



# Storyteller

Chamber Concerto no.3  
for solo Double Bass and Eight Players

Peter Seabourne



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for solo Double Bass and Eight Players

### Scoring:

Flute  
Oboe  
Clarinet in B $\flat$   
Bassoon

Horn in F

Solo Double Bass\*

Violin  
Violoncello

Piano

score notated at sounding pitch (except for usual double bass octave transposition)  
Duration c. 12-13mins

\*Double Bass tuning (suggestion of Ivan Nestic) 

I am immensely indebted to Ivan Nestic for his help and suggestions with the solo bass part.

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## Chamber Concerto no.3

for solo double bass and eight players

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*Animato* ♩=132 *Meno, rubato, quasi recitativo* ♩=112

The score is written for eight instruments: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Solo Contrabass, Violin, Violoncello, and Piano. The music is in 4/4 time and consists of two main sections. The first section, *Animato* (♩=132), begins with a *ff* dynamic and features a complex rhythmic pattern in the woodwinds and strings. The second section, *Meno, rubato, quasi recitativo* (♩=112), is marked with a *ff* dynamic and includes a *[nat.]* (natural) marking for the Horn in F. The Solo Contrabass part is particularly prominent in the second section, playing a driving, rhythmic line. The Piano part provides a harmonic foundation with dense chordal textures.

Tempo primo

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. [nat.] *ff*

solo Cb. *ff*

Vln. *ff* *mf* *ff* *mf* *ff*

Vc. *ff* *ff* *ff*

Pno. *ff* *sf sub. mf* *sf sub. mf* *ff*

Red.

solo Cb. *mf* *ff* *fff* *mf*

arco

pizz.

solo Cb. *f* *mollo* *mp* *mp* *mp*

**B** Fast! - weaving a spell, dark, mischievous ♩.=144

17

Fl.

Ob.

Cl.

Bsn.

Hr.

solo Cb.

Vln.

Vc.

Pno.

24

Fl.

Ob.

Cl.

Bsn.

Hr.

solo Cb.

Vln.

Vc.

Pno.

C

31

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf* *mp*

Hn.

solo Cb. *mf* *f* *mf* *cantabile*

Vln. *mf*

Vc. *mf* *mf*

Pno. *mf* *mp*

Detailed description: This system contains measures 31 through 38. The flute, oboe, and clarinet parts are mostly rests, with some notes in measures 35-36. The bassoon part has a melodic line starting in measure 31. The solo cello part has a prominent melodic line with dynamics *mf*, *f*, and *mf*, and a *cantabile* marking in measure 35. The violin and viola parts have some chords and notes. The piano part has a rhythmic accompaniment. A double bar line is present at the end of measure 38.

39

Fl. *mp* *mf*

Ob. *mp* *f* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf* *f*

Hn.

solo Cb. *f*

Vln. *mf* *pizz. [sul D]*

Vc.

Pno. *f* *mf*

Detailed description: This system contains measures 39 through 46. The flute part has a melodic line with dynamics *mp* and *mf*. The oboe part has a melodic line with dynamics *mp*, *f*, and *mf*. The clarinet part has a melodic line with dynamics *mp* and *mf*. The bassoon part has a melodic line with dynamics *mp*, *mf*, and *f*. The solo cello part has a melodic line with a dynamic of *f*. The violin part has a melodic line with a dynamic of *mf* and a *pizz. [sul D]* marking in measure 45. The viola part has a melodic line. The piano part has a rhythmic accompaniment. A double bar line is present at the end of measure 46.



D

Musical score for measures 47-53, section D. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), solo Cb., Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 47-53: Flute and Oboe play a melodic line with *mf* dynamics. Bassoon has a *mf* accompaniment. Horn plays a *solo* line with *mf* dynamics. Violin and Viola play with *mf* dynamics. Solo Cb. has a *f* pizz. accompaniment. Piano has a *f* accompaniment.



E

Musical score for measures 54-60, section E. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), solo Cb., Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 54-60: Flute and Oboe are silent. Clarinet and Bassoon play a melodic line with *mf* dynamics. Horn plays a *f* melodic line. Solo Cb. has a *ff* arco accompaniment. Violin and Viola are silent. Piano has a *f poco pesante* accompaniment.

Musical score for measures 61-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Contrabass (solo Cb.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.**: Rests until measure 67, then plays a short phrase in measure 68 marked *ff*.
- Ob.**: Rests until measure 67, then plays a short phrase in measure 68 marked *ff*.
- Cl.**: Rests until measure 67, then plays a short phrase in measure 68 marked *ff*.
- Bsn.**: Starts in measure 61 with *mf*, continues through measure 68 with *ff*.
- Hn.**: Rests until measure 67, then plays a short phrase in measure 68 marked *ff*.
- solo Cb.**: Starts in measure 61 with *f*, continues through measure 68 with *ff*.
- Vln.**: Rests until measure 67, then plays a short phrase in measure 68 marked *ff*.
- Vc.**: Starts in measure 61 with *f*, continues through measure 68 with *ff*. Includes a *pizz.* marking in measure 67.
- Pno.**: Starts in measure 61 with *f*, continues through measure 68 with *ff*.

Musical score for measures 69-76. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Contrabass (solo Cb.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.**: Starts in measure 69 with *f*, continues through measure 76 with *mf*.
- Ob.**: Starts in measure 69 with *f*, continues through measure 76 with *mf*.
- Cl.**: Starts in measure 69 with *mf*, continues through measure 76 with *mf*.
- Bsn.**: Starts in measure 69 with *f*, continues through measure 76 with *f*.
- Hn.**: Starts in measure 69 with *f*, continues through measure 76 with *f*.
- solo Cb.**: Starts in measure 69 with *mf*, continues through measure 76 with *f*.
- Vln.**: Starts in measure 69 with *mf*, continues through measure 76 with *mf*.
- Vc.**: Starts in measure 69 with *mf*, continues through measure 76 with *f*. Includes a *pizz.* marking in measure 70.
- Pno.**: Starts in measure 69 with *mf*, continues through measure 76 with *f*.

76

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f*

Bsn. *mf* *f* *mf*

Hn.

solo Cb. *f* *mf*

Vln. *mp* *mf*

Vc. *mf* *f*

Pno. *mf* *f*

Dynamic markings: *mf*, *f*, *mp*, *pizz.*

83

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

Ob. *mf* *f* *f* *f*

Cl. *f* *mf* *f*

Bsn. *f* *f* *f*

Hn.

solo Cb. *f* *pizz.* *arco*

Vln. *mf* *mf* *f*

Vc. *mf* *f* *f* *mf*

Pno. *mf* *f* *f*

Dynamic markings: *mf*, *f*, *mp*, *pizz.*, *arco*

Section marker: **G**

97

Fl. *f* *f* *f ff* *ff* *f*

Ob. *f* *f* *f ff* *ff* *f*

Cl. *f* *f* *f ff f#* *f#*

Bsn. *f* *f* *f* *f* *f*

Hrn. *f* *f* *f* *f* *f* solo

solo Cb. *ff* *f* *ff* 5:6

Vln. *f* *ff* *f* *f* *f* arco

Vc. *f* *f* *ff* *f* *f*

Pno. *f* *ff* *f*

8<sup>va</sup> 1

98

Fl.

Ob. *f* *f* *f*

Cl. *f* *f* *f*

Bsn.

Hrn. *f*

solo Cb.

Vln. *f* *f* *f*

Vc. *f* *f* *f*

Pno. *f*



**J** *Leggiero, danzando*

Fl. *mp* *mf* *mp* *f* (non troppo)

Ob. *f* (non troppo)

Cl. *mp* *mp* *f* (non troppo)

Bsn. *mp* *mp* *f* (non troppo)

Hn. *f* (non troppo)

solo Cb. *ff*

Vln. *mp* *mp* *f* (non troppo)

Vc. *mp* *mp* *mf*

Pno. *mp* *mp* *f* (non troppo)

**K** 123

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

solo Cb. *mp*

Vln. *mp*

Vc. *ff*

Pno. *mf*

130 **L**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

solo Cb. *mf*

Vln. *mf*

Vc.

Pno. *mf*

Detailed description: This section, labeled 'L', spans measures 130 to 136. It features a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon) and a string section (Solo Cello, Violin, Viola) with piano accompaniment. The woodwinds and solo cello play a melodic line starting with a half note G4, followed by quarter notes. The strings provide harmonic support with chords and moving lines. Dynamics are marked *mf* throughout.

137 **M**

Fl. *mf* *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f* *ff*

solo Cb.

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

Detailed description: This section, labeled 'M', spans measures 137 to 144. It features a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon) and a string section (Solo Cello, Violin, Viola) with piano accompaniment. The woodwinds play a rhythmic pattern of eighth notes. The strings play a similar rhythmic pattern. Dynamics vary from *mf* to *ff*. A double bar line is present at the beginning of measure 137.

144 Z

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hrn. *p* *mp* *p* *pp*

solo Cb. *ff* *mp* *mf* *p* *mf* *mp* *mp* *p*

Vln. *ff*

Vc. *ff*

Pno. *ff* *8va*

152 O

Fl. *p* *p poco sub.*

Cl. *mp*

Hrn. *p*

solo Cb. *mp* *p*

Vln. *mp*

Vc. *arco* *mf*

Pno. *mf* *mp* *p poco sub.*



161

solo Cb. 

Pno. 

168

Ob. 

solo Cb. 

Pno. 

175

Fl. 

Ob. 

Cl. 

Bsn. 

Hr. 

solo Cb. 

Vln. 

Vc. 

Pno. 

*8va* 

*8va* 

Q

182

Fl. *mp* *p* *mp*

Ob. *mp* *p* *mp*

Cl. *mp* *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *p* *mp*

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

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

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

Pno. *mp* *p*

(if jump too fast from previous bar, play D with R.H. and omit C)

192

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p*

solo Cl. *mp*

Vln. *p* *p*

Vc. *p* *p*

202 R

Fl.

Ob.

Cl.

Bsn.

Hn.

solo Cb. *mp* *pp* *p* *pp* arco col legno

Vln.

Vc.

210

solo Cb.

218 S Lento ♩=52

Hn. *mp* *poco* *poco*

solo Cb. pizz. (non solo) *p* 3 3 3 3 3 3

Vc. pizz. *p* arco *mp* *poco* *mp* *poco*

Pno. *p* 3 3 3 3 3 3

223

Hn.

solo Cb.

Vc.

Pno.

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

*mf* *poco f* *mf* *poco*



227

Fl.

Ob.

Cl.

Bsn.

Hn.

solo Cb.

Vln.

Vc.

Pno.

**I** *Langorous*

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

*p* *mp* *mp*

little by little becoming more melodic

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



V

245

Esn. *f*

solo Cb. *f* *ff* 3 5 3

Pno. *ff* 3

Red.

W lontano

250

Cl. *p* (*sollo voce*) 5

solo Cb. *pizz.* (*m*) *p* (*sollo voce*) 5 5 (*bursting to interrupt!*) *molto*

Vln. *p* (*sollo voce*) 5 5

Pno. *p*

(half clear pedal to let Abs come through a little)

X Snarling! (tempo rubato)

257

Cl. *f subito*

solo Cb. *fff sfz* *fff ff* *fff* (almost violent!) *fff*

Vln. *f subito* (*pizz.*)

Vc. *ff*

the soloist is free to substitute their own cadenza here. However, it should follow the general dramatic contour of this one

262

solo Cb. *fff* 3 5 3 9 3 3 3 3 3

265

solo Cb. *mp* *mp* *pp* 3

Allegretto - con delicatezza ♩=132

272

Fl. *p* 3 3 3

Ob. *p*

Cl. *p* 3 3

solo Cb. *p* 3 *mf* 3 5 *arco*

Vln. *p* (pizz.)

Vc. *p*

Pno. *p*

Detailed description: This system contains measures 272 through 276. The Flute, Oboe, and Clarinet parts feature triplet patterns. The Solo Cello part includes a triplet, a five-measure rest, and an arched triplet. The Violin and Violoncello parts play a simple harmonic accompaniment, with the Violin part marked 'pizz.' (pizzicato). The Piano part features a complex rhythmic pattern of eighth notes.

279

Fl. *p* 3 3 *poco* 3 3 *mp* 3

Ob. *poco* 3 3 *mp* 3 3

Cl. *p* 3 3 *poco* 3 3 *mp* 4

solo Cb. *mf* *mp*

Vln. *p* (pizz.) *poco* *mp* (pizz.)

Vc. *poco* *mp*

Pno. *p* *poco* *mp* 4 4

Detailed description: This system contains measures 279 through 283. The Flute, Oboe, and Clarinet parts continue with triplet patterns, with dynamics shifting from piano to mezzo-piano. The Solo Cello part has a sixteenth-note triplet followed by a quarter note. The Violin and Violoncello parts play a simple harmonic accompaniment, with the Violin part marked 'pizz.' (pizzicato). The Piano part features a complex rhythmic pattern of eighth notes, with dynamics shifting from piano to mezzo-piano.

285

Fl. *mf*

Ob. *mf*

Cl. *mf*

solo Cb. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

291

Fl. *mf*

Ob. *p lantano*

Cl. *mf*

solo Cb. *mf*, *mp*, *mp*, *mf*

Vln. *mp*, *p*, *mp*, *mf*

Vc. *mf*, *mp*, *mp*, *mf*

Pno. *mf*

Z



300

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

Ob. *mf* 3 3 *f* *mf* 5

Cl. *mf* 3 3 *f* *mf* 3

solo Cl. *mf* 5 3 3 3

Vln. *mf* *f* *mf*

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

Pno. *mf* *f* *mf*

305

Fl. *f* 3 3 5 3 3

Ob. *f* 3 3 3 3

Cl. *f* 3 3 7:8 3

Bsn. *f* 3 3 3 3

Hrn. *f* 3 3 3 3

solo Cl. 5 5

Vln. *f* *f* 5

Vc. *f* *f* *arco* 5

Pno. *f* 3

310

Fl. *ff* **AA**

Ob. *ff*

Cl. *ff* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

solo Cb. *ff* *mp*

Vln. *ff* *mp*

Vc. *ff* *mp*

Pno. *ff*

316

Cl. *mp* *mf*

Bsn. *mp* *mf* *mf* *mf*<sup>3</sup>

Hn. *mf*

solo Cb. *mp* *mf* *mf*

Vln. *mp*

Vc. *mp*

BB

321

Esn. *mf*

Hn.

solo Cb. *mf* 3 5 (ma sempre solo)

Vln. *mp* 5 5

Vc. *mp* 5 *pizz.* *mf* 3 *mf* 3

Pno. *mf* 5 5 *mf* 5

329

Esn. *f*

solo Cb. *f* 5 3

Vc. *mf* *f* 5 *arco* *pizz.* 5

Pno. *mf* 5 5 *mf* 5

338

Esn. *mf*

Hn.

solo Cb. *mp* *mf*

Vc. *mp*

Pno. *mp* 5 5 *mp* 5 5 *mp* 5 5

343

Esn. *f* *mf* *f*

Hrn. *f*

solo Cb. *mf* *f* *f* *ff*

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

Vc. *mf* *f* *f* *f*

Pno. *f* *f* *f* *f*

8<sup>ub</sup>

CC

350

Fl. *f* *ff*

Ob. *f*

Cl. *f*

Esn. *f*

Hrn. *f*

solo Cb. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

DD

356

Fl. *f* *f* *ff*

Ob. *f* *mf*

Cl. *f*

Bsn. *f* *mf*

Hn. *f* *mf*

solo Cl. *sub. f* *f* *ff* *mf*

Vln. *f*

Vc. *f* *f* *f*

*pizz.* *slum* *arco* *slum* *pizz.* *arco* *slum* *no slummed*

363

Fl. *mf*

Ob. *f* *f*

Cl. *mf* *f* *f*

Bsn. *f* *f*

solo Cl. *mf* *f* *fff*

Vln. *arco* *mf* *f*

Vc. *mf* *f*

372

solo Cl. *f* *ff*

383

Fl. *mp* *mf*

Ob. *mp*

Cl. *mp* *mf*

Hn. *mp* *mf* *quasi solo*

solo Cb. *mf* *mf* *mf* 3 5 7:8 3

Vln. *mp* *mf*

Vc. *mp* *mf*

*soltanto quasi solo (as if stirring up a spell)*

390

Fl. *mf* (taking over as main line)

Ob. (taking over as main line) *mf*

Cl. *mf* solo 5

Bsn. *mf*

Hn. *f* solo

solo Cb. 5 3 5 5 9:8

Vln. *mf*

Vc. *mf*

Pno. *mf* 3 3 3 3 3 3

395

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f*

Bsn. *f*

Hn. *f* *ff*

solo Cl. *f* *ff* *fff*

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

Detailed description: This page of a musical score, numbered 395, features nine staves. The top four staves (Flute, Oboe, Clarinet, Bassoon) and the fifth staff (Horn) are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The sixth staff (Solo Clarinet) is in bass clef with the same key signature and time signature. The seventh staff (Violin) is in treble clef, and the eighth staff (Viola) is in bass clef, both with the same key signature and time signature. The ninth staff (Piano) consists of two staves, both in treble clef with the same key signature and time signature. The score is divided into three measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The third measure is also marked with a fortissimo (*ff*) dynamic. The Solo Clarinet part includes markings for *pizz.* (pizzicato) and *arco* (arco). The Solo Clarinet part also includes markings for *fff* (fortississimo) and *3* (triplets). The Piano part includes markings for *f* (forte) and *ff* (fortissimo). The Piano part also includes markings for *3* (triplets).

**FF**

399

Fl. *f* *ff*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

solo Cb. *ff* arco 3 3 3 5

Vln. *f* *mf*

Vc. *f* pizz. 3 3 3

Pno. *f* 3 3 3 3 3 3 3

404

Fl. *f* *ff* 3 3 3

Ob. *f* *ff* 3 3 3

Cl. *f* *ff* 3 5

Bsn. *f* *ff*

Hn. *f* *ff* *ff*

solo Cb. *ff* 5 3 3

Vln. *f* *ff*

Vc. *f* *ff* (pizz.) 3 3 3

Pno. *f* *ff* I.H. 5 5 5 R.H.





This page of a musical score contains measures 423 through 429. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vc.), Piano (Pno.), and Solo Cello (solo Cb.).

**Measures 423-428:** The music is in 3/4 time. The Flute, Oboe, and Viola parts feature a melodic line with a *fff* dynamic. The Clarinet and Bassoon parts have a similar line with dynamics ranging from *f* to *fff*. The Horn part has a rhythmic pattern with *ff* dynamics. The Violin part has a melodic line with *f* and *fff* dynamics. The Piano part has a complex rhythmic accompaniment with triplets and a *ff* dynamic. A double bar line is present at the end of measure 428.

**Measure 429:** The music changes to 2/4 time. The Flute, Oboe, and Violin parts are mostly silent. The Clarinet part has a melodic line with *mf* dynamics. The Bassoon part has a melodic line with *mf* dynamics. The Horn part has a melodic line with *f* dynamics. The Solo Cello part has a melodic line with *f* dynamics. The Piano part has a complex rhythmic accompaniment with triplets and a *f* dynamic. A **HH** marking is present above the Horn staff in measure 429.





This musical score page contains measures 452 through 456. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Solo Cello (solo Cb.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Pedal (Ped.).

**Measures 452-455:** The music is in 3/4 time. The Flute, Oboe, and Solo Cello parts feature triplet patterns. The Clarinet and Bassoon parts have rests. The Horn part has a triplet in measure 455. The Violin and Viola parts have triplet patterns. The Piano part has a complex texture with triplets and a 5-measure rest in measure 455. The Pedal part has a 5-measure rest in measure 455. Dynamics include *fff* for the Bassoon and Solo Cello, and *ff* for the Horn.

**Measure 456:** The time signature changes to 2/4. The Flute part has a triplet. The Oboe part has a solo section starting in measure 456, marked *mp*. The Clarinet part has a triplet and is marked *fff*. The Bassoon part has a 5-measure rest. The Horn part has a 5-measure rest. The Solo Cello part has a triplet and is marked *mp*. The Violin and Viola parts have triplet patterns. The Piano part has a 5-measure rest. The Pedal part has a 5-measure rest. Dynamics include *mp* for the Oboe and Solo Cello, and *mf* for the Solo Cello.

Rehearsal marks are present: a double bar line with a repeat sign at the start of measure 452, and a box containing "JJ" at the start of measure 456.

461

Fl. *mf*  $\langle$  9 *f*  $\rangle$  *f*  $\langle$  9 *ff*  $\rangle$  *f*

Ob. *f*  $\langle$  7:8  $\rangle$  *ff*

Cl. *mf*  $\langle$  *f*  $\rangle$  *f*  $\langle$  *ff*  $\rangle$  *f*

Esn. *f*  $\langle$  3  $\rangle$

Hr. *f*

solo Cb. *f*  $\langle$  5  $\rangle$  *f* *pizz.* 3 *ff* *fff*

Vln. *ff*  $\langle$  3  $\rangle$

Vc. *ff*  $\langle$  3  $\rangle$

465

Fl. *ff*  $\langle$  7:8  $\rangle$  *ff*  $\langle$  *fff*  $\rangle$  *ff*  $\langle$  10  $\rangle$  *fff*

Cl. *ff*  $\langle$  7:8  $\rangle$  *ff*  $\langle$  9  $\rangle$  *fff* *ff*  $\langle$  7:8  $\rangle$  *fff*

Esn. *ff*

solo Cb. 3

Vln. *ff*  $\langle$  7:8  $\rangle$  *fff*

Vc. *ff*  $\langle$  7:8  $\rangle$  *fff*

468

Fl. *ff*  $\langle$  7:8  $\rangle$  *fff* *ff*  $\langle$  7:8  $\rangle$  *fff* *mf*  $\langle$  *f*  $\rangle$  *ff*  $\langle$  *fff*  $\rangle$

Cl. *ff*  $\langle$  7:8  $\rangle$  *fff* *fff*  $\langle$  7:8  $\rangle$  *f*  $\langle$  *ff*  $\rangle$  *fff*  $\langle$  7:8  $\rangle$

solo Cb. 3

KK

472

Fl. *fff*

Ob.

Cl. *fff*

Bsn. *fff*

Hn. *fff* [nat.]

solo Cb. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

475

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff* [nat.]

solo Cb. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

Light, skipping - carefree!

478

Fl. *fff* *mf* 3

Ob. *fff* *mf*

Cl. *fff* *mf* 3

Bsn. *fff* *mf* 3

Hn. *fff* [nat.] 3

solo Cb. *fff*

Vln. *fff* *mf* 3

Vc. *fff* *mf* 3

Pno. *fff* *mf* 3

---

481

Fl. 3 *mp* *mf* 3

Ob. 3 *mp* *mf*

Cl. 3 *mp* *mf* 3

Bsn. 3 *mp* *mf* 3

solo Cb. 3 *mp* *mf* 3

Vln. *pizz.* *mp* *mf* *arco* 3

Vc. 3 *mp* *mf* 3

Pno. 3 *mp* *mf* 3



487

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. -

solo Cb. *mf* *mf*

Vln. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Pno. *mp* *p* *mp*



**MM** Poco meno mosso (ad lib, but keeping fast and light feel)

494

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

solo Cb. *mf* *f* *mp*



514

Fl. *pp*

Cl. *pp*

Hn. *p* *lontano* *senza sord.*

solo Cb. *pp* *p* *mp* *mp*

Vln. *pp* *sul pont.*

Vc. *pp* *sul pont.*



**QQ** Presto, subito ♩ = 168

521

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

solo Cb. *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vln. *f* *pizz.* *arco (loco)* *arco (loco)*

Vc. *f* *pizz.* *arco* *pizz.* *arco*

Pno. *f*

527

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
solo Cl.  
Vln.  
Vc.  
Pno.

RR

534

Fl.  
Ob.  
Cl.  
solo Cl.  
Vln.  
Vc.  
Pno.

