Steps Volume 8: My Song in October

Peter Seabourne

cover image
My Song in October - print
Marcelle Seabourne
www.marcelleseabourne.com

My Song in October

19 album leaves caught by the wind

in memory of my wife, Marcelle (d.19th October 2020)

1.	Komorebi	5
2.	How beautifully it falls [K. Raine]	10
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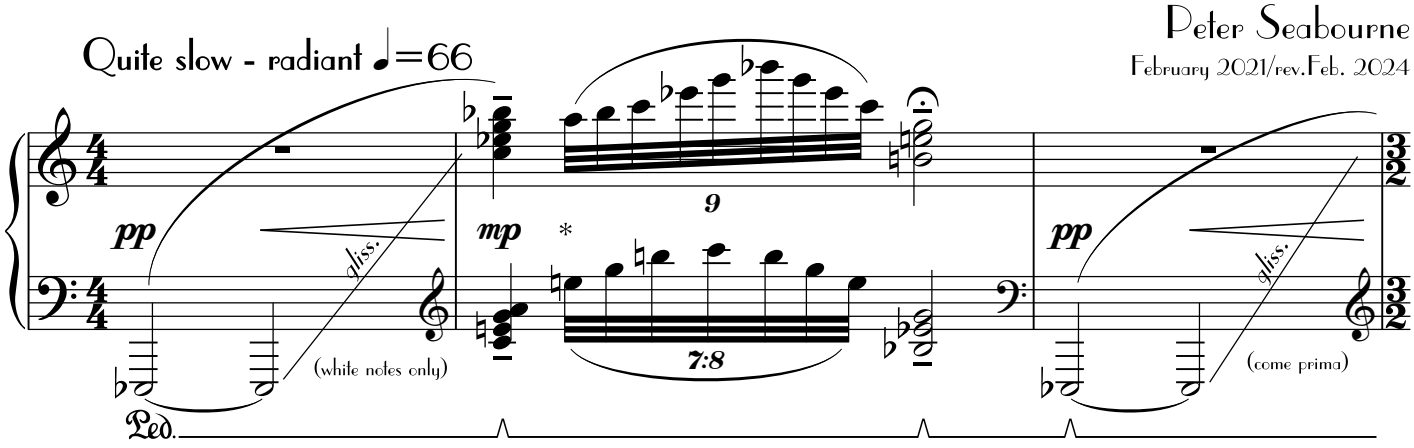
Steps Volume 8
My Song in October

1. Komorebi

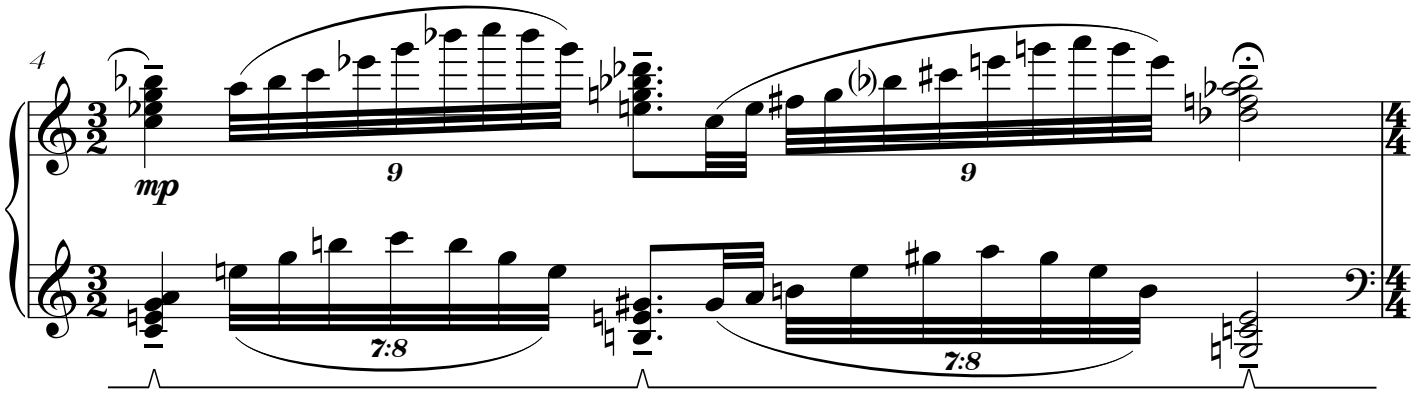
[The Japanese word for sunlight streaming into a forest]

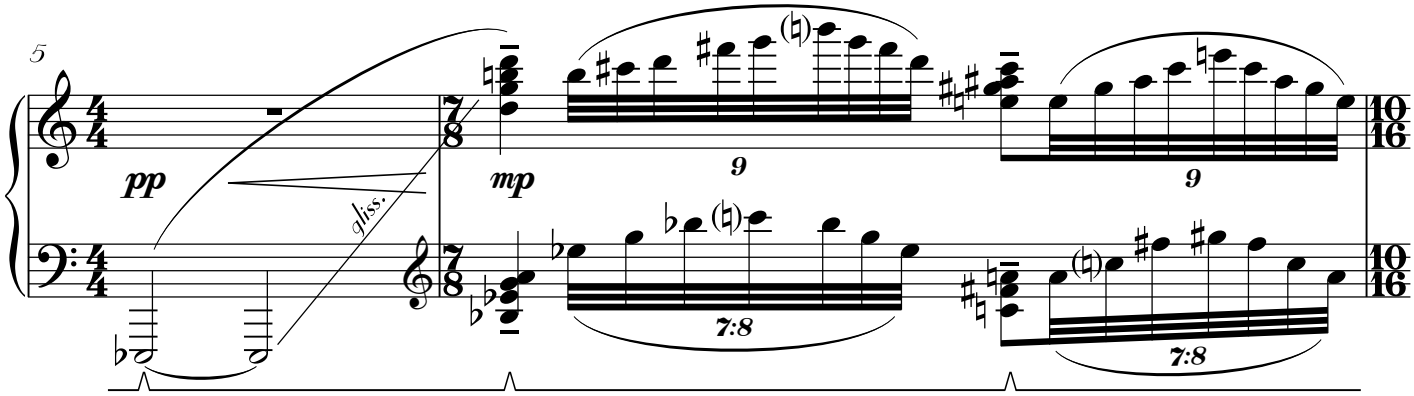
Peter Seabourne

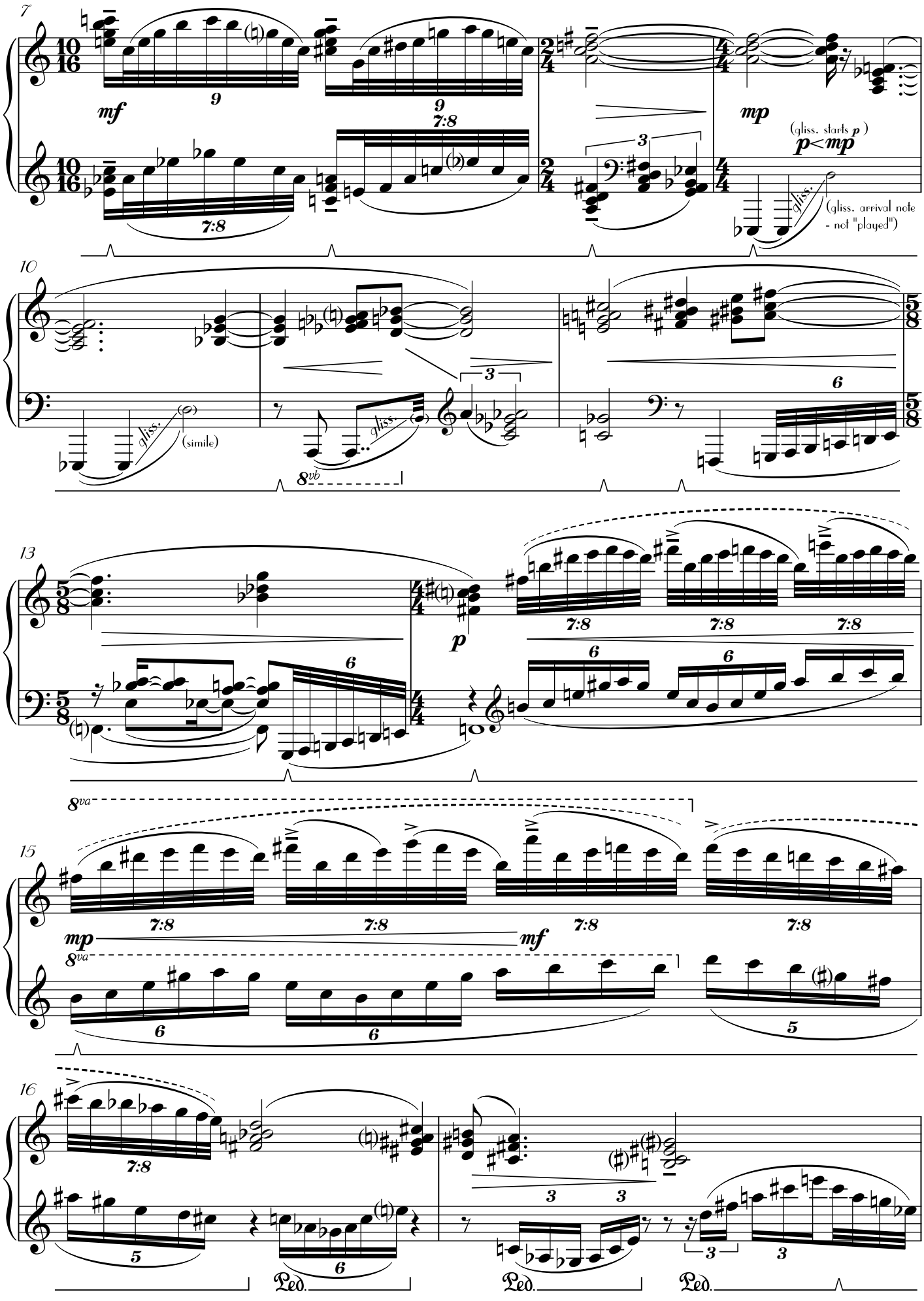
February 2021/rev.Feb. 2024

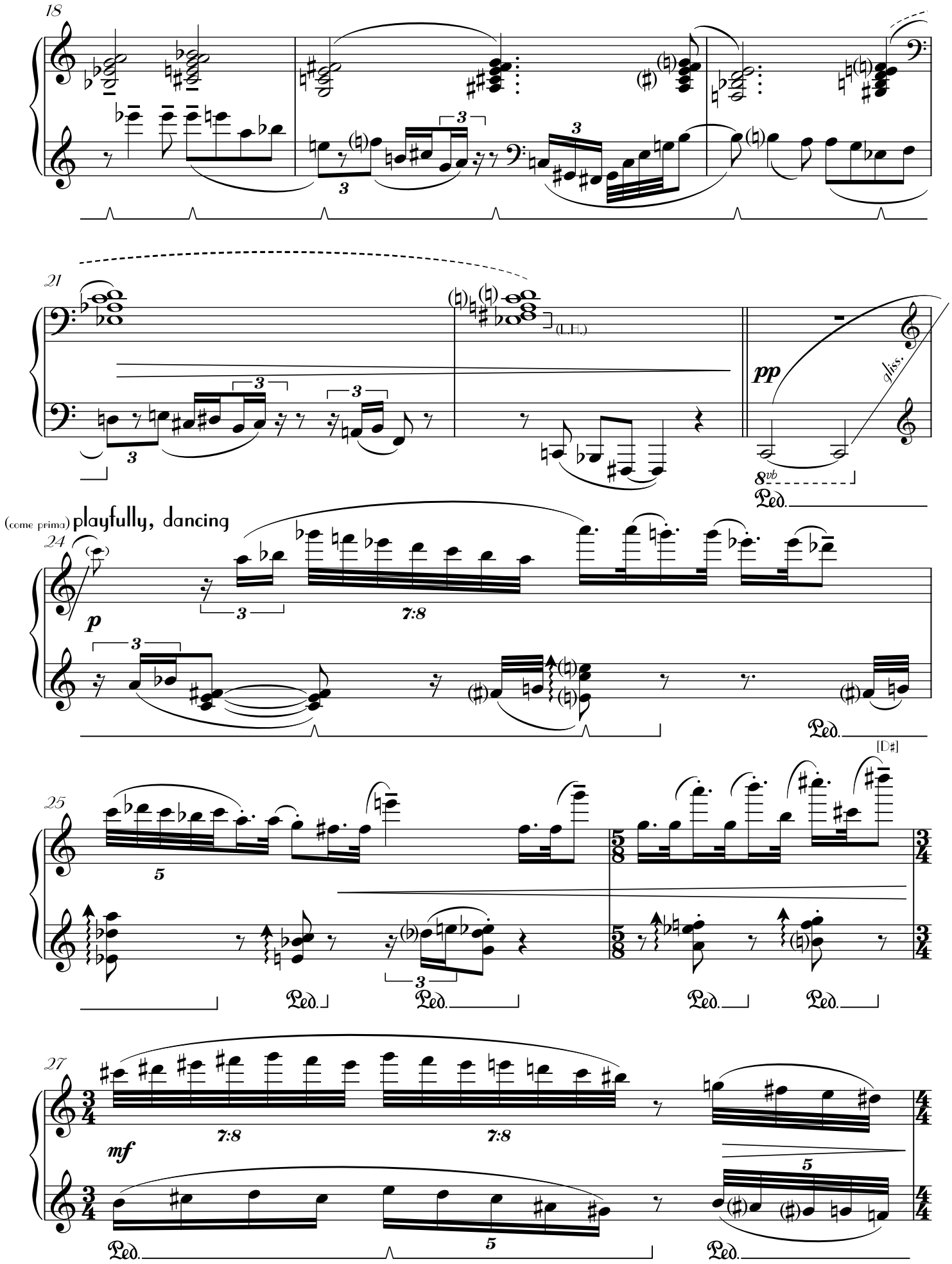


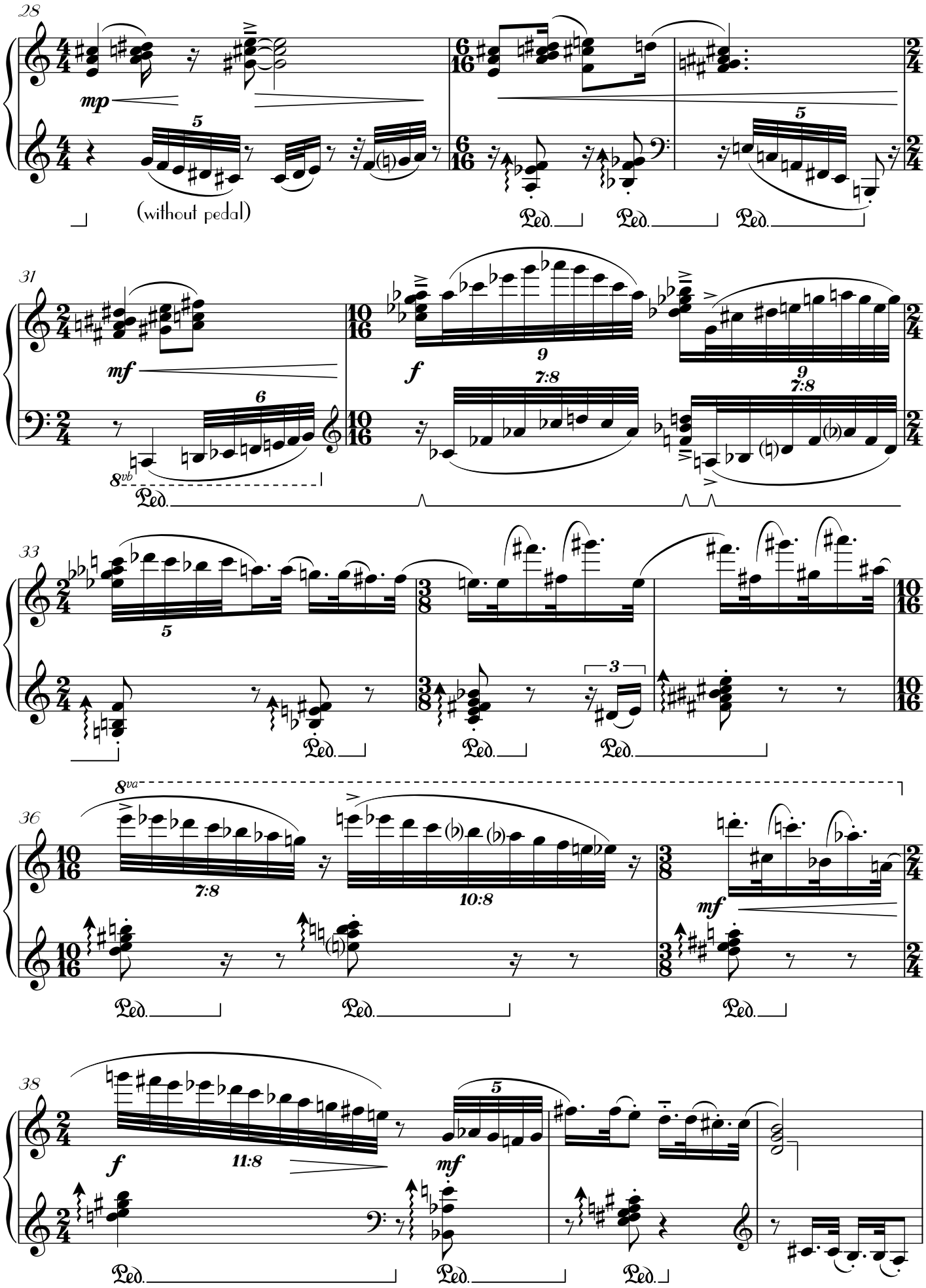
*for the most part repeated reminder accidentals between hands are omitted in these flourishes to avoid clutter unless ambiguity needs clarifying

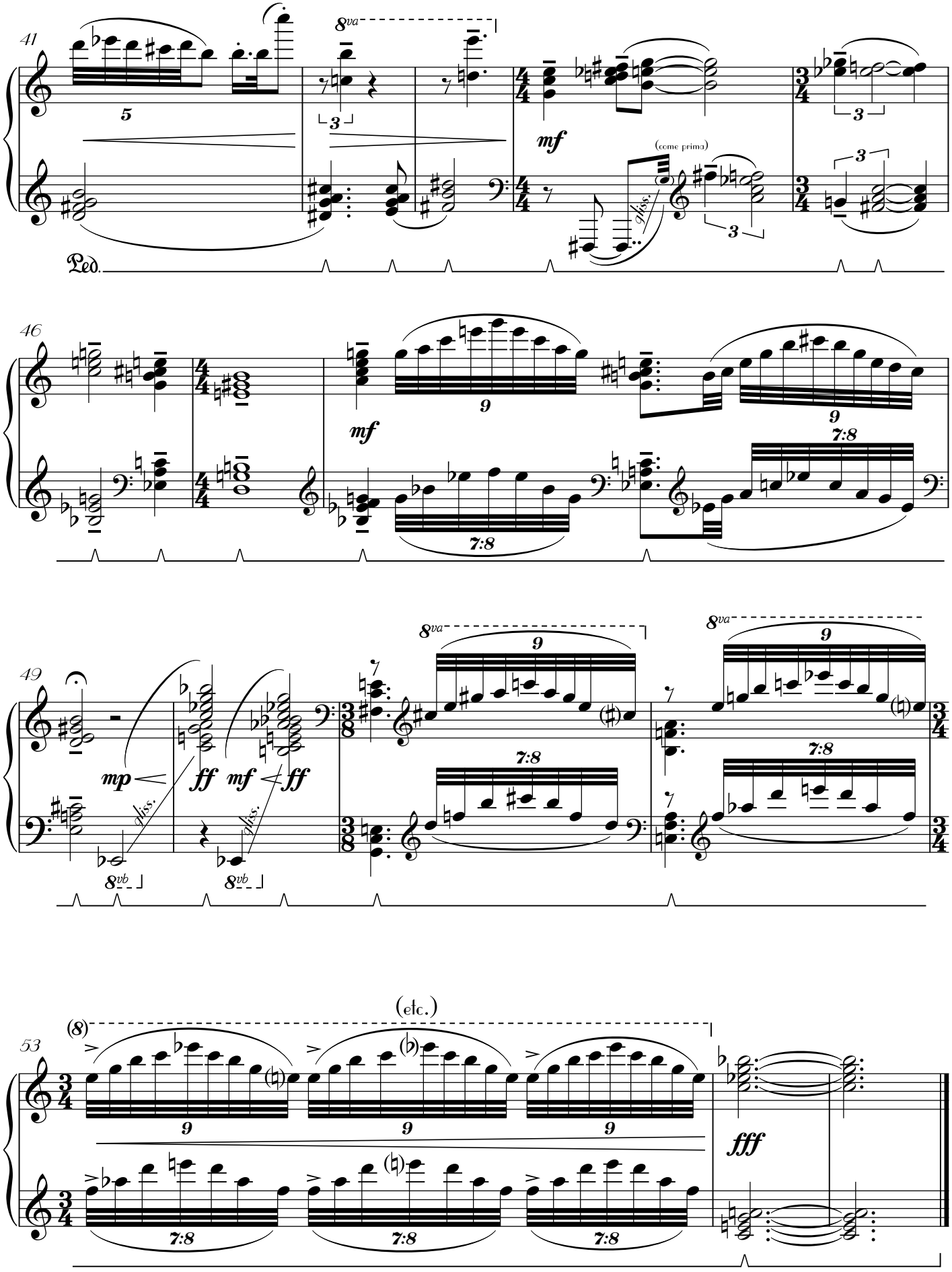





7
mf
mp
(gliss. starts p)
p<mp
(gliss. arrival note - not "played!")
10
gliss.
(simile)
8vb
13
p
15
mp
mf
8va
16
Ped.
Ped.
Ped.


18
21
(L.H.)
pp
gliss.
8vb
Ped.
(come prima) playfully, dancing
24
p
7:8
25
[D♯]
27
mf
7:8
7:8

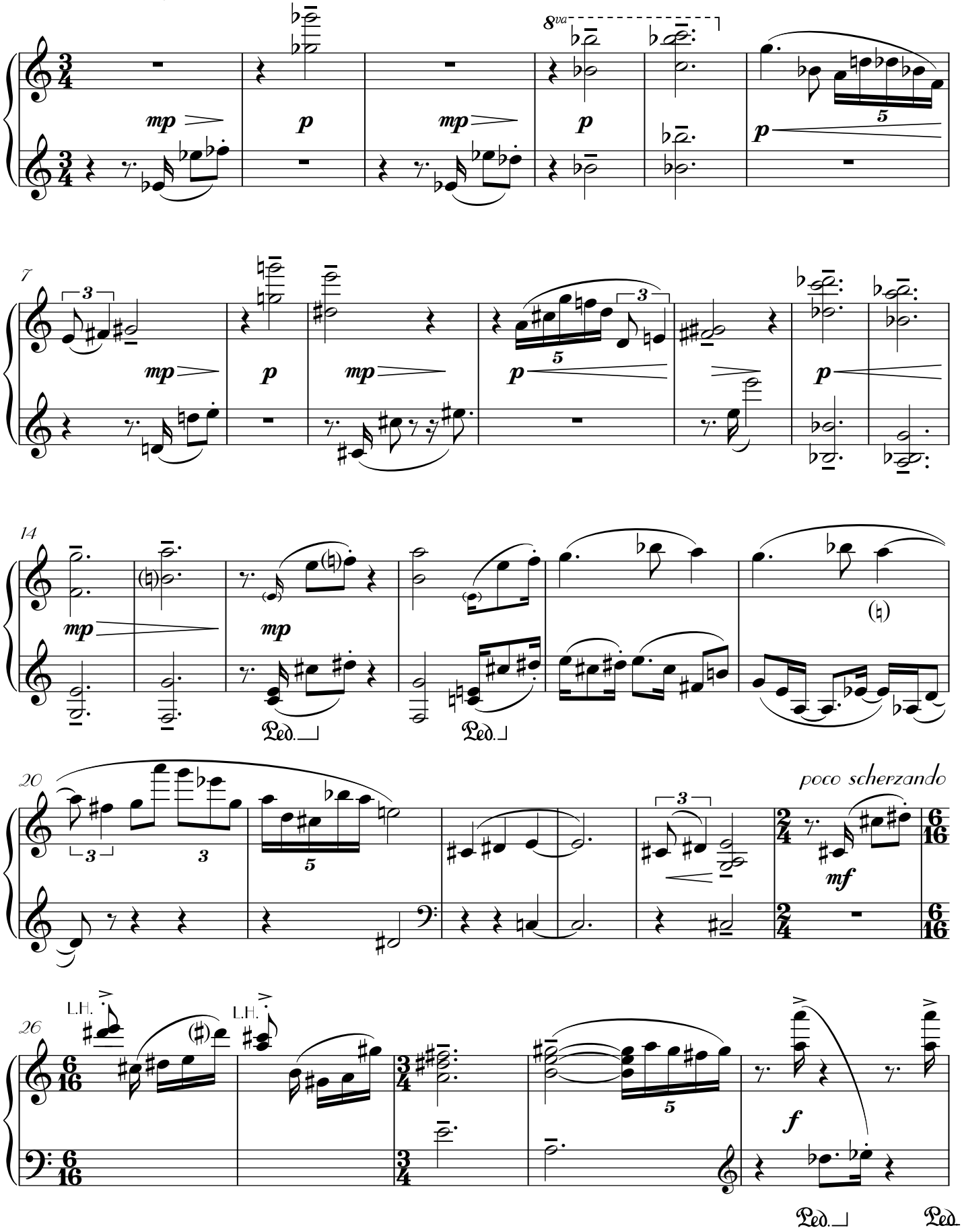

28
mp
(without pedal)
Ped.
Ped.
Ped.
31
mf
f
8vb
Ped.
33
Ped.
Ped.
Ped.
36
8va
mf
Ped.
Ped.
Ped.
38
f
mf
Ped.
Ped.
Ped.

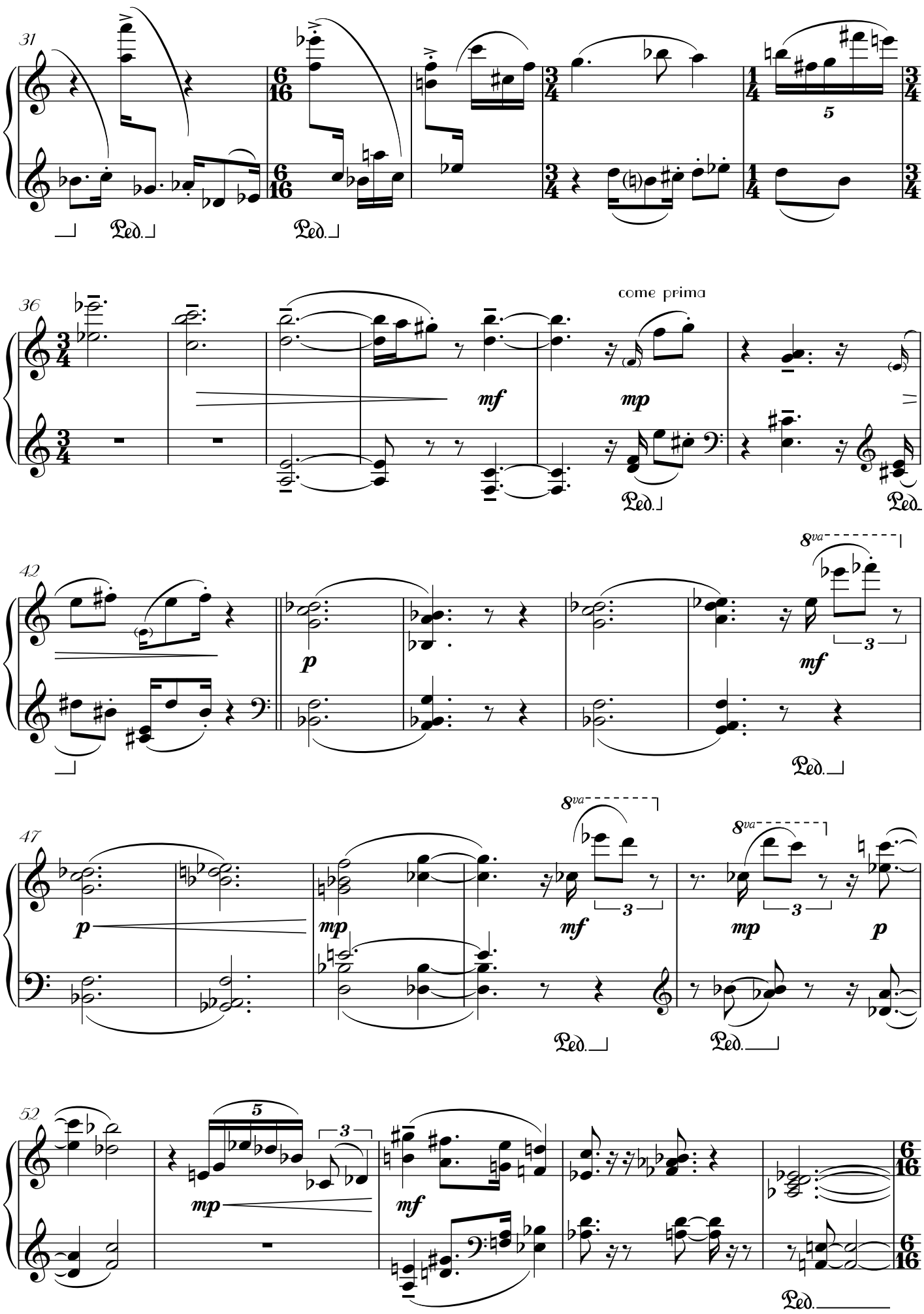

41
8va
mf
(come prima)
gliss.
Ped.
46
mf
9
7:8
49
mp
ff
mf
ff
gliss.
8vb
(etc.)
(8)
fff

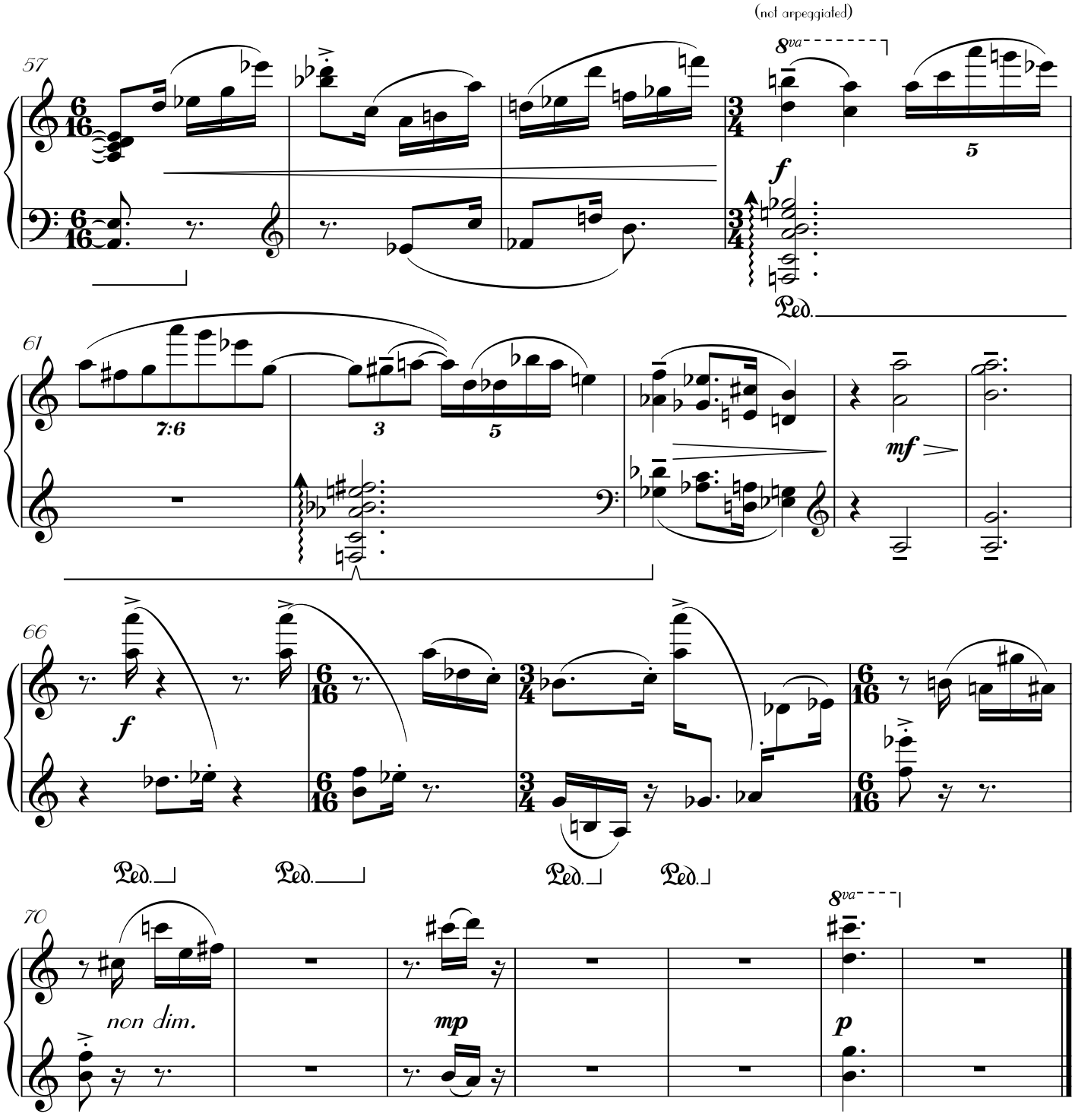
2. How beautifully it falls

[K. Raine]

Innocent - floating in the wind ♩=120



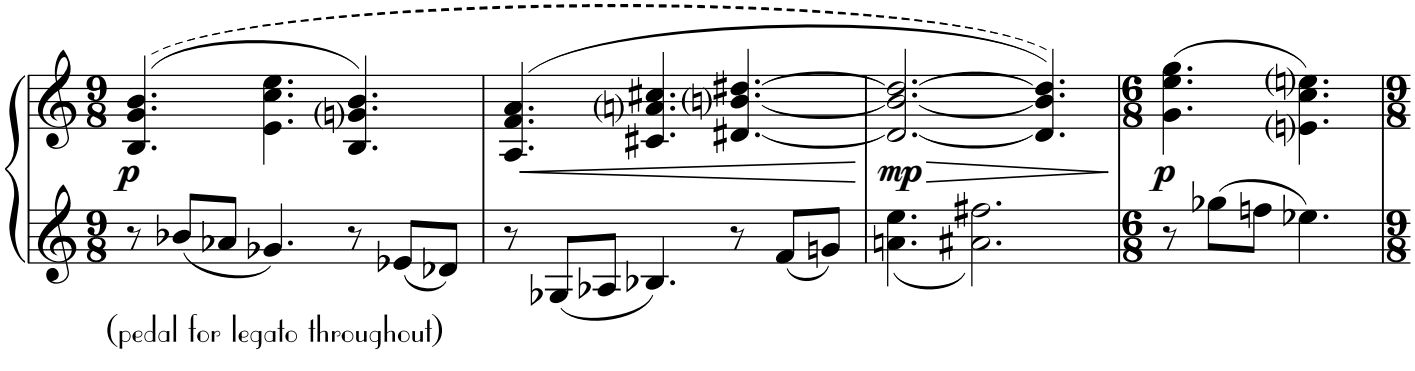

31
Ped.
Ped.
36
come prima
mf
mp
Ped.
Ped.
42
8va
p
mf
Ped.
47
8va
8va
p
mp
mf
mp
p
Ped.
Ped.
52
mp
mf
Ped.



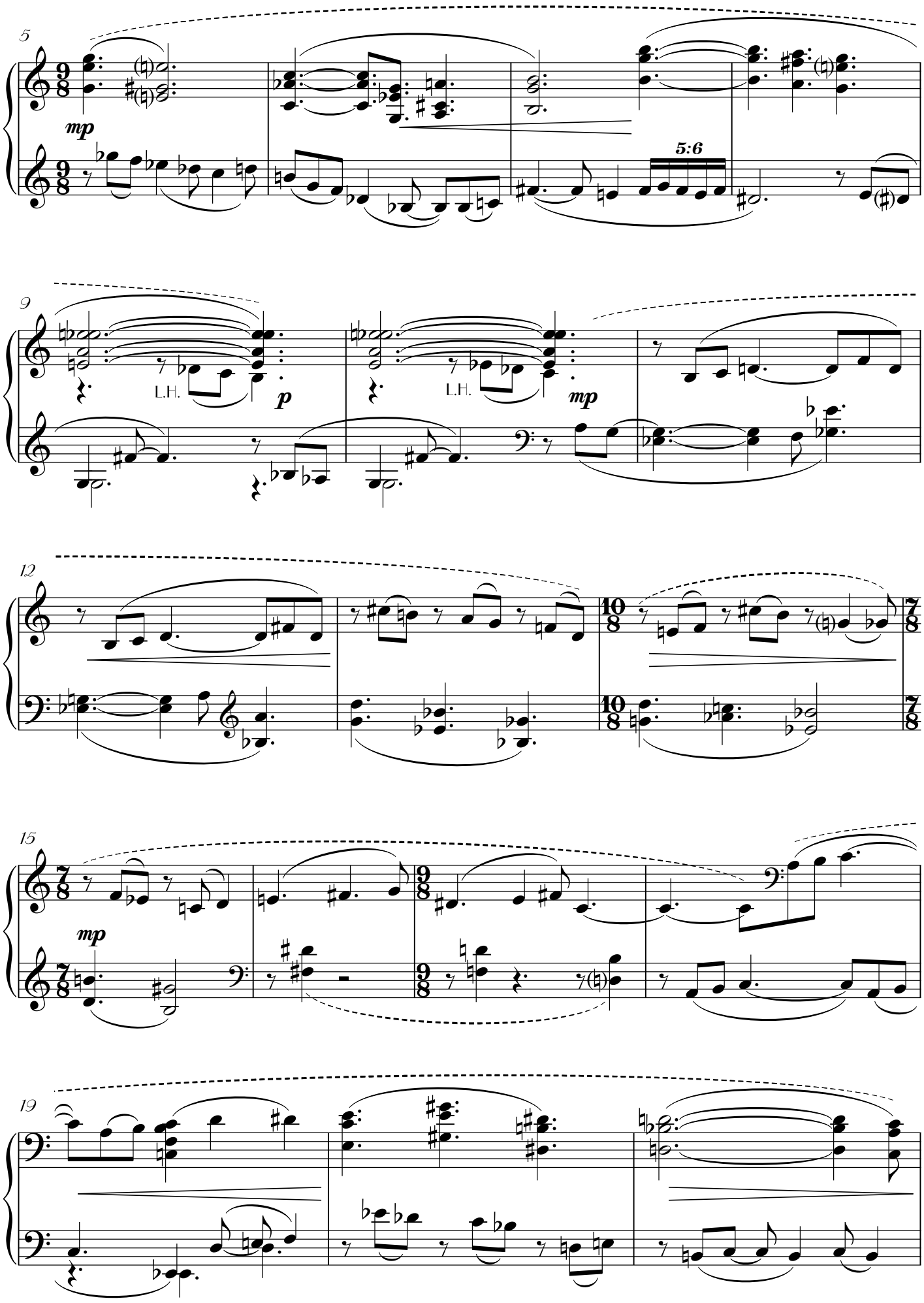
3. At the fall of the leaf

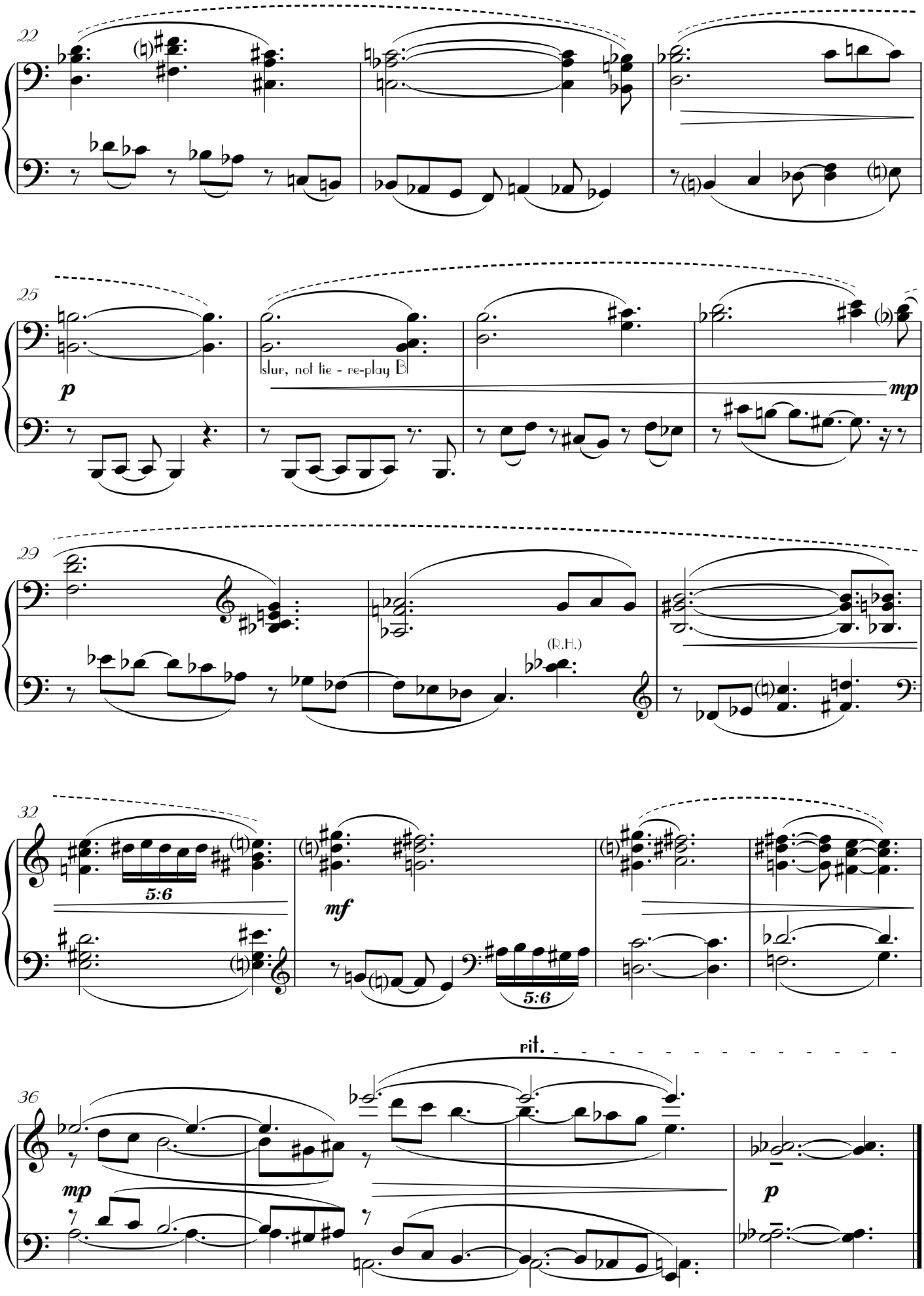
[D. Rossetti]

Gently meandering - restrained ♩.=60



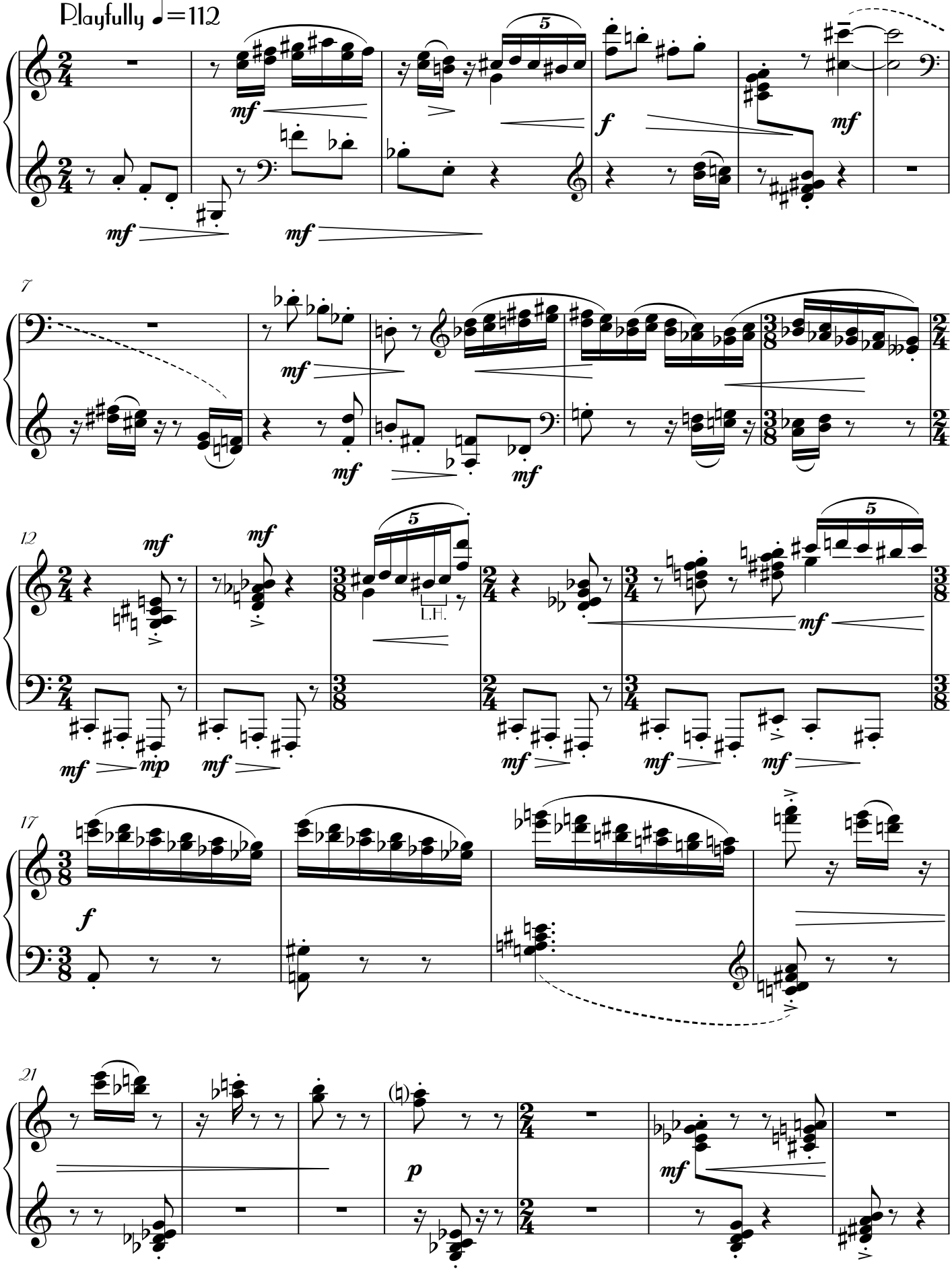
(pedal for legato throughout)

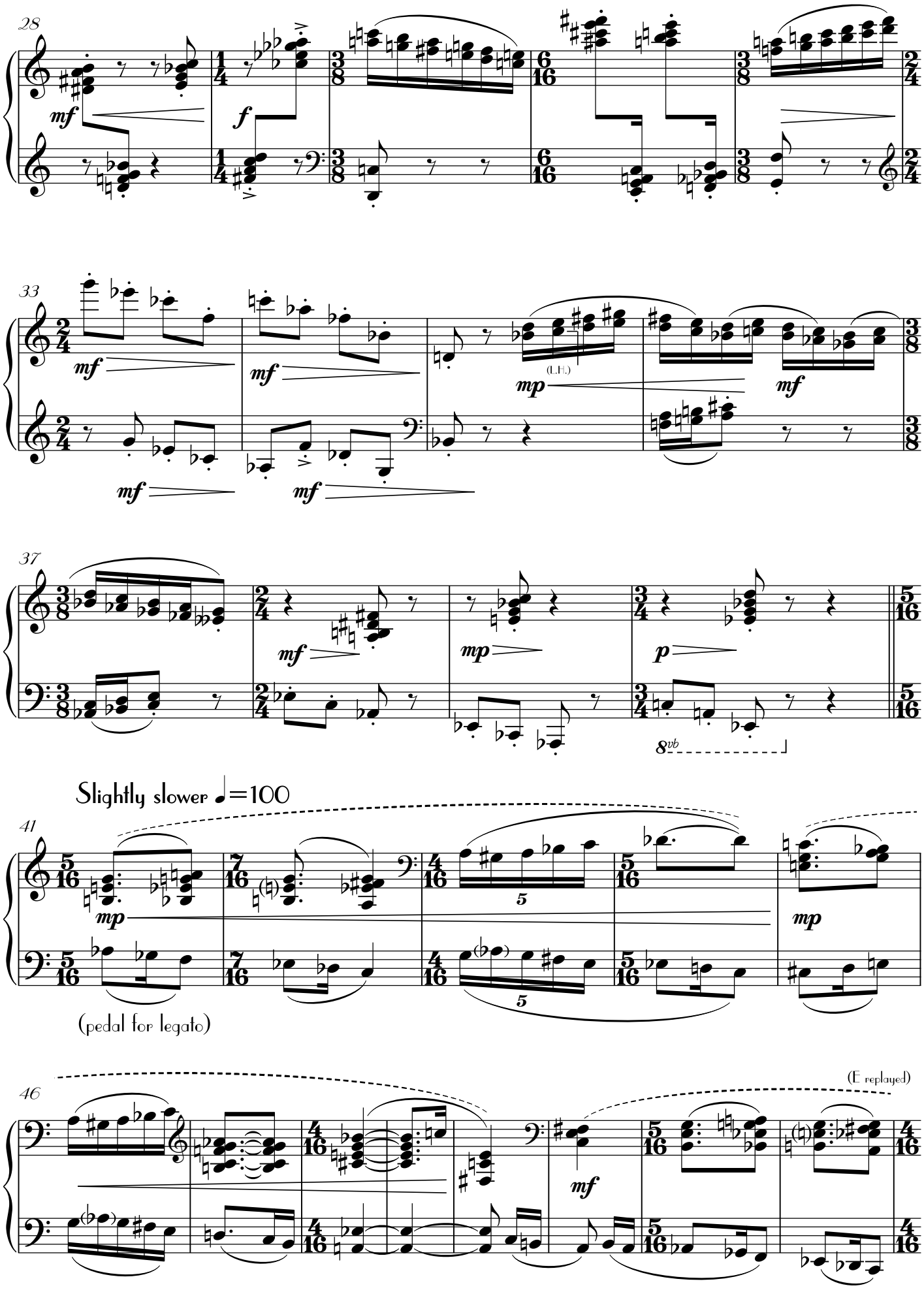

5
mp
5:6
9
L.H.
p
L.H.
mp
12
15
mp
19

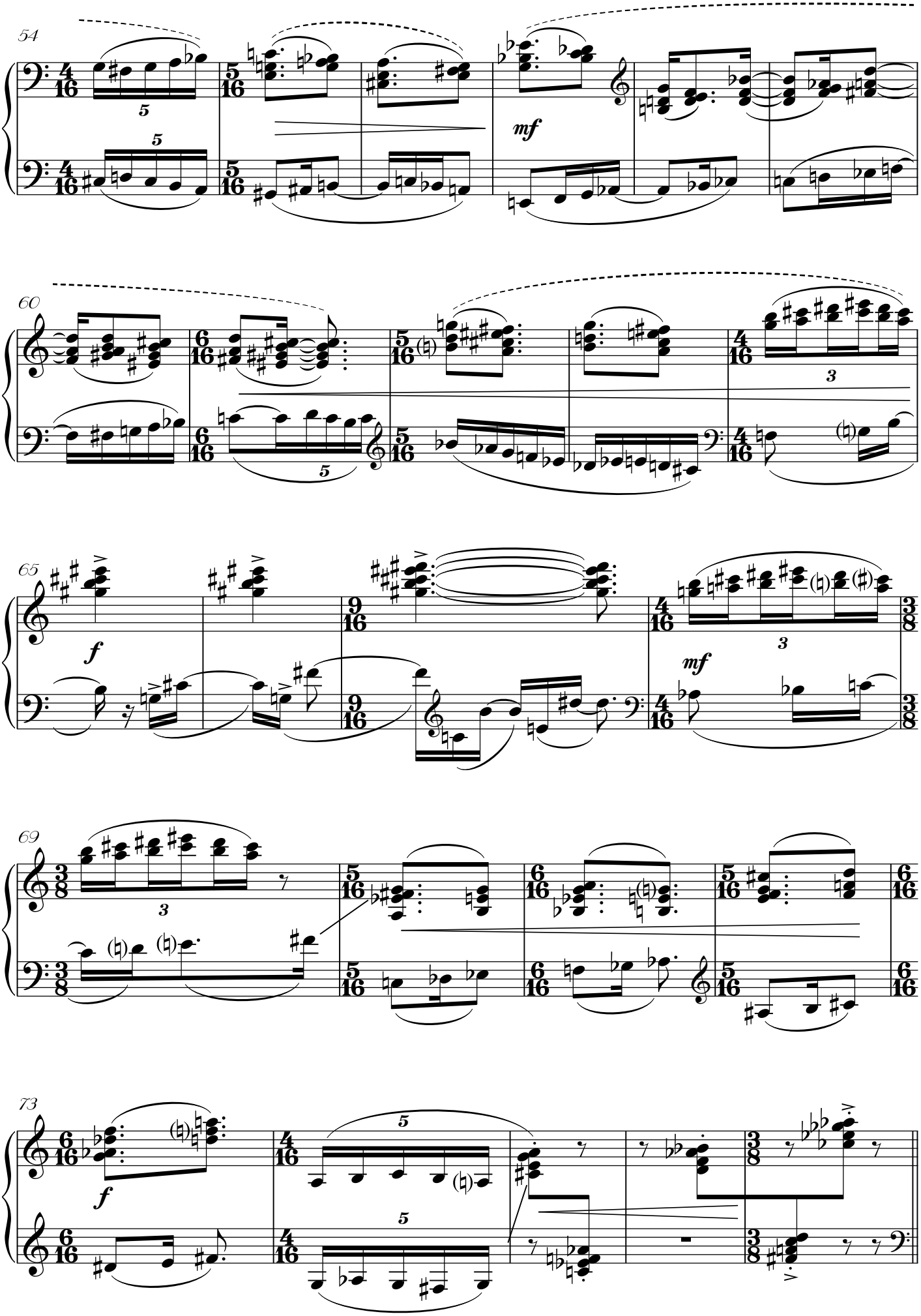

22
25
slur, not tie - re-play B
p
mp
29
(R.H.)
32
5:6
mf
5:6
36
mp
rit.
p

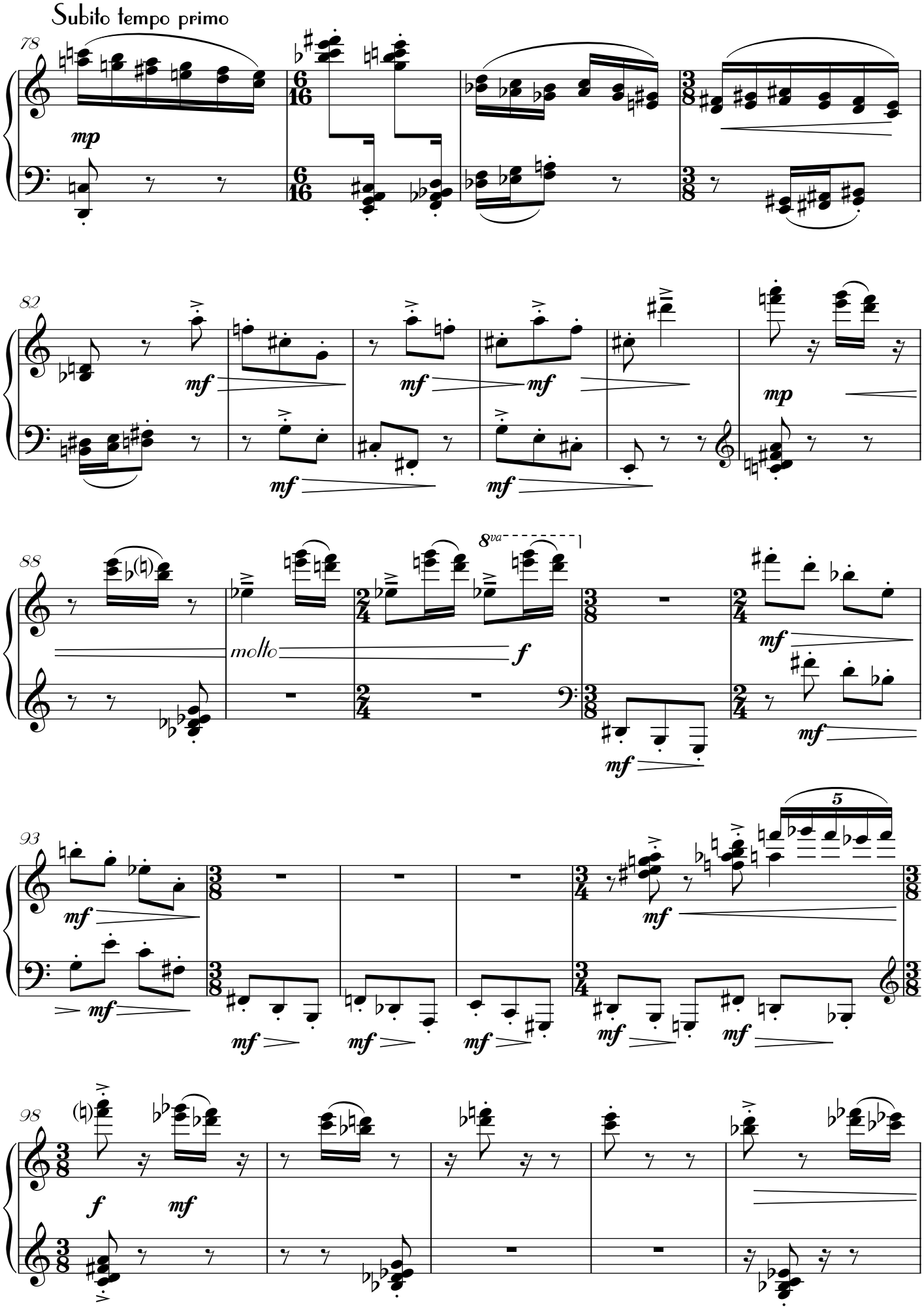
4. When the leaves are flying

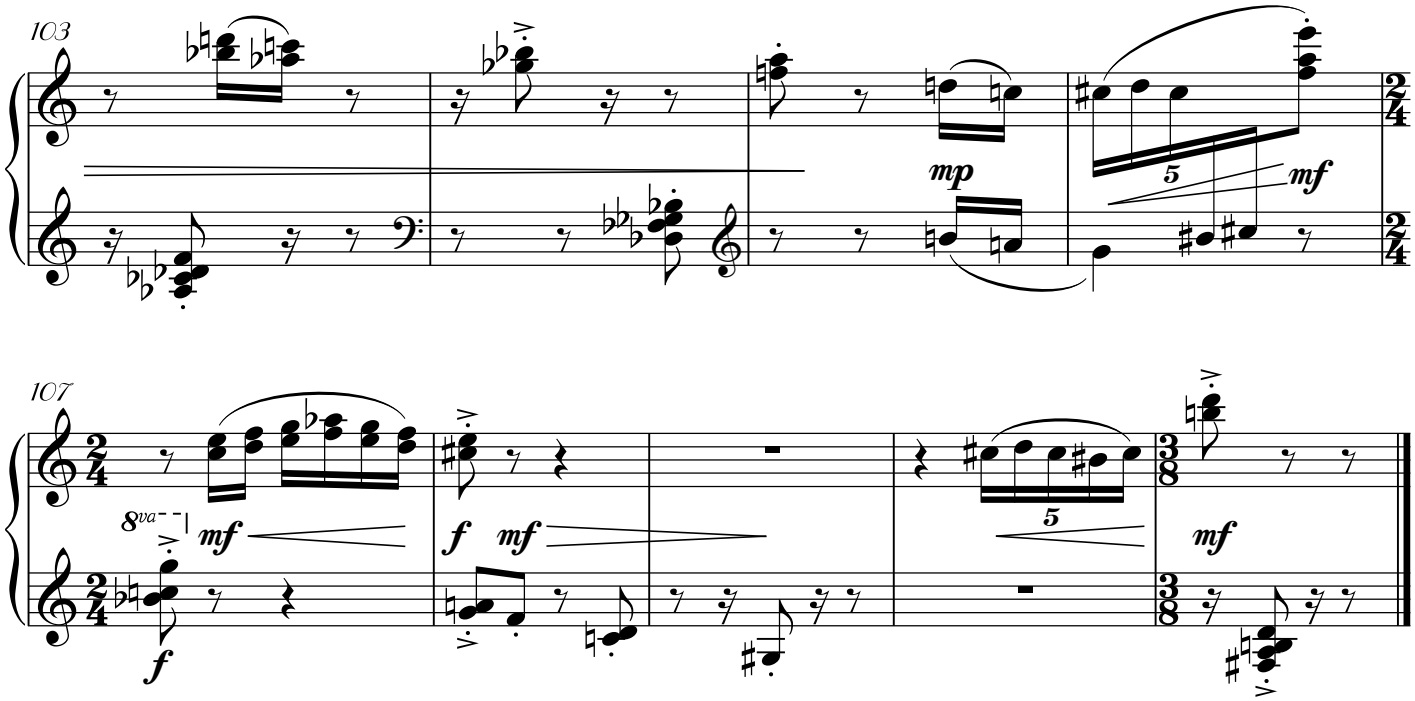
[B. Carman]




28
mf
f
33
mf
mf
mf
mf
(L.H.)
mp
mf
37
mf
mp
p
8vb
Slightly slower ♩=100
41
mp
mp
5
5
(pedal for legato)
46
(E replayed)
mf

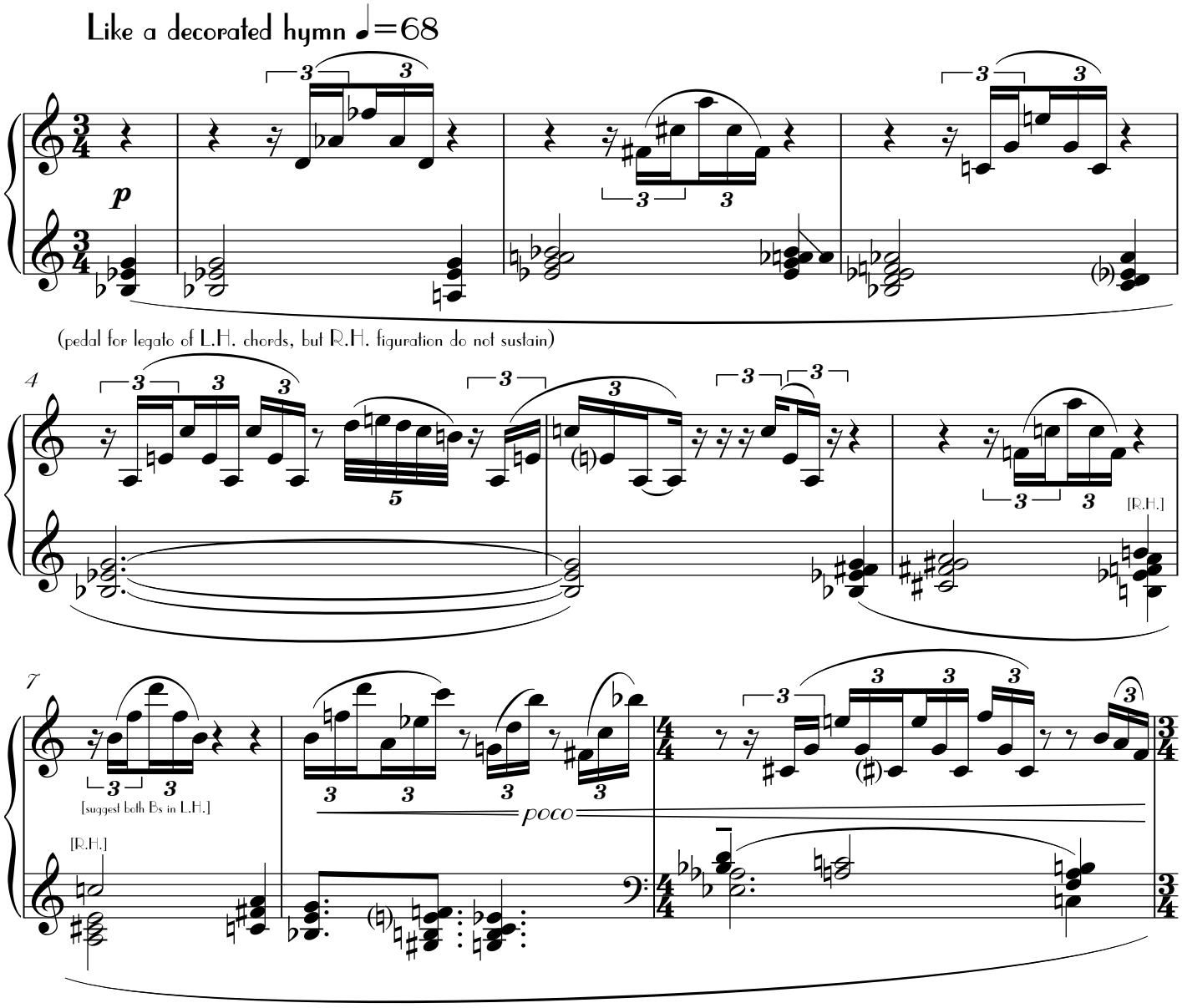

54
mf
60
65
f
mf
69
73
f

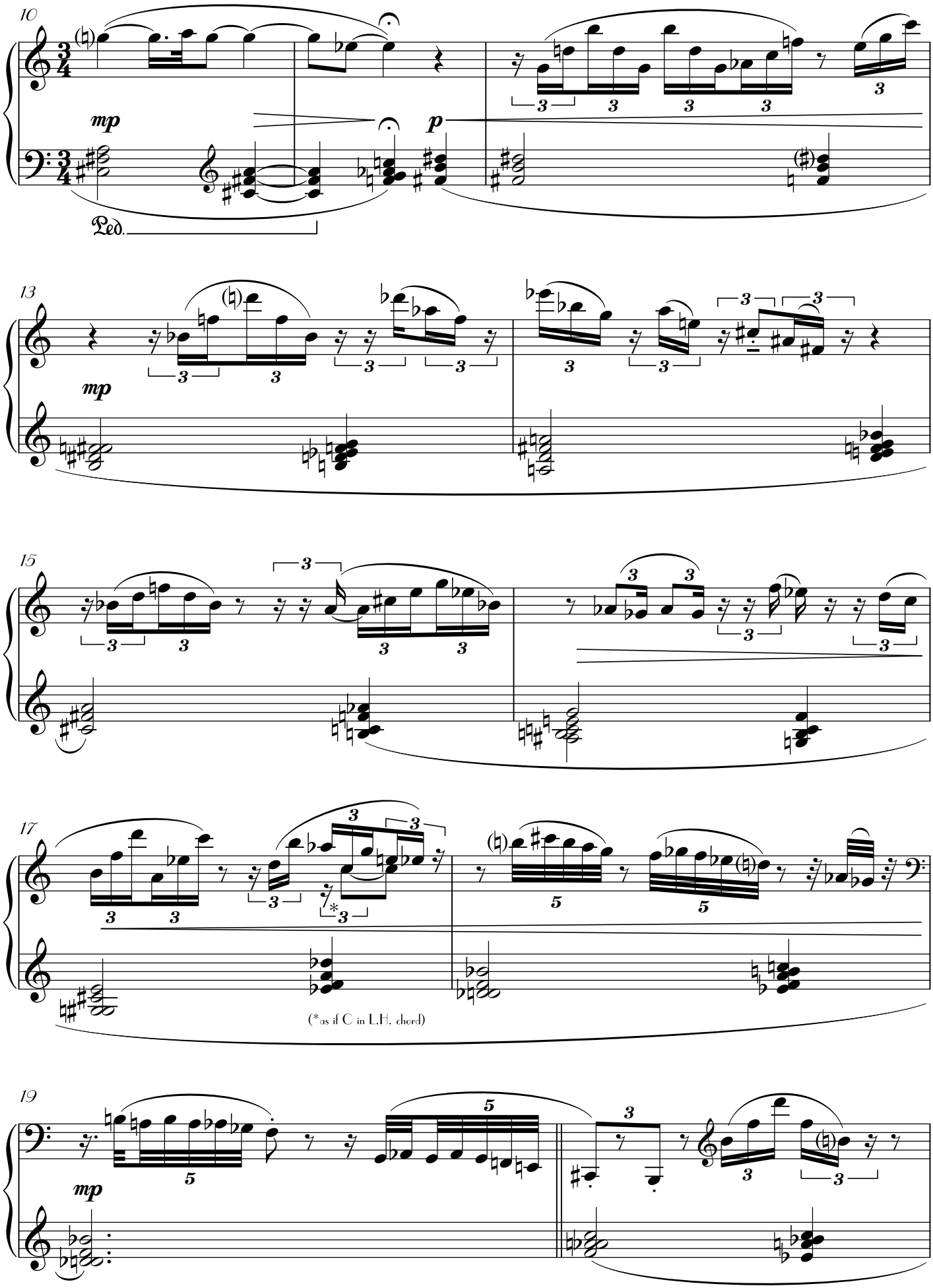

Subito tempo primo
78
mp
82
mf
mf
mf
mf
mp
88
molto
8va
f
mf
mf
93
mf
mf
mf
mf
mf
mf
5
98
f
mf

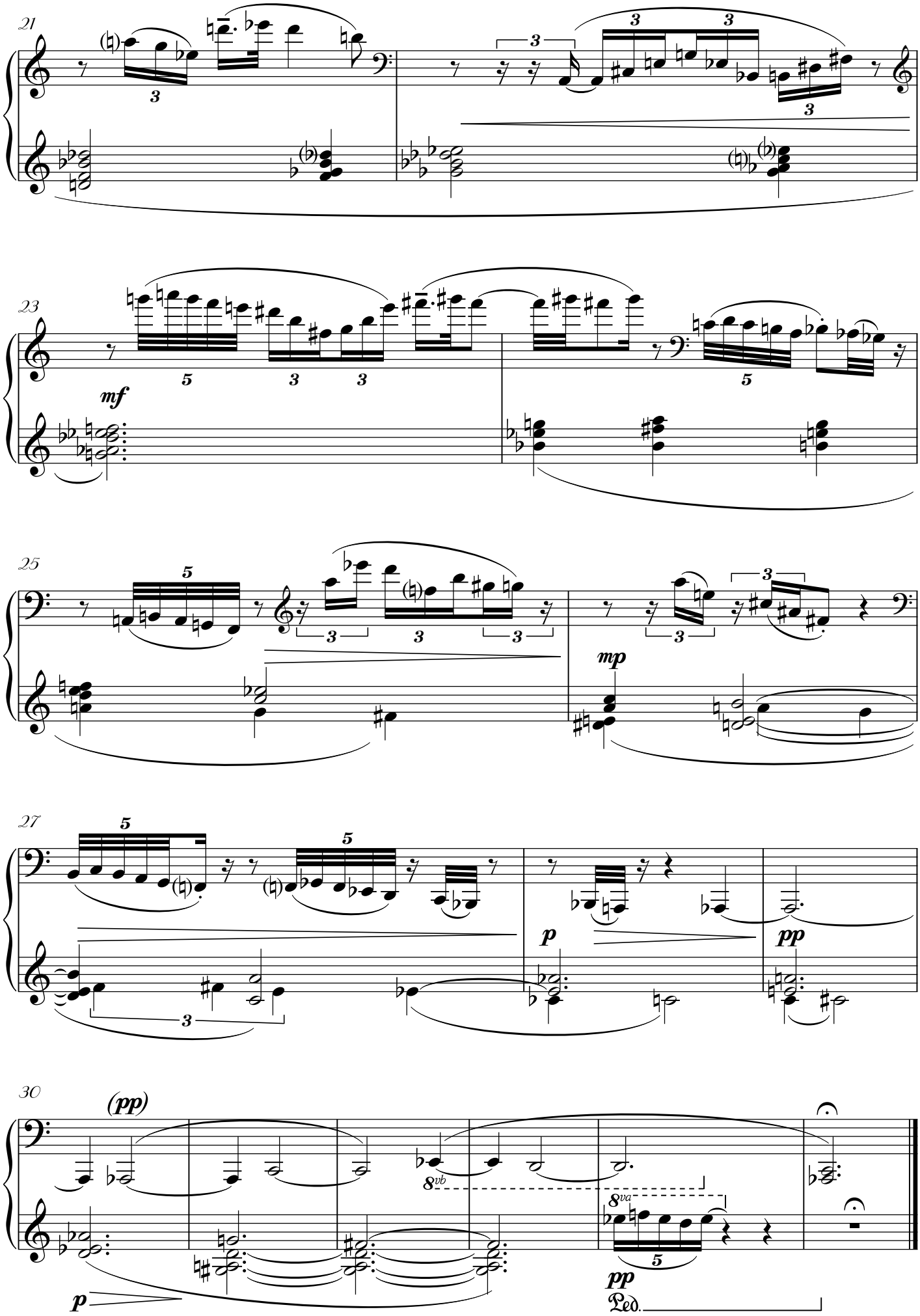


5. This leaf

[after Goethe]



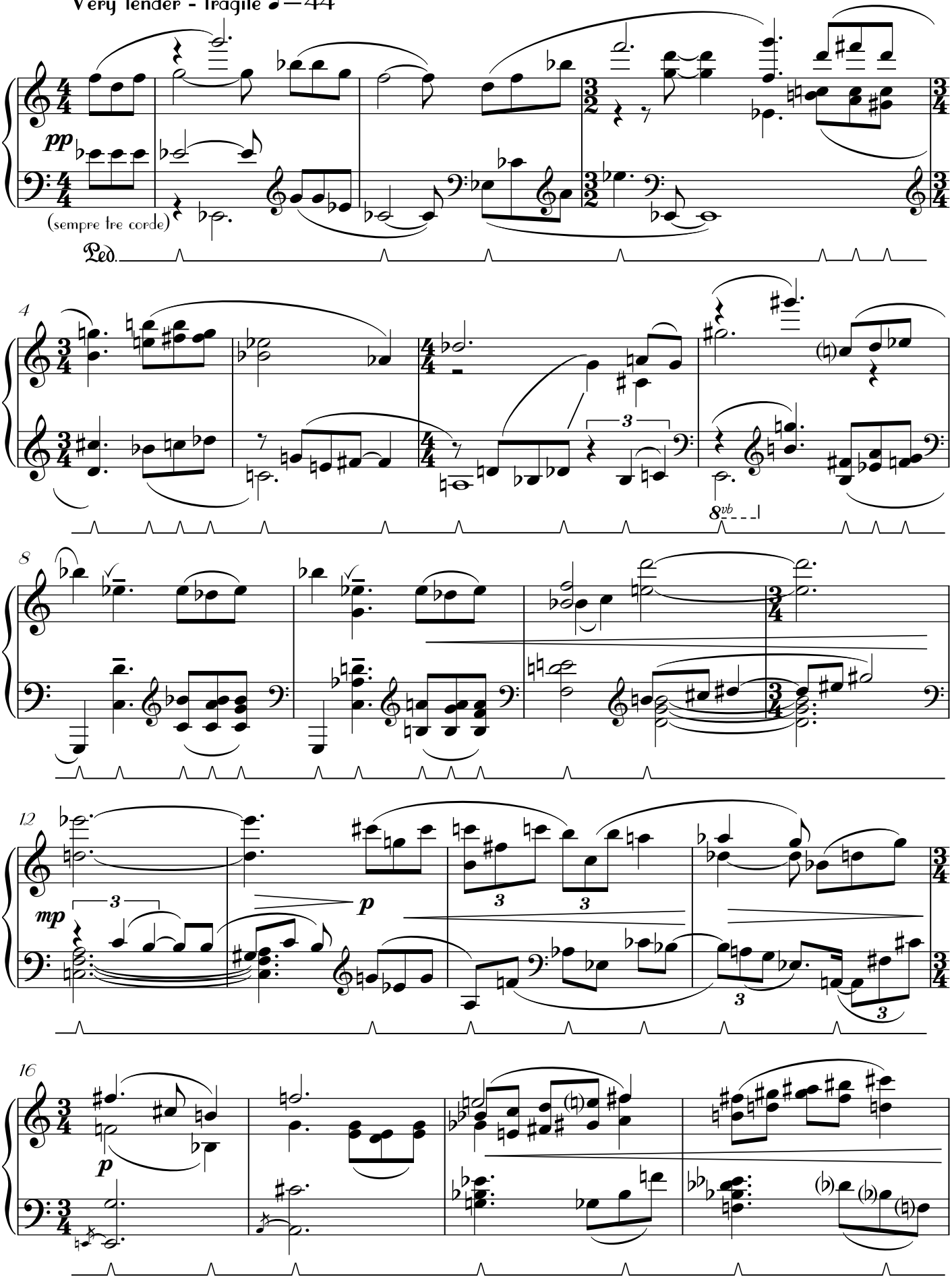

10
mp
p
Ped.
13
mp
15
17
(*as if C in L.H. chord)
19
mp

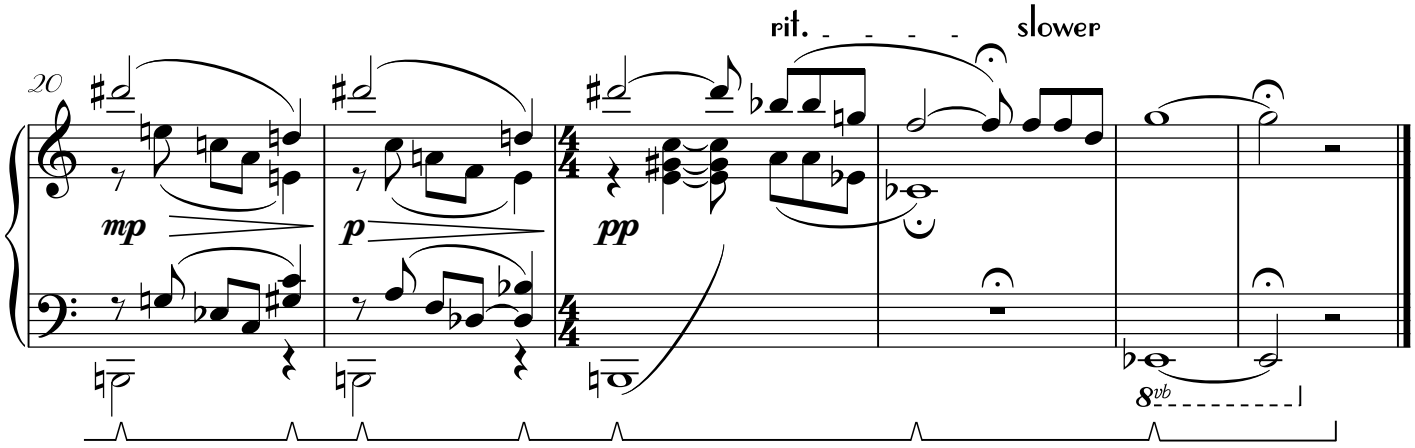

21
23
mf
25
mp
27
p
pp
30
(pp)
8vb
8va
p
pp
Ped.

6. When the rose is dead

[P. Shelley]

Very tender - fragile ♩=44

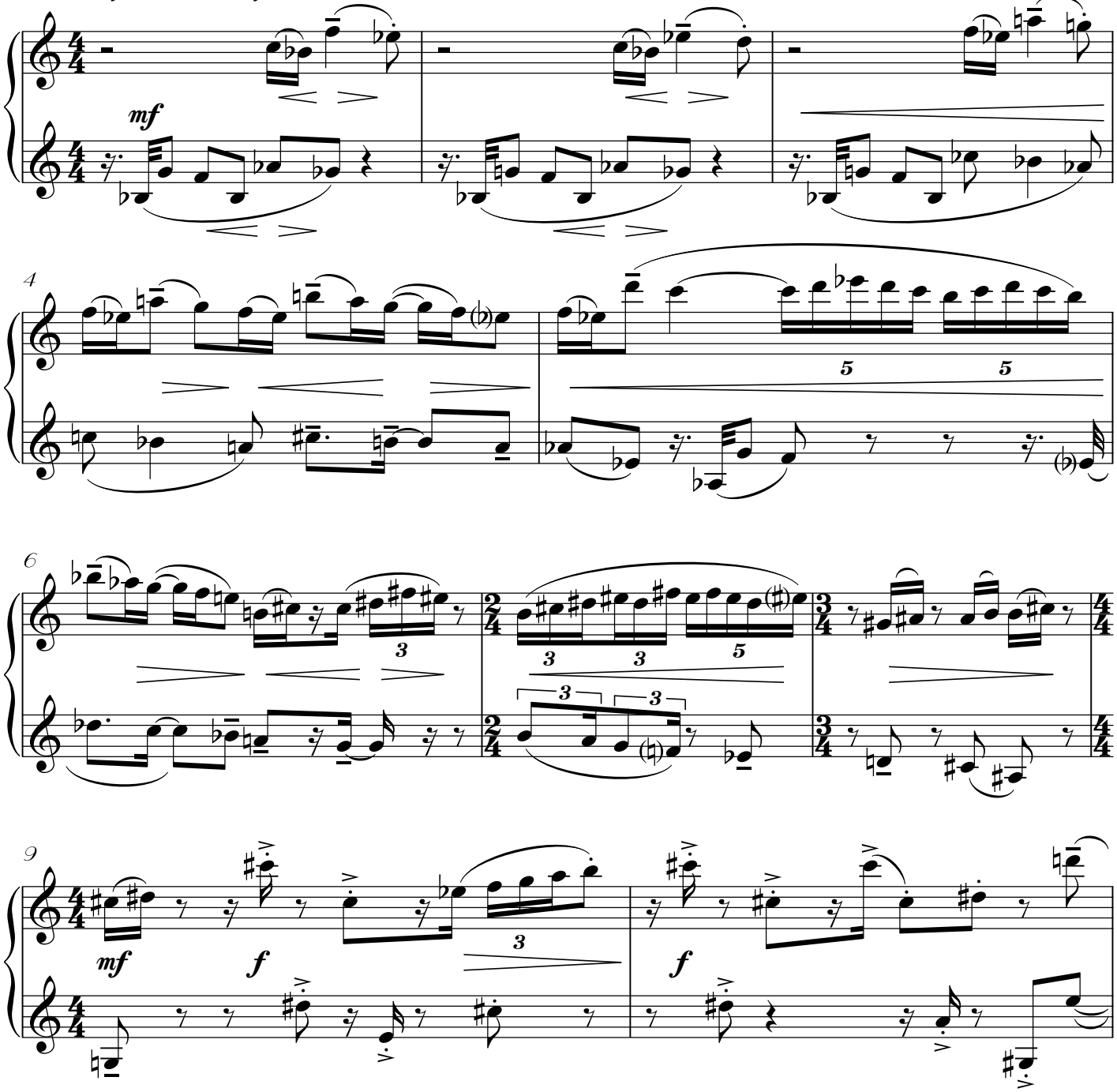


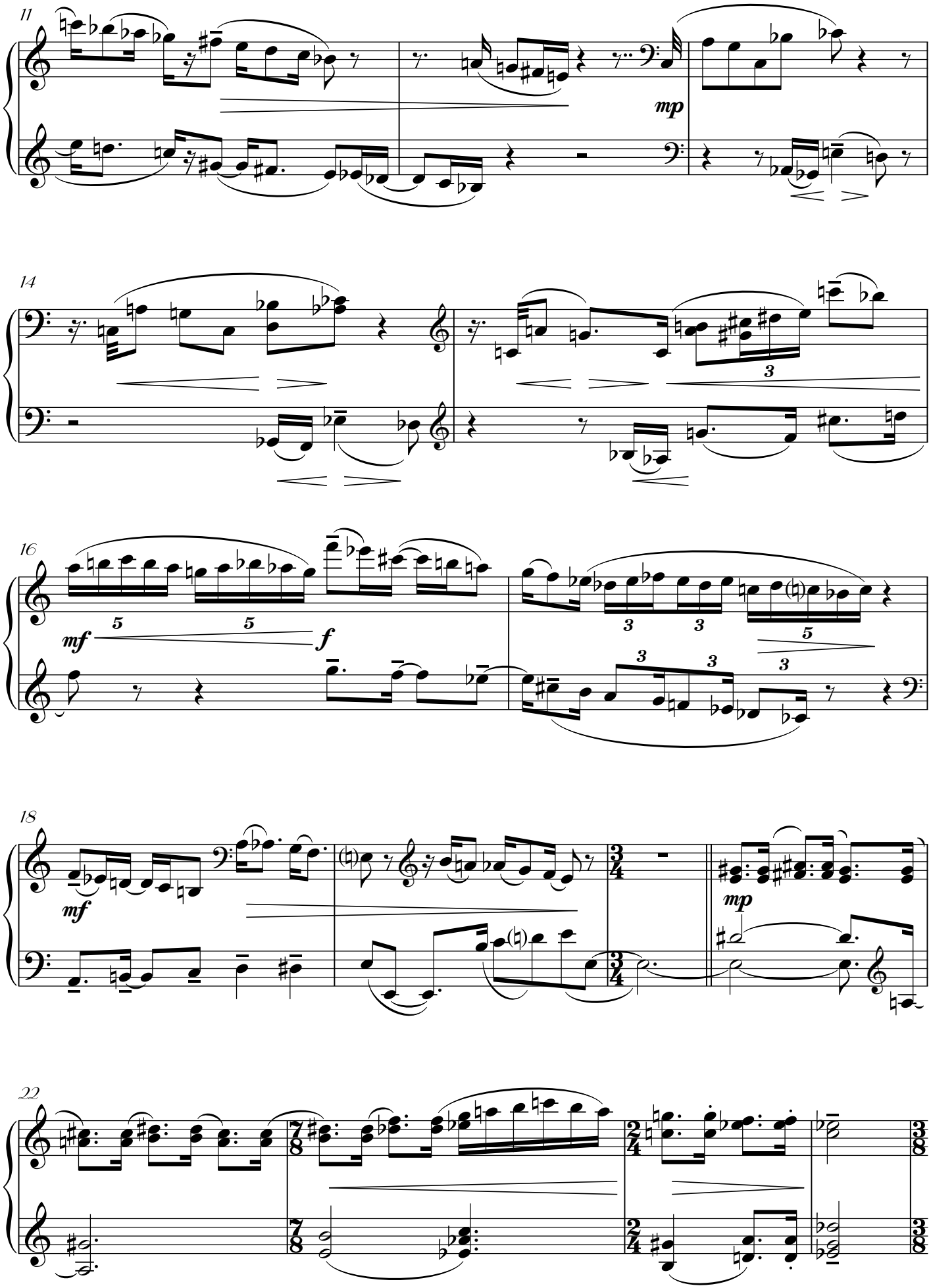


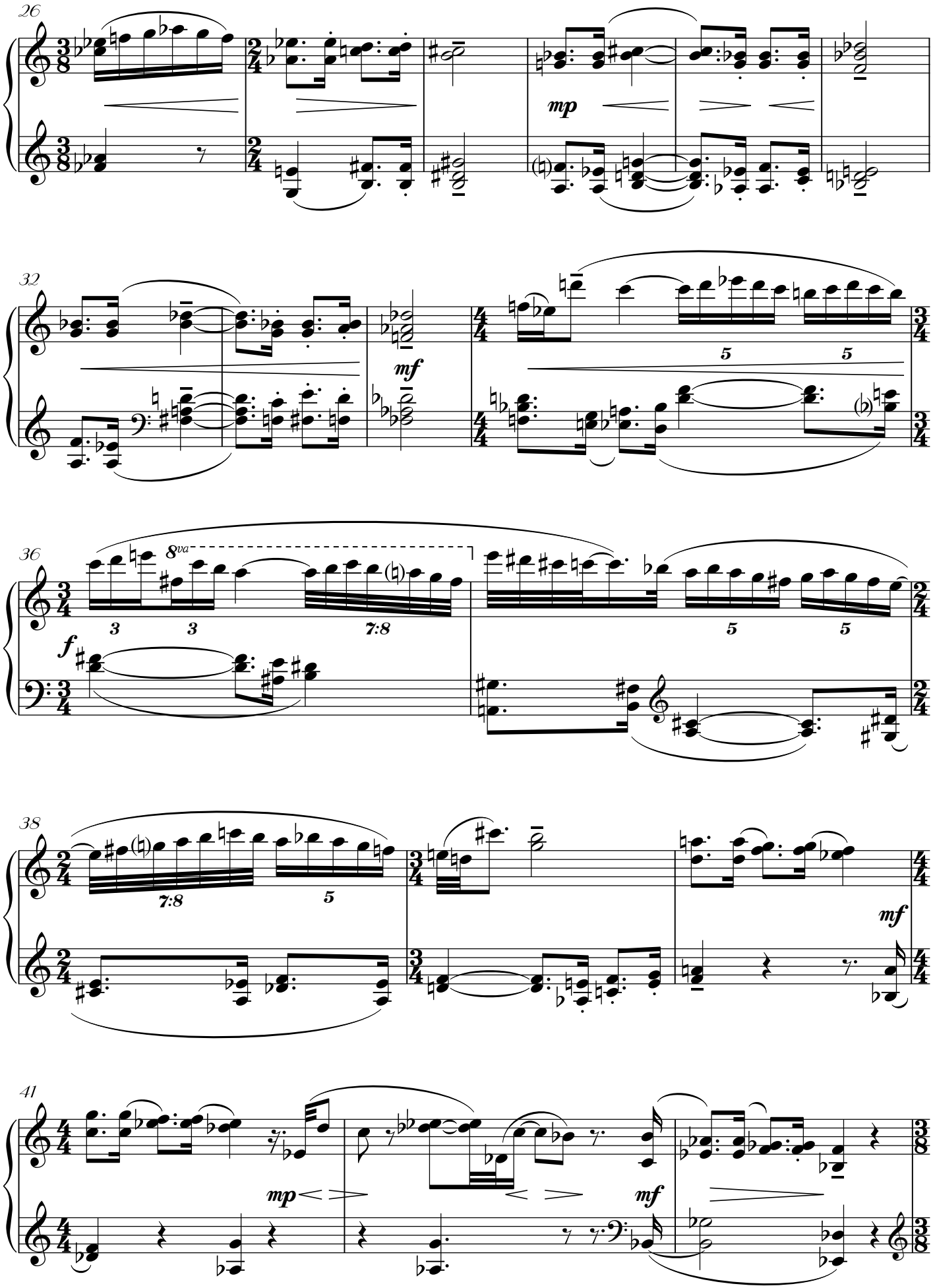
7. The drifting leaf

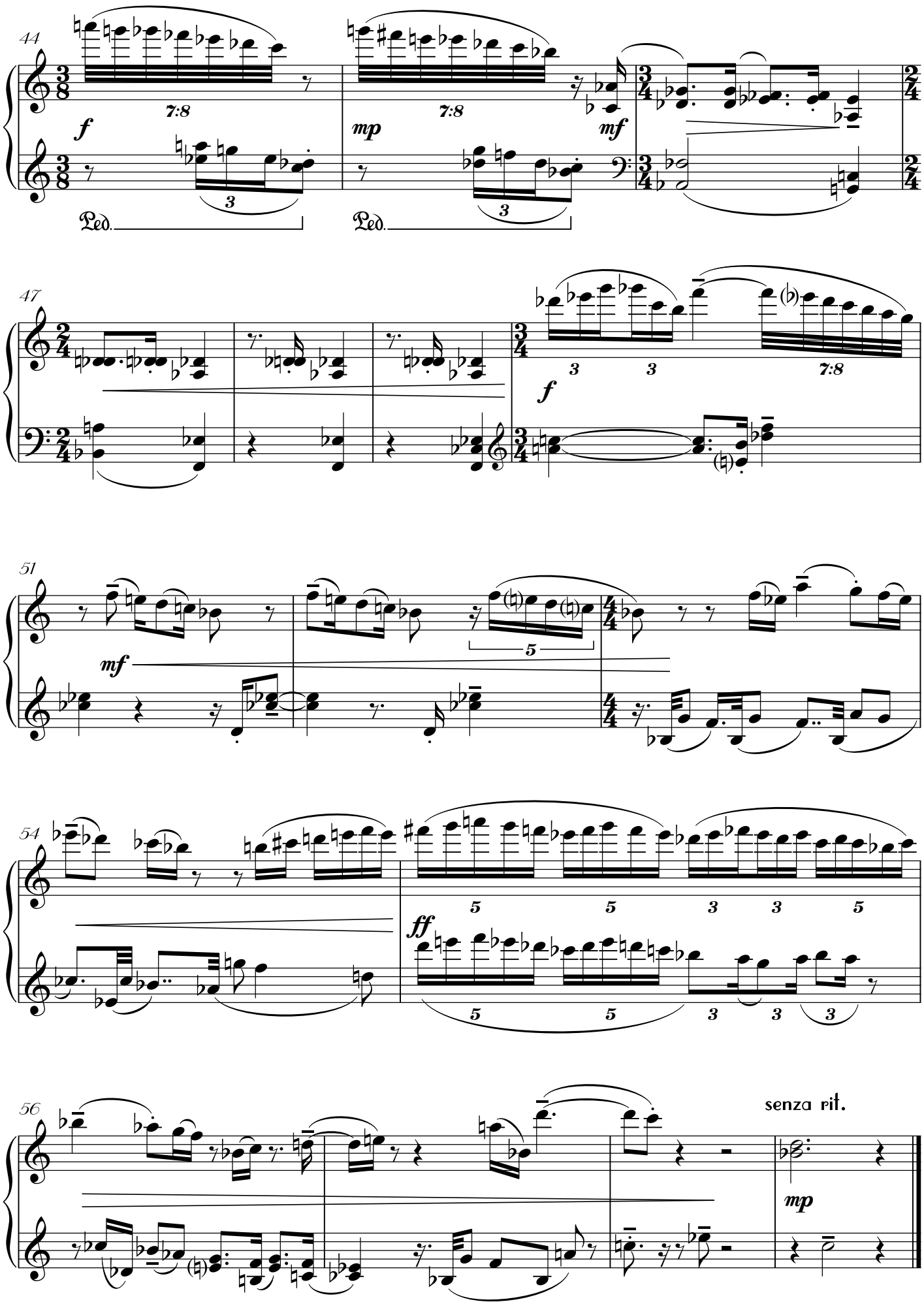
[H. Hesse]

Drifting, meandering ♩=96



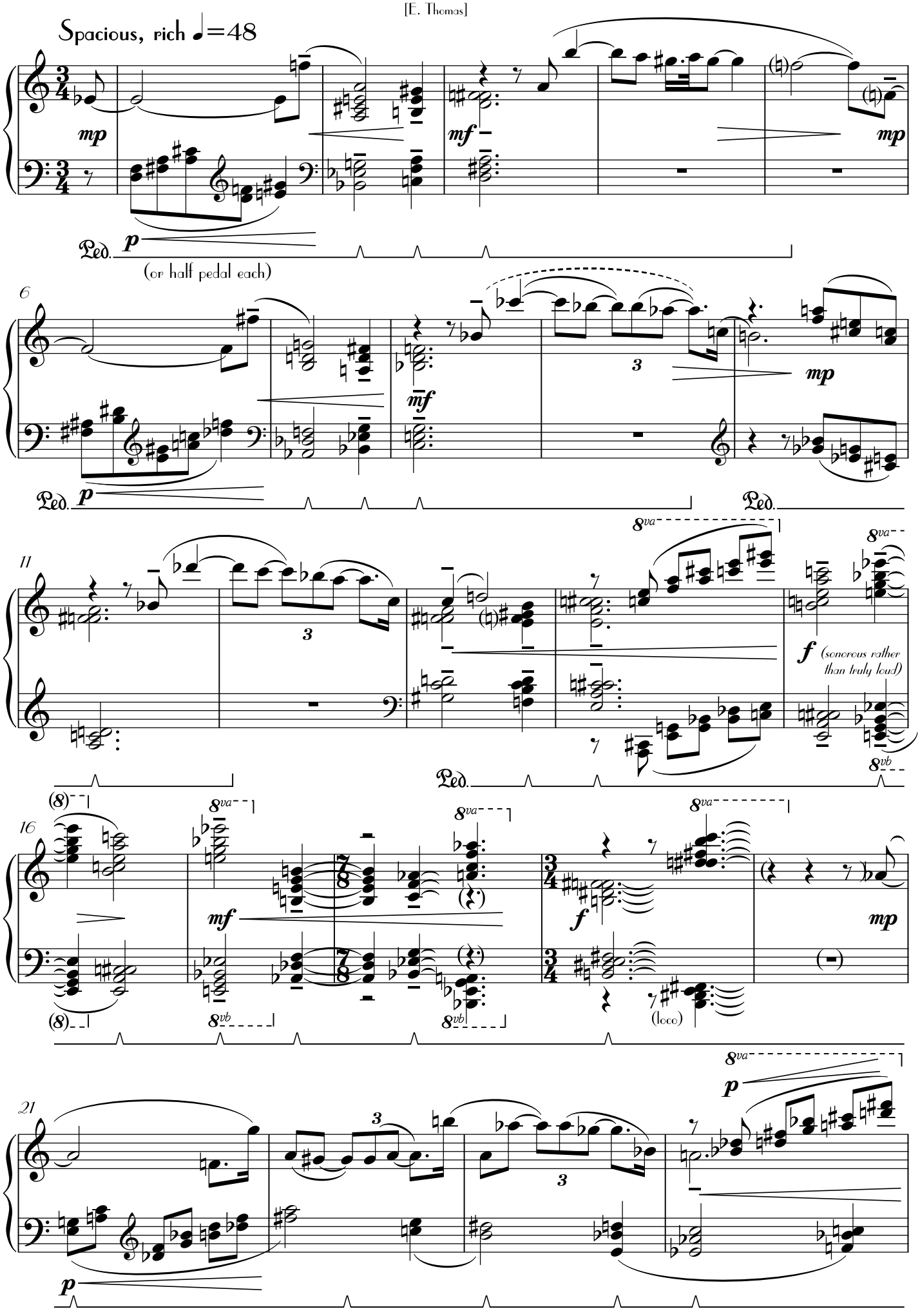

11
mp
14
3
16
mf
5
5
f
3
3
5
3
3
3
18
mf
mp
22

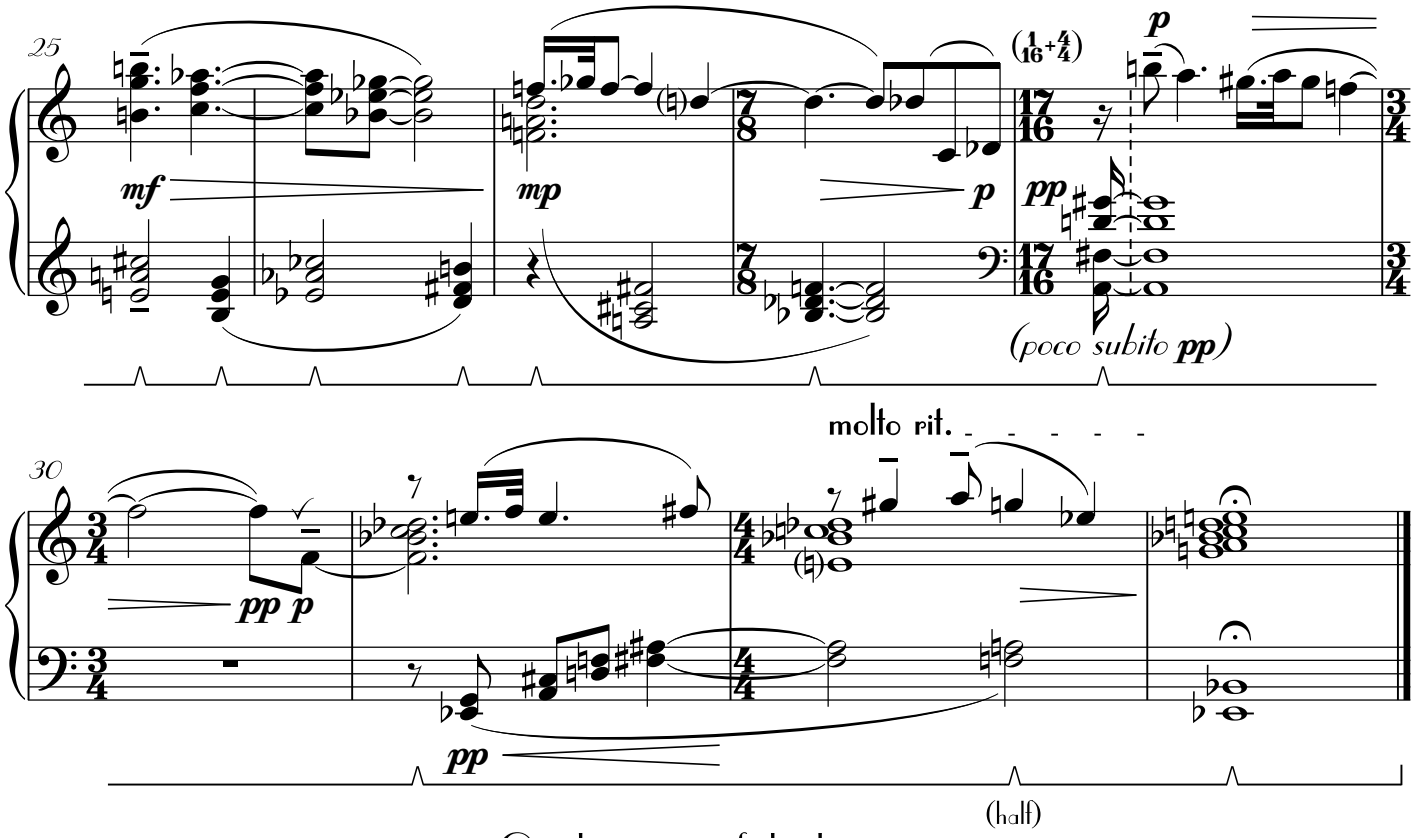

26
mp
32
mf
36
8va
f
38
mf
41
mp
mf


44
7:8
7:8
f
mp
mf
Ped.
Ped.
47
3
3
7:8
f
51
mf
5
54
5
5
3
3
5
ff
5
5
3
3
3
56
senza rit.
mp

8. One by one

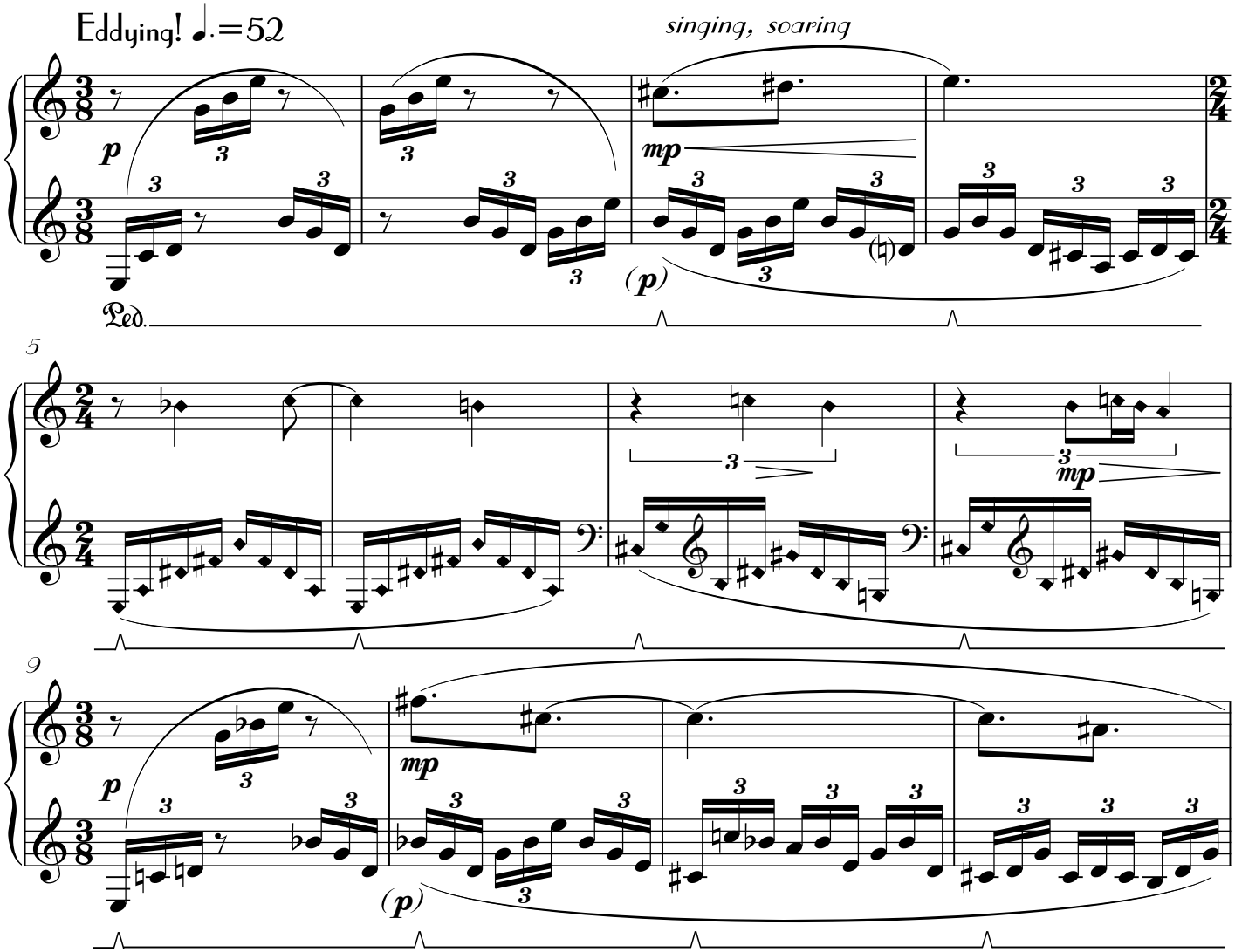
[E. Thomas]



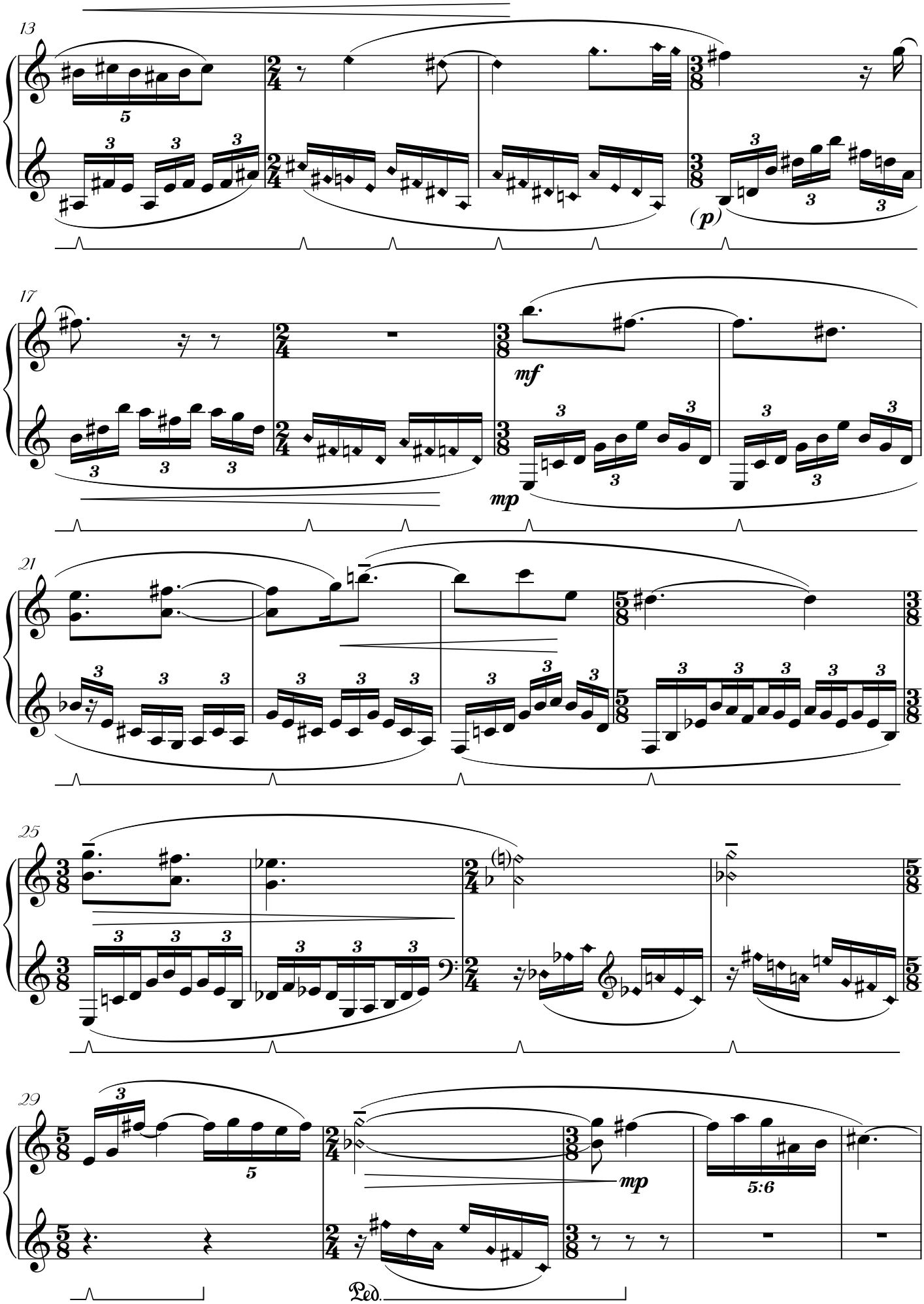


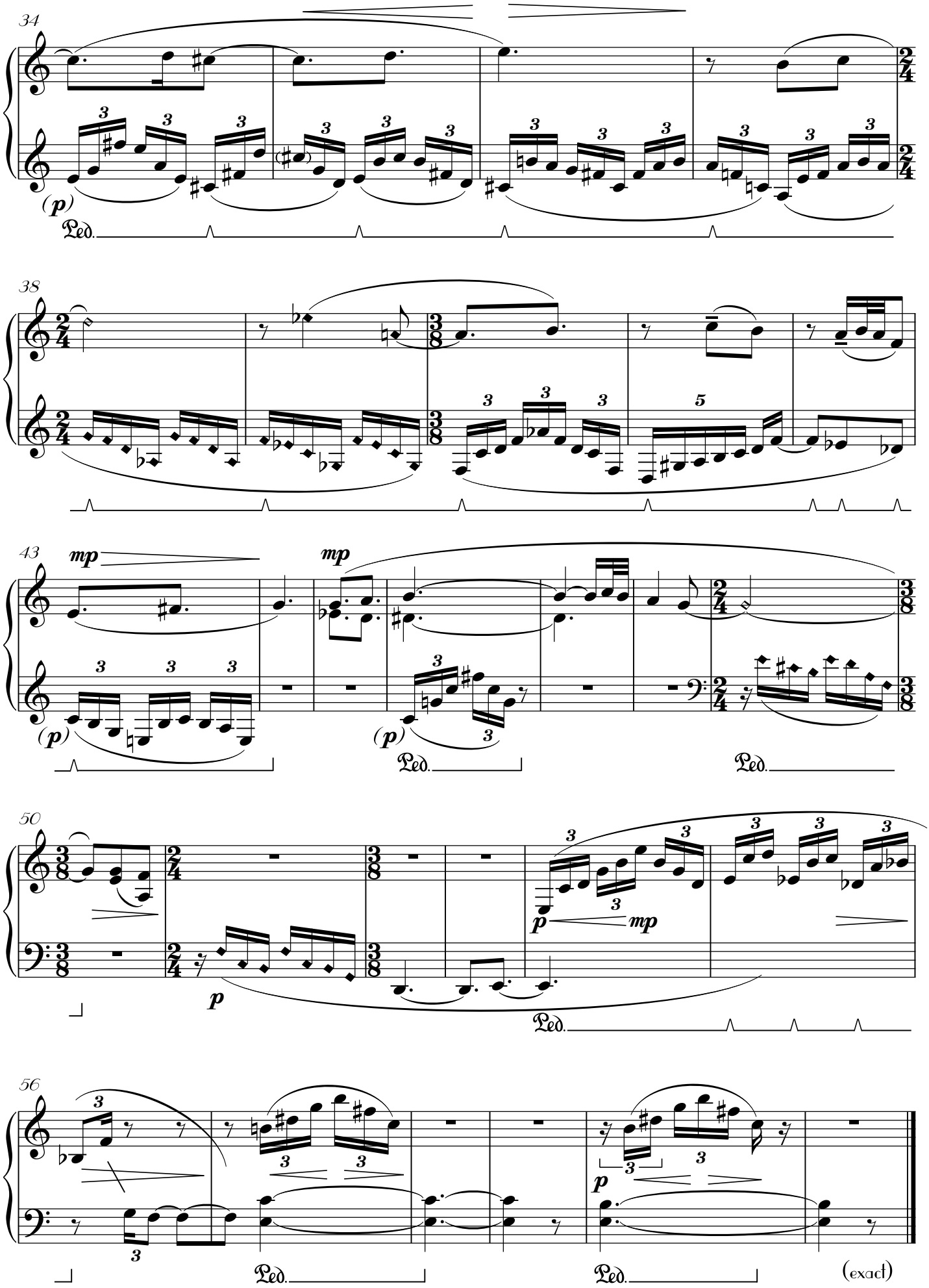
9. On the wings of the breeze

[A. Brontë]



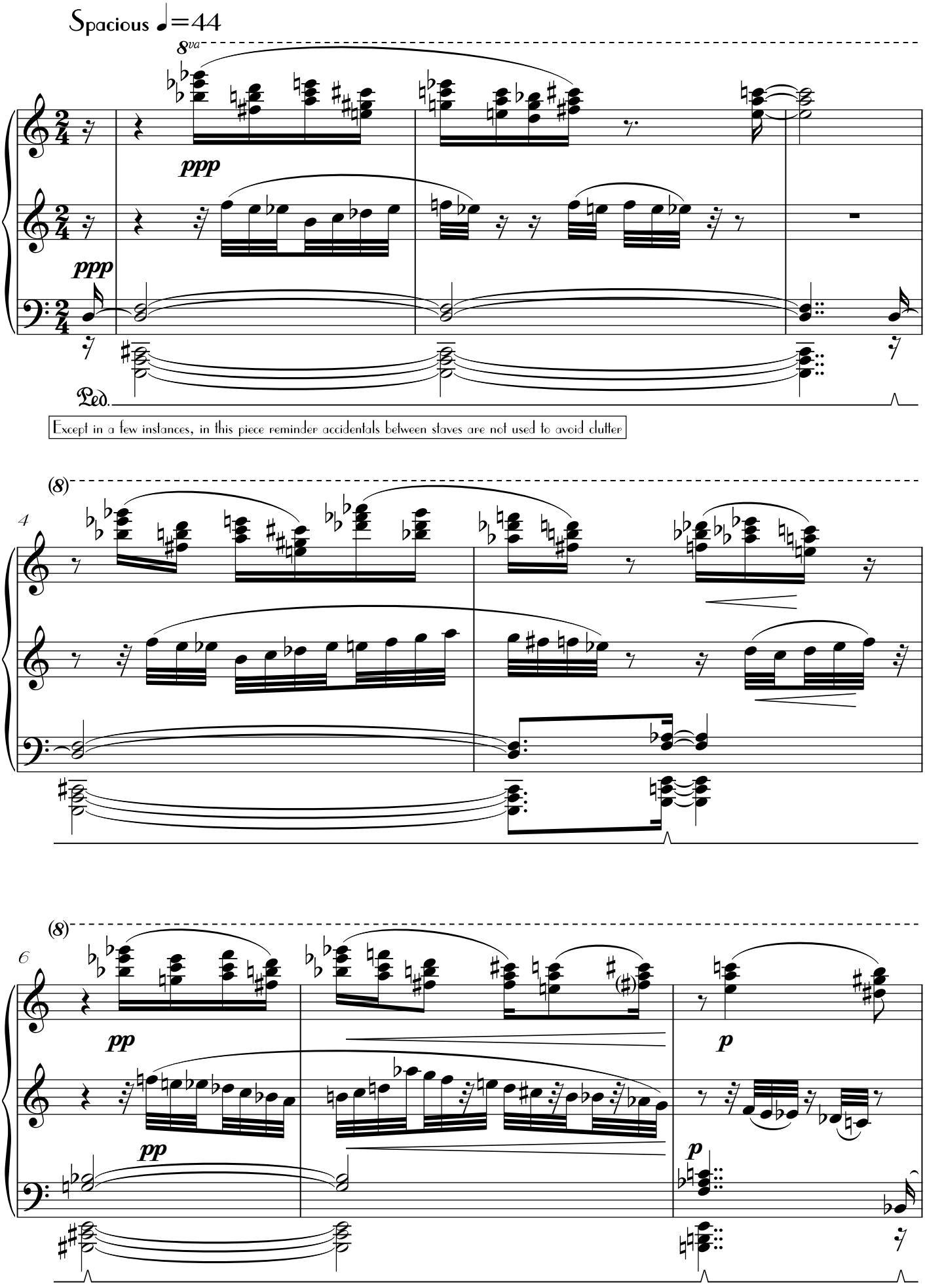
This piece is difficult to notate clearly without undue complication using either simple or compound signatures, or complex irrationals etc.. Simply(!), the semiquaver (16ths) pattern continues unbroken at the same speed. Thus in the $\frac{2}{4}$ bars semiquavers are equal to triplet semiquavers in the $\frac{3}{8}$ bars and are notated with diamond heads. (←$\overset{3}{\sqcap}$ = →and vice versa.)

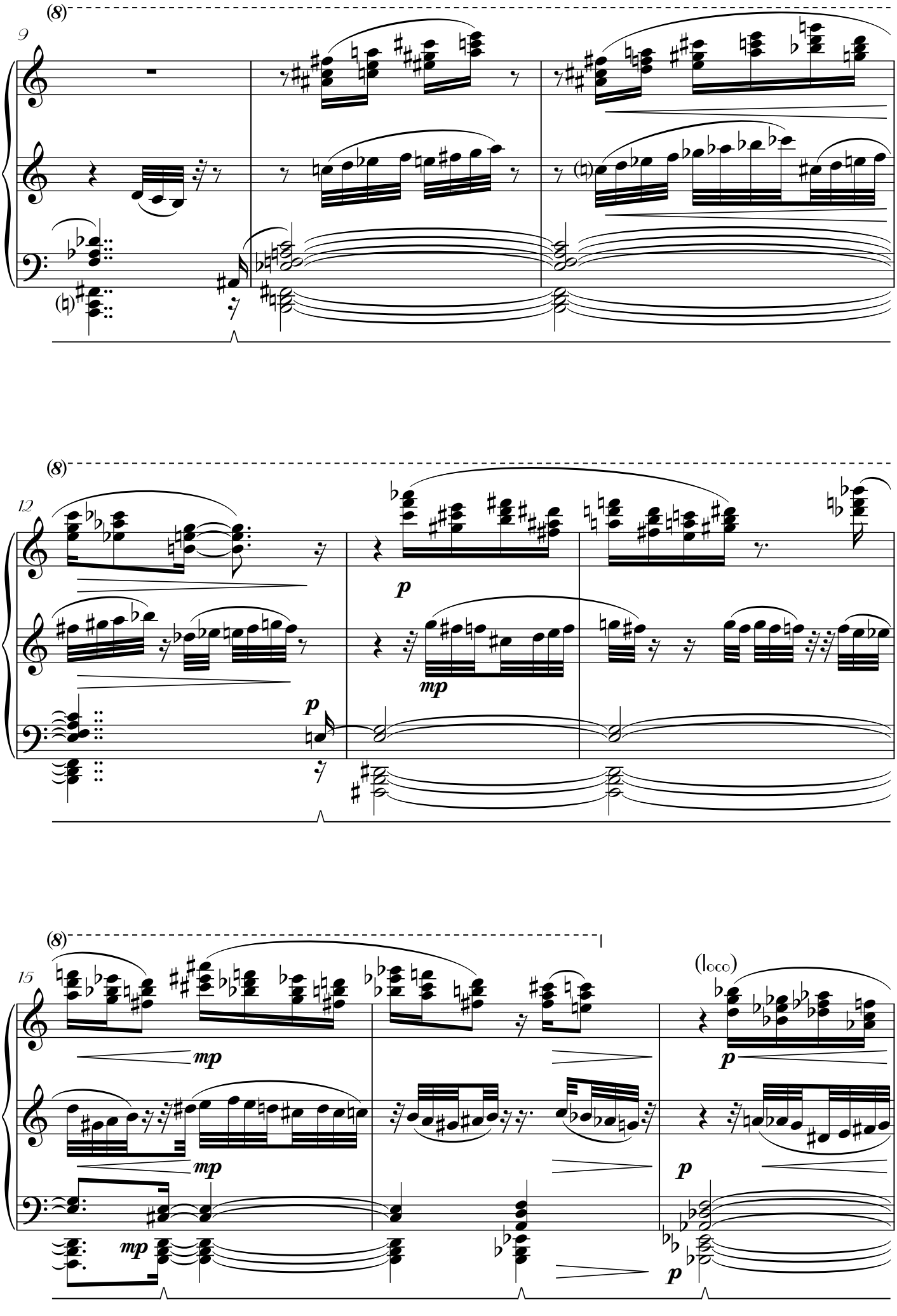

13
(p)
17
mf
mp
21
25
29
mp
5:6
Ped.

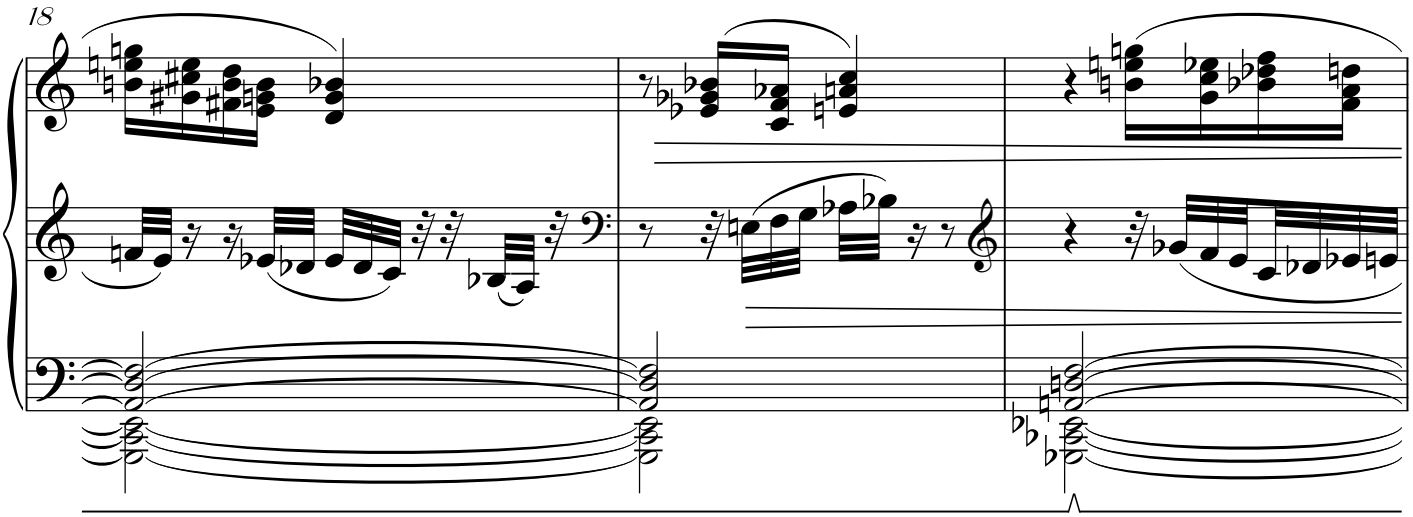

34
(p)
Ped.
38
5
43
mp
mp
(p)
(p)
Ped.
Ped.
50
p
p
mp
Ped.
56
p
Ped.
Ped.
(exact)

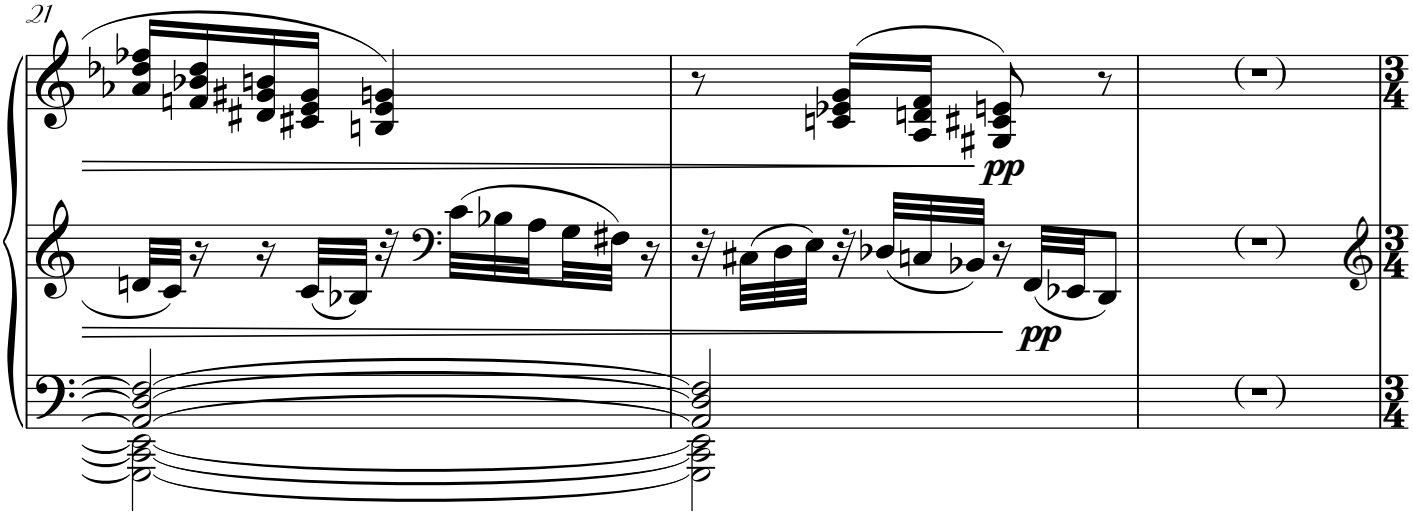
10. The leaves are falling

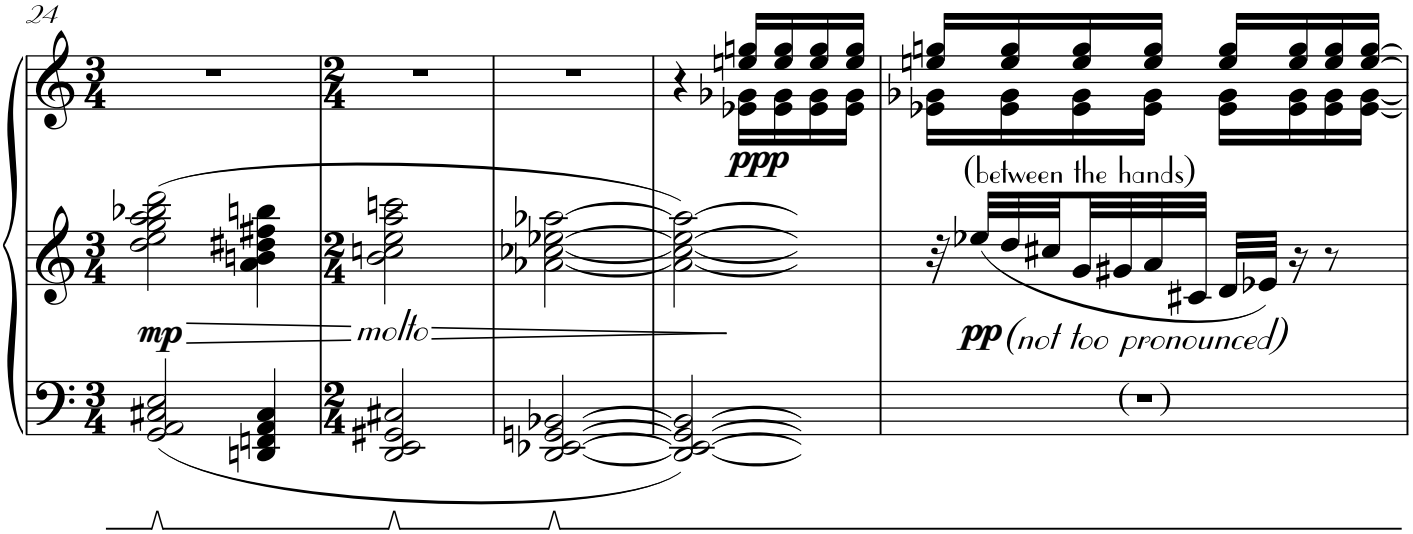
[R. M. Rilke]

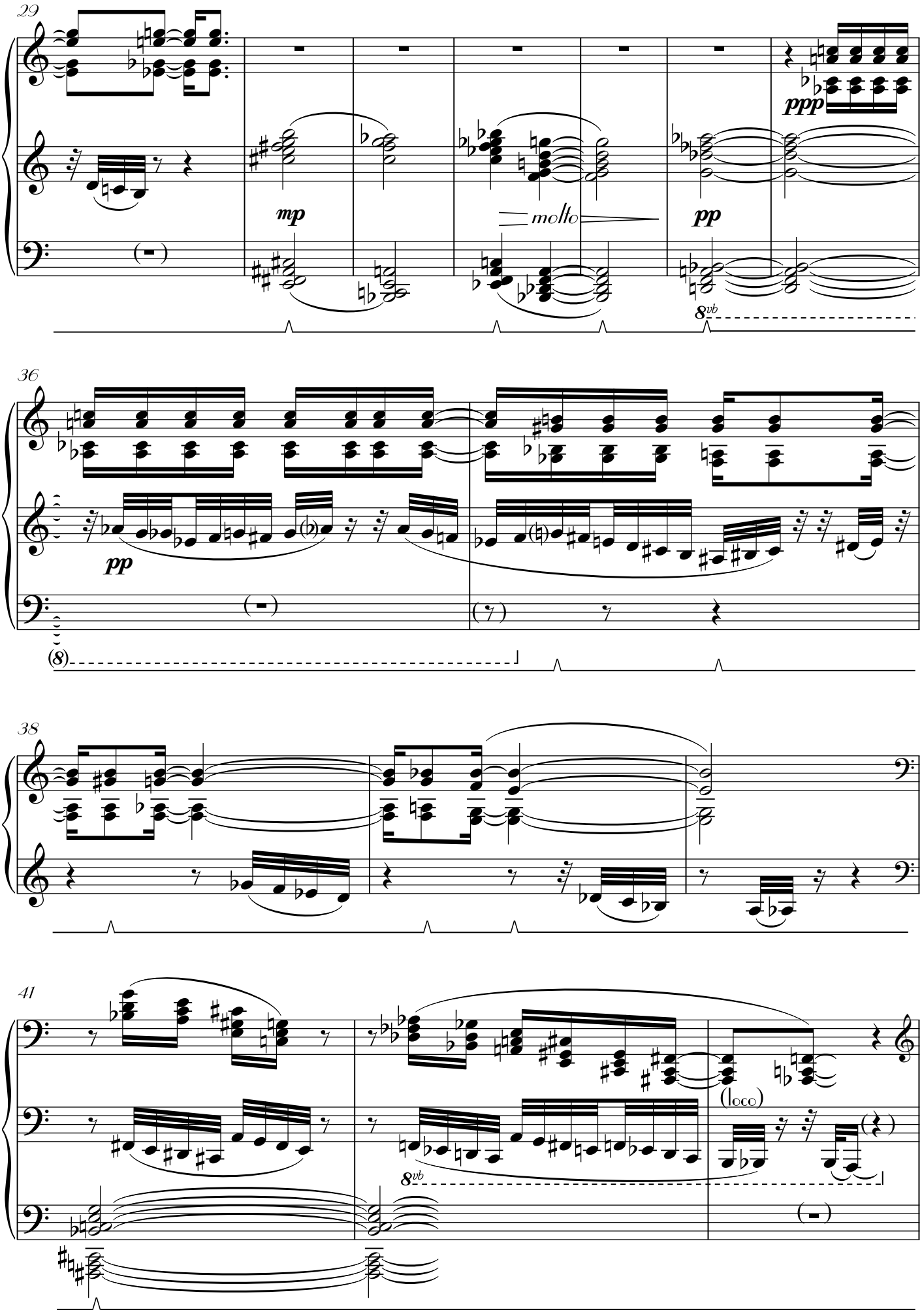


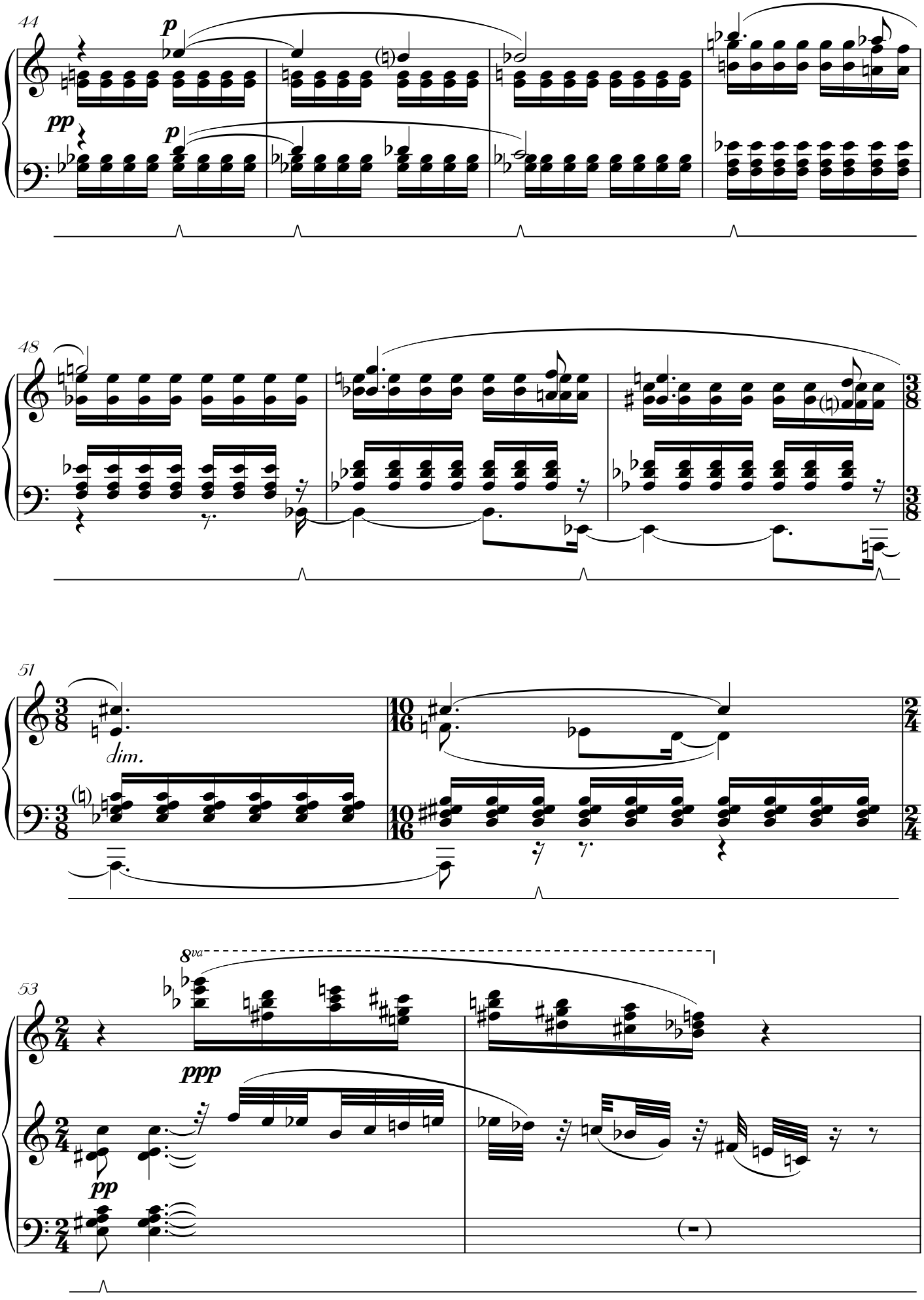

(8)
9
(8)
12
p
mp
p
(8)
15
(loco)
mp
mp
mp
p
p
p

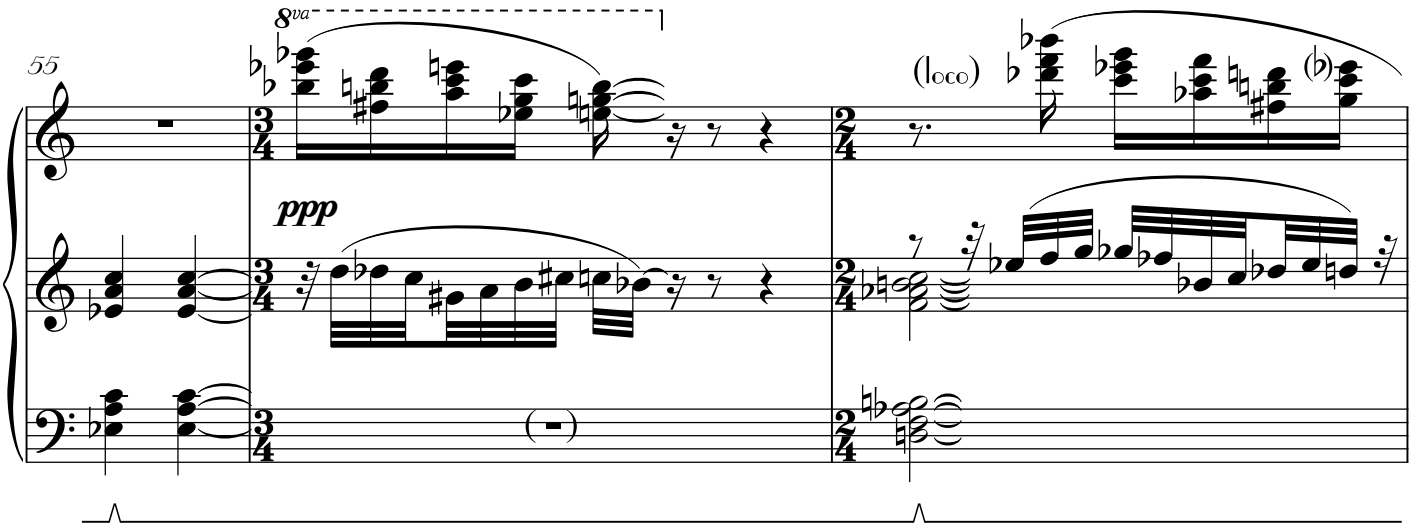

18

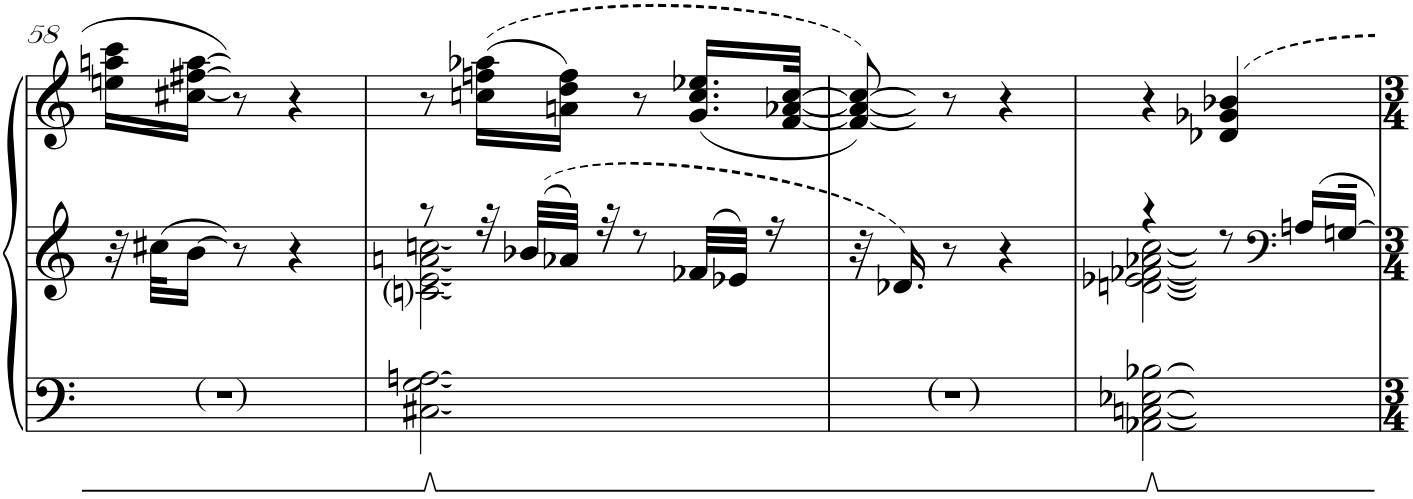

21
pp
pp

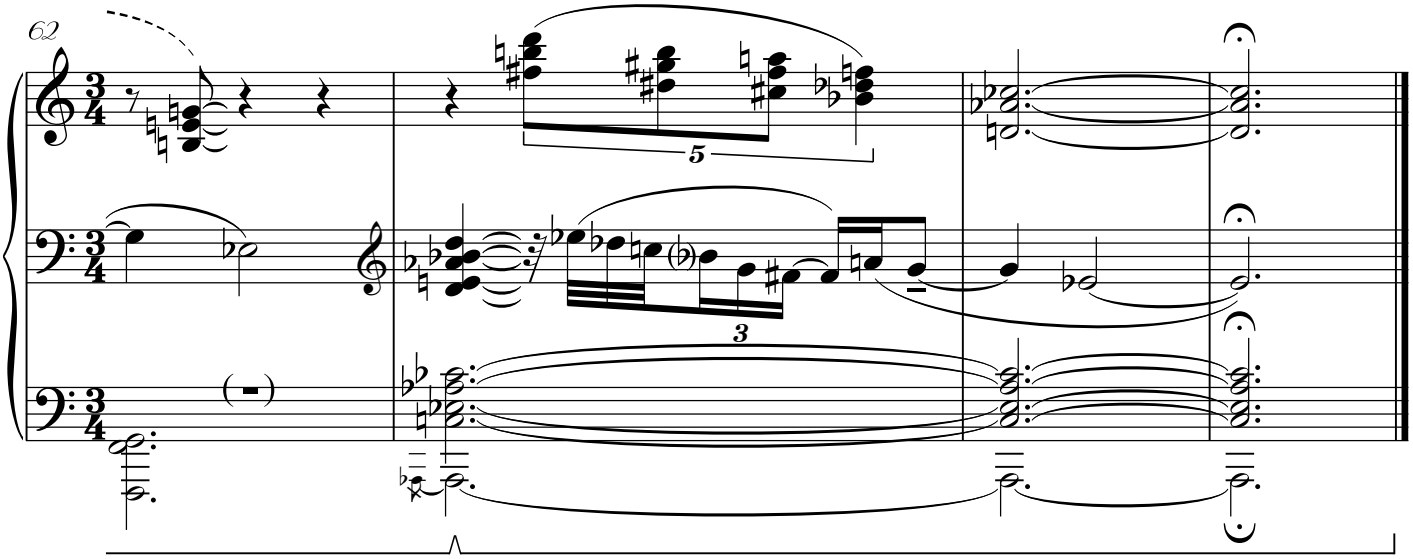

24
ppp
(between the hands)
mp
molto
pp (not too pronounced)


29
mp
molto
pp
ppp
8vb
36
pp
(8)
38
41
(loco)
8vb


44
p
pp
p
48
51
dim.
8va
53
ppp
pp


55
8va
ppp
(loco)

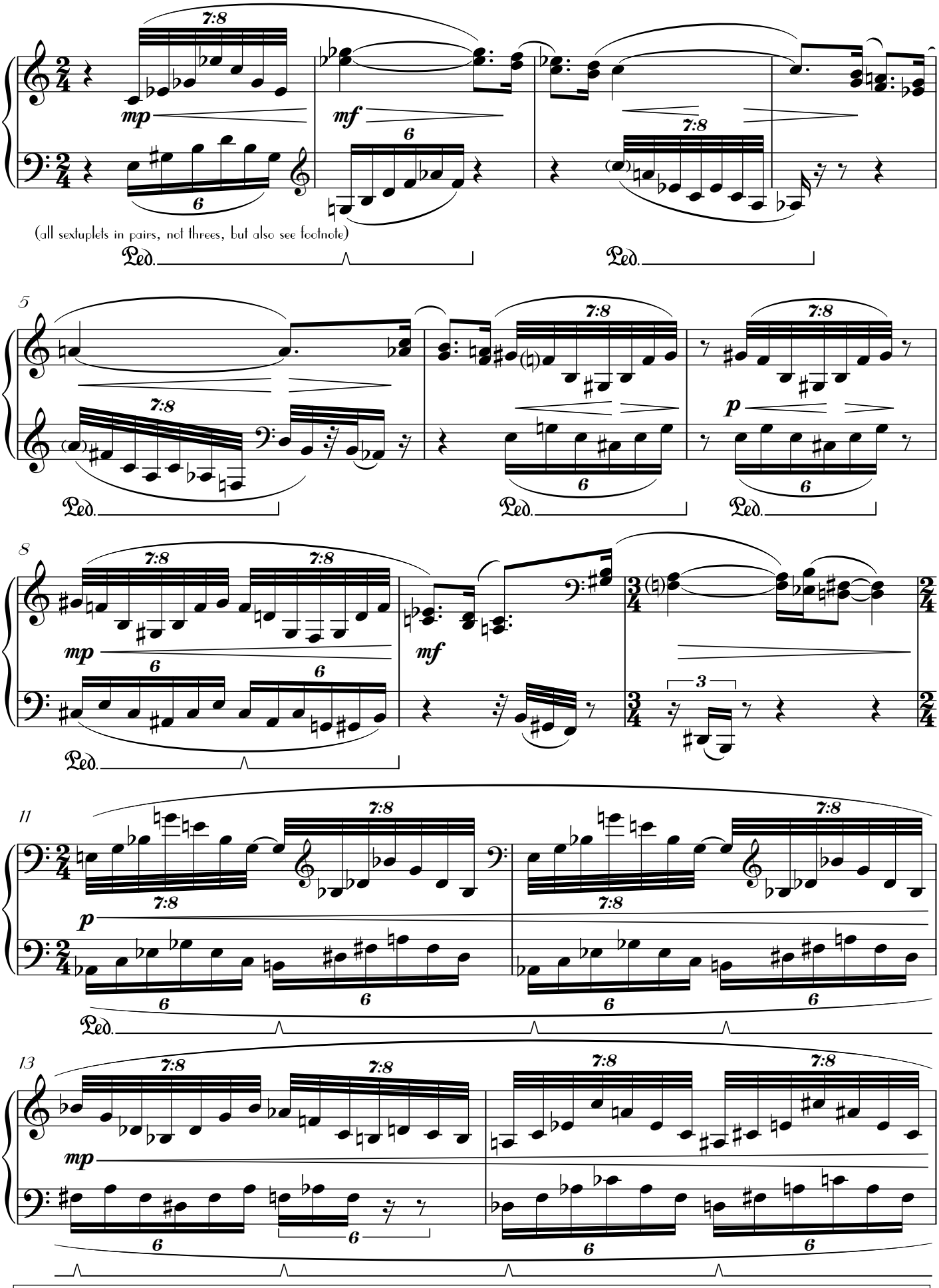

58


62
5
3

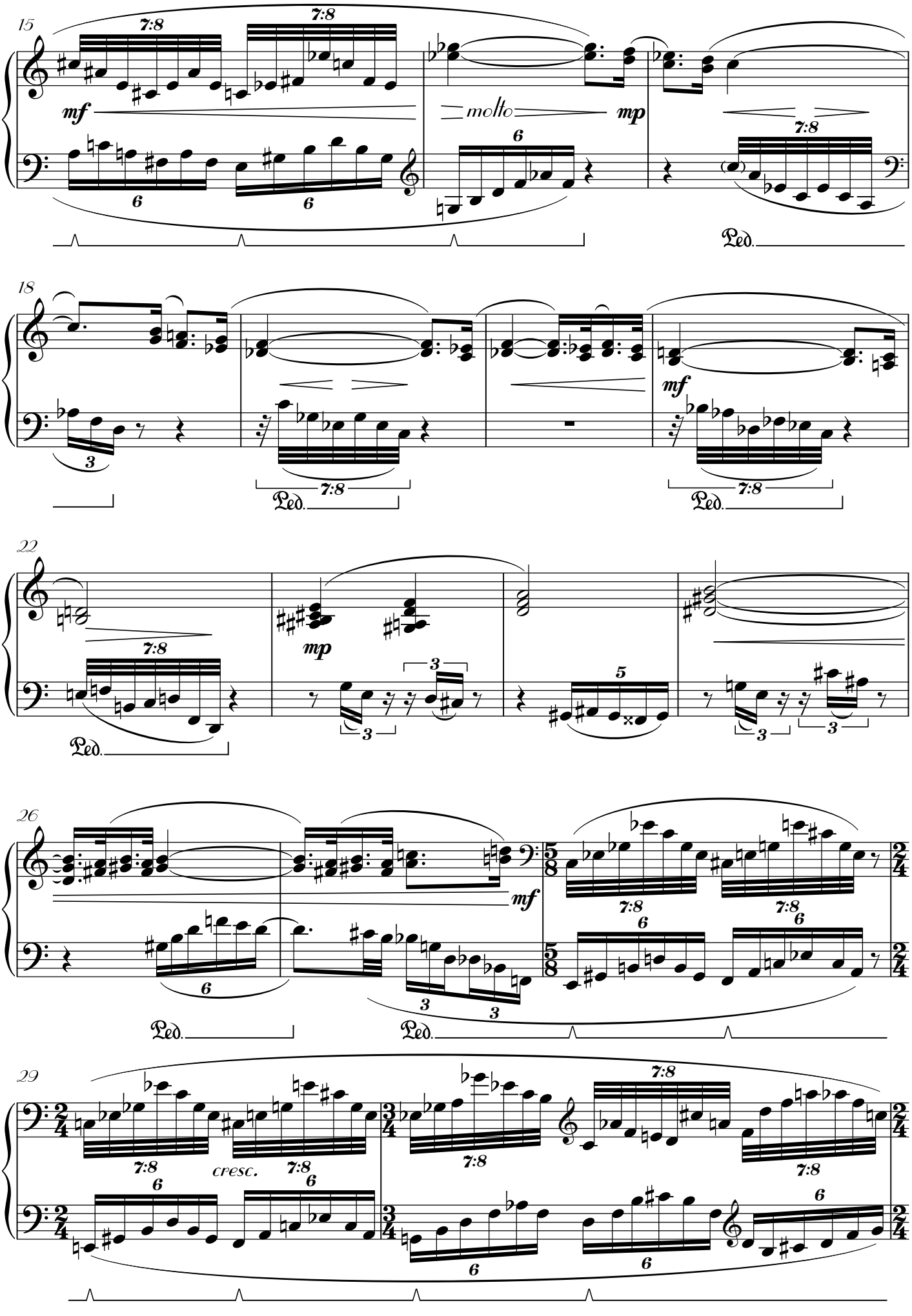
11. Oh, lift me as a wave, a leaf, a cloud!

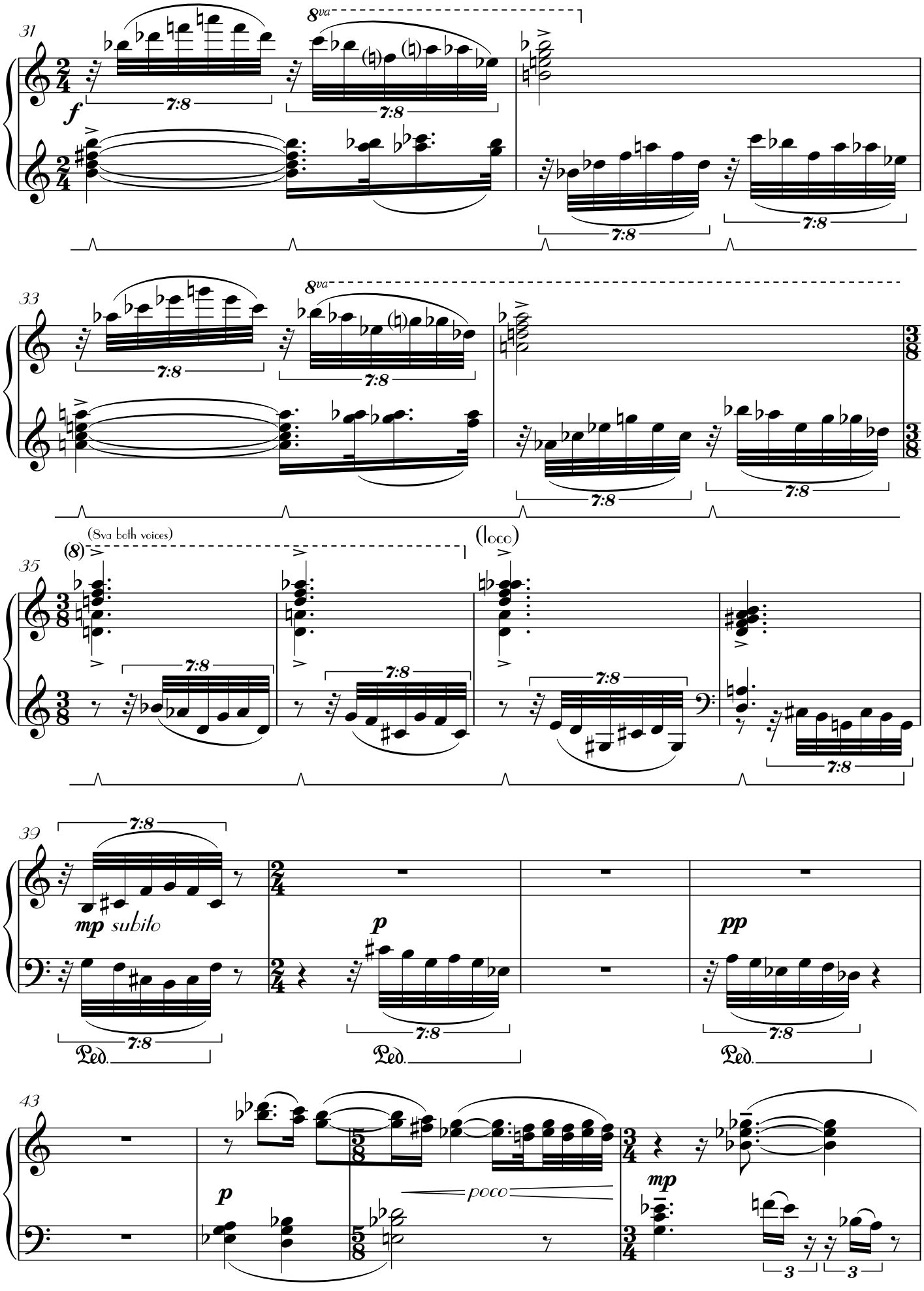
[P. Shelley]

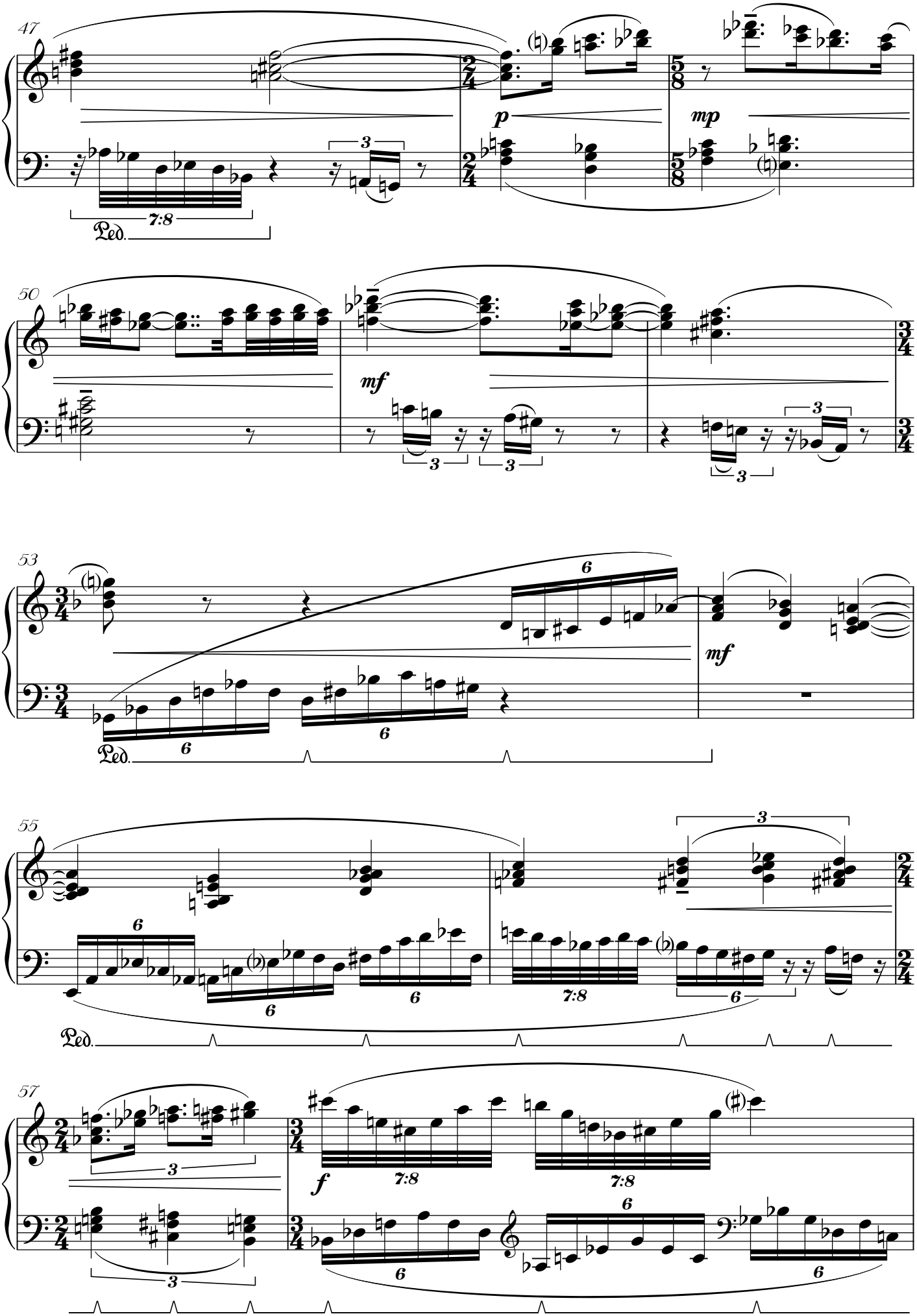
As if caught in the wind ♩=78

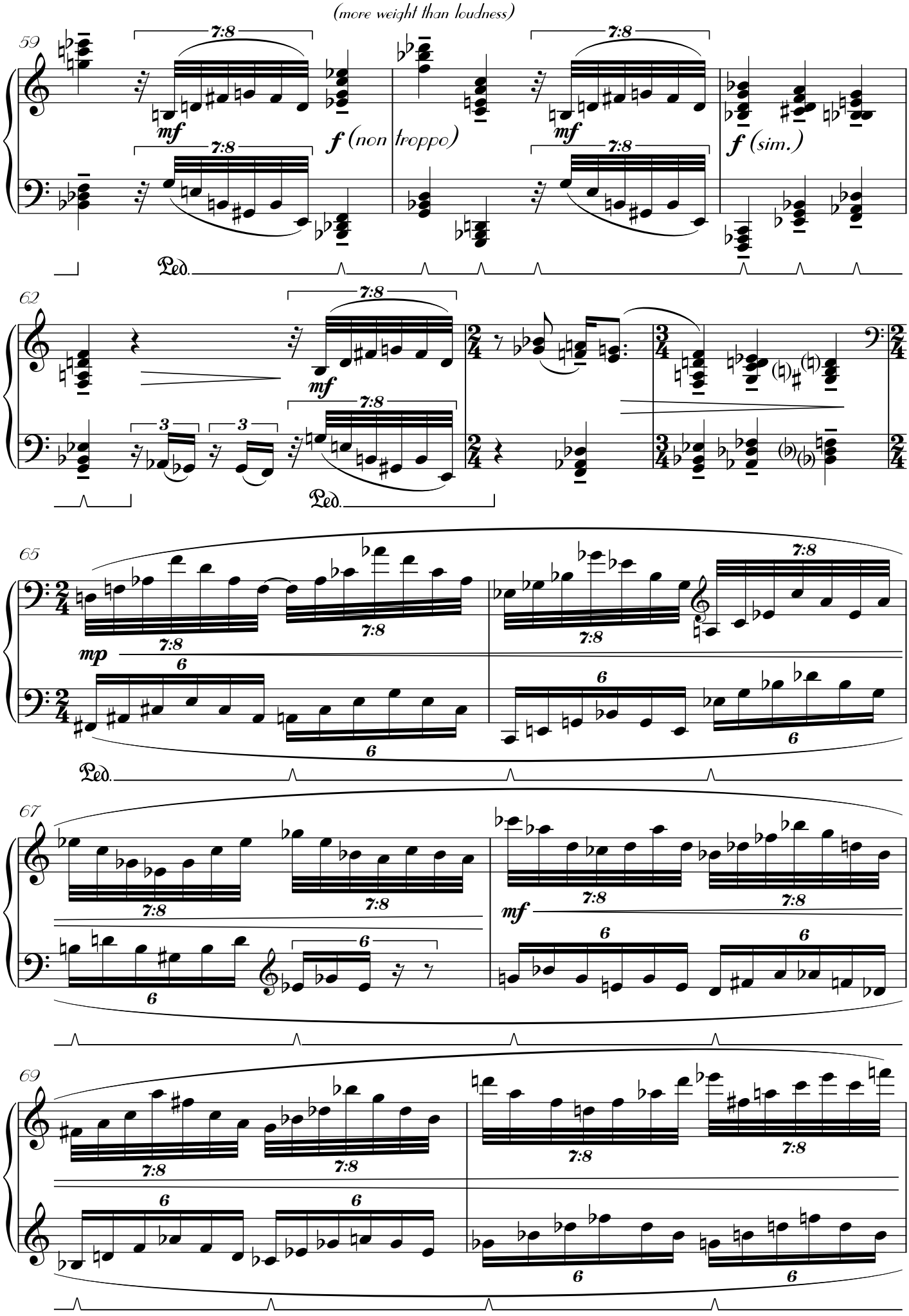


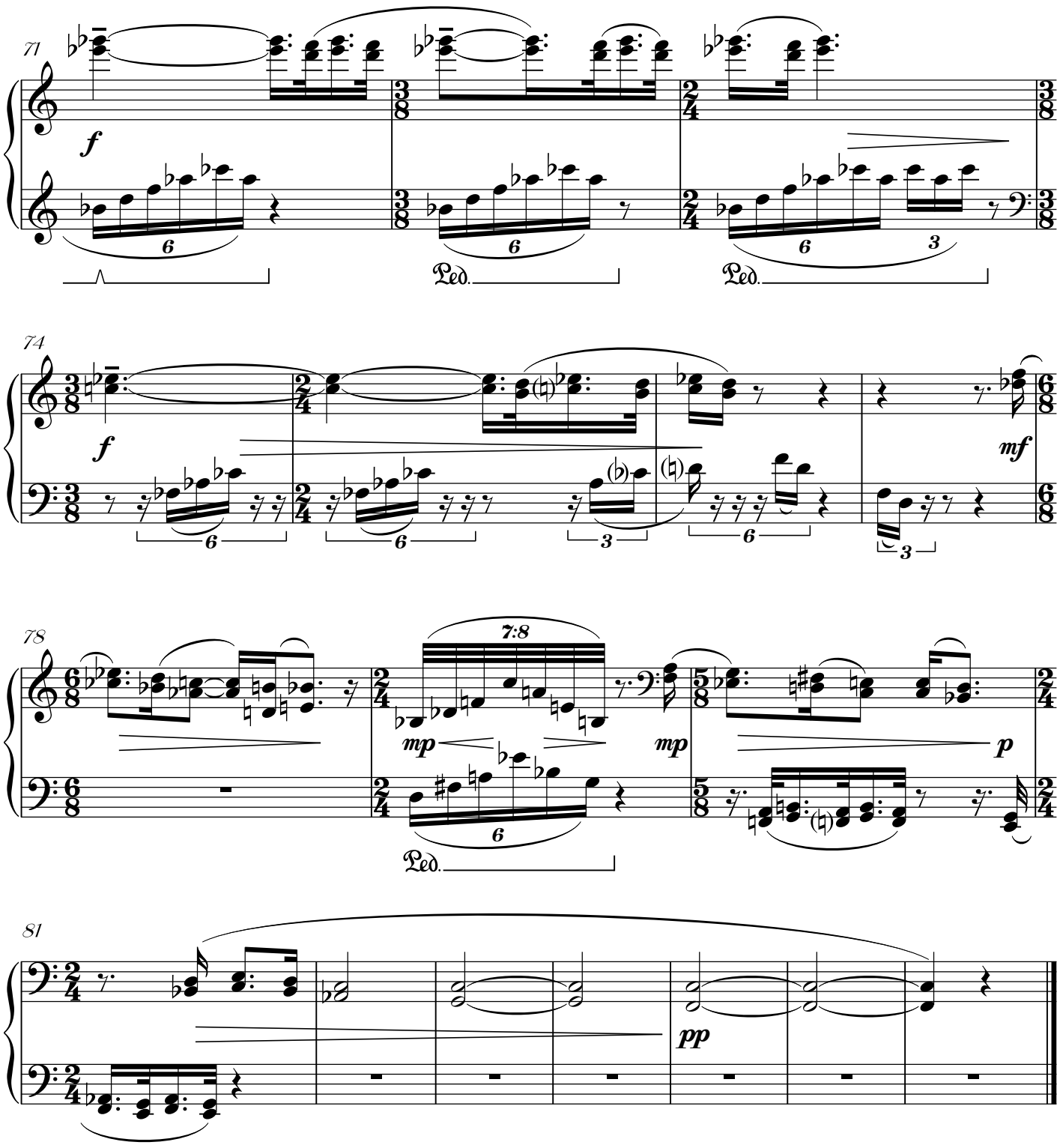
In this piece the groups of tuplets should be played without subdivision and, especially where these occur in sequentially, with a sense of a single, arching gesture. Repeated reminder accidentals between staves within chord groups omitted to avoid clutter. Pedal purely for legato not marked.


15
mf
molto
mp
18
mf
22
mp
26
mf
29
cresc.


31
8va
f
7:8
33
8va
7:8
35
(8va both voices)
(8)
(loco)
7:8
39
mp subito
p
pp
Ped.
43
p
poco
mp
3

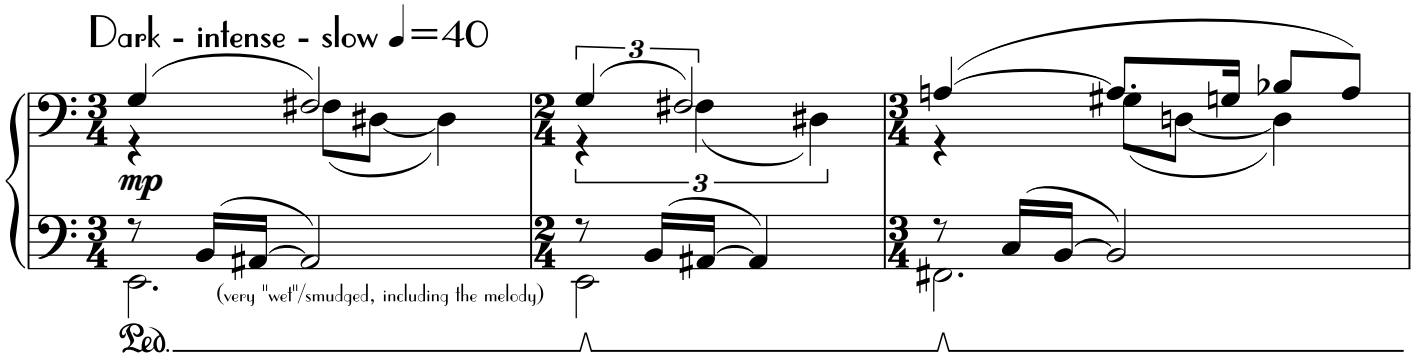

47
p
mp
7:8
Ped.
50
mf
3
53
6
mf
Ped.
55
3
7:8
Ped.
57
3
f
7:8
7:8
6

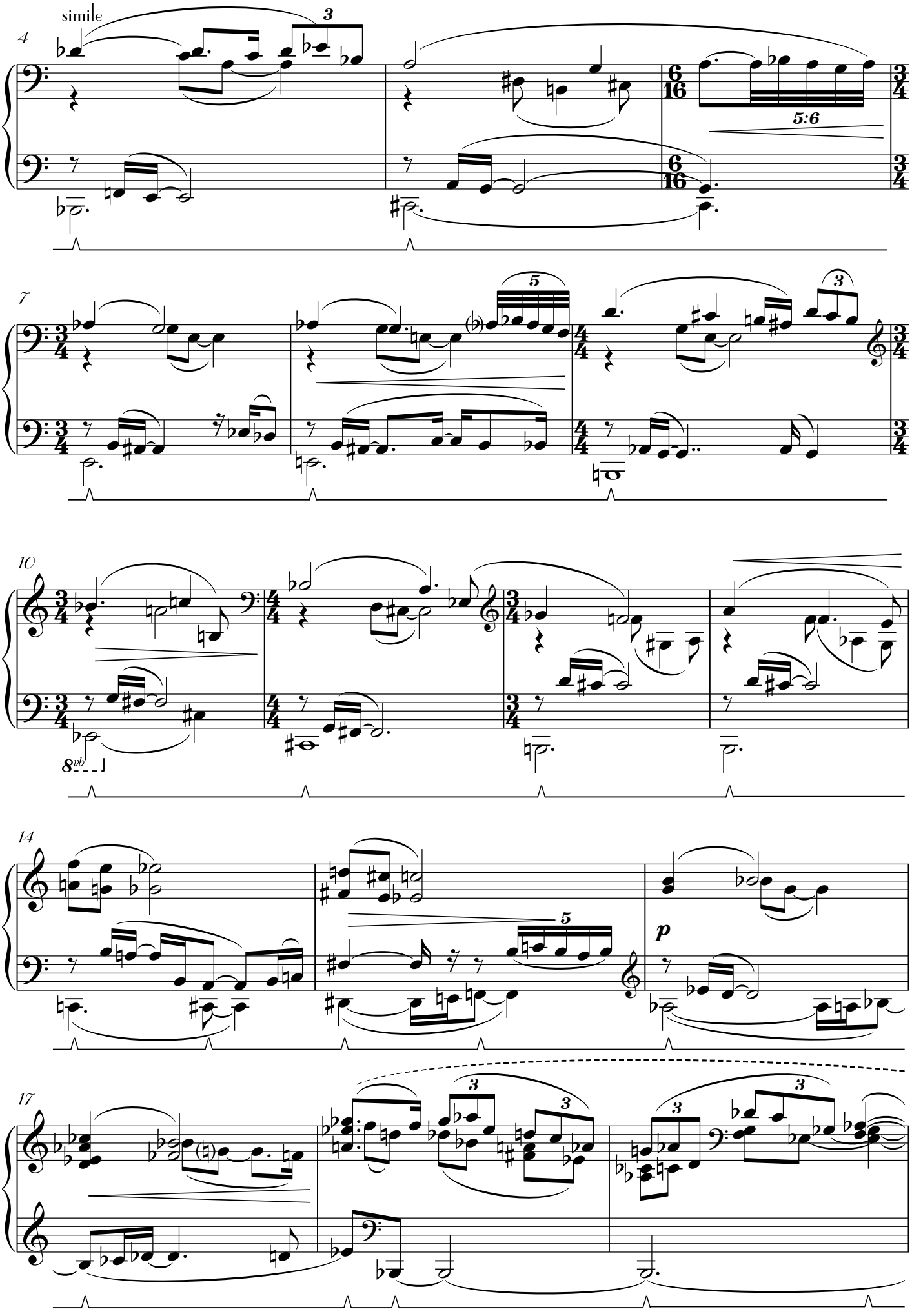

(more weight than loudness)
59
7:8
mf
f (non troppo)
f (sim.)
Ped.
62
3
65
mp
6
67
69

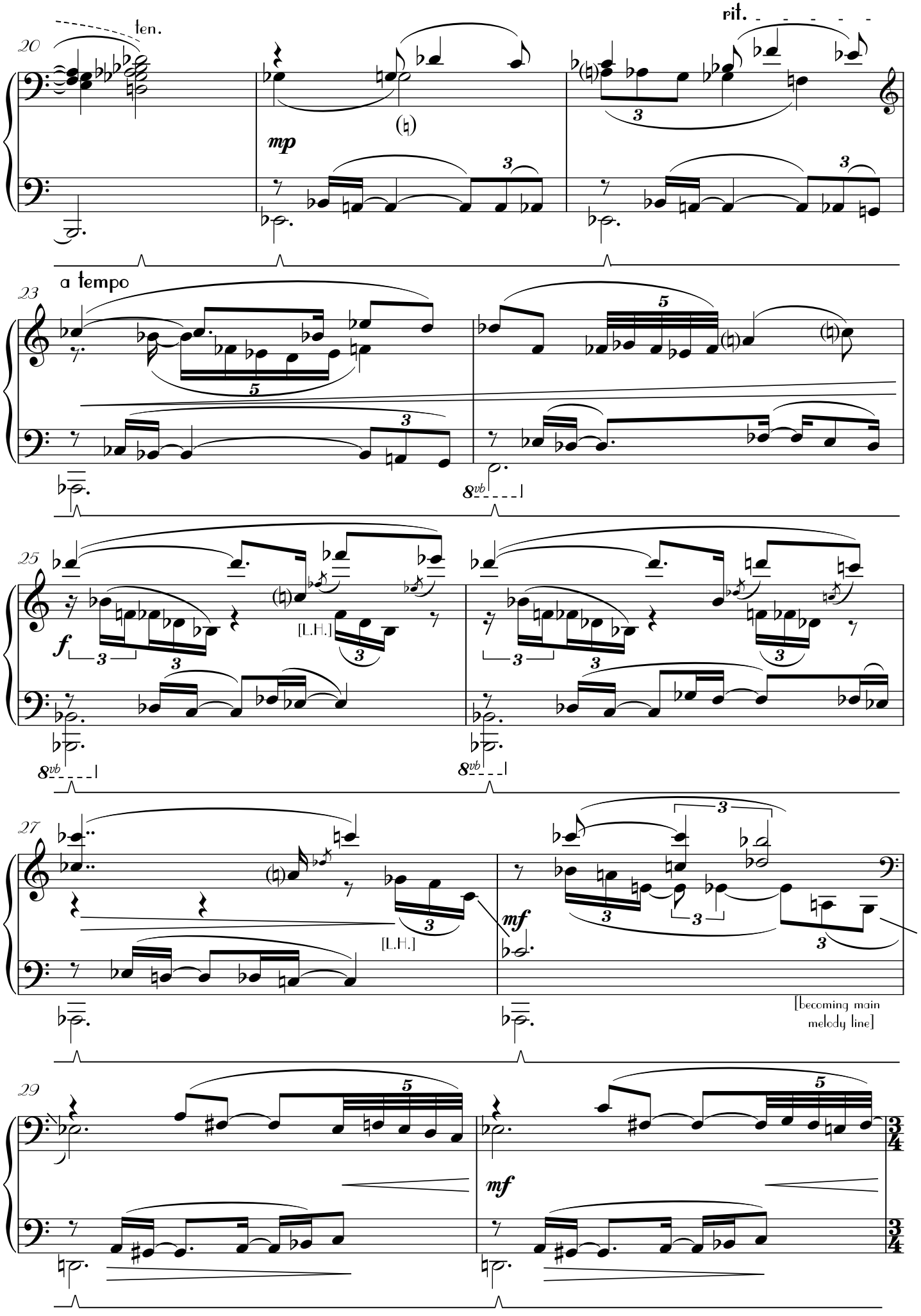


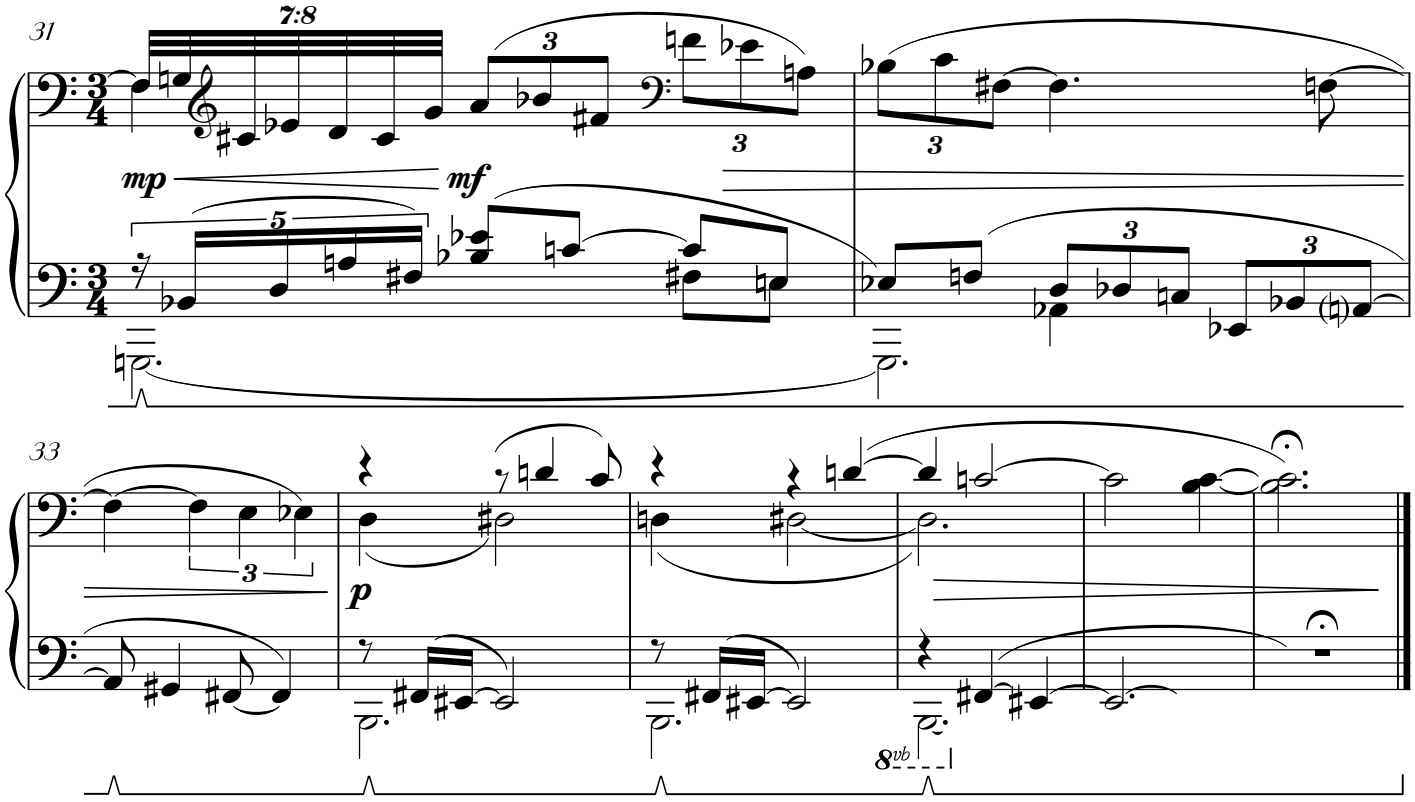
12. As a dead leaf

[P. Verlaine]




simile
4
5:6
7
10
8vb
14
p
17

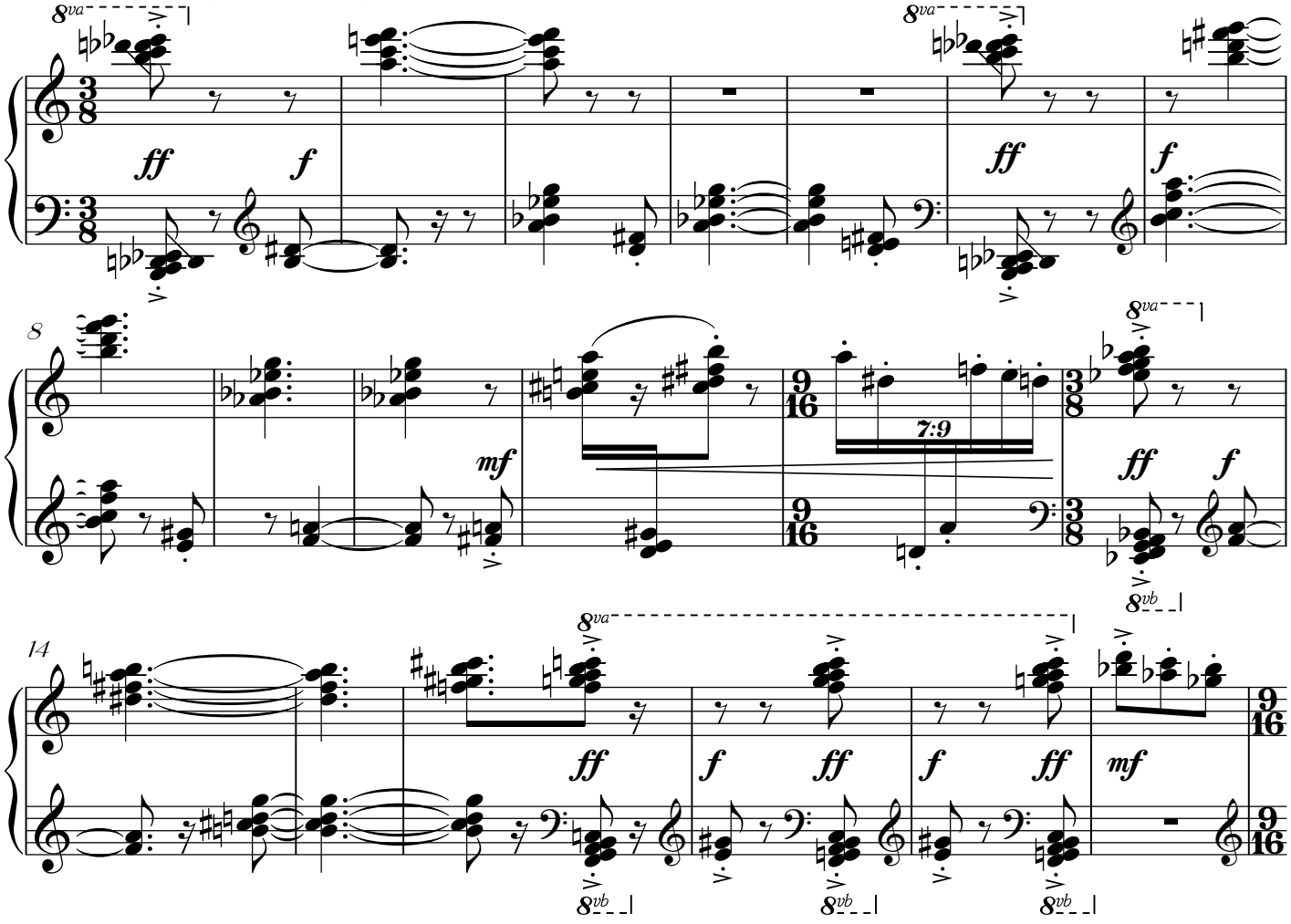

ten.
rit.
20
mp
23
a tempo
25
f
[L.H.]
8vb
27
[L.H.]
mf
[becoming main melody line]
29
mf

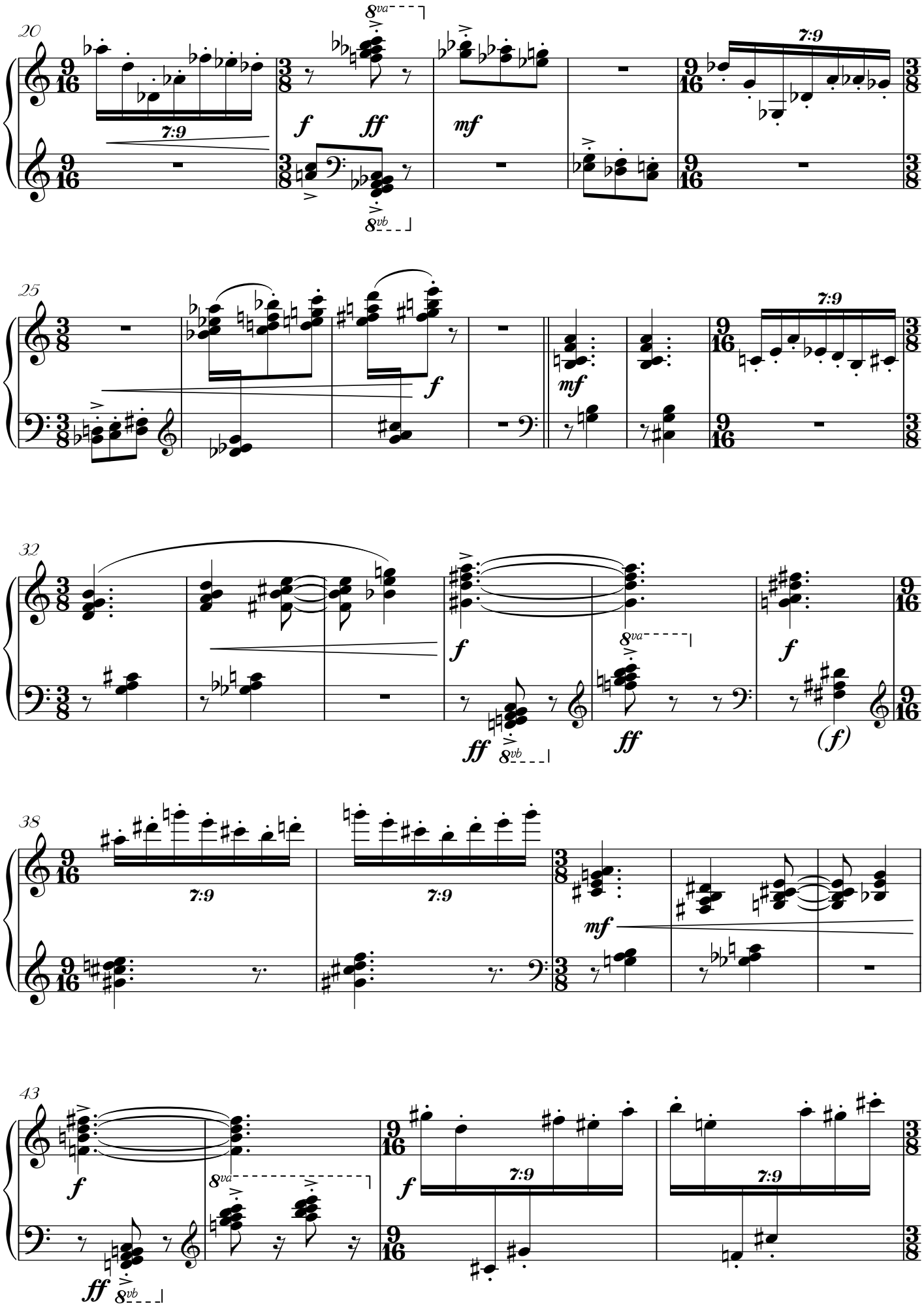


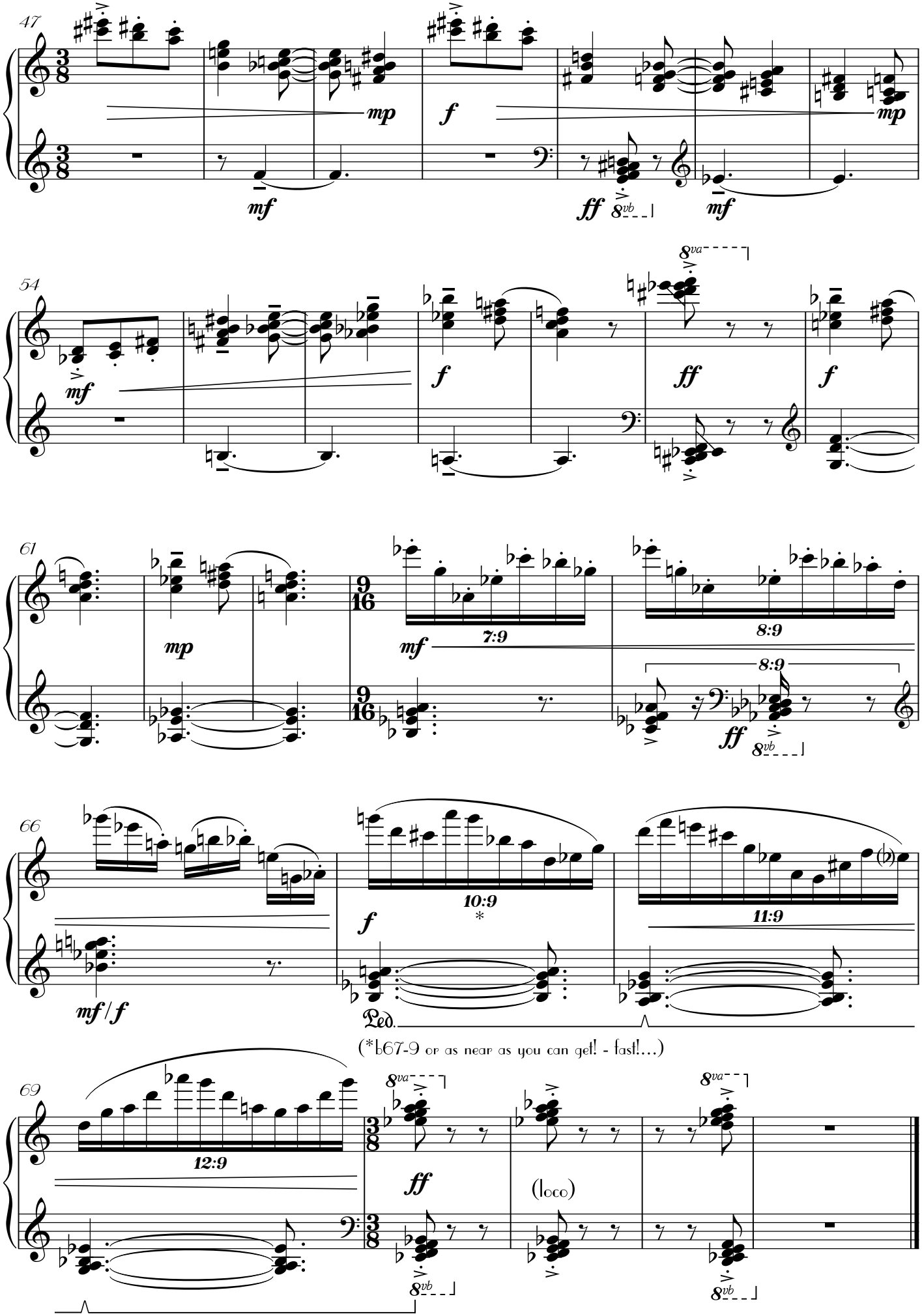
13. The wind scatters the golden leaves!

[W. Longfellow]

Dancing, explosively! ♩.=88

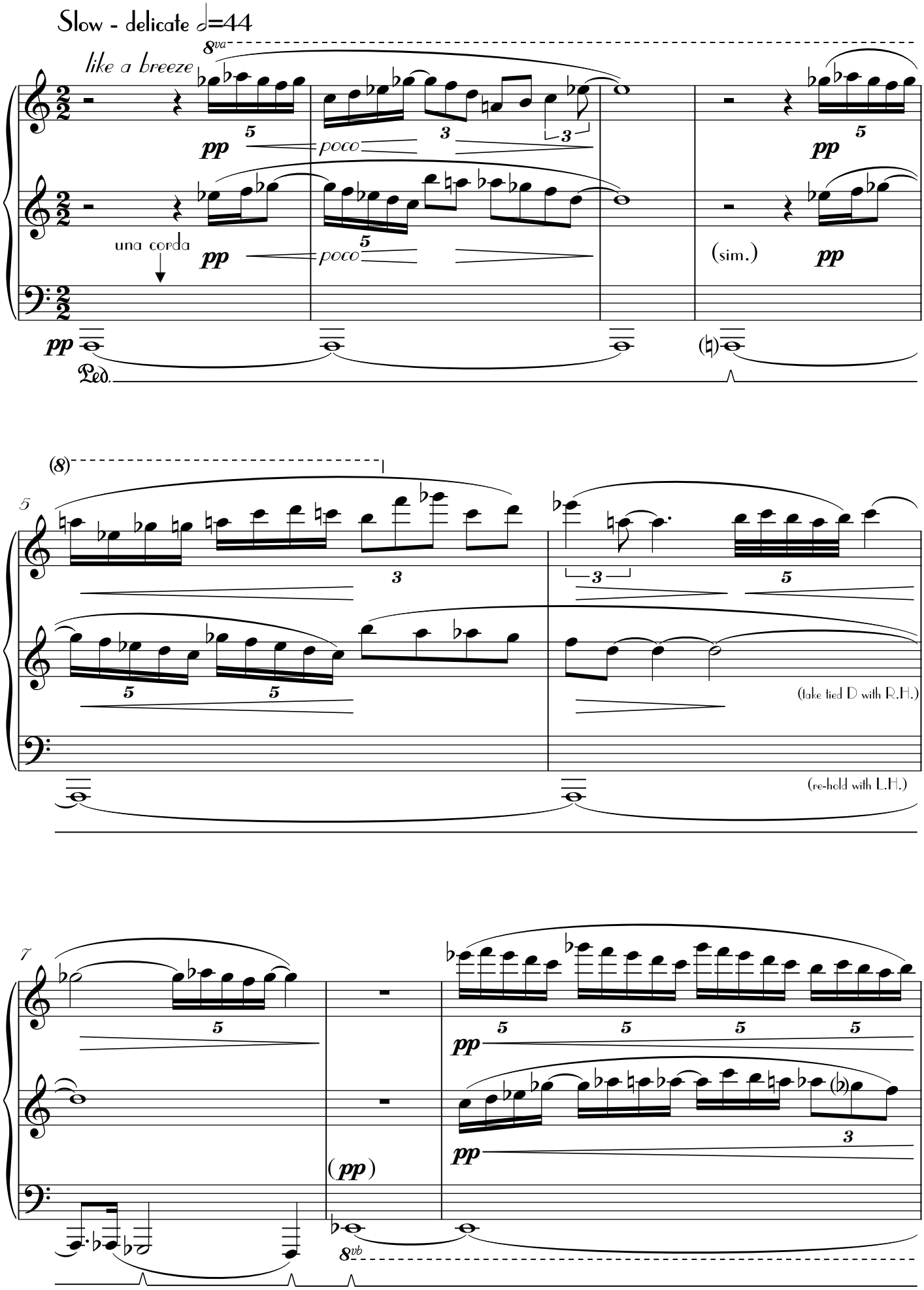


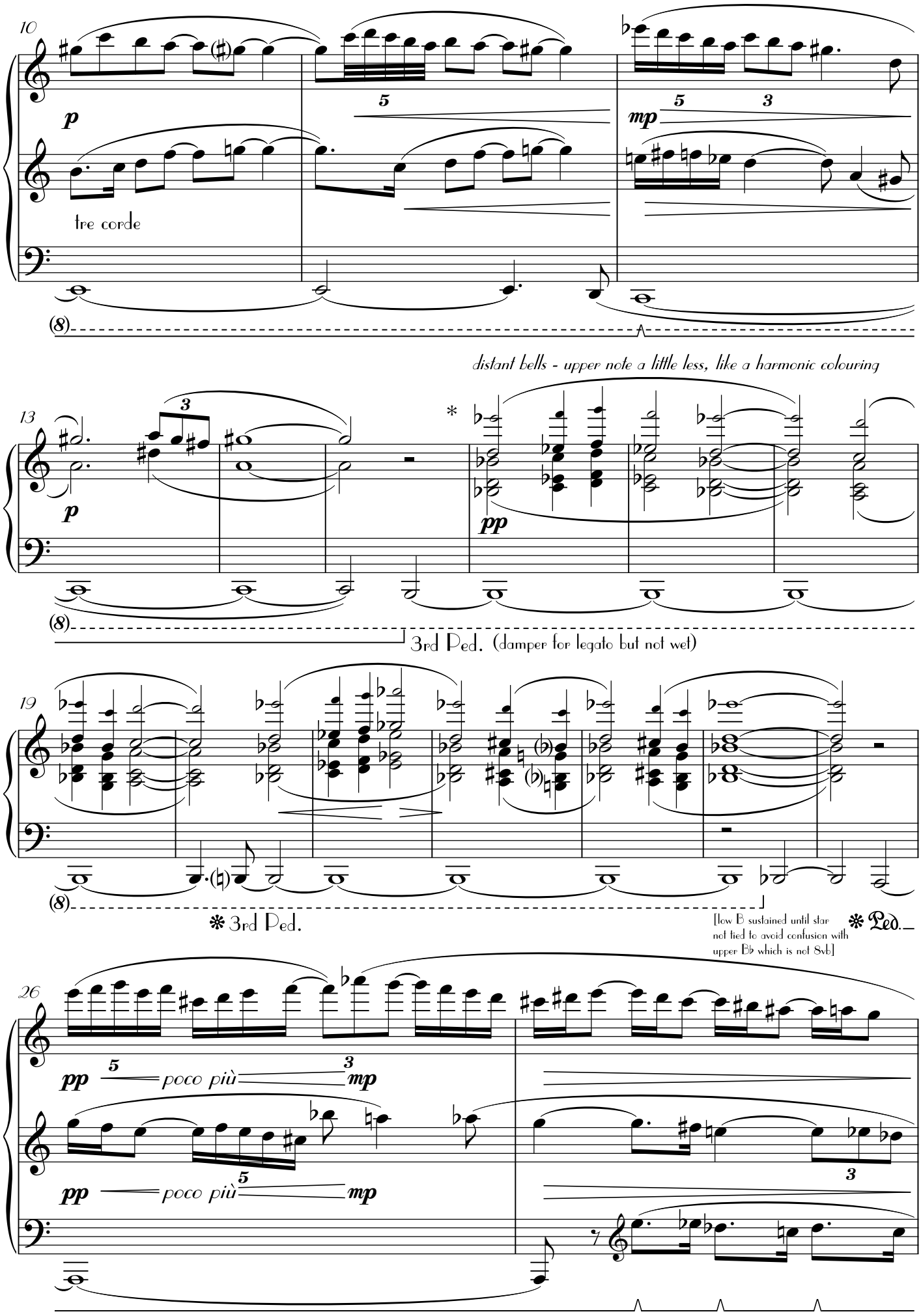

20
7:9
f
ff
mf
8va
8vb
7:9
25
f
mf
7:9
32
f
ff
8va
8vb
ff
f
(f)
38
7:9
7:9
mf
43
f
8va
ff
8vb
f
7:9
7:9


47
mp
mf
f
ff
8vb
mf
mp
54
mf
f
ff
8va
f
61
mp
mf
7:9
8:9
8:9
ff
8vb
66
mf/f
f
10:9
*
11:9
Ped.
(*b67-9 or as near as you can get! - fast!...)
69
12:9
ff
8va
8vb
(loco)
8va
8vb

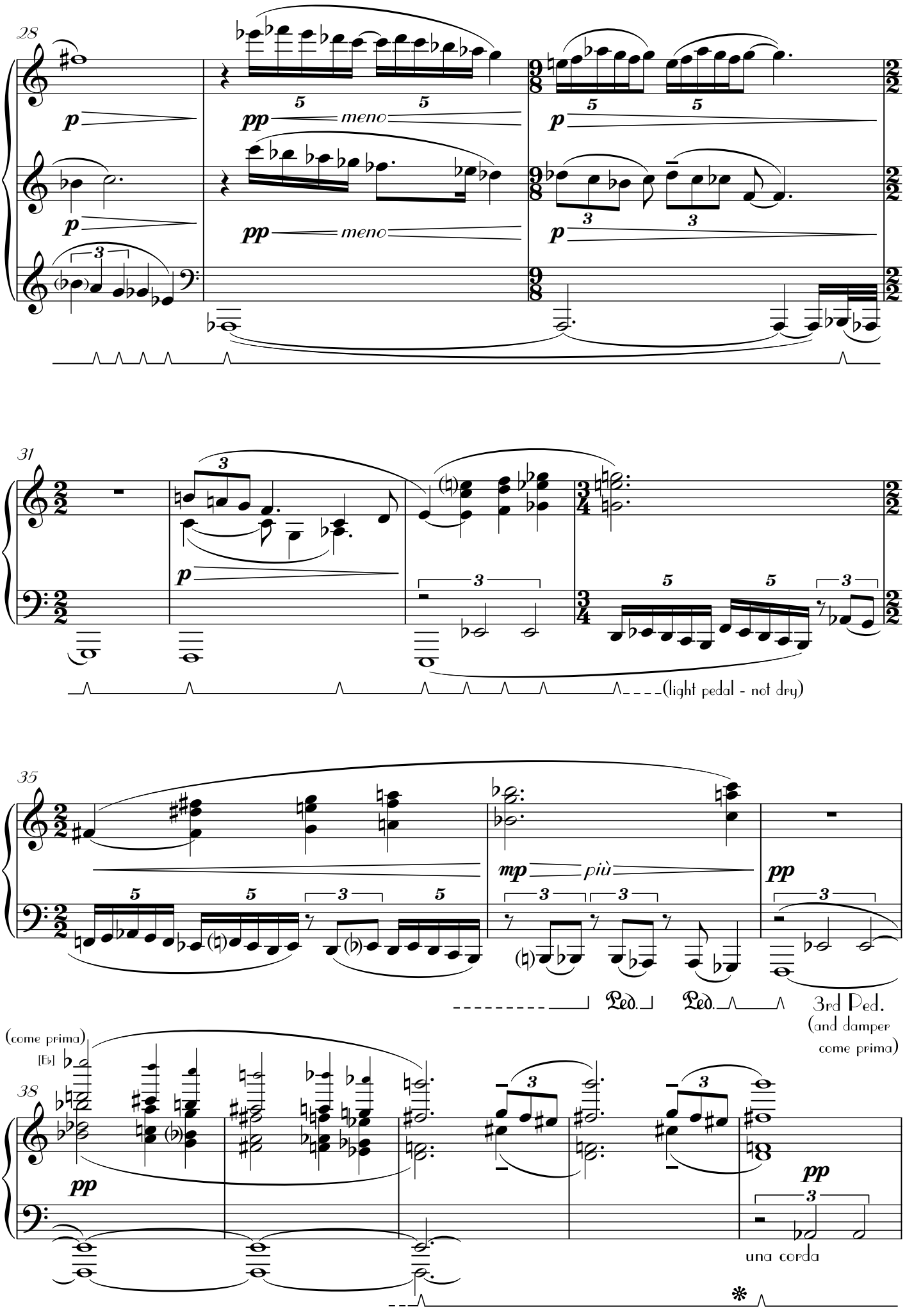
14. Every breath

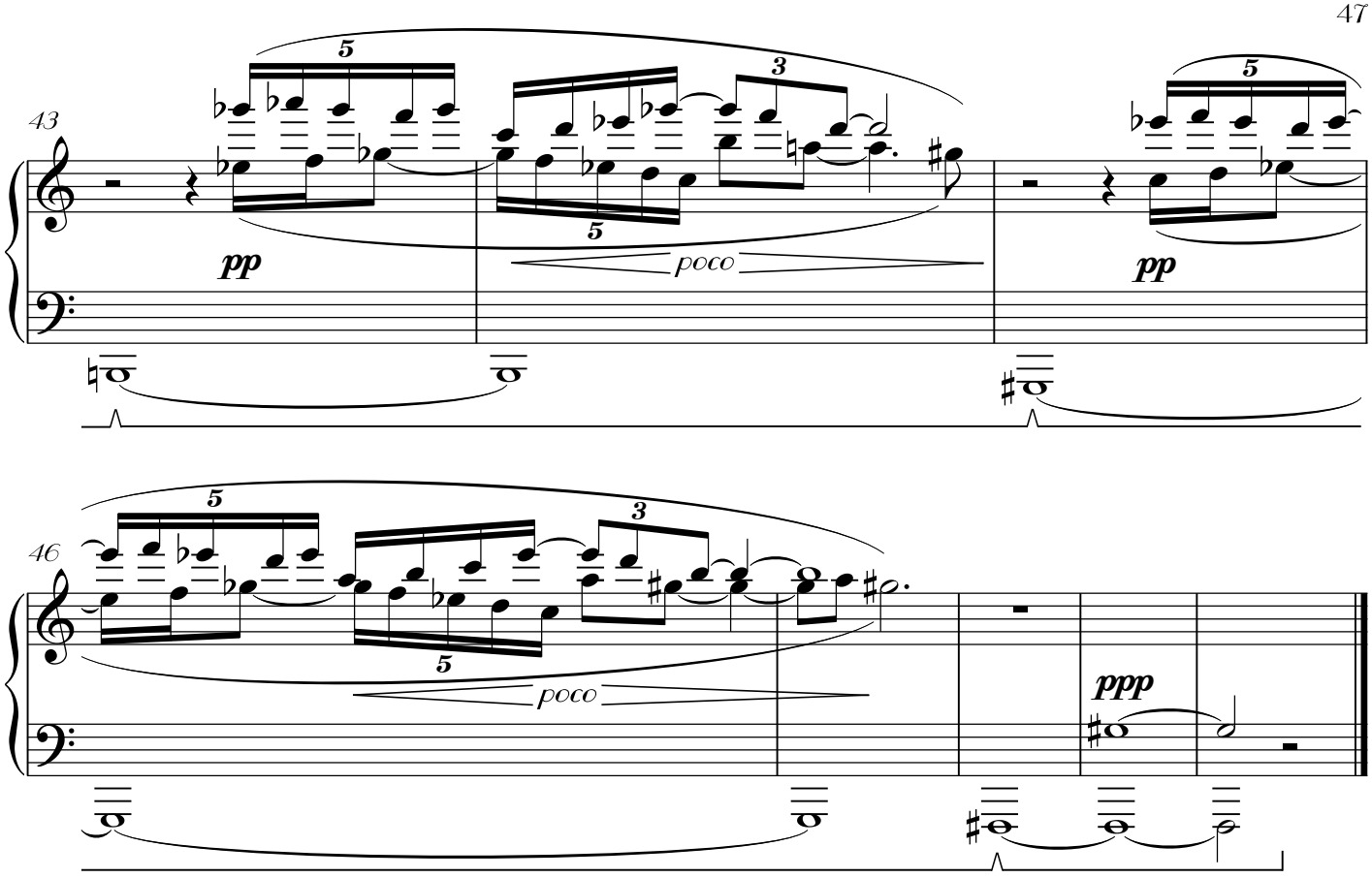
[Elizabeth Barrett Browning]





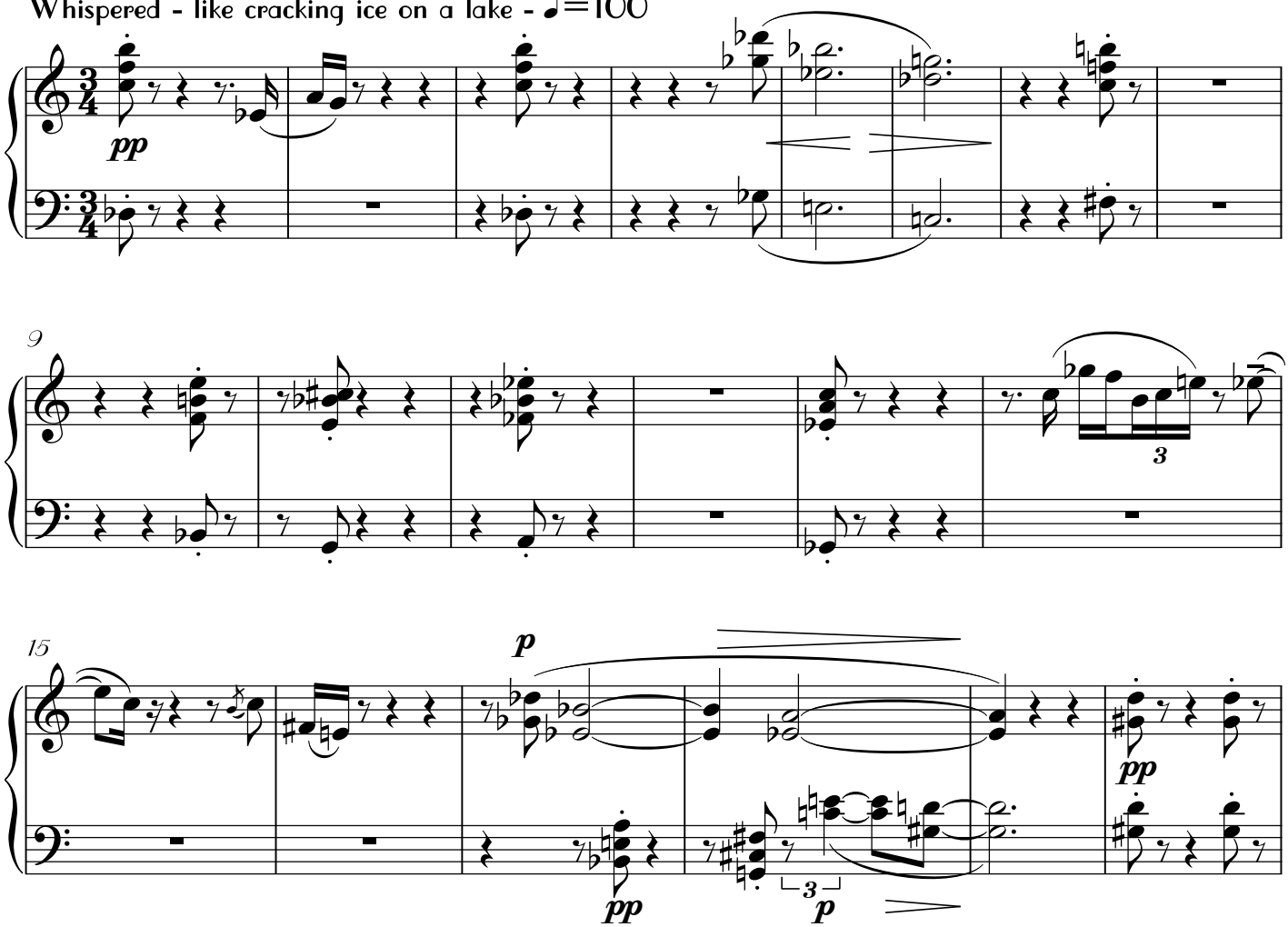
* b16ff, also b38ff: if small hands cannot stretch the upper 9ths, play bottom two notes (L.H.) upper note (R.H.), omitting the middle two notes.

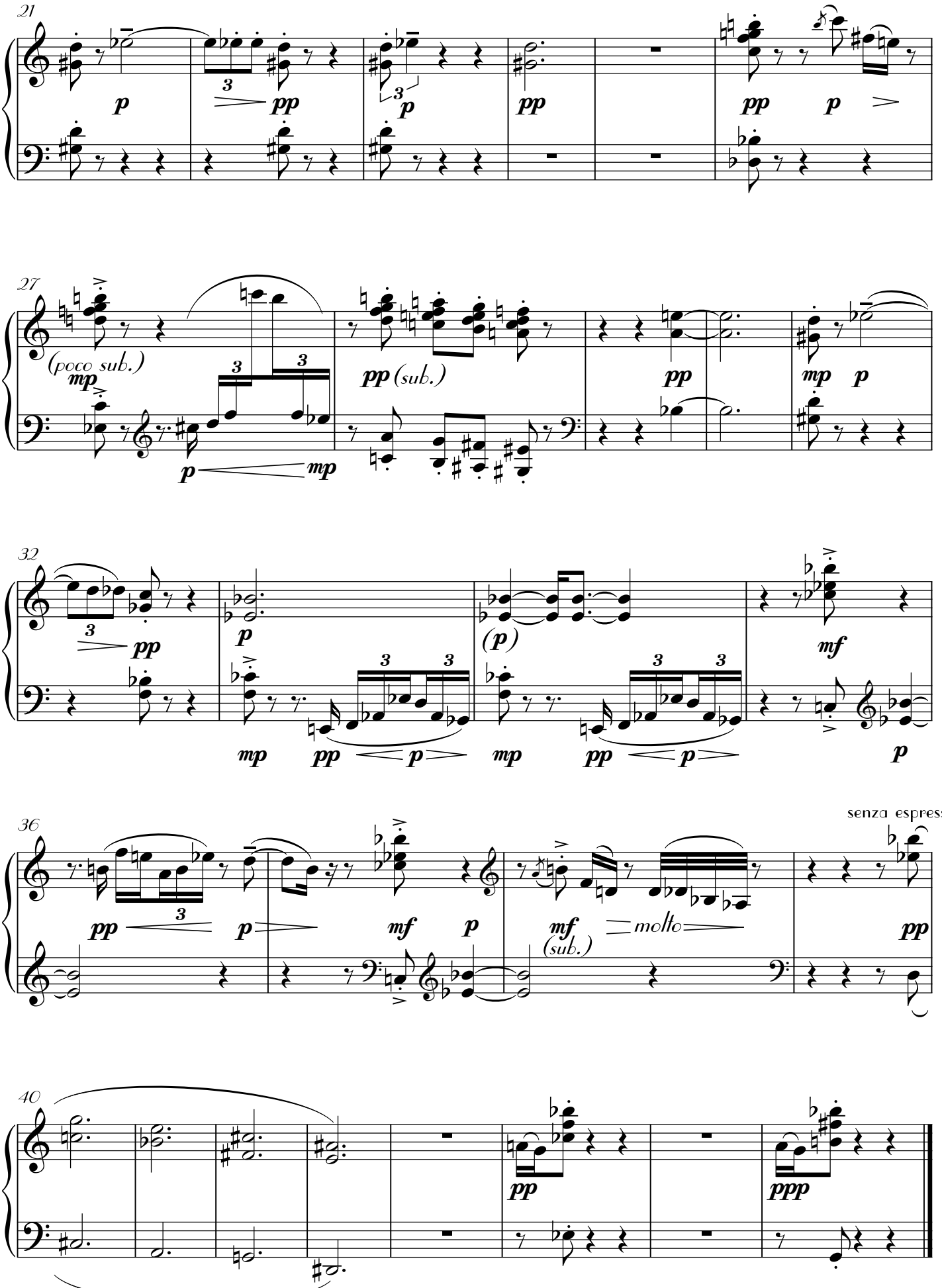

28
p
pp
meno
31
(light pedal - not dry)
35
mp
più
pp
Ped.
Ped.
3rd Ped.
(and damper
come prima)
(come prima)
[Eb]
38
una corda



15. Listen...

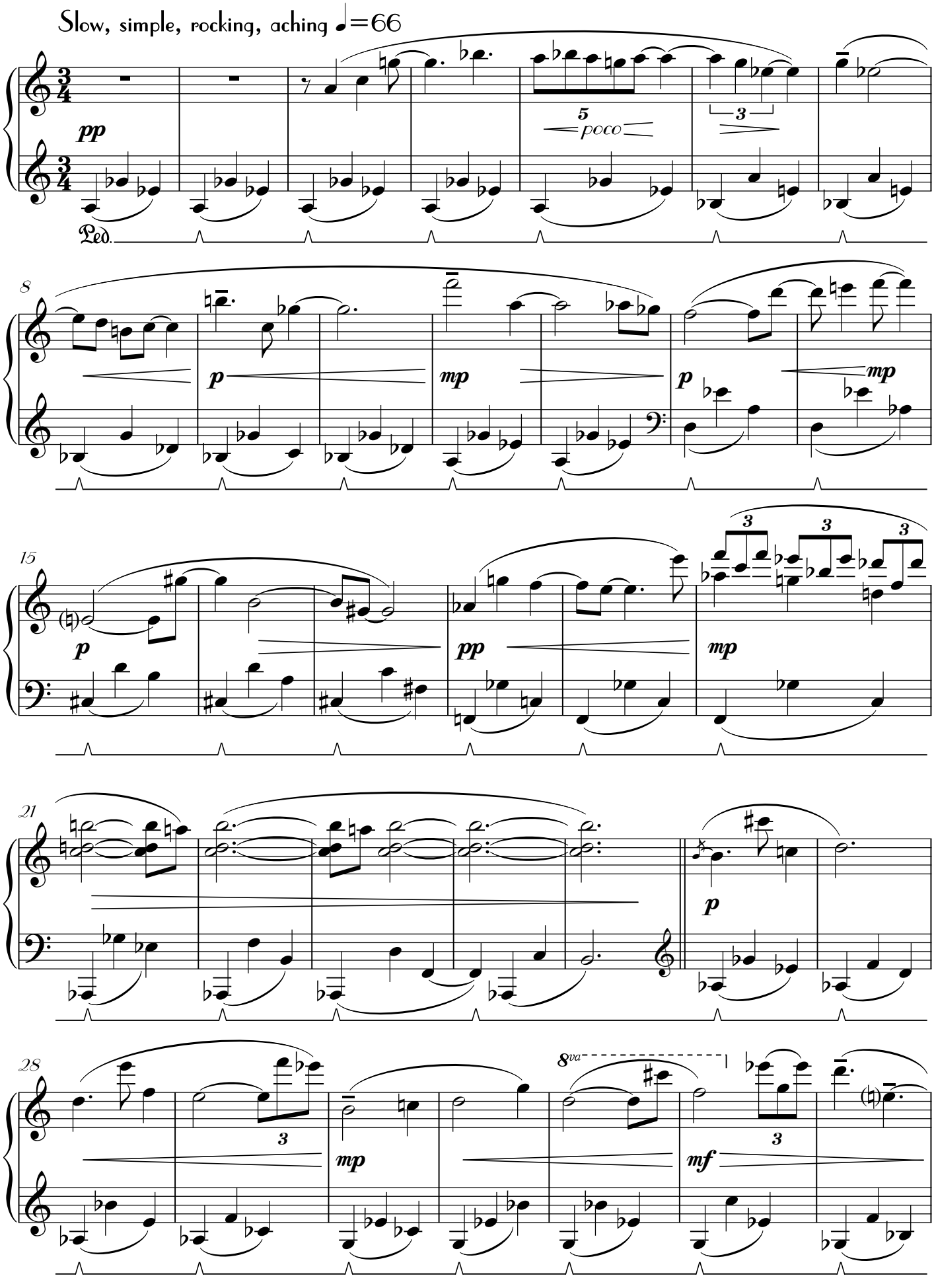
[A. Crapsey]

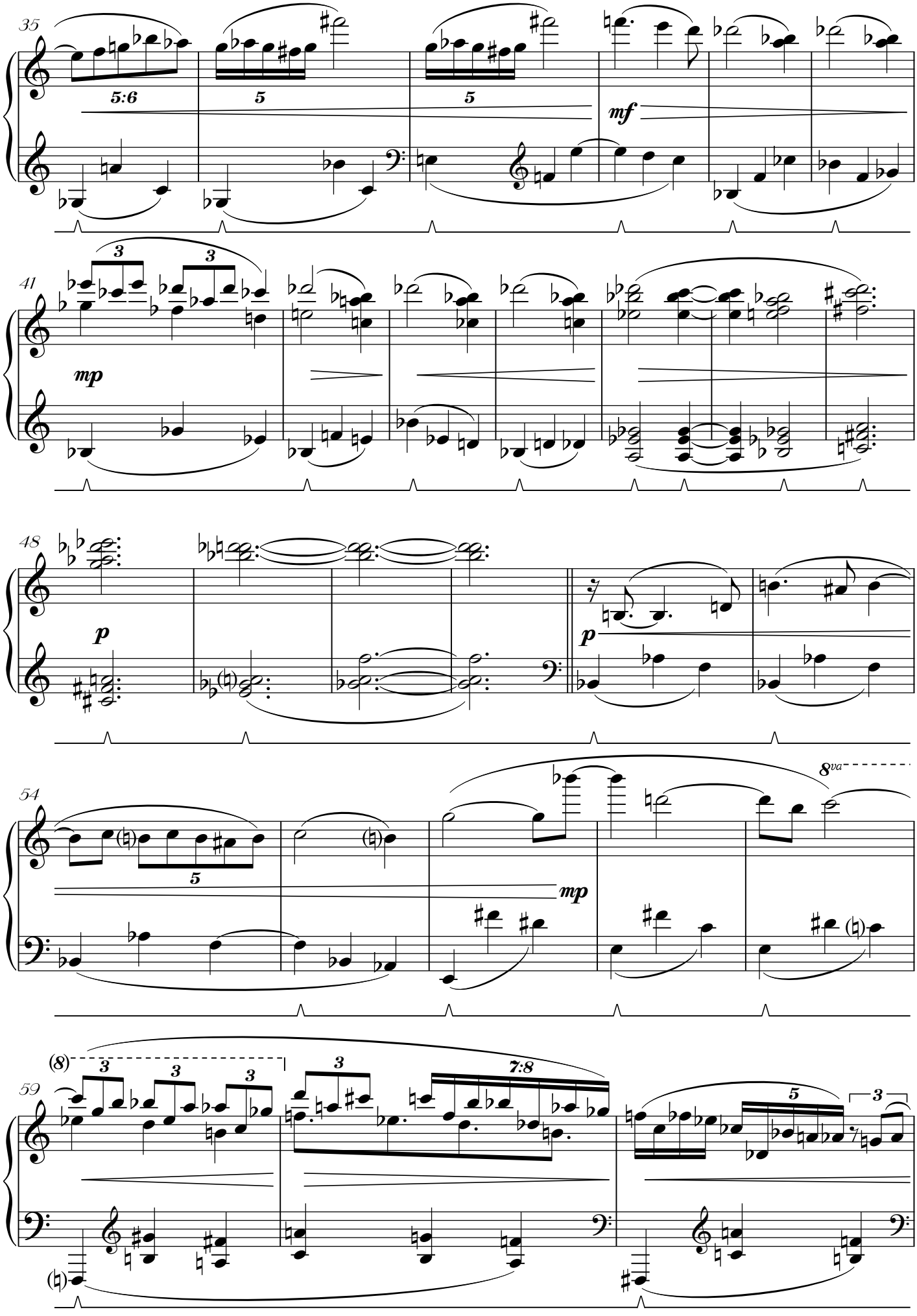



21
p
pp
p
pp
pp
p
27
(poco sub.)
mp
p
mp
pp (sub.)
pp
mp
p
32
pp
p
mp
pp
p
(p)
mp
pp
p
mf
p
36
pp
p
mf
p
mf
(sub.)
molto
senza espress.
pp
40
pp
ppp

16. After Autumn, Winter

[R. Herrick]




35
5:6
5
5
mf
41
3
3
mp
48
p
p
54
5
mp
8va
59
(8)
3
3
3
3
7:8
5
3

losing control - breaking down

8va

62

mf

64

regaining composure

67

calmer again

p

73

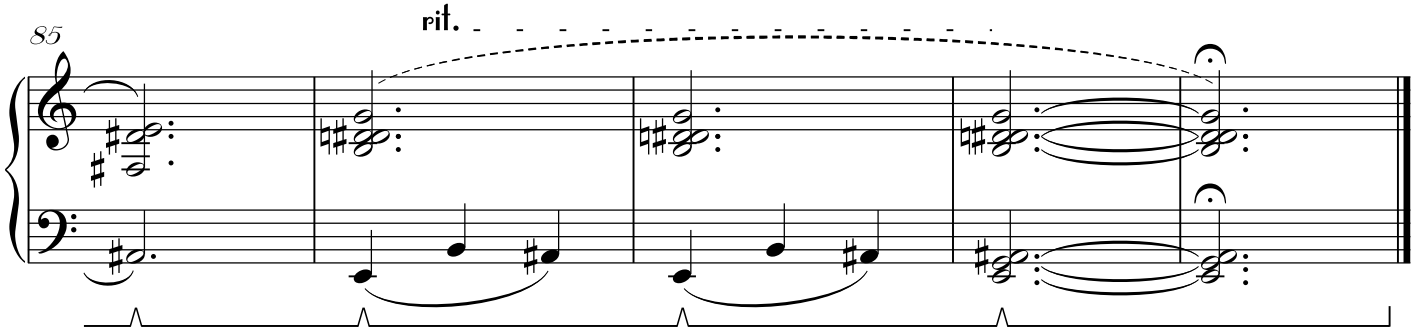
mp > p

pp

p

78

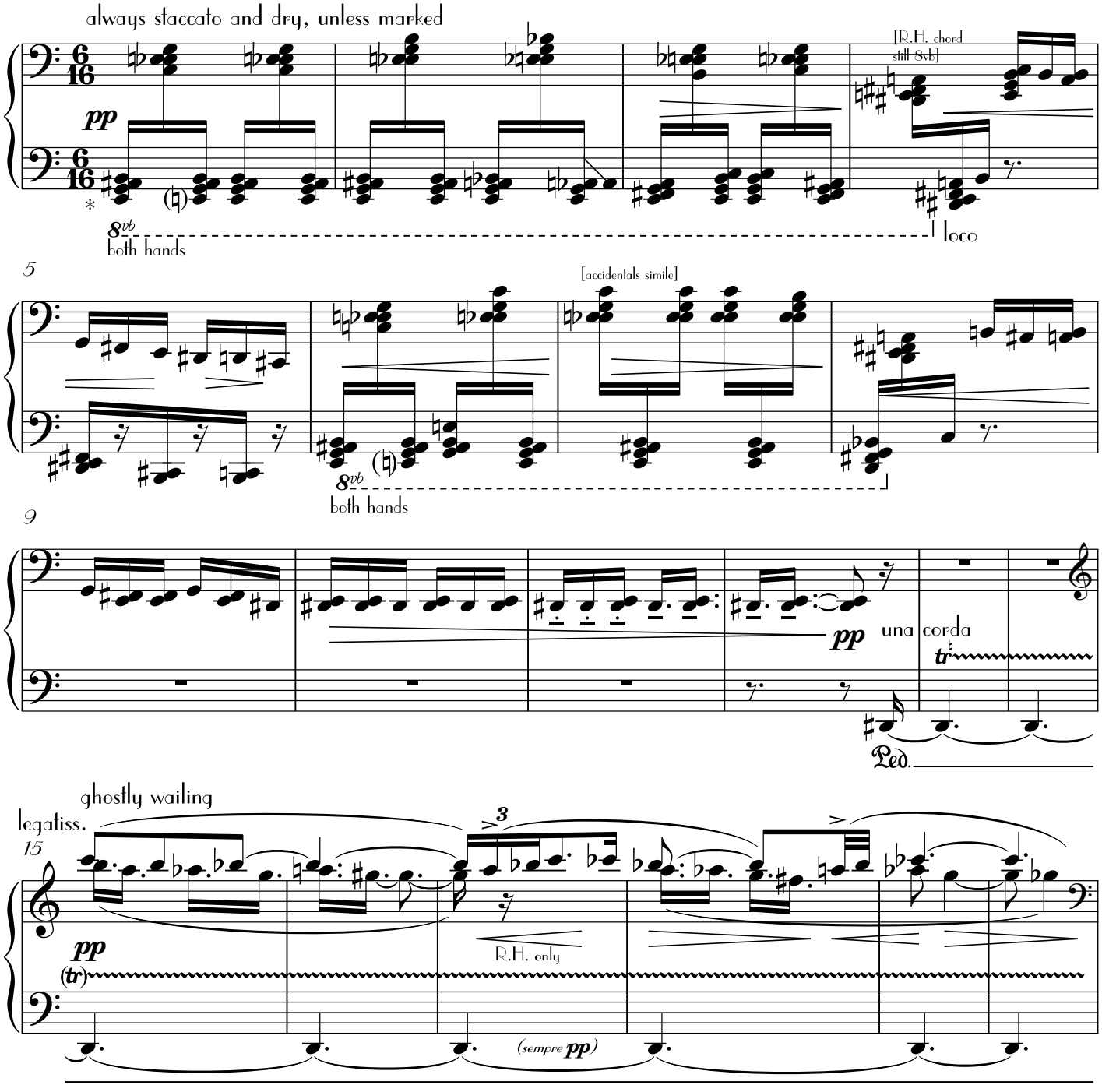
pp



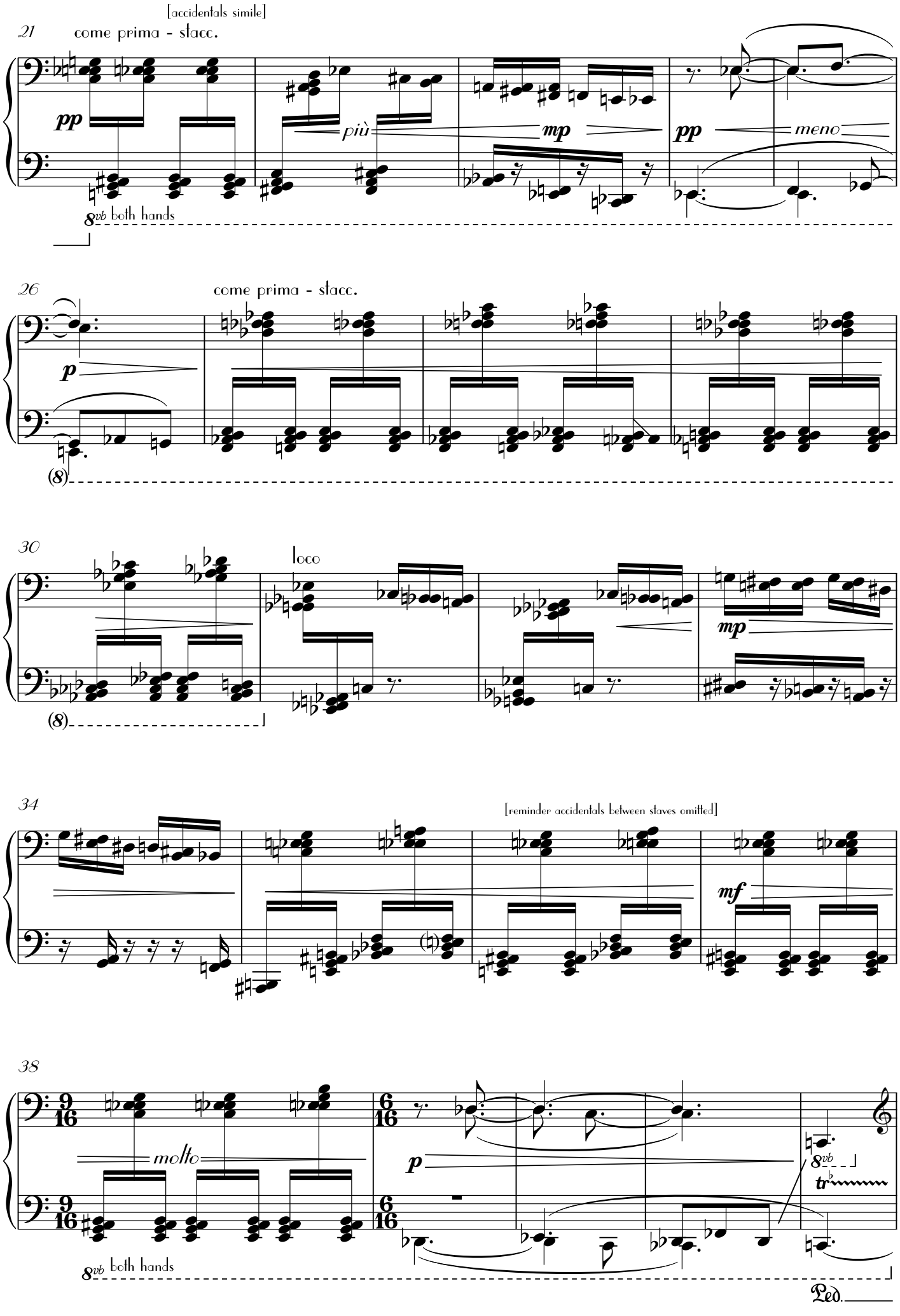
17. The wind whispers in dry leaves

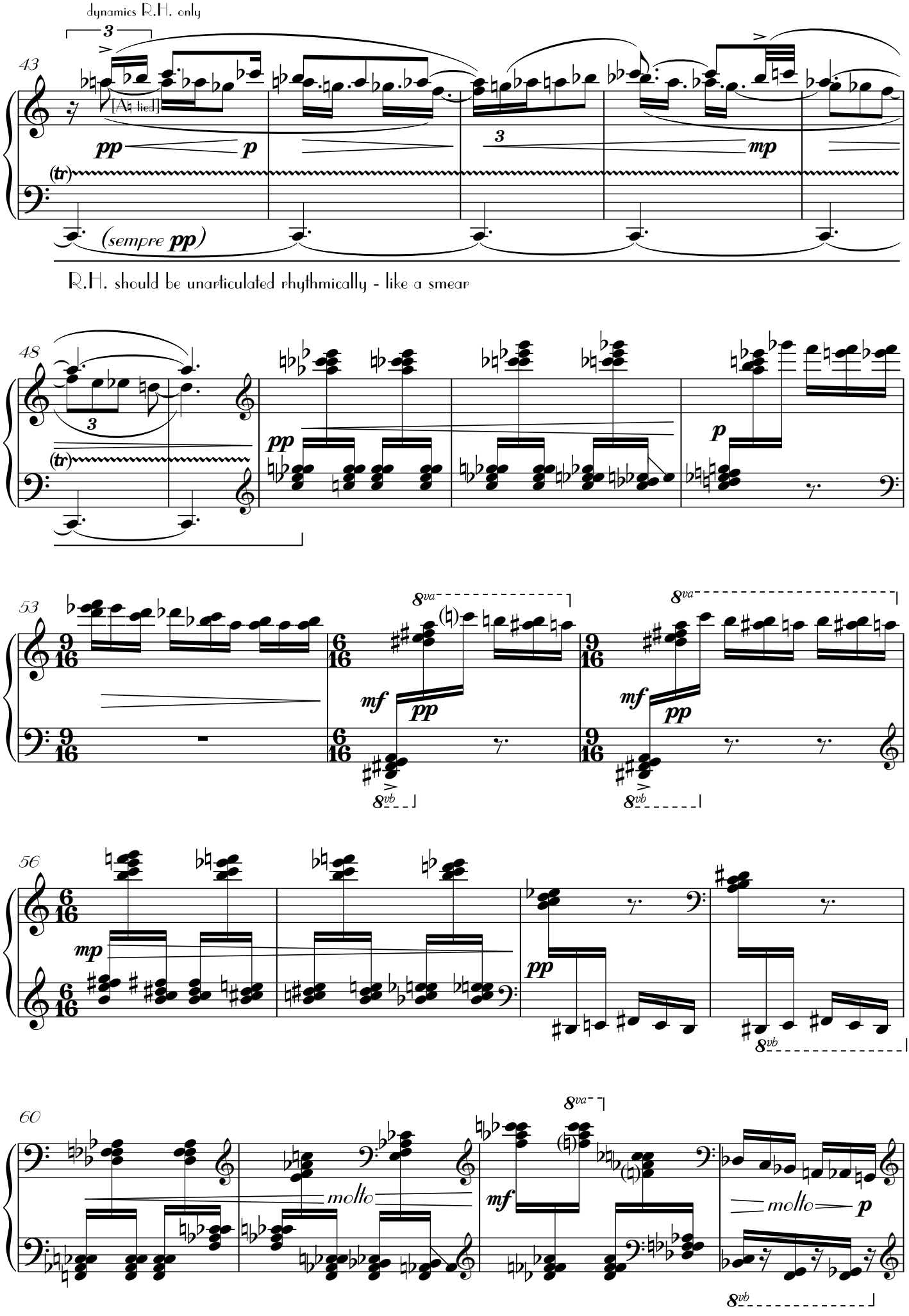
[Goethe]

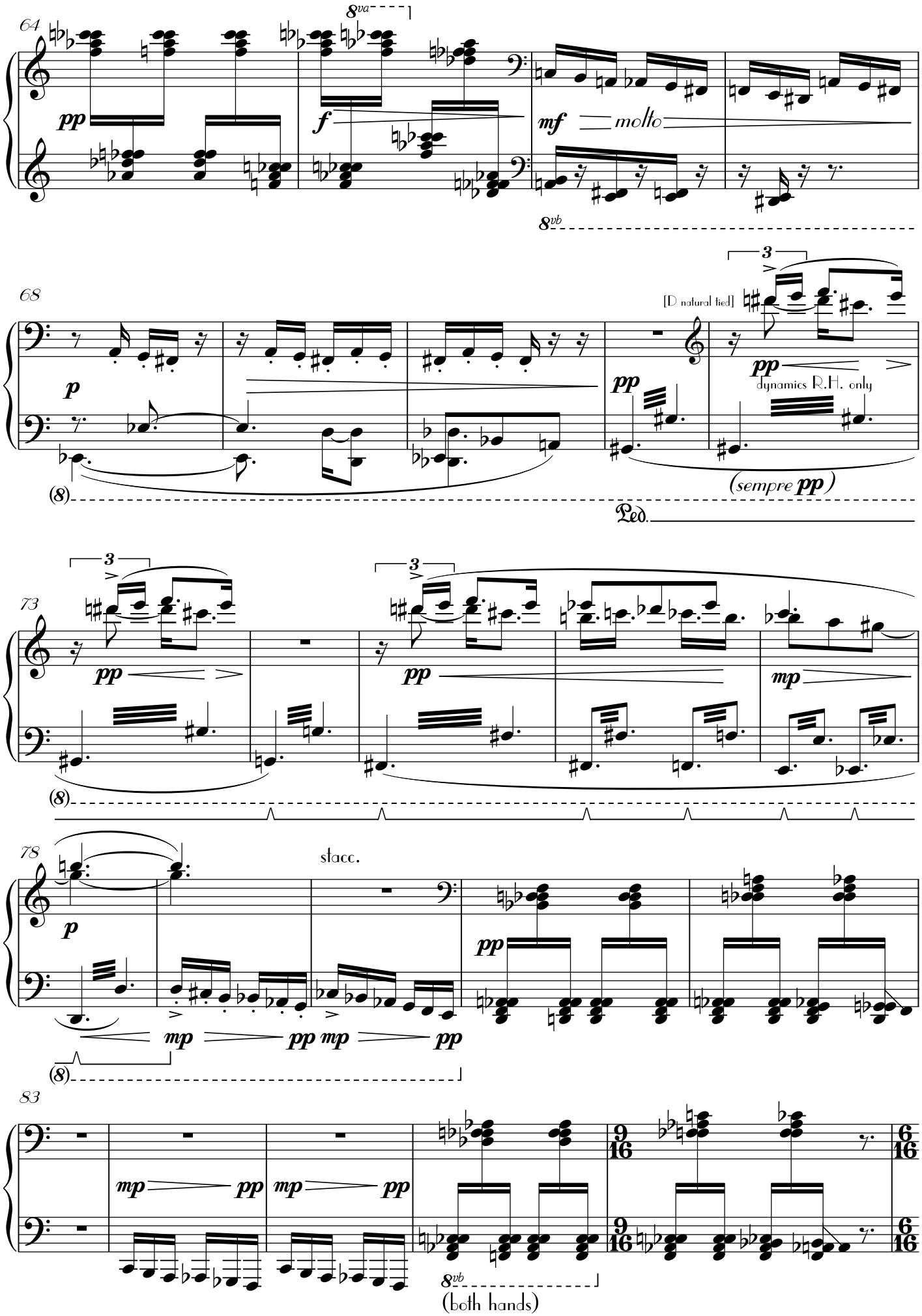
With terror and anticipation - like distant galloping ♪.=120

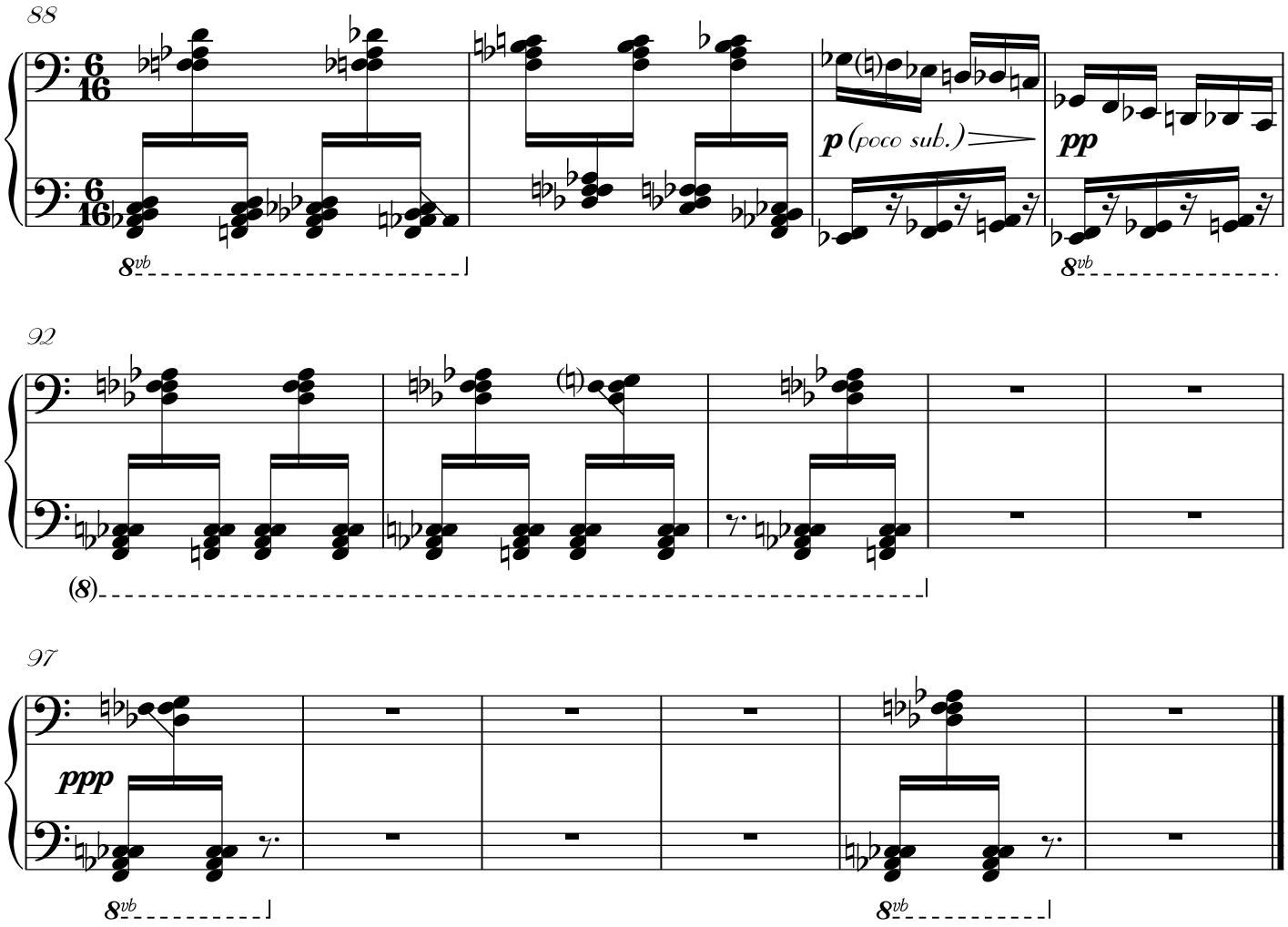


A dull, muted, veiled sound is intended, as if the scene is viewed distantly and indistinctly, the chords having all notes of equal weight - no voice leading. It is not an "articulated" toccata. Players may wish to use una corda.


[accidentals simile]
21
come prima - stacc.
pp
più
mp
pp
meno
8vb both hands
26
come prima - stacc.
p
(8)
30
loco
mp
(8)
34
[reminder accidentals between staves omitted]
mf
38
molto
p
8vb
tr
8vb both hands
Ped.


dynamics R.H. only
43
[A♮ tied]
pp
p
mp
(tr)
(sempre pp)
R.H. should be unarticulated rhythmically - like a smear
48
pp
p
53
8va
mf
pp
8vb
56
mp
pp
8vb
60
molto
mf
8va
molto
p
8vb

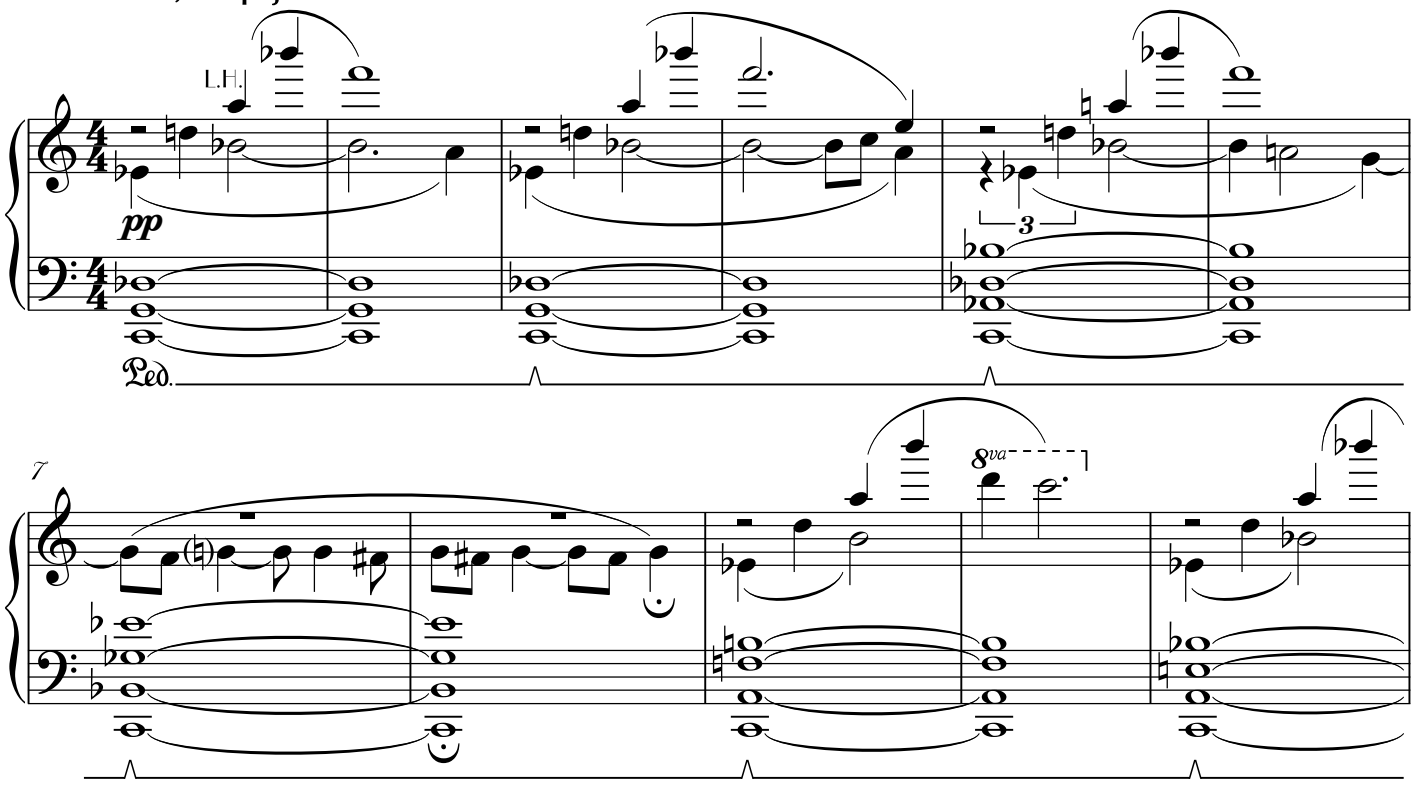

64
8va
pp
f
mf molto
8vb
68
[D natural tied]
p
pp
dynamics R.H. only
(sempre pp)
(8)
Ped.
73
pp
pp
mp
(8)
78
stacc.
p
pp
mp pp mp pp
(8)
83
mp pp
mp pp
8vb
(both hands)

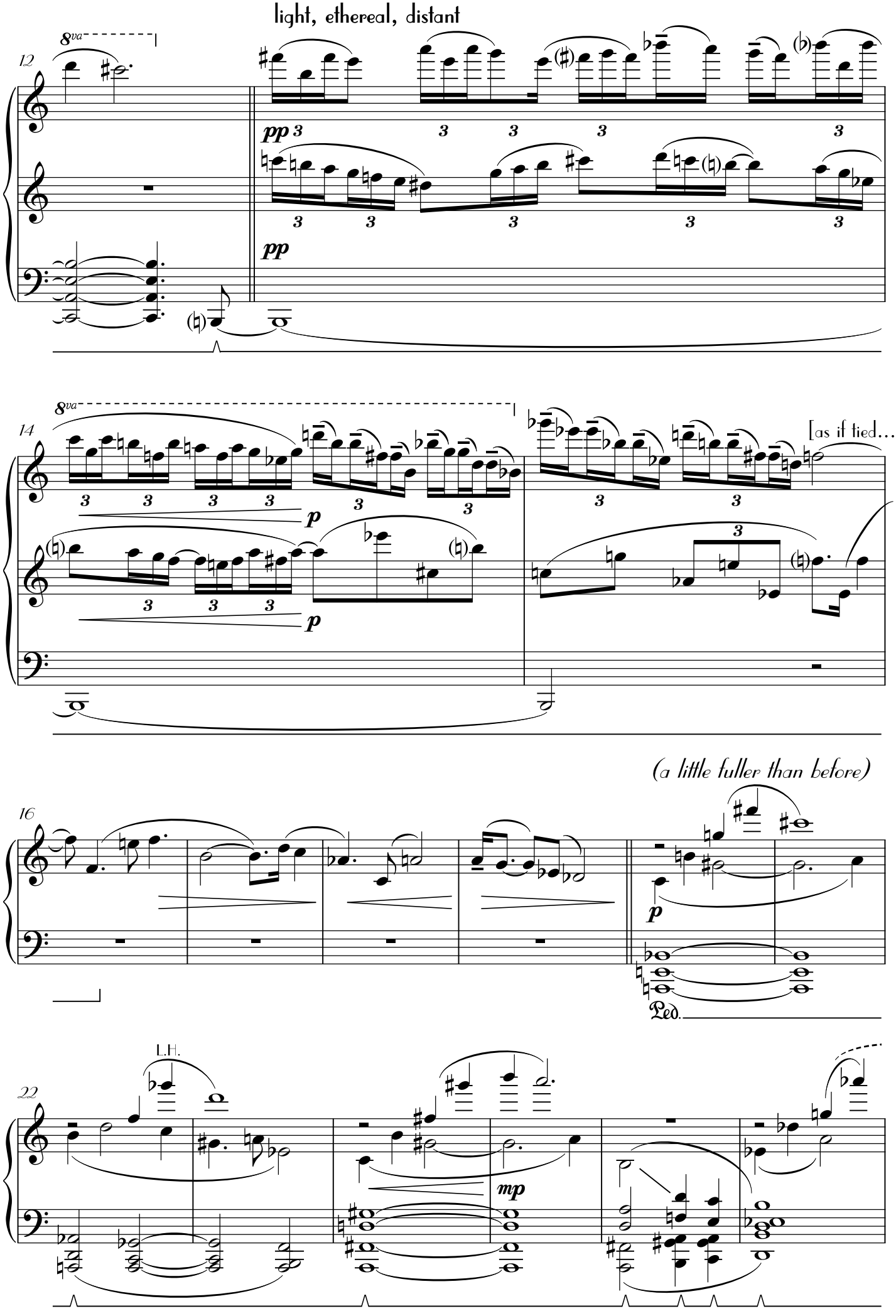


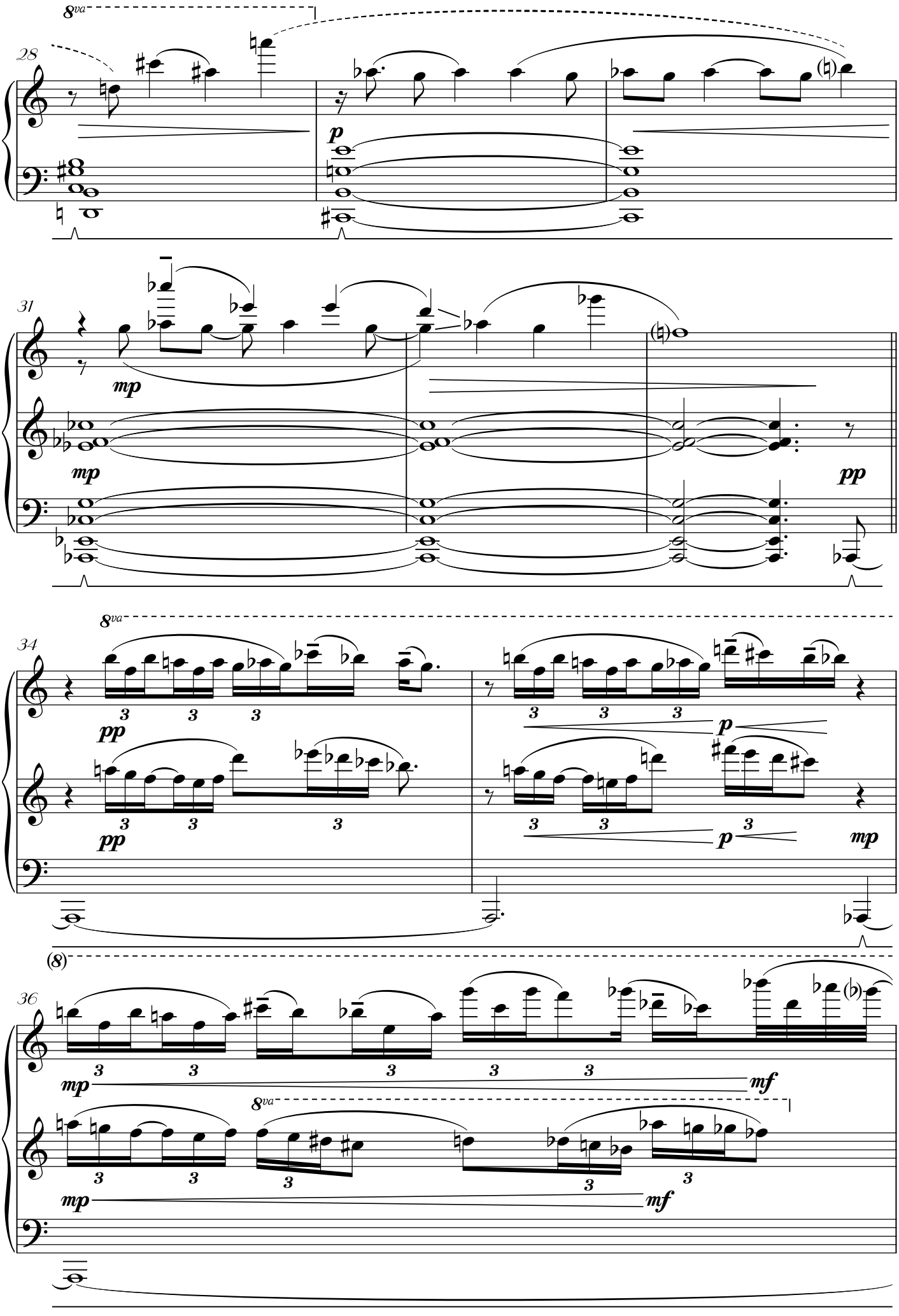
18. This sprig of heather

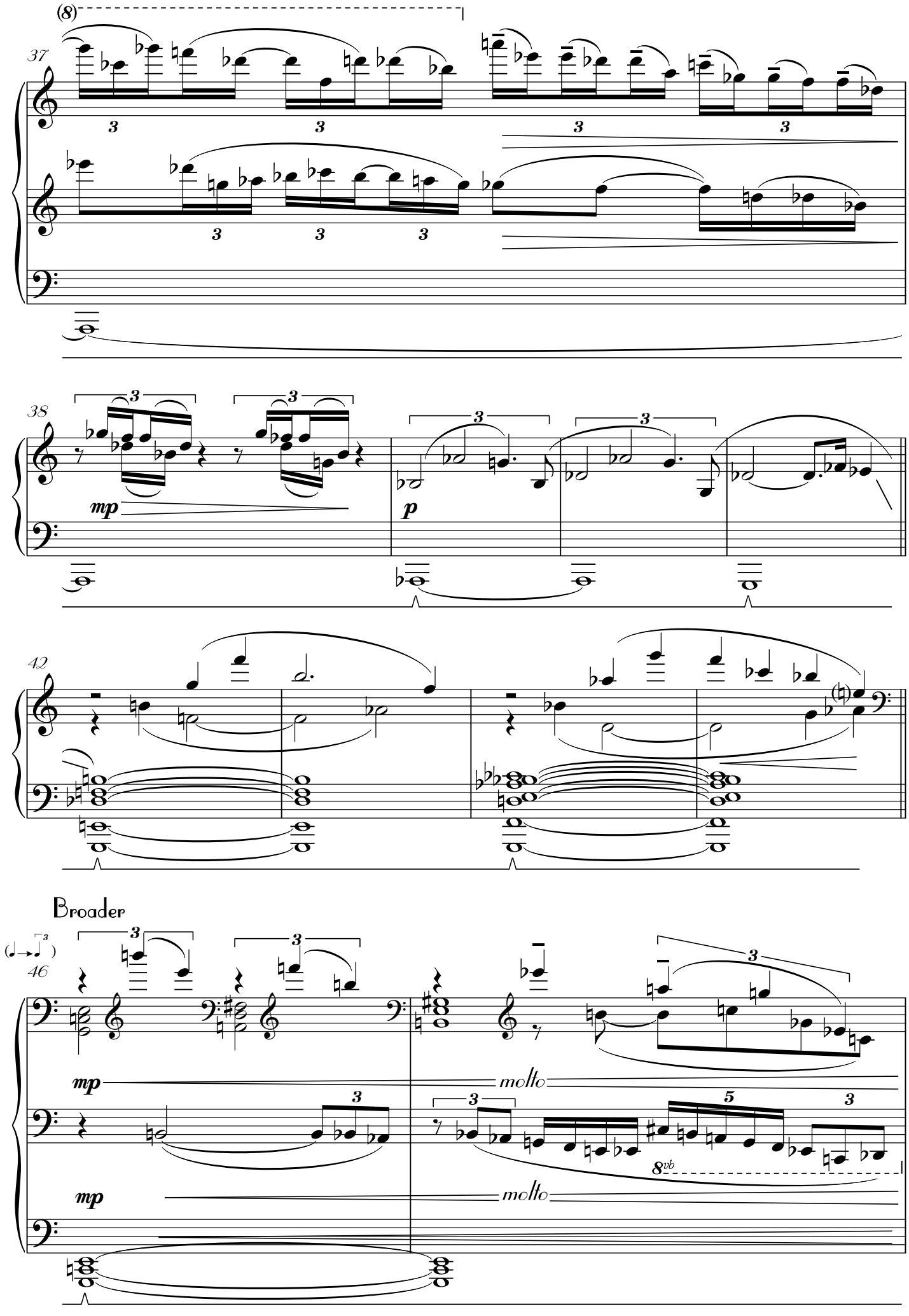
[G. Apollinaire]

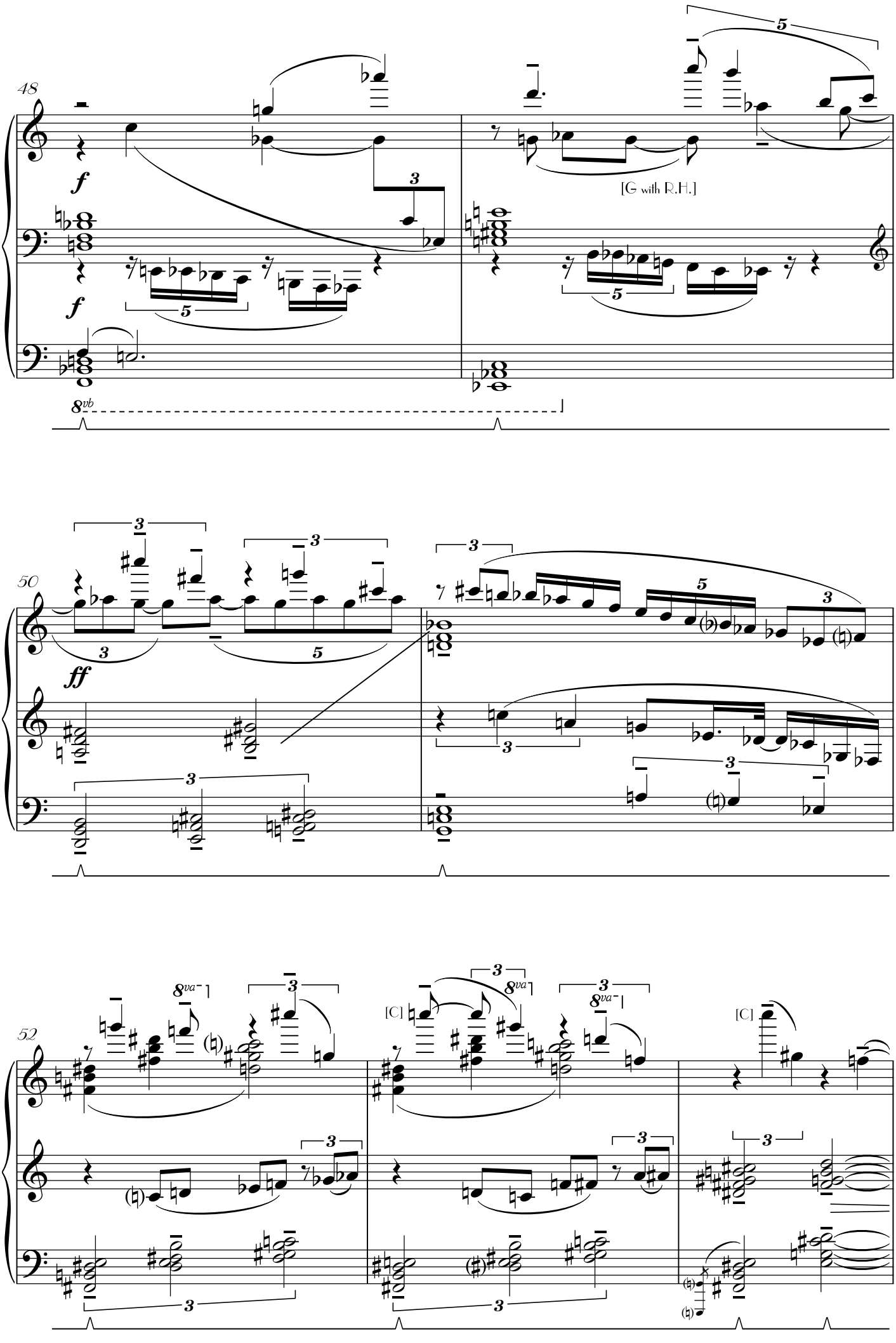
Still, deeply melancholic ♩=52

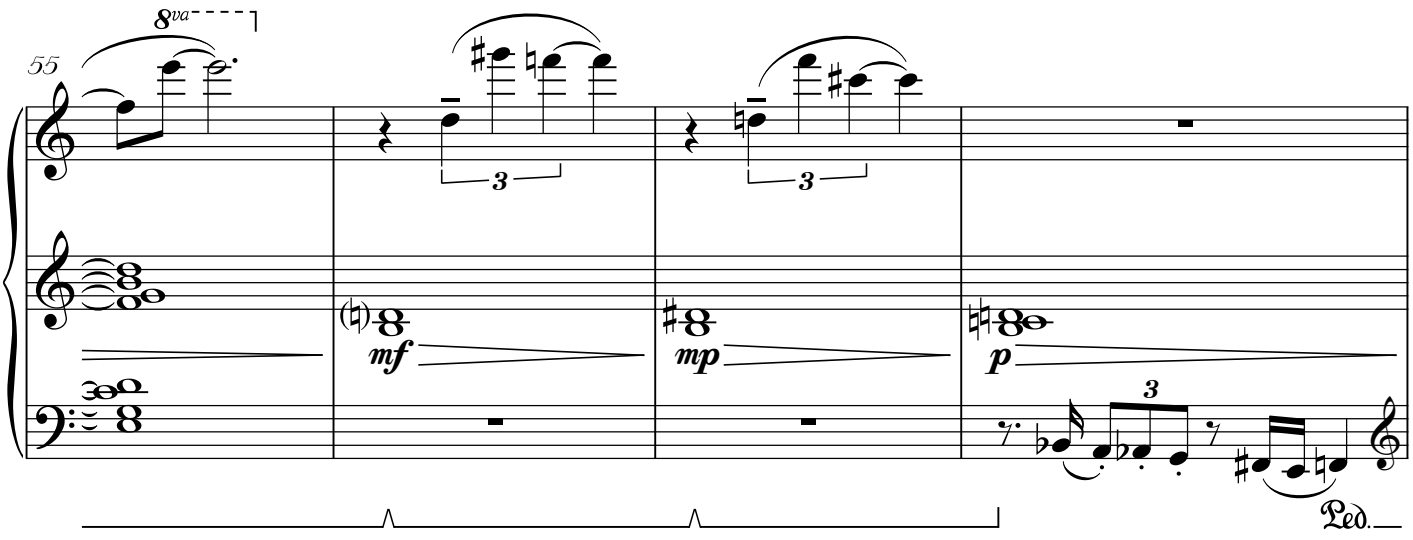


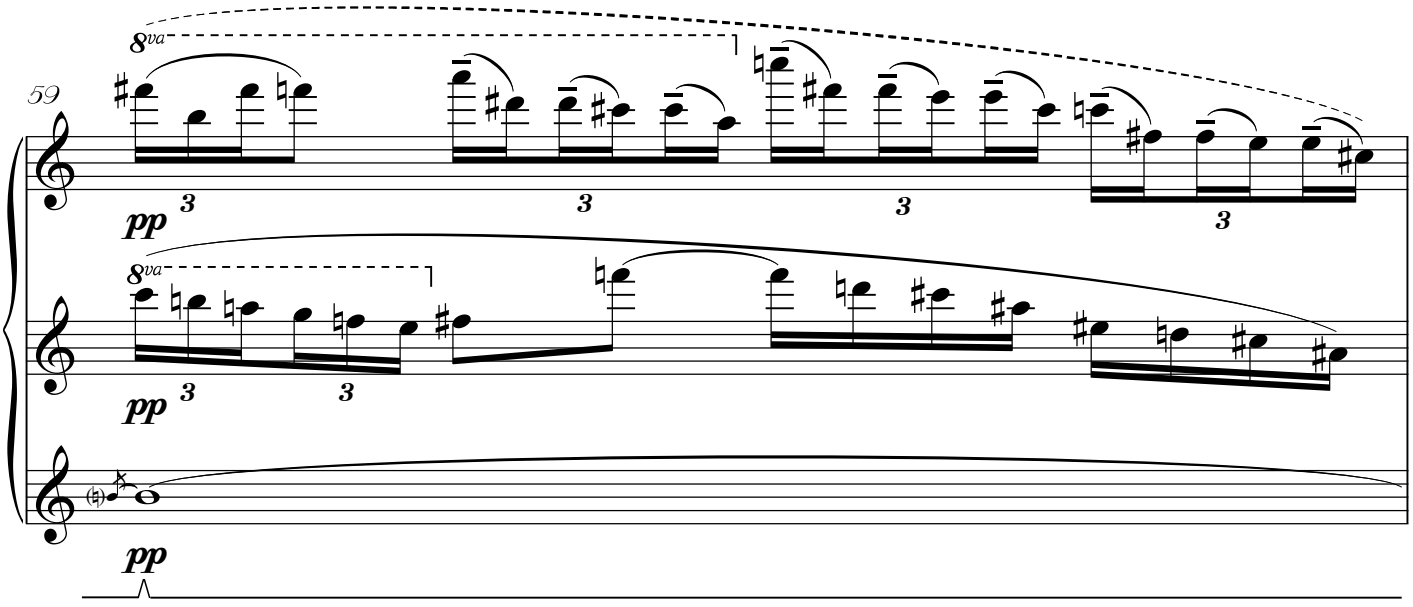

light, ethereal, distant
8va
12
pp
pp
8va
14
[as if tied...]
p
p
(a little fuller than before)
16
p
Ped.
L.H.
22
mp

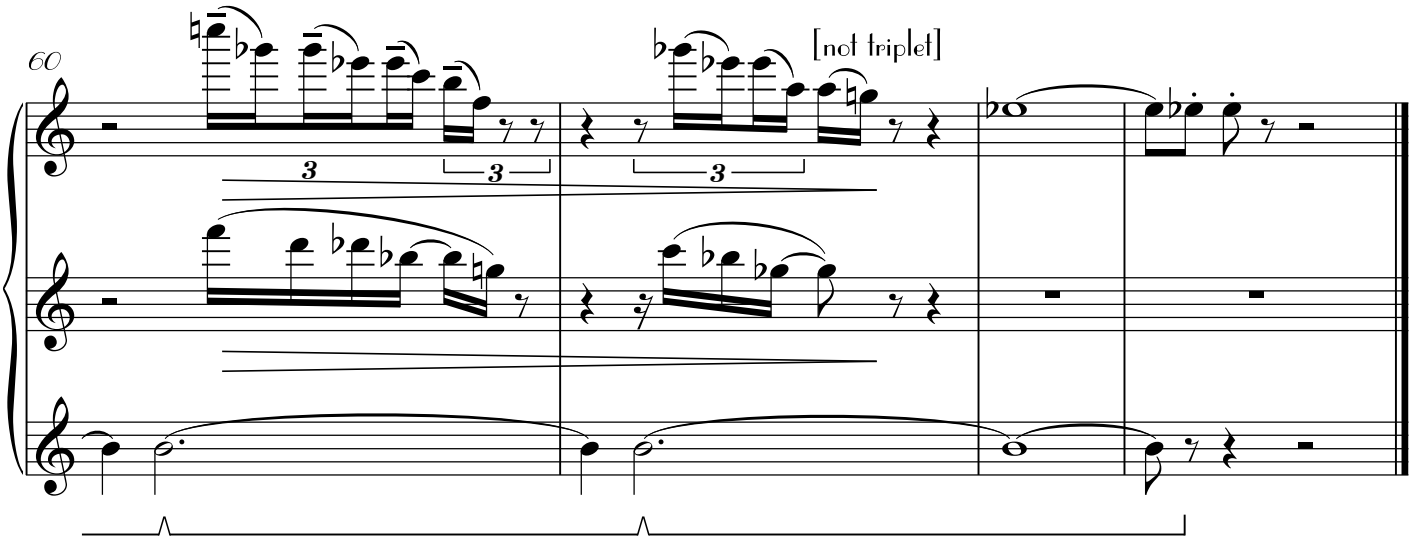

8va
28
p
31
mp
mp
pp
8va
34
pp
pp
p
p
mp
(8)
36
mp
mf
8va
mp
mf


(8)
37
38
mp
p
42
Broader
46
mp
molto
mp
molto
8vb


48
f
f
[G with R.H.]
8vb
50
ff
52
8va
[C]
8va
[C]


55
8va
mf
mp
p
Ped.


59
8va
pp
pp
pp


60
[not triplet]

19. Who'll toll the bell?

[T. Hughes]

Very slow - tolling ♩=36

una corda *pp*

poco

8vb

(slur not tie)

Pedal for legato

5

poco

p

8vb

Ped.

9

double tempo ♩=72

tre corde

p

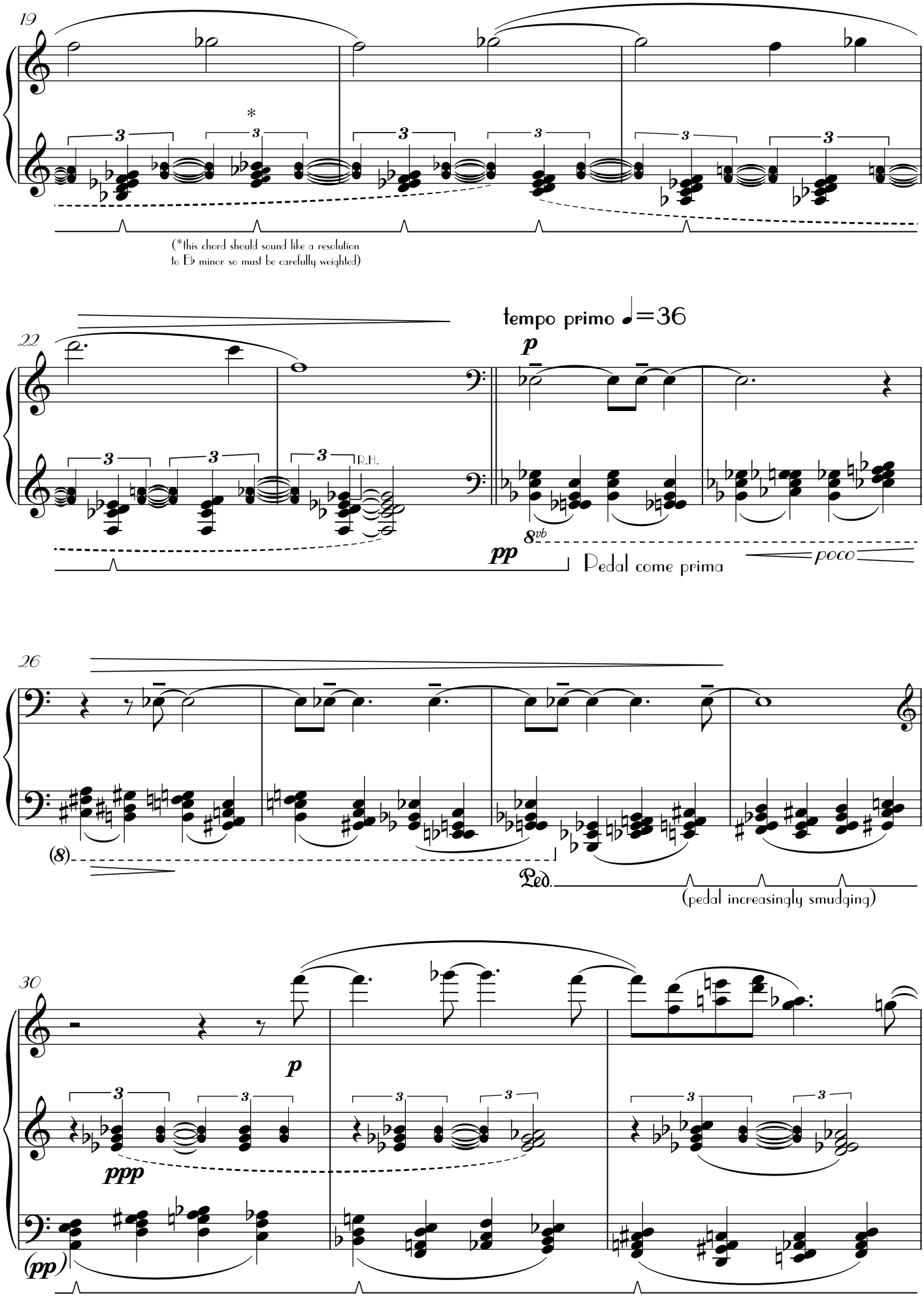
legatiss.

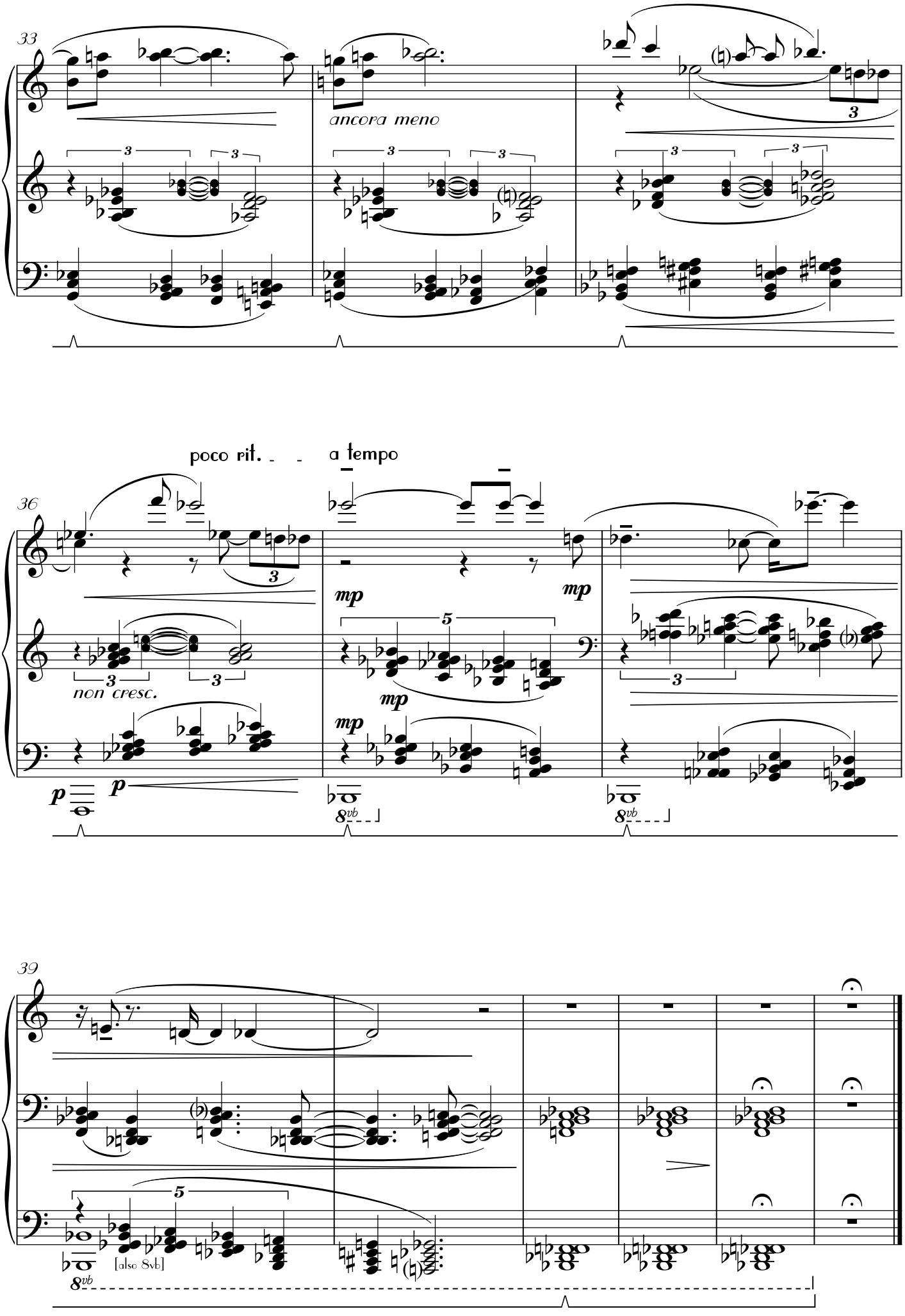
(8)

*clusters quieter - top and bottom notes shown encompassing all semitones.

13

16


19
*
(*this chord should sound like a resolution
to Eb minor so must be carefully weighted)
22
tempo primo ♩=36
p
R.H.
8vb
pp
Pedal come prima
poco
26
(8)
Ped.
(pedal increasingly smudging)
30
p
ppp
(pp)


33
ancora meno
poco rit.
a tempo
36
non cresc.
mp
p
8vb
39
[also 8vb]
8vb

AUTUMN
Fugitive, wistful,
Pausing at edge of her going,
Autumn the maiden turns,
Leans to the earth with ineffable
Gesture. Ah, more than
Spring's skies her skies shine
Tender, and frailer
Bloom than plum-bloom or almond
Lies on her hillsides, her fields
Misted, faint-flushing. Ah, lovelier
Is her refusal than
Yielding, who pauses with grave
Backward smiling, with light
Unforgettable touch of
Fingers withdrawn. . . Pauses, lo
Vanishes . . . fugitive, wistful. . . .

[Adelaide Crapsey]