

Bassoon I

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.

Bassoon I

I. In this Valley of Tears

Peter Seabourne

Serioso $\text{♩} = 84$

A **23** **B** **4** **Cor A.**

44 **3** **4** **C** **9**

mp

63 **D** **12** **E** **Vln. I**

mp

81 **4** **2** **F** **9** **Tbn. I**

p

100 **G**

mp *p* *mf*

107 **H**

f *ff*

114 **3**

122 **I** **Poco più mosso** $\text{♩} = 96$

f *f*

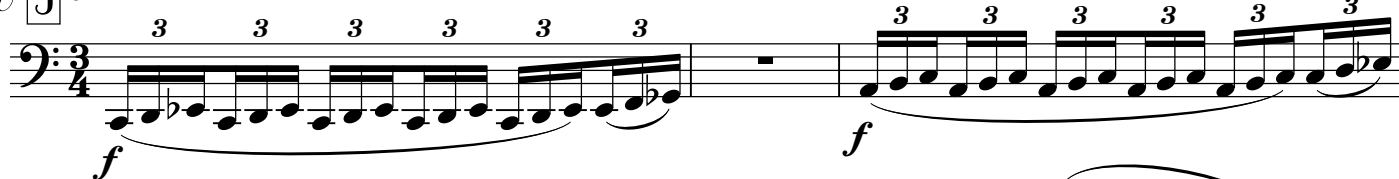
126 **2** **3** **3** **3** **3**

f

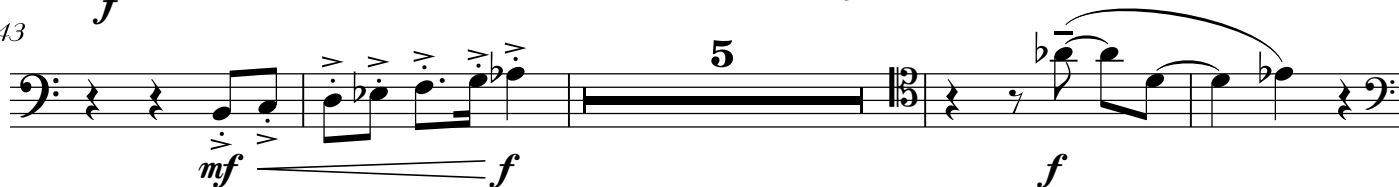
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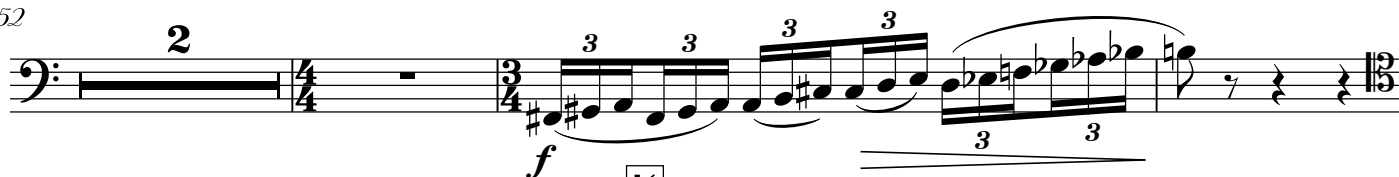
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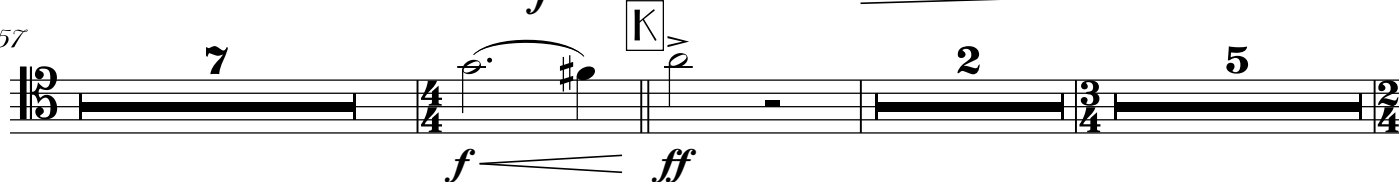
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152



157



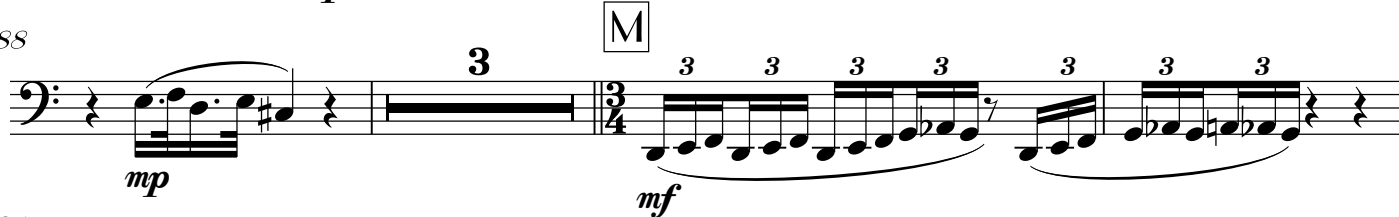
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181



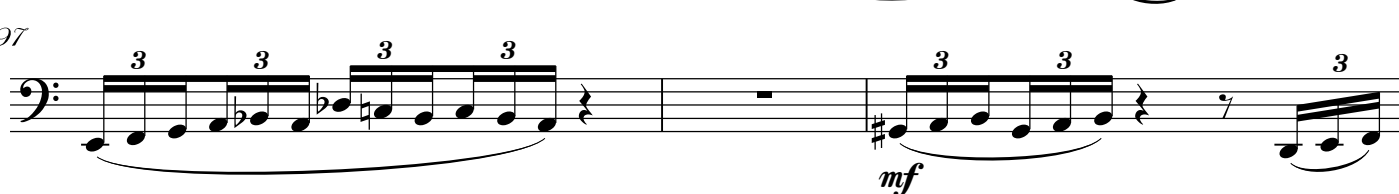
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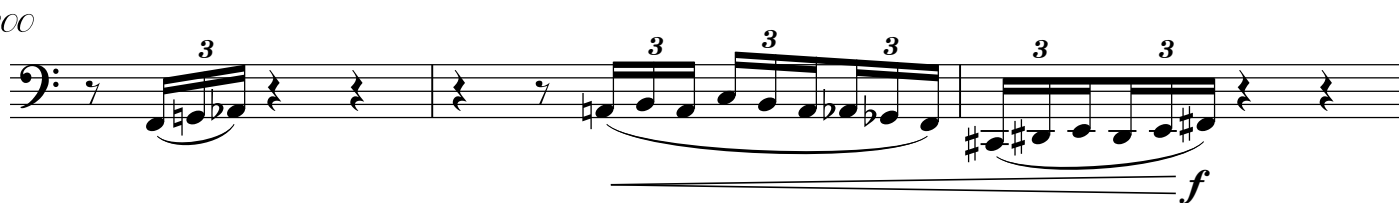
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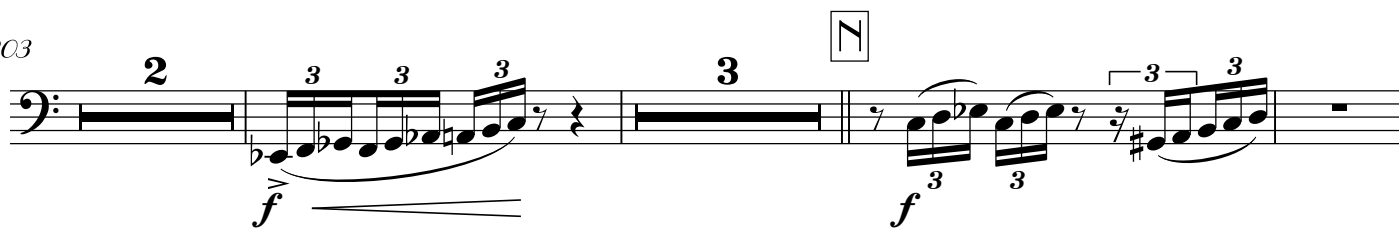
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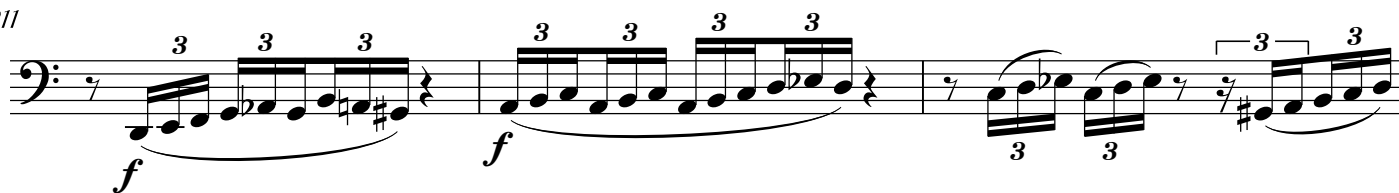
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203



211



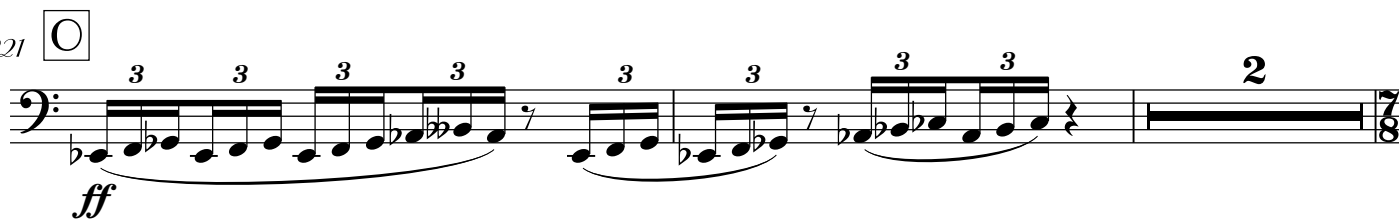
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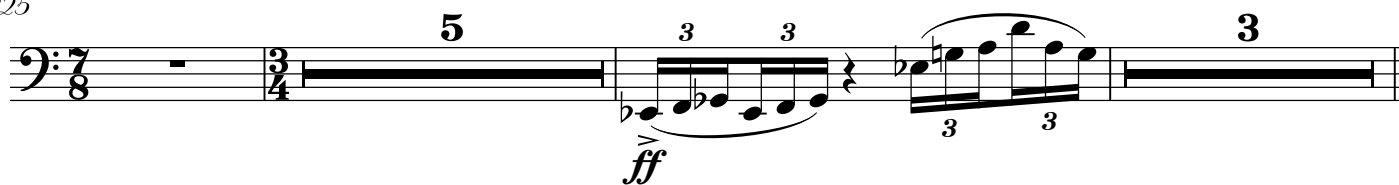
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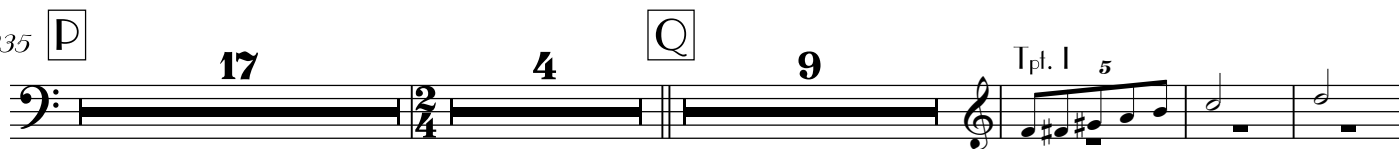
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225



235



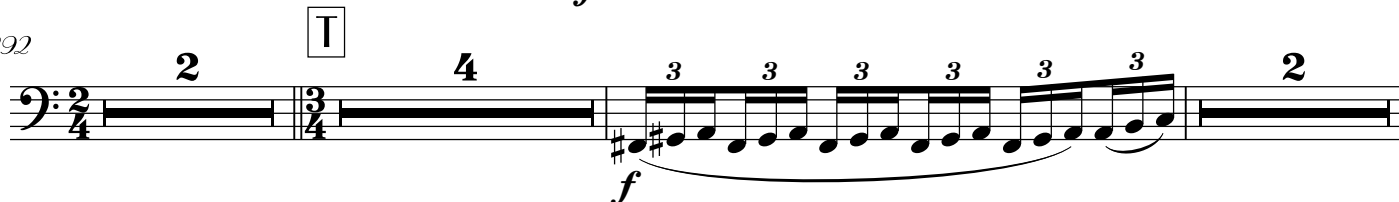
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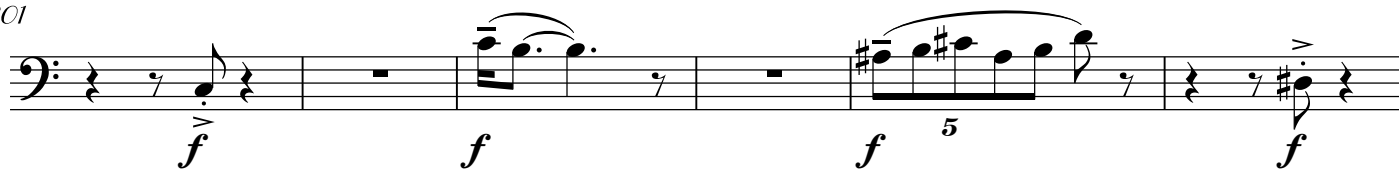
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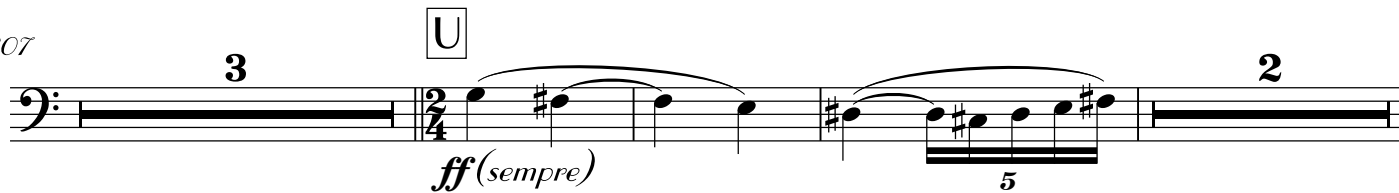
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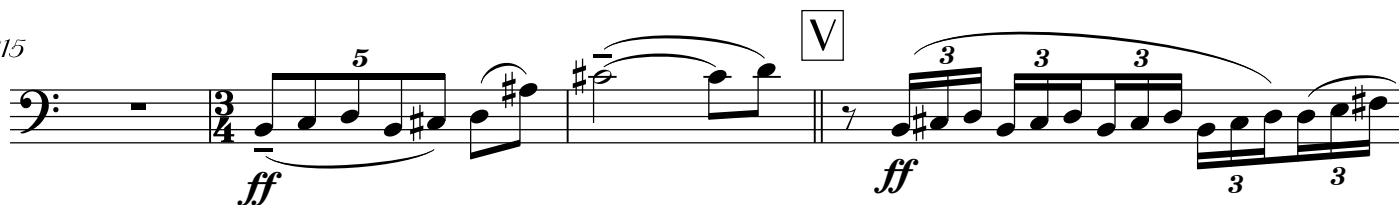
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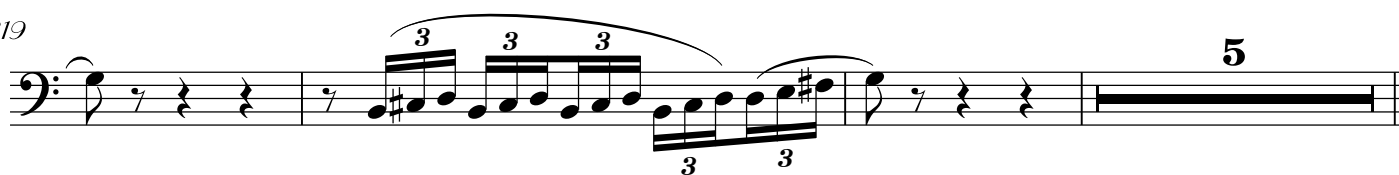
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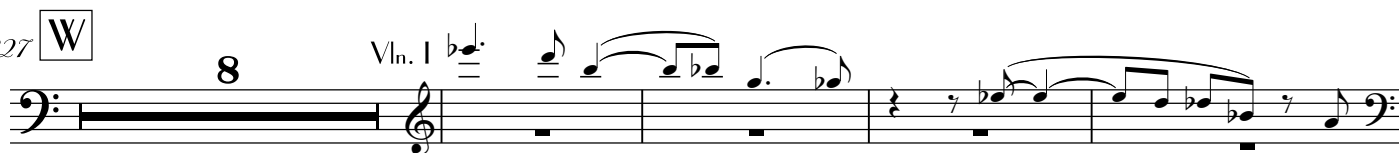
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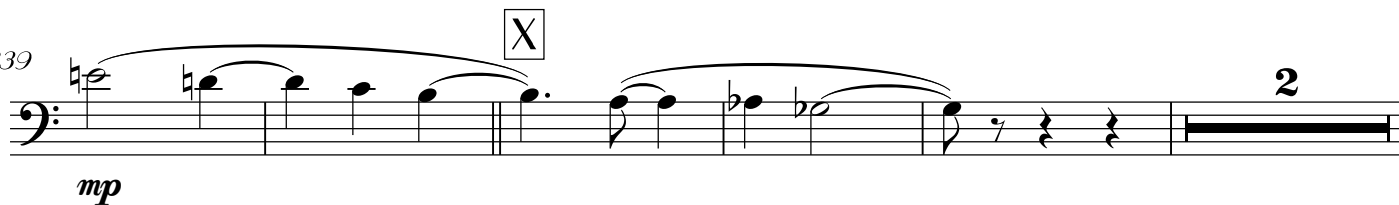
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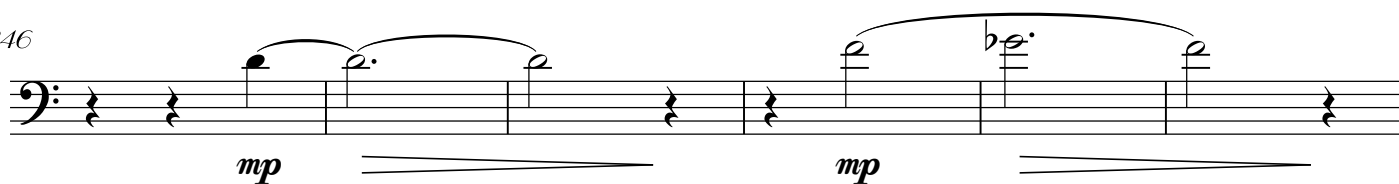
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339



346

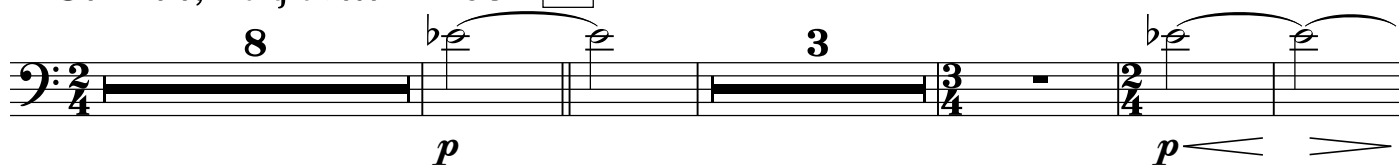


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II. Intermezzo: The Rising

Con moto, ma grazioso ♩=108 [A]



17 **B1** 6 10 Clt. I

36 **C1** 10 **D1** *mf* *p* 3 3

50 3 3 *mp* 5 2

57 **E1** 2 4 5 **F1** *p* *p* *mf*

73 **G1** *f* 5 5

82 9 4 Tbn. I

98 *mf* 5

104 **H1** 7 **I1** *mf* 3 3

115 6 *mf* 3

125 **J1** 11 12 **K1** 20

169 **L1** 14 Ob. I *f* 3

188 **M1** *f*

195 5

201 **N1** *fff*

208 **O1** 2 13

227 **P1** Ob. I *p* 3

236 **Q1** *p* 4 *mp*

247 **R1** *mf* 5 *mp*

257 **S1** 7 *mf*

271 **T1** *f*

278 **U1**

5 4

291 Bsn. II **V1**

mf *p*

299 **W1**

7 2 2

313 **X1** Tpt. I **20** Cbsn.

9 3 5

346 **Y1**

fff

352 **Z1** **10** **7** Vc.

non dim.

373 **A2** **11** **B2** **8**

p

III. Under a Cypress Tree

Molto Lento $\text{♩} = 52$

20 C2 Clt. I 8 Clt. I

32 *pp* *pp* 5

42 D2 2 *pp* $< >$ 5 E2 *mp* 5

53 *p* *mf* *mp* 2 F2 6

66 G2 2 *p* *p* *mp* H2

73 *mp* *mp* 3 *mf* *mf*

79 *mf* *f*

83 *mf* *mf*

86 I2 2 3 *f* *f*

94 J2

ff *ff* *f* *ff* *ff* *5*

104 K2 L2

mp *5* *4*

117 M2

p *pp* *pp*

124 N2

pp *9* *3* *3*

IV. Scherzo malevolo: The Purging

Nervoso, ansioso ♩=116

4 *mf* *p* *mp*

9 O2

mf *f* *f* *mf*

14 *f*

22 P2

mf *mp*

29 Q2 *13*

46



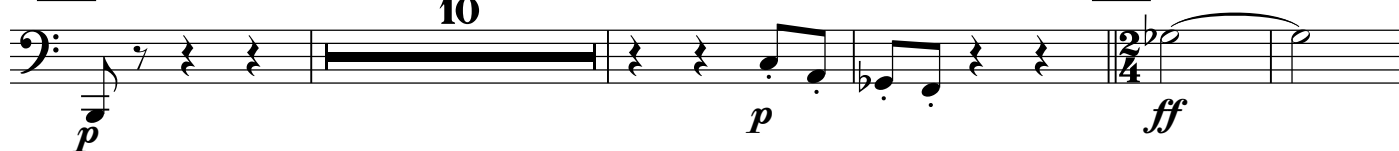
51

R2

10

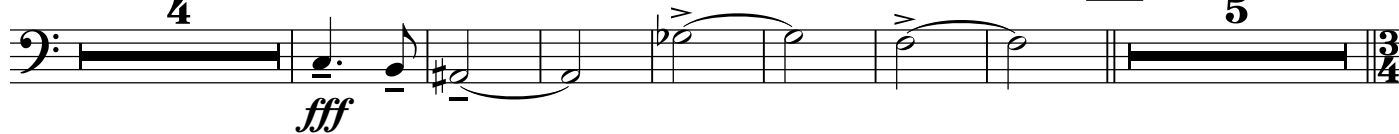
S2

Presto ♩ = 160



66

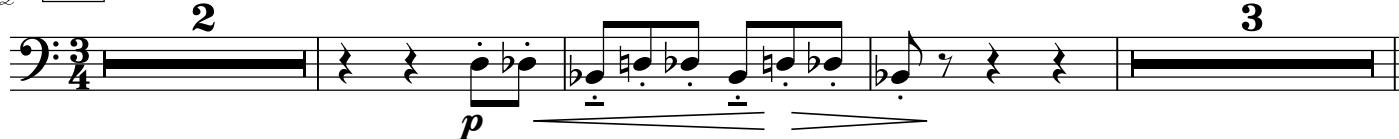
T2



82

U2

Tempo primo ♩ = 116



90

V2

6

2

W2

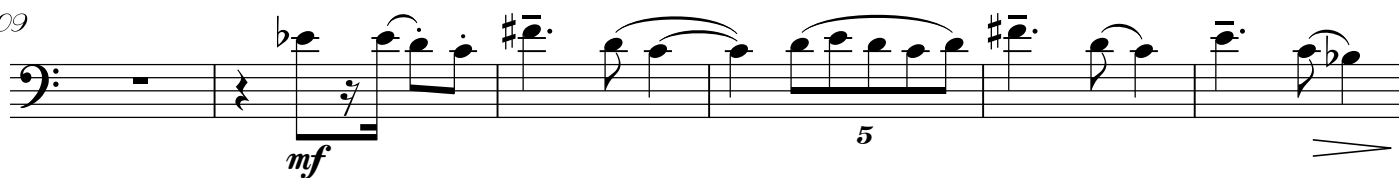


101

X2



109

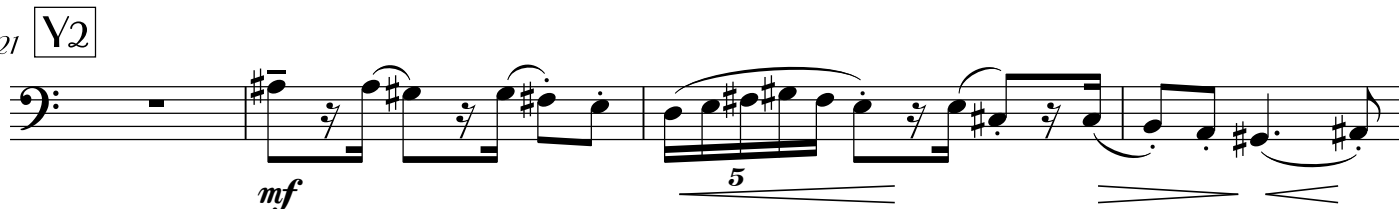


115



121

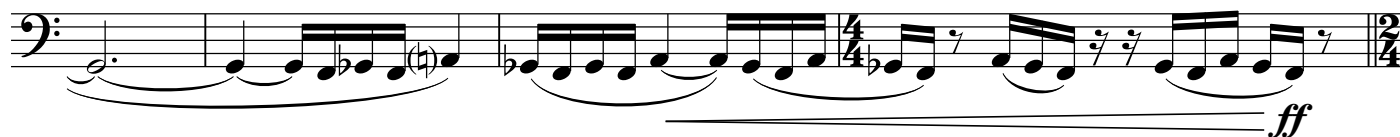
Y2



125

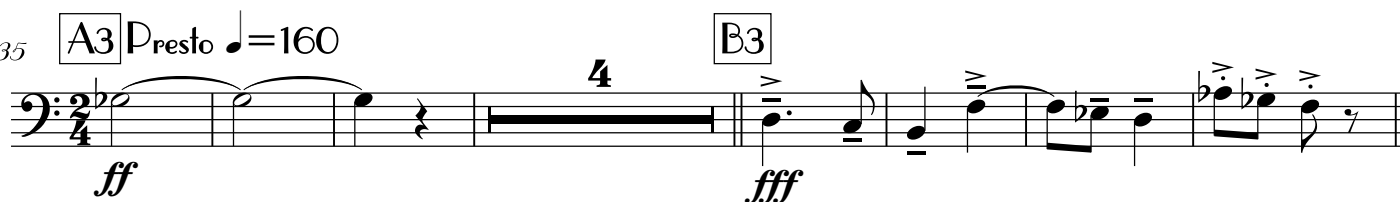


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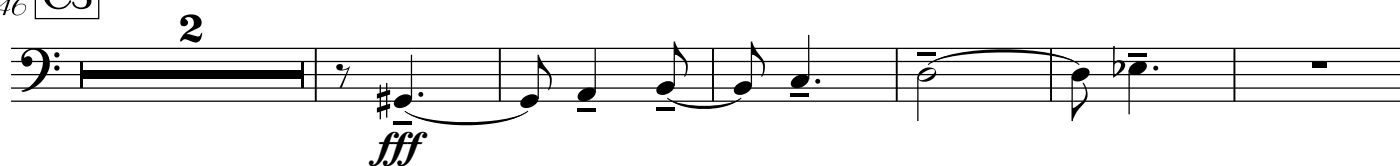
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A3 Presto ♩=160



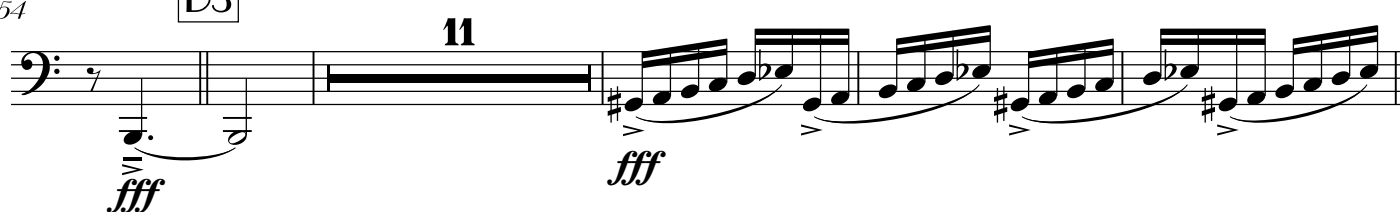
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C3



154

D3



170

E3 Tempo primo ♩=116

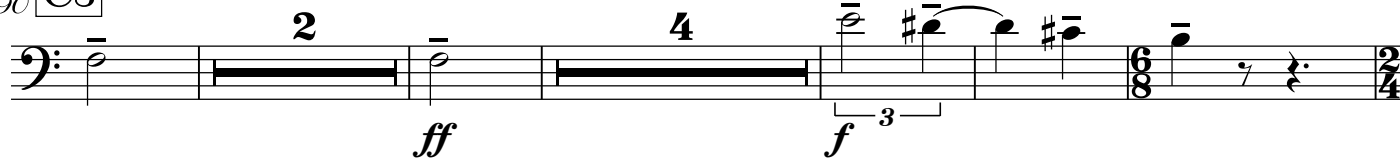
F3

Timp.



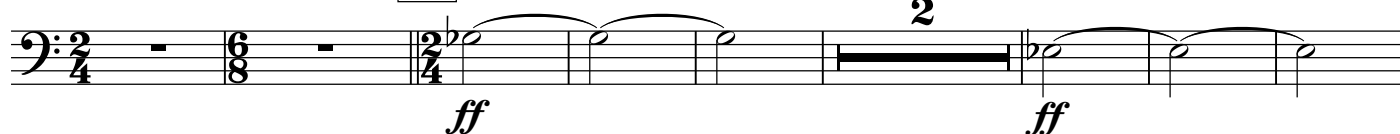
190

G3



201

H3 Presto ♩=160



211

I3

1.

2.

3.

4.

5.

6.



221

J3 Tempo primo ♩ = 116



231

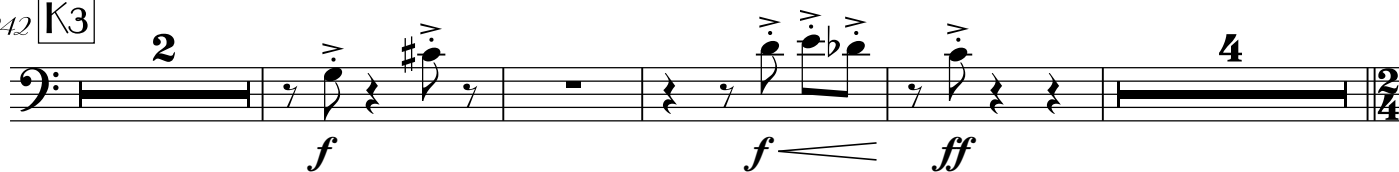


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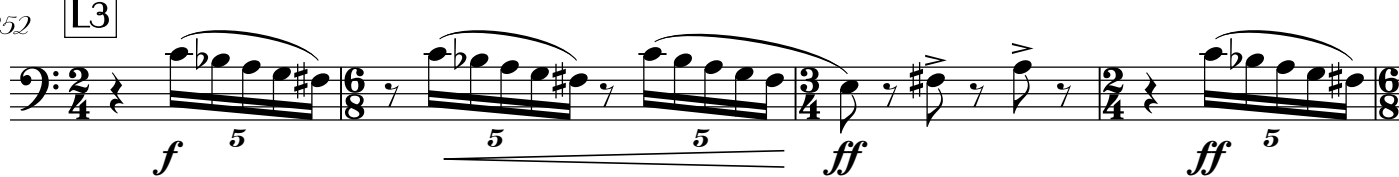
242

K3



252

L3

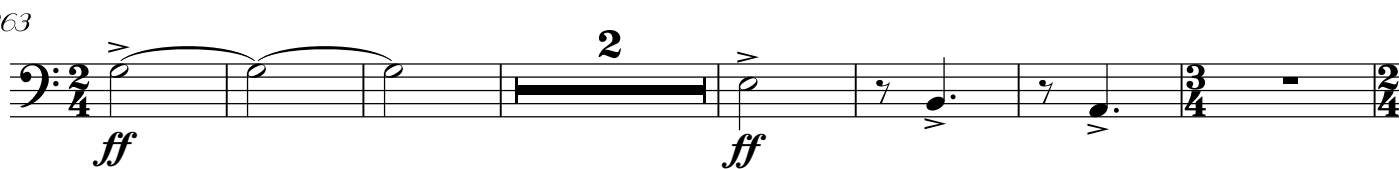


256

M3 Presto ♩ = 160



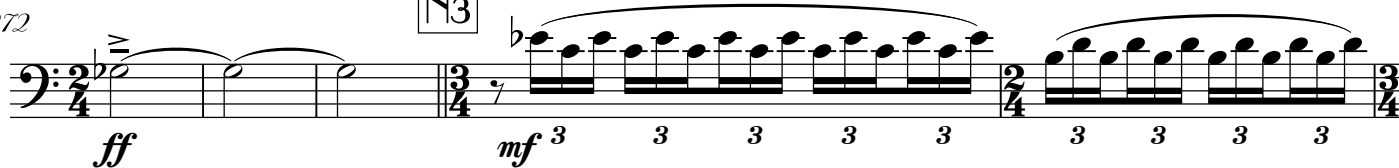
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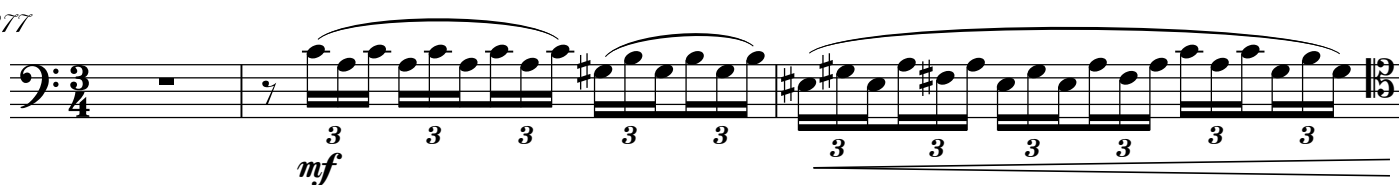
272

N3

Agitato ♩ = 122



277



280

f *mf* *mf*

283

f

mf *f*

3 3 3 3

4

O3

290 D3

5

ff

299

299

2

2

ff

2/4

308 Q3

The musical score for 'Q3' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The first measure contains a quarter note B-flat, followed by a quarter rest. The second measure contains a quarter note B-flat with a fermata. The third measure contains a quarter note B-flat with a fermata. The fourth measure contains a quarter note B-flat with a fermata. The fifth measure contains a quarter note B-flat with a fermata. The sixth measure contains a quarter note B-flat with a fermata. The seventh measure contains a quarter note B-flat with a fermata. The eighth measure contains a quarter note B-flat with a fermata. The ninth measure contains a quarter note B-flat with a fermata. The tenth measure contains a quarter note B-flat with a fermata. The eleventh measure contains a quarter note B-flat with a fermata. The twelfth measure contains a quarter note B-flat with a fermata. The thirteenth measure contains a quarter note B-flat with a fermata. The fourteenth measure contains a quarter note B-flat with a fermata. The fifteenth measure contains a quarter note B-flat with a fermata. The sixteenth measure contains a quarter note B-flat with a fermata. The seventeenth measure contains a quarter note B-flat with a fermata. The eighteenth measure contains a quarter note B-flat with a fermata. The nineteenth measure contains a quarter note B-flat with a fermata. The twentieth measure contains a quarter note B-flat with a fermata. The score ends with a double bar line.

315 R3

S3

ff *fff* *fff*

324

The musical score for 'T3' is written in bass clef. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The first four measures contain eighth notes with accents: B-flat, B-flat, B-flat, and B-flat. The fifth measure is a double bar line. The sixth measure is a whole note G in 2/4 time. The seventh and eighth measures are whole notes in 2/4 time, both marked with a 'MI' below them. The ninth measure is a double bar line. The tenth measure is a whole note B-flat in 3/4 time. The eleventh measure is a double bar line. The final measure is a whole note B-flat in 3/4 time.

332 U3

fff *p*

338

fff

V. Finale: The Ascent into the Empyrean

Transparent - simple $\text{♩} = 92$ V3 13 8 W3 6 B. Cl.

30 X3 *mp*

35 Y3 4 *mf* mf mp

45 2 3 *mp*

55 Z3 2 4 Hn. I *mf*

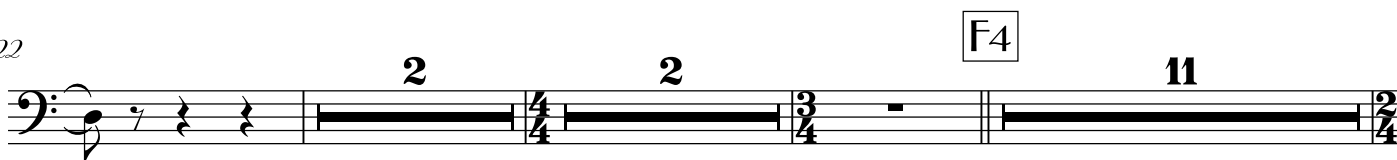
65 A4 9

79 B4 Distant, Angelic, Floating C4 11 14 D4 Poco Serioso 2 Cl. I

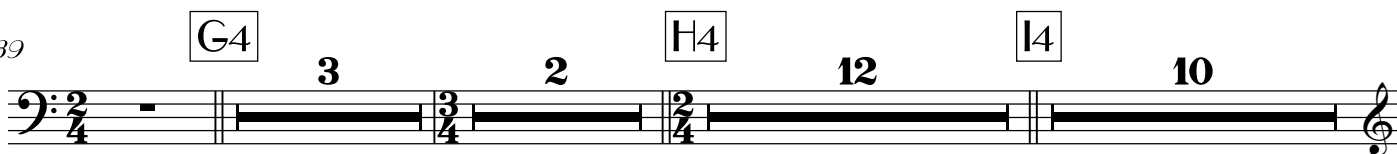
107 *mp*

113 E4 5 *mf* *f*

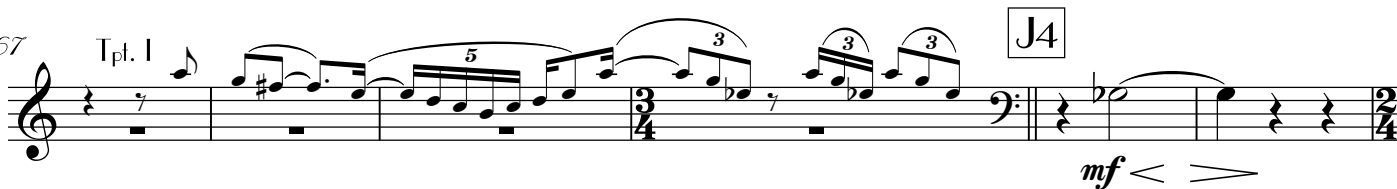
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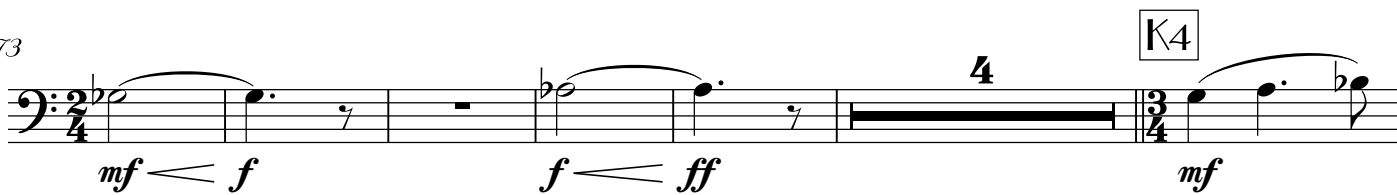
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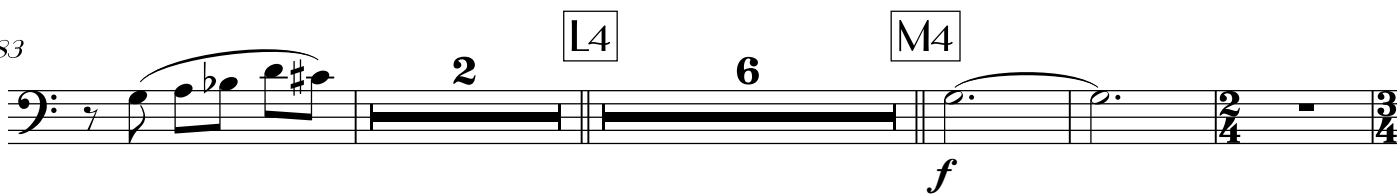
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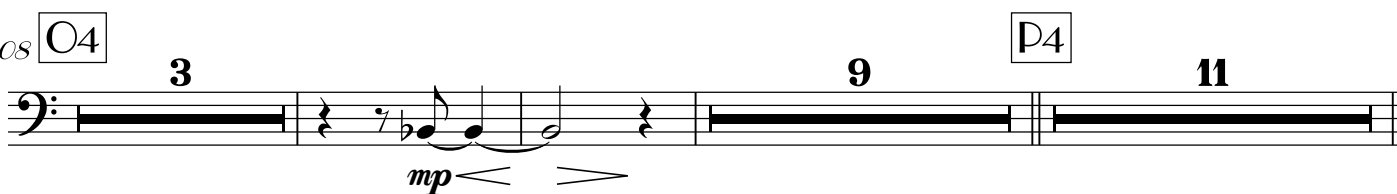
183



195



208



233 Q4

8

Tpt. I

5

R4

p

247

mp

mf

S4

255

f

ff

T4

260

ff

262

f

mf

266

accel. U4 (♩=116) accel. .

f

mf

2

2

273

(to ♩=152)

V4 Subito a tempo ♩=96 W4

6

12

33