



Storyteller

Chamber Concerto no.3
for solo Double Bass and Eight Players

Peter Seabourne

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Scoring:

Flute
Oboe
Clarinet in B \flat
Bassoon

Horn in F

Solo Double Bass*

Violin
Violoncello

Piano

score notated at sounding pitch (except for usual double bass octave transposition)
Duration c. 12-13mins

*Double Bass tuning (suggestion of Ivan Nestic)



This work was commissioned by Ivan Nestic and the Paul Klee Ensemble of Bern in 2010. However, over the years I have become dissatisfied with what I wrote and in 2024 decided to recompose the central section afresh.

I am immensely indebted to Ivan Nestic for his help and suggestions with the solo bass part.

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Chamber Concerto no.3

for solo double bass and eight players

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Dec. 2010 - recomposed May 2024/rev. April 2025

Animato ♩=132 *Meno, rubato, quasi recitativo* ♩=112

The score is written for a chamber ensemble of eight players and a solo double bass. It is divided into two sections: an *Animato* section at 132 bpm and a *Meno, rubato, quasi recitativo* section at 112 bpm. The instruments are Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Solo Double Bass, Violin, Cello, and Piano. The Solo Double Bass part is particularly prominent, featuring complex rhythmic patterns and dynamic markings such as *ff* and *[nat.]*. The score includes various musical notations such as slurs, accents, and dynamic markings.

2 **Tempo primo**

Musical score for woodwinds, strings, and piano. The score is in 4/4 time and consists of three systems. The instruments are Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Solo Contrabass (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.). The tempo is marked **Tempo primo**. The first system (measures 5-7) features a **ff** dynamic for most instruments. The second system (measures 8-9) includes a **[nat.]** marking for the Horn and a **mf** dynamic for the Violin. The third system (measures 10-11) features **ff** dynamics for most instruments, with **sf sub. mf** for the Piano. A **ped.** marking is present under the piano part in the third system.

Musical score for Solo Contrabass (SOLO CB.). The score is in 2/4 time and consists of one system (measures 12-15). The tempo is marked **(in tempo)**. The dynamics are **mf**, **ff**, **fff**, and **mf**. The score includes a **pizz.** marking and a **arco** marking. A **5** fingering is indicated for the first measure, and a **3** fingering is indicated for the second measure.

Musical score for Solo Contrabass (SOLO CB.). The score is in 2/4 time and consists of one system (measures 16-19). The tempo is marked **f** **mollo** **mp** **mp** **mp**. The score includes a **5** fingering for the first measure and a **3** fingering for the second measure.

B Fast! - weaving a spell, dark, mischievous ♩ = 132

17

CL. *p* *mp*

BSN. *p*

SOLO CB. *pizz.* *arco* *mf* *mp* *mf* *mp* *mf* *mf*

VLN. *pp* (not dominating) *pp*

VC. *p* *mp*

PNO. *mp* *p* *mf* *mp* *mf*



25

CL. *mp* *p* *mp*

BSN. *mf*

SOLO CB. *pizz.* *arco* *mf* *mp* *mf* *mp* *mf* *f*

VLN. *pp*

VC. *p* *mf*

PNO. *mp* *p* *mp* *mf*

C

33

FL. *mp*

OB. *mp*

CL. *mp*

BSN. *mp*

SOLO CB. *mf* *cantabile*

VLN. *mf*

VC. *mf*

PNO. *mp*

41

FL. *mf*

OB. *f* *mf*

CL. *mf*

BSN. *mf < f* *mf*

HRN. *mf* solo

SOLO CB. *f* *pizz.*

VLN. *mf* *pizz. [sul D]* *arco* *mf*

VC. *mf*

PNO. *f* *mf*

D

49

FL.

OB.

CL.

HRN.

VLN.

VC.

PNO.

mf

f

f

f poco pesante

8^{va}



57

CL.

BSN.

HRN.

SOLO CB.

VC.

PNO.

E

mf

ff

mp *mf* *mf*

arco *pizz.* *arco*

ff *mf* *f*

f *f*

mf *mf* *f*

(8).....1

Musical score for measures 64-71. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Solo Contrabass (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.).

- FL.:** Measures 64-65 are rests. Measures 66-67: *ff*. Measures 68-69: *f*.
- OB.:** Measures 64-65 are rests. Measures 66-67: *ff*. Measures 68-69: *f*.
- CL.:** Measures 64-65 are rests. Measures 66-67: *ff*. Measures 68-69: *mf*.
- BSN.:** Measures 64-65: *f*. Measures 66-67: *ff*. Measures 68-69: *f*. Measure 70: *mf*.
- HRN.:** Measures 64-65: *ff*. Measures 66-67: *ff*. Measures 68-69: *mf*.
- SOLO CB.:** Measures 64-65: *ff*. Measures 66-67: *ff*. Measures 68-69: *mf*.
- VLN.:** Measures 64-65: *f*. Measures 66-67: *ff*. Measures 68-69: *mf*.
- VC.:** Measures 64-65: *f*. Measures 66-67: *ff*. Measures 68-69: *mf*.
- PNO.:** Measures 64-65: *f*. Measures 66-67: *ff*. Measures 68-69: *mf*.

Musical score for measures 72-79. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Solo Contrabass (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.).

- FL.:** Measure 72: *mf*. Measures 73-74: *mf*.
- OB.:** Measure 72: *mf*. Measures 73-74: *mf*.
- CL.:** Measure 72: *f*. Measure 73: *mf*. Measure 74: *mf*.
- BSN.:** Measure 72: *f*. Measure 73: *mf*.
- SOLO CB.:** Measure 72: *f*. Measure 73: *mf*.
- VLN.:** Measure 72: *f*. Measure 73: *mf*.
- VC.:** Measure 72: *f*. Measure 73: *mf*. Measure 79: *mf* (pizz.).
- PNO.:** Measure 72: *f*. Measure 73: *mf*.

Musical score for measures 79-85. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Solo Cello (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.). The key signature is B-flat major. The time signature is 3/8. Dynamics include *mf*, *f*, and *mf*. Performance markings include *pizz.* for the Viola and *mf* for the Solo Cello. A double bar line is present at the end of measure 85.

Musical score for measures 86-92. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Solo Cello (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.). The key signature is B-flat major. The time signature is 3/8. Dynamics include *f*, *mf*, and *f*. Performance markings include *pizz.* and *arco* for the Solo Cello and Viola. A box labeled 'G' is present above the Flute part in measure 86. A double bar line is present at the end of measure 92.

93

FL. *ff* *ff* *f* **H**

OB. *ff* *ff* *f* *f*

CL. *ff* *f* *f*

BSN. *ff* *f*

HRN. *ff* *f* solo

SOLO CB. *ff* *f* *ff* 5:6

VLN. *pizz. ff* *arco f* *f* *arco*

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

PNO. *f* *ff* *f* *ff* *f*

100

FL. *f* *ff*

OB. *f* *ff*

CL. *ff*

BSN. *ff*

HRN. *f* *ff* *ff*

VLN. *f* *ff*

VC. *f* *ff*

PNO. *f* *ff*

107

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

fff

f

pizz.

arco

ff

114

J *Leggiero, danzando*

FL.

OB.

CL.

BSN.

SOLO CB.

VLN.

VC.

PNO.

mp

mf

mp

f

mp

pizz.

arco

pizz.

arco

f

mf

f subito

pizz. mp

mp

mp

K

120

FL. *mp* *f (non troppo)*

OB. *mp* *f (non troppo)*

CL. *mp* *f (non troppo)*

BSN. *mp* *f (non troppo)*

SOLO CB. *ff* *arco*

VLN. *mp* *f (non troppo)*

VC. *mp* *mf*

PNO. *mp* *f (non troppo)*



L

126

FL. *mf*

OB. *mf*

CL. *mf*

BSN. *mf*

HRN.

SOLO CB. *mf*

VLN. *mp*

VC. *ff* *arco*

PNO. *mf*

M

133

FL. *mf*

CL. *mf*

BSN. *mf*

HRN. *f*

SOLO CB. *f*

VLN. *mf*

VC. *mf* pizz.

PNO. *mf*



N

140

FL. *mf* *f* *ff*

OB. *mf* *f* *ff*

CL. *mf* *f* *ff*

BSN. *mf* *f* *ff*

HRN. *f* *ff*

SOLO CB. *ff*

VLN. *mf* *f* *ff*

VC. *mf* *f* *ff*

PNO. *mf* *f* *ff*

146

HRN. *p mp p pp*

SOLO CB. *mp mf p mf mp p*

153

FL. *p poco sub.*

CL. *mp*

HRN. *p*

SOLO CB. *mp p*

VLN. *arco mp*

VC. *mf*

PNO. *mf mp poco sub. p*

160

SOLO CB. *p*

PNO. *pp mp pp mf p pp mf*

168

OB. *p*

SOLO CB. *mf mp mp*

PNO. *mf mp mp*

D

FL. *mp*

OB. *mp*

CL. *p* *mp* *mp*

BSN. *p* *mp* *mp*

HRN. *mp* *mp*

SOLO CB. *p*

VLN. *p* *mp* *mp* *p* 5:6

VC. *mp* *mp* *p* 5:6

PNO. *p* *mp* *mp* *mp*

8va
Ped.

Q

FL. *mp* *p*

OB. *mp* *p*

CL. *mp* *p*

BSN. *mp* *p*

HRN. *p*

SOLO CB. *pizz.* *mp* *mf* *mp*

VLN. *mp* *mp* *p* 5:6

VC. *mp* *mp* *p* 5:6

PNO. *mp* *p*

8va
Ped.

(L.H. if jump too fast from previous bar,
play D with R.H. and omit C)

191

FL. *mp* *p*

OB. *mp* *p*

CL. *mp* *p*

BSN. *mp* *p*

HRN. *mp* *p*

SOLO CB. *mp*

VLN. *mp* *p*

VC. *mp* *p*



199

FL. *pp*

OB. *pp*

CL. *pp*

BSN. *pp*

HRN. *p*

SOLO CB. *mp* *pp* *p*

VLN. *p*

VC. *p*

R



207 arco col legno

SOLO CB. *pp* *pp* *pp*

There should still be audible pitch, so half- col legno could be used.

S Lento $\text{♩} = 52$

215

HRN.

SOLO CB.

VC.

PNO.

mp *poco* arco nat.

pizz. *p* *3* *3* *3*

p *3* *3* *3*

Ped.

222

HRN.

SOLO CB.

VC.

PNO.

poco *mp* *mf* *mp* *mf*

mp *poco* *mf* *poco f* *mf* *poco*

3 *3* *3* *3* *3*

3 *3* *3* *3* *3*

mp *poco*

T Langourous

227

CL.

BSN.

SOLO CB.

VLN.

VC.

PNO.

mp *5*

p *3* little by little becoming more melodic

pizz. *p* *3*

solo *mp* *5* *5*

3 *mp* *mp* *arco* *mp* *mp*

mp *3* *3* *5*

Ped.

U Darker

232

CL. *mf*

BSN. *mf*

HRN. *mf* *mp*

SOLO CB. *mf* *mp* *arco*

VLN. *mf*

VC. *mp*

PNO. *mp*

slightly obtusely, as if impatient to take over the story

239

BSN. *mp*

SOLO CB. *mp*

PNO. *mp*

245

CL. *mp*

BSN. *sub. mp*

HRN. *p* *mp*

SOLO CB. *mf* *sub. mp* *mesto, doloroso*

VC. *pizz.* *mp*

PNO. *mp*

254

CL. *sub. mp* *mf* *mf*

BSN. *sub. mp* *mf* *mf*

HRN. *mp*

SOLO CB. *poco f*

VC. *mp* *poco f* *mf*

260 *accel.* **W** Suddenly impassioned $\text{♩} = 72$

BSN. *f*

SOLO CB. *f* *ff*

VC. *f*

PNO. *f* *ff*

264 *pizz.* *rit.* *mp*

SOLO CB. *mp*

PNO. *ff* *mf* *p*

271 **X** Lontano - slower again $\text{♩} = 52$

CL. *p*

SOLO CB. *p*

VLN. *p* (*pizz.*)

VC. *p*

(half clear pedal to let Abs come through a little)

Y Snarling $\text{♩} = 80$

accel.

278

CL. *f subito*

SOLO CB. *fff* (only minimal rubato throughout)

VLN. *f subito*

VC. *molto f* (bursling to interrupt!)

284

SOLO CB. *f* *fff* *a tempo* $\text{♩} = 80$

288

SOLO CB. *pizz.* (almost violent!) *f* *fff*

292

SOLO CB. *f* *mf* *Slower* $\text{♩} = 66$

296

SOLO CB. *mp* *p* *pp* *p* *p* *rit.*

Z Allegretto - con delicatezza $\text{♩} = 112$

301

FL. *p* *poco*

OB. *p* *poco*

CL. *p* *poco*

ESN. *mp* *mp*

VLN. *p* *poco*

VC. *p* *poco* *mp*

PNO. *p* *poco* *mp*

306

FL. *mp* *mf*

OB. *mp* *mf*

CL. *mp* *mf*

BSN.

HRN.

VLN.

VC. *pizz.* *mp* *mf*

PNO. *mp* *mf*

Red.

312

FL.

OB. *mf* *p (lontano)* *mf*

CL.

BSN. *mp* *mp* *mp* *mf*

HRN. *mp* *mf*

SOLO CB. *f*

VLN. *pizz.* *mp* *mf* *mp* *p* *mf*

VC. *mp* *mp* *mp* *mf*

PNO. *mp* *mp* *mf*

Red.

AA

319

FL. *mf* 3

OB. *mf* 3 3

CL. *mf* 3

BSN.

HRN. *mf*

SOLO CB. *f* 3 3 3 *mf* 5 *f* 3 *f*

VLIN. *mf*

VC. *mf*

PNO. *f* *mf* 3 5 5

Ped. *mf* *f* *mf* *f*

326

FL. *mf* 3 3 *f* 3 3

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

CL. *mf* 3 *f*

BSN. *f*

HRN. *f*

SOLO CB. 3 3 *mf* 5 *mf* 5 *f* 3 5

VLIN. *f* *mf* *f* 3 3 3

VC. *mf* *f* 3

PNO. *mf* 5 5 3

Ped. *mf* *f* *mf* *f*

333

FL. *mf* *f* *mf* 3 3 3

OB. *mf* *f* *mf* 3 3 5 solo

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

BSN. *mp* *mf*

HRN. *mp* *mf*

SOLO CB. *mf* *f* 5 5

VLN. *mf* *f* *mf*

VC. *mf* *f* *mf* 3 3 3

PNO. *mp* *mf* *f* *mf* 5

ped. *ped.*

339

FL. *f* *f* 3 3 5 3 3

OB. *f* *f* 3 3 3

CL. *f* 3 3 7:8 3 3

SOLO CB. *f* 5 5 5 5

VLN. *f* *f* 5

VC. *f* *f* 3 5

PNO. *f* 3

ped.

345

FL. CC

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

ff

ff

ff

mf

mf

mf

ff

ff

ff

mf

mf

mf

mf

pizz.

arco

pizz. (nat.)

mf

mf

ff

8^{va}----

ff

pizz.

ff

arco

mf

ff



350

CL.

BSN.

HRN.

SOLO CB.

VC.

mf

mf

mf

mf

mf

mf

mf

mp

mf

3

3

mf

mf

mf

3

3

3

mp

mf

3

5

5

5

357

CL. BSN. HRN. SOLO CB. PNO.

mf f

mf f

pizz. arco

mf 3 3 5

mf

8^{va}

Detailed description: This system covers measures 357 to 363. The Clarinet (CL.) part has rests until measure 359, then plays a triplet of eighth notes (F#, G, A) and another triplet (B, C, D) in measure 360, followed by a quarter rest in measure 361. The Bassoon (BSN.) part plays a five-note descending scale (G, F#, E, D, C) in measure 358, then rests. The Horn (HRN.) part has rests until measure 359, then plays a half note (F#) in measure 360 and a half note (E) in measure 361. The Solo Contrabass (SOLO CB.) part plays a five-note descending scale (G, F#, E, D, C) in measure 358, then rests. In measure 360, it plays a half note (F#) pizzicato, then in measure 361, it plays an arpeggiated triplet of eighth notes (F#, G, A) and another triplet (B, C, D) in measure 362, followed by a five-note descending scale (G, F#, E, D, C) in measure 363. The Piano (PNO.) part has rests until measure 363, where it plays an eighth-note scale (G, F#, E, D, C, B, A, G) marked *mf* with an 8^{va} marking.

364 DD

BSN. HRN. SOLO CB. PNO.

f f

mf f 5 f 3 5

f f f

8^{va}

Detailed description: This system covers measures 364 to 370. The Bassoon (BSN.) part plays a half note (F#) in measure 364, a half note (E) in measure 365, a half note (D) in measure 366, a half note (C) in measure 367, a half note (B) in measure 368, and a half note (A) in measure 369. The Horn (HRN.) part plays a half note (F#) in measure 364, a half note (E) in measure 365, a half note (D) in measure 366, a half note (C) in measure 367, a half note (B) in measure 368, and a half note (A) in measure 369. The Solo Contrabass (SOLO CB.) part plays a five-note descending scale (G, F#, E, D, C) in measure 364, then rests. In measure 365, it plays a triplet of eighth notes (F#, G, A) marked *f*, then a five-note descending scale (G, F#, E, D, C) in measure 366. In measure 367, it plays a half note (F#) marked *f*, then a triplet of eighth notes (G, A, B) in measure 368, and a five-note descending scale (G, F#, E, D, C) in measure 369. The Piano (PNO.) part plays a half note (F#) in measure 364, a half note (E) in measure 365, a half note (D) in measure 366, a half note (C) in measure 367, a half note (B) in measure 368, and a half note (A) in measure 369. An 8^{va} marking is present at the bottom of the system.

371

CL. BSN. HRN. SOLO CB. VC. PNO.

f f

f f

mf 5 mf 5 5

f f

8^{va}

Detailed description: This system covers measures 371 to 376. The Clarinet (CL.) part has rests until measure 372, then plays a triplet of eighth notes (F#, G, A) in measure 373, a triplet (B, C, D) in measure 374, and a triplet (E, F, G) in measure 375. The Bassoon (BSN.) part has rests until measure 372, then plays a half note (F#) in measure 373, a half note (E) in measure 374, and a half note (D) in measure 375. The Horn (HRN.) part has rests until measure 372, then plays a half note (F#) in measure 373, a half note (E) in measure 374, and a half note (D) in measure 375. The Solo Contrabass (SOLO CB.) part plays a five-note descending scale (G, F#, E, D, C) in measure 371, then rests. In measure 372, it plays a five-note descending scale (G, F#, E, D, C) marked *f*, then a five-note descending scale (G, F#, E, D, C) in measure 373. In measure 374, it plays a five-note descending scale (G, F#, E, D, C) marked *f*, then a five-note descending scale (G, F#, E, D, C) in measure 375. The Viola (VC.) part plays a five-note descending scale (G, F#, E, D, C) in measure 371, then rests. In measure 372, it plays a five-note descending scale (G, F#, E, D, C) marked *mf*, then a five-note descending scale (G, F#, E, D, C) in measure 373. In measure 374, it plays a five-note descending scale (G, F#, E, D, C) marked *mf*, then a five-note descending scale (G, F#, E, D, C) in measure 375. The Piano (PNO.) part plays a half note (F#) in measure 371, a half note (E) in measure 372, a half note (D) in measure 373, a half note (C) in measure 374, and a half note (B) in measure 375. An 8^{va} marking is present at the bottom of the system.

378

CL. *f* *f* *f*

BSN. *f* *f* *f*

HRN. *f*

SOLO CB. *f*

VLN. *mf* *mf* *mf* *mf* *mf*

VC. *mf* *mf* *mf* *mf* *mf*

PNO. *f* *f*



384

CL. *f*

BSN. *f* *f* *ff*

HRN. *f* *ff*

SOLO CB. *ff*

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

VC. *mf* *mf* *mf* *f* *f*

PNO. *f* *ff*

391

OB. *f* *molto*

CL. *f* *ff* *f*

BSN. *f* *ff* *f* *f* *molto*

HRN. *f* *f* *ff* *f*

VLN. *f*

VC. *f* *pizz.*

PNO. *f*



EE Leggero, danzando (ma l'istesso tempo)

395

FL. *mp*

OB. *mp* *mf*

CL. *mp*

BSN. *mp*

VLN. *pizz.* *mp*

VC. *mp*

PNO. *mp*

molto accel.

401

FL. *mf* *poco* *mf* *non troppo* *f*

OB. *mf* *non troppo* *f*

CL. *mf* *poco* *mf* *non troppo* *f*

BSN. *mf* *non troppo* *f*

VLN. *mf* *non troppo* *f*

VC. *mf* *non troppo* *f*

PNO. *mf* *non troppo* *f*

407 **FF** Slower ♩ = 120

HRN. *ff subito* *ff* *ff*

SOLO CB. *ff* *ff*

PNO. (snatched) *ff subito* *ff subito*

412

HRN. *ff* *accel.*

SOLO CB. *pizz.* *arco* *pizz.*

418 (to about ♩ = 160)

HRN.

SOLO CB. *arco (battuto)* *ff*

GG Subito come prima ♩.=132

424

FL. *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f*

SOLO CB. *f* pizz. arco

VLN. *mf* (come prima) arco

VC. *f*

PNO. *f*

431

FL. *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f*

SOLO CB. *f*

VLN. *mf*

VC. *f*

PNO. *f*

8^{va}

HH

435

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

f

f

f

f

f

8^{va}.1

=

II

446

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

f

ff

f

ff

f

f

ff

ff

f

ff

ff

f

ff

ff

f

ff

ff

8^{va}.1

451

FL. *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f*

SOLO CB. 5:6

VLN. *f*

VC. *ff* *f*

PNO. *f*

8^{va} *And.*

Detailed description: This system of musical notation covers measures 451 through 454. It features ten staves: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Solo Contrabass (SOLO CB.), Violin (VLN.), Viola (VC.), Piano (PNO.), and an 8va part. The key signature changes from one flat to two flats between measures 452 and 453. The time signature is 6/8. Dynamics include *f* and *ff*. Performance markings include *And.* and *8^{va}*. A 5:6 ratio is indicated above the Solo CB. staff in measure 452.

455

FL. *f* 5:6

OB. *f* 5:6

CL. *f* 7:6

BSN. *f*

HRN. *f*

SOLO CB. 5:6

VLN. *f* 5:6

VC. *f* 5:6

PNO. *f*

8^{va} *And.*

Detailed description: This system of musical notation covers measures 455 through 458. It features the same ten staves as the previous system. The key signature remains two flats. The time signature is 6/8. Dynamics include *f*. Performance markings include *And.* and *8^{va}*. Ratios 5:6 and 7:6 are indicated above the Solo CB., VLN., and VC. staves respectively in measures 455, 456, and 457.

459

FL. 5:6 5:6 *ff*

OB. *ff*

CL. 8:6 5:6 8:6 5:6 *ff*

BSN. *f* *ff*

HRN. *f* *ff*

SOLO CB. 5:6 5:6 *ff*

VLN. 5:6 5:6 *ff*

VC. *ff* 5:6

PNO. *ff*

Fin

463

JJ *Meno mosso* ♩=112

FL. 3 *ff* 5

OB. *ff* 5

CL. 5

BSN. 5

HRN. 3 3 3

SOLO CB. 5

VLN. 5

VC. 5

PNO. 3 3 3 3 3 3 3 3

8th J

KK

465

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

Detailed description of the score for measures 465-472: The score is in 2/4 time. Measures 465-466 are in 2/4, 467-468 in 6/8, and 469-472 in 2/4. The Flute and Oboe parts have long notes with slurs. The Clarinet part has a triplet in measure 472. The Bassoon part has triplets in measures 465, 467, and 472. The Horn part has a melodic line in measure 472. The Solo Contrabass part has a melodic line in measure 472. The Violin and Viola parts have long notes with slurs. The Piano part has a complex accompaniment with triplets and slurs.



473

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

Detailed description of the score for measures 473-479: The score is in 2/4 time. Measures 473-474 are in 2/4, 475-476 in 3/4, 477-478 in 2/4, and 479 in 3/4. The Clarinet and Bassoon parts have melodic lines in measures 475-476. The Horn part has a melodic line in measure 479. The Solo Contrabass part has a melodic line in measure 479. The Violin and Viola parts have melodic lines with triplets. The Piano part has a complex accompaniment with triplets and slurs.

479

FL.

OB.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

f *mf* *f* *mf* *f* *mf* *pp*

486

HRN.

SOLO CB.

VLN.

VC.

MM

pizz. arco pizz. arco *mp* *p* *mp* *poco*

493

FL.

OB.

SOLO CB.

VLN.

VC.

MM

mp *mp* *mp* *mp* *mp* *mp* *mp*

502

FL.

OB.

CL.

BSN.

SOLO CB.

mp

mf

f subito

f subito



Suddenly intense

510

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

f

f

f

f

f

ff

f

f

f

515

FL. *f* *ff*

OB. *f* *ff*

CL. *f* *ff*

BSN. *f* *ff*

HRN. *f* *ff*

SOLO CB. *ff*

VLN. *f* *ff*

VC. (pizz.) *f* *ff*

PNO. *f* *ff*

Red.

521

CL. *mf* *ff* (a little vulgar)

BSN. *ff*

HRN. *f* *ff*

SOLO CB. *f*

VLN. *f*

PNO. *f*

Red.

539

FL. *fff*

OB. *fff*

CL. *fff* 7:8

BSN. *fff* 3

HRN. *fff* 3

SOLO CB. *fff*

VLN. *fff*

VC. *fff*

PNO. *fff* 5

542

FL. 3

OB. 3

CL. 7:8 *fff* 3

BSN. *fff* 3

HRN. *fff* 3

SOLO CB. 3

VLN. 3

VC. 3

PNO. 5 3 5

QQ

546

FL. *mp*

OB. *mp* solo

CL. *fff* 5

BSN. *fff* 5

HRN. *mp*

SOLO CB. *mp* 3 *mf* 3 5

VLN. *mp* 5

VC. *mp* 5

PNO. *fff* 5

550

FL. *mf* 9 *f* 9 *ff* *f*

OB. 5 *f* 7:8 3 3 *ff*

CL. *mf* *f* *f* *ff* *f*

BSN. *f* 3 *ff* *f* 3

HRN. *f*

SOLO CB. *f* 5 *f* pizz. 3 3 *ff* *fff*

VLN. *ff* 3

VC. *ff* 3

554

FL. *ff* *fff* *ff* *fff* *ff* *fff*

CL. *ff* *ff* *fff* *ff* *fff*

BSN. *ff*

SOLO CB. 3 3 3

VLN. *ff* *fff*

VC. *ff* *fff*

557

FL. *ff* *fff* *ff* *fff* *mf* *f*

CL. *ff* *fff* *fff* *fff* *f*

SOLO CB. *fff* *ff*

560

FL. *ff* *fff* *fff* *RR*

OB. *fff*

CL. *ff* *fff* *7:8* *3*

BSN. *fff*

HRN. *fff* [not.] *3*

SOLO CB. *fff* *3*

VLN. *fff*

VC. *fff* *8^{va}*

PNO. *fff* *3* *8^{va}*

(*omit R.H. if E too hard to stretch)

563

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

fff

fff

fff

fff

fff

f

fff

fff

fff

fff

[nat.]

8va

8vb

(8).....

567

FL.

OB.

CL.

BSN.

HRN.

SOLO CB.

VLN.

VC.

PNO.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

[nat.]

8va

8vb

(8).....

570

FL. *mf* *mp*

OB. *mf* *mp*

CL. *mf* *mp*

BSN. *mf* *mp*

HRN.

SOLO CB. *mp* *mf* *mf*

VLN. *mf* *mp* pizz.

VC. *mf* *mp* pizz.

PNO. *mf* *mp* 5:6

576

FL. *mf* *mp*

OB. *mf* *mp*

CL. *mf* *mp*

BSN. *mf* *mp*

SOLO CB. *mf* *mf*

VLN. *mf* *mp* pizz.

VC. *mf* *mp*

PNO. *mf* *mp* 5:6 8va

582

FL. *p* *mf*

OB. *p* *mf*

CL. *p* *mf*

BSN. *p* *mf*

SOLO CB. *mf* (always in tempo)

VLN. *p* *mp*

VC. *p* *mp*

PNO. *p* *mp*



587

CL. *pp* *poco*

BSN. *pp* *poco*

HRN. *pp* *poco* solo con sord.

SOLO CB. *f* *mp* (senza ril.)

VLN. *pp* *poco* arco sul pont.

VC. *pp* *poco* arco sul pont.

WW

42 **W** A tempo ♩=132 **Subito meno mosso ancora** ♩=96

594

FL. *fff* *pp*

OB. *fff*

CL. *fff* *pp*

BSN. *fff*

HRN. *p* solo *pp* *p*

VLN. *fff* *pp* sul pont. *p*

VC. *fff* *pp* sul pont. *p*

PNO. *fff* *8va*



601

FL. *pp*

CL. *pp*

HRN. *mp* *lontano* *p*

SOLO CB. *pp* sul pont.

VLN. *pp* sul pont. *pp*

VC. *pp* sul pont. *pp*

XX

603

FL.

OB.

CL.

BSN.

HRN. senza sord.

SOLO CB. pizz. arco pizz. arco

VLN. pizz. arco (nat.) pizz. arco

VC. pizz. arco (nat.) pizz. arco

PNO.

614

FL.

OB.

CL.

BSN.

HRN.

SOLO CB. pizz. arco

VLN. arco (nat.) pizz. arco

VC. pizz. arco

PNO.

WY

620

Musical score for measures 620-626. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HRN.), Solo Cello (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.). The key signature has two sharps (F# and C#). The time signature is 3/4. Dynamics include mp, mf, f, and ff. Performance markings include pizz., arco, and a 4-measure slur. A double bar line is present at the end of measure 626.

627

Musical score for measures 627-633. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Solo Cello (SOLO CB.), Violin (VLN.), Viola (VC.), and Piano (PNO.). The key signature has two sharps (F# and C#). The time signature is 3/4. Dynamics include mp, mf, f, and ff. Performance markings include pizz., arco, and a 5:6 measure marking. A double bar line is present at the end of measure 626, and a repeat sign is at the beginning of measure 627.

633

FL. *f*

OB. *f*

CL. *f*

BSN. *f*

HRN. *f*

SOLO CB. *ff* arco

VLN. (pizz.) *ff* *f*

VC. (pizz.) *ff* *f*

PNO. *f*

639

Diù presto ♩ = 152 **assolutamente senza rit.**

ZZ

FL. *ff* *fff*

OB. *ff* *fff*

CL. *ff* *fff*

BSN. *ff* *fff*

HRN. *ff* *fff*

SOLO CB. *ff* *mf* *fff* pizz. ♪

VLN. arco *ff* *fff* pizz. ♪

VC. arco *ff* *fff* pizz. ♪

PNO. *ff* *fff*