

Cop Anglais

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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SYMPHONY No.4

I

Brooding ♩=112

Peter Sabourne

8 *mp* *mf* *mf*

13 *5* *2* *5* *mp* *mf* **A**

20 *f*

25 *5* *mf* *f* *ff* **B** **C**

44 *3* *3* *5* *5* *mp* *mf* **D**

50 *4* *mf* *3* *4* *3/4* *4/4* **E** **F**

62 *mp* *p* *mp* *mf*

68 *mp* *2* *8* **G**

137

M

f *mf*

142 N

142-147: Musical staff with treble clef. Measures 142-143: half notes, *ff*. Measure 144: quarter note, *ff*. Measure 145: quarter note, *ff*. Measure 146: quarter note, *f*. Measure 147: quarter note, *f*. Rehearsal mark **2+3** above measure 146.

148 O

148-154: Musical staff with treble clef. Measures 148-150: whole note, *2*. Measure 151: whole note, *2+3*. Measure 152: whole note, *2*. Measure 153: whole note, *2*. Measure 154: whole note, *2*. Rehearsal mark **O** above measure 151.

155

155-161: Musical staff with treble clef. Measures 155-157: whole note, *f*. Measure 158: quarter note, *ff*. Measure 159: quarter note, *ff*. Measure 160: quarter note, *ff*. Measure 161: quarter note, *ff*. Rehearsal mark **3** above measure 155. *molto* below measure 161.

162 P Q R Hrp./Str.

162-178: Musical staff with treble clef. Measures 162-164: whole note, *2+3*. Measure 165: whole note, *4*. Measure 166: whole note, *3*. Measure 167: whole note, *3*. Measure 168: whole note, *3*. Measure 169: whole note, *3*. Measure 170: whole note, *3*. Measure 171: whole note, *3*. Measure 172: whole note, *3*. Measure 173: whole note, *3*. Measure 174: whole note, *3*. Measure 175: whole note, *3*. Measure 176: whole note, *3*. Measure 177: whole note, *3*. Measure 178: whole note, *3*. Rehearsal mark **P** above measure 162. Rehearsal mark **Q** above measure 167. Rehearsal mark **R** above measure 173. *Hrp./Str.* below measure 173.

179 S Ob. 1

179-188: Musical staff with treble clef. Measures 179-181: whole note, *3*. Measure 182: whole note, *3*. Measure 183: whole note, *3*. Measure 184: whole note, *3*. Measure 185: whole note, *3*. Measure 186: whole note, *3*. Measure 187: whole note, *3*. Measure 188: whole note, *3*. Rehearsal mark **S** above measure 183. *Ob. 1* below measure 183.

189

189-196: Musical staff with treble clef. Measures 189-191: quarter note, *mp*. Measure 192: quarter note, *mp*. Measure 193: quarter note, *mp*. Measure 194: quarter note, *mp*. Measure 195: quarter note, *mp*. Measure 196: quarter note, *mp*. Rehearsal mark **5** above measure 189. *mp* below measure 189. *mp* below measure 192. *mp* below measure 195.

197 T

197-201: Musical staff with treble clef. Measures 197-199: whole note, *mp*. Measure 200: whole note, *mp*. Measure 201: whole note, *mp*. Rehearsal mark **T** above measure 199. *mp* below measure 199.

202

202-207: Musical staff with treble clef. Measures 202-204: quarter note, *poco*. Measure 205: quarter note, *poco*. Measure 206: quarter note, *poco*. Measure 207: quarter note, *poco*. Rehearsal mark **3** above measure 202. *poco* below measure 202.

208 U

208-213: Musical staff with treble clef. Measures 208-210: quarter note, *mf*. Measure 211: quarter note, *mf*. Measure 212: quarter note, *mf*. Measure 213: quarter note, *mf*. Rehearsal mark **U** above measure 208. *mf* below measure 208.

213 **V** **W** Rather heavily

5

mf *f*

223 **X**

ff *f*

230 **Y** **Z** Tbn. 1

3 20

257 **A1**

f

262

268 **B1**

f 2

277 **2+3**

ff 3 3 3 3 5 *f* 2

282 **C1**

f *mf* 4

289 **D1**

4 3 *f* *f* *ff*

300 **E1**

2 2 *ff* 3

310 **F1** 5 **G1** 3+2 2 3 *ff*

324 **H1** 2 3 3 3 3 3 3 3 3 3 *ff*

I1 As near to tempo as possible *ff*

J1 Suddenly faster ♩ = 132 *f*

333 *ff*

336 *ff* *ff*



103 **R1** 8 **S1**

f *f* *f*

116 2 **T1** 8

f *f* *f*

129 **U1** 8 **V1** 6

mf *mf* *mf*

|||

Very fast - wild, chaotic ♩. = 152 **Ob. 1** 13

mf *mf* *mf*

19 4 **W1** 5:6 5:6

mf *mf* *mf*

27 3 **X1** 7 7

f *f* *f*

46 **V1** 15 **Z1** 22

f *f* *f*

87 **A2** 8 **Bsn. 1** *mf*

mf *mf* *mf*

101 **B2** 13 **C2** 14 **D2** 7 **E2** 21

mf *mf* *mf*

Cor Anglais

10

157

F2

Vla.

12

G2

Vln. I

4

H2

Hrn. 1

178

B. Cl.

185

I2

194

202

J2

K2

219

240

Ob. 1

249

M2

N2

282

O2

P2

Q2

313

R2

S2

T2

U2

Hrn. 1

With growing intensity

7

9

19

352 Fl. 1 *f* 2 4

362 V2 W2 Ebn. 1 16

383 X2 4 2 mp mf

392 V2 7 *f* *f* *f*

407 Z2 5 5:6 *ff*

419 A3 6 *ff*

IV

Scurrying ♩ = 120

10 3 6

22 2 7

34 mf p mf

38 4 mp

45 6 8

62 4 2 9

79 6 Picc. 15va

89 2

95 7 17 2

E3 C3 D3 E3 F3 G3 H3 I3 Tbn.

123 K3 Ob. 1

mp *mf* 2

130 L3

mf 6 *mf* 3

142

mf 3 *ff*

150 M3

mf 8 5 *ff* (non dim.) 2

167 N3

2 11 *p* *poco* *mp*

185 O3 Tranquillo (L'istesso tempo) P3 Q3

26 6 6

Ob. 1 224 R3

ff

230 S3

ff 2 2

237 T3

f 2 *ff* 2

(2 bars rest over)

243 **2** *ff*

249 **U3** **7** *mf*

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

266 **W3** **2** *mf* **5**

272 **2** **X3** *mf* **5** *f* *f*

278 **2** **4** **10** **Y3** Ob. 1

296 **Z3** *ff*

302 **A4** *ff*

309 **5** **5** **5**

312 B4 ⁴⁺¹ *fff*

315

319 C4 ⁴ *fff*

326 *fff*

329 D4 Somewhat straining *f*

335 ³

340 E4 ³ ⁶ *fff*