

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 contrapuntal 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
Inspirationaly 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.

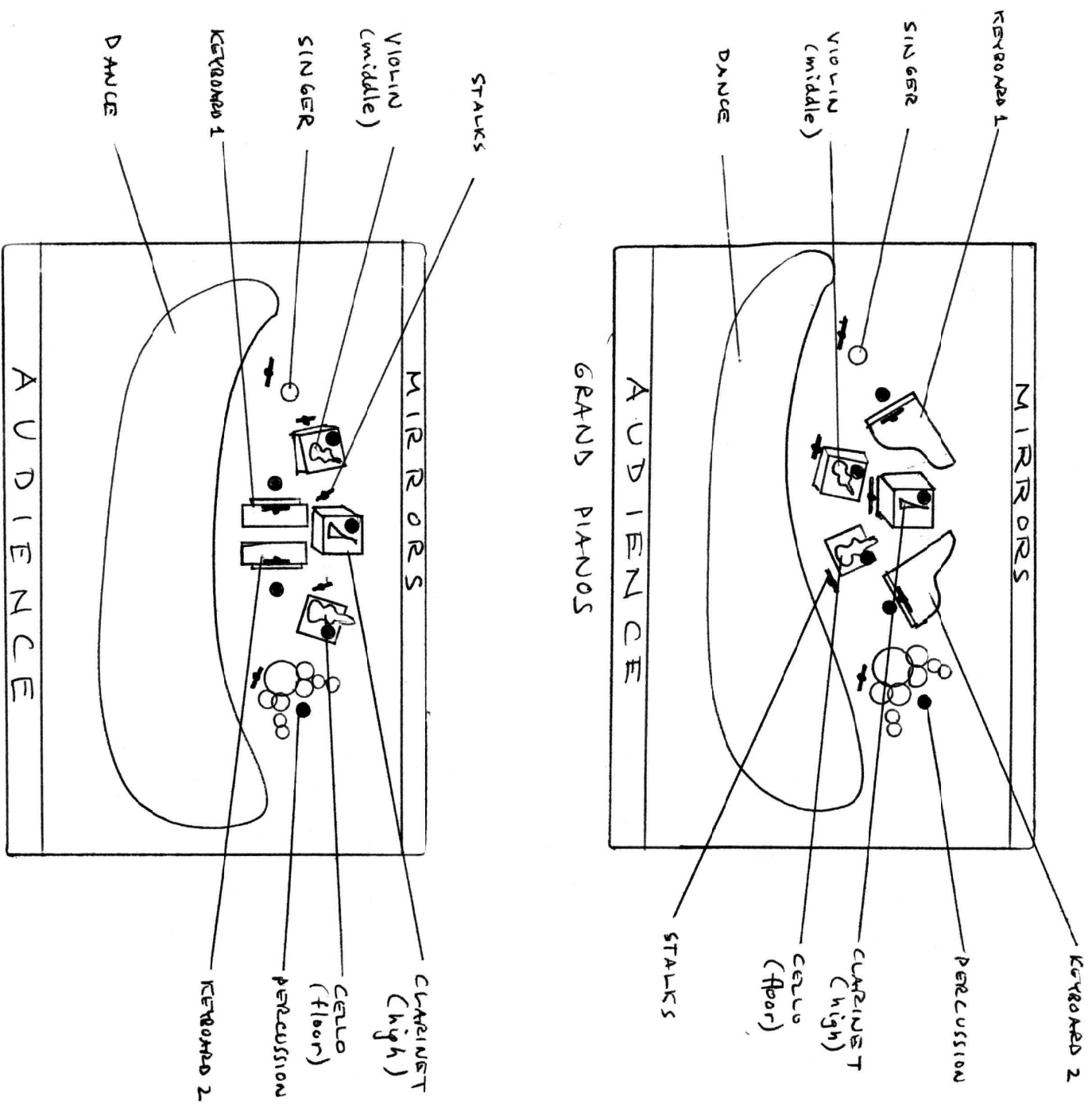
13
Her near abstract cavil since imperfection
 by my askance
Deranged glass trembles.
An imagination deranges less or engages
 nearby but becomes
Obdurate.

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 ...
01
 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.

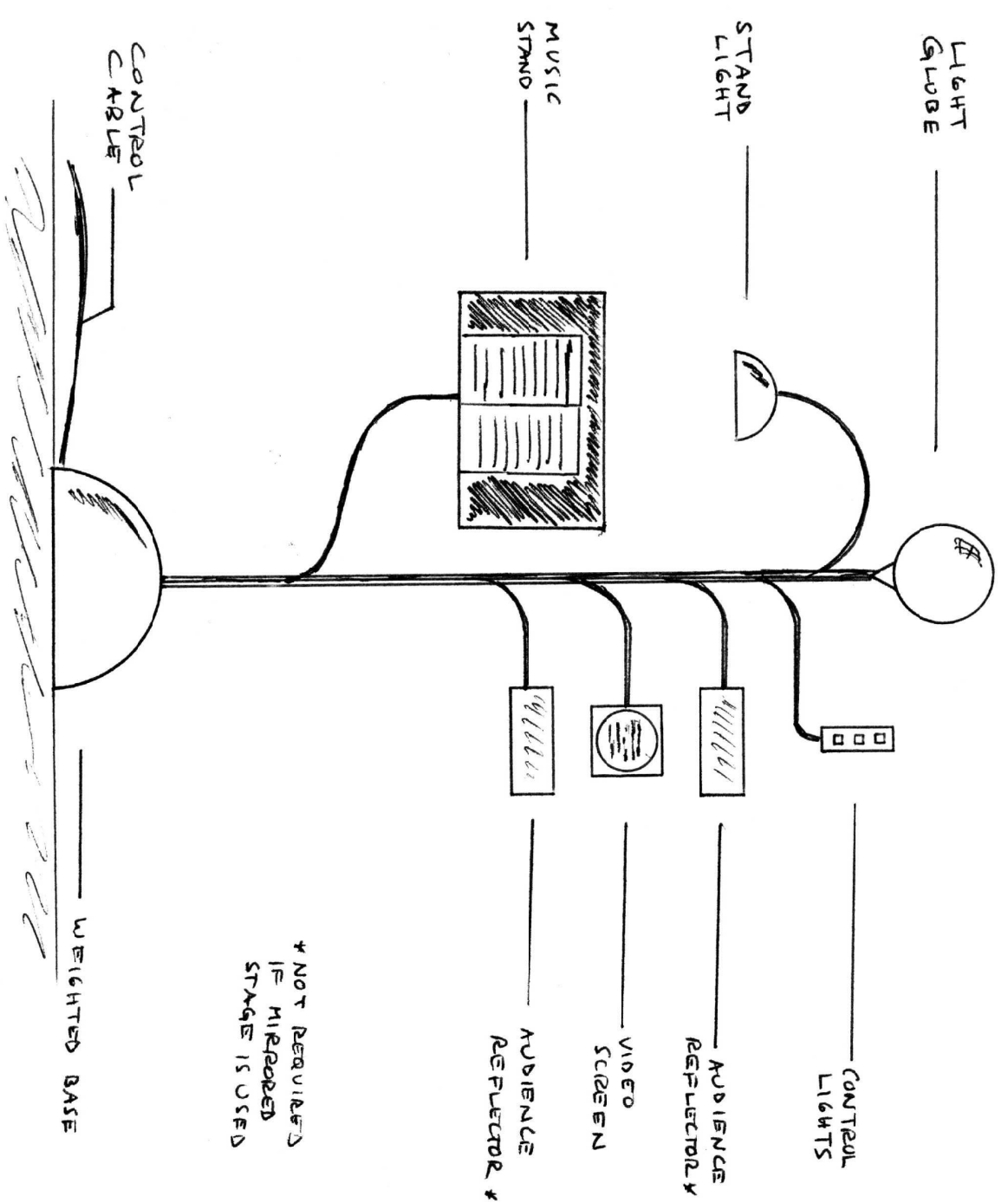
16
Its clash this almost rocky chisel
 solidly strums.

STAGE SET



STALK

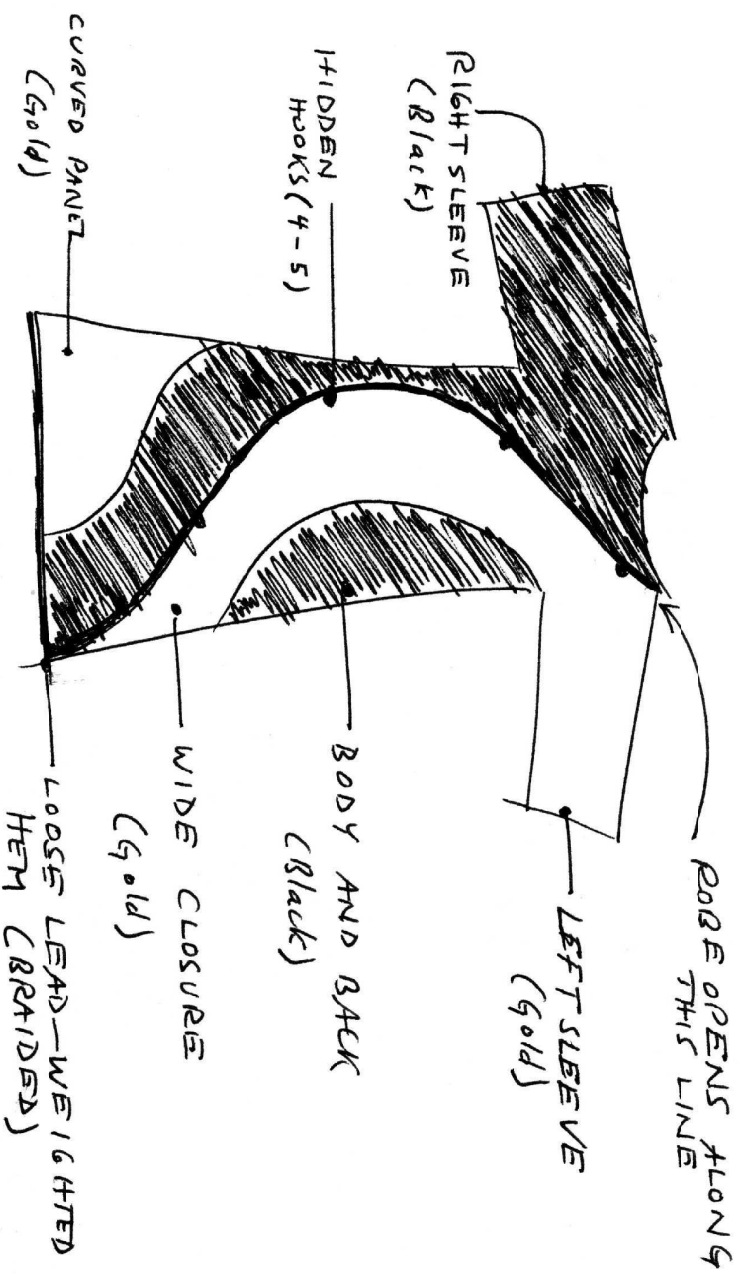
ONE PER PERFORMER



* NOT REQUIRED IF MIRRORED STAGE IS USED

1940'S FUTURISTIC STYLE —
AMERICAN CLASSIC DINER TRIM

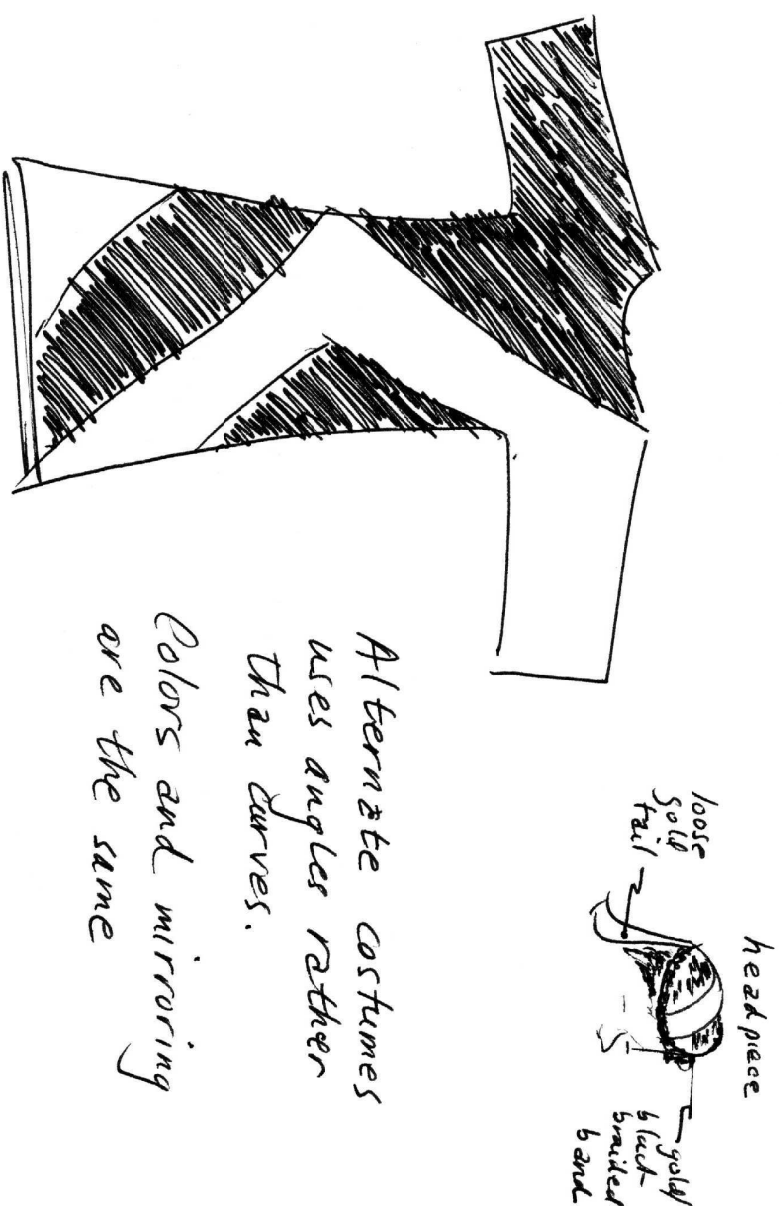
COSTUMES



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) — | |

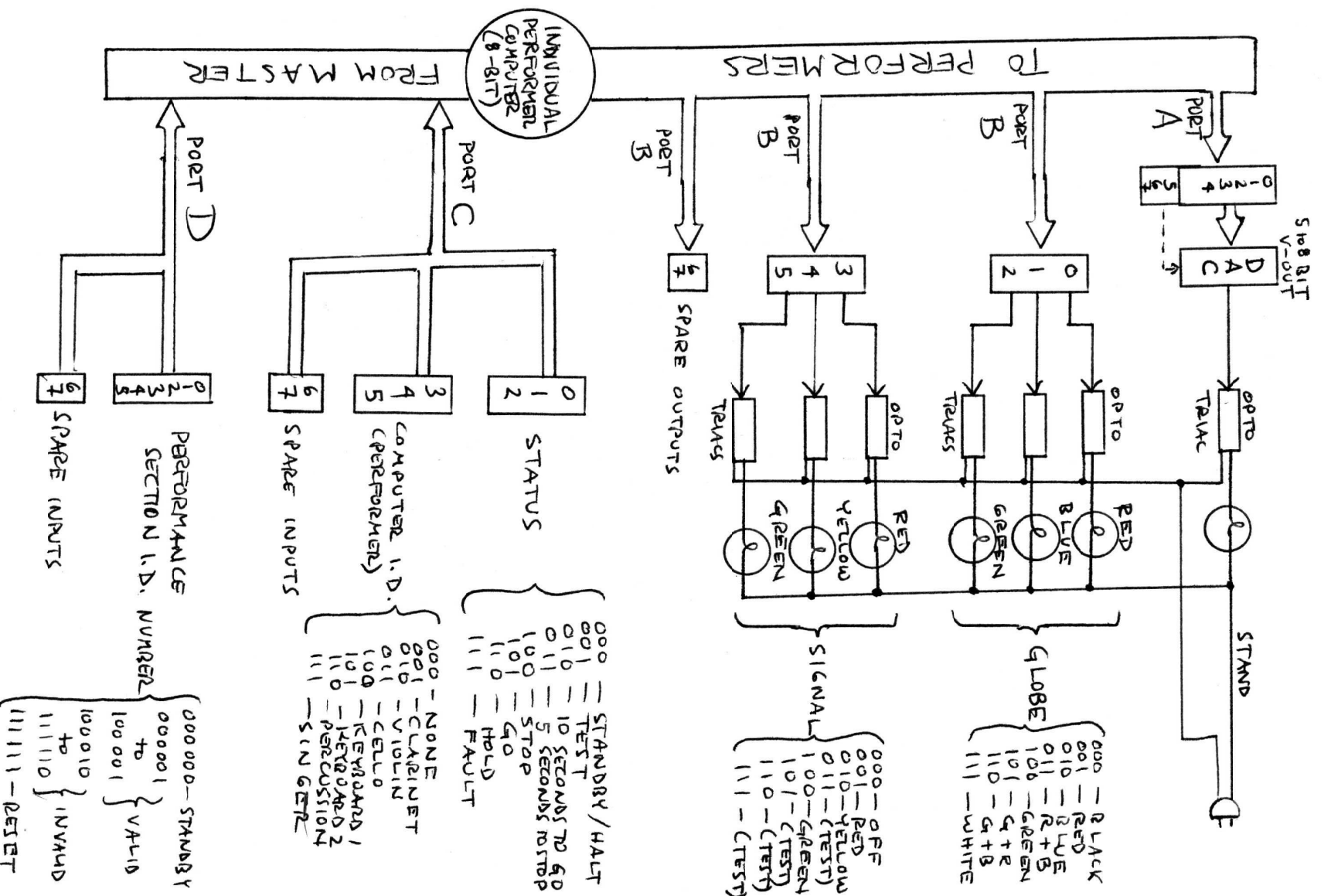
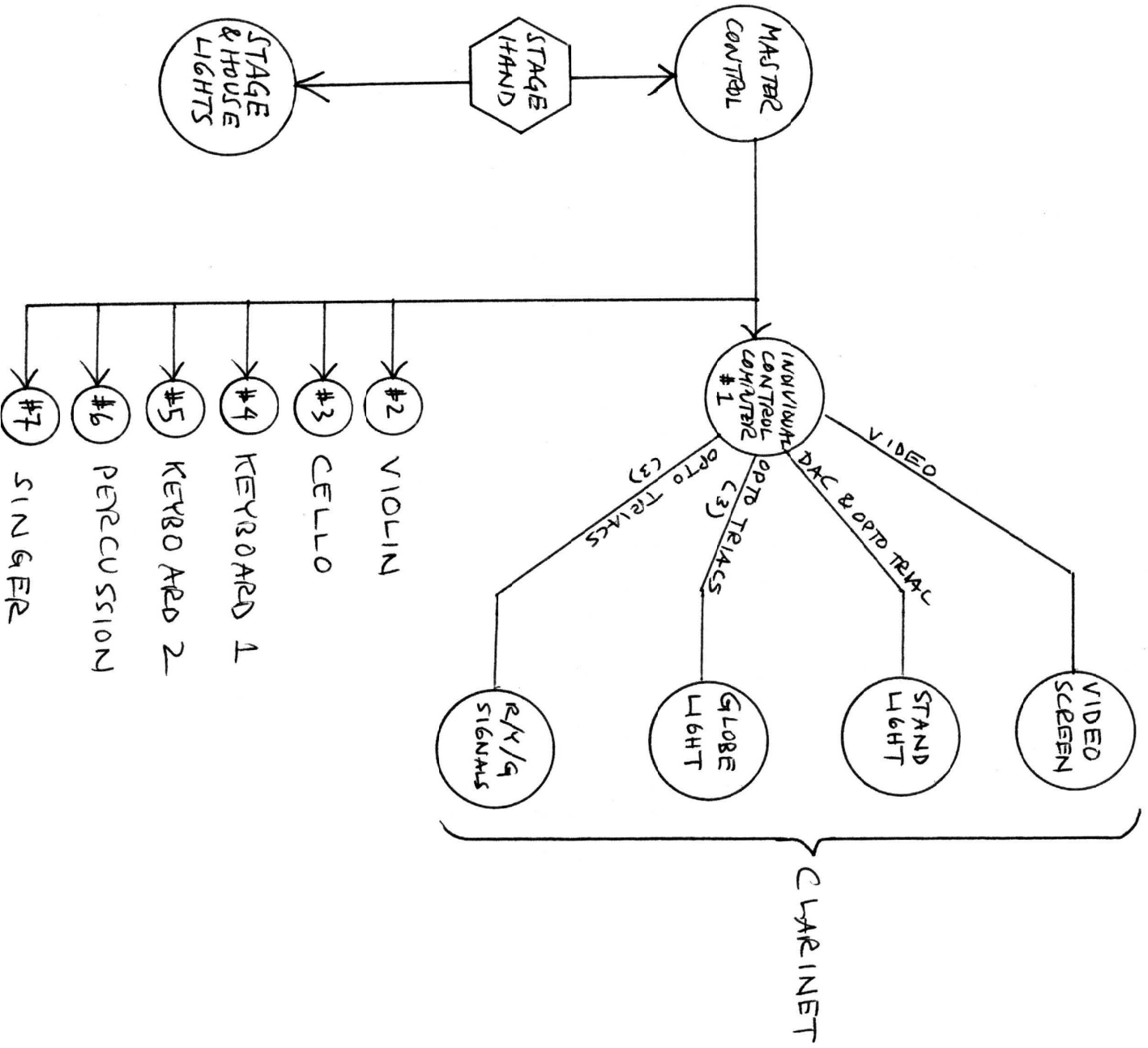
COSTUMES



Alternate costumes uses angles rather than curves. Colors and mirroring are the same.

Dancer: Curved (or angular) diagonal gold band on black leotard with glade 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.

44110

1. Introduction (DARK) Descent of the Articles.

Handwritten musical score for the introduction of "Descent of the Articles". The score is written for multiple instruments and voices, including:

- VOICE OF CLAR. (B-flat Clarinet)
- VOICE OF CLAR. (C Clarinet)
- VIOLIN
- VOICE OF VIOLIN
- CELLO
- VOICE OF CELLO
- KB 1
- KB 2
- VOICE OF KB2
- VOICE OF PCE
- VOICE OF PCE

The score is in 3/4 time with a tempo marking of $\text{♩} = 80$. The key signature is one flat (B-flat). The music features a descending melodic line in the vocal parts and a complex harmonic accompaniment in the instruments. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance instructions include "And. declam. with back or cloths" and "3 tons.".

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Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on 15 staves, with the following parts labeled from top to bottom:

- VOICE
- CLAR
- VOICE OF CLAR
- VOLIN
- VOICE OF VIOLIN
- CELLO
- VOICE OF CELLO
- KB 1
- VOICE OF KB 1
- KB 2
- VOICE OF KB 2
- PERC
- VOICE OF PERC

The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. There are also some handwritten annotations in Korean, including the name "김지하" (Kim Ji-ha) and the word "악보" (score). The notation is dense and covers the entire page.

VOICE
CARR.

VOICE
OF
CARR.

VIOLIN

VOICE
OF
VIOLIN

Cello

viola
OF
Cello

K&A

VOICE
OF
K&A

K&A

VOICE
OF
K&A

perc.

VOICE
OF
perc.

This page contains a handwritten musical score for page 10. The score is organized into several systems, each with multiple staves. The instruments and voices are labeled as follows: VOICE CARR., VOICE OF CARR., VIOLIN, VOICE OF VIOLIN, Cello, viola OF Cello, K&A, VOICE OF K&A, K&A, VOICE OF K&A, perc., and VOICE OF perc. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f, mf). The staves are connected by a large brace on the left side. The bottom of the page features several empty staves and the number 3.

Handwritten musical score for multiple voices and instruments. The staves are labeled as follows from top to bottom:

- VOICE
- CHOR.
- VOICE OF CHOR.
- VOICIN
- VOICE OF VIOLIN
- CELLO
- VOICE OF CELLO
- KR1
- VOICE OF KR1
- KR2
- VOICUS OF KR2
- PERC.
- VOICE OF PERC.

The score contains complex musical notation including notes, rests, and dynamic markings such as *sim.* and *f*. The notation is dense and spans across multiple systems.

Four empty musical staves at the bottom of the page, with a small number '4.' written below the first staff.

Handwritten musical score for a large ensemble, featuring multiple staves. The score is written in a single system with a common time signature. The instruments and parts are labeled as follows:

- VOICE OF ORPHEUS
- VOICE OF KRS2
- VOICE OF KRS1
- KRS2
- KRS1
- VOICE OF CELLO
- CELLO
- VOICE OF VIOLIN
- VIOLIN
- VOICE OF CLAR
- CLAR
- VOICE OF PRC
- PRC

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations and arrows indicating phrasing or performance directions. The notation is dense and covers the entire page.

PART ONE, 25 (a tempo) **BLUE**

Handwritten musical score for Part One, 25 (a tempo) in Blue. The score is written on 12 staves, with the following parts labeled from top to bottom:

- VOICE
- DRM
- VOICE OF CMM
- VIOLIN
- VOICE OF VIOIN
- CELLO
- VOICE OF CELLO
- KR2
- VOICE OF KR2
- KR2
- VOICE OF KR2
- DRM
- VOICE OF DRM

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Key annotations include:

- gradually widen + slow vibrato* (written vertically on the Cello staff)
- stop* (written vertically on the Cello staff)
- brushes on snare, cymbal* (written vertically on the Drum staff)

The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The notation is dense and detailed, typical of a professional musical score.

N=N (1=80)

Handwritten musical score for multiple instruments and voice. The score includes parts for:

- VOICE:** Lyrics: "vi-gar top- ples an- y ab stract". Includes a circled measure number **30**.
- CELLO:** Includes a circled measure number **35** and the instruction "gradually return vibrato to normal".
- VOICE:** Includes a circled measure number **45** and the instruction "3. Time Machine One".
- CELLO:** Includes a circled measure number **40** and the instruction "(consider these sections as one measure)".
- VOICE:** Includes a circled measure number **50** and the instruction "birth".
- CELLO:** Includes a circled measure number **55** and the instruction "alco".

Other markings include "K. Song Time $\text{♩} = 96$ ", "ppp", "pizz.", "noises", "rks", "vibrato", "brush on snare", "rest", "mist", "down", "the", "w/s-down", "que- tions", "war-1-ly", "175", "attaca", and "pp".

Seven empty musical staves, each consisting of five horizontal lines, positioned below the main score.

5. Interlude One. Considerations.
J = 108 (may exchange voices to fit range of performers)

Handwritten musical score for measures 60-65. The score includes staves for CLAR., VIOLIN, VOICE OF VIOLIN, CELLO, VOICE OF CELLO, VOICE OF KRB1, VOICE OF KRB2, PERC., VOICE OF PERC., and VOICE OF PERC. 2. The music is in 4/4 time. Measure 60 is marked with a box containing the number 60. Measure 65 is marked with a box containing the number 65. The dynamic marking *decrescendo* is written across measures 60-65. The word *crescendo* is written at the end of the section. Performance instructions include *mf*, *f*, and *pp*. A note in measure 64 says "bowed cymbal (bow edge as steadily as possible)".

Handwritten musical score for measures 70-75. The score includes staves for CLAR., VIOLIN, VOICE OF VIOLIN, CELLO, VOICE OF CELLO, VOICE OF KRB1, VOICE OF KRB2, PERC., VOICE OF PERC., and VOICE OF PERC. 2. The music is in 4/4 time. Measure 70 is marked with a box containing the number 70. Measure 75 is marked with a box containing the number 75. The dynamic marking *f* is written at the beginning of the section. The word *decrescendo* is written across measures 70-75. A large number 8 is written at the bottom of the page.

80

6. Song Three

$\text{♩} = 120$ (1. = 80)

85

90

PERC. CELLO VIOLIN CLAR. VOICE

rubber stick *middle tom* *pizz* *oax.* *oax.* *oax.*

con *serious - ness*

95

100

PERC. CELLO VIOLIN CLAR. VOICE

small snare rim shot *bass* *drum* *soft sticks* *die.* *oax.* *oax.* *oax.*

105

110

$\text{♩} = 120$

PERC. CELLO VIOLIN CLAR. VOICE

3 horns *b.d.* *mp* *May - ic - ally some soul this dri - sis ... for its wis - tal be - gin - ing*

125

VOICÉ *Voix grand arioso or meno - m. p. sois*

CLAR. *sois*

VIOLIN *sois*

VIOLA *sois*

KB 1 *sois*

KB 2 *sois*

CELLO *sois*

CONTRABASS *sois*

DRUMS

cries

mf

130

VOICÉ *but the gar-den, Yes! with in the gar-land*

CLAR. *spicato ff*

VIOLIN *spicato ff*

VIOLA *spicato ff*

PERCUSSION *spicato ff*

KB 1 *spicato ff*

KB 2 *spicato ff*

CELLO *spicato ff*

CONTRABASS *spicato ff*

mf

six 1 parts a tempo al=130

11.

9. Interlude Two. **135** Unexplained Arrivals.
= 130 (constant accents)

Orchestral score for measures 130-140. The score includes parts for OMR, Violin I, Violin II, Viola, Cello, Double Bass, and Piano. Measure 130 is marked with **135** and includes the instruction "Unexplained Arrivals." and "(constant accents)". The piano part features a triplet of eighth notes marked "3 TRIMS" and "mp". The double bass part has a "B.D." marking. The score concludes at measure 140 with a **140** measure rest.

Continuation of the orchestral score for measures 140-150. Measure 140 is marked with **145**. The score includes parts for OMR, Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part has a "12." marking. The score concludes at measure 150 with a **150** measure rest.

150

10. Song Five (1=60)

2:13-7

2:23-7

151

VOICE

Cover-ers by the smi-ling car

VOICE

by the smi-ling car

VOICE

wa-ter curdles and to a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

VOICE

in a way

115121, Time Machine Three

12. Song Six (1=60) 4/8/90 →

Subdivided

1-a And-a 2-a And-a 3-a And-a-da

Handwritten musical score for the upper section, including staves for Voice, Clarinet, Violin, Cello, Percussion, and Keyboard. The score features complex rhythmic patterns and dynamic markings such as *mf* and *morendo*. A rehearsal mark **170** is present. The bottom of this section contains time signatures: 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13).

Handwritten musical score for the lower section, including staves for Voice, Violin, Cello, Percussion, and Keyboard. The score includes dynamic markings like *mf* and *mp*, and performance instructions such as "ignoring intensity of rhythm" and "3 temple blocks". A rehearsal mark **170** is also present. The bottom of this section contains time signatures: 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13), 3/4 (13).

175

aw-fully for-gives — and

in-gles —

That heart pro-motes his dex-ter-ty

sive-ly

VOICE

VIOLIN

VIOLA

CORNO

KR 1

KR 2

NRFC

180

the a-gain-e-gi-ac

au-di-ble

grou-

VOICE

VIOLIN

VIOLA

CELLO

KR 1

KR 2

NRFC

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

Handwritten musical score for Interlude Three. The score is written on 15 staves, with the top 10 staves containing musical notation and the bottom 5 staves being empty. The instruments listed on the left are: VOICE OF CHIEF, VOICE OF DEER, VOICE OF BEAVER, VOICE OF RABBIT, VOICE OF BIRD, VOICE OF WIND, VOICE OF WATER, VOICE OF FIRE, VOICE OF EARTH, and VOICE OF HEAVEN. The percussion section includes PERCUSSION, SMALL BELL, and BONGOS. The string section includes VIOLIN and CELLO. The woodwind section includes KNOX and KNOX. The score includes various musical notations such as notes, rests, and dynamic markings like *senza fine*, *rit.*, *piu.*, *rit.*, and *rit.*. There are also some handwritten annotations like "Small bell gone" and "Small bell gone" with arrows pointing to specific parts of the score. The score is divided into measures by vertical bar lines.

crescendo

col legno battuto

col legno battuto

VOICE

VIOLIN

CELLO

KR1

KR2

PERC.

VOICE OF CLAR.

VOICE OF VIOLIN

VOICE OF CELLO

VOICE OF KR1

VOICE OF KR2

VOICE OF PERC.

decrecendo

200 14. Song Seven (A = 90) (YELLOW)

VOICE

VIOLIN

CELLO

KR1

KR2

PERC.

VOICE OF
OAR

VOICE OF
VIOLIN

VOICE OF
VIOLA

VOICE OF
KR1

VOICE OF
KR2

VOICE OF
PERC.

gong

B. Drum

clarity

stopped hand

6:14

205

VOICE: pleasure of her dim in u-tive side

CLAR: *f* The (stopped)

PERC: gong, b.d.

VOICE: once more en-folds Re-gret-Al-ly Vas cre-ates: Yes!

CLAR: *pp* a

PERC: *ppp*

Drummed stream

VOICE: or the tran-quil de-voided Ven-om by what as-kane smiling favor; as your ac-cur-re-nade; tur-sively deli-cate jibe dies

CLAR: *pp* the quality; each swilling; 1-*deu-hty* to the in-

PERC: *ppp*

VOICE: -net knowl-edge, bu-ryth-i-cal change every near-vanish-es In spi-rit-ually el-e-men-tal drug-

CLAR: *ppp*

PERC: *ppp*

VOICE: to a near win-ter-The a-side en-dian-ter ex-ert One red o-lent coin

CLAR: *ppp*

PERC: *ppp*

19.

(* ossia all 3 times or not at all)

VOICE
goes no weakness through his fair bid den broken supplemented sphere Hoary ac- quiescence her never pre- cise countenance cries

ALM.
perc.

235

VOICE
e-ven-tual-ly attached i-ci-ly As well as reader the magi- cal moth en

ALM.
perc.

240

VOICE
ex

ALM.
perc.

245

PAUSE

3:12

249

adacca

PART TWO. 25. Time Machine Four

16. Song Eight 250

4/10/20 → (SM/MP/C) (v. m. b. d.)
4/9/20 → (v. m. b. d.)

(each instrumental note is slightly accented) 4/11/20 (K&K)

(bar lines do not demarcate accents or syncopations - for guidance only [except percussion])

ORANGE

mp Ev - ery war - r - ty

Handwritten musical score for Song Eight, measures 250-255. The score includes staves for VOICE, VIOLIN, CELLO, K&B, and PERC. The voice part has lyrics: "Ev - ery war - r - ty". The K&B part has a "3 horns" annotation. The PERC part has a "192" annotation. The score is marked with "mp" and "ORANGE".

Handwritten musical score for Song Eight, measures 255-300. The score includes staves for VOICE, VIOLIN, CELLO, K&B, and PERC. The voice part has lyrics: "for - id - nymph re - preach es - or - loves as". The K&B part has a "3 horns" annotation. The PERC part has a "192" annotation. The score is marked with "mp" and "ORANGE".

Five empty musical staves, likely for percussion or other instruments.

260

VOICE (crist) well as

VIOLIN

CELLO

KBL

PERC.

265

VOICE (crist) that se

VIOLIN

CELLO

KBL

PERC.

230

VOICE (cin) a tion with their clear ly me- ti ca vous spigot's

VIOLA

CELLO

K&B

picc.

235

VOICE Des - pair - ing - ly scratch - es - your sup - ple -

VIOLA

CELLO

K&B

picc.

280

VOICE (ple) long ha scream with

VIOLIN

CELLO

KB2

PERC.

17. Interlude Four (a tempo ♩ = 120) More Considerations.

285

VOICE vere un bro ken youth? one

VIOLIN

CELLO

KB1

PERC.

OPF.

Handwritten musical score for orchestra, measures 295-300. The score is written on ten staves, with the top five staves containing musical notation and the bottom five staves being empty. The instruments are labeled as follows:

- Violin I (Viol. I)
- Violin II (Viol. II)
- Cello (Cello)
- Double Bass (Vcllo)
- Clarinet (CLAR.)
- Kb (Kb)
- Percussion (PERC.)

Measure 295 is marked with a double bar line and the number 295. Measure 296 is marked with a double bar line and the number 296. Measure 297 is marked with a double bar line and the number 297. Measure 298 is marked with a double bar line and the number 298. Measure 299 is marked with a double bar line and the number 299. Measure 300 is marked with a double bar line and the number 300. The notation includes various note values, rests, and dynamic markings such as *pp* and *ppp*. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written in black ink on white paper.

VOICE

VIOLIN

CELLO

KRN1

KRN2

perc.

VOICE

VIOLIN

CELLO

KRN1

KRN2

perc.

colle-ly nar-cis - sil

tic

row mind

ad

be Song

ralentando [m.b.!] 319 19. Time Machine Five

ataca!

ataca

20. Song Ten (S) = 140

320

VOICE: Their feet - don't to the grey clouds shallow core changes and strives

CLAR.: *mf*

PERC.: *mf*

Annotations: *Small hand stick!*

325 (Strives)

your

qual -

like bab

330

sle

ra - di -

VOICE: your qual - ty like bab sle ra - di -

CLAR.: *mf*

PERC.: *mf*

ates

un - no - ticed.

335

dur - ing your col - or

in - ev - it - ably zooms

VOICE: dur - ing your col - or in - ev - it - ably zooms

CLAR.: *mf*

PERC.: *mf*

340

An a - bid - ing plaint to the coldly old

VOICE: cool

CLAR.: *mf*

PERC.: *mf*

28.

Handwritten musical score for the first system, measures 285-325. The score includes staves for VOICE, CLARINET, and PERCUSSION. The voice part features a melodic line with a fermata at measure 315. The clarinet part has a complex rhythmic pattern. The percussion part consists of a steady eighth-note accompaniment. Measure numbers 285, 315, and 325 are boxed in the left margin.

21. Interlude Five (a tempo, $\text{♩} = 70$) Still Dances.

Handwritten musical score for the second system, measures 330-360. The score includes staves for VOICE, CLARINET, VIOLIN, and CELLO. The voice part has a melodic line with a fermata at measure 350. The clarinet part has a complex rhythmic pattern. The violin and cello parts have a steady eighth-note accompaniment. Measure numbers 330, 350, and 360 are boxed in the left margin. Performance markings include *ff*, *staccato*, and *small snare*.

Handwritten musical score for the third system, measures 365-400. The score includes staves for VOICE, CLARINET, VIOLIN, and CELLO. The voice part has a melodic line with a fermata at measure 390. The clarinet part has a complex rhythmic pattern. The violin and cello parts have a steady eighth-note accompaniment. Measure numbers 365, 390, and 400 are boxed in the left margin. Performance markings include *ff* and *staccato*.

Four empty musical staves at the bottom of the page, with the page number 29 written vertically on the left side.

Handwritten musical score for MELODY, VIOLIN, and CELLO. The music is written on three staves. The melody staff has a treble clef and a key signature of one sharp (F#). The violin and cello staves have a bass clef and a key signature of one flat (Bb). The music consists of a series of chords and rhythmic patterns, with some notes circled in red.

Handwritten musical score for VOICE, CLARINET, VIOLIN, and PERCUSSION. The score is written on four staves. The voice staff has a treble clef and a key signature of one sharp (F#). The clarinet, violin, and percussion staves have a bass clef and a key signature of one flat (Bb). The voice part includes lyrics: "His bro ken dis tance far an". There are various performance markings such as *f* (forte), *rit* (ritardando), and *acc* (accent).

Handwritten musical score for VOICE and PERCUSSION. The score is written on two staves. The voice staff has a treble clef and a key signature of one sharp (F#). The percussion staff has a bass clef and a key signature of one flat (Bb). The voice part includes lyrics: "bi-val-lent hand land scapes or Blanes at the out-ward-ly". There are performance markings such as *sm* (sotto voce) and *hand*.

SECTION 22
PERCUSSION X

HI-HAT 1
SUSP. CYMBAL 2

SNARES: ① ② ③
TOMS: ④ ⑤ ⑥

GONG
BASS DRUM

** Indicated grace notes are placed by singer and duration within specified length of note shown - add only number of grace notes shown in brackets. Example (m. 371):

Example (m. 371):

VOICE
forth — night in — ac — tive — leave — [bass]

PARC.
[bass]

380

VOICE
paque — half — lowed — zom — bie — no an — mal — cre —

PARC.
[bass]

385

VOICE
etes. — [bass]

PARC.
[bass]

390

23, Time Machine Six 391

24. Song Twelve (Driving J = 96)
4/18/90 →

Handwritten musical score for measures 392-395. The score includes staves for VOICE, KS 1, KS 2, and 2 toms. The lyrics are: "A nymph des-pair-ing - ly swallers No! its rock on ev-ery". The music features a driving 4/4 rhythm with various dynamics (f, p) and articulations (accents, slurs). Performance instructions include "larger, soft sticks" and "f".

Handwritten musical score for measures 395-400. The score includes staves for VOICE, KS 1, KS 2, and 2 toms. The lyrics are: "ster- b. 11e trunk: 514 Or gives of her sen-si-tive stone holda". The music continues with the same driving 4/4 rhythm and includes performance instructions like "ster- b. 11e" and "trunk:". The score ends with a double bar line.

Five empty musical staves, likely intended for additional parts or rehearsal marks.

Handwritten musical score for the first system, featuring vocal and piano parts.

VOICE (holds) *massicelli one thrilling* *b b5 c11* *sis*

PNO 1 **PNO** 2

Chord progressions and melodic lines are shown for both piano parts. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, continuing the vocal and piano parts.

VOICE *Since* *a* *stone* *I - ci -*

PNO 1 **PNO** 2

The score continues with vocal lines and piano accompaniment. It includes detailed notation for notes, rests, and chord structures.

Five empty musical staves, likely reserved for additional instruments or parts.

VOICE $\frac{1}{2}$ this cri **405** sis

K8 1
K8 2
K8 3
K8 4

VOICE
VOICE OF CUM.
VOICE OF
VOICE OF
VOICE OF

K8 1
K8 2
K8 3
K8 4

25. Interlude Six (a tempo, J = 96) Heat.

measura
3 tons
gong
bidi

* $\frac{4}{4} = \frac{4}{4} \textcircled{2} 4 \times \frac{5}{16}$ = $\frac{5}{4} \textcircled{4} 5 \times \frac{5}{16} / 34$

except K8 1, 2 x $\frac{16}{16}$

except K8 1, 2 x $\frac{32}{32}$

attaca

410

Handwritten musical score for measures 410-415. The score includes staves for two voices (VOIX 1 and VOIX 2), two keyboards (KB 1 and KB 2), and a percussion part (PERC.). The vocal lines feature lyrics: "e s - o - d o". The keyboard parts consist of dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The percussion part has a steady, rhythmic pattern. Measure numbers 410, 415, and 420 are marked at the beginning, middle, and end of the system respectively.

Handwritten musical score for measures 35-40. The score includes staves for two voices (VOIX 1 and VOIX 2), two keyboards (KB 1 and KB 2), and a percussion part (PERC.). The vocal lines feature lyrics: "a - t - t - a - c - c - a". The keyboard parts consist of dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The percussion part has a steady, rhythmic pattern. Measure numbers 35 and 40 are marked at the beginning and end of the system respectively.

attra cca

26. Song Thirteen (a tempo, $\text{♩} = 96$) (CRIMSON)

4/25/90 + Her near

strod
car - '11
since im

per
fec
tion

Handwritten musical score for "Song Thirteen" (a tempo, ♩ = 96) in 4/4 time. The score consists of ten staves:

- Staff 1 (VOICE):** Contains the vocal melody with lyrics: "Her near" and "strod". Includes performance markings like $\text{♩} = 96$, $\text{♩} = 13:8$, and $\text{♩} = 13:8$.
- Staff 2 (VOICE):** Continuation of the vocal melody.
- Staff 3 (VOICE):** Continuation of the vocal melody.
- Staff 4 (VOICE):** Continuation of the vocal melody.
- Staff 5 (VOICE):** Continuation of the vocal melody.
- Staff 6 (VOICE):** Continuation of the vocal melody.
- Staff 7 (VOICE):** Continuation of the vocal melody.
- Staff 8 (VOICE):** Continuation of the vocal melody.
- Staff 9 (VOICE):** Continuation of the vocal melody.
- Staff 10 (VOICE):** Continuation of the vocal melody.

Additional markings include dynamic levels like p and f , and performance instructions such as "near", "strod", "car - '11", "since im", "per", "fec", "tion".

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

(RHYTHMIC LEAD FOLLOWS TDMS)

(4)

$(\frac{4}{3} + \frac{3}{8})$

$(\frac{8}{8} + \frac{3}{8})$

$(\frac{8}{8} + \frac{3}{8})$

$(\frac{3}{12})$

$(\frac{3}{8} + \frac{3}{8})$

Handwritten musical score for a vocal and instrumental ensemble. The score is written on a system of staves with the following parts labeled from top to bottom:

- VOICE
- Kb 1
- Kb 2
- VOICE OF CLARINET
- VOICE OF VIOLIN
- VOICE OF CELLO
- PERCUSSION

The vocal line includes the lyrics: "by my a sit skane de ranged glass". The score is heavily annotated with performance markings, including dynamics (e.g., *pp*, *mf*, *f*), articulation (e.g., accents, slurs), and specific time signatures or ratios (e.g., 30:16, 13:8, 25:16, 17:8, 13:8). A box containing the number "425" is present in the vocal line. The bottom of the page features a series of empty staves and a circled number "37".

(4/8) (2/8) (4/8) (4/8) (4/8) (3+3) (8+3) (3)

430

trem

62:54

bles

Handwritten musical score for multiple instruments and voices. The staves are labeled as follows from top to bottom:

- VOICE
- K13
- K13
- PERC.
- VOICE OF CLM
- VOICE OF VIOLIN
- VOICE OF CELLO

The score includes various musical notations such as notes, rests, and dynamic markings. Specific time signatures and measures are noted, including 30:16, 35:16, 13:8, and 13:8. The word "bles" is written at the end of the score.

$$(47 = \frac{6}{16} + \frac{6}{16} + \frac{7}{16} + \frac{4}{16} + \frac{4}{16})$$

2222 24222 34143 + 4

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

(4)

Empty musical staves for additional instruments or voices.

VOICE
 VOICE OF CHILD
 VOICE OF YOUTH
 VOICE OF CHURCH
 PERC.
 KB 2
 KB 1

An
 ma
 gi
 435 na-tion
 de
 rangés
 less
 or
 237 137 ga-ges near

(8 + 3)

(2 + 3)

(7)

(3 + 2)

(3 + 4)

(4)

(3 + 3)

440 by _____

VOICE

but be-comes but be-comes

445 be-comes ob-dir-ate be-comes ob-dir-ate

VOICE OF CLARINET

VOICE OF VIOLIN

VOICE OF VIOLA

VOICE OF CELLO

PERCUSSION

KB 1

KB 2

4/24/30 ob-dur-ate **450** ob-dur-ate be-comes dur-ate ob-dur-ate ob-dur-ate be-comes be-comes be-comes dur-ate **455** ob-dur-ate ob-dur-ate dur-ate be-comes comes be-comes comes ob-dur-ate

VOICE 1

VOICE 2

VOICE OF CLAR

VOICE OF VIOLIN

VOICE OF CELLO

- (1 + 4)
- (3 + 3)
- (2 + 4)
- (3 + 5)
- (3 + 2)
- (3 + 4)
- (3 + 4 + 2)
- (3 + 2 + 3)
- (3)

4/21/80 →

VOICE ob-sur-ate ob-sur-ate ob-sur-ate ob-sur-ate he-comes ob-sur-ate ob-sur-ate be-comes be-comes ob-sur-ate ob-sur-ate ob-sur-ate ob-sur-ate ob-sur-ate ob-sur-ate he-comes ob-sur-ate

Musical notation for voice part with various slurs and articulation marks.

K3

Musical notation for K3 part.

K3

Musical notation for K3 part.

perc.

Musical notation for percussion part.

VOICE OF LIGHT

Musical notation for voice of light part.

VOICE OF VIOLEN

Musical notation for voice of violin part.

VOICE OF CERU

Musical notation for voice of ceru part.

(1+3) (3) (3) (3) (3+3) (1+3) (3+3) (3+3) (3) (1) (3) (3) (3+3)

A series of ten empty musical staves.

470

be-comes comes comes comes comes

ob-dur-ate.

PART THREE. 27. Time Machine Seven

VOICE

KB 1

KB 2

Pedal

VOICE OF LIME

VOICE OF JOHN

VOICE OF CERVO

(3 + 3 + 1)

(16 + 3 + 16)

(16 + 16)

1

478 28. Song Fourteen (♩ = 58) (BLUE)

VOICE

Musical staff for the voice part, containing lyrics and notes. Includes measure numbers 478, 479, and 480.

VIOLIN

Musical staff for the violin part, containing notes and dynamics.

CELLO

Musical staff for the cello part, containing notes and dynamics.

PERC.

Musical staff for the percussion part, including the instruction '3 temple blocks' and dynamics.

B.D.

Musical staff for the bass drum part, containing notes and dynamics.

VOICE

Musical staff for the voice part, containing lyrics and notes. Includes measure numbers 481, 482, 483, and 484.

VIOLIN

Musical staff for the violin part, containing notes and dynamics.

CELLO

Musical staff for the cello part, containing notes and dynamics.

PERC.

Musical staff for the percussion part, containing notes and dynamics.

VOICE

Musical staff for the voice part, containing lyrics and notes. Includes measure numbers 485, 486, 487, and 488.

VIOLIN

Musical staff for the violin part, containing notes and dynamics.

CELLO

Musical staff for the cello part, containing notes and dynamics.

PERC.

Musical staff for the percussion part, containing notes and dynamics.

44.

A series of empty musical staves at the bottom of the page.

VOICE
 a com-
 pas
 312
 495
 sion

VIOLA
 Cello

PERC.

attaca

29. Interlude Seven (4 tempo, $\text{♩} = 58$) 4/24/90 → 500
 Two Thoughts, please.

VIOLA
 Cello

PERC.
 2 SUS. CYMS (LARGE & MTH Mallets)
 Gong

VIOLA
 Cello

PERC.

505
 gentle rallentando
 holding back

45.

Violin

Cello

PERC.

Violin

Cello

PERC.

510

(♩ = 40 ca)

20. Song Fifteen (♩ = 40)

510

Voice

CLAR.

VIOLIN

CELLO

PERC.

Small sym.

Small wave

Fe - line

so - bri - te

re - lax - es

from any faith - ful vi - re - ty

46.

524

Handwritten musical score for measures 524-525. The score includes staves for Voice, OVI, Violin, Viola, and Piano. The lyrics are: "Sweet ... in fin-ity ... pas-ses since ha-ve ... over the crook ... ed us down the re-". The piano part features complex chordal textures with triplets and sixteenth notes.

529

Handwritten musical score for measures 529-530. The score includes staves for Voice, OVI, Violin, Viola, and Piano. The lyrics are: "Iec ... ted shel-ter ... the ... pas-sive". The piano part continues with intricate harmonic patterns and rhythmic motifs.

Empty musical staves, likely representing the continuation of the score or a separate section.

VOICE
OVRN.
VIOLA
CELLO
PIANO

down — my leg or
and —
my —
[535]
death

VOICE
OVRN.
VIOLA
CELLO
PIANO

The noblest thing since
singly
wreath chaps
and the Car — ol
weeps
Distantly
Widen
down
on its back

VOICE: Every back names the old can e ter

VIOLIN: (VIOLED)

CELLO

PERCUSSION: gong

545

550

VOICE: (VIOLED)

VIOLIN

CELLO

PERCUSSION

554 31. Time Machine Eight (VIOLED)

VOICE: 32. Song Sixteen (♩ = 56)

VIOLIN: Stæbe cym

CELLO: small cæb cym, large lusep cym

PERCUSSION: gong

soft sticks (clotk)

559

560

clash

9:8

50.

Five empty musical staves, likely for a piano accompaniment, are shown at the top of the page.

565

VOICE

perc.

Musical notation for measures 565-569. The voice part is on a single staff with lyrics: "this al-most rock-". The piano accompaniment is on two staves. Measure 569 includes the instruction "attaca".

570

VOICE

perc.

strings

Musical notation for measures 570-574. The voice part is on a single staff with lyrics: "y-". The piano accompaniment is on two staves, with the label "strings" indicating the instrument.

575

VOICE

perc.

Musical notation for measures 575-579. The voice part is on a single staff with lyrics: "chis- ei- b d. sol- id- by". The piano accompaniment is on two staves.

580

VOICE

perc.

Musical notation for measures 580-584. The voice part is on a single staff with lyrics: "this al-most rock-". The piano accompaniment is on two staves.

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

5/4 90 →

Handwritten musical score for the first system, measures 51-59. The score is written for a woodwind and string ensemble. The instruments listed at the top are CLAR., VIOLIN, CELLO, BASS, and PIANO. The key signature is one flat (B-flat major or D minor) and the time signature is 5/4. The tempo is marked as ♩ = 140. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '51.' is present at the beginning of the system. The piano part is marked 'p' and 'B.D.'. The woodwind parts include Clarinet and Bassoon. The string parts include Violin and Cello. The score is written in a cursive, handwritten style.

Handwritten musical score for the second system, measures 60-67. The score continues from the first system. The instruments listed at the top are CLAR., VIOLIN, CELLO, BASS, and PIANO. The key signature is one flat and the time signature is 5/4. The tempo is marked as ♩ = 140. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '51.' is present at the beginning of the system. The piano part is marked 'p' and 'B.D.'. The woodwind parts include Clarinet and Bassoon. The string parts include Violin and Cello. The score is written in a cursive, handwritten style.

Handwritten musical score for page 52. The score is written on ten staves, with the following parts labeled from top to bottom: *AMR.*, *Vcln I*, *Vcln II*, *Cello*, *Violon*, *AMR.*, *Violon*, *AMR.*, and *AMR.*. The music is in a complex, multi-measure format with various rhythmic values and dynamic markings. A section of the score is marked with a bracket and the word *ossia:*. The page number **52.** is written at the bottom left.

Handwritten musical score for page 53. The score is written on ten staves, with the following parts labeled from top to bottom: *AMR.*, *Vcln I*, *Vcln II*, *Cello*, *Violon*, *AMR.*, *Violon*, *AMR.*, and *AMR.*. The music continues from the previous page, featuring complex rhythmic patterns and dynamic markings. A section of the score is marked with a bracket and the word *ossia:*. The page number **53** is written at the bottom left. Below the staves, the letters **C-R-E-S-C-E-N-D-O** are written vertically.

Handwritten musical score for the first system, featuring multiple staves for different instruments and voices. The staves are labeled as follows from top to bottom: *Clarinet*, *Violin*, *Cello*, *Vcl 1*, *Vcl 2*, and *Perc.*. The notation includes complex rhythmic patterns, accidentals, and dynamic markings such as *mf* and *f*. A large bracket spans across the bottom of the system, and the number *53* is written at the bottom left.

Handwritten musical score for the second system, continuing the composition. The staves are labeled as follows from top to bottom: *Clarinet*, *Violin*, *Cello*, *Vcl 1*, *Vcl 2*, and *Perc.*. The notation includes complex rhythmic patterns, accidentals, and dynamic markings such as *mf* and *f*. A large bracket spans across the bottom of the system, and the number *605* is written at the bottom right.

Handwritten musical score for measures 610-615. The score is written on six staves, labeled from top to bottom: *Violin 1*, *Violin 2*, *Cello*, *Double Bass*, *Piano*, and *Percussion*. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The *Piano* part features a prominent melodic line with dynamic markings such as *f* and *mf*. The *Percussion* part shows a rhythmic pattern of eighth and sixteenth notes. The *Violin* and *Cello* parts provide harmonic support with various articulations and slurs.

Handwritten musical score for measures 616-625. The score continues on six staves with the same instrument labels as the previous page. A key signature change is indicated by a box containing $S\sharp/190$. The *Piano* part continues its melodic development, while the *Percussion* part maintains its rhythmic drive. The *Violin* and *Cello* parts show complex phrasing and articulation. The overall texture is dense and rhythmic.

Handwritten musical score for percussion instruments. The score is written on ten staves, with the following instrument labels from top to bottom: **PRM**, **MM**, **CD**, **KA1**, **KA2**, **ORC**. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large bracket groups the first five staves. A circled number **20** is written above the PRM staff. The score concludes with a double bar line.

Handwritten musical score for percussion instruments. The score is written on ten staves, with the following instrument labels from top to bottom: **CM**, **MM**, **ORC**, **KA1**, **KA2**, **PRM**. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large bracket groups the first five staves. A circled number **25** is written above the CM staff. A circled number **55** is written above the PRM staff. The score concludes with a double bar line. Additional annotations include **low temple block**, **small bells**, and **3 temple blocks** written below the PRM staff.

Handwritten musical score for the right page, featuring multiple staves with complex notation and various annotations.

Annotations include:

- Staff 1: *Small bells (con sda)*
- Staff 2: *gun*
- Staff 3: *gun*
- Staff 4: *gun*
- Staff 5: *gun*
- Staff 6: *gun*
- Staff 7: *gun*
- Staff 8: *gun*
- Staff 9: *gun*
- Staff 10: *gun*
- Staff 11: *gun*
- Staff 12: *gun*
- Staff 13: *gun*
- Staff 14: *gun*
- Staff 15: *gun*
- Staff 16: *gun*
- Staff 17: *gun*
- Staff 18: *gun*
- Staff 19: *gun*
- Staff 20: *gun*
- Staff 21: *gun*
- Staff 22: *gun*
- Staff 23: *gun*
- Staff 24: *gun*
- Staff 25: *gun*
- Staff 26: *gun*
- Staff 27: *gun*
- Staff 28: *gun*
- Staff 29: *gun*
- Staff 30: *gun*
- Staff 31: *gun*
- Staff 32: *gun*
- Staff 33: *gun*
- Staff 34: *gun*
- Staff 35: *gun*
- Staff 36: *gun*
- Staff 37: *gun*
- Staff 38: *gun*
- Staff 39: *gun*
- Staff 40: *gun*
- Staff 41: *gun*
- Staff 42: *gun*
- Staff 43: *gun*
- Staff 44: *gun*
- Staff 45: *gun*
- Staff 46: *gun*
- Staff 47: *gun*
- Staff 48: *gun*
- Staff 49: *gun*
- Staff 50: *gun*
- Staff 51: *gun*
- Staff 52: *gun*
- Staff 53: *gun*
- Staff 54: *gun*
- Staff 55: *gun*
- Staff 56: *gun*
- Staff 57: *gun*
- Staff 58: *gun*
- Staff 59: *gun*
- Staff 60: *gun*
- Staff 61: *gun*
- Staff 62: *gun*
- Staff 63: *gun*
- Staff 64: *gun*
- Staff 65: *gun*
- Staff 66: *gun*
- Staff 67: *gun*
- Staff 68: *gun*
- Staff 69: *gun*
- Staff 70: *gun*
- Staff 71: *gun*
- Staff 72: *gun*
- Staff 73: *gun*
- Staff 74: *gun*
- Staff 75: *gun*
- Staff 76: *gun*
- Staff 77: *gun*
- Staff 78: *gun*
- Staff 79: *gun*
- Staff 80: *gun*
- Staff 81: *gun*
- Staff 82: *gun*
- Staff 83: *gun*
- Staff 84: *gun*
- Staff 85: *gun*
- Staff 86: *gun*
- Staff 87: *gun*
- Staff 88: *gun*
- Staff 89: *gun*
- Staff 90: *gun*
- Staff 91: *gun*
- Staff 92: *gun*
- Staff 93: *gun*
- Staff 94: *gun*
- Staff 95: *gun*
- Staff 96: *gun*
- Staff 97: *gun*
- Staff 98: *gun*
- Staff 99: *gun*
- Staff 100: *gun*

Handwritten musical score for the left page, featuring multiple staves with complex notation and various annotations.

Annotations include:

- Staff 1: *ORANGE*
- Staff 2: *gun*
- Staff 3: *gun*
- Staff 4: *gun*
- Staff 5: *gun*
- Staff 6: *gun*
- Staff 7: *gun*
- Staff 8: *gun*
- Staff 9: *gun*
- Staff 10: *gun*
- Staff 11: *gun*
- Staff 12: *gun*
- Staff 13: *gun*
- Staff 14: *gun*
- Staff 15: *gun*
- Staff 16: *gun*
- Staff 17: *gun*
- Staff 18: *gun*
- Staff 19: *gun*
- Staff 20: *gun*
- Staff 21: *gun*
- Staff 22: *gun*
- Staff 23: *gun*
- Staff 24: *gun*
- Staff 25: *gun*
- Staff 26: *gun*
- Staff 27: *gun*
- Staff 28: *gun*
- Staff 29: *gun*
- Staff 30: *gun*
- Staff 31: *gun*
- Staff 32: *gun*
- Staff 33: *gun*
- Staff 34: *gun*
- Staff 35: *gun*
- Staff 36: *gun*
- Staff 37: *gun*
- Staff 38: *gun*
- Staff 39: *gun*
- Staff 40: *gun*
- Staff 41: *gun*
- Staff 42: *gun*
- Staff 43: *gun*
- Staff 44: *gun*
- Staff 45: *gun*
- Staff 46: *gun*
- Staff 47: *gun*
- Staff 48: *gun*
- Staff 49: *gun*
- Staff 50: *gun*
- Staff 51: *gun*
- Staff 52: *gun*
- Staff 53: *gun*
- Staff 54: *gun*
- Staff 55: *gun*
- Staff 56: *gun*
- Staff 57: *gun*
- Staff 58: *gun*
- Staff 59: *gun*
- Staff 60: *gun*
- Staff 61: *gun*
- Staff 62: *gun*
- Staff 63: *gun*
- Staff 64: *gun*
- Staff 65: *gun*
- Staff 66: *gun*
- Staff 67: *gun*
- Staff 68: *gun*
- Staff 69: *gun*
- Staff 70: *gun*
- Staff 71: *gun*
- Staff 72: *gun*
- Staff 73: *gun*
- Staff 74: *gun*
- Staff 75: *gun*
- Staff 76: *gun*
- Staff 77: *gun*
- Staff 78: *gun*
- Staff 79: *gun*
- Staff 80: *gun*
- Staff 81: *gun*
- Staff 82: *gun*
- Staff 83: *gun*
- Staff 84: *gun*
- Staff 85: *gun*
- Staff 86: *gun*
- Staff 87: *gun*
- Staff 88: *gun*
- Staff 89: *gun*
- Staff 90: *gun*
- Staff 91: *gun*
- Staff 92: *gun*
- Staff 93: *gun*
- Staff 94: *gun*
- Staff 95: *gun*
- Staff 96: *gun*
- Staff 97: *gun*
- Staff 98: *gun*
- Staff 99: *gun*
- Staff 100: *gun*

Handwritten musical score for the first system, featuring multiple staves for different instruments. The staves are labeled as follows from top to bottom: **Clarinet**, **Violin**, **Viola**, **Celli**, **Kb**, **Kb**, **3 horns**, and **ST.** The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled **YELLOW** is present in the middle of the system.

Handwritten musical score for the second system, continuing the piece. The staves are labeled as follows from top to bottom: **Clarinet**, **Violin**, **Viola**, **Celli**, **Kb**, **Kb**, **3 horns**, and **MUSIC**. The score includes various musical notations such as notes, rests, and dynamic markings. A box labeled **95** is present in the middle of the system.

Handwritten musical score for measures 58-64. The score is written on ten staves, with the following instrument labels from top to bottom:

- DRUMS
- CONTRABASS (C.B.)
- VIOLIN
- VIOLA
- CELLO (Cello)
- DOUBLE BASS (D.B.)
- TRUMPET (TR)
- TROMBONE (TR)
- FLUTE (FL)
- CLARINET (CL)

The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *ppp*, and *pp*. A double bar line is present at the end of measure 64.

Handwritten musical score for measures 65-71. The score is written on ten staves, with the following instrument labels from top to bottom:

- DRUMS
- CONTRABASS (C.B.)
- VIOLIN
- VIOLA
- CELLO (Cello)
- DOUBLE BASS (D.B.)
- TRUMPET (TR)
- TROMBONE (TR)
- FLUTE (FL)
- CLARINET (CL)

The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *ppp*, and *pp*. A double bar line is present at the end of measure 71.

(WHITE)

Handwritten musical score for measures 158-163. The score is written on five staves:

- CLARINET (CLAR.):** The top staff, containing a melodic line with various dynamics including *ppp*, *pp*, and *sfz*.
- VIOLIN (VIOLIN):** The second staff, featuring a melodic line with dynamics such as *ppp*, *pp*, and *sfz*.
- CELLO (CELLO):** The third staff, containing a melodic line with dynamics like *ppp*, *pp*, and *sfz*.
- KB 1 (Kb 1):** The fourth staff, showing a melodic line with dynamics including *ppp*, *pp*, and *sfz*.
- KB 2 (Kb 2):** The fifth staff, containing a melodic line with dynamics such as *ppp*, *pp*, and *sfz*.

Additional markings include *perc.* (percussion) and *59.* at the end of the system.

Handwritten musical score for measures 164-169. The score is written on five staves:

- CLARINET (CLAR.):** The top staff, containing a melodic line with dynamics including *ppp*, *pp*, and *sfz*.
- VIOLIN (VIOLIN):** The second staff, featuring a melodic line with dynamics such as *ppp*, *pp*, and *sfz*.
- CELLO (CELLO):** The third staff, containing a melodic line with dynamics like *ppp*, *pp*, and *sfz*.
- KB 1 (Kb 1):** The fourth staff, showing a melodic line with dynamics including *ppp*, *pp*, and *sfz*.
- KB 2 (Kb 2):** The fifth staff, containing a melodic line with dynamics such as *ppp*, *pp*, and *sfz*.

Additional markings include *perc.* (percussion) and *60.* at the end of the system.

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John May 7, 1990

A Time Machine — Clarinet Menu

Handwritten musical score for Clarinet Menu, measures 1-16. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 1 starts with a quarter rest followed by a half note B-flat. Measure 2 contains a quarter note B-flat, a quarter note A, and a quarter note G. Measure 3 has a quarter note F, a quarter note E, and a quarter note D. Measure 4 begins with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G. Measure 5 starts with a quarter note F, a quarter note E, and a quarter note D. Measure 6 has a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 7 contains a quarter note F, a quarter note E, and a quarter note D. Measure 8 begins with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G. Measure 9 starts with a quarter note F, a quarter note E, and a quarter note D. Measure 10 has a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 11 contains a quarter note F, a quarter note E, and a quarter note D. Measure 12 begins with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G. Measure 13 starts with a quarter note F, a quarter note E, and a quarter note D. Measure 14 has a quarter note C, a quarter note B, a quarter note A, and a quarter note G. Measure 15 contains a quarter note F, a quarter note E, and a quarter note D. Measure 16 begins with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G. The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and dynamic markings.

A Time Machine - Violin Menu

Handwritten musical score for violin, measures 1 through 10. The score is written on ten staves. Measure 1 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *mf* and *sfz*. Measure 10 includes a *rit.* marking. The piece concludes with a double bar line and repeat dots at the end of measure 10.

A Time Machine — Cello Menu

Handwritten musical score for Cello Menu, measures 1 through 16. The score is written on ten staves. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Measure 2 includes the marking *rit.*. Measure 3 includes the marking *rit.*. Measure 4 includes the marking *rit.*. Measure 5 includes the marking *rit.*. Measure 6 includes the marking *rit.*. Measure 7 includes the marking *rit.*. Measure 8 includes the marking *rit.*. Measure 9 includes the marking *rit.*. Measure 10 includes the marking *rit.*. Measure 11 includes the marking *rit.*. Measure 12 includes the marking *rit.*. Measure 13 includes the marking *rit.*. Measure 14 includes the marking *rit.*. Measure 15 includes the marking *rit.*. Measure 16 includes the marking *rit.*. The score concludes with a double bar line and repeat dots.

A Time Machine — Keyboard I Menu (1)

1. 7/16

2. 4 1/2

3. 4

4. 13

5. 7

6. 4

7. 13

8. 4

A Time Machine - Keyboard I Menu (2)

2.

10.

11.

12.

13.

14.

15.

16.

A Time Machine - Keyboard II Menu (1)

1. SAME AS K3 1

2.

3.

4.

5. *3 sm*

6. *7 qua*

7. *4*

8. *4*

A Time Machine - Keyboard II Menu (2.)

9. 

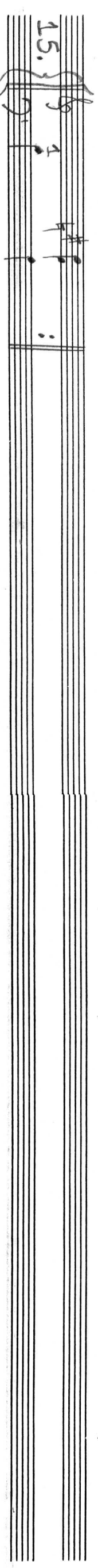
10. } SAME AS KB 1

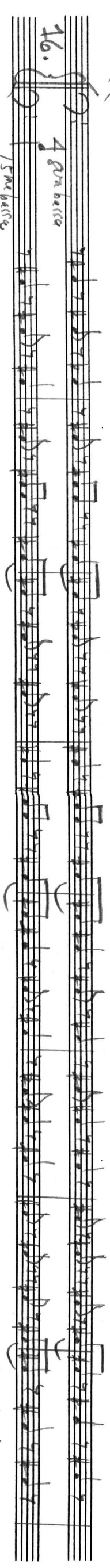
11. } SAME AS KB 1

12. } SAME AS KB 1

13. } SAME AS KB 1

14. } SAME AS KB 1

15. 

16. 
4鼓 bass
15me barre

66.

A Time Machine - Percussion Menu (1)

Handwritten musical score for percussion instruments. The score consists of 11 staves, each representing a different instrument or technique. The notation includes rhythmic patterns, dynamics, and specific instrument names. The staves are numbered 1 through 9. The instruments and techniques listed are: 3 toms, hi-hat, brushes on snare, 3 toms, 3 toms, hi-hat, stereo blocks, small bells gong, 2 toms, 3 bongos, gong, 3 toms, small snare, 3 toms, and brushes on snare. The score is written in a clear, legible hand and includes various musical symbols such as notes, rests, and dynamic markings.

A Time Machine — Percussion Menu (2)

10 } 2 bars w/ large, soft sticks
b.d. 3 bars w/ soft

11 } 5 bars
b.d. sticks
song

12 } 4 bars
gong

13 } 4 bars
medium snare

14 } 4 bars
b.d.

15 } 4 bars
wood block

16 } 4 bars
sizzle cym.
small cusp.
large cusp.
song