

Piccolo

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.

I. In this Valley of Tears

Peter Seabourne

Serioso ♩=84

ff

7

5

A

ff

13

17

5

3

21

26

31

2

B

17

54

C

B. Cl.

Fl. I.

2

mp

63

D

ff

68

mf

(35 bars rest over)

73 **E** 2 15 **F** 10 **G** Fl. I 2 Clt. I

105 **H** *mf* < *f* *ff*

114 *ff*

119

122 **I** Poco più mosso ♩ = 96 15 3 **J** 14

155 4 Tpt. I 3

164 **K** *ff* *ff* *f*

171 2 2 *f*

178 **L** 2 5 6

192 **M** 17 **N** 12 **O** S. D. Vln. I

224 *ff* 9 *f* **P**

236 *ff*

242

246

250 2

256 **Q** *ff* 2 *ff* 3

263 2 *ff* 3 3 3 3 3 5 **R**

270 2/4

279 *non dim.* *f* 5 **S**

287 3 3 *ff* *fff* 2/4

293 **T** 5 *mf* *f* 3

302 **U** 8 *ff* (sempre) 3

316 **V** 2 5 *mf* *mp* *mf* **W**

328 **X** 13 9 *mp*

355 **Y** 19 **Z** *p*

379

385 *pp* 4

II. Intermezzo: The Rising

Con moto, ma grazioso ♩=108

9 **A1** 4 Ob. 1

20 **B1** 5 4 *p* *mp*

36 **C1** 11 **D1** 7 2 **E1** Fls. 15

72 **F1** 2 Tpt. I **G1** *f*

83 8 8 Bsn. I 5

104 **H1** *poco subito* *f* *mf* *f* *mf* 3 **I1** 25

136 **J1** 12 **K1** 17 Cor A. 5

169 **L1** 3 *f*

177 5 *f* *f* 2 *f*

190 **M1** *f*

197 **N1** *fff*

205

214 **O1** 12 **P1** 12 **Q1** 9 *f*

Detailed description of the musical score: The score is for a Piccolo part, page 7. It contains ten staves of music. The first staff (72-82) starts with a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 2, a melodic line for Tpt. I, and a measure rest of 5. The second staff (83-92) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes two measure rests of 8 and a melodic line for Bsn. I. The third staff (104-113) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a melodic line for H1, a dynamic change from f to mf, and a measure rest of 25. The fourth staff (136-145) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 12, a melodic line for J1, a measure rest of 17, and a melodic line for Cor A. The fifth staff (169-178) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 3, a melodic line for L1, and a dynamic change from f to mf. The sixth staff (177-186) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 5, a melodic line for M1, and a measure rest of 2. The seventh staff (190-199) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 5, a melodic line for N1, and a dynamic change from f to fff. The eighth staff (205-214) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 5, a melodic line for O1, and a measure rest of 9. The ninth staff (214-223) features a treble clef, key signature of one flat, and a 2/4 time signature. It includes a measure rest of 12, a melodic line for P1, a measure rest of 12, and a measure rest of 9. The score is written for Piccolo and includes various dynamics and articulations.

249 R1 Tpt. I

257 S1
mf

265

271 T1
f

278 U1

298 V1 W1

313 X1 Tpt. I Cbsn.

346 Y1
fff

353 Z1 A2 B2
non dim.

III. Under a Cypress Tree

Molto Lento $\text{♩} = 52$

20 C2 21 D2 7 Ob. I

51 E2 *mf* *mp* *mf* 3

60 F2 6 G2 5 H2 6

80 4 Tpt. I 12 *f*

87 2 4 *f* 3

95 J2 3 4 K2 8 *ff*

113 L2 4 5 M2 10 N2 9

IV. Scherzo malevolo: The Purging

Nervoso, ansioso $\text{♩} = 116$

4 3 5 *f* 5 *f* 5

11 O2 2 *f* *mf* *f*

18 *f* 3 5 5 5 3

24 *P2* 9 *Q2* 2 11 *mp*

48 3 *R2* 9 Tba. 13 5 *S2* *Presto* ♩=160 *T2* *U2* *Tempo primo* ♩=116 8

63 *ff* 9 *fff*

90 *V2* 6 2 *W2* 10 *X2* 2 Bsn. I

111 5 5:6 *mf*

117 3 *Y2* 7 *Z2* *f*

131 *Presto* ♩=160 *ff*

135 *A3* 7 *B3* 4 *C3* *ff* 5 3 5

149 6 *D3* *ff* 5 3 5

159

3

fff 3 5

5

170

E3 Tempo primo ♩ = 116 F3

11 5 Bsn. I

190

G3

2 6

ff *ff* *f* 5

201

H3 Presto ♩ = 160

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

206

ff 5 *ff* 5

213

1. 2. 3. 4. 5. 6.

ff *f sub.*

221

J3 Tempo primo ♩ = 116

14

f 3 3

240

K3

ff *ff* *f* 5

245

f 5 *ff* 4

252 **L3** *f* 5 5 5 *ff* 5

256 *ff* **M3** *Presto* ♩ = 160

262 *ff* 3 3 3

270 *ff* 3 **N3** *Agitato* ♩ = 122

277 **O3** 9 3 *Fl. I* **P3**

292 *ff* 5 5 5

296 5

300 5 2

305 *ff* *tr* **Q3** *fff*

309 *ff* *fff*

315 **R3** **ff** **ff** 5 **fff** **S3**

322 **T3**

329 **fff**

334 **U3** 9 5

V. Finale: The Ascent into the Empyrean

Transparent - simple ♩ = 92

13 V3 8 W3 5 Fl. I

29 X3

37 V3 5 8

55 Z3

61 A4 5 9

13 V3 8 W3 5 Fl. I

29 X3

37 V3 5 8

55 Z3

61 A4 5 9

79 **B4** Distant, Angelic, Floating **C4** Fl. I

9 *pp* *p*

93 **D4** Poco Serioso

8 *mp* *mf*

106 **E4**

7 5 *mf* *f*

121

3 5 3 5 *mf* *f*

127 **F4** **G4** **H4**

11 3 2 9

154 **I4** Fl. I

10 *mf*

170 **J4**

5 5 3 5 6 *mf*

174

7:8 6 5 5 6 *f*

177

7:8 7:8 5 5 *ff*

179 *7:8* *7:8* *7:8*

181 *7:8* **K4** *2* *mf* *5* *5*

186 **L4** *4* *f* **M4**

195 *3/4* *f* *2* *ff* *3* *f* **N4**

202 *f* *f* *f*

207 **O4** *14* **P4** Fl. I *mf* *3* *3* *3* *3*

225 *mp* *p* *3* *3* **Q4** *8* *mp* *p*

241 Tpt. I

R4

p *mp*

249

S4

mf

3

255

T4

f *ff*

3

261

ff *f* *mf*

3

accel. .

267

U4 (♩=116) accel. .

3

f

3

7:8

274

ff

3

3

3

278

(to ♩=152) V4 Subito a tempo ♩=96

10

W4

33

mf *mp*