

# AUTUMN AND WINTER

*Themes from The Seasons ballet*

By Alexander Glazunov

Arranged by Andrew H. Dabczynski (ASCAP)

## INSTRUMENTATION

Full Score . . . . .	1
Violin I . . . . .	8
Violin II . . . . .	8
Viola . . . . .	5
Cello . . . . .	5
String Bass . . . . .	5
Percussion (Optional) . . . . .	3
(Tambourine/Triangle, Crash Cymbals)	
Timpani (Optional) . . . . .	2

## PROGRAM NOTES

Premiered in 1900, Alexander Glazunov's music for the allegorical ballet *The Seasons* is often considered the last of the great Russian romantic ballet scores. In this arrangement, the composer's optimistic vision of *Autumn* is heard first, a joyous harvest "bacchanale" theme with driving rhythmic accompaniment. Somewhat slower, the contrasting *Winter* section follows; its bleak, somber melody is accompanied by unsettled rhythmic figures. This section seems to fade away into icy fragments—until suddenly, the heroic Autumn section returns, seemingly filled with glorious, vibrant foliage.

## Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (d)  
high or low fingerings

▣▣ or V V  
hooked bowings



## NOTES TO THE CONDUCTOR

*Autumn and Winter* is an arrangement of themes from two sections of Glazunov's ballet music, *The Seasons*. The opening tempo is a quick Presto, and should feel "in one." Following a rhythmic eight-measure introduction, the stirring *Autumn* "bacchanale" theme is stated twice by the first violins (mm. 9–40); performing the optional upper divisi part is highly recommended. The contrasting B theme follows (mm. 41–64); throughout this section, care should be taken to observe dynamic changes, particularly the sudden sforzando interjections in all instruments. Following a four-measure transition (mm. 65–68), the primary heroic theme returns (m. 69), ending suddenly at a caesura ("railroad tracks") (m. 84). Here, the contrasting *Winter* section begins in a slower tempo, but still maintains the rhythmic drive reminiscent of *Autumn*. Following a steady four-measure introduction of eighth notes by divided first violins playing off the string (mm. 85–88), a contrasting, somber melody is played legato by the second violins and violas, which is complemented by sustained accompaniment by celli and basses (mm. 89–96). The theme is then extended by the violas and celli (mm. 106–120). This main winter theme is interrupted by an unsettled, almost icy, section filled with chromatic passages and insistent rhythmic figures traded among the sections (mm. 121–136). The chromatic fingerings are standard for students at the intermediate level—first violins are required to play an extended 3rd finger; basses a backward extension of the first finger. A decrescendo and ritard fade this section away to a frosty, near-silent close. A one-note transition separated by grand pauses (mm. 136–137) leads to a complete Da Capo restatement of the *Autumn* section. A brief Coda, with rhythmically augmented final chords, ends the piece (mm. 138–142). If optional percussion and piano are employed, care should be taken throughout the arrangement to keep these parts balanced and not overbearing.

# Autumn and Winter

Themes from The Seasons ballet

By Alexander Glazunov

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FULL SCORE

Duration - 3:30

Presto ♩ = 132-144

Violins I  
Violins II  
Viola  
Cello  
String Bass  
Percussion (Optional)  
Timpani (Optional)  
Piano Accompaniment (Optional)

Measures 1-6 of the score. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion (Tambourine, Triangle, Crash Cymbals), Timpani, and Piano Accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is Presto with a metronome marking of 132-144. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo). The Percussion part includes a Tambourine part with *f* (forte) and *p* (piano) markings, and Crash Cymbals with *p* markings. The Timpani part has a *fp* marking and a *cresc.* marking. The Piano Accompaniment part has a *fp* marking and a *cresc.* marking. Measure numbers 1 through 6 are indicated at the bottom of the Piano Accompaniment staff.

Violins I  
Violins II  
Viola  
Cello  
String Bass  
Percussion  
Timpani  
Piano Accompaniment

Measures 7-12 of the score. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is Presto with a metronome marking of 132-144. Dynamics include *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). The Percussion part has *mf* markings. The Timpani part has a *mf* marking. The Piano Accompaniment part has a *mf* marking. Measure numbers 7 through 12 are indicated at the bottom of the Piano Accompaniment staff. Measure 9 is marked with a box containing the number 9 and the word *div.* above it.

Musical score for measures 13-18. The score includes parts for Violins I and II, Viola, Cello, Str. Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 13-18 show a progression of chords and rhythmic patterns across the instruments.

Musical score for measures 19-24. The score includes parts for Violins I and II, Viola, Cello, Str. Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 19-24 show a progression of chords and rhythmic patterns across the instruments.

Musical score for measures 25-30. The score includes parts for Vlns. I & II, Vla., Cello, Str. Bass, Perc., Timp., and Pno. Accomp. The key signature is two sharps (F# and C#). Measure 25 starts with a first ending bracket. Percussion includes a snare drum pattern in measures 25-26 and 28-30, and a tom-tom in measure 27. The piano accompaniment features a steady bass line and chords in the right hand.

Musical score for measures 31-36. The score includes parts for Vlns. I & II, Vla., Cello, Str. Bass, Perc., Timp., and Pno. Accomp. The key signature is two sharps (F# and C#). Measure 31 starts with a first ending bracket. Percussion includes a snare drum pattern in measures 31-32 and 34-36, and a tom-tom in measure 33. The piano accompaniment continues with a steady bass line and chords in the right hand.

I Vlns. (V) 41  
 II Vlns. *mp*  
 Vla. *p*  
 Cello *p*  
 Str. Bass *p*  
 Perc. *choke*  
 Timp.  
 Pno. Accomp. 41 *pp*

37 38 39 40 41 42

I Vlns. *sf* *mp* *sf*  
 II Vlns. *sf* *p* *sf*  
 Vla. *sf* *p* *sf*  
 Cello *sf* *p* *sf*  
 Str. Bass *sf* *p* *sf*  
 Perc. *sf* *sf*  
 Timp. *sf* *sf*  
 Pno. Accomp. *sf* *pp* *sf*

43 44 45 46 47 48

53

Vlns. I *mp* *f* *mp*

Vlns. II *p* *f* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Str. Bass *p* *f* *p*

Perc. *mp* *p*

Timp.

Pno. Accomp. *pp* *mf* *pp*

49 50 51 52 53 54

Vlns. I *sf* *mp* *sf*

Vlns. II *sf* *p* *sf*

Vla. *sf* *p* *sf*

Cello *sf* *p* *sf*

Str. Bass *sf* *p* *sf*

Perc. *sf* *sf*

Timp.

Pno. Accomp. *sf* *pp* *sf*

55 56 57 58 59 60

Musical score for measures 61-66. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from *pp* to *cresc.*. The Percussion part has a *mf* dynamic at measure 64. The Piano Accompaniment part has a *pp* dynamic at measure 61. The score is marked with *cresc.* in measures 62, 63, 64, and 65. The Percussion part has a *mf* dynamic at measure 64. The Piano Accompaniment part has a *pp* dynamic at measure 61.

Musical score for measures 67-72. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from *ff* to *sf*. The Percussion part has a *sf* dynamic at measure 68. The Piano Accompaniment part has a *f* dynamic at measure 69. The score is marked with *ff* in measures 67, 68, and 69. The Percussion part has a *sf* dynamic at measure 68. The Piano Accompaniment part has a *f* dynamic at measure 69. The score is marked with *div.* at measure 69. The Percussion part has a *sf* dynamic at measure 68. The Piano Accompaniment part has a *f* dynamic at measure 69.



To Coda ⊕

I  
 Vlns.  
 II  
 Vla.  
 Cello  
 Str. Bass  
 Perc.  
 Timp.  
 Pno. Accomp.

73 74 75 76 77 78

To Coda ⊕

I  
 Vlns.  
 II  
 Vla.  
 Cello  
 Str. Bass  
 Perc.  
 Timp.  
 Pno. Accomp.

79 80 81 82 83

85

Poco meno mosso ♩ = 118-126

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass  
Perc.  
Timp.

85

Poco meno mosso ♩ = 118-126

Pno. Accomp.

84

85

86

87

88

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

Perc.  
Timp.

Pno. Accomp.

89

90

91

92

93

94

Musical score for measures 95-99. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 95-96 show the beginning of a phrase with various instruments. Measures 97-99 continue the phrase with sustained notes and some melodic movement in the strings and piano.

Musical score for measures 100-104. The score includes parts for Violins I and II, Viola, Cello, String Bass, Percussion, Timpani, and Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 100-102 continue the phrase. Measures 103-104 show a change in dynamics, with *mp* (mezzo-piano) and *mf* (mezzo-forte) markings. The piano accompaniment features a prominent bass line.

105

Vlns. I *p legato*

Vlns. II *p*

Vla. *mp*

Cello *p* *mp*

Str. Bass *p*

Perc. *p*

Timp.

Pno. Accomp. *p*

105 106 107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Perc.

Timp.

Pno. Accomp.

110 111 112 113 114

115 116 117 118 119 120

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Perc. *mp*

Timp.

Pno. Accomp. *mp*

121 122 123 124 125 126

Vlns. I *mp* *mf* *mp*

Vlns. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Cello *mp* *mf* *mp*

Str. Bass *mp* *mf* *mp*

Perc. Cr. Cyms. *p* *sim.* *mp* *sim.* *p*

Timp.

Pno. Accomp. *p* *mf* *p*

129 rit.

Vlns. I *mf* *mp*

Vlns. II *mf* *mp*

Vla. *mf* *mp* *p*

Cello *mf* *mp* *p*

Str. Bass *mf* *mp* *p*

Perc. *mp* Triangle (mute) *sim.* *p*

Timp.

Pno. Accomp. *mf* *p*

127 128 129 130 131 132

*D.C. al Coda*

Vlns. I *p* *pp* *ppp*

Vlns. II *p* *pp* *ppp*

Vla. *pp* *ppp*

Cello *pp* *ppp*

Str. Bass *pp* *ppp*

Perc. *pp* *ppp*

Timp.

Pno. Accomp. *pp* *ppp*

*D.C. al Coda*

133 134 135 136 137

*Coda*

I  
 Vlns.  
 II  
 Vla.  
 Cello  
 Str. Bass  
 Perc.  
 Timp.

138

139

140

141

142

*Coda*

Pno. Accomp.  
 I  
 Vlns.  
 II  
 Vla.  
 Cello  
 Str. Bass  
 Perc.  
 Timp.  
 Pno. Accomp.

143

144

145

146

147