

Oboe 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.

## Oboe I

## I. In this Valley of Tears

Peter Seabourne

Serioso ♩ = 84

ff

6

5

ff

11

A

15

5

3

19

23

28

32

2

10

B

47

Bsn. I

mp

2

4

C

58   
65   
70   
80   
90   
107   
114   
118   
121   
127 

**I** Poco più mosso ♩ = 96

138 J

143

149

164 K

174

181 L M

209 N O

224

The musical score for Oboe I spans measures 138 to 224. It begins with measure 138, marked with a section marker 'J'. The key signature has one flat (B-flat). The time signature is 3/4. The music features eighth and sixteenth notes, with a forte (f) dynamic. Measure 143 shows a mezzo-forte (mf) dynamic followed by a forte (f) dynamic, with triplets and a quintuplet. Measure 149 includes a 4-measure rest, a 7-measure rest, and a triplet. Measure 164, marked with a section marker 'K', shows a forte (f) dynamic followed by a fortissimo (ff) dynamic, with a 3-measure rest and a 5-measure rest. Measure 174 features a 3-measure rest and a mezzo-forte (mf) dynamic. Measure 181, marked with a section marker 'L', includes a 4-measure rest and a 6-measure rest. Measure 181 also has a section marker 'M'. Measure 209, marked with a section marker 'N', includes a 9-measure rest and a fortissimo (ff) dynamic. Measure 209 also has a section marker 'O'. Measure 224 features a fortissimo (ff) dynamic, a 5-measure rest, and a 9-measure rest. The key signature changes to two flats (B-flat and E-flat) at measure 209. The time signature changes to 4/4 at measure 164 and back to 3/4 at measure 224. The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), articulation (accents), and fingerings (3, 4, 5, 7).

235 **P**

*f* *ff*

242

246

250

256 **Q**

*ff* *ff* 3

264 **R**

4 *ff* 5 5 5

271

275

*ff* 3

282 **S**

*non dim.* *f*

290 **T**

*f* *ff* *fff* *f* 4

299

6 *f* 2

310 **U** **V** **5**

*ff* (sempre)

323 **W** **11** *mf* *mp* *mf* *mp*

340 **X** **7** *mp*

354 **Y** **2** **12** Vln. I

374 **Z** *p*

381 **8**

## II. Intermezzo: The Rising

Con moto, ma grazioso ♩ = 108

**A1** **6** **3** *p* *p*

15 **3** *p*

24 **B1** *p* *mp* *p* **3** **3** **3**

32 **C1** **2** **11** *mp*

48 **D1** C<sub>OP</sub> A. **7** **Fp.** **E1** **10**  
*pp*

69 **F1** **4** **G1** **f**  
*mf*

81 **6** **12**  
*>*

104 **H1** **7** **I1** **5** T<sub>ba.</sub>  
*mp* *mf*

122 **9**  
*mp* *mf*

136 **J1** **12** **K1** **11** T<sub>imp.</sub>  
*f* *f* *3* *3* *7*

162 **L1** **2** **5**  
*f* *f*

174 **5**  
*f* *(f)* *f*

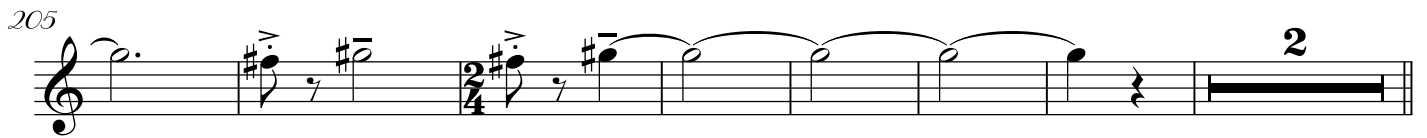
186 **M1** **2**  
*f* *f*

195 **f**

200 **N1**  
*fff*



205



214

O1

9

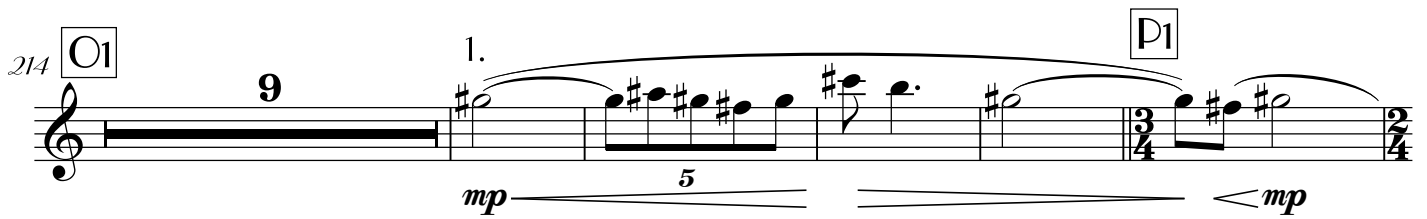
1.

P1

*mp*

5

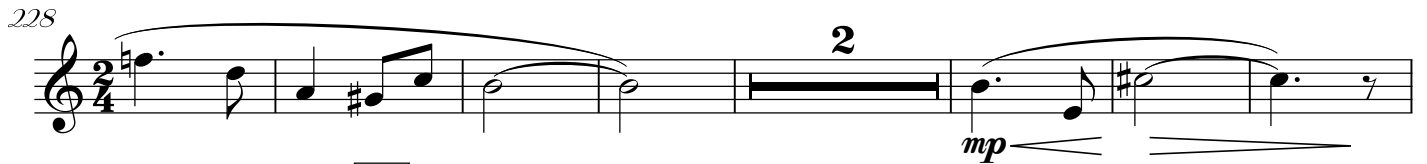
*mp*



228

2

*mp*



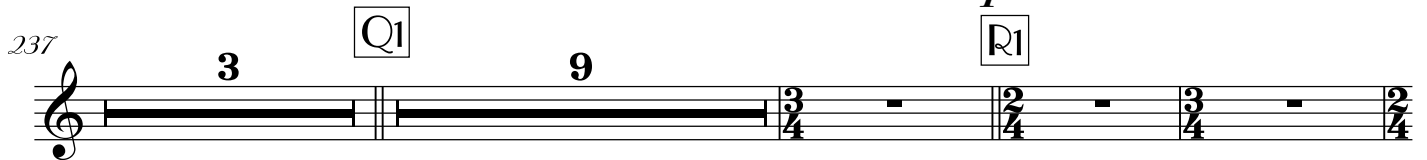
237

3

Q1

9

R1



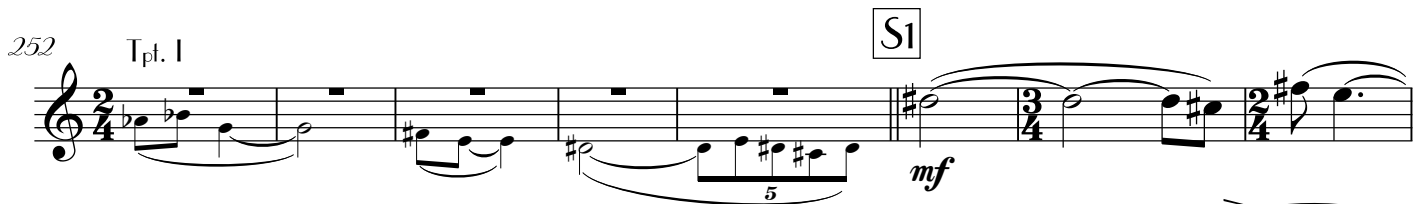
252

Tpt. I

S1

*mf*

5



260

5



267

T1

2

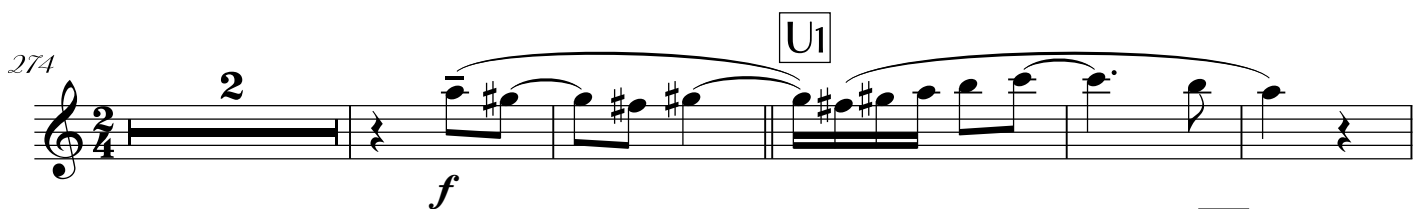


274

2

U1

*f*



281

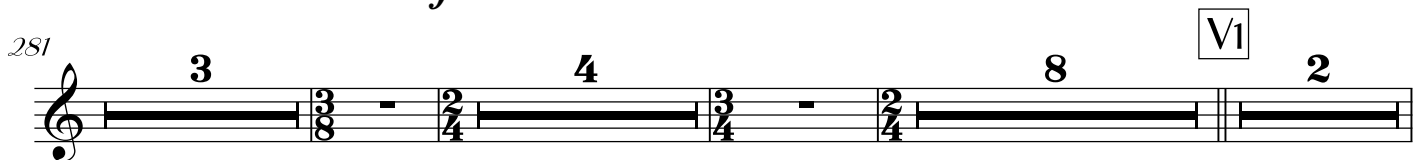
3

4

8

V1

2



300

Vln. I

*mp*



308

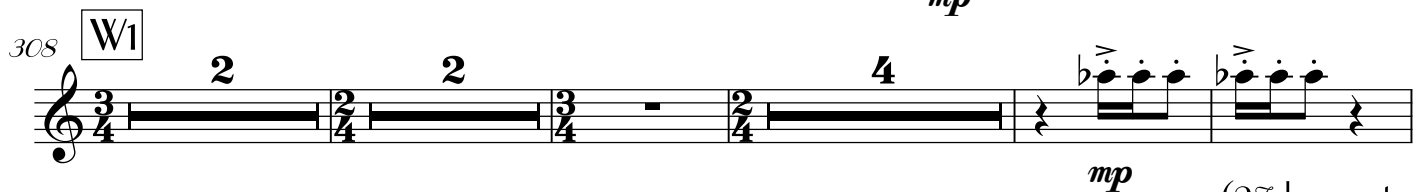
W1

2

2

4

*mp*



(27 bars rest over)

319 **X1** **3** **22** Cbsn. **V1** **fff**

347 **non dim.**

355 **10** **Z1** **12** **A2** **8**

385 Vc. **B2** **6** **p**

### III. Under a Cypress Tree

Molto Lento  $\text{♩} = 52$  **20** **C2** **21** **D2** **4** Tpt. I

47 **E2** **p** **mf** **p**

55 **F2** **2** **6** **G2** **5** Tbn. I **mf** **mp**

72 **H2** **6** Cbsn. **mf**

82 **I2** **2** **f** **mf** **f**

90 *ff* *ff* J2 3 5

97 *ff* 5 *f ff* 5 *f* 4

104 K2 6 Bsn. I L2 *mp*

115 *mf* 5 *mp*

120 2 M2 10 N2 9

# IV. Scherzo malevolo: The Purging

Nervoso, ansioso ♩=116

3 4 *mf* 5 *f* 3

10 *f* 3 *f* 3 (f) O2

13 2 *mf* 5 *f* 2 *f* 3

20 3 P2 2 6 *f*

33 **Q2** 14

49 **R2** 12 *mf* 5 *p* 5

64 **S2** **P** *Presto* ♩=160 **T2** 13 5 **U2** *Tempo primo* ♩=116 **V2** 8 6

96 **W2** 2 8 *Bsn.* *f* 5 *f* 5

108 **X2** 10 *f* 5 *f* 5

121 **Y2** 6 *Bsn.* *f* **Z2** *f*

131 *f* *ff*

135 **A3** *Presto* ♩=160 **B3** 7 4 **C3** *F. 1* 5 *ff* 3 5

149 **D3** 6 *ff* 3 5

159 3 *fff* 3 5 5

170 **E3** Tempo primo ♩=116 **F3**

11 5 Bsn. I

190 **G3**

*ff* *f* 2

201 **H3** Presto ♩=160

*ff*

209 **I3** 1. 2. 3. 4.

*ff*

217 5. 6.

*f sub.* **J3** Tempo primo ♩=116

225 7 8

*f* *ff* 5

242 **K3**

*f* *f*

(5 bars rest over)

247 **L3**

255 **M3** Presto ♩ = 160

261 **N3** Agitato ♩ = 122

277 **O3**

289 **P3**

295

299

302

307 **Q3**

The image shows the first system of a musical score, measures 247-307. It is written for a single melodic line on a grand staff. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Measure numbers 247, 255, 261, 269, 277, 289, 295, 299, 302, and 307 are printed at the beginning of their respective lines. Above the staff, there are several boxed labels: 'L3' above measure 247, 'M3' above measure 255, 'N3' above measure 261, 'O3' above measure 277, 'P3' above measure 289, and 'Q3' above measure 307. The tempo and meter markings are: 'Presto ♩ = 160' above measure 255, and 'Agitato ♩ = 122' above measure 261. The time signature changes from 2/4 to 3/4 at measure 255, and back to 2/4 at measure 261. The score contains various musical notations including eighth notes, sixteenth notes, and quarter notes, often beamed together. There are also rests, accidentals (sharps, flats, naturals), and dynamic markings such as 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'fff' (fortississimo). Some measures have a '5' written below them, indicating a quintuplet. The system ends with a double bar line at measure 307.

313 R3

*fff* *ff* *ff*

320 S3

*fff*

327 T3

*fff*

333

336 U3

3 4

*fff* *fff*

## V. Finale: The Ascent into the Empyrean

Transparent - simple ♩ = 92

12 V3

*p* *mp*

17 W3

3 *mp*

26 X3

5 3 8

39 Y3

*mp* *mf* *mp* 4

49 *mp* 5 5

54 *mf* Z3 3 5

67 A4 B4 Tpt. I Distant, Angelic, Floating 9

82 *pp* C4 5 10 *p*

104 D4 Poco Serioso *mf* 5 3 *mf*

109 E4 2 *mf* 5

115 5 7 2 *mf*

127 F4 11 G4 3 2

145 H4 5 Tpt. I 3 3 3

154 I4 *mp* *mf* 5 2



163 *mf* <sup>3</sup>

168 *mf* <sup>3</sup> *mf* < *f*

175 *f* < *mf* <sup>3</sup>

183 *f* < *mf* <sup>3</sup>

187 *f* <sup>4</sup>

196 *f* <sup>3</sup> <sup>2</sup>

204 *f* *mf* *mf* *mp* <sup>5</sup>

210 *mp* <sup>10</sup> <sup>8</sup> Hp.

231 *mp* <sup>3</sup>

237 *mp* <sup>5</sup> <sup>3</sup>

J4

K4

L4

M4

N4

O4

P4

Q4

244 **R4** **S4** 2

*p* *mp*

253 6 **T4** *ff* *ff*

262 accel. *mf* *f* *mf* *f* *mf*

268 **U4** (♩=116) accel. 2 *f* 5 3 7:8

274 *ff*<sup>3</sup> *ff*

278 (to ♩=152) **V4** Subito a tempo ♩=96 **W4** 10 33 *mf* *mp*