

VIOLIN 2

**PETER SEABOURNE**

**FALL**

# FALL

to my dearest friend Ondřej Vrabc

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Distant, hazy  $\text{♩} = 100$

I

Musical notation for measures 1-16. The piece begins in 4/4 time with a tempo of 100. The music is characterized by a 'Distant, hazy' mood. It features a series of chords and melodic lines, with dynamics starting at *pp* (pianissimo). There are several trills and slurs throughout the passage.

Musical notation for measures 17-23. At measure 21, the tempo changes to 120 and the mood becomes 'Suddenly wild, unrestrained'. The time signature changes from 4/4 to 2/4. The dynamics increase to *mp* (mezzo-piano) and then *ff* (fortissimo). The music features rapid sixteenth-note passages and triplets.

Musical notation for measures 24-27. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic.

Musical notation for measures 28-30. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic.

Musical notation for measures 31-34. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic.

Musical notation for measures 35-38. At measure 35, section B begins. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic.

Musical notation for measures 39-42. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic.

Musical notation for measures 43-46. At measure 43, section C begins. The music continues with rapid sixteenth-note passages and triplets, maintaining the *ff* dynamic. At measure 45, there is a measure rest for 13 measures. The piece concludes with a *non dim.* (non-diminuendo) instruction and a fermata.

61 D

68

71 E

75

80 *pizz. arco* F

86

94 G

98

102 *pizz.*

107 *arco* H

[6 bars rest over]

114 **4** Vla. **I**  

*p* *mp* *p*

123 **J**  

*mp*

130 **K** Lilling  

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

135  

*mp*

139 **L**  

*mf* *f* *ff*

144  

*mf* *f* *ff*

147  

*mf* *f* *ff*

7:8

149 **M** <sup>8va</sup> (loco)  

*mf* *f* *ff*

152 **N**  

*mf* *f* *f*

156  

*mf* *f* *ff*

159 *f* *ff*

162 *f*

165 *f* *mf* *f*

170 *mf* *mf* *f*

175 *ff*

178 *ff*

180 *ff*

183 *fff*

186 *f*

190 *non dim.*

201 Hrn T solo *mp*

207 (G.D.) *p*

212 U warmer *mp* *mf* *molto* *p* pizz. *mf* *mp* *mp* *p*

219 V again distant *pp* arco



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

*p* *p*

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

15 *mp* *p* W *p* *pp*

20 *mp* *p* *mp* *p* *mp* *p*

29 *p* *mp* Hrn *p*

42 X

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

48

*(p)*

53

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

59 Y

*mp* *mf*

68

*mf*

73 76

*mf*

81 Z delicate, dancing

*p* *mp*

88 A1 pizz.

*p* *mp* *mp*

95 arco B1

*mf*

101

*mp* *mf* *f*  
(3 bars rest over)

106 **3** **C1** pizz. *mp*

114 arco *mp* *f* *mf*

119 **D1** *p* *mp*

125 *p*

130 *mf* *p*

135 **E1** vibrant *p* *mf* *f* *f* 5

140 *f* *f*

147 **F1** pizz. *f* *f* *molto*

154 arco **2** **2** **G1** *p* *mf*

161 *f* *mf*



166

171

175

180

186

193

(4 bars rest over)

198 **4** **I1**  
*p* *p* *p*

207 *f* *p* *p*

213 *f* **2** *p* **2**

221 *p* *p* **2** *p*

229 *p* *f* *p* *f*

236 **J1** *p* *p* *p*

242 *poco* **K1** *5:6* *mp*

248 **L1** *mf*

254

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

259

*mf* *f* *mp*

M1

264

*mf* *mp* *mf*

2

270

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

2

pizz.

276

*mf* *mp* *mp*

N1

2

pizz.

[sul G,D - not open]

282

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

pizz.

arco

288

*p* *p*

O1

2

295

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

300

*pizz.* *pp* *pp*

(b)

III

Very simply  $\text{♩} = 60$   
arco

9 *p*

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

17 *p* *mf*

25 *mp* *p* **2** **D1**

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

32 *mp* *p* *mp*

Vln. 1

41 *mp* *p* *mp*

like a breath

*flautando*

49 *ppp* **Q1**

57

65

73 **3** **R1** *p*

57 *5:6*  
*mp* *p*

63 *flautando*  
*ppp*

65

67

70 the bowing a little more distinct

73 *poco rit.* . . . **T1** More intense (a tempo)  
*p* *mf* *mf*

80 *f* *molto*

87 *mp* *p* **U1**

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

# IV

With driving urgency ♩=152

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-5. Dynamics: *mp*, *mp*, *p*, *p*. Includes a triplet of eighth notes in measure 4.

Musical staff 2: Treble clef, 4/4 time signature. Measures 6-8. Dynamics: *mp*, *p*, *p*. Includes a triplet of eighth notes in measure 7.

Musical staff 3: Treble clef, 4/4 time signature. Measures 9-12. Dynamics: *mp*. Includes a 5-measure rest in measure 10 and a **V1** section marker in measure 11.

Musical staff 4: Treble clef, 4/4 time signature. Measures 13-15. Dynamics: *p*, *mp*, *p*, *mp*. Includes triplets of eighth notes in measures 14 and 15.

Musical staff 5: Treble clef, 4/4 time signature. Measures 16-19. Dynamics: *p*, *mp*, *p*. Includes triplets of eighth notes in measures 16, 17, 18, and 19.

Musical staff 6: Treble clef, 4/4 time signature. Measures 20-22. Dynamics: *mp*, *p*, *mp*, *mp*. Includes a triplet of eighth notes in measure 21.

Musical staff 7: Treble clef, 4/4 time signature. Measures 23-25. Dynamics: *mp*, *mf*. Includes a **W1** section marker in measure 24 and a 5-measure rest in measure 25.

Musical staff 8: Treble clef, 4/4 time signature. Measures 26-29. Dynamics: *f*, *p*, *mp*, *mp*. Includes a 5-measure rest in measure 26 and a triplet of eighth notes in measure 27.

29 **X1**

*mf* 5 3 3 *mf*

33 **V1 vibrant**

*f* 5 3 3 *mf* 5

36

*f*

40 **Z1**

*ff* 5

45

*remaining intense*

49

5 *mf*

53

57 **A2**

*mp* 3 *mf* *pizz.* *poco*

64 **B2**

*mf* 2

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

79 **C2** *f* *mf*

86 *f* *mf*

92 *mf* *f* *mf* *f* **D2**

97 *ff* *f*

104 **E2** remaining intense *ff* *molto* *mf* *f*

113

121 *mf* **F2** *3* *Vc.*

130 *mp* *mp* *p*

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



143 **2**  
*p* *p* *p* *mp*

151 *p* *mp* *mp*

159 **H2**  
*mp* *p* *p*

164 *mp* **5** *mp*

169 **L2** *p* *p* **J2 darker**

176 *p* *p* *p*

181 *mp* *mf* *mp*

185 *mf* *f* **K2 heavy**

191 **3** *5* *5*

195 **L2 bustling again**  
*5* *5* *5:6*

*ff* (3 bars rest over)

199 **3**  
*mp* *mp*

207 *mf* *mf* *mp* *p*  
pizz. arco

213 *mp* *mf* *mf* *f*  
M2 (non staccato) **3**

219 *f*

223 *mp* *mp*

228 *mf* *mp*  
N2

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

237 *ff*

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

245

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

249

*f* *ff*

253

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

*fff* *ff*

257

*ff*

260

*ff*

264

*ff*

267

**Q2**

*ff*

273

*ff*