
Stacy Garrop

Postcards from Wyoming

*for Flute (doubling Alto Flute),
Clarinet in B $\flat$ (doubling Bass Clarinet),
Violin, Violoncello, Percussion,
and Piano*



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INSTRUMENTATION

Flute with low B, doubling on Alto Flute

B-flat Clarinet, doubling on B-flat Bass Clarinet

Violin

Cello

Percussion: Finger Cymbals, Triangle, Suspended Cymbal, Bongos (2), Egg Shaker, Tom Toms (2),

Wood Block, Tenor Drum, Bass Drum, Tam Tam, Marimba (low A), Crotales

Piano

PERFORMANCE NOTES

- Accidentals remain in effect throughout the bar, only in the octave shown.
- All grace notes are to be played before the beat.
- All trills are to be trilled a minor 2nd higher than the notated pitch.
- Glissandi last the entire duration of the indicated pitch.
- At the end of movement III, everyone but Alto Flute should exhale loudly (air sound only, no pitch), then decrescendo into silence.

PROGRAM NOTES

In 2014, I enjoyed a wonderful residence at the Ucross Foundation in Clearmont, Wyoming. Ucross is an artist colony that gives writers, composers, and visual artists the gift of time, space, and support to follow their artistic pursuits; we are provided with studio space, housing, and meals so that we can work almost continuously on our projects. I have been in residence at numerous artist colonies; however, nothing in my previous experiences prepared me for living in such isolated, wild country. Ucross is situated on a 20,000-acre cattle ranch at nearly 4,000 feet in elevation with fewer than 150 people living within the town. But what Clearmont lacks in population, it makes up for abundantly and spectacularly in wilderness and wildlife.

Postcards from Wyoming presents three glimpses of what I found to be the most striking aspects of my residence. The first movement, *High Plains Prairie*, represents the conundrum that is a high elevation landscape: from afar, the eye sees little else than an unending and threadbare horizon. But as one inspects the land up close, the prairie bursts with color provided by sagebrush, grasses, insects, and creeks. The second movement, *Call of the Wild*, is a tribute to the wide range of animals that reside in the area. Deer, turkeys, and rabbits frequently passed outside of my studio window; cows and sheep lived in fields close by. Snakes, raccoons, and field mice also made guest appearances. While I'm thankful that I didn't see any predators (such as wolves), I became increasingly aware of the wildness of the animal population that surrounded my studio. *The Solitude of Stars*, the third and final movement, was inspired by the stunning nightly display of the heavens above. Without city lights dimming the night sky, countless stars shone brightly over the vast expanse of the prairie.

Postcards from Wyoming was commissioned by the 2016 Utah Arts Festival.

-S.G.

Transposed Score

Duration: approx. 13'15"

Commissioned by the 2016 Utah Arts Festival.

Postcards from Wyoming

I. High Plains Prairie

Stacy Garrop
2017

$\text{♩} = 66$ *A bleak, harsh landscape from afar*

Alto Flute
Play all grace notes before the beat.

Lip bend

Alto Flute/Flute

Clarinet in B♭/
Bass Clarinet

B♭ Clarinet
Fluttertongue air only

Violin

Violoncello

Percussion

Piano

Inside piano: strike lowest strings with your palm

8^{vb}

Ped. Sustain until next indication.

***Egg shaker - shake or swirl*

pp, *p*, *mf*, *f*, *pp*, *mp*, *pp*, *pp*, *mf*, *pp*

*Ord., *gliss.*

**Gliss. tr*

Ord.

* Strings: always gliss for the entire indicated duration.

** If an Egg shaker is not available, use wire brushes on the edge of the Tenor Drum, with a cloth on the surface to dampen the drum. Do not use Maracas, which produce too heavy of a sound.

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A. Fl. *mp* *Sim.* *mf* *mp* *mf*

Cl. *pp* *f* *pp* *f* *pp*

Vln. *mp* *pp* *mfp* *mf* *mp*

Vc. *mp* *pp* *mfp* *mf* *mp*

Perc. *Egg shaker* *pp* *mf* *pp* *mf* *Suspended Cymbal - Swipe fingernail quickly along surface* *l.v.*

Pno. *mf*

Change to... Sul pont. *Change to... Ord.*

13

A. Fl. *f* *mp* *mf* *f* *mf*

Cl. *pp* *f* *pp*

Vln. *mf* *pp* *p* *mp*

Vc. *mf* *pp* *p* *mp*

Perc. *Egg shaker* *pp* *mf* *pp*

Pno. *mp*

Sim. *8^{vb}* *Lead.*

8^{vb}
Lead.

Poco Rit. . . . **A** ♩ = 42 *Up close, the prairie bristles with activity*

18

Lip bend

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

sempre

Mute off

pp *pp* *pp* *pp* *pp*

Ord., Pizz.

*Gently ease up on pedal..... **

26

To Flute

p *mp* *p* *mp* *p*

Ord. *pp* *p* *mf* *p* *mp* *p*

(Pizz.) *p* *mp*

Pedal freely

34

Flute

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

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

mp *mf* *mp* *p*

pp *p* *mp*

Arco

Marimba
Medium yarn mallets

p *mp* *p* *mp*

41

$\text{♩} = 44$ $\text{♩} = 46$

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp *mf* *mf*

mp *mf* *mf*

p *mp* *mf*

p *mp* *mf*

pp

Marimba

Tam Tam
Medium soft beaters

p *mp* *mf* *pp*

mp *mf*

♩ = 198 *Aggressive and primal!*

Flute

Bass Clarinet in Bb

Violin

Violoncello

Percussion

Piano

Tom Toms, Tenor Drum, Bass Drum (mm. 1-36)
Snare sticks or felt mallets

mf

f

Ord.

p

Use minimal or no pedal throughout movement.

[illegible]

12

Fl. *f*

B. Cl. *tr* *ff*

Vln. *Scratch tone on attack* *Sim.* *ff*

Vc. *ff* *Ord.* *f*

Perc. *Tom Toms, Tenor Drum, Bass Drum* *mf*

Pno. *f*

$\text{♩} = \text{♩} \text{ sempre } (\text{♩} = 132)$

17

Fl. *f* *ff* *Detached*

B. Cl. *ff* *ff* *Detached*

Vln. *ff* *ff*

Vc. *ff* *ff* *Detached*

Perc. *Bass Drum* *p* *fp* *f* *mp*

Pno. *ff* *ff*

A

23

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

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

Breath accent

Pressure accent

Tenor Drum, Tom Toms

mf

f *p* *f* *p*

Palm cluster on lowest keys

8vb

No pedal

29

B. Cl.

Vc.

Perc.

Pno.

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

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

f *p* *f* *p* *f* *mp*

Sim.

8vb

8vb

III. The Solitude of Stars

29

♩ = 84 *Freely; stars glimmer in the heavens*

Alto Flute *Fluttertongue 1/2 pitch, 1/2 air* *Sim.* 7

Clarinet in B♭ *Fluttertongue 1/2 pitch, 1/2 air* *Sim.*

Violin *mf* > *pp* *mf* > *pp* *mf* > *pp*

Violoncello *mf* > *pp* *mf* > *pp* *mf* > *pp*

Strings: in mm. 1-26, bow between strings directly on the bridge (don't touch strings). Place frog close to the bridge. Produce a breathing sound - all air, no pitch. Use a single stroke per pitch.

Percussion *Crotales* *Bowed - single stroke per pitch (through m. 59)* *l.v.* *sim.* *Sim. (dynamics)*

Piano *p* *8va* *8va* *8va* *8va*

13 *Pedal freely* 19

A. Fl. *mf* > *pp* *mf* > *pp*

Cl. *mf* > *pp* *mf* > *pp*

Vln. *mf* > *pp* *mf* > *pp*

Vc. *mf* > *pp* *mf* > *pp*

Perc. *Crotales*

Pno. *8va* *mp* *p* *8va*

24

To Flute

30

Flute
Non vib. (to m. 65)

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mf *pp*

p *sempre*

mf *pp*

mf *pp*

Ord.

Ord.; pizz.

p *sempre*

p *sempre*

Crotales

Suspended Cymbal - Bowed

Crotales

p *p < mp*

mp

8va

35

41

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Lip/finger bend

Sim.

Sim.

Pizz. Arco

Pizz. Arco

Pizz. Arco

Crotales

Sim.

8va

8va

8va

8va

Bend towards C, then finger.

46 51

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Pizz.

Arco

Non vib. (to m. 81)

Pizz.

Arco

Crotales

Suspended Cymbal Bowed

Crotales

p

p

mp

8va

B

56 60

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

(Pizz.)

Arco

Pizz.

pp

pp

p

pp

pp < p

pp

mp

Sim.

Crotales

Finger Cymbals

p

mp

pp sempre