

Cubic Deviations

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



Bill 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

Cover art by Joseph Groupy, 1743 Pugilist Brahms by NPR

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Cubic Deviations

Bill Robinson

Aria (♩ = 74)

Piccolo

2 Flutes

2 Oboes

1
Clarinet in B♭
mp

2

2 Bassoons

4 Horns in F

2 Trumpets in B♭

1
Trombone

2

Bass Trombone

Tuba

Timpani

Piano

I
Violin

II

Viola

(solo)
Cello
p

Double Bass

Aria (♩ = 74)

[illegible]

[illegible]

18

Picc. *f*

1

Fl. *f*

2

1

Ob. *f*

2

1

Cl. *f*

2

Bn. 1

18

1

Hn. 2

4

Tpt. 1

18

I

Vln. *arco*

II

Vla.

Vc.

D.B.

18

[illegible]

22

Picc. *f* *f₊*

Fl. 1 *f₊*

Fl. 2 *f₊*

Ob. 1 *f₊*

Ob. 2 *f₊*

Cl. 1 *cresc.*

Cl. 2 *f₊*

22

Hn. 1 *f* *f₊*

Hn. 3 *f₊*

Hn. 4 *f₊*

Tpt. 1 *f*

22

Vln. I *f₊*

Vln. II *ff*

Vla. *f₊*

Vc. *f₊*

D.B. *f₊*

22

24

1

Fl.

2

ff

1

Ob.

2

ff

1

Cl.

2

ff

ff

Hn. 3

ff

Tpt. 1

ff assez

B. Tbn.

ff assez

Tuba

ff assez

24

Timp.

ff

24

8va

Pno.

ff

24

I

Vln.

ff

II

Vla.

ff

Vc.

ff

D.B.

24

26

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

26

Hn. 1

Hn. 3

Hn. 4

Tpt. 1

B. Tbn.

Tuba

(8va) -----

26

Timp.

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

28

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

28

1

Hn.

2

1

Tpt. 1

2

1

Tbn.

2

1

B. Tbn.

2

1

Tuba

2

28

1

Timp.

2

28

I

Vln.

II

1

Vla.

2

1

Vc.

2

1

D.B.

2

28

Cubic Deviations

30

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

30

1

2

Hn.

3

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

30

Timp.

30

Pno.

30

I

Vln.

II

Vla.

Vc.

D.B.

30

Dev. 2 (♩ = 60)

33

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

Dev. 2 (♩ = 60)



38

Ob. 1

Cl. 1

Bn. 1

Hn. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

sf

rit. ----- *a tempo*

p

mf

p

p

p

cresc.

cresc.

cresc.

mf

mf

mf

p

p

p

p

p

p

p

38

rit. ----- *a tempo*

p

14 48

Picc. *rit.*

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

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

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

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

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

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

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

48

Hn. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

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

2 *f* *ff* *p*

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

2 *mf*

B. Tbn. *mp* *mf*

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

48

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

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.

Dev. 3 risoluto

57

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bn. 1

3

Hn.

4

Tuba

57

Timp.

57

I

Vln.

II

Vla.

Vc.

D.B.

57

60

Picc. *f₊*

Fl. 1 *f₊* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1 *cresc.* *ff*

Ob. 2 *cresc.* *ff*

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Bn. 1 *cresc.* *ff*

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

60

Timp. *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

60

[illegible]

[illegible]

Cubic Deviations

[illegible]

Dev. 4 *p*
espressivo (♩ = 54)

[illegible]

86

91

Picc. *f* *mp*

Fl. 1 *f* *mp*

Ob. 1 *mf* *mp*

Cl. 1 *f* *mp*

2 *f* *mp*

Hn. 4 *f*

Tuba *f* *mp*

I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*

D.B. *f* *pizz.*

95

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

Ob. 1

Cl. 1

Hn. 2

Tuba

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

Vln. II *mp* *pp*

Vla. *mp* *pp*

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

95 *mp* *rit.*

[illegible]

103

I. *ben marcato*
f
cresc.

II. *ben marcato*
f
cresc.

Vla. *ben marcato*
f
cresc.

D.B. *arco*
f
ff

103

108

ben marcato

1

Fl.

2

2

ben marcato

1

Ob.

2

2

ben marcato

1

Cl.

2

2

ben marcato

1

Bn.

2

2

ff

1

1

2

2

ff

108

ben marcato

1

Hn.

2

2

ben marcato

3

3

4

4

ben marcato

1

Tpt.

2

2

ben marcato

1

Tbn. 1

2

2

ben marcato

1

Tuba

2

2

108

ff

1

Vln.

2

2

ff

1

Vla.

2

2

ben marcato

1

Vc.

2

2

ff

1

D.B.

2

2

108

20 112

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

112

1

2

Hn.

3

4

1

Tpt.

2

Tbn. 1

B. Tbn.

Tuba

112

I

Vln.

II

Vla.

Vc.

D.B.

112

116

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

This system contains staves for Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The Piccolo and Flute 1 parts have rests in the first two measures, followed by eighth-note patterns in the third and fourth measures. Flute 2 and Oboe 1 have eighth-note patterns throughout. Oboe 2 has a single note in the second measure. Clarinets and Bassoons play continuous sixteenth-note patterns, with the Bassoon 1 part marked *ff*.

116

1

2

Hn.

3

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

This system contains staves for Horns 1-4, Trumpets 1-2, Trombones 1-2, Baritone Trombone, and Tuba. Horns 1 and 2 play eighth-note patterns, with Horn 2 marked *ff*. Horn 3 has a continuous sixteenth-note pattern marked *ff*. Horn 4 has eighth-note patterns. Trumpets 1 and 2 play eighth-note patterns, with Trumpet 1 marked *ff*. Trombones 1 and 2 play eighth-note patterns. Baritone Trombone and Tuba have eighth-note patterns, with Baritone Trombone marked *ff*.

116

I

Vln.

II

Vla.

Vc.

D.B.

116

This system contains staves for Violin I and II, Viola, Violoncello, and Double Bass. Violin I and II play eighth-note patterns, with Violin I marked *ff*. Viola has a continuous sixteenth-note pattern marked *ff*. Violoncello and Double Bass have eighth-note patterns, with Violoncello marked *ff*. The system concludes with a measure marked 116 and *ff*.

28

120

Dev. 7

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bn. 1

120

1

2

Hn.

3

4

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

120

Timp.

120

Pno.

120

I

Vln.

II

Vla.

Vc.

D.B.

120

Dev. 7

124

Picc.

1

Fl.

2

1

Cl.

2

2

Hn.

4

124

Timp.

124

Pno.

Vla.

Vc.

127

Picc.

Fl. 2

1

Ob.

2

1

Cl.

2

1

Bn.

2

Hn. 2

127

Timp.

Vln. II

Vla.

Vc.

D.B.

127

p

f

p

dim.

p

dim.

p

dim.

p

p₊

p₊

p

mp

mp

mf cresc.

f

ff

mf cresc.

f

ff

f₊

mf cresc.

f

non stacc.

cresc.

(mf)

f

non stacc.

f

non stacc.

f

Cubic Deviations

30 130

Picc. *ff* 3 3 3

Fl. 1 *ff* 3 3 3

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Bn. 1 *p*

Bn. 2 *p*

Hn. 1 *ff* 3 3 3

Hn. 2 *ff* 3 3 3

Hn. 3 *ff* 3 3 3

Tpt. 1 *ff* 3 3 3

Tpt. 2 *ff* 3 3 3

Tbn. 1 *ff* 3 3 3

Tbn. 2 *ff* 3 3 3

B. Tbn. *ff* 3 3 3

Tuba *ff* 3 3 3

Timp. *ff p*

Vln. I *ff* 130 *non stacc.* *ff p*

Vln. II *ff*

Vla. *ff* 3 *p*

Vc. *ff* 3

D.B. *ff* 3 3 3 *pizz.* *ff p*

133

Picc.

1

Fl.

2

Ob. 1

1

Cl.

2

Bn.

1

2

133

1

2

Hn.

3

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

133

Timp.

133

I

Vln.

II

Vla.

Vc.

D.B.

133

31

32 137

Dev. 8 poco sostenuto (♩.= 50)

137

Picc. *ff*

1 *ff*

2 *ff*

Ob. 1 *ff*

2 *ff* *dim.* *p*

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

2 *ff*

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

2 *ff* *f* *ff*

137

Hn. 1 *ff*

2 *f* *dim.* *p*

3 *ff* *dim.* *p*

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

Tpt. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2 *ff*

B. Tbn. *ff*

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

137

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

137

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

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

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

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

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

137

Dev. 8 *ff* poco sostenuto (♩.= 50)

142

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

142

1

Hn.

2

4

1

Tpt.

2

Tbn. 1

B. Tbn.

Tuba

142

I

Vln.

II

Vla.

Vc.

D.B.

142

146

This page of a musical score, likely for a symphony, contains staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Bn. 1
- Bn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- B. Tbn.
- Tuba
- Timp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in 12/8 time. It includes various musical notations such as notes, rests, and articulation marks. Dynamic markings are present throughout, including *ff*, *f*, *mf*, and *dim. p. a p.*. The page number 151 is visible at the top left and bottom left.

155

Picc.

1

2

Fl.

Ob. 1

Cl. 1

1

2

Bn.

Hn. 2

155

Timp.

155

Pno.

155

I

II

Vln.

Vla.

Vc.

D.B.

155

rit.

Dev. 9 (♩=114)

energetico

energetico

161

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bn.

1

2

161

1

2

3

4

Hn.

161

I

II

Vln.

Vla.

Vc.

D.B.

161

165

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f*

Bn. 1 *f* *ff*

Bn. 2 *f* *ff*

165

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

165

Timp. *f* *ff*

165

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

165

39

Cubic Deviations

40173

Fl. 1

1

Ob.

2

Cl.

1

Bn.

2

Bn.

173

1

Hn.

2

Hn.

3

Hn.

4

Hn.

1

Tpt.

2

Tpt.

1

Tbn.

2

Tbn.

B. Tbn.

Tuba

173

Timp.

173

I

Vln.

II

Vln.

Vla.

Vc.

D.B.

176

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

176

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

176

Timp. *ff*

176

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

176

1

2

3

4

Hn.

p

p

p

p

179 *legato*

Pno. *p*

179 Con sord. *p*

Vln. I

Vln. II

Vla. *p* Con sord. *p*

Vc. *p*

179. Dances for Orchestra (1980) *p*

179 **Dev. 10** dolce (♩ = 50)



183

1

2

Hn.

3

4

Detailed description: This image shows a musical score for four Horn parts, labeled 1, 2, 3, and 4. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 183: Horn 1 has a whole rest. Horn 2 has a half note G4 (B-flat), a half note F#4 (B-flat), and a whole rest. Horn 3 has a whole rest. Horn 4 has a half note G3 (B-flat), a half note F#3 (B-flat), and a whole rest. Measure 184: Horn 1 has a half note G4 (B-flat), a half note F#4 (B-flat), and a whole rest. Horn 2 has a whole rest. Horn 3 has a half note G4 (B-flat), a half note F#4 (B-flat), and a whole rest. Horn 4 has a half note G3 (B-flat), a half note F#3 (B-flat), and a whole rest. Measure 185: Horn 1 has a whole rest. Horn 2 has a half note G4 (B-flat), a half note F#4 (B-flat), and a whole rest. Horn 3 has a whole rest. Horn 4 has a half note G3 (B-flat), a half note F#3 (B-flat), and a whole rest.

[illegible]

183 *p*

186

Hn. 1 *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mp*

Hn. 4 *mf* *mp*

Pno. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

189 *rit.*

Hn. 2 *p*

Hn. 3 *p*

Pno. *p*

Vln. I *p* Senza sord.

Vln. II *p* Senza sord.

Vla. *p*

Vc. *p*

D.B. *p* *rit.*

196

Dev. 11 soave (♩ = 56)

Fl. 1

Ob. 1

Cl. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

196

Dev. 11 soave (♩ = 56)

199

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

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

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

Hn. 1 *mf*

Hn. 3 *mf*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

199 *mf* *p*

199 *mf*

202

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Cl. 1 *mf* *pp*

202

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

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

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

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

202

Vln. I *ff*

Vln. II *ff*

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

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

D.B. *ff* *f*

202

206

Hn. 2 3 4

Vln. I II

Vla.

Vc.

D.B.

206

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

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

mp *mp* *mp*



210

Hn. 2 3 4

Vln. I II

Vla.

Vc.

D.B.

210

p *mf* *f* *rit.*

p *mf* *f* *pp*

p *mf* *f* *pp*

210 *p* *rit.*

[illegible]

219

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

219

1

2

Hn.

3

4

Tuba

Pno.

219

I

Vln.

II

Vla.

Vc.

D.B.

219

224

Picc. *f* *mf*

Fl. 1 *f* *mf*

Ob. 1 *f* *mf*

Cl. 1 *f* *mf*

1 *f* *dim.* *mp*

2 *f* *mp*

224

1 *f* *dim.* *mp*

2 *f* *mp*

3 *f* *dim.* *mp*

4 *f* *mp*

Tuba *f* *mp*

224

Pno. *f* *8va - 1*

224

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

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

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

Vc. *mf* *mp* *f*

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

224

230

Pno.

cresc.

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

230

I

cresc.

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

II

cresc.

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

Vla.

cresc.

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

Vc.

cresc.

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

D.B.

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

235 *rit.* ----- Dev. 13 sciolto (♩ = 92)

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

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

Pno.

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

235 *rit.* ----- Dev. 13 sciolto (♩ = 92)

The musical score is for a section titled "Dev. 13 sciolto" with a tempo of ♩ = 92. It begins at measure 235 with a "rit." (ritardando) marking. The score is divided into three systems. The first system includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Horn (1 and 3), Trumpet (1 and 2), Baritone Trumpet, Tuba, Piano, Violin (I and II), Viola, Violoncello, and Double Bass. The second system includes Horn (1 and 3), Trumpet (1 and 2), Baritone Trumpet, Tuba, Piano, Violin (I and II), Viola, Violoncello, and Double Bass. The third system includes Violin (I and II), Viola, Violoncello, and Double Bass. The score features various dynamics including *mp*, *dim.*, *p*, *pp*, and *ff*, as well as articulation marks like *asvez*. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "rit." and "sciolto" (ad libitum).

239

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bn.

1

2

ff

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

1

Ob.

2

1

Cl.

2

Bn. 1

242

Hn.

3

Tpt. 1

ff assez

1

Tbn.

2

Tuba

242 *trm*

I

Vln.

II

Vla.

Vc.

ff

D.B.

242

[illegible]

Cubic Deviations

249

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bn. 1

249

1

Hn. 2

3

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

249

Timp.

249

I

Vln.

II

Vla.

Vc.

D.B.

249

55

[illegible]

257

Picc.

ff

57

Fl. 1

ff

1

Ob.

2

1

Cl.

2

ff

257

1

ff

2

3

ff

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

ff

Tuba

ff

257

Timp.

ff

257

I

ff

II

ff

Vla.

ff

Vc.

ff

D.B.

pizz.

ff

257

Cubic Deviations

Dev. 15 (♩ = 88)

58

Picc.

Fl. 1

Cl. 1

Bn. 1

1

Tpt.

2

262

I

Vln.

II

Vla.

Vc.

262

D.B.

262

Dev. 15 (♩ = 88)

265

Picc. *p*

Fl. 1 *p*

Ob. 1 *p* *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mf*

Bn. 1 *mf* *p*

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

265

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

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

Vla. *mf* *mp*

Vc. *mp* *mf* *p*

D.B. *mf*

268

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

268

I

Vln.

II

Vla.

Vc.

D.B.

268

p

p

p

mp

mp

mp

mp

mp

mf

p

p

mp

mf

271

Picc.



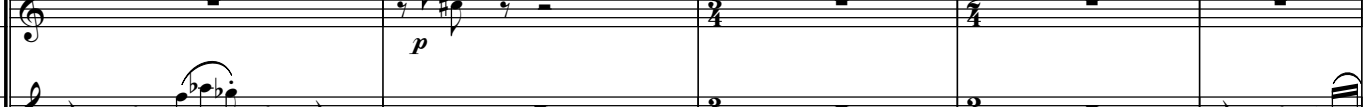
1

Fl.



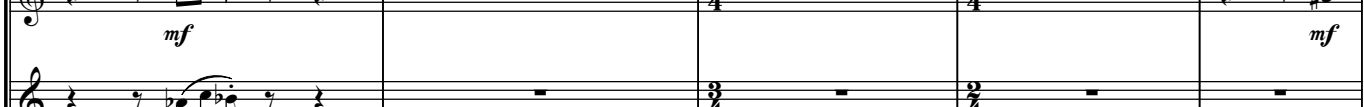
2

Fl.



1

Ob.



2

Ob.



1

Cl.



2

Cl.



1

Bn.



2

Bn.



Tuba



271

I

Vln.



II

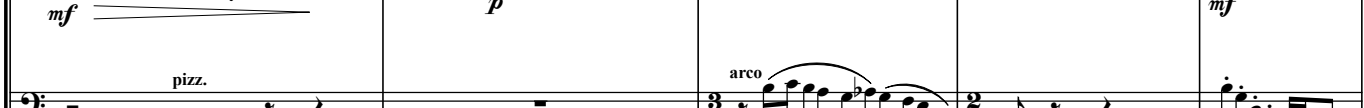
Vln.



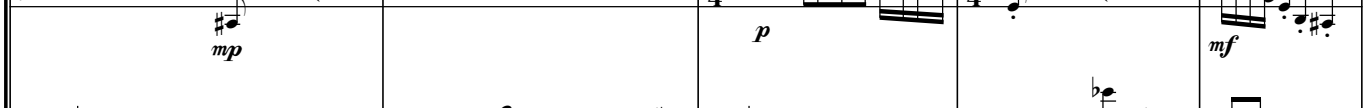
Vla.



Vc.



D.B.



271

[illegible]

280

Picc. *mf*

Fl. 1 *mf*

1 *mf*

Ob. 2 *mf*

Cl. 1 *p*

2 *p*

Bn. 1 *mf*

2 *mf*

Tuba *mf* *8va*

280

Vln. I *mf*

II *mf*

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*

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

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

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*

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)*

[illegible]

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.

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.

308

314

Picc.

Ob. 1

1

Cl.

2

mp

314

Pno.

8va

mp

314

I

Vln.

II

Vla.

Vc.

D.B.

314

[illegible]

320

rit.

Dev. 18 (♩.=68)

Picc.

1

Fl.

2

Ob. 1

Cl. 1

320

1

2

Hn.

3

4

Tuba

Pno.

320

I

Vln.

II

Vla.

Vc.

D.B.

320

rit.

Dev. 18 (♩.=68)

Score for Cubic Deviations, page 69. The score is divided into five systems, each containing multiple staves for different instruments. The tempo is marked as 320, and the dynamics range from *pp* to *p*. The score includes a *rit.* (ritardando) section and a *Dev. 18* section with a tempo of 68 (♩.=68). The instruments listed are Piccolo, Flute 1 and 2, Oboe 1, Clarinet 1, Horn 1, 2, 3, and 4, Tuba, Piano, Violin 1 and 2, Viola, Violoncello, and Double Bass.

325

Picc. *mp*

1 *mf* *mp*

2 *mf*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *mp*

325

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tpt. 1 *mf*

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

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

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

Tuba *mf*

325

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

II *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

Pno.

329

Vln. I

Vln. II

Vla.

Vc.

D.B.

329

(mf)

f

ff

329

(mf)

f

f₊

332

Picc.

Fl. 1

1

Cl.

2

Bn.

1

2

332

1

2

Hn.

3

4

B. Tbn.

Tuba

332

Pno.

332

I

Vln.

II

Vla.

Vc.

332

[illegible]

338

rit.

Picc. *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* *pp+* *pp*

Hn. 4

Tuba *pp* *p*

338

Vln. I *pp* *mf*

Vln. II *pp+*

Vla. *p*

Vc. *mp* *p*

D.B. *mp* *p*

338 *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*)

(♩.=♩) Dev. 19 (♩=68)

347

Picc. (*mf*)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 (*mf*)

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

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

Vln. II (*mf*)

Vla. (*mf*)

Vc. (*mf*)

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)*

353

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

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* *mf₊* *ff* *f*

Bn. 2 *ff*

356

Hn. 1 *mf* *mf₊* *f* *ff*

Hn. 3 *f₊* *ff*

356

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

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

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

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

359 Dev. 20 (♩.=106)

Ob. 1

1

Cl. 2

Bn. 1

2

359

1

Hn. 2

3

1

Tpt. 2

1

Tbn. 2

B. Tbn.

Tuba

359

Timp.

359

I

Vln. II

Vla.

Vc. arco

D.B.

359

Dev. 20 (♩.=106)

This image shows a page of a musical score, likely for a symphony orchestra. The score is organized into three systems, each beginning with a measure number '363'. The instruments and their parts are as follows:

- Ob. 1** (Oboe 1): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Cl. 1** (Clarinet 1): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Cl. 2** (Clarinet 2): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Bn. 1** (Bassoon 1): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Bn. 2** (Bassoon 2): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Hn. 1** (Horn 1): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Hn. 2** (Horn 2): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Hn. 3** (Horn 3): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Tpt. 1** (Trumpet 1): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Tpt. 2** (Trumpet 2): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Tbn. 1** (Trombone 1): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Tbn. 2** (Trombone 2): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- B. Tbn.** (Baritone Trombone): Starts with a *f* dynamic, followed by a crescendo to *ff*.
- Tuba**: Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Timp.** (Timpani): Starts with a *ff* dynamic.
- Vln. I** (Violin I): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Vln. II** (Violin II): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Vla.** (Viola): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- Vc.** (Violoncello): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.
- D.B.** (Double Bass): Starts with a *mf* dynamic, followed by a crescendo to *f* and then *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *f*, *ff*) to indicate the volume and intensity of the music. The page is numbered '363' at the beginning of each system.

Cubic Deviations

80

367

Picc.

Fl. 1

Ob. 1

1

Cl. 2

1

Bn. 2

367

Hn. 2

3

1

Tpt. 2

1

Tbn. 2

B. Tbn.

Tuba

367

Vln. II

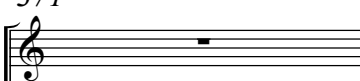
Vla.

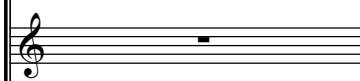
Vc.

D.B.

367

371

Picc. 

Fl. 1 

Ob. 1 

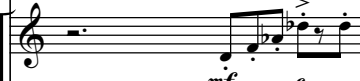
1 

Cl. 2 

1 

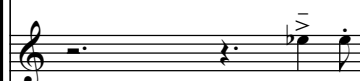
Bn. 2 

371

1 

Hn. 2 

3 

1 

Tpt. 2 

1 

Tbn. 2 

B. Tbn. 

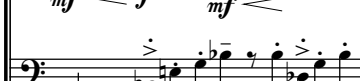
Tuba 

371

I 

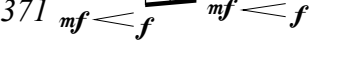
Vln. II 

Vla. 

Vc. 

D.B. 

371



Detailed description: This page contains the musical score for measures 371-374 of the piece 'Cubic Deviations'. The score is arranged in three systems. The first system includes Piccolo, Flute 1, Oboe 1, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The second system includes Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Each staff contains musical notation with various dynamics (mf, f, ff) and articulation marks. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 81 is in the top right corner.

(♩.=85-100)

Dev. 21 (as fast as possible)

375

Fl. 1

Ob. 1

Cl. 1

1

Bn.

2

This block contains the musical notation for the woodwind and brass sections. The Flute 1 part has a single note with a *mf* dynamic. The Oboe 1 part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Clarinet 1 part has a melodic line starting at measure 375 with a *p* dynamic, increasing to *mf* and then *f*. The Bassoon parts (1 and 2) have melodic lines starting at measure 375 with a *p* dynamic, increasing to *mf* and then *f*. The Tuba part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Tuba part also has an *8va* marking.

375

Hn.

3

1

Tpt.

2

Tuba

This block contains the musical notation for the horn and trumpet parts. The Horn 1 part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Horn 3 part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Trumpet 1 part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Trumpet 2 part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Tuba part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Tuba part also has an *8va* marking.

375

I

Vln.

II

Vla.

Vc.

D.B.

This block contains the musical notation for the string parts. The Violin I part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Violin II part has a melodic line starting at measure 375 with a *p* dynamic, increasing to *mf* and then *f*. The Viola part has a melodic line starting at measure 375 with a *p* dynamic, increasing to *mf* and then *f*. The Violoncello part has a melodic line starting at measure 375 with a *p* dynamic, increasing to *mf* and then *f*. The Double Bass part has a melodic line starting at measure 375 with a *mf* dynamic, increasing to *f*. The Double Bass part also has an *arco* marking.

Dev. 21 (as fast as possible)

(♩.=85-100)

377

Fl. 1

Ob. 1

1

Cl. 2

1

Bn. 2

mf

f

ff

377

1

Hn. 2

3

1

Tpt. 2

mf

f

f+

ff

Tbn. 1

f

f+

ff

B. Tbn.

ff

Tuba

mf

f

ff

377

I

Vln. II

f

ff

Vla.

f

ff

Vc.

mf

f

ff

D.B.

377

mf

f

ff

379

Fl. 1 *mf* *ff*

Fl. 2 *ff*

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

Cl. 1 *ff*

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

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

379

Hn. 1 *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*

379

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

1

Cl.

2

1

Bn.

2

381

1

Hn.

2

3

1

Tpt.

2

1

Tbn.

2

Tuba

381

I

Vln.

II

Vla.

Vc.

D.B.

381

[illegible]

383

I Vln.

II Vln.

Vla.

Vc.

D.B.

383

385

Picc. *ff*

1 *ff*

Fl. *f* *ff*

2 *f* *ff*

Ob. *f* *ff*

1 *f* *ff*

2 *f* *ff*

Cl. *f* *ff* *ff*

1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

385

1 *ff*

2 *ff*

Hn. *f* *ff* *f*

3 *f* *ff*

4 *f*

1 *f* *ff*

Tpt. *f* *ff*

2 *f* *ff*

1 *f* *ff*

Tbn. *f* *ff*

2 *f* *ff*

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

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

385

I *f* *ff*

Vln. *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

385 *f* *ff*

[illegible]

387

I. Vln.

II. Vln.

Viola

Vcllo

D.B.

387

388

389

390

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*

2 *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *8va ff*

389

Vln. I *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

391 Dev. 22 (♩ = 90)

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bn.

1

2

ff

This block contains the musical notation for woodwinds and brass instruments. The Piccolo (Picc.) part has a single staff. The Flute (Fl.) section has two staves, numbered 1 and 2. The Oboe (Ob.) section has two staves, numbered 1 and 2. The Clarinet (Cl.) section has two staves, numbered 1 and 2. The Bassoon (Bn.) section has two staves, numbered 1 and 2. The music is in 4/4 time and begins at measure 391. The Piccolo part has a rest in the first measure, followed by a sixteenth-note entry in the second measure marked *ff*. The Flute and Oboe parts enter in the first measure with sixteenth-note patterns, also marked *ff*. The Clarinet and Bassoon parts have more complex rhythmic patterns, with the Clarinet 1 part featuring a sixteenth-note run in the second measure. The Bassoon 2 part has a rest in the first measure and enters in the second measure.

391

1

2

Hn.

3

4

ff

This block contains the musical notation for the Horn section, consisting of four staves numbered 1 through 4. The music begins at measure 391. Horn 1 has a sixteenth-note entry in the first measure. Horn 2 has a similar entry in the first measure. Horn 3 has a sixteenth-note entry in the first measure. Horn 4 has a sixteenth-note entry in the first measure. The section is marked *ff*.

391

I

II

Vln.

Vla.

Vc.

D.B.

ff

div.

unis.

6

5

6

6

This block contains the musical notation for the string section, including Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music begins at measure 391. Violin I and II parts have complex rhythmic patterns with sixteenth-note runs, marked *ff*. The Viola part has a sixteenth-note entry in the first measure. The Violoncello and Double Bass parts have similar rhythmic patterns, also marked *ff*. The section includes various performance markings such as *div.* (divisi), *unis.* (unison), and fingerings (6, 5, 6, 6).

391 Dev. 22 (♩ = 90)

This musical score page contains measures 394 through 396. The instrumentation includes Piccolo, Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I, II, III, & IV, Trumpet I & II, Trombone I & II, Tuba, Violin I & II, Viola, Violoncello, and Double Bass.

- Picc.**: Measures 394-395 are rests; measure 396 has a sixteenth-note scale starting on G₄.
- Fl.**: Flute I plays a melodic line with slurs and accents. Flute II enters in measure 394 with eighth notes.
- Ob.**: Oboe I plays a melodic line with slurs and accents. Oboe II enters in measure 394 with eighth notes.
- Cl.**: Clarinet I and II play similar eighth-note patterns.
- Bn.**: Bassoon I and II play similar eighth-note patterns.
- Hn.**: Horn I, II, III, and IV play various rhythmic figures, including sixteenth-note runs in measure 396.
- Tpt.**: Trumpet I and II enter in measure 394 with a strong *ff* dynamic, playing a melodic line with slurs and accents.
- Tbn.**: Trombone I and II enter in measure 394 with a strong *ff* dynamic, playing a melodic line with slurs and accents.
- Tuba**: Enters in measure 394 with a strong *ff* dynamic, playing a melodic line with slurs and accents.
- Vln.**: Violin I and II play a continuous sixteenth-note pattern throughout the measures.
- Vla.**: Viola plays a continuous sixteenth-note pattern throughout the measures.
- Vc.**: Violoncello plays a continuous sixteenth-note pattern throughout the measures.
- D.B.**: Double Bass plays a continuous sixteenth-note pattern throughout the measures.

The score features various musical markings such as *ff* (fortissimo), *unis.* (unison), and slurs indicating phrasing. Measure numbers 394, 395, and 396 are clearly indicated at the beginning of their respective staves.

92 397

1 Fl.

2

1 Ob.

2

1 Cl.

2

1 Bn.

2

397

1 Hn.

2

3

4

1 Tpt.

2

1 Tbn.

2

Tuba

397

I Vln.

II

Vla.

Vc.

D.B.

397

ff

400

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

Bn. 1

2

Hn.

3

4

1

Tpt.

2

B. Tbn.

Tuba

400

I

Vln.

II

Vla.

Vc.

D.B.

400

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

406

poco rit. ----- Fugue (♩ = 80)

[illegible]

414

Picc. *mf* *mf*₊

Fl. 1 *mf*₊ *f*

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

1 *f*

Cl. 2 *f*

1 *f*

Bn. 2 *mf*₊ *f*

414

1 *f*

2 *f*

Hn. 3 *f*

4 *f*

414

Timp. *f*

414

I *mf* *cresc.* *f*

II *mf* *cresc.* *f*

Vla. *mf* *f*

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

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

414 *mf* *cresc.* *f*

418

417

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

cresc. ----- *ff*

cresc. ----- *ff*

ff

ff

ff

417

Hn. 1

Hn. 2

Hn. 4

Tuba

cresc. ----- *ff*

cresc. ----- *ff*

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*

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*

II *ff* *p* *mp*

Vla. *ff*

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

D.B. *p*

420

This image shows a page from a musical score, specifically measures 424 through 426. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and piano. The key signature has one flat (B-flat), and the time signature is common time (C).

The instruments and their parts are as follows:

- Oboes (Ob.):** Two staves. Measures 424-425 are silent. In measure 426, they play a melodic line starting on B-flat, marked *f*.
- Clarinets (Cl.):** Two staves. Measures 424-425 are silent. In measure 426, they play a melodic line starting on B-flat, marked *f*.
- Horn 3:** One staff. Measures 424-425 have a rhythmic pattern marked *(mf)*. In measure 426, it is silent.
- Bass Trombone (B. Tbn.) and Tuba:** Two staves. Measures 424-425 are silent. In measure 426, they play a low melodic line marked *f*, with an octave extension (*8va*) indicated by a dashed line.
- Timpani (Timp.):** One staff. Measures 424-425 have a rhythmic pattern marked *(mf)*. In measure 426, it is silent.
- Piano (Pno.):** Grand staff. Measures 424-425 have a complex rhythmic texture marked *(mf)*. In measure 426, it continues with a melodic line marked *f*, featuring an octave extension (*8va*) and a fermata.
- Violins I & II (Vln. I, Vln. II):** Two staves each. Measures 424-425 have a melodic line marked *cresc. --- (mf)*. In measure 426, Violin I plays a melodic line marked *f*, while Violin II is silent.
- Viola (Vla.):** One staff. Measures 424-425 are silent. In measure 426, it plays a melodic line marked *f*.
- Violoncello (Vc.) and Double Bass (D.B.):** Two staves each. Measures 424-425 have a melodic line marked *(mf)*. In measure 426, they play a melodic line marked *f*.

The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). It also features articulation marks like accents and slurs, as well as performance instructions like *8va* (octave) and *ferma* (fermata).

427

Fl. 1 *f* *cresc.*

Fl. 2 *f*

Ob. 1

Ob. 2 *f* *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bn. 1 *f*

Bn. 2 *f*

Hn. 2 *f*

Hn. 3 *f* *cresc.*

Tpt. 1 *f* *cresc.*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba

8^{va} *ff*

427

Timp. *f* *cresc.*

427

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *f*

427

430

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* *ff* assez

Tpt. 2 *ff* assez

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff* *ff* assez

Tuba *ff* *ff* assez

(8va) - - -

430

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

430 *ff*

[illegible]

437

Cl. 2

1

Bn.

2

437

1

Hn.

3

4

437

Vln. I

437 unis.

Vc.

p

440

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

2

Hn.

4

440

Vln. I

Vla.

Vc.

D.B.

440

mf cresc.

p

cresc. p. a p.

(mf)

mf cresc.

p

cresc. p. a p.

(mf)

mf cresc.

mf cresc.

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

cresc. p. a p.

(mf)

p

cresc. p. a p.

(mf)

[illegible]

446

Fl.

Ob.

Cl.

Bn.

446

Hn.

446

Vln.

Vla.

Vc.

D.B.

446

449

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

p *leggiero*

p *leggiero*

p *leggiero*

p *leggiero*

p *leggiero*

mf $\rightrightarrows$ *p*

mf $\rightrightarrows$ *p*

449

1

2

Hn.

3

4

p

p *leggiero*

p *leggiero*

449

I

II

Vln.

Vla.

Vc.

D.B.

p *leggiero*

p *leggiero*

p *leggiero*

p *leggiero*

mf $\rightrightarrows$ *p* *leggiero*

449

452

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

452

1

Hn.

4

Tuba

452

1

Tim.

452

I

Vln.

II

Vla.

Vc.

D.B.

452

[illegible]

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 *f* *ff* sempre

476

Fl.

Ob.

Cl.

Bn.

476

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

ff sempre

476

Vln.

Vla.

Vc.

D.B.

112 479

1 Fl.

2

1 Ob.

2

1 Cl.

2

1 Bn.

2

479

1 Hn.

2

3

4

1 Tpt.

2

1 Tbn.

2

B. Tbn.

Tuba

479

I Vln.

II

Vla.

Vc.

D.B.

482

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

482

Hn. 3

Hn. 4

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

8va

482

Timp.

ff sempre

482

Vln. I

Vln. II

Vla.

Vc.

D.B.

482

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

(8va)

486

Timp.

486

I

Vln.

II

div.

Vla.

unis.

Vc.

D.B.

486

489490

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bn.

1

2

489

1

2

Hn.

3

4

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

(8^{va})

489

I

II

Vla.

Vc.

D.B.

489490

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

1

Bn.

2

494

1

2

Hn.

3

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

494

Timp.

494

I

Vln.

II

Vla.

Vc.

D.B.

494

498

Picc. *cresc.*

1 *cresc.*

Ob. 2 *cresc.*

1

Cl. 2 *cresc.*

1 *cresc.*

Bn. 2 *cresc.*

498

1 *cresc.*

2

Hn. 3 *cresc.*

4

1 *cresc.*

Tpt. 2 *cresc.*

1

Tbn. 2

B. Tbn.

Tuba *g^{ua}*

498

Timp.

498

I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

498

Cubic Deviations