



FALL

FOR HORN AND STRING QUARTET

PETER SEABOURNE

When great leaves fall, the winter is at hand;
When the sun sets, who doth not look for night?

[Shakespeare]

*This work is dedicated to my dearest friend Ondřej Vrabeč,
solo horn of the Czech Philharmonic Orchestra.*

Scoring:

Horn in F

Violin 1

Violin 2

Viola

'Cello

I. DISTANT, HAZY - SUDDENLY WILD, UNRESTRAINED	1
II. VERY FAST, HESITANT, JITTERY	11
III. VERY SIMPLY	18
IV. WITH DRIVING URGENCY	22

DURATION CA. 22 MINUTES
SCORE NOTATED AT SOUNDING PITCH

COVER IMAGE: WILD SKY - MARCELLE SEABOURNE

to my dearest friend Ondrej Vrabec

I

Peter Seabourne
Sept. 2020

Distant, hazy $\text{♩} = 100$

Score for measures 1-18. Horn in F, Violin 1, Violin 2, Viola, and Violoncello. Horn in F has a melodic line with dynamics *p*. Violin 1 and Violin 2 have dense, tremolo-like textures with dynamics *pp*. Viola and Violoncello are silent.

Score for measures 19-22. Horn in F has a melodic line with dynamics *p*. Violin 1 and Violin 2 have dense textures with dynamics *pp*. Viola and Violoncello are silent.

A Suddenly wild, unrestrained $\text{♩} = 120$

Score for measures 23-26. Horn in F has a melodic line with dynamics *ff*. Violin 1 and Violin 2 have dense textures with dynamics *mp* and *ff*. Viola and Violoncello have dense textures with dynamics *ff*.

Score for measures 27-30. Horn in F has a melodic line with dynamics *ff*. Violin 1 and Violin 2 have dense textures with dynamics *ff*. Viola and Violoncello have dense textures with dynamics *ff*.

27

Hrn. Vln. 1 Vln. 2 Vla. Vc.

ff *ff* *ff*

31

Hrn. Vln. 1 Vln. 2 Vla. Vc.

ff

34

Hrn. Vln. 1 Vln. 2 Vla. Vc.

ff

37

B

Hrn. Vln. 1 Vln. 2 Vla. Vc.

ff *ff* *ff*

C

42

Horn: *ff* *non dim.* *p*

Vln. 1: *non dim.*

Vln. 2: *non dim.*

Vla.: *non dim.*

Vc.: *non dim.* *p*

49

Horn: *p*

Vla.: *p*

Vc.: *p*

57

Horn: *p*

Vla.: *p*

Vc.: *p*

D

66

Horn: *mf*

Vln. 1: *mf*

Vln. 2: *mf* *pizz.* *arco*

Vla.: *mf* *pizz.* *arco* *3*

Vc.: *mf* *pizz.* *arco* *3*

69

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mf* (if steady kee difficult emit Es) *pizz.* *mf* *arco*

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

74

Hrn *mp* *mf* *mp*

Vln. 1 *mf > mp* *mf > mp* *mp* *mf* *pizz.*

Vln. 2 *mf > mp* *mf > mp* *mp*

Vla. *mf > mp* *mf > mp* *mf* *arco*

Vc. *mf > mp* *mf* *mp* *mp* *mp* *mp* *mp* *mp*

80

Hrn *mf* *mp*

Vln. 1 *mf* *arco* *pizz.* *arco* *pizz.* *arco* *mp* *mf*

Vln. 2 *mf* *arco* *pizz.* *arco* *mp* *mf*

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

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

87

Hrn *mf* *f (non troppo)* *mf*

Vln. 1 *mf* *f (non troppo)* *mf*

Vln. 2 *f (non troppo)* *mf*

Vla. *f (non troppo)* *mf* *arco*

Vc. *f (non troppo)* *mf*

95

Hrn
Vln. 1
Vln. 2
Vla.
Vc.

100

Hrn
Vln. 1
Vln. 2
Vla.
Vc.

107

Hrn
Vln. 1
Vln. 2
Vla.
Vc.

116

Vln. 1
Vln. 2
Vla.
Vc.

J

123

Horn: *mp*

Violin 1: *mp* (becomes lead voice)

Violin 2: *mp*

Viola: *p* (solo), *mp*, *mp*³

Violoncello: *pp*, *p*, *p*, *mp*

K Lilling

129

Horn: *mf*³, *p*, *mp*

Violin 1: *mp*, *mf*⁵, *p*, *p*

Violin 2: *mp*, *mf*³, *p*, *p*

Viola: *mp*, *mf*⁵, *p*, *pizz.*, *arco*, *p*

Violoncello: *mf*³, *p*, *pizz.*

136

Horn: *mp*, *mf*⁵

Violin 1: *p*, *mp*, *mf*

Violin 2: *mp*, *mf*

Viola: *mp*, *mf*

Violoncello: *mp*, *mf*, *mf*, *mf*

L

142

Horn: *f*

Violin 1: *f*, *ff*

Violin 2: *f*, *ff*

Viola: *f*, *ff*

Violoncello: *f*, *ff*³

145

ff

M

This system covers measures 145 to 148. The Horn part begins with a triplet of eighth notes marked *ff*. The Violin I and II parts feature intricate sixteenth-note patterns with slurs and accents. The Viola part has a melodic line with slurs, and the Violoncello part provides a rhythmic accompaniment with triplets. A rehearsal mark 'M' is placed above the staff at the end of measure 148.

148

8va

7:8

This system covers measures 148 to 151. The Horn part continues with a melodic line. The Violin I and II parts have complex sixteenth-note passages with triplets and slurs. The Viola part has a melodic line with a '7:8' marking. The Violoncello part has a melodic line with slurs. A rehearsal mark 'N' is placed above the staff at the end of measure 151.

151

ff

f

This system covers measures 151 to 156. The Horn part has a melodic line with triplets. The Violin I and II parts feature complex sixteenth-note patterns with triplets and slurs, including a '(loc.)' marking. The Viola part has a melodic line with triplets and slurs. The Violoncello part has a melodic line with triplets and slurs. Dynamics include *ff* and *f*. A rehearsal mark 'N' is placed above the staff at the end of measure 156.

156

f

pizz.

This system covers measures 156 to 160. The Horn part has a melodic line with slurs. The Violin I and II parts feature complex sixteenth-note patterns with triplets and slurs. The Viola part has a melodic line with triplets and slurs, including a 'pizz.' marking. The Violoncello part has a melodic line with triplets and slurs. Dynamics include *f*.

160 O

Horn
Vln. 1
Vln. 2
Vla.
Vc.

164 P

Horn
Vln. 1
Vln. 2
Vla.
Vc.

170

Horn
Vln. 1
Vln. 2
Vla.
Vc.

175 Q

Horn
Vln. 1
Vln. 2
Vla.
Vc.

179

Hrn. *ff*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vc. *ff*

184

R

Hrn. *fff*
 Vln. 1 *fff*
 Vln. 2 *fff*
 Vla. *fff*
 Vc. *fff*

187

Hrn. *poco* *f*
 Vln. 1 *poco* *f* *non dim.*
 Vln. 2 *poco* *f* *non dim.*
 Vla. *poco* *f* *non dim.*
 Vc. *poco* *f* *non dim.*

191

S

Hrn. *poco* *mf* *mp*
 Vln. 1
 Vln. 2
 Vla.
 Vc. *pizz.* *mp*

202 **T**

Horn: *p*

Vln. 1: *p*, *mp*, *p*

Vln. 2: *mp*, *mp*, *p*

Vla.: *p*, *mp*, *p*

Vc.: *p*, *p*

209 **U** warmer

Horn: *p*, *mp*, *mf*

Vln. 1: *p*, *mp*, *mf* *molto*

Vln. 2: *p*, *p*, *mp*, *mf* *molto*

Vla.: *p*, *p*, *mp*, *mf* *molto*

Vc.: *p*, *mp*, *mf* *molto*

215

Horn: *p*, *p*, *pp*

Vln. 1: *p*, *pizz.*, *mf*, *mp*, *mp*, *p*

Vln. 2: *p*, *pizz.*, *mf*, *mp*, *mp*, *p*

Vla.: *pizz.*, *mf*, *mp*, *mp*, *p*

Vc.: *pizz.*, *mf*, *mp*, *mp*, *p*

222 **V** again distant

Horn: *p*

Vln. 1: *arco*, *pp*

Vln. 2: *arco*, *pp*

Vc.: *p*

II

Very fast, hesitant, jittery $\text{♩} = 76$

con sord.

First system of musical notation (measures 1-11). Includes parts for Horn, Violin 1, Violin 2, Viola, and Cello. Dynamics include *p*, *mp*, and *pp*. A box labeled 'W' is present in the Cello part at measure 11.

Second system of musical notation (measures 12-19). Includes parts for Horn, Violin 1, Violin 2, Viola, and Cello. Dynamics include *mp*, *p*, and *pp*. A double bar line is present at measure 19.

Third system of musical notation (measures 20-28). Includes parts for Horn, Violin 1, Violin 2, Viola, and Cello. Dynamics include *p*, *mp*, and *p*. A double bar line is present at measure 28.

Fourth system of musical notation (measures 29-34). Includes parts for Horn, Violin 1, Violin 2, Viola, and Cello. Dynamics include *p*, *mp*, *mf*, and *p*. A double bar line is present at measure 34.

X

40

Horn: *mp* *mp* *mp* *p* *mp*

Vln. 1: *mf* *p* *p* *mp* *p*

Vln. 2: *mf* *p* *p* *mp* *p*

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

Vc.: *mf* *p* *p* *mp* *p*

49

Vln. 1: *(p)* *p* *mp* *mf* *mf*

Vln. 2: *(p)* *p* *mp* *mf* *mf*

Vla.: *(p)* *p* *mp* *mf* *mf*

Vc.: *(p)* *p* *mp* *mf* *mf*

Y

58

Horn: *mp* *mp* *mp* *mf*

Vln. 1: *mp* *mp* *mf*

Vln. 2: *mp* *mp* *mf*

Vla.: *mp* *mp* *mp* *mf*

Vc.: *mp* *mp* *mf*

68

Horn: *mf*

Vln. 1: *mf* *mf*

Vln. 2: *mf* *mf*

Vla.: *mf* *mf*

Vc.: *mf* *mf*

Z delicate, dancing

79

Hrn

Vln. 1

Vln. 2

Vla.

Vc.

p *mp* *p* *mp* *p*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

A1 senza sord.

88

Hrn

Vln. 1

Vln. 2

Vla.

Vc.

mp *p* *mp* *mp* *mp* *p* *mp* *mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

B1

97

Hrn

Vln. 1

Vln. 2

Vla.

Vc.

mf *mf* *mp* *mf* *mp* *mf* *mp*

C1

104

Hrn

Vln. 1

Vln. 2

Vla.

Vc.

mp *mf* *f* *mp* *p* *mp* *mp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

D1

113

Hrn. *mf* *f* *mp* *mp*

Vln. 1 *mp* *f* *mf* *p*

Vln. 2 *mp* *f* *mf* *p*

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

Vc. *pizz. arco* *f* *mf* *p*

(unless marked, all separately tongued but not staccato)

122

Hrn. *mp*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *p*

Vc. *p*

F1 vibrant

131

Hrn. *mf* *f*

Vln. 1 *mf* *p* *p* *mf* *f*

Vln. 2 *mf* *p* *p* *mf* *f*

Vla. *mf* *p* *p* *mf* *f*

Vc. *mf* *p* *p* *mf* *f*

F1

139

Hrn. *f* *f*

Vln. 1 *f* *f* *f* *f*

Vln. 2 *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

149

Flm.

Vln. 1

Vln. 2

Vla.

Vc.

f *pizz.* *molo* *p* *pp* *arco* *molo*

f *molo* *p* *mp* *mf*

157

G1 [solo]

Flm.

Vln. 1

Vln. 2

Vla.

Vc.

f *mf* *f*

f *mf* *mf* *f* *f*

f *mf* *pizz.* *arco* *f*

f *mf* *f*

165

[solo]

Flm.

Vln. 1

Vln. 2

Vla.

Vc.

mf *f*

mf *f* *mf*

mf *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf*

mf *f* *mf*

172

H1

Flm.

Vln. 1

Vln. 2

Vla.

Vc.

f *f* *ff*

f *f* *ff* *ff* *ff*

f *f* *ff* *ff* *ff*

f *f* *ff* *ff* *ff*

f *mf* *f* *ff*

179

Hrn. *f* *ff*

Vln. 1 *f* *ff* arco pizz.

Vln. 2 *f* *ff* arco pizz.

Vla. *ff* *ff*

Vc. *ff* *ff* *ff* pizz.

187

Hrn. *f* *ff* *ff*

Vln. 1 *f* *f* *ff*

Vln. 2 *f* *f* *ff*

Vla. pizz. *f* arco *f* pizz. *f* pizz. nal. *ff*

Vc. *f* *f* *ff* pizz. nal. *ff*

196

Hrn. *p*

Vln. 1 *mf* *ff* *p* *p* *p* *p*

Vln. 2 *mf* *ff* *p* *p* *p* *p*

Vla. arco *mf* *ff* *p* *p* *p* *p*

Vc. arco *mf* *ff* *p* *p* *p* *p*

207

Hrn. *pp* *pp*

Vln. 1 *f* *p* *p* *f* *p*

Vln. 2 *f* *p* *p* *f* *p*

Vla. *f* *p* *p* *f* *p*

Vc. *f* *p* *p* *f* *p*

217

Flm. *p* *p*

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

Vc. *p* *p*

228

Flm. *p* *pp* *pp* *pp* *pp* *pp* *poco*

Vln. 1 *p* *p* *f* *p* *f* *p*

Vln. 2 *p* *p* *f* *p* *f* *p*

Vla. *p* *p* *f* *p* *f* *p* pizz.

Vc. *p* *p* *f* *p* *f* *p* pizz.

J1

235

Flm. *pp* *poco* *p* *p* *poco*

Vln. 1 *pp* *poco* *p* *poco*

Vln. 2 *p* *p* *poco*

Vla. *p* *p* *poco*

Vc. *p* *poco*

K1

244

Flm. *mp*

Vln. 1 *mp* 5

Vln. 2 *mp* 5-6

Vla. *mp* arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

Vc. *mp* arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

L1

252

Flm. *f*

Vln. 1 *mf* *f* *mf* *mf* *f*

Vln. 2 *mf* *f* *mf* *mf* *f*

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

Vc. *pizz.* *arco* *mf* *f* *mf* *mf* *f* *pizz.*

M1

259

Flm. *molto* *mp* *mf*

Vln. 1 *mf* *f* *mp* *mf*

Vln. 2 *mf* *f* *mp* *mf* *mp* *mf*

Vla. *mf* *f* *f* *molto* *mf*

Vc. *mf* *f* *f* *molto* *mf* *pizz.*

267

Flm. *p* *mp* *molto* *pizz.*

Vln. 1 *p* *mp* *pizz.* *mf* *f*

Vln. 2 *p* *mp* *pizz.* *mf* *f*

Vla. *p* *mp* *pizz.* *mf* *f*

Vc. *mf* *p* *mp* *mf* *f*

N1

276

Flm. *f* *mp* *mp* *mp* *mp*

Vln. 1 *arco* *molto* *mp* *mp*

Vln. 2 *[sul G, D - nel open]* *arco* *mf* *mp* *pizz.* *arco*

Vla. *arco* *mf* *mp* *mp* *pizz.* *arco* *p*

Vc. *arco* *f* *mf* *mp* *mp* *p*

01

284

Fltn. *p* *p* *mp* *p* *mp* *mp* *p* (*non dim.*)

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p* *arco* *mp* *p* *p*

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

Vc. *mp* *p* *p*

294 *con sord.* *senza sord.*

Fltn. *p* (*non dim.*) *p* (*non dim.*)

Vln. 1 *pp* *mp* *pp* *p* *pp* *pp*

Vln. 2 *pp* *mp* *pp* *p* *pp* *pp*

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

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

pizz. *pizz.* *pizz.*

III

Very simply ♩=60

Fltn. *mp* *mp*

Vln. 1 *arco* *p* *p*

Vln. 2 *arco* *p* *p*

Vla. *arco* *p* *p*

Vc. *arco* *p* *p*

The accompanying chords should be of precise length, neither cut short or lengthened - the effect should be like a gentle accordian, blow/suck...

14

Horn: *mf* *mp*

Vln. 1: *mf* *mp* *p*

Vln. 2: *mf* *mp* *p*

Vla.: *mp* *p*

Vc.: *mp* *mp*

25 (taking over from 'cello)

26 (colouring horn a like resonance - non solo) (becoming melodic)

27 [sul C] [sul G] [sul C]

28 *mp* (now a little less than the horn) *p* *p*

Horn: *mp* *mp* *mp*

Vln. 1: *p* *mp* *p*

Vln. 2: *mp* *p*

Vla.: *p* *mp* *p*

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

Q1 like a breath

36

37 *flautando*

38 *ppp flautando*

39 *ppp*

40 *ppp*

41 *ppp*

42 *p* *pp*

Horn: *p*

Vln. 1: *p* *p*

Vln. 2: *p* (incl slurred)

Vla.: *p*

Vc.: *p* *pp*

43

44 becoming melodic

45 *p*

Vln. 1: *p*

Vln. 2: *p*

Vla.: *p*

Vc.: *p*

45

Vln. 1

Vln. 2

Vla.

Vc.

(becoming harmonic again)

p

50

R1

Hrn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

mp

p

p

p

mp

p

(secondary melody to horn)

p

mp

p

52

S1

Andante

Vln. 1

Vln. 2

Vla.

Vc.

ppp

ppp

ppp

pp

p

66

briefly more melodic melting away

Vln. 1

Vln. 2

Vla.

Vc.

pp

ppp

70 *the bowing a little more distinct* *poco rit.*

Vln. 1
Vln. 2
Vla.
Vc.

poco *becoming a little more insistent*

75 **II** *More intense (a tempo)*

Hrn.
Vln. 1
Vln. 2
Vla.
Vc.

mp *mf* *f* *molto*

86 **UI**

Hrn.
Vln. 1
Vln. 2
Vla.
Vc.

mp *mp* *p* *pp* *ppp*

flautando

95

Hrn.
Vln. 1
Vln. 2
Vla.
Vc.

mp *pp* *pp* *dolciss.*

poco *p* *mp* *pp*

IV

With driving urgency ♩=152

The musical score is divided into four systems, each containing five staves for Flute (Fln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.).

- System 1 (Measures 1-5):** Flute has triplet eighth notes. Violins and Cello play sixteenth-note patterns. Dynamics range from *p* to *mp*.
- System 2 (Measures 6-10):** Flute has a five-note phrase. Violins and Cello continue with rhythmic patterns. Dynamics include *mp* and *p*.
- System 3 (Measures 11-16):** Flute has a five-note phrase. Violins and Cello play sixteenth-note patterns. Dynamics include *p*, *mp*, and *mp>*. A first ending bracket labeled 'VI' spans measures 11-16.
- System 4 (Measures 17-21):** Flute has eighth-note patterns. Violins and Cello play sixteenth-note patterns. Dynamics include *p*, *mp*, and *p<*.

W1

22

Hrn. *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

XI

26

Hrn. *f* *mf*

Vln. 1 *f* *p* *mp* *mp*

Vln. 2 *f* *p* *mp* *mp*

Vla. *f* *mp*

Vc. *f* *f* *mp* *mp*

30

Hrn. *mf* *f*

Vln. 1 *mf* *mf* *f*

Vln. 2 *mf* *mf* *f*

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

Vc. *mf* *mp* *mf*

V1 vibrant

34

Hrn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *f* *mf*

38

Flm. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

42 **Z1**

Flm. *ff*

Vln. 1 *ff*, *f*, remaining intense

Vln. 2 *ff*, remaining intense

Vla. *ff*, *f*

Vc. *ff*, *f*

48

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f*

Vc. *f*, *mf*

52

55 **A2**

Flm. *mf*, *mf*, *pcc*

Vln. 1 *mp*, *pizz.*, *arco mp*

Vln. 2 *mp*, *mf*, *mf*

Vla. *mf*, *mf*, *mf*

Vc. *mf*, *mf*, *mf*

B2

65

Flm. *mf* *mp*

Vln. 1 *mp* *mf* *non dim.*

Vln. 2

Vla.

Vc. *non dim.* *mp* *mp*

71

Flm. *mf* *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mp* *mf* *mf* *f pizz.*

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

Vc. *mf* *mf* *f*

C2

77

Flm. *f* *mp*

Vln. 1 *f* *fp*

Vln. 2 *f*

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

Vc. *mf* *f* *fp*

85

Flm. *mp* *f* *mf* *mf*

Vln. 1 *mf* *f* *mf* *mf* *f*

Vln. 2 *mf* *f* *mf* *mf* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

D2

93

Flm. *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

99

Flm. *ff* *f* *ff* *mollo*

Vln. 1 *ff* *f* *ff* *mollo*

Vln. 2 *ff* *f* *ff* *mollo*

Vla. *5:6* *ff* *f* *ff* *mollo*

Vc. *5:6* *ff* *f* *ff* *mollo*

E2 remaining intense

106

Flm. *mf*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

113

Flm. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

F2

121

Horn 1: *mf*

Vln. 1: *mf*

Vln. 2: *mf*

Vla.: *mf*

Vcl.: *mf*

130

Horn 1: *mp*

Vln. 1: *mp*, *p*

Vln. 2: *mp*, *p*

Vla.: *mp*, *p*

Vcl.: *mp*, *p*

G2 Diaphanous, tender

139

Horn 1: *mp*

Vln. 1: *p*, *p* (only light vibrato)

Vln. 2: *p*, *p* (only light vibrato)

Vla.: *mp*

Vcl.: *p*, *p*

147

Horn 1: *mp*

Vln. 1: *p*, *mp*, *p*

Vln. 2: *p*, *mp*, *p*

Vla.: *mp*, *p*, *p*

Vcl.: *p*, *mp*, *arco*

155

Flute: *p* *mp*

Violin 1: *mp* *mp* *p*

Violin 2: *mp* *mp* *p*

Viola: *mp* *p* *mp* *p*

Cello: *mp* *p* *p*

162

H2

Violin 1: *p* *mp* *mp*

Violin 2: *p* *mp* *mp*

Viola: *p* *mp* *mp*

Cello: *p* *p* *mp* *mp* *mp* *mp* *mp*

168

I2

Flute: *mp*

Violin 1: *pp* *p* *pp* *p* *p* *p*

Violin 2: *p* *p*

Viola: *p* *p* *mp*

Cello: *p* *p* *mp*

175

J2 darker

Flute: *p* *mp* *mp*

Violin 1: *p* *mp* *p* *mp*

Violin 2: *p* *p* *p* *mp*

Viola: *p* *mp* *mp*

Cello: *p* *mp* *mp*

182 *poco pesante*

Horn: *mf*

Vln. 1: *mf*

Vln. 2: *mf*

Viola: *mp* *mf*

Vc.: *mf* *mf* *mf* *pizz.*

189 **K2** heavy

Horn: *f* *f*

Vln. 1: *f*

Vln. 2: *f*

Viola: *f*

Vc.: *f* *arco*

196 **L2** bustling again

Horn: *ff*

Vln. 1: *ff* *mp*

Vln. 2: *ff* *mp*

Viola: *ff* *mf* *mp*

Vc.: *ff* *mf* *mp*

203

Horn: *mp* *mf* *mf*

Vln. 1: *mp* *mf* *pizz.*

Vln. 2: *mp* *mf* *mf*

Viola: *mp* *mf* *mf*

Vc.: *mp* *mf* *mf*

211

Flm. *mp* *mf*

Vln. 1 *mf* *p* *mp* *mf* *mf* 3

Vln. 2 *mp* *p* *mp* *mf* *mf* 3

Vla. *pizz.* *mp* *arco* *p* *mp* *mf* *arco* *mf* 5 5

Vc. *p* *mp* *mf* *mf* 5

215 **M2**

Flm. *f* *f*

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Vc. *f* *f*

225

Flm. *mp* *mp*

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mp* *mf* *mp*

Vla. *mp* *poco* *mf* *mp*

Vc. *mf* *mp* *poco* *mf* *mp*

231 **N2**

Flm. *f* 3 3 3 3 3 3 3 3

Vln. 1 *f* *mf* *f* *f*

Vln. 2 *f* *mf* *f* *f*

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

Vc. *f* *mf* *f* *f*

O2 simmering

238

Flm. *ff* *mp* *mf*

Vln. 1 *ff* *f* *mfp* *mf* *p* *mp*

Vln. 2 *ff* *f* *mfp* *p*

Vla. *ff* *f* *mfp* *p*

Vc. *ff* *f* *mfp* *mp* *p* *mp*

244

Flm. *mp* *mf* *mp* *mf*

Vln. 1 *mp* *mp* *mf* *mf* *mf* *mf*

Vln. 2 *mp* *mp* *mf* *mf* *mf* *mf*

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

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

249

Flm. *f* *ff*

Vln. 1 *f* *ff* *fff*

Vln. 2 *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

D2 Faster - reckless - violent - stamping ♩=164

254

Flm. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

261

261

Hrn.

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 261 through 265. The Horn part (Hrn.) features a melodic line with accents and slurs. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes with triplets. The Viola (Vla.) part follows a similar rhythmic pattern. The Violoncello (Vc.) part provides a bass line with triplets and rests.

268

Q2

268

Hrn.

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 268 through 273. A section marker 'Q2' is present above measure 268. The Horn part (Hrn.) has a melodic line with accents and slurs, including a *ff* dynamic marking. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes with triplets. The Viola (Vla.) part follows a similar rhythmic pattern. The Violoncello (Vc.) part provides a bass line with triplets and rests.

274

274

Hrn.

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 274 through 278. The Horn part (Hrn.) has a melodic line with accents and slurs. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes with triplets. The Viola (Vla.) part follows a similar rhythmic pattern. The Violoncello (Vc.) part provides a bass line with triplets and rests.