



Adrift

Chamber Concerto no.1 for Ten Players

Peter Seabourne

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Chamber Concerto no.1

Scoring:

Flute/Piccolo
Oboe
Clarinet in B \flat
Bassoon



Horn in F

Violin I
Violin II
Viola
Violoncello
Double Bass
(with low C extension)

Duration c. 17 minutes

clarinet and horn parts are notated at concert pitch.

Notes:

 All  (regardless of number of strokes) indicate tremolandi, not measured subdivisions of the beat

Acciaccaturas are always played before the beat, even when they start a (marked) phrase.

Adrift

Chamber Concerto

Peter Seabourne
November 2008

Searching, Fragile, Veiled $\text{♩} = 66$

Flute/Piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

pp *poco cresc.*

pp *poco cresc.*

ppp

Musical score for measures 4-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measure 4: Rest. Measure 5: *pp* (pianissimo) quarter note. Measure 6: *pp* eighth-note triplet.
- Ob.:** Rest throughout.
- Cl.:** Measure 4: Rest. Measure 5: Rest. Measure 6: *pp* eighth-note triplet.
- Bsn.:** Rest throughout.
- Hn.:** Rest throughout.
- Vln. I:** Measure 4: Triplet of eighth notes. Measure 5: Rest. Measure 6: *pp* (pianissimo) quarter note, *poco cresc.* (poco crescendo).
- Vln. II:** Measure 4: Triplet of eighth notes. Measure 5: Triplet of eighth notes. Measure 6: *pp* eighth-note triplet.
- Vla.:** Measure 4: Triplet of eighth notes. Measure 5: Rest. Measure 6: *pp* (pianissimo) quarter note, *poco cresc.* (poco crescendo).
- Vc.:** Measure 4: Quarter note. Measure 5: Quarter note. Measure 6: Quarter note.
- Cb.:** Rest throughout.

Musical score for measures 7-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Rest throughout. Measure 8: *mf* (mezzo-forte) quarter note.
- Ob.:** Rest throughout.
- Cl.:** Rest throughout.
- Bsn.:** Rest throughout.
- Hn.:** Rest throughout.
- Vln. I:** Measure 7: Triplet of eighth notes. Measure 8: Triplet of eighth notes.
- Vln. II:** Measure 7: Triplet of eighth notes. Measure 8: Triplet of eighth notes.
- Vla.:** Measure 7: Triplet of eighth notes. Measure 8: Triplet of eighth notes.
- Vc.:** Rest throughout.
- Cb.:** Rest throughout.

9 4+8

Fl. *pp* *p*

Ob.

Cl. *pp* *p*

Bsn.

Hn.

Vln. I *mp*

Vln. II *p*

Vla. *mp*

Vc. *pizz.* *mp*

Cb.

12

Fl. *p* *p*

Ob.

Cl. *p*

Bsn.

Hn.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

16

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Vln. I *mp* 3

Vln. II *p*

Vla. *mp* 3

Vc. *mp* *p* (pizz.)

Cb.

19

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn. *pp*

Vln. I *p* pizz.

Vln. II *quasi solo* *p* *pp*

Vla. *p* *p*

Vc. *p* arco

Cb. *p* pizz.

22

Fl. *mp*

Ob. *mp*

Cl. *p* *mp* *mp*

Bsn.

Hn. *poco*

Vln. I *mp*

Vln. II *mp*

Vla. *pp*

Vc. *p* *pizz.* *mp*

Cb. *mp*

24

Fl. *quasi solo* *mf* **A** *Serioso*

Ob. *mf* *mf*

Cl. *mp*

Bsn. *mf*

Hn. *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mp*

Vc. *mp* *mp* *arco* *mf*

Cb. *mp* *arco* *mf* *pizz.*

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

5

poco f

poco f

poco f

poco f

arco

pizz.

arco

poco f

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

f

f

f

f

f

f

f

f

f

f

pizz.

arco

33

B

Fl. *ff* (ma non troppo)

Ob. *ff* (ma non troppo)

Cl. *ff* (ma non troppo) *molto*

Bsn. *ff* (ma non troppo) *molto*

Hn. *ff* (ma non troppo) *molto*

Vln. I *ff* (ma non troppo) *f* *molto*

Vln. II *ff* (ma non troppo) *molto*

Vla. *ff* (ma non troppo) *molto*

Vc. *ff* (ma non troppo) *f* *molto*

Cb. *ff* (ma non troppo) *f* *molto*

37

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

40

Fl. *f*

Ob. *f* *pocco* *poccof*

Cl. *f* *mf*

Bsn. *f* *mf* *mp*

Hn. *f* *mf* *mp*

Vln. I *f* *pocco* *poccof*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb.

44

Fl.

Ob.

Cl.

Bsn. *mp* *mf* *mp*

Hn. *mp*

Vln. I *mp* [sul G]

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

47

Fl. *mp*

Ob.

Cl. *mp (ma solo)*

Bsn. *mp*

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

51

Fl.

Ob.

Cl. *mp*

Bsn. *mf*

Hn.

Vln. I

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp* *mf*

C

rit through group

57

Hn. *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*



62

Cl. *f*

Hn. *f*

Vla. *f*

Vc. *f*

Cb. *f*



68

Cl. *f*

Bsn. *f*

Hn. *f*

Vla. *f*

Vc. *f*

Cb. *f*

mf

D

75

Fl. *mp*

Ob.

Cl.

Bsn. *mf* *mp*

Hn.

Vln. I

Vln. II *mp*

Vla. *mp* pizz.

Vc. *mp*

Cb.



80

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp* *mf*

85 E 4+3

Fl. *mp* *mp* *mp*

Ob.

Cl. *mp* *mp* *mp*

Bsn.

Hn.

Vln. I *mf cantabile* *mf*

Vln. II *mf*

Vla. *mf cantabile* *mf*

Vc. *arco* *mf* *mf* *mf*

Cb. *(pizz.)* *mp* *mf* *mf*

89 *poco lontano*

Fl. *mp* *p* *mp*

Ob. *p*

Cl. *mp* *p* *mp*

Bsn.

Hn.

Vln. I *poco pesante* *p* *mf*

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

Vla. *poco pesante* *p* *mf*

Vc. *mf* *mf*

Cb. *mp*

94

Fl. *mp* *mp*

Ob.

Cl. *mp* *mp*

Bsn.

Hn. *mf* *mp* (subito poco meno - serioso)

Vln. I *mf* (non dim.) *mf*

Vln. II *mp*

Vla. *mf* (non dim.) *mf*

Vc. *mf*

Cb. *mf* *mp*

Detailed description: This system covers measures 94 to 96. The music is in 2/4 time, with a key signature of two flats. Measures 94 and 95 are in 2/4 time, while measure 96 is in 3/4 time. The flute and clarinet play a melodic line with triplets. The bassoon and horn play a similar line. The strings provide harmonic support with various textures, including triplets and a five-measure phrase in the violins. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

99

meno lontano

Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *mp* *p*

Hn. *mp*

Vln. I *mp* (poco subito) *p*

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

Vla. *mp* *mp* *p*

Vc. *mf* *arc* *p*

Cb. *mf* *arc* *p*

Detailed description: This system covers measures 99 to 102. The music is in 2/4 time, with a key signature of two flats. Measures 99 and 100 are in 2/4 time, while measures 101 and 102 are in 3/4 time. The flute and clarinet play a melodic line with triplets. The bassoon and horn play a similar line. The strings provide harmonic support with various textures, including triplets and a five-measure phrase in the violins. Dynamics range from piano (p) to mezzo-piano (mp) and mezzo-forte (mf). The double bass and cello parts include an 'arco' marking.

105

Fl. *f* *soltanto un poco* *mf* *p* *mp*

Ob. *f* *soltanto un poco* *mf* *mp* *mf*

Cl. *f* *mollo* *p* *mp*

Bsn. *mf*

Hn.

Vln. I *f* *mollo* *p* *mf*

Vln. II *f* *mollo* *p* *mf*

Vla. *f* *mollo* *mf*

Vc. *f* *mollo* *pizz.* *mp*

Cb. *mp*

F

110

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mp*

Hn.

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp*

Cb. *mp*

115

Fl. *mp* *p* *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *p* *p*

Bsn.

Hn.

Vln. I *mp* *p* *mp* *p* *pp* *poco*

Vln. II *mp* *p* *pp* *poco*

Vla. *mp* *p* *p*

Vc. *mp* *p* *mp* *p*

Cb. *mp* *mp* *p*

119

Fl. *p* *mp* *p* *p*

Ob. *p* *mp* *mp* *poco*

Cl. *p* *mp* *p* *mp* *p*

Bsn.

Hn.

Vln. I *p* *mp* *p* *poco*

Vln. II *p* *mp* *p* *poco*

Vla.

Vc.

Cb.

G Silky

123

Fl. *mp* <

Ob. *mp* <

Cl. *poco*

Bsn.

Hr.

Vln. I *mp*

Vln. II *mp* *legatiss.*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb.

129

Fl.

Ob.

Cl.

Bsn.

Hr.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

mf

mf

mf

mp

H **Serioso**

136

Fl. *mf* *f*

Ob.

Cl. *mf* *mf*

Bsn.

Hn.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. arco *mf* *mf* *mf*

Vc. arco *mf* *mf*

Cb. *mf* *pizz.* *mf*

Agitato (l'istesso tempo)

139

Fl. $\frac{5:6}{poco}$

Ob.

Cl. *poco*

Bsn. *mf*

Hn. *mf*

Vln. I $\frac{5:6}{poco}$

Vln. II *mf* *poco* *f*

Vla. *mf*

Vc.

Cb.

143 2+3

Fl. - - - - -

Ob. - - - - -

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. I - - - - -

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. - - - - -

Detailed description: This system covers measures 143 and 144. The key signature has one flat (B-flat). The time signature is 3/4. A rehearsal mark '143' is at the start, and a first ending bracket '2+3' spans measures 143 and 144. The Flute and Oboe parts are silent. The Clarinet part has a melodic line starting in measure 143. The Bassoon and Horn parts have sustained notes. The Violin II, Viola, and Violoncello parts have rhythmic patterns, with the Viola and Cello marked 'f'. The Double Bass part is silent.

145

Fl. - - - - -

Ob. *f*

Cl. - - - - -

Bsn. *f* *poco* *f*

Hn. *f* *poco* *f*

Vln. I - - - - -

Vln. II - - - - -

Vla. *f* *poco*

Vc. *f*

Cb. *f* *arco*

Detailed description: This system covers measures 145, 146, and 147. The key signature has one flat (B-flat). The time signature is 3/4. The Flute part is silent. The Oboe part has a melodic line starting in measure 145, marked 'f'. The Clarinet part is silent. The Bassoon and Horn parts have melodic lines, with the Bassoon marked 'f' and 'poco' in measure 145, and 'f' in measure 146. The Violin II, Viola, and Violoncello parts have rhythmic patterns, with the Viola and Cello marked 'f'. The Double Bass part has a rhythmic pattern, marked 'f' and 'arco' in measure 146.

154

Fl. *ff* *fff*

Ob. *ff*

Cl. *ff* *fff*

Bsn.

Hn.

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

157

Fl. *fff sub.mp* *poco* *p* *poco* *pp*

Ob. *p* *pp* *pp*

Cl. *fff sub.p* *pp* *p(p)*

Bsn. (solo) *p*

Hn.

Vln. I *fff sub.p legatiss.* *pp* *pochiss.* *pp*

Vln. II *fff sub.p legatiss.* *pp*

Vla. *fff sub.p legatiss.* *pp*

Vc.

Cb.

160

Fl. *mp*

Ob.

Cl. *mp*

Bsn. (solo)

Hn. *mp*

Vln. I (solo) *mp* *mf*

Vln. II

Vla.

Vc. *p*

Cb. *p*

Detailed description: This system covers measures 160 and 161. The Flute (Fl.) and Clarinet (Cl.) parts feature intricate sixteenth-note passages. The Bassoon (Bsn.) has a solo line. The Violin I (Vln. I) part has a solo with a dynamic shift from *mp* to *mf*. The Violin II (Vln. II), Viola (Vla.), and Cello (Cb.) parts provide harmonic support with sustained notes and some movement. The Violoncello (Vc.) part is marked *p*. The time signature is 2/4.

162

Fl. *mf* (solo) *f* **K**

Ob. *mf* (solo) *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f* *f*

Vln. I (solo) *mf* *f* *mf* *f* *poco* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f* *f*

Detailed description: This system covers measures 162, 163, and 164. The Flute (Fl.) and Clarinet (Cl.) parts continue with complex rhythmic patterns. The Bassoon (Bsn.) and Horn (Hn.) parts have dynamic shifts to *f*. The Violin I (Vln. I) part has a solo with dynamics *mf*, *f*, *mf*, *f*, and a *poco* marking. A key signature change to C major is indicated by a 'K' in a box. The time signature is 3/4.

177 **L** driving on - dark

Musical score for measures 177-180. The score is in 2/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is marked with a forte (*f*) dynamic and the tempo/style instruction *poco meno ma pesante*. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon play sustained notes. The Horn part features a triplet of eighth notes. The Violin I, II, and Viola parts play sustained notes. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.

Musical score for measures 175-180. The score is in 2/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is marked with a forte (*f*) dynamic. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon play sustained notes. The Horn part features a quintuplet of eighth notes. The Violin I, II, and Viola parts play sustained notes with triplets. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.

M

179

Fl. *f* *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

183

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mp* *più*

Hn.

Vln. I *f*

Vln. II *f*

Vla. *poco*

Vc. *poco*

Cb. *poco*

158 *To piccolo*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

191 **3+3+2** *loco*

Picc. *ff* 7:8

Ob. *ff*

Cl.

Bsn. *mf* *ff*

Hn. *mf* *ff*

Vln. I *ff* 7:8

Vln. II *mf* *ff* 7:8

Vla. *mf* *ff*

Vc. *ff* arco

Cb. *ff*

To flute

200

Picc. *3* *7:8*

Ob. *3* *3* *poco*

Cl. *poco*

Bsn. *poco*

Hn. *3* *poco*

Vln. I *3* *7:8* *3* *3* *poco*

Vln. II *poco*

Vla. *poco*

Vc. *5* *3* *poco*

Cb. *3* *3* *poco*

203

H. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

Hn. *ff* *f* *mf*

Vln. I *ff* *f* *f*

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

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

Vc. *ff* *f* *mp* *mf* *5*

Cb. *mp* *mf* *5*

207

Ob. *p*

Cl. *mf* *p* *p*

Vln. II *poco* *mp*

Vla. *mf* *mp* *mp* *p*

Vc. *mp* *poco* *mp* *5*

211

Cl. *pp* *pp*

Vla. *pp* *pp* *mp* *p* *pp* *3*

215

Fl.

Ob. *pp* *p* *mp*

Cl.

Bsn. *p*

Hn.

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

Vln. II *pp* *pp* *pp* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p*

222

Fl.

Ob.

Cl. (solo) mp pocco solo mf

Bsn. pocco mf

Hn. mf

Vln. I pocco

Vln. II pocco mf

Vla. mp pocco mf

Vc. pocco solo mf

Cb. pocco mf

Detailed description: This system contains measures 222 through 225. The Flute part is mostly silent. The Oboe plays a melodic line with a slur. The Clarinet has a solo section starting in measure 223, marked *mp*, *pocco*, and *mf*. The Bassoon plays a similar melodic line. The Horns play a simple harmonic accompaniment. The Violins I play a melodic line with a slur, marked *pocco*. The Violins II play a rhythmic pattern of eighth notes, marked *pocco* and *mf*. The Viola plays a melodic line with a slur, marked *mp*, *pocco*, and *mf*. The Violoncello plays a rhythmic pattern of eighth notes, marked *pocco*, and has a solo section in measure 224 marked *mf*. The Contrabass plays a simple harmonic accompaniment, marked *pocco* and *mf*.

226

Fl. mf 3

Ob.

Cl. mf

Bsn. mf

Hn. mf 3

Vln. I mf 3

Vln. II f mf

Vla. mf

Vc. f 3 mf

Cb. mf

Detailed description: This system contains measures 226 through 228. The Flute has a melodic line with a slur, marked *mf*, and features a triplet in measure 227. The Oboe is silent. The Clarinet plays a rhythmic pattern of eighth notes, marked *mf*. The Bassoon plays a simple harmonic accompaniment, marked *mf*. The Horns play a simple harmonic accompaniment, marked *mf*, and feature a triplet in measure 227. The Violins I play a melodic line with a slur, marked *mf*, and feature a triplet in measure 227. The Violins II play a rhythmic pattern of eighth notes, marked *f* and *mf*. The Viola plays a simple harmonic accompaniment, marked *mf*. The Violoncello plays a rhythmic pattern of eighth notes, marked *f*, and features a triplet in measure 227. The Contrabass plays a simple harmonic accompaniment, marked *mf*.

229 2+3

Fl.

Ob.

Cl. *solo* *f* 5

Bsn. *f* 3

Hn.

Vln. I *f* 5

Vln. II

Vla. *f* 5

Vc. 3

Cb. 3

232 D Dark - powerful

Fl.

Ob. *ff* *pesante*

Cl. *ff* *solo* 7:8

Bsn. *ff* *pesante* 3

Hn. *ff* 3 + 3 + 3 + 3 + 3 +

Vln. I *ff* 5

Vln. II *ff* 5

Vla. *ff* *solo* 3 7:8

Vc. *ff* *pesante* *solo* 3

Cb. *ff* *pesante* *solo* 3

Musical score for measures 243-247. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score features various dynamics including *ff*, *f*, *mf*, and *f* *nat.*. There are also markings for *pizz.* and *f*. The music includes triplets and quintuplets. A double bar line is present at the end of measure 247.

Musical score for measures 248-252. The score continues from the previous page and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score features various dynamics including *ff*, *f*, *mf*, and *f*. There are also markings for *poco*, *pizz.*, and *arco*. The music includes triplets and quintuplets. A section marked 'Q' begins at measure 248. The score ends with a double bar line at the end of measure 252.

256 3+2 R

Fl. *mf(sub.)* 3 5 7:6 *f* *non troppo - disintegrating*

Ob. *f* *non troppo - disintegrating*

Cl. *mf* 5 7:6 *f* *non troppo - disintegrating*

Bsn. *mf(sub.)* 3 5:6 *f* *non troppo - disintegrating*

Hn. *f* *non troppo*

Vln. I *mf(sub.)* 3 7:6 *f* *non troppo - disintegrating*

Vln. II *mf(sub.)* 3 *f* *non troppo - disintegrating*

Vla. *mf(sub.)* 3 *pizz.* *f* *non troppo - disintegrating*

Vc. *arco* *mf(sub.)* *pizz.* *f*

Cb. *arco* *mf(sub.)* 3 *f* *non troppo - disintegrating*

mf(sub.) *f* *non troppo - disintegrating*

263

Fl. *mf*

Ob. *mf* 3 *soltanto un poco*

Cl. *mf* *soltanto un poco*

Bsn. *mf* *soltanto un poco* *mp* *p*

Vln. I *arco* *mf* 3

Vla. *mf* *soltanto un poco* 5

Vc. *mf* *soltanto un poco* *mp*

S

271

Fl. *pp*

Ob. *pp*

Cl. *p*

Vln. I *p (ma non meno)*
pizz.

Cb. *p*

280

Vln. I *con sordino*

Vln. II *pp*

Vla. *pp* *mp* *p*

Vc. *con sordino*
arco *pp*

Cb. *con sordino*
arco *pp*

285

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

Vla. *mp* *f* *mf* *mp* *p* *pp*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

291

Vln. II *ppp*

Vla. *pp* *ppp*

Vc. *ppp*

Cb. *ppp*

U poco scherzando (l'istesso tempo)

301

Fl. *f* *mf*

Ob. *f*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Vln. I *mp* senza sordino *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f* *mf*

Vla. *mp* senza sordino pizz. *mf* *mp* *f* *mf*

Vc. *mp* *mp*

Cb. *mp* *mp*



306

Ob.

Cl. *mp* *mp* *mp* *mf* *mp* *mp* *mf*

Bsn. *mf* 3 3 3 *mf* 3 3 3 *mf*

Vln. I

Cb. *mp*

310

Fl. *mf*

Ob. *f* *ff (non dim.)*

Cl. *f* *ff* *ff* *(non dim.)*

Bsn. *f* *ff*

Hn. *f*

Vc. *ff* *molto* *arco*



314

Ob. *mp* *mf*

Bsn. *mp*

Hn. *mf* *mp* *mp*

Vla. *mp* *mf* *pizz.* *mp*

Vc. *p* *mf* *pizz.*

Cb. *p* *mp*

319

Fl. *mf* 3 3 5 3 *ff* 7:8 3 5

Ob. *f* 5:6 5 3 *ff* 7:8 3 5

Cl. *f* 5:6 5 3 *ff* 7:8 3 5

Bsn. *f* 5:6 5 3 *ff* 3

Hn. *mf* 5 *f* *f* *ff* *nat.* 3

Vln. I

Vln. II *pizz.* *f*

Vla. *mf* 3 3 *f*

Vc. *mf* 3 *f*

Cb. *mf* *f* *arco* *ff* 3

V dancing

324

Fl. *mf* 3 *f* *f* 3

Ob. *mf* (sub. meno) 3 *f* *f* 3

Cl. *mf* *mf* *mf* *f* *f*

Bsn. *mf* (sub. meno) 3 *f* *f* 3

Hn. *f* *soltanto un poco* 5

Vln. I *mf* *arco* *f* *f*

Vln. II *mf* *mf* *mf* *f* *f*

Vla. *arco* *mf* *mf* *mf* *f* *f*

Vc. *arco* *mf* 3 *f* *f* 3

Cb. *mf* (sub. meno) 3 *f* *f* 3

2+3

3+2

328

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*



W poco più mosso ♩ = 72

333

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff* pizz. *sfz* *f*

Vln. II *ff* pizz. *sfz* *f*

Vla. *ff*

Vc. *f*

Cb. *f*

To piccolo

347

Picc. *ff*

Ob. *ff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* arco

Vc. *fff*

Cb. *fff*

352

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

X

2+3

3+3+2

355

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

361

Picc. *p* *fff* *mf* *ff*

Ob. *fff* *mf* *ff*

Cl. *fff* *ff*

Bsn. *p* *fff* *mf* *ff*

Hn. *p* *mf* *ff*

Vln. I *p* *fff* *mf* *ff*

Vln. II *p* *fff* *mf* *ff*

Vla. *p* *fff* *mf* *ff*

Vc. *p* *fff* *mf* *ff*

Cb. *p* *fff* *mf* *ff*

Turbulent $\text{♩} = 72$
To flute

369

Picc. *ff*

Ob. *ff* *f (meno)* *f*

Cl. *ff* *f (meno)* *f*

Bsn. *f* *f*

Hn. *f*

Vln. I *mf* *f* *f* *ff*

Vln. II *mf* *f* *f* *ff*

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

Vc. *f* *f*

Cb. *f* *f*

376

Fl. *ff* *ff* To piccolo

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *f* *ff* *f*

Hn. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

385

Picc. *ff* *ff* To flute

Bsn. *f*

Hn. *f*

Vc. *ff*

Cb. *ff*



394

Fl. **Z**

Ob. *ff*

Cl. *mf* *f* *ff*

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

Hn. *ff* pizz.

Vln. I *mp* *ff* pizz.

Vln. II *mp* *ff* pizz.

Vla. *mp* *ff* pizz.

Vc. *mp* *ff* pizz.

Cb. *mp* *ff* pizz.

417

Fl. *mp cresc. mollo ma poco a poco*

Ob.

Cl. *mp cresc. mollo ma poco a poco*

Bsn. *mp cresc. mollo ma poco a poco*

Hn. *mp cresc. mollo ma poco a poco*

Vln. I *mp cresc. mollo ma poco a poco*

Vln. II *mp cresc. mollo ma poco a poco*

Vla. *mp cresc. mollo ma poco a poco*

Vc. *mp cresc. mollo ma poco a poco*

Cb. *mp cresc. mollo ma poco a poco*

420

Fl.

Ob.

Cl. *mp cresc. mollo ma poco a poco*

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc. *mp cresc. mollo ma poco a poco*

Cb. *mp cresc. mollo ma poco a poco*

BB Almost in free fall ♩=176

423 *To piccolo*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz. arco

Cb. *ff* pizz.

430

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* 5:6

Cb. *ff* arco

438

Picc. *ff* 3

Ob. *ff*

Cl. *ff*

Bsn. *ff* 5 7:8

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* 3 3 3 3 3 3 3 3

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

Cb. *ff* 3 3 3 3

ff (*legatiss.*)

444

Picc. *ff poco meno*

Ob. *ff poco meno*

Cl. *ff poco meno*

Bsn. *ff poco meno* 5

Hn. *ff poco meno*

Vln. I *ff poco meno*

Vln. II *ff poco meno*

Vla. *ff poco meno* 3 3 3 3 3 3 3 3

Vc. *ff poco meno* 3 3 3 3 3 3 3 3

Cb. *ff poco meno* 3 3 3 3

448

Picc.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

452

Picc.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

457

Picc. Ob. Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. Cb.

This system of musical notation covers measures 457 to 461. It features ten staves for various instruments: Piccolo, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is characterized by complex rhythmic patterns, including triplets and quintuplets, and the use of slurs and ties to connect notes across measures. The key signature has one flat, and the time signature is 3/4.

462

Picc. Ob. Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. Cb.

This system of musical notation covers measures 462 to 466. It continues the orchestral arrangement with the same ten instruments. The notation includes various rhythmic figures such as triplets and quintuplets, and features dynamic markings like *8^{ma}* (octave) and *1* (first). The key signature remains one flat, and the time signature is 3/4.

To flute (quickly)

466

Picc. *non dim.*

Ob. *non dim.* *poco len.*

Cl. *non dim.*

Bsn. *non dim.*

Hn. *non dim.*

Vln. I *non dim.*

Vln. II *non dim.*

Vla. *non dim.*

Vc. *non dim.*

Cb. *non dim.*

DD come prima (l'istesso tempo)

472

Fl. *ff* *poco*

Ob. *ff* *poco*

Cl.

Bsn. *ff* *poco*

Hn. *ff* *poco*

Vln. I *ff* *poco*

Vln. II *ff* *poco*

Vla. *ff* *poco*

Vc. *ff* *poco*

Cb. *ff* *poco*

475

Fl. *f* *poco*

Ob. *f* *poco*

Cl. -

Bsn. *f* *mf* *mf*

Hn. *f*

Vln. I *f* *mf* *poco*

Vln. II *f* *poco*

Vla. *f* *poco*

Vc. *f* *poco*

Cb. *mf* *poco*

Detailed description: This system of musical notation covers measures 475 to 477. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 2/4 to 3/4. The Flute and Oboe parts begin with a forte (*f*) dynamic and a slur over a series of eighth notes, with a '5' indicating a fingering. The Bassoon part starts with a forte (*f*) dynamic and moves to mezzo-forte (*mf*) in the second measure. The Violin I part has a forte (*f*) dynamic and a slur over a series of eighth notes, with a 'poco' marking. The Violin II part has a forte (*f*) dynamic and a slur over a series of eighth notes. The Viola part has a forte (*f*) dynamic and a slur over a series of eighth notes. The Violoncello part has a forte (*f*) dynamic and a slur over a series of eighth notes. The Contrabass part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Flute and Oboe parts have a 'poco' marking in the third measure. The Clarinet part is silent. The Horn part has a forte (*f*) dynamic and a slur over a series of eighth notes. The system ends with a double bar line and a repeat sign.

478

Fl. *mf*

Ob. -

Cl. *mf*

Bsn. *mf*

Hn. -

Vln. I *mf*

Vln. II *mf*

Vla. -

Vc. -

Cb. -

Detailed description: This system of musical notation covers measures 478 to 479. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 3/4. The Flute part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Oboe part is silent. The Clarinet part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Bassoon part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Horn part is silent. The Violin I part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Violin II part has a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Viola part is silent. The Violoncello part is silent. The Contrabass part is silent. The system ends with a double bar line and a repeat sign.

450

Fl. *mp*

Ob. *mp* solo *mf*

Cl.

Bsn. *mp*

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

453

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.*

Cb. *p*

EE

