

Contrabassoon

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

6

73 G H

8 **2** **10**

The musical notation consists of a single bass staff. It begins with a series of horizontal lines representing notes. Above the staff, the letters G and H are enclosed in boxes. The exercise is divided into measures by vertical bar lines. Above the staff, the numbers 8, 2, and 10 are placed, likely indicating finger counts or measure lengths. The notation includes various time signatures: 2/4, 3/4, and 3/8.

95 **I** 3 10 B. Clt. **J** Intense

112 **K** Vln. I 6

123 **L** *mf* *f*

128 4 2+3

135 Bsn. I **M** *ff* *f*

139 **N** 5 2 2+3 *f*

149 **O** 2+3 2

155 *ff* *f* *ff*

162 **P** 2+3 3 12 16 Timp. **Q** (legato but tongued) *mp*

169

169

4 2

180

180

3 3 9

198

[illegible]

215

215 **W** Rather heavily

222

The bass line is written on a single staff. It begins with a whole rest, followed by a quarter note G2, an eighth rest, and another quarter note G2. The next measure starts with an eighth rest, followed by a quarter note F2, and then a triplet of eighth notes: E2, D2, and C2. This is followed by a quarter note B1, an eighth rest, and a quarter note B1. The fourth measure consists of a whole rest, an eighth rest, a quarter note A1, and a whole rest. The final measure contains a quarter note G2, an eighth rest, a quarter note F2, an eighth rest, a quarter note E2, an eighth rest, and a quarter note D2.

226

226

X

5

ff

233 Y

p *mf* *p* *mf*

241

mp *p* *mp*

247

p

254 Z A1

ff

275 B1

ff *ff*

279

f *f*

282 C1 D1

f *mf* *mf*

291

f *f*

296 E1

ff

304 F1

ff 3 3 4 *ff* 3 3

312 G1

ff 3 3 3+2 2 3 3 3 3 3

318

ff 5 5 3

325 H1

ff 5 5 3 3 3 3 3

329 I1 As near to tempo as possible J1 Suddenly faster ♩=132

ff 2 3+2 *ff*

333

ff

336

ff *ff* *ff*

Rich, sombre, intense, slow ♩=48

100

R1

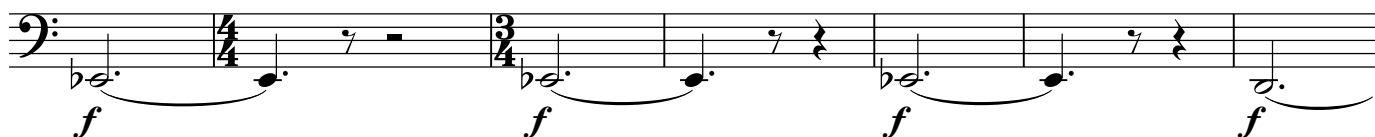
The first system of the musical score is written on a single five-line staff. It begins with a bass clef. The first measure contains a quarter note G2, followed by a quarter rest. The second measure contains a whole rest. The third measure contains a quarter note G2, followed by a quarter rest. A double bar line follows. The fourth measure contains a half note G1. The fifth measure contains a quarter rest. The sixth measure contains a half note G1. The seventh measure contains a quarter rest. The eighth measure contains a quarter note G1, followed by a quarter rest. The dynamic marking *mp* appears below the first and third measures. A box labeled 'R1' is positioned above the third measure. A horizontal line is drawn below the staff, starting from the fourth measure and extending to the right.

107

S1



113



120

T1

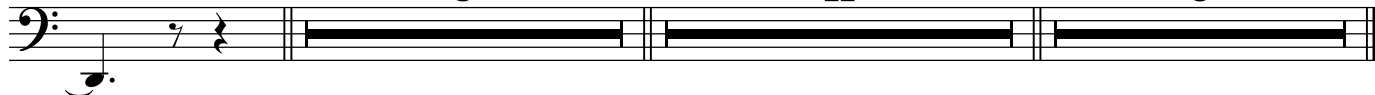
8

U1

11

V1

6



III

Very fast - wild, chaotic ♩.=152



13



29

X1



43

Y1



62

Z1



74



84 A2

101 B2

113 C2 *Hrp.* D2 E2 *Hrp.* *Tba.*

145

155 F2

163

170 G2

176 H2

185 I2

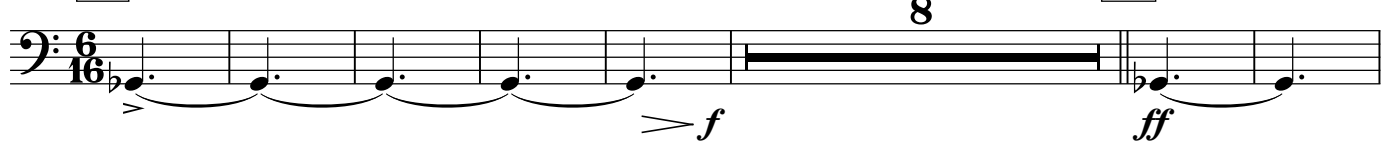
197

Detailed description of the musical score: The score is for a Contrabassoon part, spanning measures 84 to 197. It is written in bass clef. The key signature has one flat (B-flat). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). There are several slurs and accents. Fingerings are indicated by numbers 5, 7, 2, 4, 6, and 14. Chord symbols in boxes are A2, B2, C2, D2, E2, F2, G2, H2, and I2. Instrumentation changes are noted: *Hrp.* (Harp) at measure 113 and *Tba.* (Trombone) at measure 113. The score is divided into systems, with measure numbers 84, 101, 113, 145, 155, 163, 170, 176, 185, and 197 marking the beginning of new systems or sections.

202



206 J2



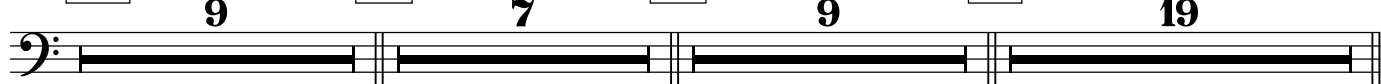
221



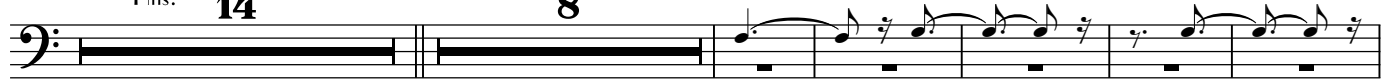
250 M2



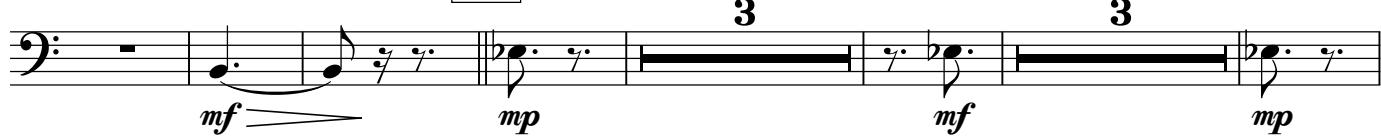
304 Q2



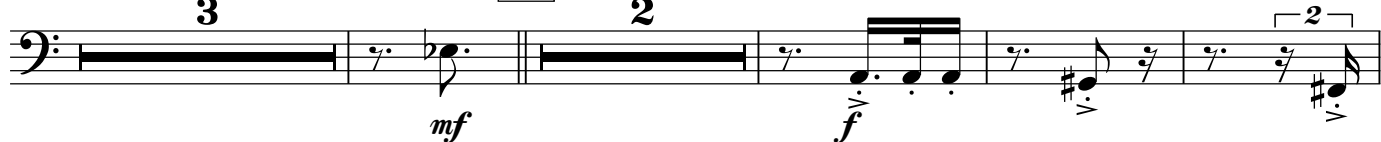
348 U2



375



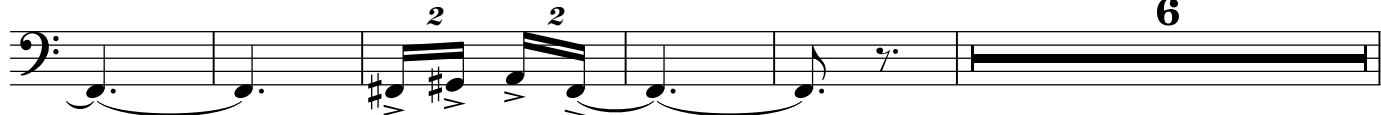
387



396



402



413

Z2

ff

416

421

A3

ff

IV

Scurrying ♩=120

B3

f

22

C3

f

Hr. 1

Ob. 1

32

D3

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

37

E3

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

52

F3

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

60

mf *f* *ff*

66 G3 2 2 9 H3 10

89 Vln. I 2 *f* *f*

96 I3 4 *mf* *f* (sempre)

104 14 2

123 K3 15 Bsn. I L3 *f* > *mp* *f* >

142 *mp* *f* > *mp* *f* > *mp* *f* *mp* 14 M3 8

167 N3 2 O3 Tranquillo (L'istesso tempo) P3 17 26 Timp.

214 2 Fl. I 3 3 5 Q3 *p* *mp* - poco

223 R3 4 *mf* *ff*

232 S3

(2 bars rest over)

236 T3

2

f

9

249 U3

5

ff *mf*

3

256

mf *mf*

3

262 V3 W3 Hrp. X3

2 3 8 2

278 Hns. Y3 Tbn. 1

2 4 6 3

293

f *f*

298 Z3

ff

301

ff

305 A4

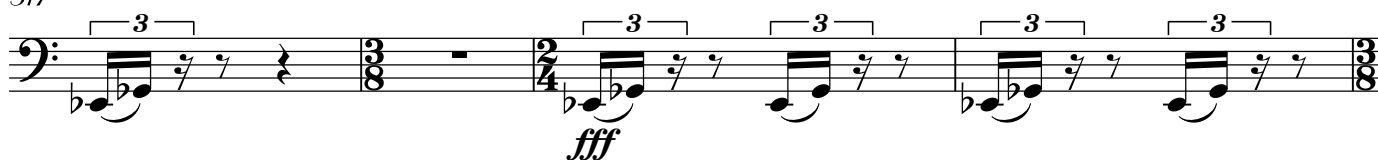
309



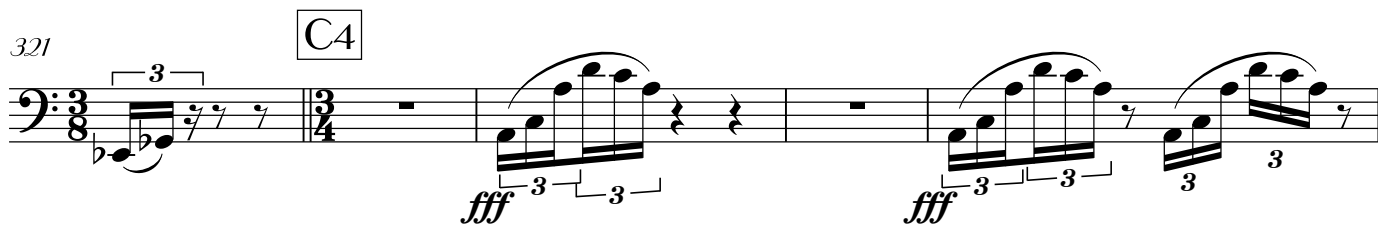
313



317



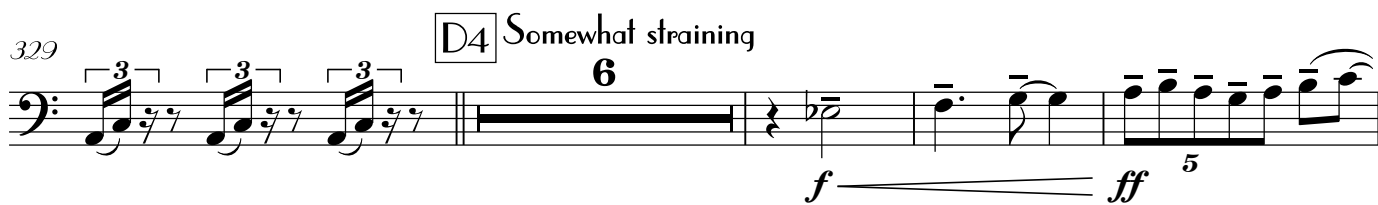
321



326



329



339

