

VIOLA

PETER SEABOURNE

FALL



Viola

# FALL

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13 Distant, hazy  $\text{♩} = 100$  *Hrn*

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

23

28

30

32

35

37 **B**

41

44 **C**

*non dim.*

50

50 *p* *p* **2**

58

65

65 **D** *pizz.* *arco* 3 3 3 3 3 *pizz.* *arco* *mf* *mf* *mf* 3 3

69

69 *mf* *pizz.* *mf* *arco* *mf*

74

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

79

79 *arco* (solo) *pizz.* *mf* *mf*

83

83 *arco* **F** *mp* *mp* *mf*

89

89 *f (non troppo)* **G** *pizz.* *arco* *mf* 3 3 3

96 pizz. arco pizz. arco pizz.

*mf* *mf*

101 pizz. arco arco pizz. arco

*mf* *mp*

106 pizz. arco [sul C] H 2

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

114

Musical notation for measures 114-119. The piece is in 3/4 time. Measure 114 starts with a *p* dynamic. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a *pp* dynamic and a *p* dynamic with a fermata.

120

Musical notation for measures 120-124. Measure 120 is marked with a first ending bracket. Dynamics include *mp*, *p*, and *p*. A *solo* instruction is present above the staff.

125

Musical notation for measures 125-129. Measure 125 is marked with a second ending bracket. Dynamics include *mp* and *mp*<sup>3</sup>.

130

Musical notation for measures 130-134. Measure 130 is marked with a third ending bracket. Dynamics include *mf*, *p*, *pizz.*, and *p*. The piece transitions from 3/4 to 4/4 time.

135

Musical notation for measures 135-138. Dynamics include *mp*.

139

Musical notation for measures 139-141. Dynamics include *mf* and *mf*.

142

Musical notation for measures 142-146. Measure 142 is marked with a fourth ending bracket. Dynamics include *f* and *ff*. The piece changes time signatures from 3/4 to 3/8 and then to 4/4.

147

Musical notation for measures 147-149. Dynamics include *f*.

150

Musical notation for measures 150-152. Measure 150 is marked with a fifth ending bracket. Dynamics include *f*.

153

Musical notation for measures 153-156. Measure 153 is marked with a sixth ending bracket. Dynamics include *f*. The piece changes time signatures from 4/4 to 2/4 and then to 4/4. Triplet markings are present.

156 *pizz.*

160 *arco*

163

166

171

176 **Q**

180

185

190 **S** 7

*non dim.*

201 Hrn T

*p* *mp*

207 (G.D.)

*p* *p* *p*

212 U warmer

*mp* *mf* *molto*

217 pizz. V again distant

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

4 5

||

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

arco

*p* *p*

7

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

14

*mp* *p* *p*



19 **W**

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

26

*mp* *p*

33

*mf* *p*

41 **X**

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

47

(*p*)

53

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

60 **Y**

*mp* *mp* *mp*

67

*mf* *mf*

72

*mf*

76

87 **Z** delicate, dancing  
 pizz. arco **2** pizz. arco **2** pizz. arco  
*p* *p* *mp* *p*

88 **A1**  
*p* *mp* *mp*

94

100 **B1**  
*mf* *mp* *mf* *f*

106 **C1** pizz. arco **2**  
*mp* *mp*

114  
*mp* *f* *mf*

119 **D1**  
*p*

124  
*p*

130  
*mf* *p*

135 **E1** vibrant  
*p* *mf* *f* *f*

141 F1

*f* *f* *f* *f*

148

*f* *p*

153

*mp*

157 G1 pizz.

*f* *mf*

163 arco pizz. arco

*f* *mf*

169 pizz.

*f* *mf* *f*

176 H1 (2/4)

*f* *ff*

181

*ff* *ff*

188 pizz.  $\varphi$  arco pizz.  $\varphi$  pizz. nat. *ff*

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

194 arco *mf* *ff* 4

*mf* *ff*

202 11

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

208

*p* *p* *f*

214

*p* *p*

222

*p* *p* *p*

231

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

238 J1

*p* *p* *poco*

244 K1

*mp*

249 L1

*mf*

254

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

259 M1

*mf* *f* *f* *molto*

265

*mf*

271 N1

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

*pizz.* *arco*

278

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

*pizz.* *arco*

285

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

2

292 O1

*p* *pp*

298

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

*pizz.*

III

Very simply  $\text{♩} = 60$   
arco

Musical staff 1: Viola part, measures 1-8. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*.

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

9

Musical staff 2: Viola part, measures 9-15. Dynamics: *p*.

16

Musical staff 3: Viola part, measures 16-22. Includes a triplet and a fermata. Dynamics: *mp*.

23 [D1]

Musical staff 4: Viola part, measures 23-30. Includes a dynamic hairpin. Dynamics: *p*.

31 [sul C]

Musical staff 5: Viola part, measures 31-38. Includes dynamic hairpins and a "not slurred" instruction. Dynamics: *p*, *mp*, *p*.

39

Musical staff 6: Viola part, measures 39-44. Includes triplets and a "like a breath" instruction. Dynamics: *ppp*.

45

Musical staff 7: Viola part, measures 45-51. Dynamics: *p*.

52 [R1]

Musical staff 8: Viola part, measures 52-57. Includes a "secondary melody to horn" instruction. Dynamics: *p*.

58

Musical staff 9: Viola part, measures 58-64. Includes a dynamic hairpin and a "S1" instruction. Dynamics: *p*, *ppp*.

64

70

poco rit. . . . .

*poco* becoming a little more insistent

75 T1 More intense (a tempo)

*p* *mf* *mf*

81

*f* *molto*

86

*mp* *p*

U1

94

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

## IV

With driving urgency ♩=152

6

9

14

18

22

25

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

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

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

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

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

*f*

V1

W1



28 X1

*mp* *mf*

3

32

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

3 5

35 Y1 vibrant

38

*f*

5 3 3

40 Z1

*f* *ff*

5 3 3

43

*f*

5 3

47

*f* *mf*

2 5 5

(5 bars rest over)

52 **5** **A2** Hrn

62 *mf* *poco* *mf*

68 **B2** *mp* *mf* *mf*

75 *f* *pizz.* *arco* **5** *mf* **5**

80 **C2** *f* *fp* *mf*

86 *f* *mf*

91 **D2** *mf* *f*

96 *5:6*

100 *ff* *f*

104 E2 remaining intense

*ff* - *molto* - *mf*

112

*f*

118

*mf*

124 F2

*mf*

131

*mp*

135 (G.P.)

*p*

**G2** Diaphanous, tender

139 *mp*

143 *mp* *mp*

148 *mp* *p*

153 *p* *mp* *p* *p* *mp*

160 *mp* *p* *p* *mp*

166 *mp* *mp* *p* *p*

174 *arco* *mp* *p* *mp*

180 *mp* *mf* *poco pesante*

184

Musical notation for measures 184-187. Measure 184 starts with a 12/8 time signature. Measure 185 changes to 3/4. Measure 186 changes to 4/4. Measure 187 ends with a double bar line.

188

**K2** heavy

*f*

Musical notation for measures 188-192. Measure 188 starts with a 12/8 time signature. Measure 189 changes to 4/4. Measure 190 changes to 4/4. Measure 191 changes to 4/4. Measure 192 ends with a double bar line.

193

Musical notation for measures 193-197. Measure 193 starts with a 12/8 time signature. Measure 194 changes to 3/4. Measure 195 changes to 3/4. Measure 196 changes to 6/8. Measure 197 ends with a double bar line.

198 **L2** bustling again

*ff* *mf*

5 5

Musical notation for measures 198-201. Measure 198 starts with a 12/8 time signature. Measure 199 changes to 6/8. Measure 200 changes to 6/8. Measure 201 ends with a double bar line.

202

2 2

*mp* *mp* V.S.

Musical notation for measures 202-205. Measure 202 starts with a 12/8 time signature. Measure 203 changes to 3/4. Measure 204 changes to 3/4. Measure 205 ends with a double bar line.

209 *mf* *pizz.* *arco* *p*

214 *mp* *mf* *arco* *mf*

218 M2 *f*

222 *f* *mp* *poco*

227 *mf* *mp* N2

232 *f* *mf* *f* *f*

237 *ff*

241 O2 simmering *f* *mfp* *p* *mp*

245 *mp* *mp* *mf* *mf*

248

*f* *ff*

252

**D2** Faster - reckless - violent - stamping ♩ = 164

*fff* *ff*

256

*fff*

260

*fff*

264

*fff*

268

**Q2**

*fff*

272

*fff*