

# **Five Weather Reports**

for soprano, flute, clarinet, violin, percussion, and electronics

**Taylor Brook**  
**2014**

## Instrumentation:

soprano

flute

clarinet in B $\flat$

violin

percussion

- 2 triangles
- 2 tibetan finger cymbals
- 2 tomtoms
- compressed air canister with valve
- high-hat
- electric guitar and amplifier
- thundertube

electronics

- stereo speakers
- individual microphones for the instruments
- max/msp

duration approximately 18 minutes

About *Five Weather Reports*:

*Five Weather Reports* was written for the TAK ensemble in the Winter of 2014 and was developed from an earlier composition for solo soprano and electronics of the same name. The text set in this piece comes from excerpts of David Ohle's 1974 science-fiction novel *Motorman*. *Five Weather Reports* consists of five songs that set bizarre and absurd weather reports that are heard over the radio by the Ohle's protagonist, Moldenke. Although the book was published many decades ago, these excerpts take on an intensified contemporary environmental and societal meaning.

One of the key themes from the novel is the deterioration of the Moldenke's health. Moldenke's supposed friend, doctor Burnheart, has installed booster hearts to help Moldenke with one of his weak heart. Six sheep's hearts surgery was a success, as they "help the big one along." However, there is a caveat: when one heart stops, they all do, and when Moldenke is under duress, his the hearts react erratically.

[www.taylorbrookmusic.com](http://www.taylorbrookmusic.com)

## Text:

I)

He dialed in a station on the radio and got a weather report.

Cloudy, freezing in the outskirts, cold tonight, colder tomorrow, warming Thursday and Friday, cooling off by Saturday, sleet by Sunday, double suns on Monday, and so on, according to the everyday charts, indicating a possible trend—warm, cool, cooler, etcetera, chance of light-to-heavy blister snow, probable drizzle washing out the artificial month, gas breaks at Amarillo, Great Chicago, and Texaco City, no moons tonight, shelter animals if necessary, please stay tuned...

II)

Possible dry storms in the bottoms area, reports not confirmed, estimates of high winds, gauzemen working overshift, nothing official, stay tuned, remain calm...

III)

Roving chuff clouds, floxiness hovering above L.A. unpredictable, nothing verified, minimum forecast, probable extensive sunsout, birdfall index high per hundredcount, earlier reports not reliable, premature, lofty hopes for a sunsy weekout, otherwise rain and sleet.

IV)

The wind fence is near completion along the coastal swamps, wind speed down, temperature de-emphasized until same time tomorrow and Sunday, birdfall seasonal to normal...

...

Snowslides at Modessa, blowing flox in Great Chicago metro area, enclose the animals...no fishing in the water tubs...possible flooding on the River Odorous...

...

Seven oval spheres in Scorpio according to the charts, probable deadly Friday, chance of a two-Tuesday mock week, brackish drizzles in the midlands, lozenges melting in the drugstores.

V)

Two suns cooling at the horizon, restless moons, animals should be sheltered, travellers are warned, all craft should return to port, possible flood on The Jelly, toxic snakes in the treetops, the wind alive again, temperatures will...

Text set with the permission of the author, David Ohle.

## microtonality and just intonation

Although microtones are employed heavily in this work, much of the harmony is quite consonant and familiar. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to sing these intervals perfectly in tune. I advise the singer to listen for their note, or closely related notes, in the electronics part of the work where almost all the pitches are reinforced.

The following accidental nomenclature is used to approximate exact pitches:

♭ - ♯ approximately 1/4 tone flat or sharp

♭ - ♯ approximately 1/6 tone flat or sharp

♭ - ♯ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic) and the equal temperament major third. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the singer can recognize their role in the harmony, this will ensure optimal tuning of the microtones. The electronic portion of the music often provides the harder-to-find pitches for the singer. I would encourage the singer to ignore the 12th-tone alterations when learning the piece and then gradually work in the nuances once they're more comfortable with the material.

## electronics

This work features amplified instruments and soundfile playback through a stereo speaker system. The amplified instruments should be run through reverb and an EQ, which may be realized in software or hardware. The audio cues are triggered by a button held by the soprano. The trigger should look like a news clicker as much as possible, like a weather reporter might use. For the premiere, a trigger was built from a plastic cylinder, a button from radioshack, and audio cable.

The percussionist plays an electric guitar with an amplifier, which does not need to be run through the computer.

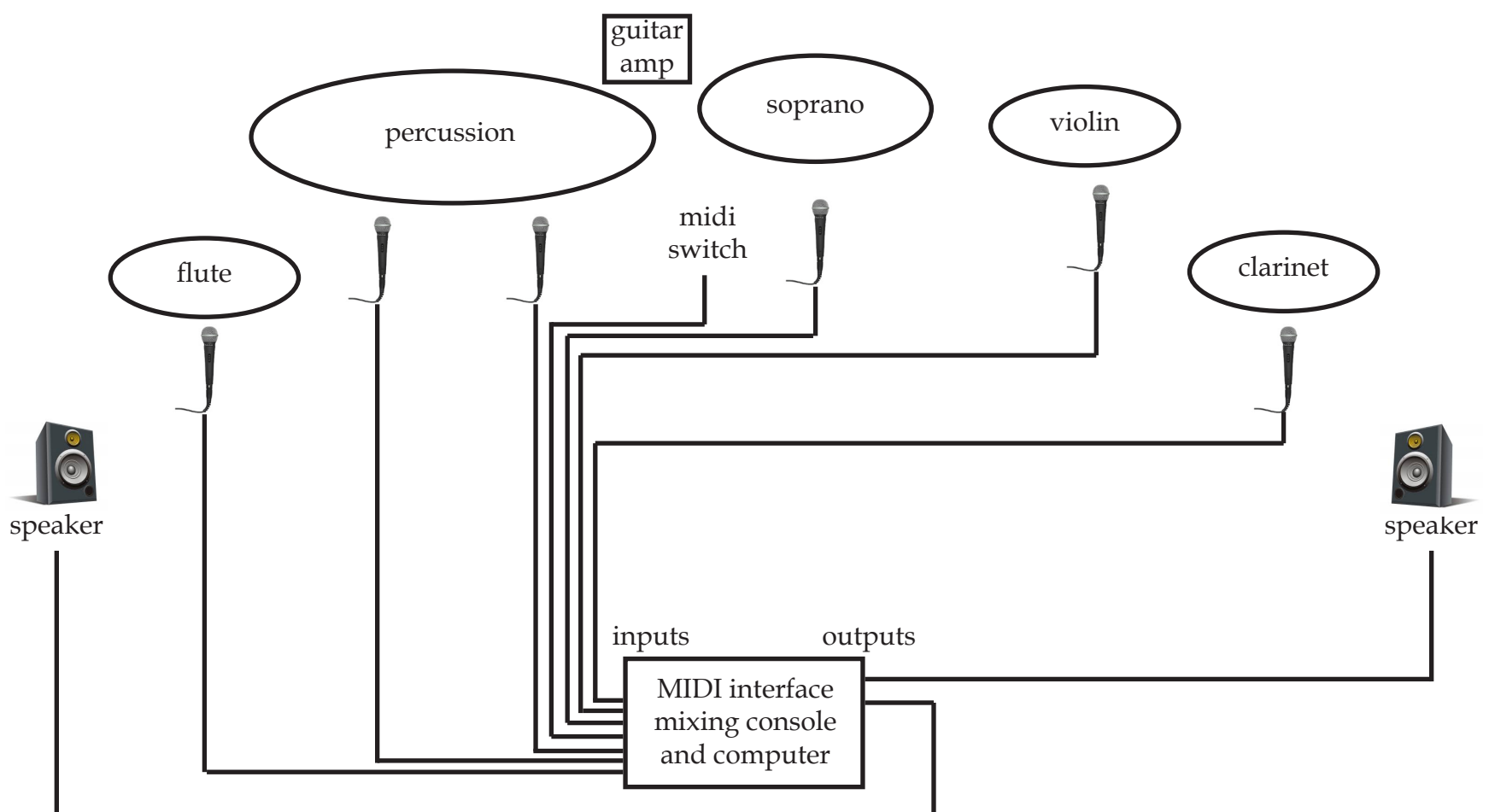
Hardware requirement:

- Stereo speaker setup (Additional speakers may be used at the discretion of the technician and performers.)
- mixer
- MIDI interface
- a minimum of six microphones (individualized clip-on mics are ideal)
- computer

Software requirement:

Any software that is capable of using a button to trigger a sound-file playback, such as Qlab or a MAX/MSP patch.

There is an accompanying video by David Bird that may be diffused on a screen behind the ensemble



# Clarinet and Flute:

multiphonics:

The following multiphonics used in this piece are as follows:

clarinet

flute

## microtonal segments

This technique involves playing a series of fingerings which alter the pitch in an extremely minimal way.

The segments shown above feature incremental movement away from a normally fingered note. An additional notational difficulty arises when moving to a normal note or moving up and down within a segment. For this technique I have notated it in the following manner:

other indications:

**diamond-shaped noteheads** – aeolian tone (air only)

**encircled noteheads** – half-aeolian and half-pitched tone

**fry** – Produce a vocal fry with an inward breath that resonates through the instrument.

# Percussion:

**Instruments:**

- hi-hat
- 2 Tibetan finger cymbals
- 2 tomtoms (medium and large)
- electric guitar with amplifier
- 2 large triangles
- compressed air cannister wth valve

**additional items:**

- small towel
- bow

**guitar tuning:**

# Violin

## bow placement indications:

**ord.** - ordinario position

**s.t.** - sul tasto - (Bow over the end of the fingerboard.)

**a.s.t.** - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

**p.s.t.** - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

**s.p.** - sul ponticello - (Bow close to the bridge.)

**m.s.p.** - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string.)

**p.s.p.** - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

## bowing technique indications:

**norm.** - Use a normal bow technique.

**flautando** - Fast, low pressure bowing.

**scr.** - scratch - (Apply extra pressure to make a scratch tone. The intensity of the scratch is shown as a shape above the note)

**ḡ** - accent with scratch - (Apply extra force on an accent in order to create a scratch tone on the attack.)

## other side of the bridge indications



**o.s.b.** - other side of bridge - (Bow the small portion of string between the bridge and the saddle of the instrument)

**on winding** - Bow on the portion of the string that is wound.

**n.b.** - Bow on the other wide of the bridge near the bridge.

**n.s.** - Bow on the other wide of the bridge near the saddle (tailpiece).

**crunch** - rub the bow against the strings in a small circle to create a crunching sound.



muted with fingers - Dampen the string(s) with the left hand so that no pitch is produced when bowed.



- normal bow pressure



- high bow pressure



- light bow pressure

# Voice:

## vibrato indications:

**vib.** — sing with vibrato

**m.vib** — molto vib.

**s.vib.** — senza vibrato

## spoken-word staff:

A three-line staff with a percussion clef is used for the spoken-word segments of the piece. This notation provides rhythm and contour: higher notes are higher and lower notes are lower. The words should be spoken in a comfortable range that is in line with the character prompts above the staff, such as “matter-of-fact” or “spacy.” These indications should not be taken so far that they become humorous.

matter-of-fact

he dialed in a sta-tion on the ra-di-o and got a weather re-port

# Five Weather Reports

excerpts from David Ohle's *Motorman*

Taylor Brook

## Intro

## Part I

Slow ♩ = 56

10-15"

Soprano: *ppp* *f* *p* *mf*  
ah sh ç

MIDI Cue Device: CUE 1.1 CUE 1.2 CUE 1.3 CUE 1.4

Flute: *mp* *pp* *mf* *f* *p* *p* *mp*

Clarinet in B♭: *mp* *pp* *mf* *f* *p* *p* *mp*

Violin: *mp* *pp* *mf* *f* *p* *p* *ppp*  
a.s.t. IV s.p. → m.s.p. ord. I II

Percussion: *f* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mf p* *f mp*  
retune guitar approximately as the note fades out soft wool mallet (imitating heartbeat in electronic introduction)

Electronics: *p* *mf* *p*  
air, crickets, heart, and machine sounds compressed air and crickets

*fp < f*

6

Sop: *ppp* *f* *vib* *s.vib*  
sh m a

MIDI: CUE 1.5 CUE 1.6

Fl: *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*

B♭ Cl: *pp* *mp* *pp* *mp* *p* *mf* *p* *f*

Vln: *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *f p* *f*  
s.p. 5

Perc.: *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp*  
E.Gtr. *mp*

El: *p*  
metal bowl resonance compressed air

*accel.* *matter-of-fact*  $\bullet = 66$  Slightly Faster

10

Sop *mf* *p*  
 he dialed in a sta-tion on the ra-di-o and got a weather report ah

MIDI CUE 1.7 CUE 1.8

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

B♭ Cl *mp* *pp* *p* *p* *p* *p* *p* *mp* *p* *mf*

Vln *mp* *pp* *p* *p* *p* *p* *pp* *mp* *pp* *mf*  
 a.s.t. 3 s.t. p.s.t. ord. m.vib s.vib m.vib

Perc. *pp* *mp* *pp* *mp* *pppp* *p* *pp* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

El *pppp* *mf* *pppp* *p* *pppp*

*poco accel.*  $\bullet = 72$   $\bullet = 66$  *accel.*  $\bullet = 96$

15

Sop *mf* *mf* *pppp*  
 ah ah mmm

MIDI CUE 1.9

Fl *mf* *p* *mf* *p* *mf* *p* *mf* *ppp* *mp* *pp* *f* *p* *mf* *p* *ff*

B♭ Cl *p* *mf* *p* *mf* *p* *mf* *ppp* *mp* *ppp* *p* *f* *p* *f* *p* *f* *p*

Vln *p* *mf* *p* *mf* *ppp* *mp* *ppp* *f* *p* *ff*  
 s.vib vib s.vib vib s.vib m.s.p. ord. s.p. IV 3 ord. III

Perc. *mp* *mf* *pp* *pp* *mf* *p* *mf* *p* *pp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

E.Gtr. with same mallet pluck medium-hard wool mallets

El *mp* *pppp* *mp* *ppp* *mp* *pppp*

**17**  $\text{♩} = 66$  a tempo

vib → s.vib

Sop: *mf* *ppp* *p* < *mp* > *p* < *mp* > *p* *mp* > *pp* *pp* < *mp* > *p*

MIDI: CUE 1.10 CUE 1.11

Fl: *pppp* *mf* *pppp* *ppp* < *mp* > *pp* *mp* *ppp*

B♭ Cl: *fp* < *mp* > *pp* *mf* *pppp* *ppp* < *mp* > *pp* < *mp* > *ppp* *mp* *ppp*

Vln: *mp* > *ppp* *mf* > *pppp* *ppp* *mp* *ppp*

Perc: *f* *p*

El: clarinet/flute *mp* air sounds

**22** *poco rit.*  $\text{♩} = 56$

Sop: *mf* > *mp* < *mf* > *p* < *mf* > *p* *mp* > *p*

MIDI: ooh → mmm

Fl: *ppp* < *mp* > *ppp* *mp*

B♭ Cl: *ppp* < *mp* > *ppp* *mp*

Vln: *ppp* < *mp* > *ppp* *mp*

Perc: medium-hard wool mallets *ppp* < *mp* > *ppp*

El: air sounds

27 *with authority*  
*mf*

Sop cold to freez-ing in the out-skirts cold tonight cold-er to-morr-ow warm-ing thurs-day and Fri-day

MIDI CUE 1.12

Fl *pppp* *mp* *mp* *mp* *pppp* *p* *bisb.*

B♭ Cl *pppp* *mp* *mp* *mp* *mp* *pppp* *p* 5:3

Vln *pppp* *mp* *mp* *mp* *mp* *pppp* *ppp* *ord.* *m.vib* *fp*

Perc. *p* *p* *p* *mp* *with bow* *mp*

El clarinet/flute *mp*  
8<sup>va</sup> *fp* *mp*

50

Sop cool-ing off by Sa-tur-day sleet by Sun-day dou-ble suns on Mon-day and so on a-ccord-ing to the ev-ery day charts

MIDI CUE 1.13 CUE 1.14

Fl *mp* *ppp* *ppp* *mp* *ppp* *mp*

B♭ Cl *mp* *ppp* *ppp* *p* *ppp* *ppp* *mp*

Vln *s.vib* *mp* *ppp* *pp* *5* *mf* *3* *(s.p.)* *mp*

Perc. *medium-hard wool mallets* *p*

El harp harmonics in uneven rhythms *mp*  
clarinet/flute *mp*

suddenly becoming hysterical *poco accel.*  $\text{♩} = 52$  *poco rit.*  $\text{♩} = 36$

52 *fp* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Sop in - di - cat - ing a poss - i - ble trend warm cool cool - er et - cet - er - a

MIDI CUE 1.15

Fl *f* *f* *ff* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B♭ Cl *f* *f* *ff* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln *fp* *ff* *mp* *mf* *mp* *mp* *at tip*

Perc. metal triangle beaters *mf* *ff* soft wool mallet *p ppp* *p ppp*

El harp tremolo and voice *mf*

*accel.*  $\text{♩} = 66$  *vib* *s.vib*

55 *ppp* *f*

Sop ah

MIDI CUE 1.16

Fl *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf* *f*

B♭ Cl *p* *mp* *p* *mp* *p* *mf* *p* *mf* *f*

Vln *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf* *f*

Perc. *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp* *mp pp*

El *mf* *f* *glitchy crackling*

59 buoyant and upbeat *mf*

Sop chance of light to heavy blister snow pro-ba-ble drizz-le wash-ing out the art-i-fi-cial month.

MIDI CUE 1.17

Fl *mp* *ppp* *p* *mf* *p* *ppp* D-D#

B♭ Cl *mp* *ppp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *ppp*

Vln *mp* *ppp* *pp* *mp* *pp* *ppp* a.s.t.

Perc. medium-hard wool mallets *ppp* *p* *ppp* *ppp*

El clarinet/flute

41

Sop gas breaks at a-mar-ill-o Great Chi-ca-go, and Tex-i-co ci-ty

MIDI CUE 1.18

Fl *mf* *ppp* *mp* *f*

B♭ Cl *mf* *ppp* *pp* *mp* *f*

Vln *mf* *ppp* *mp* *f* IV III IV III etc.

Perc. *mp* *ppp* *mp* *f* with bow

El *mf* *fp* *mp*

8va

45 *mp* *p* *mp* *p* *mp* *p* *mp* in a serious, monotonous, tone

Sop no moons to-ni ght shel-ter an-i-mals if ne-cess-ar-y

MIDI CUE 1.19

Fl *p* *ppp* *mp*

B♭ Cl *p* *ppp* *mp*

Vln *mp* *fp* *f* slow, wide vib. (drunken) m.s.p.

Perc. (with bow) metal triangle beaters

El harp tremolo

46 *poco rit.* *nervous mp* *f* *p* *pppp* *pp* *pppp*

Sop cess - ar - y cess - ar - y ne - cess - ar - y if ne - cess - ar - y

MIDI CUE 1.20

Fl *f* *p* half-aeolian *pppp* *pp*

B♭ Cl *f* *p* *pppp*

Vln *pp* *mp* a.s.t. slow, wide vib. m.vib → s.vib m.vib → s.vib m.vib → s.vib m.vib → s.vib

Perc. rotate shaker *p*

El *p*



high, piercing air release sound  
Begin with wide mouth and gradually move to an "o" mouth shape, decreasing the brightness of the air sound.

55

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

bright

tss

CUE 1.22

*fp* *f* *fp* *f* *fp* *f* *ppp* *p* *mf* *p* *mf*

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

s.t. m.vib s.vib m.vib s.vib s.p. ord.

crickets

58

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

dull

10-15"

Wait for the electronics to finish before moving/turning page.

10-15"

Wait for the electronics to finish before moving/turning page.

10-15"

sing upper note

10-15"

move gradually to a progressively noisier tone without increasing volume

scratch

Produce white noise by bowing the string while muting it with your left hand completely.

10-15"

Wait for the electronics to finish before moving/turning page.

10-15"

Wait for the electronics to finish before moving/turning page.



67

Sop *mf* *p* *mf* *p* *mp* *mf* *p*  
 poss - i - ble — dry storms in the bott-oms ar - e - a —

MIDI

Fl *pp* *mp* *pppp* *pppp* *p*

B♭ Cl *pp* *mp* *pppp*

Vln *pp* *mp* *pp* *mf* *p*  
 s.t. ord. s.t. ord.  
 triangle beaters

Perc. *mf* *mp*  
 E.Gtr.

El *pppp* *mp* *mp*

71

Sop *mp* *mf* *p* *mf* *mp* *mf* *mp* *mf*  
 re - ports are con - fine - d est - i - mates of dry win - d gauze - men work - ing o - ver shif -

MIDI CUE 2.3

Fl *p* *ppp* *p* *ppp* *p* *ppp*

B♭ Cl *pp* *mp* *ppp* *p* *mf* *p* *ppp*

Vln *mf* *pp* *mf* *pp* *mf* *p*  
 s.t.

Perc. *mf* *p* *mf* *p*  
 medium wool beater triangle beaters medium wool beater

El *ppp* *ppp* *ppp*

75

Sop *mp* *mf* *p* *mp* *f* *mp* *mf* *pp*  
 t no - thing o - ffi - cial re - main

MIDI CUE 2.4

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

B♭ Cl *p* *f* *p* *mp* *pp* *mf*

Vln *p* *f* *p* *pp* *mf*  
 m.vib → s.vib → s.t.

Perc.

El

80

Sop *mf* *p* *mp* *pp* *mp* *pp* *mp* *pp*  
 re - mai n calm calm calm

MIDI CUE 2.5 CUE 2.6 CUE 2.7

Fl *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp*

B♭ Cl *pp* *mf* *pp* *ppp* *pp* *mp* *pp* *mf* *pp*

Vln *pp* *mp* *pp*

Perc. soft wool mallets *p pp* *p pp* *p pp*

El

85

*mp* *pp* *mp* *pp* *rit.* *mp* *pp* *mp* *pp* *mp* *pp*

Sop calm calm calm calm calm

MIDI CUE 2.8 CUE 2.9 CUE 2.10 CUE 2.11 CUE 2.12

Fl *pp* *mp* *pp* *pp* *mp* *pp* *p* *mf* *p* *mf* *ppp*

B♭ Cl *pp* *mp* *pp* *pp* *mp* *pp* *p* *mf* *p* *mf* *ppp*

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

Perc. *p pp* *p pp* *p* *plucked s.t.*

El

90

*mp* *pp* *poco rit.* (pronounce syllables gradually) *p*

Sop calm a - lm - a - lm -

MIDI CUE 2.13 CUE 2.14

Fl *pp* *mp* *pp* *pp* *mp* *pp* *mp* *f* *ppp*

B♭ Cl norm. *pp* *mp* *pp* *pp* *mp* *pp* *mp* *f* *ppp*

Vln *pp* *mp* *pp* *pp* *mp* *pp* *mp* *f* *REMOVE MUTE*

Perc. ord. *ppp* m.s.p. *p* *f* l.v. *pp*

El woodwind multiphonics *p*

♩ = 36 ♩ = 72



106

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

jet whistle

fry

bend approx.

*ff* *f*

*mf* *ff* *mf*

*ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *f* *ff* *mf* *ff*

110

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

jet whistle

fry

*ff* *f*

*mf* *ff* *mf* *mp*

*mp* *ff* *mf* *f* *mf* *ff* *mf* *ff* *mf* *fp*

115

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

m.vib → s.vib      m.vib → s.vib

spacy → aggressive

*mf* → *f*

Sop  
r - o - ving chuff clouds      flox - i - ness ho-ver-ing a - bove L. A.

MIDI  
CUE 3.2      CUE 3.3

Fl  
*p* → *ff*

B♭ Cl  
*mf* → *p*      *ppp* → *ff*

Vln  
*f* > *p*      *mp* < *ff* *mp* < *mp* < *mp* < *mp* < *mp* < *mp* <

Perc.  
*ff*      *pp* → *f*

voice  
*mp* → *f*

clarinet/flute  
*mp*

voice  
*mp*

machine buzz

118

*f* < *ff* > *mf*

*f* → *ff*

Sop  
un - pre-dic - ta - ble      no - thing ve - ri - fied      mi - ni - mum for - cast

MIDI  
CUE 3.4      CUE 3.5

Fl  
*p* → *ff*

B♭ Cl  
*pppp* → *ff*

Vln  
*ff*      *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* <

Perc.  
*p* → *f*

voice  
*mp* → *f* → *p*

voice  
*f*

machine buzz



127

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

half-whisper *f*

pre - ma - ture

CUE 3.9 CUE 3.10

*mp* *f* *sub. pp*

*ppp* *f* *sub. pp*

s.p. → ord. s.p. → ord. s.p. → ord. s.p. → ord.

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

*mp*

machine buzz *f*

air and breath sounds *p*

150

*f* *mp* *vib.* nasal → norm. *mp* *f* *p* *ff*

s.vib.

loft - y hopes of a suns - y week - out o - ther - wise rain and slee - - -

CUE 3.11 CUE 3.12

*f* *p*

*f* *p*

s.p. → ord. s.p. → ord. s.p. → ord. s.p. → ord. s.p. → ord.

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

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

machine buzz *f*

voice *p* *f*

distorted clarinet

8va

135 *p* *accel.* (♩ = 52) → ♩ = 84

Sop

MIDI CUE 3.13

Fl *f* *ppp* *ff* clusters

B♭ Cl *p* *mf* *pp* *ff* bite reed

Vln *p* *pp* *mf* *pp* *ff* pizz. m.s.p.

Perc. *f* *mp* metal triangle beaters

random glitchy blinking

El *f*

(8<sup>va</sup>) *f*

Part IV ♩ = 84

Sop

MIDI CUE 4.1

Fl *f* fry fry speed/pitch

B♭ Cl *f* *p* *f* *p* *f* *p* *f* *p* air and keyclicks

Vln *f* *p* *f* *p* *f* *p* *f* *p* m.s.p. scratch → a.s.t.

Perc. *mf* dowels wound with electrical tape

El

146

fry *mf* nasal 7 nasal 7 nasal 7

Sop  
i e eh i r a i i e eh i r a i i e eh i r a i i e eh i r a i i e eh i r a i i e eh i r a i

MIDI CUE 4.2 CUE 4.3

Fl *f* fry

B♭ Cl

Vln l.h. dampen a.s.t. → norm. 7 7 7 7 "f" → p "f" → p

Perc.

El air and breath sounds percussive hits

150

Sop

MIDI CUE 4.4 CUE 4.5

Fl D-D# fry *f* *mp*

B♭ Cl air and keyclicks *f* *p* *mp*

Vln l.h. dampen → norm. 7 7 7 7 "f" → p "f" → p

Perc. dowels wound with electrical tape 7 7 7 7

El *mp* *mp*

154

Sop: s.vib. nasal *mp* → vib. → s.vib. norm. → nasal → norm. → nasal → vib.

MIDI: CUE 4.6, CUE 4.7

Fl: *mp*

B♭ Cl: norm. → nasal → norm. → nasal → norm. → nasal

Vln: s.t. *mp*

Perc.

El: distorted harp tremolo and voice *mp*

160

Sop: norm. → nasal *mf* fry nasal fry nasal fry

MIDI

Fl: *mp mp f f f f*

B♭ Cl: norm. → nasal *f p f p f p*

Vln: l.h. dampen → norm. *f p f p f p*

Perc. 7 7 7 7 7 7

El: *mp mp*

164 *mp*

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

CUE 4.8

the wind fence is near com - ple-tion in the coast - al swamps wind speed down, temp - er - a - tures

*pp*

mostly air, very little pitch

bow bridge

*pp*

rub with brushes

*pp*

*mf*

distorted harp tremolo and voice

*pp*

169

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

de - emph - a-sized un - til same time to - morr - ow and suns - day. bird - fall

*pp*

with bow

heartbeats and static noise

♩ = 66 *rit.* → ♩ = 36 *accel.*

174

Sop  
sea - son - al to norm - al  
no li de ah mo de sa lo wi no

MIDI  
CUE 4.9

Fl  
*ppp* < *p* > *ppp* < *p* > *ppp* < *p* > fry  
*fp* < *f* > *fp* < *f* > *fp* < *f* > *fp* < *f* >

B♭ Cl  
*ppp* < *p* > *ppp* < *p* > *ppp* < *p* > sing diamond-note  
*mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Vln  
*ppp* < *p* > *ppp* < *p* > *ppp* < *p* > subharmonics  
*mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* < *f* >

Perc.  
rub with superball  
*f* < > *f* < > *f* < > *f* < >

El  
*ppp* < *p* > *ppp* < *p* > *ppp* < *p* >

178

♩ = 66 spoken in a dream/spacy/removed tone *mp*

Sop  
snow-slides at Mo - de - sa blow - ing flox in the Great Chi - ca - go a - re - a en - close the a - ni - mals

MIDI  
CUE 4.10

Fl  
*pp*

B♭ Cl  
*pp*

Vln

Perc.

El  
vocal fry montage



random high-pitched squeaking sounds  
with inward or outward breaths as desired

196

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

*mp*

*rit.*

CUE 4.13

norm.

*pppp*

*mf*

202

Sop

MIDI

Fl

B $\flat$  Cl

Vln

Perc.

El

$\text{♩} = 63$

norm.

*pppp*

*mp*

*pppp*

*mf*

211

Sop *pp* *ff* *fff* nasal

MIDI CUE 4.14 m i a o a i

Fl *ppp* *ppp* *f* *pp*

B♭ Cl *mp* *f*

Vln

Perc.

El compressed air and crickets distorted harp tremolo and voice *f*

217 ♩ = 92

Sop

MIDI CUE 4.15 CUE 4.16

Fl D-D# fry *f* *f* *f* *f* *mp* *f* *f*

B♭ Cl *f* *p* *f* *p* *f* *p* *p* *f*

Vln l.h. dampen 7 → norm. 7 "f" *p* "f" *p* "f" *p* *mp* *f* m.s.p.

Perc. *mp* *f*

El



Sop  
brack-ish dribb-les in the mid-land-s lo-zeng-es melt-ing in the drug-stores

MIDI

Fl  
*pppp* *mp*

B♭ Cl  
keyclicks  
*pppp* *mp* *pp* *mp* *pp*

Vln  
bow on bridge (no pitch)  
*pppp* *mp*

Perc.  
soft wool mallets  
*p* *p* *p* *p* *p* *p*

El

*accel. poco a poco*

Sop

MIDI

Fl  
D-D#  
*f* *mp*

B♭ Cl  
*mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln  
*mp* *mp* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc.  
*mp* *mf*

El

(♩=72) *accel. poco a poco*

Sop

MIDI

Fl

B♭ Cl  
*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mp* *mf* *pp* *mp*

Vln  
other side of the bridge, scratch → on winding (scratch)

Perc.  
*mf*

El

240 (♩=82) *accel. poco a poco*

Sop

MIDI

Fl *mf*

B♭ Cl *mf pp mf pp mp f*

Vln *p ord. ff 6 6 p f*

Perc. *mf mf mf mf mf mf mf mf mf mf mf*

El

243 *accel. poco a poco* (♩=96)

Sop

MIDI

Fl *f*

B♭ Cl *p mf p mp f*

Vln *p f fp ff mp*

Perc. *mf mf mf mf mf mf mf mf mf mf mf*

El

246 (♩=112) *accel. poco a poco* (♩=132)

Sop

MIDI

Fl *ff*

B♭ Cl *p f p mp mf*

Vln *ff 5 5 p ff*

Perc. *mf mf mf mf mf mf mf mf mf mf mf*

El

CUE 4.20

accel. poco a poco

(♩ = 160)

(♩ = 180)

249

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

CUE 4.21

*mp* *fff* *fff* *fff* *fff* *fff*

*p* *m*

Part V ♩ = 52

252

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

CUE 5.1

*ff* *pp* *pp* *mp* *f* *mp*

ooh *m* *m* *ooh* *a*

*pppp* *pp* *pppp* *pp*

*pppp* *pp* *pp* *p*

*p* *pp* *ppp*

*ppp* *p* *ppp*

*ppp* *ppp*

E.Gtr. pluck s.p.

medium-hard wool mallets

IV III m.s.p. *ppp* *pp* *p*

258

Sop *f* *ff* *pp* *p*  
a → m two

MIDI

Fl *pppp* *pp*

B♭ Cl *pppp* *pp*

Vln *p mp mp mf mf mf f f ff fff ff f mf mp p pp*  
with bow

Perc. *ff ff ff*

El notes bend randomly

262

Sop *fp* *fp* *mf > p < f > ppp* *mp* *mf* *mp* *mf* *mp* *mf*  
suns

MIDI

Fl *mp* *pp*

B♭ Cl *mp* *pp*

Vln *ppp* *ord.* *p* *s.p.* *m.s.p.*  
*pppp* *mp*

Perc. *mf* *pluck* *medium-hard wool mallets* *p*

El

267

Sop  
two suns cool - ing at the ho - ri - zons  
mmm ooh mmm a

MIDI

Fl  
< p > < p > < p > p p ppp mf

B♭ Cl  
< p > < p > < p > p p ppp mf

Vln  
ord. sempre mp s.t. p ord. ppp mf

Perc.  
pluck s.t. medium-hard wool mallets p

El  
mp

272

Sop  
rest - less moons  
ooh ah m

MIDI

Fl  
ppp p pppp pp p mp p

B♭ Cl  
ppp p pppp pp p mp p

Vln  
a.s.t. p pp p mp p p

Perc.  
pluck place towel between cymbals of the high-hat mp

El  
mp

277

Sop  
a - ni - mals should be shel - tered, travelers are warned ah

MIDI

Fl  
*p* *p* *p* *p*

B♭ Cl  
*p* *p* *p* *p*

Vln  
m.s.p. *p* *mp* *mf* *f* *mp* *p* *pp* ord. *p*

Perc.  
*p* *pp*

El

281

Sop  
all craft should re - turn to port ah

MIDI

Fl  
*p* *p* *p* *mp* *mf* *ppp* *mp*

B♭ Cl  
*p* *p* *p* *mp* *mf* *ppp* *mp*

Vln  
s.t. *ppp* *mp*

Perc.

El

285

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

poss-i - ble flood on the jell - y

CUE 5.6

CUE 5.7

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

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

*ppp* *ppp* *p* *mf* *p* *mf*

*mp f*

gliss on III

289

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

vib.

*mf*

aah

CUE 5.8

alternate fingerings

*mf* *p*

3 3 5 7 9 3

bisb.

flz. bisb.

alternate fingerings

*p*

3 3 5 7 9 5 6

bisb.

flz. bisb.

*mf*

292 *ff* *pp* *mp*

Sop  
tox - ic snakes in the tree - tops

MIDI CUE 5.9

Fl *ff* *p* *ppp* *mf* *ppp*

B♭ Cl *ff* *p* *ppp* *mf* *ppp*

Vln *ppp* *mf* *ppp*

Perc. *ppp* *p*

El

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

Sop  
aah ee aah

MIDI

Fl *mp* *p* *mp*

B♭ Cl *mp* *p* *p* *mp* *mp*

Vln *mp* *p* *p*

Perc. *mp* *mp* *mp* *f*

E.Gtr.

El

501

Sop *mp* the wind *p mf p* a *mp* a - live *p mf p* a

MIDI CUE 5.10 CUE 5.11 CUE 5.12

Fl *mp mp mp mp mp mp mp mp mp*

B♭ Cl *mp mp mp mp mp mp mp mp mp*

Vln

Perc. *mp f* *p* *mp f* *p*

El *mp mp mp mp mp mp mp mp mp*

505

Sop *mp* a - gain *mp mf mp* a *mp* temp-er-a-tures *mp mf mp* a

MIDI CUE 5.13 CUE 5.14

Fl *mp mp mp p mp mp mp mp mp*

B♭ Cl *mp mp mp p mp mp mp mp mp*

Vln

Perc. *mp f* *p* *mp f* *p*

El *mp mp mp mp mp mp mp mp mp*

309 *mp* *pp* *mp*

Sop will m e

MIDI

Fl *mp* *mp* *mp* *mp* *mf*

B♭ Cl *mp* *mp* *mp* *p* *mp* *mf*

Vln *ppp* *pp* *pp* *p* *p* *mp* *mp* *mf* *mf* *f*

Perc. *mp* *f*

El *mp*

(♩.=♩) ♩ = 69

313 *ff* *ppp* Calmly walk to the percussion setup and take the thundertube.

Sop a m

MIDI CUE 5.15

Fl *f* *mp* *p*

B♭ Cl *f* *mp* *p*

Vln *f* *ff* *mp* *ff* *mp*

Perc. *mf* *f* *p* *mf*

El *ppp* *mf*

*rit.*

rotate thundertube

315

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

318 ♩ = 52

Sop

MIDI

Fl

B♭ Cl

Vln

Perc.

El

CUE 5.16

bisb. speed

bisb.

with the same mallet

m.s.p.