

Bassoon I

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.

Bassoon I

## SYMPHONY No.4

I

Peter Sabourne

Brooding  $\text{♩} = 112$ 

The musical score for Bassoon I is written in 4/4 time with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score is divided into sections A, B, C, and D.

Measures 1-9: Section A. Measure 1 starts with a *mp* dynamic. Measures 2-4 are whole rests. Measure 5 has a *mp* dynamic. Measure 6 has a *mf* dynamic. Measures 7-9 are whole rests.

Measures 10-13: Section B. Measure 10 starts with a *mp* dynamic and a quintuplet (5). Measure 11 is a whole rest. Measure 12 is a whole rest. Measure 13 starts with a *p* dynamic and a quintuplet (5), followed by two triplets (3).

Measures 14-16: Section C. Measure 14 starts with a *mf* dynamic and a quintuplet (5). Measure 15 has a *mp* dynamic and a quintuplet (5). Measure 16 has a *mf* dynamic.

Measures 17-27: Section D. Measure 17 starts with a triplet (3). Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is a whole rest.

Measures 28-30: Section A. Measure 28 starts with a *mp* dynamic and a triplet (3). Measure 29 has a *mf* dynamic and a quintuplet (5). Measure 30 has a *mf* dynamic and a quintuplet (5).

Measures 31-34: Section B. Measure 31 starts with a *mp* dynamic and a triplet (3). Measure 32 has a *mp* dynamic and a triplet (3). Measure 33 has a *mp* dynamic and a triplet (3). Measure 34 has a *mp* dynamic and a quintuplet (5).

Measures 35-41: Section C. Measure 35 starts with a *mp* dynamic and a triplet (3). Measure 36 has a *mp* dynamic and a quintuplet (5). Measure 37 is a whole rest. Measure 38 is a whole rest. Measure 39 is a whole rest. Measure 40 is a whole rest. Measure 41 is a whole rest.

Measures 42: Section D. Measure 42 starts with a *ff* dynamic and a triplet (3). Measure 43 has a *ff* dynamic. Measure 44 is a whole rest. Measure 45 is a whole rest. Measure 46 is a whole rest. Measure 47 is a whole rest. Measure 48 is a whole rest. Measure 49 is a whole rest. Measure 50 is a whole rest.

48

*mf*

*mf*

52

*f*

*mf*

*mf*

58

*mf*

*mp*

*p*

65

*mp*

73

*mp*

*mp*

78

5

2

84

*mp*

*mf*

90

*mf*

3

*mf*

3

94

*mf*

98

10

Intense

114 **4** Cor. A. **K**

*f* 5 5 *f*

122 **2** **L**

*mf* *f* 5

128

5 5

134 **2+3** **M**

*ff* 5 5

139 **3** **N**

*f* 5 *f* 5 *mf* *ff*

145 **2+3**

5 3 3 5 *f*

148 **2+3** **O**

2

154 Hn. 1

159 **2+3** **P**

*ff* *mf* 3 3

163 **2** **Q**

*mp* 3 3 2

169

*mp* *mf* *mp*

172

*mp* *mp*

179

*mp* *mp* *mp*

188 Fl. 1

*mp* *mp* *mp*

192

*mp*

199

*mp* *mp* *mp*

206

*mp* *mp* *mf* *mf*

213

*mf* *mf*

220

*f*

222

3 3 3 3 3 3

224

3 3 3 3 3 3 3 3

226

X

3

*ff* *f* *mf*

233

Y

*mf* *mp*

239

*mp* *mp*

245

*mp* *mf*

5 5

250

Z

6

A1

5

265 Hn. 1

270 **B1**

277 **2+3** **5** **3** **3** **5** **5** **f**

279 **mf** **f**

283 **C1** **mf** **mf** **3** **5**

286 **D1** **3** **mf** **f**

292 **f**

296 **E1** **ff** **3** **3** **4**

303 **F1** **ff** **5** **3** **3** **6** **ff** **3** **3**

312 (omit small notes if necess.) **ff** **3** **3** **3** **3** **3** **3** **3** **3** **3**



315 **G1**  $3+2$  **2**

*ff*

321 **H1** **4**

*ff*

327 **I1** As near to tempo as possible **2**

*ff*

331  $3+2$  **J1** Suddenly faster ♩=132 **2**

*ff*

334

*ff*

336

*ff*

||

Rich, sombre, intense, slow ♩=48

**5** **2** **3**

*p* *mp* *mf*

14 **K1** **2**

*mf* *f*

22 **L1** **4** **5** **9**

42 Tbn. 1

46 **2+3** **3** **3** *mp*

49 poco accel. **M1** Graceful - double tempo ♩=96 **14** *poco*

66 **N1** **7** **9** **O1** Tempo primo ♩=48 **6** Timp.

92 **D1** Hn. 1 **Q1** *mp* **5** *mp* **5**

97 *mp* **5** *mp* **5**

101 **R1** *mp* **5** **5** **3** **3**

105 **3** **3** **3**

110 **S1** *mf* *f* *f* **2**

117 T1

123 U1 V1

*mf*

### III

Very fast - wild, chaotic ♩. = 152

5

11 2 9

26 W1 3

36 X1 2 3

45 Y1 3

53 Z1 8

66 2 2

74 2 4

84

84 **A2**

*f* *mf*

90

90 **3**

*mf* *mp*

97

97 **B2** **5**

*mf* *mp* *f* *mf*

106

106 **2** **2**

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

115

115 **C2** **7** Hn. 1

*f* *mf*

128

128 **D2** Cl. 1

*mp* *mp* *mp*

134

134 **E2** **10**

*mf*

149

149 **F2** **4** **13**

*f* *mp*

170

170 **G2** Cbsn.

*mf* *f*

176 **H2**

*mf*

182 **I2**

*f* *ff*

194

201

205 **J2**

208 **K2**

*f* *ff*

220

232 **L2** **M2** **N2**

18 10 22

283 **O2** **P2** **Q2** **R2** **Timp.**

9 12 9 5

176 **H2**

*mf*

182 **I2**

*f* *ff*

194

201

205 **J2**

208 **K2**

*f* *ff*

220

232 **L2** **M2** **N2**

18 10 22

283 **O2** **P2** **Q2** **R2** **Timp.**

9 12 9 5

318 Timp.

S2



325

T2 With growing intensity 18



348 U2

4

Cl. 1

Fl. 1 8va



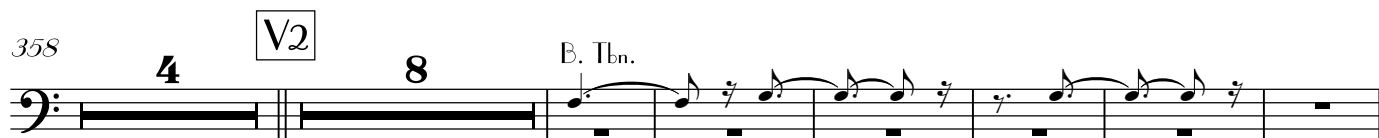
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V2

4

8

B. Tbn.



376

W2



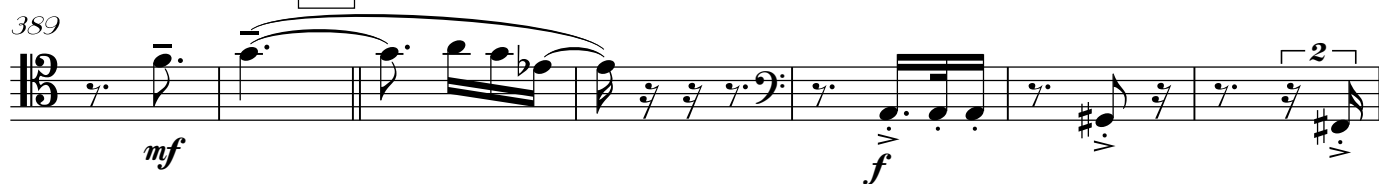
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3



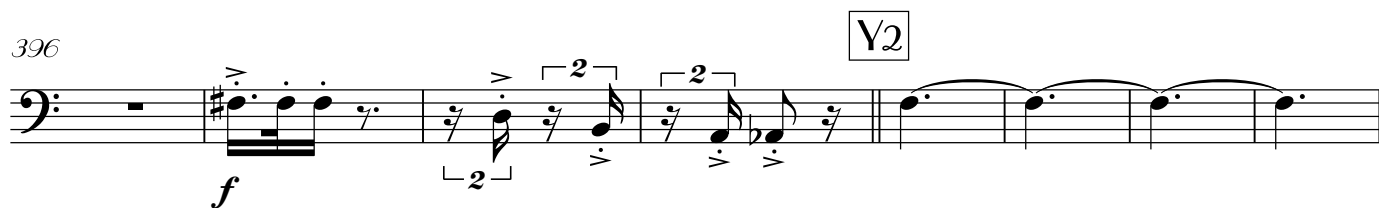
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X2



396

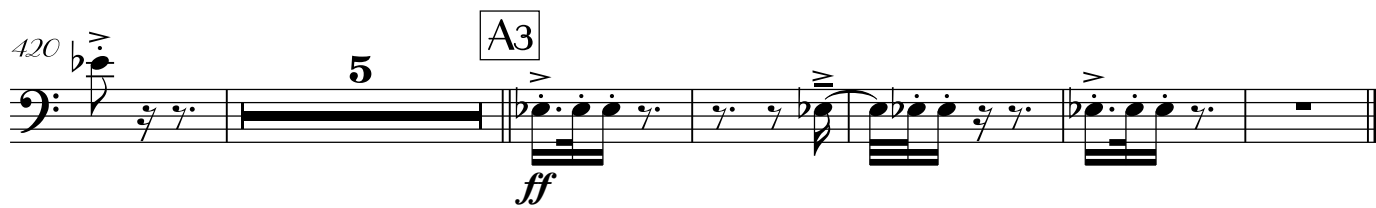
Y2



404

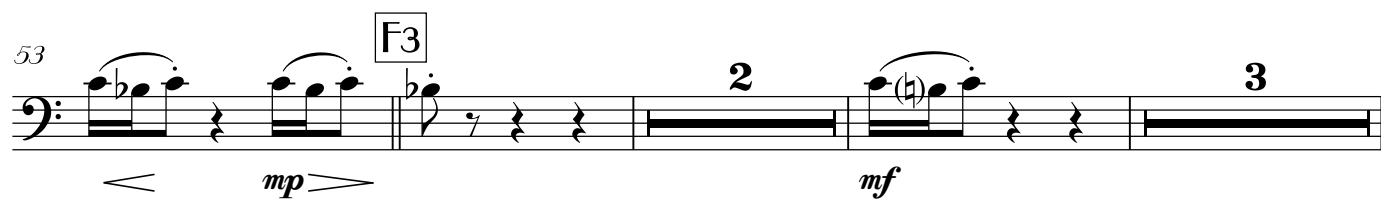
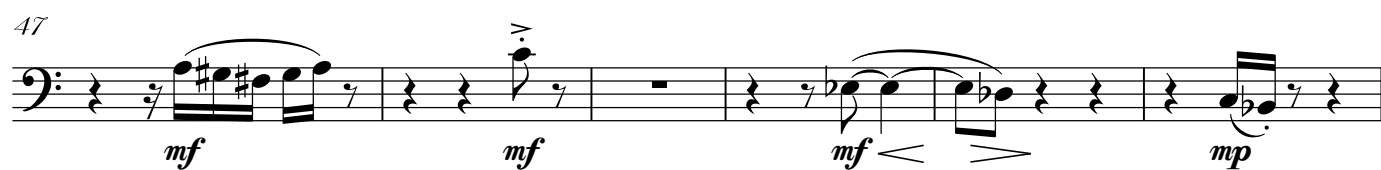
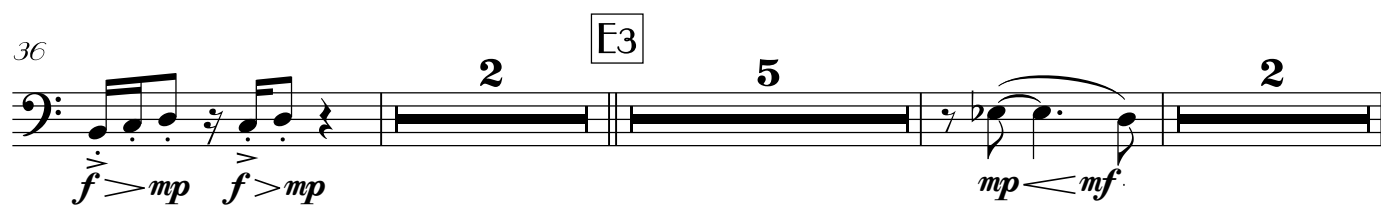
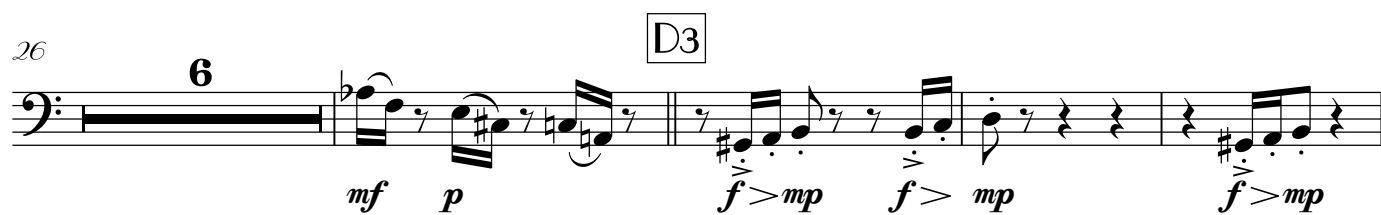
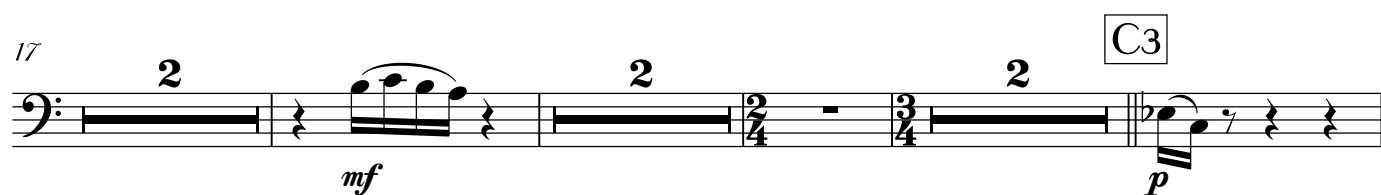
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## IV

Scurrying ♩=120





65 G3

*ff* *mf*

72 H3 Vln. I

*f*

93 L3 J3

*f* *mp* *mf*

120 K3 Hn. I

*mf*

126

*mf* *mp*

133

*mf* *mp* *mf* *mf*

139 L3

*mf* *f*

149

*ff* *ff*

155 M3

*ff*

169 N3 O3 Tranquillo (L'istesso tempo)

Ob. 1

17

192

*mp* *mp*

203

*mp* *mp*

210

D3 Q3 *mp* Tpt. 1

222

*mf* *ff* R3

231

*ff* *f* S3

237

T3 *ff*

243

*ff* *ff* *ff*

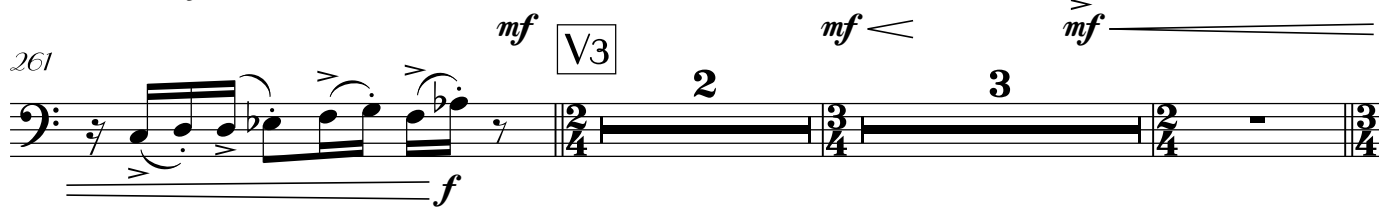
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U3 *mf*

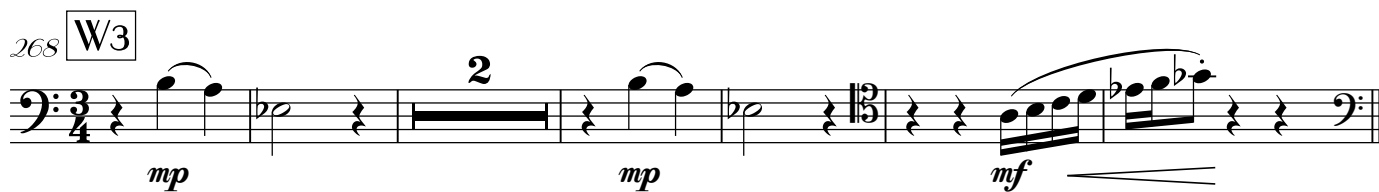
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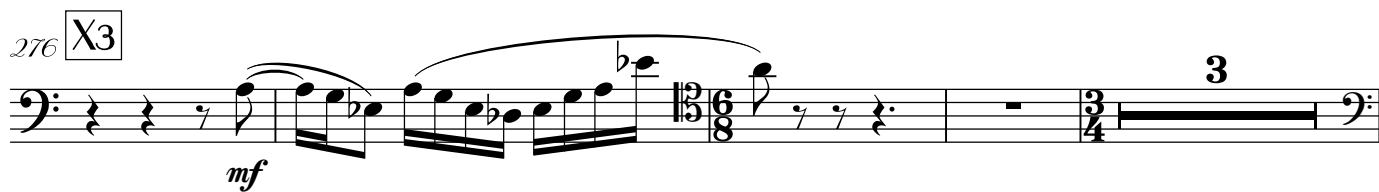
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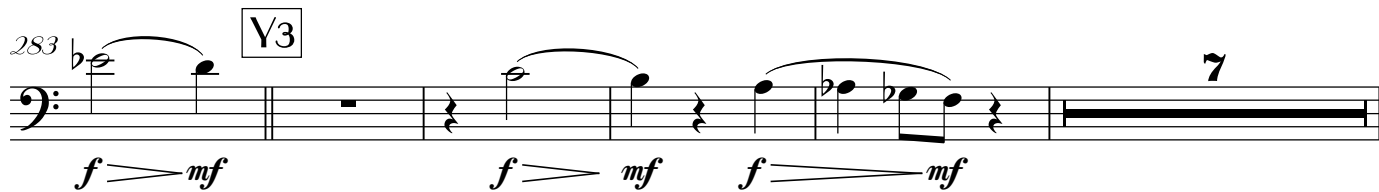
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276



283



295



299



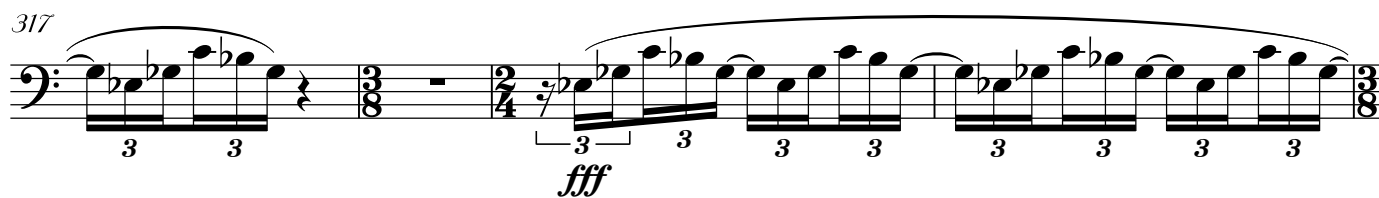
303

308 A4

311

314 B4

317



321



325

