

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.

Peter Sabourne

53

f *> mf*

E **F**

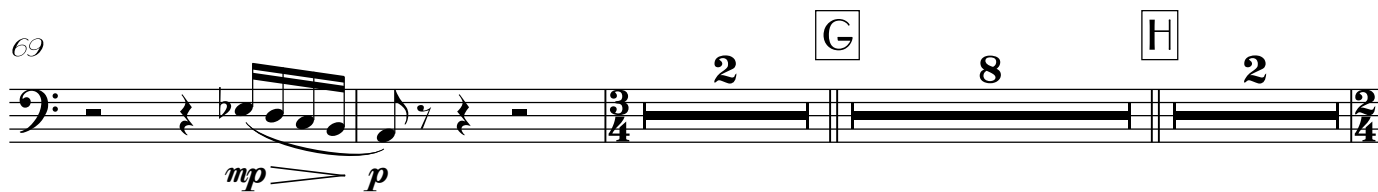
5 **3**

3/4 4/4

64



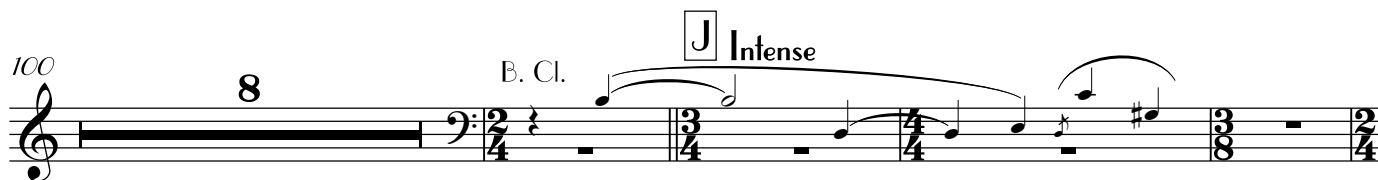
69



83



100



112



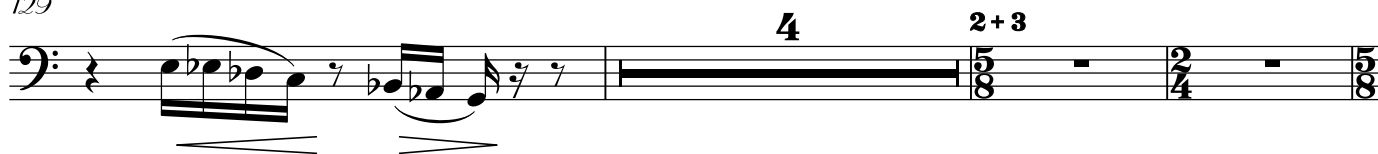
121



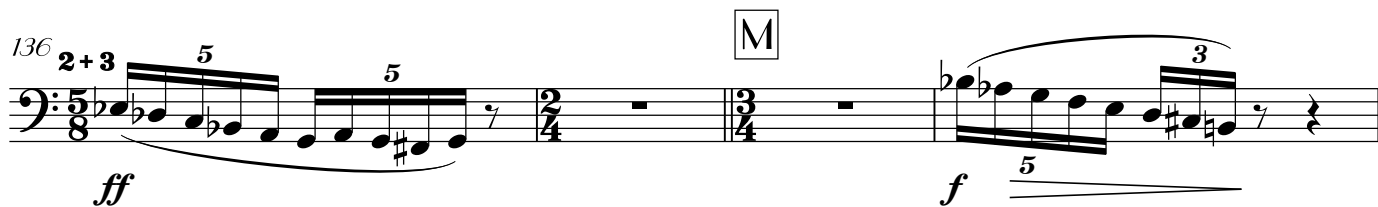
126



129



136



140

f 5 *mf* *ff* **N** 2

146

2+3 5 3 3 5 *f*

149

2+3 **O** 2

154

Hn. 1

159

ff **P** 2+3 4

167

Q 10 **R** 2 3

183

3 **S** 6 Vln. I

194

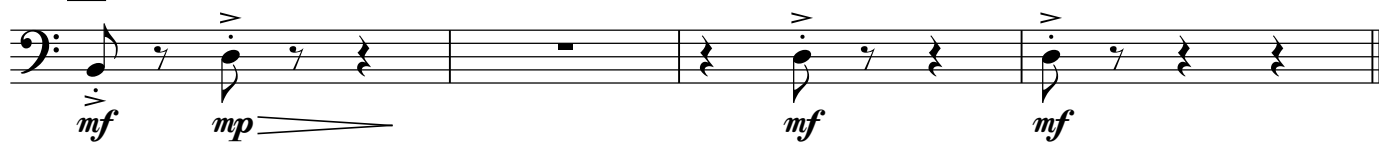
Bsn. I 5 *mp* 5

198

T 5 *mf* *poco subito* *mp*

202

2 *mp* 2 *mp*

209 U213 VW

Rather heavily



220



223



226

X

232

Y

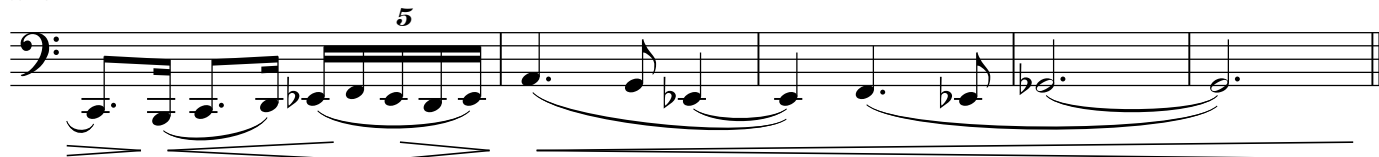
238



244



249



254 Z 6 A1 12 Tpt. 1 *ff*

275 B1 *ff* 2+3 5 3 3 5

278 *f* *mf*

281 *f* C1 *mf*

285 *mf* 3 5 D1 3 4 *f*

294 *ff*

297 E1 4 *ff* 5 3 3

304 F1 6 *ff* 3 3

313 *ff* 3 3 3 3 3 3 (omit small notes if necess.) (4 bars rest over)

11

20

mp

29 3 12 Bsn. 1

47 2+3 poco accel.

50 M1 Graceful - double tempo ♩=96 N1

74 9 6 Timp. D1 Hn. 1

93 5 mp 5 mp 5

99 mp 5 mp 5 5

103 R1 3 3 3 3 3

108 S1 mf mf < f

113 2 f f f

120 T1 8 U1 11 V1 6



Very fast - wild, chaotic ♩. = 152

16 *f* 5 *f* 4 *f* 2

13 *f* 2 *f* 9 *f* W1

28 3 *ff* 2 2

37 2 X1 3 *f* 3 *f*

48 Y1 3 *mf* 2 *mf* 8

64 Z1 2 *f* > *p* 2 *f* > *p* *mp* — *mf*

72 2 *f* < 2 *f* < 4

84 A2 *f* *mf* — *mf*

91 2 *mp* —

98 B2 5 *f* > *p* *f* > *p*

108 C2

f > *p* *f*

129 D2 Clt. E2 Tba.

mf

149 F2

f *mp*

170 G2 Cbsn.

mf *f*

H2

176

mf *mf*

182 I2

f *ff* *ff*

194

f *f* *f*

201

f *f* *f* *f* *f* *f*

205 J2 2. 3. 4. 5.

f

(8 bars rest over)

211 K2

8 3

ff *f* *mf*

227 L2 M2 N2

5 18 10 22

283 O2 P2 Q2 R2

Tbns. con sord. 9 Cl. 1 12 9 Timp. 5 Timp.

319 S2

mp 2 2 *mp*

326 T2 With growing intensity U2

18 4

mp *f*

352 Cl. 1 Fl. 1 Sva

4

362 V2

8 B. Tbn.

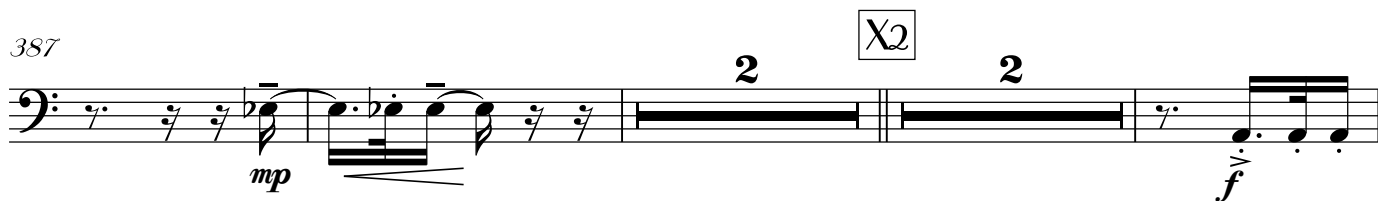
376 W2

mf *mp*

381

mf 4

387



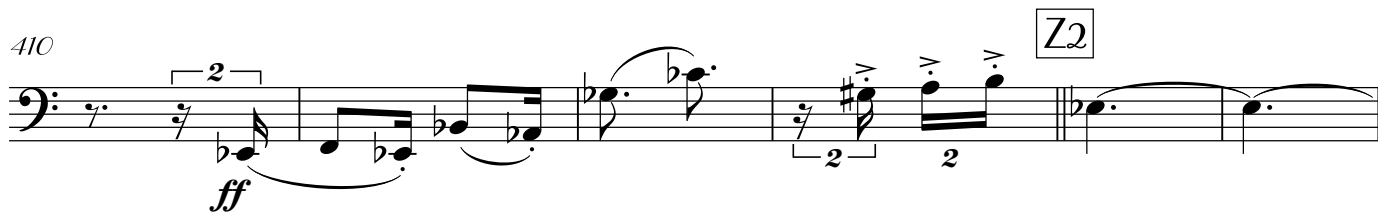
394



400



410



416



421

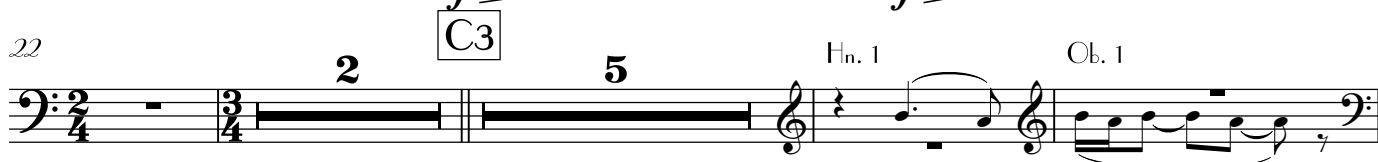


IV

Scurrying ♩=120



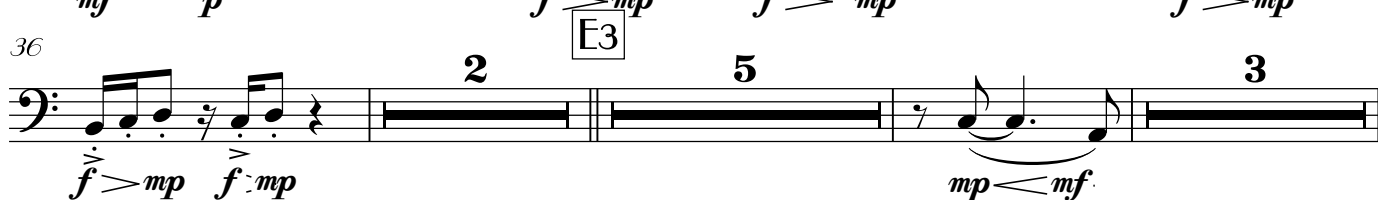
22



32



36



48

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

54 **F3** *mf* *mf*

63 *mf* *f* *ff*

66 **G3** **H3** *mf*

89 *Vln. I* *f* *f* *mp* *mf*

95 **I3** **J3** **K3** *f* *mp*

138 *Esn. 1* **L3** *f* *mp* *f* *mp*

143 *f* *mp* *f* *mp* *f*

148 *ff* *ff*

155 **M3** **N3** *f* *mp*

186 O3 Tranquillo (L'istesso tempo) P3
Celeste. **26** **4** Fl. 1 3 3 5

218 Q3
Cbsn. **2** **4**

mp = poco *mf*

229 R3

ff *ff*

235 S3

f *f*

240 T3

ff *ff*

245

ff *ff*

250 U3

mf *mf*

256

mf *mf*

261 V3 **2** **3**

f

268 W3 Tpt. 1 8 2 2 Fl. 1 X3

282 Y3 *f* *mf* *f* *mf* *f* *mf* 7

295 Z3 *f* *f* *ff*

299

304 *ff* *ff*

308 A4

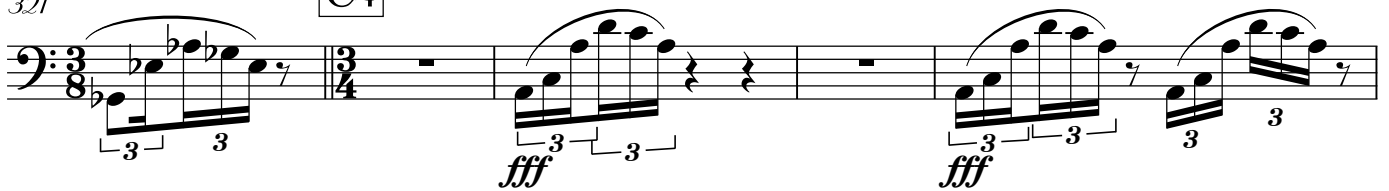
311

314 B4 ⁴⁺¹ *fff* 3 3 3 3 3 3 3 3 3 3 3 3

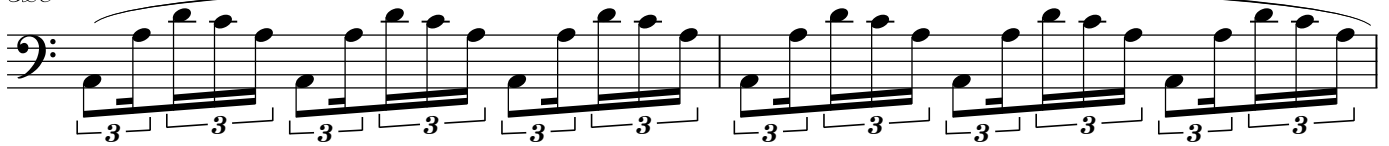
317 *fff* 3 3 3 3 3 3 3 3

321

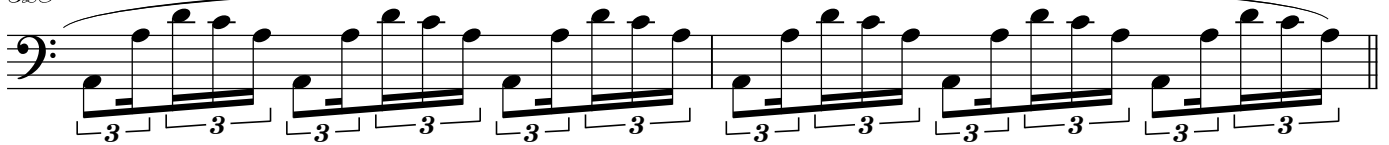
C4



326



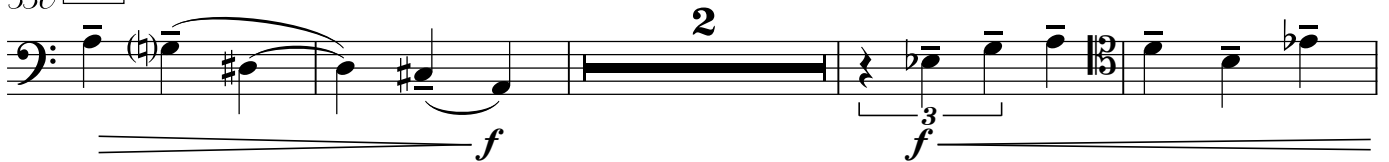
328



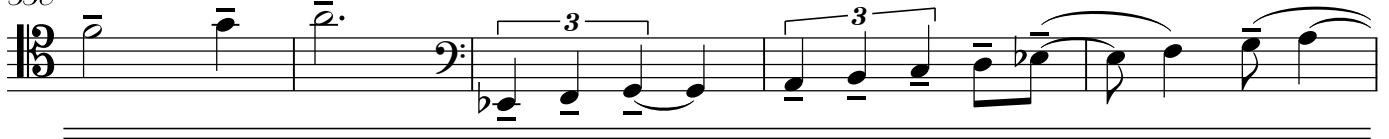
Somewhat straining

330

D4



336



341

E4

