



# ***SCHIZOPHONIA***

*Music for three 'remote' ensembles and electroacoustic media*

*Words by Sean Cubitt, Walt Whitman & Esther Dyson*

*Music by Nigel Morgan*

*A co-commission by ILIOS 2002 and BBCNOW*

This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in public performance except in educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).



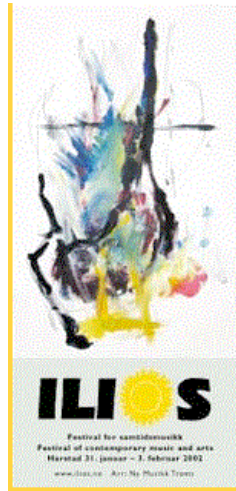
ISMN 979-0-57043-040-6 (Full Score)  
ISMN 979-0-57043-041-3 (Parts)

# SCHIZOPHONIA

*Music for three 'remote' ensembles and electroacoustic media*

*Words by Sean Cubitt, Walt Whitman & Esther Dyson*

*Music by Nigel Morgan*



## *About the Music*

*Schizophonia* uses ISDN or broadband Internet communications technology to bring together three simultaneous live performances in different locations, creating a fourth virtual performance on the Internet. Coordinated by a continuo group of three soloists and performed by wind, string and choral ensembles the music addresses fundamental conflicts in the spread of digital communications alongside issues of acoustic ecology. The score makes reference to R. Murray Schafer's *The New Soundscape*, and sets words from Walt Whitman's *Leaves of Grass*, Sean Cubitt's *Digital Aesthetics* and Esther Dyson's *Release 2.0*.

The music opens with an introduction for the three continuo soloists who lead the performance from their respective locations. As this short introduction proceeds the music gently gathers the participating ensembles of wind and strings until the vocal ensemble enters and the music 'takes off' into *The Universal Touring Machine*, the first of two extended toccatas, movements that involve all three ensembles in antiphonal dialogue.

The idea of the *toccat*a is central to *Schizophonia*. The word *toccat*a comes from the Italian *toccare*, to touch. This is music 'touched' and not sustained. The *toccat*a as found in the music of Frescobaldi, Bach, and later Ravel and Prokofiev, is energetic music, often mercurial, like an improvisation, obeying no particular form . . . and so too in *Schizophonia*.

After the first toccata there follow two choral movements with instrumental accompaniment. The first, *Vocalism I*, brings together voices and keyboard with the wind ensemble and vibraphone. The second, *Vocalism II*, is scored for voices and keyboard with muted string ensemble and solo double bass.

*Esther Dyson's 12 Design Rules* acts as a kind of light-hearted 'cabaret' interlude – yet with a powerful and serious message. The choral forces are reduced to four solo singers with accompaniment from the continuo trio. Alongside the music a special web-based visual presentation pulls images 'live' from Flickr photo sharing site by feeding its search engine with each Design Rule in turn.

The antiphonal music then returns in a second toccata titled *The Mobilisation of Sound*, a sequence of meditations on Sound, Time and Recording.

The music ends with a short epilogue of electroacoustic sounds titled *The Operative Signals Directing Modern Life*.

### **Scoring:**

Ensemble 1 - Wind ensemble (pc, fl, ob, bsn, cl in Bb, t.sax in Bb, trp in Bb, tbn – 8 solo players)

Ensemble 2 - String ensemble (vn1, vn2, va, vc, db – minimum 9 players)

Ensemble 3 - Vocal ensemble (SATB - minimum 8 singers with four SATB soloists)

3 Continuo Soloists / Directors:

Mallet Instruments (Ensemble 1)

Acoustic doubling Fretless Bass (Ensemble 2)

Keyboards (Ensemble 3)

Electroacoustic Media

### **Schizophonia: the scenario**

*The Universal Touring Machine*

- words by Sean Cubitt

(first toccata for 3 ensembles)

*Vocalism I* – words by Walt Whitman

(choir and keyboard, with wind ensemble and vibraphone)

*Vocalism II* – words by Walt Whitman

(choir and keyboard, with string ensemble and double bass)

*Esther Dyson's 12 Design Rules*

- words by Esther Dyson

(solo voices and continuo trio)

*The Mobilisation of Sound* -

- words by Sean Cubitt

(second toccata for 3 ensembles)

Epilogue: *The Operative Signals Directing Modern Life* based on the R.

Murray Schafer's description of Schizophonia.

(Electroacoustic media)

### **About the Premiere**

*Schizophonia* is a companion piece to the composer's collaborative score (with sonic artist Jo Hyde) *Conversations in Colour*. This is a multi-media inter-performance work focusing on the affect and expressive qualities of colour. Commissioned by BBC Wales for their Internet arts event *Platform 2001* it demonstrated how three ensembles in different and 'remote' geographical locations could be brought together to play complex, synchronized music to great effect. It was also a unique experiment in collaborative and devised music-making using very diverse communities that brought together professional with student musicians, sound and image processing specialists, and production expertise.

The first performance of *Schizophonia* took place at the opening concert of the ILIOS Festival in northern Norway in January 2002. It was a co-commission from ILIOS and BBCNOW and featured three soloists from BBC National Orchestra of Wales (Robert Court, David Langstroth and Chris Stock), wind and brass instruments from Forsvarets Distriktsmusikkorps Nord-Norge, strings from Tromsø Symfoniorkester, and vocal soloists from Det Norsk Solistkor. The 'remote' locations were Harstad, Oslo and Tromsø, the performance taking place before a capacity audience in Harstad and on the Internet. Production management was by Jeremy Garside (UK) and Asbjørn Abelseth (Norway) with technical direction by Harstad Kulturhus supported by Norsk Telenor. Frances May Morgan devised the electroacoustic epilogue in the composer's Wakefield studio using sounds recorded on location in London. A live web-based digital image presentation planned for the premiere by Sean Cubitt has now been re-imagined and fully realised by Phil Legard. This involves feeding Internet search engines with text from the musical score to collect continually evolving clouds of Open Source imagery.



## Guidance for Performance

Like its companion piece *Conversations in Colour*, three musicians – making up a continuo group – jointly direct the ensembles of *Schizophonia*.

As a preliminary this continuo group rehearse together so as to be able to lead the performance without visual cues or gestures. The musical performance across the ISDN network / Broadband Internet is to be controlled entirely by musical signals.

The continuo group should aim to use a variety of instruments and colour their performance as appropriate:

- Mallet instruments should include vibraphone and marimba and if possible a MIDI KAT to play electronic percussion / sampled sounds. A set of 5 small drums (acoustic or sampled) is required in the second toccata;
- The bass player should use acoustic bass and/or electric fretless bass;
- The keyboard part should be a full-range MIDI keyboard driving a synthesiser / sampler (the Roland XV-5080 was used for the ILIOS performance). A volume pedal is important to enable chords to be struck silently and then faded in.

In the second toccata attack accents appear prominently in the continuo parts. Where they occur performers are encouraged to approach the accent as an opportunity for a special gesture (the use of ornamentation for example), a change of timbre (a jazz slide, a pitch-bend or inflection, additional chord tones), or a dramatic change of dynamic in either direction (loud or quiet).

Like other large ensemble works by the composer (*Metanoia*, *Heartstone* and the *Six Concertos*) the performers are encouraged to respond creatively to different performance contexts, regarding matters of precise instrumentation and performance details (particularly tempos, dynamics and articulation) as having the same kind of speculative characteristics common to Renaissance and Baroque performance practice. Experimentation with on-the-fly transposition and doubling or reduction of musical lines is encouraged, as are ornamentations and improvised links and solos. The score should be regarded as a script for elaboration: a starting point and guide, not a definitive document.

The music of *Schizophonia* should be touched and rarely sustained. It should aspire to lightness and clarity. Its antiphonal music should constitute an

exciting and lively play of timbres. The ensembles may create their own sound mix across the communications network defining their own dynamic and articulation schemes through improvisation and experimentation.

The vocal rendition should aspire to deliver the words with maximum clarity. In the *toccatas* this is seen as a mix of solo (microphone / amplified) and choral (acoustic) delivery to be worked out by the keyboard director of the vocal ensemble. The *Vocalism* songs are designed for as large a choir as appropriate to the performance space available, or a microphone/amplified ensemble of a minimum of eight singers. The *Design Rules* 'cabaret' should ideally be performed by a group of singers used to music theatre presentation and microphone techniques. Throughout all the vocal parts a touched rather than sustained delivery is recommended.

*Schizophonia* may be performed from within a single location. If this is to be the case some attempt should be made at spatial placing of the ensembles. It is strongly recommended that the work be produced by theatre director or visual / digital artist. It is not advised that a conductor should be employed either to rehearse or direct the performance. This is to be a negotiated piece between the musicians leading the three ensembles.

The final Epilogue *The Operative Signals Directing Modern Life* is envisaged as three distinct sound scores devised by a sonic artist in each of the three locations. In the first performance this did not happen due to technical issues so a single source recording was devised. Since 2002, such has been the improvement in mobile phone technology, that the composer's alternative scenario to a three-way sound mix seems now more realistic rather than fanciful! This scenario suggests involving the audience in downloading a collection of specially devised ring-tones on to their mobiles. The audiences in each location would then phone each other to set off an extraordinary montage of *operative signals* in each performance location.

It is hoped that future performances will make even further and imaginative use of web presentation to enhance the live Internet content. The composer has envisaged the presentation of the text as it is sung (and in different language translations), the use of live images from the performance and specially devised visual material to expand and complement the musical score.

The score is notated in C with only the double bass and piccolo parts sounding an octave lower and higher respectively than written.

### **Performance materials**

*Vocalism* is available in an *a capella* choral version (with optional keyboard)

The *Two Toccatas* may be performed in a version published for SATB choir and keyboards, mallet instruments and bass.

The *Design Rules* are available for SATB choir and keyboard (with optional bass and mallet instruments).

### **Performance practice**

The score of *Schizophonia*, including all the vocal parts, was generated in an algorithmic music language *Symbolic Composer*. This enabled the composer to experiment with unusual tonalities and complex pitch organization. Some of these have highly ambiguous structures, which don't fall easily or coherently within traditional harmonic systems. It is for this reason that sharps are used throughout instead of flats even when, just occasionally, it might make better sense to describe a passage in flats. Furthermore, large time signature values can be found throughout. This is because in the algorithmic structures used throughout the piece are often quite large and show precisely how the music is put together.

### **Further information**

Since 2001 the use by broadcast organizations of ISDN has been superseded by Internet broadband. In 2010 cutting edge practice in complex distributed performance continues to be developed by forums such as ANET (Audio over Networks), who regularly assemble to discuss the questions surrounding simultaneous performance in different locations. A CD is also available that contains the sound samples required in sections H and I in the second toccata, along with a sound-file of the ILIOS version of the concluding Epilogue.

There exists an extensive web presentation about the first performance of *Schizophonia* on the composer's website – [www.nigel-morgan.co.uk](http://www.nigel-morgan.co.uk). This includes recorded excerpts and the complete text of the composer's 'pre-talk' given before the first performance at the Harstad Kulturhus in January 2002.

The composition of *Schizophonia* (including all the vocal material) was made entirely in *Symbolic Composer*, a Lisp-based composition environment devised by the composer and computer scientist Pekka Tolonen - to whom the score is dedicated.

## **Preface: The Universal Touring Machine**

Words adapted by Nigel Morgan  
from *Digital Aesthetics* by Sean Cubitt

### I

The gift of beauty:  
there is no other name for that utopian longing,  
for the distant, the absent,  
what appears to us as obscure and clouded,  
as though through a glass, and darkly.

### II

. . . yearning for a higher, better, greater state of being  
. . . inseparable as a river and its flowing  
- is bound together with this sharing of the world

### III

Identify the world,  
see in it the whole of what can be,  
yet in what exists,  
in what has been made by our hands and cultures,  
we find not only what is,  
but what might be.

### IV

Instabilities limit the present.  
We are forced to find what we can of that desire for a better state,  
not hereafter, not after the revolution,

### V

. . . those broken moments  
the disturbing brutality of the given,  
stars punctuating the continuum of the dark,  
pinpricks of illumination

### VI

Seek what does not engage us as we already are,  
let us find an other way of being (human)

### VII

The cultures of risk and trust  
professionalisation  
urbanisation  
specialisation  
sweep us towards our social selves.

### VIII

intricately identifiable  
with our relationships,  
our media,  
introduces instability,  
uncertainty, how we should relate.  
How should we relate to one another?

### IX

Shall we ever speak again?  
Shall we listen?  
Shall we love?  
Must we dream  
or shall we face the total domination of what is?

### X

"The world is all that is the case"  
"The work is what is not the case"

### XI

Don't affirm what is,  
promote the becoming of what is not-yet  
(the grounds of the future exist in the present)

### XII

Irredeemable space?  
- between us and the world -  
Is this the source  
of our most radical motivation?

***Vocalism***

(from *Autumn Rivulets in Leaves of Grass*)

Walt Whitman

1

Vocalism, measure, concentration, determination, and the divine  
power to speak words;  
Are you full-lung'd and limber-lipp'd from long trial? from  
vigorous practice? from physique?  
Do you move in these broad lands as broad as they?  
Come duly to the divine power to speak words?  
For only at last after many years, after chastity, friendship,  
procreation, prudence, and nakedness,  
After treading ground and breasting river and lake,  
After a loosn'd throat, after absorbing eras, temperaments, races,  
after knowledge, freedom, crimes,  
After complete faith, after clarifying, elevations, and removing  
obstructions,  
After these and more, it is just possible there comes to a man, a  
woman, the divine power to speak words;  
Then, toward that man or that woman swiftly hasten all-none  
refuse, all attend,  
Armies, ships, antiques, libraries, paintings, machines. cities, hate,  
despair, amity, pain, theft., murder, aspiration, form in close ranks,  
They debouch as they are wanted to march obediently through  
the mouth of that man or that woman.

2

O what is it in me that makes me tremble so at voices?  
Surely whoever speaks to me in the right voice, him or her I shall  
follow,  
As the water follows the moon, silently, with fluid steps, anywhere  
around the globe.

All waits for the right voices;  
Where is the practis'd and perfect organ? where is the develop'd  
soul?  
For I see every word utter'd thence has deeper, sweeter, new sounds,  
impossible on less terms.

I see brains and lips closed, tympan and temples unstruck,  
Until that comes which has the quality to strike and to unclose,  
Until that comes which has the quality to bring forth what lies  
slumbering forever ready in all words.



## **Esther Dyson's 12 Design Rules**

Text freely adapted by Nigel Morgan from  
*Release 2.0* by Esther Dyson

### Introduction

We're the same people  
with the same emotions, motivations.  
feel the power  
shifting from the centre  
fluid, changing, friction-free

not description: but prescription  
it's what you 'can' do

Go beyond choosing  
and start creating;  
exactly what you do  
with all this  
is up to you.

### I - USE YOUR OWN JUDGEMENT

Don't be tempted to defer to others.  
Defer to their knowledge, yes,  
but (you can still)  
make up your mind for yourself

### II -DISCLOSE YOURSELF

Let people know who you are,  
what you stand for.  
Let people know (politely)  
if you disagree (with them);  
they may just have the best answer.

### III - TRUST BUT VERIFY

Know you 'can' trust those you deal with.  
Be honest when people want to know more about you;

### IV - CONTRIBUTE TO THE COMMUNITIES YOU LOVE OR BUILD YOUR OWN

Creating a community in collaboration  
(there's nothing more satisfying)

### V - ASSERT YOUR RIGHTS AND RESPECT THOSE OF OTHERS

Do unto others  
as you would have them  
do unto you;

### VI - DON'T GET INTO FIGHTS

flame wars get embarrassing.

*"It's easier to walk away from conflicts  
than it may be avoiding them in real life "*.

### VII - ASK QUESTIONS

There's no other  
good way to learn.  
You have to  
be humble,  
be willing  
to appear stupid

### VIII - BE A PRODUCER

You can do without the overheads;

(spoken)

*"you have the choice of everything on offer,  
and the choice to make and offer your own"*.

## IX - BE GENEROUS

Be generous.  
Give your time.  
Give your attention.  
It's the only thing  
you have to give  
that's uniquely yours.

## X - HAVE A SENSE OF HUMOUR

*"In Cyberspace no one knows you're a dog"*

(spoken)

*"Don't take life too seriously;  
a perfect world would be boring;  
an imperfect world offers  
opportunities to laugh out loud".*

## XI - ALWAYS MAKE NEW MISTAKES

Don't avoid mistakes . .  
The Challenge is . .  
Don't avoid mistakes  
but learn from them  
The Challenge is . .  
Always make new mistakes

## XII - NOW DESIGN YOUR OWN

. . . .

## The Mobilisation of Sound

Words adapted by Nigel Morgan  
from *Digital Aesthetics* by Sean Cubitt

### I

Memory . . .  
a sort of scarification  
figurable in pathways between people  
differently in different times and places  
Memories . . .  
. . . *in the tool that remembers my hand*  
. . . *my old broom that knows just where the dust is*  
(it is) more a fluid than a grid.

Memory . . . and forgetting  
governs our perception of  
S O U N D  
(even the slightest and most minutely perceived)  
so entirely temporal:  
unlike an image, it can't be frozen  
it occupies time.

### II

On a still,  
unimaginably still night,  
windless, waveless,  
a pin drops in soft mud,  
a plop in a well of silence

- not just the  
S O U N D,  
the time of its perception,  
the time it takes: to cover the space between you and it,  
the time it takes: for silence to reform itself.

### III

Such times make a form of distance:  
a commingling of time and space,  
redundant in nature;  
conveying what is known,  
(its) autonomy returns a human space,  
resituates (in the distances) between and within;

its transience anchors us  
in the tragic irreversibility of change  
mourned in a million poems . . .

"what a woman tells her lover in the act of love  
should be written in wind and running water"

. . . just what matters most . . . disappears

### IV

Free the rest of mind from listening  
negate memory  
sever memory

Double the quantity  
make the alien familiar  
restore the past to the present

In the arcana of fidelity  
S O U N D becomes S O U N D S  
Always placed (because it was)  
Always physical.

### V

Double the S O U N D of place  
with the art of dissemination.  
The source of the sense of the insubstantial

Communication without content,  
pure mediation, always an effect,  
never the thing itself.

### VI

In the mix  
sounds cease to be what they are  
no longer determine their futures  
always belonging where they re-emerge.

*This page intentionally left blank.*

To Pekka Tolonen  
**The Universal Touring Machine**

Vibraphone

Electric Piano

Double Bass

SB. pizz.

11

Vibes

E. Pno.

Db.

A

20

Fl.

Cl.

Ob.

Trp.

Vibes

E. Pno.

Db.

**B**

*distant*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*sub. f*

*mf*

*mf*

**B** *emphasising differences*

*mf*

**B**

*mp*

*sub. f*

*mf*

Fl. *mp* *p*

Cl. *mp* *p*

Trp. *mp* *p*

Vibes *mf* *mp* *p*

E. Pno. *mf* *simply*

Va. *pizz. arco* *mp* *mf* *mp*

Vc. *pizz. arco* *mp* *mf* *mp*

Db. *OB. pizz.* *mp* *mf* *mp*

Detailed description: This page of a musical score covers measures 29 through 34. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Trp.), Vibraphone (Vibes), Piano (E. Pno.), Violin (Va.), Viola (Vc.), and Double Bass (Db.). The music begins in 7/4 time and changes to 5/8 time at measure 30. The dynamic markings are *mp* (mezzo-piano) and *p* (piano). The Flute, Clarinet, and Trumpet parts have melodic lines with slurs. The Vibraphone part features a rhythmic pattern in measures 29-30 and 32-34. The Piano part has a complex rhythmic accompaniment. The Violin, Viola, and Double Bass parts are marked *pizz. arco* (pizzicato arco) and have similar rhythmic patterns. The score ends with a *a niente* instruction.

36 **C**  $\text{♩} = 100$  like a toccata - 'touched' rarely sustained

Vibes *mf* *f*

SA **C** S. *mp* *mf* A. *mp* A. *mp*

SA The gift of beau - ty u - to - pi - an lo - nging for the dis - tant, the ab - sent as though through a glass and dark - ly

TB T. *mp* B. *mp*

TB there is no o - ther name for that what a - p - pears to us as ob - scure and clou - ded

E. Pno. *f* *mp* *mf* *mp*

**C**

Va. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *p* *mf* *f*



44 **D** *light and distinct*

Picc. *mp*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *mf*

**D**

SA

TB

E. Pno. *f*

**D** *light and distinct*

Vn.I *mp*

Vn.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf*

*pizz. arco*

52 **E** **F**

Picc.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Fl.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Cl.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Ten.Sax.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Ob.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Bsn.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Trp.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Tbn.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Vibes  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

SA **E** **F**  
*mf* S.  
 in - se - per - a - ble as a ri - ver and its flo - wing is bound to - ge - ther with this sha - ring

TB *mf* T.  
 year - ning for a high - er, bet - ter grea - ter state of be - ing is bound to - ge - ther with this sha - ring of the world

E. Pno. *mf* *mf*

Vn.I **E** **F**  
*mp*

Vn.II *mp*

Va.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Vc.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

Db.  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{7}{4}$   $\frac{9}{4}$

59

Picc. *f*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes

**G**

**F**

SA *mf* S.

IB - den - ti - fy the world yet in what e - xists,

TB *mf* T.

see in it the whole of what can be, in what has been made by our hands and cul-tures,

E. Pno. *mf*

**G**

Vn.I *mp*

Vn.II

Va.

Vc.

Db.

**G**

67 H

Picc. *mf*

Fl.

Cl.

Ten.Sax.

Ob. *f*

Bsn.

Trp.

Tbn.

Vibes *f*

H

SA  
we find not on - ly what is but what might be.

TB  
not on - ly what is but what might be.

E. Pno. *mf < f* *f > mf* *mf*

H

Vn.I *mf* *mf > mf*

Vn.II *mf* *mf > mf*

Va. *mf* *mf > mf*

Vc. *mf* *mf > mf*

Db. *f* *mf* *mf > mf*

8

75

Picc. *mf*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn. *f*

Trp.

Tbn.

Vibes *f*

SA *f* S/A

TB *f* T/B

E. Pno. *mf* *f*

In - sta - bi - li - ties li - mit the pre - sent. We are forced to find what we can  
li - mit the pre - sent.

Vn.I *f* *mp*

Vn.II *f* *mp*

Va. *mp*

Vc. *mp*

Db. *mp*

Picc. *f* *mf* *mp*

Fl. *mf* *mf*

Cl.

Ten.Sax. *f* *mf* *f* *mp*

Ob. *mf* *mf*

Bsn. *f* *mf* *mp*

Trp.

Tbn.

Vibes *f* *f*

SA

TB *ff*  
not here - af - ter.

of that de - sire for a be - tter start, not af - ter the re - vo - lu - tion

E. Pno. *ff* *mf* *f*

Vn.I *mf* *mp* *mf* *p*

Vn.II *mp* *mf* *p*

Va. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Db. *mf* *p*

91 **J** **K**

Picc. *f mp*

Fl. *f p*

Cl. *f p*

Ten.Sax. *f p*

Ob. *f p*

Bsn. *f p*

Trp. *f p*

Tbn. *f p*

Vibes *f p*

**J** **K**

SA *S/A mp*

TB *mf*

E. Pno. *mf*

as from a distance  
*p* stars  
 those bro - ken mo - ments  
 the di - stur - bing bru - ta - li - ty of the gi - ven,  
*p* stars stars  
 stars

**J** **K**

Vn.I *mp f*

Vn.II *mp p*

Va. *mp p*

Vc. *mp p*

Db. *mp*

98 L *Hard and bright*

Picc. *f*

Fl. *f*

Cl. *mf*

Ten.Sax. *mf*

Ob. *f*

Bsn. *mf*

Trp. *f*

Tbn. *mf*

Vibes *mf*

SA *suddenly radiant* stars *very detached* A.

TB *suddenly radiant* stars *very detached* T. A.

E. Pno. *suddenly radiant* stars *very detached* T. A.

S. B.

pin pricks of i-lu-mi-na-tion.

pin pricks of i-lu-mi-na-tion

pin pricks of i-lu-mi-na-tion

*mf* *mf* *mf*

Vn.I *mf*

Vn.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf* SB (*pizz.*) OB (*arco*)



cool and clear

Picc. *mf*

Fl. *mf*

Cl. *f*

Ten.Sax. *f*

Ob. *f*

Bsn. *f*

Trp. *f*

Tbn. *f*

Vibes *f*

SA

TB

E. Pno. *mp* *f*

Vn.I *mf* *f* *mp* *pizz.* *f*

Vn.II *mf* *f* *mp* *pizz.* *f*

Va. *mf* *f* *mp* *pizz.* *f*

Vc. *mf* *f* *mp* *pizz.* *f*

Db. SB *mp* OB *mf* SB *f* OB *f* SB *f* OB *f*

111 **M** *harder and brighter*

Picc. *mf* *f*

Fl. *mf* *f*

Cl. *mf* *f*

Ten.Sax. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Trp. *mf* *f*

Tbn. *mf* *f*

Vibes *mp* *mf*

**M**

SA

TB

E. Pno. *f* *mf* *mp* *mf*

**M**

Vn.I *arco* *f* *mf* *f*

Vn.II *arco* *f* *mf* *f*

Va. *arco* *f* *mf* *f*

Vc. *arco* *f* *mf* *f*

Db. *f* *mf* *mp* *mf*

OB SB OB SB OB SB

14

118

*Suddenly cool and clear*

**N**

Picc. *f* *mf* *mp* *mf*

Fl. *f* *mf*

Cl. *f*

Ten.Sax. *f*

Ob. *f* *mf*

Bsn. *f* *mf*

Trp. *f*

Tbn. *f*

Vibes *f* *mf* *mp* *mf*

SA

TB

E. Pno. *mf* *f* *mf* *mf* *mf*

Vn.I *f* *mf* *mp* *mf*

Vn.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf* *mf* *mf* *mf*

OB SB

126 *with edge* *cooler and clearer* *hard again* *gradually more relaxed - move towards tempo at letter O*

Picc. *f* *mf* *mf* *f* *f* *mf*

Fl. *f* *mf* *f* *f* *f* *mf*

Cl. *f* *mf* *f* *f* *f* *mf*

Ten.Sax. *f* *mf* *f* *f* *f* *mf*

Ob. *f* *mf* *f* *f* *f* *mf*

Bsn. *f* *mf* *f* *f* *f* *mf*

Trp. *f* *mf* *f* *f* *f* *mf*

Tbn. *f* *mf* *f* *f* *f* *mf*

Vibes *ff* *mp* *f* *mf* *f* *mf*

SA

TB

E. Pno. *f* *ff* *mp* *mf* *f* *mf*

Vn.I *f* *mf* *mp* *mf* *f* *mp* *pizz.*

Vn.II *f* *mf* *mp* *mf* *f* *mp* *pizz.*

Va. *f* *mf* *mp* *f* *mp* *pizz.*

Vc. *f* *mf* *mp* *f* *mp* *pizz.*

Db. *ff* *mp* *f* *f* *f* *mp*

134

**O**  $\text{♩} = 80$   
slightly more sustained

**P** more reflective and cautious

Picc. *f* *ff*

Fl. *mf*

Cl. *mf*

Ten.Sax. *mf*

Ob. *mf*

Bsn. *f*

Trp. *f* *ff*

Tbn. *f* *ff*

Vibes *f* *ff* *mf*

**O** S/A *p*

**P** *mp* *mf*

SA

TB

E. Pno.

Vn.I *arco* *f* *mf* *pizz.*

Vn.II *arco* *f* *mf* *pizz.*

Va. *arco* *f* *mf* *pizz.*

Vc. *arco* *f* *mf* *pizz.*

Db. *arco* *f* *mf* *OB* *SB* *OB*

Seek what does not en-gage us

as we al - rea - dy are

T/B *p*

let us find a - no - ther way of be - ing

be - ing hu - man

**O** **P**

141

Picc. *mp*

Fl. *mp*

Cl. *mp*

Ten.Sax. *mp*

Ob. *mp*

Bsn. *mp*

Trp. *mp*

Tbn. *mp*

Vibes *mf*

SA *mf* S/A *mf* S.

TB *mf* T.

E. Pno. *mp* *mf*

Vn.I *mf*

Vn.II *mf*

Va. *mf*

Vc. *mf*

Db. *mf*

The cul - tures of risk and trust, pro - fession - al - i - sa - tion, spe - cial - i - sa - tion,  
 ur - ba - ni - sa - tion, spe - cial - i - sa - tion,

Picc. *mf*

Fl. *mf* *f*

Cl. *mf* *f*

Ten.Sax. *f*

Ob. *f*

Bsn. *f*

Trp.

Tbn. *f*

Vibes *f*

SA *poco allargando* *a tempo* **R**

sweeps to - wards our so cial selves.

TB *a tempo*

sweeps to - wards our so cial selves.

E. Pno. *f* *mf*

Vn.I *f* *ff* *mf* *mf* *f*

Vn.II *f* *ff* *mf* *mf* *f*

Va. *f* *ff* *mf* *mf* *f*

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

Db. *f* *ff* *mf* *mf* *f*

157 **S** **T**

Picc. *mf*

Fl. *mf*

Cl.

Ten.Sax.

Ob. *f*

Bsn. *f*

Trp.

Tbn.

Vibes *mf*

SA *S/A* *S.* *S/A f* **T**

in - tri - cate - ly i - den - ti - fi - a - ble, our me - di - a, in - tro - du - ces un - cer - tain - ty, how should we re - late?

TB *T/B* *T.* *T/B f*

with our re - la - tion - - ships, our me - di - a, in - sta - bi - li - - ty, how should we re - late?

E. Pno. *f* *mf*

**S** **T**

Vn.I *f* *mf*

Vn.II *f* *mf*

Va. *mf* *f* *f*

Vc. *mf* *f* *f*

Db. *(OB)* *mf* *mf*



164 U V ♩ = 80  
less reflective, more urgent

Picc. *mf*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes

SA U *with some passion*  
S/A *mf* *mp* *mf* *f* *poco a poco allargando* V *f*

Shall we e - ver speak a - gain? Shall we li - sten? Shall we love? Must we dream? or shall we face the to - tal do - mi - na - tion

TB *mf* *mp* *mf* *f* *f*

Shall we e - ver speak a - gain? Shall we li - sten? Shall we love? Must we dream? or shall we face the to - tal do - mi - na - tion of what is?

E. Pno.

Vn.I U V

Vn.II

Va.

Vc.

Db. *SB (pizz.)* *f*

172

Picc. **W** **X**

Fl. *mf*

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *mf*

SA *f* **W** **X** *S/A mf*

TB *f* *T/B mf* "The world is all that is the case" "The work is what is not the case"

E. Pno. *f* *mf*

Vn.I **W** **X**

Vn.II *f*

Va.

Vc.

Db. *OB* *SB* *mf*

179 **Y** **Z** **AA** ♩ = 90 *more urgent and laboured*

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

**Y** **Z** **AA**

SA *S/A f*  
 Don't a-ffirm what is pro - mote the be - co - ming of what is not yet

TB *T/B f*  
 the grounds of the fu - ture e - - xist in the pre - sent.

E. Pno.

**Y** **Z** **AA**

Vn.I Vn.II Va. Vc. Db. (SB) OB

BB

Picc. *f* *mf*

Fl. *f* *mf*

Cl. *f* *mf*

Ten.Sax. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Trp. *f* *mf*

Tbn. *f* *mf*

Vibes *mf* *f* *f* *mf*

BB

SA S/A *mf*

TB T/B *mf*

E. Pno. *mf* *f* *mf* *f* *mf*

SA lyrics: I - rre - - dee - ma - ble space?

TB lyrics: be - tween us and the world

BB

Vn.I *ff* *f* *mf* *mf*

Vn.II *ff* *f* *mf* *mf*

Va. *f* *mf*

Vc. *f* *mf*

Db. *mf* *f* *mf*

193

Picc. *f*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *mf*

CC

SA *S/A mf*

TB *T/B mf*

E. Pno. *f* *mf* *mf* *f* *ff*

SA lyrics: Is this of our most ra-di-cal mo-ti-va-tion?

TB lyrics: the source of our most ra-di-cal mo-ti-va-tion?

CC

*f* *cresc al fin.*

Vn.I *ff*

Vn.II *ff*

Va. *f*

Vc. *f*

Db. *f* *mf* *mf* *f* *ff*

(OB) SB

CC

25

# Vocalism I

*largamente* ♩ = 55

*like a fanfare*

**Instrumentation:** Piccolo, Flute, Clarinet in Bb, Tenor Saxophone, Oboe, Bassoon, Trumpet in Bb, Trombone, Vibraphone, Soprano, Alto, Tenor, Bass, Electric Piano.

**Tempo/Character:** *largamente* (♩ = 55), *like a fanfare*, *mp poco allargando*.

**Meter Changes:** 4/4, 5/4, 3/4, 5/4, 3/4, 5/8, 5/4.

**Vocal Lyrics:**

- Soprano:** Vo - o - ca - li - sm, de - ter - mi - na - tion, de - ter - mine de - ter - mi - na - tion, and the di - vine
- Alto:** Vo - - ca - li - sm, mea - sure, de - ter - mi - na - tion, mea - - sure, de - ter - mi - na - tion, and the di - vine
- Tenor:** Vo - o - ca - li - sm, con - cen - tra - tion, con - cen - tra - tion, con - cen - tra - tion, con - - cen - tra - tion, and the di - vine
- Bass:** Vo - ca - li - sm, con - cen - tra - tion, con - cen - tra - tion, con - - cen - tra - tion, con - - cen - tra - tion, and the di - vine

7 **A** *energico* ♩ = 110

*distant* ♩ = 55 *closer*

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

**5/4** **A** **3/4** **4/4** **2/4** **4/4** **7/4** **7/8** **2/4**

S. *mf* *f* *mf* *f* *mf* *energico* *f* *f* *distant p* *closer*

po - wer to speak words; Do you move in these broad

A. *mf* *f* *mf* *f* *mf* *energico* *f* *f* *distant p* *closer*

po - wer to speak words; Do you move Do you move in these

T. *mf* *f* *mf* *energico* *f* *f* *f* *f* *distant p* *closer*

po - -wer to speak words; Are you full - lung'd and lim - ber lipp'd from long trial? from phy - sique?

B. *mf* *f* *mf* *energico* *f* *f* *f* *f* *distant p* *closer*

po - -wer to speak words; lim - ber lipp'd from long trial? from vi - go - rous prac - tice?

E. Pno. *mf* *f* *mf* *f* *mf* *energico* *f* *f* *distant p* *closer*

**B** con espressione e poco dolente

14

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

**2/4** **7/8** **2/4** **5/8** **5/4** **B** **5/8**

*poco allargando* *con espressione e poco dolente*  
*a2 (semi-chorus)*

S. lands as broad as they? to the di - vine po - wer to speak words? for o - nly at last a - fter ma - ny years,  
 A. broad lands? to the di - vine po - wer to speak words? for o - nly at last a - fter ma - ny years,  
 T. Do you move in these broad lands? to the di - vine po - - wer to speak words? at last a - fter ma - ny  
 B. Come du - ly to the di - vine po - - wer to speak words? at last a - fter ma - ny

E. Pno.



**C** *energico* ♩ = 110

22

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

S. *solo mf* *tutti f*

A. *mf* *solo* *tutti f*

T. *mf* *tutti f*

B. *mf* *tutti f*

E. Pno. *mp*

a - fter cha - sti - ty, friend - ship, pru - dence, and na - ked - ness, and brea - sting ri - ver and lake,

a fter cha - sti - ty, friend - ship, pru - dence, and na - ked - ness, and brea - sting ri - ver and lake,

years, pro - cre - a - tion, pru - dence, a fter trea - ding ground

years, pro - cre - a - tion, pru - dence, trea - ding ground

**C** 3/4 5/4 4/4 7/8

a tempo

rit.

Picc. *mp*

Fl. *mf*

Cl. *mp*

Ten.Sax. *mp*

Ob. *mf* *p*

Bsn. *p*

Trp. *p*

Tbn. *mp* *mf*

Vibes *mf*

7/8 5/4 5/8 rit. *mf* 3/4 a tempo 5/4 p 6/8 rallentando . . . . 6/8 molto 5/8

S. e - ras, a - fter know - ledge, e - le - va - tions, and re - mo - ving ob - struc - tions,

A. ra - ces, free - dom, and re - mo - ving ob - struc - tions,

T. a - fter ab - sor - bing tem - pe - ra - ments, free - dom, a - fter com - plete fai - th, and re - mo - ving ob - struc - tions,

B. a - fter a loos - en'd throat, tem - pe - ra - ments, crimes, a - fter cla - ri - fy - ings, and re - mo - ving ob - struc - tions,

E. Pno. *mf*

40 **D** *semplice* ♩ = 110 *largamente* ♩ = 55

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

**D**  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{8}$

S. *mp* it is just po - ssi - ble *mf* there comes to a wo - man, there

A. *mp* a - fter these and more, *mf* there comes to a wo - man, there

T. *mp* a - fter these and more, *mf* there comes to a man, there comes to a man,

B. *a tempo mp* a - fter these and more, *mf* it is just po - ssi - ble *mf* there comes to a man, there comes to a man,

E. Pno.

**E** *energico ed incalzando* ♩ = 110

49

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

*mf* *mf* *mf* *mp*

**2**/**4** **E** **4**/**4** **5**/**8** **3**/**4** **4**/**4** **5**/**4**

S. comes to a wo-man, the di-vine pow-er to speak words; or that wo-man swi-ftly ha-sten all, none re-fuse,

A. comes to a wo man, the di-vine pow-er to speak words; or that wo-man swi-ftly ha-sten all, none re-fuse,

T. the di-vine pow-er Then to-wards that man swi-ftly ha-sten all,

B. the di-vine pow-er Then to-wards that man swi-ftly ha-sten all,

E. Pno. *mp* *mf* *f*

**F** a la marcia ♩ = 80

58

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

**F** solo voices - very free, dramatic and colourful

S/A S. A. T. B. T/B

**F** solo voices - as above

E. Pno.

ships an - ti - qui - ties li - bra - ries ma - chines

all a - ttend, distant form in close ranks form in ranks march o - be - di - ent - ly march o -

all a - ttend, form in close ranks form in ranks march o - be - di - ent - ly march o -

all a - ttend, march o - be - di - ent - ly march o - be - di - ent - ly march o - be - di - ent - ly form in close ranks

all a - ttend, distant o - be - di - ent - ly march o - be - di - ent - ly march o - be - di - ent - ly form in close ranks

Ar - mies pain - tings ma - chines

mf

pp p mp

pp p mp

f p mp mf

f p mp mf

mf

gradually closer (chorus only)

gradually closer (chorus only)

65

Picc.

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes

S/A

S.

A.

T.

B.

TB

E. Pno.

hate

closer still

a - mi - ty

very close

pain

beginning to move away

mur - der!

sub. p

a - spi - ra - tion

f

mf

sub. p

f molto

form in ranks

march o - be - di - ent - ly

march o - be - di - ent - ly

march o - be - di - ent - ly

march o - be - di - ent - ly

beginning to move away

ci - ties

des - pair

a - mi - ty

the - ft

a - spi - ra - tion

*mf*

*mp*

*p*

*f*

*ff*

*f*

*mf*

*sub. p*

*f molto*

*mf*

*sub. p*

*f*

*f molto*

*mf*

*sub. p*

*f*

*f molto*

*mf*

*sub. p*

*f*

*f molto*

72 **G** *poco a poco accelerando al fine*

Picc. *mf* *f*

Fl. *mf*

Cl. *mf*

Ten.Sax. *mf*

Ob. *f*

Bsn. *f*

Trp. *f* *mf*

Tbn. *mf*

Vibes *mf* *f*

**G** **5/4** **4/4** **3/4**

S. *f* *f* *ff*

as they are wan - ted to march o - be - di - ent - ly through the mouth of that wo - man.

A. *f* *f* *ff*

as they are wan - ted to march o - be - di - ent - ly through the mouth of that wo - man.

T. *f*

They de - bouch as they are wan - ted to march o - be - di - ent - ly through the mouth of that man

B. *f*

They de - bouch as they are wan - ted to march o - be - di - ent - ly through the mouth of that man

**G** **5/4** **4/4** **3/4**

E. Pno. *mp* *mf*

# Vocalism II

$\text{♩} = 50$

*p* *a tempo* *mp* *a tempo* *ten. mp*

Soprano  
 (breathing in) *p* *mp* *mp* *ten. mp*  
 O at voi - ces? in the

Alto  
 (breathing in) *p* *solo mf* *accel...* *tutti ten. mp* *solo mf* *5:4* *ten. mp*  
 O what is it in me that makes me trem - ble so at voi - ces? Sure - ly who - e - ver speaks to me in the

Tenor  
 (breathing in) *p* *mp* *mp* *solo mp* *accel...* *ten. tutti*  
 O at voi - ces? Sure - - ly who - - e - ver speaks to me in the

Bass  
 (breathing in) *p* *mp* *mp*  
 O at voi - ces?

Electric Piano

Violin I  
*con sord* *pp* *p* *mp* *p* *accel...* *ten.*

Violin II  
*con sord* *pp* *p* *mp* *p* *ten.*

Viola  
*con sord* *pp* *p* *mp* *p* *ten.*

Cello  
*con sord* *pp* *p* *mp* *p* *ten.*

Double Bass  
*SB. pizz.* *p* *mf* *p* *5*

4/4 5/4 2/4 4/4 3/4

4/4 5/4 2/4 4/4 3/4



**H**

3  $\text{♩} = \text{♩}$  ( $\text{♩} = 75$ )

8

S. right voice, her I shall fo - llow *mp* a - round the globe. All waits waits for the

A. right voice, si - len - tly, a - ny where *mf* All waits waits for the

T. right voice, him I shall fo - llow, with flu - id steps, a - round the globe. All waits for the

B. *mf largamente* As the wa - ter fo - llows the moon, him I shall fo - llow, All waits for the

E. Pno. *mp* *mf* *mf*

Vn.I *mp* *mf*

Vn.II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

Db. *mp*

**H**

**H**

15

S. right voi - ces; Where Where see e-very

A. right voi - ces; Where Where For I see see e-very

T. right voi - ces; Where is the prac - tis'd and per - fect or-gan? Where is the de - ve - lop'd soul? For I

B. right voi - ces; Where is the de - ve - lop'd soul? For I

E. Pno. *mp* *mf*

Vn.I *pp* *p* *mp*

Vn.II *pp* *p* *mp*

Va. *mp*

Vc. *mp*

Db. *mp*

9/8 6/8 12/8 6/8 3/4 7/8

1



26 **J**

S. *mp* *f*  
Un - til that comes which has the qua - li - ty to bring forth

A. *tutti* *sub. p* *f* *mf*  
brains and lips closed, tym - pans and tem - ples un - struck, Un - til that comes which has the qua - li - ty to strike to un - close

T. *mp* *f*  
Un - til that comes which has the qua - li - ty to bring forth

B. *f* *sub. p* *f* *mf*  
tym - pans and tem - ples un - struck, Un - til that comes which has the qua - li - ty to strike to un - close

E. Pno.

Vn.I *arco* *mf* *p* *mp* *mf* *mp* *mf*

Vn.II *arco* *mf* *p* *mp* *mf* *mp* *mf*

Va. *col legno* *normale* *mf* *mp* *mf* *mp*

Vc. *col legno* *normale* *mf* *mp* *mf* *mp*

Db.

**J** **3/4** **5/4** **3/4** **4/4**

32

*mf* *dim...* *mp* *distinto*

S. what lies slum - be - ring for - e - ver rea - - dy in all words.

*mf* *poco dim.*

A. what lies slum - - be - ring for - e - ver

*mf* *mp* *distinto*

T. what lies slum - be - ring for - e - ver rea - - dy in all words.

*mf* *poco dim.*

B. what lies slum - - be - ring for - e - ver

**6/4**

*mf* *p*

E. Pno.

**6/4**

Vn.I

Vn.II

Va.

Vc.

Db.

*mf* *p*

Esther Dyson's 12 Design Rules

INTRODUCTION

♩ = 65 cool and clear

**Soprano**  
*mf* We're the same peo-ple with the same *f* e-mo-tions with the same e-mo-tions shif-ting from the cen-tre, chan-ging

**Alto**  
*mf* We're the same peo-ple with the same *f* e-mo-tions with the same e-mo-tions *mf* feel the power flu-id,

**Tenor**  
*mf* We're the same peo-ple *f* mo-ti-va-tions with the same mo-ti-va-tions

**Bass**  
*mf* We're the same peo-ple *f* mo-ti-va-tions with the same mo-ti-va-tions

**Vibraphone**  
*mp* *mf* *mp*

**Electric Piano**  
*mf*

**Double Bass**  
SB. pizz. sempre  
*mf*

S.  
 fric - tion free not de - scri - ption it's what you can do Go be - yond choo - sing and start cre - a - ting e - xa - ctly

A.  
 fric - tion free not de - scri - ption it's what you can do Go be - yond choo - sing and start cre - a - ting e - xa - ctly

T.  
*mf*  
 but pre - scri - ption it's what you can do Go be - yond choo - sing and start cre - a - ting e - xa - ctly

B.  
*mf*  
 but pre - scri - ption it's what you can do Go be - yond choo - sing and start cre - a - ting e - xa - ctly

Vibes  
*mf* *mp*

E. Pno.  
*mf* *mp* *mp*

Db.  
*mp*

RULE NO.1 - USE YOUR OWN JUDGEMENT

11

*f* *robust* *f* *2nd time only*

S. *e-xa-ctly what you do e-xa-ctly what you do with all this is up to you Don't be temp-ted to de-fer to o-thers de-fer to their know-ledge (yes)*

A. *e-xa-ctly what you do e-xa-ctly what you do with all this is up to you Don't be temp-ted to de-fer to o-thers de-fer to their know-ledge (yes)*

T. *e-xa-ctly what you do e-xa-ctly what you do with all this is up to you Don't be temp-ted to de-fer to o-thers de-fer to their know-ledge (yes)*

B. *e-xa-ctly what you do e-xa-ctly what you do with all this is up to you Don't be temp-ted to de-fer to o-thers de-fer to their know-ledge (yes)*

Vibes *mf*

E. Pno. *mf* *f*

Db. *mf* *f*



RULE NO.2 - DISCLOSE YOURSELF

17

*freely*

*mf*

S. *but you can still make up your mind for your-self* *Let peo - ple know who you are* *what you stand for* *let peo - ple know if you* *dis - a - gree*

A. *but you can still make up your mind for your-self* *Let peo - ple know who you are* *what you stand for* *let peo - ple know if you* *dis - a - gree*

T. *but you can still make up your mind for your-self* *Let peo - ple know who you are* *what you stand for* *let peo - ple know if you* *dis - a - gree*

B. *but you can still make up your mind for your-self* *Let peo - ple know who you are* *what you stand for* *let peo - ple know if you* *dis - a - gree*

Vibes *mf* *f* *mp*

E. Pno. *mf*

Db. *mf*

RULE NO.3 - TRUST BUT VERIFY

very simply

24

S. *they might just have the best an-swer*

A. *they might just have the best an-swer*  
*Know you can trust those you deal with be ho- nest when peo- ple want to know more a- bout you*

T. *they might just have the best an-swer*

B. *they might just have the best an-swer*

Vibes

E. Pno.

Db.

S. Know Know you Know you can you can trust those you deal with be ho- nest when peo - ple when peo - ple want to know more a - bout you Know you

A. Know Know you Know you can you can trust those you deal with be ho- nest when peo - ple when peo - ple want to know more a - bout you Know you

T. Know Know you Know you can you can trust those you deal with be ho- nest when peo - ple when peo - ple want to know more a - bout you Know you

B. Know Know you Know you can you can trust those you deal with be ho- nest when peo - ple when peo - ple want to know more a - bout you Know you

The following passage is based on a singing game by Jon Gibson called Round About Sugaree. In this game a group of singers break up a song into short but metrically uneven phrases. The singers then progress through the phrases independently.

The singers must then decide on how times they should repeat each phrase - independently of each other. The result is an extraordinarily complex sequence of loops similar to that found in some African music.

When you reach bar 44 keep repeating until everyone has 'caught up'

E. Pno.

mp

RULE NO.4 - CONTRIBUTE TO THE COMMUNITIES YOU LOVE

very precise

*mf*

46

S. can trust those you deal with be ho-nest when peo-ple want to know more a-bout you Cre -a- ting a co-mmu -ni - ty in co -lla - bo - ra - tion there's no

A. can trust those you deal with be ho-nest when peo-ple want to know more a-bout you Cre -a- ting a co-mmu -ni - ty in co -lla - bo - ra - tion there's no thing more

T. can trust those you deal with be ho-nest when peo-ple want to know more a-bout you Cre -a- ting a co-mmu -ni - ty in co -lla - bo - ra - tion there's no thing more sa - tis - fy - ing

B. can trust those you deal with be ho-nest when peo-ple want to know more a-bout you Cre -a- ting a co-mmu -ni - ty in co -lla - bo - ra - tion there's no thing more sa - tis - fy - ing

E. Pno. *ad lib.*

Db. *mf*

RULE NO.5 - ASSERT YOUR RIGHTS

♩ = 80 prayerfully

59

S. *thing more sa-tis-fy-ing Cre-a-ting a co-mmu-ni-ty in co-lla-bo-ra-tion there's no thing more sa-tis-fy-ing Do un-to o-thers as you would have them*

A. *sa-tis-fy-ing Cre-a-ting a co-mmu-ni-ty in co-lla-bo-ra-tion there's no thing more sa-tis-fy-ing Do un-to o-thers as you would have them do un-to you Do*

T. *Cre-a-ting a co-mmu-ni-ty in co-lla-bo-ra-tion there's no thing more sa-tis-fy-ing Do un-to o-thers*

B. *Cre-a-ting a co-mmu-ni-ty in co-lla-bo-ra-tion there's no thing more sa-tis-fy-ing Do un-to o-thers*

Vibes *optional mp*

E. Pno *mp*

Db.

RULE NO.6 - DON'T GET INTO FIGHTS

♩ = 100 thoroughly confident

71

S. do un - to you Do un - to o - thers as you would have them do un - to you

A. un - to o - thers as you would have them do

T. as you would have them do un - to you Do un - to o - thers as you would have them do un - to you

B. as you would have them do un - to you Do un - to o - thers as you would have them do un - to you

Vibes

E. Pno.

Db.

*ff* Flame wars *f* get em - ba - rra - ssing

*ff* Flame wars *f* get em - ba - rra - ssing

*ff* Flame wars *f* get em - ba - rra - ssing

*ff* Flame wars *f* get em - ba - rra - ssing

*mf* *f* *mf*

*f* *ff* *f*

*f* *ff* *f*

80 *ff* *f* *mf* *f* *repeat ad lib and fade*

S. *ff* *f* *mf* *f*

A. *ff* *f* *mf* *f*

T. *ff* *f* *mf* *f*

B. *ff* *f* *mf* *f*

Vibes *f* *mf* *mp* *mf* *repeat ad lib and fade*

E. Pno. *ff* *f* *mf* *f*

Db. *f* *mf* *f*

Flame wars get em - ba - rra - ssing get em ba - rra - ssing it's ea - sier to walk a - way from con - flicts it's ea - sier to walk a - way from con - flicts walk a way from con - flicts

Flame wars get em - ba - rra - ssing get em - ba - rra - ssing it's ea - sier to walk a - way from con - flicts it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

Flame wars get em - ba - rra - - ssing get em - ba - rra - ssing it's ea - sier to walk a - way from con - flicts it's ea - sier to walk a - way from con - flicts walk a - way from con - flicts

Flame wars get em - ba - rra - - ssing get em - ba - rra - ssing it's ea - sier to walk a - way from con - flicts it's ea - sier to walk a - way from con - flicts walk a way from con - flicts

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

*ff* *f* *mf* *f*

*f* *mf* *f*

RULE NO.7 - ASK QUESTIONS

90

*bright with swing*

*mp*

*mf*

*mp*



RULE NO.8 - BE A PRODUCER  
have fun

101 *mp* *poco a poco parlando*

S. *mp*  
There's no o-ther good way to learn be wi-lling to a-ppear stu-pid

A. *mp*  
There's no o-ther good way to learn be wi-lling to a-ppear stu-pid  
You can do with-out the o-ver-heads

T. (spoken solo) *mp* *poco a poco parlando* (Like a 'voice-over' for a TV commercial) (repeat ad lib)  
Ask ques-tions There's no o-ther good way to learn you have to be hum-ble  
You can do with-out the o-ver-heads

B. *mp*  
There's no o-ther good way to learn you have to be hum-ble  
You can do with-out the o-ver-heads

Vibes *optional*

E. Pno.

Db.

RULE NO.9 - BE GENEROUS

♩ = 65 expansive

RULE NO.10 - HAVE A SENSE OF HUMOUR

111

S. *mf*  
Be ge - ne - rous give your time, your a - tten - tion that's u - nique - ly yours "in Cyberspace no one know's you're a dog"

A. *mf*  
Be ge - ne - rous give your time, your a - tten - tion that's u - nique - ly yours "... don't take life too seriously"

T. *mf*  
Be ge - ne - rous give your time, your a - tten - tion it's the o - nly thing you've got to give "... a perfect world would be so boring"

B. *mf*  
Be ge - ne - rous give your time, your a - tten - tion it's the o - nly thing you've got to give "... an imperfect world offers opportunities to laugh out loud"

Vibes *mp*

E. Pno. *mp*

Db. *mp*

RULE NO.11 - ALWAYS MAKE NEW MISTAKES

RULE NO.12 NOW DESIGN YOUR OWN

116  $\text{♩} = 65$  cool and clear

**S.** *f* Don't a-void mis-takes the cha-llenge is al-ways make new mi-stakes

**A.** *f* Don't a-void mis-takes the cha-llenge is al-ways make new mi-stakes  
Now, design your own rules...

**T.** *f* the cha-llenge is but learn from al-ways make new mi-stakes

**B.** *f* the cha-llenge is but learn from al-ways make new mi-stakes

**Vibes** *mp* *mf* *f*

**E. Pno.** *mf* *mf* *f*

**Db.** *mf* *f*



11

Vibes

E. Pno.

Vn.I

Vn.II

Va.

Vc.

Db.

OB.

SB.

0A

0A

0A

*mf*

*mp*

*mf*

*mf*

*mf*

23

Vibes

E. Pno.

Vn.I

Vn.II

Va.

Vc.

Db.

OB.

SB.

1A

1A

1A

*mf*

*mp*

*mf*

*f*

*mf*

*mf*

*f*

*mf*



49 **B**

Picc. *mf*

Fl. *mf*

Cl. *mf*

Ten.Sax. *mf*

Ob. *mf*

Bsn. *mf*

Trp. *mf*

Tbn. *mf*

Vibes *mp* *mf* *mp*

(small drums)

SA

TB

E. Pno. *f* *mp* *mf* *f* *mf* *f* *mf*

Vn.I **B**

Vn.II

Va.

Vc.

Db. *f* *mp* *mf* *f* *mf* *f* *mf*

59

61

**B1**

Picc. *f* *mf*

Fl. *f* *mf*

Cl. *mp* *mp*

Ten.Sax. *mp* *mp*

Ob. *mf*

Bsn. *f* *mp*

Trp. *mf* *mp*

Tbn. *f* *mp*

Vibes *mf* *f* *mp* *mf* *mp* *mf*

**B1**

SA

TB

E. Pno. *mf* *f* *mp* *mf*

**B1**

Vn.I

Vn.II

Va.

Vc.

Db. *mf* *f* *mf*



73 **B2**

Picc. *mf* *f* *mp* *mp* *mf*

Fl. *mp* *mp*

Cl. *mp*

Ten.Sax. *mp* *mp*

Ob. *mf* *f* *f* *mf* *f*

Bsn. *f* *ff*

Trp. *mf* *f*

Tbn. *mf* *f* *ff*

Vibes *mp* *mp* *mp* *f* *ff*

*(on the rim)*

**B2**

SA

TB

E. Pno. *mf* *mp* *mf*

**B2**

Vn.I

Vn.II

Va.

Vc.

Db. *mf* *f* *mf*

85 **C**

Vibes *mp* *f* *mf*

SA *mf* *f* *mf* *piu sostenuto* *f* *parlando* *mf* *piu sostenuto* *mf* *piu sostenuto* *mf*

Me-mo-ry and for-getting S N-D e-ven the sligh-test and most mi-nute-ly per-ceived so pro-foun-dly tem-po-ral

TB *mf* *f* *mf* *piu sostenuto* *f* *parlando* *mf* *piu sostenuto* *mf*

go-vern-our per-cep-tion of O-U e-ven the sligh-test and most mi-nute-ly per-ceived so pro-foun-dly tem-po-ral

E. Pno. *f* *mf* *mp* *mf*

Db. **C**

95 **D** *emphasize dissonances*

Vibes *f* *mp*

SA *f* *mp* **D**

S O-U-N-D *parlando* *mf* *mp*

it occ-u-pies time e-ven the sligh-test and most mi-nute-ly per-ceived mix passages of staccato with laissez vibrer

TB *f* *mp* *mp*

E. Pno. *f* *mf* *mp* *mp*

Db. *mp* *mf* *mf* *use portamento, slapping and popping*

106

Picc. *mf*

Fl. *mf*

Cl. *mf*

Ten.Sax. *mf*

Ob. *mf*

Bsn. *mf*

Trp. *mf*

Tbn. *mf*

Vibes *mf*

SA

TB

E. Pno. *mf* *f* *mf* *mf* *f*

Vn.I *senza sord.* *mf* *f* *mf* *f*

Vn.II *senza sord.* *mf* *f* *mf* *f*

Va. *senza sord.* *mf* *f* *mf* *f*

Vc. *senza sord.* *mf* *f* *mf* *f*

Db. *mf* *f*

OB. SB.

D1

D1

D1

63

116

Picc. *mf* *f* *f*

Fl. *f* *f*

Cl. *d* *d*

Ten.Sax. *d*

Ob. *mf* *f*

Bsn. *f* *f*

Trp. *d* *d*

Tbn. *f* *d*

Vibes *f* *f* *mf*

SA

TB

E. Pno. *f* *f*

Vn.I *f* *f* *mf* *ff*

Vn.II *f* *f* *mf* *ff*

Va. *mf* *f*

Vc. *mf* *f*

Db. SB. *f* *f* OB. SB. *f*

D2

D2

D2

64

Picc. *mf*

Fl. *mp*

Cl. *mf*

Ten.Sax. *mf*

Ob. *mf*

Bsn. *mf*

Trp. *mf*

Tbn. *mf*

Vibes *mf* *f* *mp*

SA *mp*  
On a still

TB

E. Pno. *mf* *f* *mp* *sim.*

Vn.I *mf*

Vn.II *mp*

Va. *mf*

Vc. *mf*

Db. *f* *OB.* *SB.* *SB. arco* *mp*

141

Vibes *p* *pp* *ppp*

SA *parlando*  
*un - i - ma - gi - na - bly* still night win - dless, wa - veless, *quasi parlando* a plop in a well of si - lence

TB *poco* *a poco diminuendo* *a pin* drops in soft mud *L.v.*

E. Pno. *pp* *ppp*

Db. *p* *pp* *ppp*

149

Vibes *mf* *f*  
*exaggerated as before but as though from a distance*

SA *mf* *f*  
*not just the* S - - - N - D *the time it takes to* co - ver the space be tween you and it

TB *f* *mp*  
 O - U *the time it takes for* si - lence to re - form it - self *L.v.*

E. Pno. *pp* *f* *mf* *mp*

Db. *mf* *mp*

156 **F**

Vibes

SA **F** *mf*  
Such times make a form of dis-tance re-dun-dant in na-ture con-ve-ying what is known re-tur-ning a

TB *mf*  
a co-mi-ngling of time and space, re-dun-dant in na-ture con-ve-ying what is known au-to-

E. Pno. *mf* *f* *mp*

Db. **F** *mf*  
*molto legato - use slides and slurs ad lib.*

166

Vibes *mf* *mp* *mf* *f*

SA *mf* *mp*  
hu-man space re-si-tu-ates its tran-science an-chors us in the tra-gic i-rre-ver-si-bi-li-ty of change

TB *mp*  
no-my space be-tween and with-in its tran-science an-chors us in the tra-gic i-rre-ver-si-bi-li-ty of change

E. Pno. *mp* *mf* *f*

Db. *mf* *mp* *mf* *f*

175 **G**

Vibes *mf* *mf* *pp*

SA *mf* *pp*

TB *mf* *pp*

E. Pno.

Db. *mf* *pp*

mourned in a mi-lion po-ems "What a wo-man tells her lo-ver in the act of love should be wri-tten in wind and ru-nning wa-ter" just what ma-tters most di-sa-ppears

mourned in a mi-lion po-ems in the act of love just what ma-tters most di-sa-ppears

183 **H** change articulation and dynamics on adjacent repeated figures

Vibes *mp* *mf*

E. Pno. *mp* *mf*

Vn.I *mf*

Vn.II *mf*

Va.

Vc.

Db. SB. pizz. *mf* OB. pizz. SB.



193

Vibes

E. Pno.

Vn.I

Vn.II

Va.

Vc.

Db.

OB.

SB.

OB.

SB.

*mf*

H1

H1

H1

*f*

204

Vibes

E. Pno.

Vn.I

Vn.II

Va.

Vc.

Db.

SB.

OB.

H2

H2

H2

*f*

*mf*

*f*

*mf*



237

Vibes *mf* *mp* *f* *ff*

SA ar - ca - na of fi - del - i - ty S - - - N - D S - - - N - D - S

TB ar - ca - na of fi - del - i - ty O - U - be comes O - U - S

E. Pno. *sim.* *mf* *f* *ff*

Db. *mf* *f* *ff*

242

Ob.

Bsn.

Trp.

Tbn.

Vibes *f* *mf* *mp*

SA al - ways placed al - ways phy - si - cal

TB be - cause it was al - ways phy - si - cal *l.v.* with energy

E. Pno. *f* *mp* *mf*

Db. *f* *mf* *pizz.*

K1

Picc. *f* *ff* *mf*

Fl. *f* *ff* *mf*

Cl.

Ten.Sax.

Ob. *f* *ff*

Bsn.

Trp.

Tbn. *f* *mf* *mp*

Vibes *f* *mf* *mp*

SA

TB

E. Pno. *f* *mf*

Vn.I

Vn.II

Va.

Vc.

Db. *f* *mf*

K1

K1

K1

Picc. *f* *mf* *f* *mf*  
 Fl. *f* *mf* *f* *mf*  
 Cl. *f* *mf* *f* *mf*  
 Ten.Sax. *f* *mf* *f* *mf*  
 Ob. *f* *mf* *f* *mf*  
 Bsn. *f* *mf* *f* *mf*  
 Trp. *f* *mf* *f* *mf*  
 Tbn. *f* *mf* *f* *mf*  
 Vibes *f* *mf* *mp* *mf* *f* *mp* *mf*  
 SA  
 TB  
 E. Pno. *mp* *mf* *f* *mf*  
 Vn.I  
 Vn.II  
 Va.  
 Vc.  
 Db. *f* *mp* *f* *mf*

K2

L

Picc. *f* *ff*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *f* *mf*

K2

L

SA *f* S/A *f*

TB *f* T/B *f*

E. Pno. *mf* *f*

Dou - ble the S - - - N D of place

Dou - ble the O - U - of place

K2

L

Vn.I

Vn.II

Va.

Vc.

Db. *f*

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes SA TB E. Pno. Vn.I Vn.II Va. Vc. Db.

with the art of di- sse - mi - na - tion.  
 Co mmu - ni - ca - tion with - out con - tent,  
 with the art of di- sse - mi - na - tion.  
 The source of the sense of the in - sub - stan - tial.  
 pure me - di - a - tion,  
 arco

*f* *mf* *f* *mf* *f* *f* *f* *f*

M

Picc. *mf*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *mf* *f* *mp* *mf*

*emphasize dissonances*

M

SA *mf* *f*

ne - ver the thing it - - self.

TB *mf* *f*

al - ways an e - ffect, ne - ver the thing it - - self.

E. Pno. *mf* *f* *mp* *mf*

*mix passages of staccato and lv.*

M

Vn.I

Vn.II *mf*

Va.

Vc.

Db. *f* *mf* *f* *mf* *mp* *mp* *mf*

*use portamento, slapping and popping*



M1

Picc. *mp* *mf* *mp*

Fl. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Ten.Sax. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Trp. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Vibes *mf* *f* *f* *mf*

M1

SA

TB

E. Pno. *mf* *f* *f* *mf*

M1

Vn.I *mf* *f* *f* *mf*

Vn.II *mf* *f* *f* *mf*

Va. *mf* *f* *f* *mf*

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

Db. *mf* *mf* *mf* *mf*

Picc. *mf* *f* *mp*

Fl.

Cl.

Ten.Sax.

Ob.

Bsn.

Trp.

Tbn.

Vibes *f* *f* *mp* *mf*

SA

TB

E. Pno. *f* *mp* *mf*

Vn.I *pizz.* *arco* *mf* *f* *mp* *mf*

Vn.II *mf* *pizz.* *arco* *f* *mp* *mf*

Va.

Vc.

Db. *mf* OB. SB. OB. SB.

N

Picc. *mp*

Fl. *mp*

Cl.

Ten.Sax.

Ob. *mp*

Bsn. *con sord.*

Trp. *con sord.*

Tbn. *con sord.*

Vibes *mf* *mp* *mf*

N

SA *mf* In the mix sounds

TB *mf* In the mix sounds

E. Pno. *mf*

N

Vn.I

Vn.II

Va.

Vc.

SB. *mf*

Db. *mp*

Picc. Fl. Cl. Ten.Sax. Ob. Bsn. Trp. Tbn. Vibes

SA TB E. Pno. Vn.I Vn.II Va. Vc. Db.

cease to be what they are *mp* no lon - ger *mf* de - ter - mine their *f* fu - tures al - ways be long - ing where they e - merge.

cease to be what they are *mp* no lon - ger *mf* de - ter - mine their *f* fu - tures al - ways be long - ing where they e - merge.

fade in Epilogue soundscape

fade in Epilogue soundscape

SB. *mf*

***Epilogue***  
from *The New Soundscape*  
by R.Murray Schafer.

*I coined the term 'Schizophonia' in the 'New Soundscape' intending it to be a nervous word.  
Related to schizophrenia, I wanted it to convey the same sense of aberration and drama.  
Indeed, the overkill of hi-fi gadgetry not only contributes generously to the lo-fi problem, but  
it creates a synthetic soundscape in which natural sounds are becoming increasingly un-natural  
while machine-made substitutes are providing the operative signals directing modern life.*