

LOVE BEATS RAIN

special bird publishing 2017
engraving by j. clay gonzalez

don't make copies of this score (or the accompanying parts).

LOVE BEATS RAIN

an opera in one act

Written in the fall of 2016, revised fall of 2017

for chamber orchestra (alto saxophone, horn in f, bassoon,
three percussion, piano, violin, cello, and double bass.)

This piece lasts around 46'00".

Written in collaboration with Christina Manceor, who premiered the piece in November of 2016 in Baltimore, MD. She performed the first percussion and vocal parts.

A seasoned farmer works alone. She plants long rows slowly in the early morning, and the ground is wide and flat. She has been in this place for a long time. Above her dark clouds loom, but on the horizon, the orange glow of dawn is visible — a thin, clear strip of light between sky and earth, both black and heavy. The still air stirs and the warm, dry breeze becomes cooler, wetter. It starts to rain.

The rain is hard, soaking everything around her, soaking her clothes and her body, and as it rains the sun comes up, and the sky is so clear over there, so far away to the east; it is incandescent, and the dark rain pounds from above. There are colors, many colors, that don't have names. She stands over the wet fields, drenched in golden light. She breathes with her bright lungs. She is one with the profound joy and deep beauty around her. She is enlightened.

Listen to this piece as you would listen to the ocean. The pace is slow. This music is a meditation. Open yourself up to it, slow yourself down to the pace of the music. Breathe deeply and focus on your breath until you've stilled the chatter inside your head. Imagine rain and the rising sun.

Notes from the composer:

At the start of this piece, the whole ensemble will begin stopwatches at the same time, and will use these timers to move through their parts. A conductor is not necessary, though it is recommended that an ensemble director be involved to lead and plan rehearsals.

This piece strives for a ragged and organic aesthetic; embrace the sounds that come easily and naturally from the performers. At any point in the piece, the performers are invited to take a rest whenever their bodies ask them to. The piece can present challenges of endurance, but it doesn't ask the performers to push themselves beyond what is physically comfortable.

Percussion I will use a vibraphone and a set of drums. This performer's vibraphone part consists of only a single pitch (B3), and so if the pitch can be played on a smaller, less cumbersome instrument of similar timbre (singing bowl, low crotale, ect.), a substitute may be made. The drum setup should be made of a large variety of instruments: toms, snares (with snare off), bass drums, timpani, congas, ect. No metals. The instruments used are left to the discretion of the performer, though it is recommended that the setup be "imposingly large." The performer may also chose their mallets for this section, though something akin to staccato timpani mallets are recommended. A set of very soft mallets (such as those suitable to sustain a seamless roll on a suspended cymbal) will be needed for the vibraphone part. The vibraphone should not be plugged in.

Percussion II and III will each use a vibraphone and a suspended cymbal. Each performer may play the cymbal part on two or more cymbals, though only one is necessary. Two sets of mallets are needed: one very soft pair (such as those suitable to sustain a seamless roll on a suspended cymbal) and another hard pair (suitable to make the vibraphone sound like handbells.) The vibraphones should not be plugged in.

For the entire piece, the vibraphones and piano will depress the sustain pedal. All notes should be allowed to let ring, even after sharp cutoffs. Performers may want to try keeping the pedal depressed by using a brick or wedge.

If desired, each wind part may be covered by two performers. One trio will play the offstage soli, the other will play the onstage soli. After the onstage soli has been played, the offstage trio will join the rest of the ensemble onstage, and all six will play the final melodic section (beginning on page 28) together.

This will avoid the performers walking onstage during a quiet section, and help in foregrounding the final ensemble passage.

Beginning on page 41, the saxophone and horn play a chant-like duet. This should be very slow, and out of time, and the saxophone should lead this section and give cues. If two performers are on each part, this section should only be played by one saxophone and one horn.

The vocalist waits several seconds after the end of the sax-horn chant to begin their final line. If the strings have not reached their final loop by the time the vocalist enters, they should subtly jump to this loop at the earliest musically coherent opportunity.

The vocalist's final line (on page 44) may be sung by a choir of all members of the ensemble not currently playing (first percussion, piano, winds, and vocalist).

This piece is an opportunity for the ensemble to cultivate mindfulness, and cultivate a spiritual connection to the natural world. It is recommended that rehearsals and run-throughs be preceded by group meditation or breathing exercises, and the ensemble is invited to explore ways of inhabiting a peaceful internal space during the rehearsal process.

1. 8'30" 8'50" 9'00" 9'50" 10'00"

(perc. i) *pppp*

(perc. ii) *pppp*

(perc. iii) *pppp*

(pno.) *pppp*

(vc.) *sul C.* *ppp*

2.

3.

4.

9'00" 9'20" 10'00"

Notation Guide

The material in this piece has an unconventional relationship to time, and thus the notation in this score employs unconventional methods to depict it. What follows is an outline of these notational devices, included here with hopes of making the score easier to read.

1.

Most of the material in performer's parts is mapped to a time stamp, rather than using time signatures and a conductor. You will see a timeline stretching across pages with such material, and all musical events are affixed to points along this line.

2.

This arrow indicates that the material preceding it is sustained for the length of the arrow. In this case, it means that the percussionists sustain the rolled B until 10'00".

3.

This represents a line, played on piano, that floats "freely, out of time." Relative spacing of the notes along the timeline indicate rhythmic placement of the notes within the line, through these positions are only relative and care should be taken not to make it sound mechanical. It should, once practiced, sound spontaneous and organic, as if improvised.

4.

This represents a gesture that is played once by the performer at the indicated time. The start time is fixed, the end time is not. This particular gesture usually occupies more space on the score than it occupies in time, especially when the performers are playing at a loud dynamic.

The image shows a musical score with four numbered sections (5, 6, 7, 8) and time markers. Section 5 is for saxophone, horn, and bassoon. Section 6 is for percussion I and II. Section 7 is for bassoon. Section 8 is for percussion I. Time markers are at 28'00", 29'00", 29'20", and 29'30".

5. (sax.), (hn.), (bsn.)

6. (perc. i), (perc. ii)

7. $\text{♩} = 56$
 $\text{♩} = 52 - 60$ *lyrically, deliberately, expressively*

8. $\text{♩} = 44 - 56$ *with very hard mallets:*

Time markers: 28'00", 29'00", 29'20", 29'30"

5. Here, the performers have the same written part, but they will not play identical lines. As with the piano part illustrated on the previous page, performers have enormous discretion when it comes to the rhythm and expressive execution of their part, within the bounds of the indicated times at the start and end of each measure. This makes the three parts subtly clash against each other in a “distorted unison.” The sound produced by these slight differences is very much the point, and performers should try to play their parts as independently as possible to highlight this effect.

6. This represents material to be looped for the duration indicated. In this piece, the looped material should not line up rhythmically with those of the other performers; performers should strive to play as independently as possible. Tempo may fluctuate within the indicated range.

7. This bracket is played in the same manner as the one explained in point six, except the line not enclosed within repeat signs is only to be played once (not looped). At the indicated time, the performer plays the initial line, then progresses into the looped material, playing it for the remainder of the bracket’s duration.

8. The Percussion I part looks like this for much of the piece. This represents an improvised solo played on the drums. The solo should be of a high density and feature rolls, slipping seamlessly out of silence. The solo should spend much of its time well within the sound of the ensemble, and is not to be foregrounded until the last few minutes of the passage.

9.

00'00" (4/4 → )

11.

(sax.)  
 (hn.) 
 (bsn.) 

ff (open)

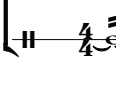
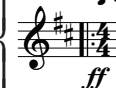


12.


(perc. i) 



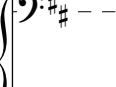

13.

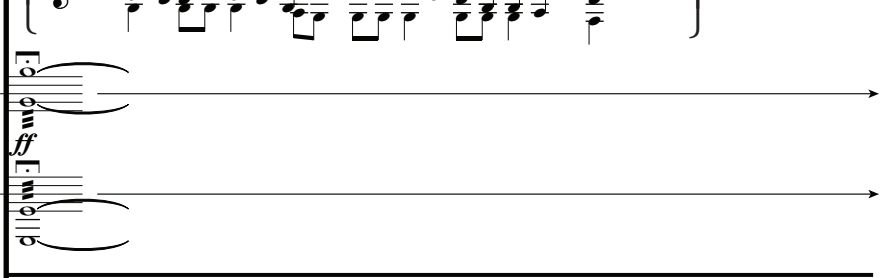
TO VIBES:  VIBES: 

ff $\text{♩} = 44 - 56$



14.

(pno.) 


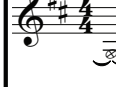
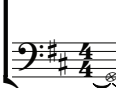


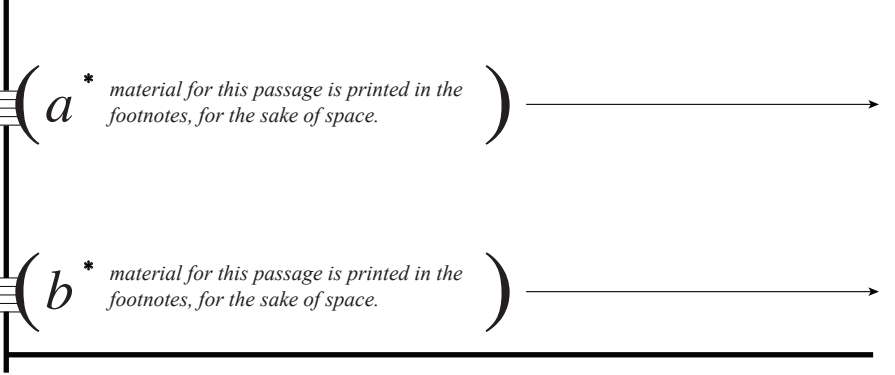
(v.) 

And in the mor-ning we will rise, *ff*



10. 15.

(vln.)  (a * material for this passage is printed in the footnotes, for the sake of space.)
 (vc.)  (b * material for this passage is printed in the footnotes, for the sake of space.)



a)

$\text{♩} = 56$



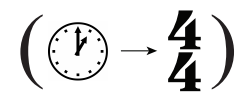
b)

$\text{♩} = 56$

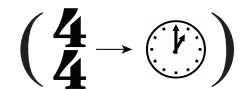


9.

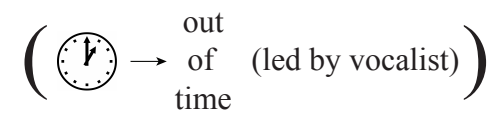
The piece is divided into four sections. The first and third use the timers, and are noted on the timeline explained in point one. The second is conventionally noted using time signatures, and the switch from a timer-led section to a time-signature section (as on page 30) is demarkated using this symbol:



The switch from time signatures back to timers is indicated using this symbol:



The final section consists of a short vocal melody, sung out of time (page 44). At the end of this section, the vocalist cues the final cutoff. The switch from timers to this final is demarkated using this symbol:



10.

During the second section (page 30-35), the strings are instructed to play “air noise” on the G string. This involves using the left hand to mute the strings, and drawing the bow lightly across the indicated string with the right. The resulting sound should be quiet, raspy, and pitchless.

At the beginning of the third section (pictured on the opposing page), the performers are using several different notational devices at once.

11.

The winds are playing a conventionally notated passage. Unlike in previous solos, the performers are to play in time with each other. The performers must play the passage at exactly the indicated tempo, so that the winds do not fall ahead or behind the rest of the ensemble.

12.

Percussion I resumes their drum solo, as before, pacing out the diminuendo using their timer. Their timer will have remained running through the second section, and the exact time at which they reenter will vary from performance to performance. All of their marked times from here on are given in 1'00” denominations, so it should not be difficult to do the small amount of “on the fly” math required to correctly pace out their part.

13.

Percussion II and III resume their looped material, measuring out the length of each bracket using their timer, as before. They will have restarted their timers during the second section.

14.

The piano sustains rolls, measuring out the length of each rolled chord using their timer. Their timer, like that percussion I, will have been left running through the second section.

15.

The strings play the material depicted in the footnotes as if playing an expressive unaccompanied solo, completely out of time from the other performers. They will eventually land on a looped passage, which they will play until cut off by the vocalist.

LOVE BEATS RAIN

(three minute rest for full ensemble)

0'00" 3'00" 4'00"

alto saxophone

horn in f

bassoon

first percussion

second percussion

third percussion

piano

voice

violin

cello

double bass

VIBRAPHONE: with very, very soft mallets: *pppp*

VIBRAPHONE: with very, very soft mallets: *pppp*

VIBRAPHONE: with very, very soft mallets: *pppp*

with sustain pedal depressed for entire performance. do not ever check, always let ring.

with sustain pedal depressed for entire performance. do not ever check, always let ring.

with sustain pedal depressed for entire performance. do not ever check, always let ring.

4'00" 5'00" 5'30"

(perc. i) (pppp)

(perc. ii) (pppp)

(perc. iii) (pppp)

(pno.) (note that material is written on an 8vb. clef.)

(subtle expressive swells ad lib.)

4'00" 5'00" 5'10" 5'30"

Detailed description: This page of a musical score is divided into three systems. The top system contains three percussion staves, labeled (perc. i), (perc. ii), and (perc. iii), each with a treble clef and a key signature of one sharp (F#). Each staff begins with a dynamic marking of (pppp) and contains a single note with a fermata. The middle system contains a piano part on an 8va bass clef with a key signature of one sharp (F#). It includes a note with a fermata and a dynamic marking of (pp), followed by a phrase of notes with a slur and a dynamic marking of (pp). The bottom system is empty. Vertical lines indicate time markers at 4'00", 5'00", and 5'30". A dashed vertical line is at 5'10".

5'30" 6'00" 7'00"

The score consists of four staves. The top three staves are for percussion, labeled (perc. i), (perc. ii), and (perc. iii). The bottom staff is for piano, labeled (pno.).

- (perc. i):** Treble clef, key signature of one sharp (F#). Contains a series of chords marked *pppp* at 5'30", 5'50", 6'00", and 7'00".
- (perc. ii):** Treble clef, key signature of one sharp (F#). Contains a series of chords marked *pppp* at 5'30", 5'50", 6'00", and 7'00".
- (perc. iii):** Treble clef, key signature of one sharp (F#). Contains a series of chords marked *pppp* at 5'50", 6'00", and 7'00".
- (pno.):** Bass clef, key signature of one sharp (F#). Contains a melodic line with a *poco. cresc.* marking at 7'00".

Time markers are indicated by vertical lines: 5'30" (dashed), 5'50" (dotted), 6'00" (solid), and 7'00" (solid).

7'00" 8'00" 8'30"

The score consists of four staves. The top three staves are for percussion, labeled (perc. i), (perc. ii), and (perc. iii). The bottom staff is for piano, labeled (pno.).

- (perc. i):** Features a sequence of notes starting at 7:50, marked *pppp*. A dashed line indicates a transposition from 7:00 to 7:50.
- (perc. ii):** Features notes starting at 7:00, marked *(pppp)*. A dashed line indicates a transposition from 7:00 to 8:00.
- (perc. iii):** Features notes starting at 7:00, marked *(pppp)*. A dashed line indicates a transposition from 7:00 to 8:00.
- (pno.):** Features a melodic line starting at 7:00. It includes dynamic markings: *dim.* (diminuendo) from 7:00 to 7:50, *pp* (pianissimo) with a crescendo hairpin from 7:50 to 8:00, and *mp* (mezzo-piano) with a crescendo hairpin from 8:00 to 8:30.

7'00" 7'50" 8'00" 8'30"

The musical score is divided into two systems. The top system contains three percussion staves labeled (perc. i), (perc. ii), and (perc. iii), and a piano (pno.) staff. The bottom system contains a vocal (vc.) staff. Vertical time markers are placed at 8'30", 9'00", 9'20", 9'50", and 10'00".

8'30" - 9'00": Percussion i and iii play a rhythmic pattern of eighth notes with a *pppp* dynamic. Percussion ii is silent. The piano part features a melodic line with a *pppp* dynamic. The vocal part is silent.

9'00" - 9'20": Percussion i and iii continue their pattern. Percussion ii enters with a *pppp* dynamic. The piano part continues. The vocal part remains silent.

9'20" - 9'50": Percussion i and iii continue. Percussion ii continues. The piano part continues. The vocal part remains silent.

9'50" - 10'00": Percussion i and iii continue. Percussion ii continues. The piano part continues. The vocal part enters with a melodic line, marked *sul C.* and *ppp*, with a fermata over the final note.

10'00" 10'20" 10'50" 11'00" 11'30"

(sax.) *offstage:*
quietly, but comfortably and with good quality of tone. smoothly and expressively, like plainchant. dynamic contour ad lib., mirroring the contour of the part.

(hn.) *offstage, con sord. (wooden straight mute preferred, for a soft, reedy sound.):*
(as above)

(bsn.) *offstage:*
(as above)

(perc. i) *pppp*

(perc. ii) *(pppp)*

(perc. iii) *(pppp)*

(pno.)

(vc.) *sul C.*
n *ppp* *n*

10'00" 10'03" 10'46" 11'00" 11'29"

11'30" 12'00" 13'00"

(sax.)

(hn.)

(bsn.)

(perc. i)

(perc. ii)

(perc. iii)

(pno.)

(vc.)

11'50" 12'50"

12'12" 12'55"

12'00" 13'00"

pppp

pppp

pppp

ppp

pp

sul C.

n

13'00" 14'00" 14'30"

(sax.)

(hn.)

(bsn.)

(perc. i)

(perc. ii)

(perc. iii)

(vc.)

13'50"

13'38"

14'21"

pppp

pppp

pppp

sul C.

n pp n

sul C.

n pp n

13'00" 14'00"

14'30" 15'00" 16'00"

(sax.)

(hn.)

(bsn.)

(perc. i)

(perc. ii)

(perc. iii)

(vc.)

14'50" 15'50"

15'04" 15'47"

15'00" 16'00"

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The score is divided into two systems. The first system includes staves for saxophone (sax.), horn (hn.), and bassoon (bsn.), all marked with a *dim.* dynamic. The second system includes three percussion parts (perc. i, ii, iii) and a violin part (vc.). The percussion parts feature *pppp* dynamics. The violin part includes *sul C.* markings and dynamic markings *n*, *p*, and *n*. Time markers are placed at 16'00", 16'30", 17'00", and 17'30".

17'30" 18'00" 19'00"

(sax.) (as quietly as possible, move to place onstage.)

(hn.) (as quietly as possible, move to place onstage.)

(bsn.) (as quietly as possible, move to place onstage.)

17'50" 18'50"

(perc. i) (pppp)

(perc. ii) pppp

(perc. iii) (pppp)

(pno.)

(subtle expressive swells ad lib., always subdued)

p *mp*

♩ = 44 - 56

ppp

17'40" 17'56" 18'27" 18'39"

(vc.) sul C. *n* *p* *n* *mp* *n*

(d.b.) sul D. *n* *p* *n* *p* *n*

18'00" 19'00"

19'00" 20'00" 20'30"

(perc. i) (pppp)

(perc. ii) (pppp)

(perc. iii) $\text{♩} = 44 - 56$ ppp

(pno.) p (non cresc.) ppp p

(vc.) sul C. n mp n

(d.b.) sul D. n mp n

17'40" 19'22" 17'40" 20'05"

19'00" 20'00"

Detailed description: This page of a musical score for 'Love Beats Rain' covers the time range from 19:00 to 20:30. It features three percussion parts (i, ii, iii), a piano part, and a double bass part. Percussion parts i and ii play sustained chords marked *pppp*. Percussion part iii has a melodic line with a tempo marking of quarter note = 44-56 and a dynamic of *ppp*. The piano part consists of two staves with a melodic line in the right hand and a bass line in the left hand, marked *p*, *(non cresc.)*, and *ppp*. The double bass part has two staves with a melodic line marked *sul C.* and *sul D.*, and a bass line marked *n*, *mp*, and *n*. Vertical dashed lines indicate specific time points: 17:40, 19:22, 17:40, and 20:05. The page is numbered 20 at the top left.

20'30" 21'00" 22'00"

The score is divided into three systems. The first system includes three percussion parts: (perc. i) with a melodic line marked *ppp* and tempo *♩ = 44 - 56*; (perc. ii) with a rhythmic accompaniment marked *(pppp)*; and (perc. iii) which is silent. The second system features a piano part with a melodic line in the right hand and a bass line in the left hand, with dynamics *mf*, *p dim.*, and *pp*. The third system features two double bass parts: (vc.) and (d.b.), both with melodic lines marked *mp* and *mf* respectively, and playing *sul C.* and *sul D.* strings. Time markers are placed at 20'30", 20'48", 21'00", 21'31", 21'35", and 22'00".

22'00" 23'00" 23'30"

(perc. i) $\text{♩} = 44 - 56$
ppp

(perc. ii) *(pppp)*

(perc. iii) $\text{♩} = 44 - 56$
ppp

(pno.) *cresc.* *mf* *dim.* *pp* *dim.* *ppp*

(vln.) *molto sul tasto, non vib.*
n *pp* *n*

(vc.) *sul C.*
n *mf* *n*

(d.b.) *sul D.*
n *mf* *n*

22'14" 22'22" 22'30" 22'57" 22'23" 23'23"

22'00" 23'00"

23'30" 24'00" 25'00"

(sax.) onstage:
as before, quietly, and with excellent tone. expressive swells ad lib.

(hn.) onstage, con sord. :

(bsn.) onstage:

(perc. i) $\text{♩} = 44 - 56$
ppp

(perc. ii)

(perc. iii) $\text{♩} = 44 - 56$
ppp

(pno.) *ppp*

23'40" 23'56" 24'16" 24'23" 24'42"

(vln.) *molto sul tasto, non vib.*
pp

(vc.) sul C.
mf

(d.b.) sul D.
mf

24'00" 25'00"

25'00" 26'00" 26'30"

(sax.)

(hn.)

(bsn.)

(perc. i)

(perc. ii)

(perc. iii)

TO DRUMS:

(vln.)

(vc.)

(d.b.)

25'05" 25'08" 25'27" 25'46" 25'59" 26'10" 26'26"

25'00" 26'00"

26'30" 27'00" 28'00"

(sax.)

(hn.)

(bsn.)

DRUMS: with staccato timpani mallets:

(perc. i)

An improvised solo on drums. Solo should always be of a high density and feature rolls, slipping seamlessly out of silence, spending much of the time within the sound of the ensemble. The solo should remain out of the foreground until the last few minutes of this section.

(perc. ii)

(to hard mallets:)

(perc. iii)

(to hard mallets:)

$\text{♩} = 44 - 56$ with hard mallets:
ppp

26'49" 26'53" 27'05" 27'35" 27'38" 27'43"

(vln.)

sul tasto, non vib.

n p n

(vc.)

poco sul tasto, non vib.

n p n

(d.b.)

sul tasto, non vib.

n p n

poco sul tasto, non vib.

n p n

27'00" 28'00"

29'30" 30'00" 30'20" 31'00"

(sax.) *cresc.*

(hn.) *cresc.*

(bsn.)

(perc. i)

(perc. ii) *pp* $\text{♩} = 44 - 56$

(perc. iii) *p* $\text{♩} = 44 - 56$

(vln.) *ord., non vib.* *n* *mp* *n*

(vc.) *poco vib.* *n* *mf* *n*

(d.b.) *ord., non vib.* *n* *mp* *n*

$\text{♩} = 56$ *pp*

$\text{♩} = 52 - 60$ *lyrically, deliberately, expressively* *pp*

30'45"

29'31" 29'34" 29'59" 30'05" 30'11" 30'38" 30'43" 30'47"

30'00" 31'00"

31'00" 31'20" 31'50" 32'00" 32'30"

(sax.) *cresc.*

pp *p*

pp *p*

pp *p*

(perc. i)

(perc. ii) *p*

(perc. iii) *p*

(pno.) *mp* (non. cresc.) *mp cresc.*

(vln.) *mf* *f* *ff*

(vc.) *f* *ff*

(d.b.) *f*

sul D. poco vib. *sul D. vib.* *molto vib.*

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

31'10" 31'23" 31'27" 31'41" 31'58" 32'10"

31'00" 32'00"

32'30" 32'50" 33'00" 33'10" 32'20" 33'50" 34'00"

(sax.) $\text{♩} = 52 - 60$ as before *p*

(hn.) *to open* $\text{♩} = 52 - 60$ open. as before. *p*

(bsn.) $\text{♩} = 52 - 60$ as before. as you build intensity, play 8va ad lib. *p cresc.*

(perc. i) *[Shaded area]*

(perc. ii) $\text{♩} = 44 - 56$ *mp*

(perc. iii) $\text{♩} = 44 - 56$ *mp*

(pno.) *mp* *mf* *f*

(vln.) *sul D. vib.* *molto vib.* *n* *f* *n* *molto vib.* *n* *ff* *n*

(vc.) *molto vib.* *n* *ff* *n* *molto vib.* *n* *ff* *n* *molto vib.* *n* *ff* *n*

(d.b.) *molto vib.* *n* *ff* *n* *molto vib.* *n* *ff* *n* *molto vib.* *n* *ff* *n*

33'00" 33'00" 34'00"

34'00" ~ 34'45"* (🕒 → 4/4)

(sax.) $\text{♩} = 52 - 60$ *lyrically, deliberately, expressively*
mp cresc. *ff*

(hn.) $\text{♩} = 52 - 60$ *lyrically, deliberately, expressively*
mp cresc. *ff*

(bsn.) $\text{♩} = 52 - 60$ *lyrically, deliberately, expressively. 8va ad lib.*
mp cresc. *ff*

(perc. i) *(let ring)*

(perc. ii) $\text{♩} = 44 - 56$
cresc. *ff*
TO SUS. CYMBALS: *to very, very soft mallets:*
(let ring)

(perc. ii) $\text{♩} = 44 - 56$
cresc. *ff*
TO SUS. CYMBALS: *to very, very soft mallets:*
(let ring)

(pno.) *ff ppp cresc.* *fff*
(let ring)

(v.) *f*
 When I'm blin-ded by the night, — the

(vln.) *molto vib.* *an increasing level of intensity with each repetition*
n — ff — n

(vc.) *molto vib.* *an increasing level of intensity with each repetition*
n — ff — n

(d.b.) *molto vib.* *an increasing level of intensity with each repetition*
n — ff — n

34'00" 34'45"

* The cutoff occurs around 34'45" when Percussion I gives the ensemble a large cue. Performers in the middle of a looped section cut off immediately, they do not finish out the rest of the loop.

Care should be taken to hold a performative posture after the cutoff; performers shouldn't put down their instruments or relax too soon.

(perc. ii)

(perc. ii)

SUS. CYMBALS: with very, very soft mallets:
mn
Less a roll, more an expressive use of color. Felt, not heard. Jagged, uneven.

SUS. CYMBALS: with very, very soft mallets:
mn
(As above.)

(v.)

sun comes up and gives me light. — When I'm beat-en by the day, — the sun goes down and then it rains. — The sum-mer tills the field by hand — and

air noise, on the G string

(vln.)

(vc.)

(d.b.)

mp *f*

mp air noise, on the G string

mp air noise, on the G string

mp air noise, on the G string

mp

(perc. ii)

(perc. iii)

mf ♩ = 84 In time, rhythmically

(v.)

gives her bo-dy to the land, and from her bo-dy comes the gain, and grain will come and come a-gain. And oh, in the mor-ning we will rise, we will rise and oh... in the mor-ning we will go.

(vln.)

(vc.)

(d.b.)



(perc. ii)

(perc. iii)

mp cresc. As before, but with a bit more forward motion

(v.)

and in the sum-mer we will die, we will die... and. oh, in the sum-mer we will grow. So when you feel it draw-ing near, when your'e deaf-ened by the sound, and

(vln.)

(vc.)

(d.b.)

(perc. ii)

(perc. iii)

(v.)

Triumphantly *f* *ff*

when black wa-ter crash-es down and drowns the air, re mem-ber what your ma-ma said. 'Cause Ma-ma said that love and pain and life and death are all the same. Ma-ma said that love beats rain, and

(vln.)

(vc.)

(d.b.)



(perc. ii)

(perc. iii)

to hard mallets:

♩ = 60 **In time, building in energy accel.** *♩ = 84 accel.*

(v.)

rain will come and come a-gain! And oh, in the mor-ning we will rise, we will rise and oh in the mor-ning we will go. And in the sum-mer we will die, we will die, and oh, in the sum-mer we will

(vln.)

(vc.)

(d.b.)

(perc. i)

(perc. ii) *(performer restarts their timer)* *hard mallets: (try to emulate timbre of the soft mallets)*

(perc. iii) *to hard mallets:* *(performer restarts their timer)* *hard mallets: (try to emulate timbre of soft mallets)*

♩ = 96 **Triumphantly** *f*

(v.) grow. And oh, in the mor-ning we will rise, we will rise and oh, in the mor-ning we will go. And oh in the sum-mer we will die, we will die. and oh, in the sum-mer we will grow.

(vln.)

(vc.)

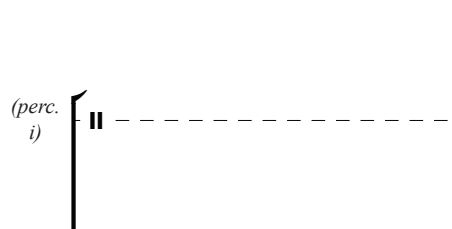
(d.b.)

00'00" * (4/4 → 3/4)

(sax.) 

(hn.) 

(bsn.) 

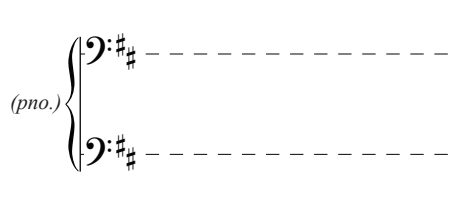
(perc. i) 

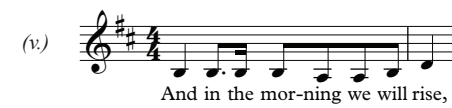
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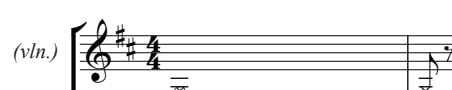
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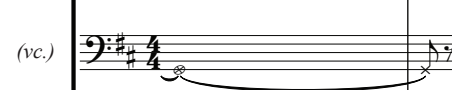
VIBRAPHONE: 

(pno.) 

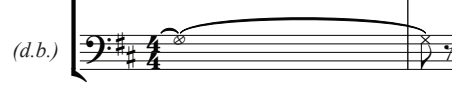
(v.) 

(vln.) 

(a) * material for this passage is printed in the footnotes on the following page, for the sake of space.

(vc.) 

(b) * material for this passage is printed in the footnotes on the following page, for the sake of space.

(d.b.) 

(c) * material for this passage is printed in the footnotes on the following page, for the sake of space.

0'00"

(next page begins at 0'00"; some material is printed on both pages.)

* Ensemble enters loudly on what would have been beat two of the preceding measure. They can take a cue from Perc. I if need be. Cue should be as subtle as possible so as not to telegraph the surprising entrance.

The timings for this section represent absolute times, and not the times indicated on the performers' stopwatches. The winds, voice, and strings will no longer be using their timers from here on. Percussion II and III will have restarted their timers in the previous section. Piano and percussion I will not have restarted their timers, but will use them to correctly pace out their brackets for the rest of the piece.

00'00''

0'30''

(sax.) $\text{♩} = 88$
ff

(hn.) *ff*

(bsn.) *ff*

(perc. i)

(perc. ii) $\text{♩} = 44 - 56$
ff

(perc. iii) $\text{♩} = 44 - 56$
ff

(pno.) *ff*

(v.)

(vln.) (a * material for this passage is printed in the footnotes, for the sake of space.)

(vc.) (b * material for this passage is printed in the footnotes, for the sake of space.)

(d.b.) (c * material for this passage is printed in the footnotes, for the sake of space.)

0'00''

a)

$\text{♩} = 56$
ff

b)

$\text{♩} = 56$
ff

1'00''

1'30''

(sax.) *f*

(hn.) *f*

(bsn.) *f* (d*)

(perc. i)

(perc. ii) *mf* $\text{♩} = 44 - 56$

(perc. iii) *mf* $\text{♩} = 44 - 56$

(pno.) *f*

(vln.) (a*)

(vc.) (b*)

(d.b.) (c*)

a) 1'00''

ff $\text{♩} = 56$

f

mf

mp

pp

b)

ff $\text{♩} = 56$

f

mf

mp


pp

1'30" 2'00"

(sax.) *mf*

(hn.) *mf*

(bsn.) (d^*)

(perc. i) 

(perc. ii) $\text{♩} = 44 - 56$
mp

(perc. iii)

(pno.)

(vln.) (a^*)

(vc.) (b^*)

(d.b.) (c^*)

c)

$\text{♩} = 56$
ff

f

mf

pp



d)

slower, out of time from the other performers

f

mf

mp

p

once part is finished, tacit until end



2'00" 2'30"

(sax.)

(hn.)

-(bsn.)- (d^*)

(perc. i)

(perc. ii) $\text{♩} = 44 - 56$

(perc. iii) $\text{♩} = 44 - 56$

(pno.) mf

-(vln.)- (a^*)

-(vc.)- (b^*)

-(d.b.)- (c^*)

2'00"

a)

b)

2'30"

3'00"

rit. Together, very slowly, chant-like, out of time. Led by saxophonist.

mp Together, very slowly, chant-like, out of time. Led by saxophonist.

(sax.)

(hn.)

(bsn.) → (d*)

1'40"

to very soft mallets:

with very soft mallets: ♩ = 44 - 56

p

to very soft mallets:

(perc. i)

(perc. ii)

(perc. iii)

(pno.)

(vln.) → (a*)

(vc.) → (b*)

(d.b.) → (c*)

3'00"

c)

♩ = 56

ff

106

f

mf

pp

d)

slower, out of time from the other performers

f

mf

mp

p

once part is finished, tacit until end

3'00" 3'30" 4'00"

(sax.)

(hn.)

(bsn.) → (d*)

(perc. i) ||

(perc. ii) { (with very soft mallets:) ♩ = 44 - 56 } p

(perc. iii) { (with very soft mallets:) ♩ = 44 - 56 } p

(pno.) mp

Slow, uneven roll with quiet, contained energy: pp

(vln.) → (a*)

(vc.) → (b*)

(d.b.) → (c*)

3'00" 4'00"

a)

♩ = 56

ff

f

mf

mp

pp

b)

♩ = 56

ff

f

mf

mp

pp

4'00" 4'30" ~5'00"

(sax.) *mp*

(hn.) *mp*

(bsn.) (d^*)

(perc. i) ||

(perc. ii) *pp*

(perc. iii) *pp*

Slow, uneven roll with quiet, contained energy:

(pno.)

(vln.) (a^*)

(vc.) (b^*)

(d.b.) (c^*)

4'00" 5'00"

Bassoonist will likely finish their part (in footnote) before this point. Once they have played all the material, performer rests until the end. (They will likely finish between 4'00" and 4'30")

c)

$\text{♩} = 56$

ff

106 *f*

mf

pp

d)

slower, out of time from the other performers

f

mf

mp

p

once part is finished, tacit until end

~5'00" (🕒 → out of time (led by vocalist))

(sax.)

(hn.)

(bsn.)

(perc. i)

(perc. ii) (pp) (let ring)

(perc. iii) (pp) (let ring)

(pno.)

this section may be sung by all available performers (winds, piano, and perc I):

(v.) *mf* The sun will rise a-gain, and oh, to rise a-gain, and oh, in the mor - ning we will go. (gives ensemble subtle but clear cut-off)

(vln.) (pp)

(vc.) (pp)

(d.b.) (pp)

~5'00"

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written June - August 2016
Finland, MN - Port Wing, WI
Porcupine Mountains Wilderness State Park, MI
East Lansing, MI - Memphis TN

revised and engraved September - November 2017
Chicago, IL

