

Violoncello

PETER SEABOURNE

CLARINET QUINTET

NOTES:

In some places enharmonic respellings have been used in the parts to prioritise melodic line over harmony (cf. the score).

Bracketed accidentals clarify potential ambiguities with other instruments' notes.

Tuplets are, without exception, of equal value notes, so e.g. -5- is never 2+3, 3+2, duplet+triplet, accel./rubato etc..

Staccato notes are simply "short" regardless of notated value (to simplify legibility of rhythms).

Likewise, for clarity pizzicato notes use the simplest duration and merely indicate the starting position

In the 3rd mvt. $\frac{6}{4}$ and $\frac{3}{2}$ beat patterns are used without signature change and indicated by appropriate beaming and rests.

CLARINET QUINTET

1.

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Fast, boisterous ♩=132

1-4

5-8

9-12

13-16

17-20

21-25

26-32

33-37

38-40

43 **H**

mf *mp* *mf*

48

mf *f* *mf* *f*

53 **D**

f *ff* *pizz.* *mf*

57

mf *arco* *mf*

63

mf

68 **E**

pizz. *mp* *(mp)*

75

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

82 **F**

mf *arco* *mf*

86

f

(5 bars rest over)

91 **5** **G**
 mf *mf* *f*

100 **H** pizz.
 ff *f*

106 arco
 f *mf*

110
 f

113 **I**
 mf

117 **J** pizz.
 mf *mf*

121
 3

125 arco pizz. arco
 mf *mf* 5

129 **K** pizz.
 mp *mf* *mp* *mf*

133 pizz.
 mf *mp* *mf*

138 **L** arco
 f *p*

143

mp *mp* *f*

147 *pizz.*

f *f*

153 *arco*

ff *ff*

157

ff

162

f

166

ff *f* *ff*

171

mf *mf* *f*

178

poco *f*

183

f

188

mf *mf*

193 (pizz.) arco

f *mf* *mf* *f*

197

mf *f*

201 (short) Q

mf *mf* *f*

204

mf *mf* *f*

207

f *f* *f*

210 R

ff *f* *ff* *f*

214

ff *f*

2.

Fleeting, transient ♩ = 124

pp *pp* *p*

6

pp *pp* *p*

10

p

15 S

pp *p*

19

pp < p *mp* *p mp* 2

26

mp *mp* *mf* T

30

p *p*

34

mp *p*

38

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

44

mf

50

mf 5:6 2 2 2

57 **V** pizz. *mf* arco *mp* < *mf* > *mp* < *mf* > *mp*

61 *mp* *mf*

65 **W** *pp* *p*

70 *p* *p* **2**

76 pizz. *mf* *mp* arco *mf* *mf* *mp*

83 **X** *p* *mp*

92 **Y** *mp*

99 *mf*

108 Z 9 Cl.

123 pizz. A1 arco pizz.

131 arco 3

140 B1 pizz.

147

152 C1

159 D1

166 2

175 E1

4

arco

mp *mf*

182

mp *mf*

186 F1

mp *mf* *mf*

192

mp *mf* *mf*

ppp

* It does not matter if this does not start on time - it should only become gradually apparent.

198

(almost inaudible)

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41

41 *mf* *più* *p* *mp*

45

45 *p* *mp* *mf*

49

49 *f*

53

53 *mf* *mf* *mf* *mp*

57

57 *p*

61 **L1** Liltig

pizz.

61 *mp* *mf*

68

68 *mp*

72

72 *p* *mp* *mp* *p* *mp* *mp* *p* *mp*

75

75 *pp* *p* *poco accel.* *pizz.*

V.S.

79 arco
 mf mp < mf

83 [M1] *Wistful, but slightly on the wrong foot* $\text{♩} = 42$
 < f > mf

86 pizz.
 mf mp mf

90 poco accel.
 f

94 arco poco rit.
 mp mf mp

98 pizz. arco (come prima)
 p mp pp

102 [N1] *Tempo primo* $\text{♩} = 36$

106 p

110 mf

114 O1 2

f *mf*

118

mp *più* *p*

121

125 senza sord.

4.

Fast, stomping ♩=124 (at least)

pizz. φ f φ φ **3**
 10 **Q1** φ f
 18 arco **R1** **2** pizz. φ mf **3**
 26 arco f f
 31 **S1** pizz. φ mp $molto$ f arco f $molto$ mp
 37 pizz. φ mp mf f arco
 44 **T1** mf
 50 mf f mf f

(in 5 equal, not 3+2/2+3)

56 U1 *pizz.*

f *mf* *mp* *mp*

62 *f* *molto* *mp* *mf*

69 V1 arco *mp*

73 *mf*

77 W1 *pp* *p*

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

85 *pizz.* X1 **6** *f* *mf*

95 arco Y1

p *mp* *mp*

101

p *mp*

107

p *mp*

114

mf *mp*

119 Z1 stealthily pizz.

mf *mp* *mf* *p*

124

mf *p* *mf* *mf*

132 arco pizz.

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

139 arco

mf *p* *mp*

146 A2

mp *mp* *mp* *mp*

153

Musical staff 153: Bass clef, 3/4 time signature. Dynamics: *mp*, *mp* (with *h* marking), *mf*.

160

Musical staff 160: Bass clef, 3/4 time signature. Dynamics: *f*, *mf*.

167

Musical staff 167: Bass clef, 3/4 time signature. Dynamics: *p*. A fermata with the number 6 is placed over the final measure.

178 [B2] Poco meno mosso ♩=120

Musical staff 178: Bass clef, 3/4 time signature. Dynamics: *mp*, *mf*, *mp*, *mf*.

186

Musical staff 186: Bass clef, 3/4 time signature. Dynamics: *mp*, *mf*, *mp*, *mf*.

194 [C2]

Musical staff 194: Bass clef, 3/4 time signature. Dynamics: *mp*, *mp*, *f*.

201

Musical staff 201: Bass clef, 3/4 time signature. Dynamics: *mp*, *mf*. A fermata with the number 3 is placed over the first measure, and a box labeled [D2] is above the second measure.

210

Musical staff 210: Bass clef, 3/4 time signature. Dynamics: *f*, *mp*, *mf*. A fermata with the number 2 is placed over the first measure, and a box labeled [E2] is above the second measure.

219

Musical staff 219: Bass clef, 3/4 time signature. Dynamics: *f*, *f*. A fermata with the number 2 is placed over the first measure.

227

Musical staff 227: Bass clef, 3/4 time signature. Dynamics: *ff*, *poco*. A box labeled [F2] pizz. is above the second measure, and a fermata with the number 2 is placed over the final measure.

235 poco accel. arco

f *mf* *mf*

240 **G2** Sultry - tempo primo ♩=132 pizz.

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

248 arco

mp *mp* *mf*

253 **H2** pizz.

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

262 arco

mp *mf*

266 **L2** pizz.

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

273

mf *mf*

280 **J2** arco

mp *mf*

285

mp *mf*

289 **K2**

mf

294

Musical notation for measures 294-299. The piece is in 12/8 time with a key signature of one sharp (F#). The notation features a mix of eighth and sixteenth notes, with some measures containing rests.

300 L2

Musical notation for measures 300-305. The piece is in 12/8 time. The notation includes eighth and sixteenth notes. Dynamic markings *f* are present below the staff.

306

Musical notation for measures 306-311. The piece is in 12/8 time. The notation includes eighth and sixteenth notes. Dynamic markings *ff* are present below the staff. A 5/16 time signature change is indicated.

312

M2 Rude, rough

Musical notation for measures 312-316. The piece is in 2/4 time. The notation features a rhythmic pattern of eighth notes with accents. Dynamic marking *ff sub.* is present below the staff.

317

Musical notation for measures 317-322. The piece is in 2/4 time. The notation includes eighth notes and rests. Performance markings *pizz. φ* and *arco* are present above the staff. Time signature changes to 3/8 and 5/16 are indicated.

323

Musical notation for measures 323-328. The piece is in 2/4 time. The notation includes eighth notes and rests. Performance markings *pizz. φ* and *arco* are present above the staff. Dynamic marking *ff* is present below the staff. A 7/2 time signature change is indicated.

329

Musical notation for measures 329-332. The piece is in 2/4 time. The notation features a rhythmic pattern of eighth notes with accents.

333

Musical notation for measures 333-338. The piece is in 2/4 time. The notation includes eighth notes and rests.

339

Musical notation for measures 339-344. The piece is in 12/8 time. The notation includes eighth notes and rests. A 02 rehearsal mark is present above the staff.

345

Musical notation for measures 345-351. The piece is in 3/4 time. The notation includes eighth notes and rests.

352

D2 Abruptly

non rit.

Musical notation for measures 352-357. The piece is in 3/4 time. The notation includes eighth notes and rests. Performance markings *pizz. φ* and *fff* are present above and below the staff.