






Harp

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)

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.

Harp harmonics are written at played pitch, sounding an octave higher.

Harpists are free to change notes enharmonically but none should be omitted, moved by octaves or otherwise changed.

Harp pedalling is merely an amateur's suggestion (to ensure a playable solution is at least available!). I apologise if they appear in a place other than to your taste.

Harp

SYMPHONY No.6

I.

Peter Seabourne

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Primæval, expansive ♩=48

5

ppp always l.v. - distant jangling - not melodic or soloistic

5

[C₄, G₄]

10 A

pp

3

3

17 B

p

pp

pp

C

7

7

[C₄, E₄]

29 D

6

E

19

F

4

4

4

4

60 G

9

TBN. 1

TBN. 2

H

2

2

f

74 **I**

ppp

sempre l.v. [D#]

79 **J** L'istesso tempo **10** **K**

TPT. 1

mp *mp*

[D#]

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

poco accel. . . .

7 **4** **5**

TPT. 1

M

113 *ff* *gliss.* *gliss.* *ff* *poco accel.* . . .

[Db, Cb, F#b, Gb, Ab]

120 **N** Heaving - a tempo $\text{♩} = 63$ **O** **P**

11 **4** **6** **HN. 1**

143 Q

pp *pp* *pp*

[F#,Eb]

R Bright - like a gust of wind ♩=126

149

f *f* *f*

[D♭,E♭,G♭] [A#]

S

154

f

[C♭,G#]

165 **T** Fast, mercurial ♩=132

OB. 1.2.

*allacca
allacca*

f

attacca

II.

U (L'istesso tempo)

f

V

p

f

14 **W** ^{8va}

f

[Cb]

26 (8) **X** **Y**

[Eb]

A1 Liltig

VLN. 1

45

2 4 9

2 4 9

63

mf

6 6

mf

5

74

B1

C1

f

5

5

7

7

[C#]

92

D1

TPT. 1

3 2

3 2

102

ff

ff

[many bars rest over]

108

E1 **F1** Strident

133

G1 BSN. 1 HN. 1

139

H1 Restrained, wistful

[B \flat , E \flat]

150

I1 Again strident **J1** **K1** **L1**

190

M1 **N1** OB. 1

5

3 Z1 9 A2 4 B2 6 C2 8

3 9 4 6 8

36 D2 C. A.

non arpegg.

mp

[Cb, Bb] [Cb, Bb]

44 E2 4 non arpegg. 2 F2 8

4 2 8

[Cb, F#] *mf*

61 G2 6 PNO. 6 6 6 5 3 H2

mf

+++|+++|

70 I2 Becoming turbulent

2 2 2 2

2 2 *f* *f* *f*

[Gb] +++|+++|

(quasi gliss)

79 **J2** Wild

86

98

102 **L2**

108

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

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

B. CL.

mf

4

4

131 **O2** Allargando ♩=84

mf

poco rit. .

P2 Più allargando ♩=72

2

2

4

2

2

4

142

non arpegg.

mf

rit. . . .

[G \flat]

[G \sharp]

150 **Q2** Half tempo ♩=48

ppp lontano

3

3

2

2

sempre l.v.

[D \flat]

156 **R2**

3

2

3

p

pp

ppp

2