

*A Passage between Earth and Sky*

*for 2 violins, 2 violas, and cello*

**JESSICA MEYER**

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15'

## PROGRAM NOTE

Nature has always played a role in many of my significant memories so far. In fact, my first memory ever is posing for a photo when I was 3 years old standing next to the maple tree that served as the centerpiece of my backyard. I remember touching the bark, the super-70's corduroy pants and homemade macramé poncho I was wearing, and even the dappled light coming through the leaves. Fast forward to my late in life composition career where it has become a regular part of my practice to get into nature before starting any piece, and then it seems that nature and specific places in the world are a direct inspiration for a good portion of the material I come up with. Therefore, after meeting Michael and Erica and finding out about the life and death of their Italian Umbrella Pine "Igor", I had to find a way to write about it.

Igor was a glorious tree that provided shade and sanctuary for both humans and birds. One day PGE cut him down out of fear that he would somehow be uprooted from the soil and fly into the powerlines. I can't understand how even a diseased tree could fly away like that, yet I am also constantly reminded of the many destructive things we humans do out of fear. In this piece, I wanted to weave together sounds that are evocative of a tree extending their roots into the earth, the birds who rest on his branches, the traumatic dismembering of Igor, and the fantasy of a supernatural force somehow allowing him to magically reassemble and fly up into the sky in order to find a new home.

"The Overstory" by Richard Powers was a book that Erica recommended I read to get into the mindset of how trees exist on the planet, how they grow, and how they can communicate with each other. Early on in the book, a quote immediately grabbed my attention – about how a tree can "be a passage between earth and sky". I cannot think of a better title for this piece.

My deep thanks to Michael Hostetler and Erica Pascal for commissioning this work for me to play with the Hausmann Quartet. I hope I have done your beloved tree justice.

# A Passage between Earth and Sky

Commissioned by Michael Hostetler and Erica Pascal  
for the Hausmann Quartet

## I. Sown Seeds

### PERFORMANCE NOTES

- Glissandi always for entire note value
- All trills are to the next natural pitch above
- Exaggerate all accents and swells

♩ = 50 **Germinating**

JESSICA MEYER

Violin 1: *pizz.*, *p*, 6, 6, 3

Violin 2: *pizz.*, *p*, 3, 3, 3

Viola 1: *mp*

Viola 2: *mp*

Violoncello: *pizz.*, 3, *mp*

Vln. 1: 5, 6, 3, 6

Vln. 2: 3

Vla. 1: 3

Vla. 2: 3, *mp*

Vc.: 3, 3



16

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*mp*

18

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*mp*

20

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*ff*

6

22

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

jete

24

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*p*

*mp*

*p*

*mp*

*p*

29

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*mp*

*mp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*p*

add vib.

n.v.

n.v.



Musical score for strings, measures 46-50. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Violoncello (Vc.).

Measures 46-50:

- Vln. 1:** Measures 46-47 feature triplets of eighth notes. Measures 48-50 feature sixteenth-note runs with slurs and accents.
- Vln. 2:** Measures 46-47 feature triplets of eighth notes. Measures 48-50 feature sixteenth-note runs with slurs and accents.
- Vla. 1:** Measures 46-47 feature triplets of eighth notes. Measures 48-50 feature sixteenth-note runs with slurs and accents.
- Vla. 2:** Measures 46-47 feature triplets of eighth notes. Measures 48-50 feature sixteenth-note runs with slurs and accents.
- Vc.:** Measures 46-50 feature a continuous pattern of triplets of eighth notes.

Dynamic markings: *fp* and *ff* are indicated in measures 49 and 50 for the Violin and Viola parts.



49 *take your time.....*

arco brushy, hook bows as needed

Vln. 1 *mp*

Vln. 2 *p*

Vla. 1 *mf* *p*

Vla. 2 *p*

Vc. *mp* *p*

54

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

55

arco sul tasto

Vln. 1

Vln. 2 *pp*

Vla. 1 *pp*

Vla. 2

Vc.

## II. Zen Branches

♩ = 80 **Ethereal**

57

Vln. 1 *mf*

Vln. 2 *mf*

Vla. 1

Vla. 2 *p*

Vc. *p*

improv sporadic woodpecker knocks on viola until m. 65

62

Vln. 1

Vln. 2 *mf*

Vla. 1

Vla. 2

Vc.

66

Vln. 1

Vln. 2

Vla. 1 *mf*

Vla. 2

Vc.

mourning dove call

*mf*

71

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*mf*

*gliss.* *gliss.* *gliss.*

Detailed description: This system contains measures 71 through 74. The first violin part (Vln. 1) features a melodic line with slurs and glissando markings in measures 73 and 74. The second violin part (Vln. 2) has a rhythmic accompaniment of eighth notes. The first viola part (Vla. 1) plays a melodic line with slurs. The second viola part (Vla. 2) and the cello part (Vc.) both play sustained, low-frequency notes with long horizontal lines indicating their duration.

75

mourning dove call

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*gliss.* *gliss.*

*jete*

Detailed description: This system contains measures 75 through 77. A box labeled 'mourning dove call' is positioned above measure 75. The first violin part (Vln. 1) has a melodic line with a glissando marking in measure 75. The second violin part (Vln. 2) has a rhythmic accompaniment. The first viola part (Vla. 1) has a melodic line with a 'jete' marking and a glissando marking in measure 77. The second viola part (Vla. 2) and the cello part (Vc.) play sustained notes.

78

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*gliss.*

Detailed description: This system contains measures 78 through 80. The first violin part (Vln. 1) has a melodic line with a glissando marking in measure 79. The second violin part (Vln. 2) has a rhythmic accompaniment. The first viola part (Vla. 1) has a melodic line with a glissando marking in measure 78. The second viola part (Vla. 2) and the cello part (Vc.) play sustained notes.

81

*gliss.*

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

$\text{♩} = 88$

*espressivo...*

85

*fr* *fr*

*f* *f* *f* *f*

*pizz.* *pizz.* *pizz.*

*mf* *mf* *f*

*mf* *f*

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*take a little time... a tempo*

92

*p* *p* *fp* *mf*

*mp* *mp* *pp* *pp*

*mp* *pp*

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

99

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*pp*  
*p*  
*f*  
*arco*  
*pp*  
*arco*  
*pp*  
*p*  
*pp*

whole step

105

*molto rit.....* *out of time.....*

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*pp*  
*p*  
*f*  
*mf*  
*f*  
*sub pp*

113 *a tempo*

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

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

117

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

This system contains measures 117 through 122. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. A large watermark 'FOR PERUSAL' is overlaid diagonally across the page.

123

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

arco  
*p*  
*pp*

This system contains measures 123 through 127. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *pp* and *p*. The word 'arco' is written above the Viola 2 staff. A large watermark 'FOR PERUSAL' is overlaid diagonally across the page.

128

Vln. 1  
Vln. 2  
Vla. 1  
Vla. 2  
Vc.

*p*

This system contains measures 128 through 133. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. A dynamic marking of *p* is present. A large watermark 'FOR PERUSAL' is overlaid diagonally across the page.

133

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

138

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

improv sporadic woodpecker knocks on cello until end

## III. Dissevered

♩ = 55 **Foreboding**

violins and violas, **PB** = slowly pivot bows on string with heavy pressure (without drawing them) to make a creaking sound

143

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*n* *mf* *pp* *f* *p* *ff* *pp*

♩ = 65

151

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*f* *ff*

*poco sul pont*



153

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Cadenza-like

♩ = 130 **Sinister**

156

sul pont

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*pp*

*fff* *p*

*p* *mf* *p*

160

sul pont

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*pp*

*mp*

*f*

162

Vln. 1

Vln. 2

Vla. 1  
sul pont  
*pp*

Vla. 2  
*fp* 3 *ff* sul pont

Vc.

164

Vln. 1

Vln. 2

Vla. 1

Vla. 2  
ord.  
*f* gliss.

Vc.

166

Vln. 1

Vln. 2

Vla. 1

Vla. 2  
*f* gliss.

Vc.



175

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

jete

V

178

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

181

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

jete

V

183

Vln. 1 *fp*

Vln. 2 *fp* *gliss.* *fp*

Vla. 1 *fp* *fp* *fp* *fp* *fp* *fp* *f*

Vla. 2 *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *ff* 3

187

Vln. 1 *pp*

Vln. 2 *pp*

Vla. 1 *p*

Vla. 2 *pp*

Vc. *pp*

189

Vln. 1

Vln. 2

Vla. 1 3

Vla. 2 7

Vc. 7

191

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*f p fff*

*f p fff*

*f p fff*

*f p fff*

*f fff*

*gliss.*

♩ = 120 **Bleak**

196

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*mp*

*p*

203

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*pp*

*attacca*

# IV. Reverie of Renewal

$\text{♩} = 50$  **Supernatural**

The musical score is arranged in three systems, each with five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Violoncello (Vc.).

- System 1 (Measures 207-209):** Measures 207 and 208 are mostly rests for the strings. Measure 209 features a triplet of eighth notes in the Viola 1 and Viola 2 parts, marked *p*. The Cello part has a *pp* dynamic.
- System 2 (Measures 210-213):** Measures 210 and 211 show a dynamic shift from *mf* to *p* in the Viola parts. Measure 212 includes a triplet in the Viola 1 and 2 parts, marked *p*. Measure 213 features a *mf* dynamic in the Viola parts.
- System 3 (Measures 214-217):** Measures 214 and 215 have rests for the Violin parts. Measures 216 and 217 feature a triplet in the Viola 2 part, marked *pp*.

218 violins and violas: small, almost stifled, bows in upper half until m. 230

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

221 arco

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

223

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.



225

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

227

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

229

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

**ff** \*\*\*violins and violas: move to light & brushy stroke mid-bow here\*\*\*

231

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

This system contains measures 231 and 232. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The key signature has one flat (B-flat). Measures 231 and 232 are marked with a '3' below the notes, indicating a triplet. The Violoncello part includes a triplet of eighth notes in measure 231 and a triplet of quarter notes in measure 232.

232

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

This system contains measures 232 and 233. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The key signature has one flat. Measures 232 and 233 are marked with a '3' below the notes, indicating a triplet. The Violoncello part includes a triplet of quarter notes in measure 232 and a triplet of eighth notes in measure 233.

233

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

This system contains measures 233 and 234. It features five staves: Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello. The key signature has one flat. Measures 233 and 234 are marked with a '3' below the notes, indicating a triplet. The Violoncello part includes a triplet of eighth notes in measure 233 and a triplet of quarter notes in measure 234. A 'gliss.' marking is present in measure 233, and a '6' marking is present in measure 234.

234

Vln. 1 *ff* 6 3 6 3 6

Vln. 2 *ff* 6 3 6 3 6

Vla. 1 *ff* 3 6 3 6 3 6

Vla. 2 *ff* 3 6 3 6 3

Vc. 3 3 6 5

235

Vln. 1 *fff* 6 3 6 3 6

Vln. 2 *fff* 6 3 6 3 6

Vla. 1 *fff* 3 6 3 6 3 6

Vla. 2 *fff* 3 6 3 6 3

Vc. *fff* 3 6 3 6 3

236

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

237

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

all harmonics

*fp* *p*

*f* *mp*

*f* *mp*

*fp*

gliss.

gliss.

open A

Musical score for measures 238-240, featuring Violin 1, Violin 2, Viola 1, Viola 2, and Violoncello parts. The score includes sixteenth-note patterns with sixths, glissandos, and a tremolo in the Viola 1 part.

Measures 238-240:

- Vln. 1:** Sixteenth-note patterns with sixths, marked with a '6'.
- Vln. 2:** Sixteenth-note patterns with sixths, marked with a '6'.
- Vla. 1:** Rests in measures 238 and 239, followed by a gliss. in measure 240.
- Vla. 2:** Rests in measures 238 and 239, followed by a gliss. in measure 240.
- Vc.:** Sixteenth-note patterns with sixths, marked with a '6'.

30

241

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*p*

*p*

242

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*n*

all harmonics

*n*

243

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

*gliss.*

*n*

*ppp*

*n*

August 30th, 2022  
Moab, Utah