

# MY FAVORITE THING 4: PAST CONSTRUCTIONS

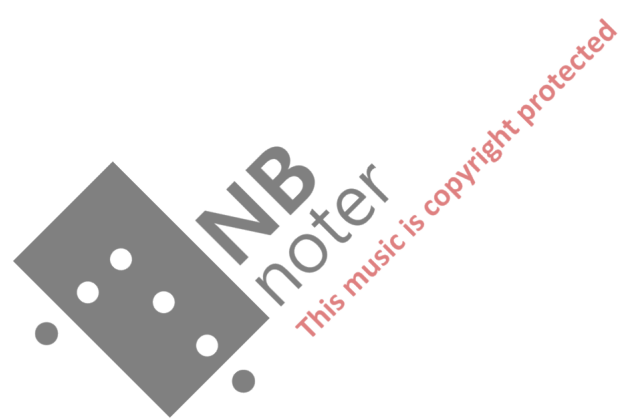
FOR  
BRASS QUINTET & SOPRANO VOICE

JAN MARTIN SMØRDAL  
2024

*Full score in C*

Commissioned by NyNorsk Messingkvintett & Silje Aker Johnsen

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## My Favorite Thing 4: past constructions

When we recall memories, they are reconstructed for our conscious mind. Perhaps we could say they are translated from emotional “playbacks” into language. Memories are plastic, private works in progress.

MFT 4: past constructions consists of 6 separate tableaus of situations, and reconstructed memories in a purely descriptive way; The text is merely observations of places, thoughts and situations from childhood and adolescence. There are few emotional attachments, which normally is the glue between experience and remembrance, hopefully opening the audience's imagery of each part of the piece. The text have both semantic meanings, but also turns into material with which try to construct new rooms, new interpretations of memories. Most of the memories are the composer's own, but they also melts together with seemingly overlapping experiences the musicians have had. Some of the themes and motifs also bleed into other parts of the piece, not unlike the way memories themselves tend to do.

### General

$\frac{N}{M}$  = No Meter

$\text{E}$  = Clef for relative pitches (Hi-Mid-Lo)

Text and/or pitches without rhythms are to be interpreted graphically and relative to the others, but follow barlines.

### Soprano

#### Microphone setup

Signal routing: Dynamic microphone → mixer → whammy pedal (Digitech) → reverb pedal (Strymon Blue Sky) → active speaker (Genelec 8020). Settings are described in the score.

#### Walkie-Talkie

Any small devices will suffice. The sender device has the lowest volume, the receiver has full or almost full volum, depending on the response in the room; It should be rather easy to produce feedback if sender is ca. 0,5 meter from the receiver.

The mixer, reverb pedal, and the W.T. receiver is placed on a small table beside the music stand. The microphone, and the speaker, is placed on a microphone stand each. The speaker is facing the audience, with a hight of half of the soprano.

All technical equipment can be provided for by the composer.

× = Whisper, with some pitch

▢ = Exhale    ∨ = Inhale

f.a.p. = fast as possible

### Brass

Each of the performers need to suspend an extra instrument (same as their main instrument) on each their stand. In the opening part, "The first thing I remember", these instruments are used as percussion instruments. For this each performer need a set of vibraphone mallets, striking with yarn end and wooden end:  $\rightarrow \circ \rightarrow \circ$

### (Brass cont.)

Also Trp. 2 & Hrn needs each their triangle beater (metal):  $\downarrow$

Trumpet players also need flugelhorn.

#### Mutes:

Trp. 1 - plunger mute + bucket mute

Trp. 2 - practice mute + bucket mute

Hn. - practice mute

Trb. - plunger mute

Tba. - mute

*Tremolo tick* = fast tremolo in between center pipes of the instruments, with wooden part of the mallet.

*Tick* = any short percussive sound from the thinnest pipes of the instrument.

*Tick with tone* = just before the expansion to the bell of the instrument, a combination of short tick and a clear overtone (in the bell area).

*Tone* = somewhere at the bell, where a clear tone is easily produced.

*Mouthpiece* = only Trp. 2 & Hrn: holding a mouthpiece in the thinnest part, striking it with a triangle beater.

$\square$  = blowing onto the mouthpiece as if on a bottle, covering the other end;  $\blacksquare$  = darkest timbre     $\nabla$  = brightest timbre.

$\circ$  above = no covering in either end, blowing towards the thin end of the mouth piece.

Hit/Hammer the mouthpiece hard into the palm;

$\blacksquare$  = darkest timbre

$\nabla$  = brightest timbre

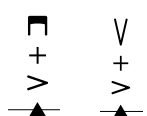
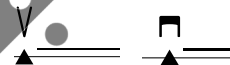
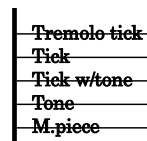
$\gg \gg$  = double/triple tongue, *stacc.*

$+$  = Almost cover air flow from mouthpiece, as if using a plunger mute.

$\circ$  = No covering of airflow; *ord.*

$\blacksquare$  /  $\square$  = Air sounds using letter F/SH/S. If nothing is indicated F is used.

Voice / Lyrics are always performed through instrument (sing/speak).



- **Brass players:** standing behind/around the audience, w/their **main instruments**
- **Brass player:** **Stands w/suspended instruments**, and **2 percussion mallets**
- **Trp. 2 & Hn:** have an **extra mouth piece** to strike with each their **triangle beater**
- **Soprano:** **Mic. setup** and **Walkie-Talkie** (sender in hand, receiver on small table on stage)
- **Soprano:** begin off stage

# The first thing I remember was

W.T.

♩ = 120

Off stage,  
W.T. receiver on stand on stage

**f**

Soprano voice **E N M** The first thing I re - memb - er was

Trp. 1 Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Trp. 2 Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Hn. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Trb. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Tba. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

**f** **f** **f** **mp** **f**

**x3**

**6** **x3** **x2** **x2** **x3**

Trp. 1 Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Trp. 2 Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Hn. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Trb. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

Tba. Susp. Inst. Tremolo tick, Tick-whone, Tone, M.piece

*poco* **mp** **pp** each rep. **not 3.x**

**mp** **f** **mp** **(mp)** **pp** each rep. **not 3.x**

**mp** **f** **mp** **(mp)** **pp** each rep. **not 3.x**

**mp** **f** **mp** **(mp)** **pp** each rep. **not 3.x**

11

x3 x6 x3

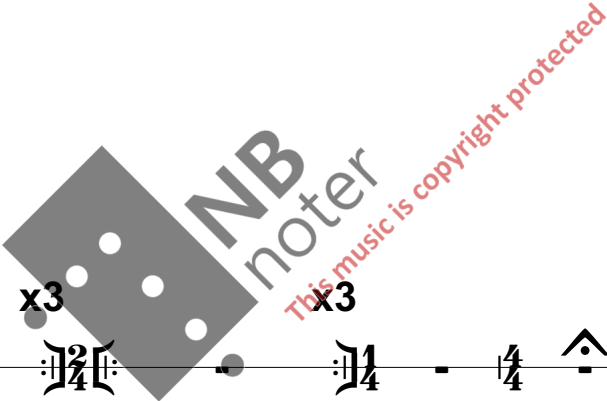
Trp. 1 Susp. Inst. *mp* through rep. *ppp* *mp* *f*

Trp. 2 Susp. Inst. *mp* through rep. *ppp* *mp* (*mp*)

Hn. Susp. Inst. *mp* through rep. *ppp* *mp* (*mp*)

Trb. Susp. Inst. *mp* *mp* (*mp*)

Tba. Susp. Inst. *mp* 5 *not 3.x* *w/Hrn 5* (*mp*)



♩ = 60 (♩ = ♩)  
move on-stage,  
behind W.T.

14

x3 x3

Sop.V. [E] 8/8 [F] 12/4 [G] 4/4 [H] 4/4 [I] 6/8

Trp. 1 Susp. Inst. *mf* *f* *mf*

Trp. 2 Susp. Inst. *mf* *f* (*f*)

Hn. Susp. Inst. *mf* 4 *p* *f* (*f*)

Trb. Susp. Inst. *mf* 4 *f* *mf*

Tba. Susp. Inst. *mf* 4 *f* *mf*

20

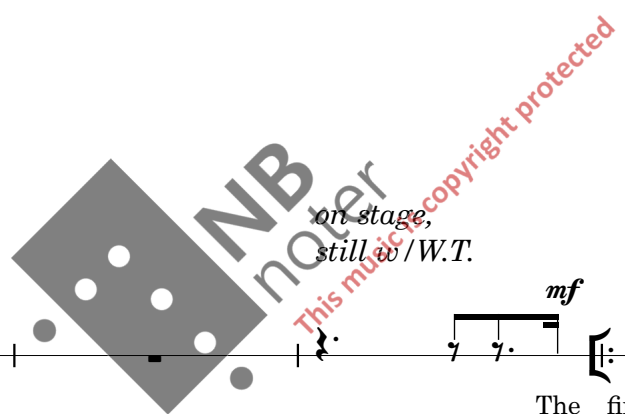
Trp. 1 Susp. Inst.

Trp. 2 Susp. Inst.

Hn. Susp. Inst.

Trb. Susp. Inst.

Tba. Susp. Inst.



on stage,  
still w/W.T.

make rhythm all sentences with  
as natural talk scissored endings

26

Sop.V.

Trp. 1 Susp. Inst.

Trp. 2 Susp. Inst.

Hn. Susp. Inst.

Trb. Susp. Inst.

Tba. Susp. Inst.

*mf*

**4** **x10**

The first thing I re - memb - er was The

*pick up Trp. after 6.x*

*1. → 6.x only*

*1.+7.x only*

*1.+7.x only*

*pick up Trb. after 6.x*

*1. → 6.x only*

*1. → 6.x only*

30

Sop.V. **MIC.**  
*close-mic.*  
*p* first thing I re - memb - er was The *not*  
*4* *4.x* **x3** **x4**

Trp 1 Voice **Voice**  
*2.+3.x* *4*  
first thing I re - memb - er was The *mf*  
**Susp. Inst.**  
*only 4. x*  
*mp*

Trp. 2 **Susp. Inst.**  
*only 3. x*  
*mf* *mp*

Hn. **Susp. Inst.**  
*mp* *mp*

Trb Voice **Voice**  
*1.+2.x* *4*  
first thing I re - memb - er was The *mf*  
**Susp. Inst.**  
*3.+4. x*  
*mp*

Tba. **Susp. Inst.**  
*mp* *mp*

*Freemolo tick*  
*Tick*  
*Tick-whone*  
*None*  
*M-piece*



32

Sop.V. **ACOUSTIC**  
*mp* I re - memb - er, the first thing was **x3** **x2**

Trp. 1 **Susp. Inst.**  
*through repetitions*

Trp. 2 **Susp. Inst.**  
*through repetitions*

Hn. **Susp. Inst.**  
*through repetitions*

Trb. **Susp. Inst.**  
*through repetitions*

Tba. **Susp. Inst.**  
*through repetitions*

*Freely*

*Freemolo tick*  
*Tick*  
*Tick-whone*  
*None*  
*M-piece*

A tempo (♩ = 60)

34

MIC. (mp)

Sop.V. I re - memb - er, the first thing was The thing I re - memb - er, I was first The

Trp. 1 Tpt. 1 mp timbre tr. p Voice 1/2 1231 / 0 mp I

Trp. 2 Tpt. 2 mp timbre tr. p Voice 1/2 1231 / 0 mp I

Hrn Voice Voice Hn. mf(as sop.) mp I

Trb Voice Voice mp(as sop.) The thing I re - memb - er, I was first

Tba Voice mp I



36

Sop.V. thing was first, I re - memb - er The thing I re - memb - er was first I I was,

Trp 1 Voice tr sim. tr p Tpt. 1 3.+4.x

Trp 2 Voice tr sim. tr p

Hrn Voice Voice Hn. 3.+4.x p

Trb Voice Voice Tbn. 3.+4.x p

Tba Voice sim. tr p I

poco x4



40

Sop.V. *mf sub.*  
I was, the thing was, I don't re - memb - er I re - memb - er the thing, first I was, you were It

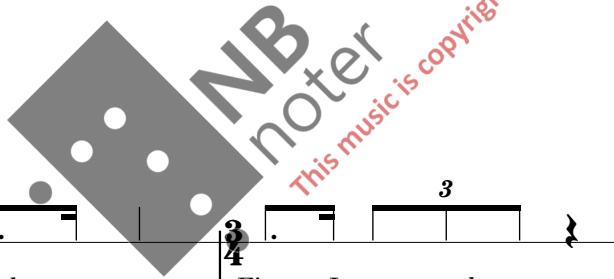
Trp 1 Voice *mp* the thing was, *p* *timbre tr. tr* you were *mf*

Trp 2 Voice *mp* the thing was, *p* *timbre tr. tr* you were *mf*

Hrn Voice *mp* the thing was, you were *mf*

Trb Voice *mp* the thing was, you were *mf*

Tba Voice *mp* the thing was, *t.ram* *sf* you were *mf*



45

Sop.V. was - n't the first, I think you were First, I re - memb - er you, the thing was I

Trp. 1 *mp* *p* *3* *mf*

Trp. 2 *t.ram* *sf* *p* *3*

Hn. *mp* *SH* *f*

Trb. *mp* *SH* *f* *mf*

Tba. *t.ram* *sf* *t.ram*

48

Sop.V. don't re - memb - er, the thing was, I was I re - memb - er, there I was The

Trp 1 Voice don't re - memb - er, **Tpt. 1** t.ram *p* *f*

Trp 2 Voice I don't re - memb - er, **Voice** **Tpt. 2** t.ram *p* *f*

Hrn Voice I don't re - memb - er, **Voice** **Hn.** SH *p* *f*

Trb Voice don't re - memb - er, **Tbn.** t.ram *p* *f*

Tba Voice I don't re - memb - er, **Voice** **Tba** SH *p* *f*

52

Sop.V. first thing, I don't re - memb - er The first thing, I don't re - memb - er There

Trp. 1 Tpt. 1 *F* *p* *mp*

Trp. 2 Tpt. 2 *F* *p*

Hn. Hn. *mp* *p* *mp*

Trb. Tbn. *mp* *F* *f* *mp*

Tba. Tba *F* *f* *mp*

54

Sop.V. was this thing, there, I was I don't re - memb - er, I was The thing I re - memb - er, first I was

Trp. 1 Tpt. 1 *p* *mf* *p* 3 3

Trp. 2 Tpt. 2 *p* *mf* *p* 3 3

Hn. Hn. *p* *mf* *p* 3 3

Trb. Tbn. *f* *mf* *p* 3 3

Tba. Tba *f* *mf* *f* 3 t.ram

Voices: I, I don't re - memb - er, I don't re - memb - er, I don't re - memb - er.

Instrumental markings: Tremolo tick, Tick, Tick-w/line, Tone, M-piece.

♩ = 76

57

Sop.V. W.T. provoke feedback, near receiver x2

Trp. 1 Susp. Inst. 3. x only → x1 *mf* pick up m.piece

Trp. 2 Susp. Inst. 3. x only → x1 *mf* pick up m.piece

Hn. Susp. Inst. 2. x only → x1 *p* *mf* *p* pick up m.piece not 3.x

Trb. Susp. Inst. *mf* *p* *mf* *p* *mf* *p* *mf* *p* pick up m.piece

Tba. Susp. Inst. → x1 *mf* *p* *mf* *p* *mf* *p* *mf* pick up m.piece

Instrumental markings: Tremolo tick, Tick, Tick-w/line, Tone, M-piece.

ACOUSTIC

62 *casually, varied* **p**

Sop.V. **N** **M** 7 The first thing I re - memb - er was 7 (scissored) **x9** 7 The first thing I re - memb - er was 7 **x2**

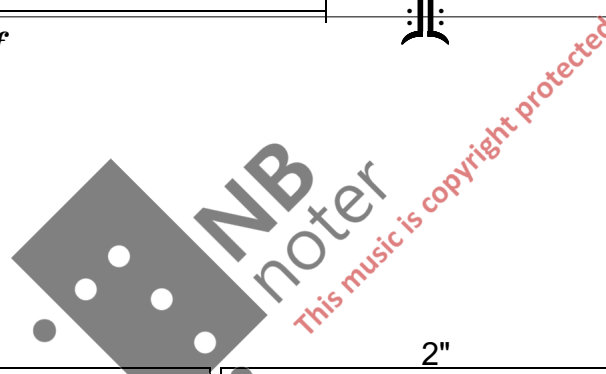
Trp 1 M.piece **N** **M** no marc. **mf** **M.piece**

Trp 2 M.piece **N** **M** not 1.x no marc. **mf** **M.piece**

Hrn M.piece **N** **M** **mp**

Trb M.piece **N** **M** **M.piece** 9.x only t.ram **sf** t.ram **sf**

Tba M.piece **N** **M** **M.piece** no marc. **mf**



64 **x3** **x2**

Sop.V. 7 The first thing I 7 The thing I 7 **x2**

Trp 1 M.piece **N** **M** **mp** t.ram **sf**

Trp 2 M.piece **N** **M** 3.x only w/Tba "F" **mp** t.ram **sf** t.ram **sf**

Hrn M.piece **N** **M** t.ram **sf** t.ram **mp** t.ram **sf**

Trb M.piece **N** **M** t.ram **sf** w/Tba "F" **mp** t.ram **sf** t.ram **mp**

Tba M.piece **N** **M** 3.x only w/Trp. 2 **mp** w/Trb t.ram **mp**

Musical score for measures 67-70. The score is divided into three sections: a 2-measure section, a 1-measure section, and another 2-measure section, with a repeat sign (x5) at the end. The instruments are Trp 1 M.piece, Trp 2 M.piece, Hrn M.piece, Trb M.piece, and Tba M.piece. Dynamics include *mp*, *sf*, and *p*. Markings include *t.ram*, *w/Tba*, and *w/Trb*. A box labeled '67' is at the start, and a large double bar line is on the left.

Musical score for measures 70-73. The score is divided into two 4-measure sections, with a repeat sign (x2) between them. The instruments are Trp 1 M.piece, Trp 2 M.piece, Hrn M.piece, Trb M.piece, and Tba M.piece. Dynamics include *mf*, *sf*, and *mp*. Markings include *t.ram*, *'SH'*, and *'F'*. A box labeled '70' is at the start.

Soprano: Acoustic  
Brass: Mouth pieces, still standing around/behind the audience

# I go in

**Attacca**  
Finding a unison, rather slow

Tbn. cues  
a unison

1

Soprano voice

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

M. piece

after Hn.

after Tbn.

after Tpt.2

after Tpt.1

10"

ind. timing

≧25"



Tba cues

5"

≧10

2

Sop.V.

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

5"

≧10

some what sweet

*p*

imitate opening glissandos

My room our house white

hit m.piece in palm

f.a.p. grad. slower

full stop

after Trp. 2.

after Hn.

after Tbn.

after Tba.

6/4

6/4

6/4

6/4

6/4

$\text{♩} = 120$

**ACOUSTIC**  
emphasized *mp* plain

gliss. = always plain same length *p mp*

4

Sop.V. It is huge I ent - er through the gate from the stree-ts. I pass the ga-

Trp 1 M.piece *p* as Sop., echo

Trp 2 M.piece *p* as Trp.1, echo

Hrn M.piece *p*

Trb M.piece *p*

Tba M.piece *p*



$\text{♩} = 70$

9

Sop.V. -ra - ge, eight steps I ent - er the main entr - ance stair - way,

Trp 1 M.piece *f poss.* t.ram

Trp 2 M.piece *f poss.* t.ram

Hrn M.piece *f poss.* t.ram

Trb M.piece *f poss.* t.ram

Tba M.piece *f poss.* t.ram

1.x only *mf* x8 *mp*

unis. w/Sop. *pp*

*S*

♩ = 120

14 *1.x only* *mf* **x3** *mp* *p* *emphasized mp* *p* 5"

Sop.V. three steps I go in - to the hall, It is huge rrr - e - d  
[red]— as Sop., echo f.t. ord.

Trp 1 M.piece *f poss. 5*

Trp 2 M.piece t.ram *f poss.* *unis. w/Sop.*

Hrn M.piece *f poss.* *unis. w/Sop.*

Trb M.piece t.ram *f poss.*

Tba M.piece *f poss.*



♩ = 70

19 5" *plain mp* *mf* *p*

Sop.V. Half - way through, one step up a door.

Trp 1 M.piece *f poss.* *unis. w/Sop.*

Trp 2 M.piece *f poss. 5* *unis. w/Sop.*

Hrn M.piece t.ram *f poss.* *unis. w/Sop.*

Trb M.piece *unis. w/Sop.*

Tba M.piece *unis. /8vb w/Sop.*



23

*mp* *p* > 3" *mf*

Sop.V.  
I see stairs go - ing up, go - ing down My room m is up there My room - m

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

*f* *p* grad. higher pitch



27

3" 3" x2 x2  $\text{♩} = 70$  *a bit surprised* 2" 2"

Sop.V.  
m - - n m - n - l - v This rrr - oo - m has no name; I see

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

*p* *mp* *f.t.* *ord.* *sf* *p* *N* *M*

♩ = 70

33 *plain* 2" 2" 2" *mf*

Sop.V. the te - le - phone, I see the liv - ing - roo - m, the kitch - en, five steps

Trp 1 M.piece

Trp 2 M.piece *unis. w/Hn.*

Hrn M.piece *unis. w/Trp.2*

Trb M.piece

Tba M.piece



38 *1.x only* x5

Sop.V. to the right. I go up - stairs, car - pets on the stairs,

Trp 1 M.piece *t.ram* *f poss.* 3 5 3

Trp 2 M.piece *t.ram* *f poss.* 3 5

Hrn M.piece *t.ram* *f poss.* 3 5

Trb M.piece *t.ram* *f poss.* 3 5

Tba M.piece *t.ram* *f poss.* 3 5

41

Sop.V. *r(o) - ed. At the top, a bed - room to the left; lat - er this ro - om*  
 [red]—

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

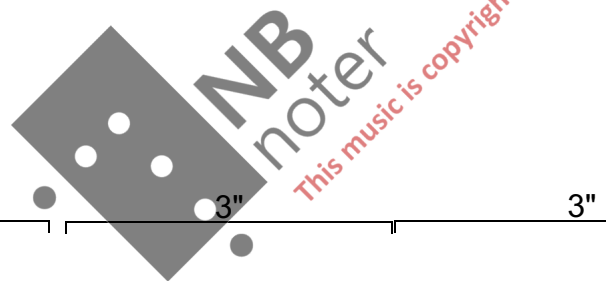
Trb M.piece

Tba M.piece

2" 5" 3"

*f* *p* *mf* *f* *p*

*shake head while blowing at m.piece*



45

Sop.V. *will be my room. m - n l m - - n - l - v A clo - set to the right,*

Trp 1 M.piece *imitate Sop. sim. TACET*

Trp 2 M.piece *imitate Sop. sim. TACET*

Hrn M.piece *imitate Sop. sim. TACET*

Trb M.piece *imitate Sop. sim. TACET*

Tba M.piece *imitate Sop. sim. TACET*

3" 3" 3" x2

*p* *pp* *mp* *mp*

*imitate Sop. sim.*

♩ = 70

49 *insistant*  
*p*

Sop.V.  
I have ent - ered this clo - set only once.

*mp*

sev - en steps a

*1.x only*

*x7*

head is the bath

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

*f poss.*

*f poss.*

*f poss.*

*f poss.5*

*f poss.*



♩ = 120

54 *p*

Sop. S.  
ro - om, It is huge. It has no co lou - r(o) I pass the bath - room

*emphasized*  
*mf*

*plain*

*p < mf*

*mp*

*2"*  
*p*

pitch from Sop. concert pitch

[pitchfork: F]

f.t.

Trp. 1

Trp. 2

Hrn M.piece

Trb M.piece

Tba M.piece

*p*

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

*echo of Sop. concert pitch*

[pitchfork: G]

*echo, but higher pitch*

[pitchfork: F]

(concert pitch)

f.t.

*echo, but higher pitch*

[pitchfork: G]

(concert pitch)

*echo, but higher pitch*

[pitchfork: G]

(concert pitch)

*4"*

*2"*

58 *mp* I go left and ent - er *p* *long gliss.* my r(o) - oom, *mp* in *p* *even longer gliss.* my r(o) - oom,

Trp. 1 Tpt. 1 *ft.*

Trp. 2 Tpt. 2

Hn. Hn. *ft.* *ft.*

Trb. Tbn.

Tba. Tba.

62 *faster* *mf* There is a bed, a desk. No - thing else. *mf* *even longer gliss.* my r(o) - oom, is *p* my room **x5**

Trp. 1 Tpt. 1 *ord.* *p* (soft as poss.) *p*

Trp. 2 Tpt. 2 *free breathing* *(5.x)+* *p*

Hn. Hn. *ord.* *free breathing* *rep. only this* *(5.x)+* *p*

Trb. Tbn. *free breathing* *(5.x)+* *p*

Tba. Tba. *free breathing* *(5.x)+* *p*

3" 5"

Soprano: Acoustic & Mic. setup  
Brass: Instruments

# At the cabin

♩ = 100

7 Suddenly waking up c. 7"

Sop. S.

Trp. 1 Flug. *mf* *pp* *very soft marc. at will*

Trp. 2 Flug. *mf* *pp* *very soft marc. at will*

Hn. Hn. *mf* *pp* *very soft marc. at will*

Tbn. Tbn. *mf* *pp* *very soft marc. at will*

Tba Tba *mf* *pp* *very soft marc. at will*

4 c. 12"

Trp. 1 Flug. *mp* *poco* *air sounds*

Trp. 2 Flug. *mp* *poco* *air sounds*

Hn. Hn. *mp* *poco* *air sounds*

Tbn. Tbn. *mp* *poco* *air sounds*

Tba Tba *mp* *poco* *air sounds*

*alternate between ordinary and alt. valves*

*w/palm*

*(half valves)*

*(ord.)*

♩ = 60 Not too metric

As in slumber,  
very calm

6

Trp. 1 Flug. *mf* *pp* *mp* *p* *pp*

Trp. 2 Flug. *mf* *pp* *mp* *p* *pp*

Hn. Hn. *mp* *mp* *p* *pp*

Tbn. Tbn. *mp* *mp* *p*

Tba. Tba. *8va* *mp* *mp* *p*

14

Trp. 1 Flug. *pp*

Trp. 2 Flug. *pp*

Hn. Hn. *pp*

Tbn. Tbn. *pp*

Tba. Tba. *pp*



accel.....

21

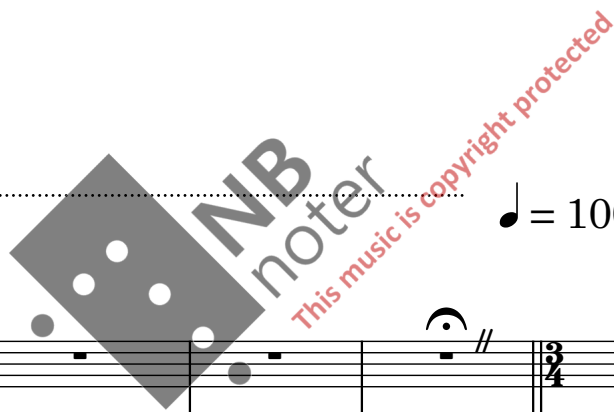
Trp. 1 Flug.

Trp. 2 Flug.

Hn.

Tbn.

Tba



♩ = 100 Awake, very calm

29

Sop. s.

Trp. 1 Flug.

Trp. 2 Flug.

Hn.

Tbn.

Tba

*mf*

*pp*

*p*

with care

All



37

Sop. S. a sleep All

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

46

Sop. S. a sleep a sleep

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

53

Sop. S. wa - ting I am - - (m) - n - l - v - m - n - l - v m - n - l - v

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

*poco f*  
*f.a.p.*

5"

57

Sop. S. I'm - (m) - n - l - v - m - n - l - v m - n - l - v wai - ting a - sleep All a -

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

*p* *sim.* *p*

6" a tempo

*pp*

*pp*

*pp*

*pp*

*pp*

MIC.

calm, very present  
p

63

Sop. S. sleep I re - memb - er, the first thing was The thing I re - mem - ber,

Trp. 1 Flug. pp

Trp. 2 Flug. pp

Hn. Hn. pp

Tbn. Tbn. pp

Tba. Tba. pp



69

S. I was first The thing was first, I re - memb - er The thing I re - memb - er was first I

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba. Tba.

74

S. I was, I was, the thing was, I don't re - memb - er I re - memb - er the thing, first I was,

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

79

S. you were It was - n't the first, I think you were First, I re - memb - er,

ACOUSTIC MIC.

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

*sim. swells*

85

S. you, the thing was, I don't re - memb - er.

Trp. 1 Flug. *8va if poss.*  
*mf*

Trp. 2 Flug. *mf*

Hn. Hn. *mf*

Tbn. Tbn. *mf*

Tba Tba *mf*

90

S. rrr(o) rrr(o)

Trp. 1 Flug. *pp* *f.t.*

Trp. 2 Flug. *f.t.* *pp* *ord.*

Hn. Hn. *pp*

Tbn. Tbn. *pp* *f.t.*

Tba Tba *f.t.* *pp* *ord.*

**ACOUSTIC**

*f (as poss.)*

*sim.*

98 *mp* MIC. whammy: use pedal 3

Sop. S. out - side rrr(o)

Trp. 1 Flug. ord. *p* *ppp*

Trp. 2 Flug. *p* *ppp*

Hn. Hn. f.t. ord. *p* *ppp* *mp*

Tbn. Tbn. f.t. ord. *p* *ppp* *mp*

Tba. Tba. f.t. ord. *p* *ppp* *mp* (h)



105 *sim.* 3 5

Sop. S. rrr(o)

Hn. Hn.

Tbn. Tbn.

Tba. Tba.

109

Sop. S. *p* whammy: pedal up

Trp. 1 Flug. *pp*

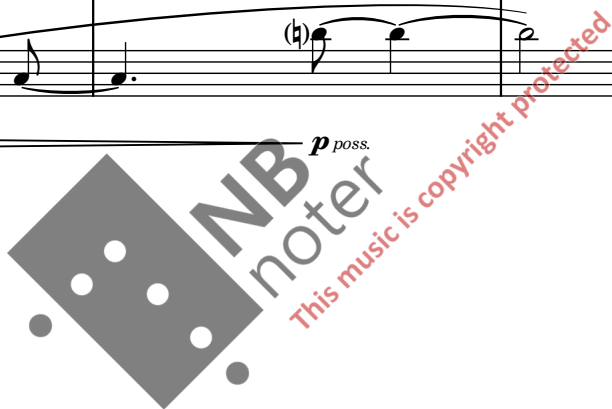
Trp. 2 Flug. *pp*

Hn. Hn. *p poss.* *pp*

Tbn. Tbn. *p poss.* *pp*

Tba Tba *p poss.*

Snow, the snow



Soprano: Acoustic  
Brass: Mouth pieces

# mnlv

♩ = 70

*free but consistant rhythms, follow bars*

*mf sim.*

Soprano voice

5/4 3/4 5/4

> > > > >  
m n m n m n ...

M.piece  
not unison,  
but consistant

Trp 1  
M.piece

5/4 3/4 5/4

*mp* *p* *mp*

M.piece  
not unison,  
but consistant

Trp 2  
M.piece

5/4 3/4 5/4

*mp* *pp*

M.piece  
not unison,  
but consistant

Hrn  
M.piece

5/4 3/4 5/4

*mp* *pp*

M.piece  
not unison,  
but consistant

Trb  
M.piece

5/4 3/4 5/4

*mp* *pp*

M.piece  
not unison,  
but consistant

Tba  
M.piece

5/4 3/4 5/4

*mp* *pp*



*breathe as needed*

*whistle reg. slower*  
*f*

3

Sop.V.

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

*mp* *pp* *p* *mp* *mp* *pp* *mp* *mp*

m n l m n l m n l ...



6

Sop.V.

Trp 1 M.piece

Trp 2 M.piece

Hrn M.piece

Trb M.piece

Tba M.piece

*pp* *mp* *pp* *mp* *pp* *pp* *f* *mf*

still slow

m n l...

10 *normal high reg.*  
*(mf) faster*

Sop.V. *m n l v m n l v ...*

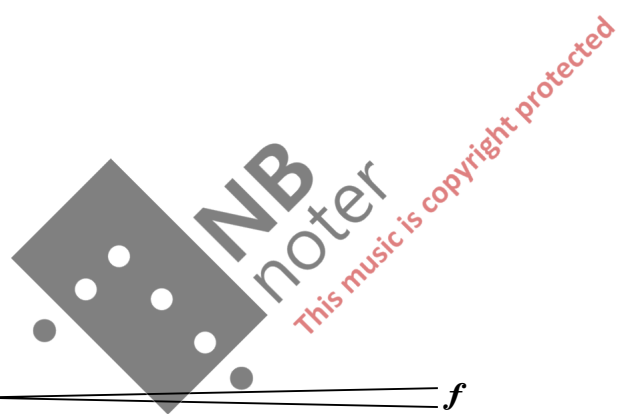
Trp 1 M.piece *mf mp*

Trp 2 M.piece *mf mp*

Hrn M.piece *mf mp*

Trb M.piece *mf mp*

Tba M.piece *mf mp*



14 *mp* *f*

Sop.V. *m n m n l v m n l v ... m n l v*

Trp 1 M.piece *shake head while blowing at m.piece*

Trp 2 M.piece *mf*

Hrn M.piece *p poss.*

Trb M.piece *p poss.*

Tba M.piece *p poss.*

17

Sop.V. *normal high reg.* *f*

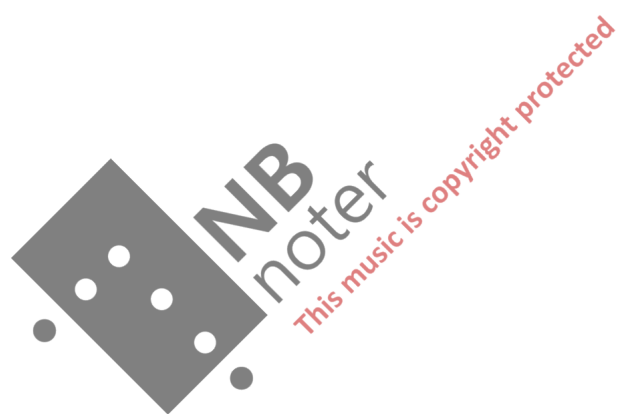
Trp 1 M.piece *gliss. through durations* *f*  
*a bit lower than Trp 1*

Trp 2 M.piece *gliss. through durations* *f*  
*a bit lower than Trp 2*

Hrn M.piece *gliss. through durations* *f*  
*a bit lower than Hrn*

Trb M.piece *gliss. through durations* *f*  
*a bit lower than Trb*

Tba M.piece *gliss. through durations* *f*



19

Sop.V. *mf*  
m - n - l - v - m - n - l - v - m - n - l - v - m - n - l - v - m - n

Trp 1 M.piece *mp*

Trp 2 M.piece *mp*

Hrn M.piece *mp*

Trb M.piece *mp*

Tba M.piece *mp*

Freely  
whistle reg.

23

Sop.V.  $\frac{3}{4}$   $\frac{4}{4}$  *p* E rrr o *poco*

Trp 1 M.piece  $\frac{3}{4}$   $\frac{4}{4}$  + *p* f.t. *poco*

Hrn M.piece  $\frac{3}{4}$   $\frac{4}{4}$  + *p* f.t. *poco*

Trb M.piece  $\frac{3}{4}$   $\frac{4}{4}$  + *p* f.t. *poco*

Tba M.piece  $\frac{3}{4}$   $\frac{4}{4}$  + *p* f.t. *poco*



after whistle reg.

26

Sop.V.  $\frac{3}{4}$   $\frac{4}{4}$  *p* E rrr o *poco* 15" (keep order)

Trp 1 M.piece  $\frac{3}{4}$   $\frac{4}{4}$  after Hrns. + *p* f.t. *poco* 15" (keep order)

Trp 2 M.piece  $\frac{3}{4}$   $\frac{4}{4}$  after Tba + *p* f.t. *poco* 15" (keep order)

Hrn M.piece  $\frac{3}{4}$   $\frac{4}{4}$  after Sop. + *p* f.t. *poco* 15" (keep order)

Trb M.piece  $\frac{3}{4}$   $\frac{4}{4}$  after Tpt. 1 (f.t.) + *p* f.t. *poco* 15" (keep order)

Tba M.piece  $\frac{3}{4}$   $\frac{4}{4}$  after Tbn. (f.t.) + *p* f.t. *poco* 15" (keep order)

*pitchfork: find Gb*

(Freely)  
whistle reg.

27

*mp*

Sop.V. *rrr a a a a rrr a a a*

Trp. 1 Tpt. 1 *concert pitch, Ref: Tba = Gb (= maj. 9th up)*  
*mf*

Trp. 2 Tpt. 2 *concert pitch, Ref: Tba = Gb (= maj. 7th up)*  
*mf*

Hn. Hn. *concert pitch, Ref: Tba = Gb (= maj. 3rd up)*  
*mf*

Trb. Tbn. *Ref: Tba = Gb (= p. 5th up)*  
*mf*

Tba. Tba *mf*



30

Sop.V. *a a rrr a a rrr a*

Trp. 1 Tpt. 1

Trp. 2 Tpt. 2

Hn. Hn.

Trb. Tbn.

Tba. Tba



33

Sop.V. a a a a a rrr(o) e d  
[red]

Trp. 1

Trp. 2

Hn.

Trb.

Tba.



Soprano: Acoustic  
Brass: Instruments & voice  
Brass: Trp. 1 & Trb plunger mute, Trp. 2 & Hn. practice mute, Tba. mute

♩ = 120

# I go out

*overly eager, proclaiming*

x3

Soprano voice

Trp. 1

Trp. 2

Hn.

Trb.

Tba.

*f*

*let depressed valves pop up*

(1) (2) (3) (1) (2) (3)

*let depressed valves pop up*

(1) (2) (3) (1) (2) (3)

*f.t.*

*pp* *mp*

*1/2-tone lip gliss.*

*1/2-tone lip gliss.*

*1/2-tone stop gliss. ord.*

*1/2-tone gliss.*

*pp* *mp* *p* *mf*

*f.t.* *ord.*

*pp* *mp* *p* *mf*

Voice

Sop.V.

Trp. 1

Trp. 2

Hn.

Trb.

Tba.

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

Voice

*1/2* *123* / 0

*tr* ~~~~~

bi - cy - cle past the ga - rage,

Voice

*1/2* *1234* / 0

*tr* ~~~~~

bi - cy - cle past the ga - rage,

Voice

*1/2* *1234* / 0

*tr* ~~~~~

bi - cy - cle past the ga - rage,

happy shouting,  
talking melody  
poco **f**

6

Sop.V. out to the main road. I cross the main

Trp. 1 Voice I cross the main

Trp. 2

Hn. Hn. mp f.t. pp mp

Trb. Tbn. Voice I cross the main

Tba. Tba. mp f.t. pp mp

*1/4-1/2-tone lip gliss.*

10

Sop.V. road, I turn right, slight - ly down-

Trp. 1 p mp f.t. ord.

Trp. 2 p mp f.t.

Hn. p mp f.t. ord. poco (mp)

Trb. p mp f.t. ord.

Tba. p mp f.t. ord. poco (mp)



15

Sop.V. - hill, woods on the right, gard - ens on the left, the

Trp. 1 *p poss.*

Trp. 2 ord. *p poss.*

Hn. *p poss.*

Tbn. *p poss.*

Tba. *p poss.*

20

Sop.V. road turns slight - ly left, (follow Trp. 1) loud whisper (♩ = ♪) as - phalt

Trp. 1 *mf* *almost audible pitch, or air sounds*

Trp. 2 *mf* *individual rit.* *a tempo* *almost audible pitch, or air sounds*

Hn. *mf* *individual molto rit.* *a tempo* *almost audible pitch, or air sounds*

Tbn. *f*

Tba. *f*

[F] —

[SH] —

26 *as before*

Sop.V. more hous - es on the left the woods on the right,

Trp. 1 *p poss.* *f*

Trp. 2 *p poss.* *sf*

Hn. *p poss.* *sf sf*

Tbn. *p poss.* *sf sf*

Tba. *p poss.* *sf sf*

31

Sop.V. I roll down - hill, slight

Trp. 1 *f* hous - es more hous - es down *mp*

Trp. 2 *f* hous - es more hous - es down *mp*

Hn. *sf* the woods the woods the woods roll *mp*

Tbn. *sf* the woods the woods roll *mp*

Tba. *f* the woods the woods roll *mp*

*t.ram* *all valves, 1/2* *sim.* *1/2* *sim.*

*tr* *tr* *tr*

38

Sop.V. left turn, the road flatt - ens, I am ped - a - ling hard.

Trp. 1 *p*

Trp. 2 *p*

Hn. *p*

Tbn. *p*

Tba. *p*

43

Sop.V. straight for - ward straight for - ward

Trp. 1 *molto marc.* [S] [SH] [F] *sim.* *mp*

Trp. 2 *molto marc.* [S] [SH] [F] *sim.* *mp*

Hn. *molto marc.* [S] [SH] [F] *sim.* *mp*

Tbn. *molto marc.* [S] [SH] [F] *sim.* *mp*

Tba. *molto marc.* [S] [SH] [F] *sim.* *mp*

*intense p*

49 *mf*

Sop.V. straight for - ward straight for - ward straight for - ward straight for - ward

Trp. 1 *f* *p* *f* *p* *f* [S] [F] *timbre tr*

Trp. 2 *f* [S] [F] *f.t.* [S] [F] *f* [S] [F] *p* *timbre tr*

Hn. *f* *p* *f* [S] [F] *f.t.* *p* *timbre tr*

Tbn. *f* [S] [F] *f.t.* *p* *f.t.*

Tba. *f* [SH] *p* *f* *t.ram* *f.t.t.ram*



56 *m.ph. ad lib.* *ord.* *m.ph. ad lib.* *ord.* *ord.* *3*

Sop.V. I turn right, I am ped - a - ling hard, there

Trp. 1 *p* *f* *p* *(p)* *mp* *f* [S] [F] *p* *timbre tr*

Trp. 2 *(p)* *f* [S] [F] *ord.* *p* *mp* *f* [S] [F] *p* *f.t.*

Hn. *f* [S] [F] *p* *ord.* *mp* *f* [S] [F] *ord.* *p* *f.t.*

Tbn. *f* [S] [F] *f.t.* [S] [F] *ord.* *p* *mp* *p* *f.t.* *(p)*

Tba. *f.t.t.ram* *p* *f.t.* *ord.* *mp* *p* *(p)*

65 *m.ph. ad lib.* *ord.* *accel.*  $\text{♩} = 140$   $\text{♩} = 120$

Sop.V. are speed - bumps; one two three four five six se - ven eight nine, I see the house,

Trp. 1 *f* [S] [F] *f* *p* *f* *p* *f* *p* *f* *mp*

Trp. 2 *p* *f.t.* (*p*) *f.t.* *f* [S] [F] *f* [S] [F] *f* [S] *mp*

Hn. *f.t.* *f* *f.t.* *f* [S] [F] *p* *f* [S] [F] *f* [S] *ord.* *mp*

Trb. *f.t.* *ord.* (*h*) *f.t.* *f.t.* *f.t.* *f.t.* *f.t.* *ord.* *mp*

Tba. *f* *f.t.* *t.ram* *f.t.* *t.ram* *f* [S] [F] *f* [S] [F] *p* *f* [S] [H] *f* *ord.* *mp*

73 *m.ph. ad lib.* *ord.* *loud whisper*

Sop.V. on the left, I turn in on the drive - way gra - vel I

Trp. 1 *p* *f* *p*

Trp. 2 *pp* *p*

Hn. *pp* *f* *p* *f*

Trb. *pp* [S] *f* *p* *ord.* *f*

Tba. *pp* *t.ram* *f* *t.ram* *f* *pp* *f*

80

Sop.V. leave my bike and go in - - side, the

Trp. 1

Trp. 2

Hrn Voice leave\_

Tbn.

Tba.

*pitch from Trp 1*

*soft, happy mp*

*f*

*p*

*mp*

*p*



84

Immediately very slow, freely

Sop. band is al - - read - - y there

Trp. 1 ord. to plunger mute

Trp. 2 ord. to practice mute

Hn. ord. to practice mute

Trb. ord. to plunger mute

Tba. ord. to mute

*pp*

*pp*

*pp*

*pp*

*pp*

♩ = 104

x2

85 (1.x) *calm*  
*last x: p*  
 At the

Trp. 1 *ad lib. distorted plunger mute*  
 +  
 perceived as *ppp*

Trp. 2 *2.x practice mute*  
 perceived as *ppp*

Hn. *2.x practice mute*  
 perceived as *ppp*

Tbn. *ad lib. distorted plunger mute*  
 +  
 perceived as *ppp*

Tba. *mute*  
 perceived as *ppp*  
 1.x only

89 *Freely*  
*very calm*

Sop.V. *N*  
*M* end of the re - hears - al, I cre - ate new mel - o - dies, I cre - ate,

Trp. 1 *N*  
*M*

Trp. 2 *N*  
*M*

Hn. *N*  
*M*

Tbn. *N*  
*M*

Tba. *N*  
*M*

(♩ = c. 80-96) Freely

( $\frac{4}{4}$  &  $\text{^}$  only for Sop.)

92 *p*

Sop. S. *mp*  
 my room my r(o) - - oo - m

Trp. 1  
 plunger mute  
*ind. timing*  
*mp* (= *ppp*) molto ad lib.

Trp. 2  
 practice mute  
*ind. timing*  
*mp* (= *ppp*) molto ad lib.

Hn.  
 practice mute  
*ind. timing*  
*mp* (= *ppp*) molto ad lib.

Trb.  
 plunger mute  
*ind. timing*  
*mp* (= *ppp*) molto ad lib.

Tba.  
 mute  
*ind. tempo*  
*mp* (= *ppp*) 8<sub>ba</sub>



Soprano: Acoustic & Mic. setup  
Brass: Instruments & Ring/Pencil to hit instr.

# It is raining

♩ = 60 Freely

Soft calm

whammy: 1 oct. up (sim.), pedal down

reverb: on, mix 0%

*childish, exaggerated melodics*  
*mf*

4/4

S. It is rain - ing I go out

Trp. 1 Tpt. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp*

Trp. 2 Tpt. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp*

Hn. Hn. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp*

Tbn. Tbn. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp*

Tba Tba *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp*



reverb: mix 75%  
whammy: pedal up  
operatic

reverb: mix 0%  
whammy: pedal down  
as before

reverb: mix 75%  
whammy: pedal up  
as before

9

S. - side All I have an um - brell - a in - sects

Trp. 1 Tpt. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp*

Trp. 2 Tpt. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp*

Hn. Hn. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp*

Tbn. Tbn. *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp*

Tba Tba *pp* *mp > pp* *pp* *mp > pp* *pp* *mp > pp* *pp*

16 *p* **reverb: mix 0%**  
**whammy: pedal down**

Sop. S. drown - ing My back leans a - gainst the wall I see the in - sects

Trp. 1 Tpt *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Trp. 2 Tpt *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. Hn *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. Tbn. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tba Tba *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

21 **reverb: mix 75%**  
**whammy: pedal up** **reverb: mix 0%**  
**whammy: pedal down** **reverb: mix 75%**  
**whammy: pedal up**

S. drown - ing out - side I want to help them Rain -

Trp. 1 Tpt *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Trp. 2 Tpt *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. Hn *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. Tbn. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tba Tba *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

27 *pp* *mp* *pp* *reverb: off*  
*senza vib.*

Sop. S. ing It's rain - ing to - day

w/ring or a pencil, hitting any side or bell of the instr.

Trp. 1 *p*

Tpt *pp* *mp* *pp*

w/ring or a pencil, hitting any side or bell of the instr.

Trp. 2 *p*

Tpt *pp* *mp* *pp*

w/ring or a pencil, hitting any side or bell of the instr.

Hn *pp* *mp* *pp*

w/ring or a pencil, hitting any side or bell of the instr.

Tbn. *pp* *mp* *pp*

w/ring or a pencil, hitting any side or bell of the instr.

Tba *mp*

Tba *pp* *mp* *pp*

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whammy: use pedal  
*pp* *mf* 3 5 (unison) *sim.* *pp*

31

Sop. S. Rain Help

Trp. 1

Tpt. *mp* *pp* *mp* *pp*

Trp. 2

Tpt. *mp* *pp* *mp* *pp*

Hn

Hn *mp* *pp* *mp* *pp*

Tbn.

Tbn. *mp* *pp* *mp* *pp*

Tba

Tba *mp* *pp* *mp* *pp*

35

Sop. S.

mf 5 3 pp mp

them I

Trp. 1 Tpt

mp pp

Trp. 2 Tpt

pp mp pp

Hn Hn

pp mp pp

Tbn. Tbn.

pp mp pp

Tba Tba

pp mp pp

NB noter  
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accel.....

reverb: mix 75% → 100%  
decay 75% → 100%

let reverb overlap  
w/ next part

This musical score page, numbered 53, is for the piece 'My Favorite Thing 4 - past constructions - It is raining'. It features a conductor's score with parts for Soprano (Sop.), two Trumpets (Trp. 1 and Trp. 2), Horns (Hn.), two Trombones (Tbn.), and two Tubas (Tba.).

The score is divided into three measures. The Soprano part begins at measure 38 with a melodic line that includes a triplet and a quintuplet, both marked *pp*. The piece concludes with a fermata and a final chord marked 'F'. Above the Soprano staff, reverb settings are indicated: 'reverb: mix 75% → 100%' and 'decay 75% → 100%', with a note to 'let reverb overlap w/ next part'. The Trumpet parts feature a rhythmic pattern of eighth notes marked with 'x's, with dynamics ranging from *mp* to *pp*. The Horns play a similar eighth-note pattern, also marked with 'x's and dynamics from *mp* to *pp*. The Trombones and Tubas play a slower, more melodic line with dynamics from *mp* to *pp*.

A large, semi-transparent watermark is present in the center of the page, reading 'NB noter' and 'This music is copyright protected'.

Soprano: Mic. setup  
Brass: Instruments (altern. w/ bucket mutes on Trp. 1 + 2)

attacca ♩ = 76

# Still raining

(reverb cont.)

reverb: mix → 0%

The musical score is divided into two systems. The first system includes parts for Soprano (S.), Trp. 1, Trp. 2, Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The Soprano part is mostly silent, indicated by a large 'X' in a circle. The brass parts feature a rhythmic pattern of eighth notes with accents and dynamic markings of *mf*. Trp. 1 and Trp. 2 parts include the instruction "Or: Trp w/bucket mute". The Horn part is in the bass clef. The Trombone and Tuba parts are also in the bass clef. The second system includes parts for Soprano (S.), Trp. 1, Trp. 2, Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The Soprano part is silent. The brass parts continue with the rhythmic pattern. The Horn part includes a performance instruction: "whammy: still on, pedal up". The Trombone and Tuba parts continue with the rhythmic pattern. A large watermark "MIB noter" is overlaid on the score, along with the text "This music is copyright protected".

5

Trp. 1 Flug. *mp*

Trp. 2 Flug. *mp*

Hn. Hn. *mp*

Tbn. Tbn. *mp*

Tba Tba *mp*

7

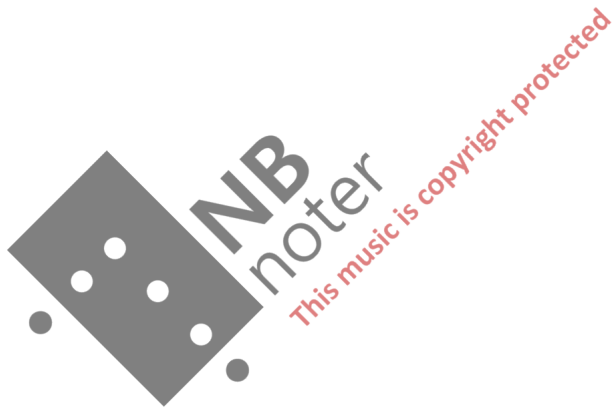
Trp. 1 Flug. *mf*

Trp. 2 Flug. *mf*

Hn. Hn. *mf*

Tbn. Tbn. *mf*

Tba Tba *mf*





9

Trp. 1 Flug. *p* *pp* (playable, but very soft)

Trp. 2 Flug. *p* *pp* (playable, but very soft)

Hn. Hn. *pp* (playable, but very soft)

Tbn. Tbn. *p* *pp* (playable, but very soft)

Tba Tba *mp* *p* *pp* (playable, but very soft)

11

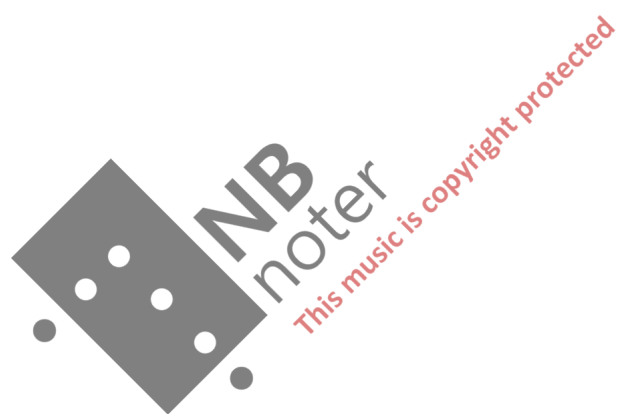
Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba



13

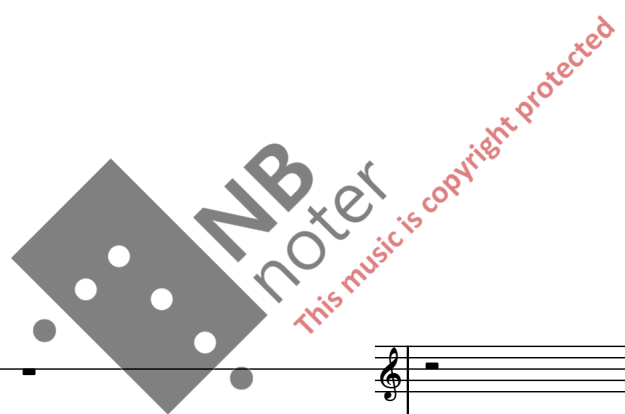
Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba



15

S.

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

All

give cue to Sop.

whammy: use pedal

17

Sop. S.

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba. Tba.

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

19

Sop. S.

Trp. 1 Flug.

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba. Tba.

*sim. mp* *f* *f.t.* *f* *pp* *f* *pp* *f* *pp*

All in - - sects



21

Sop. S.

Trp. 1 Flug. ord. pp

Trp. 2 Flug.

Hn. Hn.

Tbn. Tbn.

Tba Tba

23

Sop. S.

Trp. 1 Flug. f.t. f pp ord.

Trp. 2 Flug. f

Hn. Hn. f.t. f

Tbn. Tbn. f.t. f

Tba Tba f.t. f

I'm out - - side

25

Sop. S. *mp*  
I want to

Trp. 1 Flug. *f* *pp*

Trp. 2 Flug. *pp* *f*

Hn. Hn. ord. *pp* f.t.

Tbn. Tbn. ord. *pp* *f*

Tba. Tba. ord. *pp* f.t.

27

Sop. S. *f*  
save them It's rain - - ing

Trp. 1 Flug. *f* *pp*

Trp. 2 Flug. *pp* *f* *pp*

Hn. Hn. ord. *f* *pp* *f* *pp*

Tbn. Tbn. *pp* *f* *pp*

Tba. Tba. ord. *f* *pp* *f* *pp*

whammy: pedal up  
reverb: mix 75%

29

Sop. S. Rain - - - - - ing

Trp. 1 Flug. *f* *pp*

Trp. 2 Flug. *f* *pp*

Hn. Hn. *f* *pp*

Tbn. Tbn. *f* *pp* ord.

Tba Tba *f* *pp* ord.

31

Sop. S. They are

Trp. 1 Flug. *pp* *f* *pp* All *mf* grad. pitchless → M37

Trp. 2 Flug. *pp* *f* *pp* All *mf* grad. pitchless → M37

Hn. Hn. *pp* *f* *pp* All *mf* grad. pitchless → M37

Tbn. Tbn. *pp* *f* *pp* All *mf* grad. pitchless → M37

Tba Tba *pp* *f* *pp* All *mf* grad. pitchless → M37

34

Sop. S. all drown - - - ing

Trp. 1 Flug. *f pp f pp*

Trp. 2 Flug. *f pp f pp*

Hn. Hn. *f pp f pp*

Tbn. Tbn. *f pp f pp*

Tba Tba *f pp f*

37

Sop. S. reverb: off

Trp. 1 Flug. *f mf* "F" or barely audible pitches

Trp. 2 Flug. *f mp* "F" or barely audible pitches

Hn. Hn. *mf f mf* "F" or barely audible pitches

Tbn. Tbn. *f mf* "F" or barely audible pitches

Tba Tba *pp mf f mf* "F" or barely audible pitches

40

Trp. 1 Flug. *f* *mf* *f* *mf*

Trp. 2 Flug. *f* *mp* *f* *mp*

Hn. Hn. *f* *mf* *f* *mf*

Tbn. Tbn. *f* *mf* *f* *mf*

Tba Tba *f* *mf* *f*

43

Sop. s. **Freely**  
**slow and insistant, childish**  
**whammy: pedal down** (whammy: off)  
I'm lean - ing my back a - gainst the wall. And I want to help them

Trp. 1 Flug. *mf*

Trp. 2 Flug. *mf*

Hn. Hn. *mf*

Tbn. Tbn. *mf*

Tba Tba *mf*