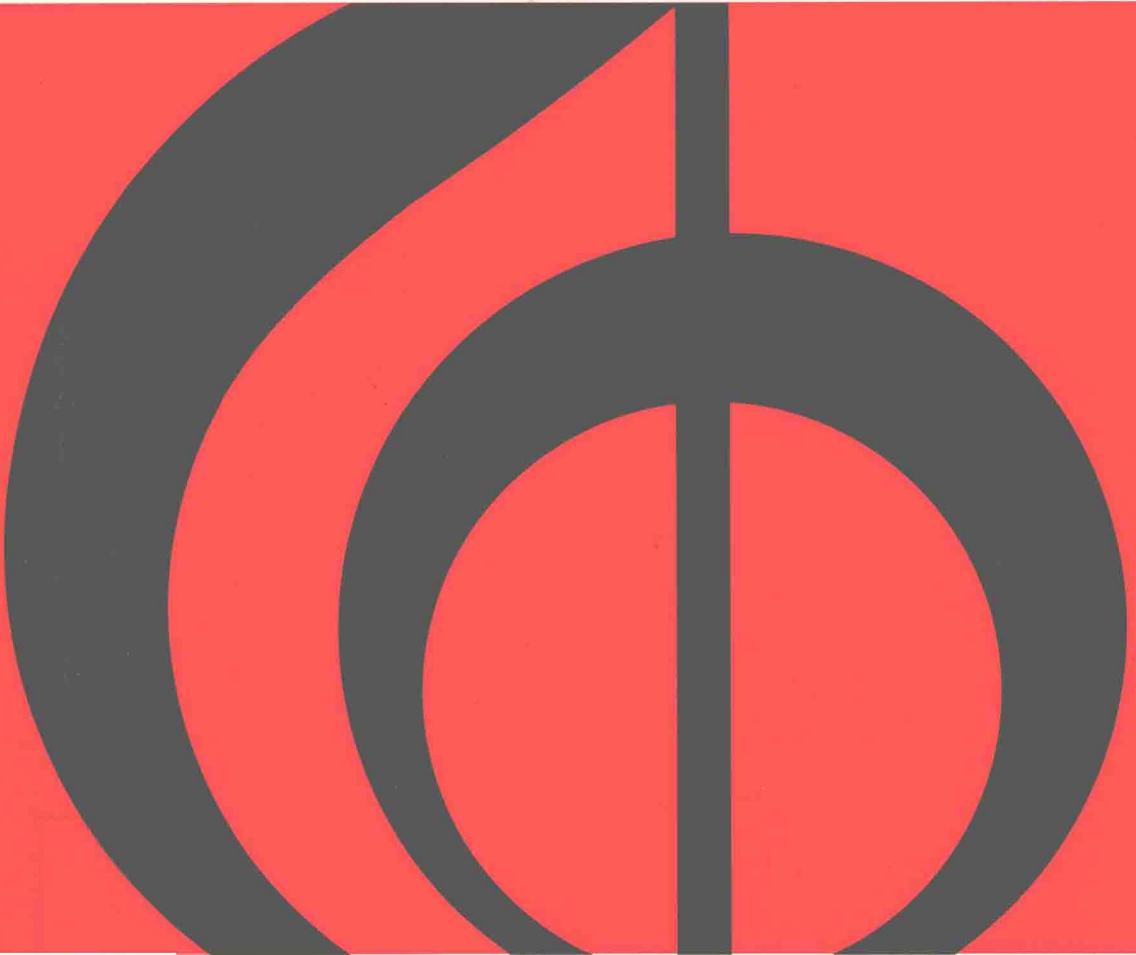


HAYDN

The Seasons



Novello

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The Seasons

an oratorio for soprano, tenor & bass soli, SATB & orchestra

Piano accompaniment arranged by Vincent Novello

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SPRING.

No. 1.

OVERTURE,

Expressing the passage from WINTER to SPRING.

Largo. $\text{♩} = 138.$

PIANO

ff fz fz f Vivace. f

f p p

fz fz

fz fz sempre f

fz fz

Haydn's "Seasons" (Spring).—Novello Ewer and Co.'s Octavo Edition.

This musical score is for the first system of 'Haydn's Seasons (Spring)'. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *fz* (forzando) and *p* (piano). A section marked 'A' begins in the fifth system. The piece concludes with a double bar line and repeat dots.

Haydn's "Seasons" (Spring).—Novello, Power and Co.'s Octavo Edition.

Musical score for Haydn's "Seasons" (Spring), measures 1-12. The score is in G major, 3/4 time, and consists of a piano and violin part. The piano part is in the left hand and the violin part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fz*.

This musical score page contains measures 1 through 8 of a piece from Haydn's *Seasons (Spring)*. The music is written for piano in G major, 3/4 time. The notation is arranged in four systems, each with a grand staff (treble and bass clefs). Measure 1 begins with a treble clef and a key signature of one flat (F major). The first system (measures 1-2) features a melody in the treble with a *fz* (forzando) marking in the bass. The second system (measures 3-4) continues the melody with *fz* markings in both staves. The third system (measures 5-6) shows a more active treble part with *fz* markings, while the bass has a *tz* (tacet) marking. The fourth system (measures 7-8) includes a *C* (Crescendo) marking and a *f* (forte) marking in the treble, and a *p* (piano) marking in the bass. The score concludes with a *fz* marking in the bass across measures 9-10.



The piano introduction consists of three systems of grand staff notation. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of chords and eighth notes. The second system continues the melody with some rests and a more active bass line. The third system features a more complex texture with sixteenth-note runs in the treble and dense chordal accompaniment in the bass.

No. 2.

RECIT.—“BEHOLD WHERE SURLY WINTER FLIES.”

SIMON.

Be- hold where sur-ly Win-ter flies!

Far to the north he passes off.

He calls his ruf- fian blasts,

The recitative section is set in a single system with three systems of notation. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is a simple recitative melody, while the piano accompaniment consists of chords and moving lines. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the vocal line ending on a final note.

His ruf-fian blasts o-bey, and

quit the howl-ing hill.

LUAS.

Be-hold, from craggy rocks the snows

In livid torrents melted run!

Adagio. $\text{♩} = 69.$

JANE.

Forth fly the te - pid

airs, And from the southern shores al - lure

The

mes - sen - ger of Spring.

Haydn's "Seasons" (Spring).—Novello, Ewer and Co.'s Octavo Edition.

No. 3.

CHORUS.—"COME, GENTLE SPRING."

TREBLE.

Allegretto.

ALTO

TENOR.
(5ve. lower.)

BASS.

ACCOMP.
♩. = 88.

Spring, e - the - real mild - ness, come! . . . come, come! And

Spring, e - the - real mild - ness, come! . . . come, come! And

Spring, e - the - real mild - ness, come! . . . And from her win - try grave, and

Spring, e - the - real mildness, come! And from her win - try

from her win - try grave bid drow - sy na - ture rise. . .

from her win - try grave bid drow - sy na - ture rise. . .

from her win - try grave bid drow - sy na - ture rise. . .

grave, her win - try grave bid drow - sy na - ture rise. . .

Come, . come, gen-tle Spring!.. bid drowsy na-ture rise, bid

Come, . come, gen-tle Spring!.. bid drowsy na-ture rise, bid

Come, gen-tle Spring! bid drow sy na-ture rise, bid

Come, . come, gen - tle Spring!.. bid drow-sy na - ture rise, bid

drow-sy na-ture rise, . . .

drow-sy na-ture rise, bid drowsy na-ture rise, . . . bid drowsy na-ture

drow-sy na-ture rise, bid drow-sy na-ture rise, . . . bid drow-sy na-ture

drow-sy na-ture rise, bid drow-sy na-ture rise, . . . bid drow-sy na-ture

O come, gen-tle Spring! e - the-real mildness, come!

rise, O come, gen-tle, gen-tle Spring! e - the-real mildness, come!

rise, O come, gen-tle, gen-tle Spring! e - the-real mild-ness, come!

rise, O come, come, gen-tle Spring! e - the-real mildness, come!

B

Come, gen-tle Spring! e - thereal mildness, come. Come, gen-tle
 Come, gen-tle Spring! e - the - real mildness, come. Come, gen-tle
 Come, gen-tle Spring! O come, Come, gen-tle
 Come, gen-tle Spring.

B

Spring, come, gen-tle Spring, e - the - real, e -
 Spring, come, gen-tle Spring, e - the - real, e -
 Spring, come, gen-tle Spring, e - the - real, e -
 come, gen-tle Spring, gen-tle Spring, e - the - real, e -

GIRLS AND WOMEN.

C SOPRANO 1mo.

- the-real mildness, come. See, gen-tle Spring de-

SOPRANO 2do.

- the - real mildness, come. See, gen-tle Spring de-

ALTO 1mo.

- the - real mildness, come. See, gen-tle Spring de-

ALTO 2do.

- the - real mildness, come. See, gen-tle Spring de-

- light - ful comes! Her soft and balm - y

- light - ful comes! Her soft and balm - y

- light - ful comes! Her soft and balm - y

- light - ful comes! Her soft and balm - y

breath we feel, The joy of re - no - vat - ed life.

breath we feel, The joy of re - no - vat - ed life.

breath we feel, The joy of re - no - vat - ed life.

breath we feel, The joy of re - no - vat - ed life.

See, gen - tle Spring, see, gen - tle Spring de - light - ful

See, gen - tle Spring, see, gen - tle Spring de - light - ful

See, gen - tle Spring, see, gen - tle Spring de - light - ful

See, gen - tle Spring, see, gen - tle Spring de - light - ful

comes! . . . see, gen - tle Spring ie - light - - ful comes!

comes! see, gen - tle Spring de - light - - ful comes!

comes! . . . see, gen - tle Spring de - light - - ful comes!

comes! . . . see, gen - tle Spring de - light - ful comes!

cres.

D MEN.—TENOR 1mo. (*sve* lower).

As yet the year is un - confirm'd, as yet the year is

TENOR 2do (*sve* lower).

As yet the year is un confirm'd, as yet the year is

BASS 1mo.

As yet the year is un - confirm'd, as yet the year is

BASS 2do.

As yet the year is un - confirm'd, as yet the year is

As yet the year is un - confirm'd, as yet the year is

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

fz fz fz p

bud . . and bloom destroys.

bud . . and bloom destroys.

bud . . and bloom destroys.

bud . . and bloom destroys.

p p

TREBLE. *E p*

ALTO. *p* Come, gen - tle Spring, . . e - the - real mild - ness,

TENOR *p* Come, gen - tle Spring, . . e - the - real mild - ness,
(Sve. lower.)

BASS. *p* Come, gen - tle Spring, . . e - the - real mild - ness, *f*

E pp