






Violoncello

Peter Seabourne

SYMPHONY no.6

In all changes of signature, without exception,  always =  etc. (so never 6/8=2/4)

All staccato notes are simply played as "a short note" with no differentiation in duration - they are notated as ,  or . purely for ease of reading

All tuplet notes should be played exactly evenly with the stress always on the first note (so for example 5 is never 2+3)

Enharmonics are used in the parts and thus will differ sometimes from the conductor's score. In the score harmony takes precedence; in the parts musical line.

Some cues are written at an octave transposition to ease readability - these are not marked.

Reminder accidentals in brackets, occasionally appearing seemingly randomly, usually clarify some potentially ambiguous relationship to another part.

## Violoncello

## SYMPHONY No.6

## I.

Peter Seabourne

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Primæval, expansive  $\text{♩} = 48$ 

div. a 4

ppp

ppp

ppp

ppp

pp

pp

div. a 4

A

ppp poco

ppp

ppp

ppp

13

div. a 2

B

pp

pp

ppp

pp

20

div. a 3 (or 4)

C

p

mp

p

p

2 bars rest over

27 **D** **E** 8 VLA. *b* *mf* *mf* *mf* *mf*

45 *div. a 3* *mp* *mp* *mf* *mp* *div. a 2* *più*

52 **F** *p* *mp* *mf* *subito poco meno* *mp*

59 **G** *div. a 4* *mf* *mf* *mp* *mp*

65 *mf* *mf* *mf*

71 **H** *div. a 3 (a 2 if poss.) *f* *molto* *mp* *pp* *pp**

79 **J** *L'istesso tempo* *pp* *p* *pp* *p* *p* *pp* *p*

87 K 7

*p* < *mp* > *mp* > *mp* >

poco accel. . . . .

101

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

105

*mf* > *mf* > *mf* >

div a 3 L Aroused, vibrant ♩ = 63 M

108

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

poco accel. . . . . N Heaving - a tempo ♩ = 63  
(still div. a 2 if poss.)

115 div a 2

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

125 O 3 P 4

*ff* *mf* *pp*

137

*pp* > *pp* < *p* > *ppp*

143 Q 2 non.vib. *ppp*

R Bright - like a gust of wind ♩=126 S T Fast, mercurial ♩=132 *affacca*

149 *mp* 7 *f* 7 7

U (L'istesso tempo) II. V 6 3

FL. 1 *f*

14 pizz. 2 3 (pizz.) *f*

24 W 4 X arco *f* (a little less than Vc)

35 2 Y *f*

43 Z *f*

50 2 *mf* *f* *f* 5:6

A1 Lilling *mf* *mf* *f*

58

65 **2** *mf* *f* *f*

72 *mf* *f* *mf* *pizz.* *arco*

79 **B1** **6** **C1** *f* *f* *pizz.*

92 *f* *arco*

99 *f* *f* *mf* *pizz.*

106 **4** **E1** **6** *BSN. 1* *p* *arco*

120 **F1** *Strident* *mp* *p* *f* *f*

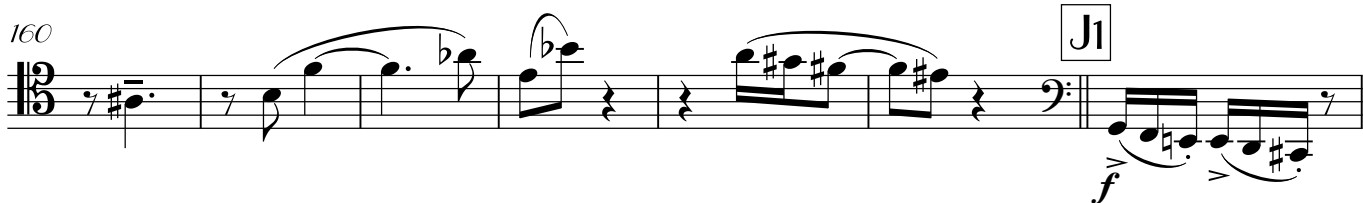
127 *f* *pizz.*

134 **G1** *arco* *mf* *mf*

139 **H1** *Restrained, wistful* *mp* *mp* *mf* **2** **4**

150 **I1** Again strident

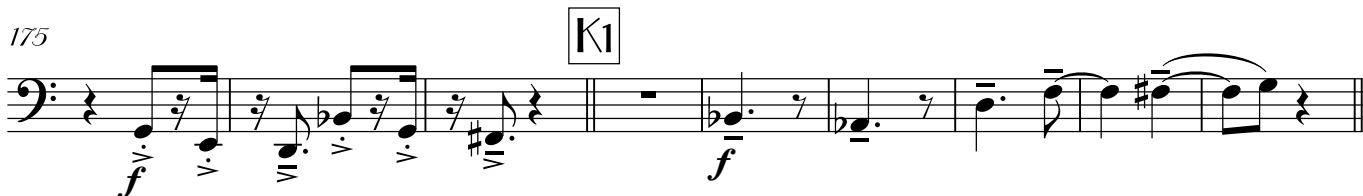
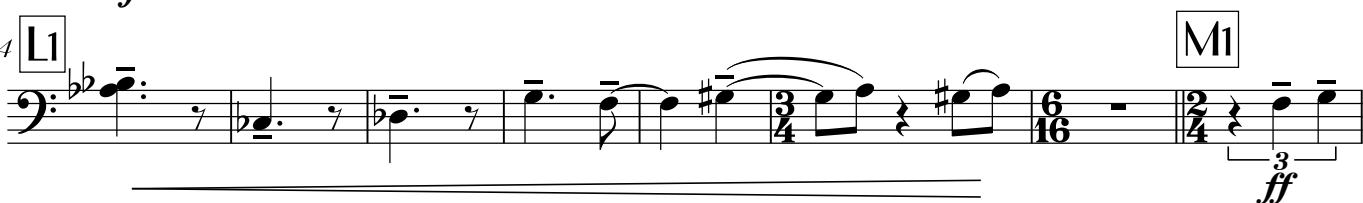
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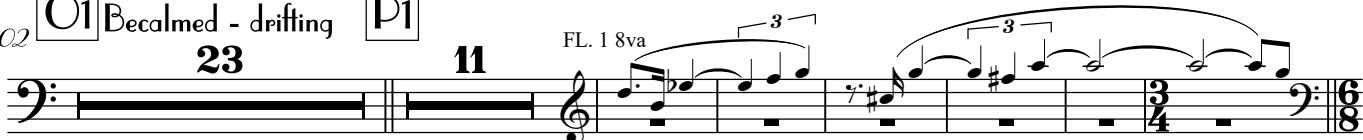
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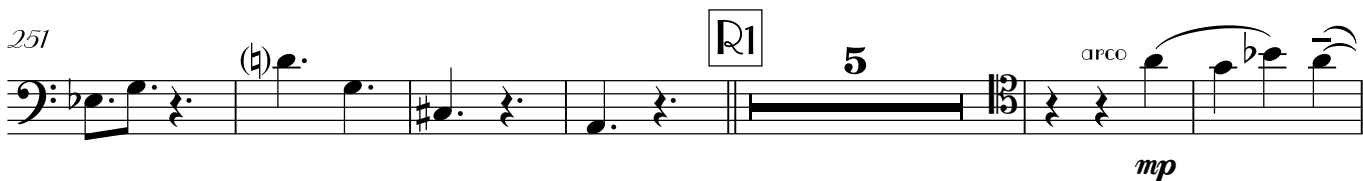
175

184 **L1**

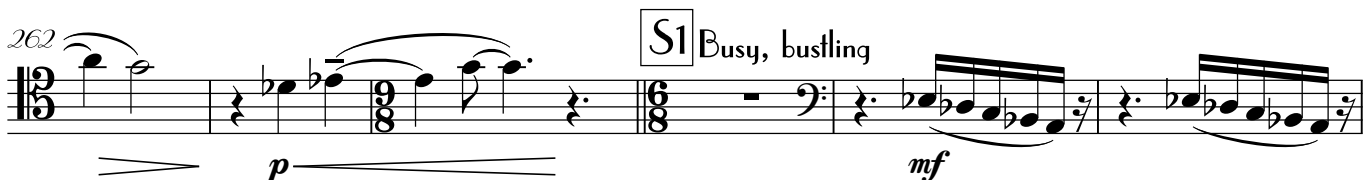
192

202 **O1** Becalmed - drifting **D1**242 **Q1** Trying to dance  
pizz.

251



262





268 pizz. arco

pizz. arco

*mf f mf*

273 pizz. arco

T1 10 U1 OB. 1

288

*p mp*

295

V1 5

*p*

303 W1 6 TPT. 1 3 3

316 X1

*mf*

324

*mp*

331 Y1 Slow - mysterious  $\text{♩} = 60$

13

*pp* *attacca*

## III.

Calm, eternal  $\text{♩} = 48$  (twice 1st movement tempo)

I TBN. 1 pizz.

4 Z1 6

*pp*

Violoncello score page 10, measures 15-72. The score is written for a single cello, with measures 46-51 and 69-72 being a double bass line. The key signature is one sharp (F#), and the time signature is 12/8. The score includes various dynamics, articulations, and performance instructions.

Measures 15-24: **A2** (measures 15-18), **B2** (measures 19-24). Dynamics: *ppp*, *p*, *mp* >, *mp* >. Articulations: *arco*, *pizz.*.

Measures 25-31: **C2** (measures 25-31). Dynamics: *mp*, *mp*, *p*, *p*. Articulations: *pizz.*, *arco*.

Measures 32-39: **D2** (measures 32-39). Dynamics: *mp* <, *mp* <, *mf*. Articulations: *arco*.

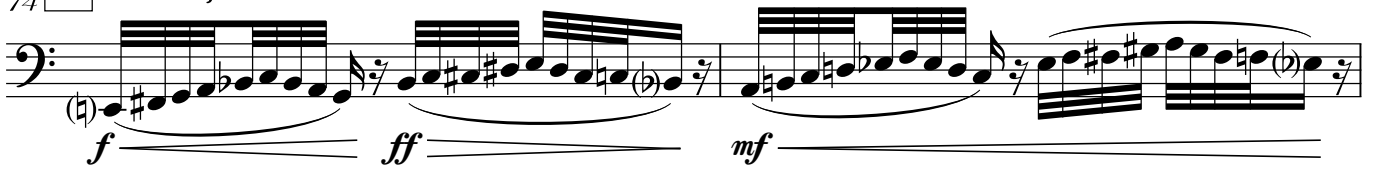
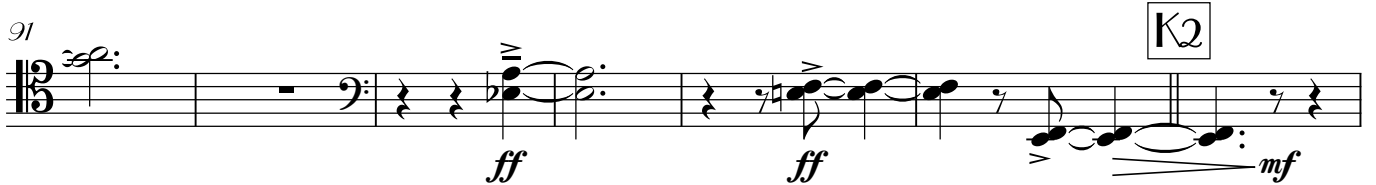
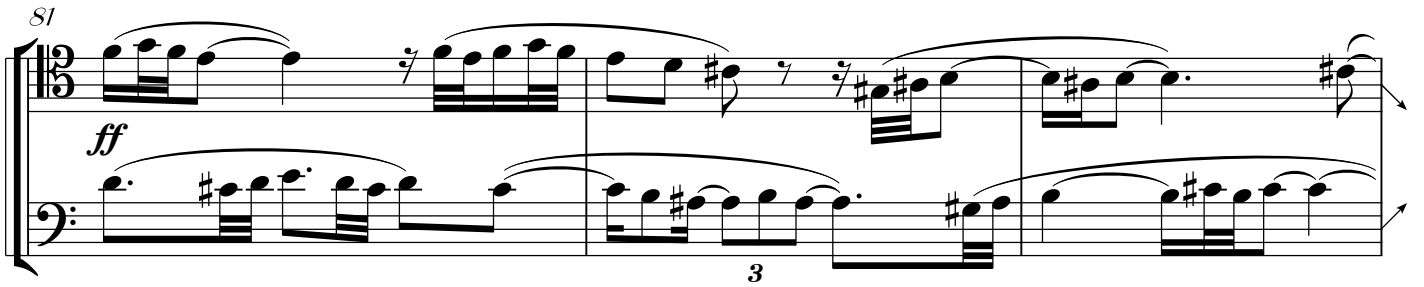
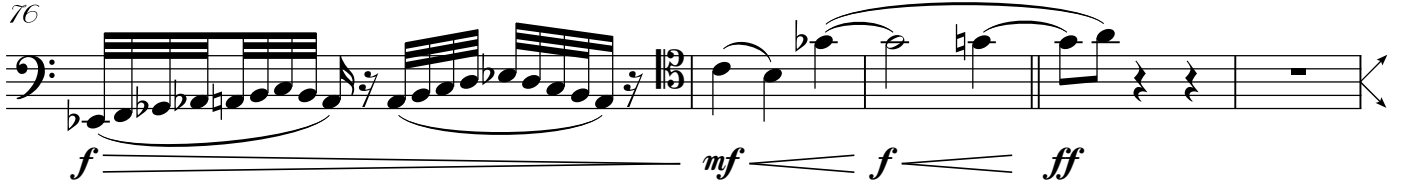
Measures 40-45: **E2** (measures 40-45). Dynamics: *mp*.

Measures 46-51: **E2** (measures 46-51). Dynamics: *mf*, *(mf)*.

Measures 52-57: **F2** (measures 52-57). Dynamics: *mf*. Articulations: *pizz.*.

Measures 58-68: **G2** (measures 58-68). Dynamics: *mp*. Articulations: *arco*. Performance instructions: **3** (triple), **5** (quintuplet).

Measures 69-72: **H2** (measures 69-72). Dynamics: *mf*, *f*, *mf*, *f*. Performance instruction: **div. a 3** (divided by 3).

74 **12** Becoming turbulent76 **J2** Wild

98 **4** **L2** **3** *mp* *mp*

110 poco accel. **M2** A little faster  $\text{♩} = 72$  *pizz.* **2** *mp*

117 *mp* *mp* *mp* *arco*

124 **N2** Autumnal - previous tempo  $\text{♩} = 96$  **O2** Allargando  $\text{♩} = 84$  *div. a 3* **5** *mf* *f* *mf* *mp*

135 poco rit. **P2** Più allargando  $\text{♩} = 72$  *mp*

142 *mf* *rit.*

149 **Q2** Half tempo  $\text{♩} = 48$  *ppp* *ppp* *ppp*

156 **R2** col legno *pp* **3**

160 **3**

col legno notes should be played by individual players randomly scattered across the desks, each only playing once - front, back, middle etc - the exact timing or indeed pitch is not important save that it should sound irregular/random and not too frequent. I suggest mid-high notes so there is not too much "harmonic pitch". This effect imitates fir cones gently crackling as they open in the autumn warmth to release their seeds and thus should be barely perceptible.