

Ice

Kirsten Strom

$\text{♩} = \text{c. } 65$ 2 3 4 5

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F 1
2

Horn in F 3
4

Trumpet in C 1.2

Tenor Trombone 1.2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Violin Ia
mf ppp cresc. poco a poco

Violin Ib
mf ppp cresc. poco a poco

Violin IIa
mf ppp cresc. poco a poco

Violin IIb
mf ppp cresc. poco a poco

Viola 1
mf ppp cresc. poco a poco

Viola 2
mf ppp cresc. poco a poco

Viola 3
mf ppp cresc. poco a poco

Violoncello

Double bass

This page of a musical score covers measures 6 through 11. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. A. (Cor Anglais)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn. 1. 2. (Horn 1 & 2)
- Hn. 3. 4. (Horn 3 & 4)
- C Tpt. 1. 2. (Trumpet 1 & 2)
- Tbn. 1. 2. (Trumpet 1 & 2)
- B. Tbn. (Baritone Trumpet)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Hp. (Harp)
- Vln. Ia (Violin Ia)
- Vln. Ib (Violin Ib)
- Vln. Iia (Violin Iia)
- Vln. Iib (Violin Iib)
- Vla. 1 (Viola 1)
- Vla. 2 (Viola 2)
- Vla. 3 (Viola 3)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in a key signature of one sharp (F#) and a common time signature (C). Measures 6-11 show a variety of melodic lines and textures across the string and woodwind sections, with many notes beamed together and some measures containing rests.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1.2. Hn. 3.4. C Tpt. 1.2. Tbn. 1.2. B. Tbn. Tba. Timp.

Perc. 1 Perc. 2 Hp.

Vln. Ia Vln. Ib Vln. Iia Vln. Iib Vla. 1 Vla. 2 Vla. 3 Vc. Cb.

A

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1.2. Hn. 3.4. C Tpt. 1.2. Tbn. 1.2. B. Tbn. Tba. Timp. Perc. 1. Perc. 2. Hp.

exhale through instrument

ppp *mf* *p* *f* *pp* *mf* *ppp* *f* *ppp* *f* *ppp*

sim., freely

A

Solo
freely

Solo Vln. Vln. Ia Vln. Ib Vln. IIa Vln. IIb Vla. 1 Vla. 2 Vla. 3 Vc. Cb.

mp *mp* *mp* *mp* *mp* *mp* *mp*

Picc. *Solo darkly*

Fl. *mf* *mp*

Ob.

C. A.

Cl. *pp*

B. Cl. *p*

Bsn.

Cbsn.

Hn. 1.2. *pp* *mf* *f* *pp* *mf*

Hn. 3.4. *pp* *mf* *p* *mf*

C Tpt. 1.2. *mf* *ppp* *mp* *a2*

Tbn. 1.2. *mf* *pp* *mf* *pp* *a2*

B. Tbn. *pp* *f*

Tba. *f* *pp* *f*

Timp. *p*

Perc. 1. *Vibraphone* *bowed* *ord.* *p* *mp* *motor off, con ped.* *To Bass Drum* *Bass drum* *p*

Perc. 2. *p*

Hp. *mf* *freely* *3* *3* *3*

Solo Vln. *mp*

Vln. Ia. *pp* *mp* *div.* *unis.* *mp*

Vln. Ib. *pp* *mp* *div.* *unis.* *mp*

Vln. II. *ppp* *mp* *mp* *p* *div.* *unis.*

Vla. *pp* *mp* *div. richly*

Vc. *mp*

Cb. *pp* *mp*

Picc.
 Fl. *f* *brightly* *< f* *p* *f* *3*
 Ob.
 C. A.
 Cl.
 B. Cl.
 Bsn.
 Cbsn. *f* *mp*
 Hn. 1.2. *a2* *pp* *f* *ord.* *p*
 Hn. 3.4. *pp* *f* *ord.* *p* *mf* *p*
 C Tpt. 1.2. *pp* *mf* *ord.* *p* *mp*
 Tbn. 1.2. *mf* *pp* *mf*
 B. Tbn. *pp* *mf* *p* *mf*
 Tba. *pp* *f* *p*
 Timp. *p* *mf*
 Perc. 1 *mf* *f*
 Perc. 2 *f* *mf*
 Hp. *D:C>B: E:F>G:A? (Gmaj7)* *f*
 Solo Vln. *mp* *mf* *pp* *mf* *Solo*
 Vln. Ia *div.* *mp* *warmly unis.* *pp* *mp*
 Vln. Ib *mp* *sul A* *pp* *mp* *ppp*
 Vln. II *div.* *mp* *p* *mp*
 Vla. *unis.* *mp* *warmly* *mf* *div.* *f* *mp*
 Vc. *mf* *f* *warmly* *pp* *mp*
 Cb. *mp* *pp*