

Autumn Adrift

written for the advanced wind ensemble

Nishant Armatya

Instrumentation:

Piccolo

Flute 1, 2

Oboe

Bassoon 1, 2

Bb Clarinet 1, 2, 3

Bb Bass Clarinet

Bb Soprano Saxophone

Eb Alto Saxophone 1, 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1, 2, 3

F Horn 1, 2, 3, 4

Trombone 1, 2, 3

Bass Trombone

Euphonium

Tuba

Double Bass

Percussion/Keys:

Piano (optional)

Timpani

Glockenspiel

Vibraphone

Marimba

Percussion (Snare, Bass, Cymbals, Aux. Perc)

Performance Notes:

Players should make decisions when it comes to the timing of wind sounds at their best discretion; i.e. if a brass player is holding a note before they are asked to take off their mouthpiece in order to put it on their instrument backwards, they should hold the note for its full value before doing so.

The piano part adds a layer of depth to the sound I really like, but does largely double other parts and can thus be optional.

Program Notes:

Autumn Adrift attempts to capture a dream I once had, where I was walking down the streets of Oak Bay during the autumn. All of a sudden, time completely stopped. At that moment, the leaves on the ground began to fall upwards, and while suspended in the air, created platforms for me to walk up into the sky. The piece evokes the feelings of someone getting lost in the clouds with these warm, brightly coloured leaves all around them, and avoiding the heavy rain and storms that occur in the fall season. Eventually, the leaves carry this person up above the clouds to safety and light, where they find themselves flying amongst the leaves.

Dedicated to my grandmother, Saraswoti Shrestha, whose kindness knew no bounds, and to my grandfather, Amrit Lal (Nati Kaji) Shrestha, whose music curated my own love of music as a young toddler. I hope I've made them proud.

Acknowledgements:

I would like to thank Dr. Steven Capaldo for his mentorship, which has largely informed my teaching practices and compositional approaches. I would also like to thank the beautiful land on which I reside, and for which served as inspiration for this piece. I am grateful that I may call this place my home.

Composer Bio:

Nishant Amatya (he/him) is a Nepalese-Canadian educator, composer and arranger currently residing in Cobble Hill, BC on the unceded territories of the Coast Salish Peoples, including the Cowichan, Malahat and Tsartlip Nations. He completed his BMus (Education) in 2023 and his BEd in 2024 at the University of Victoria.

His first work, Journey's End, was premiered by the UVic Wind Symphony in October 2022, and he has composed/arranged for various other groups. His musical inspirations include composers such as Joe Hisaishi, Yoko Shimomura, Carlos Eiene and Charlie Rosen.

Autumn Adrift

Nishant Aramya

12

Perc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bor. Sax.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 13

F Hn. 24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Thba.

Db.

Pno.

Timpani

Gtr.

Vib.

Memo.

Perc.

picc. cut

12

(sus. cymbal)

(mark tree)

23

Perc.

H. 1

Fl. 2

Gh.

Bsn. 1

Bsn. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bass. Sax.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 2

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Dh.

Pno.

Temp.

Gtr.

Vcl.

Mm.

Perc.

blow wind through instrument, with mouthpiece backwards

vocalize wind noises

vocalize wind noises

(dissolve)

19

Perc.

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

Blow wind through instrument, no pitch

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

20

S. Sax.

Sop. Sax cue

A. Sax. 1

blow wind through instrument, no pitch

A. Sax. 2

blow wind through instrument, no pitch

T. Sax.

Bor. Sax.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 23

F Hn. 24

Tbn. 1

Tbn. 2

Tbn. 3

20

B. Tbn.

Euph.

Tba.

Ob.

Pno.

Imp.

Gk.

Vib.

Mess.

Perc.

25

Perc. 

Fl. 1 

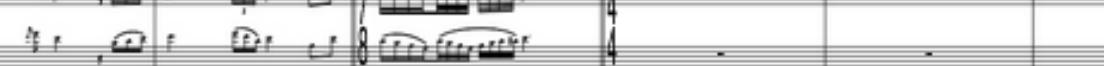
Fl. 2 

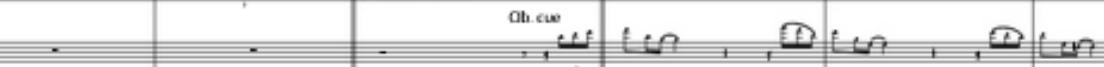
Gh. 

Bsn. 1 

Bsn. 2 

Bb Cl. 1 

Bb Cl. 2 

Bb Cl. 3 

B. Cl. 

S. Sax. 

A. Sax. 1 

A. Sax. 2 

T. Sax. 

Bass. Sax. 

Bb Tpt. 1 

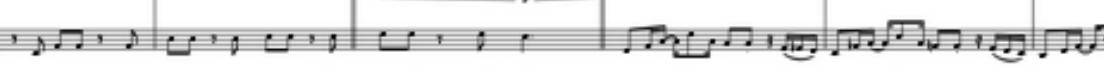
Bb Tpt. 2 

Bb Tpt. 3 

F Hn. 2 1 

F Hn. 2 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

28

B. Bsn. 

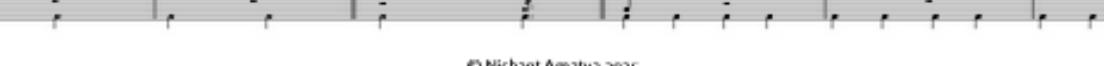
Euph. 

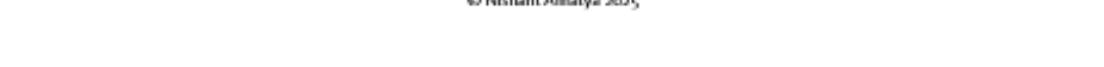
Tba. 

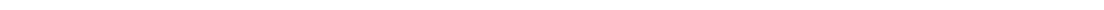
Ob. 

Pno. 

Temp. 

Gtr. 

Wh. 

Mm. 

Perc.

32

Perc. Percussion part consisting of eighth-note patterns.

H. 1 Flute 1 part consisting of eighth-note patterns.

H. 2 Flute 2 part consisting of eighth-note patterns.

Ob. Oboe part consisting of eighth-note patterns.

Bsn. 1 Bassoon 1 part consisting of eighth-note patterns.

Bsn. 2 Bassoon 2 part consisting of eighth-note patterns.

Bb Cl. 1 Bb Clarinet 1 part consisting of eighth-note patterns.

Bb Cl. 2 Bb Clarinet 2 part consisting of eighth-note patterns.

Bb Cl. 3 Bb Clarinet 3 part consisting of eighth-note patterns.

B. Cl. Bassoon part consisting of eighth-note patterns.

S. Sax. Soprano Saxophone part consisting of eighth-note patterns.

A. Sax. 1 Alto Saxophone 1 part consisting of eighth-note patterns. *Play* instruction.

A. Sax. 2 Alto Saxophone 2 part consisting of eighth-note patterns. *Play* instruction.

T. Sax. Tenor Saxophone part consisting of eighth-note patterns.

Bor. Sax. Baritone Saxophone part consisting of eighth-note patterns.

Bb Tpt. 1 Bb Trumpet 1 part consisting of eighth-note patterns.

Bb Tpt. 2 Bb Trumpet 2 part consisting of eighth-note patterns.

Bb Tpt. 3 Bb Trumpet 3 part consisting of eighth-note patterns.

Fhn. 1 3 French Horn 1-3 part consisting of eighth-note patterns.

Fhn. 2 4 French Horn 2-4 part consisting of eighth-note patterns.

Tbn. 1 Tuba 1 part consisting of eighth-note patterns.

Tbn. 2 Tuba 2 part consisting of eighth-note patterns.

Tbn. 3 Tuba 3 part consisting of eighth-note patterns.

B. Tbn. Bassoon part consisting of eighth-note patterns.

Euph. Euphonium part consisting of eighth-note patterns.

Ibs. Ibss part consisting of eighth-note patterns.

Db. Double Bass part consisting of eighth-note patterns.

Pno. Piano part consisting of eighth-note patterns.

Tim. Timpani part consisting of eighth-note patterns.

Gk. Glockenspiel part consisting of eighth-note patterns.

Vib. Vibraphone part consisting of eighth-note patterns.

Mess. Mallets part consisting of eighth-note patterns.

Perc. Percussion part consisting of eighth-note patterns. *(snare)* instruction.

37 $\text{♩} = \text{♩} (\text{♩} = 132)$

Prc.

Fl. 1

Fl. 2

Gh.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

37 $\text{♩} = \text{♩} (\text{♩} = 132)$

S. Sns.

A. Sns. 1

A. Sns. 2

T. Sns.

Sop. Sns.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 2

Hn. 2

Hn. 3

Hn. 4

Hsn. 1

Hsn. 2

Hsn. 3

37 $\text{♩} = \text{♩} (\text{♩} = 132)$

B. Hsn.

Euph.

Hsn.

Dh.

Pno.

Timp.

Gtr.

Wb.

Mm.

Perc.