



# The Sadness of the King

Peter Seabourne



Peter Seabourne  
**The Sadness of the King**  
for septet

after Matisse's *La Tristesse du Roi* (papercut) 1952

scoring:

Clarinet in B $\flat$

Bassoon

Horn in F

Violin 1

Violin 2

Viola

Piano

duration c.11 mins

(this work uses the same scoring as Janáček's *Concertino*.  
It was premiered by the Palomar Ensemble in Chicago 2007 and  
later played by members of the Lahti Symphony Orchestra.)

## NOTES:

Tuplets are always played with equal value notes, the stress on the first (never subdivided).

Piano pedal markings are neither exhaustive nor prescriptive.

Notes with strokes through the stems are always unmeasured tremolandi.

Staccati are simply "short notes" regardless of notated duration (to aid clarity).

Pizzicati simply show starting point, again regardless of notated duration.

# The Sadness of the King

Peter Seabourne

August 2002/rev September 2004/December 2024

Cold ♩=48

Clarinet in B $\flat$

Bassoon

Horn in F

Violin I

Violin II

Viola

Piano

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

10

Cl.

Esn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

15

Cl.

Esn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

A

21

Cl. *f* *p* *p*

Esn. *f* *p* *p*

Hn. *f* *p* *p*

Vln. I *f* *molto* *p* *mp* *mf* *mp*

Vln. II *f* *molto* *mp* *mf* *p* *pizz.*

Vla. *f* *molto* *p*

Pno. *f* *p* *p*

*Red.* *Red.*

27

Cl. *mp* *mp* *mp*

Esn. *mp* *mp* *mp*

Hn. *mp* *mp* *mp*

Vln. I *mp* *mf* *mp*

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

Vla. *mp* *mp* *mp*

Pno. *mp* *mp* *mp*

*Red.* *Red.*

**B**

31

Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f* *mp*

Hn. *mp* *mf* *f*

Vln. I *mp* *mf* *f*

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

Vla. *mp* *f* *mp*

Pno. *mp* *mf* *sfz* *mp*

*Red.*

||

35

C

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Pno. *mf* *f*

*Red.*

||



38

Cl. *mf* *mf* *f*

Esn. *mf* *mf* *f*

Hn. *mf* *mf* *mf* *f*

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

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

Vla. *mf* *f*

Pno. *mf* *f*

*8va*

*ped.*

40

Cl. *f*

Esn. *f*

Hn. *f*

Vln. I *f*

Vln. II *f* *pizz.* *arco*

Vla. *f*

Pno. *f* *molto*

*8va*

43

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

46

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

D

45

Cl. *mp* *p* *p*

Esn.

Hn. *p* *p*

Vln. I *mp* *p*

Vln. II *pizz.* *arco* *mp* *p* *p*

Vla. *mp* *p* *p*

Pno. *mollo* *mp* *p* *p*

*Ped.* *Ped.* *Ped.*



E Dancing - tentative, jerky ♩=60

55

Cl. *p* *p* *pp*

Esn.

Hn. *p*

Vln. I *mp*

Vln. II *mp* *pizz.*

Vla. *mp*

Pno. *p* *mp*

*Ped.* *Ped.*

Musical score for measures 62-66. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Piano (Pno.).

- Cl.:** Measure 62 has a rest. Measure 63 features a melodic line with a quintuplet (5) and a dynamic marking of *mp*. Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *p*. Measure 66 has a rest.
- Bsn.:** Measure 62 has a rest. Measure 63 has a melodic line with a dynamic marking of *p*. Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *p*. Measure 66 has a rest.
- Hn.:** Measure 62 has a rest. Measure 63 has a melodic line with a dynamic marking of *p*. Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *p*. Measure 66 has a rest.
- Vln. I:** Measure 62 has a triplet (3). Measure 63 has a rest. Measure 64 has a melodic line with a dynamic marking of *mp*. Measure 65 has a melodic line with a dynamic marking of *mp*. Measure 66 has a melodic line with a dynamic marking of *mp*.
- Vln. II:** Measure 62 has a triplet (3). Measure 63 has a triplet (3) with a *pizz.* marking. Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *mp*. Measure 66 has a melodic line with a dynamic marking of *mp*.
- Vla.:** Measure 62 has a triplet (3). Measure 63 has a triplet (3). Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *mp*. Measure 66 has a melodic line with a dynamic marking of *mp*.
- Pno.:** Measure 62 has a triplet (3). Measure 63 has a triplet (3) with a dynamic marking of *mp*. Measure 64 has a rest. Measure 65 has a melodic line with a dynamic marking of *mp*. Measure 66 has a melodic line with a dynamic marking of *mp*.

Reed.     



Musical score for measures 67-70. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Piano (Pno.).

- Cl.:** Measures 67-70 have rests. The time signature changes from 2/4 to 3/4 at the end of measure 70.
- Bsn.:** Measures 67-70 have rests. The time signature changes from 2/4 to 3/4 at the end of measure 70.
- Hn.:** Measure 67 has a melodic line with a dynamic marking of *mp*. Measure 68 has a long note. Measure 69 has a melodic line. Measure 70 has a melodic line.
- Vln. I:** Measure 67 has a triplet (3). Measure 68 has a triplet (3). Measure 69 has a triplet (3) with a *pizz.* marking. Measure 70 has a triplet (3).
- Vln. II:** Measure 67 has a triplet (3). Measure 68 has a triplet (3). Measure 69 has a triplet (3) with a *pizz.* marking. Measure 70 has a triplet (3).
- Vla.:** Measure 67 has a triplet (3). Measure 68 has a triplet (3). Measure 69 has a triplet (3). Measure 70 has a triplet (3).
- Pno.:** Measure 67 has a triplet (3). Measure 68 has a triplet (3). Measure 69 has a triplet (3). Measure 70 has a triplet (3) with a dynamic marking of *mp*.

72

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

*p*

*mp* arco

*pizz.*

*mp* >

76

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

*arco*

**F** dancing - slightly slower ♩=56

80

Cl. *mf* *mf* *mf* 5 *mf* 5

Ebn. *mf* *mf* *mf*

Hn. *mf* *mf*

Vln. I *mf* *mf* 3 5 *mf* 5

Vln. II *mf* *mf* 3 pizz. *mf*

Vla. *mf* *mf* 3 3 *mf*

Pno. *mf* 5 *mf* 5 *mf* 3 3 3

89

Cl. *mf* 3 3 *f* 5 5

Ebn. *mf* 5 *f* 3 3 3

Hn. *f* 3

Vln. I 3 3 *f* 5 5 3

Vln. II *arco* 3 3 3 *f* 5 3

Vla. 3 3 *f* 3 3

Pno. 3 3 3 *f* 5 5 8<sup>va</sup> 7 5

G

97

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

Bsn. *mp*

Hn. *mp* *mf*

Vln. I *mp* *mp* *mf*

Vln. II *pizz.* *mp* *mf*

Vla. *mp* *mf*

Pno. *mp* *mp* *mf*



105

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. *mf*

Vln. I *mf* *mf*

Vln. II *arco* *mf* *mf*

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

Pno. *mf* *mf*

112 **H** Whirling!

Cl. *f* *mp* *molto* *f*

Bsn. *f* *mp* *molto* *f*

Hn. *mp* *molto* *f*

Vln. I *f* *mp* *molto* *f*

Vln. II *f* *mp* *molto* *f*

Vla. *f* *mp* *molto* *f*

Pno. *mf* *f* *mp* *f*

117

Cl. *f* *mp* *molto* *f*

Bsn. *f* *mp* *molto* *f*

Hn. *mp* *molto* *f*

Vln. I *f* *mp* *molto* *f*

Vln. II *f* *mp* *molto* *f*

Vla. *f* *mp* *molto* *f*

Pno. *f* *mp* *molto* *f*





134

Cl. *f*

Bsn. *f*

Hn.

Vln. I *f*

Vln. II *f* arco 3

Vla. *f* arco 3

Pno. *f*

Detailed description: This system covers measures 134 to 137. The Clarinet (Cl.) and Bassoon (Bsn.) parts feature a rhythmic pattern of eighth notes with accents, marked *f*. The Horn (Hn.) part has a single note in measures 135 and 137. The Violin I (Vln. I) and Violin II (Vln. II) parts play a triplet of eighth notes, marked *f*, with the instruction "arco 3". The Viola (Vla.) part also plays a triplet of eighth notes, marked *f*, with the instruction "arco 3". The Piano (Pno.) part features a complex texture with triplets and sixteenth notes, marked *f*. A double bar line is present at the end of measure 137.

139

Cl. *ff*

Bsn. *ff*

Hn.

Vln. I

Vln. II

Vla.

Pno. *ff*

Detailed description: This system covers measures 139 to 142. The Clarinet (Cl.) and Bassoon (Bsn.) parts play a rhythmic pattern of eighth notes with accents, marked *ff*. The Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are silent. The Piano (Pno.) part features a complex texture with triplets and sixteenth notes, marked *ff*. A double bar line is present at the end of measure 142.

144 **K**

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

Bsn. *f*

Hn.

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

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

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

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

8va  
Ped.

150

Cl.

Bsn. *mf*

Hn. *mf*

Vln. I *mf*

Vln. II *mf* pizz. arco

Vla. *mf* pizz. arco

Pno. *mf*

156 **L** Ecstatic 5

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Pno. *f* *ff*

162

Cl. 6/16 16/16

Bsn. 6/16 16/16

Hn. 6/16 16/16

Vln. I 6/16 16/16

Vln. II 6/16 16/16

Vla. 6/16 16/16

Pno. 6/16 16/16

M Più mosso ♩. = 116

167

Cl. *ff*

Bsn.

Hn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Pno. *ff*

8<sup>va</sup> Ped.

171

Cl. *ff*

Bsn.

Hn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Pno. *ff*

8<sup>va</sup> Ped.



○ Slow - expansive ♩ = 48

187

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

190

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

193

Cl.

Esn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

195

Cl.

Esn.

Hn.

Vln. I

Vln. II

Vla.

Pno.



**D** Double speed ♩=96

198

Cl. *mf*

Bsn. *mf*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Pno. *mf*

**Q** Two-thirds speed ♩=63

203

Cl. *sfz*, *mf*, *sfz*, *mf*

Bsn. *sfz*, *mf*, *sfz*, *mf*

Hn. *fff*, *sfz*

Vln. I *sfz*, *mf*, *sfz*, *mf*, *sfz*

Vln. II *sfz*, *mf*, *sfz*, *mf*, *sfz*, *sub. pp*

Vla. *sfz*, *sfz*, *sfz*, *sfz*, *sub. pp*

Pno. *sfz*, *mf*, *sfz*, *sfz*, *f*

Red. 5, 8<sup>va</sup>

208

Cl. *sfz*

Bsn. *sfz*

Hn. *fff*

Vln. I *sfz* *ppp* *sfz* *ppp*

Vln. II *sfz* *sfz* *sfz* *pizz.*  $\varphi$   $\varphi$   $\varphi$

Vla. *sfz* *ppp* *sfz* *ppp*

Pno. *sfz* *sfz* *f*

(8) ----- | 8<sup>va</sup> ----- |

215

Cl. *sfz*

Bsn. *sfz*

Hn. *fff*

Vln. I *sfz* *arco* *ppp*

Vln. II *sfz*

Vla. *sfz* *ppp*

Pno. *sfz* *fff* (remaining very loud)

8<sup>va</sup> ----- |

224 **R** Morendo ♩=48

Cl. 

Bsn. 

Hrn. 

Vln. I 

Vln. II 

Vla. 

Pno. 

*And.*



Cl. 

Bsn. 

Hrn. 

Vln. I 

Vln. II 

Vla. 

Pno. 

*And.*







**T** Colder

261

Cl.

Ebn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

*sfz sub. mp*

*p*

*f*

Ped.



264

Cl.

Ebn.

Hn.

Vln. I

Vln. II

Vla.

Pno.

*sfz sub. mp*

*lontano*

*mp*

*f*

Like a breath

269

Cl. *mp* *pp*

Bsn.

Hn. *pp*

Vln. I *pp* pizz. arco

Vln. II *pp*

Vla. *pp*

Pno. *mp* *pp* 3