

Horn II in F

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.

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I

Peter Sabourne

Brooding $\text{♩} = 112$

18

A

6

Ob. 1 \flat

B

5

28

C

8

mf

mf

42

D

2

f \leftarrow *ff*

ff

mf

50

E

5

mf \rightarrow *f* $>$ *mf*

60

F

6

3

2

73

G

H

Hn. 1

2

4

Timps.

2

90

I

Ob. 1

4

3

10

108

J Intense

114 Hn. 1 **K** Cor. A. **3** **f**

121 **mf** **mf** **f** **mf**

127 **L** **f** **ff**

134 **2+3** **2+3** **M** **2** Vln. I

142 **f** **2** **2+3** **f**

149 **f** **2+3** **O** **2**

154 **ff**

159 **P** **2+3** **4** **molto**

167 **Q** **10** **R** Hrp. **2** **3**

183 **S** **3** **9** Hn. 1

199 T

mp mp mp mp

208 U V

mp mp mf mf

218 W Rather heavily

mf mf f

224 X

ff

233 Y Z Tbn. 1

20

259 A1

f f

267

f ff

275 B1

ff f

280 C1 D1

f f f

291 *mf* *f* *ff*

298 *ff*

307 *ff*

316 *ff*

322 *ff*

327 *ff* **[I]** As near to tempo as possible **3+2**

332 **[J]** Suddenly faster ♩=132 *f* *ff*

337 *ff*

||

Rich, sombre, intense, slow ♩=48 *p* *mf*

17 **K1**

mf *p*

6

30 **L1**

2 14 2+3 poco accel..

50 **M1** Graceful - double tempo ♩=96 **N1**

15 5 Vc.

73 *mp* *mp* *p*

4

Tempo primo ♩=48

83 **O1** **P1** Hn. 1

9

mp *mp*

96 **Q1** **R1**

7 4

mp poco cresc poco a poco

109 **S1**

mf *f* *f*

116 **T1**

8

129 **U1** **V1**

7 6

mf *mp*

mf

p

6

30 **L1**

2 14 2+3 poco accel..

50 **M1** Graceful - double tempo ♩=96 **N1**

15 5 Vc.

73 *mp* *mp* *p*

4

Tempo primo ♩=48

83 **O1** **P1** Hn. 1

9

mp *mp*

96 **Q1** **R1**

7 4

mp poco cresc poco a poco

109 **S1**

mf *f* *f*

116 **T1**

8

129 **U1** **V1**

7 6

mf *mp*

Very fast - wild, chaotic ♩.=152

4 2

f *f*

11 2 9

f *mp* *f* *f*

26 W1

mf *f*

35 X1

ff *mf*

43 Y1 Z1 Tba. 2

f

66 Timp. 10

f *p*

81 A2 5 5 6

f *p* *mp*

101 B2

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

108 C2 D2 7 14 5

Bsn. 1

136 **E2** Vc. *p* **2** *p*

143 **4** *mf* *f*

152 **5** **F2** **13** **G2** **6** **H2** **3** Bsn. 1

181 *f* *ff*

187 **2** **L2** **2** *ff* *ff*

195 **2** **2** **2** **4** **4** **4**

201 **4** **9** **16** **6** **16**

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

224 **5** **L2** **18** **M2** **10** *f* *mf*

260 **N2** **22** **9** **O2** **9** **P2** **12** **Q2** **9**

313 R2 S2 T2 With growing intensity U2 Hn. 1

7 9 19

352 V2

3 8

f *f*

370 Tbn. 1 W2

9

mf *mf*

387 Hn. 1 X2

2

mp *mf*

394 Y2

2 2

f *f* *mf*

402

f

412 Z2

2. 3. 4. 5.

ff

421 A3

5

ff

IV

Scurrying ♩=120 B3

10 4 5

f *f*

22 C3 2 8 D3

36 E3 2 5 8

54 F3 3

62 3 2 G3 2 4

74 2 H3 16

96 I3 7 J3 _{T_hs.} 17 2 K3 _{H_rp.} 13

136 _{T_pl. 1} L3

143

148

151 M3 5 5

f *ff* *ff* (non dim.)

(Many rests over)

167 N3 O3 Tranquillo (L'istesso tempo) D3
Celeste 26 6

218 Q3 2 Tpt. 1 Hn. 1 *mf* 3

224 2 R3 *f* *f* *ff*

230 S3 2 *f*

237 T3 2 *ff* *ff*

244 3 *ff* *ff* 3 3

250 U3 5 *mf* 3

259 3 *f* *mf* *f*

262 V3 3 W3 8 X3 Bsn. 1

277 3 *mf* *f*

284 **Y3**

5 2

mf *f* *f*

Musical staff 284-294. Key signature: one sharp (F#). Measures 284-294. Dynamics: *mf*, *f*, *f*. Rehearsal mark Y3 at measure 284. Fingerings: 5, 2.

295 **Z3**

f *ff*

Musical staff 295-300. Key signature: one sharp (F#). Measures 295-300. Dynamics: *f*, *ff*. Rehearsal mark Z3 at measure 295. Time signature changes: 2/4, 3/4, 2/4.

301

ff

Musical staff 301-307. Key signature: one sharp (F#). Measures 301-307. Dynamics: *ff*.

308 **A4** **B4**

ff *ff* *ff* *fff*

Musical staff 308-315. Key signature: one sharp (F#). Measures 308-315. Dynamics: *ff*, *ff*, *ff*, *fff*. Rehearsal marks A4 at measure 308 and B4 at measure 312. Time signature changes: 2/4, 3/4, 2/4, 5/8, 2/4.

316 **C4**

fff

Musical staff 316-325. Key signature: one sharp (F#). Measures 316-325. Dynamics: *fff*. Rehearsal mark C4 at measure 316. Time signature changes: 2/4, 3/8, 2/4, 3/8, 2/4, 3/4.

326

fff

Musical staff 326-329. Key signature: one sharp (F#). Measures 326-329. Dynamics: *fff*.

330 **D4** Somewhat straining

f *f*

Musical staff 330-336. Key signature: one flat (Bb). Measures 330-336. Dynamics: *f*, *f*. Rehearsal mark D4 at measure 330. Text: "Somewhat straining".

337 **E4**

fff

Musical staff 337-342. Key signature: one flat (Bb). Measures 337-342. Dynamics: *fff*. Rehearsal mark E4 at measure 337.

343

poco *f*

Musical staff 343-348. Key signature: one flat (Bb). Measures 343-348. Dynamics: *poco*, *f*.