

Trumpet I in B♭

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.

Trumpet I in B $\flat$ 

## SYMPHONY No.4

I

Peter Sabourne

Brooding  $\text{♩} = 112$

17

Cor A.

A

22

B

8

34

C

3

mf

3

f

4

44

2

D solo

mf

ff

50

4

E

f > mf

mf

59

5

F

mp

5

68

3

2

G

8

H

Ob. 1

82

5

mp

87

6

Timp.

3

3

p < >

101 *Hn. 1* solo *mf*

107 *J Intense* *mp* >

113 *K* *mp* > *mf* *f* 4 5

121 *L* *mf* *f* 5

125 *f* 5

130 2 2+3 *ff*

136 *M* 6 *N* *ff* 3 3

146 2+3 *f* 2 2+3

152 *O* *f* *ff*

157 *P* 2 2+3 *f*

163 *Q* 2 10 *mf*

177 R 2 3 3 9 S

196 T 8

209 U Cor A. V *mp*

215 W Rather heavily 3 *p* *f*

225 X *ff* *f* *mf*

233 Y 20 Z 6 A1 4 Picc./Flts.

265 *f*

270 2 *f* *ff* B1 *ff* 3

276 2+3 *f* *ff* *f* (3 bars rest over)

281 **C1** **3** **f** **5** **5**

289 **D1** **6** **ff**

300 **E1** **ff** **5**

306 **F1** **ff** **ff**

312 **G1** **3** **3+2** **ff**

319

325 **H1** **I1** As near to tempo as possible **ff** **ff**

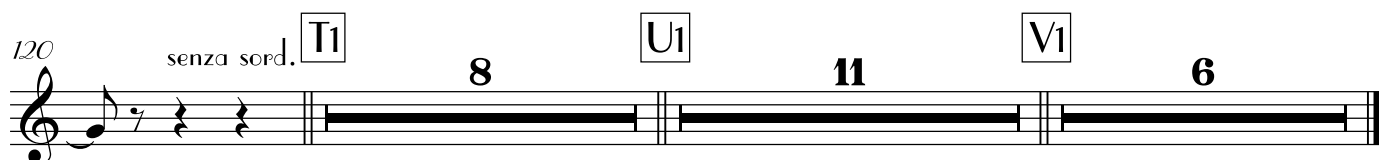
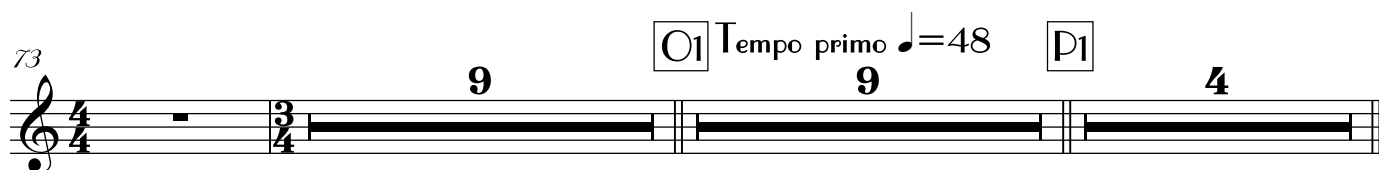
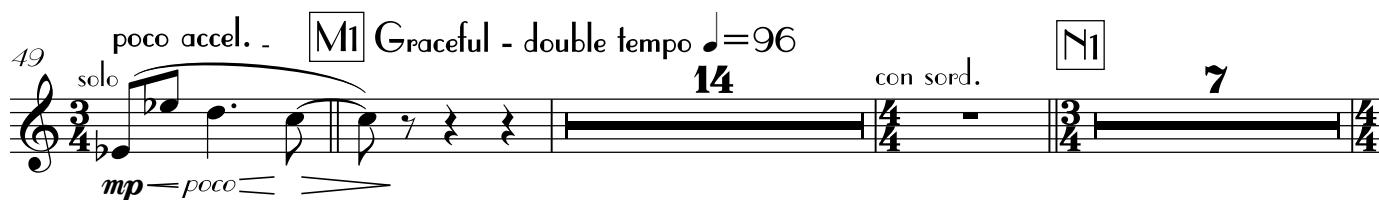
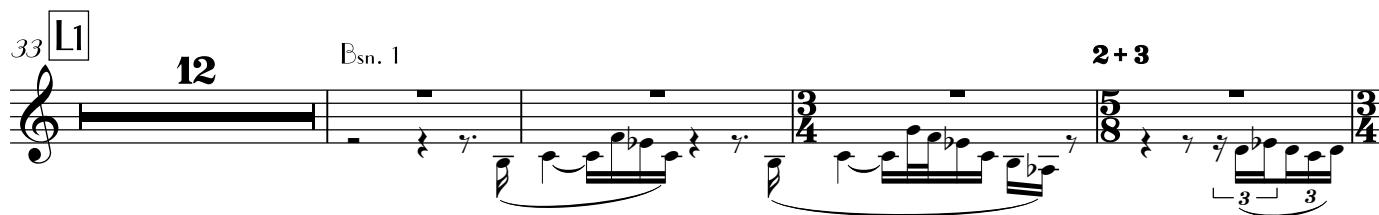
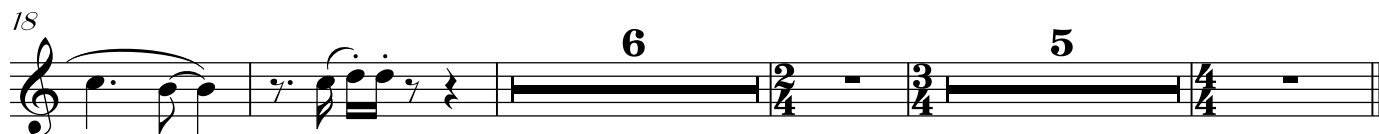
331 **J1** Suddenly faster ♩=132 **2** **ff**

337 **5** **3**

## II

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

K1



## III

Very fast - wild, chaotic ♩. = 152

Very fast - wild, chaotic ♩. = 152

Measures 1-12: 4 measures, *f*

Measures 12-28: 2 measures, *f*; 9 measures, *mp* → *f*; 9 measures, *f* (W1)

Measures 28-35: *mf* → *f* → *ff*

Measures 35-43: *ff* (X1); *f*<sup>2</sup>

Measures 43-60: 3 measures, *f* (Y1); 9 measures (Z1); 17 measures (Hn. 1); 5:6

Measures 60-83: *mf* (A2); 14 measures (B2 Vla./Vc.); 14 measures (C2 Hrp.); 14 measures (D2 Clt. 1); 7 measures

Measures 83-136: *p* (E2 Vc.); 2 measures, *p*

Measures 136-152: 4 measures, *mf* → *f*



152 **5** **F2** **6** Fl. 2 **5:6** **5** **G2**  
*mp*

171 **4** **H2** **6** **3**  
*mf* *f* *ff*

187 **2**  
*ff*

195 **2**  
*ff*

202 **2** **2** **9** **16** **2** **2** **6** **16** **J2** **2.** **3.** **4.**

210 **5.** **8** **K2** **3** **f** **mf**  
*> f* *ff*

227 **5** **L2** **18** **M2** **10** **N2** **22** **9** **16**

282 **O2** **Tbns.** **9** **D2** **Celeste** **12** **Q2** **9** **R2** **Tbns.** **7**

320 **S2** **T2** **With growing intensity**  
**Bsns.** **9** **Vc. pizz.** **5** **Vc.** **3**  
*mp*

340 **5** **U2** **12**  
*mf* *poco* *f* *mf*

362 **V2**

*p* *mf*

378 **W2**

*mf* *mp* *mp*

389 **X2**

*mf* *f*

397 **V2**

*f* *mf* *f* *f*

406 **Z2**

*ff*

419 **A3**

*ff*

## IV

Scurrying ♩=120 **B3**

*f* *ff*

22 **C3**

*f* *ff*

33 **D3**

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

37 E3

*mp* < *mf* 5 > *mf*

50 F3

*f* > *mf* *mp*

63

*mf* < *f* < *ff* *f*

68 G3 H3 I3

2 9 16 7

103 J3 K3 Hn. 1

17 2 3

127

*mf* > *p* *mp*

139 L3

*f* *ff*

155 M3

*ff* 3 3 *ff*

165 N3 Cor A.

2 2 11

183 O3 P3 D3 Tranquillo (L'istesso tempo)

*mp* 26 4

216 Hn. 1 Q3

*mp* *mf*

223 R3

*f* *ff*

231 S3

236 T3

*ff* *ff*

248 U3

*mf*

255 V3 W3

*mf* *f* *f* *mf* *mf*

262 *solo* *non solo* *mf* *mf*

270 *solo* *non solo* *mf* *mf*

275 X3 Y3

2 2 4 6

290 Tbn. 1

*f*

295

*ff* *ff*

301

*ff*

308

*ff* *ff* *fff*

315

*ff* *ff* *ff*

322

*fff* *fff* *fff*

330

*ff* *f* *f*

336

*f* *ff* *f* *ff*

340

*ff* *fff* *ff* *ff*