

L'Œuvre

«Seasons» - une symphonie pour quintette de cuivres - a été composé durant l'été 1986 pour le Wisconsin Brass Quintet, un ensemble dont John Stevens est membre. Cette oeuvre a été écrite grâce à une bourse offerte par l'University of Wisconsin Graduate School. La première exécution a été réalisée par le Wisconsin Brass Quintet au printemps 1987 et a été, depuis, joué fréquemment et par de nombreux ensembles, particulièrement aux États-Unis.

Le titre et le contours musical s'inspirent du changement des saisons dans le climat du nord des États-Unis. Lorsque John Stevens, qui a grandi à New York avant de vivre durant 4 ans en Floride, retourna dans le nord, le cycle marqué des saisons du Wisconsin l'incita à écrire ses impressions pour chacune d'elles. Au niveau de l'interprétation, l'essentiel est de traduire l'ambiance particulière de chaque saison.

Le printemps c'est la saison du renouveau; la nature s'éveille et la chaleur revient. Chaque instrument peut «fleurir» dans ce mouvement initial. L'été est une danse joyeuse, rapide et agile et la musique - mis à part un bref passage central qui traduit la chaleur étouffante qui règne parfois durant cette saison - célèbre les activités en plein air. L'automne est la plus belle des saisons avec ses jours frais et les merveilleuses colorations de la nature. Mais un peu de mélancolie tranparaît dans cette musique annonçant l'hiver qui approche. L'hiver peut être perçu de différentes manières, John Stevens a choisi de traduire la violence, le froid, les gersures et la rigidité de celui qui règne dans le Wisconsin. Ce mouvement final s'achève en reprenant le début de la musique du printemps pour bien illustrer le cycle annuel des saisons.

«Seasons» a été sous-titré «Une Symphonie pour quintette de cuivres» en raison de la nature des mouvements qui sont semblables à ceux de la symphonie classique: long mouvement initial, scherzo, mouvement lent et final.

Notices pour les interprètes:

- 1) Dans toute cette oeuvre, les acci-dents - sauf exceptions indiquées - restent valables dans toute la mesure.
- 2) Remarque pour les trompettistes: le 3ème mouvement (Autumn) devrait être joué avec des bugles.

Das Werk

«Seasons» - eine Sinfonie für Blechbläserquintett - wurde während des Sommers 1986 komponiert. Speziell für das Wisconsin Brass Quintet, von welchem John Stevens Mitglied ist. Das Werk konnte dank eines Stipendiums der University of Wisconsin Graduate School geschrieben werden. Die Erstaufführung fand im Frühjahr 1987 statt, gespielt vom Wisconsin Brass Quintet. Seitdem wird es oft und von zahlreichen Ensembles gespielt, besonders in Amerika.

Der Titel und der musikalische Umriss inspirieren sich vom Wechsel der Jahreszeiten. Nach 4 Jahren Aufenthalt in Florida ging John Stevens wieder zurück in nördlichere Gegenden (er ist in New York geboren und aufgewachsen). Seine Rückkehr in Gebiete mit Jahreszeitenwechsel bewog ihn, ein Werk zu komponieren, das seine Gefühle für jede Saison reflektiert. Der wichtigste Aspekt in der Interpretation dieses Werks ist die Wiedergabe der besonderen Atmosphäre jeder Saison. Frühling ist die Zeit von neuem Anfang; die Natur erwacht, Wärme kommt wieder. In diesem ersten Satz kann jedes Instrument «aufblühen». Der Sommer ist ein fröhlicher Tanz, rasch und lebendig. Die Musik - ausser einer kurzen mittleren Passage, die uns an schwüle, dumpfe Hitze erinnert - ist ein Loblied auf das Leben im Freien. Der Herbst ist die schönste Jahreszeit mit seinen frischen Tagen und wundervollen Farbenpracht. In der Musik ist aber auch ein bisschen Melancholie zu spüren, die den Winter ankündigt. Der Winter kann auf viele Arten beschrieben werden, John Stevens hat jene der Gewalt gewählt, der eisernen Kälte und Starrheit des Winters in Wisconsin. Der Finalsatz endet mit der Rückkehr zur Musik des Frühlings und schliesst somit den Jahreszyklus und das Werk.

«Seasons» ist untertitelt «Eine Sinfonie für Blechbläserquintett» weil die Sätze jener einer Sinfonie gleichen: lange Einführung Scherzo, langsamer Satz, Finale.

Aufführungs-Angaben:

- 1) Im ganzen Werk bleiben die Vorzeichen jeweils für den ganzen Takt gültig, ausser anders angegeben.
- 2) Anmerkung für die Trompeter: der 3. Satz (Autumn) sollte mit Flügelhörnern gespielt werden.

The Work

«Seasons», «A Symphony for Brass Quintet», was composed during the summer of 1986. It was written specifically for the Wisconsin Brass Quintet, of which John Stevens is a member. The composition of this work was funded by a grant from the University of Wisconsin Graduate School. The work was premiered in the spring of 1987 by the Wisconsin Brass Quintet and has since been performed extensively by many groups, particularly in America.

The title and the musical flavor of the movements were inspired by the changes of seasons in the northern climes of the United States. John Stevens returned to the north country (having grown up in New York) after living in Florida for 4 years. His return to the seasonal changes in Wisconsin moved him to compose a work that would reflect his feelings about each season. The music is programmatic in that the most important compositional aspect of the work is the creation of the seasonal mood in each movement.

Spring is a time of new beginnings; of growth and warmth returning. Each instrument has a chance to «blossom» in this opening movement. Summer is a joyous dance of great speed and agility - the music is, except for a short section in the middle reminding us of the stifling summer heat, a celebration of the activity and «outdoor» nature of the season. Autumn is the most beautiful of the seasons, with its cool days and gorgeous colors. There is also a melancholy atmosphere to the music, forewarning the coming of winter. Winter can be many things, but in this work John Stevens chose to portray the violent, cold, cracking, stark nature of the Wisconsin winters. This finale movement returns at the end to the music of Spring, completing the year's cycle to conclude the piece.

«Seasons» is subtitled «A Symphony for Brass Quintet» because the nature of the movements - long opening movement, scherzo, slow movement and finale - parallels that of the classic symphony.

Notes to the performers

- 1) Throughout the entire work, accidentals carry through the measure unless otherwise indicated.
- 2) Note to trumpet players: movement III (Autumn) is to be performed on flugelhorn.

SEASONS

for brass quintet (2111 - 1987 - 29')

I. Spring

Free - no set tempo

John STEVENS (*1951)

10" 6" 6" 5" 6"

10" 6" 6" cup mute *

10" mute * 6" pp 5"

10" pp 6" cup mute *

mute pp

pp

solo ♩ = 72
harmon mute - 1/2 extended

* - Alternate randomly between the choices in the box, breathing ad lib. Begin calmly (perhaps using only the first 2 choices of the box) then alternate between calm and more frantic moods. Half notes may be held a variety of lengths. Try to not re-attach at the same time as another player.

f (no vibrato)

lunga

approx. 8"

dim.

dim. & morendo ppp

dim. & morendo ppp

dim. & morendo ppp

dim. & morendo ppp

open

** re-attach after all other voices are holding

dim. & morendo ppp

* do not arrive at fermata simultaneously

2 [A] ♩ = 84

Musical score for measures 2-4. The score is in 4/4 time and consists of five staves. The first staff (treble clef) begins with a *dim.* marking and contains a whole note chord. The second staff (treble clef) contains a melody starting with a *mp* marking. The third staff (treble clef) is empty. The fourth staff (bass clef) contains a bass line starting with a *mp* marking. The fifth staff (bass clef) contains a bass line. A large watermark 'www.hickeys.com' is visible across the score.

5

Musical score for measures 5-7. The score is in 4/4 time and consists of five staves. The first staff (treble clef) contains a melody starting with a *mp* marking and a *soli* marking. The second staff (treble clef) contains a melody starting with a *mp* marking. The third staff (treble clef) contains a melody starting with a *mp* marking and a *soli* marking. The fourth staff (bass clef) contains a bass line starting with a *mp* marking. The fifth staff (bass clef) contains a bass line. A large watermark 'www.hickeys.com' is visible across the score.

8

Musical score for measures 8-10. The score is in 4/4 time and consists of five staves. The first staff (treble clef) contains a melody starting with a *mp* marking. The second staff (treble clef) contains a melody starting with a *mp* marking. The third staff (treble clef) contains a melody starting with a *mp* marking. The fourth staff (bass clef) contains a bass line starting with a *mp* marking. The fifth staff (bass clef) contains a bass line. A large watermark 'www.hickeys.com' is visible across the score.

22

C

Musical score for measures 22-25. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music includes dynamic markings such as *p*, *dim.*, and *mf*. There are also performance instructions like *soli* in the third and fifth staves. A large watermark "www.hickeys.com" is overlaid diagonally across the score.

25

Musical score for measures 25-27. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music includes dynamic markings such as *(p)* and *mf*. A large watermark "www.hickeys.com" is overlaid diagonally across the score.

28

Musical score for measures 28-30. The score consists of five staves. The first two staves are treble clef, and the last three are bass clef. The music includes dynamic markings such as *(p)*. A large watermark "www.hickeys.com" is overlaid diagonally across the score.





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II. Summer

Vivace - as fast as possible

 =  throughout

Score for measures 1-6:

- Trp I Bb:** Treble clef, 3/8 time signature. Measures 1-6 contain rhythmic patterns of eighth notes.
- Trp II Bb:** Treble clef, 3/8 time signature. Measures 1-6 contain rhythmic patterns of eighth notes.
- Horn in F:** Treble clef, 3/8 time signature. Measures 1-6 contain rhythmic patterns of eighth notes. Dynamic *p* is marked at measure 5.
- Tbne:** Bass clef, 3/8 time signature. Measures 1-6 contain rhythmic patterns of eighth notes. Dynamic *pp* is marked at measure 1, and *p* is marked at measure 5.
- Tuba:** Bass clef, 3/8 time signature. Measures 1-6 contain rhythmic patterns of eighth notes. Dynamic *pp* is marked at measure 1.

Score for measures 7-12:

- Measures 7-12 show the continuation of the rhythmic patterns from the previous system, with dynamic markings of *mp* appearing in measures 8, 9, 10, 11, and 12 across various staves.

Score for measures 13-18:

- Measure 13 is marked with a box containing the letter **A**.
- Measures 13-18 feature a change in texture. The upper staves (Trp I, Trp II, Horn) play sustained notes with dynamics *mf* and *dim.* (diminuendo). The lower staves (Tbne, Tuba) continue with rhythmic patterns, with *mf* dynamics marked in measures 14, 15, and 16.

III. Autumn

Very slow & legato

Flugel I *solo*
mp

Flugel II *mp*

Horn in F *mp*

Tbne *mp*

Tuba *mp*

5 *rit.* *ten.*

10 **A** *A tempo*

mf

3

IV. Winter

Allegro ♩ = 126 - 132

Trumpet I
Bb

Trumpet II
Bb

Horn
in F

Trombone

Tuba

5

10

A