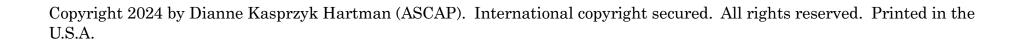
FOR ORCHESTRA

Dianne Hartman



Perusal

## Instrumentation

Flute 1,2
Piccolo
Oboe 1,2
Clarinet Eb
Clarinet Bb
Bassoon 1,2
Horn in F 1,2,3,4
Trumpet in C 1,2
Trombone 1,2
Tuba

Timpani
Percussion 1:
Snare Drum, Crash Cymbal,
Shekere, Thunder Tube 1
Percussion 2:
Bass Drum, Crash Cymbal 2
Rainstick
Percussion 3:
Marimba, Thunder Tube 2
Floor Tom, Rainstick 2

Violin 1
Violin 2
Viola
Violoncello
Double Bass

duration: ca. 8:00 Transposed Score

#### PROGRAM NOTES:

#### CLIMATE CHANGE (2024) Dianne Hartman

The composer, a psychotherapist of over 30 years, notes the importance of self-care for physical and emotional health. Upon researching climate change, a similarity is viewed re the self-care of the planet, also important for future existence. This prompted the composition.

The piece begins with the orchestra portraying a dialogue of scientists struggling to educate the public about global warming (which is more than temperatures getting warmer). We have already seen some of the consequences of climate change in the form of drought, severe fires, hurricanes, floods, tsunamis. The orchestra mimics some of these catastrophies through music and sound effects. The feeling of grief is sounded by various sections of the orchestra illustrating the losses due to the destructive forces of nature followed by the sound of resilience needed to spread hope of improvement. Again, just as people often forget or ignore the need for balance in life to keep emotionally and physically healthy, they also forget or ignore the need for recommended acts to protect the planet from climate change.

The orchestra moves from the storms to increased speed and volume changes with a desperate plea for action that needs to be taken now, which will determine the changes in climate for the future. The ending of the piece leaves us to decide the survival of the planet.

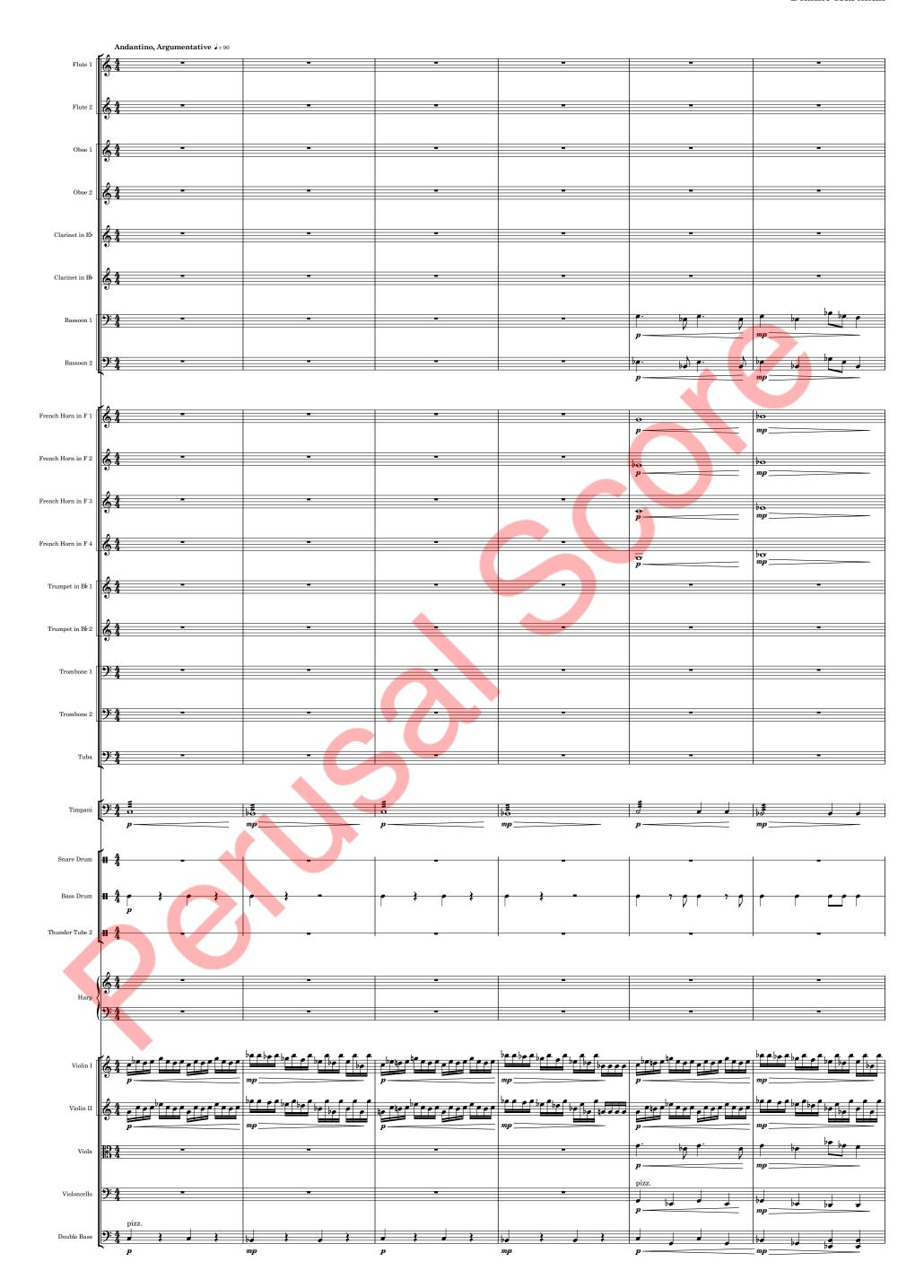
### **CONDUCTOR'S NOTES:**

In measures 44 to 57, individual parts are directed to snap fingers quickly to imitate falling rain. The rain slowly decreases as less individuals are snapping.

In measures 125 and 126, flute and brass sections are directed to make the sound of wind by blowing through their instruments. Dynamics are marked. Others in the orchestra who are not playing imitate a wind sound by exhaling loudly.

The last measure is meant to be a dramatic stop of music followed by a loud exhale of wind by all that slowly fades to nothing. Brass and flutes will make breath sounds through their instruments while all others make the sound of a howling wind simply by giving a loud sustained and fading exhale, with lips pursed as if to say "whooo."

Dianne Hartman



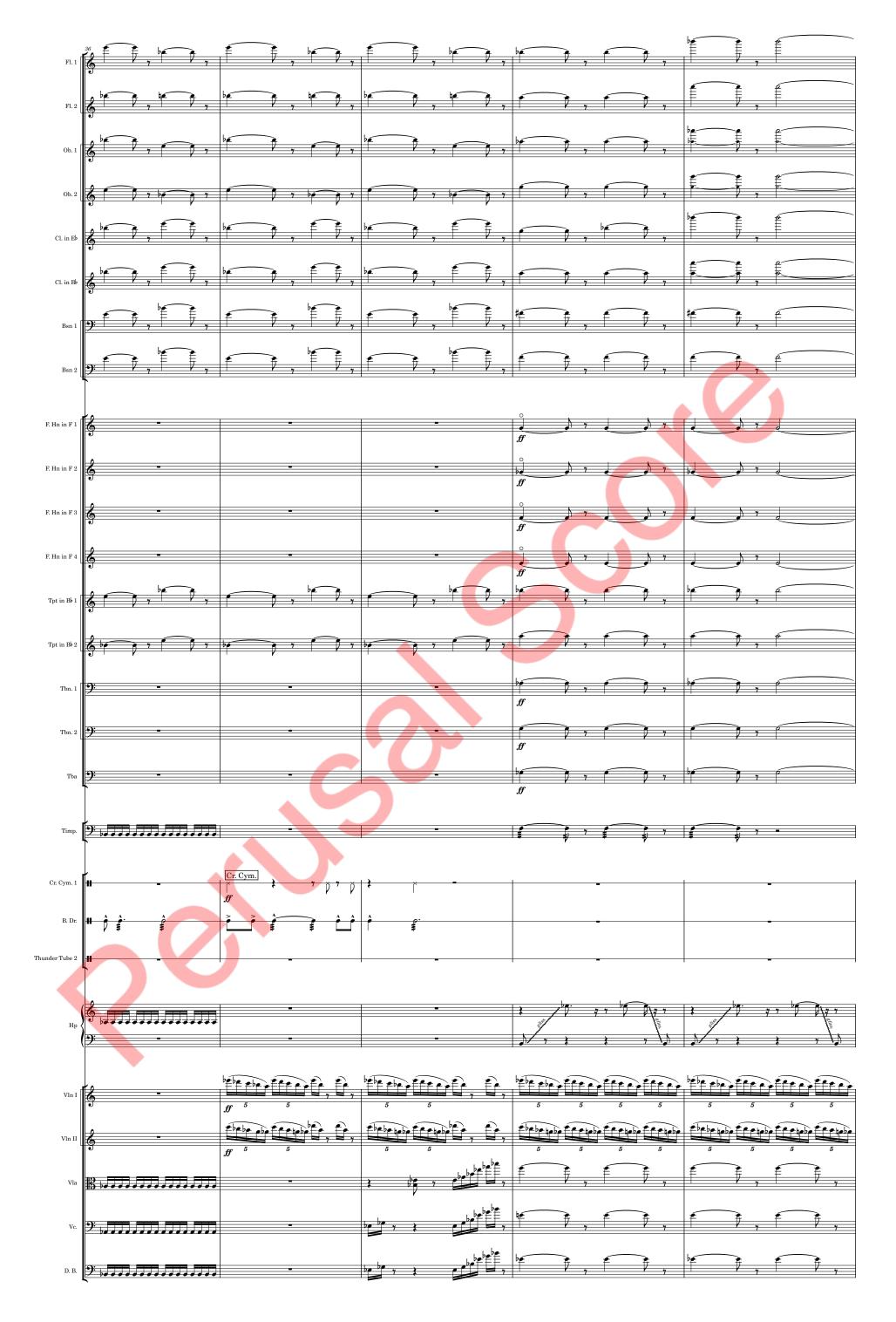




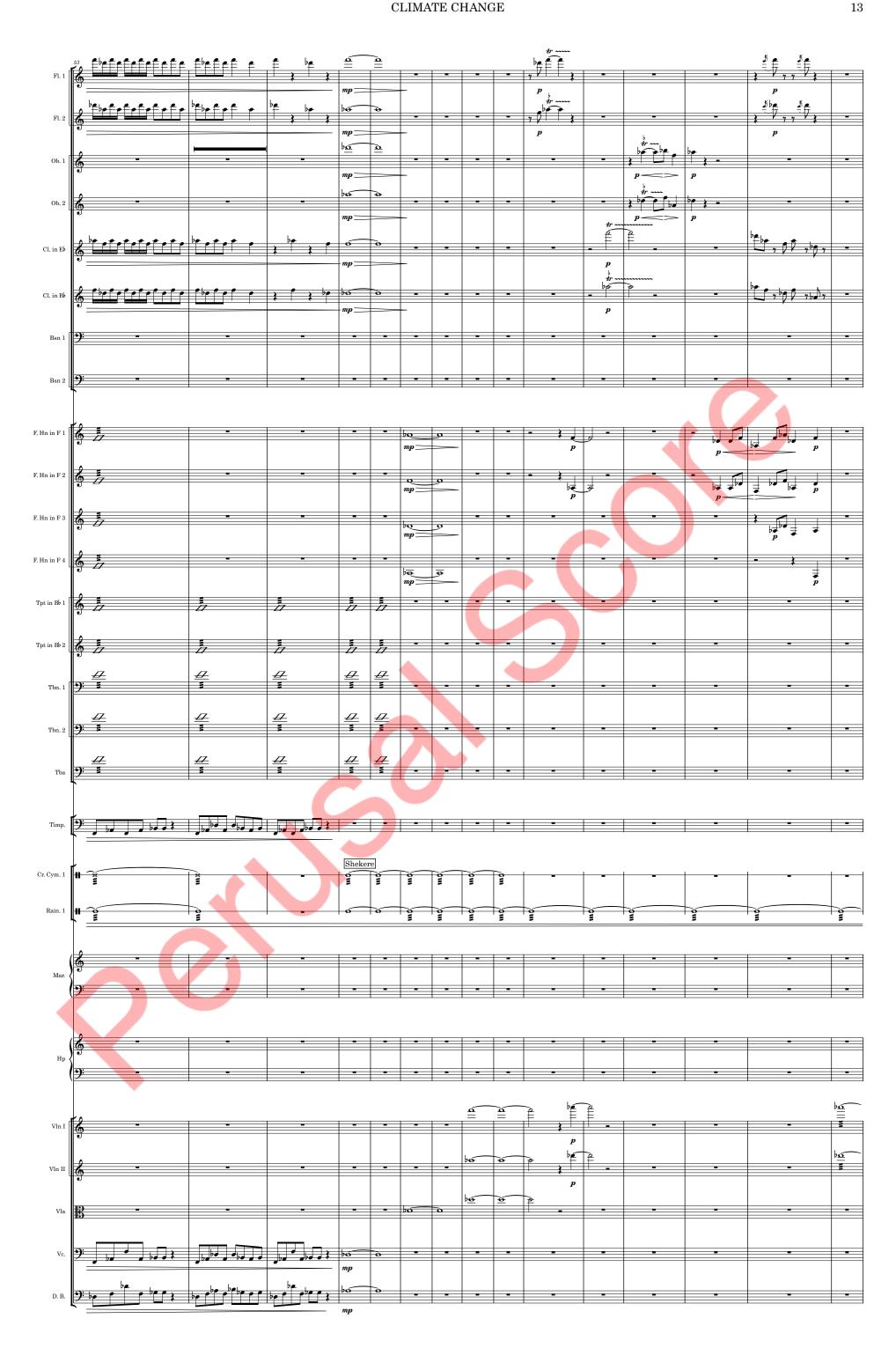




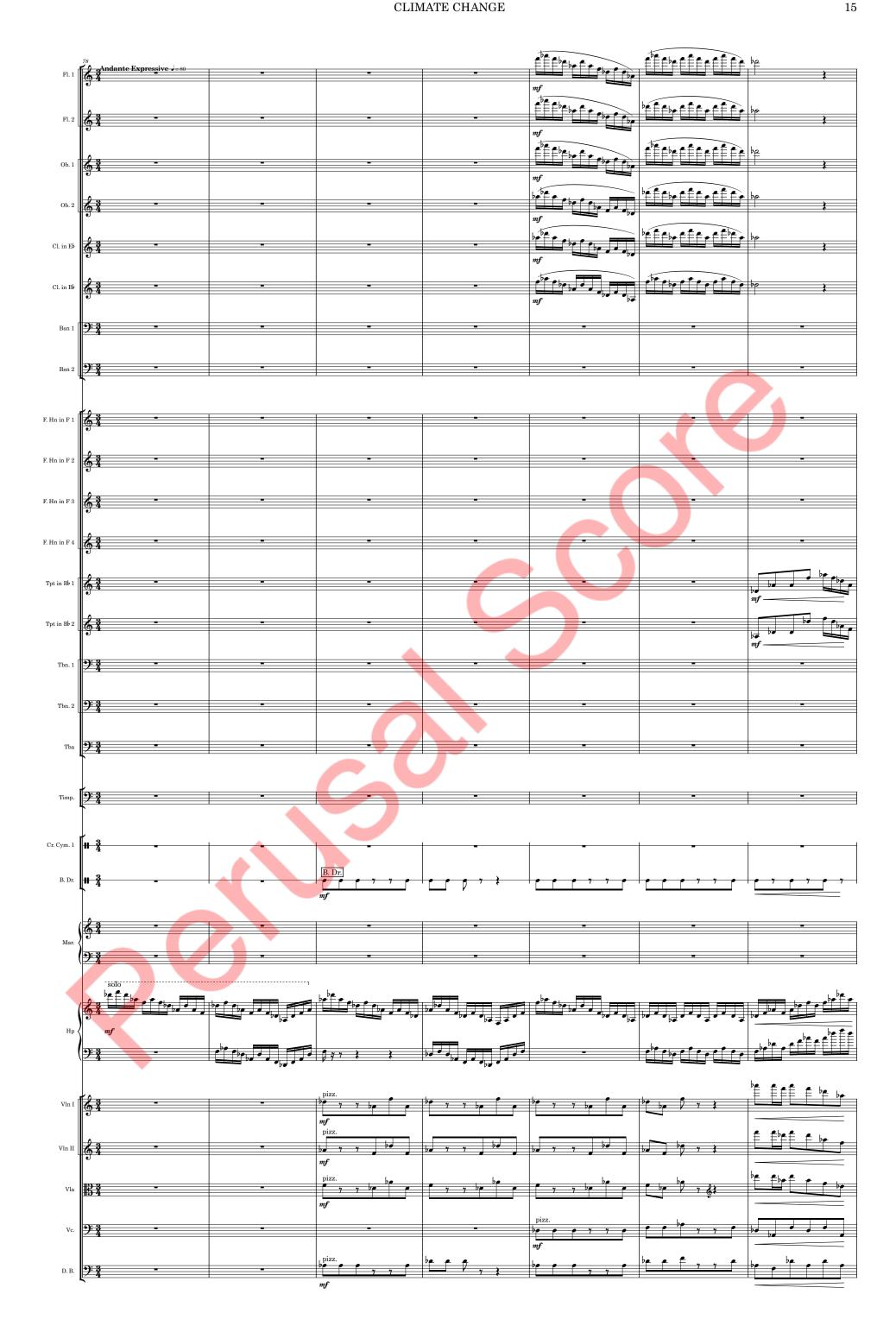








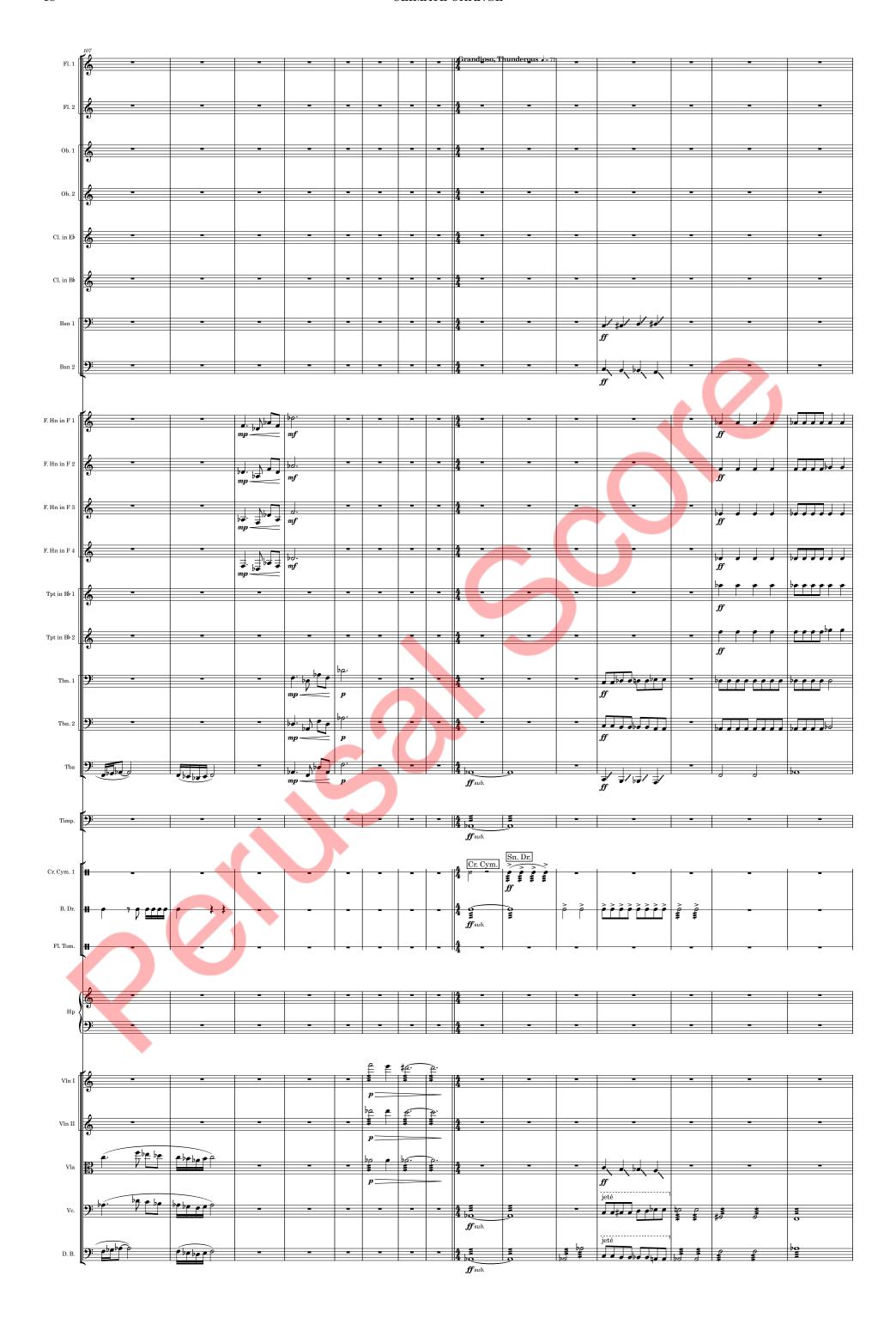
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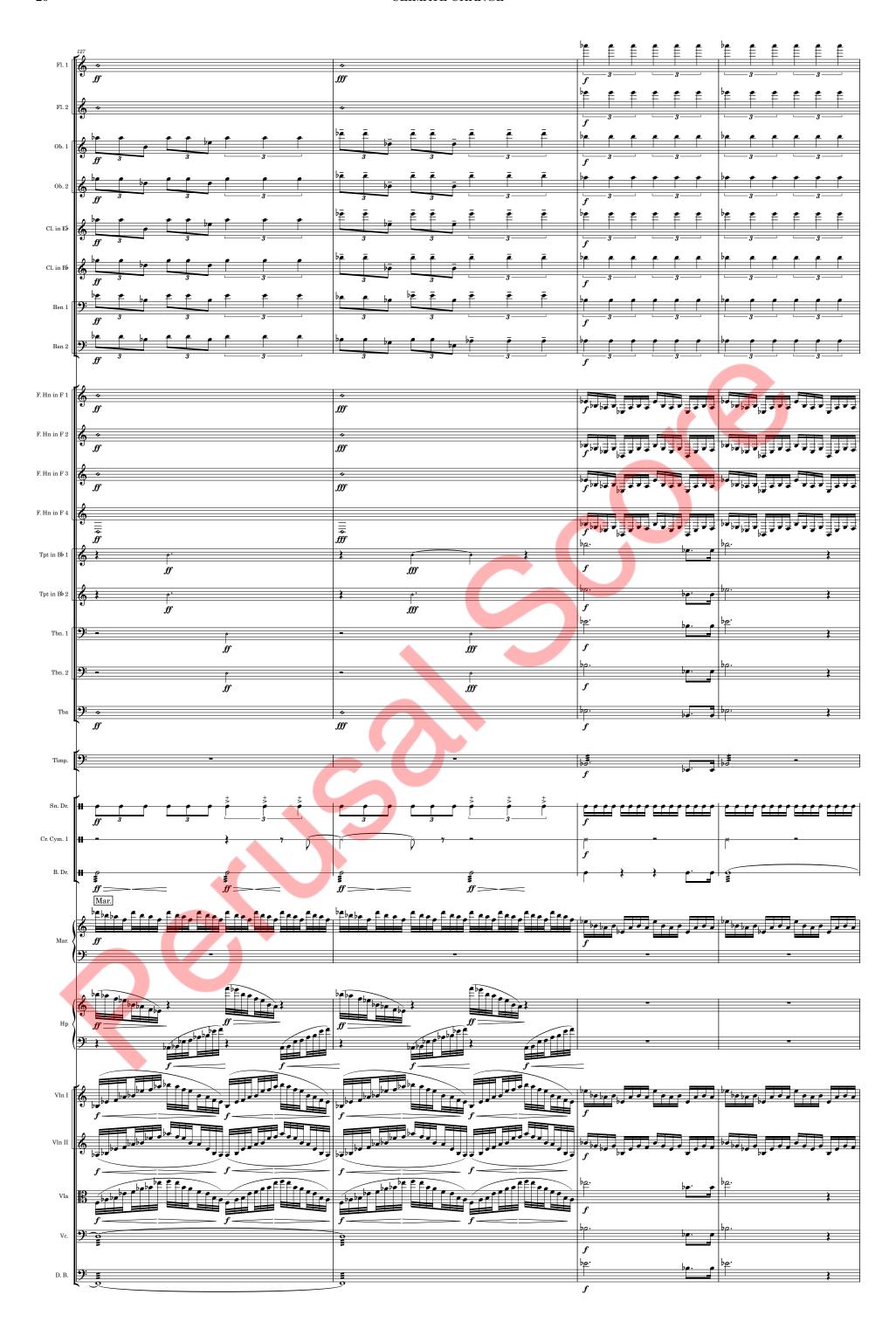


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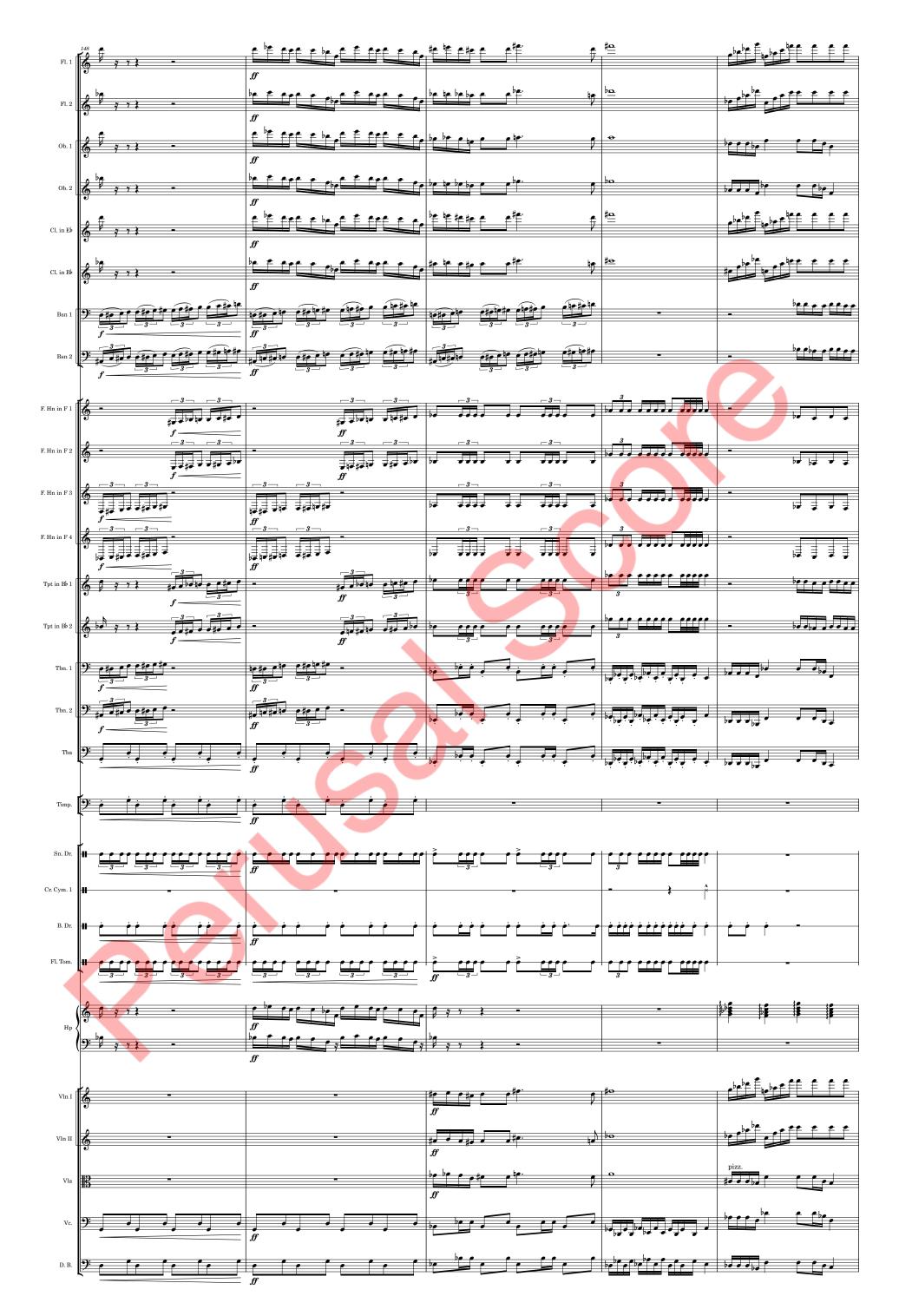




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