

Cubic Deviations

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

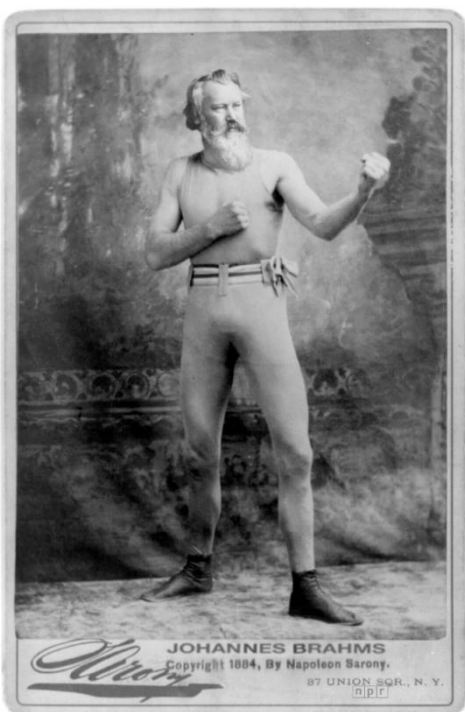


Gil Robinson

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 was 68, and found 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 (corrected to 5/25/2025) July 2023

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Aria (♩ = 74)

The score is for an orchestra and includes the following parts:

- Piccolo
- 2 Flutes
- 2 Oboes
- 1 Clarinet in B \flat (marked *mp*)
- 2 Bassoons
- 4 Horns in F
- 2 Trumpets in B \flat
- 1 Trombone
- 2 Trombone
- Bass Trombone
- Tuba
- Timpani
- Piano
- I Violin
- II Violin
- Viola
- Cello (marked *p* and *(solo)*)
- Double Bass

Aria (♩ = 74)

9

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

mf

tr

mf

mf

mf

9

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

mf

mf

mf

mf

mf

9

Timp.

mf

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

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
Timp.

14

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

18

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2

Bn. 1

18

Hn. 1

Hn. 2

Hn. 4

Tpt. 1

18

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

D.B. *arco*

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.

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. *ff*

Vc. *f+*

D.B. *f+*

22

24

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Hn. 3 *ff*

Tpt. 1 *ff* assez

B. Tbn. *ff* assez

Tuba *ff* ^{sva} assez

24

Timp. *ff*

24 ^{sva}

Pno. *ff*

24

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

24

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

Timp.

28

I Vln.

II Vln.

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 and slurs. Dynamics include *p* and *mf*. Measure 37 ends with a *p* dynamic.

Dev. 2 (♩ = 60)



Musical score for Oboe 1, Clarinet 1, Bassoon 1, and Horn 4, measures 38-42. The score is in 3/4 time with a tempo change from *rit.* to *a tempo*. It features complex rhythmic patterns with many triplets and slurs. Dynamics include *sf*, *mf*, and *p*. Measure 42 ends with a *p* dynamic.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 38-42. The score is in 3/4 time with a tempo change from *rit.* to *a tempo*. It features complex rhythmic patterns with many triplets and slurs. Dynamics include *cresc.*, *mf*, and *p*. Measure 42 ends with a *p* dynamic.

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 *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
Ob. 1 2
Cl. 1 2
Bn. 1 2
Hn. 3 4
Tuba
Vln. I II
Vla.
Vc.
D.B.

f *cresc.* *ff*

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

57

60

Picc. *f₄*

Fl. 1 *f₄* *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

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*

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*

Timp. *ff* *p*

Vln. I *ff* *non stacc.* *f*

Vln. II *ff* *non stacc.* *f*

Vla. *ff* *non stacc.* *ff* *p* *f*

Vc. *ff* *non stacc.* *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)

Musical score for measures 73-76. The score includes parts for Ob. 1, Cl. 1, Bn. 1 & 2, Hn. 2, Vln. I & II, Vla., Vc., and D.B. The music is in 2/4 time and features dynamic markings such as *p*, *cresc.*, and *mp*. The woodwinds and strings play a rhythmic, melodic pattern that builds in intensity.

Dev. 4 *p* espressivo (♩ = 54)

Musical score for measures 77-80. The score includes parts for Fl. 1, Ob. 1, Cl. 1, Bn. 1, Hn. 1 & 2, Tuba, Vln. I & II, Vla., Vc., and D.B. The music is in 2/4 time and features dynamic markings such as *mf*, *pp*, *mp*, and *p*. The woodwinds and strings play a rhythmic, melodic pattern that builds in intensity.

81

Picc. *mf* *rit.* *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*

Hn. 4 *f*

Tuba *f* *mp*

91

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

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

Hn. 2 *rit.* *Dev. 6 con vivacita* (♩ = 92)

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

95

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

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

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

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

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

rit.

103

Picc. *f* *f₊* *ff*

Fl. 1 *f* *f₊* *ff*

1 *f* *f₊* *ff*

Ob. 2 *f* *f₊* *ff*

1 *f* *f₊* *ff*

Cl. 2 *f* *f₊* *ff*

103 *ben marcato*

1 *mf* *f* *f₊* *ff*

2 *f* *f₊* *ff*

3 *f* *f₊* *ff*

4 *f* *f₊* *ff*

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

2 *f* *f₊* *ff*

1 *f* *f₊* *ff*

2 *f* *f₊* *ff*

B. Tbn. *f* *f₊* *ff*

Tuba *f* *f₊* *ff*

103 *ben marcato*

I *f* *cresc.*

II *ben marcato* *f* *cresc.*

Vla. *ben marcato* *f* *cresc.*

D.B. *arco* *f* *ff*

103 *f* *ff*

108 *ben marcato*

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

ff

ben marcato

ff

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

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 of eighth notes. The Trombone 1 and Tuba parts play a rhythmic accompaniment of quarter notes. The system concludes with a *ben marcato* dynamic marking.

108 *ff*

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

ff

ben marcato

ff

108

Detailed description: This system contains the final three staves of the score. The Violin I and II parts play a melodic line marked *ff*. The Viola part plays a rhythmic accompaniment of eighth notes. The Cello part plays a rhythmic accompaniment of quarter notes. The Double Bass part plays a rhythmic accompaniment of quarter notes. The system concludes with a *ff* dynamic marking and the number 108.

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

112

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1

B. Tbn.

Tuba

112

Vln. I II

Vla.

Vc.

D.B.

116

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. *ff*

2 Cl. *ff*

1 Bn. *ff*

2 Bn.

116

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn.

1 Tpt. *ff*

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn. *ff*

Tuba

116

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

116 *ff*

28 120

Dev. 7

The musical score is arranged in a standard orchestral layout. It begins with a tempo marking of 120 and a section titled 'Dev. 7'. The score is divided into several systems of staves. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line.
- Fl.** (Flutes): Two staves, Treble clef, playing a melodic line.
- Ob.** (Oboes): Two staves, Treble clef, playing a melodic line.
- Cl.** (Clarinets): Two staves, Treble clef, playing a melodic line with dynamic markings *ff*, *mf*, *cresc.*, and *f*.
- Bn. 1** (Bassoon 1): Bass clef, playing a melodic line with dynamic markings *ff*, *mf*, *cresc.*, and *f*.
- Hn.** (Horns): Four staves (1-4), Treble clef, playing a rhythmic accompaniment with dynamic markings *ff*, *mf*, *cresc.*, and *f*.
- Tpt.** (Trumpets): Two staves (1-2), Treble clef, playing a rhythmic accompaniment.
- Tbn.** (Trombones): Two staves (1-2), Bass clef, playing a rhythmic accompaniment.
- B. Tbn.** (Baritone Trombone): Bass clef, playing a rhythmic accompaniment.
- Tuba**: Bass clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment with dynamic markings *ff*, *mf*, *cresc.*, and *f*.
- Pno.** (Piano): Treble and Bass clefs, playing a rhythmic accompaniment with dynamic markings *ff*, *mf*, *cresc.*, and *f*.
- Vln.** (Violins): Two staves (I and II), Treble clef, playing a melodic line with dynamic markings *ff*.
- Vla.** (Viola): Bass clef, playing a melodic line with dynamic markings *ff*.
- Vc.** (Cello): Bass clef, playing a melodic line with dynamic markings *ff*.
- D.B.** (Double Bass): Bass clef, playing a melodic line with dynamic markings *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as 120. The section is titled 'Dev. 7'. The score concludes with a final tempo marking of 120 and the section title '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. *p+*

Fl. 2 *p+*

Ob. 1 *p+*

Ob. 2 *p+*

Cl. 1 *p* *mp*

Cl. 2 *mp*

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

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

Hn. 2 *f+*

127

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

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

Vc. *f* *non stacc.*

D.B. *f*

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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 *ff* 3 3 3 3 3 3 3 3

Hn. 2 *ff*

3

Tpt. 1 *ff* 3 3 3 3

Tpt. 2

Tbn. 1 *ff* 3 3 3 3

Tbn. 2 *ff* 3 3 3 3

B. Tbn. *ff* 3 3 3 3

Tuba *ff* 3 3 3 3 *p*

Timp. *ff p*

130 *non stacc.* *ff*

Vln. I *ff p*

Vln. II *ff*

Vla. *ff* 3 *p*

Vc. *ff* 3

D.B. *ff p* pizz.

130 *ff* 3 3 3 3 3 3 3 3 *ff p*

Picc. *ff* 3 3 3 3

1 Fl. *ff* 3 3 3 3

2 Fl.

Ob. 1 *ff*

1 Cl. *ff* 3 3 3 3

2 Cl. *ff* 3 3 3 3

1 Bn. *ff* 3 3 3 3

2 Bn. *ff* 3 3 3 3

133

1 Hn. *ff* 3 3 3 3

2 Hn.

3 Hn. *ff* 3 3 3 3

4 Hn. *ff* 3 3 3 3

1 Tpt. *ff* 3 3 3 3

2 Tpt. *ff* 3 3 3 3

1 Tbn. *ff* 3 3 3 3

2 Tbn. *ff* 3 3 3 3

B. Tbn. *ff* 3 3 3 3

Tuba *ff* 3 3 3 3

133

Timp.

133

I Vln. *ff* 3 3 3 3

II Vln.

Vla. *ff* 3 3 3 3

Vc. *p* *ff* 3 3 3 3

D.B. *ff* *arco* 3 3 3 3

This page contains the musical score for the 32nd measure of the 137th measure of 'Dev. 8' from 'Cubic Deviations'. The tempo is 'poco sostenuto' with a quarter note equal to 50 beats per minute. The score is divided into two systems, each containing 16 staves. The instruments are: Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horn (1, 2, 3, 4), Trumpet (1 and 2), Trombone (1 and 2), Bass Trombone, Tuba, Timpani, Violin (I and II), Viola, Violoncello, and Double Bass. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*, *f*, *dim.*, *p*, and *mp*. The key signature has two flats and the time signature is 3/8.

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 *ff* *f* *dim.*

142

Hn. 1 *mp*

Hn. 2 *ff* *dim.*

Hn. 4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

B. Tbn. *mp* *ff*

Tuba *mp* *ff* *dim.*

(8^{va}) *mp*

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.*

142

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*

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

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*

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*

146 *(mp)* *(p)* *pp* *ff*

151

Picc. 1 2

Fl. 1 2

Bn. 1 2

ff *f* *mf*

ff *dim. p. a p.* *(mf)*

ff *mf*

mf

151

Hn. 1 2 3 4

Tpt. 1 2

B. Tbn. 1 2

Tuba

mf

dim. p. a p. *(mf)*

mf

151

Timp.

ff

151

Vln. I II

Vla.

Vc.

D.B.

ff *dim. p. a p.* *(mf)*

ff *dim. p. a p.* *(mf)*

ff *dim. p. a p.* *(mf)*

ff *dim. p. a p.* *(mf)*

ff *dim. p. a p.* *(mf)*

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. 155 *pp*

Pno. 155 *pp* *8va*

Vln. I 155 *(mp)* *(p)* *pp²* *f*

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

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

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

D.B. 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. Piccolo (Picc.) has a single staff with a melodic line starting in the third measure. Flutes (Fl.) have two staves; the first staff has a melodic line with dynamics *f*, *f*, *mp*, *f*, and the second staff has a similar line with dynamics *f*, *f*, *mp*, *f*. Oboes (Ob.) have two staves; the first staff has a melodic line with dynamics *f*, *f*, *mp*, *f*, and the second staff has a rhythmic accompaniment with dynamics *f*, *mf*, *f*. Clarinets (Cl.) have two staves; the first staff has a melodic line with dynamics *p*, *f*, *p*, and the second staff has a rhythmic accompaniment with dynamics *mf*, *p*, *f*, *p*. Bassoons (Bn.) have two staves; the first staff has a melodic line with dynamics *f*, *p*, *f*, *p*, and the second staff has a rhythmic accompaniment with dynamics *f*, *p*, *mp*, *p*.

161

Hn. 1 2 3 4

Detailed description: This system contains four staves for horns. Horn 1 (Hn. 1) has a melodic line with dynamics *f*, *p*, *f*, *p*. Horn 2 (Hn. 2) has a melodic line with dynamics *mf*, *p*, *mf*, *p*. Horn 3 (Hn. 3) has a melodic line with dynamics *f*, *p*, *f*, *p*. Horn 4 (Hn. 4) has a melodic line with dynamics *mf*, *p*, *mf*, *p*.

161

Vln. I II

Vla.

Vc.

D.B.

161

Detailed description: This system contains five staves for strings. Violin I (Vln. I) has a melodic line with dynamics *f*, *f*. Violin II (Vln. II) has a melodic line with dynamics *f*, *mp*, *f*, *mp*. Viola (Vla.) has a rhythmic accompaniment with dynamics *f*, *p*, *f*, *p*. Violoncello (Vc.) has a rhythmic accompaniment with dynamics *f*, *p*, *f*, *p*. Double Bass (D.B.) has a rhythmic accompaniment with dynamics *mf*, *p*, *p*.

169

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

Musical score for Flutes, Oboes, Clarinets, and Bassoons. Measures 169-172. Dynamics include *f*, *mf*, *mp*, and *p*.

169

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

Musical score for Horns, Trumpets, and Trombones. Measures 169-172. Dynamics include *f*, *mf*, *mp*, and *p*.

169

Timp.

Musical score for Timpani. Measure 169.

169

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

Musical score for Violins, Viola, Violoncello, and Double Bass. Measures 169-172. Dynamics include *f*, *mf*, *mp*, 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*

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*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

173 *p* *f*

176

Fl. 1, 2
Ob. 1, 2
Bn. 1, 2

ff

Measures 176-178 for Flute, Oboe, and Bassoon. Flute 1 and 2 have rests. Oboe 1 and 2 play a melodic line with triplets and slurs. Bassoon 1 and 2 play a rhythmic accompaniment with slurs and triplets. Dynamics include *ff*.

176

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

ff

Measures 176-178 for Horn, Trumpet, and Trombone. Horns 1-4 play a rhythmic accompaniment. Trumpets 1-2 play a melodic line with slurs and triplets. Trombones 1-2 and Bass Trombone play a melodic line with slurs and triplets. Tuba plays a rhythmic accompaniment. Dynamics include *ff*.

176

Timp.

ff

Measures 176-178 for Timpani. The part consists of a rhythmic accompaniment with slurs and triplets. Dynamics include *ff*.

176

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

ff

Measures 176-178 for Violin, Viola, and Double Bass. Violin I and II play a rhythmic accompaniment with slurs and triplets. Viola plays a melodic line with slurs and triplets. Double Bass plays a rhythmic accompaniment with slurs and triplets. Dynamics include *ff*.

42 (♩ = 50)

179 Dev. 10 dolce

Musical score for measures 179-182. The score is for a symphony orchestra and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked as 50 quarter notes per minute. The dynamics are generally *p* (piano). The woodwinds (Hn. 1-4) play melodic lines. The strings (Vln. I & II, Vla., Vc.) play sustained notes with *Con sord.* (con sordina) markings. The piano (Pno.) plays a complex, rhythmic accompaniment with *legato* and *fz* markings. A double bar line with repeat dots is present at the end of measure 182.

179 Dev. 10 dolce (♩ = 50)

Musical score for measures 183-185. The score continues from the previous page. The key signature has two flats, and the time signature is 2/4. The tempo is 50 quarter notes per minute. The dynamics are *p*. The woodwinds (Hn. 1-4) play melodic lines. The strings (Vln. I & II, Vla., Vc., D.B.) play sustained notes with *Con sord.* markings. The piano (Pno.) plays a complex, rhythmic accompaniment with *fz* and *cresc.* markings. A double bar line with repeat dots is present at the end of measure 185.

183 *p*

186

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

mf *mp* *mp*

186

Pno.

mf *mp*

186

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

mf *mp* *mp* *mp* *mp*

189

Hn. 2
Hn. 3

p *p*

rit.

189

Pno.

p

189

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

p *p* *p* *p* *p*

Senza sord. Senza sord.

rit.

192 *a tempo*

Hn. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza sord. *p*

Senza sord. *p*

Senza sord. *p*

192 *a tempo*



196 **Dev. 11 soave** (♩ = 56)

Fl. 1

Ob. 1

Cl. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

mp

196 **Dev. 11 soave** (♩ = 56)

199

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

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

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

199 *mf*

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

202

Vln. I *ff*

Vln. II *ff*

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

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

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

206

Hn. 2

Hn. 3

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

206



210

Hn. 2

Hn. 3

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

210

210 p

rit.

219

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

This section of the score covers measures 219 to 222 for woodwind and brass instruments. It includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The music features complex rhythmic patterns with triplets and quintuplets, often marked with a forte (*f*) dynamic. The Piccolo part has a melodic line with a triplet of eighth notes. The Flute and Bassoon parts have similar melodic lines with triplets. The Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Bassoon parts have a more active, eighth-note accompaniment.

219

Hn. 1 2 3 4

Tuba

This section of the score covers measures 219 to 222 for Horns (Hn.) and Tuba. It includes parts for Horns 1, 2, 3, and 4, and Tuba. The Horns parts feature melodic lines with triplets and quintuplets, marked with a forte (*f*) dynamic. The Tuba part has a more rhythmic, eighth-note accompaniment.

219

Pno.

This section of the score covers measures 219 to 222 for the Piano (Pno.). The piano part features a complex rhythmic pattern with triplets and quintuplets, marked with a forte (*f*) dynamic. The right hand has a melodic line with triplets and quintuplets, while the left hand has a more rhythmic, eighth-note accompaniment.

219

Vln. I II

Vla.

Vc.

D.B.

This section of the score covers measures 219 to 222 for strings. It includes parts for Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violins and Viola parts feature melodic lines with triplets and quintuplets, marked with a forte (*f*) dynamic. The Violoncello and Double Bass parts have a more rhythmic, eighth-note accompaniment.

224

Picc. *f* *mf*

Fl. 1 *f* *mf*

Ob. 1 *f* *mf*

Cl. 1 *f* *mf*

Bn. 1 *f* *dim.* *mp*

Bn. 2 *f* *mp*

224

Hn. 1 *f dim.* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *dim.* *mp*

Hn. 4 *f* *mp*

Tuba *f* *mp*

Pno. *f* *8va-*

224

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

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

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

Vc. *mf* *mp* *f*

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

224

230

Pno. *cresc.* *ff dim.* *f* *(mf)*

230

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

Vln. 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. *cresc.* *ff* *f* *(mf)* arco

Dev. 13 sciolto (♩=92)

235 *rit.*

Picc.

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

Fl. 2

Ob. 1

Ob. 2

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

Cl. 2

ff

235

Hn. 1

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

ff

ff

ff assez

ff assez

ff

ff

ff

235

Pno.

(mp) (p) pp

235

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

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

Vla. *(mp) (p) pp*

Vc. *(mp) (p) pp*

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

ff

Dev. 13 sciolto (♩=92)

239

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

ff

ff

239

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

ff

ff

239

Vln.
I
II
Vla.
D.B.

239

242 *trm*

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

242

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

ff *assez*

242 *trm*

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

ff

54 245

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**

245

Hn. 1 **ff**

Hn. 2 **ff**

Hn. 3 **ff**

Hn. 4 **ff**

Tbn. 1 **ff**

Tbn. 2 **ff**

B. Tbn. **ff**

Tuba **ff**

Timp. **ff**

245

Vln. I **ff**

Vln. II **ff**

Vla. **ff**

Vc. **ff**

D.B. **ff**

245

ff Dev. 14

249

Picc. 1

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1

249

Hn. 1 2 3

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

249

Timp.

249

Vln. I II

Vla.

Vc.

D.B.

249

Musical score for 'Cubic Deviations' page 56. The score is divided into three systems of staves. The first system includes Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Clarinet 1 (Cl. 1). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The third system includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 253 is marked at the beginning of each system. The Piccolo and Clarinet 1 parts feature a melodic line with accents and slurs. The Oboe and Horn parts are mostly silent, with some notes appearing in later measures. The Trumpet and Trombone parts have more active lines, including a rhythmic pattern in the Trumpet 1 part. The Violin and Viola parts have a complex, rhythmic accompaniment. The Double Bass part has a simple, steady line. The dynamic marking *ff* (fortissimo) is used throughout the score.

Cubic Deviations

257

Picc. *ff*

Fl. 1 *ff*

1

Ob. 2

1

Cl. 2 *ff*

257

1

2

Hn. 3 *ff*

4

1

2

Tpt. 1

2

1

2

Tbn. *ff*

B. Tbn.

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 Tpt. 1 2 Vln. I II Vla. Vc. D.B.

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

p Dev. 15 (♩=88)

265

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

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

265

mf

268

Picc. *p*

Fl. 1 *p*

Ob. 1 *p* *mp*

Ob. 2 *mp*

Cl. 1 *p* *mp+*

Cl. 2 *p* *mp+*

Bn. 1

Bn. 2 *mf*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

D.B. *mf*

268 *p* *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
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1

276

p
mp
mf
mp
p
mp
mp
p
p
p

Detailed description: This system of musical notation covers measures 276 to 279. It includes staves for Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1. The time signature changes from 3/4 to 4/4 at measure 277. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The Piccolo part has a dynamic marking *p* with an accent (>) in measure 278. The Flute 1 part has a dynamic marking *mp* in measure 277. The Oboe 2 part has a dynamic marking *mf* in measure 277. The Clarinet 1 part has a dynamic marking *mp* in measure 277. The Bassoon 1 part has a dynamic marking *p* in measure 278.

276

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

276

dim.
p
p
mf dim.
p
p

Detailed description: This system of musical notation covers measures 276 to 279 for string instruments. It includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The time signature changes from 3/4 to 4/4 at measure 277. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf dim.* (mezzo-forte diminuendo). The Violin I part has a dynamic marking *dim.* in measure 277. The Violin II part has a dynamic marking *p* in measure 278. The Viola part has a dynamic marking *p* in measure 278. The Violoncello part has a dynamic marking *mf dim.* in measure 277. The Double Bass part has a dynamic marking *p* in measure 278.

280

Picc. *mf*

Fl. 1 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bn. 1 *mf*

Bn. 2 *p* *mf*

Tuba *mf* *8va*

280

Vln. I *mf*

Vln. II *mf* *mf dim.*

Vla. *mf*

Vc. *mf*

D.B. *mf*

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)*

291

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) arco*

297 *rit.*

66

305 Dev. 17 grazioso (♩ = 80)

1 Fl. *mp*

2 Fl. *mp*

1 Cl. *mp*

2 Cl. *mp*

1 Bn. *mp*

2 Bn. *mp*

2 Hn. *mp*

3 Hn. *mp*

Pno. *mp*

Vc. *mp*

D.B. *mp*

305 *mp* Dev. 17 grazioso (♩ = 80)

308 Picc.

308 Fl. 1

308 Ob. 1 *mp*

308 Ob. 2 *mp*

308 Hn. 1 *mp*

308 Hn. 2 *mp*

308 Pno. *mp*

308 Vc.

308 D.B.

311

Picc. *mp*

Fl. 1 *mp*

Ob. 1

Cl. 1 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Pno. *311*^{8va} *8va*

Vln. I *arco mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

311

314

Picc.

Ob. 1

Cl. 1

Cl. 2

Pno. *314* *8va*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

314

317

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

mp

317

Hn. 1
Hn. 3

mp

317 ^{8va}

Pno.

317

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

mp

317

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

325

329

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

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

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

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

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

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

Cl. 2 *ff*

329

Hn. 1 *mf* *f*

Hn. 3 *mf*

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

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

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

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

329

Pno. *mf* *f* *ff*

329

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

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

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

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

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

332

Picc. *ff*

Fl. 1 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

332

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B. Tbn. *ff* assez

Tuba *ff* assez

332

Pno.

332

Vln. I

Vln. II

Vla.

Vc.

332

335

Picc.

Fl. 1

Ob. 1

1

Cl.

2

Bn. 1

mp

mf *mp*

ff *mp*

ff *f*

ff *f*

335

1

2

Hn.

3

4

Tuba

ff *mp*

ff *mp*

ff *mp*

ff *f*

335

I

II

Vln.

Vla.

Vc.

D.B.

arco

ff *mf*

ff *mp*

ff *mp*

ff *mp*

ff *mf*

335 *ff*

ff *mf*

338

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

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+* *pp*

mp *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.* *pizz.* (*mp*)

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

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

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

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

(♩.=♩) Dev. 19 (♩=68)

Picc. *(mf)*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *(mf)*

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

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

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

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

This page contains the musical score for measures 359-362 of 'Cubic Deviations'. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), and Tuba.
- Percussion:** Timpani (Timp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of dynamic markings including *p*, *mf*, *f*, *mp*, and *ff*, along with accents and hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The overall texture is dense and complex, characteristic of modern orchestral music.

363

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

mf *mf* *f* *ff*

mf *mf* *f* *ff*

mf *mf* *f* *ff*

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

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

363

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

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

f *ff*

f

f *f* *f* *ff*

mf *f* *f* *ff*

f *f* *f* *ff*

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

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

363

Timp.

ff

363

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

mf *mf* *f* *ff*

mf *mf* *f* *ff*

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

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

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

Cubic Deviations

80 367

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

Dynamic markings: *f*, *mf*, *ff*, *mf* < *f*, *f* < *mf*, *ff*.

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

Dynamic markings: *f*, *mf*, *ff*, *mf* < *f*, *f* < *mf*, *ff*, *f* < *f+*, *f+* < *ff*, *mf*, *f*, *mf*, *f*, *f+*, *ff*, *8va*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *f+*, *ff*.

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

Dynamic markings: *f*, *mf*, *ff*, *mf* < *f*, *f* < *mf*, *ff*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *ff*, *mf*, *f*, *mf*, *f*, *ff*.

371

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*

371

1 *mf* *f* *ff*

2 *f* *f* *ff*

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

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

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

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

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

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

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

371

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*

(♩.=85-100)

Dev. 21 (as fast as possible)

375

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Bn. 2

375

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tuba

375

Vln. I

Vln. II

Vla.

Vc.

D.B.

Dev. 21 (as fast as possible)

(♩.=85-100)

377

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

mf *f* *ff*

377

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

mf *f* *f+* *ff*

377

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

377 *mf* *f* *ff*

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

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

Detailed description: This system contains the staves for Flute 1, Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. Flute 1 has a melodic line starting at measure 381 with a dynamic of *f*, moving to *ff*. Oboe 1 is silent until measure 382, then plays a melodic line with a dynamic of *ff*. Clarinet 1 and 2 play a rhythmic accompaniment with a dynamic of *ff*. Bassoon 1 and 2 play a rhythmic accompaniment with dynamics of *mf*, *f*, *mf*, *f*, *ff*, and *mf*.

381

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

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

Detailed description: This system contains the staves for Horn 1, 2, 3, Trumpet 1, 2, Trombone 1, 2, and Tuba. Horns 1, 2, and 3 play a melodic line with dynamics of *mf*, *f*, *mf*, and *f*. Trumpet 1 and 2 play a melodic line with dynamics of *f* and *ff*. Trombone 1 and 2 play a melodic line with dynamics of *mf*, *f*, and *ff*. The Tuba plays a rhythmic accompaniment with dynamics of *f*, *f*, and *ff*.

381

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

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

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

Detailed description: This system contains the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I has a melodic line with dynamics of *f* and *ff*. Violin II has a melodic line with dynamics of *mf* and *f*. Viola has a melodic line with dynamics of *f*, *mf*, and *f*. Violoncello has a melodic line with dynamics of *mf*, *f*, *mf*, and *f*. Double Bass has a melodic line with dynamics of *f*, *ff*, and *f*. The system number 381 is repeated at the bottom left with dynamics *mf*, *f*, *mf*, *f*, and *ff*.

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* *f* *ff*

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

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

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

385

Picc. *ff*

1 *ff*

2 *f*

Ob. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

385

Hn. 1 *ff*

2 *ff*

3 *f* *ff*

4 *f*

Tpt. 1 *f* *ff*

2 *f* *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

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

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

385

Vln. I *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

385 *f* *ff*

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. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

Cl. 1

Cl. 2

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

div. unis. div. unis. div. unis.

391 Dev. 22 (♩ = 90)

394

Picc. 

1 

Fl. 2 

1 

Ob. 2 

1 

Cl. 2 

1 

Bn. 2 

2 

Hn. 3 

4 

1 

Tpt. 2 

1 

Tbn. 2 

1 

Tuba 2 

394

I 

Vln. II 

Vla. 

Vc. 

D.B. 

394

Cubic Deviations

92 397

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

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

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

397

ff

400

Picc.
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
B. Tbn.
Tuba

Detailed description: This block contains the woodwind and brass staves for measures 400-402. The Piccolo (Picc.) and Flute 1 (Fl. 1) parts feature melodic lines with grace notes. The Oboe (Ob.) and Clarinet (Cl.) parts have more complex rhythmic patterns. The Bassoon (Bn.) parts provide harmonic support. The Horns (Hn.) play a rhythmic accompaniment. The Trumpets (Tpt.) and Trombones (B. Tbn., Tuba) have rests until measure 402, where they enter with a fanfare-like melody.

400

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

unis.

400

Detailed description: This block contains the string staves for measures 400-402. The Violins (Vln. I and II) play a melodic line with grace notes. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support. The Double Bass (D.B.) part follows a similar melodic line. The instruction 'unis.' is placed above the Vc. staff in measure 401. The page number '400' is repeated at the bottom left.

403

Picc.

1

Fl.

2

Ob. 1

403

1

2

Hn.

3

4

1

2

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

8va

403

I

II

Vln.

Vla.

Vc.

D.B.

403

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*

Cl. 2 *f*

Bn. 1 *f*

2 *mf+* *f*

414

Hn. 1 *f*

2 *f*

3 *f*

4 *f*

414

Timp. *f*

414

Vln. I *mf* *cresc.* *f*

II *mf* *cresc.* *f*

Vla. *mf* *f*

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

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

414 *mf* *cresc.* *f*

418

417

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

cresc. ----- *ff*

cresc. ----- *ff*

ff

ff

417

Hn. 1

Hn. 2

Hn. 4

Tuba

cresc. ----- *ff*

cresc. ----- *ff*

ff

ff assez

417

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc. ----- *ff*

cresc. ----- *ff*

cresc. ----- *ff*

cresc. ----- *ff*

ff

417

418

420

Picc. *ff* *p*

Ob. 1

Cl. 1 *ff* *p*

420

1 *p*

Hn. 2 *p*

3 *p cresc. p. a p.*

Tuba *p*

420

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

420

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

420

I *ff* *mp*

Vln. II *ff* *p* *mp*

Vla. *ff*

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

D.B. *p*

420

424

426

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 3

B. Tbn.

Tuba

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

ff

cresc.

8va

Rec.

424

426

427

1 Fl. *f* *cresc.*

2 Fl. *f*

1 Ob. *f* *cresc.*

2 Ob. *f* *cresc.*

1 Cl. *cresc.*

2 Cl. *cresc.*

1 Bn. *f*

2 Bn. *f*

2 Hn. *f*

3 Hn. *f* *cresc.*

1 Tpt. *f* *cresc.*

2 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn. *f*

Tuba *f*

427

Timp. *f* *cresc.* *8va ff*

427

I Vln. *cresc.*

II Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *f*

427 *f*

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. *p*

1 *p*

2 *p*

1 *p*

2 *p*

1 *ff > p*

2 *ff > p*

433

1 *p*

2 *ff > p*

3 *p*

B. Tbn.

433

I *ff > p*

II *ff > p*

Vla. *ff > p*

Vc. *div.* *ff > p*

D.B.

433

435

437

Cl. 2

1

Bn. 2

437

Hn. 1

3

4

437

Vln. I

Vc. 437 unis.

p



440

Fl. 1

1

2

Cl. 1

2

Bn. 1

2

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

Hn. 2

4

p *cresc.* *mf*

440

Vln. I

Vla.

Vc. div.

D.B.

p *cresc.* *mf*

440

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

443 445

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

f *ff* *f*

Detailed description: This block contains the woodwind section of the score for measures 443 to 445. It includes staves for Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 2, and Horn 4. The music is in a 3/4 time signature. Measures 443 and 444 feature complex rhythmic patterns with slurs and dynamic markings of *f* and *ff*. Measure 445 shows a continuation of these patterns with a *f* dynamic. The Horn parts are mostly silent in measures 443 and 444, with some activity in measure 445.

443 445

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

f *ff* *f*

unis.

Detailed description: This block contains the string section of the score for measures 443 to 445. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a 3/4 time signature. Measures 443 and 444 feature complex rhythmic patterns with slurs and dynamic markings of *f* and *ff*. Measure 445 shows a continuation of these patterns with a *f* dynamic. The Viola part has a *unis.* (unison) marking in measure 444. The Double Bass part has a *f* dynamic in measure 445.

446

Fl.
1
2

Ob.
1
2

Bn.
1
2

Detailed description: This system contains three staves for Flute (Fl.), Oboe (Ob.), and Bassoon (Bn.). Each instrument has two parts (1 and 2). The Flute parts play a melodic line with eighth-note patterns. The Oboe parts play a similar melodic line. The Bassoon parts play a more rhythmic accompaniment with eighth-note patterns. The music is in a key with two flats and a 3/4 time signature.

446

Hn.
1
2
3
4

Detailed description: This system contains four staves for Horns (Hn.), numbered 1 through 4. Horns 1 and 2 play a melodic line with eighth-note patterns. Horns 3 and 4 play a rhythmic accompaniment. 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.). Violin I and II play a melodic line with eighth-note patterns. The Viola, Violoncello, and Double Bass play a rhythmic accompaniment. A dynamic marking of *f* (forte) is present. The music is in a key with two flats and a 3/4 time signature.

446

449

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

p *leggiero*

p *leggiero*

p *leggiero*

p *leggiero*

mf \rightrightarrows *p*

mf \rightrightarrows *p*

Detailed description: This system contains five staves. Piccolo (Picc.) has two staves (1 and 2). Flutes (Fl.) have two staves (1 and 2). Oboes (Ob.) have two staves (1 and 2). Clarinets (Cl.) have two staves (1 and 2). Bassoons (Bn.) have two staves (1 and 2). The music is in 3/4 time with a key signature of two flats. The Piccolo and Flute parts feature a rhythmic pattern of eighth notes with slurs. The Oboe and Clarinet parts have similar rhythmic patterns. The Bassoon parts have a more melodic line. Dynamics include *p* *leggiero* and *mf* \rightrightarrows *p*.

449

Hn. 1 2 3 4

p

p *leggiero*

p *leggiero*

Detailed description: This system contains four staves for Horns (Hn.), numbered 1 through 4. The music is in 3/4 time with a key signature of two flats. Horns 1 and 2 have a melodic line with a slur. Horns 3 and 4 have a rhythmic pattern. Dynamics include *p* and *p* *leggiero*.

449

Vln. I II

Vla.

Vc.

D.B.

p *leggiero*

p *leggiero*

p *leggiero*

p *leggiero*

mf \rightrightarrows *p* *leggiero*

Detailed description: This system contains five staves. Violins (Vln.) have two staves (I and II). Viola (Vla.) has one staff. Violoncello (Vc.) has one staff. Double Bass (D.B.) has one staff. The music is in 3/4 time with a key signature of two flats. The Violin I part has a complex melodic line with many slurs. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a melodic line. The Double Bass part has a rhythmic pattern. Dynamics include *p* *leggiero* and *mf* \rightrightarrows *p* *leggiero*.

452

Picc. *f* *ff*

1 *f₊* *ff*

Fl. 2 *f* *ff*

1 *f₊* *ff*

2 *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

108 455

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

455

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tuba

455

Timp.

Vln. I II

Vla.

Vc.

D.B.

455

460

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Hn. 1 *p*

Hn. 2 *p*

Vc. *p*

D.B. *p*

467

469

Fl. 1 *mf cresc. p. a p.*

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

Ob. 2 *mp > mp > mp cresc. p. a p. 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. 1 *mp > mp > mp cresc. p. a p. (mf)*

Hn. 2 *mp+ mf*

Hn. 3 *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*

472

Fl. 1 *f* *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *f* *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *f* *ff sempre*

Cl. 2 *ff sempre*

Bn. 1 *f* *ff sempre*

Bn. 2 *f* *ff sempre*

Hn. 1 *f* *ff sempre*

Hn. 2 *ff sempre*

Hn. 4 *mf+* *ff sempre*

Tpt. 1 *f* *ff sempre*

Tpt. 2 *f* *ff sempre*

Tbn. 1 *ff sempre*

Tbn. 2 *ff sempre*

B. Tbn. *ff sempre*

Tuba *f* *ff sempre*

Vln. I *f* *ff sempre*

Vln. II *f* *ff sempre*

Vla. *f* *ff sempre*

Vc. *f* *ff sempre*

D.B. *f+* *ff sempre*

472

476

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

Detailed description: This system contains the first four staves of the score. The Flute 1 staff begins with a melodic line in the key of B-flat major, marked with accents. The Oboe 1 staff has a similar melodic line. The Clarinet 1 and Bassoon 1 staves play a rhythmic accompaniment of eighth notes. The Flute 2, Oboe 2, Clarinet 2, and Bassoon 2 staves are mostly silent, with some notes appearing in the second and third measures.

476

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

ff sempre

Detailed description: This system contains the next four staves. Horn 1 and 2 play a melodic line. Horn 3 and 4 are silent. Trumpet 1 and 2 play a rhythmic accompaniment. Trombone 1 and 2 play a melodic line. Bass Trombone and Tuba play a rhythmic accompaniment. The dynamic marking *ff sempre* is placed in the Horn 3 staff.

476

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

Detailed description: This system contains the final four staves. Violin I and II play a melodic line. Viola plays a rhythmic accompaniment. Violoncello and Double Bass play a rhythmic accompaniment.

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

This block contains the first system of the score, featuring parts for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), and Bassoon (1 and 2). The music is in 4/4 time and consists of three measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

479
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

This block contains the second system of the score, featuring parts for Horn (1, 2, 3, 4), Trumpet (1, 2), Trombone (1, 2), Baritone Trombone, and Tuba. The music is in 4/4 time and consists of three measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

479
Vln. I
Vln. II
Vla.
Vc.
D.B.

This block contains the third system of the score, featuring parts for Violin (I and II), Viola, Violoncello, and Double Bass. The music is in 4/4 time and consists of three measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

482

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 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 first two measures (482-483) are in 3/4 time, and the last two measures (484-485) are in 4/4 time. The Flute part has a melodic line starting in measure 484. The Oboe and Clarinet parts have similar melodic lines. The Bassoon (Bn. 1) part is mostly silent.

482

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

Musical score for Horn (Hn.), Trumpet (Tpt. 1), and Trombone (Tbn. 1, B. Tbn., Tuba) parts, measures 482-485. The score is in 3/4 time, with a key signature of one flat. The Horn parts (1, 3, 4) play a rhythmic pattern of quarter notes. The Trumpet and Trombone parts play a similar rhythmic pattern. 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 plays a rhythmic pattern of quarter notes, marked *ff sempre*.

482

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

Musical score for Violin (Vln. I, II), 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 play a melodic line with slurs. The Violoncello and Double Bass parts play a rhythmic pattern of quarter notes.

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})

489 490

Vln. I

Vln. II

Vla.

Vc.

D.B.

489

This musical score is for the piece "Cubic Deviations" and covers measures 116 to 494. The score is arranged for a large symphony orchestra and includes the following instruments:

- Picc.** (Piccolo)
- Fl.** (Flutes, 1 and 2)
- Ob.** (Oboes, 1 and 2)
- Cl.** (Clarinets, 1 and 2)
- Bn.** (Bassoons, 1 and 2)
- Hn.** (Horns, 1, 2, 3, and 4)
- Tpt.** (Trumpets, 1 and 2)
- Tbn.** (Trombones, 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Tuba**
- Timp.** (Timpani)
- Vln.** (Violins, I and II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score is written in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is B-flat major. The score is divided into systems, with measure numbers 494 and 494 appearing at the beginning of several systems. The dynamic marking *ff* (fortissimo) is present in the Timpani part.

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 *8va*

498

Timp.

498

Vln. I *cresc.*

II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Cubic Deviations

118 500

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.
Pno.

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

500