

Horn IV in F

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.

## Horn IV in F

## I. In this Valley of Tears

Peter Seabourne

**Serioso**  $\text{♩} = 84$

**A** 13 23 **B** 7 Hn. I

47 less than strings **C** 4 2 simile 5

63 **D** 12 **E** Vln. I Hn. I come prima **F** 10

81 6 **F** 10

100 **G** 9 **H** Tpt. I **I** 9 **J** 5 4

115 **I** **Poco più mosso**  $\text{♩} = 96$  9 2 2

122 **J** 3 5 4

137 6 2

148 6 2

*p*, *ff*, *mf*, *f*, *simile*, *come prima*

161 K

*mf* < *f*

173 L

186 M 6 10 Tbn. I

205 N 3 9

*f* < *ff*

219 O 4 7 3/4 *f* *ff*

227 2 *ff* *f*

235 P 17 Vln. I 5 5

256 Q 2 *ff* *ff*

265 R 3/4 *ff* *ff*

274 S 12 *mf* < *f*

292 T 13 Hn. III

*fff*

309 U 2 2

*f* *ff* (*sempre ff*)

318 V 5 W 14

*ff*

341 X Hn. I 9 Hn. II

*mp*

354 Y 19 Z 19

## II. Intermezzo: The Rising

Con moto, ma grazioso ♩=108

A1 9 4 3

19 B1 6 11 C1 11 D1 Cor A. 7

55 Hp. E1 Ob. I 4

*p*

65 F1 5

*p* *mf*

(10 bars rest over)

77 **G1** 8 Vc. 2 *mf*

91 9 **H1** 7 *mf*

111 **I1** 25 **J1** 12 **K1** 20

169 **L1** 18 Tpt. I **M1** *f*

193

201 **N1** *fff*

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

228 6 Hn. II 2 **Q1** *p*

241 4 2 **R1** *mp*

Detailed description of the musical score: The score is for Horn IV in F. It begins at measure 77 with a rehearsal mark **G1**. The first staff has a 2/4 time signature, a whole rest for 8 measures, then a half rest, followed by a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *mf*. The second staff starts at measure 91 with a rehearsal mark **H1**. It has a 3/4 time signature, a whole rest, then a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *mf*. The third staff starts at measure 111 with a rehearsal mark **I1**. It has a 2/4 time signature, a whole rest for 25 measures, then a double bar line, followed by a whole rest for 12 measures, then a 3/4 time signature, a whole rest, then a double bar line, followed by a whole rest for 20 measures. The fourth staff starts at measure 169 with a rehearsal mark **L1**. It has a 2/4 time signature, a whole rest for 18 measures, then a double bar line, followed by a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *f*. The fifth staff starts at measure 193 with a rehearsal mark **N1**. It has a 2/4 time signature, a whole rest, then a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *fff*. The sixth staff starts at measure 201 with a rehearsal mark **O1**. It has a 2/4 time signature, a whole rest for 2 measures, then a double bar line, followed by a whole rest for 13 measures, then a 3/4 time signature, a whole rest, then a double bar line, followed by a whole rest for 2 measures. The seventh staff starts at measure 209 with a rehearsal mark **P1**. It has a 2/4 time signature, a whole rest for 6 measures, then a double bar line, followed by a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *p*. The eighth staff starts at measure 228 with a rehearsal mark **Q1**. It has a 2/4 time signature, a whole rest for 4 measures, then a double bar line, followed by a melodic line starting on G4, moving down to F4, E4, D4, C4, and ending on B3. The dynamic is *mp*. The ninth staff starts at measure 241 with a rehearsal mark **R1**. It has a 2/4 time signature, a whole rest for 2 measures, then a double bar line, followed by a whole rest for 2 measures, then a 3/4 time signature, a whole rest, then a double bar line, followed by a whole rest for 2 measures, then a 2/4 time signature, a whole rest, then a double bar line, followed by a whole rest for 2 measures.

252

5

S1

12

T1

2

273

Cli. I

Ob. I

U1

*f*

281

288

294

V1

10

W1

2

2

*p*

312

9

X1

22

Tba.

5

346

V1

*fff*

*fff*

354

2

*non dim.*

*mf*

*mp*

363

2

Z1

12

A2

11

B2

8

## III. Under a Cypress Tree

Molto Lento  $\text{♩} = 52$

20 C2 21 D2 4 Tpt. I

47 E2 Glock. *p*  $\text{>}$

54 F2 6 *p*  $\text{<}$  *mp* *mp*  $\text{>}$

66 G2 5 H2 6 2 *p*  $\text{<}$  *mp*

82 *f* 3 *f*  $\text{>}$  *f*  $\text{>}$  *mf* *f*

86 I2 2 J2 5 4 *f*

99 K2 5 Hn. I *ppp*

109 L2 4 *- pochiss. = pp*  $\text{>}$

118 M2 5 10 N2 9



## IV. Scherzo malevolo: The Purging

*Nervoso, ansioso* ♩ = 116

9 O2

*mf* *f* *mf*

14

*mf*

22 P2 8 Q2 3 *mp*

37

*mp*

42 3 3

*mf* *mf*

51 R2 9 *p* *fff*

64 S2 *Presto* ♩ = 160 2 8

*ff* *ff*

77 T2 U2 *Tempo primo* ♩ = 116 *p*

83 7 V2 3 Cb.

96 W2 7 *mf* *mf*

108 X2 Y2 Z2 13 7 6

135 A3 Presto ♩=160  
Tba.

140 B3 C3 3 9

155 D3 Tpt. I 8

167 E3 Tempo primo ♩=116  
COP A. (non legato) 5

177 F3 8

190 G3 2 6

203 H3 Presto ♩=160 2

210 I3 7

216 J3 Tempo primo ♩=116 4

230

*mf* *f*

242 **K3**

*f*

247 **L3**

*ff*

254 **M3** Presto ♩=160

*ff*

261

*ff*

267

*ff*

272 **N3** Agitato ♩=122

*ff*

(9 bars rest over)

277 **O3** 9 *mf* *f*

289 **P3** 3 *f* *ff* *ff* *ff*

296 *ff*

301 *ff*

306 **Q3** *ff* *fff* *ff*

311 *fff*

315 **R3** *ff*

319 **S3** *fff* *fff* *fff*

325 **T3**

330 **U3** 4 *p*

337

*fff* *fff*

4

## V. Finale: The Ascent into the Empyrean

Transparent - simple ♩ = 92

13 V3 8 W3 8

3/4

31 X3 11 Y3 2 4 Ob. I

50

*mf*

57 Z3 *f* *mf* >

64 A4 3 9

3/4

79 B4 Distant, Angelic, Floating C4 11 14 D4 Poco Serioso Clt. I *mf*

108 E4 6 5 Cbsn. *f*

*f*

124 F4 11 *f* *ff*

*f* *ff*

2/4

139 **G4** 3 2 **H4** 12

157 **L4** 10 Tpl. I 5 3 3 3

171 **J4** *mf* < > *mf* < *f* *f* < *ff*

178 4 **K4** 3 **L4** 6 **M4** *mf* *f*

193 3 **N4** 8 *f*

208 **O4** 14 **P4** 11 **Q4** 8 Hn. I

244 **R4** *p* *mp* *mp*

251 **S4** 4 **T4** *mf* *ff*

260 *f* 3 *ff* *f* *mf*

266

accel. . . . .

U4

(♩=116)

accel. . . . .

3

2

5

278

(♩=152)

V4

Subito a tempo

♩=96

W4

12

33