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The Machine is Angry

Seth David Allen

THE MACHINE IS ANGRY

by Seth Allen

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in the School of Music, Jordan College of Fine Arts of Butler University

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The Machine is Angry

for large chamber ensemble

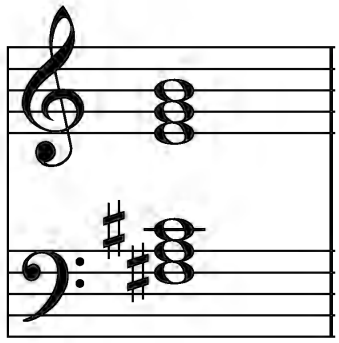
At its heart (or lack thereof) *The Machine is Angry* is a theater work. The visual components are as equally important as their acoustic counterparts. Sounds are only as valuable as the images they evoke and the intention of *The Machine* is to outline a picture that simultaneously conveys community and isolation; the idea that one can feel most alone when in a crowded room. The image of the "machine" is both literal and metaphorical. There is not a clear division of the two entities and it is ultimately up to the individual listener to decide what is visceral and what is cerebral. A succinct definition might be "the forced reconciliation of one's thoughts and perceptions against those of everyone else around."

The work is loosely divided into two sections. The first is musically structured but sounds as though it is not; the other, musically unstructured but sounding as though it is. Throughout the work this dichotomy is echoed through a series of musically staged "vignettes" that aim to usurp the audience's expectations of what is literal and what is not. Ultimately the listener is denied any final resolution as the work simply dissolves into nothing with the performers leaving the stage before the work is over. The absence of resolution is a recurring motif throughout the work in terms of both harmony, structure and theater.

Harmony and the 'Machine Chord':

Though the first section of the work relies heavily on textural rather than hamonic ideas, there is a distinct sonority throughout (Fig. 1).

Fig. 1 - The “Machine” Modal Polychord



The polychord of E minor and F# minor is used to establish an acoustic landscape that offers continuity within the sweeping textures of the first half of the piece. This chord (as well as its respective halves) can be heard in their absolute form as well as various permutations (inversion, transpositions, arpeggiations, etc.) throughout the work (Fig. 2-4).

Fig. 2 (Toy piano at m. 29)

Fig. 3 (Accordion at m. 23)

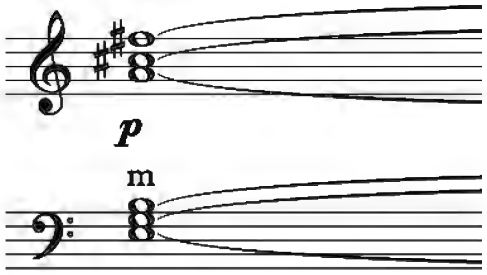


Fig. 4 (Violin 3 at m. 63)

The chord is designed to imply the continued theme of ‘difference and similarity’ within an unresolved framework. Both chords belong in the key of D major (the exclusive tonality of the second half), but their behavior does not adhere to harmonic convention. Rather, the focus is on the whole step relationship between the two chords as they might exist within their respective keys (A major and G major). The use of whole step movement occurs often in *The Machine* to allow a sense of forward motion but without clear direction. The decision to use a bi-tertian tonal underpinning was for practical purposes with regard to orchestrative development. Rather than focusing on developing a clear theme or harmonic direction, the development happens within the interplay of instruments and how individual lines maneuver within a clearly defined harmonic setting.

Notes on Instrumentation:

The Machine is scored for a somewhat misleading ensemble:

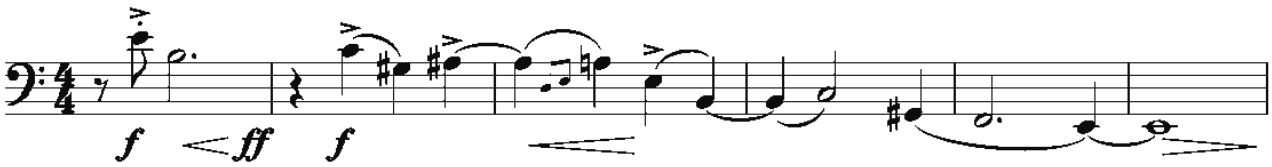
- 5 winds: bass clarinet (and later Bb Clarinet) and conventional saxophone quartet (soprano, alto, tenor, baritone).
- 6 brass: Horn in F, four Bb trumpets and bass trombone.
- 3 percussionists: (1) vibraphone, toms toms, agogo bells, and a toy piano,
- Piano
- Acoustic guitar
- Accordion
- 6 String: 3 violins, 1 viola, 1 cello and 1 double bass.

The idea behind the instrumentation is that what the audience sees is an “orchestra”, when really it is a chamber ensemble with each instrument given its own independent line, voice and role. There are no doublings of instruments. This was done intentionally to allude to the recurring motif of ‘individualism vs. collectivism’ permeating the work.

The First Vignette

The piece opens with a solo double bass playing a six bar theme that is the source material for almost the entire first half of the work. The theme vaguely outlines the “machine chord” in that there is a clear E minor basis, however the use of G# exploits both the use of whole step movement as well as an implication of F# minor. The A# functions as an extended passing tone between the G# and A-natural. (fig. 5)

Fig. 5 (Bass at mm. 1-6)



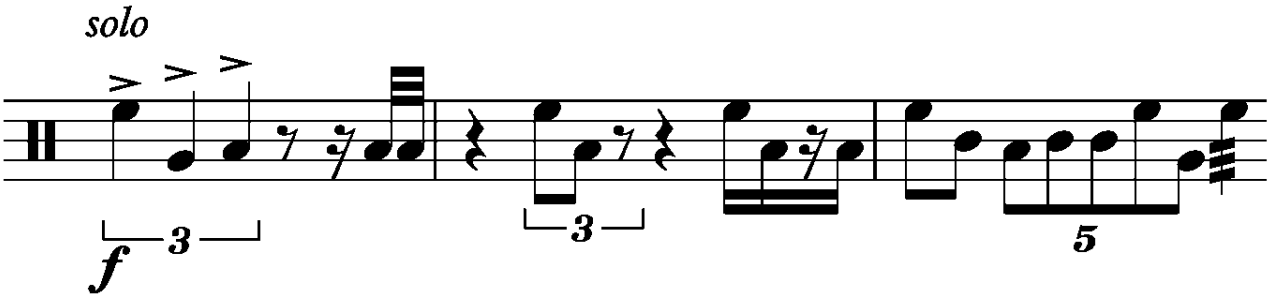
To open the work, the theme is stated plainly and without affect, a “call to arms” so to speak, signaling that the machine has been activated. As the ensemble joins in, so the cogs begin to turn. The use of a solo performer to play the opening motif is the first statement of individualism.

Metallic ‘grinding’ sounds crawl out of the piano by swiping a credit card across the lower strings. Specifying that a credit card should be used to “swipe” is one of the many “aesthetic indicators” given to the performers. In this instance, the imagery of the machine is literal.

The percussive tremolo notes form a condensed “chord” using intervals from the principal theme and establish a hazy E-minor drone. The toy piano plinks absentmindedly without

direction to prepare for the first sound of absolute movement given to a set of four toms. The irregular rhythmic figures on the toms beat like a mechanical heart that tries and fails to emulate that of something alive. (fig. 6)

Fig. 6 (toms at m. 23)



This is the second iteration of individualism. Though the toms are clearly audible, rather than finding a distinct shape they merely accentuate the cacophonous mass of the sound, resulting in an unremarkably homogeneous sound.

This architectural motif sets the precedent for the first vignette. The music exists as a texture, a sound, an idea assembling, trying to take shape. The idea is cut short by a timid slap of Bartok pizz. and thin, high register chords on the pianos and guitar that continue to enforce a murky E-minor tonality. Percussive punctuation is used three times during the first vignette functioning as a point of cadence that gradually grows with each iteration (Fig. 7-8).

Fig. 7 (strings at m. 34)

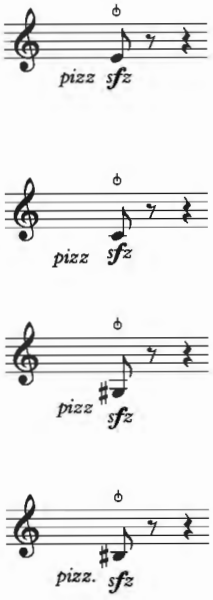
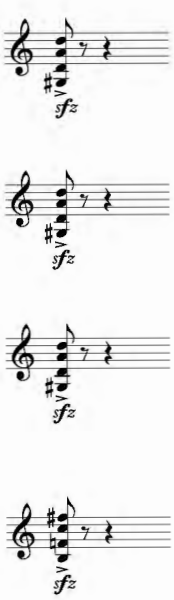


Fig. 8 (m. 44)



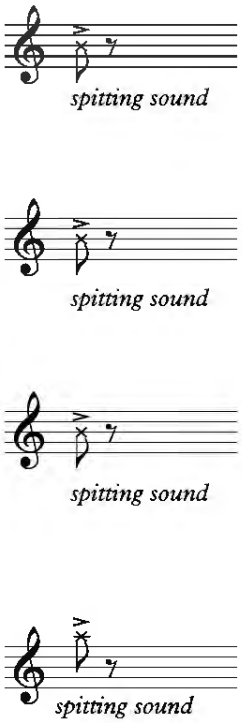
At measure 37 the strings offer a forwashowing of the second half the work. Low to mid range F# minor chords that clumsily find their way to a D major fall amongst the strings. Though the listener is not expected to recognize a distinct tonal center among the evolving sludge of the orchestra, the use of conventional sonority here is to serve as an acoustic reminder that even within chaos, shapes and forms of a singular nature are an integral part of the work. The minor iii to major I (or vice versa) is a simple harmonic concept used throughout the work to represent the cyclic nature of “one that cannot exist without the other.”

At rehearsal “D”, no definitive pitch direction is given to the winds, thus introducing the first instance of aleatory in the music. The strings sit quietly as the winds argue amongst themselves. The brass chime in but only with valve clicks as if they are muttering under their breath in silent protest. The use of extended technique is designed to be a literal manifestation of “machine”. As the valve and key clicks and plucked strings on the piano emulate something machine-esque. The decision to do this was to remind the audience that there is no fixed

definition of the machine. In this instance, the imagery is explicit for the sake of being explicit. As the raucous texture begins to take shape with the addition of multiphonics from the clarinet and soprano saxophone, the machine and its progress is rejected by the performing ensemble.

The barrier between music and performance is broken by the first instance of “orchestral tutti”. A unison “spitting” sound from the performers (Fig. 9).

Fig. 9 (m. 50)



This particular performance direction was used to “humanize” the music in a grotesque and unrefined way. This direction works in conjunction with the aforementioned “literal” components of orchestration, i.e., theater and music as a single entity.

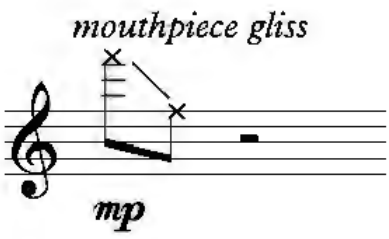
There is use of musical “retaliation” against the humans in that the instruments protest the statement of “literal” by playing subdued, cacophonous unison of nonsense at measures 51-53 (Fig. 10).

Fig. 10

Rhythmic subdivisions are given, but there is no melodic/harmonic direction. This was done for percussive effect rather than melodic. Though the instruments play “notes”, the consequence of monophonic aleatoric pitch evokes a desired “smashing” rather than a musical sonority. At measures 56-57, which serves as a transition, the strings and high winds exhibit momentary remorse for their impulsive aggressive response by once again returning to the D major chord, though with an added major 7th, supported by octave F#’s on the accordion. The humans do not acknowledge the machine’s apology and the first climax of the work begins.

Starting with thin sounds and irregular interjections of staccato notes from various instruments, the texture thickens with mouthpiece taunts from the soprano sax (Fig. 11). This specific technique is used to individualize the player. Similar to other “behaviors” that are given to the performers, the visual and auditory elements of the technique serve to distance the idea that the instrumentalists are complacent with their role in the music.

Fig. 11 (“soprano taunt”)



Continued clicks and clacks from the brass and winds, strings alternating between clumsy staccato figures and awkward tentuos, all culminate in a vaguely mechanized sound. This use or literal interpretation of “machine” sets the tone for the decline of the cerebral and makes way for the viceral. The music is preparing itself to transition from the actual to the abstract.

Once all instruments have found their place in the orchestration, a definitive rhythm emerges. Up until this point in the work, there has not been any conclusive “pulse.” Though all previous sections of music have been metered, there is a distinct lack of overall shape. A quarter note pulse is established but only briefly as the four bar “march” is repeated four times marked with an accelerando.

The short-lived march comes to a grinding halt with the interjection of the opening bar of Bach’s *Goldberg Variations* but is overshadowed by a squealing alto saxophone. This is an absolute collision of two opposing forces, one represents the embodiment of individualism, the other, a distilled reminder that there was never such a thing. The humans and the machine are face to face: bare bones against open circuits. The two collide and so ends the first vignette.

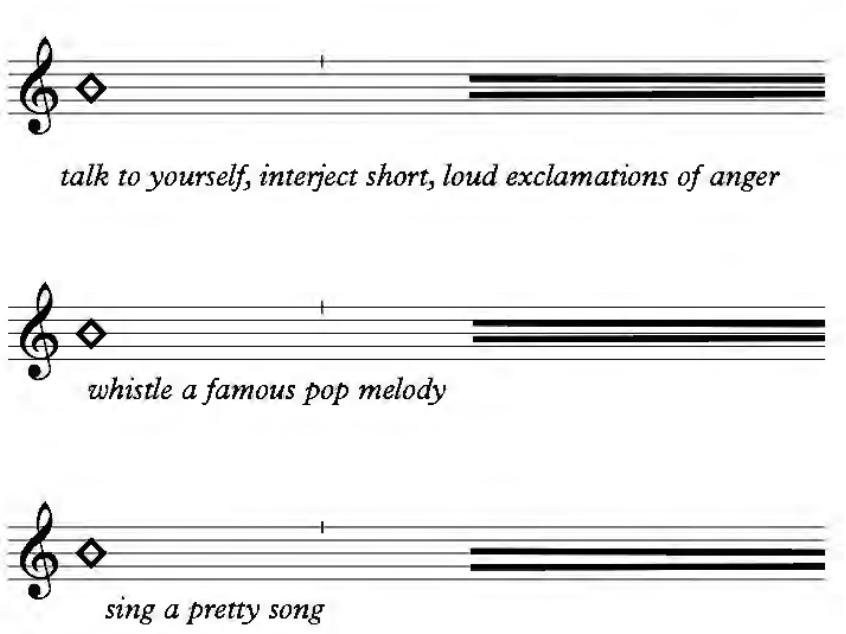
The Second Vignette:

Beginning at measure 74, this section of music is characterized by its heavy use of aleatory. The event is captured almost entirely with graphic notation and written instruction on a single page. There is a chordal statement in the winds that vaguely resembles a G major tonality so as to prepare for the eventual piano chorale a whole step lower. (This being a continuation of the whole-step relationship previously described.) The G major chord is allocated a short amount of time before the winds join the rest of the instruments in violent protest. This event does not use any metric convention and instead uses “temporal” indicators. The use of temporal indicators is to give the performers an opportunity to musically reflect and regurgitate all previous musical material, i.e., a chance for grotesque meditation. The sound is the machine, but the process by which the machine is realized is only possible through the humans.

The idea of regurgitation and reflection serves as a platform for the musician to enforce their roles as performers and actors. The written instructions allude to acoustic sounds (e.g., "*sing a pretty song"*) but largely focus on the performative/theatrical facets of the composition. Following the motif of "opposing forces," the graphic indicators and instructions are designed to establish an arual exhibition of duality. The audience is exposed to two explicitly opposed acoustic ideas, that which is from within the performer (the so-called "inner voice") and that of external direction (an environment dictating action).

Though the bombasticism of the instruments dominates the sound field, the utterances of anger and whistling of melodies from the players undermines the absolute nature of ensemble playing (Fig. 12).

Fig. 12 (brass at m. 74)



The sense is that there is an ongoing battle between the humans and the machine, and the machine is winning.

As the sound continues to organically evolve through varying degrees of improvisation, there is a proud statement of definitive sound that emerges from the texture. The piano plays a

simple chord progression in F major in the right hand, while tremoloing a cluster in the left. This thematic microcosm represents the framework of the entire piece: two forces working against each other but from the same body. As the piano continues its regal, F major stroll, the ensemble is quieted and lulled into tranquility. With the striking of an F major chord, time resumes and the second vignette comes to a close.

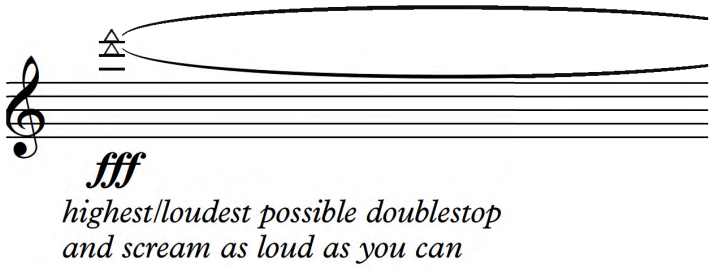
The Third Vignette

Rehearsal mark G signals a reduced and monotimbral, four part trumpet chorale, (starting first with two trumpets and gradually adding the others). This device functions as a palate cleanser for what is to be the climax of the work. The trumpets act, again, as a representation of the duality between togetherness and isolation. Four separate sounds, similar in timbre, working together outlining a sense of aloneness one can experience within a communal setting.

The melodic and harmonic material for the chorale is entirely independent of all other musical material. In essence, it is the antithesis of the machine. As the harmony becomes more uneasy and before there is time to reveal what is hiding behind the longing sounds of the trumpets, the machine returns with its final retaliation.

In a blasting orchestral tutti marked “Sludge-Like” the instruments are instructed to simply “play their highest, loudest possible note”, the piano slams with full forearm clusters, the accordion bellows the “machine chord” and the humans, at least those with voices, scream as loud as they can (Fig. 13).

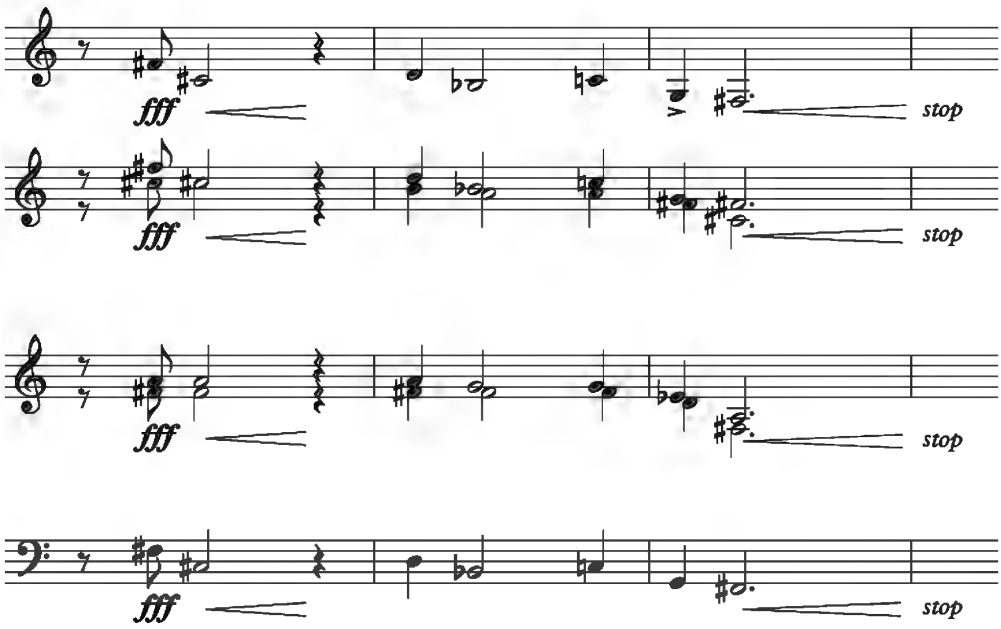
Fig. 13 (the “ultimate sound”)



The literal screams from the performers are the final reminder to the audience that they are living, breathing, people with independent interests, likes, dislikes, and ideas. It is the ultimate sound, there is nothing more visceral than a human scream. The pinnacle of audible violence.

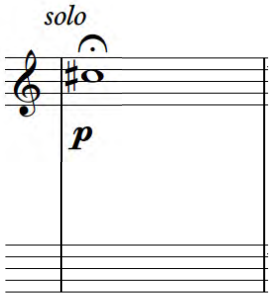
The principle theme is stated in the brass in its final form, truncated, harmonized and marked with a triple forte signifying that the machine is now fully activated (Fig. 14).

Fig. 14 (final form of principle theme, mm. 118-119)



Lasting only three bars, all is silenced by a single C# on the piano marked *solo* while all other instruments are instructing with the marking *stop* (Fig. 15).

Fig. 15



This is perhaps the most important measure in the score. Though it is only a single note, it is the essence of singularity and individualism. One note on an instrument that has many, one performer in a crowd of many, one sound where all other sounds have been exhausted. This ends the first “section” of the work.

The Second Section and its Two Events

The second section starts in compound meter (tempo marked “Hollow”). With a measure to measure oscillation between a I chord and a iii chord in the key of D major. The bass clarinet is replaced by a Bb clarinet and sings a somber C# that resolves upward to D natural, but against the piano which falls to the F# minor as the clarinet moves up. Though the harmony is strictly diatonic, no effort was given to offer any sense of finality or tonal resolution. The use of a familiar rhythm and obvious tonality is to evoke a solemn, nostalgic sadness.

The movement between the major I and minor iii chord is the sole landscape of the second section of the work. The first few iterations of the “theme” are scored out conventionally to provide a pulse and general ‘mood setting’ for the remainder of the piece. This was done for practical reasons so as to ensure the ensemble is able to connect with the underlying rhythm in what eventually is non-metered notation.

The bulk of what is heard in the second section is derived from a single page of cell-like figures given to each instrument. Each figure uses the same harmonic rhythm as the piano, D major to F# minor. Each instrument’s figure is of slightly different duration, but all falling into a

compound triplet subdivision. Some of the figures use a 12/8 figure (such as the french horn and toy piano) while others use longer and irregular divisions (Bb clarinet alternates between 12/8 and 15/8, bass trombone uses 12/8 + 6/8 bar of tacet).

The score contains instructions for the conductor to: “CUE EACH INSTRUMENT ONE AT A TIME (START HERE) (THEN MOVE HERE) ALLOW LUSH TEXTURE TO UNFOLD SO THAT IT MAY ALSO DIE”. This instruction is conveyed in a graphic notation-esque/text based manner with each word appearing in bold, call caps font on each staff. The reason for this is to communicate a sort of theatrical direction to the conductor, who is revealed to be the first member of the ensemble to surrender to their fate.

The final musical event is a further reduced form of graphic notation: a simple instruction, broken up in the same manner as the first (i.e, one word per “line”) but with no bar lines or notes. Rather, arrows point to a large hairpin, divided with a box of basic performance instructions for the ensemble.

Each player should begin slowing down independently.
No two tempi should be alike. Once a player reaches ca. Eight note = 40
they leave the stage and do something on their phone that will produce a sound
(e.g, YouTube video, scroll through Instragm or TikTok, news reels, etc.)
Once each instrument has been replaced by a phone, and the room is filled with sound,
each performer should silence their phone in a “trickle down” decrescendo effect.
The conductor should be the first to leave, the pianist should be the last.

The final effect should be a distillation of all thematic material up to this point. Unremarkable, unresolved, unending. And yet, distinct and poignant.

The Machine is Angry

for large chamber ensemble

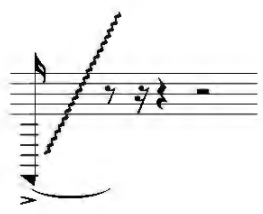
Seth David

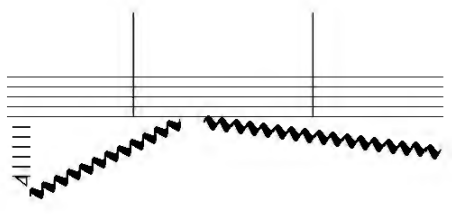
Instrumentation:

Bb Bass Clarinet (Bb clarinet doubling)
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Horn in F
4 Bb Trumpets
Bass Trombone
Percussion (4 toms and agogo bells)
Vibraphone
Toy Piano
Piano
Accordion
Acoustic Guitar
3 Violins
Viola
Cello
Countrabass

Explanation of symbols:

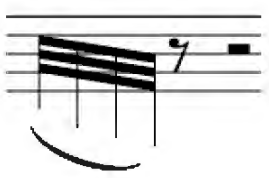
PIANO





When these symbols are used in the score it indicates that a credit card (or some kind of platic card) is to be scraped accors the strings to produce a grinding effect. If the note is proceeded by a rest, it means to scape in one fluid motion, if the note has no rests, it means to scrape continuously following general direction of gliss marking.

INDEFINITE PITCH



The headless stem is used throughout the score to indicate there is no specific pitch required, only a vague adherence to relative notated range

SPITTING SOUND

The spitting sound is literal. When a performer sees this marking they should do their best to convey distatse and disgust.

Notes on written instructions:

At rehearsal mark F, there are a series of written theatrical instructions for each performer (e.g., “whistle a famous pop melody”, “stagger breathe, bend pitch, ad lib percussive sounds and general business”, “talk to yourself with short, loud, exclamations of anger” etc.) These directions should be followed with relative strictness, however there is room for some interpretation and reimagination. The general idea is to convey a sound mass texture of both musical and non-musical (i.e, human) sounds.

The ending:

The last two pages should make up about half the duration of the entire piece.

Transposed

The Machine is Angry

Seth David

Freely with menace

A **Brooding** ♩ = 70

Bass Clarinet in B♭

pp

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Trumpet in B♭ 1 & 2

Trumpet in B♭ 3 & 4

Bass Trombone

Percussion

Vibraphone

Toy Piano

mf

Piano

credit card swipe up string

mf

mp

quasi ad lib, scrape card around low strings

Ped.

Accordion

pp *p*

Acoustic Guitar

Freely with menace

A **Brooding** ♩ = 70

Violin 1

8va

p *n*

Violin 2

Violin 3

Viola

p *f*

Violoncello

p < *f* >

p

sfz

Contrabass

f *ff* *f*

mp

f

sp

15

B. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 1 & 2
Tpt. 3 & 4
B. Tbn.
Perc.
Vib.
Toy Pno
Pno.
Accord.
A. Gtr.
Vln1.
Vln2.
Vln3.
Vla.
Vc.
Cb.

mf
sfz
ppp
mf
ppp
mf
ppp
mf
p
pp
poco cresc.
p
mp
mute string
ord.
mp
pp
mf
zfz
p ad lib accent
p ad lib accent
p ad lib accent
p
p
p
mf
gliss.

20

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

pp *mf*

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

Perc.

Vib.

Toy Pno

Pno.

(mute string, sharp attack)

Ped.

Accord.

A. Gtr.

Vln1.

mf *pizz*

Vln2.

mf *pizz*

Vln3.

mf *pizz.*

Vla.

Vc.

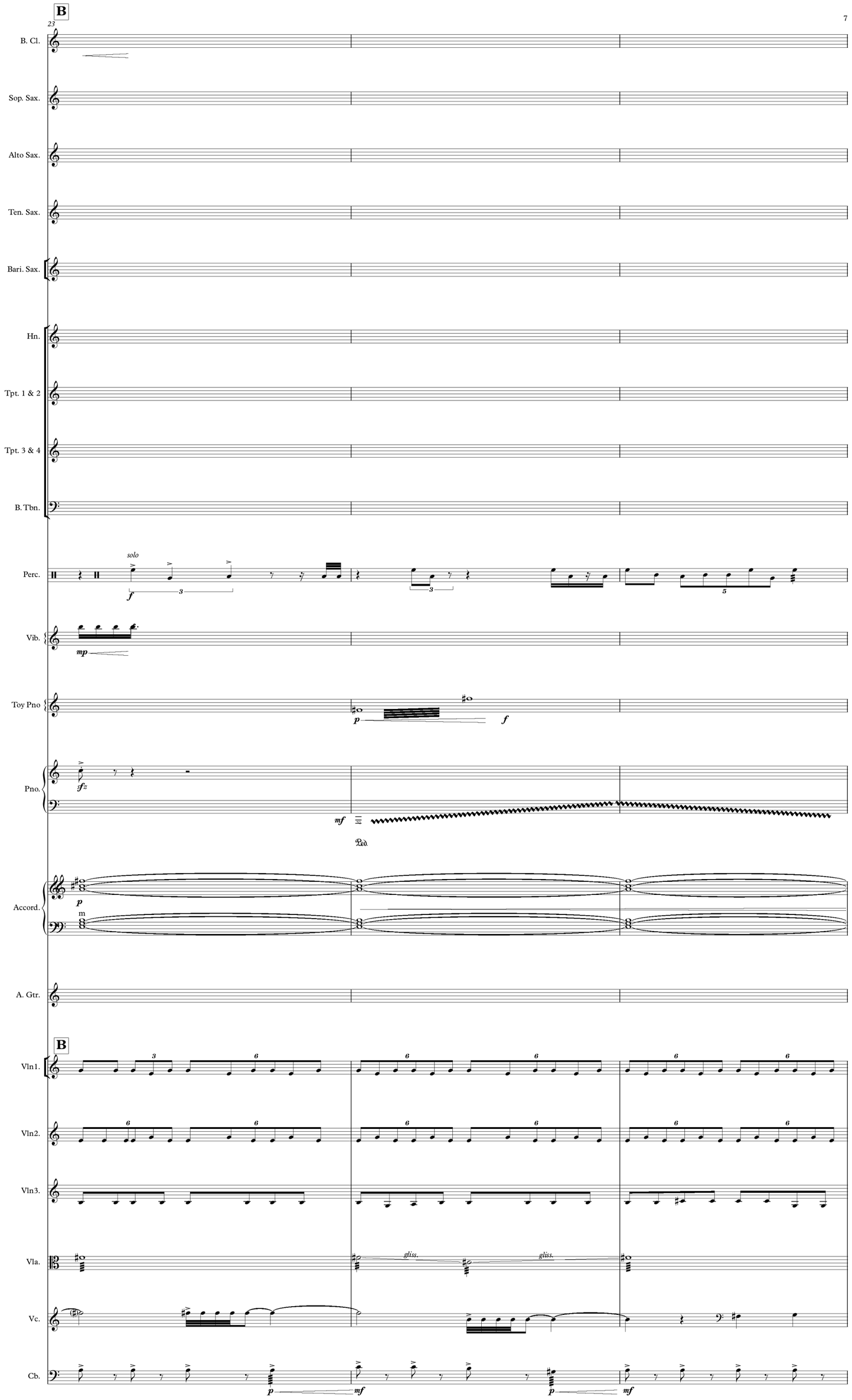
gliss.

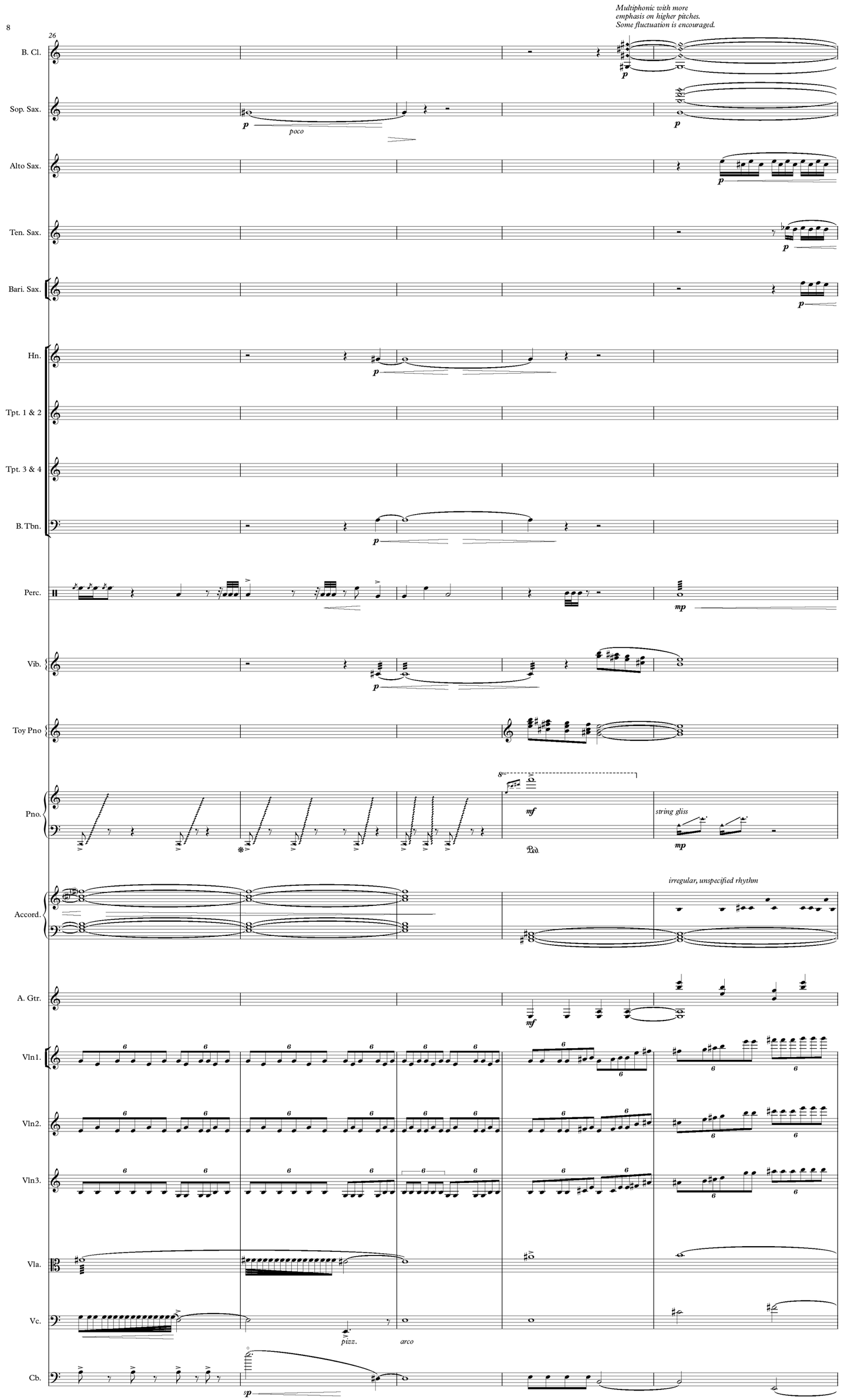
mf

Cb.

pizz

arco


B
23
B. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 1 & 2
Tpt. 3 & 4
B. Tbn.
Perc.
solo
Vib.
Toy Pno
Pno.
Accord.
A. Gtr.
B
Vln1.
Vln2.
Vln3.
Vla.
Vc.
Cb.
gliss.
gliss.


26
Multiphonic with more
emphasis on higher pitches.
Some fluctuation is encouraged.
B. Cl.
Sop. Sax.
poco
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 1 & 2
Tpt. 3 & 4
B. Tbn.
Perc.
Vib.
Toy Pno
Pno.
string gliss
Accord.
irregular, unspecified rhythm
A. Gtr.
Vln1.
Vln2.
Vln3.
Vla.
Vc.
pizz.
arco
Cb.

31

B. Cl.

Sop. Sax.

tr

Alto Sax.

mf

Ten. Sax.

mf

Bari. Sax.

mf

Hn.

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

p

Perc.

f

sp

Vib.

mp

Toy Pno

Pno.

sim.

ord.

mf

8va

sfz

Accord.

A. Gtr.

mf

Vln1.

arco

pizz

sfz

Vln2.

arco

pizz

sfz

Vln3.

arco

pizz

sfz

Vla.

pizz.

sfz

Vc.

Cb.

pizz

sfz

C

35

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

Perc.

Vib.

arco

Toy Pno

Pno.

mf

Accord.

A. Gtr.

C

Vln1.

l.v

arco sp mf

sp

f

mf ff

Vln2.

arco p

Vln3.

Vla.

arco

Vc.

arco mf

Cb.

pizz quasi adlib, vary dynamics

etc.

simile

42

D

B. Cl.

more glissandi between pitch than before

Sop. Sax.

more glissandi between pitch than before

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

valves clicks

Tpt. 3 & 4

3 *valves clicks* 3

B. Tbn.

Perc.

Vib.

Toy Pno

Pno.

Accord.

A. Gtr.

D

Vln1.

sp (no cresc.) *sfz*

Vln2.

sp (no cresc.) *sfz*

Vln3.

sp (no cresc.) *sfz*

Vla.

sfz

Vc.

sfz

Cb.

gliss.

arco

48

B. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 1 & 2
Tpt. 3 & 4
B. Tbn.
Perc.
Vib.
Toy Pno
Pno.
Accord.
A. Gtr.
Vln1.
Vln2.
Vln3.
Vla.
Vc.
Cb.

spitting sound
ppp
etc.
p molto
pp molto
ord.
sf
sfz
f
mf
side of drum
pizzacato
sul pont
behind the bridge
percussive
pizz

53

B. Cl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 1 & 2
Tpt. 3 & 4
B. Tbn.
Perc.
Vib.
Toy Pno
Pno.
Accord.
A. Gtr.
Vln1.
Vln2.
Vln3.
Vla.
Vc.
Cb.

mp 6 n p pp pizz. arco

57

E

B. Cl.

f *key clicks*

sffz

Sop. Sax.

mouthpiece gliss

mp

Alto Sax.

f *key click*

Ten. Sax.

f *key click*

sffz

Bari. Sax.

f *key click*

Hn.

p

pp *f*

p

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

very high note

sfz

pp *(no cresc.)*

mp

Perc.

p

Vib.

hard mallet

p

Toy Pno

Pno.

sfz *sfz*

gliss on strings

mf

Ped.

Accord.

p

m m m m

A. Gtr.

play on head, near tuning pegs

E

Vln1.

f *strum*

sub pont, behind bridge
rhythm can be less strict

Vln2.

mf *arco*

Vln3.

pizz

sul G

Vla.

l.v *l.v* *l.v* *l.v* *l.v*

mf *pizz* *arco* *pizz* *arco*

Vc.

mf

p *f*

sul pont

Cb.

mp *arco*

n

strum

63

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

Perc.

Vib.

Toy Pno

Pno.

Accord.

A. Gtr.

Vln1.

Vln2.

Vln3.

Vla.

Vc.

Cb.

ord

Tpt 1&2 continue clicks, but intersperse pitches notes should be short and irregular

remove mouthpiece and buzz

pedal tone

Tpt. 3 remove mouth piece and tap bell with it

rim

on strings

molto cresc.

freg & behind bridge

strum pizz

arco

sul G

l.v

pizz.

68

accel.

Freely (c. ♩ = 45)

F

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

Perc.

Vib.

Toy Pno

Pno.

Accord.

A. Gtr.

Vln1.

Vln2.

Vln3.

Vla.

Vc.

Cb.

pp *molto*

arco

74

ca.20" ca.90"

B. Cl.
ff ad lib sultry, bluesy licks, lots of pitch bending
heavy, agressive and not always the "right" notes
gradually thin out until about one sound per 2 seconds

Sop. Sax.
ff stagger breathe, bend pitch,
ad lib precussive sounds
and general business
gradually thin out until about one sound per 2 seconds

Alto Sax.
ff stagger breathe, bend pitch,
ad lib precussive sounds
and general business
gradually thin out until about one sound per 2 seconds

Ten. Sax.
ff stagger breathe, bend pitch,
ad lib precussive sounds
and general business
gradually thin out until about one sound per 2 seconds

Bari. Sax.
ff stagger breathe, bend pitch,
ad lib precussive sounds
and general business
gradually thin out until about one sound per 2 seconds

Hn.
very low, loud notes,
use hand to manupulate timbre
create "whah" and pitch bend effects
gradually thin out until about one sound per 2 seconds

Tpt. 1 & 2
talk to yourself, interject short, loud exclamations of anger
gradually thin out until about one sound per 2 seconds

Tpt. 3 & 4
whistle a famous pop melody
gradually thin out until about one sound per 2 seconds

B. Tbn.
sing a pretty song
gradually fade out, make words less and less consistant

Perc.
fff ad lib similar busy loud phrases
gradually thin out until about one sound per 2 seconds

Vib.
ff very loud clanks and clacks, no pedal
start from lowest note and work your way up and down
gradually thin out until about one sound per 2 seconds

Toy Pno
continue ad lib sim
gradually thin out until about one sound per 2 seconds

ca.20"

Pno.
ON CUE: solo, let melody 'emerge' from texture
mf
Ped.
gradually thin out until about one sound per 2 seconds

Accord.
gradually thin out clusters until only one note is sounding

A. Gtr.
violently scrape strings with nail/pick, interject percussive sounds
gradually thin out until about one sound per 2 seconds

Vln1.
ff very loud, bug like percussive sounds
gradually thin out until about one sound per 2 seconds

Vln2.
ff fast, irregular pizzacato
gradually thin out until about one sound per 2 seconds

Vln3.
ff over pressure tremelo with constant glissing
gradually thin out until about one sound per 2 seconds

Vla.
ff lots of gliss, vary strings/ranges
gradually thin out until about one sound per 2 seconds

Vc.
ff fast, irregualr col lengo notes
(don't repeat notes consecutively)
gradually thin out until about one sound per 2 seconds

Cb.
ff bounce head of bow between strings beneath bridge
gradually thin out until about one sound per 2 seconds

pppp

96

G

Slowly with majestic jest ♩ = 50

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

mp *espressivo dolcissimo*

mf

f

Tpt. 3 & 4

mf *espressivo dolcissimo*

f

B. Tbn.

Perc.

Vib.

Toy Pno

Pno.

ppp

Accord.

A. Gtr.

Slowly with majestic jest ♩ = 50

G

Vln1.

Vln2.

Vln3.

Vla.

Vc.

Cb.

107

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt. 1 & 2

Tpt. 3 & 4

B. Tbn.

lowest note, glissando ad lib

ppp

Perc.

Vib.

Toy Pno

Pno.

ppp

Accord.

A. Gtr.

Vln1.

Vln2.

Vln3.

Vla.

Vc.

Cb.

20

115

Sludge-like ♩ = 42

B. Cl. — *fff* *highest possible note* — *stop*

Sop. Sax. — *highest possible note* *fff* — *stop*

Alto Sax. — *fff* — *stop*

Ten. Sax. — *highest possible note* *fff* — *tr* — *stop*

Bari. Sax. — *fff* *highest possible note*

Hn. — *fff* — *stop*

Tpt. 1 & 2 — *fff* — *stop*

Tpt. 3 & 4 — *fff* — *stop*

B. Tbn. — *fff* — *stop*

Perc. — *fff* — *cowbell* *hard stick agogo bells* — *stop*

Vib. — *fff* — *stop*

Toy Pno — *stop*

Pno. — 8va — *solo* *p*

Accord. — *fff* — m m m — *stop*

A. Gtr. — *stop*

Sludge-like ♩ = 42

Vln1. — *fff* (arco) *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Vln2. — *fff* (arco) *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Vln3. — *fff* (arco) *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Vla. — *fff* (arco) 3 *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Vc. — *fff* (arco) *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Cb. — *fff* (arco) *highest/loudest possible doublestop and scream as loud as you can* — *stop*

Hollow ♩.= 60

121

To Cl.

Clinet in B♭

B. Cl.

Sop. Sax.

Bari. Sax.

Hn.

B. Tbn.

Vib.

Toy Pno

Pno.

p

pp

126

Cl.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hn.

B. Tbn.

Vib.

Toy Pno

Pno.

Accord.

A. Gtr.

pp

p

132

Sop. Sax.

Bari. Sax.

Hn.

B. Tbn.

Vib.

Toy Pno

Pno.

Accord.

A. Gtr.

137

Cl. CUE

Sop. Sax. pp f pp

Alto Sax. EACH

Ten. Sax. INSTRUMENT

Bari. Sax.

Hn.

Tpt. 1 & 2 ONE

Tpt. 3 & 4 AT

B. Tbn. con sodino

Perc. A side of drum

Vib.

Toy Pno TIME

Pno. (START HERE)

Accord. ALLOW LUSH M m

A. Gtr. (THEN MOVE HERE)

Vln1. TEXTURE

Vln2. TO UNFOLD

Vln3. SO THAT

Vla. IT MAY

Vc. ALSO

Cb. DIE

WHEN

ALL

INTRUMENTS

ELEVATE

TO

SERENE

SONORITY

AND

COMPLETE

TOGETHERNESS

BEGIN

THE

DISMANTLING

OF

THE

MACHINE

Each player should begin slowing down independantly.
No two tempi should be alike. Once a player reaches ca. ♪ =40
they leave the stage while doing something on thier phone that will
produce a sound. (E.g., YouTube video, scroll through Instrgram,
or TikTok, news reels etc. Once each instrument has been replaced
by a phone and the room is filled with sound, each performer
should silence their phone in a trickle down decrescendo effect.
The conductor should be the first to leave...
the pianist should be the last.

fine.