Peter Seabourne

Steps vol. 2

Studies of Invention

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Steps

volume 2

Studies of Invention

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The pieces in this collection were written as a cycle; however, performers are free to play individual 'books', or indeed to select as they choose from among them. They were inspired by a visit to Vinci, birthplace of Leonardo. Though titled after his designs, studies, paintings and writings, they are not intended as musical evocations or 'translations'; rather as "imaginings" of the internal joys, frustrations, inspirations and dreams that might have accompanied his creative processes.

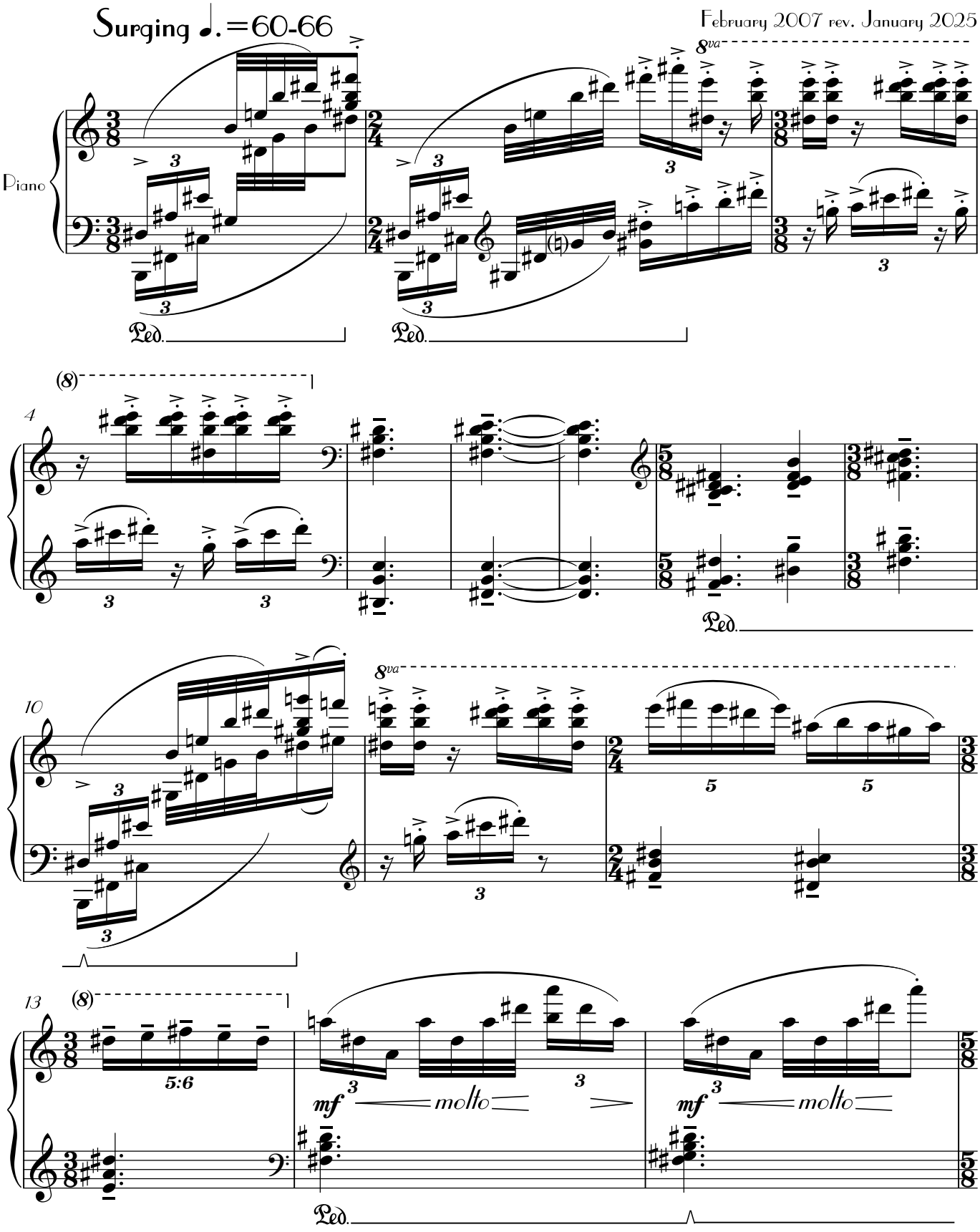
Studies of Invention

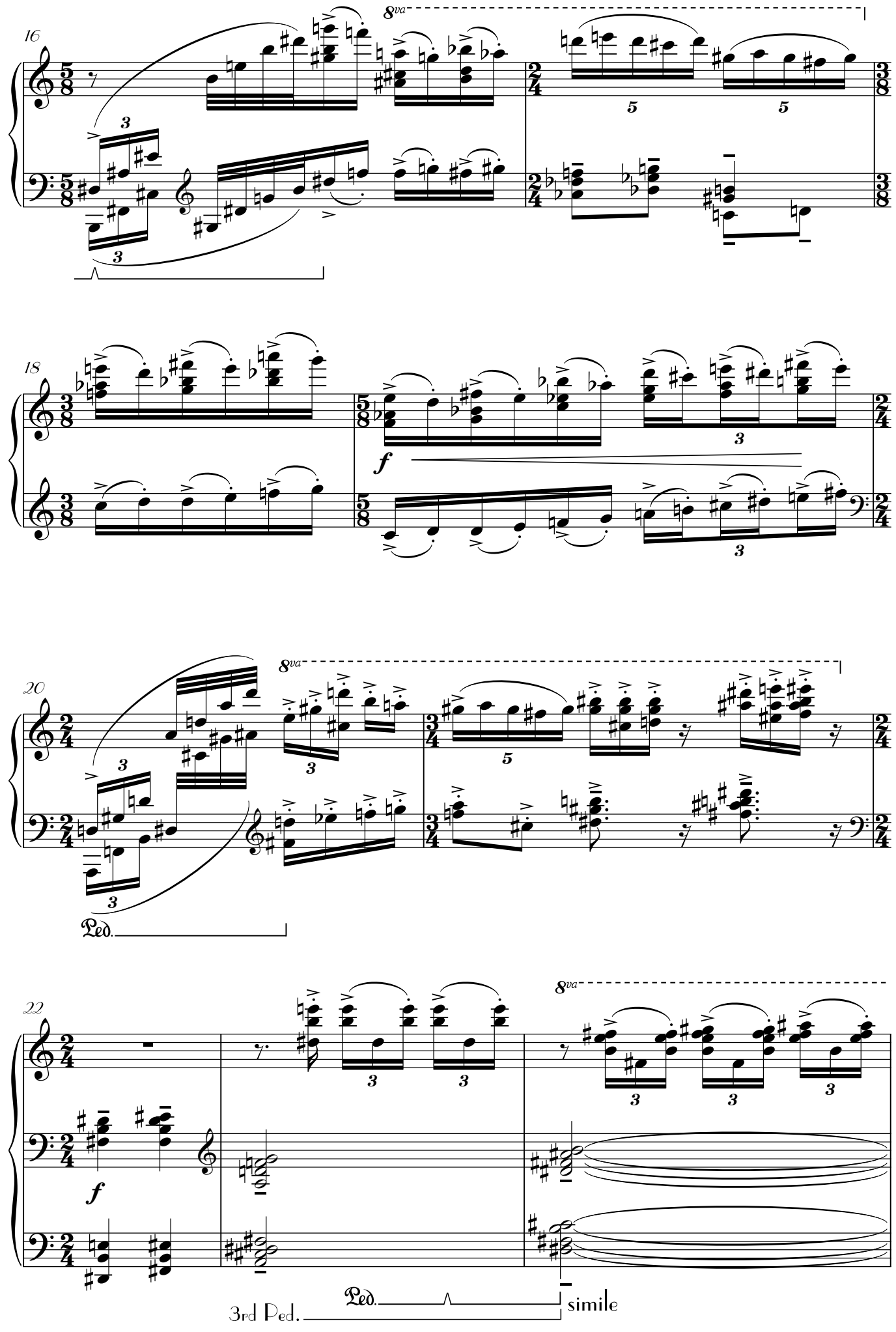
Book I

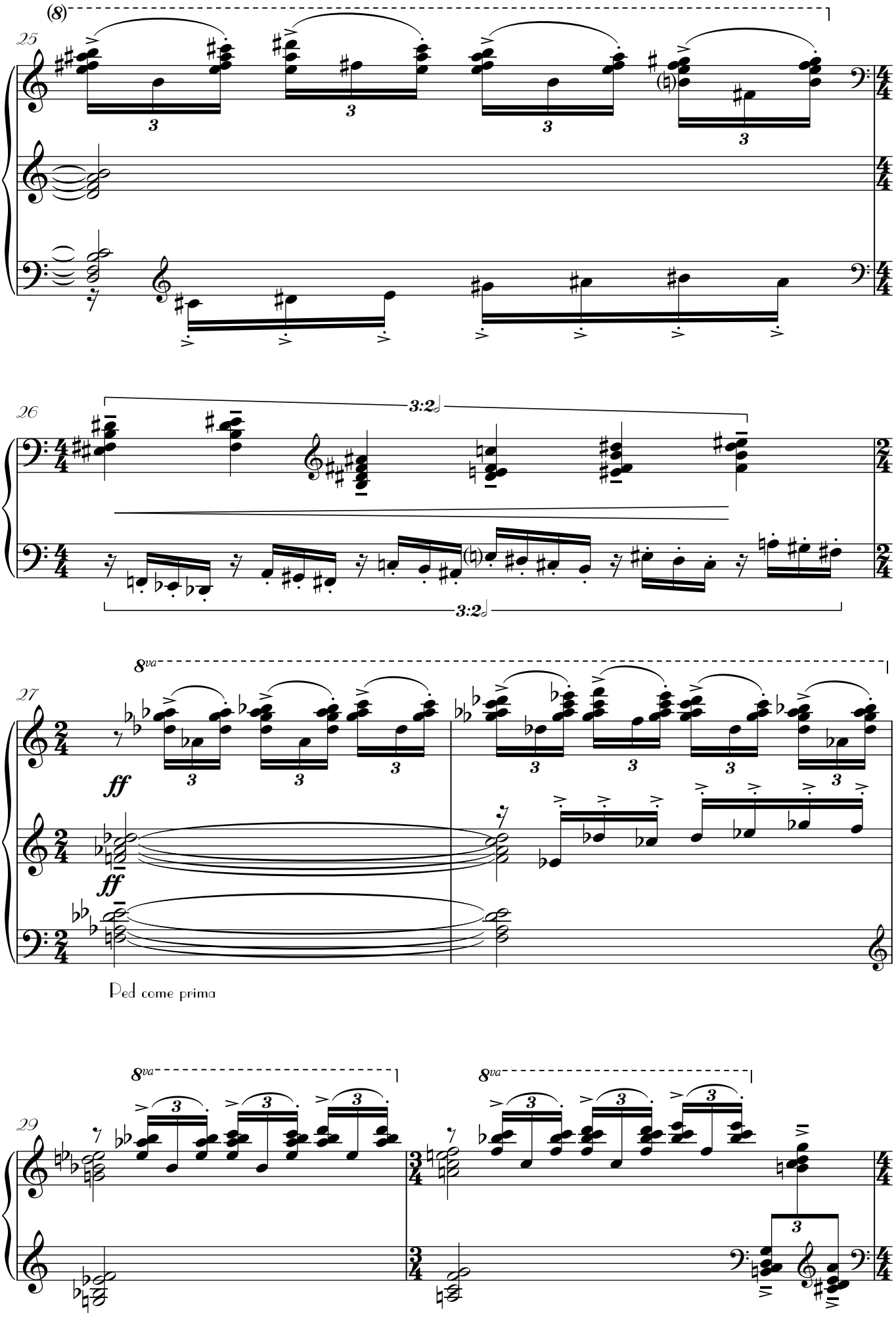
I. Flying Machines

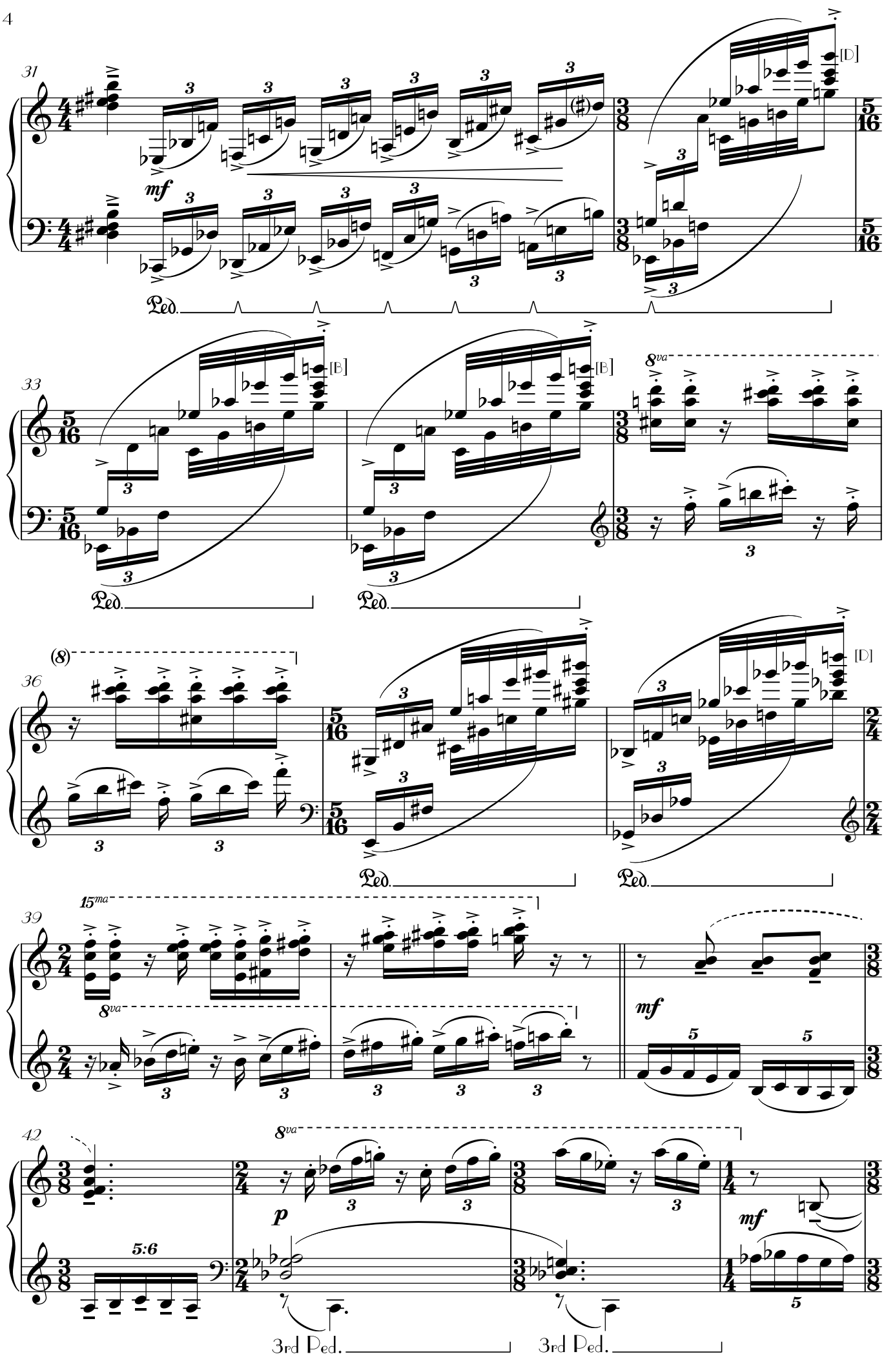
Peter Seabourne

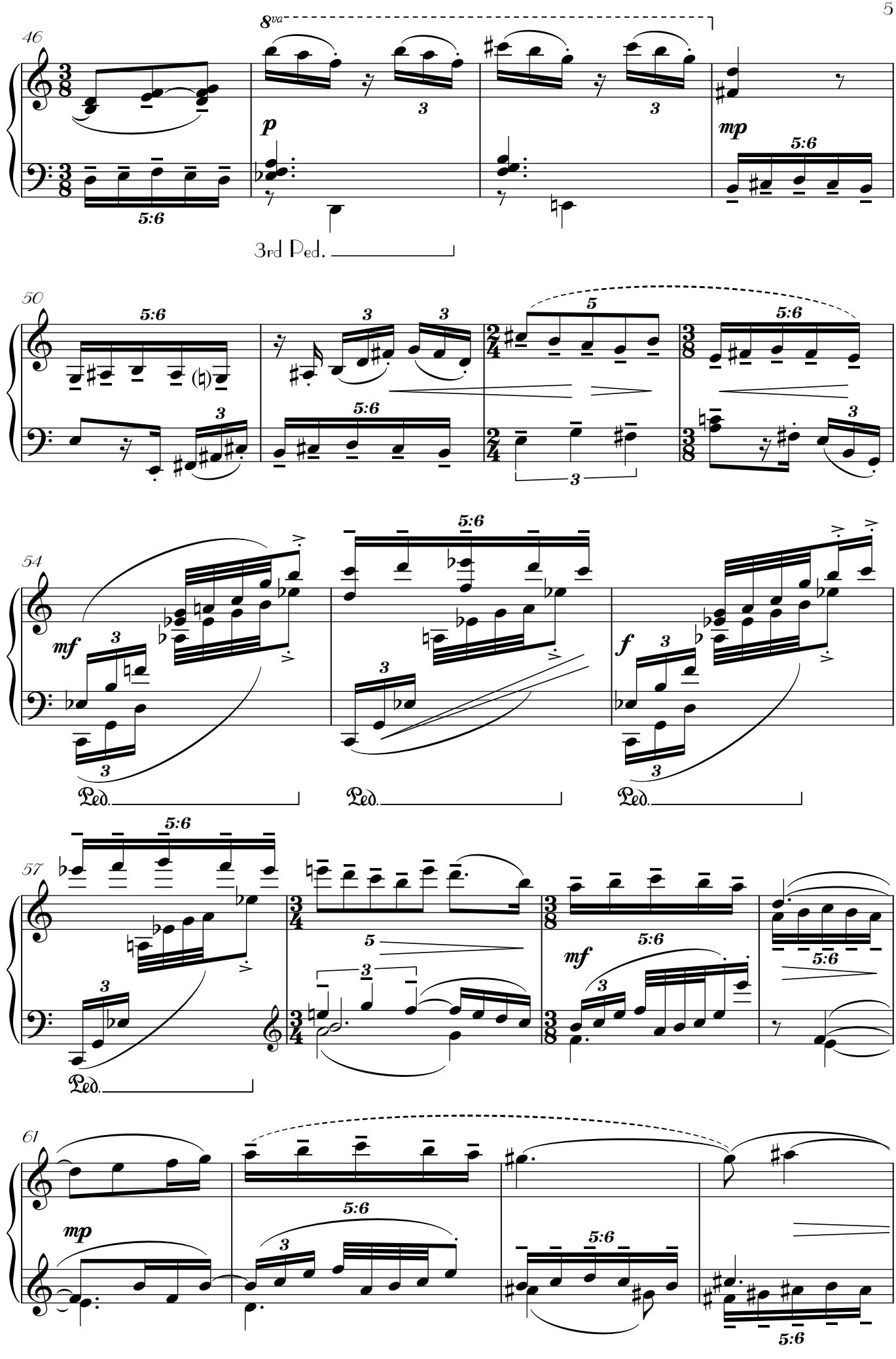
February 2007 rev. January 2025

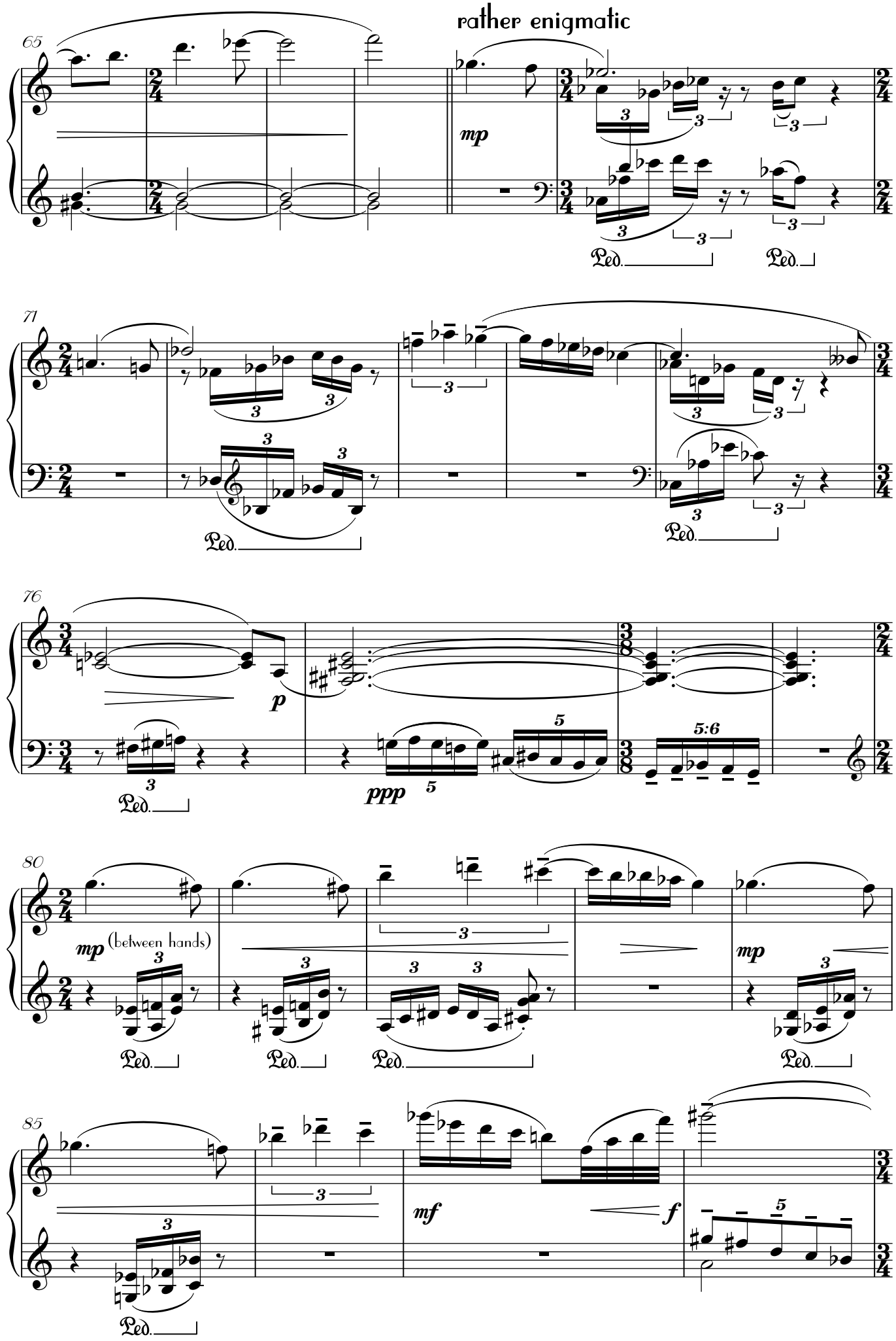


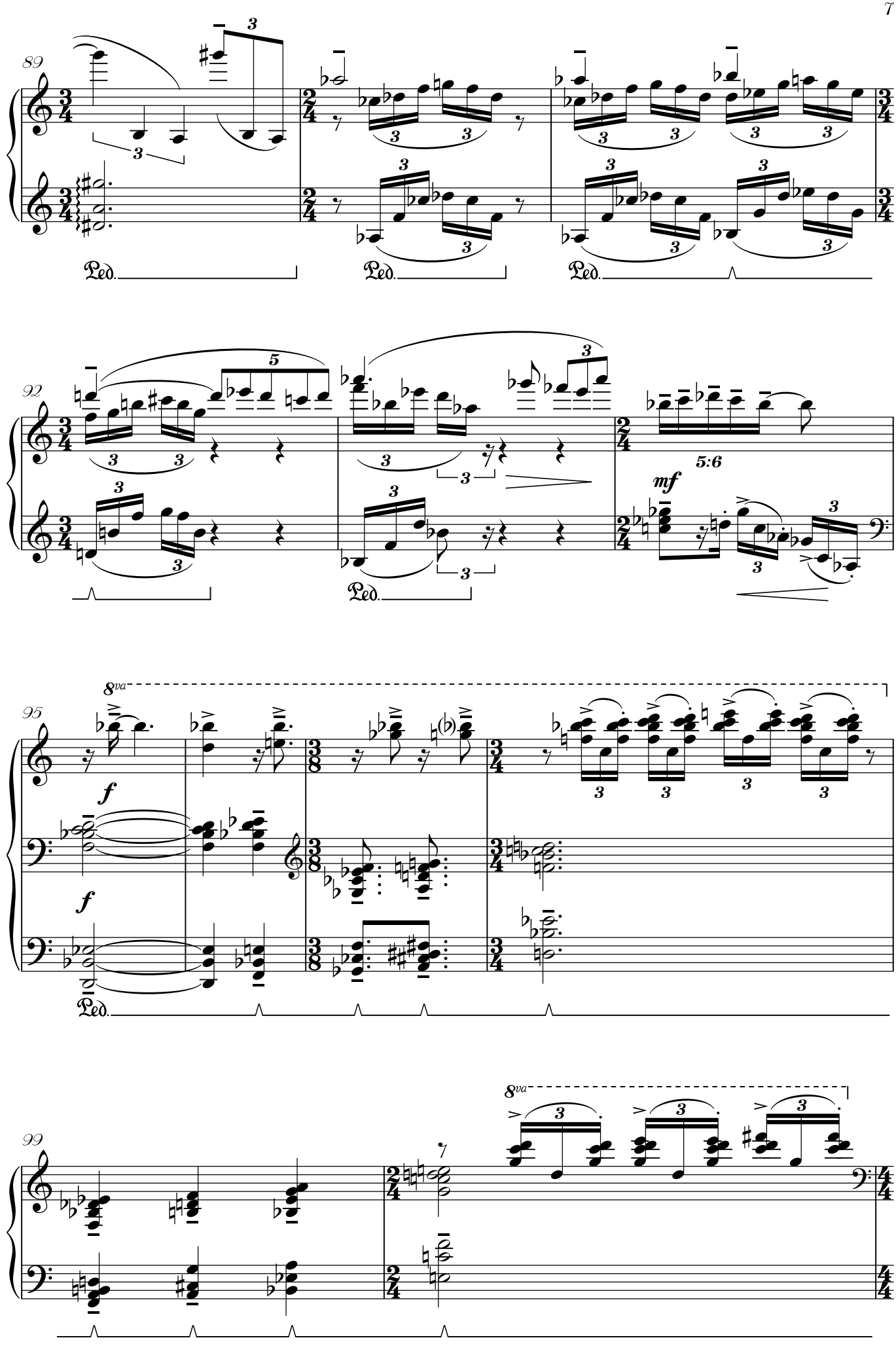

16
8va
18
f
20
8va
Ped.
22
f
8va
3rd Ped.
Ped.
simile

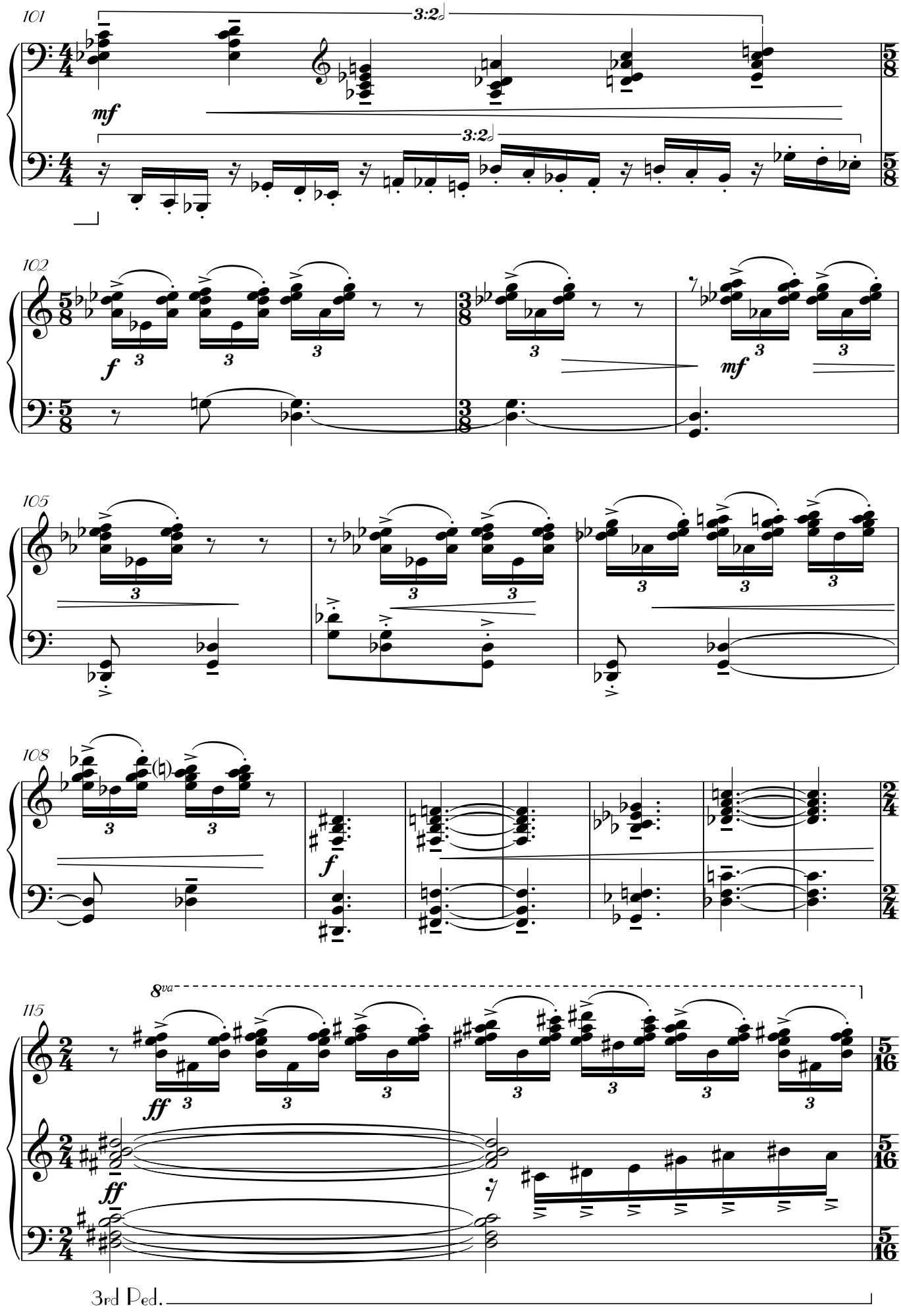

(8)
25
3
3
3
3
26
3:2
3:2
8va
27
ff
ff
3
3
3
3
3
Ped come prima
8va
8va
29
3
3
3
3
3
3
VI
VI
VI

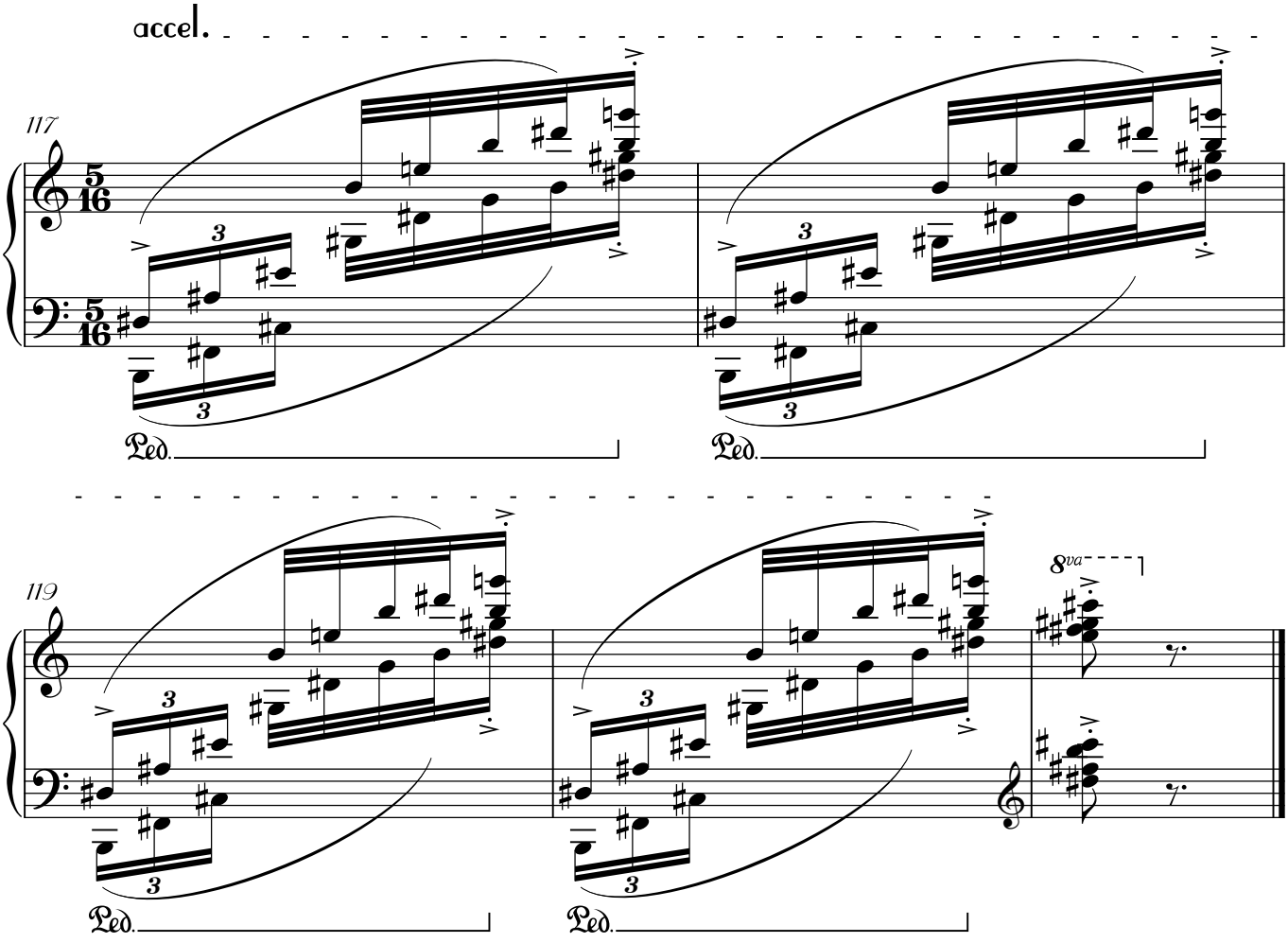

31
mf
Ped.
[D]
33
[B]
8va
Ped.
36
(8)
[D]
Ped.
39
15ma
8va
mf
42
8va
p
5:6
mf
3rd Ped.
3rd Ped.


46
8va
p
mp
5:6
3rd Ped.
50
5:6
3
5
54
mf
f
Ped.
57
mf
61
mp

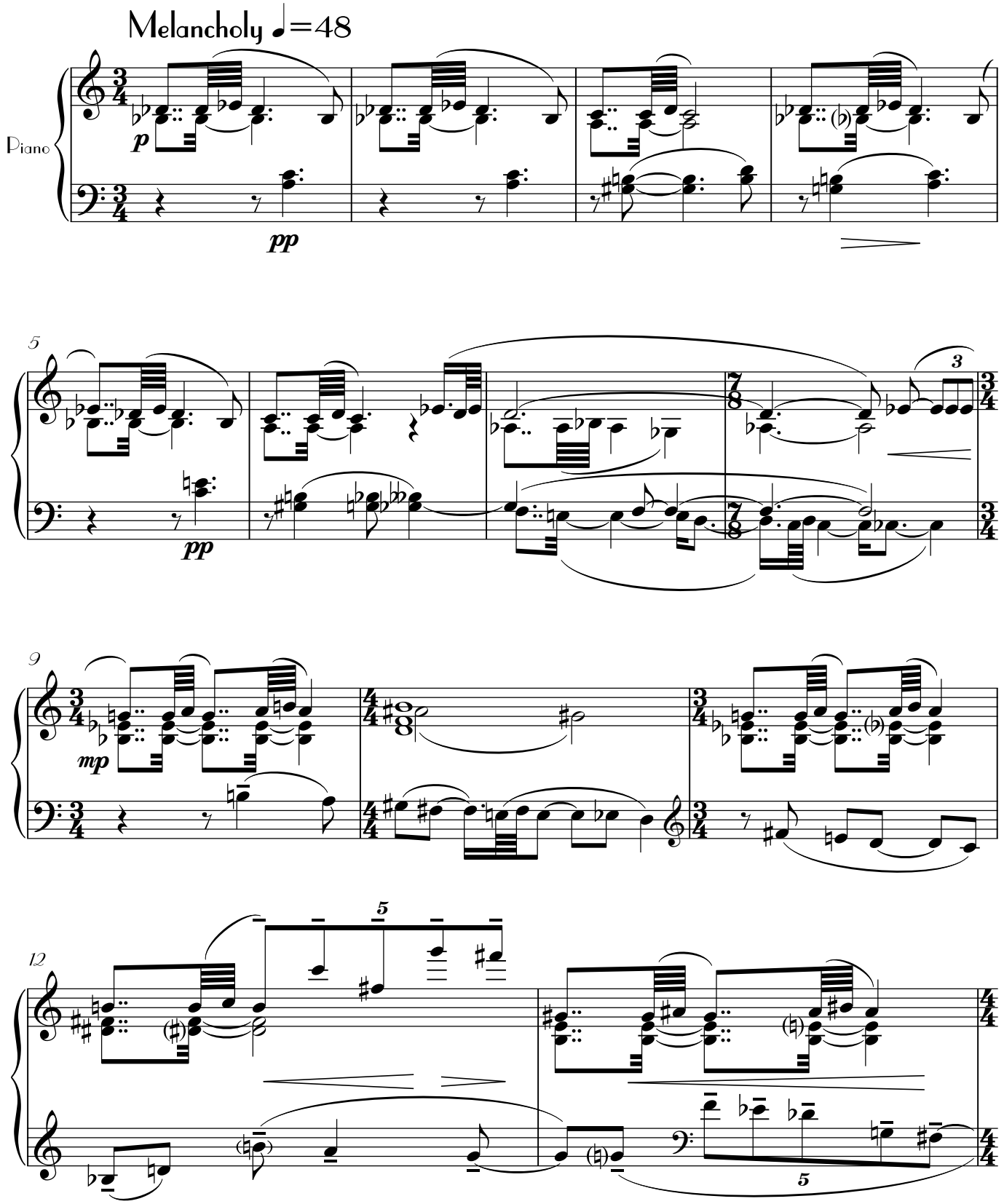

rather enigmatic
65
mp
Ped.
Ped.
71
Ped.
Ped.
76
p
Ped.
ppp
5
5:6
80
mp (between hands)
Ped.
Ped.
Ped.
mp
Ped.
85
Ped.
mf
f
5

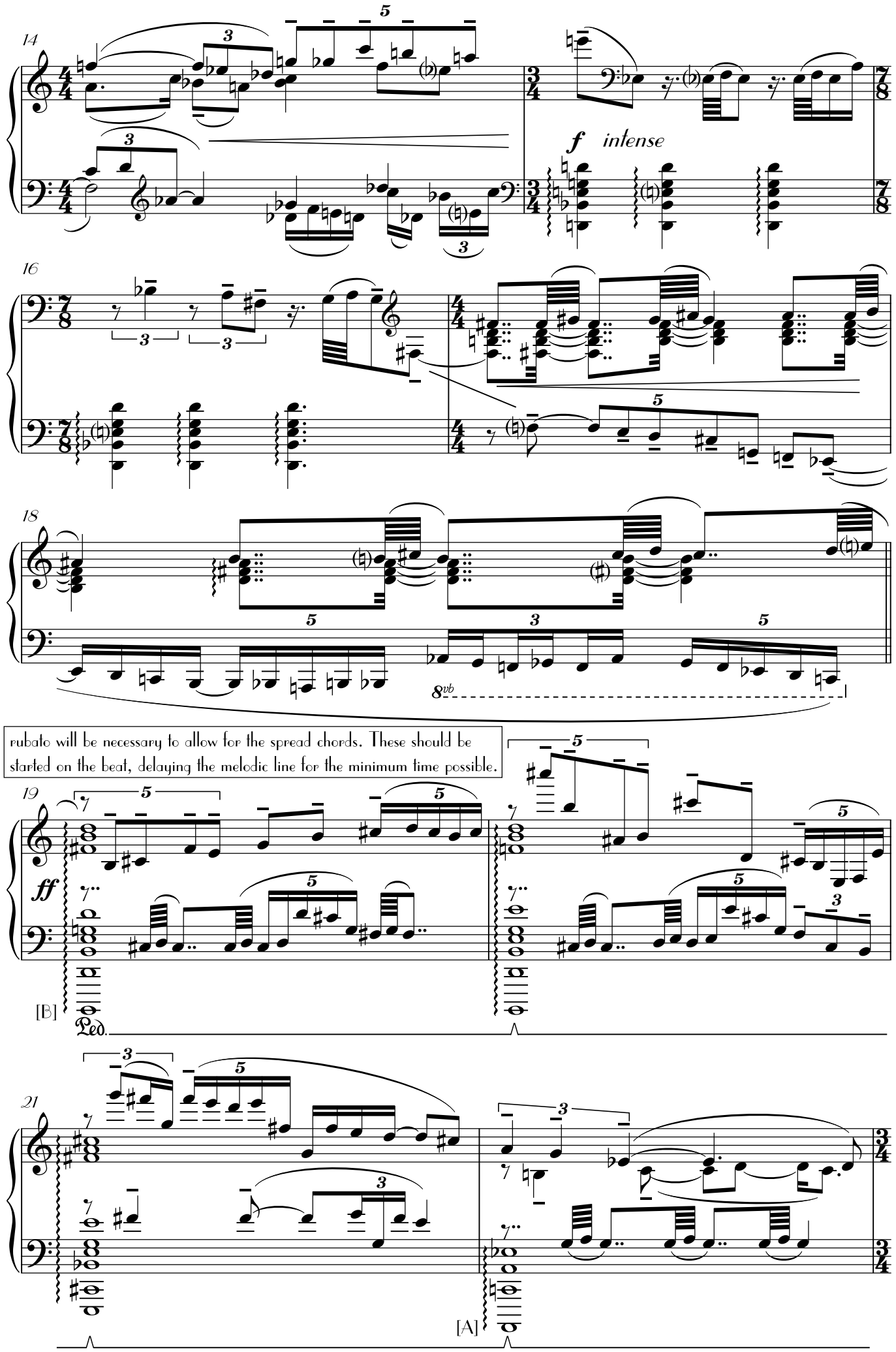

89
Ped.
Ped.
Ped.
92
5:6
mf
Ped.
95
8va
f
f
Ped.
99
8va

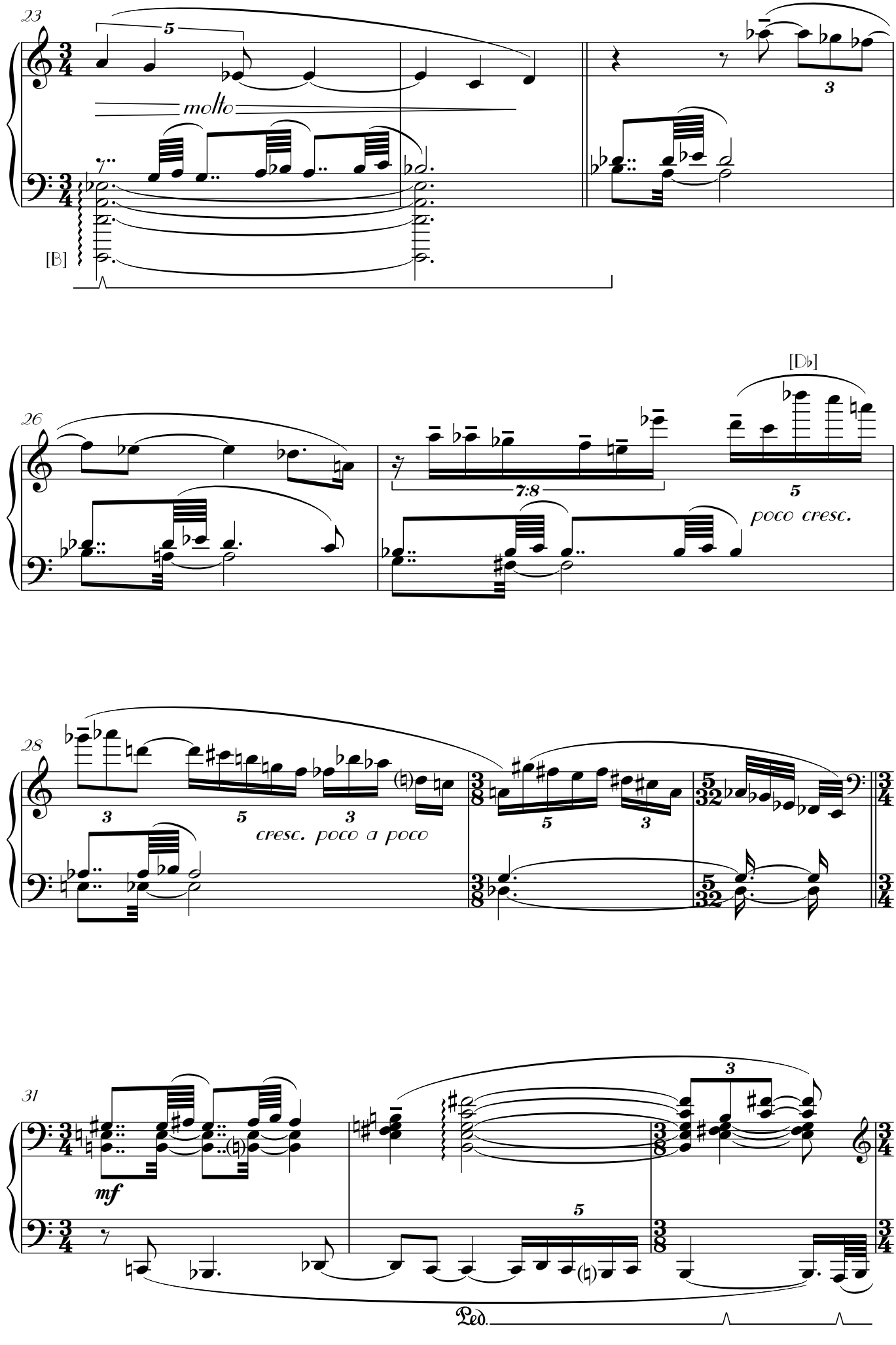

101
3:2
mf
3:2
102
f
mf
105
108
f
115
8va
ff
ff
3rd Ped.

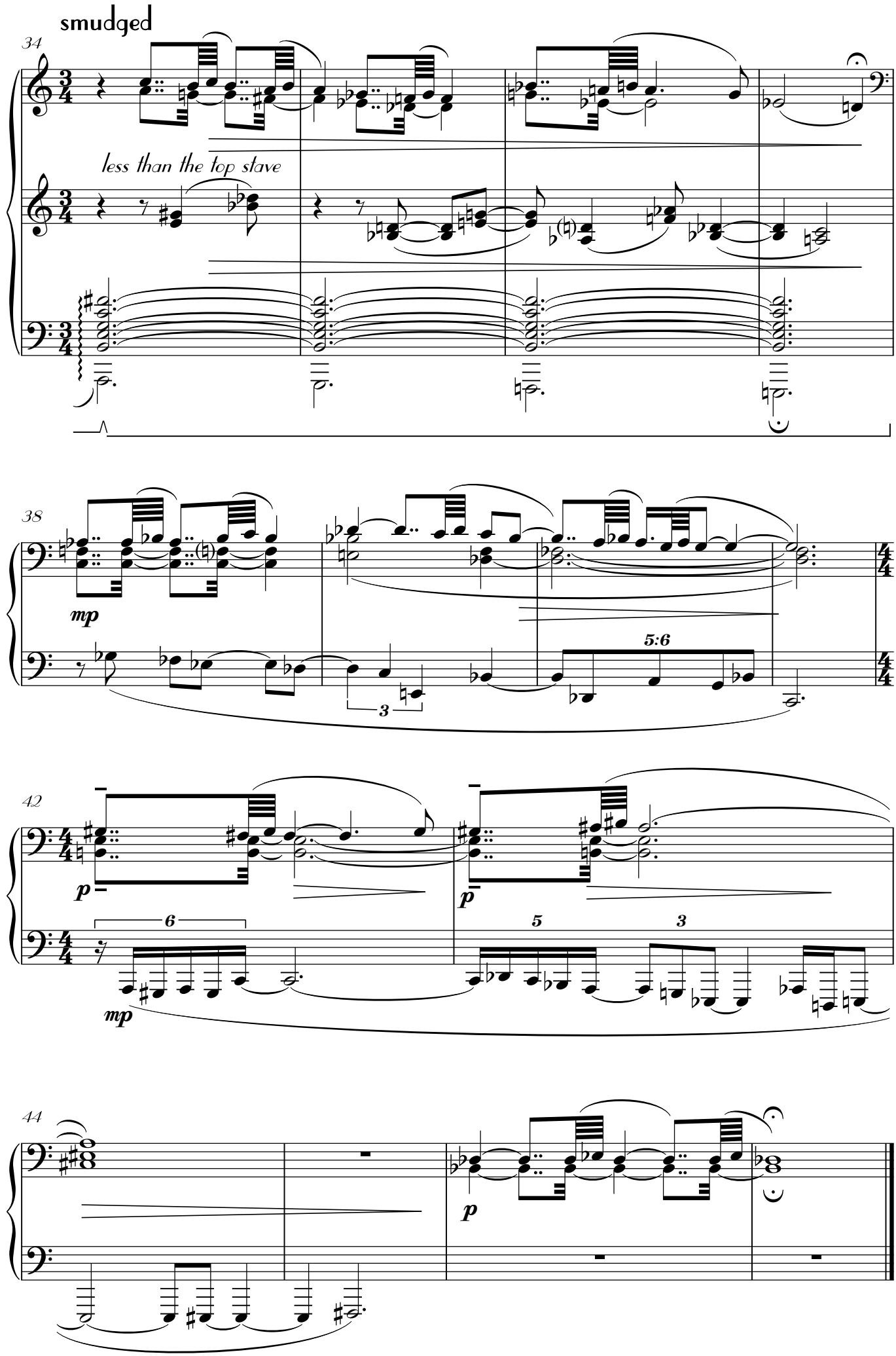

accel.
117
Ped.
Ped.
119
8va
Ped.
Ped.

II. Sixty Beggars

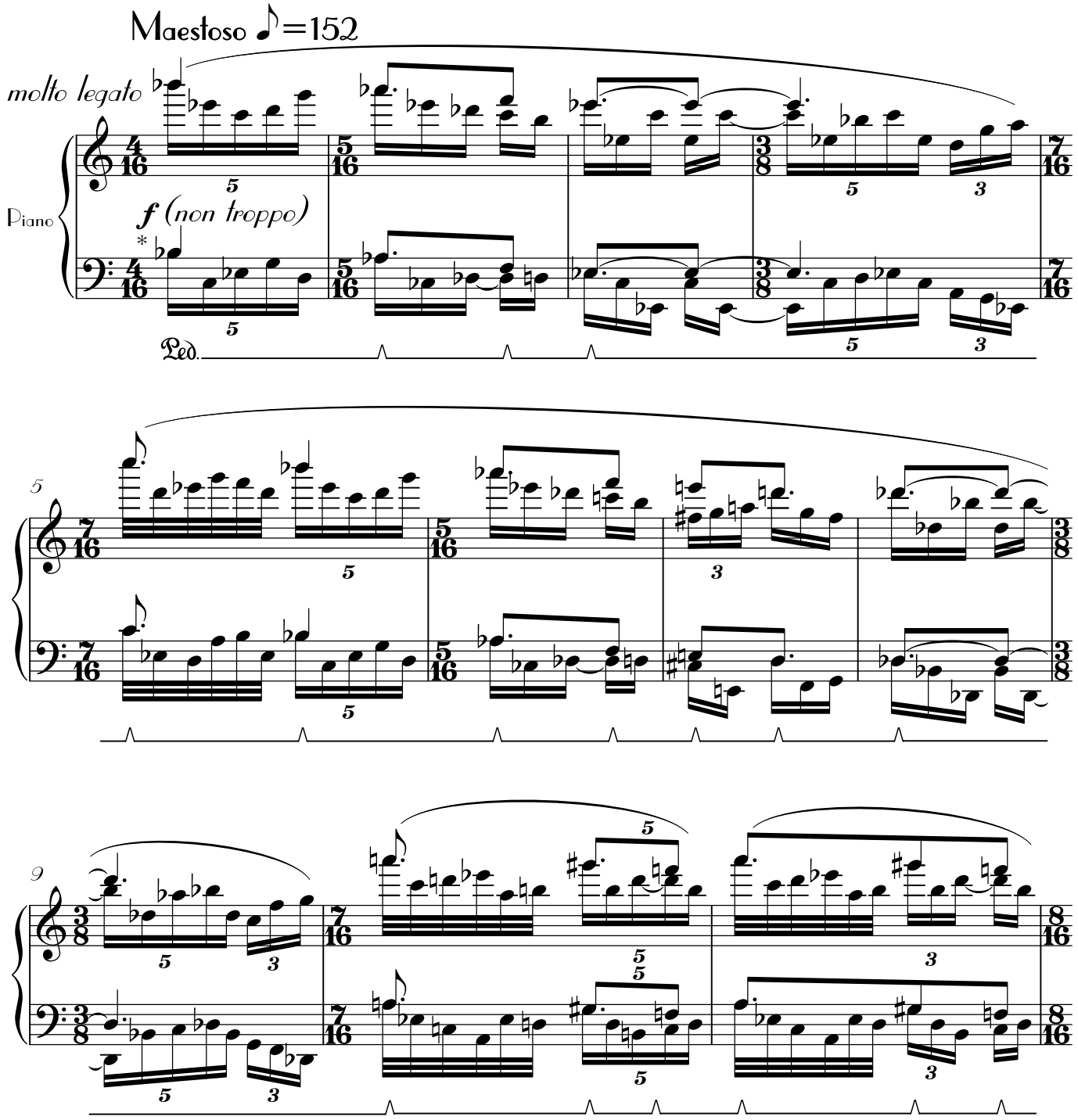



14
f intense
16
18
8vb
rubato will be necessary to allow for the spread chords. These should be started on the beat, delaying the melodic line for the minimum time possible.
19
ff
[B]
Ped.
21
[A]

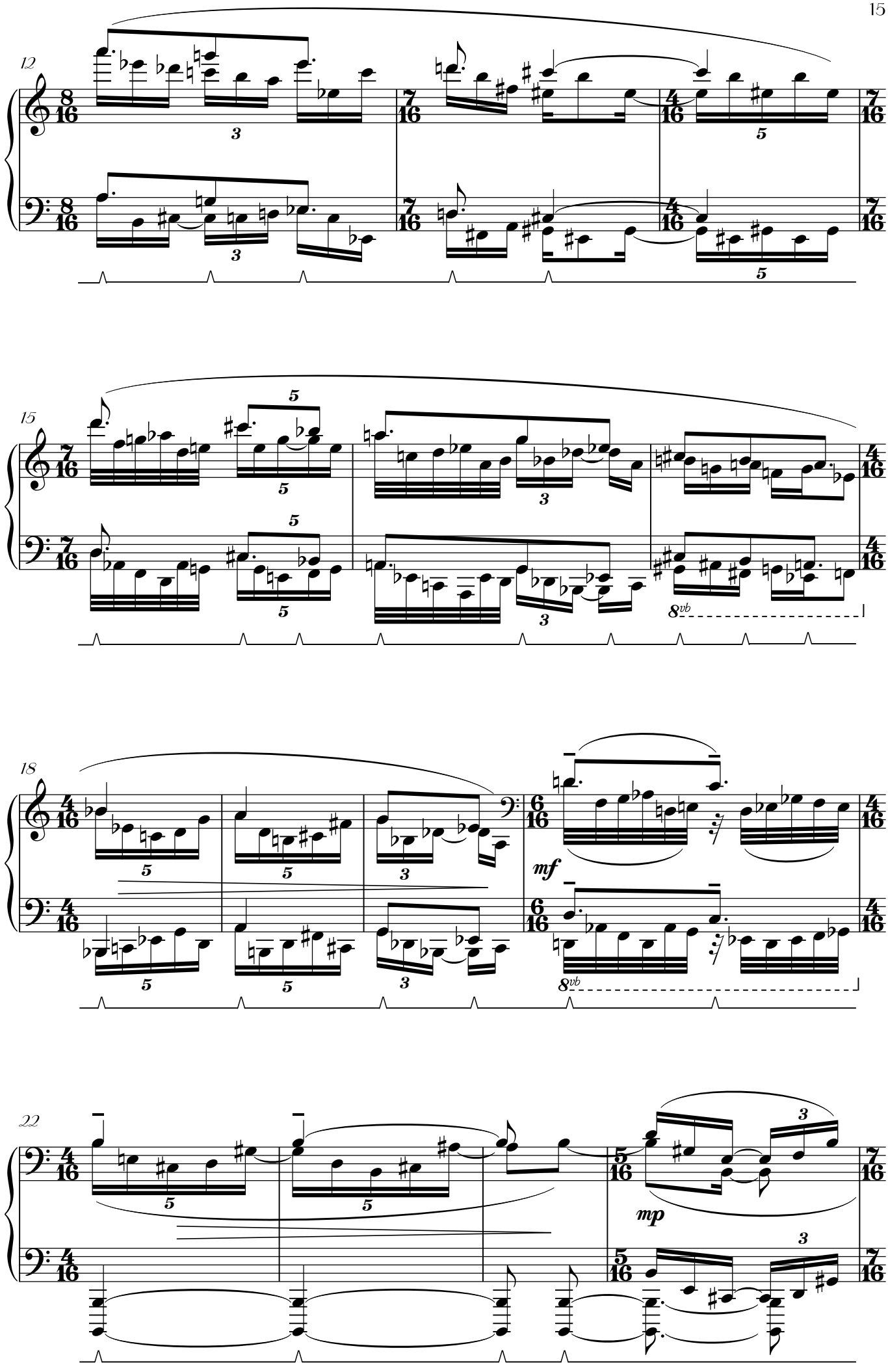

23
molto
[B]
26
[D♭]
7:8
poco cresc.
28
cresc. poco a poco
31
mf
Ped.

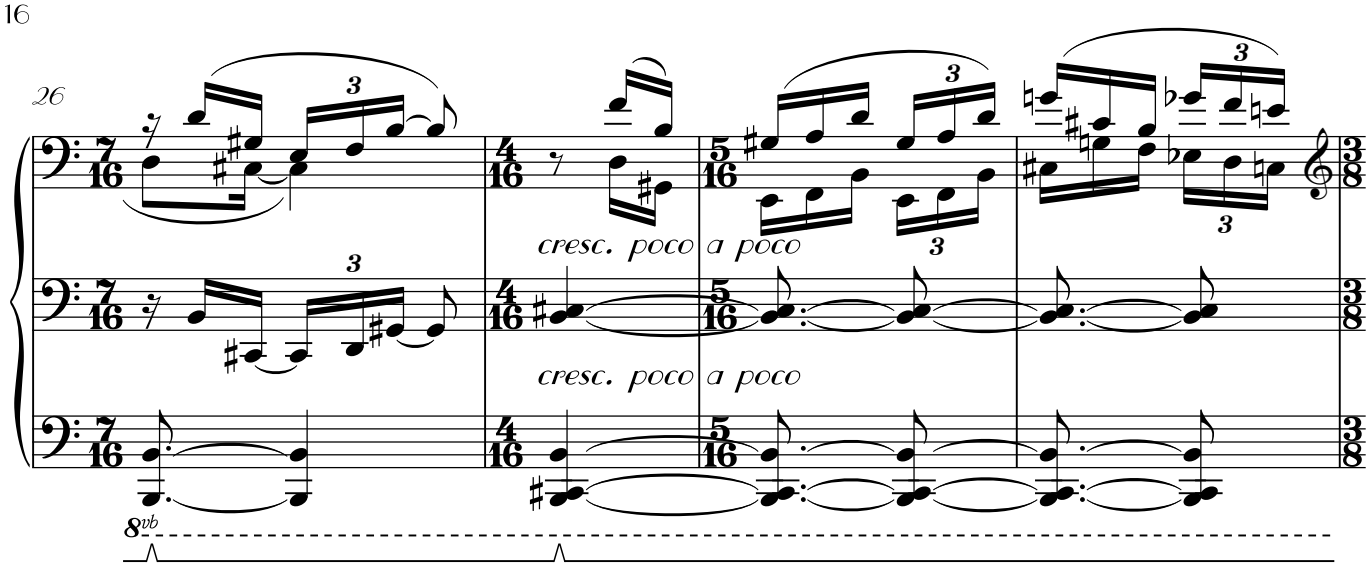

smudged
34
less than the top stave
38
mp
5:6
3
42
p
p
mp
6
5
3
44
p

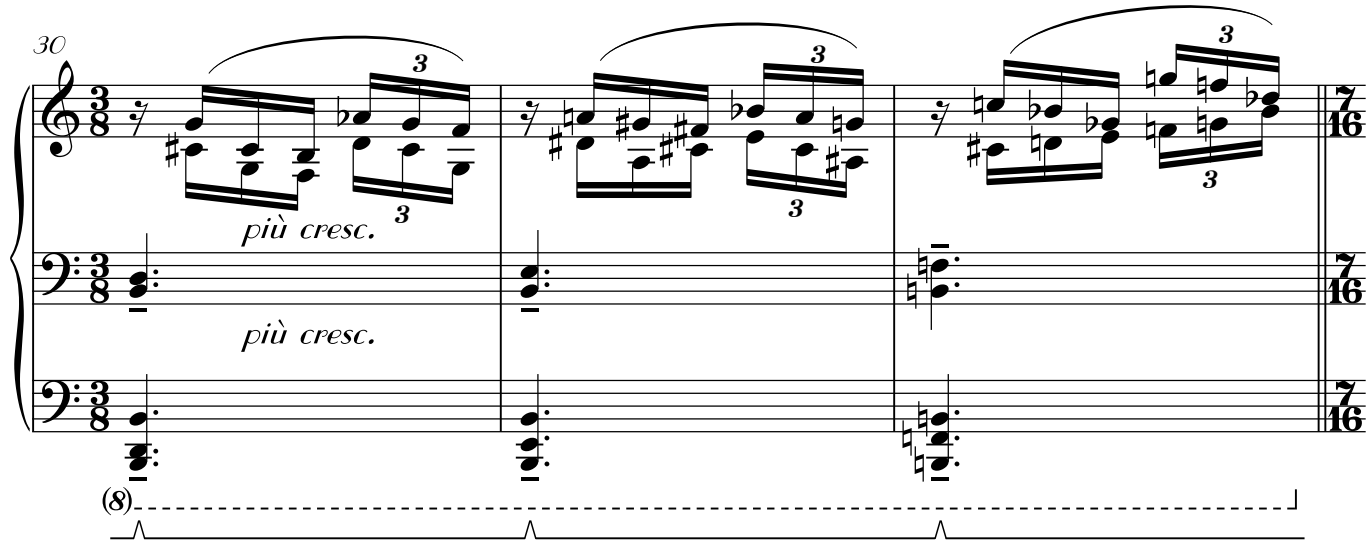
III. Old Man with Water Studies



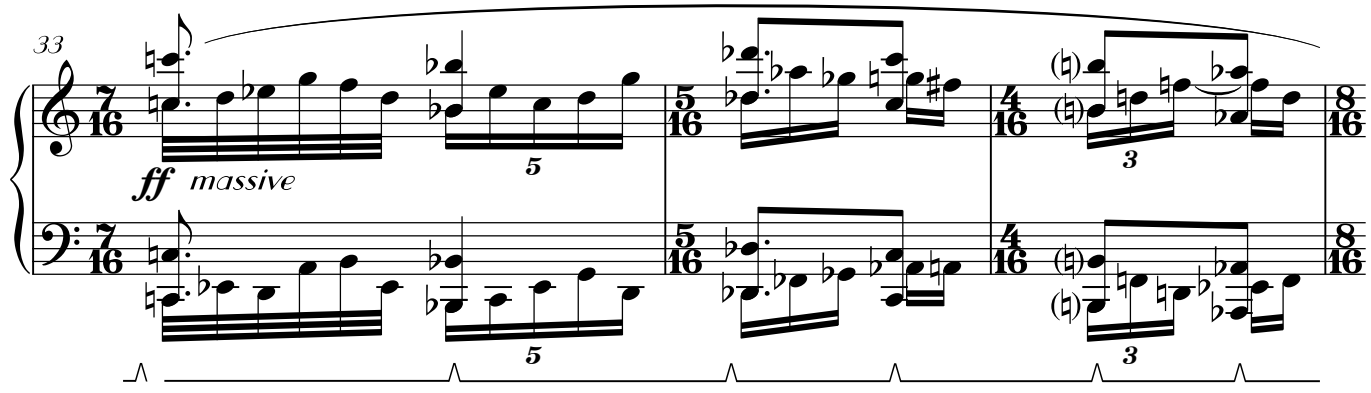
* Phrasing is not copied between staves where identical, to avoid clutter. It should be in broad sweeps and not over-fussily subdivided into irregular beat groups: the effect intended is of a slightly imperfectly-moving, large object, not of "danciness". A certain amount of rubato will be required to allow for the faster inner parts. Thus absolute tempo and rhythmic accuracy are to be subordinate to the sense of massiveness and melodic line.

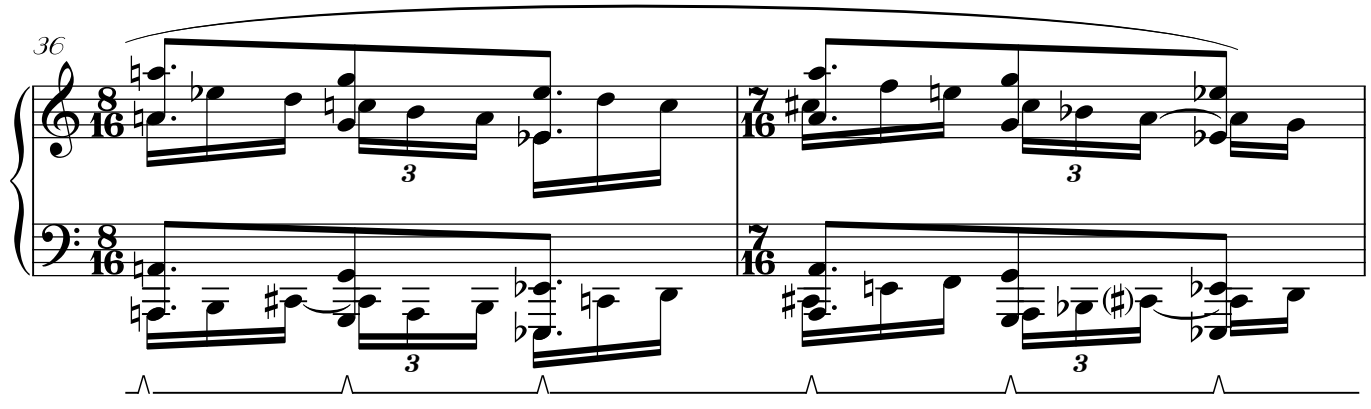

12
15
18
22
mf
mp
8vb

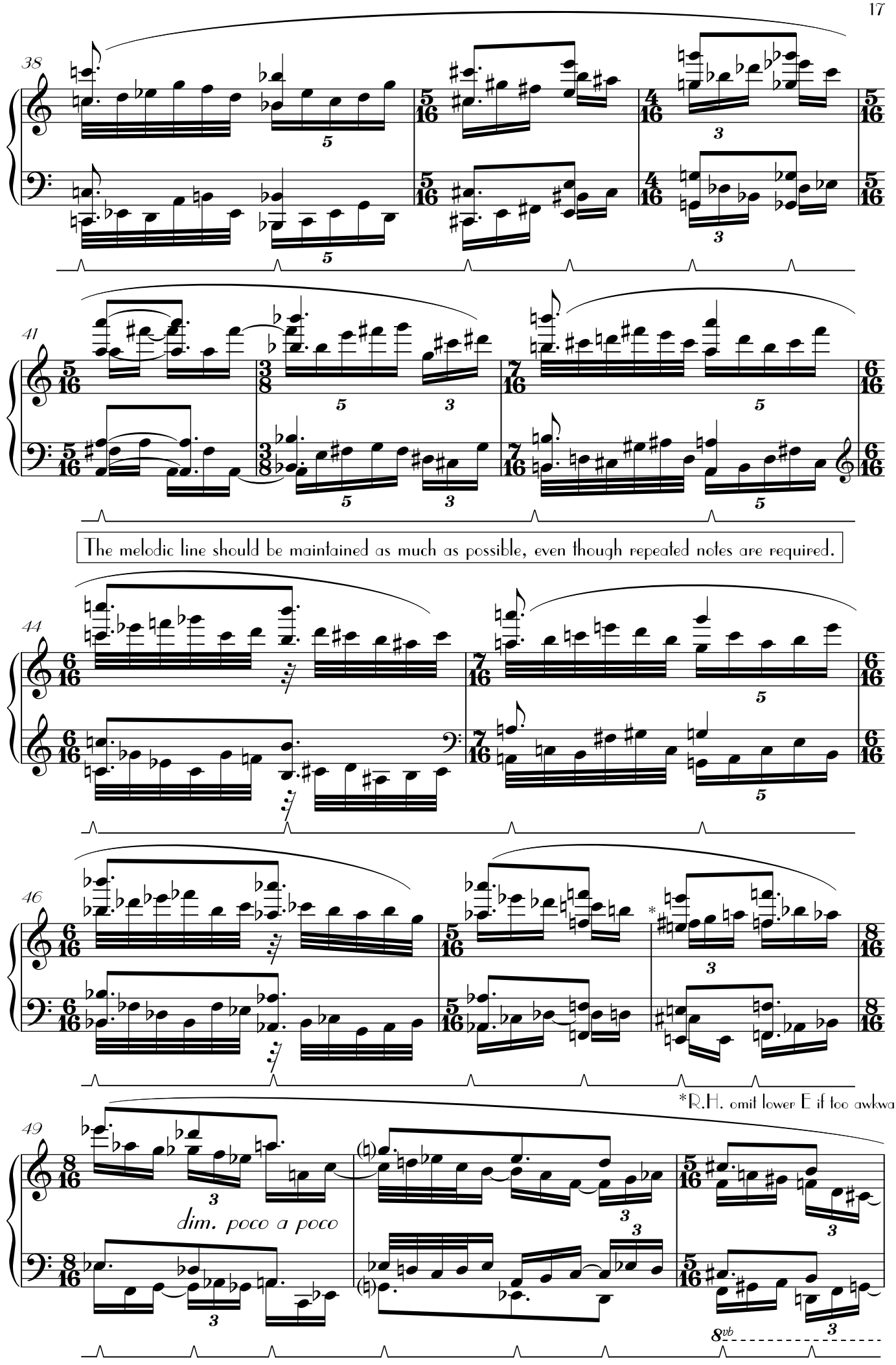


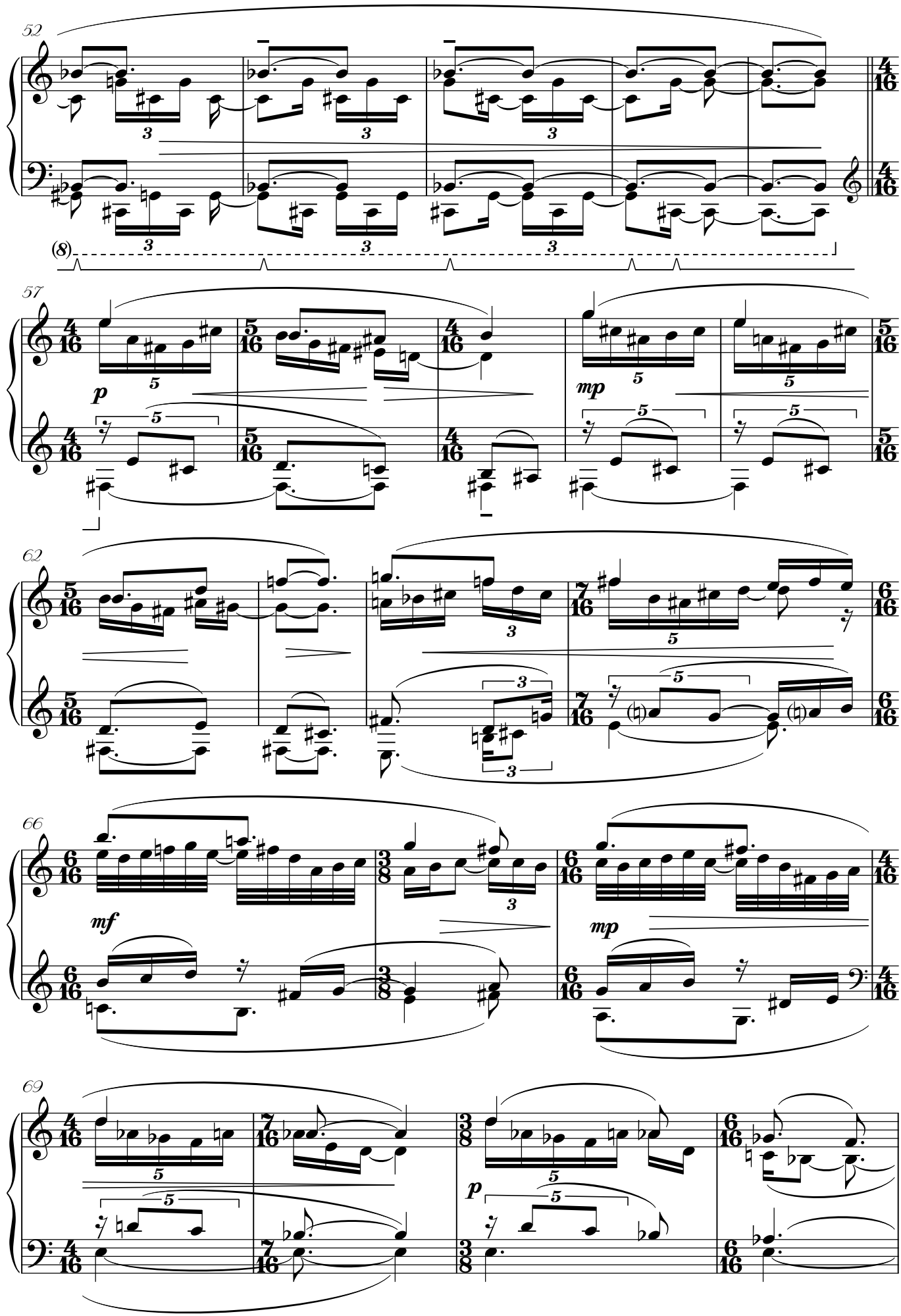


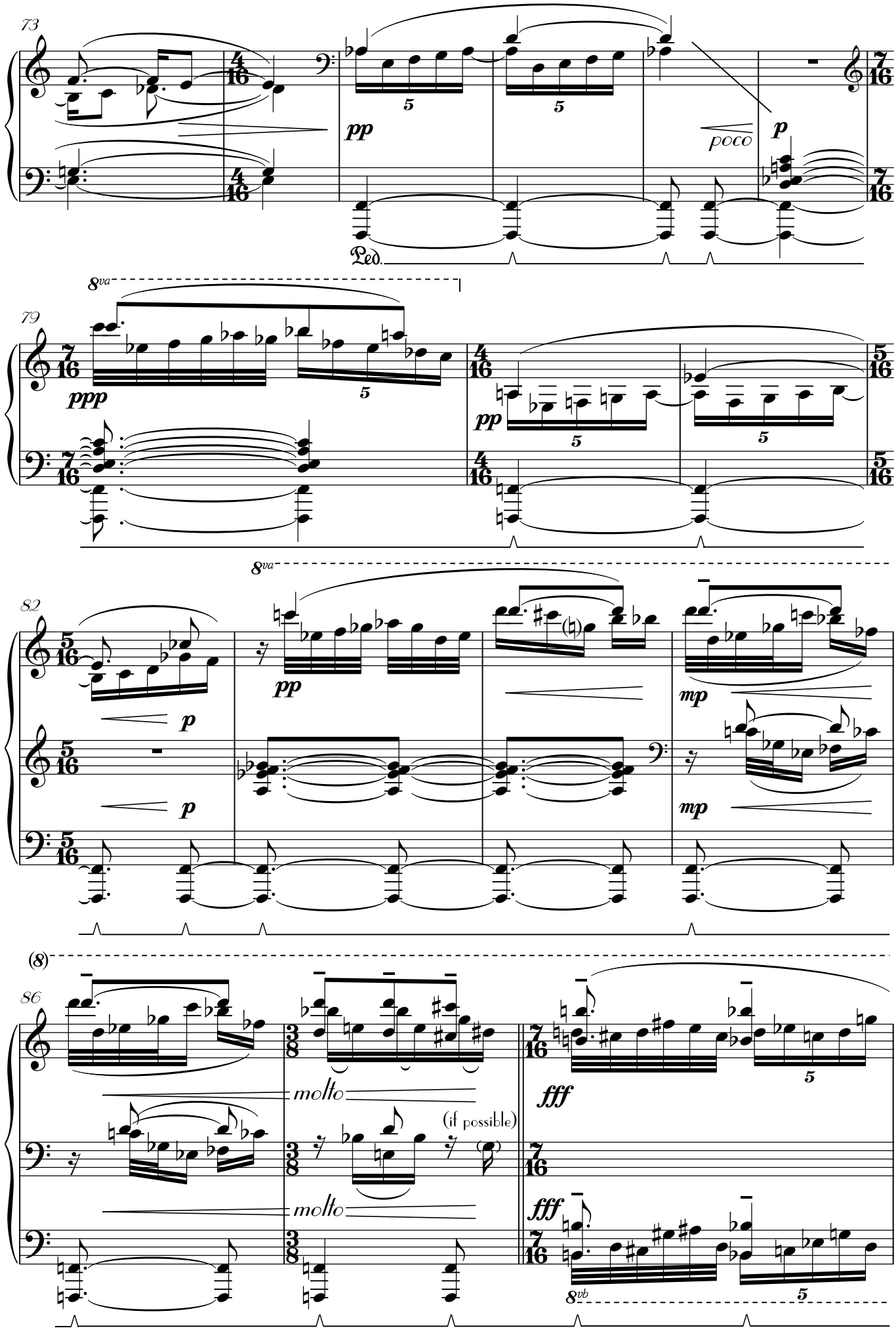
It will not always be possible physically to hold the melody notes in this passage, fingers being required for the faster inner parts. However, this 'fiction' is maintained to indicate the line.

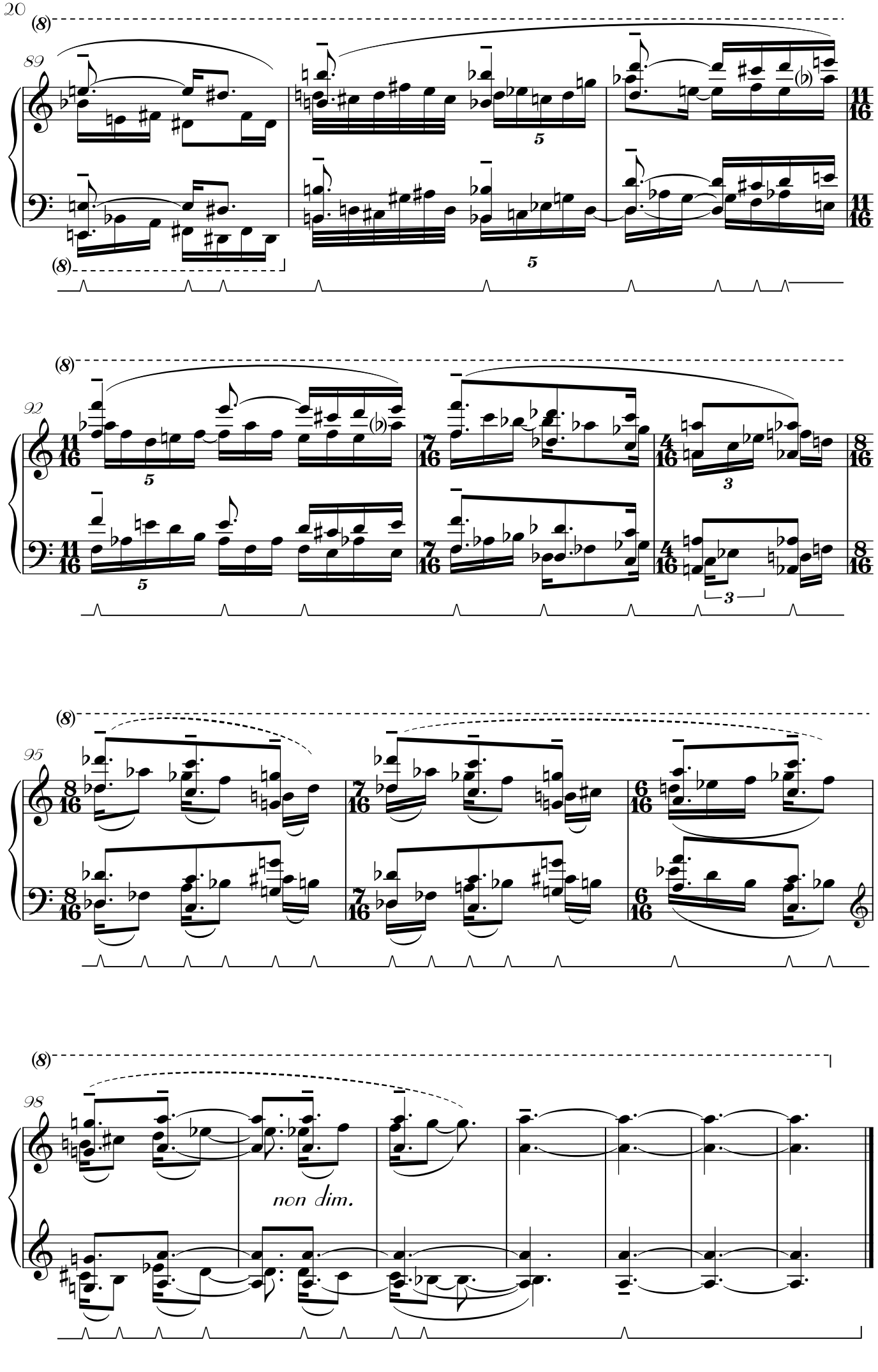




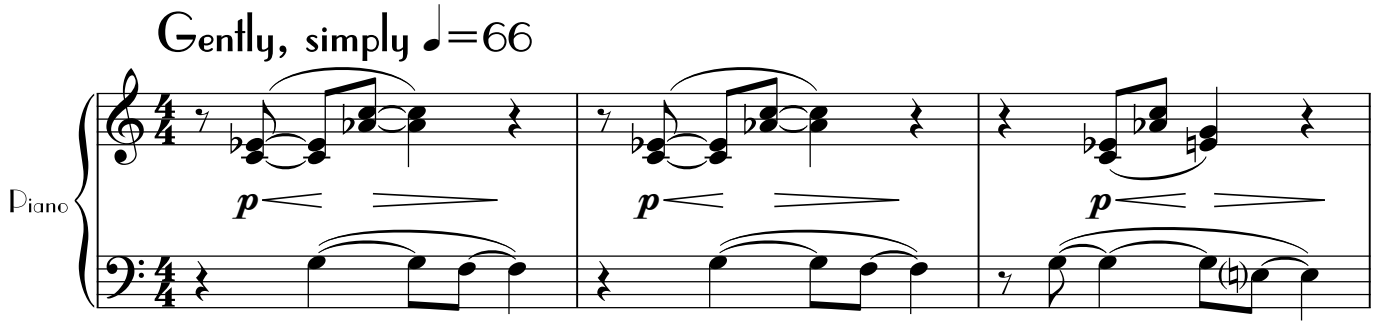

38
41
The melodic line should be maintained as much as possible, even though repeated notes are required.
44
46
*R.H. omit lower E if too awkward
49
dim. poco a poco
8vb


52
57
62
66
69
(8)
p
mp
mf
mp
p

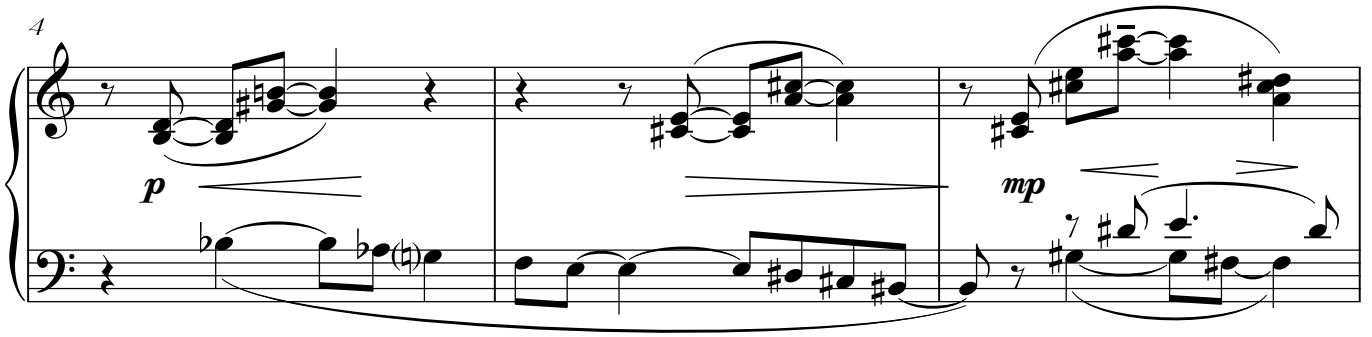

73
pp
poco
p
Ped.
8va
79
ppp
pp
82
p
mp
(8)
86
molto
(if possible)
fff
8vb

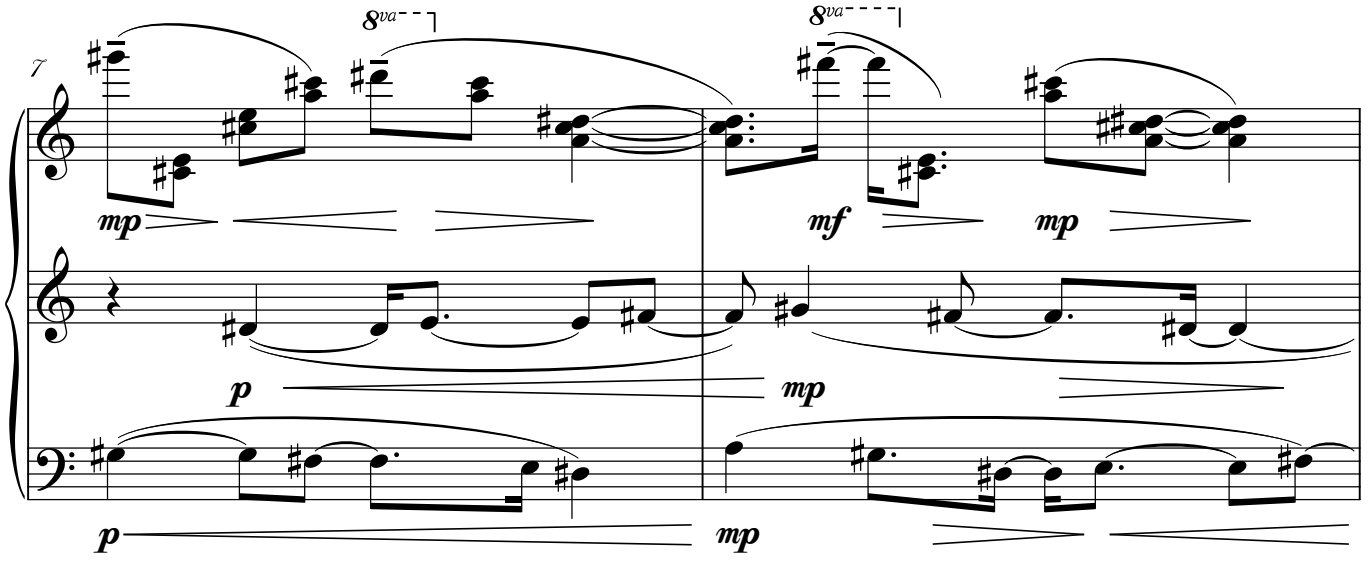

(8)
89
11/16
5
(8)
(8)
92
11/16
7/16
4/16
8/16
5
3
(8)
95
8/16
7/16
6/16
(8)
98
non dim.

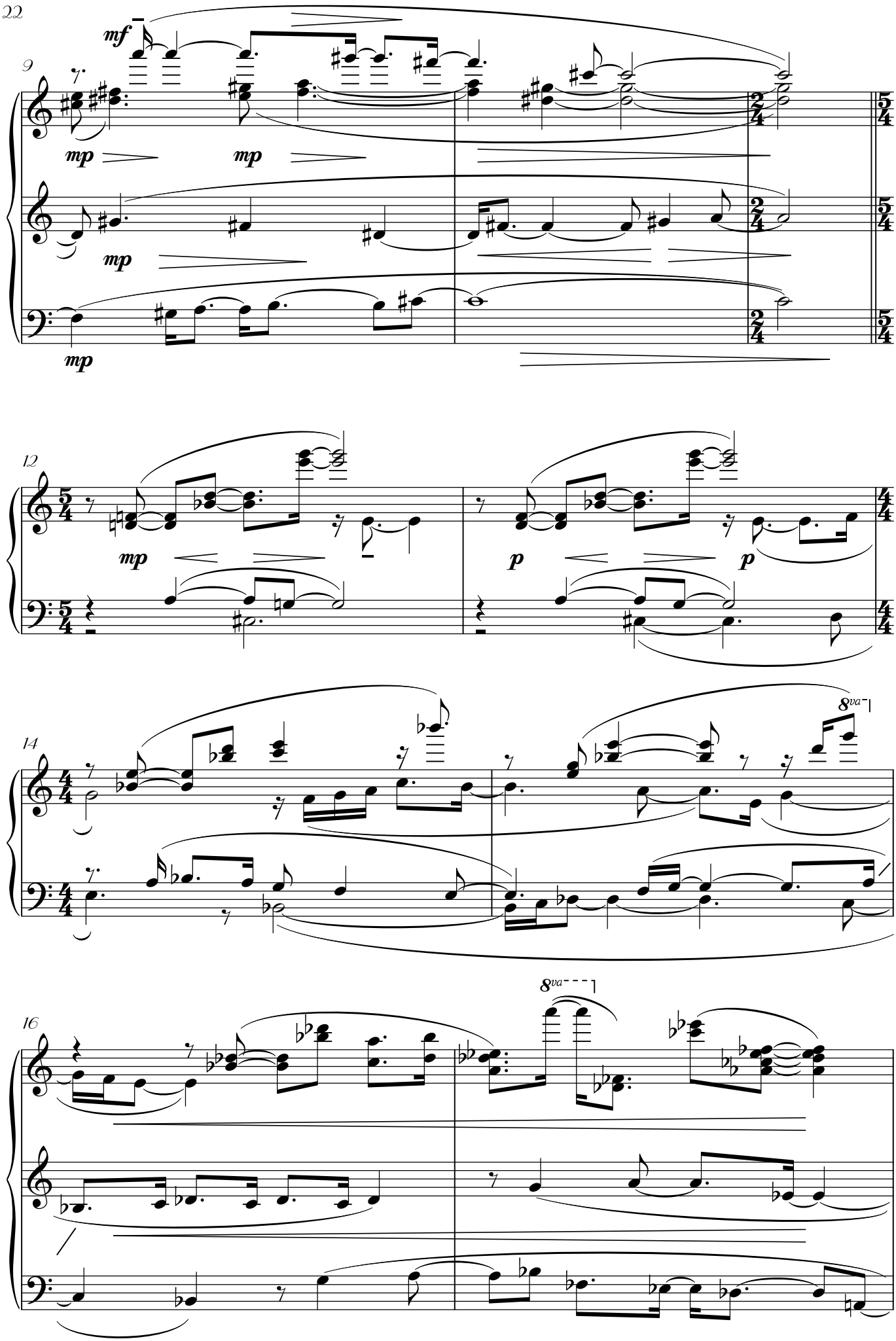
IV. Study of a Woman's Hands

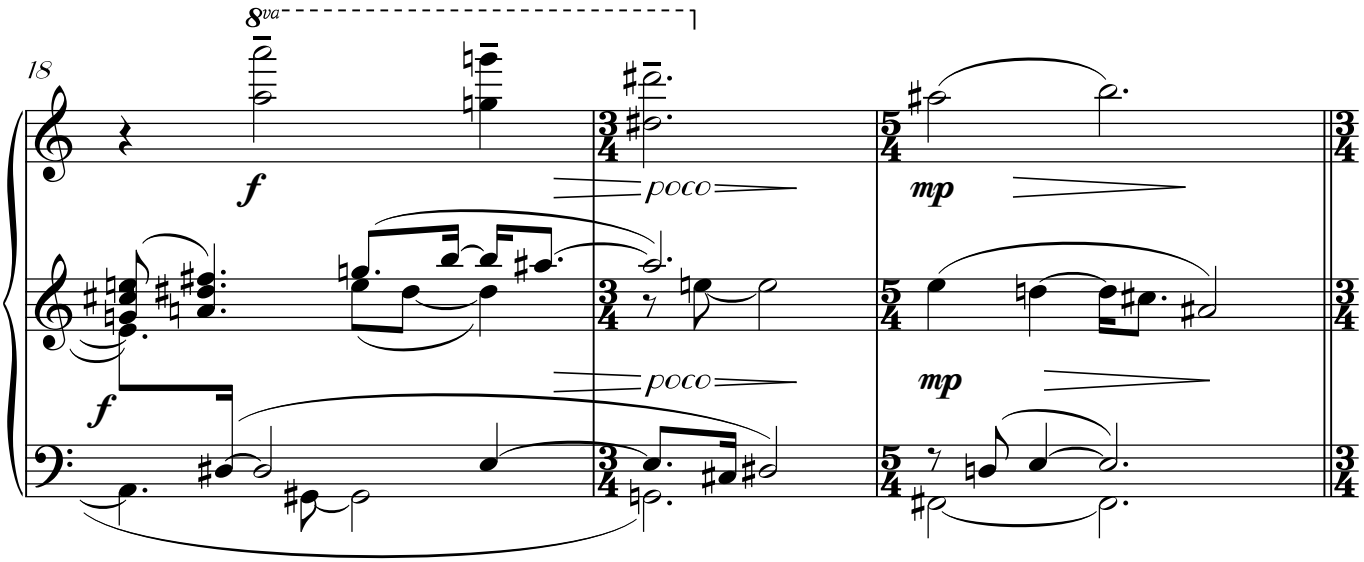


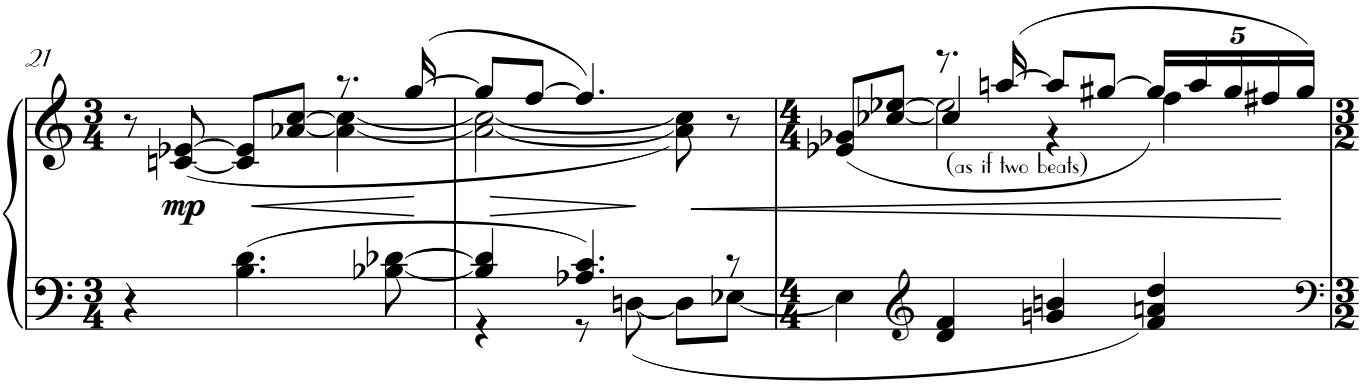
This piece should be generously pedalled. This is left to the player, but maintaining melodic lines should be paramount.

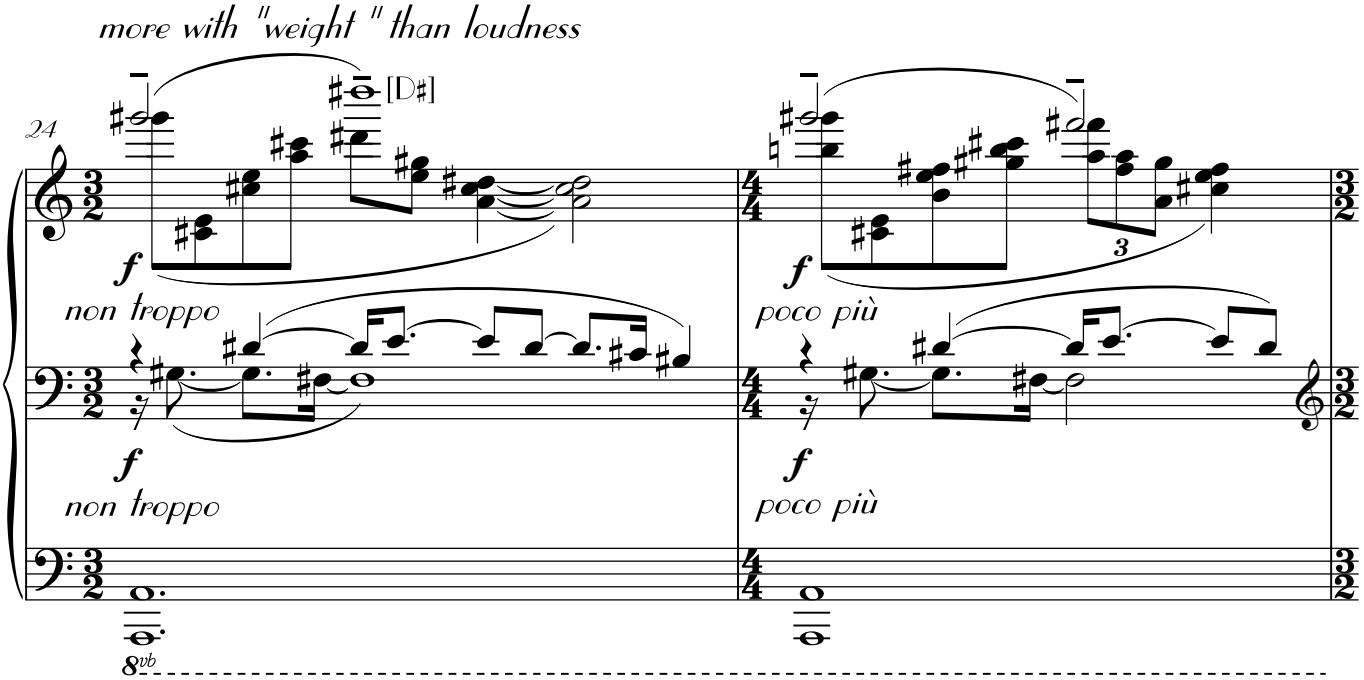


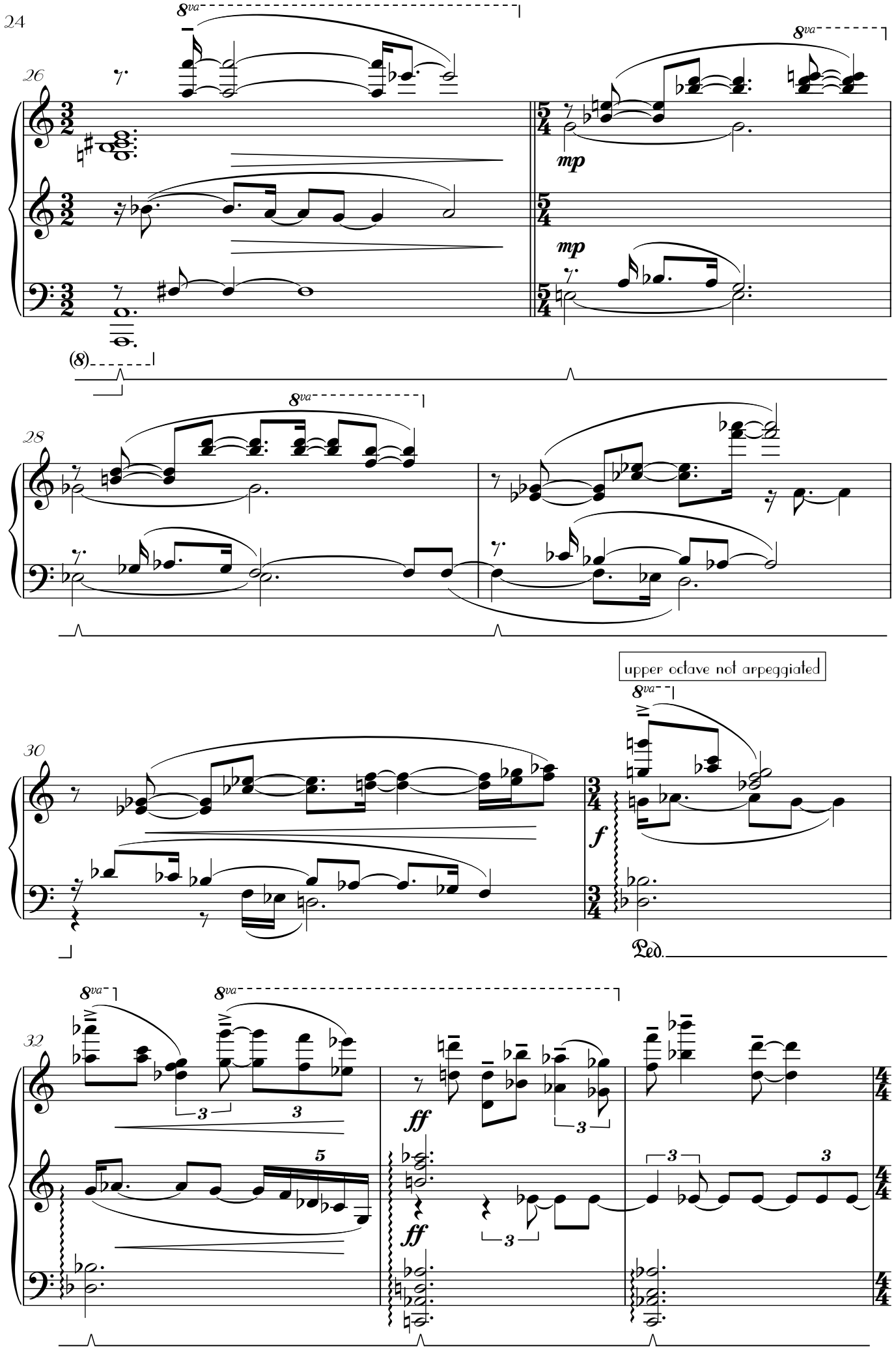


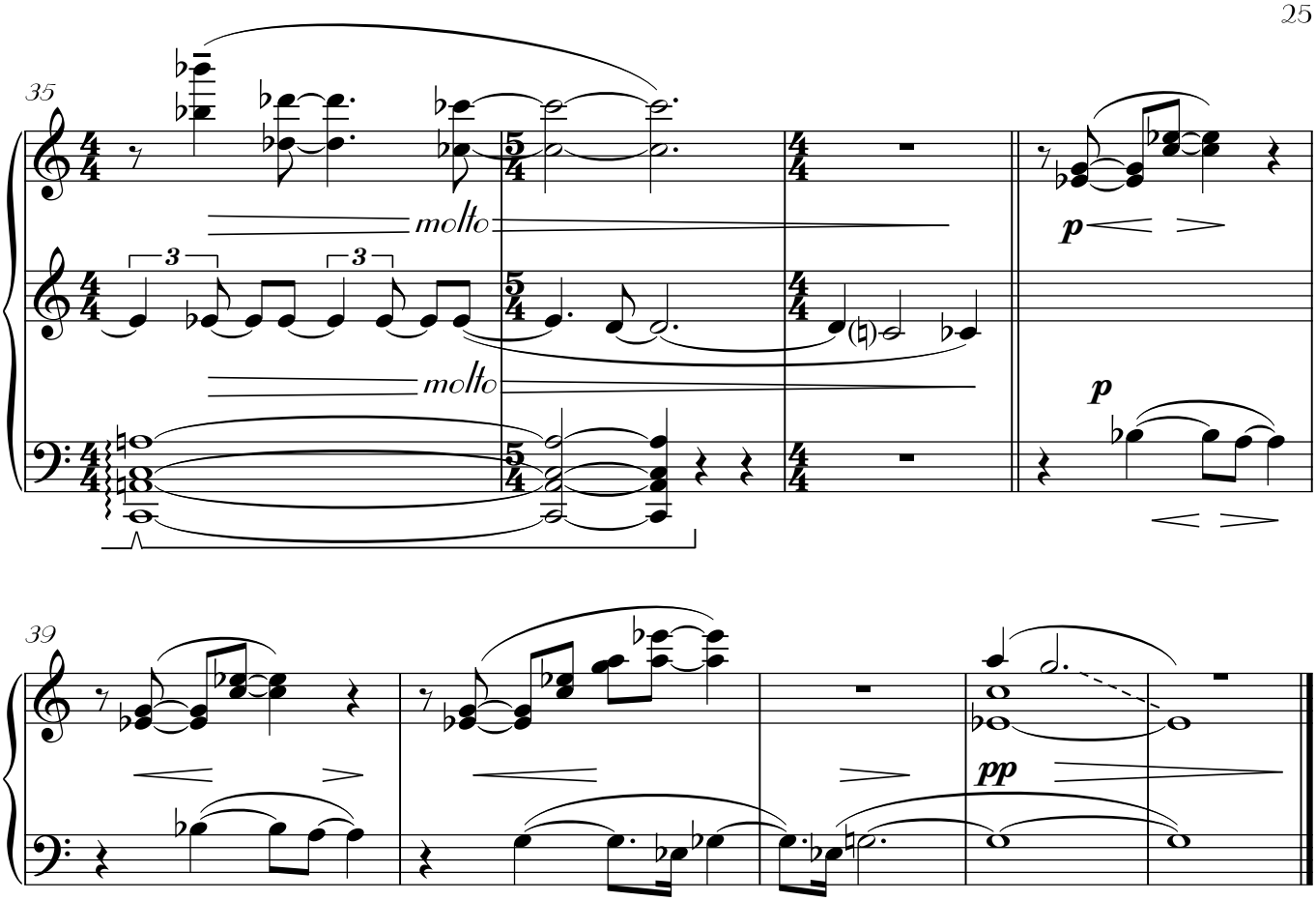

9
mf
mp
mp
mp
mp
12
mp
p
p
14
8va
16
8va


18
8va
f
poco
mp
poco
mp
f


21
mp
5
(as if two beats)

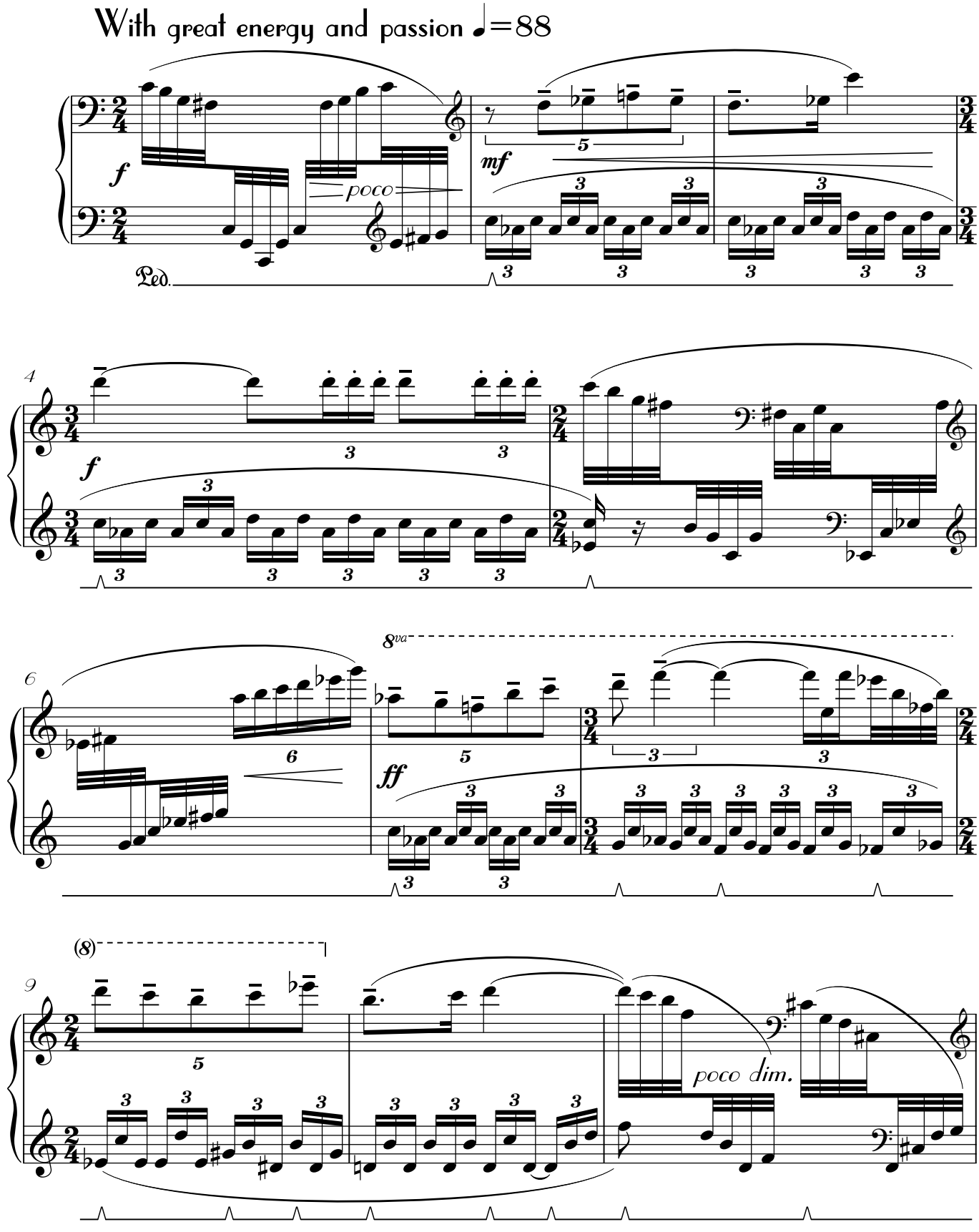

more with "weight" than loudness
24
[D♯]
f
non troppo
f
non troppo
f
poco più
3
f
poco più
8vb
Ped.
3rd Ped.
3rd Ped.

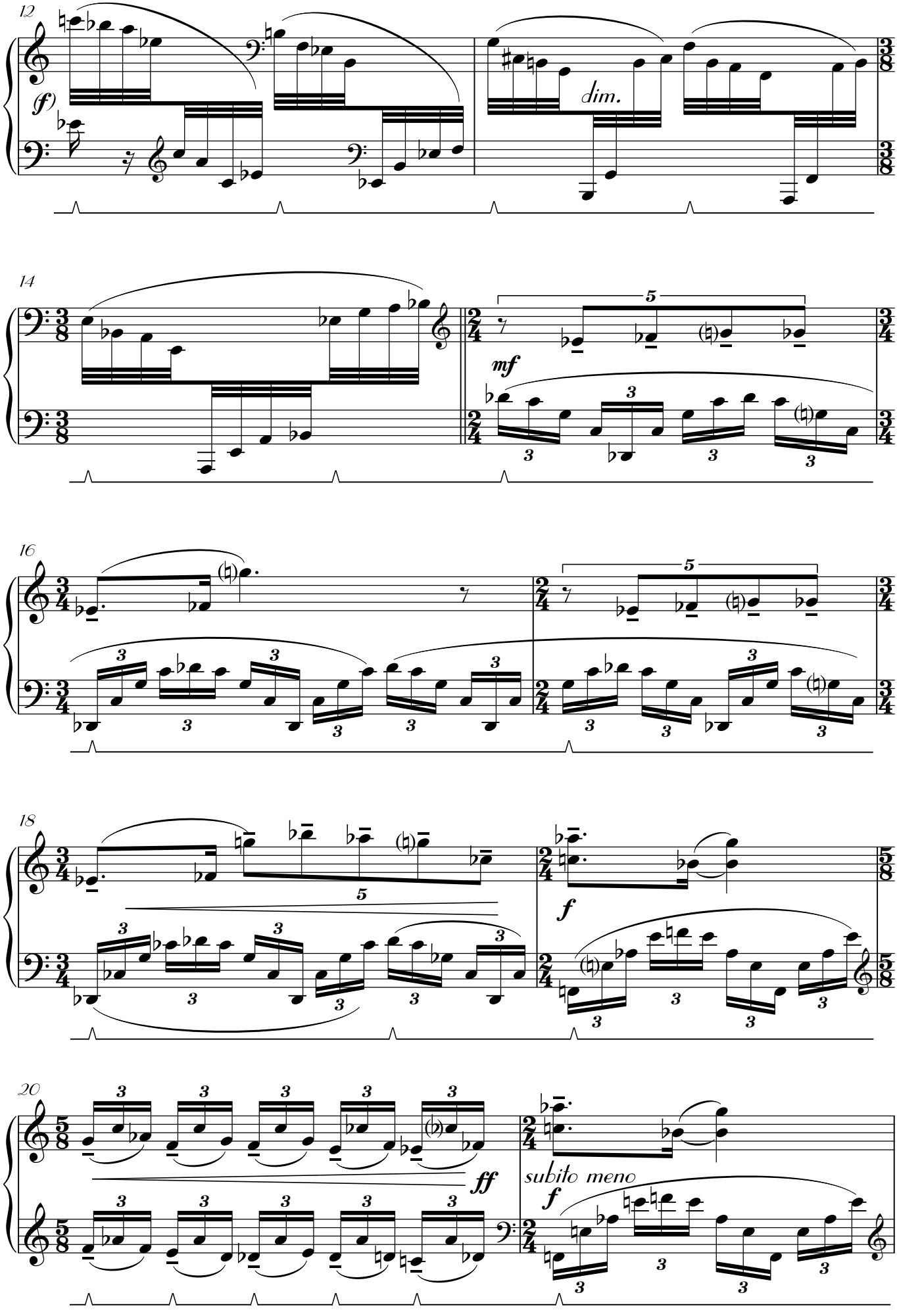

26
8va
mp
28
30
upper octave not arpeggiated
f
Ped.
32
ff

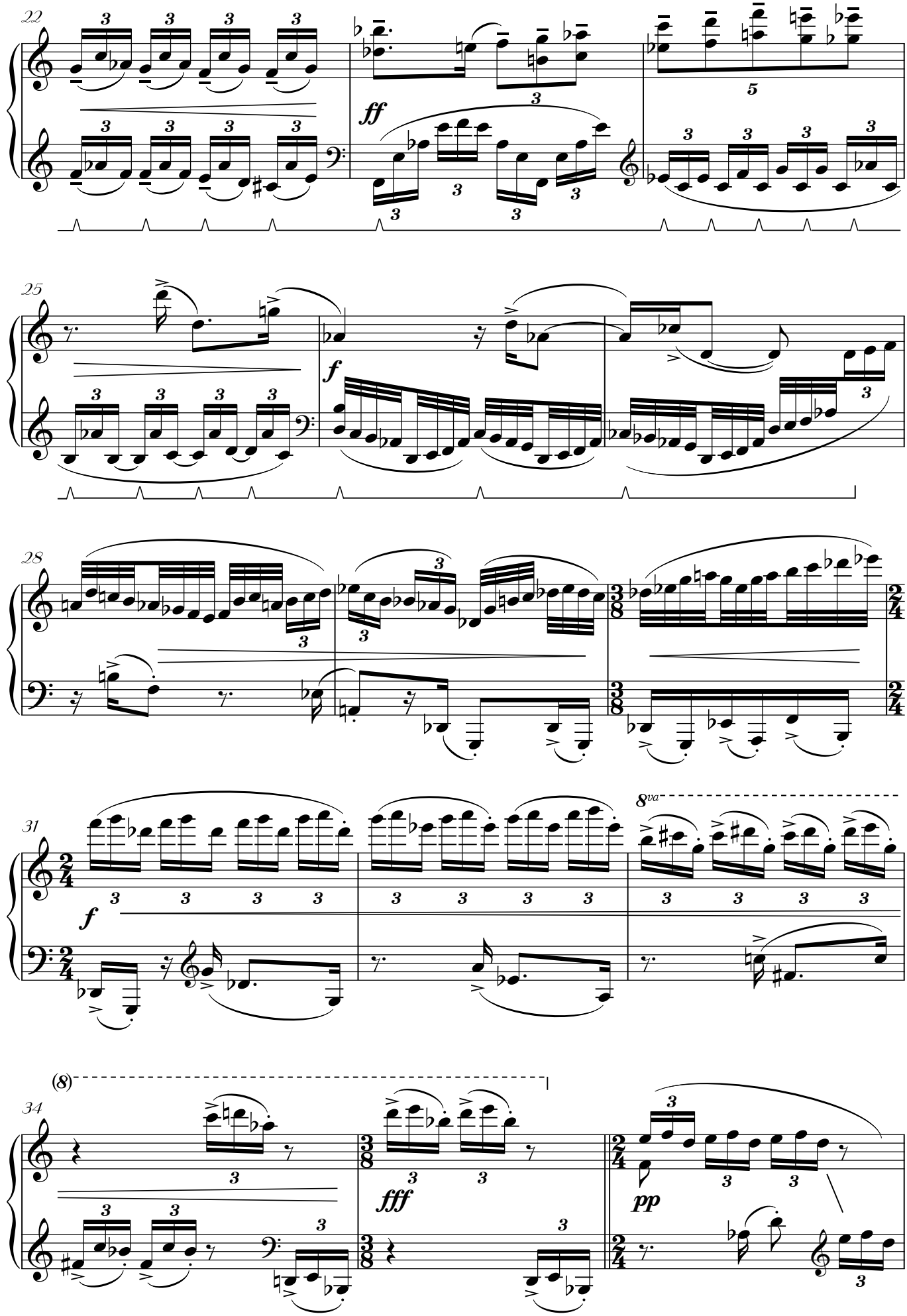

35
molto
molto
p
p

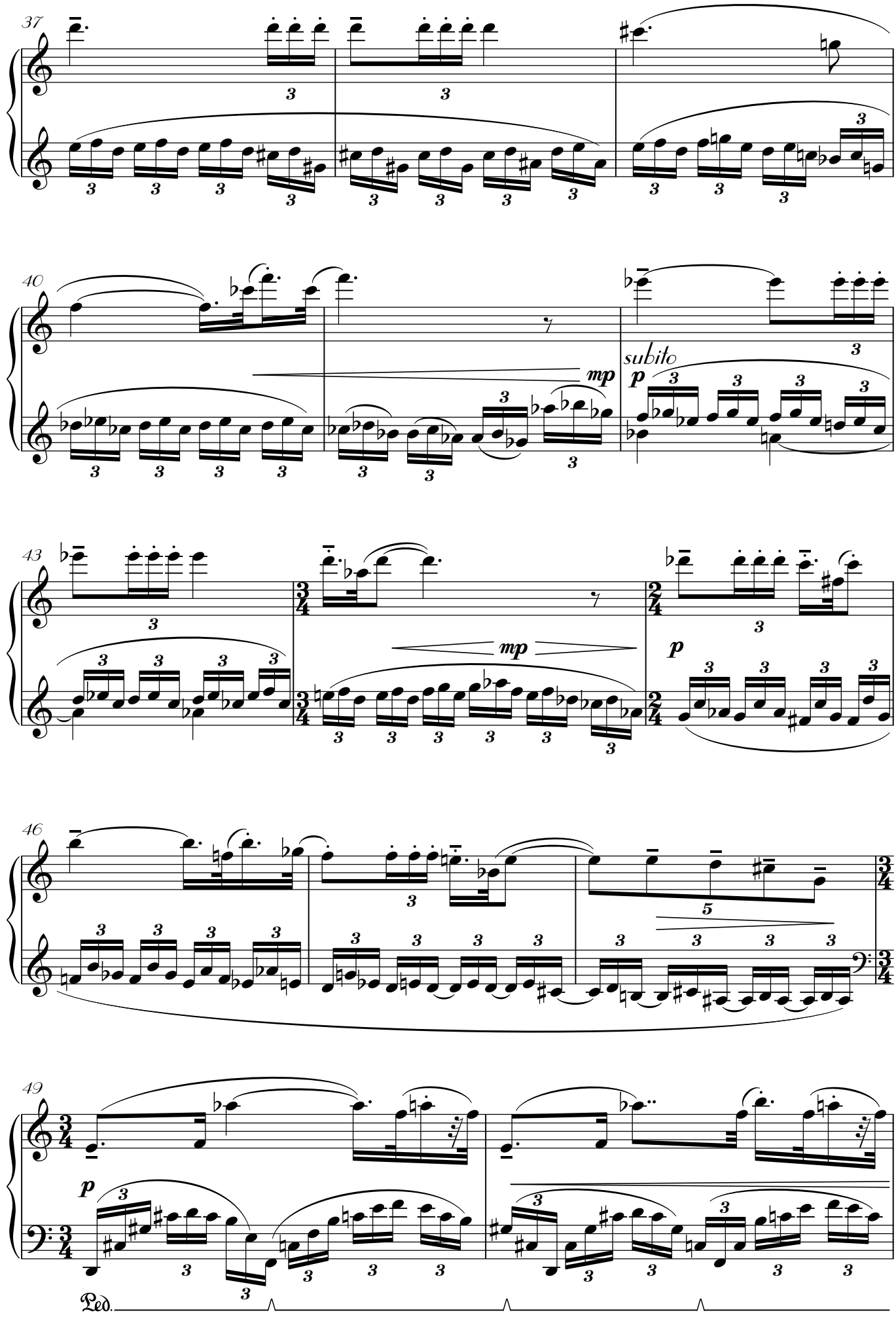
39
pp

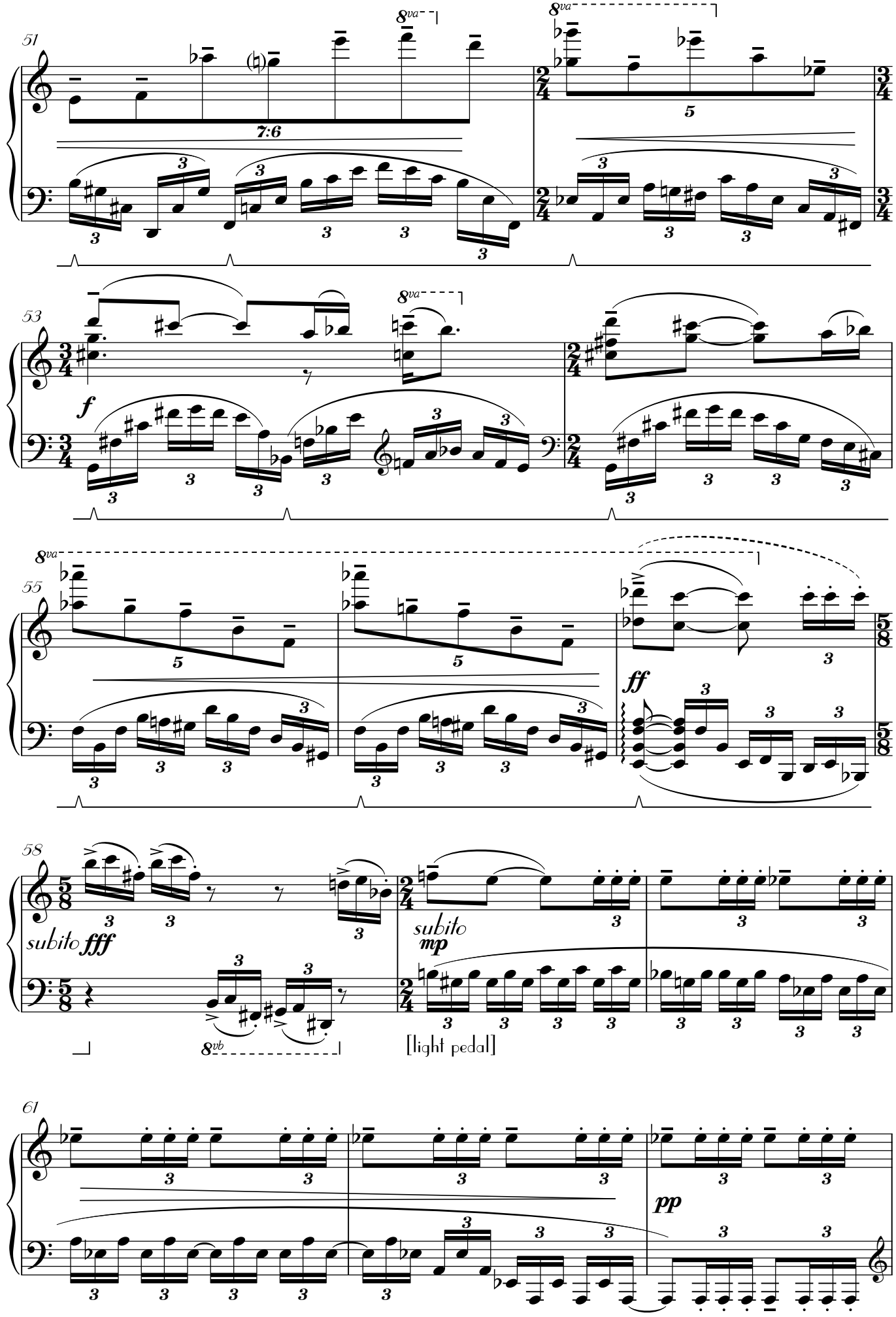
V. The Kite of the Cradle

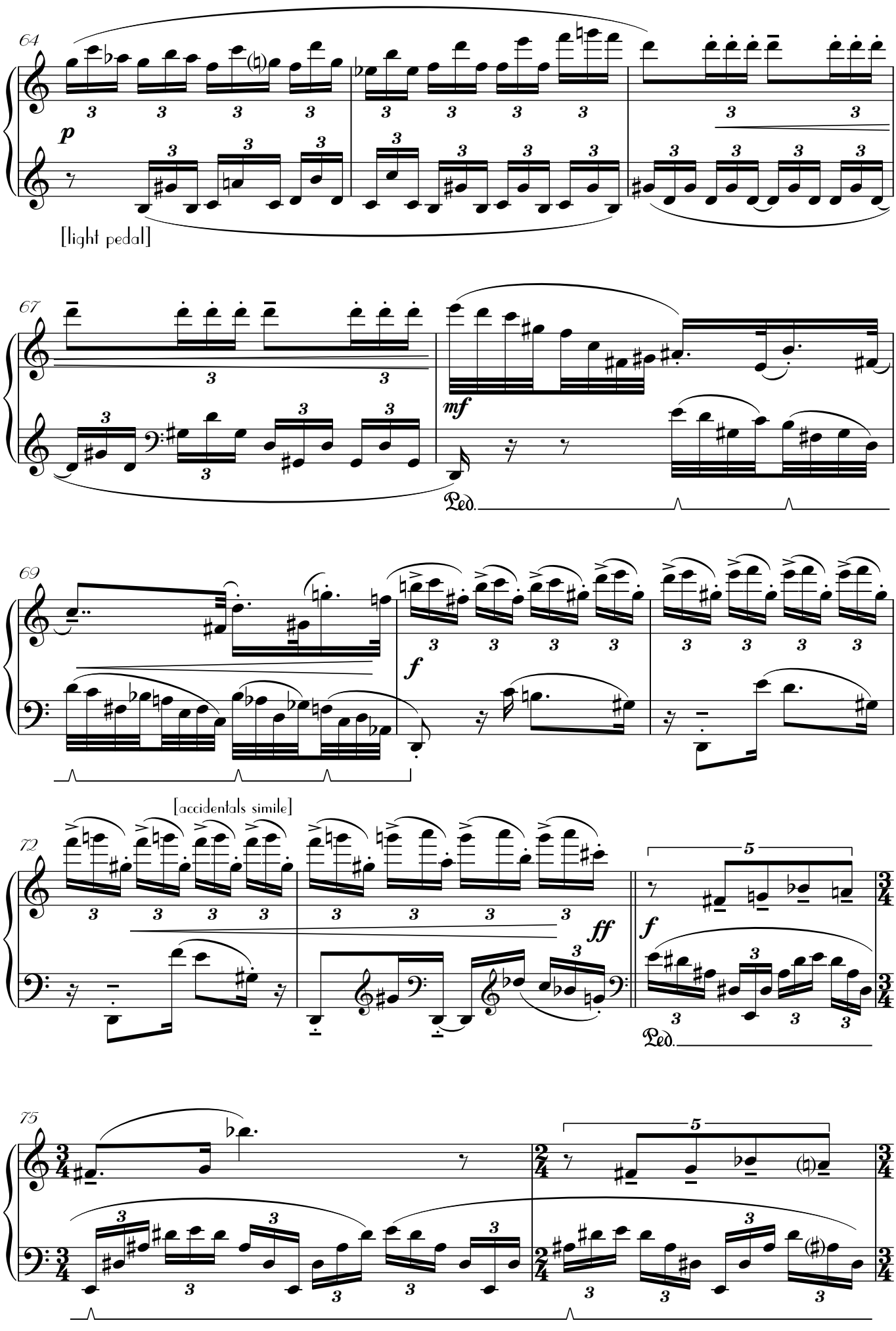


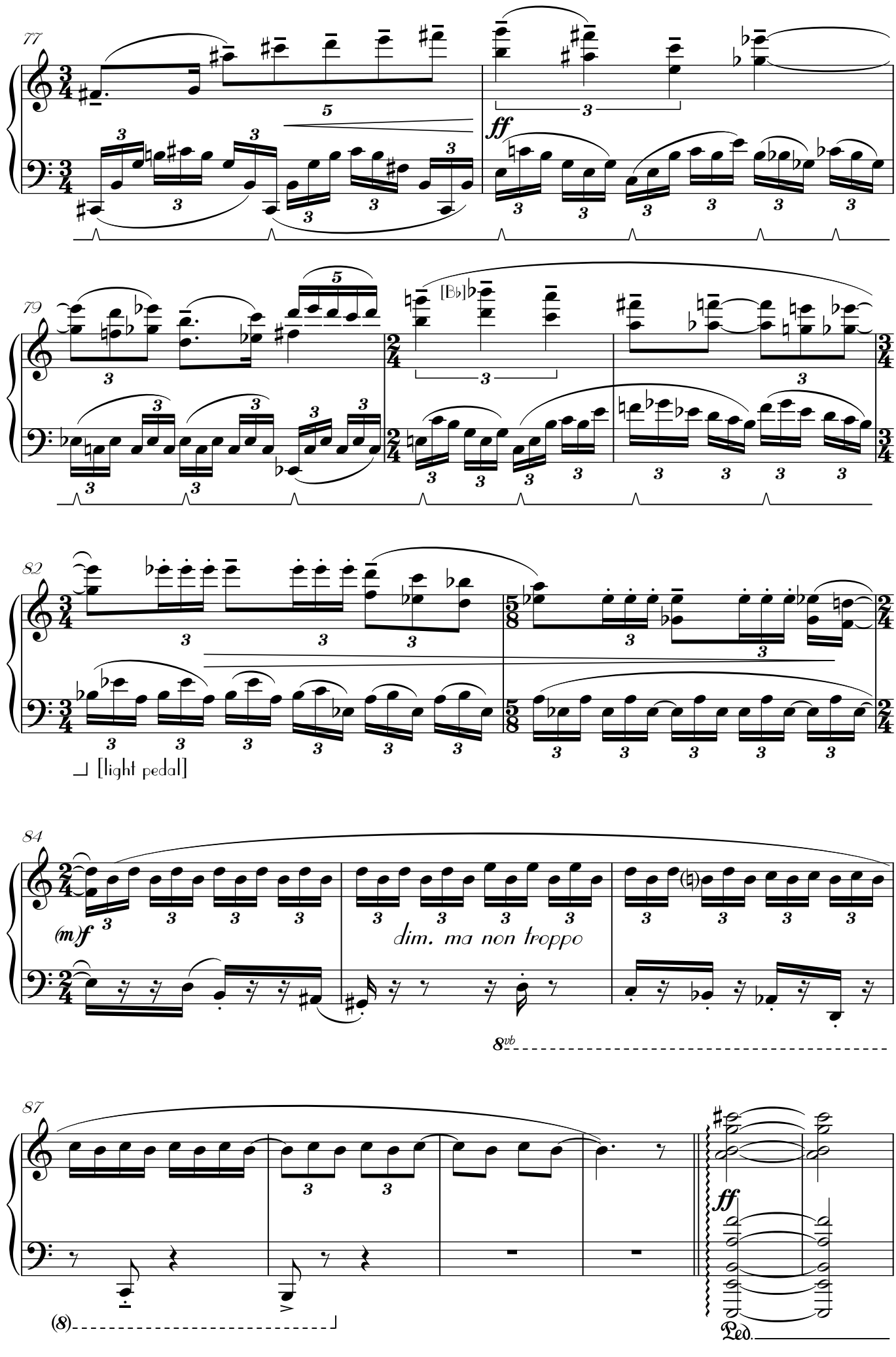

12
(f)
dim.
14
mf
16
18
f
20
ff
subito meno
f

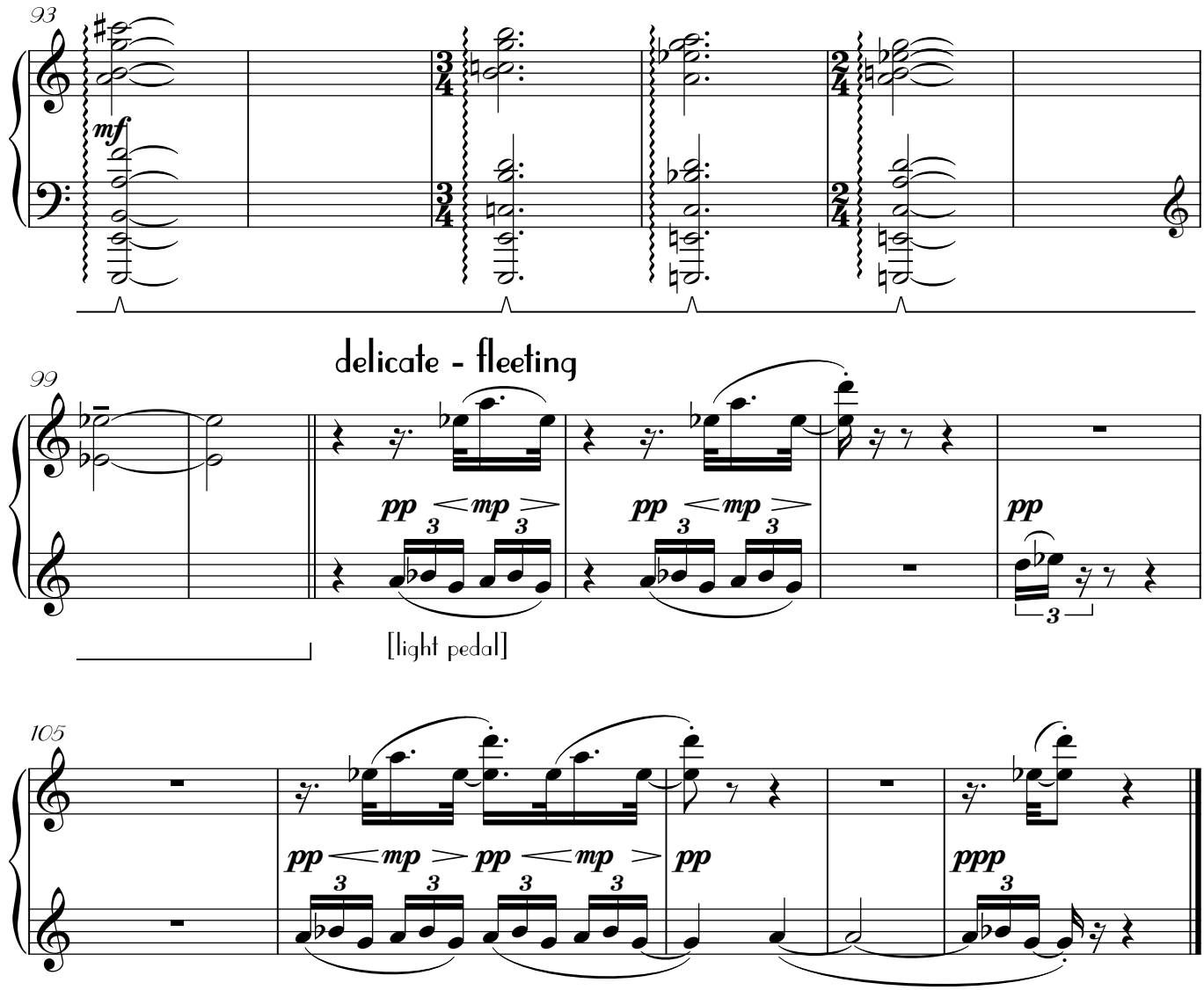

22
ff
25
f
28
31
f
8va
34
(8)
fff
pp


37
40
subito
mp
p
43
mp
p
46
5
49
p
Ped.


51
8va
7:6
8va
53
8va
f
55
8va
ff
58
subito fff
8vb
subito mp
[light pedal]
61
pp

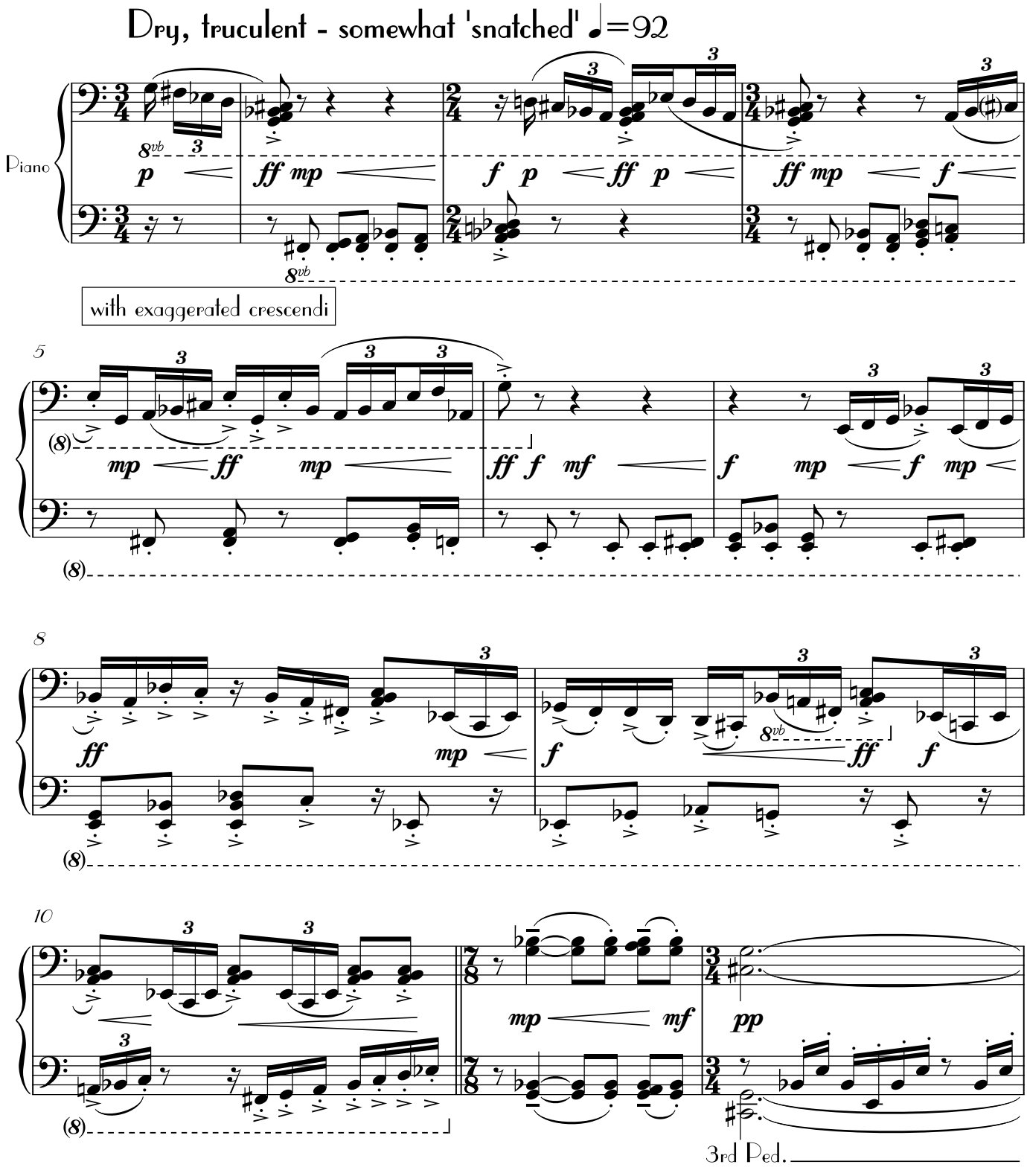

64
p
[light pedal]
67
mf
Ped.
69
f
[accidentals simile]
72
ff
f
Ped.
75

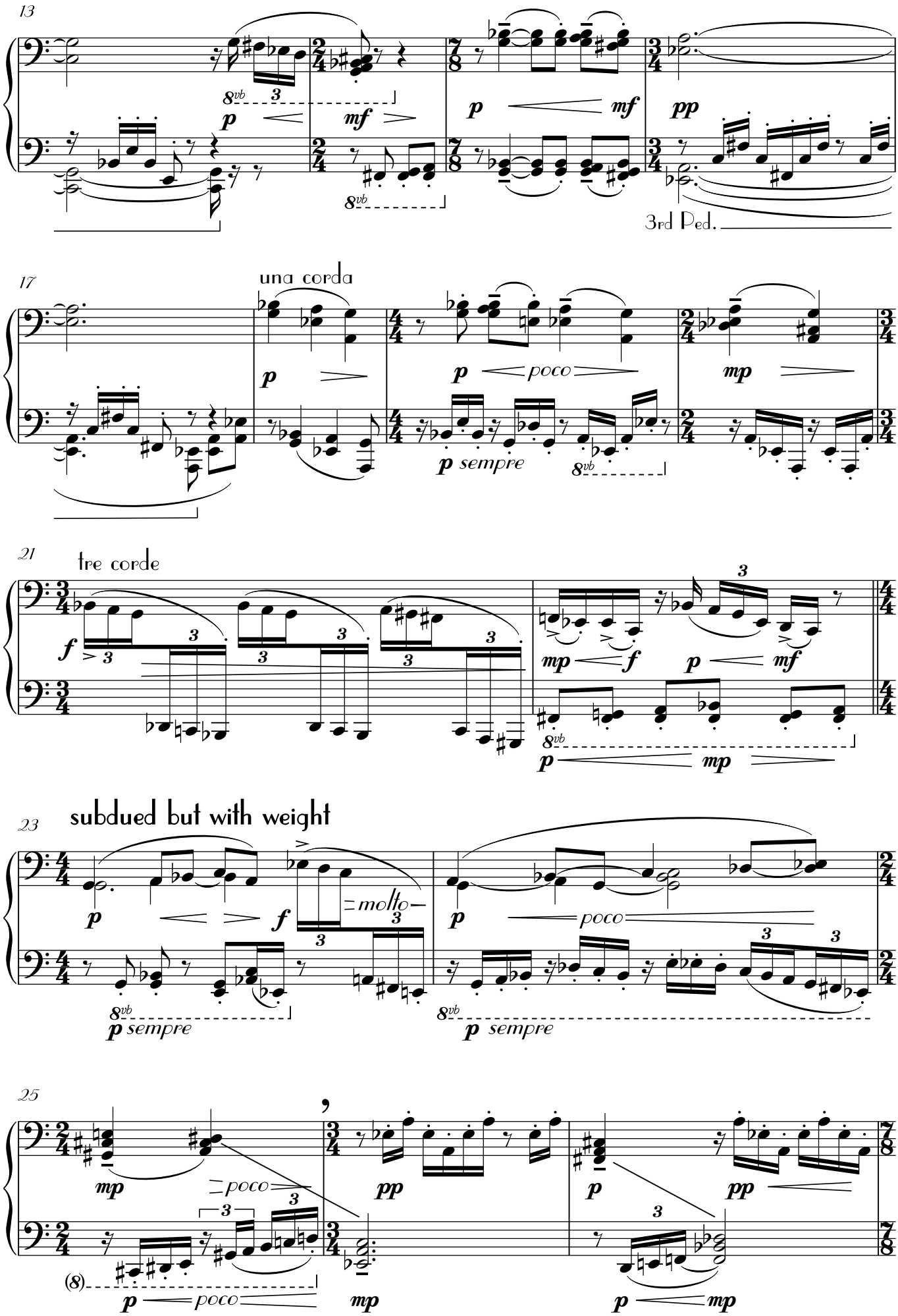

77
ff
79
[Bb]
82
[light pedal]
84
(m)f
dim. ma non troppo
8vb
87
ff
(8)
Ped.

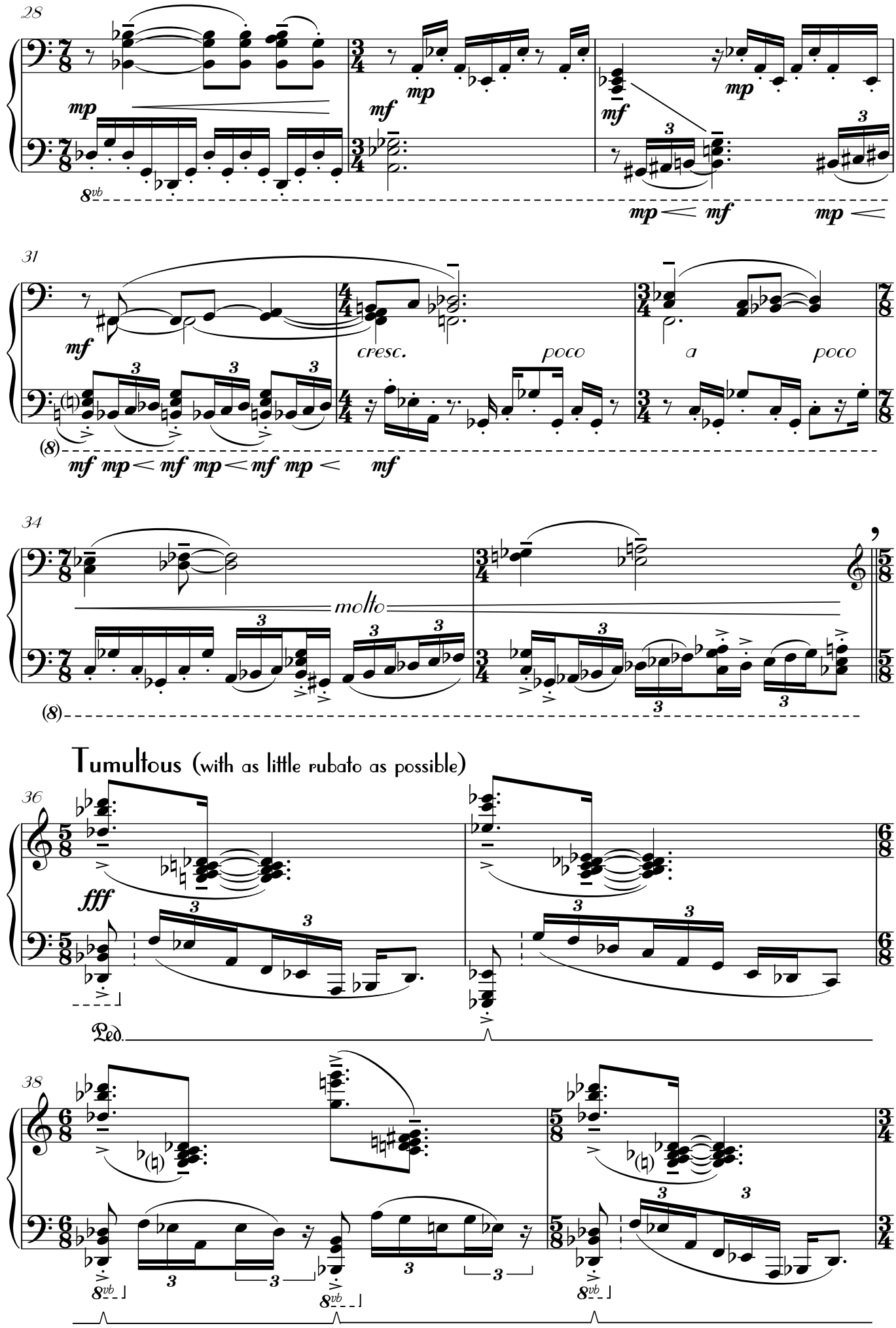

93
mf
3/4
2/4
99
delicate - fleeting
pp < mp > pp < mp > pp
[light pedal]
105
pp < mp > pp < mp > pp
ppp

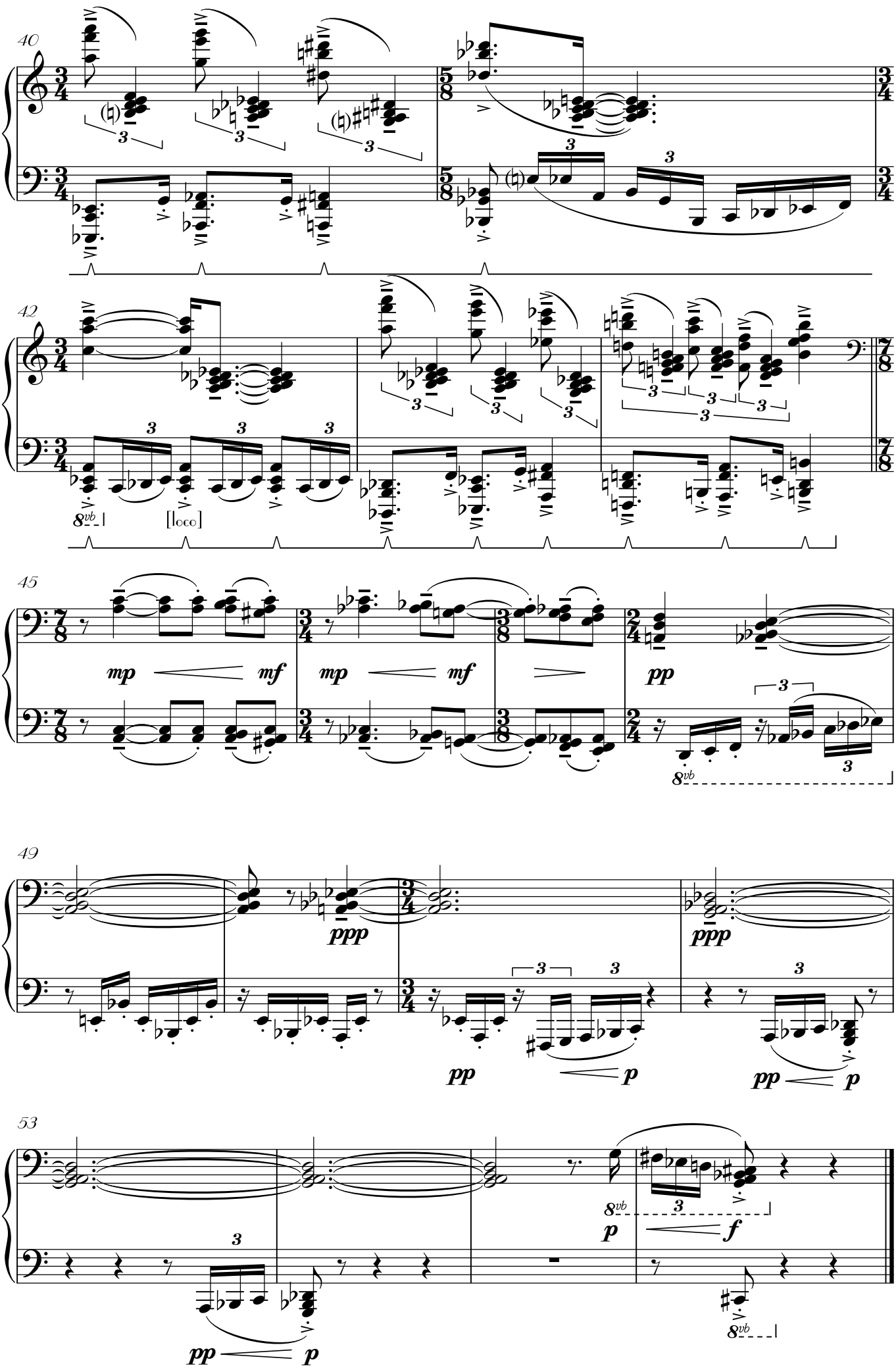
Book II

VI. Tank

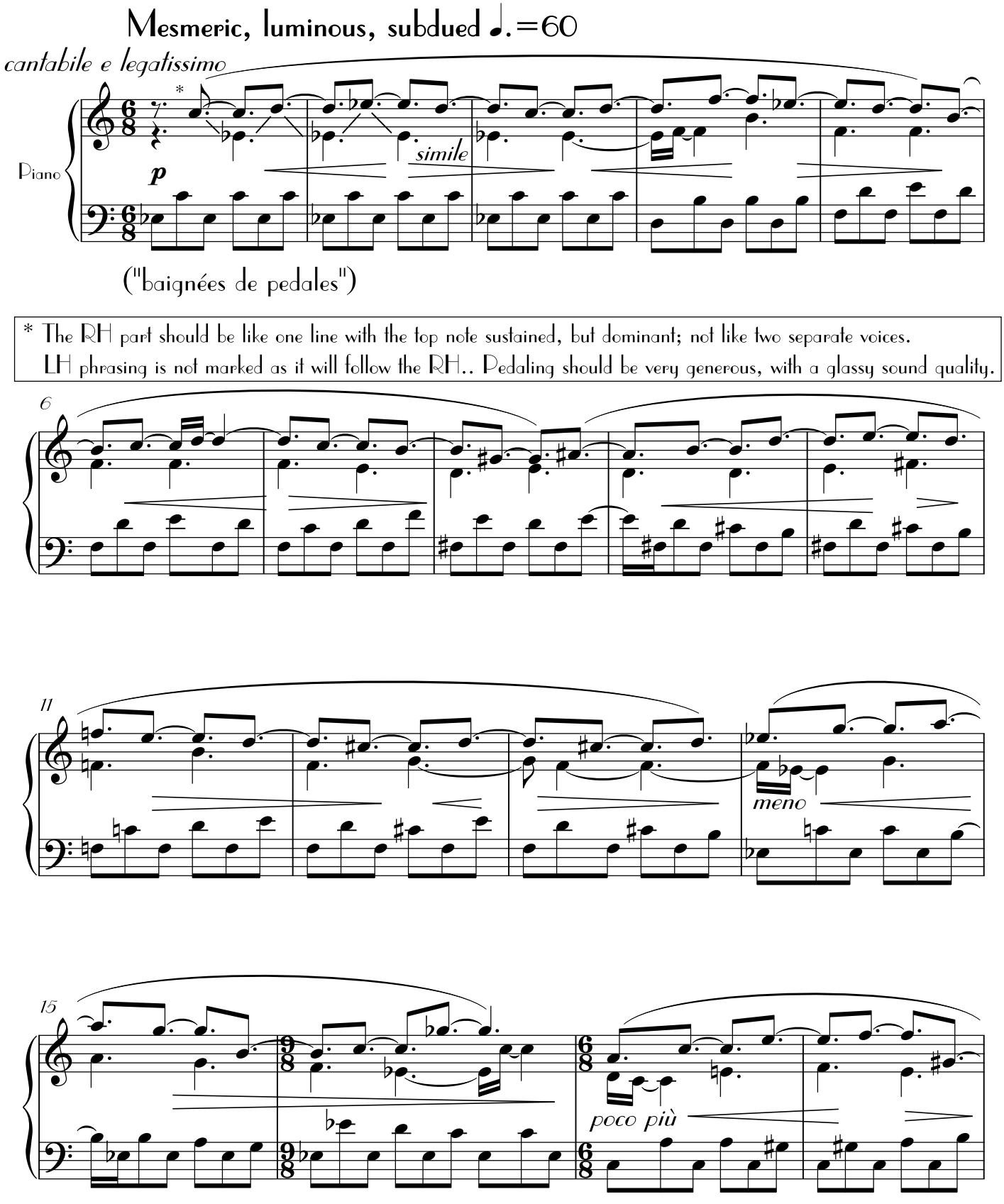


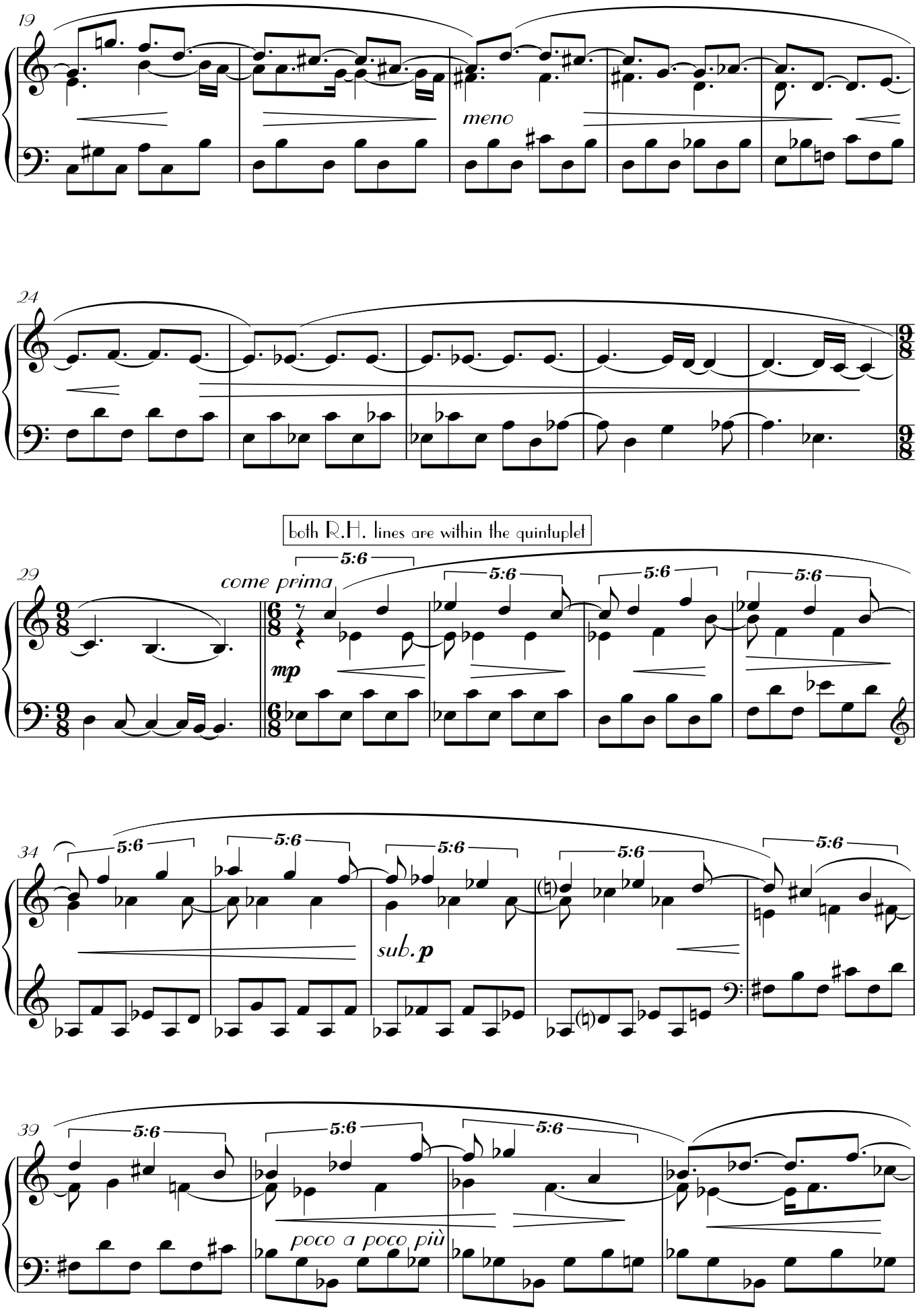

13
8vb
p
mf
p
mf
pp
3rd Ped.
17
una corda
p
p poco
mp
p sempre
8vb
21
tre corde
f
mp
f
p
mf
8vb
p
mp
23
subdued but with weight
p
f
molto
p
poco
8vb
p sempre
8vb
p sempre
25
mp
poco
pp
p
pp
(8)
p poco
mp
p
mp

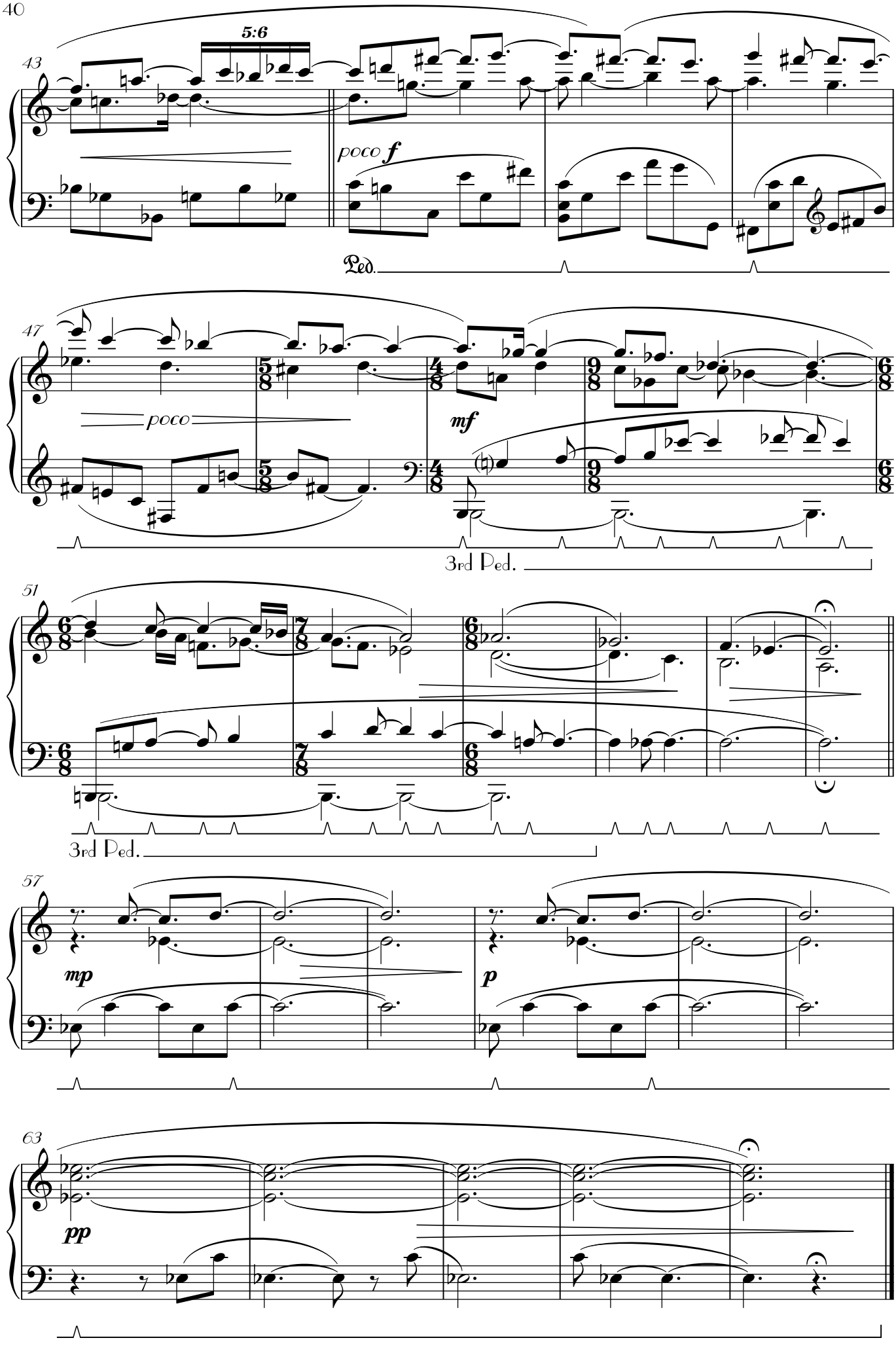

28
mp
mf
mp
mf
mp
mf
mp
8vb
31
mf
cresc.
poco
a
poco
(8)
mf mp mf mp mf mp
mf
34
molto
(8)
Tumultous (with as little rubato as possible)
36
fff
Ped.
38
8vb
8vb
8vb


40
42
8vb
[loco]
45
mp
mf
pp
8vb
49
ppp
pp
p
53
pp
p
8vb
p
f
8vb

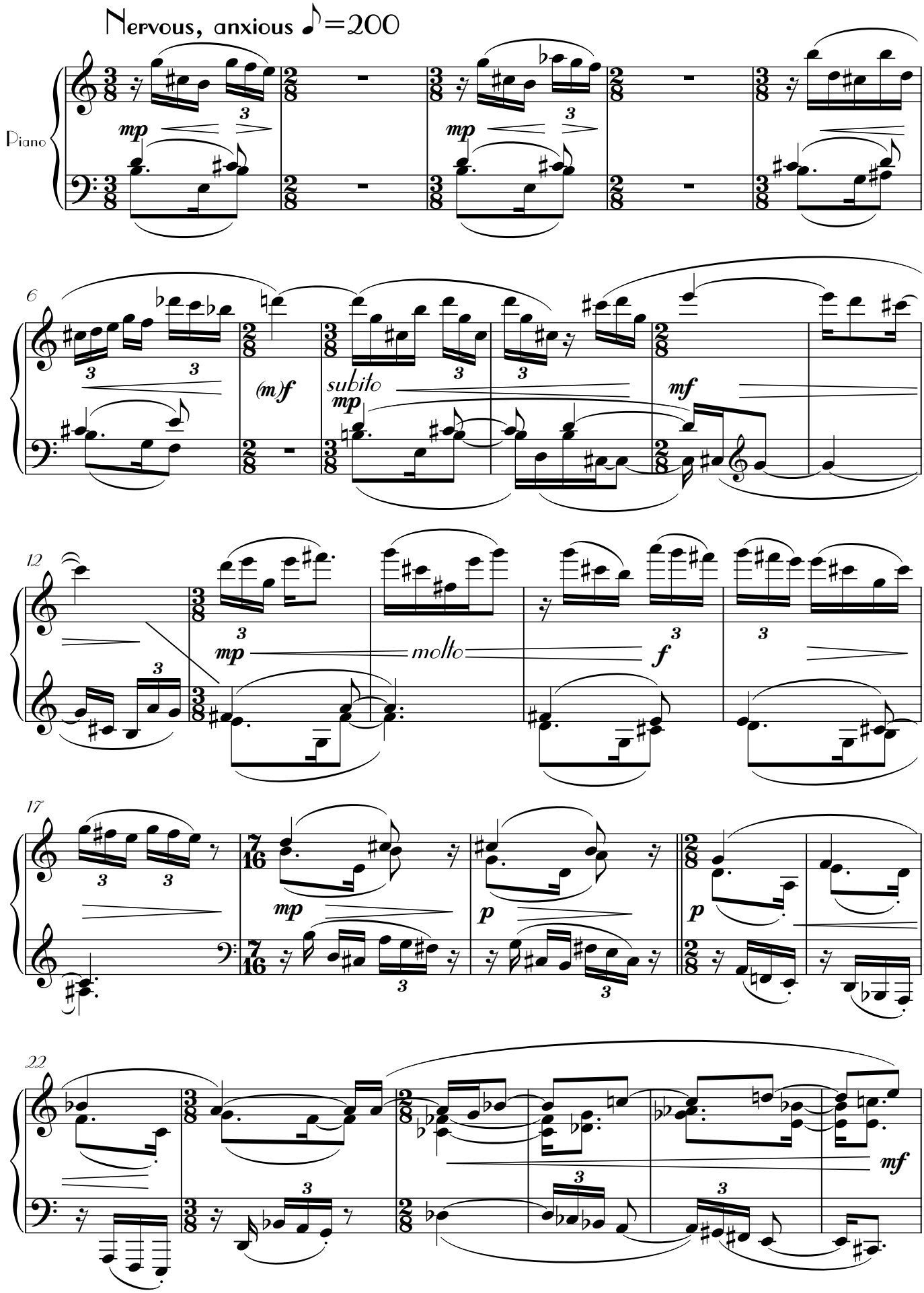
VII. Polishing Imperfections in Glass

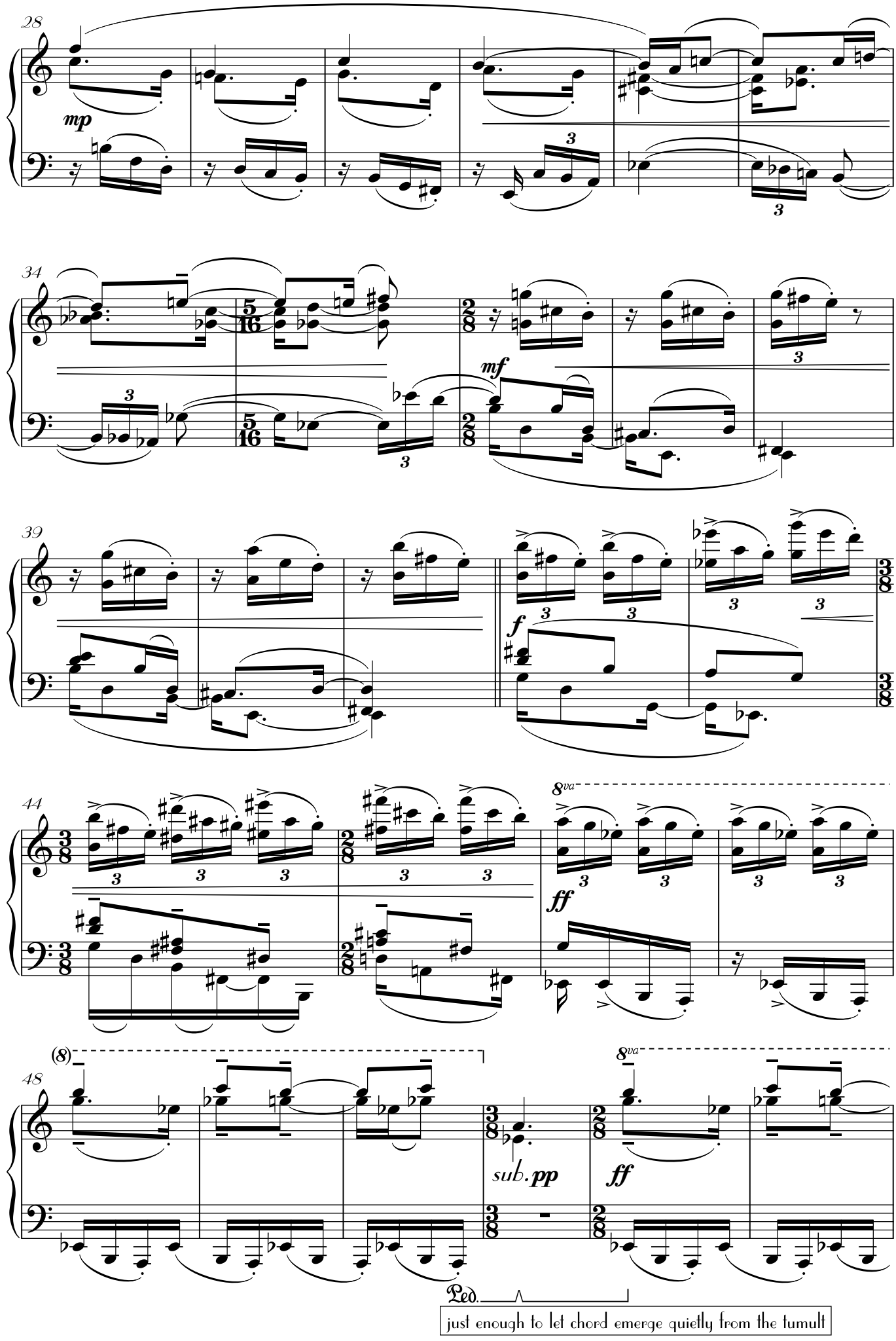


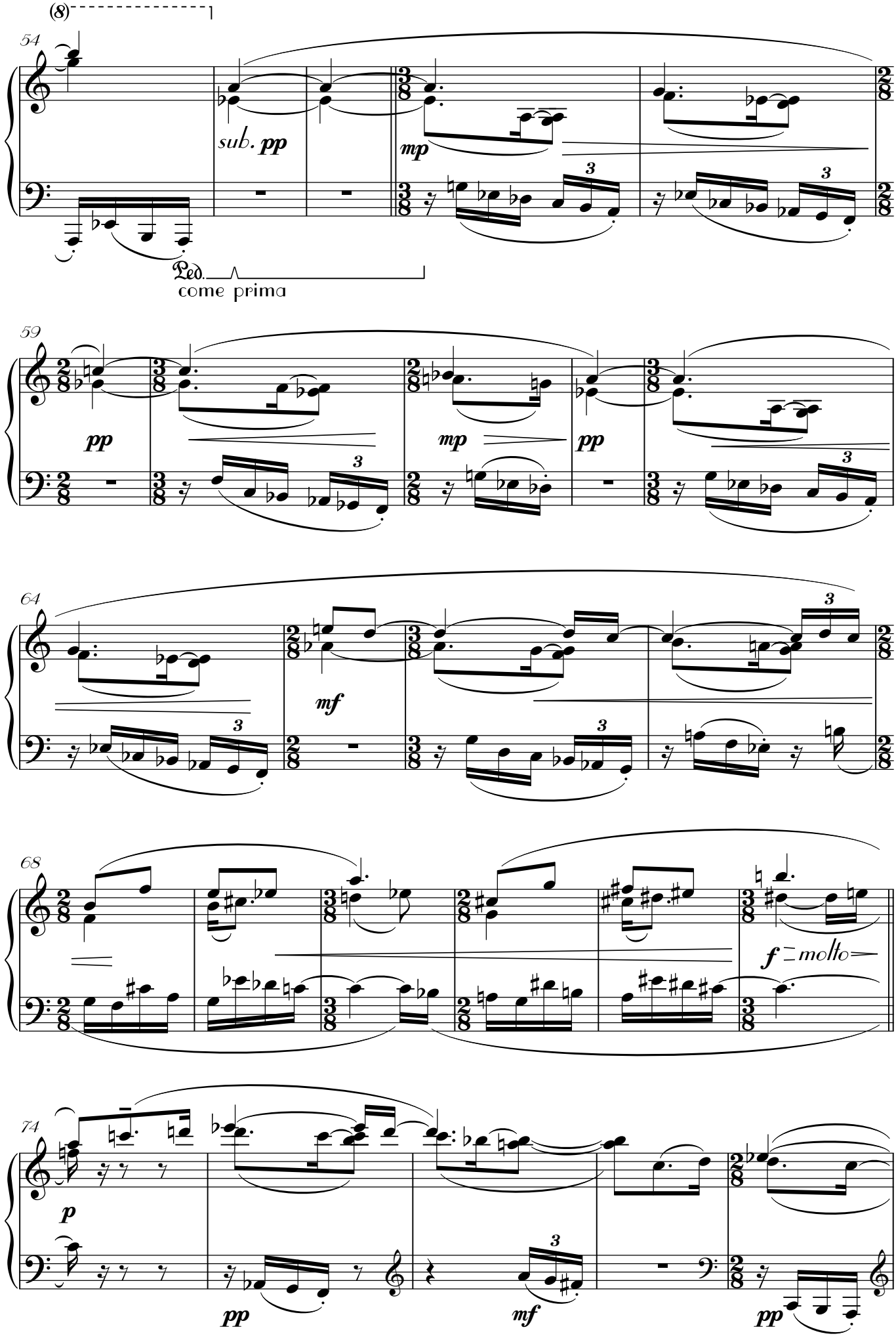

19
meno
24
both R.H. lines are within the quintuplet
29
come prima
5:6
mp
34
sub. p
39
poco a poco più

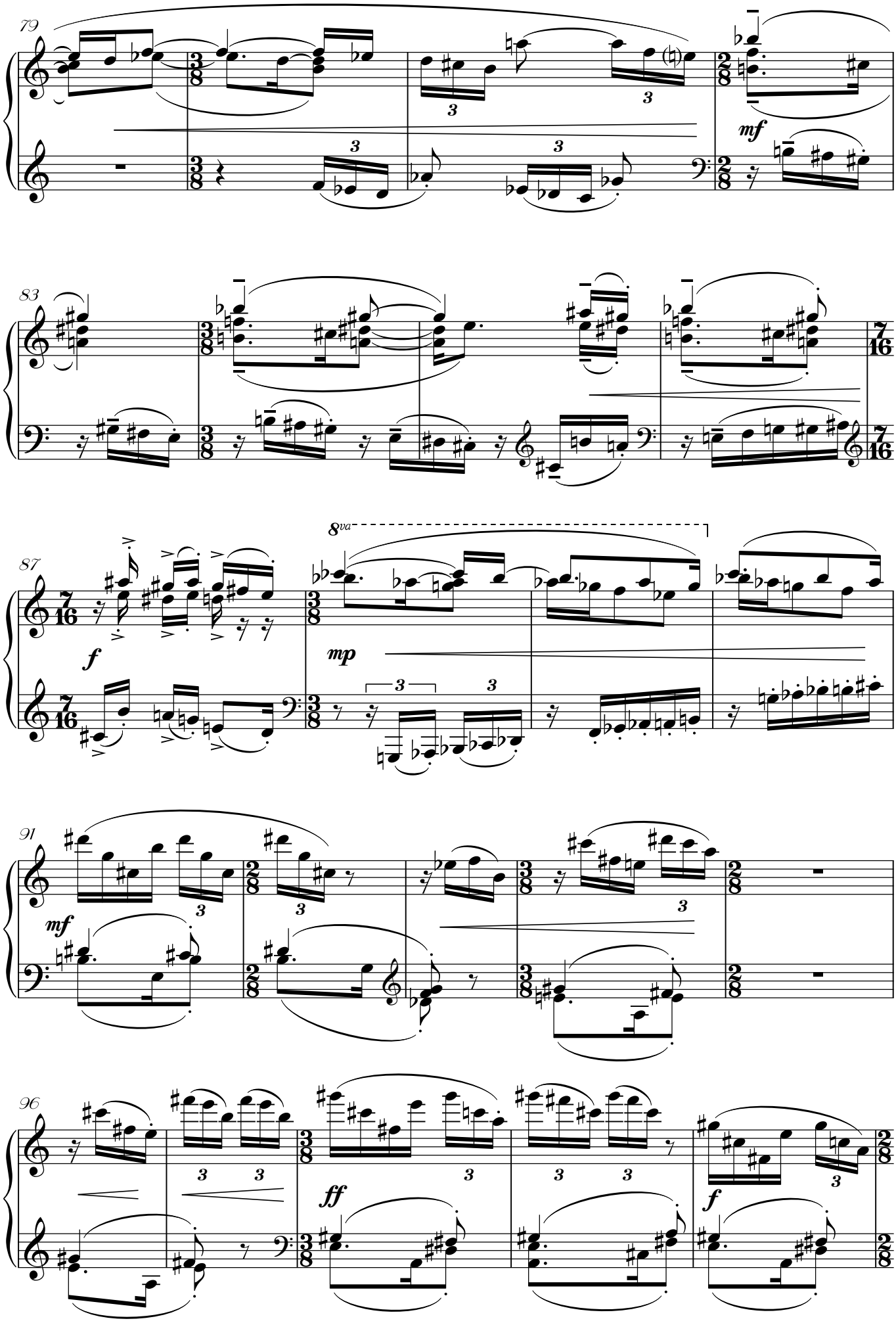

43
5:6
poco f
Ped.
47
poco
mf
3rd Ped.
51
3rd Ped.
57
mp
p
63
pp

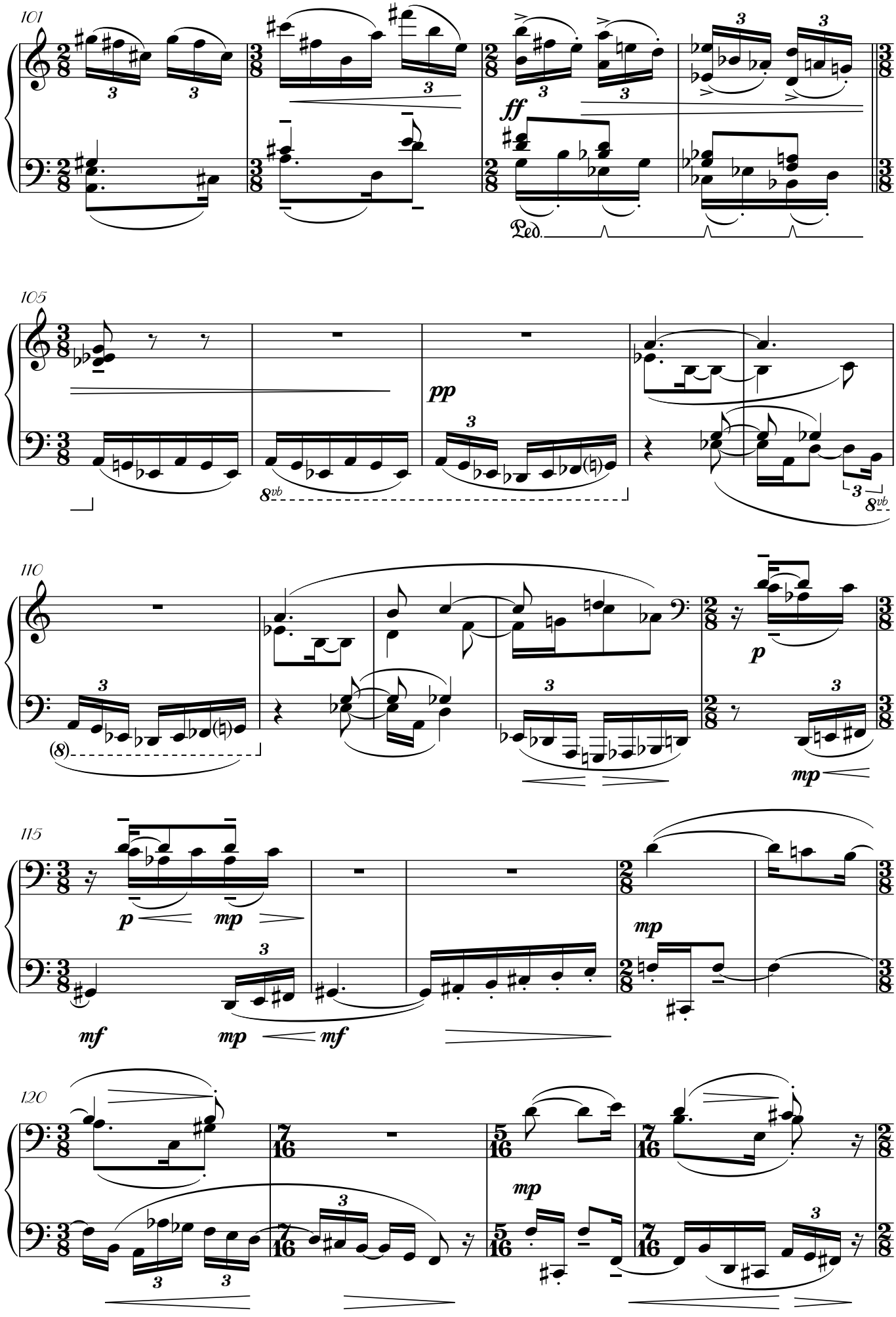
VIII. A Moth to the Light

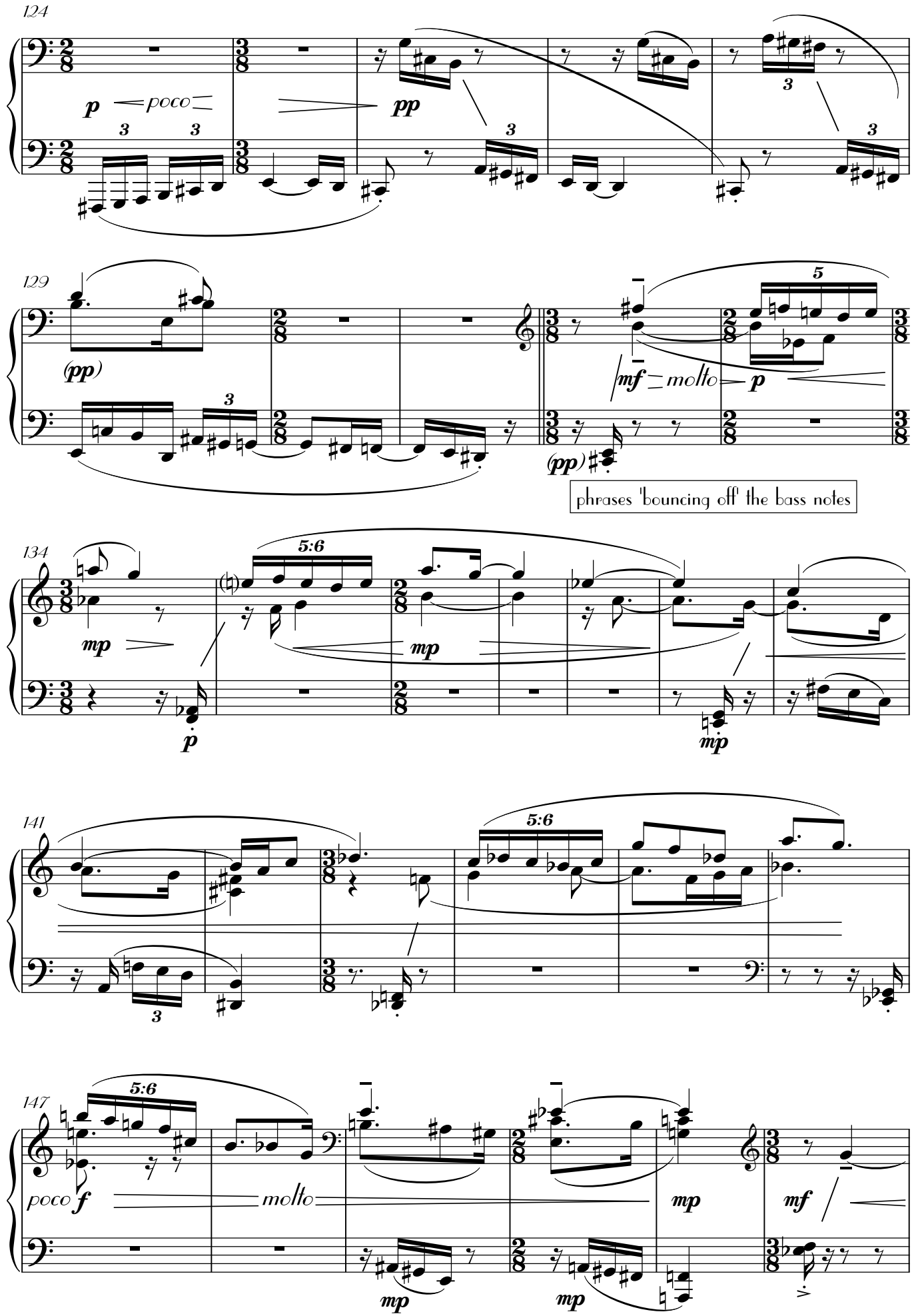


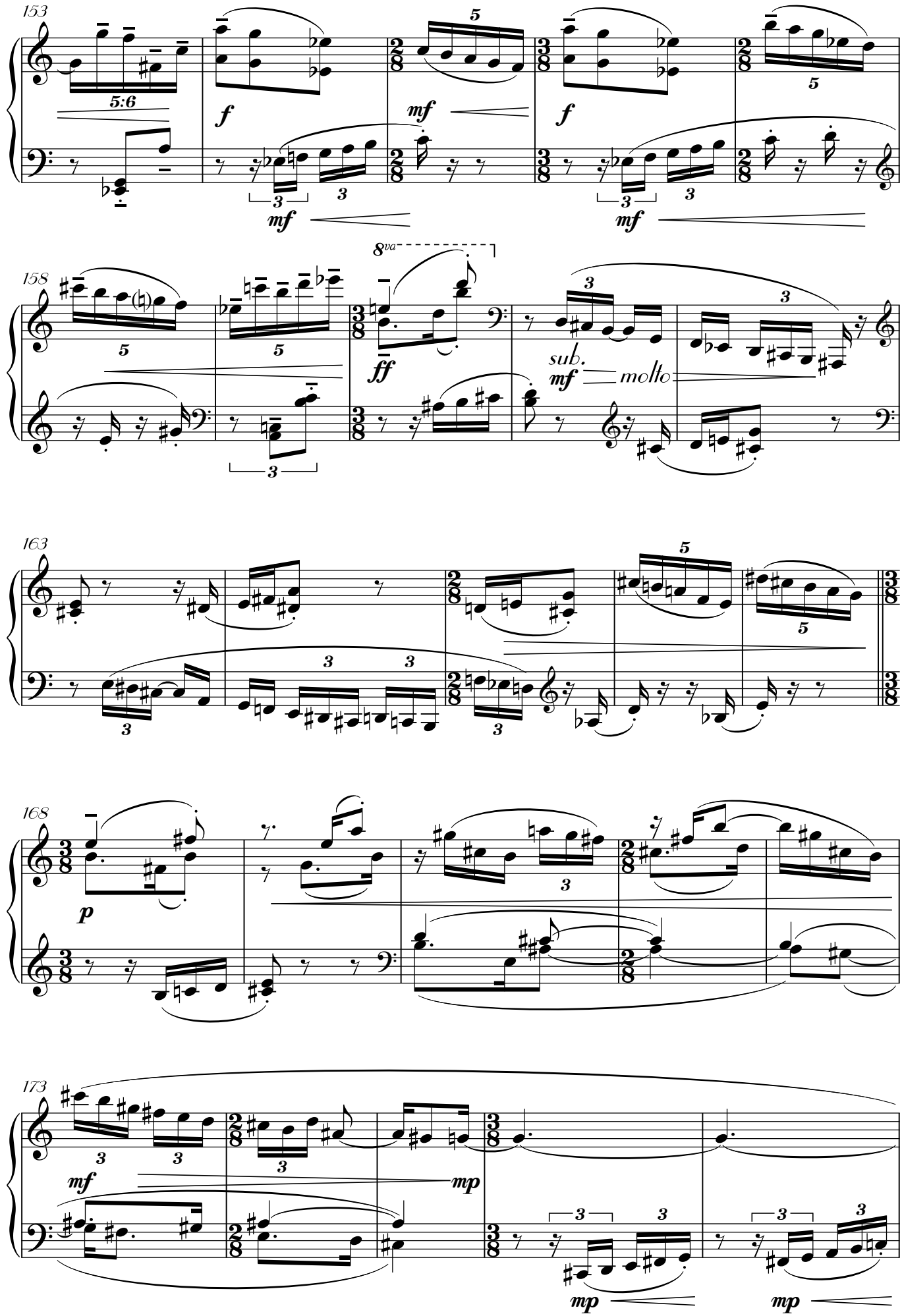

28
mp
34
mf
39
f
44
8va
ff
48
(8)
8va
sub. pp
ff
Ped.
just enough to let chord emerge quietly from the tumult

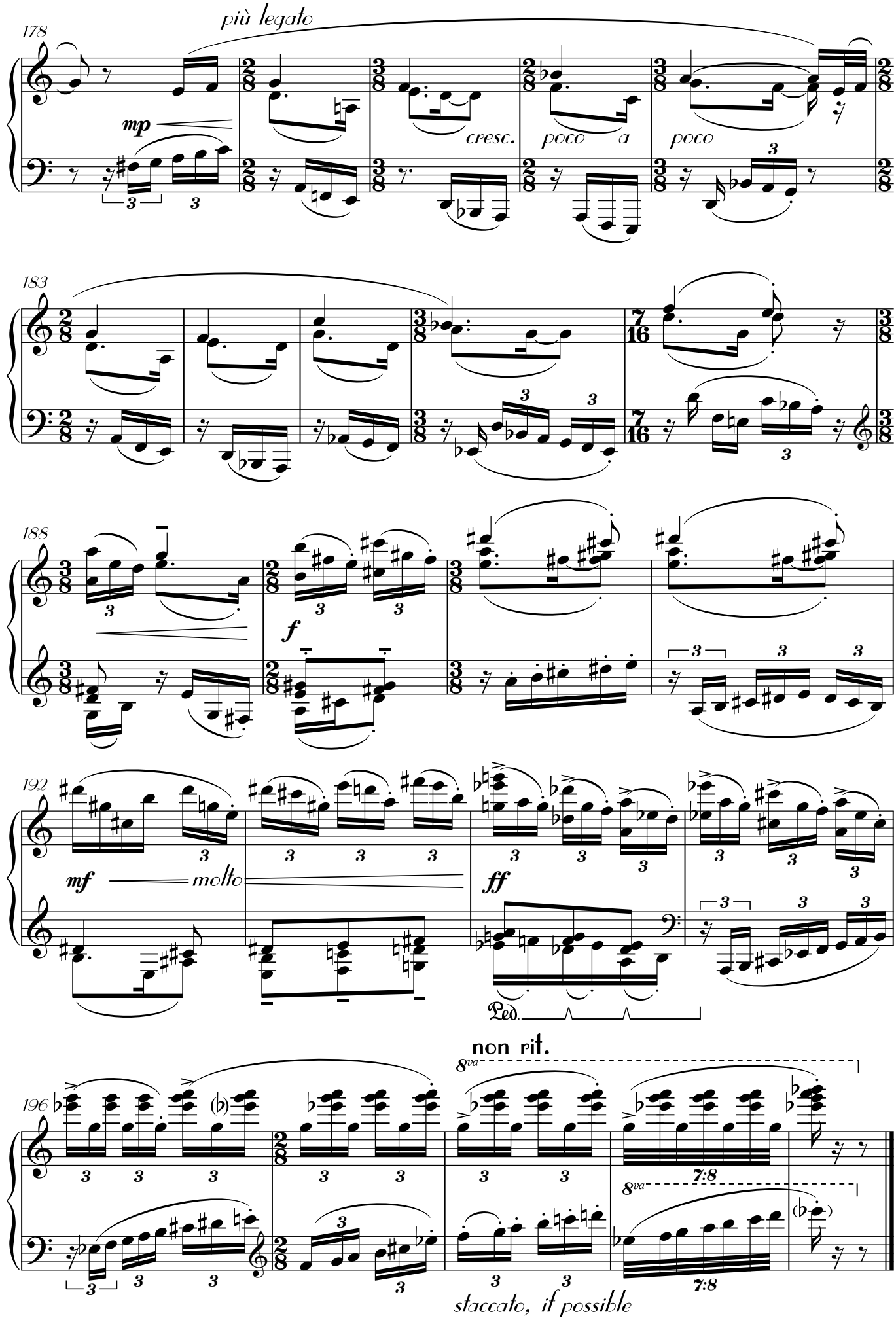

(8)
54
sub. pp
mp
Ped.
come prima
59
pp
mp
pp
64
mf
68
f molto
74
p
pp
mf
pp


79
mf
83
87
f
8va
mp
91
mf
96
ff
f

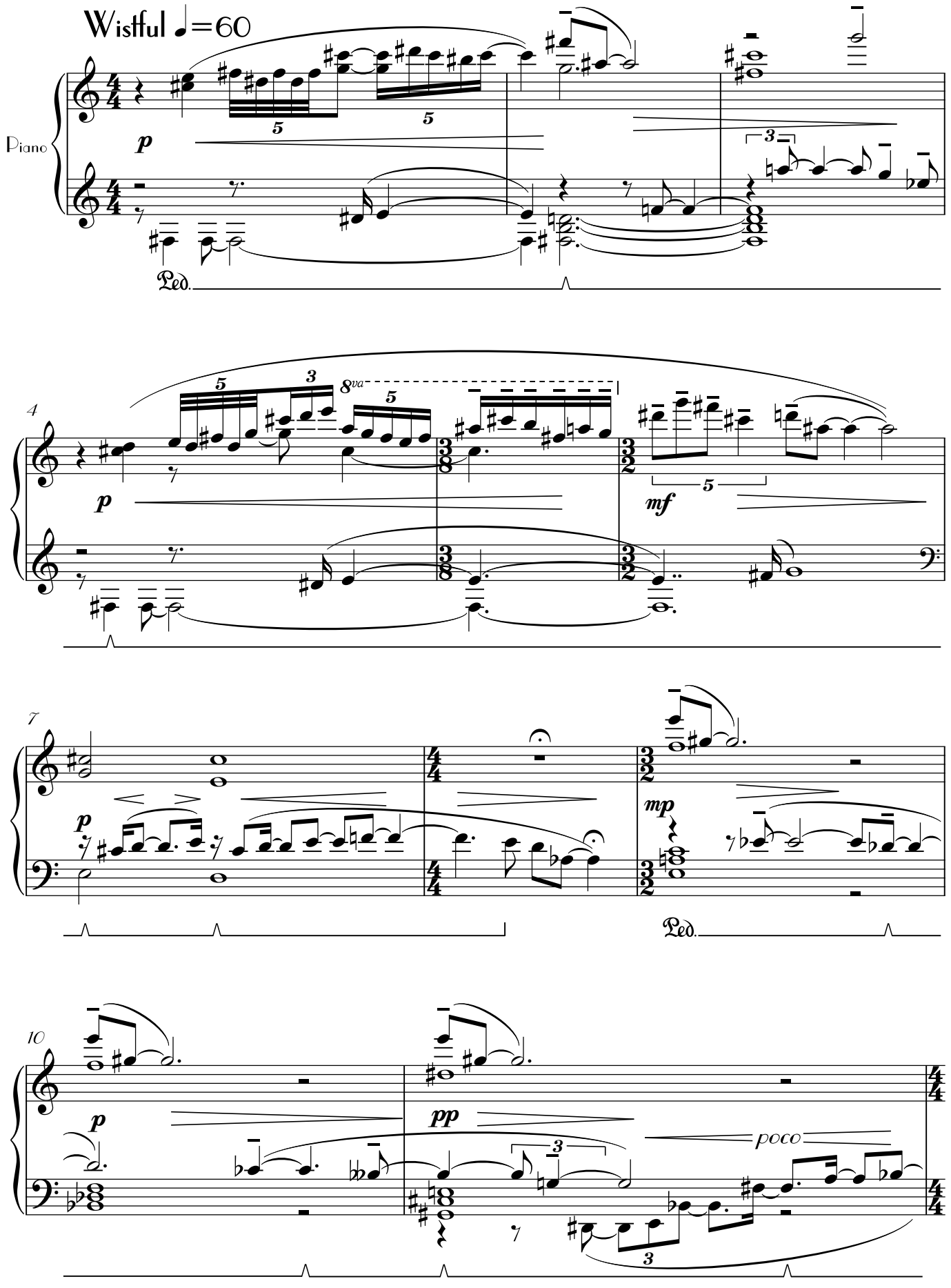

101
ff
Ped.
105
pp
8vb
110
p
(8)
mp
115
p
mp
mf
mp
mf
mp
120
mp

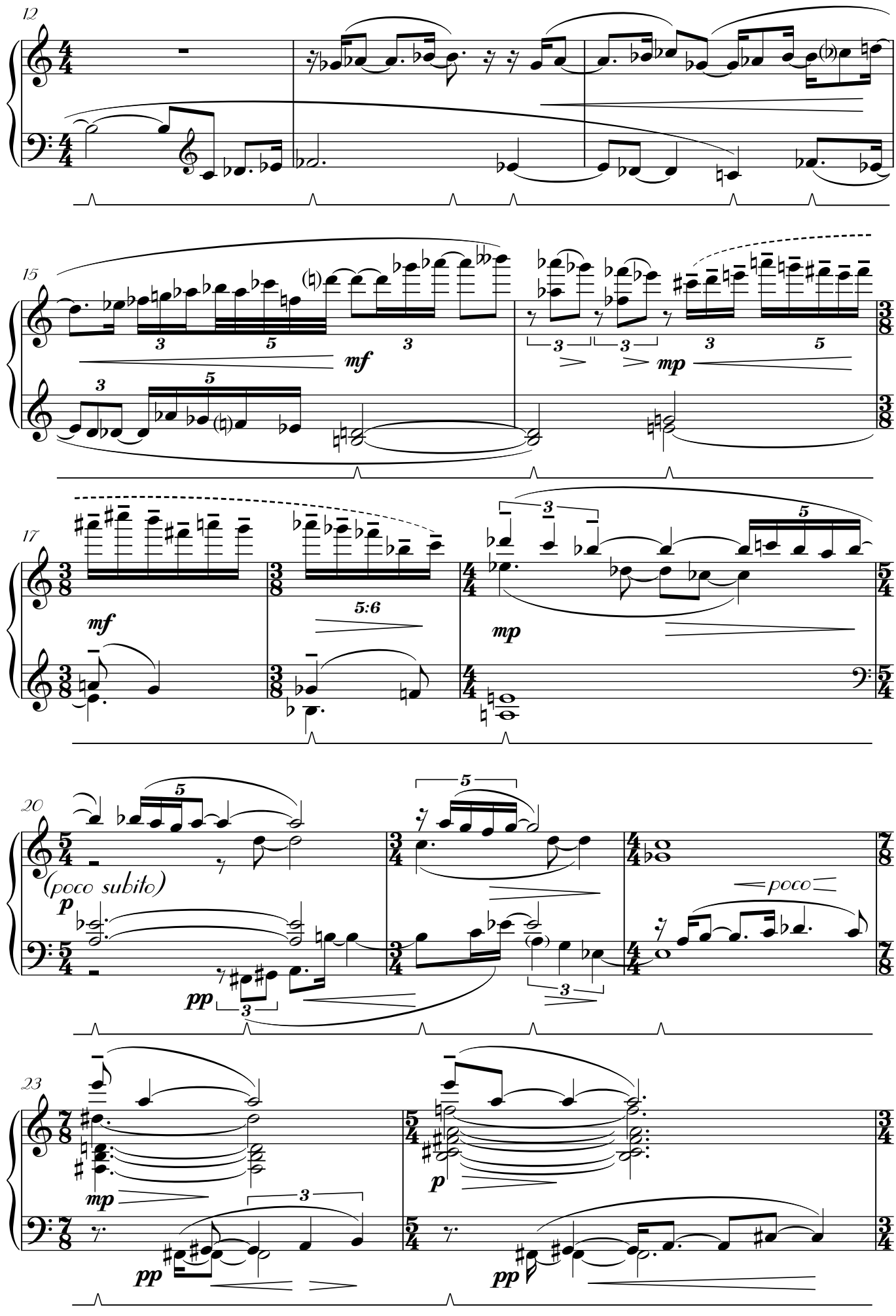

124
p poco
pp
129
(pp)
mf molto
p
(pp)
phrases 'bouncing off' the bass notes
134
mp
mp
p
mp
141
5:6
147
5:6
poco f
molto
mp
mp
mp
mf

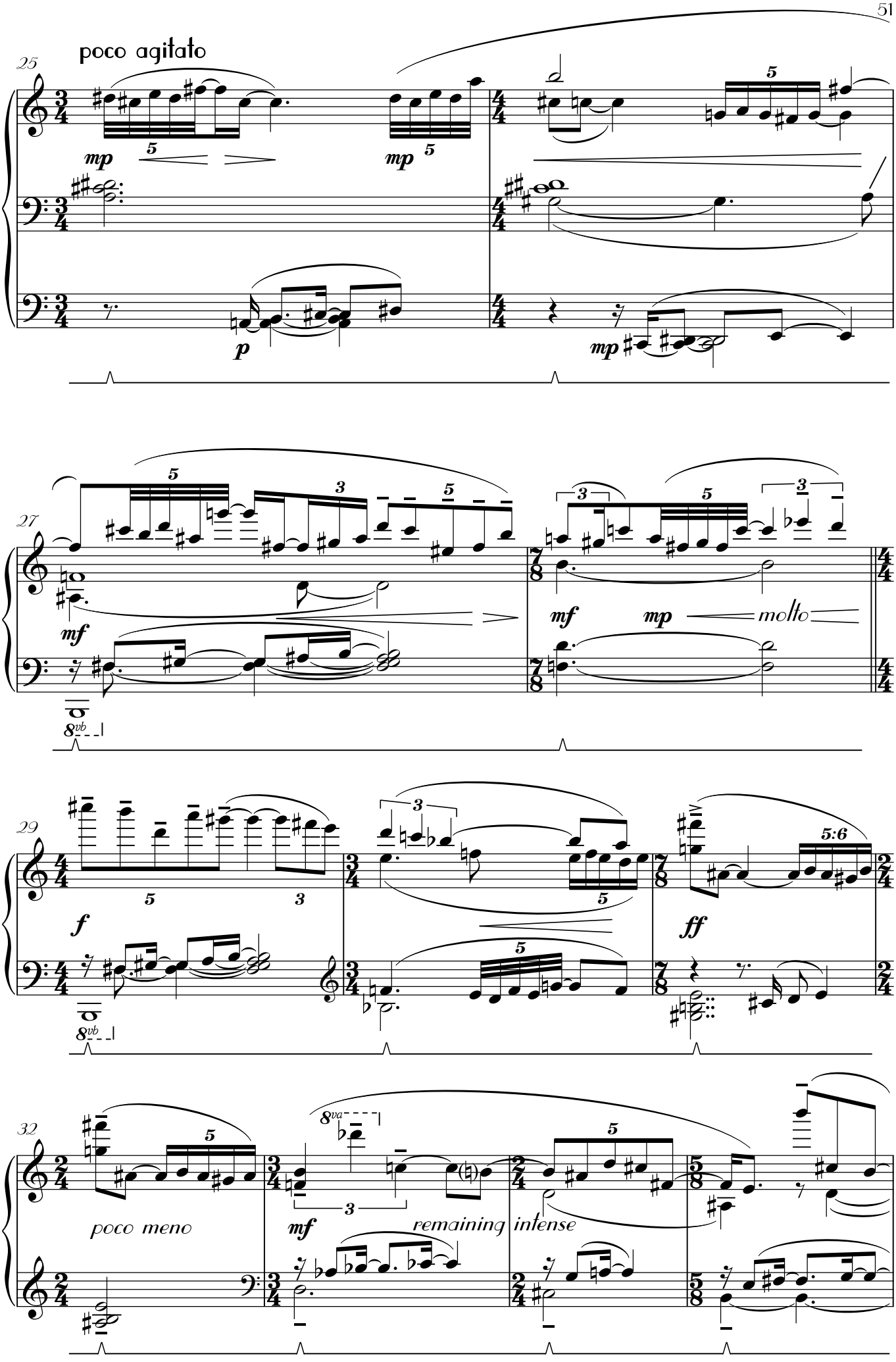

153
5:6
f
mf
f
mf
158
8va
ff
sub.
mf molto
163
168
p
173
mf
mp
mp
mp

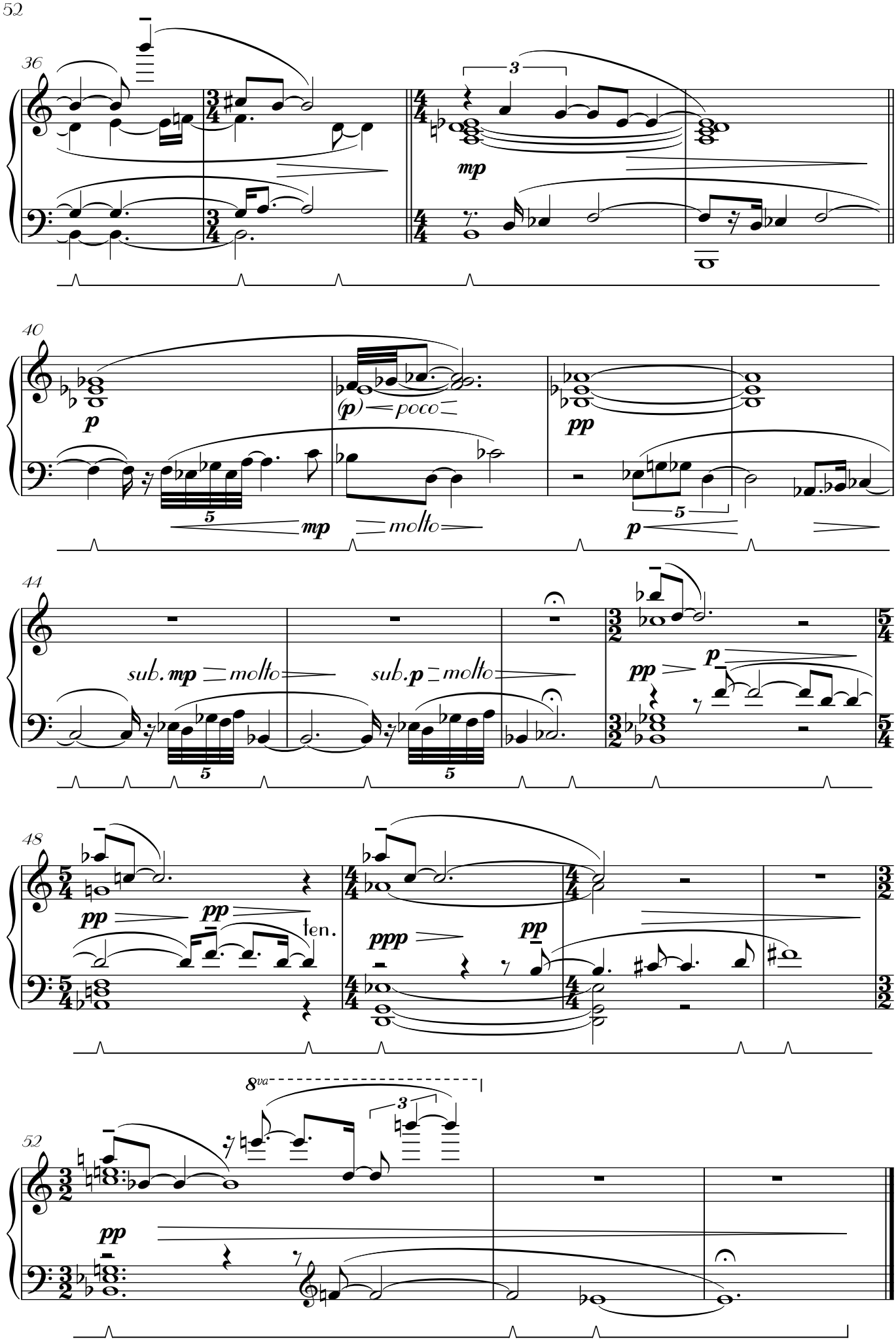

178
più legato
mp
cresc.
poco a
poco
183
188
f
192
mf
molto
ff
Ped.
non rit.
8va
7:8
196
staccato, if possible

IX. Perspectives of Disappearance

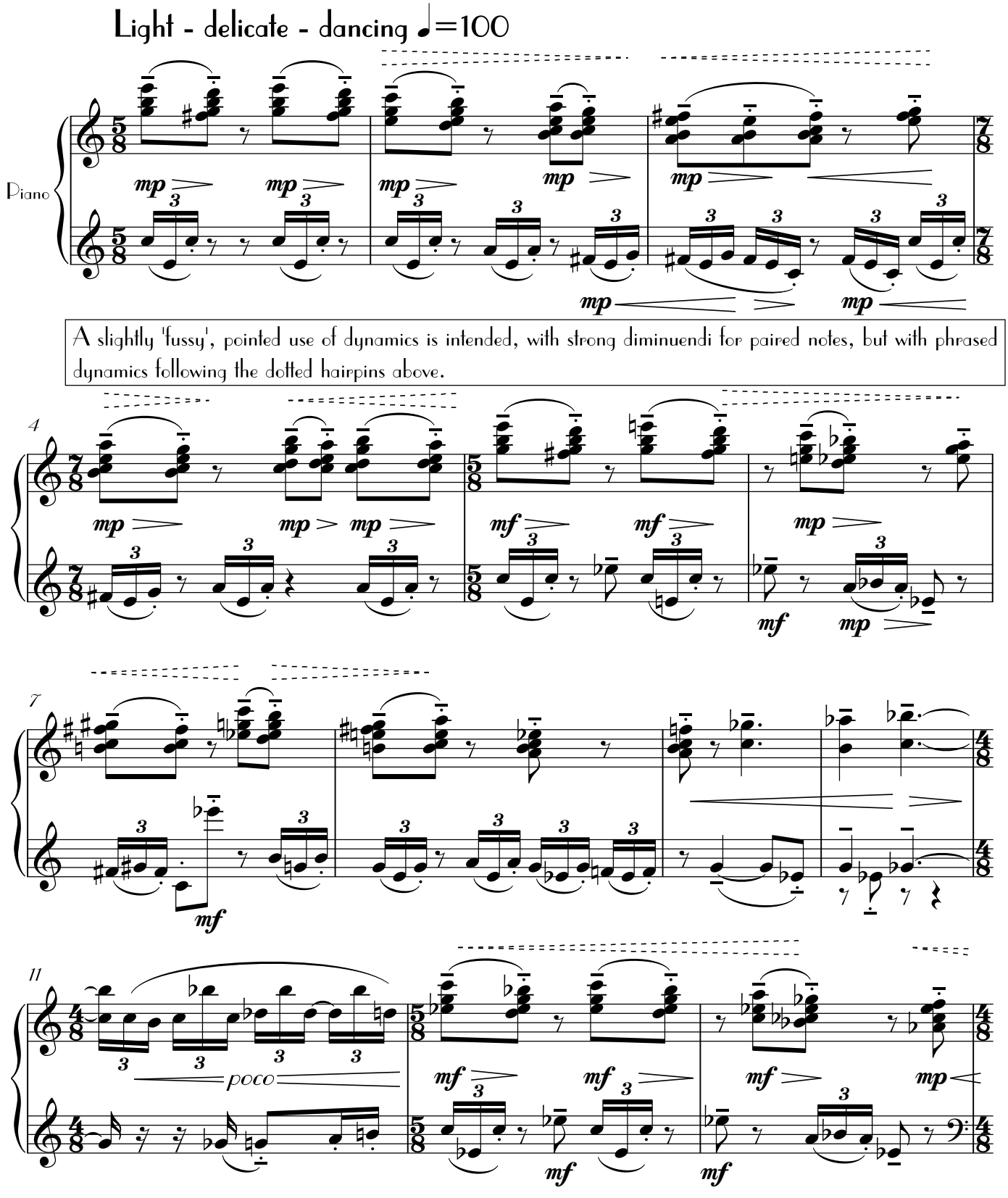


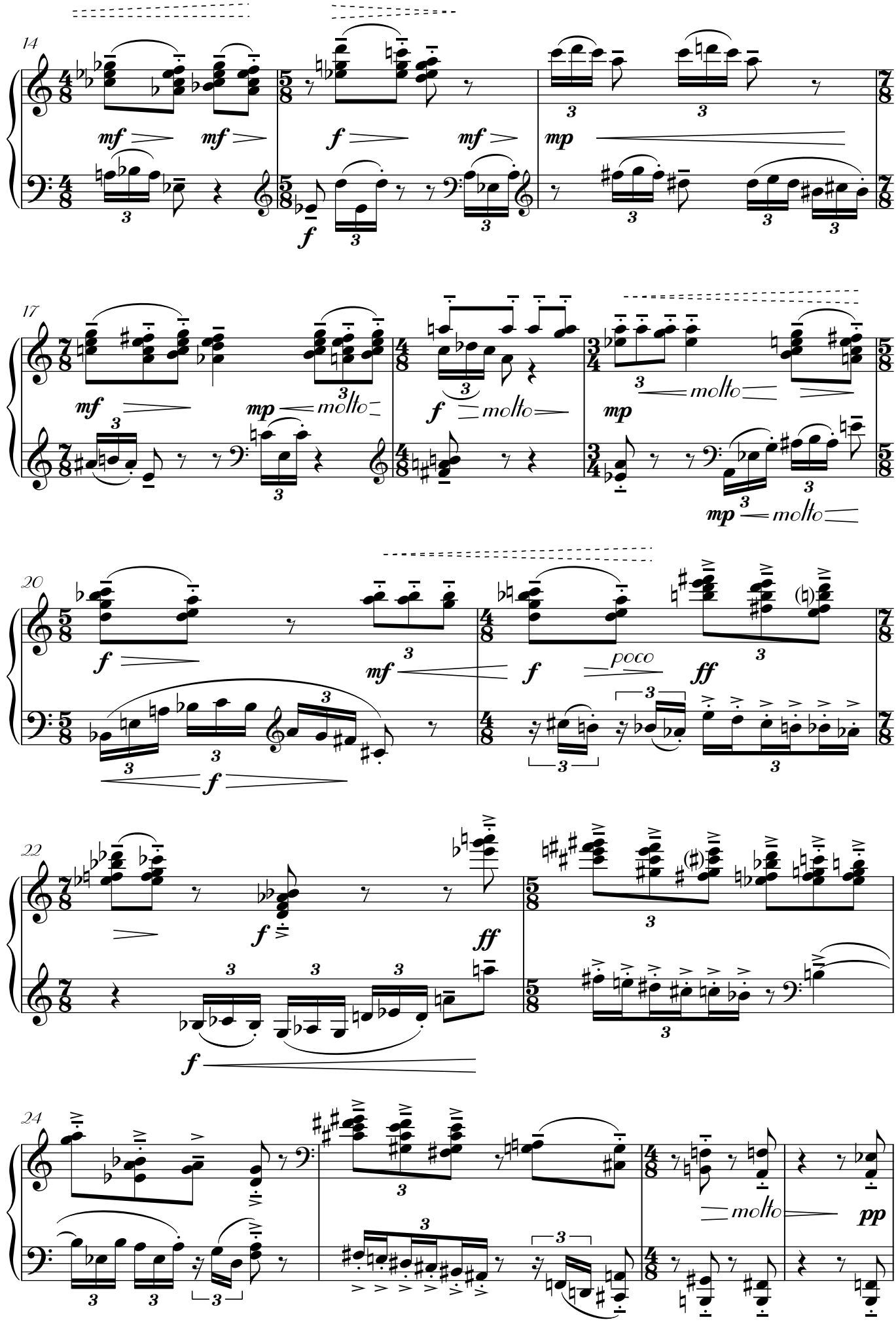

12
15
mf
mp
17
mf
5:6
mp
20
(poco subito)
p
pp
poco
23
mp
pp
p
pp

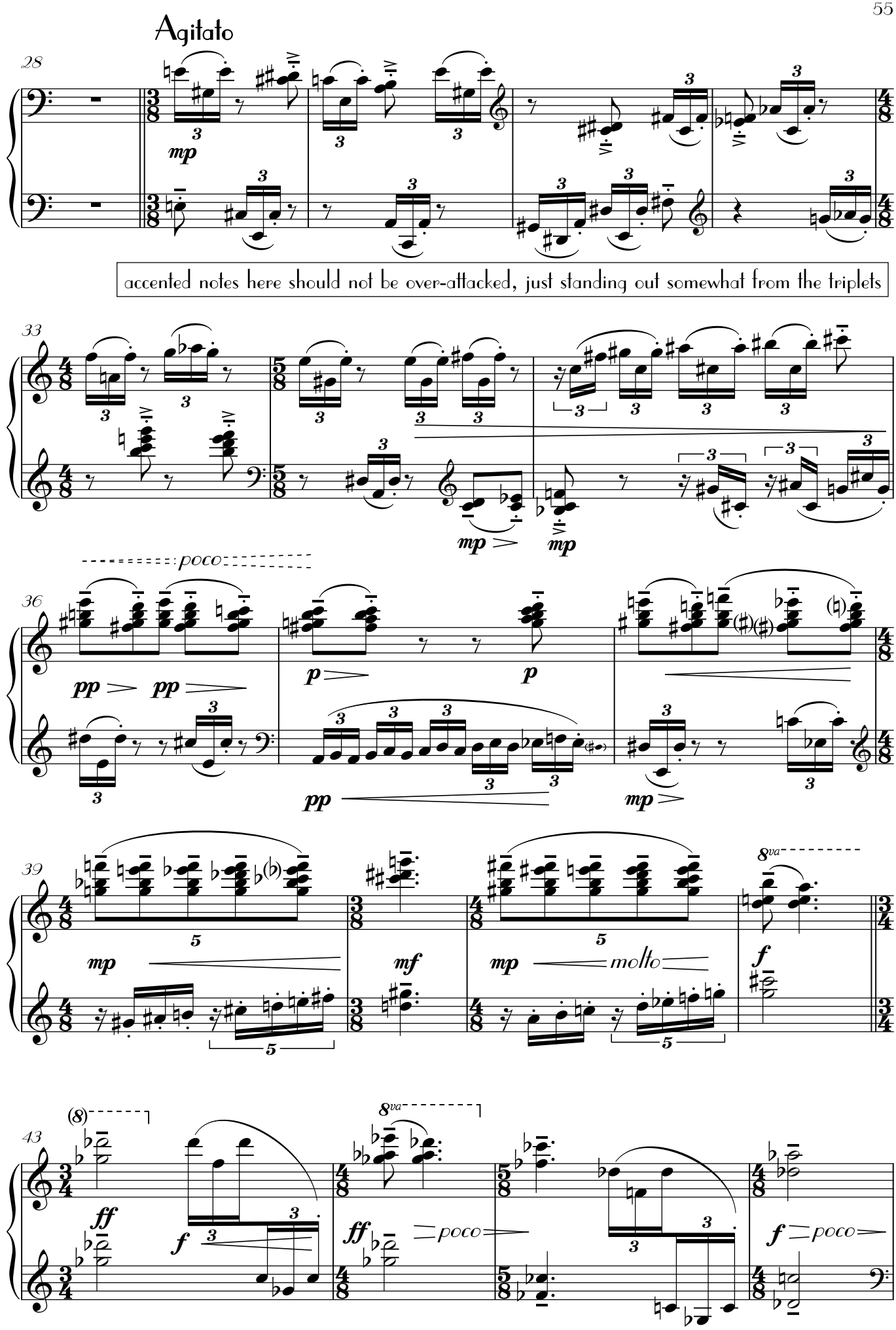

poco agitato
25
mp
mp
p
mp
27
mf
mf
mp
molto
8vb
29
f
8vb
ff
5:6
32
poco meno
8va
mf
remaining
intense

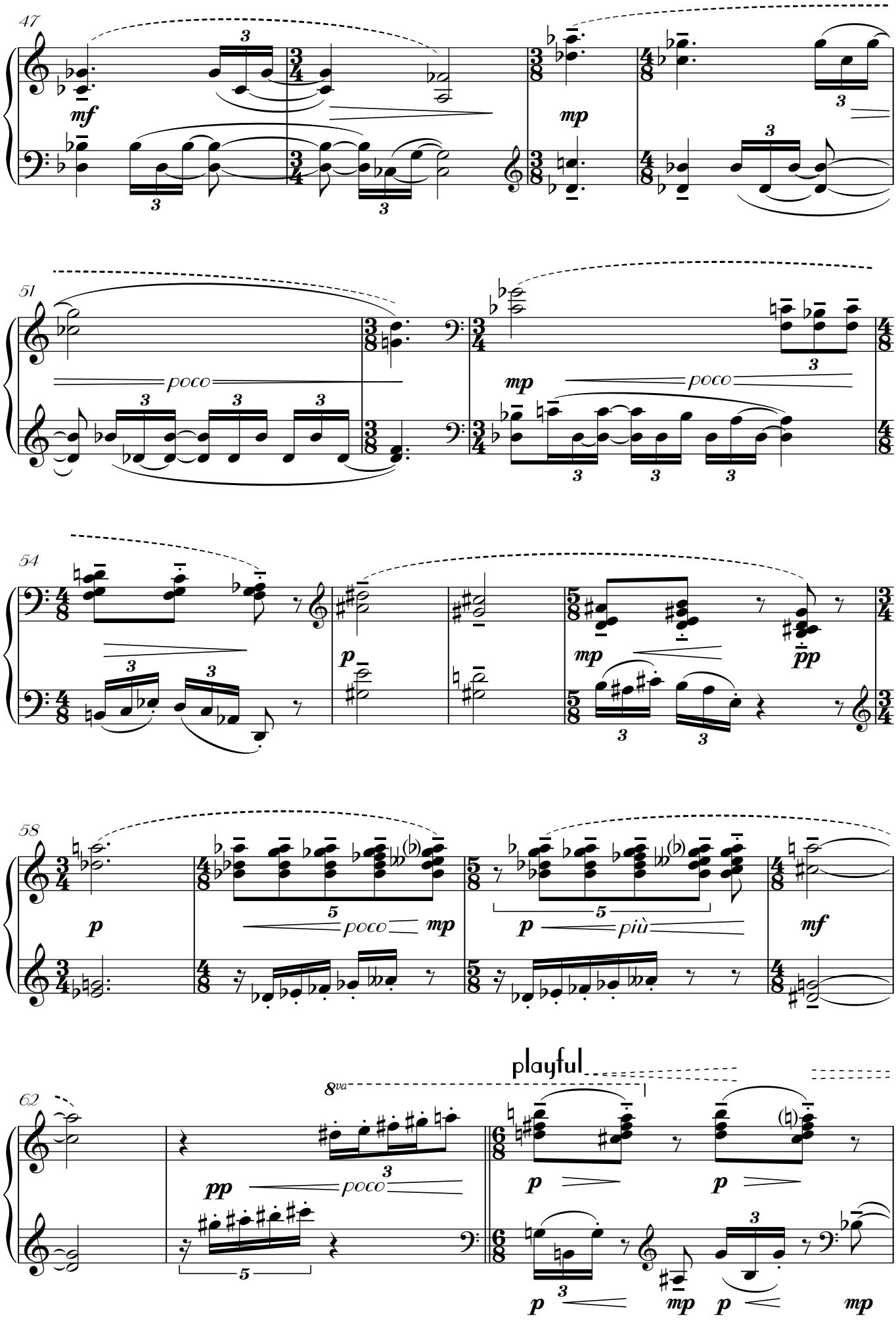

36
mp
40
p
(p) poco
mp molto
pp
p
44
sub. mp molto
sub. p molto
pp
p
48
pp
pp
ten.
ppp
pp
52
8va
pp

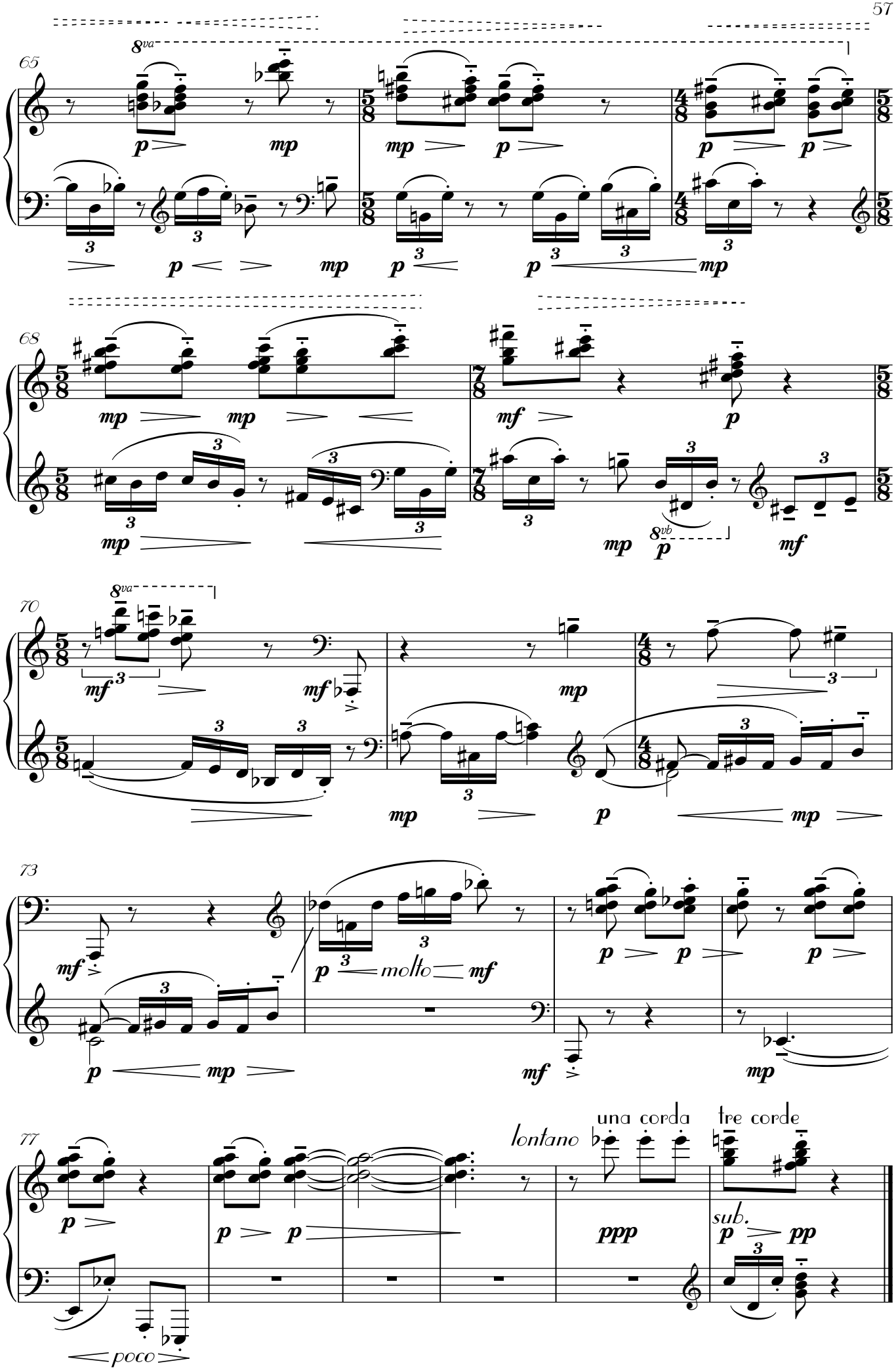
X. La Scapigliata




14
mf
mf
f
mf
mp
f
17
mf
mp molto
f molto
mp
molto
mp molto
20
f
mf
f
poco
ff
f
22
f
ff
f
24
molto
pp

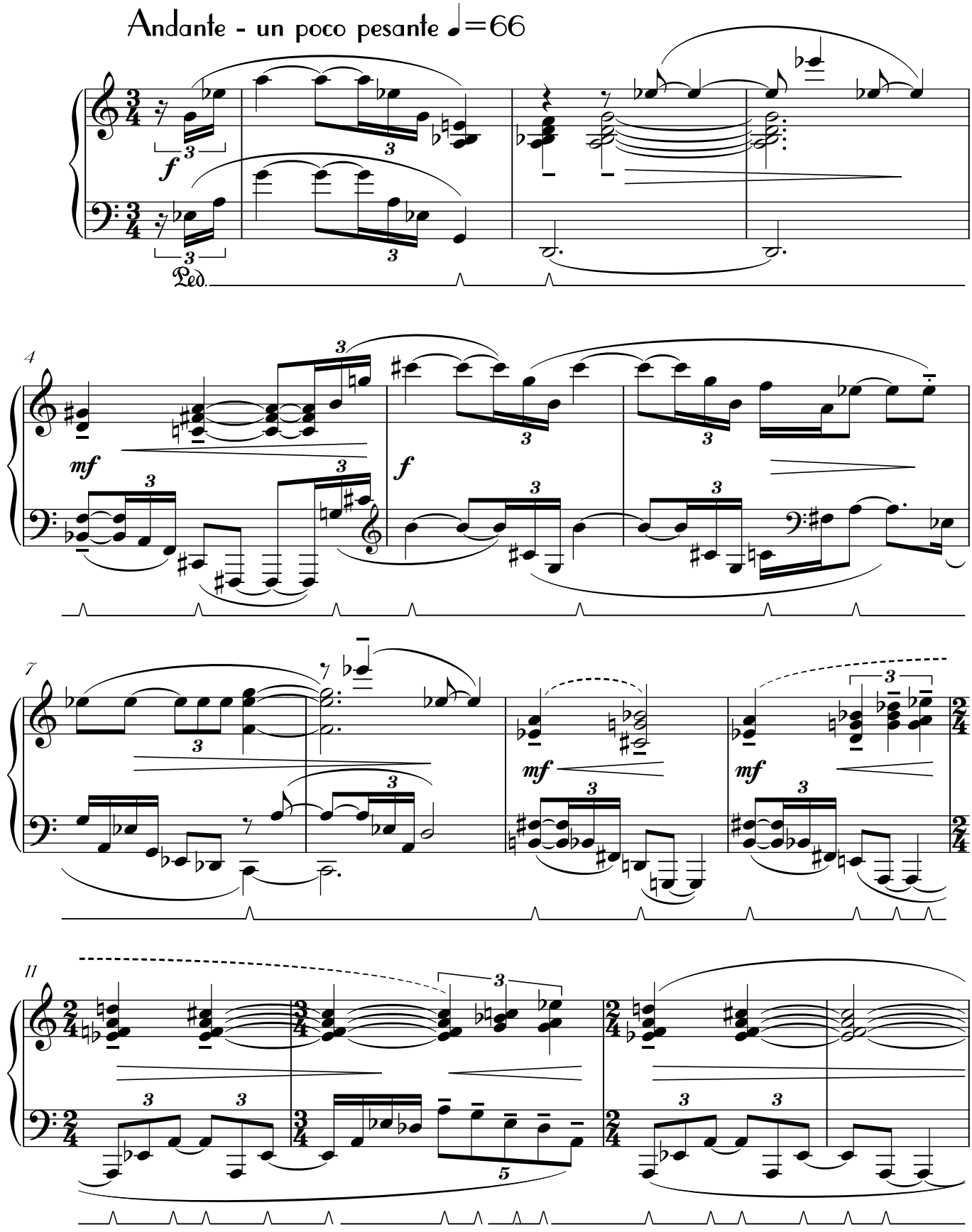

Agitato
28
mp
accented notes here should not be over-attacked, just standing out somewhat from the triplets
33
mp
mp
36
poco
pp
pp
p
p
pp
mp
39
mp
mf
mp
molto
f
8va
43
(8)
ff
f
ff
poco
8va
f
poco

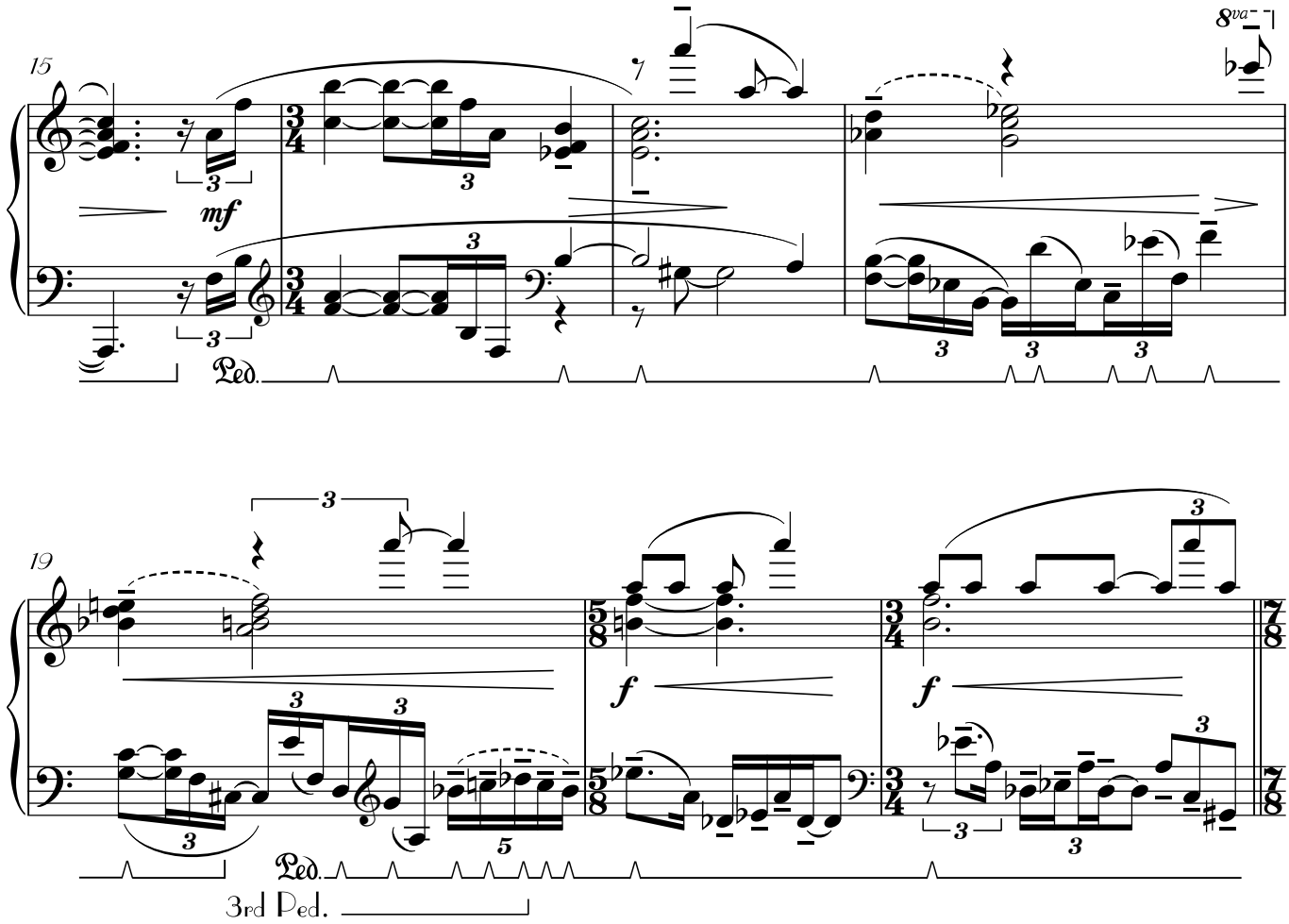

47
mf
mp
51
poco
mp
poco
54
p
mp
pp
58
p
poco
mp
p
più
mf
62
8va
playful
pp
poco
p
p
p
mp
p
mp


65
8va
p
mp
mp
p
p
p
mp
68
mp
mp
mf
p
mp
8vb
p
mf
70
8va
mf
mf
mp
mp
p
mp
73
mf
p
molto
mf
p
p
p
p
mp
mf
mp
77
una corda
tre corde
lontano
p
p
ppp
sub.
p
pp
poco

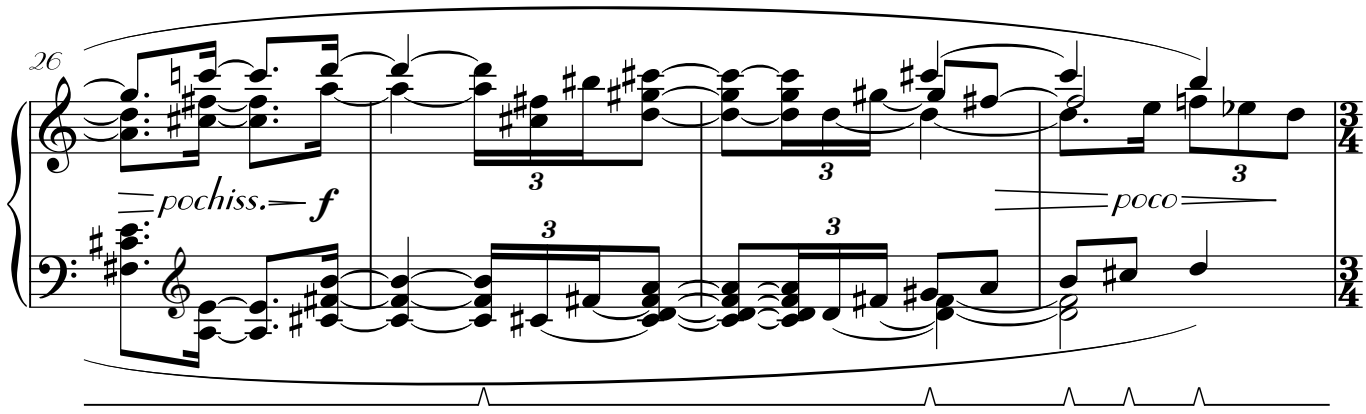
Book III

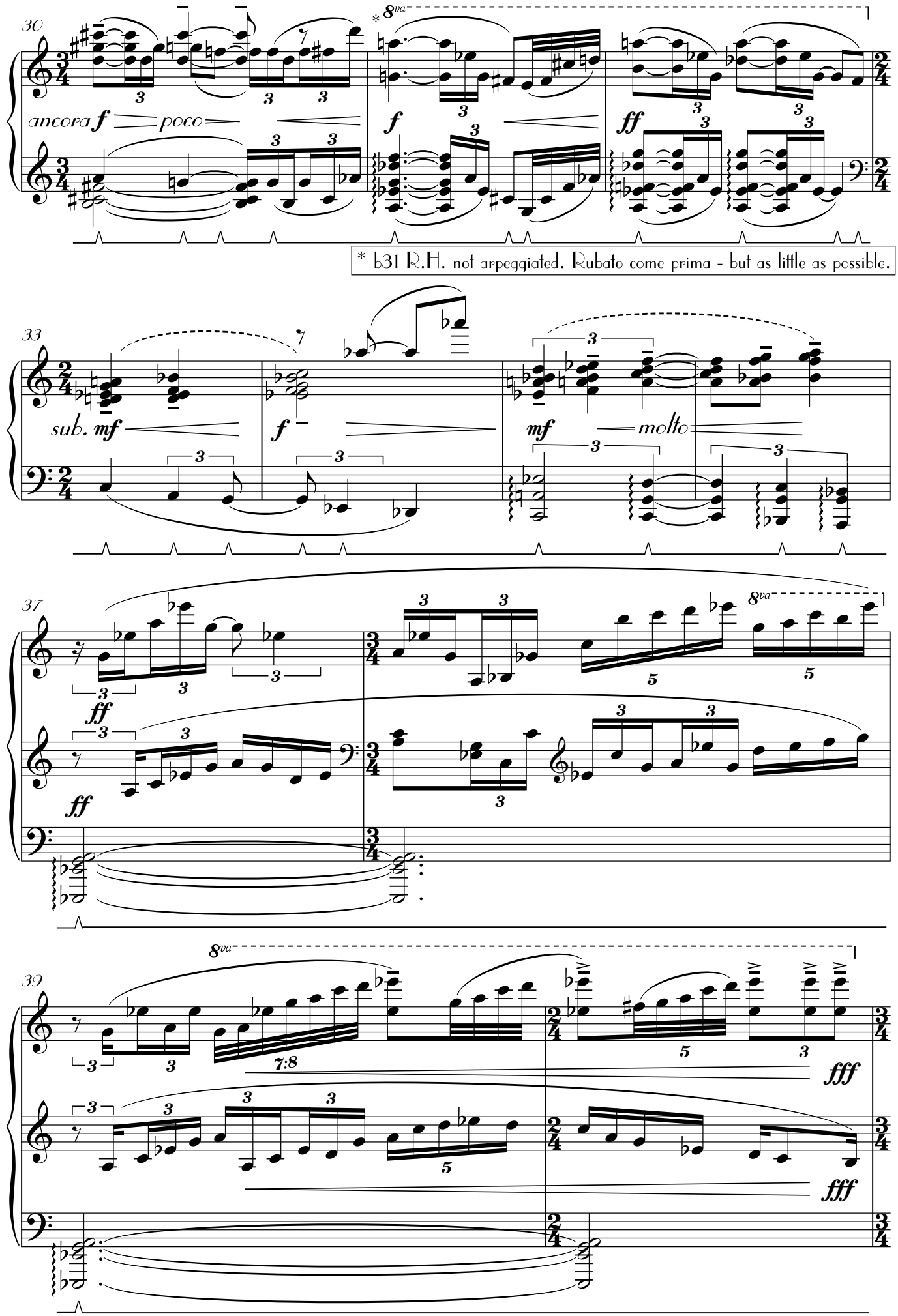
XI. The Existence of Nothingness

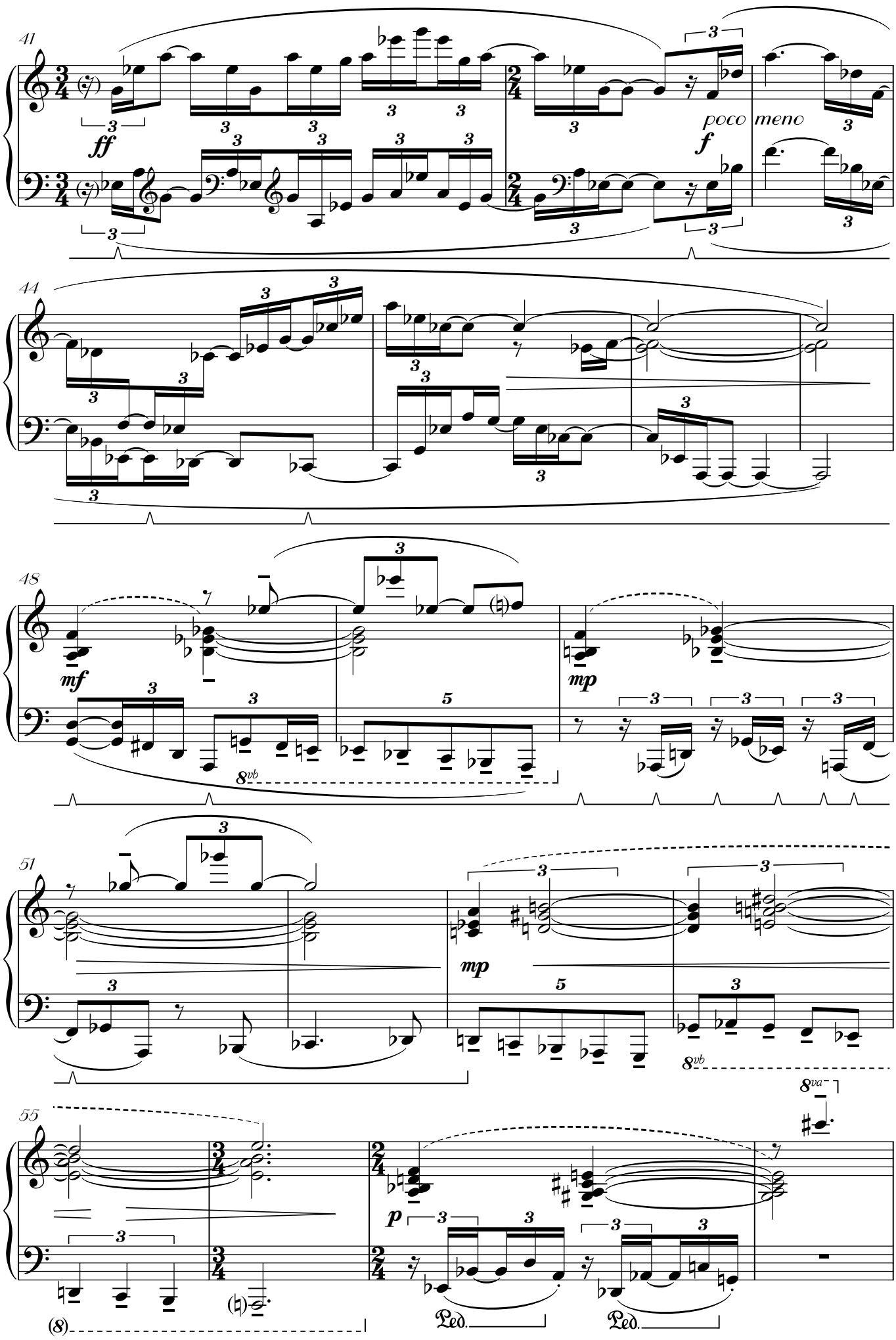


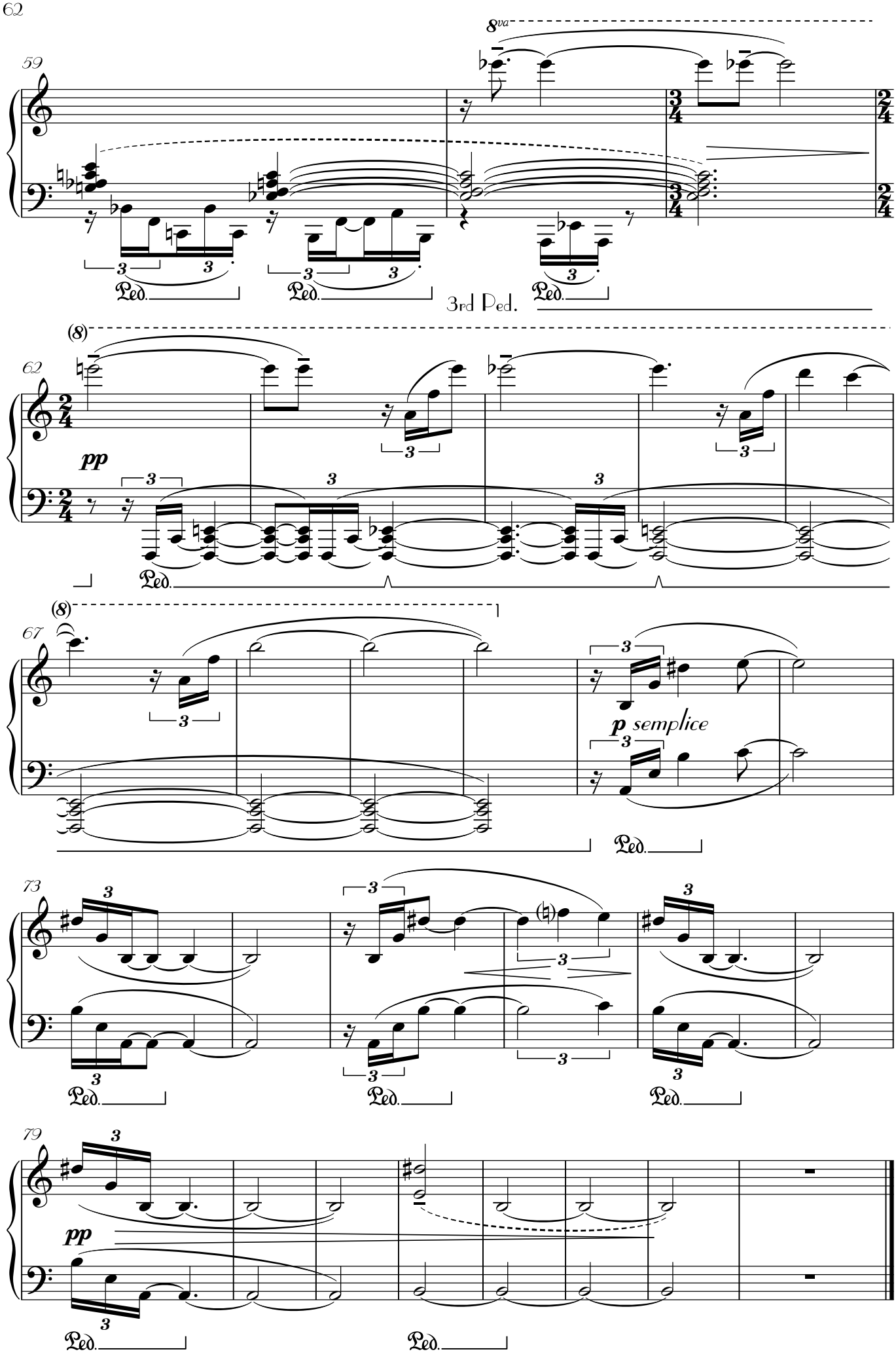


*b22 & b24 A little rubato will be obviously be necessary to accommodate the spread chord. Melody is not arpeggiated.

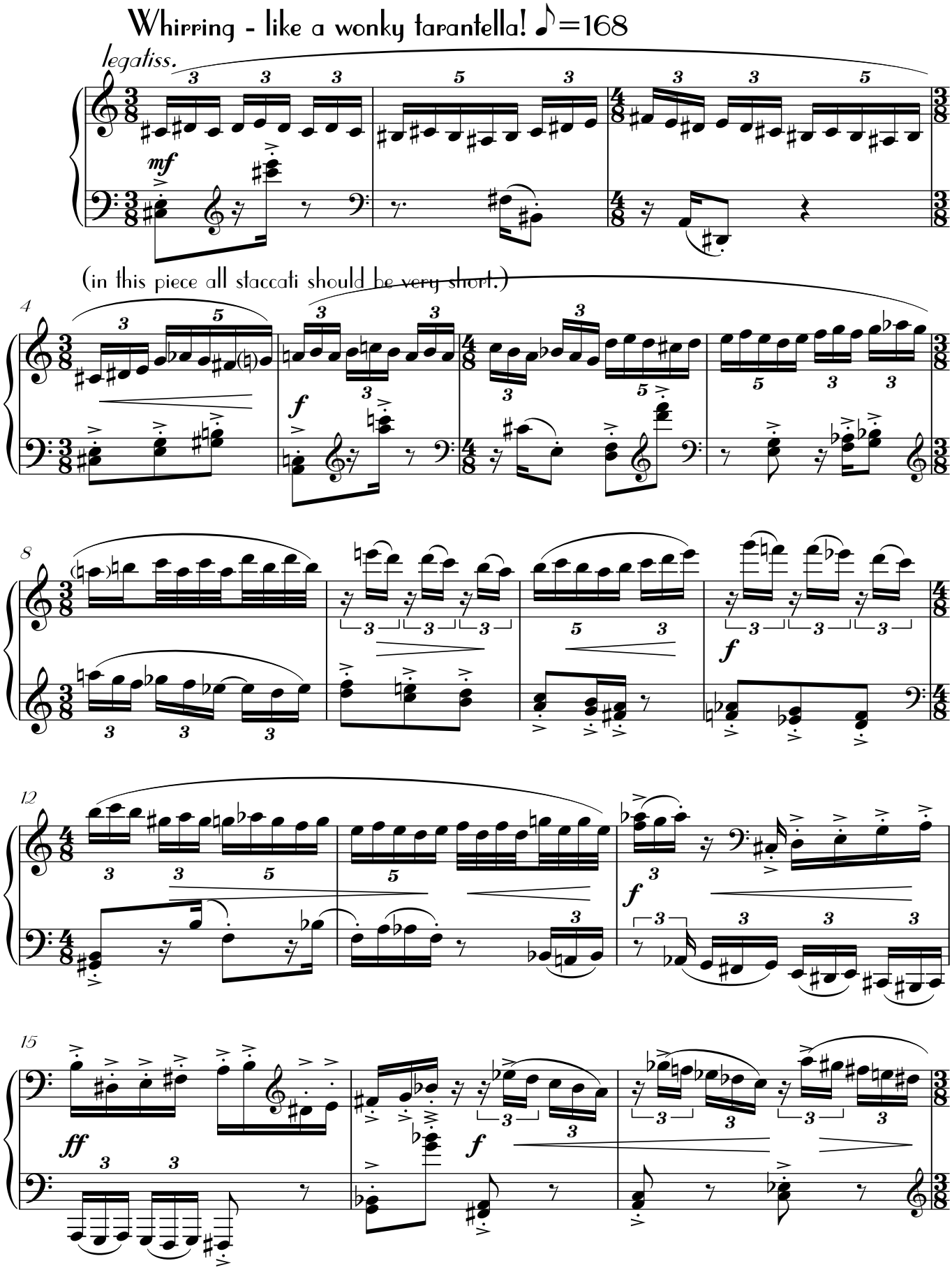


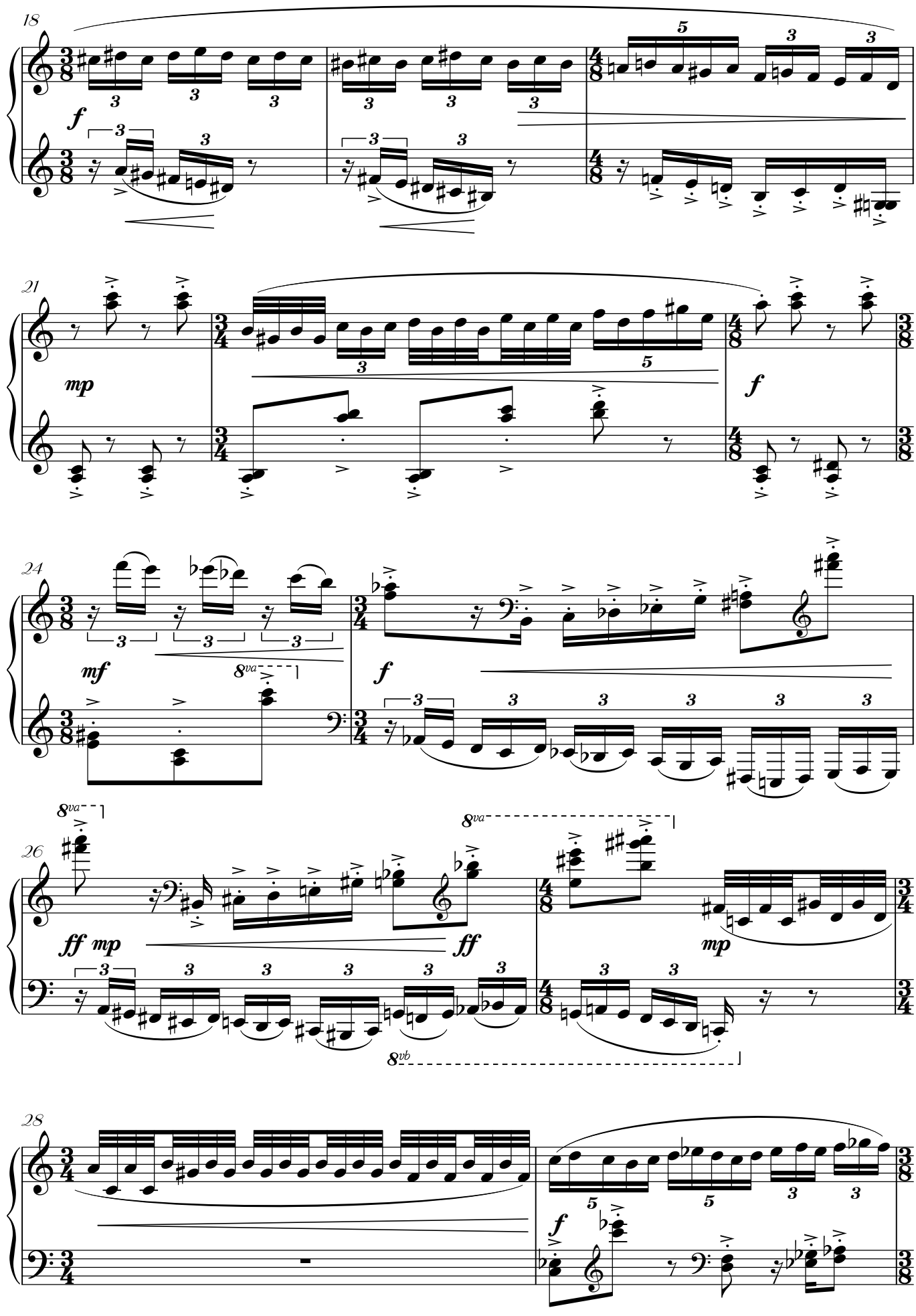

30
8va
ancora f poco
f
ff
* b31 R.H. not arpeggiated. Rubato come prima - but as little as possible.
33
sub. mf
f
mf molto
37
ff
ff
8va
39
8va
fff
fff

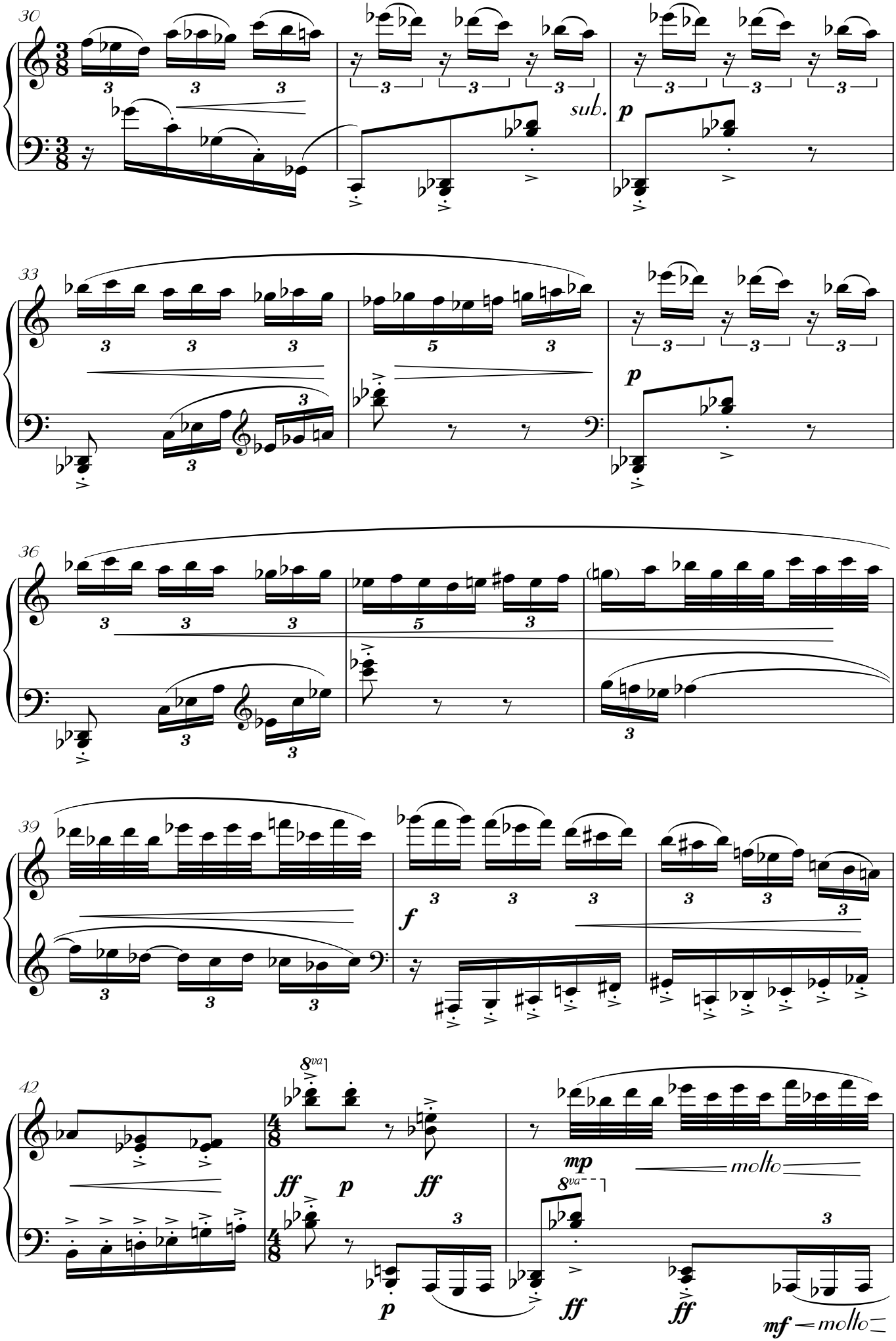

41
ff
poco meno
f
44
48
mf
mp
8vb
51
mp
8vb
55
8va
p
Ped.
Ped.
(8)

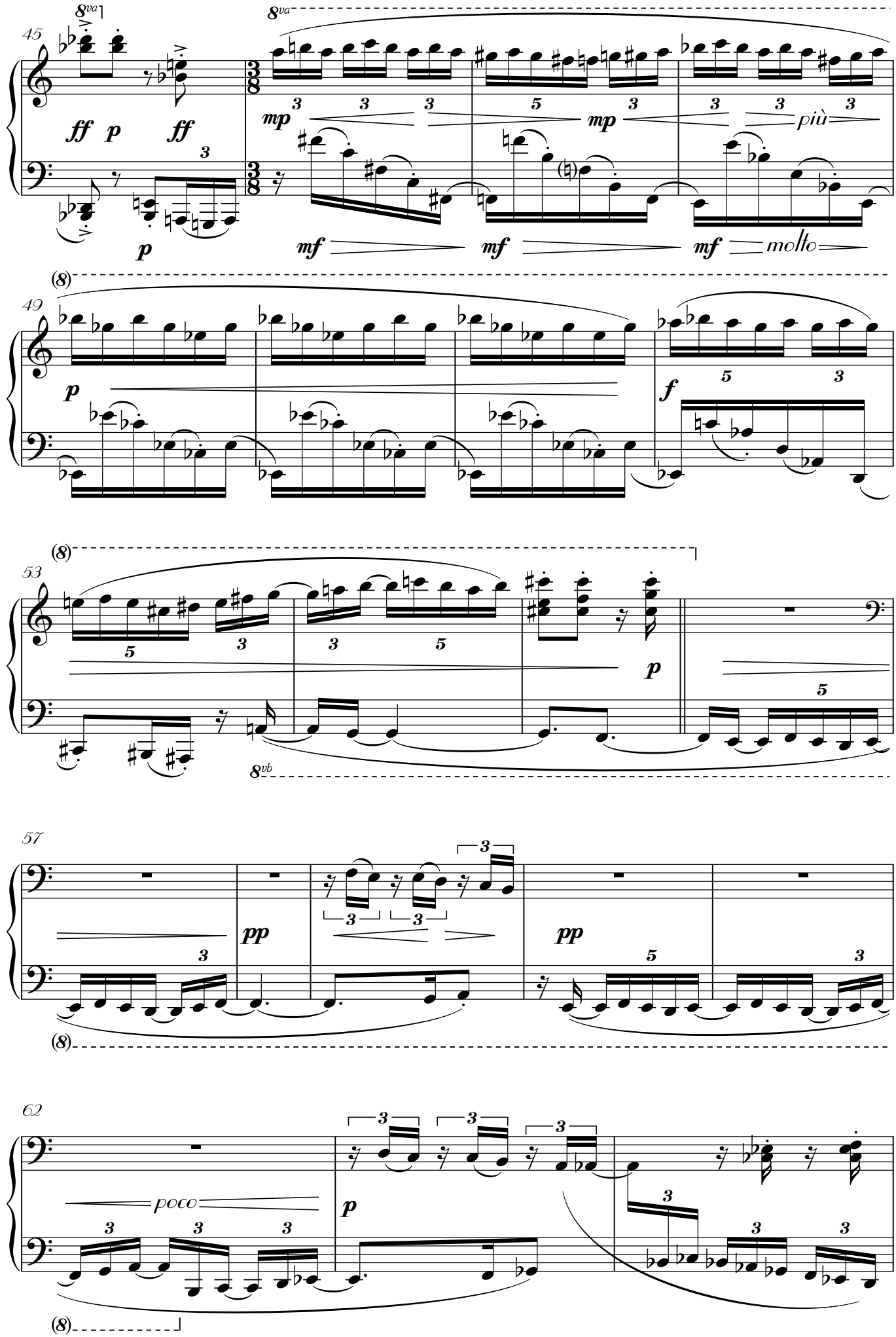

59
8va
3rd Ped.
62
pp
67
p semplice
73
79
pp
Ped.

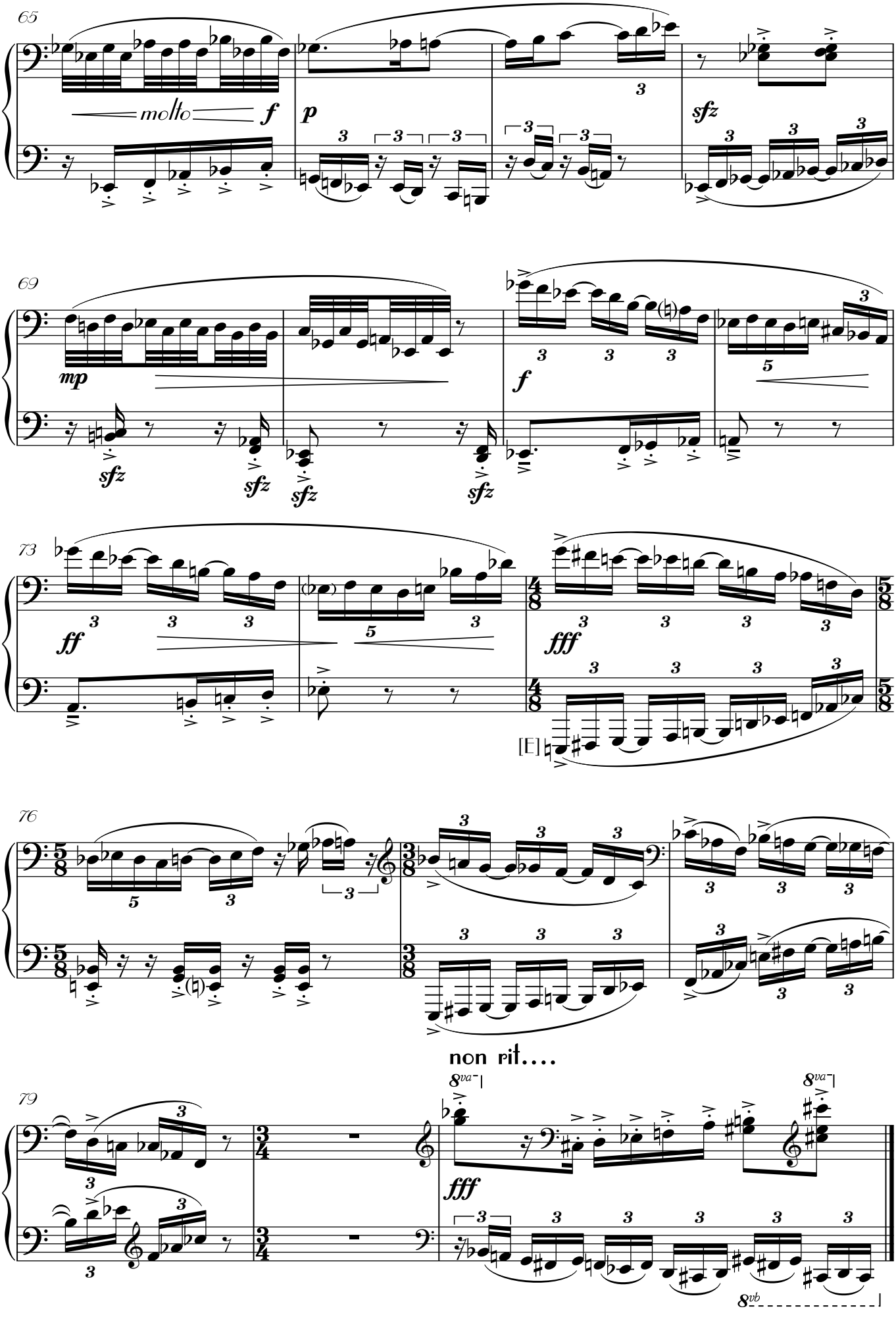
XII. The Impossibility of Perpetual Motion



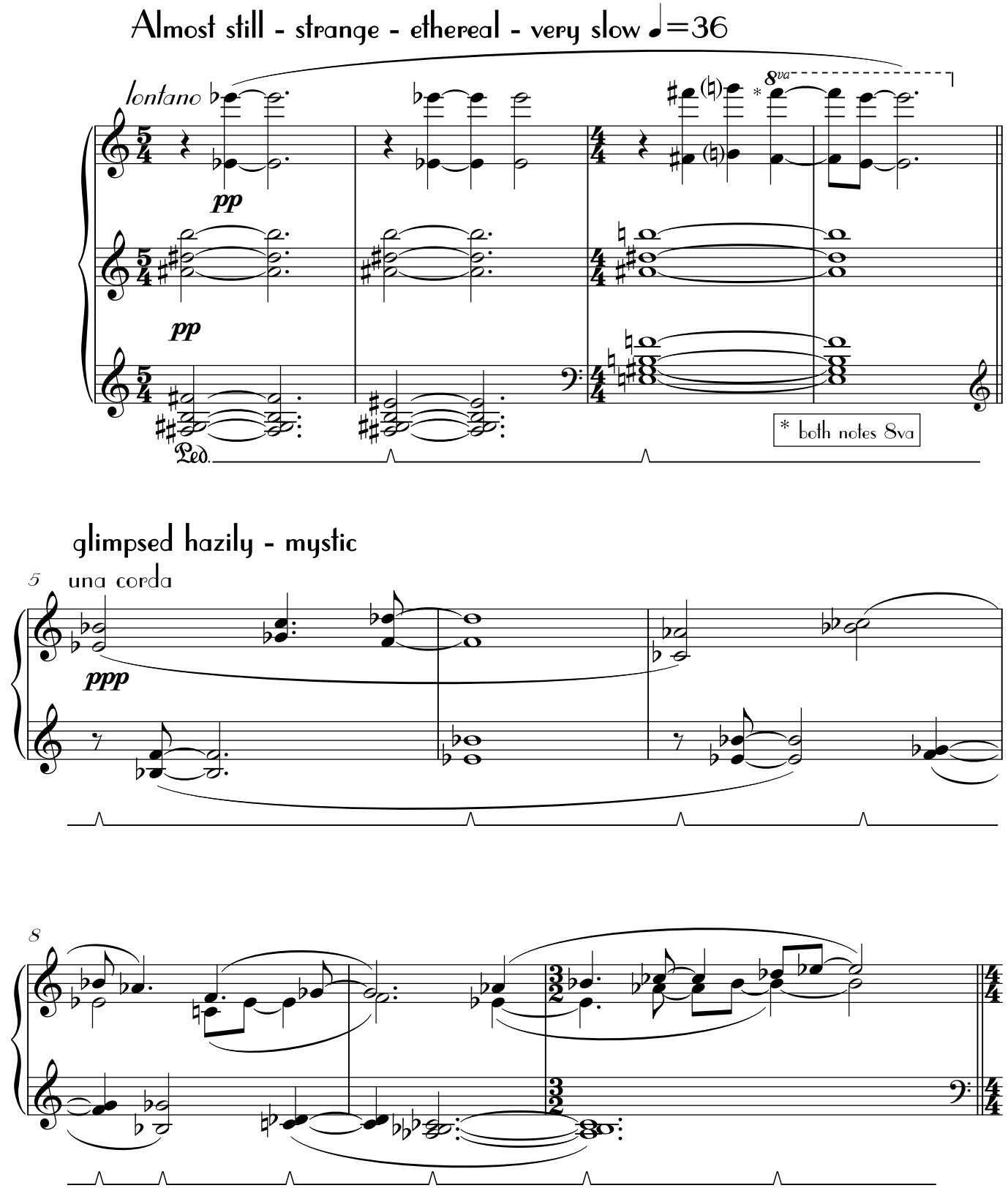

18
f
21
mp
f
24
mf
8va
f
26
ff mp
8va
ff
8va
mp
8vb
28
f

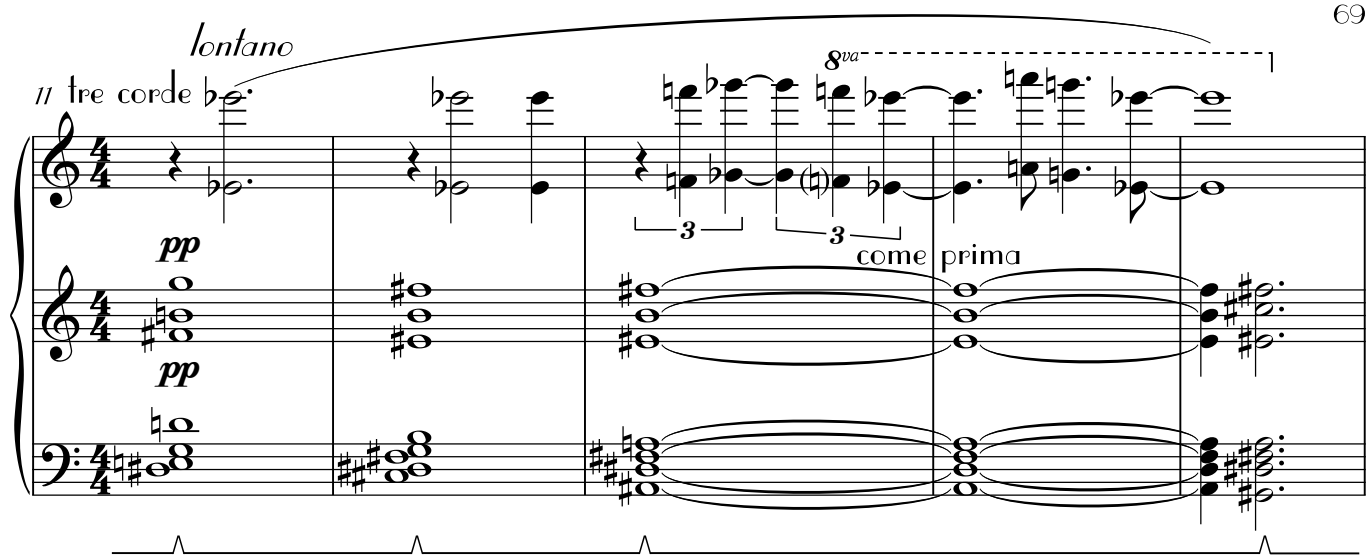

30
sub.
p
33
p
36
39
f
42
8va
ff
p
ff
mp
8va
molto
p
ff
ff
mf molto

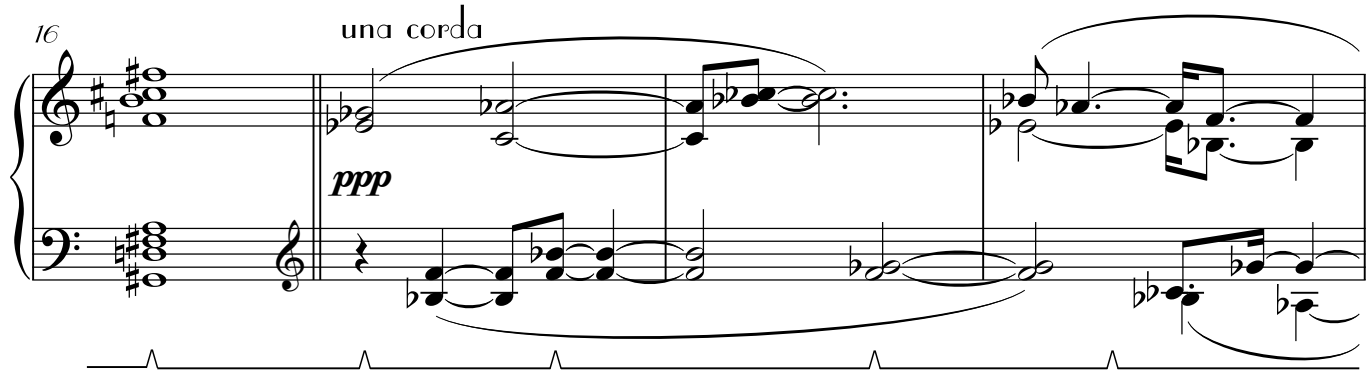

45
8va
ff p ff
p
mp mp più
mf mf mf molto
49
(8)
p
f
53
(8)
p
8vb
57
pp pp
(8)
62
poco
p
(8)

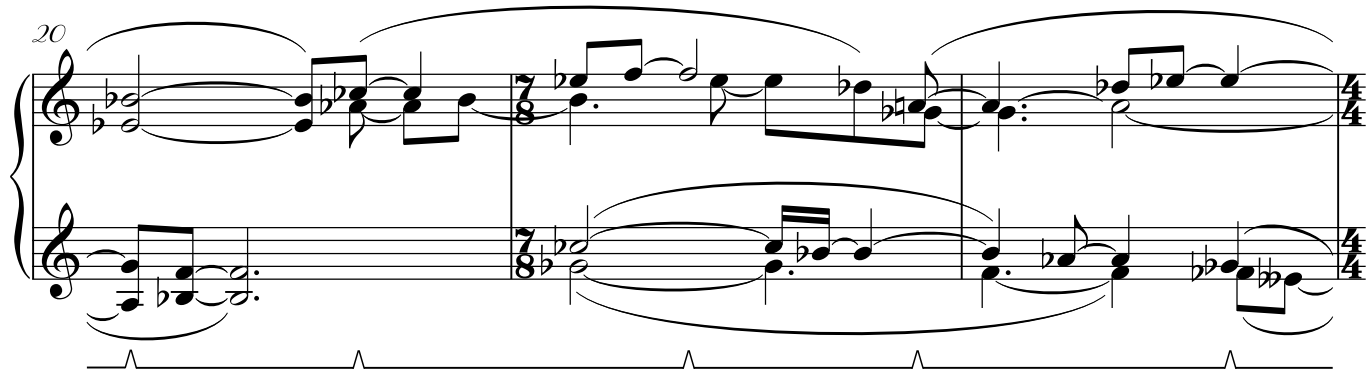

65
molto
f
p
sfz
69
mp
sfz
sfz
sfz
sfz
f
73
ff
fff
[E]
76
non rit....
79
fff
8va
8vb

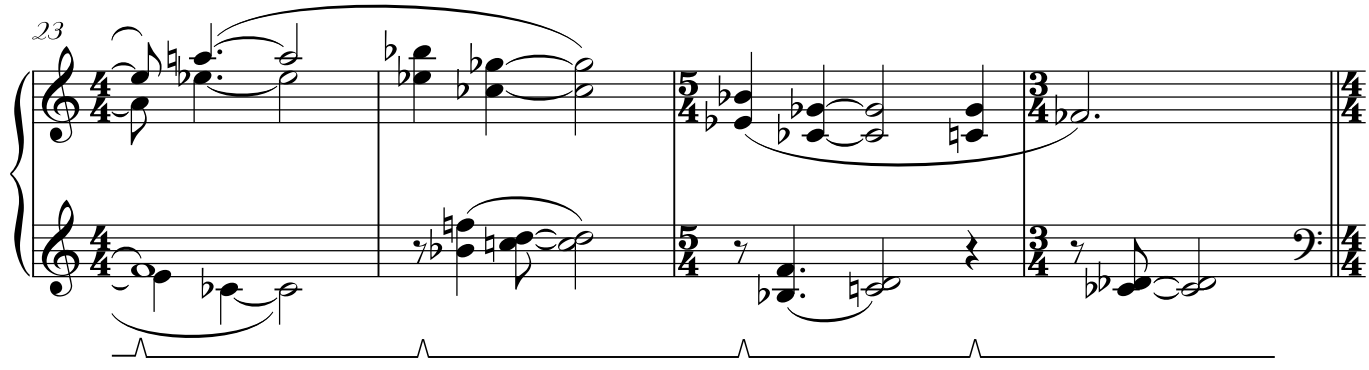
XIII. Lenses for Looking at the Moon

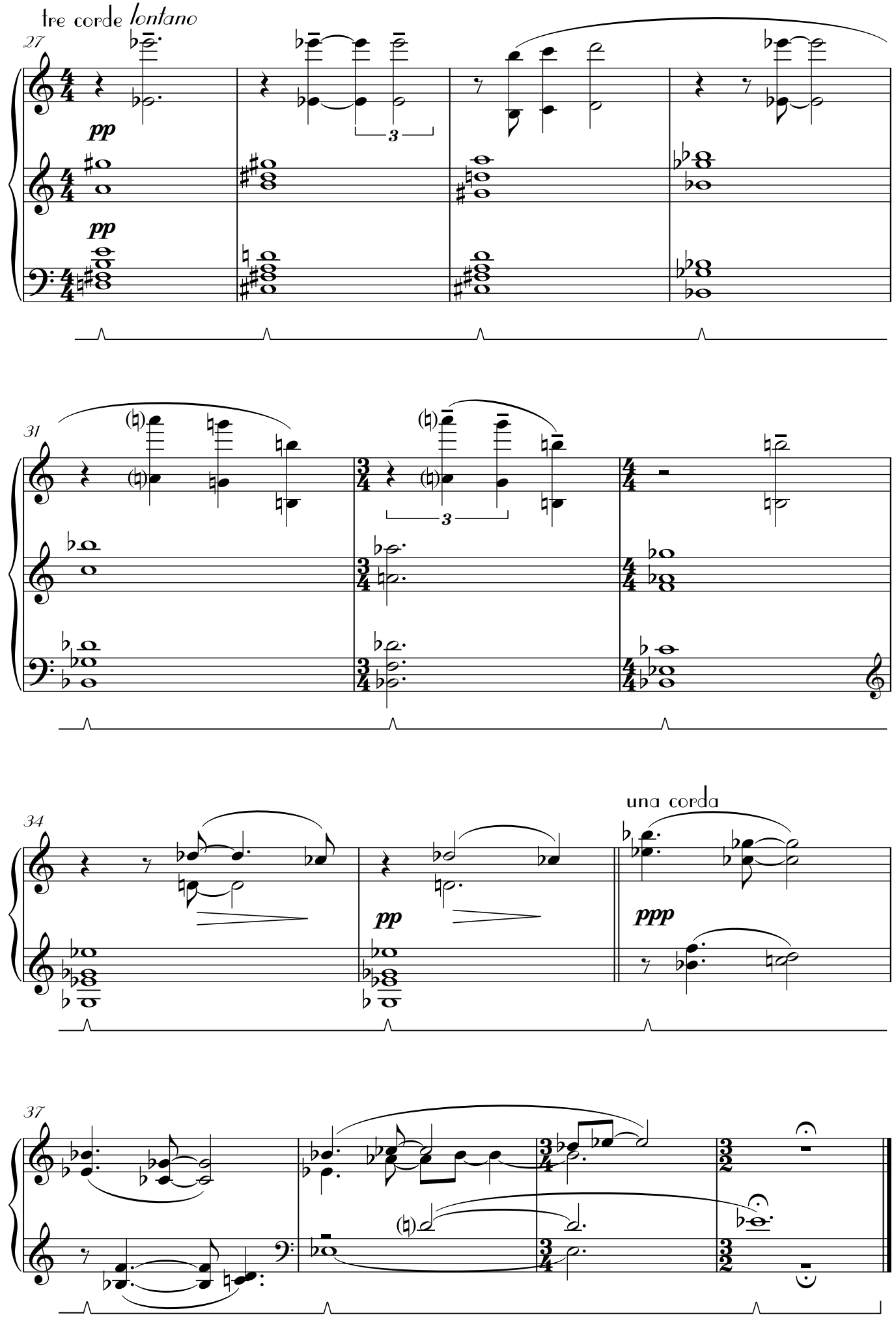



lontano
11 tre corde
8va
pp
pp
3
3
come prima

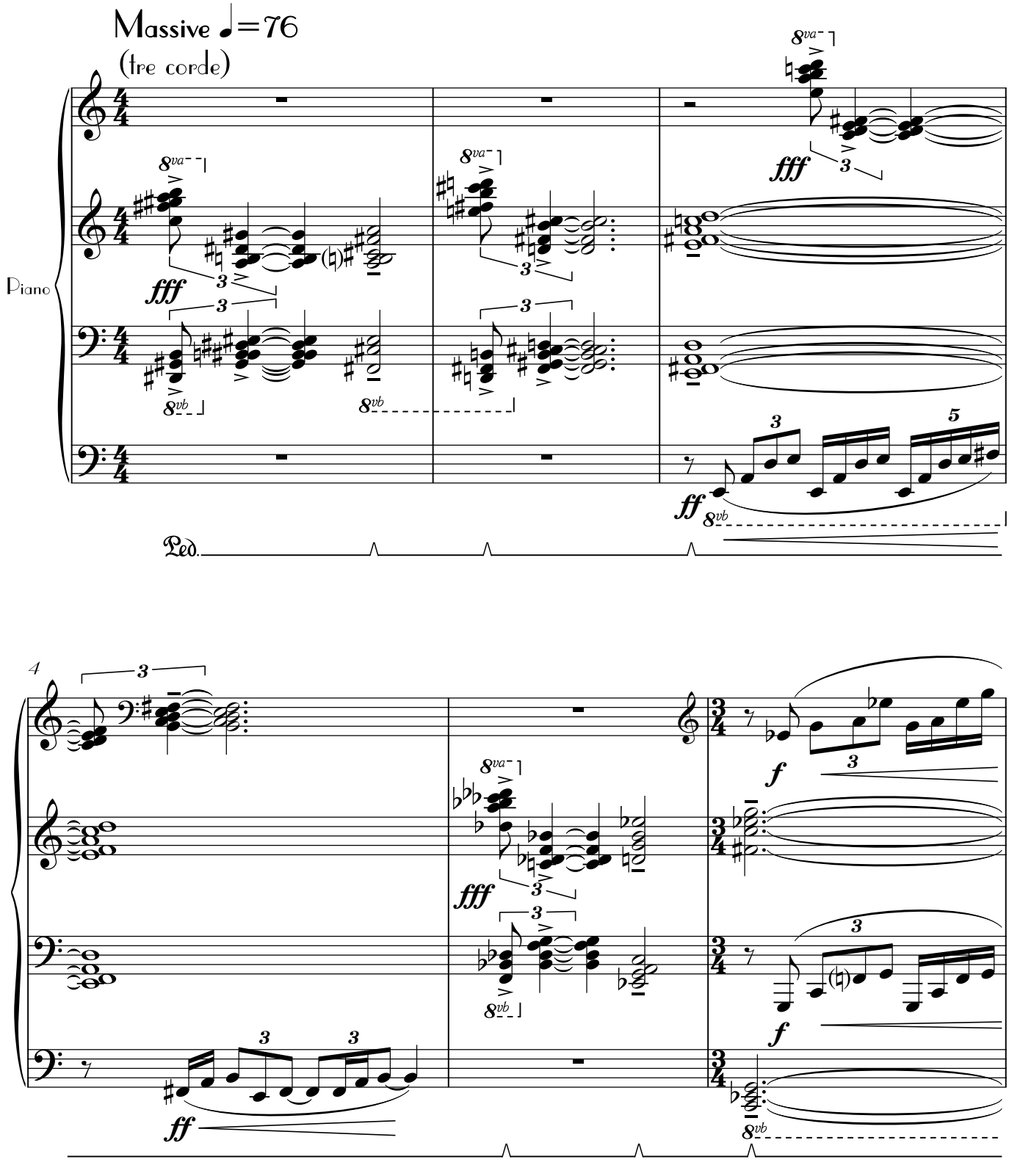

16
una corda
ppp

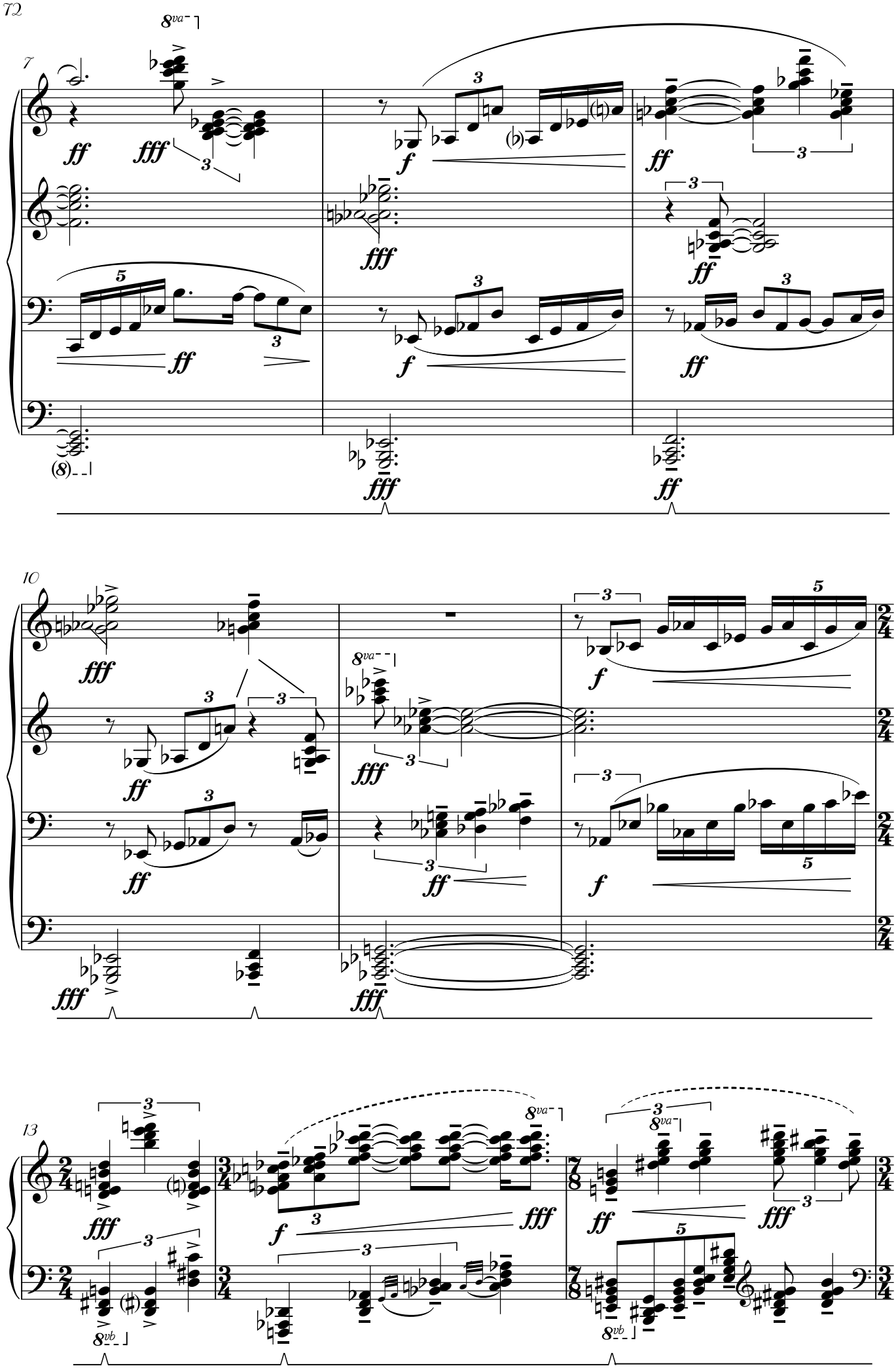

20

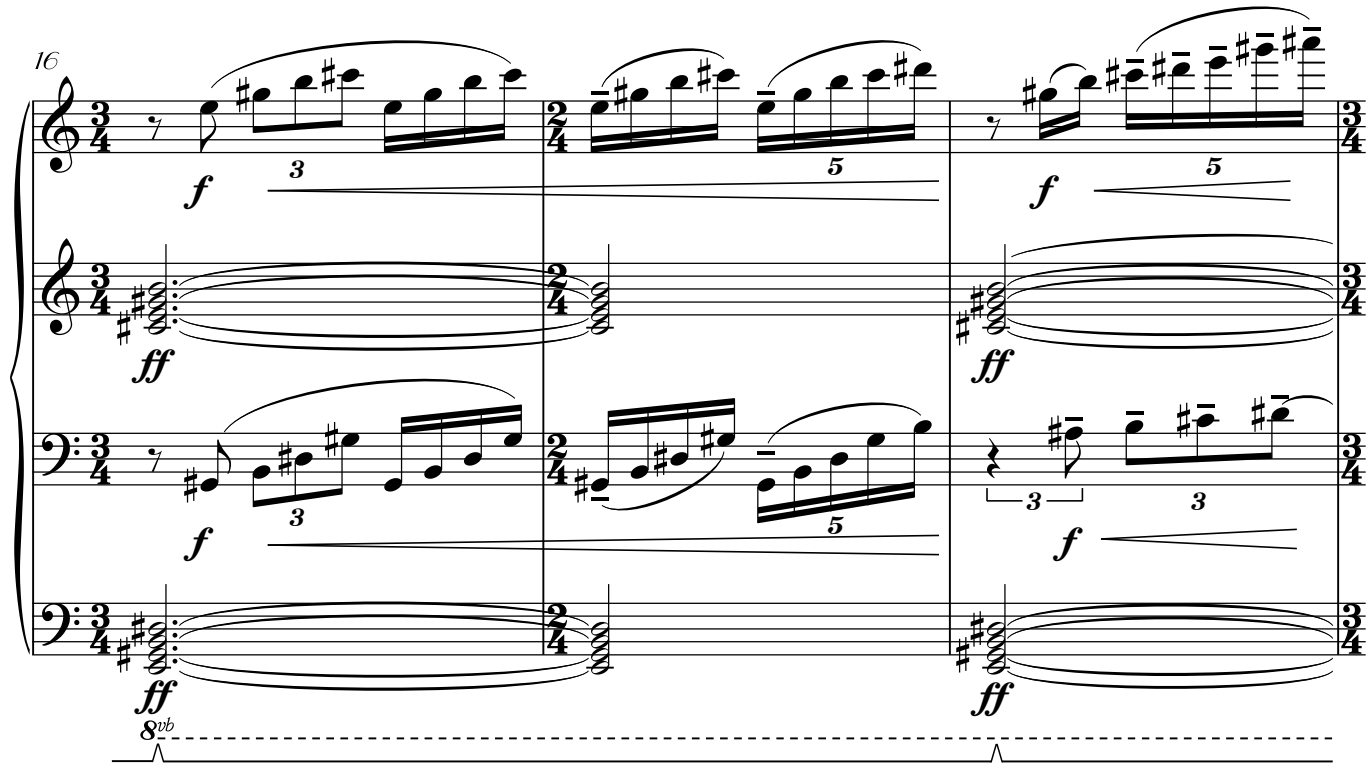

23

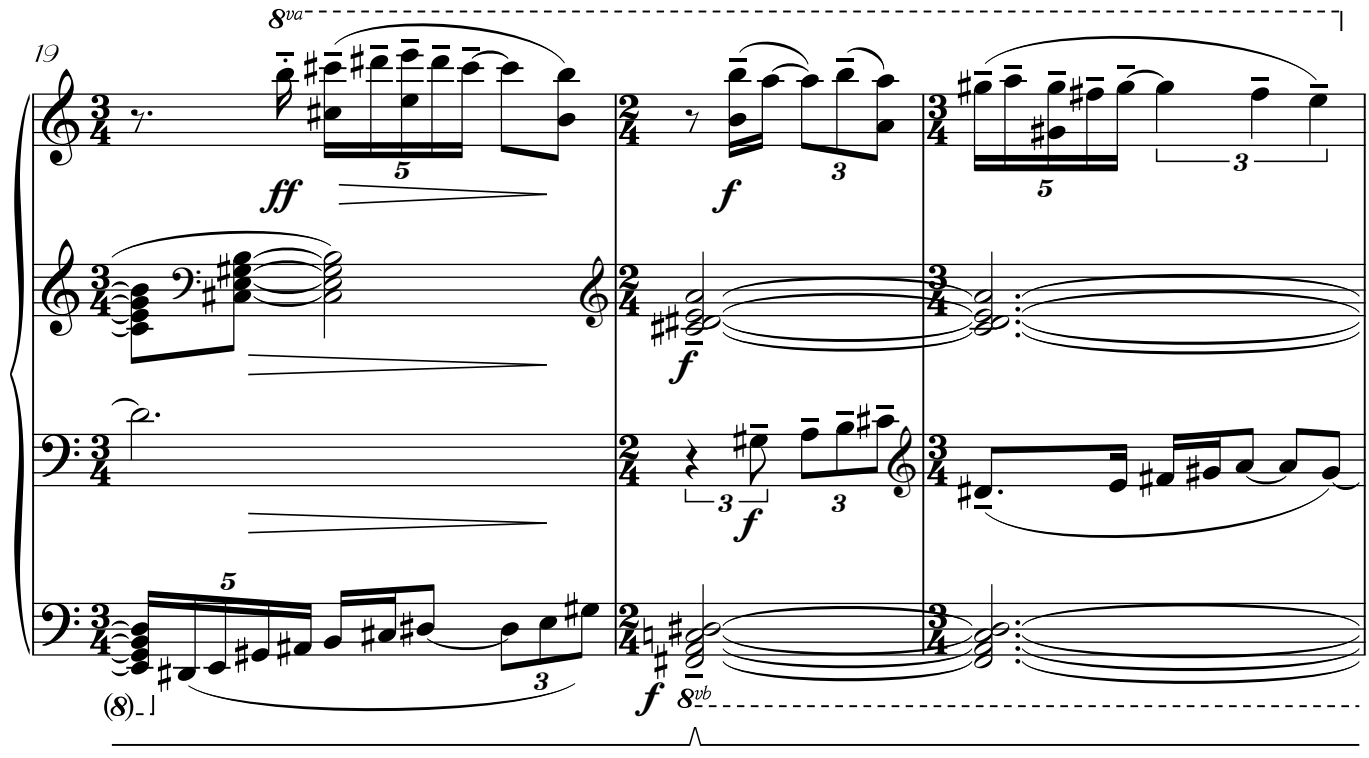

tre corde lontano
27
pp
pp
3
31
3
34
pp
una corda
ppp
37

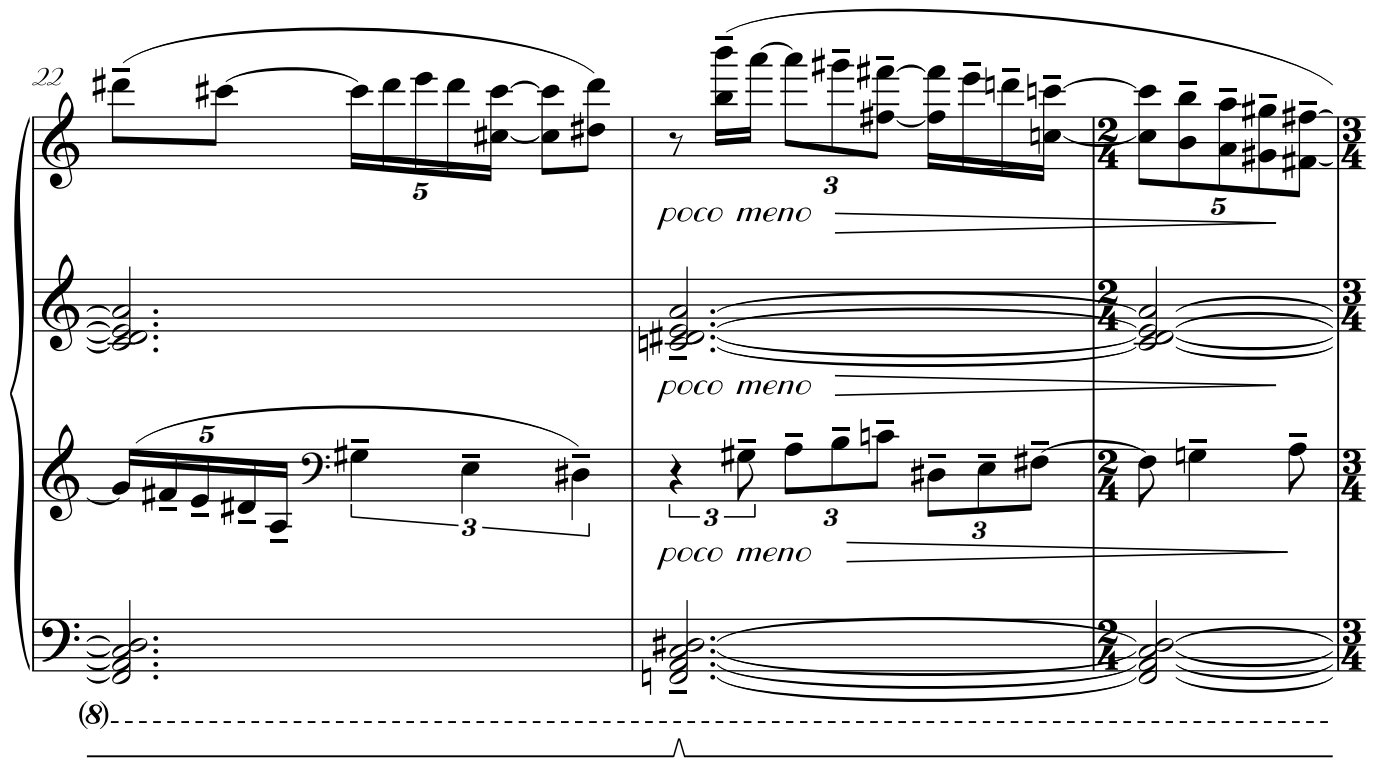
XIV. Study of a Deluge

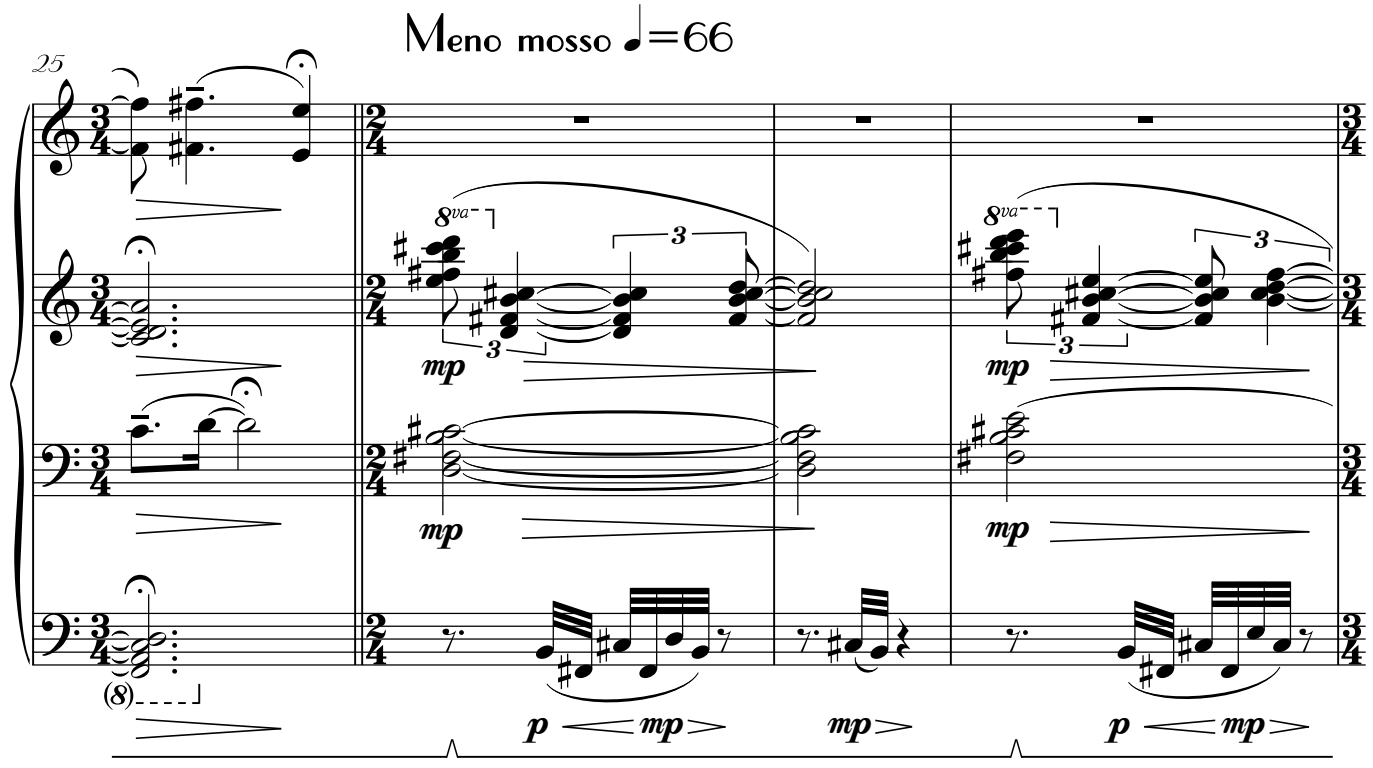


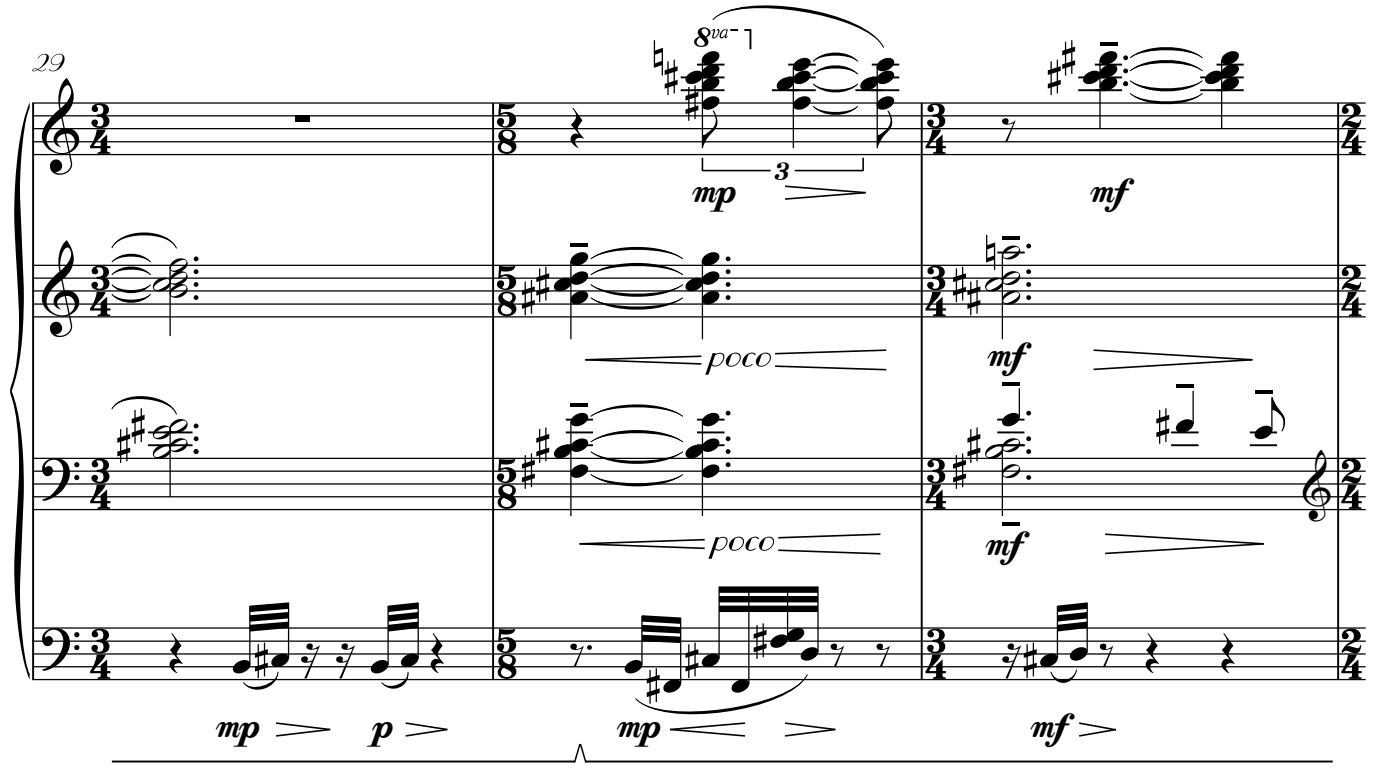

7
10
13
8va
8vb
ff
fff
f
3
5

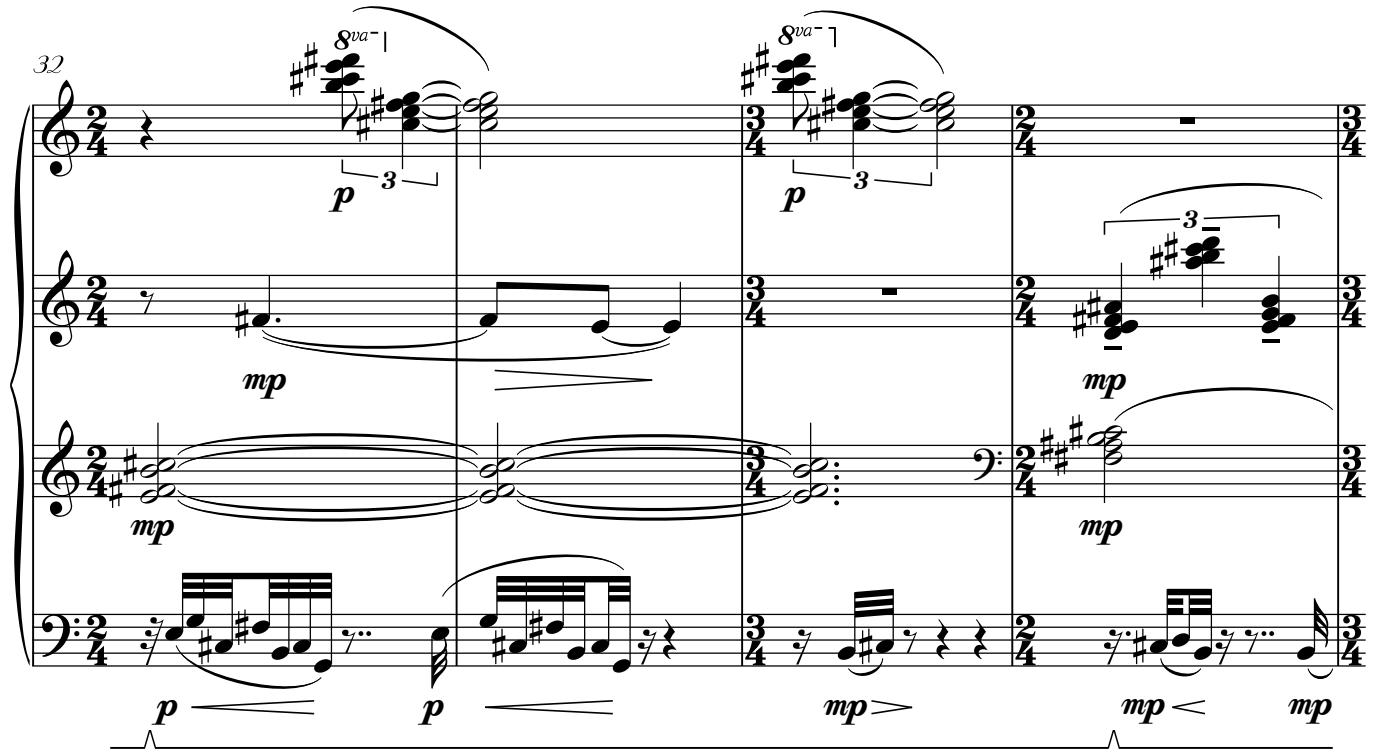

16
f
ff
8vb

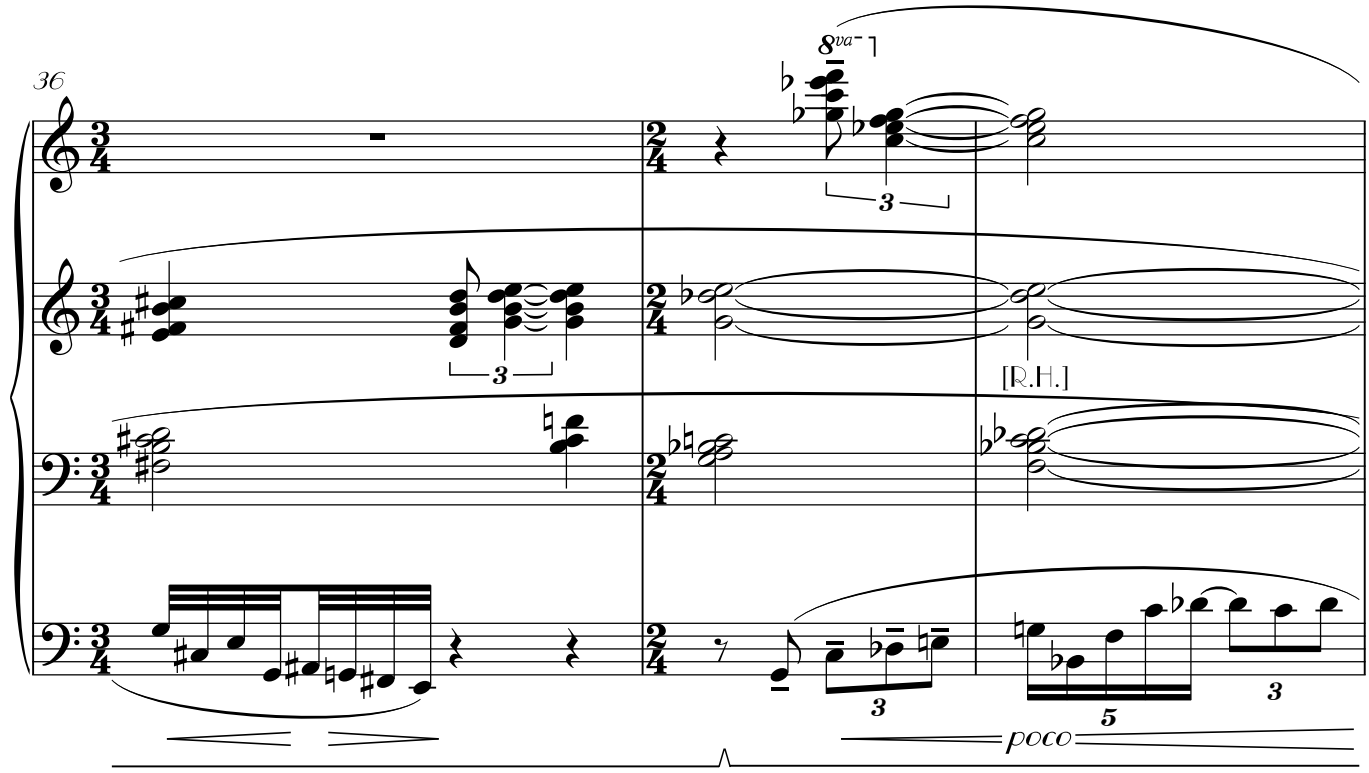

8va
19
ff
f
8vb

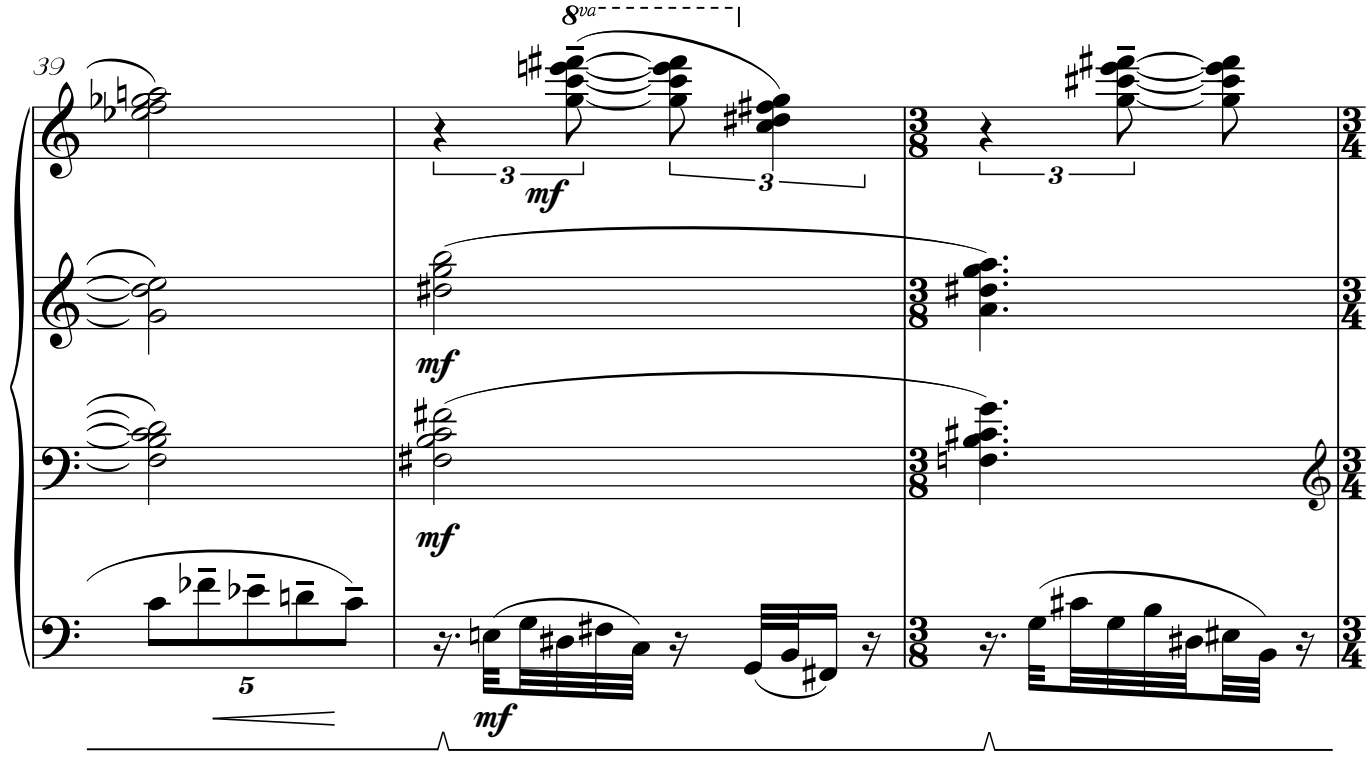

22
poco meno
poco meno
poco meno
(8)

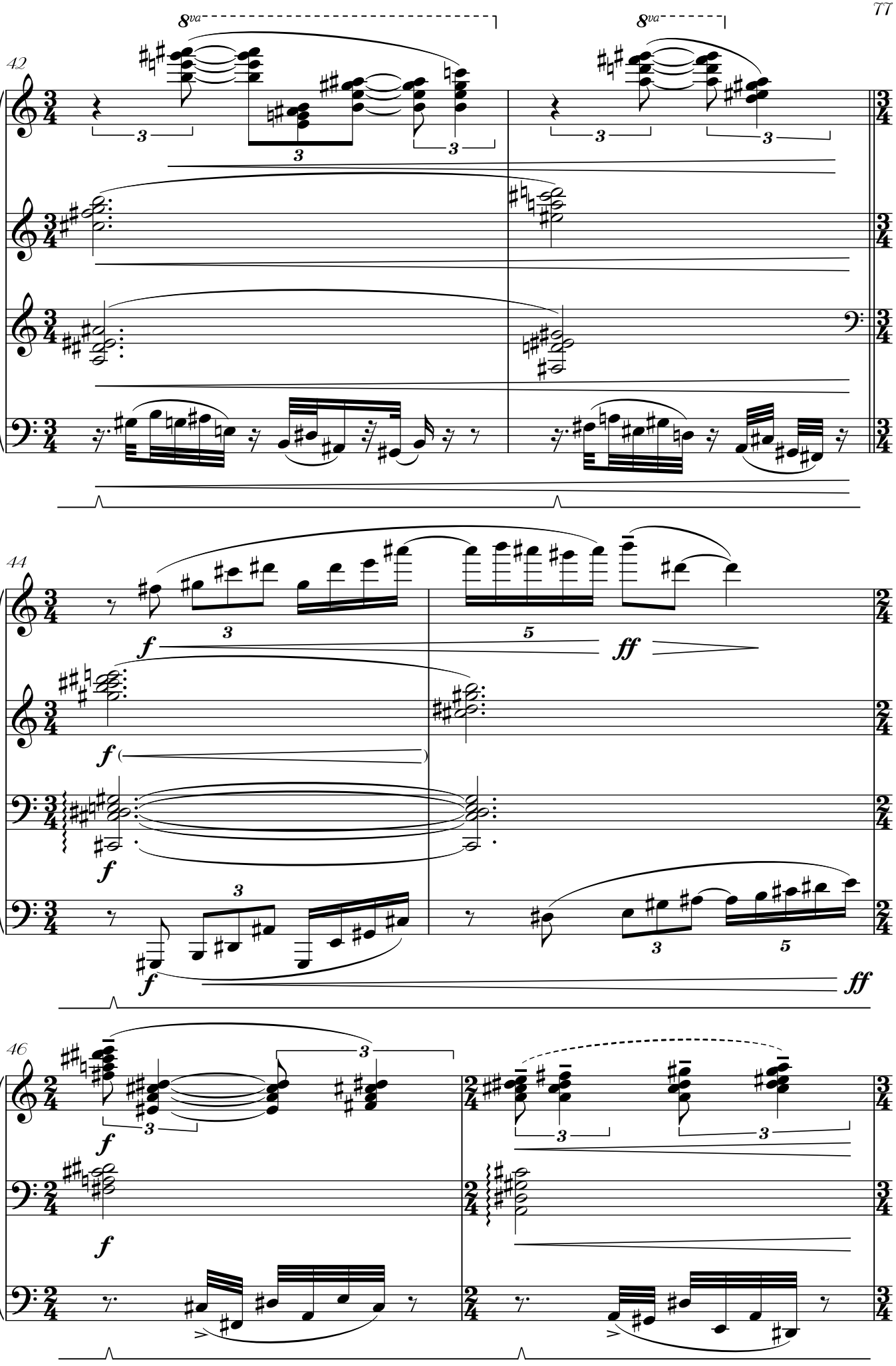

Meno mosso ♩=66
25
8va
8va
mp
mp
mp
mp
p
mp
mp
p
mp
(8)


29
8va
mp
3
mf
poco
mf
poco
mf
mp
p
mp
mf


32
8va
p
3
8va
p
3
mp
mp
mp
mp
p
p
mp
mp
mp

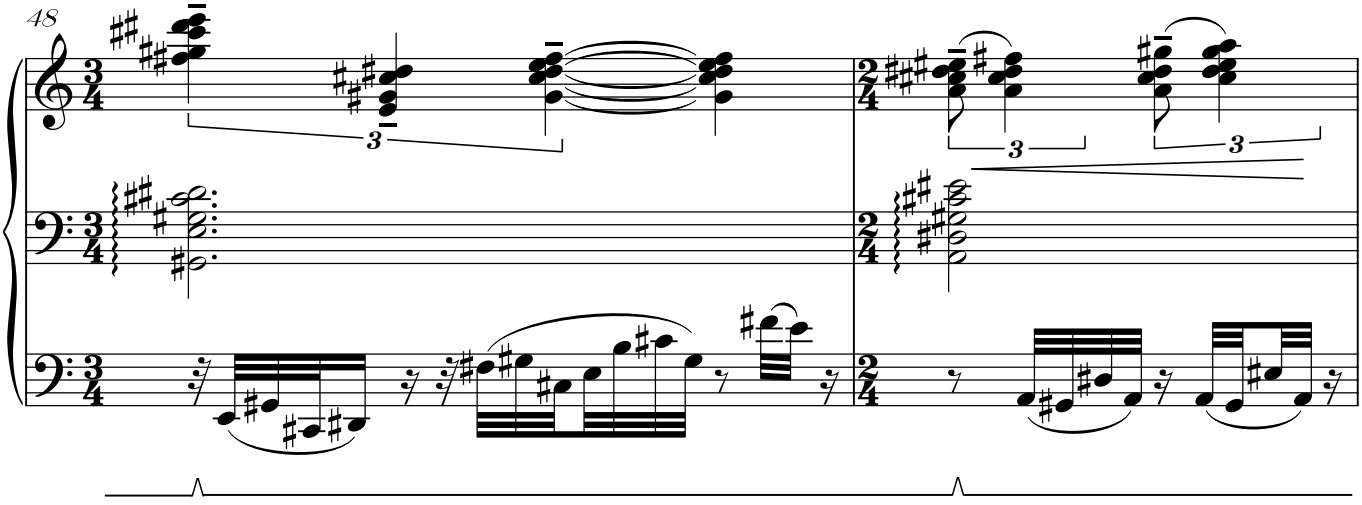

36
8va
3
3
[R.H.]
3
5
3
poco


39
8va
3
mf
3
3
mf
mf
5
mf


42
8va
8va
44
f
ff
f
f
f
ff
46
f
f

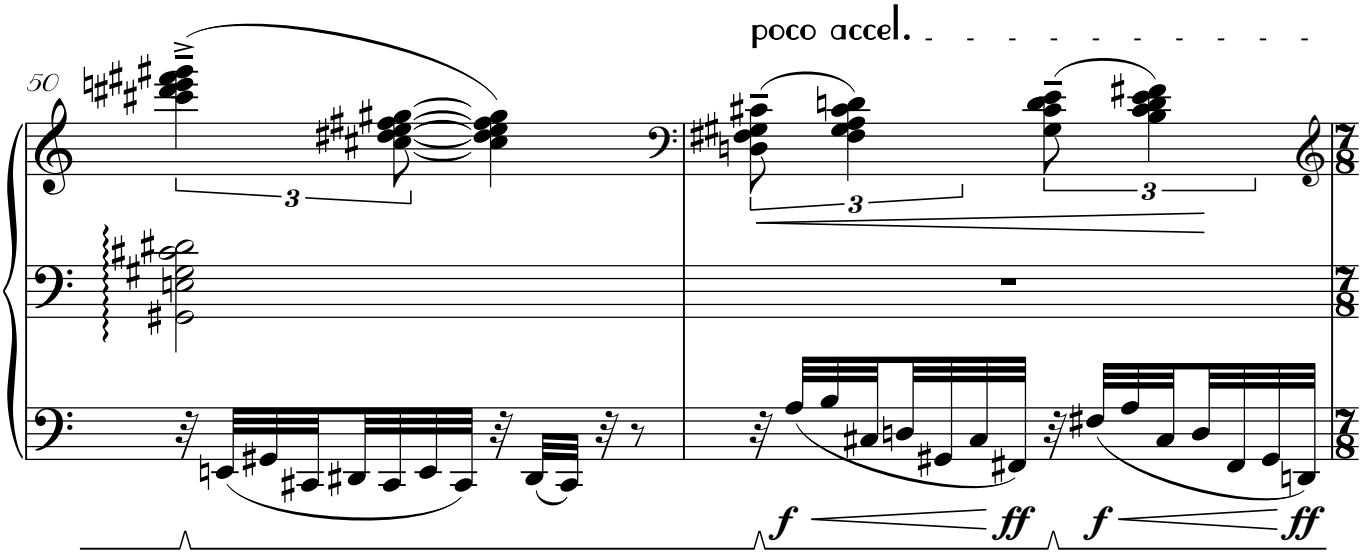
always growing in tension

48



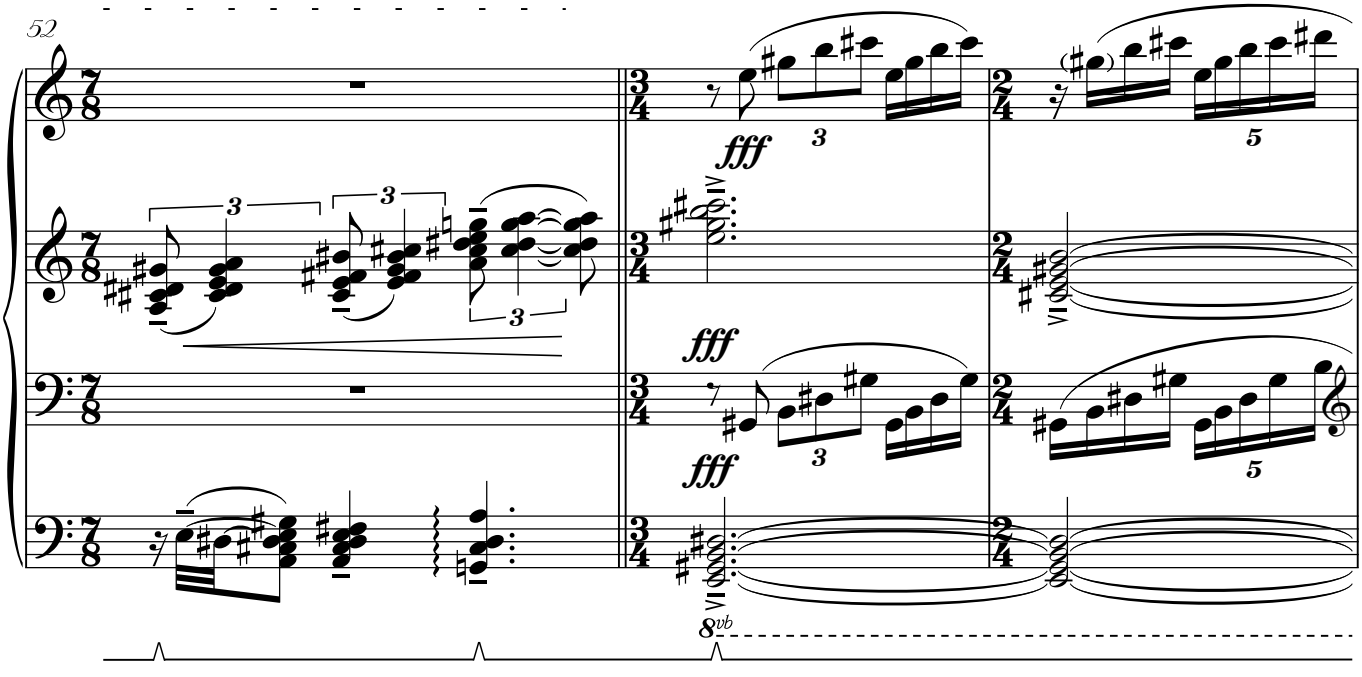
poco accel.

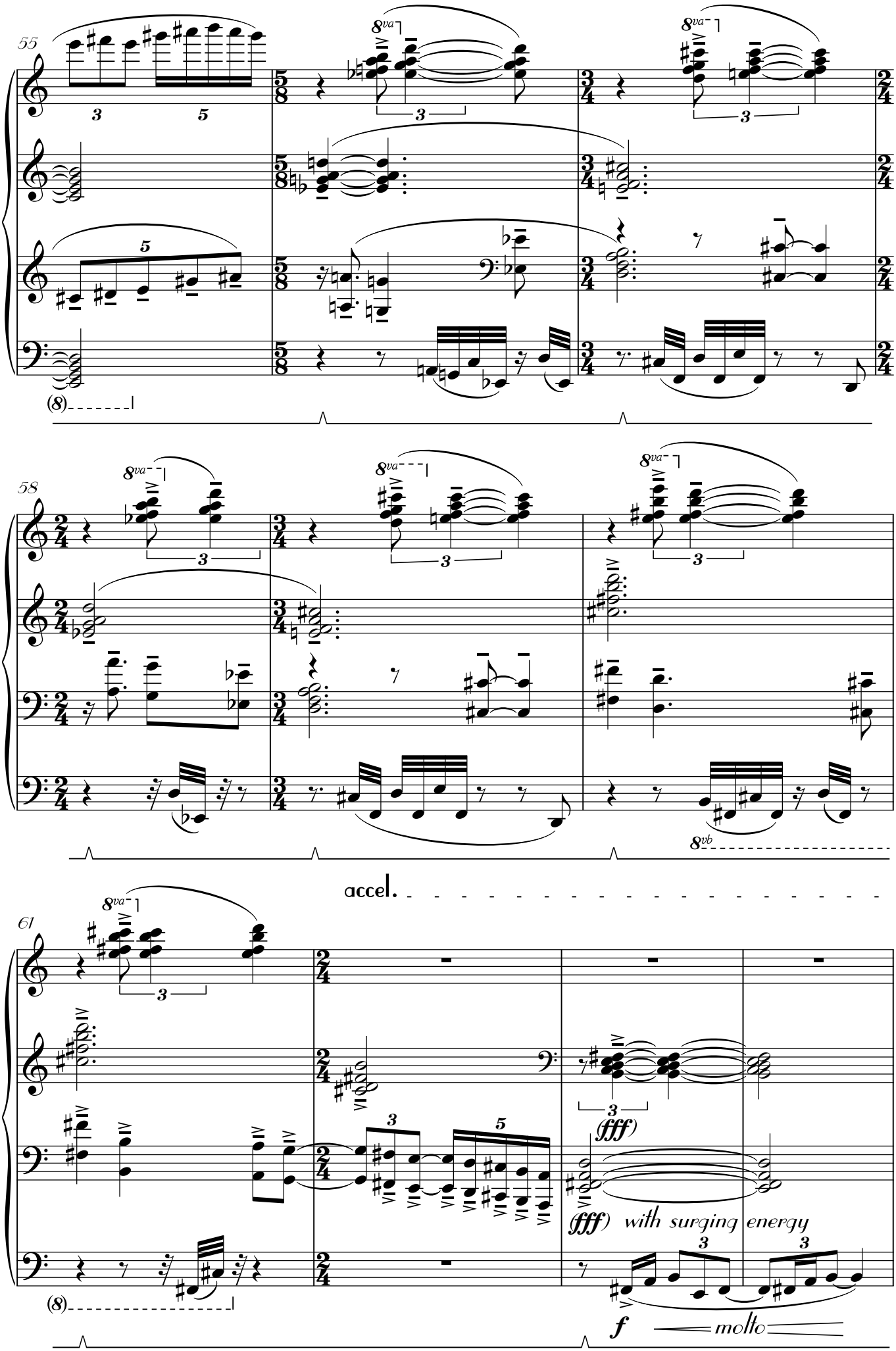
50

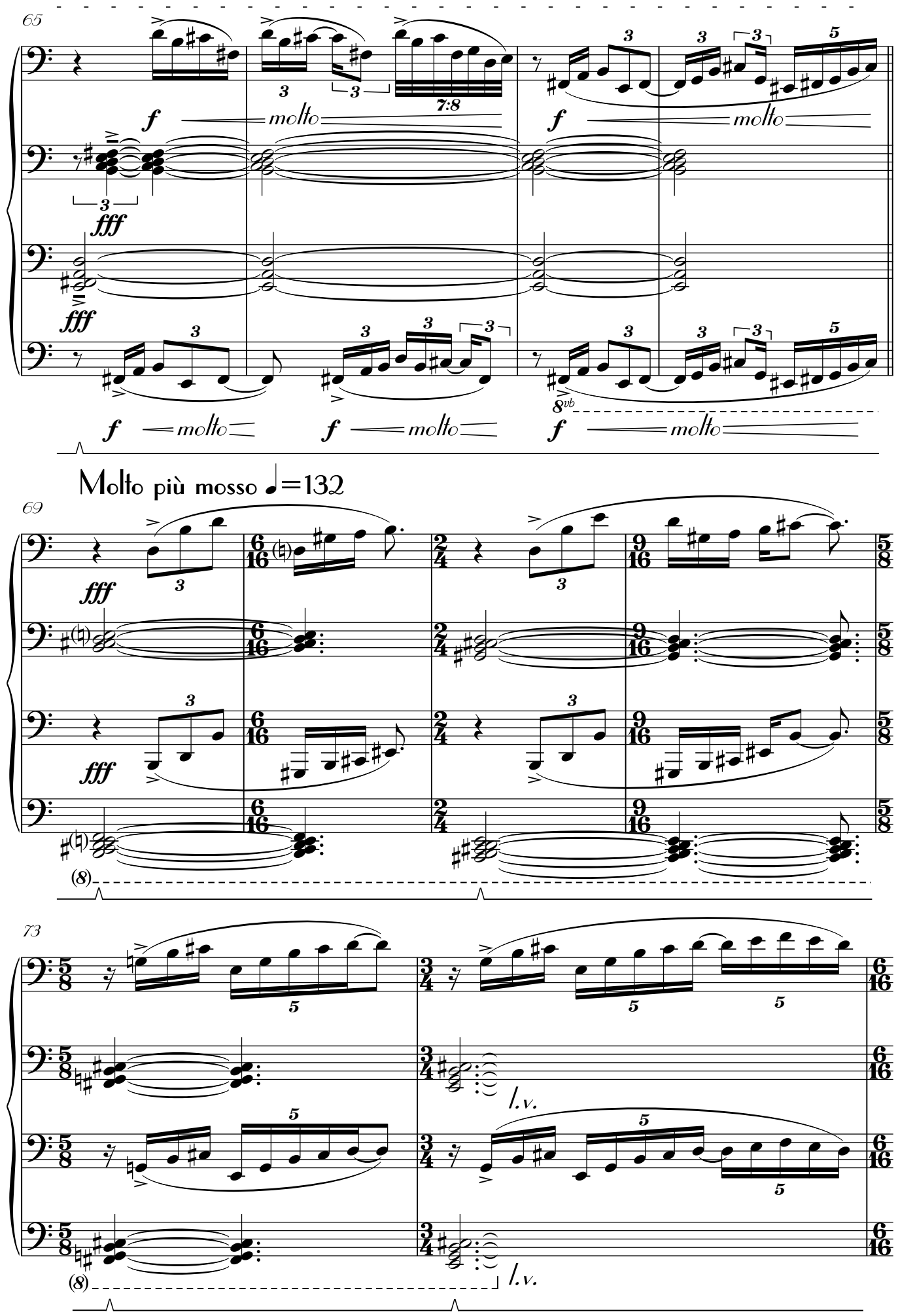


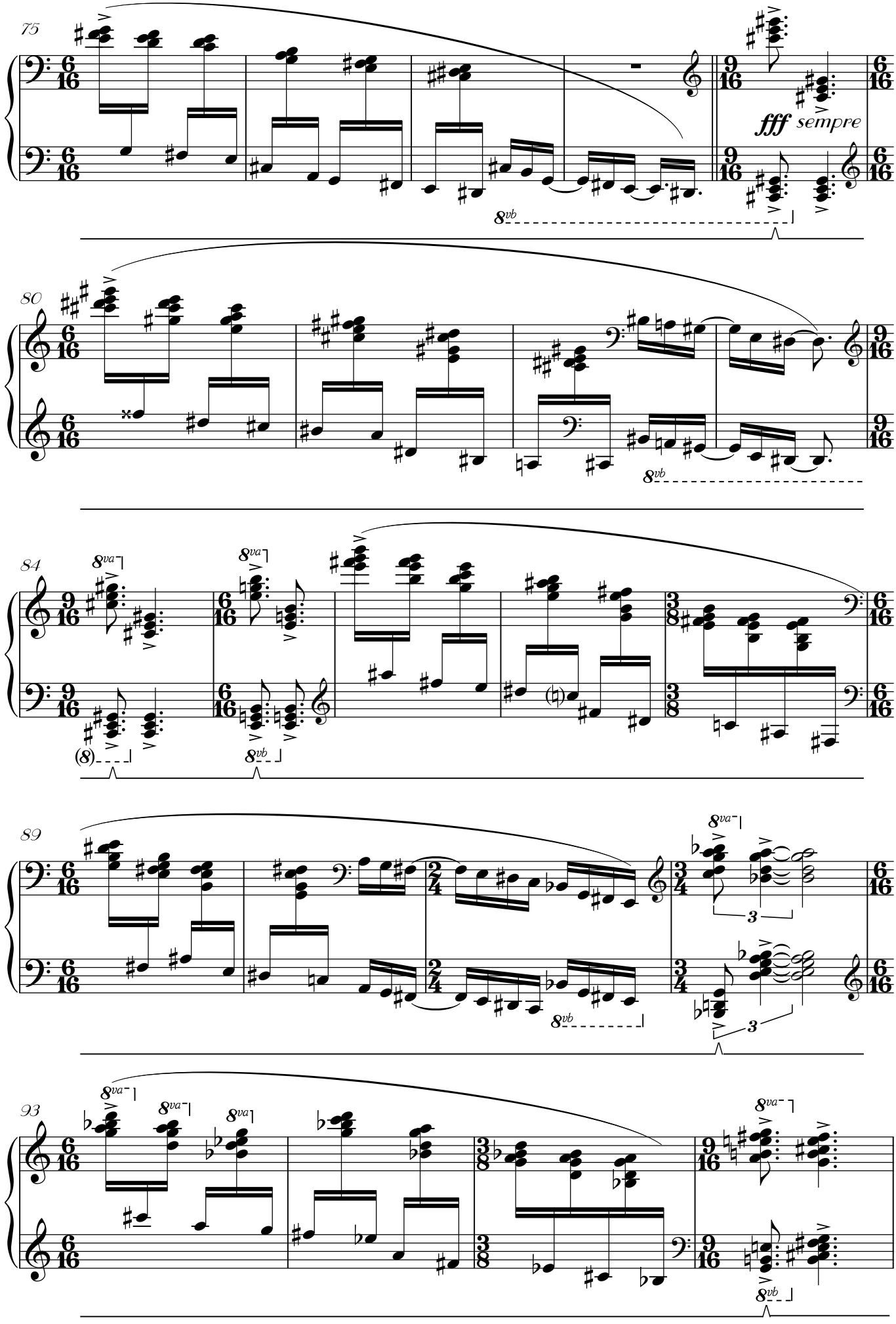
Tempo primo ♩=76

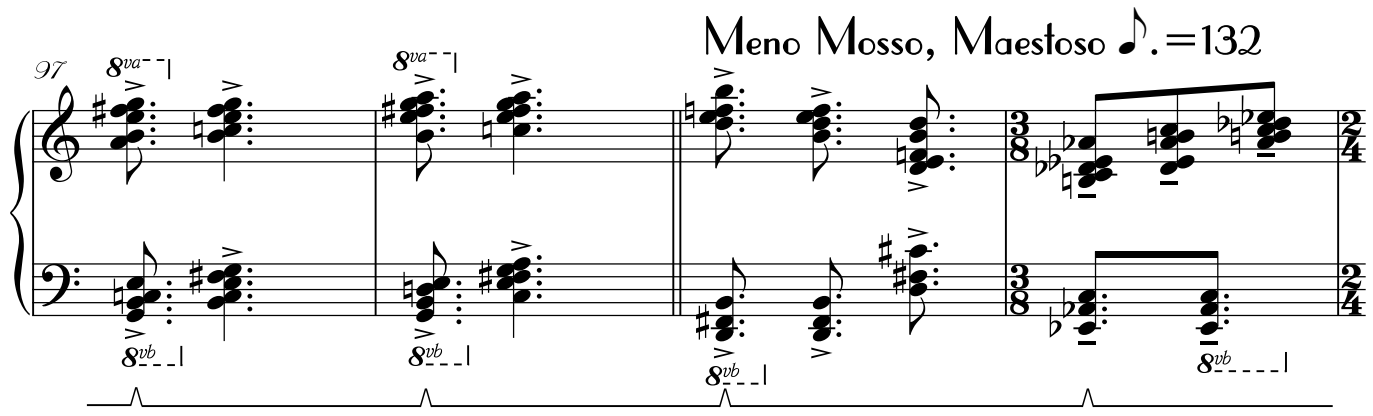
52

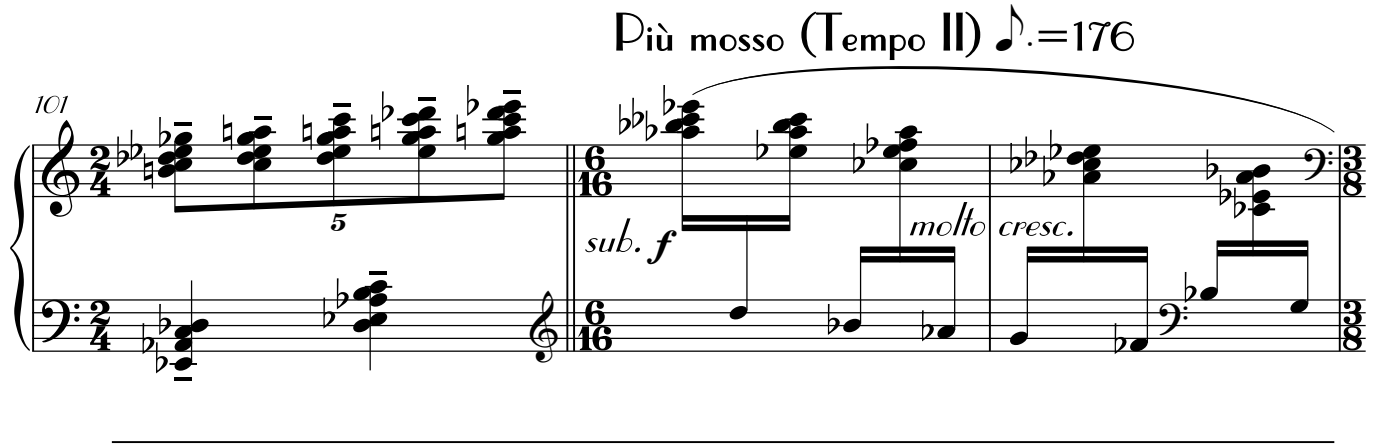


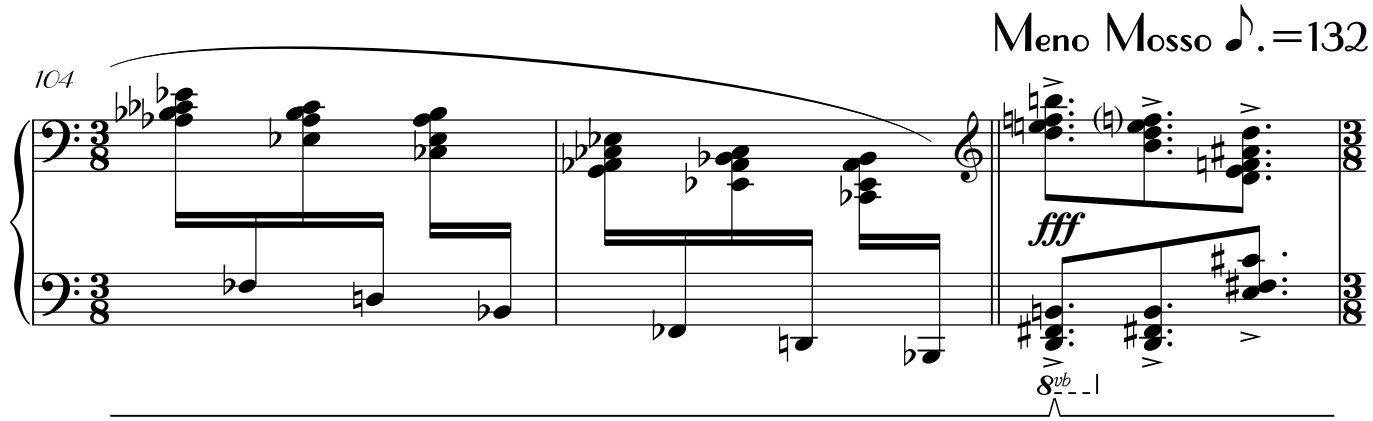

55
8va
3
5
(8)
58
8va
8vb
accel.
61
(fff)
(fff) with surging energy
f
molto

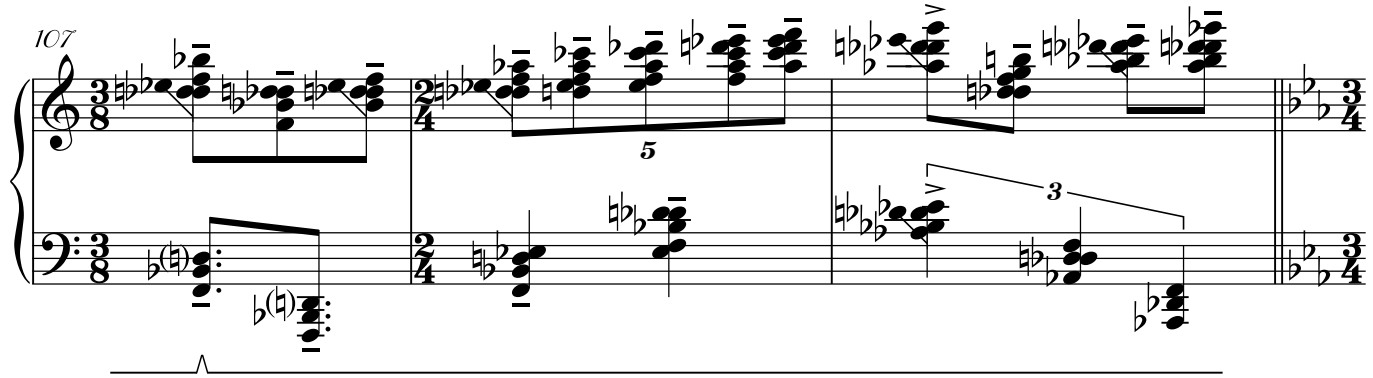

65
f molto
fff
8vb
Molto più mosso ♩=132
69
73
l.v.

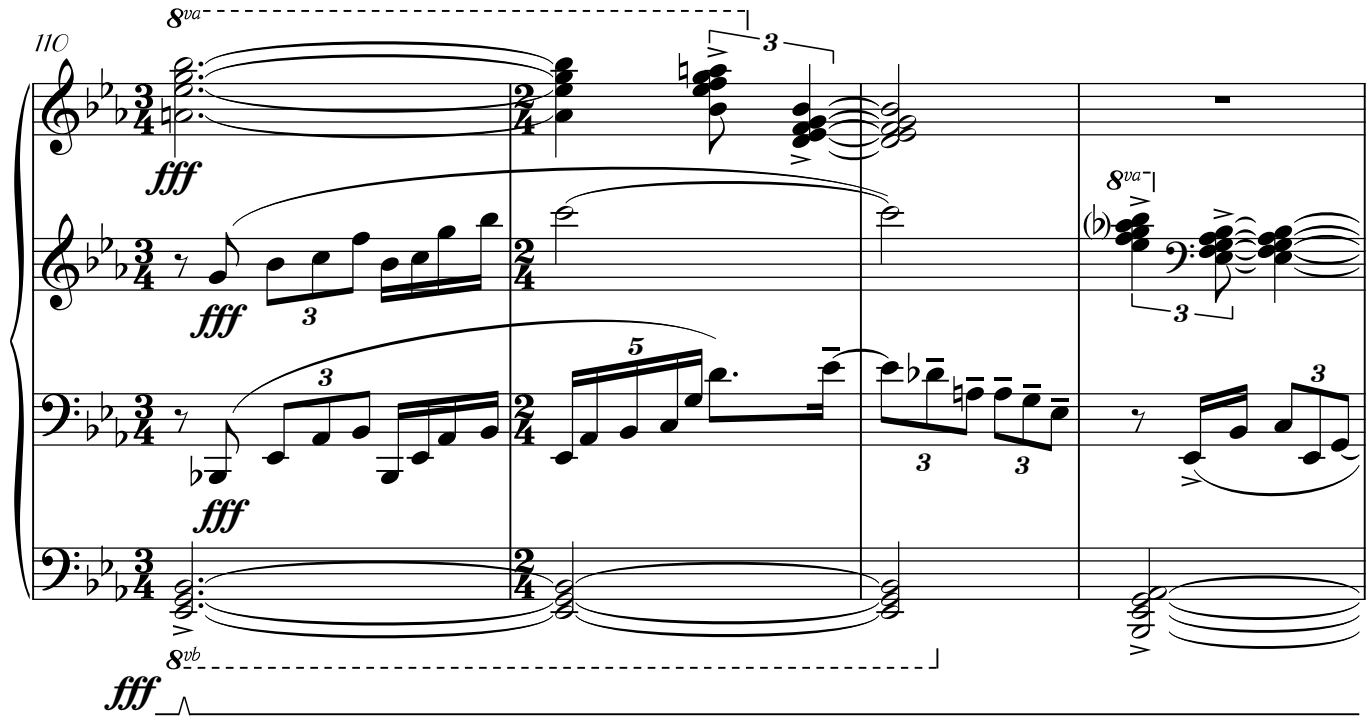

75
fff sempre
8vb
80
8vb
84
8va
8va
(8)
8vb
89
8va
3
8vb
3
93
8va
8va
8va
8va
8vb

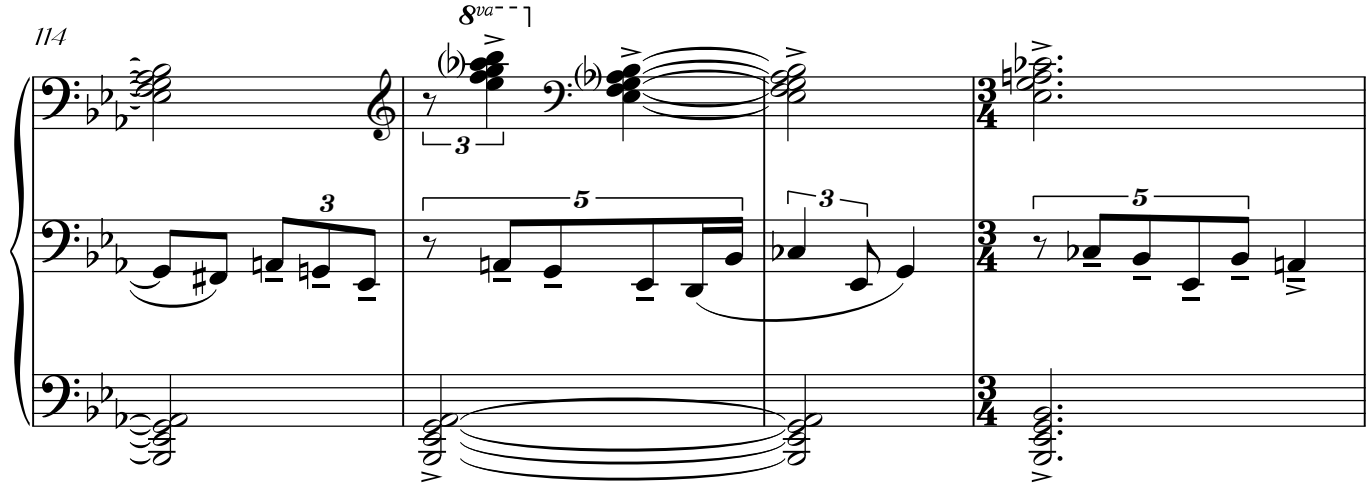

Meno Mosso, Maestoso ♪.=132
97
8va
8vb

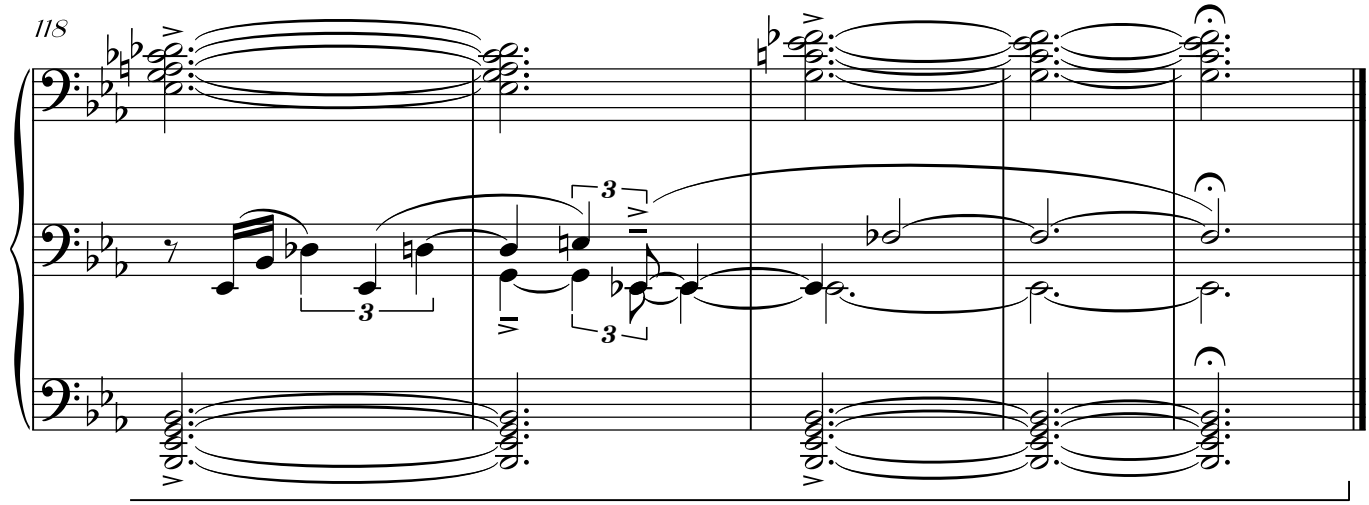

Più mosso (Tempo II) ♪.=176
101
5
sub. f
molto
cresc.


Meno Mosso ♪.=132
104
fff
8vb

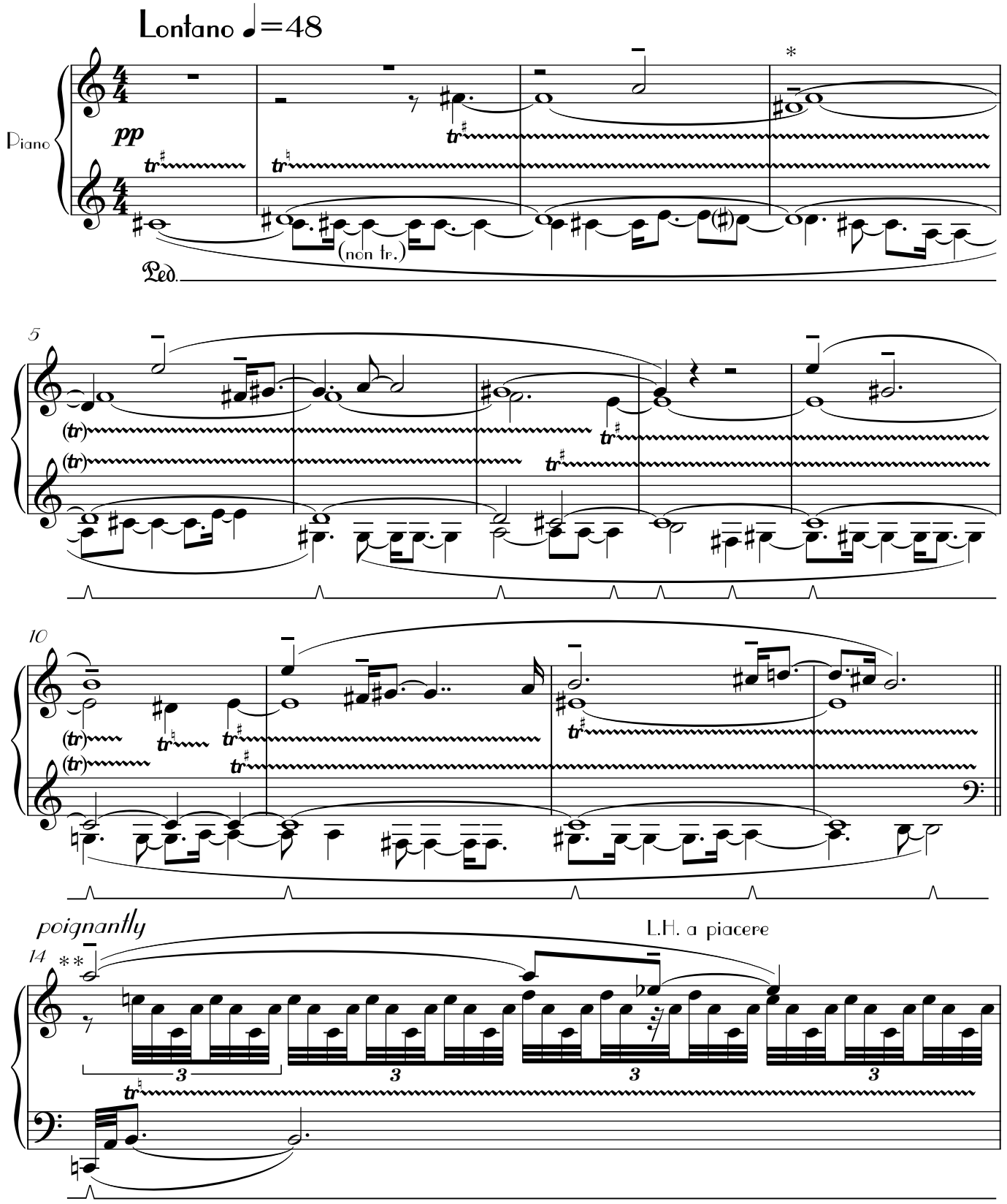

107
5
3


110
8va
fff
3
8vb


114
8va
3
5

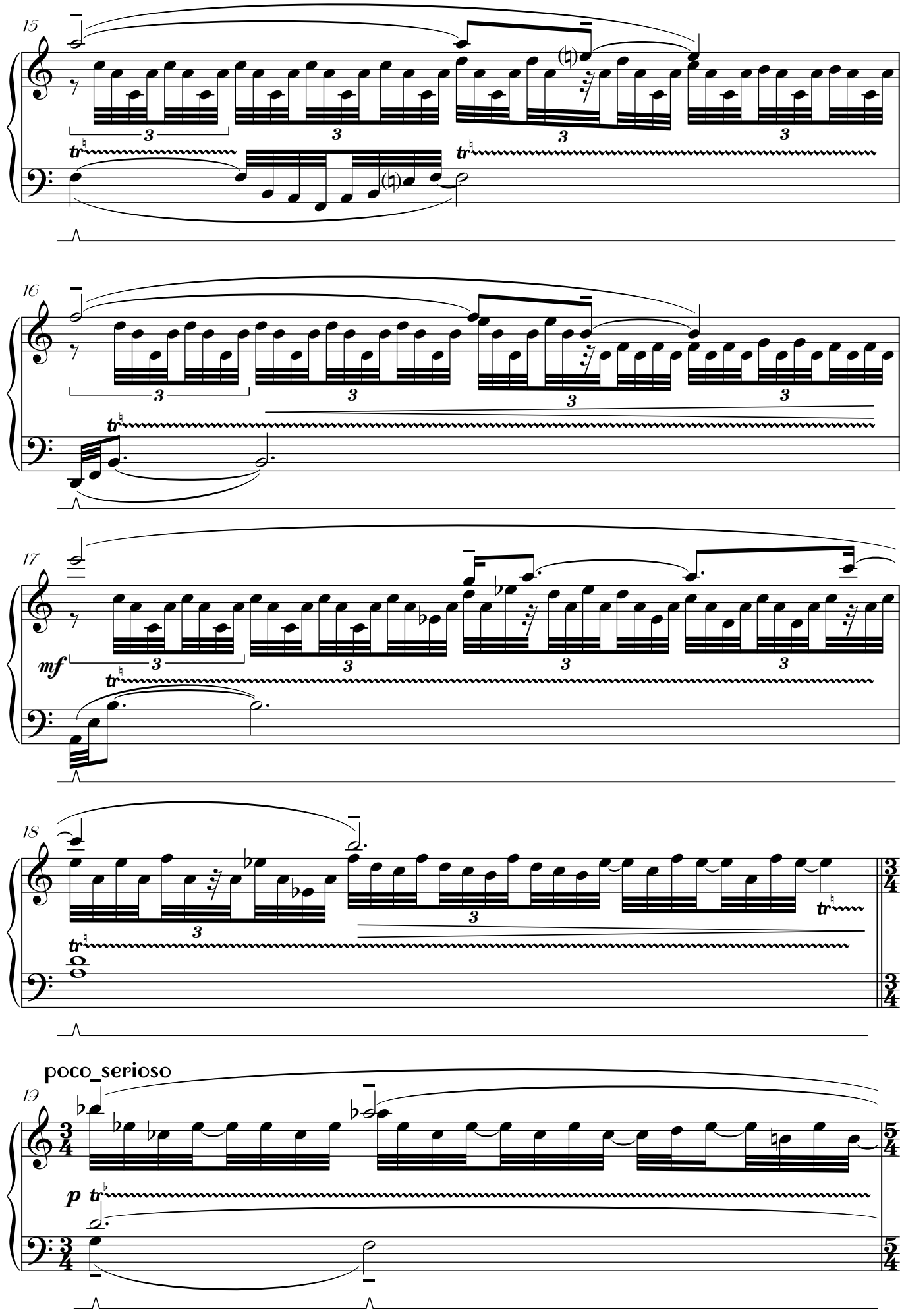

118
3

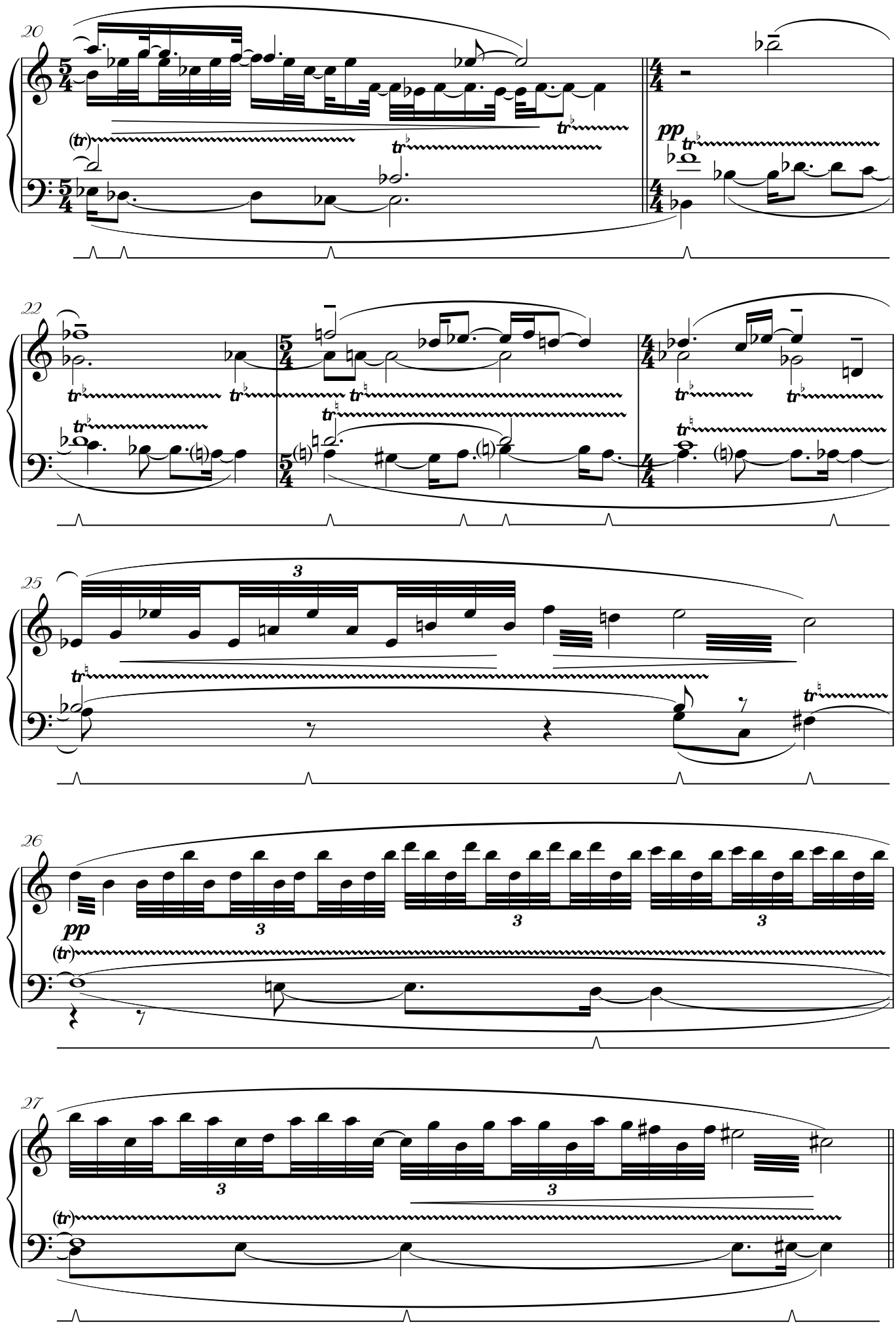
XV. This the Way Birds Descend

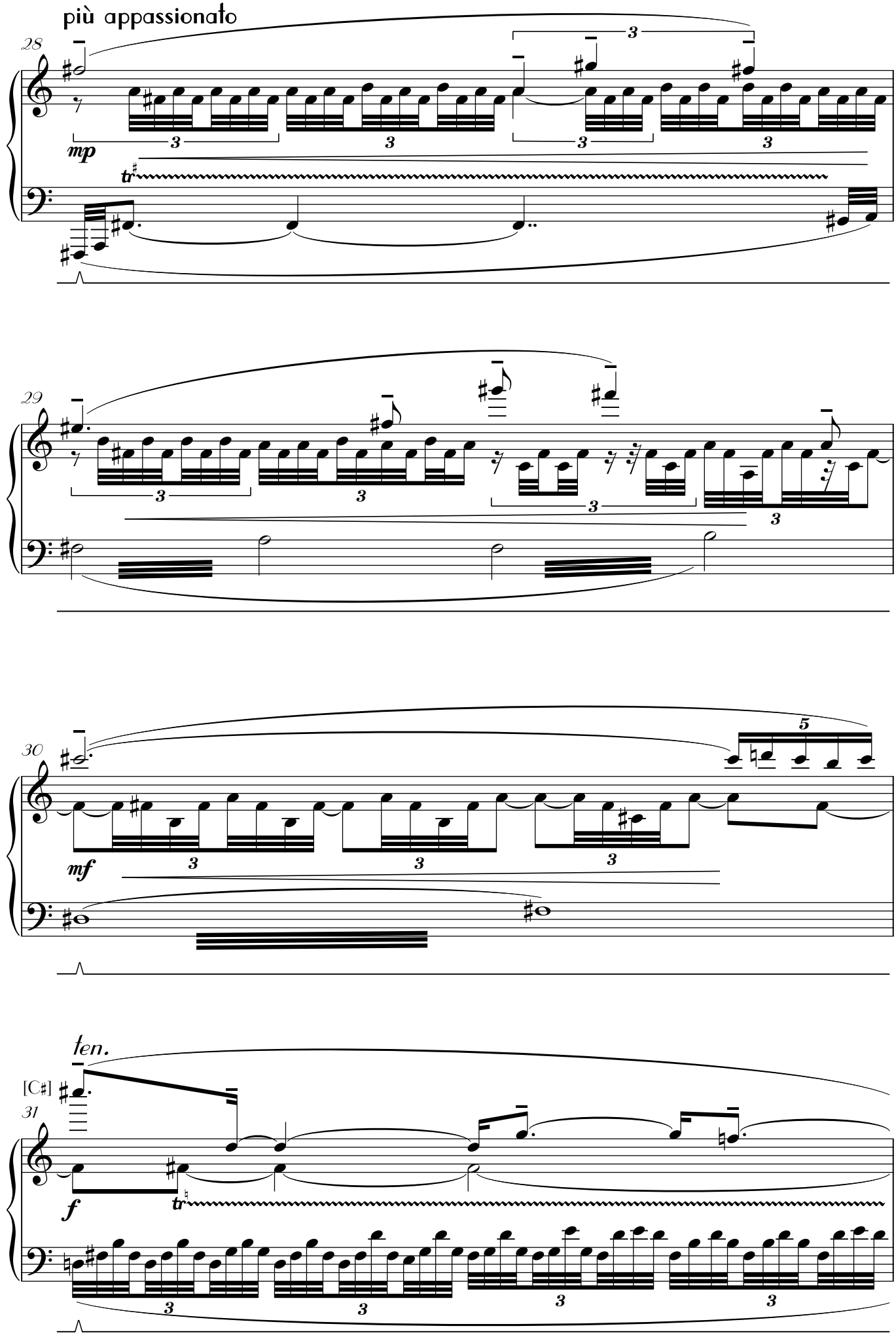


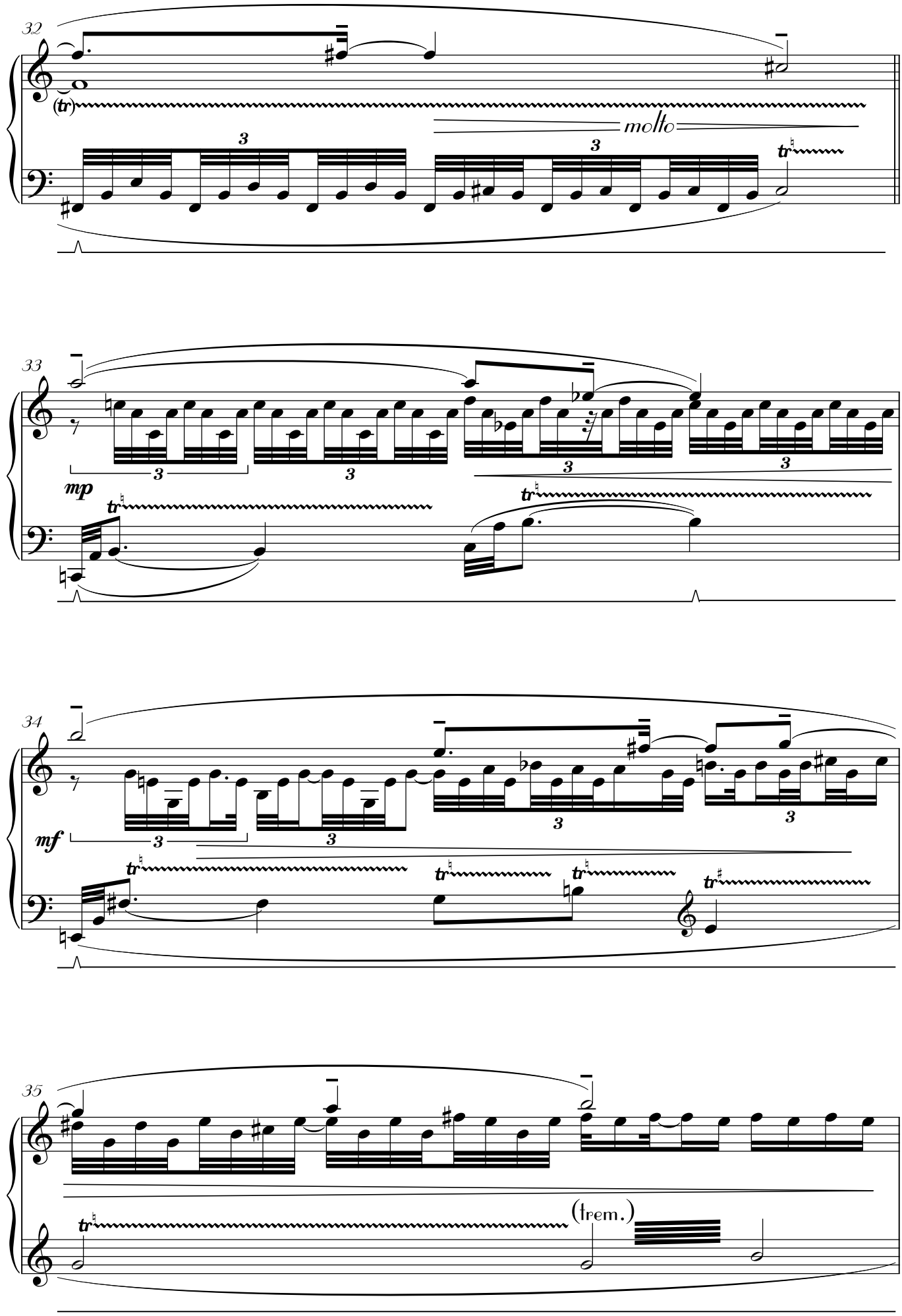
*bar 4 etc.: To avoid fussiness the trilled note is tied, it resuming as soon as the melody note has been struck and 'rung' a little, in the manner of Debussy etc.

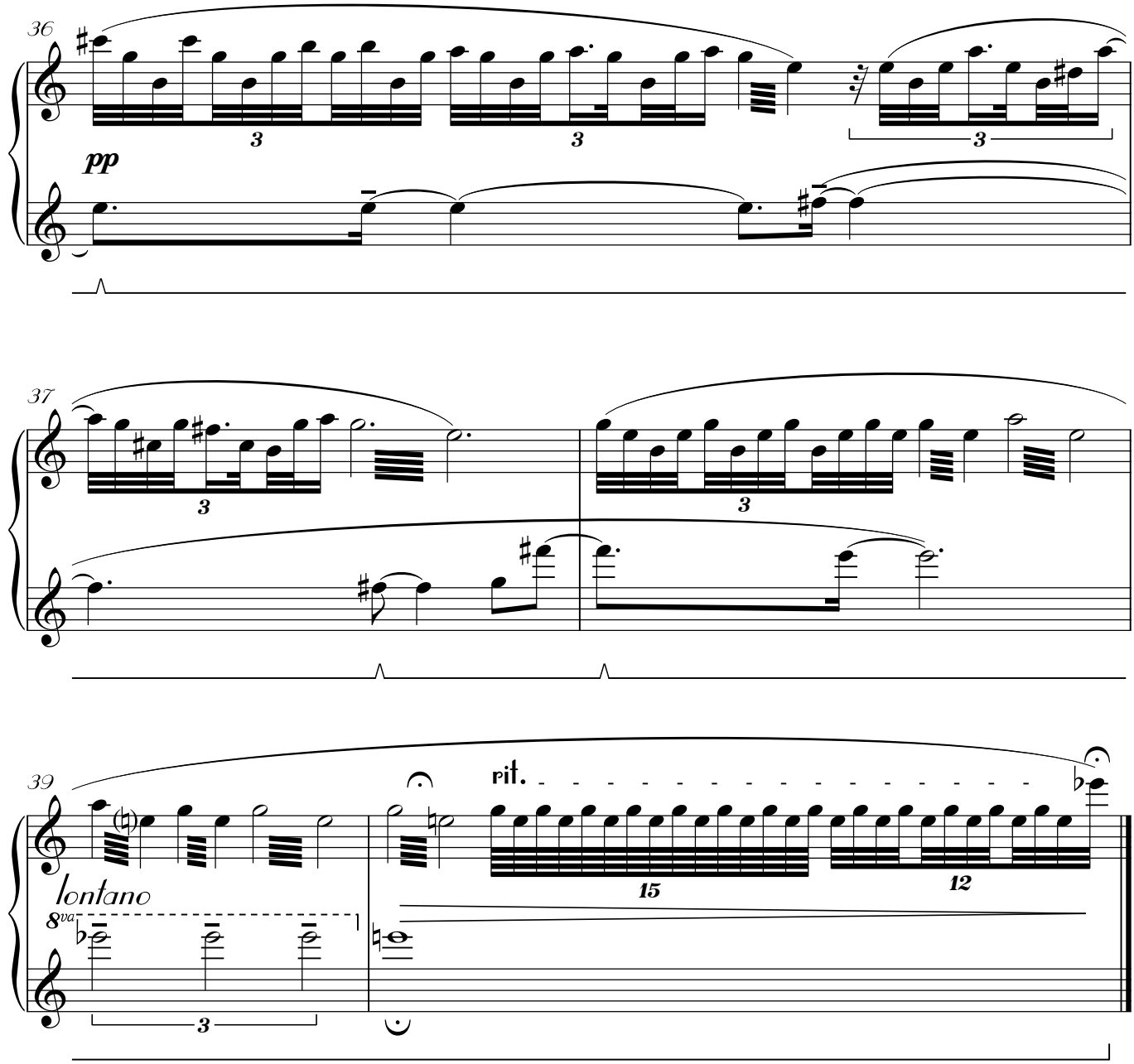
** bar 14: the melody ties are 'aural'. However, there should be a clear sense of line. Phrase marks/slurs are not indicated for the rapid broken chord inner parts to avoid pointless clutter - these follow the melody phrasing. The effect is intended is of a gentle hovering developing from the trills and not something over articulated.


15
16
17
mf
18
poco_serioso
19
p


20
22
25
26
27
pp
(tr)
3


più appassionato
28
mp
tr
29
30
mf
len.
[C♯]
31
f
tr


32
molto
33
mp
34
mf
35
(trem.)


36
pp
3
3
3
37
3
3
39
lontano
8va
3
rit.
15
12