

Winter

Justin Schwenk

♩ = 140

Male Lead Vocal

4 Tenor

4 Bass

Flute

Acoustic Guitar
w/ fingers
mp

Synthesizer

Piano

Electric Bass

Drum Kit

Percussion I
med triangle
mp

Percussion II

Violin

Viola

Violoncello

Double Bass

A

4

T. win-ter throws his low - ly gaze, as he ap-proach' the au - tunn fades a-

B.

Fl.

A. Gtr.

Synth.

Pno. *Bm⁹ sparsely ad lib*
mp

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

A

7

T. way. and slow - ly you be - come a pri - soner of the day. Twi - light will be co - ming

T.

B.

Fl.

A. Gtr. *mp*

Synth.

Pno. *Em⁹* *Bm⁹*

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 4, starting at measure 7. It features a vocal line with lyrics: "way. and slow - ly you be - come a pri - soner of the day. Twi - light will be co - ming". The vocal line is in treble clef with a key signature of two sharps (F# and C#). Below the vocal line are staves for Tenor 2 (T.), Bass (B.), Flute (Fl.), Acoustic Guitar (A. Gtr.), Synthesizer (Synth.), Piano (Pno.), Electric Bass (E. Bass), Drums (Dr.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Acoustic Guitar part has a melodic line with a mezzo-piano (*mp*) dynamic marking. The Piano part features chords *Em⁹* and *Bm⁹*. The Percussion part includes a snare drum pattern. The other instruments (T., B., Fl., Synth., E. Bass, Dr., Vln., Vla., Vc., Db.) are currently silent.

10

soon, what was once mid - af - ter-noon. As the dark - ness set - tles in, now the win - ter will be-

A. Gtr.

Synth.

Pno. *Em⁹*

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 5, starting at measure 10. The score is for a band and includes vocal parts and instrumental parts for guitar, piano, bass, drums, and strings. The key signature has two sharps (F# and C#). The vocal line (T.) has lyrics: "soon, what was once mid - af - ter-noon. As the dark - ness set - tles in, now the win - ter will be-". The acoustic guitar (A. Gtr.) part features a rhythmic pattern of eighth notes with slurs. The piano (Pno.) part has a steady eighth-note accompaniment with a chord change to Em9. The electric bass (E. Bass), drums (Dr.), and two percussion (Perc.) parts are mostly silent. The string section (Vln., Vla., Vc., Db.) is also silent.

13 **B**

T. gin.

B.

Fl.

A. Gtr.

Synth. *mf*

Pno. Bm^9 Em^9

E. Bass Bm^9 Em^9 *mf*

Dr. **B** *mf*

Perc. *mf*

Perc.

Vln.

Vla.

Vc.

Db.

C

16

T. *mf* Ground is white and sky is grey, It'll be the same from

B.

Fl.

A. Gtr. *mf*

Synth. *mf*

Pno. Bm⁹

E. Bass Bm⁹

Dr. C

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

19

The musical score for page 19 includes the following parts and lyrics:

- T. (Tenor):** day to day I re-mem - ber yes - ter - day, It
- B. (Bass):** heavy slide into "hums"
hum da dit-ty hum da dit-ty ay-ee hum da dit-ty hum da dit-ty ay-ee
- A. Gtr. (Acoustic Guitar):** Rhythmic accompaniment with arpeggiated chords.
- Synth. (Synthesizer):** Sustained chordal accompaniment.
- Pno. (Piano):** Chordal accompaniment with slash notation for some notes.
- E. Bass (Electric Bass):** Sustained chordal accompaniment.
- Dr. (Drums):** Rhythmic accompaniment with 'x' marks for cymbals.
- Perc. (Percussion):** Rhythmic accompaniment.
- Vln. (Violin), Vla. (Viola), Vc. (Violoncello), Db. (Double Bass):** Empty staves.

22

The musical score for page 22 includes the following parts and lyrics:

- T. (Tenor):** *seemed I'd thrown my hats and scarves a - way.*
- B. (Bass):** *hum da dit-ty hum da dit-ty ay hum da dit-ty hum da dit-ty ay*
- A. Gtr. (Acoustic Guitar):** Accompaniment with arpeggiated chords.
- Synth. (Synthesizer):** Accompaniment with sustained chords.
- Pno. (Piano):** Accompaniment with a rhythmic slash pattern. Chord: *Em⁹*
- E. Bass (Electric Bass):** Accompaniment with a rhythmic slash pattern. Chord: *Em⁹*
- Dr. (Drums):** Rhythmic accompaniment with 'x' marks for cymbals.
- Perc. (Percussion):** Rhythmic accompaniment with various patterns.
- Vln. (Violin):** Rest.
- Vla. (Viola):** Rest.
- Vc. (Violoncello):** Rest.
- Db. (Double Bass):** Rest.

25 **D**

T.

T.
away - - - - - ay

B.

Fl.

A. Gtr.

Synth.

Pno.
Bm⁹ Ad-lib melodic lines Em⁹

E. Bass

Dr.
Dm⁷z ride

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

28

T.

T.

B.

Fl.

A. Gtr.

Synth.

Pno. *Bm⁹*

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

31

E

Turn up the heat, turn off the light, turn down

Em⁹

E

pp *f*

Detailed description of the musical score: The score is for a 12-piece ensemble. It begins at measure 31 with a key signature change to E major. The vocal line (T. and B.) has lyrics: "Turn up the heat, turn off the light, turn down". The guitar (A. Gtr.) plays a rhythmic pattern of eighth notes. The piano (Pno.) part in measure 32 consists of a slash pattern, indicating a specific texture or effect. The electric bass (E. Bass) line is active throughout. The drums (Dr.) and percussion (Perc.) parts provide a steady rhythmic foundation. The dynamic marking *pp* (pianissimo) is used in measure 32, transitioning to *f* (forte) by the end of the measure. The score concludes at measure 33 with a boxed 'E' chord symbol.

34

— the bed to-night al-right I'm sleep - ing.

Instrument parts include: T. (Tenor), B. (Bass), Fl. (Flute), A. Gtr. (Acoustic Guitar), Synth. (Synthesizer), Pno. (Piano), E. Bass (Electric Bass), Dr. (Drum), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass).

37

T. Turn in your thoughts, turn in your mind, turn in your toes to keep a-them from freez - ing.

T.

B.

Fl.

A. Gtr.

Synth.

Pno. Bm^9 Em^9

E. Bass

Dr. *hihat*

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

F

40

T. *mf* But there's got to be a bet - ter way, with the sum-mer's thaw and win - ter's grey. To

A. Gtr. *mf*

Synth. *mf*

Pno. Bm⁹

E. Bass

Dr. *mf* **F** *mf* *ride*

Perc. *mf*

Perc. *pp* *f*

Vln.

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for a 12-piece band. The vocal line (T.) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "But there's got to be a bet - ter way, with the sum-mer's thaw and win - ter's grey. To". The vocal line starts at measure 40. The guitar (A. Gtr.) plays a rhythmic pattern of eighth notes with a *mf* dynamic. The synth part (Synth.) plays a melodic line with a *mf* dynamic. The piano (Pno.) part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand, with a *Bm⁹* chord indicated above the staff. The electric bass (E. Bass) plays a simple eighth-note line. The drums (Dr.) play a pattern of eighth notes with a *mf* dynamic, and a **F** chord is indicated above the staff. The percussion (Perc.) parts include a snare drum pattern and a cymbal pattern, with dynamics ranging from *pp* to *f*. The string section (Vln., Vla., Vc., Db.) is currently silent.

43

T. keep the re - la - tiv - i - ty, but do a - way with un - hap - py. But you breath is hang - ing in the air, your

T.

B.

Fl.

A. Gtr.

Synth.

Pno. Em^9 Bm^9

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

46

T. col - lar up, and win - try stare. Will you warm the en - gine ev - ery-day un - til the bli - zard takes us all a -

B.

Fl.

A. Gtr.

Synth.

Pno. Em^9

E. Bass

Dr. fill

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

49 **G**

The musical score is arranged in a standard orchestral layout. It includes the following parts and details:

- Vocals (T. 1):** Melody line with lyrics "wa" and "ay?".
- Vocals (T. 2):** Empty staff.
- Bass (B.):** Empty staff.
- Flute (Fl.):** Empty staff.
- Acoustic Guitar (A. Gtr.):** Features a strumming pattern with chords: Fma7, Gma7, F#m/B, and Fma7. Includes a double bar line and a fermata over the F#m/B chord.
- Synthesizer (Synth.):** Empty staff.
- Piano (Pno.):** Features a similar strumming pattern with chords: Fma7, Gma7, F#m/B, and Fma7. Includes a double bar line and a fermata over the F#m/B chord.
- Electric Bass (E. Bass):** Features a melodic line with a "small fill" indicated above the staff.
- Drums (Dr.):** Features a rhythmic pattern with accents.
- Other Percussion (Perc.):** Two empty staves.
- Violin (Vln.):** Features a melodic line starting with a forte (*f*) dynamic.
- Viola (Vla.):** Features a melodic line starting with a forte (*f*) dynamic.
- Violoncello (Vc.):** Features a melodic line starting with a forte (*f*) dynamic.
- Double Bass (Db.):** Features a melodic line starting with a forte (*f*) dynamic.

54 **H**

T. $\frac{7}{4}$

T. $\frac{7}{4}$

B. $\frac{7}{4}$

Fl. $\frac{7}{4}$

A. Gtr. Gma^7 ff $w/ fingers$ mp $\frac{7}{4}$

Synth. $\frac{7}{4}$

Pno. Gma^7 D ff ff $\frac{7}{4}$

E. Bass $\frac{7}{4}$

Dr. $\frac{7}{4}$ ff

Perc. $\frac{7}{4}$ mp

Perc. pp ff $\frac{7}{4}$

Vln. $\frac{7}{4}$

Vla. $\frac{7}{4}$

Vc. $\frac{7}{4}$

Db. $\frac{7}{4}$

57

T. *8*

T. *8*

B.

Fl.

A. Gtr.

Synth.

Pno. *Bm⁹*

E. Bass

Dr.

Perc.

Perc.

Vln.

Vla.

Vc.

Db.

mp

mp

60

T.
T.
B.
Fl.
A. Gtr.
Synth.
Pno. *Em⁹*
E. Bass
Dr.
Perc.
Perc.
Vln.
Vla.
Vc.
Db.

63 **I**

T. *mf*

T. *mf*

B. *mf*

Fl. *mf*
2nd time solo
Bm⁹

A. Gtr. *mf*

Synth. *mf*

Pno. *mf*
Bm⁹

E. Bass *mf*
and ad-lib

Dr. *mf*
mf ride

Perc. *mf*

Perc.

Vln. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

65 Repeat and fade

T. Repeat and fade

T.

B.

Fl. *Em⁹*

A. Gtr.

Synth.

Pno. *Em⁹*

E. Bass

Dr. Repeat and fade

Perc.

Perc.

Vln.

Vla.

Vc.

Db.