

Violin 1

PETER SEABOURNE

FALL

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to my dearest friend Ondřej Vrabc

I

Peter Seabourne
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Distant, hazy $\text{♩} = 100$

Musical notation for measures 1-7. The piece begins in 4/4 time with a dynamic of *pp*. The melody is characterized by wide intervals and a hazy, distant quality. A hairpin crescendo is indicated over measures 5-7.

Musical notation for measures 8-12. The melody continues with similar wide intervals. A hairpin crescendo is indicated over measures 10-12, ending with a triplet of eighth notes.

Musical notation for measures 13-18. The melody continues with wide intervals. A dynamic of *pp* is marked at the beginning of measure 13.

Musical notation for measures 19-21. The melody continues with wide intervals. A dynamic of *mp* is marked at the end of measure 21. The time signature changes to 2/4 for measure 21 and back to 4/4 for measure 22.

Musical notation for measures 22-24. Section A begins with the tempo change to $\text{♩} = 120$. The music becomes suddenly wild and unrestrained, marked with *ff*. A five-measure rest is indicated above measure 22.

Musical notation for measures 25-28. The music continues with a dynamic of *ff*. The time signature changes to 5/4 for measure 28.

Musical notation for measures 29-31. The music continues with a dynamic of *ff*. A five-measure rest is indicated above measure 29. The time signature changes to 4/4 for measure 31.

Musical notation for measures 32-34. The music continues with a dynamic of *ff*. The key signature changes to one sharp (F#) for measure 32.

35

ff

39

42

non dim.

(17 bars rest over)

47 **C** 13 Hm

65 **D**

70

74 **E** pizz.

80 arco pizz.

84 **F** 4 Hm arco

93 **G** (nat.)

97

102

105 *pizz.* *arco* 3

mp *mf* *mp* *mp*

111 **H**

mp *p*

117 3 **I**

p *pp* *mp*

122 *p* *mp* becomes lead voice **J**

128 5 **K** Liling **3/4** V.S.

133

p *p* *p*

138

mp *mf* *f*

143

ff

146

ff

149

ff

153

ff

156

ff

159

f *ff*

163

ff

166

ff *f* *mf* *f* *mf*

170 *f* *f* *f*

175 *ff* **Q**

178

181 *ff* *fff* **R**

185

187 *poco* *f* *non dim.* **S**

195 **6** Hm **T** *p* *mp*

207 (G.D.) **U** warmer *p* *mp*

213 *mf* *molto* *p* *pizz.* *mf mp mp p*

219 **V** again distant *arco* *pp*

II

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

1 *p* *p*

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

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

21 *mp* *mp* *p* *mp*

28 *p* *p*

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

47 (*p*)

54 Y pizz. *p* *mp* *mf* *mf* *mp*

61 *mp* *mf* arco

69 *mf* *mf* 5

76 Z delicate, dancing *p* 5

83 *mp* 5

88 A1 *p* *mp* 5

94 *mp* *mf* *mp* 2 B1

101 *mp* *mf* *mp*

104 *mf* *f* 3 C1 2

111 Hrn

mp

116

f *mf* *p*

D1

121

mp

126

p

131

mf *p* *p* *mf*

137 E1 vibrant

f *f*

E1 vibrant

144

f *f* *f*

F1

150

f *molto* *p* *pp* *molto*

156

f *mf*

G1

162

2

mf

168

f

mf

172

f

176

H1

ff

180

2

ff

186

f

2

191

f

ff

3

3

195

mf

ff

4

3/4

202 II

p *p* *p* *f*

208

p *p* *p* *f*

214

p *p*

222

p *p* *p*

231

f *p* *f* *p*

238 J1

pp — *poco* — *p* *p* *poco*

243 K1

mp 5

248 L1

5 *mf*

254

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

259 *mf* *f* *mp* **M1**

264 *mf* *p* *mp* **5** **2** **2** **2** **2** **2**

274 *mf* *f* *molto* **N1** *pizz.* *arco*

279 *mp* *mp* **9**

292 *p* *pp* **O1**

298 *mp* *pp* *p* *pp* *pp* *pizz.*

III

Very simply ♩=60

p *arco*

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

9 *p*

16 *mf* *mp* **5** **3** **2**

23 D1

p

31

p *mp* *p*

37

p

Q1 like a breath *p*

flautando

42

ppp

44

46

49 R1

p *mp*

58

p

S1 *flautando*

63

ppp

Violin 1

*briefly more*¹⁴
melodic

65

melting away

pp

67

> *ppp*

the bowing a little
more distinct

70

72

poco rit. [T1] More intense (a tempo)

p < *mf* >

78

mf < *f* >

84

molto *mp* *f*

92 [U1] *flautando*

pp *ppp*

96

pp *ppp*

nat. →

8va →

99 (8)

dolciss.

mp *pp*

IV

With driving urgency ♩=152

1 *p* *mp* *mp* *p* 3

5 *p* *mp* *mp* 5

8 *p* V1 Hrn 3 3 5

13 *p* *mp* *mp* *mp* *mp* *mp*

16 3 *p* *mp* *mp* *p* *mp*

22 *mp* *mp* *mf* W1 3 3 3 3

26 *f* 5 *p* *mp* *mp* 3

29 X1 *mf* 5 3

32 *mf* *f* 5 5 3 *mf*

35 Y1 vibrant 5

39 **Z1**
f *ff* *f*

44
5 *remaining intense* 3 3

48
3 3 5 5 *mf*

52
3 3 3 3 3 3 3

56 **A2** 3 Vln. 2 *mp* *mp*

65 *mp* *mf* *non dim.* 5 5

68 **B2** 2 3 2 *mf*

76 *f* *f* C2

83 *fp* *mf* *f*

89 *mf* *mf* *f* *mf* *f* D2

95

100 *ff* *f* *ff* *molto*

106 E2 remaining intense *mf*

112 *f*

119 *mf* F2 3

128 Vc. *mp* *p*

G2 Diaphanous, tender
(G.P.) (only light vibrato)

133 **5**

p *p* *p*

144 **2**

p *p* *mp*

152

p

156

mp *mp* *p*

162 **H2** arco

p *mp*

166 **5**

mp

169 **I2** *leggiero*

pp *p* *pp* *p*

173 **J2** darker

p *p* *mp*

178 **2**

p *mp* *mf*

185

mp *mf* *mf*

190 **K2** heavy

f

194

5:6

198 **L2** bustling again

ff *mp* *mp*

206

mf *mf*

212

p *mp* *mf* *mf*

218 **M2** (non staccato)

f

222

f *mp*

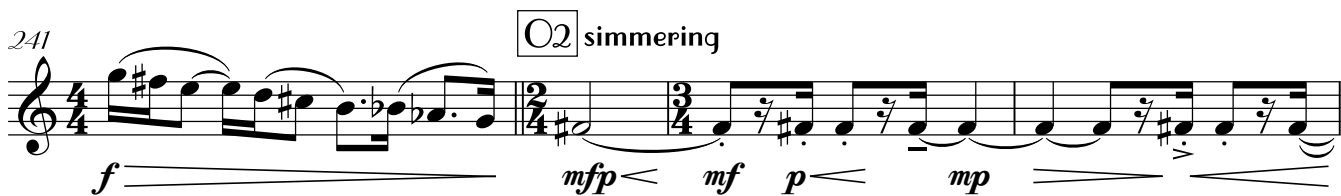
227

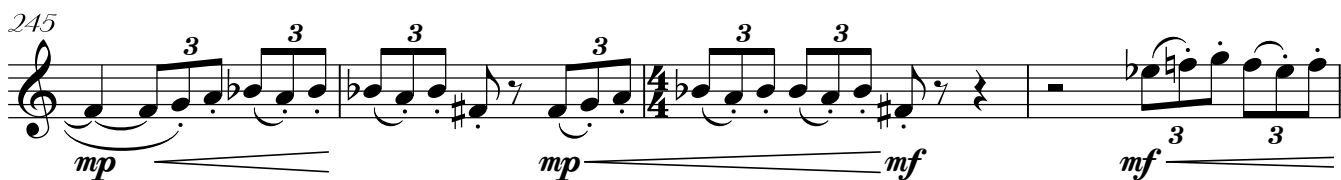
mf *mp*

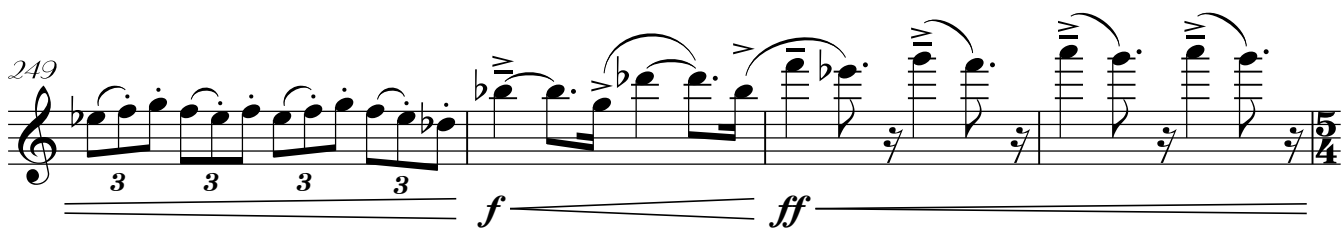
231 **N2**

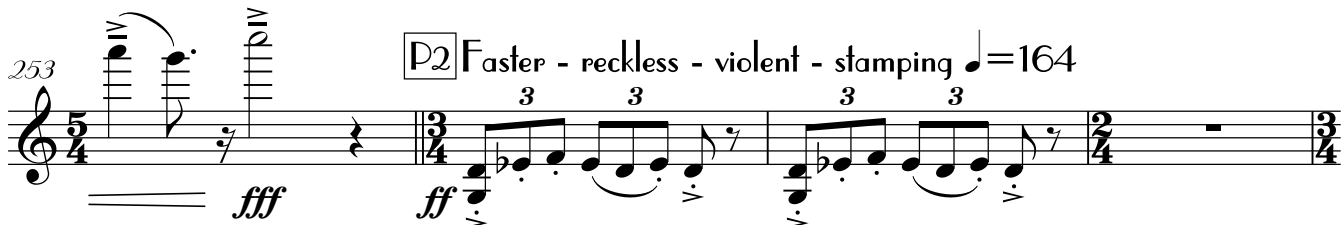
f *mf* *f* *f*

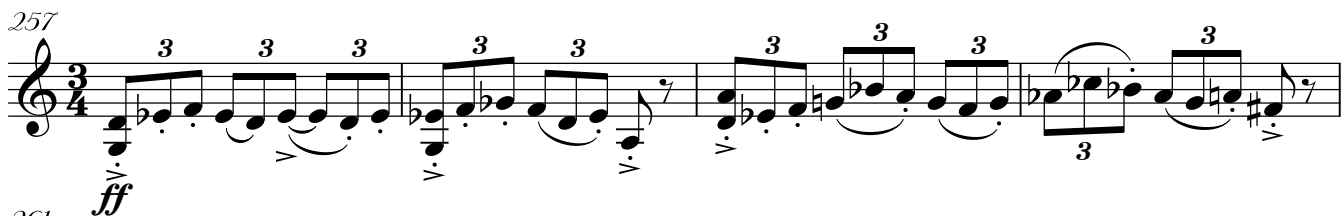
237  *ff*

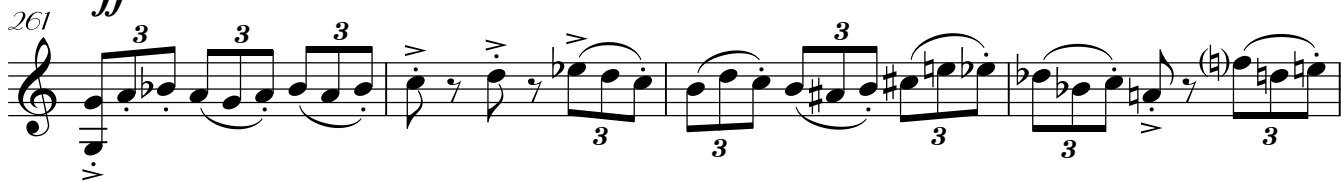
241 Q2 simmering  *f* *mf* *p* *mp*

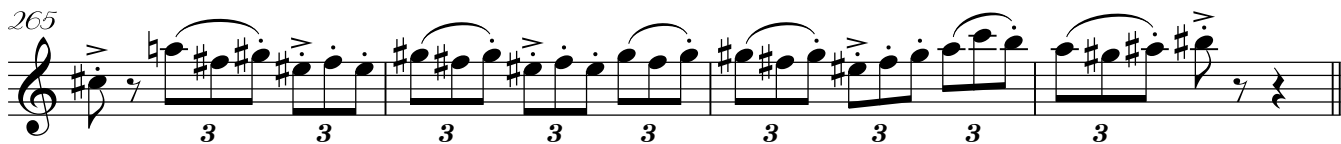
245  *mp* *mp* *mf* *mf*

249  *f* *ff*

253 P2 Faster - reckless - violent - stamping ♩=164  *fff* *ff*

257  *ff*

261 

265 

269 Q2  *ff*

275 