

**FULL SCORE**

# **WAR OF THE WORLDS**

**Music by Annie Gosfield**  
**Libretto by Yuval Sharon**

Commissioned by the Los Angeles Philharmonic  
with generous support from Margaret Morgan and Wesley Phoa  
in honor of the Deborah Borda Women in the Arts Initiative

*The War of the Worlds* radio play by Howard Koch used by permission of Peter Koch  
Concept, libretto, and direction by Yuval Sharon  
Music by Annie Gosfield

*Venus* lyrics in Scene 2 and Scene 3 by Annie Gosfield

Spanish translation in Scene 4 by Suzanna Guzmán

Co-produced by The Industry and Now Art

*War of the Worlds* is sponsored by Meyer Sound,  
who generously provided speakers for the air raid sirens

*WAR OF THE WORLDS* is a multi-site opera that brings the story of an alien invasion into the concert hall and onto the streets. It is an adaptation of Orson Welles' 1938 radio broadcast, which caused widespread panic when unsuspecting listeners tuned in to hear reports of an alien attack on Grover's Mill, New Jersey, in a historic example of fake news.

The Los Angeles Philharmonic New Music Group premiered the work at Walt Disney Concert Hall, with narration by Sigourney Weaver. The performance was broadcast live from the concert hall onto the streets of Los Angeles, via three World War II-era air raid sirens that were retrofitted with new speakers. Each air raid siren was located in a parking lot downtown. Each of these "siren sites" had its own group of performers, our "eyes and ears" outside of the concert hall, who brought their own unique perspective to the story. While the orchestra played inside the concert hall, singers and musicians performed outside at each of these three sites, singing "news bulletins" and sending live reports back to Disney Hall. Their performances were transmitted back to the concert hall via two-way radio communications, evoking the original radio drama. These smaller, more intimate outdoor locations were free to the public, and added an element of street theater and surprise.

The invading Martians are represented by a coloratura soprano, in the role of "La Sirena," who is accompanied by Theremin, percussion, celesta and electronics. This otherworldly trio performed in a glass box above the stage at Walt Disney Concert Hall. Their Martian siren song was broadcast directly to the air raid sirens on the streets. Sometimes terrifying, sometimes eerily calming, Hila Plittman's stratospheric extraterrestrial vocal technique was a striking and beautiful addition to the concert hall and the city streets, as she duetted and interacted with singers and musicians both inside and outside the hall.

The opera, like the radio play, begins as a concert, in this case with Gosfield's updated interpretation of *The Planets*. The concert progresses through a new group of planet-inspired pieces, including *Mercury* (a lively dance tune that uses electronics), *Venus* (a crooner steps in to sing about a mythical Venus who wandered the streets of Los Angeles), and *Earth* (a showcase for the concert hall's organ). Meanwhile we learn of the Martian attack. As the emergency escalates, M.C. Sigourney Weaver interrupts the concert periodically to update the audience and get reports from each of the three air raid siren sites. Ms. Weaver reaches out to astrophysicist Professor Pierson, who reports on the scientific aspects of the invasion from Siren Site 1, accompanied by an eerie solo cello and electronics. At Siren Site 2, meteorologist Dr. Melissa Morse interviews Mrs. Martinez, an eyewitness and the owner of La Luna Azul Restaurant. Their conversation drifts between dreams and reality, shifting from Spanish to English, backed by violin and bass. At Siren Site 3, General Lansing becomes increasingly unhinged, and, supported by a small army of percussionists, goes mad and sings a dramatic aria with the Martian. As the situation becomes more dire, L.A.'s Mayor Eric Garcetti makes a surprise appearance, and consults with Estella Ramos, the acting secretary of defense. Back at Disney Hall, three airmen fly overhead, and are heard (but not seen) surveying the apocalyptic damage from their hovering aircraft. In the end, all of the performers join together for the mournful Coda, which looks back on how our world was watched closely by the aliens.

*WAR OF THE WORLDS* has many features specific to Southern California: vintage air raid sirens, references to locations from Van Nuys to the L.A. River, a movie star, and even Mayor Eric Garcetti; but the opera can easily be adapted and restaged for other locations, just as Orson Welles' original setting of Grover's Mill, New Jersey, was adapted to modern day Los Angeles.

**CAST**  
(In order of appearance)

M.C. ....	Actor
Crooner / Commander .....	Bass*
Professor Pierson .....	Actor
Dr. Melissa Morse / Starshine Meadows .....	Mezzo-Soprano*
Mrs. Martinez / Estella Ramos, .....	Mezzo-Soprano*
Acting Secretary of Defense	
La Sirena (Voice of the Martian) .....	Coloratura Soprano
Mayor .....	Actor
General Lansing .....	Bass
Officer .....	Baritone
Gunner / Stage Hand .....	Tenor

\*Dual role

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## **CAST OF THE PREMIERE PERFORMANCE, NOVEMBER 12 AND 18, 2017**

Los Angeles Philharmonic New Music Group  
Yuval Sharon, concept, libretto, and direction  
Christopher Rountree, conductor  
Jonathan Deans, concept sound designer  
David Bullard, concert hall sound designer  
Jody Elff, siren sites sound designer  
Jaymee Ngernwichit, costume designer  
Calder Greenwood, production designer  
Pablo Santiago, lighting designer  
Lara Helena, alien choreographer  
Paul Gunther, librarian

### **PERFORMERS AT WALT DISNEY CONCERT HALL**

Sigourney Weaver, M.C.  
Mayor Eric Garcetti, as himself  
James Hayden, Crooner / Commander  
Jon Keenan, Gunner / Stage Hand  
David Castillo, Officer

“La Sirena” Ensemble:

Hila Plitmann, La Sirena (the voice of the Martians)  
Joanne Pearce Martin, Theremin / sampler / celesta  
Matthew Howard, percussion

### **PERFORMERS AT SIREN SITE 1 (135 South Olive Street, Los Angeles)**

Hugo Armstrong, Professor Pierson  
Joanna Lynn-Jacobs, Starshine Meadows  
David Garrett, cello  
Clayton Farris, actor

### **PERFORMERS AT SIREN SITE 2 (416 S. Main Street, Los Angeles)**

Suzanna Guzmán, Mrs. Martinez / Estella Ramos, Acting Secretary of Defense  
Joanna Lynn-Jacobs, Dr. Melissa Morse  
Jin-Shan Dai, violin  
Jory Herman, bass  
Gabriel Romero, actor

### **PERFORMERS AT SIREN SITE 3 (719 S. Hill St., Los Angeles)**

Hadleigh Adams, General Lansing  
Jeffrey Grant, Cory Hills, Nicholas Stoup, percussion  
Carolyn Michelle Smith, Ross Steeves, Cheryl Umaña, actors

### **LA PHIL NEW MUSIC GROUP MUSICIANS AT WALT DISNEY CONCERT HALL**

Elise Shope Henry, flute / alto flute  
Carolyn Hove, oboe  
Don Foster, clarinet / bass clarinet  
Shawn Mouser, bassoon  
Ryan Darke, trumpet  
David Rejano, trombone  
Randall Montgomery, tuba  
James Barbor, Tyler Stell, percussion 1  
Perry Dreiman, Eduardo Meneses, percussion 2  
Lisa Edwards, piano / organ / sampler  
Mark Kashper, Rochelle Abramson, Rebecca Reale, violin 1  
Michele Bovyer, Stacy Wetzel, Nickolai Kurganov, violin 2  
Ben Ullery, Minor L. Wetzel, Victor de Almeida, violas  
Dahae Kim, Jonathan Karoly, Jason Lippmann, cellos  
Oscar M. Meza, bass

## PRODUCTION CREDITS

Elizabeth Cline, executive director for The Industry  
Marc Lowenstein, music director for The Industry  
Ash Nichols, production manager for The Industry  
Lindsey Bruno, associate production manager for The Industry  
Carmen Zella, co-founder & creative director for NOW Art  
Heidi Chang, co-founder & director for NOW Art  
Alejandra Fernandez, graphic design & production assistant for NOW Art  
Ally Taylor, experience designer for NOW Art  
Alejandra Cisneros and Alexandra Meda, assistant directors  
Page Dovolis, assistant costume designer  
Kevin Hughes, props master  
Brady Keehn and Sky Madden, siren sites set dressing  
Whitney McAnally, WDCH stage manager  
Lindsay Lowy, Kimberly Mitchell and Alex Rehberger, siren sites stage managers  
Asheley Aleria, Ellen Den Herder and Matthew Lengyel, siren sites production assistants  
Oliver Von, videographer / documentary lead  
Matthew Davis, WDCH Electronics Operator  
Telecommunications provided by Bexel Global Broadcast Solutions

## CAN MUSIC LIE?

### Notes from the Director

When reality is no longer distinguishable from reality television, you cannot blame anyone for turning to music as an escape. Because “music doesn’t lie,” according to Jimi Hendrix – a quote I’ve also seen attributed to Mozart. Attending a symphonic concert or opera connects us to a rich humanistic tradition and brings us together as a community to sit quietly, to examine, to listen.

But the more the concert hall retreats from everyday life, the more isolated and irrelevant it threatens to become - especially in moments of crisis. Rather than awakening us to demand more from ourselves – individually and as a community – a rote concert experience satiates us with an addiction to values we (wrongly) assume are unassailable. Instead of emerging from the concert hall emboldened to face the challenges of our reality, concertgoers are numbed to believe that everything external will eventually work itself out, with no action required on our part.

“Sit back, relax, and enjoy the music” - it’s the cliched imperative that audiences carry with them into a passive attitude towards daily life. At times like ours, we need a different imperative: “sit up, wake up, and listen carefully.”

*War of the Worlds* challenges the assumption that the concert hall is a protected realm, impervious to the life of the street. An innocuous musical presentation – Annie’s twisted take on Holst’s perennial *The Planets* – is interrupted by alarming reports from the streets of Los Angeles of an alien invasion. The ensemble on the stage of Walt Disney Concert Hall and the three ensembles outside the hall eventually perform together in a coda that unifies all locations into one shared event. There is no privileged perspective: each of the various sites has its own individual viewpoint on the work as a whole.

I developed the concept to “rebroadcast” *War of the Worlds* during The Industry’s *Hopscotch*, which also explored a vision of simultaneity in time and space within the temporality of Los Angeles’s street life. But the catalyst for this idea carries a much more sinister significance: this project spun out from the prompt to activate the 200 decommissioned air raid sirens that still loom over the landscape of Los Angeles. Tanner Blackman, the former planning director for Councilmember Huizar’s office, and Carmen Zella, Co-founder & Creative Director of NOW Art, had the idea of hacking these historic, silent relics and turning them into a platform for sound art. For me, the idea was most interesting in establishing a two-way communication - not simply repeating a sense of a centralized musical force disseminating onto the street, but a merging of inside and outside the concert hall. It became a fascinating formal experiment that allowed us to explore increasingly pressing concerns: the role of music in times of crisis, the relationship of the concert hall and urban life, and the crucial need to question what we hear in a time of “fake news.”

Although the production relies on state-of-the-art sound technology, the experience is focused on a “retro” medium – audio only – to activate the “theater of the imagination” presented by radio dramas like Orson Welles’ original broadcast. We have purposefully resisted a video stream connecting the various sites; no images can corroborate whether what you are hearing is actually happening. Instead, each audience member, put into a disorienting relationship with a series of disembodied voices, is challenged with the same increasingly difficult task we face every day of distinguishing fact from fabrication. Because if music doesn’t lie, we should prove that claim ourselves. - Yuval Sharon

## PROGRAM NOTE

A nine year old girl was playing stickball in the street in Flatbush, Brooklyn, in 1938. Suddenly her father threw open the door on East 2nd St. and yelled “Something’s happening, come inside!” My mother, always the skeptic, came indoors and replied “Aw, nothing’s happening” but she still remembers the jittery buzz caused by the broadcast of War of the Worlds.

When I lived in Los Angeles in the 1980’s, I was fascinated by the air raid sirens that stood virtually unnoticed throughout the city. Largely silent, except for the occasional Reagan-era cold war paranoia air raid test, the thrill of hearing their rare howl superseded the nagging anxiety that the alarm might actually signal nuclear war. Naturally I was very excited when the LA Phil contacted me to discuss a mystery project with Yuval Sharon. Little did I know this dream project would be an opera that incorporated air raid sirens, Martians, radio noise, and a road trip to from Gardena to Sun Valley. Multiple trips to L.A. gave me a chance to get to know my partners in crime and work with the performers, collecting Martian percussion sounds, wild organ timbres, and a few bars of Suzanna Guzman singing in the voice of her octogenarian father.

Radio looms large. The 1938 radio broadcast of “War of the Worlds” featured a series of live performances of dance music from hotel ballrooms in New York City. In our opening group of pieces, ostensibly written for the centennial of “The Planets,” I wanted to evoke the crackling ambience of a radio orchestra performing a selection of dance numbers that shift through a cycle of interplanetary moods. Mercury serves as our opening theme, kicking off the show with a fast-paced sample-driven whirl that pays tribute to Sun Ra, King Tubby, and the sci-fi sounds of analog synthesis. Venus employs James Hayden as the modern counterpart to a ballroom crooner, who sings a ballad about Venus, who longed to escape her lonely planetary existence, only to wind up reading “The Hollywood Star” (an astronomically named gossip rag that was published in the basement of the L.A. apartment building where I lived years ago). Earth makes use of Disney Hall’s remarkable organ, focusing on its visceral, psychedelically low terrestrial frequencies, like an earthly ritual gone awry. Imaginary radio music influences rhythm and melody throughout the opera, issuing echoes from the ballroom, the airwaves, and the outer atmosphere.

The vocal pieces are the heart of “War of the Worlds,” written for a cadre of characters who are our eyes and ears outside of the concert hall. The Martian attack is seen from the vantage point of an astrophysicist, a restaurant owner, a meteorologist, an army general, the acting secretary of defense, and a hippy, in a series of intimate settings, accompanied by one, two, or three musicians. In a fourth virtual site, a trio of unseen airmen sing from an invisible location circling the skies of Los Angeles, reporting their shifting positions and military maneuvers from three out of sight bombers overhead, blending their radio transmissions with the fine musicianship of the Los Angeles Philharmonic. My father was a bombardier in WWII, and whenever I hit a rough patch compositionally, I imagined him as one of those airmen, keeping the skies safe, sending encouragement, and protecting me from writer’s block.

Radio noise factors in too, and is deployed in the “interruptions” that transport us from the concert to the outside world. As the performance is wrested away from Disney Hall and thrown onto the streets of Los Angeles, on-site performers interact with static, radio noise, and 1938 era jammed radio signals, shifting in character and timbre, like a radio drifting between stations, evoking terrestrial broadcasts mixed with faraway Martian atmosphere. Radio noise and World War II era radio jamming has been a longtime fascination of mine and an important element in my work. Some of the source material came out of research that I conducted during a 2012 fellowship at the American Academy in Berlin.

The Martians are represented sonically by La Sirena ensemble, featuring Hila Plittman as the voice of the Martian; Joanne Pearce Martin on theremin, celesta, and sampler; and Matthew Howard on a variety of Martian-tinged percussion instruments. Their performance is beamed directly to retrofitted air raid sirens, which is why we chose the name “La Sirena,” inspired also by the sirens of myth, not only for their siren song, but for their ability to transport themselves instantaneously, bringing the story of the interplanetary invasion to the luminous yellow cylinders in mysterious Martianese.

At times the orchestra in the concert hall is layered with musical reports from the streets, overlaid with Martian transmissions from air raid sirens. We never knew exactly how the different sources might align, so I thought in terms of music that had a forgiving margin for overlap, like an almost instantaneous interplanetary translation. The unknown, flying-by-the-seat-of-our-pants factors made this project an irresistible challenge.

I thank Yuval, the Los Angeles Philharmonic, The Industry, Christopher Rountree, and all of our collaborators and performers. I’ve never had so much fun writing music. I was continually surprised that so much humor and freewheeling collaboration could spring from such a dark subject. Developing a piece based on Fake News became unexpectedly relevant, adding another layer of menace and absurdity to this timely subject.

-Annie Gosfield, November 2017

# INSTRUMENTATION

## CONCERT HALL

### Orchestra

Flute (doubling alto flute)  
Oboe  
Clarinet (doubling bass clarinet)  
Bassoon  
Trumpet  
Trombone  
Tuba  
Timpani  
2-4 Percussion  
Piano (doubling sampling keyboard and organ)  
Strings (minimum: 3,3,3,3,1)

### La Sirena Ensemble

(In concert hall but sonically isolated, accompanying La Sirena)  
Theremin (doubling celesta and sampling keyboard)  
Percussion

### SIREN SITE 1

(Accompanying Professor Pierson)  
1 Cello

### SIREN SITE 2

(Accompanying Dr. Melissa Morse and Mrs. Martinez)  
1 Violin  
1 Contrabass

### SIREN SITE 3

(Accompanying General Lansing)  
2-3 Percussion

**Percussion Instrumentation:** 2 Almglocken; Anvil, 5 Bass Drums; 2 Bell Plates; Bell Tree; Bongos; 2 Brake Drum; 2 Castanets; 2 Chinese Cymbals; Chinese Drums (sm); 3 Crotales; 2 pair Cymbals; Cymbals inverted on timpani head; Field Drum; Glockenspiel; Gong; Gong (small); Maracas; Marimba; 2 sets Metal Blocks; Ratchet; Ratchet (sm); Reco-reco; Ribbon Crasher; 2 Snare Drum; 4 Suspended Cymbals; Suspended Cymbal (small); 5 Tam-tams; 3 Tambourines; Tom-Tom; 2 Triangles; Vibraphone; Vibraslap; 2 Wood Blocks

Sampling keyboards use samples provided by the composer for Kontakt sampling software

**DURATION: 65 MINUTES**



**MC** (spoken, at Walt Disney Concert Hall)

Good evening, ladies and gentlemen, I'm Sigourney Weaver, and this is the Los Angeles Philharmonic. Music, as we know, has the power of conjuring worlds, both real and imaginary, what has been and what could be. Every time we gather in this magnificent building, we ascend to a higher plane where peace and compassion reign supreme. And tonight's program, with music by Annie Gosfield, will be no exception. The composer has taken the solar system as her theme, each movement taking us further from the sun and deeper into outer space. Silence plays a critical role in the pieces you will hear tonight, so we ask you to contribute to the music-making by turning your cellphones off completely. And now, let's go along with Christopher Rountree, the LA Philharmonic, and Ms. Gosfield as they take us first to "Mercury."

# MERCURY

WAR OF THE WORLDS

Transposed Score

## Act 1

Raucous and freewheeling  
Rhythm follows sample

Music by Annie Gosfield  
Libretto by Yuval Sharon

♩ = 108

Flute

Oboe

Bass Clarinet

Bassoon

Trumpet in B♭

Trombone

Tuba

SAMPLER: mercury.kontakt  
Sample plays this melody

SAMPLER: mercury.kontakt  
Sample plays this melody

Piano

Percussion 1/  
Timpani

Percussion 2

Violin 1

Violin 2

Viola

Cello

Bass

*mp* *f* *ff* *gliss.* *mp* *f* *ff* *pizz.*

1 2 3 4 5 6 7 8

Fl. *ff* *f*

Ob. *f*

Bs. Cl. *ff* *f*

Bsn. *ff* *f*

Tpt. in B $\flat$  *ff* *f*

Tbn. *f*

Tba. *f*

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc. *f*

Bs. *f*

9

10

*f*

11

12

13

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and brass section (Trumpet in Bb, Trombone, Tuba) are the primary focus in the first half of the page. The woodwinds play a complex, rhythmic pattern with sixteenth and thirty-second notes, often marked with *ff*. The brass section provides a steady, rhythmic accompaniment with dotted rhythms, marked with *p* and *f*. The strings (Violins, Viola, Cello/Bass) are mostly silent or play simple harmonic support. The Percussion section is also silent. The 'Sample stops' section (measures 17-19) features a variety of dynamic markings and articulations, including *mp*, *f*, *ff*, and *p*, with some notes marked with *tr* (trills).





**A** Same raucous feel,  
no sample

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*ff*

*p*

*gliss.*

med. woodblock

field drum, snares off

39 40 41 42 43



**B** Spirited but mysterious

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

51

52

53

54

55

56

57



**C** Driving and cacophonous

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.



**D** Like a series of hallucinatory cascading echoes

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*f* gliss.

*f*

muted triangle or metal

opera gong

*mf* bongos with sticks

*f*

$\text{♩} = 54$

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

Ob. *mf* *ff* *mp* *ff*

Bs. Cl. *mf* *ff* *mp* *ff*

Bsn.

Tpt. in B $\flat$  *mf* *ff* *mp* *ff*

Tbn. *gliss.* *mp* *ff*

Tba.

Sampler

Piano

Perc. 1/  
Timp. *p* med. woodblock *p* field drum, snares off low tom tom

Perc. 2 *f* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*f* *ff* *p* *gliss.* *8<sup>ub</sup>* *bongos with sticks* *pizz.*

Ascending back to Mercury

E

♩ = 108

fluttertongue

Fl. *f* *p* *p* *fff* *f* *fff* fluttertongue

Ob. *f* *p* *p* *fff*

Bs. Cl. *f* *pp* *fff* *mp* *ff* *p* *ff*

Bsn. *f* *pp* *fff* *mp* *ff* any multiphonic with a prominent 7th *p* *ff*

Tpt. in B $\flat$  *f* *p* *pp* *fff* *f* *fff* fluttertongue

Tbn. *f* *ff* *p* *ff*

Tba. *f* *ff* *p* *ff*

any multiphonic with a prominent 7th

sing upper note for multiphonic

sing upper note for multiphonic

Sampler

Piano

Perc. 1/ Timp. *f* *gliss.* *pp*

Perc. 2 *f* *p* *ff* *f*

Vln. 1 *pp* *fff*

Vln. 2 *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff*

Bs. *ff* *pizz.*

80

81

82

83

84

85

Fl. *f* *ff* fluttertongue

Ob. *f* *ff* fluttertongue

Bs. Cl. *f* *ff*

Bsn. *f*

Tpt. in B $\flat$  *f* *ff* fluttertongue

Tbn. *f* sing upper note for multiphonic

Tba. *f* fluttertongue

Sampler

Piano

Perc. 1/ Timp.

Perc. 2 low tom tom med. woodblock 3 field drum, snares off 3 3 3 3 3

Vln. 1

Vln. 2

Vla.

Vc.

Bs.





MC: Ladies and gentlemen, I hate to interrupt your enjoyment of this wonderful music, but the LA Phil wanted you to be aware of some breaking news. It seems that several unexplained explosions were observed in the sky just over Los Angeles. Now don't panic, it doesn't appear to be a terrorist attack, but scientists are describing it as explosions of incandescent gas originating from the planet Mars and hurtling towards us at what they are calling quote an enormous velocity. There is a possibility that we may need to evacuate, so if you could take a moment to truly take note of your nearest exit, that would make that unfortunate event as efficient as possible. But really, there is nothing to worry about for the moment, so let's carry on with "Mercury."

MERCURY Act 1

21

MC interrupts performance around here—  
ragged end, restart at m.98

The musical score is presented in two systems, 105 and 106. The instruments are arranged as follows:

- Fl. (Flute)
- Ob. (Oboe)
- Bs. Cl. (Bassoon)
- Bsn. (Clarinet)
- Tpt. in B $\flat$  (Trumpet)
- Tbn. (Trombone)
- Tba. (Tuba)
- Sampler (two staves)
- Piano (two staves)
- Perc. 1/ Timp. (Percussion 1/Timpani)
- Perc. 2 (Percussion 2)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Cello)
- Bs. (Bass)

Key musical features include:

- Dynamic markings: *f* (forte) is used frequently across multiple instruments.
- Rhythmic patterns: Complex rhythmic figures with triplets (marked '3') are prominent in the woodwinds and strings.
- Articulation: Accents (>) and slurs are used to shape the melodic lines.
- Performance instructions: A note for the Sampler section reads "sustain sampler with pedal" with a dashed line indicating the duration.
- MC interruption: A text annotation at the top right indicates that the performance is interrupted around the end of the system, with a ragged end and a restart at measure 98.



Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Piano

Perc. 1/  
Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

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

*gliss.* *gliss.* *gliss.* *gliss.*

*pizz.* *arco*

*ff* *ff* *ff* *ff*

*sustain sampler with pedal* -----

112

113

114

115

116

Sample stops

Fl. *f*

Ob. *f* *p* *fff*

Bs. Cl. *f* *p* *fff*

Bsn. *f* *p* *fff*

Tpt. in B $\flat$  *f* *p* *fff*

Tbn. *f* *gliss.* *gliss.* *gliss.* *gliss.* *fff*

Tba. *f* *fff*

Sampler

Piano *ff* SAMPLER *fff*  
release sampler pedal

Perc. 1/ Timp. *p* *fff*

Perc. 2

Vln. 1 *f* *pizz.* *arco* *mf* *fff*

Vln. 2 *f* *pizz.* *arco* *mf* *fff*

Vla. *f* *pizz.* *arco* *p* *fff*

Vc. *f* *pizz.* *arco* *p* *fff*

Bs. *p* *fff*

117

118

119

120

121

# VENUS Part 1

"Mercury" plays until the piece is complete. Applause. Orchestra stands for it.  
They sit back down and strike up "Venus"

## Act 2

Music by Annie Gosfield  
Libretto by Yuval Sharon

**Dreamily, like a forgotten ballad**

**♩ = 50**

Alto Flute

Oboe

Bass Clarinet

Bassoon

Trumpet in B $\flat$

Trombone

Tuba

Timpani

Percussion 1

Glockenspiel

Percussion 2

Toms

Bass / James

Violin 1

Violin 2

Viola

Cello

Bass

*mp*

*p*

*gliss.*

*jeté, with as many slow bounces as possible*

Ve - nus ro - tates so lan - guor - ous - ly That one Ven - u - tian day lasts an en - ti - re earth

**1** **2** **3** **4** **5**

A. Fl. *f*

Ob.

Bs. Cl. *f*

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock. *mf*

Perc. 2

Toms

Bass

year She turns her cheek in re - tro - grade, a coy eve - ning star fade Unis.

Vln. 1 *mp* *f*

Vln. 2

Vla. *f*

Vc. *f* pizz.

Bs. *f* pizz.

6 7 8

$\text{♩} = 100$

**A** Rhythmic but relaxed  
and a little snakey

A. Fl. *p* *ff*

Ob. *p* *ff*

Bs. Cl. *p*

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock. *mp* *ff*

Perc. 2 *f* Rim of field drum

Toms *f* Chinese tom toms with soft mallet, like a subliminal driving beat

Bass

And she dreams of the Earth's at - mos - phere

Vln. 1 *p* *ff* *col legno battuto*

Vln. 2 *p* *ff* *col legno battuto*

Vla. *p* *ff* *col legno battuto*

Vc. *f* *col legno battuto*

Bs. *f* *col legno battuto*

*And she dreams of the Earth's at - mos - phere*

*increase speed of tremolo*

*col legno battuto*

*col legno battuto*

*col legno battuto*

*col legno battuto*

*col legno battuto*

9

10

11

12

13

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*mf*

*mf*

*p < fp < fp < fp < f*

*p < fp < fp < fp < f*

*p < fp < fp < fp < f*

Soft mallets  
embedded in the texture of the music

Jawbone  
(or vibraslap if possible)

*f*

These 4th beat tremolos should be instruments  
like a jawbone, vibraslap, ratchet, tambourine,  
something with a similar sustained sound that is  
possible to play with the timpani

Brake drum

Tambourine (on table)

*mf*

*f*

*mf*

*mf*

*f*

*mf*

Ve - nus had a plan - e - tar - y im - pulse to

*jeté, with as many slow bounces as possible*

*pizz.*

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

cha-nge her or - bit and tum-ble down tum - ble down tum-ble down tum-ble down tum-ble down

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Brake drum

normale arco *f* 3 3 gliss. loco

normale arco *f* 3 3 gliss. loco

jeté, with as many slow bounces as possible

19

20

21

22

23

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*f*

*mp*

*p < fp < fp < fp < f*

*mf*

Tambourine

Field drum (snares off)

Brake drum

down, down, down down to the Earth

pizz.

A. Fl. *mp*

Ob. *mp*

Bs. Cl. *mp*

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp. *mf* Tambourine

Perc. 1

Glock.

Perc. 2  
 Field drum (snares off) *f* *3* *3* *3* *3*  
 Rim of field drum *f* *3* *3* *3* *3*  
 Tambourine (on table) *f* *3* *3* *3* *3*

Toms *f* *3*

Bass  
 Ve-nus shift-ed her or-bit and tum-bled down, tum-bled down,

Vln. 1 *f* *3* *3* *3* *3* arco *mp*

Vln. 2 *f* *3* *3* *3* *3* arco *mp*

Vla. *f* *3* *3* *3* *3* normale arco *mp*

Vc. *f* *3* *3* *3* *3*

Bs. *f* *3* *3* *3* *3* pizz.

28 29 30 31 32 33

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*mf*

*mf*

*p < fp < fp < fp < f*

*mf*

*p < fp < fp < fp < f*

*mf*

*p < fp < fp < fp < f*

Jawbone  
(or vibraslap if possible)

Brake drum

Field drum (snares off)

down, down, down

Down to the Earth

*gliss. from as high as possible (if not A)*

*f gliss. gliss. gliss.*

*gliss. from as high as possible (if not A)*

arco

*f gliss. gliss. gliss.*

34

35

36

37

38

A. Fl. *mf* 3

Ob.

Bs. Cl. *mf* 3

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp. *ff* 3 *mf*

Perc. 1 Ratchet *mf*

Glock.

Perc. 2 *ff* 3 3 3 3 Brake drum *mf* 3 3 3 3 Bell of small suspended cymbal 3 3 3 3

Toms *ff* 3 3 3 6 *mf* *ff* 3 *f* 3

Bass *mf* 3

Ven - us hit the ground in Cal - i - for - nia

Vln. 1

Vln. 2

Vla. solo *mf* 3

Vc. pizz. *mf* 3

Bs. *mf*

39 40 41 42 43

Celestially

G.P.

A. Fl. *mf*

Ob.

Bs. Cl. *mf*

Bsn. *mf*

Tpt. in B $\flat$

Tbn.

Tba.

Timp. *ff* *pp* *mf*

Perc. 1

Glock. *p* *mf* *8va*

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

Toms *mp* *mf*

Bass

And longed for the skies she had known and Mer-cu-ry's warm glow

Vln. 1 *sul pont.* *mp* *normale* *mf*

Vln. 2 *sul pont.* *mp* *mf*

Vla. *Unis.* *Non div.* *p* *solo*

Vc. *pizz.* *Non div.* *mp*

Bs. *mp* *mf*

44

45

46

47

48

49

50

51

**B** With a little more bump and grind

A. Fl. *ff* *p < ff p < ff p < ff p < ff p*  
 Ob. *p < ff p < ff p < ff p < ff p*  
 Bs. Cl. *ff* *p < ff p < ff p < ff p < ff p* *f*  
 Bsn. *p < ff p < ff p < ff p < ff p* *f*  
 Tpt. in B♭ *ff* *> p*  
 Tbn. *ff* *> p*  
 Tba. *ff* *> p*  
 Timp. *ff* *f*  
 Perc. 1  
 Glock. *ff*  
 Perc. 2 Brake drum *f* Bell of small suspended cymbal  
 Toms  
 Bass *ff* *f f*  
 Ven - us! had a plan - et - ar - y im - pulse She picked up a cop - y  
 Vln. 1 *ff* *8va*  
 Vln. 2 *normale* *ff*  
 Vla. Unis. *ff*  
 Vc. *arco* *ff* *f*  
 Bs. *arco* *ff* *f pizz.*

52 *ff* 53 54 55 56 57 *f*

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

of the Hol - ly - wood Star In search of the lo - cal cel - es - tial life

58 59 60 61 62 63

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Bell tree (or something celestial)

*mf*

Jawbone (or vibraslap if possible)

*p*  $\rightarrow$  *ff*

*f*

Bell of small suspended cymbal

Brake drum

Bell of small suspended cymbal

*f*

Ex - pect-ing the lat-est from Pla-net A to Pla-net Z But find-ing earth-ly gos-sip a-bout

64 65 66 67 68 69

Rumbling sound interrupts

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in Bb

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

El-vis 's bi - sex - u - al - i - ty

70

71

72

73

74

75

Conductor stops the concert, bewildered

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B♭

Tbn.

Tba.

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Brake drum

Bell of small suspended cymbal

*f*

*ff*

76 77 78 79

MC (spoken at WDCH)

Sorry, ladies and gentlemen, truly, no need to panic. I don't have any information on what that unexpected rumbling sound you heard might be, but the National Meteorological Agency has ordered scientists to address all large gatherings throughout LA County.

### **MUSIC STARTS AT SIREN 1**

(Cello and tape)

(Text is not tied to music rhythmically, the facing pages of text and music approximate the overlap. Music at Siren 2 fades after the last line of text)

So Professor Pierson from the Mount Wilson Observatory has agreed to speak to us from the streets of Los Angeles to give us an update on exactly what is going on. Professor Pierson, are you there?

Good afternoon, ladies and gentlemen. This is Professor Richard Pierson, calling from our temporary observation area at the Tinkertoy Parking Lot in downtown Los Angeles. I'm sure my interruption is not "music to your ears."  
(He laughs at his bad pun.)

MC (at WDCH)

I'm sorry, Professor Pierson, was that a pun?

PIERSON

Yes, pardon me, ladies and gentlemen, I know you all must be quite alarmed. No time for jokes, no sir.

MC

Professor, I'm reading reports of space debris dropping onto the streets of Los Angeles – is this true?

PIERSON

Yes – er well, something like that, yes. We rushed here as soon as we could to study it.

# PIERSON AND CELLO Siren 1

## Act 3

Rhythms should follow the score but do not need to be 100% accurate, the feel of the piece is somewhat loose

Smaller staves are cues for samples: W=Wind Trio, S=Strings, T=Truck

Samples are complex sounds: the notes represent the duration of a sample and the sample's range, but the pitches do not always represent the harmonic or melodic content of the sound.

Forcefully, but with expression

$\text{♩} = 70$  *sul ponticello*

*p* *ff* *fff*

vibrate sul D  
with open A  
as note sustains  
ad lib.

0:10 0:20

Cello

Wind trio sample high

Wind trio sample low

String Sample

Truck hum sample

8 play glissandi freely and liquidly *gliss.*

*ff* *f* *mf*

0:30 0:37

Vc.

W

S

T

$\text{♩} = 60$  *gliss.* *gliss.*

*ff* *mf*

0:48 0:51 1:03

Vc.

W

T

MC

What can you tell us about the object in question?

PIERSON

It is a cylindrical object on a pole in the sidewalk. Why it must have been here for decades, but I'll be darned if I ever noticed it before.

MC

And you believe this has some connection with that rumbling sound reported throughout the city?

PIERSON

That rumbling you heard emanated from this object just moments ago, quite unexpectedly.

But what's really fascinating is that the **high frequency radio waves**  
*PLAY HIGH NOTE WITH EXTREME VIBRATO*

this object is emitting are identical with those of the blasts we just recorded from Mars.

MC

Are you saying there is a connection between Mars and that unidentified object?

PIERSON

It would be conjecture for me at this point to make that connection.

MC

But this object could potentially offer proof of intelligent life on Mars?

PIERSON

I can assure you, Ms. Weaver, that contrary to the popular belief, we have no evidence of Mars supporting intelligent life. But you can rest assured that we are vociferously scouring the skies for any signs of further activity. I even set up a telescope right here, the one I normally use to observe the peaceful glimmer of the night sky.

**So if you hear a ticking,**

*PLAY A FEW NOTES OF MUTED PIZZ. on D LIKE A CLOCK (or assistant uses metronome)*

that's the vibration of the telescope's clockwork.

"But what's really fascinating is that the **high frequency radio waves**"  
PLAY HIGH NOTE WITH EXTREME VIBRATO  
(this line may be spoken earlier or later)

20

Vc. *fff* *f* *fff* *mf*

*normale* *Languidly gliss.*

♩ = 70.036

W

S

T

1:11 1:19 1:27

26

Vc. *ff* *f* *fff* *mf* *f*

*gliss.*

S

T

1:40 1:50

"So if you hear a ticking,"  
PLAY A FEW NOTES OF MUTED PIZZ. on D LIKE A CLOCK  
(this line may be spoken earlier or later)

33

Vc. *mp*

*gliss.*

S

T

1:57 2:07

MC

Is there any suspicious activity on Mars right now, Professor?

PIERSON

Oh no, nothing unusual right now, [name of MC]. A red disk swimming in a blue sea. Mars happens to be the point nearest the earth . . . in opposition, as we call it.

MC

And Professor, for the benefit of our listeners, how far is Mars from earth?

PIERSON

Approximately forty million miles.

MC

Well, that seems a safe enough distance! So in a worst-case scenario, we should have plenty of time to run for cover. Thank you Professor Pierson. Now, enough interruptions, ladies and gentlemen! Let's return now, calmly, to the soothing world of music.

SIREN 1 CELLO AND ELECTRONIC TRACK FADE OUT,

VENUS PART 2/UNDERSCORING AT WDCH FADES IN

*spicatto*  
*sul ponticello*

slowly change pitch sul C and G  
with open D

38

Vc.

*fff*

6

6

S

2:10

T

slowly change pitch sul C and G  
with open D

39

Vc.

6

6

6

3 normale

T

2:21

blending with the background

42

Vc.

*ff*

*mf*

*f*

*gliss.*

W

2:31

2:43

W

2:25

T

↓ = 1/4 tone flat  
use artificial harmonics  
if pitch is too high to play normale

48

Vc. *sul ponticello* *ff* *mf* *ff*

W

W

2:52 2:58

54

Vc. *sim.* *sim.* *sim.*

W

W

S

3:11 3:15

glissando between each artificial harmonic

59

Vc. *fff* *p*

W

S

3:27 3:33

63 normale

*gliss.*

*gliss.*

*fff*

*ff*

*f*

*gliss.*

ANALOG SYNTH SAMPLE 3:43 3:53

3:55

72 normale

*gliss.*

*ff*

4:07 4:17

4:29

79

81

Vc.

4:39 4:41 4:44

W

S

T

83

Vc.

*mf* *f* *gliss.*

4:49 4:58

W

S

T

88

Vc.

*mf* *f* *fff* *gliss.*

*sul ponticello*

5:15 5:19

W

S

T

94

*normale* *gliss.*

*p* *mf* *f*

5:26 5:33 5:43

W

S

T

101

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*ff*

5:53 6:03

W

S

*spicatto*  
*sul ponticello*

slowly change pitch sul C and G  
with open D

107

*fff*

6 6

6:07

W

S

PIERSON AND CELLO Siren 1 Act 3

slowly change pitch sul C and G  
with open D

108

Vc. *6 6 6 6 3 normale gliss.*

S *f* 6:15

110

Vc. *gliss. harmonics sul D and A*

W *6:17 6:27*

S *6:53*

*ff p mf*

116

Vc. *With great intensity gliss. sul ponticello*

W

S *gliss.*

*ff mp f*

6:41 6:46

VENUS Part 2

Cue:

MC: Well, that seems a safe enough distance! So in a worst-case scenario, we should have plenty of time to run for cover. Thank you Professor Pierson. Now, enough interruptions, ladies and gentlemen! Let's return now, calmly, to the soothing world of music.

CROSSFADE:

SIREN 1 UNDERSCORING ENDS

VENUS PART 2/UNDERSCORING STARTS

# VENUS Part 2

A little faster, with concealed anxiety ♩ = 112

Crossfade with Siren 1

Hold for crossfade if nec.

## Act 3

Music by Annie Gosfield  
Libretto by Yuval Sharon

Alto Flute

Oboe

Bass Clarinet

Bassoon

Trumpet in B $\flat$

Trombone

Tuba

Sampler

Timpani

Percussion 1

Glockenspiel

Percussion 2

Toms

Bass / James

Violin 1

Violin 2

Viola

Cello

Bass

Triangle

Bell of small suspended cymbal

Chinese tom toms with soft mallet, like a subliminal driving beat

Bell tree (or something celestial)

Jawbone (or vibraslap if possible)

Ven - us searched for the lo - cal cel - es - tial life — Ex - pect - ing the lat - est from

1 2 3 4 5 6 7

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass / James

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Pla-net A to Pla-net Z But find - ing earth - ly gos - sip a - bout El - vis 's bi - sex - u -

Brake drum

Bell of small suspended cymbal

*f*

8 9 10 11 12

VENUS Part 2

A booming sound is heard.  
Musicians look around anxiously, and the music becomes fragmented  
The conductor gestures to keep playing

(Conductor cues  
to "A" if necessary)

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in Bb

Tbn.

Tba.

Sampler

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass / James

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*ff*

Slow down out of tempo and play erratically  
(this direction is staggered for each musician)

*ff*

Slow down out of tempo and play erratically  
(this direction is staggered for each musician)

*ff*

Slow down out of tempo and play erratically  
(this direction is staggered for each musician)

Rim of field drum

Bell of small suspended cymbal

al - i - ty

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass / James

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Slow down out of tempo and play erratically (this direction is staggered for each musician)

Slow down out of tempo and play erratically (this direction is staggered for each musician)

Slow down out of tempo and play erratically (this direction is staggered for each musician)

*f*

*f*

*f*

*ff*

*f*

Brake drum

Bell of small suspended cymbal

18 19 20 21

56 **A** Rhythmic and anxious ♩ = 112

Restart at "A" if necessary  
The music picks up steam again.

MC enters. Music does not stop but continues  
as underscoring to the following dialogue.

PIERSON at SIREN 1  
Ms. Weaver? Ms. Weaver?

MC: Professor Pierson?  
Are you still connected?

SAMPLER: Venus radio wotw

*f* Sweeping radio sample

Bell of small suspended cymbal

Brake drum

Rim of field drum

*f*

*mf*

col legno battuto

*f*

col legno battuto

*f*

col legno battuto

*f*

col legno battuto

*f*

col legno battuto

22

23

24

25

PIERSON: Yes, I'm afraid I have an alarming new update. Another object identical to the one we are observing here has been identified in another part of downtown Los Angeles.

This one made a pretty dramatic entrance: witnesses have reported seeing a

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Whistling radio sample

Timp.

Perc. 1

Glock.

Perc. 2

Field drum (snares off)

Rim of field drum

Toms

Bass / James

Vln. 1

col legno battuto

Vln. 2

col legno battuto

Vla.

col legno battuto

Vc.

col legno battuto

Bs.

col legno battuto

26

27

28

29

30

31

VENUS Part 2

58

blinding green flash in the sky (VN and PERC cue after "sky")

over a span of several  
hundred miles,

and a loud, metallic bang  
was heard (perc. cue)

A. Fl. *mf*

Ob.

Bs. Cl. *mf*

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Timp. *mf*

Perc. 1 *ff* scrape suspended cymbal

Glock.

Perc. 2 Rim of field drum Brake drum *mf*

Toms *mf*

Bass / James

Vln. 1 Cue from conductor after "blinding green flash in the sky" (could be earlier or later) *fff* *8va* gliss. on art. harm. loco

Vln. 2 Cue from conductor after "blinding green flash in the sky" (could be earlier or later) *fff* *8va* gliss. on art. harm. loco

Vla. Cue from conductor after "blinding green flash in the sky" (could be earlier or later) *fff* *8va* gliss. on art. harm. loco

Vc. arco *f*

Bs. *mf* jeté, with as many slow bounces as possible

32

33

34

35

As far north as Tarzana

MC: That must have been the crash we heard.

PIERSON: A team from Mount Wilson is finding its way to the scene, but you know, the traffic is just awful,

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Loud metallic sound resonating on timp. bending pitch after cue "and a loud, metallic bang was heard" (may be earlier or later)

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass / James

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

36

37

38

39

40

41

VENUS Part 2

60 so it may be a while before we can give you a proper update.

MC: Thank you, Professor Pierson. We're all eager to hear from your correspondent as soon as they get on the scene.

PIERSON: Absolutely.

A. Fl. *f* *mp*

Ob. *f*

Bs. Cl. *f*

Bsn. *mp*

Tpt. in Bb *p-fp-fp-fp-f*

Tbn. *mp* *p-fp-fp-fp-f*

Tba. *f* *mp* *p-fp-fp-fp-f*

Sampler

Timp. *mf*

Perc. 1 Tambourine

Glock.

Perc. 2 Field drum (snare off) *f* Brake drum Field drum (snare off)

Toms *f*

Bass / James

Vln. 1

Vln. 2

Vla.

Vc. Unis. *f*

Bs. *f* *pizz.*

42 43 44 45 46 47

Repeat m. 48 to  
finish text  
if necessary

VENUS Part 2

**B** MC exits – the music hasn't stopped.  
The conductor turns around, and up, with trepidation.

The singer starts to sing "Venus"  
again with great resolve

A. Fl. *mf*

Ob.

Bs. Cl. *mf*

Bsn.

Tpt. in Bb *p < fp < fp < fp < f*

Tbn. *p < fp < fp < fp < f*

Tba. *p < fp < fp < fp < f*

Sampler

Timp.

Perc. 1 Jawbone (or vibraslap if possible)

Glock.

Perc. 2 Rim of field drum Brake drum *mf*

Toms *mf* *f* *mf*

Bass / James *f* The singer starts to sing "Venus" again with great resolve

Ve - nus had a plan - e - tar - y im - pulse to cha - nge her or - bit

Vln. 1 *f* col legno battuto

Vln. 2 *f* col legno battuto

Vla. *f* col legno battuto

Vc. *f* col legno battuto

Bs. *f* col legno battuto *jeté, with as many slow bounces as possible*

48 49 50 51 52 53 54

VENUS Part 2

The orchestra starts to go haywire and the singer is rattled

*rit.* -----

A. Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B $\flat$

Tbn.

Tba.

Sampler

Timp.

Perc. 1

Glock.

Perc. 2

Toms

Bass / James

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

and tum - ble down tum - ble down tum - ble down tum - ble down tum - ble down tum - ble down

arco *8<sup>va</sup>* *f* *gliss.* *loco*

wildly out of tune and getting worse

Maraca - which Perc. 1 then drops on timp. *ff*

Perc 2 drops opera gong in a noisy way

VENUS Part 2

Cadenza - singer is first quiet, and then gets stuck on the word "down" becoming louder and more frantic, continue ad lib.

C Conductor cues in orchestra after cadenza

Orchestra goes haywire, panicked and slashing away

♩ = 80

accel.

♩ = 112

Orchestral score for measures 59-64. Instruments include A. Fl., Ob., Bs. Cl., Bsn., Tpt. in B♭, Tbn., Tba., Sampler, Timp., Perc. 1, Glock., Perc. 2, and Toms. The score shows various musical notations such as triplets, rests, and dynamic markings like *f* and *ff*. A conductor cue 'C' is present at the start of measure 63.

Cadenza - singer is first quiet, and then gets stuck on the word "down" becoming louder and more frantic, continue ad lib.

Vocal line for Bass / James. The lyrics are: "tum - ble down tum-ble down tum-ble down tum-ble downdown, down, down, down, down, down, down down down down down down down down, down, down, down,". The music features triplets and a dynamic crescendo from *p* to *fff*.

String section score for Violin 1, Violin 2, Viola, Violoncello, and Bass. The score includes musical notations such as glissandos and *loco* passages.

VENUS Part 2

64

**D** Build intensity, getting wilder and noisier, until cue to stop

Score for VENUS Part 2, measures 64-68. The score includes parts for A. Fl., Ob., Bs. Cl., Bsn., Tpt. in Bb, Tbn., Tba., Sampler, Timp., Perc. 1, Glock., Perc. 2 (E bell plate), Toms, Bass / James, Vln. 1, Vln. 2, Vla., Vcl., and Bs.

Measure 64: Flutes, Oboes, Bass Clarinet, Bassoon, Trumpets, and Trombones play *f*. Tuba plays *gliss.* Timpans play *ff*. Percussion 2 plays *p*. Bass / James plays "down, down, down," followed by a glissando from as high as possible (if not A). Violins, Viola, and Basses play *f* glissando. Violins and Viola also play *sul pont.* (if not A).

Measure 65: Flutes, Oboes, Bass Clarinet, Bassoon, Trumpets, and Trombones play *fff*. Tuba plays *gliss.* Timpans play *ff*. Percussion 2 plays *ff*. Bass / James plays a glissando from as high as possible (if not A). Violins, Viola, and Basses play *f* glissando. Violins and Viola also play *sul pont.* (if not A).

Measure 66: Flutes, Oboes, Bass Clarinet, Bassoon, Trumpets, and Trombones play *fff*. Tuba plays *gliss.* Timpans play *ff*. Percussion 2 plays *ff*. Bass / James plays a glissando from as high as possible (if not A). Violins, Viola, and Basses play *fff* glissando. Violins and Viola also play *sul pont.* (if not A).

Measure 67: Flutes, Oboes, Bass Clarinet, Bassoon, Trumpets, and Trombones play *fff*. Tuba plays *gliss.* Timpans play *ff*. Percussion 2 plays *ff*. Bass / James plays a glissando from as high as possible (if not A). Violins, Viola, and Basses play *fff* glissando. Violins and Viola also play *sul pont.* (if not A).

Measure 68: Flutes, Oboes, Bass Clarinet, Bassoon, Trumpets, and Trombones play *fff* with a fluttertongue effect. Tuba plays *gliss.* Timpans play *ff*. Percussion 2 plays *ff*. Bass / James plays a glissando from as high as possible (if not A). Violins, Viola, and Basses play *fff* glissando. Violins and Viola also play *sul pont.* (if not A).

65

66

67

68

MC

Ladies and gentlemen...

(The MC motions for the orchestra to stop.)

VENUS UNDERSCORING ENDS

MC

Ladies and gentlemen – (Motioning to imaginary patrons) Please – please keep in your seat sir! Yes, ma'am, just stay where we are. No one needs to get antsy. KCRW's head meteorologist Dr. Melissa Morse made it to the scene of that second crash and can tell us exactly what is happening out there.

**MUSIC STARTS**

MELISSA MORSE (spoken at Siren 2)

Am I coming through, Ms. Weaver?

MC (at WDCH)

We hear you loud and clear, Dr. Morse. What can you see?

MORSE

Ladies and gentlemen, well, I . . . I hardly know where to begin! This strange scene is like a **Hollywood movie come to life.** (VIOLA CUE)

What I can see of the . . . object in question sure doesn't look like a meteor, at least not any meteor that I've seen. It looks like a piece of metal, a cylinder, mounted high on a pole.

MC

Can you describe it for us?

MORSE

The post supporting it is long and thin, like a telephone pole you might pass every day. . .

# INTRODUCTION TO MARTINEZ - Siren 2

## Act 4

Violin 1 and cello have a purer tone, Violin 2 and bass are a kind of distorted mirror.  
Strings alternate and emerge from a background of radio noise, fading in and out.

Music by Annie Gosfield  
Libretto by Yuval Sharon

TRADE OFF BETWEEN STRINGS, FADING IN AND OUT,  
GENTLY BATTLING FOR THE AIRWAVES,

WITH ELECTRONIC BACKING TRACK

♩ = 60

0:16

0:32

**SIREN 2**

Violin

pure tone like a clear signal ----- sul pont.

*ppp* ----- *p* ----- *f*

*sul tasto, less clear* ----- *gradually to pure tone*

Bass

*sul pont. in contrast to vn. clear tone with some bite* ----- *pp*

**ORCHESTRA**

Violin 1

pure tone like a clear signal ----- sul pont.

*ppp* ----- *pp* ----- *p*

*sul tasto, less clear* ----- *gradually to pure tone*

Violin 2

*sul pont. in contrast to vn. 1*

*ppp*

*clear tone with some bite* ----- *slow bow, slightly distorted, becoming noisy*

Viola

*tremolos are between the open D and the harmonic fingered on D, sul ponticello, and varying in timbre*

*n. < mf > n.* ----- *< mf > n.* ----- *< mf > n.*

*pure tone like a clear signal* ----- *sul tasto, less clear* ----- *gradually to pure tone*

Cello

*ppp* ----- *p*

Bass

Electronic Cues

rumbling and static sounds ----- siren sound fades in ----- slower siren ----- swooping sound

Electronic cues do not include everything, just a few cues as a guide

1 2 3 4 5 6 7 8 9 10 11 12 13 14

MORSE: But the metal structure on top is . . . luminous, a shiny yellow, yet somehow ancient. The police are doing their best to keep the crowds away, but a crowd of people have gathered here with us.

MC: Did any of them witness the crash?

0:56 *pure tone like a clear signal* 1:12 *sul tasto* *sul pont.*

**SIREN 2**

Vln. *f* *ppp* *ff*

Bs. *f* *ff* *ppp*

*very noisy and distorted*

**ORCHESTRA**

Vln. 1 *ppp* *p*

Vln. 2 *p* *mf* *ppp*

*very noisy and distorted*

Vla. *f* *< ff > n.*

*molto sul pont.*

Vc. *ppp* *p*

Bs. *ppp* *mf* *ppp*

*very noisy and distorted*

Elec. *swooping sound* *high siren* *whistling sound* *whistling sound*

15 16 17 18 19 20 21 22

MORSE: Yes, I have an eye-witness standing by, a Mrs. Martinez, owner of the restaurant on the corner, La Luna Azul – which translates roughly to mean “The Blue Moon.” Step closer, please, Mrs. Martinez. Had you ever seen the object in question before?

MARTINEZ (suddenly screaming): Niños! Quitensé de allí!

MORSE: Don’t worry, ladies and gentlemen, my PhD was in Latin American literature. Sra. Martinez. ¿Alguna vez has visto ese cilindro de metal amarillo antes? (have you ever seen that yellow metal cylinder before?)

MARTINEZ: ¿Mandé? That thing on the telephone pole? I come to this country 25 years ago and I never seen nothing like that.

MORSE: And you saw the explosion?

MARTINEZ: (yelling at kids again) Get away from that! Ni saben de donde viene! Vayanse a casa!

MORSE: Mrs. Martinez, can you please tell us what you saw?

**Play until**  
MORSE: Mrs. Martinez, can you please tell us what you saw?  
**then fade**  
**If dialog outlasts music,**  
**continue to play harmonic**  
**Bass at siren vamp til ready**

**FADE MUSIC, SIREN 2 BASS VAMPS ON PIZZ. FOR "MARTINEZ"**

1:28 1:40 1:48 1:52

**SIREN 2**

Vln.

Bs.

*pure tone like a clear signal*

*clear tone to nasty*

*very noisy and distorted*

*sul pont.*

**ORCHESTRA**

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Elec.

*pure tone like a clear signal*

*clear tone to nasty*

*very noisy and distorted*

*sul pont.*

**23 24 25 26 27 28 29 30 31 32 33**

# MARTINEZ Part 1

WAR OF THE WORLDS

## "Siren 2"

### Act 4

Transposed Score

Languid, as if waking  
from a dream

Music by Annie Gosfield  
Libretto by Yuval Sharon

#### SIREN 2

$\text{♩} = 80$

*mp*

*mf*

Martinez

Pues I was list-en-ing to the ra-di-o Es-cu-cha-ba la ra-di-o me-di-a dor-mi -

Morse

Solo Violin

Bass vamp 'til ready pizz. *mf*

Solo Bass

*p* *sim.* *mf*

#### LA SIRENA

LS Vocal

Celesta

Vibes

#### ORCHESTRA

Bass Clarinet

Bassoon

Trombone

Tuba

Violin  
1&2

Viola

Cello

Bass

**SIREN 2**

Mar. da \_\_\_\_\_ La mu - sic - a ta lin - da un - a ba - la - de Un - a ba -

Mor.

Vln. 3 6 3

Solo Bs.

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

7

8

9

10

11

SIREN 2

Mar. *la - de bi - en sua - ve*

Mor. *mf more official, less relaxed*  
She was list-en - ing to the ra-di-o, half - drows-ing, list-en-ing half - ways

Vln. *3*

Solo Bs. *3*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

12

13

14

15

16

17

SIREN 2

Mar. *being drawn into the dream*  
 Mor. *half whispered spoken*  
 Vln. *6*  
 Solo Bs. *3*

The mus - ic was love - ly, in - tox - i - ca - ting A bal - lad

que can - ta - ba mi pad - re, a

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

*f* In the voice of her father,  
with enthusiasm and a little ham

Mar. *f* song my fa-ther used to sing — Mu-ne-qui-ta lin - da de ca-bal-los de or - o *cutting her off*

Mor. Did you see seome-thing?

Vln. *f* pizz. arco

Solo Bs. *f*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

22

23

24

25

26

27

**SIREN 2** *ff* half speaking, annoyed

*f* dreamy again

*p*

*ff* *f*

Mar. *3*  
I don't SEE no - thing Lo oi! I hear it!  
Like the sound of a ket - tle whi - stl - ing SSSSS Get - ting

Mor. What did you hear?

Vln. *3*  
Sul Pont.

Solo Bs.

*p* *ff*

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

28

29

30

31

32

SIREN 2

*ff*

Mar. *mp* *spoken*

lou-der and lou-der, like the fi-re on the fourth of Ju-ly

La mus-ic-a se par-o And then the mus-ic stopped

Mor. And then what? And then what hap-pened

Vln. *f* *ff* *gliss.* *normale* *mp* *gliss.*

Solo Bs.

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

**SIREN 2**

*f* **A** More enthusiastic as the story unfolds *ff*

*♩ = 116*

Mar. *f* And I hear a voice *ff* talk-ing a - bout la plan - et - a Mar - te *ff* Fi - ja - te MARS!

Mor.

Vln. *mp* *ff* *f* *normale* *f*

Solo Bs.

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

**SIREN 2**

*f*

3

Mar. *I look out the win-dow y sa-bes que? A - si Just like a dream.*

Mor.

Vln. 3 5 5 3

Solo Bs.

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

42

43

44

45

46

SIREN 2

*ff*

Mar. Un ray - o - ver - de

Mor.

Vln. *trill with descending gliss* *gliss.* *+*

Solo Bs.

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

**SIREN 2**

Mar. *f* Un ray - o ver - de ray - o ver - de *trill*

Mor.

Vln. *trill with descending gliss* *gliss.* *sim.*

Solo Bs.

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

*half spoken*

*ff* Zoom Zoom a tra - ves del ci - el -

*jeté* *ff* *normale* *gliss.* *gliss.*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

Mar. *o* del ci - el *o*

Mor. *ff* A green streak flashed a - cross the

Vln. *gliss.* *f*

Solo Bs. *f*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

58

59

60

61

62

SIREN 2

Mar. *fff*  
 Des -

Mor. sky Just like a dream

Vln. *trill with ascending gliss* *jeté* *normale* *trill*

Solo Bs.

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

Mar. *ff* pues un PUN! un golpe a la tie - rr - a Me ti - ro de la sil - la!

Mor. *ff* Then bang! some-thing smacked the ground

Vln. *ff* *f* pizz. arco *ff*

Solo Bs. *ff* *f*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

66

67

68

69

70

SIREN 2

Mar. *fff* *sobbing*

I think Di-os mi-o! Es el Gran-de! El Gran - de Ay —

Mor. *3* *3*

Knocked me clear out of my chair!

Vln. *scraping and noisy* *ff* *6* *6* *6*

Solo Bs. *ff* *3* *3* *3*

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

**SIREN 2**

Mar. *f* *3*

But it was-n't no earth-quake

No! Cómo qué 'alien'! No somos ilegales!

My son studies electrical engineering

My green card is good for TWO MORE YEARS

Mor. *f*

May-be this is an al-i-en?

Vln. *p* *f* *pizz.* *arco normale* *pizz.* *arco* *Sul Pont.* *gliss.* *gliss.* *gliss.* *gliss.*

Solo Bs. *f* *p* *ff* *p* *ff* *p*

**LA SIRENA**

LS Vocal

Cel.

Vbs.

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

Mar. 

Nos encanta este país!


Mor. 


No, Mrs. Martinez – is this object an extraterrestrial?


Vln. 

Solo Bs. 


LA SIRENA


LS Vocal 


Cel. 


Vbs. 


ORCH.


Bs. Cl. 


Bsn. 


Tbn. 

Tba. 

Vln. 1&2 

Vla. 

Vc. 

Bs. 

With mystery and a little doubt

SIREN 2

Mar. *mf* 3 3 3 3 5

Co-mo que ex - tra - ter res - tre Ha, An da - le hab - las de ci - ne De fan - ta - si - a

Mor.

Vln. *gliss.* *mf* 3 3 5

Solo Bs.

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

Mysterious and otherworldly

3:55

**B**

♩ = 54

**SIREN 2**

Mar. *3* But this thing, list - en Ssilba

Mor.

Vln. Sul Pont. *p* *gliss.* *fff* *pp*

Solo Bs. arco Sul Pont. *p* *gliss.* *fff* *pp*

**LA SIRENA LS**

Vocal *p < f* HSSS Buzzy gliss. through closed mouth *mp* gently, smooth and gliding *gliss.* Oo-oooh Oo-oooh Oo-oooh

Cel. CELESTA *mp*

Vbs. Vibraphone arco, minimize bow changes Motor on *mp*

**ORCH.**

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2

Mar.

Mor.

Vln.

Solo Bs.

LA SIRENA

LS Vocal

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

102

103

104

105

106





SIREN 2

Mar.

Mor.

Vln.

Solo Bs.

Ladies and gentlemen, I wish you could see this fantastic scene. Hundreds of cars in back of us. Police trying to rope off the street but to no use. The people are breaking through. Braver souls are venturing towards the object, Shielding their eyes from the yellow metal glare.

LA SIRENA

LS Vocal

Ah Oh Oh Oh Oh Oh Ooh Ooh

Cel.

Vbs.

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2

Vla.

Vc.

Bs.

SIREN 2  $\text{♩} = 100$

*mf*

MC: Is that sound coming from the object?

Mar.  $\text{♩} = 100$  *mf* Lo oyes? Can - ta!

Mor. *f* List - en! Ca - n you hear it?

Vln.  $\text{♩} = 100$

Solo Bs.  $\text{♩} = 100$

LA SIRENA

LS Vocal *mp* nasal, molto vib. Imm Imm *ff* broken voice, very chesty Oh ho ho ho ho h h h h Oh h h h h h *mp* nasal, molto vib. *f* Imm Imm O - wa o - wa o - wa o - wa

Cel. *p* *f* *p* *f*

Vbs. *p* *f* *p* *f* Non arco, use mallets

ORCH.

Bs. Cl.  $\text{♩} = 100$

Bsn.  $\text{♩} = 100$

Tbn.  $\text{♩} = 100$

Tba.  $\text{♩} = 100$

Vln. 1&2  $\text{♩} = 100$

Vla.  $\text{♩} = 100$

Vc.  $\text{♩} = 100$

Bs.  $\text{♩} = 100$

130

131

132

133

134

135

5:42

Lost in the hum,  
with a creeping menace



(♩=♩) ♩ = 50

MC:  
Are you sure that's a good idea?

SIREN 2

Mar. *f* A - si - - - - - Hmm

Mor. That sound - There's a hum, a resonant vibration emanating from the object. Pro-fess - or Pier-son

Vln. Let me get nearer

Solo Bs.

LA SIRENA

LS Vocal broken voice, very chesty Oh ho ho ho ho h h h h Oh h h h h h

O - oh - - - - - O - oh - - - - -

resonant hum

nasal, molto vib.

gliss. gliss.

Hmmm *p* *f* Ahh

Cel.

Vbs. arco

ORCH.

Bs. Cl.

Bsn. *p* *f* *p*

Tbn. *p* *f* *p*

Tba. *p* *f* *p*

Vln. 1&2

Vla.

Vc. Sul Pont. *p*

Bs.

136

137

138

139

140

141

142

SIREN 2

Mar.

Mor. 
  
Are you out there? This is no me-te-or! The me-tal cas-ing is ex-tra-ter-res-tri-al. Smooth and cyl-in-dri-cal,
   
cue..... Sul Pont.

Vln. 
  
*mp*

Solo Bs.

LA SIRENA

LS Vocal 
  
smooth and gliding
   
Oh Oh

Cel. 
  
*f*

Vbs. 
  
*mf*

ORCH.

Bs. Cl.

Bsn.

Tbn.

Tba.

Vln. 1&2 
  
*mp* Sul Pont.

Vla. 
  
*mp* Sul Pont.

Vc. 
  
*mp*

Bs.





This section ends at 7:17  
Transition to Airmen m.422 at 7:29  
countdown at 8:03

Hold and sustain voice  
and La Sirena Keyboard

**SIREN 2**

Mar.  
Mor.  
Vln.  
Solo Bs.

Musical staves for Maracas (Mar.), Maracas (Mor.), Violin (Vln.), and Solo Bass (Solo Bs.). Each staff contains a single note with a sustain pedal symbol.

**LA SIRENA**

LS Vocal

h - h

Cel.  
Vbs.

Musical staves for LS Vocal, Cello (Cel.), and Violoncello (Vbs.). The vocal staff contains a sequence of notes with lyrics 'h - h'. The Cello and Violoncello staves contain notes with sustain pedal symbols.

**ORCH.**

Bs. Cl.  
Bsn.  
Tbn.  
Tba.  
Vln. 1&2  
Vla.  
Vc.  
Bs.

Musical staves for Orchestra instruments: Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Trombone (Tbn.), Tuba (Tba.), Violin 1&2 (Vln. 1&2), Viola (Vla.), Violoncello (Vc.), and Bass (Bs.). Each staff contains a single note with a sustain pedal symbol.

This immediately follows "Martinez Part 1"  
Violin 1 and bass parts will also be played  
at siren 2 by "Martinez" musicians

# MARTINEZ Part 2

## Act 4

WAR OF THE WORLDS

Transposed Score

Music by Annie Gosfield  
Libretto by Yuval Sharon

Situation becoming dire

**SIREN 2**  $\text{♩} = 40$  *accel.* -----  $\text{♩} = 132$  *f*

Mrs. Martinez *f* List-en! Tie-ne ra - bi - a He's Mad

Morse Wait! some-thing's hap - pen - ning!

**LA SIRENA** *p* *f* *ff*  
gliss. up by quarter tones  
Oh Oh  
Thunder Tube  
Evil broken laugh -----  
With crazy effect? With crazy effect?

**ORCHESTRA**

Flute *p* *f*

Oboe *p* *f*

Bass Clarinet *p* *f* *ff*

Bassoon *p* *f* *ff*

Trumpet in B $\flat$  *p* *f* *ff*

Trombone *p* *ff*

Tuba *p* *f* *ff*

Timpani (also Percussion 1) Gran Cassa *p* *f*

Percussion 1 (also Timpani) Ribbon Crasher *p* *f*

Percussion 2 *p* *f*

Violin 1 *ff*

Violin 2 *ff*

Viola *ff* *div.*

Cello *ff* *non div.*

Bass *ff*

1 2 3 *ff* 4 5 6 7 8 9 10

**SIREN 2**

Mar. *ff* *fff* It's mov - ing it's mo - ving Quedense atrás! Quedense atrás les digo.

Mor. *ff* *fff* La-dies and gen-tle-men, the top of the cyl-in-der is ro-ta-ting ri sing up like a turn-ing screw — it's — mo — ving —

Comm.

**LA SIRENA**

LS Vocal *gliss.* Eeee Ee e E E E E E E E E E E E E E E Eeee Eeee

LS Perc. *Crotales* *ff*

LS Perc.

LS Kbd.

Ther. *With crazy effect?*

**ORCH.**

Fl. *ff*

Ob.

Bs. Cl.

Bsn.

Tpt. in Bb

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla. *unison*

Vc.

Bs.

A clunking sound

♩=60

**SIREN 2**

Mar. *Te volverán ceniza!* *Dios mio!! Dios de mi vida!!!*

Mor. *The top is off! It's open!*

Comm.

**LA SIRENA**

LS Vocal *Broken voice*  
*Eee* *Ha Ha ha ha ha ha* *Ha Ha Ha Ha Ha Ha* *f Evil broken laugh, gliss. down gliss.* *Eeee*

LS Perc. *Thunder Tube* *slow and low* *mp* *2 Tam Tams, rub with superballs*

LS Perc.

LS Kbd.

Ther.

**ORCH.**

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt. in B♭

Tbn.

Tba.

Timp. *Large bends in pitch ad lib.* *L.V.*

Perc. 1

Perc. 2 *L.V.*

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Sudden Silence from Siren 2

MC

Dr. Morse? Dr. Morse, can you hear us?

(Silence)

Professor Pierson?

PROFESSOR PIERSON (At Siren 1)

Yes, Ms. Weaver, I'm still here.

MC

What's happening out there?

PROFESSOR PIERSON

Enjoy the music and stay calm! You're safest right where you are!

MC

There, you heard Professor Pierson. Let's let music be our consolation and our distraction – the next planet in Ms. Gosfield's song cycle? "Earth."

### Act 5

Music by Annie Gosfield  
Libretto by Yuval Sharon

**Aggressive and Earthly**  
**Like a ritual gone awry**

♩=84

La Sirena Sampler

**ORCH**

Flute

Oboe

Bass Clarinet

Bassoon

Trumpet in Bb

Trombone

Tuba

Organ (Manual)

Pedal

Timpani

Percussion 2

Violin 1

Violin 2

Viola

Cello

Bass

A moment of calm

LS Sampler

SAMPLER; Earth.wotw.FDBK *ppp*  
Play "invisibly"  
so the audience can't tell you are playing

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*mp* *mf* *p* *fff* *f* *mf* *p*

8va

5 6

5 6

Back to earthly aggression

CONDUCTOR:

Dave? Dave? We're getting feedback here (no response)

Dave!

Musical score for Act 5, page 105. The score is divided into three measures: 11, 12, and 13. The instruments and their parts are as follows:

- LS Sampler:** Bass clef, starting with a *ff* dynamic. A long note spans across measures 11 and 12, with a dynamic change to *mf* in measure 12 and back to *ff* in measure 13.
- Fl.:** Treble clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Ob.:** Treble clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Bs. Cl.:** Treble clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Bsn.:** Bass clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Tpt.:** Treble clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Tbn.:** Bass clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Tba.:** Bass clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Org. (Manual):** Treble clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- (Pedal):** Bass clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.
- Timp.:** Bass clef, *ff* dynamic. Features a triplet in measure 12 and a single note in measure 13.
- Perc. 2:** Percussion clef, no notes.
- Vln. 1:** Treble clef, no notes.
- Vln. 2:** Treble clef, no notes.
- Vla.:** Treble clef, no notes.
- Vc.:** Bass clef, *arco* dynamic. Features a triplet in measure 13.
- Bs.:** Bass clef, *ff* dynamic. Features a triplet in measure 11 and a single note in measure 13.

11

12

13

SOUND PERSON:  
There's no feedback on my end, Chris

CONDUCTOR:  
Then what's that sound?

SOUND PERSON:  
I have no idea

LS Sampler

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

14

15

16

CONDUCTOR:  
It's getting worse! Dave, do something!

SOUND PERSON  
It's some kind of interference, I'm afraid there's nothing I can do.

LS Sampler

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*fff*

The orchestra stops – the feedback crescendos and becomes multiphonic

*p* *fff*

*p* *fff*

*f* *p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*ff* *p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

17

18

19

20

MC:  
Ladies and gentlemen, the US army is mobilizing! I just read a report that the military is taking immediate steps

**A** Driving, aggressive, and military

LS Sampler

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

Radio repeating tone

Snare

Solo

21

22

23

to fight back against this strange invader.

We've established a connection with General Lansing,

commander of the state troops.

LS Sampler *f* (do NOT restrike C)

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

24

25

26

hold if necessary, or skip to here  
to crossfade with Lansing at Siren 3

General Lansing, are you there?

LS Sampler

Fl.

Ob.

Bs. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Org. (Manual)

(Pedal)

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*p* *f* *ppp*

27

28

29

# LANSING

# WAR OF THE WORLDS

## Siren 3

### Act 6

Music by Annie Gosfield

Libretto by Yuval Sharon

**PART 1**

Brusque, military, and a little hard-boiled

**SIREN 3**  
Lansing

$\text{♩} = 88$

*spoken* *f*

This is Lan - sing of the sig - nal corps

Percussion

snare

*p* *f* *mf*

**LA SIRENA**  
LS Vocal

LS Keyboard/  
Celesta

LS Percussion

**ORCHESTRA**  
Timpani

Percussion 2

1 2 3 4

**SIREN 3**  
Lansing

A little deadpan

The si - tu - a - tion a - ri - sing, from the pres - ence of cer - tain in - di - vid - u - als of un - i - den - ti - fied na - ture is now

Perc.

*p* *f* *mf*

5 6 7 8 9

**SIREN 3**  
Lansing

Becoming a little unhinged and agitated *poco a poco*

un - der con - trol Un - der con - trol The si - tu - a - tion a - ri - sing sus. From the

Perc.

*f* *mf*

bass drum

sus. cymbal

10 11 12 13 14

**SIREN 3**  
Lansing

pre - sence of cer - tain in - di - vi - du - als in - di - vi - du - als of un - i - den - ti - fied na - ture Is now

Perc.

*f* *mf*

15 16 17 18

**SIREN 3**

Lansing *spoken*  
un - der con - trol Un - der con - trol Un - der con - trol The si - tu - a - tion The

Perc.  
19 20 21 22 23

**SIREN 3**

Lansing  
si - tu - a - tion a - ri - sing From the pre - sence of cer - tain in - di - vi - du - als

Perc.  
24 25 26 *p*

**SIREN 3**

Lansing *ff spoken*  
In - di - vi - du - als! In - di - vi - du - als of un - i - den - ti - fied na - ture of un - i - den - ti - fied

Perc. rim of snare  
*f mf p f mf f mf*  
27 28 29

**SIREN 3**

Lansing  
na - ture Is now un - der - con - trol Is now un - der con - trol Un - der con - trol

Perc.  
30 31 32 33 34 *f mp*

**SIREN 3**

Lansing *ff*  
Un - der con - trol Un - der com - plete con - trol

Perc. *f* small Chinese cymbal *ff* high metal med. metal  
35 36 37 38

**SIREN 3**

Lansing

Perc. low metal Low D almglock scrape cymbal *mp* *ff* scrape cymbal  
39 40 41

**SIREN 3**

Lansing *f*  
We have con - struc - ted a wall of de - fense A

Perc. *mf* *ff* *mf*  
42 43 44

Cadenza ad lib.  
Lansing becomes unhinged and words lose their  
meaning, becoming nonsense syllables  
Small notes indicate improvisatory sections

# LANSING

SIREN 3  
Lansing  
Perc.

Extend and extrapolate ad lib.

wall of, a wall of, a wall of, a wall of A wall a' a wall a' a wall a' a wall a' a wall a' a wall a' a wall a' a wall a' a wall a' a

rub tam tam with superball

*f* *mf*

45 46 47

SIREN 3  
Lansing  
Perc.

wall a' A wall gliss. A wall of A wall A wall A wall A

scrape tam tam strike tam tam

*f* *mf*

48 49 50 51

SIREN 3  
Lansing  
Perc.

Extend and extrapolate ad lib. Strong and deliberate

wall - a - wall - a - wall - a wall - a - wall - a - wall - a wall - a - wall - a - wall - a wall - a - wall - a - wall - a A wall of de -

*ff* *f*

52 53 54

SIREN 3  
Lansing  
Perc.

fense A wall of de fense A wall of A wall of A wall of A wall of A

55 56 57

SIREN 3  
Lansing  
Perc.

Extend and extrapolate ad lib.

wall of a wall of *sim.* A

58 59

SIREN 3  
Lansing  
Perc.

Rhythmically strict *spoken* More lyrical and self-assured

wall of de - fense A wall of de - fense So

*ff* *mp*

60 61 62

SIREN 3  
Lansing  
Perc.

D crotal

all cause for a - larm If such cause ev - er ex - is - ted

*f* *mp* *f*

63 64 65

SIREN 3 *accel.----- ♩=88*

Lansing *3* *3* *3* is now com-plete - ly un - just - i - fied

Perc. *3* *6* *6* *3* *3* *3*

66 67 *mp* 68 *f* 69

SIREN 3 *f* *3* *3* *3* *3* *3* *3* *3* *ff*

Lansing Is now com-plete - ly is now com-plete - ly un - just - i - fied All cause for a - larm Is

Perc. *p* *f* *6* *6* *6* *6* *3*

70 71 *mf* 72 73

SIREN 3 *spoken* *3* *3* *3*

Lansing now com - plete - ly un - just - i - fied

Perc. *6* *6* *3*

LA SIRENA

LS Kbd./ Cel. SAMPLER: RADIO NOISE LANSING *mf* *mf*

74 75 76

SIREN 3 *Mysterious and otherworldly ♩=63* *This bar can be extended for transition* *♩=95* *(♩=♩)*

Lansing

Perc. *p*

LA SIRENA *Through clenched teeth, percussive, hissy and without pitch mf*

LS Vocal *K - s - s - s - s - s K - s - s - s - s - s K - s K - s - s - s K - s - s K - s - s Shhhhh*

LS Kbd./ Cel. *Hold sampler with pedal through celesta part*

LS Perc. *castanets p f mp p f*

77 78 79 80 81 82

Aggressive and becoming more aggressive

♩ = 88  
nasal, molto vib. *accel.*

like a siren, molto vib. on high notes

♩ = 108

LA SIRENA

LS Vocal

Imm Imm Oh ho ho ho ho h h h h Oh h h h h h

Imm Imm gliss. O - wa gliss. o - wa gliss. o - wa gliss. o -

CELESTA

LS Kbd./ Cel.

LS Perc.

83 84 85 86

LA SIRENA

LS Vocal

wa gliss. o - wa

Oh ho ho ho ho h h h h Oh h h h h h

O - oh

LS Kbd./ Cel.

LS Perc.

87 88 89

LA SIRENA

LS Vocal

Woo woo woo O - oh

Release sampler pedal

castanets

LS Kbd./ Cel.

LS Perc.

90 91 92 93 94

LA SIRENA

LS Vocal

K - s - s - s - s - s K - s - s - s - s - s - K - s K - s - s - s K - s - s K - s - s K - s - s - s - s - s K - s - s - s - s - s - Shhhhh

SAMPLER: RADIO NOISE LANSING

LS Kbd./ Cel.

LS Perc.

95 96 97 98

LANSING

PART 2 - ARIA

SIREN 3

Dramatic, lyrical,  
and hunted

♩ = 80

Lansing

Marimba

*ppp* *mf*

*f*

Now the hun - ter

LA SIRENA

LS Vocal

SAMPLER: RADIO NOISE

Sampler

*mf*

pure tone gradually to extreme vibrato

*p* *f* *p* *p*

Ah Ah

ORCHESTRA

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Bass

*p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bb clarinet to the end of this section  
(NOT bass clarinet)

99

100

101

102

103

104

105

106

SIREN 3

Lansing

The hun - ter Be - comes the hun - ted

Marimba

LA SIRENA

pure tone gradually to extreme vibrato

LS Vocal

Ah

LS Sampler

ORCH

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Vln. I

Vln II

Vla.

Vc.

Bs.

SIREN 3

Lansing

Be-comes the hun - ted Our des-tin-y

Marimba

LA SIRENA

LS Vocal

LS Sampler

*f* normale, relaxed but becoming menacing *fff* *p*

ORCH

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Vln. I

Vln II

Vla.

Vc.

Bs.

*p* *mf* *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *mf*



**SIREN 3**  
Lansing

tin - y \_\_\_\_\_ Our des-tin - y made man - i - fest \_\_\_\_\_ Our des-tin - y des-tin - y des-tin - y des-tin - y des-tin - y \_\_\_\_\_

Marimba

*p*  
pure tone gradually to extreme vibrato

**LA SIRENA**  
LS Vocal

Ah \_\_\_\_\_ E \_\_\_\_\_ e \_\_\_\_\_ E \_\_\_\_\_ e \_\_\_\_\_

LS Sampler

**ORCH**

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Vln. I

Vln II

Vla.

Vc.

Bs.

LANSING

SIREN 3

♩ = 96

Spoken: rhythmic, thoughtful, and unhinged

Lansing

Des-tin-y des-tin-y des-tin-y des-tin-y

Marimba

LA SIRENA

Unpitched, not quite words

LS Vocal

Ds - tn y ds tn y ds tn y ds tn y

LS Sampler

ORCH

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Vln. I

Vln II

Vla.

Vc.

Bs.

SIREN 3

More improvisatory

Lansing

des - tin - y des - tin - y des - tin - y des - tin - y Des - tin - y des - tin - y des - tin - y des - tin - y des - tin - y des - tin - y

Marimba

LA SIRENA

More improvisatory

LS Vocal

ds tn y ds tn y ds tn y ds tn y Ds - tn y ds tn y ds tn y ds tn y ds tn y ds tn y ds tn y ds tn y ds tn y

LS Sampler

ORCH

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

Vln. I

Vln II

Vla.

Vc.

Bs.

**PART 3**

This bar can be extended for transition

Foreboding  
♩ = 100

*mp*

**SIREN 3**

Lansing

Perc.

LA SIRENA

LS Perc.

ORCH.

Timp.

Perc.2

rub tam tam with superball

gran cassa

Wait a min - ute...

rub tam tam with superball

gran cassa

*f*

L.V.

*sim.*

scrape tam tam

L.V.

*f*

bow suspended cymbal

L.V.

*sim.*

use thumb on cymbal to emphasize different overtones for each event

143 144 145 146 147 148 149

**SIREN 3**

Lansing

Perc.

LA SIRENA

LS Perc.

ORCH.

Timp.

Perc.2

*mf*

I see some - thing on top of the cyl - in - der

rub tam tam with superball

gran cassa

No, it's no - thing but a sha - dow

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

scrape tam tam

rub tam tam with superball

strike tam tam

*f*

Bow inverted cymbal over timpani, bending resonating pitch as shown

L.V.

150 151 152 153 154 155

**SIREN 3**

Lansing

Perc.

LA SIRENA

LS Perc.

ORCH.

Timp.

Perc.2

*Sprechstimme*

Now the troops are ap - proach - ing the ob - ject

B.D.

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

rub tam tam with superball

Bow D crotal over timpani, bending resonating pitch as shown

L.V.

bow D bell plate

156 157 158 159 160

**SIREN 3**  $\text{♩} = 108$

*spoken* *f* *Strongly f*

Lansing: Se - ven hun - dred armed sol - diers Are clos - ing in on the old me - tal tube

Perc.: *f* *mf* *f*

ORCH. Timp. *p* *mf*

Perc.2: *f* Low pieces of metal *f*

161 162 163 164 165

**SIREN 3** *Becoming more anxious* *spoken*

Lansing: Wait! that is - n't a sha - dow It's some - thing mov - ing of sol - id met - al

Perc.: *mf* *p* *ff* *mf* *ff* *f*

ORCH. Timp. *p* *ff* *mf*

Perc.2: *p* *ff* *mf*

166 167 168 169

**SIREN 3** *ff*

Lansing: A kind of shield ris - ing up out of the cyl - in - der It's go - ing high - er and high - er triangle

Perc.: *mf* *mf* *p*

ORCH. Timp.

Perc.2: *mp* *f* *p* *mf*

170 171 172 173 174

Becoming desperate

**SIREN 3**  
Lansing

Why, it's stand-ing on legs

It's rear - ing up on a sort of met - al frame - work

Perc.

*mf*

ORCH.  
Timp.

Perc.2

*p* *f*

big ratchet

*f*

175 176 177 178 179

**SIREN 3**  
Lansing

Now it's reach - ing ab - ove the trees! The sol - diers

Perc.

*ff*

ORCH.  
Timp.

Perc.2

*ff*

180 181 182

**SIREN 3**  
Lansing

are re - treat - ing re - trea - ting Run for cov - er Run for..

Perc.

gran cassa

scrape cymbal

*p* *fff*

ORCH.  
Timp.

Perc.2

suspended cymbal with soft mallets

*p* *fff*

183 184 185 186 187

MC:

General Lansing, General Lansing?

Ladies and gentlemen, to assure you that everything is under control, Mayor Eric Garcetti has just arrived to address the situation. Mayor?

# Mayor/Secretary/MC/Pierson

## Act 7

Music by Annie Gosfield  
Libretto by Yuval Sharon

OFFICIAL ANNOUNCEMENT AT WCDH:  
MUSIC STARTS AND MAYOR ENTERS AT WDCH

MAYOR: Hello ladies and gentlemen –  
I want to assure you that you are safest exactly where you are

Aggressive and driving Anvil Brake drum

ORCH  $\text{♩} = 84$

Metal Perc. Perc. Solo Cello

*p* *f* *f*

1 2 3

Low tom tom

but I would like to update you on what is happening out on the streets.

Metal Perc. Vc

4 5

It's now been confirmed that the strange beings  
who have been sighted around

Metal Perc. Vc

6 7

downtown L.A. are the vanguard of an invading army from the planet Mars. It seems the Martians have strategically placed

Musical score for measures 8-11. The score is written for Metal, Perc., and Vc. Measures 8, 9, and 10 feature a rhythmic pattern of eighth notes with triplets (3) and accents (>). Measure 11 features a pattern of eighth notes with sextuplets (6) and accents (>). The Perc. part has a simple drum pattern. The Vc part has a bass line with triplets and sextuplets.

nearly 200 forces in vessels all around the city. There is evidence that they have been silently looming

Musical score for measures 12-13. The score is written for Metal, Perc., and Vc. Measures 12 and 13 feature a rhythmic pattern of eighth notes with sextuplets (6) and accents (>). The Perc. part has a simple drum pattern. The Vc part has a bass line with sextuplets and triplets.

above our city for as long as 70 years, waiting for a sign from their masters to awake.

Musical score for measures 14-15. The score is written for Metal, Perc., and Vc. Measures 14 and 15 feature a rhythmic pattern of eighth notes with sextuplets (6) and accents (>). The Perc. part has a simple drum pattern. The Vc part has a bass line with sextuplets and triplets.

Today, that signal was given from their home planet, and now the massive leviathan of an army has risen up.

Musical score for measures 16-18. The score is written for Metal, Perc., and Vc. Measures 16, 17, and 18 feature a rhythmic pattern of eighth notes with sextuplets (6) and triplets (3). The Perc. part has a simple drum pattern. The Vc part has a bass line with sextuplets and triplets.

Please don't attempt to leave this building, just outside these walls is utter chaos. We have a special radio broadcast from Estella Ramos in Washington,

Metal

Perc.

Vc

19 20

Fade from WDCH  
to Siren 2  
Hold if necessary

the Acting Secretary of the Interior, that we can play for you now. Roll the tape please.

*rit.* ----- ♩ = 42 ♩ = 84

Metal

Perc.

Vc

Vln

Bs

Repeat this figure if necessary

VIOLIN SIREN 2

*ppp*

*p* *f*

21 22 23

ACTING SECRETARY OF THE INTERIOR AT SIREN 2:

Aggressive and driving

SIREN 2  $\text{♩} = 84$

Citizens of the nation: I shall not try to conceal the gravity of the situation that confronts the country.

Vln *f* pizz.

Bs *f*

24 25 26

Nor shall I underestimate the commitment of the US government to protect the lives and property of its people

Vln

Bs

27 28

by any means necessary. However, I must impress upon you the urgent need of calm and resourceful action.

Vln *mf* *gliss trill up* *8va*

Bs *arco* *mf* *gliss trill up*

29 30 31

Place your faith in our military, who, given time, will gather their superior resources,

Vln *f*

Bs *f* pizz.

32 33

strategy, and intelligence to destroy the enemy. We must confront the deadly weapons of our adversary with a nation united, courageous,

Musical score for measures 34-36. The score is for Violin (Vln) and Bass (Bs). Measure 34 features a treble clef with a 3-measure triplet and a 6-measure sextuplet. Measure 35 features a treble clef with a 6-measure sextuplet. Measure 36 features a treble clef with a 3-measure triplet and a 6-measure sextuplet. The bass line in measure 36 is marked 'arco'. Dynamics include accents (>), *mf*, and *p*. Measure numbers 34, 35, and 36 are printed below the staves.

and dedicated to the preservation of human supremacy on this planet. Thank you, and God bless A—(the connection is cut.)

Musical score for measures 37-39. The score is for Violin (Vln) and Bass (Bs). Measure 37 features a treble clef with a 6-measure sextuplet. Measure 38 features a treble clef with a 6-measure sextuplet. Measure 39 features a treble clef with a 6-measure sextuplet. The bass line in measure 39 is marked *f*. The instruction 'Repeat this measure if necessary' is written above measure 38. The instruction 'Abrupt cut off' is written above measure 39. Measure numbers 37, 38, and 39 are printed below the staves.

MC at WDCH  
Communicating with PIERSON at SIREN 1  
ACT 7

Solo cello in WDCH  
starts after Siren 2 is cut off

Aggressive and driving ♩=84 Repeat this measure if necessary

Metal

Perc.

Vc

Vln

Bs

40

MC, WDCH:

Deadly weapons? What kind of weapons are we talking about? Professor Pierson, are you there? What do you know?

Metal

Perc.

Vc

41

42

Professor Pierson, SIREN 1:

Well I hate to call it a "heat ray," but in essence that's what this is.

Metal

Perc.

Vc

43

44

Professor Pierson, SIREN 1:

It's all too evident that these creatures have scientific knowledge far in advance of our own.

MC, WDCH

My phone is blowing up with bulletins too numerous to read.  
Electricity and communications are out

SAMPLER: ACT 7 Short Jamming Sounds

Radio sounds

Computer systems are being attacked

all over the city, but somehow the concert hall has been spared.

with multiple hacks and are going haywire,

spewing disinformation or simply shutting down.

Samp.

Metal

Perc.

Vc

52 53

Astronomers report continued gas outbursts

at regular intervals on planet Mars -and similar landings are happening all over the country,

Samp.

Metal

Perc.

Vc

high pipe

*f*

54 55 56

ladies and gentlemen. Wisconsin,  
Michigan, Pennsylvania...

$\text{♩} = 80$

Invaders have been seen uprooting power lines,

Samp.

Metal

Perc.

Vc

snare

bass drum

*p* *f*

*mf* *p*

57 58

bridges, and railroad tracks.

Hold on – ladies and gentlemen, I just got this notification. (PAUSE)

Musical score for measures 59 and 60. The score includes staves for Samp., Metal, Perc., and Vc. The Vc staff begins with a forte (*f*) dynamic. The Perc. staff features sixteenth-note patterns with triplet and sixteenth-note groupings. The Metal staff includes a 'brake drum' and 'anvil' sound effect. The Samp. staff contains a long note with a hairpin crescendo.

Oh my God. OK, they're broadcasting the communication of the fighting forces, Repeat this measure if necessary

Musical score for measures 61 and 62. The score includes staves for Samp., Metal, Perc., and Vc. The Vc staff continues with sixteenth-note patterns. The Perc. staff features triplet and sixteenth-note groupings. The Metal staff includes a 'brake drum' and 'anvil' sound effect. The Samp. staff contains a long note with a hairpin crescendo.

Hold radio sample for fade to Airmen

which are now heading directly into our city.

Dave, switch it on!

*rit.* ♩ = 69

Musical score for measures 63 and 64. The score includes staves for Samp., Metal, Perc., and Vc. The Vc staff continues with sixteenth-note patterns. The Perc. staff features sixteenth-note patterns. The Metal staff includes a 'brake drum' and 'anvil' sound effect. The Samp. staff contains a long note with a hairpin crescendo.

# AIRMEN AT WDCH

WAR OF THE WORLDS

Transposed Score

## Act 8

Music by Annie Gosfield  
Libretto by Yuval Sharon

Deadpan vocals over a shifting, meshing web of sound

$\text{♩} = 63$

More expressive  
*poco a poco*

**SIREN 2**  
3 airmen singing from bombers, actually hidden in WDCH using distortion on microphones

**GUNNER** *mp*  
Thir-ty two me-ters

**OFFICER** *mp*  
Range Thir-ty two me-ters

*mf*  
Pro-jec-tion thir-ty nine de-grees

**LA SIRENA**  
LS Vocal

LS Perc.

LS Keyboard  
*pp < f*

Theremin

**ORCHESTRA**

Flute

Oboe

Bb Clarinet / Bass Clarinet  
Bass Clarinet  
*mf*

Bassoon  
*pp < mf*

Trumpet

Trombone  
*p < f* *gliss.* *> p* *pp < mf* *gliss.* *gliss.*

Tuba  
*p < f* *> p* *pp < mf*

Percussion 1 / Timpani  
*ppp* *mf* *> ppp*

Percussion 2

Organ

Violin

Violin 2

Viola  
non div. Double stops: open string + glissando  
*pp < mp* *gliss.* *> pp*

Cello  
*p < f* *gliss.* *pp < mp* *> pp* non div. Double stops: open string + glissando  
*< mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Bass  
non div. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

1 2 *p < f* 3 4 *> pp* *< mp* 6 7 *> pp* *< mf* 8 9 10 11 12

SIREN 2

Gunn. *f* Thir-ty one me-ters Thir-ty six de-grees

Off. *f* Shift range thir-ty one me-ters pro-jec-tion thir-ty six de-grees

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

Tpt.

Tb. *f* gliss. gliss. gliss.

Tuba *f*

Perc. 1/ Timp.

Perc. 2 *mf* Crotales

Vn.1 non div. Double stops: open string + glissando *f* gliss. gliss. gliss. gliss.

Vn.2 non div. Double stops: open string + glissando *f* gliss. gliss.

Va. *f* gliss. gliss.

Vcl. *f* gliss. gliss. gliss. gliss. gliss. gliss.

Bs. *f* gliss. gliss. gliss. gliss.

SIREN 2

Gunn. *ff*  
 Off. *ff*  
 Comm.

Quick get the range  
 Thir-ty me-ters  
 Shift thir-ty me-ters  
 Thir-ty me-ters  
 Shift thir-ty me-ters  
 Shift thir-ty me-ters  
 Shift thir-ty me-ters  
 Shift thir-ty me-ters  
 Shift thir-ty me-ters

LA SIRENA

LS Vocal  
 LS Perc.  
 LS Kbd.  
 Ther.

ORCH.

Fl.  
 Ob.  
 Clar.  
 Bsn. *ff*  
 Tpt.  
 Tb. *ff*  
 Tuba *ff*  
 Perc. 1/ Timp.  
 Perc. 2  
 Vn.1 *gliss.*  
 Vn.2 *gliss.*  
 Va. *gliss.*  
 Vcl. *gliss.*  
 Bs. *gliss.*

**A** Eerie interruption  
by La Sirena

SIREN 2

Gunn. *mf* *f* *mp*  
Shiffmt Shiffmt Shhh Shhh Shhh Shhh Shhh Shhh

Off. *mf* *f* *mp*  
Shiffmt Shiffmt Shhh Shhh Shhh Shhh Shhh Shhh

Comm.

LA SIRENA

LS Vocal *ff* Serenely, but taking over  
E - e - ee E - e - ee E - e - ee E - e - ee Aah Aah

LS Perc. Tam Tam (rub with superball) l.v. Vibraphone *mf*

LS Kbd.

Ther. *p* *ff* *gliss.*

ORCH.

Fl. *ff* *mf* *f*

Ob. *ff* *mf* *f* *mp*

Clar. *mf* *f*

Bsn.

Tpt.

Tb. *mf* *gliss.*

Tuba *mf* *f*

Perc. 1/ Timp. *f* l.v.

Perc. 2

Vn.1 *sul pont.* *ff* *mp*

Vn.2 *sul pont.* *ff* *mp*

Va. *sul pont.* *ff*

Vcl. *mf* *f* *gliss.*

Bs. *gliss.*

SIREN 2

Gunn.

Off.

Comm.

LA SIRENA

LS Vocal *f* *gliss.* *gliss.* *gliss.* *gliss.*  
 O - o - o - o - o - o - o - o

LS Perc. *f* Tam Tam (with brushes) *f* scrape in circles *lv*

LS Kbd.

Ther. *mp* *f* *molto vib.*

ORCH.

Fl. *f*

Ob. *f*

Clar.

Bsn. *f*

Tpt.

Tb. *f* *gliss.* *gliss.*

Tuba *f*

Perc. 1/ Timp.

Perc. 2 *p* *f* *p* *f* *accent* *mp*

Vn.1 *f* *gliss.* *gliss.*

Vn.2 *f* *gliss.*

Va. *f* *gliss.* *gliss.*

Vcl. *f* *gliss.* *gliss.*

Bs. *f* *gliss.* *gliss.* *pizz.*

SIREN 2

Gunn.

Off.

Comm. *f* *COMMANDER* Coming into range  
 Air Force Bomb-er Vic-tor eight for-ty three Ap-proach-ing Los An-ge-les Lieu - ten-ant Voght,com-mand-ing eight air-craft \_\_\_\_\_

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob. *f*

Clar. *f*

Bsn. *f*

Tpt.

Tb. *f* *gliss.*

Tuba *f*

Perc. 1/ Timp. Gran Cassa *mf*

Perc. 2 *f*

Vn.1 *normale* *f* *gliss.*

Vn.2 *normale* *f* *gliss.*

Va *normale* *f* *gliss.*

Vcl *f* *gliss.*

Bs *f*



**D** Strong and mysterious

SIREN 2

Gunn. \_\_\_\_\_

Off. \_\_\_\_\_

Comm. \_\_\_\_\_ *f* Re - port - ing to Com - man - der Fair - fax, — Lang - ham Field

LA SIRENA

LS Vocal *gliss.* Oh - oh  
o - o - o - o - o - o - o - o - o - o - o - o - o - o - o

LS Perc. \_\_\_\_\_

LS Kbd. \_\_\_\_\_

Ther. \_\_\_\_\_

ORCH.

Fl. \_\_\_\_\_

Ob. *p* \_\_\_\_\_ *ff* \_\_\_\_\_

Clar. \_\_\_\_\_ *f* \_\_\_\_\_ *ff* \_\_\_\_\_

Bsn. *p* \_\_\_\_\_ *ff* \_\_\_\_\_ *f* \_\_\_\_\_ *ff* \_\_\_\_\_

Tpt. \_\_\_\_\_

Tb. *p* \_\_\_\_\_ *ff* \_\_\_\_\_ *f* \_\_\_\_\_

Tuba *p* \_\_\_\_\_ *ff* \_\_\_\_\_ *f* \_\_\_\_\_

Perc. 1/ Timp. \_\_\_\_\_

Perc. 2 *f* \_\_\_\_\_

Vn. 1 *gliss.* \_\_\_\_\_ *gliss.* \_\_\_\_\_ *gliss.* \_\_\_\_\_ *gliss.* \_\_\_\_\_

Vn. 2 *gliss.* \_\_\_\_\_ *gliss.* \_\_\_\_\_

Va. \_\_\_\_\_ *gliss.* \_\_\_\_\_ *normale* \_\_\_\_\_ *ff* \_\_\_\_\_

Vcl. \_\_\_\_\_ *gliss.* \_\_\_\_\_

Bs. \_\_\_\_\_ *pizz.* \_\_\_\_\_

59

60

61

62

63

SIREN 2 More lyrical

Gunn. *mf* Ah Ah Ah

Off. *mf* Ah Ah Ah

Comm. Vis - i - bil - i - ty lim - i - ted A hea - vy black fog Hangs close to the

LA SIRENA

LS Vocal

LS Perc. Low D Almglock mandolin tremolo Over D timpani, raise and lower pitch gradually *p* *f* *p*

LS Kbd.

Ther. *mp*

ORCH.

Fl. *mp*

Ob. *mp*

Clar. *ff* *f* *mp*

Bsn. *f* *ff* *f* *mp*

Tpt. *ff* *f*

Tb. *ff* *f* *mp*

Tuba *mp*

Perc. 1/ Timp. *p* *f* *mp*

Perc. 2

Vn.1 *normale* *p* *f* *ff* *mp*

Vn.2 *normale* *p* *f* *ff* *mp*

Va. *ff* *mp*

Vcl. *ff*

Bs.

Still strong, but distressed

SIREN 2

Gunn. *f* Ah

Off. *f* Ah

Comm. *f* earth \_\_\_\_\_

COMMANDER

Low ly - ing clouds of ex-treme den - si - ty, na - ture un -

LA SIRENA

LS Vocal *f* gliss. Oh - Ah

LS Perc. Bowed Suspended Cymbal over "A" Timpani Raise and lower pitch *f*

LS Kbd.

Ther. *f*

ORCH.

Fl.

Ob.

Clar. *f*

Bsn.

Tpt. *f* gliss.

Tb. *f* gliss.

Tuba *f*

Perc. 1/ Timp. *mf* gliss. Small Chinese Cymbal 3 5 6 l.v. Brushes on Snare 3 *f*

Perc. 2 *mf* Ribbon Crasher *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vcl. unis. pizz. *f*

Bs. *f*

SIREN 2

LA SIRENA

ORCH.

Gunn. \_\_\_\_\_

Off. \_\_\_\_\_

Comm. *ff*  
 known \_\_\_\_\_ En-e-my tri-pod ma-chines now in sight Ev-i-dent ob-ject-ive is Down-town Los An-ge-les They're tear-ing down high volt-age

LS Vocal *gliss.* *gliss.* *ff*  
 Oh - Ah Oh Oh - o-o-o-o-o - o-o

LS Perc. \_\_\_\_\_

LS Kbd. \_\_\_\_\_

Ther. *f* *ff*

Fl. \_\_\_\_\_

Ob. *f* *ff*

Clar. *ff*

Bsn. \_\_\_\_\_

Tpt. *ff*

Tb. *ff*

Tuba *ff*

Perc. 1/ Timp. *f*

Perc. 2 \_\_\_\_\_

Vn. 1 *f* *gliss.* *sim.* *ff*

Vn. 2 *f* *gliss.* *sim.* *ff*

Va. *gliss.* *arco* *sim.* *ff*

Vcl. *gliss.* *sim.* *ff*

Bs. *f* *ff*

Harmonic glisses up and down *arco*

76 77 78 79 80



SIREN 2

$\text{♩} = 44$

Gunn.  $\text{♩} = 44$

Off.

Comm.

LA SIRENA

LS Vocal *mp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f* *ff* *l.v.*

o-o-o-o E - e-e-e-ee-ee - E E E E - e - E - e - E - e - E - e e Ee - ee E - e E - e E - e

LS Perc. *mp* *f*

Vibraphone

Suspended Cymbal Anvil Woodblock Brake Drum

LS Kbd. *f* *Ped.* Hold notes with pedal for bed of La Sirena voice sounds

Ther. *p* *mp* (delete A if nec.)

ORCH.

Fl. *p* *f*

Ob. *p* *f*

Clar. *p* *f*

Bsn. *p* *f*

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Gran Cassa (rub with superball) *p* *f* strike with beater (rub with superball) strike with beater l.v.

Vn.1 *molto sul pont.* *p* *f*

Vn.2 *p* *f*

Va. *p* *f*

Vcl.

Bs. *alternate open string with harmonic*

SIREN 2

Gunn.

Off.

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn. 1

Vn. 2

Va

Vcl

Bs

152 I La Sirena interrupts frantic

SIREN 2

Gunn.  
Off.  
Comm.

LA SIRENA

LS Vocal  
Crying out like a siren  
gss.  
Oh-o Oh-o Oh-o Oh-o Oh-o Oh-o Oh-o Oh-o  
E E E E E E E E e e e e

LS Perc.  
Tam Tam (rub with superball)

LS Kbd.

Ther.

ORCH.

Fl.  
f 3 (non glissando)

Ob.  
f 3

Clar.  
Bass Clarinet f 3 3

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

ff l.v. Pair of cymbals l.v.  
Triangle f  
Brake Drum

Perc. 2

Vn. 1 normale f 3

Vn. 2 normale f 3

Va normale f harmonic double stops sim. harmonic 3

Vcl f 3

Bs f 3

SIREN 2

Tragic but understated

GUNNER

Gunn.

Off.

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn. 1

Vn. 2

Va.

Vcl.

Bs.

AIRMEN AT WDCH

154

*meno mosso*

♩ = 100

SIREN 2

Hushed  
*mf*

Gunn. *All cra ashed*

Off. *All cra ashed*

Comm. *All cra ashed*

LA SIRENA

LS Vocal *mf* Ah ah Ah ah ah *gliss.*

LS Perc. Thunder Tube *mf* cover and uncover top for wah wah effect rattle and rub spring

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar. *mp*

Bsn.

Tpt. *mp*

Tb. *mp*

Tuba *mp*

Perc. 1/ Timp. Bowed Suspended Cymbal *mf mp f* scrape

Perc. 2

Vn.1 *mp*

Vn.2 *molto sul pont., distorted mp*

Va. *mp*

Vcl. *molto sul pont. f jeté*

Bs. *molto sul pont. f jeté*

131 132 133 134 135 136 137 138 139

*a tempo*  
♩ = 116

SIREN 2

Gunn. OFFICER *mp*  
 Off. *f*  
 Comm.

One en - e - my ma - chine de - stroyed En - e - my now dis - char - ging

LA SIRENA

LS Vocal *ff* Evil broken laugh, gliss. up  
 LS Perc.  
 LS Kbd.  
 Ther.

ORCH.

Fl. *ff*  
 Ob. *ff*  
 Clar. *ff*  
 Bsn. *ff*  
 Tpt. *ff*  
 Tb. *ff*  
 Tuba *ff*  
 Perc. 1/ Timp. *ff*  
 Perc. 2 *ff*  
 Vn. 1 *ff*  
 Vn. 2 *ff*  
 Va. *ff*  
 Vcl. *ff*  
 Bs. *ff*

*molto sul pont.*  
*mf*  
*molto sul pont.*  
*mf*  
*molto sul pont.*  
*mf*  
*sim.*  
 harmonic double stops

140

141

142

143

144

145

SIREN 2

Gunn.

Off. *rubato*   
hea-vy black smoke In the di-rec-tion of...

Comm.

LA SIRENA

LS Vocal *ff* Evil broken laugh

LS Perc.

LS Kbd.

Ther. *ff* create "smoke" sound

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba *mf*

Perc. 1/ Timp.

Perc. 2

Vn.1

Vn.2

Va

Vcl *mf*   
*harmonic gliss. need not be exact, but follow this contour*

Bs *mf*   
*harmonic gliss. need not be exact, but follow this contour*

J

K

SIREN 2

Black Smoke!

Gunn.  
 Off.  
 Comm.  
 LA SIRENA  
 LS Vocal  
 LS Perc.  
 LS Kbd.  
 Ther.  
 ORCH.  
 Fl.  
 Ob.  
 Clar.  
 Bsn.  
 Tpt.  
 Tbn.  
 Tuba  
 Perc. 1/ Timp.  
 Perc. 2  
 Vn. 1  
 Vn. 2  
 Va.  
 Vcl.  
 Bs.

Musical score for SIREN 2, Black Smoke!. The score is divided into sections: SIREN 2 (Gunn., Off., Comm.), LA SIRENA (LS Vocal, LS Perc., LS Kbd., Ther.), and ORCH. (Fl., Ob., Clar., Bsn., Tpt., Tbn., Tuba, Perc. 1/ Timp., Perc. 2, Vn. 1, Vn. 2, Va., Vcl., Bs.). The score includes various musical notations such as dynamics (pp, mf, p, f, ff), articulation (accents, slurs), and performance instructions (Strike Tam Tam, unpitched slap, 2 suspended springs). A dashed line indicates a section cut from measure 153 to 162. Percussion 2 includes specific instructions for Sm. Chinese Cymbal on metal, Opera Gong, and Bell Plates on foam.

SIREN 2

GUNNER

Strongly

*f*

Gunn. *f* Warn - ing poi-son-ous black smoke Pour-ing in from Van Nuys

Off.

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther. *molto vib.* *ff* *f*

ORCH.

Fl. *ff*

Ob. *ff*

Clar. *f* 6 6

Bsn.

Tpt.

Tb. *f* *gliss.* *gliss.* *gliss.*

Tuba *f*

Perc. 1/ Timp.

Perc. 2 *f* Brake Drum *mf*

Vn.1 *f* *normale* 6 6 *ff*

Vn.2 *f* *normale* 6 6 *ff*

Va *f* *normale* 6 6 *tremolo between open string and harmonic*

Vcl. *f* *gliss.* *gliss.* *gliss.*

Bs. *f*

**L** ♩ = 80 La Sirena interrupts with serenity and menace

Less assured  
*mp*

SIREN 2

Gunn.

Off.

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn.1

Vn.2

Va

Vcl

Bs

SIREN 2

*mp*

*accel.*

*ff*

Gunn. *mp* Gas masks use-less Urge pop - u - la - tion to move in - to op - en spa - ces Cars get *ff*

Off.

Comm.

LA SIRENA

LS Vocal Eeee Eee Eeee Ee ee Eeee E e

LS Perc. Tambourine *mp* thumb roll > strike shake *ff*

LS Kbd. *ff*

Ther.

ORCH.

Fl. *p* *ff*

Ob. *p* *ff*

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp. *ff*

Perc. 2 *p* *ff*

Vn.1

Vn.2

Va. *molto sul pont.* *p* *ff*

Vcl. *molto sul pont.* *p* *ff*

Bs.

179

180

181

*p* 182

183

184

*ff* 185

**SIREN 2** ♩ = 152

Gunn. *off of the roads*

Off.

Comm.

**LA SIRENA**

LS Vocal

LS Perc. *shake*

LS Kbd. *more legato*

Ther.

**ORCH.**

Fl. *more legato*

Ob. *more legato*

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Org. *CHIMES in organ LIKE RANDOM CHURCH BELLS SOUNDING AN ALARM*

Vn. 1 *molto sul pont. gradually to bowing on bridge*

Vn. 2 *molto sul pont. gradually to bowing on bridge*

Va. *more legato*

Vcl. *more legato*

Bs.

*lunga*

*thumb roll*

*SAMPLER: Airmen Planes  
Samples do not sound at notated pitch*

*Bow cymbal over timpani,  
slowly raising and lowering pitch*

*ppp* *p* *mf* *f* *ppp* *ff* *p* *ppp*

186 187 188 189 190 191 192 193 194 195 196 197 198 199

PIERSON: Ms. Weaver, are you there?

AIRMEN AT WDCH

MC: Professor Pierson? You're alive!

PIERSON: Those bells you hear are ringing to warn the people to evacuate the city as the Martians approach.

162

**M** Liltng, but with menace,  
Like drifting above  
the clouds in a battle

SIREN 2

Gunn.

Off.   
*mp*  
2 X 2 L Call - ing C Q 2

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.   
*mp*

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Org.   
*mp*

Vn. 1

Vn. 2

Va

Vcl   
*ppp* harmonic gliss. need not be exact, but follow this contour poco sul pont.  
*mp* *sim.*

Bs   
*ppp* harmonic gliss. need not be exact, but follow this contour poco sul pont.  
*mp* *sim.* (same pattern in bass clef)

200 201 202 203 204 205 206 207 208 209  
*gliss. to higher harmonic, aim for F sharp*

PIERSON Avoid the 110 – hopelessly jammed. Our last defenses failed. Our army, artillery, air force, everything wiped out. We'll stay here to the end . . .

**SIREN 2** *p* *mf*

Gunn. 2 X 2 L Call - ing call - ing C Q 2 X 2 L

Off. X 2 L Call - ing C Q Call - ing, call - ing C Q

Comm. 2 X 2 L Call - ing, Call - ing Call - ing C

**LA SIRENA**

LS Vocal

LS Perc.

LS Kbd.

Ther.

**ORCH.**

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Org.

Vn. 1 *pp* *mf* *poco sul pont.* *8va*

Vn. 2 *pp* *mf* *poco sul pont.* *8va*

Va.

Vcl. *gliss. to higher harmonic, aim for F sharp* *sim.*

Bs. *gliss. to higher harmonic, aim for F sharp* *sim.* *mf* *8va*

210 211 212 213 214 215 216 217 218 219

*harmonic gliss. need not be exact, but follow this contour*

164 PIERSON: People are praying in the cathedral. Streets are all jammed. It sounds like the last New Year's Eve in the city

SIREN 2

Gunn. *mf* Call - ing C Q 2 X 2 L *ff*

Off. *mf* 2 X 2 L Call - ing, Call - ing C Q 8 X 3 R 8 *ff* X 3 R

Comm. Q 2 X 2 L 8 X 3 R 2 X

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Org. *mf*

Vn. 1 *mf*

Vn. 2 *mf*

Va

Vcl. *mf* *f* *molto sul pont.*

Bs. *f* *molto sul pont.*

**SIREN 2**

Gunn. *mf* *ff* *f*  
 X *gradually* SSSS 2 X 2 L Call - ing C  
 Off. *mf* *ff* *f*  
 X *gradually* HHHH 2 X 2 L spoken *f* Call - ing C Q  
 Comm. *mf* *ff* *f*  
 2 *gradually* WWWW 2 X 2 L Call - ing 2 X

**LA SIRENA**

LS Vocal

LS Perc.

LS Kbd.

Ther.

**ORCH.**

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Org. *f*

Vn. 1

Vn. 2

Va

Vcl. *molto sul pont.*

Bs. *f* *poco sul pont.*

231 232 233 234 235 236 *f* 237 238 239 240 241

*gliss. to higher harmonic, aim for F sharp*

SIREN 2

Gunn. *spoken* (or 8ve higher for this phrase)

Off.

Comm.

2 L 2 X 2 L 2 X 2 L X 2 L 2 X 2 L 2 X 2 L 2 X 2 L 2 X

Call - ing C Q Call-ing C Q Call-ing C Q Call-ing C Q

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn. 1 *poco sul pont.* *p* *mf*

Vn. 2 *poco sul pont.* *p* *mf*

Va *poco sul pont.* *p* *mf*

Vcl

Bs *gliss. to higher harmonic, aim for F sharp* *gliss. to higher harmonic, aim for F sharp* *molto sul pont.*

242 243 244 245 246 247 248 249 250 251 252 253 254

SIREN 2

More agitated

Gunn. *2 X 2 Call-ing 2 X 2 L Call-ing 2 X (Exhale) 8 X 3*

Off. *Call-ing Call-ing C Q Call-ing Call-ing C Q X (Exhale) 8 X 3 R 8 X 3 R*

Comm. *2 X 2 Call-ing 2 X 2 L Call-ing 2 X 2 L X (Exhale) 8 X 3 R 8 X 3 8*

LA SIRENA

LS Vocal

LS Perc. *Sand Blocks f*

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn. 1 *p*

Vn. 2 *p*

Va *p*

Vcl.

Bs.

255 256 257 258 259 260 261 262 263 264 265 266 *p* 267 268

Q

SIREN 2

Gunn. *f* How's the re - cep - tion \_\_\_\_\_ Where are you 8 X 3 R \_\_\_\_\_ Call ing 2 X 2 L

Off. *f* the mat - ter What's the mat - ter \_\_\_\_\_ Where are you Call-ing Call-ing Q

Comm. *f* air is - n't here an - y-one on the air \_\_\_\_\_ 2 X 2 L Call - ing Call - ing 2 X 2 L

LA SIRENA

LS Vocal \_\_\_\_\_

LS Perc. \_\_\_\_\_

LS Kbd. \_\_\_\_\_

Ther. \_\_\_\_\_

ORCH.

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Clar. \_\_\_\_\_

Bsn. \_\_\_\_\_

Tpt. \_\_\_\_\_

Tb. \_\_\_\_\_

Tuba \_\_\_\_\_

Perc. 1/ Timp. \_\_\_\_\_

Perc. 2 \_\_\_\_\_

Vn. 1 *molto sul pont.* *mf* \_\_\_\_\_

Vn. 2 *molto sul pont.* *mf* \_\_\_\_\_

Va. \_\_\_\_\_

Vcl. *molto sul pont.* *ff* *normale* *f* *poco sul pont.* \_\_\_\_\_

Bs. *ff* *poco sul pont.* \_\_\_\_\_

321

322

323

324

325

326

327

328

329

330

331

SIREN 2

Gunn. *Call - ing 2 X 2 L*

Off. *2 X 2 L 2 X 2 L 2*

Comm. *Call - ing Call=ing C Q*

LA SIRENA

LS Vocal *Becoming more aggressive and momentarily taking over*

LS Perc.

LS Kbd.

Ther.

*p gliss. f sim. ff*

Eeee Eeee Eeee

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn. 1

Vn. 2

Va

Vcl *gliss. gliss.*

Bs

332

333

334

335

336

337

176 Mysterious and a little demented

AIRMEN AT WDCH

PIERSON (SPEAKING FROM SIREN 2)

Who knows?

maybe if we let them rule

We'll come to discover the aliens

Are more humane than we are?

\* SIREN 1 CELLO: Doubles Orch. Cello (starting at m.340)

SIREN 2

♩ = 100

Gunn.

Off.

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Vn.1

Vn.2

Va

Vcl

Bs

*sul pont.*

*gliss.*

*ppp*

*p*

*sim.*

\* SIREN 1 CELLO: Doubles Orch. Cello (starting at m.340)

338 339 340 341 342 343 344 345

SIREN 2

rit. ----- ♩ = 80

Gunn.

Off. **STARSHINE**  
*f*  
This must be what felt like To look a - cross the sea And

Comm.

LA SIRENA

LS Vocal

LS Perc.

LS Kbd.

Ther.

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/ Timp.

Perc. 2

Vn.1

Vn.2

Va

Vcl

Bs

346

347

348

349

*mf*

350

351

SIREN 2

Gunn.

Off. *wit - ness the ap - proach of a su - per - na - tu - ral trin - i - ty: The Ni - na, the Pin - ta, and the San - ta Ma - ri - a*

Comm.

LA SIRENA

LS Vocal *Eeee Eeee*

LS Perc.

LS Kbd.

Ther. *p f ff*

ORCH.

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Vn.1 *pp*

Vn.2

Va *sul pont. p gliss. gliss. f*

Vcl.

Bs *pp*

352

353

354

355

356

357

SIREN 2  $\text{♩} = 100$

*rit.* .....  $\text{♩} = 40$

Gunn.

Off.

Comm.

**LA SIRENA**

LS Vocal *f* *p* *f* *ff*  
 Eeee Eeee Eeee Eeee Eeee Eeee

LS Perc. *f*  
 Crotales *f*

LS Kbd.

Ther. *molto vib.* *p* *f* *ff*

**ORCH.**

Fl.

Ob.

Clar.

Bsn.

Tpt.

Tb.

Tuba

Perc. 1/  
Timp.

Perc. 2

Vn.1 *sul pont.* *gliss.* *p* *f*

Vn.2 *sul pont.* *gliss.* *p* *f*

Va *gliss.* *p* *f*

Vcl.

Bs.

184 **T** Ready to strike!

SIREN 2

Gunn. *p* *mf*  
 Rea - dy to strike Rea - dy to strike Rea - dy to strike Rea - dy to strike

Off. *p* *mf*  
 Rea - dy to strike Rea - dy to strike Rea - dy to strike Rea - dy to strike

Comm. *p* *mf*  
 Rea - dy to strike Rea - dy to strike Rea - dy to strike Rea - dy to strike

LA SIRENA

LS Vocal *p* *ff* *f*  
 E E E E E E E E Eeee Eeee  
*gliss. up by quarter tones*

LS Perc. -

LS Kbd. -

Ther. -

ORCH.

Fl. *mp* *f*

Ob. *p* *f*

Clar. -

Bsn. -

Tpt. -

Tb. -

Tuba -

Perc. 1/ Timp. Timp. *p*

Perc. 2 Gran Cassa *p* *mf* Ribbon Crasher *mf*

Vn. 1 -

Vn. 2 -

Va -

Vcl -

Bs. *p*

403

404

405

406



U

SIREN 2

Gunn.

Off.

Comm. *f*

We're one thou - sand yards from the en - em - y tar - get

Eight hun - dred yards

LA SIRENA

gliss. up by microtonal steps

Liquidly *gliss.*

LS Vocal E E E E Eee Eee

LS Perc.

LS Kbd.

Ther. *f*

ORCH.

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

Tpt.

Tb. *f*

Tuba *f*

Perc. 1/ Timp. *f*

Perc. 2 *mf*  
Ribbon Crasher

Vn. 1 *f*  
Tutti normale

Vn. 2 *f*

Va

Vcl. *f*  
*normale*

Bs

415

416

417

418

419

420

**SIREN 2** *accel.* -----  $\text{♩} = 138$

Gunn. \_\_\_\_\_

Off. \_\_\_\_\_

Comm. \_\_\_\_\_

**LA SIRENA**

LS Vocal *gliss. gliss. gliss.* \_\_\_\_\_ *ff* Broken voice \_\_\_\_\_ Liquidly \_\_\_\_\_ *gliss. fff* \_\_\_\_\_ *gliss. gliss. gliss. gliss.* \_\_\_\_\_

LS Perc. \_\_\_\_\_ *p* Reco-Reco with springs \_\_\_\_\_

LS Kbd. \_\_\_\_\_

Ther. \_\_\_\_\_ *ff* \_\_\_\_\_

**ORCH.**

Fl. \_\_\_\_\_ *ff* \_\_\_\_\_

Ob. \_\_\_\_\_ *ff* \_\_\_\_\_

Clar. \_\_\_\_\_ *ff* \_\_\_\_\_

Bsn. \_\_\_\_\_ *ff* \_\_\_\_\_

Tpt. \_\_\_\_\_ *ff* \_\_\_\_\_

Tb. \_\_\_\_\_ *ff* \_\_\_\_\_

Tuba \_\_\_\_\_ *ff* \_\_\_\_\_

Perc. 1/ Timp. \_\_\_\_\_ *ff* \_\_\_\_\_

Perc. 2 \_\_\_\_\_ *ff* \_\_\_\_\_

Vn. 1 \_\_\_\_\_ *ff* \_\_\_\_\_ *div.* \_\_\_\_\_

Vn. 2 \_\_\_\_\_ *ff* \_\_\_\_\_ *div.* \_\_\_\_\_

Va. \_\_\_\_\_




Vcl. \_\_\_\_\_ *ff* \_\_\_\_\_

Bs. \_\_\_\_\_ *ff* \_\_\_\_\_



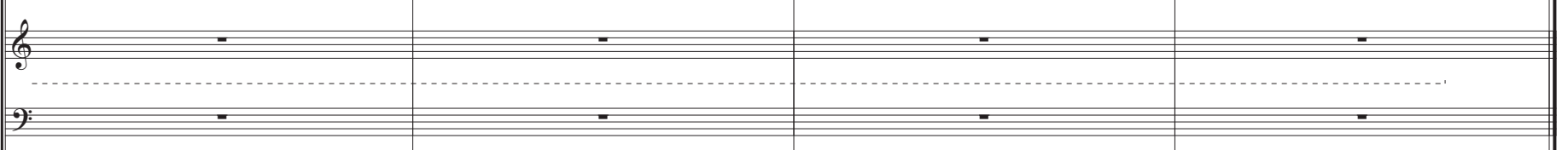

421 422 423 424 425 426 427 428 429 430








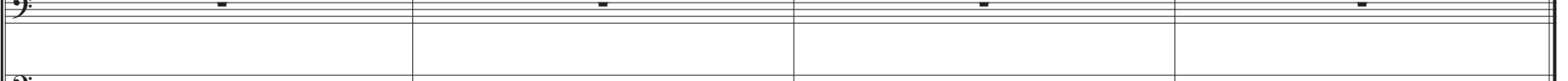




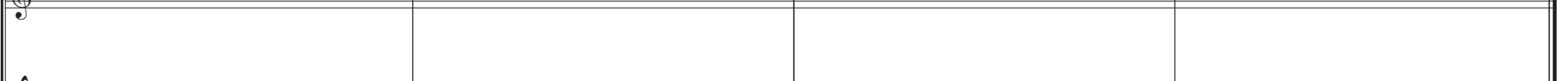



**SIREN 2**

Gunn.   
Off.   
Comm. 

**LA SIRENA**

LS Vocal   
LS Perc.   
LS Kbd.   
Ther. 

**ORCH.**

Fl.   
Ob.   
Clar.   
Bsn.   
Tpt.   
Tb.   
Tuba   
Perc. 1/  
Timp.   
Perc. 2   
Vn. 1   
Vn. 2   
Va   
Vcl   
Bs 

439

440

441

442

A Stage Hand runs on stage.

STAGE HAND: The titanium of the building repelled the heat ray!  
We may be the last humans in Los Angeles – but we are saved!

MC: The power of music has redeemed humanity once again!



SIREN 2

Mor. *mf*  
 Mar. *mf*  
 REMOTE Gun. *mp* *mf*  
 Off. *mp*  
 Comm. *mp*

Wi - th en - vi - ous eyes \_\_\_\_\_  
 Wi - th en - vi - ous eyes \_\_\_\_\_  
 Wi - th en - vi - ous eyes, Wi - th en - vi - ous eyes \_\_\_\_\_  
 Wi - th en - vi - ous eyes,  
 Wi - th en - vi - ous eyes, \_\_\_\_\_

SIREN 3

Lans. *mp* *mf*  
 Wi - th en - vi - ous eyes, Wi - th en - vi - ous eyes \_\_\_\_\_

LA SIRENA

LS Kbd.

Fl. *pp* *mp*  
 Ob. *pp* *mp*  
 Bs. Cl. *ppp* *pp* *mp*  
 Bsn. *ppp* *pp* *mp*

ORCH.

Tpt. in Bb  
 Tbn.  
 Tba.  
 Pno.

Solo Vc. *mf* *mp* *ff*  
*gliss.*

Vln. 1 *ppp* *p* *mp*  
 Vln. 2 *ppp* *p* *mp*  
 Vla. *ppp* *p* *mp*  
 Vc. *ppp* *p* *mp*  
 Bs. *p* *ppp* *p* *mp*

non div.  
*gliss. down a quarter tone sul G with open D*  
 div.

**SIREN 2**

Mor. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

Mar. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

**REMOTE**

Gun. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

Off. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

Comm. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

**SIREN 3**

Lans. *mf*  
By a great in tell - i - gence Vast, cool, And un - sym - pa - thet - ic

**LA SIRENA**

LS Kbd.

Fl. *ppp* *mf* *ppp* *mf* *ppp*

Ob. *mf* *ppp*

Bs. Cl. *ppp* *mf* *ppp* *mf* *ppp*

Bsn. *ppp* *mf* *ppp* *mf* *ppp*

**ORCH.**

Tpt. in Bb. *ppp* *mf* *ppp* *mf* *ppp*

Tbn. *ppp* *mf* *ppp* *mf* *ppp*

Tba. *ppp* *mf* *ppp* *mf* *ppp*

Pno.

Solo Vc. *pp* *f* *pp* *gliss.*

Vln. 1. *non div. gliss.* *mf* *ppp* *mf* *ppp*

Vln. 2. *mf* *ppp* *mf* *ppp*

Vla. *mf* *ppp* *mf* *ppp* *unis.*

Vc. *mf* *ppp* *mf* *ppp*

Bs. *mf* *ppp* *mf* *ppp*

16

17

18

19

20

21

22

23

SIREN 2

Mor. *Now we know*

Mar. *Now we know*

REMOTE Gun. *Now we know* While hu - man be - ings bus - ied them -

Off. *Now we know*

Comm. *Now we know* While hu - man be - ings bus - ied them -

SIREN 3

Lans. *Now we know* While hu - man be - ings bus - ied them -

LA SIRENA

LS Kbd.

Fl.

Ob.

Bs. Cl. *ppp* *p*

Bsn. *ppp* *p*

ORCH.

Tpt. in Bb

Tbn.

Tba.

Pno.

Solo Vc. *f* *p* *gliss.*

Vln.1 *p cresc.* minimize rearticulations of repeated notes (some phrases may be longer than one bow stroke)

Vln.2 *p cresc.* minimize rearticulations of repeated notes (some phrases may be longer than one bow stroke)

Vla. *p cresc.* minimize rearticulations of repeated notes (some phrases may be longer than one bow stroke)

Vc. *p cresc.* minimize rearticulations of repeated notes (some phrases may be longer than one bow stroke)

Bs. *p*

SIREN 2

Mor. Bus - ied them - selves With their var - i - ous con - cerns They were scru - tin - ized and stud - ied

Mar. Bus - ied them - selves They were scru - tin - ized and stud - ied

REMOTE Gun. selves bus - ied them - selves They were scru - tin - ized and stud - ied Like crea - tures

Off. With their var - i - ous con - cerns They were stud - ied Like crea - tures

Comm. selves, bus - ied them - selves They were scru - tin - ized and stud - ied Like crea - tures

SIREN 3

Lans. selves, bus - ied them - selves They were scru - tin - ized and stud - ied Like crea - tures

LA SIRENA

LS Kbd.

Fl. *p* minimize rearticulations of repeated notes

Ob. *pp cresc. mp*

Bs. Cl. *pp cresc. mp* minimize rearticulations of repeated notes

Bsn. *cresc. pp cresc. mp*

ORCH.

Tpt. in Bb. *ppp cresc. mp*

Tbn. *ppp cresc. mp*

Tba. *ppp cresc. mp*

Pno.

Solo Vc. *mp f mf f* gradually more sul pont.

Vln.1 *cresc. mf cresc.* emphasize quarter tones

Vln.2 *cresc. mf*

Vla. *cresc. mf*

Vc. *cresc. mf* emphasize quarter tones

Bs. *cresc. mf cresc.*

**SIREN 2**  
Mor. *f* un-der a mi - cro - scope to and fro To and fro  
Mar. *f* un-der a mi - cro - scope to and fro To and fro  
**REMOTE**  
Gun. *f* un-der a mi - cro - scope Peo-ple go - ing to and fro To and fro  
Off. *f* un-der a mi - cro - scope Peo-ple go - ing to and fro To and fro  
Comm. *f* un-der a mi - cro - scope Peo-ple go - ing to and fro To and fro  
**SIREN 3**  
Lans. *f* un-der a mi - cro - scope Peo-ple go - ing to and fro To and fro  
**LA SIRENA**  
LS Kbd.

**ORCH.**  
Fl. *mf cresc.* *f cresc.*  
Ob. *mf cresc.* minimize rearticulations of repeated notes *f cresc.*  
Bs. Cl. *mf cresc.* *f cresc.*  
Bsn. *mf cresc.* *f cresc.*  
Tpt. in Bb. *mf* *ppp*  
Tbn. *mf* *ppp*  
Tba. *mf* *ppp*  
Pno.

Solo Vc. *fff* *f* *cresc.* (Sva refers to sounding pitch of harmonic only)  
Vln.1 *f cresc.* *cresc.* *sim.*  
Vln.2 *f cresc.* *cresc.*  
Vla. *f cresc.* *cresc.* *sim.*  
Vc. *f cresc.* *cresc.*  
Bs. *f cresc.* *cresc.*

SIREN 2

Mor.

Mar.

REMOTE

Gun.

Off.

Comm.

SIREN 3

Lans.

LA SIRENA

LS Kbd.

Fl.

Ob.

Bs. Cl.

Bsn.

ORCH.

Tpt. in Bb

Tbn.

Tba.

Pno.

(8va refers to sounding pitch of harmonic only)

Solo Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

**SIREN 2**  
Mor. *mp* With in - fi - nite com -  
Mar. *mp* With in - fi - nite com -

**REMOTE**  
Gun. *mp* With in - fi - nite com - pla - cen - cy  
Off. *mp* With in - fi - nite com - pla - cen - cy  
Comm. *mp* With in - fi - nite com - pla - cen - cy

**SIREN 3**  
Lans. *mp* With in - fi - nite com - pla - cen - cy

**LA SIRENA**  
LS Kbd.

**ORCH.**  
Fl. *ff* *ppp* *p cresc.*  
Ob. *ff* *ppp* *p cresc.*  
Bs. Cl. *ff* *ppp* *p cresc.*  
Bsn. *ff* *ppp* *p cresc.*  
Tpt. in Bb  
Tbn.  
Tba.  
Pno.  
Solo Vc.  
Vln. 1 *ff* *mp* *cresc.*  
Vln. 2 *ff* *mp* *cresc.*  
Vla. *ff* *mp* *cresc.*  
Vc. *ff* *mp* *cresc.*  
Bs. *ff* *mp* *cresc.*



**SIREN 2**  
Mor.  
Or by chance  
Man - kind in - her - it - ed  
this spin - ning frag - ment

**SIREN 3**  
Lans.  
Or by chance  
Man - kind in - her - it - ed  
this spin - ning frag - ment

**LA SIRENA**  
LS Kbd.

**ORCH.**  
Fl.  
Ob.  
Bs. Cl.  
Bsn.  
Tpt. in Bb.  
Tbn.  
Tba.  
Pno.  
Solo Vc.  
Vln.1  
Vln.2  
Vla.  
Vc.  
Bs.

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

non div. *p* *ppp* *f* *ppp* *p* *ff* *ppp*

more like a wide vibrato or a very narrow gliss. *p* *ppp* *f* *ppp* *p* *ff* *ppp*

sim. *p* *ppp* *f* *ppp* *p* *ff* *ppp*

8<sup>va</sup> *pp* *ppp* *f* *ppp* *pp* *ff* *ppp*

8<sup>va</sup> *pp* *ppp* *f* *ppp* *pp* *ff* *ppp*

49 50 51 52 53 54 55

**SIREN 2**

Mor. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

Mar. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

**REMOTE**

Gun. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

Off. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

Comm. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

**SIREN 3**

Lans. *f* of so - lar drift - wood *mp* Out of the dark my - ster - y of time

**LA SIRENA**

LS Kbd.

Fl.

Ob.

Bs. Cl.

Bsn.

**ORCH.**

Tpt. in Bb.

Tbn.

Tba.

Pno.

Solo Vc.

Vln.1

Vln.2

Vla.

Vc.

Bs.

56 *f* 57 *ppp* 58 *mp* 59 60 61 62

*emphasize higher pitch*

*sim.*

*non div. poco sul pont.*

*poco sul pont. gliss. down sul G with open D*

*non div. poco sul pont. gliss down a quarter tone sul G*

*poco sul pont.*



SIREN 2 **B** Being overtaken by radio signals and an alien hum

Mor. \_\_\_\_\_

Mar. \_\_\_\_\_

REMOTE

Gun. \_\_\_\_\_

Off. \_\_\_\_\_

Comm. \_\_\_\_\_

SIREN 3

Lans. \_\_\_\_\_

LA SIRENA

L.S. Kbd. \_\_\_\_\_

SAMPLER: coda.static  
radio noise, not at these pitches

ORCH.

Fl. *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Ob. \_\_\_\_\_ *ff* *ppp* *mp* *ppp* *pp*

Bs. Cl. \_\_\_\_\_ *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Bsn. \_\_\_\_\_ *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Tpt. in Bb \_\_\_\_\_ *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Tbn. *gliss.* \_\_\_\_\_ *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Tba. \_\_\_\_\_ *ppp* *ff* *ppp* *ff* *ppp* *mp* *ppp* *pp*

Pno. \_\_\_\_\_ *ff* \_\_\_\_\_

Solo Vc. \_\_\_\_\_

Vln. 1 *p* *f* *p* *p* *ff* *p* *p* *f* *p* *p* *mp* *p*

Vln. 2 \_\_\_\_\_ *p* *ff* *p* *p* *f* *p* *p* *mp* *p*

Vla. \_\_\_\_\_ *p* *f* *p* *p* *ff* *p* *p* *f* *p* *p* *mp* *p*

Vc. \_\_\_\_\_ *p* *ff* *p* *p* *f* *p* *p* *mp* *p*

Bs. \_\_\_\_\_ *p* *f* *p* *p* *ff* *p* *p* *f* *p* *p* *mp* *p*

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

SIREN 2

Mor. \_\_\_\_\_

Mar. \_\_\_\_\_

REMOTE Gun. \_\_\_\_\_

Off. \_\_\_\_\_

Comm. \_\_\_\_\_

SIREN 3

Lans. \_\_\_\_\_

LA SIRENA

LS Kbd. \_\_\_\_\_ *n.*

Fl. \_\_\_\_\_ *n.*

Ob. \_\_\_\_\_ *n.*

Bs. Cl. \_\_\_\_\_ *n.*

Bsn. \_\_\_\_\_ *n.*

ORCH.

Tpt. in Bb. \_\_\_\_\_ *n.*

Tbn. \_\_\_\_\_ *n.*

Tba. \_\_\_\_\_ *n.*

Pno. \_\_\_\_\_ *n.*

Solo Vc. \_\_\_\_\_

Vln.1 \_\_\_\_\_

Vln.2 \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Bs. \_\_\_\_\_