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# I hear trees and power lines

for three percussionists

duration: 7'

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## Program Note

Sometimes I can't tell the trees and power lines apart. The rustling of the leaves and the electric hum of my guitar cable blend into one. So do the branches, inches away from reaching into my bedroom window, and the television screen trying to swallow me.

## Instrumentation

**Player 1:** bass drum, china cymbal (or another large, resonant cymbal), sharp scrape (TBD; to be used on china cymbal), mark tree, guitar pitch pipe, ¼ in. TS cable & guitar amp, hi-hat

**Player 2:** china cymbal (or another large, resonant cymbal), ride cymbal (or another cymbal of a similar size), electric razor, bow, kazoo, megaphone, brake drum, woodblock (high), cowbell

**Player 3:** ride cymbal (or another cymbal of a similar size), opera gong (mid-high pitch, bending up), kazoo, megaphone, snare drum, woodblock (low)

**In summary:** 1 bass drum, 1 brake drum, 1 snare drum, 2 china cymbals (or similar), 2 ride cymbals (or similar), 1 hi-hat, 1 opera gong (mid-high pitch, bending up), 1 mark tree, 1 cowbell, 2 woodblocks (low & high), 1 guitar pitch pipe, 2 kazoos, 2 megaphones, 1 ¼ in. TS cable, 1 guitar amp, 1 electric razor



## Technical Notes

### Preparations before the piece begins

Mute the snare drum and brake drum by placing cloths on them. Mute the hi-hat by placing a cloth in between. You will only need to unmute them at the end of the piece.

Set the volume of the megaphones to the maximum level, and turn them on with the horns facing downward.

The guitar amp should be off at the beginning of the piece. At rehearsal, determine an appropriate volume for the amp so that it is slightly louder than the others when the tip of the ¼ in. jack is touched at m. 51. If the amp has a distortion function, turn it on. A high noise floor is desirable.

### A note on the section beginning from m. 51

It is not necessary for the three players to stay synchronized in this section.

**Percussionist 1:** All durations are approximate; do not use a stopwatch when performing. After repeating the material in mm. 57–58 three times, you will cue the other players, at which point you will go back in sync.

**Percussionists 2 & 3:** Play with slightly fluctuating tempi. Once you reach m. 57, vamp mm. 57–58 until you receive a cue from percussionist 1, at which point you will go back in sync.

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# I hear trees and power lines

Alexander Wu

♩ = 60 accel. . . . . ♩ = 72

## scrape china cym. on b.d.

unpitched, whispery → bring out pitch → pitched (slightly longer scraping distance)

1 further edge  
center  
closer edge

*ppp* → *p* → *mp* ↔ *f*

2 bowed china cym.  $\frac{5}{4}$   
razor on china cym.  $\frac{5}{4}$   
ride cym. over megaphone  $\frac{5}{4}$

3  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

3

1  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

**hold ride cym. over 3's megaphone**  
move ride cym. to morph feedback; **razor on china cym.**  
feedback can go in and out

2  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

**ride cym. w/ megaphone**  
move megaphone to morph feedback;  
feedback can go in and out

3 sticks  
*f* (one-handed roll)

8 unpitched → pitched

1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

*p* → *mp* ↔ *f*  
-ride, +bow

2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

3  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

still w/ megaphone even if there is no feedback

(*f*)

13



19



24



29

Musical score for measures 29-34. It consists of three staves. Staff 1 (top) has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and a series of slanted lines. Staff 2 (middle) has a treble clef and contains a melodic line with eighth notes and slurs. Staff 3 (bottom) has a bass clef and contains a bass line with eighth notes and slurs. The time signature changes from 6/8 to 4/4.

35

5-8" bring out as much tone as possible

sharp scrape?

*ff*

-ride, +bow

*p* *f*

*mp*

*f*

Musical score for measures 35-40. It consists of three staves. Staff 1 (top) has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and slurs. Staff 2 (middle) has a treble clef and contains a melodic line with eighth notes and slurs. Staff 3 (bottom) has a bass clef and contains a bass line with eighth notes and slurs. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *ff*, *mp*, and *f*. Performance instructions include "sharp scrape?", "-ride, +bow", and "5-8\" bring out as much tone as possible".

41

+pitch pipe

+kazoo

+kazoo

Musical score for measures 41-46. It consists of three staves. Staff 1 (top) has a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and slurs. Staff 2 (middle) has a treble clef and contains a melodic line with eighth notes and slurs. Staff 3 (bottom) has a bass clef and contains a bass line with eighth notes and slurs. The time signature changes from 4/4 to 3/4 and back to 4/4. Performance instructions include "+pitch pipe" and "+kazoo".

45 **pitch pipe** 1.2. | 3. turn on amp<sup>2</sup>;  
take cable

1 **pitch pipe** *p* *f* *f*

2 **(bowed cym.) kazoo<sup>1</sup>** *f* *p* *f* *f*

3 **(gong) kazoo<sup>1</sup>** *mp* *p* *f* *f*

l.v. **voice<sup>1</sup>** create noisy multiphonics

move megaphone closer to top of kazoo

move megaphone closer to top of kazoo



Like a pop song heard through a broken radio

(2 & 3 play with slightly fluctuating tempi, and all three do not need to stay in sync)

Improvise frantically w/ the cable. Touch different parts of the jack for varied timbres. (durations and placements of notes are approximate)

51 **cable** 10"

1 **cable** *mp*

2 **kazoo into megaphone (w/ max. volume)** *p* *mf*

3 **kazoo into megaphone (w/ max. volume)** *p*

w/ frequent, heavy, and short breaths

w/ frequent, heavy, and short breaths

muted hi-hat<sup>5</sup> (pedal) *mp*

muted brake drum<sup>4</sup>

1. Voice and kazoo: transpose down an octave if necessary.

tap the tip of the jack on the back of your other hand as evenly and fast as possible

54

1

2

3

muted snare drum<sup>1</sup>

56

*mf*

1

2

3

repeat 3x, then cue 2 & 3

vamp until cue from 1

58

1

2

3

(repeat 3x, then cue 2 & 3)

(vamp until cue from 1)

(vamp until cue from 1)

**In tempo & in sync**  
leave cable on floor;  
leave amp on

(on cue)

keep megaphone in one hand (you will need it in the next section),  
take ride cym. in the other

(on cue)

**crash cym. w/ megaphone**

1. Mute the snare drum by placing a cloth on it. Keep snare on.

*pp* ————— *mp*

6

60

muffle bass drum

rest until cue from 3

1

gradually move ride cym. to cover 3's megaphone

ride cym. over megaphone until cue from 3

2

hold until 5" of constant feedback has been produced, then cue 1 & 2

3

*ff*



Suddenly very fast ♩ = 170

62 (on cue)

muffled bass drum

1

*f* muted hi-hat

voice into megaphone<sup>1</sup>

2

*f* aye (on cue)

cowbell

*f*

voice into megaphone<sup>1</sup>

3

*f* echoing 2 *f* aye

1. Follow the contour of the melody. Cross noteheads are spoken, normal noteheads are sung, and diamond noteheads are kissing sounds.

66

Musical score for measures 66-69. The score is arranged in three systems (1, 2, 3). System 1 is a guitar part with a treble clef and a key signature of one sharp (F#), featuring a rhythmic pattern of eighth notes with 'x' marks above them. System 2 is a vocal part with a treble clef, containing the lyrics "aye", "(kiss)", "hi", and "aye". System 3 is a piano part with a treble clef, containing the lyrics "(kiss)", "aye", "(kiss)", and "hi". The piano part includes a crescendo and a decrescendo. A double bar line is located at the end of measure 69.

70

Musical score for measures 70-73. The score is arranged in three systems (1, 2, 3). System 1 is a guitar part with a treble clef and a key signature of one sharp (F#), featuring a rhythmic pattern of eighth notes with 'x' marks above them. System 2 is a vocal part with a treble clef, containing the lyrics "(kiss)", "oh", and "oh". System 3 is a piano part with a treble clef, containing the lyrics "(kiss)", "oh", "oh", and "oh". The piano part includes a crescendo and a decrescendo. A double bar line is located at the end of measure 73.

74

Suddenly slower ♩ = 120

1 **pitch pipe** *ff* **voice** open and close at a rapid, irregular pace<sup>1</sup>  
+o+o+o+o+  
**mark tree** l.v. sempre for mark tree

2 *f* use pitch pipe for reference pitch  
ah —————> oh

3 *f* echoing 2  
ah

78

1 +o+o+o+o+o+o+o+o+o+o+  
unmuffle bass drum;  
+superball

2 ah —————> oh ee ah ee  
< *f* < *f* simile  
**woodblock (high)**

3 oh oh

1. It is not necessary to follow the exact number of open and close symbols.

82 **cable** move finger from the sleeve to the tip of the jack for the cresc., and then keep finger on tip to sustain the sound

1  
2  
3

ee\_ oh ah ah\_ oo oo

ah\_ ah ah oo\_ oo

*f*

*mp* *f*

*p < f* *f* *simile*



86 w/ superball mallet; produce a tone that is as steady as possible

1  
2  
3

ah ee\_ ee ee\_ oh ee ah\_

ee ah\_ oh ah\_ oh ah\_

*f*

*mp* *f*

*fmp* *f* *fmp* *f*

Much slower (tempo primo)

♩ = 72

90 *f* *f* *f*

1 *f* *f* *f*

2 oo oo\_ ah ee\_ ee

3 oh oh\_ oh oh\_ oo ee ah\_ *fmp* *f*

94 *f* *f* *f*

1 *f* *f* *f*

2 ee\_ oh ee ah\_ oo oo

3 oh ah\_ oh oh\_ oh oh\_ oo *fmp* *f*



98

1 *f*

2 — leave megaphone on w/ the horn facing the audience **woodblock (high)**

3 leave megaphone on w/ the horn facing the audience **woodblock (low)**  
*f*

104

1 *ff* hold ride cym. over 3's megaphone

2 (cowbell) keep holding ride cym. until 3 stops the roll

3 ride cym. w/ megaphone 10-15" *f* *ff*  
 scrape china cym. on b.d.

rest until cue from 3

keep holding ride cym. until 3 stops the roll

I.v.

109

1 on cue *mp* ↔ *f*

2 on cue (woodblock) *mp* < *f*

3 cue 1 & 2 *f* *mp* < *f*

113

1

2

3

*mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

116

1

sharp scrape?

*f*

(muted brake drum)

2

*mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

3

side stick

*fmp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

119

1

2

*mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*

3

*fmp*  $\triangleleft$  *f*

122

1 *ff*

2 *mp* *f* *ff* *f*

3 *mp* *f* *ff* *fmp* *f*

Annotations: *unmuted*, *muted again*, *unmuted rimshot*

125

1 *unmute hi-hat* *hi-hat (unmuted)* *3 f*

2 *razor on china cym.* *bowed cym.* *f*

3 *p* *3 p*

130

1 *f sempre*

2 *f* *f*

3 *p* *f* *p* *f* *p* *f*