



PIANO CONCERTO NO.2
PETER SEABOURNE

Piano Concerto no.2

Peter Seabourne

- I. Fleeting - delicate p.1
- II. Lento molto p.54

Orchestration:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
2 Horns in F
Solo Piano
Violins I
Violins II
Violas
Violoncelli
Double Basses
(with low C available)

The score is notated at concert pitch
(with the usual octave transpositions).

Duration c.25 minutes

NOTES:

Strokes through stems indicate unmeasured tremolandi.

Pizzicati simply indicate the start of notes and are notated in the simplest rhythm.

Likewise, staccati are simply “short notes” regardless of the notated duration, again to aid visual clarity.

Tuplets should always be played as equal value notes with the stress always on the first, not subdivided or with rubato.

Repeated notes within slurs are gently replayed (most likely in the same bow direction).

Multi-headed notes are divisi unless otherwise marked.

Pedal markings are neither prescriptive nor exhaustive.

Much use is made of complex cross rhythms in the solo piano part: these are not intended as “mathematics” but rather to indicate a more “relative” guide as to the placing of notes within the beat, akin to a “written out rubato”.

Piano Concerto no.2

I

Peter Seabourne
August 2006 rev. January 2025

Fleeting - delicate ♩=132

2 FLUTES

PIANO

VOLIN I

VOLIN II

VIOLA

p

mp

(in one phrase)

p *legatissimo*

p *legatissimo*

pizz.

p

p

=

FL.

PNO.

VLN. I

VLN. II

poco *mp*

mp *poco*

poco *mp*

poco *mp*

3

5

3

Musical score for measures 17-22. The score is written for Flute (FL.), Clarinet (CL.), Piano (PNO.), Violin I (VLN. I), and Violin II (VLN. II). The time signature is 2/4. The key signature has one flat (B-flat).

Measures 17-22:

- FL.:** Measures 17-22. Measures 17-21 contain a melodic line with slurs and ties. Measure 22 has a whole note. A first ending bracket (1.) is shown above measure 22.
- CL.:** Measures 17-22. Measures 17-21 are rests. Measure 22 has a half note. A first ending bracket (1.) is shown above measure 22. Dynamics: *p*.
- PNO.:** Measures 17-22. Measures 17-21 contain a melodic line with slurs and ties. Measure 22 has a whole note. Dynamics: *mp* (measures 17-21), *poco* (measures 21-22). A first ending bracket (1.) is shown above measure 22.
- VLN. I:** Measures 17-22. Measures 17-21 contain a melodic line with slurs and ties. Measure 22 has a whole note. Dynamics: *poco* (measures 21-22).
- VLN. II:** Measures 17-22. Measures 17-21 contain a melodic line with slurs and ties. Measure 22 has a whole note. Dynamics: *poco* (measures 21-22).



Musical score for measures 23-28. The score is written for Flute (FL.), Oboe (OB.), Clarinet (CL.), Piano (PNO.), Violin I (VLN. I), and Violin II (VLN. II). The time signature is 2/4. The key signature has one flat (B-flat).

Measures 23-28:

- FL.:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties. A first ending bracket (1.) is shown above measure 23.
- OB.:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties. A first ending bracket (1.) is shown above measure 23. Dynamics: *p*.
- CL.:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties.
- PNO.:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties. Dynamics: *p* (measures 23-28). A first ending bracket (1.) is shown above measure 23.
- VLN. I:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties.
- VLN. II:** Measures 23-28. Measures 23-28 contain a melodic line with slurs and ties.



[illegible]

57 **B**

PNO. *f* *mf*

64

PNO. *mf*

VLN. I *mf*

VLN. II *mf*

VC. *mf*

70

FL. *mf*

PNO. *mp*

VLN. I *p*

VLN. II *p*

VLA. *mf* *p*

VC. *p*

CB. *mf*

* These arpeggiations should not be too condensed, both notes and pedal beginning about a quaver before the beat, so as to arrive at the top note on the beat, using both hands.

Musical score for PIANO (PNO.). The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892,

CL.

PNO.

VLN. I

VLN. II

VC.

93

94

95

96

f

mf

ff

f

mf

ff

div. pizz.

FL. *ff* *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f* *a 2*

PNO. *f* *mf* *f*

VLN. I *unis. arco* *f* *div. a 3*

VLN. II *unis. arco* *f* *div. a 3*

VLA. *arco* *f*

VC. *f* *arco*

CB. *pizz. div.* *f* *arco*

[illegible]

129 **F**

FL. *f* *3*

OB. *f* *3* *mf* *f* *3* *mf*

CL. *f* *3* *mf* *f* *3* *mf*

BSN. *f* *3*

HRN. *f* *mf* *f*

PNO. *f* *sfz* *poco* *ff*

F

VLN. I *f* *mf* *f* *mf* *f*

VLN. II *f* *mf* *f* *mf* *f*

VLA. *f* (div.)pizz. *f*

VC. *f* (div.)pizz. *f*

CB. *f* pizz. *f*

div. pizz. unis. arco

arco

[illegible]

142

FL.

OB.

CL.

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

mp

f *3* *p* *mp*

p

p *3* *(mp)*

p *3* *(mp)* *f*

p *(mp)*

(unis.) arco *mp* *p* *(mp)*

(unis.) arco *p* *(mp)*

Detailed description: This page of a musical score covers measures 142 to 145. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) features complex rhythmic patterns with triplets and dynamic markings of *mp*, *f*, *p*, and *mp*. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a harmonic foundation with sustained notes and some melodic movement, marked with *p* and *(mp)*. The piano part (PNO.) has a busy texture with triplets in the left hand and more melodic lines in the right hand, with dynamics ranging from *p* to *f*. The Viola and Violoncello parts include the instruction *(unis.) arco*, indicating unison arched playing.

FL. *145* *(mp)* *f* *3* *mp* *mf*

OB. *f* *3*

CL. *f* *mf* *mp* *mf* *mp*

BSN. *f*

HRN. *3*

PNO. *f* *(sub.)* *mf* *(gently resisting the diminuendo)*

VLN. I *(mp)*

VLN. II *f* *3* *mp* *3*

VLA. *mf* *mp*

VC. *f* *mp*

CB. *3*

Detailed description: This page of a musical score contains staves for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Piano (PNO.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is written in 3/4 time and includes various musical notations such as dynamics (*f*, *mp*, *mf*), articulation (*145*, *3*), and performance instructions like *(sub.)* and *(gently resisting the diminuendo)*. The woodwinds and strings have complex melodic lines with many slurs and ties, while the piano part features a more rhythmic accompaniment.

FL. *p* G

CL. *p*

HRN. *p*

PNO. *p* *dolcissimo* 5 3 5

VLN. I *p* G *pp sempre legato*

VLN. II *p* *pp*

VLA. *p* *pp*

VC. *p*

CL. *pp*

PNO. *mp* *len.* 3 *mp* *p* 5

VLN. I *div.*

VLN. II *sempre legato*

VLA.

173

CL.

pp

PNO.

3

5

3

3

VLN. I

div.

VLN. II

==

180

CL.

PNO.

3

VLN. I

unis.

VLN. II

==

188

PNO.

[Es not lied]

mp *dolcissimo*

5:6

VLN. I

VLN. II

H meno mosso ♩ = 112

H meno mosso ♩ = 112

PNO.

197

5:6

Ped.

==

PNO.

204

poco f

lento

Ped.

==

PNO.

210

p

poco

5

gently rocking - not 'rhythmic'

==

PNO.

219

f

5:6

ff

mf

Ped.

==

PNO.

225

p

1. solo

dolce

5:6

VLN. I

233 con sord. 1. *lento*

HRN. *pp*

PNO. *pp*

240 J Tempo 1 ♩ = 132

FL. *p*

CL. *p*

HRN. senza sord.

VLN. I con. sord. tutti J Tempo 1 ♩ = 132 *p*

VLN. II con. sord. *p*

VLA. con. sord. *p*

247 K delicately dancing

FL. *poco*

CL. *poco*

BSN. *mp*

VLN. I *poco* K delicately dancing *pp* *poco*

VLN. II *poco* *pp* *poco*

VLA. *poco* *pp*

VC. *pizz.* *pp*



267

FL. *p* *mp*

OB. *mp* *mf*

CL. I *p* *mp* *mf*

CL. II *p* *mp* *mf*

BSN. *mp* *mf*

HRN. *p* *mp* *mf*

VLN. I *p* (sub.) *mp* *senza sord.*

VLN. II *p* (sub.) *mp* *senza sord.*

VLA. *div.* *mp* *mf*

VC. *mp* *mf*

CB. *mp* *mf*

CFCCO

274

FL. *mf* *mp*

OB. *mf* *mp*

CL. I *mf* *mp* *mf*

CL. II *mf* *mp* *mf*

BSN. *mf* *mp* *mf*

HRN. *mp*

VLN. I *mf* 3 3 *mf* 3

VLN. II *mf* 3 *mf* 3

VLA. *mf* *mf*

VC. *mf* senza sord. *mf* *mf* *mp* *mf*

CB. div. *mf* *mf* *mf* *mp* unis. *mf*

282

FL. *mp* 1. *f* 3 3 3

OB. *mp* *f* 3 3 3

CL. I *mp* *mf* *f* 3 3 3 *ff*

CL. II *mp* *mf* *f* 3 3 3 *ff*

BSN. 2. *mp* *mf* *f* *ff*

HRN. *mp* *f*

VLN. I *mp* *f* 3 3 3 *ff* div.

VLN. II *mp* *f* 3 3 3 *ff* div.

VLA. *mp* *f* 3 3 3 *ff* unis.

VC. *mp* *f* 3 3 3

CB. *mp* *f* div.

senza sord.

M

288

FL. *ff* *f*

OB. *ff* *f*

CL. *f* *f*

BSN. *f* *f*

HRN. *f* *mf*

PNO. *ff* *mf*

M

VLN. I *f* *mf*

VLN. II *f* *mf*

VLA. *f* *mf*

VC. *f* *mf*

CB. *f* *f*

div. *mf* *mf*

(unis.) pizz. arco *f* *mf*

(unis.) pizz. *f* *mf*

div. *f* *mf*

FL. *300* *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f*

PNO.

VLN. I

VLN. II *f*

VLA. *arco* *f*

VC. *f*

CB. *f*

Detailed description: This page of a musical score features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violins I and II, Viola, Violoncello, Contrabass). The piano part is also present. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano part features a complex, fast-moving melody. The score is written in 2/4 time and includes dynamic markings such as *f* (forte) and *arco* (arco). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano part features a complex, fast-moving melody. The score is written in 2/4 time and includes dynamic markings such as *f* (forte) and *arco* (arco).

[illegible]

313

FL. I *mf*

FL. II *mf*

OB. *a 2 mp*

CL. *bzz p mp*

BSN. *mp*

HRN. *mp*

PNO. *mp*

VLN. I *unis. mp*

VLN. II *mp* *div. unis.*

VLA. *div. arco mp*

VC. *arco mp*

CB. *arco mp*

[illegible]

FL. N ³²³ f $\text{a} 2$

OB. f

CL. f

BSN. f ³

HRN. f

PNO. f

VLN. I N f unis.

VLN. II f div.

VLA. f div. unis.

VC. div.

CB. ³

334

O

FL.

mf

cresc. poco a poco

3 3 3

OB.

mf

cresc. poco a poco

5

CL.

mf

cresc. poco a poco

5 3 3 3

BSN.

mf

HRN.

a 2 5

mf

cresc. poco a poco

5

PNO.

mf

3 3 3 3 3

VLN. I

mf

unis

mf

cresc. poco a poco

3 3 3 3 3

VLN. II

mf

unis

mf

cresc. poco a poco

3 3 3 3 3

VLA.

mf

mf

cresc. poco a poco

3 3 3 3 3

VC.

mf

unis

mf

cresc. poco a poco

div. b

CB.

mf

mf

cresc. poco a poco

unis

339

FL.

OB.

CL.

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

f

cresc. poco a poco

ff

unis

div.

Detailed description: This page of a musical score covers measures 339 to 344. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) features complex rhythmic patterns with triplets and sixteenth notes. The string section (Violins I & II, Viola, Violoncello, Contrabasso) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Piano) is silent. Dynamics include *f*, *cresc. poco a poco*, and *ff*. Performance markings include *unis* and *div.*



371

FL. I *pp*

FL. II *pp*

OB. I *pp*

CL. *pp*

PNO. (8) *pp*

VLN. I *pp* unis.

VLN. II *pp* unis.

375

FL. I *p*

FL. II *p*

OB. I *p*

OB. II *p*

CL. *p*

PNO. *sfz p* *ff*

VLN. I *p*

VLN. II *p*

375

FL. I *p*

FL. II *p*

OB. I *p*

OB. II *p*

CL. *p*

PNO. *sfz p* *ff*

VLN. I *p*

VLN. II *p*

[illegible]

Scherzando

401

FL. I *mp*

FL. II *mp*

OB. I *mp*

OB. II *mp*

CL. *mp*

HRN. 1. con sord. *mp*

PNO. *mf*

5 7:6 7:6

Scherzando

VLN. I unis. *mp*

VLN. II unis. *mp* div.

VLA. *mp*

VC.

CB.

406

FL. I *mf*

FL. II *mf*

OB. I *mf*

OB. II *mf*

CL. *mf*

HRN. *mf*

PNO. *mf* 7:6 5 5 3 5

VLN. I *mf*

VLN. II *mf* unis.

VLA. *mf* div. unis.

VC. *mf* div. pizz.

CB. *mf*

[illegible]

419

FL. I *ff* *ff* *f*

FL. II *ff* *ff* *f*

OB. *ff* *ff* *f*

CL. *ff* *ff* *f*

BSN. *ff* *ff*

HRZ. senza sord. *mf* *ff*

PNO. *mf* *ff* *f*

VLN. I *f*

VLN. II *f* div.

VLA. *f* (pizz.)

VC. *f* (pizz.)

CB.

T

8va

8va

424

FL. I

FL. II

OB.

CL.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

f

ff

unis.

(pizz.)

428

FL. *f* *ff*

OB. *f* *ff*

CL. *f* *ff*

BSN. *f* *ff*

HRN. *f* *ff*

PNO. *ff* *ff*

VLN. I *f* *ff*

VLN. II *f* *ff*

VLA. *f* *ff*

VC. *f* *ff*

CB. *f* *ff*

div. arco

8va

5 6

5 6

432 U

FL. I *ff* *non troppo* *mf*

FL. II *ff* 3 3

OB. *ff*

CL. *ff* *f* *mf*

HRN. I

PNO. ⁽⁶⁾ *mf*

VLN. I *ff* *non troppo* *mf*

VLN. II *ff* 3 3 *non troppo* *mf*

VLA. unis. pizz. *ff*

VC. unis. pizz. *f*

CB.

438

FL. I *f*

FL. II *f*

OB. *f*

CL. *f* *mf* *mf*

PNO. *mf*

VLN. I *f*

VLN. II *f*

VLA. *f* *mf*

VC. *mf*

445

FL. *mf*

OB. 1. *mf*

CL. *mf* *mf*

BSN. 1. *mf*

PNO. *f* *mf*

VLN. I *mf*

VLN. II *mf*

VLA. *mf* arco



489 *lento* *pp* *pp*

PNO.

W

501

FL. I *mf* *p* *mp*

FL. II *mf* *p* *mp*

OB. 1. *mf* *p* *mp*

CL. *mf* *p* *mp*

BSN. 1. *mf* *p* *mp*

mf *p* *mp*

between long held notes breaths and re-entries should be as unobtrusive as possible, making a near-seamless texture.

510

FL. I *p*

FL. II *p*

OB. *p*

CL. *p*

BSN. 1. *p*

p

X

520

FL. I

FL. II

OB.

CL.

BSN.

PNO. *p* *mf*

p *mf*

PNO.

528

5

3

3

5

3

mp

3

PNO.

536

f

3

5

molto

mp

3

3

mf

7:8

gently rocking - not 'rhythmic'

Ped.

PNO.

544

p

3

3

3

5

molto

f

7:8

7:8

5

Ped.

PNO.

551

ff

5

3

3

3

5

3

Y

PNO.

559

5

3

3

3

3

5

3

3

PNO.

565

5

3

5

3

ff

5

3

3

5:6

572

PNO.

fff

(arpeggiato come prima)

7

578

PNO.

mp

f

fff

8

584

PNO.

mp

secco

mf

f

fff

590

PNO.

ff

mf

ff

mf

ff

9

595

PNO.

fff

ff

10

599

PNO.

fff

11

604 ^{8va} AA

PNO. *p*

616

PNO.

628 a little deliberately

PNO. *pp* *p*

BB gently reawakening

638

FL. *p*

OB. *p*

CL. *p* *mp*

PNO. *mp*

BB gently reawakening

VLN. I *pizz.* *p* *arco* *p*

VLN. II *pizz.* *p*

VLA. *p*

VC. *pizz.* *p*

CB. *p*

[illegible]

633

FL. I

FL. II

OB. I

OB. II

CL.

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

mp

p

pp

mp

p

8va

div.

p

8va

div.

p

II

Lento molto ♩. = 24 (♩ = 72)

HRN. *pp*

PNO. *p* *simile* use R.H. to hold whilst pedalling

pp 8^{th}

Lento molto ♩. = 24 (♩ = 72)

VLA. con. sord. 2 soli *pp*

VC. con. sord. arco 2 soli *pp*

CB. con. sord. arco *pp* 2 soli

HRN. *mp* *p*

(with weight)

PNO. *mp* *p* 8^{th} $5:6$ 3 *

VC. *mp* *tutti*

CB. *mp*

HRN. *mp* *mp* *mf*

PNO. *mp* *cresc.* *poco a poco* 8^{th} 3 $5:6$ 3 3 3

* dashed barlines are to help place the strong beats in long compound bars, which are often crossed by complex rhythms.

16

HRN.

PNO.

p

mf

mp

mp

(8).1

8th



20

A dark, cloying ♩. = 30 (♩ = 90)

CL.

BSN.

HRN.

PNO.

mp

mp

mf

A dark, cloying ♩. = 30 (♩ = 90)

con. sord.

VLN. II

VLA.

VC.

CB.

mp

mp

mp

mp

23

CL.

BSN.

PNO.

con. sord.

mp

VLN. I

VLN. II

VLA.

VC.

CB.

25

CL.

BSN.

HRN.

mp

PNO.

(8).1

cresc poco a poco

VLN. I

VLN. II

VLA.

VC.

CB.

Detailed description: This page contains musical notation for measures 23 through 25. The score is arranged in systems. The first system (measures 23-24) includes parts for Clarinet (CL.), Bassoon (BSN.), Piano (PNO.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The Piano part features complex triplet and sixteenth-note patterns. The Violin I part has a dynamic marking of *mp* and a 'con. sord.' (con sordina) instruction. The second system (measures 25-26) includes parts for Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Piano (PNO.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The Horn part has a dynamic marking of *mp*. The Piano part includes a 'cresc poco a poco' instruction and a section marked '(8).1'. The Violin I part has a dynamic marking of *mp*. The Viola part has a dynamic marking of *mp*. The Violoncello part has a dynamic marking of *mp*. The Contrabass part has a dynamic marking of *mp*.

28

FL. I *mp*

FL. II *mp*

OB. 1. *mf*

CL.

BSN. 1. *mf*

HRN. 1. *mf*

PNO. *f*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

CB. *mf*

FL. *mf* *f*

OB. *f*

CL. *mf* *f*

BSN. *f*

HRN. *f*

PNO. *ff* *poco*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f*

CB. *f*

* Piano b.31 - the notation of this passage is approximate and intended to only to represent a written form of rubato. An exact mathematical correlation is not absolutely intended and performers are free in this regard, providing that the first beats of bars arrive on time.

[illegible]

36

PNO.

VLA.

VC.

CB.

37

PNO.

ff

rall.

rubato (but maintaining a strong forward surge)

39

PNO.

fff

40

PNO.

* a small notational fiction is used here to save unnecessary complication - final L.H. note (cross slave) note lasts 3/5 of the tuplet - i.e. it is played and held (but not re-pedalled).

C serious - bleak

VLN. I

mp

senza sord.

VLN. II

mp

senza sord.

VLA.

mp

senza sord.

VC.

mp

senza sord.

CB.

mp

mp

Musical score for Piano (PNO.). The score is written for two staves. The left staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The right staff begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 4/4. The tempo is marked 'p' (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' and 'f' (forte). The score is divided into measures by vertical bar lines. The first measure of the left staff is marked with a measure number '59'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' and 'f' (forte). The score is divided into measures by vertical bar lines. The first measure of the left staff is marked with a measure number '59'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' and 'f' (forte). The score is divided into measures by vertical bar lines. The first measure of the left staff is marked with a measure number '59'.

poco a poco molto appassionato

PNO.

62 7:8 3 5:6 3 5 5:6 3 7

mf

PNO.

65 5:6 5:6

f

[C]

PNO.

67 3 5 5

f

PNO.

68 5 5

ff fff

PNO.

70 3 5 3

f

molto rubato - almost labouring!

len.

71

PNO.

3 16 4 16 3 5 5

5 5 5 5 5

CB.

f

E With surging (dark) energy - *più mosso* ♩. = 60

74

CL. I

ff

CL. II

ff

BSN.

ff

HRN.

ff

PNO.

ff

3 3

E With surging (dark) energy - *più mosso* ♩. = 60

VLA.

div. *ff*

ff

VC.

div. *ff*

a 2

CB.

div. *ff*

78

CL. I

CL. II

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

This musical score page contains measures 78 through 81. The instruments and their parts are as follows:

- CL. I (Clarinets I):** Play a continuous eighth-note melody in treble clef, starting on G4 and moving upwards.
- CL. II (Clarinets II):** Play a continuous eighth-note melody in treble clef, starting on E4 and moving upwards.
- BSN. (Bassoon):** Play a melodic line in bass clef, featuring half notes and quarter notes.
- HRN. (Horn):** Play a sustained harmonic accompaniment in bass clef, primarily using half notes.
- PNO. (Piano):** The right hand plays a melodic line with triplets and slurs, while the left hand provides a steady eighth-note accompaniment.
- VLN. I & II (Violins I & II):** Both staves are empty, indicating they are silent for these measures.
- VLA. (Viola):** Play a continuous eighth-note accompaniment in alto clef.
- VC. (Violoncello):** Play a sustained harmonic accompaniment in bass clef, primarily using half notes.
- CB. (Contrabass):** Play a melodic line in bass clef, featuring half notes and quarter notes.

82

CL. I

CL. II

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

ff

ff

div a 3

83

84

84

OB. *ff*

CL. I

CL. II

BSN. I

BSN. II

HRN. *ff*

PNO.

VLN. I

VLN. II

VLA.

VC. *div. a 2*

CB. *unis.*

The musical score for page 68, measures 84-86, is written for a large orchestra. The key signature is one sharp (F#) and the time signature is 8/8. The Oboe (OB.) and Horn (HRN.) parts begin with a forte (*ff*) dynamic and a long, sustained note. The Clarinets (CL. I, CL. II) and Bassoons (BSN. I, BSN. II) play a rhythmic pattern of eighth notes. The Piano (PNO.) part features complex triplets and sixteenth-note patterns. The Violins (VLN. I, VLN. II) and Viola (VLA.) parts play a rhythmic pattern of eighth notes. The Violoncello (VC.) and Contrabass (CB.) parts have a 'div. a 2' and 'unis.' marking respectively.

86 $\text{a } 2$

OB. $\text{a } 2$

CL. I

CL. II

BSN. I

BSN. II

HRT.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

8th

Ped.

This musical score is for the piece "The Great Wall" by John Williams. It is arranged for a woodwind ensemble, strings, and piano. The score is written in 8/8 time and features a key signature of one sharp (F#). The woodwind ensemble includes Oboe (OB.), Clarinet I (CL. I), Clarinet II (CL. II), Bassoon I (BSN. I), Bassoon II (BSN. II), and Horn (H.R.). The string ensemble includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The piano (PNO.) part is also included. The score is divided into three measures. The first measure is marked "ss" (sforzando) and the second measure is marked "a 2" (allegretto). The third measure is marked "rall." (rallentando). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "5:6" and "8:6" time signatures. The string parts are marked with "div. a 3" (divisi a 3) and "unis." (unison). The woodwind parts are marked with "div." (divisi) and "a 2" (allegretto). The score is written in a standard musical notation style, with staves for each instrument and a key signature of one sharp.

94 a tempo ♩. = 60

CL. I *sub. f*

CL. II *sub. f*

BSN. *sub. f*

HRN. I *f*

HRN. II *f*

PNO. *sub. f* *ff*

VLN. I *sub. f*

VLN. II *sub. f*

VLA. *sub. f*

VC. *sub. f*

CB. *sub. f*

[illegible]

II **H** **Tempestoso** ♩ = 132

CL. **ff** **a 2**

BSN. **ff**

HRN. **ff**

PNO. **fff**

VLN. I **H** **Tempestoso** ♩ = 132 **unis.** **ff**

VLN. II **ff**

VLA. **ff**

VC. **ff**

CB. **div.** **ff** **unis.**

II

OB. **ff** **a 2**

CL. **ff**

BSN.

HRN.

VLN. I

VLN. II

VLA.

VC.

CB.

124

OB.

CL.

BSN.

HRN.

PNO.

VLA.

VC.

CB.

128

FL.

OB.

CL.

BSN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

139

OB.

CL.

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

K

unis. pizz.

unis. pizz.

unis. pizz.

144

HRN.

PNO.

148

PNO.

L

151

BSN. *ff*

PNO. *fff* *ff* *8^{va}*

VC. *div.* *ff*

CB. *ff*

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155

FL. *sfz*

OB. *sfz*

CL. *sfz*

BSN. *sfz*

HRN. *f*

PNO. *ff* *f* *8^{va}*

VLN. I *f* *arco*

VLN. II *f* *arco*

VLA. *f*

VC. *ff* *f* *unis.*

CB. *f*

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[illegible]

164

FL.

1. *mf* 5 *mf*

OB.

poco

CL.

1. *mf* 5

BSN.

1. *mp* *poco*

HRN.

1. *mf* 5

PNO.

VLN. I

mp *poco* 3

VLN. II

mp *poco* 3

VLA.

mp *poco*

VC.

mp *poco*

CB.

mp *poco*

Detailed description: This page of a musical score covers measures 164 through 167. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) features melodic lines with first and fifth fingerings indicated. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide harmonic support with triplets and sustained notes. The piano part is silent throughout. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp), with a gradual decrescendo indicated by 'poco' markings. The key signature has two flats, and the time signature is 4/4.

[illegible]

[illegible]

205

CL. *ff*

BSN. *ff*

HRN. *ff* *ffp* *mp*

PNO. *ff* *ffp* *mp*

(8) *ff sempre*

VLN. I *ff* *ffp* *mp*

VLN. II *ff* *ffp* *mp*

VLA. *ff unis.* *ffp* *mp*

VC. *ff arco* *ffp* *mp*

CB. *ff* *ffp unis.* *mp*

ff *ffp* *mp*

209

OB. *ff*

HRN.

PNO. *ff*

(8)

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC. *ff*

CB. *ff*

219

FL.

CB.

CL. I

CL. II

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

poco

f

molto

fff

molto

mf

8^{va}

unis.

div.

unis. (if poss.)

Detailed description of the musical score: The score is for a full orchestra. Measures 219-224 are shown. The Flute (FL.) part has a rest in 219-222, then enters in 223 with a forte (f) dynamic, playing a melodic line with 'molto' and 'fff' markings. The Clarinet I (CL. I) and II (CL. II) parts play a rhythmic pattern of eighth notes, starting in 219, with 'poco' and 'f' markings. The Bassoon (BSN.) part plays a similar rhythmic pattern, also with 'poco' and 'f' markings. The Horn (HRN.) part plays a melodic line, with 'poco', 'f', 'molto', and 'fff' markings. The Piano (PNO.) part has a melodic line in the right hand and a bass line in the left hand, with 'mf', 'poco', 'f', 'molto', and 'fff' markings. The Violin I (VLN. I) and II (VLN. II) parts play a melodic line, with 'poco', 'f', 'molto', and 'fff' markings. The Viola (VLA.) part plays a melodic line, with 'poco', 'f', 'molto', and 'fff' markings. The Violoncello (VC.) and Contrabass (CB.) parts play a melodic line, with 'poco', 'f', 'molto', and 'fff' markings. The piano part has an 8va marking in measure 224.

227

FL. *f* *ff* *molto rall.* *molto possibile*

OB. *f* *ff* *molto possibile*

CL. I *ff* *ff - molto possibile*

CL. II *ff* *ff - molto possibile*

BSN. *mf* *ff* *molto possibile*

HRN. *mf* *ff* *molto possibile*

PNO. *mf* *ff* *molto possibile*

(8)

VLN. I *mf* *molto* *ff* *molto possibile*

VLN. II *mf* *molto* *ff* *molto possibile*

VLA. *mf* *molto* *ff* *molto possibile*

VC. *mf* *molto* *ff* *molto possibile*

CB. *mf* *molto* *ff* *molto possibile*

Q Massive - molto meno mosso $\text{♩} = 88$

Q Massive - molto meno mosso ♩=88

VLN. I

VLN. II

VLA.

VC.

CB.

237

FL.

OB.

CL. I

CL. II

BSN.

HRN.

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

poco

ff

Detailed description of the musical score: The score is for a full orchestra. Measures 237-241. Measure 237: Flute, Oboe, Clarinet I, Clarinet II, Bassoon, and Horn play a melodic line. Piano plays a chordal accompaniment with triplets. Violin I and Violin II play a sustained note. Viola, Violoncello, and Contrabass play a sustained note. Measure 238: The time signature changes to 2/4. The melodic line continues. Piano continues with triplets. Violin I and Violin II continue with the sustained note. Viola, Violoncello, and Contrabass continue with the sustained note. Measure 239: The melodic line continues. Piano continues with triplets. Violin I and Violin II continue with the sustained note. Viola, Violoncello, and Contrabass continue with the sustained note. Measure 240: The melodic line continues. Piano continues with triplets. Violin I and Violin II continue with the sustained note. Viola, Violoncello, and Contrabass continue with the sustained note. Measure 241: The melodic line continues. Piano continues with triplets. Violin I and Violin II continue with the sustained note. Viola, Violoncello, and Contrabass continue with the sustained note. Dynamics: 'poco' is marked for measures 238-240, and 'ff' is marked for measure 241.

243

FL. *poco*

OB. *poco*

CL. I *f poco*

CL. II *f poco*

BSN. *poco*

HRN. *poco*

PNO. *poco* *f* *mf* *l.v.* *simile*

VLN. I *poco* *f* *mf* *unis.*

VLN. II *poco* *f* *mf* *unis.*

VLA. *poco* *f* *mf*

VC. *poco* *f* *mf*

CB. *poco* *f* *mf*

250

8va

3

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

lontano

(8)

259

p

pp

R Meno mosso ♩ = 60

R Meno mosso ♩ = 60

con sord.

con sord.

con sord.

con sord.

VLN. II

VLA.

VC.

CB.

S Come prima ♩.=30 (♩=90)

270

CL. I *mp*

CL. II *mp*

BSN. I *mp*

BSN. II *mp*

HRN. I *mf*

HRN. II *mp*

PNO. *mf*

S Come prima ♩.=30 (♩=90)
con sord.

VLN. I *mp*

VLN. II *mp*

VLA. unis. *mp*

VC. (div.) *mp*
pizz.

CB. (div.) *mp*

273

CL. I

CL. II

BSN. I

BSN. II

HRN. I

HRN. II

PNO.

VLN. I

VLN. II

VLA.

VC.

CB.

mf

mp

len.

div.

280

HORN. *pp*

PNO. *p* *pp* *ten.* *pochiss.*

284 1.

HRN. *ppp* *lunga*

PNO. *p* *8va*

VLN. I *pp*

VLN. II *pp*

VLA. *pp*

VC. *pp*

CB. *pp* *lunga*