

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).

Pizzicato notes are also indicative of starting point only, again to simplify notation.

Multiple notes in strings are always divisi unless marked.

HARP-SPECIFIC NOTES

Harmonics are written at played pitch, sounding 8ve higher.

Pedalling is only an amateur's attempt, largely to ensure that at least one form works. Please feel free to substitute enharmonic spellings. **HOWEVER**, notes should **NOT** be omitted, changed or redistributed.

(If you wish to suggest improvements ahead of rehearsals or to request a non-pedalled copy you are most welcome to contact the composer **WELL IN ADVANCE** via the contact form on www.peterseabourne.com). The notated notes, often harmonically nonsensical, reflect the pedalling suggested.

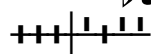
Apologies if the pedalling format/layout is not to your taste - every harpist will have their own preferences (between staff/below/diagrams/letters/letter order/in advance/in location etc. etc.).

Harp

I. In this Valley of Tears

Peter Seabourne

Serioso ♩=84

14 A

22

30

38

54 C

8 3 2

p *ff* *ff*

8 3 2

[Db, Gb] [Gb]

70 E

2 8

ff *mf* *mp*

2 8

[Gb] [Gb]

85 F

3 3

p *mf* *mp*

3 3

[Db] [Db]

95 G

mp

[Db] [Db] [Bb]

102 H

7 11

mf

7 11

[Db] [Db]

122 I Poco più mosso ♩=96

mf

3

[Db] [Db]

126

f *mf* *mf*

3 4 4 3

[D \flat , B \flat , G \sharp] [C \flat]

134

The musical score for Example 134 consists of two staves. The top staff begins with a bass clef and a key signature of one flat. It contains a series of notes and rests, with a double bar line followed by a repeat sign. The bottom staff also begins with a bass clef and a key signature of one flat. It contains a series of notes and rests, with a double bar line followed by a repeat sign. The score is labeled with the number 134 in the top left corner.

155

7

7

Tpt. I

3

K \flat

ff

(| | | | |)

177

L

3

3

mp

3

[G♭]

184

mp

6

15

M

6

15

tutti

207

207

7

B. Tbn.

f

3

9

9

(+++|+++)

+++|+++

221

221

4

9

17

4

9

17

Vln. I 5

253

253

5

Q

f

(+++|+++)

258

258

2

7

2

7

f

3/4

3/4

+++|+++

269

269

R

ff

3

3

3

3

3

3

3

271

271

3

3

3

3

3

3

3

273

4 4 *ff*

283

3 6 3 3 *fff* *f* *f* *8va* *[Bb]*

295

mf *f* *f* *f* *f* *f* *[G#]* *[Bb]*

300

mf *f* *f* *f* *mf* *mf* *[C#]* *[Cb, Eb]* *[Db, A#]* *[D#, F#]*

306

f *f* *f* *f* *f* *[C#]* *[G#]*

310 **U** **6** **V** **ff** **ff**

320 **W** **5** **10** **5** **10** **[G#]**

337 **Vln. II** **X** **Hn. I** **mp** **[Eb]**

343 **mp** **mp** **mp** **mp**

351 **Y** **3** **19** **Z** **19** **19**

BLANK PAGE

II. Intermezzo: The Rising

Con moto, ma grazioso ♩=108

p

+++ (non arpegg.)

6

[A1]

[C \flat]

12

[C \sharp] [G \flat , A \flat]

17

[B \flat] [G \sharp , A \sharp] [C \flat]

22

[D \flat] [A \flat] [D \sharp , E \sharp]

(+++)

28

[Gb] [Cb, Eb] [Ab]

p *mp*

34

C1 D1 C♯ A.

54

[Fb] [D#]

pp *p*

60

F1 Tpl. 1

77

G1

f

82

7 11

12

Harp

103

103

H1

p_{no.}

f *mf* *f* *mf*

(++++|+|+)

109

109

H1

2 **13**

2 **13**

T_{ba.}

++++|+|+

128

128

mf *mf*

3 **3**

(++++|+|+)

[F \sharp] [D \sharp]

136

136

J1

mf

[D \flat] [G \sharp]

141

141

mf

2 **2**

[G \flat] [B \flat , E \flat , A \flat]

148

148

K1

mf

154

f

[Ab] [Db, Gb, Ab]

10 10

1 1 1 1 1 1 1 1

169

[L1] [M1] Tpt. I

21 7 2 3

201

[N1] *ff* 8vb (1 1 1 1 1 1 1 1)

[Ab]

207

[O1] [Ab]

(8)

215

[P1] [Q1] Bsn. I

12 12 7 3

249

[R1] *mf* (1 1 1 1 1 1 1 1)

(13 bars rest over)

254

S1

Bsn. I

3 3 7 7

1+1|1+1+1

268

T1

mf *f* 2 2 2 2

(1+1|1+1+1)

276

U1

f 6 4 6 4

(1+1|1+1+1)

[G#]

V1

289

8 8 *mp* *mp*

(1+1|1+1+1)

302

p 3 3 3 3 3 3

308

W1

2 2 *p* 3 3

315

315

X1

5 3

5 3

p

[B \flat , E \flat , A \flat]

327

327

7 7

7 7

p *pp*

3/4 3/4

346

346

Y1

fff

2/4 2/4

[E \flat] [G \flat]

352

352

non dim.

7 7

[C \sharp]

365

365

Z1

A2

P_{no.}

11 11

mf *mf*

(+++|+++)

381

381

B2

6 6

4 4

p

(*non arpegg.*)

III. Under a Cypress Tree

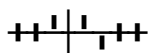
Molto Lento $\text{♩} = 52$

17

Vln. I

C2

p



(The notation is a little imprecise/inconsistent with durations and rests for simplicity's sake. Each upper note can be allowed to ring on somewhat.)

23

p

p

4

4

mp

33

p

p

p

40

D2

p

p

mp

[D \flat]

[E \flat]

47

E2

p

mp 3

[B \flat , F \sharp]

[A \flat]

[G \flat]

[D \sharp , F \sharp]

52

52

mp

mf

[D₄] [C_#,B_b] [C₄,B₄,E_b]

57

57

mp

p

[F₂] [G₂] [B_b,A_b]

68

68

mp

[H₂] [C_b,G_b]

79

79

[I₂]

90

90

[J₂] [B₄,G_b]

ff

97

97

[K₂]

ff *f* *ff* *f*

11

O2 P2

11 5

11 5

f

Hn. I

30

Q2

mp

[A \sharp]

36

11 2

Vln. I pizz.

R2

mp

[A \flat]

52

2

mp

[F \sharp]

[D \sharp]

[C \sharp]

[D \flat]

58

S2 Presto ♩=160 T2

5 13 5

5 13 5

mf

3 3

82

U2 Tempo primo ♩=116 V2 W2

Clt. 8 Vla. 6 B. Clt. 8

8 6 2 8

106 Bsn. I X2

f [G#] (+ + + | + + + +)

110

mf [Cb, Ab] [Fb]

115 Y2

mf *f* [Db, Eb] [Bb, Fb, Gb, Ab]

125 Z2

f [A3] [B3] [C3] [D3]

135 A3 Presto $\text{♩} = 160$ B3 C3 D3

7 4 9 15

170 E3 Tempo primo $\text{♩} = 116$ F3

11 5

Bsn. I

(+ + + | + + + +)

190 **G3**

2 **6**

2 **6**

ff **ff**

[Gb]

203 **H3** **Presto** ♩=160

2 **6**

2 **6**

ff l.v. **ff l.v.**

gliss. l.v. *gliss. l.v.*

8vb *8vb*

[Gb]

(*probably less so to allow for pedal changes)

211 **L3**

2 **7**

2 **7**

ff l.v. **ff l.v.**

gliss. l.v. *gliss. l.v.*

+++|+++ **+++|+++**

223 **J3** **Tempo primo** ♩=116

17 **10**

17 **10**

K3 **L3**

253 **Pno.**

5 **7**

5 **7**

5 **7**

ff l.v. **ff l.v.**

gliss. l.v. *gliss. l.v.*

+++|+++

258 **M3** **Presto** ♩=160

5 **7**

5 **7**

5 **7**

ff l.v. **ff l.v.**

gliss. l.v. *gliss. l.v.*

8vb **8vb**

(whole chord) (2 bars rest over)

266

[Eb, Fb, Gb] [F#]

272

N3 Agitato ♩ = 122

ff l.v. (damp)

8vb

[E#, F#, G#]

280

O3 (damp)

f mf mf f mf

8vb

287

D3

f f ff ff

8vb

[Db, Gb] [D#, Eb] [Eb]

(* come prima)

294

Q3

ff l.v. ff

8vb

309

fff ff ff

8vb

[Cb, Ab]

314

R3

fff

ff

gliss.

l.v.

2

2

8^{vb}

320

S3

fff

[G \sharp]

325

T3

[G \flat]

[D \flat]

[C \flat , F \flat]

330

[F \sharp]

fff

[G \sharp]

335

U3

6

6

fff

[G \flat]

V. Finale: The Ascent into the Empyrean

Transparent - simple ♩ = 92

Measures 1-6 of the piece. The music is in 3/4 time. The right hand features a melodic line with a long slur over measures 1-6, starting with a half note G4 and ending with a half note G5. The left hand has a single half note G3 in measure 1, followed by rests. The dynamic is *pp*. A harp icon is shown below the first measure.

Measures 7-12. The right hand continues the melodic line with a slur. Measure 10 contains a triplet of eighth notes. The left hand has a half note G3 in measure 7, followed by rests. The dynamic is *pp*.

Measures 13-24. The right hand has a slur over measures 13-14, then a rest in measure 15, followed by a slur over measures 16-24. Measure 16 contains a triplet of eighth notes. The left hand has a half note G3 in measure 13, followed by rests. The dynamic is *pp*. Boxed labels 'V3' and 'W3' are above measures 13 and 16 respectively. A bracket labeled '7' spans measures 15-16. A harp icon is shown below the first measure.

Measures 25-29. The right hand has a slur over measures 25-29. Measure 27 contains a quintuplet of eighth notes. The left hand has a half note G3 in measure 25, followed by rests. The dynamic is *pp*. A bracket labeled '5' is under measure 27. The time signature changes to 4/4 at the end of measure 29.

Measures 30-33. The right hand has a slur over measures 30-33. Measure 31 contains a triplet of eighth notes. The left hand has a half note G3 in measure 30, followed by rests. The dynamic is *mp*. Boxed labels 'X3' and '3' are above measures 31 and 32 respectively. A bracket labeled '3' is under measure 31. The time signature changes to 3/4 at the start of measure 31. A harp icon is shown below the first measure.

34

6

Y3

mf

[A \natural]

[D \sharp , E \natural]

45

mp

[D \natural , E \flat]

[F \natural , G \flat]

51

mp

mf

[F \sharp , G \sharp]

[F \natural , G \flat]

[D \flat]

55

Z3

f

[G \sharp]

[D \natural , A \flat , G \flat]

61

A4

mf

139

139

G4

3 2 12 13

3 2 12 13

170

170

J4

2 WW. 5

2

177

177

5

K4

damp

Tbn. I

mf

(+ + | + + +)

183

183

sim.

L4

mf

3

[F#] [Ab]

188

188

M4

2 2

[C#] [Bb]

194

194

N4

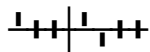
4 8

4 8

O4

P4

5



Q4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The lower staff is in treble clef and contains whole rests for the first two measures. The second system also consists of two staves. The upper staff continues the melody from the first system, starting with a half note D4, followed by a half note C4, and then a whole note B3. The lower staff contains three measures of triplet eighth notes, each marked with a '3' above the notes. The first triplet starts on G3, the second on F3, and the third on E3. The piece concludes with a final chord in the lower staff, indicated by a [D4] chord symbol.

A musical score for the song 'The Rose Tree'. It features two staves. The upper staff is in treble clef and contains a melody with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in treble clef and contains a triplet accompaniment. The melody consists of four measures. The first measure has a key signature change from one flat to two flats (B-flat and E-flat). The second measure is a whole rest. The third and fourth measures continue the melody. The accompaniment consists of triplets of eighth notes. The first measure has a key signature change from one flat to two flats (B-flat and E-flat). The second measure has a key signature change from two flats to one flat (B-flat). The third and fourth measures continue the accompaniment. The score is labeled with the title 'The Rose Tree' and the key signature 'B-flat'.

R4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody in the upper staff is: G4 (quarter), A4 (quarter), B-flat4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter). The accompaniment in the lower staff consists of six eighth-note triplets: G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, and G4-A4-B-flat4. The second system also consists of two staves. The upper staff continues the melody: G4 (quarter), A4 (quarter), B-flat4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter). The lower staff continues the accompaniment with six eighth-note triplets: G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, G4-A4-B-flat4, and G4-A4-B-flat4. A bracket labeled [G#] is positioned below the second system, indicating a key signature change to G major for the subsequent section.

246

[F \flat] [G \flat] [F \sharp] * if F \sharp impossible play D \flat , but F \sharp is better.

250

[F \flat] [F \flat] [B \flat , A \flat] S4 mf

254

[C \flat] [C \flat] T4 f ff

261

[D \flat , C \sharp] ff

265

acc. [C \flat] [C \flat] 2 2 2 2

Harp

30
271 **U4** (♩=116) accel. (lo ♩=152) **V4** Subito a tempo ♩=96

2 6 2 6

Trp. 1 Trp. 2

283

p

(+++|++|+++)

289 **W4**

p

[B♭, F♯]

295

p

301

p *p* *pp*

2 2 18 18