

An Artist-In-Residence

The Glacier National Park Artist-in-Residency program houses three to 4 artists per year in a beautiful, historic cabin overlooking Lake McDonald. There are two journals (June, 2018) rich with the writings of all of the past artists who embarked on a metaphorical sabbatical from everyday life. Here is an excerpt from my contribution to that journal....

What a special month it was in this place of unique beauty. As a high school choir director, I remain humbled to be selected to embark on the first choral-centric residency in National Park System history. And what an amazing club to be a member of as demonstrated by these incredibly rich journals. I read them twice - once at the beginning of my residency as their spirits kept me company on those quiet first nights, and once as my fleeting time came to a close. After my month here, I understand better my predecessors' sentiments, but each experience is so unique and it is our task to maintain and contribute to the positive legacy that AiRs (Artist-In-Residence) have within the park system.

I am left struck by the abundant flora and fauna at GNP (Glacier National Park): black bears (and blonde black bears) with cubs, grizzly bears (one on Sperry Trail and one from the car), five moose in one day (apparently they all come out at once), beaver, owls chasing mice on Going to the Sun Road at night, snow shoe hares, fox, countless mule and white tail deer, the bat festival every night over the ever-changing waters of Lake McDonald, ducks, bald eagles, osprey, snakes, plentiful mountain goats, and big horn sheep.

After close to 100 miles of hiking and paddling, and many hundred of miles of driving (mostly to find internet...unsuccessfully), I feel like I am just now beginning to understanding this landscape. It is amazing to me how fast the weather changes and how you can experience four seasons in one eight mile hike (80 and sunny at Apgar Lookout trailhead, and hail and snow at the top). June ushers in the busy season as visitors exponentially increase in this place. June also marks the yearly road opening tease, and I was thankful that it opened on Friday, June 22nd at 9:47PM. Snow impacted my hiking and camping aspirations. Snow fields blocked my way to Grinnell Glacier, and most of the epic hikes around Logan Pass were understandably closed because of dangerous snow conditions. I guess that means that I'll have to come back.

Thank you to past and future artists who champion the incredible beauty in this place and help to spark a spirit of wonder in those who have never visited, and in those who have grown up here. Let us not take for granted the gifts that we have been given, and let us continue to see this beautiful, evolving world with empathy, light, and love. Breathe, ponder deeply, and create fearlessly. Each moment here is a gift. Rarely in this life is our only responsibility to drink in the world and allow it to restore and recharge our souls.

With deep gratitude,
Matthew Harrison

About the work

As an educator, I believe that the heart of any music curriculum is the repertoire. It was my hope to create a multi-movement work that allowed singers to explore close harmony and non-traditional vocal production (whispers, exhalation, aleatoric singing, overtone singing). My first real encounter with Glacier National Park was through elementary school poetry. I was struck by their poignant simplicity. These kids told the truth! Filterless, honest, creative, and unencumbered by political ideals, these students provided me a unique lens to look through as we consider the magnificent lands that we should all work to conserve. I wrote the texts to these pieces while I was in the artist cabin at GNP.

These landscapes continue to evolve and change both through natural and unnatural means. Our natural parks are treasures, and we are all stewards of this great inheritance. Each movement represents a small musical snapshot of Glacier National Park. When you visit any of our national parks, remember to take only photographs, and leave only footprints (always walking on the designated trails!). Through the power of our imaginations, we can all experience these national treasures by engaging in choral music.

Help Support A National Treasure

In 2017 alone, more than 3 million people visited Glacier National Park's majestic, glacier-carved peaks and valleys. As park visitation continues to rise, donations help bridge the gap in support and funds.

Glacier National Park Conservancy - the park's official fundraising nonprofit partner - support world-class research, education, and wilderness preservation projects. Its mission is to guarantee that the park remains a national treasure for generations to come.

Visit glacier.org/Overland to learn more about the Conservancy, their 2019 initiatives, and ways to help.

**A portion of the sales of this piece
will be donated to the Glacier Conservancy**

The demonstration recording was completed at
Hamden Hall Country Day School (Hamden, CT)
Mixing completed by Alex Koutzoukis (Boston, MA)
Mastering completed by Bill Hare (Milpitas, CA)

Soprano 1, Octavia McAloon (Yale MM), Rachel Aliwalas HH'19
Soprano 2, Maggie Lieberman (NEC MM), Isabel Dunlap HH'21
Alto, Evanna Chiew (Yale MM), Katalina Baehring HH'19

Glacier Suite

S.S.A. Voices and Piano

Text inspired by children's poetry

Music by Matthew Harrison

I. Glacier

Perpetual Motion $\text{d} = 78$

1 All voices 2 3 4

Piano

hheh

p

5 6 7 8

p

9 *p* 10 11 12

oo+ nn oo+ oo+

p

nn oo

p sempre

oo oo

* hheh - like blowing warm breath on a window in cold weather

* oo+ = aleatoric overtone singing - [u] + [i] - singers moving between vowels should create harmonics with strong forward resonance

Musical score page 5 featuring vocal and piano parts.

Vocal Part:

- Measures 13-15: Three staves of vocal line. The first two staves have sustained notes with slurs and lyrics "oo" and "nn". The third staff has sustained notes with slurs and lyrics "oo+".
- Measure 16: Three staves of vocal line. The first two staves have eighth-note patterns with lyrics "oh" and "gla - cier". The third staff has eighth-note patterns.
- Measure 17: Three staves of vocal line. The first two staves have eighth-note patterns with lyrics "oh" and "gla - cier". The third staff has eighth-note patterns.
- Measure 18: Three staves of vocal line. The first two staves have eighth-note patterns with lyrics "oh" and "gla - cier". The third staff has eighth-note patterns.

Piano Part:

- Measures 13-15: Three staves of piano line. The first two staves have sustained notes with slurs and lyrics "oo" and "nn". The third staff has sustained notes with slurs and lyrics "oo+".
- Measures 16-18: Three staves of piano line. The first two staves have eighth-note patterns with lyrics "oh" and "gla - cier". The third staff has eighth-note patterns.

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A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music.

System 1:

- Measures 19-21: The vocal line has a dotted half note followed by a eighth note and a sixteenth note. The piano accompaniment consists of eighth-note chords.
- Text: "gla - cier" (measures 19-20), "gla - cier" (measure 21).
- Measure 22: The vocal line starts with a dotted half note followed by a dash, then continues with a dotted half note followed by a dash, and finally a dotted half note.
- Text: "gla - - cier" (measures 22-23).
- Measure 24: The vocal line starts with a dotted half note followed by a dash, then continues with a dotted half note followed by a dash, and finally a dotted half note.
- Text: "cier" (measure 24).

System 2:

- Measures 22-24: The vocal line has a dotted half note followed by a dash, then continues with a dotted half note followed by a dash, and finally a dotted half note.
- Text: "gla - - cier" (measures 22-23), "cier" (measure 24).
- Measure 25: The vocal line starts with a dotted half note followed by a dash, then continues with a dotted half note followed by a dash, and finally a dotted half note.
- Text: "cier" (measure 25).

The piano accompaniment features eighth-note chords throughout the score.

Musical score for piano, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. The score consists of eight measures, numbered 25 through 32. Measures 25-27 show eighth-note patterns with lyrics "rum - bling(ng)". Measure 28 begins with a fermata over a sustained note. Measures 29-32 show eighth-note patterns with lyrics "rum - bling" and "rum - bling(ng)". Measure 33 concludes with a dynamic marking of *mf*. The score includes various performance instructions such as *mp*, *rum - bling(ng)*, *rum - bling*, *rum - bling(ng)*, *rum - bling*, *rum - bling(ng)*, *rum - bling*, *rum - bling(ng)*, and *rum - bling*.

Musical score page 8, featuring five staves (Soprano, Alto, Tenor, Bass, and Piano) in G clef, 2/4 time, and a key signature of one flat. The score consists of two systems of music.

System 1 (Measures 31-33):

- Soprano:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Alto:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Tenor:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Bass:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Piano:** Measures 31-33 show eighth-note patterns. Measure 31 has three groups of three eighth notes. Measure 32 has three groups of three eighth notes. Measure 33 starts with a fermata over the first note, followed by three groups of three eighth notes.

System 2 (Measures 34-36):

- Soprano:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Alto:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Tenor:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Bass:** Notes on the first and third beats of each measure, with the word "ice" written below the staff.
- Piano:** Measures 34-36 show eighth-note patterns. Measures 34 and 35 feature a dynamic marking **f**. Measure 36 features a dynamic marking **f**.

Musical score page 9, featuring two staves (treble and bass) in a key signature of two flats. The score includes measure numbers 37 through 42.

Measure 37: The treble staff has a rest. The bass staff has a rest.

Measure 38: The treble staff begins with a dotted half note followed by a quarter note. The bass staff begins with a dotted half note followed by a quarter note. Dynamic: *mp*. Articulation: *oo*.

Measure 39: The treble staff has a eighth-note followed by a sixteenth-note. The bass staff has a eighth-note followed by a sixteenth-note. Articulation: *oo*.

Measure 40: The treble staff has a eighth-note followed by a sixteenth-note. The bass staff has a eighth-note followed by a sixteenth-note.

Measure 41: The treble staff has a eighth-note followed by a sixteenth-note. The bass staff has a eighth-note followed by a sixteenth-note.

Measure 42: The treble staff has a eighth-note followed by a sixteenth-note. The bass staff has a eighth-note followed by a sixteenth-note.

Musical score page 10, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 43 consists of three empty measures. Measure 44 consists of three empty measures. Measure 45 begins with a single note followed by a measure of rest. Measures 46 through 48 show melodic patterns in the treble clef staff, with measure 46 ending on a double bar line. The bass clef staff provides harmonic support with sustained notes and chords. A large, semi-transparent watermark reading "For Review Only" is diagonally across the page.

43 44 45

46 47 48

Musical score for measures 49 to 51. The score consists of two staves. The top staff has a treble clef, a key signature of three flats, and a common time signature. Measure 49 starts with a whole note followed by a fermata. Measures 50 and 51 are blank. The bottom staff has a treble clef, a key signature of three flats, and a common time signature. Measures 49 and 50 show eighth-note patterns. Measure 51 shows a sixteenth-note pattern.

Musical score for measures 52 to 54. The score consists of two staves. The top staff has a treble clef, a key signature of three flats, and a common time signature. Measure 52 starts with a dynamic *f*. Measures 53 and 54 are blank. The bottom staff has a treble clef, a key signature of three flats, and a common time signature. Measures 52 and 53 show eighth-note patterns. Measure 54 shows a sixteenth-note pattern. The lyrics "ice mov - ing, mov - nn" are written below the notes. The dynamic *sub. p* is indicated above the measure.

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music.

System 1 (Measures 55-57):

- Measure 55: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.
- Measure 56: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.
- Measure 57: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.

The lyrics for System 1 are: "ing, break - ing, mov - ing, mov - ing, break - ing," with "oo+" and "nn" written below the piano staff.

System 2 (Measures 58-60):

- Measure 58: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.
- Measure 59: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.
- Measure 60: The vocal line has eighth-note pairs followed by a quarter note. The piano line has eighth-note pairs.

The lyrics for System 2 are: "mov - ing, mov - ing, break - ing, mov - ing, mov -", with "nn" and "oo+" written below the piano staff.

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Musical score for piano and vocal parts, showing measures 61 through 66. The vocal part consists of two staves. The top staff uses a treble clef and has lyrics: "ing, break - ing, mov - ing, mov - ing, break - ing,—" and "calv - ing— calv - ing— calv - ing(ng)*". The bottom staff uses a bass clef and has lyrics: "nn—". The piano part is represented by two staves below the vocal parts, featuring various note patterns and sustained notes.

Measures 61-66 lyrics:

- 61: ing, break - ing, mov - ing, mov - ing, break - ing,—
- 62: calv - ing—
- 63: calv - ing—
- 64: calv - ing(ng)*
- 65: nn—
- 66: nn—

* ng = close directly and sustain “ng” sound: calving [kæ viŋ]

67 68 69

- ing, break - ing, — mov - ing, mov - ing, break - ing, —

ing calv - ing(ng) _____

— change chang - ing

70 72

mov - ing, mov - ing, break - ing, — mov - ing, mov -

calv - ing calv - ing calv - ing(ng) _____

change chang - ing chang-ing(ng) _____

For Review Only

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73 74 75

- ing, break - ing, mov - ing, mov - ing, break - ing,

calv - ing calv - ing calv - ing(ng)

chang - ing chang - ing(ng) chang - ing chang - ing(ng)

76 78

mov - ing, mov - ing, break - ing, soon will dis - ap-pear

soon will

chang - ing chang - ing

79 80 81

dis - ap - pear

dis - ap - pear

dis - ap - pear

soon will dis - ap - pear

dis - ap - pear

LH over

soon will dis - ap - pear

soon will dis - ap - pear

soon will dis - ap - pear

3 3

8vib

85 *mf* 86 87

cold _____ **cold** _____

mf

cold _____ **cold** _____

mf

cold _____ **cold** _____

88 89 90

cold _____ **cold** _____

cold _____ **cold** _____

cold _____

mf

cold _____

cold _____

91 92 93

cold _____ *gla - cier cold _____

f

cold _____ cold _____

94 95 96

freez - ing cold cold _____ freez - ing

ff

freez - ing cold cold _____ freez - ing

ff

cold cold _____ *gla - cier

(8^{vb})-----

* glacier with x noteheads = whisper

97 98 99 **p** 100

cold dss nn

cold dss oo+ nn

cold dss gla - cier nn

101 102 103 104

gla - cier nn oo+ oh

oo gla - cier oo+

oo+ oo+

Musical score page 21 featuring two vocal parts and a piano accompaniment.

Vocal Part 1 (Top):

- Measures 111-112: Notes on G4 and A4. Measure 112 includes a fermata over the note on A4.
- Measure 113: Dynamics ***pp***. The vocal line consists of sustained notes on G4 and A4.

Vocal Part 2 (Bottom):

- Measures 111-112: Notes on G4 and A4. Measure 112 includes a fermata over the note on A4.
- Measure 113: Dynamics ***pp***. The vocal line consists of sustained notes on G4 and A4.

Text: chang - ing chang - ing dis - ap-pear - ing

Piano Accompaniment:

- Measures 111-112: Sustained notes on G3 and A3.
- Measure 113: Measures begin with eighth-note chords (G3, A3) followed by eighth-note patterns on G3 and A3.
- Measure 114: Measures begin with eighth-note chords (G3, A3) followed by eighth-note patterns on G3 and A3.
- Measure 115: Measures begin with eighth-note chords (G3, A3) followed by eighth-note patterns on G3 and A3.
- Measure 116: Measures begin with eighth-note chords (G3, A3) followed by eighth-note patterns on G3 and A3.

Text: gla - cier hheh

Performance Instructions:

- Measure 116: ***mp*** dynamic.
- Measure 116: ***8vb*** instruction.

II. Stag

Text inspired by children's poetry

Music by Matthew Harrison

Cautiously $\text{♩} = 96$

Piano

1 2 3

4 5 *mp* 6

sto - ic

sto - ic

7 8

Musical score page 23 featuring six staves of music. The staves are organized into two groups by a brace. The top group consists of three staves, and the bottom group consists of three staves. The music is in common time, with a key signature of one flat.

The vocal parts are as follows:

- Top staff: Two voices sing "sto". The first voice has a note on the 9th measure, and the second voice joins it on the 10th measure.
- Middle staff: One voice sings "stag" at measure 3.
- Bottom staff: Three voices sing "ic" at measure 10.
- Second bottom staff: Two voices sing "stag" at measure 11.
- Third bottom staff: One voice sings "sto - ic" at measure 12.
- Bottom-most staff: One voice sings "stag" at measure 7.

Performance instructions include a dynamic marking *mp* above the middle staff at measure 3, a grace note symbol over the note in the middle staff at measure 3, a triplet marking $\overbrace{3}$ over a eighth-note group in the middle staff at measure 11, and a fermata over the note in the bottom-most staff at measure 12.

A musical score for voice and basso continuo, page 24. The score consists of two systems of music.

System 1:

- Measures 13-15:** The vocal line (top staff) has three notes: a whole note followed by a half note and a quarter note. The lyrics are "stag", "sto - ic", and "sto - ". The basso continuo line (bottom staff) consists of eighth-note patterns with a bassoon part underneath. Measure 15 ends with a fermata over the bassoon part.
- Measures 16-18:** The vocal line continues with "ic stag", "sto - ic", and "sto - ic". The basso continuo line maintains its eighth-note patterns.

System 2:

- Measures 13-15:** The vocal line has three notes: a whole note followed by a half note and a quarter note. The lyrics are "stag", "sto - ic", and "sto - ". The basso continuo line (bottom staff) consists of eighth-note patterns with a bassoon part underneath. Measure 15 ends with a fermata over the bassoon part.
- Measures 16-18:** The vocal line continues with "ic stag", "sto - ic", and "sto - ic". The basso continuo line maintains its eighth-note patterns.

The score features a large watermark reading "For Review Only" diagonally across the page.

19

20

stag

sto - ic stag

With light $\text{♩} = 104$

21 ***p***

22

grace - ful

grace - ful

grace - ful

p

Musical score for measures 23 and 24. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 23 starts with a dotted half note followed by a fermata. Measure 24 begins with a dotted half note, followed by a dotted quarter note and a grace note "grace-ful" on the next beat. The bass staff contains eighth-note patterns labeled "3" under each group. The dynamic "p" (piano) is indicated above the treble staff in measure 24.

Musical score for measures 25 and 26. The top two staves are treble clef, and the bottom two are bass clef. Measure 25 features a fermata over a dotted half note, followed by a grace note "grace-ful". Measure 26 begins with a dotted half note, followed by a grace note "grace-ful". The bass staff contains eighth-note patterns labeled "3" under each group. A large diagonal watermark "For Review Only" is visible across the page.

27

grace - ful _____ grace - ful _____ grace - ful,

grace - ful, _____

grace - ful,

3 3 3 3 3

mf

29 bound a-way bound a-way 30

mf

bound a-way bound a-way

mf

bound bound a-way bound a-way

3 3 3 3 3 3 3 3

mf

A musical score for three voices, likely soprano, alto, and bass, set in common time and 3/4 time. The key signature is B-flat major (two flats). The score consists of four systems of music, each with lyrics.

System 1 (Measures 31-32):

- Measures 31-32: Treble clef staff. The lyrics are "bound a - way grace - ful bound a - way". Measure 31 starts with a rest. Measure 32 begins with a quarter note followed by eighth-note pairs. Measure 32 ends with a fermata over the last note.

System 2 (Measures 33-34):

- Measures 33-34: Treble clef staff. The lyrics are "grace - ful bound a - way bound a - way". Measure 33 starts with a quarter note followed by eighth-note pairs. Measure 34 begins with a quarter note followed by eighth-note pairs.

System 3 (Measures 35-36):

- Measures 35-36: Treble clef staff. The lyrics are "grace - ful bound a - way". Measure 35 starts with a quarter note followed by eighth-note pairs. Measure 36 begins with a quarter note followed by eighth-note pairs.

System 4 (Measures 37-38):

- Measures 37-38: Bass clef staff. The lyrics are "3 3 3 3". Measure 37 consists of six eighth notes grouped into two triplets. Measure 38 consists of six eighth notes grouped into two triplets.

For Pre

33

f

bound a-way stag sto - ic stag

34

f

bound a-way stag sto - ic stag

35

f

bound a-way stag sto - ic stag

36

8^o

3 3 3 3 8^o

Pensively, cautiously ♩=96

41 stop, 42 lis - ten - ing, — 43 stop,

stop, lis - ten - ing, — stop,

stop, lis - ten - ing, — stop,

44 pon - der - ing, — 45 stop, 46 lis - ten - ing,

pon - der - ing, — stop, lis - ten - ing,

pon - der - ing, — stop, lis - ten - ing,

3 3 3

47 stop, 48 pon - der - ing, 49 stop, stop,

stop, stop, pon - der - ing, stop, stop,

stop, pon - der - ing, stop, stop,

50 rit. lis - ter, 51 pon - der, 52 der,

lis - ten, pon - der,

lis - ten, pon - der,

rit.

Intensely ♩ = 108

57

58 *f*
stop,

59

stop, stop, stop,

stop, stop, stop,

60

61 *poco rit.*
stop, lis - ten,

shh _____

88
poco rit.

Thoughtfully curious $\text{J} = 88$

62 **p** 63 64

ff

p

expressively

p

65 66 67 68

Aleatoric - sing the rhythm indicated for the first measure, then each singer should sing at one's own pace through ms. 76. Accent the first syllable of the word and accentuate "f" to create a choral onomatopoeia.

sniff - ing

69 70 71 72 73

sniff - ing

sniff - ing

74 75 76 rit. 77

mf

mf

mf

3

Adagio ♩ = 60

78

79

mp

al - ways close to his young (ng) _____

pp

young (ng) _____

mp

8va ----- 7

80 *mp*

81

to his young (ng) _____

mp —————

close to his young _____

mp —————

For Review Only

82 al - ways close to his young (ng)

83 poco rit.

pp

ng to

ng to

poco rit.

84 al ways

pp

his young his young

his young his young

86

Calmly $\text{♩} = 88$

87 88 89

close

90 91 92

sto - ic

p

sto - ic

For Review Only

For Review Only

93 94 95 96

 sto - - - ic

 sto - - - ic

fa - ther

97 98 99 100

stag - - - ic stag

fa - ther

 sto - - - ic

fa - ther

fa - ther

101

sto - ic stag

102

stag

103 rit.

fa - ther

fa - ther

104

105

106

meno mosso ***pp***

107

sto - ic stag

fa - ther

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

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995

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Text inspired by children's poetry

Music by Matthew Harrison

Enigmatic $\text{♩} = 126$

1 2 3 *mp* ————— 4
For - est
mp —————
For - est
mp —————
For - est

Piano { *mp*

5 6 7 8
leaf - y, _____
leaf - y, _____
leaf - y, _____

{

9 10 *mf* 11 *sub. p* 12

twig - gy twig - gy twig - gy nn

mf *sub. p*

twig - gy twig - gy twig - gy nn

mf *sub. p*

twig - gy twig - gy twig - gy nn

sub. p

J = 140

13 14 15

mp

Musical score for piano, featuring four staves. The score consists of two systems of music. The first system starts at measure 16, with measures 17 and 18 shown. Measure 17 has lyrics: "e - volv - ing and chang - ing," with dynamic *mp*. Measure 18 continues the lyrics with a similar pattern. The second system starts at measure 19, with measures 20 and 21 shown. Measure 20 has lyrics: "e - volv - ing and chang - ing," with a dynamic change and a key signature change to $\frac{3}{4}$. Measure 21 continues the lyrics with a similar pattern. The score is annotated with a large, diagonal watermark reading "For Review Only".

16

17 *mp*

18

e - volv - ing and chang - ing,

mp

e - volv - ing and chang - ing,

mp

e - volv - ing and chang - ing,

19

20

21

e - volv - ing and chang - ing,

$\frac{3}{4}$

e - volv - ing and chang - ing,

$\frac{3}{4}$

e - volv - ing and chang - ing,

$\frac{3}{4}$

For Review Only

22 23 24 25

26 *mf* 27 28

chang - ing and e - volv - ing and chang - ing,

mf

chang - ing and e - volv - ing and chang - ing,

mf

chang - ing and e - volv - ing and chang-ing, and chang -

mf

$\text{♩} = 146$

Musical score for measures 29 and 30. The key signature is two flats. Measure 29 starts with a rest, followed by a dotted half note, a quarter note, and another dotted half note. The lyrics "change," are written below the notes. Measure 30 begins with a quarter note, followed by a eighth-note pattern of quarter note, eighth note, quarter note, eighth note. The lyrics "grow - ing, grow -" are written below the notes. The dynamic *mf* is indicated above the staff.

Musical score for measures 31 and 32. The key signature is two flats. Measure 31 starts with a quarter note, followed by a eighth-note pattern of quarter note, eighth note, quarter note, eighth note. The lyrics "ing," are written below the notes. Measure 32 starts with a rest, followed by a eighth-note pattern of quarter note, eighth note, quarter note, eighth note. The lyrics "ing, grow - ing, grow,—" are written below the notes. The dynamic *f* is indicated above the staff. Measure 33 continues with a eighth-note pattern of quarter note, eighth note, quarter note, eighth note. The lyrics "ing, grow - ing, grow,—" are written below the notes. The dynamic *mp* is indicated above the staff. The score concludes with a eighth-note pattern of quarter note, eighth note, quarter note, eighth note.

33

grow - ing, grow - ing,

34

grow - ing, dy -

grow - ing, dy -

rit.

rit.

Grave ♩ = 86

Grave ♩ = 60

35 - - - - - 36 - - - - - 37 p - - - - - 38

dy - - - - - ing - - - - -

p - - - - -

ing - - - - - dy - - - - -

p - - - - -

ing - - - - - dy - - - - -

8 8 - - - - - 8 8 - - - - - 8vb - - - - -

8 8 - - - - - 8 8 - - - - - 8vb - - - - -

46

rain - ing on the trees it's

the trees it's rain - ing on the trees it's

the trees it's rain - ing on the trees it's

47

48

49 *mf*

50

51

rain-ing on the trees zzss

mf

rain-ing on the trees zzss rain - ing on

mf

rain-ing on the trees zzss

For Review Only

52

rain - ing on the trees it's

53

the trees it's rain - ing on the trees it's

54

the trees it's

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is also in treble clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of four flats. The lyrics "rain - ing on the trees it's" appear above the first two staves, with dynamic markings (greater than signs) indicating where the vocal part should emphasize certain notes. The third staff contains sixteenth-note patterns. A large, semi-transparent watermark reading "Print Only" is overlaid across the bottom of the page.

$\text{♩} = 144$

58

59 *f*

60

rain

rain

rain

rain

61

62

63

rain

rain

rain

rain

rain

rain

rain

rain

8^{vb}-

The musical score consists of two systems of piano music. The top system begins at measure 58 with a single note on the treble clef staff, followed by three rests. At measure 59, a dynamic marking 'f' is placed above the staff, and a sustained note is played with the word 'rain' written below it. This pattern repeats at measure 60. The bottom system begins at measure 61 with a dynamic marking 'f' above the staff, followed by sustained notes with the word 'rain' written below them at measures 62 and 63. Both systems feature eighth-note patterns in sixteenth-note heads in the lower staff. Measure numbers 58, 59, 60, 61, 62, and 63 are indicated above the staves. Dynamics 'f' are marked above both staves. The word 'rain' is repeated under each sustained note. Measure 63 ends with a dynamic marking '8^{vb}'.

64

rain - ing on the trees

65 *f*

fp

fp

rain

rain

66

rain - ing on the trees

67

rain - ing on the rain - ing on the

fp

rain.

fp

rain.

(8^{vb})-----

68 *fp*

69

fp

mf

rain - ing on the trees rain - ing on the trees

fp

rain rain

8vb-

70

71

rain - ing on the rain - ing on the trees

mp

rain - ing on the trees

8

8vb-

Introverted ♩ = 110

72

73 rit.

74

rain _____ (nn)

rain _____ on rain _____ (nn)

rain-ing on the trees rain rain - ing _____ (ng)

(8th)-----J

75

76 *p* for - est, _____

77 *p* for - est, _____

78 *p* for - est, _____

79

80

81

82

83

84

85

86

87

88

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79 80 81 82 83

for _____ rest trees

for rest trees

for rest trees

Re. * rit.

84 85 86 87 88

green (nn)

green (nn)

green (nn)

15^{ma}- - - - -

rit.



Matthew Harrison was the Artist-In-Residence at Glacier National Park in June of 2018. To his knowledge, he is the first choral-centric artist to earn a residency in our National Park System in its 100 year history of existence.

He teaches middle and high school choral music in Connecticut. He holds a Bachelor's of Music from James Madison University (Harrisonburg, VA) with a focus in piano and music education. He also holds a Masters of Music from the New England Conservatory (Boston, MA) with a focus in vocal performance.

GLACIER SUITE Performance Background Video is available separately, P3017M [Hal Leonard # 00291938].

During his time at Glacier Park, Matthew took pictures and videos of the beauty that surrounded him and inspired the music he composed. After his month-long residency, he teamed with Camilla Tassi to create flexible performance background projections to accompany each movement. This multimedia component helps transport audiences to Glacier National Park, bringing a beautiful dimension to the entire experience.

Camilla Tassi has a unique blend of talents. She has performed operatic roles as a soprano and also directed and produced numerous classical projects and operas. She holds a B.S. in Computer Science and a B.A. in Music from the University of Notre Dame, and a M.A. in Digital Musics at Dartmouth College. She is a fellow in Projection Design at the Yale School of Drama.



Glacier's Artist-in-Residence Program works to stimulate and foster artistic exploration and communication of the park's natural and cultural values through the arts. The program seeks professional artists whose work is related to the park's interpretative themes, supports the mission of the National Park Service and conservation of these public lands. The program continues a long tradition of interaction between artists and the Glacier landscape. The park's first artists were Jack Reid of Brampton, Ontario, the park's 1997 International Peace Park Artist-in-Residence, and Grant Fuller of Victoria, British Columbia. Glacier National Park's Artist-in-Residence Program officially started in 1998 by Superintendent (and artist) Dave Mihalic. Seven artists were chosen as participants this year to live and work in the park for two week sessions. Today we offer a month long residency to 3-4 artists every season. We have hosted artists working in a wide variety of mediums, including photography, print, videography, theatre, writing, music, painting, sculpture and others.

Not only did Matt engage park staff and visitor through his presentations, but connected with members of our local community. By reaching out to the Glacier Chorale and other local singers to perform his work created while at Glacier, he broadened the focus of our program to include this greater Flathead Valley community. Matt exemplifies what we are looking for in our artists, as he came with a unique focus for his project that connected well with the mission and interpretive themes of the park, and was passionate about sharing his love of music and the creative process with people of all ages.

Sonja Hartmann
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Glacier National Park
P.O. Box 128
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Glacier Suite

Text inspired by
children's poetry

Music by
Matthew Harrison



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