

Tentative Embrace

by

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William Noland

Dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Philosophy  
in the Department of Music in the Graduate School  
of Duke University

2010

ABSTRACT

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# ABSTRACT

*Tentative Embrace* is a composition in five movements for flute, clarinet, saxophone quartet, vibraphone, piano, string quartet and tape track. The tape track features spoken text and soundscape recordings gathered in and around the Sonoran desert of the Southwestern United States. The text and the soundscape recordings, along with the composed music, are all my own work.

This piece embodies my efforts to interpret and translate the complicated sensation of being a human alone in nature – of wanting to belong, realizing I do belong, but also not quite belonging. The Sonoran desert, the site of inspiration for this work, is an especially revelatory space that heightens these simultaneous sensations of connection and disconnection; it draws attention to the biological points of contact between human beings and their natural surroundings, but it also emphasizes those cultural and material differences that we carry with us into such a space. Through the combination of the music, the text and the soundscapes, I work to convey the ever-shifting boundaries between the self and everything else.

For the music, I find formal inspiration in the slow and cyclical pace of the desert itself; musical ideas unfold gradually through ever-varying repetitions. Each movement is devoted to a particular phenomenon experienced in the desert, and while the text and the soundscapes work to articulate the specifics of these phenomena, the music gives form to their structural and sensual suggestion. I move back and forth between specifics and abstractions; as such, some of my translations of this space will be more audible than others, but each of them demonstrate this attempt at forging an artistic point of connection with this environment.

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I would also like to thank the Franklin Humanities Institute and the Seminar, “Innovating Forms,” for its support in the creation of this work. I must also express my gratitude to the late Martin Dale and his family, as the funding from the Martin Dale fellowship gave me my first immersive experience of the Sonoran desert.

Finally, I would like to thank my family for always having my back. Deepest thanks especially to my parents, Ann and Fred Bader, who have encouraged me to always live up to my potential. Most importantly, they have pushed me to find out for myself what my potential might even be.

# TENTATIVE EMBRACE

5 movements for 12 musicians,  
Sonoran soundscapes +  
spoken text



SCORE IN C

By

KATHLEEN BADER

Durham, NC  
March 2010

# INSTRUMENTATION

Flute  
B-flat Clarinet  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Vibraphone  
Piano  
Violin I  
Violin II  
Viola  
Cello  
Tape

# NOTES ON THE SCORE

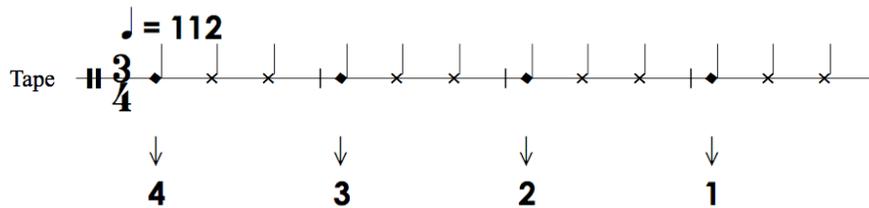
**Score in C.**

## **Sound system requirements**

The tape track requires a 5.1 channel surround sound set up. The spoken text will be routed through the central speaker (ideally positioned on or near the center of the stage), and the soundscapes will be channeled through the remaining four speakers (surrounding the audience). Additionally, there is a click track that will output to the conductor's headphones. Each of these three tracks (the soundscape, the spoken text and the click track) are distinct to allow for live mixing.

## About the click track

There are several lengthy sections of the piece that feature only the tape track (most notably between movements, also in the middle of movement III). The click track ceases in these sections, but before each entrance, I give 4 measures<sup>1</sup> of countdown in both the score and in the click track to prepare the conductor for the new tempi. In the score, these measures look like this:



The number of measures left before the first entrance is indicated below the line. Note that the click track is written out in these countdown measures only – it should be assumed in all other measures where the ensemble is playing.

## The tape line

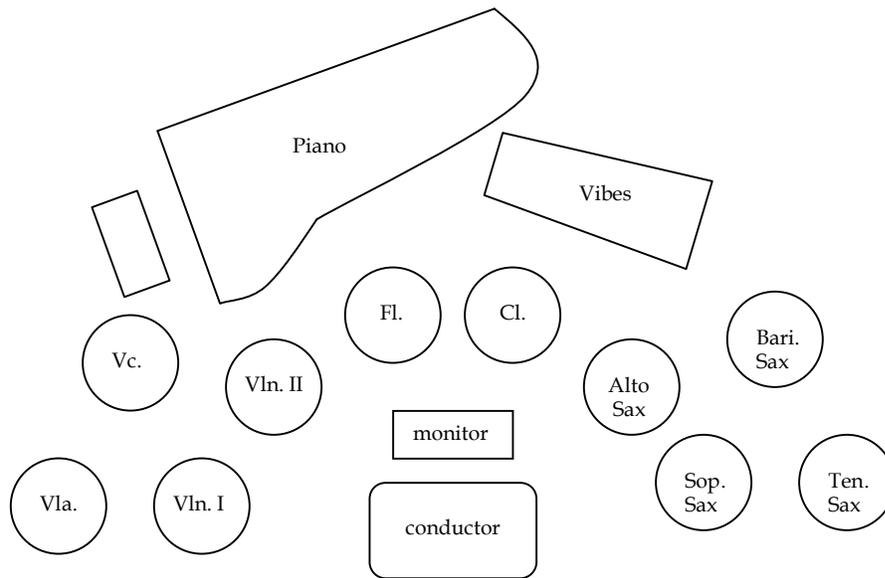
General soundscape cues and events are indicated just above the tape line in italics, and the spoken text is written just below it. Note that the positioning of the spoken text is approximate.

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<sup>1</sup> 3 measures are given between movements II and III (as necessitated by the immediate segue).

I split the tape line momentarily in the first movement in order to indicate both the countdown in the click track and the pre-recorded piano sounds.

### **Suggested stage arrangement**



## **S P O K E N T E X T i n f u l l**

### **i. My footprints are stylized**

My footprints - they're stylized, carving out all these lines and circles in the dust. I am the only person I see. I am human, and I am everything human. I notice this, but who else. I do a lot of noticing. I brought this with me. I have this backpack full of granola bars and a bottle of gatorade. I drove here in a car, wearing a hat, some sunscreen.

I'm not quite alone out here. Look at everything I've brought with me. But when I close my

eyes, when I see the sunlight glow orange through my lids, when I feel the breeze on my skin, when I hear my own breathing – maybe I am connecting.

## **ii. The speeds of all things**

These saguaros stand like the quietest of people, with their giant cactus arms and giant cactus spines. And they are everywhere, looming and leaning uncomfortably close to one another. All gesturing towards the space around me, it seems a scene that will forever want unfolding.

I can sense their lifespan, longer than mine. Their size, greater than mine. They are just within my range of feeling, a scale of being I could almost stretch into if I tried.

Interrupting their silent gathering, I feel the noise of my steps, my breath, my blood.

I am all too aware of how restless I must look. But I want to calm down, be still, feel quiet.

I feel lizards rushing about at my feet, so paranoid and small. I sense mountains beyond this, enduring and slow. Lulled into their rhythm, I try to slip into their pace. I want to calm down, be still, feel quiet. I try to feel quiet but instead I feel speeds. The speeds of all things, all the paces around me. The merging of all rhythms in an ever-fleeting simultaneity.

I can feel the passing of time and in it, these saguaros growing, the mountains stretching, the streams of dust tracing rivers past, a quarter century myself with the day old ant, all on a ball

that's spent billions of years spinning around a sun. This one unique moment. All just so right, just.. so right now.

### **iii. Life in cycles**

I remember the smell of old textbooks. The pale scent of knowledge, the many thumbed-through pages. Look at these drawings of clouds, rains, vapors and ponds, with arrows urgently darting between them. The arrows cycle through a never-ending loop, round and round. It's exhausting. No subtlety, no variation, just arrows begetting arrows begetting arrows. And all this circumscribed within a natural science textbook, contained in pages between a cover that I could choose to close or open.

But outside, on this rock, when I let myself slip, when I forget this book, there is only open.

There is only light, only life, only death. There is the drama of dust and the quiet scent of growth and decay. There are the clouds clutching themselves nervously and the heat begging them to let go. There are deluges of letting go.

How much more beautiful it all is, how much more ecstatic these cycles are in their specificity.

I can put my fingers around death, I can taste the ecstasy of weather, I can hear blood vibrating in my ears.

#### **iv. Denial of dust**

These houses look like they were made somewhere else. Constructed out of something else, plopped down by someone else on an already developed landscape. You can smell the blueprints, the plaster. I belong to this but it seems so absurd – this is home but it is out of place. These houses huddle around in clusters, staring inwards towards the street. They are in denial of this dust. The mountains beyond their backyards wear so much more history.

The dust is everywhere, hiding in the cracks, creaking through the floors. These houses huddle nervously, and I can feel my skeleton inching towards the dirt. I can hear the wood planks drifting into splinters. I can smell the blueprints, the plaster.

There are neighboring ghost towns and I am their ghost, forever at home but never quite belonging.

#### **v. I feel myself a silhouette**

The sun is setting and it's all too exciting – that last push before nightfall. The saguaros are glowing, basking in the last slants of light. And everything is everywhere.

I can hear myself breathe again. And the sky. The whole world sinks beneath this display. Neon bands of light, ever-shifting, slowly changing. They melt into purples, then into blacks, and then blacker blacks to better showcase the moon, the stars.

I can see further into size. I can feel the curve of the earth, feel the breezy rotation around this

axis.

Below me, the city glows. Above me, the stars. The saguaros, silhouetted against the sky, also cast themselves against the lights below.

I also feel myself a silhouette against the city and sky – they seem one plane, one background against which I carve out my shape. I am disappearing, but I feel all the more present in my vanishing. I forget who I am; I know where I am. I taste the dust in my lungs.

I belong to all of this. I am made of all of this.

## PROGRAM NOTES

I fell in love with deserts at a young age. For years I imagined myself a paleontologist digging up dinosaur bones in the driest of places. I wanted to feel close to the mysteries of prehistory, to the strangeness of scale in both space and time. Knowing my place in the world wasn't enough – I wanted to feel it. I wanted to see beyond myself, sensing horizons and expanses. Tired of obsessing over my own story, I wanted to tap into a much larger story, one that had always been (and will always be) unfolding around me.

*Tentative Embrace* embodies my efforts to translate my experience of the desert musically. I hope to suggest the complicated sensation of being a human alone in nature – of wanting to belong, realizing I *do* belong, but also not quite belonging. Just as I am able to lose myself in the desert, I am also made more aware of myself as separate from it.

The site of inspiration for this work is the Sonoran desert of the southwest USA, an especially revelatory space that encourages a heightening of these seemingly contradictory sensations of connection and disconnection, location and dislocation, present-ness and the eternal. In each movement, I explore and investigate these seeming binaries, exaggerating them while breaking them down until I ultimately allow them to exist in the same, mutually cooperative space. Throughout, I highlight these moments of separation and immersion, especially as they play out between the live musicians, the recorded soundscapes and the spoken text.

The spoken text allows me to articulate an inner monologue that emphasizes those points of separation with the desert landscape via the cultural, categorical, architectural and rational constructions of human experience (as explored through my own understanding of it). This text also begins to describe an awareness of connections to this landscape via the biological, temporal, intuitive and instinctual, even though the language is itself a point of separation. When I am alone in nature, I am the only one who communicates the way that I do. Even though there is no one to communicate with, I find myself translating the experience of being alone into the words I know best in order to help me remember and understand it.

Despite the solitude and self-consciousness that comes with being the sole human being in a natural landscape, the desert is nonetheless full of feelings of encounter. Be they through the mystical sensation of surveillance from the quiet and readily anthropomorphized saguaro cactus, or through interactions with the easily startled animal life, these feelings of encounter work to highlight my relational situation in this space. With regard to the cacti, I feel myself to be an incredibly fast and loud species, and from the point of view of the much-smaller animals, I must seem a towering threat. I imagine myself being read and judged in

ways that are less familiar, and this allows me to read and judge myself in new lights. In this space, I can feel my intuition and vulnerability more deeply, and I can sense the idiosyncrasies of my species. I can feel the human species *as* a species.

The music also occupies this space between connecting and disconnecting, as it too reworks my relationship with this landscape into yet another form of communication with which I'm familiar. I find formal inspiration in the desert itself; stylistically, I capture its cyclical and gradual pace through slowly varying repetitions, allowing the material to unfold at its own pace. For each movement, I work the processes or phenomena being described into the language and structuring of the music itself. Some of these structural inspirations will be more obvious than others, but all work to communicate this attempt at connecting to and translating this space.

The soundscapes are made up of material that I recorded over the past two summers, and they contextualize this work sonically, grounding the instrumental music and the text in a record of the space. Even though the recordings are all mediated, edited and selected by me, they nonetheless help me to communicate the sensuality of the landscape.

This work is not about the desert itself; rather, it is about a relationship with it. I find in the desert a deep sense of mystery, even as it lays bare the processes and cycles within it. The movements of clouds across the sky are visible. You can see the weather, and you can will the rain in your direction. The skeletons of dead saguaros stand alongside living ones, and it seems a symbolic symmetry – you can feel death slip into life, and life slip into death. The mountains display the scars of their tectonic histories, so you can feel the impermanence of even the slowest and most enduring monuments.

Even though the desert makes obvious those systems and processes that I normally only consider in the abstract, I still feel bewildered by its beauty. Even when I am able to sense the effects that this environment has on me, it somehow escapes total comprehension. I feel a mystery – an inability to fully understand even as I am standing there. I would like to suggest that if a sense of understanding is artificial, a sense of not understanding can be artful.

# i. My footprints are stylized

♩ = 99

cicadas (0:00) car approaching (0:45) footsteps (1:37) (1:42) (2:14)

Tape   $\frac{4}{4}$

My footprints -- they're stylized,  
carving out all these lines and circles in the dust.



2 Piano recording

Tape   $\frac{4}{4}$

I am the only person I see. I notice this, but who else. I do a lot of noticing.  
I am human, and I am everything human. I brought this with me.



12 Piano recording

Tape   $\frac{4}{4}$

click track

I have this backpack full of granola bars, a bottle of gatorade. I drove here in a car,



4 3 2 1

16

Vib. *pp* *mp*

Pno. *pp* *mp*

Tape   $\frac{4}{4}$

wearing a hat, some sunscreen.

**A Flowering**

25

Vib.

Pno.

Tape

*cicadas + footsteps cont.*

*mf*



32

Vib.

Pno.

Tape

*fade out footsteps*

*p*

38

Vib. *pp*

Pno. *pp*

Tape *cicadas cont.* →



44

Pno.

Tape

I'm not quite alone out here. Look at everything I've brought with me. But when I close my eyes, when I see the sunlight glow



49

Pno.

Tape

orange through my lids, when I feel the breeze on my skin, when I hear my own breathing, maybe I am connecting.



**B** With tenderness

55

Pno. *p*

Tape *cicadas cont.* →

Vln. I *p*

Vln. II *p*

Vla. *p*

63

**C** Filling out

Fl. *mp*

Cl. *mp*

Sop. Sax. *pp* *p*

Alto Sax. *pp* *p*

Ten. Sax. *pp* *p*

Bari. Sax.

Vib. *mp*

Pno. *mp*

Tape *cicadas cont.* → **C** Filling out

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

**Broad, full of warmth**

73

Fl. *mf*

Cl. *mf*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Vib. *mf*

Pno. *mf*

Tape *cicadas cont.* → **Broad, full of warmth**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



81 *cicadas + cell phone* →  
 (0:30)

Tape

## II. The speeds of all things

*doves + fly*  
(0:00)

(0:30)

Tape 

These saguaros stand like the quietest of people,  
with their giant cactus arms and giant cactus spines.  
And they are everywhere, looming and leaning  
uncomfortably close to one another.

All gesturing towards the space around me,  
it seems a scene that will forever  
want unfolding.



2  
Tape 

I can sense their lifespan, longer than mine,  
their size, greater than mine.

$\text{♩} = 64$

$\frac{3}{4}$

They are just within my range of feeling,

4



4  
Fl.

Cl.

Tape 

a scale of being I could almost stretch into if I tried.

3

2

1



### 7 Stoic

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tape 

Interrupting their silent gathering,  
I feel the noise of my steps,  
my breath,

17 **A** Gradually unfolding

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

Cl. *mp p mp p mp p mp p mp p mp*

Sop. Sax. *mp p mp p mp p mp p mp p*

Alto Sax. *mp p mp p mp p mp p mp p mp*

Ten. Sax. *mp p mp*

Bari. Sax. *mp p mp*

*doves cont.* → **A** Gradually unfolding

Tape my blood.

Vln. I *mp mf*

Vln. II *mp mf*

Vla. *mp mf*

Vc. *mp mf*

26

Fl. *mp*

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib. *mf*

Pno. *mf* *mf* *mf*

Tape *doves cont.* →

Vln. I *f*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

31

Fl. *p*

Cl. *mf*

Sop. Sax. *mf*

Alto Sax. *f*

Ten. Sax.

Bari. Sax. *p*

Vib.

Pno.

doves cont. →

Tape

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

35

Fl. *mp*

Cl. *mp*

Sop. Sax. *mp*

Alto Sax. *mf*

Ten. Sax. *p*

Bari. Sax. *mp*

Vib.

Pno. *f*

Tape *doves cont.* →

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp*

39 **B Creepy**

Fl. *f* *mf* *mp*

Cl. *mf* *mp* *p*

Sop. Sax. *mf* *mp* *p*

Alto Sax. *mp*

Ten. Sax. *mf*

Bari. Sax. *mf* *mp* *p* *mp*

Vib. *mp*

Pno. *p*

Tape *doves cont.* → **B Creepy**

Vln. I *mf*

Vln. II *mp*

Vla.

Vc. *p*

**C Relaxed**

45

Fl. *mp* *f (solo)* *mf* *mp dim.*

Cl. *p* *mp*

Sop. Sax. *mp*

Alto Sax. *3*

Ten. Sax. *mp*

Bari. Sax. *p*

Vib.

Pno.

doves cont. → **C Relaxed**

Tape

Vln. I *mp* *p*

Vln. II *p* *mp* *p*

Vla. *mp* *p*

Vc. *mp* arco *p*

54

Fl.

Cl.

Ten. Sax.

Bari. Sax.

Tape

*doves cont.* →

59

Fl.

Cl.

Ten. Sax.

Tape

I am all too aware of how restless I must look. But I want to calm down, be still, feel quiet. I feel lizards rushing about at my feet,

64

**D** ♩ = 112

Fl.

Sop. Sax.

Tape

so paranoid and small. I sense mountains beyond this,

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp* *mf* *mp* *mf* *mp* *mf*

*p* (ethereal)

*mf*

*p* (ethereal)

*p* (ethereal)

70 *doves cont.* →

Tape **H**

enduring and slow. I want to calm down, be still, feel quiet. The speeds of all things, all the paces around me.  
 Lulled into their rhythm, I try to feel quiet, but instead I feel speeds. The merging of all rhythms in an ever-fleeting  
 I try to slip into their pace. simultaneity.

Vln. I

Vln. II **p** (ethereal)

Vla.

Vc.



**E** Energetic, crisp

84

Fl. **mp**

Sop. Sax. **mp** → **mf**

Alto Sax. **mp**

Ten. Sax. **mp**

Tape **H**

Vln. I **mf**

Vln. II **ppp** (fading away) **mp**

Vla. **ppp** (fading away)

Vc. **ppp** (fading away)

92

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *doves cont.* →

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*mf*

The musical score is for page 92 and consists of 12 staves. The top six staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The next two staves are for Percussion (Pno.) and Vibraphone (Vib.). The eighth staff is for Tape, with the instruction "doves cont." and an arrow pointing right. The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 3/4 time and features various musical notations including rests, notes, slurs, and dynamic markings such as *p*, *mp*, and *mf*. The key signature has one sharp (F#).

100

**F** Bright, bustling

Fl. *mp* *mf* *f*

Cl. *mp* *f*

Sop. Sax. *mp* *mf* *mp* *mf*

Alto Sax. *mf* *p*

Ten. Sax. *mf*

Bari. Sax. *mf*

Vib. *mf*

Pno. *mf*

Tape *doves cont.* → **F** Bright, bustling

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*



113

**G Intense, full of momentum**

Fl. *f*

Cl. *f*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *f* *mf* *f*

Vib. *f*

Pno. *ff*

Tape *doves cont.* → **G Intense, full of momentum**

Vln. I *f*

Vln. II

Vla. *f*

Vc. *f* *mf* *f*

121

**H** ♩ = 54 (♩ = 112)

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *fade out doves* →

**H** ♩ = 54 (♩ = 112)

Vln. I

Vln. II

Vla.

Vc.

125

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

129

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mf*

*mf*

wind →

I can feel the passing of

**J Stoic again**

133

Vib. *mf*

Pno. *mf*

Tape *wind cont.* →

time, and in it, these saguaros growing, the mountains stretching, the streams of dust tracing rivers past, a quarter century



137

Fl. *p* *mp*

Cl. *p* *mp*

Vib.

Pno.

Tape

myself with the day old ant, all on a ball that's spent billions of years spinning around a sun. It's this one unique moment.

**K** Expressive, even sentimental

Musical score for woodwinds and vibraphone. The score includes parts for Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Bari. Saxophone (Bari. Sax.). The Vibraphone (Vib.) part is also present. The score is marked with dynamics such as *mp* and *mf*. The Flute and Clarinet parts feature melodic lines with slurs and accents. The Saxophone parts provide harmonic support with various dynamics. The Vibraphone part consists of chords and single notes.

**K** Expressive, even sentimental

Musical score for strings and tape. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Tape part includes the lyrics: "It's all just so right and just so right now." The string parts are marked with dynamics such as *mp* and *mf*. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Tape part is a simple vocal line.

146

Fl. *f* *mp* *p*

Cl. *f* *mp* *p*

Sop. Sax. *f* *mp* *mp* *p* *mf*

Alto Sax. *mf* *mf (solo)*

Ten. Sax. *f*

Bari. Sax. *mf* *mp* *mf*

Vib.

Pno.

Tape *wind cont.* → **L**

Vln. I *mp mf* *f* *mp* *mf* *mp mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *f*

155

Fl. *mp*

Cl. *mp*

Sop. Sax. *p* *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Vib. *mf*

Pno. *mf*

Tape *wind cont.* →

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

160

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *wind cont.* →

Vln. I

Vln. II

Vla.

Vc.

163

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *wind cont.* →

Vln. I

Vln. II

Vla.

Vc.

166 *wind cont.* →

Tape

Vln. I

Vln. II

Vla.

Vc.

*mf*



169 *wind fade out* → ♩ = 60

Tape

Vln. I

Vln. II

Vla.

3 2 1

*Attaca*

### iii. Life in cycles

$\text{♩} = 60$  Claustrophobic, unyielding

The score is for a 3/4 time piece with a tempo of 60 beats per minute. The mood is 'Claustrophobic, unyielding'. The score includes parts for Flute, Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Vibraphone, Piano, Tape, Violin I, Violin II, Viola, and Violoncello. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* to *f*. The piece concludes with a *rit.* (ritardando) marking.

Flute *mp* *f* *rit.*

Clarinet in Bb *mp* *f*

Soprano Saxophone *p* *mf*

Alto Saxophone *pp* *mf*

Tenor Saxophone *pp* *mf*

Baritone Saxophone *mp* *mf*

Vibraphone *mf* *f* *mp*

Piano *mf* *f* *mf*

Tape  $\text{♩} = 60$  Claustrophobic, unyielding *rit.*

Violin I *f* *mp* *pizz.*

Violin II *pp* *mf*

Viola *pp* *mf*

Violoncello *f* *mp* *pizz.*

Musical score for a woodwind and string ensemble. The score is divided into two systems, each with a tempo change from  $\text{♩} = 48$  to  $\text{♩} = 60$ .

**System 1 (Measures 7-10):**

- Flute (Fl.):** Measures 7-8:  $mp$ ; Measures 9-10:  $mp$ .
- Clarinet (Cl.):** Measures 7-8:  $mp$ ; Measures 9-10:  $mp$ , featuring triplet figures.
- Soprano Saxophone (Sop. Sax.):** Measures 9-10:  $p$ .
- Alto Saxophone (Alto Sax.):** Measures 9-10:  $pp$ .
- Tenor Saxophone (Ten. Sax.):** Measures 9-10:  $pp$ .
- Bass Saxophone (Bari. Sax.):** Measures 9-10:  $mp$ .
- Vibraphone (Vib.):** Measures 9-10:  $mf$ .
- Piano (Pno.):** Measures 9-10:  $mf$ , featuring triplet figures.

**System 2 (Measures 11-14):**

- Violin I (Vln. I):** Measures 11-12:  $mf$  (arco); Measures 13-14:  $p$ .
- Violin II (Vln. II):** Measures 11-12:  $p$ ; Measures 13-14:  $p$ .
- Viola (Vla.):** Measures 11-12:  $p$ ; Measures 13-14:  $p$ .
- Violoncello (Vc.):** Measures 11-12:  $mf$  (arco); Measures 13-14:  $p$ .

13 rit.  $\text{♩} = 48$  **A**  $\text{♩} = 60$

Fl. *f* *mp* *mp*

Cl. *f* *mp* *mp*

Sop. Sax. *mf* *p*

Alto Sax. *mf* *pp*

Ten. Sax. *mf* *pp*

Bari. Sax. *mf*

Vib. *f* *mp*

Pno. *f* *mf*

Tape rit.  $\text{♩} = 48$  **A**  $\text{♩} = 60$

Vln. I *pizz.* *f* *mp* *arco* *mf* *p*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.* *f* *mp* *arco* *mf*

18

Fl. *rit.* *f* *mp*  $\text{♩} = 48$

Cl. *f* *mp*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mp* *mf*

Vib. *mf* *f* *mp*

Pno. *mf* *f* *mf*

Tape  $\text{♩} = 48$  *rit.*

Vln. I *pizz.* *f* *mp* *arco* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *pizz.* *f* *mp* *arco* *mf*

22  $\text{♩} = 60$  *rit.*  $\text{♩} = 48$

Fl. *f* *mp*

Cl. *f* *mp*

Sop. Sax. *p* *mf*

Alto Sax. *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *mp* *mf*

Vib. *mf* *f* *mp*

Pno. *mf* *f* *mf*

Tape  $\text{♩} = 60$  *rit.*  $\text{♩} = 48$

Vln. I *p* *f* *mp* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *f* *mp* *mf*

*pizz.* *arco*

**B** ♩=60 rit. **C** ♩=48

Fl. *f* *mp*

Cl. *f* *mp*

Sop. Sax. *p* *mf*

Alto Sax. *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *mp* *mf*

Vib. *mf* *f* *mp*

Pno. *mf* *f* *mf*

**B** ♩=60 rit. **C** ♩=48

Tape weather channel →

Vln. I *p* *f* *mp* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *f* *mp* *mf*

*pizz.* *arco*

37 **accel.** ♩ = 60 rit. ♩ = 45

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *mp*

Vib.

Pno. *mf*

Tape **accel.** weather channel cont. → ♩ = 60 rit. ♩ = 45

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *mp*

Vla. *p* *mf*

Vc. *p* *mf*

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *weather channel cont.* →

Vln. I

Vln. II

Vla.

Vc.

**weather channel, cont.** →  
(0:00)

Tape **||**

<p>I remember the smell of old textbooks. The pale scent of knowledge, the many thumbed-through pages. Look at these drawings of clouds, rains, vapors and ponds, with arrows urgently darting between them.</p>	<p>The arrows cycle through a never ending loop, round and round. It's exhausting. No subtlety, no variation. Just arrows begetting arrows begetting arrows. And all this, circumscribed within a natural science textbook, contained in pages between a cover that I could choose to close or open.</p>
--	--



40 **rain** → (0:55) **thunder** (1:10) **♩ = 108**

Tape **||**

But outside, when I let myself slip,  
when I forget this book, there is only open.



**D** Gentle, with tenderness

45

Vib.

Pno.

Tape **||**

There is only light, only life, only death. There is the drama of dust and the quiet scent of growth and decay.

Vln. II

Vla.

Vc.

54

Vib. *mp*

Pno. *mp*

Tape *thunder + rain cont.* →

Vln. II

Vla.

Vc.

There are the clouds clutching themselves nervously  
and the heat begging them to let go.

61

Fl. **E**ffervescent *mp*

Cl. *mp*

Vib. *mp*

Pno. *mp*

Tape There are deluges of letting go.

Vln. I *p* arco

Vln. II

Vla.

Vc.

66

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*mf*

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

*thunder + rain cont.* →

**F** Sensual

70

Fl. *mf*

Cl. *mf*

Sop. Sax.

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *p*

Vib.

Pno.

Tape *thunder + rain cont.* →

**F** Sensual

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II

Vla. *mp*

Vc.

75

Fl. *mf*

Cl. *mf*

Sop. Sax. *mp p*

Alto Sax.

Ten. Sax.

Bari. Sax. *mp p mp*

Vib.

Pno. <sup>(8)</sup>

Tape *thunder + rain cont. →*

Vln. I

Vln. II *mp*

Vla.

Vc. *mp*

**G With momentum**

80

Fl.

Cl.

Sop. Sax. *mp* *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf* *mp* *mf*

Vib.

(8)

Pno.

**G With momentum**  
thunder + rain cont. →

Tape

Vln. I

Vln. II

Vla.

Vc.

**H** Euphoric

84

Fl. *f* *mf*

Cl. *f* *mf*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Vib. *f*

Pno. *f*

**H** Euphoric

Tape *thunder + rain cont. →*

Vln. I *f* *mf*

Vln. II *mf* *f* *pizz.*

Vla. *mf* *f* *pizz.*

Vc. *mf*

88

Fl. *mp*

Cl. *mp*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *thunder + rain cont.* →

How much more beautiful it all is. How much more ecstatic these cycles are in their specificity.

Vln. I *mp* *p*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *p*

**Expressive**

95

Fl. *p* *mf* *mf*

Cl. *p* *mp*

Sop. Sax. *mp*

Alto Sax. *mp* *mf* *mp*

Ten. Sax. *p*

Bari. Sax. *p*

Vib. *mp*

Pno. *mp* *sw*

**Expressive**

Tape *thunder + rain cont.* → *fade in birds* →

Vln. I

Vln. II *arco* *mp*

Vla. *arco* *mp* *p* *mf* *mp*

Vc.

103

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

Cl.

Sop. Sax. *mf*

Alto Sax. *mf mp mf mp mf*

Ten. Sax.

Bari. Sax.

Vib.

Pno. <sup>(8)</sup>

Tape *birds + thunder cont.* →

Vln. I *mf*

Vln. II *mf mp*

Vla. *mf mp mf mp*

Vc.

**J**

108

Fl. *mp mf* *mp mf*

Cl. *mf*

Sop. Sax. *mp*

Alto Sax. *mp* *mf*

Ten. Sax.

Bari. Sax.

Vib. *mf*

Pno. *mf*

Tape *birds + thunder cont.* →

Vln. I *p*

Vln. II

Vla. *mf* *mp*

Vc. *mp*

113

**K**

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

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

**K**  
*birds + thunder cont.* →

Tape

Vln. I *mp*

Vln. II

Vla.

Vc.

118

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

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno. (s)

Tape *birds + thunder cont.* →

Vln. I

Vln. II

Vla.

Vc.

**L** Somewhat cold

122

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

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

**L** Somewhat cold  
*birds + thunder cont.*

Tape

Vln. I

Vln. II

Vla.

Vc.

127

Fl. *mf*

Cl.

Tape *birds + thunder cont.* →

I can put my fingers around death.

Vln. I

Vln. II

Vla.

Vc.



131

Tape *fade out birds, fade in cicadas* → (0:18)

I can taste the ecstasy of weather. I can hear blood vibrating in my ears.

Vln. I

Vln. II

Vla.

Vc.

# iv. Denial of dust

cicadas + generator →

Tape (0:00)

(0:40)

(1:20)  $\frac{3}{4}$

These houses look like they were made somewhere else, constructed out of something else and plopped down by someone else on an already developed landscape. You can smell the blueprints, the plaster.

I belong to this, but it seems so absurd. This is home, but it is out of place. These houses huddle around in clusters, staring inwards towards the street.



♩ = 50

Tape  $\frac{3}{4}$

They are in denial of this dust. The mountains beyond their backyards wear so much more history.

4 3 2 1

6 **Lazy**

Fl. *pp*

Cl. *pp*

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Vib. *p*

Pno. *p*

Tape  $\frac{3}{4}$

**A** ♩ = 100 Languid

17

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *cicadas cont.* →

**A** ♩ = 100 Languid

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*mp*

28

**B Getting restless**

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *cicadas cont.* →

**B Getting restless**

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*p*

*p*

37

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*cicadas cont.* →

*p*

*mp*

*mf*

**C** ♩ = 86 Somewhat urgent

45

Fl. *f* *mf*

Cl.

Sop. Sax.

Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mf*

Vib. *mf*

Pno. *f* *mf*

Detailed description: This section of the score covers measures 45 to 48. It features six woodwind staves (Flute, Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone), a Vibraphone, and a Piano. The Flute and Clarinet parts have melodic lines with slurs and accents. The Saxophone parts provide harmonic support with various articulations. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics range from *f* (forte) to *mp* (mezzo-piano).

**C** ♩ = 86 Somewhat urgent  
*cicadas cont.* →

Tape ||

Vln. I *f* *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Detailed description: This section covers measures 49 to 52. It includes a Tape track with a double bar line, and four string staves (Violin I, Violin II, Viola, and Violoncello). The Violin I part has a melodic line with slurs and accents, starting *f* and ending *mf*. The other string parts provide harmonic support with various articulations. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte).

49

**D Biting**

Fl. *f*

Cl. *f*

Sop. Sax.

Alto Sax. *mp* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *mp*

Vib.

Pno.

Tape *cicadas cont.* → **D Biting**

Vln. I *f* *mp*

Vln. II *mf*

Vla.

Vc.

55

Fl. *mp*

Cl. *mp*

Sop. Sax. *mp* *f* *mp*

Alto Sax. *mp* *mf* *mp*

Ten. Sax. *mp*

Bari. Sax.

Vib. *mf* *f* *mf*

Pno. *mf* *f* *mf*

Tape *cicadas cont.* → **E**

Vln. I *mp* *mf* *f*

Vln. II

Vla. *mp* *mf*

Vc. *pizz.* *arco* *mf* *f*

61

Fl. *(like a swing)* *mf*

Cl. *mp*

Sop. Sax. *mf* *mp* *p* *mp*

Alto Sax. *mf* *mp* *p*

Ten. Sax. *mf* *mp*

Bari. Sax. *mp*

Vib. *mf*

Pno. *mp*

Tape *cicadas cont.* →

Vln. I *mf* *p* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp*

Vla. *p* *mp*

Vc. *mf* *mp* *pizz.* *arco pizz.* *arco pizz.* *arco* *pizz.*

69 **F** Vertiginous

Fl. *mp*

Cl. *mf* *mp*

Sop. Sax.

Alto Sax.

Ten. Sax. *mp* *mf* *mp*

Bari. Sax.

Vib.

Pno.

Tape *cicadas cont.* → **F** Vertiginous

Vln. I *mf*

Vln. II *mp*

Vla. *mf* *mp* *mp*

Vc. *arco* *mf*

77

Fl. *mf* *p*

Cl. *mf* *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax. *f*

Vib. *f*

Pno. *mf*

Tape *cicadas cont.* →

Vln. I

Vln. II

Vla.

Vc.

**G** ♩ = 92 Carnavalesque Reserved

85

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Sop. Sax. *mf* *f* *mf* *mp*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mp*

Vib. *mf* *mf*

Pno. *mf*

**G** ♩ = 92 Carnavalesque Reserved

*cicadas cont.* →

Tape

Vln. I *mf* *f* *mf* *f* *mf* *mp*

Vln. II *f* *pizz.*

Vla. *f* *pizz.* *arco* *mp*

Vc. *f* *pizz.* *arco* *mp*

**H** ♩ = 100 Morose, bitter

93

Fl. *p* *mp*

Cl. *p* *mp*

Sop. Sax. *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mp*

Bari. Sax. *mp*

Vib. *f*

Pno. *f*

Tape *cicadas cont.* → **H** ♩ = 100 Morose, bitter

Vln. I *mf*

Vln. II *arco* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf*

accel.

$\text{♩} = 66 (\text{♩} = 132)$  Building in Intensity

accel.

103

Fl. *mf*

Cl. *mf*

Sop. Sax.

Alto Sax. *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

Vib.

Pno.

cicadas cont. → accel.

$\text{♩} = 66 (\text{♩} = 132)$  Building in Intensity

accel.

Tape

Vln. I *mf* *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

♩ = 76 Ecstatic, transcendent

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Vibraphone (Vib.), and Piano (Pno.). The tempo is marked as ♩ = 76, with the mood described as 'Ecstatic, transcendent'. The score features various dynamics such as *f*, *mf*, *mp*, and *ff*, along with articulation marks like *swr* and *mf*. The woodwinds play melodic lines with slurs and accents, while the strings provide harmonic support with sustained notes and rhythmic patterns.

♩ = 76 Ecstatic, transcendent  
*fade cicadas*

wind + chimes →

The dust is everywhere,  
hiding in the cracks,  
creaking through the floors.

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = 76, with the mood described as 'Ecstatic, transcendent'. The score features various dynamics such as *f*, *mf*, and *ff*. The strings play sustained notes and rhythmic patterns, with the Viola and Violoncello parts featuring triplets. The Violin I part has a *mf* dynamic, while the Violin II part has a *f* dynamic. The Viola part has a *ff* dynamic, and the Violoncello part has a *f* dynamic.

**J** Innocent

119

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

*mp*

Pno.

wind cont. →

**J** Innocent

Tape

These houses huddle nervously,  
and I can feel my skeleton inching towards the dirt.

I can hear the wood planks drifting into splinters.  
I can smell the blueprints, the plaster.

Vln. I

Vln. II

Vla.

Vc.

128

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*mf* *mp* *mf* *mp* *mf*

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

*wind cont.* →

**K** Somewhat anxious

134

Fl. *mp*

Cl. *mp*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

Vib.

Pno. *mf*

wind cont. → **K** Somewhat anxious

Tape

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.*

Vc. *pizz.*

139

Fl. **L Resigned**  
*mf*

Cl. *mf*

Sop. Sax.

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax.

Vib. *mp*

Pno.

Tape *wind cont.* → **L Resigned**

Vln. I *mf* *f* *mf*

Vln. II *mf*

Vla. *arco.* *mf*

Vc. *mf*

145

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*mp*

*mp*

*wind cont. →*

152

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pho.

Tape

Vln. I

Vln. II

Vla.

Vc.

*wind cont.* →

There are neighboring ghost towns and I am their ghost,  
forever at home, but never quite belonging.

*fade wind* →  
(0:30)

*p*

*p*

# v. I feel myself a silhouette

Birds, coyote, crickets  
(0:00)

(0:12)

♩ = 116

Tape

The sun is setting and it's all too exciting.  
That last push before nightfall.  
The saguaros are glowing, basking  
in the last slants of light.

And everything is everywhere.

3/4  
↓  
4

## Energetic, excited

3

Fl. *f*

Cl. *mf*

Bari. Sax. *mf*

Tape

3 2 1

10

Fl.

Cl. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

16

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

*birds + crickets cont.* →

Vln. I

Vln. II

Vla.

Vc.

**A** 22

Fl. *ff* *mf*

Cl. *f* *mf*

Sop. Sax. *f* *mp*

Alto Sax. *f* *mp*

Ten. Sax. *ff (to the fore)* *mf*

Bari. Sax. *f* *mf*

Vib. *ff*

Pno. *ff*

**A** birds + crickets cont. →

Tape

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *(to the fore)*

31 **B** ♩ = 100 Calm

Fl. *mp*

Cl. *f* *mp*

Sop. Sax. *mp* *p*

Alto Sax. *mp*

Ten. Sax. *mp* *p*

Bari. Sax. *mp*

Vib. *p*

Pno. *p*

Tape *crickets cont. →* **B** ♩ = 100 Calm

I can hear myself breathe again.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

**C Blended sound**

38

Fl. *p*

Cl. *p*

Sop. Sax.

Alto Sax. *p*

Ten. Sax. *mp*

Bari. Sax. *p*

Vib.

Pho.

Tape *coyote* **C Blended sound**

Oh, and the sky - Neon bands of light, ever shifting, slowly changing.  
The whole world sinks beneath this display.

Vln. I *p*

Vln. II *mp*

Vla. *mp* *p*

Vc. *p*

Detailed description: This page of a musical score, numbered 38, is titled 'Blended sound'. It features a complex arrangement of instruments. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A unique element is the 'Tape' part, which includes a coyote recording with lyrics: 'Oh, and the sky - Neon bands of light, ever shifting, slowly changing. The whole world sinks beneath this display.' The score is written in 2/4 and 3/4 time signatures. Dynamics such as *p* (piano), *mp* (mezzo-piano), and *mp* (mezzo-piano) are indicated throughout. The piece concludes with a 'C' time signature change.

49

Fl. *mp* *mf*

Cl. *mp*

Sop. Sax. *mp*

Alto Sax. *mp* *mf* *mp* *mf* *mp*

Ten. Sax. <sup>3</sup>

Bari. Sax. *mp*

Vib. *p*

Pno. *p*

Tape **||** *coyote + crickets cont.* →  
 They melt into purples, and then into blacks, and then blacker blacks to better showcase the moon,

Vln. I

Vln. II

Vla.

Vc. <sup>4</sup> <sup>4</sup> <sup>4</sup> <sup>4</sup> <sup>4</sup>

55

Fl. *mp* *mf* *mp* *p*

Cl. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Vib. *pp*

Pno. *pp*

Tape **||** *coyote + crickets cont.* → *crickets fade*  
the stars.

Vln. I

Vln. II

Vla.

Vc.

63 **D** ♩ = 106 **Celestial**

Fl. *mp*

Cl. *mp* *p* *mp* *p* *mp* *p*

Sop. Sax. *mp* *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

Vib. *mf*

Pno. *mf*

**D** ♩ = 106 **Celestial**  
*coyote cont.* →

Tape

Vln. I *mp*

Vln. II

Vla. *mp* *p*

Vc. *p*

72

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

**E**

*mp p mp*

*mf*

*p mp*

*coyote cont.* →

**E**

*mf (to the fore)*

*mp*

*p*

80

Fl. *mf* *p* **F** Ascending

Cl. *mf* *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Vib.

Pno. *mp* *mf*

Tape *coyote cont.* → *rit.* **F** Ascending

Vln. I *p*

Vln. II *mp* *p*

Vla. *p*

Vc. *mp* *p*

88 **G** ♩ = 96 As if emerging

Fl. *mf* *mp* *mp*

Cl. *mf* *mp*

Sop. Sax. *mf* *mp*

Alto Sax. *mf* *mp*

Ten. Sax.

Bari. Sax.

Vib.

Pno. *mp*

Tape *crickets* **G** ♩ = 96 As if emerging

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

96 **accel.**

Fl.

Cl. *p*

Sop. Sax. *pp*

Alto Sax. *p*

Ten. Sax. *pp*

Bari. Sax. *pp*

Vib.

Pno.

Tape *crickets cont.* → **accel.**  
 I can see further into size, feel the curve of the earth, feel the breezy rotation around this axis.

Vln. I *ppp* *mp*

Vln. II *ppp* *mf*

Vla. *ppp*

Vc. *ppp*

**H** ♩ = 112 Grinding

104

Fl. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

Sop. Sax. *mp* *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mf* *mp* *mf*

Bari. Sax. *mf* *mp* *mf*

Vib.

Pno.

**H** ♩ = 112 Grinding  
*crickets cont. →*

Tape

Vln. I *mf* *ff*

Vln. II

Vla. *mf* *ff*

Vc. *f* *mf*

113 ♩ = 124 Ecstatic

Fl. *f* *ff*

Cl. *f* *ff*

Sop. Sax. *f* *ff*

Alto Sax. *ff* *f*

Ten. Sax. *f*

Bari. Sax. *f*

Vib. *f*

Pno. *f* 8va

Tape ♩ = 124 Ecstatic  
*crickets cont.* →

Vln. I *mf* *ff*

Vln. II *f*

Vla. *mf* *ff*

Vc. *f*

121

**I Collapsing in on itself**

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

<sup>(9)</sup>

*ff*

**I Collapsing in on itself**

Tape

*crickets cont. →*

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for a piece titled 'Collapsing in on itself', starting at measure 121. It features a woodwind section with Flute, Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. A Vibraphone part is also present. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A tape part is indicated with 'crickets cont. →'. The string section consists of Violin I, Violin II, Viola, and Violoncello. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ff'. A section marker 'I' is placed above the woodwind staves.

130

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape *crickets cont.* →

Below me, the city glows. Above me, the stars.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

pizz.

*mp*

141 **J** **accel.**

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno. *mf* *swr* *f*

Tape *crickets cont.* → **J** **accel.**  
 The saguaros, silhouetted against the sky, also cast themselves against the lights below.

Vln. I *pizz.* *mp*

Vln. II *mp*

Vla. *pizz.* *mp*

Vc. *mf*

**K** ♩ = 136 with a groove

151

Fl. *mf* *mp*

Cl. *mf* *mp*

Sop. Sax.

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax.

**K** ♩ = 136 with a groove

Tape *crickets cont.* →

Vln. I

Vln. II *pizz.*

Vla.

Vc.



**accel.** M ♩ = 150 Full sound

170

Fl. *f*

Cl. *f*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Vib. *cresc.* *f*

Pno. *cresc.* *f*

Tape *crickets cont.* → **accel.** M ♩ = 150 Full sound

Vln. I *cresc.* *f* arco

Vln. II *cresc.* *f* arco

Vla. *cresc.* *f* arco

Vc.

179

Fl.

Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib.

Pno.

Tape

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*mf*

*mf*

*mf*

arco

*f*

*ff*

crickets cont. →

(8)

189

**N** Light

Fl. *mp*

Cl. *mp*

Sop. Sax. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib. *mp*

Pno. *mf*

Tape *crickets cont.* → **N** Light

Vln. I *mf* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mf*

198

Fl. **O with anticipation**  
*mf mp mf*

Cl.

Sop. Sax. *mf*

Alto Sax.

Ten. Sax.

Bari. Sax.

Vib. *mf*

Pno. *mf*

Tape *crickets cont. →* **O with anticipation**  
 Below me, the city glows. Above me, the stars.

Vln. I

Vln. II

Vla.

Vc. *pizz.*

207 *rit.* **P** ♩ = 136 *mp*

Vib.

Pno.

Tape *crickets cont.* →

I also feel myself a silhouette against the city and the sky. They seem one plane, one background against

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc.



217 *rit.* ♩ = 120

Vib.

Tape *windchimes*

which I carve out my shape. I am disappearing, but I feel all the more present in my vanishing.

Vln. I *p*

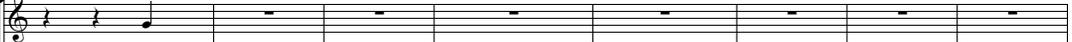
Vln. II

Vla.

228

Vib. 

Tape  *crickets and windchimes cont.* →  
I forget who I am. I know where I am.

Vln. I 

Vln. II 

Vla. 



236

Vib. 

Tape  *soundscape* →  
(1:40)  
I taste the dust in my lungs. I belong to all of this. I am made of all of this.

# B I O G R A P H Y

Kathleen Bader, born in Kalamazoo, MI in 1982, began composing at a young age. Her mother started giving her piano lessons at the age of 8, and she began composing shortly later. Over the years, she has become increasingly attuned to her surroundings. As she continues to listen to her environments, her music opens itself up to more evocative expression. She often seeks out a synthesis between those formal possibilities that are perhaps best expressed in music and those phenomena or experiences that deeply move her.

She received a BA in music *summa cum laude* from Princeton University in 2004. As an undergraduate at Princeton, she studied composition with Steve Mackey and Paul Lansky. After graduating Princeton she received a Martin Dale Fellowship, and with this funding she was able to write music during the year following college while living in Tucson, Arizona.

She received a Master of Arts in Music Composition at Duke University in 2007, and she will also receive a PhD from Duke in May 2010. As a doctoral student at Duke University, she studied composition with Scott Lindroth, Stephen Jaffe and Anthony Kelley. While at Duke, she received a James B. Duke Fellowship, a Summer Research Fellowship and an Aleane Webb Fellowship. She was also one of two graduate fellows selected to participate in the Franklin Humanities Institute's interdisciplinary seminar entitled "Innovating Forms."

She has attended the UC Davis Summer Arts Program, Music06 at the Cincinnati Conservatory of Music and the European-American Musical Alliance at La Schola Cantorum in Paris, France. Performers of her music include the Red Clay Saxophone Quartet, the AM/PM Saxophone Quartet, the Duke New Music Ensemble, Pictures on Silence and the Duo Après.