

Bass Clarinet in B♭

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.

Peter Seabourne

SeriOSO ♩ = 84

A 13 **B** 23 **C** 13

Tpt. I

C solo

D 6 **E** 12 **F** 6

p *mp*

Tpt. I

p

F 10 **G** Bsn. I 6 **H**

mp *f*

I **D**oco più mosso ♩ = 96

J

Vln. I

165 **K**

181 **L** Bsn. I

192 **M**

198 **N**

216 **O**

225 **P** **Q**

265 Hn. I **R**

273 **S** Bsn. I

289 **T**

298 **U**

313 V

ff *ff*

322 W X

Vc.

344

mp

352 Y Z

p *mp*

II. Intermezzo: The Rising

Con moto, ma grazioso ♩=108

9 A1 3 *Vln. I* 5 *p*

17 B1 6 *p* *mp*

29 C1 D1 *Cor A.* 11 *mf*

49 *mp* *mp* *mp* (rests over)

55 **E1** **12** Ob. I **F1**
mf

74 **G1** **14** **12**

104 **H1** **7** **I1** **25** **J1** **12** **K1** **4**

153 Hn. I **5** **11** Cor. A. **5**

169 **L1** **3** **20** **M1** Bsn. I **2**

195 Cor. A. **5** **N1**
f *fff*

202

209 **O1** **2** **13** **P1**

228 **Q1** **12** **9** **R1**

252 S1 5 12 T1 2

273 Clt. I \flat U1 *f*

281 3 4 Bsn. II 8vb

293 V1 *mf* *p* 3

304 Clt. I W1 *mp* *p*

310 2 3 *mp*

317 5 X1 22 Cbsn. Y1 *fff*

349 10

365 Z1 12 A2 11 *non dim.* B2 8

III. Under a Cypress Tree

Molto Lento $\text{♩} = 52$

19 Clt. I C2 7

30 Clt. I 5 *pp*

40 D2 2 5 *pp* $< >$

51 E2 *mf* *p* *mf* *mp*

58 F2 2 *pp* $\underline{3}$ $>$ *pp* $\underline{3}$ $>$ *p* $\underline{3}$ $>$

64 G2 H2 4 *mp* $\underline{3}$ $\underline{3}$ *p*

73 2 *mp*

81 *mf* *f* *mf* *f* *mf* *f*

85 I2 2 5 *mf* *f*

95 J2 4 5 K2 Tpt. 1 *mp*

107 L2 3 4

118 M2 4 9 N2 9 *pp*

IV. Scherzo malevolo: The Purging

Nervoso, ansioso ♩ = 116

4 *p* 3 3 *mp* 3 3 *p*

8 *f* 3 3 *p* 3 3 *p* 3 3 *p* O2 *f*

13 6 3 3 *f* 3 3 3 3 *f*

21 *mf* 3 3 3 3 P2 9

33 Q2 *p* 3 3 3 3 3 3 *mp* (8 bars rest over)

36

8

mf

3

51

R2

9

C. Bsn/Tba. Svb

S. D.

64

S2

Presto ♩=160

7

ff

fff

77

T2

5

8

5

U2

Tempo primo ♩=116

V2

Cb.

97

W2

3

3

mf

mf

7

108

X2

13

6

Bsn. I

Z2

130

f

f

ff

135

A3

Presto ♩=160

4

4

9

B3

C3

155

D3

8

Vln. I

5

167 E3 Tempo primo $\text{♩} = 116$
11

fff

181 F3 5 Bsn. I G3 2
ff *ff*

194 H3 Presto $\text{♩} = 160$
6 *ff*

206

213 I3 1. 2. 3. 4. 5. 6. *f sub.*

222 J3 Tempo primo $\text{♩} = 116$
mf

226 K3 14 *f*

243 *f* (3 bars rest over)

247

3

ff

3

3

L3

2/4

3/4

2/4

255

M3 Presto ♩ = 160

ff

ff

262

Allegretto

2

ff

ff

271

N3 Agitato ♩ = 122

ff

f

ff

278

f *f* *f* **4**

286 **O3** **4** **P3** **3** Cl. 1

ff *ff*

296

Example 296

301

Musical notation for exercise 301, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

308 Q3

The third system of the musical score, starting at measure 308. It begins with a treble clef and a 2/4 time signature. The first measure contains a quarter note G4 with a forte (ff) dynamic and a triplet bracket. The second measure contains a quarter note A4 with a forte (ff) dynamic and a triplet bracket. The third measure contains a quarter note B4 with a forte (ff) dynamic and a triplet bracket. The fourth measure contains a quarter note C5 with a forte (ff) dynamic and a triplet bracket. The fifth measure contains a quarter note D5 with a forte (ff) dynamic and a triplet bracket. The sixth measure contains a quarter note E5 with a forte (ff) dynamic and a triplet bracket. The seventh measure contains a quarter note F5 with a forte (ff) dynamic and a triplet bracket. The eighth measure contains a quarter note G5 with a forte (ff) dynamic and a triplet bracket. The system ends with a double bar line and a 2/4 time signature.

315

R3

S3

ff ff fff

323

T3

fff

331

U3

3 3

fff fff

341

fff f

V. Finale: The Ascent into the Empyrean

Transparent - simple $\text{♩} = 92$ V3 13 8 W3 C or A.

25 *p* 3

31 X3 10 Y3 *mp* *mp*

47 *p* *mp* *mf* 3

54 Z3 4

62 A4 *mf*

70 B4 Distant, Angelic, Floating *Tpt. I* 9 6 5 3

87 C4 3 5 3 6 3 *pp* *p*

92 D4 Poco Serioso *Bsn. I* 12 6 *mp*

114 **E4** 4 *mf* *f*

122 3 2 **F4** 9 Fl. I

138 3 5 **G4** 5 *mf*

142 5 **H4**

147 10 **I4** 10 Trp. I 5

170 3 **J4** *mf* *f*

176 4 **K4** 4 **L4** *f* *ff* *mf*

188 5 5 **M4** 2 *f* *f*

195 3 **N4** 8 *f*

208 O4

p *mp* 9

222 D4 11 Q4 11 R4 2 Tpt. I 5

11 11 2 Tpt. I 5

248 S4 2

mf S4 2

255 T4

f T4 *ff*

260 *ff*

ff

263 accel. *f* *mf* *f* *mf*

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

268 U4 ($\text{♩} = 116$) accel. 6 ($\text{♩} = 152$)

U4 ($\text{♩} = 116$) accel. 6 ($\text{♩} = 152$)

279 V4 Subito a tempo $\text{♩} = 96$ W4 12 33

V4 Subito a tempo $\text{♩} = 96$ W4 12 33