






Viola

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

In string parts multiple notes are divisi unless marked, though where possible in the heavily divisi sections double stopping should be used to increase tonal fullness. In these sections a "thin" sound is not envisaged. Where "extra players" are left over, for example if 16 1st violins split a 3, they should play the top note.

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.

Dynamics are not doubled up on systems where they are the same to avoid clutter.

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.

Viola

SYMPHONY No. 6

I.

Peter Seabourne

August 2022

Primæval, expansive $\text{♩} = 48$
div. a 4

32 **E** 3 8 *p* < > < *mp* < > *mp* < *mf* > < >

47 *mf* < > *mf* < > *mp* < > *più* < > *p* < >

53 **F** *mp* < > *mf* *mp* *subito poco meno*

60 **G** div. a 4 *mf* < > *mf* < > div. a 3

67 **H** div. a 2 *mf* < > *f* < > *mollo* < > 3

74 **I** *mp* < > *pp* < > *pp* < >

79 **J** L'istesso tempo *pp* < > *poco* < > *p* < > *pp* < > *p* < > *pp* < >

82 *p* < > *pp* < > *p* < >

87 *p* < > *p* < > *mp* < > 3 *mp*

94 **K**

p *p* *mp*

100 *mp* *mp* *poco accel.*

104 *mf* 5 *mf* 3 3

108 **L** Aroused, vibrant $\text{♩} = 63$ **M**

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

poco accel. **N** Heaving - a tempo $\text{♩} = 63$

117

ff *mf* *ff* *mf* *ff* *mf* *ff*

125 **O** **P**

mf *pp* *p*

139 **Q**

pp *p* *ppp*

145 **R** Bright - like a gust of wind $\text{♩} = 126$ **S**

ppp *mp* *f*

non.vib.

158 **T** Fast, mercurial ♩ = 132 OB. 1.2. pizz. *f*
attacca

II.

1 **U** (L'istesso tempo) 6 (pizz.) **V** *f*

13 2 3 *f*

24 **W** 2 **X** arco *f*

33 2 **Y** *f* (come prima)

41 *becoming equal with Vc* 3 **Z** *f*

48 *mf*

54 *f* *mf* *f* *f*

60 **A1** Lillting pizz. arco pizz. *mf* *mf* *mf* *mf*

68 *arco*
mf *mf* *f* *>* *mf*

74 *f* *>* *f*

79 **B1** 5 **C1** *f* *f* 3

91 3 *f* **D1**

98 *f* 2 *pizz.* *mf*

106 *arco* 2 **E1** 7 *p* 2

120 *p* 6 **F1** Strident *f*

127 *f* 3 3 3 3

132 *mf* 3

139 **H1** Restrained, wistful

mp *mp* *mf* pizz.

148 **I1** Again strident

f

155

f

165 **J1**

f *f*

171 **K1**

f

179 **L1**

189 **M1**

ff

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

4 23 11

236 OB. 1 VLN. 1 **Q1** Trying to dance (div.)

mp (the F should predominate)

244

mp *mp*

254 R1 4 4 9 8 6

mp *mp* *p*

265 S1 Busy, bustling T1 TPT. 1 8 8 mf

mp *mf*

278 U1 5 5 mf mp mf

mf *mp* *mf*

289 p 2 mp p

p *mp* *p*

297 V1 5 W1 12 X1 18 p

p

334 Y1 Slow - mysterious $\text{♩} = 60$ FL. 1.2. 6 3 f 3 molto ppp *attacca*

mp *molto* *f* *molto* *ppp* *attacca*

III.

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

1 Z1 6 A2 6 ppp ppp

(ppp) *ppp*

19 B2 3 C2 3 pp p pp

mp *mp* *pp* *p* *pp*

29 D2 9 3 mp mp

mp *mp*

46 **E2**

mf *mf*

53 **F2**

mf

60 **G2**

mp *mf*

69 **H2**

pizz. arco *mf* *f*

74 **I2** Becoming turbulent

ff *mf* *f*

77 **J2** Wild

mf *f* *ff*

80

ff

83

unis.

3

88 *unis.* 5:6

95 *ff* *f* 4 5

107 BSN. 1 5 *poco accel.* *p*

112 *M2* A little faster ♩ = 72 4 (div.) *mp* *p*

122 *N2* Autumnal - previous tempo ♩ = 96 *pizz. arco* *mf* *mp*

131 *O2* Allargando ♩ = 84 *pizz. arco* *mf* *f* *mf* *poco rit.* *P2* Più allargando ♩ = 72 3

142

142

mf

mp

mollo

rit.

149

Q2 Half tempo ♩=48

149

ppp

ppp

ppp

ppp

ppp

ppp

155

R2

col legno

155

pp

3

160

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.