

Unpitched Percussion

PETER SEABOURNE

SYMPHONY No. 4

Suspended Cymbal
 Closed crash cymbals (these could be smaller)
 Snare Drum
 Bass Drum
 Tam-tam
 Triangle

Where dynamics are identical they are placed between staves to save clutter/duplication.

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

Unpitched Percussion

I

Peter Sabourne

Brooding ♩ = 112

S. Cym. 4/4 3 2 4

B. D. 4/4 3 2 4

p < *mf* > *p* < *mf* >

13

S. Cym. 3

B. D. 3

p < *mf* > *mp* < >

A

21

S. Cym. 8

B. D. 8

mp < > *mp* < >

B

34

CUE 13

S. Cym. 13

B. D. 13

p < *mf* >

3

3

D Tpt. 1

54

S. Cym. 6 3/4 2 2 2/4

B. D. 6 3/4 2 2 2/4

p < *mf* > *p* < *mf* >

F

67

S. Cym. 2/4 4/4 2 8

B. D. 2/4 4/4 2 8

p < *mp* >

G

CUE 81 **H** 2 10 3 10

CUE 108 **J** Intense 6

CUE 120 **K** Tpl. 1 4 **L** Tpl. 1 5 *f*

CUE 129 2 *ff* 2+3 *ff*

B. D. 2 2+3 *ff*

B. D. 136 2+3 *ff* **M** 6 **N** 2+3 *ff*

CUE 147 2 2 2+3 **O** 2 6

CUE 162 **P** 2+3 4 **Q** 10 **R** Flp. 2 3

CUE 183 **S** 3 9

CUE 200 **T** Picc. 8 **U** 4 **V** 5 **W** Rather heavily Tbn. 9

227 X Tpls. Vln. 1

CUE

ff *f* *f* *mf*

234 Y

S. Cym.

B. D.

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

242

S. Cym.

B. D.

p *mf* *p*

254 Z A1 B1 Tpls. 1

CUE

B. D.

f *ff*

276 2+3

S. Cym.

B. D.

mf *ff*

284 C1 D1 E1

CUE

CUE

307

Cls.

ff

5 5 5 5 5 5 5 5 5

Tri.

310

F1

ff

B. D.

G1

3+2

5/8 2/4 3/4

ff

Tri.

318

3 2 2

S. Cym.

3 2 2

B. D.

3 2

f

H1

ff

Tri.

328

I1 As near to tempo as possible

2 3+2

J1 Suddenly faster ♩=132

mf *f*

S. Cym.

2

mf *f*

B. D.

2

S. Cym.

335

ff

B. D.

ff

||

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

Fl. 1

K1

CUE

13

mf

T-t.

13

mp \triangleleft *mf* l.v.

B. D.

20

mp \triangleleft *mf*

T-t.

p \triangleleft *mp*

p \triangleleft *mp*

CUE

29

3

L1

14

2+3

poco accel..

CUE

50

M1

Graceful - double tempo $\text{♩} = 96$


N1

15


7

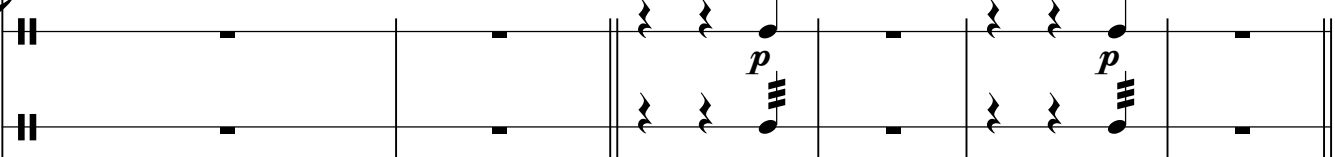
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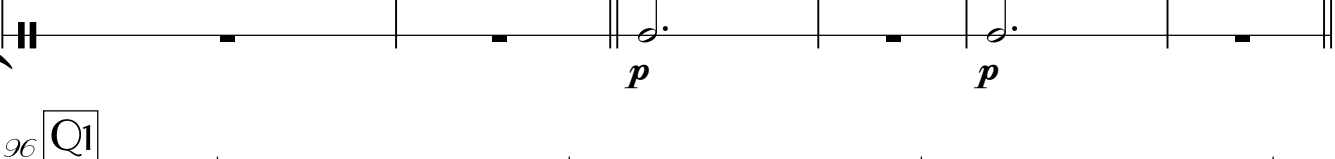
83 **O1** Tempo primo ♩ = 48

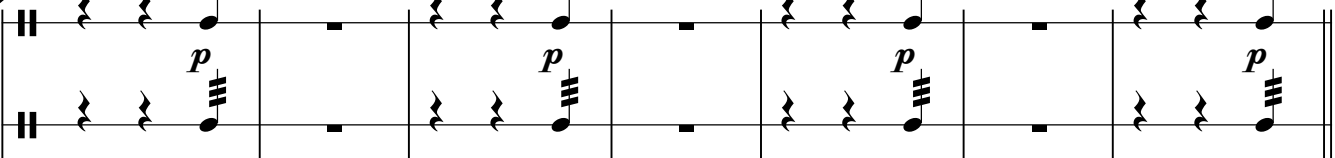
CUE 

90 **P1**


CUE 

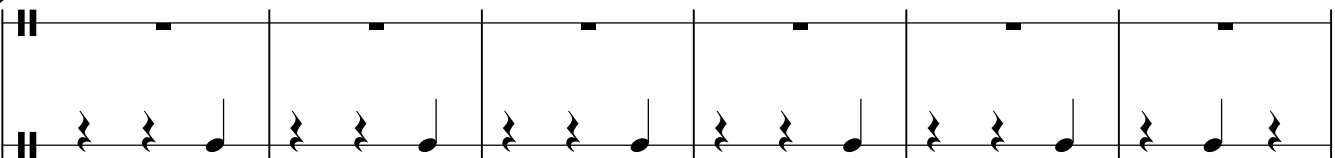
Cl. Cym. 

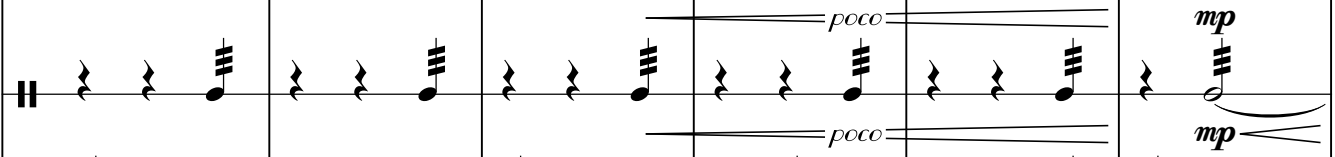
B. D. 

T-t. 

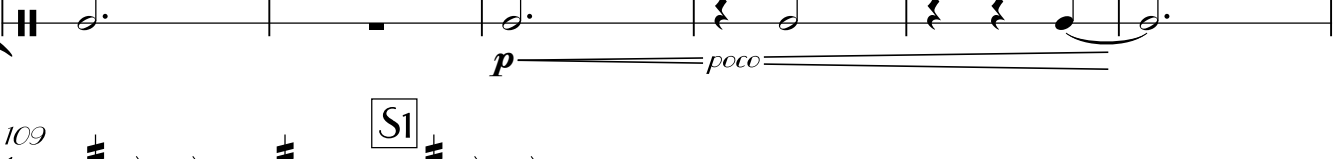
96 **Q1**

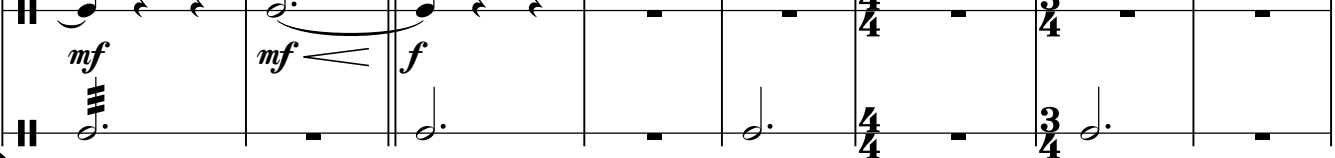
Cl. Cym. 

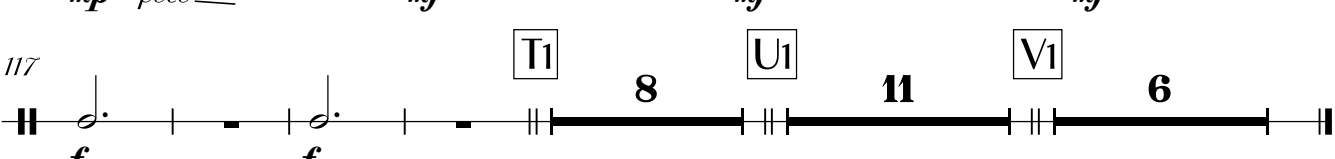
B. D. 


T-t. 

103 **R1**

Tri. 

Cl. Cym. 

B. D. 

T-t. 

109 **S1**

B. D.

T-t.

117 **T1** 8 **U1** 11 **V1** 6

T-t.

III

Very fast - wild, chaotic ♩. = 152

Timp.

W1

X1

CUE $\frac{6}{16}$ 23 13 10

f

Tri. $\frac{6}{16}$ 23 13 10

f

49 Y1 11 Glock. 15ma *mf* Z1 2

Tri. 11 *f* 2

67 Tri. *f* 6 *f* 3 *f* 8

87 A2 14 B2 *mp* *mf* *mf* *f* Hn. 1

106 Tri. *f* 2 *f* 2

B. D. *f* 2 *f* 2

115 C2 14 D2 7 E2 21

CUE

157 **F2** Vla./Vc.. **11** **G2** **6** **H2** **7**

CUE *p*

183 *pizz.* **2** *arco* *f* *ff* *pizz.* **2** **2**

CUE

Tri. *ff* *ff*

191 **L2** **14** **J2** **13** **K2** **13**

CUE

232 **L2** **18** **M2** **10** **N2** **22** **9** **16** **6** **16**

CUE

283 **O2** Tbn. **9** **P2** Clt. 1 *mf* **4** **4** **4**

CUE

297 **Q2** **5** **mf** *mp* **mf** *mp* **mf**

S. D.

307 **R2** **5** **7** **S2** **9** **T2** With growing intensity **19**

S. D. *mf*

348 **U2** **14** **V2** **8** Tbn. 1 *mf*

CUE

375 Timp. W2

CUE *mf* **3** **3**

Tri. *mp* **3** *mf* **3** *mp*

387 X2 Y2 Bsn. 1

CUE **2** **9** **10** *ff*

Tri. **2** *mf* **9** **10**

412 Tbn. Z2

CUE *ff* **2**

Tri. **2** *mf*

S. Cym. **2**

B. D. *ff* **2** *ff* **2** *ff*

422 A3

Tri. *ff secco poss.*

S. Cym. *ff*

B. D. *ff*

IV

Scurrying ♩ = 120

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

CUE 33 **D3** 6 **E3** Str. unis. *p* *mf*

CUE 42 12 **F3** Tba. 13 **G3** 2

CUE 71 *mf* 2

Tri. *mp* 2 *p*

S. D. 79 **H3** *p* *mf* *secco* *mf*

Cl. *mf*

Cym. *mf*

B. D. *mf*

S. D. 85 *p* *mf* 6 2/4 3/4

Tri. *mp* 6 2/4 3/4

Cl. *secco* *mf* 6 2/4 3/4

Cym. *mf*

B. D. *mf* 6 2/4 3/4

96 **L3** **J3** Tbn. 1

CUE *f*

S. D. *mf* *f* *mf*

113

S. D. *mf* *f* *mf* *f* *mf*

Tri. *mf* *mf*

119 **K3**

S. D. *f* 18

Tri. *mf* 18

141 **L3** **M3** **N3**

CUE 18 8 2 17

O3 Tranquillo (L'istesso tempo)

186 Ob. 1 *mp* 5

192

S. Cym. *pp* 4 3

B. D. *pp* 4 3

203

S. Cym.

B. D.

pp

p

7

4

7

4

P3

218

S. D.

B. D.

10

10

ff

(secco)

ff

ff

Q3

R3

234

CUE

3

2

9

S3

T3

251

CUE

11

3

f

Vln. 1

V3

268

CUE

7

2

mf

mf

W3

X3

Tpt. 1

Vln. 1

280

CUE

3

3

3

mf

mf

f

mf

f


Y3

Tbn. 1

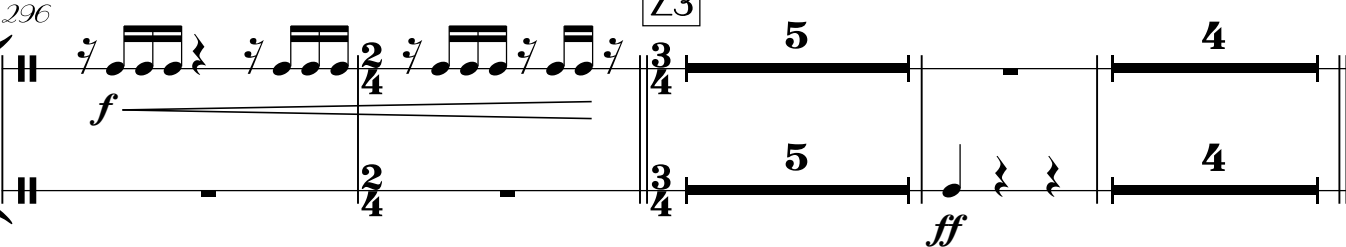
S. D.

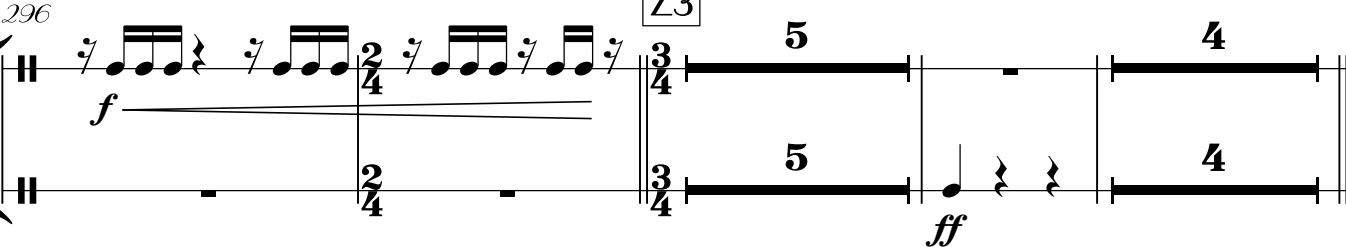
Tri.

289

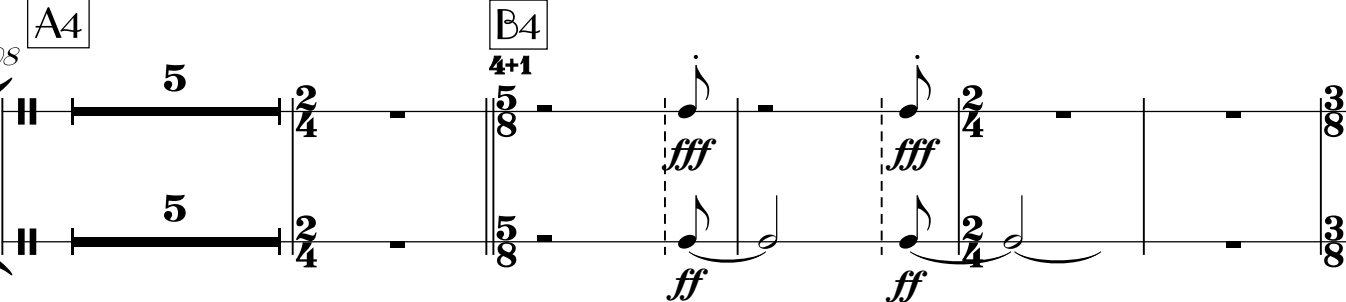
S. D. 

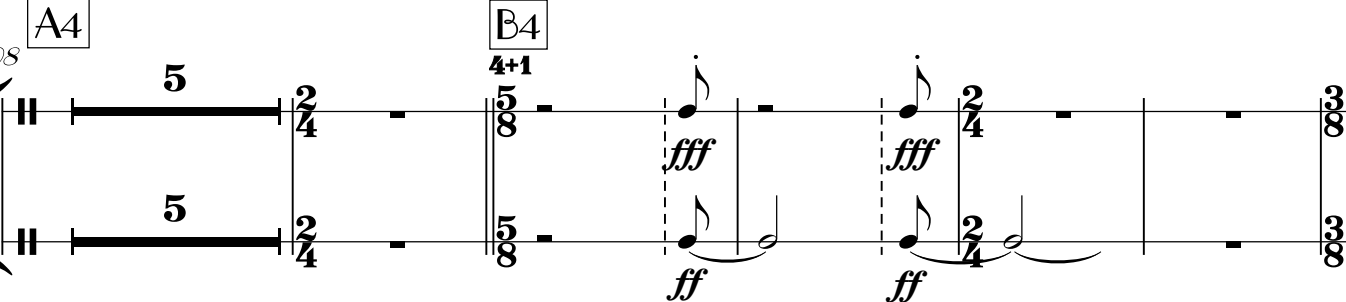
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S. D. 

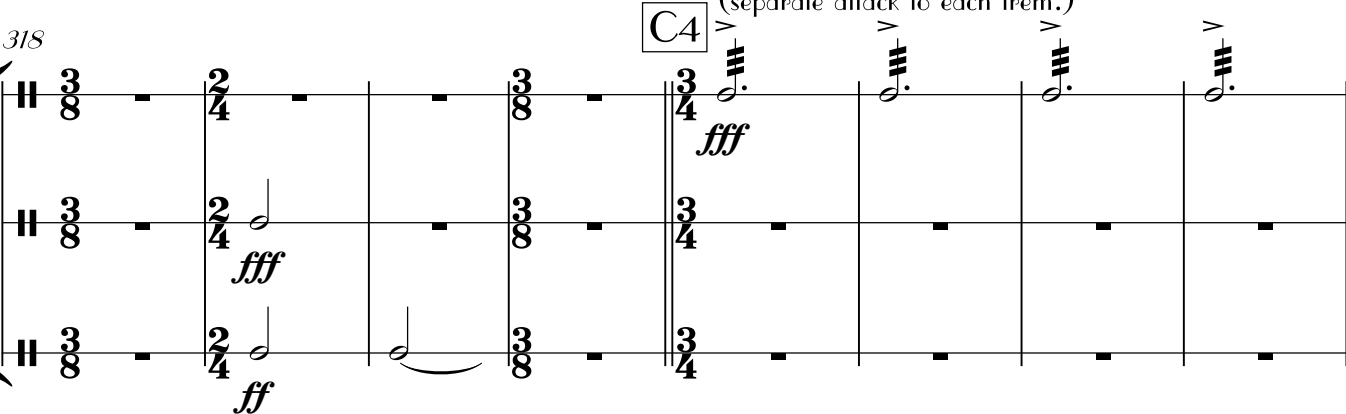
B. D. 

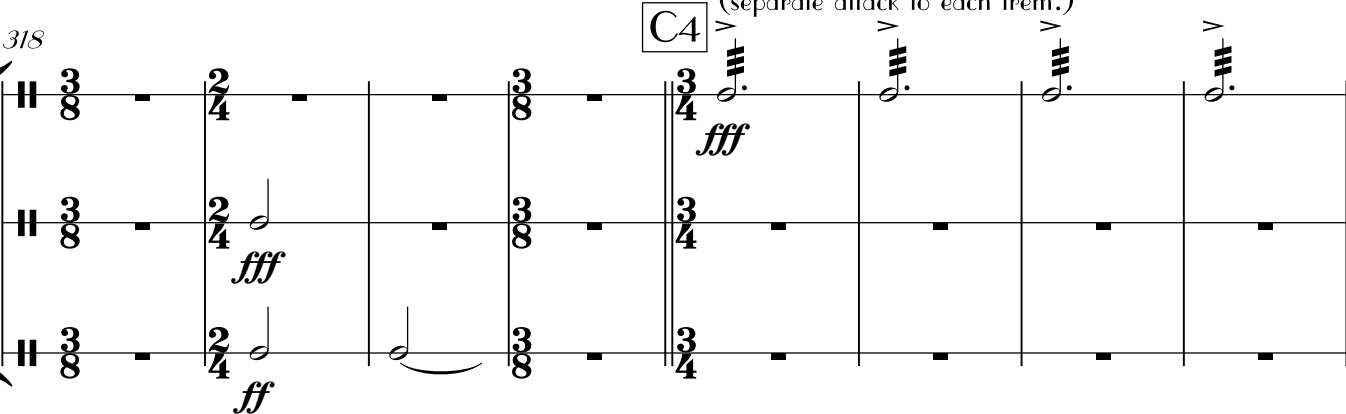
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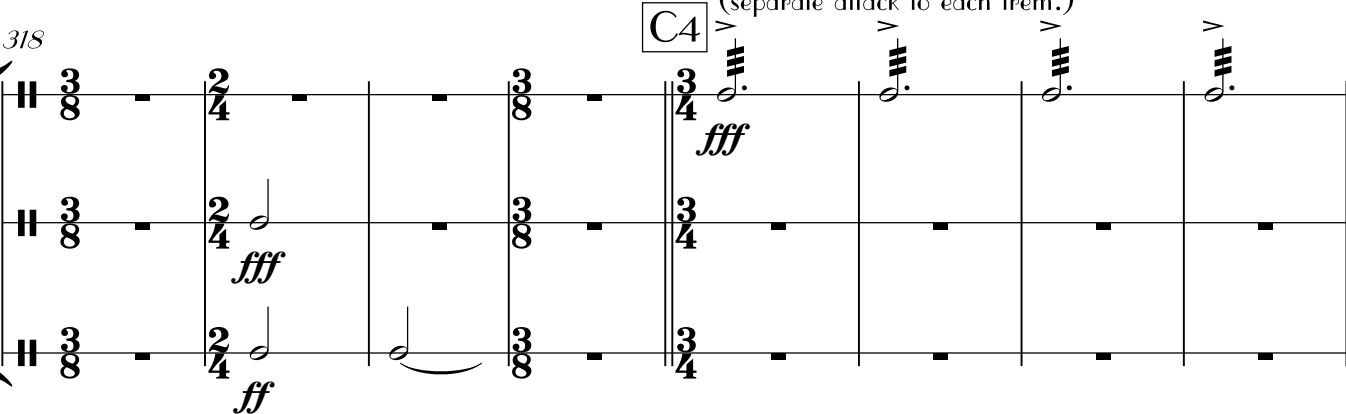
B. D. 

T.t. 

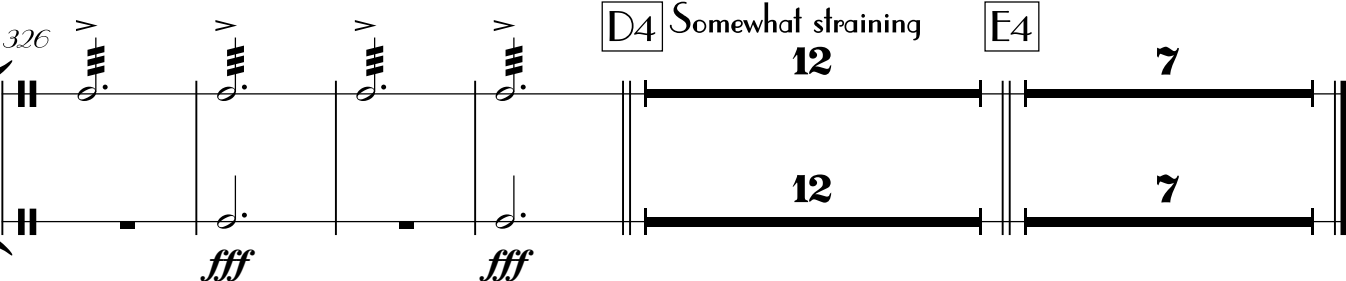
318

Tri. 

B. D. 

T.t. 

326

Tri. 

B. D. 