

https://youtu.be/OFQU5zy8Xes?si=l5rGVzKU9wyQhnL_^^^ Three minute "Highlight reel"

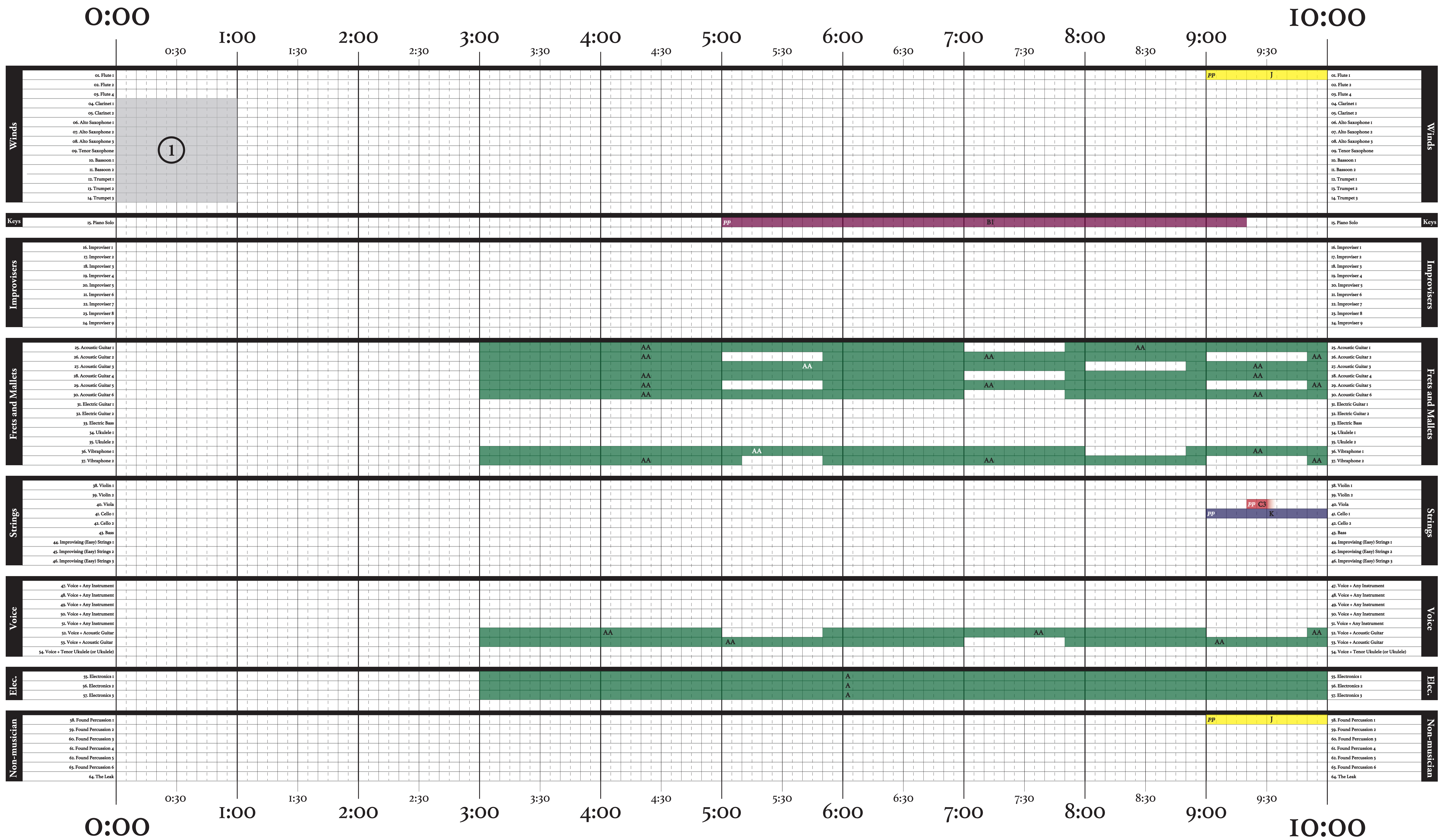
Below is a longer highlight reel, with spoken introduction
<https://youtu.be/oiFB95-GoM?si=-GNCCIHAWWzX-JfC>

LOVE BEATS RAIN

(for 64 musicians)

J. CLAY GONZALEZ (2023)

I. THE APPROACH



I

0:00 { **GO OFFSTAGE.** Go discretely to your offstage spot labeled "chair-A". Remain hidden. } 1:00

A

3:00 { **By drone.** So quiet you can almost not hear it. Produce a steady or textured drone on the pitch indicated here. } 15:00

AA

3:00 { **Bow the B String.** Thread the rosined kite string through the B string only (second string from top). Gently bow the pitch to create a haunting and ethereal drone. } 7:00

Br

5:00

6:00

7:00

8:00

9:00

10:00

eight minute, forty second rest

pppp

C3

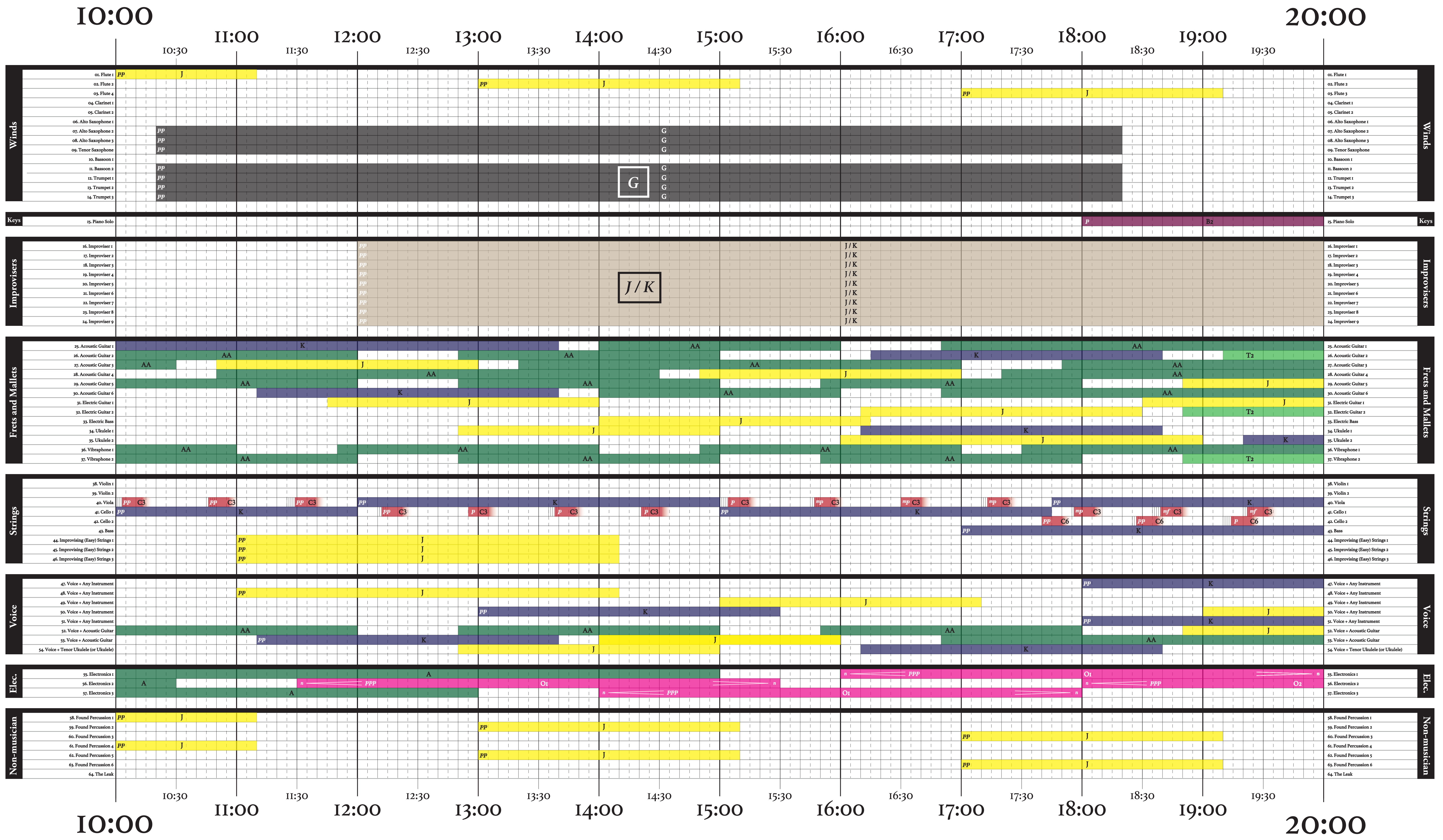
18:39 { drawn, with the wood of the bow } 19:10

J

17:00 { **Grain.** Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very very quiet. } 19:10

K

25:20 { **"Distant Thunderstorm" texture.** Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. VERY QUIET. Rest and listen as much as you play. } 28:00



AA

J/K

3:00 *Bow the B String.* Thread the rosined kite string through the B string only (second string from top). Gently bow the pitch to create a haunting and ethereal drone. **7:00**

G Each bar will last 20 seconds. Its up to you to decide how to perform the material within each bar, though as a general rule, let the relative spacing of the notesheads inform your interpretation. These passages contain few dynamic indications—add your own expressive swells to fit your interpretation of the melody. The overall mood should be solemn, tense, and subdued.

For the following passage, you'll have the same written part as the other wind players. However, because each of you will be interpreting the line slightly differently, the effect will be a sort of "distorted unison." Resist the urge to sync your part with those of the other players, the small differences are supposed to be there!

12:00 *"Distant Thunderstorm" texture.* Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. VERY QUIET. Rest and listen much more than you play.

and / or

26:30 *Grain.* Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very very quiet.

A

3:00 *B3 drone.* So quiet you can almost not hear it. Produce a steady or textured drone on the pitch indicated here. **15:00**

24:00 *Bassoon (dispersed)*
Always quiet, underlined. Smoothly, very expressively, like plain chant. Give each phrase a gentle swell.

K

25:20 *"Distant Thunderstorm" texture.* Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. VERY QUIET. Rest and listen as much as you play. **28:00**

B2

Or

Create a soundscape that manipulates or distorts the audio file linked below. Alternatively, you can record a musician during this section and manipulate it during this bracket. It should fade in from nothing, peak in volume at "very, very quiet," and fade back into nothing by the end.

If you prefer to use something else as your source material, you're welcome to just make sure it fits the vibe.

The vibe: In the early, early morning, in half sleep, you hear the faintest roll of thunder from a world away.

Use File: "1. Wind soli 1"

16:00 **20:00**

C3

18:39 drawn, with the wood of the bow

J

17:00 *Grain.* Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very very quiet. **19:10**

T2

23:20 *With fingertips.*

24:20

C6

21:35 *col legno tratto*

20:00 21:00 22:00 23:00 24:00 25:00 26:00 27:00 28:00 29:00 30:00

20:30 21:30 22:30 23:30 24:30 25:30 26:30 27:30 28:30 29:30

Winds
01. Flute 1
02. Flute 2
03. Flute 3
04. Clarinet 1
05. Clarinet 2
06. Alto Saxophone 1
07. Alto Saxophone 2
08. Alto Saxophone 3
09. Tenor Saxophone
10. Bassoon 1
11. Bassoon 2
12. Trumpet 1
13. Trumpet 2
14. Trumpet 3

Keys
15. Piano Solo

Improvisers
16. Improviser 1
17. Improviser 2
18. Improviser 3
19. Improviser 4
20. Improviser 5
21. Improviser 6
22. Improviser 7
23. Improviser 8
24. Improviser 9

Frets and Mallets
25. Acoustic Guitar 1
26. Acoustic Guitar 2
27. Acoustic Guitar 3
28. Acoustic Guitar 4
29. Acoustic Guitar 5
30. Acoustic Guitar 6
31. Electric Guitar 1
32. Electric Guitar 2
33. Electric Bass
34. Ukulele 1
35. Ukulele 2
36. Vibraphone 1
37. Vibraphone 2

Strings
38. Violin 1
39. Violin 2
40. Viola
41. Cello 1
42. Cello 2
43. Bass
44. Improvising (Glam) Strings 1
45. Improvising (Glam) Strings 2
46. Improvising (Glam) Strings 3

Voice
47. Voice - Any Instrument
48. Voice - Any Instrument
49. Voice - Any Instrument
50. Voice - Any Instrument
51. Voice - Any Instrument
52. Voice - Acoustic Guitar
53. Voice - Acoustic Guitar
54. Voice - Tenor Ukulele (or Ukulele)

Elec.
55. Electronics 1
56. Electronics 2
57. Electronics 3

Non-musician
58. Found Percussion 1
59. Found Percussion 2
60. Found Percussion 3
61. Found Percussion 4
62. Found Percussion 5
63. Found Percussion 6
64. The Leak

AA 3:00 **Bow the B String.** Thread the rosined kite string through the B string only (second string from top). Gently bow the pitch to create a haunting and ethereal drone. 7:00

B2 18:00 18:30 19:00 19:30 20:00 20:30

C1 25:59 *molto sul tasto, no vibrato*

C3 18:39 *drawn, with the wood of the bow*

C4 21:31 *molto sul tasto, no vibrato*

C6 21:35 *col legno tratto*

C7 28:56 29:34 *ord, non vibrato*

G Each bar will last 20 seconds. It's up to you to decide how to perform the material within each bar, though as a general rule, let the relative spacing of the noteheds inform your interpretation. These passages contain few dynamic indications—add your own expressive swells to fit your interpretation of the melody. The overall mood should be solemn, tense, and subdued.

For the following passage, you'll have the same written part as the other wind players. However, because each of you will be interpreting the line slightly differently, the effect will be a sort of "distorted unison." Resist the urge to sync your part with those of the other players, the small differences are supposed to be there!

24:00 **Bassoon (dispersed)**
Always quiet, understated. Smoothly, very expressively, like plain chant. Give each phrase a gentle swell.

24:20 24:40

24:40 25:00 25:20

25:20 25:40 26:00

J 17:00 **Grain.** Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very quiet. 19:10

J/K 12:00 **"Distant Thunderstorm" texture.** Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. VERY QUIET. Rest and listen much more than you play.

and/or

Grain. Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very quiet. 26:30

K 25:20 **"Distant Thunderstorm" texture.** Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. VERY QUIET. Rest and listen as much as you play. 28:00

L 28:10 **"Medium thunderstorm" texture.** Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. Medium quiet, medium energy. Rest about half as much as you play. 30:00

N Now, improvise freely, embodying the energy of an approaching thunderstorm. Stay low for a long time, but you can really let loose towards the end. Rest from time to time and pace yourself. 26:30

O2 Create a soundscape that manipulates or distorts the audio file linked below. Alternatively, you can record a musician during this section and manipulate it during this bracket. It should fade in from nothing, peak in volume at "very, very quiet," and fade back into nothing by the end. If you prefer to use something else as your source material, you're welcome to just make sure it fits the vibe. The vibe: The first patter of rain in a summer rainshower. Gently, at peace. 22:00 26:00

Use File: "2. Piano solo 2"

O3 Create a soundscape that manipulates or distorts the audio file linked below. Alternatively, you can record a musician during this section and manipulate it during this bracket. It should fade in from nothing, peak in volume at "medium volume," and fade back into nothing by the end. If you prefer to use something else as your source material, you're welcome to just make sure it fits the vibe. The vibe: The winds pick up, the storm is drawing near. A sense of excitement. Tension. 28:00 32:00

Use File: "3. Wind soli 2"

T2 23:20 *With fingertips.* $\text{♩} = 44 - 56$ 24:20

T3 24:30 *With fingertips.* $\text{♩} = 44 - 56$ 26:50

T4 27:00 *With fingertips.* $\text{♩} = 44 - 56$ 28:50

T5 29:00 *With fingertips.* $\text{♩} = 44 - 56$ 29:35

T6 29:45 *With fingertips.* $\text{♩} = 44 - 56$ 32:20

2 → **GO ONSTAGE.** Go quickly (without rushing) to your onstage spot. Move quietly, then wait to play. 34:20

TIMED SECTION UNTIMED SECTION

O3

30:00 30:30 31:00 31:30 32:00 32:30 33:00 33:30 34:00 34:30

Winds

Keys

Improvisers

Frets and Mallets

Strings

Voice

Elec.

Non-musician

30:00 30:30 31:00 31:30 32:00 32:30 33:00 33:30 34:00 34:30

Winds

Keys

Improvisers

Frets and Mallets

Strings

Voice

Elec.

Non-musician

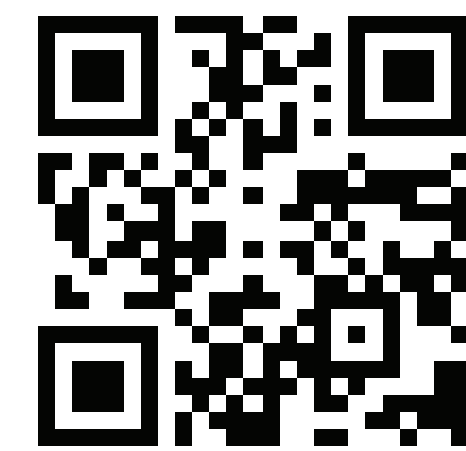
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Create a soundscape that manipulates or distorts the audio file linked below. Alternatively, you can record a musician during this section and manipulate it during this bracket. It should fade in from nothing, peak in volume at "medium volume," and fade back into nothing by the end.

If you prefer to use something else as your source material, you're welcome to just make sure it fits the vibe.

The vibe: The winds pick up, the storm is drawing near. A sense of excitement. Tension.

Use File: "3. Wind soli 2"



28:00

32:00

n mp n

T6

With fingertips.

7.6 $\text{♩} = 44 - 56$

29:45

32:20

T7

With fingertips or pick.

7.7 $\text{♩} = 44 - 56$

32:00

34:10

B3

31:30" 32:00" 32:30"

32:30" 33:00" 33:30"

33:00" 33:30" 34:00"

34:00" 34:30" 34:45"

Let the instrument ring, let the sound decay naturally.

D1

33:32

molto vibrato, very expressive

sharp cut off

34:45

D2

33:34

molto vibrato, very expressive

sharp cut off

34:45

D3

33:36

molto vibrato, very expressive

sharp cut off

34:45

G

30:00 30:20 30:40

mp cresc.

30:40 31:00 31:20

$\text{♩} = 56$

Switch to playing in time, though your part will note line up with anyone else's.

C2

32:51

vibrato

C5

31:41

molto vibrato

C8

31:23 31:58

vibrato

H

33:20

Shaking grain. Fill a jar with grains/seeds and screw on the lid. Use the jar as a shaker, exploring the sounds loudly.

33:45

I1

Continue without pause into the following bracket. Play around with it if you want, improvise.

$\text{♩} = 52 - 60$

lyrically, deliberately, expressively

32:20

I2

Loop the following material. Play around with it if you want, improvise.

$\text{♩} = 52 - 60$

as before

32:20

I3

Crescendo to a furious, passionate frenzy. Leap up an octave if it feels right.

$\text{♩} = 52 - 60$

as before

33:40

J

17:00

Grain. Play around with seeds, lentils, beans, or grains in front of you. Cup them with your hands, and listen to the sound of them spilling back into the box. Put seeds in your jar and turn it slowly around, listening to the sound they make. Always very calm, always very quiet.

19:10

L

28:45

"Medium thunderstorm" texture. Play around with the texture you discovered during our opening "thunderstorm" exercise. By playful, and feel free to use implements other than your primary instrument. Medium quiet, medium energy. Rest about half as much as you play.

31:10

M

31:40

"Severe thunderstorm" texture. Play around with the texture you discovered during our opening "thunderstorm" exercise. By intense, and feel free to use implements other than your primary instrument. Play continuously, make a lot of sound!

34:45

N

29:20" 33:00" 34:45"

PPP (gesture continued from previous page)

mp

ff

(no notes)

(give ensemble sharp cut off)

GO ONSTAGE Go quickly (without rushing) to your onstage spot. Move quietly, then wait to play.

34:20

After the cutoff, hold your posture for about 20 seconds, allowing the instrument to reverberate. Only after waiting, allow your instrument to settle to resting position. Listen in stillness.

34:45

Let the instrument ring, let the sound decay naturally.

After the cutoff, hold your posture for about 20 seconds, allowing the instrument to reverberate. Only after waiting, allow your instrument to settle to resting position. Listen in stillness.

After the cutoff, hold your posture for about 20 seconds, allowing the instrument to reverberate. Only after waiting, allow your instrument to settle to resting position. Listen in stillness.