

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
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 the 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*—re-writing 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.

In 2003 I started using Finale which allowed synthesis, and so put a recording on my first CD in September 2003. 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.

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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Allegro (Fl.1) *ben marcato*

ff ben marcato

1 (double Picc.)
Flute
2
1
Oboe
2
1
Clarinet in B \flat
2
1
Bassoon
2
1
Horns in F
2
3
4
Trumpet in B \flat
2
1
Trombones
2
B \flat Tbn.
Tuba
Timpani
Violins
I
II
Quartet
Viola
Violoncello
Violin
II
Viola
Violoncello
Double Bass

This page of a musical score, labeled '2' and 'VGF', contains the staves for various instruments. The score is divided into several systems:

- Flute (Fl.):** Staves 1 and 2. Staff 1 has a melodic line starting at measure 14 with a *p* dynamic. Staff 2 is mostly silent.
- Oboe (Ob.):** Staves 1 and 2. Both are mostly silent.
- B♭ Clarinet (B♭ Cl.):** Staves 1 and 2. Both are mostly silent.
- Bassoon (Bsn.):** Staves 1 and 2. Both are mostly silent.
- Horn (Hn.):** Staves 1, 2, 3, and 4. Staff 1 has a melodic line starting at measure 14. Staff 2 is in bass clef. Staves 3 and 4 are mostly silent.
- Trombone (BTbn.):** Staff 1. Mostly silent.
- Trumpet (Timp.):** Staff 1. Mostly silent.
- Violin (Vln.):** Staves 1 and 2. Staff 1 has a melodic line starting at measure 14 with a *p* dynamic. Staff 2 has a melodic line starting at measure 14 with a *p* dynamic.
- Viola (Vla.):** Staff 1. Has a melodic line starting at measure 14 with a *p* dynamic.
- Violoncello (Vc.):** Staff 1. Has a melodic line starting at measure 14 with a *p* dynamic.
- Violin (Vln.):** Staves I and II. Both are mostly silent.
- Viola (Vla.):** Staff 1. Mostly silent.
- Violoncello (Vc.):** Staff 1. Has a melodic line starting at measure 14 with a *p* dynamic.
- Double Bass (DB):** Staff 1. Has a melodic line starting at measure 14 with a *p* dynamic.

This musical score page contains parts for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score is divided into three systems. The first system includes parts for Flute 1, B♭ Clarinet 1 and 2, Bassoon 1 and 2, and Horn 1 and 3. The second system includes parts for Violin I and II, Viola, and Violoncello. The third system includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The music begins at measure 26. The Flute 1 part starts with a melodic line marked with a fermata and a dynamic of *p*. The B♭ Clarinet 1 part has a melodic line with a fermata and a dynamic of *p*. The Bassoon 1 and 2 parts have melodic lines with a fermata and a dynamic of *p*. The Horn 1 and 3 parts have melodic lines with a fermata and a dynamic of *p*. The Violin I and II parts have melodic lines with a fermata and a dynamic of *p*. The Viola part has a melodic line with a fermata and a dynamic of *p*. The Violoncello part has a melodic line with a fermata and a dynamic of *p*. The Double Bass part has a melodic line with a fermata and a dynamic of *p*. The score includes various musical notations such as notes, rests, fermatas, and dynamics. There are also some markings like "5" and "8va" in the Violin and Viola parts.

This page of a musical score contains staves for the following instruments: Flute 1, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Violin 1 and 2, Viola, Violoncello (Vc.), and Double Bass (DB). The score begins at measure 36. The Flute 1 part features a melodic line with a *mf* dynamic and a *(picc.)* marking. The B♭ Clarinet and Bassoon parts provide harmonic support with *p* dynamics. The Horns play a rhythmic pattern of eighth notes with *p* dynamics. The Violin and Viola parts have melodic lines with *p* dynamics. The Violoncello and Double Bass parts provide a bass line with *p* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

50 (picc.)

Fl. 1
1 *mp*

Ob.
1 *²f*
2 *²f*

B♭ Cl.
1 *f*
2 *f*

Bsn.
1 *f mp*
2 *f*

Hn.
1 *mp*
2 *mp*
3 *mp*
4 *mp*

Vln.
I *²f*
II *f*

Quart.
Vla. *f mp*
Vc. *f mp*

Vla.
mp

Vc.
50 *mp*

64 (picc.)

1 (Fl. 1) *ff* 2

2 (Fl. 2) *ff* 2

1 (Ob. 1) *mp* *ff* 2

2 (Ob. 2) *mp* *ff* 2

1 (B♭ Cl. 1) *mp* *ff* 5

2 (B♭ Cl. 2) *mp* *ff* 5

1 (Bsn. 1) *mp*

1 (Hn. 1) *ff*

2 (Hn. 2) *ff*

3 (Hn. 3) *ff*

4 (Hn. 4) *ff*

1 (B♭ Tpt. 1) *ff* 2

2 (B♭ Tpt. 2) *ff* 2

1 (Tbn. 1) *ff*

2 (Tbn. 2) *mp* *ff*

BTbn. *mp* *ff*

Tuba *mp* *ff*

1 (Vln. I) *mp*

II (Vln. II) *mp*

Vla. *mp*

Vc. *mp*

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

II (Vln. II) *mp* *ff* 2

Vla. *mp* *ff* *div.* *unis.*

Vc. *mp* *ff* *div.* *unis.*

DB *mp* *ff*

A (Fl. 1)

70

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Tbn. 1 2

BTbn.

Tuba

Timp.

ff

76

Quart. Vln. 1 2

ff

ff

Vln. I II

f

f

Vla.

Vc. unis.

76

DB

f

f

89

1
Bsn.

2

Hn. 3

B♭ Tpt. 1

1
Vln.

2
Quart.

Vla.

Vc.

I
Vln.

II

Vla.

Vc.

89
DB

f

ff

f

ff

ff

f

ff

f

ff

f

div.

ff

Detailed description: This page of a musical score covers measures 89 through 92. The instruments are arranged in three systems. The first system includes two Bassoon parts (Bsn.), Horn 3 (Hn. 3), and one Baritone Trumpet part (B♭ Tpt. 1). The second system includes Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). Measure 89 is marked with a dynamic of *ff* for the strings and *f* for the brass. Measure 90 continues with *ff* for strings and *f* for brass. Measure 91 features *f* for brass and *ff* for strings. Measure 92 includes a *ff* dynamic for strings, a *f* dynamic for brass, and a 'div.' (divisi) instruction for the strings.

This musical score page covers measures 100 through 104. It includes parts for B♭ Clarinet (1 and 2), Bassoon (1 and 2), Horn (3), B♭ Trumpet (1), Trombone (1 and 2), Tuba, Timpani, Violin (1 and 2), Viola, Violoncello (labeled "unis."), and Double Bass (100).

The score begins at measure 100. The woodwinds and strings play a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes. The brass section (Trumpets, Trombones, and Tuba) enters at measure 102 with a powerful *f* (forte) dynamic, playing sustained notes with accents. The Timpani part features a series of rolls starting in measure 103. The string parts continue with intricate rhythmic patterns, with the Double Bass part also marked with *f*. The piece concludes at measure 104 with a final chordal structure.

Key performance markings include: *f* (forte) for the woodwinds and brass; *f* for the strings and double bass; and a *f* marking for the timpani rolls. The tempo marking *100* is present at the beginning of the section.

This page of a musical score covers measures 110 through 114. The instrumentation includes:

- Ob. 1:** Oboe 1, starting with a half note G4 (marked *f*) and a half note A4.
- Bsn. 1 & 2:** Bassoons, playing a rhythmic eighth-note pattern in the right hand and a half note in the left hand.
- Hn. 1:** Horn 1, playing a half note G4 and a half note A4.
- Tbn. 1 & 2:** Trumpets, playing a half note G4 and a half note A4.
- Tuba:** Tuba, playing a half note G4 and a half note A4.
- Timp.:** Timpani, playing a half note G4.
- Quart. (Violins & Violas):** Violin I and II, and Viola, playing a complex eighth-note melody. Violin I includes a *8va* marking with a dashed line.
- Vc.:** Violoncello, playing a half note G4 and a half note A4.
- Vln. I & II:** Violins I and II, playing a half note G4 and a half note A4.
- Vla.:** Viola, playing a half note G4 and a half note A4.
- Vc.:** Violoncello, playing a half note G4 and a half note A4.
- DB:** Double Bass, playing a rhythmic eighth-note pattern in the right hand and a half note in the left hand.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic marking *f* (forte) is present in the woodwind parts.

Largo

(picc.)

119

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

B♭ Cl. 1 *f* *ff* *pp*

B♭ Cl. 2 *f* *ff* *pp*

Bsn. 1 *f* *ff* *pp*

Bsn. 2 *f* *ff* *pp*

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

Hn. 2 *f* *ff* *pp*

Hn. 3 *f* *ff* *pp*

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

B♭ Tpt. 1 *f* *ff* *pp*

B♭ Tpt. 2 *f* *ff* *pp*

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

Tbn. 2 *f* *ff* *pp*

BTbn. *f* *ff* *pp*

Tuba *f* *ff* *pp*

Timp. *ff* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Vln. I *pp* con sord. div. *pp*

Vln. II *pp* con sord. div. *pp*

Vla. *pp* con sord. *pp*

Vc. *pp* con sord. div. *pp*

DB *ff* *pp*

(picc.)

129

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

pp

p

129

Hn. 1

Hn. 2

Hn. 3

Hn. 4

pp

129

Vln. I

Quart. II

Vla.

p

129

Vln. I

Vln. II

Vla.

Vc.

DB

unis.

div.

unis.

unis.

p

p

129 con sord.

148

Ob. 1 *mp*

Ob. 2

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *p*

Tuba *mp*

Timp. *mp*

Vln. I *ff*

Vln. II *mp*

Quart. Vla. *mp*

Vc. *mp*

Vln. I senza sord. *mp*

Vln. II senza sord. *mp*

Vla. *mp*

Vc. div. senza sord. *mp*

DB 148 *mf*

155 (picc.)

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

Fl. 2 *f* *ff*

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

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

B♭ Cl. 1 *mf* *f* *ff*

B♭ Cl. 2 *f* *ff*

Bsn. 1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

155

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

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

BTbn. *mf* *f* *ff*

Tuba *mf* *f* *ff* *8^{va}*

Timp. *mf* *f* *ff*

155

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

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

Vla. *senza sord.* *mf* *f* *ff*

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

DB *155* *mf* *f* *ff* *senza sord.*

(picc.)

162

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 B> Cl. 1

2 B> Cl. 2

1 Bsn. 1

2 Bsn. 2

162

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

1 B> Tpt. 1

2 B> Tpt. 2

1 Tbn. 1

2 Tbn. 2

BTbn.

Tuba

1 Timp. (8th)

ff

ff

ff

162

1 Vln. 1

Quart.

Vc.

ben marcato

ff

mp

162

1 Vln. I

2 Vln. II

Vla.

Vc.

162 DB

Allegro bigga fuga

173

Fl. 1 (picc.) *f*

Vln. I *ben marcato*

Vln. II *ff ben marcato*

Quart. *ff ben marcato*

Vla. *ff*

Vc. *ff* *ben marcato*

178

Fl. 1 *ben marcato*

B♭ Cl. 1 *ben marcato ff*

B♭ Cl. 2 *ben marcato ff*

Bsn. 1 *ben marcato ff*

Bsn. 2 *ben marcato ff*

Tbn. 2 *ben marcato ff*

BTbn. *ben marcato ff*

Tuba *ben marcato ff*

Timp. *ben marcato ff*

Vln. I *ben marcato*

Vln. II *ben marcato ff*

Vla. *ff*

Vc. *ff*

DB *ben marcato ff*

183 (Fl.1) *ben marcato* *ff*

Fl. 1 *ben marcato* *ff*

Fl. 2 *ben marcato* *ff*

Ob. 1 *ben marcato* *ff*

Ob. 2 *ben marcato* *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hr. 1 *ff ben marcato*

Hr. 2 *ff ben marcato*

Hr. 3 *ff ben marcato*

Hr. 4 *ff ben marcato*

B♭ Tpt. 1 *ff ben marcato*

B♭ Tpt. 2 *ff ben marcato*

Tbn. 1 *f*

Tbn. 2 *f*

BTbn. *f*

Tuba *f*

Timp. *f*

Vln. I *ff*

Vln. II *ff*

Quart. *ff*

Vla. *ff*

Vc. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

188

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp.

188

Vln. I

Quart. II

Vla.

Vc.

188

Vln. I

Vln. II

Vla.

Vc.

DB

This musical score page covers measures 194 through 197. It is divided into three systems of staves. The first system includes woodwinds: Flute (Fl.) 1 and 2, Oboe (Ob.) 1 and 2, B♭ Clarinet (B♭ Cl.) 1 and 2, and Bassoon (Bsn.) 1. The second system includes strings: Violin (Vln.) 1 and 2, Viola (Vla.), and Violoncello (Vc.). The third system includes Percussion (Timp.) and Double Bass (DB). The score is in 3/4 time with a key signature of two flats. Measure 194 begins with a forte (*f*) dynamic. The woodwinds play a melodic line with eighth-note patterns, while the strings provide a rhythmic accompaniment of eighth-note triplets. The percussion part is mostly silent, with a final drum roll in measure 197. The Viola part includes a 'div.' (divisi) instruction in measure 197. The score concludes with a final forte (*f*) dynamic in measure 197.

199

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Timp.

Vln. I

Vln. II

Quart. Vla.

Vc.

DB

f

D

div. unis.

div.

203

Vln. I

Vln. II

Quart. Vla.

Vc.

DB

ff

mf

mp

The musical score is divided into three systems of staves, each containing multiple instruments.
The first system (measures 208-215) includes:
- Flute 1 (Fl. 1): Starts with a whole rest in measure 208, then enters in measure 215.
- Horns (Hn. 2, 4): Horn 2 plays a series of whole notes, starting with a crescendo from *p* to *pp*. Horn 4 plays a steady eighth-note accompaniment.
- Violins (Vln. I, II) and Viola (Vla.): All three instruments play sixteenth-note triplets, starting with a crescendo from *p* to *pp*.
- Cello (Vc.): Plays a steady eighth-note accompaniment, starting with a crescendo from *p* to *pp*.
- Violin I (Vln. I): Enters in measure 210 with a *p* dynamic, playing a melodic line with a *div.* (divisi) instruction.
- Violin II (Vln. II): Enters in measure 210 with a *pp* dynamic, playing a melodic line with a *div.* instruction.
- Viola (Vla.): Enters in measure 210 with a *pp* dynamic, playing a melodic line.
- Cello (Vc.): Enters in measure 210 with a *pp* dynamic, playing a melodic line.
- Double Bass (DB): Enters in measure 210 with a *pp* dynamic, playing a melodic line.
The second system (measures 216-218) includes:
- Flute 1 (Fl. 1): Enters in measure 216 with a melodic line.
- Bassoon 1 (Bsn. 1): Enters in measure 216 with a melodic line.
- Horns (Hn. 1, 3, 4): Horn 1 plays a melodic line, while Horns 3 and 4 play a steady eighth-note accompaniment.
- Trombone 2 (Tbn. 2): Enters in measure 216 with a steady eighth-note accompaniment.
- Timpani (Timp.): Enters in measure 216 with a steady eighth-note accompaniment.
- Violins (Vln. I, II) and Viola (Vla.): Violin I plays a melodic line, while Violin II and Viola play a steady eighth-note accompaniment.
- Cello (Vc.): Enters in measure 216 with a steady eighth-note accompaniment.
- Double Bass (DB): Enters in measure 216 with a steady eighth-note accompaniment.
The third system (measures 216-218) includes:
- Violin I (Vln. I): Enters in measure 216 with a melodic line.
- Violin II (Vln. II): Enters in measure 216 with a melodic line.
- Viola (Vla.): Enters in measure 216 with a melodic line.
- Cello (Vc.): Enters in measure 216 with a steady eighth-note accompaniment.
- Double Bass (DB): Enters in measure 216 with a steady eighth-note accompaniment.

223 [E]

Ob. 1 *f*

1 *mf*

2 *mf*

3 *mf*

4 *mf* *f*

B^b Tpt. 1 *f*

2 *f*

Tbn. 1 *mf*

2 *mf*

BTbn. *mp*

Timp. *ff*

Vln. 1

Quart.

Vc.

223 [E]

Vln. I *f* *ff* *ben marcato*

Vln. II *mf* *f* *ff* *ben marcato*

Vla. *mp* *mf* *f* *ff* *ben marcato*

Vc. *mf* *f* *ff* *ben marcato*

DB *mf* *f* *ff* *ben marcato*

223

228 (picc.) *ben marcato*

Fl. 1 *ben marcato ff*

Fl. 2 *ben marcato ff*

Ob. 1 *ben marcato ff*

Ob. 2 *ben marcato ff*

B♭ Cl. 1 *ben marcato ff*

B♭ Cl. 2 *ben marcato ff*

Bsn. 1 *ben marcato ff*

Bsn. 2 *ben marcato ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

B♭ Tpt. 1 *ben marcato ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ben marcato ff*

Tbn. 2 *ben marcato ff*

BTbn. *ben marcato ff*

Tuba *ben marcato ff*

Vln. I *ff ben marcato*

Vln. II *ff ben marcato*

Vla. *ben marcato ff*

Vc. *ben marcato ff*

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *div.*

DB *div.*

(picc.)

234

1 Fl.

2 Fl.

Ob. 1

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

234

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

1 Tbn.

2 Tbn.

BTbn.

Tuba

Timp.

234

1 Vln.

II Vln.

Quart.

Vla.

Vc.

234

1 Vln.

II Vln.

Vla.

Vc.

234 DB

240 (picc.)

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1

2 B♭ Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

1 B♭ Tpt. 1

2 B♭ Tpt. 2

1 Tbn. 1

2 Tbn. 2

BTbn.

Tuba

Timp.

1 Vln. I

2 Vln. II

Quart.

Vla.

Vc.

1 Vln. I

2 Vln. II

Vla.

Vc.

DB

240

Musical score for measures 245-248, featuring parts for Ob. I, Hn. I, Vln. I & II, Vla., and Vc. The score includes various musical notations such as treble and bass clefs, stems, beams, slurs, and dynamic markings like *f* and *f*. Measure numbers 245, 246, 247, and 248 are indicated at the beginning of their respective staves. The Vln. I and Vla. parts feature complex rhythmic patterns with many triplets. The Vc. part has a steady eighth-note accompaniment. The Ob. I part has a melodic line with triplets. The Hn. I part has a melodic line with some triplets. The Vln. II part has a melodic line with triplets. The Vla. part has a melodic line with some triplets. The Vc. part has a steady eighth-note accompaniment.

This musical score page covers measures 249 to 252. The instruments and their parts are as follows:

- Flutes (Fl.):** Flute 1 (Fl. 1) has a melodic line starting in measure 250 with a *ff* dynamic. Flute 2 (Fl. 2) has a similar line.
- Oboes (Ob.):** Oboe 1 (Ob. 1) plays a triplet figure in measures 249-250.
- Bassoons (Bsn.):** Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) play a triplet figure in measures 249-250, with dynamics ranging from *f* to *ff*.
- Clarinets (Cl.):** Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) play a melodic line starting in measure 250 with a *ff* dynamic.
- Horns (Hn.):** Horn 1 (Hn. 1) and Horn 2 (Hn. 2) play a sustained note in measure 249, with Horn 2 having a *f* dynamic. Horn 4 (Hn. 4) has a melodic line in measure 252 with a *ff* dynamic.
- Trumpets (Tpt.):** Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2) play a sustained note in measure 249 with a *f* dynamic.
- Trombones (Tbn.):** Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2) play a melodic line in measure 251 with a *ff* dynamic.
- Tuba:** The Tuba part has a melodic line in measure 251 with a *ff* dynamic.
- Violins (Vln.):** Violin 1 (Vln. I) has a complex melodic line with triplets in measures 249-252, with dynamics ranging from *f* to *ff*. Violin 2 (Vln. II) is silent.
- Viola (Vla.):** The Viola part has a sustained note in measure 249, with a *ff* dynamic in measure 251, and a melodic line in measure 252.
- Violoncello (Vc.):** The Violoncello part has a sustained note in measure 249, with a *ff* dynamic in measure 251, and a melodic line in measure 252.
- Double Bass (DB):** The Double Bass part has a melodic line in measure 249 with a *f* dynamic, and a triplet figure in measure 250 with a *ff* dynamic.

253

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

B^b Tpt. 1

Vln. I, II

Vla.

Vc.

ff, *pp*

div., *unis.*

5

G
256 Largo ♩ = 40

Hn. 4

Quart. Vln. 1

Vln. I, II

Vla.

Vc.

DB

pp, *p*

5

Musical score for measures 270-275. Instruments include Hn. 4, Vln. I, Vln. II, Vla., Vc., and DB. The score features complex rhythmic patterns with sixteenth and thirty-second notes, often grouped in sixths or triplets. Dynamic markings include *p* and *pp*. Measure 275 ends with a fermata.

Musical score for measures 276-281. Instruments include Fl. 1, Bsn. 1 & 2, Hn. 1-4, Vln. I & II, Vla., Vc., and DB. Measure 276 includes a double bar line and a repeat sign. The score continues with complex rhythmic patterns, including triplets and sixths. Dynamic markings include *p*, *mp*, and *p*. Measure 281 ends with a fermata.

♩ = 120

[H] Allegro bigga fuga

Musical score for measures 279-300, featuring Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The score is in 4/4 time and includes dynamic markings such as *mp*, *p*, and *mf*. The section is titled "Allegro bigga fuga".

Flute (Fl.): Measures 279-300. Part 1 (Fl. 1) features a melodic line with triplets and sixteenth-note runs. Part 2 (Fl. 2) enters in measure 280 with a *p* dynamic, playing a similar triplet-based melody.

Bassoon (Bsn.): Measures 279-300. Part 1 (Bsn. 1) has a melodic line with triplets. Part 2 (Bsn. 2) has a bass line with triplets and a sixteenth-note run in measure 280.

Horn (Hn.): Measures 279-300. Part 2 (Hn. 2) and Part 3 (Hn. 3) play a melodic line with triplets. Part 3 ends with a *mf* dynamic in measure 300.

Violin (Vln.): Measures 279-300. Part 1 (Vln. I) and Part 2 (Vln. II) play a melodic line with sixteenth-note runs and triplets. Part 2 ends with a *mf* dynamic in measure 300.

Viola (Vla.): Measures 279-300. Part 1 (Vla.) plays a melodic line with sixteenth-note runs and triplets.

Violoncello (Vc.): Measures 279-300. Part 1 (Vc.) plays a melodic line with sixteenth-note runs and triplets. It starts with a *mp* dynamic.

Double Bass (DB): Measures 279-300. Part 1 (DB) plays a bass line with triplets and sixteenth-note runs. It starts with a *mf* dynamic.

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^b Tpt. 1 *ff*

B^b Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Vln. 1 *ff*

Quart. II

Vla. *f*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

289

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2

289

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp. *f*

289

Vln. I

Quart. II *ff*

Vla. *ff*

Vc. *ff*

289

Vln. I

Vln. II

Vla.

Vc.

DB 289

I

293

1 Fl.

2 Fl.

1 Ob. 1

2 Ob. 2

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

293

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

1 Tbn.

2 Tbn.

BTbn.

Tuba

293

1 Vln.

2 Vln.

3 Vln.

4 Vln.

1 Vc.

2 Vc.

293

1 Vln.

2 Vln.

3 Vln.

4 Vln.

1 Vc.

2 Vc.

293

DB

297

B> Cl. 1 *f*

B> Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 2 *f*

Vln. I *f*

Quart. II *f*

Vla. *f*

Vc. *f*

Vla. *f*

Vc. *f*



301

Fl. 1 *f*

Fl. 2 *f*

B> Cl. 1 *f*

Bsn. 1 *f*

Hn. 1 *f*

Vln. I *f*

Quart. II *f*

Vla. *f*

Vc. *f*

Vc. *f*

DB *f*

305

Fl. 1

Fl. 2

Hn. 1

Vln. 1

Vln. 2

Quart.

Vla. *ben marcato*

Vc. 305

311

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 2

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

BTbn. *ff*

Tuba *ff*

311

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

♩ = 88

Moderato I

1
Fl.

2
Ob. 1

1
B \flat Cl.

2
Bsn.

1
Hn. 3

4
B \flat Tpt. 1

1
Tbn.

BTbn.

Tuba

Timp.

1
Vln.

Quart. II

Vla.

Moderato I

1
Vln. I

2
Vln. II

Vla.

Vc.

316
DB

322 (picc.)

Fl. 1 *p* *mp*

Fl. 2 *p*

Ob. 1 *p* *mp*

Ob. 2 *p*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Timp. *mp*

Vln. I 322 *mp*

Vln. II

Quart. Vla. *mp*

Vc. *pizz.* *mp*

Vln. I 322 *mp*

Vln. II *unis. pizz.* *p* *mp*

Vla. *mp*

Vc. *mp*

DB 322 *pizz.* *mp*

327 (picc.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Hn. 3

Hn. 4

Timp.

Vln. I

Vln. II

Quart.

Vla. I

Vc.

Vln. I

Vln. II

Vla. I

DB

pizz.

mp

pizz.

mp

arco

trem.

arco trem.

unis.

mp

331 (picc.)

Fl. 1

Fl. 2

Hn. 2

Vln. I

Vln. II

Quart.

Vla.

Vc.

331

arco

pp

pp

pp

331

Vln. I

Vln. II

Vla.

331

338 *accel.*

Piu Mosso

(picc.)

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

Dynamic markings: *mp*, *mf*, *f*, *ff*

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

Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ff*

338 *accel.*

[K]

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

Dynamic markings: *p*, *mp*, *mf*, *f*, *ff*, *arco*, *unis.*

mf ————— *ff*

348 (picc.)

1 Fl.
2 Fl.
1 Ob.
2 Ob.
1 B> Cl.
2 B> Cl.
1 Bsn.
2 Bsn.

Detailed description: This system contains the first three staves of the woodwind section. The Flute (Fl.) and Oboe (Ob.) parts are in treble clef, while the Bassoon (Bsn.) part is in bass clef. The music begins at measure 348 with a 'picc.' (piccato) instruction. The woodwinds play a melodic line with eighth and sixteenth notes, featuring various articulations like accents and slurs. The key signature has one flat, and the time signature is 3/4.

348

1 Hn.
2 Hn.
3 Hn.
4 Hn.
1 B> Tpt.
2 B> Tpt.
1 Tbn.
2 Tbn.
BTbn.
Tuba
Timp.

Detailed description: This system contains the brass and percussion parts. The Horn (Hn.) section has four staves (1-4), with the first two in treble clef and the last two in bass clef. The Trumpet (B> Tpt.) and Trombone (Tbn.) sections each have two staves. The Bass Trombone (BTbn.) and Tuba parts are in bass clef. The Timpani (Timp.) part is also in bass clef. The music continues from measure 348, featuring sustained notes and melodic lines for the brass instruments. The key signature has one flat, and the time signature is 3/4.

348 unis. trem.

I Vln.
II Vln.
Vla.
Vc.
DB

Detailed description: This system contains the string section. The Violin (Vln.) parts are in treble clef, with the first violin (I) and second violin (II) parts. The Viola (Vla.) part is in alto clef. The Violoncello (Vc.) and Double Bass (DB) parts are in bass clef. The music begins at measure 348 with a 'unis.' (unison) instruction. The strings play a melodic line with various articulations, including accents and tremolos ('trem.'). The key signature has one flat, and the time signature is 3/4.

357 (picc.) *f* (picc.) *ff*

Fl. 1

2 *f*

Ob. 1 *f* *ff*

B♭ Cl. 1

Bsn. 1 *f* *ff*

2 *f* *ff*

Hn. 1 *ff*

3 *ff*

B♭ Tpt. 1 *ff*

Vln. I *ff* *8va*

II *ff*

Quart. Vla. *ff*

Vc. *ff*

Vln. I *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB 357 *f* *ff*

This musical score page covers measures 382 to 400. It includes parts for the following instruments:

- Ob. (Oboe):** Two staves. The first staff (1) has a melodic line starting at measure 382. The second staff (2) is mostly silent.
- Bsn. (Bassoon):** One staff (1) with a rhythmic accompaniment.
- Hn. (Horn):** Three staves (1, 3, and another 1). The first and third staves play a sustained harmonic line, while the second staff is silent.
- B♭ Tpt. (Trumpet):** Two staves (1 and 2). Both play a rhythmic accompaniment starting at measure 382 with a *ff* dynamic.
- Tbn. (Tenor Trombone):** Two staves (1 and 2). Both play a rhythmic accompaniment starting at measure 382 with a *ff* dynamic.
- B.Tbn. (Baritone Trombone):** One staff with a rhythmic accompaniment starting at measure 382 with a *ff* dynamic.
- Tuba:** One staff with a rhythmic accompaniment starting at measure 382 with a *ff* dynamic.
- Timp. (Timpani):** One staff with a rhythmic accompaniment starting at measure 382 with a *ff* dynamic.
- Vln. (Violin):** Two staves (I and II). Both play a rhythmic accompaniment. The second staff has a *unis.* marking.
- Vla. (Viola):** One staff with a rhythmic accompaniment.
- Vc. (Violoncello):** One staff with a rhythmic accompaniment.
- DB (Double Bass):** One staff with a rhythmic accompaniment starting at measure 382.

VGF

(Fl.1)

396

1 Fl. 1 *pp*

2 Fl. 2 *pp*

1 Ob. 1 *pp*

2 Ob. 2 *pp*

1 B♭ Cl. 1 *ff* *pp*

2 B♭ Cl. 2 *ff* *pp*

1 Bsn. 1 *ff*

2 Bsn. 2 *ff*

396

1 Hn. 1 *pp*

2 Hn. 2 *pp*

3 Hn. 3 *pp*

4 Hn. 4 *pp*

1 B♭ Tpt. 1 *ff*

2 B♭ Tpt. 2 *ff*

1 Tbn. 1 *ff*

2 Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff* *pp*

396

1 Vln. 1 *ff* *p*

2 Vln. 2 *ff* *p*

Quart. Vla. *ff* *ff* *p*

Vc. *ff* *p*

396

1 Vln. 1 *ff* *pp*

2 Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *pp*

DB *ff* *pp*

M ♩ = 96

Moderato II

412

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

This system contains the staves for Flute 1 and 2, Oboe 1 and 2, and B♭ Clarinet 1 and 2. The Flute 1 and B♭ Clarinet 1 parts feature melodic lines with slurs and accents. The Oboe and B♭ Clarinet 2 parts have more rhythmic, eighth-note patterns. The music is in 4/4 time.

412

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

This system contains the staves for Horns 1 through 4. Horn 1 has a melodic line starting at measure 412. Horn 2 and 4 have rhythmic accompaniment. Horn 3 is mostly silent. The music is in 4/4 time.

Timp.

412

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

This system contains the staves for Violin 1 and 2, Viola, and Violoncello. Violin 1 and 2 have melodic lines. The Viola and Violoncello parts provide harmonic support with rhythmic patterns. The music is in 4/4 time.

412

M Moderato II

Vln. I
Vln. II
Vla.
Vc.
DB

This system contains the staves for Violin I and II, Viola, Violoncello, and Double Bass. Violin I and II have melodic lines. The Viola and Violoncello parts have rhythmic accompaniment. The Double Bass part has a steady eighth-note pattern. The music is in 4/4 time.

425

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Vln. I *pp*

Quart. II *pp*

Vc. *pp*

Vln. I *pp* *div.*

Vln. II *pp* *div.*

Vla. *pp* *div.*

Vc. *pp*

DB *pp*

433

B♭ Cl. 1

B♭ Cl. 2

Vln. I *mp*

Vln. II *mp*

Quart. Vla. *mp* *ff*

Vc. *mp* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vc. *mp* *ff*

DB *mp* *ff*

N Fugato Bordello ♩ = 154

N Fugato Bordello

(picc.)

440

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

440

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

440

Timp. *ff*

440

1 Vln. *ff*

2 Vln. *ff*

3 Vln. *ff*

4 Vln. *ff*

1 Vla. *ff*

2 Vla. *ff*

1 Vc. *ff*

2 Vc. *ff*

440

1 Vln. *ff*

2 Vln. *ff*

3 Vln. *ff*

4 Vln. *ff*

1 Vla. *ff*

2 Vla. *ff*

1 Vc. *ff*

2 Vc. *ff*

DB *ff*

unis. *f*

446 (picc.)

Fl. I

Ob. I

Vln. I

Quart. II

Vla.

Vc.

ff

446

Vln. I

Vln. II

Vla.

Vc.

DB

446

f

ff

unis.

ff

unis.

ff

ff

ff

451 □ (Fl.1)

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

Bsn. 1 *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

451

1 Vln. *ff*

II Vln. *ff*

Quart. Vla. *ff*

Vc. *ff*

451 □

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff* *div.* *unis.*

451 DB *ff*

457

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

Bsn. 1

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

B♭ Tbn.

Tuba

Timp.

1 Vln.

II Vln.

Quart. Vla.

Vc.

I Vln.

II Vln.

Vla.

Vc.

457 DB

Detailed description: This page of a musical score, numbered 52, contains measures 457 through 500. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) play rhythmic patterns with frequent accents and slurs. The string section (Violin I and II, Viola, Violoncello) provides harmonic support with sustained notes and rhythmic figures. The Double Bass (DB) part is at the bottom, mirroring the rhythmic patterns of the other instruments. The score is written in a key with one sharp (F#) and a 2/4 time signature. Measure numbers 457, 460, 463, 466, 469, 472, 475, 478, 481, 484, 487, 490, 493, 496, and 500 are clearly marked at the beginning of their respective staves.

462 (picc.)

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Hn. 1, 2, 3, 4

B \flat Tpt. 1, 2

Vln. I, II

Quart. Vla., Vc.

Vln. I, II

Vla., Vc., DB

f *ff* *ff* *div.*

467 (picc.)

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Hn. 1

Hn. 3

B^b Tpt. 1 *ff*

B^b Tpt. 2 *ff*

Vln. I

Vln. II

Vla.

Vc.

DB 467

This musical score page contains measures 467 through 471. It is divided into three systems. The first system includes parts for Flute 1 (piccolo), Flute 2, Oboe 1, and Oboe 2, all marked *ff*. The second system includes parts for Horn 1, Horn 3, Trumpet 1 (B-flat), and Trumpet 2 (B-flat), with the trumpet parts marked *ff*. The third system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass, with the Double Bass part starting at measure 467. The woodwind parts feature melodic lines with accents and slurs, while the brass parts play sustained notes. The string parts provide a rhythmic and harmonic foundation with various articulations.

473 P (picc.)

1 Fl.
2 Fl.
1 Ob.
2 Ob.
1 B♭ Cl.
2 B♭ Cl.
1 Bsn.
2 Bsn.
473 Hn.
3 Hn.
4 Hn.
1 B♭ Tpt.
2 B♭ Tpt.
Quart. Vc.
473 P
I Vln.
II Vln.
Vla. unis
Vc.
473 DB

Detailed description: This page contains the musical score for measures 473 through 476. The score is arranged in systems for various instruments. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), B♭ Clarinets (1 and 2), Bassoons (1 and 2), and Horns (1, 2, 3, and 4). The brass section includes B♭ Trumpets (1 and 2). The string section includes Violins (I and II), Viola (unison), Violoncello (Vc.), and Double Bass (DB). The percussion part (P) is indicated by a boxed 'P' and '(picc.)' at the top. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature is one flat (B♭), and the time signature is 4/4. The page number '55' is in the top right corner, and the publisher's initials 'VGf' are in the top center.

478

Ob. 1

1

B♭ Cl.

2

1

Bsn.

2

478

1

Hn.

2

3

4

1

B♭ Tpt.

2

BTbn.

ff

478

I

Vln.

II

Vla.

Vc.

478

DB

pizz.

Detailed description of the musical score: This page contains the musical notation for measures 478, 479, and 480. The score is arranged in systems for various instruments. The first system includes Oboe 1, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, B♭ Trumpet 1 and 2, and Bass Trombone. The second system includes Violin I and II, Viola, Violoncello, and Double Bass. The notation includes notes, rests, slurs, and dynamic markings such as *ff* and *pizz.*. The key signature has one sharp (F#) and the time signature is 4/4.

482

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 2, 4

Vln. I, II

Quart. Vla., Vc.

Vla. DB

ff, *p*



487 *non stacc.* *rit.*

Vln. I, II

Quart. Vla., Vc.

p, *rit.*

Q **Really Really Largo** ♩ = 45

Fl. 1: *pp* (picc.)
 Hn. 2: *pp*
 Vln. I: *pp*
 Vln. II: *pp*
 Quart. (Vla.): *pp*
 Vc.: *pp*
 Vln. I: *pp*
 Vln. II: *pp*
 Vla.: *pp* (div.)
 Vc.: *pp*
 DB: *pp* (arco)

(picc.)

499

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

499

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

BTbn.

Tuba

Timp.

499

Vln. I

Vln. II

Quart.

Vla.

Vc.

499

Vln. I

Vln. II

Vla.

Vc.

DB

Allegro

506

Vln. I *mp*

Vln. II

Quart.

Vla.

Vc. 506



516

Vln. I

Vln. II

Quart.

Vla.

Vc. 516



528

Bsn. 1 *p*

Bsn. 2

Timp. *p*

Quart. Vln. I

Quart. Vln. II

Vln. I *p*

Vln. II *unis.* *p*

Vla. *p*

Vc. *p*

DB 528 *p* *pizz.*

540 (FL.1) S

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mp*

2 Ob. *mp*

1 B♭ Cl. *mp*

2 B♭ Cl. *mf*

1 Bsn. *p*

2 Bsn. *p*

1 Vln. *mf*

Quart. II *mp*

Vla. *mp*

540 div. S unis.

I Vln. *mp*

II Vln. *mp*

Vla. *mp*

Vc. *mp*

540 arco DB *p*

Detailed description: This page of a musical score covers measures 540 to 542. It features a woodwind section with two parts each for Flute, Oboe, Bassoon, and Clarinet in B-flat, and a string section with Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds enter in measure 540 with various dynamics: Flutes at *mf*, Oboes and Clarinets at *mp*, and Bassoons at *p*. The strings provide accompaniment, with the Double Bass playing *p* arco. In measure 541, the woodwinds continue with more complex patterns, including quintuplets in the Oboe and Clarinet parts. In measure 542, the woodwinds play in unison at *mf*. The score includes dynamic markings, articulation marks like slurs and accents, and performance instructions such as 'div.' and 'unis.'. A rehearsal mark 'S' is placed above measure 541.

548

Fl. 1

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *ff*

Hn. 1 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Quart. Vln. I *f*

Quart. Vln. II *f*

Quart. Vla. *f*

Quart. Vc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB 548 *ff*

556 (Fl.1) *ff*

1 Fl. 2 *ff* 1 Ob. 2 *ff* 1 Bsn. 2 *ff* 1 Hn. 4 1 B^b Tpt. 2 1 Vln. II Quart. Vln. I *ff* Vla. Vc. DB *ff*

Detailed description: This page of a musical score covers measures 556 to 560. It features a woodwind section with Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Horns (1 and 4), and Trumpets in B-flat (1 and 2). The string section includes Violins (I and II), Viola, Violoncello (Vc.), and Double Bass (DB). The woodwinds and strings play a complex rhythmic pattern with frequent sixteenth-note runs and slurs. The brass instruments play a more melodic line with some slurs. The score is marked with a forte (*ff*) dynamic and includes various articulations like slurs and accents. Measure numbers 556, 557, 558, 559, and 560 are indicated at the beginning of their respective staves.

Big Slow Ending ♩ = 60

(picc.)

fff

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1

2 B♭ Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

3 Hn. 3

4 Hn. 4

1 B♭ Tpt. 1

2 B♭ Tpt. 2

1 Tbn. 1

2 Tbn. 2

BTbn.

Tuba

Timp.

1 Vln. I

2 Vln. II

Quart. Vla.

Vc.

1 Vln. I

2 Vln. II

Vla.

Vc.

563 DB