

Symphony of Seasons

for
Orchestra

by
Karen Amrhein

(Transposed 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.

Transposed Score

TRANSPOSED SCORE
Performance Timing: 22 Minutes

Symphony of Seasons

to Harlan Parker
for Orchestra

Karen Amrhein (ASCAP)

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

Autumn

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 are in common time (indicated by a '4') and the last two are in 2/4 time. Measure 1: Flutes 1 & 2 rest. Oboes 1 & 2 rest. Clarinets (B♭) 1 & 2 rest. Bass Clarinet rests. Bassoons 1 & 2 rest. Measure 2: Flutes 1 & 2 rest. Oboes 1 & 2 play eighth-note pairs starting at *mf*. Clarinets (B♭) 1 & 2 play eighth-note pairs starting at *mf*. Bass Clarinet plays eighth-note pairs starting at *mf*. Bassoons 1 & 2 play eighth-note pairs starting at *mf*. Measure 3: Flutes 1 & 2 rest. Oboes 1 & 2 play eighth-note pairs starting at *mf*. Clarinets (B♭) 1 & 2 play eighth-note pairs starting at *f*. Bass Clarinet plays eighth-note pairs starting at *mf*. Bassoons 1 & 2 play eighth-note pairs starting at *mf*. Measure 4: Flutes 1 & 2 rest. Oboes 1 & 2 play eighth-note pairs starting at *mf*. Clarinets (B♭) 1 & 2 play eighth-note pairs starting at *mf*. Bass Clarinet plays eighth-note pairs starting at *mf*. Bassoons 1 & 2 play eighth-note pairs starting at *mf*.

Oboes 1 & 2

Clarinets (B♭) 1 & 2

Bass Clarinet

Bassoons 1 & 2

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

Piano (optional)

Timpani

Violins 1

Violins 2

Violas

Cellos

Double Basses

15 (B) *a tempo*
 Fls. *rall.*
 Obs. *mf*
 Cls.
 B. Cl. *mf*
 Bns. *mf*
 Hns. *f* *rall.* *mf*
 Tpts. *mf* subito
 Tbn.
 B. Tbn. *mf*
 Tuba *mf*
 Pno.
 Timp. *p* *mf*
 Vn. 1 *div.* non div. *rall.* *div.* non div.
 Vn. 2 *div.* non div. *div.* *mf* non div.
 Vla. *mf*
 Vc. *mf*
 D.B. *f* *v* *mf*

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

Fls.

Obs.

Cl. 1. solo mf

B. Cl.

Bns.

a2 f

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

Hns.

Tpts.

Tbns. mf

B. Tbn. mf

Tuba

1. f

Pno.

f mf

Tim. mp

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

Vn. 1 f

Vn. 2 f

Vla. mf

Vc. mf

D.B. f

30

C

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Tim. 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. D.B.

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

Hns. Tpts. Tbn. B. Tbn. Tuba

Pno. Timp.

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

49 1. solo *E* a2
Fls. Obs. Cls. B. Cl. Bns.
Hns. Tpts. Tbn. B. Tbn. Tuba

Pno. Timp.

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

49 pizz. arco
Vn. 1 Vn. 2 Vla. Vc. D.B.

No – - - - -

Fls. *rall.* Var. 2 $\text{J} = 126$
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. 67 F
 Obs.
 Cls.
 B. Cl.
 Bns.

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

Pno. 67 F *Rd.*
 Timp. 67 F

Vn. 1 67 F
 Vn. 2

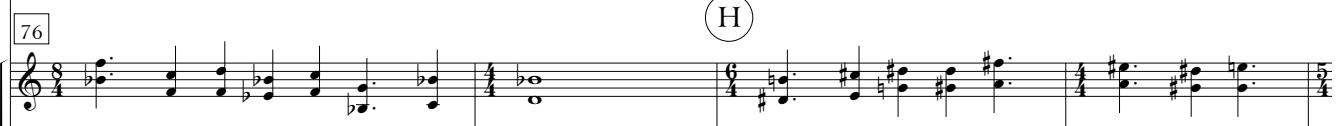
Vla. 67 F

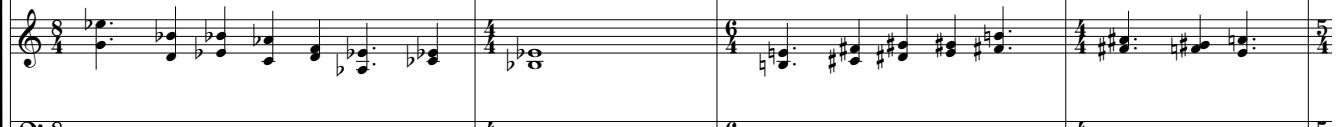
Vc. 67 F

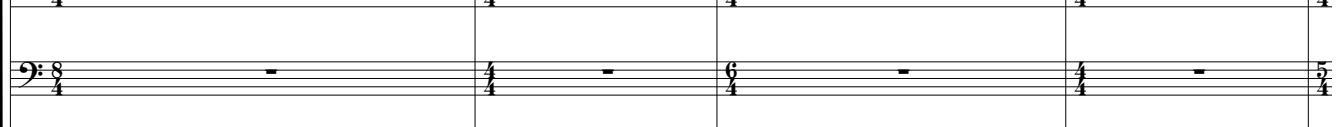
D.B. 67 F

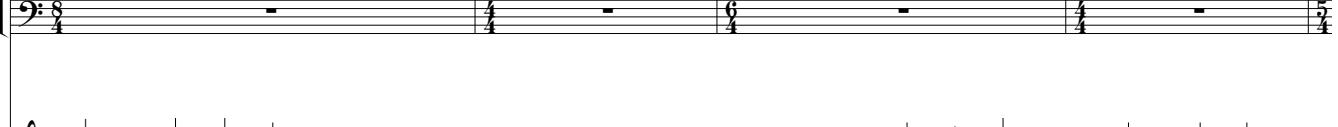
Fls. 72
 Obs.
 Cls. G
 B. Cl.
 Bns. a2
 Hns. 72
 Tpts. mf
 Tbns.
 B. Tbn.
 Tuba mf
 Pno. mf
 Timp. mp
 Vn. 1 72
 Vn. 2 non div.
 Vla. mf
 Vc. arco
 D.B. mf

Fls. 

 Obs. 

 Cls. 

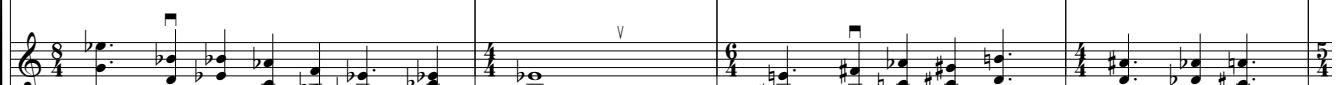
 B. Cl. 

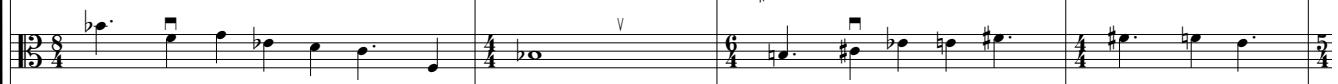
 Bns. 

 Hns. 

 Tpts. 

 Tbns. 

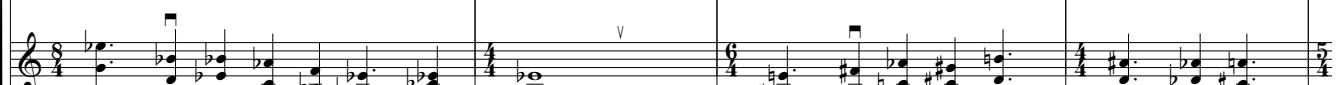
 B. Tbn. 

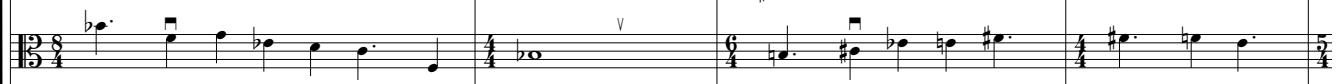
 Tuba 

 Pno.

 Timp. 

 Vn. 1 

 Vn. 2 

 Vla. 

 Vc. 

 D.B. 

(H)

(H)

(H)

80

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. 

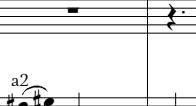
 f

1. solo *f* 

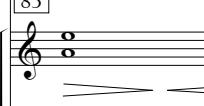
 1. solo *f* 

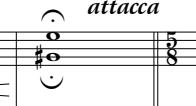
 2. (solo) *f* 

 solo *f* 

 a² 

85 *attacca* Var. 3 $\text{♩} = 132$

Hns. 

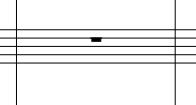
 Tpts. 

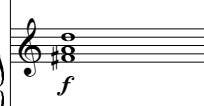
 Tbns. 

 a² 

 B. Tbn. 

 Tuba 

 solo *f* 

Pno. 

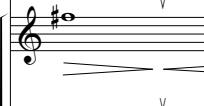
 f 

 let vibrate 

Timp. 

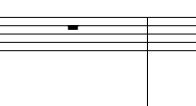
 mf 

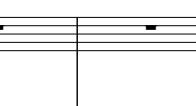
85 *attacca* Var. 3 $\text{♩} = 132$

Vn. 1 

 Vn. 2 

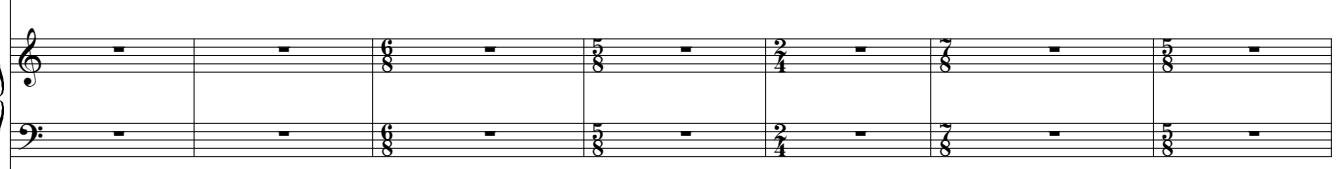
 Vla. 

 Vc. 

 D.B. 

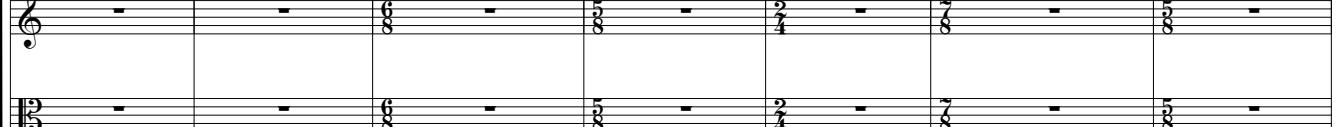
Fls. 

 Obs. 

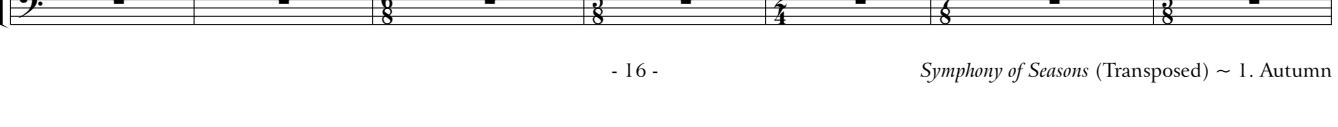
 Cls. 

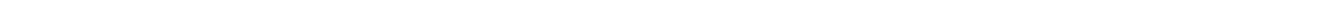
 B. Cl. 

 Bns. 

 Hns. 

 Tpts. 

 Tbns. 

 B. Tbn. 

 Tuba

 Pno.

 Timp.

 Vn. 1

 Vn. 2

 Vla.

 Vc.

 D.B.

100

J

Fls.

Obs.

Cls.

B. Cl.

Bns.

a2

f

a2

f

a2

f

solo

mf

f

100

Hns. Tpts. Tbns. B. Tbn. Tuba

2. (solo) 1. solo

J a2 f a2 a2 mf mf

Musical score for piano (Pno.) and timpani (Tim.). The piano part consists of two staves: treble and bass. The treble staff has a dynamic of *f* and the bass staff has a dynamic of *legato*. The timpani part is shown in the bass staff, with a dynamic of *mp*.

Musical score for strings and double bass. The score includes parts for Vn. 1, Vn. 2, Vla., Vc., and D.B. The tempo is marked as 100. The key signature is common time. The first four measures show sustained notes (Vn. 1: G, Vn. 2: G, Vla.: G, Vc.: G). From measure 5 to 8, all parts play eighth-note patterns. In measure 9, Vn. 1 and Vn. 2 play eighth-note patterns, while Vla., Vc., and D.B. play sixteenth-note patterns. Measure 10 features eighth-note patterns for all parts. Measure 11 starts with a dynamic of *f*, followed by *mp* and *f*. Measure 12 concludes with a dynamic of *mf*.

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 $\text{♩} = 66$

Fls.

Obs.

l. solo
mp

Cls.

B. Cl.
pp

Bns.

This section shows parts for Flutes, Oboe, Clarinet (l. solo dynamic *mp*), Bassoon, and Bassoon (Bns.). The bassoon part features a continuous eighth-note pattern. The oboe part has a melodic line. The clarinet part is labeled 'l. solo'.

115 Var. 4 $\text{♩} = 66$

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

This section shows parts for Horns, Trombones, Bass Trombone, and Tuba. All parts are silent throughout the measures shown.

Pno.

pp

This section shows the piano part in 3/4 time at 66 BPM. The piano plays a continuous eighth-note pattern.

Tim. {

This section shows the timpani part in 3/4 time at 66 BPM. The timpani is silent throughout the measures shown.

115 Var. 4 $\text{♩} = 66$
pizz.

Vn. 1 {

pp

Vn. 2 {

Vla.

Vc.

D.B.

This section shows parts for Violin 1 (pizzicato dynamic *pp*), Violin 2, Viola, Cello, and Double Bass. The violin parts play a continuous eighth-note pattern. The viola, cello, and double bass parts are silent.

122 K
 Fls.
 Obs.
 Cls.
 B. Cl.
 Bns.

122 K
 Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.
 Timp.

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

129 Var. 5 $\text{♩} = 60$

Fls.

Obs. 1. solo
p express.

Cls.

B. Cl.

Bns.

129 Var. 5 $\text{♩} = 60$

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

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

Tim. $\text{♩} = 60$

129 Var. 5 $\text{♩} = 60$

OSSIA (if no Piano):

Vn. 1 *espress.*
p

Vn. 2 $\text{♩} = 60$

Vla. $\text{♩} = 60$

OSSIA (if no Piano):

Vc. *espress.*
p

D.B. *pizz.*
p

135

L

Fls.

Obs.

Cls.

B. Cl.

Bns.

2. (solo) *p* *espress.*

pp

pp

135

L

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

135

OSSIA (if no Piano):

L

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

pp

OSSIA (if no Piano):

pp

arco

p

142

rall.

Var. 6 ♩ = 60 *espress.*

Hns.	-	-	-	8	-	6	-	3	-	-	-
Tpts.	-	-	-	8	-	6	-	3	-	-	-
Tbns.	-	-	-	8	-	6	-	3	z	p	z
B. Tbn.	-	-	-	8	-	6	-	3	z	p	p
Tuba	-	-	-	8	-	6	-	3	-	-	-

Pno.

Tim.

142 OSSIA (if no Piano): *rall.* Var. 6 $\text{♩} = 60$ *espress.*

Vn. 1 {

Vn. 2

Vla.

Vc.

D.B.

Musical score for Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoon (B. Cl.), and Bassoon section (Bns.). The score is marked with measure numbers 150, 2., 1., and a2. Dynamics include *mf*, *mp*, and *mf*. The bassoon section has a dynamic of *mp* indicated by a line. Measure 150 shows the Flutes playing eighth-note patterns. Measure 2 starts with the Oboes in *mf*. Measure 1 begins with the Bassoon section in *mf*, followed by the Clarinets in *mf*. Measure a2 ends with the Bassoon section in *mp*.

150

Hns. Tpts. Tbns. B. Tbn. Tuba

a2 (soli)

mp

Pno.

A piano staff with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have five horizontal lines. Measures 1 through 10 are empty. Measure 11 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 12 through 15 are empty. Measure 16 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 17 through 20 are empty. Measure 21 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 22 through 25 are empty. Measure 26 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 27 through 30 are empty. Measure 31 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 32 through 35 are empty. Measure 36 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 37 through 40 are empty. Measure 41 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 42 through 45 are empty. Measure 46 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 47 through 50 are empty. Measure 51 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 52 through 55 are empty. Measure 56 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 57 through 60 are empty. Measure 61 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 62 through 65 are empty. Measure 66 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 67 through 70 are empty. Measure 71 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 72 through 75 are empty. Measure 76 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 77 through 80 are empty. Measure 81 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 82 through 85 are empty. Measure 86 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 87 through 90 are empty. Measure 91 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 92 through 95 are empty. Measure 96 begins with a quarter note in the treble clef staff, followed by a half note in the bass clef staff. Measures 97 through 100 are empty.

A musical score for Timpani (Timp.). The staff consists of six measures. Each measure begins with a bass clef and a common time signature (indicated by a 'C'). The first five measures each contain a single vertical bar line, while the sixth measure contains two vertical bar lines, indicating a repeat or a specific performance technique.

Musical score for strings and double bass. The score includes parts for Vn. 1, Vn. 2, Vla., Vc., and D.B. The tempo is marked as 150. The instrumentation consists of two violins, one cello, one double bass, and a bassoon. The music features various rhythmic patterns, dynamics (mf, mp), and time signatures (common time, 3/4, 2/4).

158

M

Fls.

Obs.

Cls.

B. Cl.

Bns.

mf

mf

mf

mp

This section shows parts for Flutes, Oboes, Clarinets, Bassoon, and Bass. The Flutes play eighth-note patterns. The Oboes play sixteenth-note patterns. The Clarinets play eighth-note patterns. The Bassoon and Bass provide harmonic support with sustained notes and eighth-note chords. Dynamics include *mf*, *mf*, *mf*, and *mp*.

158

M

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

mf

mf

mp

mp

mp

This section shows parts for Horns, Trombones, Bass Trombone, and Tuba. The Trombones play eighth-note patterns. The Bass Trombone and Tuba provide harmonic support with sustained notes and eighth-note chords. Dynamics include *mf*, *mf*, *mp*, *mp*, and *mp*.

Pno.

This section shows a piano part consisting of two staves, both of which are silent throughout the measures shown.

Tim. {

This section shows a timpani part consisting of two staves, both of which are silent throughout the measures shown.

158

M

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mf

mf

mp

mp

This section shows parts for Violins 1 and 2, Viola, Cello, and Double Bass. The Violins play eighth-note patterns. The Viola and Cello provide harmonic support with sustained notes and eighth-note chords. Dynamics include *mf*, *mf*, *mp*, and *mp*.

rit.
 166 Var. 7 $\text{♩} = 80$

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

Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.

Timp.

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

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.

2. (solo) 

173



178

(N)

Fls. -

Obs. -

Cl. 2. (solo) *p*

B. Cl. -

Bns. -

1. solo *pp*

2. (solo) *p*

178

(N)

Hns. -

Tpts. -

Tbns. -

B. Tbn. -

Tuba -

Pno. -

Tim. -

178

(N)

Vn. 1 *mf*

Vn. 2 *mf*

Vla. -

Vc. *mf*

D.B. *mf*

f *mf* *mp* *pp*

f *mf* *mp* *pp*

f *mf* *mp* *p*

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

$\text{♩} = 88$

Symphony of Seasons (Transposed) ~ 1. Autumn

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.

Timp.

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.

Fls. (Q)
 Obs.
 Cls.
 B. Cl.
 Bns.
 Hns. (Q)
 Tpts.
 Tbns.
 B. Tbn.
 Tuba
 Pno.
 Timp.
 Vn. 1 (Q)
 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.

1.
 a2
 mf
 mf

unis.

204

Fls.

Obs.

Clz.

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.

B. Cl.

Bns.

Hns. *rall.*

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 *rall.*

Vn. 2

Vla.

Vc.

D.B.

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
pp
con sordino

Tuba

Timpani
pp

Largo $\text{♩} = 44$ pizz.

Violins 1
mp

Violins 2
pizz.
mp

Violas
mp

Cellos
mp

Double Basses
pizz.
mp

7

(A) a²

Fls.

Obs.

Cls.

B. Cl.

Bns.

< mp

7

(A)

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

mp

mp

Tim.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

arco

arco

mp

arco div.

mp

arco

mf

B

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

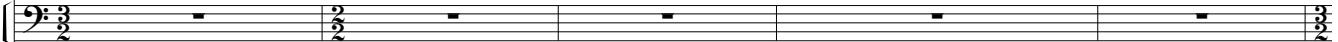
Hns. Tpts. Tbns. B. Tbn. Tuba

Timp.

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

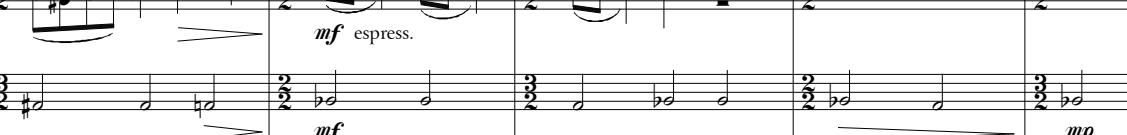
19 (C) Fls. Obs. Cls. B. Cl. Bns.

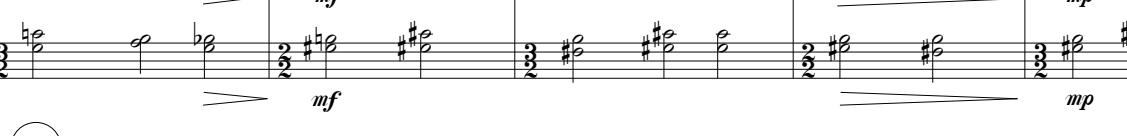

 Hns. Tpts. Tbns. B. Tbn. Tuba

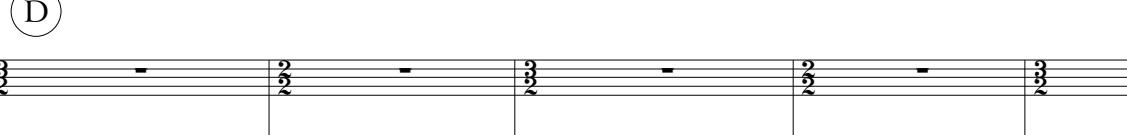

 Timp.


 19 (C) Vn. 1 Vn. 2 Vla. Vc. D.B.

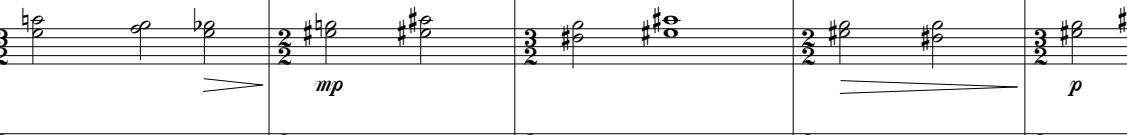

24 (D)

Fls. 

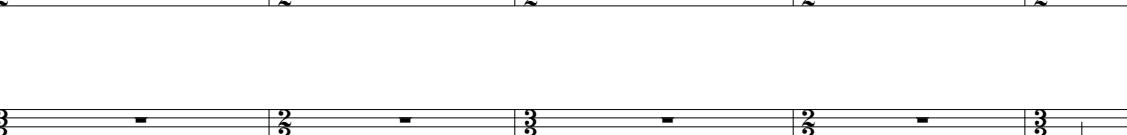
Obs. 

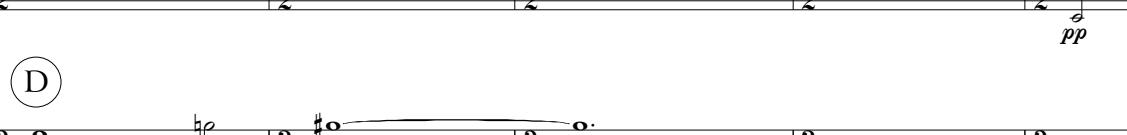
Cls. 

B. Cl. 

Bns. 

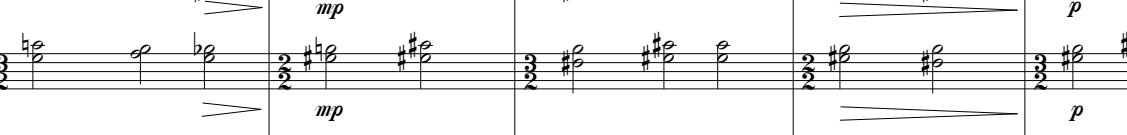
Hns. 

Tpts. 

Tbns. 

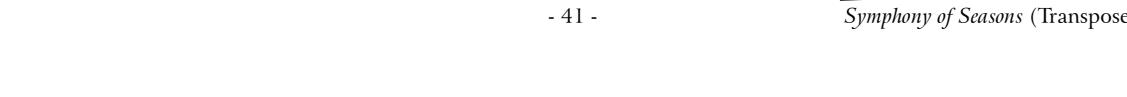
B. Tbn. 

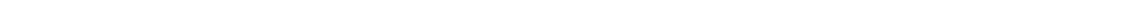
Tuba 

Timp. 

24 (D)

Vn. 1 

Vn. 2 

Vla. 

Vc.

D.B.

Fls. (E) rit.

Obs. 1. (solo) (F) ♩ = 72

Cls. mp

B. Cl. 2

Bns. 2

Hns. (E) rit. con sordino unmutate

Tpts. (F) ♩ = 72 a2 senza sord.

Tbns. con sordino 1. mp

B. Tbn. 2. unmutate 2. senza sord. senza sord.

Tuba unmute mp

Timp. 2

Vn. 1 (E) rit.

Vn. 2 (F) ♩ = 72

Vla. 2

Vc. 2

D.B. 2

39

(G)

Fls.

Obs.

Cls.

B. Cl.

Bns.

mf

39

Hns.

Tpts.

1. unmute 1. (senza sord.)

Tbns.

B. Tbn.

Tuba

mf

Timp.

mp — *f* *mf* *mp* — *f*

39

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

(G)

mp *mf*

f

mf

div.

mf

f

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

Hns. 48
 Tpts.
 Tbns.
 B. Tbn.
 Tuba
 Timp.

Vn. 1 48 *ff* *ff* *mf* *f*
 Vn. 2
 Vla.
 Vc.
 D.B.

55

I

J

Fls.

Obs.

Cls. a2

B. Cl.

Bns.

55

I

J

Hns.

Tpts. 1. (solo) mf

Tbns.

B. Tbn.

Tuba

Tim. 3

55

I

J

Vn. 1 mp

Vn. 2 mf

Vla. v

Vc. v

D.B. mp mf

74 *accel.* L $\text{♩} = 58$

Fls. - - - - -

Obs. - - - - -

Cls. - - - - -

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

Bns. - - - - - *pp*

74 *accel.* L $\text{♩} = 58$

Hns. - - - - -

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

Tbns. - - - - -

B. Tbn. - - - - - *p* - - - - - *o* - - - - - *bo*

Tuba - - - - -

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

74 *accel.* L $\text{♩} = 58$

Vn. 1 - - - - -

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

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

Vc. - - - - - *p* - - - - - *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.

86 (Sax) N rit.

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

Hns. Tpts. Tbns. B. Tbn. Tuba

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

1. (solo) N rit. 1. (solo) mute a2

mp

mf

p

pp

91

(O) $\text{♩} = 44$

Fls. 1. (solo) mp attacca

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

Cls. p

B. Cl.

Bns. \wedge

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

Tpts. p 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

D.B. arco \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 p

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. A 2. solo
 Obs.
 Cls. 1.
 B. Cl.
 Bns.

Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

Pno.

Timp.

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

Fls. (C) 16 (D)
 Obs.
 Cls.
 B. Cl.
 Bns.

 Hns. (C) 16 (D)
 Tpts.
 Tbns.
 B. Tbn.
 Tuba

 Pno.

 Timp.

 Vn. 1 (C) 16 (D)
 Vn. 2
 Vla.
 Vc.
 D.B.

Flute (Fls.): Rests throughout.

Oboe (Obs.): Rests throughout.

Clarinet (Cls.): Rests throughout.

Bassoon (B. Cl.): Rests throughout. Dynamics: *mp*, *mf*.

Bassoon (Bns.): Rests throughout. Dynamics: *mp*.

Horn (Hns.): Dynamics: *p*, *mp*. Measures 1. solo and 2. solo.

Trombone (Tpts.): Rests throughout.

Tuba: Rests throughout.

Piano (Pno.): Rests throughout.

Timpani (Timp.): Rests throughout.

Violin 1 (Vn. 1): Open strings. Dynamics: *pp*, *p*, *mp*, *p*.

Violin 2 (Vn. 2): Rests throughout.

Cello (Vc.): Rests throughout.

Bass (D.B.): Rests throughout.

32

F $\text{♩} = 120$

G

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

This musical score page shows the first two measures of a section for brass instruments. The instrumentation listed is Horns (Hns.), Trombones (Tpts.), Bass Trombones (Tbns.), Bass Trombone (B. Tbn.), and Tuba. The key signature is F major, as indicated by a circle containing the letter 'F'. A tempo marking of $\text{♩} = 120$ is also present. The score consists of two systems of five measures each. The first system (measures 32) contains six measures of rests. The second system (measures 33) begins with a single eighth note in each part, followed by six measures of rests.

A musical score for piano, spanning two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Each staff contains ten measures, each starting with a note and followed by a vertical bar line.

A blank ten-measure staff for the timpani part, starting with a bass clef and a common time signature.

32

F $\downarrow = 120$

Vn. 1 {

Vn. 2 {

Vla. {

Vc. {

D.B. {

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

50

I

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1 arco
mp

Vn. 2

Vla. arco
p

Vc. arco
p

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.

The musical score consists of five systems of staves. System 1 (Measures 1-5) features Flutes, Oboes, Clarinets, Bassoon, and Horns. System 2 (Measures 6-10) features Trombones, Bass Trombone, Bassoon, Bassoon, and Tuba. System 3 (Measures 11-15) features Piano and Timpani. System 4 (Measures 16-20) features Violin 1, Violin 2, Cello, and Double Bass. System 5 (Measures 21-25) continues with the same instruments. Measure 62 begins with a dynamic of *mf*. Measures 63-67 show various rhythmic patterns and dynamics (mf, a2). Measures 68-72 continue with similar patterns. Measures 73-77 show more complex rhythms and dynamics. Measures 78-82 conclude the section.

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

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Timp.

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

75

(L)

Fls. a2 f
Obs. a2
Cl. a2 f
B. Cl.
Bns.

Hns. 1. (solo)
Tpts. mf
Tbns. mf
B. Tbn. mf
Tuba mf

Pno. mf

Tim. -

Vn. 1 mf f
Vn. 2 mf f
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 **N** $\text{rall. } \text{♩} = 120 (\text{♩} = \text{♩}) \text{ espress.}$

Fls.

 Obs.

 Cls.

 B. Cl.

 Bns.

M 88 **N** $\text{rall. } \text{♩} = 120 (\text{♩} = \text{♩}) \text{ espress.}$

Hns.

 Tpts.

 Tbns.

 B. Tbn.

 Tuba

Pno.

Timp.

M 88 **N** $\text{rall. } \text{♩} = 120 (\text{♩} = \text{♩}) \text{ espress.}$

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.

Timp.

94

O

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mp
pizz.
mp
pizz.
mp
pizz.

f

mf

p

mp

Summer

J = 69

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

Oboes 1 & 2

Clarinets (B♭) 1 & 2

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.

Violins 2

Violas pizz.

Cellos pizz.

Double Basses pizz.

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.

Fls. *p* subito

Obs. a2 *p* subito a2

Cls. *p* subito

B. Cl.

Bns.

Hns.

Tpts. l. (solo) *p* mp

Tbns. *p*

B. Tbn. *f*

Tuba

Pno. *p* f

Tim. -

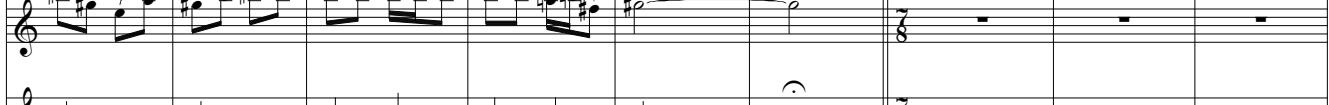
Vn. 1 pizz. *mp* pizz. *mp*

Vn. 2 arco *pp* non div. *pp*

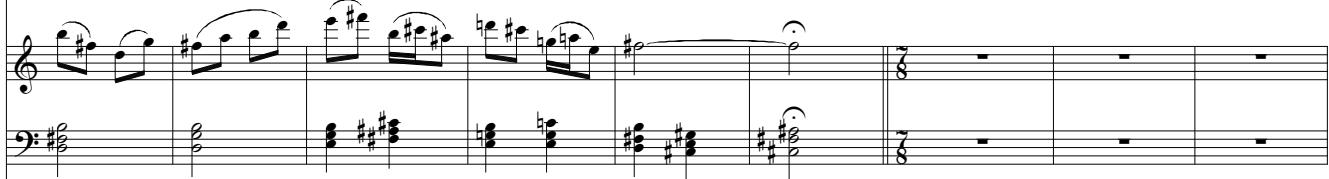
Vla. arco *mf*

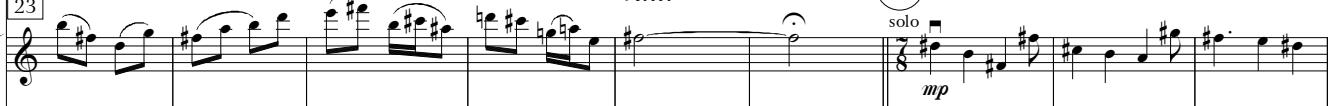
Vc. arco *mf*

D.B.

23 (D) ♩ = 120
 Fls. 
 Obs. 
 Cls. 
 B. Cl. 
 Bns. 

 23 (D) ♩ = 120
 Hns. 
 Tpts. 
 Tbns. 
 B. Tbn. 
 Tuba 

 Pno. 
 Timp. 

 23 (D) ♩ = 120
 Vn. 1 
 Vn. 2 
 Vla. 
 Vc. 
 D.B. 

40

(F)

Fls.

Obs.

Cls.

B. Cl.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Timpani.

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. D.B.

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

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno.

Timp.

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

71 K $\text{♩} = 72$

Fls. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Obs. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Cls. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 B. Cl. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Bns. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -

71 K $\text{♩} = 72$

Hns. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Tpts. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Tbns. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 B. Tbn. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Tuba - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -

Pno. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Timp. - $\frac{9}{8}$ - $\frac{7}{8}$ - - - - $\frac{5}{8}$ - $\frac{2}{4}$ -

71 K $\text{♩} = 72$

Vn. 1 - $\frac{9}{8}$ - $\frac{7}{8}$ - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Vn. 2 - $\frac{9}{8}$ - $\frac{7}{8}$ - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Vla. - $\frac{9}{8}$ - $\frac{7}{8}$ - $\frac{5}{8}$ - $\frac{2}{4}$ -
 Vc. - $\frac{9}{8}$ - $\frac{7}{8}$ - $\frac{5}{8}$ - $\frac{2}{4}$ -
 D.B. - $\frac{9}{8}$ - $\frac{7}{8}$ - $\frac{5}{8}$ - $\frac{2}{4}$ -

79

Fls.

Obs.

Cl. *mp*

B. Cl.

Bns.

2. (solo) (1.) 1.

p sub.

79

Hns.

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Tim. {

79

Vn. 1 {

tutti

div. solo

mp

Vn. 2 {

p

Vla.

p

mp

Vc.

p

pizz.

D.B.

mp

86 L

Fls. 2. (solo) *mp*

Obs. 1. (solo)

Cls. *mf*

B. Cl.

Bns. 1. (solo) *mp*

86 L

Hns. 1. (solo) *mf*

Tpts.

Tbns.

B. Tbn.

Tuba

Pno.

Timp.

86 L

Vn. 1 *p*

Vn. 2 *p* *subito* unis.

Vla.

Vc. *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. #mf

B. Cl. -

Bns. -

99

Hns. -

Tpts. -

Tbns. -

B. Tbn. -

Tuba -

Pno. { -

Timp. { -

99

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

Vn. 2 { 1. (solo) mp 2. (solo) arco mp

Vla. -

Vc. { 1. (solo) mp 2. (solo) -

D.B. -

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

 106  $\text{♩} = 76$
 Hns. *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. Obs. Cls. B. Cl. Bns.

Hns. Tpts. Tbns. B. Tbn. Tuba

Pno. Timp.

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

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

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

 Pno.

 Timp. mf

 Vn. 1 (Q)
 Vn. 2
 Vla.
 Vc.
 D.B. unis.

117

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

a2 (soli)

f

R rit.

Hns. Tpts. Tbns. B. Tbn. Tuba

rit.

Pno.

Timp.

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

unis.

R rit.

Fls. (S) $\downarrow = 72$
 Obs. 3 4 3 4
 Cls. 3 4 3 4
 B. Cl. 3 4 3 4
 Bns. 3 4 3 4

Hns. 127 $\downarrow = 60$ (S) $\downarrow = 72$
 Tpts. 3 4 3 4 3 4 3 4
 Tbns. 3 4 3 4 3 4 3 4
 B. Tbn. 3 4 3 4 3 4 3 4
 Tuba 3 4 3 4 3 4 3 4

Pno. 3 4 3 4 3 4 3 4
 Timp. 3 4 3 4 3 4 3 4

Vn. 1 127 $\downarrow = 60$ div. a3 (S) $\downarrow = 72$
 Vn. 2 3 4 3 4 3 4 3 4
 Vla. 3 4 3 4 3 4 3 4
 Vc. 3 4 3 4 3 4 3 4
 D.B. 3 4 3 4 3 4 3 4

