

Thomas Rex Beverly

14,409'

for wind ensemble and seasonally variable
electronics



5 min

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Instrumentation:

Piccolo
3 Flutes
2 Oboes
3 Clarinets in Bb
Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
2 Bassoons
4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion (3 Players)
1- Glockenspiel, Tom-toms (Low-Mid)
2- Cymbals, Tam-tam, Marimba
3- Chimes, Bass Drum

Program Note:

I spent approximately 800 hours in spring 2012 training, prepping, and participating in a guided climb of Mt. Rainier. The 750 hours preparing and training were just as much a part of the undertaking as the fifty I actually spent climbing. To connect this piece to that striking place I built a computer program that pulls weather data from Camp Muir at 10,000 feet on Mt. Rainier. The software was then used to translate the temperature data into two different, seasonal versions of the electronics. For instance, if the temperature is above freezing a drone with brighter, more vibrant sound is played and if below a darker, denser one. This is accomplished by changing which harmonics are used in the creation of the drone. On the day of the rehearsal or performance, the software checks the temperature at Camp Muir and then plays one of the two seasonal versions of the electronics. The seasonal electronics are not a metaphor; rather they directly connect the auditory experience with the current natural energy of Mt. Rainier.

Technical Requirements:

1. 2 PA speakers large enough to balance the electronics with the ensemble.
2. 1 small mixer with at least 2 channels.
3. 1 laptop (Mac or Windows)
4. 1/8" (3.5mm) TRS to Dual 1/4" TS Stereo Breakout Cable <http://www.sweetwater.com/store/detail/CMP153/>. This cable is used to take the audio from the headphone jack on the laptop into channels 1 and 2 on the mixer.
5. Email trbeverly@gmail.com for the 14,409' app. This app contains the audio files and will be used to play the electronics during rehearsals and performances.
6. Instructions for operating the app are included in the app.

If you have never worked with electronics before and would like more information on how to implement them effectively with wind ensembles please don't hesitate to contact me at trbeverly@gmail.com. I would be happy to set up a phone call to talk you through the tech setup.

About the Composer:

American composer Thomas Rex Beverly is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. While at Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in the fall of 2008 in Prague, Czech Republic. There he studied composition with Czech composer Michal Rataj and researched contemporary Czech music. He completed a Master of Arts in Teaching in Music Education at Trinity University and then taught as the Band and Choral Director at KIPP Aspire Academy in San Antonio. His performances include the 2013 Electroacoustic Barn Dance Festival, the 2013 New Voices Festival at the Catholic University of America, the 2013 CFAMC National Conference, N_SEME 2013 at Temple University, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, N_SEME 2014 at Georgia Southern University, the 2014 BGSU Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium, the 2014 Sweet Thunder Electroacoustic Festival, NYCEMF 2014, Circuit Bridges, IngenuityFest 2014, the 2014 Firenze Multimedia Festival, the 2014 International Computer Music Conference, the 2014 ATMI National Conference, and the 2014 CMS National Conference. His piece *Ringing Rocks* is a winner of the Cypress Symphonic Band Call for Scores for new wind ensemble music, he was one of eight composers selected to attend the 2014 So Percussion Summer Institute, and his piece *Ocotillo* was selected as both a winner of the Juventas New Music 2015/16 Call for Scores and as second prize winner of the 2015 ASCAP/SEAMUS Student Commissioning Competition. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elaine Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.

14,409'

Transposed Score

for wind ensemble and seasonally variable electronics

Thomas Rex Beverly

$\text{♩} = 110$

Piccolo $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ffp*

Flute 1

Flute 2

Flute 3

Oboe 1 *ff* *ffp*

Oboe 2 *ff* *ffp*

Clarinet 1 in B \flat

Clarinets 2 in B \flat

Clarinet 3 in B \flat

Bass Clarinet in B \flat *ff* *ffp*

Alto Saxophone 1 *ff* *ffp*

Alto Saxophone 2 *ff* *ffp*

Tenor Saxophone *ff* *ffp*

Baritone Saxophone *ff* *ffp*

Bassoon 1 *ff* *ffp*

Bassoon 2 *ff* *ffp*

$\text{♩} = 110$

Trumpet 1 in B \flat $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ffp*

Trumpet 2 in B \flat *ff* *ffp*

Trumpet 3 in B \flat *ff* *ffp*

Horn 1, 2 in F

Horns 3, 4 in F

Trombone 1 *ff* *ffp*

Trombone 2 *ff* *ffp*

Bass Trombone *ff* *ffp*

Euphonium *ff* *ffp*

Tuba *ff* *ffp*

$\text{♩} = 110$

(Tuning)

Timpani $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ff* *ffp*

Percussion 1 Glockenspiel hard plastic *mp*

Percussion 2 [Tam-tam] heavy felt *mp*

Percussion 3 [Chimes] fiberglass *mp*

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Fl. 3

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

A

2/4 - **4/4**

Picc. *ffp*

Fl. 1 *ffp* *ff* *mf* *f*

Fl. 2 *ffp* *ff* *mf* *f*

Fl. 3 *ffp*

Ob. 1

Ob. 2

Cl. 1 *f* *ffp* *ff* *mf* *f*

Cl. 2 *f* *ffp* *ff* *mf* *f*

Cl. 3 *f* *ffp* *ff* *mf* *f*

B. Cl. *ffp*

Alto Sax. 1 *ff* *mf* *f*

Alto Sax. 2 *ff* *mf* *f*

Ten. Sax. *ff* *mf* *f*

Bari. Sax. *ffp* *ff* *f*

Bsn. 1 *ffp* *ff* *f*

Bsn. 2 *ffp* *f*

A

2/4 - **4/4**

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Tbn. 1 *ffp*

Tbn. 2 *ffp*

B. Tbn. *ffp*

Euph. *ffp*

Tba. *ffp*

A

Low to High: G, A, D, F

2/4 - **4/4**

Timp. *mf*

Perc. 1 *mf* *ff* *mf* *f*

Perc. 2 *mp* *f* To Cym.

Perc. 3 *mf* *ff* *mf* *f*

26 *mf* 27 *ff* 28 29 *mf* 30 *mf* 31 32 *f* 33 34

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *solo* *tutti* *f* 3

Cl. 2 *mf* *f* 3

Cl. 3 *f* 3

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *ff*

Euph. *mf* *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *To Tom-t.* *Tom-toms* *ff*

Perc. 2 *Sus. Cymbal* *f* *ff* *(Choke)*

Perc. 3 *To B. D.* *Bass Drum* *ff*

35 36 37 38 39 40

Picc. *ff* *mf* *f* solo *f* tutti *f* 5
 Fl. 1 *ff* *mf* *f* solo *f* tutti *f*
 Fl. 2 *ff* *mf* *f*
 Fl. 3 *ff* *mf* *f*
 Ob. 1 *ff* *f*
 Ob. 2 *ff* *f*
 Cl. 1 *ff* *f*
 Cl. 2 *ff* *f*
 Cl. 3 *ff* *f*
 B. Cl. *ff* *mf* *f*
 Alto Sax. 1 *f*
 Alto Sax. 2 *f*
 Ten. Sax. *f*
 Bari. Sax. *ff* *ff* *mf* *f*
 Bsn. 1 *ff* *mf* *f*
 Bsn. 2 *ff* *mf* *f*
 Tpt. 1 *ff* *mf* *f*
 Tpt. 2 *ff* *mf* *f*
 Tpt. 3 *ff* *mf* *f*
 Hn. 1,2 *ff* *mf* *f*
 Hn. 3,4 *ff* *mf* *f*
 Tbn. 1 *ff* *mf* *f*
 Tbn. 2 *ff* *mf* *f*
 B. Tbn. *ff* *mf* *f*
 Euph. *ff* *mf* *f*
 Tba. *ff* *mf* *f*
 Timp. *mf* *f* **B**
 Tom-t. *ff* *mf* *f*
 Perc. 2 *ff* *ff* To Mar. *f* [Marimba] *f*
 Perc. 3 41 *ff* 42 43 *mf* 44 *f* 45 46 *f* 47

Picc. *t* *(a)*
 Fl. 1 *t* *(a)*
 Fl. 2 *t* *(a)*
 Fl. 3
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl.
 Alto Sax. 1 *f*
 Alto Sax. 2 *f*
 Ten. Sax.
 Bari. Sax.
 Bsn. 1 *f*
 Bsn. 2 *f*
 Tpt. 1 *f* solo
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1,2
 Hn. 3,4
 Tbn. 1 *mf* *f*
 Tbn. 2 *mf* *f*
 B. Tbn.
 Euph. *mf* *f*
 Tba.
 Timp. *ff*
 Tom-t.
 Perc. 2 *To Cym.* *[Sus. Cymbal (Choke)]* *ff*
 Perc. 3 *f* 48 49 50 51 52 53

C

Picc. *ff* *sub p*

Fl. 1 *ff* *sub p*

Fl. 2 *mp*

Fl. 3 *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3 *p*

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

C

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2 *mf* *pp* *mf*

Hn. 3,4 *pp* *mf* *pp* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *mf*

C

Timp.

Tom-t.

Perc. 2

Perc. 3 *To Chimes*

54 55 56 57 58 59 60

Picc. *pp* *f* *mf* *mp*
 Fl. 1 *pp* *f* *mf* *mp*
 Fl. 2 *f* *mf* *mp*
 Fl. 3 *f* *mf* *mp*
 Ob. 1 *f* *mf* *mp*
 Ob. 2 *f* *mf* *mp*
 Cl. 1 *f* *mf* *mp*
 Cl. 2 *f* *mf* *mp*
 Cl. 3 *f* *mf* *mp*
 B. Cl. *f* *mf* *mp*
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Bsn. 1 *f* *mf* *mp*
 Bsn. 2 *f* *mf* *mp*
 Tpt. 1 *tutti* *pp* *mp* *mf* *f* *mf* *mp*
 Tpt. 2 *pp* *mp* *mf* *f* *mf* *mp*
 Tpt. 3 *pp* *mp* *mf* *f* *mf* *mp*
 Hn. 1,2 *p* *mp* *mf* *f* *mf* *mp*
 Hn. 3,4 *p* *mp* *mf* *f* *mf* *mp*
 Tbn. 1 *f* *mf*
 Tbn. 2 *f* *mf*
 B. Tbn. *p* *mp* *mf* *f* *mf*
 Euph. *p* *mp* *mf* *f* *mf*
 Tba. *mp* *mf* *f* *mf* *mp*
 Timp.
 Tom-t.
 Perc. 2
 Perc. 3 *Chimes* *mp* *f* *mf* *mp*

D ♩ = ♩

Picc. *p pp*

Fl. 1 *p pp mp*

Fl. 2 *p pp mp*

Fl. 3 *p pp*

Ob. 1 *p pp solo mf*

Ob. 2 *p pp*

Cl. 1 *p pp solo mf mf*

Cl. 2 *p pp*

Cl. 3 *p pp*

B. Cl. *p pp*

Alto Sax. 1 *p pp solo*

Alto Sax. 2 *p pp*

Ten. Sax. *p pp solo mf f mf*

Bari. Sax. *p pp solo mf f mf*

Bsn. 1 *p pp*

Bsn. 2 *p pp*

D ♩ = ♩

Tpt. 1 *p pp*

Tpt. 2 *p pp*

Tpt. 3 *p pp*

Hn. 1,2 *p pp*

Hn. 3,4 *p pp*

Tbn. 1 *p pp*

Tbn. 2 *p pp*

B. Tbn. *p pp*

Euph. *p pp*

Tba. *p pp*

D ♩ = ♩

Timp. *ppp*

Tom-t. *p*

Perc. 2 *p*

Perc. 3 *p*

E

4/4 *mp* *mf* *f*

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *mf* *f*

Ob. 1 *tutti mp* *mf* *f*

Ob. 2 *mp* *tutti* *mf* *f*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl. *mp*

Alto Sax. 1 *tutti* *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mp* *tutti* *mf* *f*

Bari. Sax. *mp* *tutti*

Bsn. 1 *mf*

Bsn. 2 *mf*

E

4/4 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf*

Hn. 1,2 *mp* *mf*

Hn. 3,4 *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

E

4/4 *mf* *f*

Timp. *mf* *f*

Tom-t. *mp* *f*

Perc. 2 [Sus. Cym.] *mp* *f*

Perc. 3 *To Glock.* *Glockenspiel* *mp* *f*

87 88 89 90 91 92

F

Picc. *tr*

Fl. 1 *tr* *pp* *p*

Fl. 2 *tr* *pp* *p*

Fl. 3 *tr* *pp* *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

F

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2 *mf*

Hn. 3,4

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph.

Tba.

F

G-A, A-B, D-C#, F-D#

Timp.

Tom-t.

Perc. 2

Glock. *To Chim.*

G

Picc. *tr*

Fl. 1 *mp* *mf* *tr*

Fl. 2 *mp* *mf* *mp* *tr*

Fl. 3 *mp* *mf* *mp* *tr*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. 1 *mf*

Bsn. 2 *mf*

G

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2 *mf*

Hn. 3,4 *mp* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

G

Timp.

Tom-t.

Perc. 2

Glock.

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1

Cl. 2

Cl. 3 *ff*

B. Cl. *f*

Alto Sax. 1 *f*

Alto Sax. 2

Ten. Sax. *mp* *f*

Bari. Sax. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *mp* *f*

Tpt. 3 *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

Tom-t. *ff*

Perc. 2 [Sus. Cymbals] (Choke) *f*

Glock. [Chimes] *f*

H

molto rit.

I ♩ = 60

♩ = 80

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

H

molto rit.

I ♩ = 60

♩ = 80

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

H

molto rit.

I ♩ = 60

♩ = 80

A-F#2, D#-F#3

Timp. *ff*

Tom-t. *ff*

Perc. 2 *ff*

Chim. *ff*