



# Adrift

Chamber Concerto no.1 for Ten Players

Peter Seabourne

# Adrift

## Chamber Concerto no.1

Scoring:

Flute/Piccolo  
Oboe  
Clarinet in B $\flat$   
Bassoon


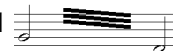
Horn in F

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass  
(with low C extension)

Duration c. 17 minutes

clarinet and horn parts are notated at concert pitch.

Notes:

 All  (regardless of number of strokes) indicate tremolandi, not measured subdivisions of the beat

Acciaccaturas are always played before the beat, even when they start a (marked) phrase.

# Adrift

Chamber Concerto

Peter Seabourne  
November 2008

Searching, Fragile, Veiled  $\text{♩} = 66$

Flute/Piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

*pp* *poco cresc.*

*pp*

*pp* *poco cresc.*

*ppp*

Musical score for measures 4-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measure 4: Rest. Measure 5: *pp* (pianissimo) quarter note. Measure 6: *pp* eighth-note triplet.
- Ob.:** Rest throughout.
- Cl.:** Measure 4: Rest. Measure 5: Rest. Measure 6: *pp* eighth-note triplet.
- Bsn.:** Rest throughout.
- Hn.:** Rest throughout.
- Vln. I:** Measure 4: Triplet of eighth notes. Measure 5: Rest. Measure 6: *pp* (pianissimo) quarter note, *poco cresc.* (poco crescendo).
- Vln. II:** Measure 4: Triplet of eighth notes. Measure 5: Triplet of eighth notes. Measure 6: *pp* eighth-note triplet.
- Vla.:** Measure 4: Triplet of eighth notes. Measure 5: Rest. Measure 6: *pp* (pianissimo) quarter note, *poco cresc.* (poco crescendo).
- Vc.:** Measure 4: Quarter note. Measure 5: Quarter note. Measure 6: Quarter note.
- Cb.:** Rest throughout.

Musical score for measures 7-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Rest throughout. Measure 8: *mf* (mezzo-forte) quarter note.
- Ob.:** Rest throughout. Measure 8: *mf* quarter note.
- Cl.:** Rest throughout. Measure 8: *mf* quarter note.
- Bsn.:** Rest throughout. Measure 8: *mf* quarter note.
- Hn.:** Rest throughout. Measure 8: *mf* quarter note.
- Vln. I:** Measure 7: Triplet of eighth notes. Measure 8: *mf* (mezzo-forte) quarter note.
- Vln. II:** Measure 7: Triplet of eighth notes. Measure 8: Triplet of eighth notes.
- Vla.:** Measure 7: Triplet of eighth notes. Measure 8: *mf* (mezzo-forte) quarter note.
- Vc.:** Measure 7: Quarter note. Measure 8: Quarter note.
- Cb.:** Rest throughout. Measure 8: *mf* quarter note.

4+8

9

Fl. *pp* *p*

Ob.

Cl. *pp* *p*

Bsn.

Hn.

Vln. I *mp*

Vln. II *p*

Vla. *mp*

Vc. *pizz.* *mp*

Cb.



12

Fl. *p* *p*

Ob.

Cl. *p*

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

16

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Vln. I *mp* 3

Vln. II *p*

Vla. *mp* 3

Vc. *mp* *p* (pizz.)

Cb.

19

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn. *pp*

Vln. I *p* pizz.

Vln. II *pp* quasi solo

Vla. *p*

Vc. *p* arco

Cb. *p* pizz.

22

Fl. *mp*

Ob. *mp*

Cl. *p* *mp* *mp*

Bsn.

Hn. *poco*

Vln. I *mp*

Vln. II *mp*

Vla. *pp*

Vc. *p* *pizz.* *mp*

Cb. *mp*

24

Fl. *quasi solo* *mf* **A** *Serioso*

Ob. *mf* *mf*

Cl. *mp*

Bsn. *mf*

Hn. *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mp*

Vc. *mp* *mp* *arco* *mf*

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

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

5

*poco f*

*poco f*

*poco f*

*poco f*

arco

pizz.

arco

*poco f*

*poco f*

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

pizz.

arco



33

**B**

Fl. *ff* (ma non troppo)

Ob. *ff* (ma non troppo)

Cl. *ff* (ma non troppo) *molto*

Bsn. *ff* (ma non troppo) *molto*

Hn. *ff* (ma non troppo) *molto*

Vln. I *ff* (ma non troppo) *f* *molto*

Vln. II *ff* (ma non troppo) *molto*

Vla. *ff* (ma non troppo) *molto*

Vc. *ff* (ma non troppo) *f* *molto*

Cb. *ff* (ma non troppo) *f* *molto*

37

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

40

Fl. *f*

Ob. *f*

Cl. *f* *poco* *poco f*

Bsn. *f* *mf* *mp*

Hn. *f* *mf* *mp*

Vln. I *f* *poco* *poco f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

44

Fl.

Ob.

Cl.

Bsn. *mp* *mf* *mp*

Hn. *mp*

Vln. I *mp* [sul G]

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

47

Fl. *mp*

Ob.

Cl. *mp (ma solo)*

Bsn. *mp*

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

51

Fl.

Ob.

Cl. *mp*

Bsn. *mf*

Hn.

Vln. I

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp* *mf*

C

rit through group

57

Hn. *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

62

Cl. *f*

Hn. *f*

Vla. *f*

Vc. *f*

Cb. *f*

68

Cl. *f*

Bsn. *f*

Hn. *f*

Vla. *f*

Vc. *f*

Cb. *f*

*mf*

D

75

Fl. *mp*

Ob.

Cl.

Bsn. *mf* *mp*

Hn.

Vln. I

Vln. II *mp*

Vla. *mp* pizz.

Vc. *mp*

Cb.



80

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp* *mf*

85 E 4+3

Fl. *mp* *mp* *mp*

Ob.

Cl. *mp* *mp* *mp*

Bsn.

Hn.

Vln. I *mf cantabile* *mf*

Vln. II *mf*

Vla. *mf cantabile* *mf*

Vc. *arco* *mf* *mf* *mf*

Cb. *(pizz.)* *mp* *mf* *mf*

89 *poco lontano*

Fl. *mp* *p* *mp*

Ob. *p*

Cl. *mp* *p* *mp*

Bsn.

Hn.

Vln. I *poco pesante* *p* *mf*

Vln. II *mf* *mp* *p*

Vla. *poco pesante* *p* *mf*

Vc. *mf* *mf* *mf*

Cb. *mp*

94

Fl. *mp* *mp*

Ob.

Cl. *mp* *mp*

Bsn.

Hn. *mf* *mp*  
(subito poco meno - serioso)

Vln. I *mf* (non dim.) *mf*

Vln. II *mp*

Vla. *mf* (non dim.) *mf*

Vc. *mf*

Cb. *mf* *mp*

99

meno lontano

Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *mp* *p*

Hn. *mp*

Vln. I *mp* (poco subito) *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mp* *mp* *p*

Vc. *mf* *arc* *p*

Cb. *mf* *arc* *p*

105

Fl. *f* *sollanto un poco* *mf* *p* *mp*

Ob. *f* *sollanto un poco* *mf* *mp* *mf*

Cl. *f* *mollo* *p* *mp*

Bsn. *mf*

Hn.

Vln. I *f* *mollo* *p* *mf*

Vln. II *f* *mollo* *p* *mf*

Vla. *f* *mollo* *mf*

Vc. *f* *mollo* *pizz.* *mp*

Cb. *mp*

110

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mp*

Hn.

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp*

Cb. *mp*



115

Fl. *mp* *p* *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *p* *p*

Bsn.

Hn.

Vln. I *mp* *p* *mp* *p* *pp* *poco*

Vln. II *mp* *p* *pp* *poco*

Vla. *mp* *p* *p*

Vc. *mp* *p* *mp* *p*

Cb. *mp* *mp* *p*

119

Fl. *p* *mp* *p* *p*

Ob. *p* *mp* *mp* *poco*

Cl. *p* *mp* *p* *p* *mp* *p*

Bsn.

Hn.

Vln. I *p* *mp* *p* *poco*

Vln. II *p* *mp* *p* *poco*

Vla.

Vc.

Cb.

G Silky

123

Fl. *mp* <

Ob. *mp* <

Cl. *poco*

Bsn.

Hn.

Vln. I *mp*

Vln. II *mp* *legatiss.*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb.

129

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mp*

H **Serioso**

136

Fl. *mf* *f*

Ob.

Cl. *mf* *mf*

Bsn.

Hn.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *arco* *mf* *mf* *mf*

Vc. *arco* *mf* *mf*

Cb. *arco* *mf* *pizz.* *mf*

**Agitato (l'istesso tempo)**

139

Fl. *mf* *poco*

Ob. *poco*

Cl. *poco*

Bsn. *mf*

Hn. *mf*

Vln. I *mf* *poco*

Vln. II *mf* *poco* *f*

Vla. *mf* *poco* *mf*

Vc.

Cb.

143 2+3

Fl. - - - - -

Ob. - - - - -

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. I - - - - -

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. - - - - -

Detailed description: This system covers measures 143 and 144. The key signature has one flat (B-flat) and the time signature is 3/4. A rehearsal mark '143' is at the start, and a first ending bracket '2+3' spans measures 143 and 144. The Flute and Oboe parts are silent. The Clarinet part features a melodic line starting in measure 143, marked *mf*. The Bassoon part has a single note in measure 143, also marked *mf*. The Horn part has a single note in measure 143, marked *mf*. The Violin I part is silent. The Violin II part has a melodic line starting in measure 143, marked *f*. The Viola part has a melodic line starting in measure 143, marked *f*. The Violoncello part has a melodic line starting in measure 143, marked *f*. The Contrabass part is silent.

145

Fl. - - - - -

Ob. *f*

Cl. - - - - -

Bsn. *f* *poco* *f*

Hn. *f* *poco* *f*

Vln. I - - - - -

Vln. II - - - - -

Vla. *f* *poco*

Vc. *f*

Cb. *f* *arco*

Detailed description: This system covers measures 145, 146, and 147. The key signature has one flat (B-flat) and the time signature is 3/4. The Flute part is silent. The Oboe part has a melodic line starting in measure 145, marked *f*. The Clarinet part is silent. The Bassoon part has a melodic line starting in measure 145, marked *f*, with a *poco* dynamic change in measure 146 and *f* in measure 147. The Horn part has a melodic line starting in measure 145, marked *f*, with a *poco* dynamic change in measure 146 and *f* in measure 147. The Violin I part is silent. The Violin II part is silent. The Viola part has a melodic line starting in measure 145, marked *f*, with a *poco* dynamic change in measure 146. The Violoncello part has a melodic line starting in measure 145, marked *f*. The Contrabass part has a melodic line starting in measure 145, marked *f*, with *arco* written above the staff.

149

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$   $ff$  5 3

Cl.  $\frac{3}{4}$

Bsn.  $\frac{3}{4}$   $ff$  3

Hn.  $\frac{3}{4}$   $ff$  3

Vln. I  $\frac{3}{4}$

Vln. II  $\frac{3}{4}$   $f$

Vla.  $\frac{3}{4}$   $f$  pizz.  $f$

Vc.  $\frac{3}{4}$   $ff$  3 3  $f$   $f$

Cb.  $\frac{3}{4}$   $ff$  3 3  $f$  (*poco meno, ma marcato*)

152

Fl.  $\frac{2}{4}$   $f$   $ff$

Ob.  $\frac{2}{4}$   $f$

Cl.  $\frac{2}{4}$   $f$   $ff$

Bsn.  $\frac{2}{4}$   $ff$

Hn.  $\frac{2}{4}$   $ff$

Vln. I  $\frac{2}{4}$   $ff$

Vln. II  $\frac{2}{4}$   $f$   $ff$

Vla.  $\frac{2}{4}$   $f$   $ff$

Vc.  $\frac{2}{4}$   $f$   $ff$  arco  $ff$

Cb.  $\frac{2}{4}$   $f$   $ff$   $ff$

$\frac{4+3}{8}$

154

Fl. *ff* *fff*

Ob. *ff*

Cl. *ff* *fff*

Bsn.

Hn.

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

157

Fl. *fff sub.mp* *poco* *p* *poco* *pp*

Ob. *p* *pp* *pp*

Cl. *fff sub.p* *pp* *p(p)*

Bsn. (solo) *p*

Hn.

Vln. I *fff sub.p legatiss.* *pp* *pochiss.* *pp*

Vln. II *fff sub.p legatiss.* *pp*

Vla. *fff sub.p legatiss.* *pp*

Vc.

Cb.

160

Fl. *mp*

Ob.

Cl. *mp*

Bsn. (solo)

Hn. *mp*

Vln. I (solo) *mp* *mf*

Vln. II

Vla.

Vc. *p*

Cb. *p*

162

Fl. *mf* (solo) *f*

Ob. *mf* (solo) *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f* *f*

Vln. I (solo) *mf* *f* *mf* *f* *poco* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f* *f*

**K**

165

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



177 **L** driving on - dark

Musical score for measures 177-180. The score is in 2/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is marked *f* (forte) and includes the instruction *poco meno ma pesante*. The bassoon and horn parts have a melodic line with a triplet in measure 179. The strings play a rhythmic accompaniment of eighth notes.

Musical score for measures 175-180. The score is in 2/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is marked *f* (forte) and includes the instruction *poco meno ma pesante*. The bassoon and horn parts have a melodic line with a quintuplet in measure 175. The strings play a rhythmic accompaniment of eighth notes with triplets in measures 176, 177, and 179.

M

179

Fl. *f* *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

183

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mp* *più*

Hn.

Vln. I *f*

Vln. II *f*

Vla. *poco*

Vc. *poco*

Cb. *poco*

158 *To piccolo*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

191 **3+3+2** *loco*

Picc. *ff* 7:8

Ob. *ff*

Cl.

Bsn. *mf* *ff*

Hn. *mf* *ff*

Vln. I *ff* 7:8

Vln. II *mf* *ff* 7:8

Vla. *mf* *ff*

Vc. *ff* arco

Cb. *ff*

194

**ecstatic**

*poco*

**fff**

Picc. *7:8*

Ob. *3*

Cl. *7:8*

Bsn. *3*

Hn. *fff*

Vln. I *7:8*

Vln. II *7:8*

Vla. *3*

Vc. *3*

Cb. *3*

197

Picc.

Ob. *3*

Cl. *3*

Bsn.

Hn. *8va*

Vln. I *fff*

Vln. II

Vla. *fff*

Vc. *5*

Cb. *3*

To flute

200

Picc. *3* *7:8*

Ob. *3* *3* *poco*

Cl. *poco*

Bsn. *poco*

Hn. *3* *poco*

Vln. I *3* *7:8* *3* *3* *poco*

Vln. II *poco*

Vla. *poco*

Vc. *5* *3* *poco*

Cb. *3* *3* *poco*

203

H. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

Hn. *ff* *f* *mf*

Vln. I *ff* *f* *f*

Vln. II *ff* *f* *mf* *mp*

Vla. *ff* *f* *f* *mf* *mp*

Vc. *ff* *f* *mp* *mf* *5*

Cb. *mp* *mf* *5*

207

Ob. *p*

Cl. *mf* *p* *p*

Vln. II *poco* *mp*

Vla. *mf* *mp* *mp* *p*

Vc. *mp* *poco* *mp* *5*

211

Cl. *pp* *pp*

Vla. *pp* *pp* *mp* *p* *pp* *3*

215

Fl.

Ob. *pp* *p* *mp*

Cl.

Bsn. *p*

Hn.

Vln. I (solo) *p* *mp*

Vln. II *pp* *pp* *pp* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p*

222

Fl.

Ob.

Cl. (solo) mp pocco mf solo

Bsn. pocco mf

Hn. mf

Vln. I pocco

Vln. II pocco mf

Vla. mp pocco mf

Vc. pocco mf solo

Cb. pocco mf

226

Fl. mf

Ob.

Cl. mf

Bsn. mf

Hn. mf

Vln. I mf

Vln. II f mf

Vla. mf

Vc. f mf

Cb. mf

229

Fl.

Ob.

Cl. *solo* *f* 5

Bsn. *f* 3

Hn.

Vln. I *f* 5

Vln. II

Vla. *f* 5

Vc. 3

Cb. 3

2+3

232

**D** Dark - powerful

Fl.

Ob. *ff* *pesante*

Cl. *ff* *solo* 7:8

Bsn. *ff* *pesante* 3

Hn. *ff* 3 + 3 + 3 + 3 +

Vln. I *ff* 5

Vln. II *ff* 5

Vla. *ff* *solo* 3 7:8

Vc. *ff* *pesante* *solo* 3

Cb. *ff* *pesante* *solo* 3



234

Fl. Ob. Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. Cb.

ff 3 5 3 5 3 5 3 5 3 5 3 5

Detailed description: This page of a musical score covers measures 234 to 246. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and begins with a key signature of two flats. The flute and bassoon parts are marked with *ff* and feature complex rhythmic patterns with triplets and quintuplets. The horn part consists of rhythmic eighth-note patterns with accents. The string parts provide harmonic support with chords and moving lines. The score concludes with a double bar line and repeat dots.

237

Fl. Ob. Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. Cb.

f ff 3 7:8 3 7:8 3 7:8 3 7:8

Detailed description: This page of a musical score covers measures 237 to 246. It features the same ten instruments as the previous page. The music is in 2/4 time and begins with a key signature of two flats. The flute, clarinet, and bassoon parts are marked with *f* and feature complex rhythmic patterns with triplets and quintuplets. The horn part consists of rhythmic eighth-note patterns with accents. The string parts provide harmonic support with chords and moving lines. The score concludes with a double bar line and repeat dots.

Musical score for measures 243-247. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *ff* to *f*. A double bar line is present at the end of measure 247.

Musical score for measures 248-252. The score continues from the previous page and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *ff* to *f*. A section marked 'Q' begins at measure 248. The score concludes with a double bar line at the end of measure 252.

256 3+2 R

Fl. *mf(sub.)* 3 5 7:6 *f* *non troppo - disintegrating*

Ob. *f* *non troppo - disintegrating*

Cl. *mf* 5 7:6 *f* *non troppo - disintegrating*

Bsn. *mf(sub.)* 3 5:6 *f* *non troppo - disintegrating*

Hn. *f* *non troppo*

Vln. I *mf(sub.)* 3 7:6 *f* *non troppo - disintegrating*

Vln. II *mf(sub.)* 3 *f* *non troppo - disintegrating*

Vla. *mf(sub.)* 3 *pizz.* *f* *non troppo - disintegrating*

Vc. *arco* *mf(sub.)* *pizz.* *f*

Cb. *arco* *mf(sub.)* 3 *f* *non troppo - disintegrating*

*mf(sub.)* *f* *non troppo - disintegrating*

263

Fl. *mf*

Ob. *mf* 3 *soltanto un poco*

Cl. *mf* *soltanto un poco*

Bsn. *mf* *soltanto un poco* *mp* *p*

Vln. I *arco* *mf* 3

Vla. *mf* *soltanto un poco* 5

Vc. *mf* *soltanto un poco* *mp*

S

271

Fl. *pp*

Ob. *pp*

Cl. *p*

Vln. I *p (ma non meno)*  
*pizz.*

Cb. *p*

280

Vln. I *con sordino*

Vln. II *pp*

Vla. *pp* *mp* *p*

Vc. *con sordino*  
*arco* *pp* *pp* *pp*

Cb. *con sordino*  
*arco* *pp* *pp* *pp*

285

Vln. II *p* *mp* *p*

Vla. *mp* *f* *mf* *mp* *p* *pp*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

291

Vln. II *ppp*

Vla. *pp* *ppp*

Vc. *ppp*

Cb. *ppp*

**U** poco scherzando (l'istesso tempo)

301

Fl. *f* *mf*

Ob. *f*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Vln. I *mp* senza sordino *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f* *mf*

Vla. *mp* senza sordino pizz. *mf* *mp* *f* *mf*

Vc. *mp* *mp*

Cb. *mp* *mp*



306

Ob.

Cl. *mp* *mp* *mp* *mf* *mp* *mp* *mf*

Bsn. *mf* 3 3 3 *mf* 3 3 3 *mf*

Vln. I

Cb. *mp*

310

Fl. *mf*

Ob. *f* *ff (non dim.)*

Cl. *f* *ff* *ff* *(non dim.)*

Bsn. *f* *ff*

Hn. *f*

Vc. *ff* *arco* *molto*



314

Ob. *mp* *mf*

Bsn. *mp*

Hn. *mf* *mp* *mp*

Vla. *mp* *mf* *pizz.* *mp*

Vc. *p* *mf* *pizz.*

Cb. *p* *mp*

319

Fl. *mf* 3 3 5 3 *ff* 7:8 3 5

Ob. *f* 5:6 5 3 *ff* 7:8 3 5

Cl. *f* 5:6 5 3 *ff* 7:8 3 5

Bsn. *f* 5:6 5 3 *ff* 3

Hn. *mf* 5 *f* *f* *ff* *nat.* 3

Vln. I

Vln. II *pizz.* *f*

Vla. *mf* 3 3 *f*

Vc. *mf* 3 *f*

Cb. *mf* *f* *arco* *ff* 3

**V** dancing

324

Fl. *mf* 3 *f* *f* 3

Ob. *mf* (sub. meno) 3 *f* *f* 3

Cl. *mf* *mf* *mf* *f* *f*

Bsn. *mf* (sub. meno) 3 *f* *f* 3

Hn. *f* *soltanto un poco* 5

Vln. I *mf* *arco* *f* *f*

Vln. II *mf* *mf* *mf* *f* *f*

Vla. *arco* *mf* *mf* *mf* *f* *f*

Vc. *arco* *mf* 3 *f* *f* 3

Cb. *mf* (sub. meno) 3 *f* *f* 3

2+3

3+2

328

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*



**W** poco più mosso ♩ = 72

333

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff* pizz. *sfz* *f*

Vln. II *ff* pizz. *sfz* *f*

Vla. *ff*

Vc. *f*

Cb. *f*

To piccolo



339

Picc. *ff*

Fl.

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *f* *ff* arco

Vln. II *f* *ff* arco

Vla. *f* *ff*

Vc. *f* *ff* arco pizz.

Cb. *f* *ff*

343

Picc.

Fl.

Ob.

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz.

Vc. *ff*

Cb. *ff*

347

Picc. *ff*

Ob. *ff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* arco

Vc. *fff*

Cb. *fff*

352

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

X

355

2+3

3+3+2

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

361

Picc. *p* *fff* *mf* *ff*

Ob. *fff* *mf* *ff*

Cl. *fff* *ff*

Bsn. *p* *fff* *mf* *ff*

Hn. *p* *fff* *mf* *ff*

Vln. I *p* *fff* *mf* *ff*

Vln. II *p* *fff* *mf* *ff*

Vla. *p* *fff* *mf* *ff*

Vc. *p* *fff* *mf* *ff*

Cb. *p* *fff* *mf* *ff*

**T**urbulent ♩=72  
To flute

369

Picc. *ff*

Ob. *ff* *f (meno)* *f*

Cl. *ff* *f (meno)* *f*

Bsn. *f* *f*

Hn. *f*

Vln. I *mf* *f* *f* *ff*

Vln. II *mf* *f* *f* *ff*

Vla. *mf* *f* *f* *ff*

Vc. *f* *f*

Cb. *f* *f*

376

Fl. *ff* To piccolo

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *f* *ff* *f*

Hn. *f*

Vln. I

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

385

Picc. *ff* *ff* To flute

Bsn. *f*

Hn. *f*

Vc. *ff*

Cb. *ff*



394

Fl. **Z**

Ob. *ff*

Cl. *mf* *f* *ff*

Bsn. *ff* *mf* *f* *ff*

Hn. *ff* pizz.

Vln. I *mp* *ff* pizz.

Vln. II *mp* *ff* pizz.

Vla. *mp* *ff* pizz.

Vc. *mp* *ff* pizz.

Cb. *mp* *ff* pizz.

402

Musical score for measures 402-405. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features various dynamics including *ff* and *ff*. Fingerings and articulations are indicated throughout the score.

Musical score for measures 406-409, titled "AA Plunging". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features various dynamics including *fff* and *ff*. Fingerings and articulations are indicated throughout the score.

417

Fl. *mp cresc. mollo ma poco a poco*

Ob.

Cl. *mp cresc. mollo ma poco a poco*

Bsn. *mp cresc. mollo ma poco a poco*

Hn. *mp cresc. mollo ma poco a poco*

Vln. I *mp cresc. mollo ma poco a poco*

Vln. II *mp cresc. mollo ma poco a poco*

Vla. *mp cresc. mollo ma poco a poco*

Vc. *mp cresc. mollo ma poco a poco*

Cb. *mp cresc. mollo ma poco a poco*

420

Fl.

Ob.

Cl. *mp cresc. mollo ma poco a poco*

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc. *mp cresc. mollo ma poco a poco*

Cb. *mp cresc. mollo ma poco a poco*

**BB** Almost in free fall ♩=176

423 *To piccolo*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz. arco

Cb. *ff* pizz.

430

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* 5:6

Cb. *ff* arco



438

Picc. *ff* 3

Ob. *ff*

Cl. *ff*

Bsn. *ff* 5 7:8

Hn. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* 3 3 3 3 3 3 3 3

Vc. *fff* 3 3 3 3 3 3 3 3

Cb. *fff (legaliss.)* 3 3 3 3

444

Picc. *ff poco meno*

Ob. *ff poco meno*

Cl. *ff poco meno*

Bsn. *ff poco meno* 5

Hn. *ff poco meno*

Vln. I *ff poco meno*

Vln. II *ff poco meno* 3 3 3 3

Vla. *ff poco meno* 3 3 3 3 3 3 3 3

Vc. *ff poco meno* 3 3 3 3 3 3 3 3

Cb. *ff poco meno* 3 3 3 3

448

Picc.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*8va*

3

5

5

452

Picc.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

3

5

5

3

457

Picc.  
Ob.  
Cl.  
Bsn.  
Hn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This musical score covers measures 457 to 461. It features ten staves: Piccolo, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and articulation marks. Specific techniques are indicated by numbers: '5' for a quintuplet in measures 457-458 and 460-461, and '3' for triplets in measures 459-461. The Piccolo and Oboe parts have a similar melodic line, while the Bassoon and Horn parts are more sustained. The strings provide a rhythmic and harmonic foundation with triplets and sustained notes.

462

Picc.  
Ob.  
Cl.  
Bsn.  
Hn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This musical score covers measures 462 to 466. It features the same ten staves as the previous system. The key signature remains two flats. The time signature is 3/4. The score continues with complex rhythmic patterns and melodic lines. Specific techniques are indicated by numbers: '5' for quintuplets in measures 462-463 and 465-466, and '3' for triplets in measures 464-466. The Piccolo and Oboe parts have a similar melodic line, while the Bassoon and Horn parts are more sustained. The strings provide a rhythmic and harmonic foundation with triplets and sustained notes.

To flute (quickly)

466

Picc. *non dim.*

Ob. *non dim.* *poco len.*

Cl. *non dim.*

Bsn. *non dim.*

Hn. *non dim.*

Vln. I *non dim.*

Vln. II *non dim.*

Vla. *non dim.*

Vc. *non dim.*

Cb. *non dim.*

**DD** come prima (l'istesso tempo)

472

Fl. *ff* *poco*

Ob. *ff* *poco*

Cl.

Bsn. *ff* *poco*

Hn. *ff* *poco*

Vln. I *ff* *poco*

Vln. II *ff* *poco*

Vla. *ff* *poco*

Vc. *ff* *poco*

Cb. *ff* *poco*

475

Fl. *f* *poco*

Ob. *f* *poco*

Cl.

Bsn. *f* *mf* *mf*

Hn.

Vln. I *f* *mf* *poco*

Vln. II *f* *poco*

Vla. *f* *poco*

Vc. *f* *poco*

Cb. *mf* *poco*

Detailed description: This system of musical notation covers measures 475, 476, and 477. The time signature changes from 2/4 to 3/4. The Flute and Oboe parts feature melodic lines with a '5' fingering indicated. The Bassoon part has a dynamic shift from *f* to *mf*. The Violin I part has a dynamic shift from *f* to *mf*. The Violin II, Viola, and Violoncello parts have a dynamic shift from *f* to *poco*. The Contrabass part has a dynamic shift from *f* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

478

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 478 and 479. The time signature is 3/4. The Flute part features a rapid sixteenth-note passage. The Clarinet and Bassoon parts have melodic lines. The Violin I and II parts have melodic lines. The Viola, Violoncello, and Contrabass parts are mostly silent. The score includes various musical notations such as slurs and dynamic markings.

450

Fl. *mp*

Ob. *mp* solo *mf*

Cl.

Bsn. *mp*

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

453

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* pizz.

EE

486

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

*p*



488

Cl.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz.*



491

Vln. I

Vln. II

*ppp*

*pp (non dim.)*

*pizz.*