

David Bruce
Steampunk
Octet



(Full Score)

Score Version: 23 Nov 2010

*Commissioned by Carnegie Hall
for Ensemble ACJW*

Steampunk

I first came across the word steampunk when a friend introduced to me as such the collection of strangely futuristic lights, clocks and other objects that he'd fashioned out of copper pipes and other scrap materials. As a fan of home-made instruments it was a form of creativity that instantly appealed to me. I later discovered that steampunk was originally a science fiction genre but has gone on to become a quite recognised form of design, fashion and sub-culture. It centres on a kind of 'alternative history' - an alternative universe which looks a lot like technologically- advanced Victorian England, only one where electricity never surfaced and everything is steam-powered. Brass, copper and wood feature prominently and complicated mechanical spaghetti creates unfeasibly steam-powered devices like watches, laptops, x-ray machines, and so on. Strange forms of transport including zeppelins or futuristic steam-powered cars dominate often quite distopian high-rise cityscapes.

When Ensemble ACJW offered me this commission based on the Beethoven Septet line-up (though I added an oboe to mine in the end), the horn and bassoon immediately stood out to me as defining colours of the group and somehow a connection formed between them and the images of the steampunk world. I think above all it was the French horn with its crazy complicated brass plumbing, making it about as iconic a steampunk instrument as you could hope for; but similarly the bassoon, the bass clarinet and the cor anglais each have the distinct air of an eccentric Victorian gentleman, the product of a particular kind of obsession. They seem like a line-up from a steampunk cartoon. To stretch the analogy a little further, it probably should, you could see Classical Music itself as a kind of steampunk music. It's one of the very few areas in music performance where unamplified, non-electronic sound is still the norm. The sound may not be steam-powered, but it is produced by muscles and breath alone and it's one of its major selling points. There is something essential for me about the direct collection of live unamplified sound.

I worked hard on structuring this piece to produce a tightly controlled whole. For me a well-structured piece sounds like it was put together quite easily - I noticed this the other day at a performance of Beethoven's Fifth Symphony - it just seems to be lots of great moments, one after another, whereas we know from his sketches that in reality Beethoven struggled and fretted over getting the right shape for his works. In my own music, I've sometimes been described as a 'colourist' composer and although it's true that quite colourful textures are an instinctive feature of my music (and are quite prominent in this piece), I think there are different types of colourists - Mussorgsky's *Pictures at an Exhibition* for example (which I thought of quite often when composing this piece) has some fantastic colours, in both the orchestral and the original piano versions - but for me the colours are brought together on structural level. On the other hand, Debussy's *La Mer* which could so easily be designed as a mere colouristic 'tone poem', is structured in the most fantastic and rigorous controlled way to produce, to my mind, one of the greatest masterpieces of the last century. Colourful, but tightly structured pieces like that are ones that I hold as models for my own compositions.

Steampunk is in 5 movements. The brief opening movement has wild fanfares on clarinet and french horn and is followed by a dark, brooding passacaglia. The third lyrical movement was inspired by the 'armillary sphere', a model of the celestial sphere often found in steampunk design, and I hope the movement captures a sense of a mysterious spiralling celestial mechanism. The fourth movement is much more light-hearted and seems to hint at strange ticking clocks. The final movement starts with a desolate stillness, but gradually and relentlessly - indeed, as if powered by steam - builds up speed until arriving at a break-neck denouement.

David Bruce 15 Nov 2010

Instrumentation: ob./cor, cl./bass cl., bassoon/contrabass (optional), horn, vln, vla, vlc, bass

B

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *fff* *fff* *mf* *ff*
open cuivré

Vln. *ff*
arco

Vla. *ff* pizz

Vc. *ff*

Cb. *ff* *f*



C

C. A. *ff* *p*

Cl. *ff* *p*

Bsn. *p* 3

Hn. *fff* *f* stopped

Vln. *ff*
arco

Vla. *ff*

Vc. *ff*

Cb. *ff*

51 **D**

Score for measures 51-54. The key signature has one sharp (F#). The score includes parts for C. A., Cl., Bsn., Hn., Vln., Vla., Vc., and Cb. Dynamics include *f*, *fff*, and *ff*. A box labeled 'D' is above the first measure. A large watermark 'PERUSAL' is overlaid on the score.



55

Score for measures 55-58. The key signature has one sharp (F#). The score includes parts for C. A., Cl., Bsn., Hn., Vln., Vla., Vc., and Cb. Dynamics include *fff*, *ff*, and *f*. A large watermark 'PERUSAL' is overlaid on the score.

59 **E**

C. A.

Cl.

Bsn.

Hn.

Vln. *fff*

Vla.

Vc.

Cb.

C. A.

Cl.

Bsn.

C. A.

Cl.

Bsn.

Hn. *fff*

Vln.

Vla.

Vc.

Cb.

stopped

ff

80

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

pp (freely, as an indistinct background rumble)

take bow

pf pf pf pf pf pf

85

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

G

p

quasi-solo *mf*

arco (con sord.) *p*

arco (ord) (con sord.) *p*

89

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p

mf

f

con sord

93

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

H

ff

f

ff

senza sord

ff

f

arco

f

(pizz)

f

97

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.



101

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

I (behind bassoon, coloring the bassoon line)

p

p

solo
mp

p

p

arco
p

114 **J**

C. A. *p*

Cl. *p*

Bsn. *p*

Hn. *f* *ff* *p* stopped

Vln. *mf* *p*

Vla. *arco* *mf* *p*

Vc. *mf* *p*

Cb. *p*

119

C. A.

Cl.

Bsn.

Hn. open stopped open

Vln.

Vla.

Vc.

Cb.

133

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mp

p

ppp

pp

pizz

pp

L

138

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

echo-tone

ppp

pp

ff

ppp

pp

open

ff

ff

arco

ff

151

N

C. A.

Cl.

Bsn. *ossia: Bassoon*
Contrabassoon
ff (play this bar only if time to change from bassoon)

Hn. *pp* breath imperceptibly ad lib.

Vln.

Vla. *poco sul pont.*

Vc.

Cb. *ff* *p* (freely, as before)

156

(ossia: Bassoon)

Cbsn. *pp*

Hn. *pp*

Vla. *ord.*

Cb. *3*

159

Cbsn. *ppp* To Bsn.

Hn. *ppp*

Vln.

Vla. *arco*

Cb. *ppp*

III.

♩=48 Misterioso e malinconico

Violin *senza sord.* arco *senza vib., in an early music style, sempre*
mp

Viola *"star-like"*
ppp < p > *ppp < p >* *sim.*

Violoncello *senza sord.* *p*
sul G

Contrabasso *senza sord.* arco *mp with a sense of melancholy*
p

169 **O** (Cor Ang.) **P**

C. A. *mp* *3 cantabile*

Cl. Bass Clarinet in B \flat *p*

Bsn. *p*

Hn.

Vln. *mf* *3*

Vla. *pizz* *ppp* *5*

Vc. *sul C* *sul G* *sim.* *mp* *p*

Cb. *pizz* *ppp*

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

180 **Q**

To Ob. **R**

B. Cl.

Bsn.

Vln.

Vla.

Vc.

Cb.

197

Ob. *f* 3

B. Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Vln. *f* 3

Vla. *f* 3

Vc. 3

Cb. 3



202

Ob. To C. A. **U**

B. Cl. To Cl. *pp*

Bsn. *p* *pp*

Hn. *pp* *p* *pp*

Vln. *p* 6

Vla. *p* 6

Vc. *pizz* 3 3 3 3 3

Cb. *pp*

208 Clarinet in B \flat V

B. Cl. *p*

Bsn. *p*

Hn. *p*

Vln. *p*

Vla. *p*

Vc. *pp*

Cb.

==

213 W Più mosso $\text{♩} = 160$

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp* breath imperceptibly ad lib.

Vln. *pp*

Vla. *mp* pizz (use open strings wherever possible)

Vc. *mp* pizz (use open strings wherever possible)

Cb.

223

X Delicatissimo
Cor Anglais solo to K

Ob. *p*

Cl. *pp*

Bsn. *pp*

Hn.

Vln. *pizz* *mp* *arco* *pp*

Vla. *ppp* *p*

Vc.

Cb. *ppp* *p*

||

238

Y

C. A. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Vln. *p*

Vla. *arco* *p*

Vc. *mp*

Cb. *pizz* *mp*

252

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

||

262

C. A.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p

p

solo

p

p

p

mf

arco

ppp

p

mf

p < >

sim.

AA

290 pizz arco

Vln. Vla. Vc. Cb.

ff *molto*

BB

295

Ob. Cl. Bsn. Hn. Vln. Vla. Vc. Cb.

ff *molto*

CC

302

Ob. Cl. Bsn. Hn. Vln. Vla. Vc. Cb.

ff *molto*

DD

307

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

ff

ten.

ff

mf

||

313

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mf

318

Ob. *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *f* *ff* *f*

Hn.

Vln. *f*

Vla. *sempre sul D*

Vc. *f*

Cb.

324

Ob. *f*

Cl. *ff*

Bsn. *ff*

Hn.

Vln. *f*

Vla. *f*

Vc. *f*

Cb.

329

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

334

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

GG

ff

ff

sul D

sul D *p*

p

339

Cl.

Vln.

Vla.

Vc.

Cb.

p

p

344

Cl.

Hn.

Vln.

Vla.

Vc.

sul G

sul G

mf



349

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

mf

f

pizz

sul C

sul G

sul C

sul G



355

Cl.

Bsn.

Hn.

Vla.

Vc.

mf

HH

360

Ob. *mf* *f*

Cl. *p* *f* *ff*

Bsn. *pp* *p* *mp*

Hn. *f*

Vln. arco

Vla. *pizz* *p*

Vc. *f* *ff*

Cb. *ff* *p*

Detailed description: This system of musical notation covers measures 360 to 364. It features staves for Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Violoncello, and Contrabass. The Oboe part begins with a triplet of eighth notes in measure 361, marked *mf*, and continues with a triplet of sixteenth notes in measure 364, marked *f*. The Clarinet part has a triplet of eighth notes in measure 361, marked *p*, and a triplet of sixteenth notes in measure 364, marked *ff*. The Bassoon part features a triplet of eighth notes in measure 360, marked *pp*, and a triplet of sixteenth notes in measure 364, marked *mp*. The Horn part has a triplet of eighth notes in measure 364, marked *f*. The Violin and Viola parts are marked *arco* and play a rhythmic pattern of eighth notes. The Viola part has a *pizz* marking in measure 361. The Violoncello part has a triplet of eighth notes in measure 364, marked *f*, and a triplet of sixteenth notes in measure 364, marked *ff*. The Contrabass part has a triplet of eighth notes in measure 364, marked *ff*, and a triplet of sixteenth notes in measure 364, marked *p*.



365 II

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Vln. *f*

Vla. *f*

Vc. *cresc.*

Cb. *f*

Detailed description: This system of musical notation covers measures 365 to 368. It features staves for Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Violoncello, and Contrabass. The Oboe part has a triplet of eighth notes in measure 365, marked *f*. The Clarinet part has a triplet of eighth notes in measure 365, marked *f*. The Bassoon part has a triplet of eighth notes in measure 365, marked *f*. The Horn part has a triplet of eighth notes in measure 365, marked *f*. The Violin part has a triplet of eighth notes in measure 365, marked *f*. The Viola part has a triplet of eighth notes in measure 365, marked *f*. The Violoncello part has a *cresc.* marking in measure 365. The Contrabass part has a triplet of eighth notes in measure 365, marked *f*.

JJ

370

Ob. *f*

Cl. *ff*

Bsn.

Hn.

Vln. *f*

Vla. *f*

Vc. *f* arco *ff*

Cb.

375

Ob. *ff*

Cl. *f*

Bsn.

Hn.

Vln. 6 6 6 6

Vla.

Vc.

Cb.

PERUSAL

380 **KK**

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

386 **LL**

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

MM

392

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

397

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mf

mf

ff

♩=100 Desolato

con sord (cloth in bell)

Bassoon *ppp* (echo)

Horn in F *pp*



424

Cl. *pp* *mp* *mp* *pp* *p* *f* *p*

Bsn. *ppp* *f* *pp* *f* *p* *f* *p*

Hn. *f* *p* *pp* *mf* *fp*

Vln. *ppp* *f* *p subito* *ppp* *f*

Vla. *ppp* arco *f* *p subito* *ppp* arco *f*

Vc. *ppp* *f* *p subito* *ppp* *f*

Cb. *ppp* arco *f* *pizz* *ppp* arco *f*



435

Ob. *pp*

Cl. *p* *mp* *p*

Bsn. *mf* *p* senza sord

Hn. *p*

Vln. *ppp* *f* *p subito* *ppp* *f*

Vla. *ppp* arco *f* *p subito* *ppp* arco *f*

Vc. *f* *p subito*

Cb. *f* *pizz* *arco*

$\text{♩} = 40$ poco a poco accel. ($\text{♩} = \text{c.}40$) ($\text{♩} = \text{c.}48$) ($\text{♩} = \text{c.}56$)

444 **PP**

Ob. $pp < f$ $pp < f$ $pp < f$ $pp < f$

Cl. f $pp < mf$ $pp < mf$ $pp < f$ $pp < f$

Bsn. $pp < mf$ $pp < mf$ $pp < f$ $pp < f$

Hn. f $pp < mf$ $pp < mf$ $pp < f$ $pp < f$

Vln. *tenuto senza vib. like a steam engine slowly starting up*
 p ff f p *cresc.*

Vla. p ff $pp < f$ f $pp < f$

Vc. p ff $pp < f$ $pp < f$ $pp < f$

Cb. pizz f arco $pp < f$ arco $pp < f$ $pp < f$ $pp < f$

PERUSAL

$\text{♩} = \text{c.}$ $\text{♩} = \text{c.}76$

450

Bsn. mf

Vln. mf

Vla. $pp < sim.$

Vc. mf mf

Cb. p

454

Ob. *pp* *mf* **QQ**

Cl. *pp* *mf*

Bsn. *ff* *ffz* *ffz*

Vln. *p*

Vla. *p*

Vc. pizz

Cb.



Moving on

458

Ob.

Cl. *p*

Bsn. *mf*

Hn. *mf*

Vln. *mf* tenuto

Vla. *mf*

Vc. *p*

Cb.

Pushing Forward

RR (♩=c.44)

462

Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

p gradually becoming detached and staccato

p

arco
p

Detailed description: This block contains the musical score for measures 462 to 464. It features seven staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc./Cb.). The Oboe part starts with a melodic line. The Clarinet and Bassoon parts have rhythmic patterns. The Horn part has a dense, textured accompaniment. The Violin part has a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts have simpler rhythmic accompaniments. Dynamics include piano (*p*) and arco. A performance instruction 'gradually becoming detached and staccato' is placed above the Violin staff.



poco accel.

(♩=c.52)

accel.

465

Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

f

mf

f

Detailed description: This block contains the musical score for measures 465 to 468. It features the same seven staves as the previous block. The Oboe part has a melodic line with dynamics *f* and *f*. The Clarinet part has a melodic line with dynamics *f* and *f*. The Bassoon part has a rhythmic accompaniment with dynamics *mf*. The Horn part has a melodic line. The Violin part has a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts have simpler rhythmic accompaniments. Dynamics include forte (*f*) and mezzo-forte (*mf*). Performance instructions 'poco accel.' and 'accel.' are placed above the Oboe staff.

poco accel.

SS ♩=60

(♩=c.66)

469

Ob. *f* solo

Cl. *f* *p<f* *p<f* *p<f* *p<f* *sim.*

Bsn. *p<f* *p<f* *p<f* *p<f* *sim.*

Hn. *f* *ff*

Vln. *f* *ffp*

Vla. *f* *ffp*

Vc. *f*

Cb.

6

poco a poco accel.

TT

473

Ob. *ff* *f*

Cl. *p<f* *sim.*

Bsn. *p<f* *sim.*

Vln. *ff subito* *pp*

Vla. *fp* *fmp*

Vc. *pp* *ff subito* *f* pizz

6

sul G₆

484

Ob. *f*

Cl. *p < f* *p < f* *p < f* *p < f*

Bsn. *p < f* *p < f* *p < f* *p < f* *f*

Hn. *ff*

Vln. *ff*

Vla. *ff*

Vc. *arco*

Cb. *pizz* *f*

6

487 **WW** *poco a poco accel.* (♩=c.76) (♩=c.84)

Ob. *p*

Cl. *p*

Bsn. *p* (don't stress 2nd/4th beat)

Hn. *p* (don't stress 2nd/4th beat)

Vln. *pp subito* sul G *f*

Vla. *pp subito*

Vc. *pp subito*

Cb. *pp subito*

6

(♩=96) XX ♩=48

490

Ob. *f* 6

Cl. *f* 6 *staccatissimo* *p*

Bsn. *p*

Hn. *p*

Vln. *mp* spicc. solo (to K)

Vla. *p*

Vc. *p*

Cb.

Push forward

493 (♩=C)

Cl. *p*

Bsn. *p*

Hn. *p*

Vln. *p*

Vla. *p*

Vc. *p*

YY

497

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

ff

pizz

f

501

Ob.

Cl.

Bsn.

Vln.

Cb.

f

mf

f

505

poco

ZZ $\text{♩} = 60$ *accel.*

Ob.

Cl.

Bsn.

Hn.

Vln.

Cb.

p

f

AAA $\text{♩} = 72$

509

Ob. *molto* *ff*

Cl. *molto* *ff* *p* *f* *sim.*

Bsn. *molto* *ff* *p* *f* *sim.*

Hn. *molto* *ff*

Vln. *ff* *con fuoco*

Cb. *ff*

BBB

514

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Vln. *f*

CCC Inter

519

Ob. *p*

Cl. *mf* *f*

Bsn. *ff-mf* *cresc.*

Hn. *ff-mf* *cresc.*

Vln. *f* *spicc.*

Vla. *f* *spicc.*

Vc. *ff-mf* *cresc.*

Cb. *f*

DDD

522

Ob. *cresc.*

Cl.

Bsn. *cresc.*

Hn. *cresc.*

Vln.

Vla.

Vc. *cresc.*

Cb.

==

EEE

526

Ob. *f*

Cl. *f*

Bsn. *mf*

Hn. *mf*

Vln.

Vla.

Vc.

Cb.

529

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p *f*

p *molto*

==

533

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

FF

ff *f*

mf

sempre staccatissimo

537

Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.



541

GGG

Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

ff
ff
f
sempre staccatissimo
mf

545

Ob. *mf*

Cl.

Bsn. *mf*

Hn. *p*

Vln.

Vla.

Vc. *mf*

Cb.



549

Ob. **HHH**

Cl.

Bsn.

Hn. *ff* *ffff* *stopped*

Vln. *ff* *feroce*

Vla. *ff* *feroce*

Vc. *ff* *feroce* *arco*

Cb. *ff* *feroce*

553

Ob.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

open
fff

Detailed description: This block contains the musical score for measures 553 to 566. It features seven staves: Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part has a melodic line with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a melodic line with slurs and accents, and a dynamic marking of *fff* and the instruction 'open'. The Violin, Viola, and Violoncello parts have dense rhythmic patterns. The Contrabass part has a rhythmic pattern of eighth notes. A large watermark 'PERUSAL' is overlaid on the score.

557

Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

fff
gliss.

Detailed description: This block contains the musical score for measures 557 to 566. It features eight staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents, and a dynamic marking of *fff* and the instruction '*gliss.*'. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a melodic line with slurs and accents, and a dynamic marking of *fff*. The Violin, Viola, and Violoncello parts have dense rhythmic patterns. The Contrabass part has a rhythmic pattern of eighth notes. A large watermark 'PERUSAL' is overlaid on the score.

III

561

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



563

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

565

JJJ

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mf

meno f

meno f

meno f

568

Ob.

Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p

p

570

Ob. *mf*

Cl. *mf*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

PERUSAL

Detailed description: This block contains the musical score for measures 570 to 572. It features seven staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc./Cb.). The Oboe and Clarinet parts are marked *mf*. The Bassoon and Horn parts are marked *mf* and *pp*. The Violin, Viola, and Cello/Double Bass parts are marked *mf*. The music is in 2/4 time and includes various dynamics and articulation marks.

==

573

KKK

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *p*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

PERUSAL

Detailed description: This block contains the musical score for measures 573 to 575. It features seven staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc./Cb.). The Oboe, Clarinet, Bassoon, and Violin parts are marked *mf*. The Horn part is marked *mf* and *p*. The Viola and Cello/Double Bass parts are marked *mf*. The music is in 2/4 time and includes various dynamics and articulation marks.

577

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

581

To C. A.

Ob.

Cl.

Bsn.

Vln.

Vla.

Vc.

585

Cl.

Vla.

Vc. *p* *mf*

LLL

Cor Anglais

590

Ob. *p*

Cl. *p* *f*

Bsn. *p*

Vln. *p* *cresc.* *appassionato* *f*

Vla. *f*

Vc. *f* *appassionato* *ff*

Cb. *p* *f* *appassionato* *ff*



601

C. A. *f* *p*

Cl. *p*

Bsn. *f* *p*

Hn. *p* *f*

Vln. *f* *ff* *p*

Vla. *ff*

Vc. *p*

Cb. *p*

613

C. A. *ppp*

Cl. *pp*

Bsn. *ppp*

Vln. (8)

Vc. *ppp dolce*

==

MMM

620

C. A. *pp* 3

Cl.

Bsn. *pp*

Hn. *pp* 3

Vc.

==

626

C. A. *ppp*

Cl.

Bsn.

Hn. *ppp*

Vc.