

# The Listening Year

for percussion, cello, and fixed media

Eliza Brown

2024

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duration ca. 1 hour

*written for and with New Morse Code  
supported by the DePauw University 2023-24 Fisher Fellowship*

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## Program notes

*The Listening Year* immerses audiences in the sonic ecology of a place. Drawing upon a series of 52 field recordings made weekly at a site on Big Walnut Creek in Greencastle, Indiana, the piece's seven movements and two interludes introduce listeners to the site and guide them through its changing soundscape over the course of a year. Two live performers – a percussionist and cellist – interact musically with the field recordings, inviting the audience's attention toward different aspects of them through direct imitation of recorded sounds, music that captures the subjective *feeling* of a field recording, and everything in between. Fragments of spoken text drawn from the composer and guest recordists' verbal introductions to the field recordings provide waypoints through the chronology of the year and the human experience of this yearlong listening practice. The piece thus documents the development of a profound human relationship with a place as well as the sonic change the place itself undergoes throughout the year.

Through the process of recording and composing this piece, a community of people including the members of New Morse Code, scientists, conservationists, recreational users of the creek, DePauw students & alumni, colleagues from different artistic disciplines, and others helped me record, interpret and contextualize the recordings, and shape the work's presentation in performance. The knowledge, advice, and support of this network of contributors have shaped the piece immeasurably. I am deeply grateful for each of their generosity, company, and expertise.

## Performance Notes

### Fixed Media and Cue Tracks

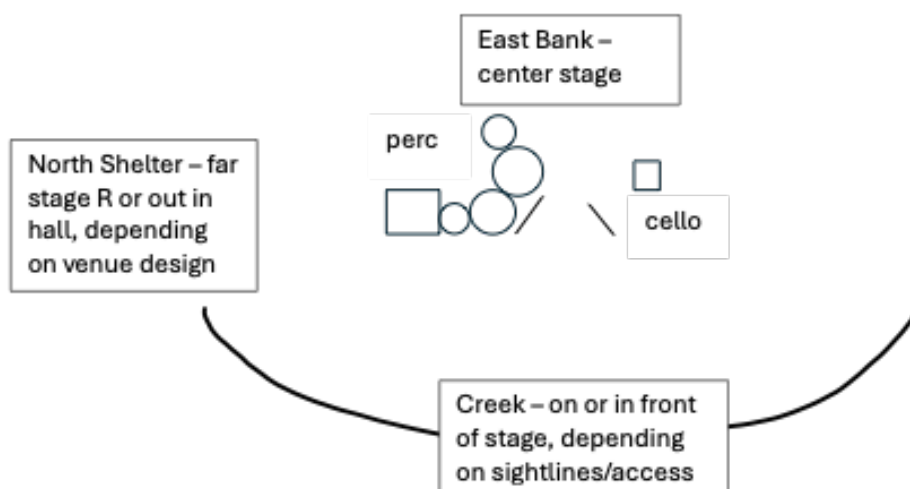
- With the exception of Interlude 2, all movements have a stereo fixed media component. Fixed media tracks are available from the composer ([brown.eliza@gmail.com](mailto:brown.eliza@gmail.com))
- Cue tracks are available to facilitate coordination between performers and fixed media. These consist of local click and verbal cues, depending on the coordination needs of the particular movement. Having the cue tracks and fixed media tracks playing through wireless earpieces is recommended for the performers.

### Time, Meter, and Coordination with Audio

- Different movements require different degrees of coordination with the audio tracks. Time codes are provided in relevant locations in the score, and different notational strategies are used to indicate the relative exactness of rhythm and coordination with audio at any given time.
- Portions of this score have an open time signature indicated by a “0” (see percussion key below). In these areas, time should be felt in relation to the electronics, and thus durations are approximate. The length of whole notes and fermatas should be determined by the confluence of listening, technical considerations, audio cues, and other annotations in the score.
- Dashed, solid, and double barlines are used to indicate form and degrees of metric time:
  - Dashed barlines indicate structurally relevant divisions of musical time rather than audible “downbeats”
  - Solid barlines imply that an audible downbeat follows; bars enclosed by solid barlines should be felt metrically
  - Double barlines are used traditionally, at new sections and tempo changes

### Performance Locations and Movement

- Three different performance “stations” map onto three areas of the field recording site:



- Fixed media tracks are panned accordingly, so L-R orientation of this layout cannot be flipped
- Both performers, and all instruments, begin at the central East Bank station
- Instructions for the movement of people and instruments among these locations are in the score
- In general, all movement should be purposeful but not too fast. Performers do not need to “act” or pantomime. Movement is for the purpose of embodying the physical layout of the site and spatialization of its sounds, for performing the act of listening in different locations, and for completing necessary tasks within the piece (i.e. moving instruments from station to station)

## Percussion

- Full instrument list:
  - mbira or kalimba, A3-A4
  - two tuned whirly tubes, F#4 and C#4
  - cymbal
  - medium-sized beaded glass vase
  - ribbed water glass
  - plastic guiro
  - snare (coated head)
  - med. tom (coated head)
  - drum set bass drum mounted horizontally (coated head)
  - sandpaper blocks
- Beaters: ½-in. diameter tube brush, reibestock, regular brushes, broomsticks, range of mallets
- Key for unpitched percussion in traditionally notated movements:



- Guiro and cymbal: pitch range to be achieved on one instrument, not three guiros or cymbals

## Cello

- R1, R2, etc. indicate the “*Rauschfärbung*” (“air-noise coloring”) of sounds, adapted from Hans Thomalla’s string quartet *Bagatellen* (see his score for further technical explanation).<sup>1</sup> Thomalla uses R1-4, and the absence of an R number indicates no air-noise coloring. I have adjusted the scale to R1-5. Here R1 indicates no air-noise coloring and R5 indicates noise with no audible pitch. The sounds in this piece are often colored by some degree of noise, so a point on the scale indicating “no noise” seemed useful in this context.
- SP = sul pont., pSP = poco sul pont., etc.

Other non-traditional notations are explained directly in the score, and/or are common practice in contemporary music notation.

<sup>1</sup> Hans Thomalla, *Bagatellen*, (Berlin: Edition Juliane Klein, 2015)

# The Listening Year

## I. Overture

Eliza Brown

brush drum head with fingers  
gentle, irregular rhythm  
*water*

add b.dr. finger taps  
*wind*

1:05 snares on

Perc. **110**

*p*  
listen first, then choose among these gestures intermittently  
*birds/bugs/etc.*

① wide, fast vib.  
② pSP  
③

Cello **115**

*pp-mp ad lib.*

Audio Cues **110**  
field recordings in; continuous to final bar | wind in | EB voice: ...starting now (voice out)

**A** ♩ = 70

1:10

brushes

fingers on b.dr.

*mp* *mf* *mp* *<mf mp>* *p* *cresc.*

ord. → SP → ord. SP → ord. → SP *cicadas*

*fp* *<mf >mp* *mf* *mp* *f*

branch fall

*mf*

swirl broomstick on snare  
fingers on b.dr.

*mf* *f* *mp*

ord. *molto, exaggerated vib.* *crows* → pSP ord.

*mf* *f* *mp*

**B** ♩ = 60

1:44

scrape w/ hard stick. cricket

child's voice:  
I'm look - ing for some shells

R2, dark

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

*mp* *p*

fingers

R1, bright, chirpy cricket

*p*

*sub. (p)* *sub.*  
*mp* *mp*

wind rumble

*p* *sub. mp*

6 6 *mf* *sub. mp* *pp* R5

**C**

2:16

handle of brush

2:20

brush (snare)  
broomstick (b.dr)

*mf* *mp*

pizz. *mp* *sub. p*

in own world, collaborating with rippling water

fish jump *p*



3:45

*mp* *ord., R2, dark* *slosh* *p*

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

first airplane

4:00

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

vary R-level, dynamics, vib. speed ad lib. with *first airplane*

*mf*

4:15

*mf* *p* *snare off*

(memory of dry grass)

(memory of cricket)

second airplane

4:30

F# whirly tube *second airplane*

4:45 add C# whirly tube

*mf* *p*

match whirly tube timbre, non vib.

(balance with whirly tube)

first airplane



E

5:00

brush *mp* *p* brush handle *< f*

ord, R1 sparrow *mp* pizz. *p* arco, R3

second airplane fossil pan shaking bug buzz!

5:15 mallets, very janky truck

*p* *mf* *mp* *sub. mf* *mp* *p*

pizz. arco, R3 R2 R1 pizz. arco, R1

*p* *< mp* *mf* *mp* *p* *mp*

5:30 brush drum head with fingers in gentle, irregular rhythm

*p*

pizz. arco, R2 pizz. arco, R3

*p* *mp* *mp > p*

5:45 add b.dr. finger taps

R1 pizz. water *mp* *sub. p*

EB voice: ...so until next time...

**F** ← ♩ = ♩ →

6:00 mbira  
water flowing, rubato, don't emphasize beats

*p* *cresc. poco a poco*

flowing, rubato, don't emphasize beats

*cresc. poco a poco*

6:15

*f*

*f*

*ff poss.*

*ff poss.*

(recordings fade)

# II. Lay of the Land

## Performance Notes

- Starting instrumentation: Percussionist – guiro (handheld) and brush (using stick end until 4:55). Cellist – sandpaper blocks
- Cello is pre-set in North Shelter location
- Page two is the score. Play the musical material on page one as score indicates
- Time codes correspond to this movement's audio track
- Empty cells = continue previous state
- All walking is slow, non-disruptive, but purposeful

## Ritornello

**♩ = 88**  
*back and forth strokes unless circle indicated*

Sandpaper Blocks

Guiro (handheld)

higher pitch staccato = strike, ord = scrape

lower pitch

bend pitch

## Ritornello Fragment - first seven beats of Ritornello

## Cello Solo

**♩ = 88 cantabile, nostalgic**      **poco stringendo**      **♩ = 96**

R4 → R2

*p*      *mp* > *p*      *mp*      *mf* sub. *mp*

10 → R4 R2      → R1      → R2

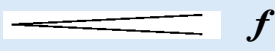

> *p* *mp*      > *p* *mp*      *mf*      > *mp*

19 → R1      → R2      → R4

< *mf* > *mp*      > *p*      *poco a poco dim. al niente*

*poco rit.*

## Lay of the Land

≈ Time	Text Cue	Location	What to Play	
0:00		Cellist takes cello to North Shelter, bring sandpaper blocks back to East Bank; Percussionist places ribbed glass & tube brush at Creek “sacred space”; returns to East Bank for guiro/brush	<i>tacet tutti</i>	
when ready (≈ 1:00-1:30)		East Bank, standing in front of perc. setup/cello stand, facing audience	listen to recorded sounds. gradually add sounds to recorded environment. respond to (don’t imitate) recorded sounds and sounds from other performer. <i>pp-mp ad libitum</i>	
2:30	“I’m at a bend in the creek...”		continue, making space for the text	
4:00	“...people swim here.”	walk forward to Creek	<b>Ritornello, <i>mf</i></b>	
4:15	“I’m down here on the pebble beach...”	Creek	Cellist: join regular rhythms and sounds of sloshing water, gentle, in the background, <i>mp</i>	Percussionist: interact with cicada and cricket sounds, <i>mp-mf</i>
4:45	“as I step out in my bare feet into the creek”	Cellist two more steps forward into Creek	continue to play with water, <i>sub. f</i> emphasize irregularity	<i>diminuendo al niente subito</i>
5:00	“...where I’m going to be recording from today.”		<b>Ritornello fragment, <i>mf</i></b>	
5:05	“and before we go into our five minutes...”		Cellist: join regular rhythms and sounds of sloshing water, <i>mf</i>	Percussionist: interact with cicada and cricket sounds, <i>mf</i>
5:20	“so I’m turning downstream now...”	turn to face South End	<i>diminuendo al p subito</i>	focus on cicadas ( <i>mf</i> )
5:55	“but I’m going to turn back around...”	turn to face North Shelter	 <b><i>f</i></b>	 <b><i>f</i></b>
6:10	“...the rapids at the north end of the site.”		<b>Ritornello, <i>f</i></b>	
6:25	“so today’s the first really cold day...”	Cellist walk to North Shelter, prepare to play cello	Cellist: intermittently echo Percussionist, <i>p</i> , while walking	Percussionist: switch to brush end, interact with water sounds.

				Find sloshiest, white-noisiest guiro sounds. <i>p</i>
7:15	"...the water's really the main character today."		<i>tacet</i>	<b>Ritornello</b> in sloshy brush-on-guiro sounds <i>mp</i>
7:30	"as soon as I said that..."	Cellist ready to play	<i>tacet tutti</i>	
7:40	"...it's time to just listen, so here we go."		Cellist: <b>Cello solo</b> . Begin with Percussionist, then into own world. Play entire solo, regardless of where audio ends.	Percussionist: <b>Ritornello</b> 3x with brush, <i>mp-p-pp</i> , pauses between. Begin with cellist, then into own world. End before cello does.

## **Interlude 1**

### **Summer Morning**

A field recording excerpt lasting 2:18 plays. During this time...

- Percussionist: return guiro, brush to East Bank, prepare to play Fall Subtraction
- Cellist: return cello, sandpaper blocks to East Bank, prepare to play Fall Subtraction
- When your tasks are complete, perform the act of listening until recording ends
- Hold the space for a few moments before starting the next movement

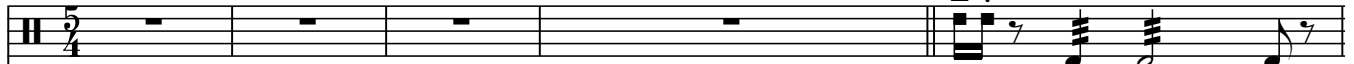
### III. Fall Subtraction

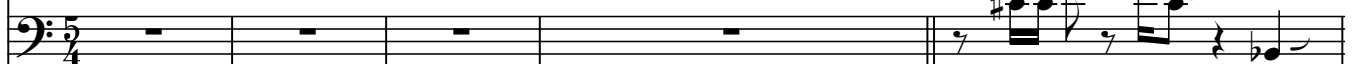
Cycle 1 - 00:14

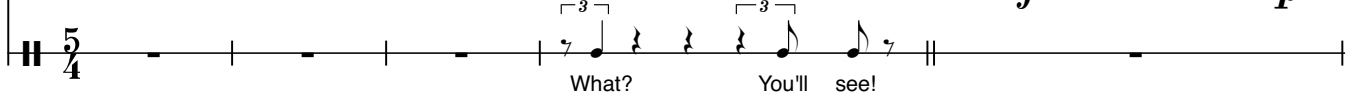
♩ = 86

snare on

1 reib. mallets

Perc. 


Cello 


Audio Cues 

all arco R1, ord. unless marked otherwise  
all pizz.: mumbly

*mf* *p* *mf* *mp*  
(arco) pizz.


kid voices:  
What? You'll see!


2 reib. 

fingers - continuous white noise 

*mf* *mp* *f*

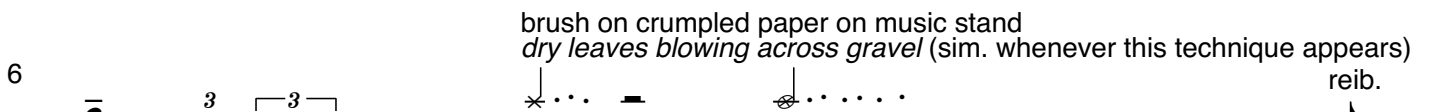
arco *mf* pizz. *mp* *f* arco SP

4 reib. 

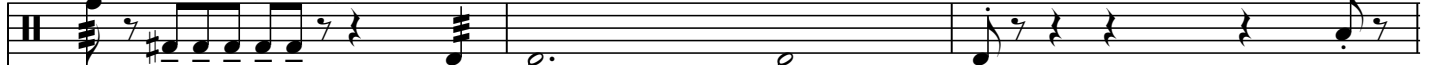
reib. on expanded whirly tube 

*mf* *f* *mf* *f*

ord. LH pizz. arco SP ord. SP

6 

brush on crumpled paper on music stand  
dry leaves blowing across gravel (sim. whenever this technique appears)

reib. 

*f* *mp* *mf* *p* *mp* *pp*

LH pizz. arco ord. pizz.

*f* *mp* *mf* *mp* *p* *mp* *p*

9 → slow → fast → slow

brush on paper on stand

fingers

*mf* *mp* *p* *mp* *p* *mf* *mp*

arco SP ord. LH pizz. +

12

fingers - white noise reib.

*p* *mp* *mf* *mp*

arco gliss. pizz. + arco LH pizz. +

15

fingers - white noise

*mf* *p* *f*

arco LH pizz. + arco LH pizz. + arco

18

~ 30"

play intermittently in conversation with birds, not too often vary speed, number of repetitions of the third

~ 5"

*mp-mf ad lib.*



Cycle 2 - 1:44

1 reib. mallets reib. fingers - white noise

*mf* *p* *mf* *mp* *mf* *mp* *f*

*mf* *mp* *mf* *mp* *f*

4 reib. fingers

*mf* *p* *f* *mf* *mp* *f* *mf*

*mf* *mp* *f* *mf* *f* *mp* *mf*

7 brush on paper on stand reib. slow fast slow

*mf* *p* *mp* *pp* *mf* *mf*

*p* *mp* *p* *mf*

10 brush on paper on stand fingers

*mp* *p* *mp* *p* *mf* *mp* *mp*

*mp* *mf* *mp*

12

fingers - white noise

arco gliss. *p* *mp* arco *mp* reib. 3

pizz. + LH pizz. +

*mf* *mp*

15

fingers - white noise

*mf* *p* *f*

arco LH pizz. + arco LH pizz. + arco

*mf* *mp* *f*

≈ 30"

18

play intermittently in conversation with bugs, not too often  
vary number of repetitions

reib. 3

*mp-mf ad lib.*

≈ 5"

Cycle 3 - 3:14

1 reib. mallets reib. fingers - white noise

mf p < mf > mp mf mp f

mf f mp f mp<sup>3</sup> f

4 reib. fingers brush on paper on stand

mf f mp f mf f mp mf

mf f mp f mf f mp mf

8 reib. slow fast

mp pp mf mf

p mp p mf

10 slow fingers brush on paper on stand fingers - white noise

mp p < mp > p mf > mp p mp

mp p mp p mf > mp p mp

14 reib. fingers - white noise

mf  $\text{mp}^3$   $\text{mf}$  p

LH pizz. arco arco SP LH pizz. arco LH pizz. arco

$\text{mp}$   $\text{mf} < f$   $\text{mp}$   $> p$

18  $\approx 30''$

repeat intermittently in conversation with bird  
vary pitch microtonally ad lib.

SP  $\approx 10''$

$\text{mp-mf}$   
ad lib.

**Cycle 4 - 4:44**

1 reib. mallets reib. fingers - white noise

mp  $p < mp > p$  mp  $\text{p}^3$  mf

pizz.  $p$

4 reib. fingers brush on paper on stand

mp  $\text{mf}$   $\text{mp}$  p

LH pizz. arco ord.

$\text{mp}$   $\text{mf}$



Cycle 5 - 6:14

1 reib. mallets fingers - white noise

*mf* *p* *<mf>* *p* *p* *<mf>* *p* *mf*

pizz. *p* *mp* *p* *mp*

6 fingers brush on paper on stand reib.

fingers brush on paper on stand reib.

arco ord. LH pizz. pizz. arco

*p* *mf* *mp* *pp* *mf*

10 fingers brush on paper on stand fingers - white noise

fingers brush on paper on stand fingers - white noise

R2 LH pizz. (R1) arco, R2 pizz. (R1)

*p* *mf* *mp* *p* *mp* *p* *mf* *mp*

14 fingers - white noise

fingers - white noise

LH pizz. arco, R2 LH pizz. (R1) arco, R2 R3

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

18 play continuously in conversation with wind

fingers

cresc./dim. ad lib.

≈ 10" (tacet)

≈ 5"

Cycle 6 - 7:44

1 reib. fingers - white noise

mf p

pizz. closer to nut, less clear tone

6 brush on paper on stand reib. brush on paper on stand

arco ord. p pp arco ord.

LH pizz. + + +

pizz. (closer to nut)

R2

mf p mp p < mp > p

11 fingers - white noise

LH pizz. + arco gliss. pizz. + p (closer to nut)

mp p

14

LH pizz. + arco LH pizz. + arco → R4

p

play very occasionally in conversation with *dry leaves*

18 paper on metal \* ≈ 5"

*p*

improvise burbly little gestures on these pitches in conversation with *water*  
leave little gaps between gestures. 8vb ad lib.

pizz. R2 ≈ 5"

*p*

**Cycle 7 - 9:14**

1 brush fingers - white noise

*p*

*pp*

8 reib.

*pp*

arco R3 → R2 → R3

*pp* *p* *pp*

13 fingers - white noise

*p* *pp*

R2 R3

*p* *pp*

18 (fade out and end with recordings)

*p*

(fade out and end with recordings)

*p* → R5



## IV. Winter Quiet

### Instrumentation

**Percussionist:** medium beaded glass vase, small ribbed water glass, ½-1 inch diameter nylon tube brush. Examples:



- Sound 1: SLEET
  - beaded glass vase played with tube brush
  - Hold brush vertically, run in slow, gentle circles around widest part of vase interior
  - Sound: continuous blend of white noise & pitch; fine internal timbral variegations
- Sound 2: ICE
  - beaded glass vase played with ribbed water glass
  - Hold water glass and slowly, gently move it across beaded vase exterior
  - Rotate glass slowly in hand so different parts of it contact the vase
  - Sound: continuous dragging of one object on the other, punctuated by louder pops each time the glass contacts a vase bead. Sound mutates in timbre and pitch as different parts of the glass contact different parts of the vase

**Cellist:** basic condenser microphone connected to mixer. Mic is hand-held and moved toward/away from percussion to control dynamics and capture the tiny glass sounds.

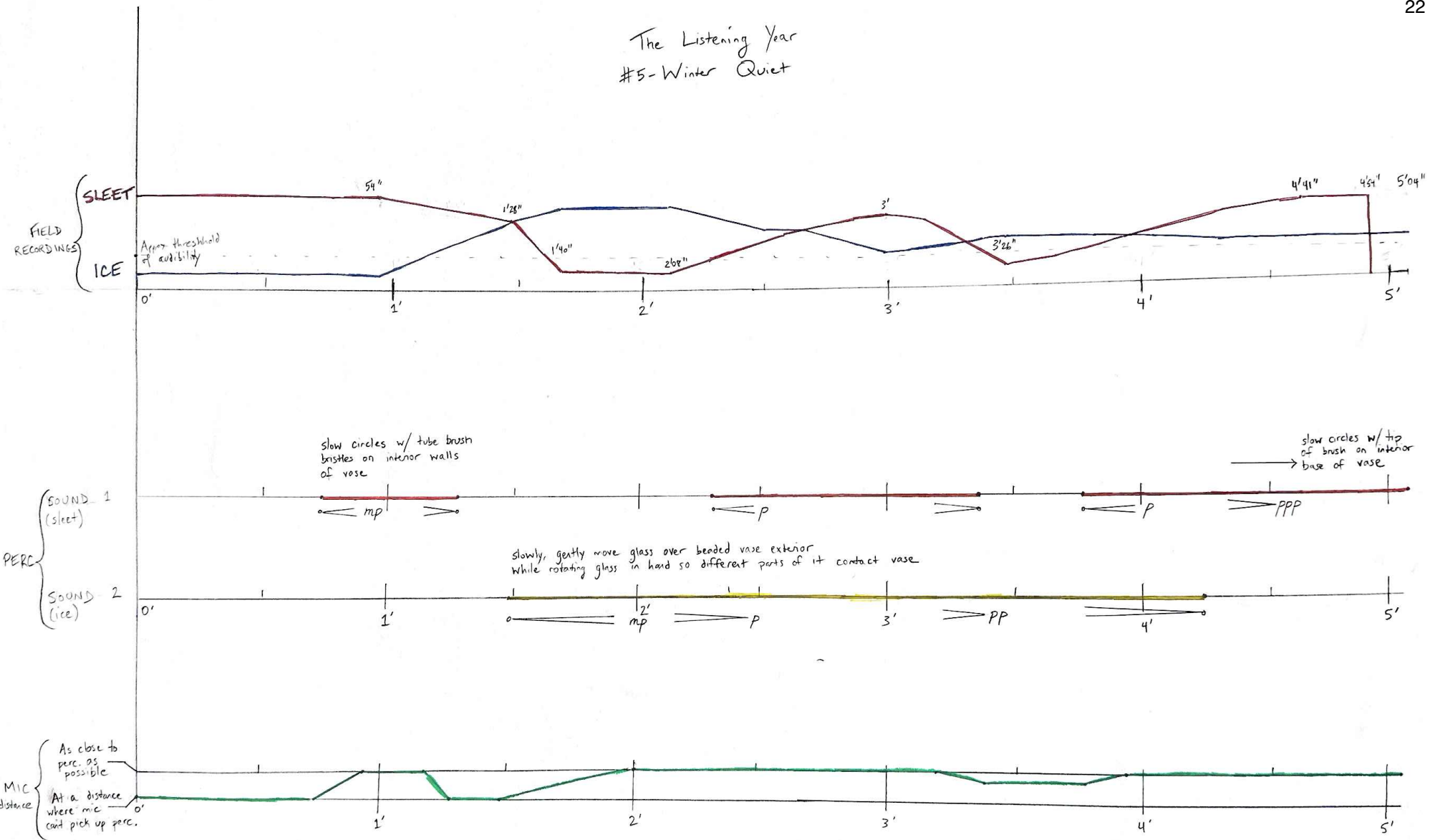
### Movement/Location

Performers begin at East Bank. During the first 45 seconds, percussionist places lit electric tea light in vase, brings vase to center stage Creek floor “sacred space,” and begins to play when situated. Slightly after percussionist, cellist moves to sacred space and picks up microphone. Performers sit or kneel slightly behind instruments, forming a triangle with instruments at the tip.

### Notes

- For each percussion sound, exact execution (speed of circles, vertical placement of brush in vase, how dynamics are achieved technically, etc.) should be determined by listening to recordings and making recording-sensitive choices
- Mic level is set in advance but can be refined @ mixer in real time as needed
- The extremes of mic placement (as close to perc as possible/too far to pick up perc sound) should be achievable through slow arm motions alone.

The Listening Year  
#5 - Winter Quiet



## V. March Floods

### Performance Notes

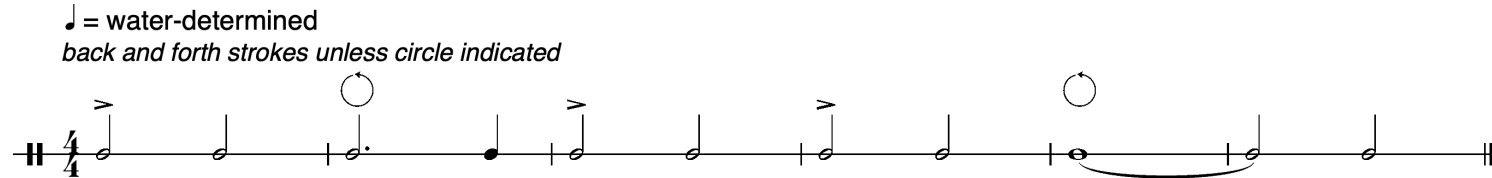
- Instrumentation: percussion (sandpaper blocks preset at East Bank, pebbles preset at Creek), cello
- Performers begin in location of Mvt 4
- Page 1 is the score. Play the musical material on pages 2-4 as score indicates
- Time codes correspond to this movement's audio track
- All walking is slow, non-disruptive, but purposeful

March Floods			
≈ Time	Audio Cue	Location	What to Play
0:00		Creek, in position from previous movement	<i>tacet tutti</i>
0:15	<b>Text 1:</b> <i>"I am thinking about the fact that..."</i>	Percussionist brings sacred space items back to East Bank, sets pebbles at sacred space, returns to East Bank for sandpaper blocks. Cellist crosses behind East Bank setup, takes cello to North Shelter.	
1:20	<i>"...that it has never been before."</i>	Percussionist ready at East Bank with sandpaper blocks	Cellist: <i>tacet</i>
2:25	<b>Text 2:</b> <i>"I'm in this sort of little hollow..."</i>	Cellist ready at North Shelter with cello	
2:35	<i>"...and it was really created by water..."</i>		Solo 1
2:50	<i>"...since the last spring flooding maybe."</i>	Percussionist: to Creek (sacred space)	
4:20	<b>Text 3:</b> <i>"And now that I've been doing this long enough..."</i>	Sit by pebbles at sacred space	<i>tacet tutti</i>
5:15	<i>"...it's where I belong."</i>	Percussionist moves slowly into extreme Creek (through audience)	<b>Solo 2 tutti</b>
8:30	<b>Text 4:</b> <i>"So I'm in this spot that feels..."</i>		Cellist: <i>tacet</i>
9:30	<i>"...thanks for listening with me."</i>	Percussionist at back of hall, behind audience	

## Percussion Solos

### Solo 1

- Sandpaper blocks
- Listen to and play with water, reflecting its rhythms and gestures
- The vibe is meditative, repetitive, continuous flow. Avoid creating events. Any development is an organic response to listening
- Use material below as a starting point: any measure or group of measures from this phrase can be excerpted, repeated, varied



### Solo 2

- Pebbles (or other sound-making objects from local environment)
- Listen to and play with water, reflecting its rhythms and gestures by manipulating pebbles with hands
- The vibe is meditative, repetitive, continuous flow. Avoid creating events. Any development is an organic response to listening
- There is no given material. Only listening – to the water, to the cello

# Cello Solos

## Solo 1

EB: "...was really created by water..."

♩ = 58 *cantabile, unhurried*  
poco vib., pale (R2)

→ R1      R2      → R1      → flaut.      ord.

*p*      *mp sub. p*      *mp*      *pp*      *mp*

10      → R2      → R1 (*dolce, vib. ord*)      → flaut.      ord.

*mf*      *mp*      *p*

18      *mp* <sup>3</sup>      *mf*      *mp*      *p*      *mp*

21      *p*      *mp*      *p*      *molto dolce* → R2 flaut.

EB: "And now that I've been doing this long enough..."

Solo 2

EB: "...this is where I belong."

♩ = 56 contemplative, fluid

R2, non vib.

R1 poco vib.

Musical staff 1: Treble clef, 12/8 time signature. Starts with a double bar line and a fermata. The melody consists of eighth and quarter notes with slurs. Dynamics include *p*, *mp*, and *p*. There are hairpins for crescendo and decrescendo.

Musical staff 2: Treble clef, 12/8 time signature. Continues the melody with various rhythmic patterns and slurs. Dynamics include *mp* and *p*.

Musical staff 3: Treble clef, 4/4 time signature. Features a variety of time signatures including 5/4, 3/4, and 2/4. Dynamics include *mf* and *mp*. Performance instructions include "full, warm, but not too Romantic", "poco rall.", and "A tempo".

Musical staff 4: Treble clef, 4/4 time signature. Continues the melody with slurs and dynamics *p*, *mp*, and *p*.

EB: "So I'm in this spot that feels..."

Musical staff 5: Treble clef, 12/8 time signature. Features a double bar line and a fermata. The melody is marked "increasingly distant" and includes dynamics *mp*, *p*, and *pp*. Ends with a double bar line and a fermata. Performance instruction "R2" is present.

## **Interlude 2**

### **Silent Regathering after March Floods for Spring Opening**

- Cellist waits a moment in silence after final pebble sound of March Floods, then moves purposefully (but not too fast) back to East Bank
- Percussionist waits a moment after cellist begins moving, then also moves purposefully (but not too fast) back to East Bank
- Your goals are to honor the mood of the March Floods ending, and make clear that the piece is still in progress through a graceful transition
- If lighting is used in the performance, lighting changes should be used to assist this transition
- Begin Spring Opening as soon as both performers are at East Bank and ready to play

# VI. Spring Opening

snare off 0:08 0:21 0:41

Perc.

Cello

Audio Cues

brush 0:50 1:00 = 96

*ppp*

*mf*

EB voice

"...in a big way..." ...five minutes."

1 **A** RH - brush, LH - broomstick  
 Goal is subtle sound variegation between hands - play notes w/ either hand as convenient  
 tenuto strokes start on the drumhead  
*water* *wind in trees*

*p* *mf* *p* *mp* *mp* *p* *mp*

chamber music with *birds*

R1 *gliss.* *gliss.*



5

5

*p* *mp* *mf* *mp* *p*

*p* *sub. mf* *mp*<sup>5</sup> *mp p*

jeté attack

9

9

*mp* *mp* *p* *mf*

*mp* *jeté* *p* *mp* *p* *mp* *mp* *fp* *mf*

gliss. machine revving R3

**B**

14

14

*p* *sub. f* *mp*

*p* *f*<sup>3</sup> *mp* *mf* *mp*

brush handle bug buzz rods water R1

18

18

*mf* *sub. mf* *mp*

*mf* *sub. mp* *p* *mf*

bug buzz gliss. R4 R2

C

2:00

22

mf p mp

R1 gliss. R2 R1

mp mf p mp

27

mp p mp p

R2 R3, rough R5

p mp

31

mf mp mf p mf

R1 R2 R1

mf mp mf p mp mf

D

35 bug buzz

gliss. gliss.

sub. mf p mf p mf

p mf

39

Musical score for measures 39-42. The top staff is in treble clef with a 2/4 time signature. It features a melodic line with dynamics *p*, *mf*, *p*, *mf*, and *p*. A *gliss.* marking is present above the first *mf* dynamic. The bottom staff is in bass clef with a 5/8 time signature, featuring a complex rhythmic pattern with dynamics *p*, *mf*, *sub. mp*, and *mf*. A five-measure rest is indicated by a '5' over a horizontal line.

43

Musical score for measures 43-46. The top staff is in treble clef with a 2/4 time signature. It features a melodic line with dynamics *mf*, *mp*, and *f*. There are triplet markings (3) and accents (>) above several notes. The bottom staff is in bass clef with a 5/8 time signature, featuring a complex rhythmic pattern with dynamics *p*, *mf*, *mp*, *mf*, and *f*. A five-measure rest is indicated by a '5' over a horizontal line.

**E**

mallets - sharp attack, some resonance  
balance w/ cello while maintaining loud and aggressive feeling  
gunfire 3:00

47

Musical score for measures 47-50. The top staff is in treble clef with a 2/4 time signature. It features a melodic line with dynamics *f* and *mf*, and accents (>) above several notes. The bottom staff is in bass clef with a 5/8 time signature, featuring a complex rhythmic pattern with dynamics *f*, *mf*, and *f*. A five-measure rest is indicated by a '5' over a horizontal line.

51

Musical score for measures 51-54. The top staff is in treble clef with a 2/4 time signature. It features a melodic line with dynamics *mf* and *f*, and accents (>) above several notes. The bottom staff is in bass clef with a 5/8 time signature, featuring a complex rhythmic pattern with dynamics *mf* and *f*. A five-measure rest is indicated by a '5' over a horizontal line.

54

Musical score for measures 54-56. The top staff (treble clef) features a melodic line with eighth-note patterns, including two measures with a five-fingered scale-like run. The bottom staff (bass clef) provides a harmonic accompaniment with eighth-note chords and triplets. Dynamics range from *mf* to *f*.

57

Musical score for measures 57-60. The top staff continues the melodic line with eighth-note patterns. The bottom staff features a bass line with triplets and sustained notes. Dynamics range from *mf* to *mp*.

61

Musical score for measures 61-64. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff features a bass line with triplets and sustained notes. Dynamics range from *mf* to *p*.

65

Musical score for measures 65-68. The top staff features a melodic line with eighth-note patterns and rests. The bottom staff features a bass line with a sixteenth-note triplet and sustained notes. Dynamics range from *mp* to *p*.

F

69

brushes 4:00

Musical score for measures 69-73. The top staff is a snare drum line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff is a bass line with eighth and sixteenth notes, some beamed together. Dynamics include *mp* and *p*. A bracket under the bass line indicates a dynamic change from *mp* to *p* between measures 71 and 72.

74

Musical score for measures 74-77. The top staff continues the snare drum pattern. The bottom staff features a triplet of eighth notes in measure 74, marked *mp*, and a sixteenth-note pattern in measure 77, marked *p*.

78

Musical score for measures 78-83. The top staff shows a snare drum line with a dynamic change from *p* to *mp* between measures 79 and 80. The bottom staff has a triplet of eighth notes in measure 78, marked *mp*.

84

snare on

Musical score for measures 84-87. The top staff shows a snare drum line with a dynamic change from *p* to *f* between measures 85 and 86. The bottom staff has a triplet of eighth notes in measure 84, marked *p*, and a triplet of eighth notes in measure 86, marked *f*. Labels R2, R3, and R1 are placed above the bass line in measures 84, 86, and 87 respectively.

90 **G**

reib. balance with cello while maintaining loud and aggressive feeling  
gunfire

94 5:00

97

100

103

musical score for measures 103-105. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a series of eighth-note runs with accents and slurs, marked with a '5' above the notes. The bottom staff is in bass clef, featuring triplet eighth notes and slurs, with dynamic markings *mp*, *mf*, *mp*, and *mf*. The instruction *cresc. poco a poco* is written below the top staff.

106

musical score for measures 106-108. The top staff continues with eighth-note runs, marked with a '5' above the notes. The bottom staff features eighth-note runs with slurs and a '5' above the notes. Dynamic markings *f* and *mf* are present.

109

musical score for measures 109-111. The top staff shows eighth-note runs with slurs and dynamic markings *mp*, *mf*, *mp*, and *f*. The bottom staff features eighth-note runs with slurs and a '5' above the notes, with dynamic markings *mp*, *mf*, and *mp*.

112 H

musical score for measures 112-114. The top staff features eighth-note runs with slurs and dynamic markings *mf*, *f*, and *mf*. The bottom staff features eighth-note runs with slurs and a '3' above the notes, with dynamic markings *f* and *mf*. The instruction *jeté* is written above the bottom staff.

bug buzz!

musical score for measure 115, consisting of a single staff with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a single eighth note with a 'bug buzz!' annotation above it.

116

Musical score for measures 116-118. The score is written for two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various dynamics: *f*, *mf*, *f*, *f*, and *ff*. It includes triplet markings and accents. The bass staff contains a bass line with dynamics *f*, *>mf*, *f*, and *ff*, featuring a quintuplet and triplet markings. The time signature is 3/4.

119

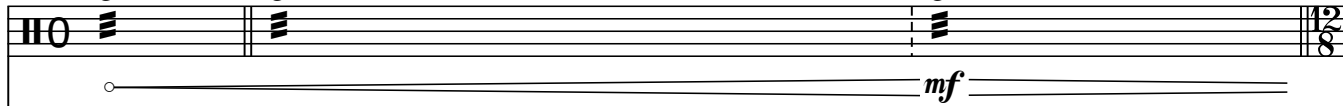
Musical score for measures 119-121. The score is written for two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamics *ff*, *f*, *ff*, and *f*. It includes triplet markings and accents. The bass staff contains a bass line with dynamics *f* and *ff*, featuring triplet markings and a *pizz.* (pizzicato) marking. A time signature change to 2/4 is indicated above the treble staff at measure 120. A time signature of 6:00 is also present. At the end of the piece, there is a double bar line, a rest, and a *bug buzz!* marking with a staccato accent. The time signature is 3/4.

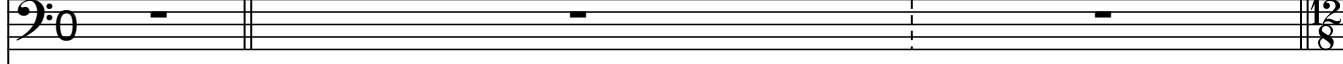


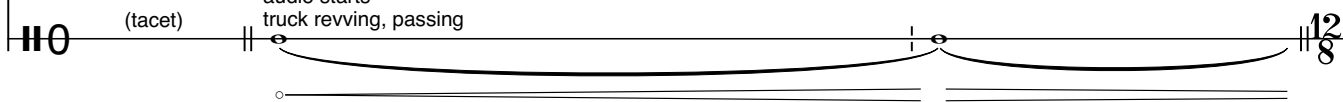
## VII. Summer Return

soft mallets - wash of sound, very little attack

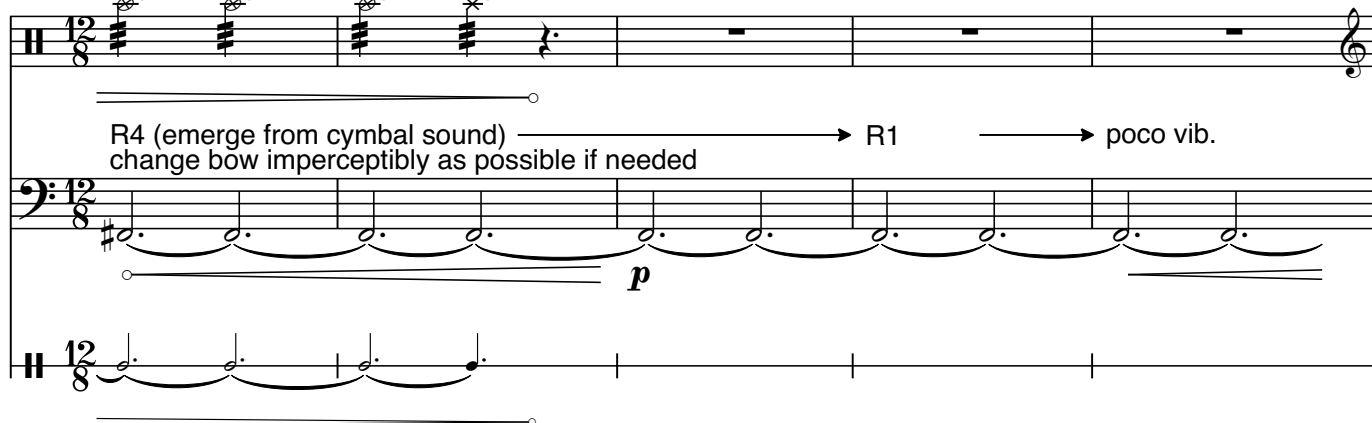
≈10" 0:00 0:15 0:25

Perc. 

Cello 

Audio Cues 

♩ = 80

4 

R4 (emerge from cymbal sound) → R1 → poco vib.  
change bow imperceptibly as possible if needed

*p*

9 mbira gentle attack water

*mp*

**A** 0:46

*p* (under EB voice)

pizz. - closer to nut, more muted sound water

*pp* *mp* *p* (under EB voice)

EB voice: (EB voice continues)  
"As I listen..."

13

Musical notation for measures 13-16. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, marked with *mp* and *p*. The bass staff contains a bass line with notes and rests, also marked with *mp* and *p*. A slur connects the *mp* and *p* markings in both staves.

17

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, marked with *mp* and *sub. p*. The bass staff contains a bass line with notes and rests, also marked with *mp* and *sub. p*. A slur connects the *mp* and *sub. p* markings in both staves.

**B**

21

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, marked with *mp*, *p*, *mp*, and *mf*. The bass staff contains a bass line with notes and rests, marked with *mp*, *p*, *mp*, and *mf*. A slur connects the *mp* and *mf* markings in both staves. An annotation "1:25 → harder attack" points to the *mf* marking in the treble staff. Another annotation "pizz. ord. - clear, ringing" points to the *mf* marking in the bass staff.

EB voice:

"...wheel."

25

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, marked with *f* and *sub. mf*. The bass staff contains a bass line with notes and rests, marked with *f* and *sub. mf*. A slur connects the *f* and *sub. mf* markings in both staves.

29

Musical score for measures 29-31. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 12/8 time. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a more rhythmic line in the lower staff. Dynamics include *f* (forte) and *sub. mf* (subito mezzo-forte). There are slurs and accents throughout.

32

C

Musical score for measures 32-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 12/8 time. The key signature has one sharp (F#). A common time signature 'C' is placed above the upper staff at measure 32. Dynamics include *f* (forte) and *sub. mp* (subito mezzo-piano). The lower staff includes the instruction *arco* (arco) at the end of the system.

36

Musical score for measures 36-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 12/8 time. The key signature has one sharp (F#). Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The lower staff includes the instructions *pizz.* (pizzicato) and *arco* (arco).

39

Musical score for measures 39-41. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 12/8 time. The key signature has one sharp (F#). Dynamics include *p* (piano) and *mp* (mezzo-piano). The lower staff includes the instructions *arco* (arco) and *pizz.* (pizzicato).

43

*mp* *p* *mp* *mf*

pizz. - toward nut, muted sound

*mp* *p* *sub. mp* *mf*

47

*mp* *pp* *p*

soft mallets

arco

pizz. (toward nut)

*mp* *p*

51

*ppp* *pp* *ppp* *mp*

arco, R3 → R2

pizz. (toward nut)

arco, R2

*pp* *p* *pp* *p*

3:01

**D**

56

listen first, then brush drum head with fingers  
gentle, irregular rhythm - add pauses to listen  
*water*

*ppp* *p*

listen first, then choose among these gestures intermittently  
*birds/bugs/water etc.*

① R3-R5 <i>ad lib.</i>	② dull pizz., both notes or either	③ arco, R1 <i>dolce</i>
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*pp-mp ad lib.*

WP voice: "Alright, this is..."

WP voice: "...for the next 5 minutes."

$\text{♩} = 60$   
4:22

58 **E**

4:36

soft mallets  
distant machine swell

switch to this gesture only  
respond to like bird calls  
let them inspire variations,  
timbre, dynamics

arco

machine noise crescendo

65 **F**  
4:56

rapidly expand and compress whirly tube  
imitate wind "record scratch" then expand all the way  
F# pitch identifies tube; actual pitch will vary

(hold whirly tube, listen) 5:20

mf

"record scratch" wind noise

machine hum audible to end, mostly pitched at low A and/or D

72

whirly tube, *molto tranquillo*  
(making intervals from D major triad with cello and *machine hum*)

*mp* (poss.)

*mf* <sup>3</sup>  $\rightarrow$  *mp*

*poco vib.*, *molto tranquillo*  
blend and balance with whirly tube and *machine hum*  
timbre may vary but keep pitch audible

just under tube dyn.

sparrow <sup>3</sup>

Vln.

77

6:00

**G**

82

as in m. 56 - add longer pauses to listen  
play only in response to particularly compelling water sounds

6:40

**p**

as in m. 56 - play only in response to things you hear  
you do not have to play all gesture types

① R2, dark 	② dull pizz., both notes or either 	③ arco, R2 
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**pp-mp ad lib.**

84

whirly tube, as in m. 72

6:52

poco vib., *molto tranquillo*, as in m. 75

just under tube dyn.      match tube

87

**H**

as in m. 82

7:38

**p**

as in m. 82 - even more intermittent

① dull pizz., both notes or either 	② arco, R3 
---	-------------------

**pp-p ad lib.**

89

emerge from cello sound

8:00

*poco vib., molto tranquillo*  
blend with *machine hum*

*pp*

*p* *pp*

R5, non vib.

95

play in response to water and/or machine hum -  
calm and quiet gestures that add texture rather than events

8:30

*pp*

listen  
slowly put instrument down  
move forward to Creek

96

listen  
slowly disengage from drum  
move forward to Creek  
listen at Creek while audio fades out

9:32

listen at Creek while audio fades out

(audio continues)

(tacet)