THE HIGHLAND/ETLING STRING ORCHESTRA SERIES

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.

x	–	’	(♭), (♯), (♮)	⊓ ⊓ or ∨ ∨
extended position	**shift**	**bow lift/reset**	**high or low fingerings**	**hooked bowings**

HIGHLAND/ETLING
A DIVISION OF Alfred

Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO THE CONDUCTOR

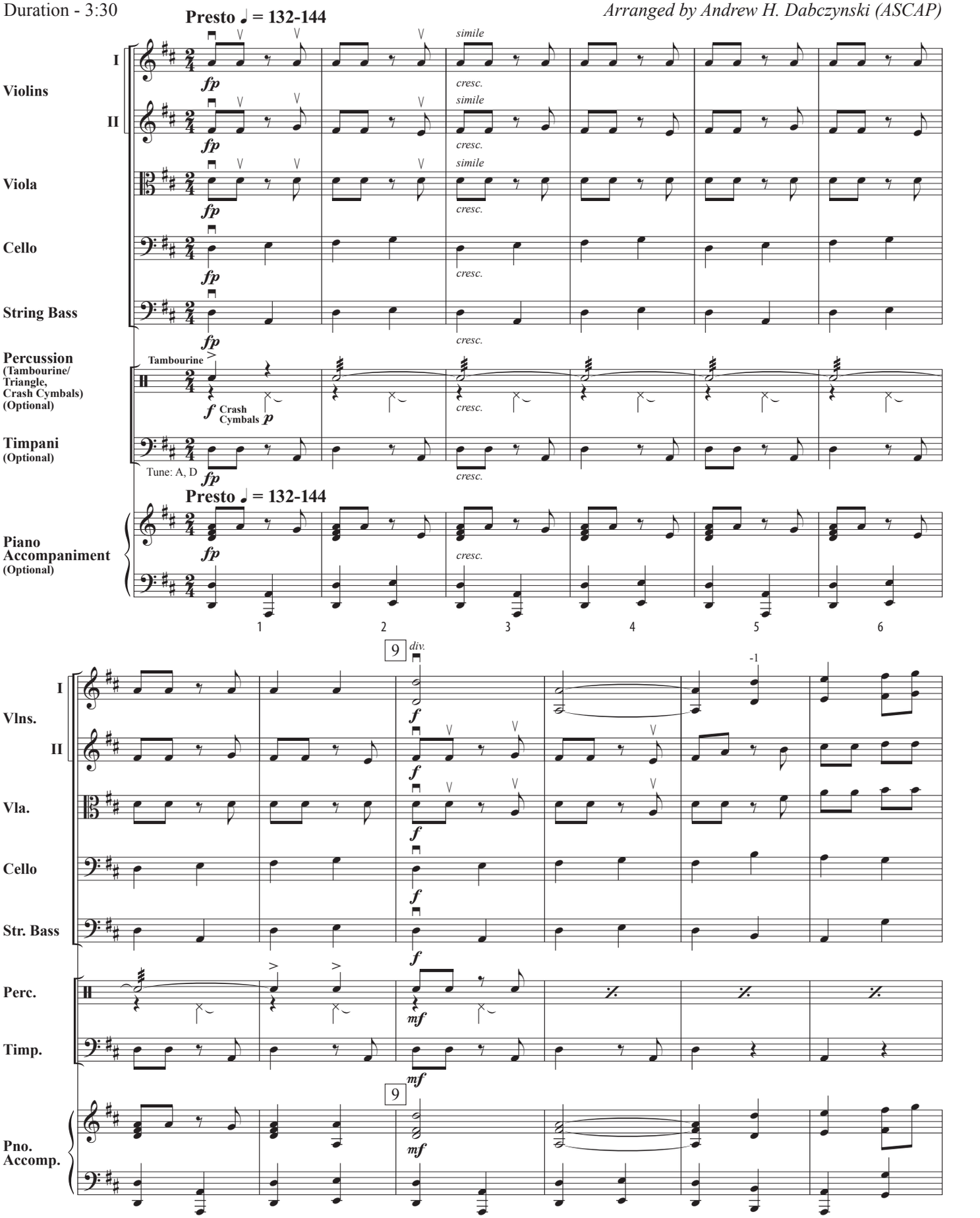
Autumn and Winter is an arrangement of themes from two sections of Glazunov's ballet music, *The Seasons*. The opening tempo is a quick Presto, and should feel "in one." Following a rhythmic eight-measure introduction, the stirring *Autumn* "bacchanale" theme is stated twice by the first violins (mm. 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*

FULL SCORE
Duration - 3:30

By Alexander Glazunov
Arranged by Andrew H. Dabczynski (ASCAP)



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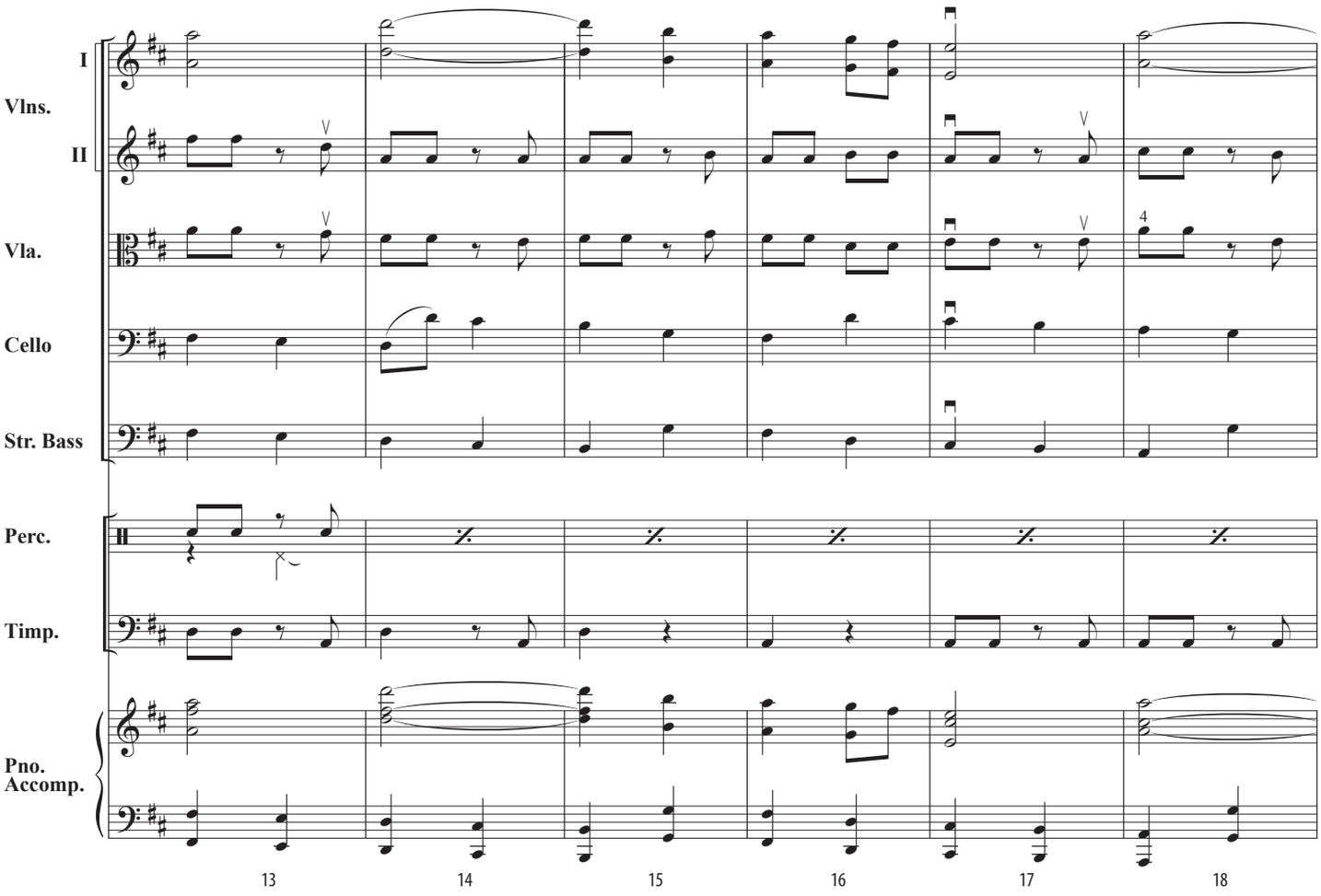
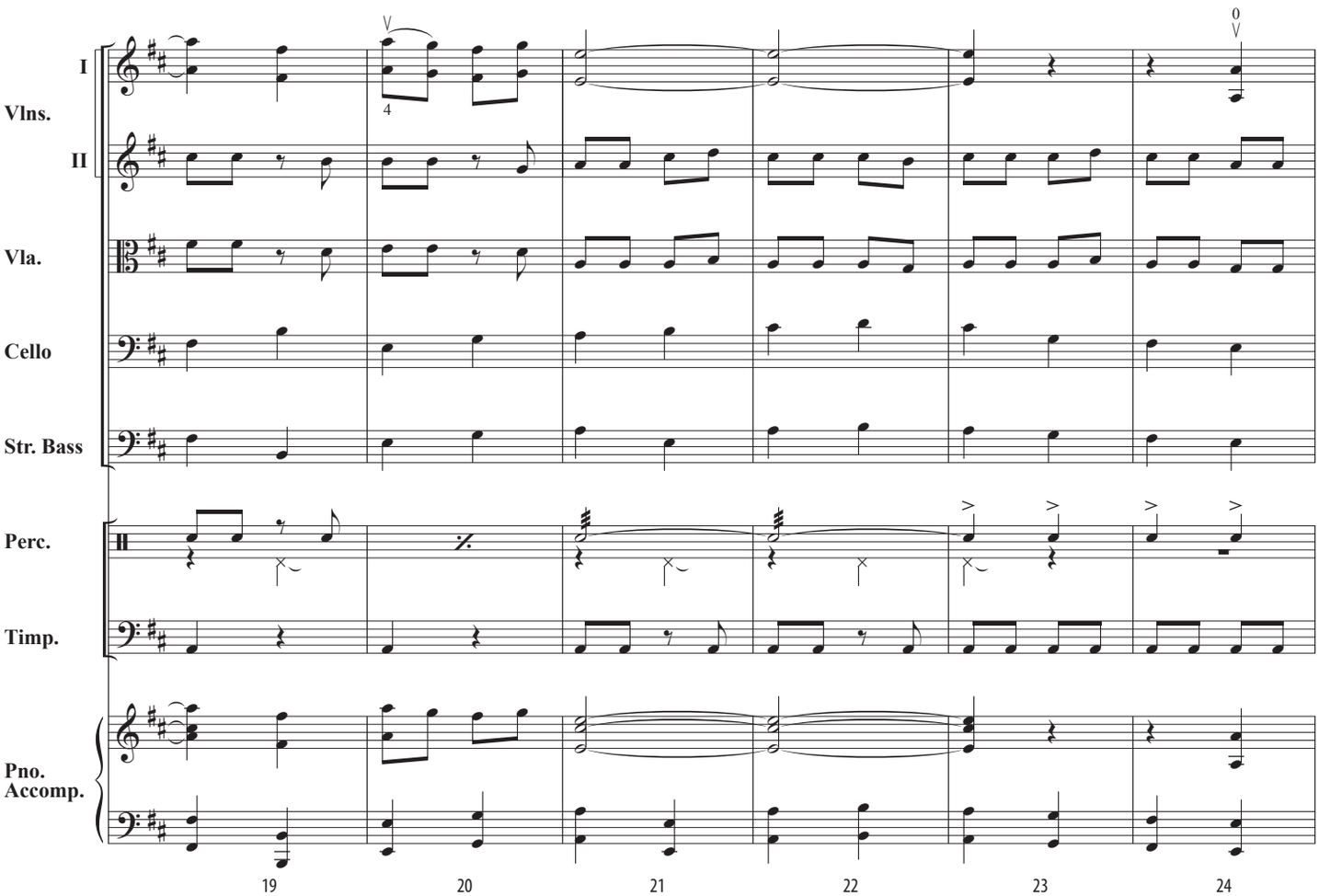
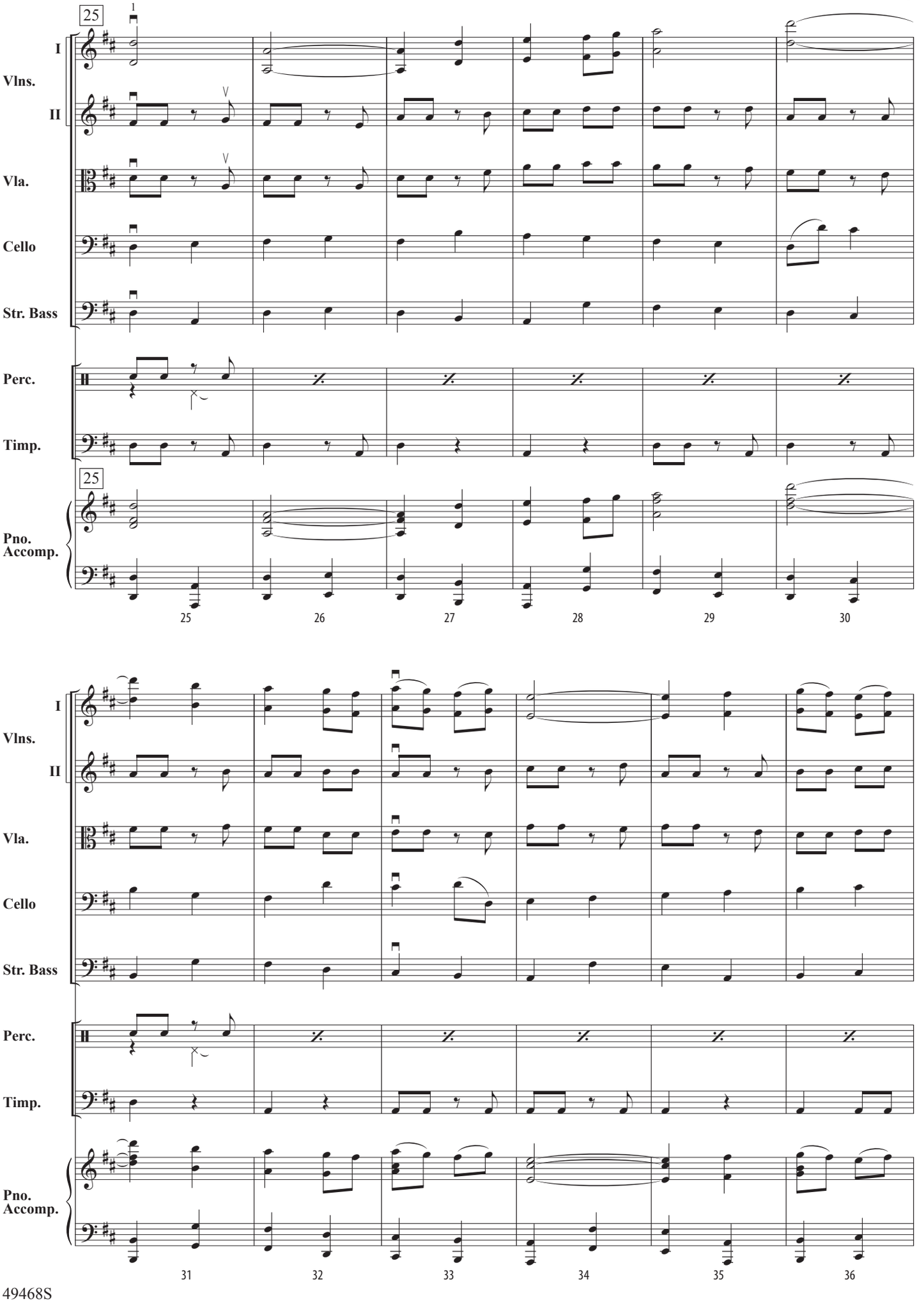
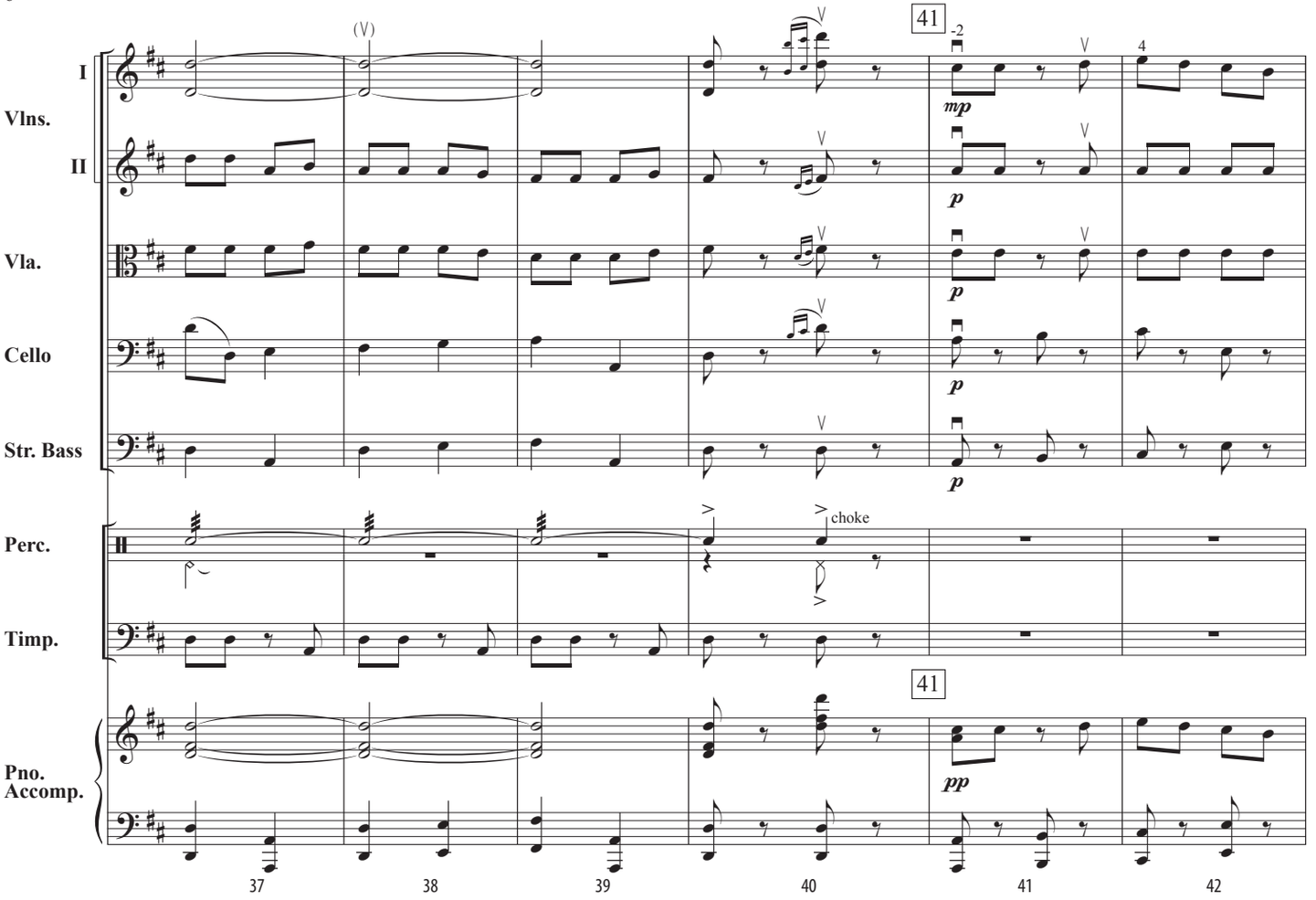
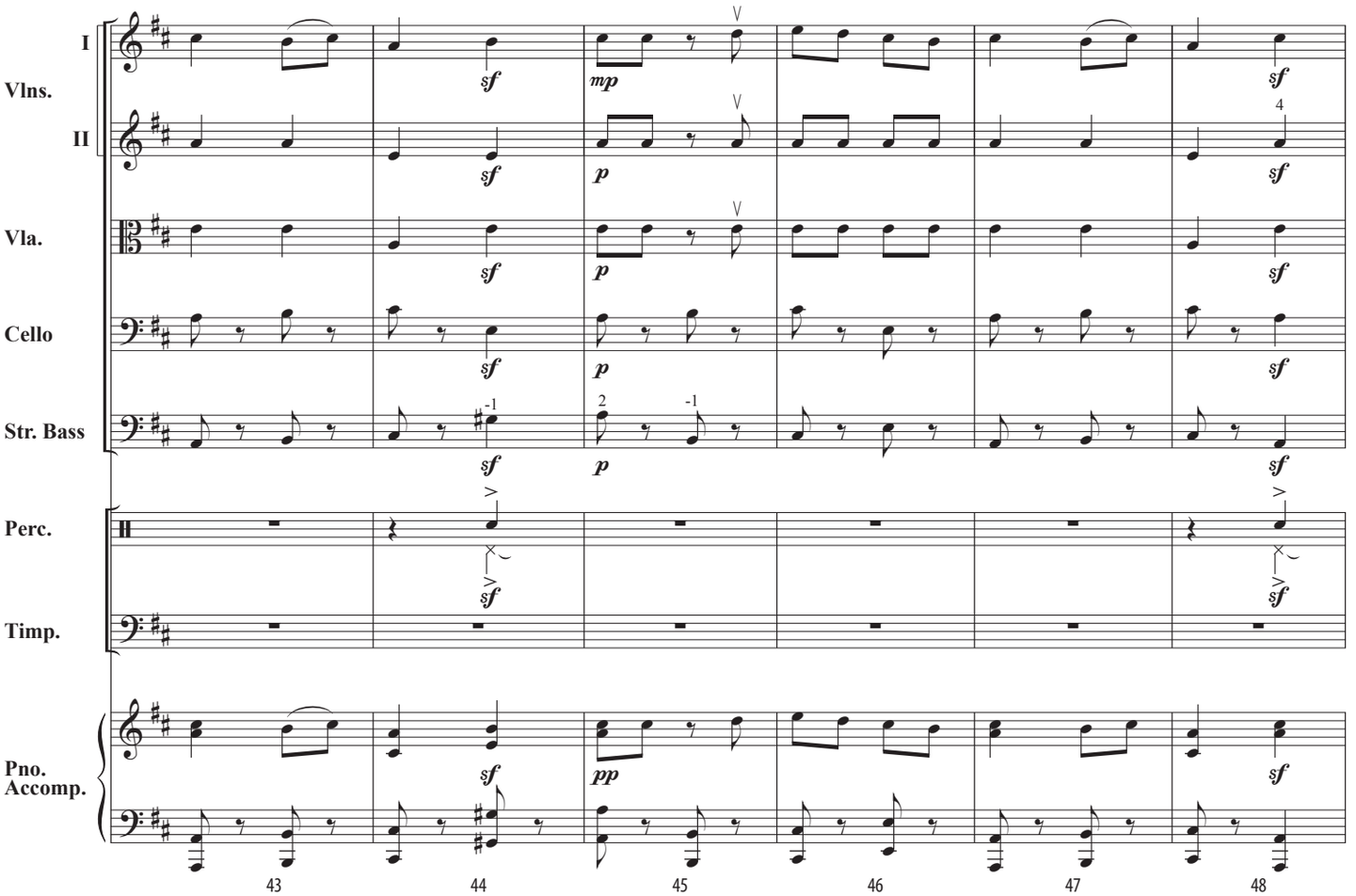
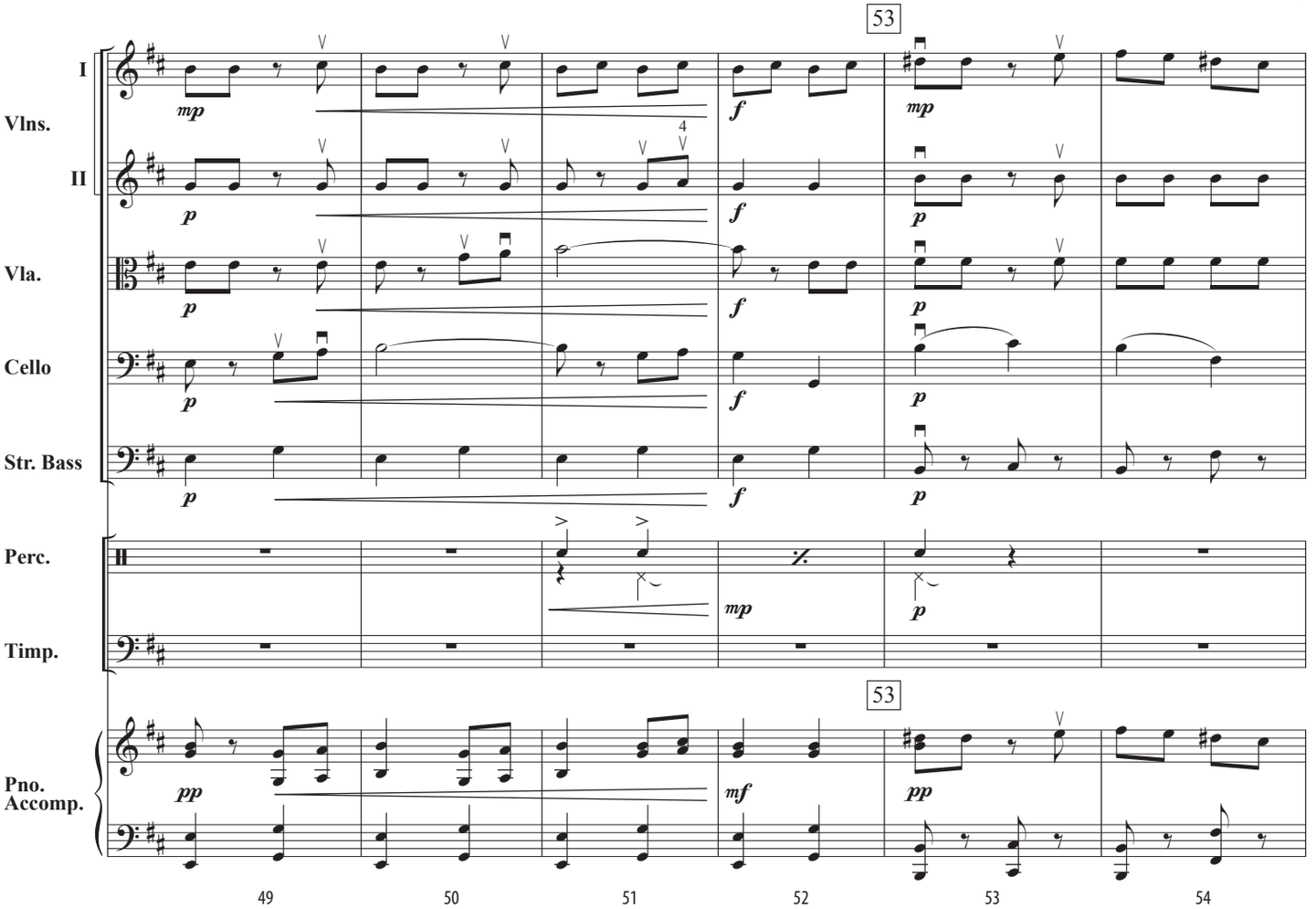

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
13
14
15
16
17
18

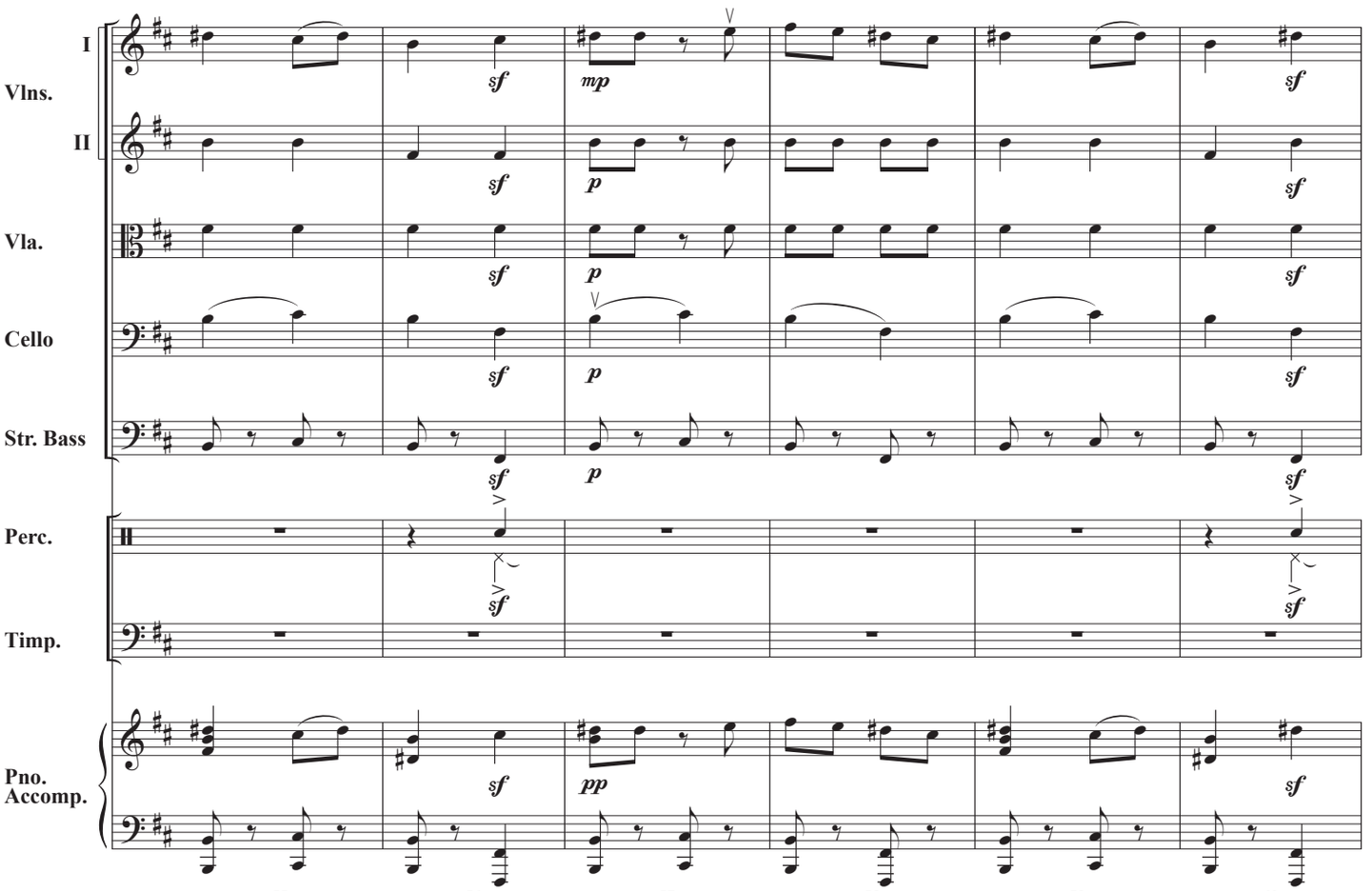

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
19
20
21
22
23
24

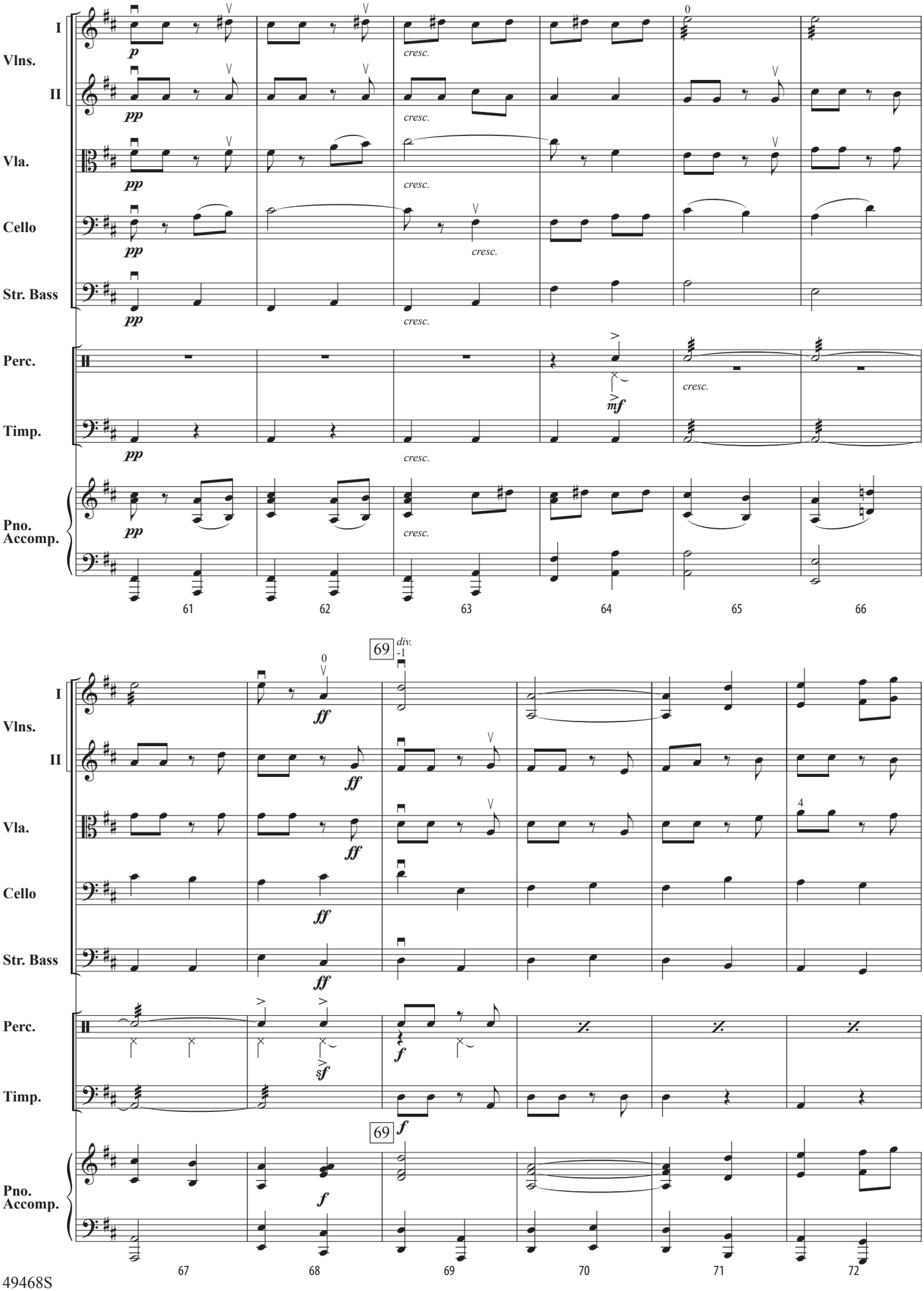

25
1
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
25
Pno.
Accomp.
25
26
27
28
29
30
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
31
32
33
34
35
36

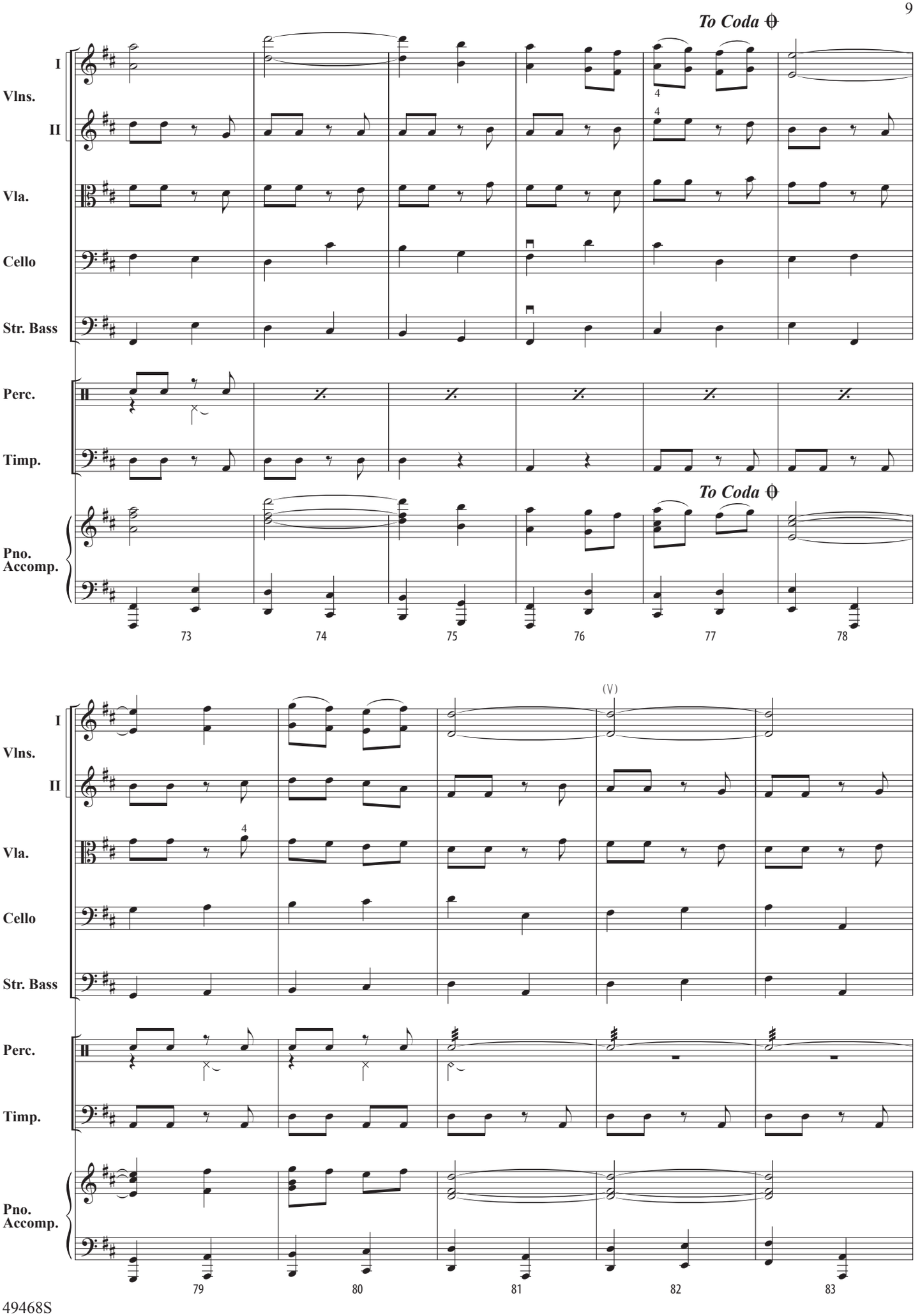

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
(V)
41
-2
4
mp
p
choke
pp
37
38
39
40
41
42

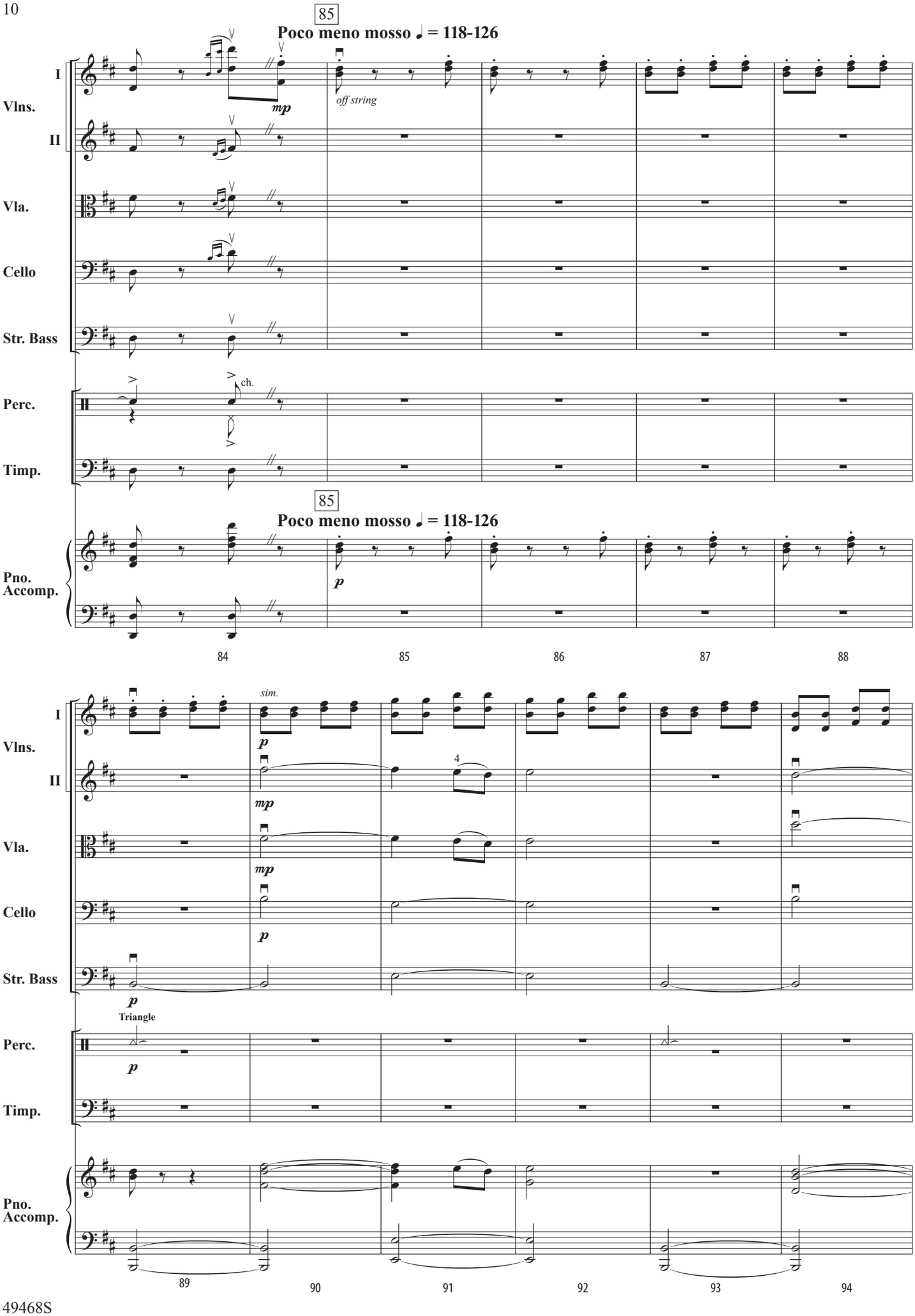

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
sf
mp
p
pp
-1
2
4
43
44
45
46
47
48

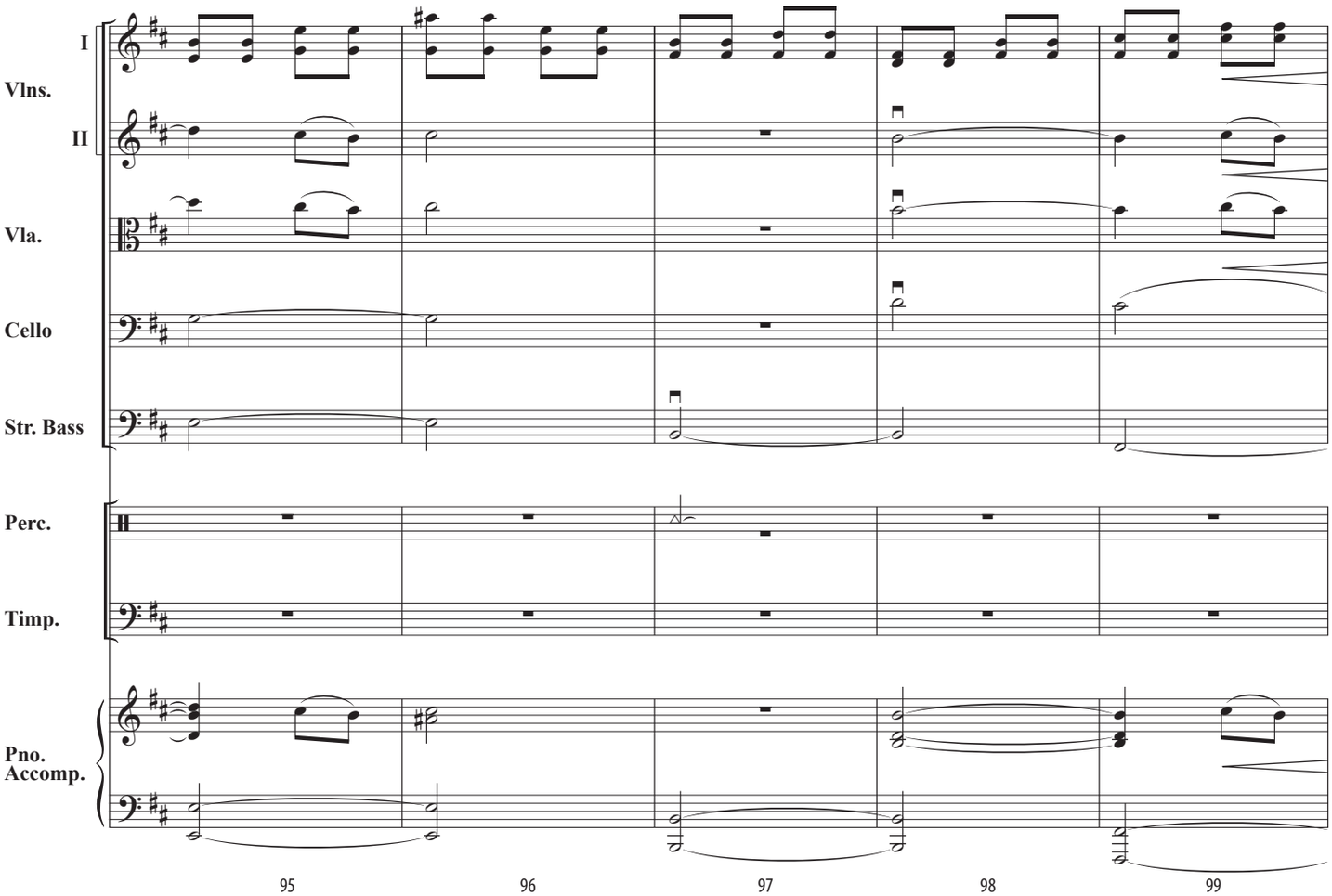

53
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
53
Pno.
Accomp.
49
50
51
52
53
54

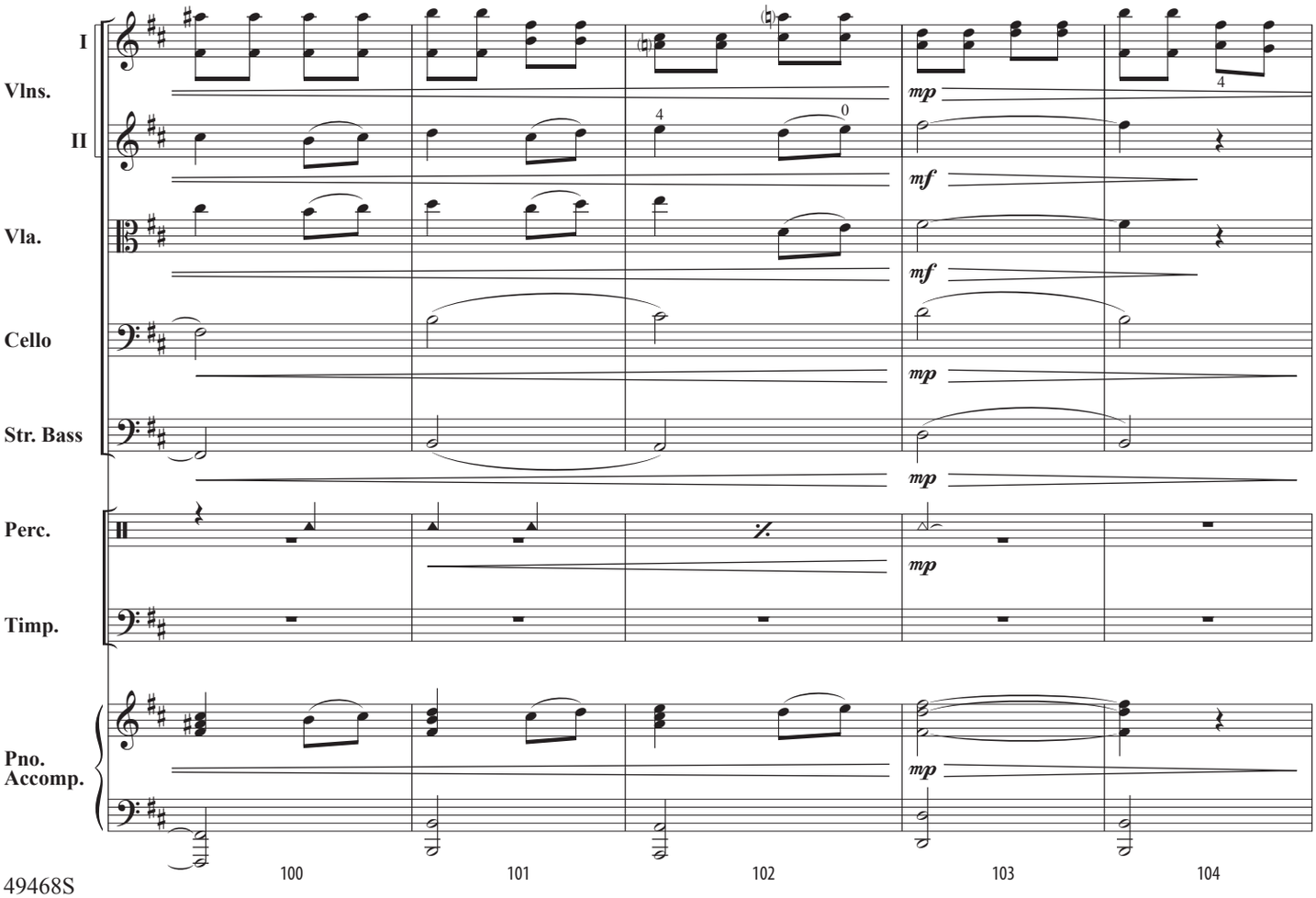

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
55
56
57
58
59
60

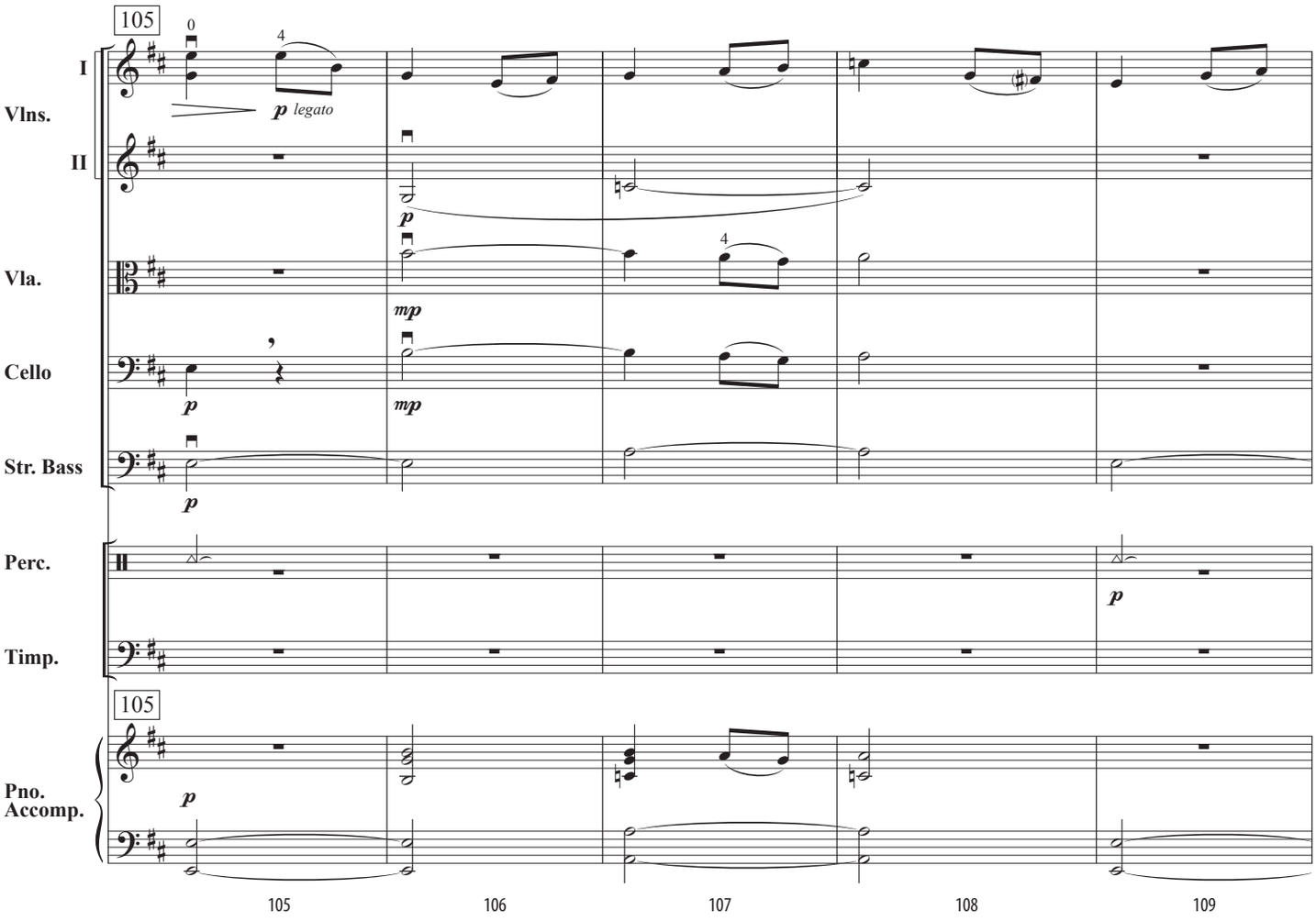

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
p
pp
cresc.
mf
61
62
63
64
65
66
69
div.
-1
ff
sf
f
67
68
69
70
71
72

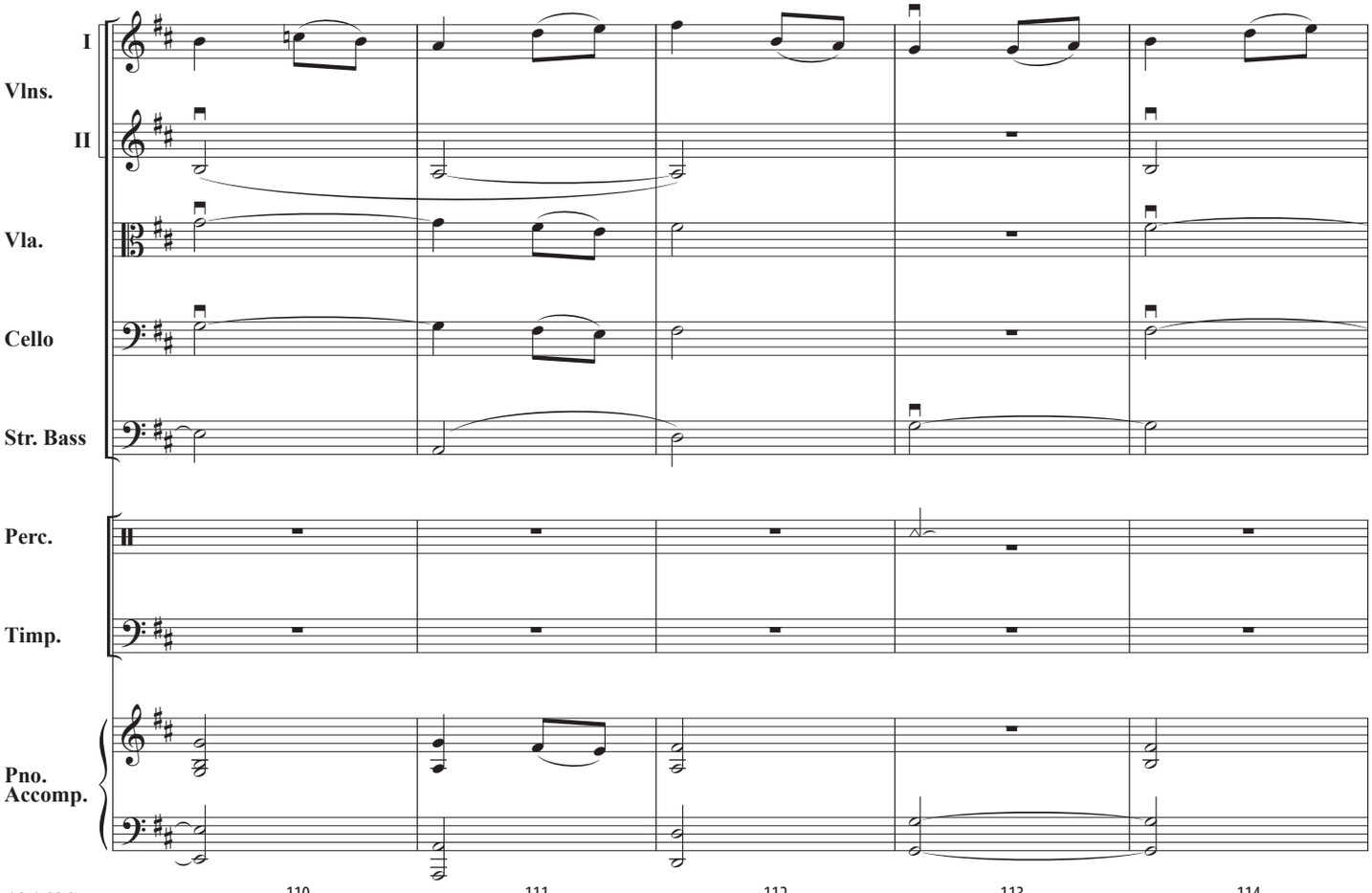

To Coda
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
4
73
74
75
76
77
78
(V)
79
80
81
82
83

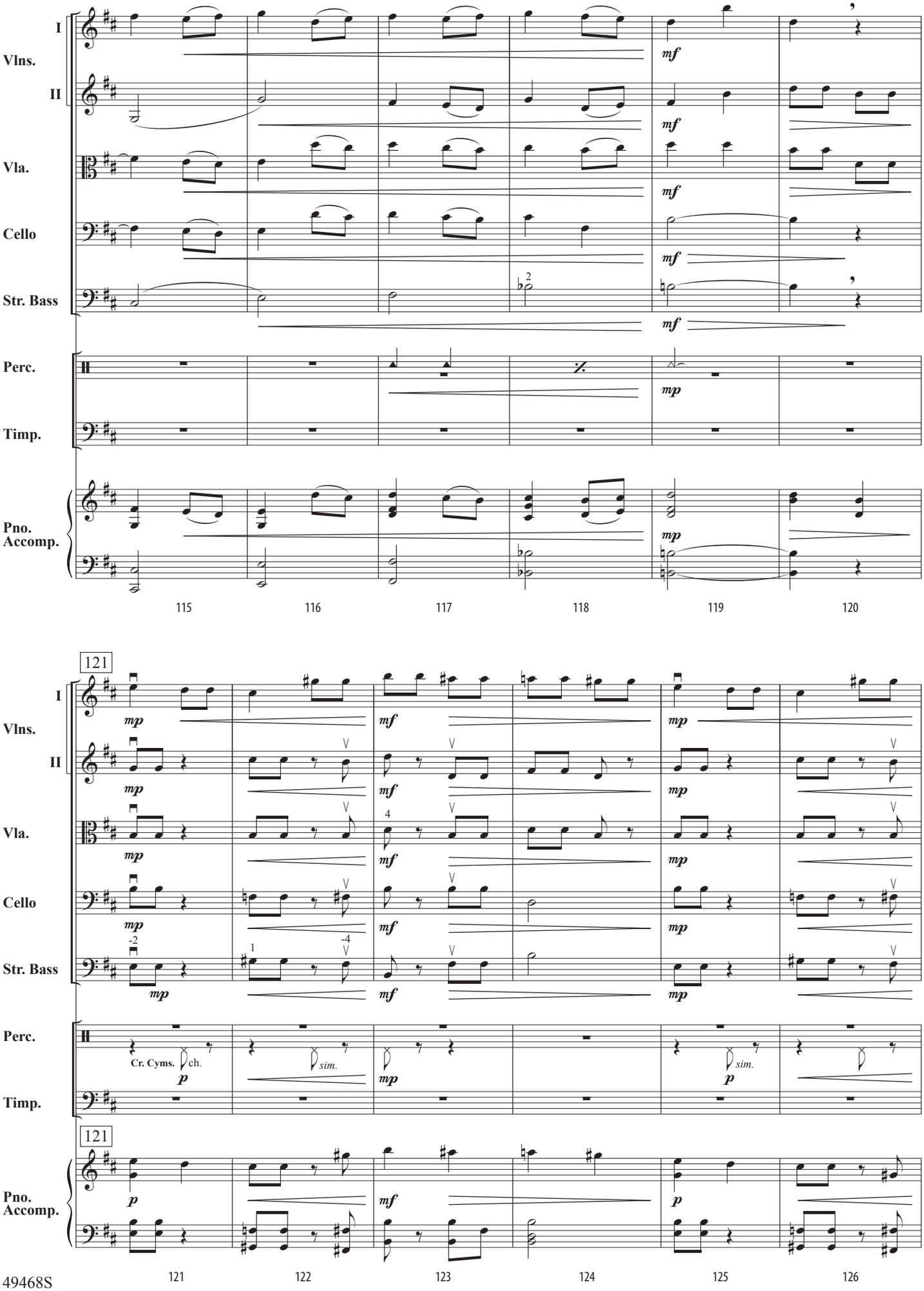

85
Poco meno mosso ♩ = 118-126
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
mp
off string
ch.
p
84
85
86
87
88
sim.
4
Triangle
89
90
91
92
93
94

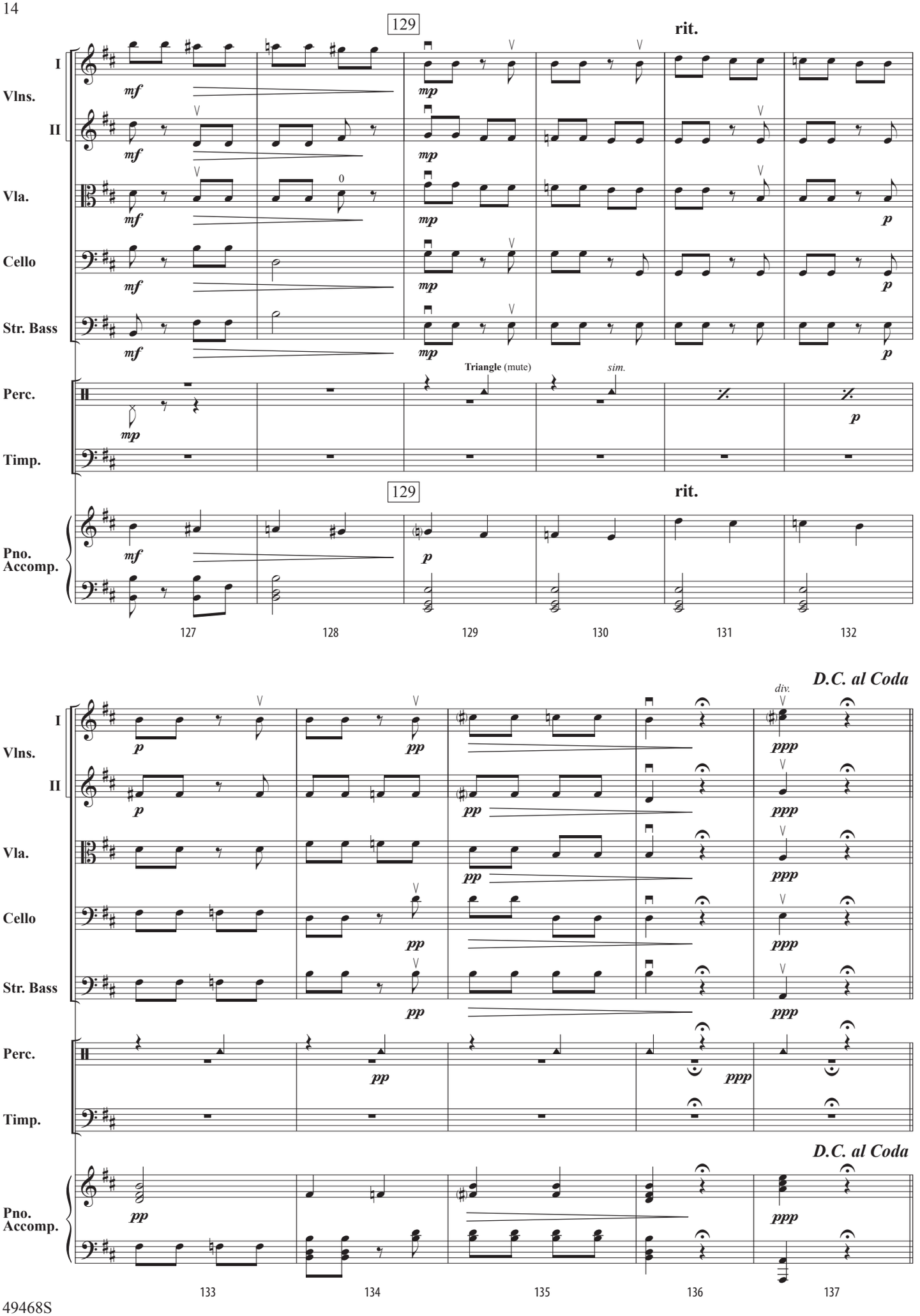

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
95
96
97
98
99

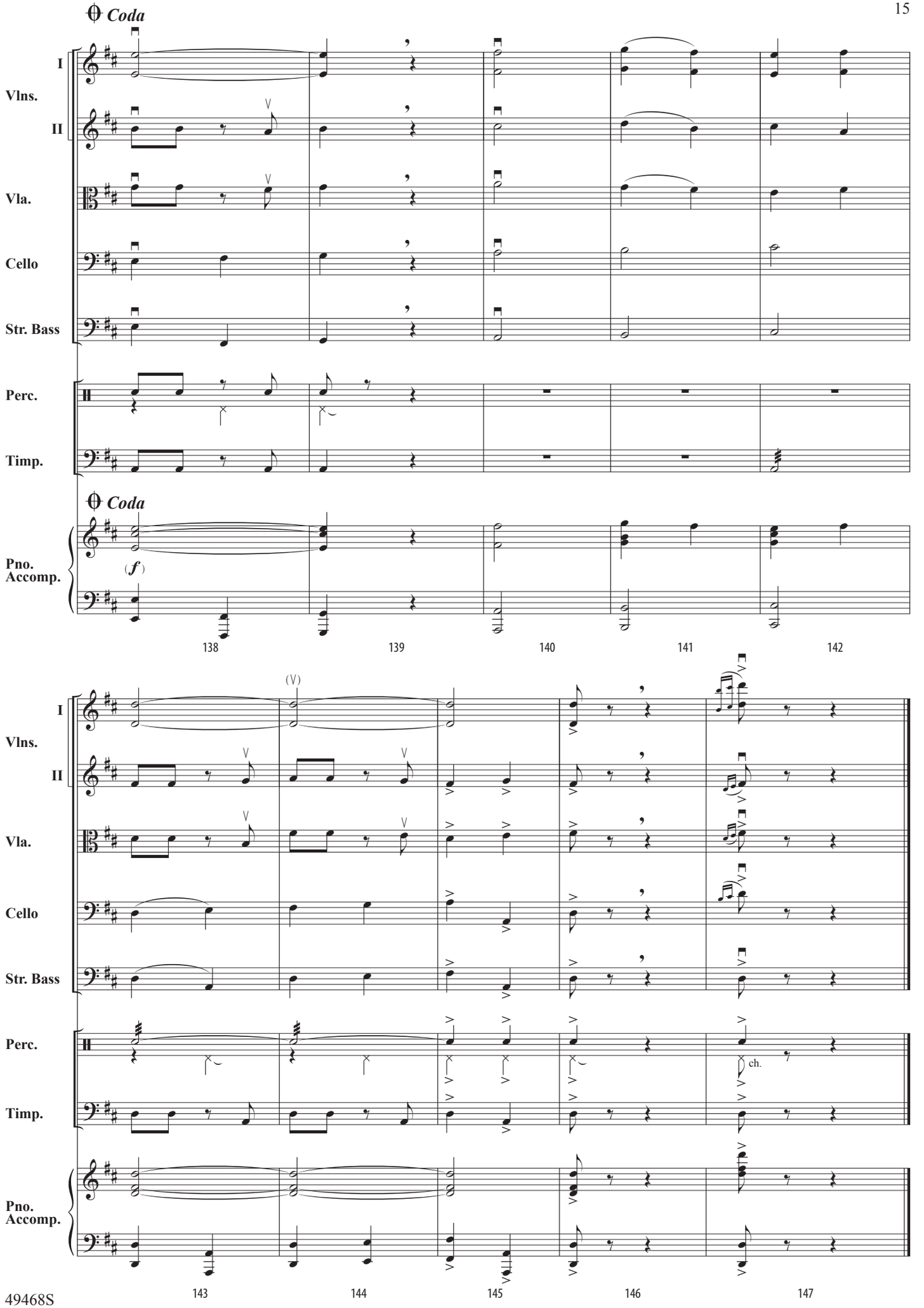

I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
mp
mf
mf
mp
mp
mp
100
101
102
103
104


105
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
105
Pno.
Accomp.
p legato
mp
105
106
107
108
109


I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
110
111
112
113
114


I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
mf
mp
115
116
117
118
119
120
121
Cr. Cyms.
ch.
sim.
p
122
123
124
125
126


129
rit.
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Pno.
Accomp.
mf
mp
p
Triangle (mute)
sim.
127
128
129
130
131
132
D.C. al Coda
div.
pp
ppp
133
134
135
136
137


Coda
I
Vlns.
II
Vla.
Cello
Str. Bass
Perc.
Timp.
Coda
Pno.
Accomp.
(f)
138
139
140
141
142
(V)
ch.
143
144
145
146
147