

were running through the woods

Clint McCallum

The musical score is written for Solo Violin and Violins (Vln.). It consists of seven staves of music, each starting with a measure number (15, 29, 40, 44, 51, 60) and a dynamic marking. The Solo Violin part begins with a tempo marking of $\text{♩} = 72$ and a dynamic of *fff*. The Violin parts are marked with *8va* and include various performance instructions such as *tremolo up, off of the fingerboard. vary pitch ad lib.*, *s.p.*, *ord*, and *1. ord*. The score features complex rhythmic patterns with numerous time signature changes, including 3/4, 2/4, 3/2, 5/4, 3/16, 6/16, 3/4, 4/4, 3/8, 4/8, 7/16, 6/4, 7/4, and 2/4. Dynamic markings range from *fff* to *ppp*. The Solo Violin part includes a section with a tremolo and a pitch variation instruction. The Violin parts feature dense sixteenth-note passages and various articulations.

were running through the woods

Vln. ^(8^{va}) 2 68 *s.p.* *p* < *fff*

Vln. ^(8^{va}) 74 *sfp* < *fff* *sfp* < *fff* *s.p.* *ord*

Vln. ^(8^{va}) 84 *sfp* < *fff* *s.p.* *ord* *s.p.* *ord* *p* < *fff*

Vln. ^(8^{va}) *s.p.* 92 *sfp* < *fff* *ord* *ord* *II*

Vln. ^(8^{va}) 99 *s.p.* *molto vibrato* *senza vibrato*

Vln. ^(8^{va}) 107 *molto vibrato* *senza vibrato*

Vln. ^(8^{va}) 113 *molto vibrato* *senza vibrato*

Vln. ^(8^{va}) 121 *molto vibrato*

were running through the woods

8^{va}

Vln. 127

p *fff* *fff* *p* *fff*

Vln. 134

p *fff* *fff* *p* *fff* *fff* *p* *fff*

molto vibrato

Vln. 141

pp *fff* *fff* *pp* *fff* *fff* *pp* *fff* *fff* *pp* *fff*

Vln. 151

p *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff*

Vln. 157

p *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p* *fff*

Vln. 166

p *fff* *fff* *pizz.* *arco* *fff* *mp* *fff* *fff* *mp* *fff*

Vln. 178

pp *mp* *pp* *fff* *fff* *mp* *pp* *pp* *mp* *pp*

flaut.

flaut.

Sounding

flaut. -----

Vln. 242

pp *f* *fff* *fp* *fff* *fp* *fff*

5:4 3:2 5:4 3:2 5:4 3:2 5:4

Sounding

Vln. 251

pp *f* *fff* *pp* *fff*

5:4 3:2 5:4 3:2 3:2 3:2 3:2 3:2

Vln. 257

fp *fff* *fp* *fff* *p* *fff*

ord s.p. ord s.p. s.l.

III IV 3:2 IV flaut. s.l. III s.l.

Vln. 266

fp *f* *fp* *fff*

ord s.p.

III IV II III III IV IV III III IV

Vln. 275

fp *f* *fp* *fff*

mechanically ord s.p. 3 or more times ord s.p.

Vln. 283

ord s.p. ord s.p. ord s.p. ord s.p. ord s.p. ord s.p. ord s.p.

Sounding

Vln. 296

ppp *f* *fp*

s.p. ord pizz. arco

II III IV IV III II III IV

♩ = 54

were running through the woods

6

Sounding

Vln. 306

Sounding

Vln. 318

Sounding

Vln. 329

Sounding

Vln. 337

Sounding

Vln. 350

were running through the woods

Sounding

Vln.

The image shows a musical score for two parts: 'Sounding' and 'Vln.'. The 'Sounding' part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins at measure 361 and consists of a series of eighth and sixteenth notes, some grouped with slurs and labeled with '5:4' and '3:2' ratios. The 'Vln.' part is written on a single staff with a treble clef and a key signature of one sharp. It begins at measure 361 and features a complex rhythmic pattern with frequent changes in meter, indicated by time signatures such as 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The notes are often beamed together and include slurs and '5:4' and '3:2' labels. The score concludes with a double bar line at the end of the eighth measure.