

UCLA
Contemporary Music Score Collection

Title

Summer of 2016

Permalink

<https://escholarship.org/uc/item/7c04c4bx>

Author

Rosin, Justin

Publication Date

2020

Justin Daniel Rosin (BMI)

Copyright © by Justin Rosin.
All Rights Reserved.

justinrosin2@gmail.com
(m) 908.456.1756
www.justinrosin.com

JUSTIN ROSIN

SUMMER OF 2016

FOR ORCHESTRA

2018

Just over a hundred years after Samuel Barber completed his piece, *Knoxville: Summer of 1915*, I began to compose my own piece, *Summer of 2016*. Besides the similar titles and similar time of completion within each century, both of these works were composed to commemorate similar events. Barber set music to the autobiographical text of James Agee's prose poem of the same name (and became the preamble to his book, *A Death in the Family*). It depicted the nostalgic and dreamlike summer of 1915 in Knoxville, Tennessee. It was told from the perspective of Agee himself as a little boy. He talks about an enchanted summer evening he spent outside with his family. Barber called his words, "lyrical rhapsody." It was in many ways the last summer of Agee's innocent childhood for his father would die suddenly and unexpectedly the very next year, 1916, and his family, shattered and bereft, would move away from Knoxville, never to return.

A century later, a similar story takes place. I lost my mother suddenly and unexpectedly in September of 2016 and for me, the nostalgic dreamlike memories that I was left with took place a few months prior to her death - during spring's eager rays of sunshine destined to welcome an early summer. These memories consist of time spent with family - graduations, traveling and attending concerts. But one particular adventure stood out among the rest. A road trip that I took with my brother, Michael, from San Francisco to our home in NJ. A beautiful memory that words can do no justice. Little did we know what would lie ahead. This tragic loss that shattered the adhesive to our family. Once again, words can do no justice. I remember thinking, "How could these two memories be so near each other? They will forever be juxtaposed in time."

I find a lot of parallels between my story and James Agee's. Tranquil and nostalgic memories of summer which neighbor the stark contrast of sudden loss. A rugged journey of uncertainty that travels over thousands of miles which you have never travelled before. Summer of 2016 will always be the season that divides my life. It is difficult to capture the range of emotions I felt those few months because everything falls short at describing what that time was like. For me, it will forever be defined as simply the Summer of 2016.

Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb
2 Trombones
1 Bass Trombone

Timpani
Percussion (3 players)*

Harp

Violin I
Violin II
Viola
Cello
Contrabass

*Percussion: suspended cymbal, triangle, bass drum

Duration: c. 14'

10

Fl. 1, 2

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p
cantabile

mp

p espr.

p
cantabile

p espr.

pp

pp

ord.

unis.
ord.

ord.

ord.

pp

pp

pp

16 **A**

Picc. *mp*

Fl. 1 *mp cantabile*

Ob. 1 *mp cantabile*

Eng. Hn.

Cl. 1, 2 *mp cantabile*

Bn. 1, 2 *mp cantabile*

Hn. 1, 2

Hn. 3, 4 *pp*

Tpt. 1, 2

Tbn. 1, 2 *pp*

B. Tbn.

A

Timp.

Hp.

A

1 Solo *mp cantabile*

Vln. I *mp*

Gli altri *mp*

Vln. II *mp*

Vla. *div.* *p* *tutti*

Vc. *1 solo mp cantabile* *div.* *p*

Cb. *div.* *p*

B

34

Fl. 1, 2 *p* *mp* *f* *a2*

Ob. 1, 2 *p* *mp* *f* *a2*

Cl. 1, 2 *p* *mp* *sfp* *mf* *a2*

Bn. 1, 2 *p* *mp* *sfp* *mf* *a2*

Hn. 1, 2 *mf* *a2*

Hn. 3, 4 *mf* *a2*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *sfp* *mf* *a2*

B. Tbn. *sfp* *mf*

Timp. *f* *mf*

B. D. *mf* *mp*

Hp. *sfp* *p* *mf*

1 Solo

Vln. I *tutti unis.*

Gli altri *p* *f*

Vln. II *p* *f*

Vla. *p* *unis.* *sfp* *mf*

Vc. *tutti* *unis.* *sfp* *mf*

Cb. *p* *sfp* *mf*

44

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Timp.
Tri.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
mp
p *pp*
pp *mp*
f *mf*
p *mp* *p*
p *mp* *p*
p *mp* *p*
pizz.
pp *mp*

54 C

Fl. 1, 2 *mf* *mf*

Ob. 1, 2 *mf* 1. *mp*

Eng. Hn. *mp*

Cl. 1, 2 *mf* *mp*

Bn. 1, 2 *mf* *mp*

Hn. 1, 2 1. *p*

Hn. 3, 4

Tpt. 1, 2 1. *p*

Tbn. 1, 2

B. Tbn.

C

Timp. *p*

Hp. *p*

C

Vln. I *pp* div. *pp*

Vln. II *pp* div. *pp*

Vla. *pp* *pp*

Vc. *pp* *mp*

Cb.

70 **D**

Picc. *ff* *mp*

Fl. 1 *ff* *mp*

Ob. 1 *ff* *mp*

Eng. Hn. *ff*

Cl. 1, 2 *ff* *mp*

Bn. 1, 2 *ff* *mp*

Hn. 1, 2 *pp* *f* *p* *mf* *a2*

Hn. 3, 4 *pp* *f* *p* *mf* *a2*

Tpt. 1, 2 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

D

Timp. *pp* *f*

B. D. *f* *mf*

Cym. *pp* *f* *pp* *p*

Hp. *f* *mp* *p*

D

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

E

rit.

76

Picc.

Fl. 1

Ob. 1

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

E

rit.

Timp.

Hp.

E

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88 **A tempo** **F**

Picc. *p* *cresc.* *ff espress.*

Fl. 1 *p* *cresc.* *ff espress.*

Ob. 1, 2 1. *p* *cresc.* *ff espress.*

Cl. 1, 2 1. *p* *cresc.* *ff espress.*

Bn. 1, 2 1. *mp* *p* *cresc.* *ff espress.*

Hn. 1, 2 1. *p* *pp* *mf* *f espress.*

Hn. 3, 4 *mf* *f espress.*

Tpt. 1, 2 *mf* *f espress.*

Tbn. 1, 2 *mf* *f espress.*

B. Tbn. *mf* *f espress.*

A tempo **F**

Timp. *mf* *f*

B. D.

Cym. *p* *mf*

Hp. *mp* *cresc.* *f* *ff espress.* *gliss.* *8va*

A tempo **F**

Vln. I *pp* *p* *cresc.* *ff espress.* *8va*

Vln. II *pp* *p* *cresc.* *ff espress.* *8va*

Vla. *pp* *p* *cresc.* *ff espress.* *8va*

Vc. *pp* *p* *cresc.* *ff espress.*

Cb. *p* *cresc.* *ff espress.*

97 *rit.* **A tempo**

Picc. *decresc.* *mp* *p*

Fl. 1 *decresc.* *mp* *p* 1. *pp* *p* *pp* *p*

Ob. 1, 2 *decresc.* *mp* *p* 1.

Cl. 1, 2 *decresc.* *mp* *p*

Bn. 1, 2 *decresc.* *mp* *p*

Hn. 1, 2 *decresc.* *mp*

Hn. 3, 4 *decresc.* *mp* *p*

Tpt. 1, 2 *decresc.* *mp*

Tbn. 1, 2 *decresc.* *mp*

B. Tbn. *decresc.* *mp*

Timp. *tr* *mp* *mf* *rit.* **A tempo**

B. D. *p*

Cym. *pp* *mp*

Hp. *decresc.* *mp* *p* *pp* *mp* *rit.* **A tempo**

1 Solo

Vln. I *8va* *pp* *p* *pp* *p*

Gli altri *decresc.* *mp* *pp*

Vln. II *decresc.* *mp* *pp*

Vla. *decresc.* *mp* *pp*

Vc. *decresc.* *mp* *pp*

Cb. *decresc.* *mp* *pp*

113

Picc. *f* *mf*

Fl. 1 *f* *mf*

Ob. 1, 2 *f* *mf*

Cl. 1, 2 *f* *mf*

Bn. 1, 2 *mf* *f* *mf*

Hn. 1, 2 *p*

Hn. 3, 4

Tpt. 1, 2 *f* *mf*

Tbn. 1, 2

B. Tbn.

Timp. *mf* *mp*

Tri. *mf*

B. D. *mf*

Hp. *mf*

Vln. I *mf* tutti pizz.

Vln. II *mf* pizz.

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 113 to 116. The score is for a full orchestra. The woodwind section includes Piccolo, Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Bass Trombone. The percussion section includes Timpani, Triangle, Bass Drum, and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions like 'tutti' and 'pizz.' (pizzicato) are present. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The music is characterized by rhythmic patterns in the woodwinds and strings, with some melodic lines in the brass and woodwinds.

118 **H**

Picc. *f*

Fl. 1 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bn. 1, 2 *f*

Hn. 1, 2 *mf* *mp* *mf*

Hn. 3, 4 *mf* *mp* *mf*

Tpt. 1, 2 *f* *mp* *mf*

Tbn. 1, 2 *mf* *mp* *mf*

B. Tbn. *mf* *mp* *mf*

H

Timp. *p* *f* *mf*

Tri. *f*

B. D. *f* *mf*

Cym. *p* *f*

Hp. *f* *mf* *f*

H

Vln. I *f* *f* *mf* *f*

Vln. II *f* *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

arco

arco

123

Picc. *mf* *f*

Fl. 1 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1, 2 *mf* *f*

Bn. 1, 2 *mf* *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

Tpt. 1, 2 *mf* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Timp. *f* *p*

B. D.

Cym. *f*

Hp. *f*

Vln. I *f* spicc. col legno 0+

Vln. II *f* spicc. col legno 0+

Vla. *f* spicc. col legno 0+

Vc. *f* spicc. col legno 0+

Cb. *mf* *f* spicc. col legno 0+

127

Picc. *ff*

Fl. 1 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Bn. 1, 2 *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tbn. 1, 2

B. Tbn.

Timp. *ff* *p*

B. D. *f* *p*

Cym. *p*

Hp. *ff* *p*

Vln. I *ff* snap pizz. pizz. ord. arco *sub. p*

Vln. II *ff* snap pizz. pizz. ord. arco *sub. p*

Vla. *ff* snap pizz. pizz. ord. arco *sub. p*

Vc. *ff* snap pizz. pizz. ord. arco *sub. p*

Cb. *ff* snap pizz. pizz. ord. arco *sub. p*

I

129

Fl. 1, 2 *f* *mp* *mp*

Ob. 1, 2 *mp*

Cl. 1, 2 *mp*

Bn. 1, 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt. 1, 2 *mp*

Tbn. 1, 2

B. Tbn.

I

Timp. *mf*

B. D. *mf*

Cym. *mf*

Hp. *f*

I

Vln. I *mp*

Vln. II *mf* *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

J

139

Picc. *f*

Fl. 1 *flz.* *f* *ord.*

Ob. 1, 2 *flz.* *f* *ord.*

Cl. 1, 2 *flz.* *f* *a2* *ord.*

Bn. 1, 2 *f*

Hn. 1, 2 *flz.*

Hn. 3, 4 *flz.*

Tpt. 1, 2

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Timp. *p* *mf*

B. D. *p* *mf*

Cym. *p* *mf* *p*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *f*

Cb. *f*

J

142

Picc.
Fl. 1
Ob. 1, 2
Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
mf
ord. (a2)
mf
mf
f
f
mf
f

Detailed description: This page of a musical score covers measures 142 to 145. The instrumentation includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trombone 1 and 2, Bass Trombone, Timpani, Bass Drum, Cymbals, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a common time signature. The Piccolo, Flute 1, Oboe 1 and 2, and Trumpets 1 and 2 parts feature a melodic line with eighth-note patterns and slurs. The Clarinet 1 and 2 and Bassoon 1 and 2 parts play a rhythmic accompaniment of eighth notes. The Horns 1 and 2 part plays a sustained chord. The Horns 3 and 4 part plays a sustained note with a dynamic marking of *mf*. The Trombone 1 and 2 part plays a sustained note with a dynamic marking of *f*. The Bass Trombone part plays a sustained note with a dynamic marking of *f*. The Timpani part plays a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Bass Drum part plays a rhythmic pattern of eighth notes. The Cymbals part plays a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Harp part plays a rhythmic pattern of eighth notes. The Violin I part plays a rhythmic pattern of eighth notes. The Violin II part plays a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello part plays a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Contrabass part plays a rhythmic pattern of eighth notes.

145 **K**

Picc. *mf*

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2 (a2)

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tbn. 1, 2

B. Tbn.

Timp. *mf* **K**

B. D. *f*

Cym. *f*

Hp.

K

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

148

Picc.
Fl. 1
Ob. 1, 2
Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Timp.
B. D.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

155

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a2

mf

mf

gliss. b

158 **L**

Picc. *ff* *3* *pass.*

Fl. 1 *ff* *3* *pass.*

Ob. 1, 2 *ff* *3* *pass.*

Cl. 1, 2 *ff* *3* *pass.*

Bn. 1, 2 *ff* *pass.*

Hn. 1, 2 *f* *pass.*

Hn. 3, 4 *f* *pass.*

Tpt. 1, 2 *f* *pass.*

Tbn. 1, 2 *f* *pass.*

B. Tbn. *f* *pass.*

L

Timp. *ff*

B. D. *ff*

Cym. *ff*

Hp. *ff* *3* *pass.*

L

Vln. I *ff* *3* *pass.*

Vln. II *ff* *3* *pass.*

Vla. *ff* *3* *pass.*

Vc. *ff* *3* *pass.*

Cb. *ff* *pass.*

160

Picc.

Fl. 1

Ob. 1, 2

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

B. D.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

162

Picc. *f*

Fl. 1 *f* 1. *f* *mf*

Ob. 1, 2 *f* *mf*

Cl. 1, 2 *f*

Bn. 1, 2 *f*

Hn. 1, 2 *mf* *mp*

Hn. 3, 4 *mf* *mp*

Tpt. 1, 2 *mf* *mp*

Tbn. 1, 2 *mf* *mp*

B. Tbn. *mf* *mp*

Timp. *mf* *mp*

B. D. *mp* *mp*

Hp. *f* *mf*

Vln. I *f* *mf*

Vln. II *f*

Vla. div. *f* *mf*

Vc. div. *f* *mf*

Cb. *f* *mf*

165

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

B. D.

Hp.

1 Solo

Vln. I

Gli altri

Vln. II

Vla.

Vc.

Cb.

M

M

M

rit. Largo (♩ = c.52)

168

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

rit. Largo (♩ = c.52)

Timp.

Tri.

Hp.

rit. Largo (♩ = c.52)

1 Solo

Vln. I

Gli altri

Vln. II

Vla.

Vc.

Cb.

176

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

pp

p

mp

1.

pp

p

pp

pp

tutti

p

mp

pp

p

mp

pp

p

mp

pp

pizz.

mp

mf

3

3

3

3

O

poco accel. A tempo

185

Fl. 1, 2

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

O

poco accel. A tempo

Timp.

Cym.

Hp.

O

poco accel. A tempo

1 Solo

Vln. I

Gli altri

Vln. II

Vla.

Vc.

Cb.

194

Fl. 1, 2

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Hp.

1 Solo

Vln. I

Gli altri

Vln. II

Vla.

Vc.

Cb.

mp

P

pp

p

pp

203

Fl. 1

Fl. 1, 2

Ob. 1

Eng. Hn.

Cl. 1, 2

Bn. 1, 2

p

pp *n*

Q

rall.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Timp.

Cym.

Hp.

Q

rall.

p

1 Solo

Vln. I

Gli altri

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp *n*

pp

ppp *n*

pp

ppp *n*

pp

ppp *n*

pp

ppp *n*

Q

rall.