

Pitched Percussion

Peter Seabourne

SYMPHONY no.6

INSTRUMENTS

Glockenspiel

Xylophone

Tubular Bells

Celeste

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 triplet 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.

SYMPHONY No.6

I.

Peter Seabourne

August 2022





Primæval, expansive $\text{♩} = 48$

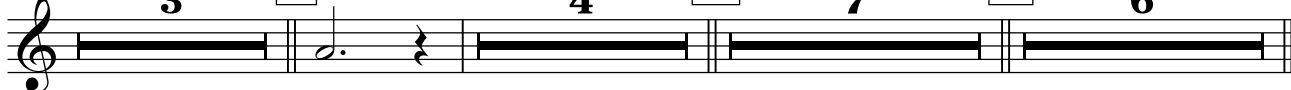
T. B. 

pp always l.v. - "distant jangling" - not melodic or soloistic



5  5 


CEL. 

14  3  4  7  6

GL. 

p

35  19  4

CUE 

60 **G** **11** **H** TPT. 1 **I** OB. 1

CUE

75 **5** **5** **3** **5**

T. B. *sempre l.v.* *ppp* *lento (non solo)*

CEL. *ppp* **3** **3** **3**

78 **5** **14** **7** **14** **7** **14** **7**

T. B. **J** *L'istesso tempo* **K**

CEL. **14** **7** **14** **7**

101 *poco accel.* **7** **4** **L** *Aroused, vibrant* **M** *TPT. 1*

CUE

116 *l.v.* *poco accel.* **N** *Heaving - a tempo* **11** *l.v.*

T. B. *ff* *f*

131 **O** **4** **P** *FL. SOLO* **6** **HN. 1**

CUE

144 **Q** (sempre l.v.)

T. B.

CEL.

pp 5

pp 5

pp 3

pp 3

148 **R** Bright - like a gust of wind ♩=126

T. B.

GL.

CEL.

f (sempre l.v.)

f 3

f 3

f 3

f 3

mf 6

f

156 **S** **T** Fast, mercurial ♩=132

CUE

T. B.

GL.

gradually damp

f 5 non dim.

2 5 4

2 5 4

2 5 4

OB. 1.2.

attacca

II.

7 **U** (L'istesso tempo)

GL.

XYL.

12

GL.

XYL.

24 **W**

GL.

37 **Y** 6 **Z** 4 **A1** Lifting 16

CUE

76 **B1** 3 **C1** 6 **D1** 7 3

CUE

97 **E1** 13 **F1** Strident 4 2 3

CUE

133 **G1** 2 **H1** VLN. 1 Restrained, wistful 4

CUE

GL.

142

CUE

GL.

mf

150 **I1** Again strident **J1** **K1** TRI/B.D. **L1** TUTTI **BSN. 2**

CUE

191 **M1**

XYL.

196 **N1** **O1** Becalmed - drifting **P1**

XYL.

242 **Q1** Trying to dance **R1** **S1** Busy, bustling **T1** **U1**

CUE

297 **V1** **W1** **X1** **Y1** Slow - mysterious ♩=60 **SUS. CYM.**

CUE

337 (sempre l.v.)

T. B.

GL.

341 (l.v.)

T. B.

GL.

III.

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

1 *sempre l.v.* 5 *ppp lontano (non solo)* 5 3

T. B.

CEL. *ppp lontano* 3 3 3

4 *l.v.* 5

T. B.

CEL. 3 3

8 Z1 9 A2 4 B2 6 C2 8

CUE

36 D2 9 E2 7 F2 5 C. A. / B. CLT

CUE

61 G2 *mp* 5 6 3 3 3

CEL.

64 **H2** **L2** Becoming turbulent

CEL. 5 3 5 5

79 **J2** Wild 18 **K2** FL. 1

CUE (+ S.CYM/B.D/Tri/W.M/HRP)

99 **L2**

T. B. 3 *pp lontano come prima*

CEL. 3 *pp lontano come prima*

104 poco accel. **M2** A little faster ♩ = 72 **N2** Autumnal - previous tempo ♩ = 96

CUE 7 12 7

131 **O2** Allargando ♩ = 84 **P2** Più allargando ♩ = 72

CUE 3 HN. 1 poco rit.

138 **P2** Più allargando ♩ = 72

GL. *p* 3 3

143 5 rit.

CUE 3 5 4

Pitched Percussion

10

150 Q2 Half tempo ♩=48

T. B.

pp (come prima)

CEL.

lontano

pp

154

CEL.

ppp

R2

9

9