf* *cresc. p. a p.*

Tpt. 2 *mf* *cresc. p. a p.*

467

Vln. I *mp* *cresc. p. a p.* *(mf)*

Vln. II *mp* *cresc. p. a p.* *(mf)*

Vla. *mp* *cresc. p. a p.* *(mf)*

Vc. *mp* *cresc. p. a p.* *(mf)*

D.B. *mp+* *mf*

467

469

472

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

f
ff sempre
f
ff sempre
f
ff sempre
f
ff sempre

Detailed description: This system contains the first four staves of the score. The Flute parts (1 and 2) play a melodic line starting with a *f* dynamic, transitioning to *ff* sempre. The Oboe parts (1 and 2) play a similar melodic line, also starting with *f* and moving to *ff* sempre. The Clarinet parts (1 and 2) play a more rhythmic, eighth-note pattern, starting with *f* and moving to *ff* sempre. The Bassoon parts (1 and 2) play a melodic line with a *f* dynamic, moving to *ff* sempre.

472

Hn. 2
4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

mf
f
ff sempre
f
ff sempre
ff sempre
f
ff sempre
f
ff sempre

Detailed description: This system contains the next four staves. The Horn parts (2 and 4) play a melodic line starting with *mf*, moving to *ff* sempre. The Trumpet parts (1 and 2) play a melodic line starting with *f*, moving to *ff* sempre. The Trombone parts (1 and 2) play a melodic line starting with *f*, moving to *ff* sempre. The Baritone Trombone and Tuba parts play a melodic line starting with *f*, moving to *ff* sempre.

472

Vln. I
Vln. II
Vla.
Vc.
D.B.

f
ff sempre
f
ff sempre
f
ff sempre
f
ff sempre
f
ff sempre

Detailed description: This system contains the final three staves. The Violin parts (I and II) play a melodic line starting with *f*, moving to *ff* sempre. The Viola part plays a melodic line starting with *f*, moving to *ff* sempre. The Violoncello and Double Bass parts play a melodic line starting with *f*, moving to *ff* sempre.

476

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2

Detailed description: This system contains the first three staves of the score. The Flute (Fl.) section has two parts, both playing a rhythmic eighth-note pattern. The Oboe (Ob.) section also has two parts, with the first part playing a similar eighth-note pattern and the second part playing a more melodic line. The Clarinet (Cl.) section has two parts, both playing a rhythmic eighth-note pattern. The key signature has one flat, and the time signature is 4/4. The music is marked with accents and dynamic markings.

476

Hn. 1, 2, 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba

ff sempre

Detailed description: This system contains the next five staves of the score. The Horn (Hn.) section has four parts; the first part is silent, while the others play a rhythmic eighth-note pattern. The Trumpet (Tpt.) section has two parts, both playing a rhythmic eighth-note pattern. The Trombone (Tbn.) section has two parts, both playing a rhythmic eighth-note pattern. The Bass Trombone (B. Tbn.) and Tuba parts are also present, playing a rhythmic eighth-note pattern. The music is marked with accents and dynamic markings, including the instruction *ff sempre*.

476

Vln. I, II
Vla.
Vc.
D.B.

Detailed description: This system contains the final three staves of the score. The Violin (Vln.) section has two parts, both playing a rhythmic eighth-note pattern. The Viola (Vla.) part plays a rhythmic eighth-note pattern. The Violoncello (Vc.) and Double Bass (D.B.) parts are also present, playing a rhythmic eighth-note pattern. The music is marked with accents and dynamic markings.

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Bn. 2 Bn.

1 Hn. 2 Hn. 3 Hn. 4 Hn. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. B. Tbn. Tuba

1 Vln. II Vln. Vla. Vc. D.B.

482

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
1 Cl. 1
2 Cl. 2
Bn. 1

Musical score for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts, measures 482-485. The score is in 3/4 time, with a key signature of one flat (B-flat). The flute and oboe parts have a melodic line that begins in measure 484. The clarinet parts have a rhythmic accompaniment. The bassoon (Bn. 1) part is mostly silent.

482

1 Hn. 1
3 Hn. 3
4 Hn. 4
Tpt. 1
Tbn. 1
B. Tbn.
Tuba

Musical score for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts, measures 482-485. The score is in 3/4 time, with a key signature of one flat. The horn parts have a rhythmic accompaniment. The trumpet and trombone parts have a melodic line that begins in measure 484. The tuba part is mostly silent.

8va

482

Timp.

ff sempre

Musical score for Timpani (Timp.) part, measures 482-485. The score is in 3/4 time, with a key signature of one flat. The timpani part has a rhythmic accompaniment. The dynamic marking is *ff sempre*.

482

I Vln.
II Vln.
Vla.
Vc.
D.B.

Musical score for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts, measures 482-485. The score is in 3/4 time, with a key signature of one flat. The violin and viola parts have a melodic line that begins in measure 484. The violoncello and double bass parts have a rhythmic accompaniment.

482

Cubic Deviations

114
486

Picc. *ff sempre*

1

Fl. 2

1

Ob. 2

1

Cl. 2

2

Hn. 3

1

Tpt. 2

1

Tbn. 2

B. Tbn.

Tuba

(8^{va})

486

Timp.

486

I

Vln. II

div. unis.

Vla.

Vc.

D.B.

486

489 490

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

489

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

(8^{va})

489

Vln. I

Vln. II

Vla.

Vc.

D.B.

489 490

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

494

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

494

Timp.

494

Vln. I II

Vla.

Vc.

D.B.

494

498

Picc. *cresc.*

1 *cresc.*

Ob. 2 *cresc.*

Cl. 1

2 *cresc.*

Bn. 1 *cresc.*

2 *cresc.*

498

Hn. 1 *cresc.*

2

3 *cresc.*

4

Tpt. 1 *cresc.*

2 *cresc.*

Tbn. 1

2

B. Tbn.

Tuba *g^{ua}*

498

Timp.

498

Vln. I *cresc.*

II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

498

Cubic Deviations

118 500

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

500

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

500

Timp.

500

Pno.

500

Vln. I II

Vla.

Vc.

D.B.

500