

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.

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.

1.

August 2022

Primæval, expansive ♩=48

7

A

p *pp* *ppp* *pp*

pp *p* *pp* *ppp* *poco* *ppp* *pp*

20

6

p

mp

C

div. a 4

25 D

p *p* *p* *p* *mf* *div. a 2*

31 E

mf *p*

42

div. a 6 *p* *mp* *p* *mp* *p* *mp* *mf* *mp*

47

div. a 3 *mf* *mp* *più*

52 F

p *(div. a 3)* *(rejoin unis. E imperceptibly)*

60 **G**

mf

65

mf

71 **H** div. a 3 (a 2 if poss.) **I** **J** L'istesso tempo

f *molto* *mp* *p*

85

p *mp*

94 **K**

mp *p* *p* *p* *mp* *poco accel..*

102

mp *mf* *p* *7:8*

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

f *ff* div. a 2

114

poco accel. . . .

div. a 3

119 **N** Heaving - a tempo $\text{♩} = 63$

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

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

127 **O** **P**

pp *p* *pp*

139 **Q**

p *pp* *p*

12 bars rest over

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

7

HRP.

S GL. 5

f

159

T Fast, mercurial ♩=132

mp *non rit o dim.* *mp*

167

f *attacca*

U (L'istesso tempo)

1

3

mf

8

V

f *p f*

14

fp *f*

3 3 3

22

W 2 *f* **X** 7 2

8va

37

Y 2 6 **Z** 3 3 3

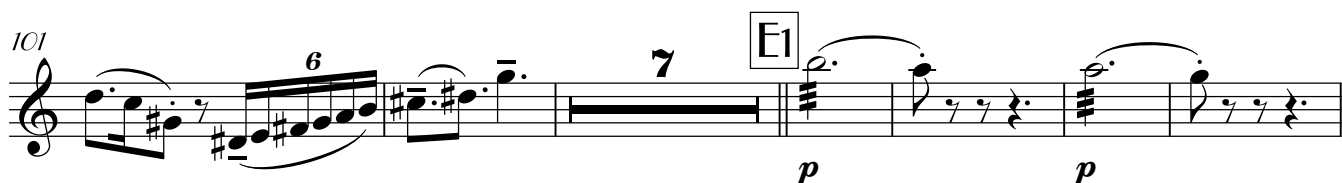
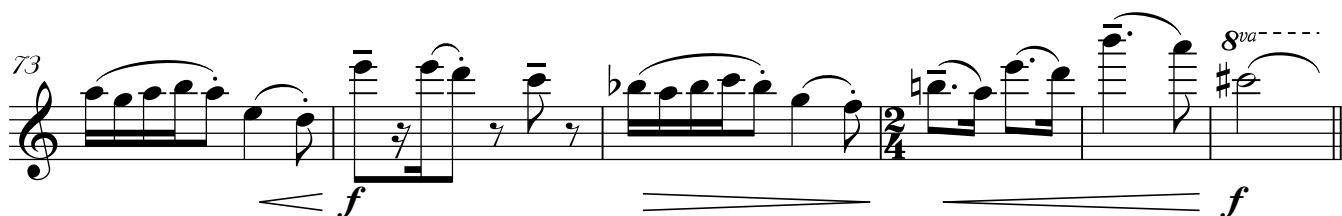
TBN. 1

f

50

mf *mf* *f* *mf*

A1 Lifting



129 G1 VC.

138 H1 Restrained, wistful *mp*

142 *mf*

149 I1 Again strident *mf* *f* *f* *f* *f*

159 *f* J1

167 K1 *f*

181 L1 *f*

190 M1 *ff*

197 N1 O1 Becalmed - drifting *mf* *pp*

209

pp *pp* *pp*

221

pp

233

pp *poco*

242

mp *mp*

247

mp *mp*

253

mf *mp*

258

p

265

mp *mp*

280 *tr* *tr* *tr* *tr* **U1**
mp *p* *p*

286

291 *mp*

295 **V1** *p* *p*

300 **W1** 3 3 3 3

307 *mp* 3 3 3

316 **X1** **17** **Y1** Slow - mysterious ♩=60 PNO. 5 6 5

335 5 6 7:8 7:8 6 5

sempre legatissimo without articulated phrasing

336

8^{va}

pp

p

mp 3

3

(8)---

342

molto

3

f

molto

ppp

3

attacca

III.

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

(Mahlerian portamento
not heavy gliss.)

Z1

1

ppp

ppp

10

8

A2

mp > p

B2

mp

mp

23

mp

mp

C2

2

30 *pp* *p* *p* *p*

33 *più* *mf* **D2**

40 *mp(meno)* *mf* **E2**

47 *mp* *mf* **F2** 4 2 *mf*

56 **G2** 3 *mp*

65 **H2** *mf* *mf* *f*

73 **I2** Becoming turbulent *ff* *mf* *mf* *f*

J2 Wild

77

mf *f* *ff*

80

ff

84

ff

88

ff

93

f

4

4

102 **L2** 5 BSN. 1 poco accel.

mp 5

112 **M2** A little faster ♩ = 72

mf *mf*

117 1. solo tutti

mf *mf* *mp* *mf* *mp*

124 **N2** Autumnal - previous tempo ♩ = 96

mf *mp*

131 **O2** Allargando ♩ = 84 poco rit.

mf *f* *mf* *mp*

138 **P2** Più allargando ♩ = 72

mp *mp* *mf*

144

rit.

mp *molto* *ppp*

150 Q2 Half tempo ♩=48 R2

a 2 if poss. *ppp* <

ppp *ppp*

157 col legno

pp 3 3 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". However, the last should be an E flat as written.

This effect imitates fir cones gently crackling as they open in the autumn warmth to release their seeds and thus should be barely perceptible.