

PETER SEABOURNE

SYMPHONY No.4

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.

In the 3rd mvt. $\frac{6}{16}$ and $\frac{3}{8}$ beat patterns are used without signature change and indicated by appropriate beaming and rests.

HARP-SPECIFIC NOTES

Harmonics are written at played pitch, sounding 8ve higher.

Pedalling is only an amateur's attempt, largely to ensure that at least one form works. Please feel free to substitute enharmonic spellings. HOWEVER, notes should NOT be omitted, changed or redistributed.

(If you wish to suggest improvements ahead of rehearsals or to request a non-pedalled copy you are most welcome to contact the composer **WELL IN ADVANCE** via the contact form on www.peterseabourne.com). The notated notes (often harmonically nonsensical) reflect the pedalling suggested.

Apologies if the pedalling format/layout is not to your taste - every harpist seems to have their own preferences - between stave/below/diagrams/letters/letter order/in advance/in location etc etc...

Harp

SYMPHONY No.4

I

Peter Sabourne

Brooding ♩=112

18 **6**

A **B**

27

6 **6**

C

Cl. 1

Tba.

42

5

f *ff*

47

D **E**

7 **3**

f *mf*

[C#]

57

mf

3

[E#]

61 F G

6 3 6 3 Vc. pizz.

74

5 mp 3 mp 3 mp [G#]

80 H Vla.

3 mp 2 8 2 8 5 5

93 I

3 9 3 9 5 5

108 J Intense

5 5

113

mp

f

K

6 6 4 4

+++|+|+++

3

125

L

ff

Hn. 1

5 5

3 3 3 3 3 3 3 3

134

M

Hn. 2/3

2+3 2+3 4 4

5 5

+++|+|+++

143

ff

N

2+3 2

[Eb]

(+++|+|+++)

+++|++++

149

O

2 2+3 2 6 6

161

P

ff = *molto* *3*

mf

mp

2

2

3

[Gb, Ab]

+++ | + | + | +

166

Q

4

4

Bsn. 1

5

5

176

R

3

3

3

3

3

3

pp

pp

181

3

3

3

3

3

3

p

[Bb]

185

S

3

3

3

3

3

2

2

[Db]

[D#, Cb, Eb]

190

p *mp*

[Cb, F#]

+++|1|1+

198

T

mp

[Gb]

203

poco

[F#, G#] [Eb] [D#]

207

U

mp

[A#] [C#, F#] [Db]

211

V

W Rather heavily

f

[Ab] [Gb] [Cb, Eb] (+++|1|1+)

220 *(m)f* *f*

225 *ff*

260 *A1* *Tpl. 1*

273 *B1* *ff* *gliss.* *2+3*

279 *ff* *f* *C1* *D1*

295

E1 Tpt. 1

6 5

ff

($\text{|||}|\text{|||}$)

[Fb]

(both hands 8va)

310

F1

ff

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8)

312

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8)

314

G1

3+2

$\text{|||}|\text{|||}$

318

3 3 3

ff

gliss.

[D \sharp , B \sharp , G \flat]

16 K1

mf *poco* *alleg.* *alleg.* *mf*

[B \flat] (++++|++++) [C \sharp , E \sharp , F \sharp , G \sharp]

22

mf *mp* *mf* *mp*

(++++|++++) #

28 L1

4 12 4 12 BSN.

++++|++++

47 M1 *poco accel.* Graceful - double tempo ♩=96

2+3 Tpt. 1 *mp*

(++++|++++)

52

mp 2 2 3

[D \flat , G \sharp] (rests over)

58 N1

7 7 9 7 9

+++|'+++

83 O1 Tempo primo ♩=48 D1

6 6 Timp. mp mp

(+++|'+++)

95 Q1

mp mp mp

102 R1

mp mp mp poco cresc poco a poco

108 S1

mf f f

[F \flat] (+++|'+++)

[G \flat]

(if poss. change G \flat here also, but if too fast then as marked)

Very fast - wild, chaotic ♪.=152

32

ff

alleg.

2

2

f

(+ + | + + +)

40

mf

f

2

2

46

Y1

Z1

15

23

15

23

+++ | I | +++

87 **A2** **13** **B2** **11**

13 **11** **11** **11**

Timp. Cb.

115 **C2**

mp *mp* *mf*

(+++|1,+++)

[F#]

122

mp *mp* *mf*

[F#] [G#]

+++|1,+++

129 **D2** **E2**

mp *mp*

[D#] [Db,Ab]

141

mf

+++|1,+++

157 F2 G2 H2

13 6 3

13 6 Tba. 3 Pno.

181

f *ff* *8va*

(+++|+++)

[C#,F#,G#] [A#]

188 l2

ff *ff* *4* *4*

[C#] [G#] [Eb,F#] [F#]

196

ff *ff* *4* *4*

[Ab,E#b,F#] [Bb,Gb]

201

ff *ff* *4* *4*

[Bb,Gb]

205

J2

gliss.

6/16

ff

[Eb]

(+++|+++)

210

K2

8

8

ff

3

3

f

225

(damp)

5

5

L2

mp

mp

+++|+++

235

2

2

mp

[Bb]

[Bb]

[Db, Gb]

mp

243

2

2

mp

[Bb, Eb]

[Db]

(10 bars rest over)

[Ab]

 $[F_{\mathfrak{h}}]$

320 S2 T2 With growing intensity U2 V2 Tpt. 1

9 19 14

363 W2

13 3

Imp. Dno.

383 X2

4 4 4 4

mf mf mp

(+++|++|)

392 Y2

7 2 2

f f

[E₄, G₄]

406 Z2

5 4 4

ff ff

[D₄, C₄] [B₄, A₄]

420

alleg.

ff

l.v.

5

5

A3

ff

(**+++|+++**)

[F \flat]

IV

Scurrying ♩=120

10

11

2

10

11

2

(**+++|+++**)

25

C3

8

D3

6

E3

strings unis.

14

8

6

14

54

F3

4

4

Vla.

Tba.

Tba.

61

mf

mf

(**+++|+++**)

[C \flat]

[D \flat , E \flat]

[C \sharp]

[G \flat]

65 G3 3 2 9 H3 S. D.

+++|+++

81 8 Vln. I Cor A.

92 I3 7 7

(+++|+++)

+++|+++

103 J3 15 15 Vln. I

123 K3 mp mf [D \sharp] [B \flat] [E \flat] V.S. (1 bar rest over)

(+++|+++)

127

mf *mp*

[B \flat , E \flat] [B \flat] [D \sharp] [C \flat] [D \sharp , C \sharp]

132

mf

[D \flat , E \flat , F \flat]

136

mp

[G \flat]

(1 1 1 | 1 1 1)

139

L3

f *ff*

(1 1 1 | 1 1 1)

149

ff *ff* gliss.

[B \flat]

(1 1 1 | 1 1 1)

[illegible]

167

2

17

26

6

2

17

26

6

+++|+++

218 **Q3** **10** **2** **2** **3**

Q3 $D_{no.}$ **S3**

The musical score consists of two systems, each with a treble and bass staff. The first system is labeled 'Q3' and the second 'S3'. The first system has a tempo marking of 10 and a key signature of one flat. The second system has a tempo marking of 2 and a key signature of one flat. The notation includes various rhythmic values and rests.

258

mf *f*

[B \flat , A \flat] [G \flat]

262

V3 W3

mp

269

[E \flat] [E \flat] [E \flat] [A \flat]

mp *mf*

275

X3 Y3

mf

[D \flat]

BLANK PAGE

TURN OVER

294 Fls./Obs. Z3

Timp.

299 *ff*

[Eb] [C#,Eb] [Ab]

303 *ff*

[D#] [Bb,Ab] [C#,A#]

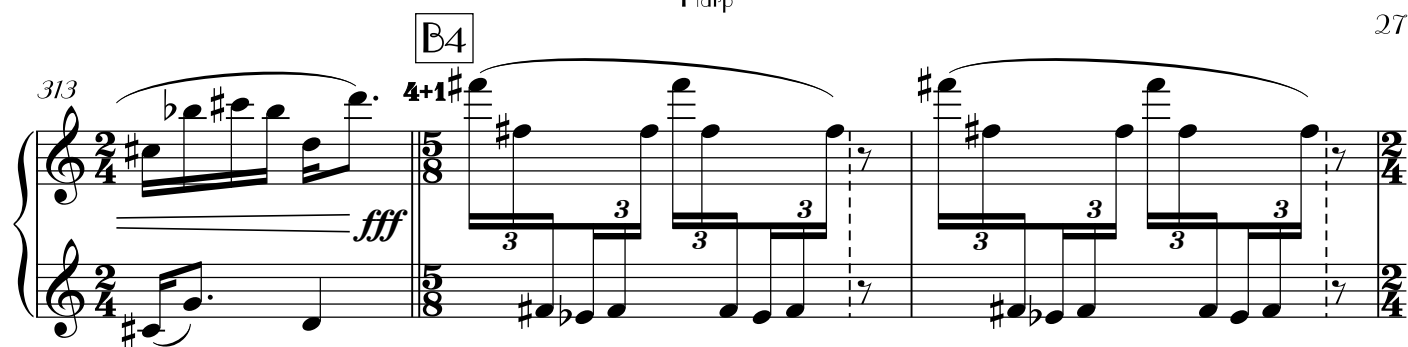
307 A4

[D#] (+ + + | + + +)

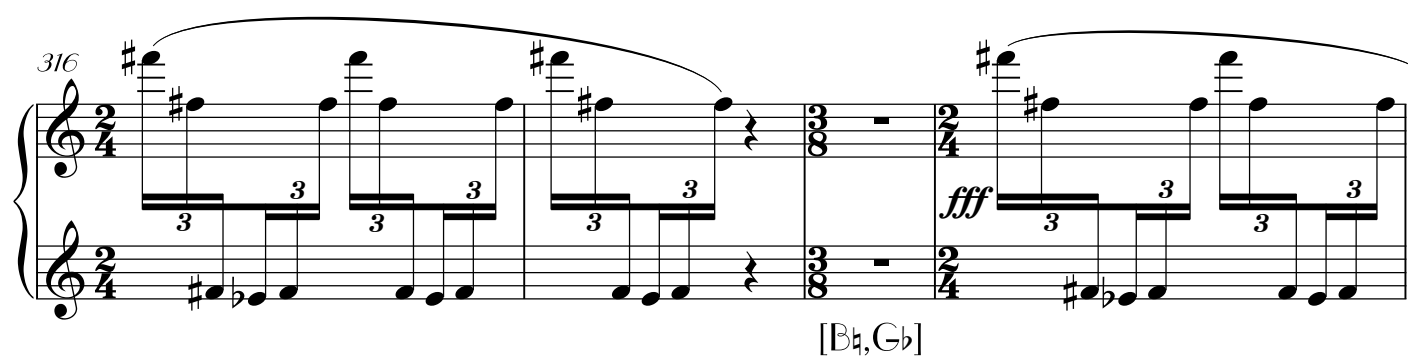
310

[F#] [Bb,Eb]

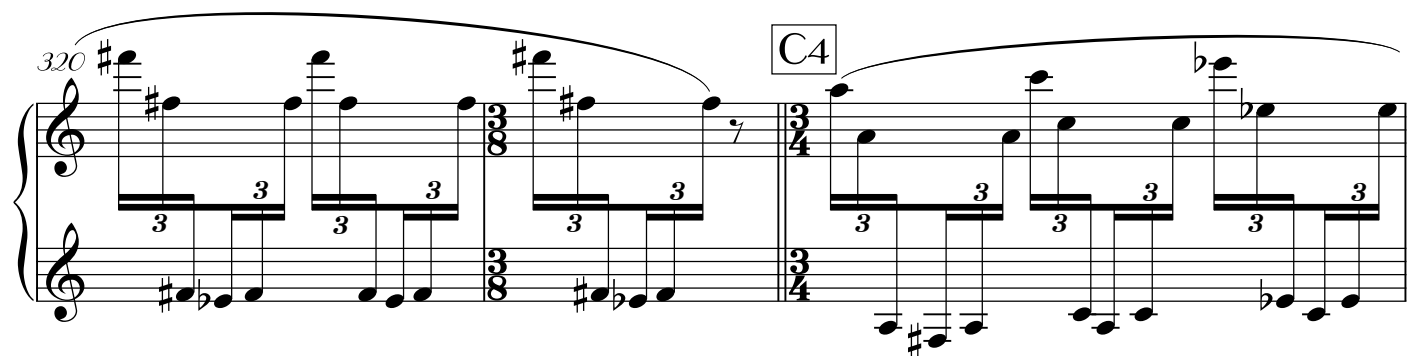
313 B4 $4+1\sharp$ *fff*



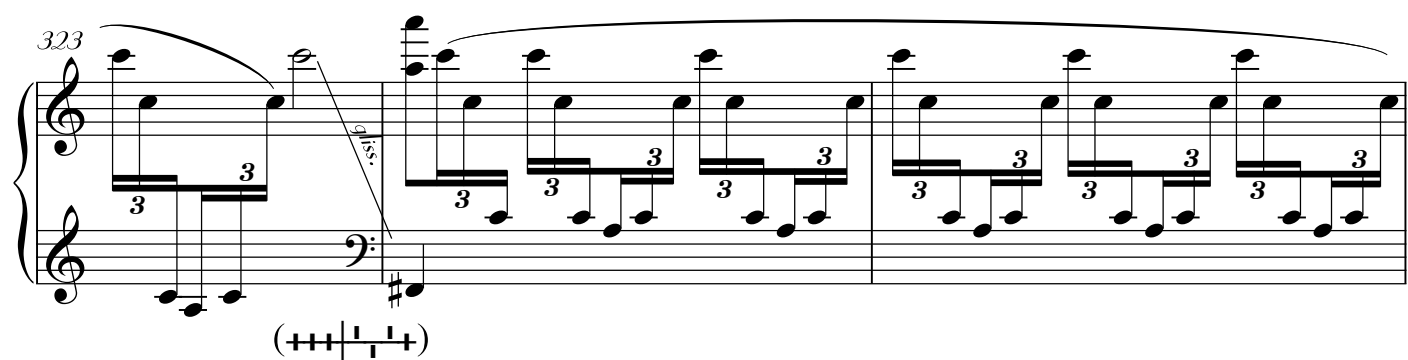
316 *fff* [B \sharp , G \flat]



320 C4



323 *gliss.* $(+++|++|)$



326 D4 Somewhat straining $(F\sharp, G\sharp)$

