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EverWind

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EverWind

for orchestra

24′

(Transposed Score)

I. PERMIA

Interlude: Helicopters

II. Flat

III. Widforss

Interlude: Silence

IV. Switchback

2018-2019

Garrison Gerard

Instrumentation

Flute I
Flute II
Flute III (double Picc)
Oboe I
Oboe II
Oboe III (double eng. hn.)
Bb Clarinet I
Bb Clarinet II
Bb Clarinet III
Bassoon I
Bassoon II
Bassoon III (double contra)

Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Tuba

Violin I
(4 part divisi)
Violin II
(3 part divisi)
Viola
(3 part divisi)
Violoncello
(3 part divisi)
Double Bass
(2 part divisi)

Harp
Piano

Timpani
Percussion I
- Bass Drum
- Snare Drum
- Crotales
- Tubular Bells

Percussion II
- Wood Block
- Suspended Cymbal
- Vibraphone

Percussion III
- Marimba
- Triangle
- Brake Drum

Performance Notes

The score is notated in transposed pitch.

Brass are called upon to make air sounds throughout the piece—these sounds should be played as if producing the pitches and following the directions indicated. For instance, when a gesture encompasses more than an octave, the amount of air used should be greater in the upper octave. Players should try to focus their air in such a way that longer phrases are possible, but not so focused that vibrations of the lips and thus pitches are produced.

Feathered beams indicate accelerandi and ritardandi in tempo from and to a speed corresponding to the number of beams used in the figure. The rhythmic space occupied by the figure is notated.

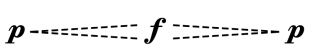
The line following the trill marking indicates the relative speed of the trill. The pitch in parentheses indicates the top note of the trill.

f.t.

(accompanied by a tremolo marking) Indicates a flutter tongue.

Timbral Trill
(t.t.)

Indicates a trill to the same note using an alternate fingering.



Crescendo & decrescendo at any desired speed with the marked dynamics serving as upper and lower bounds of dynamic level. An effort should be made to listen to the other sounds and meld with them.

(strings) Indicates overpressure of the bow.

(strings) Bow on the bridge. The number of vertical lines indicates the number of strings that the bow should contact.

(strings) Bow on the tailpiece.

(strings) Snap pizzicato (Bartok Pizz.)

(strings) Ricochet bow. The bow should be thrown forcefully across the string, creating noise and unpredictable pitches.

(piano) Dampen with hand inside the instrument.

(harp) Thunder slap. Open palm strike on the lowest octave(s) of the harp.

Movement II

The meters in the second movement are designed to provide a framework for the sounds, and should not (especially in the opening and closing of the movement) be perceived or overly accented.

The string harmonics (particularly those where the player is directed to create a false harmonic a minor third above a fingered pitch) are not intended to produce a pure, clear tone or distinctive pitch. They are employed to create a shimmering effect on top of the sounds of the rest of the orchestra.

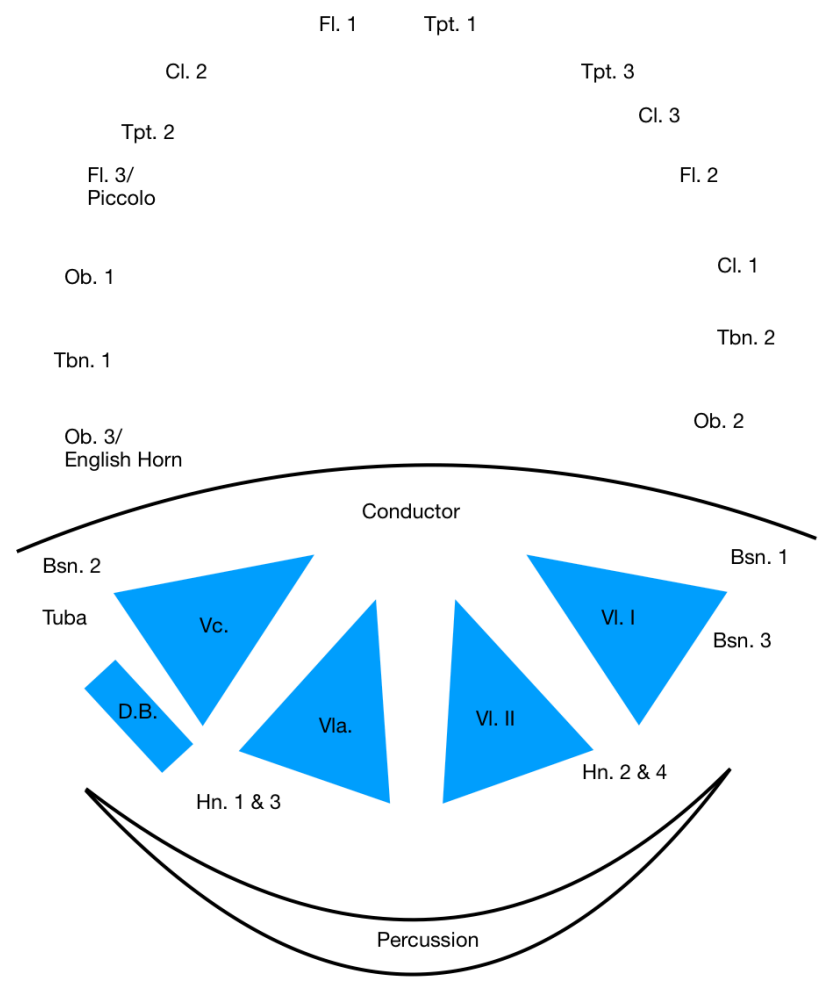
Movement IV

The fourth movement uses an untraditional system for indicating the metric framework of the movement. Each number (placed where time signatures would usually be situated) represents the number of cues that the conductor should give within that "bar." The location of these cues comes at each of the dashed bar lines. More prominent cues are given solid bar lines, and a timestamp which corresponds to the fixed media track. (It is possibly a prudent idea for the conductor to differentiate these solid bar line cues by some method such as a downbeat in both hands, or by being careful to not use a clear downward motion in any of the secondary cues, reserving that indication for the more prominent cues.) Some of the dashed bar lines are given approximate time stamps in order to facilitate coordination with the fixed media element. Precise alignment is not the principal goal.

When instruments are directed to sustain pitches or figures for long periods of time, if possible, they should stagger their breathing or bow changes with other sustain instruments. (e.g. the French horn air sound crescendo in bars 2 and 3).

The bottom line of the staff in this movement is a waveform visual representation of the fixed media track. Written descriptions are included at prominent points throughout the movement.

Additionally, this movement calls for instruments to spread around the hall as in the diagram. It is likely prudent for the winds and brass (with the exception of horns) to exit the stage between the second and third movements. It is appropriate for them to reenter the hall (usually from the back, depending on the performance space) during the second interlude.



Interludes

The text of both interludes (appearing after the first and third movements) are included in the score and parts to assist the players in framing the piece within context. The score includes the wave form of the fixed media element of the interludes to aid the conductor. A speaker reads the text and is free to sit on or off stage during the movements.

Program Note

EverWind was written as my Master's Thesis during my studies at the University of North Texas. It was written following a visit to the Chihuahuan Desert & Colorado plateau. Many of the ideas in the piece are drawn from real locations in the Midwest: Widforss, for example, is the name of a trail at the North Rim of Grand Canyon National Park, where I came across multiple amiable hikers, some raucous bugs, and one very cooperative tree. The influence of the locations is most clearly felt in the fourth movement, which uses actual sounds recorded on the trip. The piece also seeks to explore larger environmental issues, using these real places as jumping-off points.

The first movement, "PERMIA," opens with a concert B—the note that is most common in American cities and homes, owing to the 60Hz hum that is created by our electrical system—that is meant to mark a starting point, from which other material will take over in the journey to the wilderness.

"Flat" represents those places of repose where objects come to and stay at rest. It is particularly inspired by the salt flats of West Texas. There—less than two miles from the highest elevation in the state—is the lowest point for miles in any direction. Salt has collected from years of runoff and erosion. The white fields almost touched by the shadow of Guadalupe peak stand barren and largely ignored. This movement explores these elements of silence and rest by combining very quiet sounds with hints of pitch derived from the natural overtone series.

Written for string instruments only, "Widforss" uses rhythms recorded at the north rim of Grand Canyon National Park as its foundational material. String noise elements are combined with strongly pitched material derived from the higher partials of the overtone series.

The final movement, "Switchback," is a recapitulation of the narrative strands of the piece. The brass and woodwind players are spread around the audience—in much the same way that the fixed media element is spatialized around the hall. Sounds of the Virgin River in Zion National Park and Cave Swallows from Carlsbad Caverns are electronically manipulated to varying degrees while the orchestra provides commentary on the myriad of noises.

Locations and Coordinates

Movement I – PERMIA

Guadalupe Peak
31° 53′ 29.26″ N, 104° 51′ 38.56″ W

Carlsbad Caverns
32° 08′ 52.28" N, 104° 33′ 24.17" W

Interlude I – Helicopters

Virgin River, Zion National Park
37° 18′ 24.08" N,112° 56′ 51.68" W

Petrified Forest National Park
34° 54' 35.96'' N, 109° 48' 24.45'' W

Movement II – Flat

Salt Basin Dunes, Salt Flat, TX
31° 55' 24.6'' N, 105° 0' 25.2'' W

Painted Dunes, Arches National Park
38° 36' 59.71" N, 109° 37' 11.45" W

Movement III – Widforss

Widforss Trailhead, Grand Canyon National Park
36° 13′ 25.32" N, 112° 03′ 52.92" W

Interlude II

Cape Royal, Grand Canyon National Park
36° 7′ 33" N, 111° 56′ 96″ W

Indian Garden, Grand Canyon National Park
36° 4′ 39" N, 112° 7′ 43.68″ W

Movement IV

(includes all sounds referenced in previous movements)
Observation Point, Zion National Park
37° 16′ 695" N, 112° 56′ 425″ W

Devil's Hall, Guadalupe National Park
31° 54′ 24" N, 104° 50′ 51″ W

I. PERMIA

Garrison Gerard

Uneasy ♩ = 38

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2
Contrabassoon
French Horn in F 1
French Horn in F 2
French Horn in F 3
French Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Crotales
Suspended Cymbal
Brake Drum
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

To W. Bl.
Sus. Cym.
Tri.
Br. Dr.
bisbigliando
p.d.l.t.

1 2 3 4 5 6 7 8 9

A Piu mosso

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Bsn. 3
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
Sus. Cym.
Tri.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

To Picc.
To Eng. Hn.
flt.
timbral trill
To B. Dr.
To W. Bl.
To Sus. Cym.
B. Dr.
Br. Dr.
Tri.
chromatic cluster

10 11 12 13 14 15 16 17

B

rit. Andante moderato ♩ = 96

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. Dr.
Sus. Cym.
Br. Dr.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

flt.
Picc.
To Bsn.
To W. Bl.
To Sn. Dr.
Sn. Dr.
To Sus. Cym.
To Mar.
pizz.

18 19 20 21 22 23 24 25 26

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Bsn. 3
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

flt.
Bsn.
t.t.
Sus. Cym.
arco
cresc.

27 28 29 30 31 32 33 34 35

C

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Bsn. 3
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

flt.
timbral trill
To Cbsn.
To Tri.
bisbigliando
cresc.

36 37 38 39 40 41 42 43 44 45 46 47

rit.

D

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.

flt.

n mf pp

F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Sn. Dr.
Sus. Cym.

ff p sub. ff

To Mar. Mar.

Tri.

Tri. ff p mf pp

Hp.

f sub. p

Pno.

4:3 4:3 4:3
pp mf pp

rit.

D

Vln. I
Vln. II
Vla.
Vc.
D. B.

ff sfz p

pizz. arco

f sub. mf mf mf

f pp f

3

48 49 50 51 52 53

E **Momentary Respite** (♩. = 90)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
a
Vla.
b
a
Vc.
b
D. B.

timbral trill
t.t.
flt.
loco

54 55 56 57 58 59

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
a
Vla.
b
a
Vc.
b
D. B.

harmon mute stem out
harmon mute stem out
cresc.

60 61 62 63 64 65 66

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf *p* *pp cresc.* *ff* *sfz* *dim.* *cresc.* Cbsn.

67 68 69 70 71 72

F **Agitated** ♩ = 128

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
a Vln. I b
a Vln. II b
a Vla. b
a Vc. b
D. B.

To Br. Dr.
Br. Dr.
Tri.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Br. Dr.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
a
Vla.
b
a
Vc.
b
D. B.

81 82 83 84 85 86 87 88 89

accel.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Sus. Cym.
Br. Dr.
Hp.
Pno.
a Vln. I
b
a Vln. II
b
a Vla.
b
a Vc.
b
D. B.

flt.
timbral trill
accel.

90 91 92 93 94 95 96 97 98 99

G **tempo primo**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. Dr.
Sus. Cym.
Br. Dr.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
a
Vla.
b
a
Vc.
b
D. B.

flt.
To Fl.
Fl.
To B. Dr.
B. Dr.
sul pont.
sul pont.

100 101 102 103 104 105 106 107 108 109 110

Interlude

Helicopters

Time is tied to a perception of progress. A perception tilted by stimuli.
Sound for sounds sake. On a walk to a point.

A sound sustained is a sound ignored.
What is new left to hear?
To bathe in silence is to both cleanse and shock the system; the slightest ripple encompassing an ocean.

II. Flat

Garrison Gerard

♩ = ca. 58

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
French Horn in F 1
French Horn in F 2
French Horn in F 3
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Tuba
Timpani
Snare Drum
Suspended Cymbal
a
b
Violin I
c
d
a
Violin II
b
Viola
Violoncello
Double Bass

airy tone
timbral trill
air, as an exhale
air
fingers on snare head (snares on)
col legno battuto
pizz.

1 2 3 4 5 6

A

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
Sus. Cym.
To W. Bl.
To Sus. Cym.
air
A
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.
arco

7 8 9 10 11

B

poco accel. ♩ = 72

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
Sus. Cym.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.

airy tone
t.t.
with sticks
To B. Dr.
B. Dr.
W. Bl.
ord.

12 13 14 15 16 17 18 19 20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
W. Bl.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.

C ♪ = ♪

flt.
t.t.
3
To Sn. Dr.
To Crot.
To Sus. Cym.
Sus. Cym.

21 22 23 24 25 26 27 28

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. Dr.
Sus. Cym.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.

flt.
timbral trill
To Crot.
Crot.
To W. Bl.
col legno battuto

29 30 31 32 33 34

D ♩. = 𝅗𝅥

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. Dr.
W. Bl.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.

airy tone
flt. air
air
col legno battuto
Sn. Dr.
fingers on snare head (snares on)
W. Bl.

35 36 37 38 39

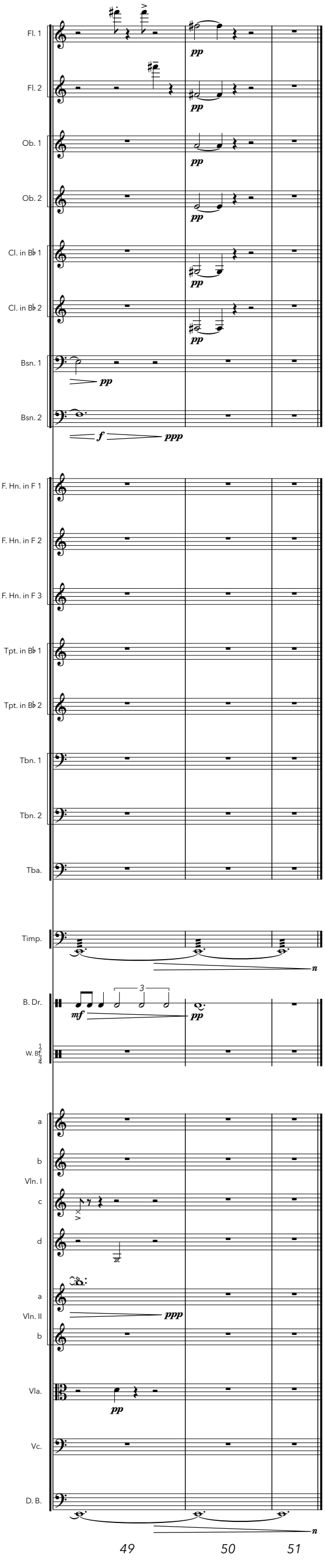
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Sn. Dr.
W. Bl.
Vln. I
Vln. II
Vla.
Vc.
D. B.

flt.
air
tr
t.t.
To B. Dr.
B. Dr.
pizz.

40 41 42 43

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. Dr.
W. Bl.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.

flt.
timbral trill
air
sub.


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn. 1
Bsn. 2
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn. 1
Tbn. 2
Tba.
Timp.
B. Dr.
W. Bf.
a
b
Vln. I
c
d
a
Vln. II
b
Vla.
Vc.
D. B.
pp
f
ppp
mf
n
3
49
50
51

III. Widforss

Elusive (𝅗𝅥 = 50)

A

accel. **Driving** 𝅗𝅥 = 64

Violin I

Violin II

Viola

Violoncello

Double Bass

col legno tratto

col legno battuto

normale

sul pont.
senza vib.

sul tasto

pizz.

arco

Vln. I

Vln. II

Vla.

Vc.

D. B.

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18

a
Vln. I b
c
a
Vln. II b
c
a
Vla. b
c
a
Vc. b
c
a
D. B.
b

sul tasto
sul tasto
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
dim.
dim.
dim.

19 20 21 22 23 24 25 26 27

B

normale
arco
arco
normale
arco

28 29 30 31 32 33 34

C

a
Vln. I b
c
a
Vln. II b
c
a
Vla. b
c
a
Vc. b
c
a
D. B.
b

35 36 37 38 39 40

41 42 43 44 45

D

molto vibrato

normale
arco

normale
arco

46 47 48 49 50 51 52

53 54 55 56 57 58 59 60

E

♩ = 64

accel.

Vln. I

Vln. II

Vla.

Vc.

D. B.

61 62 63 64 65 66 67 68

string.

col legno tratto

col legno battuto

arco

senza vib.

69 70 71 72 73 74 75 76 77

Interlude

Silence

Shh. –Crack!

The opposite of noise is not silence
In those times where an immobility of spirit is the greatest catalyst for growth;
What do we say to silence?
When something is less than nothing.
Whispers coagulate across gulfs of time—Culminate in a moment, a place need not be grand to be profound: just solitary.
The opposite of noise isn't silence—but peace.

Shhhhhhh.

IV. Switchback

Unmeasured & Roughly Proportional

24"

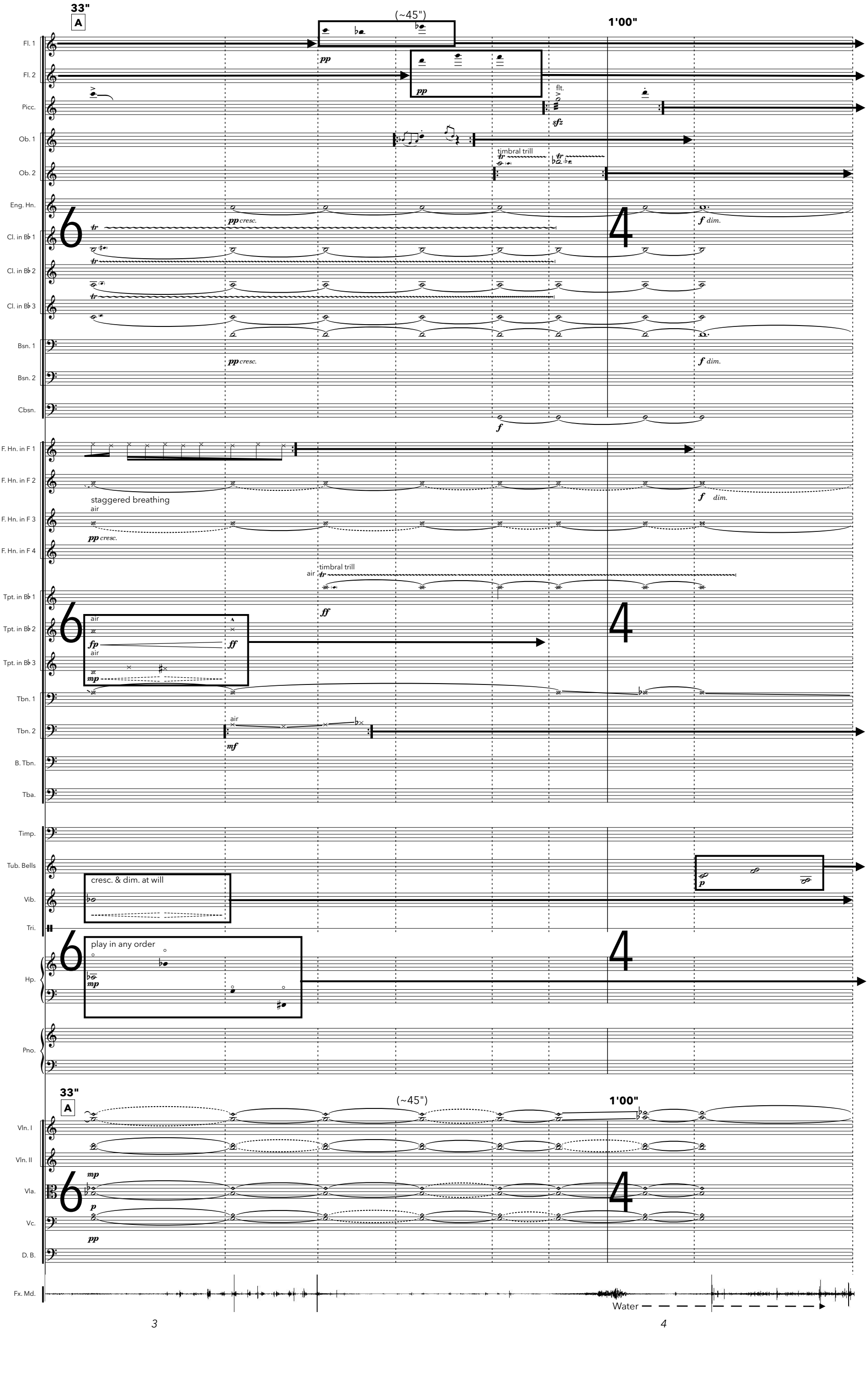
Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2
Contrabassoon
French Horn in F 1
French Horn in F 2
French Horn in F 3
French Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Tubular Bells
Vibraphone
Triangle
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass
Fixed Media

flt.
air
staggered breathing
arco
Wind
Footseps

3 2 6

pp *p* *mp* *cresc.*

1 *2*


33"
A
(~45")
1'00"
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. Bells
Vib.
Tri.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
Fx. Md.
pp cresc.
pp
flt.
sfz
timbral trill
f dim.
staggered breathing
air
ff
fp
mp
mf
cresc. & dim. at will
play in any order
p
Water
3
4

1'32" 1'44"

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
To Ob.
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. Bells
Vib.
ord.
Mar.
To Crot.
Tri.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
Fx. Md.
Bell
Bell

1'57" B 2'04" (~2'15") 2'24"

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
Vib.
Mar.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.

flt.

To Fl.

Crot.

arco

Thunder storm — Metal — Metal — Metal — Spring

7 8 9

2'40" C 2'43" (~3'04") 3'16"

Fl. 1
Fl. 2
Fl. 3 — (1) Fl. — To Picc. — Picc. flt.
Ob. 1
Ob. 2
Ob. 3 — Ob. — To Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1 — flt. — flt.
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba. — (2)
Timp.
B. Dr.
Crot. — arco
Vib. — To Sus. Cym.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
Fx. Md. — Water Footsteps — Insects — Metal — Birds

10 11 12

3'29" (~3'36") D 3'40"

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. Dr.
Crot.
Tub. Bells
Sus. Cym.
Mar.
Hp.
Pno.
a Vln. I
b
a Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.

5 13

Bell Metal Hawk Hawk

(~3'55") 4'06" 4'19" (~4'31") (~4'55")

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. Dr.
Sus. Cym.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
Fx. Md.

(7) (8) (9) (10) (11) (12) (13) To Vib.

play in any order

(9) cresc. & dim. at will

Insects Bell Spring Bell Bell Birds Metal

5'04 5'20" E 5'32" 5'40"

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. Dr.
Vib.
Br. Dr.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.

4 3 2 7

(3) mf (3) mf (3)

f

air air

ff mf mf (3) p cresc. p cresc. p cresc.

To Crot.

ff ppp

Vib. (2) arco mf

To Br. Dr.

(4) timbral trill tr p f

(2)

pp

(4) (4)

pizz.

cresc.

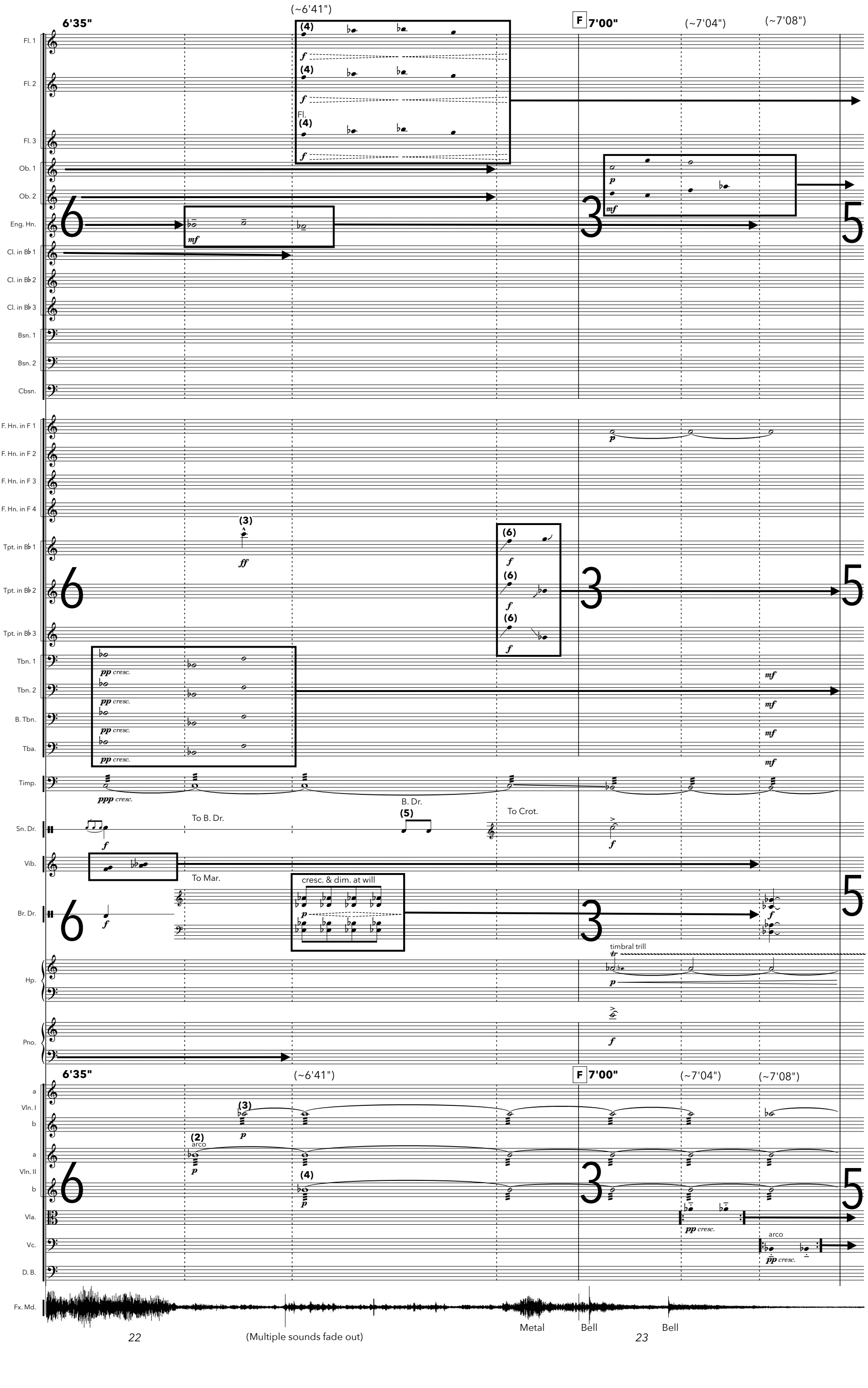
Treefall Metal Metal Bell

17 18 19 20

(~5'51") **6'08"**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Vib.
Br. Dr.
Hp.
Pno.
a Vln. I
b
a Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.

(5) p
(7)
To Fl.
Eng. Hn.
pp f
(6) f
mf
p
air p
3 6
f dim.
(4) p cresc.
To Sn. Dr.
Sn. Dr. p
Br. Dr. pp cresc.
(4) play in any order p f pp
(4) arco
(5) ff
(7) arco f
arco f ff


6'35"
(~6'41")
F 7'00"
(~7'04")
(~7'08")
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sn. Dr.
Vib.
Br. Dr.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.
To B. Dr.
B. Dr.
To Crot.
To Mar.
cresc. & dim. at will
timbral trill
arco
Metal
Bell
Bell
22
(Multiple sounds fade out)
23

7'12" (~7'27") 7'54" 8'00"

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
Bsn. 1
Bsn. 2
Cbsn.
F. Hn. in F 1
F. Hn. in F 2
F. Hn. in F 3
F. Hn. in F 4
Tpt. in B♭ 1
Tpt. in B♭ 2
Tpt. in B♭ 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Crot.
Vib.
Tri.
Hp.
Pno.
a
Vln. I
b
a
Vln. II
b
Vla.
Vc.
D. B.
Fx. Md.

To Picc.
Picc.
To Tri.
Tri.
air
arco
cresc.