

Viola

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.

Viola

SYMPHONY No.4

I

Peter Sabourne

Brooding ♩=112

3 2

mp < *mf* > *mp* < *mf* >

9 4 4 A

mp < *mf* > *mf* but a little less than the 'celli

22 5 8 8 B C

42 D

f — *ff* *mf*

48 5 3 3 5 div. *mf*

51 E

3 3 *f* *mf* *mf* *mp*

60 F

mf — *mp* — *p* — *mp*

66 *mf*

71 G pizz. 3

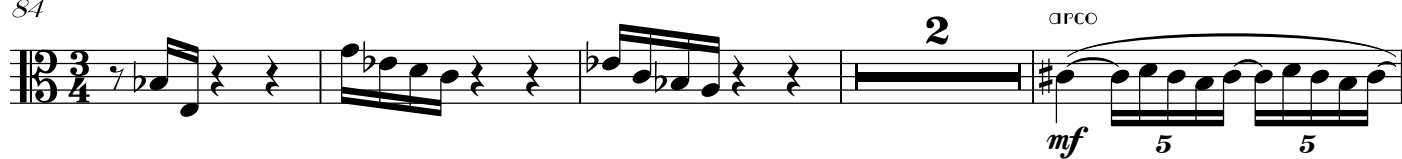
p < >

78

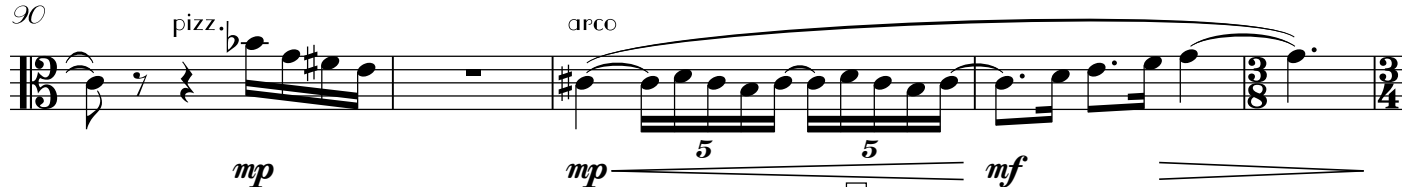
H



84



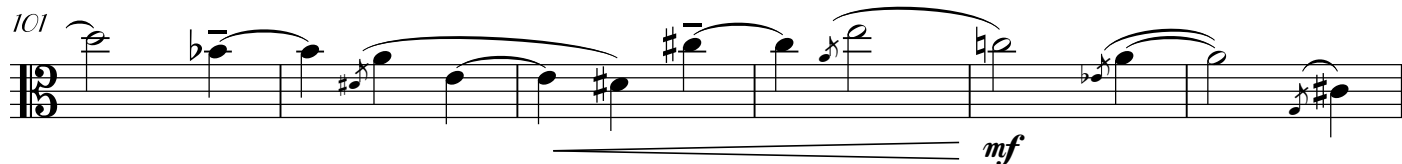
90



95



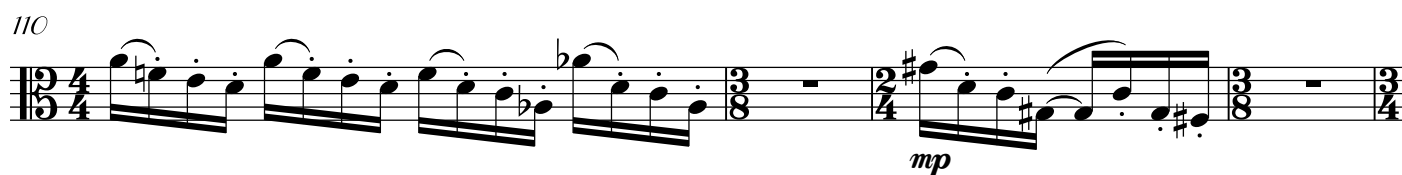
101



107



110



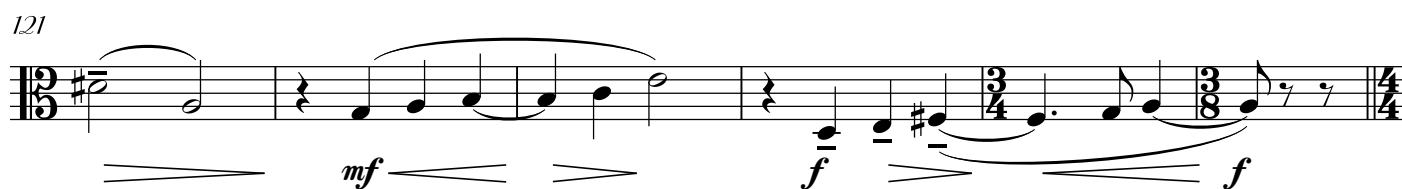
114



117



121



127 **L**

6

ff

3 3 2+3

3 3 5 3 3

135 **M**

5

3 3 2+3

f *mf*

140 **N**

div.

f *mf* *ff*

146

2+3 5 3 3 5

pizz.

f

149 **O**

apco

2+3

f *ff*

155

f *ff*

161 **P**

2+3 2

mp

Q **R**

167 **10**

con sord.

pp

3 3

180

pp

3 3

184 **S**

4

pp *p*

3 3 3 3

191

mp *mf* *p* *mp*

196

p *mf poco subito*

T

senza sord.

202

mf *mf* *mf* *mf*

209

mf *f*

U arco

V

218

mf *f*

W

Rather heavily

225

ff *f*

X

232

mp *p* *mf*

Y

236

p *mf*

239

p *mf*

241

p

246

mf *p* *mp*

248

p *mp*

258 Tbn. 1

f

263

f

270

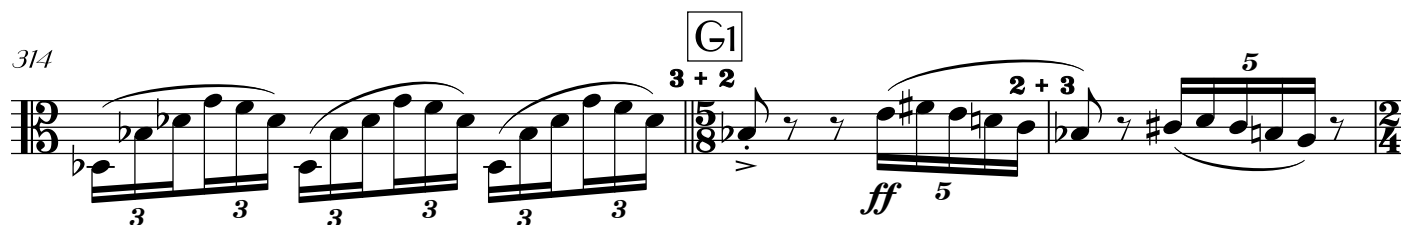
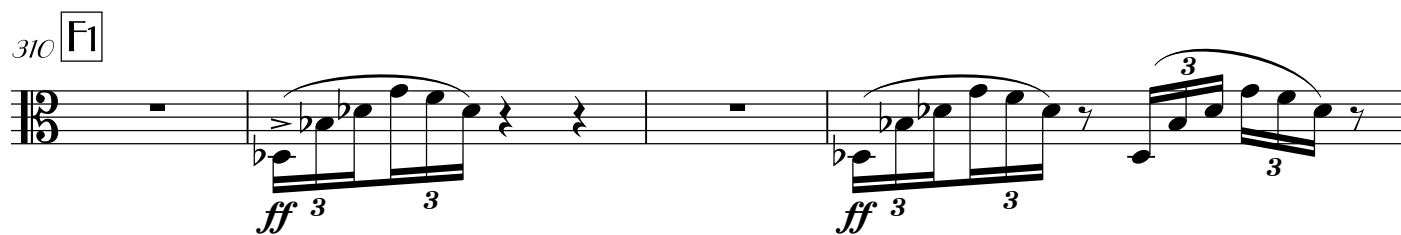
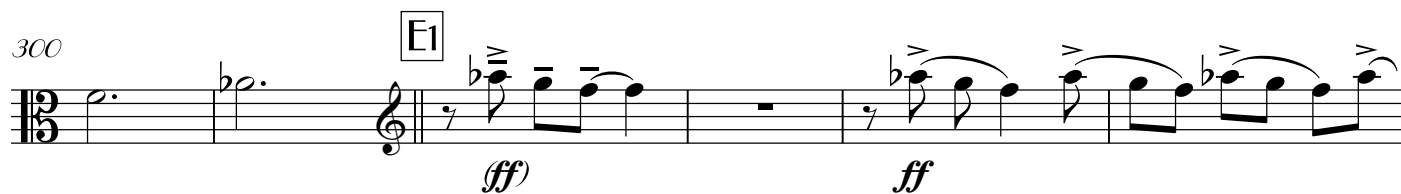
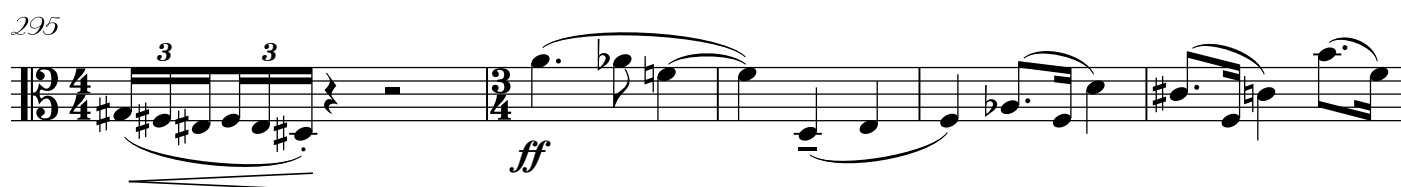
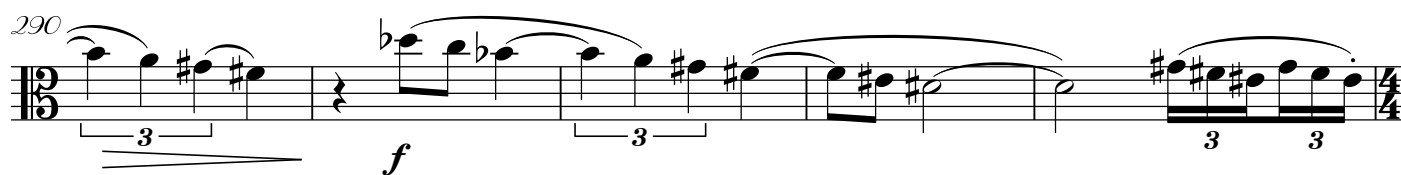
ff

277

f

279

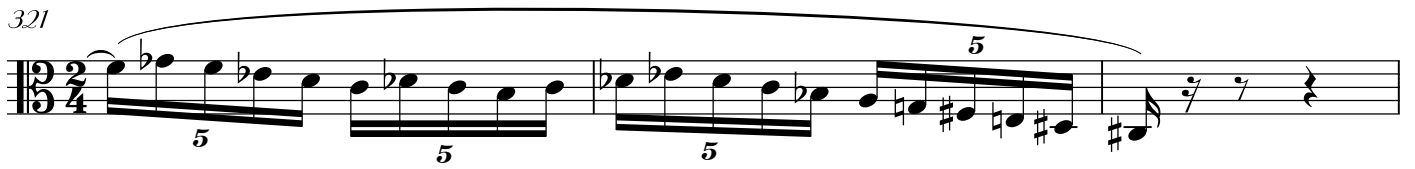
f

284 C1

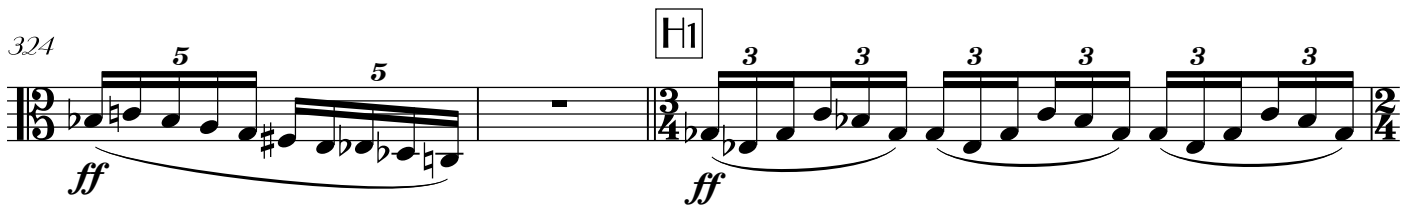
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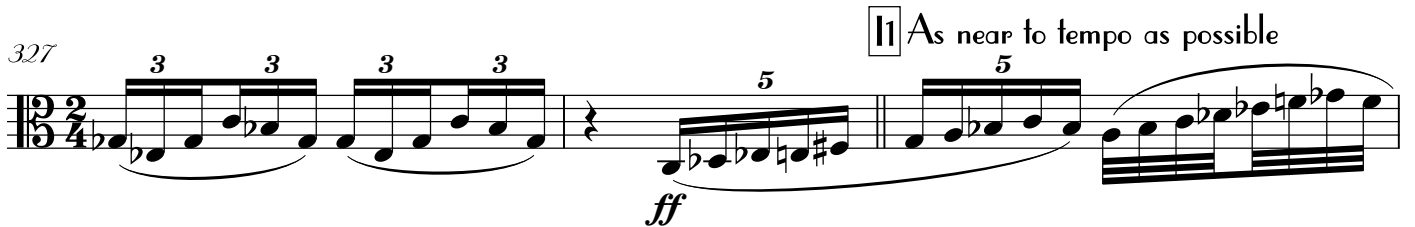
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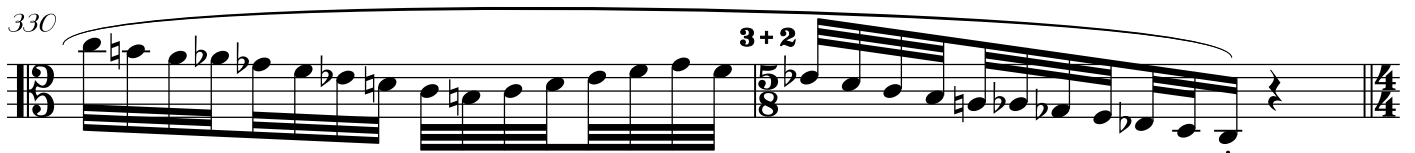
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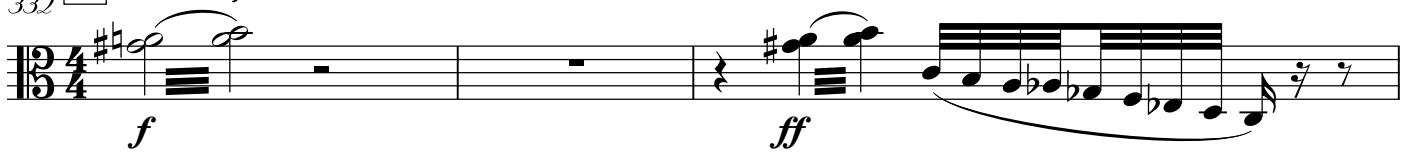
327



330



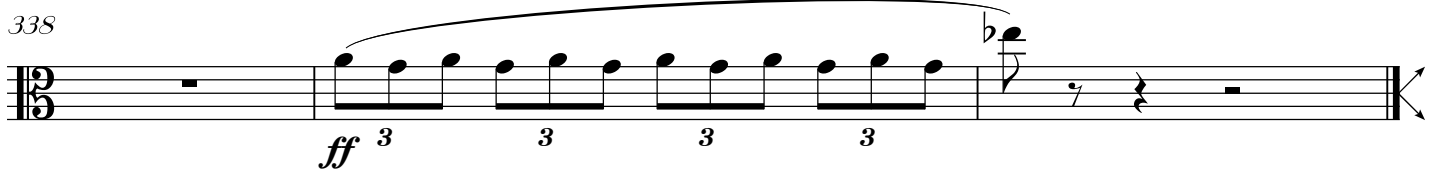
332 [J1] Suddenly faster ♩ = 132



335



338



||

Rich, sombre, intense, slow ♩=48

Measures 1-6. The score is in 3/4 time with a key signature of one flat. The music is marked *mp* (mezzo-piano). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with dotted half notes and eighth notes.

Measures 7-9. The score continues in 3/4 time with a key signature of one flat. The music is marked *mp* (mezzo-piano). The melody continues with eighth and sixteenth notes. The bass line features more complex rhythmic patterns, including dotted eighth and sixteenth notes.

Measures 10-12. The score continues in 3/4 time with a key signature of one flat. The music is marked *mp* (mezzo-piano) in measure 10 and *mf* (mezzo-forte) in measure 11. The melody continues with eighth and sixteenth notes. The bass line features more complex rhythmic patterns, including dotted eighth and sixteenth notes. Measures 11 and 12 are marked with a '2' and a repeat sign.

Measures 17-19. The score is marked **K1** in a box. The music is marked *mf* (mezzo-forte) in measure 17, *f* (forte) in measure 18, and *mf* (mezzo-forte) in measure 19. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with dotted half notes and eighth notes.

Measures 20-22. The score continues in 3/4 time with a key signature of one flat. The music is marked *mp* (mezzo-piano) in measure 20 and *(mp)* (mezzo-piano) in measure 21. The melody continues with eighth and sixteenth notes. The bass line features more complex rhythmic patterns, including dotted eighth and sixteenth notes. Measures 20 and 21 are marked with a '3' and a repeat sign.

24

mp

mp

30

L1

mp

p

pp

p

34

p

p

mp

p

38

p

mp

p

41

5

2 + 3

p

49

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

mp

mp

p

54

mp

mf

mp

59

mp

p

66 N1

mf *mf* *mp*³ *mf*

71

mp *mp*

76

p *mp* *p*

80 O1 Tempo primo ♩=48

p

87

p *mp* *mp*

92 D1 Q1 R1

mf *mp*

104

mp *poco cresc poco a poco* *mf*

111 S1 *div.*

f

116 *unis.*

mp

121 T1

non dim.

126

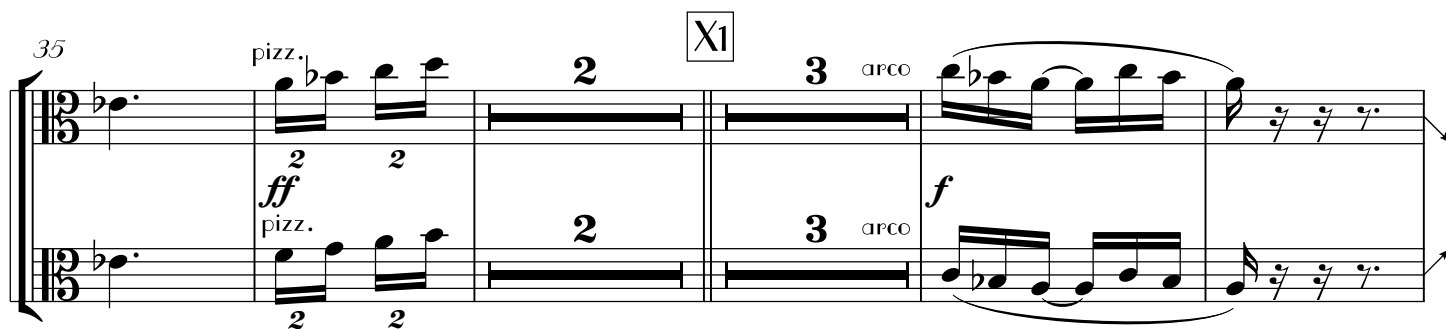
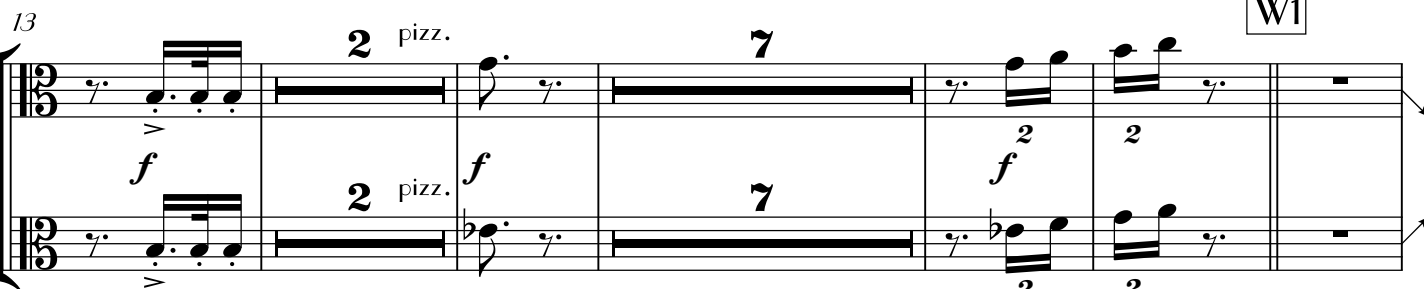
[illegible][illegible]

III

Very fast - wild, chaotic ♩.=152

5

2



68

6

2

f

80

4

2

A2

14

B2

H_{ins.}

5

f

5:6

106

V_{c.}

mf

2

2

f

112

C2

5

6

p

mp

127

D2

mp

p

133

E2

15

151 Tbn. 1

F2



159



164



169

G2

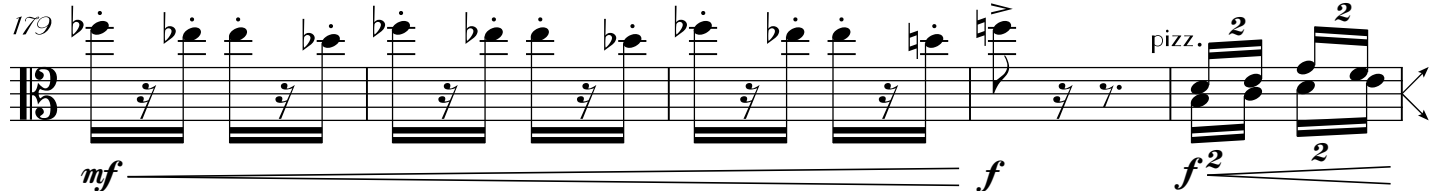


174

H2



179



184

arco

pizz.



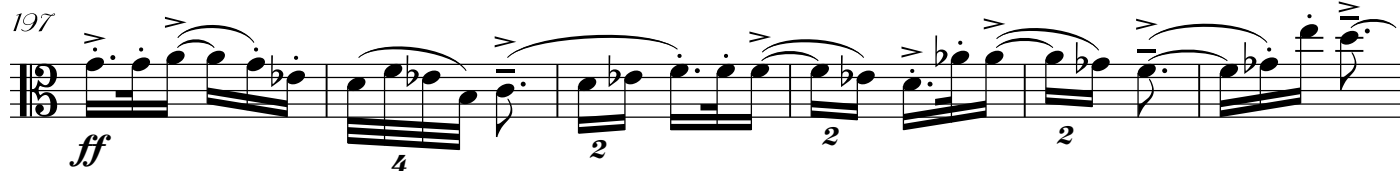
191


12

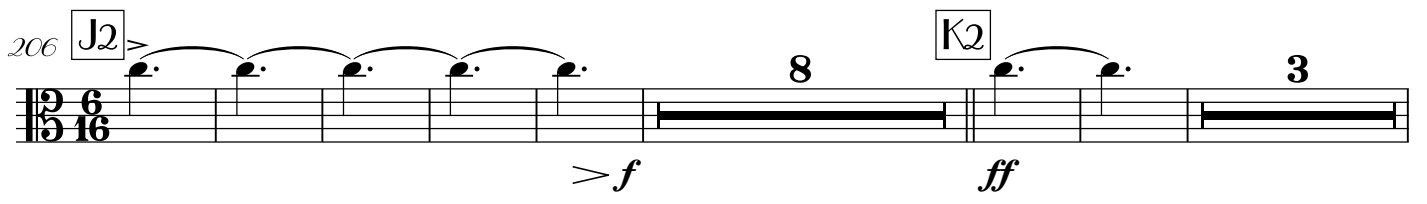
arco

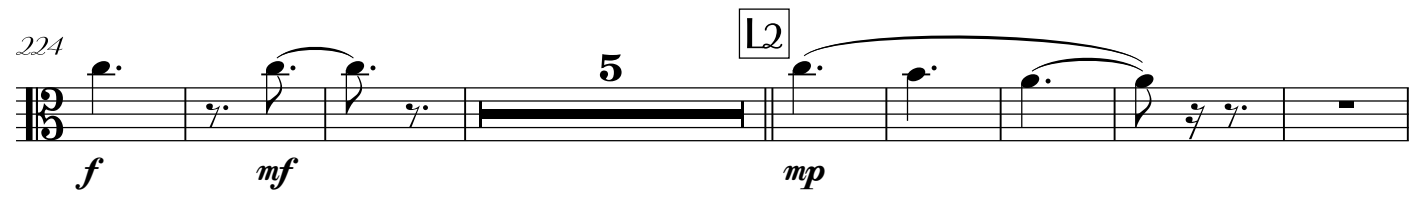


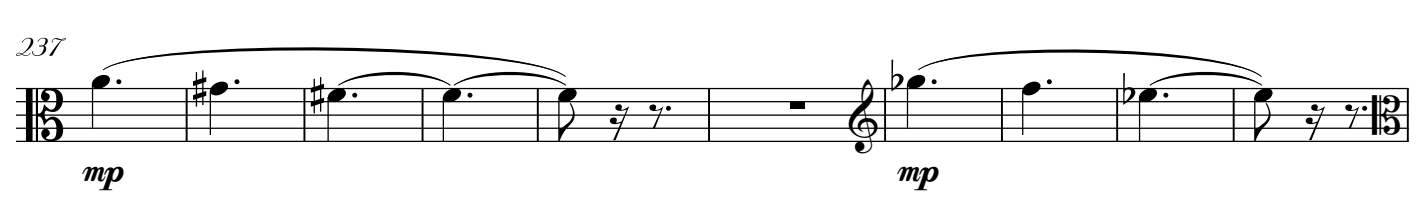
197





203 


206 


224 

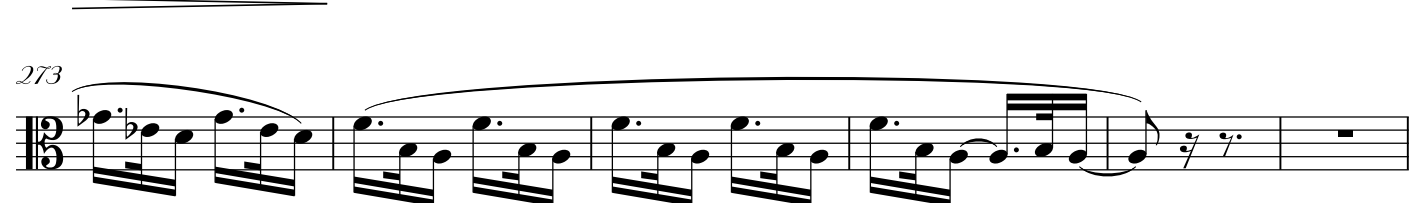
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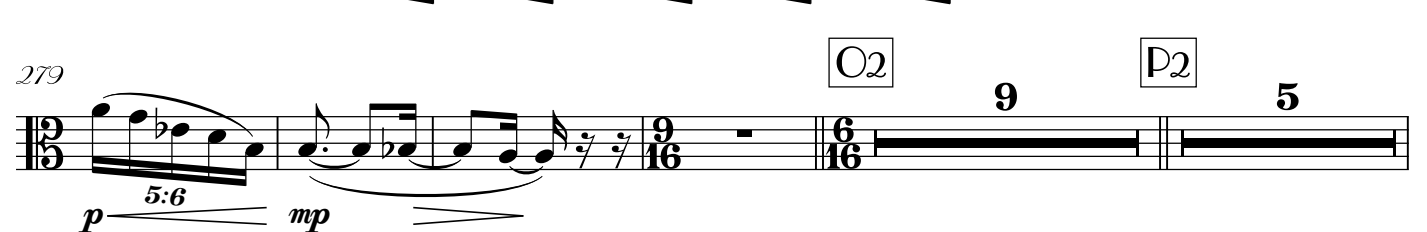
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257 

263 

268 

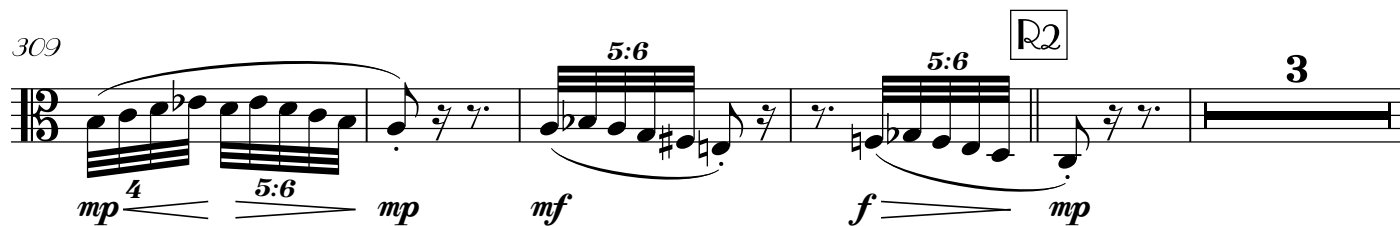
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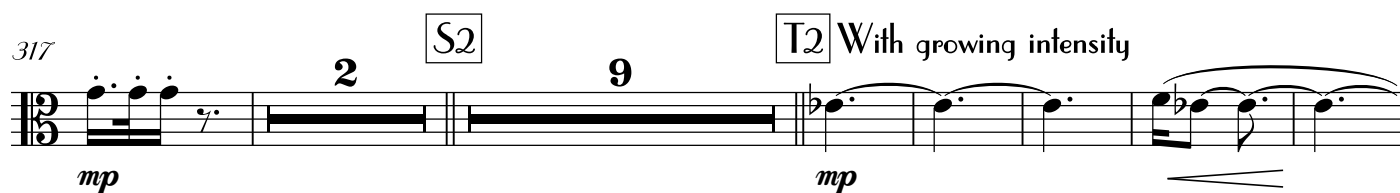
297 S. D.



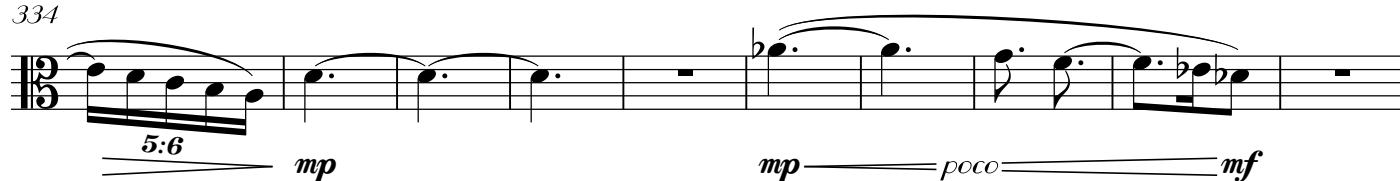
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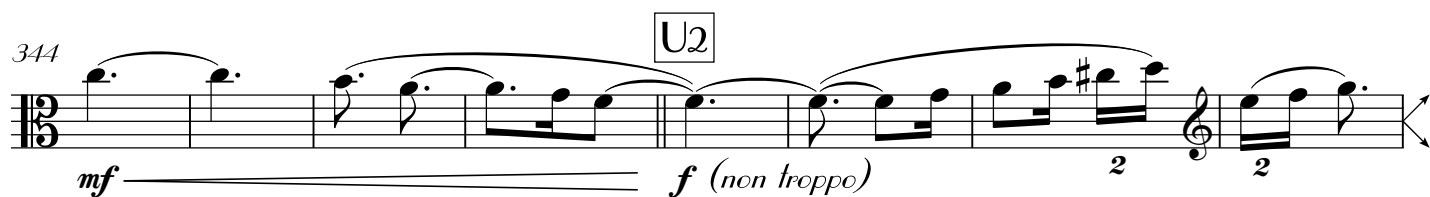
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334



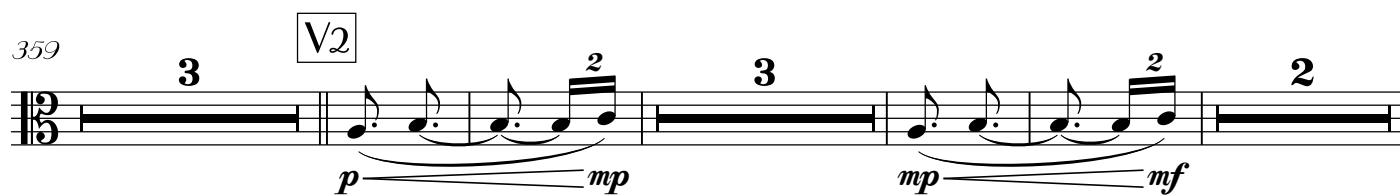
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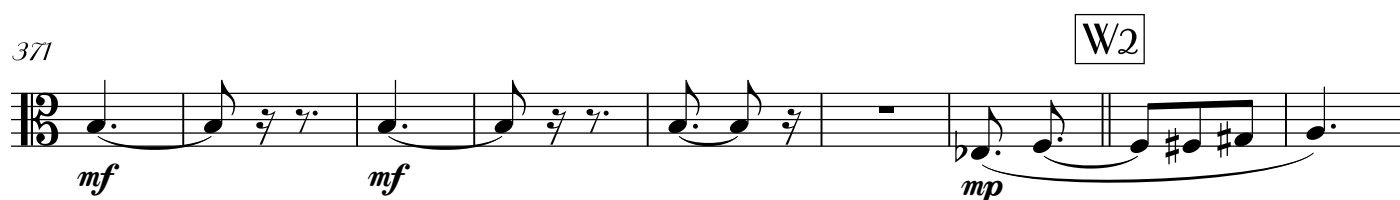
352



359



371



380

350

5

2

mf *mp* *mf*

4

The musical score is for a piece titled "The Rose Tree" (No. 350). It is written for a single melodic line in 3/8 time. The key signature has one flat (B-flat). The score begins with a five-measure rest, indicated by a large "5" above the staff. The melody starts in the second measure with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a four-measure phrase starting with a quarter note D4, an eighth note C4, and a quarter note B3. The melody continues with a quarter note A3, a quarter note G3, and a quarter note F3. The piece concludes with a quarter note E3, a quarter note D3, and a quarter note C3. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A crescendo is marked with a wedge pointing right, and a decrescendo is marked with a wedge pointing left. A fermata is placed over the final note, C3.

391 X2

The musical score consists of two systems, each with two staves. The first system is labeled 'X2' and the second 'Y2'. Both systems are in 2/3 time. The first staff of each system contains a series of rests, with a '2' above the first measure and a '3' above the second measure. The second staff of each system contains a series of notes, with a '2' above the first measure and a '3' above the second measure. The notes are marked with a forte 'f' dynamic. The 'X2' system ends with a double bar line, and the 'Y2' system continues with a single bar line.

402

[illegible]

409

409

414 $\boxed{L2}$ arco

114 Z2 arco

arco

420

[illegible]

54 F3

mp *mf* *mf*

58

mf *mf* *mp*

61

mf *f* *mf*

64 G3

f *f* *mp*

69

f *mf* *f* *mf* *mf* *mf* *mf*

74 *pizz.* *arco*

mp *mp* *p* *mp* *f* *p*

78 H3 10 4

mf *f*

95 I3 (less than Vc.) (becoming equal)

mp *mp*

99

mf *mf*

102 J3 3

f *f* *mf* *f* *mf* *f*

(2 bars rest over)

110

f *mf* *f* *mf* *f*

116

f *mf*

K3

122

f *mf* *mf* *mf*

128

mf *mp* *mf*

136

mp *f*

141

f *f* *f*

pizz. arco

148

ff

154

ff

M3

162 *ff* *pizz.* N3

2 2 2 2 2 2

171 *mf* *mp* *p*

2 2 2 2 2 2

178 *mp* *mp* O3 Tranquillo (L'istesso tempo)

8 5 3

194 *p* *mp*

3 3 5 3

201 *mp* *mp* *>*

3 6

212 **D3**

mp

218 **Q3**

mp *poco* *mp* *mf* *mp*

223

mf *mf* *f* *mf*

227 **R3**

f *ff*

232 *pizz.* **S3** *arco*

ff *f (poco meno)*

238 **T3**

ff

244

f

249 **U3**

mf

253

f

257

f

260 *mf* *f* **V3**

264 *mf* *mp* **W3**

270 *mp* *mf* **2**

275 *mf* **X3** pizz. **2** **4**

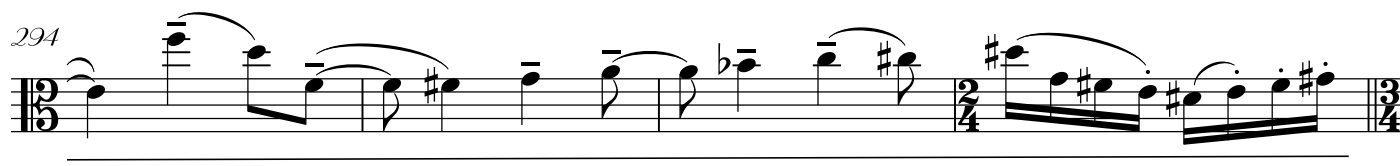
284 Y3



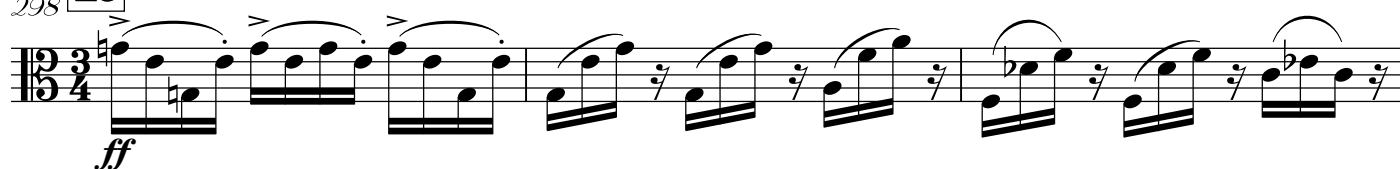
289



294



298 Z3



301



305



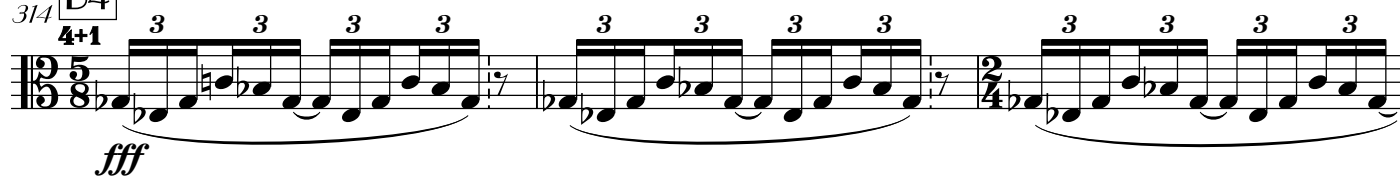
308 A4



311



314 B4



317

fff

321

C4

fff

325

fff

327

fff

329

D4 Somewhat straining

f

334

fff

341

E4

fff