

Full Score

Piper Hill

# Wind Over Water

for the 2019  
International Music Festival of the Adriatic

originally written for the following players:

Hannah Allen - Soprano  
Sarina Schwartz - Violin  
Gillian Bartholomew - Viola  
Devin Cornacchio - Cello

### Composer's Note:

This piece was heavily inspired by excerpts from Arthur S. Eddington's 1927 lectures on "The Nature of the Physical World". The text included in the interludes comes directly from these excerpts.

This piece could not have been written without the help of several very important people.

First of all, my instructors at the festival, Tom Handman-Lopez and Stefano Sacher.

Secondly, I'd like to thank my performers, Hannah Allen, Gillian Bartholomew, Devin Cornacchio, and Sarina Schwartz. All composition is collaboration, and it's been an honor to work with them on this piece. A great deal of the last movement was inspired by things we discovered together through improvisation.

Lastly, I'd like to thank my family for supporting my artistic pursuits in a multitude of ways.

### Legend:

Some of the score includes a few made up abbreviations and symbols, just to cut down on the amount of wordiness within the score itself. Here are a few things:

CP - "Choose pitch" - choose a new pitch for the next note

CP (angel) - choose a new pitch that "goes well" with other things that are happening

CA - "Choose articulation" - choose a new articulation for the next given pitch

SAME PITCH - choose the same note as you did last time you had a choice



- a lot of short staccato notes with a wide tessitura and no particular rhythm

Triangular notehead pointing upward - audible inhale

Triangular notehead pointing downward - audible exhale

# preface

Soprano (speaking):

“We feel Nature drawing close to us, uniting with us, till we are filled with the gladness of the waves dancing in the sunshine... Having woven an impression, the mind surveyed all that it had made and decided that it was very good.”

### i: Weaving an impression

*ppp*

Soprano Solo

xhh  
the x means bow so lightly that it's not really pitched

Violin

*ppp*

the x means bow so lightly that it's not really pitched

Viola

*ppp*

the x means bow so lightly that it's not really pitched

Violoncello

*ppp*

**A**

5

S. Solo

hng(ah)

*ppp* *ppp* *pp*

these guys are little synchronized swells like waves crashing very gently

*sim.*

**A**

Vln.

*ppp* *ppp* *pp*

Vla.

*ppp* *ppp* *pp*

Vc.

*ppp* *ppp* *pp*

12

S. Solo

Vln.

Vla.

Vc.

pp

p

pp

p

pp

p

18

S. Solo

Vln.

Vla.

Vc.

p

p

p

p

p

p

Repeat ad infinitum, each time getting gradually less and less in sync, until there is no sense of togetherness. Cello decides when to move on from this section, simply by playing the next part

24

S. Solo

Vln.

Vla.

Vc.

mp

mp

mp

mp

mp

mp

30

S. Solo

Vln.

Vla.

Vc.

**B** (whatever note you were singing before)

♩ = 50, rolling

o - ah - o - i - ee \_\_\_\_\_ o - ah 'ah

**B**

♩ = 50, rolling

mp

mp

mp

37

S. Solo

no ai - y - ah oo

Vln.

Vla.

Vc.

*p*

♩=150 (the same)

43

S. Solo

zah zah zah zah zah zah zah zah zah zah

*mf*

♩=150 (the same)

Vln.

Vla.

Vc.

*mp*

*mf*

pizz.

45 *mp* *mf*

S. Solo

'eh 'eh 'eh 'eh 'eh-'eh-'eh 'eh 'eh eh - oo - - zah

Vln. *mf*

Vla.

Vc.

47 *mf* *pp*

S. Solo

ee 'A a

Vln. *mf*

Vla.

Vc. arco sul pont. *pp*

*mf* *pp*

*mf* *pp*



rubato, with luxurious pauses

50

S. Solo

*p*

rwee rr - ee - rr - ee - rr      rwee rr - ee - rr - ee - rr      rwee rr - ee - rr - ee - rr

Vln.

*p*

Vla.

*p*

Vc.

*f*

54

S. Solo

rwee - rr - ee - rr - ee - rr      rwee - rr - ee - rr      rwee - rr -

Vln.

Vla.

Vc.

*p*      *ppp*

**E**  $\text{♩} = 120$

(breathe when you need to  
(preferably on beat 3 of any measure))

57 *f* *mp*

S. Solo

eut! roor

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

60

S. Solo

Vln. arco

Vla. arco

Vc. arco pizz.

64

S. Solo

Vln. *pizz.* *arco*

Vla.

Vc. *arco*

68 *mf* **F** *f* *rit.* *pp* *ff* *pp*

S. Solo

Dah dah dnn dah ya NYEH! - (eh) - EH - (eh)

Vln. **F** *f* *rit.* *pp* *ff* *pp*

Vla. *f* *pp* *ff* *pp*

Vc. *f* *pp* *ff* *pp*

73

S. Solo

*mf* *pp* *mp* *pp* *p*

nng

Vln.

*mf* *pp* *mp* *pp* *p*

Vla.

*mf* *pp* *mp* *pp* *p*

Vc.

*mf* *pp* *mp* *pp* *p*

78

S. Solo

*ppp* *pp* *pppp*

xhh

Vln.

*ppp* *pp* *pppp*

Vla.

*ppp* *pp* *pppp*

Vc.

*ppp* *pp* *pppp*

## interlude a

Soprano (speaking):

“It was an illusion. Then why toy with it longer? These airy  
fancies which the mind, when we do not keep it severely in  
order, projects into the external world should be of no concern  
to the earnest seeker after truth. Get back to the solid  
substance of things, to the material of the water moving under  
the pressure of the wind and the force of gravitation in  
obedience to the laws of hydrodynamics.”

ii: The Solid Substance of Things

♩=300, with extreme seriousness, else it will not be ridiculous enough

as dynamics increase,  
adding some voice to the  
breath is encouraged

Soprano Solo

*ppp*

Violin

♩=300, with extreme seriousness, else it will not be ridiculous enough

sul tasto

*pp*

Viola

sul tasto

*pp*

Violoncello

sul tasto

*ppp*

*pp*

if you get dizzy, feel free to  
change the rhythm to suit  
your needs. Just resume when  
you can.

89

S. Solo

Vln.

*ppp*

Vla.

*ppp*

Vc.

92 *pp*

S. Solo

Vln. *pp*

Vla.

Vc.

97

S. Solo

Vln. *ppp*

Vla. *pp*

Vc.

101 *p*

S. Solo

Vln. *mp* *p*

Vla. *mp*

Vc. *mp*

106

S. Solo

Vln.

Vla.

Vc.

ord.

sul tasto

110

S. Solo

Vln.

Vla.

Vc.

*mp*

*p*

sul tasto

*p*

114

S. Solo

Vln.

Vla.

Vc.

*mp*

*p*

*mp*

*mp*



119 *mf*

S. Solo

Vln. *p*

Vla. ord. sul pont. *p*

Vc. *p* ord. *mp* sul tasto ord.

123

S. Solo

Vln. ord. *mp*

Vla. sul tasto *mp*

Vc. sul tasto *p*

128 *f*

S. Solo

Vln. sul tasto *p* ord.

Vla. ord.

Vc. *mp*

133

S. Solo

Vln.

Vla.

Vc.

*ord.*

*mp*

*p*

*mp*

*sul tasto*

*sul pont.*

*p*

137

S. Solo

Vln.

Vla.

Vc.

*ff*

*sul tasto*

*ord.*

*sul tasto*

*mf*

*mf*

*ord.*

*mp*

*sul tasto*

*mf*

*mf*

*mp*

142

S. Solo

Vln.

Vla.

Vc.

*ord.*

*mp*

*sul tasto*

*ord.*

*ord.*

*sul tasto*

146 *fff*

S. Solo

Vln. *sul tasto* *ord.* *f* *p* *sul tasto*

Vla. *sul pont.* *mp* *mf*

Vc. *ord.*

150

S. Solo

Vln. *ord.* *mf* *mp* *mf*

Vla. *sul tasto* *ord.* *f*

Vc. *ord.* *mf* *p* *mp* *sul tasto*

155

S. Solo

Vln.

Vla.

Vc.

sul tasto

ord.

mp

mf

mp

f

mf

f

sul pont.

ord.

mf

f

mf

mp

f

160

S. Solo

Vln.

Vla.

Vc.

mf

ff

sul tasto

ord.

f

mf

f

sul tasto

ord.

mf

f

mf

mp

f

mf

sul pont.

sul tasto

fff

f

ff

165

S. Solo

Vln.

Vla.

Vc.

*mf* *fff* *mf* *f*

*ff* *mp* *f*

*mf* *f* *mf* *f*

sul tasto

ord.

169

S. Solo

Vln.

Vla.

Vc.

*mf* *ff* *f* *mf*

*ff* *mf*

sul tasto

ord.

## interlude b

Soprano (speaking):

“by following this course we reach a cyclic scheme which from its very nature can only be a partial expression of our environment. It is not reality, but the skeleton of reality. “Actuality” has been lost in the exigencies of the chase. Having first rejected the mind as a worker of illusion we have, in the end, to return to the mind and say:

“Here are worlds well and truly built on a basis more secure than your fanciful illusions. But there is nothing to make any one of them an actual world. Please choose one and weave your fanciful images into it. That alone can make it actual”.

By introspection, we drag out the truth for external survey; but, in the mystical feeling, the truth is apprehended from within, and is, as it should be, a part of ourselves.”

### iii: Choose a world, and weave your fanciful images into it

choose a wispy sound,  
get ready

Soprano Solo

Violin

Viola

Violoncello

*pppp* *pp* *p*

CP CP CP

hnng(ah)

177

(sim.)

Vc.

*mp*

CP CP

repeat ad infinitum, getting less and less in sync, but gradually increasing to *mf*

repeat ad infinitum, getting less and less in sync, but gradually increasing to *mf*

repeat ad infinitum, getting less and less in sync, but gradually increasing to *mf*

repeat ad infinitum, getting less and less in sync, but gradually increasing to *mf*

4/4 4/4 4/4 4/4

180  $\text{♩} = 120$  hush and get ready (cello is playing 4 quarter notes) CA *mf* CA CA CA CA CA

Voice visually emphasizes the downbeats

S. Solo

180  $\text{♩} = 120$  hush and get ready (cello is playing 4 quarter notes) CA Voice visually emphasizes the downbeats ee\_\_

Vln.

hush and get ready (cello is playing 4 quarter notes) CA *mf* Voice visually emphasizes the downbeats CA CA CA CA CA

Vla.

hush and get ready (cello is playing 4 quarter notes) CA *mf* Voice visually emphasizes the downbeats CA CA CA CA CA

Vc.

*mf* CA CA CA CA CA CA CA

186  $\text{♩} = \text{whatever}$  forward, nasal, wildly varying dynamics gradual accelerando x9

S. Solo

$\text{♩} = \text{whatever}$  sul pont, wildly varying dynamics gradual accelerando x6

Vln.

sul pont, wildly varying dynamics gradual accelerando x3

Vla.

sul pont, wildly varying dynamics gradual accelerando x7

Vc.



190	breath! v	mirror mode with viola! (don't pay attention to cello and violin) (about 30 sec)	Voice cues the shift into tutti mirror mode (about 45 sec)
	breath! v	mirror mode with cello! (don't pay attention to voice and viola) (about 30 sec)	
<b>113</b>	breath! v	mirror mode with voice! (don't pay attention to cello and violin) (about 30 sec)	
<b>9</b>	breath! v	mirror mode with violin! (don't pay attention to voice and viola) (about 30 sec)	

Tutti mirror mode ends  
when cellist hits the  
back of the cello on the  
next downbeat ->

♩ = 120 or less!

*mf* CP SAME PITCH

oh ah eh

hit cello from the back (boomy) (big arm gesture)

198

ih  
'ih! 'ah! 'ee! 'oh! 'eh! 'ut!  
(x) (x) (x) (x)

mf f

202  $\text{♩} = 30$  (ish)

rubato, with luxurious pauses,

*p*

in sync with cello and viola:

$\text{♩} = 30$  (ish) wrrr - || - rrr - || - rrr - || wrrr - || - rrr - || - rrr - ||

Vln. *sub. p*

slow sliding harmonics on G string in sync with cello and viola:

*p*

slow sliding harmonics on C string in sync with viola and voice:

*p*

205

S. Solo

wrrr-ll - rrr - ll - rrr - ll      wrrr-ll - rrr - ll - rrr - ll      wrrr-ll - rrr - ll -      wrrr-ll -

Vln.

full, passionate

♩=50 (ish)

209

S. Solo

*mf* CP (angel)      CP (angel)      CP (angel)      CP (angel)

rwee rr-ee-rr-ee-rr      rwee rr-ee-rr-ee-rr      rwee rr-ee-rr-ee-rr

hum homophonically with your notes

Vln.

♩=50 (ish)

CP (angel)      CP (angel)      CP (angel)      SAME PITCH

hold note for a beat after Viola starts tremolo

*mf*      *f*

Vla.

hum homophonically with your notes

CP (angel)      CP (angel)      CP (angel)      CP (angel)

*mf*

213

*mp*

*f*

rwee rr - ee - rr - ee - rr    rwee rr - ee - rr    rwee rr -    'eut!

Vla.

*mp*

*f*

*f*

pizz.    pizz.    squeeeeeek

*mf*  
217 percussive sounds (20ish sec)

get more varied...  
(15ish sec)

start incorporating  
more pitch (20ish sec)

<i>mf</i>		arco (if not already)
<i>mf</i>		arco (if not already)
<i>mf</i>		arco (if not already)

220 CP (angel) *f* *ff* CP (angel) *mf* CP (angel) *mp*

CP (angel) *f* *ff* CP (angel) *mf* CP (angel) *mp*

CP (angel) *f* *ff* CP (angel) *mf* CP (angel) *mp*

CP (angel) *f* *ff* CP (angel) *mf* CP (angel) *mp*

CP (angel) *f* *ff* cellist initiates pitched swell: CP (angel) *mf* CP (angel) *mp*

CP (angel) *f* *ff* CP (angel) *mf* CP (angel) *mp*

223 CP (angel) *p* SAME PITCH *pp* *pppp*

CP (angel) *p* SAME PITCH *pp* *pppp*

SAME PITCH *p* SAME PITCH *pp* *pppp*

SAME PITCH *p* SAME PITCH *pp* *pppp*

SAME PITCH *p* SAME PITCH *pp* *pppp*

SAME PITCH *p* SAME PITCH *pp* *pppp*