

Bass Trombone

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

I

Peter Sabourne

Brooding $\text{♩} = 112$

18

A 7 B 8 C *Mln. I*

35 6 Cl. 1 2 *ff*

47 D

53 E F 5 6 *f*

67 G H 3 2 8 2

83 I *Ob.* 10 3 10

108 J Intense B. Clt.

114 K *Tpt. 1* 6 5

123 L 7 *mf*

134 **M** **2+3** **2+3** **5** **ff** **f**

144 **N** **2+3** **ff** **f**

149 **O** **2+3** **2** **ff**

157 **P** **2+3** **4** **f** **ff**

166 **Q** **10** **R** **2** **3**

183 **S** **3** **9**

198 **T** **8** **U** **4**

213 **V** Tbn. 1 **W** Rather heavily **mf** **mf**

220 **f** **3**

225 X

ff

234 Y Z

mf

255

260 A1

268 B1

f *ff*

276

ff *mf*

281 C1

f *mf*

289 D1 E1

ff

300

ff

310 **[F1]** **[G1]** 3+2

316

320 (short.)

326 **[H1]** **[I1]** As near to tempo as possible

331 **[J1]** Suddenly faster ♩=132

335

||

Rich, sombre, intense, slow ♩=48

13 **[K1]**

19

27 **[L1]** 5 7 Cl. 1

42 *con sord.*

p *p* *p*

46 **2+3** poco accel. **M1** Graceful - double tempo ♩=96

15

Tempo primo ♩=48

66 **N1** **7** **9** **O1** **9** **P1** Perc. **2**

94 Tbn. 1 **Q1** (*con sord.*)

p *p* *p* *p*

102 **R1** (*less than others*)

p *p* *p* *mp*

108 *senza sord.* **S1**

mf *f*

113

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

120 **T1** **8** **U1** **11** **V1** **6**

III

Very fast - wild, chaotic ♩. = 152

5 2 2

13 W1 9 2

29 X1 8 3 5

48 Y1 11 Tpt. 1

64 Z1 2

72 3 8

87 A2 14 B2 Vla./Vc. 14 C2 Hrp. 14 D2 Clt. 1 7

136 E2 Hrp. 2 Tpt. 1 2 Timp. mp

145 mf f

152 **F2** **12**

f *mf* *mp*

170 **G2** **6** **H2** *Tba.*

183 *ff* *ff* *ff*

191 **L2** *ff* *ff* *ff* *ff*

199 *ff* **9** **16** **6** **16**

206 **J2** 2. 3. 4. 5. **8** **K2** *f* *ff*

221 **3** **5** **L2** *Hrp.* **18** *f* *mf*

250 **M2** **10** **N2** *Hrp.* **20** *Vc.* **9** **16** **6** **16** *5:6*

283 **O2** *con sord.* *p* *mp* *mp* *p*

288 **P2** **12** **Q2** **5** *mp* *mf*

309 *Vc.* **4** **5:6** **5:6** **R2** (con sord.) *mp*

314 **3** *senza sord.* **S2** **9** *mp*

329 **T2** With growing intensity **U2** **19** *Hrn. 1* **4** *Cl. 1* *Fl. 1 8va*

356 **4** **V2** **8** *f* *mf*

373 **3** **W2** **9** *Tbn. 2*

390 **X2** *mf* *f* *f* **2**

397 **Y2** *f* *mf*

403 **2** **2** **4** *f* *mf* *f* *ff*

413 **Z2** **1.** **2.** **3.** **4.**

420 **5.** **5** **A3** *ff*

IV

Scurrying ♩=120

10 **E3** **4** **5**

22 **2** **C3** *Vln. I* **f**

28 **4** **D3** **f** **f** **f** **f** *sempre*

37 **2** **E3** *Str. unison* **15** **F3** *Tba.* **3** *Tpt. 1* **5**

59 **2** **mp** **mf** **f** **ff**

66 **2** **G3** **2** **7** *Tba.* **3**

79 **H3** **p** **mf** **mf**

85 **p** **mf** **mf** **4**

95 L3 7 J3

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

107

f *f* *f*

120 K3 13 T_{pt. 1}

f *f* *f*

139 L3

f *f* *f* *sempre*

146

f *ff* *ff*

152 M3 8 2

ff *ff*

Tranquillo (L'istesso tempo)

169 N3 17 O3 26 P3 6 Q3 9

f *f*

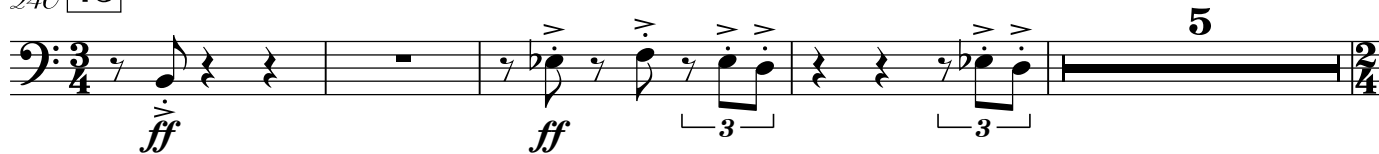
Glock. Cbsn.

227 Hn. 1 R3

f *f*

231

f *f*

235 **S3**240 **T3**

249

U3

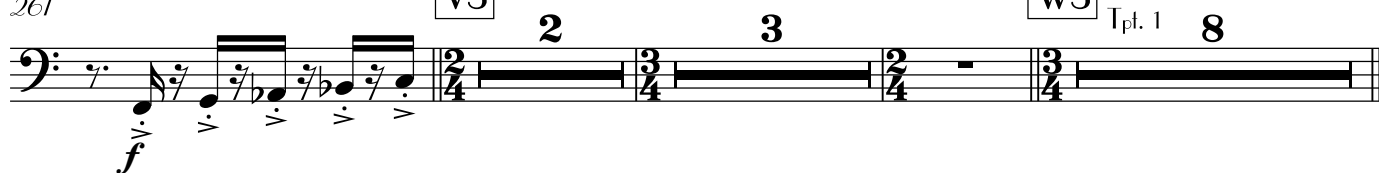
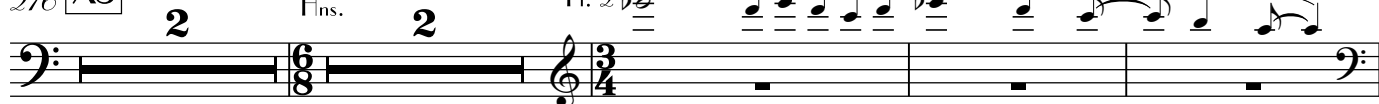
254



261

V3**W3**

Tpt. 1

276 **X3**

283

Y3

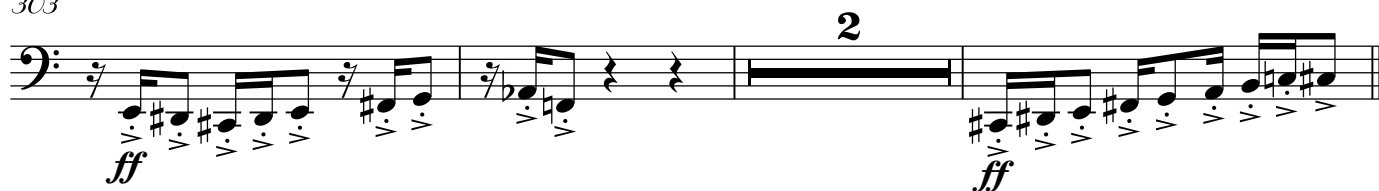
289



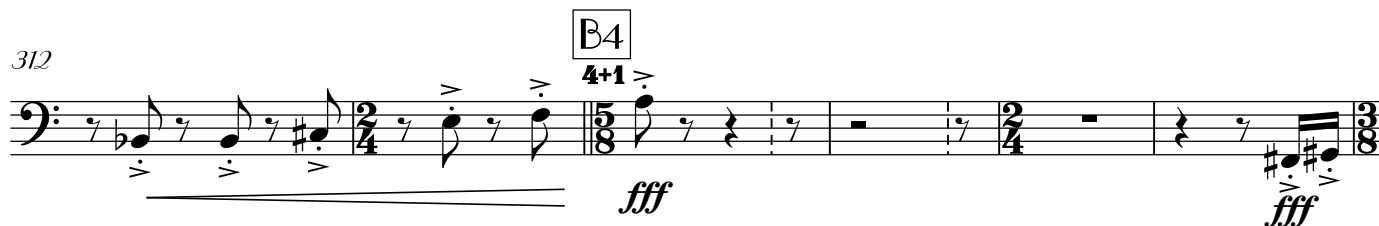
295

Z3

303

308 A4

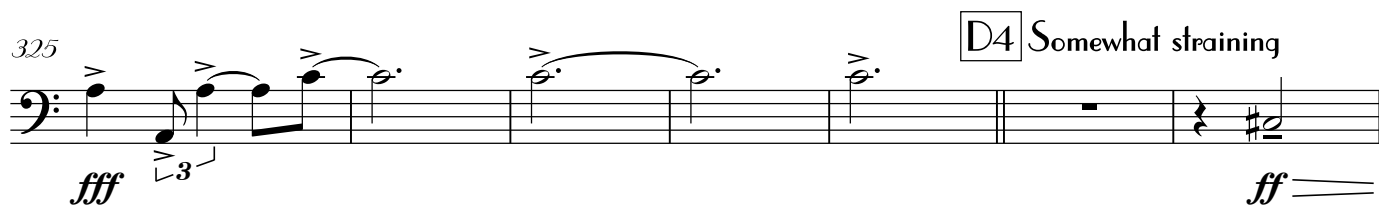
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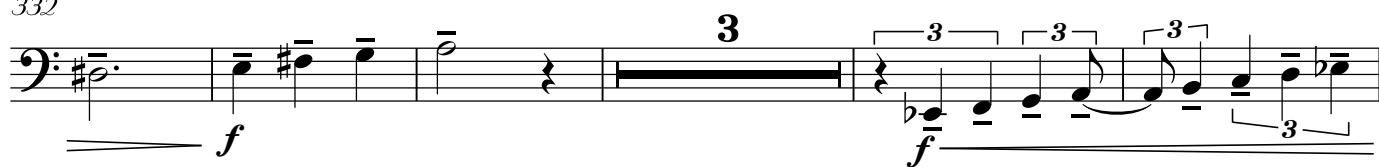
318



325



332



340

