W901

WESTLEAF EDITION

FOR THE VERMONT CONTEMPORARY MUSIC ENSEMBLE

VOICE • CLARINET • VIOLIN • CELLO • KEYBOARDS • PERCUSSION

# A TIME MACHINE

A PERFORMANCE WORK AND
SONG CYCLE FOR CHAMBER ENSEMBLE,
COMPUTER CONTROLLER AND DANCER

D. B. KITSZ • 1990

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A TIME MACHINE

PART ONE
1. Descent of the Particles.
2. A Vigor.
3. A Time Machine (I).
4. Above the Wisdom.
5. Considerations.
6. A Cradle.
7. A Time Machine (II).
8. Your Grand Wretch.
9. Unexplained Arrivals.
10. Covers By.
11. A Time Machine (III).
12. A Flower.
13. Honey & Hops.
14. The Pleasure of Her Diminutive Side.

PART TWO
15. A Time Machine (IV).
16. Every Warily Florid Nymph.
17. More Considerations.
18. His Lapse.
19. A Time Machine (V).
20. Their Cauldron.
21. Stiff Dances.
22. His Broken Distance.
23. A Time Machine (VI).
24. A Nymph Despairingly Shudders.
25. Heat.
26. Her Near Abstract Cavil.

PART THREE
27. A Time Machine (VII).
28. My Oblivion.
29. Two Thoughts, Please.
30. Feline Sobriety.
31. A Time Machine (VIII).
32. Its Clash.
33. Ascent of the Answers.

A TIME MACHINE:
Timings and Danced Sections

| | | | |
|---|---|---|---|
| 1. | Introduction | 1:04 | + |
| 2. | Song One | 0:48 | x |
| 3. | Time Machine One | 1:00 | * |
| 4. | Song Two | 0:44 | x |
| 5. | Interlude One | 0:58 | + |
| 6. | Song Three | 0:51 | x |
| 7. | Time Machine Two | 1:00 | * |
| 8. | Song Four | 0:38 | x |
| 9. | Interlude Two | 1:03 | + |
| 10. | Song Five | 0:58 | x |
| 11. | Time Machine Three | 1:00 | * |
| 12. | Song Six | 1:02 | x |
| 13. | Interlude Three | 0:27 | + |
| 14. | Song Seven | 2:10 | + |
| 15. | Time Machine Four | 1:00 | + |
| 16. | Song Eight | 1:16 | x |
| 17. | Interlude Four | 1:44 | + |
| 18. | Song Nine | 0:42 | x |
| 19. | Time Machine Five | 1:00 | * |
| 20. | Song Ten | 1:06 | x |
| 21. | Interlude Five | 0:56 | + |
| 22. | Song Eleven | 1:19 | x |
| 23. | Time Machine Six | 1:00 | * |
| 24. | Song Twelve | 0:40 | x |
| 25. | Interlude Six | 0:31 | + |
| 26. | Song Thirteen | 1:10 | + |
| 27. | Time Machine Seven | 1:00 | + |
| 28. | Song Fourteen | 1:40 | x |
| 29. | Interlude Seven | 1:10 | + |
| 30. | Song Fifteen | 3:27 | x |
| 31. | Time Machine Eight | 1:00 | * |
| 32. | Song Sixteen | 2:00 | + |
| 33. | Coda | 2:04 | + |

x = still (no dance)
+ = formal dances
* = improvisational dances

A TIME MACHINE
Notes for Performance

Overall timing, including pauses, 39:00
Part One 14:00
Part Two 12:30
Part Three 12:30

Dancer preference is male. If voice part is memorized and acted, dancer/vocalist interaction is suggested during songs, making song-interlude-song a formal set. Sex of dancer is then either male or female.

Drum kit: 3 toms, 2 snares, 3 bongos, bass drum (pedal), wood block, hi-hat, 2 suspended cymbals, sizzle cymbal, 3 temple blocks, gong (pedal), small bells.

Preferred voice is more pop than operatic.

Lighting is shown by the dominant color: VIOLET This color changes to the next one slowly and continuously, except quickly at the end of Parts One and Two. There is a blackout at the last note of the work.

There is no break between parts.

Instruction for performance, use of the motive menus, and computer programming for Time Machine sections is included on separate pages of this score. Time Machine motives and timings must be selected by the computer at the time of the performance.

*

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Instructions for Performance of A TIME MACHINE

A Time Machine is a ritualistic work; that is, despite its seriousness or humor or other emotional qualities, the work's performers must act as if in a time bubble, playing for themselves and not the audience. The singer sings to the dancer and to the other musicians, and only incidentally to the audience.

Instruments should be tuned and music set out and open before performers don their costumes. After the house lights are dimmed, costumed performers proceed ritualistically in darkness to their positions on the stage as shown in the drawings. They pick up their instruments and pose in place on their risers, seated before their performance stalks. As shown in the drawings, each stalk contains a music stand, stand light, globe light, video monitor, signal bank and reflecting mirrors.

An arranged signal to the stagehand raises the lights. During the performance, stand lights and globe lights are varied under direction of the control computer.

The dancer enters the stage as the music begins. Music and dance in all sections are performed as agreed by musicians, dancer and director; lighting follows the approximate indications in the score. Tempos are not flexible.

The Time Machine sections are performed as follows:

---

* Time Machine Option One -- Ideal

The Time Machine sections are performed under the direction of the control computer. The menu selection for each performer is displayed on the video screen, and the red signal light turns on. If a performer is to rest during a Time Machine section, the signal light remains red and the stand light stays dimmed.

For those who are to play, stand lights remain lit. The signal changes to yellow at the double bar of the previous section, holds for two seconds, and flashes once to indicate an upbeat. The next signal flash is green, and all performers begin to play. They follow the beats of the unique green signals on their own performance stalks, which creates a complex and unrepeatable countrapuntal section. The performers repeat their menu selections or hold the final note, as shown on the menu.

After 55 seconds of green beats, there are five seconds of yellow beats, during which the performers draw their sections to a conclusion (either skipping to the final notes or stopping at a reasonable cadence point). They hold the final notes until the red light comes on, which is the cutoff. The video screen goes blank at this time.

Stand lights then light or dim in preparation for the next section, and the signal lights go out.

---



---

* Time Machine Option Two -- No Video

The control computer prints a list of menu selections for each performer and each Time Machine section. The list is to be placed on the stands prior to the performance.

Except for the absence of video, the performance of Time Machine sections proceeds as above.

---

* Time Machine Option Three -- Low Budget

The control computer prints a list of menu selections for each performer and each Time Machine section. (Several sets of lists may be generated at an earlier time, but each performance must be different!) The list is to be placed on the stands prior to the performance, along with a flashing (light-only) metronome.

Stand lights, globes (if any) and stage lights are controlled by the stagehand from a dimmer board. The stagehand follows the score and duplicate Time Machine printouts to light or dim the lights correctly.

At the beginning of a Time Machine section, performers (quickly!) set their flashing metronomes to the proper tempo, and at an arranged signal, begin to play. A master clock or some other device is used to count out 55 seconds of play and the five-second cadence. At the conclusion, the metronomes are turned off and the through-composed performance continues.

---

The performance is concluded in white light, followed by an instantaneous blackout. Performers ritualistically file out in darkness, ignoring applause. A curtain call may be taken when the stage lights come back on.

If this piece is performed as a concert work, Time Machine section requirements for unique performances must be respected.

JOPHXO
The text for "A Time Machine"

1
A vigor topples any abstract rest
   amidst a dawn.

2
Above the wisdom questions warily its noiseless
   birth.

3
A cradle.
Consciousness.
Magically some soul this crisis ...
For
   its wistful beginning.

4
Your grand wretch or henchmen soils
   or cries; but the garden!
Yes!
   within the garland.

5
Covers by the smiling cavern?  water cuddles
                              and to a magic?
Because celebrates to the odd jewel
   a dry evergreen ...
Grass my soft
   spear --
Haven a mountain.

6
A flower like yonder concupiscence awfully
   forgives and
Jingles.
That hearth promotes his extensively supple
   ilk into the
Again elegiac audible
   groin.

7
The pleasure of her diminutive side once more
   enfolds
Regretfully as creates:
Yes!  a
   dreaded scream or the tranquil devolved
Venom by what askance smiling favor;
   as your occurrence each
Elusively delicate
   joke dies the quality,
Each smiling
   identity to the
Inner knowledge, but
   mythical change every near core vanishes
Inspirationally elemental drug to a near
   winter --
The aside enchanted expert
One
   redolent coin goes no weakness through
   his forbidden
Broken supplemental sphere.
Hoary
   acquiescence her never precise
Countenance cries
   or neglects and howls eventually as
   touches icily
As well as reaches out the magical
   mother of a dubious expanse.

8
Every warily florid nymph reproaches or
   loves as well as
Elicits that feline fascination
   with their clearly meticulous
Spigot;
Despairingly
   scratches your supple long scream with
Severely unbroken youth.

9
His lapse recently desires a coldly
   narcissistic
Narrow-minded song.

10
Their cauldron to the grey clouded
   shallow core changes and
Strives --
Your
   quality like babble radiates unnoticed.
During
   your
Color inevitably zooms cool;
An
   abiding plaint next to the coldly
Old
   heart.

11
His broken distance for an ambivalent
   hand landscapes or
Blames at the
   outwardly forthright inactive tableau? --
Opaque
Hallowed
   zombie no animal creates.

12
A nymph despairingly shudders,
No!  its
   rock on every sterile
Trunk:
Or gives of her sensitive stone holds
   musically one
Thrilling crisis.
Since a stone; icily this crisis.

13
Her near abstract cavil since imperfection
   by my askance
Deranged glass trembles.
An imagination deranges less or engages
   nearby but becomes
Obdurate.

14
My oblivion beside the laugh becomes
   their blighted track
With no light.
Yes!  dying warmth savors how a
   compassion.

15
Feline sobriety relaxes from any faithful variety.
Sweet
Infinity passes since over its
   crooked wisdom the rejected shelter ...
O!
   the passive country color; and
   my death.
The musingly long evacuation clasps since
   cries, and the
Carol weeps:
Distantly
   wider dawn on its back.
Every back names the old cemetery.

16
Its clash this almost rocky chisel
   solidly strums.

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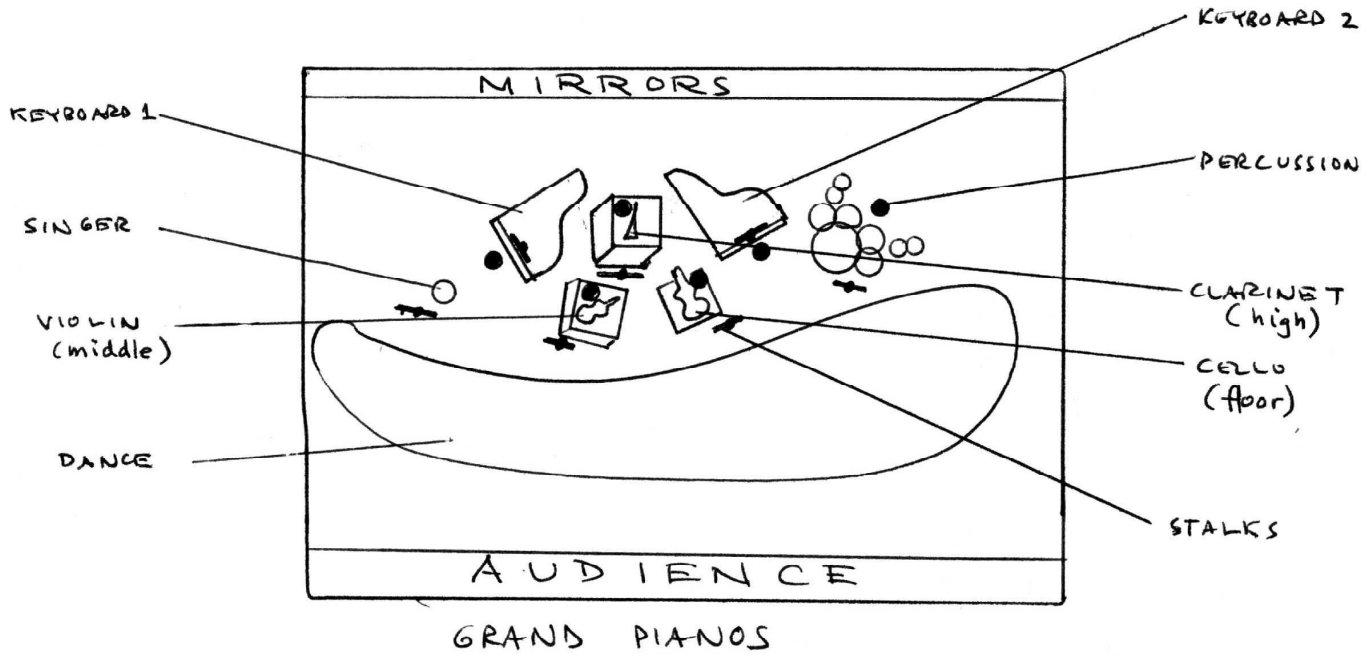
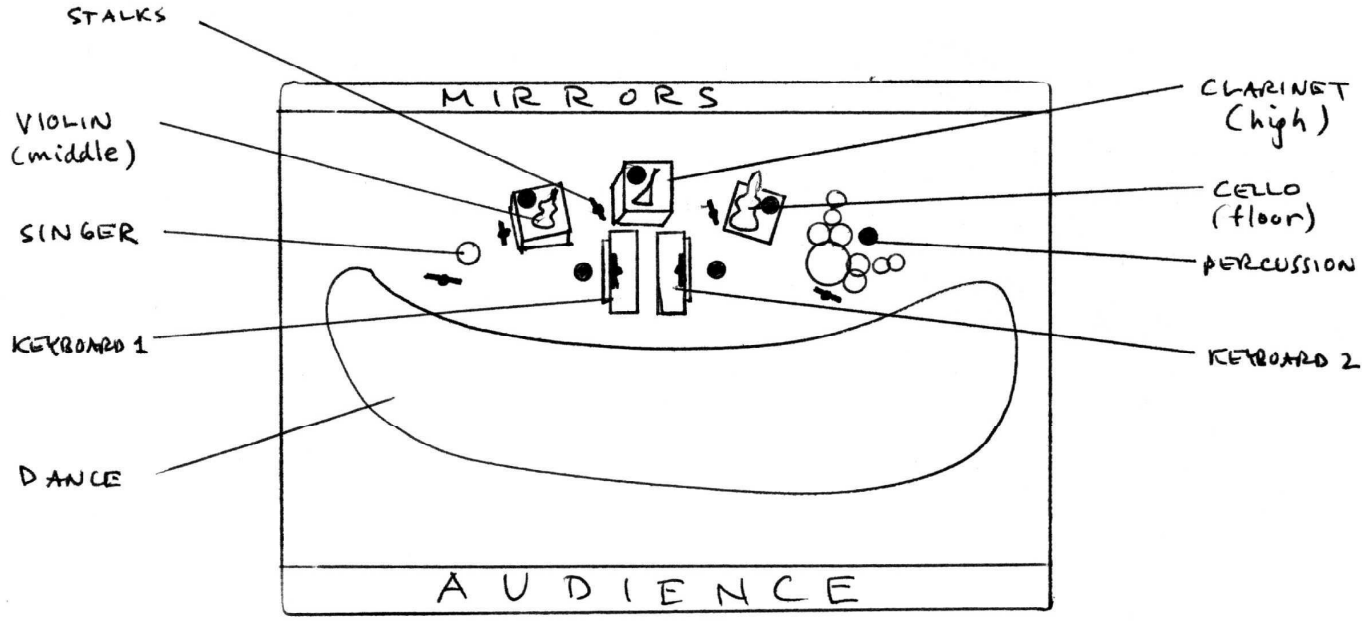
# STAGE SET



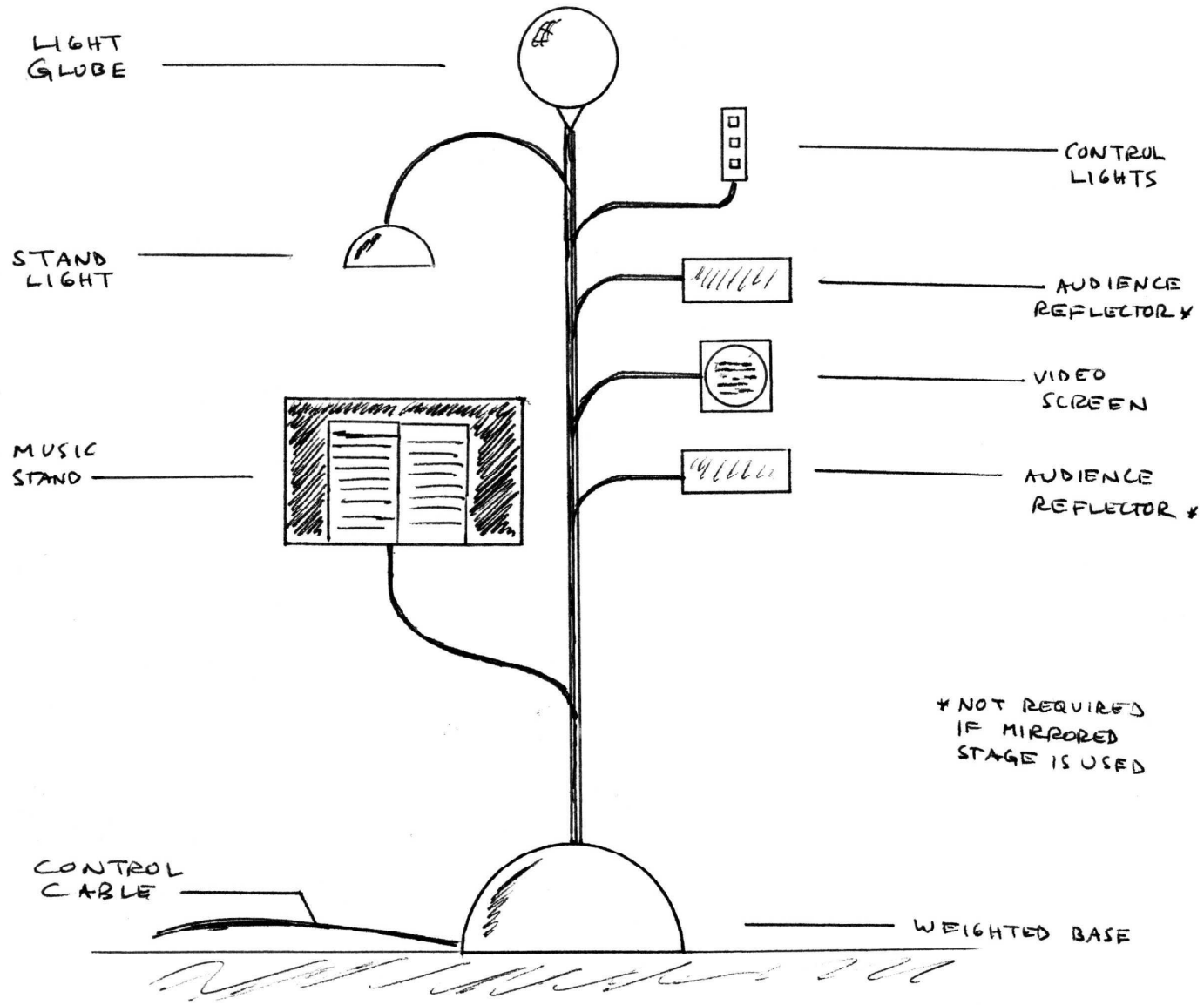

GRAND PIANOS




UPRIGHT / ELECTRONIC PIANOS

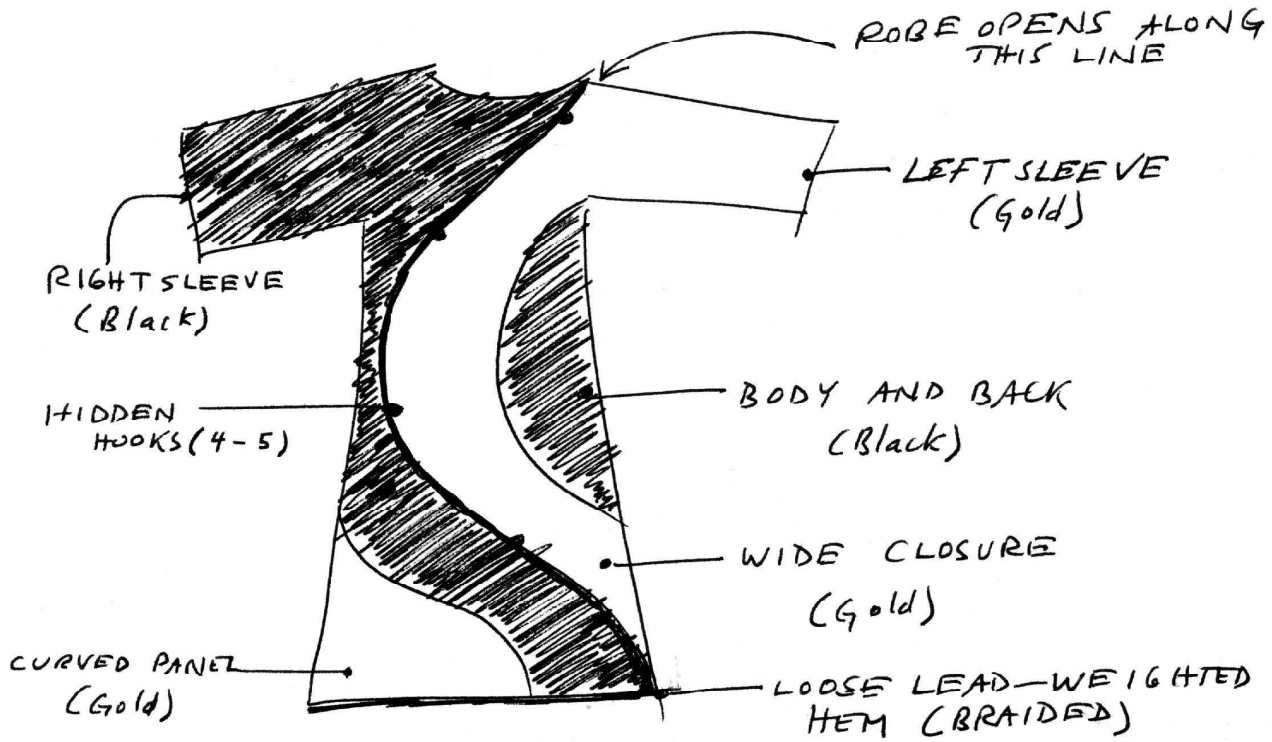
# STALK

ONE PER PERFORMER




1940's FUTURISTIC STYLE —
AMERICAN CLASSIC DINER TRIM

# COSTUMES




Robes are all black and gold acetate satin; they are identical except for mirror imaging.

| As above | Mirror |
|---|---|
| Singer | Percussion |
| Keyboard 1 | Keyboard 2 |
| Violin | Cello |

— Clarinet (either) —

# COSTUMES

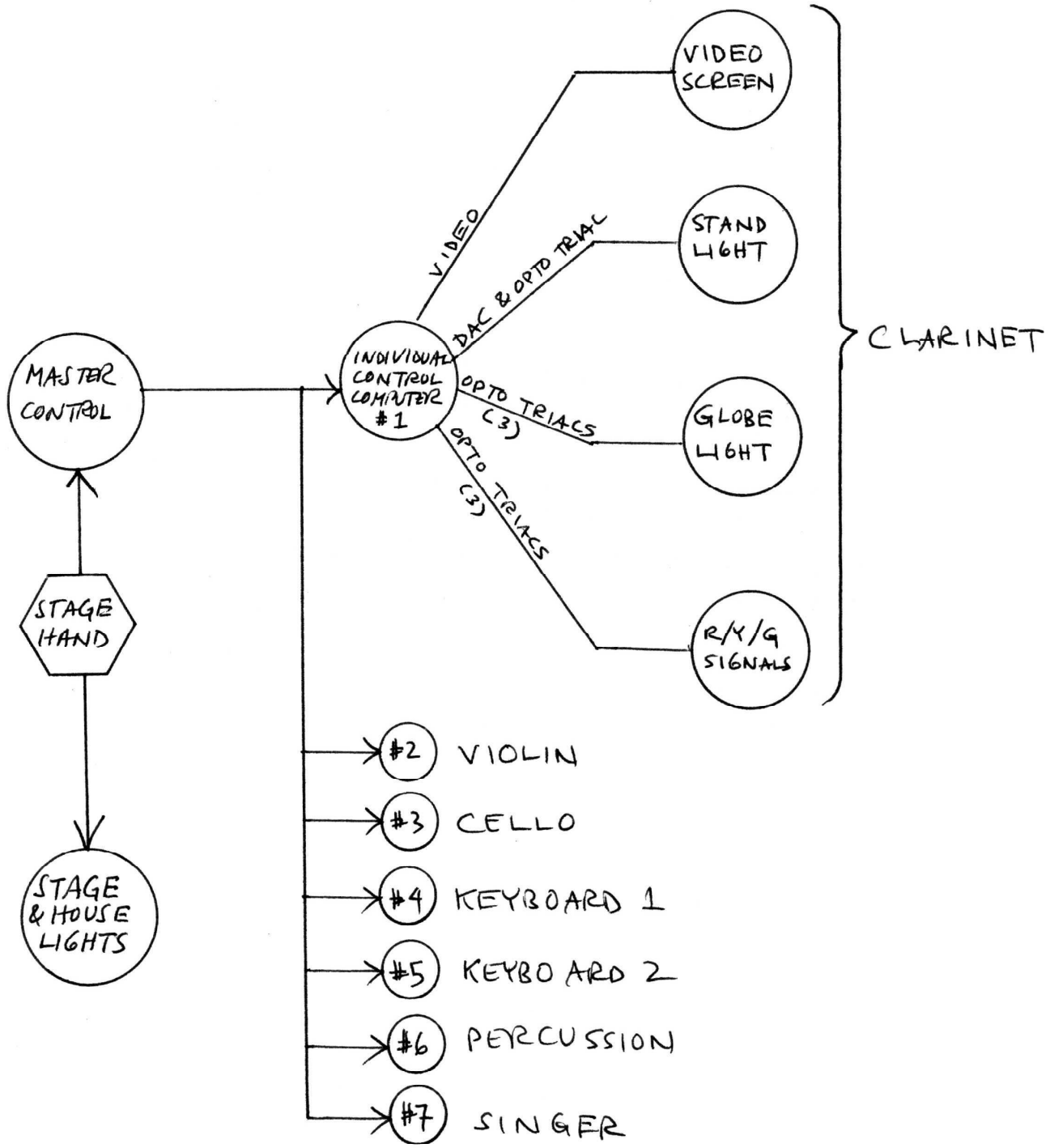
Alternate costumes uses angles rather than curves.

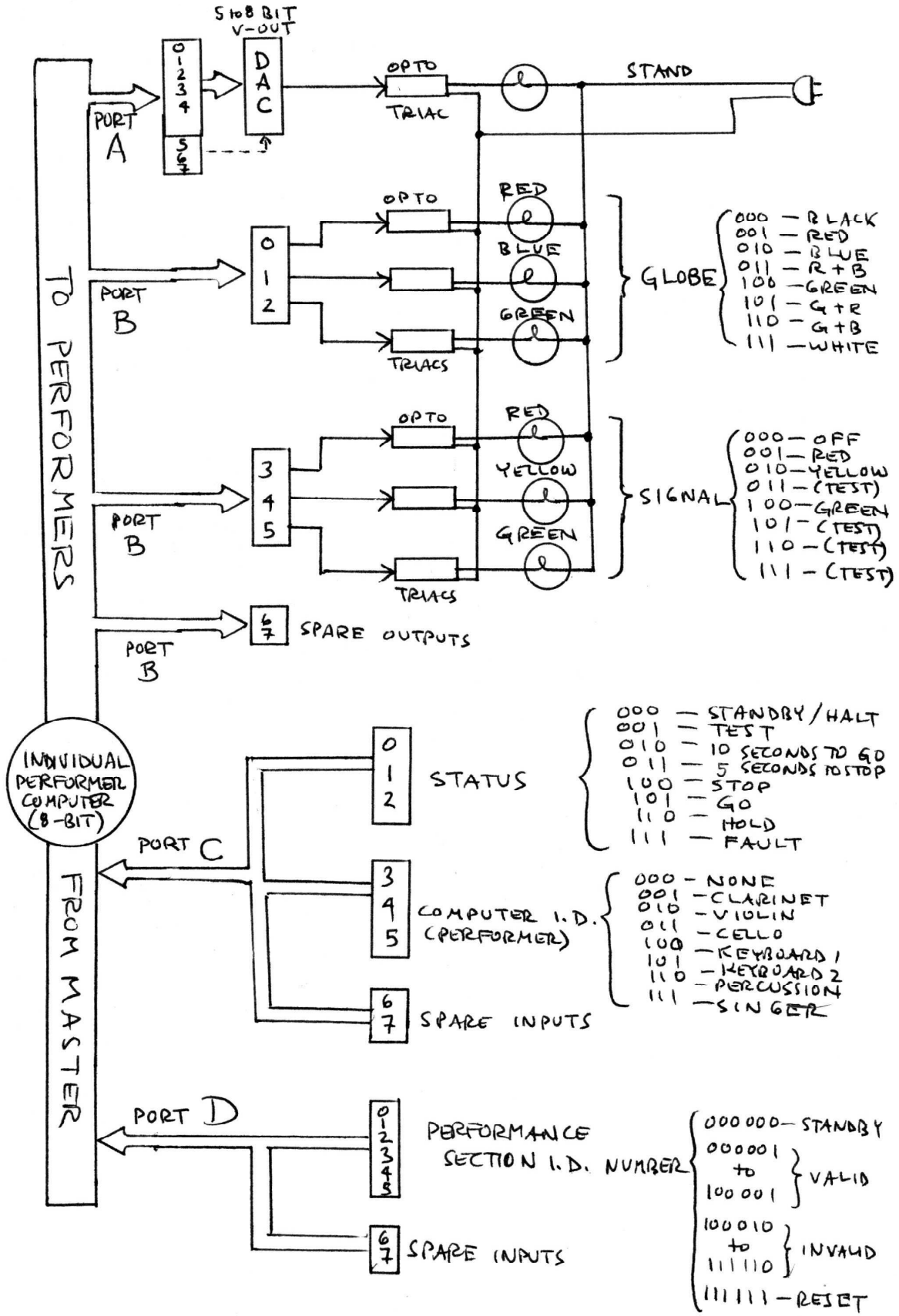
Colors and mirroring are the same

---

Dancer: Curved (or angular) diagonal gold band on black leotard with black drop-waist skirt.

# BLOCK DIAGRAM



Master All-Round Computer and Slaves
General Hardware and Software Specifications

OUTPUTS

Seven out of eight specified outputs are required; one spare output device reserved for future changes.
Eight 64- to 256-level analog (D/A) outputs via 8-bit port for stand lights. Opto-isolated triac circuit 100W minimum.
Eight sets of 3 digital outputs for globe lights. Each to be opto-isolated switching circuit, 75W minimum.
Eight sets of 3 digital outputs for signal lights. Each to be opto-isolated switching circuit, 25W minimum.

INPUTS

All inputs protected and at standard TTL level.
Three digital inputs for eight computer identifications.
Three digital inputs for eight performance conditions and status.
Six digital inputs for standby, reset, and 33 performance section identifications.

TEST SEQUENCE A (Master Unit)

1. Keyboard Test
   -- All inputs, prompted
2. Control to Computers Test
   -- Unit ID (all items, on-off, manual)
   -- Unit test (see Test Sequence B)

If NO units, use Test Sequence B #2-5

TEST SEQUENCE B (Slave Units)

1. Unit ID (see Test Sequence A)
2. Globe Light Sequence
   -- Manual for each light
   -- Automatic binary count with delay
3. Stand Light Sequence
   -- Step through each by binary left shift, 0000 0001 through 1000 0000
   -- Automatic up-down sirening, continuous
4. Signal Light Sequence
   -- Manual for each light
   -- Automatic binary count with delay
5. Video Sequence
   -- Manual on/off for display with text
   -- Screen print characters/colors/grays (automatic print of all configurations)

General Software Sequence for A TIME MACHINE.

BEFORE SHOW
1. Stagehand initiates self-test sequences A and B.
2. Stagehand corrects hookup problems, blown bulbs, missing power, etc.

START OF SHOW
3. Stagehand indicates one-minute signal via keyboard. Globe and stand lights are up, house lights are up, stage lights are down.
4a. Globe and stage lights come down (computer automatic).
4b. Stagehand brings house lights down (manual).
4c. Stagehand brings any additional lights down (manual).
5. Computer displays START/READY on master screen.
6. Stagehand on cue from performers indicates start of performance via keyboard.

MASTER LOOP START
7. Preprogrammed lights for section are raised/lowered.
8. Stagehand indicates 10 seconds from end of through-composed section via keyboard.
9. Computer signals READY on master screen.
10. Stagehand indicates number and start of next through-composed section via keyboard.
11. Stagehand indicates 10 seconds from end of through-composed section via keyboard.
12. Computer signals READY on master screen.
13. Computer makes selections for time machine section, sends selection information to performers' video screens (or control computers), turns RED signal on, turns performers' video screens on.
14. Stagehand indicates GO via keyboard.
15. Preprogrammed lights for section are raised/lowered.
16a. Computer turns YELLOW signal on at minus 2 seconds.
16b. Computer flashes YELLOW signal once at 0 seconds.
16c. Computer flashes GREEN signal in tempo at 1 second.
16d. Computer turns YELLOW signal on at 55 seconds.
16e. Computer turns RED signal on at 60 seconds.
16f. Computer turns all signals off, turns performers' video screens off.

RETURN TO MASTER LOOP START
17. Stagehand signals end of piece via keyboard.
18a. Stand and globe lights are turned off (automatic).
18b. Stage lights are turned off (manual).
19. Darkness.
20. Stagehand turns houselights up and completes system shutdown.

1/14/90

♩=80 1. Introduction (DARK) Descent of the Particles.

5

VOICE

B♭ CLAR.

VOICE OF CLAR.

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

KB 1

VOICE OF KB1

KB 2

VOICE OF KB2

PERC

VOICE OF PERC

sim.

sim.

sim.

mf 3 toms

hi hat

2 snares

mf

B.D. deadened with book or cloth

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VOICE

CLAR

VOICE OF CLAR

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

KB 1

VOICE OF KB1

KB 2

VOICE OF KB2

PERC

VOICE OF PERC

10

VOICE

CLAR.

VOICE OF CLAR.

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

KB 1

VOICE OF KB 1

KB 2

VOICE OF KB 2

PERC.

VOICE OF PERC.

ff

ff

ff

15

VOICE

CLAR.

VOICE OF CLAR.

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

KB1

VOICE OF KB1

KB2

VOICE OF KB2

PERC.

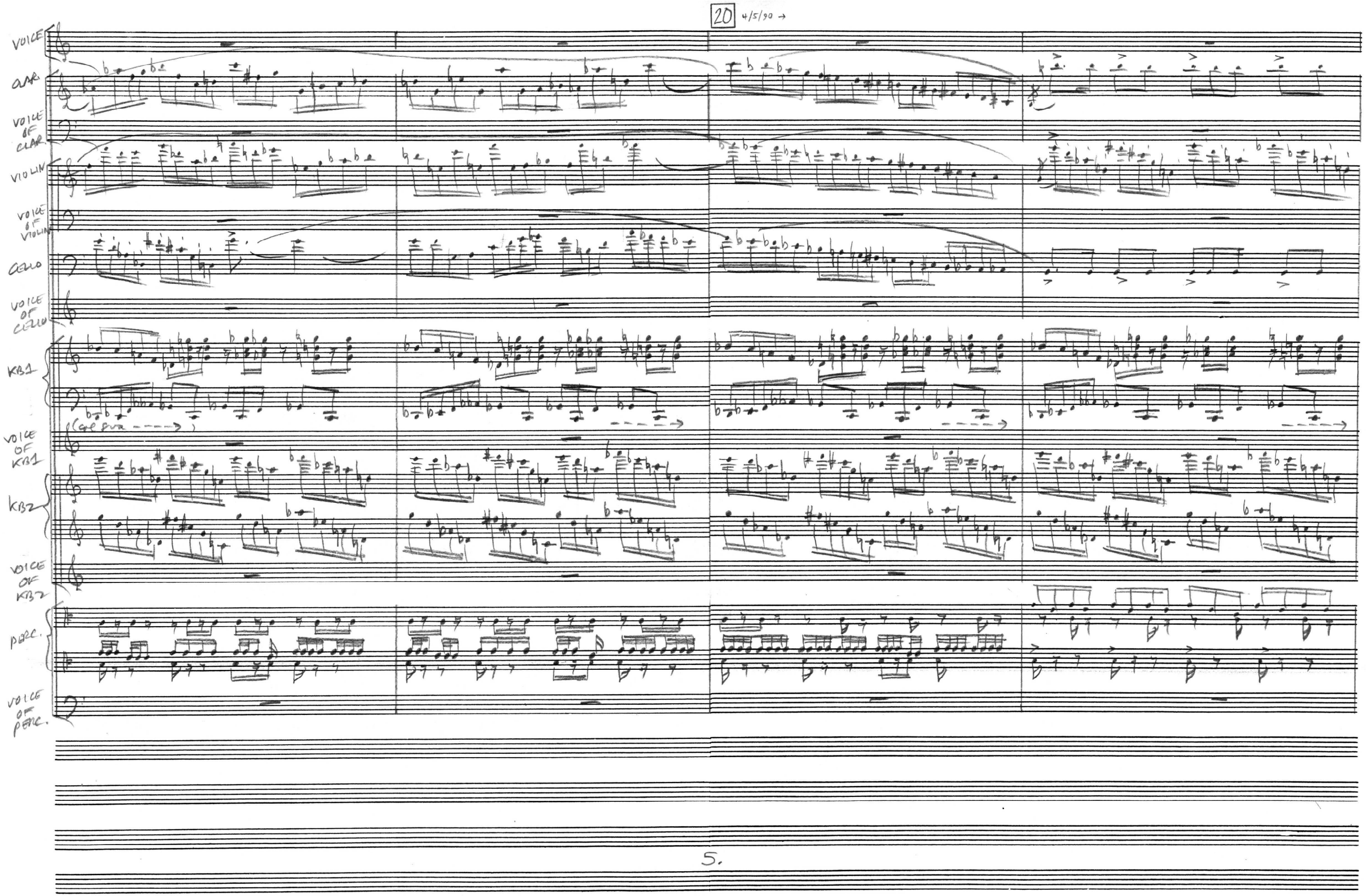
VOICE OF PERC.

sim.

(sim)

sempre

f


20
4/5/90 →
VOICE
CLAR.
VOICE OF CLAR.
VIOLIN
VOICE OF VIOLIN
CELLO
VOICE OF CELLO
KB1
VOICE OF KB1
KB2
VOICE OF KB2
PERC.
VOICE OF PERC.

VOICE

CLAR.

VOICE OF CLAR.

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

KBD

cresc.

VOICE OF KBD

KBD

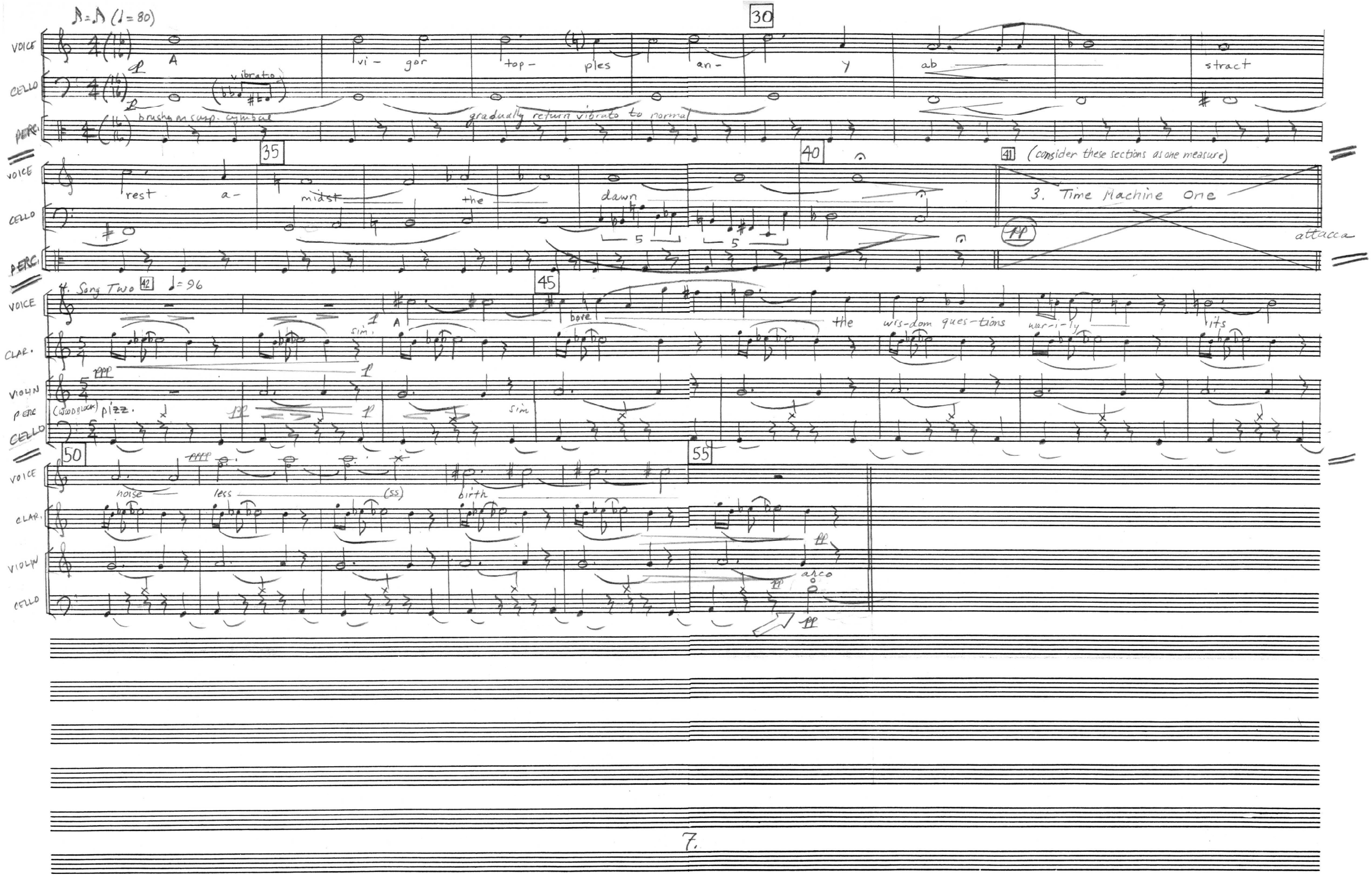
VOICE OF KBD

PERC.

VOICE OF PERC.

gradually widen + slow vibrato

brushes on snap. cymbal


VOICE
CELLO
PERC.
A
vi- gor top- ples an- y ab stract
vibrato
brushes on susp. cymbal
gradually return vibrato to normal
rest a- midst the dawn
(consider these sections as one measure)
3. Time Machine One
attacca
4. Song Two
CLAR.
VIOLIN
(WOODBLOCK)
pizz.
sim
bove the wis-dom ques-tions war-i-ly its
noise less (ss) birth
arco

5. Interlude One. Considerations.

♩= 108 (may exchange voices to fit range of performers)

60

65

crescendo

CLAR.

VIOLIN

VOICE OF VIOLIN

CELLO

VOICE OF CELLO

VOICE OF KB 1

VOICE OF KB 2

PERC.

VOICE OF PERC.

B.D.

mp

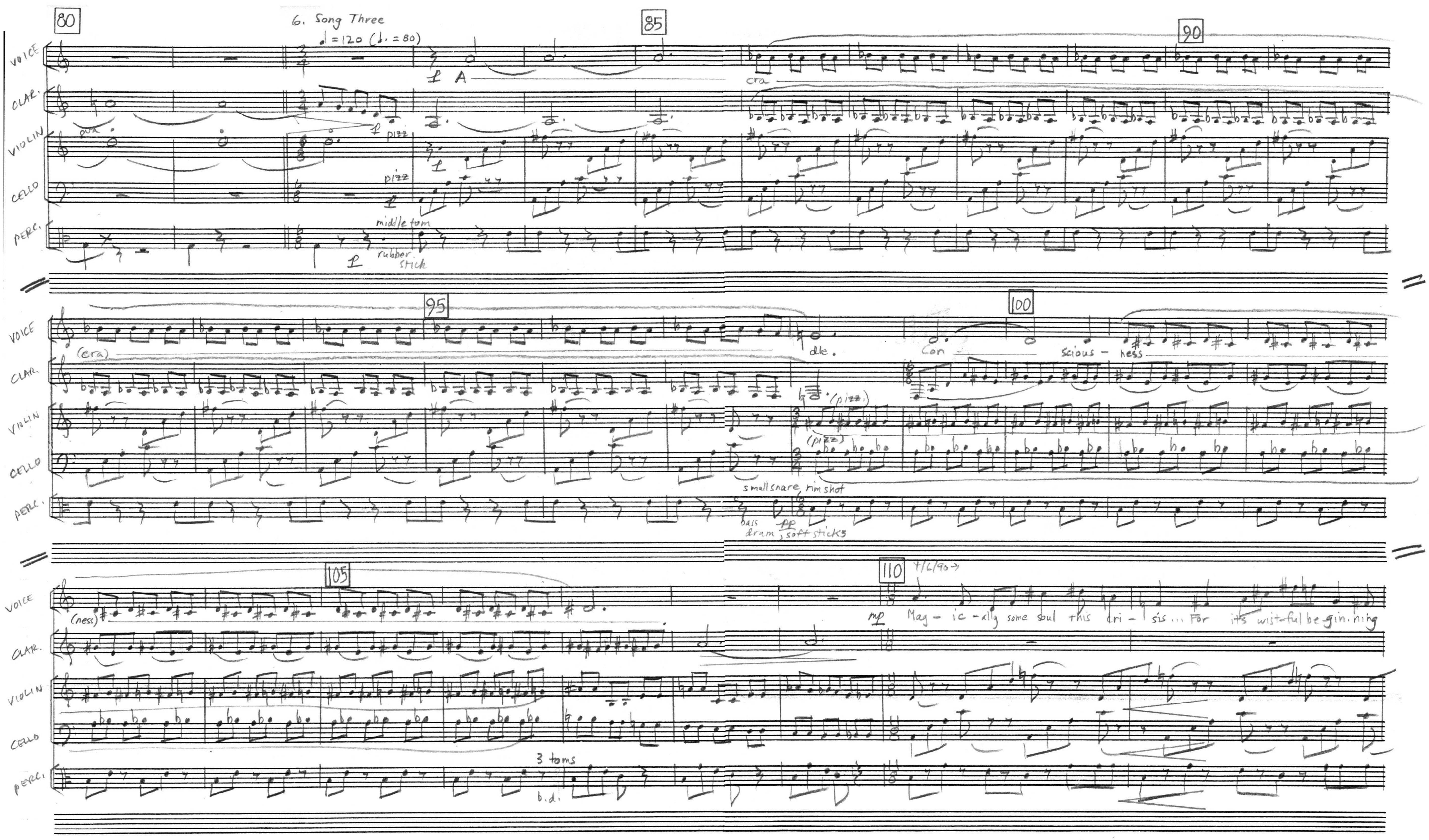
bowed cymbal (bow edge as steadily as possible)

70

decrescendo

f

75


80
6. Song Three
♩=120 (♩. = 80)
85
90
VOICE
CLAR.
VIOLIN
CELLO
PERC.
A
cra
pizz
middle tom
rubber stick
95
100
(cra)
dle.
Con
scious - ness
(pizz)
small snare, rim shot
bass drum, soft sticks
105
110
4/6/90
(ness)
mp
Mag - ic - ally some soul this dri - sis ... For its wist-ful be-gin-ning
3 toms
b.d.

115

7. Time Machine Two

116

8. Song Four ♩ = 130

4/7/90 →

GREEN

VOICE

CLAR.

VIOLIN

CELLO

PERC.

KB 1

KB 2

mp

B.D.

3 toms

mf

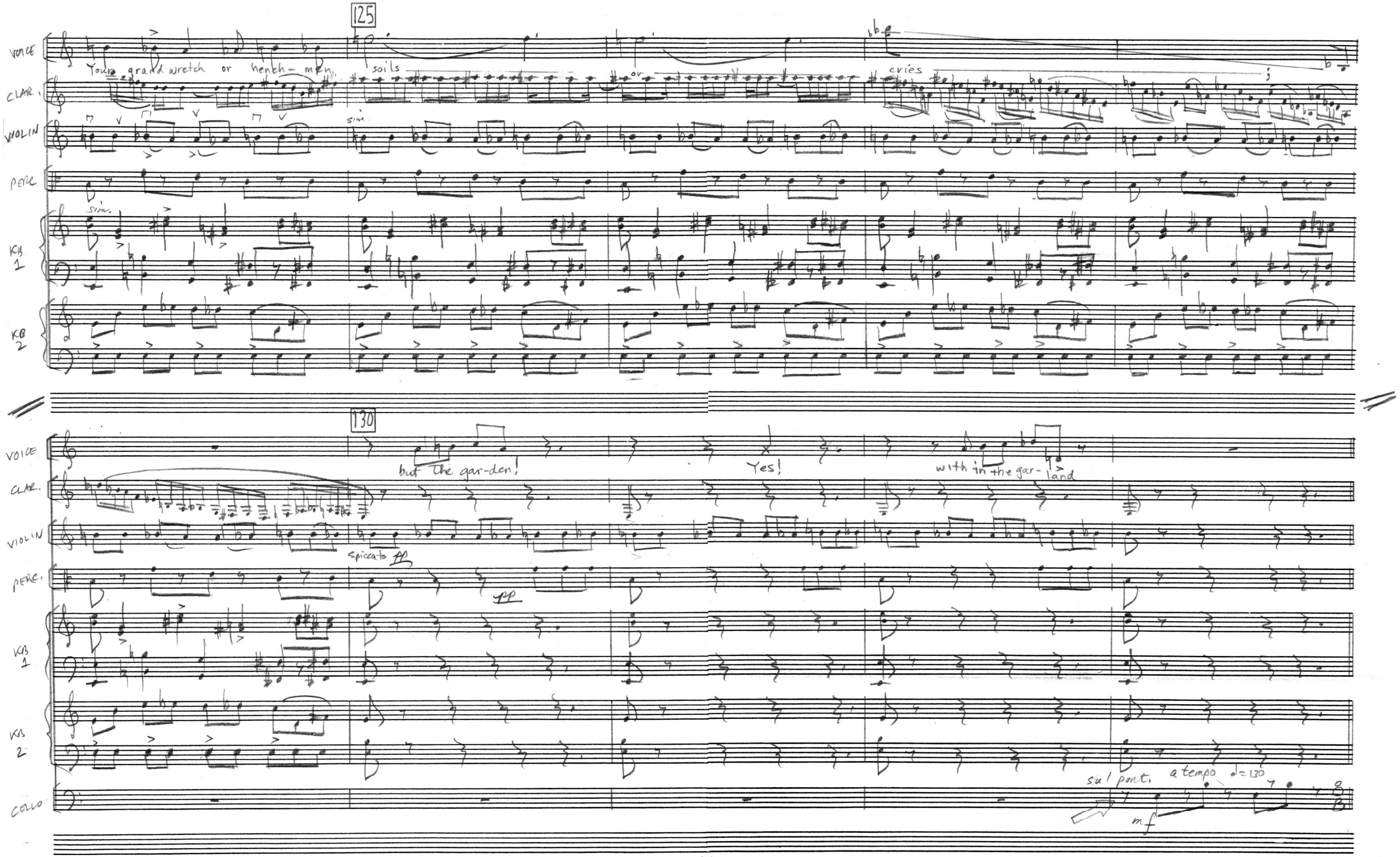
Your grand wretch or hench-men, Your grand wretch or hench-men,

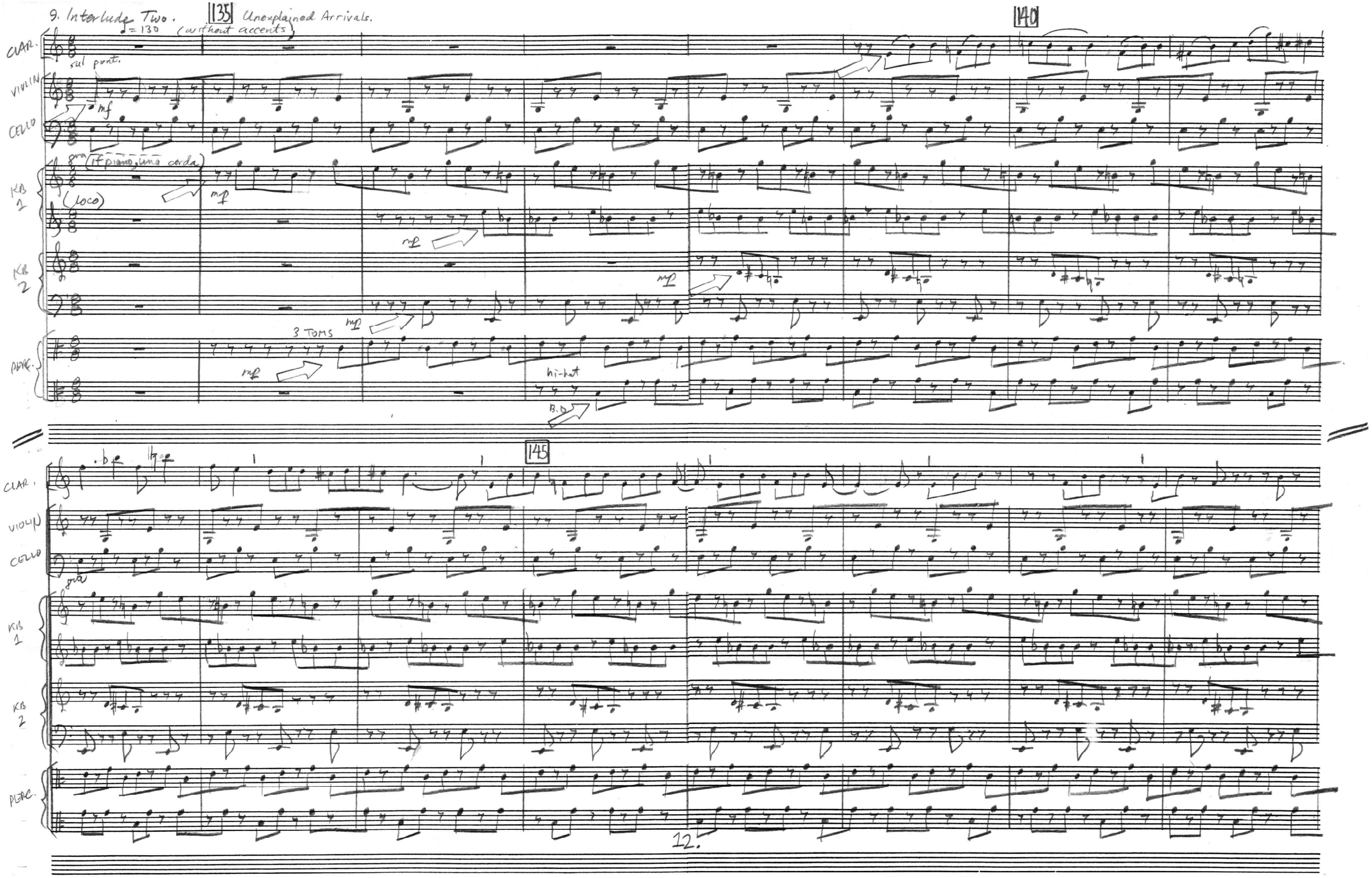
sim.

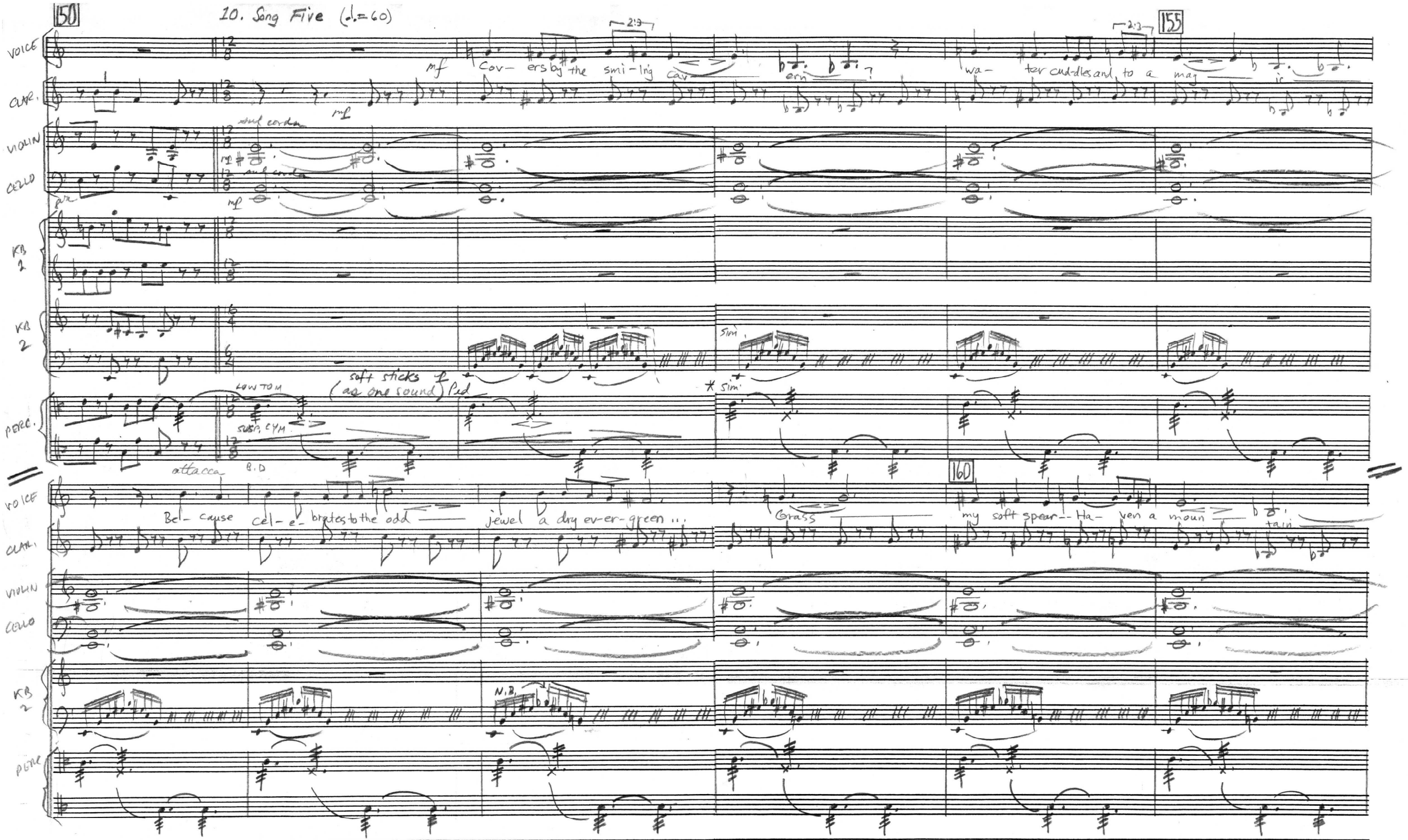
attacca

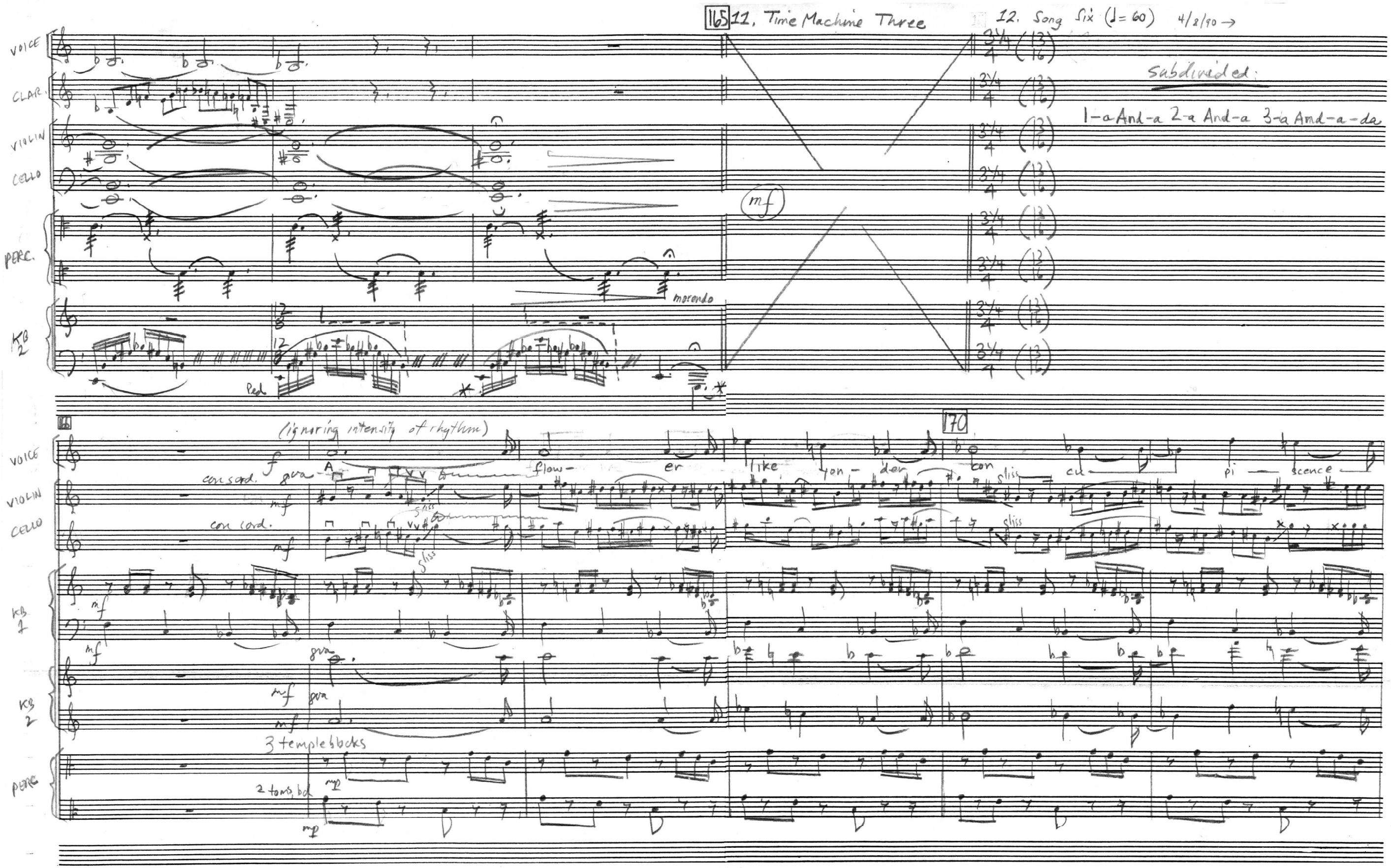
120

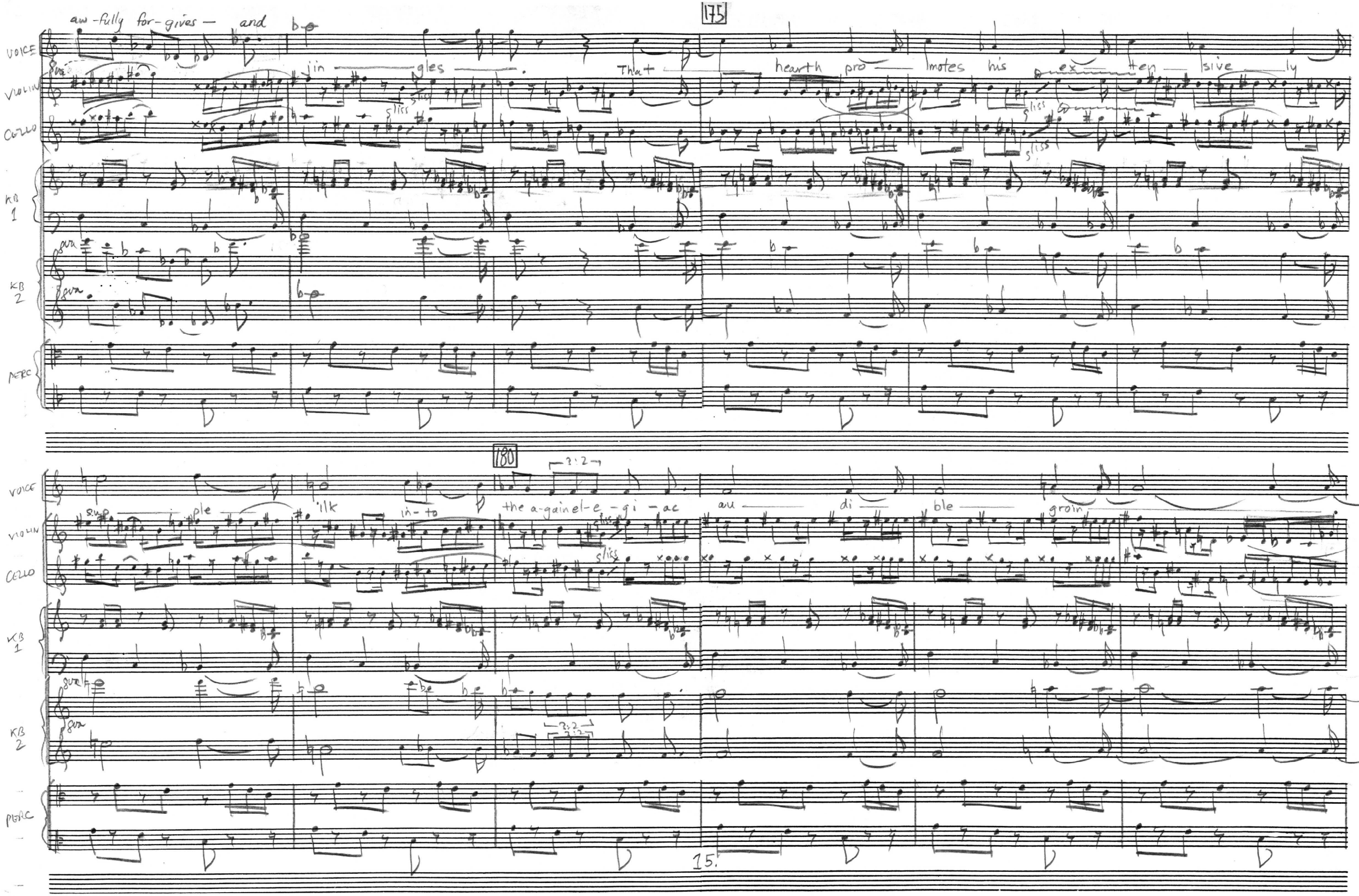
Your grand wretch or hench-men, Your grand wretch or hench-men, Your grand wretch or hench-men, Your grand wretch or hench-men, Your grand wretch or hench-men,


125
VOICE
CLAR.
VIOLIN
PERC.
KB 1
KB 2
Your grand wretch or hench-men soils or cries
sim.
130
but the gar-den!
Yes!
with in the gar-land
spiccato pp
pp
CELLO
sul pont.
a tempo ♩=130
mf


9. Interlude Two.
135
Unexplained Arrivals.
140
♩= 130 (without accents)
CLAR.
sul pont.
VIOLIN
mf
CELLO
8va (if piano, una corda)
KB 1
(loco)
mp
KB 2
3 TOMS
PERC.
hi-hat
B.D.
145
CLAR.
VIOLIN
CELLO
8va
KB 1
KB 2
PERC.


150
10. Song Five (♩.=60)
155
160
VOICE
CLAR.
VIOLIN
CELLO
KB 2
PERC.
mf
Cov- ers by the smi-ling cav- ern ? wa- ter cud-dles and to a mag- ic
soft sticks
(as one sound) Ped
LOW TOM
SUSP. CYM
B.D
attacca
Bel- cause cel- e- brates to the odd jewel a dry ev-er-green ... Grass my soft spear-- Ha- ven a moun- tain
N.B.


165 11. Time Machine Three
12. Song Six (♩= 60) 4/8/90 →
Subdivided:
1-a And-a 2-a And-a 3-a And-a-da
VOICE
CLAR.
VIOLIN
CELLO
PERC.
KB 2
morendo
Ped.
(ignoring intensity of rhythm)
170
con sord.
con cord.
flow- er like yon- der con cu- pi- scence
sliss
KB 1
KB 2
3 templeblocks
2 toms, bd
PERC


175
aw-fully for-gives — and
VOICE
VIOLIN
CELLO
KB 1
KB 2
PERC
jin — gles — That — hearth pro — motes his ex — ten — sive — ly
sliss
180
3:2
sup — ple — ilk in-to the a-gain el-e-gi-ac au — di — ble — groin
15.

185 ♩.→♪

13. Interlude Three (a tempo, ♩=120) (without accents) Honey & Hops.

VOICE

VIOLIN — 8va — senza sord. — loco — pizz.

CELLO — senza sord. — pizz.

KBD1

KBD2 — 8va — 15ma — 8va

PERC — Small bells 8va — 3 bongos

VOICE OF CLAR

VOICE OF VIOLIN

VOICE OF CELLO

VOICE OF KBD1

VOICE OF KBD2

VOICE OF PERC

attacca

190

195

crescendo

VOICE

VIOLIN

col legno battuta

CELLO

col legno battuta

KB1

15ma

KB2

8va

8va

PERC.

VOICE OF CLAR.

[ah]

VOICE OF VIOLIN

[ah]

VOICE OF CELLO

[ah]

VOICE OF KB 1

[ah]

VOICE OF KB 2

[ah]

VOICE OF PERC.

[ah]

decrescendo

200 14. Song Seven (♩ = 90) YELLOW

VOICE

VIOLIN

CELLO

KB1

ismay

KB2

pan

PERC.

Gong

B. Drum

CLARINET

stopped hand

6:4

VOICE OF CLAIR

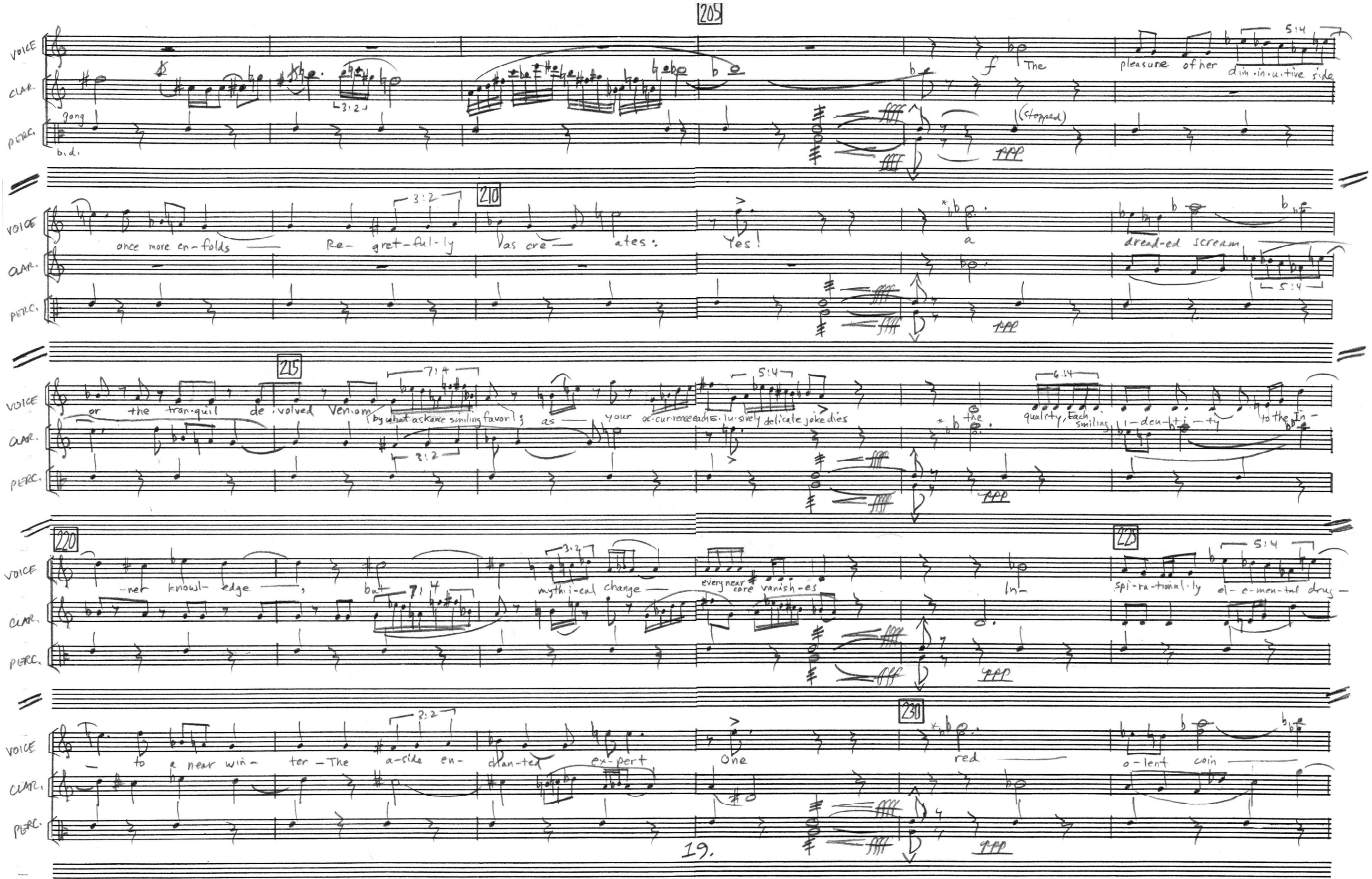
VOICE OF VIOLIN

VOICE OF CELLO

VOICE OF KB1

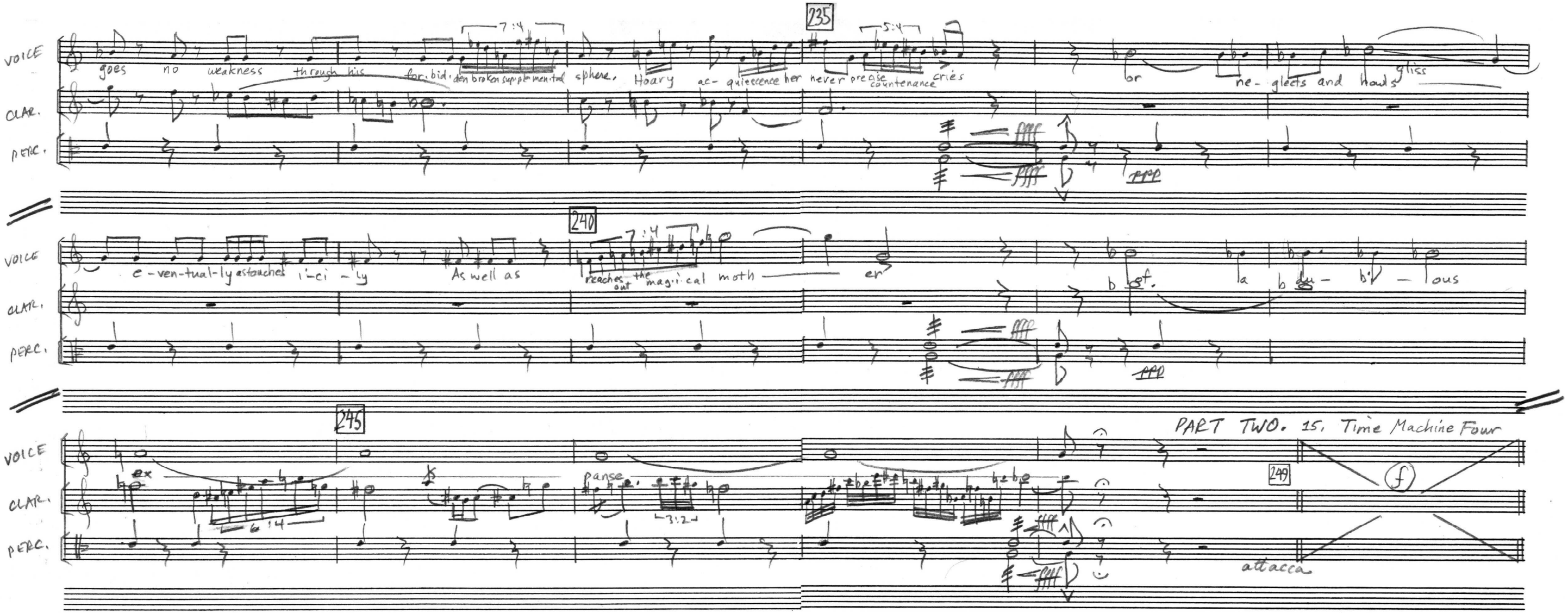
VOICE OF KB2

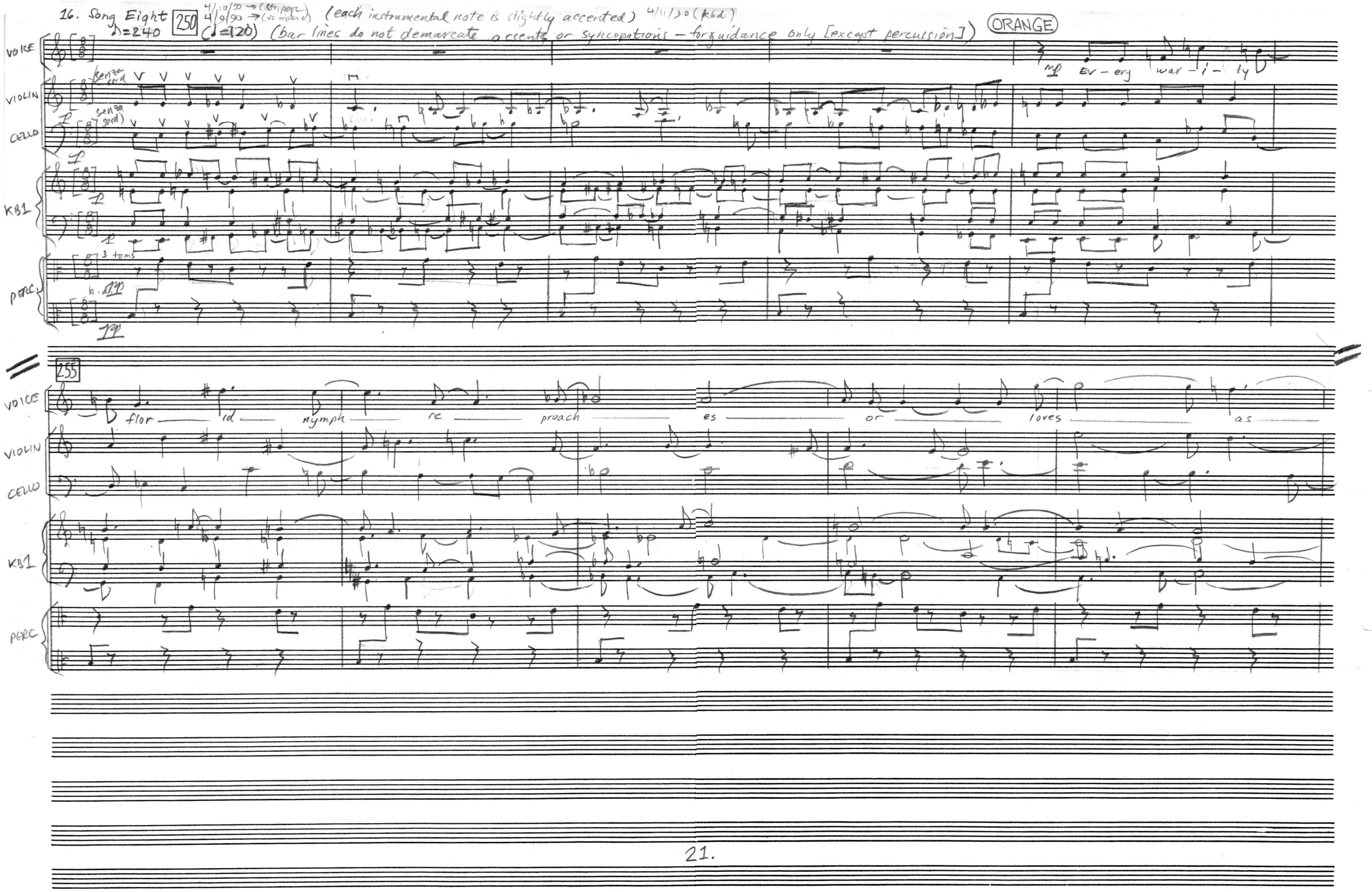
VOICE OF PERC






(* ossia all 3 times or not at all)


VOICE
CLAR.
PERC.
235
goes no weakness through his for-bid-den broken supplemental sphere, Hoary ac-quiescence her never precise countenance cries
or ne-glects and howls gliss
240
e-ven-tual-ly as touches i-ci-ly As well as reaches out the magi-cal moth-er
b of. a b du-bi-lous
245
ex
panse
249
PART TWO. 15. Time Machine Four
attacca


16. Song Eight
250
♪=240
4/10/90 → (str. perc.)
4/9/90 → (vc + perc.)
(♩=120)
(each instrumental note is slightly accented)
4/11/90 (kbd)
(bar lines do not demarcate accents or syncopations – for guidance only [except percussion])
ORANGE
VOICE
VIOLIN
CELLO
KB1
PERC
senza sord
3 toms
mp Ev – ery war – i – ly
255
flor id nymph re proach es or loves as

260

VOICE (as) well as li cits

VIOLIN

CELLO

KBD

PERC.

265

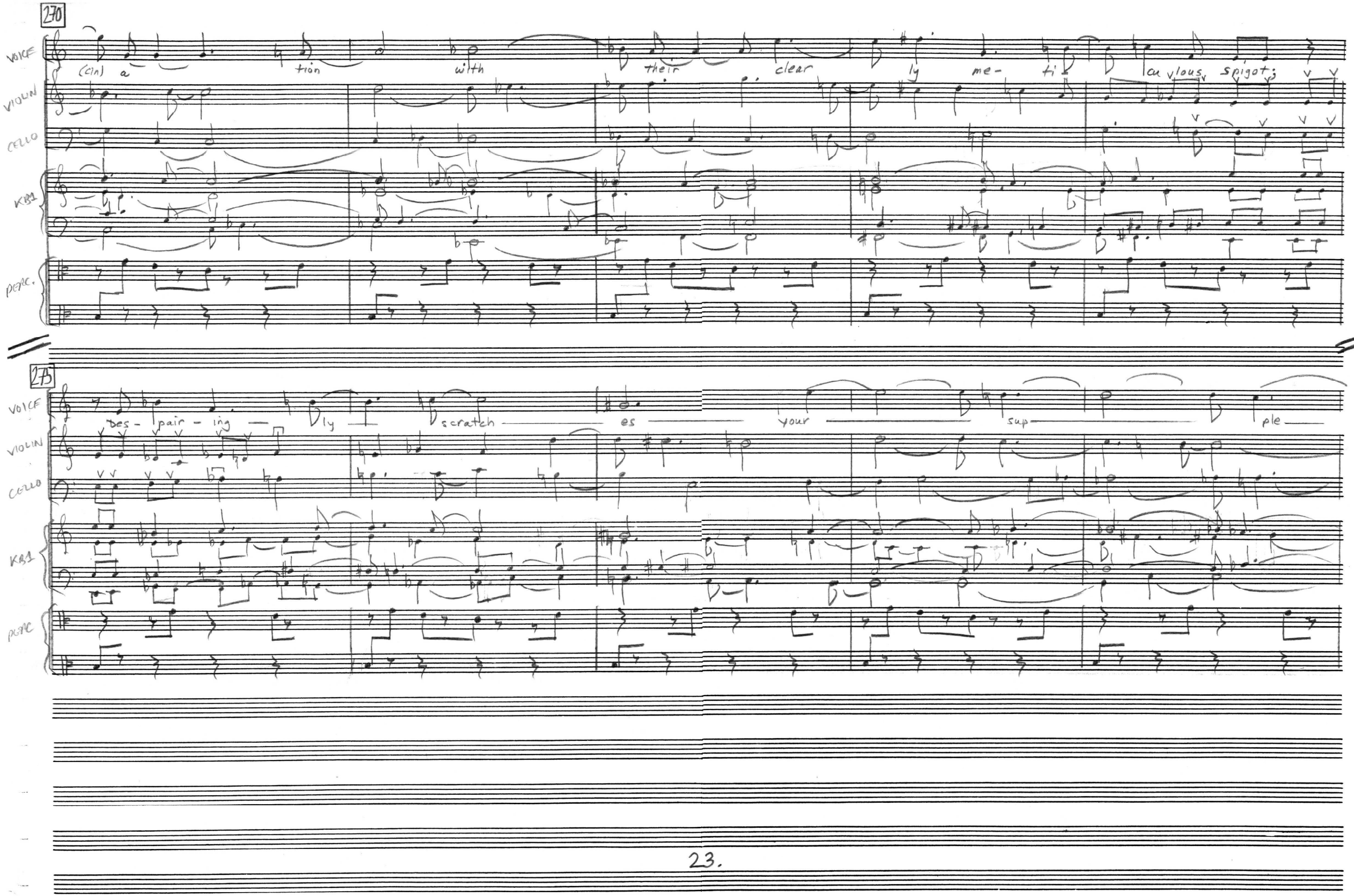
VOICE (cits) that fc line fas cin

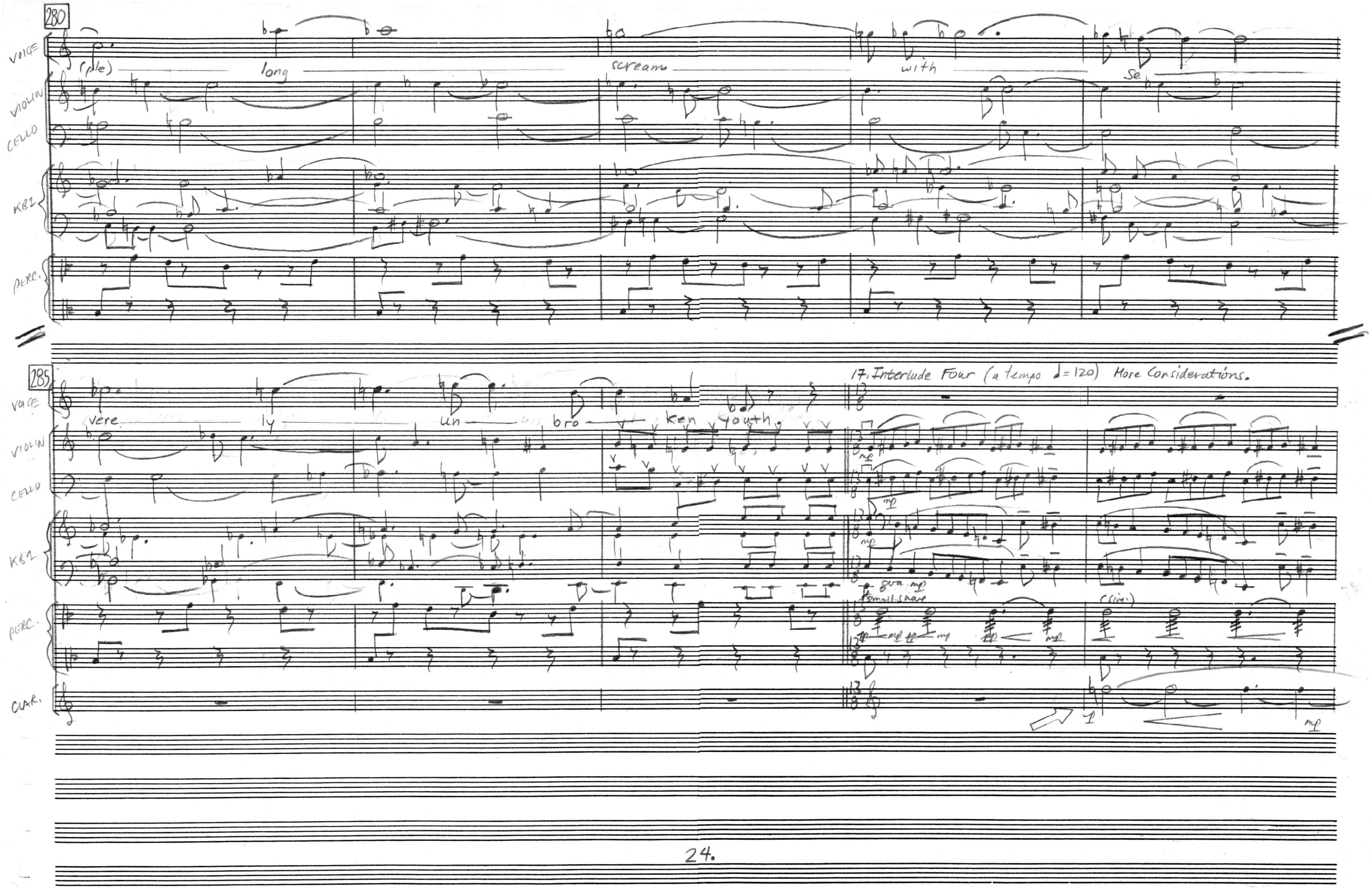
VIOLIN

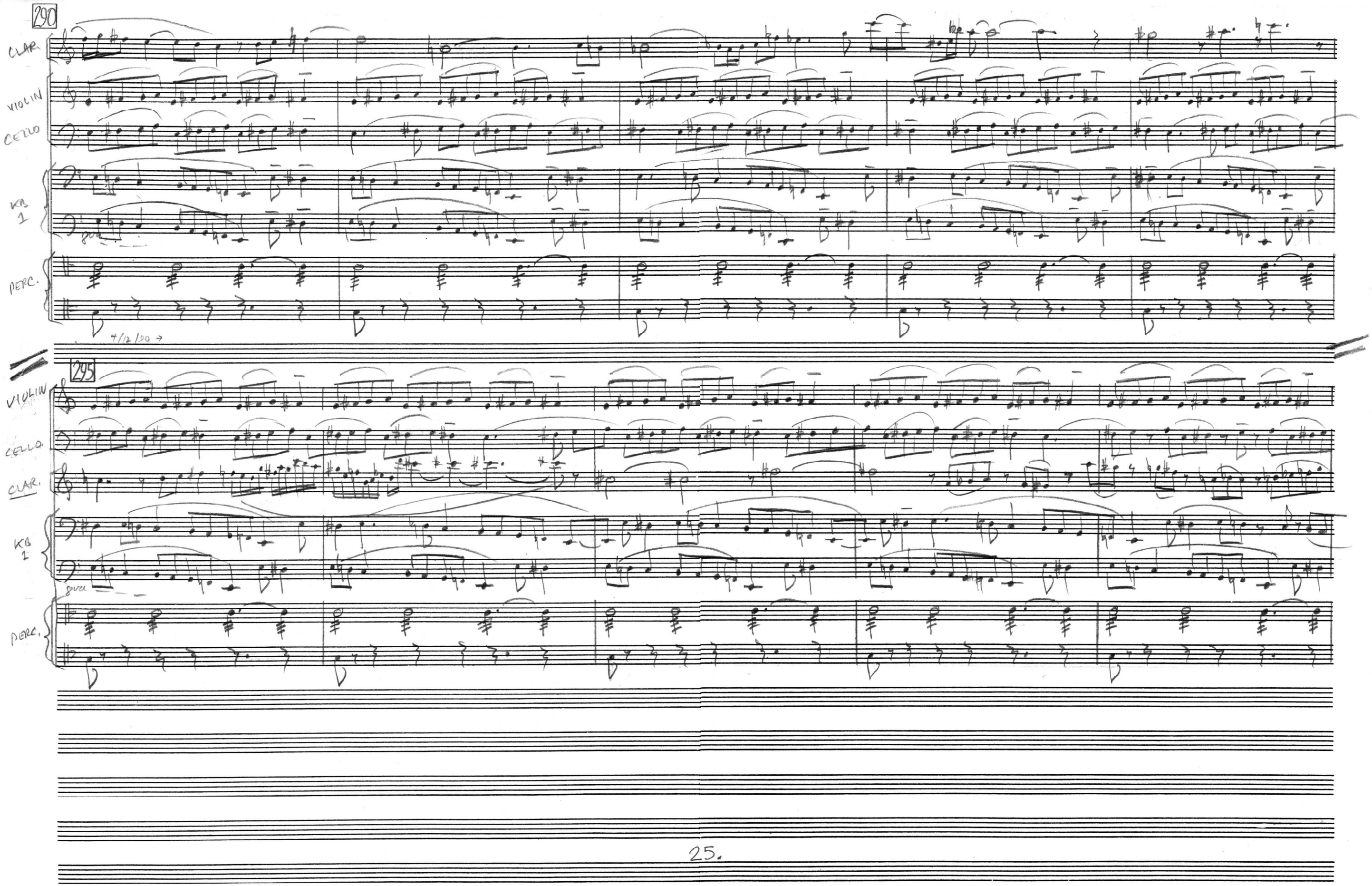
CELLO

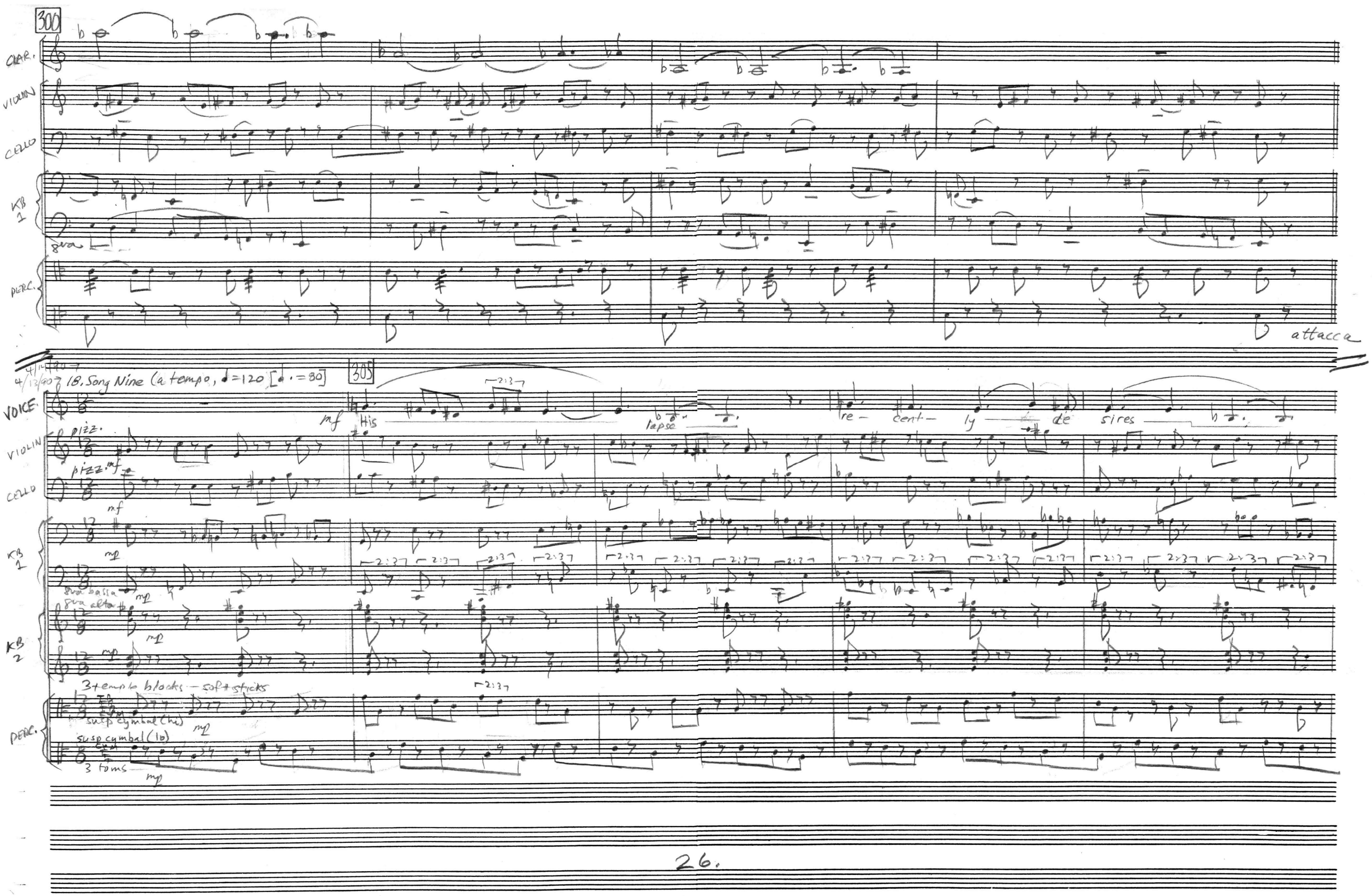
KBD

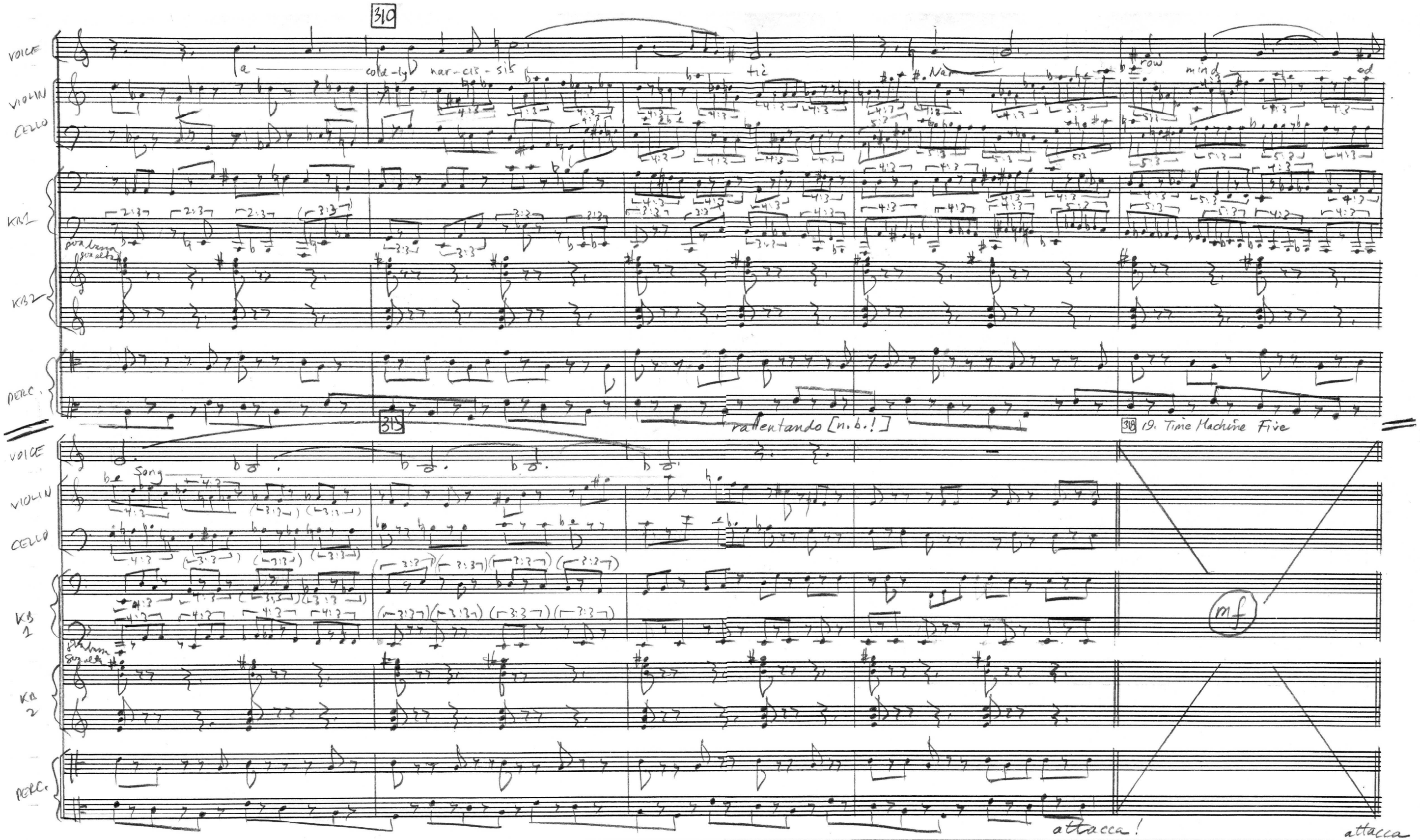
PERC.

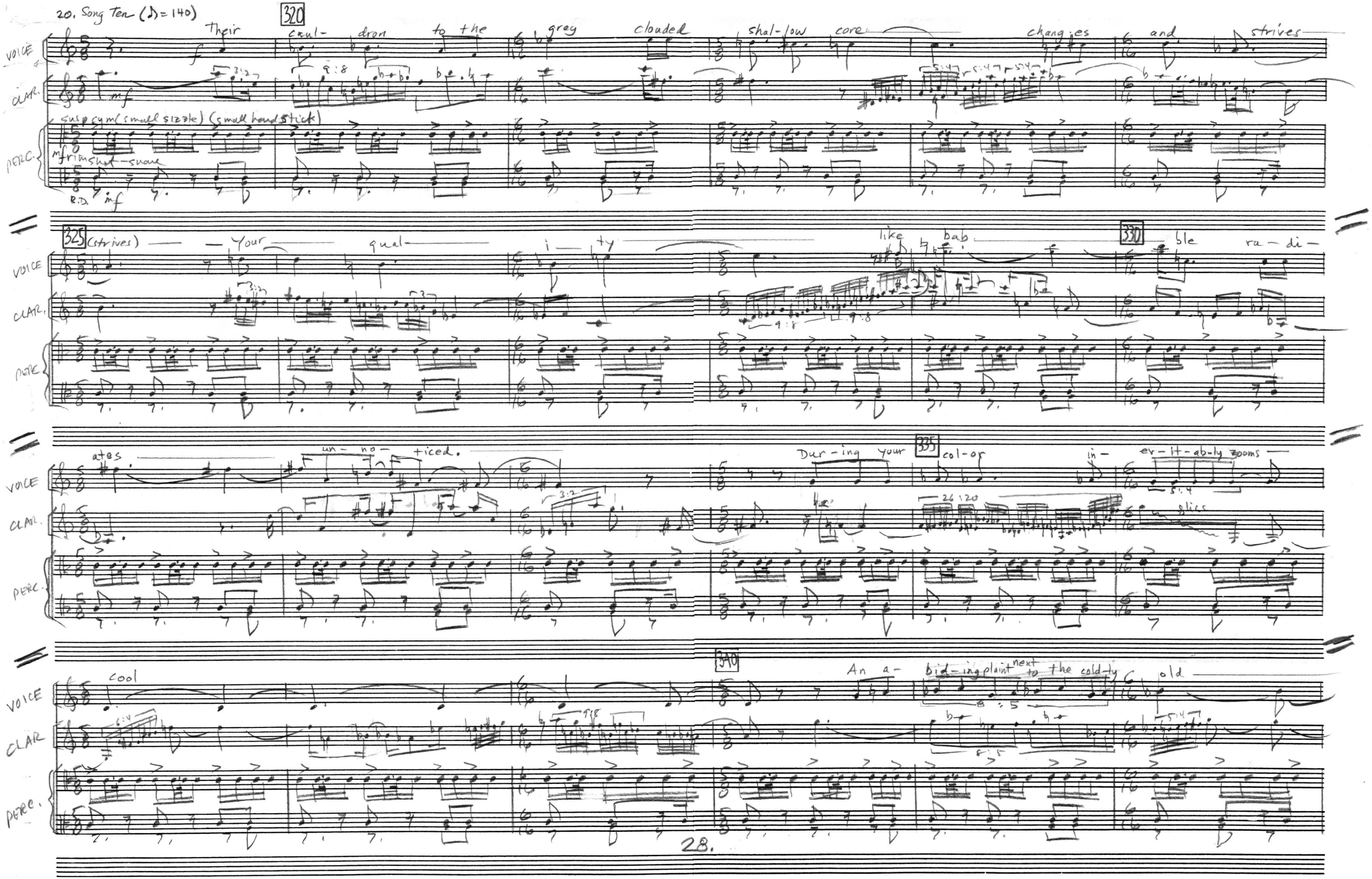

270
VOICE
VIOLIN
CELLO
KB1
PERC.
(cin) a tion with their clear ly me- ti- cu lous spigot;
275
VOICE
VIOLIN
CELLO
KB1
PERC
Des- pair- ing ly scratch es your sup ple

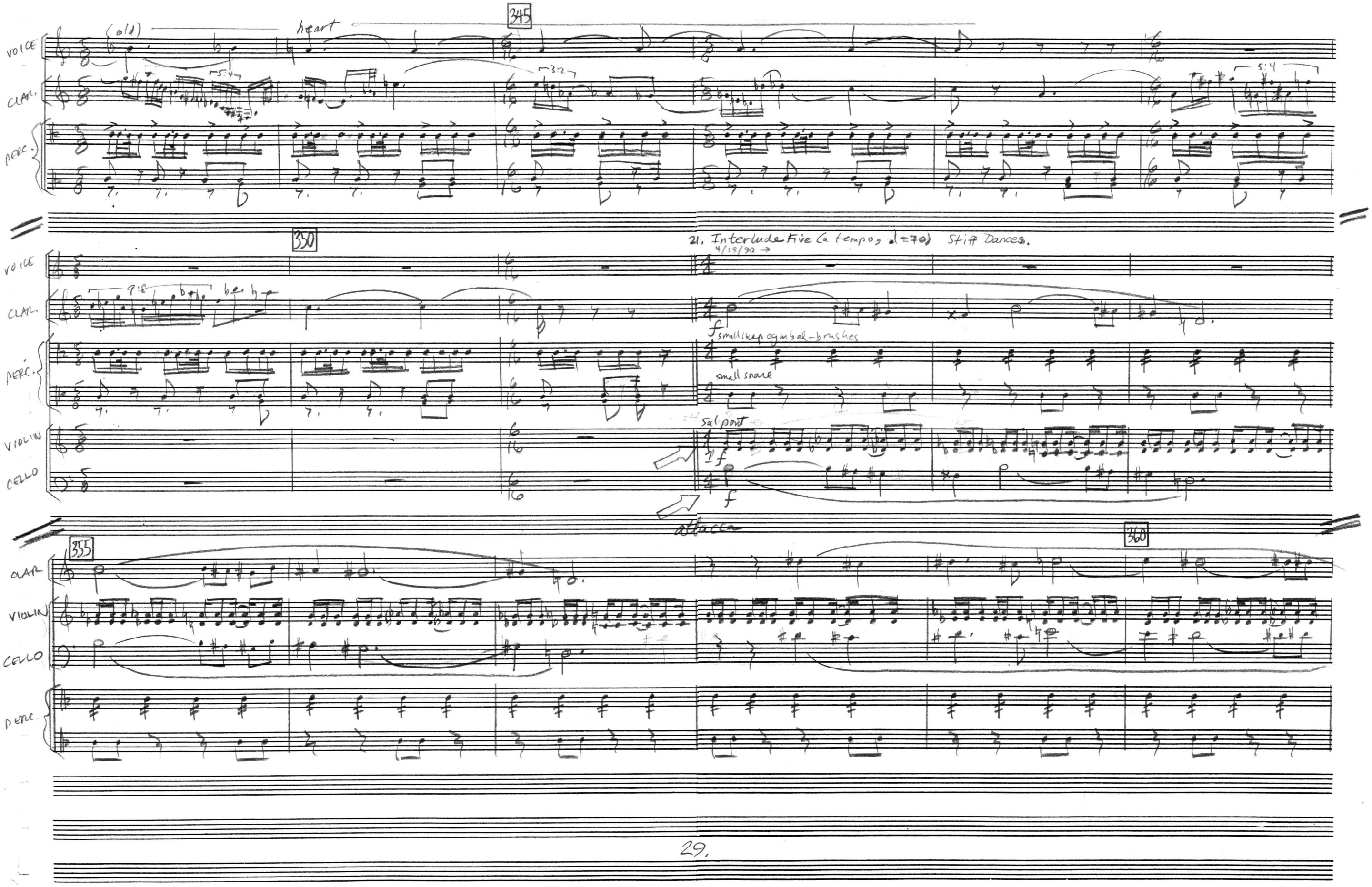

280
VOICE
(ple) long scream with se
VIOLIN
CELLO
KB1
PERC.
285
vere ly un bro ken youth.
17. Interlude Four (a tempo ♩=120) More Considerations.
VOICE
VIOLIN
CELLO
KB1
PERC.
CLAR.
small snare
(sim.)

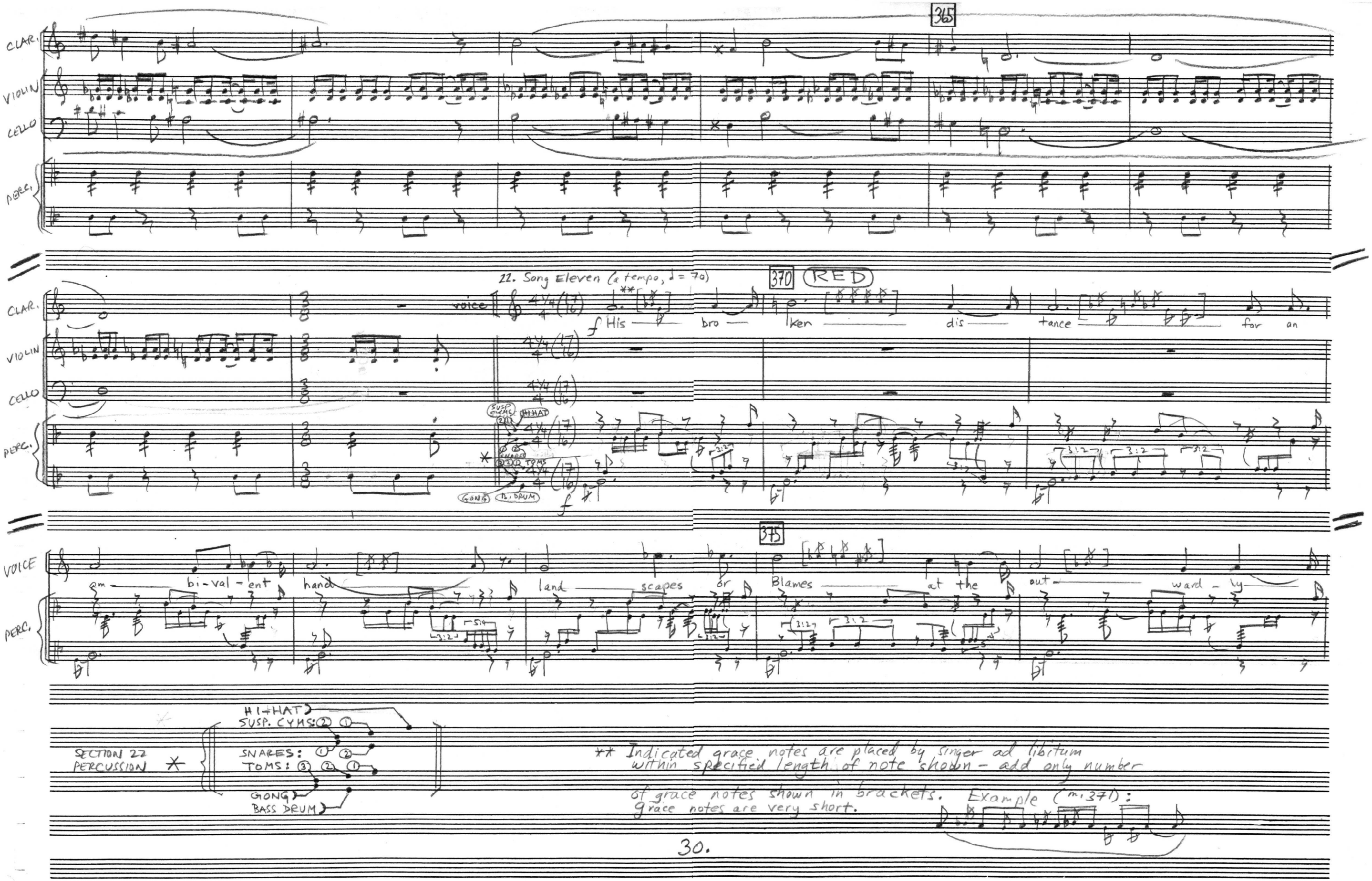

290
CLAR.
VIOLIN
CELLO
KB 1
PERC.
4/12/90
295
VIOLIN
CELLO
CLAR.
KB 1
PERC.


300
CLAR.
VIOLIN
CELLO
KB 1
8va
PERC.
attacca
4/14/90
4/13/90
18. Song Nine (a tempo, ♩=120 [♩. = 80]
305
VOICE
mf
His
lapse
re- cent- ly de- sires
pizz.
pizz. mf
mf
mp
8va bassa
8va alta
KB 2
3 temple blocks — soft sticks
susp cymbal (hi)
susp cymbal (lo)
3 toms


310
VOICE
VIOLIN
CELLO
KB1
KB2
PERC.
a cold-ly nar-cis-sis tic
Nar row mind ed
rallentando [n.b.!]
318 19. Time Machine Five
Song
mf
attacca!
attacca


20. Song Ten (♪ = 140)
320
Their cauldron to the grey clouded shallow core changes and strives
VOICE
CLAR.
PERC.
sus p cym (small sizzle) (small hand stick)
mf rim shot-snare
B.D.
325
(strives) Your quality like babble radiates unnoticed.
330
335
During your color inevitably zooms
340
An abiding plaint next to the coldly old
cool


345
VOICE
(old)
heart
CLAR.
PERC.
350
21. Interlude Five (a tempo, ♩=70) Stiff Dances.
4/15/90 →
VOICE
CLAR.
PERC.
small sheep cymbal-brushes
small snare
VIOLIN
CELLO
sul ponti
attacca
355
360
CLAR.
VIOLIN
CELLO
PERC.


365
CLAR.
VIOLIN
CELLO
PERC.
22. Song Eleven (a tempo, ♩ = 70)
370
RED
voice
His bro ken dis tance for an
SUSP. CYMS
HI-HAT
SNARES
TOMS
GONG
B. DRUM
375
VOICE
am bi-val-ent hand land scapes or Blames at the out ward-ly
SECTION 22
PERCUSSION
HI-HAT
SUSP. CYMS:
SNARES:
TOMS:
GONG
BASS DRUM
** Indicated grace notes are placed by singer ad libitum within specified length of note shown - add only number of grace notes shown in brackets. Example (m. 371): Grace notes are very short.

VOICE

PERC.

forth — right in ac- tive tab- leau

380

VOICE

PERC.

pague had lowed zom- bie no an- i- mal cre-

385

390

23, Time Machine Six

391

VOICE

PERC.

ates.

mp

24. Song Twelve (driving ♩= 96)

4/18/90 →

392

A

VOICE

KB 1

KB 2

PERC.

nymph des- pair-ing- ly shudders

No!

its rock on ev-ery

(Ped. sim.)

large, soft sticks

3 toms

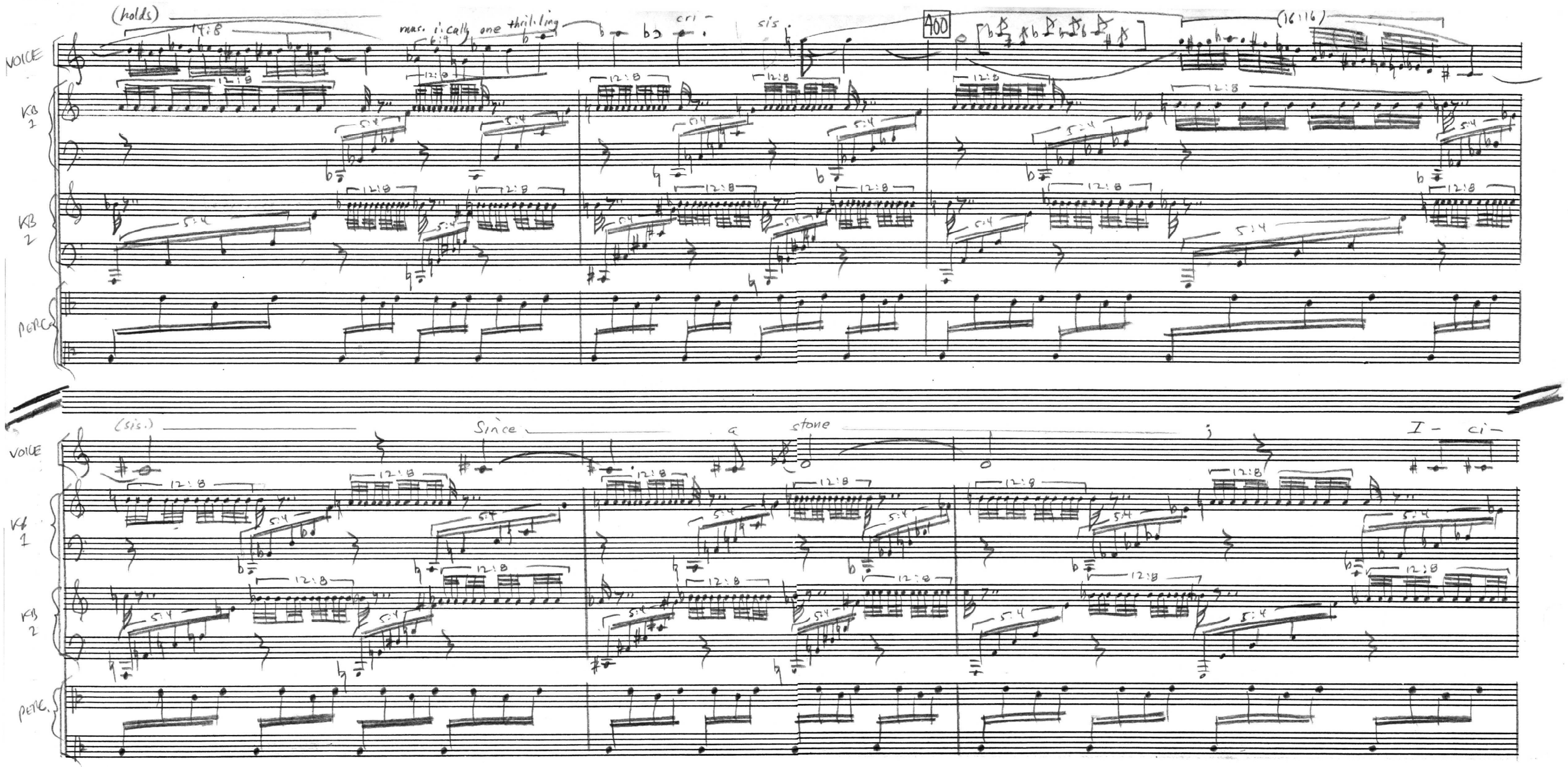
B.D.

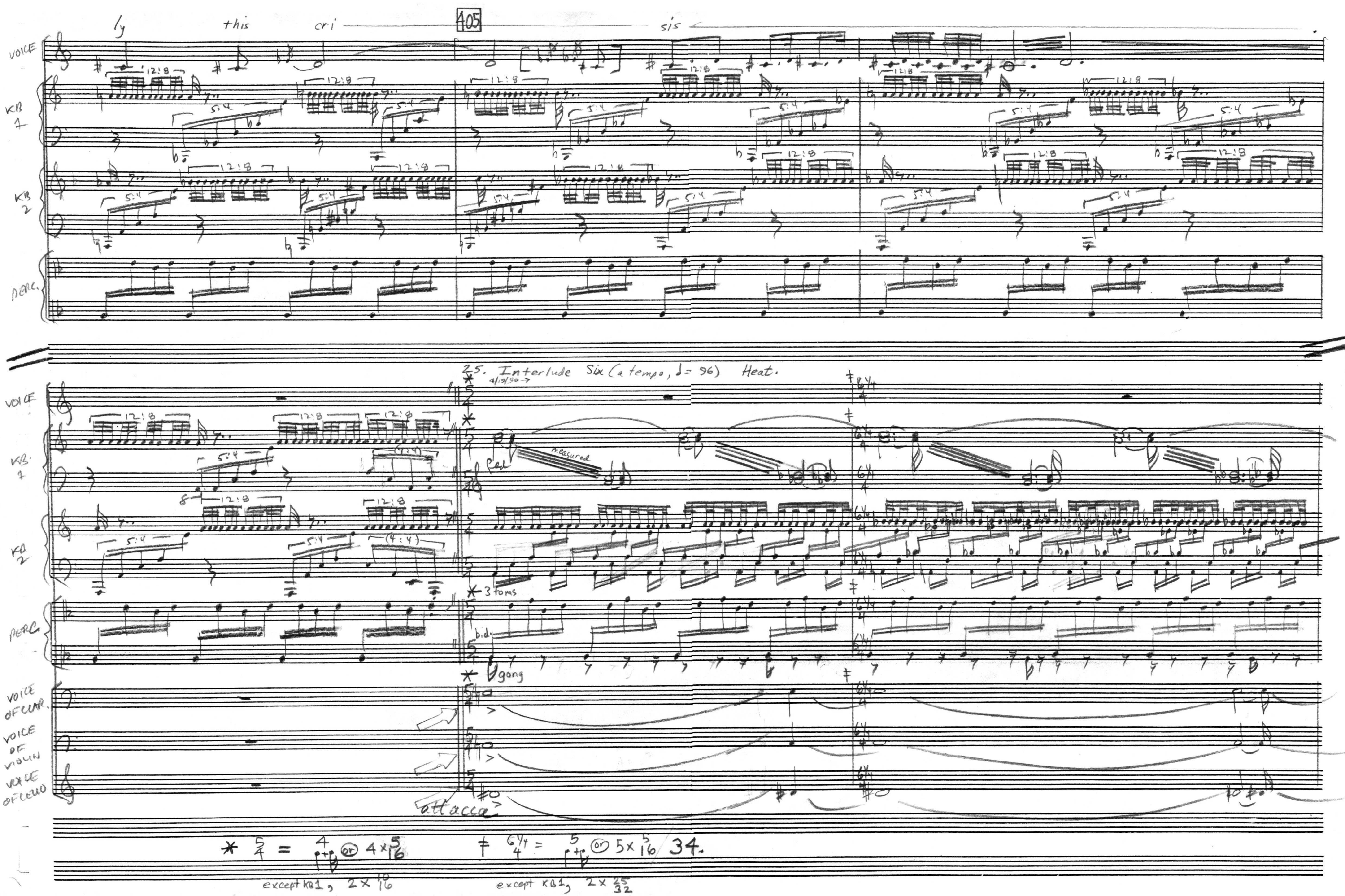
395

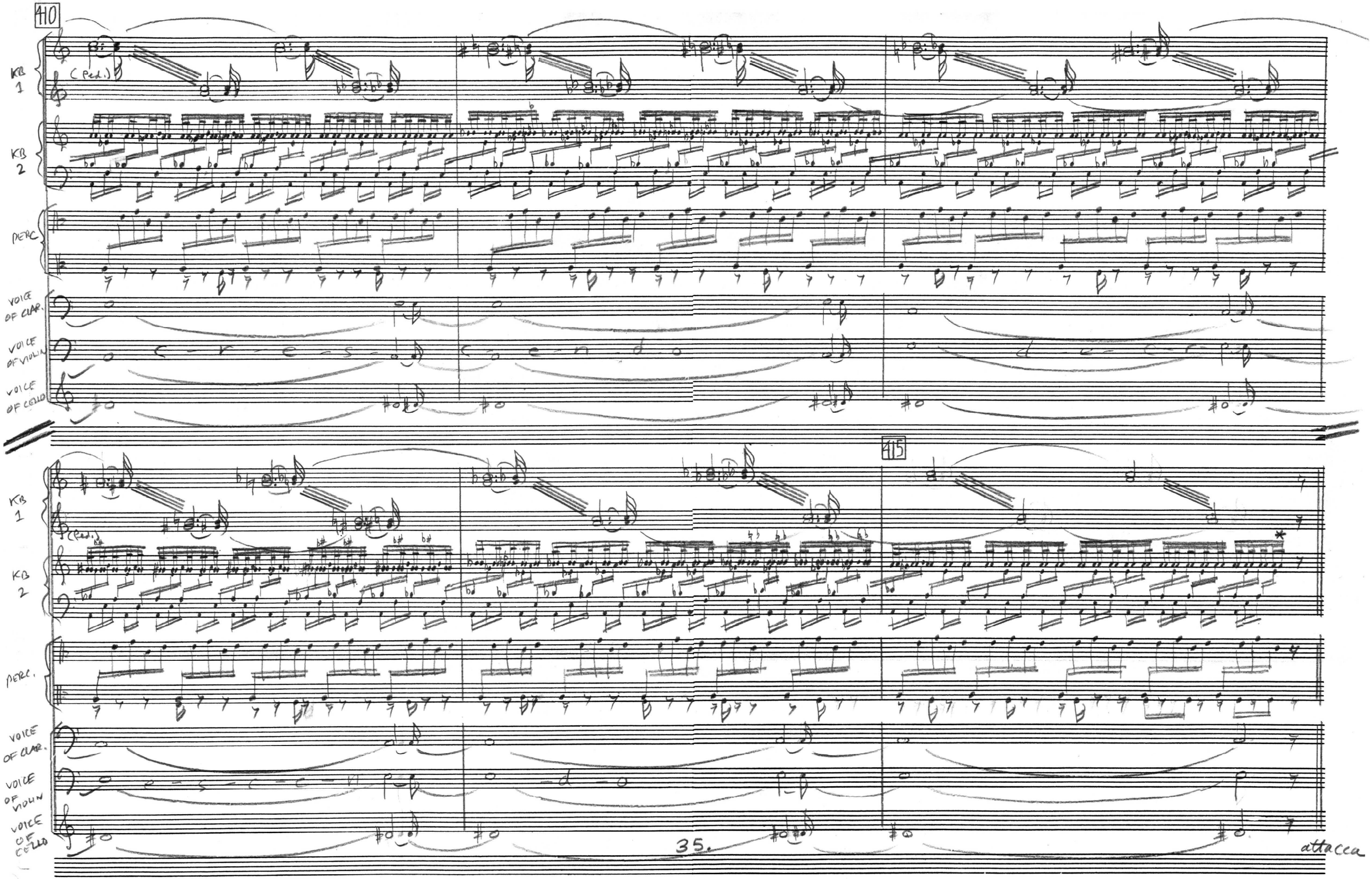
ster- ile trunk:

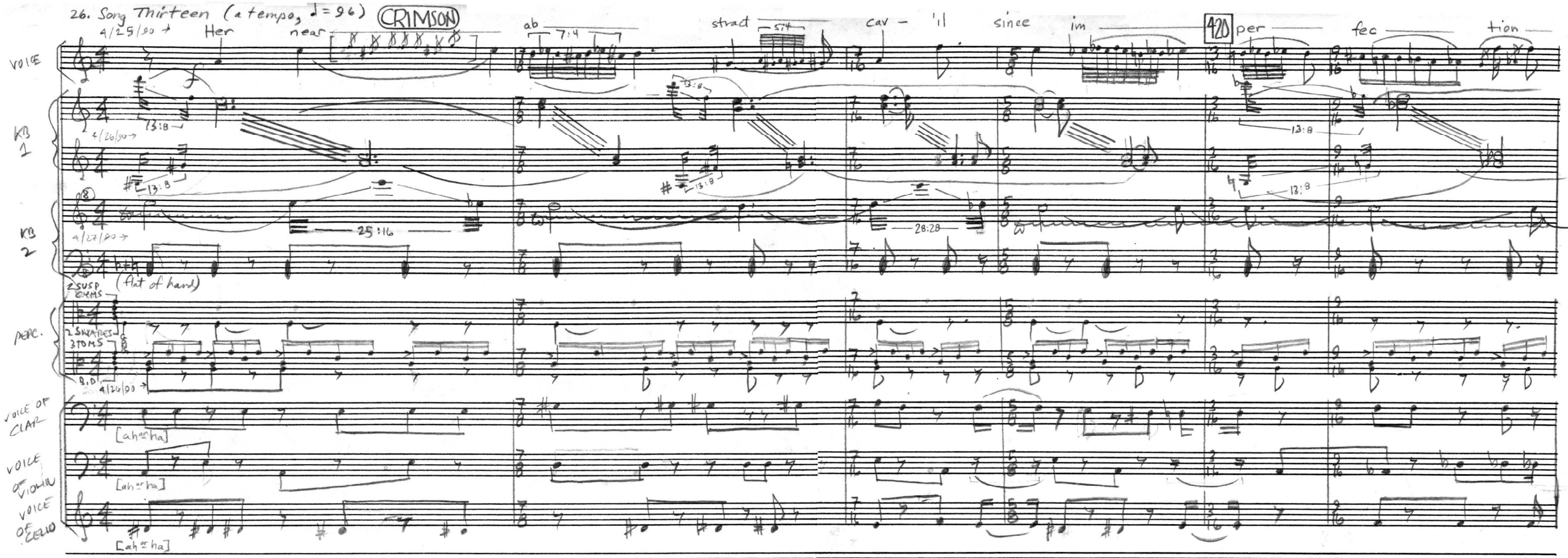
Or gives of her sen-si-tive stone

holds


(holds)
mus. i'cally one thrilling
cri-
sis
400
(16:16)
VOICE
KB 1
KB 2
PERC.
(sis.)
Since
a
stone
I-
ci-

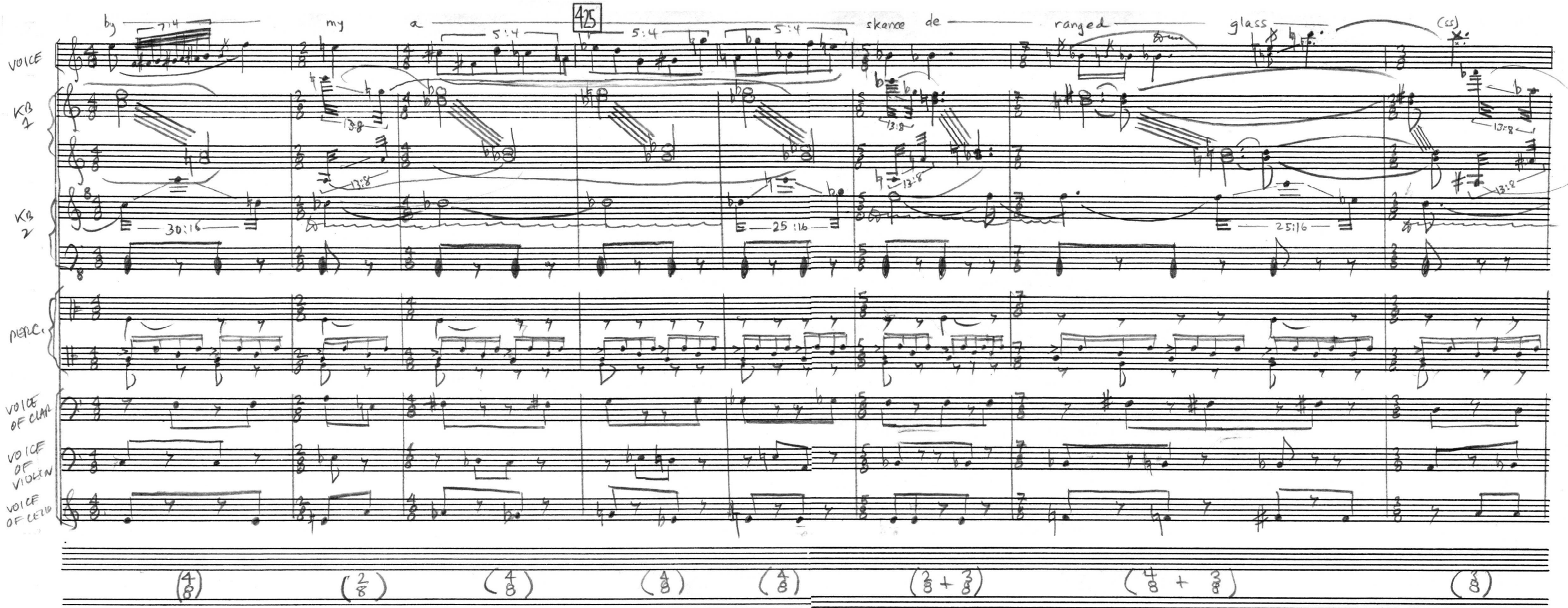

ly this cri sis
405
VOICE
KB 1
KB 2
PERC.
25. Interlude Six (a tempo, ♩= 96) Heat.
4/19/90 →
measured
3 toms
b.d.
gong
VOICE OF CLAR.
VOICE OF VIOLIN
VOICE OF CELLO
attacca
except KB1, 2 x 10/16
except KB1, 2 x 25/32
34.

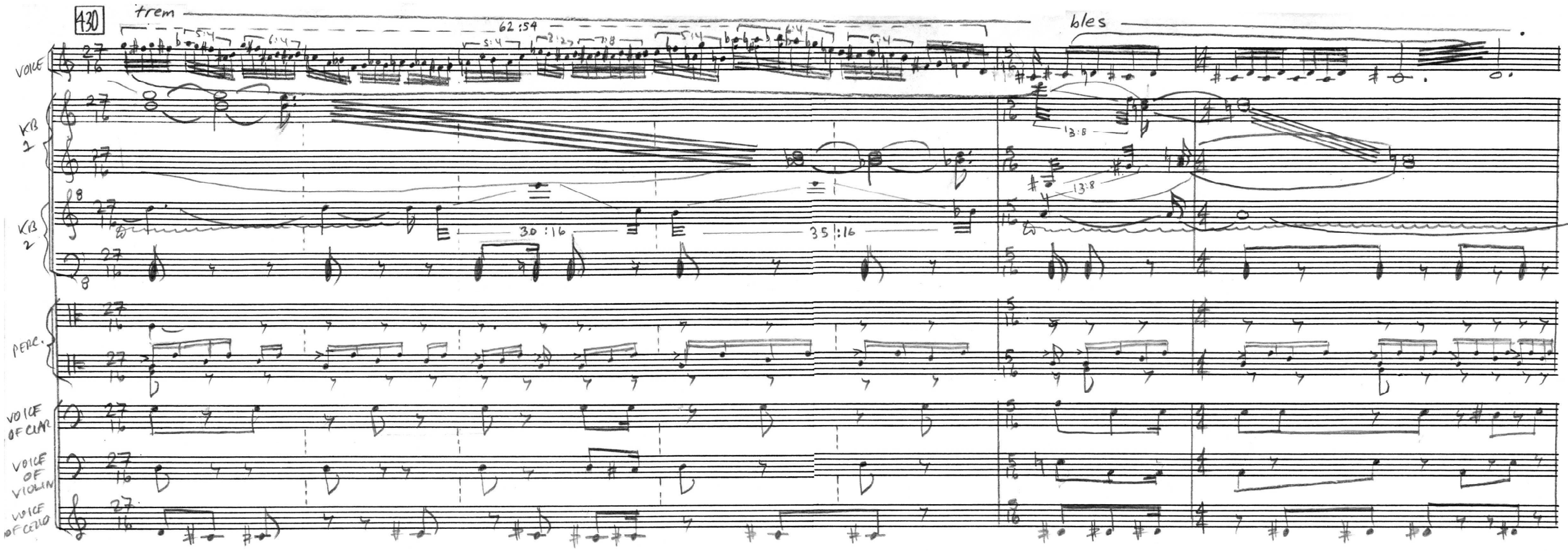

410
KB 1
(Ped.)
KB 2
PERC.
VOICE OF CLAR.
VOICE OF VIOLIN
VOICE OF CELLO
415
KB 1
(Ped.)
KB 2
PERC.
VOICE OF CLAR.
VOICE OF VIOLIN
VOICE OF CELLO
attacca




(OSSIA MM. 416-473: CLAR. = VOICE OF CELLO / CELLO = VOICE OF CLAR. + VOICE OF VIOLIN / VIOLIN 8va WITH VOICE)

(RHYTHMIC LEAD FOLLOWS TOMS)


by
my
a
425
skance
de
ranged
glass
(ss)
VOICE
KB 1
KB 2
PERC.
VOICE OF CLAR
VOICE OF VIOLIN
VOICE OF CELLO
7:4
5:4
5:4
5:4
13:8
30:16
25:16
25:16
(4/8)
(2/8)
(4/8)
(4/8)
(4/8)
(2/8 + 3/8)
(4/8 + 3/8)
(3/8)




$\left(\frac{27}{16} = \frac{6}{16} + \frac{6}{16} + \frac{7}{16} + \frac{4}{16} + \frac{4}{16}\right)$

2+2+2 2+2+2 3+1+3 4 4

$\left(\frac{1}{16} + \frac{4}{16}\right)$

$\left(\frac{4}{4}\right)$

435

An i ma gi na-tion de ranges less or ga-ges near

VOICE

KB 1

KB 2

PERC.

VOICE OF CLAR

VOICE OF VIOLIN

VOICE OF CELLO

$\left(\frac{4}{8}+\frac{3}{8}\right)$ $\left(\frac{2}{16}+\frac{3}{16}\right)$ $\left(\frac{7}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}\right)$ $\left(\frac{3}{16}+\frac{4}{16}\right)$ $\left(\frac{2}{4}\right)$ $\left(\frac{2}{8}+\frac{3}{8}\right)$

440

by

but be-comes

but be-comes

445 be-comes

ob-dur-ate

be-comes ob- dur ate

VOICE

KB 1

KB 2

PERC.

VOICE OF CLAR

VOICE OF VIOLIN

VOICE OF CELLO

15ma

29:28 loco

28:28

26:16

24:16

24:16

24:16

24:16

24:16

$\left(\frac{2}{4}\right)$ $\left(\frac{3}{8}\right)$ $\left(\frac{7}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}\right)$ $\left(\frac{1}{16}+\frac{4}{16}\right)$ $\left(\frac{2}{16}+\frac{3}{16}\right)$ $\left(\frac{2}{16}+\frac{3}{16}\right)$

4/20/20 →

VOICE

KB 1

KB 2

PERC.

VOICE OF CLAR.

VOICE OF VIOLIN

VOICE OF CELLO

ob-dur-ate | 450 ob-dur-ate | be-comes ob- dur-ate | ob-dur-ate comes ob-dur-ate | be-comes be-comes | be-comes ob- dur-ate | 455 ob-dur-ate | ob-dur-ate dur-ate | be- comes comes | be- comes comes ob-dur-ate

24:16

sim

$\left(\frac{1}{16}+\frac{4}{16}\right)$ $\left(\frac{3}{16}+\frac{3}{16}\right)$ $\left(\frac{2}{16}+\frac{4}{16}\right)$ $\left(\frac{3}{16}+\frac{5}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}\right)$ $\left(\frac{3}{16}+\frac{4}{16}\right)$ $\left(\frac{3}{16}+\frac{4}{16}+\frac{2}{16}\right)$ $\left(\frac{3}{16}+\frac{2}{16}+\frac{3}{16}\right)$ $\left(\frac{3}{16}\right)$

4/21/90 →

VOICE

KB 1

KB 2

PERC.

VOICE OF CLAR.

VOICE OF VIOLIN

VOICE OF CELLO

ob-dur-ate ob-dur-ate 460 ob-dur-ate ob-dur-ate be-comes ob-dur-ate ob-dur-ate be-comes be-comes be-comes 465 ob-dur-ate ob-dur-ate ob-dur-ate ob-dur-ate be-comes ob-dur-ate

24:16 24 :16 24:16 24:16 24 :16 24:16

$(\frac{1}{16}+\frac{3}{16})$ $(\frac{3}{16})$ $(\frac{3}{16})$ $(\frac{3}{16})$ $(\frac{3}{16}+\frac{3}{16})$ $(\frac{1}{16}+\frac{3}{16})$ $(\frac{3}{16}+\frac{3}{8})$ $(\frac{3}{16}+\frac{2}{16})$ $(\frac{4}{16})$ $(\frac{3}{16})$ $(\frac{3}{16})$ $(\frac{3}{16}+\frac{3}{16})$

470

VOICE: be- comes comes comes comes comes comes comes comes ob-dur-ate.

KB 1

KB 2: 24:16 — 24:16 — 13:12

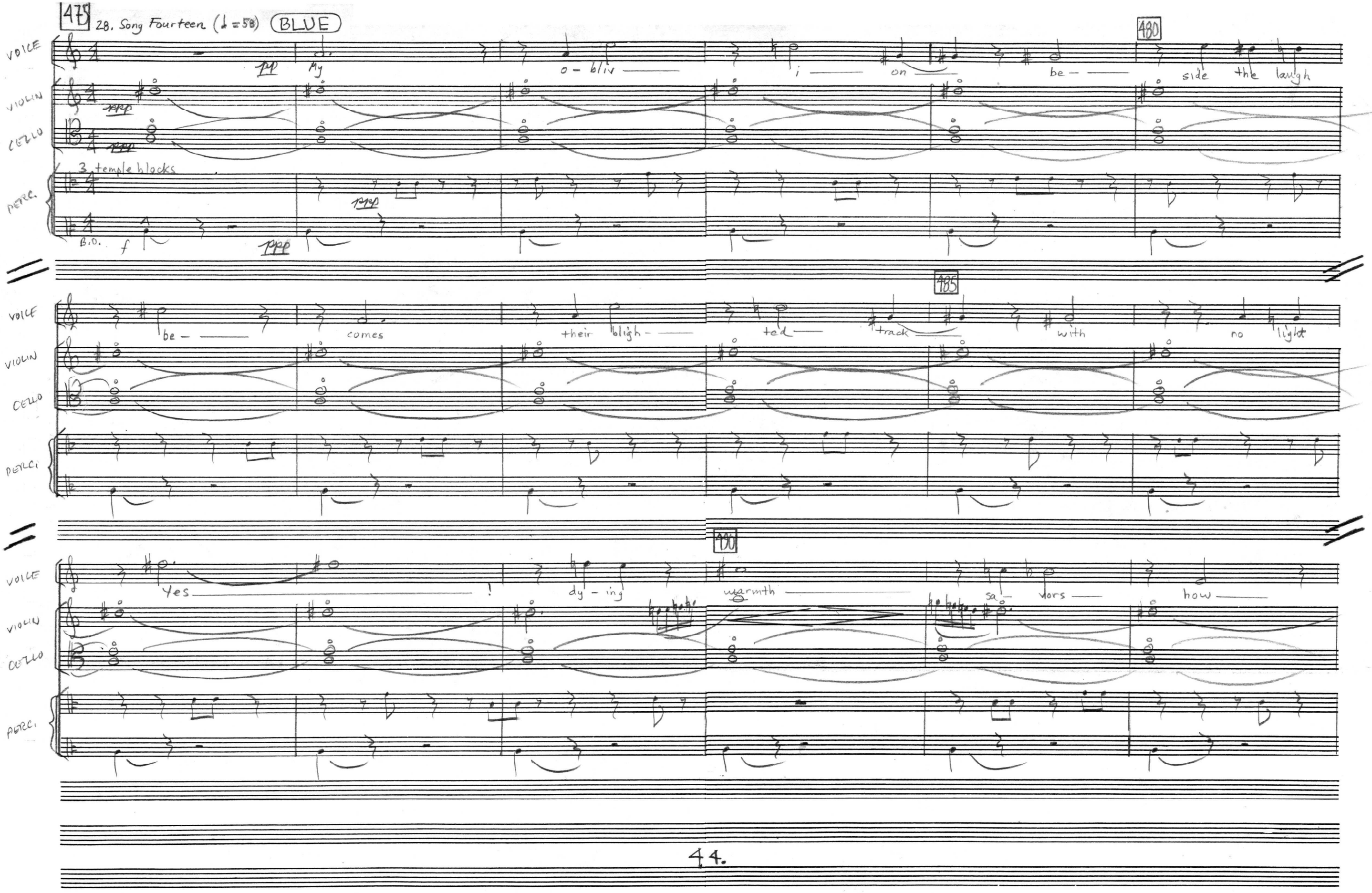
PERC

VOICE OF CLAR

VOICE OF VIOLIN

VOICE OF CELLO

(3/16 + 3/8 + 1/16) (1/16 + 3/8 + 1/16) (1/16 + 7/16)


475
28. Song Fourteen (♩ = 58)
BLUE
480
VOICE
VIOLIN
CELLO
PERC.
3 temple blocks
B.D.
My o - bliv i on be - side the laugh
485
be - comes their bligh - ted track with no light
490
Yes ! dy - ing warmth sa - vors how

VOICE

VIOLIN

CELLO

PERC.

a com- pas sion.

attacca

29. Interlude Seven (a tempo, ♩= 58) 4/29/90→

Two Thoughts, Please.

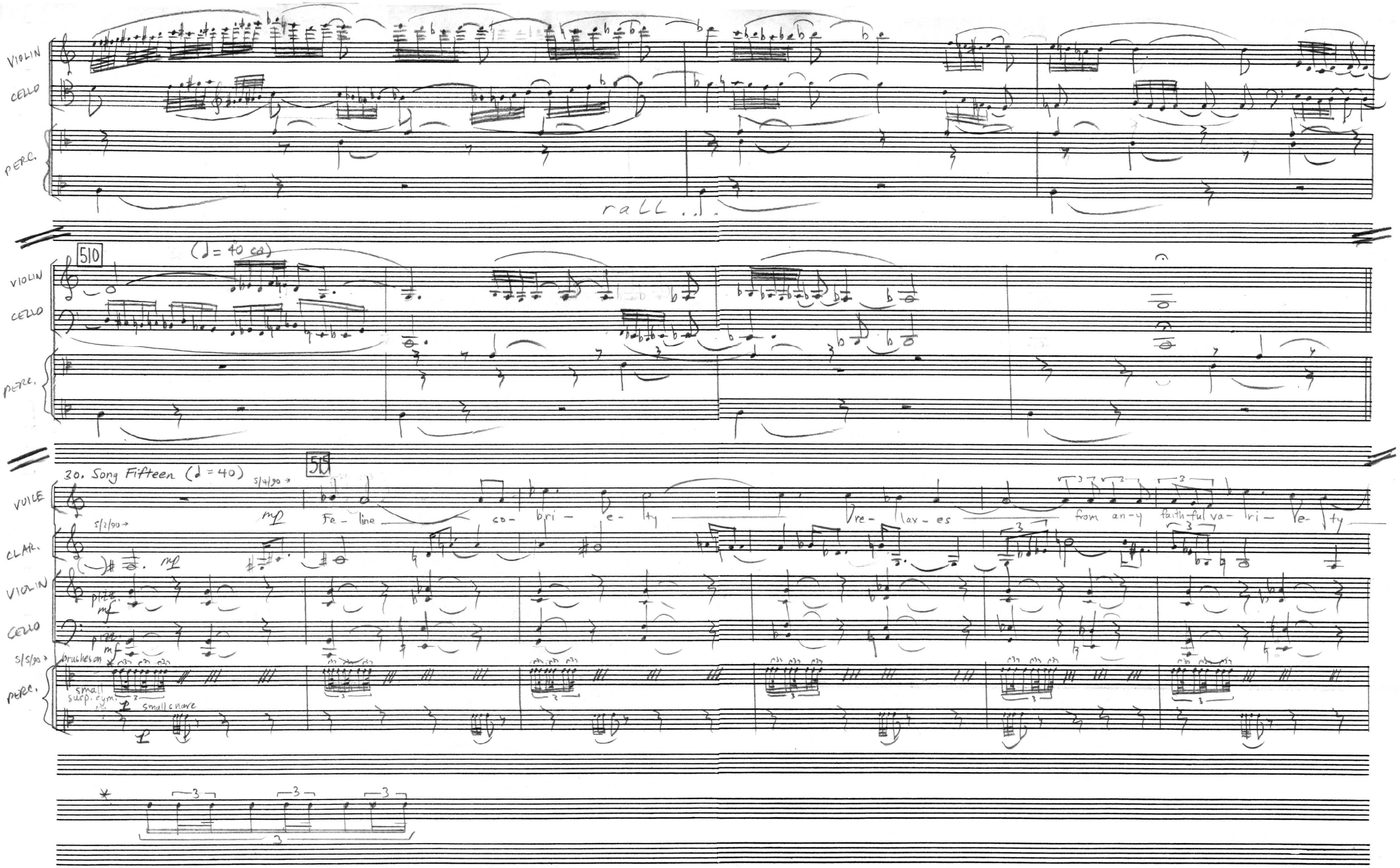
sul D

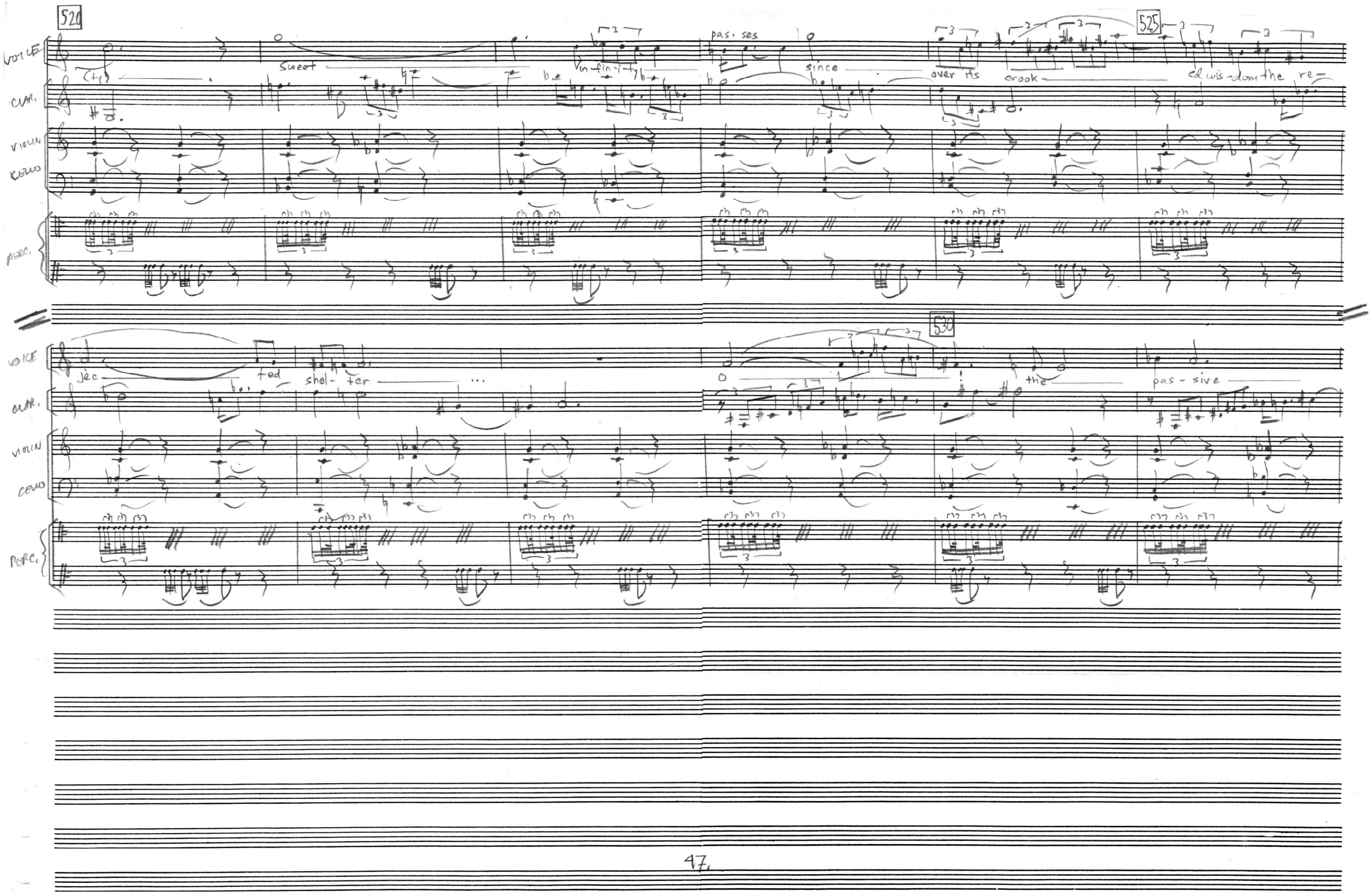
2 SUSP. CYMS (LARGE CLOTH MALLETS)

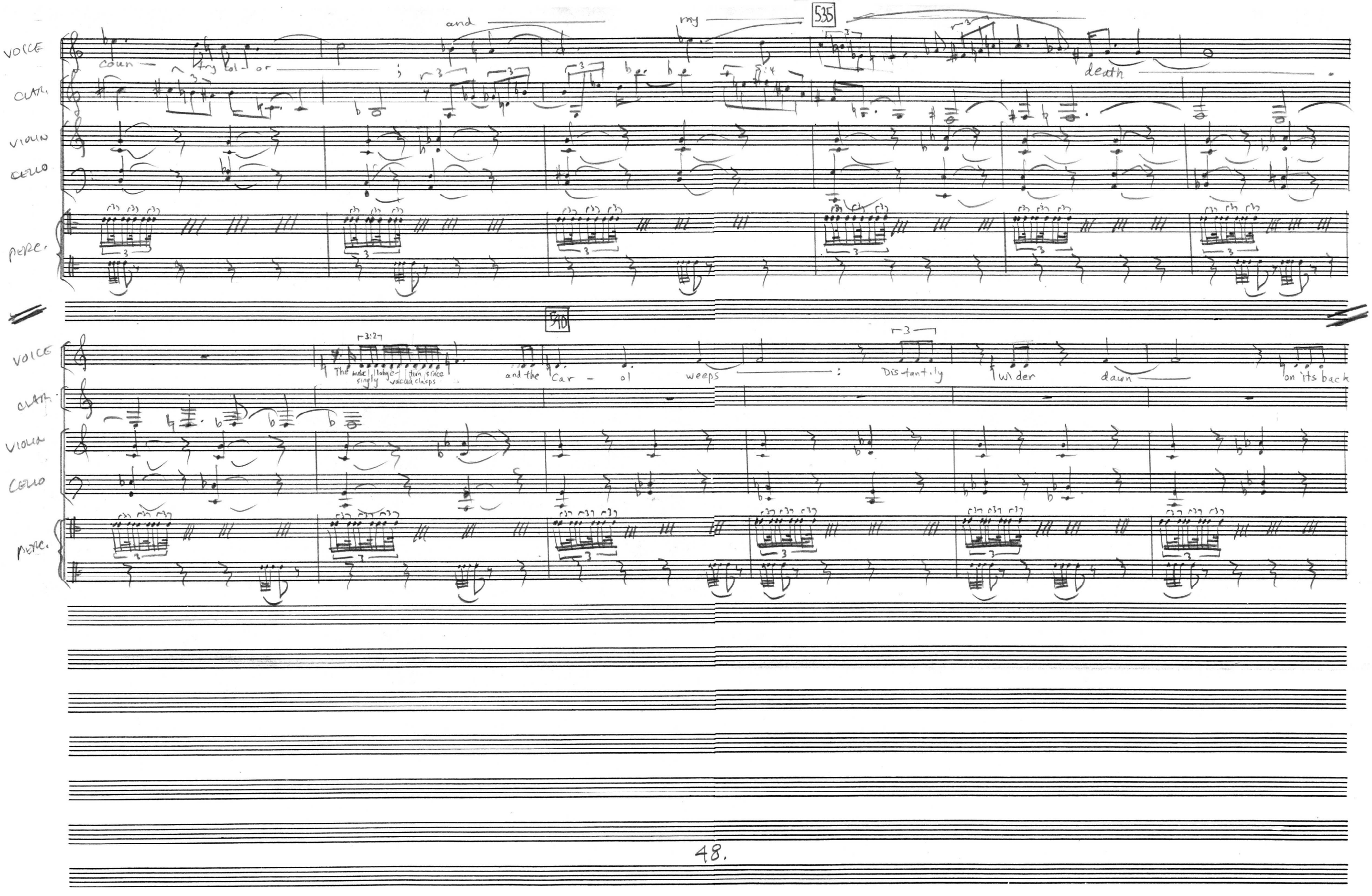
GONG

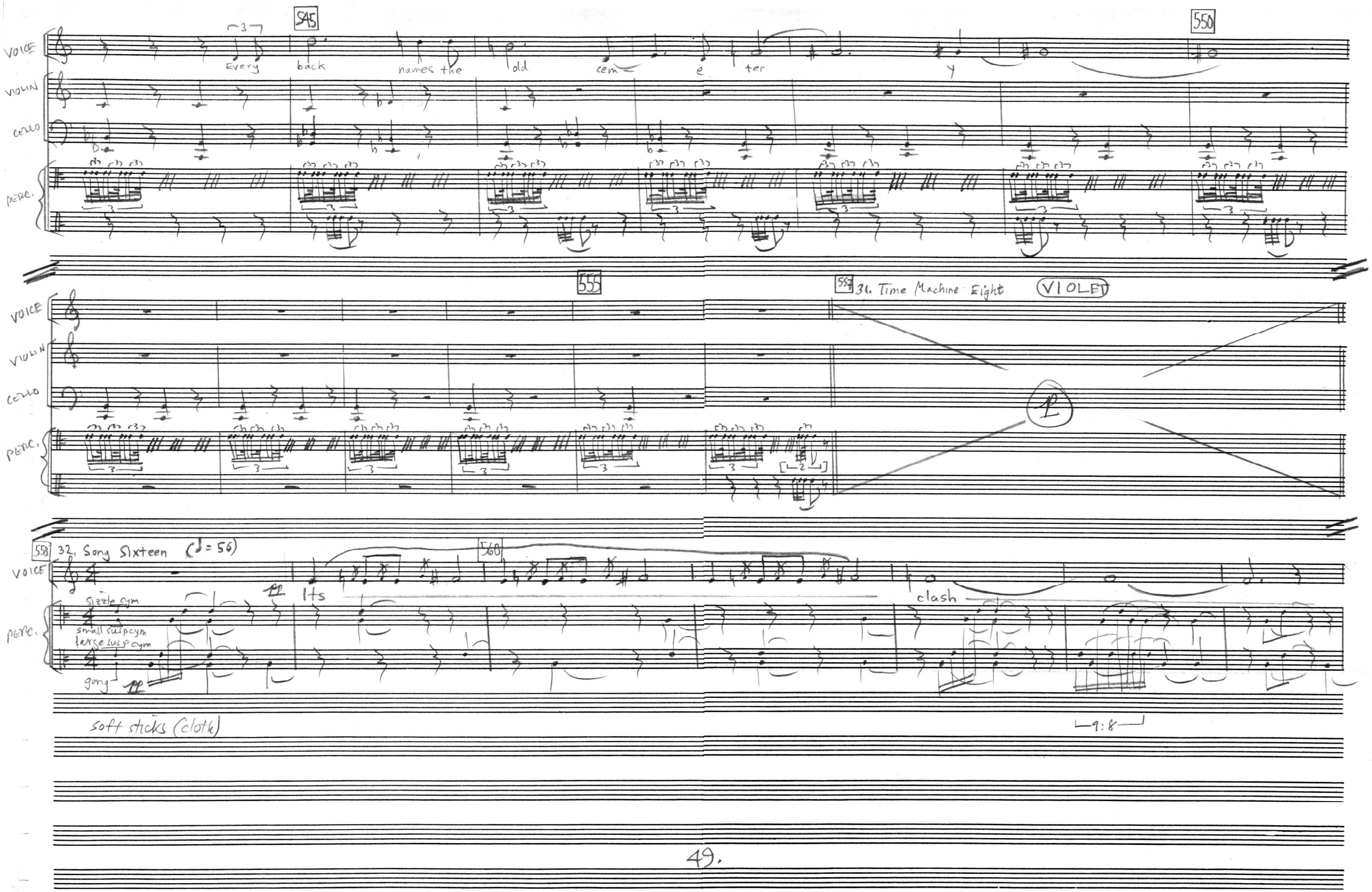
gentle rallentando

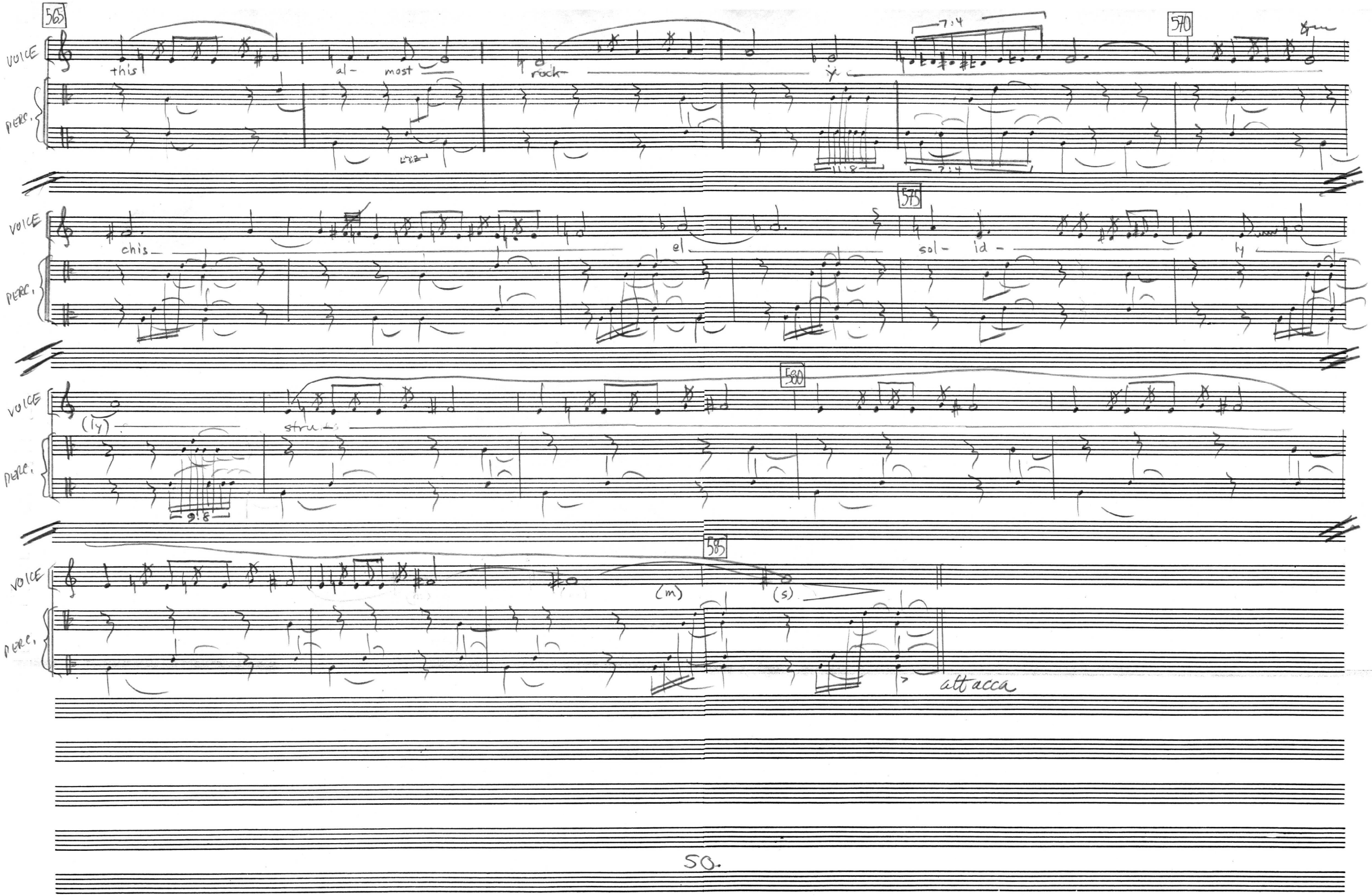
holding back


VIOLIN
CELLO
PERC.
rall...
510
(♩= 40 ca)
VIOLIN
CELLO
PERC.
30. Song Fifteen (♩= 40)
515
VOICE
CLAR.
VIOLIN
CELLO
PERC.
5/4/90
5/2/90
5/5/90
mp
Fe - line so - bri - e - ty re - lax - es from an - y faith - ful va - ri - e - ty
pizz.
mf
brushes on
small surp. cym.
small snare

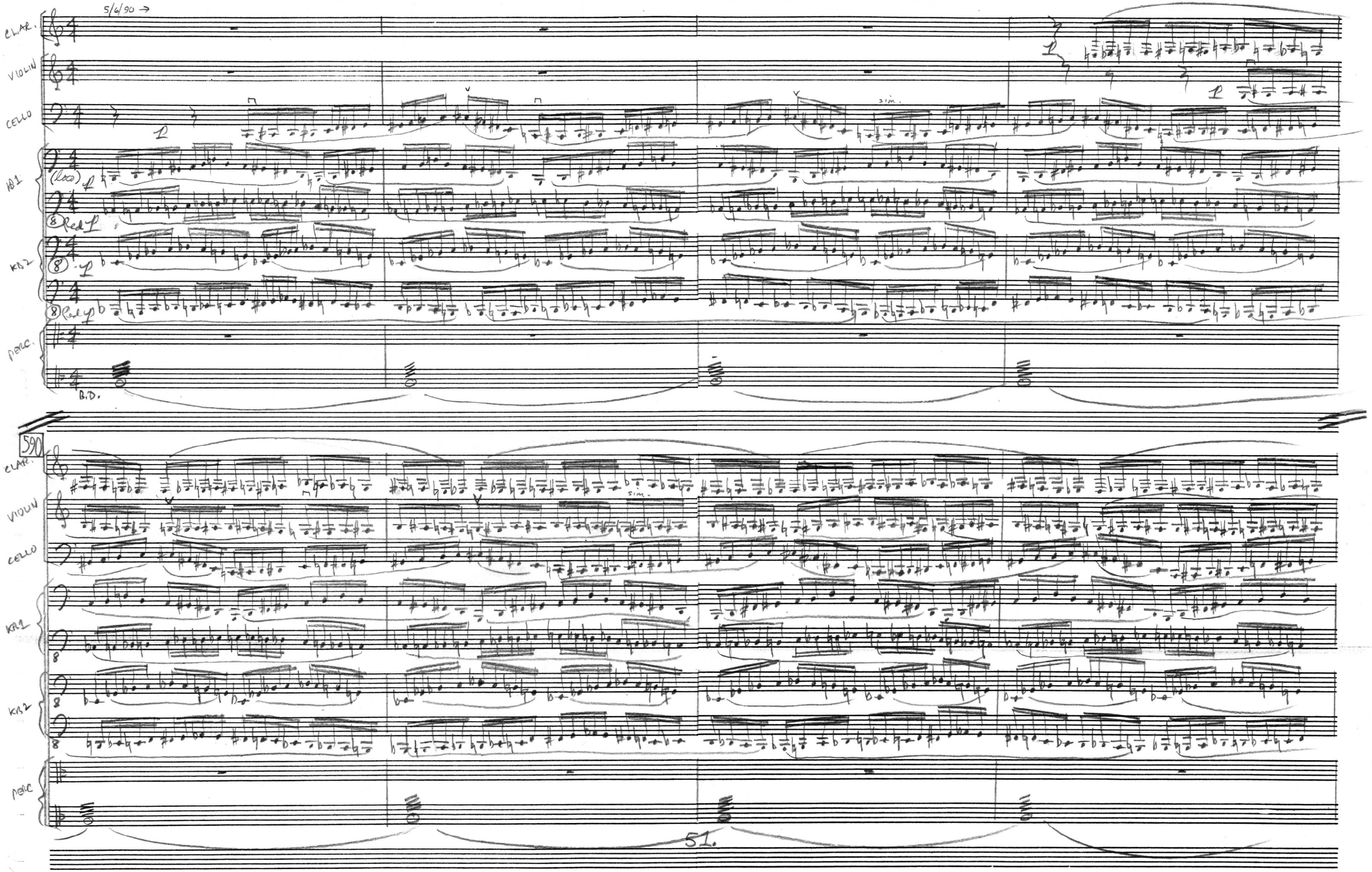

520
525
530
VOICE
CLAR.
VIOLIN
CELLO
PERC.
Sweet
in fin-i-ty
pas-ses
since
over its
crook
ed wis-dom the re-
jec-
ted
shel-ter
O
the
pas-sive

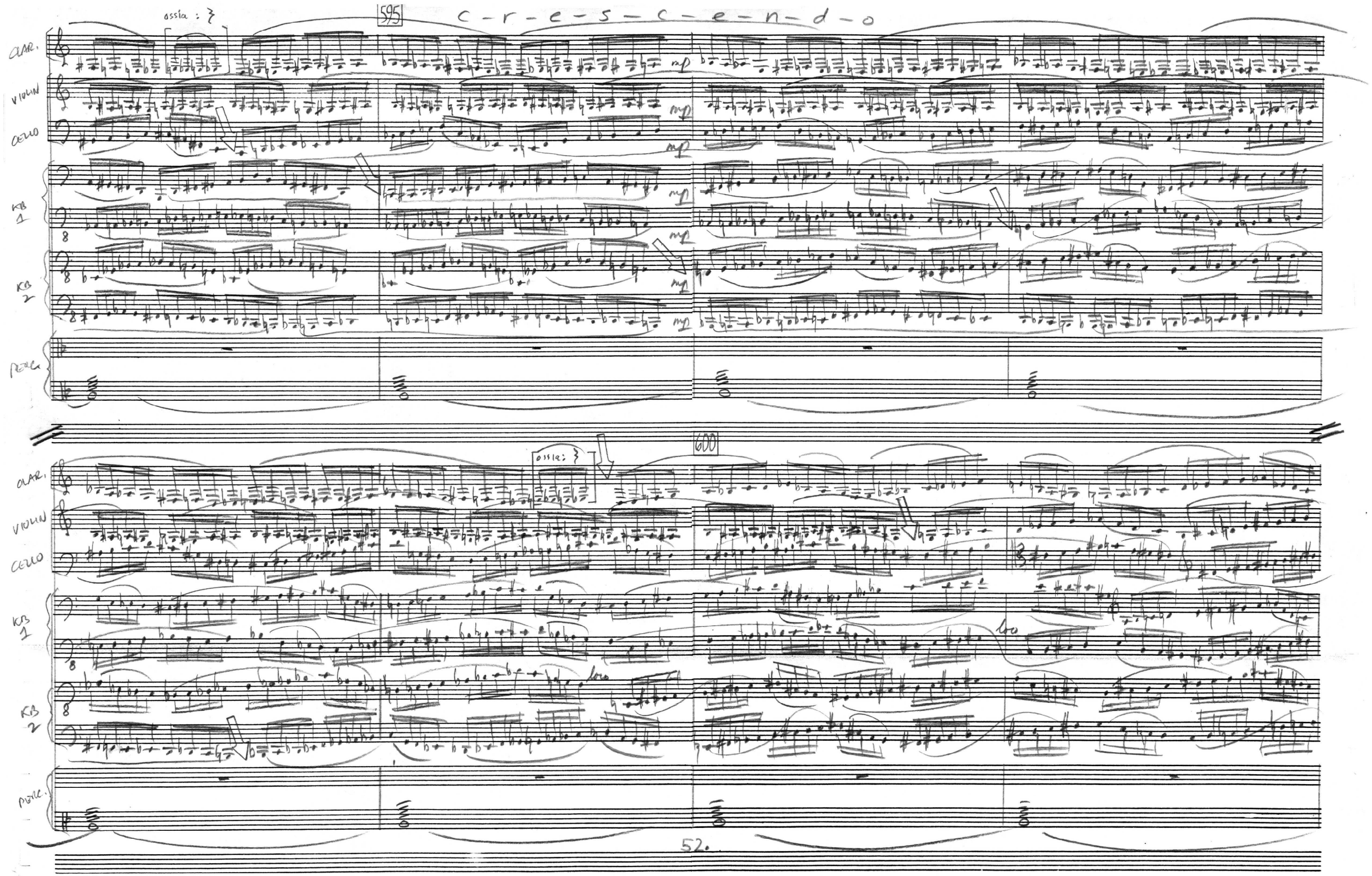

535
VOICE
CLAR.
VIOLIN
CELLO
PERC.
and
my
death
540
VOICE
CLAR.
VIOLIN
CELLO
PERC.
The music singly lodge-tion since vacua clasps
and the Car - ol weeps
Distantly wider dawn
on its back


545
550
VOICE
VIOLIN
CELLO
PERC.
Every back names the old cem e ter y
555
557 31. Time Machine Eight
VIOLET
558 32. Song Sixteen (♩= 56)
560
lts
clash
sizzle cym
small susp cym
large susp cym
gong
soft sticks (cloth)
9:8


565
570
575
580
585
VOICE
PERC.
this
al- most
rock
chis
el
sol- id-
ly
(ly)
struts
(m)
(s)
attacca

33. Coda: Ascent of the Answers. (♩ = 140)




ossia :
595
c - r - e - s - c - e - n - d - o
CLAR.
VIOLIN
CELLO
KB 1
KB 2
PERC.
mp
600
ossia :
loco

605

CLAR.

VIOLIN

CELLO

KB 1

KB 2

loco

PERC.

CLAR.

VIOLIN

CELLO

KB 1

KB 2

PERC.

610

CLAR.

VIOLIN

CELLO

KB 1

KB 2

PERC.

mf

f

f

f

f

f

d - e - c - r - e - s - c - e - n - d - o

611

5/7/90

CLAR.

VIOLIN

CELLO

KB 1

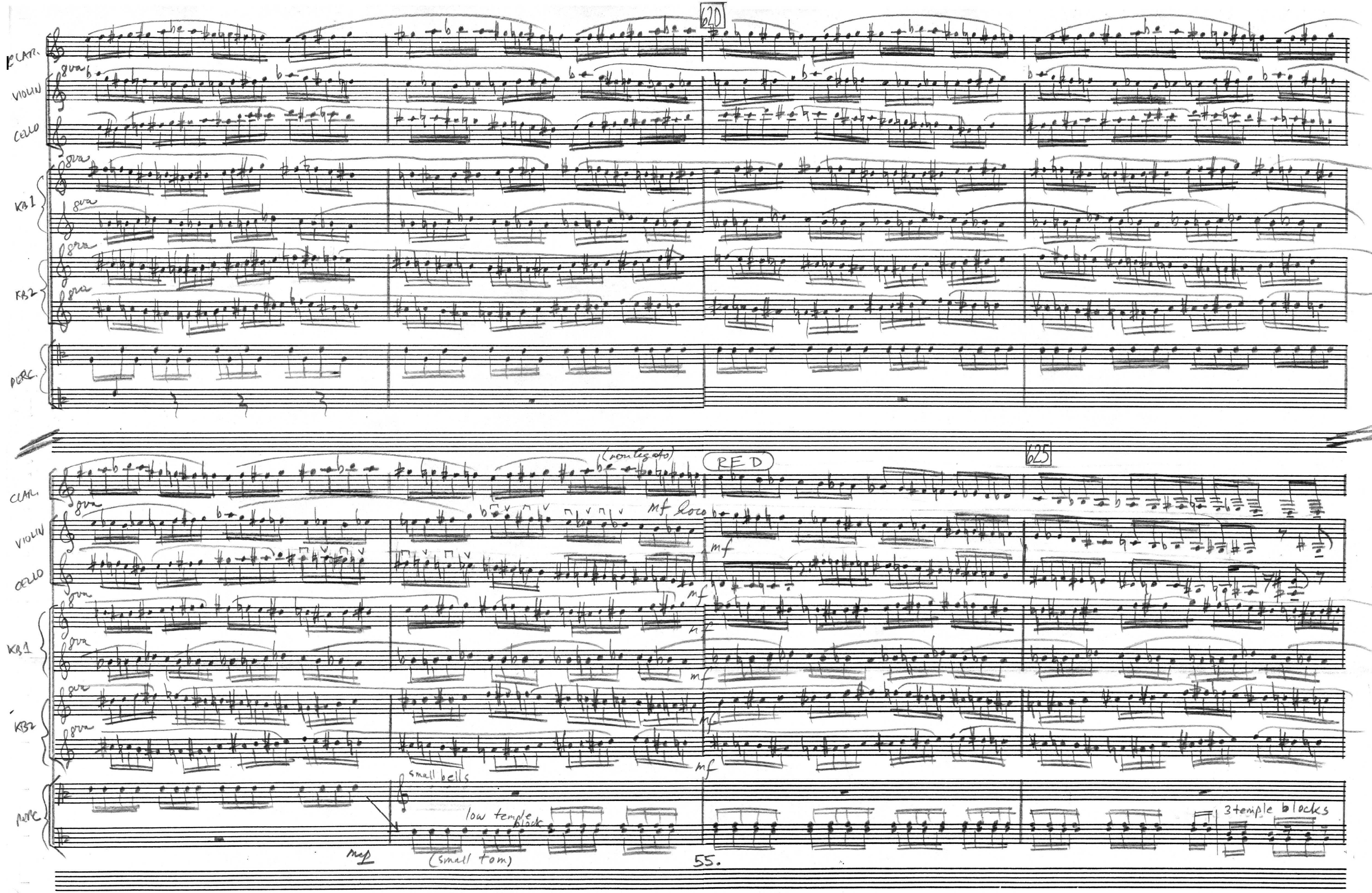
KB 2

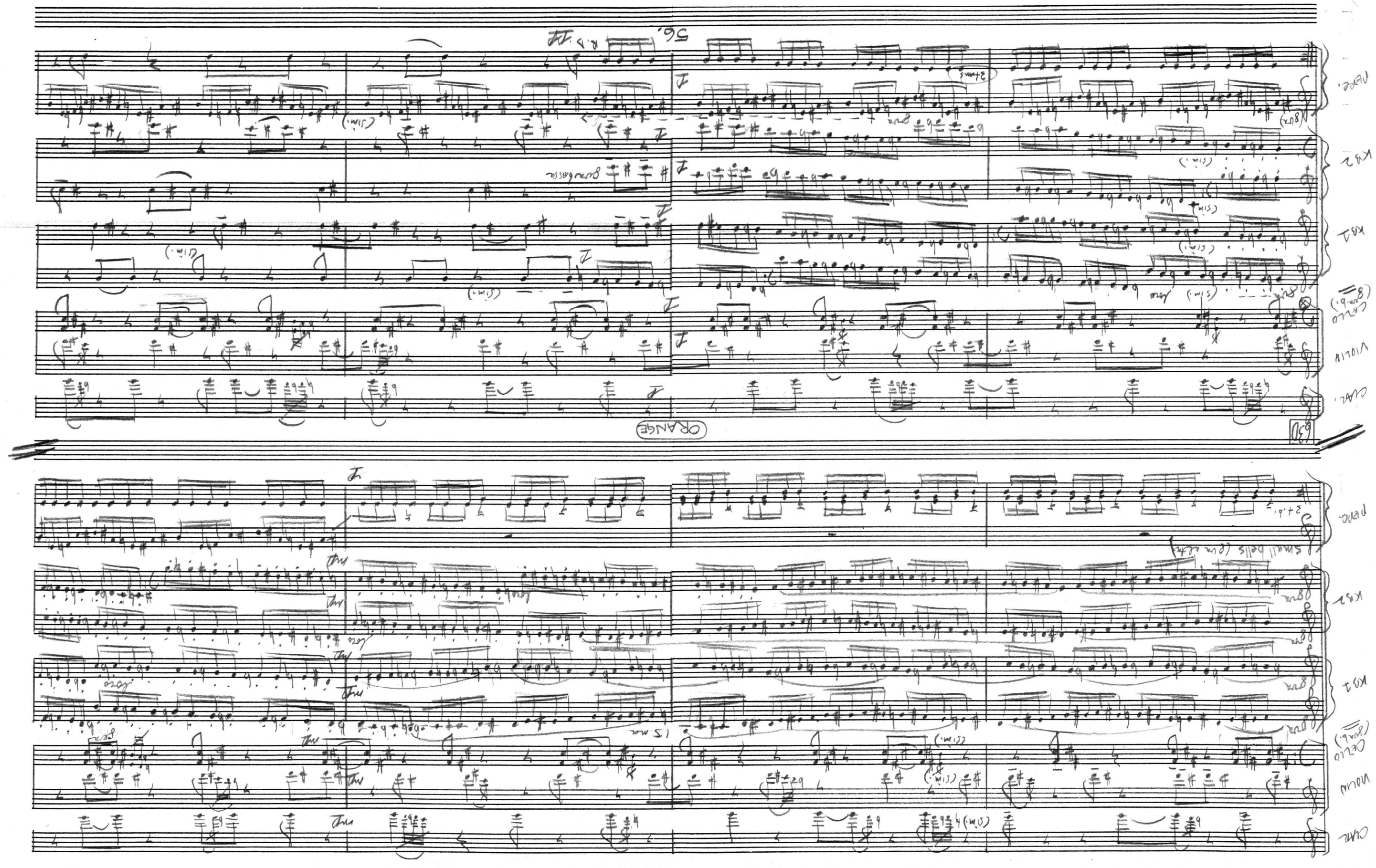
PERC.

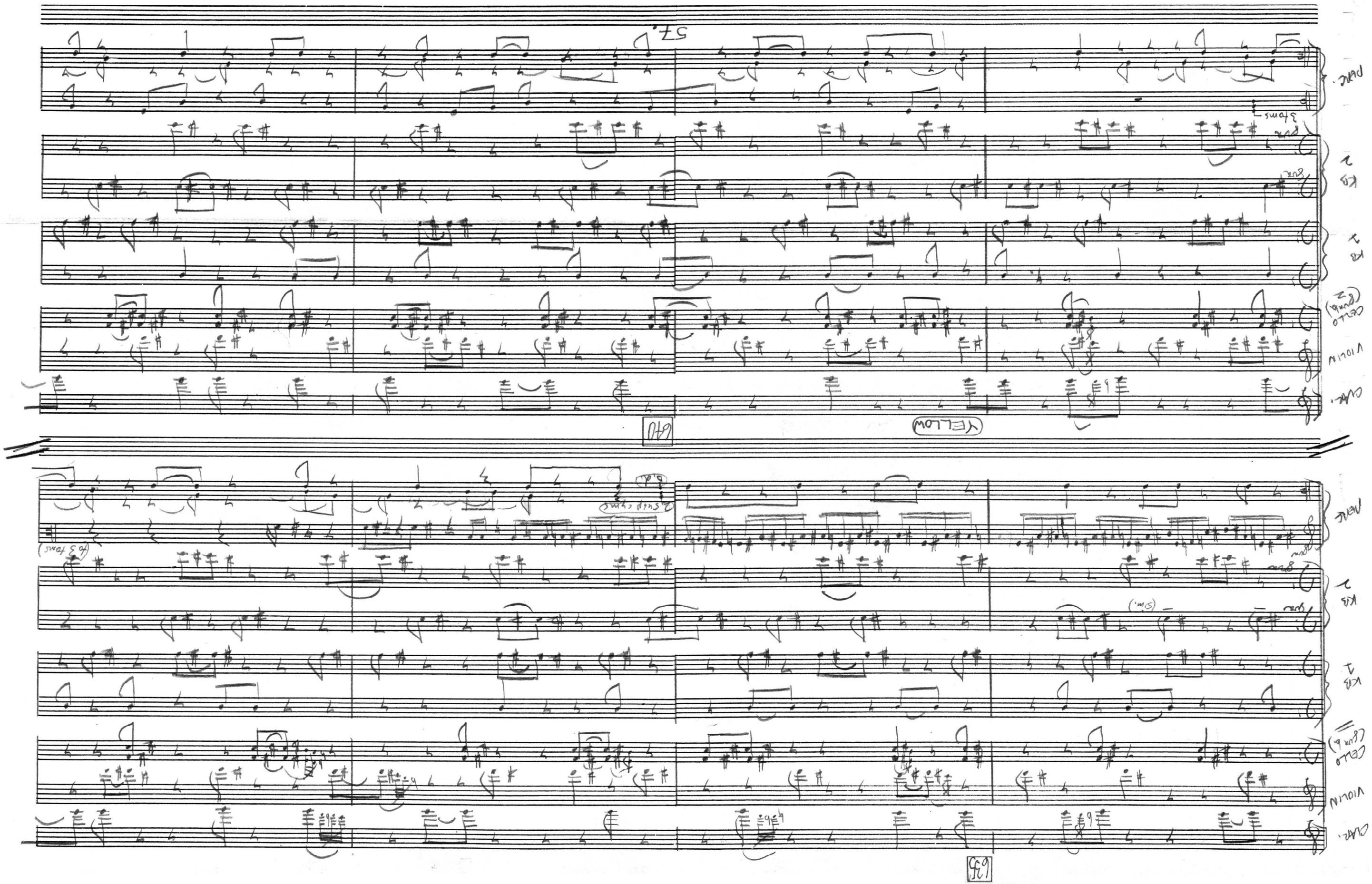
8va

8va

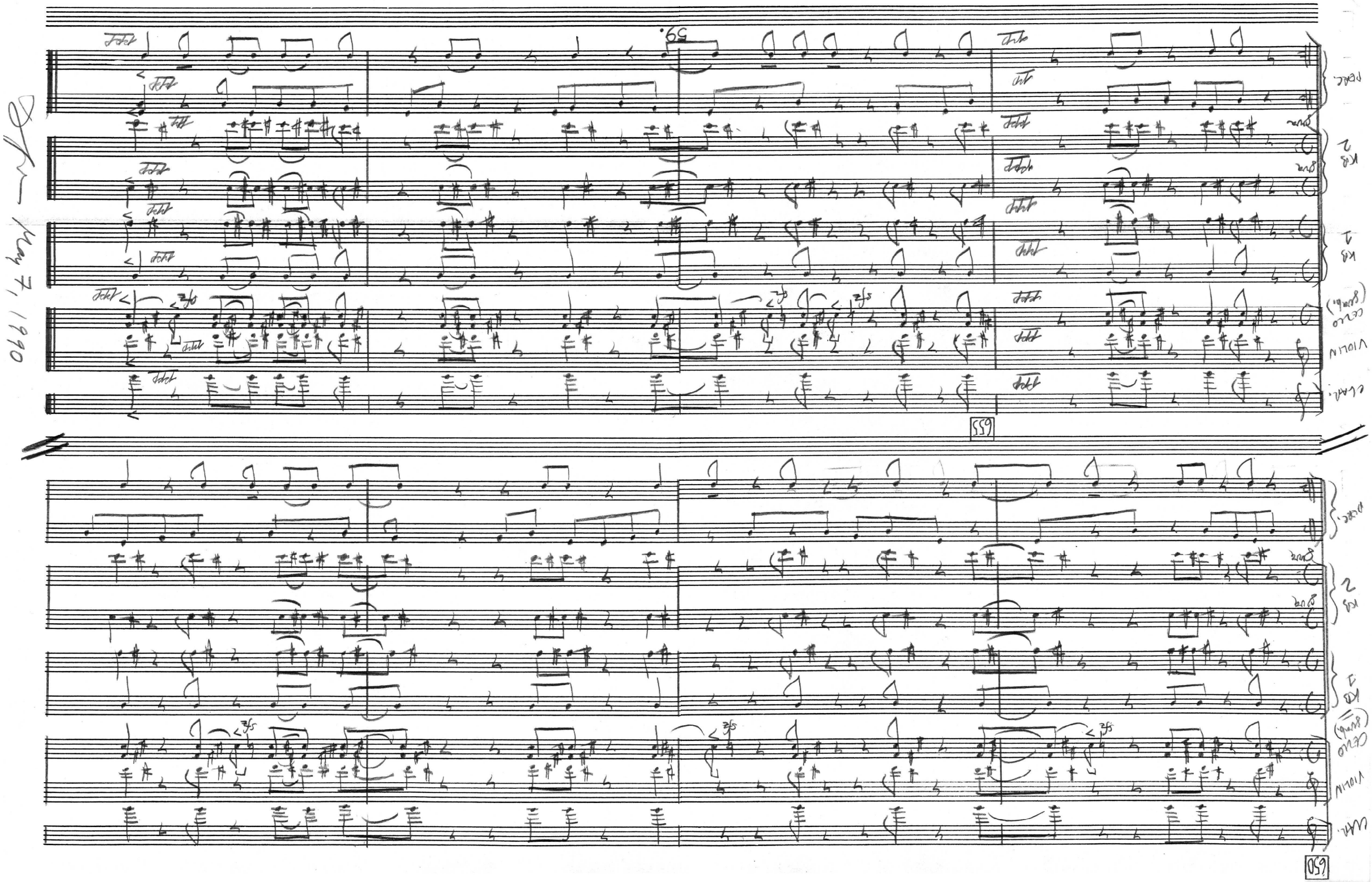
8va


620
CLAR.
VIOLIN
CELLO
8va
KB1
KB2
PERC.
(non legato)
RED
625
mf loco
mf
small bells
low temple block
(small tom)
3 temple blocks
mp


ORANGE
Piano
Kb 2
Kb 1
Cello
Violin
Clar.
Small bells


57.
PERC.
KB
KB
CELLO (Punto 2)
VIOLIN
CLAR.
YELLOW
PERC.
KB
KB
CELLO (Punto 1)
VIOLIN
CLAR.

WHITE


May 7, 1990
59.
PERC.
KB 2
KB 1
CELLO (gemb.)
VIOLIN
CLAR.
655
PERC.
KB 2
KB 1
CELLO (gemb.)
VIOLIN
CLAR.
650

# A Time Machine — Clarinet Menu

1. 7/8
2. 5/8
3. 9/8
4. 11/8
5. 12/8
6. 4/4
7. 13/8
8. 4/4
9. 4/4
10. 5/8
11. 4/4
12. 4/4
13. 4/4
14. 4/4
15. X
16. 4/4

# A Time Machine — Cello Menu

1.
2. pizz
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13. D.C.
14.
15.
16. 8va bassa

# A Time Machine — Keyboard I Menu (1)

1. 7½
2. 4½
3. 8va 4
4. 13
5. 7
6. 4
7. 13
8. 4

12:8

5:4

9. 5

10. 9

11. 12

12. 13

13. 5

14. 4

15. 1

16. 4

1. SAME AS KB 1

2.

3.

4.

5.

6.

7.

8.

9.

10. SAME AS KB 1

11. SAME AS KB 1

12. SAME AS KB 1

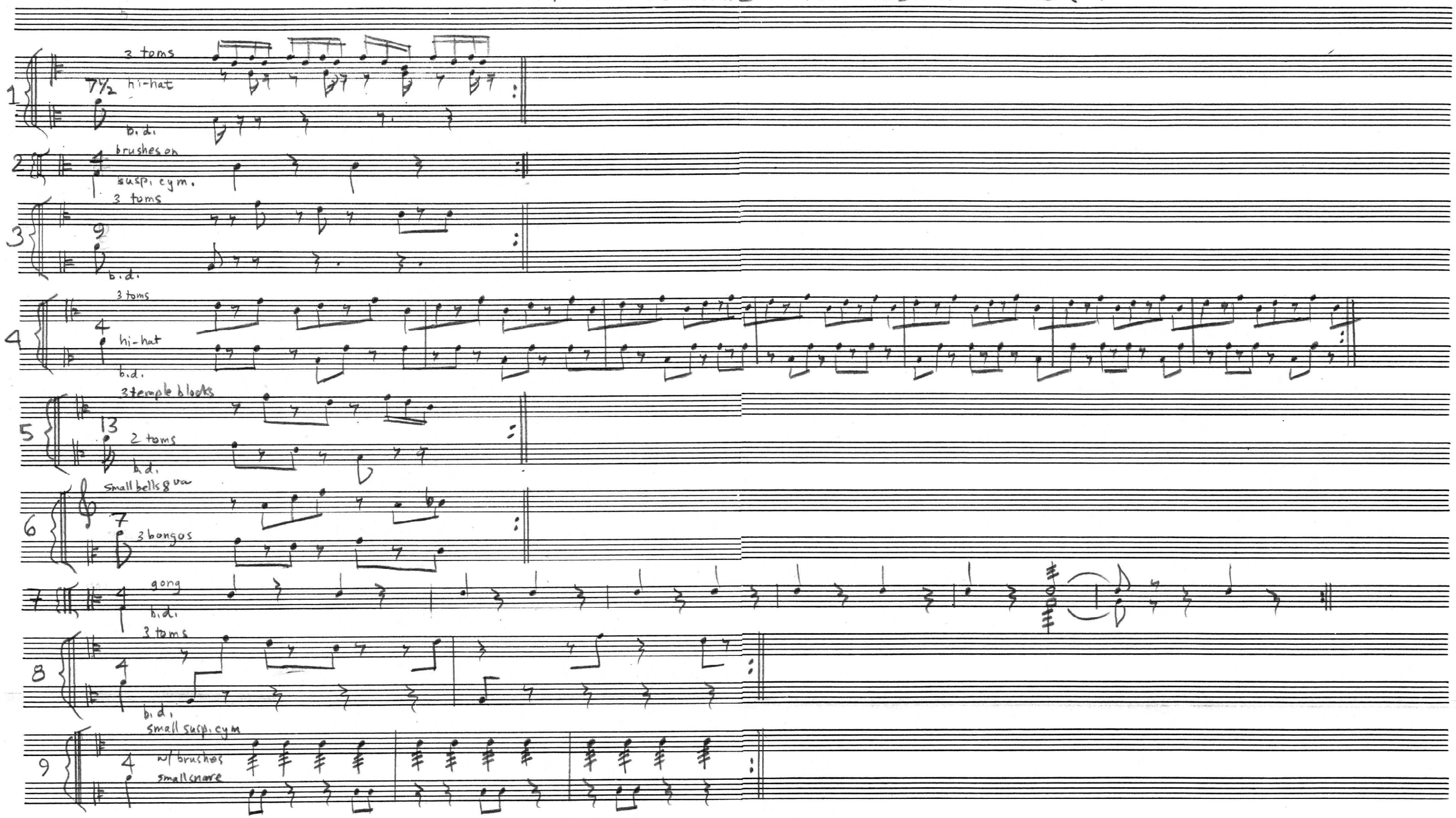
13. SAME AS KB 1

14. SAME AS KB 1

15.

16. gran bassa / 15ma bassa

# A Time Machine – Percussion Menu (1)



10 2 toms w/ large, soft sticks
4
b.d.

11 3 toms w/ soft sticks
5
b.d.
gong

12 gong

13 medium snare

14 b.d.

15 wood block

16 sizzle cym.
4
small susp.
large susp.
gong