

# **Variations on the Grosse Fuge**

**for  
String Quartet and Orchestra**



**Bill Robinson**

# Variations on the Grosse Fuge for String Quartet and Orchestra

January 6—March 22, 1987 (synth version), Las Cruces, New Mexico  
revised 2003-2005, revised and orchestrated 2007, edited 2014 and 2024  
duration: about 18 minutes

*[in memoriam Ben Marcato]*

While a student at Eastman School of Music in 1973-74, I listened every other night to Beethoven's opus 133 string quartet *Grosse Fuge* with a couple of friends for at least two months. (The alternate nights were usually spent with *Hammerklavier*.) As a result this string quartet was branded on my brain, which may not have been the best thing for my early composition style—which tended to be too noisy and too crowded with notes, not to mention horribly hard to play.

I went to NTSU (now UNT) in Denton Texas in the fall of 1974, and started working on a string quintet/string orchestra piece that would be a variation on the *Grosse Fuge*—rewriting the piece in my own idiom and with significant differences. After about two years of work, it was premiered at my senior composition recital in 1977. The performance was rather rough, and the recital failed; I left school without a degree. (I returned to NTSU in the early '80s and got a BM in 1984.)

I took a break from composing in the fall of 1985 to start work on an experiment in transcendental physics. After moving to Las Cruces New Mexico in the fall of 1986, my project was at a standstill, and I livened up my life in a desert trailer slum by composing a completely new variation on the *Grosse Fuge*, disposing of the string quintet and using instead five synthesizers. I had written new and arranged older works for five synths. With this experience, but not having a synth or any electronic equipment myself, I simply imagined what I would like the piece to be like and designed it for live performance. The composition took from January 6 to March 22, 1987. I could neither find performers nor afford equipment to sequence or record the synth scores I'd written.

I revised the score in January 2005 but still did not have a performable piece. I then realized in early 2007 that a string quartet could take on the most difficult passages, leaving more playable material for an orchestra with a reasonable skill level. A decent college orchestra should be able to play this work; the quartet will have to be of professional quality. During the orchestration I recomposed some sections and made several improvements. In late 2014, I revised the layout of the orchestral score and extracted a fresh set of parts.

There is also a version for piano quintet where the string quartet takes on considerably more material. As a result, it is not simply a version with piano taking orchestral parts, but rather is a unique and separate rendition. Not surprisingly, considerable skill for all performers is required for the chamber version. The piano quintet was premiered by the Ciompi Quartet with Randall Love, piano, at the NC Museum of Art in January 2009.

With no apology, this music is intense, hypercomplex, and maybe just a little crazy—as such not so different from the original; but if a focused listener someday can achieve some familiarity with the music, I do hope that the sweat required for its production will have been worthwhile.

The instrumentation is winds in pairs (flute 2 doubles piccolo), four horns, two trumpets, two trombones, bass trombone, tuba, timpani, string quartet, and strings.

*Whoever tells a lie cannot be pure in heart—and only the pure in heart can make a good soup.*     ---L. v. B.

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[C score]

## Variations on the Grosse Fuge

[18']

Bill Robinson

Allegro

*ben marcato*

Flute (dbl. Picc.)

Oboe

Clarinet in B $\flat$

Bassoon

Horns in F

Trumpet in B $\flat$

Trombones

BTbn.

Tuba

Timpani

Violins

Quartet

Viola

Violoncello

Violin

Viola

Violoncello

Double Bass

Fl. 1  
Fl. 2 (dbl. Picc.)  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

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

Timp.

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

Fl. 1

1

B♭ Cl. 1

1

B♭ Cl. 2

2

*p*

Bsn. 1

1

Bsn. 2

2

*p*

Hn. 1

1

Hn. 3

3

*p*

Vln. 1

1

Vln. II

II

Quart.

Vla.

Vc.

*p*

5

8<sup>me</sup> - - - -

Vln. I

I

Vln. II

II

Vla.

Vc.

DB

26

*p*

5

26

*p*

26

*p*

5

(Picc.)

Fl. (dbl. Picc.) 2  
1  
B♭ Cl. 2  
1  
Bsn. 2  
**p**

Fl. (dbl. Picc.) 2  
1  
B♭ Cl. 2  
1  
Bsn. 2  
**p**

Hn. 1  
2  
3  
4  
**p**

Vln. I  
II  
Quart.  
Vla.  
Vc.  
**p**

(8<sup>va</sup>)  
Vln. I  
II  
Quart.  
Vla.  
Vc.  
**p**

Vln. I  
II  
Vla.  
Vc.  
DB  
**p**

50

(Picc.)

Fl. (dbl. Picc.)  
Ob.  
B♭ Cl.  
Bsn.

Hn.  
Vln. II  
Quart.  
Vla.  
Vc.

Vla.  
Vc.

mp

<f>

<f>

<f>

f mp

mp

mp

mp

mp

mp

mp

mp

VGF

64

A

Fl. 1  
2 (dbl. Picc.)  
Ob. 1  
2  
B. Cl. 1  
2  
Bsn. 1  
Bsn. 2  
Bsn. 3

*mp*

*ff* 2 2 2

*ff* 2 2 2

*ff*

*ff*

*ff*

64

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

*ff*

*ff* 2 2 2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

64

Vln. II  
Quart.  
Vla.  
Vcl.

*mp*

64

I  
Vln. II  
Vla.  
Vcl.  
DB

*mp* div.

*mp* div. unis.

64 *mp*

A

*ff* 2 2 2

*ff* 2 2 2

*ff*

*ff* div.

*ff*

*ff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
BTbn.  
Tuba  
Tim.

Quart. Vln. I  
Quart. Vln. II

Vln. I  
Vln. II  
Vla.  
unis.  
Vc.  
DB

76

77

78

79

80

81

*ff*

*f*

*f*

*f*

89

This musical score page contains three systems of music. The first system (measures 89-90) features the Bassoon (Bsn.) in two octaves, the Bassoon 2 (Bsn. 2), the Horn (Hn. 3), and the Bass Trombone (Bb Tpt. 1). The second system (measures 90-91) includes the Violin I (Vln. I), Violin II (Vln. II), Quartet (Quart.), Viola (Vla.), and Cello (Vc.). The third system (measures 91-92) includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (DB), and Double Bassoon (DB). Various dynamics such as *f*, *ff*, and *div.* are indicated throughout the score.

Bsn.  
Bsn. 2  
Hn. 3  
Bb Tpt. 1

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

I  
Vln. II  
Vla.  
Vc.  
DB

100

Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 3  
Bb Tpt. 1  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Quart.  
Vln. 1  
I  
II  
Vla.  
Vc.  
DB

100

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

Ob. 1 *ff*

Bsn. 1  
2

Hn. 1 *ff*

Tbn. 1  
2

Tuba

Tim.

Vln. I  
II

Quart.

Vla.

Vc.

Vln. I  
II

Vla.

Vc.

DB

This musical score page contains five systems of music. The first system includes parts for Oboe 1, Bassoon 1 and 2, Horn 1, Trombone 1 and 2, Tuba, Timpani, Violin I, Violin II, Quartet (likely strings), Cello, Double Bass, and Double Bassoon. The second system continues with Violin I, Violin II, Cello, and Double Bass. The third system continues with Violin I, Violin II, Cello, and Double Bass. The fourth system continues with Violin I, Violin II, Cello, and Double Bass. The fifth system continues with Violin I, Violin II, Cello, and Double Bass. Measure numbers are present at the beginning of each system, and dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo) are used throughout the score.



129

Fl. (dbl. Picc.) Ob. B♭ Cl.

Hn. Vln. Quart. II Vla. Vcl. DB

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*unis.*

*div.*

*unis.*

*unis.*

*p*

*p*

*p*

*p*

*129 con sord.*

139

B♭ Cl. 1

Hn.

Vln. I

Vln. II

Quart.

Vla.

Vc.

Vln. I

Vln. II

Vc.

DB

This musical score page contains five systems of music for orchestra and double bass. The first system features B♭ Clarinet 1 and Horn 1. The second system features Horn 1 and Horn 3. The third system features Violin I, Violin II, and Quartet. The fourth system features Violoncello and Double Bass. The fifth system continues with Violin I, Violin II, and Double Bass. Measure 139 begins with a rest followed by a melodic line in B♭ Clarinet 1. The Horn 1 part includes dynamic markings *p* and *mp*. The Violin I part features a complex sixteenth-note pattern. The Double Bass part includes dynamic markings *p* and *unis. p*. Measures 140 through 143 show sustained notes and rhythmic patterns across all instruments.

148

Ob. 1 *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *mp*

Hn. 1

Hn. 2

Hn. 3 *mp*

Hn. 4 *mp*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tuba *mp*

Timpani *mp*

Vln. I *ff*

Quart. II

Vla. *mp*

Vc. *mp*

Vln. I

Vln. II

Vla.

Vc.

DB

*senza sord.*

*senza sord.*

*mp*

*div. senza sord.*

*mp*

*mf*

155

Fl. 1  
(dbl. Picc.) 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
3  
1  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
*mf*  
Tbn. 2  
*mf*  
Btbn.  
Tuba  
Timpani  
*mf*  
*f*  
*ff*

Vln. I  
*mf*  
Vln. II  
*mf*  
*senza sord.*  
Vla.  
*mf*  
*unis.*  
Vc.  
*mf*  
*unis.*  
DB  
*mf*  
*f*  
*ff*

C ♩ = 120  
Allegro bigga fuga

162

Fl.  
(dbl.  
Picc.)  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
B♭ Tpt.  
Tbn.  
BTbn.  
Tuba  
(8v)  
Timp.  
Vln. 1  
Quart.  
Vc.  
I  
Vln.  
II  
Vla.  
Vc.  
DB

*VGF*

162

*ff*

*ff*

*ben marcato*

*mp*

162

*ff*

162

Allegro bigga fuga

173

Fl. (dbl. Picc.) 2

Vln. *ben marcato*

II Quart. *ff* *ben marcato*

Vla. 173 *ff*

Vcl. *ben marcato*

*ff*

178

Fl. (dbl. Picc.) 2

B♭ Cl. 1

2

Bsn. 1

2

Tbn. 2

BTbn.

Tuba

Tim. 2

*ben marcato*

*ff*

178

Vln. 1

II

Quart.

Vla.

Vcl.

*ben marcato*

*ff*

*ben marcato*

*ff*

*ben marcato*

*ff*

I

Vln. II

Vla.

Vcl.

178

DB

*ben marcato*

*ff*

*ben marcato*

*ff*

*ben marcato*

*ff*

*ben marcato*

*ff*

VGP

183

Fl. (dbl. Picc.)

(FL.2) *ben marcato ff*

Ob.

*ben marcato ff*

B♭ Cl.

*ff*

Bsn.

Hn.

*ff ben marcato*

B♭ Tpt.

*ff ben marcato*

*ff*

Tbn.

*f*

B♭ Tbn.

Tuba

Tim.

183

Vln. I

Vln. II

Quart.

Vla.

Vc.

183

Vln. I

Vln. II

Vla.

Vc.

DB

Sheet music for orchestra, page 18. The score includes parts for Flute (doubled Piccolo), Oboe, Bassoon, Horn, Trombone, Tuba, Timpani, Violin I, Violin II, Cello, Double Bass, and Bassoon. The music consists of three systems. The first system starts at measure 183 with dynamic *ff*. The second system starts at measure 183 with dynamic *ff*. The third system starts at measure 183 with dynamic *ff*.

188

(Fl.2)

ff *mf*

*ff* *mf*

*mf*

*ff* *mf*

188

Hn.

Tbn.

Bsn.

Bb Tpt.

188

Vln.

II

Quart.

Vla.

Vc.

I

Vln.

II

Vla.

Vc.

188

DB

ff *mf*

*ff*

*ff* *mf*

*ff*

*ff*

*ff* *mf*

*ff*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff*

194

Fl. 1  
(dbl. Picc.)  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1

Fl. 2 (Fl. 2)  
f

Timpani  
f

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

194

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

194

VGF

D

199

Fl.  
(dbl.  
Picc.)

Ob.

B♭ Cl.

Bsn. 1

Timp.

*f*

199

Vln.  
II

Quart.

Vla.

Vc.

199

Vln.  
II

Vla.

Vc.

DB

*div.*      *unis.*

*div.*



203

Vln.  
II

Quart.

Vla.

Vc.

203

Vln. I

Vla.

Vc.

DB

203

208

Fl.

Hn.

Vln. I

Vln. II

Quart.

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*div.*

*pp*

*div.*

*pp*

*pp*

*unis.*

*pp*

*pp*

216

Fl.

Bsn. 1

Hn.

Vln. I

Vln. II

Tbn. 2

Tim.

Vln. 1

Quart.

Vc.

I

Vln. II

Vla.

Vc.

DB

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*unis.*

*unis.*

*pp*

*pp*

223 [E]

Ob. 1

1 223

2 Hn.

3

4

1 B♭ Tpt.

2

1 Tbn.

2

B Tbn.

Tim.

223

Vln. 1

Quart.

Vc.

I 223 [E]

Vln. II

Vla.

Vc.

DB

*mf*

*f*

*mf*

*mf*

*f*

*f*

*mf*

*f*

*mf*

*mp*

*ff*

*f*

*ff*

*ben marcato*

*ff ben marcato*

*ff ben marcato*

*ff ben marcato*

*ff ben marcato*



234

Fl.

(dbl.  
Picc.)

Ob. 1

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

BTbn.

Tuba

Tim.

Vln.

Quart.

Vla.

Vc.

Vln.

Vla.

Vc.

DB

ff

234

VGF

**F**

Fl. (dbl. Picc.)

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B Tbn.

Tuba

Timp.

Vln. I

Vln. II

Quart.

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

DB

240

240

240

ff

ff f

ff ff

ff

ff

ff

unis.

unis.

f

240

Ob. 1 245

Hn. 1 245

Vln. I 245

Vln. II 245

Vla. 245

Vc.

Vln. II 245

Vla. 245

Vc.

This musical score page contains six staves of musical notation. The top staff is for Oboe 1, starting with a rest. The second staff is for Horn 1. The third staff is for Violin I, with measure 245 starting with a rest. The fourth staff is for Violin II. The fifth staff is for Cello, with measure 245 starting with a rest. The bottom staff is for Bassoon and Double Bass, with measure 245 starting with a rest. The music consists of sixteenth-note patterns and sustained notes. Measure 245 ends with a dynamic f. Measures 246-247 continue the sixteenth-note patterns. Measure 248 begins with a dynamic f for Bassoon and Double Bass.

249

Fl. 1  
Fl. 2 (dbl. Picc.) Ob. 1 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 B♭ Tpt. 1 B♭ Tpt. 2 BTbn. Tuba

Vln. 1 Quart. Vc.

I Vln. II Vla. Vc. DB

Detailed description: The musical score consists of three systems of staves. System 1 (Measures 249-250) includes parts for Flute 1, Flute 2 (doubled on Piccolo), Oboe 1, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone, and Tuba. It features dynamic markings such as ff and ff' with triplet markings (3). System 2 (Measures 250-251) includes parts for Trombone 1, Trombone 2, Bass Trombone, and Tuba, with dynamics f, ff, ff', and ff. System 3 (Measures 251-252) includes parts for Violin 1, Violin 2 (Quartet), Cello, Double Bass, Chorus I (Vln. I), Chorus II (Vln. II), Viola, Cello, and Double Bass, with dynamics ff and ff'.

253

Fl. (Fl. 2)

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Vcl.

div.

ff

unis.

253

253

256

G

p

pp

$\overbrace{~~~~~}$

$\boxed{G}_6$

Hn. 4

Quart.

Vln. 1

I

Vln. II

Vla.

Vc.

DB

256

pp

p

pp

pp

pp

pp

pp

270

Hn. 4

Vln. I

Quart. II

Vla.

Vln. II

Vla.

Vc.

DB

**pp**

276

Fl.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Quart.

Vla.

Vc.

Vln. I

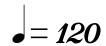
Vln. II

Vla.

Vc.

DB

**mp**



[H] Allegro bigga fuga

270

Fl. 1  
Fl. 2 (dbl. Picc.)  
Bsn. 1  
Bsn. 2



279

Hn. 2  
Hn. 3



279

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

*mp*




Allegro bigga fuga

279

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

*mp*

279



283

Ob. 1 ff  
Ob. 2 ff  
Bsn. 1 ff  
Bsn. 2 ff

Hn. 1 ff  
Hn. 2 ff  
Hn. 3 ff  
Hn. 4 ff  
B♭ Tpt. 1 ff  
B♭ Tpt. 2 ff  
Tbn. 1 ff  
Tbn. 2 ff  
BTbn. ff  
Tuba ff  
Tim. ff

Vln. 1 ff  
Quart. II ff  
Vla. f

I Vln. mf ff  
II Vln. mf ff  
Vla. ff  
Vc. ff  
DB DB ff

289

Fl. (dbl. Picc.) Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. BTbn. Tuba Timp.

Vln. Quart. Vla. Vc. Vln. Vla. Vc. DB

293

I

Fl. (Fl.2)  
(dbl. Picc.)

Ob. 1

B♭ Cl. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Tim. 1

Vln. I

Vln. II

Quart.

Vla. 1

Vc. 1

Vln. I

Vln. II

Vla. 1

Vc. 1

DB

297

B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 2

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

Vla.  
Vc.



301

Fl. 1  
Fl. 2 (dbl. Picc.)  
B♭ Cl. 1  
Bsn. 1  
Hn. 1  
Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.  
Vc.  
DB

305

Fl. (FL.2)  
(dbl. Picc.)

Hn. 1

Vln. II

Quart.

*ben marcato*

Vla.

Vc.

311

Fl. (FL.2)

Ob. 1

B♭ Cl.

Bsn.

Hn. 2

B♭ Tpt.

BTbn.

Tuba

Vln. II

Quart.

Vla.

Vc.

I

Vln. II

Vla.

Vc.

DB

J ♩ = 88  
Moderato I

Fl. 1  
(dbl. Picc.) 2 (FL.2)  
Ob. 1  
B♭ Cl. 1 2  
Bsn. 1 2  
Hn. 2 3 4  
B♭ Tpt. 1  
Tbn. 1  
BTbn.  
Tuba  
Timp.  
Vln. 1  
Quart. II  
Vla.  
Vln. I  
Vln. II  
Vla.  
Vc.  
DB

**Moderato I ♩ = 88**

316

ff — pp

p

p

div.

trem.

div.

p

div.

pp trem.

322

Fl. 1  
Fl. 2 (dbl. Picc.)  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 2  
Hn. 3  
Hn. 4

Tim.

Vln. 1  
Vln. II  
Quart.  
Vla.  
Vc.

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

Measure 322 (cont'd):

- Flute 1:** Rests in 3/4, then eighth-note patterns in 4/4. Dynamics: *p*, *p*, *mp*.
- Flute 2 (dbl. Picc.):** Eighth-note patterns in 4/4. Dynamics: *p*, *mp*.
- Oboe 1:** Eighth-note patterns in 4/4. Dynamics: *p*, *mp*.
- Oboe 2:** Eighth-note patterns in 4/4. Dynamics: *p*.
- B♭ Clarinet 1:** Rests in 3/4, then eighth-note patterns in 4/4. Dynamics: *mp*.
- B♭ Clarinet 2:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Bassoon 1:** Rests in 3/4, then eighth-note patterns in 4/4. Dynamics: *mp*.
- Bassoon 2:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Horn 2:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Horn 3:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Horn 4:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Timpani:** Eighth-note patterns in 4/4. Dynamics: *mp*.
- Violin 1:** Sixteenth-note patterns in 3/4. Dynamics: *mp*.
- Violin II:** Rests in 3/4.
- String Quartet:** Rests in 3/4.
- Cello:** Rests in 3/4.
- Cello:** Pizzicato eighth-note patterns in 4/4. Dynamics: *pizz.*, *mp*.
- Violin I:** Sixteenth-note patterns in 3/4. Dynamics: *mp*.
- Violin II:** Sixteenth-note patterns in 3/4. Dynamics: *p*, *mp*.
- Cello:** Rests in 3/4.
- Cello:** Rests in 3/4.
- Double Bass:** Rests in 3/4.
- Double Bassoon:** Pizzicato eighth-note patterns in 4/4. Dynamics: *pizz.*, *mp*.

327

Fl. 1  
2 (dbl. Picc.)

(Picc.)

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 2  
3  
4

Tim.

327

Vln. I  
II

pizz.  
mp

Quart.

Vla.

mp

Vc.

arco

327

Vln. I  
II

trem.  
arco trem.

Vla.

unis.  
mp

DB

331

Fl. 1  
(Picc.)  
Fl. 2 (dbl. Picc.)

Hn. 2

Vln. I  
II  
Quart.  
Vla.  
Vc.

Vln. I  
II  
Vla.

arco

pp

pp

pp



348

Fl. 1  
(dbl. Picc.) 2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

B♭ Tpt. 1  
2

Tbn. 1  
2

BTbn.

Tuba

Timp.

Vln. I  
II

Vla.

Vc.

DB

unis.  
trem.  
trem.  
trem.  
348

Fl. 1  
Fl. 2 (dbl. Picc.)  
Ob. 1  
B♭ Cl. 1  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 3  
B♭ Tpt. 1  
Vln. I  
Vln. II  
Quart.  
Vla.  
Vcl.  
I Vln.  
II Vln.  
Vla.  
Vcl.  
DB

This musical score page shows four systems of music for orchestra and double bass. The top system (measures 357-360) includes parts for Flute 1, Flute 2 (double piccolo), Oboe 1, Bassoon 1, Bassoon 2, Horn 1, Horn 3, Bass Trombone 1, Violin I, Violin II, Quartet (likely strings), Cello, Double Bass, and Double Bassoon. Measure 357 starts with dynamic *f* for Flute 1, Flute 2, Oboe 1, Bassoon 1, Bassoon 2, and Bass Trombone 1. Measures 358-360 feature rhythmic patterns of eighth and sixteenth notes with dynamics *ff*. Measure 360 concludes with a dynamic *ff* for the entire ensemble. The middle system (measures 357-360) continues with Violin I, Violin II, Quartet, Cello, and Double Bass. Measures 357-360 show eighth-note patterns with dynamics *ff*. The bottom system (measures 357-360) includes Violin I, Violin II, Cello, and Double Bass. Measures 357-360 show eighth-note patterns with dynamics *f*, followed by *ff*.

L

369

Fl. (dbl. Picc.) 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1

Hn. 1  
Hn. 3  
B♭ Tpt. 1

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

This musical score page contains four systems of music. The top system features woodwind instruments (Flute, Oboe, Bassoon) and brass (B♭ Clarinet, Trombone). The second system includes Horns and Trombones. The third system consists of strings (Violin, Viola, Cello). The fourth system is for Double Bass. Measure 369 begins with woodwind entries followed by brass entries. Measure 370 begins with brass entries followed by woodwind entries. Dynamics include ff (fortissimo) and ff (fotissimo). Measure 370 concludes with a divisi instruction for the strings.

382

Ob. 1  
Ob. 2  
Bsn. 1

Hn. 1  
Hn. 3

B♭ Tpt. 1  
B♭ Tpt. 2

Tbn. 1  
Tbn. 2

BTbn.  
ff

Tuba  
ff

Timp.

Vln. I  
Vln. II  
unis.

Vla.

Vc.

DB  
382

396

Fl. (dbl. Picc.) Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. BTbn. Tuba Timp.

Vln. II Quart. Vla. Vc. Vln. II Vla. Vc. DB

396

396

396

**Moderato II**

**Fl.** 1 (Fl. 2)  
**(dbl. Picc.)** 2  
**Ob.** 1 2  
**B♭ Cl.** 1 2

**Hn.** 1 2 3 4 **pp**

**Tim.**

**Vln.** 1 2  
**Quart.**  
**Vla.**  
**Vc.**

**Vln.** I II  
**Vla.**  
**Vc.**  
**DB**

**Moderato II**

425

Musical score for orchestra and double basses. The score consists of ten staves of music. Instruments included are: Ob., Bb Cl., Bsn., Hn., Vln., Quart. II, Vc., Vln. I, Vln. II, Vla., Vc., and DB. The music starts with a section for woodwinds (Ob., Bb Cl., Bsn., Hn.) playing eighth-note patterns in 4/4 time. The dynamics are primarily *p* or *pp*. The section then transitions to strings (Vln., Quart. II, Vc.) with sustained notes and eighth-note patterns. The strings continue to play sustained notes and eighth-note patterns throughout the section.

433

(8<sup>a</sup>)

Vln. I Fugato Bordello = 154

Vln. II

Quart.

Vla. mp ff

Vc.

433

Vln. I Fugato Bordello = 154

Vln. II

Vc.

DB

Musical score for orchestra and double basses. The score consists of ten staves. Instruments include: Bb Cl., Vln., Vln. II, Quart., Vla., Vc., DB, Vln. I, and Vln. II. The music begins with a section for woodwind instruments (Bb Cl., Vln., Vln. II) playing eighth-note patterns. This is followed by a section for strings (Quart., Vla., Vc.) with sustained notes and eighth-note patterns. The section then transitions to a "Fugato Bordello" section (marked *mp* then *ff*) for strings. The tempo is indicated as  $\text{= } 154$ . The section concludes with a return to the initial instrumentation and key.

440

Fl. (Fl.2) (Picc.)

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

BTbn.

Tuba

Timp.

Vln. II Quart. Vla. Vc.

Vln. II Vla. Vc. DB

Musical score for orchestra and double bass section, page 50, VGF.

The score consists of two systems of music. The first system (measures 1-4) features Flute 2 (dbl. Picc.) and Oboe 1. The second system (measures 5-8) features Violin I, Violin II, Quartet (two violins and cello), Viola, and Cello. The third system (measures 9-12) features Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation includes Flute 2 (dbl. Picc.), Oboe 1, Violin I, Violin II, Quartet (two violins and cello), Viola, Cello, and Double Bass.

Measure 1: Flute 2 (dbl. Picc.) and Oboe 1 play eighth-note patterns. The dynamic is (Picc.).

Measure 2: Flute 2 (dbl. Picc.) and Oboe 1 continue their eighth-note patterns.

Measure 3: Violin I, Violin II, Quartet, Viola, and Cello play eighth-note patterns. The dynamic is ff.

Measure 4: Violin I, Violin II, Quartet, Viola, and Cello continue their eighth-note patterns.

Measure 5: Violin I, Violin II, Quartet, Viola, and Cello play eighth-note patterns. The dynamic is ff.

Measure 6: Violin I, Violin II, Quartet, Viola, and Cello continue their eighth-note patterns.

Measure 7: Violin I, Violin II, Quartet, Viola, and Cello play eighth-note patterns. The dynamic is unis. ff.

Measure 8: Violin I, Violin II, Quartet, Viola, and Cello continue their eighth-note patterns.

Measure 9: Violin I, Violin II, Quartet, Viola, and Cello play eighth-note patterns. The dynamic is ff.

Measure 10: Violin I, Violin II, Quartet, Viola, and Cello continue their eighth-note patterns.

Measure 11: Violin I, Violin II, Quartet, Viola, and Cello play eighth-note patterns. The dynamic is ff.

Measure 12: Violin I, Violin II, Quartet, Viola, and Cello continue their eighth-note patterns.

Measure 13: Double Bass plays eighth-note patterns. The dynamic is f.

Measure 14: Double Bass continues its eighth-note patterns. The dynamic is ff.

451

Fl. 1  
Fl. 2 (dbl. Picc.)

Ob. 1  
Ob. 2

B♭ Cl. 1  
B♭ Cl. 2

Bsn. 1

O

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

B♭ Tpt. 1  
B♭ Tpt. 2

BTbn.

Tuba

Timpani

Vln. I  
Vln. II

Quart.

Vla.

Vc.

Vln. I  
Vln. II

Vla.

Vc.

DB

457

This musical score page contains two systems of music, each consisting of two staves. The top system starts at measure 457 and includes parts for Flute 1, Flute 2 (doubled by Piccolo), Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, and various strings (Violin I, Violin II, Viola, Cello). The bottom system continues from measure 457 and includes parts for Double Bass (DB) and Double Bassoon (DB). The notation features traditional staff notation with clefs, key signatures, and dynamic markings like forte and piano. Measure 457 concludes with a repeat sign and a first ending, followed by a second ending starting in measure 458.

462

Fl. (Fl.2)  
(dbl. Picc.)

Ob.

B♭ Cl.

Hn.

B♭ Tpt.

Vln.

Quart.

Vla.

Vc.

Vln.

Vla.

Vc.

DB

467

Fl. 1  
(Fl.2)  
2 (dbl.  
Picc.)

Ob. 1  
2 ff

Hn. 1  
3

B♭ Tpt. 1  
2 ff

Vln. I  
II

Vla.

Vc.

DB 467

This page contains three systems of musical notation. System 1 starts with Flute 1 (Fl.2) and 2 (dbl. Picc.) playing eighth-note patterns with slurs and grace notes. Oboe 1 and 2 follow with similar patterns. System 2 begins with Horn 1 and 3 playing sustained notes. Bass Trombone 1 and 2 then play eighth-note patterns with slurs and grace notes. System 3 starts with Violin I and II playing eighth-note patterns with slurs and grace notes. The Viola part consists of eighth-note chords. The Cello and Double Bass parts are simple sustained notes. Dynamics are marked with ff (fortissimo) and ff (double forte). Measure numbers 467 are placed above each system.

473

Fl. 1  
Fl. 2 (dbl. Picc.)

Ob. 1  
Ob. 2

B♭ Cl. 1  
B♭ Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

B♭ Tpt. 1  
B♭ Tpt. 2

Quart. Vcl.

Vln. I  
Vln. II

Vla.

Vcl.

DB

**P**

This page contains three systems of musical notation. System 473 starts with woodwind entries (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2) followed by brass entries (B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Bassoon 2). The dynamics for these entries include soft (P), forte (ff), and double forte (ff). System 474 continues with brass entries (Horn 1, Horn 2, B♭ Trombone 1, B♭ Trombone 2) and concludes with a section for the strings (String Quartet, Violin I, Violin II, Viola, Cello, Double Bass). The strings play eighth-note patterns, and the section ends with a dynamic marking of P (pianissimo).

478

Ob. 1

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

BTbn.

Vln. I

Vln. II

Vla.

Vc.

DB

478

ff

pizz.

482

Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

482

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

482

Vla.  
DB



487 *non stacc.*

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

rit.

Vln. I  
Vla.

487

*p*

$\text{♩} = 45$

492 Q Really Really Largo (Picc.)

Fl. (dbl. Picc.)

Hn. 2

Vln. I

Vln. II

Quart.

Vla.

Vcl.

DB

$\text{♩} = 45$

492 Q Really Really Largo

I

Vln. I

II

Vla.

Vcl.

492 arco

DB

499

Fl. (Picc.)  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
Tbn.  
B♭ Tpt.  
Tuba  
Timpani

Vln. II  
Quart.  
Vla.  
Vcl.

Vln. II  
Vla.  
Vcl.  
DB

506

Vln. *mp*

II

Quart.

Vla.

506

Vc.



516

Vln.

II

Quart.

Vla.

516

Vc.



528

1

Bsn.

2

Timp.

528

1

Quart.

Vln.

II

528

I

Vln.

II

Vla.

Vc.

DB

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*

*p*

540

Fl. 1  
Fl. 2 (dbl. Picc.)  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

*p*

Vln. I  
Vln. II  
Vla.  
Quart. II

*mp*

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

*div.* *mp* *unis.*  
*arco* *mp*

548

Fl. 1  
(FL.2)  
2 (dbl. Picc.)

Ob. 1  
2 f f ff

B♭ Cl. 1  
2 f ff ff

Bsn. 1 ff

Hn. 1 ff ff ff ff

B♭ Tpt. 1 ff ff ff ff

Vln. I  
II f ff ff ff

Quart.  
Vla. Vc. ff ff ff ff

Vln. I  
II f ff ff ff

Vla. Vc. ff ff ff ff

DB ff

556

Fl. 1  
(dbl. Picc.) 2  
Ob. 1  
Bsn. 2

*ff*

Hn. 1  
B♭ Tpt. 2

*ff*

Vln. I  
Vln. II  
Quart.  
Vla.  
Vc.

*556*

I  
II  
Vla.  
Vc.  
DB

*556*

64  
 563 **Big Slow Ending**  $\text{♩} = 60$   
 Fl. (FL2)   
 (dbl. Picc.)   
 Ob.   
 B♭ Cl.   
 Bsn.   
 Hn.   
 B♭ Tpt.   
 Tbn.   
 BTbn.   
 Tuba   
 Timp.   
 563 **Big Slow Ending**  $\text{♩} = 60$   
 Vln. I **pp**   
 Vln. II **pp**   
 Quart. **pp**   
 Vla. **pp**   
 Vc. **pp**   
 Vln. I **div.** **ff**   
 Vln. II **div.** **ff**   
 Vla. **div.** **ff**   
 Vc. **div.** **ff**   
 DB **ff**