Rock Garden

for double woodwind quintet

Sid Richardson

2020

Rock Garden

Instrumentation

Flute 1
Flute 2 (doubling Piccolo)
Oboe 1
Oboe 2 (doubling English Horn)
Clarinet in Bb 1
Clarinet in Bb 2 (doubling Bass Clarinet in Bb with C extension)
Horn in F 1
Horn in F 2
Bassoon 1
Bassoon 2 (doubling Contrabassoon)

Duration

8 minutes

Performance Notes

= note raised 1/4 of a tone

= note raised 3/4 of a tone

= note lowered 1/4 of a tone

Accidentals carry throughout the bar in the register in which they first occur.

The indication "timbre trill" calls for a bisbigliando or "color trill," a trill to the same note using alternate fingerings to produce slight variations in the timbre or pitch of a given note.

An open circle above a note accompanied by "air tone" indicates for the player to produce very little to no pitch, just air sound blown through the instrument.

A half-filled-in circle above a note in the flutes indicates to mix some perceivable pitch in with the air sound to produce a relatively 50-50 composite sound. The indiation "sh" above an airtone in the flutes calls for an unvoiced, fricative shushing sound to be used while producing an air tone in order to change the color.

Program Note

The primary inspiration for this work is the ancient Japanese art of dry landscape gardens, or *karesansui*. I find that the static energy implied by the relationship of stones to one another in these Zen gardens can be related to disparate musical objects. As the stones each possess a beauty of edges and lines, they in turn have evoked various rhythms, harmonies, and timbres in this piece for double woodwind quintet. I was particularly intrigued by the numerical rhythm of the garden of Ryoanji Temple in Kyoto, which has attracted such visitors as John Cage. Based on the series 7-5-3, the garden's composition reflects the propitious nature of uneven numbers in Eastern numerology. Due to its being situated in the middle of the first nine numbers, the number 5 is accorded special significance as a symbol of the center. With the piece's proportions and rhythms derived from the uneven number series, the layout of the fifteen rocks of the Ryoanji garden permeates its formal structure on several levels. *Rock Garden* draws on other influences, including the play *The Rock Garden* by Sam Shepard and the music of the Smashing Pumpkins. It was commissioned by the Tanglewood Music Center and premiered on July 9, 2022, in the Linde Center for Music and Learning. It was made possible in part with the support of The Hermitage Artist Retreat. *Rock Garden* is dedicated with gratitude to my mentor Stephen Jaffe.

Commissioned by the Tanglewood Music Center

Rock Garden

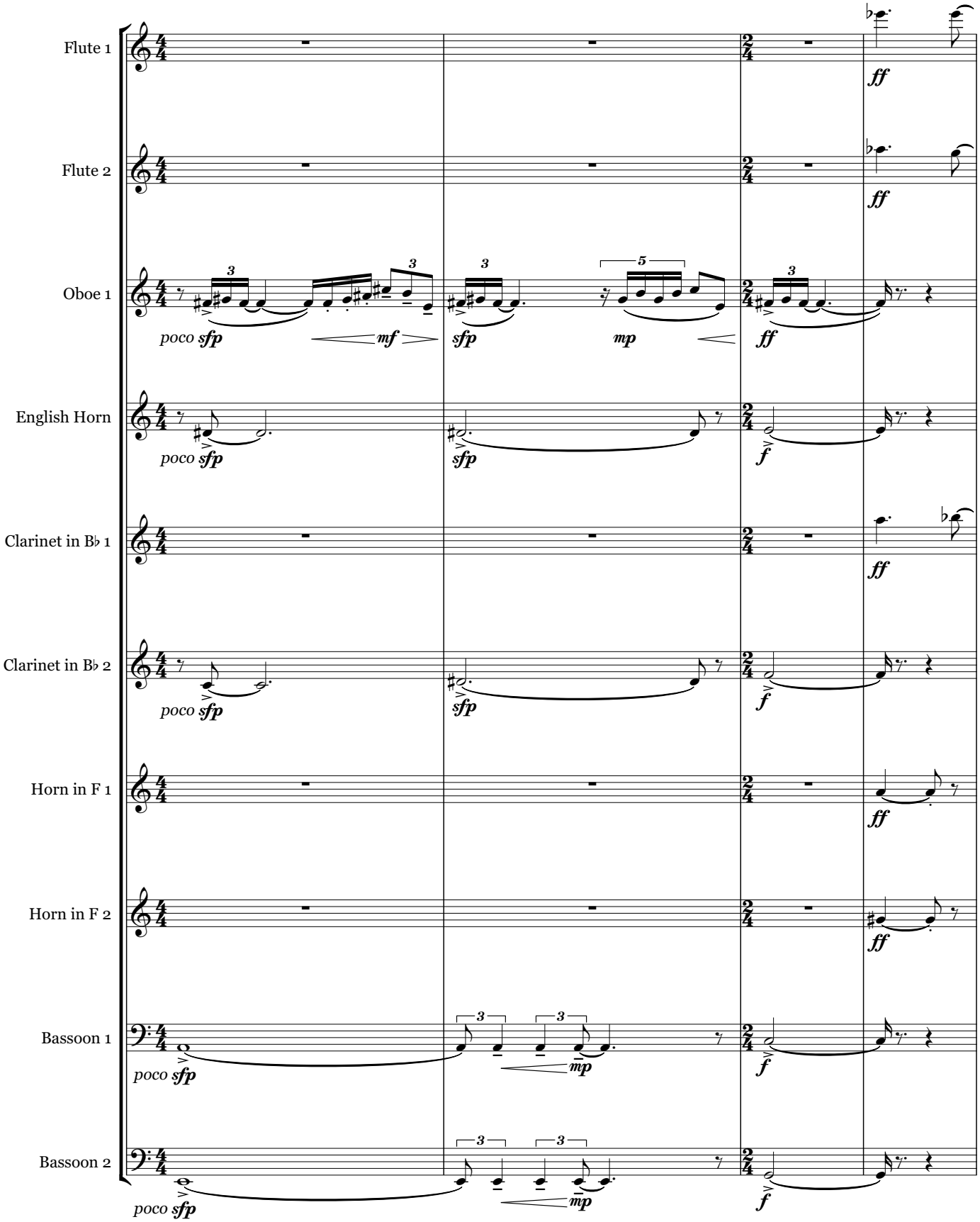
Dedicated to Stephen Jaffe

Sid Richardson
(b. 1987)

Transposed Score

♩ = 66 Sostenuto pastorale

sub. ♩ = 144



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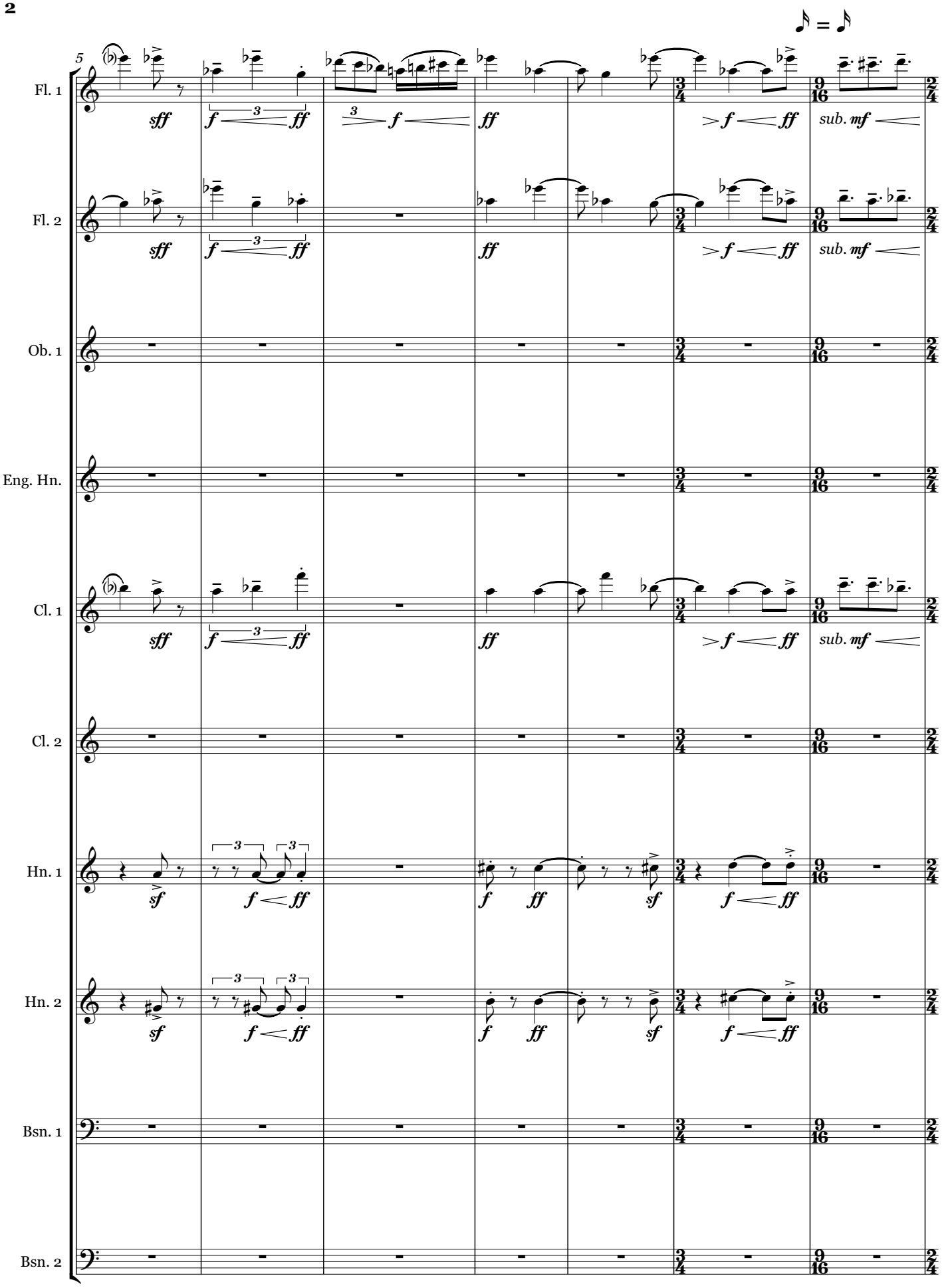
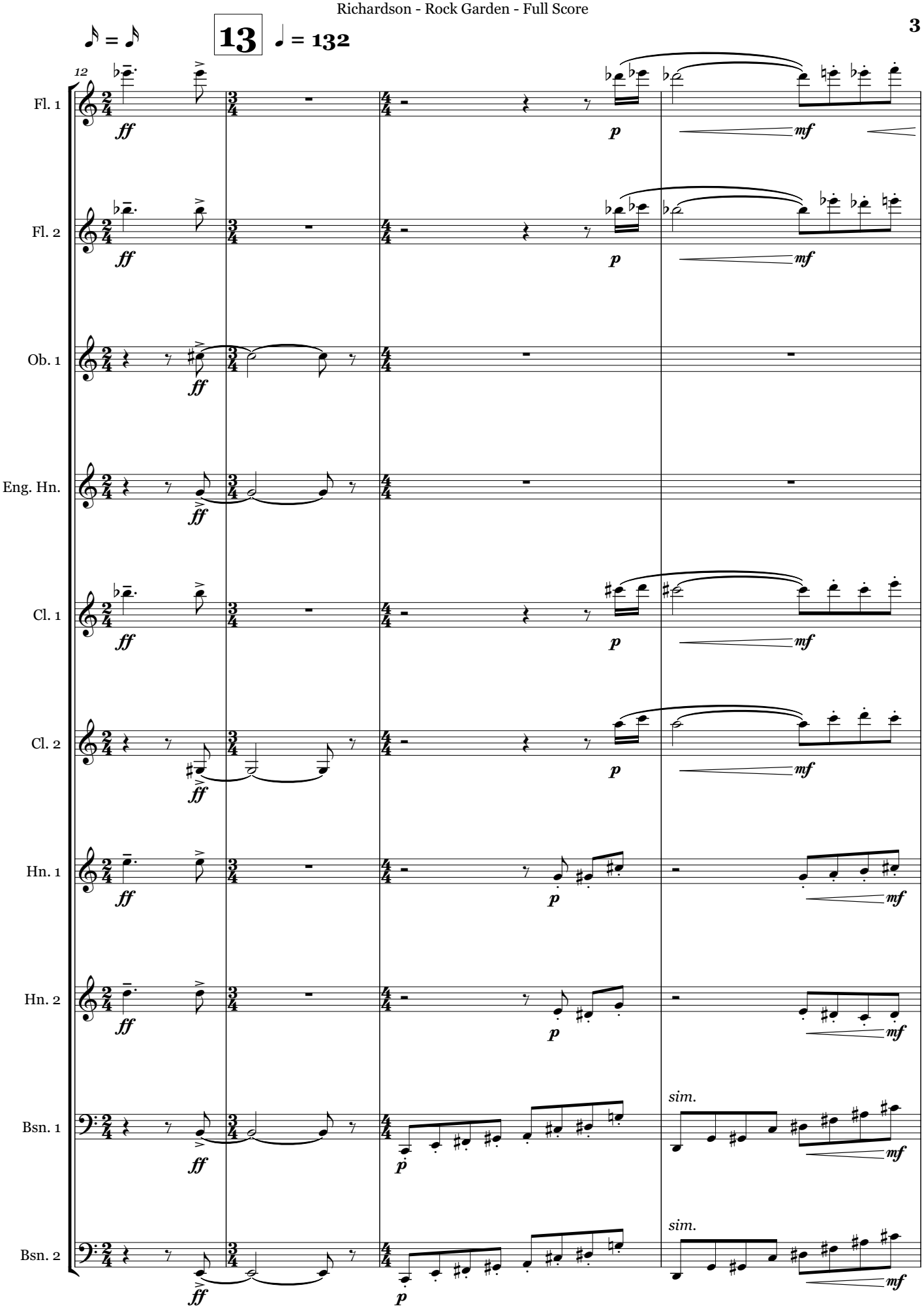
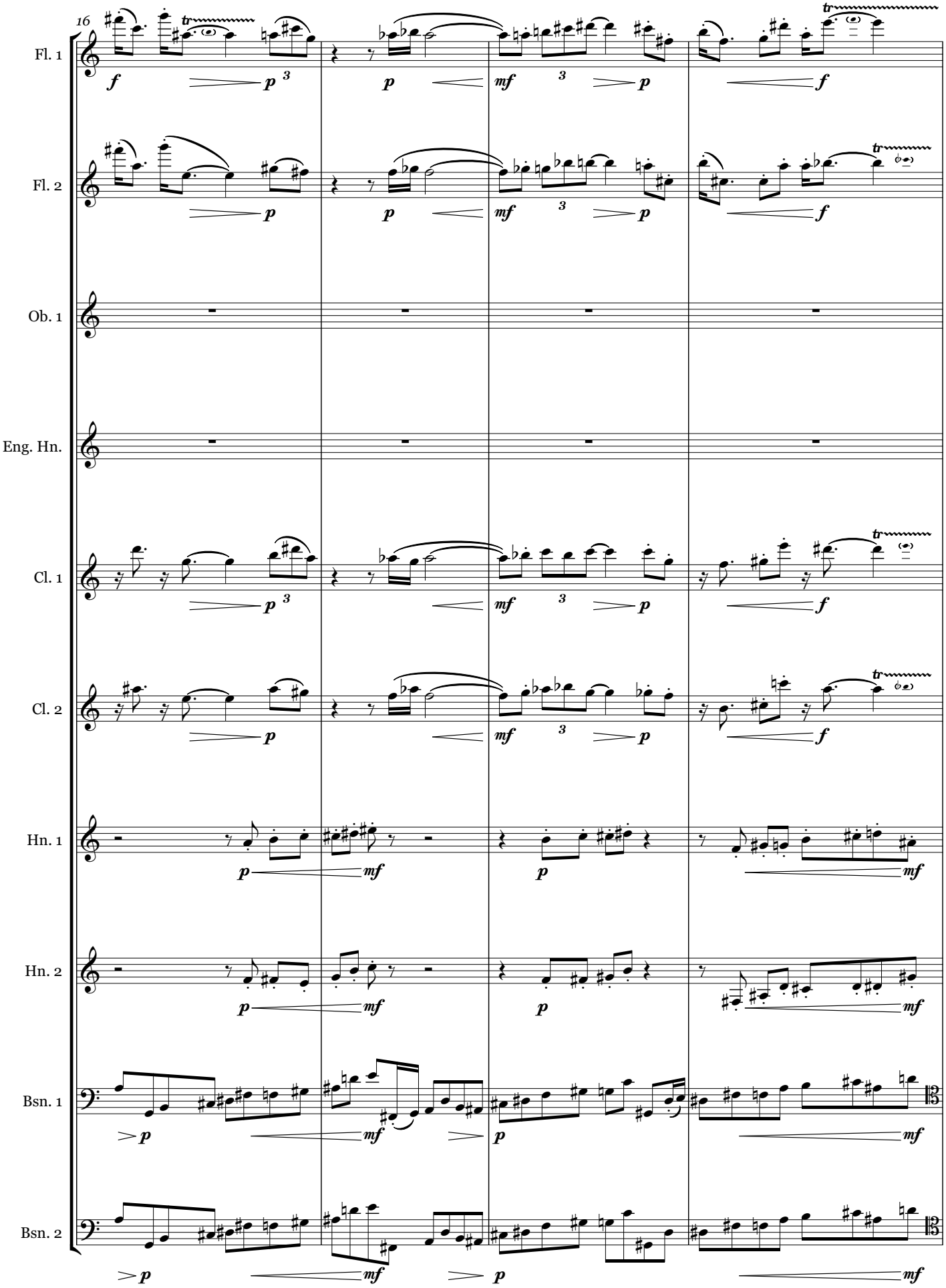
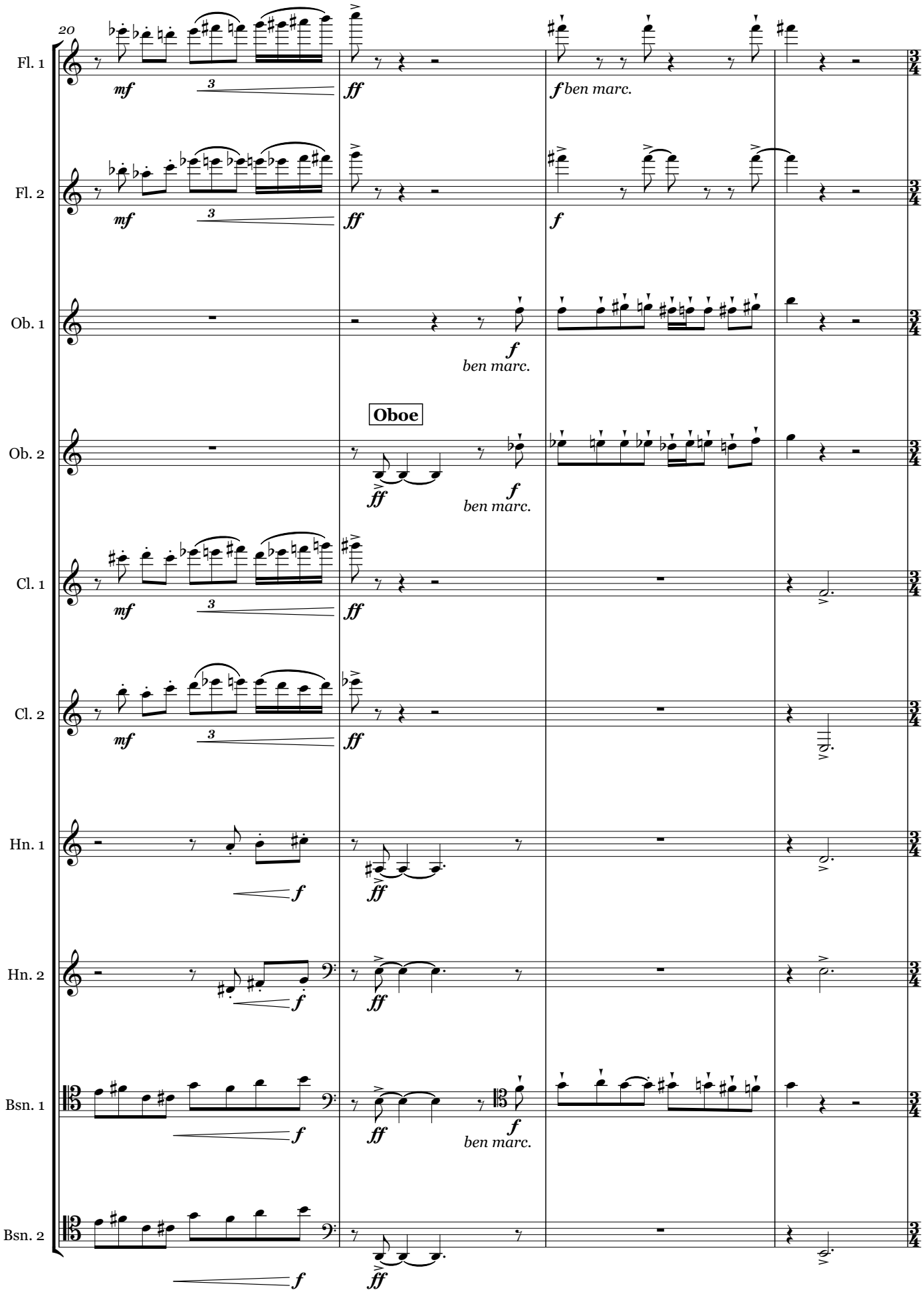
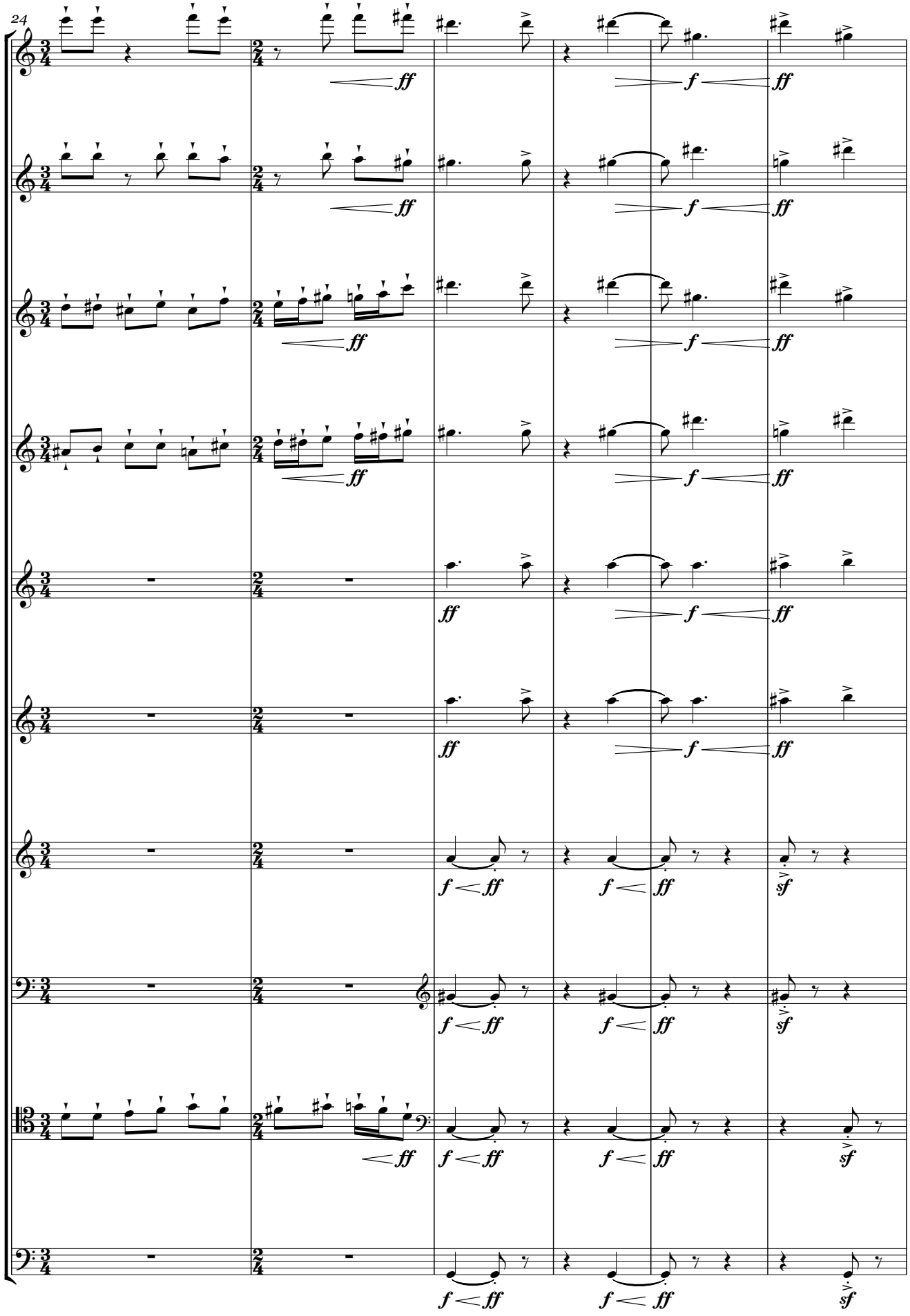

5
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
sff
ff
sub. mf
sf

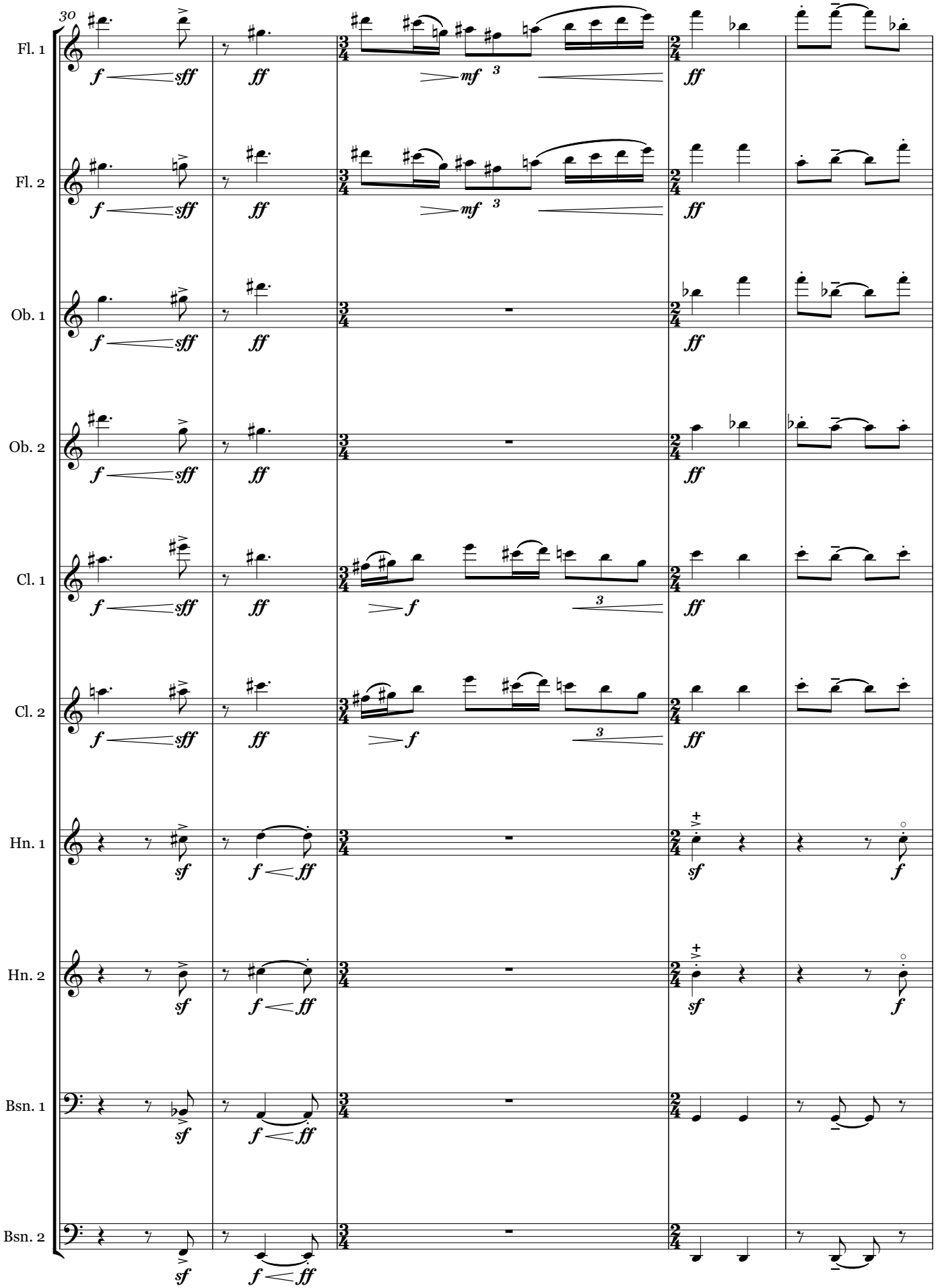

13
♩ = 132
12
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
sim.
sim.

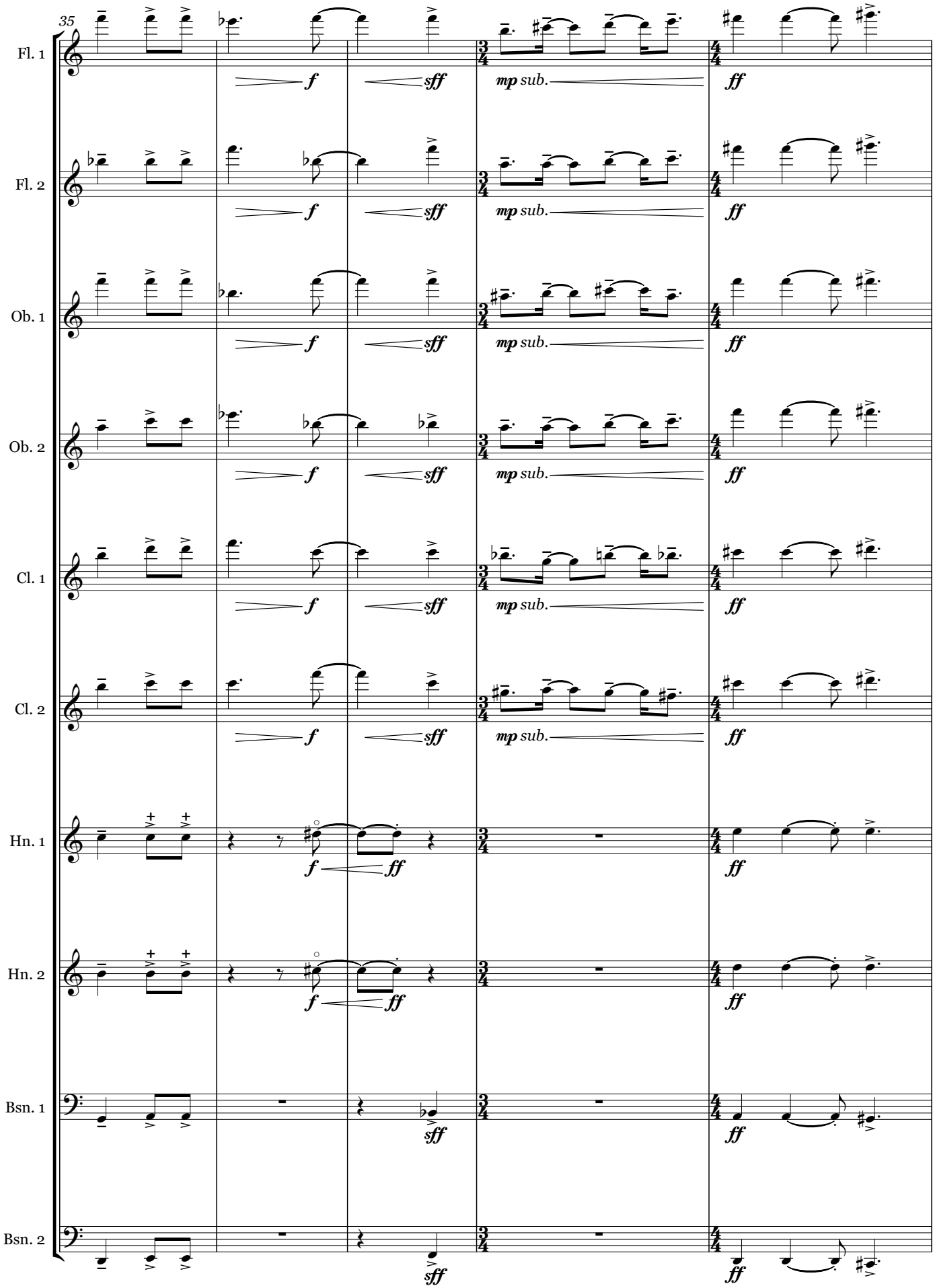

16
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2


20
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
mf
ff
f
ben marc.
Oboe
3

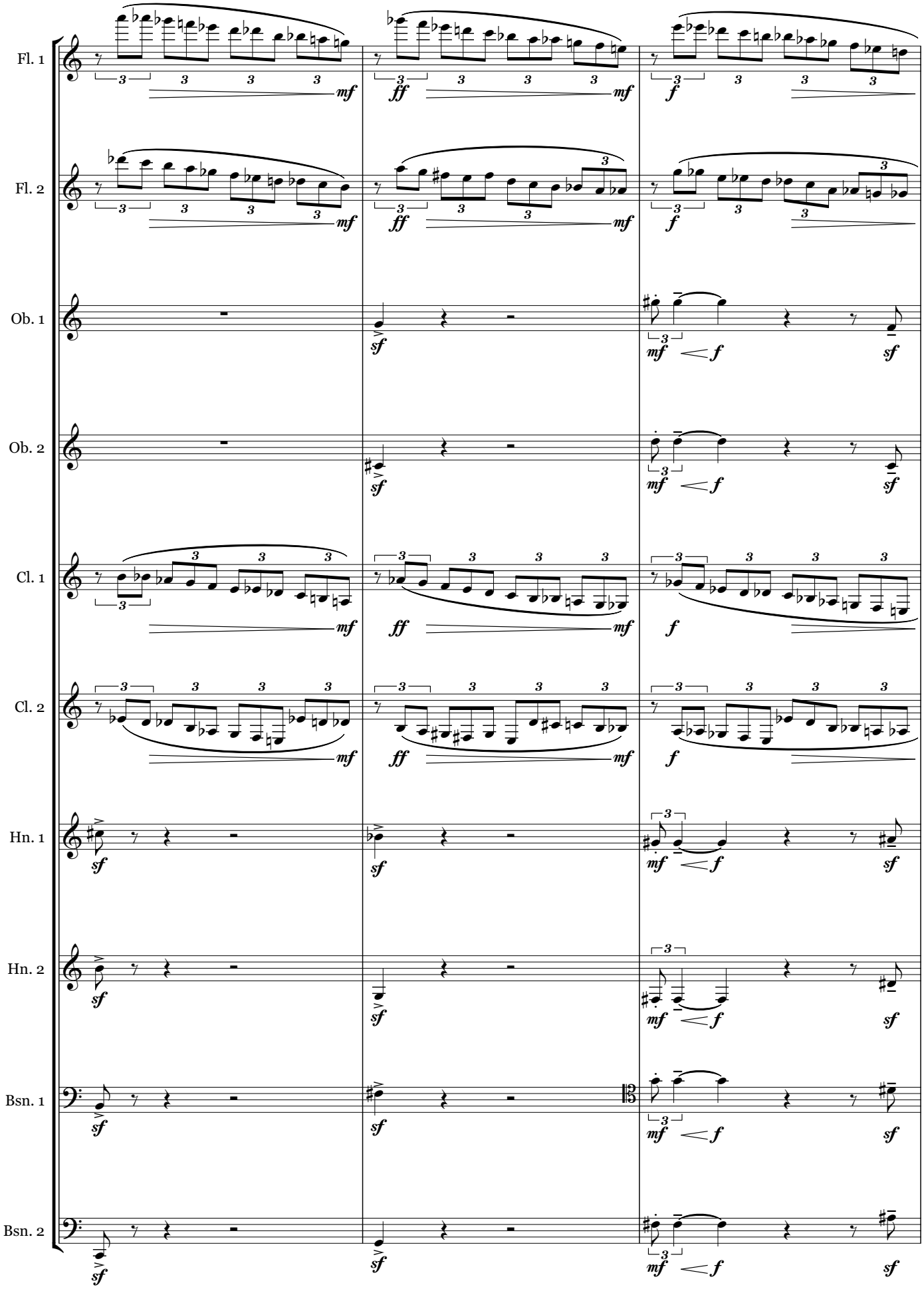
26 ♩ = 144



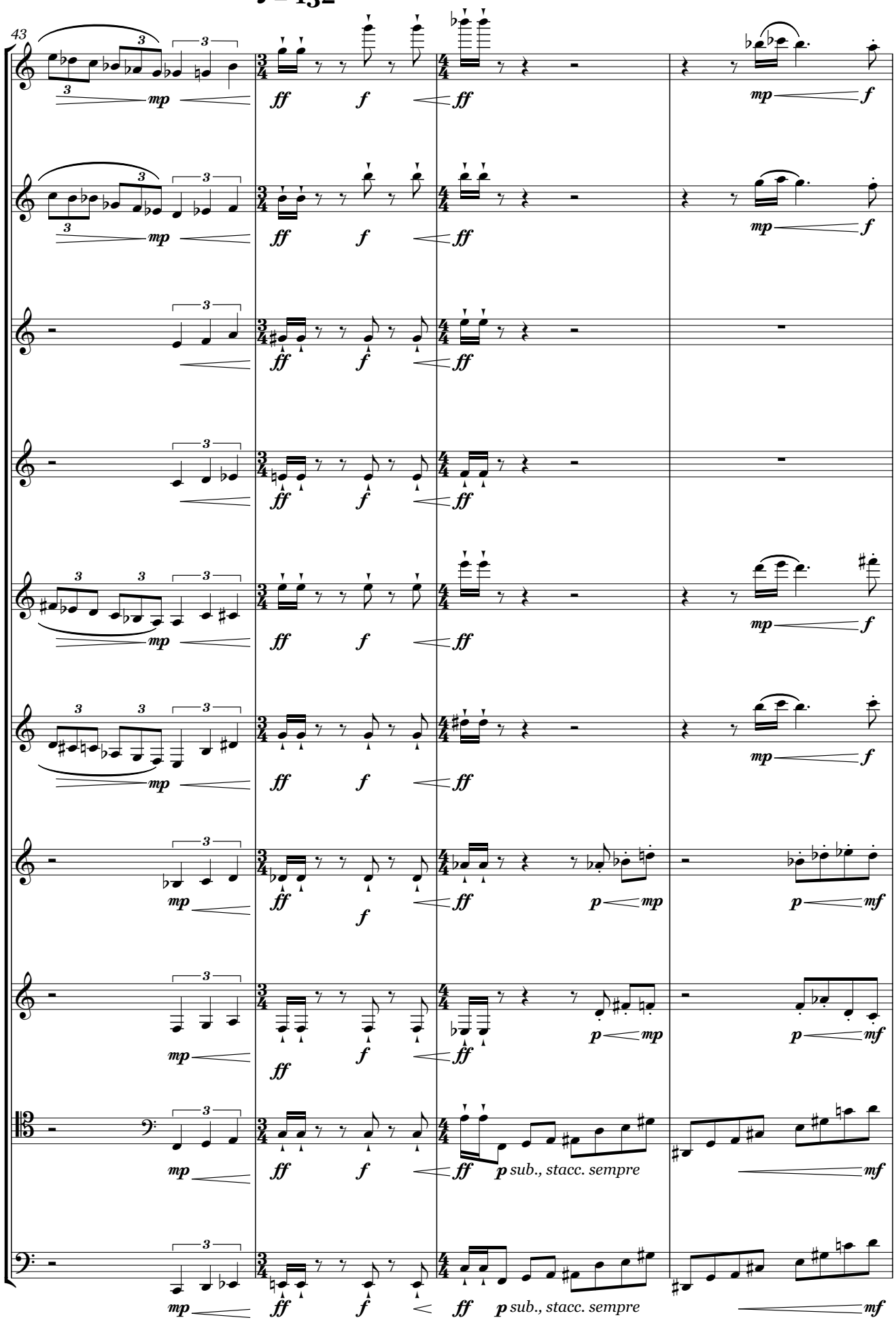

30
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2

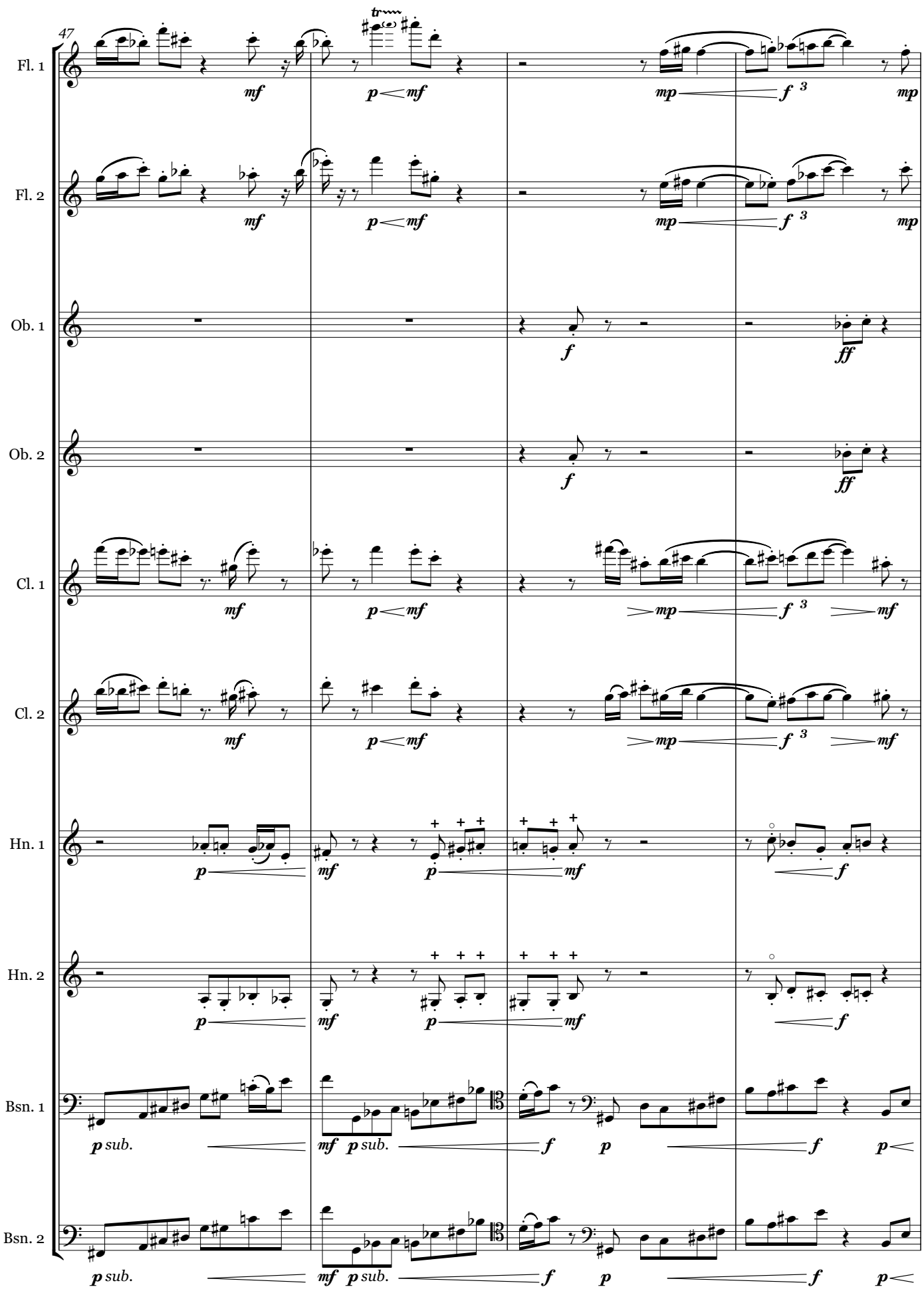

35
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
f
sff
mp sub.
ff

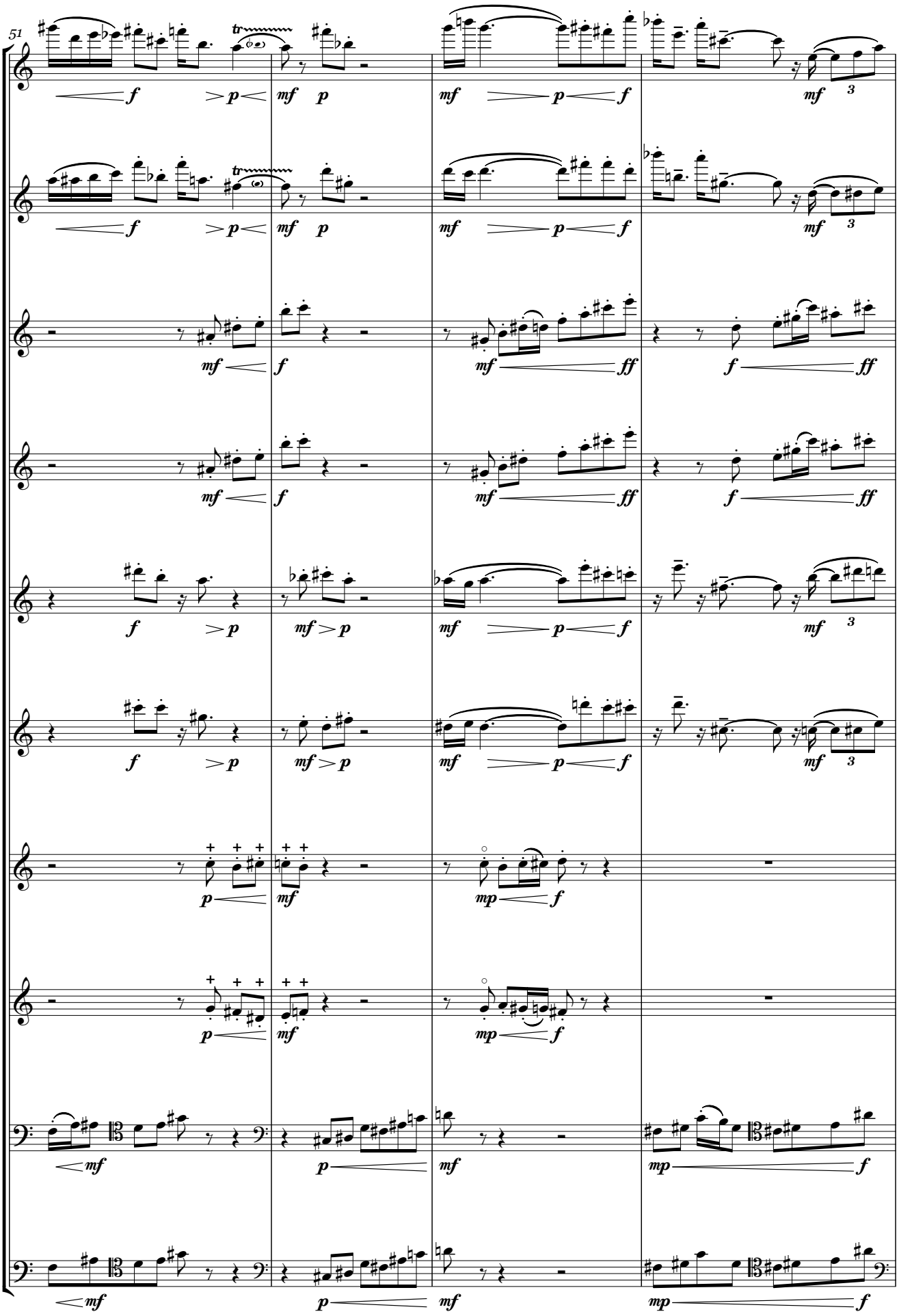
40 ♩ = 138



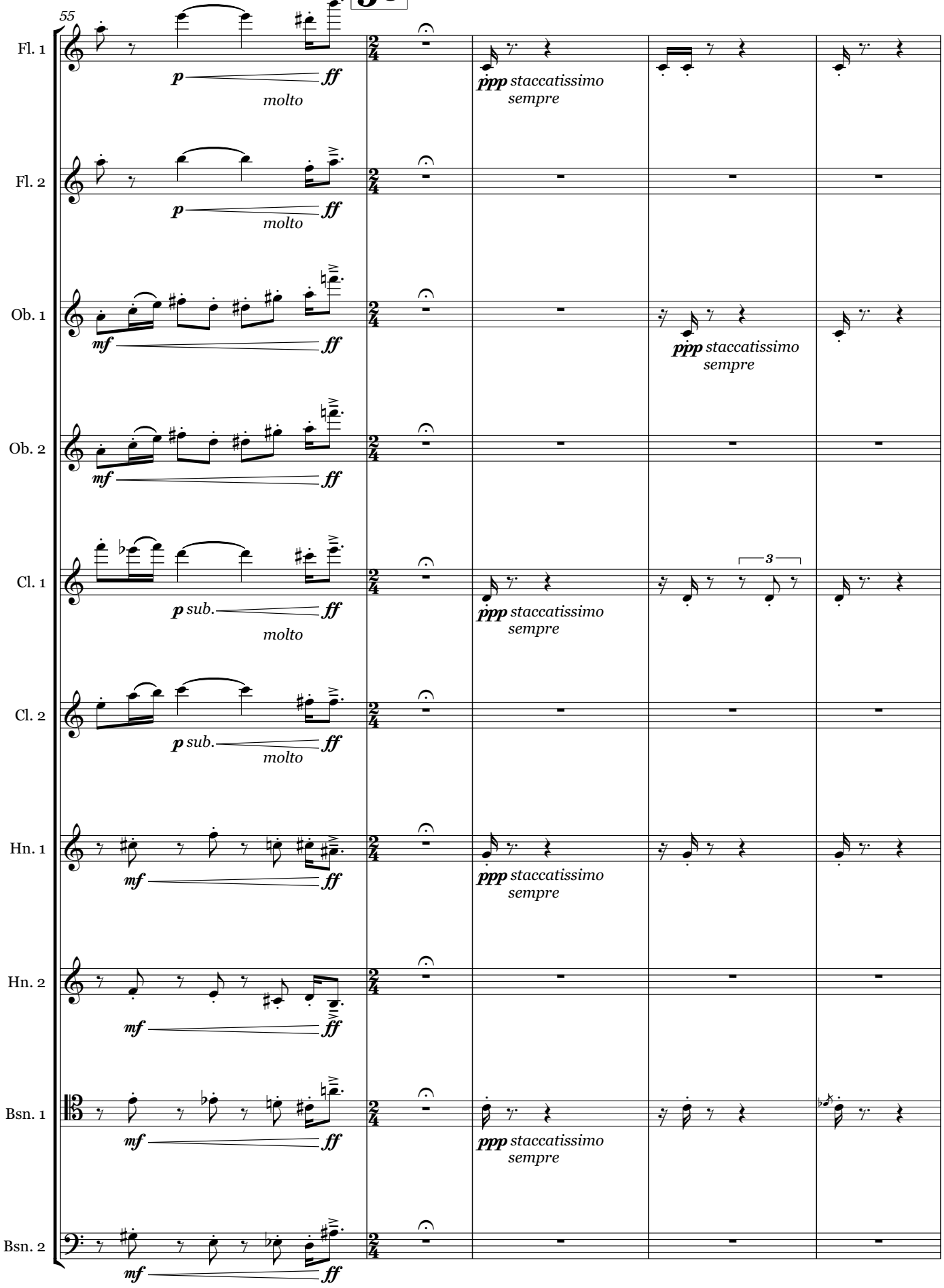
♩ = 132

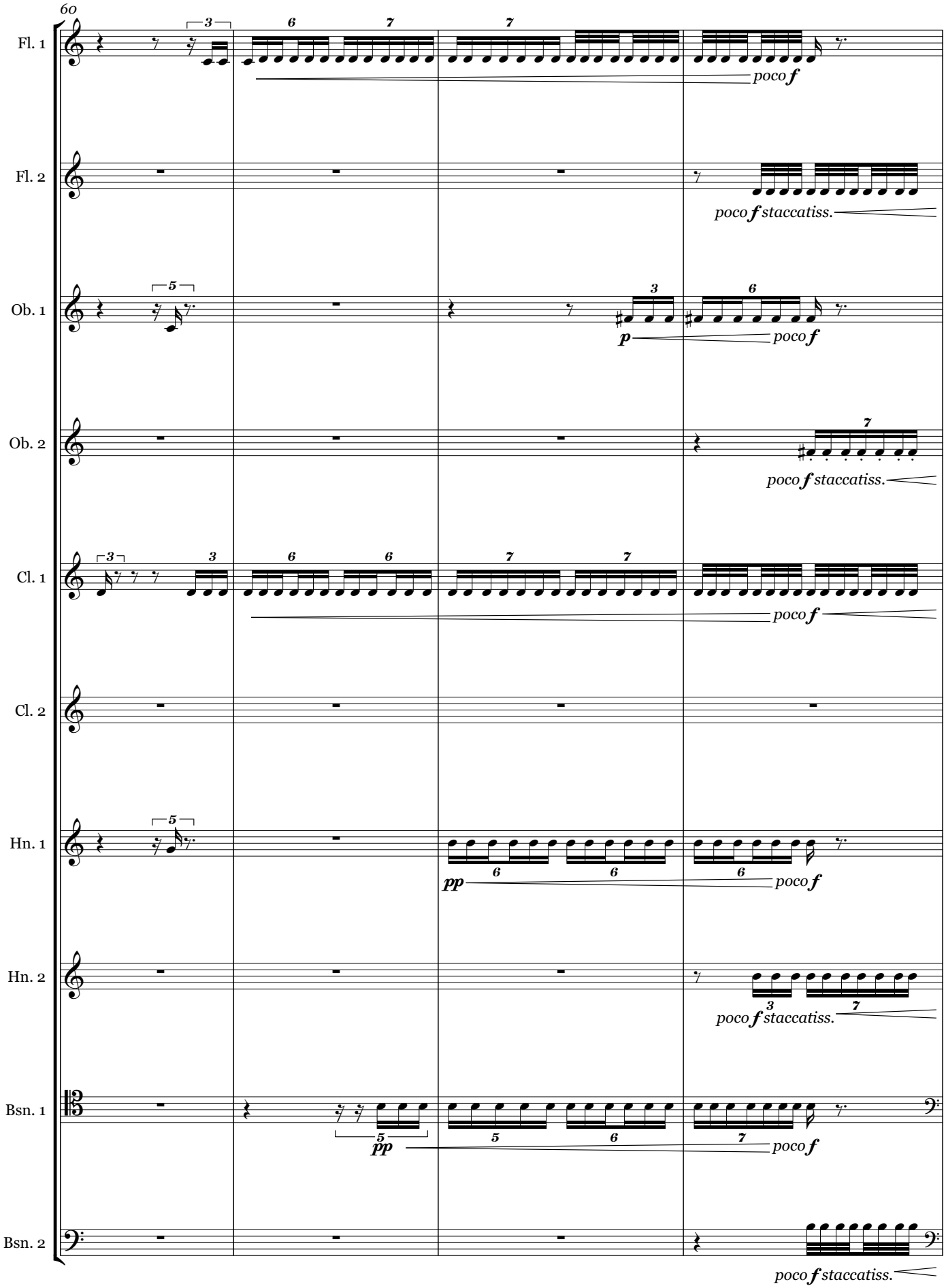

43
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
mp
ff
f
p
mf
p sub., stacc. sempre


47
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
mf
p
mp
f
ff
sub.


51
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2

56 ♩ = ♪ Raked Sand




60
Fl. 1
poco f
Fl. 2
poco f staccatiss.
Ob. 1
p
poco f
Ob. 2
poco f staccatiss.
Cl. 1
poco f
Cl. 2
Hn. 1
pp
poco f
Hn. 2
poco f staccatiss.
Bsn. 1
pp
poco f
Bsn. 2
poco f staccatiss.

66 ♩ = 63 **Poco meno mosso, Airy**

64

Fl. 1 — timbre trill * — pp — ppp — mp — 5 — pp — gliss. — mf — gliss.

Fl. 2 — air tone ** — tone — slow vib. — pp — mp — p

Ob. 1 — timbre trill * — pp — ppp

Ob. 2

Cl. 1 — timbre trill * — pp — ppp — ppp

Bass Clarinet

B. Cl. — air tone ** — poco sf — ppp

Hn. 1 — timbre trill * (valve trill) — 2 T 2 — pp — ppp

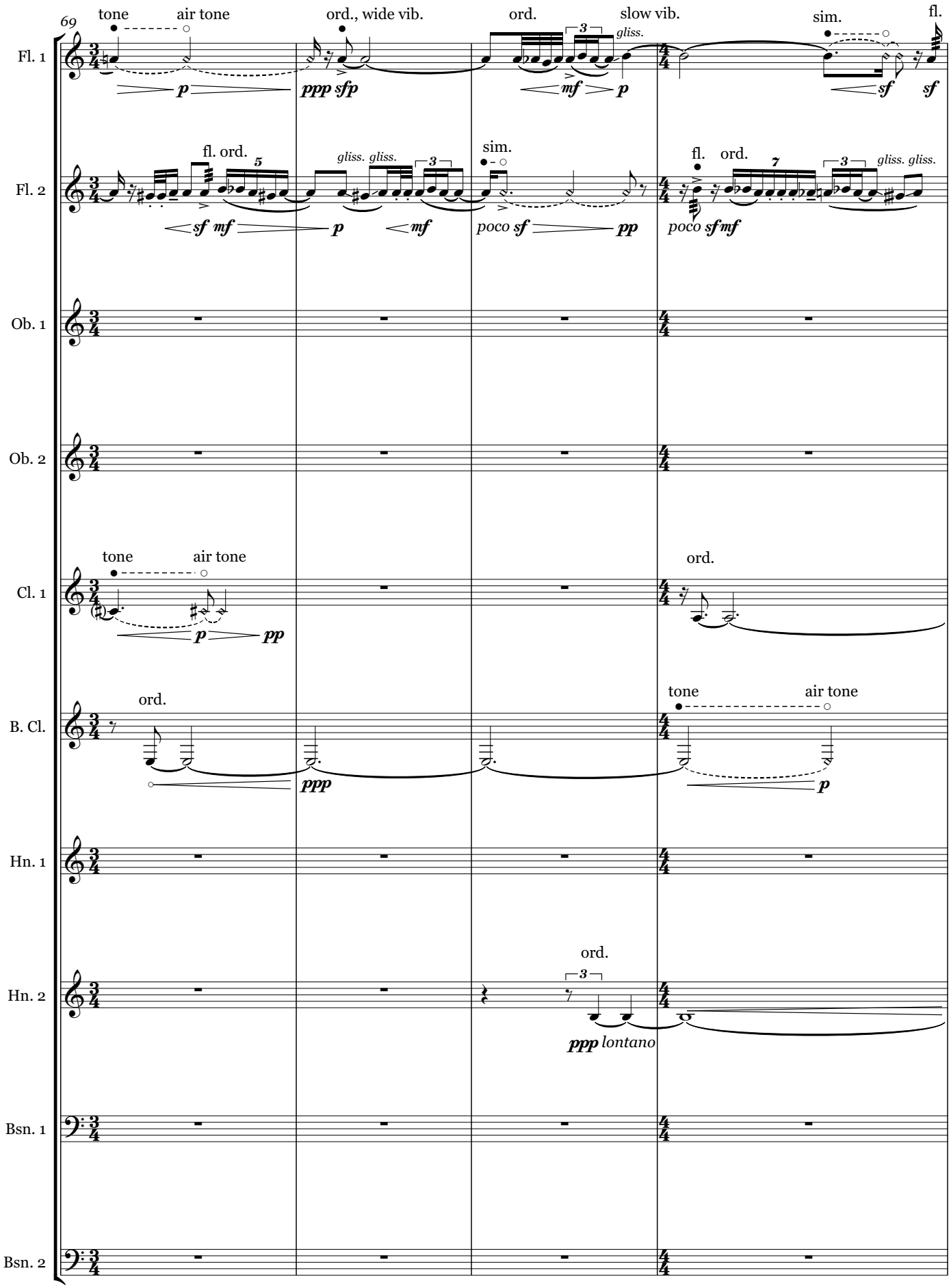
Hn. 2 — air tone ** — poco sf — ppp

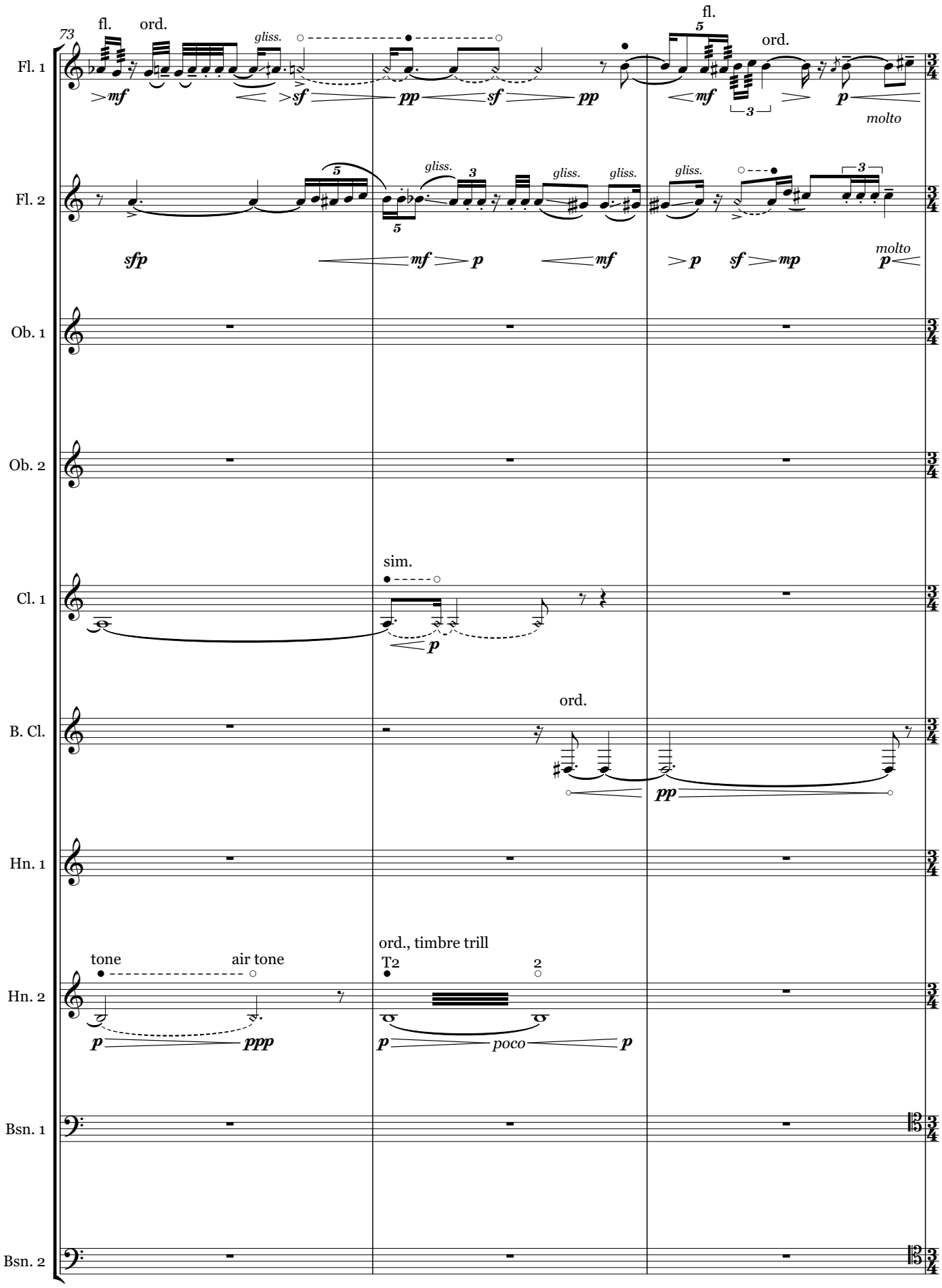
Bsn. 1 — timbre trill * — pp — ppp

Bsn. 2

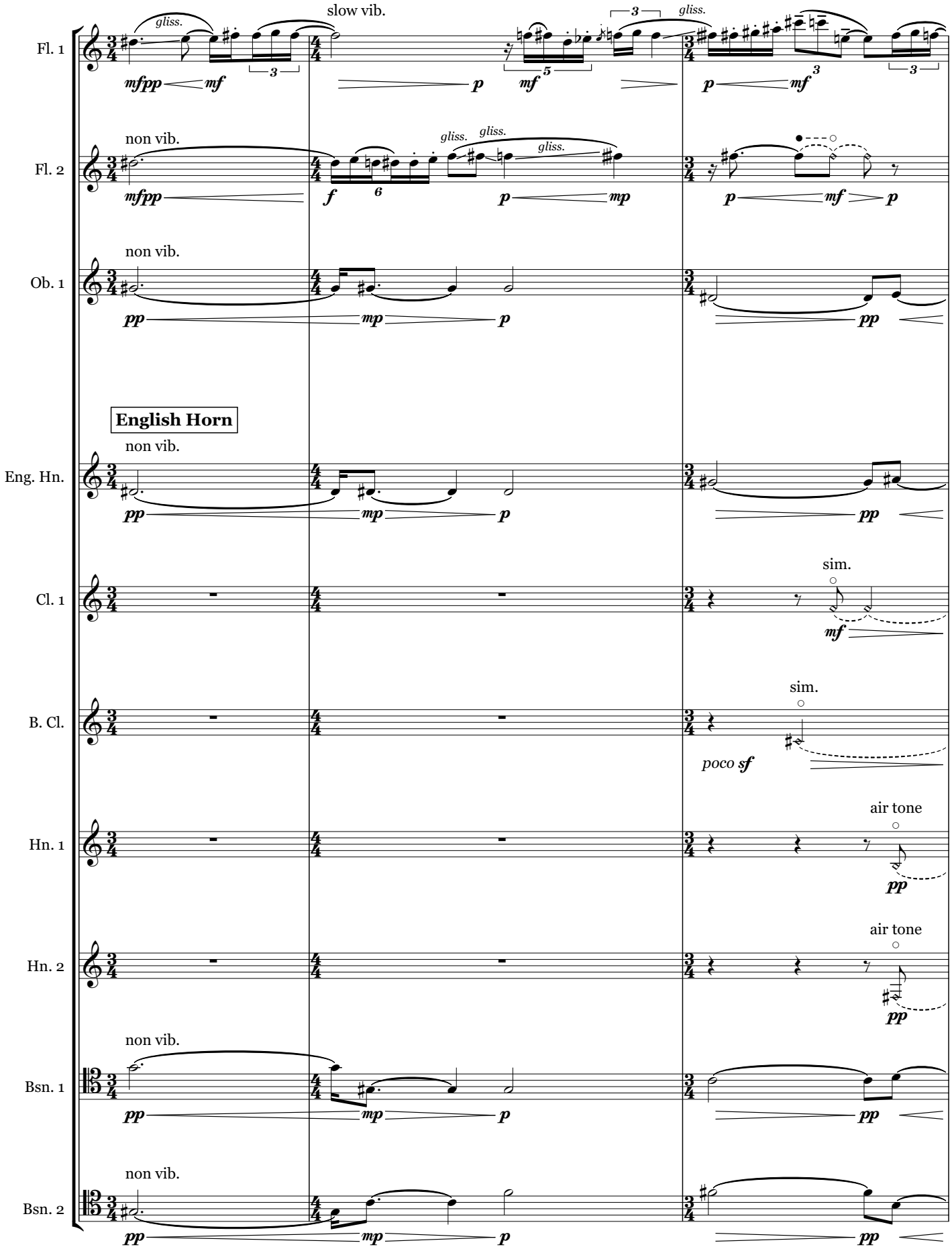
* "Timbre trill" indicates a bisbigliando or "color trill," a trill to the same note using alternate fingerings

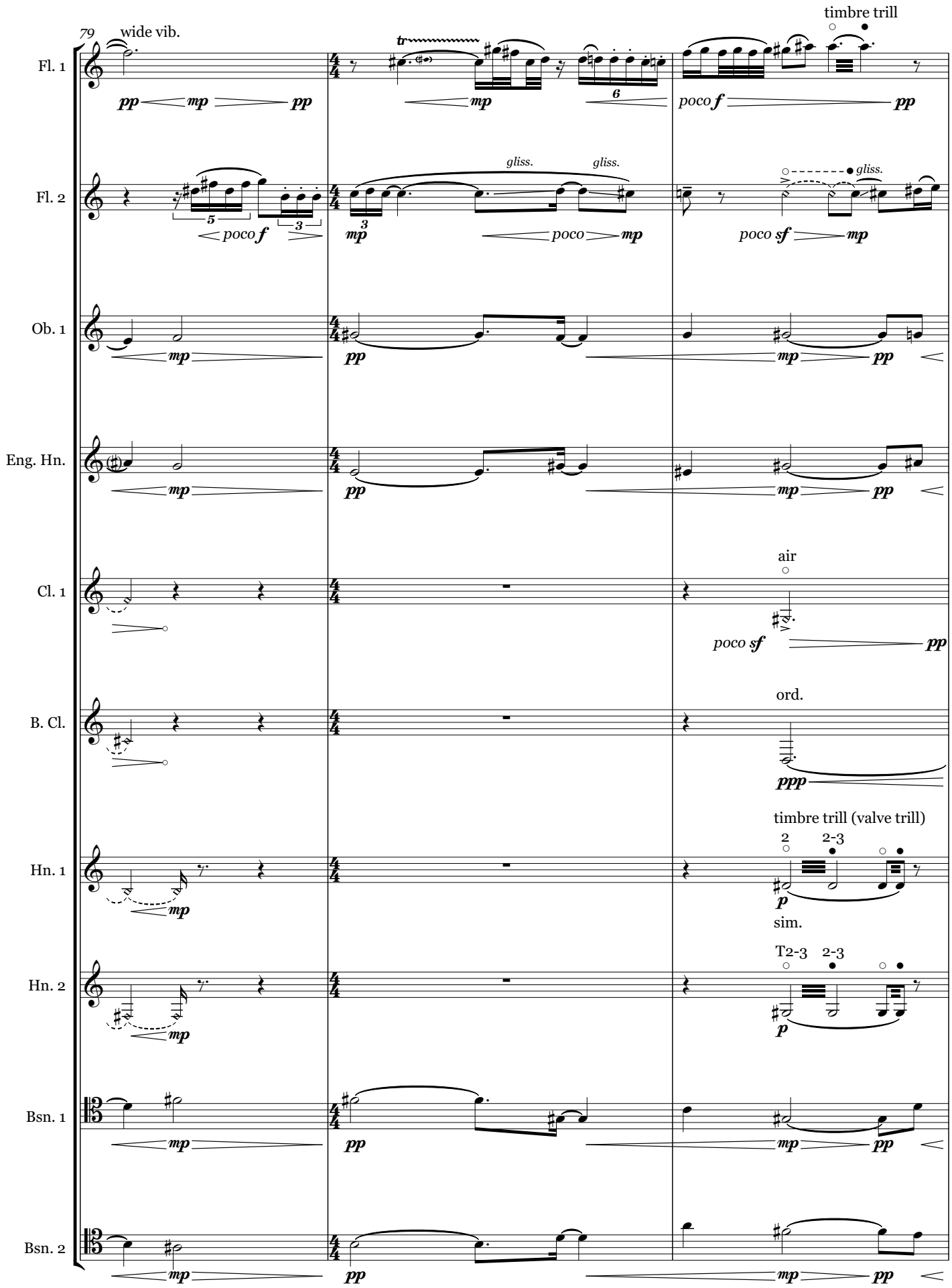
** An open circle accompanied by "air tone" indicates very little to no pitch, just air sound

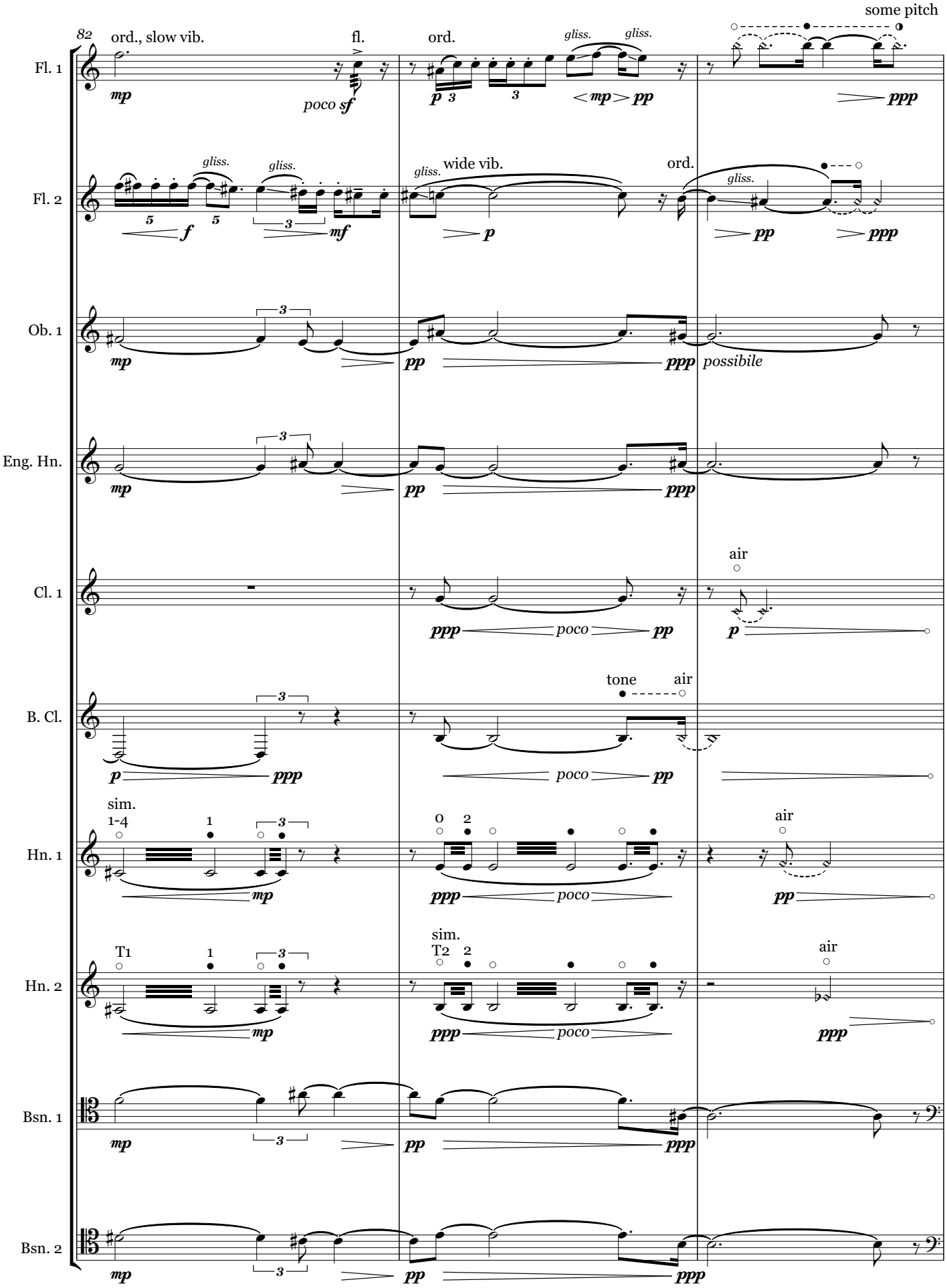

69
Fl. 1
tone
air tone
p
ord., wide vib.
ppp sfp
ord.
gliss.
mf
p
slow vib.
sim.
sf
fl.
sf
Fl. 2
fl. ord.
sf mf
p
gliss. gliss.
mf
sim.
poco sf
pp
fl.
ord.
poco sf mf
gliss. gliss.
Ob. 1
Ob. 2
Cl. 1
tone
air tone
p
pp
ord.
B. Cl.
ord.
ppp
tone
air tone
p
Hn. 1
Hn. 2
ord.
ppp lontano
Bsn. 1
Bsn. 2


73
Fl. 1
fl.
ord.
gliss.
mf
sf
pp
sf
pp
fl.
5
ord.
mf
3
p
molto
Fl. 2
5
gliss.
3
gliss.
gliss.
gliss.
3
sfp
mf
p
mf
p
sf
mp
molto
p
Ob. 1
Ob. 2
Cl. 1
sim.
p
B. Cl.
ord.
pp
Hn. 1
Hn. 2
tone
air tone
p
ppp
ord., timbre trill
T2
2
p
poco
p
Bsn. 1
Bsn. 2

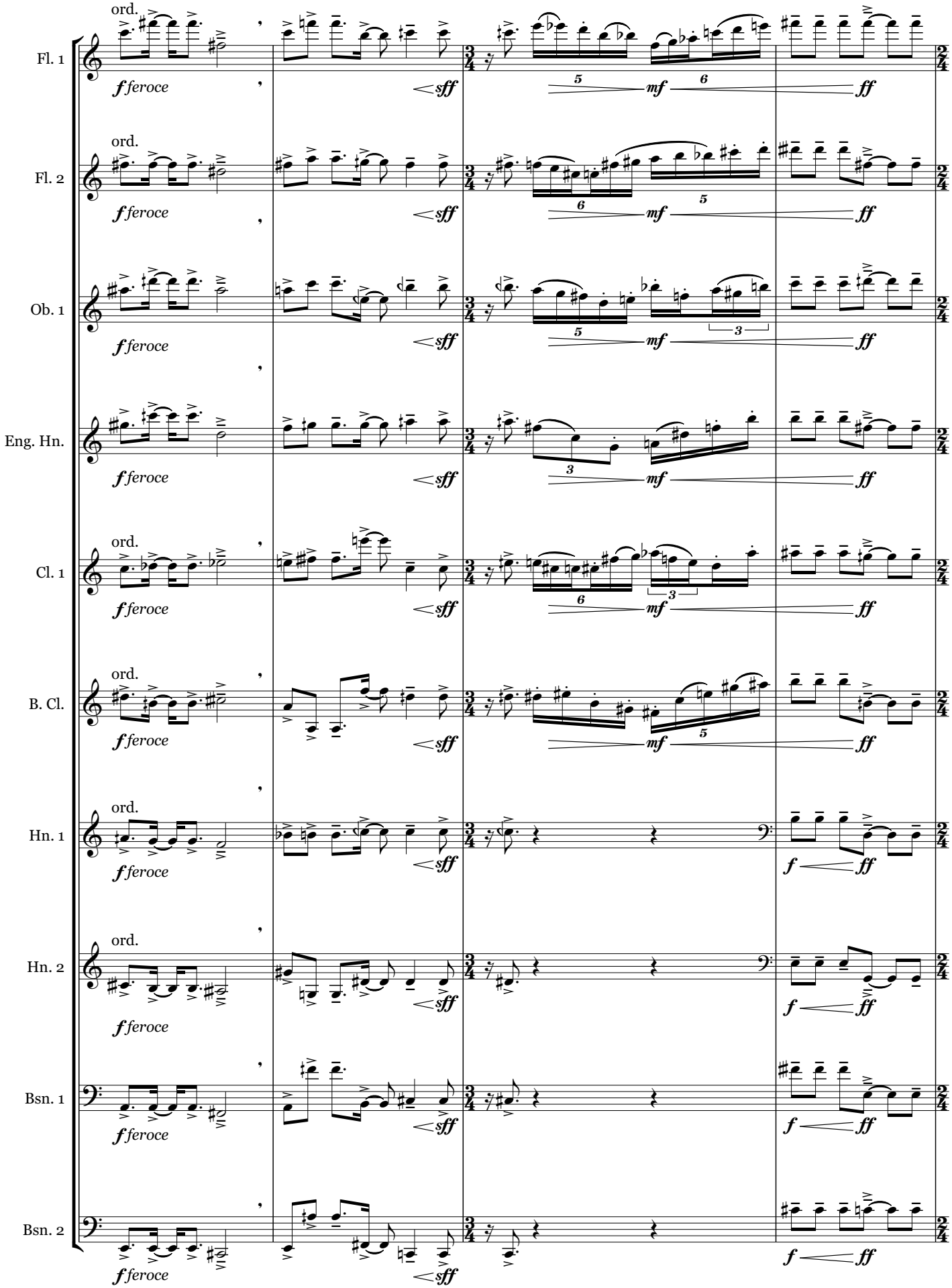
76

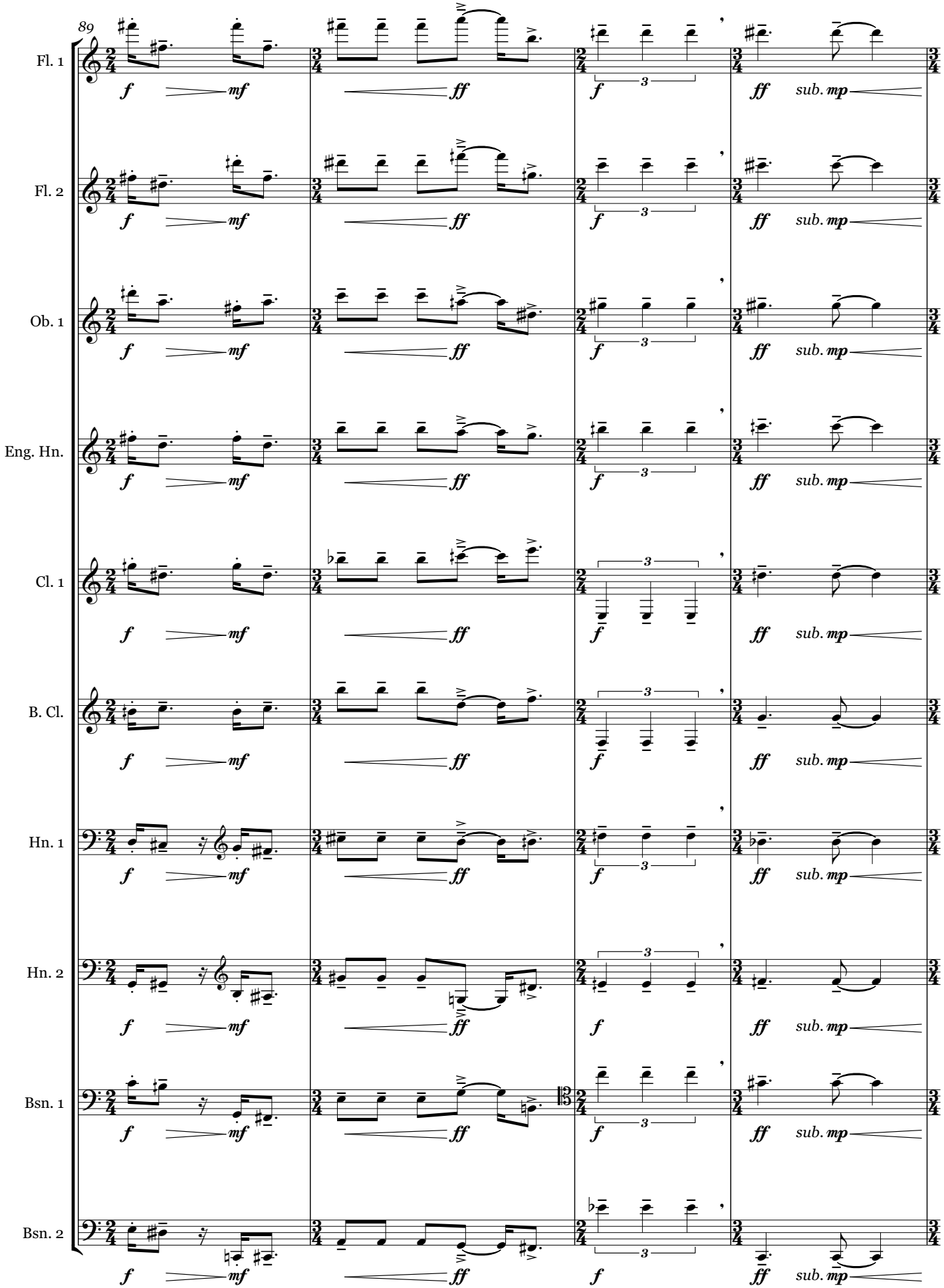

slow vib.
Fl. 1
gliss.
mfpp
mf
p
mf
gliss.
p
mf
non vib.
Fl. 2
mfpp
f
gliss.
gliss.
gliss.
p
mp
p
mf
p
non vib.
Ob. 1
pp
mp
p
pp
English Horn
non vib.
Eng. Hn.
pp
mp
p
pp
sim.
Cl. 1
mf
sim.
B. Cl.
poco sf
air tone
Hn. 1
pp
air tone
Hn. 2
pp
non vib.
Bsn. 1
pp
mp
p
pp
non vib.
Bsn. 2
pp
mp
p
pp


79
wide vib.
timbre trill
Fl. 1
Fl. 2
gliss.
gliss.
gliss.
Ob. 1
Eng. Hn.
Cl. 1
air
B. Cl.
ord.
timbre trill (valve trill)
Hn. 1
sim.
Hn. 2
Bsn. 1
Bsn. 2


82
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
B. Cl.
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
ord., slow vib.
fl.
poco sf
ord.
gliss.
wide vib.
some pitch
air
possibile
tone
poco
sim.
1-4
T1
T2

85 ♩ = 84 Pesante, Aggressive




89
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
B. Cl.
Hn. 1
Hn. 2
Bsn. 1
Bsn. 2
f
mf
ff
sub. mp
3

94 ♩ = 88 ♩ = 100

93

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

non vib.

* *mf* = oboe *f*