For Charles Schneider

Symphony in One Movement
"A Summer Day"

Edward Green

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**Instrumentation**

3 Flutes (3rd. doubles Piccolo)
3 Oboes (3rd. doubles English Horn)
3 Clarinets in A (later in Bb)
   (1st. doubles Eb Clarinet, 3rd. doubles Bass Clarinet)
3 Bassoons (3rd. doubles Contra Bassoon)

4 Horns
3 Trumpets in C (1/2 double Flugelhorns)
3 Trombones
   Tuba

Percussion 3 players :
   Marimba, Glockenspiel, Vibraphone, Xylophone, Snare Drum, Bass Drum, Tom Toms (Low, Medium & High),
   Tambourine, Rosewood Sticks, Wood Blocks (High & Low), Chinese Temple Blocks, Rachet, Slap Stick,
   Tam-tam, Crash Cymbal, Finger Cymbal, Suspended Cymbal, Triangle.

Timpani

2 Harps (if only 1, then discretely amplify)

Violin 1
Violin 2
Viola
Cello
Contrabass (C extension needed)

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**Performance Notes:**

1) Whenever natural harmonics are indicated either by a circle or by a diamond, the resulting note should be that pitch, in that octave. Artificial harmonics are indicated in the traditional manner.

2) Though no pedal marks are given for the vibraphone, this does not mean the player should not make use of pedal and half-pedal where it seems musically appropriate, and likewise correct for the acoustics of the particular concert venue. Similarly, decisions as to motor on or off, and the degree of the motor, are left to the player and conductor. However, preference should be given toward modest levels, or none at all.

3) In the lyrical sections of the symphony, the conductor should feel free--in fact, feel encouraged--to take the music with a good deal of rubato. Throughout the symphony, melody should always be in the forefront.
Notes on the Composition

Symphony in One Movement, was commissioned for the Catskill Symphony by Charles Schneider, and was premiered on May 2, 2015. It was revised in 2021.

The music began with the idea of evoking, in a single continuous movement, the course of a summer day in the countryside. The symphony is structured in ritornello form: there is an opening section, variations of which (the ritornelli) periodically return as the movement proceeds. Between the ritornelli are contrasting episodes, introducing new musical ideas. It is as if one were seeing different things in nature, different landscapes, but at varying hours of the day, and therefore experiencing them in different lights. I was particularly interested in relating sounds that are gentle to those which are intense; relating music which is lingering and poignant to that which is sudden, surprising, even humorous. Most centrally, I wanted to give form to the drama, in the world of nature and our own emotions, of agitation and serenity, turbulence and radiant joy.

The first sounds of the symphony are meant to reflect the quietude, coolness, and gentleness of early morning. As the day gains in heat and liveliness, so does the music. The symphony then transverses the hours, with much feeling for the vibrant dance-like motions of nature, as well as its sweet lyricism, and playfulness. Two-thirds of the way through, there is the brilliance of sunset, followed by the darkness of night, including dream-like remembrances of earlier themes. Then there is the glory of sunrise. The symphony concludes as it began—with an homage to the loveliness of early morning.

In writing this work, I was inspired by a magnificent principle of Aesthetic Realism, the philosophy founded by the great American poet and scholar Eli Siegel: "The world, art, and self explain each other: each is the aesthetic oneness of opposites." Music, I learned from him, "tells what the world is like." And in his historic 1962 essay "The Aesthetic Center," there are these sentences, which were very much in my mind as I worked on the symphony.

Reality is that which is and changes..... Music, changing in time, insists more and more as it goes on, on the stability, justification, permanence of what it began with. Harmony is that which imposes on the differing and transitory that which will make them coherent and permanent. The pleasure from music can be put in this exclamation: “As those notes go on, and change, how something I looked for is being heard by me!”...Things are and change in art. They do so because reality is that which is all the time and becomes different all the time. This essential of reality, as shown by art, is that which is the Aesthetic Center, the essential thing in art.

Edward Green
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Symphony in One Movement
"A Summer Day"
for Charles Schneider
Tempo I, but ever so slightly broader
The Day Grows in Liveliness

\( \text{Tempo: } \frac{\text{ allegro }}{\text{pizz.}} \)

\( \text{Bsn. I, II, III} \)

\( \text{Vln. I, II} \)

\( \text{Vc.} \)

\( \text{Cb.} \)

\( \text{Ch.} \)
They do NOT imply improvisation.
Fl. 1,2,3
Picc.
A Cl. 1,2,3
Bsn. 1,2,3
Perc. 3
Hp.
Vla.
Vc.

Moderate $= 60$

null...

(resonantly)

Sus. Cymbal (l.v.)
Mid Day's Dancing Energy

Very Joyfully

\( \text{\(\frac{\text{fl}}{1,2,3}\)} \)

\( \text{\(\frac{\text{pic.}}{1,2}\)} \)

\( \text{\(\frac{\text{ob.}}{1,2,3}\)} \)

\( \text{\(\frac{\text{alt.}}{1,2,3}\)} \)

\( \text{\(\frac{\text{hn.}}{1,2}\)} \)

\( \text{\(\frac{\text{hn.}}{3,4}\)} \)

\( \text{\(\frac{\text{perc.}}{1}\)} \)

\( \text{\(\frac{\text{vln.}}{1}\)} \)

\( \text{\(\frac{\text{vln.}}{2}\)} \)

\( \text{\(\frac{\text{vla.}}{1}\)} \)

\( \text{\(\frac{\text{vc.}}{1}\)} \)

\( \text{\(\frac{\text{cb.}}{1}\)} \)
Fl. 1,2,3

Perc. 1

Ob. 1,2,3

A Cl. 1,2,3

Bsn. 1,2,3

Hns. 1,2

Hns. 3,4

C Tpt. 1,2,3

Tbn. 1,2,3

Tuba

Perc. 2

Perc. 3

Timp.

Hps.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

(very joyous and dance like)
Sunset: splendid and suffusing
subito piú mosso \( \text{q} \approx 112 \)

Open pulito corde
Open pulito corde

1 desk sul tasti
1 desk sul tasti
Evening and Night: A Time of Many Moods

\( \text{E. Hn.} \)

\( \text{Bs. Cl.} \)

\( \text{Bsn. 1,2,3} \)

\( \text{Hp.} \)

\( \text{Vln. II} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{Cb.} \)
Dawn is Approaching

Fl. 1,2,3
Ob. 1,2,3
A Cl. 1,2,3
C Tpt. 1,2,3
Timp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1,2,3
Ob. 1,2,3
A Cl. 1,2,3
C Tpt. 1,2,3
Timp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
* Mute low D simultaneously while playing C#
The Grandeur of Sunrise

Maestoso
Early Morning: Quiet and Expansive

A Cl. 1,2,3

Bsn. 1,2,3

C Tpt. 1,2,3

Tuba

Perc. 2

Hp.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

(2) Cup Mute