

D. Edward Davis

nowhere landscape

for clarinets, trombones, percussion, violins, and electronics

winter 2014 - spring 2016

duration

around eighty minutes

instrumentation

clarinet in Bb 1 + 2
 trombone 1 + 2
 percussion 1 + 2
 violin 1 + 2
 electronics

overview

nowhere landscape is a large work for nine performers, composed of acoustic and electronic sounds. It incorporates a unique stage set-up: the audience sits in close proximity to the instruments, facing in four different directions, while the musicians play from a number of different locations, including in front of, next to, and behind the audience.

structure

nowhere landscape is made up of 15 movements. The spacing of this chart indicates which movements are performed continuously without a break (*attacca*) and which movements are separated by pauses.

I.	<i>being inside this moment</i>	clarinets			
II.	<i>construction in metal</i>		trombones	percussion	
III.	<i>essentially rational</i>	clarinets	trombones	percussion	violins
IV.	<i>stoppages</i>	clarinets		percussion	
V.	<i>cloud reservoir (rising)</i>		trombones		
VI.	<i>leaning triangle</i>		trombones		violins
VII.	<i>for 7, 8 or 9 people</i>	clarinets	trombones	percussion	violins
VIII.	<i>attended/suspended</i>				
IX.	<i>twentysix gasoline stations</i>	clarinets	trombones	percussion	violins
X.	<i>a clear day</i>			percussion	violins
XI.	<i>ecstatic diagonal</i>				violins
XII.	<i>cuts and equivalents</i>	clarinets	trombones		
XIII.	<i>still light</i>	clarinets	trombones	percussion	violins
XIV.	<i>ruins in reverse</i>	clarinets			violins
XV.	<i>untitled (definite space)</i>			percussion	

indications

Each movement incorporates a different subset of performers. When you do not play in a particular movement, your role shifts from a performer to a listener. Maintain an internal stillness and give your full attention to the music in progress. Keeping a calm and focused demeanor for the full duration of the piece is crucial to its success.

The shifting of performers from location to location is indicated in the notes at the start of each movement. Move as slowly, as quietly, and as unobtrusively as possible, especially when you are required to move while other performers are making sound. It will be necessary to rehearse this performer-choreography alongside the music to achieve the proper effect.

Many of the movements are very flexible with respect to time. Timings indicated in seconds are always approximations; count carefully, but never use a timer or stopwatch to ensure accuracy. (The exceptions to this rule are the movements with electronics that are fixed in time: II, IX, X, and XV. In these cases, performers must follow the dotted lines in the parts/scores in order to stay aligned with the electronics.) It should not be necessary to employ a separate conductor, though in certain movements the performers may wish to plan out in advance certain cueing or conducting strategies in order to stay together.

The clarinet parts are transposed throughout.

notation

The notation strategies vary throughout the piece. Each movement has an instruction page that details the specific notations used.

Throughout:

A = all electronics triggers are represented by circled letters. Press the appropriate laptop key at the indicated moment.

A = all sections ("rehearsal letters") are indicated by boxed letters. In some movements, all performers shift from section to section together (e.g., III, IV, IX, and XIV). In other movements, however, performers move from section to section independently or do not change together in clearly audible ways (e.g., II and XIII). Follow the instructions at the start of each movement to understand how to interpret the section letters.

materials

furniture

one large table (for laptop/electronics set-up)
 two small tables, preferably identical (for radios and mallets)
 one very small table or stand (for log drum)
 13 chairs (for performers)
 56 chairs (for audience)
 at least 27 music stands (perhaps more, depending on the performers' needs)

tb.1

pie plate mute (at **S1**), stemless harmon mute (at **P5**), straight mute (at **C2->C6**)
 [it may be easier to borrow tb.2's straight mute at **C2** rather than moving your own]

tb.2

pie plate mute (at **S3**), stemless harmon mute (at **P1**), straight mute (at **C2**)

materials (continued)

pr.1 + pr.2

instruments:

- two suspended cymbals
- two snare drums with wire snares (mounted on stands with the snares facing towards the ceiling ["upside down"])
- two triangles of different sizes (hung from music stand with two clips each, with the open corner facing down)
- two vibraphones
- two disposable aluminum foil pie plates (preset with a thin layer of rice at the bottom of each one)
- one concert bass drum (mounted flat)
- one log drum (always utilize the lowest possible sound on this instrument)
- one sheet of tracing paper (pre-crumpled into a loose ball)
- one crotale (Db from the low octave, sounds two octaves higher than notated)

implements:

- two plastic containers of short-grain rice (Each container needs a lid and a spout. Fill each container with around four cups of rice.)
- two pairs of wire brushes (always fully open)
- two pairs of soft yarn mallets
- two pairs of medium vibraphone mallets
- one pair of bass drum beaters (pr.1)
- one pair of soft timpani mallets (pr.2)
- one bow (pr.1)

vn.1 + vn.2

one standard mute (each)

electronics

- laptop running custom Max patch (contact eddie@warmsilence.org)
- audio interface with 7 outs and 4 ins
- two stereo- (or four mono-) condenser microphones + cables to connect to interface stand(s) for microphones
- four loudspeakers (mounted on stands) + cables to connect to interface
- two small "boombox" radios with aux inputs + cables/adapters to connect to interface
- subwoofer (positioned offstage) + cables to connect to interface

electronics performer

The electronics performer must follow along with the parts/score, triggering the Max patch by pressing the indicated laptop keys at the indicated times. The patch advances automatically from movement to movement. At attacca transitions, the trigger that ends one movement also begins the next movement. (In these cases, the trigger that starts the movement is labeled "rehearsal only.") Take cues from the performers as necessary, and give cues where indicated.

subwoofer drone

In addition to the material printed in the parts/score, *nowhere landscape* has an additional sound component: a low drone plays from a subwoofer positioned offstage. This drone is playing as the audience enters, and it continues through the entire first half of the piece, also returning as a brief coda at the very end. Ideally this drone is quickly ignored, perhaps perceived as a part of the hall's HVAC system, or perhaps not heard at all. In movement VIII, the drone turns off abruptly and the resulting silence is unlike anything heard in the piece before. Place the subwoofer as far away from the performance location as practical. It can be controlled from the Max patch, or from another source if necessary. Experiment to find the best solution for the specific sonic environment of the performance.

set-up

nowhere landscape requires a 37.5' x 37.5' performing space, with the audience seated in four groups, facing the center of the space. Set up chairs, tables, percussion, and electronic equipment according to the diagram on the following page. Avoid setting up too close to walls or other barriers; the audience should be able to access the symmetrical seating area from all sides.

The dotted boxes on the diagram indicate the 26 locations that performers play from at various points in the piece. (The stationary electronics performer represents a 27th location.) Each performance location is labeled with a number and a letter: **P** ("percussion"), **E** ("edge"), **S** ("stage"), or **C** ("chair"). Performers *stand* while playing at the **E**, **S**, and **P** locations, and *sit* while playing at the **C** locations. (The **E** locations have chairs for performers to sit while tacet, but they should always stand while playing at **E** locations.)

Each performance location requires one or more music stands. (See the chart on pages viii and ix for information on how to distribute the necessary parts to each of these stands.)

Set up the four loudspeakers at the corners of the performance space, pointing inwards. Place the two radios on the small tables next to the vibraphones. Set up the four microphones in a cluster at the center of the performance space, pointing towards the four loudspeakers. (Use one or more stands to elevate the microphones to a height of around 5–6'.) Finally, place the subwoofer far offstage (see "subwoofer drone" instructions.) Connect these devices according to the following list:

laptop outputs

- 1 "front left" loudspeaker (located near **E1**)
- 2 "front right" loudspeaker (located near **E2**)
- 3 "rear right" loudspeaker (located near **E3**)
- 4 "rear left" loudspeaker (located near **E4**)
- 5 radio 1 aux input (located near **S1** and **S6**)
- 6 radio 2 aux input (located near **S3** and **S7**)
- 7 subwoofer

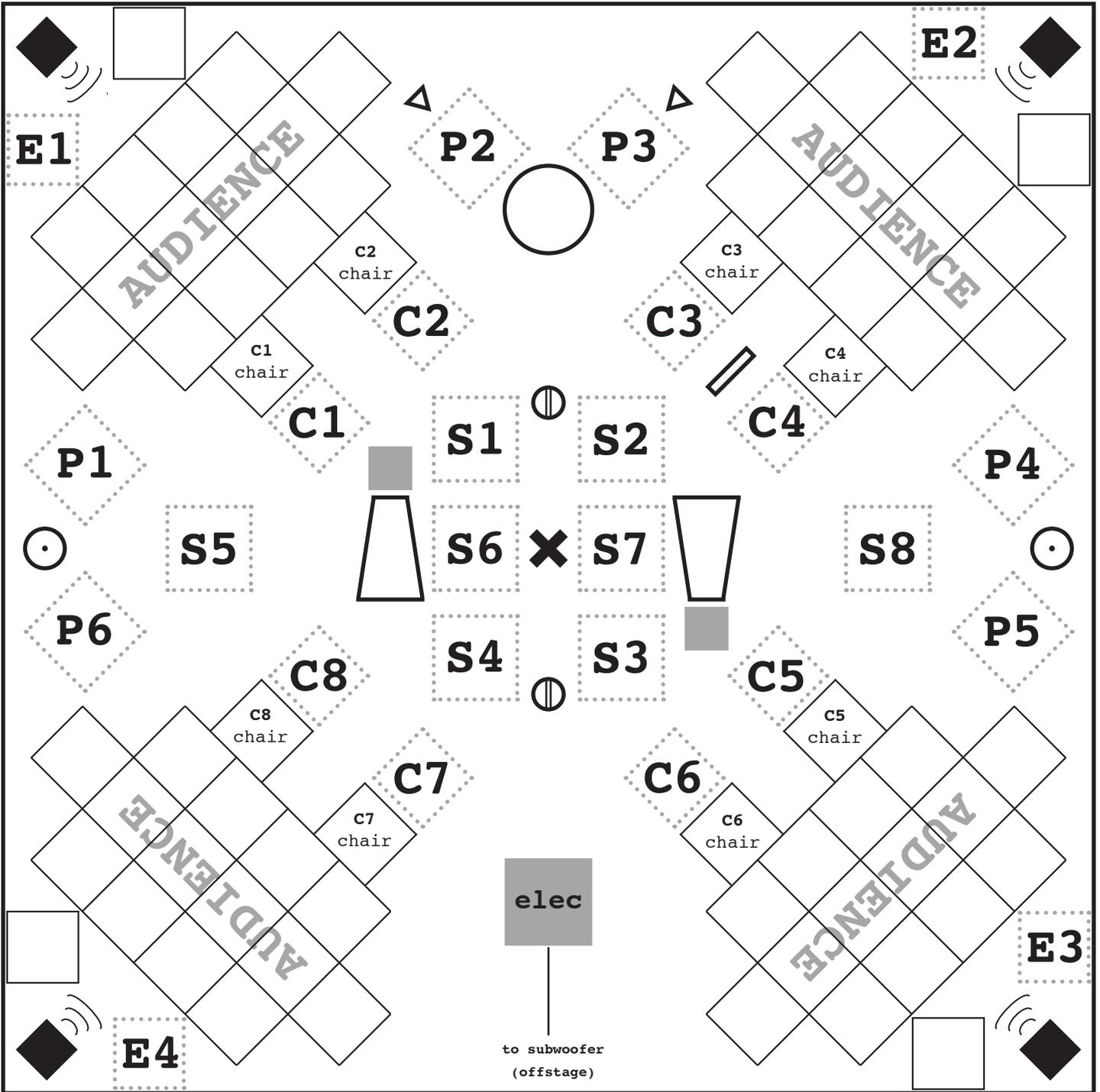
laptop inputs

- 1 microphone pointing towards loudspeaker near **E1**
- 2 microphone pointing towards loudspeaker near **E2**
- 3 microphone pointing towards loudspeaker near **E3**
- 4 microphone pointing towards loudspeaker near **E4**

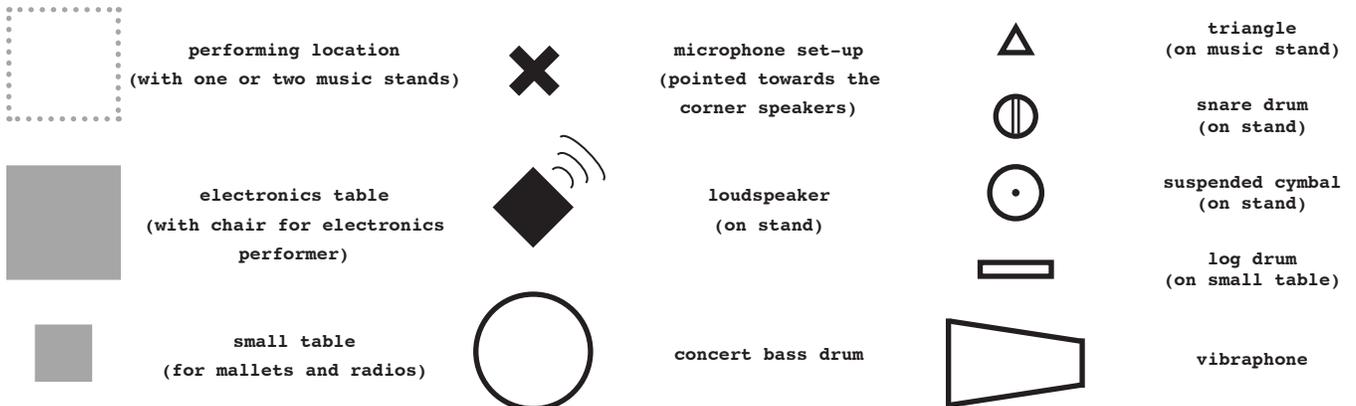
performance

The subwoofer drone begins before the house opens. As the audience enters, the nine performers are silently seated, according to the "initial seating arrangement" diagram on page vii. After the audience is seated, the house lighting changes at a silent cue, and the performers move to their first locations for the start of the piece.

At the end of the piece, the performers gradually leave the stage as they finish their material: trombones leave at the start of movement XIV, clarinets and violins leave at the start of movement XV, and percussionists leave near the end of movement XV, as indicated in the score. As soon as the subwoofer cuts off at the very end of movement XV, the house lighting should return to its original setting, indicating the end of the performance. Performers may return to the stage to receive applause. Alternatively, they may remain offstage, and the audience may be asked to refrain from applause and to leave the performance space quietly.

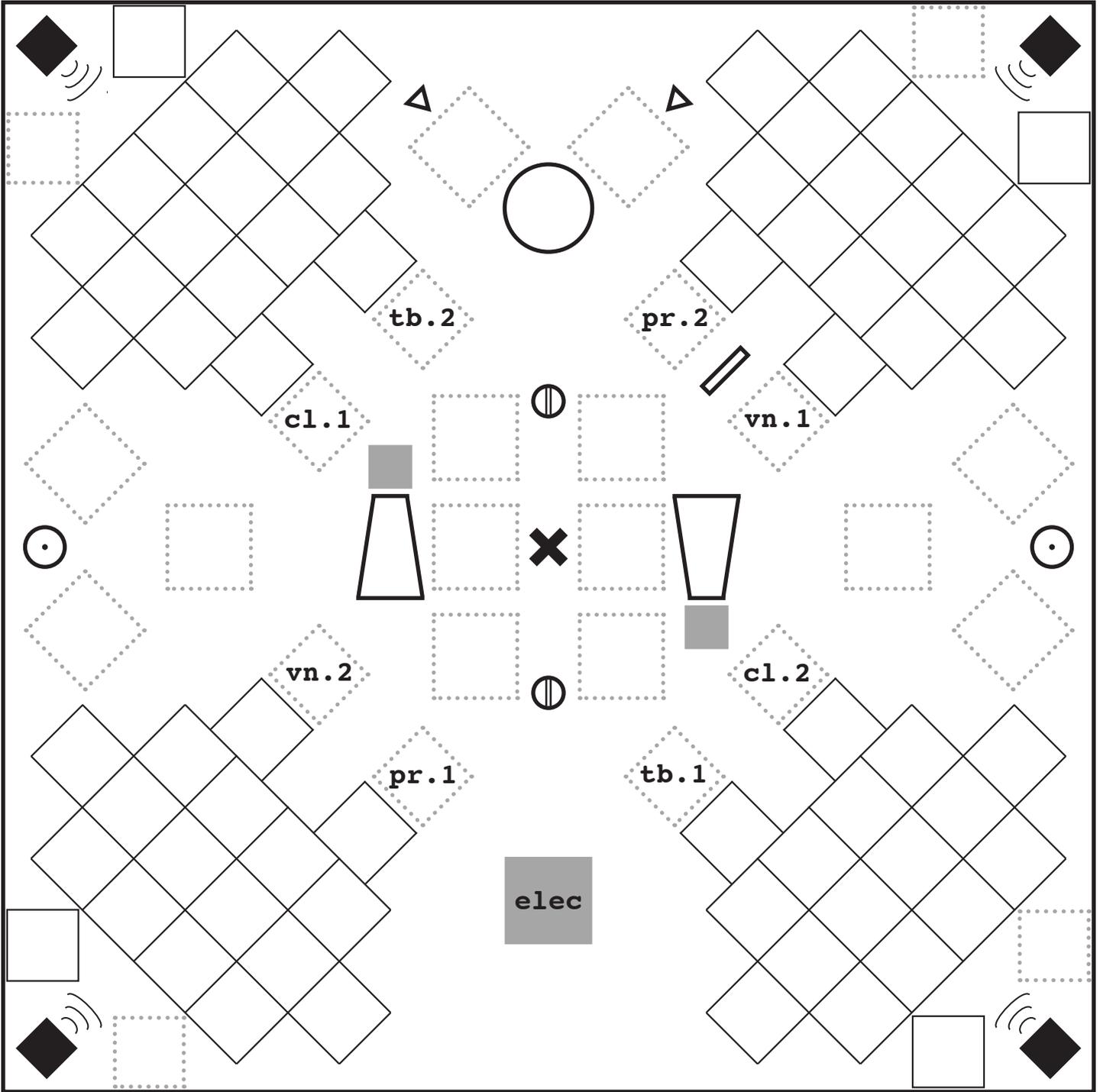


The total stage area (outer dark line) is 37.5' by 37.5'. This plot is reduced 60x. (0.2" = 12")



initial seating arrangement

As the house opens, the nine performers sit silently according to this diagram. After the audience is seated, the house lighting changes at a silent cue and the performers move to their first locations. (See the instructions page of movement I for details.)



page distribution (by performer)

Each of the 27 performing locations must be preset with the appropriate parts and scores before the piece begins. This chart indicates how the pages are to be distributed.

cl.1

I.3	E1
III.3	P1
IV.3-4	S5
VII.3-6	C1
IX.3-9	C1
XII.3-7	P6
XIII.3-5	C7
XIV.3	E1

cl.2

I.3	E3
III.4	C6
IV.3-4	S8
VII.3-6	C5
IX.3-9	C5
XII.3-7	P4
XIII.7-9	C3
XIV.4	E3

tb.1

II.3	S1
III.5	C2
V.3-6	E4
VI.3	E4
VII.3-6	C6
IX.3-9	C6
XII.3-7	P5
XIII.3,4,6	C6

tb.2

II.4	S3
III.6	P5
V.3-6	E2
VI.3	E2
VII.3-6	C2
IX.3-9	C2
XII.3-7	P1
XIII.11-13	C1

pr.1

II.5-7	P6
III.4	C7
IV.5-6	S6
VII.3-6	C7
IX.3-9	C7
X.3-4	S4
XIII.11,12,14	S6
XV.3-7	P2

pr.2

II.5-7	P4
III.5	C3
IV.7-8	S7
VII.3-6	C3
IX.3-9	C3
X.3-4	S2
XIII.15-17	S7
XV.3-7	P3

vn.1

III.6	P4
VI.3	E3
VII.3-6	C4
IX.3-9	C4
X.3-4	S1
XI.3-4	S5
XIII.7,8,10	C2
XIV.5	C2

vn.2

III.3	P6
VI.3	E1
VII.3-6	C8
IX.3-9	C8
X.3-4	S3
XI.5-6	S8
XIII.15,16,18	C5
XIV.6	C5

elec

I.3	IX.3-9
II.5-7	X.3-4
III.7	XI.5-6
IV.3-4	XIII.19
V.3-6	XIV.7
VI.3	XV.3-7
VII.3-6	
VIII.3	

page distribution (by music stand)

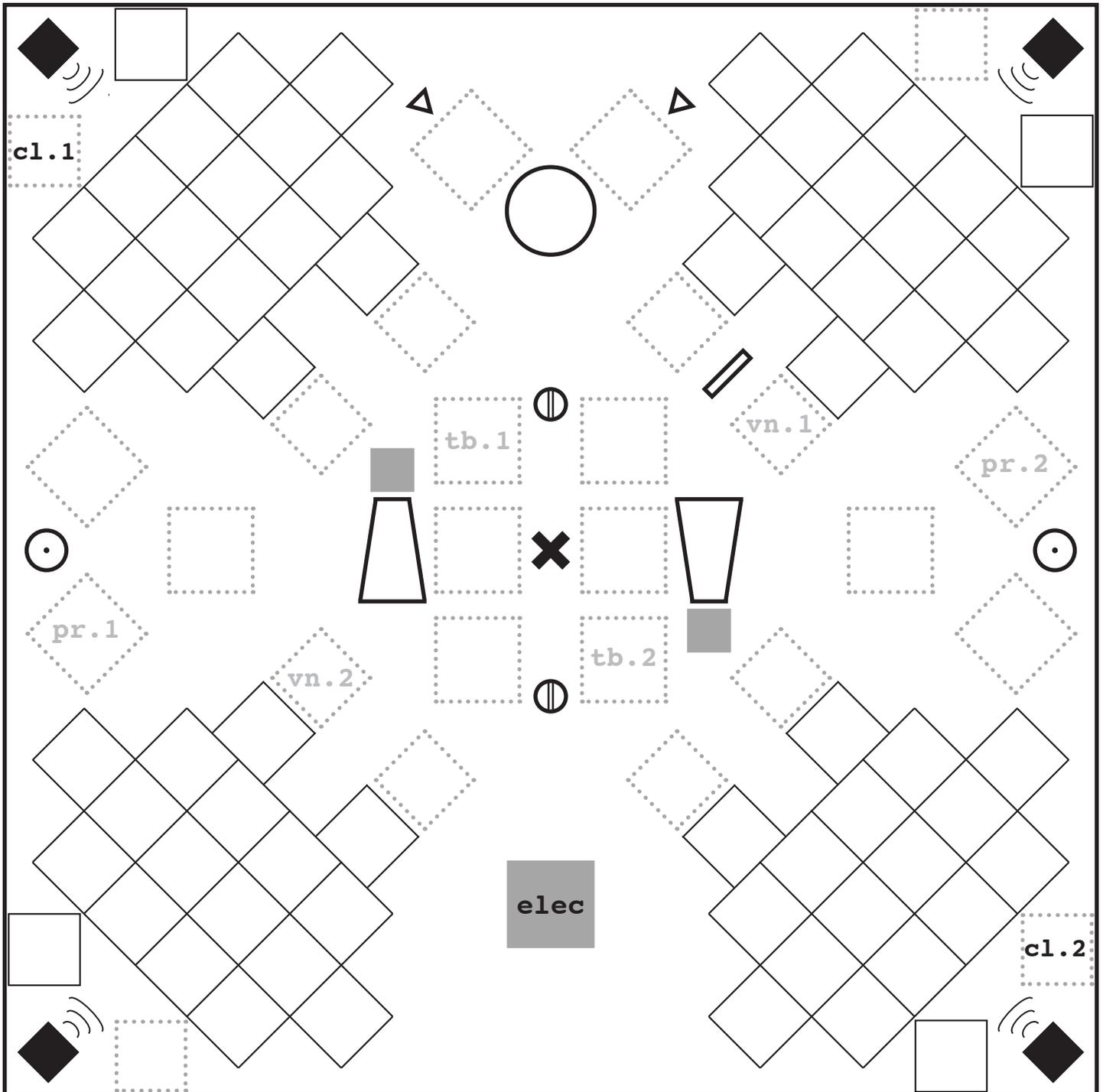
Each of the 27 performing locations must be preset with the appropriate parts and scores before the piece begins. This chart indicates how the pages are to be distributed.

E1	I.3; VI.3; XIV.3
E2	V.3-6; VI.3
E3	I.3; VI.3; XIV.4
E4	V.3-6; VI.3
P1	III.3; XII.3-7
P2	XV.3-7
P3	XV.3-7
P4	II.5-7; III.6; XII.3-7
P5	III.6; XII.3-7
P6	II.5-7; III.3; XII.3-7
S1	II.3; X.3-4
S2	X.3-4
S3	II.4; X.3-4
S4	X.3-4
S5	IV.3-4; XI.3-4
S6	IV.5-6; XIII.11,12,14
S7	IV.7-8; XIII.15-17
S8	IV.3-4; XI.5-6
C1	VII.3-6; IX.3-9; XIII.11-13
C2	III.5; VII.3-6; IX.3-9; XIII.7,8,10; XIV.5
C3	III.5; VII.3-6; IX.3-9; XIII.7-9
C4	VII.3-6; IX.3-9
C5	VII.3-6; IX.3-9; XIII.15,16,18; XIV.6
C6	III.4; VII.3-6; IX.3-9; XIII.3,4,6
C7	III.4; VII.3-6; IX.3-9; XIII.3-5
C8	VII.3-6; IX.3-9
elec	I.3; II.5-7; III.7; IV.3-4; V.3-6; VI.3; VII.3-6; VIII.3; IX.3-9; X.3-4; XI.5-6; XIII.19; XIV.7; XV.3-7

I.

being inside this moment

clarinets



duration

around two minutes and thirty seconds

attacca

I moves directly into II. At the double bar, the electronics performer gives a cue to signal the change between movements.

electronics

Trigger the letters as indicated in the score, following cues from the clarinets. The final trigger begins the next movement.

instructions

Each measure is 6 to 10 seconds.

Carefully coordinate attacks and cutoffs, breathing together.

Use gentle articulations. The notes should emerge from and return to silence.

Use a breathy, warm tone. Some instability in the sound is acceptable.

Always very focused and still.

stage locations

before = (at a silent cue) cls stand at **E1/E3**, tbs to **S1/S3**, and prs to **P4/P6**
during = none
after = cls sit at **E1/E3**

Each measure is 6 to 10 seconds.
Breathe together.

cl.1 *breathy, warm*
pppp sempre

cl.2 *breathy, warm*
pppp sempre

elec



cl.1

cl.2

elec **A**
(drones)



cl.1

cl.2

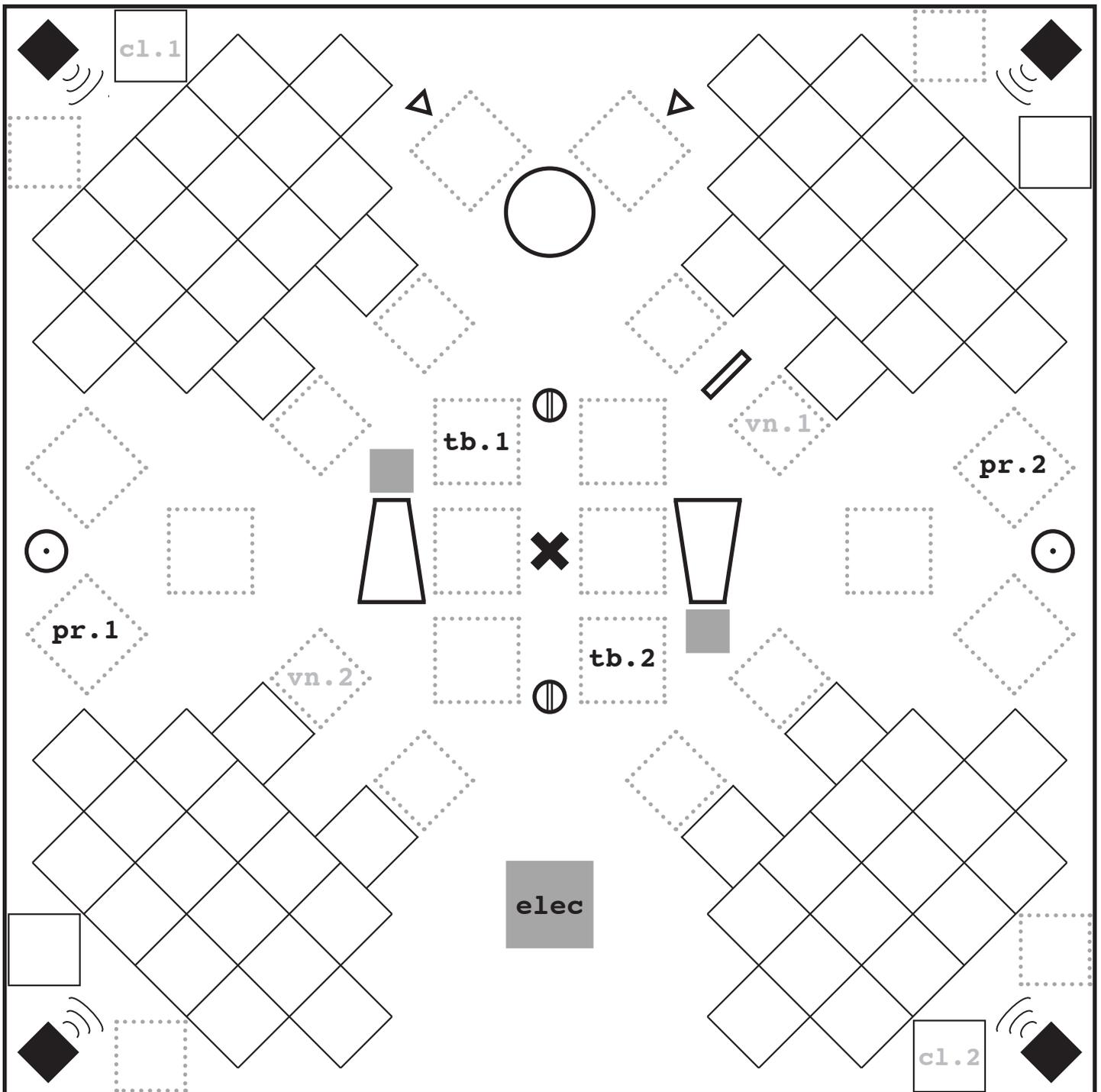
elec **B** **B** **C**
(drones and field recs) (mvt II)

elec: give cue to pr.1 + pr.2

II.

construction in metal

trombones + percussion



duration

around five minutes and eighteen seconds

attacca

I moves directly into II. Percussionists begin immediately at the cue from the electronics performer. Pause after this movement to reset for III.

electronics

Trigger the double bar at the end of the movement, following the percussionists.

instructions

There is no full score, only parts. The percussionists and electronics performer read from a partial score, while the trombones each read from an individual part.

The two radios play isolated events throughout this movement. (These 15" events, separated by silence, are triggered automatically by the laptop patch.) The trombones are closely linked to the activity of the radios: each trombone part is divided into eight unequal and unaligned sections (labeled **A1-H1** and **A2-H2**), and each entrance of sound from a radio indicates the *beginning* of one of these sections, with tb.1's radio cueing **A1-H1** and tb.2's radio cueing **A2-H2**. (Each trombone follows only his/her own radio.) The trombones slowly rotate the radios at the start of certain indicated sections, taking the full 15" duration of the radio event for each rotation. They then play the independent written gestures at any point after the radio event ends (but before the next one begins).

The trombones face away from each other, with their backs to the center of the performance space. Arrows in the trombone parts indicate the starting and ending direction of the radios in each section as well as the direction of the trombone bell (left or right) for each of the written gestures. All directions are given from each trombone's individual perspective.

The trombones play with pie plate mutes. Create an unpredictable buzzy or distorted sound, using timbre and dynamic to maximize the effects of the mute. You may occasionally add some vocalization-while-playing (as desired) to create noisy multiphonic effects. The general dynamic of the trombone gestures may be quite loud. Play always with great energy, phrasing each gesture as a continuous idea (in one breath).

The percussionists play together in tempo, following the notated radio events to stay aligned with the electronics. Vertical dotted lines indicate moments of coordination. Always roll steadily and evenly with wire brushes (fully open). Each gesture is marked with a circular symbol that indicates the placement/movement of the brushes:



An arrow indicates a continuous movement from one edge of the cymbal to the other. Play in a straight line with the brushes always together. Move steadily over the complete duration of each gesture, navigating around the bell as necessary.

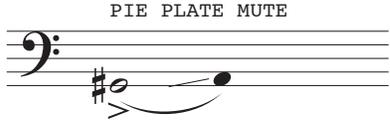
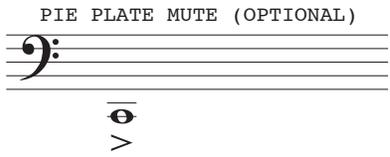


Dots indicate a stationary and continuous roll, with brushes located at the marked positions near the edge or bell.

stage locations

before = none
during = cls sit at **E1/E3**
after = cls to **P1/C6**, tbs to **C2/P5**, prs to **C3/C7**, and vns to **P4/P6**

Slowly rotate the radio from the starting-arrow direction to the ending-arrow direction over the full duration of each radio event, around 15 seconds. At any time after the radio event ends (but before the next one begins), play the written gesture once. Point your bell in the indicated direction.

A1	<p>15"  45"</p> <p>rotate radio</p> <p>← TO →</p>	<p>face left and play:</p> <p>←</p>	<p>PIE PLATE MUTE</p> 
B1	<p>15"  15"</p> <p>radio remains right</p> <p>→</p>		<p>quite loud, always with great energy, as one phrase</p>
C1	<p>15"  45"</p> <p>rotate radio</p> <p>→ TO ←</p>	<p>face right and play:</p> <p>→</p>	<p>PIE PLATE MUTE</p> 
D1	<p>15"  15"</p> <p>radio remains left</p> <p>←</p>		
E1	<p>15"  15"</p> <p>rotate radio</p> <p>← TO →</p>	<p>face left and play:</p> <p>←</p>	<p>PIE PLATE MUTE</p> 
F1	<p>15"  45"</p> <p>rotate radio</p> <p>→ TO ←</p>	<p>face right and play:</p> <p>→</p>	<p>PIE PLATE MUTE (OPTIONAL)</p> 
G1	<p>15"  15"</p> <p>rotate radio</p> <p>← TO →</p>		
H1	<p>18"  15"</p> <p>radio remains right</p> <p>→</p>		

After the movement ends, reset the radios to face "forwards" (away from your body and towards the edge of the performance space).

Slowly rotate the radio from the starting-arrow direction to the ending-arrow direction over the full duration of each radio event, around 15 seconds. At any time after the radio event ends (but before the next one begins), play the written gesture once. Point your bell in the indicated direction.

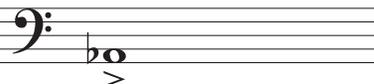
A2 15"  17"
radio facing right


B2 15"  17"
radio remains right


C2 15"  49"
rotate radio
 TO 

face right and play: 

quite loud, always with great energy, as one phrase

PIE PLATE MUTE


D2 15"  17"
rotate radio
 TO 

face left and play: 

PIE PLATE MUTE


E2 15"  20"
radio remains right


F2 15"  46"
rotate radio
 TO 

face right and play: 

PIE PLATE MUTE


G2 15"  17"
rotate radio
 TO 

face left and play: 

PIE PLATE MUTE


H2 30" 
radio remains right


After the movement ends, reset the radios to face "forwards" (away from your body and towards the edge of the performance space).

♩ = 60

take cue from elec

suspended cymbal (wire brushes)

pr.1 6/4 *pp* *pp* *ppp* *pp* *pp*

take cue from elec

suspended cymbal (wire brushes)

pr.2 6/4 *pp* *pp* *ppp*

rd.1 radio 1 (near tb.1)

rd.2 radio 2 (near tb.2)

elec **A** (white noise from radios)

(rehearsal only)

7

pr.1 *ppp* *pp* *pp* *ppp*

pr.2 *pp* *pp* *ppp*

rd.1

rd.2

align with electronics

B1

C2

13

pr.1 *pp* *pp* *ppp* *pp*

pr.2 *pp* *pp* *ppp*

rd.1

rd.2

C1

(low field recs fade in)

pr. 1
19
pp
ppp
pp *pp*
ppp

pr. 2
pp *pp*
ppp
pp *pp*
ppp

rd. 1
D2

rd. 2

Detailed description: This system covers measures 19 to 24. The first part of the system (measures 19-21) features a piano part with a melodic line starting on a half note, followed by quarter notes. Dynamics range from *pp* to *ppp*. The second part (measures 22-24) shows a similar melodic line with dynamics *pp* and *ppp*. The recording desk (rd.) tracks show a prominent sine tone labeled D2 in the first part and a similar tone in the second part. Performance diagrams include circles with arrows indicating bowing directions.

pr. 1
25
pp *pp*
ppp
pp *pp*
ppp

pr. 2
ppp
D1
pp *pp*
ppp

rd. 1
E2

rd. 2

Detailed description: This system covers measures 25 to 30. The first part (measures 25-27) features a piano part with a melodic line starting on a half note, followed by quarter notes. Dynamics range from *pp* to *ppp*. The second part (measures 28-30) shows a similar melodic line with dynamics *pp* and *ppp*. The recording desk (rd.) tracks show a prominent sine tone labeled D1 in the first part and a similar tone in the second part. Performance diagrams include circles with arrows indicating bowing directions.

pr. 1
31
ppp
pp *pp*
ppp

pr. 2
ppp
pp *pp*
ppp

rd. 1
E1
F1
F2

rd. 2

Detailed description: This system covers measures 31 to 36. The first part (measures 31-33) features a piano part with a melodic line starting on a half note, followed by quarter notes. Dynamics range from *ppp* to *pp*. The second part (measures 34-36) shows a similar melodic line with dynamics *ppp* and *pp*. The recording desk (rd.) tracks show a prominent sine tone labeled E1 in the first part and a similar tone in the second part. Performance diagrams include circles with arrows indicating bowing directions.

(quiet sine tones fade in)

37

pr.1

pr.2

rd.1

rd.2

43

pr.1

pr.2

rd.1

rd.2

48

pr.1

pr.2

rd.1

rd.2

elec

A

duration

around four minutes

electronics

Trigger the letters as indicated in your part, following cues from the performers. Since the laptop records the ensemble with the microphones at the center of the stage and then plays back the recording in overlapping layers, it is essential to *precisely anticipate* each of the cues given by the performers at the start of each section, in order to “catch” each change in the texture. Give a cue to cut off the entire ensemble after 60” of **O**. (Watch the counter in the patch to estimate this length. It is not important to give the cue at a precise moment.)

instructions

There is no full score, only parts. This movement features duos, and each duo shares a part.

The movement is divided into 15 sections, labeled **A-O**, ranging in length from 10 seconds to 60 seconds. Each section begins with a cue given by one of the performers, indicated next to the section letter.

Performers are instructed either to “play” or “rest” during each of the 15 sections. Dark gray bars in the part (see below) indicate a section where you and your duo partner play. Horizontal boxes in the part (see below) indicate that a cue to *start* a section is given by either you or your duo partner. The 15 sections are laid out in two columns.

During a section where you play, repeat the written material as needed. When playing for multiple consecutive sections, continue without pause across the cues. End abruptly at a cue that begins a rest, interrupting your sound with precision regardless of where you are in your material.



play during a section



cue the start of a section

stage locations

before = cls to **P1/C6**, tbs to **C2/P5**, prs to **C3/C7**, and vns to **P4/P6**
during = none
after = cls to **S5/S8**, tbs sit at **E2/E4**, prs to **S6/S7**, and vns sit at **E1/E3**

Repeat these figures during the sections marked **PLAY**, following the durations in the chart below. Coordinate with your duo partner, interlacing and crossfading your parts to create an overlapping dialogue. Cut-off abruptly at the cues marked **REST**. Horizontal boxes indicate cues given by one member of this duo.

very even, foggy
4-6" 3-7"

mf 3-7" very fast and even 4-6"

mf

gives cue to start section

A	vn.1	15"	REST
B	pr.1	15"	REST
C	tb.1	15"	REST
D	cl.1	15"	PLAY
E	tb.2	10"	REST
F	pr.2	10"	REST
G	cl.1	10"	PLAY
H	pr.1	10"	REST

I	cl.1	10"	PLAY
J	tb.1	10"	PLAY
K	vn.1	15"	REST
L	cl.1	15"	PLAY
M	pr.2	15"	PLAY
N	pr.1	15"	PLAY
O	tb.2	60"	PLAY
	elec	(cues the end)	

Repeat these figures during the sections marked PLAY, following the durations in the chart below. Coordinate with your duo partner, interlacing and crossfading your parts to create an overlapping dialogue. Cut-off abruptly at the cues marked REST. Horizontal boxes indicate cues given by one member of this duo.

pure, ghostly

cl.2
 (use 'long' fingering: TR, L1, R123, Ab/Eb)
mf
 3-7" 4-6"

crotale (bow)
 pr.1
 (sounds 15ma)
mf 4-6" 3-7"
 l.v. (but choke at cut-off cues)

gives cue to start section

A	vn.1	15"	REST	I	cl.1	10"	PLAY
B	pr.1	15"	PLAY	J	tb.1	10"	REST
C	tb.1	15"	REST	K	vn.1	15"	PLAY
D	cl.1	15"	REST	L	cl.1	15"	PLAY
E	tb.2	10"	PLAY	M	pr.2	15"	REST
F	pr.2	10"	REST	N	pr.1	15"	PLAY
G	cl.1	10"	REST	O	tb.2	60"	PLAY
H	pr.1	10"	PLAY		elec	(cues the end)	

Repeat these figures independently during the sections marked **PLAY**, following the durations in the chart below. Make the tempo changes as even and gradual as possible. (tb.1: Insert quarter-note rests for breathing as necessary, always respecting the shifting pulse.) Cut-off abruptly at the cues marked **REST**. Horizontal boxes indicate cues given by one member of this duo.

STRAIGHT MUTE ON

tb.1

log drum (fingers)

pr.2

accel

decel

accel

decel

vary dynamics between *p* and *mf*

vary dynamics between *p* and *mf*

gives cue to start section

A	vn.1	15"	REST	I	cl.1	10"	REST
B	pr.1	15"	REST	J	tb.1	10"	PLAY
C	tb.1	15"	PLAY	K	vn.1	15"	PLAY
D	cl.1	15"	REST	L	cl.1	15"	REST
E	tb.2	10"	REST	M	pr.2	15"	PLAY
F	pr.2	10"	PLAY	N	pr.1	15"	PLAY
G	cl.1	10"	REST	O	tb.2	60"	PLAY
H	pr.1	10"	PLAY		elec	(cues the end)	

Repeat these figures independently during the sections marked **PLAY**, following the durations in the chart below. Make the tempo changes as even and gradual as possible. (tb.2: Insert quarter-note rests for breathing as necessary, always respecting the shifting pulse.) Cut-off abruptly at the cues marked **REST**. Horizontal boxes indicate cues given by one member of this duo.

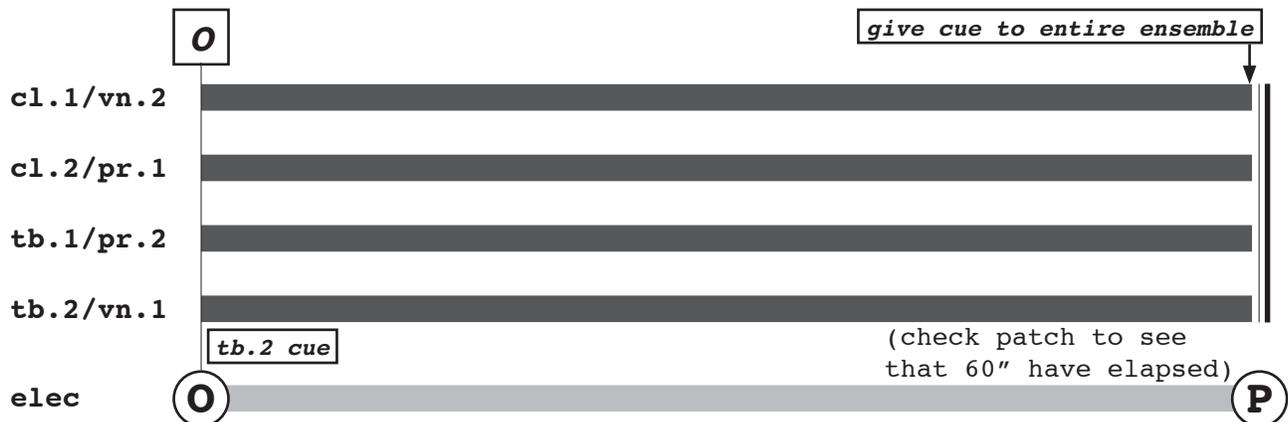
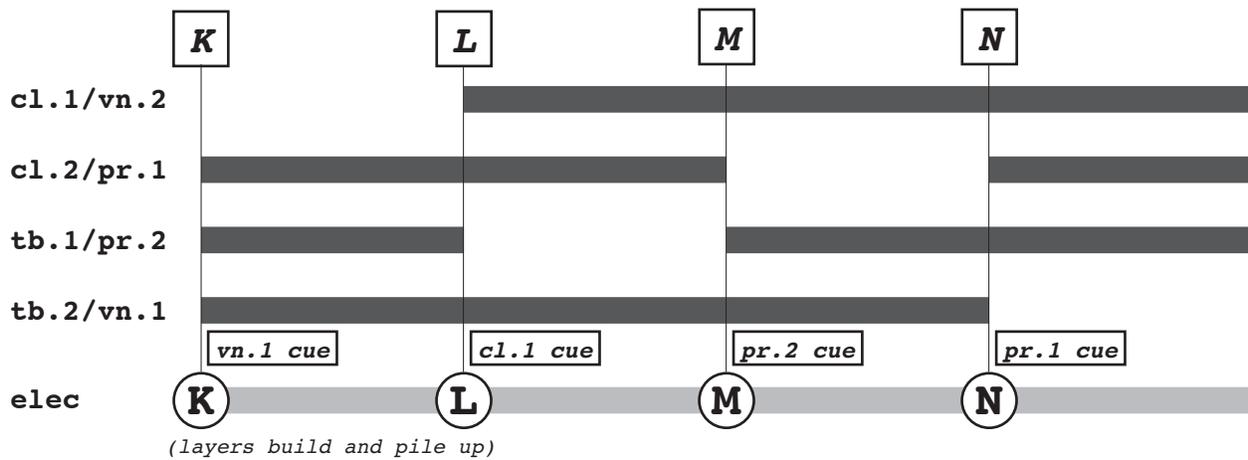
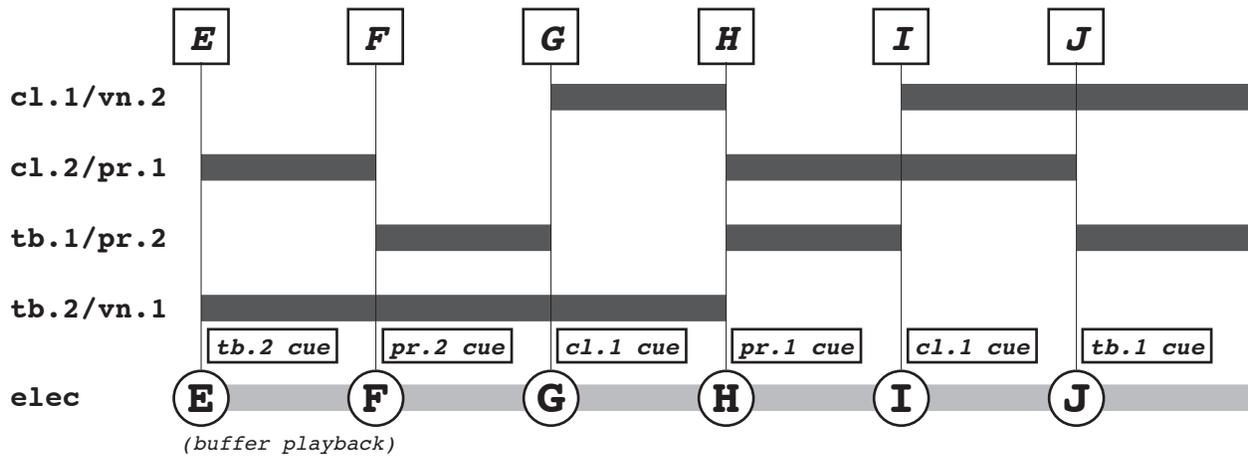
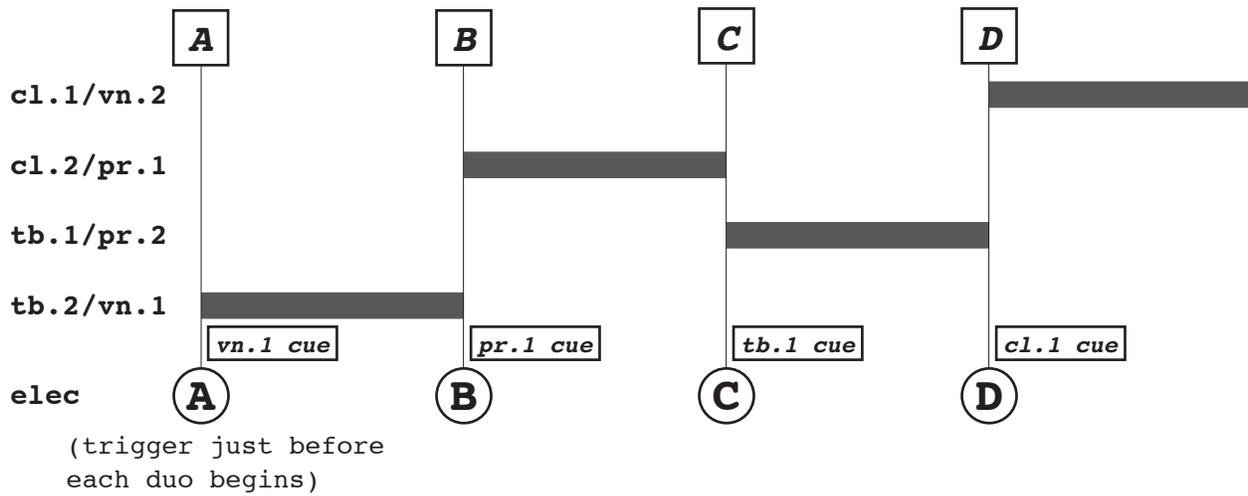
tb.2 $\text{♩} = 72$ — *accel* — $\text{♩} = 84$ — *decel* — $\text{♩} = 72$
 vary dynamics between *pp* and *mp*

vn.1 $\text{♩} = 60$ — *accel* — $\text{♩} = 72$ — *decel* — $\text{♩} = 60$
sul tasto
 vary dynamics between *p* and *mf*

gives cue to start section

A	vn.1	15"	PLAY	I	cl.1	10"	REST
B	pr.1	15"	REST	J	tb.1	10"	REST
C	tb.1	15"	REST	K	vn.1	15"	PLAY
D	cl.1	15"	REST	L	cl.1	15"	PLAY
E	tb.2	10"	PLAY	M	pr.2	15"	PLAY
F	pr.2	10"	PLAY	N	pr.1	15"	REST
G	cl.1	10"	PLAY	O	tb.2	60"	PLAY
H	pr.1	10"	REST		<i>elec</i>	(cues the end)	

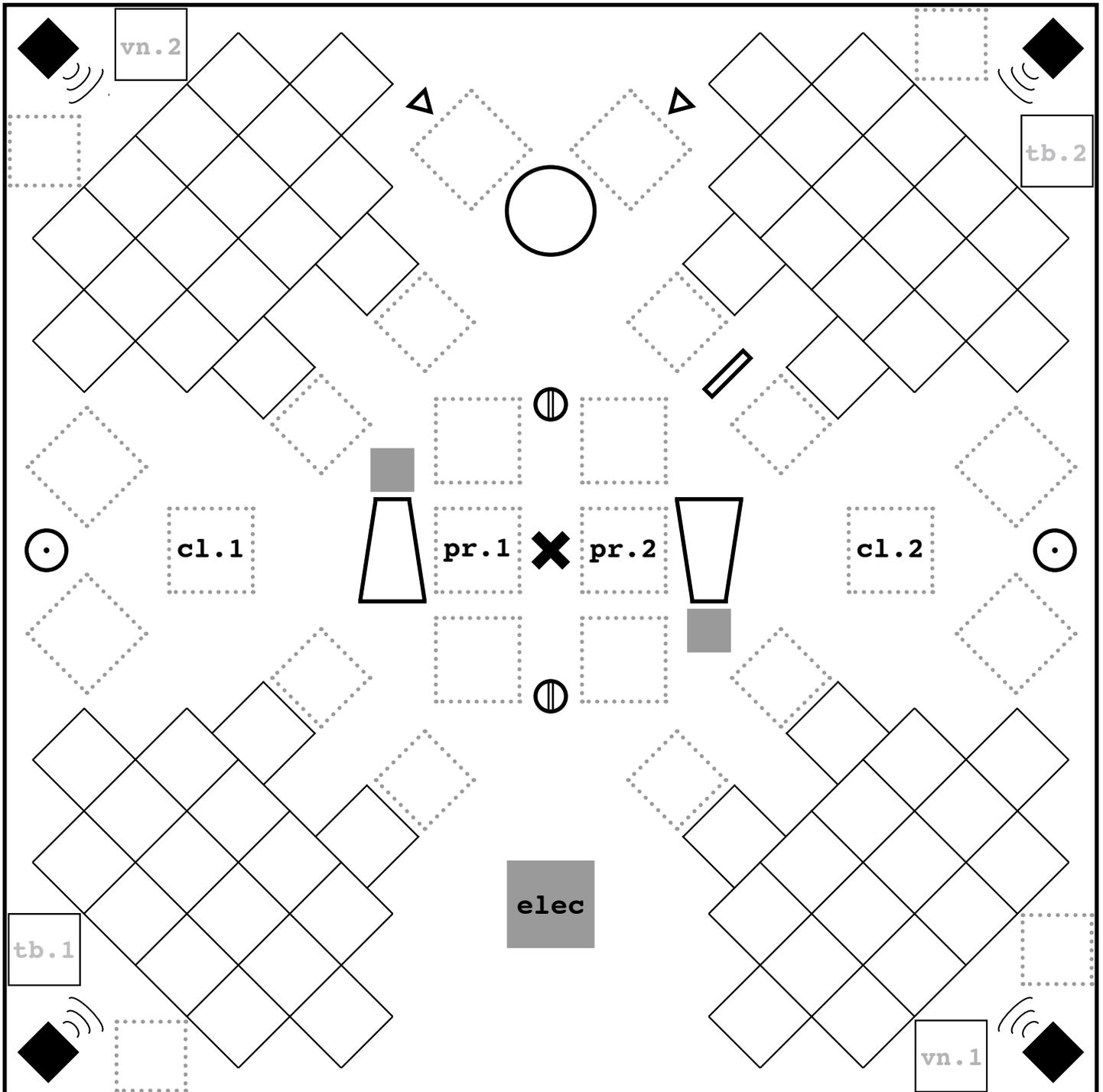
Each system is one minute.



IV.

stoppages

clarinets + percussion



duration

around five minutes

attacca

IV moves directly into V. At the double bar, cl.1 gives a cue to signal the change between movements.

electronics

Trigger the letters as indicated in your part. Give a cue to the percussionists to start the movement so that they enter at the same time as the electronics. The final trigger, cued by cl.1, begins the next movement.

instructions

There is no full score, only parts. The clarinets and electronics read from a partial score, while the percussionists each read from an individual part.

The clarinets play together, following a the indicated meter and tempo, while the percussionists repeat their patterns at independent tempos, always gradually accelerating or decelerating as indicated. The movement is unevenly divided into eight sections, labeled **A-H**. The percussionists listen to the clarinets for cues to advance to the next section/system. Each clarinet entrance marks the start of a new section (except **H** which has two clarinet gestures). Percussionists stop abruptly (but l.v.) at the end of the second clarinet gesture in **H**.

percussion notes

The vibraphones' sustain pedals remain depressed for the entire movement.

Always accelerate or decelerate continuously for the duration of the entire section (through all the repeats). At each of the section changes, continue from your current position in the pattern at the same tempo; simply "reverse the direction" of the acceleration/deceleration.

Play very quietly throughout. Small irregular variations in the dynamics, resulting perhaps from the different mallets or shifting tempo, are to be expected.

Use a four-mallet technique, with a soft yarn mallet and wire brush in each hand:

- Standard noteheads are played with soft yarn mallets.
- Triangular noteheads are played with wire brushes (fully open).

stage locations

before = cls to **S5/S8**, tbs sit at **E2/E4**, prs to **S6/S7**, and vns sit at **E1/E3**
during = tbs stand at **E2/E4**
after = cls to **C1/C5** and prs to **C3/C7**

♩ = 60

A **B**

cl.1 *pppp* *inward*

cl.2 *pppp* *inward*

elec **A** (stretched field recs)

elec: give cue to pr.1 + pr.2

6

cl.1

cl.2

C

11

cl.1 *ppp*

cl.2 *ppp*

D

16

cl.1 *pp*

cl.2 *pp*

E

21

cl.1 *p*

cl.2 *p*

26

cl.1

cl.2

F

31

cl.1

cl.2

mp

mp

G

36

cl.1

cl.2

p

p

41

cl.1

cl.2

H

cl.1: give cue to pr.1 + pr.2 + tb.1

46

cl.1

cl.2

elec

pp

pp

ppp

ppp

A
ATTACCA

vibraphone
(two soft yarn mallets
+ two wire brushes)

pr.1 IV.5

Listen to the clarinets for cues to advance to the next system.
Continue in the next system from your current position in the pattern.

take cue from elec

gradually accel (through all repeats)

$\text{♩} = 63$ ----- $\text{♩} = 132$

A
16"

ppp standard notehead = soft yarn mallet
triangular notehead = wire brush

ped. sempre →

gradually decel

$\text{♩} = 132$ ----- $\text{♩} = 63$

B
50"

gradually accel

$\text{♩} = 63$ ----- $\text{♩} = 132$

C
38"

gradually decel

$\text{♩} = 132$ ----- $\text{♩} = 63$

D
43"

gradually accel

♩ = 63 -----> ♩ = 132

E
42"

gradually decel

♩ = 132 -----> ♩ = 63

F
39"

gradually accel

♩ = 63 -----> ♩ = 132

G
48"

gradually decel

♩ = 132 -----> ♩ = 63

H
24"

take cue from cl.1

(crescendo for the duration of the entire section)

f
(as possible)

This last system has **two** clarinet gestures. Stop playing (but *l.v.*) at the end of the second gesture, wherever you are in the pattern. Lift the sustain pedal only after the sound has faded completely.

vibraphone
(two soft yarn mallets
+ two wire brushes)

pr.2 IV.7

Listen to the clarinets for cues to advance to the next system.
Continue in the next system from your current position in the pattern.

take cue from elec

A
16"

ppp

standard notehead = soft yarn mallet
triangular notehead = wire brush

And. sempre →

gradually decel (through all repeats)

♩ = 132 ----- ♩ = 63

B
50"

gradually accel

♩ = 63 ----- ♩ = 132

C
38"

gradually decel

♩ = 132 ----- ♩ = 63

D
43"

gradually accel

♩ = 63 ----- ♩ = 132

gradually decel

♩ = 132 ----- ♩ = 63

E
42"

gradually accel

♩ = 63 ----- ♩ = 132

F
39"

gradually decel

♩ = 132 ----- ♩ = 63

G
48"

gradually accel

♩ = 63 ----- ♩ = 132

H
24"

take cue from cl.1

(crescendo for the duration of the entire section)

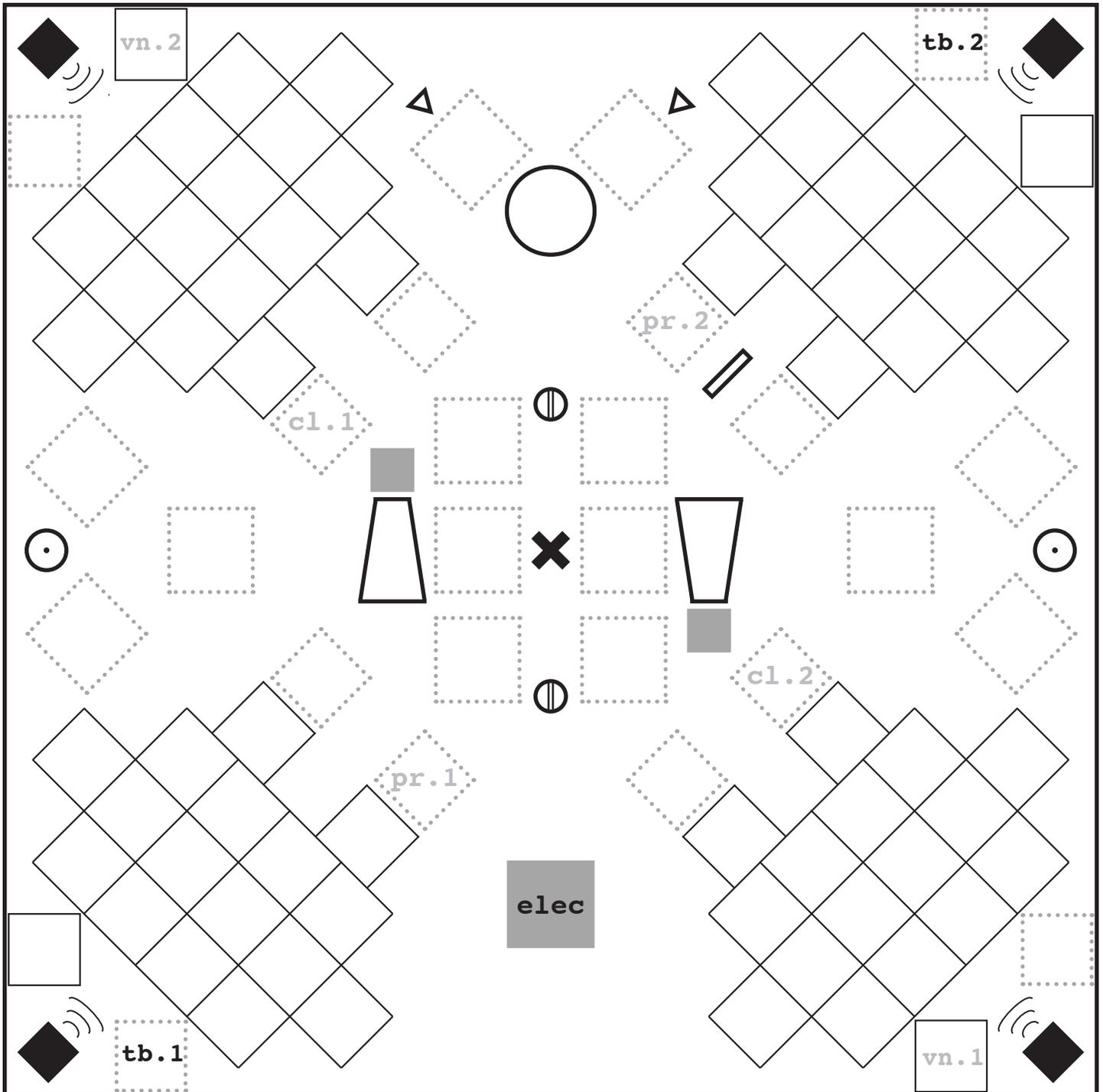
f
(as possible)

This last system has **two** clarinet gestures. Stop playing (but *l.v.*) at the end of the second gesture, wherever you are in the pattern. Lift the sustain pedal only after the sound has faded completely.

V.

cloud reservoir (rising)

trombones



duration

around eight minutes

attacca

IV moves directly into V. Begin immediately at the cl.1 cue that ends IV.

V moves directly into VI. At the double bar, the electronics performer gives a cue to signal the change between movements.

electronics

Trigger the letters as indicated in the score, following cues from the trombones. At the final trigger (0), around one minute after the last trombone gesture, give a cue to the violins so that they enter precisely as the electronics change.

instructions

Each system represents a single phrase followed by a pause.

Each system lasts between 20 and 40 seconds.

Play each phrase in one breath. The durations are free, but generally long.

Always very soft and delicate. Inward. Never grand. Blend with the electronics.

Dotted slurs indicate a "paired phrase": as indicated, one performer begins with a note, and then the other performer contributes a note. These two notes may overlap and may be of any duration (still in one breath).

tuning

Always match your pitch to the electronics.

The deviations above and below equal temperament are indicated in cents in the score.

cents from

equal temp: 0 -12 +2 +11 +4 -8 +6 +16 +8 -4 +10 +20 +12 0



stage locations

before = tbs stand at **E2/E4**

during = cls to **C1/C5** and prs to **C3/C7**, vns stand at **E1/E3**

after = none

take cue from cl.1

MUTE OFF ±0

tb.1

tb.2

elec (mvt IV) **A** (unison tone)
(rehearsal only)

Each system is between 20 and 40 seconds. Always very soft and delicate. Never grand. Durations are free, but generally long.

tb.1

tb.2 ±0 -12 ±0

elec **B**

tb.1 ±0

tb.2 +2

elec **C**

"paired phrase": these two notes may overlap and may be of any duration (one breath)

tb.1 +11 +2 -12

tb.2

elec **D**

tb. 1

tb. 2 +4

elec **E**

This block shows the musical notation for chord E. It consists of three staves: two for tubas (tb. 1 and tb. 2) and one for electric guitar (elec). The tuba parts are shown in treble clef. The electric guitar part is represented by a thick grey arrow pointing to the right, with a circled letter 'E' below it. A dotted line connects the circled 'E' to a note on the tb. 2 staff, which is a whole note with a flat sign and a '+4' above it. A dashed box encloses the notes on the tuba staves.

tb. 1 +11 -8 +4

tb. 2

elec **F**

This block shows the musical notation for chord F. It consists of three staves: two for tubas (tb. 1 and tb. 2) and one for electric guitar (elec). The tuba parts are shown in treble clef. The electric guitar part is represented by a thick grey arrow pointing to the right, with a circled letter 'F' below it. A dotted line connects the circled 'F' to a note on the tb. 2 staff, which is a whole note with a flat sign. A slur connects three notes on the tb. 1 staff: a whole note with a flat sign and '+11' above it, a whole note with a flat sign and '-8' above it, and a whole note with a flat sign and '+4' above it. A dashed box encloses the notes on the tuba staves.

tb. 1 -8

tb. 2 +6

elec **G**

This block shows the musical notation for chord G. It consists of three staves: two for tubas (tb. 1 and tb. 2) and one for electric guitar (elec). The tuba parts are shown in bass clef. The electric guitar part is represented by a thick grey arrow pointing to the right, with a circled letter 'G' below it. A dotted line connects the circled 'G' to a note on the tb. 2 staff, which is a whole note with a flat sign and '+6' above it. A dashed line connects a note on the tb. 1 staff, which is a whole note with a flat sign and '-8' above it, to the note on the tb. 2 staff. A dashed box encloses the notes on the tuba staves.

tb. 1 +16

tb. 2 +6

elec **H**

This block shows the musical notation for chord H. It consists of three staves: two for tubas (tb. 1 and tb. 2) and one for electric guitar (elec). The tuba parts are shown in bass clef. The electric guitar part is represented by a thick grey arrow pointing to the right, with a circled letter 'H' below it. A dotted line connects the circled 'H' to a note on the tb. 2 staff, which is a whole note with a flat sign and '+6' above it. A dashed line connects a note on the tb. 1 staff, which is a whole note with a flat sign and '+16' above it, to the note on the tb. 2 staff. A dashed box encloses the notes on the tuba staves.

tb.1

tb.2

+6 +8 +16

elec

I

tb.1

tb.2

-4

elec

J

tb.1

tb.2

+10 -4 +8

elec

K

tb.1

tb.2

+20

-4

elec

L

tb.1 +20 +12 +20

tb.2

elec **M**

Double bar line

tb.1

tb.2 ±0

elec **N**

Double bar line

tb.1

tb.2

elec

Double bar line

tb.1

tb.2

give cue to vn.1 + vn.2

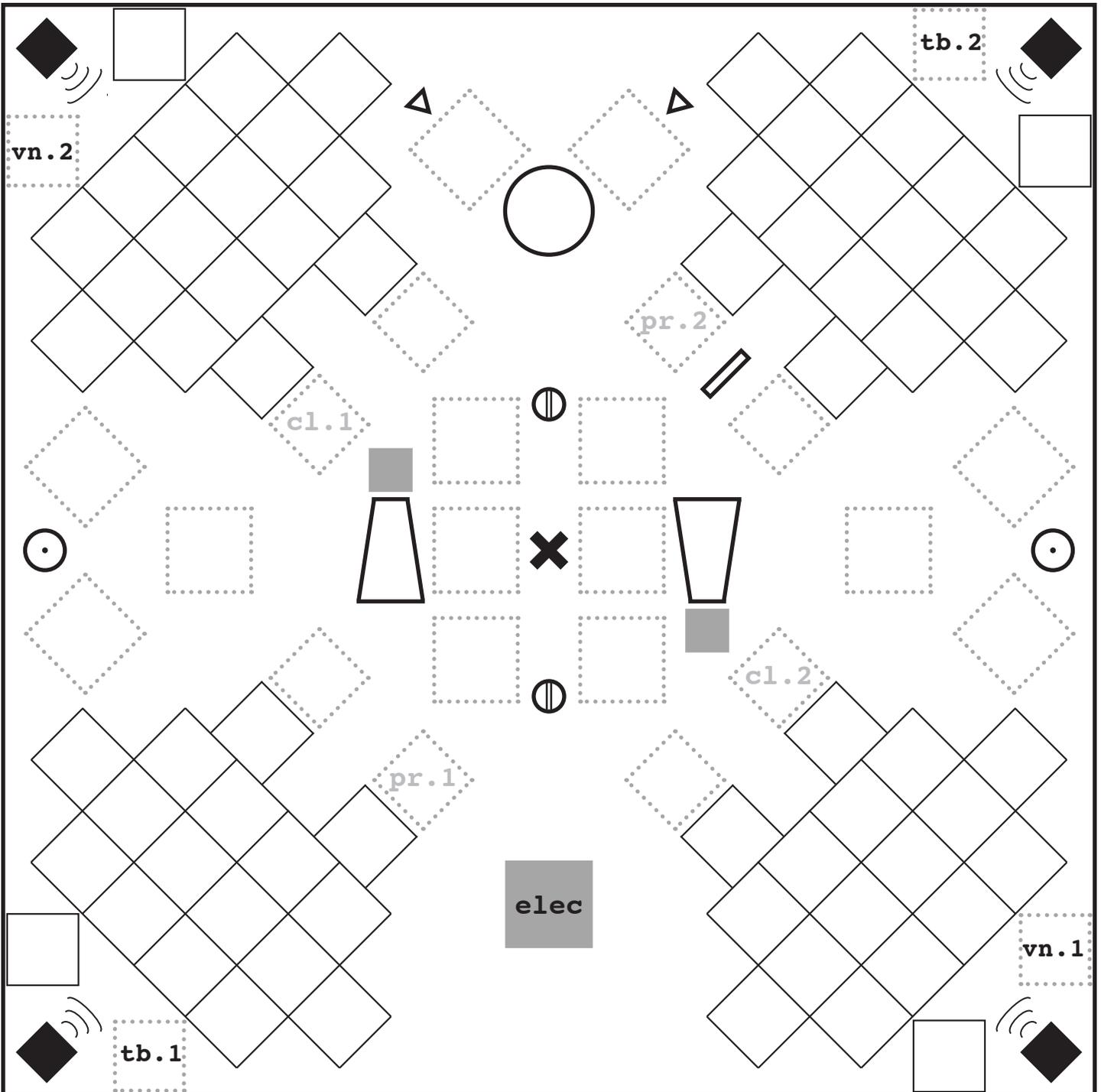
elec (tones audibly fade) **O** (fading tones continue into the next movement)

ATTACCA

VI.

leaning triangle

trombones + violins



duration

around three minutes

attacca

V moves directly into VI. Begin immediately at the electronics cue that ends V. (Some electronic sound from V continues into VI.) Pause after this movement to reset for VII.

electronics

Trigger the letters as indicated in the score, following cues from the violins and trombones.

instructions

The time-chart on the following pages indicates the pitch-level and duration of the gestures described below. Each box represents 3"; each system represents 45". Move together as an ensemble from box to box, performing the indicated activity. Use eye-contact to remain aligned. (It may be necessary to work out some cueing decisions in rehearsal.)

Always blend; neither the instruments or electronics should dominate.

trombone

Play only on (or between) the pitches A1 and Bb1.

When indicated, play the given pitch continuously and aggressively. Use a dark growling tone that is always threatening to become loud (but never is).

Take quick breaths as necessary, adding a sharp accent at each re-attack. Do not attempt to coordinate breathing between the trombones; the attacks should naturally stagger.

violin

Play only on (or between) the pitches Bb7 and B7.

When indicated, play the given pitch continuously and aggressively. Use a piercing unstable tone that is always threatening to become loud (but never is).

Change bows as necessary, adding a sharp accent at each change. Do not attempt to coordinate bow changes between the violins; the attacks should naturally stagger.

REST

REST

stage locations

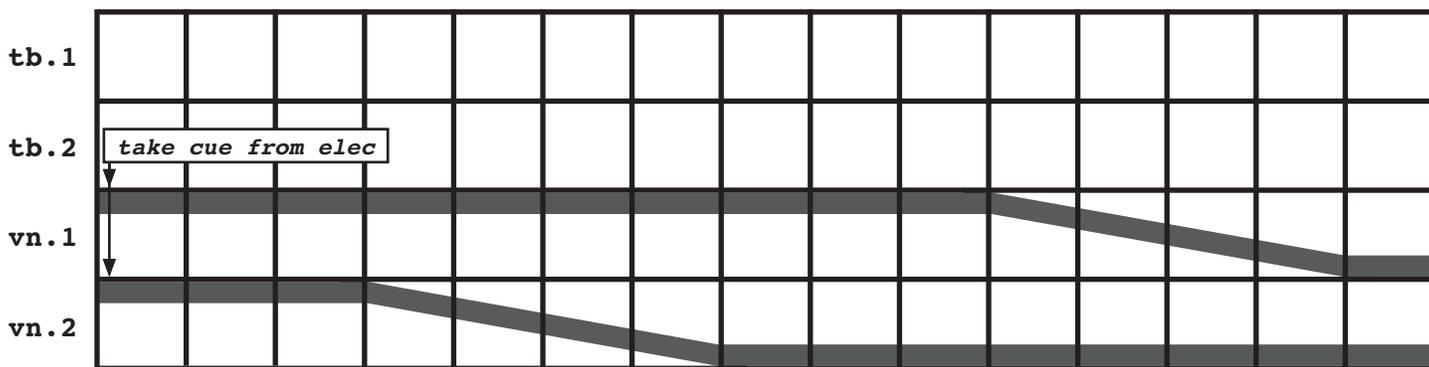
- before = vns stand at E1/E3
- during = none
- after = tbs to C2/C6 and vns to C4/C8

Each box is 3 seconds. Play aggressively, accenting every re-attack. score VI.3

0'00"

0'15"

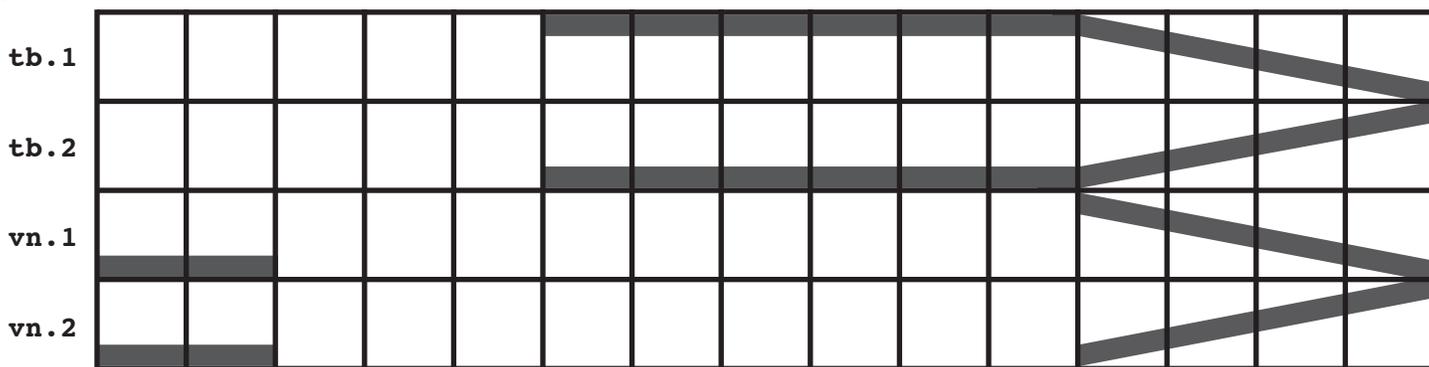
0'30"



0'45"

1'00"

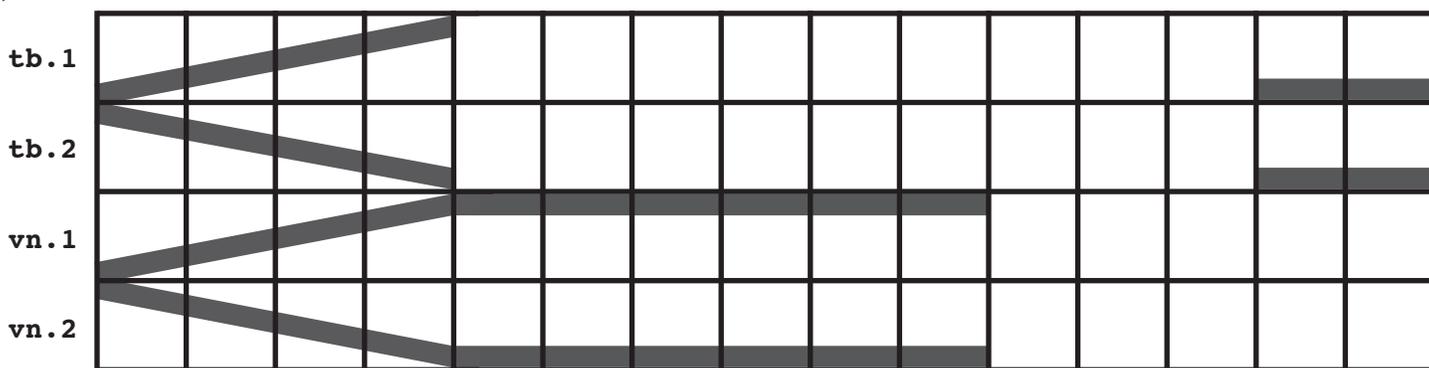
1'15"



1'30"

1'45"

2'00"

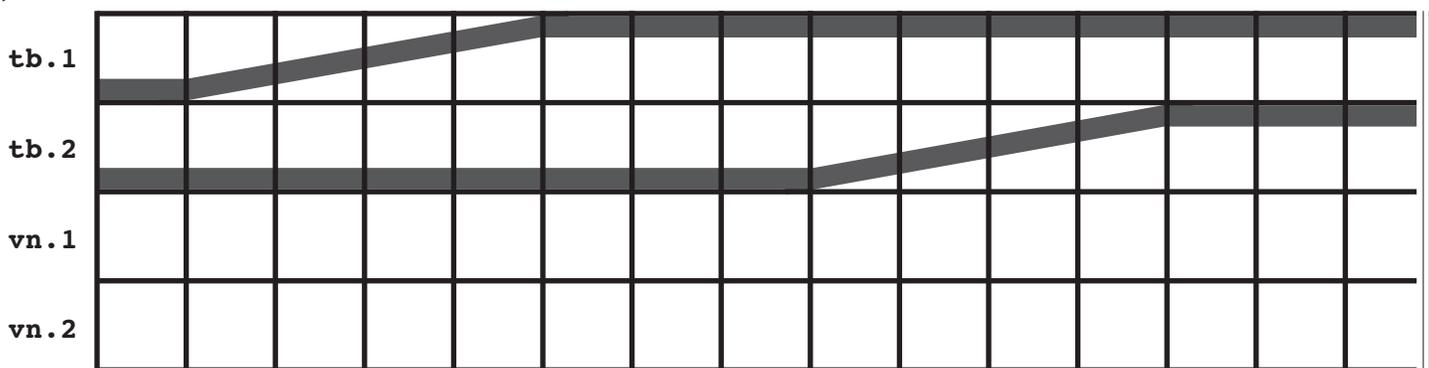


2'15"

2'30"

2'45"

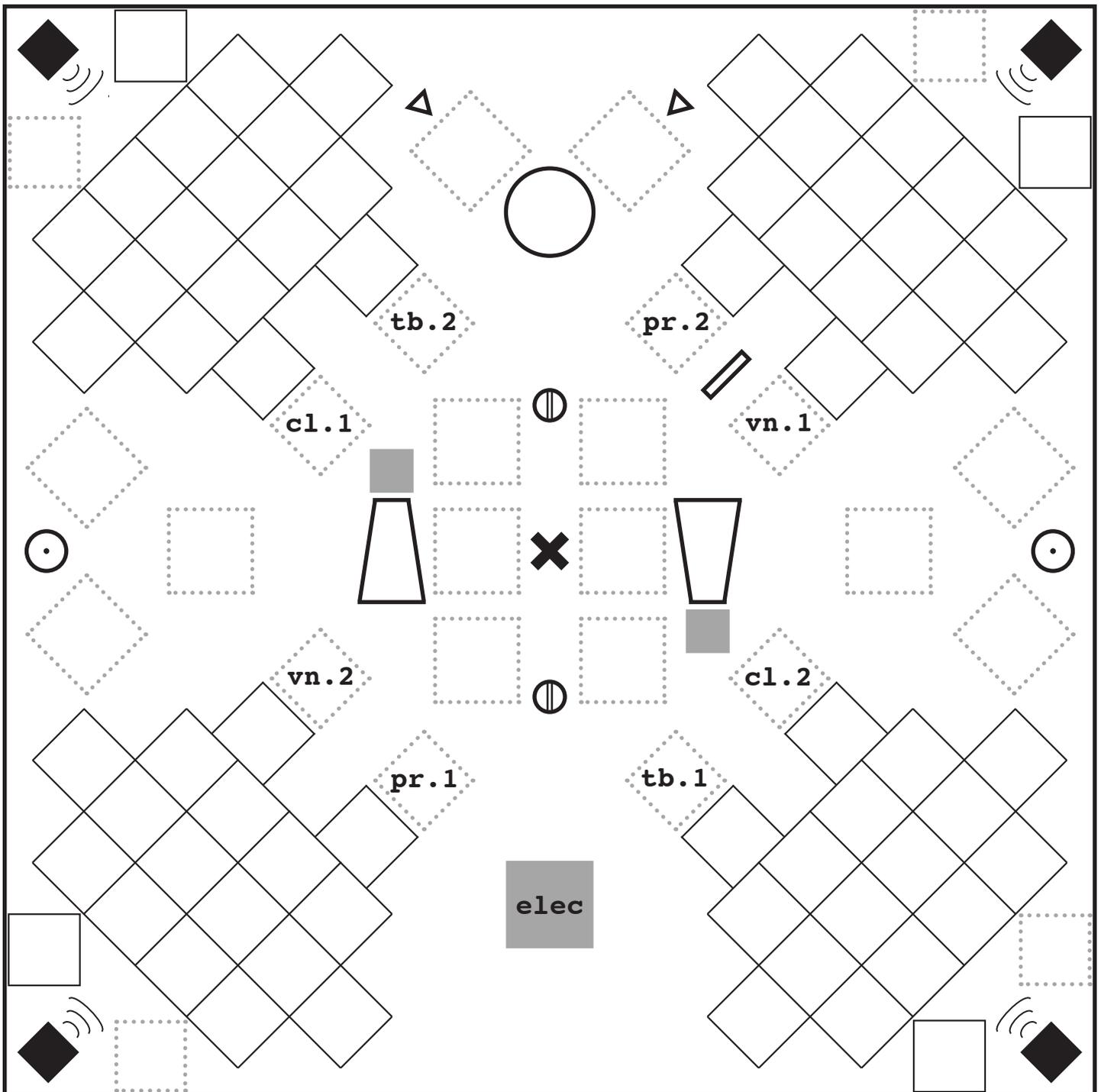
3'00"



VII.

for 7, 8 or 9 people

clarinets + trombones + percussion + violins



duration

around four minutes and thirty-three seconds

attacca

VII moves directly into VIII. At the double bar, the end of cl.1's final gesture marks the start of next movement. There is no audible change in the electronics.

electronics

Trigger the letters as indicated in the score, following cues from the performers. Coordinate carefully to fill the silences, taking care never to overlap the electronic sound with the instruments. The final trigger (**G**) begins a timer for the following movement, but has no audible result.

instructions

Each section/system represents a series of coordinated events between two, three, or four performers.

Time is horizontally proportional in the score, and is loosely indicated in seconds above each gesture. Vertical dotted lines indicate moments of coordination between performers.

percussion notes

When playing the "rice" gesture in rehearsal letter **K**, balance the pie plate in your lap.

stage locations

before = tbs to **C2/C6** and vns to **C4/C8**
during = none
after = none

A 14"

tb.1 7" *pp*

vn.1 5" *p*

elec 2" **A**
(field recs)

B 12"

cl.1 9" *ppp*

cl.2 9" *pppp* barely audible

elec **A** 3" **B**

C 26"

cl.2 10" *mp*

tb.1 4" 4" *pp* 11"

vn.1 11" *p*

elec **B** 5" **C**

D 24"

vn.1 2" 8" 3" *pp* *p* 7" **D**

vn.2 10" 2" 5" *pp* *p* 4"

elec **C** **D**

E 16"

5" div. *mp*

tracing paper (hands) 10" CRUMPLE SLOWLY AND UNEVENLY

6"

elec **D** **E**

F 26"

5" 5" 3" 5" *p* (fingering: S4) (S3) *pp*

5" 5" 3" 5" *p* (fingering: S12 F#) *pp*

8"

elec

G 18"

2" 3" 4" 4" *ppp* *ppp*

5" 2" 2" *ppp* *ppp*

5"

elec **E** **F**

H 21"

7" *p*

7" *pp*

7"

elec **F**

I

23"

tb.2 STRAIGHT MUTE ON 5" MUTE OFF

pr.2 log drum (fingers) *p*

vn.2 *pp* 4" 6" *pp*

vn.1 *pp*

8"

J

23"

cl.2 2" 4" *pp*

tb.2 *pp* 3" 3"

tb.1 *p* 5" 7"

vn.2 *ppp*

5"

K

26"

tb.1 5" *p*

pr.2 pie plate (rice grains) POUR EVENLY FROM A SHORT DISTANCE *p* 4" 10"

7"

L

19"

tb.2 10" *p*

vn.2 7" 3" *pp*

9"

M 15"

cl.1.1 9" 2" *ppp*

cl.1.2 4" *pp*

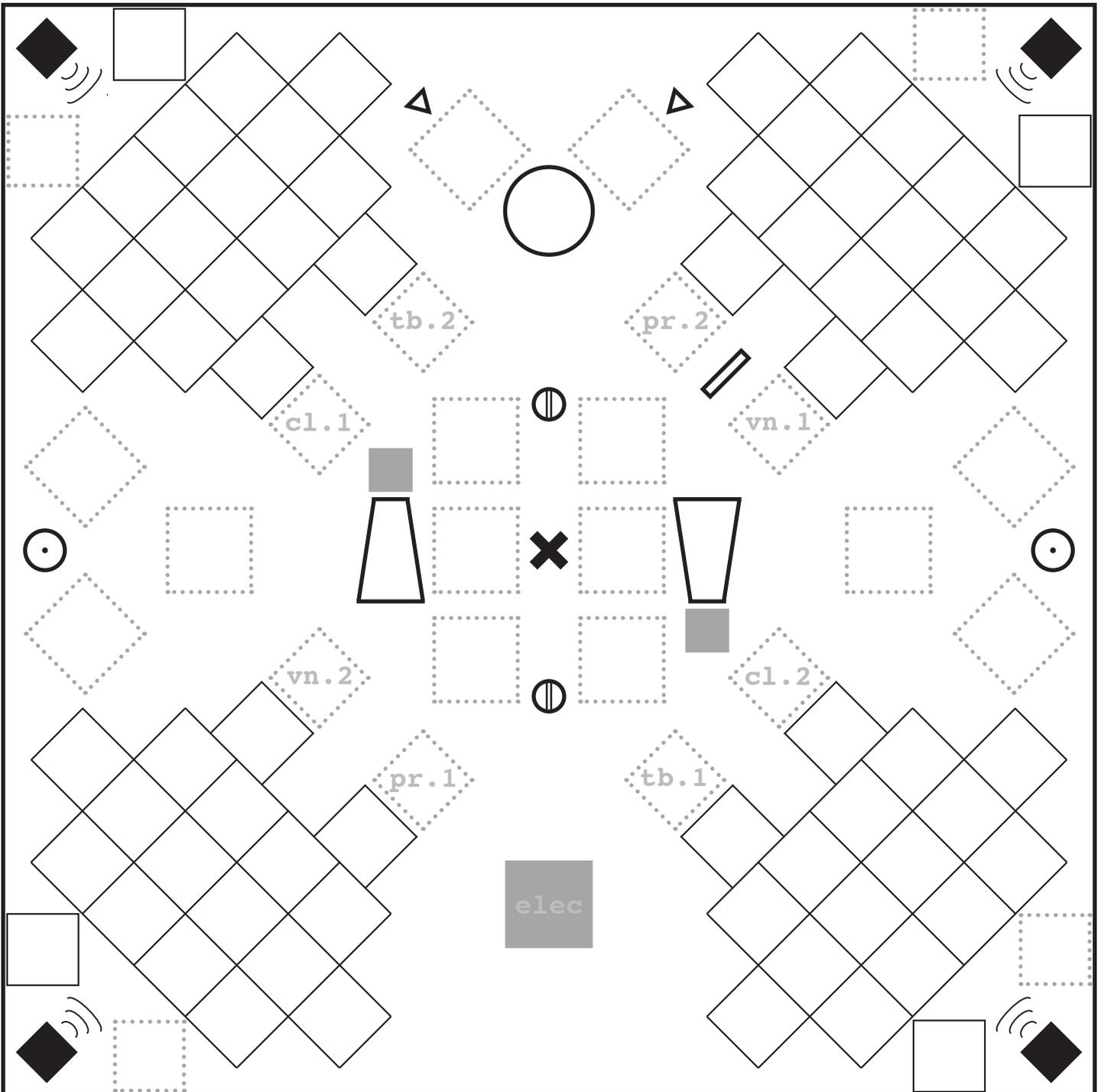
elec **G** (timer begins - no sound)

Detailed description: The score consists of three staves. The top staff, labeled 'cl.1.1', is mostly empty with a final note on the second line of the treble clef, marked with a dynamic of *ppp*. Above this staff, a horizontal line spans the width of the page, with a vertical dotted line at the 9" mark and another at the 11" mark (9" + 2"). The middle staff, labeled 'cl.1.2', contains a sequence of five notes: G4, A4, B4, A4, G4, marked with a dynamic of *pp*. A dashed oval underlines the first four notes, with a '4"' annotation above it. The bottom staff, labeled 'elec', is empty except for a circled 'G' at the 11" mark, with the text '(timer begins - no sound)' to its right.

ATTACCA

VIII.

attended/suspended



duration

exactly two minutes

attacca

VII moves directly into VIII, which begins at the end of cl.1's final gesture in VII.
VIII moves directly into IX. Two minutes after VIII begins, the electronics for IX begin automatically, signalling the start of the next movement.

electronics

No action is necessary. This movement continues automatically into the next movement, which begins without a cue or trigger.

instructions

Tacet.

Be still. Listen.

stage locations

before = none
during = none
after = none

A

60"

elec **A** ■ ■ ■ (continuing subwoofer drone)

(rehearsal only)



B

60"

elec

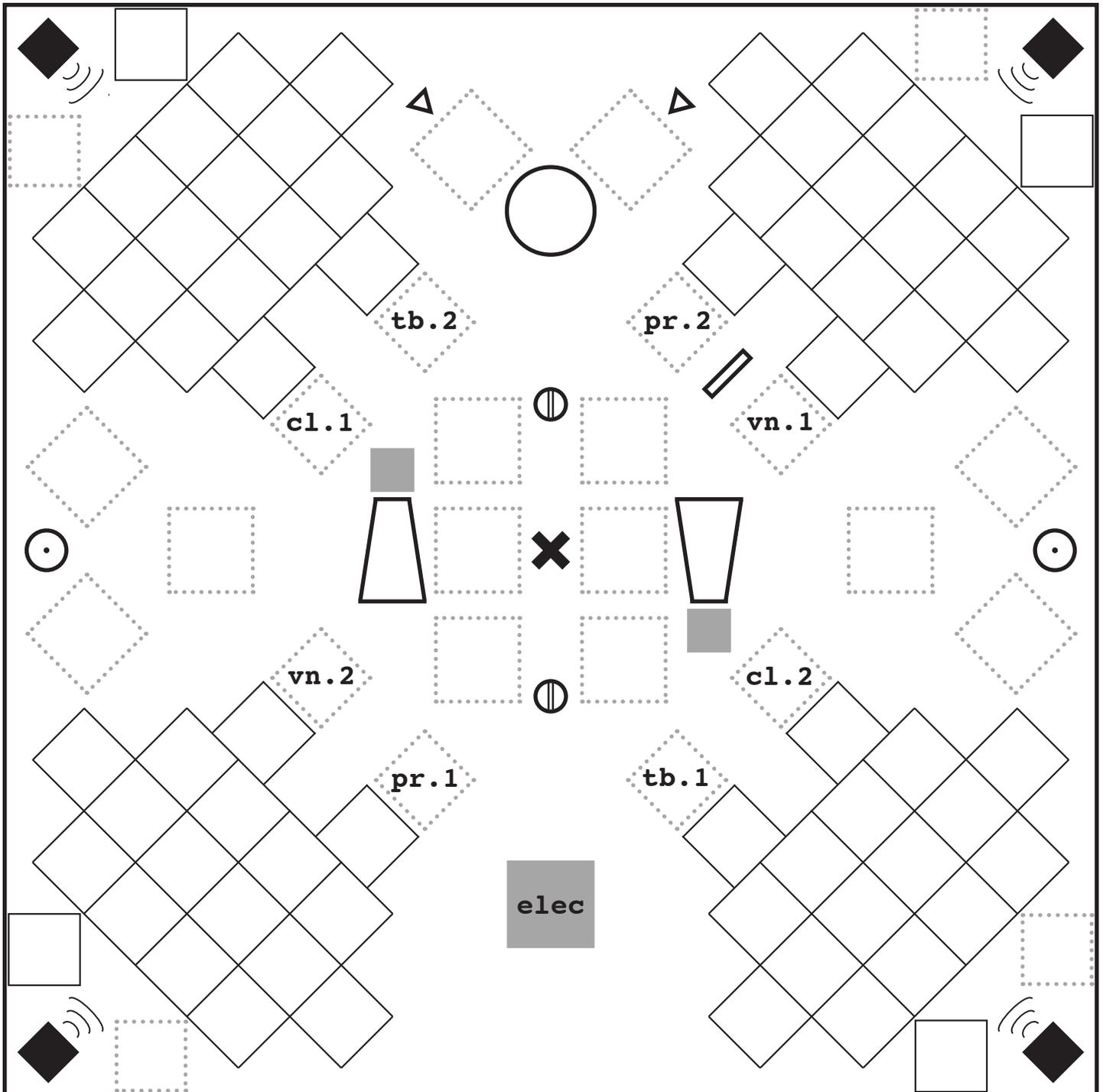
ATTACCA

The next movement begins without a cue or trigger.

IX.

twentysix gasoline stations

clarinets + trombones + percussion + violins



duration

exactly eight minutes and fifty-eight seconds

attacca

VIII moves directly into IX. Two minutes after VIII begins, the electronics for IX begin automatically. After the field recordings begin, cl.1 should be prepared to enter after around four seconds of rest. Pause after this movement to reset for X.

electronics

No action is necessary. This movement begins automatically following the previous movement, and ends on its own after section **Z**.

instructions

Each section/system represents the playback of a field recording lasting 13", 20", or 26".

Time is horizontally proportional in the score, and is loosely indicated (in elapsed seconds) by the bracket below each system. Audible events in each recording (trucks, brakes, birds, etc) are indicated, along with their approximate timings.

Vertical dotted lines indicate moments of coordination between performers or between a performer and an event on the field recording.

Listen carefully to the field recordings and merge your sound with them as much as possible. The field recordings are not a background to the activities of the performers.

percussion notes

When playing the "rice" gestures in **F** and **P**, balance the pie plate in your lap.

stage locations

before = none
during = none
after = cls to **C3/C8**, tb.2 to **C1**, prs to **S2/S4**, and vns to **S1/S3**

The bracket below each system indicates elapsed seconds.
Merge your sound with the field recordings.

A 26"

cl.1 *pp*

cl.2 *ppp*

elec (rehearsal only) **A** *springfield, ma*

0:08 honk 0:16 door 0:19 engine

B 13"

0:11 crow

sharon springs, ny

C 20"

tb.1 *p*

vn.1 *pp*

0:07 trailer 0:10 brake 0:15 squeak

cazenovia, ny

D 26"

cl.1 *p* *pp*

vn.2 MUTE ON *pp* MUTE OFF

0:05 ignition 0:18 signal 0:21 signal 0:24 signal

geneva, ny

E 20"

log drum
(fingers)

pr. 2

pp

0:05 truck

0:12 truck

0:19 child

alden, ny

F 26"

tb. 2

pr. 1

0:01 door

0:06 door

0:08 ignition

0:22 truck

brocton, ny

pie plate
(rice grains)

POUR EVENLY FROM A SHORT DISTANCE

G 13"

mentor, oh

H 20"

cl. 2

pp

0:02 tires

0:14 flagpole

wakeman, oh

I 26"

cl.1
div.

tb.1
tb.2

vn.1

pp

p

ppp

0:05 truck

0:10 door

0:21 horn

perrysburg, oh

J 26"

tb.1

pr.2

vn.1
vn.2

log drum (fingers)

p

pp

STRAIGHT MUTE ON

p

MUTE OFF

0:00 tires

0:03 tires

0:08 tires

0:16 truck

0:18 bells

0:23 brake

angola, in

K 20"

tb.2

0:01 voice

0:19 bird

mishawaka, in

L 13"

cl.2

p

0:07 brake

porter, in

M 20"

vn. 2

0:00 car

0:14 car

hillside, il

N 20"

0:11 ignition

rockford, il

O 13"

cl. 1

cl. 2

ppp

ppp

ppp

ppp

0:05 jay

0:10 truck

stockton, il

P 20"

tb. 1

pr. 1

vn. 1

pie plate rim (fingers)

p

(DON'T SPILL ANY RICE!)

p

pp

0:05 ignition

0:17 pump

dyersville, ia

Q 26"

cl.1 (fingering: S12 F#) *p* *pp*

cl.2 (fingering: S4) (S3) *p* *pp*

0:05 engine 0:15 brakes

waterloo, ia

R 26"

vn.1 *pppp* *barely audible* pizz > > >

0:06 hammer 0:14 car 0:19 hammer

webster city, ia

S 13"

cl.1 div. *mp*

cl.2

pr.1 tracing paper (hands) CRUMPLE UNEVENLY *p*

0:00 honk 0:12 truck

early, ia

T 26"

vn.1 (ord) *pp* IV

vn.2 *pp* IV *p*

0:10 brake

sioux city, ia

U 20"

tb. 2

vn. 2

pp

ppp *p*

0:08
birds

randolph, ne

V 13"

0:10
brake

o'neill, ne

W 26"

cl. 1

mp

0:08
car

0:21
door

valentine, ne

X 20"

cl. 1

pppp barely
audible

cl. 2

ppp

0:14
pump

gordon, ne

Y 26"

vn. 2

0:12 car

0:21 bird

crawford, ne

Detailed description: This block shows a musical staff for violin 2 (vn. 2) in treble clef. A single note is written on the staff, starting at 0:12 and ending at 0:21. The note is marked with a piano (*p*) dynamic. A crescendo hairpin is placed below the note, indicating an increase in volume over time. Below the staff is a horizontal timeline with tick marks corresponding to the musical notation. The text 'crawford, ne' is written below the timeline.

Z 20"

tb. 2

0:11 pump

douglas, wy

Detailed description: This block shows a musical staff for tuba 2 (tb. 2) in bass clef. A single note is written on the staff, starting at 0:11 and ending at 0:11. The note is marked with a pianissimo (*pp*) dynamic. Below the staff is a horizontal timeline with tick marks corresponding to the musical notation. The text 'douglas, wy' is written below the timeline.

duration

around four minutes

attacca

X moves directly into IX. At the double bar, the electronics performer cues the violins.

electronics

Trigger the letters as indicated in the score. This movement continues automatically into the next movement, which begins without a trigger. At the double bar, give a cue to the violins to begin the next movement. (See the patch for a visual "countdown" for this cue.)

instructions

The time-chart on the following pages indicates three kinds of gestures, described below. Each box represents 2"; each system represents 30". Move together as an ensemble from box to box, performing the indicated activity. Use eye-contact to remain aligned. (It may be necessary to work out some cueing decisions in rehearsal.)

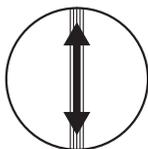
Vary the dynamics, imitating the unpredictable swells and skittering energy of the electronics. Always blend; neither the instruments or electronics should dominate.

Sometime between 2'54" and 3'08", violins slowly rotate the radios nearest to them by 180°.

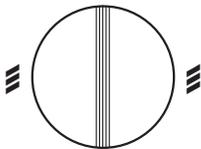
percussion

(snare drum mounted with the snares up
["upside down"] - with *wire brushes*)

With brushes "across" (perpendicular to) the snares, sweep up and down the snares, creating arrhythmic washes of uneven noise. Vary the speed of the brushes up and down the snares.



Create frantic and uneven rolls along the edges of the drumhead, varying the speed, dynamic, and contact location freely and irregularly.

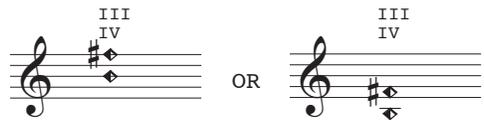


REST

violin

(left hand always *half-pressure*, slightly stronger than harmonic pressure)

With the left hand in either of the following positions, sweep the bow "vertically" along the length of the III and IV strings between the bridge and fingerboard, creating arrhythmic washes of uneven noise. Vary the bow speed.



With the left hand muting all the strings (*half-pressure*) near the nut, create frantic and uneven tremolos, moving the bow in a generally circular motion and changing the bow angle irregularly. This technique will result in a near constant variation of both the strings and contact point. This gesture has no clear pitch.



REST

stage locations

- before** = cls to **C3/C8**, tb.2 to **C1**, prs to **S2/S4**, and vns to **S1/S3**
- during** = vns to **S5/S8**
- after** = prs to **C4/C7**

2'00" 2'10" 2'20"

vn.1														
vn.2														
pr.1														
pr.2														

2'30" 2'40" 2'50"

vn.1														slowly rotate radio 1 so that it faces towards you
vn.2														slowly rotate radio 2 so that it faces towards you
pr.1														
pr.2														

3'00" 3'10" 3'20"

vn.1	rotate radio	↑	TO	↓										
vn.2	rotate radio	↑	TO	↓										
pr.1														
pr.2														

3'30" 3'40" 3'50"

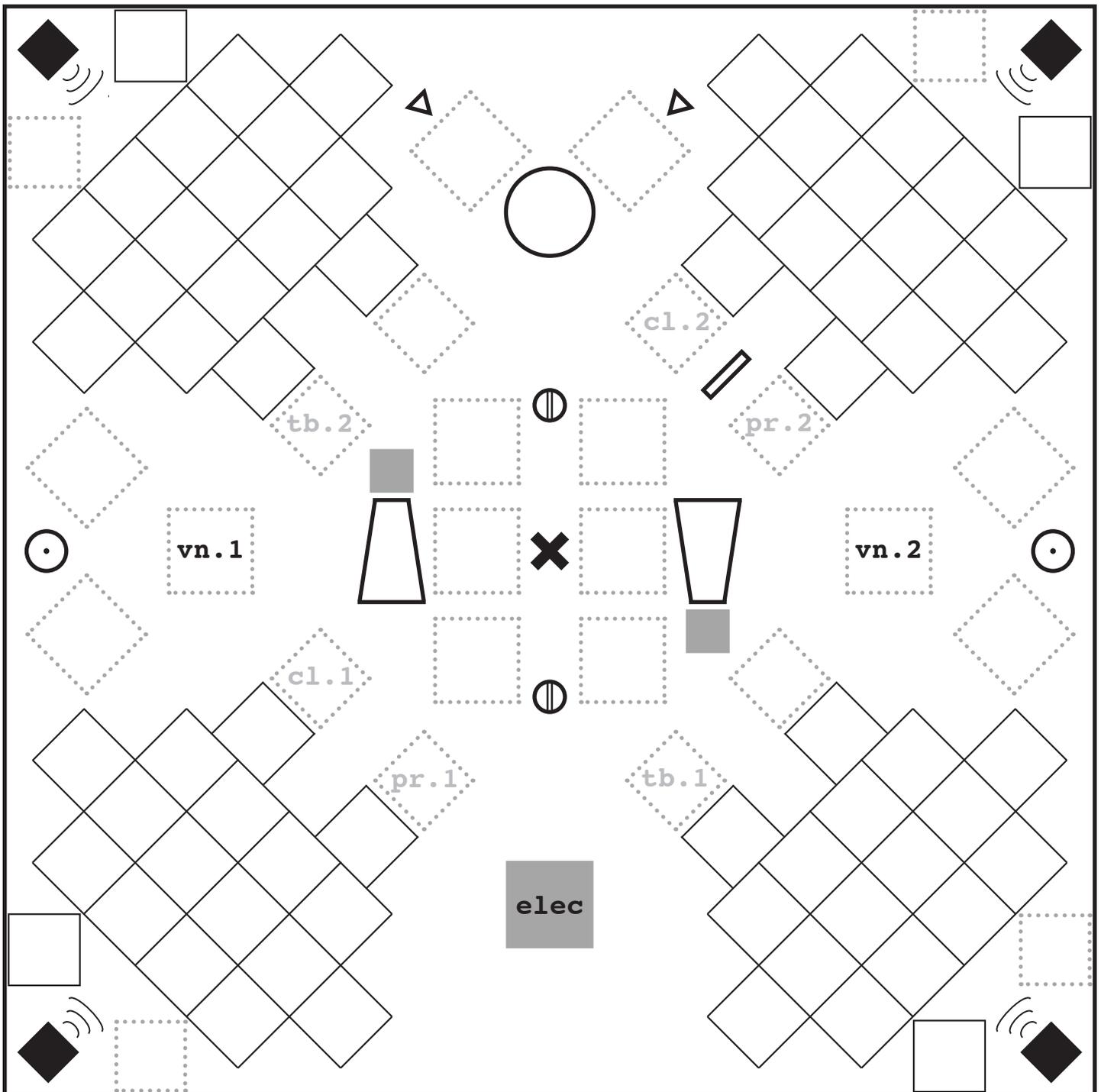
vn.1														elec: give cue to vn.1 + vn.2
vn.2														move quickly to S8
pr.1														move quickly to S5
pr.2														

elec (skittering noises gradually align and move in unison)

XI.

ecstatic diagonal

violins



duration

around seven minutes and twenty seconds

attacca

X moves directly into XI. Violins begin immediately at the electronics cue that ends X. XI moves directly into XII. At the double bar, vn.1 gives a cue to signal the change between movements.

electronics

Trigger the double bar at the end of the movement, following the cue from vn.1.

instructions

There is no full score, only parts.

The violins play continuously throughout the movement, without a pause. Each performer maintains the written tempo, though it is not necessary for the violins to lock together into a perfect shared quarter-note pulse at all times.

Repeat each gesture the indicated number of times. (The number of repetitions is always divisible by 4; some performers may find it easier to "count in 4/4".) Repeat the last measure of each system until you hear the harmony change in the electronics, then move immediately to the next system.

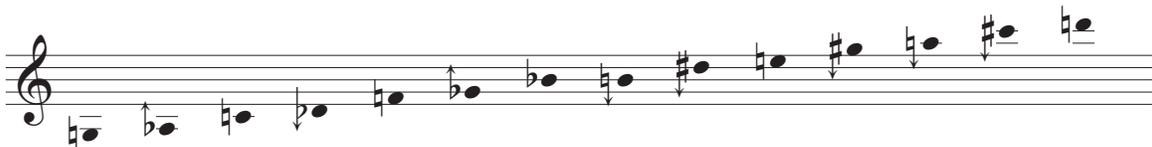
Play always *molto sul ponticello*, with a shimmery, grainy, and unstable tone. Use long slow bows, incorporating many repetitions of each pattern into each bow; change as necessary. The dynamics should gradually rise and fall in very slow crescendos and decrescendos between pianissimo and forte, with each swell lasting 20 to 40 seconds.

During the final measure, vn.1 counts every repeat and then gives a cue to the others to end the movement and advance to the next movement.

tuning

Always match your pitch to the electronics, which deviate slightly from equal temperament. The deviations above and below equal temperament are indicated in cents in the parts.

cents from														
equal temp:	0	+12	-2	-11	-4	+8	-6	-16	-8	+4	-10	-20	-12	0



stage locations

- before** = vns to **S5/S8**
- during** = immediately: prs to **C4/C7**, then five minutes later: cls to **P4/P6**, tbs to **P1/P5**
- after** = vns to **C2/C5**

♩ = 88

Repeat each gesture the indicated number of times. Repeat the last measure of each system until you hear the harmony change in the electronics, then move immediately to the next system. Create slow swells from *pp* to *f* and back (20-40" per swell).

A 

52"

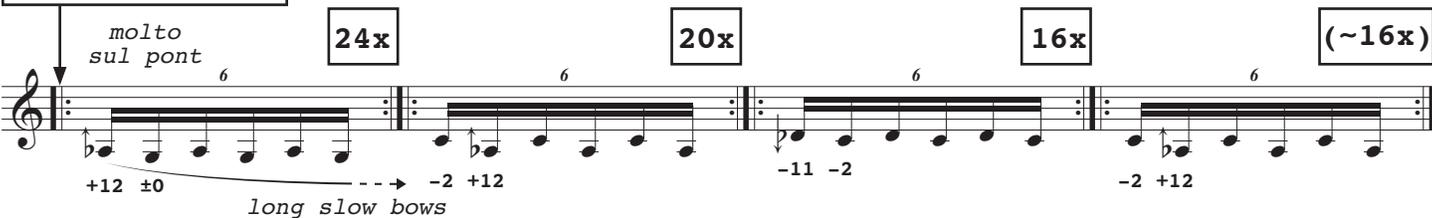
take cue from elec

molto sul pont 24x 20x 16x (~16x)

6 6 6 6

+12 ±0 -2 +12 -11 -2 -2 +12

long slow bows

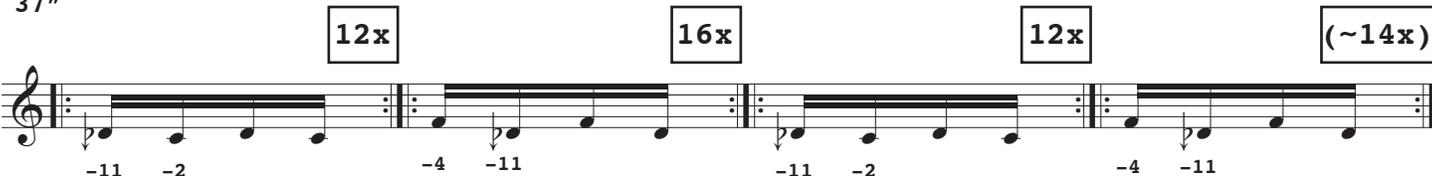


B 

37"

12x 16x 12x (~14x)

-11 -2 -4 -11 -11 -2 -4 -11



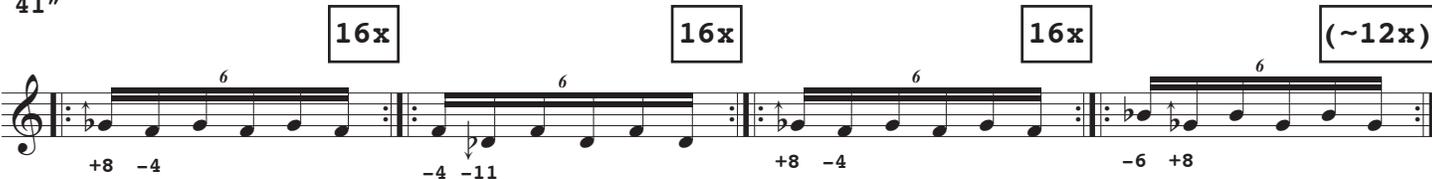
C 

41"

16x 16x 16x (~12x)

6 6 6 6

+8 -4 -4 -11 +8 -4 -6 +8

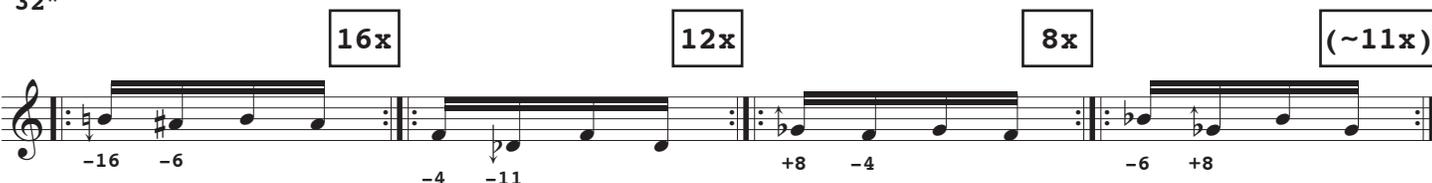


D 

32"

16x 12x 8x (~11x)

-16 -6 -4 -11 +8 -4 -6 +8



E 

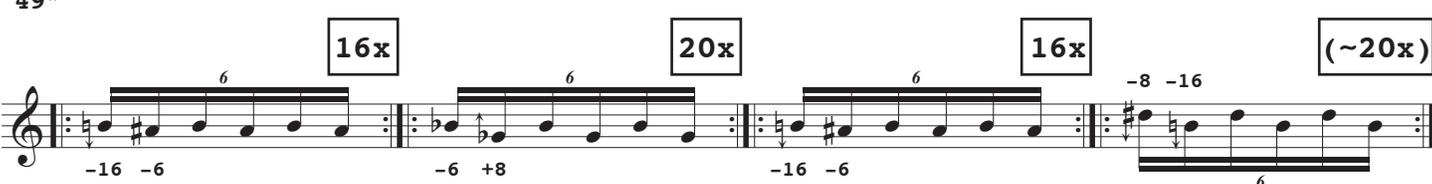
49"

16x 20x 16x (~20x)

6 6 6 6

-16 -6 -6 +8 -16 -6 -8 -16

6



F
47"

20x 16x 16x (~17x)

+4 -8 -8 -16 -16 -6 -8 -16

G
32"

12x 12x 12x (~14x)

+4 -8 -8 -16 +4 -8 -10 +4

6 6 6 6

H
41"

12x 16x 16x (~16x)

+4 -8 -10 +4 -20 -10 -10 +4

I
36"

16x 12x 12x (~13x)

-20 -10 -12 -20 -20 -10 -12 -20

6 6 6 6

J
73"

32x 24x 24x 28x

-10 +4 -10 -20 -12 -20 ±0 -12

give cue to vn.2 + elec

ATTACCA

♩ = 88

Repeat each gesture the indicated number of times. Repeat the last measure of each system until you hear the harmony change in the electronics, then move immediately to the next system. Create slow swells from *pp* to *f* and back (20-40" per swell).

A
52"

take cue from elec

molto sul pont

16x

20x

20x

(~20x)

+12 ±0 long slow bows

elec **A** (drones)
// (rehearsal only)

B
37"

16x

12x

16x

(~10x)

-2 +12

-11 -2

-2 +12

-11 -2

C
41"

12x

16x

16x

(~16x)

-4 -11

-11 -2

-4 -11

+8 -4

D
32"

12x

8x

12x

(~15x)

-4 -11

+8 -4

-6 +8

+8 -4

E
49"

20x

16x

20x

(~16x)

-6 +8

-16 -6

-6 +8

+8 -4

F 47"

G 32"

H 41"

I 36"

J 73"

take cue from vn.1

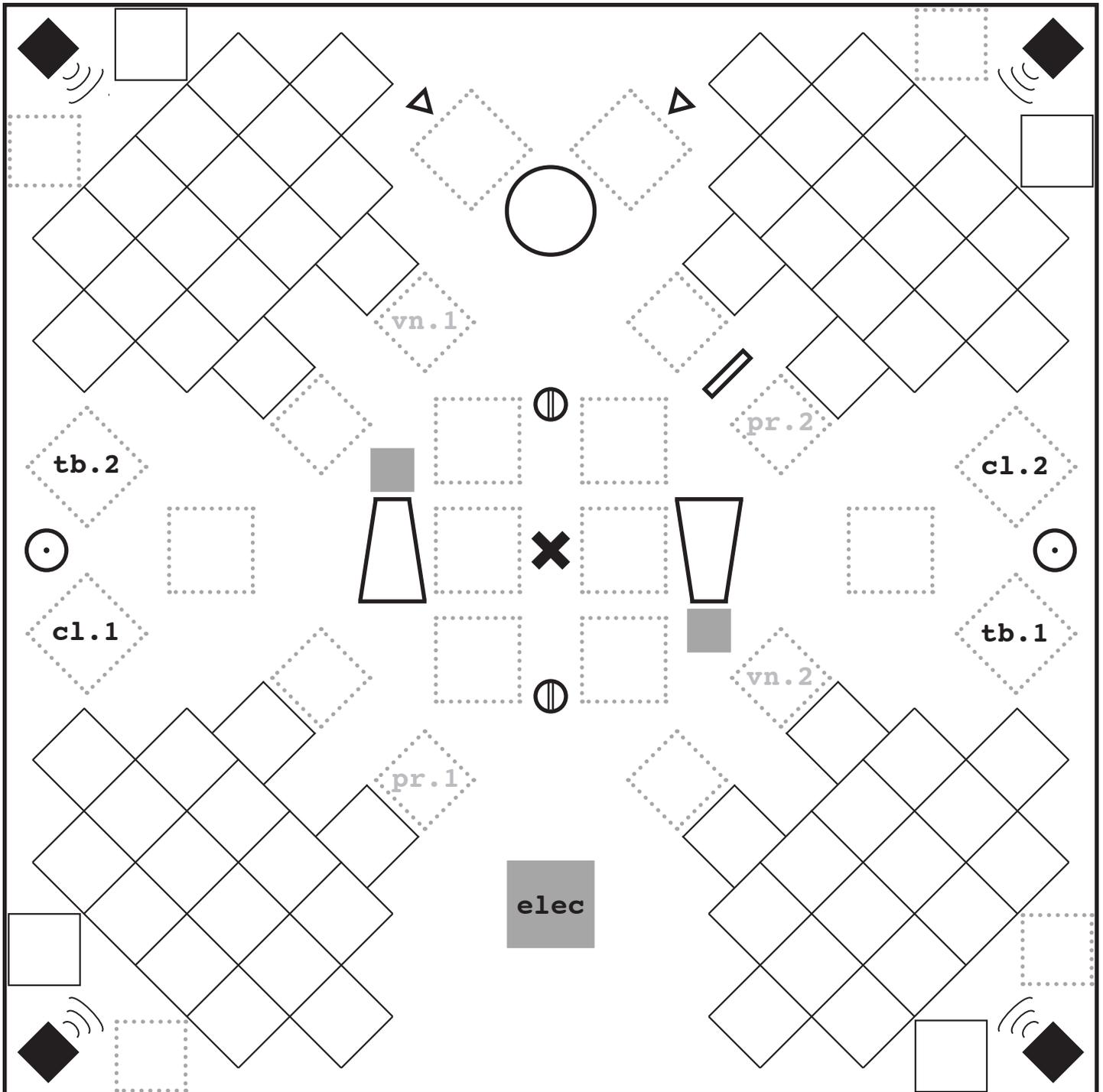
elec

A
ATTACCA

XII.

cuts and equivalents

clarinets + trombones



duration

around five minutes

attacca

XI moves directly into XII. This movement begins immediately at the vn.1 cue that ends XI. Following the moment that the violin drones end and the stretched field recordings begin, all performers should be prepared to enter after 11 beats of rest. Pause after this movement to reset for XIII.

electronics

Trigger the letters as indicated in the score, following cues from the performers. Coordinate carefully to fill the silences, taking care to never overlap the electronic sound with the instruments. The final trigger (**H**) begins a sound that ends automatically after fourteen seconds, signalling the end of the movement.

instructions

All performers read from the score.

Carefully coordinate attacks and cutoffs, always breathing together.

Use gentle articulations. The notes should emerge from and return to the atmospheric electronic sounds in a kind of dialogue.

In general, play always very soft, but let melodic lines emerge from the texture on occasion.

Melodic lines should always be very free with respect to time (*molto rubato*); obscure any sense of a regular pulse.

Tremolo gestures are to remain consistent and "smooth," with no rearticulations. The notated rhythmic durations are simply a counting aid and do not indicate audible re-attacks.

stage locations

before = cls to **P4/P6**, tbs to **P1/P5**

during = vns to **C2/C5**

after = cls to **C3/C7**, tbs to **C1/C6**, prs to **S6/S7**, and vns to **C2/C5**

♩ = 60 Always hushed and delicate.
(Let melodic lines emerge from the texture.)

listen for end of vn drones

sempre molto rubato

cl.1

cl.2

tb.1 HARMON MUTE ON (NO STEM)

tb.2 HARMON MUTE ON (NO STEM)

sempre molto rubato

elec (stretched field recs)

A A B

(rehearsal only)



6

cl.1

cl.2

tb.1

tb.2

elec B

21

cl.1.1

cl.1.2

tb.1

tb.2

elec

D



26

cl.1.1

cl.1.2

tb.1

tb.2

elec

E

31

cl.1.1

cl.1.2

tb.1

tb.2

elec

E **F**



3

cl.1.1

cl.1.2

tb.1

tb.2

elec

F

41

cl.1.1

cl.1.2

tb.1

tb.2

elec

Score for measures 41-45. The electric guitar part (elec) is marked with a circled G, indicating a sustained G chord. The woodwind and trombone parts feature eighth-note patterns.



46

cl.1.1

cl.1.2

tb.1

tb.2

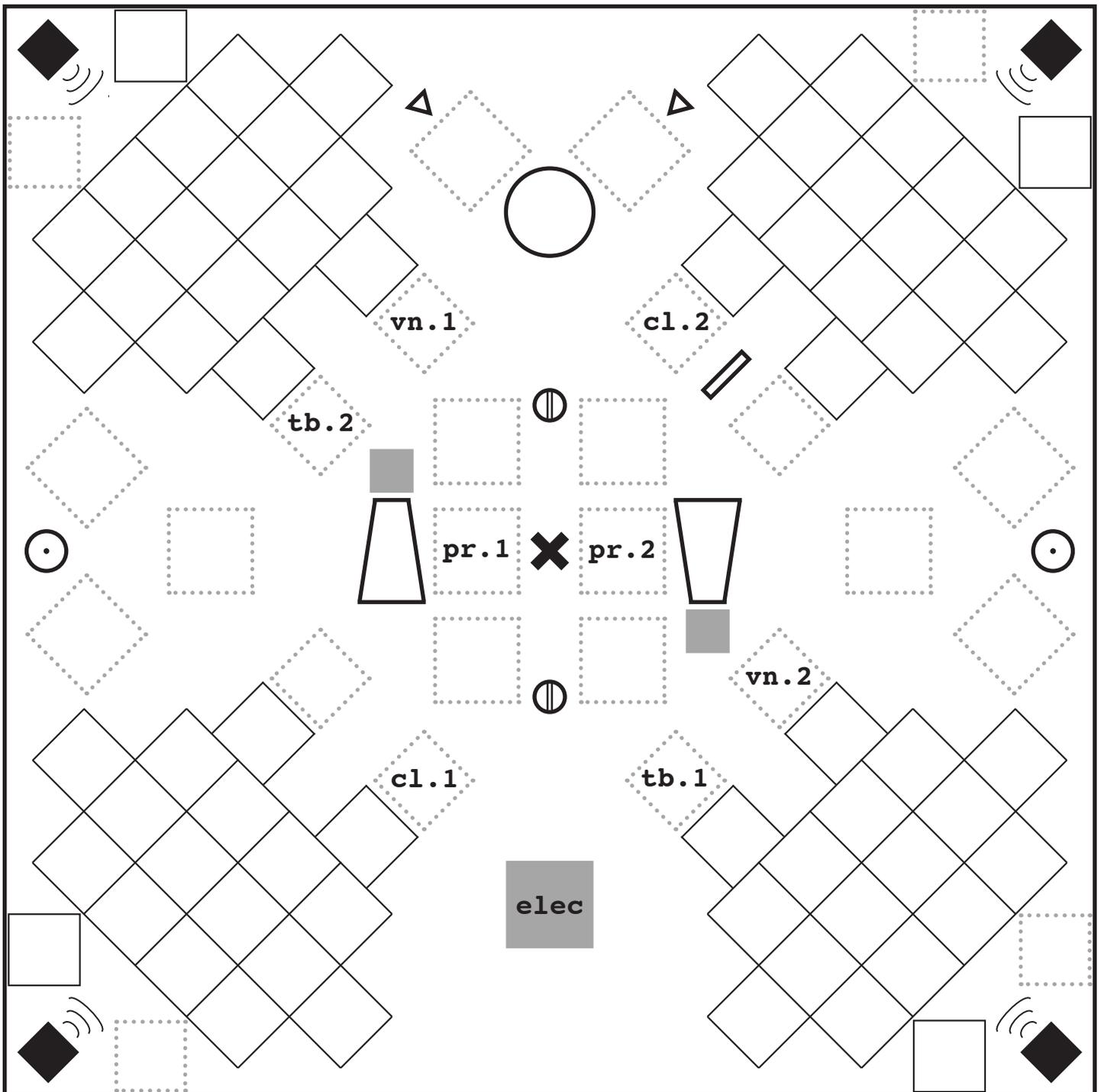
elec

Score for measures 46-50. The electric guitar part (elec) is marked with circled G and H, indicating chord changes. The woodwind and trombone parts feature more complex rhythmic patterns, including sixteenth notes and slurs.

XIII.

still light

clarinets + trombones + percussion + violins



duration

around twelve minutes

electronics

Trigger the start of the movement, just before the first duo begins to play. There will be no sound from this trigger, though it begins the laptop recording the ensemble with the stereo microphones at the center of the stage. After two minutes, the patch automatically plays back this recording in overlapping layers. The electronics end automatically after a long fade-out, and the performers end shortly afterwards.

instructions

There is no full score, only parts. The first section (**A**) features duos, and each duo shares a part. In the second section (**B**), duos dissolve and each performer reads from a unique part.

In **A**, each duo plays nine or ten "units" of material (labeled **A1-A10**), carefully coordinating attacks and cut-offs in each unit. Each duo's playing must not overlap with any other duo's playing; after one duo stops, at least 3" must elapse before another duo enters. (If two duos end up starting at the same moment, they may both continue without shame.) No duo may play twice in a row; at least one other duo must play in between. (Exception to this rule: the last group to finish may end up playing their final units in a row.) Any duo may begin.

Upon finishing the **A** material, each duo moves immediately to **B**, dissolving their partnership and playing independently until the end of the movement.

In **B**, create material by pairing a gesture from the top chart with the appropriate number of consecutive pitches from the bottom chart. Move in order from 1 to 28, and always begin at a different point on the bottom chart. Play independently, overlapping freely with the gestures of the other instruments. Each gesture is a single phrase with varied durations, sempre legatissimo. The dynamic range is from ppp to f. Leave a pause of 12" or longer between each gesture. If you reach Gesture 28 before the electronics fade, repeat from Gesture 25, selecting new pitches each time. End sometime after the electronics fade out completely, wherever you are in the material.

Balance your sound with the electronics and the other musicians. There will be a natural increase in the overall dynamic as the movement progresses.

After the last note of the movement ends, all performers freeze for twenty seconds before relocating. Clarinets and percussionists move to new positions on the stage, while the trombones quickly and quietly exit the stage.

tuning

In **A**, violins and trombones use an audible slow vibrato to create unstable pitch interferences. Experiment to find an appropriate interval to deviate above and below the notated pitch. (It may be a quarter tone or even more.) Vary the speed of the vibrato; it may be quite slow.

In **B**, tune your melodies to standard temperament.

stage locations

before = cls to **C3/C7**, tbs to **C1/C6**, prs to **S6/S7**, and vns to **C2/C5**
during = none
after = cls stand at **E1/E3**, tbs **EXIT STAGE**, and prs to **P2/P3**

A

A1

$\text{♩} = 80$

cl.1.1 *mp*
with very slow vibrato

tb.1 MUTE OFF *mp*
(continuously and subtly alter the pitch above and below the written note to create interferences)

Play these nine units in order. Always coordinate precisely with the other member of your duo.

Your duo's playing must not overlap with any other duo's playing; wait at least three seconds after another duo has stopped before entering. Utilize eye contact and awareness to settle on the right moment to begin each unit. (If two duos end up starting at the same moment, they may both continue without shame.)

Never play twice in a row; at least one other duo must play a unit in between. (Exception to this rule: the last group to finish may end up playing their final units in a row.)

Any duo may begin.

A2

cl.1.1

tb.1

A3

cl.1.1

tb.1

A4

cl.1.1

tb.1

A5

cl.1.1

tb.1

A6

A7

A8

A9

Move to **B** any time after you play A9.
 (Duos dissolve; each performer plays independently until the end.)

B

Moving in order from 1 to 28, create material by pairing a gesture from the top chart with the appropriate number of consecutive pitches from the bottom chart. (Always begin at a different point on the bottom chart.) Play independently, overlapping freely with the gestures of the other instruments. Play each gesture in a single breath, *sempre legatissimo*. Vary the durations. The dynamic range is from *ppp* to *f*.

Leave a pause of 12" or longer between each gesture.

1.		15.	
2.		16.	
3.		17.	
4.		18.	
5.		19.	
6.		20.	
7.		21.	
8.		22.	
9.		23.	
10.		24.	
11.		: 25.	
12.		26.	
13.		27.	
14.		28.	

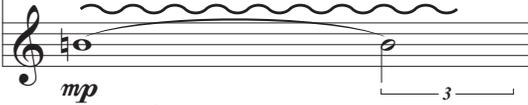
End sometime soon after the electronics fade out completely, wherever you are in the material.

Freeze for 20" before moving for the next section.

A

♩ = 80

cl.2 *mp* 

vn.1 *mp* 

with very slow vibrato
(continuously and subtly alter the pitch above and below the written note to create interferences)

Play these ten units in order.
Always coordinate precisely with
the other member of your duo.

Your duo's playing must not overlap
with any other duo's playing; wait
at least three seconds after another
duo has stopped before entering.
Utilize eye contact and awareness
to settle on the right moment to
begin each unit. (If two duos end up
starting at the same moment, they
may both continue without shame.)

Never play twice in a row; at least
one other duo must play a unit in
between. (Exception to this rule:
the last group to finish may end up
playing their final units in a row.)

Any duo may begin.

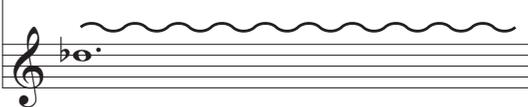
A1

cl.2 

vn.1 

A2

cl.2 

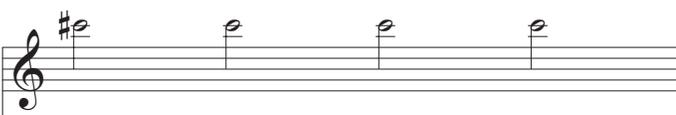
vn.1 

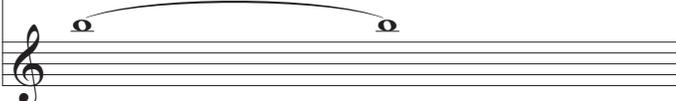
A3

cl.2 

vn.1 

A4

cl.2 

vn.1 

A5

A6

A7

A8

A9

A10

Move to **B** any time after you play A10.
 (Duos dissolve; each performer plays independently until the end.)

B

Moving in order from 1 to 28, create material by pairing a gesture from the top chart with the appropriate number of consecutive pitches from the bottom chart. (Always begin at a different point on the bottom chart.) Play independently, overlapping freely with the gestures of the other instruments. Play each gesture in a single breath, *sempre legatissimo*. Vary the durations. The dynamic range is from *ppp* to *f*.

Leave a pause of 12" or longer between each gesture.

1.			15.		
2.			16.		
3.			17.		
4.			18.		
5.			19.		
6.			20.		
7.			21.		
8.			22.		
9.			23.		
10.			24.		
11.			25.		
12.			26.		
13.			27.		
14.			28.		

End sometime soon after the electronics fade out completely, wherever you are in the material.

Freeze for 20" before moving for the next section.

A

♩ = 80 with very slow vibrato

tb.2
MUTE OFF
mp
(continuously and subtly alter the pitch above and below the written note to create interferences)

pr.1
mp vibraphone (medium mallets)
∞ *

Play these ten units in order. Always coordinate precisely with the other member of your duo.

Your duo's playing must not overlap with any other duo's playing; wait at least three seconds after another duo has stopped before entering. Utilize eye contact and awareness to settle on the right moment to begin each unit. (If two duos end up starting at the same moment, they may both continue without shame.)

Never play twice in a row; at least one other duo must play a unit in between. (Exception to this rule: the last group to finish may end up playing their final units in a row.)

A2

tb.2

pr.1
∞ *

A3

tb.2

pr.1
sempre sim.

Any duo may begin.

A4

tb.2

pr.1

A5

tb.2

pr.1

A6

A7

A8

A9

A10

Move to **B** any time after you play A10. (Duos dissolve; each performer plays independently until the end.)

B

Moving in order from 1 to 28, create material by pairing a gesture from the top chart with the appropriate number of consecutive pitches from the bottom chart. (Always begin at a different point on the bottom chart.) Play independently, overlapping freely with the gestures of the other instruments. Play each gesture *sempre legatissimo*, always letting the notes ring. Vary the durations. The dynamic range is from *ppp* to *f*.

Leave a pause of 12" or longer between each gesture.

1. <i>o</i>	(<i>l.v. sempre</i>)	15. <i>ooo</i>	
2. <i>o</i>		16. <i>ooo</i>	
3. <i>oo</i>		17. <i>oooo</i>	
4. <i>o</i>		18. <i>ooo</i>	
5. <i>oo</i>		19. <i>oooo</i>	
6. <i>oo</i>		20. <i>oooo</i>	
7. <i>o</i>		21. <i>ooo</i>	
8. <i>oo</i>		22. <i>oooo</i>	
9. <i>oo</i>		23. <i>oooo</i>	
10. <i>ooo</i>		24. <i>ooooo</i>	
11. <i>oo</i>		: 25. <i>oooo</i>	
12. <i>ooo</i>		26. <i>ooooo</i>	
13. <i>ooo</i>		27. <i>ooooo</i>	
14. <i>oo</i>		28. <i>ooooo</i>	:

End sometime soon after the electronics fade out completely, wherever you are in the material.

Freeze for 20" before moving for the next section.

A

A1

$\text{♩} = 80$
vibraphone (medium mallets)

pr.2 *mp*
ℒed. with very slow vibrato *

vn.2 *mp*
 (continuously and subtly alter the pitch above and below the written note to create interferences)

Play these nine units in order. Always coordinate precisely with the other member of your duo.

Your duo's playing must not overlap with any other duo's playing; wait at least three seconds after another duo has stopped before entering.

Utilize eye contact and awareness to settle on the right moment to begin each unit. (If two duos end up starting at the same moment, they may both continue without shame.)

A2

pr.2 *ℒed.* *

vn.2

Never play twice in a row; at least one other duo must play a unit in between. (Exception to this rule: the last group to finish may end up playing their final units in a row.)

A3

pr.2 *sempre sim.*

vn.2

Any duo may begin.

A4

pr.2

vn.2

A5

pr.2

vn.2

A6
A7
A8
A9

Move to **B** any time after you play A9.
 (Duos dissolve; each performer plays
 independently until the end.)

B

Moving in order from 1 to 28, create material by pairing a gesture from the top chart with the appropriate number of consecutive pitches from the bottom chart. (Always begin at a different point on the bottom chart.) Play independently, overlapping freely with the gestures of the other instruments. Play each gesture *sempre legatissimo*, always letting the notes ring. Vary the durations. The dynamic range is from *ppp* to *f*.

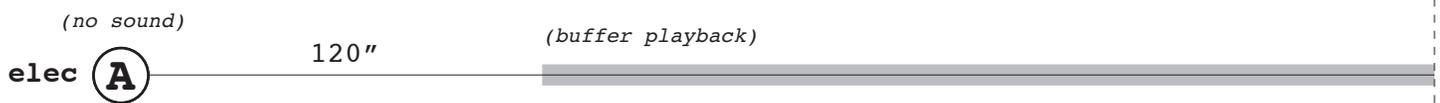
Leave a pause of 12" or longer between each gesture.

1. <i>o</i>	(<i>l.v. sempre</i>)	15.	
2. <i>o</i>		16.	
3.		17.	
4. <i>o</i>		18.	
5.		19.	
6.		20.	
7. <i>o</i>		21.	
8.		22.	
9.		23.	
10.		24.	
11.		: 25.	
12.		26.	
13.		27.	
14.		28.	:

End sometime soon after the electronics fade out completely, wherever you are in the material.

Freeze for 20" before moving for the next section.

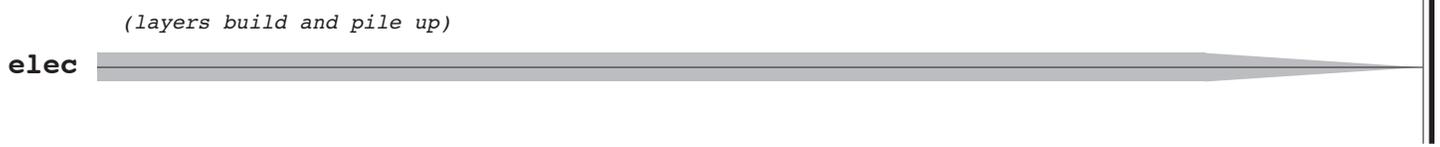
A



Trigger just before
the first duo begins.



B



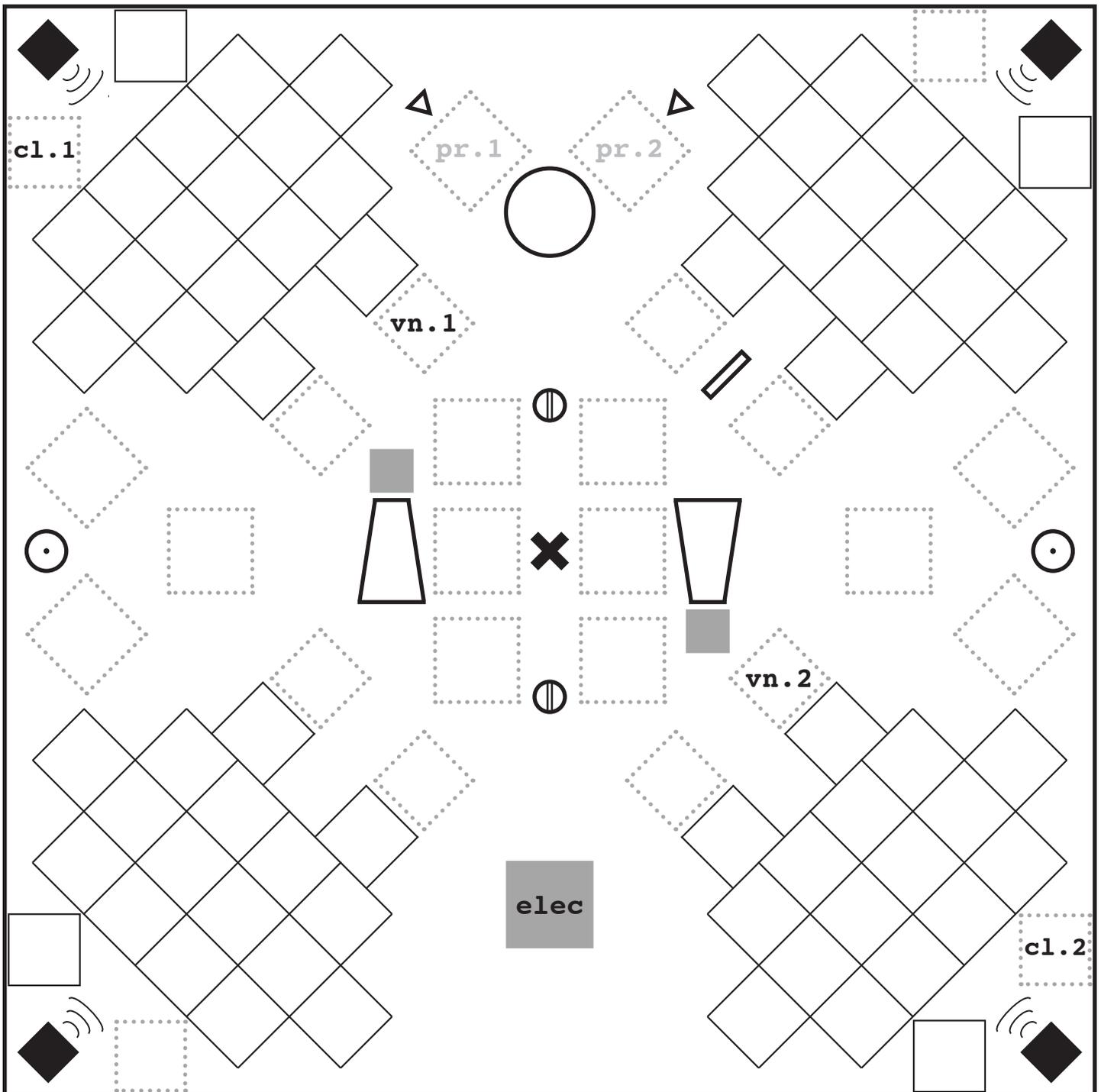
The performers end sometime
soon after the electronics
fade out completely.

Freeze for 20''.

XIV.

ruins in reverse

clarinets + violins



duration

around two minutes and thirty seconds

attacca

XIV moves directly into XV. At the double bar, the electronics performer gives a cue to signal the change between movements, and the electronic sounds abruptly shift.

electronics

Trigger the letters as indicated in your part. The movement begins with electronics alone. Around forty seconds after the third pitched event (after all four performers play their "D" gestures) trigger the shift to the next movement.

instructions

There is no full score, only parts.

This movement is divided into four sections, labeled **A**, **B**, **C**, and **D**. Within each section, play each gesture once, beginning at any time. Three pitched events, each lasting around ten seconds, are played back from the radios; they function as audible signals that cue the starts of sections **B**, **C**, and **D**.

You may overlap your gestures with other performers as desired, but do not attempt to align rhythmically or play "in time" with any other part.

Play the repeated quarter notes always with slight rubato; there is no need to be metronomic.

Clarinets use a slap tongue articulation that is very dry and short, with a prominent attack and subtle resulting pitch.

Violins use a dull pizzicato, without too much resonance.

The general dynamic is *mf*, though the accented notes should be noticeably louder than the unaccented notes. Violins may choose to occasionally use a snap pizz for an accented note.

After the movement ends, violins and clarinets quickly and quietly exit the stage.

stage locations

before = cls stand at **E1/E3**, tbs **EXIT STAGE**, and prs to **P2/P3**
during = none
after = cls **EXIT STAGE** and vns **EXIT STAGE**

Play each gesture once, beginning at any time within the indicated section.
 Listen for the radio events that cue the starts of sections **B**, **C**, and **D**.
 Gestures may overlap, but do not attempt to align with any other part.

A
40"

slap tongue
mf

(chopped up field recs)

elec



B
45"

♩ = 128-132
slap tongue

(pitched event from radios)

elec



C
45"

♩ = 128-132
slap tongue

(pitched event from radios)

elec



D
40"

♩ = 128-132
slap tongue

(pitched event from radios)

elec



ATTACCA

When the next movement begins, quietly exit the stage.

Play each gesture once, beginning at any time within the indicated section.
Listen for the radio events that cue the starts of sections **B**, **C**, and **D**.
Gestures may overlap, but do not attempt to align with any other part.

A

40"

$\text{♩} = 128-132$
slap tongue

mf

(chopped up field recs)

elec



B

45"

$\text{♩} = 128-132$
slap tongue

mf

(pitched event from radios)

elec



C

45"

$\text{♩} = 128-132$
slap tongue

mf

(pitched event from radios)

elec



D

40"

slap tongue

mf

(pitched event from radios)

elec



ATTACCA

When the next movement begins, quietly exit the stage.

Play each gesture once, beginning at any time within the indicated section.
 Listen for the radio events that cue the starts of sections **B**, **C**, and **D**.
 Gestures may overlap, but do not attempt to align with any other part.

A

40"

♩ = 128-132
pizz. (dull)

mf

(chopped up field recs)

elec



B

45"

♩ = 128-132
pizz.

(pitched event from radios)

elec



C

45"

pizz.

(pitched event from radios)

elec



D

40"

♩ = 128-132
pizz.

(pitched event from radios)

elec



ATTACCA

When the next movement begins, quietly exit the stage.

Play each gesture once, beginning at any time within the indicated section.
 Listen for the radio events that cue the starts of sections **B**, **C**, and **D**.
 Gestures may overlap, but do not attempt to align with any other part.

A

40"

♩ = 128-132
pizz. (dull)

mf

(chopped up field recs)

elec



B

45"

pizz.

(pitched event from radios)

elec



C

45"

♩ = 128-132
pizz.

(pitched event from radios)

elec



D

40"

♩ = 128-132
pizz.

(pitched event from radios)

elec



ATTACCA

When the next movement begins, quietly exit the stage.

A
40"



B
45"



C
45"



D
40"

give cue to pr.1

Around forty seconds after the third pitched event, trigger the shift to the next movement. (Wait for all four performers to play their gestures first.)

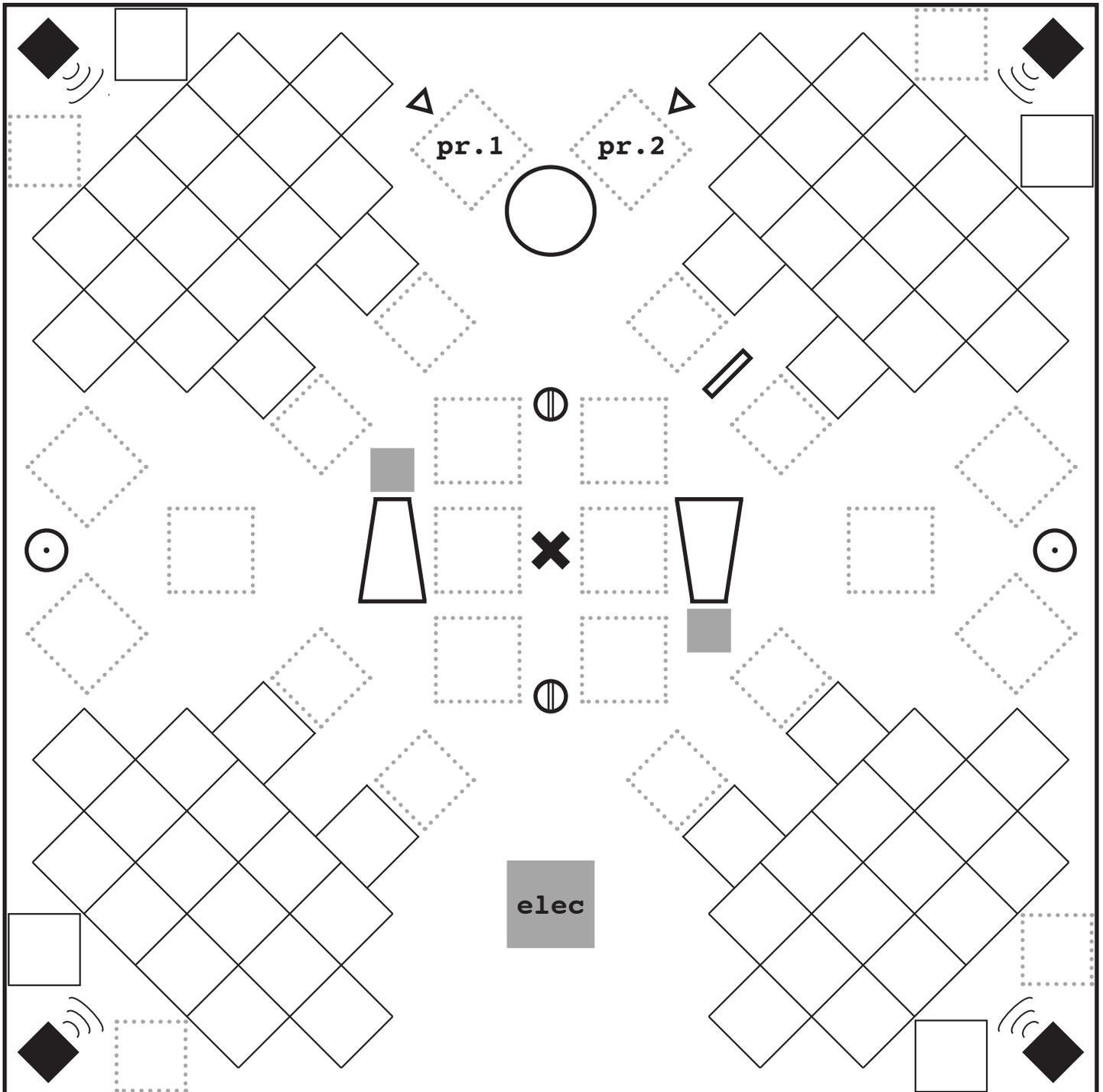


ATTACCA

XV.

untitled (definite space)

percussion



duration

around six minutes and forty-two seconds

attacca

XIV moves directly into XV. Begin immediately at the electronics cue that ends XIV, as the electronic sounds abruptly shift.

electronics

Trigger the letters as indicated in the score, following cues from the percussionists. The final trigger, in measure 62, cuts off the field recordings and reveals the subwoofer drone. This drone plays on its own for around thirty seconds before ending abruptly, signalling the end of the piece.

instructions

Always very soft, inward, just barely coloring the atmosphere.

Vertical dotted lines indicate moments of coordination with the electronics. Begin or end as indicated.



Arrows indicate a continuous movement of the mallets/beaters from the center of the drum to the edge closest to you, lasting the full duration of the roll. (On rolls that involve both performers, begin with mallets/beaters almost touching at the center of the drum and gradually move towards opposite edges.)



Dots indicate a stationary and continuous roll at the center of the bass drum.

Play the first two pages from a shared music stand located on the far side of the bass drum (towards the center of the performing area). Then rotate and play the remaining pages from individual music stands, each with a triangle hanging from it. (Mount the triangles with the open corner facing down, using two clips for each.)

Play the triangle with two wire brushes.

At measure 63, percussionists quickly and quietly exit the stage.

stage locations

before = none
during = cls **EXIT STAGE** and vns **EXIT STAGE**
after = prs **EXIT STAGE**

♩ = 60

take cue from elec

bass drum
(bass drum beaters)

pr.1 $\frac{6}{4}$ *pppp*

pr.2 $\frac{6}{4}$

elec (high field recs) (low field recs)

(rehearsal only)

6

pr.1

bass drum
(soft timpani mallets)

pr.2 *pppp*

elec

11

pr.1

pr.2

elec

16

pr.1

pr.2

elec

pr.1: Measures 16-20. Notes with slurs and accents. A circled 'A' is above the first note of measure 17.

pr.2: Measures 16-20. Notes with slurs and accents. A circled 'A' is above the last note of measure 20.

elec: Shaded bar from measure 16 to 20. A dotted line connects the last note of pr.2 to a circled 'A' in the elec staff.

21

pr.1

pr.2

elec

pr.1: Measures 21-25. Notes with slurs and accents. A circled 'A' is above the first note of measure 24.

pr.2: Measures 21-25. Notes with slurs and accents. A circled 'A' is above the first note of measure 24.

elec: Shaded bar from measure 21 to 25. A dotted line connects the first note of pr.2 in measure 24 to a circled 'A' in the elec staff.

26

pr.1

pr.2

elec

(drones)

pr.1: Measures 26-30. Notes with slurs and accents.

pr.2: Measures 26-30. Notes with slurs and accents.

elec: Shaded bar from measure 26 to 30. A circled 'A' is in the elec staff at the start of measure 29. A dotted line connects the last note of pr.2 in measure 29 to the circled 'A'.

(drones)

32

pr.1

pr.2

elec

large triangle
(wire brushes)

small triangle
(wire brushes)

pppp

(high and low field recs)

(low field recs)

B



38

pr.1

pr.2

elec

(high field recs)



43

pr.1

pr.2

elec

48

pr. 1

pr. 2

elec



53

pr. 1

pr. 2

elec



58

pr. 1

pr. 2

elec

l.v.

B

63

pr.1 quietly exit the stage

pr.2 quietly exit the stage

elec (subwoofer drone)