

Autumn

for wind ensemble

Kevin A. Memley

arranged by
Harrison J. Collins

46/C
✓

For Perusal Only - © J Stands for Joe Music

Autumn

by Kevin A. Memley arr. Collins

Instrumentation

Piccolo
Flute 1 - 2
Oboe
Bassoon 1 - 2
E♭ Clarinet
B♭ Clarinet 1 - 4
B♭ Bass Clarinet
B♭ Contrabass Clarinet

E♭ Alto Saxophone 1 - 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1 - 3
F Horn 1 - 4
Trombone 1 - 3
Bass Trombone
Euphonium 1 - 2
Tuba

String Bass

Piano

Percussion

1. Timpani
2. Glockenspiel
3. Vibraphone
4. Wind Chimes, Crash Cymbals
5. Rain Stick, Suspended Cymbal
6. Bass Drum

Duration: ca. 5:30

Transposed Score

Notes

This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

Note from the Arranger

Autumn is a transcription for wind ensemble of Kevin A. Memley's choral work. It is set to the poem of the same name by 19th century poet Thomas Hood. This poem, put very simply, depicts Autumn as a person- one that is solitary, decaying, and somber, but powerful and beautiful in these qualities. The poem describes the ending of Summer, and the gloom of the onset of Autumn. Memley's piece is gorgeous, and this transcription is one created purely for the pleasure of sharing Memley's work with the world of wind ensemble music.

Words by Thomas Hood, music by Kevin Memley
Copyright © 2013 KIMAL KOMPANY, Pavane
Publishing Licensed for this edition.
Used by Permission. International Copyright
Secured. All Rights Reserved.

About the Composer

Kevin A. Memley is a choral composer and pianist with over 70 published works to his credit. His music has been performed around the world. He has conducted his works in Carnegie Hall, has been featured prominently in ACDA conventions, and is commissioned frequently for new works. Kevin's music is published through Pavane, G. Schirmer, GIA/Walton, Gentry, John Rich Music Press and Epiphany House. He has also composed, orchestrated and conducted for three feature films.

Kevin's musical education was primarily self-taught and through private instruction. He began studying the piano at age 5 and continued through 17, where his interests in composition, accompanying and directing began to blossom. His love for choral music developed with the friendship and guidance of his mentor, Dan Bishop. The two have forged a musical relationship spanning 30 years and have received Command Performance marks in several national choral competitions.

Memley is currently the full time Music Minister of the Kingsburg Community Church. He directs the choir and encourages musical literacy in the Kingsburg community. He holds a Designated Subjects Credential in Multimedia from Fresno Pacific University and has taught music in public high schools and colleges for 28 years.

Kevin is an active member of the American Choral Directors Association. He lives in Fresno, CA, with his wife Melody and three sons, Mark, John and Kyle.

About the Arranger

Harrison J. Collins (b. 1999) began composing at the young age of fourteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble and orchestra are published by Grand Mesa Music Publishers, C. Alan Publications, and Ars Nova Music. He is a winner of numerous composition competitions, including the Dallas Winds Fanfare Competition, the National Young Composers Challenge, the Austin Symphony Orchestra's Texas Young Composers Competition, and multiple Fifteen Minutes of Fame competitions held by Vox Novus- including one in which his work was selected for performance by the acclaimed West Point Band.

Harrison currently studies at Illinois State University with Dr. Roy Magnuson and Dr. Roger Zare, where he is seeking a degree in music composition and music education.

Autumn

Thomas Hood (1799 - 1845)

Kevin A. Memley
arr. Harrison J. Collins

Flute 1 *solo****
A-lone, a-lone, up-on a moss-y stone, she sits and reck-ons up the dead and gone with the last leaves for a ro-sa-ry a love-ro-sa-ry

Piano *pp* * (See below)

Percussion 3 *vibraphone (w/ mallets)*
pp * (See below)

Percussion 4 *wind chimes*
**** (See below)

Percussion 5 *rain stick*
**** (See below)

Percussion 6 *bass drum*
like gentle, distant thunder always let ring

pp <— *p* >

* Play randomly, like wind chimes softly in the breeze, non-rhythmical and non-repetitive with no distinguishable beat. Play only the notes given in the measure until the cue is given to proceed to the next measure, and so on until A.
 ** Play softly without stop, with random crescendos and decrescendos of varying lengths and speeds (but without going above a *p* dynamic).
 *** The solo from the beginning until rehearsal letter A may be played by a solo flute OR sung by a soprano soloist. Lyrics are included for the soprano.

10 Warm ♩ = 64 poco rit. . . . poco accel. . . . poco rit. . . . A tempo

Picc.

FL 1 *end solo*
pp

FL 2

Ob. 1-2

Bsn. 1-2

E♭ Cl.

Cl. 1-2 *a2*
mp *mf*

Cl. 3-4 *a2*
mp *mf*

B. Cl.

Cb. Cl. *pp* *p* *pp* *p* *pp*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph. 1-2

Tba. *pp* *p* *pp* *p* *pp*

Cb. *pp* *p* *pp* *p* *pp*

Pno. *mp* *mf* *mp* *mf* *p*
pedal harmonically

Perc. 1 Timp.

Perc. 2 Glock.

Perc. 3 Vibes *slurs indicate pedal phrasing*
mp *mf* *mp* *mf* *p*

Perc. 4 W. Ch. Cr. Cym.

Perc. 5 Rn. Stick. Sus. Cym. *mp* *mf* *p*

Perc. 6 B.D.

This musical score is for the piece "Autumn" and covers measures 18 through 25. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe 1-2, Bassoon 1-2, Clarinet in E-flat 1-2, Clarinet in C 3-4, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1 and 2-3, Bass Trombone, Euphonium 1-2, Tuba, Contrabass, Piano, and various Percussion instruments (Tympani, Glockenspiel, Vibes, W. Ch., Cr. Cym., Rn. Stick, Sus. Cym., and B.D.).

The score features dynamic markings such as *mp*, *mf*, *f*, and *p*. It includes articulation like accents and slurs, and specific performance instructions such as "a2" for the Bassoon and Euphonium, and "mf³" for the Trombones and Euphonium. A large watermark "For Perusal Only - © J Stands for Joe Males" is overlaid on the score.

This musical score is for a piece titled "Autumn" and is marked "30 With passion". It is a full orchestral score with multiple staves for each instrument. The score is divided into measures 26 through 31. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, Eb Cl., Cl. 1-2, Cl. 3-4, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2-3, B. Tbn., Euph. 1-2, Tba., Cb., Pno., Perc. 1 (Timp.), Perc. 2 (Glock.), Perc. 3 (Vibes), Perc. 4 (W. Ch., Cr. Cym.), Perc. 5 (Rn. Stick, Sus. Cym.), and Perc. 6 (B.D.). The score features various dynamics such as *f*, *mf*, *ff*, and *p*, along with articulation marks like accents and slurs. There are also performance instructions like "play generally in the directions notated" for the Vibes. The page number 8 is visible in the top left corner.

34 A little slower

38 A tempo

Picc. *ff* *f* *3* *p* *mp* *mf* *ff*

Fl. 1 *ff* *f* *3* *p* *mp* *p* *mf* *ff*

Fl. 2 *ff* *f* *3* *p* *mp* *p* *mf* *ff*

Ob. 1-2 *ff* *f* *3* *p* *p* *mf* *ff*

Bsn. 1-2 *ff* *f* *3* *p* *1.* *p* *mp* *p* *mp* *p* *a2* *mf* *ff*

E♭ Cl. *ff* *f* *3* *p* *mp* *mf* *ff*

Cl. 1-2 *ff* *f* *3* *p* *mp* *p* *mp* *mf* *f*

Cl. 3-4 *ff* *f* *3* *p* *mp* *p* *mp* *mf* *f*

B. Cl. *ff* *f* *3* *p* *p* *mf* *ff*

Cb. Cl. *ff* *mf* *pp* *p* *mf* *f*

Alto Sax. 1 *ff* *f* *3* *p* *mp* *mf* *f*

Alto Sax. 2 *ff* *f* *3* *p* *mp* *mf* *f*

Ten. Sax. *ff* *f* *3* *p* *mp* *mf* *f*

Bari. Sax. *ff* *f* *3* *p* *mp* *mf* *ff*

Tpt. 1 *ff* *f* *3* *p* *mp* *mf* *f*

Tpt. 2-3 *ff* *f* *3* *p* *mp* *mf* *f*

Hn. 1-2 *ff* *f* *3* *p* *mp* *mf* *f*

Hn. 3-4 *ff* *f* *3* *p* *mp* *mf* *f*

Tbn. 1 *ff* *f* *3* *pp* *mp* *mf* *f*

Tbn. 2-3 *ff* *f* *3* *pp* *mp* *mf* *f*

B. Tbn. *ff* *mf* *pp* *p* *mf* *f*

Euph. 1-2 *ff* *mf* *pp* *mp* *mf* *f*

Tba. *ff* *mf* *pp* *p* *mf* *f*

Cb. *ff* *mf* *pp* *p* *mf* *f*

Pno. *ff* *f* *p* *mp* *mf* *ff*

Perc. 1 Timp. *f* *mp* *pp* *p* *mf* *f*

Perc. 2 Glock. *ff* *f* *3* *p* *mp* *mf* *ff*

Perc. 3 Vibes *ff* *f* *p* *p* *mf* *ff*

Perc. 4 W. Ch. Cr. Cym. *ff* *p*

Perc. 5 Rn. Stick. Sus. Cym. *ff* *p* *f* *p*

Perc. 6 B.D. *f* *mf* *p* *mf* *f* *p*

32 33 34 35 36 37 38 39

rit.

42

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1-2 *p* 1. *delicately* *pp* *mp* *pp* *mp* *mf*

Bsn. 1-2 *p*

E♭ Cl. *p* *mf*

Cl. 1-2 *delicately* *pp* *delicately* *mp*

Cl. 3-4 *pp* *delicately* *mp*

B. Cl. *p* *pp* *delicately* *p*

Cb. Cl. *pp* *delicately* *p*

Alto Sax. 1 *p* *delicately* *mp* *p* *mp* *mf*

Alto Sax. 2 *p* *delicately* *mp* *p* *mp* *mf*

Ten. Sax. *p* *delicately* *mp* *p* *mp* *mf* *p*

Bari. Sax. *p* *delicately* *mp* *p* *mp* *mf* *p*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Hn. 1-2

Hn. 3-4

Tbn. 1 *pp* *mf*

Tbn. 2-3 *pp* *mf*

B. Tbn.

Euph. 1-2 *pp* *p*

Tba. *pp* *p*

Cb. *pp* *p*

Pno. *pp* *mp*

Perc. 1
Timp.

Perc. 2
Glock.

Perc. 3
Vibes *bowed* *p* *mp*

Perc. 4
W. Ch.
Cr. Cym. *f* *p*

Perc. 5
Rn. Stick,
Sus. Cym. *f* *to rain stick* *like thunder* *pp* *p* *rain stick* *mp* *mf*

Perc. 6
B.D. *f* *mp* *pp* *p*

40 41 42 43 44 45 46 47

Picc. *mf*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1-2 *mf* *mf* *f*
 Bsn. 1-2 *f*
 Eb Cl. *f*
 Cl. 1-2 *mf* *f*
 Cl. 3-4 *f* *mf*
 B. Cl. *mf* *f*
 Cb. Cl. *mf*
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax. *mf* *mp* *f*
 Bari. Sax. *mf* *mp* *f*
 Tpt. 1 *f*
 Tpt. 2-3 *f*
 Hn. 1-2 *f*
 Hn. 3-4 *f*
 Tbn. 1 *f* *mf* *mp* *f*
 Tbn. 2-3 *f* *mf* *mp* *f*
 B. Tbn. *mf* *mp* *f* *mf*
 Euph. 1-2 *f*
 Tba. *mf* *mp* *f* *mf*
 Cb. *mf* *mp* *f* *mf*
 Pno. *mf* *f*
 Perc. 1 Timp. *p* *mp* *mf*
 Perc. 2 Glock. *f*
 Perc. 3 Vibes *mf* *f*
 Perc. 4 W. Ch. Cr. Cym. *p* *mf*
 Perc. 5 Rn. Stick, Sus. Cym. *mp* *mf* *p*
 Perc. 6 B.D. *p* *mp* *mf*

With passion

54

Picc. *fp* *ff* *mf*
 FL 1 *fp* *ff* *mf*
 FL 2 *fp* *ff* *mf*
 Ob. 1-2 *fp* *ff* *mf*
 Bsn. 1-2 *fp* *ff* *f* *ff* *f* *mf*
 Eb Cl. *fp* *ff* *mf*
 Cl. 1-2 *fp* *ff* *mf*
 Cl. 3-4 *fp* *ff* *mf*
 B. Cl. *fp* *ff* *f* *ff* *f* *mf*
 Cb. Cl. *fp* *ff* *f* *ff* *f* *mf*
 Alto Sax. 1 *fp* *ff* *mf*
 Alto Sax. 2 *fp* *ff* *mf*
 Ten. Sax. *fp* *ff* *mf*
 Bari. Sax. *fp* *ff* *f* *ff* *f* *mf*
 Tpt. 1 *fp* *ff* *mf*
 Tpt. 2-3 *fp* *ff* *mf*
 Hn. 1-2 *fp* *ff* *mf*
 Hn. 3-4 *fp* *ff* *mf*
 Tbn. 1 *fp* *ff* *f* *ff* *f* *mf*
 Tbn. 2-3 *fp* *ff* *f* *ff* *f* *mf*
 B. Tbn. *fp* *ff* *f* *ff* *f* *mf*
 Euph. 1-2 *fp* *ff* *f* *ff* *f* *mf*
 Tba. *fp* *ff* *f* *ff* *f* *mf*
 Cb. *fp* *ff* *f* *ff* *f* *mf*
 Pno. *p* *ff* *f* *ff* *f* *p*
 Perc. 1 Timp. *p* *ff* *f* *ff* *f* *p*
 Perc. 2 Glock. *p* *ff* *f* *ff* *f* *p*
 Perc. 3 Vibes *p* *ff* *f* *ff* *f* *p*
 Perc. 4 W. Ch., Cr. Cym. *ff* *always let ring*
 Perc. 5 Rn. Stick, Sus. Cym. *p* *ff* *p* *ff* *p*
 Perc. 6 B.D. *p* *ff* *f* *ff* *f* *p*

53 54 55 56 57

A little slower

62

This page contains the musical score for measures 58 through 63. The score is for a full orchestra and a large percussion ensemble. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The tempo marking is "A little slower".

Instrumentation and Parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1-2 (Ob. 1-2), Bassoon 1-2 (Bsn. 1-2), Eb Clarinet (Eb Cl.), Clarinet 1-2 (Cl. 1-2), Clarinet 3-4 (Cl. 3-4), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), Baritone Trombone (B. Tbn.), Euphonium 1-2 (Euph. 1-2), Tuba (Tba.), Contrabass (Cb.).
- Percussion:** Percussion 1 (Perc. 1) - Timpani (Timp.), Percussion 2 (Perc. 2) - Glockenspiel (Glock.), Percussion 3 (Perc. 3) - Vibraphone (Vibes), Percussion 4 (Perc. 4) - W. Ch. / Cr. Cym., Percussion 5 (Perc. 5) - Rn. Stick / Sus. Cym., Percussion 6 (Perc. 6) - B.D.
- Piano (Pno.):** Grand piano.

Measure 58: Most instruments play a triplet of eighth notes. Dynamics range from *ff* to *fff*. The piano part features a triplet of eighth notes with a *ff* dynamic.

Measure 59: Similar to measure 58, with a *fff* dynamic for the piano part.

Measure 60: The piano part begins a melodic line with dynamics *sub. f*, *mp*, and *pp*. The percussion parts continue with complex rhythmic patterns.

Measure 61: The piano part continues with dynamics *mp* and *p*. The percussion parts are active.

Measure 62: The piano part continues with dynamics *p* and *mp*. The percussion parts are active.

Measure 63: The piano part continues with dynamics *p* and *mp*. The percussion parts are active.

Performance Instructions:

- "continue pedaling" is written below the piano part in measures 60-63.
- "pedal as before" is written below the piano part in measure 63.

Broadly

rit.

A tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1-2, Bassoons 1-2, English Horn, Clarinets 1-2 and 3-4, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2-3, Horns 1-2 and 3-4, Trombones 1, 2-3, and Bass Trombone. The string section includes Euphoniums 1-2, Trombones, and Contrabass. The piano part is also present. The percussion section includes Timpani, Glockenspiel, Vibraphone, Wind Chimes/Cymbals, Snare Drum/Stick/Cymbals, and Bass Drum.

Measure 64 begins with a **Broadly** tempo marking. The woodwinds and strings play a melodic line with triplets. The brass section provides harmonic support. The piano part features a complex rhythmic pattern with triplets. The score progresses through measures 65, 66, 67, 68, 69, and 70. Measure 67 includes a *rit.* (ritardando) marking. Measure 68 begins with an **A tempo** marking. Measure 69 includes a *molto rit.* (molto ritardando) marking. The score concludes in measure 70 with a **choke** instruction for the snare drum and a **to rain stick** instruction for the vibraphone.

71 Lost, drifting away

71 **Lost, drifting away**

whisper:

sum-mer

mp

p

pp

ppp

72

ppp

mp

p

pp

ppp

73

ppp

mp

p

pp

ppp

74

ppp

mp

p

pp

ppp

75

ppp

mp

p

pp

ppp

76

ppp

mp

p

pp

ppp

Piano: *a tempo* * (See below)

Perc. 1 Timp. whisper: sum-mer

Perc. 2 Glock. whisper: sum-mer

Perc. 3 Vibes * (See below) *pp*

Perc. 4 W. Ch. Cr. Cym. wind chimes * (See below) *pp*

Perc. 5 Rn. Stick, Sus. Cym. rain stick * (See below) *pp*

Perc. 6 B.D.

* Play as in the opening measures of the piece.

For Perusal Only - © J Stands for Joe Music

For Perusal Only - © J Stands for Joe Music

For Perusal Only - © J Stands for Joe Music