

Passacaglia *Tenebrosa*

for

orchestra

by

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HARVEY MUSIC EDITIONS

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Program Notes for *Passacaglia Tenebrosa*

This piece stands as my first large orchestra piece since developing a new tonal language between 1996 and 1998 when most of my work was concentrated on small ensemble pieces and solo compositions. It was also begun shortly after my arrival in Minnesota from Arizona during the summer of 1998. However, work on it was interrupted by other short term commissions and my learning the ropes as a newly appointed professor at the University of Minnesota-Duluth. Following a long hiatus in working on the *Passacaglia*, I was able to finally concentrate on its completion alone during the following summer. It has an overall tripartite structure breaking down the variations on the ground into smaller sets divided by two sizable interludes. Following the statement of the theme in the trombones, seven variations immediately follow of increasing strength. The seventh diminishes as the strings quietly conclude with a sequence of descending chorale-like chords. The first interlude then begins in a mist of melancholy lyricism and a sparse textural background to contrast with the agitated passacaglia theme. The concluding passage of the interlude is dovetailed into the eighth variation, which begins to rebuild the lost energy once again only to subside by the eleventh into the second interlude, itself an extended development of the material of the first. The final set of three variations (bringing the total number to fourteen) are again dovetailed out of the interlude and brings about a recapitulation of the opening variation. This comparatively relaxed texture is foreshortened by the final variation, wildly engaging all the forces of the orchestra into the climactic coda, a tension that is quickly released as the piece extinguishes into a smoldering end.

Orchestra

-3 flutes, 3 oboes, 2 clarinets (Bb) and 1 bass clarinet (Bb),

2 bassoons and 1 contrabassoon-

-4 horns (F), 2 trumpets (Bb), 2 trombones and 1 bass trombone-

-timpani and 1 percussionist (triangle, xylophone*, glock.**, vibes, bass drum, and tam-tam)-

*xylophone sounds one octave higher than written; **glockenspiel sounds two octaves higher than written

-strings-

Outline of the *Passacaglia*

PART I

Bars: 1-9 10-16 17-23 24-30 32-38 39-47 48-54 55-62
Theme Var.I Var.II Var.III Var.IV Var.V Var.VI Var.VII

PART II

Bars: 63-83 84-91 92-98 99-105 106-128
Interlude I Var.VIII Var.IX Var.X Var.XI

PART III

Bars: 129-166 167-196 198-204 205-230
Interlude II Var.XII Var.XIII Var.XIV and Coda

Passacaglia Tenebrosa

$\downarrow = 60$

Justin Henry Rubin
(1998-99)

Variation I

Variation II
più mosso (subito)

Fl. 1 17

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mp

à 2

open

pp

à 2

pizz.

p

mp

triangle

pizz.

p

arco

pp

arco

mf

arco

mf

mp

arco

mp

pp

Rit...
Variation III
meno mosso

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1 25 *mp*

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *mp*

B. Cl. *mf*

Bn. 1 & 2

C. Bn. *p*

Hns. 1-2 1st + *mp*

Hns. 3-4

Tpt. 1-2 1st muted *p*

Tbns. 1-2

B.Tbn.

Tim. *pp*

Perc.

Vln. 1 25 *mp*

Vln. 2 2 desks muted *pp*

Vla. 2 desks muted *mp*

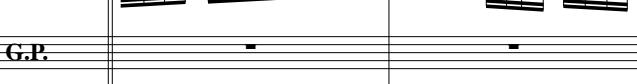
Vcl.

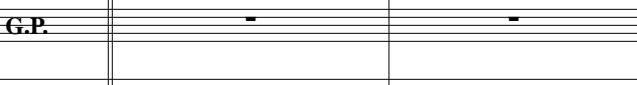
Cb. solo *p*

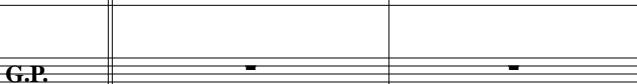
Variation IV*Agitato*

Fl. 1 29 G.P. 

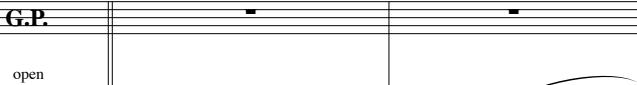
Fl. 2-3 G.P. 

Ob. 1 G.P. 

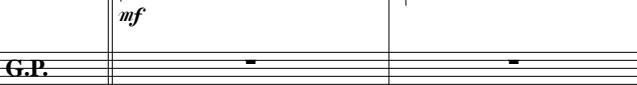
Ob. 2-3 G.P. 

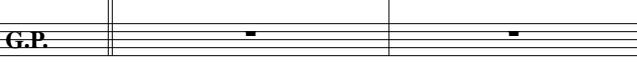
Cl. 1-2 G.P. 

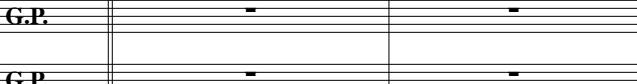
B. Cl. G.P. 

Bn. 1 & 2 G.P. 

C. Bn. G.P. 

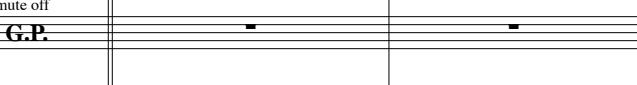
Hns. 1-2 29 + G.P. 

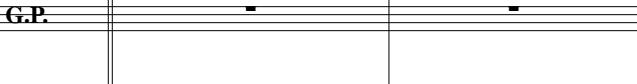
Hns. 3-4 open G.P. 

Tpt. 1-2 open à 2 G.P. 

Tbns. 1-2 G.P. 

B.Tbn. G.P. 

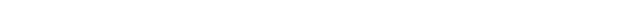
29 Tim. G.P. 

Perc. Tam-tam p (L.V.) G.P. 

Vln. 1 mute off G.P. 

Vln. 2 mute off G.P. 

Vla. G.P. 

Vcl. G.P. 

Cb. G.P.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

34

f

f

ff

ff

34

mf

mf

34

f

f

tutti

f

f pizz.

Variation V
to piccolo

The musical score consists of four systems of staves, each containing multiple instrument parts. The instruments are grouped as follows:

- Top System:** Fl. 1, Fl. 2-3, Ob. 1, Ob. 2-3, Cl. 1-2, B. Cl., Bn. 1 & 2, C. Bn.
- Second System:** Hns. 1-2, Hns. 3-4, Tpt. 1-2, Tbns. 1-2, B.Tbn.
- Third System:** Tim., Perc.
- Bottom System:** Vln. 1, Vln. 2, Vla., Vcl., Cb.

Measure 38 is indicated at the beginning of each system. Dynamics and performance instructions include:

- Flute parts play eighth-note patterns.
- Bassoon 1 & 2 play eighth-note patterns with *sffz* dynamics.
- C. Bn. plays eighth-note patterns with *sffz* dynamics.
- Horn 1-2 play quarter notes.
- Horn 3-4 play eighth-note patterns.
- Trombone 1-2 play eighth-note patterns.
- Bass Trombone plays eighth-note patterns.
- Timpani and Percussion play sustained notes.
- Violin 1 and Violin 2 play sixteenth-note patterns with *pp*, *mp*, *ff*, and *ff* dynamics.
- Viola and Cello play eighth-note patterns with *p* dynamics.
- Double Bass plays eighth-note patterns with *pizz.* and *mp* dynamics.
- All parts reach a final dynamic of *f*.

42

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Musical score page 9 featuring nine staves of music. The top staff includes Flute 1, Flute 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bass Clarinet, Bassoon 1 & 2, Bassoon C, and Horn 1-2. The middle staff includes Horn 3-4, Trumpet 1-2, Trombone 1-2, Bass Trombone, Timpani, and Percussion. The bottom staff includes Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 42 begins with a dynamic of *mf* followed by *ff*. The score concludes with a final dynamic of *f*.

Variation VI

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

dim. poco a poco

Vln. 2

dim. poco a poco

Vla.

dim. poco a poco

Vcl.

dim. poco a poco

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Variation VII
to flute

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

55

3

mp

mp

mp

55

sul tasto

ppp

sul tasto

ppp

sul tasto

ppp

55

ppp

Interlude I

espressivo

mp

p

ppp

muted

p

60

The musical score for "Interlude I" is a multi-page document. The first page contains six systems of music. The instrumentation includes Flute 1, Flutes 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bassoon, Bassoon/C. Bassoon, Horns 1-2, Horns 3-4, Trumpet 1-2, Trombones 1-2, Bass Trombone, Timpani, Percussion, Violin 1, Violin 2, Cello, Double Bass, and Bassoon/C. Bassoon. The score features various dynamics such as *espressivo*, *mp*, *p*, and *ppp*. The tempo is marked as 60. The second system begins with a melodic line for Flute 1, followed by a harmonic line for Bassoon and Bassoon/C. Bassoon. The third system features a rhythmic pattern for Bassoon/C. Bassoon. The fourth system includes a muted trumpet part. The fifth system shows a bassoon line. The sixth system concludes with a bassoon line.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

65

65

muted 1st

pp

muted

pp

65

p

glockenspiel

legato

ppp — *mp*

legato

ppp — *mp*

ord.

pp ord.

pp ord.

65

pp

—

ppp

ppp

70

Fl. 1

Fl. 2-3

Ob.1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

espressivo

ppp *mp*

1st *mp*

pp

pp

3:2

3:2

pp

pp

Fl. 1 75 *mp*

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *espressivo*

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2 75 *pp* \gg à 2 muted

Hns. 3-4

Tpt. 1-2

Tbns. 1-2 muted 1st

B. Tbn.

Tim.

Perc.

Vln. 1 75 *ppp* \gg *mp* 2 desks

Vln. 2

Vla.

Vcl.

Cb.

Variation VIII
meno mosso

Rit...

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

80

p

p

ppp

p

pp

pp

80

mp

1st open

1st open

mp

80

ppp triangle

pp

tutti

tutti

pp

pp

pp

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

85

85

85

85

85

85

85

85

85

85

85

85

85

Variation IX
più mosso (subito)

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

90

à 2

à 2

open

mp

p

mp

90

mp

mf

p

mf

pizz.

mf

pizz.

mf

(b)

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Measure 95: Flute 1 plays a sixteenth-note pattern with grace notes, dynamic *p*. Flute 2-3 rests. Oboe 1 plays a sixteenth-note pattern, dynamic *f*. Oboe 2-3 plays a sixteenth-note pattern, dynamic *f*. Clarinet 1-2 plays a sixteenth-note pattern, dynamic *f*. Bassoon 1-2 rests. Bassoon 2 rests. Horn 1-2 plays a sixteenth-note pattern, dynamic *mf*. Horn 3-4 rests. Trombone 1-2 plays a sixteenth-note pattern, dynamic *mf*. Trombone 1-2 rests. Bass Trombone rests. Timpani plays eighth-note patterns, dynamic *mp*, then *f*. Percussion rests. Violin 1 plays a sixteenth-note pattern with grace notes, dynamic *p*. Violin 2 plays a sixteenth-note pattern, dynamic *p*. Cello plays eighth-note patterns, dynamic *p*.

Variation X
un poco più mosso

99 to piccolo

Fl. 1

Fl. 2-3 *mp*

Ob. 1

Ob. 2-3 *mp*

Cl. 1-2 *mp*

B. Cl. *mf*

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2 *mp*

Vla.

Vcl.

Cb.

The musical score consists of four systems of staves. System 1 (measures 99-104) features woodwind entries: Flute 1, Flute 2-3 (marked *mp*), Oboe 1, Oboe 2-3 (marked *mp*), Clarinet 1-2 (marked *mp*), Bass Clarinet, Bassoon 1 & 2, and Bassoon C. System 2 (measures 105-110) features Horn 1-2, Horn 3-4, Trombone 1-2, Bass Trombone, Timpani, and Percussion. System 3 (measures 111-116) features Violin 1, Violin 2 (marked *mp*), Viola, Cello, and Double Bass. Measure 117 begins a dynamic crescendo for the strings, indicated by *cresc.* and increasing sixteenth-note patterns.

Fl. 1 103

Fl. 2-3 *cresc.*

Ob. 1

Ob. 2-3 *cresc.*

Cl. 1-2 *cresc.*

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2 muted

Hns. 3-4 muted

Tpt. 1-2 muted

Tbns. 1-2 muted

B.Tbn.

Tim. *mf*

Perc. *mf* glockenspiel

Vln. 1 103

Vln. 2 *cresc.*

Vla. *p*

Vcl.

Cb.

Variation XI
un poco più mosso

ff

106

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

open

ff

106

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pizz.

ff

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4 muted

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim. 3

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

115

ff

mp

115

arco

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score consists of three systems of staves. The first system includes Flute 1, Flute 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bassoon, Bassoon 1 & 2, Bassoon C, Horn 1-2, Horn 3-4, Trumpet 1-2, Trombone 1-2, Bass Trombone, Timpani, and Percussion. The second system includes Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 118 begins with Flute 1, Flute 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bassoon, Bassoon 1 & 2, Bassoon C, and Horn 1-2 playing eighth-note patterns. Measures 119-120 show various woodwind entries with grace notes and slurs. Measures 121-122 feature sustained notes from Bassoon 1-2, Bassoon C, and Trombone 1-2. Measures 123-124 show sustained notes from Bass Trombone, Timpani, and Percussion. Measures 125-126 show sustained notes from Violin 1, Violin 2, and Viola. Measures 127-128 show sustained notes from Cello and Double Bass.

121

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

glockenspiel

f

mp

3

3

3

3

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

121

121

121

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Rit. molto

127

to flute

ppp *mp*

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Interlude II
Tempo di Interlude I

p

Rit. molto

a tempo

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

139

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2 open 1st
139 *pp*

Hns. 3-4

Tpt. 1-2 muted
139 *pp*

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1 139 *mp*

Vln. 2 *mp*

Vla. *ppp*

Vcl. *ppp*

Cb. *ppp*

143

Fl. 1

Fl. 2-3

Ob. 1 *espressivo*
ppp *mp*

Ob. 2-3

Cl. 1-2 1st *espressivo*
mp

B. Cl.

Bn. 1 & 2 *pp*

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

143

Tim.

Perc.

Vln. 1 3.2

Vln. 2 3.2

Vla.

Vcl.

Cb.

Rit...

a tempo più mosso (subito)

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

147

mp

pp

p

pp

ppp — *mp*

p

p

pp

151

Fl. 1

Fl. 2-3 *p*

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2 *p*

Vla.

Vcl.

Cb. *p*

Fl. 1 155

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn. 155 *p*

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1 155

Vln. 2 *p*

Vla.

Vcl.

Cb.

159

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score page contains four systems of music. The first system features woodwind instruments: Flute 1, Flute 2-3, Oboe 1, Oboe 2-3, Clarinet 1-2, Bass Clarinet, Bassoon 1 & 2, Bassoon C., and Horn 1-2. The second system includes brass instruments: Bass Trombone, Trombones 1-2, Trumpet 1-2, and Timpani. The third system consists of strings: Violin 1, Violin 2, Viola, and Cello. The fourth system includes double basses. Measure 159 begins with a dynamic of *f*. The woodwinds play eighth-note patterns with grace notes. The brass instruments play sustained notes. The strings play eighth-note patterns. The double basses play sustained notes. Measures 160-161 show the woodwinds continuing their eighth-note patterns. Measures 162-163 show the brass instruments continuing their sustained notes. Measures 164-165 show the strings continuing their eighth-note patterns. Measures 166-167 show the double basses continuing their sustained notes.

163

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

niente

163

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

niente

163

Tim.

Vibes. *pp*

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

pp

niente

Variation XII

167

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2 *solo espressivo* *p* 3 5

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

167

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb. pizz.

Fl. 1

Fl. 2-3

Ob.1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

espressivo

Fl. 1 177

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2 177

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1 177

Vln. 2

Vla.

Vcl.

Cb.

183

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

soho
open

pp

solo

pp

183

183

188

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

188

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ppp

arco

Rit. molto

193

Fl. 1 G.P.

Fl. 2-3 G.P.

Ob. 1 G.P.

Ob. 2-3 G.P.

Cl. 1-2 G.P.

B. Cl. G.P.

Bn. 1 & 2 G.P.

C. Bn. G.P.

Hns. 1-2 G.P.

Hns. 3-4 G.P.

Tpt. 1-2 G.P.

Tbns. 1-2 G.P.

B.Tbn. G.P.

193

Tim. G.P.

Perc. G.P. (L.V.)

Vln. 1 G.P.

Vln. 2 G.P.

Vla. G.P.

Vcl. G.P.

Cb. G.P.

Variation XIII

a tempo primo

Variation XIV and Coda

Fl. 1 208. Fl. 2-3 Ob. 1 Ob. 2-3 Cl. 1-2 B. Cl. Bn. 1 & 2 C. Bn. Hns. 1-2 Hns. 3-4 Tpt. 1-2 Tbns. 1-2 B.Tbn. Timp. Perc. (Quint.) Vln. 1 208. Vln. 2 Vla. Vcl. Cb.

The musical score consists of two main sections separated by a dashed horizontal line. The top section begins at measure 208 and includes parts for Fl. 1, Fl. 2-3, Ob. 1, Ob. 2-3, Cl. 1-2, B. Cl., Bn. 1 & 2, C. Bn., Hns. 1-2, Hns. 3-4, Tpt. 1-2, Tbns. 1-2, B.Tbn., Timp., and Perc. (Quint.). The bottom section begins at measure 209 and includes parts for Vln. 1, Vln. 2, Vla., Vcl., and Cb. Measure numbers 208 and 209 are indicated at the beginning of each section. Various dynamic markings such as f, ff, and trills are present throughout the score.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B.Tbn.

Tim.

Perc.

(8va)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim. 220

Perc. 220

Vln. 1 220 div.

Vln. 2 div.

Vla. div.

Vcl. div.

Cb. 3

Fl. 1

Fl. 2-3

Ob. 1

Ob. 2-3

Cl. 1-2

B. Cl.

Bn. 1 & 2

C. Bn.

Hns. 1-2

Hns. 3-4

Tpt. 1-2

Tbns. 1-2

B. Tbn.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

223

mp

solo

niente

dim. poco a poco

Fl. 1 226 niente

Fl. 2-3

Ob. 1 niente

Ob. 2-3 niente

Cl. 1-2 s 3 dim. niente

B. Cl. niente

Bn. 1 & 2

C. Bn. niente niente

Hns. 1-2 226 mp niente

Hns. 3-4

Tpt. 1-2 niente

Tbns. 1-2 niente

B.Tbn. niente

Tim. 226 niente ppp

Perc.

Vln. 1 226 pffff

Vln. 2 pffff

Vla. pffff

Vcl. pffff

Cb. pffff