

Flute II

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.

SYMPHONY No.4

3

Flute II

I

Peter Sabourne

Brooding $\text{♩} = 112$

3 3 3 5 2 3 3

mp *mf* *mp*

8 3 3 4 3 3

mf 5 *mp*

14 5 4 A 3 3 5

mf *mp* *mf*

21 3 3 5 5

mp *mf*

24 3 3 B 8 C 7 Cl. 1

mf

42 2 D 4

ff *ff* *mf*

52 E 3 5 5

f *> mf* *mp* *mf*

57 F 2 2 3 3 5

mp *mf*

(5 bars rest over)

64 **3** **mf**

71 **2** **8** **G** **H** Ob. 1 **5**

84 **5** **mp** **mp** **7**

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

111 Cor. A. **6** **K** Tpt. 1 **5**

121 **f** **3** **5** **5** **2**

126 **L** **4** **ff** **2+3**

136 **2+3** **M** **6** **N** Tpt. 1 **3** **ff** **3**

146 **2+3** **5** **3** **3** **5** **f**

149 **O** *f* *5*

156 *f* *ff* *5* *molto*

162 **P** *mp* *mf* *3*

170 **Q** *7* *2* *3* *3*

187 **S** *4* *Vc.* *5* *5*

196 *Fl. 1* *mp* *5* *5*

201 **T** *mf poco subito* *mf* *2* *mf* *mf*

209 **U** *mf*

213 **V** *5* **W** *Rather heavily* *mf* *mf* *f* **X**

222 *ff* *f* *4*

233 Y 20 Z 6 A1 Fl. 1

262 *f* (not triplet)

267 3+2+3

272 B1 *ff* 5 3 3

276 5 5 3 5 3 3 5

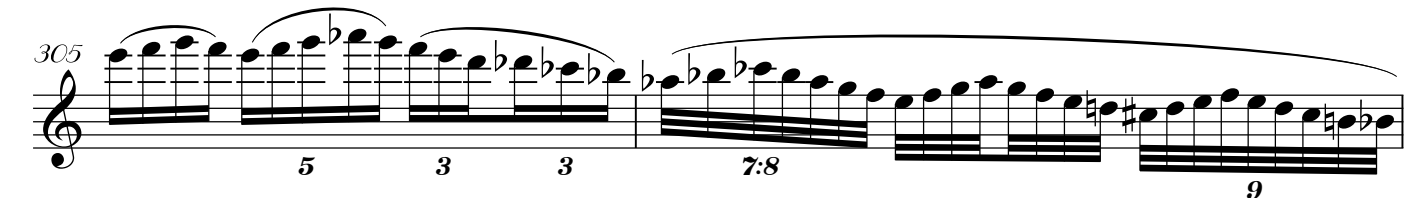
278 *f* *mf*

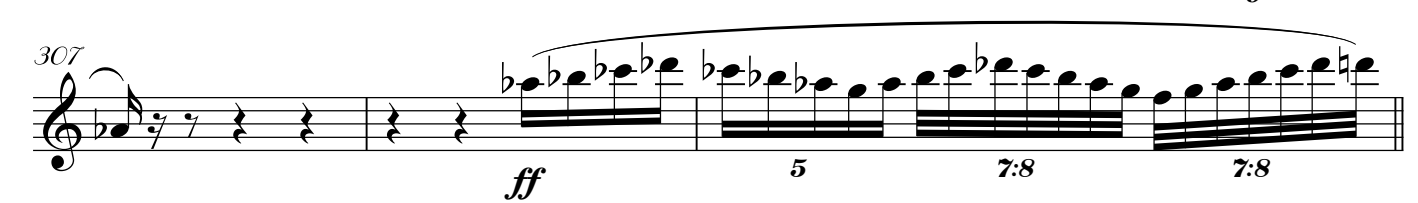
281 *f* *f*

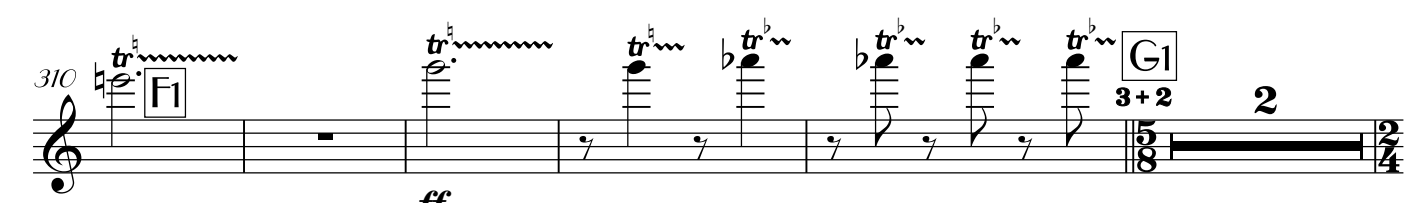
284 C1 2 *mf* *mf* 3 3 5

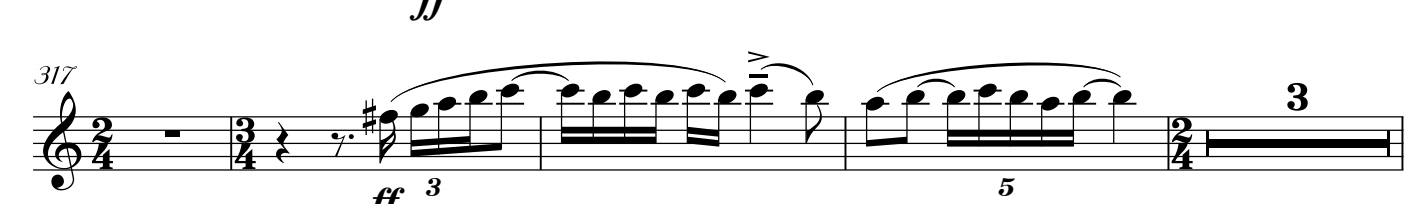
289 D1 3 3 3 3 3 *mf* *f* *mf*

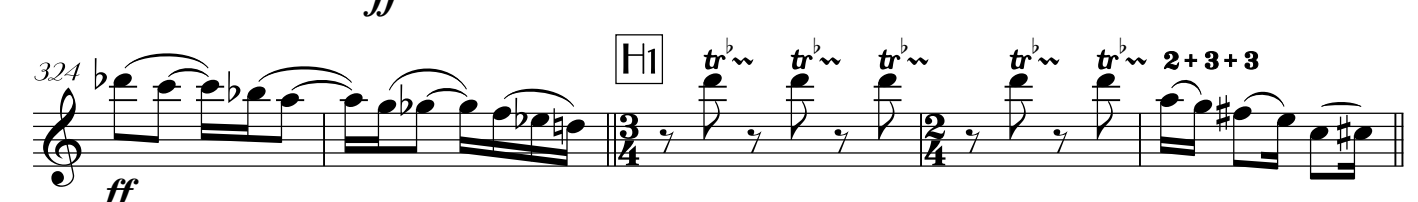
296 6 E1 *ff* *ff*


305 

307 

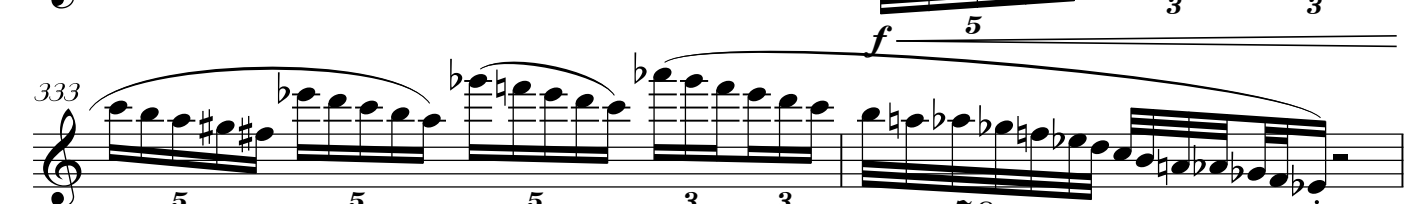
310 


317 

324 

329 

331 

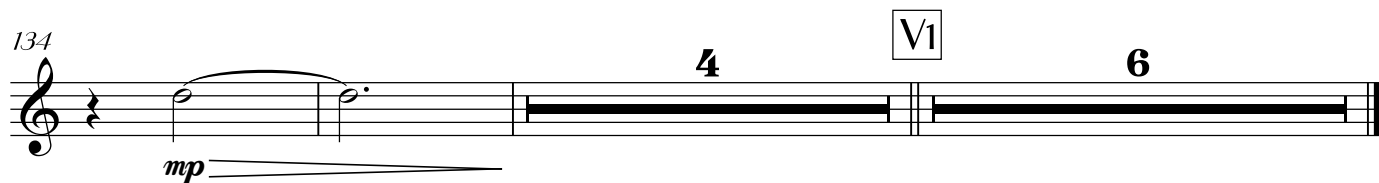
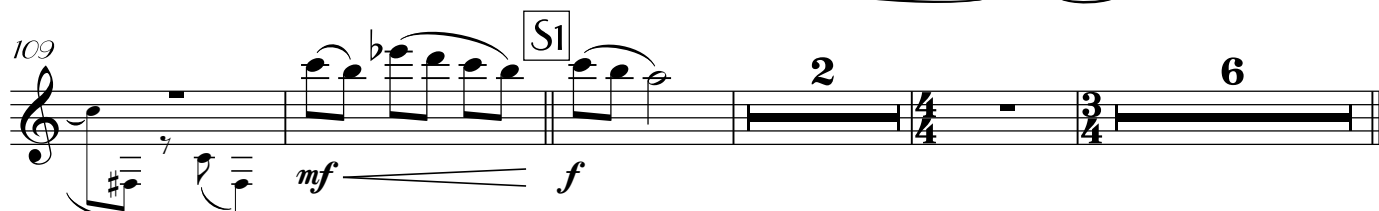
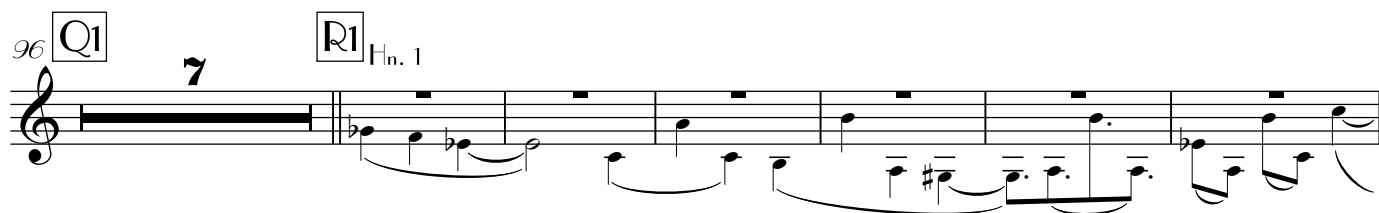
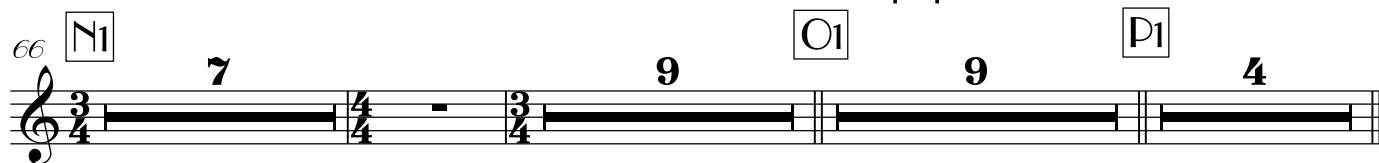
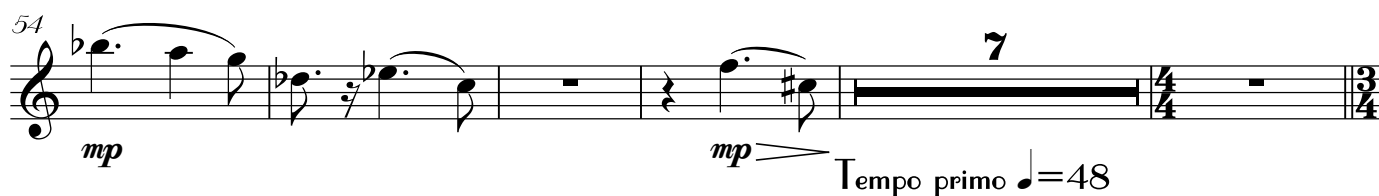
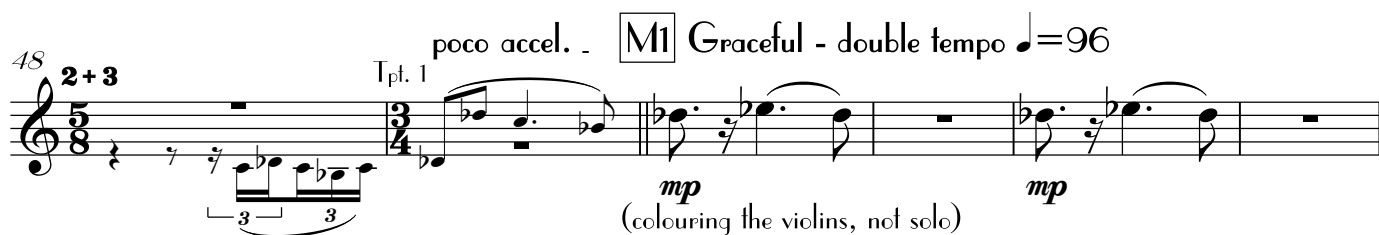
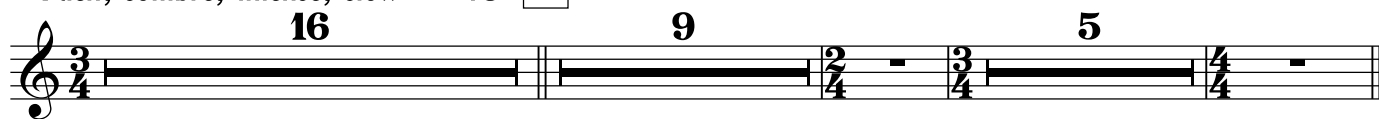
333 

335 

338 

||

Rich, sombre, intense, slow $\text{♩} = 48$ K1



III

Very fast - wild, chaotic ♩. = 152

6/16

f *mp* *f*

6

11

mp *f*

17

mf *mf* *f* *f*

25

W1 8 *ff*

39

X1 3 *f* *f* *f*

49

Y1 11 Tpt. 1 Z1 2 *f* > *p*

67

f > *p* *f* *ff* *f*

79

A2 6 B2 14 14 *ff*

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

313 **R2** *mp* *mf* *f* **S2** **T2** With growing intensity

348 **U2** *f* *poco* *f* Hn. 1 Clt. 1

358 **V2** **W2** *f* *ff* Hn. 1

388 **X2** *mf* *f*

394 **Y2**

403 *f* *ff* *5:6* *5:6* *2*

412 **Z2**

420 *ff* *sempre* *7:6* *5:6*

426 **A3** *ff*

IV

Scurrying ♩ = 120

10 **B3** **11** **2** **C3** **8**

33 **D3** **6** **E3** **5** Fl. 1

47 **2** **2** *mf* *mf*

54 **F3** **7** **3** *mf* *mf*

68 **G3** *mp* *mf* *mp* *mf* **7**

79 **H3** **12** C_{of} A. *mp* *mf*

95 **I3** **7** **J3** **17** **2**

123 **K3** Ob. 1 Fl. 1 Ob. 1 *mp* **2**

130 **L3** **7** **11** *mp* *mf*

152 *ff*

155 *ff* *ff* (*non dim.*)

M3

166 *Tranquillo (L'istesso tempo)*

N3

2 11 Cor. A.

185 *mp* *mp*

O3

193 *mp* *mp*

201 *mp* *mp* *p*

212 *mp* *mf* *f*

P3 Q3

225 *f*

229 *ff* *ff*

R3 S3

238  **T3** *f* 5 6 *ff* *ff* 5

244  *ff* 2

250  **U3** *ff* 5 5 6 6 *mf*

259  **V3** *mf* *f* *f*

264  **W3** *mf* 8

276  **X3** 2 2 *f* 5

283  **Y3** 10 *f*

297  **Z3** *ff* *ff*

301  *ff*

