

**How about we all go out
and build snowmen in the rain?**

(2021)

For Orchestra

Anton Lindström

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How about we all go out and build snowmen in the rain?

2 Flutes

2 Oboes

**Clarinet in Eb
Bass Clarinet**

2 Bassoons

4 Horns in F

2 Trumpets in C

**2 Trombones
Bass Trombones**

Tuba

Timpani

Percussion 1

Lions roar, ratchet, 4 wood blocks, log drum (4 notes)

Percussion 2

Bamboo chimes, ratchet, 4 wood blocks, 4 Chinese opera gongs on table

Harp

Violin 1

Violin 2

Viola

Cello

Contrabass

With C extensions

Transposed Score

Duration: ca 8:30 min

Performance Notes

General performance notes.

Staff lines

5 line staves are used for materials with determined pitches or notes.

3 line staves are used for materials with indeterminate pitches/no determinate pitches. In these cases, the top line represents the highest or “brightest” possible sound achievable by any means on the instrument, the middle line showing the relative middle, and the bottom line the lowest or “darkest” possible sound achievable by any means.



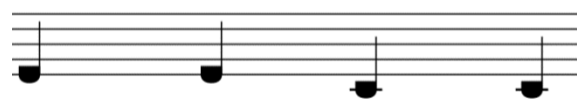
Noteheads

Square-shaped noteheads are used for unpitched materials, or sounds which don't produce a determinate pitch.

Triangular/arrow-shaped noteheads indicate the highest/lowest pitches possible.

X-shaped noteheads indicate techniques which are always explained when they appear.

Bowl-shaped noteheads are used for humming



Voice

Many of the musicians are at different parts in the piece instructed to use their voice, either for shouting or for humming a melody.

During the humming sections, the ensemble should not worry too much about sounding “choir-like”. The result should ideally be like a group of untrained voices singing in the distance.

The humming is the melody “I denna ljuva sommartid”. Musicians are free to individually octave transpose the melody to fit their vocal range.

Other

Crescendos and diminuendos with circles at the closed end = al niente



Instrument specific notes.

Woodwind & Brass

Square noteheads refer to blowing air through the instrument with no specific pitches being produced. Variations in brightness of these air sounds can be produced by consonant sound, embouchure, fingerings etc.

“Reverse” effect refers to an exponential crescendo from niente to a loud dynamic. Think of it like a recording of a plucked string being played in reverse.

Percussion

The lions roar should be constructed from a large drum. Avoid a “hanging” setup. The higher force achieved from pulling on the cord upwards with heavy friction is ideal.

The 4 Chinese opera gongs should be laid on a clothed table, with the front of the gong facing up. When struck, this will create a quickly dampened glissando gong effect. The gongs should all be of different size. Glissando direction is not important.

The ratchets should be of the wooden variety, spun around above the performers head. (see image)



Percussion 1 is placed (from conductors perspective) on the left of the stage, Timpani in the middle and Percussion 2 on the right.

Strings

Thick black beams above the notes indicate overpressure. To achieve this effect, drag with extremely heavy pressure against the string with the bow, creating a hard to control, noisy and aggressive effect. This occurs both in combination with muted strings (square noteheads) and fingered pitches.



Square noteheads show which string to bow (and to dampen)

Dampening the string with light pressure in the left hand, preventing any pitches from being produced when bowing on the string. Dampening across a large area/multiple points of the string may be beneficial.

C extensions are needed for the contrabasses.

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For any questions regarding the score or music.

How about we all go out and build snowmen in the rain?

Transposing Score

Anton Lindström

♩ = 110

1/4 4/4

Flute 1 & 2
Jet Whistle
Shout
ff

Oboe 1 & 2
HA!
ff

Clarinet in Eb
Shout
HA!
ff

Bass Clarinet in Bb
Shout
HA!
ff

Bassoon 1 & 2
Growl & flz.
ff

Horn in F 1 & 2
Shout
HA!
ff

Horn in F 3 & 4
Shout
HA!
ff

Trumpet in C 1 & 2
Shout
HA!
ff

Trombone 1 & 2
Shout
HA!
ff

Bass Trombone
Shout
HA!
ff

Tuba
Shout
HA!
ff

Timpani
Lions Roar
ff

Percussion 1
Bamboo Chimes
ff

Percussion 2
To Wood Blocks
ff

Harp
E# F Gb A#
Db C B
ff
Extremely heavy bow pressure
Fast bowing
Mute string with left hand (no pitch)

Violin 1
ff
Extremely heavy bow pressure
Fast bowing
Mute string with left hand (no pitch)

Violin 2
ff
Extremely heavy bow pressure
Fast bowing
Mute string with left hand (no pitch)

Viola
Bartok pizz.
Mute string with left hand (no pitch)

Violoncello
Bartok pizz.
Mute string with left hand (no pitch)

Contrabass
Bartok pizz.
Mute string with left hand (no pitch)

A Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible

Hn. 1 & 2
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible

Hn. 3 & 4
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible

C Tpt. 1 & 2
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible

Tbn. 1 & 2
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible
Flz.

B. Tbn.
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible
Flz.

Tba. 1
ff
Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible
Flz.

Perc. 1
Wood Blocks

Perc. 2
ff

Div a 3 Sul A Overpressure sempre until [B]

Vln. 1
Sul D Overpressure sempre until [B]

Vln. 2
Div a 3 Sul A Overpressure sempre until [B]
Sul D Overpressure sempre until [B]

Vla.
Div a 2 Sul G Overpressure sempre until [B]

Vc.
Div a 2 Extremely heavy bow pressure. Mute string with left hand (no pitch) Fast bowing Sul G Overpressure sempre until [B]

Cb.
Div a 2 Extremely heavy bow pressure. Mute string with left hand (no pitch) Fast bowing Sul D Overpressure sempre until [B]
Extremely heavy bow pressure. Mute string with left hand (no pitch) Fast bowing Sul A Overpressure sempre until [B]

fff

The score is divided into four measures, with time signatures 4/4, 3/4, and 4/4. The instruments and their parts are:

- Hn. 1 & 2:** Horns 1 and 2. Measure 1: 4/4, rests. Measure 2: 3/4, rests. Measure 3: 4/4, rests. Measure 4: 4/4, rests. Dynamic: *pp*. Instruction: "Ord. Breathe as needed".
- Hn. 3 & 4:** Horns 3 and 4. Measure 1: 4/4, rests. Measure 2: 4/4, rests. Measure 3: 4/4, rests. Measure 4: 4/4, rests.
- C Tpt. 1 & 2:** Trumpets 1 and 2. Measure 1: 4/4, rests. Measure 2: 4/4, rests. Measure 3: 3/4, notes with accents and dynamic *ffff*. Measure 4: 4/4, rests.
- Tbn. 1 & 2:** Trombones 1 and 2. Measure 1: 4/4, notes with accents. Measure 2: 4/4, notes with accents. Measure 3: 3/4, notes with accents. Measure 4: 4/4, notes with accents.
- B. Tbn.:** Baritone Trombone. Measure 1: 4/4, notes with accents. Measure 2: 4/4, notes with accents. Measure 3: 3/4, notes with accents. Measure 4: 4/4, notes with accents.
- Tba. 1:** Tuba. Measure 1: 4/4, notes with accents. Measure 2: 4/4, notes with accents. Measure 3: 3/4, notes with accents. Measure 4: 4/4, notes with accents.
- Perc. 1:** Percussion 1. Measure 1: 4/4, triplet eighth notes. Measure 2: 4/4, triplet eighth notes. Measure 3: 3/4, triplet eighth notes. Measure 4: 4/4, triplet eighth notes.
- Perc. 2:** Percussion 2. Measure 1: 4/4, rests. Measure 2: 4/4, rests. Measure 3: 3/4, notes with accents. Measure 4: 4/4, notes with accents.
- Vln. 1:** Violin 1. Measure 1: 4/4, eighth notes. Measure 2: 4/4, eighth notes. Measure 3: 3/4, eighth notes. Measure 4: 4/4, eighth notes.
- Vln. 2:** Violin 2. Measure 1: 4/4, eighth notes. Measure 2: 4/4, eighth notes. Measure 3: 3/4, eighth notes. Measure 4: 4/4, eighth notes.
- Vla.:** Viola. Measure 1: 4/4, eighth notes. Measure 2: 4/4, eighth notes. Measure 3: 3/4, eighth notes. Measure 4: 4/4, eighth notes.
- Vc.:** Violoncello. Measure 1: 4/4, eighth notes. Measure 2: 4/4, eighth notes. Measure 3: 3/4, eighth notes. Measure 4: 4/4, eighth notes.
- Cb.:** Contrabass. Measure 1: 4/4, eighth notes. Measure 2: 4/4, eighth notes. Measure 3: 3/4, eighth notes. Measure 4: 4/4, eighth notes. Instruction: "Diminuendo only by changing speed of bow Keep pressure high!".

2/4 4/4

3/4 4/4

21

Hn. 1 & 2

Hn. 3 & 4
Ord.
Breathe as needed
pp

C Tpt. 1 & 2

Tbn. 1 & 2
Ord.
Breathe as needed
pp

B. Tbn.
Ord.
Breathe as needed
pp

Tba. 1

Perc. 1

Perc. 2

Vln. 1
Diminuendo only by changing speed of bow
Keep pressure high!

Vln. 2
Diminuendo only by changing speed of bow
Keep pressure high!

Vla.
Diminuendo only by changing speed of bow
Keep pressure high!

Vc.
Diminuendo only by changing speed of bow
Keep pressure high!

Cb.
Diminuendo only by changing speed of bow
Keep pressure high!

4/4

30

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

C Tpt. 1 & 2 *pp* *ff* *ff*

Tbn. 1 & 2 *ff*

B. Tbn. *ff*

Tba. *pp* *ff*

Perc. 1 *To Ratchet*

Perc. 2

Diminuendo only by changing speed of bow
Keep pressure high!

Diminuendo only by changing speed of bow
Keep pressure high!

Diminuendo only by changing speed of bow
Keep pressure high!

Diminuendo only by changing speed of bow
Keep pressure high!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B

38 Breathe as needed

Fl. 1 & 2 *ppp* *f* *ppp*

Ob. 1 & 2 *ppp* *f* *ppp* "reverse effect" *ff*

E♭ Cl. *ppp* *f* *ppp* "reverse effect" *ff*

B. Cl. *ppp* *f* *ppp*

Bsn. 1 & 2 "reverse effect" *f*

Hn. 1 & 2 *f* *ppp* *mf* *ppp*

Hn. 3 & 4 "reverse effect" *f* *f* *ppp* *mf* *ppp*

C Tpt. 1 & 2 "reverse effect" *f* *f* *f* *f* *f* *f* Breathe as needed *pp*

Tbn. 1 & 2 "reverse effect" *f* *f* *f* Breathe as needed *pp*

B. Tbn. "reverse effect" *f* *f* Breathe as needed *pp*

Tba. "reverse effect" *f* Breathe as needed *pp*

Timp. *f* *pp*

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. ord div. *pp*

3/4 5/8 3/4 2/4 3/4 4/4

Detailed description: This is a page of a musical score for a symphony. It features a woodwind section with parts for Flute 1 & 2, Oboe 1 & 2, E-flat Clarinet, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, C Trumpets 1 & 2, Tenor Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is marked with a 'B' section starting at measure 38. The tempo and meter change frequently: 3/4, 5/8, 3/4, 2/4, 3/4, and 4/4. Dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). Performance instructions include 'Breathe as needed' and 'reverse effect'. The woodwinds play sustained notes with dynamic swells. The brass instruments have more rhythmic patterns, with some 'reverse effect' markings. The strings and harp are mostly silent in this section.

48 "reverse effect"

Fl. 1 & 2 *ff* *ff* *pp* *ff*

Ob. 1 & 2 *ff* *ff* *pp* *ff*

E♭ Cl. *ff* *ff* *pp* *ff*

B. Cl. *ff*

Bsn. 1 & 2 *ff* *ff* *pp* *ff*

Hn. 1 & 2 *pp* *ff*

Hn. 3 & 4 *pp* *ff*

C Tpt. 1 & 2 *ff*

Tbn. 1 & 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Perc. 1

Perc. 2 (Wood block) To Ratchet *ffff*

Hp.

Vln. 1 Solo As high as possible Sul E *pp* *ff* *gliss.*

Vln. 2

Vla.

Vc.

Cb. *ff*

Gradually increase bow pressure until extremely heavy overpressure

♩ = 95

C

3/4 4/4

58

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

fff

Perc. 1

Perc. 2

Ratchet

Wood Blocks

fff

f

5

Hp.

gliss.

let ring all

fff

8^{vb}

Div a 2

As high as possible sul E

Vln. 1

Behind Bridge

fff

Non Div.

Behind Bridge

Vln. 2

fff

Non Div.

Vla.

fff

Non Div. Open strings (don't mute)

Vc.

fff

Non Div.

Cb.

fff

flz.
67
Fl. 1 & 2
ff

Ob. 1 & 2

As high as possible
E♭ Cl.
ff

B. Cl.

Bsn. 1 & 2
Flz. 6

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

flz.
Tbn. 1 & 2
fff

flz.
B. Tbn.
fff

Tba.

Timp.
fff

Perc. 1

Perc. 2

E F# G A
D C# B
Very subtle and in the background.
Like a distant radio
Hp.
p

Non div.

Vln. 1
fff
(Behind Bridge)

Vln. 2
fff
Non Div.
(Behind Bridge)

Solo
Vla.
fff
Extremely high bow pressure, slow bow
f

Vc.
fff

Cb.
fff

71

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *fff* *flz.*

fff *7:8*

ppp *fff*

ppp *fff*

ppp *fff*

fff *5-3*

fff

fff

5 5 5 5 6

5 5 5 5 5

fff

Div a 2 (Behind Bridge)

fff

Div a 2
Open strings, don't mute

fff
tutti
non div.

fff

As high as possible sul A

fff

fff

80

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

D

f

mf

mp

p

ppp

fff

Embouchure gliss.

gliss.

flz.

Solo Table Gongs

84

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Breathe as needed

ppp

gliss.

p

f

Wood Blocks

To Wood Blocks

Arco

fff

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gliss.

ff

p

6

5

92

Musical score for Percussion 1 and 2, and other instruments. The score is divided into five measures. Percussion 1 and 2 are the only instruments with active notation in this section. Percussion 1 plays a complex rhythmic pattern with sixteenth notes and rests, marked with a '6' above the staff. Percussion 2 plays a simpler rhythmic pattern with eighth notes and rests, marked with a '5' below the staff. The other instruments (Fl. 1 & 2, Ob. 1 & 2, Eb Cl., B. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn., Tba., Timp., Hp., Vln. 1, Vln. 2, Vla., Vc., Cb.) are all marked with a dash (-) in every measure, indicating they are silent.

E

97

Fl. 1 & 2

ff

Breathe as needed

Flz.

All glissandi as embouchure gliss. where possible

Ob. 1 & 2

ff

Breathe as needed

gliss.

E♭ Cl.

ff

Breathe as needed

gliss.

B. Cl.

ff

Breathe as needed

gliss.

Bsn. 1 & 2

ff

flz. gliss. >

gliss.

Hn. 1 & 2

ff

Breathe as needed

All glissandi as embouchure gliss. where possible

gliss.

flz.

Hn. 3 & 4

ff

Breathe as needed

All glissandi as embouchure gliss. where possible

gliss.

flz.

C Tpt. 1 & 2

ff

Breathe as needed

Flz.

All glissandi as embouchure gliss. where possible

gliss.

Tbn. 1 & 2

ff

Breathe as needed

flz.

gliss.

B. Tbn.

ff

Breathe as needed

flz.

gliss.

Tba.

ff

Breathe as needed

flz.

Timp.

Perc. 1

Perc. 2

Hp.

fff

gliss.

E F# G A
D C# B

E F# G Ab
D C B

E F# G Ab
D C Bb

E♭ F# G Ab
D C Bb

gliss.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

102

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gliss.

flz.

Growl + flz.

E♭ F# G Ab
Db C Bb

Fast, random pedal changes ad lib.

107 **3/4** **F** $\text{♩} = 70$ **4/4**

Fl. 1 & 2
 Ob. 1 & 2
 E♭ Cl.
 B. Cl.
 Bsn. 1 & 2

Hn. 1 & 2
 Hn. 3 & 4
 C Tpt. 1 & 2
 Tbn. 1 & 2
 B. Tbn.
 Tba.

Timp. *fff*

Perc. 1
 Perc. 2

To Log Drum
 To Bamboo Chimes

Hp.
 End tuned in E F G A D C B
 Solo
 let ring all *mp*

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Div a 2
 As high as possible sul E
fff
 Behind Bridge
 Non Div. Behind Bridge
fff
 Non Div.
 Non Div. Open strings (don't mute)
fff
 Non Div.
fff

Solo Sul Pont. (Machine like, little expression and life) *p*

117

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Remove mouthpiece and blow air through mouthpiece only.
(Like radio static)

mp

Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

127

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(Humming is notated transposed)
Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

Articulate rhythms using hard "t"
mp

Bamboo Chimes
ppp

To Table Gongs
mp

Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

Gli Atri
Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

pp

137

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(Humming is notated transposed)
Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

Articulate rhythms using hard "t"
2.
mp

Log Drum
Soft Beaters
p

pp

Hum with mouth closed
Octava depending on voice range
(I denna ljuva sommartid)

pp

152

Fl. 1 & 2 *ff* *mf*

Ob. 1 & 2 *ff* *mf*

E♭ Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. *mp*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Hp. *ff* *mf*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf* Join humming

Vc. *ff* *mf*

Cb. *ff* *mf*

Articulate rhythms using hard "t"
mp

157

This page of the musical score contains measures 157 through 161. The instruments and their parts are as follows:

- Fl. 1 & 2:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Ob. 1 & 2:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- E♭ Cl.:** Treble clef, playing a melodic line with dynamics *ff*.
- B. Cl.:** Treble clef, playing a melodic line with dynamics *ff*.
- Bsn.:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Hn. 1 & 2:** Treble clef, playing a sustained harmonic line.
- Hn. 3 & 4:** Treble clef, playing a sustained harmonic line.
- C Tpt. 1 & 2:** Treble clef, playing a melodic line.
- Tbn. 1 & 2:** Bass clef, playing a melodic line with quintuplets (5) and accents.
- B. Tbn.:** Bass clef, playing a melodic line with triplets (3) and accents.
- Tba.:** Bass clef, playing a melodic line with accents.
- Timp.:** Bass clef, playing a melodic line with a quintuplet (5).
- Perc. 1:** Snare drum, playing a rhythmic pattern with accents and triplets (3).
- Perc. 2:** Snare drum, playing a rhythmic pattern with accents and quintuplets (5).
- Hp.:** Grand piano, playing a melodic line.
- Vln. 1:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Vln. 2:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Vla.:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Vc.:** Treble clef, playing a melodic line with dynamics *ff* and *p*.
- Cb.:** Bass clef, playing a melodic line with dynamics *ff* and *p*.

Air sound only (no pitch)
Top line = brightest sound possible
Bottom line = darkest sound possible
Breathe as needed

mp

Fl. 1 & 2
Ob. 1 & 2
Eb Cl.
B. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description of the musical score: This page contains the musical score for 26 measures of an orchestral piece. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, harp, and strings. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in E-flat and B-flat, Bassoon, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The harp (Hp.) and string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) are also present. The score features various musical notations such as notes, rests, slurs, and articulation marks. A specific instruction for the woodwinds is provided: 'Air sound only (no pitch)' with 'Top line = brightest sound possible' and 'Bottom line = darkest sound possible', and 'Breathe as needed'. A dynamic marking of *mp* (mezzo-piano) is indicated. The page number '167' is at the top left, and the overall page number '26' is at the top left of the image.

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This page contains a musical score for various instruments. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, Eb Cl., B. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, C Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is organized into systems. The first system includes Flutes, Oboes, Eb Clarinet, B. Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, C Trumpets 1 & 2, Trombones 1 & 2, B. Trombone, and Tuba. The second system includes Timpani, Percussion 1, Percussion 2, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, notes, and articulation marks. The Flute and Oboe parts are mostly rests. The C Trumpet part has a melodic line starting in the second measure. The Trombone 1 & 2 part has a rhythmic pattern with a '5' above it. The Timpani part has a melodic line with a '5' above it. The Percussion 2 part has a rhythmic pattern with a '3' below it. The Harp part has a melodic line. The Violin 1 and Violin 2 parts are mostly rests. The Viola, Violoncello, and Contrabass parts are mostly rests.



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