

Flute I

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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.

Brooding  $\text{♩} = 112$

3 3 3 5 2 3 3

*mp* *mf* *mp*

8 3 3 4 3 3

*mf* 5 *mp*

14 5 4 A 3 3 5

*mf* *mp* *mf*

21 3 3 5 5

*mp* *mf*

24 3 3 B 8 C 5 f

*mf* *f*

40 5 ff ff

45 2 D mf mf

51 f > *mf* E

56 3 5 5 2 3 4 2 F 2

*mp* *mf*

63 *mp* *mf*

69 *mf* *Bsn. 1*

79 *mp*

84 *mp* *mp*

98 *I* *Cop. A.*

105 *mf* *J* *Intense*

113 *K* *Ob. 1* *f*

123 *L* *f*

128 *f*

132

2+3

2+3

2/4

5/8

2/4

151 **2+3**

**f**

**5**

**f**

157

*ff* 5

*molto*

162 **2+3** **3** **Q** **3** **3** **5**

*mf* *mp* *mf*

[illegible]

186

S

mp 5

mp 5

mp

mp 3 >

(4 bars rest over)

192 **4** *mp* **5** *mp* =

200 **T** *mf poco subito* *mf* **2** *mf*

207 **U** *mf* *mf* *mf*

213 **V** **5** **W** *Rather heavily* *mf* *mf* *f*

223 **X** *ff* *f* **4**

234 **Y** **20** **Z** *Tbn. 1*

260 **A1** *f*

265

269 **3 + 2 + 3**

274 B1

277 2+3

279

282 C1

287 D1

291

*ff* 5 3 3 5 5 3

5 3 3 5

*f*

*mf*

*f* *f* *mf*

*mf* 3 3 5 *mf* 3 3 *f* 3

3 6

302 **E1** *ff* *ff* 5 3 3

306 7:8 9 *ff* 5

309 3 3 7:8 **F1** *ff* *tr*

313 *tr* *tr* *tr* *tr* *tr* **G1** 3+2 2 *ff* 3

319 5 3 *ff*

325 **H1** *tr* *tr* *tr* *tr* *tr* 2+3+3

**I1** As near to tempo as possible

329

331 **J1** Suddenly faster ♩=132 *f* 5 3 3

333 5 5 5 3 3 7:8 *ff*



335 *ff* 3 *ff* 3

338 *ff* 3

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

||

16 K1 9 Vla.

30 L1 (solo) *mp*

34 2 *mp*

39 3 5 *mp*

48 2+3 poco accel. M1 Graceful - double tempo  $\text{♩} = 96$  *mp* *mp* *mp*  
(colouring the violins, not solo)

55 7 N1 7 *mp*

73 O1 P1 Q1

9 9 4 7

103 R1 Fln. 1

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

116 T1 U1 Fln. 1 5 8 *mf* *mp*

133 V1 3 6

## III

Very fast - wild, chaotic ♩ = 152

6 *f* *mp* *f*

6 *mp* *f*

11 *mp* *f*

17 *mf* *mf* 2 *f* 2 *f* 2

26 **W1**

*f* *f* *ff*

37 **X1**

*f* *f*

48 **Y1** **Z1**

*f* *f* *p* *f*

74

*f* *ff* *f* *ff*

80 **A2** Bsn. 1

*f*

98 **B2** **C2** Hn. 1

*mf*

120 **D2** **E2**

*mf* *mf*

157 **F2** Cbsn.

*mf*

(5 bars rest over)

165 5 **G2** 4 **H2** 6

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

190 2 **L2**

195

200 4 9 **J2** 6 16 5:6 *ff*

209 10 **K2** 3 *ff* 5:6 5:6

224 *f* 5:6 *mf* 5:6 6 **L2** 18 **M2** 10

260 **N2** 22 **O2** Tbs. 9 **P2** Clt. 1 5 S. D.

299 **Q2** 5 S. D. 4 5:6 3 *mp* *mf*

311 5:6 5:6 5:6 **R2** 6 **S2** 9 *mf* *f* *mp*

329 **T2** With growing intensity **19** **U2** Hn. 1 Clt. 1

354 **f** *poco* **f** **V2** **7**

369 **mf** **6** **W2** **9** Hn. 1

389 **X2** **mf** **f**

396 **V2** **f** **5:6**

404 **2** **f** **5:6** **ff**

413 **Z2** **ff** *sempre*

421 **5:6**

426 **A3** **ff**

## IV

**Scurrying**  $\text{♩} = 120$

**10** **B3**

*mp* *p*

**16** **3** **2**

*mf*

**25** **C3** **3**

*mp*

**33** **D3**

*f* *mf* *p* *mf*

**38** **E3** **4**

*mp*

**45**

*mf* *mf* *mf* *mf*

**52** **F3** **2** **7** **3**

*mf* *mf*

**68** **G3** **7**

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

**79** **H3** **12** **Cor. A.**

*mp* *mf* *mf*

**96** **I3** **6** **J3** **15** **Vln. I**

**3** **3**

122 K3 Hp. 2

*mp* *mf*

129 3

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

137 L3 2

*mf* *f* *mf*

144 6

*ff*

153

*ff*

158 M3 2 2

*ff*

169 N3 O3 Tranquillo (L'istesso tempo) 12

*mf* *mp*

187 5

*mp*

199 3

*mp*

208 P3 2 3

*mp* *p* *mp*

216 Q3

*p* *mf* *mp*

223

*mf* *f* *f*

228 R3

*ff* *ff*

235 S3 T3

*f* *ff*

243

*ff* *ff*

250 U3

*ff* *mf*

259 V3

*mf* *f* *f*

264 W3

*mf* *5*

273 X3

*mf* *mf* *2*



280

*f*

5

5

5

Y3

10

This musical score for Flute I, measures 280-289, is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first measure (280) contains a half note B-flat with an accent (>) and a dynamic marking of *f*. The next three measures (281-283) each contain a quarter rest followed by a beamed eighth-note triplet. The first triplet (281) starts on G4, the second (282) on A4, and the third (283) on B-flat4, all with accents. Each triplet is marked with a '5' below it. Measure 284 contains a quarter rest followed by a beamed eighth-note triplet starting on B-flat4 with an accent. Measure 285 contains a quarter rest followed by a beamed eighth-note triplet starting on C5 with an accent. Measure 286 contains a quarter rest followed by a beamed eighth-note triplet starting on B-flat4 with an accent. Measure 287 contains a quarter rest followed by a beamed eighth-note triplet starting on A4 with an accent. Measure 288 contains a quarter rest followed by a beamed eighth-note triplet starting on G4 with an accent. Measure 289 contains a quarter rest followed by a beamed eighth-note triplet starting on F4 with an accent. A repeat sign is placed after measure 289, and a final measure (290) contains a whole rest, marked with a '10' below it. A box labeled 'Y3' is positioned above measure 288.

294 *f*

298 *ff* **Z3**

301

304 *ff*

306 **A4**

309

312 *fff* **B4**

318 *fff* **C4**

325

Somewhat straining

330 D4

*ff* *f*

337

E4

341

*fff* *5* *4*