



HN
Audi
28

Sioklesol

Peter Seabourne
The Rose of Battle
for chamber orchestra

The Rose Of Battle - YB Yeats

ROSE of all Roses, Rose of all the World!
The tall thought-woven sails, that flap unfurled
Above the tide of hours, trouble the air,
And God's bell buoyed to be the water's care;
While hushed from fear, or loud with hope, a band
With blown, spray-dabbled hair gather at hand,
Turn if you may from battles never done,
I call, as they go by me one by one,
Danger no refuge holds, and war no peace,
For him who hears love sing and never cease,
Beside her clean-swept hearth, her quiet shade:
But gather all for whom no love hath made
A woven silence, or but came to cast
A song into the air, and singing passed
To smile on the pale dawn; and gather you
Who have sought more than is in rain or dew,
Or in the sun and moon, or on the earth,
Or sighs amid the wandering, starry mirth,
Or comes in laughter from the sea's sad lips,
And wage God's battles in the long grey ships.
The sad, the lonely, the insatiable,
To these Old Night shall all her mystery tell;
God's bell has claimed them by the little cry
Of their sad hearts, that may not live nor die.
Rose of all Roses, Rose of all the World!
You, too, have come where the dim tides are hurled
Upon the wharves of sorrow, and heard ring
The bell that calls us on; the sweet far thing.
Beauty grown sad with its eternity
Made you of us, and of the dim grey sea.
Our long ships loose thought-woven sails and wait,
For God has bid them share an equal fate;
And when at last, defeated in His wars,
They have gone down under the same white stars,
We shall no longer hear the little cry
Of our sad hearts, that may not live nor die.

Orchestration:

2 Flutes (one doubling Piccolo)

Oboe

Cor Anglais

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in B \flat

Trombone

(Tenor-bass/"F switch")

Pedal Timpani

Percussion (2 players):

Tubular Bells, Glockenspiel, Snare Drum, Bass Drum

Violins I

Violins II

Violas

'Celli

Double Basses

(with standard low C extension)

score written at concert pitch

(except standard octave transpositions for Piccolo, Glockenspiel and Double Bass.)

Where bass clef is used for horns, notes are written at sounding pitch with no "historical" octave transpositions.

duration 12minutes

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The Rose of Battle

(after WB Yeats)

Peter Seabourne

April 2011

Serioso ♩=100

The musical score is arranged in two systems. The first system includes the following instruments and parts:

- Flute I
- Flute II/Piccolo
- Oboe
- Cor Anglais (solo, *mf*, with triplet markings)
- Clarinet I in E♭ (*mf*)
- Clarinet II in E♭
- Bassoon I (*mf*)
- Bassoon II (*mf*, with triplet markings)
- Horn I in F
- Horn II in F
- Trumpet I in E♭
- Trumpet II in E♭
- Trombone (*mf*, with triplet markings)
- Timpani
- Percussion (2 players) Tubular Bells (*mf*)

The second system includes the string section:

- Violin I
- Violin II
- Viola
- Violoncello (*pizz.*, *mf*)
- Double bass (*pizz.*, *mf*)

The score is in 4/4 time and features a tempo of *Serioso* at 100 beats per minute. The key signature has one flat (B♭). The Cor Anglais part is marked as a solo and includes triplet markings. The Clarinet I and Bassoon II parts also feature triplet markings. The Trombone part includes a triplet marking. The Percussion part features Tubular Bells. The string section includes pizzicato markings for the Violoncello and Double bass.

19

Fl. I *mf < f*

Picc. *mf < f*

Ob. *mf < f*

C. A. *mf < f*

Cl. I *mf* *f* *f*

Cl. II *mf* *f* *f*

Bsn. I *mf < f*

Bsn. II *mf < f*

Hrn. I

Hrn. II

Tpt. I *mf < f*

Tpt. II *mf < f*

Tbn. *mf < f*

Timp. *mf < f*

Tub. B.

arco unis. *mf* *f* *mf* *f* *ff*

arco unis. *mf* *f* *mf* *f* *ff*

Vla. *mf < f*

Vc. *mf < f*

Db. *mf < f*

24 **B**

Fl. I *ff* *f* *mf* *f* *f*

Picc. *ff* *f* *mf* *f* *f*

Ob. *ff* *f* *mf*

C. A.

Cl. I *ff* *mf* *f* *f*

Cl. II *ff* *mf* *f* *f*

Bsn. I *ff* *f* *f*

Bsn. II *ff* *f* *f*

Hr. I *f*

Hr. II *f*

Tpt. I *ff*

Tpt. II *ff*

Tbn. *f* *f*

Timp. *f*

Tub. B. *f*

B *8va* unis. *f* *f*

unis. *f* *f*

arco div. *f* *pizz. unis.*

Vc. *(pizz.) unis.* *f* *f* *(b)* *f*

Db. *(pizz.) unis.* *f* *f* *f*

Detailed description: This is a page of an orchestral score, measures 24 through 27. The score is divided into two systems. The first system (measures 24-27) includes parts for Flute I, Piccolo, Oboe, Clarinet in A, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Trumpet I, Trumpet II, Trombone, Timpani, and Tuba. The second system (measures 24-27) includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The woodwinds and strings play rhythmic patterns, often with triplets and accents. The brass section provides harmonic support with sustained notes and rhythmic figures. A section marked 'B' begins in measure 25, featuring a prominent string quartet texture with triplets and accents, and a dynamic of fortissimo (f). The strings are marked 'pizz. unis.' (pizzicato unison) and 'arco div.' (arco diviso). The woodwinds and brass also play rhythmic patterns, often with triplets and accents. The score is written in a key signature of one flat (B-flat major or F major) and a time signature of 3/4.

Fl. I

Picc.

Ob.

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

Fl. II

Tpt. I

Tpt. II

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

(solo)

Fl. I (solo) *mp* *mf*

Fl. II (solo) *mp* *mf*

Ob.

C. A. *mp* *mf*

Cl. I *mp* *mf*

Cl. II

Bsn. I *mp*

Bsn. II *mp*

Hn. I *p*

Hn. II *p*

Trpt. I

Trpt. II

Tbn.

Timp. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp*

Fl. I *mf* *ff*

Fl. II *mf* *ff*

Ob. *mf* *ff*

C. A. *mf* *ff*

Cl. I *mf* *ff*

Cl. II *mf* *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *mf*

Hn. II *mf*

Trpt. I *mf* *f*

Trpt. II *mf* *f*

Tbn. *f*

Timp.

Vln I *arco* *mf* *ff*

Vln II *arco* *mf* *ff*

Vla *mf* *ff*

Vcl. *mf* *ff*

Db. *arco* *mf* *ff*

52

Fl. I

Fl. II

Ob.

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

E

ff 3

mf — *mp*

mf — *mp*

mf — *mp*

Hr. I

Hr. II

Trp. I

Trp. II

Tbn.

ff

ff

ff

ff

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E

f — *mf*

f — *mf*

56 **F**

Fl. I *mf* *mf* *mp*

Fl. II *mf* *mf* *mp* To Picc.

Ob.

C. A.

Cl. I

Cl. II

Bsn. I *mp* *mp*

Bsn. II *mp* *mp*

Hn. I *mp* *mp* 3

Hn. II *mp*

Tpt. I *mp* 3

Tpt. II *mp* 3

Tbn. *mp*

Timp.

Tub. B. *mp*

F

Vln. I

Vln. II

Vla. (unis.) *mp* *mf*

Vcl. (unis.) *mp* *mf*

Db. *mp*

66

Fl. I *f* *ff*

Picc. *f* *ff*

Ob. *ff*

C. A. *f* *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Bsn. I

Bsn. II

Fl. II

Fl. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn.

Timp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db.

G

74

Fl. I *ff* *mf* Flute

Picc. *ff* *mf*

Ob. *ff* *f* *mf* 3

C. A. *ff*

Cl. I *ff* *f*

Cl. II *f* (subito meno) *mf*

Bsn. I *ff* *f* (subito meno)

Bsn. II *ff* *f* (subito meno)

Hn. I *ff*

Hn. II *ff* 3 3 3 3

Tpt. I *ff* *ff*

Tpt. II *ff* *ff*

Tbn. 3 3

Timp. *ff*

Vln. I *ff* *f* (subito meno)

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f* (subito meno)

Db. *ff* *f* (subito meno)

85

Fl. I *mf*

Fl. II *mf*

Ob. *mf*

Esn. I *mf* (non dim.)

Hr. I

Hr. II

Trp. I *mp*

Trp. II *mp*

Glock. *mf* *mp*

Vln. I *mf*

Vln. II *mf* unis. div.

Vla. *mf* div. pizz.

90

Trp. I *mf* *mp* *mf*

Trp. II *mf* *mp* *mf*

Glock. To Tub. B.

Vc. *mp* *mf*

Es. I *mf*

Es. II *mf*

Tpl. I

Tpl. II

Vln. I *mf* div.

Vln. II *mf* 3

Vla. *mf* div.

Vc. (unis.)



101 **J** Lento poco austero $\text{♩} = 60$

C. A.

Es. I *mf*

Tbn. *mf*

Timp. *mf*

Tub. B. *mf*

Vc. *mf* pizz. arco

Db. *mf* pizz. arco

107

C. A. *mp*

Tbn. *mf*

Timp. *mf*

Tub. B. *mf* *mp*

Vc. *pizz. arco*

Db. *pizz. arco*

113

C. A.

Hn. I *p* *f* *ff* *f*

Hn. II *p* *f* *ff* *f*

Timp. *pp*

Tub. B. *p*

K

Vln I *arco* *mollo* *mp* *f*

Vln II *arco* *mollo* *mp* *f*

Vla. *arco* *p* *mp* *mp* *mollo* *f*

Vc. *p* *mp* *mp* *mollo* *div.* *f*

Db. *pizz.* *p* *mp* *mp* *mollo* *div.* *f*

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

C. A. *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn. I *fff*

Hrn. II *fff*

Tpt. I *ff* *non dim.*

Tpt. II *ff* *non dim.*

Tbn. *ff*

Timp. *f* *ff*
(dangerous - like church bells - almost random!)

Tub. B. *ff* simile

Vln I unis. (non div.)

Vln II

Vla

Vcl.

Db.

M Tranquillo

128

Fl. I
Fl. II
Ob.
C. A.
Cl. I
Cl. II
Esn. I
Esn. II

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute I and II, Oboe, Cor Anglais, Clarinet I and II, and Euphonium I and II. The Flute I part features a long, sustained note in the final measure, marked with a piano (*p*) dynamic. The Clarinet I part has a melodic line in the final measure, also marked *p*. The other instruments in this section are mostly silent or have rests.

Hr. I
Hr. II
Tpt. I
Tpt. II
Tbn.

This block contains the musical notation for the horn and trumpet sections. It includes staves for Horn I and II, Trumpet I and II, and Trombone. The Horn I part has a melodic line in the final measure, marked *p*. The Trumpet and Trombone parts have some notes in the final measure, with dynamics of *mp* and *p* respectively.

Timp.
Tub. B.

This block contains the musical notation for the timpani and tuba. The timpani part is mostly silent. The tuba part has a few notes in the final measure, marked with a dampen symbol and a dynamic of *p*.

M Tranquillo

Vln I
Vln II
Vla
Vc.
Db.

This block contains the musical notation for the string section. It includes staves for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts have melodic lines in the final measure, marked *mp*. The Viola part has a melodic line in the final measure, marked *p*. The Violoncello and Double Bass parts have melodic lines in the final measure, marked *p*. The Double Bass part also includes a pizzicato (*pizz.*) marking.

135

Fl. I *quasi solo* *p*

Fl. II *mp* *mp*

Cl. I *p*

Hn. I

Vln. I *mp* 5 3

Vln. II *mp* 5 3

Vla.

Vc.

Db. *p*



140

Fl. I *To Picc.*

Fl. II *To Picc.*

Cl. I

Hn. I

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vc.

Db. *p* *p*

144 **lontano**

Cl. I *p*

Tub. B. *pp*

Vc. arco div. *pp* *mp* *pp* *mp* *ppp*

Db. *pp*

149

Bsn. I *pp*

Bsn. II *pp*

S. D. *pp*

Db. *pp*

154 **Tempo Primo - poco scherzando** ♩ = 100

Fl. I *p*

Ob. *p*

C. A. *p*

Cl. I *p*

Cl. II *p*

Tbn. *p* *mp*

S. D. *p*

B. D. *mp*

Tempo Primo - poco scherzando ♩ = 100

Vln. I pizz. *p* *mp*

Vln. II pizz. *p*

Vla. *p*

Fl. I *f* *p* *mf*

Fl. II

Ob. *mp* *mf* *mp*^{5:6}

C. A. *mp*

Cl. I *mp* *mp*

Cl. II *mp* *mp*

Bsn. I *mp* *mf*

Bsn. II *mp* *mf*

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. *mp*

Timp.

B. D. *mp*

Vln. I (pizz.) *mp*

Vln. II (pizz.) *mp*

Vla.

Vc.

Db. *mp* *mf* *p* *mf*

Fl. I *mp*

Picc. *mp*

Ob. *mp* *mf*

C. A.

Cl. I *p*

Cl. II *p*

Bsn. I

Bsn. II

Fl. II

Tpt. I

Tpt. II

Tbn. *mf*

Timp.

B. D. *mf*

Tub. B. *mp*

Vln. I *mp* arco *p*

Vln. II *p*

Vla. *p*

Vc.

Db. *mp*

Fl. I *mp* *mf*

Picc. *mp* *mf* *mp* *mf*

Ob.

C. A.

Cl. I *mp* *mf*

Cl. II *mp* *mf*

Bsn. I *mf*

Bsn. II *mf*

Fln. I

Fln. II

Tpt. I

Tpt. II

Tbn.

Timp.

S. D. *mp*

Tub. B. *mp*

Vln. I

Vln. II *mp* *mf*

Viola *mp* *mf*

Vc.

Db.

Fl. I

Picc. *mf* *f*

Ob.

C. A.

Cl. I

Cl. II

Bsn. I *mf*

Bsn. II *mf*

Hrn. I *mf* *f* *f*

Hrn. II *mf* *f* *f*

Tpt. I

Tpt. II

Tbn. *f*

Timp. *mp* *mf*

S. D. *mf* *mf*

B. D. *mp* *mf* *f*

Vln. I *mf* *f* *ff* *f*

Vln. II *mf* *f* *ff* *f*

Vla. *mf* *f* *ff* *f*

Vcl. *mf* *f* *ff* *f*

Db. *mf* *f* *ff* *f*

Fl. I

Picc.

Ob.

C. A.

Cl. I

Cl. II

Esn. I

Esn. II

Hrn. I

Hrn. II

Tpt. I

Tpt. II

Tbn.

Timp.

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vcl.

Db.

Fl. I *188*

Picc.

Ob.

C. A.

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I

Hrn. II

Tpt. I

Tpt. II

Tbn.

Timp.

S. D.

B. D.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. div.

arco unis.

ff

f

Fl. I *ff*

Picc. *ff*

Ob. *ff*

C. A.

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn. I *ff*

Hrn. II *ff*

Trpt. I *ff*

Trpt. II

Tbn. *ff*

Imp.

B. D.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Db. *ff*

Fl. I *fff* *ff* *f* *ff*

Picc. *fff* *ff* *f* *ff*

Ob. *fff* *ff* *f* *ff*

C. A. *fff* *ff* *f* *ff*

Cl. I *fff* *ff* *f* *ff*

Cl. II *fff* *ff* *f* *ff*

Bsn. I *ff* *fff* *ff* *f* *ff*

Bsn. II *ff* *fff* *ff* *f* *ff*

Hn. I *fff* *ff*

Hn. II *fff* *ff*

Tpt. I *fff* *ff* *f* *ff*

Tpt. II *ff* *fff* *ff*

Tbn. *fff* *ff* (*non dim.*) *ff*

Timp.

Tub. B. *ff*

Vln. I *fff* *ff* *f* *ff*

Vln. II *fff* *ff* *f* *ff*

Vla. *fff* *ff* *f*

Vc. *ff* *fff* *ff* *f*

Db. *ff* *fff* *ff* *f*

W Tranquillo ♩=60

225

Fl. I *p*

Fl. II

Ob. *mp*

C. A.

Cl. I *p*

Cl. II

Bsn. I *p*

Bsn. II *p*

Hr. I *p*

Hr. II *p*

Tpt. I

Tpt. II

Tbn.

Timp.

Tranquillo ♩=60

W

Vln. I *mp*

Vln. II *mp*

Vla. *p*
pizz.

Vc. *p*
pizz.

Db. *p*

230

C. A. **X**

Esn. I

Esn. II

Hrn. I

Hrn. II

Tub. B. (lento) **pp**

Vln. I **pp** pizz.

Vln. II **pp** pizz.

Vla. **pp** (pizz.)

Vc. **pp**

Db. (pizz.) **pp**

237

C. A. **pp** **pp** **ppp**

Tub. B. **pp** **pp** **ppp** **ppp**

Vln. I **pp** **pp** **ppp** **ppp**

Vln. II **pp** **pp** **ppp** **ppp**

Vla. **pp** **pp** **ppp** **ppp**

Vc. **pp** **pp** **ppp** **ppp**

Db. **pp** **pp** **ppp** **ppp**