

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 be too noisy and too crowded with notes, not to mention horribly hard to play.

I went to NTSU (now UNT) in Denton Texas in the fall of 1974, and started working on a string quintet/string orchestra piece that would be a variation on the *Grosse Fuge*—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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[C score]

Variations on the Grosse Fuge

[18']

Bill Robinson

Allegro

(Fl.1) ben marcato

1(double
Picc.)

Flute 1
Flute 2

Oboe 1
Oboe 2

Clarinet
in B_b
1
2

Bassoon 1
Bassoon 2

Horns
in F
1
2
3
4

Trumpet
in B_b
1
2

Trombones
1
2

BTbn.

Tuba

Timpani

Violins I
Violins II

Quartet

Viola

Violoncello

Violin I
Violin II

Viola

Violoncello

Double Bass

Musical score page 2, featuring a multi-staff system for various instruments. The score includes:

- Flute 1 (top staff)
- Flute 2 (second staff)
- Oboe 1 (third staff)
- Oboe 2 (fourth staff)
- Bassoon 1 (fifth staff)
- Bassoon 2 (sixth staff)
- Horn 1 (seventh staff)
- Horn 2 (eighth staff)
- Horn 3 (ninth staff)
- Horn 4 (tenth staff)
- Bass Trombone (eleventh staff)
- Timpani (twelfth staff)
- Violin I (thirteenth staff)
- Violin II (fourteenth staff)
- Quartet (fifteenth staff)
- Cello (sixteenth staff)
- Double Bass (seventeenth staff)

The score is marked with dynamic instructions *p* (pianissimo) and *Vgf* (Vibrato). Measure numbers 14 are indicated above several staves.

Fl. 1 26

B♭ Cl. 1 2 26 *p*

Bsn. 1 2 26 *p*

Hn. 1 3 26 *p*

Vln. I 2 26 5 5 5 5 8nd-

Vln. II Quart. Vla. Vc. 26 5

Vln. I 2 26 *p*

Vla. Vc. DB 26

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn.
Hn. 2
Hn. 3
Hn. 4
Vln. I
Vln. II
Quart.
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
DB

36 (picc.) *mf*
p
p

(picc.)

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

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

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

Vla.
Vc.

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

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

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

76

76

76

76

ff

ff

ff

f

89

This musical score page contains three staves of music for orchestra and double bass section.

The first staff (Bsn. 1 and 2) consists of two bass staves. It features eighth-note patterns followed by a dynamic marking *f*. The second staff (Hn. 3) shows a bassoon part with eighth-note patterns and a dynamic *f*. The third staff (B♭ Tpt. 1) shows a trumpet part with eighth-note patterns and a dynamic *f*.

The next section begins at measure 89. It includes five staves: Vln. I, Vln. II, Quart., Vla., and Vc. The strings play eighth-note patterns, with dynamics *ff* appearing in measures 89 and 90. The double bass section (DB) is also present in this section.

The final section begins at measure 89. It includes five staves: Vln. I, Vln. II, Vla., Vc., and DB. The strings play eighth-note patterns, with dynamics *f* and *ff* appearing. The double bass section (DB) is also present in this section.

100

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

100

Vln. I
Vln. II
Vla.
Vc.
DB

Ob. 1 *110* *f*

Bsn. 1
2

Hn. 1 *110* *f*

Tbn. 1
2

Tuba

Tim.

Vln. I
II

Quart.

Vla.

Vc.

Vln. I
II

Vla.

Vc.

DB

The musical score is divided into four systems. System 1 starts with a forte dynamic from the Oboe 1, followed by sustained notes from Bassoon 1 and Bassoon 2. System 2 begins with a forte dynamic from Horn 1, followed by sustained notes from Trombone 1 and Trombone 2, and ends with a dynamic from the Tuba. System 3 features a single note from the Timpani. System 4 consists of five staves: Violin I, Violin II, Quartet (two violins and two violas), Cello, and Double Bass. The Double Bass provides harmonic support with sustained notes. The tempo is marked '110' at the start of each system.

129 (picc.)

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

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

Vln. I
Quart. II
Vla.

Vln. I
Vln. II
Vla.
Vc.
DB

p

p

p

p

139

B♭ Cl. 1

Hn.

Vln. I

Vln. II

Quart.

Vla.

Vc.

Vln. I unis.

Vln. II

Vc.

DB

p

mp

p

p

148

Ob. 1 *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *mp*

Hn. 1 *mp*

B♭ Tpt. 1 *p*

Tuba *mp*

Tim. *mp*

Vln. I *ff*

Quart. II *mp*

Vla. *mp*

Vc. *mp*

I Vln. *mp* senza sord.

II Vln. *mp* senza sord.

Vla. *mp*

Vc. *mp* div. senza sord.

DB *mf*

155 (picc.)

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

Hn. 1
Hn. 2
3
1
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
mf
f ff
ff

BТbn.
Tuba
Timpani
mf f ff

Vln. I
Vln. II
Vla.
Vcl.
DB

div. unis. ff

senza sord. ff

senza sord. ff

155
mf senza sord. f ff

$\bullet = 120$
Allegro bigga fuga

(picc.)

162

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

BTbn.

Tuba

(8v)

Timp.

Vln. 1

Quart.

Vc.

I

Vln. II

Vla.

Vc.

DB

162

162

162

ben marcato

ff

ff

mp

C

Allegro bigga fuga

173

Fl. 1

Vln. I

Vln. II

Quart.

Vla.

Vc.

(picc.) *f*

ben marcato

ff

ben marcato

ff

ben marcato

ff



178

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Tbn. 2

BTbn.

Tuba

Tim.

ben marcato

ff

Vln. I

Vln. II

Quart.

Vla.

Vc.

178

I

Vln. II

Vla.

Vc.

DB

178

ben marcato

ff

ben marcato

ff

ben marcato

ff

ben marcato

ff

VGP

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

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

183 *ben marcato* *ff*

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

183 *ff*

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

183 *ff*

Vln. I
Vln. II
Vla.
Vc.
DB

This page contains three systems of musical notation. The first system (measures 183-184) features woodwind entries (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2) with dynamics ff. The second system (measures 184-185) features brass entries (Horn 1, Horn 2, Horn 3, Horn 4, Bass Trombone 1, Bass Trombone 2) with dynamics ff. The third system (measures 185-186) features strings (Violin 1, Violin 2, Quartet, Cello, Double Bass) with dynamics ff. The score includes various dynamics like ff, ff, and ff, and performance instructions like 'ben marcato'.

188

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

BTbn.

Tuba

Timp.

Vln.

Quart.

Vla.

Vc.

Vln.

Vla.

Vc.

DB

194

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

Timpani

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

I
Vln. II
Vla.
Vc.
DB

f

div.

f

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.

D

f

199

Vln. I
Vln. II
Vla.
Vc.
DB

D div. unis.

div.

199

Vln. I
Vln. II
Vla.
Vc.
DB



203

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

ff 3

mf 3

mp 3

203

Vln. I
Vla.
Vc.
DB

ff 3

mf 3

mp 3

ff

mf

mp

203

Vln. I
Vla.
Vc.
DB

208

Fl. 1

Hn. 2

Vln. 4

Vln. 1 208

Vln. II Quart.

Vla. Vc.

Vln. I Vln. II

Vla. Vc.

DB. 208

pp

p

pp

pp

div.

pp

pp

unis.

pp

pp

Fl. 1

Bsn. 1

Hn. 1 216

Hn. 2

Hn. 3

Hn. 4

Tbn. 2

Tim. pp

Vln. 1 216

Quart.

Vc.

Vln. I 216

Vln. II

Vla.

Vc.

DB. 216

pp

p

unis.

pp

pp

223 E

Ob. 1 *f*

1 223 *mf*

2 Hn. *mf*

3 *mf*

4 *mf* *f*

1 B♭ Tpt. *f*

2 *f*

1 Tbn. *mf*

2 *mf*

Btbn. *mp*

Tim. *ff*

223

Vln. 1

Quart.

Vc.

I 223 E

Vln. II *ff* *ben marcato*

Vla. *unis.* *ff* *ben marcato*

Vc. *ff* *ben marcato*

DB 223 *ff* *ben marcato*

(picc.)

234

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

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

B♭ Tpt. 1
B♭ Tpt. 2

Tbn. 1
Tbn. 2

BTbn.

Tuba

Timpani

Vln. I
Vln. II

Quart.

Vla.

Vcl.

Vln. I
Vln. II

Vla.

Vcl.

DB

VGF

F

1 240 (picc.)

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

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

B♭ Tpt. 1
B♭ Tpt. 2

Tbn. 1
Tbn. 2

BTbn.

Tuba

Timp.

Vln. I
Vln. II

Quart.

Vla.

Vc.

Vln. I
Vln. II

Vla.

Vc.

DB

240

240

ff f

8th

ff f

ff ff

ff

ff

ff

unis.

unis.

3

3

3

3

240

Ob. 1 245

Hn. 1 245

Vln. I 245

Vln. II 245

Vla. 245

Vc.

Vln. II 245

Vla. 245

Vc.

This musical score page contains six staves of music for an orchestra. The instruments listed are Oboe 1, Horn 1, Violin I, Violin II, Cello, and Bassoon. The score is divided into two measures, 245 and 246. In measure 245, the Oboe 1 has a short rest, followed by a melodic line. The Horn 1 enters with sustained notes. The Violin I and Violin II play eighth-note patterns. The Cello and Bassoon provide harmonic support with sustained notes. Measure 246 begins with a melodic line in the Violin I and Violin II staves. The Bassoon and Double Bass continue their sustained notes. The overall style is dynamic and rhythmic, typical of a classical or symphonic piece.

249

Fl. 1 (Fl. 1) *ff*

Ob. 1 *ff*

B♭ Cl. *ff*

Bsn. 1 *f* *ff* 3 *ff* 3

Bsn. 2 *ff* 3 *ff* 3

Hn. 2 *f* *ff*

B♭ Tpt. *f*

B♭ Tbn. *ff*

Tuba *ff* $\frac{8}{8} \text{b}$

Vln. 1 *f* 3 *ff* 3

Quart.

Vc.

I Vln. *f* 3 *ff* 3

II Vln.

Vla. *ff*

Vc. *ff*

DB DB *f* 3 *ff* 3

253

253

253



[G] 256 Largo $\text{♩} = 40$

Hn. 4

Quart.

Vln. 1

I

Vln. II

Vla.

Vc.

DB

256

G

256

pp

p

pp

pp

pp

pp

pp

pp

270

Hn. 4
Vln. I
Quart. II
Vla.
Vln. II
Vla.
Vc.
DB

p

270

pp

276

Fl.
B♭ Cl.
Bsn.

p

276

Hn.
Vln.
Vla.
Vc.
DB

p

276

Vln.
II
Quart.
Vla.
Vc.

mp

276

I
II
Vla.
Vc.
DB

p

= 120

H Allegro bigga fuga

279

Fl.

Bsn.

279

Hn. 1

Hn. 2

Hn. 3

279

Vln.

II

Quart.

Vla.

Vc.

mp

mf

279

I

Vln.

II

Vla.

Vc.

279

DB

mf

283

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

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

Vln. 1 ff
Quart. II ff
Vla. f

Vln. I mf ff
Vln. II mf ff
Vla. ff
Vc. ff
DB 283 ff

289

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

B♭ Tpt. 1
B♭ Tpt. 2

Tbn. 1
Tbn. 2

BTbn.

Tuba

Tim. 1
Tim. 2

Vln. I
Vln. II

Quart.

Vla. 1
Vla. II

Vc. 1
Vc. II

Vln. I
Vln. II

Vla. 1
Vla. II

Vc. 1
Vc. II

DB

293

I

Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
BTbn.
Tuba
Tim. 1
Vln. 1
Vln. 2
Quart.
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
DB

297

B♭ Cl.

Bsn.

Hn. 2

Vln. I

II

Quart.

Vla.

Vc.

Vla.

Vc.

297a



301

Fl.

B♭ Cl. 1

Bsn. 1

Hn. 1

Vln. I

II

Quart.

Vla.

Vc.

Vc.

DB

301

305

Fl. 1
Fl. 2

Hn. 1

Vln. I
Vln. II

Quart.

ben marcato

Vla.

Vc.

305

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 2

B♭ Tpt. 1
B♭ Tpt. 2

BTbn.

Tuba

(8va)

311

Vln. I
Vln. II

Quart.

Vla.

Vc.

I
Vln. I
Vln. II

Vla.
Vc.

DB

J **Moderato I**

♩ = 88

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

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

Tim.

Vln. 1
Quart. II
Vla.

I Vln.
II Vln.
Vla.
Vc.
DB

Moderato I

p

div. trem.

div. p

div. trem.

316

322 (picc.) 

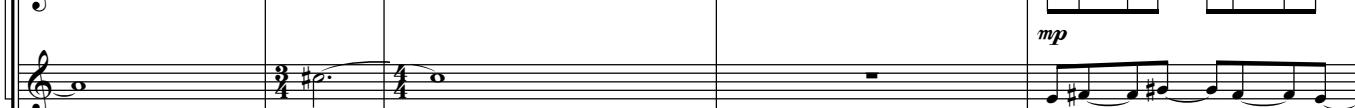
Fl. 1
Fl. 2



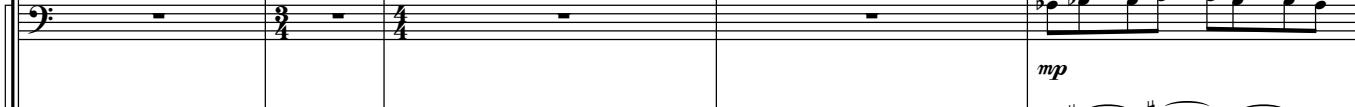
Ob. 1
Ob. 2



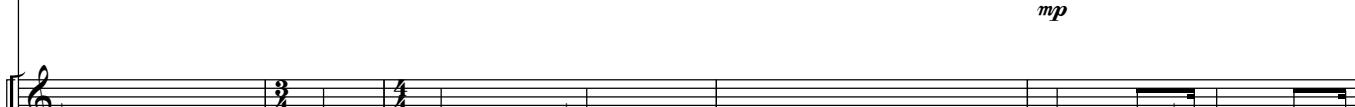
B♭ Cl. 1
B♭ Cl. 2



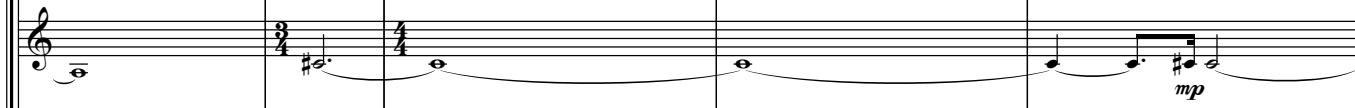
Bsn. 1
Bsn. 2



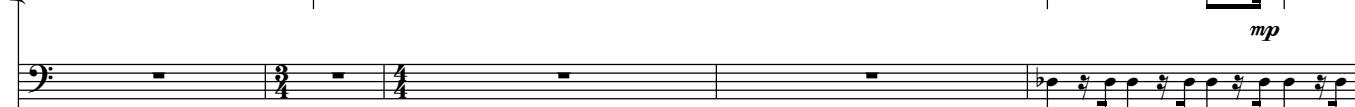
Hn. 1
Hn. 2
Hn. 3
Hn. 4



Tim.



Vln. I
Vln. II

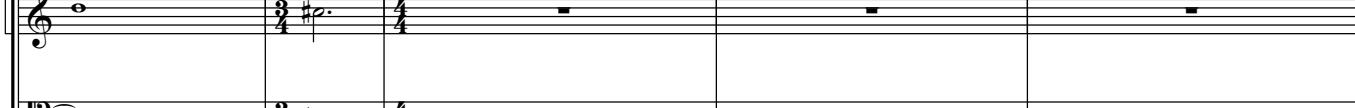


Quart.

Vla.



Vc.



Vln. I
Vln. II



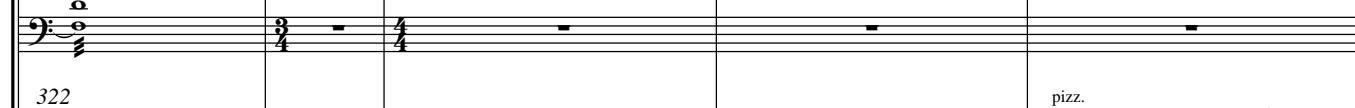
Vla.



Vc.



DB



327 (picc.)

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tim.

Vln.

Quart.

Vla.

Vc.

Vln.

Vla.

DB

pizz.

mp

trem.

arco trem.

unis.

mp

331 (picc.)

Fl. 1
Fl. 2

Hn. 2

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

331

arco
pp

331

pp

331

Vln. I
Vln. II
Vla.

This musical score page contains five systems of music. The first system features two flutes playing eighth-note patterns. The second system has a horn (Hn. 2) that is silent. The third system begins with two violins (Vln. I and II) playing eighth-note patterns, followed by a dynamic marking of *pp*. The fourth system continues with the same instrumentation, also marked *pp*. The fifth system concludes with double basses (Vla.) playing eighth-note patterns. The score is written for an orchestra and includes parts for Flute 1, Flute 2, Horn 2, Violin I, Violin II, Quartet (likely strings), Cello, Double Bass, and Bassoon. Various dynamics like *pp* and *ppp* are used throughout the score.

338 *accel.**Piu Mosso*

(picc.)

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

338

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

338 *accel.*

K

Quart. 1
Vln. I
Vln. II
Vla.
Vcl.
DB

Piu Mosso

div.

mf ————— *f* ————— *ff*

Vln. I
Vln. II
Vla.
Vcl.
DB

mf ————— *f* ————— *ff*

mf ————— *ff*

348 (picc.)

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

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

Vln. I
Vln. II
Vla.
Vc.
DB

unis. trem. trem. trem.

348

357

Fl. 1 (picc.) f ff

Fl. 2 f

Ob. 1 f ff

B♭ Cl. 1

Bsn. 1 f ff

Bsn. 2 ff

Hn. 1 ff

Hn. 3 ff

B♭ Tpt. 1 ff

Vln. I ff

Vln. II ff

Quart. ff

Vla. ff

Vc. ff

I ff

Vln. II f ff

Vla. f ff

Vc. f ff

DB 357 f ff

369 (picc.)

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

Hn. 1
Hn. 3
B♭ Tpt. 1

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

I
Vln. II
Vla.
Vc.
DB

L

382

Ob. 1
Ob. 2
Bsn. 1

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

Timp.

Vln. I
Vln. II
Vla.
Vc.
DB

This musical score page contains six systems of music. The first system features woodwind instruments: Oboe 1, Oboe 2, and Bassoon 1. The second system features brass instruments: Horn 1, Horn 3, B-flat Trumpet 1, B-flat Trumpet 2, Bass Trombone 1, Bass Trombone 2, Bass Trombone, and Tuba. The third system features the timpani. The fourth system features string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 382 is indicated at the beginning of each system. Dynamic markings include 'ff' (fortissimo) and 'unis.' (unison). Measure numbers 382 are also present above the strings and double bass staves.

VGP

396

(Fl.1)

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

396

Hn. 1
2

B♭ Tpt. 1
2

Tbn. 1
2

BTbn.

Tuba

Timp.

396

Vln. I
II

Quart.

Vla.

Vc.

396

Vln. I
II

Vla.

Vc.

DB

M $\bullet = 96$

Moderato II

412

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

412

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

Tim.

412

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

412

Vln. I
Vln. II
Vla.
Vc.
DB

M **Moderato II**

425

Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Quart. II
Vc.
Vln. I
Vln. II
Vla.
Vc.
DB

p p
p p

425

425 div.

425

p p
p p



[N] Fugato Bordello $\text{♩} = 154$

B♭ Cl. 1
B♭ Cl. 2
Vln. 1
Vln. 2
Quart.
Vla.
Vc.
Vln. I
Vln. II
Vc.
DB

ff
mp
ff
mp
ff
ff
ff
ff
ff
ff

433
433
433
433

Fugato Bordello

440

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

440

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

Tim. ff f

440

Vln. I ff
Vln. II ff
Quart. > ff
Vla. ff
Vc. ff

440

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

(picc.)

unis.

f

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

The score consists of three systems of music:

- System 1:** Flute 1 (picc.) and Oboe 1. Both play eighth-note patterns with grace notes. The flute part ends with a dynamic ***ff***.
- System 2:** Violin I, Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns with grace notes. The cello part ends with a dynamic ***ff***.
- System 3:** Violin I, Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns with grace notes. The cello part ends with a dynamic ***ff***.

Performance instructions include **(picc.)** for Flute 1, ***ff*** for Flute 1, Oboe 1, Cello, and Double Bass, and **unis.** (unison) for Violin I, Violin II, and Viola.

451

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

O (Fl. 1) 

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
BTbn.
Tuba
Timpani



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



I
Vln. II
Vla.
Vc.
DB



div.
unis.

451

457

This musical score page contains three systems of music, each consisting of two staves. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (DB), and Double Bassoon (Bb Tpt.). The score is divided into three systems by vertical bar lines. Measures 457 and 458 are shown, with measure 457 starting at the top and measure 458 continuing below it. The notation includes various note heads, stems, and rests, with some notes having '2' under them, likely indicating a specific performance technique or dynamic. Measure 458 begins with a repeat sign and a new key signature.

462 (picc.)

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

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2

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

I
II
Vla.
Vc.
DB

462

ff

ff

div.

f ff

467 (picc.)

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

Hn. 1
Hn. 3

B♭ Tpt. 1
B♭ Tpt. 2

Vln. I
Vln. II

Vla.

Vc.

DB

This musical score page contains three systems of music, each starting with the measure number 467. The instrumentation includes Flutes (two parts), Oboes (two parts), Horns (three parts), Bass Trombones (two parts), Violins (two parts), Violas, Cellos, and Double Bass. The notation includes various dynamics (e.g., ff, ff), articulations (e.g., slurs, grace notes), and performance instructions (e.g., (picc.)). The score is written on six staves, with some instruments having two staves each (Flutes, Oboes, Bass Trombones). Measure 467 begins with a dynamic ff, followed by a dynamic (picc.), and concludes with another ff. Measures 468 and 469 show sustained notes and rhythmic patterns across the ensemble.

473 P (picc.)

This musical score page contains three staves of music for orchestra and double bass.

Top Staff: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2. Measures 1-4 show sustained notes. Measure 5 starts with eighth-note patterns. Measures 6-7 show eighth-note patterns. Measure 8 ends with a dynamic **ff**.

Middle Staff: Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2. Measures 1-4 show sustained notes. Measures 5-7 show eighth-note patterns. Measure 8 ends with a dynamic **ff**.

Bottom Staff: Double Bass. Measures 1-4 show sustained notes. Measures 5-7 show eighth-note patterns. Measure 8 ends with a dynamic **ff**.

Final Staff: Violin I, Violin II, Cello, Double Bass. Measures 1-4 show eighth-note patterns. Measures 5-7 show sixteenth-note patterns. Measure 8 ends with a dynamic **P**. The instruction "unis." is written above the cello staff in measure 5.

478

Ob. 1

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

BTbn.

Vln. I

Vln. II

Vla.

Vc.

DB

ff

pizz.

This musical score page contains three systems of music, each starting at measure 478. The instrumentation includes Oboe 1, Bassoon, Horn, Trombone, Trombones, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 478 begins with Oboe 1 and Bassoon playing eighth-note patterns. The Trombones enter with a sustained note. Measures 479-480 show more eighth-note patterns from the woodwind section. Measure 481 features a dynamic ff from the Trombones. Measures 482-483 show sustained notes from the brass section. Measures 484-485 show eighth-note patterns from the strings. Measure 486 begins with a dynamic pizz. from the Double Bass.

482

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

482

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

482

Vla.
DB



487 *non stacc.*

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

rit.

487

Vln. I
Vla.

487 *p*

rit.

$\text{Q} \quad \text{Really Really Largo}$

= 45

Fl. 1 492 (picc.)

Hn. 2 pp

Vln. I 492 pp

Vln. II

Quart.

Vla.

Vc. pp

I Vln. pp

II pp

Vla. div.

Vc. pp

DB 492 arco pp

499 (picc.)

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

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

Timp.

Vln. I, II
Quart.
Vla.
Vc.

Vln. I, II
Vla.
Vc.
DB

R Allegro = 133

506

Vln. *mp*

II

Quart.

Vla.

Vc.

506



516

Vln.

II

Quart.

Vla.

Vc.

516



528

Bsn. *p*

2

Timp. *p*

528

Quart.

Vln. I

Vln. II

528

Vln. I

Vln. II

Vla.

Vc.

DB

p

pizz.

540

S (Fl.1)

Fl. 1
2
Ob. 1
2
B♭ Cl. 1
2
Bsn. 1
2

p

540

Vln. Quart. II Vla.

mp

Vln. I Vln. II Vla. Vc. DB

div. 540 unis. arco

mp

p

548

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1

Hn. 1
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

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

Vln. I
Vln. II
Vla.
Vc.
DB

556

(Fl.1)

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Hn. 1
4

B♭ Tpt. 1
2

Vln. I
II

Quart.

Vla.

Vc.

I

Vln. II

Vla.

Vc.

DB

This musical score page contains four systems of music for an orchestra. The top system features woodwind instruments (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2) and brass instruments (Horn 1, Horn 4, Bass Trombone 1, Bass Trombone 2). The middle system features strings (Violin I, Violin II, Quartet, Viola, Cello). The bottom system features strings (Violin I, Violin II, Viola, Cello, Double Bass). Measure 556 begins with a dynamic ff. Measures 556-557 show various melodic and harmonic patterns across the ensemble, with some measures featuring eighth-note patterns and others sixteenth-note patterns. Performance instructions like '5' above certain measures indicate specific counts or performance techniques. Measure 557 concludes with a dynamic ff.

64

563

Big Slow Ending

VCF **$\bullet = 60$**

(picc.)

Fl. **ff** **ff** **fff**

Ob. **ff** **ff** **fff**

B♭ Cl. **ff** **ff** **fff**

Bsn. **ff** **ff** **fff**

Hn. **ff** **ff** **fff**

B♭ Tpt. **ff** **ff** **fff**

Tbn. **ff** **ff** **fff**

BTbn. **ff** **ff** **fff**

Tuba **ff** **ff** **fff**

Tim.

563

Vln. I **pp** **pp** **pp**

Vln. II **pp** **pp** **pp**

Quart. **pp** **pp** **pp**

Vla. **pp** **pp** **pp**

Vc. **pp** **pp** **pp**

Vln. I **Big Slow Ending** **ff** **ff** **fff**

Vln. II **ff** **ff** **fff**

Vla. **ff** **ff** **fff**

Vc. **ff** **ff** **fff**

DB **ff** **ff** **fff**