




Violin 2

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.

SYMPHONY No.6

I.

Peter Seabourne

August 2022

Primæval, expansive ♩=48

div. a 4

ppp

ppp

pp

p

pp

ppp

poco

ppp

pp

pp

ppp

poco

ppp

pp

p

mp

24 div. a 4 div. a 2 **D**

p *p*< *p* *p* *mf*

(double stop)

30 **E**

mf *p*

41 div. a 6

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

47 div. a 3

mf *mp* *più*

("double stop") *mf* *mp* *più*

52 div. a 2 **F**

p *mf* *mp* *più*

58 div. a 4 G div. a 2

1. + 2. *mp* 3. 4. *mf*

64

mf *mf*

71 H I unis. 4

f *mollo* *mp* *pp*

80 J L'istesso tempo

pp *p* *pp* *p*

86

mp *mp* *mp*

94 K

p *p* poco accel.

99

mp 5 6

103

mf 3 5 3 3 5 div a 3

108 **L** Aroused, vibrant $\text{♩} = 63$ **M** div. a 2

114 div. a 3

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

118

125 **O** **P** div a 2

139 **Q**

149 **R** Bright - like a gust of wind ♩=126 **S** ^{GL. 5} ^{VLN. 1}

8

T Fast, mercurial ♩=132 *f* *mp*

163 *non rit o dim.* *f* *attacca*

II.

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

10 **V** *p* *f* *fp*

16 *f*

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

39 **Y** 6 **Z** *f*

51 *mf* *mf* *mf < f* *mf*

57 **A1** Lillig *f* *f* *f* *f* *mf*

62 *f* *mf*

68 *mf* *f* *mf*

74 *f* *f* **B1** 5

85 **C1** [sul G] *f* 3 3 **D1** *f*

97 *f* 6

103 7 **E1** *p* *p*

116 *p* *p* *mp* **F1** Strident

124 *f* 2 3 2

135 **G1** vc. **H1** Restrained, wistful *mp*

140 *mp* *mf*

146 **I1** Again strident 3 *f*

154 *f* *f* **J1**

164 *f* 8

177 **K1** **L1**

186 **M1** 3 3 *ff*

193 **N1** 4

202 **O1** Becalmed - drifting 2 4 *pp* *pp*

216 2 **P1** *pp* *pp*

227 *pp* *pp*

238 **Q1** Trying to dance 3 4 6 8 *poco* *mp* *mp*

245 *mp* *mp*

252 **R1**
mp *mp* *mf* *mp*

259 **S1** Busy, bustling 8
p *mp*

274 **T1** 4
mp *mp* *p*

284 **U1**
p

289

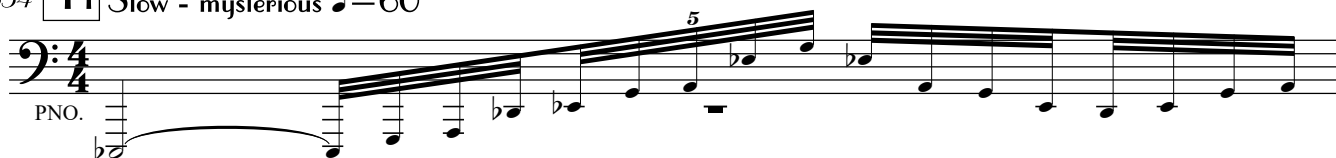
293 *mp*

296 **V1** pizz.
p *p*

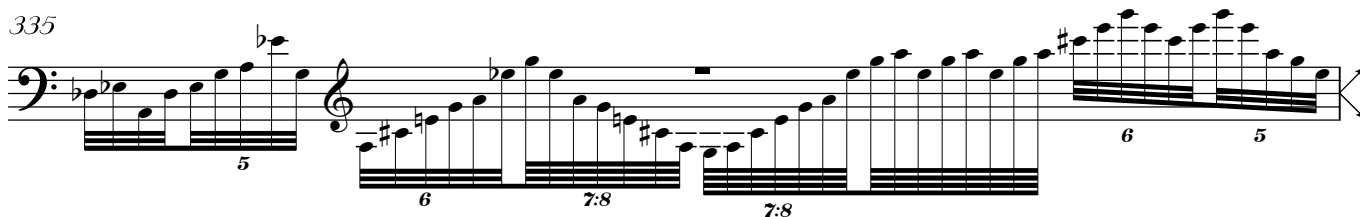
301 **W1** arco
p *p* *p* 3 3 3

310 **X1** 18
mp

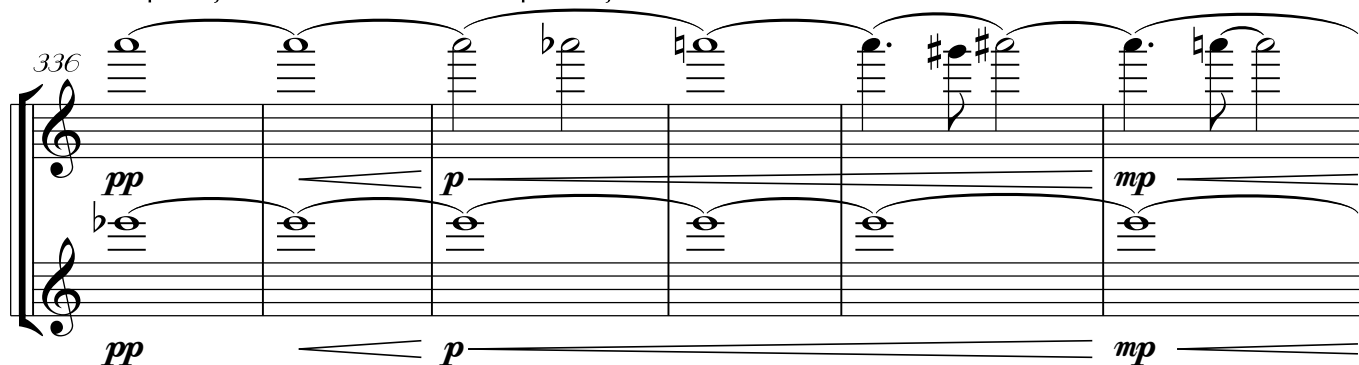
334 **Y1** Slow - mysterious $\text{♩} = 60$



335



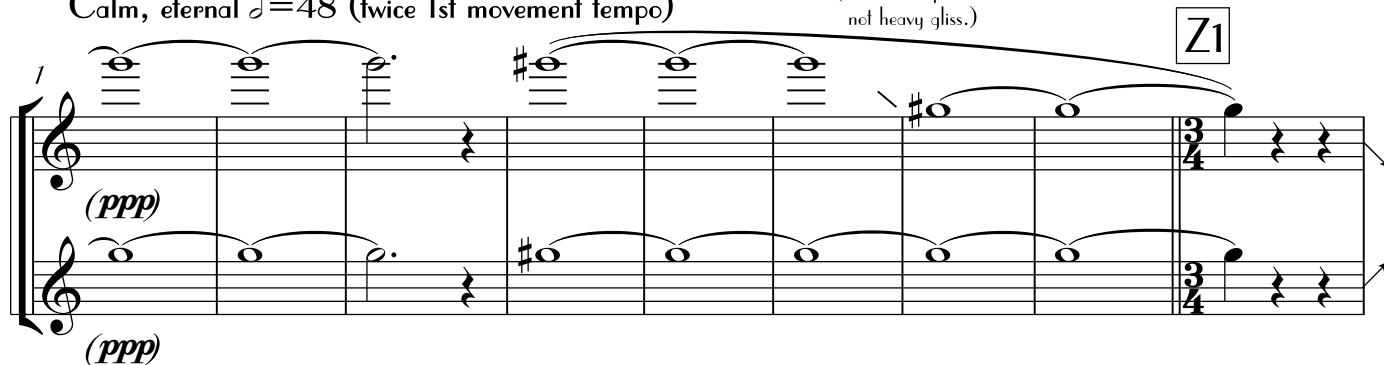
sempre legatissimo without articulated phrasing



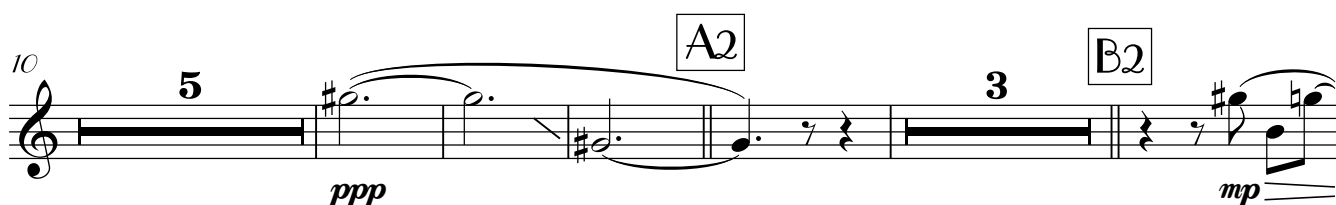
III.

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

(Mahlerian portamento
not heavy gliss.)



10



23 C2

29 *pp* < > *pp* — *p* *pp* —

33 D2 *più* *mf*

39 E2 *mp* (*meno*) *mf*

47 F2 4 2

55 *mf*

61 **G2** 3

mp

68 **H2**

mf *mf* *f*

74 **I2** Becoming turbulent

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

78 **J2** Wild

f *ff* *ff*

81

unis.

84

88

7:8 7:8

93 **K2**

ff *f*

102 **L2** **5** BSN. 1

5

111 *poco accel.* **M2** A little faster ♩. = 72

p *mp* *mf*

(the A♭ should predominate)

115

mf *mf*

121 N2 Autumnal - previous tempo ♩=96

131 O2 Allargando ♩=84 poco rit. . . . P2 Più allargando ♩=72

140

148 rit. . . . Q2 Half tempo ♩=48

155 R2 col legno

160

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.