

Symphony of Seasons

for
Orchestra

by
Karen Amrhein

("C" Score)

Instrumentation

2 Flutes

2 Oboes

2 Clarinets (B♭)

Bass Clarinet

2 Bassoons

2 Horns (F)

2 Trumpets (C)

2 Trombones

Bass Trombone

Tuba

Piano (optional)

4 Timpani

Violins I

Violins II

Violas

Cellos

Basses

The *Symphony of Seasons* is built upon a simple, hymn-like melody, *An Anthem for Autumn*. This theme is transformed throughout the symphony, commencing with the seven variations that comprise the first movement. The first variation, a fast-paced excursion through constantly shifting meters, extracts a motivic fragment from the second through sixth notes of the *Anthem* and spins this into a rising and falling cascade of melody. The second variation highlights the brass and percussion and features a hammering ostinato of quarter notes, layered with a syncopated progression of chords. This is soon supplemented with a melody transposed from the first measure of the *Anthem*. The third variation is a swift contrapuntal study in 5/8 time, beginning joyously, darkening briefly, and concluding softly and peacefully. The two-measure contrapuntal subject is, in fact, the opening two-measures of the *Anthem* in retrograde. The fourth and fifth variations are quiet and contemplative, with scaled-back orchestration that relies upon the solo piano. The former variation transforms the theme by reversing pitches, the latter plays the theme in minor, adding linking pitches to render it in 6/8 time. The sixth variation — a late addition that came to the composer after rehearsals for the first performance had already begun — is a haunting tune of loss and longing. The final variation opens quietly with a fugal treatment accompanied by little runs in the piano that soon bloom into a cadenza-like transition that leads to a full restatement of the *Anthem for Autumn*, with flying sixteenth-notes in the woodwinds adding drama and a triumphant conclusion to the *Autumn* movement.

Winter, much as the Season, is a plodding, sleepy movement. As the earth is frozen, so is the music. Still, beauty and blossoming occur, a yearning for the Spring to come.

Spring joyfully renders the second variation of *Autumn* in a variation of its own — a herald of rebirth.

Summer takes its *Autumn* material and reweaves it into seamless variations that return us eventually to the *Anthem for Autumn* once more. The cycle is complete as we are brought once more to the threshold of Autumn.

Score is in C. All instruments are written at pitch in all clefs
except Basses sound down one octave.

Score in C

Performance Timing: 22 Minutes

to Harlan Parker

Symphony of Seasons

for Orchestra

An Anthem for Autumn
Noble and Expansive $\text{♩} = 80$

Autumn

Karen Amrhein (ASCAP)

Flutes 1 & 2

Musical score for Flutes 1 & 2, Oboes 1 & 2, Clarinets (B♭) 1 & 2, Bass Clarinet, and Bassoons 1 & 2. The score consists of five staves. The first three staves (Flutes, Oboes, Clarinets) have a dynamic of *mf*. The Bass Clarinet has a dynamic of *f*. The Bassoons have dynamics of *mp*, *mf*, and *mp*. Measure 1 starts with rests. Measures 2-3 show rhythmic patterns with slurs and grace notes. Measure 4 begins with a dynamic of *f*.

An Anthem for Autumn
Noble and Expansive $\text{♩} = 80$

Horns (F) 1 & 2

Musical score for Horns (F) 1 & 2, Trumpets (C) 1 & 2, Trombones 1 & 2, Bass Trombone, Tuba, and Piano (optional). The score consists of six staves. The first two staves (Horns, Trumpets) have a dynamic of *mf*. The Trombones have a dynamic of *mp*. The Bass Trombone and Tuba have dynamics of *mp*, *mf*, and *mp*. The final staff (Piano) has a dynamic of *mf*. Measure 1 starts with rests. Measures 2-3 show rhythmic patterns with slurs and grace notes. Measure 4 begins with a dynamic of *f*.

Tuba

Piano (optional)

Timpani

Violins 1

Musical score for Timpani, Violins 1, and Violins 2. The score consists of three staves. The first two staves (Timpani, Violins) have a dynamic of *mf*. The Violins have dynamics of *mp*, *mf*, and *mp*. Measure 1 starts with rests. Measures 2-3 show rhythmic patterns with slurs and grace notes. Measure 4 begins with a dynamic of *f*.

Violins 2

Violas

Cellos

Double Basses

Musical score for Violins 2, Violas, Cellos, and Double Basses. The score consists of four staves. The first two staves (Violins 2, Violas) have a dynamic of *mf*. The Cellos and Double Basses have dynamics of *mp*, *mf*, and *mp*. Measure 1 starts with rests. Measures 2-3 show rhythmic patterns with slurs and grace notes. Measure 4 begins with a dynamic of *f*.

8 A

espress.

poco rall. -----

Fls. a2 *f*
 Obs. *mf* a2 *f* *mf*
 Cls. *f*
 B. Cl. *mf*
 Bns. *mp* a2 *f*

8 A

espress.

poco rall. -----

Hns. *mf* *f* *mf*
 Tpts. *f*
 Tbns. *mf* *mp*
 B. Tbn. *mf* *mp*
 Tuba *mf*

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

let vibrate

8 A

espress.

poco rall. -----

Vn. 1
 Vn. 2
 Vla. *mf*
 Vc. *div.* *mf*
 D.B. *div.* *f*

mf

- 2 -

unis. unis.

Symphony of Seasons ~ 1. Autumn

15 (B) *a tempo*
 Fls.
 Obs.
 Cls.
 B. Cl.
 Bns.
 Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba
 Pno.
 Timp.
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

rall.,
mf,
mf,
mf,
mf,
f,
mf,
mf,
mf,
mf,
mf,
mf,
p — *mf*,
div.,
non div.,
div.,
non div.,
v,
div.,
div.,
mf,
mf,
v,
mf,
mf,
f,
mf

[23] Var. 1 $\text{J} = 126$

Fls.

Obs.

Cl. 1. solo *mf*

B. Cl. *mf*

Bns. 1. solo *f*

a2

[23] Var. 1 $\text{J} = 126$

Hns.

Tpts.

Tbns. 1. *mf*

B. Tbn. *mf*

Tuba

Pno.

Tim. *mp*

[23] Var. 1 $\text{J} = 126$

Vn. 1 *f*

Vn. 2 *f*

Vla. *mf*

Vc. *mf*

D.B. *f*

(C)

Fls. Obs. Cls. B. Cl. Bns.

Hns. Tpts. Tbps. B. Tbn. Tuba

Pno.

Tim. Vn. 1 Vn. 2 Vla. Vc. D.B.

36

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

1. solo
mp

2.
p

mute a2

pp

mp

- 6 -

43 (D)

Fls. -

Obs. -

Cls. -

B. Cl. -

Bns. -

f

Hns. -

Tpts. -

Tbns. -

B. Tbn. -

Tuba -

p < *mp*

Pno. -

Timp. -

Vn. 1 -

Vn. 2 -

Vla. -

Vc. -

D.B. -

f

mf

2. (solo) *mf*

f

a2 con sord. *mf*

solo

p < *mf*

p < *mf*

p < *mf*

p < *mf*

div.

non div.

div. pizz.

pizz.

49

E

Fls. 1. solo 5. a2 3. 5.

Obs. 5. 8. 5. 3. 5.

Cls. 9. 6. 1. a2 3. 5.

B. Cl. 8. 5. mp 5. mp 3. 5.

Bns. 9. 5. 5. 5. mp 3. 5.

Hns. 9. 5. 5. 5. 3. 5.

Tpts. 9. 6. 5. a2 5. unmute

Tbns. 8. 5. p 5. 5. 3. 5.

B. Tbn. 9. 6. 5. 5. 3. 5.

Tuba 9. 5. 5. 5. 3. 5.

Pno. 9. 6. 5. a2 5. mf

Tim. 9. 5. 5. 5. 3. 5.

Vn. 1 9. 6. 5. arco 5. 5.

Vn. 2 9. 6. 5. arco 5. 5.

Vla. 9. 6. 5. pp 5. 5.

Vc. 9. 6. 5. pp 5. 5.

D.B. 9. 6. 5. arco 5. mp

No $\overline{\text{R} \ddot{\text{A}} \text{d}}$ - - - - -

E

pizz. arco 5. 5.

pizz. arco 5. 5.

mp pp p mp 5. 5.

div. pp p mp 5. 5.

Fls. *rall.* Var. 2 $\text{♩} = 126$
Obs.
Cls.
B. Cl. *mf*
Bns. *mf*

Hns.
Tpts.
Tbns.
B. Tbn.
Tuba

Pno.
Timp. *pp* *p < mp* *f*

Vn. 1
Vn. 2
Vla. *mf* *unis.*
Vc. *mf*
D.B.

62

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

62

a2 (soli)

ff

mf

mf

mf

mf

mf

f

- 10 -

Symphony of Seasons ~ 1. Autumn

Fls. 67 F
 Obs.
 Cls.
 B. Cl.
 Bns.

Hns. 67 F *ff*
 Tpts. *ff*
 Tbns. *ff*
 B. Tbn.
 Tuba

Pno. *Rd.* * *Rd.* * *Rd.* * *Rd.* *

Timp.

Vn. 1 67 F
 Vn. 2

Vla.

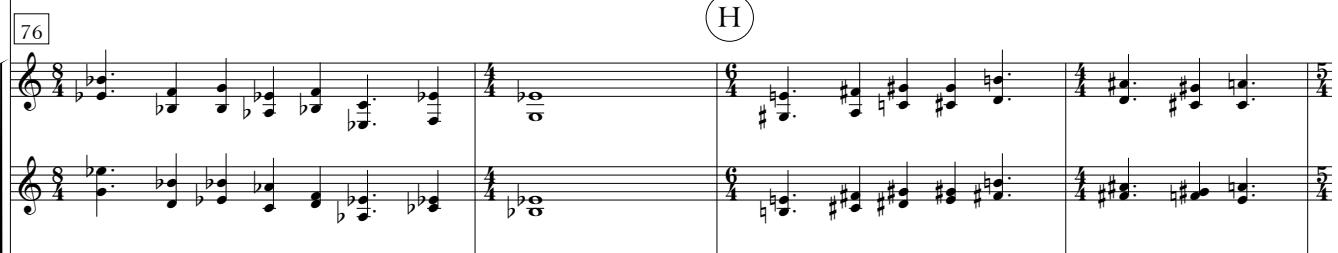
Vc.

D.B.

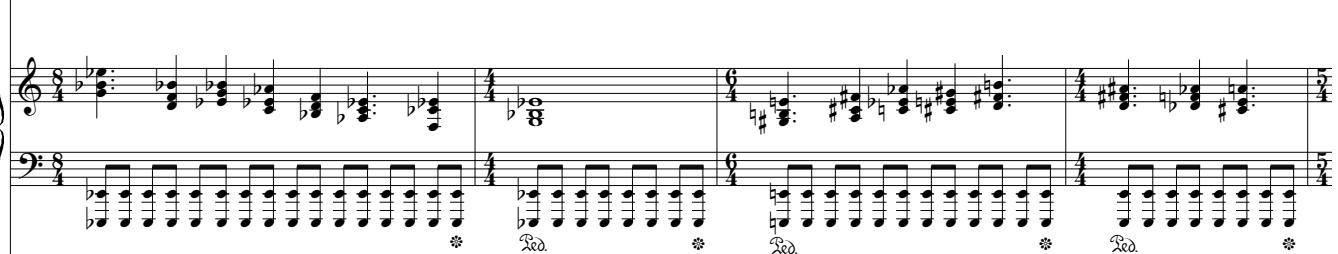
This musical score page contains five systems of music. The first system includes parts for Flutes, Oboes, Clarinets, Bassoon, and Bassoon. The second system includes parts for Horns, Trombones, Trombone Bass, Bass Trombone, and Tuba. The third system includes parts for Piano (two staves) and Timpani. The fourth system includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure numbers 67 are indicated above the first three systems, and measure number 67 is indicated above the fourth system. Key signatures and time signatures change frequently throughout the measures. Dynamics such as *ff* (fortissimo) and *Rd.* (Ritardando) are also present.

72 (G)
 Fls. *f*
 Obs.
 Cls. *f*
 B. Cl.
 Bns. *a2* *mp*
 Hns. *mf*
 Tpts. *mf*
 Tbns.
 B. Tbn.
 Tuba *mf*
 Pno.
 Timp. *mp*
 Vn. 1 *f* non div.
 Vn. 2 *mf*
 Vla. *mf* arco
 Vc. *mf* arco
 D.B. *mf*

Fls. 

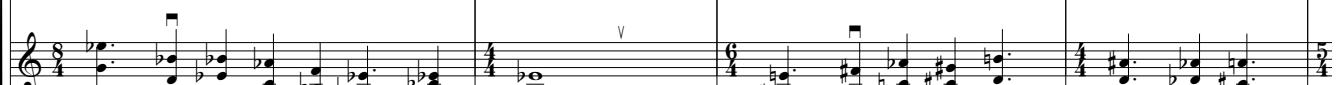
 Obs. 

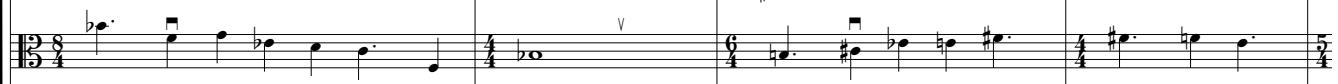
 Cls. 

 B. Cl. 

 Bns. 

 Hns. 

 Tpts. 

 Tbns. 

 B. Tbn. 

 Tuba 

 Pno. 

 Timp.

 Vn. 1

 Vn. 2

 Vla.

 Vc.

 D.B.

(H)

(H)

(H)

Fls. 

 Obs. 

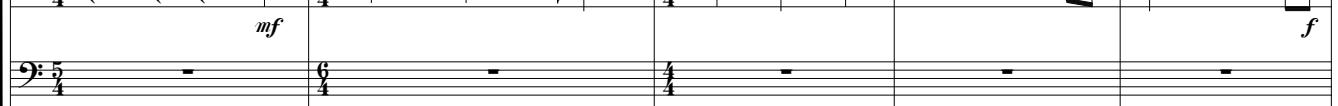
 Cls. 

 B. Cl. 

 Bns.

 Hns. 

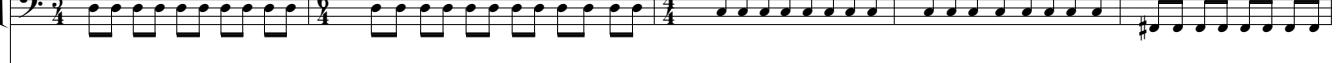
 Tpts. 

 Tbns. 

 B. Tbn. 

 Tuba

 Pno. 

 Timp. 

 Vn. 1 

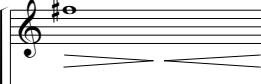
 Vn. 2 

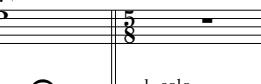
 Vla. 

 Vc. 

 D.B.

85 *attacca* Var. 3 $\text{♩} = 132$

Fls. 

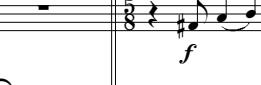
 Obs. 

 Cls. 

 B. Cl. 

 Bns. 

f

1. solo 

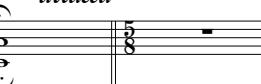
f 

 1. solo 

 2. (solo) 

f

Hns. 

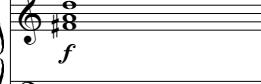
 Tpts. 

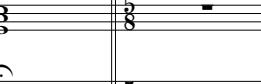
 Tbns. 

 B. Tbn. 

 Tuba 

a2

Pno. 

f 

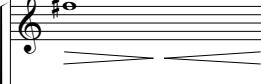
f

Timp. 

mf 

let vibrate

85 *attacca* Var. 3 $\text{♩} = 132$

Vn. 1 

 Vn. 2 

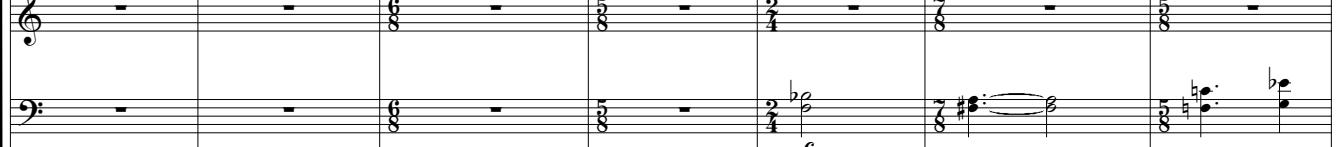
 Vla. 

 Vc. 

 D.B. 

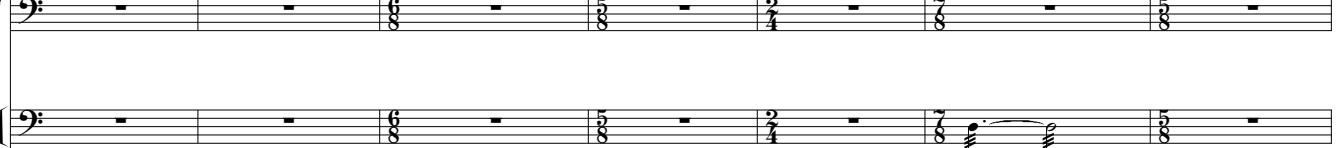
Fls. 

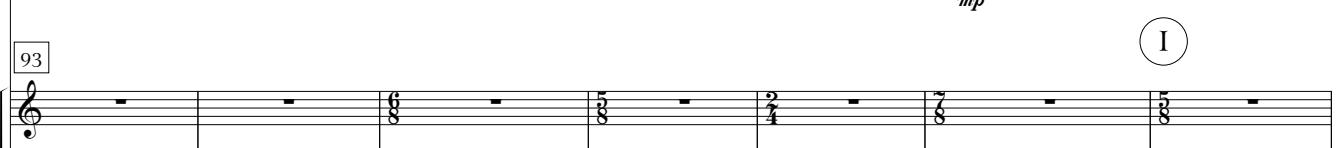
 Obs. 

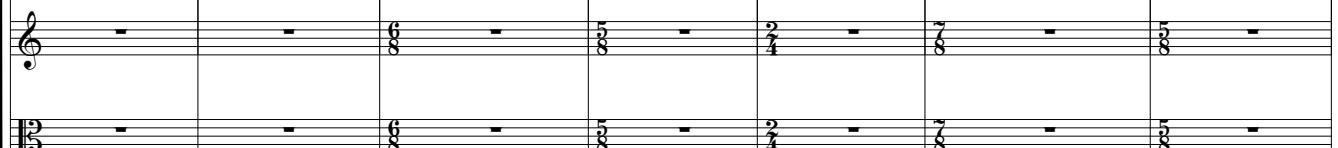
 Cls. 

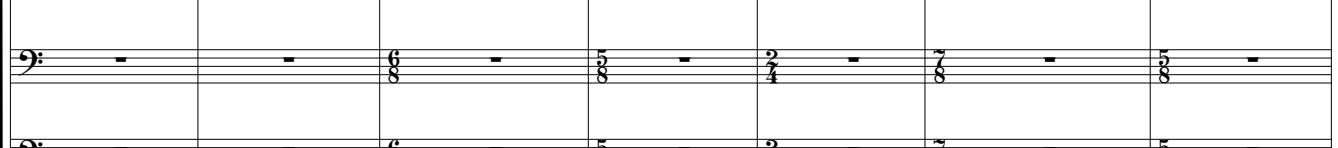
 B. Cl. 

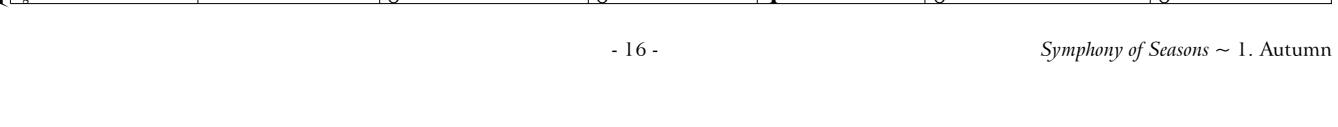
 Bns. 

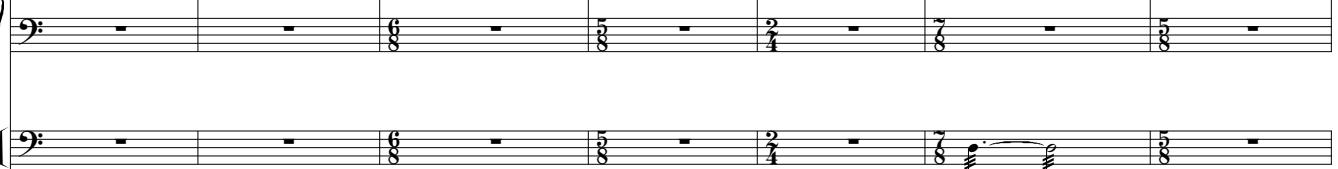
 Hns. 

 Tpts. 

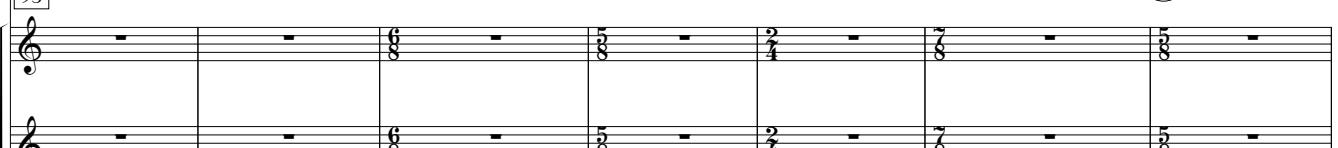
 Tbns. 

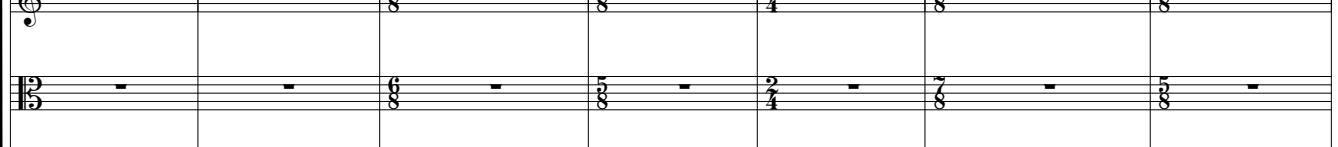
 B. Tbn. 

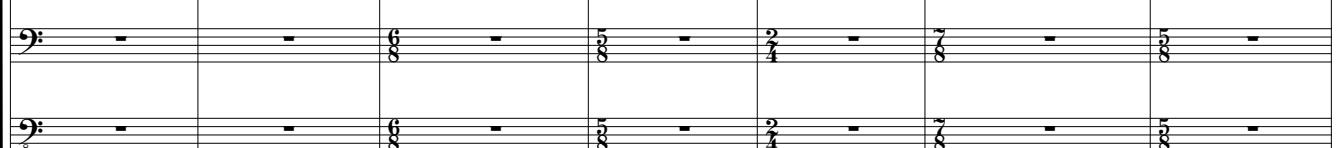
 Tuba 

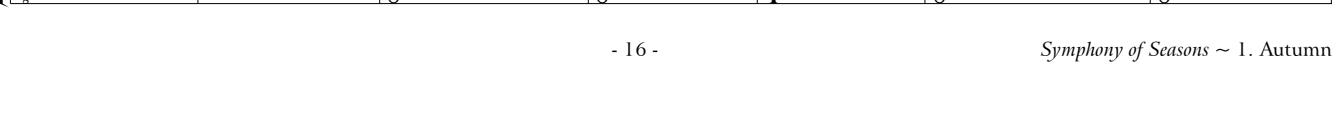
 Pno. 

 Timp. 

 Vn. 1 

 Vn. 2 

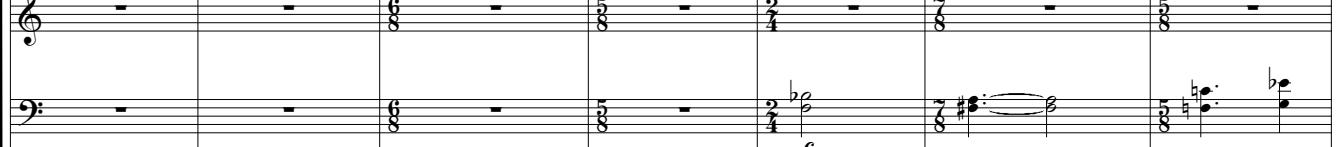
 Vla. 

 Vc. 

(I)

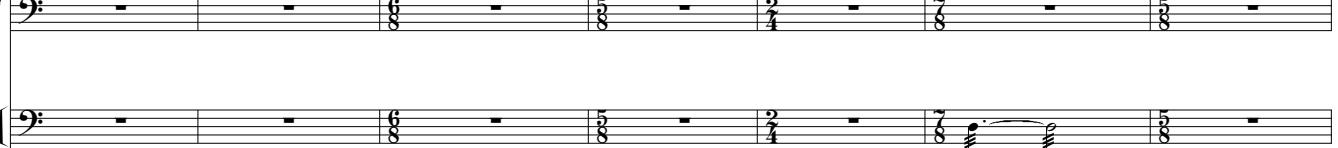
Fls. 

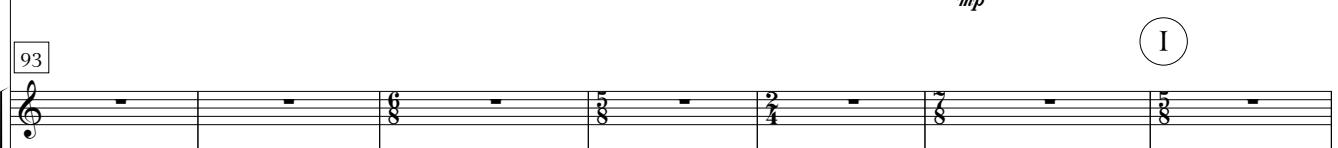
 Obs. 

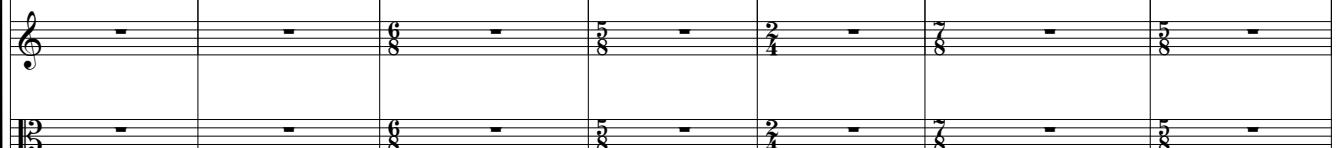
 Cls. 

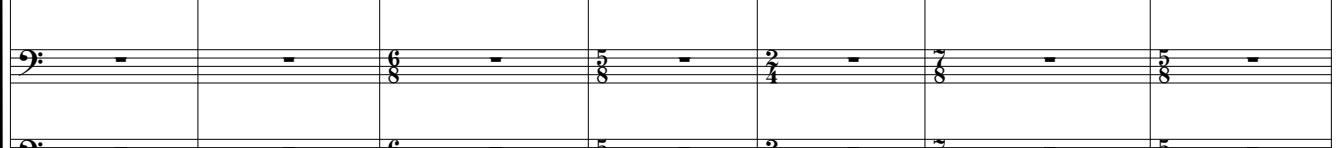
 B. Cl. 

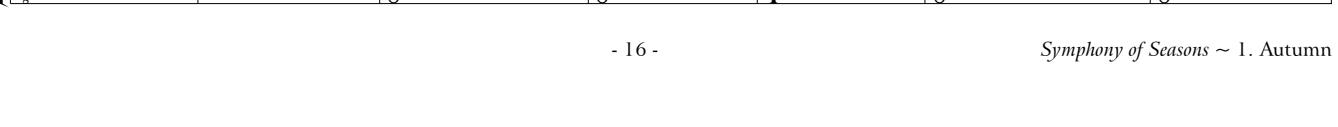
 Bns. 

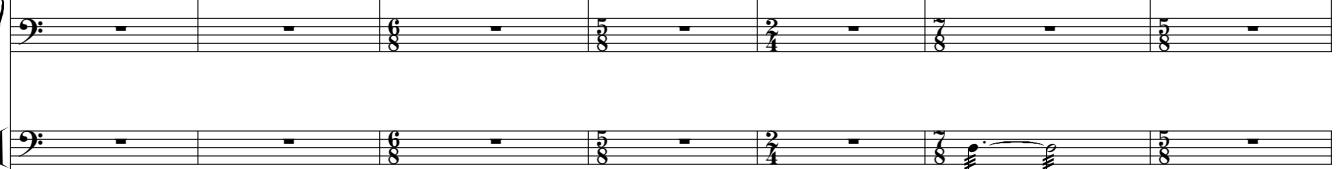
 Hns. 

 Tpts. 

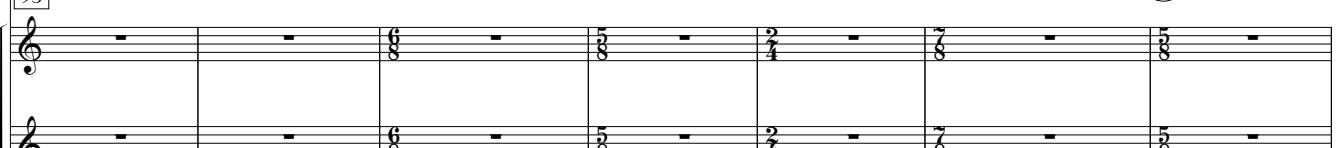
 Tbns. 

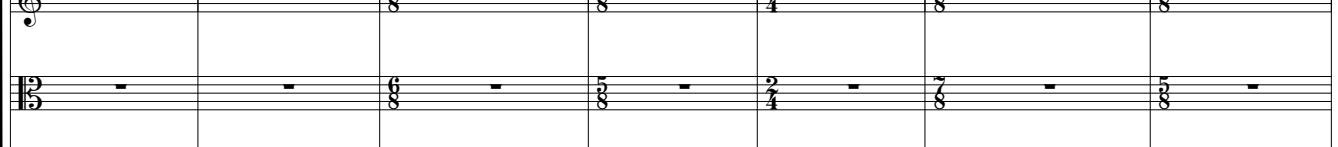
 B. Tbn. 

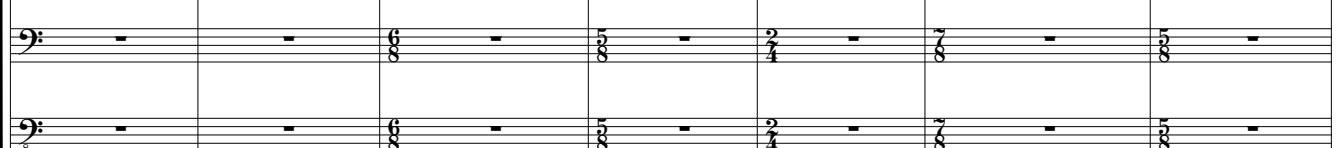
 Tuba 

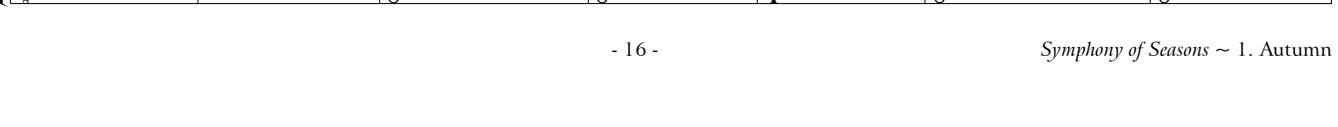
 Pno. 

 Timp. 

 Vn. 1 

 Vn. 2 

 Vla. 

 Vc. 

(I)

(I)

100 J

Fls. Obs. Cls. B. Cl. Bns.

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Timp.

Vn. 1 Vn. 2 Vla. Vc. D.B.

108

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

115 Var. 4 $\text{J} = 66$

Fls.

Obs.

1. solo
mp

Cls.

B. Cl.
pp

Bns.



115 Var. 4 $\text{J} = 66$

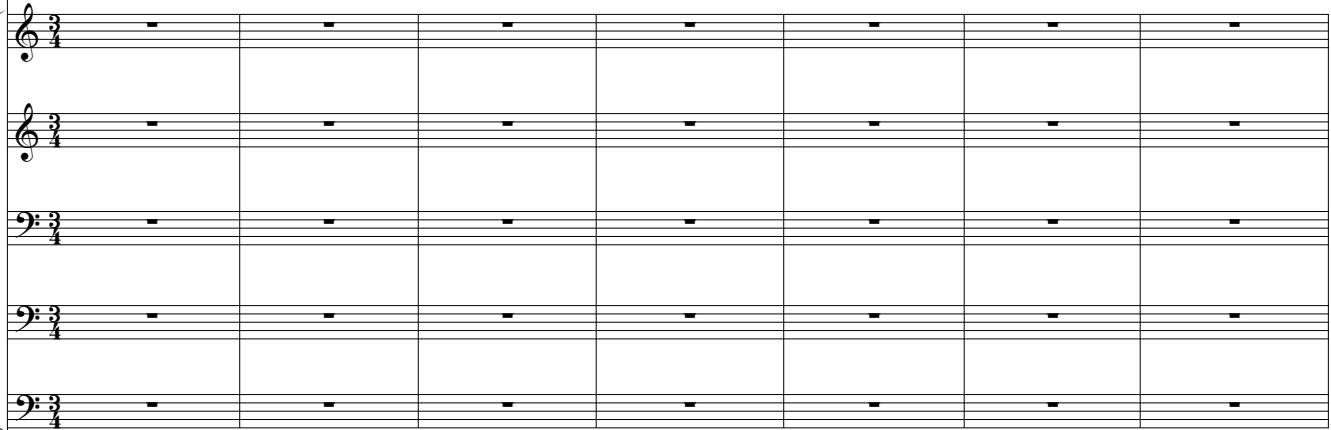
Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

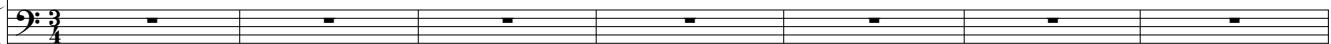


Pno.

pp



Tim. {



115 Var. 4 $\text{J} = 66$

pizz.

Vn. 1 {
pp

Vn. 2 {

Vla. {

Vc.

D.B. {



122 K
 Fls. *p*
 Obs.
 Cls. *a2* *pp*
 B. Cl.
 Bns.

 Hns.
 Tpts. *1. solo* *p*
 Tbns.
 B. Tbn.
 Tuba

 Pno.

 Timp.

 Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

Var. 5 $\text{J.} = 60$

129

Fls.

Obs. 1. solo
p express.

Cls.

B. Cl.

Bns.

Var. 5 $\text{J.} = 60$

129

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno. *sempre legato solo*
mf / mp express.
p sempre legato

Tim.

129 Var. 5 $\text{J.} = 60$

OSSIA (if no Piano):

Vn. 1 *espress.*
p

Vn. 2

Vla.

OSSIA (if no Piano):

Vc. *espress.*
p
pizz.

D.B. *p*

135

L

Fls.

Obs.

Cls.

B. Cl.

Bns.

2. (solo)

p express.

pp

135

L

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

135

L

OSSIA (if no Piano):

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

pp

OSSIA (if no Piano):

pp arco

p

142 *rall.* Var. 6 $\text{♩} = 60$ espress.
 Fls. *mp*
 Obs. *a2*
 Cls. *mp*
 B. Cl. *a2*
 Bns. *mf* *mp*
p

142 *rall.* Var. 6 $\text{♩} = 60$ espress.
 Hns. *3*
 Tpts. *3*
 Tbns. *p*
 B. Tbn. *p*
 Tuba *p*

 Pno. *3*
 Timp. *3*

142 OSSIA (if no Piano): *rall.* Var. 6 $\text{♩} = 60$ espress.
 Vn. 1 *mp*
 Vn. 2 *mf* *mp*
 Vla. *p*
 Vc. *div.* *p*
 D.B. *arco* *v*

150

Fls.

Obs.

Cls.

B. Cl.

Bns.

150

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

150

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

158

M

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

a2 (solo)

mf

mp

mp

mp

mp

158

M

158

M

158

M

rit.

166

Fls.
Obs.
Cls.
B. Cl.
Bns.

a2
mp
p
p

Var. 7 $\downarrow = 80$

166 *rit.*

Hns.
Tpts.
Tbns.
B. Tbn.
Tuba

mp
mp
p
p

Var. 7 $\downarrow = 80$

Pno.

Timp.

mp

166 *rit.*

Vn. 1
Vn. 2
Vla.
Vc.
D.B.

mp
mp
non div.
p

Var. 7 $\downarrow = 80$

p
mp
p

173

Fls.

Obs.

Cls.

B. Cl.

Bns.

2. (solo) 

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

173

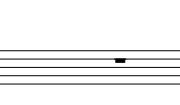
2. (solo) 

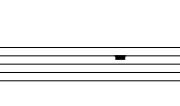
2. (solo) 

2. (solo) 

2. (solo) 

2. (solo) 

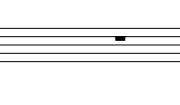
2. (solo) 

2. (solo) 

2. (solo) 

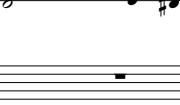
2. (solo) 

2. (solo) 

2. (solo) 

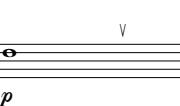
2. (solo) 

2. (solo) 

2. (solo) 

2. (solo) 

2. (solo) 

2. (solo) 

mp  *mp*  *mp*  *p*

Symphony of Seasons ~ 1. Autumn

178

(N)

Fls.

Obs.

Cls.

B. Cl.

Bns.

2. (solo) *p*

2. (solo) *pp*

1. solo *pp*

2. (solo) *p*

178

(N)

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Tim. {

178

(N)

Vn. 1 {

Vn. 2 {

Vla.

Vc.

D.B.

mf *f* *mf* *mp* *pp*

mf *f* *mf* *mp* *pp*

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

183

Fls. 1. solo *p* *mp*

Obs.

Cls.

B. Cl. solo *p*

Bns. 1. solo *p*

Hns. 2. (solo) *pp*

Tpts.

Tbns. 1. *p*

B. Tbn. *p*

Tuba *p*

Pno. *p*

Tim. *p*

Vn. 1 *p*

Vn. 2

Vla.

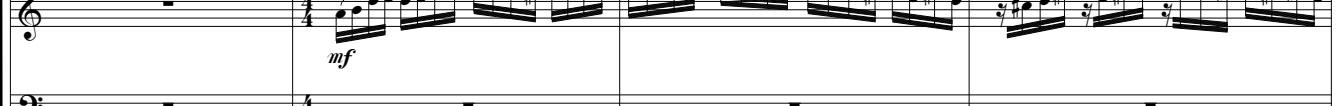
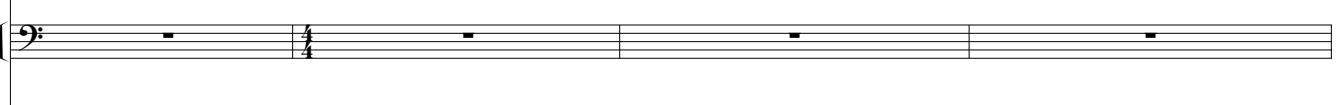
Vc.

D.B.

accel.

a²

Symphony of Seasons ~ 1. Autumn

188  $\text{♩} = 88$
 Fls. 
 Obs. 
 Cls. 
 B. Cl. 
 Bns. 
 Hns. 
 Tpts. 
 Tbns. 
 B. Tbn. 
 Tuba 
 Pno. 
 Timp. 
 Vn. 1 
 Vn. 2 
 Vla. 
 Vc. 
 D.B. 

192

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

195

Fls. Obs. Cls. B. Cl. Bns.

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Tim. Vn. 1 Vn. 2 Vla. Vc. D.B.

198

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

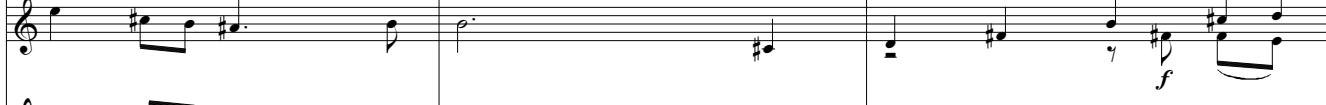
Vla.

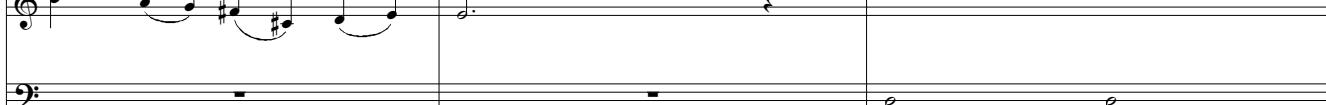
Vc.

D.B.

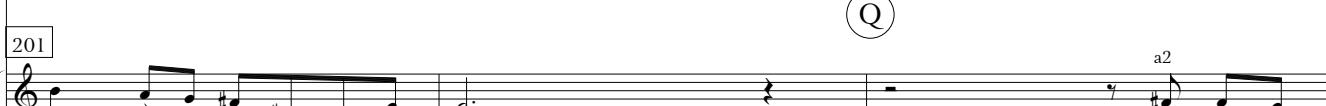
201

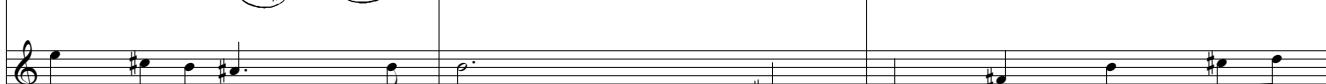
Fls. 

Obs. 

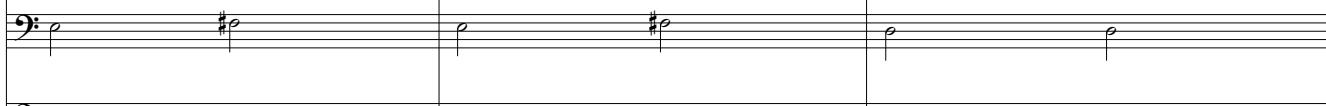
Cls. 

B. Cl. 

Bns. 

Hns. 

Tpts. 

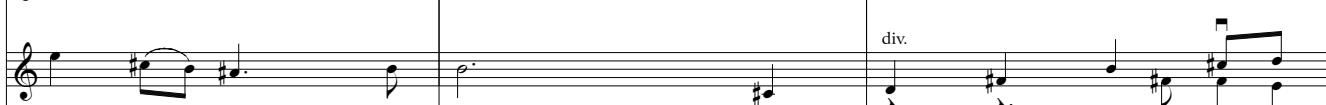
Tbns. 

B. Tbn. 

Tuba 

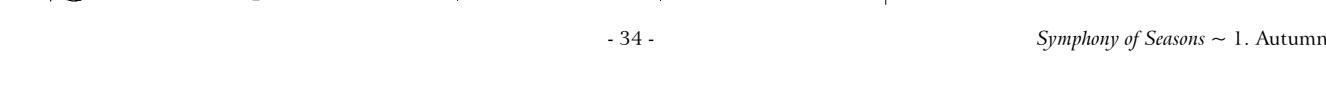
Pno. 

Timp. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

(Q) 1.

(Q) a2

div.

V

unis.

204

Fls.

Obs.

Cls. *a2* *mf*

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

207 a2

Fls. *rall.*

Obs.

Cls. *mp* *f*

B. Cl. *mf*

Bns. *mf*

Hns. *f*

Tpts. *f*

Tbns. *mp* *mf*

B. Tbn. *mf*

Tuba *mf*

Pno. *mf*

Timp. *mp* *mf*

Vn. 1 *rall.*

Vn. 2 *f*

Vla. *f*

Vc. *mf*

D.B. *mf*

Winter

Largo $\text{♩} = 44$

Flutes 1 & 2

Oboes 1 & 2
1. (solo)
mp/mf

Clarinets (B♭) 1 & 2
pp

Bass Clarinet
pp
1. (solo)

Bassoons 1 & 2
p

Largo $\text{♩} = 44$

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Trombones 1 & 2
con sordino

Bass Trombone
con sordino
pp

Tuba

Timpani
pp

Largo $\text{♩} = 44$ pizz.

Violins 1
mp

Violins 2
pizz.
mp

Violas
pizz.
mp

Cellos
pizz.
mp

Double Basses
mp

7

(A) a²

Fls. *mf* > *mp*
Obs. *mf* > *mp*
Cls. *mf* > *mp*
B. Cl. *mp*
Bns. < *mp*

7

(A)

Hns.
Tpts.
Tbns. *mp*
B. Tbn. *mp*
Tuba

Tim. <>

Vn. 1 arco
mf > *mp*
Vn. 2 arco
mf > *mp*
Vla. *mp*
Vc. arco div.
mp
D.B. arco
mf

14 (B)

Fls. Obs. Cls. B. Cl. Bns.

Hns. Tpts. Tbn. B. Tbn. Tuba Timp.

Vn. 1 Vn. 2 Vla. Vc. D.B.

19 C

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

24 (D)

Fls.

Obs. *mf* espress.

Cls. *mf* espress.

B. Cl. *mf*

Bns. *mf*

Hns.

Tpts. *mf* espress. mute a2

Tbns. *mp* *p*

B. Tbn. *mp* *p*

Tuba

Tim. *pp*

Vn. 1

Vn. 2 *mf* espress. *mp* >

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

29

(E) rit. ----- (F) $\text{J} = 72$

Fls.

Obs. 1. (solo) p pp

Cls. mp

B. Cl.

Bns.

(E) rit. con sordino unmute (F) $\text{J} = 72$ a2 senza sord.

Hns. p

Tpts. pp con sordino mp 1. 2. unmute mp 2. senza sord. senza sord.

Tbns. p pp unmute mp senza sord.

B. Tbn. unmute mp

Tuba mp

Tim. $\text{J} = 72$

(E) rit. ----- (F) $\text{J} = 72$

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

(G)

Fls.

Obs.

Cls.

B. Cl.

Bns.

mf

Hns.

Tpts.

1. unmute 1. (senza sord.)

Tbns.

B. Tbn.

Tuba

mf

Timp.

mp f mf mp f

(G)

Vn. 1

Vn. 2

v

Vla.

Vc.

mf

D.B.

div. mf f

(H) *mf* *f* *ff* *mf* *f* *ff*
 Fls. Obs. Cls. B. Cl. Bns.
 48

(H)
 Hns. Tpts. Tbns. B. Tbn. Tuba
 48

Timp.

(H) *ff* *mf* *f*
 Vn. 1 Vn. 2 Vla. Vc. D.B.

Fls. I J
 Obs.
 Cls. ^{a2} mp a2 mp
 B. Cl. mp mf (.)
 Bns. (.)

 Hns. I J
 Tpts. ^{1. (solo)} mf mute a2
 Tbns.
 B. Tbn.
 Tuba

 Timp.

 Vn. 1 mp (.)
 Vn. 2 mf (.)
 Vla. (.)
 Vc. (.)
 D.B. (.) mf (.)

64 a2 K

Fls. -

Obs. 1. (solo) f

Cls. f

B. Cl. -

Bns. -

Hns. senza sord. p

Tpts. -

Tbns. p

B. Tbn. p

Tuba p

Tim. -

Vn. 1 mf

Vn. 2 mp mf pp #o o

Vla. p

Vc. p

D.B. -

74 *accel.* (L) $\text{♩} = 58$

Fls. - - - - -

Obs. - - - - -

Cls. - - - - -

B. Cl. - - - - - *pp*

Bns. - - - - - *pp*

74 *accel.* (L) $\text{♩} = 58$

Hns. - - - - -

Tpts. - - - - - *l.* - - - - - *mp* - - - - - *l. unmute* - - - - -

Tbns. - - - - -

B. Tbn. - - - - - *p* - - - - -

Tuba - - - - -

Tim. - - - - - *p* - - - - -

74 *accel.* (L) $\text{♩} = 58$

Vn. 1 - - - - -

Vn. 2 - - - - - *mp* - - - - -

Vla. - - - - - *pizz.* - - - - -

Vc. - - - - - *p* - - - - - *mp* - - - - - *unis.* - - - - - *div.* - - - - - *unis.* - - - - -

D.B. - - - - - *pizz.* - - - - - *mp* - - - - -

81

(M) 8^{va} -
1. (solo)

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Tim.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

1.

1. (senza sord.)

mp

mf

mp

mf

mp

mf

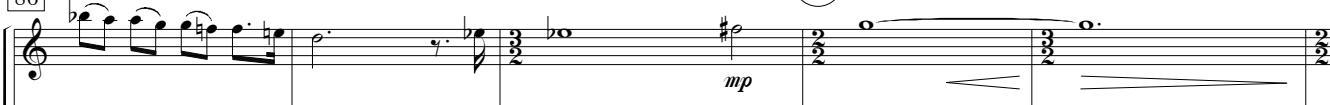
mp

mf

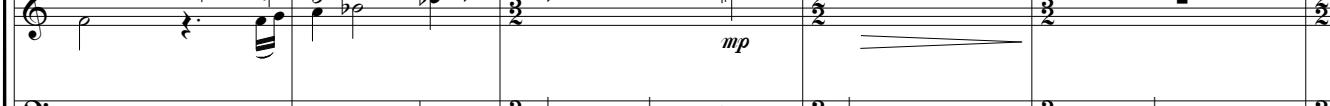
div.

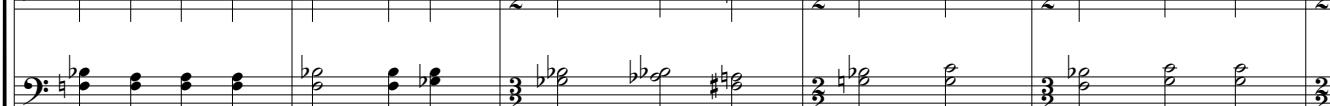
unis.

86 (8va) N rit.

Fls. 

Obs. 

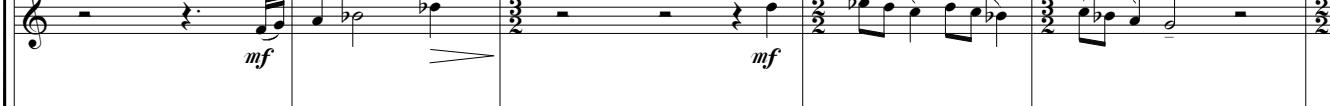
Cls. 

B. Cl. 

Bns. 

N rit.

Hns. 

Tpts. 

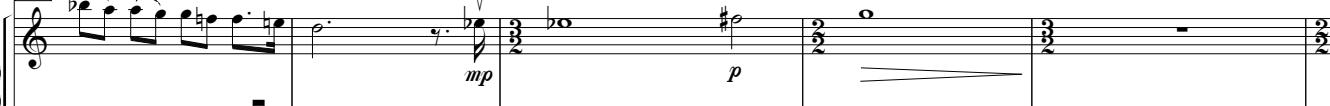
Tbns. 

B. Tbn. 

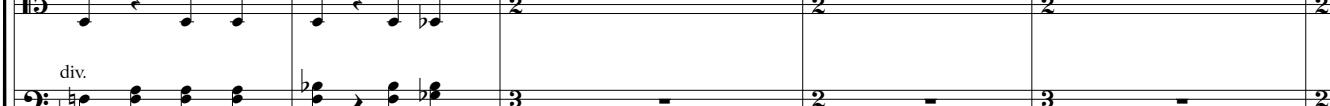
Tuba 

Tim. 

N rit.

Vn. 1 

Vn. 2 

Vla. 

Vc. 

91

(O) $\text{♩} = 44$

Fls. 1. (solo) mp attacca

Obs. 2. (solo) p
1. (solo) p 2. (solo) pp

Cls. p pp

B. Cl. \wedge

Bns. \wedge

Hns. 1. (solo) mp mute a2 con sordino unmute a2 con sordino unmute a2

Tpts. pp

Tbns. con sordino p p pp unmute a2

B. Tbn. \wedge

Tuba \wedge

Tim. pp

91

(O) $\text{♩} = 44$

Vn. 1

Vn. 2 p

arco \swarrow

Vla. pp

arco \vee div.

Vc. pp arco \wedge

D.B. \wedge

attacca

Spring

$\text{♪} = 100$ express.

Flutes 1 & 2

Oboes 1 & 2

Clarinets (B♭) 1 & 2

Bass Clarinet

Bassoons

Horns (F) 1 & 2
1. solo

Trumpets (C) 1 & 2
1. solo p

Trombones 1 & 2
1. solo p

Bass Trombone
 p

Tuba
 p

Piano (optional)

Timpani

Violins 1

Violins 2

Violas

Cellos

Double Basses

Fls. (6) A 2. solo
 Obs.
 Cls.
 B. Cl.
 Bns.

Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.

Timp.

Vn. 1 (6) A
 Vn. 2
 Vla.
 Vc.
 D.B.

(B)

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

10

solo

p

mp

10

(B)

p

mp

C $\downarrow = 108$
 16 D

Fls.
 Obs.
 Cls.
 B. Cl.
 Bns.

Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.

Timp.

Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

23

(E)

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

32

(F) $\downarrow = 120$

Fls. 1. solo p mf mf mp

Obs. mp p 1. solo mf p mf mp

Cls. p mf p mf mp

B. Cl.

Bns. 1. solo mp p

(G)

32

(F) $\downarrow = 120$

Hns. p

Tpts. p

Tbns. p

B. Tbn. p

Tuba p

(G)

Pno. p

Tim. p

32

(F) $\downarrow = 120$

Vn. 1 pizz. p

Vn. 2 p pizz.

Vla. p pizz.

Vc. p pizz. mf p

D.B. mp p mp mf p

(G)

Fls. (H) ♩ = 132
 Obs.
 Cls.
 B. Cl.
 Bns. a2 (stagger breathing)
pp

Hns. (H) ♩ = 132
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno. mp
 Timp. pp

Vn. 1 (H) ♩ = 132
 Vn. 2
 Vla.
 Vc.
 D.B. arco
mp > pp

I

50

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 arco
Vn. 2

Vla. arco
Vc. arco
D.B.

[57] J

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

[62]

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

Fls. (K)
 Obs.
 Cls.
 B. Cl.
 Bns.

Hns. (K)
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.

Timp.

Vn. 1 (K)
 Vn. 2
 Vla.
 Vc.
 D.B.

75

L

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

82

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

M 88 rall. ... (N) $\text{♩} = 120$ ($\text{♩} = \text{♩}$) espress.
 Fls.
 Obs.
 Cls.
 B. Cl.
 Bns.

M 88 rall. ... (N) $\text{♩} = 120$ ($\text{♩} = \text{♩}$) espress.
 Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

 Pno.

 Timp.

M 88 rall. ... (N) $\text{♩} = 120$ ($\text{♩} = \text{♩}$) espress.
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

94

O

Fls.

Obs.

Cls.

B. Cl.

Bns.

94

O

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Tim.

94

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

O

f

mf *p*

mp

pizz.

mp

pizz.

mp

pizz.

f

mf *p*

mp

f

mf *p*

f

mf *p*

f

mf *p*

f

[99]

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

1. 2.

p molto

p molto

p molto

p molto

99

p molto

mf sub. mp

p

p molto

mf sub.

p arco

p molto

arco

mp

p

p molto

arco p

p molto

Fls. rit. P ♩ = 100
 Obs. ff
 Cls. f solo 1. mp
 B. Cl. ff
 Bns. f ff

 Hns. rit. P ♩ = 100
 Tpts. ff
 Tbns. ff
 B. Tbn. f ff
 Tuba f ff

 Pno. ff

 Timp. f ff f

 Vn. 1 rit. P ♩ = 100
 Vn. 2 ff mp
 Vla. ff mp
 Vc. ff mp
 D.B. ff mp

Summer

J = 69

Flutes 1 & 2 1. (solo) *mf* 2. (solo)

Oboes 1 & 2

Clarinets (B♭) 1 & 2 1. (solo) *mf*

Bass Clarinet

Bassoons 1 & 2

J = 69

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

Piano (optional)

Timpani

J = 69

Violins 1 pizz. *mp*

Violins 2 pizz. *mp*

Violas pizz. *mp*

Cellos pizz. *mp*

Double Basses pizz. *mp*

8 1. (solo) 2. (solo) A 1. (solo) 2. (solo) 1. (solo) 2. (solo) 1. (solo) 2. (solo) rit.

Fls. Obs. Cls. B. Cl. Bns.

8 A rit.

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Timp.

8 A rit.

Vn. 1 Vn. 2 Vla. Vc. D.B.

14

B $\text{♩} = 66$ lightly

Fls. p subito

Obs. a2 p subito a2

Cls. p subito

B. Cl.

Bns.

accel.

C $\text{♩} = 72$

14

B $\text{♩} = 66$ lightly

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

accel.

C $\text{♩} = 72$

Pno.

Timp.

14

B $\text{♩} = 66$ lightly

Vn. 1 pizz. mp

Vn. 2 pizz. mp

Vla. arco

Vc. arco non div. pp

D.B.

accel.

C $\text{♩} = 72$ arco

23 rall. (D) $\text{♩} = 120$
 Fls.
 Obs.
 Cls.
 B. Cl.
 Bns.

23 rall. (D) $\text{♩} = 120$
 Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.
 Timp.

23 rall. (D) $\text{♩} = 120$
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

32

E

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

32

E

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

div.
solo

mp
tutti

mf

mp

- 72 -

Fls. Obs. Cls. B. Cl. Bns.
 Hns. Tpts. Tbns. B. Tbn. Tuba
 Pno.
 Timp.
 Vn. 1 Vn. 2 Vla. Vc. D.B.

40 (F) a2 f
 40 a2 mf
 40 a2 mf
 40 (F) unis. div. f
 40 f

48 G 1. (solo) *mf* *mp* *mp* *mf* solo *mp*

Fls. -
 Obs. -
 Cls. *mf* *mp* *mp* *mf*
 B. Cl. -
 Bns. -

 Hns. *mf* *mp* *mf* *mp*
 Tpts. -
 Tbns. *mf* *mp*
 B. Tbn. -
 Tuba -

 Pno. -

 Timp. -

 Vn. 1 G *mf* unis.
 Vn. 2 *mf* *mp* *mf* *mp*
 Vla. *mf* *mp*
 Vc. *mf* *mp*
 D.B. *mf* *mp*

55

(H)

Fls. 1. (solo) *mf*

Obs. *mp* 1. (solo) *mf*

Cls. *mf*

B. Cl. 1. (solo) *mf*

Bns. *mp* 1. (solo) *mf*

Hns. *mf*

Tpts. 1. (solo) *mf*

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2 *mp*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Fls. (I)
 Obs. (J)
 Cls. (I)
 B. Cl. (J)
 Bns. (I)
 Hns. (J)
 Tpts. (I)
 Tbns. (J)
 B. Tbn. (I)
 Tuba (J)

 Pno. (I)

 Timp. (J)

 Vn. 1 (I)
 Vn. 2 (J)
 Vla. (I)
 Vc. (J)
 D.B. (I)

Measure 63: Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Bass Trombone, Tuba, Piano, Timpani, Violin 1, Violin 2, Viola, Cello, Double Bass.

Dynamics: *f*, *mp*, *mf*.

Articulations: Slurs, accents, grace notes, slurs with accents, slurs with grace notes.

(K) $\text{♩} = 72$

71

This section of the score shows five staves. The first three staves (Flute, Oboe, Clarinet) play eighth-note patterns of 9/8, 7/8, and 5/8 respectively. The Bassoon and Bassoon section staves play eighth-note patterns of 9/8, 7/8, and 5/8 respectively. The bassoon section has a dynamic marking of mp and a grace note figure.

(K) $\text{♩} = 72$

71

This section shows five staves. The first three staves (Horn, Trombone, Trombone Bass) play eighth-note patterns of 9/8, 7/8, and 5/8 respectively. The Bass Trombone and Tuba staves play eighth-note patterns of 9/8, 7/8, and 5/8 respectively.

Pno.

The piano part consists of two staves, both playing eighth-note patterns of 9/8, 7/8, and 5/8.

Timp.

The timpani part consists of one staff, playing eighth-note patterns of 9/8, 7/8, and 5/8.

71

This section shows five staves. The first three staves (Violin 1, Violin 2, Viola) play eighth-note patterns of 9/8, 7/8, and 5/8 respectively. The Cello and Double Bass staves play eighth-note patterns of 9/8, 7/8, and 5/8 respectively. The dynamic is marked f .

79

Fls.

Obs.

Cl. 2. (solo) (1.) *mp*

B. Cl. 1. *p sub.*

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 div. solo *mp*

Vn. 2 tutti *p*

Vla. *p*

Vc. *mp*

D.B. *pizz.* *mp*

86 L

Fls. 2. (solo) *mp*

Obs. 1. (solo)

Cls. *mp*

B. Cl.

Bns. 1. (solo) *mp*

86 L

Hns. 1. (solo) *mp*

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

86 L

Vn. 1 *p*

Vn. 2 *p* subito unis.

Vla.

Vc. *p* arco

D.B. *p*

Fls. (M)
 Obs. 1. (solo)
 Cls. p
 B. Cl.
 Bns. p
2. (solo)
 Hns. mf
 Tpts.
 Tbns.
 B. Tbn.
 Tuba
 Pno.
 Timp.
 Vn. 1 (M)
 Vn. 2 pizz.
 Vla. mp
 Vc. pizz.
 D.B. mp

99

Fls. 2. (solo) 1. (solo) 2. (solo) 1. (solo) 2. (solo) 1. (solo) 2. (solo) N accel.

Obs. - 1. (solo) mp

Cls. - mp

B. Cl. -

Bns. -

99

Hns. -

Tpts. -

Tbns. -

B. Tbn. -

Tuba -

Pno. -

Timp. -

99

Vn. 1 2. (solo) 1. (solo) arco N accel.

Vn. 2 1. (solo) mp arco

Vla. -

Vc. 2. (solo) mp

D.B. -

106  $\text{♩} = 76$
 Fls. *f* 1. (solo)
 Obs.
 Cls. *mf*
 B. Cl.
 Bns.

106  $\text{♩} = 76$
 Hns. 1. (solo) *mf*
 Tpts.
 Tbns.
 B. Tbn.
 Tuba solo *mf*
 Pno.

Timp.

106  $\text{♩} = 76$
 Vn. 1 *mf*
 Vn. 2 *mf*
 Vla.
 Vc. arco *mf*
 D.B.



110

Fls. *f*

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

Fls. (P)
 Obs.
 Cls.
 B. Cl.
 Bns.
 Hns. 113
 Tpts.
 Tbns.
 B. Tbn.
 Tuba
 Pno. mf
 Timp.
 Vn. 1 (P)
 Vn. 2 mf
 Vla. arco
 Vc. mf
 D.B. arco
mf

Measures 113-114 of a musical score. The score includes parts for Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Bass Trombone, Tuba, Piano, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 113 starts with Flutes playing eighth-note patterns. Oboes play eighth notes. Clarinets play sixteenth-note patterns. Bassoon plays eighth notes. Horns play eighth notes. Trumpets play eighth notes. Trombones play eighth notes. Bass Trombone plays eighth notes. Tuba plays eighth notes. Piano plays eighth-note patterns. Timpani rests. Measure 114 begins with a dynamic of *p*. Violin 1 plays sixteenth-note patterns. Violin 2 plays eighth notes. Viola plays eighth notes. Cello plays eighth notes. Double Bass plays eighth notes. The piano continues its eighth-note pattern. The bassoon has a melodic line with slurs. The double bass has a melodic line with slurs. The strings play eighth-note patterns. The piano has a melodic line with slurs. The bassoon has a melodic line with slurs. The double bass has a melodic line with slurs.

Fls. 117 
 Obs.
 Cls.
 B. Cl.
 Bns.

 Hns. 117 
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

 Pno.

 Timp. 

 Vn. 1 117 
 Vn. 2

 Vla.

 Vc.

 D.B. 



121

a2 (soli)

Fls. f

Obs. a2
mf

Cls. f

B. Cl.

Bns.

Hns. mf

Tpts. 1.
mf

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 121
div.

Vn. 2

Vla.

Vc.

D.B.

124

Fls. Obs. Cls. B. Cl. Bns.

f

a2 (soli)

rit.

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

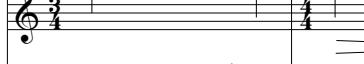
Tim. Vn. 1 Vn. 2 Vla. Vc. D.B.

rit.

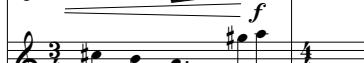
unis.

rit.

127  
(S) $\text{♩} = 72$

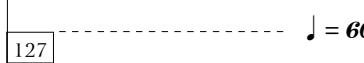
 Fls. 

 Obs. 

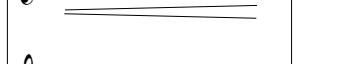
 Cls. 

 B. Cl. 

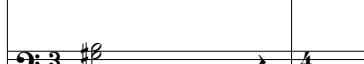
 Bns. 

 127 
(S) $\text{♩} = 72$

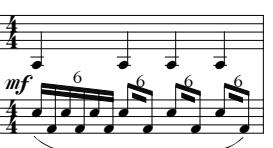
 Hns. 

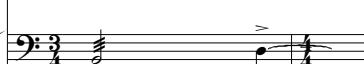
 Tpts. 

 Tbns. 

 B. Tbn. 

 Tuba 

 Pno. 
 mf 

 Timp. 

 Vn. 1 
div. a3 
(S) $\text{♩} = 72$

 Vn. 2 

 Vla. 

 Vc. 

 D.B. 

131

Fls. a2

Obs. f
 a2

Cls. f
 #
 f

B. Cl.

Bns.

Hns. a2

Tpts. mf
 1.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 unis.
 mf

Vn. 2 mf

Vla. mf

Vc. mf

D.B. mf

135 T $\text{♩} = 60$
 Fls. *a2 (soli)*
 Obs. *mf*
 Cls. *mf*
 B. Cl.
 Bns.

 Hns.
 Tpts.
 Tbns. *sfp* 6 6 4
 B. Tbn. *sfp* 6 6 4
 Tuba *sfp*

 Pno. *sfp*

 Timp. *p* *f* *ff* *f*

 Vn. 1 T $\text{♩} = 60$
mp *ff* *p* non div.
 Vn. 2 *mp* *ff* *p* non div.
 Vla.
 Vc.
 D.B. *sfp* *p* *ff*

div. a3
 div. a3