

Oboe 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.

1

Cor A.

Peter Sabourne

23

mf

5

43

ff

mf

f

D

5

The first system of the musical score for 'The Rose Tree' consists of six measures. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole rest, followed by two measures of eighth notes: F#4 and G#4. The third measure contains a quarter rest. The fourth measure contains a half note F#3. The fifth measure contains a half note E3. The sixth measure contains a whole note D3, which is marked with a 'D' in a box. The dynamics are *ff* (fortissimo) for the first measure, *mf* (mezzo-forte) for the fourth measure, and *f* (forte) for the sixth measure. A finger number '5' is written above the D3 note. The system ends with a double bar line.

[illegible]

71

2 8 2 2 10 3

G H

95 

104 J Intense



mf *mf*

III Cor A.

118 **K** *f* *f*

124 **L** *f* *ff*

129 *f* *ff*

134 **M** *f*

140 *mf* *ff*

145 *ff* *f*

151 **O** *f*

159 **P** *ff* *molto* *mf* *mf*

163 **Q** **R**

179

3 3 9 S

196 Cor A.

5

201 T

2 mf *poco subito* mf mf mf

208 U V

mf mf 5

218 W Rather heavily

mf mf f

225 X

ff f 3

234 Y Z A1 Ob. 1

20 6 3

263

f

268

f

274 B1

ff ff ff 2+3 3 4

282 C1 D1 4 5

f *mf*

294 3 3 3 3 *f* *ff*

302 E1 *ff*

307 F1 4 5 *ff*

315 G1 3+2 2 3 5 *ff*

321 *ff*

326 H1 2+3+3 I1 As near to tempo as possible

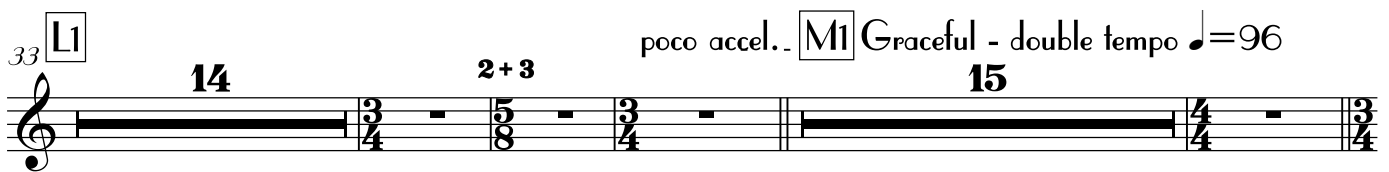
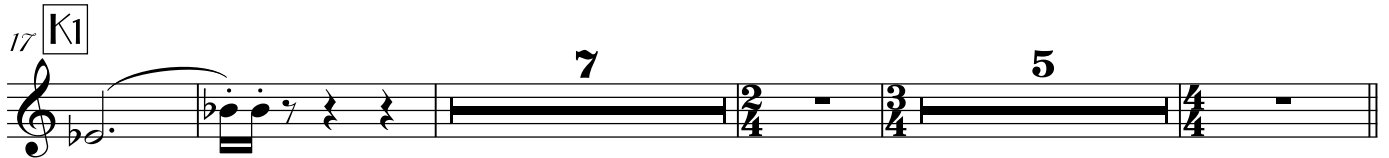
330 J1 Suddenly faster ♩=132 3 3 *f* *ff*

333 5 7:8 *ff*

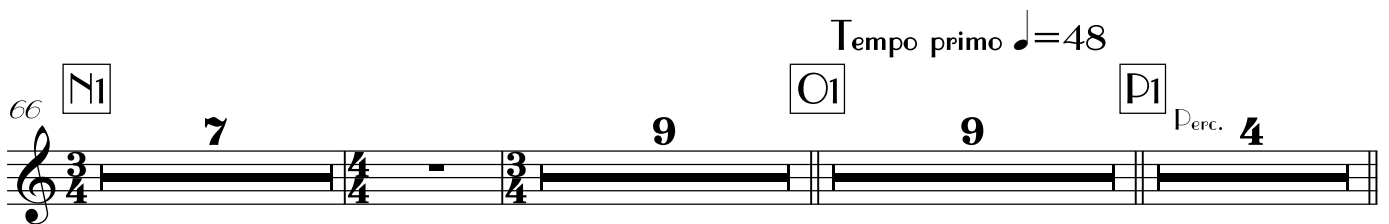
336 *ff* *ff*

||

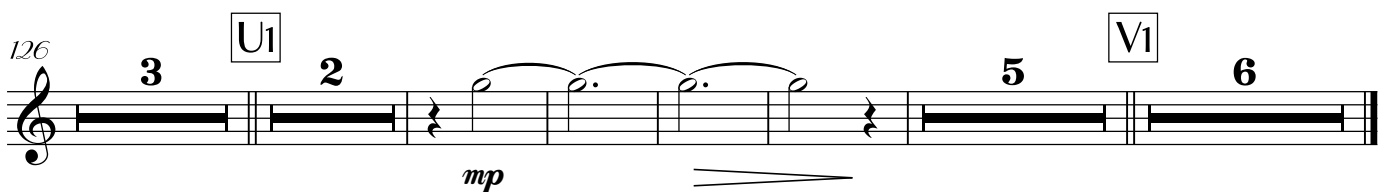
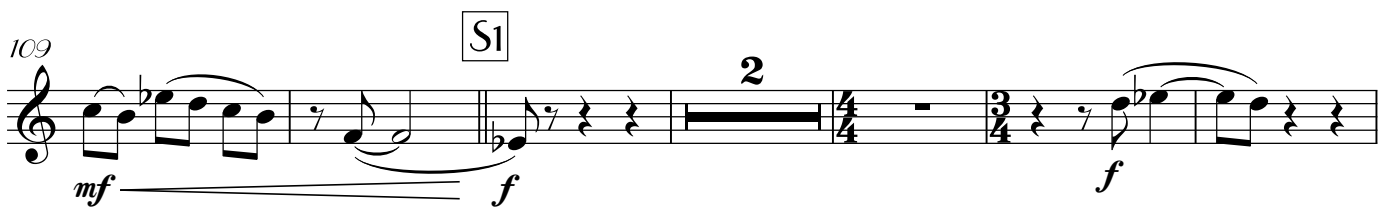
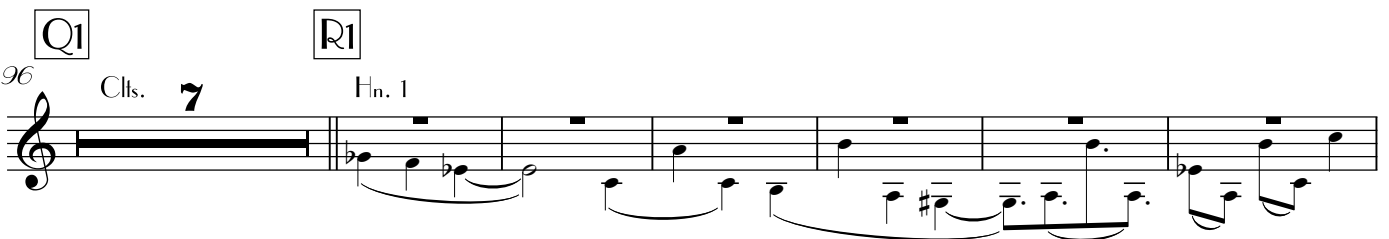
Rich, sombre, intense, slow $\text{♩} = 48$



poco accel. M1 Graceful - double tempo $\text{♩} = 96$



Tempo primo $\text{♩} = 48$



III

Very fast - wild, chaotic ♩. = 152

Very fast - wild, chaotic ♩. = 152

10 *f* *f* *f*

20 *f* *ff*

39 *f* *f* *f* *f*

47 *f* *mf*

64 *f* *p* *f* *p* *f* *p*

74 *f* *f*

87 *f* *mf*

106 *f* *mf*

W1

X1

Y1

Z1

A2

B2 Hn. 1

C2 Hn. 1

118 D2 6 7

136 E2 21 F2 2 Cbsn.

164 5 G2 4 H2 6

182 2 2 2 *f* *ff* *ff* *ff*

191 I2

198 9/16 6/16

206 J2 8 K2 3 *> f* *ff*

224 5 L2 3 Ob. 1 2 *f* *mf*

239 *mp* 5:6

249 M2 5 N2 10 *mp* *mp*

271 *mp* **O2** 7 9 6 16 9

292 **P2** 12 **Q2** 9 **R2** 7 **S2** *Bsns.* 9 **T2** *With growing intensity* 19

348 **U2** *Hns.* 4 *Cl. 1* *Fl. 2* *f*

359 **V2** 2 *mp* *<* *mf*

369 **W2** 7 *mp* *mp* *mp* *mf*

384 2 *mp* *<* *mf* **X2**

393 **Y2** *f* *f* *f*

405 *f* *f* *ff*

414 **Z2** *ff* *ff sempre* 7:6

423 **A3** *ff*

IV

Scurrying $\text{♩} = 120$

10 B3 8 Cl. 1 Fl. 1

mp mf

23 C3 8 D3 6 E3 7

46 Ob. 1 *mf* *mp* 3

54 F3 2 *mf* *mf* *mp* mf

62 *mf* mf 3 G3 2

71 7 H3 12 Cor. A. *mp*

93 I3 7 J3 17 2

122 K3 Harp. 14 Ob. 1 2

141 L3 3 Hn. 1 *f* mf

148 4 *ff*

156 M3

ff *ff*

165 N3 O3 Tranquillo (L'istesso tempo)

2 2 17 26

212 P3 Q3

p

219

f

229 R3 S3

ff *ff*

238 T3

ff *ff*

247

mf

251 U3

mf *mf* *mf*

258 V3

mf *mf* *f*

266

W3

5

mf

mp

mf

3

275

X3

2

2

f

f

(10 bars rest over)

[illegible]