

Contrabass

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.

Contrabass

SYMPHONY No.4

I

Peter Sabourne

Brooding $\text{♩} = 112$

A 18 6

Ob. 1 **B** 5

28 *mf* *mp* 5

32 **C** 9 *ff*

46 **D** 3 *mf* *mf* *mf*

54 **E** 6 **F** 6 3 Vc.

72 **G** pizz. *p*

79 **H** *p* *mp*

86 3 3 2 *mf*

95 **I** 3 10 **J** Intense

112 K (pizz.)
 Cor A.
 4
 f

122 arco
 mf mf < f 3 5 5 3 mf

126 L
 f f 4 2+3

135 M
 2+3 5 5 3 3 5 f

139 3 5 f f 5 mf 2

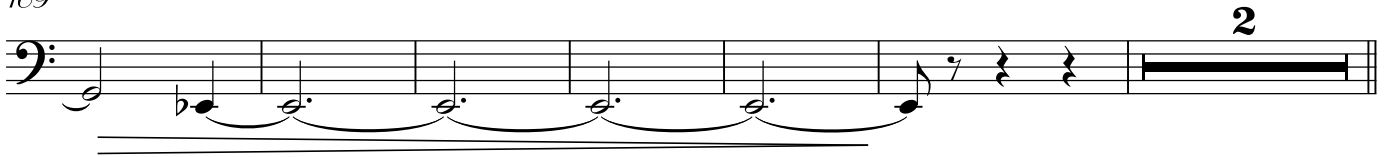
144 N
 2 2+3 5 3 3 5 ff f pizz.

148 O
 2+3 2

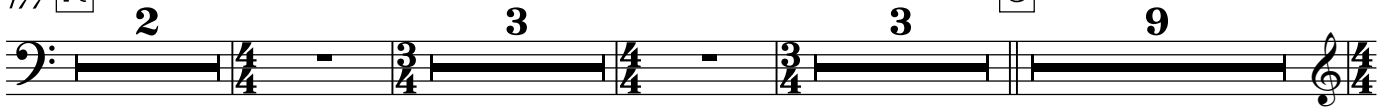
155 arco
 ff f ff

161 P Q
 3 2+3 4 4 mp
 = mollo

169



177 R



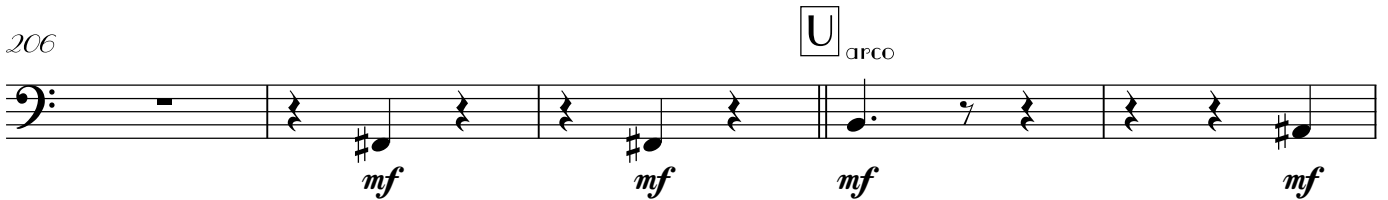
196



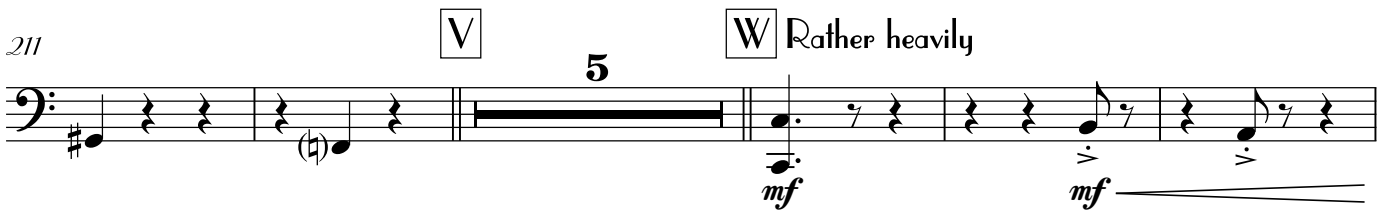
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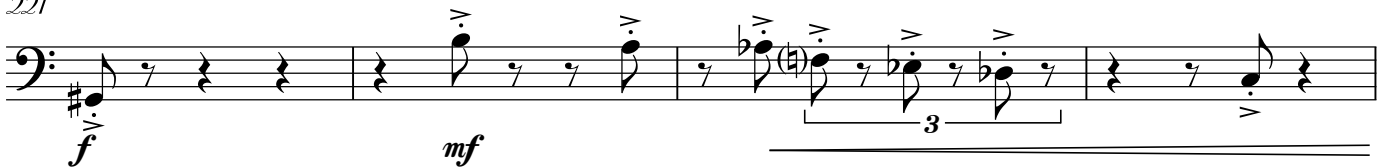
206



211



221



225



230

Y

f *mp* *p* < *mf* > *p* < *mf* >

238

p *mf* *mp*

244

p *mp* *p*

251

Z

mf

258

A1

f *f* *f*

265

f *f*

272

B1

ff *ff*

278

f *f*

281

C1

f *mf*

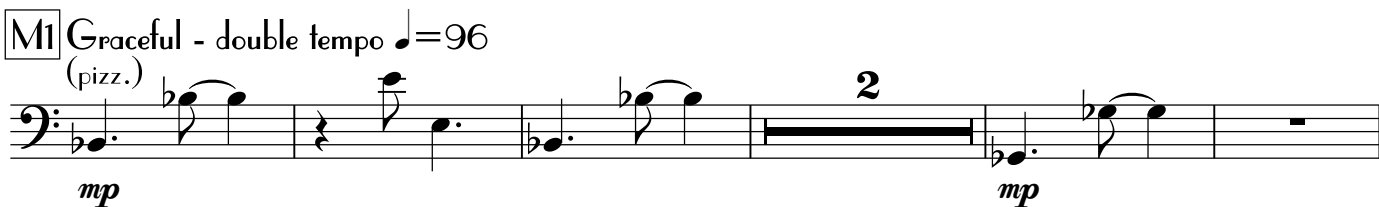
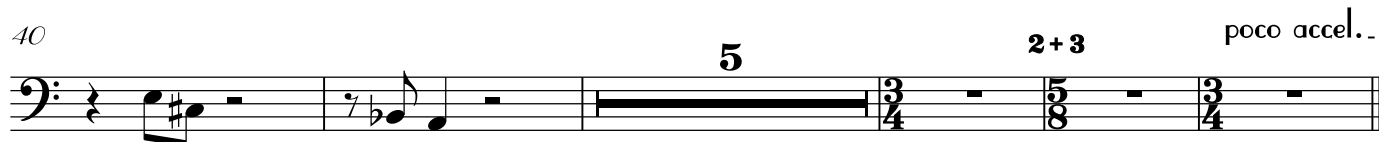
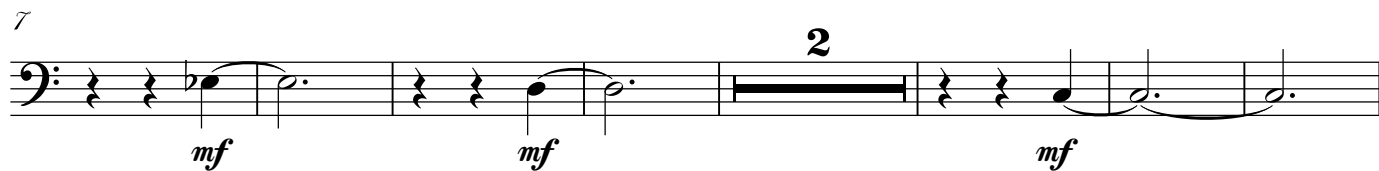
285

D1

f

II

Rich, sombre, intense, slow $\text{♩} = 48$



M1 Graceful - double tempo $\text{♩} = 96$
(pizz.)



57 N1

mp *mp* *mp*

69 2

mp *mp* *p*

77 arco

p *pp* *p*

83 O1 Tempo primo ♩=48 D1

p *pp* *mf*

94 Q1

mp *mp* *mp* *mp*

102 R1

mp *mp poco cresc poco a poco*

109 S1

mf *f* *f* *f*

117 T1 U1

f *f* *mf*

130 V1

mp *pizz.* *pp*

III

Very fast - wild, chaotic ♩. = 152

arco 16 *f* > *p* 5 *f* 2 *f*

13 2 pizz. 7 W1 arco *f* 2 2 *f*

29 2 *ff* 2

36 pizz. X1 2 3 arco *ff* 2 *f* *f*

45 3 Y1 11 Glock. *f*

63 Z1 2 6 *f* > *p* *f* > *p* *f* <

76 2 7 A2 14 B2 Hn. 1 *f* <

102 *f* *f* *f*

109 C2 4 3 6 *p* *mf*

126 2 D2 7 E2 21 F2 Vla.

mf

159

mp *mf* *mp*

168 G2

mf *mf* *f* 5:6

175 H2

mf *f* *mf* *f* *f* pizz. 2

184 arco pizz. 2

ff 2 2 2 2

191 l2 arco

ff *ff* *ff* *ff*

199

ff 9 16 9 16

205 J2

f 8 8

219 **K2** **L2**

3 5 18

ff *f* *mf*

3 5 18

250 **M2** **N2** **Hn. 1** **Vc.**

10 6 13 9 16

5:6

282 **O2** *pizz.*

2 2

p *p* *p < mp*

291 **P2** **Q2** **Vc.**

11 5 4 5:6

mf

311 **R2** *arco* *col legno*

5:6 5:6 3

mp *mf*

320 **S2** *col legno* *nat.* *col legno* *nat.*

mp *mp* *mp*

328 **T2** *pizz.* *With growing intensity*

5 3 2 2 2 2 2 2

mp *mp* *mp - poco*

5 3 2 2 2 2 2 2

341

U2

352

362

V2 arco

p mp

mp mf

mf mf

376

pizz.

W2 arco

mp

mf

(unis.)

385

mf mp

mf

f

(unis.)

X2

397

f

f

Y2

405

ff

413

pizz.

Z2 arco

ff

420

5

A3

ff

IV

Scurrying $\text{♩} = 120$

6

16

22

31

40

43

47

p *mf* *p*

mf *f* *mp* *mf* *p*

mf *p* *mf* *p* *mf*

p *mf* *p* *mf* *mp* *mf* *mp* *mf*

mp *mf* *f*

B3 **3** **4**

C3 **5**

D3 **6** **E3**

Measures 1-48 of the musical score for Contrabass, Section IV. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Scurrying' with a quarter note equal to 120 beats per minute. The time signature is 3/4. The score includes various dynamics (p, mf, f, mp) and articulations (accents, slurs). It features several measures of rests, indicated by box numbers 3, 4, 5, and 6. The key signature changes to two sharps (F# and C#) at measure 22 and back to one flat at measure 31. The score ends with a final measure of a whole note chord.

50 F3

mf - meno *mp*

56

mf *mf* *mf* *mf* *mf* *mp*

60

mf *f*

63

mf *f* *f*

67 G3

mp *f* *f* *mf* *f* *mf*

72

mf *mf* *mf* *mp* *p*

79 H3

mf *f*

96 I3

mf

103 J3

f (sempre)

123 **K3** *Vc.* *mf* *pizz.*

130 *mp* *mf* 3 3 6

141 **L3** (pizz.) *f* *f* 14 **M3** *Trpt. 1*

162 *mf* *mf* 2 2 **N3** (pizz.)

171 *mf* *mp* *p* 2 8

186 **O3** *Tranquillo (L'istesso tempo)* 6 5 *mp* *mp* *mp* *mp*

203 3 2 **D3** 6 *mp* *mp* *p*

218 **Q3** *arco* *p* *mp = poco* *mp* *mf*

225 *mf* *f*

229 R3 S3

ff *ff* pizz.

3

238 T3 Vln. I

2 8

3 3 3 3

250 U3

arco *ff* *mf* 5

253

257

mf *f*

260 V3

mf *f* 2

264 W3 pizz.

mp 3 2

272 X3 arco pizz.

mp *mf* *mp* *mf*

(10 bars rest over)

278 Y3 S. D. arco *mf*

290 *f* *mf* < *f* *mf* < *f*

295

298 Z3 *ff*

302 *ff*

306 A4 *ff*

310

314 B4 4+1 *fff*

318

322 C4

327

330 D4 Somewhat straining

340