

Flute II

PETER SEABOURNE

SYMPHONY No. 2

NOTES:

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

Bracketed accidentals clarify potential ambiguities with other instruments' notes.

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

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

Multiple notes in strings are always divisi unless marked.

Flute II

I. In this Valley of Tears

Peter Seabourne

Serioso $\text{♩} = 84$

Musical score for Flute II, "I. In this Valley of Tears" by Peter Seabourne. The score is in 3/4 time, marked "Serioso" with a tempo of quarter note = 84. The piece features various dynamics including *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano). The score includes section markers A, B, and C, and concludes with a final measure marked *mp*.

The score is written for Flute II and consists of the following measures and sections:

- Measures 1-5: *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 6-10: *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 11-15: Section A, *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 16-20: Section A, *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 21-25: Section A, *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 26-30: Section A, *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 31-35: Section A, *ff* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 36-40: Section B, *p* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 41-45: Section B, *mp* dynamics, featuring a series of eighth and sixteenth notes.
- Measures 46-50: Section C, *mp* dynamics, featuring a series of eighth and sixteenth notes.

63 **D** *ff*

67

71 **E** *mf* *mp* 3

81 3 *mp*

90 **F** 10 **G** 5 *mp* *mf*

109 **H** *f* *ff*

116

120 **I** Poco più mosso ♩ = 96 3 *f*

126 9 *f* *f*

139 **J** *f* *mf*

144

f *f* *f*

152

mf *f*

165

f

174

f

178

mp

186

mp

222

ff

(9 bars rest over)

226 **9** **P** *f*

239 *ff*

243

247

251 **2** **Q** *ff*

257 **2** *ff* **3** **2**

266 *ff* **3** **3** **3** **3** **3** **5** **R**

272 **2** **4**

280 *non dim.* **S** *f* **5**

287 **3** **3** *ff*

292 **fff** **T** 5 **mf** 3

300 **f** 8 **ff (sempre)** **U**

312 **ff** 3 **V** 9

327 **W** 12 **Ob. I** 5 **X** 7 **mp**

350 **mp** 2 **Y** 12

368 **Vln. I**

374 **p** **Z**

380

386 **pp** **pp** **non dim.**

158 **L1** 8 18 Tpt. I *f*

190 **M1** Picc. *f* *f*

197 **N1** *fff*

204

211 **O1** 2 *f*

218 4 *mf*

227 **P1** **Q1** **R1** 12 9

251 **S1** 5 7 Bsn. I

267 **T1** *f*

(30 bars rest over)

274 **U1**

290 **V1** Vln. I

304 **W1** *mp*

312 B. Cl. *mp*

322 **X1** Cbsn. **Y1** *fff*

348 *non dim.*

355 **Z1** Cls. **A2**

385 Vc. **B2** *p*

III. Under a Cypress Tree

Molto Lento ♩=52

C2 **D2** Fl. I

45 (double Fl. 1 if necessary for balance)

mp *p*

4 E2 2

54

mf

2

60 F2

pp *pp* *p* *mp*

65 G2 H2

p *mp*

4

75

mf

2

84 I2

f

2 4

94 J2 K2

ff

3 5 8

112 L2

pp

4 2 2

123 M2 N2

pp

8 6

IV. Scherzo malevolo: The Purging

Nervoso, ansioso $\text{♩} = 116$

4 f 5 f 5

11 f (f) mf 5 f

17 f 3 5 5 5

21 3 P2 9 Q2 14

48 3 R2 9 Tba.

63 ff 9 fff S2 Presto $\text{♩} = 160$ 13 T2 5

82 U2 Tempo primo $\text{♩} = 116$ V2 8 6 2 W2 8

106 Bsn. I X2 f 5

110 f 5 mf 3 3 mf 3 3 3

114 **Y2** 6 6 **Bsn. I**

mf 3 3

128 **Z2** *f*

133 **A3** **Presto** ♩ = 160 **B3** **Perc.** 4 *ff* 7

146 **C3** *ff* 5 5 **D3** *ff* 5 5

157 4 *fff* 5 5 6

170 **E3** **Tempo primo** ♩ = 116 **F3** **Bsn. I** 11 5

190 **G3** *ff* 2 *f*

200

f 5

203 **H3** Presto ♩=160

ff 5

211

ff 1. 2. 3. 4. 5. 6. *f sub.*

220

J3 Tempo primo ♩=116 4

229

mf 3 3 3 3 8

240

ff 3 3 **K3** 5

245

f 5 5 4 5

253

ff 5 5 5 5

257

M3 Presto ♩=160 *ff* 3 3 3

265

ff 3 3

272 N3 Agitato ♩ = 122 O3 Tpt. I 9

288 P3 *f* *ff* 5 5

293 5 5

298 5 5

302 *ff* *tr*

306 Q3 *fff* *ff*

312 R3 *fff* *ff* 5

320 S3 *fff*

328 T3 *fff*

333 U3 9

V. Finale: The Ascent into the Empyrean

Transparent - simple ♩ = 92

9 2 V3 8 W3 5

27 Fl. I *pp* X3 *mp*

34 V3 8 2 8

54 Z3 3 4 5

68 A4 B4 Distant, Angelic, Floating Tpls. 9 11

90 C4 10 Tpl. I 5 3 3 3 3

104 D4 Poco Serioso E4 8 4

118 *f* 5 3 5 3 5 3

121 *mf* 3 5 *f* 3 5 2

125 **F4** 2 11

140 **G4** B. Clt. 3 2 **H4** Tpls. 9 Tpl. *b* *mf*

157 **L4** *mp* *mf* *mf* 3

165 5 3

170 **J4** *mf* 5 5 3 *mf* 3

174 *f* 5 *f* 3 *ff* 5 5 5

179 7:8 7:8 7:8

181 **K4** 2 *mf* 5

185 **L4** 4 *f*

192 **M4** *f* 2

198 **N4** *ff* *f* *f*

204 *f* *mf*

208 **O4** **P4** **Q4** Tpt. I 5

243 **R4** *p* *mp*

251 **S4** *f*

259 **T4** *ff* *ff* *f*

264 *mf* accel. 3

U4 (♩=116) accel. 2 7:8 3 *f* *ff*

275 (♩=152) 3 3

279

V4

Subito a tempo ♩=96

mf *mp*

10

33

W4