

for Andrew Pelletier

Seasons of Change

for solo horn

I. Winter

Howard J. Buss (ASCAP)

Horn in F $\text{♩} = 56$

8

14

19

24

26 *cuivré* --
mf -

29

32

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II. Spring

36 $\text{♩} = 132$

mf *f*

40

mf *f p*

45

pp *p* (no trill) *cuivr* *ord.*

49

53

f (no trill) *ord.*

57

61



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III. Summer

91 $\text{♩} = 66$
mp



Musical notation for measures 91-94, starting with a tempo marking of quarter note = 66 and a dynamic marking of *mp*.

95



Musical notation for measures 95-99, including a fingering '2' above the final note.

100



Musical notation for measures 100-102, including a fingering '3' below the first note.

103



Musical notation for measures 103-105.

106 inflection point



Musical notation for measures 106-109, with the annotation 'inflection point' above the staff.

110



Musical notation for measures 110-114.

115 *mf*



Musical notation for measures 115-120, ending with a dynamic marking of *mf*.

121



Musical notation for measure 121, indicated by a dashed line from the previous staff.

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127

f

130

maestoso
f

135

p *mf* *f*

IV. Autumn

142

mp *mf*

144

mp *mf*

147

mf

150

mf

About the Composition

Seasons of Change for solo horn by Howard J. Buss was written in December of 2015 for Andrew Pelletier and the 2016 International Horn Symposium. This work musically addresses the inflection points within each of the four seasons where one may get the first hint that seasonal change is in the air.

There is much symbolism employed in this composition. Obviously, the four movements correspond to the seasons. The twelve months of the calendar year are represented by the fact this is a dodecaphonic work. Each movement utilizes a different transformation of the row: *Winter* uses the prime series, *Spring* uses its retrograde inversion, *Summer* the retrograde, and *Autumn* the inversion. In the written score the inflection points of seasonal change are indicated for the performer. But as with Mother Nature, these focal points are subtle, and the listener may be unaware of their exact locations.

I. *Winter* (2'37")

II. *Spring* (2'35")

III. *Summer* (1'50")

IV. *Autumn* (2'25)

Duration: @ 9'30"

About the Composer

Howard J. Buss (b. 1951) is recognized internationally as composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. Faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc have performed them. A copy of his patriotic composition *Fanfares* is included in the Presidential Collection of Ronald Reagan. Buss' more than 170 published works include instrumental solos, chamber music, symphonic, choral, and band works.

Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. His compositions have been recorded on the Albany, Bottega Discantica (Milan, Italy), Crystal, Capstone, DUX (Warsaw, Poland), Equilibrium, HoneyRock, IBS Classical (Spain), PL Productions, Ravello, Urania (Italy), and C. Alan Publications labels.

Howard J. Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition from the University of Illinois. He is the founder and editor of Brixton Publications (ASCAP) and Buss Publications (BMI), which publish contemporary American concert music.

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