

VIOLONCELLO

PETER SEABOURNE

FALL

to my dearest friend Ondřej Vrabc

FALL

Violoncello

Peter Seabourne

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I

Distant, hazy $\text{♩} = 100$

13

Hm

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

20

24

29

34

37

B
(ff)

42

non dim.

47

C

55

62

D pizz. arco

mf

67 *pizz.* *arco*
mf *mf*

71 *mf* *pizz.*

74 *E* *arco*
mf > mp *mf > mp* *mp*

79 *mf* *pizz.* *mf*

82 *F* *arco*
mp *mf*

89 *G* *pizz.*
f (non troppo) *mf*

96 *arco* *pizz.* *arco* *pizz.* *arco*
mf *mf* *mf* *mf*

103 *pizz.* *arco* *pizz.* *arco* *pizz.*
mf *mp* *mp* *mf*

108 *H* *arco*
mp *mp* *mp*

114 *p* *3* *2*

122 Vln. 1

pp

125

p *p* *mp*

J

130

mf *p*

K Lilling
pizz.

137

mp *mf* *mf* *mf*

arco

142

f *ff*

L

146

ff

M

153

f

N

157

161

ff *pizz. q* *arco*

O

165

ff *f* *f* *mf*

P

169 *f* *mf* *mf*

174 *f* *ff*

178 *ff*

183 *fff* = poco-

188 *f*

193 *non dim.* *mp* *pizz.*

201 *p* *arco* (G.P.)

208 *p* *mp* *mf* *molto* *warmer*

216 *mf* *mp* *mp* *p*

223 *p* *arco* *again distant*

II

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

Musical staff 1: Bass clef, 2/4 time signature. Measures 1-6. Dynamics: *p*, *p*.

Musical staff 2: Bass clef, 2/4 time signature. Measures 7-14. Dynamics: *mp*, *pp*, *mp*, *p*.

Musical staff 3: Bass clef, 2/4 time signature. Measures 15-20. Dynamics: *mp*, *p*, *p*, *pp*, *mp*, *p*. Includes a 'W' box above measure 18.

Musical staff 4: Bass clef, 2/4 time signature. Measures 21-27. Dynamics: *mp*, *mp*, *p*, *p*, *mp*.

Musical staff 5: Bass clef, 2/4 time signature. Measures 28-35. Dynamics: *p*, *mf*. Includes a '2' above measure 33.

Musical staff 6: Bass clef, 2/4 time signature. Measures 36-41. Dynamics: *p*.

Musical staff 7: Bass clef, 2/4 time signature. Measures 42-48. Dynamics: *mf*, *p*, *p*, *mp*, *p*. Includes an 'X' box above measure 42.

Musical staff 8: Bass clef, 2/4 time signature. Measures 49-55. Dynamics: *(p)*, *p*, *mp*, *mf*.

Musical staff 9: Bass clef, 2/4 time signature. Measures 56-62. Dynamics: *mf*, *mp*. Includes a 'Y' box above measure 58 and a '2' above measure 61.

63

Musical notation for measures 63-66. Measure 63 starts with a bass clef and a key signature of one flat. It contains a quarter rest, followed by an eighth-note triplet (G4, A4, B4) marked *mp*. Measure 64 has a quarter rest, followed by an eighth-note triplet (B4, C5, D5) marked *mp*. Measure 65 has a quarter rest, followed by a dotted quarter note (E5) marked *mf*. Measure 66 has a whole rest.

70

Musical notation for measures 70-73. Measure 70 has a bass clef and a key signature of one flat. It contains a quarter rest, followed by an eighth-note triplet (B4, C5, D5) marked *mf*. Measure 71 has a quarter rest, followed by an eighth-note triplet (E5, F5, G5) marked *mf*. Measure 72 has a quarter rest, followed by a dotted quarter note (A5) marked *mf*. Measure 73 has a quarter rest, followed by an eighth-note triplet (B5, C6, D6) marked *mf*.

(5 bars rest over)

delicate, dancing

76 **Z** pizz. arco **5** **2** pizz. arco **2**

87 pizz. arco **A1** pizz. arco

92 pizz. arco **2** pizz. arco **3/4** **2/4** **3/4**

98 **B1** mf

104 f mf mp p

109 **C1** pizz. arco **2** pizz. arco **6/8** pizz. arco

115 **D1** f mf p

120

126 p

131 mf p p mf

136 **E1** vibrant *f*

144 **F1** pizz. arco *f*

152 *mp* *mf* *f*

158 **G1** *mf*

163 *f* *mf*

168 *f* *mf*

174 pizz. arco **H1** pizz. *f* *ff*

179 *ff* *ff*

185 pizz. *ff* *f* *ff*

193 pizz. nat. arco *ff* *mf* *ff*

202 11

p *p* *p* *f*

208

p *p* *f*

214

p

221

p *p* *p*

230

p *f* *p* *f* *p*

237 pizz. 11 (pizz.)

p *poco*

244 K1

mp

250 pizz. arco L1

mf *f*

255

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

261 *f* *arco* **M1** *pizz.* *mf* *mf*

268 *p* *mp* *mf*

275 *f* *arco* *f* *mf*

280 *mp* *mp* *p* *mp*

288 *p* *p*

295 *pp* *mp* *pp* *p*

300 *pizz.* *pp* *pp*

III

Very simply $\text{♩} = 60$
arco

p

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

9

mp <

16

mp *mp*

23 D1

(now a little less than the horn)

mp 3 3

31

p *p* *p* 2

39 Q1 like a breath becoming melodic

pp < *p*

47 (becoming harmonic again) R1

p *p*

55

mp *p*

63 S1

pp *p*

71 poco rit. . . T1 More intense (a tempo)

p *mf* *mf*

79

f *molto*

87 U1

mp *p* *p*

94

pp *poco* *p* *mp* *pp*

IV

With driving urgency ♩=152

5

p mp mp p

5

p mp mp mp

8

p mp mp mp

13

p mp mp mp

16

p mp mp mp

21

p mp mp mf

25

mf f f mf

28

mp mp mf mf

32

mp *mf* *f*

35 **Y1** vibrant

mf

38

f

41 **Z1**

ff *f*

45

f

50

mf

54 Vln. 2 **A2**

mf

59

mf

64

mf *non dim.*

69 E2 *mp* *mp* *mp* *mp*

72 *mf* *mf*

75 *f*

79 C2 *mf* *f*

84 *fp* *mf* *f*

90 D2 *mf* *mf* *f*

95

99 *5:6* *ff* *f*

104 E2 remaining intense *ff = mollo* *mf*

110 *f*

116

121

130

137

(G.P.) G2 Diaphanous, tender

pizz.

145

153

arco

160

arco

H2 pizz.

167

arco

I2

172

J2 darker

177

183 *mf* *mf* *mf* pizz.

190 **K2** heavy arco *f*

196 **L2** bustling again *ff* *mf*

202 *mp* *mp*

207 *mf* *mf*

211 *p* *mp*

215 *mf* *mf* *f* **M2**

220 *f*

224 *mf* *mp* *poco*

229 *mf* *mp* *f* **N2**

234

mf *f* *ff*

240

O2 simmering

f *mfp* *mp* *p* *mp*

244

mp *mf*

248

f *ff*

253

P2 Faster - reckless - violent - stamping ♩=164

fff *ff* *ff*

258

v.

263

v.

268

O2

ff

273

v.