

**S**YMPHONY NO.6  
PETER SEABOURNE





SCORING:

Piccolo  
2 Flutes  
2 Oboes  
Cor Anglais  
2 Clarinets in B<sup>b</sup>  
Bass Clarinet  
(with low B<sup>b</sup> extension)  
2 Bassoons  
Contrabassoon

4 Horns in F  
2 Trumpets in B<sup>b</sup>  
2 Trombones  
Bass Trombone  
Tuba

Timpani  
Percussion  
(Triangle, Snare Drum, Bass Drum, Celeste, Tam-tam, Xylophone  
Glockenspiel, Cymbals, Suspended Cymbal, Tubular Bells, Wind Machine\*)  
Harp  
Piano

Violins 1  
Violins 2  
Violas  
Violoncelli  
Double Basses  
(with low C extension)

A full symphonic string section is required - 16:16:14:12:8 (or more) as the multiple divisi must not sound thin.  
\*A traditional, mechanical wind machine was envisaged, but it could be replaced with electronic samples/recordings.

I.	<b>PRIMÆVAL, EXPANSIVE</b>	<b>1</b>
II.	<b>FAST, MERCURIAL</b>	<b>18</b>
III.	<b>CALM, ETERNAL</b>	<b>32</b>

The movements follow each other seamlessly, without a break.

Duration c.23-24 mins

This is not a programmatic work, but it is born of the forest where much of it was internally developed. Some musical ideas, textures and sonorities were derived from the cover image by my late wife which seems to me connected. (The title appended here, after Longfellow, was not hers, being left *sine nomine* at her death, but it seemed appropriate to me, and in keeping with her own naming preferences.)

## NOTES





Score notated at pitch except for usual octave transpositions.

Multiple notes in string parts are always divisi unless otherwise marked (however, in the highly divisi 1st movement wherever possible players should double-stop to increase the density of the sound). Any residual players (e.g. 16 violins div. a 3) should play the top note.

Accidentals are not repeated for multiple-voiced staves.

Dynamics are not repeated for parts sharing a slave unless different to ease clutter. This results in some minor fictions and approximations when "voices" enter slightly differently but the intention is clear. They are accurate in the parts.

In all changes of signature, without exception, ♯ always = ♯ etc.

All staccato notes are simply played as  - they are notated as ,  or  purely for ease of reading

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

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











Musical score for various instruments including Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Timpani, Percussion, Violin, Viola, and Cello. The score includes dynamic markings such as *pp*, *p*, and *mp*, and performance instructions like *div. a 2*, *3.*, and *1. solo*.

**Instrument List:** PICC., OB. 1.2., C. A., CL. 1.2., B. CL., BSN. 1.2., CBSN., HN. 1.2., HN. 3.4., TPT. 1.2., TEN. 1.2., B. TEN., TBA., TIMP., PNC., HRP., VLN. 1, VLN. 2, VLA., VC., CB.

**Dynamic Markings:** *pp*, *p*, *mp*

**Performance Instructions:** *div. a 2*, *3.*, *1. solo*

**Section Header:** C



24

PICC. *mf*

FL. 1, 2. *mp* *mf* 1. (a 2 if necess.) *mf* *mf*

OB. 1, 2. *mp* *p* *mp* *mf* *mf*

C. A. *mf* *mf*

CL. 1, 2. *mp* *mf* *mf*

B. CL. *mf* *mf*

ESS. 1, 2. *p* *p* *mf* *mf*

CBS. *p* *p* *mf* *mf*

HN. 1, 2. *p* *mp* *mf*

HN. 3, 4. *p* *mp* *mf*

TPT. 1, 2. *mp* *mp* *mp* *mf*

TBN. 1, 2. *mp* *mf* *mf*

E. TBN. *mf* *mf*

TBA. *mf* *mf*

TIMP. *p* *mp* *p* *mp*  
(only barely heard)

FNC. *mf* *mp* *mf* *mp*

25

VIN. 1. *p* *p* *p* *p* *mf* *mf*  
div. a 4 div. a 2

VIN. 2. *p* *p* *p* *p* *mf* *mf*  
div. a 4 div. a 2

VLA. *p* *mp* *mf* *mf*  
(double step) div. a 2

VC. *p* *mp* *mf* *mf*  
div. a 4

CB. *p* *mf* *mf* *mf*

PNO. *f (non troppo)* *mp < mf*

FL. 1, 2. *mp* *mp <* *mp*

PNO. *p* *mp >* *mp >*

VLN. 1 *p*

VLN. 2 *p*

*Ped* *Ped* *Ped* *Ped* (progressively less pedal)

PICC. *mp* *mp*

FL. 1, 2. *mf*

OB. 1, 2. *mp* *mp*

CL. 1, 2. *mp*

HN. 1, 2. *mp* *mp*

TPT. 1, 2. *mp*

PNO. *mp* *mp*

VLN. 1 *p* *mp* *p* *mp* *p*

VLN. 2 *p* *mp* *p* *mp* *p*

VI. *p* *mp*

*div. a 6*



Musical score for a symphony orchestra, page 7. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *mf*, *pp*, *p*, and *f*, along with performance markings like "div. a 3" and "8va".









SC **J** L'istesso tempo

FL. 1, 2. *pp*

OB. 1, 2. *p*

CL. 1, 2. *pp*

VLN. 1 *p*

VLN. 2 *pp* *p* *pp* *p*

VLA. *pp* *p* *pp* *p* *pp* *p*

VC. *pp* *pizz.* *p* *pp* *p*

CB. *p* *p*

**K**

FL. 1, 2. *mp*

OB. 1, 2. *mp*

CL. 1, 2. *mp*

B. CL. *mp*

ESN. 1, 2. *pp*

HN. 1, 2. *p* *p* *p* [horns less than strings]

HN. 3, 4. *p* *p* *p*

TPT. 1, 2. *mp*

PNO. *p* 8va 6 7:8

HRP. *mp* *mp*

VLN. 1 *mp* *mp* *p* *p*

VLN. 2 *mp* *mp* *mp* *p* *p*

VLA. *p* *mp* *mp* *p*

VC. *mp* *mp* *mp*

CB. *mp* *mp* *arco*

poco accel.

FL. 1.2. *mp*

OB. 1.2. *mp* *mf* *mf*

CL. 1.2. *mf* *mf*

FNO. *p* *mp*

HRP. *mp* *mf*

VIN. 1. *p* *mp* *mp* *mf*

VIN. 2. *mp* *mf*

VIA. *p* *mp* *mp* *mf*

VC. *mp* *mp* *mf*

CB. *mf*

poco accel.

FL. 1.2. *mf* *mf* *f* *f* *f*

OB. 1.2. *mf* *mf* *f* *f* *f*

C. A. *mf* *mf* *f* *f* *f*

CL. 1.2. *mf* *mf* *f* *f* *f*

ESN. 1.2. *f* *f* *f* *f* *f*

HN. 1.2. *f* *f* *f*

TPT. 1.2. *mf* *mf* *f*

FNO. *mf* *f*

VIN. 1. *mf* *f* *f*

VIN. 2. *mf* *f* *f*

VIA. *mf* *f* *f*

VC. *mf* *f* *f*

CB. *mf* *f* *f*

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

Aroused, vibrant

VIN. 1. *f* *f* *f*

VIN. 2. *f* *f* *f*

VIA. *f* *f* *f*

VC. *f* *f* *f*

CB. *f* *f* *f*

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

PICC.   
 FL. 1, 2.   
 OB. 1, 2.   
 C. A.   
 CL. 1, 2.   
 B. CL.   
 ESN. 1, 2.   
 CBSN.   
 HN. 1, 2.   
 HN. 3, 4.   
 TPT. 1, 2.   
 TBN. 1, 2.   
 B. TBN.   
 TBA.   
 TIMP.   
 PNO.   
 HRD.   
 VLN. 1   
 VLN. 2   
 VLA.   
 VC.   
 CB.

Musical score for page 13, featuring various instruments including Piccolo (PICC.), Flutes (FL. 1, 2), Oboes (OB. 1, 2), Clarinet in A (C. A.), Clarinets (CL. 1, 2), Bass Clarinet (B. CL.), English Horns (ESN. 1, 2), Contrabassoon (CBSN.), Horns (HN. 1, 2; HN. 3, 4), Trumpets (TPT. 1, 2), Trombones (TBN. 1, 2; B. TBN.), Tuba (TBA.), Timpani (TIMP.), Piano (PNO.), Harp (HRD.), Violins (VLN. 1; VLN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score includes dynamic markings such as *f* and *ff*, and performance instructions like *div a 2*. A box containing the letter 'M' is located at the top and bottom of the page.

poco accel.

Heaving - a tempo  $\text{♩} = 63$

116

PICC. *ff* *mf* *ff*

FL. 1,2. *ff* *mf* *ff*

OB. 1,2. *ff* *mf* *ff*

C. A. *ff* *mf* *ff*

CL. 1,2. *ff* *mf* *ff*

B. CL. *ff* *mf* *ff*

ESN. 1,2. *ff* *mf*

CBSN. *ff* *mf*

HN. 1,2. *ff* *mf*

HN. 3,4. *ff* *mf*

TPT. 1,2. *ff*

TBN. 1,2. *ff*

B. TBN. *ff*

TBA. *ff*

TIMP. *f* *ff*

TUB. B. *ff* *f*

FNO. *ff*

HDP. *ff*

poco accel.

Heaving - a tempo  $\text{♩} = 63$

116

VIN. 1 *ff*

VIN. 2 *ff*

VIA. *ff*

VC. *ff* *f*

CB. *ff* *f*

(still div. a 2. il poss.)



122

PICC. *mf* *ff* *mf*

FL. 1, 2. *mf* *ff* *mf*

OB. 1, 2. *mf* *ff* *mf*

C. A. *mf* *ff* *mf*

CL. 1, 2. *mf* *ff* *mf* *p*

B. CL. *mf* *ff* *mf*

ESS. 1, 2. *ff* *mf* *ff* *mf*

CBS. *ff* *mf* *ff* *mf*

HN. 1, 2. *ff* *mf* *ff* *mf* *ff* *mp*

HN. 3, 4. *ff* *mf* *ff* *mf* *ff* *mp*

TPT. 1, 2. *mf* *ff* *mf* *ff* *mf*

TBN. 1, 2. *mf* *ff* *mf* *ff* *mf*

B. TBN. *mf* *ff* *mf* *ff* *mf*

TBA. *mf* *ff* *mf* *ff* *mf*

TIMP. *mf* *ff* *mf* *ff* *mf*

PNO. *pp*

VLN. 1. *mf* *ff* *mf* *ff* *mf*

VLN. 2. *mf* *ff* *mf* *ff* *mf*

VLA. *mf* *ff* *mf* *ff* *mf*

VC. *ff* *mf* *ff* *mf*

CB. *ff* *mf* *ff* *mf*



131

CL. 1, 2.

PNO.



150

PICC. *f*

FL. 1, 2. *f*

OB. 1, 2. *f*

CL. 1, 2. *f*

TRPT. 1, 2. *f*

SUS. CYM. *mf*

TUB. B. *f*

GL. *f*

PN. *f*

HP. *f*



157

[S] **T** *Fast, mercurial* ♩ = 132

PICC. *mf* *f*

FL. 1, 2. *mf* *f*

OB. 1, 2. *f*

TRPT. 1, 2. *non dim.* *gradually damp.* *f*

TUB. B. *non dim.*

GL. *f* *non dim.*

HP. *f*

[S] **T** *Fast, mercurial* ♩ = 132

VN. 1. *f* *mp* *non rit. e dim.* *mp* *f*

VN. 2. *f* *mp* *non rit. e dim.* *f*

VLA. *f* *f*

VC. *f*

CB. *f*

II.

**U** (L'istesso tempo)

**FICC.** *f* *mf* *f*

**FL. 1,2.** *f*

**OB. 1,2.** *f* <sup>(a.2)</sup>

**CL. 1,2.** *f* <sup>a.2</sup>

**B. CL.** *f*

**ESN. 1,2.** *f*

**CBSN.** *f*

**HN. 1,2.** *f*

**HN. 3,4.** *f*

**TPT. 1,2.** *f* <sup>2.</sup>

**TBN. 1,2.** *f*

**B. TBN.** *f*

**TBA.** *f*

**TIMP.** *f* *hard slides*

**TR.** *f*

**GL.** *f*

**XVL.** *f* *f*

**PNC.** *f*

**HFP.** *f*

**VLN. 1.** *mf* *f*

**VLN. 2.** *mf* *f*

**VI.**

**VC.** *f*

**CB.** *f*

10 V

PICC.

FL. 1, 2.

OB. 1, 2.

C. A.

CL. 1, 2.

B. CL.

ESN. 1, 2.

CBSN.

HN. 1, 2.

HN. 3, 4.

TPT. 1, 2.

TBN. 1, 2.

B. TBN.

TBA.

TIMP.

XVL.

PNO.

HPD.

VLN. 1

VLN. 2

VLA.

VC.

CB.

Musical score for woodwinds and strings:

- PICC. (Piccolo): Treble clef, 4/4 time. Starts at measure 17. Dynamic *f*.
- FL. 1.2. (Flute 1 & 2): Treble clef, 4/4 time. Dynamic *f*.
- OB. 1.2. (Oboe 1 & 2): Treble clef, 4/4 time. Dynamic *f*.
- C.A. (Cor Anglais): Treble clef, 4/4 time. Dynamic *f*.
- CL. 1.2. (Clarinet 1 & 2): Treble clef, 4/4 time. Dynamic *f*.
- B. CL. (Bass Clarinet): Bass clef, 4/4 time.
- ESN. 1.2. (English Horn 1 & 2): Bass clef, 4/4 time.
- CBSN. (Coborn Saxophone): Bass clef, 4/4 time.

Musical score for brass instruments:

- HN. 1.2. (Horn 1 & 2): Bass clef, 4/4 time. Dynamic *f*.
- HN. 3.4. (Horn 3 & 4): Bass clef, 4/4 time. Dynamic *f*.
- TPT. 1.2. (Trumpet 1 & 2): Treble clef, 4/4 time. Dynamic *f*.
- TBN. 1.2. (Trombone 1 & 2): Bass clef, 4/4 time. Dynamic *f*.
- B. TBN. (Baritone Trombone): Bass clef, 4/4 time. Dynamic *f*.
- TBA. (Tuba): Bass clef, 4/4 time. Dynamic *f*.

Musical score for percussion and keyboard instruments:

- TIMP. (Timpani): Bass clef, 4/4 time. Dynamic *f*. Marking: *come prima*.
- GL. (Glockenspiel): Treble clef, 4/4 time. Dynamic *f*.
- PN. (Percussion): Treble clef, 4/4 time. Dynamic *f*.
- HRP. (Harp): Treble and Bass clefs, 4/4 time. Dynamic *f*.

Musical score for strings:

- VIN. 1. (Violin 1): Treble clef, 4/4 time. Dynamic *f*.
- VIN. 2. (Violin 2): Treble clef, 4/4 time. Dynamic *f*.
- VLA. (Viola): Treble clef, 4/4 time. Dynamic *f*.
- VC. (Violoncello): Bass clef, 4/4 time. Dynamic *f*.
- CB. (Contrabasso): Bass clef, 4/4 time. Dynamic *f*.



X

Musical score for measures 27-33. Instruments include Piccolo (PICC.), Flute 1 & 2 (FL. 1, 2), Oboe 1 & 2 (OB. 1, 2), Clarinet in A (C.A.), Clarinet in Bb (CL. 1, 2), Bass Clarinet (B. CL.), Horn 1 & 2 (HN. 1, 2), Horn 3 & 4 (HN. 3, 4), Piano (PNO.), Harp (HPD.), Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 27-33 show various woodwind and string parts. The Clarinet in Bb (CL. 1, 2) and Bass Clarinet (B. CL.) parts feature sixteenth-note passages with a forte (*f*) dynamic. The Horn 1 & 2 (HN. 1, 2) and Horn 3 & 4 (HN. 3, 4) parts play a rhythmic pattern of eighth notes. The Piano (PNO.) and Harp (HPD.) parts have a simple accompaniment. The Violin 1 (VLN. 1) and Violin 2 (VLN. 2) parts play a simple melody. The Viola (VLA.) and Violoncello (VC.) parts play a melody with a forte (*f*) dynamic. The Contrabass (CB.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

X

Musical score for measures 34-39. Instruments include Euphonium 1 & 2 (ESN. 1, 2), Trombone 1 & 2 (TBN. 1, 2), Bass Trombone (B. TBN.), Tuba (TBA.), Timpani (TMD.), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 34-39 show various brass and string parts. The Euphonium 1 & 2 (ESN. 1, 2) and Trombone 1 & 2 (TBN. 1, 2) parts play a melody with a forte (*f*) dynamic. The Bass Trombone (B. TBN.) and Tuba (TBA.) parts play a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Timpani (TMD.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Viola (VLA.) and Violoncello (VC.) parts play a melody with a forte (*f*) dynamic. The Contrabass (CB.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

Measures 34-39 show various brass and string parts. The Euphonium 1 & 2 (ESN. 1, 2) and Trombone 1 & 2 (TBN. 1, 2) parts play a melody with a forte (*f*) dynamic. The Bass Trombone (B. TBN.) and Tuba (TBA.) parts play a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Timpani (TMD.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Viola (VLA.) and Violoncello (VC.) parts play a melody with a forte (*f*) dynamic. The Contrabass (CB.) part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

Y

Y



[A] Lilling

FL. 1,2. *mf*

OB. 1,2. *mf*

CL. 1,2. *mf*

B. CL. *mf*

ESN. 1,2. *mf*

HN. 1,2. *mf*

TPT. 1,2. *mf*

ENC. *mf*

HPD. *mf*

[A] Lilling

VN. 1 *mf*

VN. 2 *mf*

VLA. *mf*

VC. *mf*

CB. *mf*



C. A. *f*

HN. 1,2. *f*

HN. 3,4. *mf*

HPD. *mf*

VN. 1 *mf*

VN. 2 *mf*

VLA. *mf*

VC. *f*

CB. *mf*

78 **B1** **C1**

PICC. *f* *ff* *pf*

FL. 1.2. *ff* *pf*

OB. 1.2. *f* *ff* *pf*

CL. 1.2. *ff* *pf*

B. CL. *ff* *ff* *ff*

ESN. 1.2. *ff* (*acc. dim.*) *ff* *sim.*

CBSN. *ff* *ff*

HN. L.4. *f* *ff* *pf*

TPT. 1.2. *ff* *pf*

TBN. 1.2. *ff* (*acc. dim.*) *f*

B. TBN. *ff* (*acc. dim.*) *f*

TBA. *ff* *f*

TIMP. *f* (*hard sticks*) *f*

HRP. *f*

**B1** **C1**

VLN. 1. *f* *f* [sul G]

VLN. 2. *f* *f* [sul G]

VLA. *f* *f*

VC. *f* *f*

CB. *f* *f*

90 **D1**

B. CL. *f* *f* *f*

ESN. 1.2. *f* *f* *f*

CBSN. *f* *f* *f*

HN. L.4. *f* *f* *f*

TPT. 1.2. *f* *f* *f*

TBN. 1.2. *f* *f* *f*

B. TBN. *f* *f* *f*

TBA. *f* *f* *f*

**D1**

VLN. 1. *f* *f* *f*

VLN. 2. *f* *f* *f*

VLA. *f* *f* *f*

VC. *f* *f* *f*

CB. *f* *f* *f*



[F] Strident

B. CL. *f*

ESN. 1,2. *f*

CBSN. *f*

HN. 1,2. *f* 1. 2.

HN. 3,4. *f* 3. 4.

TPT. 1,2. *f*

TBN. 1,2. *f*

B. TBN. *f*

TBA. *f*

TIMP. *f* normal sticks

S. D. *f*

T. J. *f*

PNO. *f*

[F] Strident

VIN. 1 *f*

VIN. 2 *mp*

VLA. *p*

VC. *f*

CB. *f*



[G] Restrainted, wisful

[F] Restrainted, wisful

B. CL. *mf*

ESN. 1,2. *mf*

CBSN. *mf*

HN. 1,2. *mf*

HN. 3,4. *mf*

TBA. *mf*

HFD. *mp*

[G] Restrainted, wisful

[F] Restrainted, wisful

VIN. 1 *mp*

VIN. 2 *mp*

VLA. *mf*

VC. *mf* arco

CB. *mf* pizz.



111

PICC. *mf*

FL. 1,2. *mf*

OB. 1,2. *mp* *mf*

CL. 1,2. *mf* *mf*

CL. *mf*

HFP. *mp* *mf*

VIN. 1 *mf* *mf*

VIN. 2 *mf*

VLA. *mp* *mf* *pizz.* *arco*

VC. *mp* *mf*

CB. *mp* *pizz.*

120

II Again strident

C. A. *f* *a 2*

CL. 1,2. *f* *a 2*

B. CL. *f*

ESN. 1,2. *f*

CBSS. *f*

HN. 1,2. *f* *1, 2.*

HN. 3,4. *f* *3, 4.*

IDI. 1,2. *f* *a 2*

TBN. 1,2. *f*

E. TBN. *f*

TBA. *f*

TIMP. *hard sticks*

130

II Again strident

VIN. 1 *f*

VIN. 2 *f*

VLA. *f*

VC. *f*

CB. *f* *arco*

J1

160

C. A.

CL. 1.2.

B. CL.

BSN. 1.2.

CBSN.

HN. 1.2.

HN. 3.4.

TPT. 1.2.

B. TBN.

TBA.

Detailed description: This system of musical notation covers measures 160 to 169. It includes parts for Clarinet in A (C.A.), Clarinets 1 and 2 (CL. 1.2.), Bass Clarinet (B. CL.), Bass Saxophones 1 and 2 (BSN. 1.2.), Contrabass Saxophone (CBSN.), Horns 1 and 2 (HN. 1.2.), Horns 3 and 4 (HN. 3.4.), Trumpets 1 and 2 (TPT. 1.2.), Baritone Trombone (B. TBN.), and Tuba (TBA.). The music is written in a key with one flat and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are various articulations such as accents and slurs. A rehearsal mark 'J1' is placed above the staff for the Clarinet in A at measure 165. A first ending bracket is present in the Horn 1 and 2 part at measures 167-168.

J1

VIN. 1

VIN. 2

VLA.

VC.

CB.

Detailed description: This system of musical notation covers measures 160 to 169 for the string section, including Violin 1 (VIN. 1), Violin 2 (VIN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The parts are written in a key with one flat and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The strings play a rhythmic accompaniment with various articulations and slurs. A rehearsal mark 'J1' is placed above the Violin 1 staff at measure 165.



169

OB. 1.2.

C. A.

CL. 1.2.

B. CL.

BSN. 1.2.

CBSN.

B. TBN.

TBA.

TR.

B. D.

VIN. 1

VIN. 2

VLA.

VC.

CB.

Detailed description: This system of musical notation covers measures 169 to 178. It includes parts for Oboe 1 and 2 (OB. 1.2.), Clarinet in A (C.A.), Clarinets 1 and 2 (CL. 1.2.), Bass Clarinet (B. CL.), Bass Saxophones 1 and 2 (BSN. 1.2.), Contrabass Saxophone (CBSN.), Baritone Trombone (B. TBN.), Tuba (TBA.), Trombone (TR.), Bass Drum (B. D.), Violin 1 (VIN. 1), Violin 2 (VIN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The music is written in a key with one flat and a 4/4 time signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are various articulations such as accents and slurs. A rehearsal mark 'J1' is placed above the Clarinet in A staff at measure 175. A first ending bracket is present in the Oboe 1 and 2 part at measures 176-177.

PICC. *f*

FL. 1.2. *f*

OB. 1.2. *f*

C. A. *f*

CL. 1.2. *f*

B. CL. *f*

ESN. 1.2. *f*

CBSN. *f*

HN. 1.2. *f* [omit small notes if too exhausting, but all four horns or none]

HN. 3.4. *f* [omit small notes if too exhausting, but all four horns or none]

TPT. 1.2. *f*

TBN. 1.2. *f*

B. TBN. *f*

TBA. *f*

TMD. normal sticks *ff*

TR. *f*

B. D. *f*

VIN. 1 *f*

VIN. 2 *f*

VIA. *f*

VC. *f*

CB. *f*

The cross accents in these passages is correct

30

PICC. *ff*

FL. 1, 2. *ff*

OB. 1, 2. *ff*

C. A. *ff*

CL. 1, 2. *ff*

B. CL. *ff*

ESN. 1, 2. *ff*

CBSN. *ff*

Hr. 1, 2. *ff*

Hr. 3, 4. *ff*

TPT. 1, 2. *ff*

TBN. 1, 2. *ff*

B. TBN. *ff*

TBA. *ff*

TIMP. *ff*

TEL. *ff*

B. D. *ff*

XVL. *ff*

PNO. *ff*

VIN. 1 *ff*

VIN. 2 *ff*

VIA. *ff*

VC. *ff*

CB. *ff*

[Mi]

[Mi]

Detailed description of the musical score: This page contains the musical notation for 25 different instruments. The woodwind section (PICC., FL., OB., C. A., CL., B. CL., ESN., CBSN.) and brass section (Hr., TPT., TBN., B. TBN., TBA.) are playing rhythmic patterns with accents. The percussion section (TIMP., TEL., B. D., XVL., PNO.) provides a steady accompaniment. The string section (VIN., VIA., VC., CB.) plays sustained chords with triplets. A 'Mi' rehearsal mark is placed above the Piccolo and Violin 1 staves. Dynamic markings include 'ff' (fortissimo) and 'f' (forte) throughout the score.

194

PICC. *f* *mf* *mp*

FL. 1, 2. *f* *mf* *mp*

OB. 1, 2. *f* *mf* *mp*

C. A. *f* *mf* *mp*

CL. 1, 2. *f* *mf* *mp*

E. CL.

ESN. 1, 2.

CBSN.

HN. 1, 2.

HN. 3, 4.

TPT. 1, 2.

TBN. 1, 2.

B. TBN.

TBA.

TIMP.

TR. *f*

B. D.

XVL.

7

VIN. 1 *mf* *pp*

VIN. 2

VLA.

VC.

CB.

202

Decalmed - drifting

PICC. *mp* *p*

FL. 1, 2. *mp* *p*

OB. 1, 2. *mp* *p*

C. A. *mp* *p*

CL. 1, 2. *mp* *p*

HRP. *p* *p*

Decalmed - drifting

VIN. 1 *pp* *pp*

VIN. 2 *pp* *pp*

217

FL. 1,2. *p* **D1**

OB. 1,2. *p*

CL. 1,2. *p*

B. CL. *f*

BSN. 1,2. *f*

CBSN. *f*

HEP. *p*

VLN. 1 *pp* **D1**

VLN. 2 *pp*

236

FL. 1,2. *p* **Q1** Trying to dance

OB. 1,2. *p* *poco* *mp*

CL. 1,2. *p* *poco* *mp*

HEP. *p*

VLN. 1 *poco* *mp* **Q1** Trying to dance

VLN. 2 *poco* *mp*

VI. A. *mp* *pizz.* *mp* (he I shall rock-and-roll)

VC. *mp*

245

OB. 1,2. *mp* **R1**

CL. 1,2. *mp* *mf* *mp* *mf*

TPT. 1,2. *mp*

VLN. 1 *mp* **R1**

VLN. 2 *mp*

VI. A. *mp*

VC. *mp* *arco*



S1 Busy, bustling

261

FL. 1, 2. *mp* *mf*

OB. 1, 2. *mp* *mf*

E. CL. *mp*

BSN. 1, 2. *mf* *mf*

TBN. 1, 2. *mf*

S1 Busy, bustling

VLN. 1 *p* *mp*

VLN. 2 *p* *mp*

VLA. *p* *mp*

VC. *p* *mf* *pizz.* *arco*

CB. *p* *mf* *pizz.* *arco*



T1

FL. 1, 2. *mp* *mp*

C. A. *mf*

CL. 1, 2. *mp* *mp*

BSN. 1, 2. *mp* *mp*

Hrn. 1, 2. *f* *mp*

TPT. 1, 2. *mf* *mf*

TBN. 1, 2. *p*

B. TBN. *p*

TIMP. *p*

FCO. *mf*

T1

VLN. 1 *mp*

VLN. 2 *mp*

VLA. *mf*

VC. *mf* *f* *mf* *pizz.* *arco*

CB. *mf* *pizz.* *arco* *mf*

U1

FL. 1.2. *mp* *p*

OB. 1.2. *mp*

C. A. *mp*

TP1. 1.2. *p*

B. TBN. *p*

TIMP. *p*

VLN. 1. *mp* *p* *p*

VLN. 2. *mp* *p* *p*

VLA. *mf* *mp*

CB. *mp*



OB. 1.2. *mp*

CL. 1.2. *mp*

HN. 1.2. *p* *mp*

VLN. 1. *mp*

VLN. 2. *mp*

VLA. *p* *mp*

VC. *p* *mp*

CB. *mp*



ESN. 1.2. *p* *p*

HN. 1.2. *p*

TP1. 1.2. *p*

TIMP. *p*

VLN. 1. *p* *p* *p*

VLN. 2. *p* *pizz.* *p* *p*

VLA. *p*

VC. *p*

CB. *p*



336

OB. 1,2. *p*

SUS. CYM. *ppp*

TUB. E. *p* *lentano come prima (less than Glck.)* (sempre l.v.)

GL. *mp*

PN. *pp*

strings *sempre legatissimo without phrasing* *pp*

VN. 1 *pp*

VN. 2 *pp*



338

PICC. *mp*

FL. 1,2. *mp*

OB. 1,2. *mp*

CL. 1,2. *mp*

SUS. CYM. *pp*

TUB. E. *mp*

GL. *mp*

PN. *pp*

VN. 1 *p* *mp* *molto*

VN. 2 *p* *mp* *molto*

VI. *mp* *molto*

343

PICC. *f*

FL. 1.2. *f*

OB. 1.2. *molte* *f*

CL. 1.2. *molte* *f*

SUS. CYM. *mp* *mf*

TUB. E. *mf*

PNO. *f*

VLN. 1 *f*

VLN. 2 *f*

VLA. *f*

345

PICC. *molte*

FL. 1.2. *molte*

CL. 1.2. *molte*  
if necessary for breath dt. 1 can take over imperceptibly from dt. 2

SUS. CYM. *molte* *lv.*

GL. *p*

PNO. *p*

VLN. 1 *molte* *ppp*

VLN. 2 *molte* *ppp*

VLA. *molte* *ppp*

### III.

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

PICC. *pp*  
 OB. 1.2. *pp*  
 CL. 1.2. *pp*  
 ESN. 1.2. *pp*  
 TPT. 1.2. *pp*  
 TBN. 1.2. *pp*  
 E. D. *ppp lontano*  
 T. I. *ppp lontano*  
 W. M. *ppp lontano*  
 TUB. E. *ppp lontano (non solo)*  
 CEL. *ppp lontano*  
 HRP. *ppp lontano*  
 sempre l.v.

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

VLN. 1. *(ppp)*  
 VLN. 2. *(ppp)*  
 VLA. *(ppp)*  
 VC. *ppp*  
 CB. *ppp*  
 pizz.  
*pp*  
 pizz.

(Mildsten perkando  
od forza glia.)

(Mildsten perkando  
od forza glia.)

*pp*

OB. 1.2. *pp (non solo - lontano)*  
 CL. 1.2. *pp (non solo - lontano)*  
 TPT. 1.2. *p*  
 VLN. 1. *[Z]*  
 VLN. 2. *[Z]*



FL. 1.2. *mf* D2

CB. 1.2. *mp* *mf*

C. A. *mf* *mp*

CL. 1.2. *p* *mp* *mf*

B. CL. *mp* *mf*

ESN. 1.2. *mf* *mp* *mf*

CBSN. *mf*

HN. 1.2. *mp* *mf*

HN. 3.4. *mp* *mf*

TPT. 1.2.

TBN. 1.2. *mf*

B. TBN. *mf*

TBA. *mf*

TIMP. *mp* *cco*

PNO. *mf* 3 5 6 7-8

H.P. *mp* non arched.

VLN. 1. *mf* *mp (meno)* *mf* E2

VLN. 2. *mf* *mp (meno)* *mf*

VI. A. *mf*

VC. *mf* *mp* *mf*

CB. *mp* *mf* arco.





F2

FL. 1.2. *mf* *1. becoming solo* *(non dim.)*

C. A.

CL. 1.2. *mf*

B. CL. *mf*

HN. 1.2. *mf* *1.*

PNO. *mf*

F2

VN. 1 *mf*

VN. 2 *mf*

VLA. *mf*

VC. *mf* *pizz.*

CB. *mf* *pizz.*



G2

FL. 1.2. *mp*

ESN. 1.2. *mp*

PNO. *mp*

CEL. *mp*

G2

VN. 1 *mp*

VN. 2 *mp*

VLA. *mp* *arco*

VC. *mp*

PICC.

FL. 1.2.

OB. 1.2.

C. A.

CL. 1.2.

B. CL.

ESN. 1.2.

CBSN.

HN. 1.2.

HN. 3.4.

TPT. 1.2.

TBN. 1.2.

B. TBN.

TBA.

TIMP.

PNO.

HPD.

VIN. 1

VIN. 2

VIA.

VC.

CB.

12 Becoming turbulent

Musical score for woodwinds and percussion. Instruments include Piccolo (PICC.), Flute 1 & 2 (FL. 1, 2.), Clarinet in B-flat 1 & 2 (CL. 1, 2.), Bass Clarinet (B. CL.), Bassoon 1 & 2 (ESN. 1, 2.), Contrabassoon (CBSN.), Horn 1 & 2 (HN. 1, 2.), Horns 3 & 4 (HN. 3, 4.), Trumpet 1 & 2 (TPT. 1, 2.), Trombone 1 & 2 (TEN. 1, 2.), Euphonium (E. TEN.), Tuba (TBA.), Timpani (TIMP.), Suspended Cymbal (SUS. CYM.), and Tom-tom (T-T).

Key features of the score include:
 

- Woodwinds:** Flutes, Clarinets, Bassoon, and Contrabassoon play sustained notes with dynamic markings from *ff* to *mf*. Bass Clarinet and Bassoon 1 & 2 have more active parts with slurs and dynamic changes.
- Brass:** Horns and Trumpets play sustained notes with dynamic markings from *ff* to *mf*. Trombones and Euphonium/Tuba have similar parts.
- Percussion:** Timpani has a roll with the instruction *mf (colouring, not dramatic)*. Suspended Cymbal and Tom-tom have sustained notes.
- Piano:** The piano part features complex rhythmic patterns with slurs, triplets, and dynamic markings from *mf* to *f*.
- Harps:** The harp part includes sustained notes with dynamic markings from *f* to *mf*.

12 Becoming turbulent

Musical score for strings. Instruments include Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Key features of the score include:
 

- Violins:** Violin 1 and Violin 2 play sustained notes with dynamic markings from *ff* to *mf*.
- Viola:** The Viola part is a sustained note with dynamic markings from *ff* to *mf*.
- Cello and Double Bass:** Both VC. and CB. have active parts with slurs, dynamic markings from *f* to *ff*, and some arco markings.

77

PICC. *f*

FL. 1.2. *f*

OB. 1.2. *ff*

C. A. *f*

CL. 1.2. *f* *ff*

B. CL. *mf* *f*

ESN. 1.2.

CBSN.

HN. 1.2. *f (less - emerging)*

HN. 3.4. *f (less - emerging)*

TPT. 1.2. *f* *ff*

TBN. 1.2. *f* *ff*

E. TBN. *f* *ff*

TBA. *f* *ff*

SUS. CYM.

TJ. *mp* *mf* *l.v.*

PNO. *f* *f* *ff*

HRP.

J2 Wild

VLN. 1. *mf* *f* *ff*

VLN. 2. *mf* *f* *ff*

VLA. *mf* *f* *ff*

VC. *mf* *f* *ff*

CB. *mf* *f* *ff*



This page of a musical score, numbered 47, features a variety of instruments. The top section includes Piccolo (PICC.), Flute 1 and 2 (FL. 1.2.), Oboe 1 and 2 (OB. 1.2.), Clarinet in A (C. A.), Clarinet in Bb 1 and 2 (CL. 1.2.), Bass Clarinet (B. CL.), Bassoon 1 and 2 (BSN. 1.2.), Contrabassoon (CBSN.), Horn 1 and 2 (HN. 1.2.), Horns 3 and 4 (HN. 3.4.), Trumpet 1 and 2 (TPT. 1.2.), Tenor 1 and 2 (TEN. 1.2.), Bass Tenor (B. TEN.), and Bassoon (BA.). The bottom section includes Harp (HPD.), Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, ties, and articulation marks. The Harp part features a complex texture with a *quasi gliss* (quasi glissando) effect and a 9-measure rest. The string parts (Violins, Viola, Violoncello, and Contrabass) are marked *unis.* (unison) and play a rhythmic pattern. The woodwind and brass parts have more complex melodic and harmonic lines, with some parts marked *ff*.

PICC. *ff*

FL. 1,2. *ff*

OB. 1,2. *ff*

C. A. *ff*

CL. 1,2. *ff*

B. CL.

BSN. 1,2. *ff*

CBSN.

HN. 1,2. *ff*

HN. 3,4. *ff*

TPT. 1,2. *ff*

TBN. 1,2. *ff*

B. TBN.

TBA.

TIMP. *ff*

DRUMS.

VLN. 1

VLN. 2 *ff*

VLA. *ff*

VC. *ff*

CB. *ff*



91

PICC. *ff*

FL. 1,2. *ff*

OB. 1,2. *ff* 7:8 7:8 5 5:6 5:6

C. A. *ff*

CL. 1,2. *ff* 5:6 5:6

B. CL. *ff* *ff*

ESN. 1,2. *ff* *ff*

CBSN. *ff* *ff*

HN. 1,2. *ff*

HN. 3,4. *ff*

TPT. 1,2. *ff* *ff*

TBN. 1,2. *ff* *ff*

E. TBN. *ff* *ff*

TBA. *ff* *ff*

TIMP. *ff*

HDP. *ff* non arpegg.

VLN. 1 *ff*

VLN. 2 *ff*

VLA. *ff* unis. 5:6

VC. *ff*

CB. *ff*

PCC. *ff*  
 FL. 1,2. *ff*  
 OB. 1,2. *ff*  
 C. A. *f*  
 CL. 1,2. *ff*  
 B. CL. *ff*  
 BSN. 1,2. *ff*  
 CBSN. *ff*  
 HN. 1,2. *ff*  
 HN. 3,4. *ff*  
 TPT. 1,2. *f*  
 TBN. 1,2. *f*  
 E. TBN. *f*  
 TBA. *f*  
 TIMP. *ff*  
 SUS. *mf*  
 CYM. *mf*  
 TEL. *mf*  
 E. D. *ppp* (sforz[ing] imperc[ipi]b[il]i) *pp*  
 W.M. *ppp* (sforz[ing] imperc[ipi]b[il]i) *pp*  
 HRP. *mf* *molto*

VLN. 1. *f*  
 VLN. 2. *ff*  
 VLA. *ff*  
 VC. *ff*  
 CB. *ff* *mf*

FL. 1.2. *mp*

CL. 1.2. *mp*

ESSN. 1.2. *mp*

HN. 1.2. 1. solo *p* *mp*

B. D. *pp*

W.M. *pp*

TUB. E. *pp* *lento come prima*

CHL. *pp* *lento come prima*

HRP. *mp*

VC. *mp*

CB. *mp*

**L2**



poco accel. . . . . **M2** A little faster\* ♩. = 72  
(but less than 2nd movement)

FL. 1.2. *mp*

OB. 1.2. *mp*

CL. 1.2. *mp* *mf*

ESSN. 1.2. *mp* *p* *p*

HN. 1.2. *mp*

TPT. 1.2. *mf*

TBN. 1.2. *mp*

HRP. *mp*

VLN. 1. *mp* *mf* *mf*

VLN. 2. *p* *mp* *mf* *mf*

MA. *p* *mp*

VC. *mp* *pizz.* *mp*

CB. *mp* *mp*

**M2** A little faster\* ♩. = 72  
(the Ap should preceed)

117

FL. 1, 2. *mf*

OB. 1, 2. *mp*

C. A. *mp*

CL. 1, 2. *mp* 5:6 *mf*

B. CL. *mp*

ESN. 1, 2. *mf* *mp*

HN. 1, 2. *mp* *mp*

TPT. *mp*

VLN. 1. *mf* *mf* 1. *sclo* *mp* 5:6 *mf* *mp*

VLN. 2. *mf* *p*

VLA. *mp* *p*

VC. *mp* *mp* *arco* *mp*

CB. *mp*

**[N2] Autumnal - previous tempo ♩=96**

124

FL. 1, 2. *mf*

OB. 1, 2. *mf*

C. A. *mf*

CL. 1, 2. *mf* 2. *mf*

B. CL. *mf*

ESN. 1, 2. *mf*

HN. 1, 2. *mf* 2. *mf*

HN. 3, 4. *mf* 3.  *poco sclo (dim. later)* *mf* 3. *mf*

TPT. 1, 2. *mf* *sclo* *mp*

TBN. 1, 2. *mf*

HPD. *mf*

**[N2] Autumnal - previous tempo ♩=96**

VLN. 1. *mf* *mp*

VLN. 2. *mf* *mp*

VLA. *pizz.* *arco* *mf* *mp*

VC. *div. a 3* *mf*

CB. *mf*

poco rit. . . . .

137

PICC. *f*

FL. 1, 2. *mf* *f* *mp*

OB. 1, 2. *mf* *f* *mp*

C. A. *mf* *f* *mp*

CL. 1, 2. *mf* *f* *mp* *mf* *becoming solo*

B. CL. *mf* *mp* *mf*

ESN. 1, 2. *mf* *f* *mp* *mf*

HN. 1, 2. *mf* *f* *mp* *mf* *1. solo*

HN. 3, 4. *mf* *f* *p*

TPT. 1, 2. *mf* *f* *mf* *mf*

TBN. 1, 2. *mf* *f* *mf* *mf*

B. TBN. *mf* *f* *mf*

TBA. *mf* *mf*

H.R.P. *mf*

poco rit. . . . .

138

VLN. 1 *mf* *f* *mp*

VLN. 2 *mf* *f* *mp*

VLA. *pizz.* *arco* *mf* *f* *mp*

VC. *mf* *f* *mp*

CB. *mf* *f* *mp*

139

PICC. *mf*

C. A. *mp* *mf*

CL. *p* *mf*

H.R.P. *mf* *non arpegg.*

140

VLN. 1 *mp* *mf*

VLN. 2 *mp* *mf*

VLA. *mf*

VC. *mp* *mf*

rit. . . . .

C. A. *ppp*

CL. 1.2. *mf* *molto* *p*

B. CL. *mp* *molto* *pp*

ESN. 1.2.

CBSN.

H.N. 1.2.

H.N. 3.4.

TPT. 1.2. *p*

TEN. 1.2. *mf* *molto* *p*

B. TEN.

TBA. *ppp*

TIMP. *ppp*

T.T.

W.M.

TUB. B. *ppp* (come prima) *pp*

F.N.C. *ppp*

HRP. *ppp* (come prima)

rit. . . . .

Q2 Half tempo ♩=48

VLN. 1. *mp* *molto* *ppp* *ppp*

VLN. 2. *mp* *molto* *ppp* *ppp*

VI. A. *mp* *molto* *ppp* *ppp*

VC. *ppp*

CB. *mp* *mp* *ppp*

This page of a musical score, numbered 55, contains the following instruments and parts:

- C. A.** (Corno Alto): Treble clef, *pp* dynamic.
- CL. 1.2.** (Clarinete): Treble clef, rests.
- B. CL.** (Clarinete Baixo): Bass clef, *pp* dynamic.
- BSN. 1.2.** (Fagote): Bass clef, *pp* dynamic.
- CBSN.** (Fagote Baixo): Bass clef, *pp* dynamic.
- HN. 1.2.** (Oboe): Treble clef, *pppp* dynamic, includes first ending (2.) and fourth ending (4.).
- HN. 3.4.** (Oboe Baixo): Bass clef, *pppp* dynamic, includes first ending (2.) and fourth ending (4.).
- TPT. 1.2.** (Trompete): Treble clef, rests.
- TBN. 1.2.** (Trombone): Bass clef, rests.
- B. TBN.** (Trombone Baixo): Bass clef, *pp* dynamic.
- IBA.** (Tuba): Bass clef, *pp* dynamic.
- B. D.** (Bateria): Snare drum, *ppp* dynamic.
- T-I** (Tamborim): Snare drum, rests.
- W.M.** (Caxixi): Snare drum, rests.
- TUB. B.** (Tubalão): Bass clef, rests.
- F.NC.** (Fagote Baixo): Bass clef, rests.
- CEL.** (Cello): Treble clef, *pp* dynamic, includes *ritardando* marking.
- HRP.** (Harpa): Treble clef, rests.
- VLN. 1.** (Violino 1): Treble clef, *ppp* dynamic.
- VLN. 2.** (Violino 2): Treble clef, *ppp* dynamic.
- VA.** (Viola): Treble clef, *ppp* dynamic.
- VC.** (Violoncello): Bass clef, *ppp* dynamic.
- CB.** (Contrabaixo): Bass clef, *ppp* dynamic.

R2

Strings - cel 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 so the conductor can experiment. I suggest mid-high notes so there is not too much "harmonic pitch". However, the last should be an E flat as written.

Woodwind and brass can rattle keys/valves or single tap stands etc, but extremely quietly and in short random flutters, again from many directions.

R2

This effect imitates fir cones gently cracking as they open in the autumn warmth to release their seeds and thus should be barely perceptible and not over-dominating.