

WARS AND RUMORS OF WARS

by

THOMAS ALAN WEST, JR.

(Under the Direction of Adrian Childs)

ABSTRACT

The use of prerecorded materials has become an important feature in modern art music. Within this compositional niche, prerecorded spoken text is often used. Spoken text may be used as a device to create a sense of narrative, or it may be used simply for its sound qualities in and of themselves via manipulatory techniques. These approaches are not exclusive and may be employed simultaneously. This study focuses on techniques for using prerecorded text within the space of modern art music composition.

The second chapter of this study consists of brief examinations of various works by composers who use prerecorded text to shape the narratives of their respective works. It also highlights the varying degrees of manipulation of the prerecorded texts employed by each composer. The compositions examined include: Lee Hyla's *Howl*, Steve Reich's *Different Trains*, Michel Daugherty's *Sing Sing: J. Edgar Hoover*, Scott Johnson's *Americans*, and John Adams's *On the Transmigration of Souls*. The ultimate goal of this chapter is to serve as a literature review, which establishes a framework for the discussion of an original composition, *Wars and Rumors of Wars*.

The final chapter of the document is a discussion of the original work, *Wars and Rumors of Wars*. Like the works previously mentioned, *Wars and Rumors of Wars* uses prerecorded text as a central portion of its musical materials. The manipulation of the text and musical materials within the work are directly influenced by its overarching narrative. This chapter of the study discusses in detail the interaction of text and musical materials within *Wars and Rumors of Wars* and demonstrates the close relationship between its narrative and manipulatory techniques.

INDEX WORDS: Music, Composition, Prerecorded text, Musical narrative, Electronic music, Luciano Berio, Lee Hyla, Steve Reich, Michael Daugherty, Scott Johnson, John Adams

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THOMAS ALAN WEST, JR.

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THOMAS ALAN WEST, JR.

Major Professor: Adrian Childs

Committee: Leonard Ball
Rebecca Simpson-Litke

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
December 2013

TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	vi
CHAPTER	
1 INTRODUCTION.....	1
2 A STUDY OF THE USE OF PRERECORDED TEXT IN WORKS BY BERIO, HYLA, REICH, DAUGHERTY, JOHNSON, AND ADAMS.....	5
LUCIANO BERIO.....	7
LEE HYL A'S <i>HOWL</i>	8
STEVE REICH'S <i>DIFFERENT TRAINS</i>	10
MICHAEL DAUGHERTY'S <i>SING SING: J. EDGAR HOOVER</i>	13
SCOTT JOHNSON'S <i>AMERICANS</i>	21
JOHN ADAMS'S <i>ON THE TRANSMIGRATION OF SOULS</i>	27
3 THE EFFECT OF NARRATIVE ON <i>WARS AND RUMORS OF WARS</i>	31
THE TEXT NARRATIVE.....	32
THE WAR MACHINE METAPHOR.....	46
THE MACHINE ROW.....	55
BIBLIOGRAPHY.....	70
PUBLISHED RESOURCES.....	70

INTERNET RESOURCES.....	71
APPENDIX: WARS AND RUMORS OF WARS SCORE.....	74

LIST OF FIGURES

	Page
Figure 1: Table depicting how each section functions within the machine metaphor and its accompanying text.....	47
Figure 2: Table depicting each interruption's increase in size (duration) and intensity (instrumentation).....	52
Figure 3: Table depicting the parts of sections 7–10.....	53
Figure 4: Reduction of bass line in section 1, mm. 1–86.....	55
Figure 5: Bass line based on P0 in m. 86.....	56
Figure 6: Bass line based on P7 in m. 191.....	56
Figure 7: Bass line based on I10 in m. 505.....	56
Figure 8: Flute line based on R16 in m. 505.....	57
Figure 9: Clarinet line based on P9 in m. 513.....	57
Figure 10: Eight simultaneous forms of the row in m. 612.....	58
Figure 11: Piano chords based on I1 in mm. 612–13.....	58
Figure 12: Pointalistic texture based on R0 in mm. 712–27.....	59
Figure 13: Flute line based loosely on I0 version of the row, mm. 9–17.....	59
Figure 14: Cello line based loosely on I5 version of the row, mm. 31–34.....	59
Figure 15: Rotational pattern of the bass line based on P0.....	60
Figure 16: Flute line based on I6, mm. 162–64.....	61

Figure 17: Clarinet line based on P7, mm. 192–95.....	61
Figure 18: Bass line based on P7 with “skip” interruption, mm. 191–92.....	62
Figure 19: Crotales presenting linear fragments based on P6, mm. 292–97.....	62
Figure 20: Piano octave line based on I9 with a slight pitch alteration in the final two notes in mm. 364–65.....	63
Figure 21: “Skipping” interrupting multiple row fragments in mm. 398–99.....	63
Figure 22: Flute lines from mm. 9–17 and mm. 573–82.....	64
Figure 23: Chords from section 1 that are subsets of P0, mm. 90–94.....	65
Figure 24: Reduction of structural chords found in Section 5, mm. 270–376.....	66
Figure 25: Piano chords based on P6, mm. 291–92.....	66

CHAPTER 1

INTRODUCTION

In the last half of the twentieth century, the availability and affordability of audio recording devices sparked a new possibility for the use of spoken language in musical settings: prerecorded text. This study will focus on the use of prerecorded text in modern art music composition, include a brief comparison of the techniques used by several composers, and provide a more in-depth discussion of techniques used in the construction of *Wars and Rumors of Wars*.

When discussing the use of prerecorded text within a musical context one important subject that must be discussed is the manipulation of that text within the space of the work. In this context, the word manipulation refers to any alteration of sound quality of the source recording. Manipulation in this type of work might mean relatively simple processes such as cutting, reordering the text, or spatialization. Additionally, it might mean any number of complex processes that affect the sound quality of the audio including, but not limited to, distortion, ambience change, reversal, equalization/filtering, and pitch shift. These processes may even be employed to the point that the text is unintelligible or no longer aurally recognizable as spoken text.

Another important issue to deal with when discussing the use of prerecorded text in musical composition is the narrative impact of the text, particularly on the musical structures of the work being discussed. It stands to reason that whenever text is present, it potentially carries

with it some meaning or narrative purpose. All text carries this implicit potential for narrative meaning and causes the listeners to attempt to construct a narrative structure based on their understanding (or lack of understanding) of the presented text. How a composer chooses to handle this narrative affects the way in which the work is perceived as a whole. The composer might choose to have the text and the other materials simply occupy the same musical space with little to no interaction, or the narrative of the text and the musical materials might engage each other in complex systems of interaction. This interaction might include, but is by no means limited to, the rhythmic or pitch structures of the musical materials mirroring those of the text, the text and the musical materials engaging in a system of actions and reactions, the musical themes undermining the meaning of the text (or vice versa), or the musical materials providing a sort of commentary on the meaning of the text. The possibilities are numerous and are dependent on the composer's compositional goals.

The second chapter of this study focuses on recent works that employ prerecorded text. It examines the use of prerecorded text as sound in and of itself through various means of manipulation, as well as the narrative impact produced by the relationship between the text materials and the musical materials. This chapter includes discussions of works by Luciano Berio, Lee Hyla, Steve Reich, Michael Daugherty, Scott Johnson, and John Adams. Ultimately, the purpose of this chapter is to serve as a literature review, which provides the framework for the discussion of *Wars and Rumors of Wars*.

The third and final chapter of this document is a discussion of an original composition, *Wars and Rumors of Wars*. This composition was written for flute, clarinet, violin, cello, piano, two percussionists, and prerecorded electronic sound. This ensemble was selected for practical

reasons stemming from the fact that many of the current professional and collegiate new music ensembles employ similar instrumentation. The prerecorded electronic sounds were constructed from spoken text and other electronically generated and sampled sounds. The piece was premiered on November 18, 2013, in the Roger and Phyllis Dancz Center for New Music at the University of Georgia. The premier was conducted by Evan Harger and featured Elizabeth Klein on flute, Pedro Alliprandini on clarinet, Josh Holritz on violin, Robert-Christian Sanchez on cello, Uni Choi on piano, and Nate Lee and Justin Iadonisi on percussion. This chapter demonstrates how both the electronic sounds and other musical materials are guided and manipulated as a direct result of the work's narrative.

From a narrative perspective, *Wars and Rumors of Wars* is an exploration of how world leaders, specifically American, use their power to lead their subjects, at times blindly, into war. Central to this idea is the metaphor of war as a machine fueled by words that people are swept into, though they may try to resist—a machine that ultimately breaks itself down.

I chose to explore this topic from a clearly American point of view despite the fact that it is a universal phenomenon. Therefore, all of the texts in the piece are taken from speeches made by American presidents in the twentieth and twenty-first centuries. I found myself wanting to musically explore my experiences with the American conflicts that happened after September 11, 2001. Thus, the primary speech sources are from Presidents George W. Bush and Barack Obama.

The work depicts how, immediately after the attacks on September 11, 2001, the American nation seemed to cry for “justice,” which led the United States to send its military forces to Afghanistan to apprehend those responsible for the attacks. Then, somehow as “justice” was being served, we found ourselves off course and being drawn into a separate, yet related,

conflict with Iraq. The piece depicts the barrage of words that led the American people to go along with these conflicts, sometimes quietly and sometimes with dissenting voices. As with most conflicts, the direction of the American people was guided by words. Words played on our sense of patriotism and fear of the unknown. Words bent the truth to justify actions. Words alienated and divided the American people. Words invented evidence to justify actions. Words manufactured victories without ending conflict. Though the piece primarily focuses on recent conflicts, it also employs the voices of older American presidents to depict the idea that this phenomenon is actually a cycle that we have continually repeated and, more than likely, will continue to repeat. The study will demonstrate how this overarching narrative affects the text manipulation and musical structures within *Wars and Rumors of Wars*.

CHAPTER 2

A STUDY OF THE USE OF PRERECORDED TEXT IN WORKS

BY BERIO, HYLAR, REICH, DAUGHERTY, JOHNSON, AND ADAMS

The use of prerecorded text in a musical setting has become fairly commonplace since the 1950s. Many works of this type are often explorations of the sound and narrative of the prerecorded text in and of themselves without any live elements added. Though they often follow the narrative of their respective texts fairly strictly, works of this type often use manipulation of the prerecorded text as a major source of musical development. As a part of this development, these composers use various manipulation techniques to change or enhance the sound of the text including, but not limited to, speed/pitch change, repetition, fragmentation, distortion, ambience alteration (reverb/delay), reversal, inversion, filtration, spacialization, etc. A list of examples of this type of approach to prerecorded text materials might include:

Karlheinz Stockhausen, *Gesang der Jünglinge*¹

Steve Reich, *Come Out* and *It's Gonna Rain*²

Howard Jonathan Fredrics, *The Tragedy of Leaves*³

Barry Truax, *Blind Man*⁴

¹ Karlheinz Stockhausen, *Gesang der Jünglinge Kontakte*, Deutsche Grammophon 138 811, 1968, LP.

² Steve Reich, *Early Works: Come Out/Piano Phase/Clapping Music/It's Gonna Rain*, Elektra/Nonesuch 79169-2, 1987, Compact Disc.

³ Kraber, Karl, Robert Tuttle, Russell Pinkston, Mark Wingate, Mark Schultz, Howard Jonathan Fredrics, Jody Jay Nagel, and Karl Korte. *Music from the University of Texas Electronic Music Studios*. [U.S.A.]: Centaur, 1995.

⁴ Barry Truax, Steven Field, and Norbert Ruebsaat. *Digital soundscapes [computer and electroacoustic music]*. Mainz, Germany: Wergo, 1988.

Though this type of approach can be musically satisfying in and of itself, another degree of complexity can be reached with the addition of live musicians to the prerecorded elements. This chapter will primarily examine this type of work. This examination will focus on each composer's use of narrative elements and how these elements affect what happens musically in their respective works with secondary attention given to their employment of the sound of the prerecorded texts in and of itself through manipulation or lack thereof. The music of Luciano Berio will serve as a point of departure for this discussion because of the fact that his tape pieces provide clear examples of both using prerecorded text as a narrative device as well as for its sound quality alone. Furthermore, Berio provides an early example of how these techniques might be employed in a setting with live musicians. Following this discussion, the remainder of this chapter will discuss works that use prerecorded text with live musicians. The discussion is organized from the composer who manipulates his source text the least to the composer that manipulates his source text the most. The pieces are examined in the following order:

Howl, Lee Hyla⁵

Different Trains, Steve Reich⁶

Sing Sing: J. Edgar Hoover, Michael Daugherty⁷

Americans, Scott Johnson⁸

On the Transmigration of Souls, John Adams⁹

⁵ Lee Hyla, *Howl for narrator and string quartet*, poem by Allen Ginsberg (New York: Pembroke Music Co., 2006).

⁶ Steve Reich, *Different Trains for string quartet and pre-recorded performance tape* (New York, Hendon Music, 1998).

⁷ Michael Daugherty, *Sing Sing: J. Edgar Hoover for string quartet and pre-recorded sound* (New York, Hendon Music, 1992).

⁸ Scott Johnson, *Americans* (n.p.: Emotomat Music, 2003).

⁹ John Adams, *On the Transmigration of Souls* (New York: Hendon Music, 2002).

LUCIANO BERIO

Any discussion of prerecorded speech used in a musical context should most likely begin with at least a brief mention of Luciano Berio. Berio is important to this discussion because he wrote several works that clearly explore both “text as sound” and “text as narrative.” *Thema (Omaggio a Joyce)*, composed in 1958, is an electro-acoustic work based on a reading of the “Sirens” portion of James Joyce’s *Ulysses* by Cathy Berberian.¹⁰ The narrative elements come from the work’s source material. *Visage* (1961) also uses Berberian’s voice as its primary sound source though in this instance very little actual text is employed.¹¹ The narrative elements are less specific because of the fact that there is not a specific text due to the fact that the work’s source materials consist of Berberian producing mostly nonsense syllables. The piece follows various deconstructions of Berberian’s voice: from syllabic sounds, crying, moaning, laughing, and singing to implied speech patterns. In both works, the groundbreaking element is Berio’s use of then-new technologies to change Berberian’s voice. In these two works, Berio presents what is to become the playbook for most composers who wish to approach the voice for sound in and of itself. In both pieces, Berio runs the gamut of electronic manipulation of the voice. Repetition, pitch shifting, fragmentation, reverb, delay, stereo manipulation, and many other effects can all be found within the space of these works. With these pieces, Berio opened the field of composition to the possibility of working with prerecorded text in complex ways both in and beyond the realm of electroacoustic composition.

Berio also extended his experimentation with the human voice beyond the scope of his electroacoustic work. With *Sinfonia*, though it ironically contains no prerecorded materials, Berio

¹⁰ Cathy Berberian, Luciano Berio, and Bruno Maderna, *Berio/Maderna*, Amsterdam: BV Haast, 1990.

¹¹ Ibid.

sets the stage for composers to bring these types of materials into the context of a live ensemble as well as combine them with a solid sense of narrative.¹² In this work, Berio takes many of the techniques that he used on Berberian's voice, and applies them to live voices, exploiting the voices for their sound and not just their ability to deliver text. The voices sing, speak, shout, and fragment the sound of their voices to syllables both spoken and sung. The third movement imposes narrative elements while the others rely on the voice for its sound, treating the voice as an element of the larger ensemble. Thus, the works of Berio form a basis for discussing works that use prerecorded textural elements as both sound and as narrative focus.

LEE HYLA'S *HOWL*

Lee Hyla's *Howl* serves a quasi-transitional role in this discussion in that it fits almost completely in the space of using text purely for its narrative function with very little manipulation of the source material.¹³ The piece is written for string quartet and narrator. The narration is a complete setting of Allen Ginsberg's poem of the same name. The narrative of the work follows the plan of Ginsberg's poem precisely and is too large for this limited discussion. Hyla describes the piece in the following manner:

...the tone and rhythm of Allen Ginsberg's reading of the poem were a major inspiration and source of musical ideas. I wanted to convey a sense of the music emerging from the poem/reading and then, as the piece evolved, have the quartet become independent, commenting and colliding with the power of the poem and throwing it into a variety of textural reliefs. In *Howl*, the narrator and string quartet are equal partners in an often changing relationship, sometimes united in a close and intense rhythmic world and sometimes telling similar stories in separate ways.¹⁴

¹² Luciano Berio, *Sinfonia for eight voices and orchestra*, (London: Universal Edition, 1972).

¹³ Lee Hyla, *Howl for narrator and string quartet*.

¹⁴ *Ibid.*, 2.

Though Hyla describes Ginsberg's reading as being a "source of musical ideas," the music never sounds like the reading, as will be discussed later in the works of Steve Reich and Scott Johnson.¹⁵ Rather, the effect is that of the music sometimes accompanying the text, sometimes reacting to the text, while other times acting independently of the text. The music often highlights the expressive qualities of the reading, but it does not seem to take its musical materials, rhythmic or pitched, directly from the reading. The reason *Howl* occupies a transitional role in this discussion is because of two aspects of the work, its performance and the treatment of its recorded materials.

As to performance, the score only indicates that the piece is to be performed with a "narrator." It does not mention whether the narrator should be prerecorded or live. As indicated in his previous quote, Hyla used a preexisting recording of Ginsberg reading the poem as "inspiration" for the music. In the recording by the Kronos Quartet, the recording that Hyla mentions is used as the actual narration.¹⁶ However, it stands to reason that a group performing the piece could choose to have a live reading of the text or create their own recording of the text to accompany a performance. Thus, the work occupies a dual citizenship in two different worlds of text setting. One world is that of Prokofiev's *Peter and the Wolf* and Copland's *Lincoln Portrait* in which a live narrator reads the text material. The other world is that of Steve Reich's *Different Trains* and Scott Johnson's *Americans* where a live ensemble performs with a prerecorded track.

The other reason this piece serves a transitional role is because, of all the works discussed in this chapter, Lee Hyla chooses to manipulate his source text material the least. In the case of

¹⁵ Ibid., 2.

¹⁶ Kronos Quartet, *Howl, U.S.A.*, Nonesuch 79372-2, 1996, Compact Disc.

the Kronos recording, it appears that neither Hyla nor the quartet have altered the sound of Ginsberg's reading at all. Admittedly, the recording does itself have an inherent sense of space or quality most likely caused as a result of the technology with which it was recorded, meaning that there is a certain amount of hiss and extraneous noise inherent in the recording as well as certain ambient features most likely as a result of the recording space. Yet, nothing is done to affect the sound outside of presenting it clearly in the center of the stereo field with little to no fragmentation of the text. Because of this choice, *Howl*, even in using prerecorded sound, looks back to the pieces for narrator and live ensemble that came before it while simultaneously looking forward towards pieces that take more complex approaches to prerecorded presentation of speech.

The remainder of this portion of the document will focus on works that deal with text as primarily a narrative source with increasing manipulation of prerecorded materials. The order of the discussion will move from works with little manipulation to works with greater amounts of manipulation. The discussion will cover Steve Reich's *Different Trains*, Michael Daugherty's *Sing Sing: J. Edgar Hoover*, Scott Johnson's *Americans*, and John Adams's *On the Transmigration of Souls*.

STEVE REICH'S *DIFFERENT TRAINS*

Steve Reich demonstrates one of the many possibilities for combining narrative-focused prerecorded spoken word and live musicians in his work *Different Trains*, written in 1988.¹⁷ In this work, Reich combines the sounds of prerecorded speech, three string quartets, train whistles, and sirens with a live string quartet. The text for the piece is taken from Reich's sampling of

¹⁷ Steve Reich, *Different Trains for string quartet and pre-recorded performance tape*.

multiple sources: interviews he conducted with his governess, Virginia, and retired Pullman porter Laurence Davis, and archival interviews with three Holocaust survivors, Rachella, Paul, and Rachel.¹⁸ The text was selected for its musical attributes and the narrative focus it provided.

Reich describes his project as follows:

When I was one year old, my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I traveled back and forth by train frequently between New York and Los Angeles from 1939 to 1942, accompanied by my governess. While these trips were exciting and romantic at the time, I now look back and think that if I had been in Europe during this period, as a Jew I would have had to ride on very different trains. With this in mind, I wanted to make a piece that would accurately reflect the whole situation.¹⁹

The following is a brief discussion of how Reich employs the prerecorded speech to create his narrative, how it is treated as a sound source, and how the prerecorded speech affects other musical considerations.

The text narrative of *Different Trains* moves through three movements played without pause. The first movement utilizes the texts spoken by Reich's governess, Virginia, and the Pullman porter, Laurence Davis, and is meant to represent the previously mentioned train trips taken by Reich in his youth. The second movement uses the text spoken by the Holocaust survivors depicting their experiences during World War II in Europe. During this movement a much greater number of texts are presented, and none of them are repeated unlike the first and final movements. Thus, the first two movements represent two very different experiences occurring at about the same time: the first, Reich's train rides from New York to Los Angeles; the second the horrors of World War II and trains carrying people to concentration camps. The final

¹⁸ Ibid., 3.

¹⁹ Ibid., 3.

movement depicts events occurring after the war.²⁰ The three survivors' voices now recall relocating to the United States and traveling similar train routes to those of Reich's youth. These recollections are mixed with those of the governess and the porter. This process continues until the end of the piece where the final quote by Rachella closes the piece with a brief story:

There was one girl who had a beautiful voice. And they loved to listen to the singing – the Germans. And when she stopped singing they said, “More, more” and they applauded.²¹

Ending with this quote has two interesting effects on the narrative. First, it transports the listener back to wartime Europe, which causes the text to really stand out because the immediately preceding texts are all post-war. Secondly, it places the audience in a unique, almost challenging position because the final line “and they applauded” and its accompanying musical materials are the final things heard. Therefore, the piece carries over into the moments immediately after the double bar when the audience is then expected to applaud. If the audience chooses to applaud as expected, this action then places them into the role of the Nazis in the story.

One must also consider the way that Reich approaches the text apart from the narrative as simply a sound source. True to his minimalist roots, Reich's approach to the electronic presentation of text is minimal. His manipulation of the text stops at selecting phrases from what were clearly larger conversations and repeating those phrases, though repetition only occurs in the first and final movements. For the live performance, Reich indicates that the prerecorded strings should be panned left and the voices right in the monitor mix of the live performers. Because Reich asks for the monitors to be behind the players facing out towards the audience,

²⁰ Steve Reich, “48 Answers to Questions About Different Trains,” interview by Wolfgang Gratner, *Writings on Music* (Oxford: Oxford University Press, 2002), pg. 180–83.

²¹ Steve Reich, *Different Trains for string quartet and pre-recorded performance tape*, 13.

the audience will perceive some stereo location between the voices and train sounds despite the fact that Reich makes no mention of how the main mix should be panned. The minimal manipulation employed by Reich adds to the sense of what he refers to as a “documentary and a musical reality.”²²

The text has a profound effect on the musical structures of the piece. Reich transcribes the approximate pitches of the text into the literal melodic fragments presented by the viola and cello. The viola is used whenever the speaker is female, and the cello whenever the speaker is male. This technique creates an interesting effect in that the listener feels as if they are hearing the voices even when they are not present. In the first two movements, the melodic fragments are accompanied by the recorded string quartets and live violins in harmonic paradiddle figures representative of the trains discussed in the text.²³ However, the third movement is the most musically striking because the paradiddle rhythms and the “train harmonies” are replaced by all the instrumental parts mimicking the speech motives in a contrapuntal style.²⁴ This stylistic change causes the piece to end with both literal and instrumental presentations of the text.

MICHAEL DAUGHERTY’S *SING SING: J. EDGAR HOOVER*

Michael Daugherty presents a different take on using prerecorded speech with live instrumentalists in his *Sing Sing: J. Edgar Hoover* written in 1992 and premiered by the Kronos Quartet in 1993.²⁵ The approach is still primarily narrative; in this work, portions of speeches

²² Ibid., 3–5.

²³ Steve Reich, “Questionnaire,” *Writings on Music* (Oxford: Oxford University Press, 2002), pg 159.

²⁴ Steve Reich, “48 Answers to Questions About Different Trains.”

²⁵ Michael Daugherty, *Sing Sing: J. Edgar Hoover for string quartet and pre-recorded sound*.

given by J. Edgar Hoover are juxtaposed with and accompanied by other sounds related to the Federal Bureau of Investigation and a live string quartet. Daugherty states:

I created the tape part by digitally sampling bits of actual historical speeches delivered by Hoover from 1941 to 1972, to such diverse audiences as the American Legion, Boys' Club of America and the FBI National Academy. I composed the quartet parts to "sing along" with Hoover in order to convey my sense of Hoover's grim, threatening, yet darkly comic personality. The part played by Kronos is also inspired by sounds associated with the FBI, such as sirens, American patriotic songs and machine gun syncopations.²⁶

Though the piece is one single movement, its text and formal structures are divided into eight different textual sections. Each section contains a narrative unto itself while adding to the overall narrative by creating a collage that depicts Hoover and the F.B.I. under his authority. The sections as marked by Daugherty in the score are:

We are as close to you as your telephone (mm. 1–87)
Get your hands up! (mm. 88–101)
Look at your watch (mm. 102–133)
The growing menace of Communism (mm. 134–175)
Personnages à longues oreilles (mm. 176–227)
Keep it a secret (mm. 228–322)
Star-Spangled Banner (mm. 323–360)
Fear (mm. 361–392)

These section titles are for the most part taken from the text spoken within the measures listed with the exceptions being "Personnages à longues oreilles" and "Star-Spangled Banner." These section delineations may or may not be provided for the audience in a live setting. For most of the piece, the music interacts with and supports the text. However, unlike Steve Reich's *Different Trains*, which has previously been discussed, and the music of Scott Johnson (which will be discussed later), Daugherty does not appear to derive the musical materials directly from the sound of the text. He seems to allow them to develop alongside the text narrative. However, the

²⁶ Ibid., 3.

musical materials are not independent of the text as was often the case in Hyla's *Howl*. They can be heard interacting with the text and creating musical commentary on its narrative in each section. Thus, the musical materials seem to function as an additional character moving through the narrative space.

The text in the section marked "We are as close to you as your telephone" serves two narrative purposes. First, it serves as an introduction to the piece. The first sound heard is J. Edgar Hoover stating, "I hope that this presentation will serve to give you a better knowledge and deeper understanding of your F.B.I." This statement in the context of the piece seems to give the listener the indication that what follows will demonstrate what Hoover's F.B.I. was really like. Secondly, without stating it explicitly, this section's heavy dwelling on the phrase, "We are as close to you as your telephone," seems to call attention to Hoover's known penchant for wire tapping and invasion of privacy, altering the meaning of what Hoover intended as a statement of reassurance to the American people.

In the first section, Daugherty sets up the process that will define most of the piece. The violin and the cello along with rhythmic repetition of various words in the text, most notably the phrase, "your F.B.I.," set up a groove that the other materials play against (the other materials here are the violins imitating the sound of sirens and a prerecorded ringing telephone). In sections where the groove stops, the cello takes over the siren effects while the other players play three-chord hits meant to represent the letters "F.B.I." This representation is pointed out in the score with Daugherty marking the letters F, B, and I under each hit. As with the section titles, the audience may or may not be made aware of these markings in the score. But, the fact that Daugherty does mark this in the score provides insight into the intended narrative implications of

this motive. This material underscores the text, “We are as close to you as your telephone.”

These ideas alternate until the next section begins with slight additions with each restatement, most notably the added prerecorded voices shouting “F.B.I.” after Hoover in mm. 51–62. These extra voices give the effect of the players in a big band shouting back call and response patterns with the bandleader and feel simultaneously humorous and menacing against the groove and siren effects.

The text in the section marked “Get your hands up!” is particularly short and gives the impression of serving as a transition to the next section. However, it is notable because it features a voice other than Hoover’s shouting “F.B.I. Get your hands up” and “The charge is murder!” The music in this section seems to react to each statement initially with upward double-stopped-glissandi which turn into tremolos following each statement of “F.B.I. Get your hands up” with a simultaneous downward glissando leading to the statement, “The charge is murder.”

The next section, entitled “Look at your watch,” returns to solely the voice of Hoover stating:

Look at your watch this morning,
as it ticks off twelve seconds—
A murder every forty-six seconds...
there is a burglary or assault to kill each seven minutes, a robbery—
Every hour a major crime has been committed somewhere in these United States—
another serious crime is added to the nation’s total.²⁷

The text here feels as if it were taken from portions of a longer statement given by Hoover.

However, without the source audio, it is impossible to determine each line’s original context. In the context of the piece, these lines seem to provide a narrative stream commenting on Hoover’s

²⁷ Ibid., 4.

ability to frighten people into allowing the government intrusions implied by the previous materials. This text stream seems to be Hoover justifying his actions after the fact.

The musical materials here seem to imply that the piece has returned to business as usual. A prerecorded clock ticking begins the section and gives the illusion of a drummer's high hat providing a constant pulse of sixteenth-notes. The cello again sets up a groove and the violins and viola return to three-note percussive hits which, although no longer labeled "F.B.I.," seem to harken back to the three-note hits from earlier. These three-note hits alternate with machine-gun-like *col legno* patterns and aleatoric moments where the players are instructed to perform "fast pizz. ad-lib, in twelve-tone style." These sections seem to chop up the groove and give the section an increasingly paranoid feel representative of the text it accompanies.

Daugherty titles the next section, "The growing menace of Communism." In this section, Daugherty employs two different voices. The first voice is that of a radio announcer who serves as a narrator introducing this chapter. The announcer/narrator states:

The growing menace of communism arouses the House of Representatives Un-American Activities Committee. Among the well-informed witnesses testifying is J. Edgar Hoover, head of the Federal Bureau of Investigation. Mr. Hoover speaks with authority on the subject.²⁸

After this introduction, which comes from a clear, uninterrupted source, Hoover begins to speak. The speech becomes increasingly erratic as it is drawn from various sources or perhaps different moments of a single source reordered to make a new stream of thought. The text is presented as follows:

²⁸ Ibid., 4.

Communism/The enemy/Nikita Khrushchev/Deadly menace/
Communists and their dupes/play it dirty or you're not a communist/
Atheistic communism/enemy of the American people/
I thank you.²⁹

The manner in which this text is pieced together seems to imply the manner in which the F.B.I. pieced together its information during this period of American history.

The musical materials of this section are striking from the outset. Preceding the voice of the announcer, Daugherty appropriates prerecorded music from a newsreel of the time that is then joined by the viola and cello as the violins begin the siren effect in augmentation. This appropriation of other music into the space of the piece sets up a series of similar processes. As the announcer finishes and Hoover begins, the siren effect and F.B.I. motive return and accompany sections of the patriotic song "America" with both the song and the previously mentioned motives being passed between the live players and serving to punctuate each statement by Hoover.

The text narrative of "Personnages à longues oreilles" continues Hoover's rant against Communism. However, now the speech fragments are longer and more coherent. It is what Daugherty chooses to do musically that adds to the ludicrous nature of the text.

"Personnages à longues oreilles" ("Personages with long ears") begins with the final four notes of "America" in augmentation. The cadential moment is elided with a quotation from the movement of the same name from Saint-Saëns's *Carnival of the Animals*, which depicts a braying donkey. This quotation is a musical joke that some listeners may catch and others may not. Thus, Daugherty continues his process of appropriating other music into his piece and is giving a clear commentary on Hoover by underscoring his speech with the musical

²⁹ Ibid., 4.

representation of a braying donkey. Regardless of one's understanding of the joke, the incorporation of this quotation gives the piece a menacing accompaniment to Hoover's words.

"Keep it a secret" continues the process of juxtaposing various speeches from Hoover. The text consists of two phrases, "Keep it a secret" and "Open the files of the F.B.I.," which alternate with inflammatory interjections by Hoover. The narrative seems to call attention to the fact that Hoover kept secret files on many individuals. In comparison to previous texts, the words here make increasingly less sense. Words and phrases are pulled from seemingly random places and thrust together. The overall effect is uneasy and, at times, confusing with the constant interjection of "Keep it a secret."

Musically, Daugherty returns to the idea of creating a groove between the cello line and the two repeated phrases mentioned earlier. Typewriter sounds, from both prerecorded material and instrumental mimicry, are added to the groove. These improvised sounds are gradually replaced with uneasy chromatic runs and eventually double-stopped chromatic figures. The sections featuring other texts are juxtaposed against quotations from parts of "The Star-Spangled Banner." These sections alternate, becoming increasingly frantic as the groove eventually drops out and is replaced by a chromatic run present in all the live parts. This run is followed by the sound of the typewriter bell and a page ripping. After the page ripping, Hoover states, "It is disheartening that more young people appear to know the words of popular soap jingles than the meaningful words of the *Star-Spangled Banner*." This statement is accompanied by an upward glissando in the live quartet and serves as a transition to the next section.

The "Star-Spangled Banner" section alternates the voices of a choir singing the national anthem with the following statements from Hoover:

Fear silences the voice
Fear silences the voices of protest
Fear silences the voices of protest
There is no place in America for vigilantes, rabble rousers, the lunatic fringe
Fear silences the voice of our society.³⁰

This text seems to call attention to the fact that, while warning against “fear,” Hoover was also spreading fear and became guilty himself of silencing the voice of society.

In this section, Daugherty completes his process of appropriating other music. While alternating the sound of Hoover’s voice with that of the live choir, the live players alternate portions of “The Star Spangled Banner” and “America.” The effect of the two songs and the voices together is chilling.

The final section, “Fear,” closes the text narrative by alternating the statement, “fear silences the voice,” with other statements from Hoover. The statements are fragmented until the listener is left with the words “fear” and “the F.B.I.” The piece ends with Hoover shouting, “He can’t get away with it,” then calmly stating, “I thank you.” The treatment of the text seems to illuminate Hoover’s and the F.B.I.’s perpetuation of fear, and the final statement seems to serve as a self indictment.

The musical materials of this section mark the return of the siren effect in the material of the live players. Additionally, Daugherty brings orchestral hits from the “Star Spangled Banner” recording, which serve to punctuate and add a sense of finality. After the sirens reach a climax, there are three gunshots, which are reminiscent of the quartet’s F.B.I. motive, followed by a unison G in the quartet which swells for one measure. After this, the final sounds are, “He can’t get away with it!,” a palm strike on the cello, and the statement, “I thank you.” The palm strike

³⁰ Ibid., 4.

gives the effect of a gavel falling which further adds to the sense of self-indictment in the statements.

Though the piece itself is by no means “minimalist,” Daugherty’s use of text as sound does fall in line with composers such as Reich and Johnson (who will be discussed next) in that he chooses not to alter the sonic presentation in any way aside from cutting and reordering. The only manipulation of the text comes from Daugherty’s selection of which phrases to use and his fragmentation of those phrases to the level of the word. Daugherty’s primary use of speech outside of its contextual meaning is for its rhythmic properties. In all of the groove sections, speech repetition is a primary element of the groove serving as a type of spoken percussion. All of the electronic sounds are presented in the center of the stereo field, which serves to keep them at the focal point of the listener’s attention. Thus, though Daugherty employs the text for musical reasons, its primary purpose is to provide the backbone of the work’s narrative.

SCOTT JOHNSON’S *AMERICANS*

Scott Johnson is another composer who often works in the field of combining prerecorded speech with live ensembles. According to Johnson, his piece *John Somebody* (1980–82) was one of the first to use the technique of using the pitch and rhythmic patterns of speech as source material for the live instruments. By Johnson’s account, it was this work which led to Reich’s use of similar techniques in *Different Trains*. Johnson has written several compositions that each refine the technique a little more: *How It Happens*, *Convertible Duets*, *The Value of People and Things*, and *Americans*. This study will focus on the latest of these works which, according to Johnson, is his most refined piece in this style of composition.³¹ Though one could

³¹ Scott Johnson, email message to author, September 6, 2013.

write a full-length study on *Americans* and everything it contains both musically and textually, this study will be limited to a brief discussion of the over-arching textual narrative, Johnson's use of speech as a sound source, and how these elements affect other musical aspects of the work.³²

Americans is both a stand-alone work and part of a larger multi-media project by Warren Lehrer and Judith Sloan entitled *Crossing the BLVD*. *Americans* was commissioned to serve as interludes within the multi-media project and as a companion CD with the book form of *Crossing the BLVD*. The piece features sampled speech fragments combined with a live ensemble. The live ensemble is significantly more diverse than the previously studied works in that it is for clarinet and bass clarinet, soprano and tenor saxophone, viola, electric guitar, electric bass, piano, and drum kit. Johnson describes this ensemble as the "rhythm section of a bar band" combined with "an eclectic group of melodic instruments." The speech material in *Americans* is taken from interviews with immigrants living in the borough of Queens in New York City, recorded by Lehrer and Sloan.³³ *Americans* is structured into three movements: "Universal Phenomenon," "Your Host," and "Continental Divide."

The first movement, "Universal Phenomenon," deals with the issue of not being able to distinguish individuals from races outside of one's own from each other.³⁴ The speaker—who is clearly female and gradually revealed to be of Chinese descent—initially comments, "Americans all look the same to me." Over the course of the movement, the speaker recalls that when she first came to the United States, black and white people all looked the same, within their own racial groups, inserting that she can tell the difference now. The narrative closes with the speaker

³² Scott Johnson, *Americans*.

³³ "Americans," Scott Johnson Composer.com , www.scottjohnsoncomposer.com/compositions/americans.html (accessed October 16, 2013).

³⁴ Ibid.

commenting on her understanding of how “Westerners” must view “Oriental” or “Chinese” people. The movement closes with the comment, “so I guess this is also universal, huh, phenom’non.”

The middle movement, “Your Host,” has the most abstract narrative of the entire work.

Johnson states:

“Your Host” is built around a former radio DJ’s recitation of his introduction to the “oldies” pop show that he once hosted in Romania. At the point where he offers “old music from the 50’s, 60’s, and 70’s”, I removed the decades, and substituted the names of 30 places around the world, in many voices. Now he becomes a sort of surreal Voice of America, speaking in a language that few listeners will understand, welcoming us to a show filled with multi-lingual murmurs.³⁵

The movement alternates between the solitary voice of the announcer and collages of voices in multiple languages. The movement, evocative of the title of the work as a whole, seems to depict the diversity of modern America. At the same time, the text also places the listener in a similar position to that of the speaker from the first movement. The speaker of the first movement could not initially differentiate the appearances of individuals in races outside of her own. Similarly, the listener who does not speak multiple languages might find himself unable to distinguish among the voices of “Your Host.” After stating “a song from 1978” in his native language, the DJ then states, “Blondie Hearts[sic] of Glass.” These are the only English words in the entire movement, suddenly thrusting the “English only” listener back into a world of speech that he can understand. This movement perhaps, might serve as a mirror for the face of American isolationism. In terms of the piece as a whole, this movement serves to broaden the scope of the narrative to a more diverse space.

³⁵ Ibid.

The final movement, “Continental Divide,” returns the narrative focus back to a single speaker, again female, but now Afghani. The movement opens with the ambiguous phrase, “What do I dream of?” Accompanied by the surrounding music, the listener is presented with a surreal introduction. This surreal feeling is enhanced by a stream of text in the speaker’s native language. The speaker continues and explains that she dreams of returning to the Afghanistan of her childhood, not the one torn apart by war. After this revelation, the speaker’s native language returns briefly in alternation with the text “that’s broken.” The remainder of the movement’s text consists of the speaker expressing her divided feelings of being both American and Afghani after the September 11 attacks. She expresses the conflicted feelings of simultaneously wanting retribution for the lives lost and questioning the morality of losing more innocent lives.³⁶ The piece ends with the statement:

I’m American.
I mean I’ve been living here for the past twenty-some odd years.
I’ve been living here for the past twenty-two years, and this is my home.³⁷

The final words are repetitions of the phrase “this is my home,” amidst a flourish from the live ensemble.

Johnson employs a more complex approach to text regarding his manipulation choices when compared to works previously discussed. The text in *Americans* is presented in a similar fashion to pieces like *Different Trains* and *Sing Sing: J. Edgar Hoover* in that nothing is done via studio manipulation to change the sound of the audio. The text is fragmented only down to the level of single words, as in previous pieces. Johnson also uses a fair amount of repetition of

³⁶ “Americans,” Scott Johnson Composer.com , www.scottjohnsoncomposer.com/compositions/americans.html (accessed October 16, 2013).

³⁷ Scott Johnson, *Americans*.

words and phrases. The complexity arises in Johnson's choices regarding placement in the stereo field. In his score, Johnson notates whether the speech fragments appear on the left, center, or right portions of the stereo field. In moments such as the large collages of multiple voices in "Your Host," this choice adds a greater sense of depth to the sound with multiple voices being spread across the stereo field. In other places where it is one speaker being layered over herself, such as in the first and final movements, it enhances the sense of the speaker being in dialogue with herself (e.g. the final movement when the speaker is speaking in both her native language and English). The separation of the voices in the stereo field subtly underscores the speaker's sense of separation of her American and Afghani identities. Another effective use can be heard in moments where Johnson layers many repetitions of the same speech fragment and spreads them throughout the stereo field, creating what he describes as a "flanging" sound.³⁸ A clear example of this technique can be seen from mm. 158–172 in "Continental Divide" with the phrase "innocent people were gon'na be killed." In this section, the fragment is initially stated in the center by a single voice, then center plus left, then center plus right. Then the fragment begins to alternate from center, to left, to right, to center. Eventually, as the music intensifies, the fragment can be heard moving across all three locations in multiple repetitions of the same voice. Therefore, through the use of stereo placement, Johnson creates a more nuanced presentation of speech fragments that is still shaped by his overarching narrative plan.

The text is also reflected in other musical elements of the piece, one of which is the choice of the ensemble. It makes musical sense to set texts that are demonstrating the often conflicted diversity of modern America against a musical palette that is simultaneously American

³⁸ "Americans," Scott Johnson Composer.com.

and conflicted as to how it functions. As mentioned previously, Johnson asserts that he “combined the rhythm section of an American bar band with an eclectic group of melodic instruments.”³⁹ The “rhythm section” consists of electric guitar, electric bass, piano, and drum kit. Meanwhile, the “eclectic group of melodic instruments” includes clarinets, saxophones, and viola. This combination results in a sound that is unabashedly diverse and, as a result, unsure of its own voice. The rhythm section hearkens to American popular music. It is nearly impossible to see a drum set, electric guitar, and electric bass on stage without expecting to hear pop, rock, or jazz music. This expectation is similar, though somewhat lessened, when looking at a score (the fact that there is a score somewhat softens the expectation). The inclusion of instruments such as viola and bass clarinet suggest that the music will be something else entirely. What emerges in *Americans* often sounds like hard rock, jazz fusion, world music, modern art music, and other styles all at once; it is all of those things at once just as the speaker in “Continental Divide” is both Afghani and American.

In similar fashion to Reich’s *Different Trains*, the musical material, specifically the melodic material, is generated from the pitch and rhythm of the spoken text.⁴⁰ In his translation from speech materials to musical materials, Johnson is both more, and less, obvious than Reich. Like Reich, Johnson allows the speech patterns to be echoed, doubled, and foreshadowed by the melodic materials. However, he also allows the melodic materials to take on a life of their own, both independent of and in accompaniment to the speech materials. The result is a musical palette that, as the text elements would suggest, is all over the map. The resulting musical textures are sometimes imitative and contrapuntal, sometimes ambient and atmospheric, and

³⁹ Ibid.

⁴⁰ Ibid.

sometimes seemingly improvised. The form grows from the presentation of the text elements. When the text progresses regularly, so does the music. When the text becomes obsessively repetitive or chaotic, so does the music. Thus, it is apparent that the musical materials of *Americans* are clearly derived from and complementary to the text materials.

JOHN ADAMS'S *ON THE TRANSMIGRATION OF SOULS*

When discussing recent works that employ prerecorded speech materials, particularly when most of the works carry extramusical historical or political context, one must make mention of John Adams's *On the Transmigration of Souls*, which won the Pulitzer Prize in Music in 2003.⁴¹ This work was commissioned by the New York Philharmonic and Lincoln Center's Great Performers in remembrance of the victims of the 9/11 attacks. The piece combines prerecorded soundscape materials, prerecorded speech, children's choir, adult choir, and a large orchestra.

Adams refers to the work as a "memory space," which suggests a loose narrative arc through which the listener is presented with materials that invoke the act of remembrance.⁴² The text narrative is split between the prerecorded voices and the live singers. The text materials consist of phrases from "Missing-persons" posters, famous phrases associated with the 9/11 attacks, and names of victims. The phrases move somewhat fluidly between the prerecorded speech and the live singers. However, the names of the victims are only presented in the prerecorded speech. The piece begins with a soundscape of city noises, moves through various

⁴¹ John Adams, *On the Transmigration of Souls*.

⁴² David Schiff, liner notes to *On the Transmigration of Souls*, New York Philharmonic, Nonesuch 79816-2, Compact Disc.

sections seemingly associated with specific emotional responses to the tragedy, and then closes with the city soundscape.

Of all the works discussed thus far, Adams takes the most complex approach to text as sound. While the previously discussed works have put their respective audiences into different narrative (and, in the case of Johnson's work, physical stereo) spaces, Adams transfers his idea of a "memory space" to the physical realm of the concert hall. The six-channel surround sound literally places the audience in the space of the performance as the voices and soundscape emerge from different positions in the concert hall. (These positioning choices were reduced to fill the stereo field for the recording of the work.)⁴³ Furthermore, because the speech fragments were recorded specifically for this piece as opposed to being taken from archived materials or materials recorded for larger projects, Adams (or rather his soundscape engineer, Mark Grey) pays particular attention to the sound of the recorded voices. It is apparent that the voice recording was done in a studio with modern recording equipment due to the clarity of the recorded sound. This clarity (freedom from extraneous noise) gives Adams much more control of how the final product will sound. Thus, if the sound quality is altered, it adds a greater sense of purpose to that manipulation. For example, the male voice in mm. 183–90 has a clear timbre shift resembling a flanger, chorus, or light distortion effect which sets up the music's shift to a particularly angry space. Furthermore, the voices at the end of the piece seem to have slightly more reverb.⁴⁴ This effect could, perhaps, give the feeling of the words sinking into the listener's memory.

⁴³ John Adams, *On the Transmigration of Souls*, New York Philharmonic, Nonesuch 79816-2, Compact Disc.

⁴⁴ It cannot be determined if this added reverb or "wetness" is on purpose or the result of the recording process.

Unlike the works by Reich and Johnson, the spoken materials do not seem to have any direct effect to the pitch or rhythmic profiles of the musical materials in the orchestral parts. The setting of the sung libretto does, at times, resemble speech patterns, but those patterns do not appear to be connected directly to the patterns found in the recorded voices. Rather, the musical materials, at times, serve as accompaniment to the speech portions, add to the texture, or react to the speech portions in similar fashions to the musical materials found in both the Hyla and Daugherty works. Adams does periodically choose to use the rhythm of the speech to create a sense of pulse. This practice occurs most notably with the statement of the word “missing” in the first minute of the soundscape. Here, the sound of the word metrically sets up the downbeat of measure 1.

The pieces examined in this chapter exhibit the use of prerecorded texts as the focal points for their respective narrative structures. In most cases, text as purely sound was a secondary concern of varying importance in each work. The organization of this study suggests an increasing shift towards a narrative approach where the active manipulation of the recorded text materials is a focal point of the narrative structure. The Hyla work, *Howl*, demonstrates the least manipulation of its text with its musical and text materials existing at times completely separate from one another. The Reich work, *Different Trains*, demonstrates an approach where the melodic materials of the live ensemble are guided by the pitch and rhythmic patterns within the text. *Sing Sing: J. Edgar Hoover*, by Michael Daugherty, demonstrates an approach to narrative that calls for the appropriation of materials from various sources—both prerecorded and performed—drawn together to create a system of symbols that manipulate the perception of the text’s meaning. *Americans*, by Scott Johnson, further demonstrates the idea of the pitch and

rhythmic structures of the text providing source material for the musical structures of the work as well as a more complex approach to how the spatialization of the recorded materials affects the narrative purpose of the work. Finally, *On the Transmigration of Souls*, by John Adams, demonstrates the power of spatialization and manipulation of prerecorded text material to immerse the listener in both a physical and narrative space. Ultimately, the examination of the works in this chapter suggests a framework for discussing compositions of this nature in terms of their narrative impact and use of manipulatory techniques. Furthermore, it implies that these two characteristics may be tied together with varying degrees of complexity.

CHAPTER 3

THE EFFECT OF NARRATIVE ON *WARS AND RUMORS OF WARS*

In the previous chapter of this document, a framework was presented for examining works that utilize prerecorded texts based on narrative impact and the amount of manipulation of the prerecorded text. This portion of the document will employ the framework of the literature review to discuss an original composition: *Wars and Rumors of Wars*. The piece is written for flute, clarinet, violin, cello, piano, two percussionists, and prerecorded electronic sound. The prerecorded electronic sound is made up of both spoken text and other electronically generated and sampled sounds which, along with the other musical materials of the work, are guided and manipulated as a result of narrative ideas. This chapter will trace the narrative of *Wars and Rumors of Wars* and its effect on the text and musical structures of the work.

The narrative of *Wars and Rumors of Wars* is an exploration of how world leaders, specifically American, use their power to lead their subjects, at times blindly, into war. Central to this idea is the metaphor of war as a machine, fueled by words, that people are swept into, though they may try to resist. This machine ultimately breaks itself down only to start again. The machine metaphor extends into what will be referred to as the “machine row” which is an eight pitch class row that permeates through the formal, melodic, and harmonic structures of the work. All of the texts in the piece are taken from speeches made by American presidents in the twentieth and twenty-first centuries. Most of the texts, taken from the speeches of George W. Bush and Barack Obama, involve events leading to and occurring during the current conflicts in

Afghanistan and Iraq. However, as the narrative reveals that the metaphor of the machine is much wider in scope, other presidential voices join the conversation. This chapter will begin with a detailed discussion of the text narrative which leads to a description of the machine metaphor; it ends with an examination of how the “machine row” affects the musical structures of *Wars and Rumors of Wars*.

THE TEXT NARRATIVE

The text of the piece is presented in eleven different streams.⁴⁵ Within each stream, the text does not adhere to any specific chronological order. Fragments are repeated and are brought into dialogue with one another. At other times, the texts are presented in a manner to make them difficult to discern either through effects that distort the text or through the layering of massive amounts of text. These techniques are meant to give the listener the experience of being lost, at times confused by the sheer volume of words being presented.

The first stream of text is taken from the speech made by George W. Bush soon after the September 11th attacks. Only portions of that speech are used. The portions were selected based on the ways in which they fit into the overarching narrative of the work. For the most part, this text is presented in a very clear fashion, recounting the events of that day and expressing the sorrow of the nation. The text expresses the desire for justice and contains early indications that this justice might be sought regardless of its cost. It expresses the unity and resolve of the American people following the 9/11 tragedies and the desire to never forget the lives lost. The text in this section follows, with repetitions omitted:

⁴⁵ I elected to use the word streams as opposed to segments or sections because it seems to allow for the fluid nature of my text usage with repetition and other processes sometimes changing the order or allowing multiple texts to appear simultaneously.

Today our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts.
The victims were in airplanes or in their offices.
Secretaries, businessmen and women, military and federal workers, moms and dads, friends and neighbors.
Thousands of lives suddenly ended by evil.
Despicable acts of terror.
The search is underway for those who are behind these evil acts.
We will make no distinction between the terrorists who committed these acts and those who harbor them.
None of us will ever forget this day.
Yet we go forward to defend freedom and all that is good and just.
And we stand together to win the war.
This is a day when all Americans from every walk of life unite in our resolve for justice and peace.⁴⁶

Though the text is clearly discernible in this section, audible effects are added that gradually distort the sound quality, particularly in moments when President Bush is speaking about finding those responsible and bringing them to justice. Though subtle, the gradual distortion of the audio quality gives the sense that there is an undercurrent of something wrong with parts of what is being said and adds to the sense of these texts emerging from shared memory. Furthermore, certain key words and phrases are repeated. For example, the word “despicable” is repeated and its pitch is altered at 0:53–0:56 (mm. 31–33).⁴⁷ Immediately after, similar treatment is given to the word “terror” (0:57–1:00, mm. 33–35). These types of effects are the basis for the treatment of much of the text materials throughout the piece.

Particular attention is given to the statement, “We will make no distinction between the terrorists who committed these acts and those who harbor them.” The listener’s attention is drawn to this particular line of text through several means. First, the text is made prominent by

⁴⁶ “CNN-Ex-President George W. Bush’s Post 9/11 Speech.” YouTube. Flash video file. www.youtube.com/watch?v=YMiQEUBux3o (accessed October 16, 2013). Unless otherwise stated, all electronic sources were accessed on October 16, 2013.

⁴⁷ Timestamps will be provided for elements of the electronics.

means of repetition. It is presented multiple times throughout this and other sections, sometimes by itself and other times as echoes behind other texts. Secondly, each time it is repeated, pieces of it are fragmented and their pitch altered, specifically on the word “no.” It is the first text of the work to be fragmented from its initial appearance at 1:11 (m.40–41). If the text at this moment was rewritten to account for fragment repetition, it would appear as follows:

We will make no-no distinction.
...no-no-no distinction between the terrorists and those who harbor them.

This type of fragmentation foreshadows the treatment of the text that will occur throughout the work, gradually breaking apart at smaller and smaller levels. In this particular moment, it is chopped up at the level of individual words. Later, it will occur at the phonemic level.

Furthermore, as this and other lines of the text are repeated, they are moved throughout the stereo field and the ambience of the sound is adjusted giving the effect of the text emerging from and submerging into one’s memory. The section culminates with the massive repetition, fragmentation, spatialization, and pitch alteration of a mass of sound based on the word “forget,” 2:23 (m. 82), as it gradually becomes unintelligible and fades into memory to begin the next section.

The second stream of text primarily involves the speech by George W. Bush on the “War on Terror” given on September 20, 2001, as well as some echoes of text from the previous section. As in the previous stream, the text is constructed from excerpts of the speech, not from the entire speech itself. The excerpts are selected by how they move the narrative forward while interacting with texts that have occurred previously. As far as the advancement of narrative is concerned, the text in this stream moves the narrative space away from the shock of the 9/11 attacks towards a space of united action. Gone is the rhetoric of remembrance. It is replaced by

the rhetoric that incites fear by giving a face to the enemy, an enemy that spans the globe and must be stopped immediately. The text follows, again with repetition removed:

These demands are not open to negotiation or discussion.
Our enemy is a radical network of terrorists and every government that supports them.
The evidence we have gathered all points to a collection of loosely affiliated terrorist organizations known as Al-Qaeda.
The leadership of Al-Qaeda has great influence in Afghanistan and supports the Taliban regime.
But we condemn the Taliban...
This group and its leader, Osama Bin Laden, are linked to many other organizations in different countries...
There are thousands of these terrorists in more than sixty countries.
The terrorist directive commands them to kill all Americans and make no distinctions...
Our war on terror begins with Al-Qaeda, but it does not end there.⁴⁸

During this section, the text becomes much more erratic. Words begin to break apart and repeat at the phonemic level. For example, at approximately 3:30 (mm. 119–20), “every government that supports them” becomes “e-e-e-e-every government that supports them.” This technique continues throughout the section and is increased causing the text to become more and more disjunct and distorted. Though the text is becoming more fragmented, it can still be understood clearly. In addition to the fragmentation of the text, texts from previous sections are used as quasi-counterpoint to the new text being presented. For example, at 4:27 (m. 151), Bush states, “The terrorist directive commands them to kill all Americans and make no distinctions...” At this point, the previous text, “no distinction between the terrorists and those who harbor them,” is quietly echoed and fragmented in the background, calling attention to the fact that Bush uses the same words to describe the terrorists’ approach to Americans as he used for America’s approach to terrorists. This type of reemergence of text is a technique that will continue

⁴⁸ “Sept. 20, 2001 Bush Declares War on Terror.” YouTube. www.youtube.com/watch?v=_CSPbzitPL8&feature=related

throughout the course of the piece. The final line in this section, “Our war on terror begins with Al-Qaeda, but it does not end there,” is highlighted because it is followed by eight seconds of near silence, as if the work suddenly halts on the words “end there.” This silence creates a play on the words just spoken by President Bush while simultaneously pointing to the fact that the war did “not end there.” Rather, it spread into Iraq.

The third stream of text is taken primarily from the speeches given by President Bush on March 17, 2003. Here, President Bush outlines some of the reasons for military action in Iraq:

Events in Iraq have now reached the final days of decision.

Intelligence gathered by this and other governments leaves no doubt that the Iraqi regime continues to possess and conceal some of the most lethal weapons ever devised.

The danger is clear. Using chemical, biological, or one day nuclear weapons obtained with the help of Iraq, the terrorists could fulfill their stated ambitions and kill thousands or hundreds of thousands of innocent people in our country or any other.

The United States and our allies are authorized to use force in ridding Iraq of weapons of mass destruction.⁴⁹

These texts are heavily fragmented and distorted. The obvious shift in the sound quality of the text caused by the distortion serves to highlight the fact that the narrative is taking a sudden turn to an unexpected place. The listener has previously been presented with an arguably logical case for conflict in Afghanistan. However, now, with no real reason, the text suddenly shifts its focus to making a case for conflict with Iraq. As the allegations become more sinister, the text becomes more distorted, calling the listener’s attention to the fact that something is wrong with this line of reasoning. This shift in focus now renders the final words of the previous section, “Our war on terror begins with Al-Qaeda, but it does not end there,” prophetic. The section’s final statement

⁴⁹ “2003: President Bush announces invasion of Iraq.” YouTube. <http://www.youtube.com/watch?v=2zTZHBbOzM>

launches the return of musical materials similar to the section that contained speech fragments from the “War on Terror” speech.

The fourth stream of text begins just after m. 191. Texts from the span of the conflict with Iraq under the leadership of President George W. Bush are used, including fragments from the speech given on March 19, 2003, announcing military action in Iraq; the announcement of Saddam Hussein's capture on December 14, 2003; Bush's speech aboard the USS Abraham Lincoln on May 1, 2003; and others. The point of the text here is not to be clearly understood; rather, it becomes so distorted and fragmented that only portions are discernible. The fragments, both discernible and not, follow below:

My fellow citizens...

At this hour American and coalition forces are in the early stages of military operations to disarm Iraq, to free its people, and to defend the world from grave danger.

On my order coalition forces have begun striking selective targets.⁵⁰

We will stay the course.⁵¹

These are opening stages of what will be a broad and concerted campaign.⁵²

...and helping Iraqis achieve a united, stable, and free country will require our sustained commitment.

A campaign on the harsh terrain of a nation as large as California could be longer and more difficult than some predict.

This will not be a campaign of half measures and we will accept no outcome but victory.

In this conflict America faces an enemy who has no regard for conventions of war or rules of morality.

It has a deep hatred of America and our friends.

Saddam Hussein has placed Iraqi troops and equipment in civilian areas attempting to use innocent men, woman, and children as shields for his own military.

The people of the United States and our friends and allies will not live at the mercy of an outlaw regime that threatens the peace with weapons of mass murder.

Now that conflict has come, the only way to limit its duration is to apply decisive force.

⁵⁰ “2003: President Bush announces invasion of Iraq.”

⁵¹ “Bush The Course.” YouTube. www.youtube.com/watch?v=Afmqe-2IzC8

⁵² “2003: President Bush announces invasion of Iraq.”

...and the United States of America will not relent until this war is won.⁵³
 ...and our forces will be coming home as soon as their work is done.⁵⁴
 The war on terror is a different kind of war waged capture by capture, cell by cell, and
 victory by victory.⁵⁵
 We have no ambition in Iraq except to remove a threat and restore control of that country
 to its own people.⁵⁶
 Yesterday, December the 13th, at around 8:30 pm Baghdad time, United States military
 forces captured Saddam Hussein alive.⁵⁷
 We're pursuing and finding leaders of the old regime who will be held to account for
 their crimes.⁵⁸
 Major combat operations in Iraq have ended. In the battle of Iraq, the United States and
 her allies have prevailed.
 The capture of Saddam Hussein does not mean the end of violence in Iraq.⁵⁹

By the time this section closes with the announcement of Saddam Hussein's capture, it can barely be understood due to the volume of sound and text. Instead, the words "we won't relent" and "stay the course" become the most easily understood text of the moment. These phrases are representative of the Bush administration's policy of continuing in Iraq until "this war is won." This stream is representative of the many conflicted feelings surrounding the Iraqi conflict in that there were so many words being spoken loudly from all sides that it became difficult to understand why the United States was there in the first place.

The fifth stream of text is completely indiscernible. This text is meant to represent both the idea of grappling with the confusion brought on by the events immediately before and the

⁵³ "George W. Bush - Saddam Captured." YouTube. www.youtube.com/watch?v=aKajq6vBFgc

⁵⁴ "2003: President Bush announces invasion of Iraq."

⁵⁵ "George W. Bush - Saddam Captured."

⁵⁶ "2003: President Bush announces invasion of Iraq."

⁵⁷ "George W. Bush - Saddam Captured."

⁵⁸ "George W. Bush - Speech Marking End of Major Combat Ops In Iraq." YouTube. www.youtube.com/watch?v=5yCsmwoMecU

⁵⁹ "George W. Bush - Saddam Captured."

fact that this pattern of events is a pattern that has been replicated throughout history in many cultures and many languages. The text is presented in collages made up of many voices all distorted and fragmented. These collages are scattered through the textures of this section as the musicians and electronics grapple with the materials, musical and philosophical, that have come thus far.

The sixth stream of text is taken from several of President Obama's speeches including the speech given on August 31, 2010 regarding ending the combat mission in Iraq, the speech given on March 27, 2009 regarding his "new strategy for Afghanistan and Pakistan," and the speech given on May 1, 2011 about the death of Osama Bin Laden. The texts presented here reflect the fact that the Iraqi conflict has been costly and long. They were ordered in this work to reflect a momentary hope that the conflict would soon be over, followed by the revelation that the United States will continue to remain in Iraq. Then, the focus of the text makes a sudden shift back to the conflict in Afghanistan. The presentation of the text in this stream is similar to the fourth stream in that it is in large amounts and gradually becomes more and more distorted representing the growing frustration as the American people, and the listener, realize that things will not resolve anytime soon. As in the fourth stream, the text moves from discernible to nearly unrecognizable using the same techniques of fragmentation and distortion. The text is presented as follows:

Tonight I'd like to talk to you about the end of our combat mission in Iraq.
We've now been through nearly a decade of war.
Thousands of Americans gave their lives.
Operation Iraqi Freedom is over.
Violence will not end with our combat mission.
A transitional force of U.S. troops will remain in Iraq.⁶⁰

⁶⁰ "Barack Obama: End of Combat War In Iraq." YouTube. www.youtube.com/watch?v=z_15YsderB0

To focus on the greatest threat to our people, America must no longer deny resources to Afghanistan because of the war in Iraq.⁶¹

No challenge is more essential to our security than our fight against Al Qaeda.⁶²

As we speak, Al Qaeda continues to plot against us, and its leadership remains anchored in the border regions of Afghanistan.

We are in Afghanistan to confront a common enemy that threatens the United States, our friends, and our allies.⁶³

Within Afghanistan, I've ordered the deployment of additional troops.⁶⁴

Al Qaeda and its allies, the terrorists who planned and supported the 9/11 attacks, are in Pakistan and Afghanistan.⁶⁵

Open ended war serves neither our interest nor the Afghan peoples'.⁶⁶

We have a clear and focused goal: to disrupt, dismantle, and defeat Al Qaeda in Pakistan and Afghanistan.⁶⁷

Going forward, we will not blindly stay the course.

The situation is increasingly perilous. It's been more than 7 years since the Taliban was removed from power yet war rages on.

We will defeat you.

...and we will use all elements of our nation's power to defeat Al Qaeda and to defend America.

A campaign against extremism will not succeed with bullets or bombs alone.

Tonight, I can report to the American people and to the world that the United States has conducted an operation that killed Osama Bin Laden, the leader of Al Qaeda.⁶⁸

Had openly declared war on the United States and was committed to killing innocents in our country and around the globe so we went to war against Al Qaeda.

...to bring those who committed this vicious attack to justice.

...and authorized an operation to get Osama Bin Laden and bring him to justice.

We will be relentless in defense of our citizens.

The American people did not choose this fight.

The cause of securing our country is not complete...

As a country we will never tolerate our security being threatened.

⁶¹ "A New Strategy for Afghanistan and Pakistan." YouTube. www.youtube.com/watch?v=0aJ23skfVO0

⁶² "Barack Obama: End of Combat War In Iraq."

⁶³ "A New Strategy for Afghanistan and Pakistan."

⁶⁴ "Barack Obama: End of Combat War In Iraq."

⁶⁵ "A New Strategy for Afghanistan and Pakistan."

⁶⁶ "Barack Obama: End of Combat War In Iraq."

⁶⁷ "A New Strategy for Afghanistan and Pakistan."

⁶⁸ "President Obama on Death of Osama Bin Laden." YouTube. www.youtube.com/watch?v=ZNYmK19-

We must and we will remain vigilant at home and abroad.
After nearly ten years of service, struggle, and sacrifice, we know well the costs of war.
They killed Osama Bin Laden and took custody of his body.
By the end of next year, our war in Afghanistan will be over.⁶⁹

The seventh through tenth streams of texts are taken from American presidential speeches from past wars. The earliest section involves World War II since that it is the earliest American war from which actual recorded speeches can easily be obtained. The sections then continue chronologically with the Korean War, the Vietnam War, and Operation Desert Storm. The process of starting with discernible text and moving toward extremely distorted text, used extensively in previous sections of the piece, is mirrored on a much quicker scale within these sections, with each succeeding group of quotes taking less time to distortion than the previous. This process symbolizes the fact that we continue to repeat the mistakes of our past. The texts from these sections will be listed by the war to which they belong.

World War II

Yesterday, December 7, 1941, a date which will live in infamy...⁷⁰
If Great Britain goes down, the Axis powers will control the continents of Europe and Asia and Africa and Australasia.⁷¹
They will be in a position to bring enormous military and naval resources against this hemisphere.
The United States of America was suddenly and deliberately attacked.⁷²
It is no exaggeration to say that all of us in the Americas would be living at the point of a gun.⁷³

⁶⁹ Ibid.

⁷⁰ “America Declares War on Japan - President Roosevelt Speech.” YouTube. www.youtube.com/watch?v=IK8gYGg0dkE

⁷¹ “Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940).” YouTube. www.youtube.com/watch?v=aW_MiwNOoqw

⁷² “America Declares War on Japan - President Roosevelt Speech.”

⁷³ “Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940).”

Very many American lives have been lost.⁷⁴
 The people of Europe who are defending themselves do not ask us to do their fighting.⁷⁵
 We must be the great arsenal of democracy.
 We will not only defend ourselves to the uttermost.⁷⁶
 There is no demand for sending an American expeditionary force.⁷⁷
 But we'll make it very certain...⁷⁸
 That this form of treachery...
 There is no intention...⁷⁹
 ...shall never again endanger us.⁸⁰
 ...by any member of your government.⁸¹
 A state of war has existed between the United States and the Japanese Empire.
 ...to send such a force.
 We must drive the Germans out of Italy.⁸²
 Last night...⁸³
 We must drive them out of France.⁸⁴
 ...Troops of the United States and our Allies were crossing the channel.⁸⁵
 This war does not and must not stop for one single instant.⁸⁶
 Men's souls will be shaken with the violences of war.⁸⁷
 ...some will never return.
 There can be no peace in the world...⁸⁸

⁷⁴ "America Declares War on Japan - President Roosevelt Speech."

⁷⁵ "Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940)."

⁷⁶ "America Declares War on Japan - President Roosevelt Speech."

⁷⁷ "Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940)."

⁷⁸ "America Declares War on Japan - President Roosevelt Speech."

⁷⁹ "Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940)."

⁸⁰ "America Declares War on Japan - President Roosevelt Speech."

⁸¹ "Roosevelt Warns of Danger to U.S. if Nazis Win War, 1940/12/31 (1940)."

⁸² "Franklin Delano Roosevelt talking about the liberation of Italy." YouTube. www.youtube.com/watch?v=hXgjYP3BTSc

⁸³ "FDR D-Day Speech June 6, 1944." YouTube. www.youtube.com/watch?v=8-weBUzQleo

⁸⁴ "Franklin Delano Roosevelt talking about the liberation of Italy."

⁸⁵ "FDR D-Day Speech June 6, 1944."

⁸⁶ "Franklin Delano Roosevelt talking about the liberation of Italy."

⁸⁷ "FDR D-Day Speech June 6, 1944." YouTube. www.youtube.com/watch?v=8-weBUzQleo

⁸⁸ "Truman Warns Japs to Give Up 1945/06/07." YouTube. www.youtube.com/watch?v=InTPC6oylK8

The forces of Germany have surrendered.⁸⁹
...until the military power in Japan is destroyed.⁹⁰
...an American airplane dropped a bomb on Hiroshima.⁹¹
...the unconditional surrender of Japan.
The Allied armed forces have been ordered to suspend offensive action.⁹²

The Korean War

On Sunday, June 25 Communist forces attacked the Republic of Korea.
We are united in detesting Communist slavery.
Free nations must be on their guard against this kind of sneak attack.
If we do have another World War, it will be an atomic war.
We are fighting in Korea for our own national security and survival.
We could expect many atomic bombs to be dropped on American cities.
...to put down an aggression that...
...all human hopes of peace and justice...⁹³
Only courage and sacrifice can keep freedom alive on the earth.⁹⁴
We know that the cost of freedom is high.⁹⁵
The cost of repelling aggression has been high...
...an armistice signed almost an hour ago in Korea.⁹⁶

The Vietnam War

...renewed hostile actions against United States ships on the high seas in the Gulf of
Tonkin.⁹⁷

⁸⁹ "Harry Truman announces victory over Germany WWII." YouTube. www.youtube.com/watch?v=nV-golcuzgE

⁹⁰ "Truman Warns Japs to Give Up 1945/06/07."

⁹¹ "President Harry Truman announces the Bombing of Hiroshima." YouTube. www.youtube.com/watch?v=FN_UJJ9ObDs

⁹² "President Truman reads the Japanese Surrender 1945." YouTube. www.youtube.com/watch?v=xcjwTThdAZI

⁹³ "A Korean war Truman Speaks." YouTube. www.youtube.com/watch?v=wFA0UrFOxCM

⁹⁴ "Eisenhower Announces Korean War Armistice." History.com www.history.com/topics/korean-war/speeches#eisenhower-announces-korean-armistice

⁹⁵ "A Korean war Truman Speaks."

⁹⁶ "Eisenhower Announces Korean War Armistice."

⁹⁷ "Lyndon Johnson - Report on the Gulf of Tonkin Incident." YouTube. www.youtube.com/watch?v=Dx8-ffiYyzA

No one can call these wars of liberation...⁹⁸

...have today required me to order the military forces of The United States to take action in reply.⁹⁹

This is a different kind of war.¹⁰⁰

United States aircraft have resumed action in North Vietnam.¹⁰¹

3100 Americans have been killed in action...¹⁰²

We have insisted on peace with honor.

So what we want to do now is to end this war in a way that we will discourage those that might start another war.

...that we today have concluded an agreement to end the war and bring peace with honor in Vietnam and in Southeast Asia.¹⁰³

How can we win America's peace?

Do you realize that in this whole century, the 20th century, the people of America have not had a full generation of peace?¹⁰⁴

Operation Desert Storm

Just two hours ago, Allied air forces began an attack on military targets in Iraq and Kuwait.

Our objectives are clear.

Saddam Hussein's forces will leave Kuwait.

We are determined to knock out Saddam Hussein's nuclear bomb potential.

We will also destroy his chemical weapons facilities.

Saddam Hussein systematically raped, pillaged, and plundered a tiny nation.¹⁰⁵

⁹⁸ "Kennedy On Vietnam War." YouTube. www.youtube.com/watch?v=MfC5RheiV7U

⁹⁹ "Lyndon Johnson - Report on the Gulf of Tonkin Incident."

¹⁰⁰ "President Lyndon B. Johnson, 'Why We Are In Vietnam.'" YouTube. www.youtube.com/watch?v=k9KJyiXzp34

¹⁰¹ "LBJ on Resumption of Air Strikes in North Vietnam." History.com. www.history.com/topics/vietnam-war/speeches#lbj-on-resumption-of-air-strikes-in-north-vietnam

¹⁰² "President Nixon Addresses Nation on Vietnam (Part 1)." YouTube. www.youtube.com/watch?v=NVRjlp_qAcY

¹⁰³ "Nixon Announces Vietnam Peace Agreement." History.com www.history.com/topics/vietnam-war/speeches#nixon-announces-vietnam-peace-agreement

¹⁰⁴ "Nixon on the Vietnam War." History.com www.history.com/topics/vietnam-war/speeches#richard-m-nixon-on-the-vietnam-war

¹⁰⁵ "George H. W. Bush Announces Start of Persian Gulf War." History.com www.history.com/topics/persian-gulf-war/speeches#george-hw-bush-announces-start-of-persian-gulf-war

The final text of the piece is taken from a commencement speech given by President John F. Kennedy on June 10, 1963. The text is presented as follows:

The United States, as the world knows, will never start a war.
We do not want a war.
We do not now expect a war.
This generation of Americans has already had enough, more than enough, of war and hate
and oppression.
We shall be prepared if others wish it.
We shall be alert to try to stop it.
But, we shall also do our part to build a world of peace where the weak are safe and the
strong are just.
We are not helpless before that task or hopeless of its success.
Confident and unafraid, we must labor on, not towards a strategy of annihilation but
towards a strategy of peace.¹⁰⁶

This text is distorted very little. Its only manipulation comes in the form of delay and reverb to add a sense of space and timelessness. The text is presented in a reflective manner over the last few minutes of the piece as if from an ancient source of wisdom. The fragmentation of this text is only done in large portions of text with musical space in between, giving the listener time to digest what is being said. The text here suggests that the United States should be an agent of peace and is underscored by the most sparse musical activity of any previous text.

The overall narrative arc of the work begins with very recent conflicts, Afghanistan and Iraq. Within this initial portion of the narrative, the process of starting with very clear, discernible text and moving gradually to more distorted, indiscernible text is introduced. This process is repeated multiple times throughout the work. At the end of the piece, when conflicts from America's more distant past are revealed, this process accelerates at a more rapid rate. Finally, after chaos continues to take over with each repetition, the process is rejected for the clear presentation of the final text from President Kennedy. This process of gradual

¹⁰⁶ "JFK- 'The U.S. Will Never Start A War' Quote." YouTube. www.youtube.com/watch?v=3is9fSY0fEw

disintegration is a projection of the “war machine” metaphor that extends beyond the text and into the musical structures of the piece.

THE WAR MACHINE METAPHOR

A central idea of *Wars and Rumors of Wars* is that of war being like a machine that sweeps everyone into its path. One is either assimilated into the machine willingly or by force. Either way, once it begins, there is no stopping the machine until it runs its course and eventually breaks down, only to begin again. This cycle of introduction or “gearing up,” mechanical operation, breaking down, and restarting is central to all aspects of the piece. As part of this symbolism, each part of this cycle is marked by specific musical characteristics. The introduction or “gearing up” part of the cycle is marked by freer rhythms and a typically less active texture. The mechanical operation (representing where the machine is running at full capacity) is marked by the clear presence of the machine row, a quasi-serial row made of eight pitch classes, which will be explained in detail later, and typically very active dissonant textures. The breaking down portion of the cycle is typically foreshadowed in the operation portion through moments where the instruments and the electronics seem to “skip” in a manner that might be compared to the sound of a Compact Disc skipping. The actual “break down” always occurs at the end of the operation portion via increasingly violent means. The restarting portions of the work are in actuality returns to the “gearing up” materials. This cycle of materials helps to shape the large-scale form of the work. Figure 1 outlines how each of the first six sections of the work function in terms of this metaphor.

Figure 1—Table depicting how each section functions within the machine metaphor and its accompanying text

Section	Measure Range	Function	Presidential Voice/ Text
Section 1	mm. 1–85	Introduction	George W. Bush, 9/11 Speech
Section 2	mm. 86–151	Mechanical Operation 1	George W. Bush, War on Terror Speech
Section 2	mm. 152–61	Break Down 1	George W. Bush, War on Terror Speech
Section 3	mm. 162–90	Restart 1	George W. Bush, Iraq Speeches
Section 4	mm. 191–256	Mechanical Operation 2	George W. Bush, Iraq Speeches
Section 4	mm. 257–69	Break Down 2	George W. Bush, Iraq Speeches
Section 5	mm. 270–504	Restart 2	Text is no longer Discernible
Section 6	mm. 505–57	Mechanical Operation 3	Barack Obama Speeches
Section 6	mm. 557–64	Break Down 3	Barack Obama Speeches

Because the metaphor of the “war machine” is tied to the textual narrative, I will follow the eleven streams or sections when discussing the progression of the machine metaphor. It is logical to follow this narrative path because the metaphor of the machine is often, if not always, connected to the text materials. The following is a detailed discussion of how the machine metaphor develops over the course of the work.

Section 1 spans mm. 1–85. As far as the machine metaphor is concerned, this section is a “gearing up” or introductory section. In this section, pieces of the machine are falling into place. Rhythmically, the section has an out of time feel that gradually becomes more and more metrical. The music takes a reactive approach to the text. George W. Bush makes statements that are then punctuated by *tutti* hits which spawn linear statements from solo players and small groups. Fragments of the machine row begin to appear in these linear statements. The electronic bass sound that will become the driving force of the machine swells in drones at the bottom of the texture. Distorted, percussive rhythmic fragments that foreshadow the “skipping” motive appear in the electronics. As mentioned previously, the text has a slight hint of mechanical distortion. The text also begins to hint at the idea of “skipping” towards the end of this section when words and phrases begin to repeat as mentioned previously. Thus, this section serves as an introductory or “gearing up” section for the machine that will arrive in the next section.

The machine begins to operate in force in Section 2, which spans mm. 86–161. In this section, the machine functions at its full potential, establishing the status quo for the work. The machine row emerges in the bass line. The percussionists are pounding a continuous 4/4 pulse that pans between the players at decreasing metric intervals. The winds and strings sound triplet chords that fade in and out of the texture with the piano’s sixteenth-note tremolos and the electronics’ sustained chords. These textures fade in and out of each other seamlessly, giving the impression of a machine operating the way it is intended to operate. No one part is projected over another; everyone is equal. This continuous texture causes the focus to shift to the only hint of things not being in perfect working order: the spoken text. As described earlier, the text in this section is becoming gradually more fragmented. The “breaking down” moment in this section

occurs suddenly as Bush states, “but it will not end there.” As this statement is made, the only sound left is the fading of the last chord and a suspended cymbal rolling softly providing quiet tension.

Section 3 spans mm. 162–190 and serves as the first restart section. The texture here is reminiscent of the opening section of the work. However, now the *tutti* hits are followed by angular sixteenth-note lines with the “skipping” motive now finding its way into the instrumental parts as opposed to the smoother eighth-note-based lines from section 1. These new lines trade off freely between the flute, clarinet, and violin as the hits react to the text more violently with each occurrence. As mentioned previously, the text takes on a strikingly distorted quality reflecting the sudden shift in its focus. Notably absent from the texture are the bass drones of the first section, which became the machine bass line in the second section. This absence provides a temporary reprieve from the lower spectrum of sound with much of the focus being drawn upward to the high winds and strings while foreshadowing the complete disappearance of the distorted bass sound that will occur in section 5.

Section 4, mm. 192–269, drops the listener immediately back into the world of the fully operational machine. The working parts are all there: the machine bass line, the triplet chords, the sixteenth-note piano tremolos, and the sustained electronic chords. However, almost immediately, the machine begins to experience difficulties. In m. 193, the machine bass skips slightly for the first time. This skipping in the bass line occurs simultaneously in the percussion part and launches free linear ideas into the winds and strings. These linear ideas become increasingly obsessive as if they are trying to halt the progress of the machine, but succeed only in making matters worse. As the section proceeds, the “skipping” in both the machine and

instrumental parts begins to take over the texture as the piece reaches a climactic moment in mm. 257–269. At this point, matters spiral out of control. As mentioned previously, this disintegration of the materials is echoed in the way the text gradually becomes extremely fragmented and distorted to the point of no longer being discernible. The tam-tam swells to *fortissississimo* as the machine breaks down yet again.

Section 5, mm. 270–504, presents a shift in context of materials that have been present all along, as well as the addition of new ideas. Now shifted to the forefront of the texture are the triplet chords that had been at the background of the machine when in full operation. Each pitch class of the chord is presented in a different instrument and all pitch classes slow down independently of one another. As the pitch classes pulse slower and slower, they are picked up by the electronics and then glissando in different directions in both pitch and physical space. This texture and its converse—glissandi in the electronics turn into pulsing chords in the instruments—serve as the backdrop of this section. The text elements are mostly stripped away bringing the musical elements into focus. The percussion sheds the pounding drums of the previous sections for mostly metallic, pitched sounds such as chimes, vibraphone, and crotales. The skipping and stuttering of the machine elements are initially slowed down and replaced by claves. The machine bass attempts to make two entrances into the texture, but sputters out in each instance, first in mm. 275–90, and again in mm. 324–25. The most striking difference in this section is that the piano takes on a new, soloistic role. The tremolos of the previous sections disappear and are replaced by large, forceful chordal gestures. These gestures gradually become interspersed with linear runs in octaves as the machine begins to find its way back into the texture. The initial feeling of this section is that the listener is thrust into a new sound world out of sync with what

has occurred previously. However, as linear elements gradually enter into the melodic textures and the skipping motives gradually return to resemble their previous form, the section is revealed to be merely another “gearing up,” or restart moment, for the machine. A loose comparison might be made between this section of the work and the development of a movement in sonata form, though this piece is clearly not in sonata form. Materials of previous sections are merged with new materials to move the piece into a space significantly different than what has happened before, only to turn on itself and bring about a recapitulation of the original material that is somewhat altered from its original presentation.

If section 5 is the “developmental” section of the work, then section 6, mm. 505–564, marks a recapitulation of sorts. First, it is shorter than all of its previous iterations. Secondly, the *tutti* hits that had been previously associated with the “gearing up” materials have been appropriated into the texture. Next, the triplet chords have vanished completely along with the steady pulse of the drums. The linear elements that had once been somewhat free have been transformed into steady streams of sixteenth-notes and triplets that are passed mechanically from instrument to instrument.

The “skipping” motive interrupts the texture continually in increasingly obsessive ways. First, the skipping appears as merely interruptions in the bass line at m. 507. Then, it finds its way into the upper voices as in mm. 510–12. From this point, each interruption increases in size and intensity (Figure 2) with the exception of mm. 519–21 which decreases slightly in total duration but still retains the increase in intensity. Figure 2 demonstrates the general growth in size (duration) between the first and last occurrence as well as suggests the added level of intensity by means of demonstrating the increase in instrumentation. It can be assumed that

added instrumentation adds volume. This added volume along with the already chaotic nature of the “skipping” motive translates to an increase in intensity. In the final statements, the intensity is increased by the number of instruments playing in rhythmic unison. In mm. 538–42, the piano and percussion are in rhythmic unison which adds a sense of focus because no part of the “skipping” motive has previously been in rhythmic unison. The final statement, mm. 557–64, begins with everyone in rhythmic unison before the percussionists break off to other building gestures.

Figure 2—Table depicting each interruption’s increase in size (duration) and intensity (instrumentation)

Measure Numbers	Duration	Instruments Performing Skipping Motive
mm. 510–12	6 seconds	Clarinet, Electronics
mm. 519–21	5.5 seconds	Flute, Cello, Electronics
mm. 528–31	7 seconds	Flute, Clarinet, Violin, Percussion 2, Electronics
mm. 538–42	8 seconds	All Instruments
mm. 557–64	13 seconds	All Instruments

As this entire section progresses, it becomes more and more apparent that the machine is struggling to function normally.

Sections 7–10 represent this large-scale cycle of introduction, operation, and breaking down now occurring on a smaller, more perceptible, level of the piece. Each distinct part can be seen in each restatement in Figure 3. This chart demonstrates that each introduction and mechanical operation decreases in duration with each restatement. Meanwhile, the breaking

down sections initially grow for the first three statements before becoming suddenly shorter for the final statement. The total duration for each section, as a whole, decreases.

Figure 3—Table depicting the parts of sections 7–10

Section	Introduction	Mechanical Operation	Breaking Down	Total Duration
Section 7	mm. 565–611, 85 seconds	mm. 612–28, 31 seconds	mm. 628–32, 7 seconds	124 seconds
Section 8	mm. 633–46, 25 seconds	mm. 647–57, 20 seconds	mm. 657–63, 11 seconds	56 seconds
Section 9	mm. 664–74, 20 seconds	mm. 675–80, 10 seconds	mm. 681–88, 15 seconds	45 seconds
Section 10	mm. 695–700, 10 seconds	mm. 701–05, 9 seconds	mm. 706–11, 11 seconds	30 seconds

Within each of these sections, the division between introduction, operation, and breaking down becomes increasingly blurry with some members of the ensemble reaching the subsequent part ahead or behind the rest of the ensemble. The overall effect is that of growing chaos over increasingly shorter intervals of time. After the final breakdown of the machine in section 10, only fragments remain.

Section 11, mm. 712–888, which corresponds to stream 11 of text, brings about the complete dissolution of the machine metaphor. The “skipping” motives appear in augmentation with the return of the claves from section 5. The only other remnants of the machine are in the pitch materials that make up this section which will be discussed later in this study.

Finally, the constantly evolving relationship between the electronics and the live musicians plays a major role in the machine metaphor. It is not an accident that all of the text materials which were above revealed to be words of American presidents used to lead the

American people into various wars appear in the electronics. In general, the use of electronics in this piece is meant to reflect the metaphor of the machine in the largest sense. However, what is less obvious is the role of the live musicians and their relationship to the electronics and thus the machine metaphor. The live musicians, particularly the winds and strings, represent the American people. The ways in which the instruments act and react in each section of the piece largely mirror my perception of the how the American people respond to war. In section 1, the instruments primarily react to the statements made by President George W. Bush, crying out for something to be done in the wake of the 9/11 attacks. In section 2, the voices of the people fit seamlessly and willingly into the search for “justice.” In section 3, the instruments (the American people) become reactionary again; however, this time they are reacting with increasing disagreement over the move towards attacking Iraq. In section 4, the instruments begin to break off into their own directions, sometimes fitting into the machine as in section 2, other times arguing within their ranks, increasing in their disagreement and confusion. In section 5, they take on a reflective tone allowing ideas to pass freely between them and the machine, the instruments and the electronics becoming increasingly agitated again as they reflect on the travesties that have led to this point. In section 6, they are back to the same arguments in an increasingly chaotic yet regular fashion as the arguments are revealed to be simply another cog in the machine. In sections 7–10, the whole process is repeated in microcosm. Section 11 reveals the final and most scathing comment on the American people because as Kennedy speaks of the United States being an agent of peace, the instruments demonstrate increasing inactivity, which because Kennedy’s voice is from the past highlights the current failure of the American people to act and reach his vision.

THE MACHINE ROW

Another manner I chose to project the machine-like nature of war was by employing pseudo-serial techniques. These techniques were exploited because within serialism one has the ability to be highly organized while appearing chaotic, just as war in its chaos, after time, often follows a predictable pattern. Most of the piece's harmonic and melodic pitch materials are based on a single eight-note row, [0,7,6,3,10,9,5,1]. At times, the row is extended to its twelve-note complement, [0,7,6,3,10,9,5,1,4,2,11,8], to allow for more pitch variety. The row's influence can clearly be traced throughout the piece in the formal, melodic, and harmonic structures.

The least audible, but perhaps most pertinent, use of the row is the fact that it controls the pitch content of all the large-scale formal moments. Within these large-scale formal sections, the rows, and therefore the pitch content, used within each section are determined by which pitch class in the row is central at each specific moment, meaning that row forms selected often begin or end on the important pitch class (or pitch classes). The introduction, section 1, which includes mm. 1–84 is one of a few sections not based on a single pitch of the row, though the row's presence is felt here in surface-level melodic fragments as will be demonstrated in later examples. However, this introduction does serve to push harmonically towards the first pitch of the row, C, particularly in the bass tones which can be seen in Figure 4.

Figure 4—Reduction of bass line in section 1, mm. 1–86



The row actually begins to affect the form in section 2 where it can be heard clearly in the machine bass line for the first time. Section 2 is based entirely on the original form of the row (Figure 5).

Figure 5—Bass line based on P0 in m. 86



In section 3, as in section 1, the row again returns to melodic fragments. Section 4 is based on P7 as shown in Figure 6 which anchors on the pitch class G:

Figure 6—Bass line based on P7 in m. 191



The middle, freer, portion of the piece, section 5, condenses two pitch classes, F-sharp and D-sharp, which have been enharmonically respelled from their G-flat and E-flat appearances in the original row, into a single section. Section 6 undertakes a similar process but in a more obvious manner. In this section, the bass line in the piano and electronics is based on a B-flat inversion of the row, I10, which can be seen in Figure 7.

Figure 7—Bass line based on I10 in m. 505



However, the linear elements in the winds and strings are based on alternating RI6 and P9 versions of the row (as shown in Figures 8 and 9).

Figure 8—Flute line based on RI6 in m. 505



Figure 9—Clarinet line based on P9 in m. 513¹⁰⁷



The presence of these row forms at this point makes up for the fact that their starting pitch classes, F and A, never appear as the starting pitch classes in the bass line nor do they have an entire section where they are central pitches by themselves as the other pitches of the prime form of the row receive. Furthermore, it is notable that the order of their initial appearances are reversed from the order in the prime form of the row. Thus, in this section there are three central pitch classes, B-flat, A, and F occurring simultaneously. This occurrence causes this section to sound significantly more dissonant and chaotic than previous sections and foreshadows the chaos that is yet to come.

It would stand to reason that the next section would be based on a version of the row which begins on the pitch class D-flat. However, as the text shifts to less recent conflicts, forms of the row based on all eight pitch classes of the prime form of the row are presented at once as an act of final forced assimilation (Figure 10).

¹⁰⁷ The clarinet in all figures has been transposed to concert pitch.

Figure 10—Eight simultaneous forms of the row in m. 612

The musical score for Figure 10 is written in 4/4 time and consists of five staves. The staves are labeled on the left: Flute, Clarinet in B \flat , Violin, Cello, and Electronics. Each staff contains three measures of music. The Flute staff starts with a trill marked 'P0' and a '3' above it. The Clarinet in B \flat staff starts with a trill marked 'I6' and a '3' above it. The Violin staff starts with a trill marked 'I5' and a '3' above it. The Cello staff starts with a trill marked 'RI10' and a '3' above it. The Electronics staff is split into two parts: the upper part starts with a trill marked 'RI4' and a '3' above it, and the lower part starts with a trill marked 'P10' and a '3' above it. The lower part of the Electronics staff also has a trill marked 'R5' and a '3' above it. The lower part of the Electronics staff also has a trill marked 'I1' and a '3' above it.

While the winds, strings, and electronics present eight different forms of the row that each begin on one of the eight different pitch classes of P0 (see Figure 10), the piano presents three chords based on the I1 (see Figure 11) giving emphasis to the D-flat that is expected at this point in the overall pitch organization but is blatantly obscured by the mass of sound surrounding it.

Figure 11—Piano chords based on I1 in mm. 612–13

The musical score for Figure 11 is written in 4/4 time and consists of two staves. The staves are labeled on the left: Piano. The first staff has a trill marked '8va' and a '3' above it. The second staff has a trill marked '3' above it.

As each of these four restarts occurs, gradually more forms of the row are added beyond the eight building to increasingly greater chaos. The final section of the piece brings completion to

the overall pitch organization of the work. In this section, the R0 form of the row is presented beginning on D-flat unobscured in a pointalistic fashion with the pitch class C held back until the final three notes of the piece (Figure 12).

Figure 12—Pointalistic texture based on R0 in mm.712–27

Thus, the overall plan is complete.

The melodic structures of *Wars and Rumors of Wars* alternate between rhythmically free materials and rhythmically strict materials. Despite this alternation between free and strict, the row still controls, more or less strictly, the pitch material of the melodic structures.

In the introduction, section 1, each of the linear moments that come from the instruments are based on specific forms of the row. Because this section is primarily free, the row is deviated in varying degrees in each instance, which can be seen in Figures 13 and 14.

Figure 13—Flute line based loosely on I0 version of the row, mm. 9–17

Figure 14—Cello line based loosely on I5 version of the row, mm. 31–34

In both examples, it can be seen that all the pitch classes for both row forms are present, but neither line follows the order of the row in a strict fashion. Furthermore, both contain extra pitch classes that are not a part of their respective rows, G-sharp in the flute line and D-sharp in the cello line. As this section moves towards the first full presentation of the row at m. 86, the melodic presentations become more rhythmically strict and adhere to the interval relationships of the row more closely.

Section 2 is one of the rhythmically strict sections. With this rhythmic precision, the listener is given the first clear presentation of the row in melodic form in the bass line. Most of the melodic energy in this section is focused on this bass line that moves in and out of focus. Though this bass line follows the row strictly, the inner six pitch classes are continually rotating in the fashion depicted in Figure 15:

Figure 15—Rotational pattern of the bass line based on P0

[0,7,6,3,10,9,5,1]
 [0,6,3,10,9,5,7,1]
 [0,3,10,9,5,7,6,1]
 [0,10,9,5,7,6,3,1]
 [0,9,5,7,6,3,10,1]
 [0,5,7,6,3,10,9,1]

This type of rotational array is not unlike the use of rotational arrays by Igor Stravinsky or Ruth Crawford.¹⁰⁸ Keeping the first and last pitch classes the same provides a sense of voice leading because of the half-step motion between them when the row forms are placed end to end. This half-step motion causes the first pitch class, C in this case, to have a certain amount of centrality. During this section, the row is also presented in augmentation in the electronic sound.

¹⁰⁸ Joseph N. Straus, *Introduction to Post-Tonal Theory*, Second Ed., Prentice Hall, Upper Saddle River, New Jersey, 2000, pg. 193-7.

The process of free introduction and a strict mechanical operation continues with section 3 (Restart 1) and section 4 (Mechanical Operation 2). With the sudden introduction of the texts pertaining to Iraq, the melodic structures begin to become less strict again, though still based on the row as shown in Figure 16:

Figure 16—Flute line based on I6, mm.162–64



As in previous sections, the row does not follow its strict order. Furthermore, some pitch classes are removed and/or replaced. D replaces C-sharp, and E is substituted for D-sharp. In this example, one can also observe that the “stuttering” or “skipping” motive, previously only in the electronics, has now made its way into the instrumental parts. In the mechanical operation of section 4, the row returns on the pitch class G as seen in m. 191. Now the melodic focus continually shifts between the very strict rotational presentation in the bass line and the freer outbursts in the instrumental parts. Figures 17 and 18 demonstrate first the free outbursts in the live players based on P7 (Figure 17) and secondly the bass line based on P7 with a “skipping” interruption in its second rotation (Figure 18).

Figure 17—Clarinet line based on P7, mm.192–95



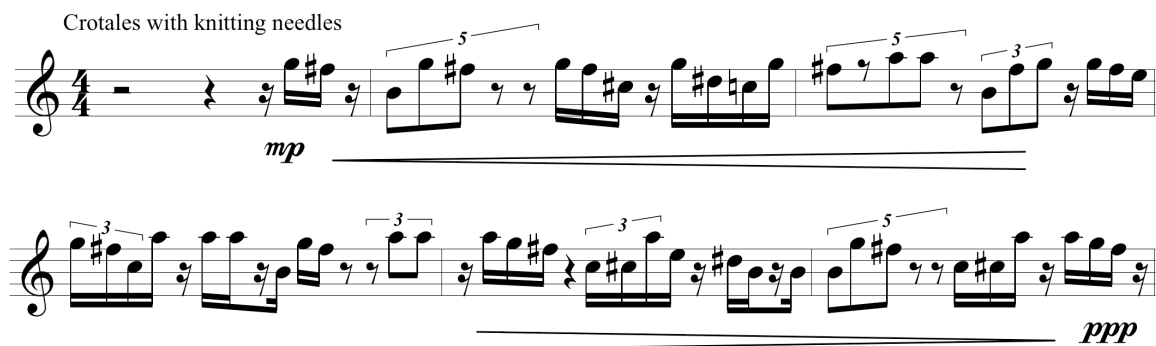
Figure 18—Bass line based on P7 with “skip” interruption, mm. 191–92



Though they seem in opposition to one another, it is clear that they are based on the same form of the row (P7). Over the course of this section, both the free outbursts and the bass line are increasingly interrupted by the stuttering motive as the listener gradually gets the idea that all is not right with the machine and the texture of the piece moves toward obsessive chaos.

The section in mm. 270–504 is the largest “free” section of the work. Initially, the row seems to be absent from the melodic structures as the section initially focuses on large harmonic gestures. However, as melodic fragments begin to invade the texture, initially in the crotales (Figure 19), the row’s presence becomes audible.

Figure 19—Crotales presenting linear fragments based on P6, mm. 292–97



The audible presence of linear portions of the row increases over the course of this section, particularly in octave outbursts from the piano as shown in Figure 20.

Figure 20—Piano octave line based on I9 with a slight pitch alteration in the final two notes in mm. 364–65



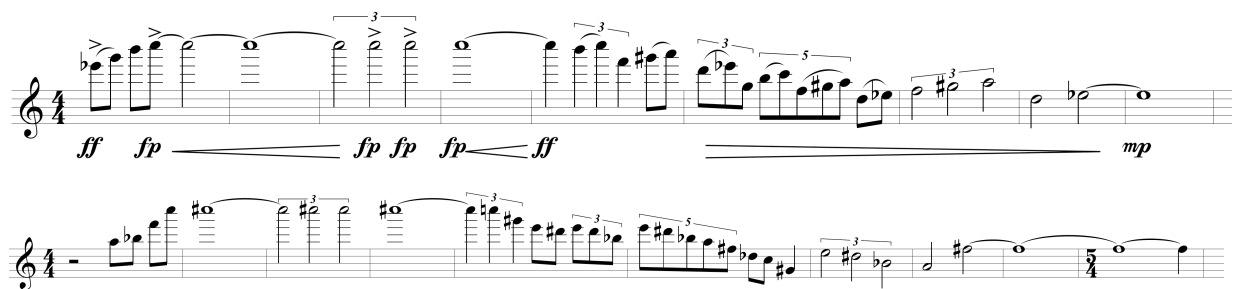
As the intensity of the melodic fragments increases, the row becomes more and more prevalent, though often interrupted by the stuttering motive as seen in Figure 21.

Figure 21—“Skipping” interrupting multiple row fragments in mm. 398–99

Melodic materials based on the row continue into section 6 beginning in measure 505. In this section, we are given multiple forms of the row at once. The bass line (the I10 form revolving around B-flat) is increasingly traded off between the piano and the electronics. The wind and string players trade off rhythmically strict melodic fragments based on two different versions of the row, RI6 and P9, that are now following the same rotational pattern as the electronic bass line. The music becomes increasingly chaotic and obsessive until it suddenly collapses into the next section.

As stated earlier, the next four sections of the piece are small-scale repetitions of the introduction, mechanical operation, and breakdown idea with the introduction and mechanical operation ideas gradually shortened and the breakdown gradually increased. Each introduction portion follows the row loosely, much like the introduction to the entire piece. In fact, the contour of the line is almost identical to those in the beginning, only transposed up one half-step. This fact can be seen in Figure 22 taken from the flute lines at the beginning of the piece and then at m. 573.

Figure 22—Flute lines from mm. 9–17 and mm. 573–82



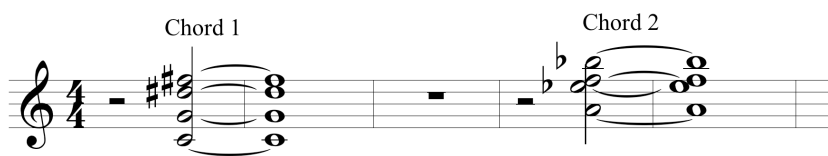
The melodic structures of the mechanical operation and breakdown sections follow the row precisely. However, instead of just a few forms presented at once, now there are many forms involved. Each form of the row breaks down individually to improvised figures, creating a moment of extreme chaos representing the idea that no matter how much control the machine has the end result is still chaos. This process is repeated three additional times. With each occurrence, the chaos is increased by adding even more forms of the row to the eight already present, all of which break down independently.

The final section drastically decreases the melodic complexity in favor of presenting the row via a pointalistic texture. It is here that the long-delayed R0 form of the row, which begins on D-flat, is presented unobstructed. The row follows the same rotation pattern as the bass line in

previous sections, only in extreme augmentation. The pitch class C is withheld from the main melodic presentation of the row until the final three notes of the piece, though it appears subtly in some of the textural gestures. Because the pitch class C is withheld through this section, it takes away the half-step motion that would provide a sense of centricity either towards C or D-flat. Thus, when the pitch class C is presented at the end, it gives a sense of finality while simultaneously giving a sense of being open-ended. The open-ended feeling comes from the fact that the pitch class C, while the end of the D-flat version of the row, R0, is the beginning of the row that started the work, P0. Furthermore, because a large portion of the beginning of the work was spent leading to C and then anchored around C, this arrival has a sense of return. Therefore, the ending leaves the question of whether the process is ending or simply slowing down to begin again.

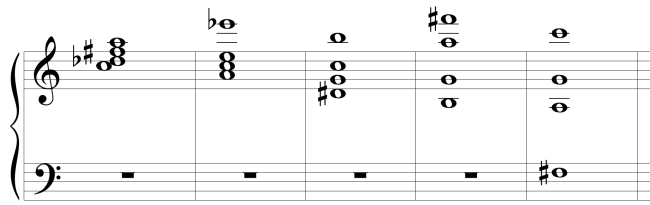
The row also helps guide the piece's harmonic structures. In most cases, the harmonic language is derived from vertical stacking and reordering of the row's intervallic content, as seen in Figure 23 taken from the electronic chords in section 1.

Figure 23—Chords from section 1 that are subsets of P0, mm. 90–94



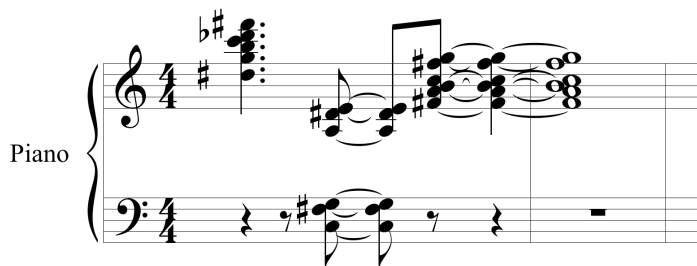
In this example, it is clear that the two chords are generated by two overlapping tetrachords from P0, [0, 7, 6, 3] and [3, 10, 9, 5]. This type of stacking of pitch classes from forms of the row is continued throughout this section and subsequent sections of the work. This procedure is most prevalent in section 5, where chords generated by stacked pitch classes from the row are traded off between the live players and the electronics, as demonstrated in the reduction in Figure 24.

Figure 24—Reduction of structural chords found in Section 5, mm. 270–376



Though they do not always follow the order of the row strictly, it is clear that the tetrachords in this example, [0,1,6,9], [9,0,4,3], [3,7,0,11], [11,7,9,6], and [6,9,7,0], are all subsets of the eight-note collection defined by the P6 form of the row, [6,1,0,9,4,3,11,7]. This process continues throughout this section though the chords become larger and pull in extra pitch classes. Pitch classes from different forms of the row stacked to create vertical sonorities can also be seen clearly in the piano part in section 5 (Figure 25).

Figure 25—Piano chords based on P6, mm. 291–92



The two hexachords and one pentachord in Figure 25, [3,7,11,0,1,6], [0,6,7,9,3,4], and [6,9,11,0,7], are all subsets of the P6 form of the row. Similar processes can be seen in other passages throughout the work. The process of stacking pitch classes from various forms of the row takes on added complexity in sections 7–10. In addition to the stacking of eight rows beginning on the eight pitch classes of P0 in the winds, strings, and electronics, chords that are subsets of I1 are presented in the piano in a similar fashion to what was demonstrated by the P6

version in Figure 25. Thus, it is clear that the row controls many of the work's harmonic structures.

The previous chapter outlined a framework for discussing works that utilize prerecorded speech based on the narrative impact and manipulation of their respective prerecorded materials. The works *Thema (Omaggio a Joyce)* and *Visage* by Luciano Berio were used to launch the examination based on Berio's use of prerecorded texts (and sounds resembling text) for both their narrative properties and for their sonic possibilities. Furthermore, Berio's work *Sinfonia* suggests the possibility of manipulating the human voice in a setting featuring live musicians. The remainder of the pieces discussed in the second chapter were selected primarily for their emphasis on narrative impact though the order of their examinations implies an increase in manipulatory techniques. Lee Hyla's *Howl*, while displaying the least amount of manipulation of its audio source, demonstrated the possibility of the prerecorded materials to operate, at times in interaction with one another, while, at other times, completely independently. Steve Reich's *Different Trains* demonstrated an approach where the melodic and rhythmic materials of the live ensemble are affected by the perceived pitch and rhythmic patterns of the prerecorded text. Michael Daugherty's *Sing Sing: J. Edgar Hoover*, suggested an approach in which the narrative calls for the appropriation of materials from various sources. *Americans*, by Scott Johnson, demonstrated a more complex approach to layering and spatialization of the prerecorded text. Finally, John Adams's *On the Transmigration of Souls* demonstrated the ability of this type of work to place the listener in a physical and narrative space through the use of spatialization and manipulation of its source materials.

With these types of approaches in mind, *Wars and Rumors of Wars* seems like a natural addition to the repertory of works that employ prerecorded text. Like several of the Berio works, *Wars and Rumors of Wars* employs complex manipulatory techniques to change the sonic perception of its source audio. Like the Hyla, *Wars and Rumors of Wars* allows its musical and text materials to interact with each other while at times behaving independently. Like Reich and Johnson, the musical materials of *Wars and Rumors of Wars* are shaped by similar processes in that they are both controlled by the “machine metaphor.” However, unlike Reich and Johnson, the pitch and rhythmic ideas do not typically translate from the prerecorded materials to the live materials. Like the Daugherty, *Wars and Rumors of Wars* appropriates historic recordings to suit its specific narrative agenda. Finally, like both the Johnson and the Adams works, *Wars and Rumors of Wars* places the listener in a physical and narrative space through the use of spatialization and manipulation of its prerecorded materials.

Wars and Rumors of Wars is a clear example of a work whose narrative elements call for extensive manipulation of both its prerecorded textual elements and musical elements. This study has demonstrated how the narrative of *Wars and Rumors of Wars* is shaped by extensive use of prerecorded text that is manipulated as an outgrowth of that narrative. It has demonstrated that the metaphor of “the war machine,” and its divisions of the machine “gearing up,” mechanical operation, and breaking down shape the large-scale formal structures of the work and influence smaller substructures of the form such as texture and linear elements. Finally, it has demonstrated how the narrative device of the machine row controls the large-scale formal, melodic, and harmonic structures of the piece. Therefore, *Wars and Rumors of Wars* adds to the

existing repertory by means of the complex relationship between its narrative, manipulatory, and musical elements.

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APPENDIX:

WARS AND RUMORS OF WARS SCORE

Flute

Clarinet in B \flat

Violin

Cello

Piano

Percussion 1

Percussion 2

Electronics

Small Bass Drum

Concert Bass Drum

Today our fellow...

ff *fp* *fp* *fp* *fp*

ff

ff

ff

pp

ff *ff* *pp*

The rhythm should be very free ad lib

8va

3 3 3 3

Red.

Concert B.D.

13

Fl. *ff* *mp*

B♭ Cl.

Vln.

Vlc.

Pno. *f* *p* *mf* *pp*

Perc. 1

Perc. 2

Elec. The victims were...

36

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

p

pp

Very free, ad lib.

15^{ma}

mp

f

pp

mf

ppp

f

ppp

ppp

mf

pp

pp

Concert B.D.

Detailed description of the musical score: The score is for measures 36 through 44. The Flute and B♭ Clarinet parts have rests in measures 36-44. The Violin part starts with a quintuplet in measure 36, followed by triplets, and ends with a half note in measure 44. The Viola part has rests. The Piano part enters in measure 37 with a triplet of eighth notes, playing a descending sequence of chords. The Percussion 1 part has a melodic line with dynamic markings *mf*, *ppp*, *f*, and *ppp*. The Percussion 2 part has a rhythmic pattern with dynamic markings *ppp*, *mf*, *pp*, and *pp*. The Electric Bass part has a simple harmonic line with dynamic markings *ppp*, *mf*, and *pp*. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

79

54

Fl. *ff* *fp* *ff*

B♭ Cl. *ff* *mf* *ff* *ff* *mf*

Vln. *ff* *ff* *ff*

Vlc. *mf*

Pno. *ff* *p* *ff*

Perc. 1 Small B.D. *ff* *ff* *ffp* *mf* *Concert B.D.*

Perc. 2 *ff* *ff* *ff* *ppp* *Concert B.D.*

Elec.

Reo. *

62

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

ff

pp *f* *p* *ff*

ppp *f*

mf *ppp*

Very free, ad lib.

[illegible]

This musical score is for a 12-measure sequence from the film score for "The Fire of Love" by John Williams. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** The melody is primarily in the right hand, starting with a half note G4 (with a sharp sign) and a quarter note A4, followed by rests. The left hand provides harmonic support with chords and single notes.
- B♭ Clarinet (B♭ Cl.):** The part is mostly in the right hand, mirroring the flute's melody with a half note G4 and a quarter note A4, followed by rests. The left hand has some low notes.
- Violin (Vln.):** The right hand plays the main melody, while the left hand has some chords and single notes.
- Viola (Vlc.):** The part is mostly in the right hand, mirroring the violin's melody with a half note G4 and a quarter note A4, followed by rests. The left hand has some low notes.
- Piano (Pno.):** The part is mostly in the right hand, mirroring the violin's melody with a half note G4 and a quarter note A4, followed by rests. The left hand has some chords and single notes.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Both parts play a rhythmic pattern of eighth notes, starting with a half note G4 and a quarter note A4, followed by rests.
- Electric Bass (Elec.):** The part is in the right hand, playing a rhythmic pattern of eighth notes, starting with a half note G4 and a quarter note A4, followed by rests.

The score is written in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *ffp* (fortissimissimo). The sequence is marked with a "75" at the beginning of each staff, indicating the measure number.

[illegible]

93

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

p

ff

p

f

99

Fl. *p* *ff* *pp*

B♭ Cl. *ff* *pp*

Vln. *p* *ff* *pp*

Vlc.

Pno. *p* *ff* *p* *ff*

Perc. 1 *mf* *ff* *subito p* *ff*

Perc. 2 *p* *mf* *ff* *subito p* *ff*

Elec.

Reo. *

104

Fl.

p *ff* *pp*

B♭ Cl.

p *ff* *pp*

Vln.

p *ff* *pp* *p* *ff*

Vlc.

p *ff* *pp* *p* *ff*

Pno.

pp

Perc. 1

ff

Perc. 2

ff

Elec.

p *ff* *p* *p* *ff*

III

Fl.

p *ff* *pp*

B♭ Cl.

p *ff* *pp*

Vln.

pp *p* *ff* *pp*

Vlc.

pp *p* *ff*

Pno.

pp *p* *ff*

Perc. 1

ff

Perc. 2

ff

Elec.

pp *ff*

* Rec.

[illegible]

128

Fl. *ff* *pp* *p*

B♭ Cl. *pp* *p*

Vln. *pp* *p*

Vlc. *p* *ff*

Pno. *p* *ff* *pp*

Perc. 1 *ff* *ff* *ff* *subito p* *cresc.*

Perc. 2 *ff* *ff* *ff* *subito p* *cresc.*

Elec.

133

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff *pp* *p* *ff*

ff *pp* *p* *ff*

ff *pp* *p* *ff*

pp *p* *ff* *pp*

* Leo *

[illegible]

149

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

pp

pp

ff

pp

p

ff

ff

ppp

fff

Suspended Cymbal

* Red.

154

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

...but it does not end there.

CHA CHA CHA CHACHACHA CHACHACHA

ff

pp

ff

ff

Dry, no pedal

claves

f

ff

ppp

169 CHA CHACHACHACHA CHACHA CHA CHA CHACHACHACHA CHA CHACHA CHACHA CHA CHACHA CHACHA

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

ff

ff

ff

ff

ff

pp

arco

Toms

Toms/Small B.D.

174

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

pp

ff

fp *ff* *pp*

ff

Claves

f

Toms

Toms/Small B.D.

ff

p *ff*

179

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

pp

ff

col legno battuto

f

mp

claves

claves

pp

100

Detailed description of the musical score: The score is for measures 179 to 182, in 5/4 time. The Flute (Fl.) part has a melodic line starting in measure 180. The B♭ Clarinet (B♭ Cl.) part has a melodic line with a triplet in measure 180. The Violin (Vln.) part has a sustained note in measure 179, then a melodic line starting in measure 180. The Viola (Vlc.) part has a rhythmic pattern of eighth notes in measure 179, then a melodic line starting in measure 180. The Piano (Pno.) part has a rhythmic pattern of eighth notes in measure 181 and 182. The Percussion 1 (Perc. 1) part has a melodic line with a triplet in measure 180. The Percussion 2 (Perc. 2) part has a melodic line with a triplet in measure 181. The Electric Bass (Elec.) part has a sustained note in measure 179, then a melodic line starting in measure 180. Dynamics include *pp* (pianissimo), *ff* (fortissimo), *f* (forte), and *mp* (mezzo-piano). The instruction 'col legno battuto' is present for the Viola part in measure 180.

[illegible]

188

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

ff

ff

ff

ff

mp

ff

p

Toms/Small B.D.

Bass drum/snare drum or field drum

Toms/Small B.D.

Snare drum/field drum

The image displays a page of a musical score for the film 'The Day After Tomorrow'. The score is arranged for a full orchestra and includes the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Electric Bass (Elec.). The page covers measures 194 through 198. The Flute part features triplets and a dynamic change from *pp* to *p*. The B♭ Clarinet part has a complex melodic line with a triplet. The Violin and Viola parts play triplets, with the Viola part marked *pp*. The Piano part has a rhythmic pattern marked *p* and *ff*. The Percussion 1 and 2 parts have specific rhythmic patterns, with Perc. 1 marked *ff*. The Electric Bass part has a melodic line marked *ff*. The score includes various musical notations such as triplets, dynamics, and articulation marks.

199

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

p *f* *p* *ff*

p *f* *p* *ff*

pp

mp *ff* *p* *ff*

ff *mp* *ff*

toms

209

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

p *f* *p* *ff* *ff*

p *f* *p* *ff*

ff *pp*

p *ff* *pp* *ff* *pp* *ff* *mp* *ff*

E

214

Fl. *p* *f*

B♭ Cl.

Vln.

Vlc.

Pno. *pp* *ff*

Perc. 1

Perc. 2 *ff*

Elec.

* *Reo.*

218

Fl. *p*

B♭ Cl.

Vln.

Vlc.

Pno. *ppp*

Perc. 1 *ffp* *ff* *ffp* *ff*

Perc. 2 *mp* *ffp* *ff*

Elec.

222

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

mp

ff

pp

ff

mp

226

Fl. CHA CHA CHACHA CHA CHACHACHA CHA

B♭ Cl. *ff*

Vln. *p*

Vlc.

Pno. *p* *ff* *8va*

Perc. 1 *ffp* *ff* *Ped.*

Perc. 2 *ff* *ffp* *ff* *ff*

Elec.

[illegible]

236

Fl. *ff*

B♭ Cl. *ff* *p* *f*

Vln. *p* *f*

Vlc.

Pno. *p*

Perc. 1 *ff*

Perc. 2 *ff*

Elec.

The musical score for measures 236-239 is written for a large ensemble. The key signature has one sharp (F#) and the time signature is 4/4. Measure 236 begins with a forte (ff) dynamic. The Flute and B♭ Clarinet parts have a melodic line with triplets. The Violin and Viola parts have a melodic line with slurs. The Piano part has a rhythmic pattern. The Percussion 1 and 2 parts have a rhythmic pattern. The Electric Bass part has a melodic line. Measures 237-239 show a dynamic shift to piano (p) and then forte (f). The Flute and B♭ Clarinet parts have a melodic line with triplets. The Violin and Viola parts have a melodic line with slurs. The Piano part has a rhythmic pattern. The Percussion 1 and 2 parts have a rhythmic pattern. The Electric Bass part has a melodic line.

This musical score is for the track "The Day After Tomorrow" from the album "The Day After Tomorrow" by the band "The Day After Tomorrow". The score is written for a full band and includes the following instruments:

- Fl. (Flute):** Features melodic lines with triplets and quintuplets.
- B♭ Cl. (B-flat Clarinet):** Provides harmonic support with melodic fragments.
- Vln. (Violin):** Plays a complex, fast-paced melody with many triplets.
- Vlc. (Viola):** Provides a bass line with triplets and quintuplets.
- Pno. (Piano):** Features a complex, fast-paced melody with many triplets.
- Perc. 1 (Percussion 1):** Plays a complex, fast-paced melody with many triplets.
- Perc. 2 (Percussion 2):** Provides a bass line with triplets and quintuplets.
- Elec. (Electric Bass):** Provides a bass line with triplets and quintuplets.

The score is written in 4/4 time and includes various musical notations such as triplets, quintuplets, and dynamic markings like *ffp*, *ff*, *mp*, and *ff*. The score is divided into measures, with measure numbers 244, 245, 246, and 247 indicated at the beginning of each system.

248

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

248

249

250

251

p *ff*

ff *mp* *ff*

mp *ff*

8va

Rea. *

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

252

3

3

8va

p *ff*

mp *ff*

ffp *ff*

ffp

253

254

255

256

Fl.

f *cresc.*

B♭ Cl.

cresc.

Vln.

f *cresc.*

Vlc.

f *cresc.*

Pno.

p *ff*

256

Red.

Perc. 1

ffp *ff* *mp* *ffp* *ff*

Perc. 2

ff *ffp* *ff* *ffp* *fff*

256

Elec.

259

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

mp

f

p

fff

fff

fff

fff

ppp

Tam Tam

Rea.

This musical score page contains measures 262 through 264. The instruments and their parts are as follows:

- Fl. (Flute):** Features rapid sixteenth-note passages with various accidentals (flats, naturals, sharps).
- Bs. Cl. (Bass Clarinet):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- Vln. (Violin):** Continues with sixteenth-note patterns, some with slurs.
- Vlc. (Viola):** Plays a steady sixteenth-note accompaniment.
- Pno. (Piano):** The right hand plays chords in a rhythmic pattern, with dynamics *mp* and *ff*. The left hand is mostly silent.
- Perc. 1 (Percussion 1):** Plays a complex rhythmic pattern with dynamics *fff*, *mp*, and *fff*.
- Perc. 2 (Percussion 2):** Plays a steady eighth-note pattern.
- Elec. (Electric Bass):** The right hand is silent, while the left hand plays a melodic line with eighth notes.

Measure 262 includes a rehearsal mark with the tempo marking *And.* (Andante). Measure 264 includes a repeat sign and a *Rea.* (Ritardando) marking.

265

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

fff

p

fffp

fff

mp

Λed.

[illegible]

274

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ppp

ppp

ppp

pppp

f

#

289

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

f

mp

ff

Ad.

Crotales with knitting needles

Freely, Ad lib.

Vibraphone

Leave Pedal Down

295

Fl.

B♭ Cl.

fp *ff*

295

Vln.

Vlc.

295

Pno.

ff

295

Perc. 1

f *ppp*

Chimes

Chimes, Leave pedal down

Vibraphone

ff

295

Elec.

302

Fl.

fp *ff*

B♭ Cl.

fp *ff*

Vln.

fp *ff*

Vlc.

mf *ff*

Pno.

fff

Perc. 1

f *ppp*

Perc. 2

Chimes

Vibraphone

p *fff*

Elec.

309

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

fp *ff*

fp

fp *ff*

pp *f*

Chimes >

3 3 3 3 5 3 3 3

3/4

[illegible]

[illegible]

[illegible]

371

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ppp

ff

fff

ppp

ff

ff

f

pp

f Pedal normally

Chimes

(15^{ma})

[illegible]

[illegible]

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

CHA CHA CHA CHA CHA CHA CHACHA CHA

mp mf ff mp

arco 3

col legno battuto arco

col legno battuto arco col legno battuto

mp

pp

405

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

pp

fff

ff

ffp

p

mf

mp

pp

mf

f

col legno battuto

arco

(15^{ma})

claves

411

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

ppp

ppp

col legno battuto

arco

mf

ff

pp

mf

ff

p

[illegible]

426

Fl.

mf *fp* *ff* *fff*

B♭ Cl.

fff

Vln.

ppp

Vlc.

p

Pno.

f

8^{va}

8^{vb}

Sost. Ped.

Perc. 1

pp

Perc. 2

ppp

Elec.

432

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ppp

ppp

fff

fff

f *cresc.* *3*

f *p*

f *p*

mp *ff*

col legno battuto

Vibraphone

453

Fl. *CHA CHA CHA CHA CHA* *mf* *cresc.* *ff*

B♭ Cl. *mf* *ff*

Vln. *arco* *f* *ff* *8va*

Vlc. *col legno battuto* *p* *f*

Pno. *mf* *cresc.* *ff* *mp* *cresc.*

Perc. 1 *p* *ff* *pp* *ff*

Perc. 2 *chimes*

Elec.

458

Fl. *CHA CHA CHA* 7

B♭ Cl. *fff* 3 *mp* *fff* 7

Vln. *col legno battuto* 3 *arco* 5 7 *subito p*

Vlc. *col legno battuto* 5 *arco* 7 5 3 3

Pno. *8va* 3 3 3 *fff* *8va* 3 *8va* *8va*

Perc. 1 3 5 3 *mp* *Tam tam* *ppp*

Perc. 2 *chimes* 3 *ppp*

Elec. 458

470 CHA CHA CHA CHA CHA

Fl. *p*

B♭ Cl. *pp*

Vln. *ppp*

Vlc. *pp*

Pno. *fff*

Perc. 1 *ff*

Perc. 2 *pp*

Elec. *pp*

470 CHA CHACHA CHA CHA CHACHA CHACHA CHA CHA CHACHA CHA CHA CHA CHA CHA CHA CHA

fff

arco

col legno battuto

8va

Gradually dampen be out by the time the piano enters

489 CHA CHA CHA CHA CHA CHA CHA CHA CHA CHA CHA CHA

Fl. *f* *p* *mf* *p* *p* *pp*

B \flat Cl. *f* *pp* *mf* *pp* *p* *pp*

Vln. *mf* *pp* *mp* *pp* *pp* *ppp*

Vlc. *mf* *ppp* *mp* *ppp* *pp* *ppp*

Pno.

Perc. 1 *pp*

Perc. 2

Elec.

[illegible]

508

Fl. *ff*

B♭ Cl. *ff*

Vln. *ff* *col legno battuto* *arco* *p*

Vlc. *ff* *col legno battuto* *p* *ff*

Pno. *ff* *ff*

Perc. 1

Perc. 2

Elec.

511

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

p

ff

ff

fff

fff

fp

fff

p

ff

arco

8va

hard rim shot

Concert B.D.

Toms/Small B.D.

514

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

514

515

516

517

518

8va

8vb

519 CHACHACHACHA CHACHA CHACHA CHACHACHA CHA CHA CHA CHACHA CHACHACHACHA CHACHA CHA CHACHA CHA CHA

Fl. *subito p cresc.*

B♭ Cl. *ff*

Vln. *col legno battuto*

Vlc. *arco*

Pno. *subito p cresc.*

Perc. 1 *fp* Concert B.D. *ff subito p*

Perc. 2 *fp*

Elec.

This page of the musical score for "The Fire of Love" by John Williams covers measures 530 to 532. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Electric Bass (Elec.).

Measure 530: The Flute and B♭ Clarinet play a melodic line with "CHA" markings above the notes. The Violin and Viola play a rhythmic pattern with "arco" markings. The Piano and Percussion 2 have complex rhythmic patterns. Percussion 1 plays a single note. The Electric Bass plays a rhythmic pattern.

Measure 531: The Flute and B♭ Clarinet continue their melodic line. The Violin and Viola play a rhythmic pattern. The Piano and Percussion 2 have complex rhythmic patterns. Percussion 1 plays a single note. The Electric Bass plays a rhythmic pattern.

Measure 532: The Flute and B♭ Clarinet play a melodic line. The Violin and Viola play a rhythmic pattern. The Piano and Percussion 2 have complex rhythmic patterns. Percussion 1 plays a single note. The Electric Bass plays a rhythmic pattern.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *ff* (fortissimo) and *fp* (fortissimo piano). The percussion parts are marked with "Perc. 1" and "Perc. 2". The electric bass part is marked with "Elec.". The score is in 6/4 time and the key signature has one flat (B♭).

533

CHA CHACHA CHA CHA CHA CHACHA

CHA CHACHA CHACHA CHA CHA CHA CHACHA CHA

Fl.

B♭ Cl.

mf

Vln.

Vlc.

Pno.

Perc. 1

ffp *ff* *ffp* *ff*

Perc. 2

ffp *ff*

Elec.

544

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ffp *ff*

ffp *ff*

547

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

ff

ff

ffp

ff

ffp

ff

ffp

ff

551

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ffp *ff* *ffp* *ff*

555

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

CHA CHA CHA CHA CHA CHA CHA

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

ffp *ff*

ffp *ff*

ffp *ff*

[illegible]

571

Fl.

ff *ffp* *ff* *ffp* *ff*

B♭ Cl.

f *fp* *ffp* *ff*

Vln.

f *fp* *ffp* *ff*

Vlc.

f *fp* *ffp* *ff*

Pno.

Perc. 1

Perc. 2

Elec.

580

Fl. *fp* *ff* *f* *ppp*

B♭ Cl. *ffp* *ff* *f* *ppp*

Vln. *ffp* *ff* *f* *ppp*

Vlc. *ffp* *ff* *ffp* *f* *ppp* *ff*

Pno.

Perc. 1

Perc. 2

Elec. *f* *ppp*

589

Fl. *f* *ppp*

B♭ Cl. *f* *ppp*

Vln. *f* *ppp*

Vlc. *pp* *mf* *f* *mp* *mf* col legno battuto

Pno.

Perc. 1

Perc. 2

Elec. *f* *ppp*

f

597

CHA CHA CHA CHA CHA CHA CHA CHA CHA

Fl.

mf *f*

B♭ Cl.

597

col legno battuto arco

Vln.

mp *f*

Vlc.

col legno battuto arco

mf *f*

597

Pno.

597

Perc. 1

Perc. 2

597

Elec.

CHA CHACHA CHA CHA CHA CHACHA CHACHA CHACHA CHACHACHA CHA CHA

602

Fl. *mf* *ff*

B♭ Cl. *mf* *ff*

Vln. *mf* *ff*

Vlc. *mf* *ff*

Pno. *ppp*

Perc. 1

Perc. 2

Elec.

Reo.

606

Fl.

B \flat Cl.

606

Vln.

Vlc.

606

Pno.

606

Perc. 1

Perc. 2

606

Elec.

The musical score for measures 606-609 is as follows:

- Flute (Fl.):** Measures 606-609 contain whole rests.
- B-flat Clarinet (B \flat Cl.):** Measures 606-609 contain whole rests.
- Violin (Vln.):** Measures 606-609 contain whole rests.
- Viola (Vlc.):** Measures 606-609 contain whole rests.
- Piano (Pno.):** Measures 606-609 feature a complex texture. The right hand plays a continuous sixteenth-note pattern, while the left hand plays a series of chords and single notes, including a prominent F# in the bass line.
- Percussion 1 (Perc. 1):** Measures 606-609 contain whole rests.
- Percussion 2 (Perc. 2):** Measures 606-609 feature a rhythmic pattern of eighth notes, starting with a half note followed by eighth notes.
- Electric guitar (Elec.):** Measures 606-609 contain whole rests.

615

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

The musical score for measures 615-621 features the following details:

- Flute (Fl.):** Measures 615-621 contain complex melodic lines with various ornaments (trills, grace notes) and rhythmic patterns. Measure 615 starts with a trill on G#4, followed by a series of eighth and sixteenth notes.
- B♭ Clarinet (B♭ Cl.):** Measures 615-621 contain complex melodic lines with various ornaments and rhythmic patterns. Measure 615 starts with a trill on G#3, followed by a series of eighth and sixteenth notes.
- Violin (Vln.):** Measures 615-621 contain complex melodic lines with various ornaments and rhythmic patterns. Measure 615 starts with a trill on G#4, followed by a series of eighth and sixteenth notes.
- Viola (Vlc.):** Measures 615-621 contain complex melodic lines with various ornaments and rhythmic patterns. Measure 615 starts with a trill on G#3, followed by a series of eighth and sixteenth notes.
- Piano (Pno.):** Measures 615-621 are mostly rests.
- Percussion 1 (Perc. 1):** Measures 615-621 contain a steady rhythmic pattern of eighth notes.
- Percussion 2 (Perc. 2):** Measures 615-621 contain a steady rhythmic pattern of eighth notes.
- Electric guitar (Elec.):** Measures 615-621 are mostly rests.

622

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

The musical score for measures 622-625 features the following details:

- Flute (Fl.):** Measures 622-623 contain a melodic line with eighth and sixteenth notes, including triplets and a decuplet (10) in measure 623. Measures 624-625 continue with similar rhythmic patterns.
- B♭ Clarinet (B♭ Cl.):** Measures 622-623 feature a melodic line with eighth and sixteenth notes, including a quintuplet (5) and a triplet (3) in measure 622, and a triplet (3) in measure 623. Measures 624-625 continue with similar rhythmic patterns.
- Violin (Vln.):** Measures 622-623 contain a melodic line with eighth and sixteenth notes, including a triplet (3) in measure 622. Measures 624-625 continue with similar rhythmic patterns.
- Viola (Vlc.):** Measures 622-623 contain a melodic line with eighth and sixteenth notes, including a triplet (3) in measure 622. Measures 624-625 continue with similar rhythmic patterns.
- Piano (Pno.):** Measures 622-625 are silent, indicated by a whole rest in both staves.
- Percussion 1 (Perc. 1):** Measures 622-625 contain a rhythmic pattern of eighth notes.
- Percussion 2 (Perc. 2):** Measures 622-625 contain a rhythmic pattern of eighth notes.
- Electric guitar (Elec.):** Measures 622-625 are silent, indicated by a whole rest in both staves.

626

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

This musical score page contains measures 626 and 627 for an orchestral piece. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are highly melodic and technically demanding, featuring numerous triplets and septuplets. The Violin (Vln.) and Viola (Vlc.) parts provide harmonic support with eighth-note patterns and some triplet figures. The Piano (Pno.) part is silent in these measures. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts play a steady, rhythmic pattern of eighth notes. The Electric Bass (Elec.) part is also silent.

Alternate between the figures in brackets for the duration. ad lib.

628

Fl. Tongue Ram Jet Whistle

B♭ Cl. Alternate between the figures in brackets for the duration. ad lib.

Vln. Alternate between the figures in brackets for the duration. ad lib.

Vlc. maximum bow pressure 7 Alternate between the figures in brackets for the duration. ad lib.

Pno.

628

Perc. 1

Perc. 2 *mp*

628

Elec. Korea Text

be

636

Fl.

ff *ffp* *ff*

B♭ Cl.

Vln.

Vlc.

ff *ffp* *ffp*

Pno.

pp

Perc. 1

Perc. 2

Elec.

arco

Leo.

This musical score page contains measures 653 through 656. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Electric Bass (Elec.).

- Flute (Fl.):** Measures 653-656 feature melodic lines with various articulations. Measure 653 starts with a grace note. Measures 654 and 655 contain long slurs over groups of 9, 10, and 11 notes respectively. Measure 656 continues the melodic pattern.
- B♭ Clarinet (B♭ Cl.):** The part mirrors the Flute's melodic line, with slurs of 7, 5, 11, and 3 notes in measures 653-656.
- Violin (Vln.):** Measures 653-656 show a continuous melodic line with slurs of 5, 11, 3, and 7 notes.
- Viola (Vlc.):** The Viola part features a more complex, rhythmic melodic line with slurs of 5, 3, 3, 7, 5, 3, 3, and 7 notes.
- Piano (Pno.):** The Piano accompaniment includes chords and arpeggiated figures. Measure 656 includes an *8va* (octave) marking for the right hand.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Both parts play a consistent rhythmic pattern of eighth and sixteenth notes throughout measures 653-656.
- Electric Bass (Elec.):** The Electric Bass part is mostly silent, indicated by whole rests in measures 653-656.

657

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

maximum bow pressure

Low scratch tone

Alternate between the figures in brackets for the duration, ad lib.

maximum bow pressure

Alternate between the figures in brackets for the duration, ad lib.

660

Fl. Jet Whistle

CHACHA CHA CHA

Violent Multiphonic

Alternate between the figures in brackets for the duration. ad lib.

B♭ Cl.

Violent Multiphonic

660

Vln.

Vlc.

Low scratch tone

Ad. Lib. Lose control

Pno.

Perc. 1

Perc. 2

Elec.

mp

Detailed description of the musical score: The score is for measures 660 to 664. The Flute (Fl.) part starts with a 'Jet Whistle' (marked with an asterisk) and then alternates between two bracketed rhythmic figures labeled 'CHACHA CHA CHA'. The B♭ Clarinet (B♭ Cl.) part also alternates between two bracketed rhythmic figures, with a 'Violent Multiphonic' section in measure 664. The Violin (Vln.) and Viola (Vlc.) parts are mostly silent, with a 'Low scratch tone' (marked with an asterisk) in measure 664. The Piano (Pno.) part is marked 'Ad. Lib. Lose control' and features complex rhythmic patterns with many 'x' marks indicating specific notes or techniques. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) parts have a steady beat, with Percussion 2 marked 'mp'. The Electric guitar (Elec.) part is silent.

665

Fl.

B \flat Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

ff

fff

ff

fp

ff

arco

f cresc.

mp

Vietnam Text

niente

This musical score page contains measures 678 through 680. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 678-679 feature complex melodic lines with various ornaments (7, 5, 3, 7) and slurs. Measure 680 contains a "Tongue Ram" effect, represented by a bracketed plus sign and a graphic of a ram's head with 'x' marks on its horns.
- B♭ Clarinet (B♭ Cl.):** Measures 678-679 feature melodic lines with ornaments (11, 3, 7) and slurs. Measure 680 continues the melodic line with ornaments (5, 3, 3, 7) and slurs.
- Violin (Vln.):** Measures 678-679 feature melodic lines with ornaments (9, 11) and slurs. Measure 680 continues the melodic line with ornaments (7, 5) and slurs.
- Viola (Vlc.):** Measures 678-679 feature melodic lines with ornaments (9, 5, 3, 3, 7) and slurs. Measure 680 continues the melodic line with ornaments (5) and slurs.
- Piano (Pno.):** Measures 678-679 feature a complex rhythmic pattern in the right hand and a sustained chord in the left hand. Measure 680 features a sustained chord in the right hand and a sustained chord in the left hand.
- Percussion 1 (Perc. 1):** Measures 678-679 feature a rhythmic pattern. Measure 680 features a rhythmic pattern with ornaments (3) and slurs.
- Percussion 2 (Perc. 2):** Measures 678-679 feature a rhythmic pattern. Measure 680 features a rhythmic pattern with ornaments (3) and slurs.
- Electric Guitar (Elec.):** Measures 678-679 feature a sustained chord. Measure 680 features a sustained chord.

681 Jet Whistle Flutter Tongue

Fl. *fp* *ff* Alternate between the figures in brackets for the duration. ad lib.

B \flat Cl. Alternate between the figures in brackets for the duration. ad lib.

Vln. 3 7 maximum bow pressure Low scratch tone Alternate between the figures in brackets for the duration. ad lib. *ffff*

Vlc. maximum bow pressure Low scratch tone Ad lib., RECKLESSLY!!!!

Pno. 681

Perc. 1 3

Perc. 2 3

Elec. 681

685

Fl.

B \flat Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

Low Scratch Tone

fff

689

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

Do you realize...

Operation Desert Storm Text

ff

pppp

arco

ffp *ff*

p *mp* *mp* *mf*

p *mp* *mf*

191

699

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

f

mf

f

fff

fff

fff

f

ff

ff

fff

mp

fff

Start with normal bow pressure gradually increase until the sound becomes VERY distorted

3

9

5

7

3

3

5

3

704

Fl.

5 3 3 15 3

B♭ Cl.

5 3 7 5

Vln.

704 9 5 3 3 7 5

Vlc.

5 3 3

Alternate between the figures in brackets for the duration. ad lib.

maximum bow pressure

Low scratch tone

Ad lib. FURIOUSLY!!!!

Pno.

704 5

Perc. 1

704

Perc. 2

3 3 5 3

Elec.

704

707 Jet Whistle

Fl.

fp *ff*

CHA CHA CHA CHA CHA CHA CHA CHA

Alternate between the figures in brackets for the duration. ad lib.

B♭ Cl.

Alternate between the figures in brackets for the duration. ad lib.

Vln.

707

maximum bow pressure

Low Scratch Tone

fff

Vlc.

Pno.

707

5

Perc. 1

707

3 3

5

Perc. 2

707

3 3

5

Elec.

707

711

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

Low Scratch Tone

fff

arco
sul pont.

Move gradually towards sul tasto and back to sul pont.

niente

sul tasto

p

f

LEAVE PEDAL DOWN UNTIL LONG
AFTER THE LAST NOTE

subito *p* Concert B.D.

claves

mf

mp

pp

f

736

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

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

ff *ppp*

mf

mp *mf*

claves

vibes

Bowed

mf *mp*

as the world knows

CHA CHA + CHA CHA 3 + CHA

747 CHA CHA 3 + Flutter Tongue

Fl. *fp* *ff* *pp*

B♭ Cl.

Vln. *mf*

Vlc. Gradually move from sul pont to sul tasto back to sul pont. *pp* *ff*

Pno. 15^{ma} 3 *mp* Freely, ad lib.

Perc. 1 747 3 crotales *mf*

Perc. 2 Struck *f*

Elec. 747 will never start a war

757

Fl.

B \flat Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

CHA CHA

f

mp

p

f

pizz.

mf

sul tasto

sul pont

ppp

(15^{ma})

mp

claves

mf

We do not want a war.

We do not now expext a war.

[illegible]

[illegible]

786

Fl. *fp* \leq *f* *mp* \leq *f* \leq *ppp*

B \flat Cl. *p*

Vln. Mute arco *mp* *p*

Vlc. *mp*

Pno. *mp* 15^{ma} 3 3 3 3 Freely, ad lib.

Perc. 1 *p* *mf* claves 3

Perc. 2 Concert B.D. *p* *mf* claves 3

Elec. 786 and hate and oppression We shall be prepared if others wish it

798

Fl.

CHA CHA CHA CHA 3 CHA CHA CHA CHA CHA CHA CHA

f

fp *ff* *p*

B♭ Cl.

p

Open col legno battuto

Vln.

mf

3

3

mp

Open sul pont move gradually to sul tasto

Vlc.

p

798

Pno.

mp

798

Perc. 1

crotales 5 3 3

mf

Vibraphone - Struck

Bowed

Perc. 2

mp

798

Elec.

We shall be alert *f*

to try and stop it

809

Fl.

B♭ Cl.

p

Vln.

col legno battuto

mf

pizz.

arco

mp

col legno battuto

Vlc.

Pno.

809

Perc. 1

claves

mf

Bowed

Perc. 2

mp

809

Elec.

But we shall do our part

to build a world of peace

Where the weak are safe

819

Fl. *f* CHA CHA + CHA CHA CHA CHA CHA CHA CHA CHA

B♭ Cl. *mp*

Vln.

Vlc. *mf* sul tasto move gradually to sul pont *pp*

Pno.

Perc. 1 *mf* 3 3 3 3 *mf* crotales *mf* 3 5 3

Perc. 2 *mf* 3 3

Elec. *mf* and the strong are just

829

Fl. *mf*

B♭ Cl. *ff* *ppp*

Vln.

Vlc. Mute *mp*

Pno. *mp* ad lib. 15^{ma}

Perc. 1 *p* Freely, Ad lib. 5

Perc. 2 *mp* *mf* *p*

Elec. We are not helpless before this task or hopeless of its success Confident and unafraid

[illegible]

861

Fl.

B♭ Cl.

Vln.

Vlc.

Pno.

Perc. 1

Perc. 2

Elec.

mf

sul pont, sul C

ppp

niente

claves

pp
Chimes

mp

but towards a strategy of peace

875

Fl.

mp

p

niente

B♭ Cl.

875

Vln.

ppp

Vlc.

875

Pno.

ppp

875

Perc. 1

Crotales

p

875

Perc. 2

p

875

Elec.