Full Score in C

endless tunnel

for six performers, electronics and video

Joss Smith

endless tunnel

for guitar, cello, percussion, speaker,
two performers, electronics and video

duration: 35 minutes

Staging and technical setup

Tech list

Stereo PA

Mixer (16i8o)

Audio Interface (8o)

2x video projectors

HDMI extension cable/long VGA cable

2x DPA 4099 or similar with guitar and cello clips

2x Shure beta58 or similar

2x DPA 4011 or similar

Directional wireless headset mic

6x wireless headsets for click (can be done with 4x wireless and 2x wired headsets)

Cables

2x DMX controlled lights

DMX interface

DMX cables

Equipment and percussion list

Large square display tent. Ideally around 3 metres wide

Two large canvas screens with square frames, roughly the same width as the tent

2x stools for performers L+R

2x piano benches or chairs for the guitarist and cellist

1x drum stool for the percussionist

High table for the speaker

Wind machine

Snare drum

Wood block

Plastic bag (sound should be crunchy, like stepping on leaves.

Set of keys

Electric razor

Two sandpaper blocks

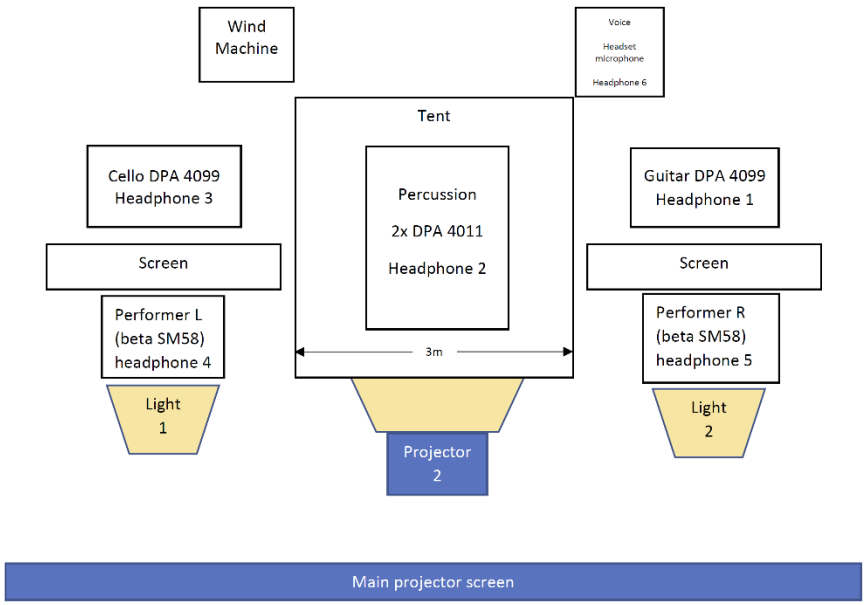
Small twigs or sticks that can be snapped.

Electric Drill

Software

A computer with software capable of running dual video and DMX is necessary. QLab is recommended for easily configurable video surface editing, DMX compatibility and simple audio mapping but is only available for Mac.

Stage plan



Main projector

endless tunnel has a main video that should be projected to a large screen above and behind the performers. The screen needs to be high enough up that the tent doesn't get in the way.

Tent projection and 'hidden' percussionist

The 'hidden' percussionist is housed inside a square tent in the centre of the stage.

There is a projector behind the performer which will project onto the front of the tent. A long HDMI or VGA cable will be needed to reach the stage from the back of house.

The performer faces towards stage left and should sit on a drum kit seat.

At the end of each section, text is displayed at the top of the front of the tent – the performer must be sitting so that the text is not blocked.

The performer has a percussion stand in front of them with the following objects:

- Plastic bag
- Set of keys

- Electric razor
- Two sandpaper blocks
- Small twigs or sticks that can be snapped.
- Electric Drill
- Wood block

To the left of the performer is a snare drum on a stand.

Two condenser microphones are used to amplify the objects – one placed above the percussion stand facing downwards and one facing upwards to capture the sound of the drill. DPA 4011 microphones or similar can be used.

Video Alignment

The video behind the performer will occasionally show the percussionist's silhouette to the audience. In section 8-12 of the piece, the percussionist will leave the tent and a video of a different performer's silhouette will be displayed. The percussionist must make sure to get out of the way of the projector before this point.

When the percussionist uses the electric drill, it should be held straight in front and within the red strip from the projector.

The percussionist should try to align their position with the video – their seat should be in the same place and the performer's head should be at the same height.

Performers L and R

On each side of the stage behind the cellist and guitarist respectively are white screens from which the shadows of performers L and R will be projected. There should be a gap of around 50cm between the tent and the screen to allow the percussionist to get through. Each performer should be sitting on a stool.

The performers each have two objects

- Gaffa/Duct tape
- Penny whistle/recorder

There are lights placed on the floor behind each performer which will cast a shadow onto the screen in front. The shadow should be positioned so that it fills up the whole screen vertically without going off the top.

Beta SM58 microphones are used for each performer. The mic for performer L is panned 70% to the left while the mic for performer R is panned 70% to the right.

Guitar and Cello

The guitarist and cellist are positioned in front of the screens for performers L and R. A guitar stand is useful for when the guitarist gets up to turn the wind machine. Both instruments are amplified with DPA 4099 microphones.

Speaker

The speaker is positioned in front and to the left of the guitarist on a high table with a cloth, either black or white. The performer is amplified with a directional wireless headset microphone.

Wind machine

The wind machine is placed in front and to the right of the cellist in a similar position to the speaker. Amplification is not necessary.

Lighting

endless tunnel should ideally be performed in a venue with programmable lighting. A spotlight is placed on the guitarist, the cellist, the speaker and the wind machine. If possible, a coloured light can be used on the wind machine with this progression of colours:

Sections 1-4 – Green (fresh leaves)

Sections 5-8 – Yellow (Autumn leaves)

Sections 9-12 – Orange (Autumn leaves)

Coda – Transition over the course of the coda from orange to red

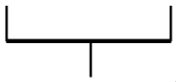
The two lights behind performers L and R are controlled with DMX output from either the speaker's laptop or from the laptop playing the video and playback.

Performance Directions

All performers have their own individual click and voice track. It is necessary to use a wireless headset system for at least the guitarist, cellist, percussionist and speaker as they will need to move around freely. The spoken text performer will be mouthing the words heard in each performer's ear throughout the piece.

Dotted lines from the text in the score specify where a note or action is played at the same time as a word in the voice track.

Click track



This figure indicates when the performer will receive a metronome cue to plays something not related to the voice track, perform an action or indicate when a word will start if there are no preceding words.

All traditionally notated music is played to a click track with two preceding clicks. Upwards lines denote downbeats (higher in pitch). Click track figures longer than three beats will change tempo for each downbeat – each upbeat is half way between the preceding and following downbeats. This system allows for precise rhythms to be executed easily.

Wind machine

Near the end of each section, one performer gets out of their seat to turn a wind machine at the front left of the stage. In sections 1-3, this is the cellist. In sections 4-7, this is the guitarist. In sections 8-11 this is the percussionist. The final section and the coda has the speaker turn the wind machine continuously until the end of the piece.

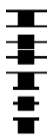
Text

There is an underlying text track heard by every performer. The guitarist, cellist and percussionist must play notes that correspond with the onset of certain words in the playback track with as much accuracy as possible.

Silent Notes

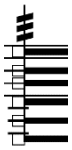
For cello and guitar, notes surrounded by brackets are 'fake' and are not played. Instead the performer should freeze in place until the next 'real' note. For the percussionist, FAKE is written after 'fake' notes.

Guitar



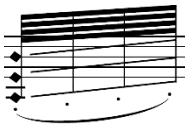
Play with all strings dampened

Pluck with fingernail

 Rasguedo with dampened strings

Hit the body of the guitar with your finger. A higher pitch is preferred.

Cello

 Col Legno ricochet glissando on dampened strings.

Bow overpressure

Hit the body of the cello with a finger. A lower pitch is preferred.

Percussion

Dotted lines from the text in the score specify where a sound is made at the same time as a word in the voice track. The sound should last as long as the word in question unless it is a transient sound (snare drum, twig snap)

Snare drum

Snare drum rimshot

Snare drum roll

P – Rustle a plastic bag

K – Jangle a set of keys

B – Electronic buzzing sound – An electronic razor or toothbrush for example

MORGEN – Speak the word ‘Morgen’ quietly into the microphone

R – Rub two pieces of sandpaper together

S – Snap a small stick

Drill – When indicated, turn on the drill and hold it in front of you, keeping within the red strip from the projection until the sound is cut off.

At the end of sections 8-11, the performer leaves the tent to turn the wind machine at the front of the stage. Before the cue for this, the performer should get behind the projector without revealing themselves to the audience. In the final section, the performer takes a wood block with them to perform the coda.

Performers L and R

Performers L and R use rolls of tape to create ripping sounds. With gaffa tape, you can pull away some of the tape from the roll to make the sound and then immediately re-attach the tape to the roll, allowing for consecutive rip sounds.

Additionally, each performer has a penny whistle or recorder. At section 9, both performers are required to speak.

Ripping sound made with roll of tape. Repeat symbols within the same beat should be very quick repetitions of the ripping sound. A line following the symbol indicates a continuous pulling of the tape until the end of the click.

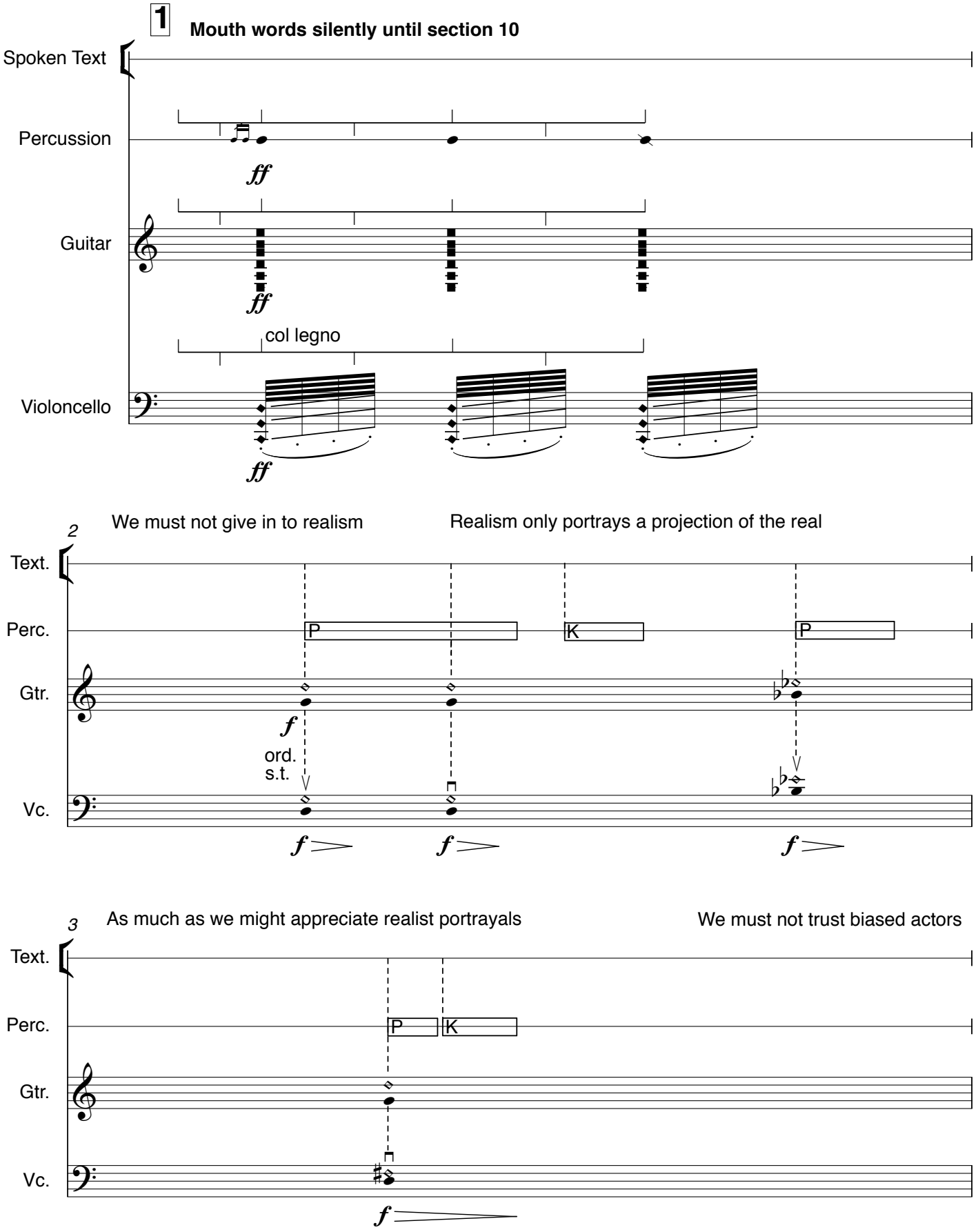
Blow across all holes of the whistle/recorder quickly

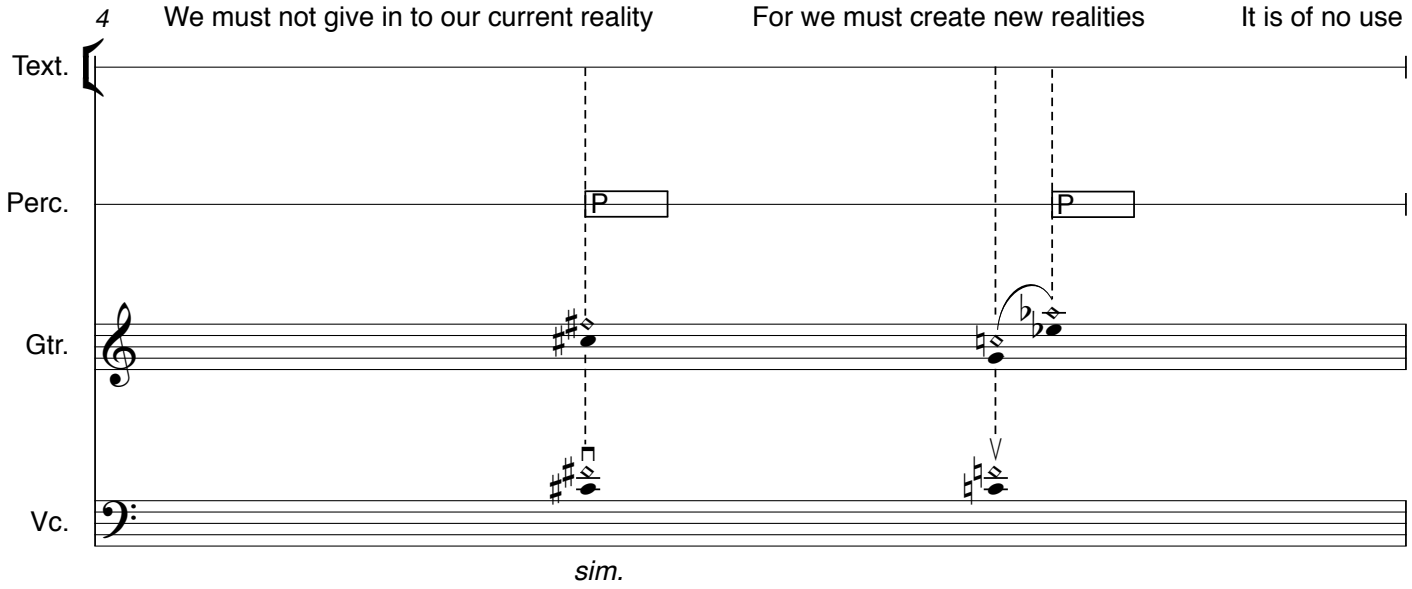
Indicates when the light will come on behind the performer

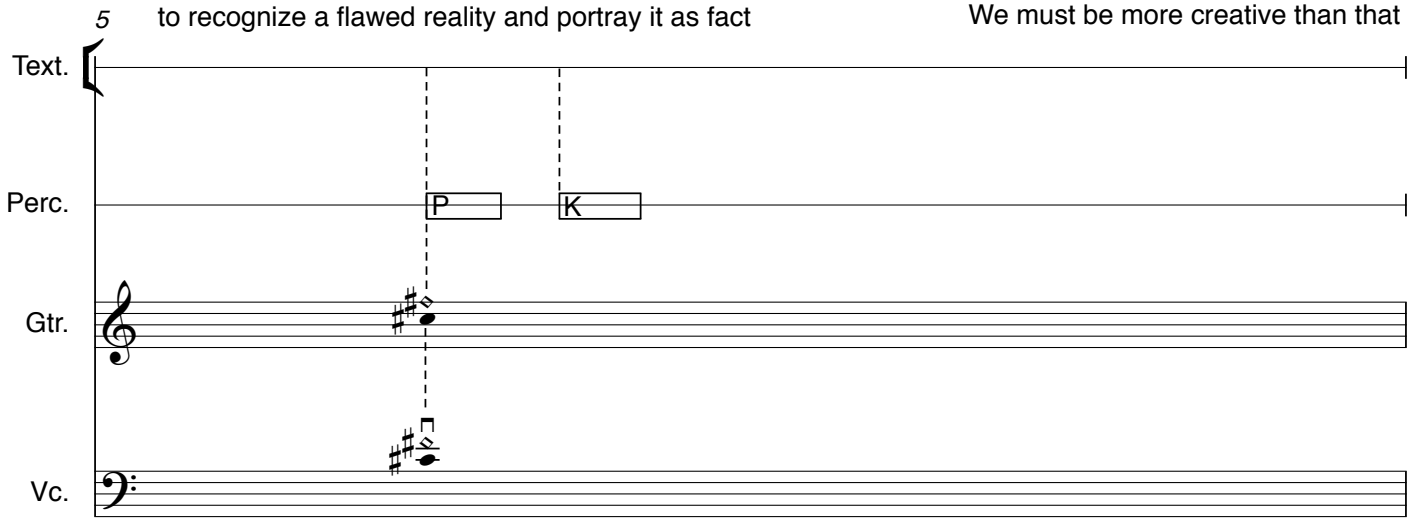
Speaker

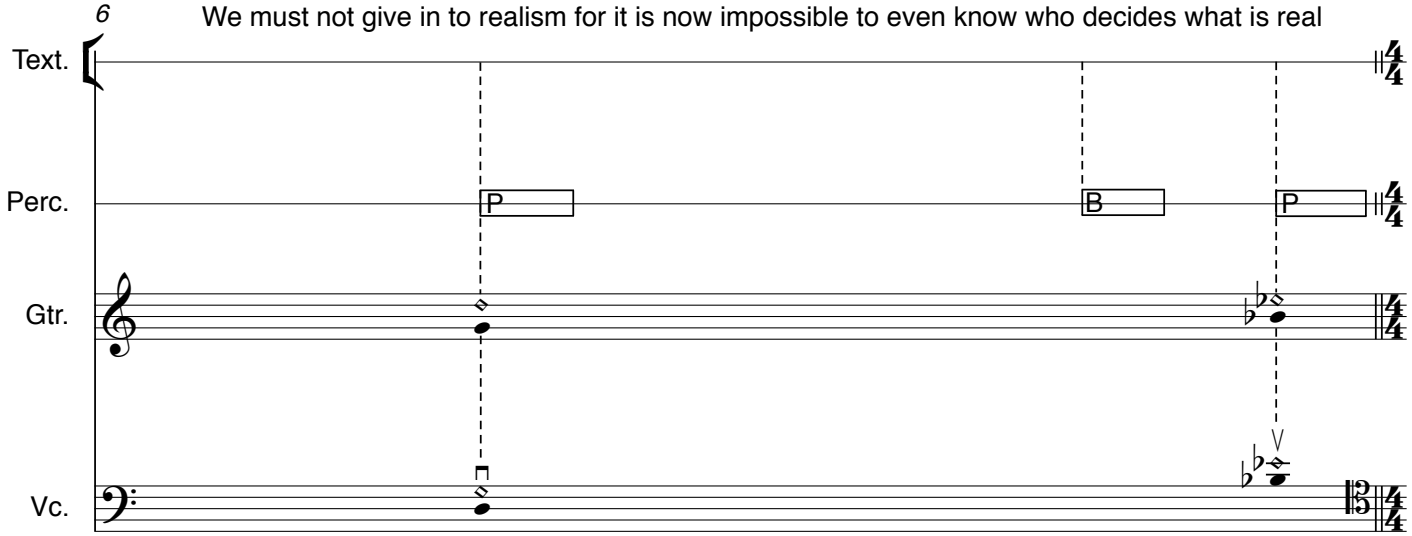
The speaker mouths the words heard in the click track for the entirety of the piece, only speaking eventually in section 10. The performer should have a deadpan demeanour. During the coda while the speaker is turning the wind machine, they should start to raise their voice and shout so that they can be heard over the sound of the wind machine. Putting in both earphones is recommended at this section.

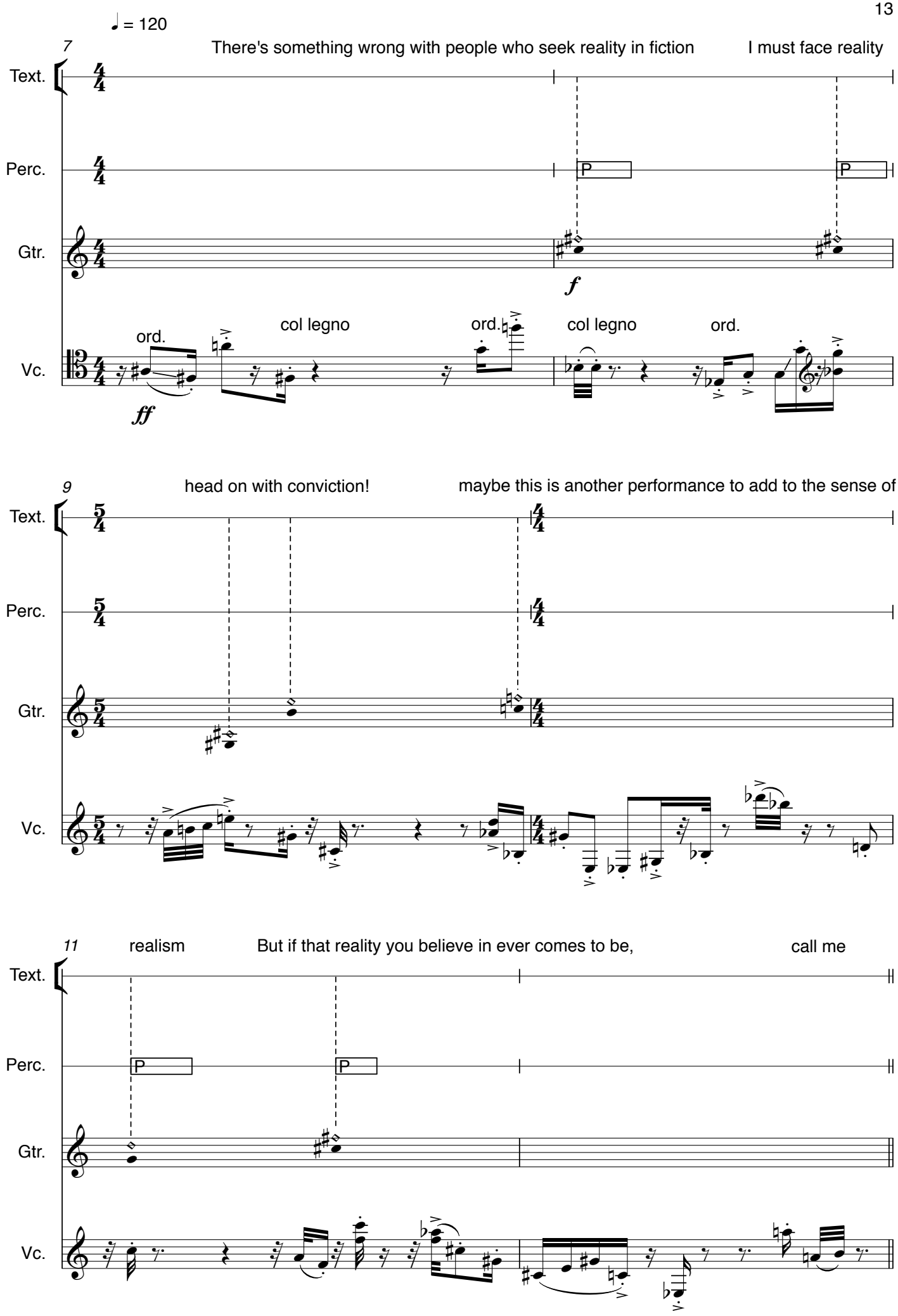
endless tunnel

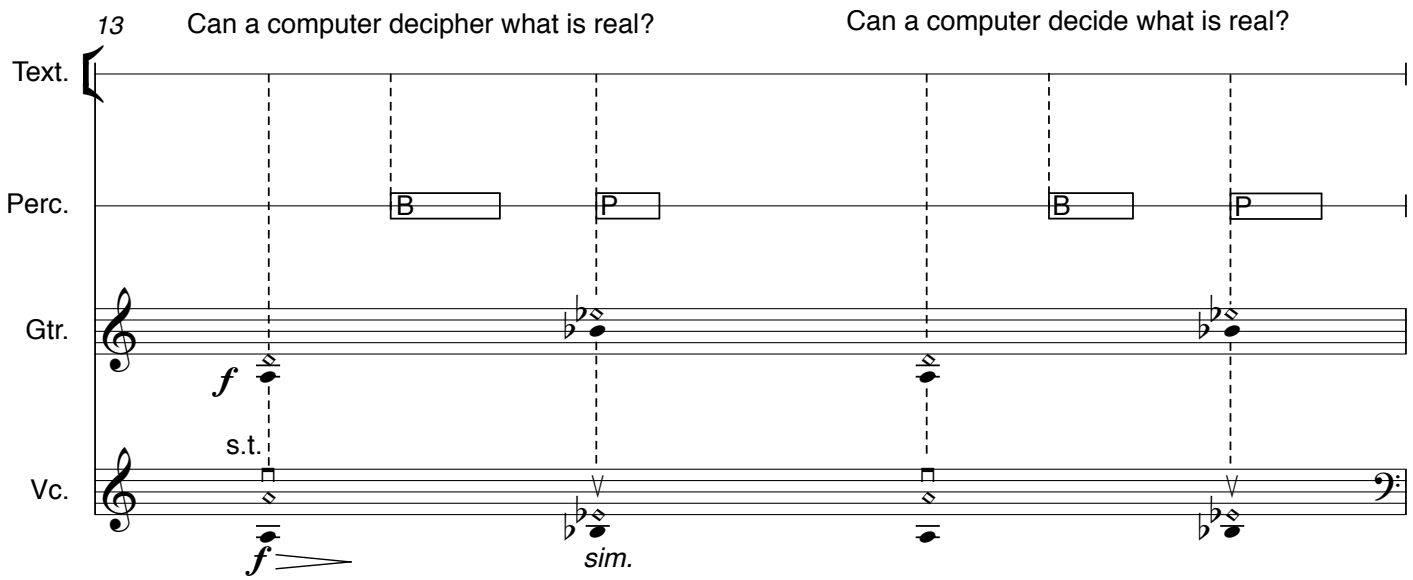


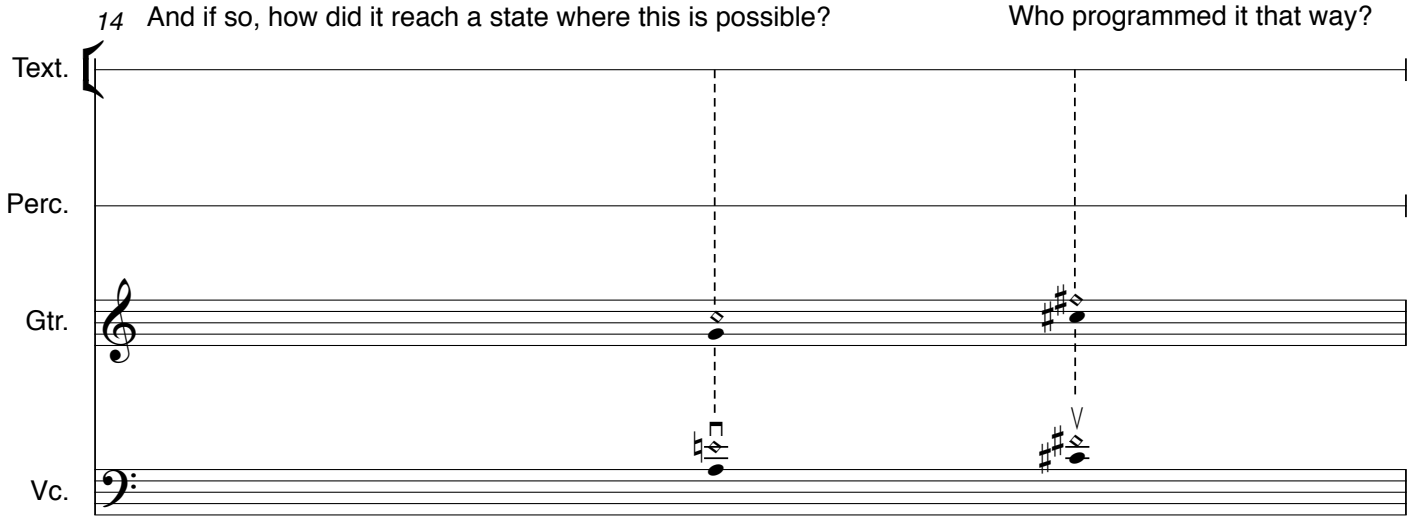

4
We must not give in to our current reality
For we must create new realities
It is of no use
Text.
Perc.
P
P
Gtr.
Vc.
sim.

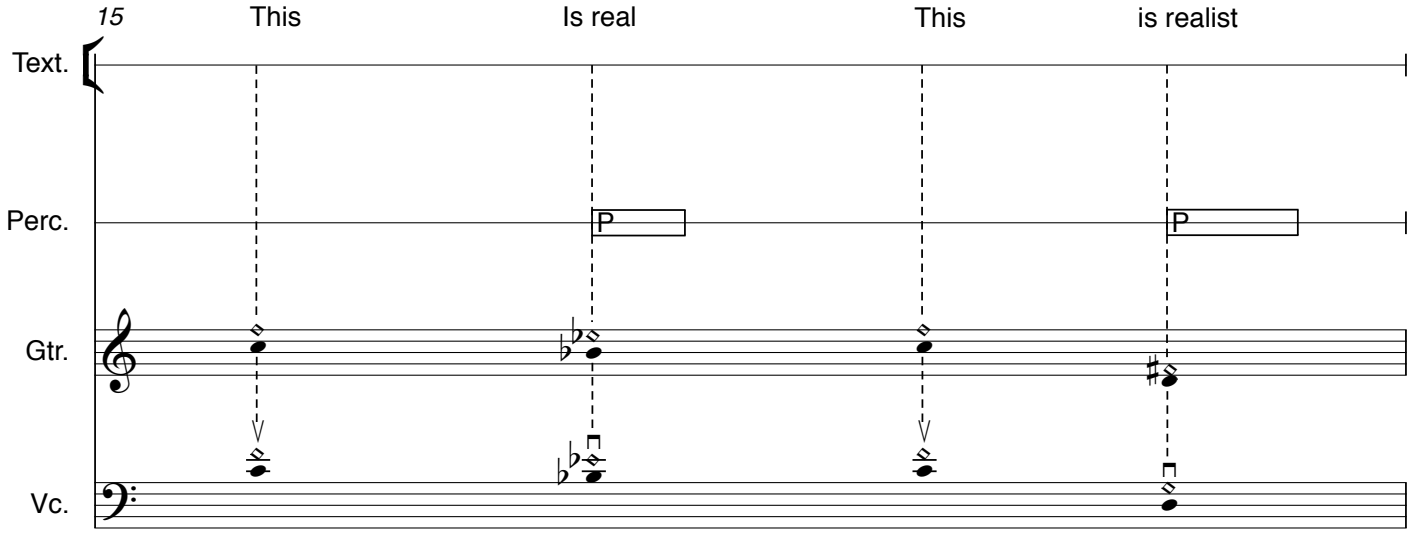

5
to recognize a flawed reality and portray it as fact
We must be more creative than that
Text.
Perc.
P
K
Gtr.
Vc.

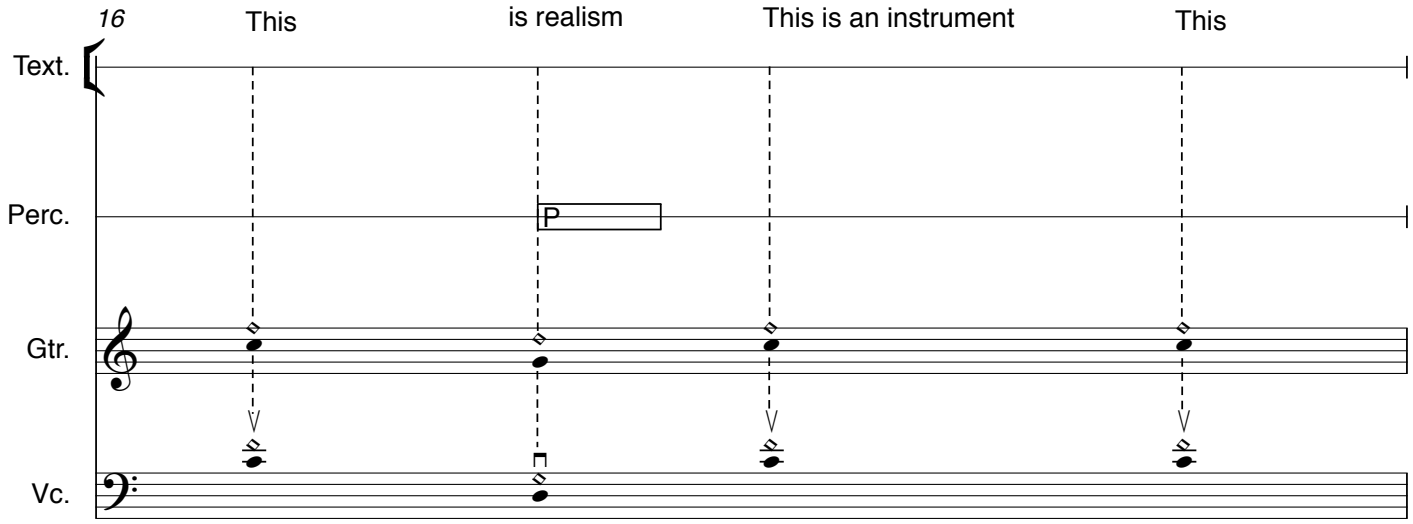

6
We must not give in to realism for it is now impossible to even know who decides what is real
Text.
Perc.
P
B
P
Gtr.
Vc.

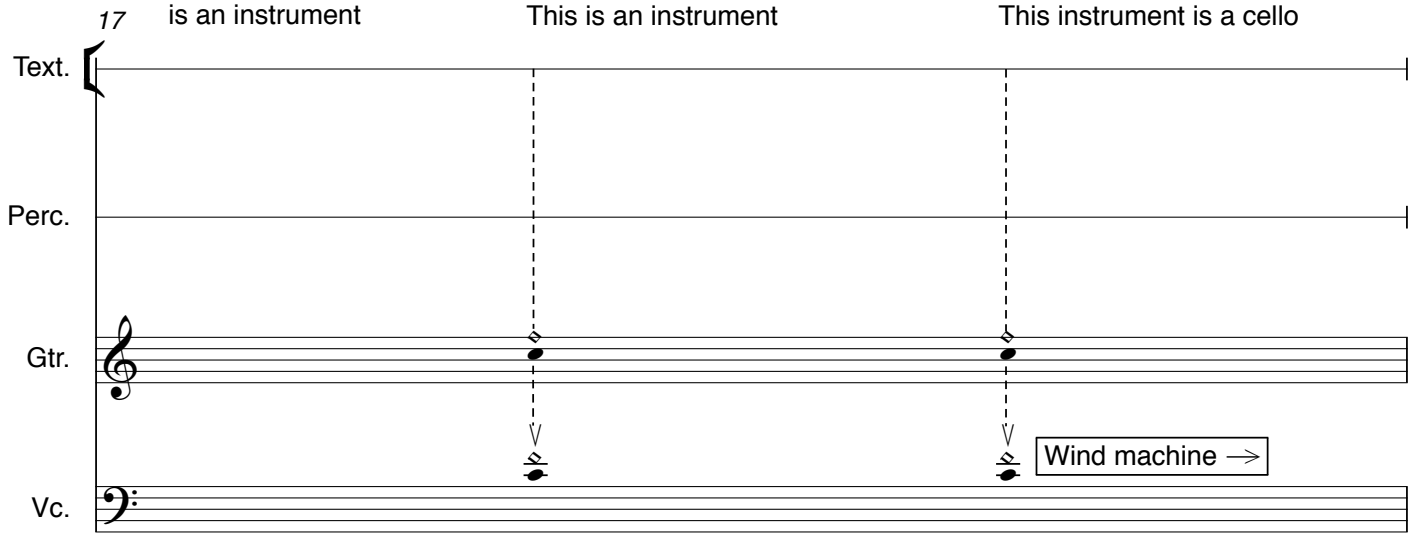

♩ = 120
7
There's something wrong with people who seek reality in fiction
I must face reality
Text.
Perc.
Gtr.
Vc.
P
P
f
ord.
ff
col legno
ord.
col legno
ord.
9
head on with conviction!
maybe this is another performance to add to the sense of
11
realism
But if that reality you believe in ever comes to be,
call me

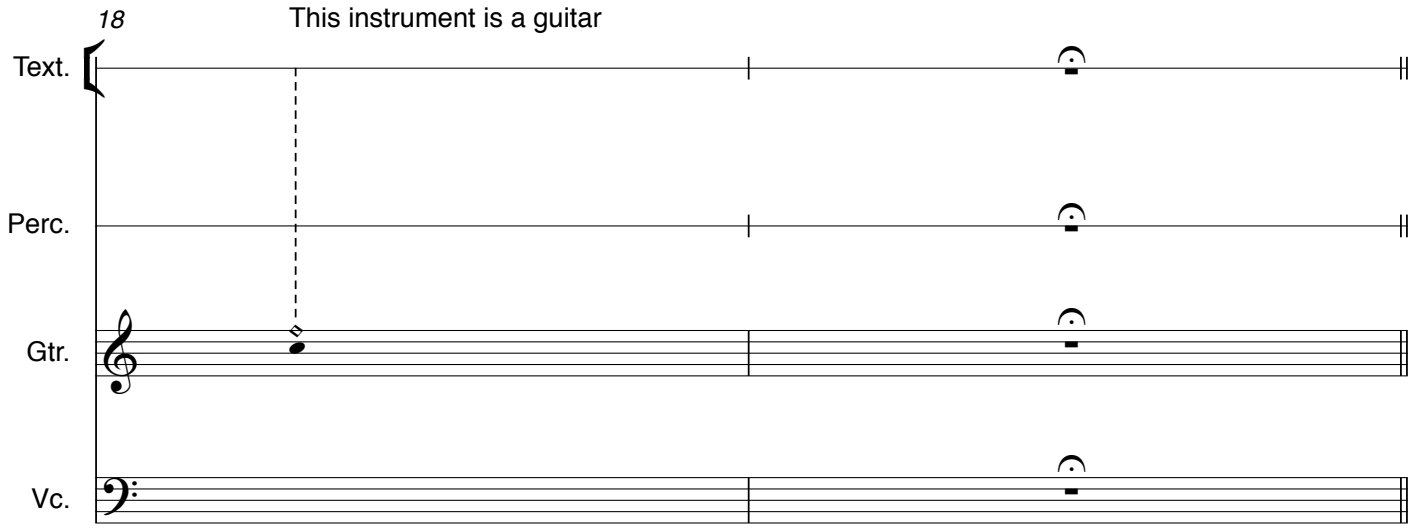

13
Can a computer decipher what is real?
Can a computer decide what is real?
Text.
Perc.
B
P
B
P
Gtr.
f
s.t.
Vc.
f
sim.


14
And if so, how did it reach a state where this is possible?
Who programmed it that way?
Text.
Perc.
Gtr.
Vc.


15
This
Is real
This
is realist
Text.
Perc.
P
P
Gtr.
Vc.


16
This
is realism
This is an instrument
This
Text.
Perc.
P
Gtr.
Vc.


17
is an instrument
This is an instrument
This instrument is a cello
Text.
Perc.
Gtr.
Wind machine
Vc.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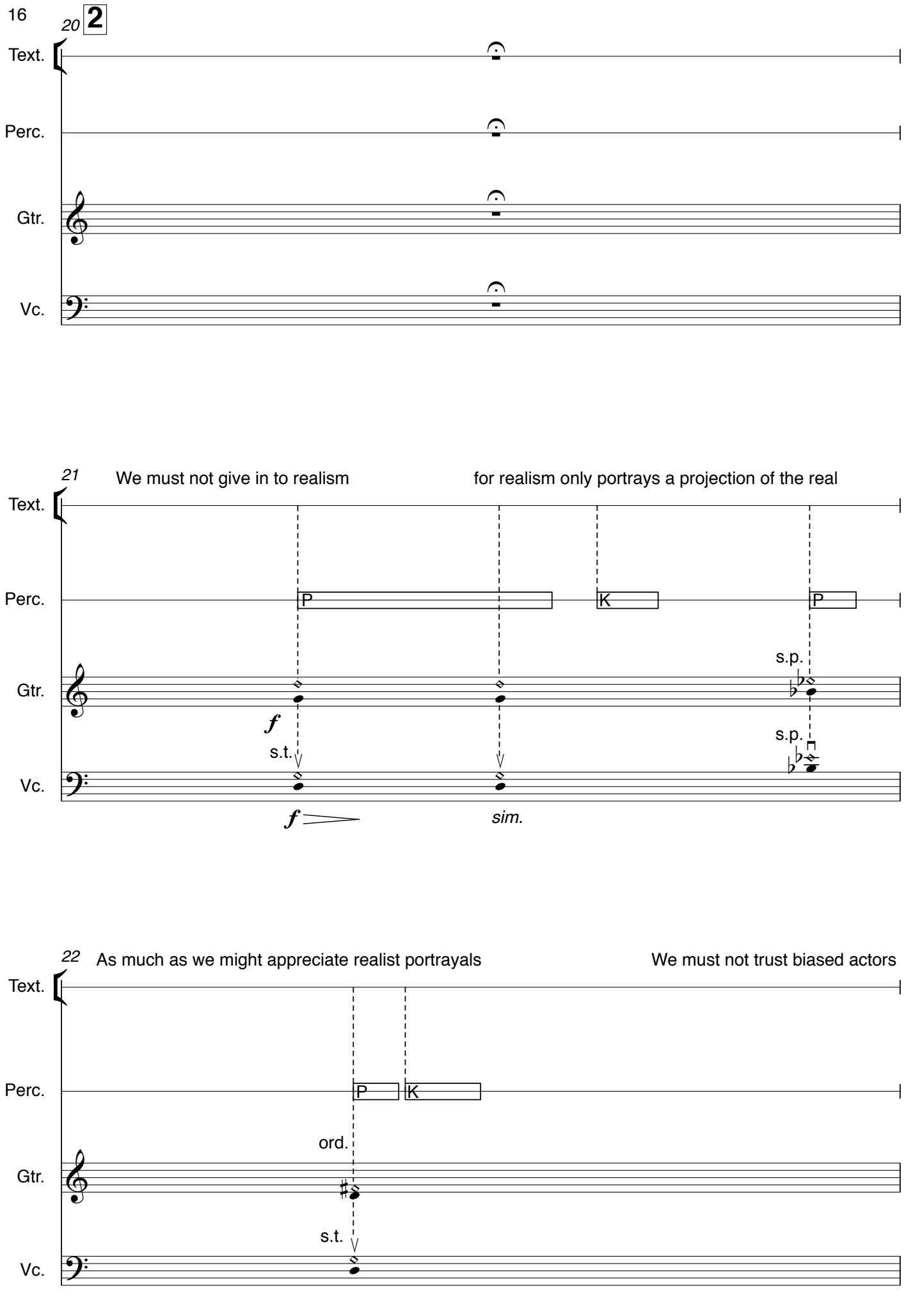
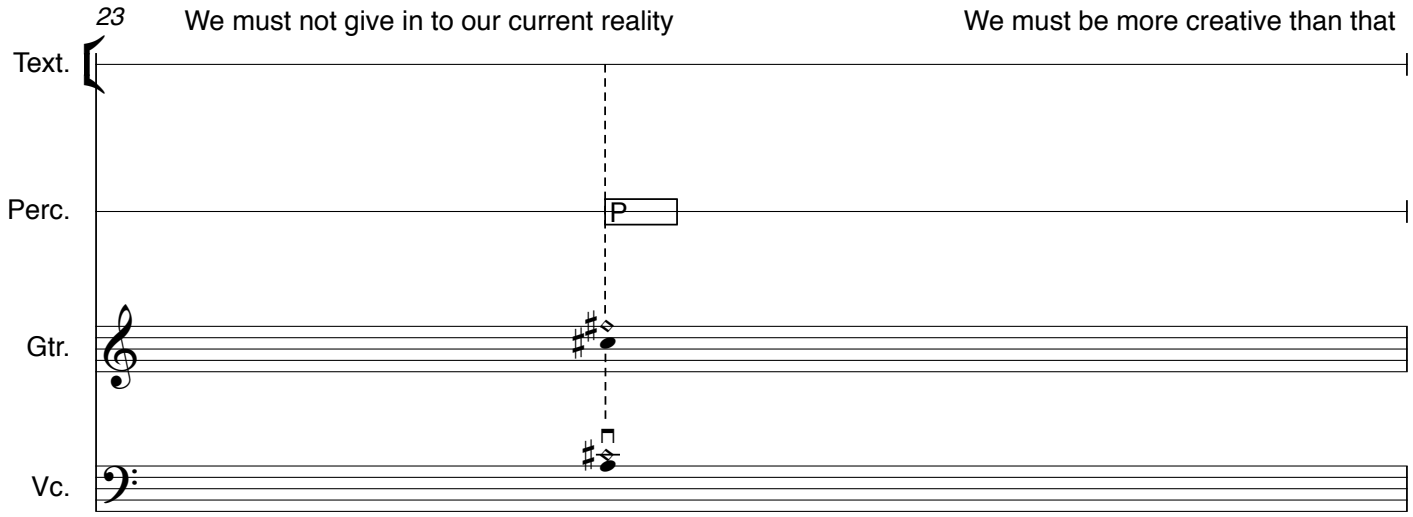
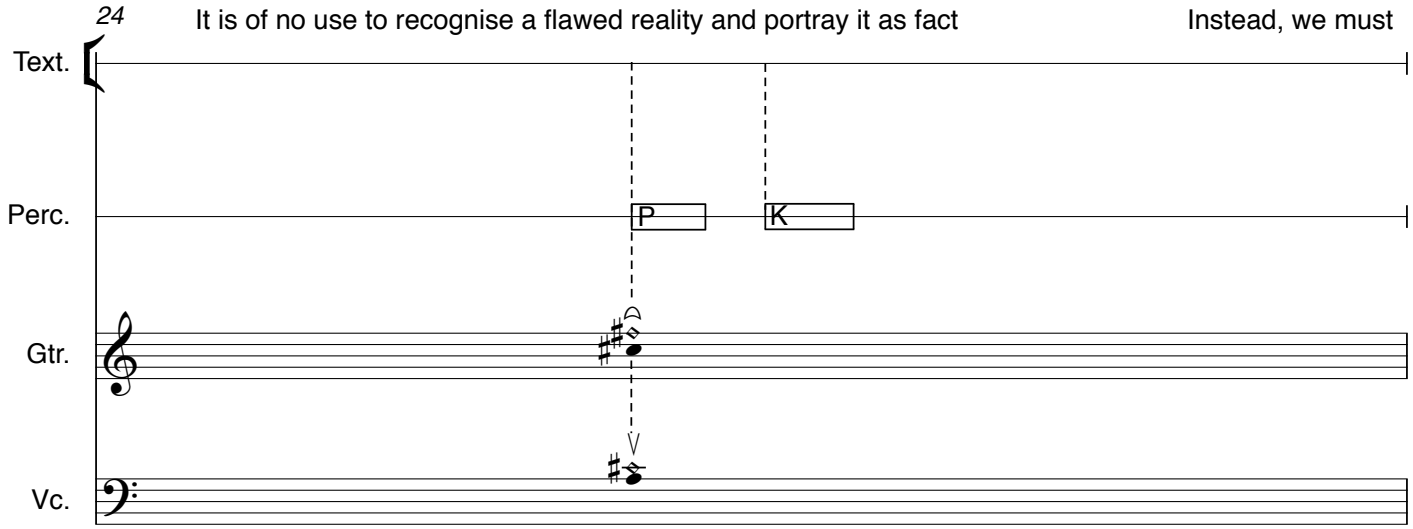
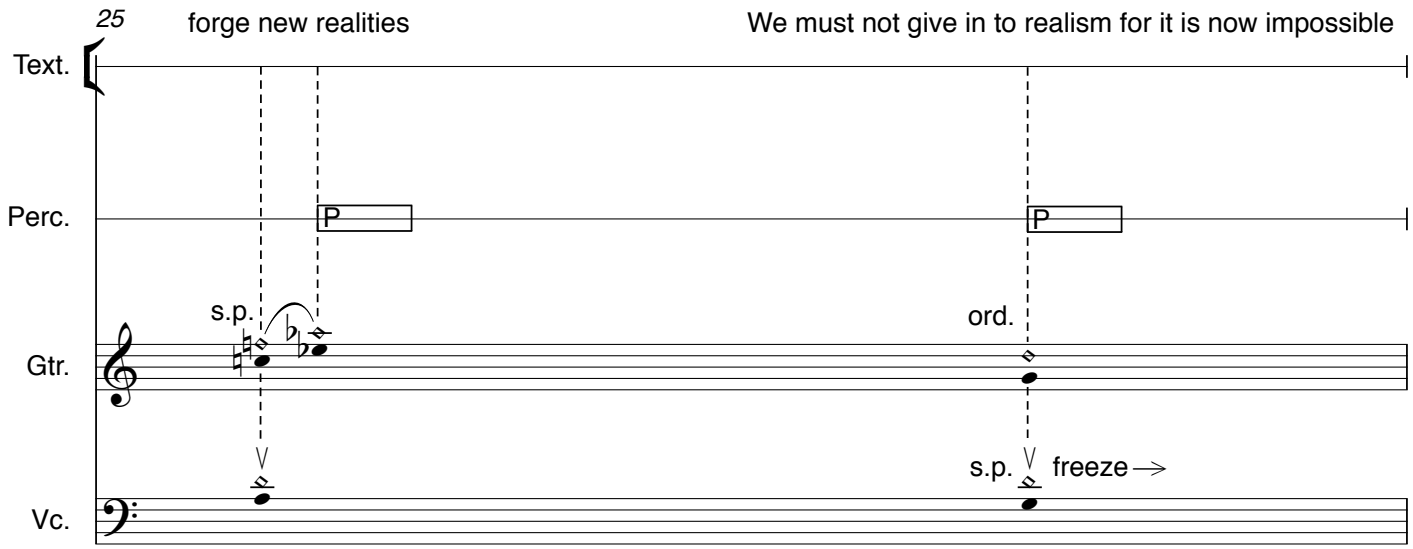
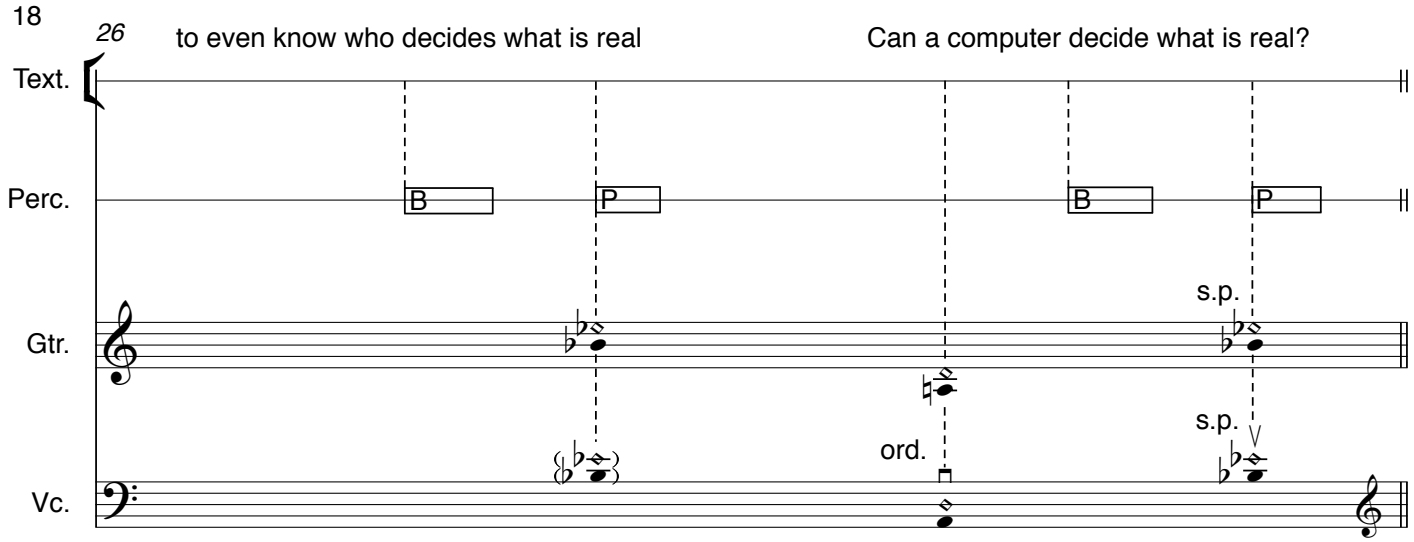
This instrument is a guitar
Text.
Perc.
Gtr.
Vc.

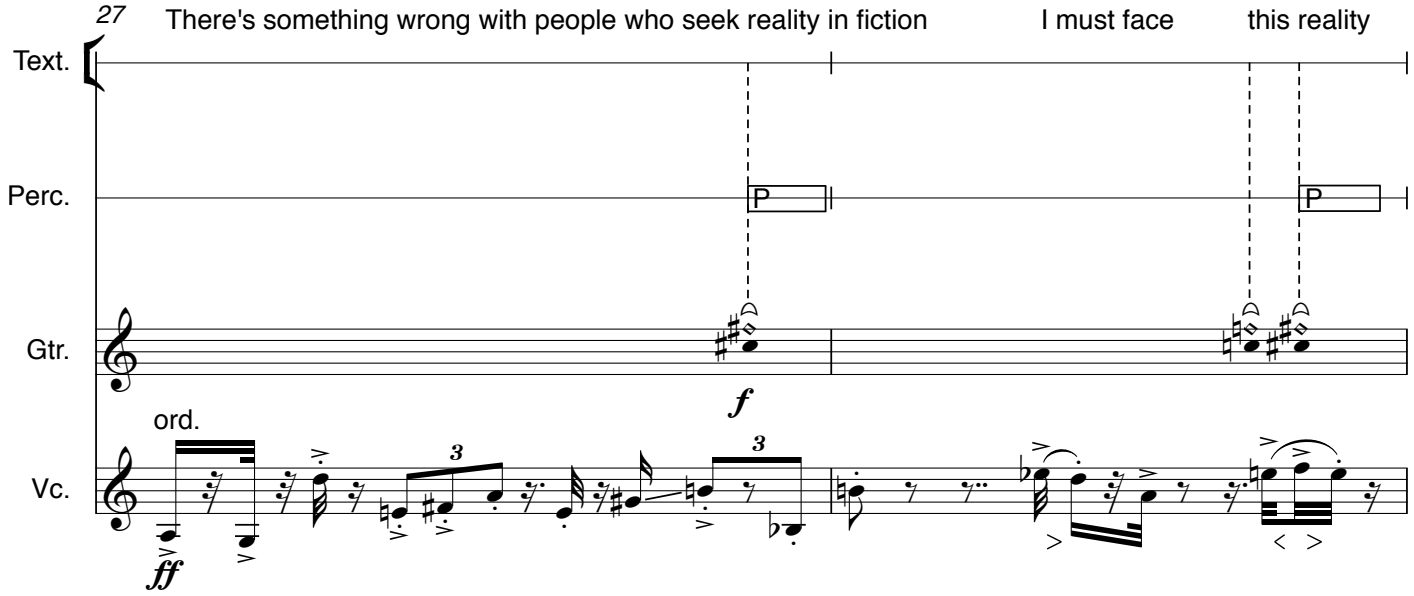

20
2
Text.
Perc.
Gtr.
Vc.
21
We must not give in to realism
for realism only portrays a projection of the real
P
K
P
s.p.
s.p.
f
s.t.
f
sim.
22
As much as we might appreciate realist portrayals
We must not trust biased actors
P
K
ord.
s.t.

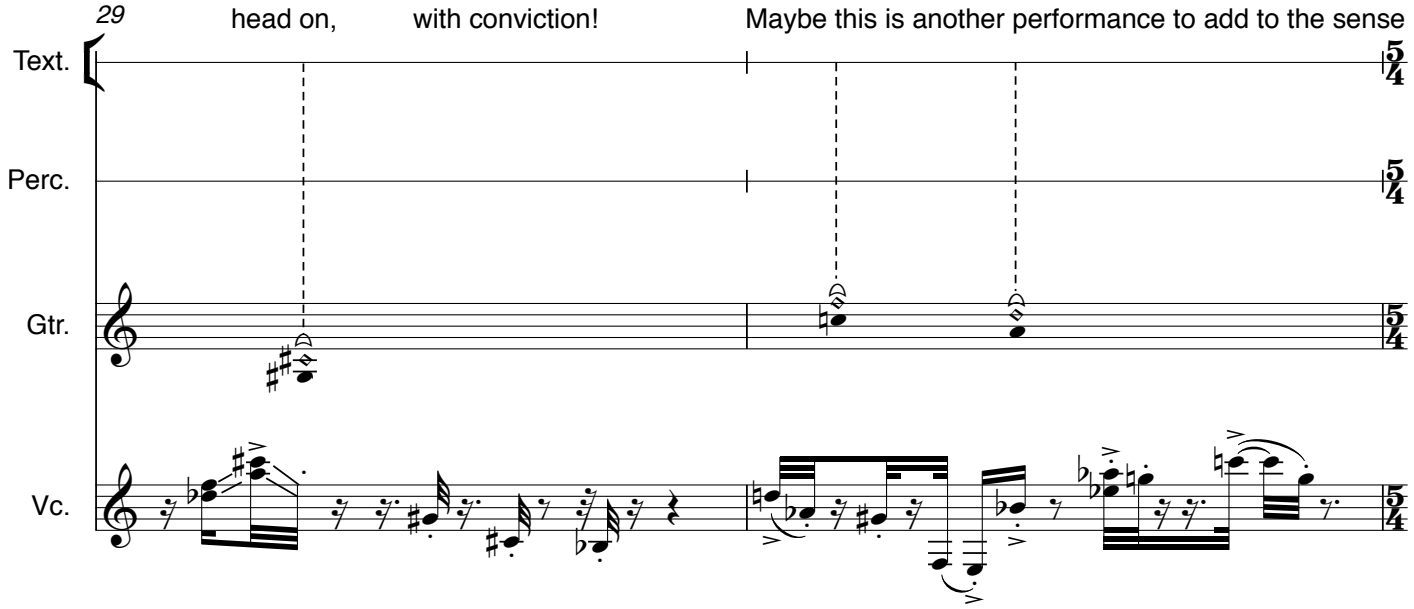

23
We must not give in to our current reality
We must be more creative than that
Text.
Perc.
P
Gtr.
Vc.

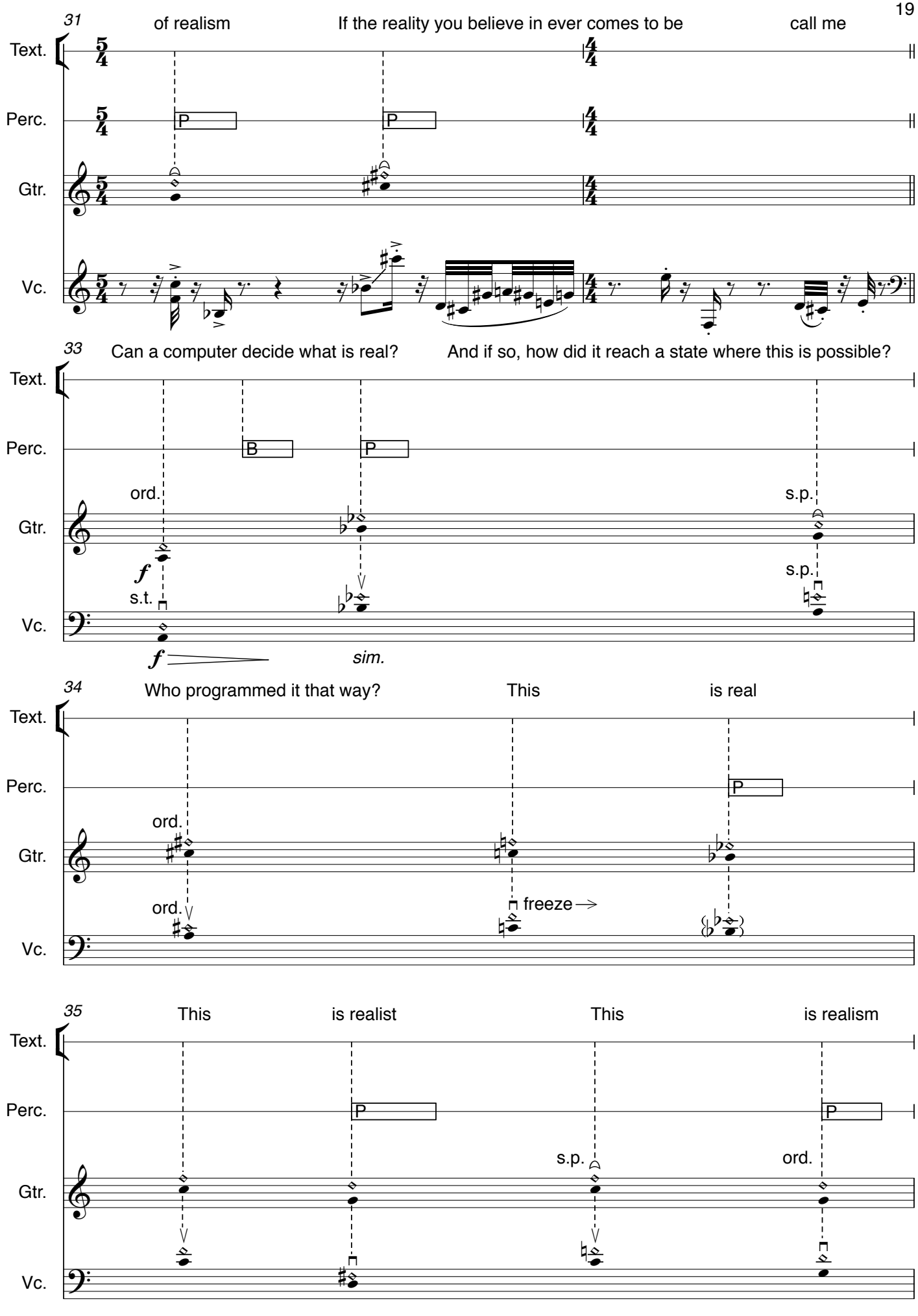

24
It is of no use to recognise a flawed reality and portray it as fact
Instead, we must
Text.
Perc.
P
K
Gtr.
Vc.

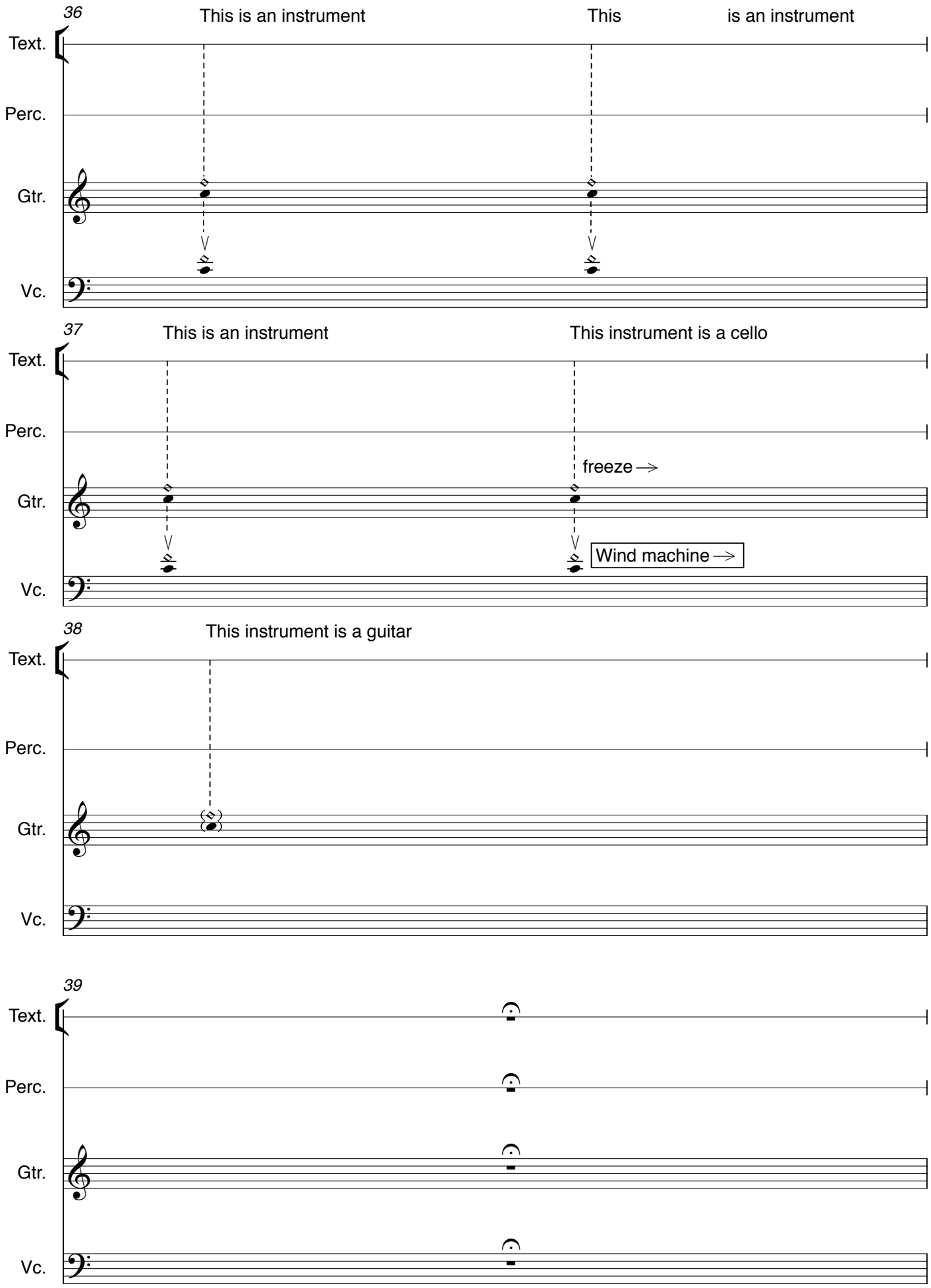

25
forge new realities
We must not give in to realism for it is now impossible
Text.
Perc.
P
P
s.p.
ord.
Gtr.
s.p.
freeze
Vc.

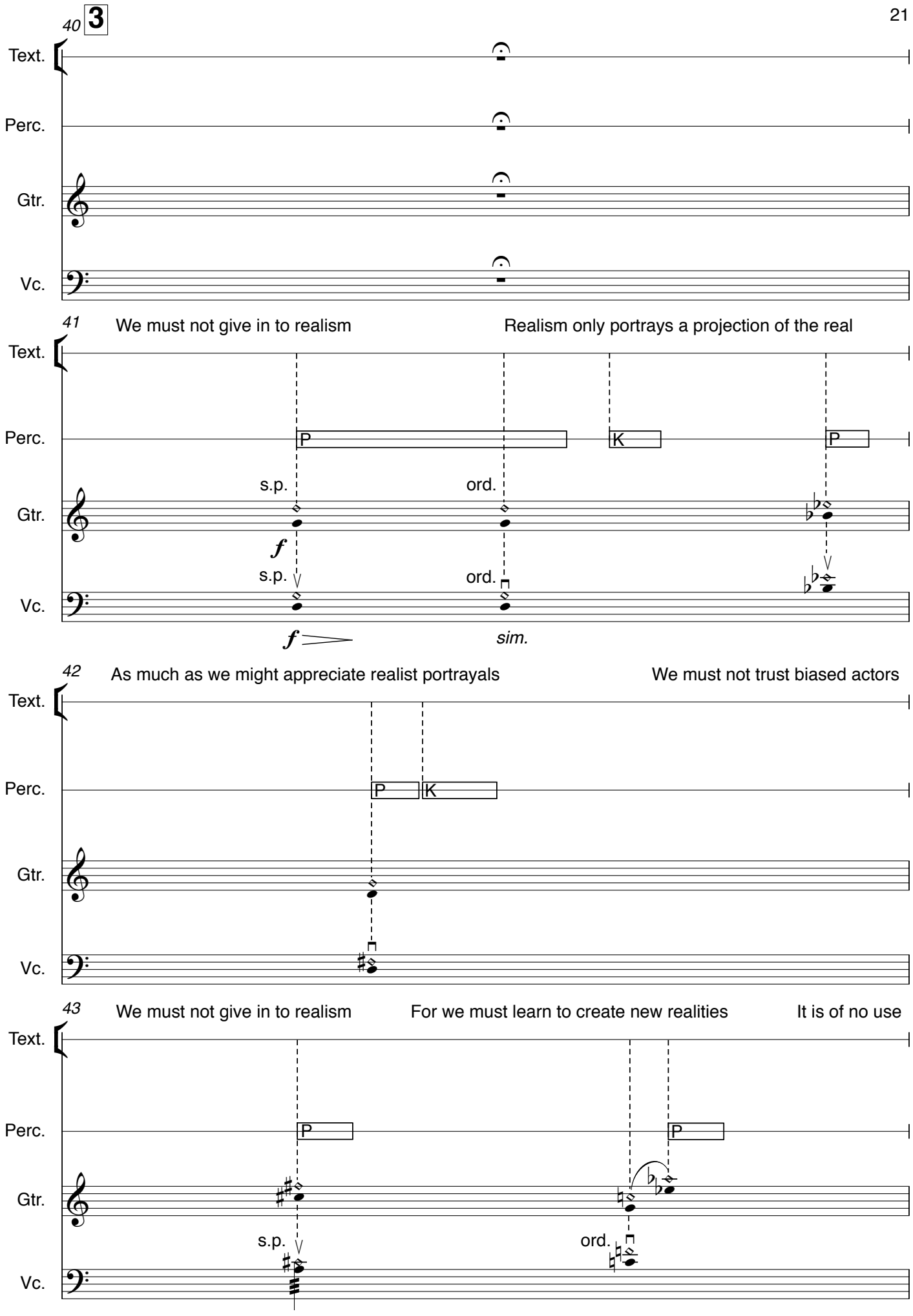

26
to even know who decides what is real
Can a computer decide what is real?
Text.
Perc.
B
P
B
P
Gtr.
s.p.
s.p.
ord.
Vc.

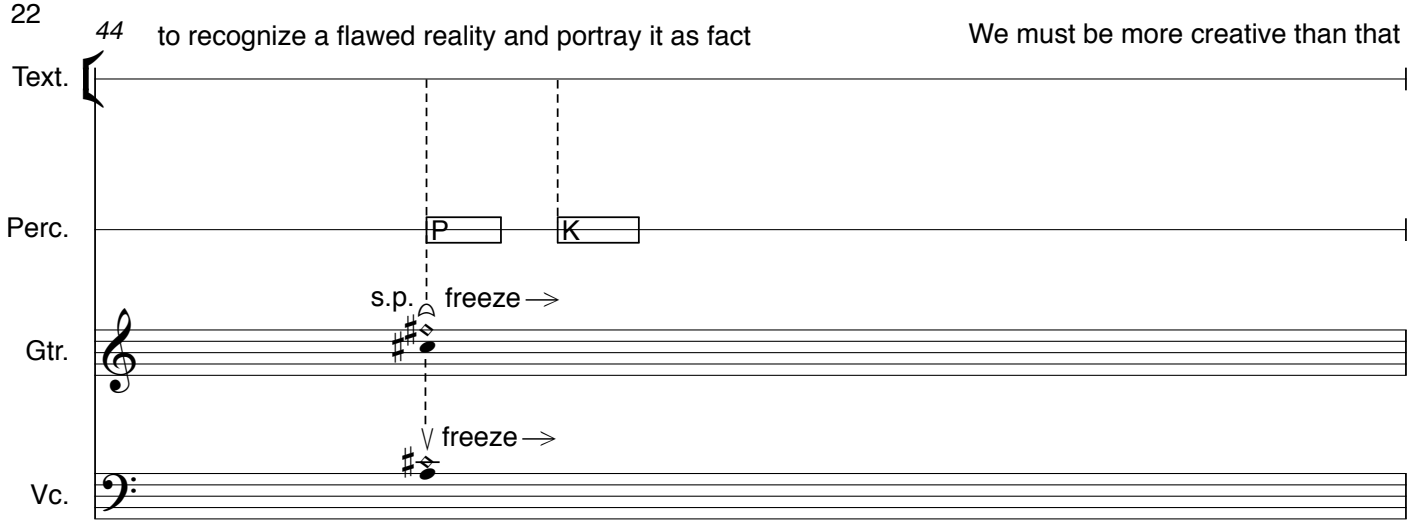

27
There's something wrong with people who seek reality in fiction
I must face
this reality
Text.
Perc.
P
P
Gtr.
f
ord.
Vc.
ff
3
3

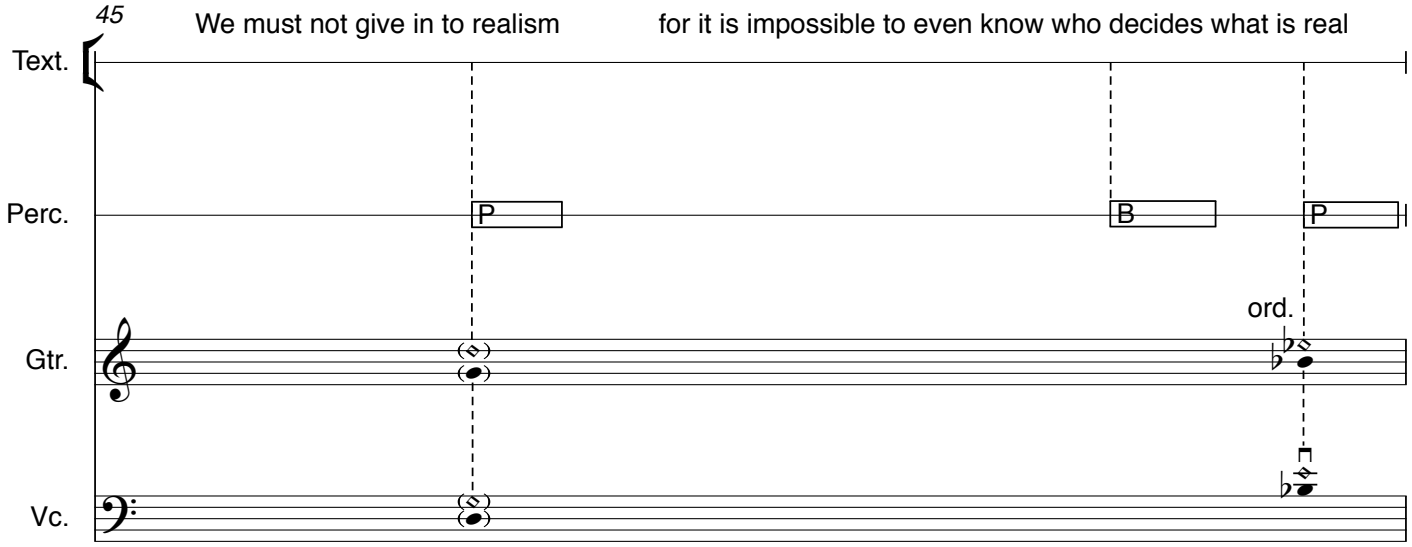

29
head on,
with conviction!
Maybe this is another performance to add to the sense
Text.
Perc.
Gtr.
Vc.
5/4
5/4
5/4
5/4

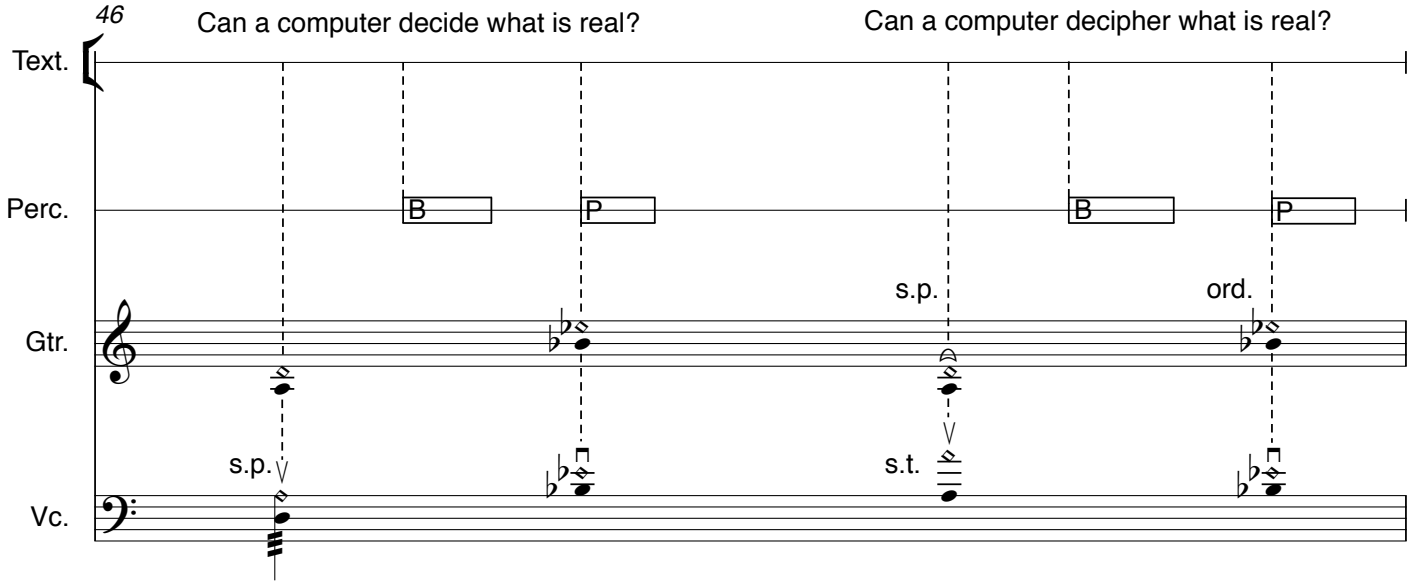

31
of realism
If the reality you believe in ever comes to be
call me
Text.
Perc.
Gtr.
Vc.
P
P
33
Can a computer decide what is real?
And if so, how did it reach a state where this is possible?
B
P
ord.
s.p.
s.p.
f
s.t.
f
sim.
34
Who programmed it that way?
This
is real
P
ord.
ord.
freeze
35
This
is realist
This
is realism
P
P
s.p.
ord.

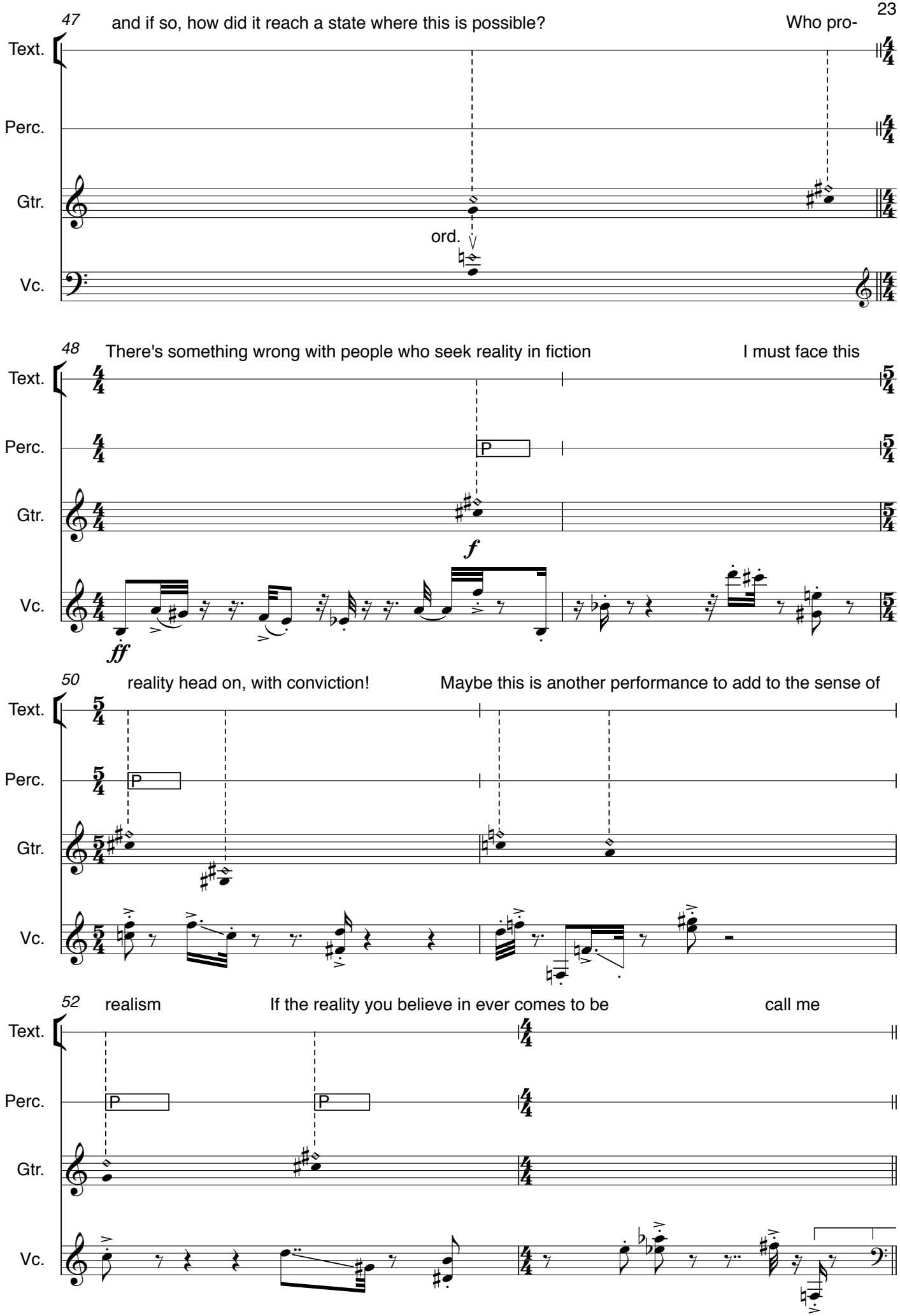

36
This is an instrument
This
is an instrument
Text.
Perc.
Gtr.
Vc.
37
This is an instrument
This instrument is a cello
Text.
Perc.
freeze
Gtr.
Wind machine
Vc.
38
This instrument is a guitar
Text.
Perc.
Gtr.
Vc.
39
Text.
Perc.
Gtr.
Vc.

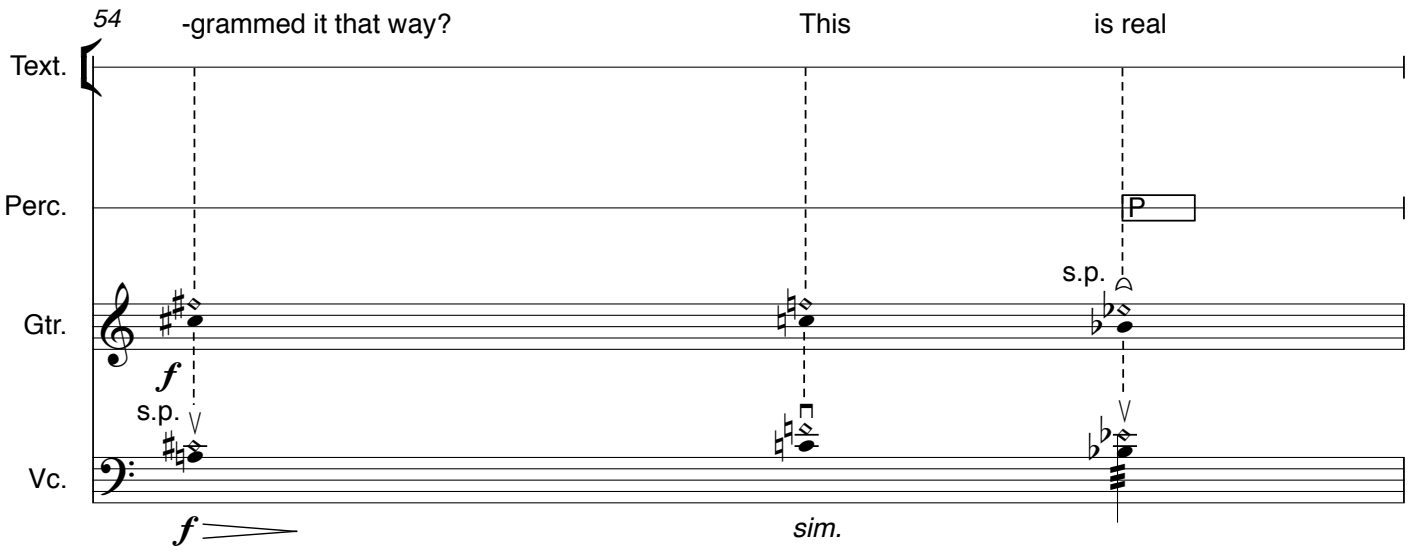

40
3
Text.
Perc.
Gtr.
Vc.
41
We must not give in to realism
Realism only portrays a projection of the real
P
K
P
s.p.
ord.
f
s.p.
ord.
f
sim.
42
As much as we might appreciate realist portrayals
We must not trust biased actors
P
K
43
We must not give in to realism
For we must learn to create new realities
It is of no use
P
P
s.p.
ord.

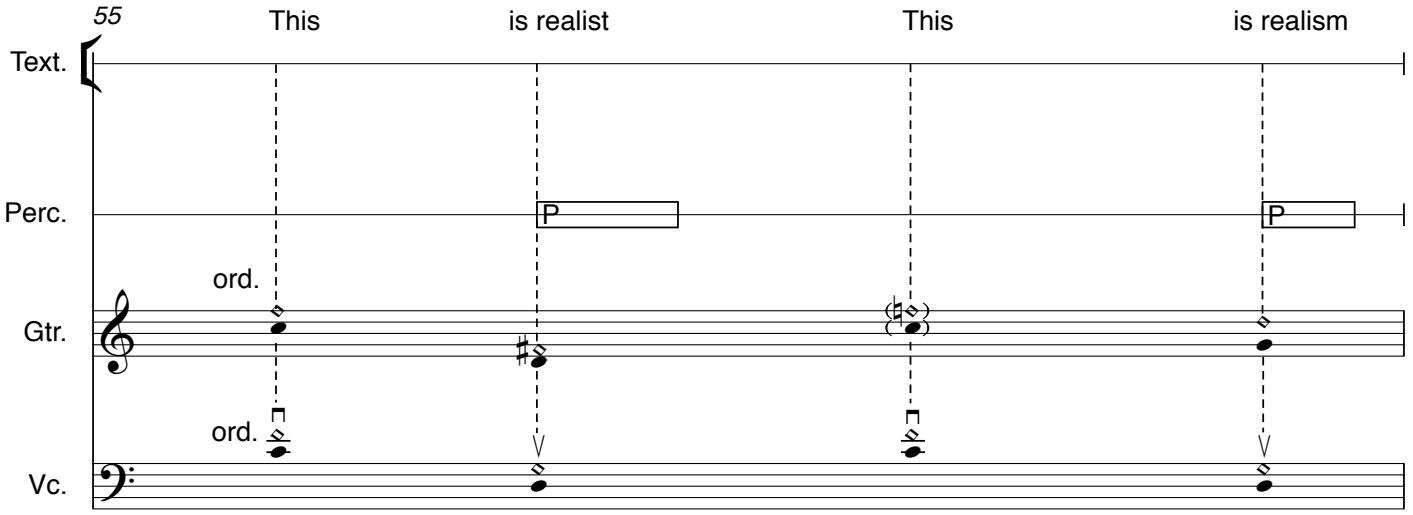

44
to recognize a flawed reality and portray it as fact
We must be more creative than that
Text.
Perc.
P
K
s.p.
freeze
Gtr.
freeze
Vc.

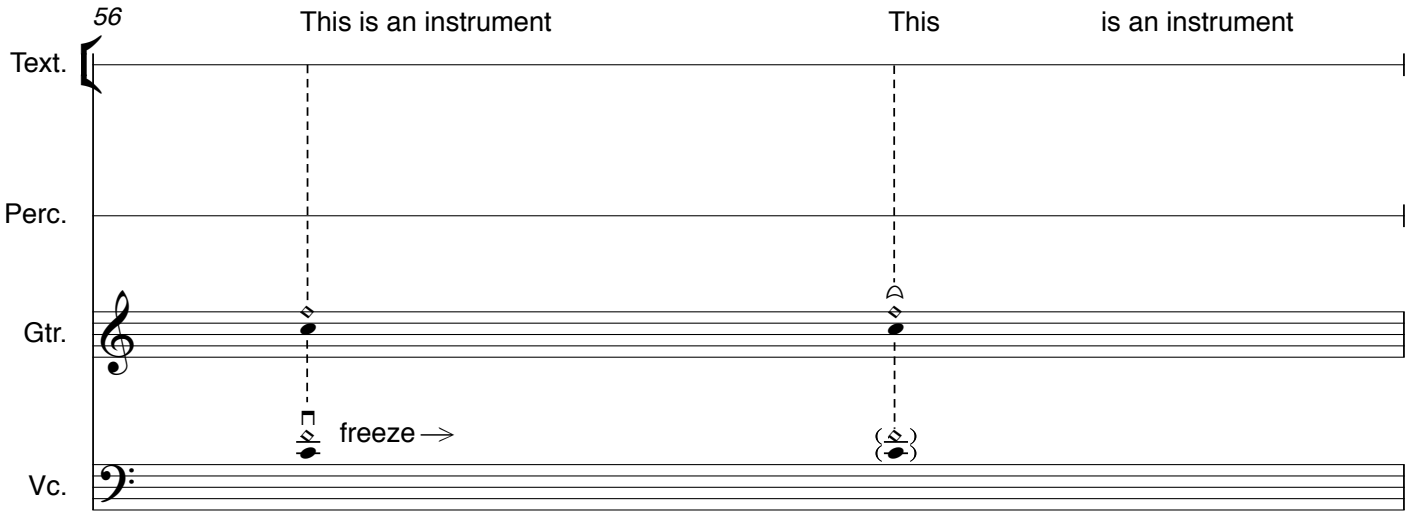

45
We must not give in to realism
for it is impossible to even know who decides what is real
Text.
Perc.
P
B
P
ord.
Gtr.
Vc.

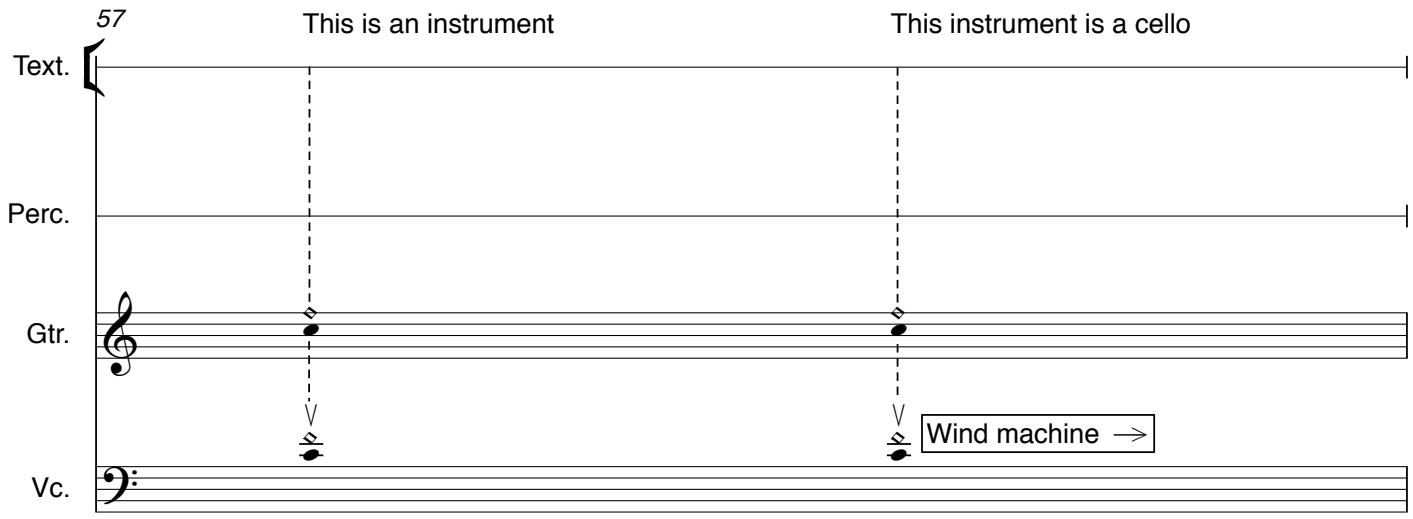

46
Can a computer decide what is real?
Can a computer decipher what is real?
Text.
Perc.
B
P
B
P
s.p.
ord.
Gtr.
s.p.
s.t.
Vc.

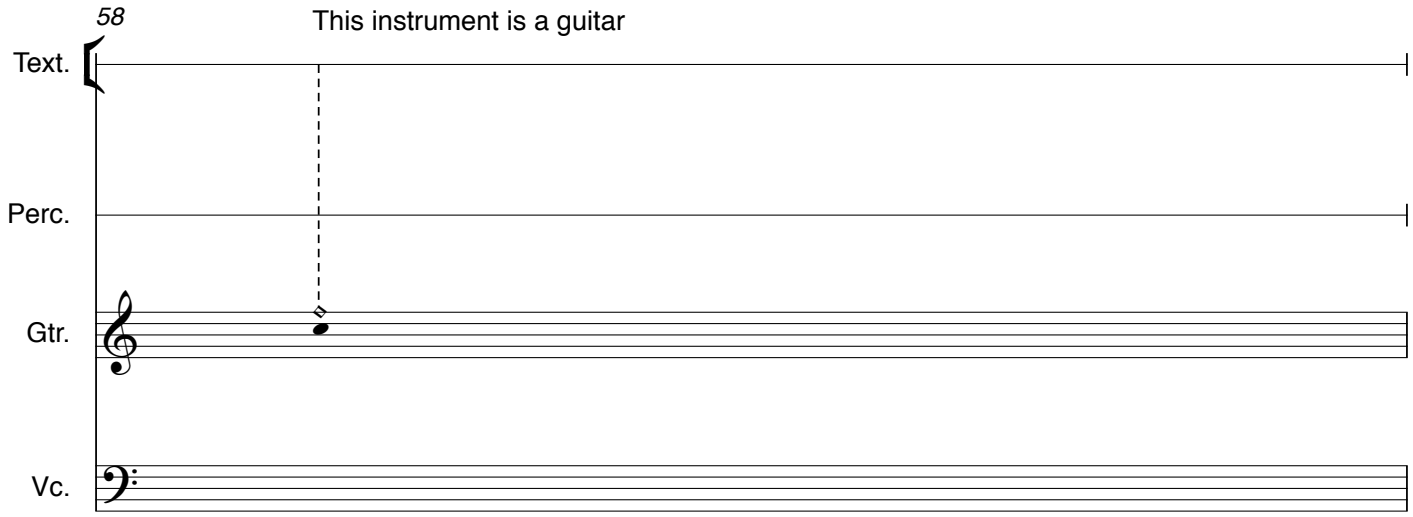

47
and if so, how did it reach a state where this is possible?
Who pro-
Text.
Perc.
Gtr.
ord.
Vc.
48
There's something wrong with people who seek reality in fiction
I must face this
Text.
Perc.
P
Gtr.
f
Vc.
ff
50
reality head on, with conviction!
Maybe this is another performance to add to the sense of
Text.
Perc.
P
Gtr.
Vc.
52
realism
If the reality you believe in ever comes to be
call me
Text.
Perc.
P
P
Gtr.
Vc.

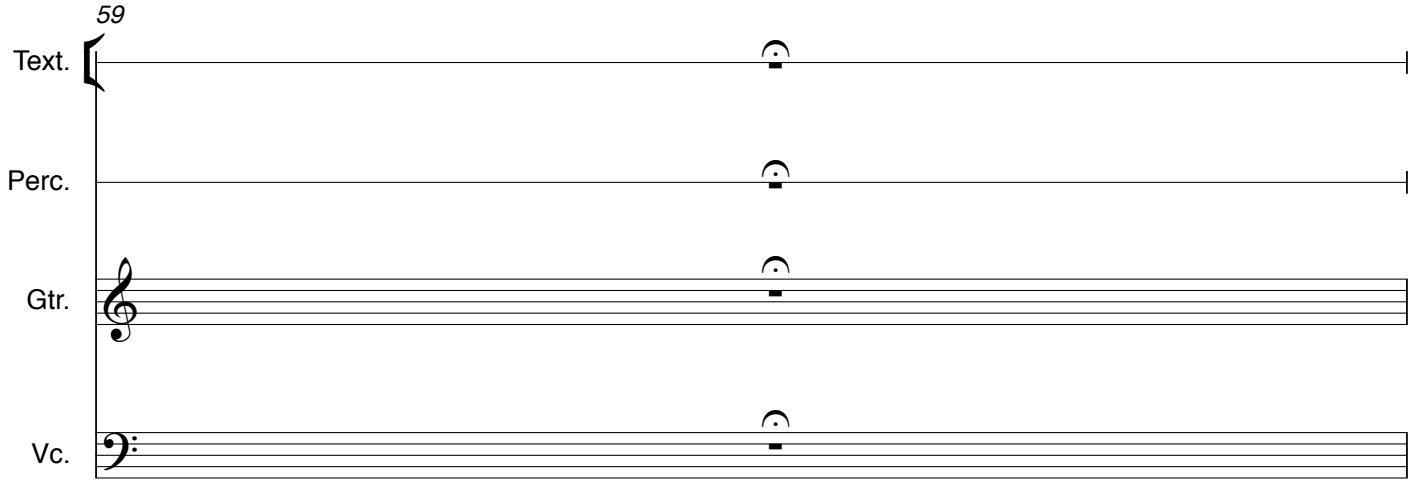

54
-grammed it that way?
This
is real
Text.
Perc.
P
Gtr.
s.p.
f
s.p.
Vc.
f
sim.

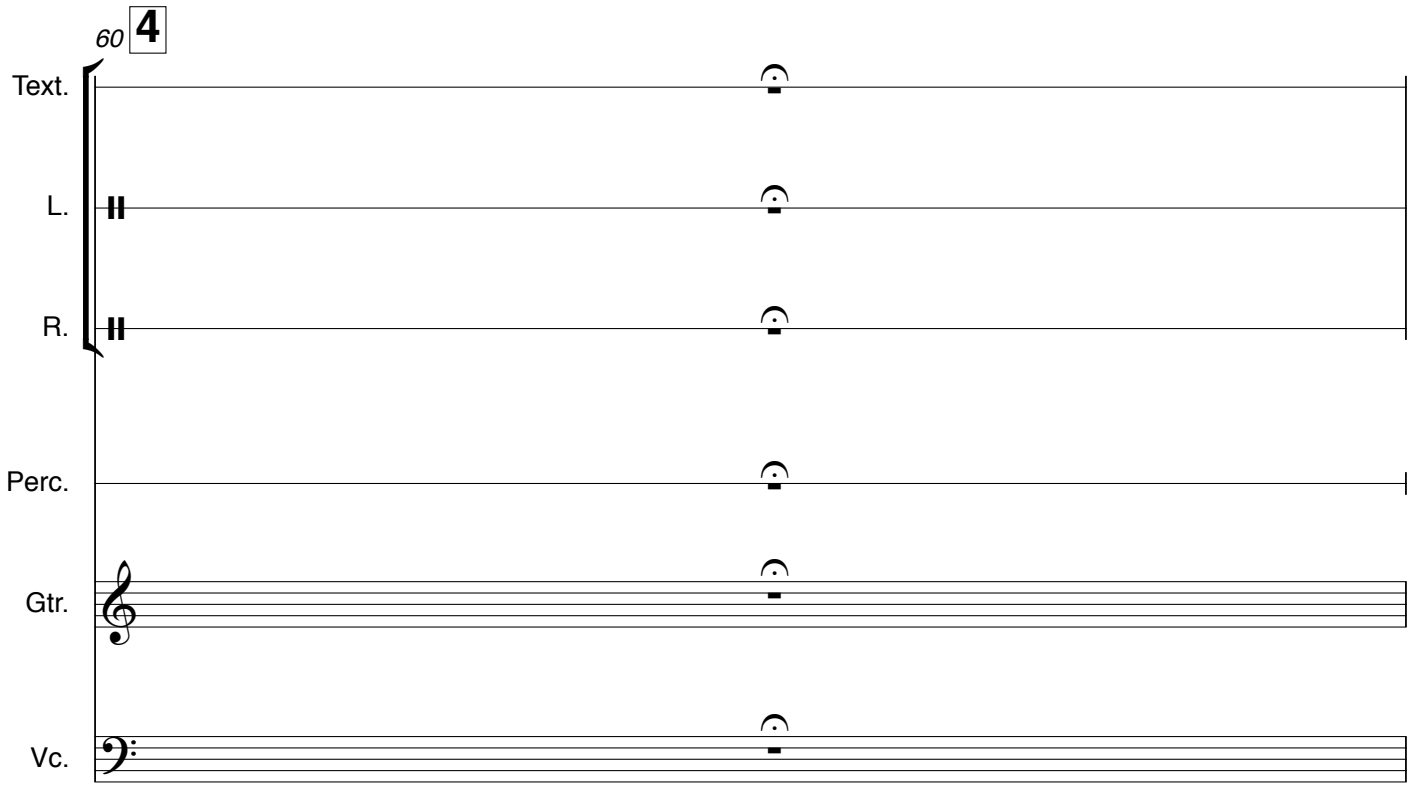

55
This
is realist
This
is realism
Text.
Perc.
P
P
ord.
Gtr.
ord.
Vc.

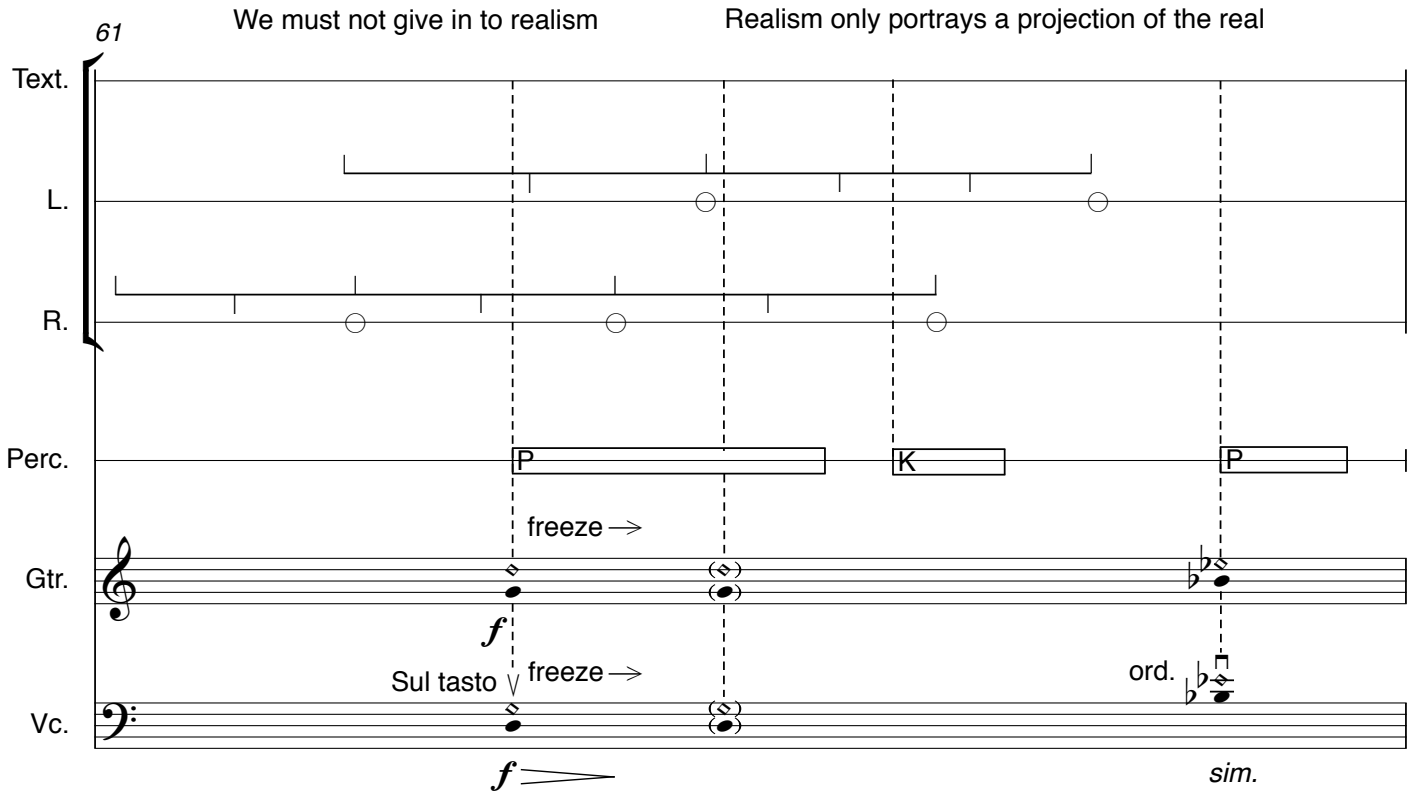

56
This is an instrument
This
is an instrument
Text.
Perc.
Gtr.
freeze
Vc.

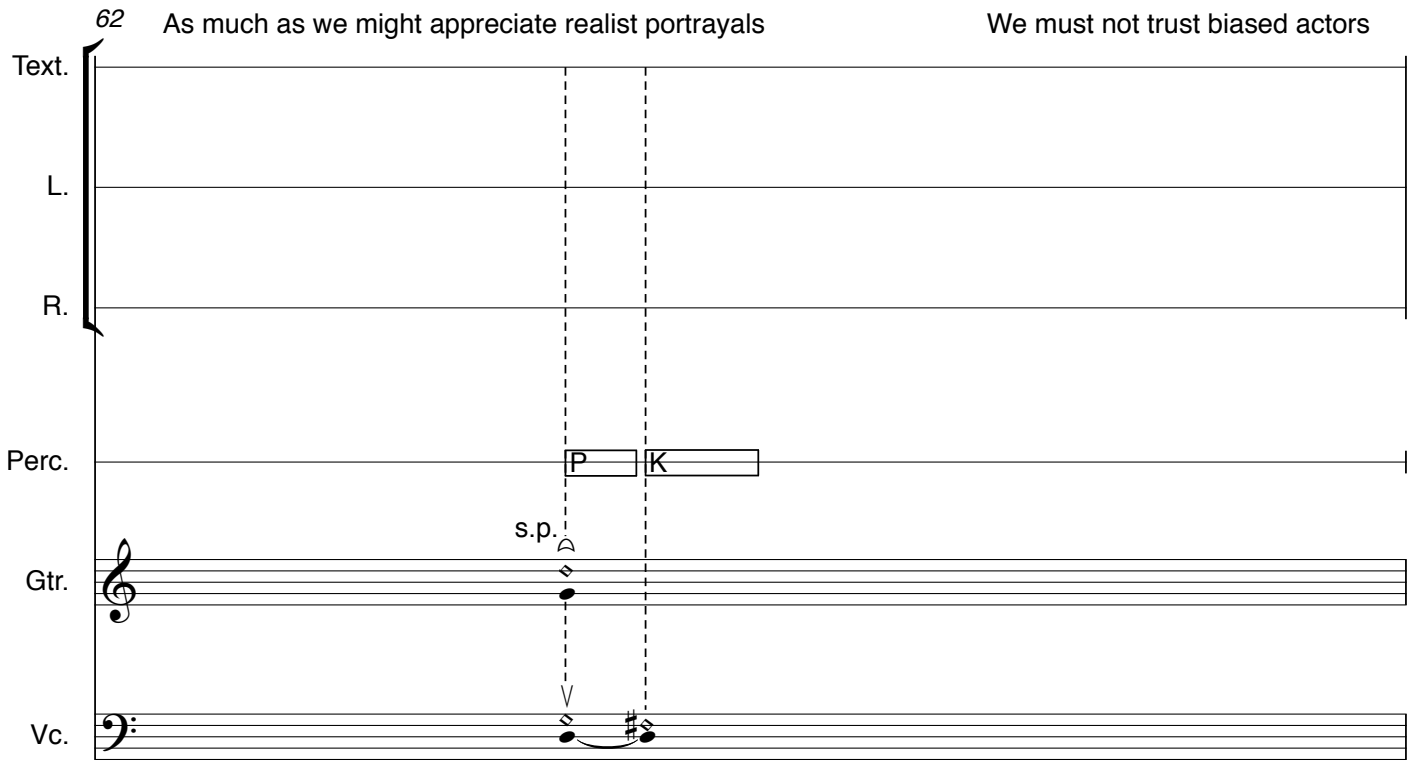

57
This is an instrument
This instrument is a cello
Text.
Perc.
Gtr.
Wind machine
Vc.

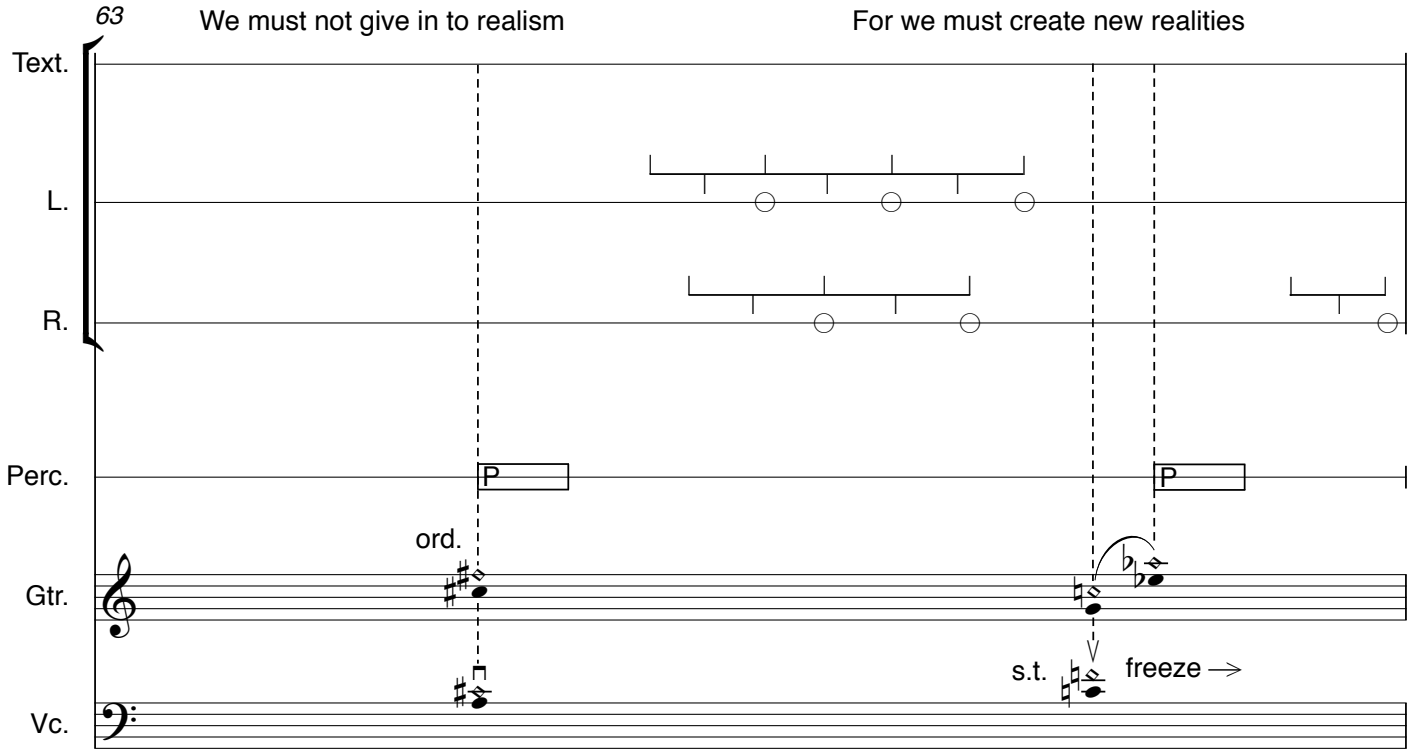

58
This instrument is a guitar
Text.
Perc.
Gtr.
Vc.

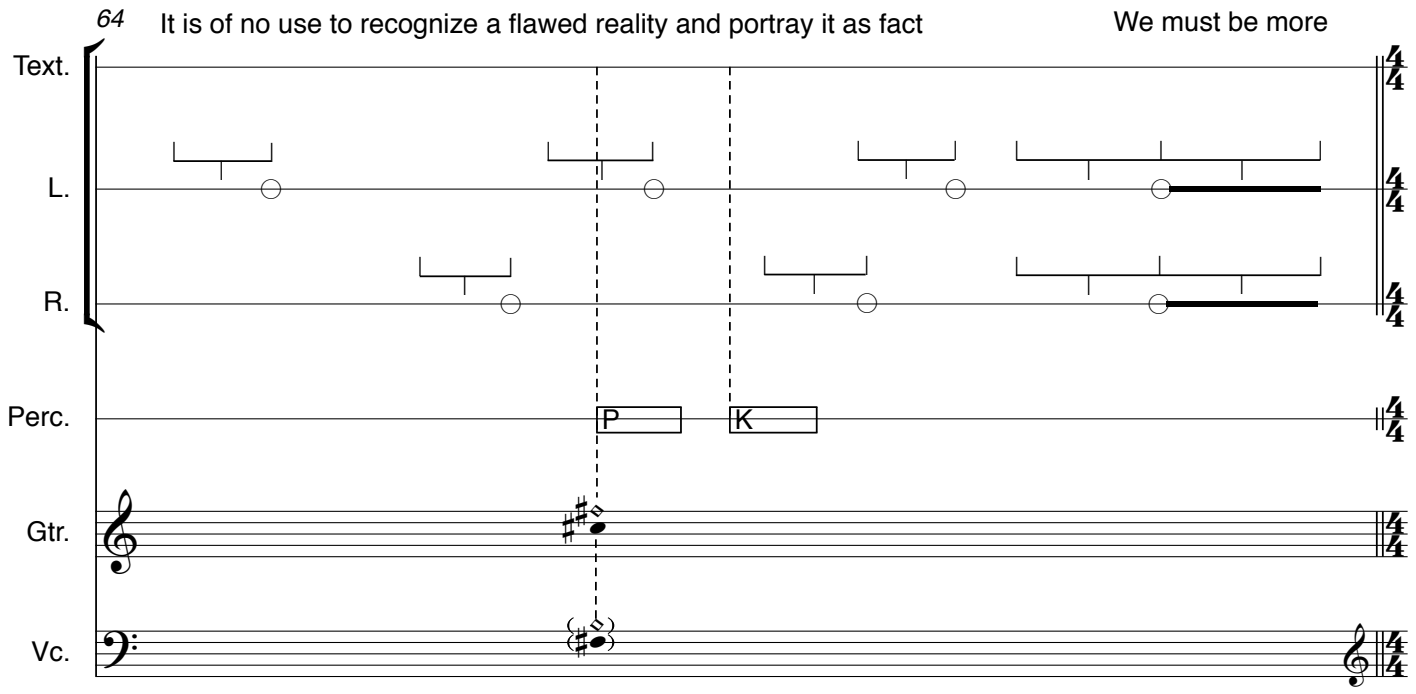

59
Text.
Perc.
Gtr.
Vc.

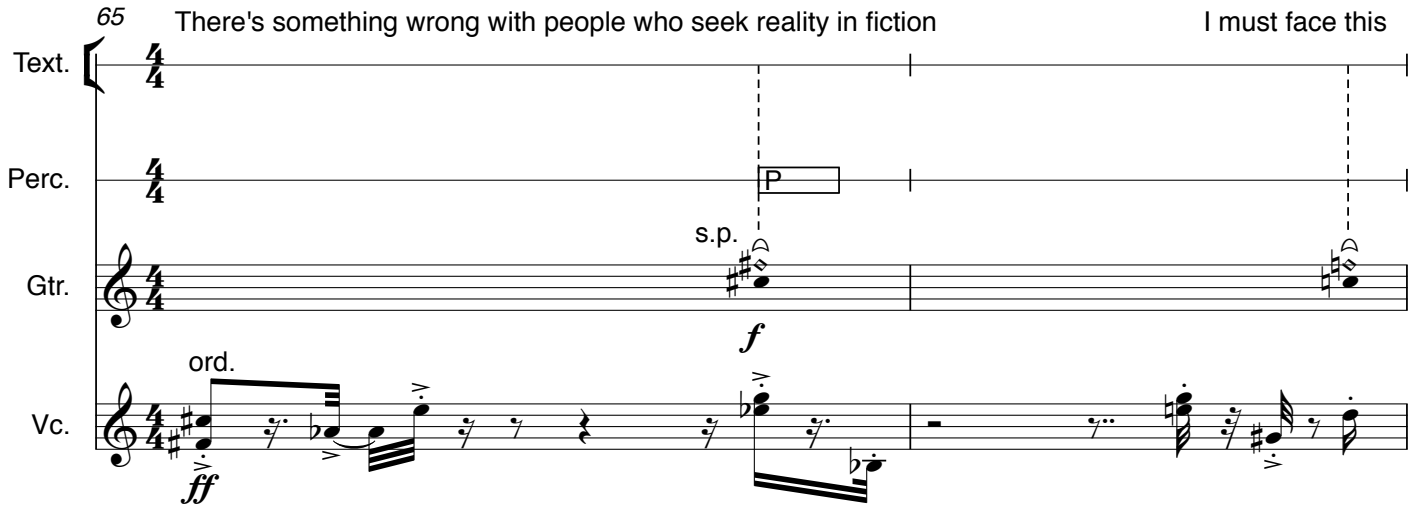

60
4
Text.
L.
R.
Perc.
Gtr.
Vc.

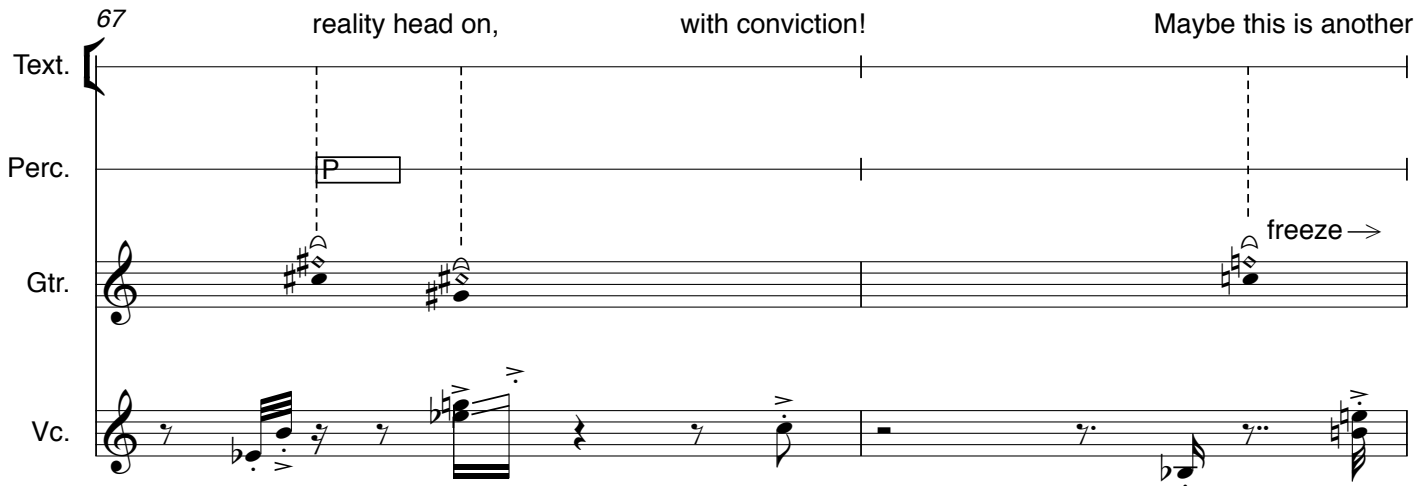

61
We must not give in to realism
Realism only portrays a projection of the real
Text.
L.
R.
Perc.
P
K
P
freeze →
Gtr.
f
Sul tasto
freeze →
ord.
Vc.
f
sim.

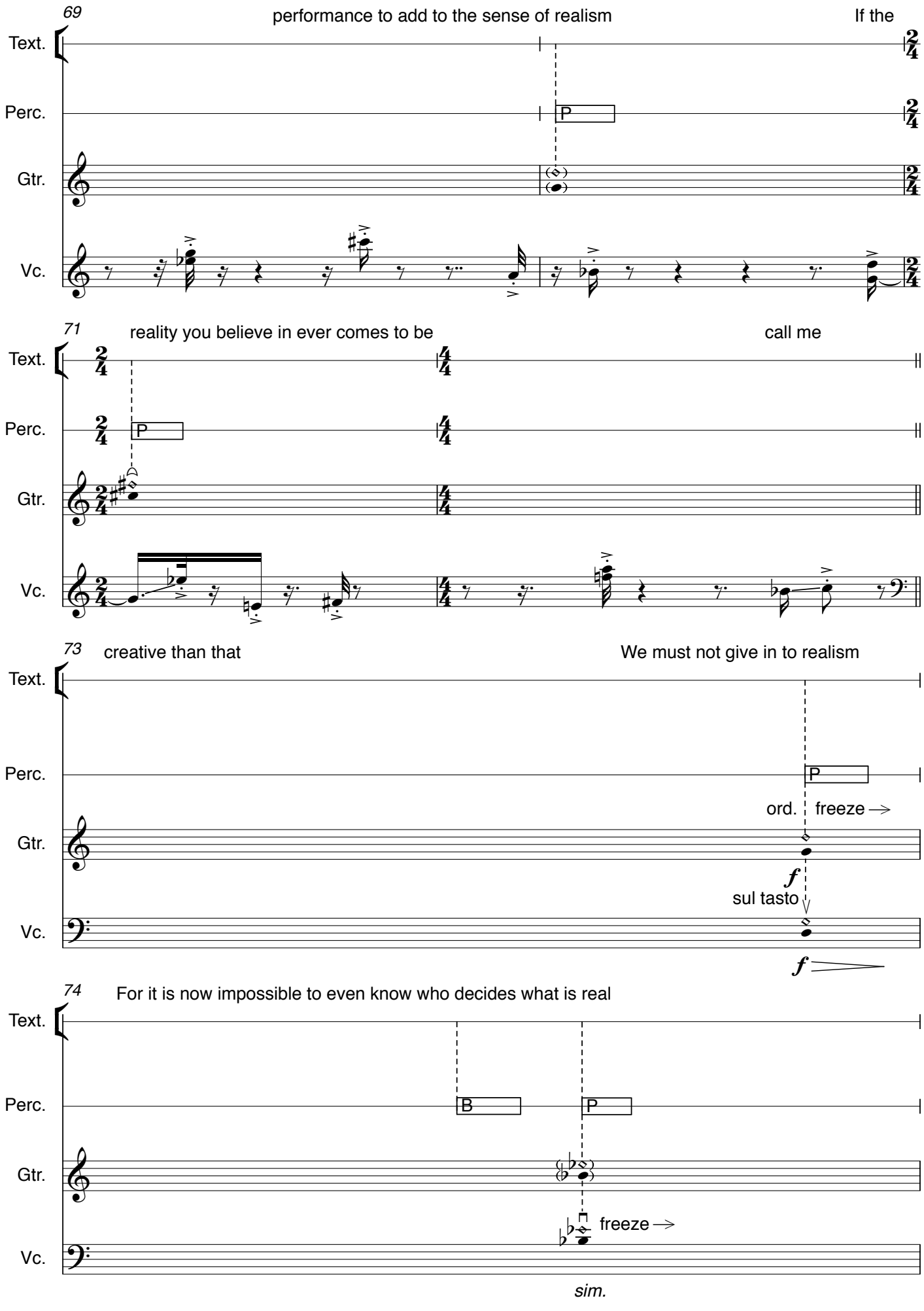

62
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K
s.p.
Gtr.
Vc.

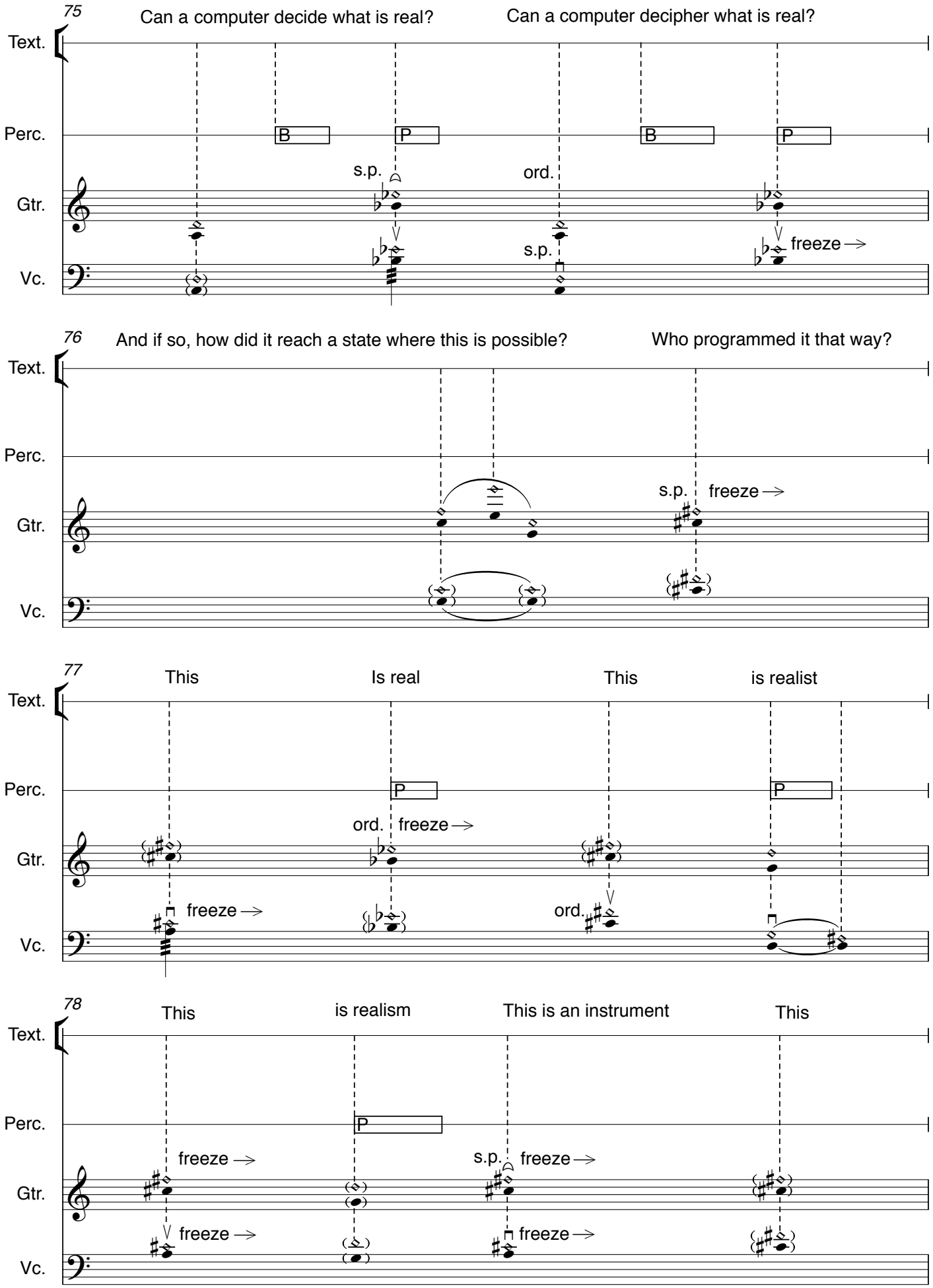

63
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P
P
ord.
Gtr.
s.t.
freeze →
Vc.

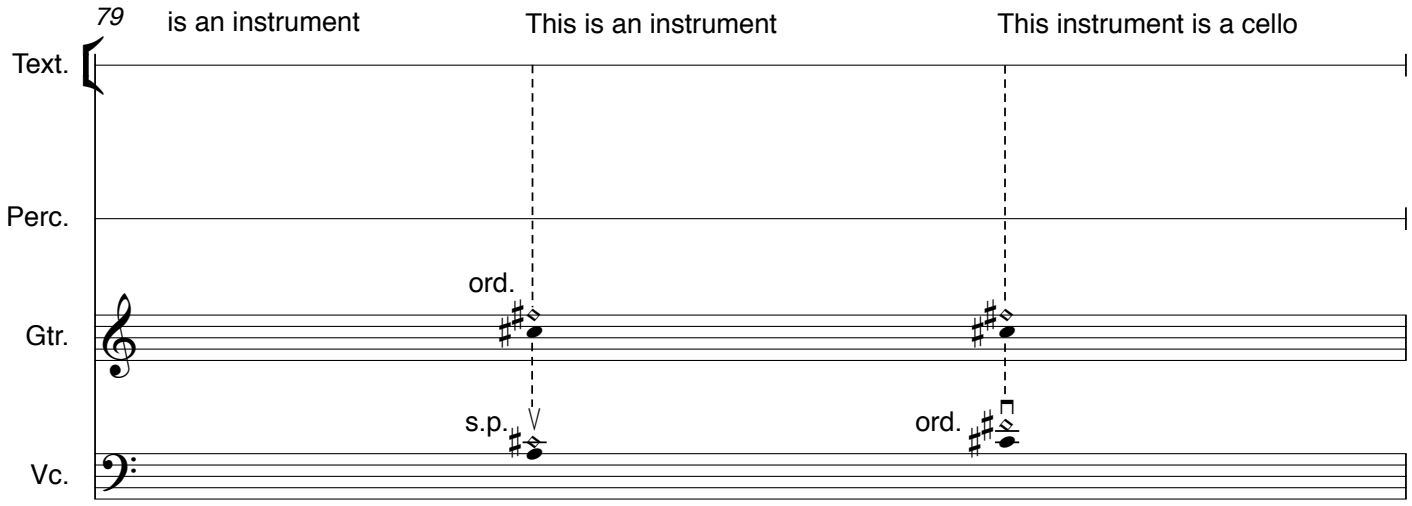

64
It is of no use to recognize a flawed reality and portray it as fact
We must be more
Text.
L.
R.
Perc.
P
K
Gtr.
Vc.

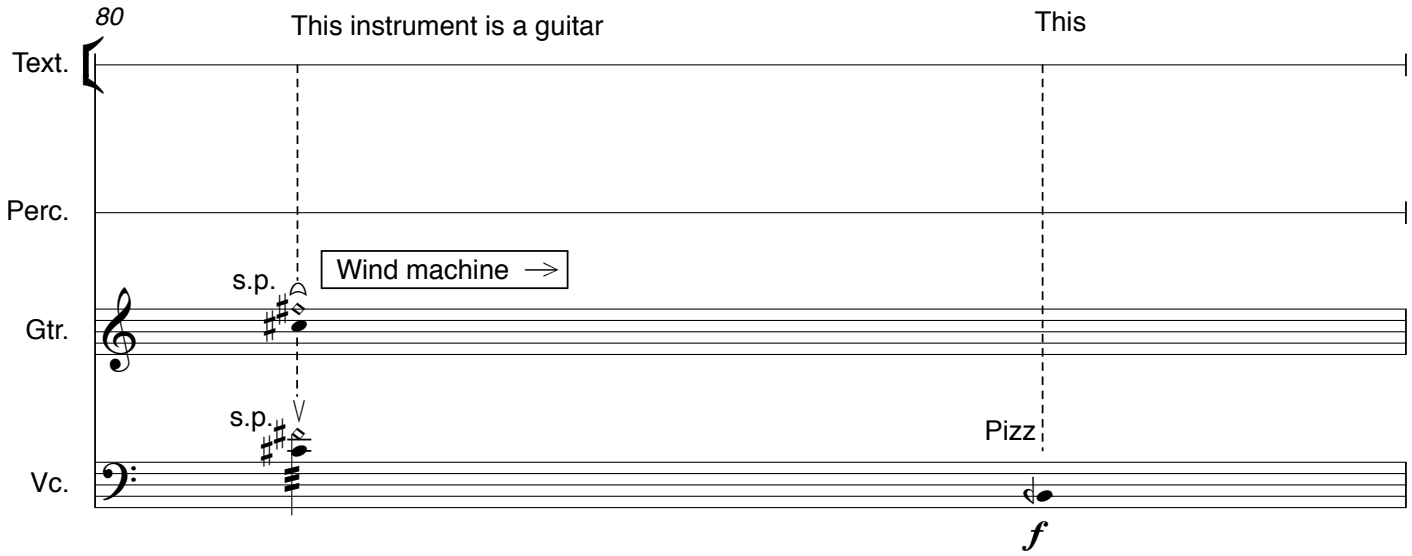

65
There's something wrong with people who seek reality in fiction
I must face this
Text.
Perc.
P
s.p.
Gtr.
f
ord.
Vc.
ff

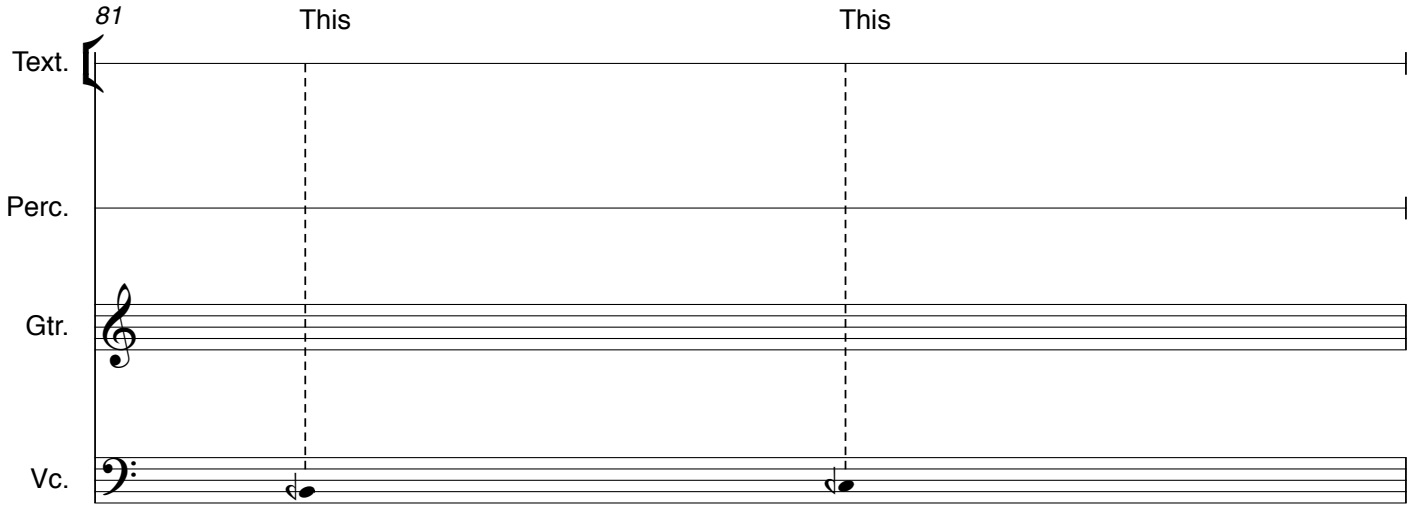

67
reality head on,
with conviction!
Maybe this is another
Text.
Perc.
P
freeze
Gtr.
Vc.

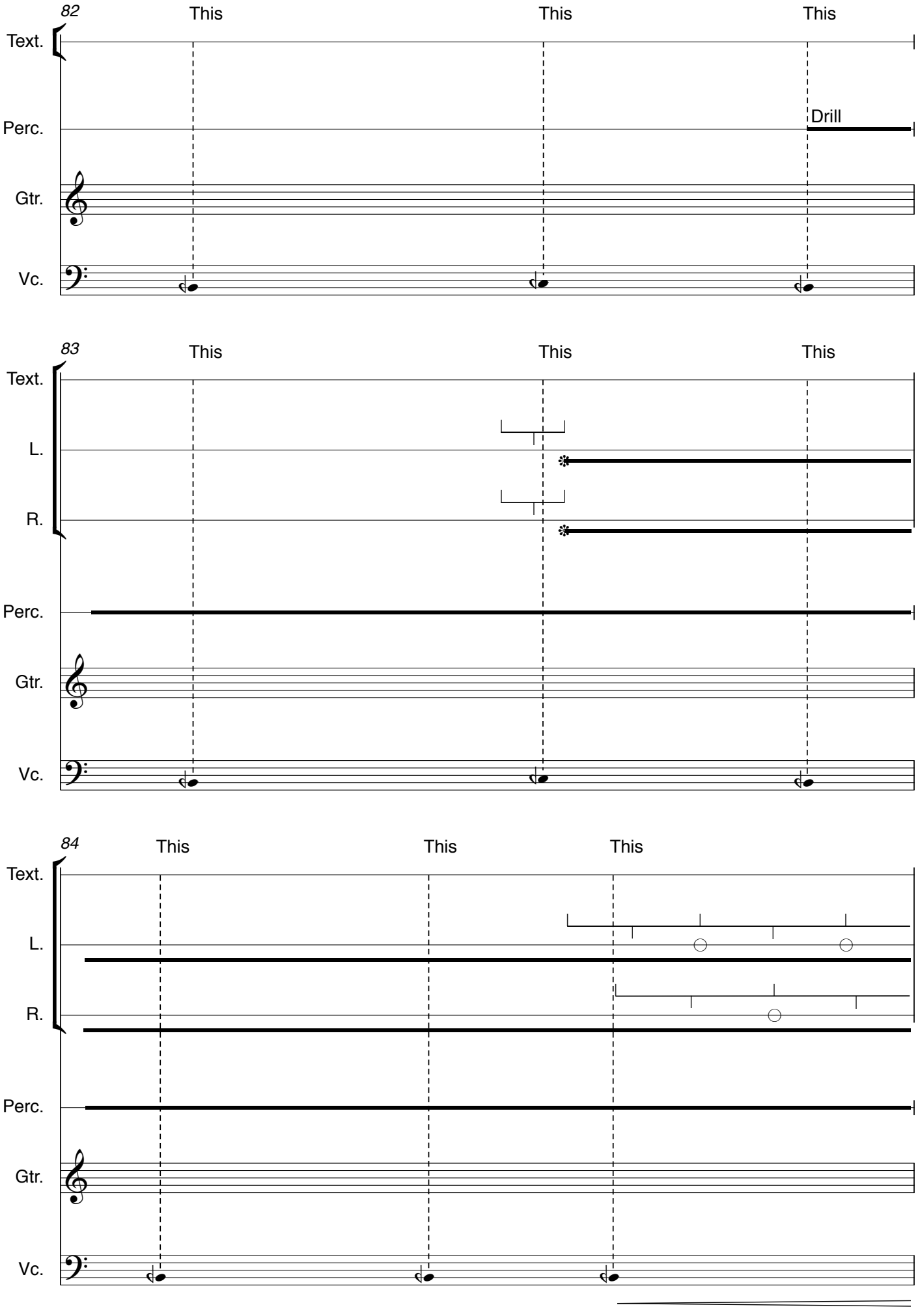

69
performance to add to the sense of realism
If the
Text.
Perc.
Gtr.
Vc.
P
71
reality you believe in ever comes to be
call me
73
creative than that
We must not give in to realism
ord.
freeze
sul tasto
f
74
For it is now impossible to even know who decides what is real
B
sim.

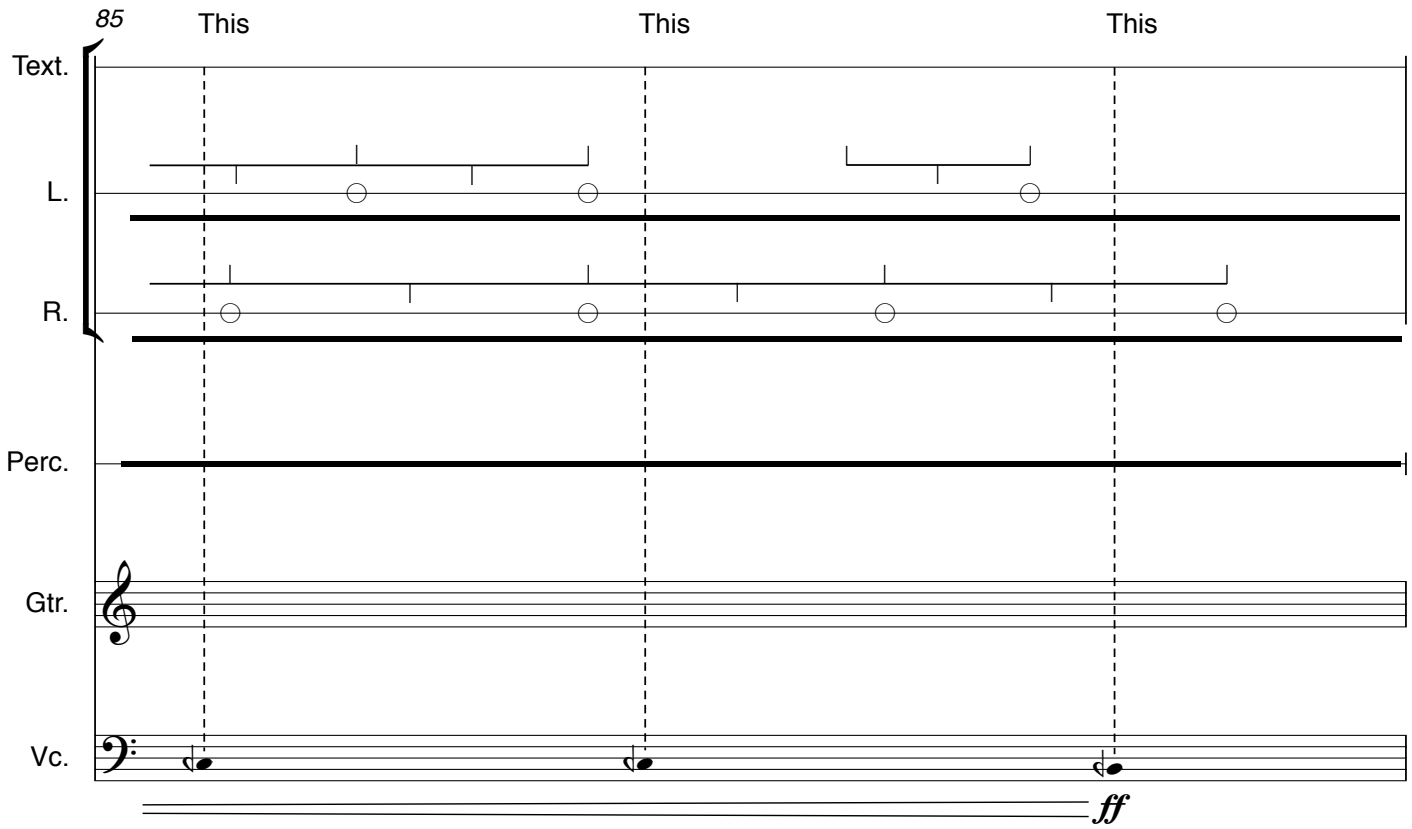

75
Can a computer decide what is real?
Can a computer decipher what is real?
Text.
Perc.
B
P
B
P
s.p.
ord.
Gtr.
s.p.
freeze →
Vc.
76
And if so, how did it reach a state where this is possible?
Who programmed it that way?
Text.
Perc.
s.p.
freeze →
Gtr.
Vc.
77
This
Is real
This
is realist
Text.
Perc.
P
P
ord.
freeze →
Gtr.
freeze →
ord.
Vc.
78
This
is realism
This is an instrument
This
Text.
Perc.
P
freeze →
s.p.
freeze →
Gtr.
freeze →
freeze →
Vc.

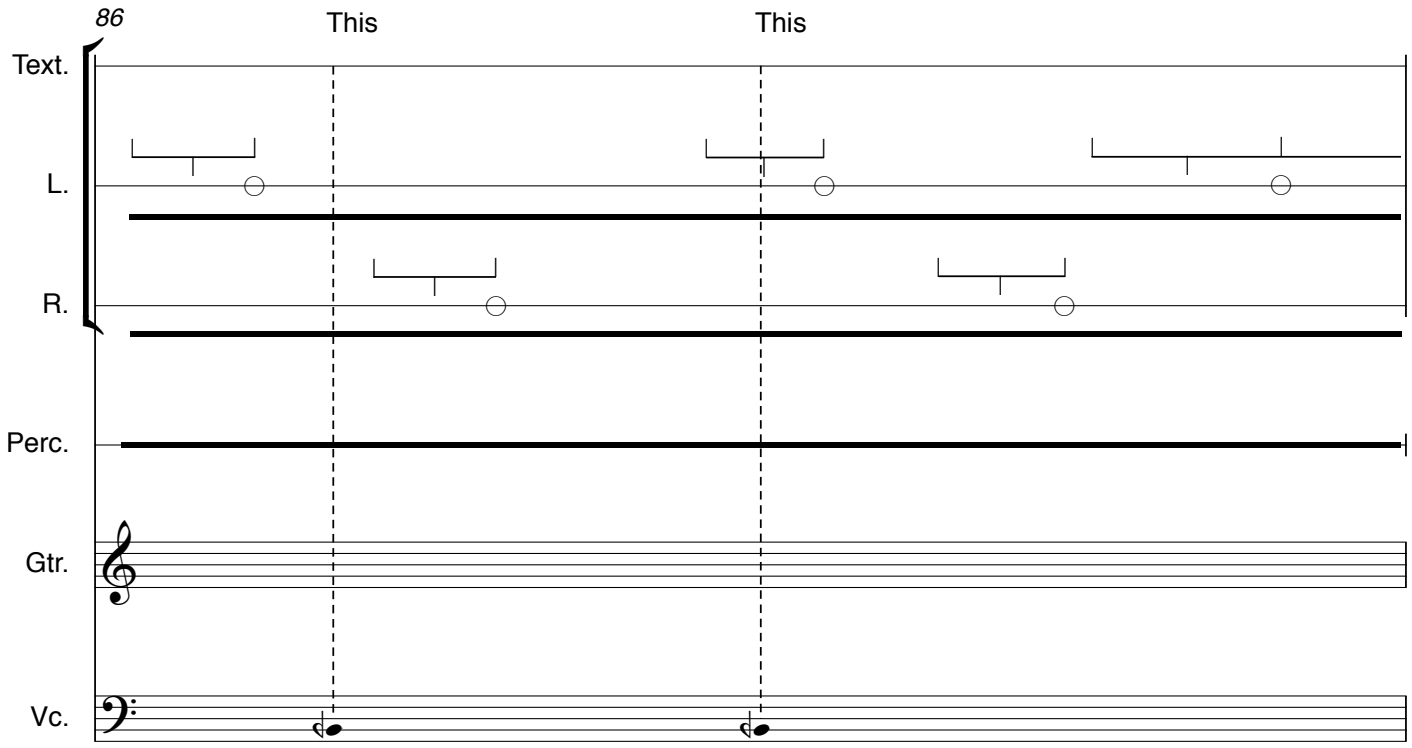

79
is an instrument
This is an instrument
This instrument is a cello
Text.
Perc.
Gtr.
Vc.
ord.
s.p.
ord.

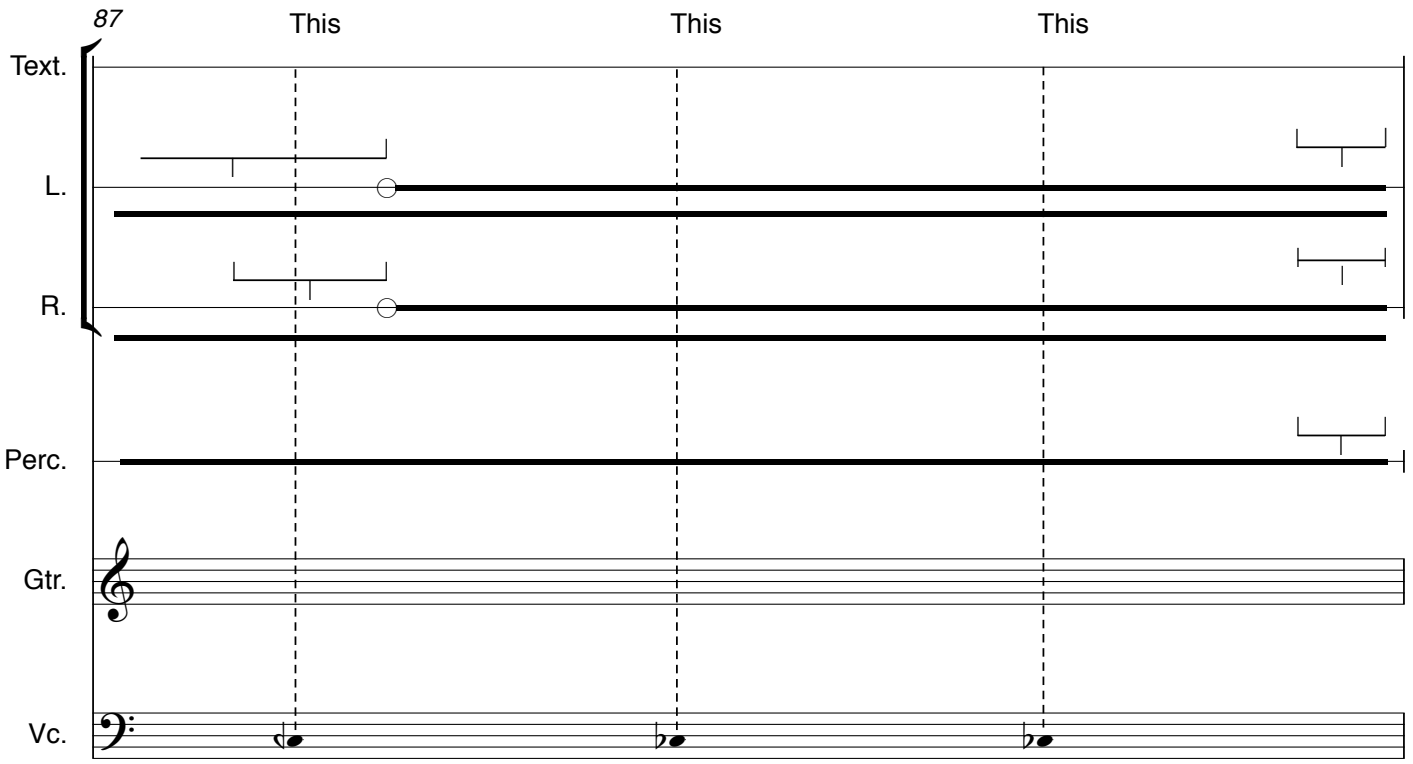

80
This instrument is a guitar
This
Text.
Perc.
Gtr.
Vc.
s.p.
Wind machine
s.p.
Pizz
f

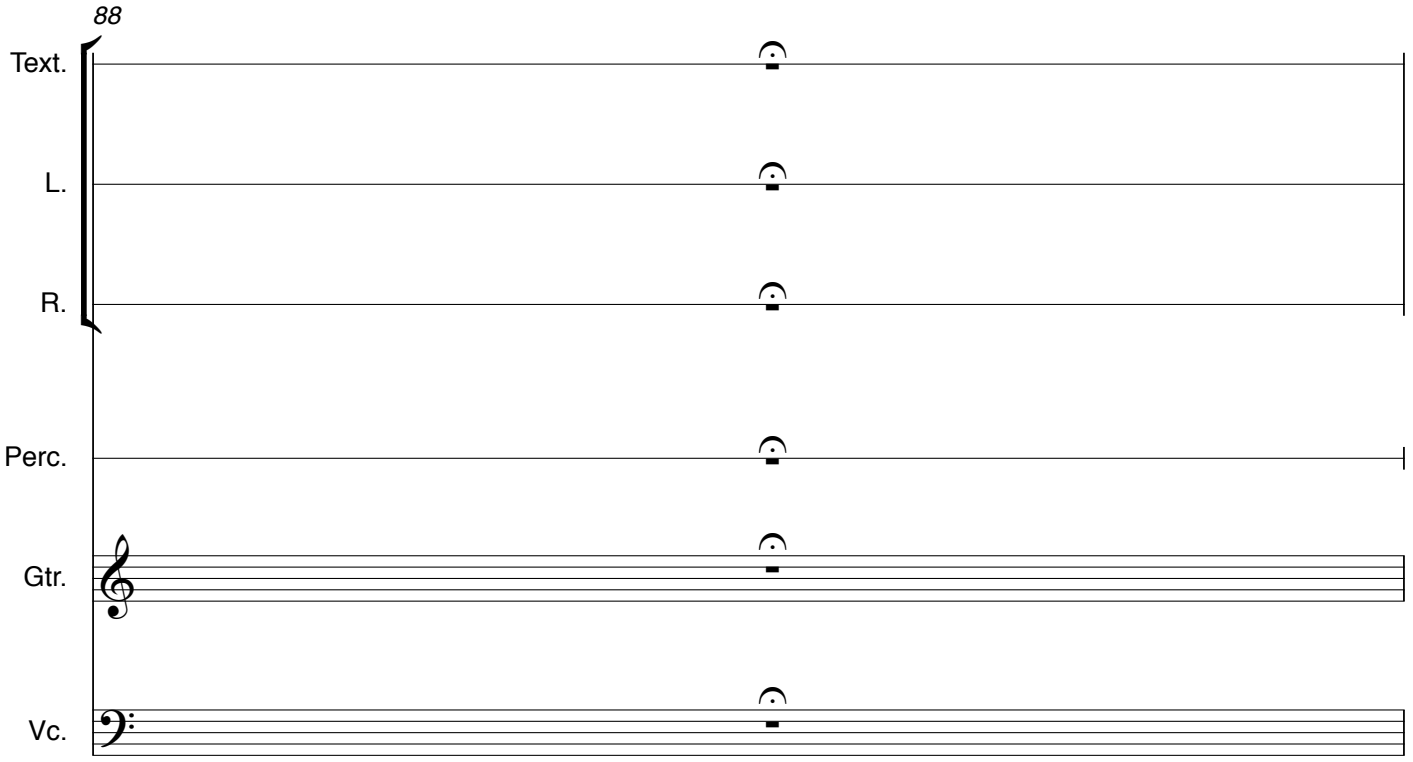

81
This
This
Text.
Perc.
Gtr.
Vc.

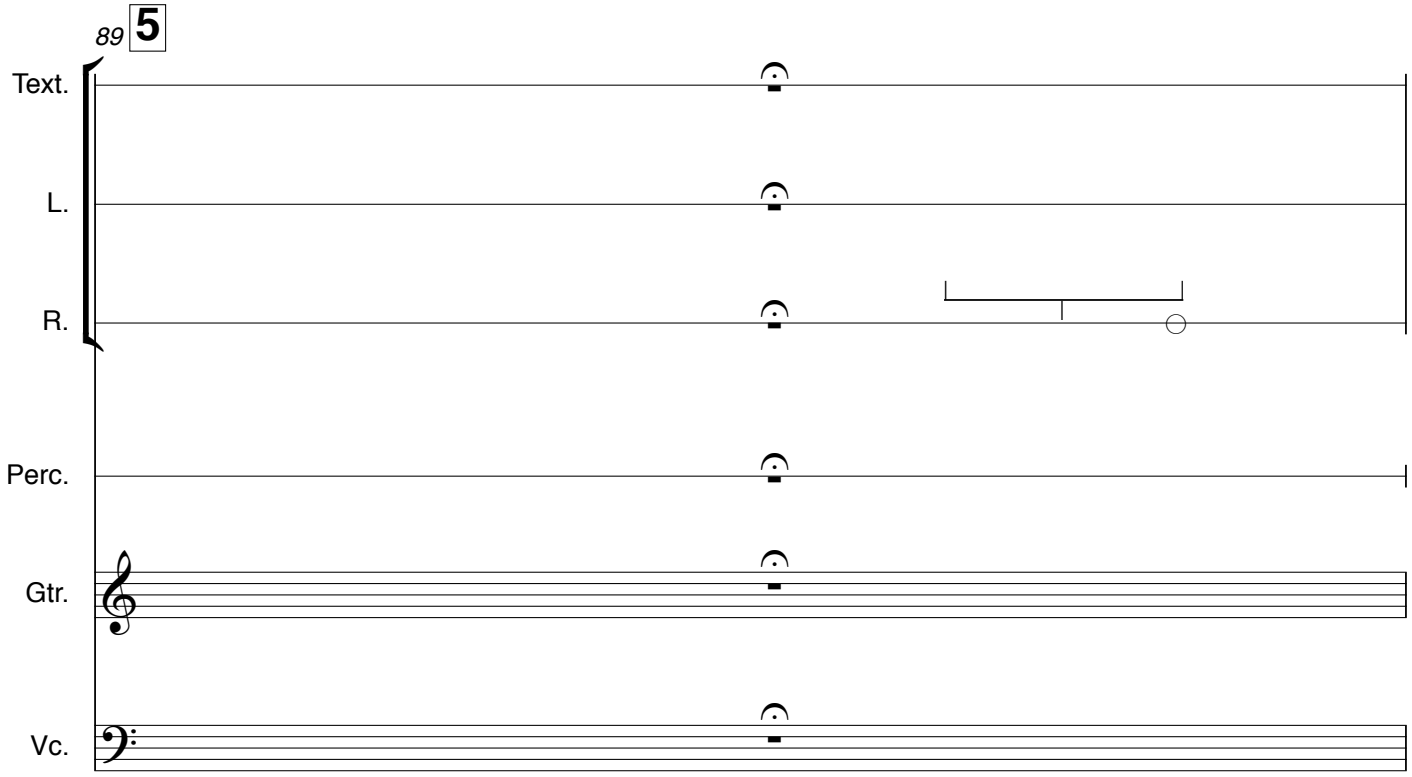

82
This
This
This
Text.
Perc.
Drill
Gtr.
Vc.
83
This
This
This
Text.
L.
R.
Perc.
Gtr.
Vc.
84
This
This
This
Text.
L.
R.
Perc.
Gtr.
Vc.

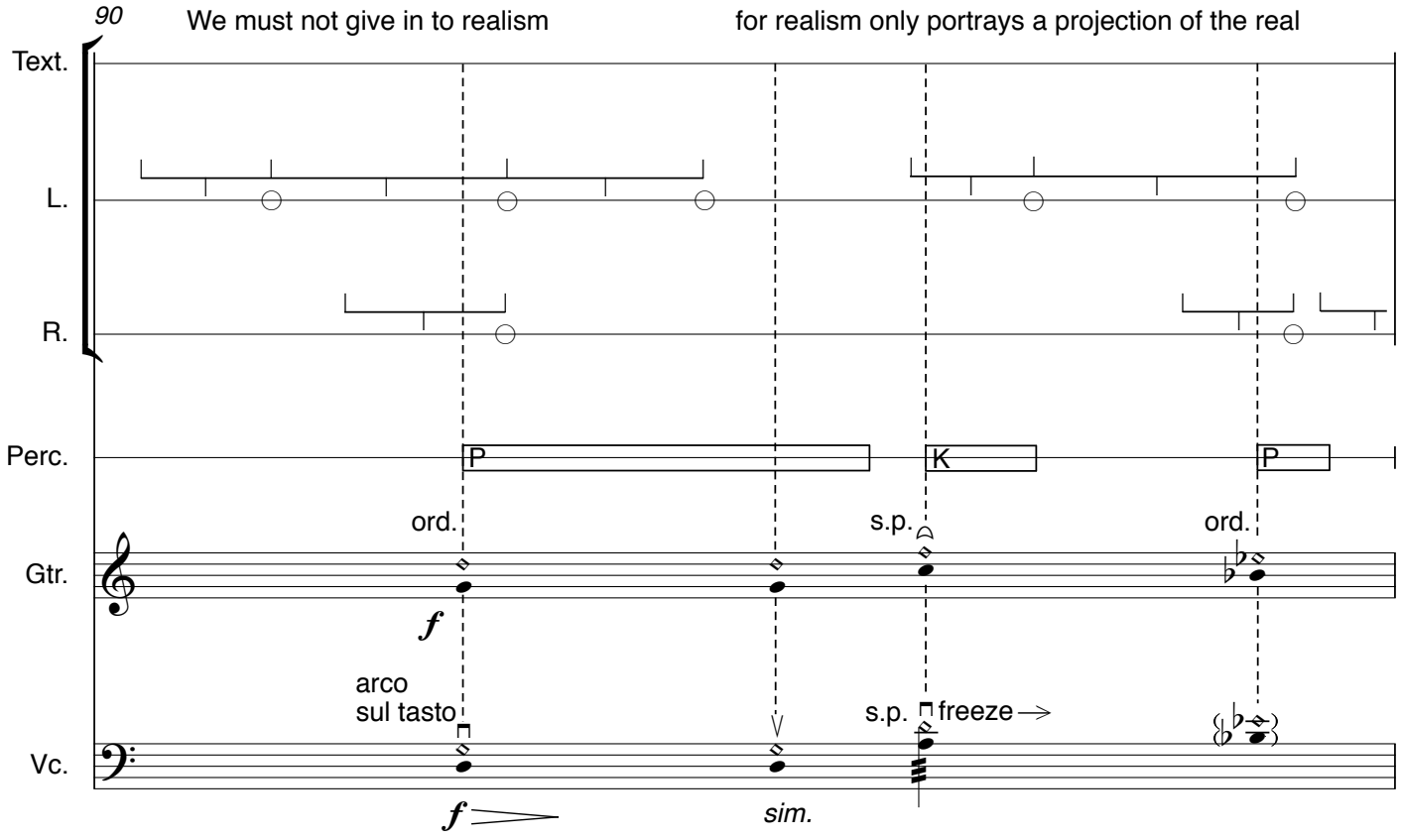

85
This
This
This
Text.
L.
R.
Perc.
Gtr.
Vc.
ff

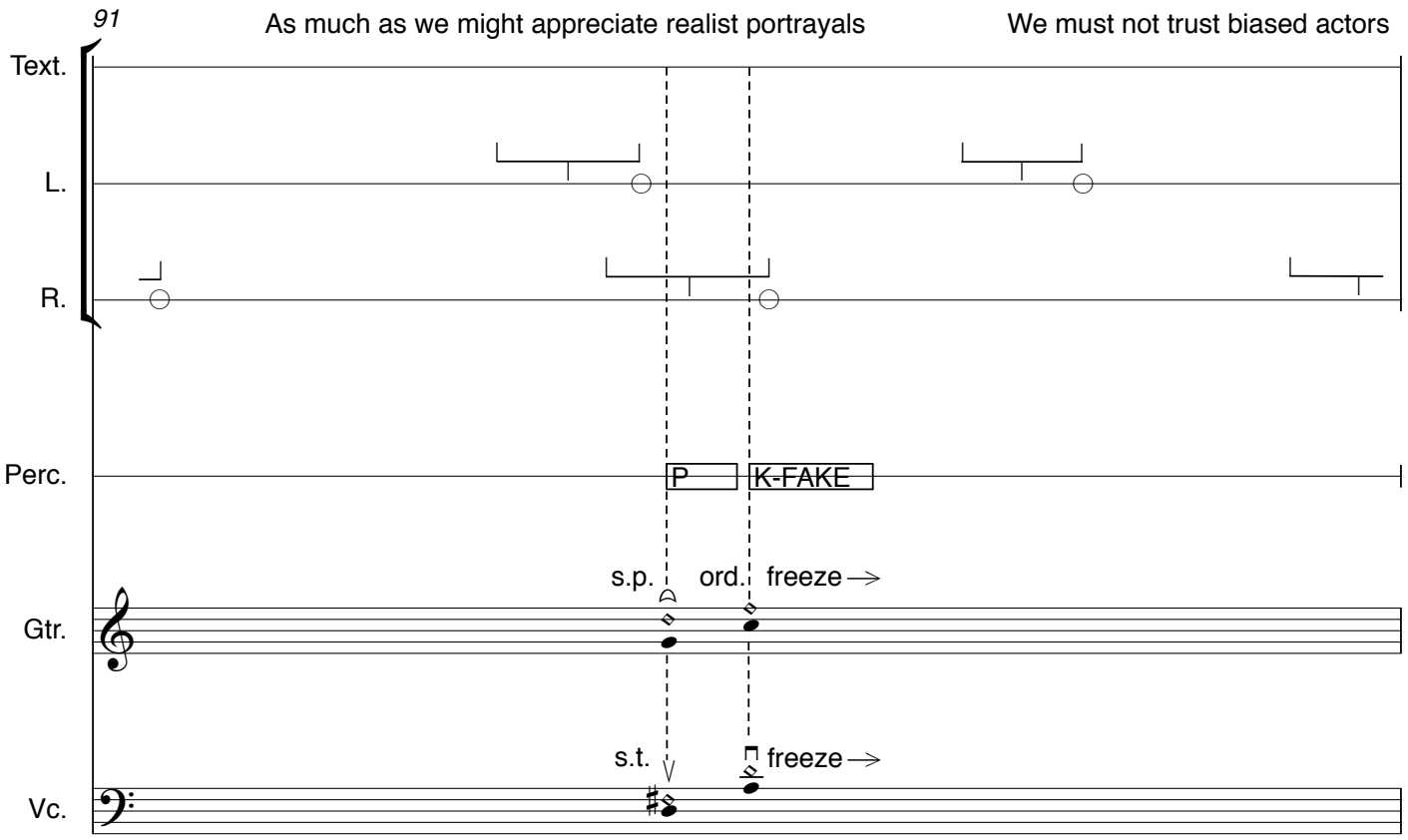

86
This
This
Text.
L.
R.
Perc.
Gtr.
Vc.

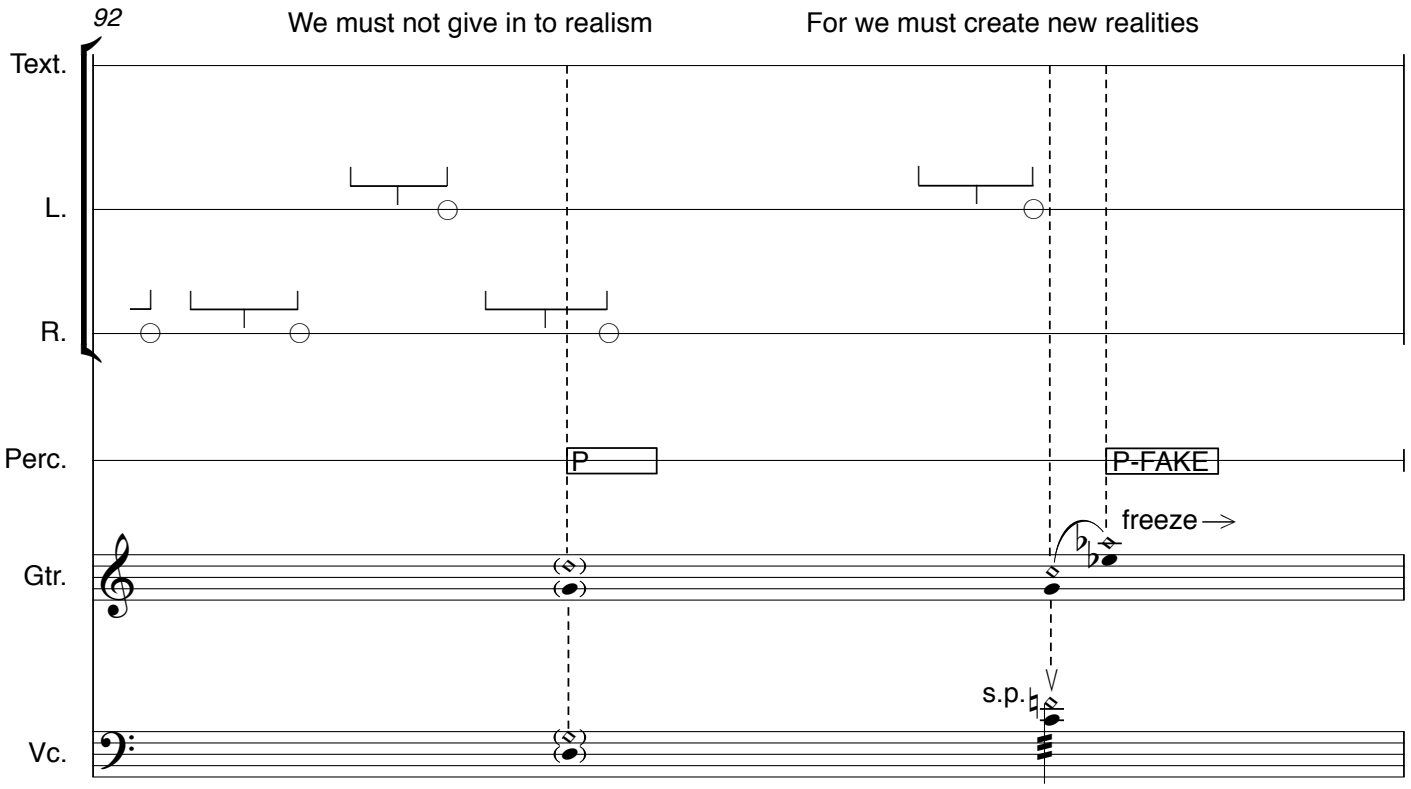

87
This
This
This
Text.
L.
R.
Perc.
Gtr.
Vc.

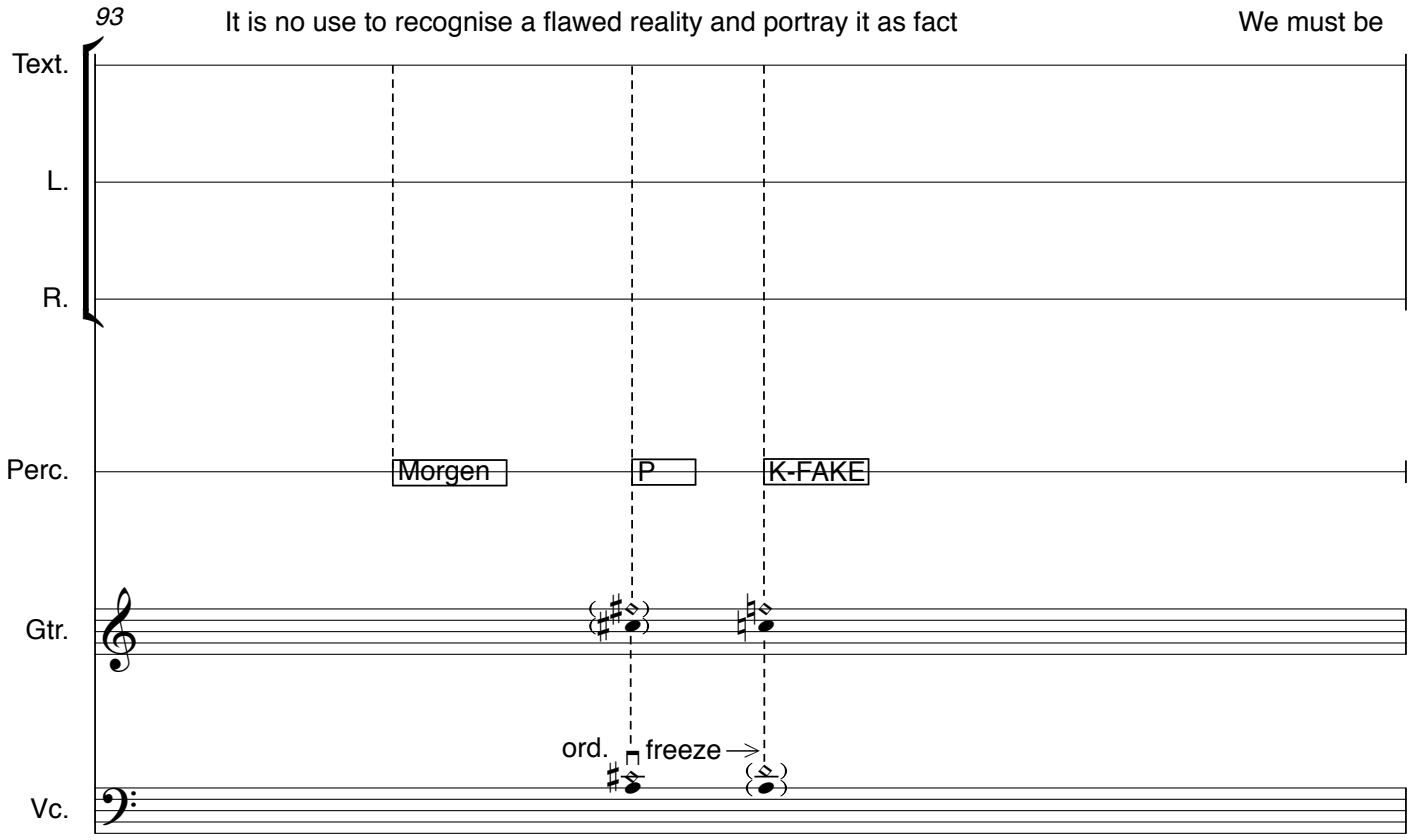

88
Text.
L.
R.
Perc.
Gtr.
Vc.

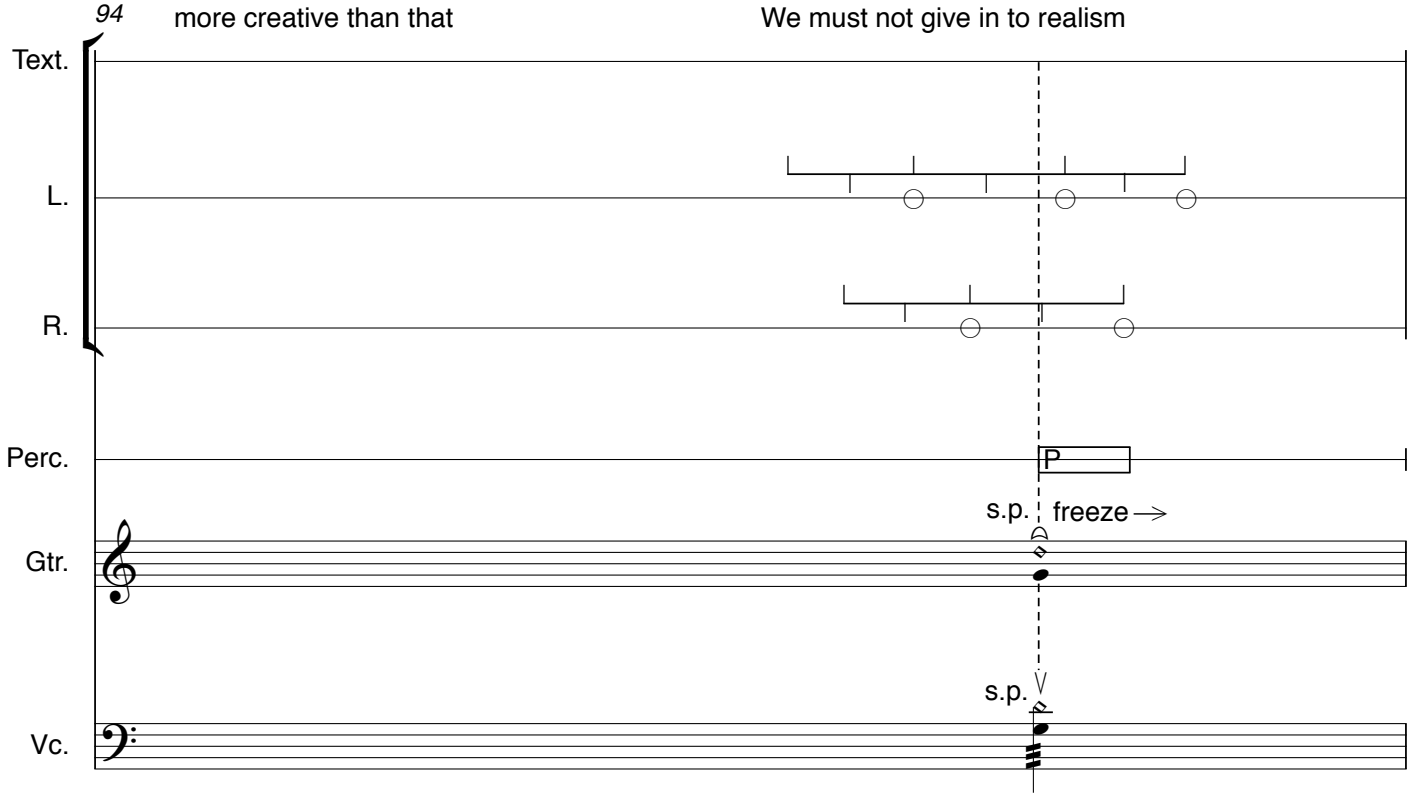

89
5
Text.
L.
R.
Perc.
Gtr.
Vc.

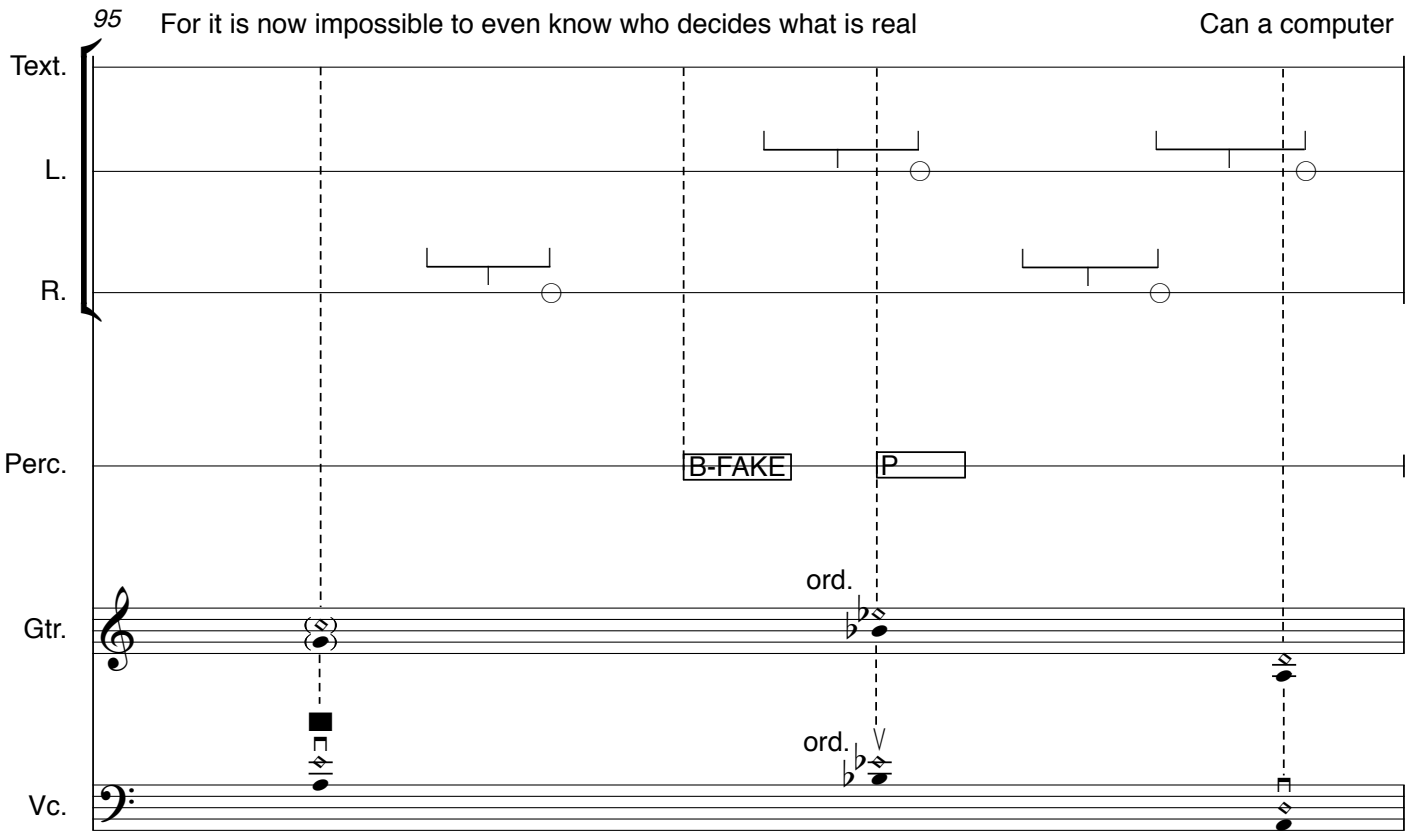

90
We must not give in to realism
for realism only portrays a projection of the real
Text.
L.
R.
Perc.
P
K
P
Gtr.
ord.
s.p.
ord.
f
arco
sul tasto
s.p.
freeze
Vc.
f
sim.

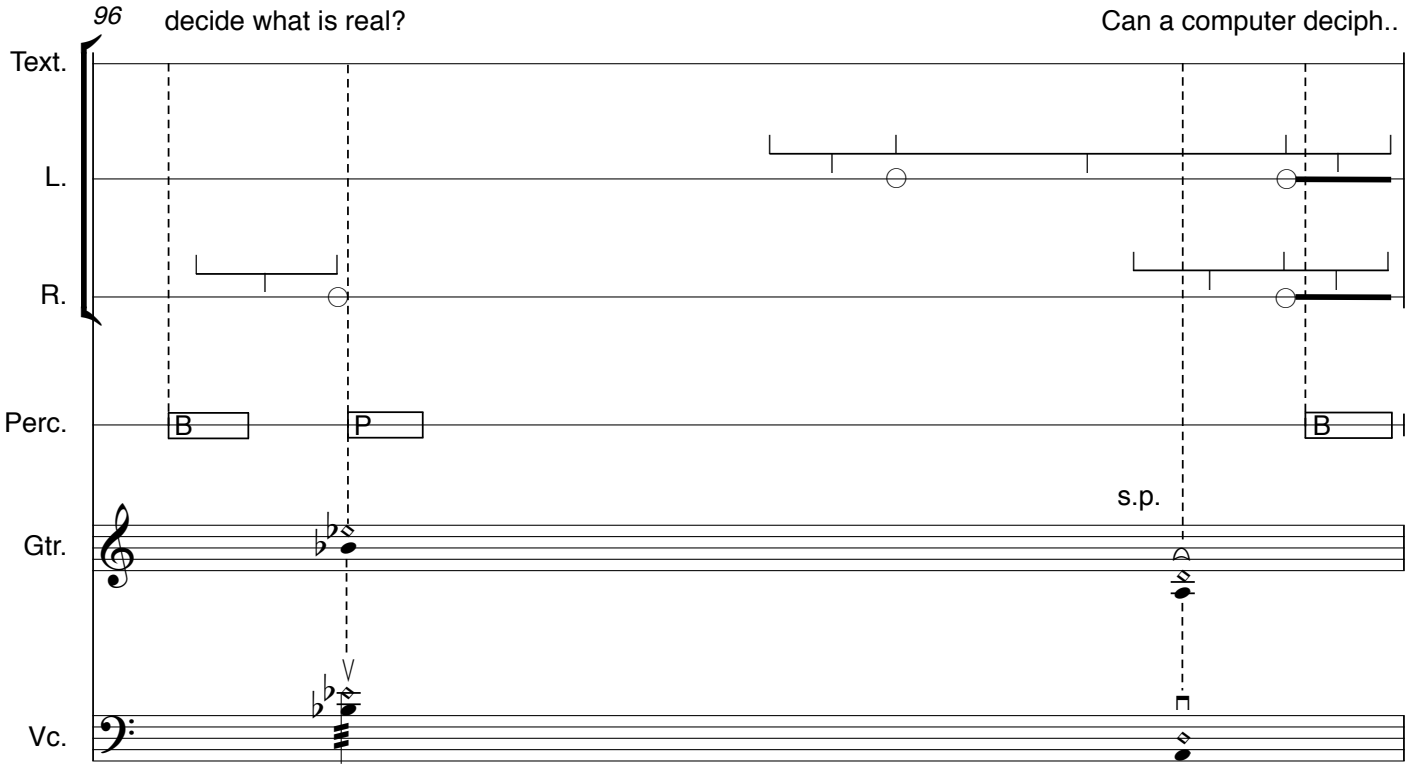

91
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K-FAKE
s.p.
ord.
freeze
Gtr.
s.t.
freeze
Vc.

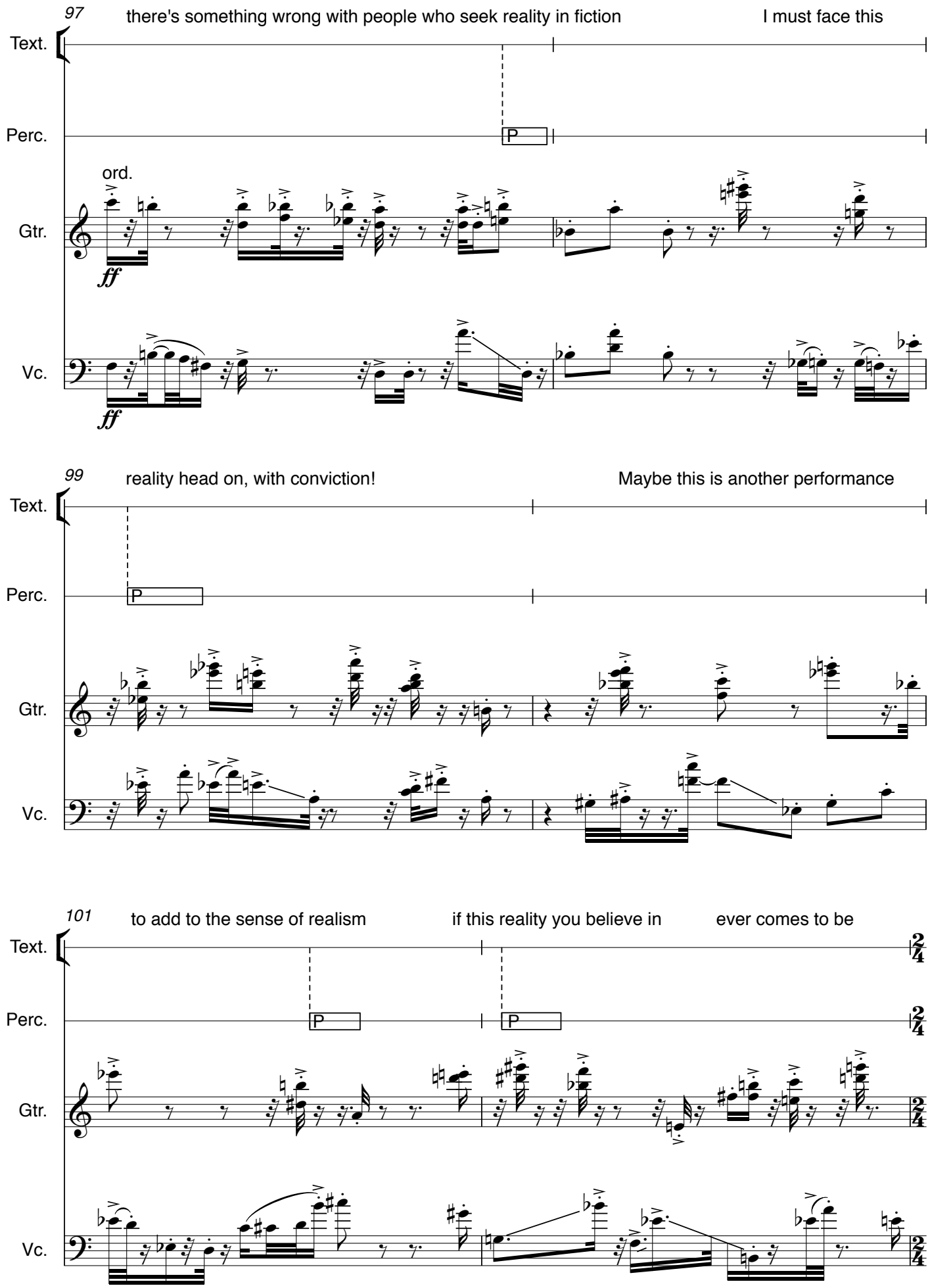

92
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P
P-FAKE
freeze
Gtr.
s.p.
Vc.

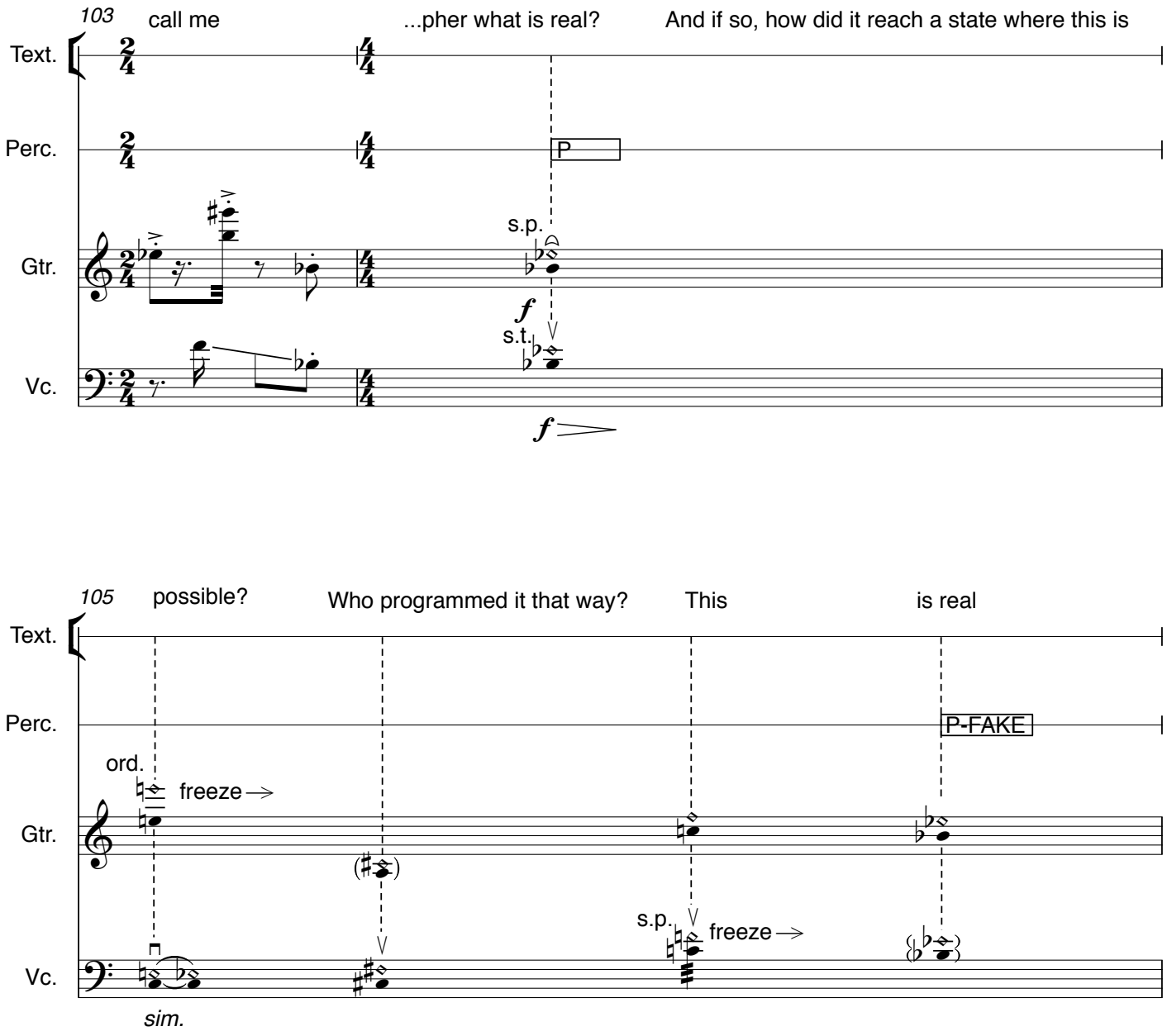

93
It is no use to recognise a flawed reality and portray it as fact
We must be
Text.
L.
R.
Perc.
Morgen
P
K-FAKE
Gtr.
ord.
freeze
Vc.

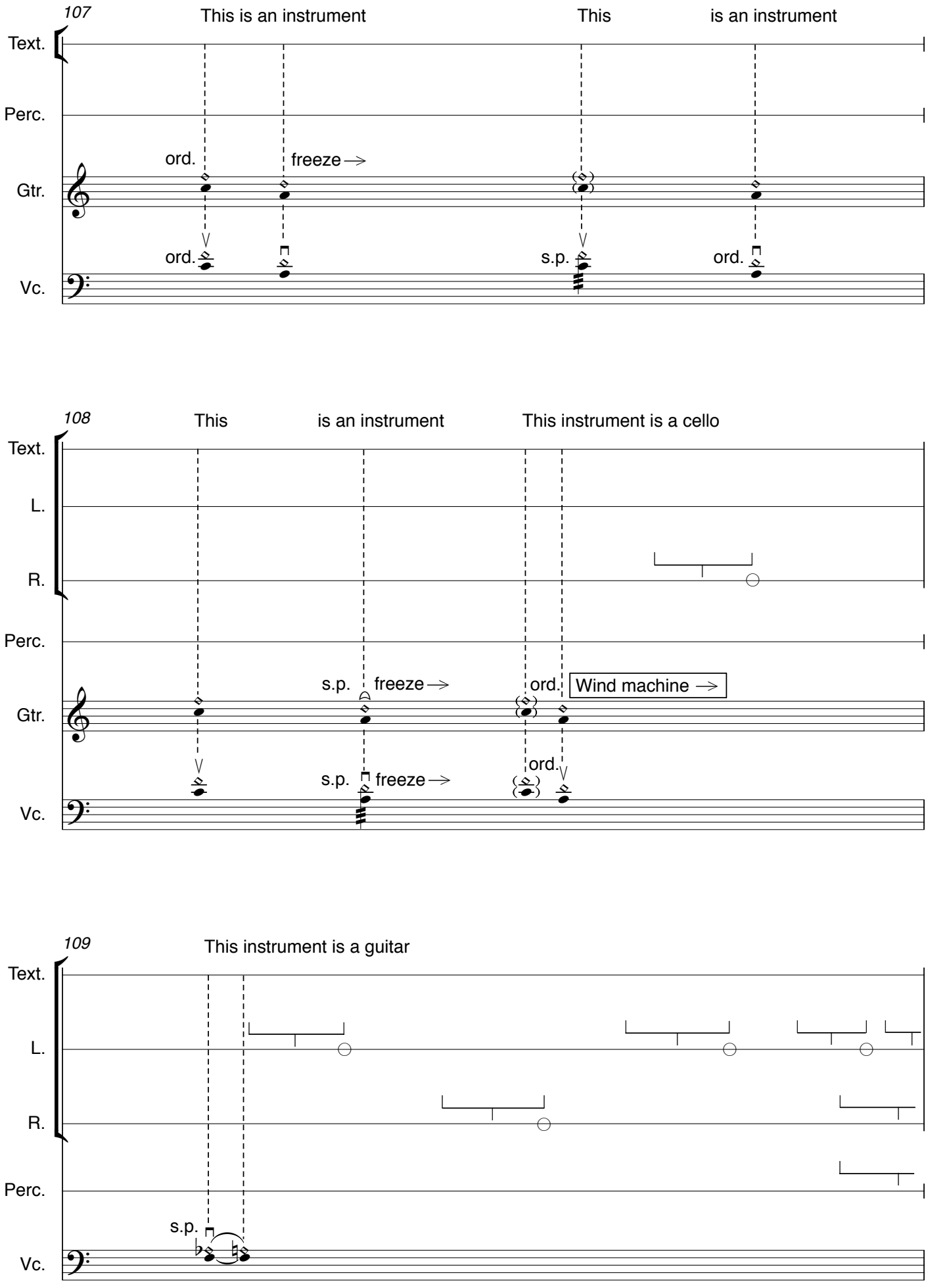

94
more creative than that
We must not give in to realism
Text.
L.
R.
Perc.
P
s.p.
freeze
Gtr.
s.p.
Vc.

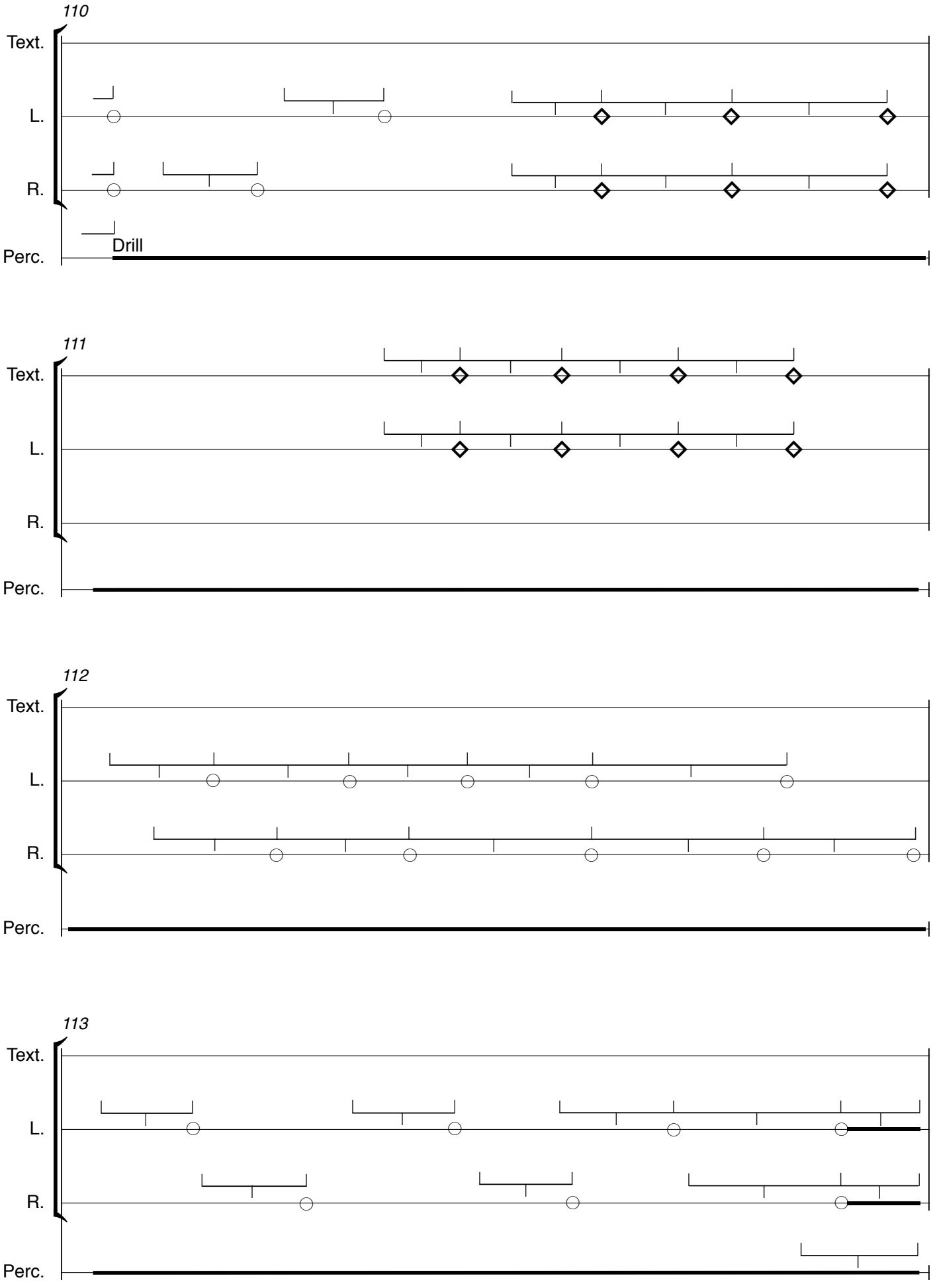

95
For it is now impossible to even know who decides what is real
Can a computer
Text.
L.
R.
Perc.
B-FAKE
P
ord.
Gtr.
ord.
Vc.

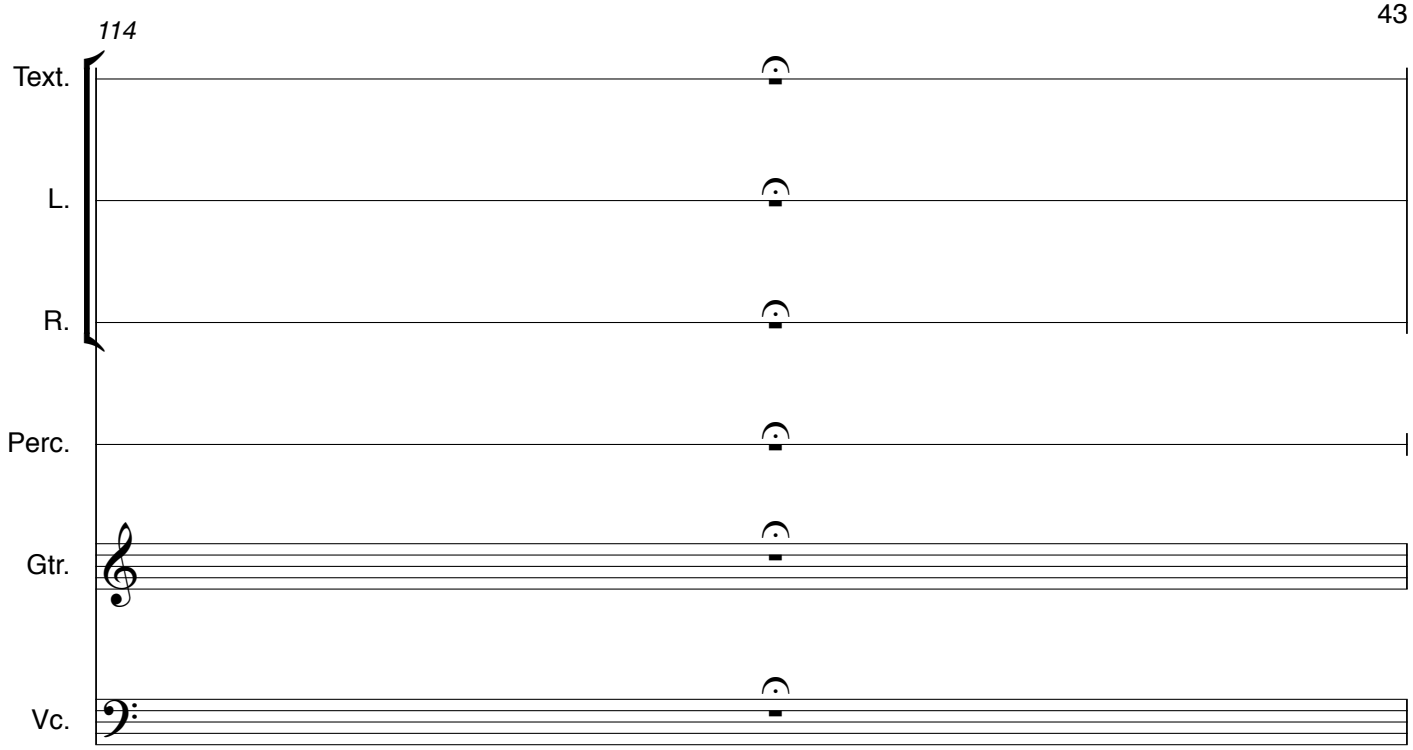

96
decide what is real?
Can a computer deciph..
Text.
L.
R.
Perc.
B
P
B
s.p.
Gtr.
Vc.

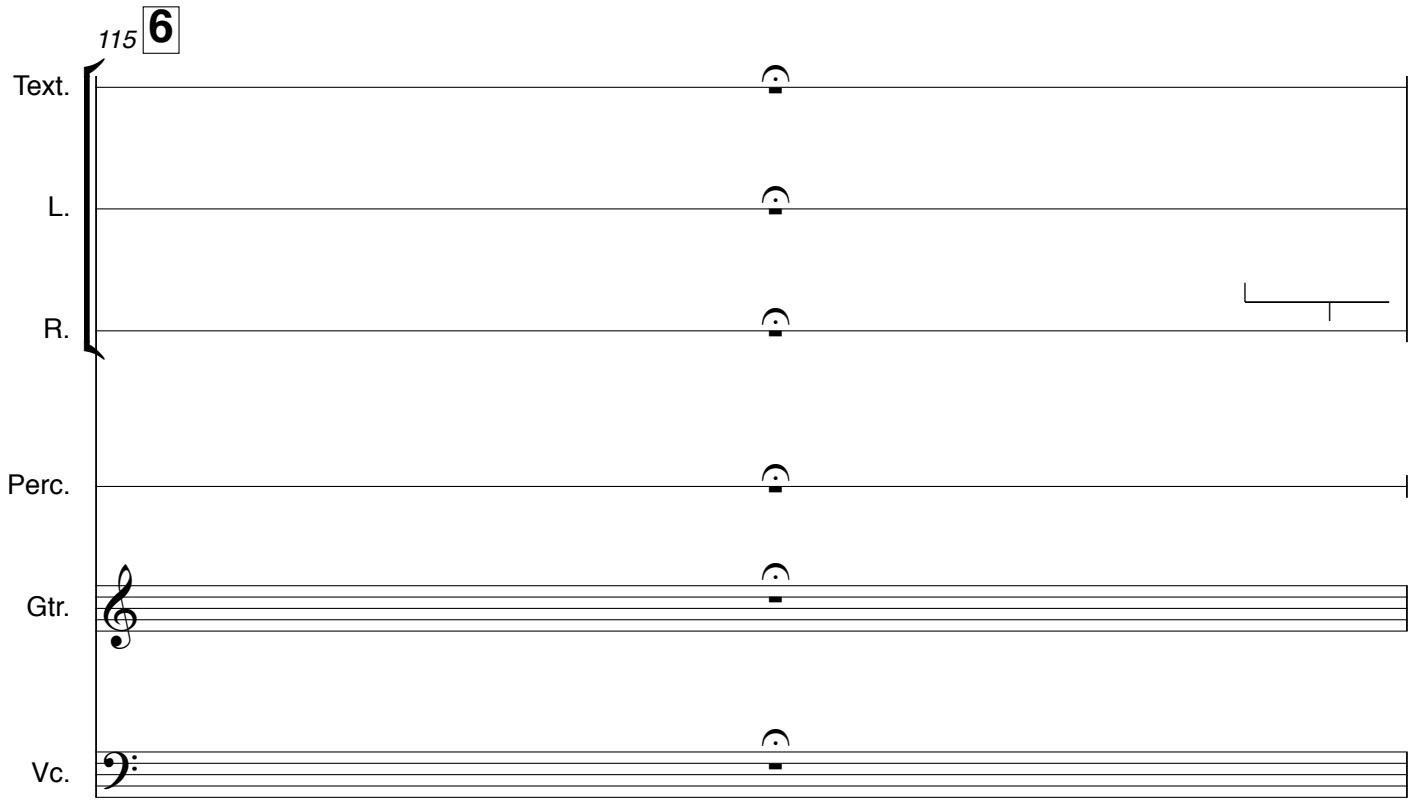

97
there's something wrong with people who seek reality in fiction
I must face this
Text.
Perc.
P
ord.
Gtr.
ff
Vc.
ff
99
reality head on, with conviction!
Maybe this is another performance
Text.
Perc.
P
Gtr.
Vc.
101
to add to the sense of realism
if this reality you believe in
ever comes to be
Text.
Perc.
P
P
Gtr.
Vc.

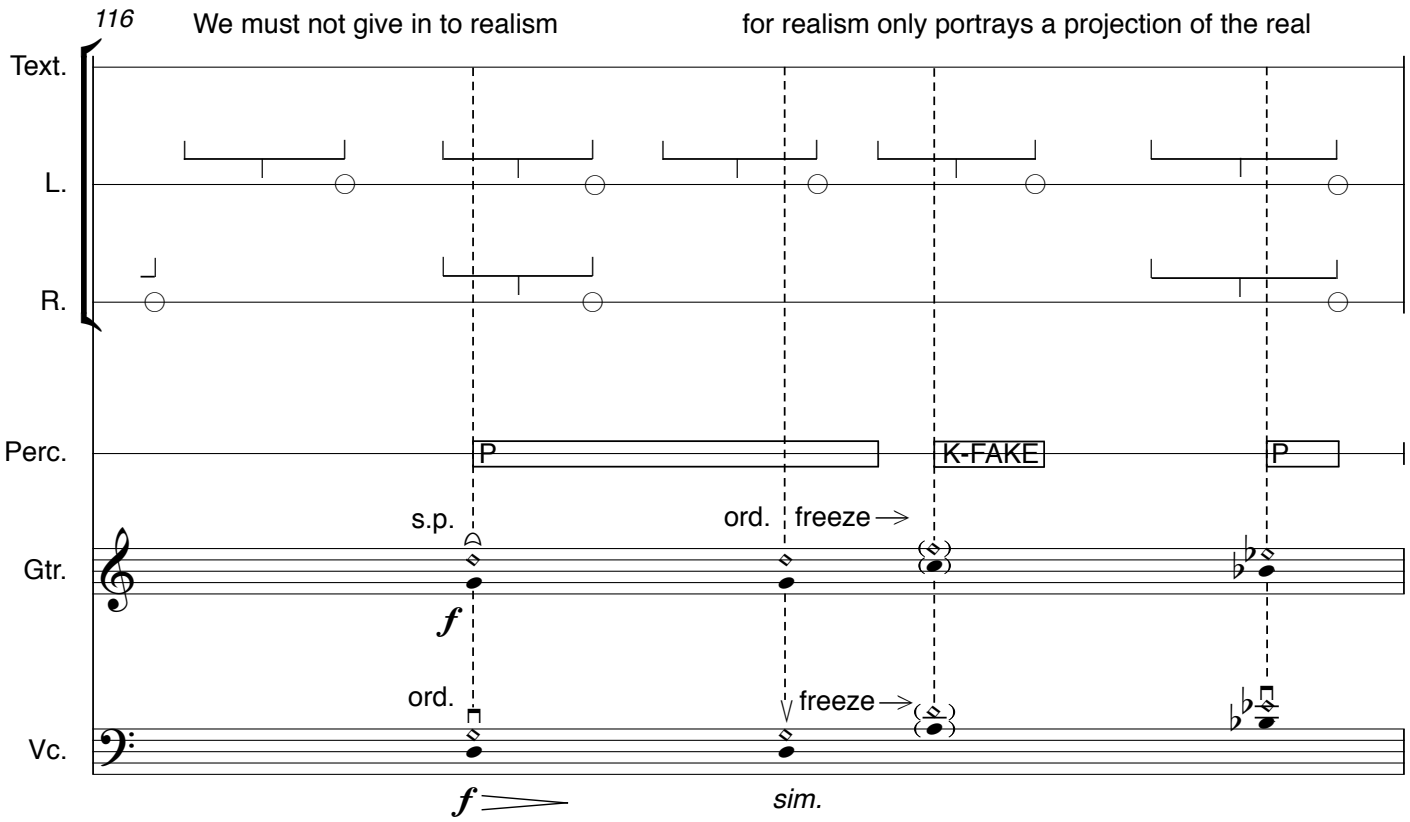

103
call me
...pher what is real?
And if so, how did it reach a state where this is
Text.
Perc.
Gtr.
Vc.
P
s.p.
f
s.t.
f
105
possible?
Who programmed it that way?
This
is real
P-FAKE
ord.
freeze
s.p.
freeze
sim.
106
This
is realist
This
is realism
P
P-FAKE
s.p.
freeze
ord.
s.p.
freeze

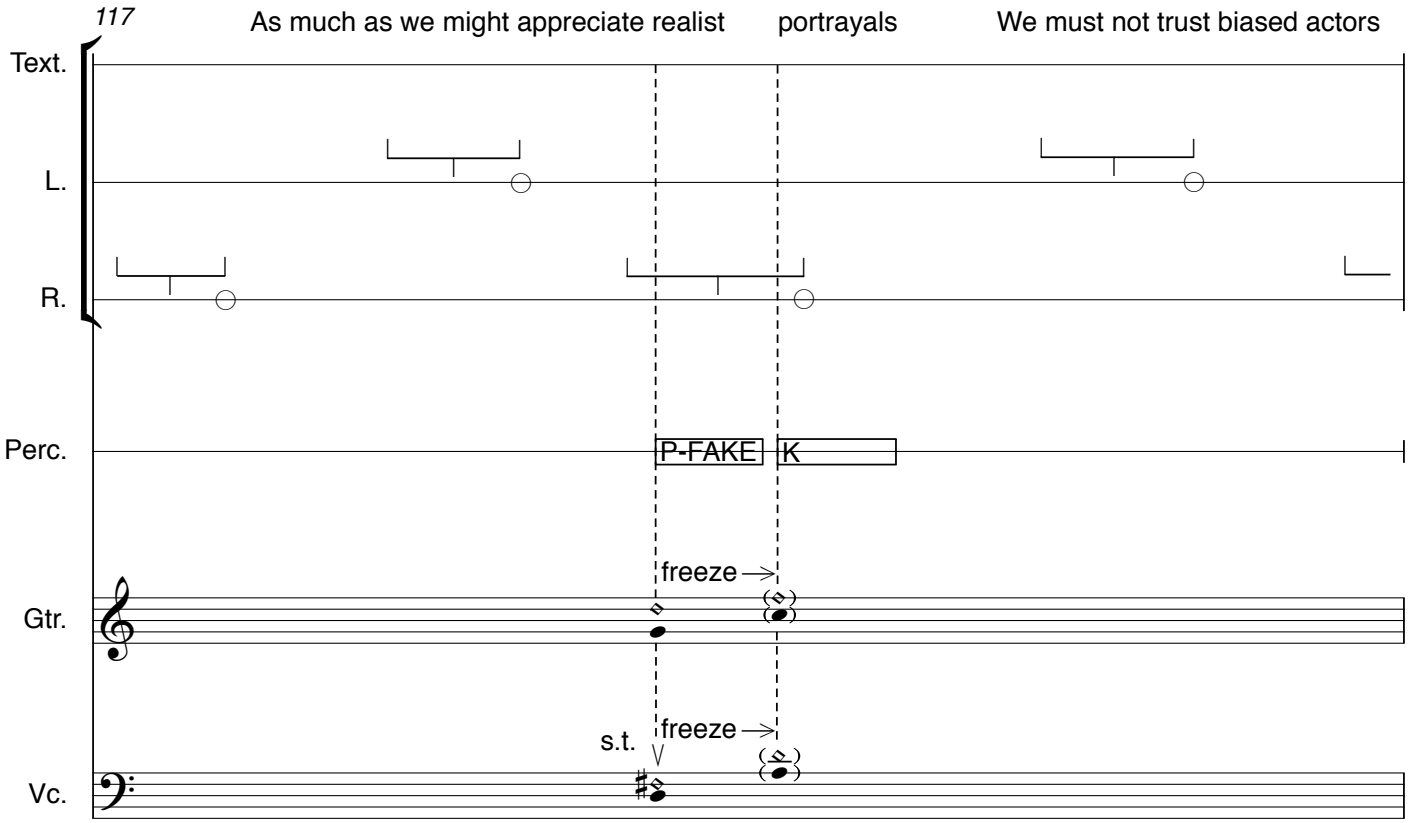

107
This is an instrument
This
is an instrument
Text.
Perc.
Gtr.
Vc.
ord.
freeze
ord.
s.p.
ord.
108
This
is an instrument
This instrument is a cello
Text.
L.
R.
Perc.
Gtr.
Vc.
s.p.
freeze
ord.
Wind machine
ord.
s.p.
freeze
109
This instrument is a guitar
Text.
L.
R.
Perc.
Vc.
s.p.

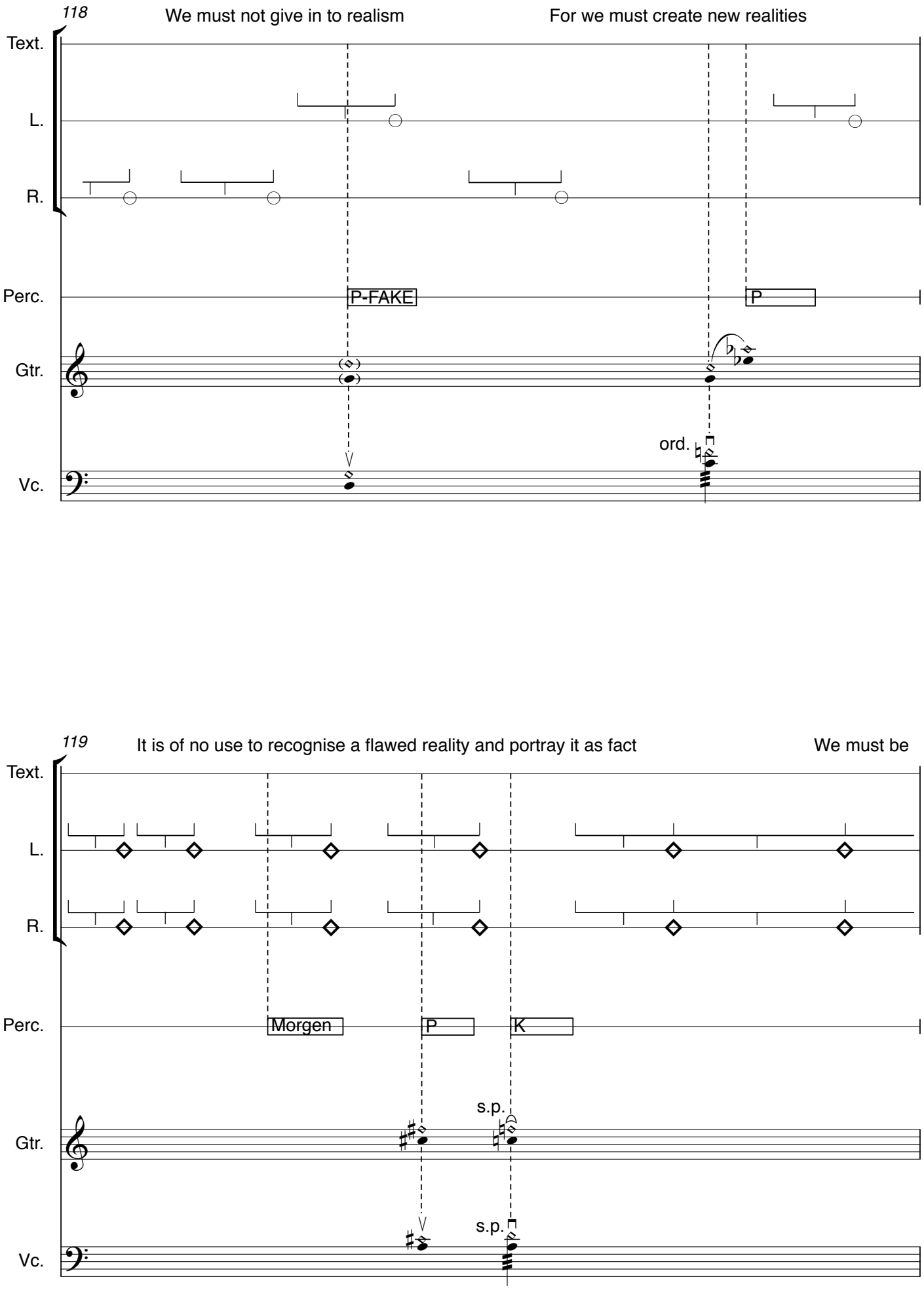

110
Text.
L.
R.
Drill
Perc.
111
Text.
L.
R.
Perc.
112
Text.
L.
R.
Perc.
113
Text.
L.
R.
Perc.

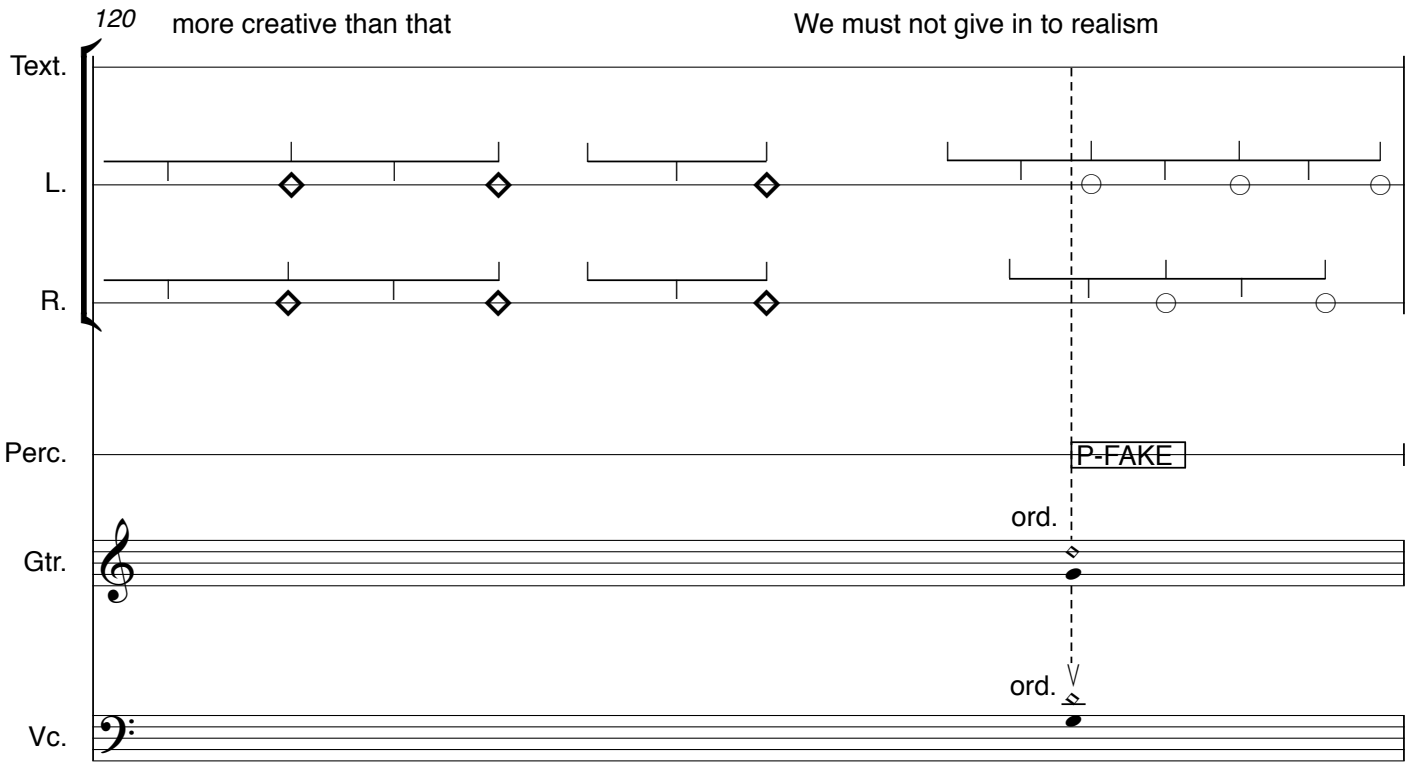

114
Text.
L.
R.
Perc.
Gtr.
Vc.

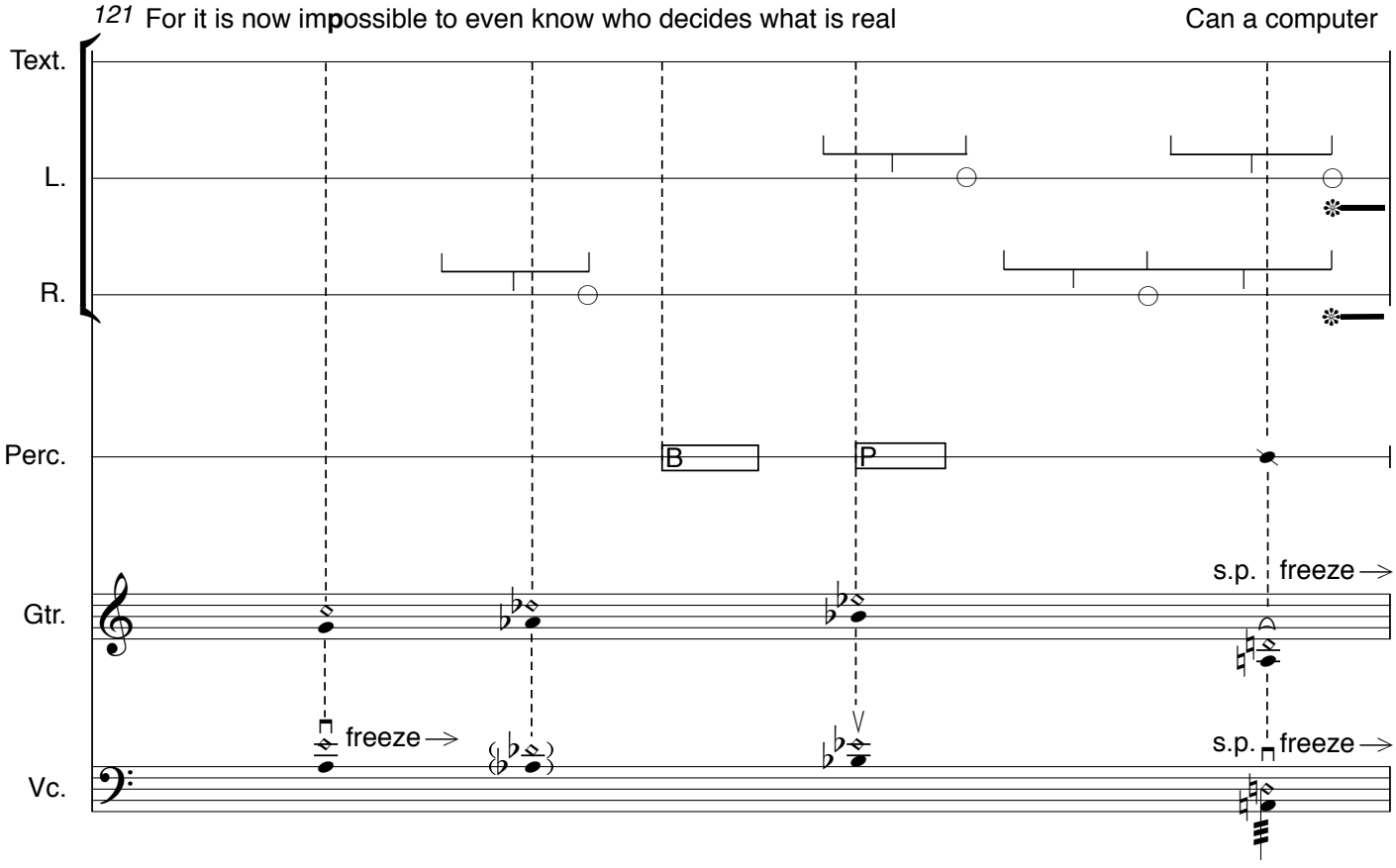

115
6
Text.
L.
R.
Perc.
Gtr.
Vc.

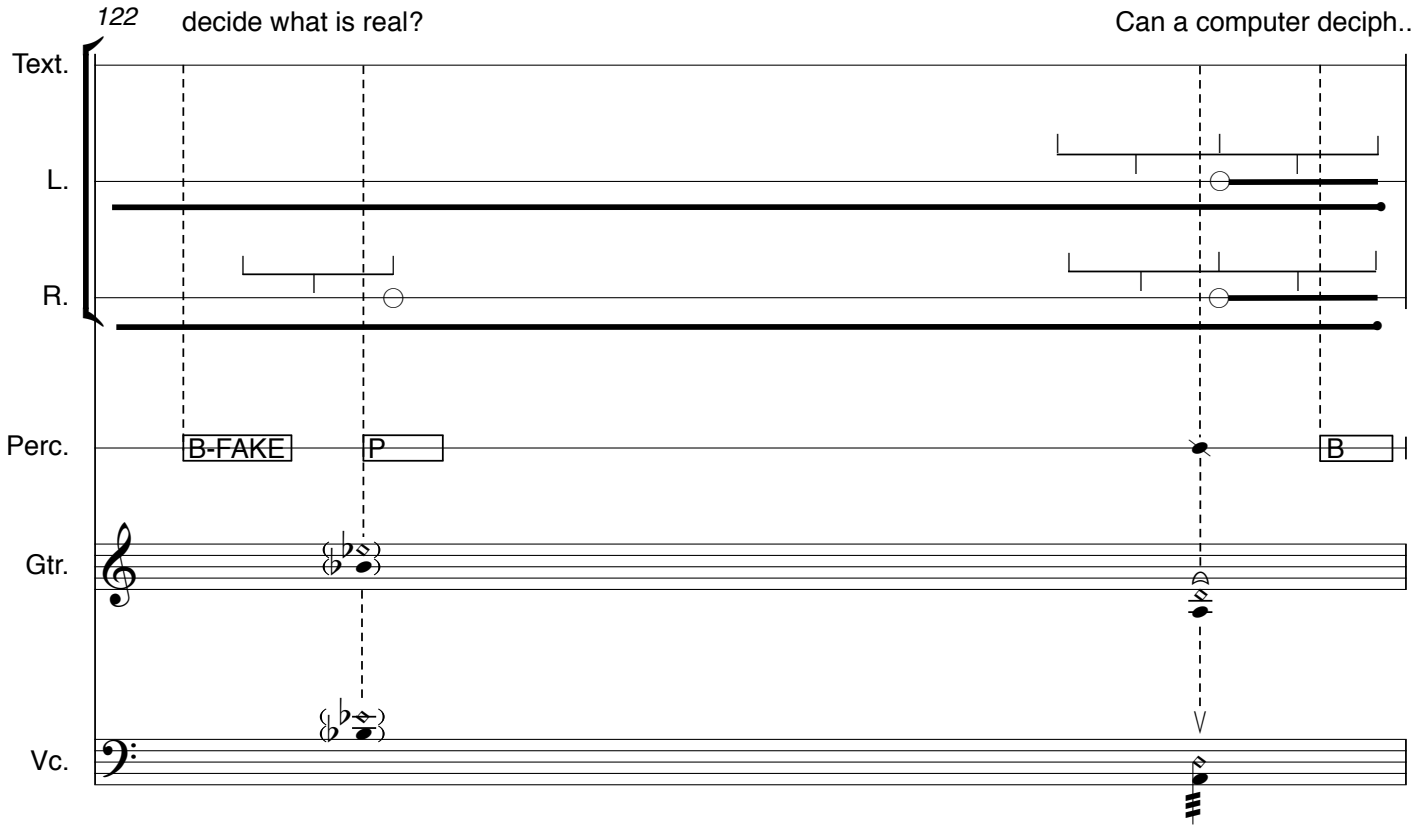

116
We must not give in to realism
for realism only portrays a projection of the real
Text.
L.
R.
Perc.
P
K-FAKE
P
s.p.
ord.
freeze
Gtr.
f
ord.
freeze
Vc.
f
sim.

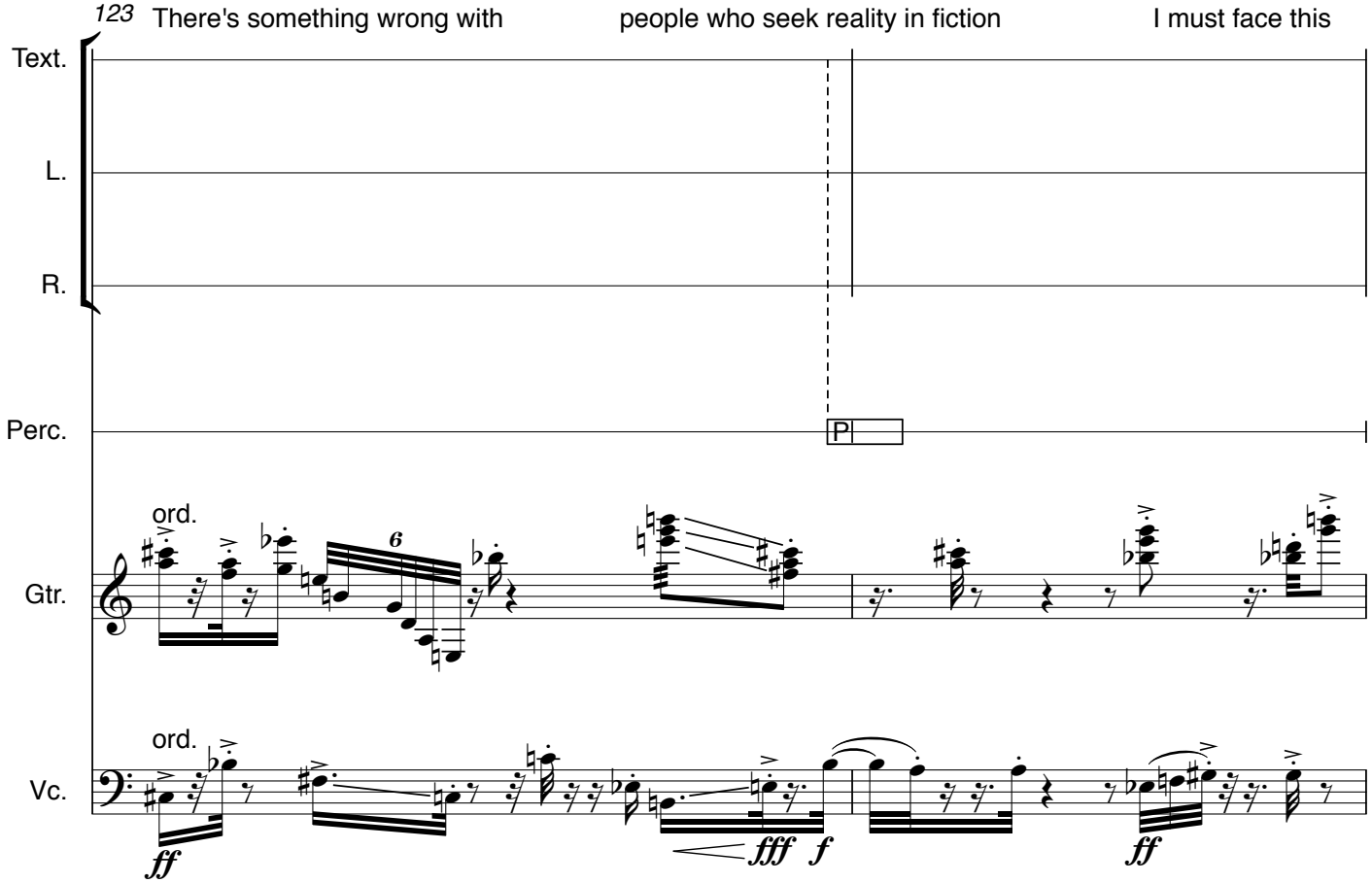

117
As much as we might appreciate realist
portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P-FAKE
K
freeze
Gtr.
s.t.
freeze
Vc.

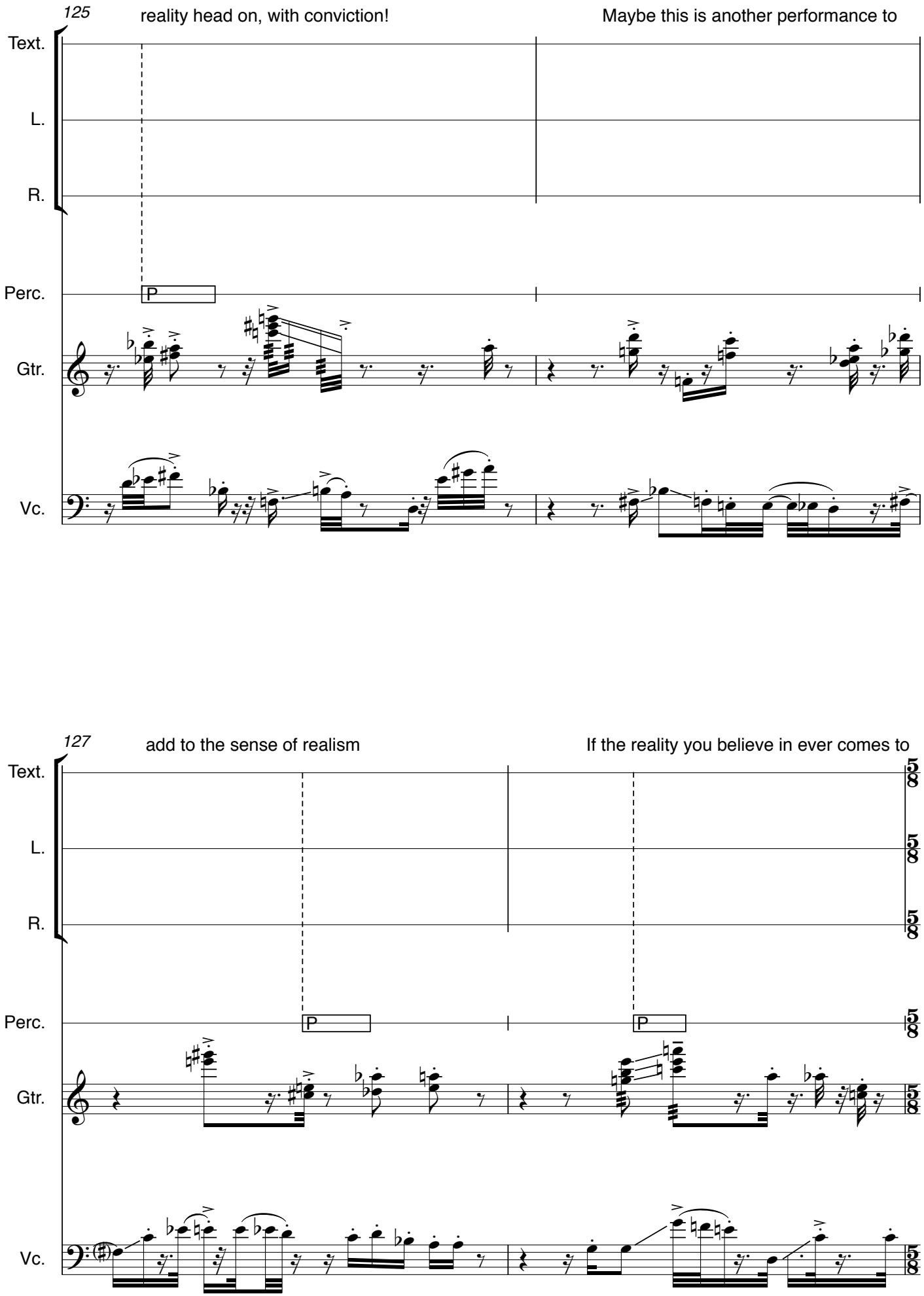

118
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P-FAKE
P
Gtr.
ord.
Vc.
119
It is of no use to recognise a flawed reality and portray it as fact
We must be
Text.
L.
R.
Perc.
Morgen
P
K
s.p.
Gtr.
s.p.
Vc.

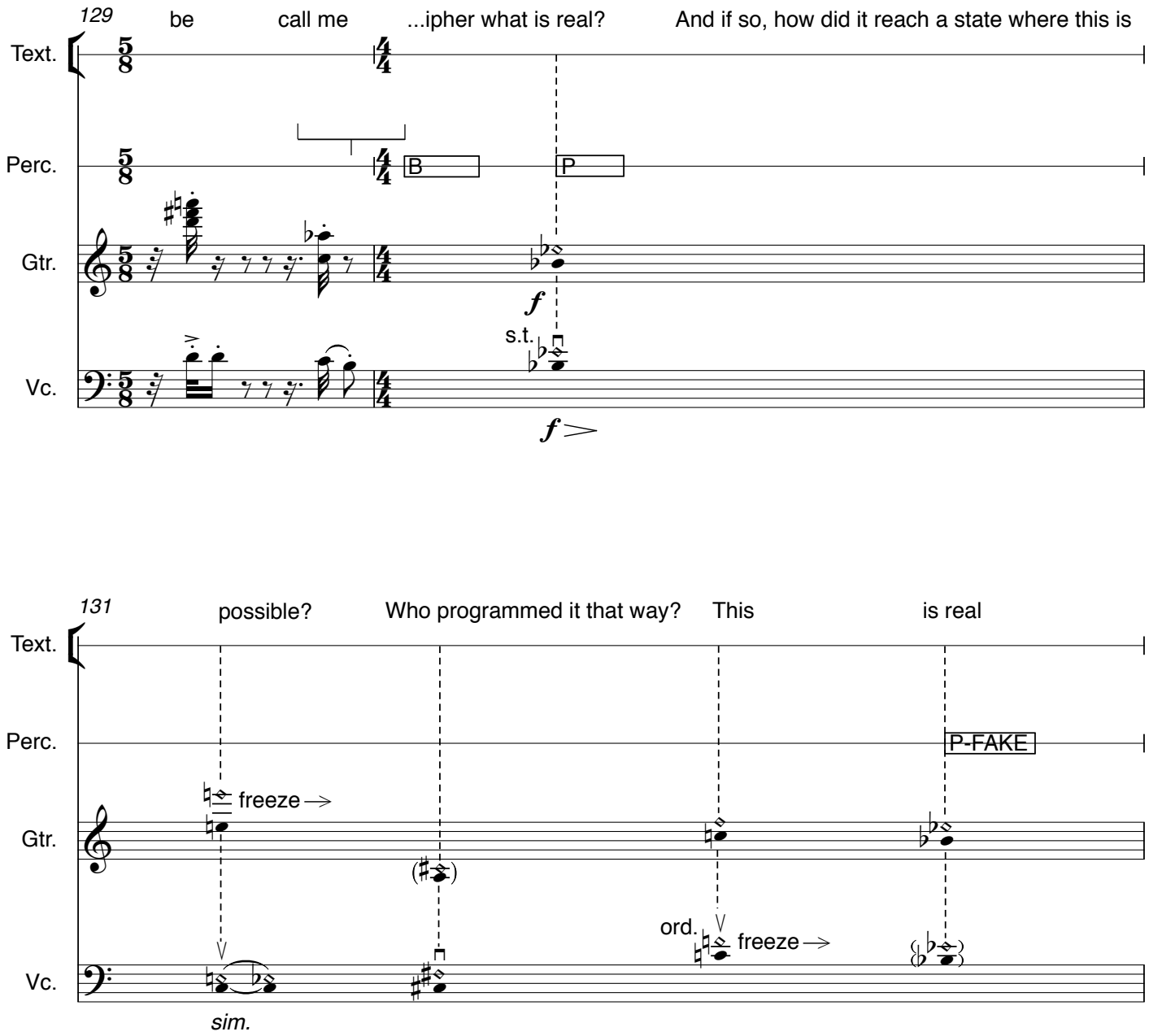

120
more creative than that
We must not give in to realism
Text.
L.
R.
Perc.
P-FAKE
ord.
Gtr.
ord.
Vc.

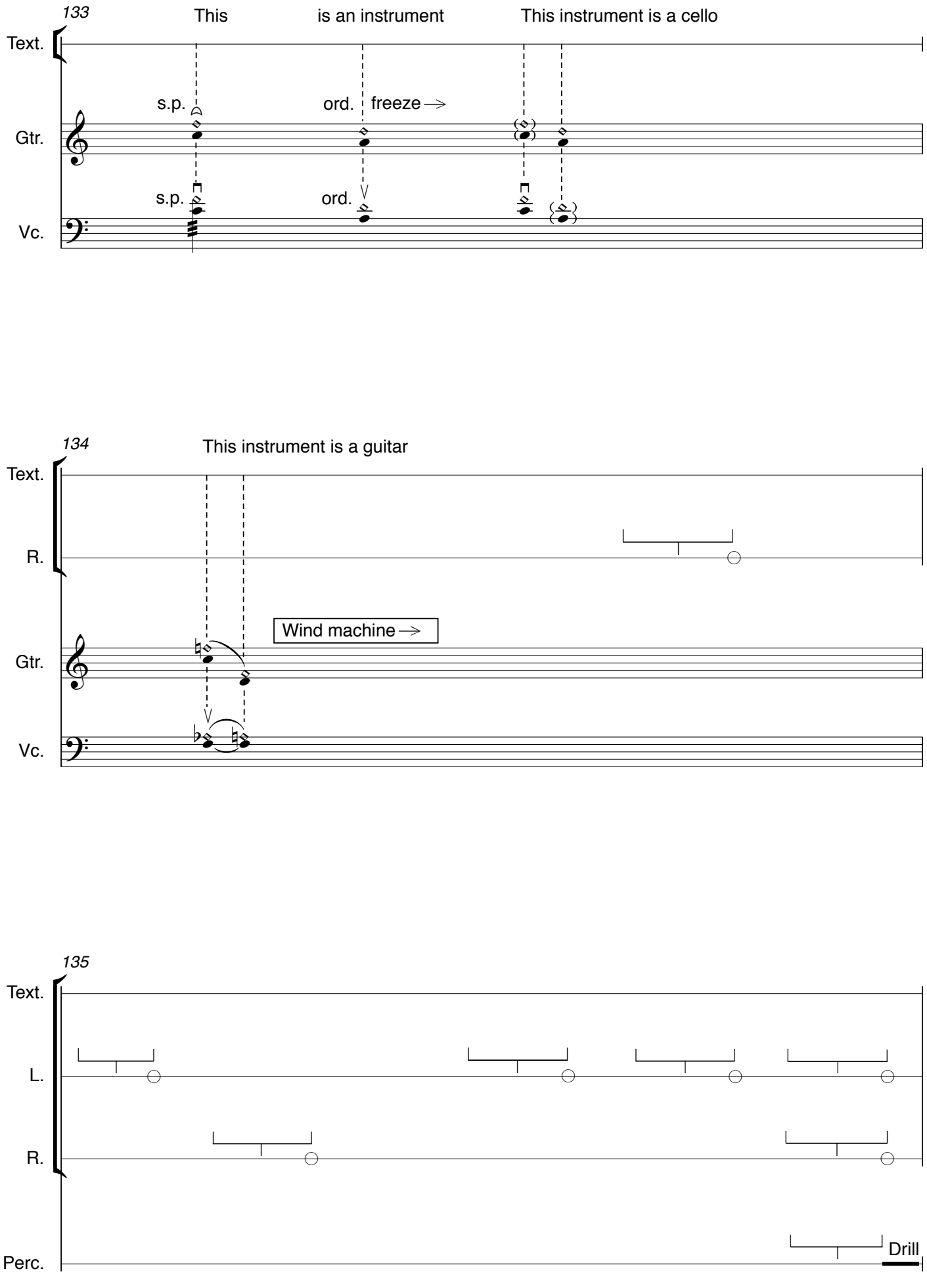

121
For it is now impossible to even know who decides what is real
Can a computer
Text.
L.
R.
Perc.
B
P
s.p.
freeze
Gtr.
freeze
s.p.
freeze
Vc.

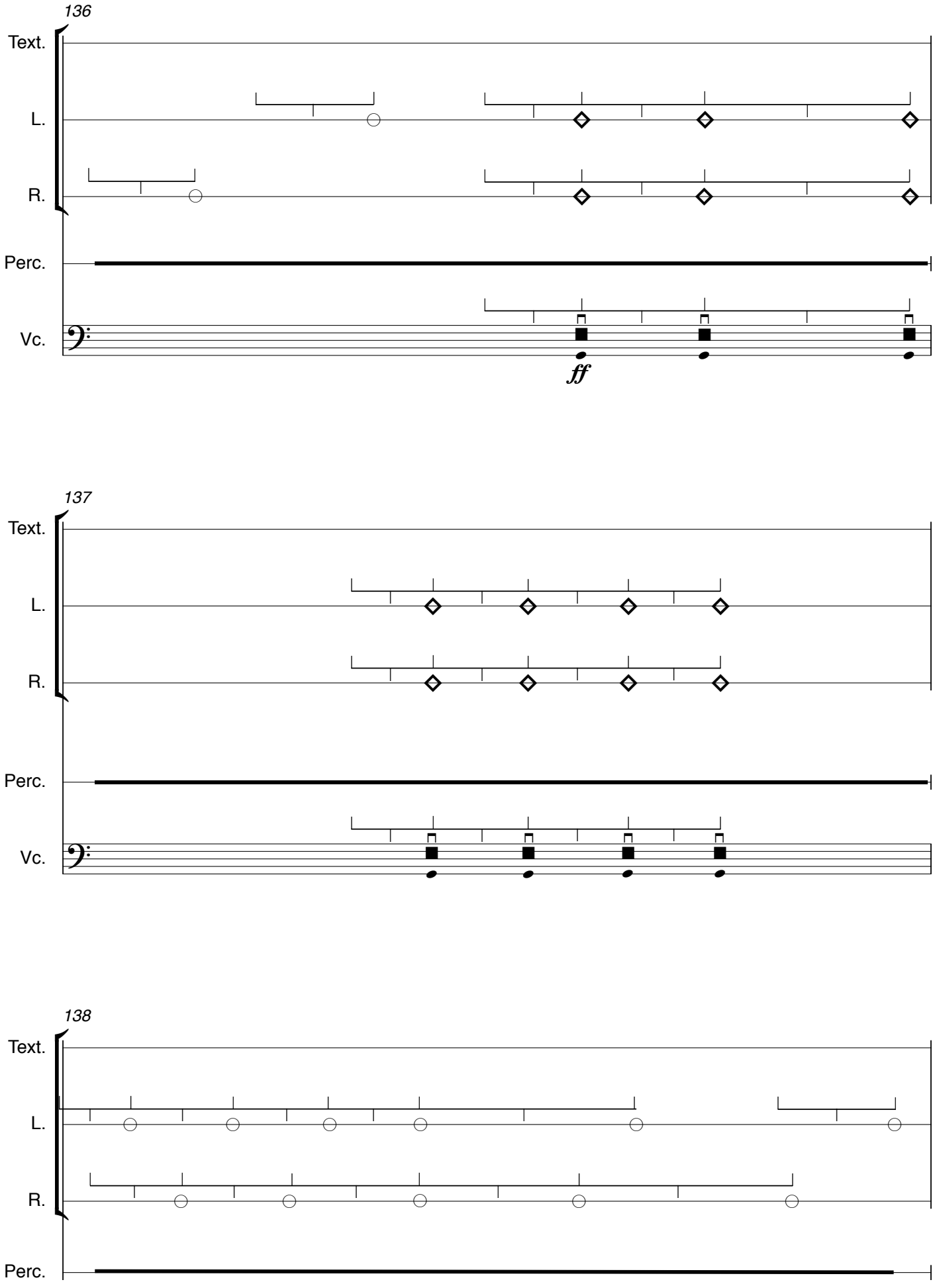

122
decide what is real?
Can a computer deciph..
Text.
L.
R.
Perc.
B-FAKE
P
B
Gtr.
Vc.

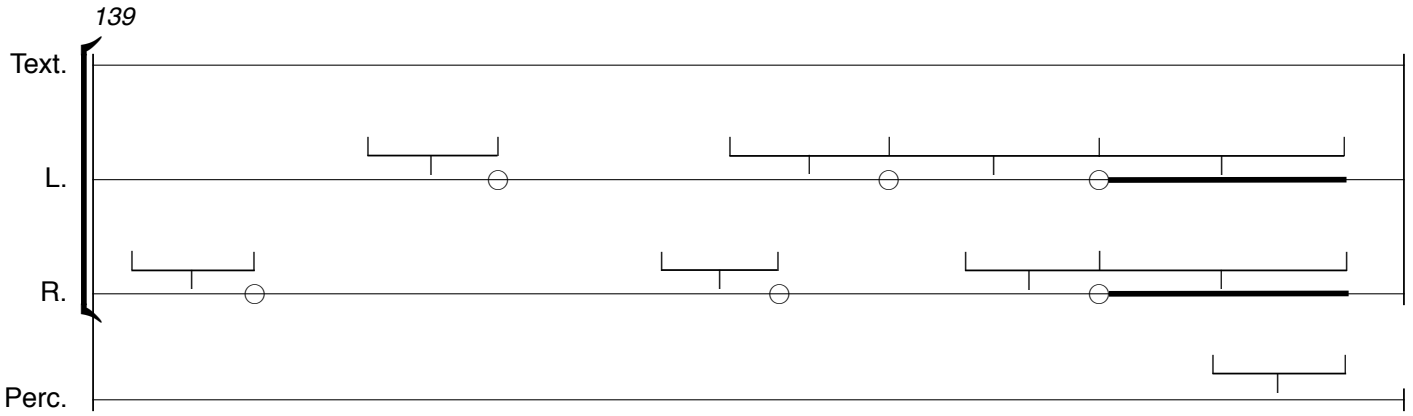

123
There's something wrong with
people who seek reality in fiction
I must face this
Text.
L.
R.
Perc.
P
ord.
Gtr.
6
ord.
Vc.
ff
fff
f
ff

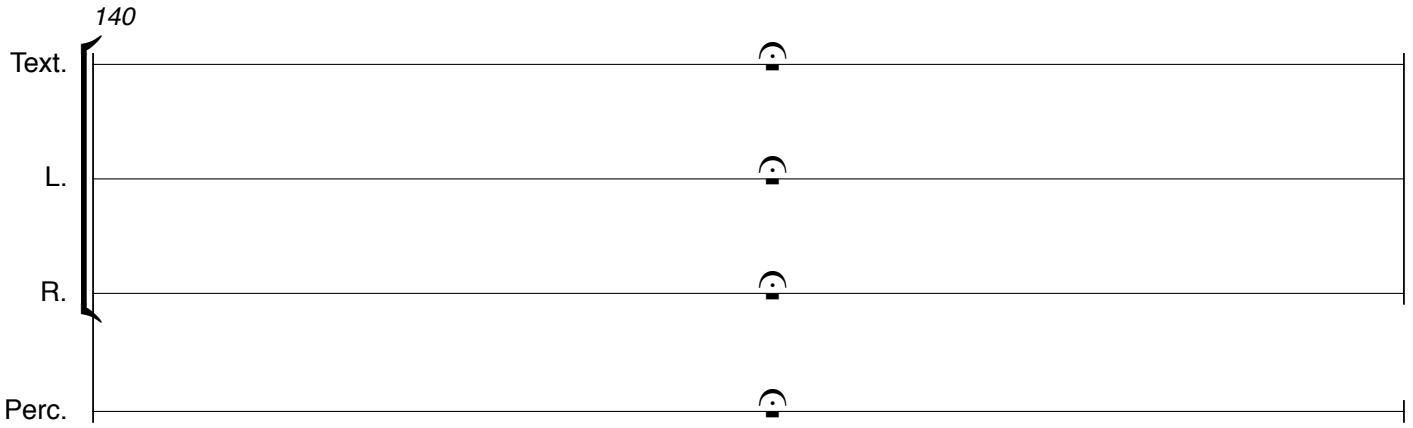

125
reality head on, with conviction!
Maybe this is another performance to
Text.
L.
R.
Perc.
P
Gtr.
Vc.
127
add to the sense of realism
If the reality you believe in ever comes to
Text.
L.
R.
Perc.
P
P
Gtr.
Vc.

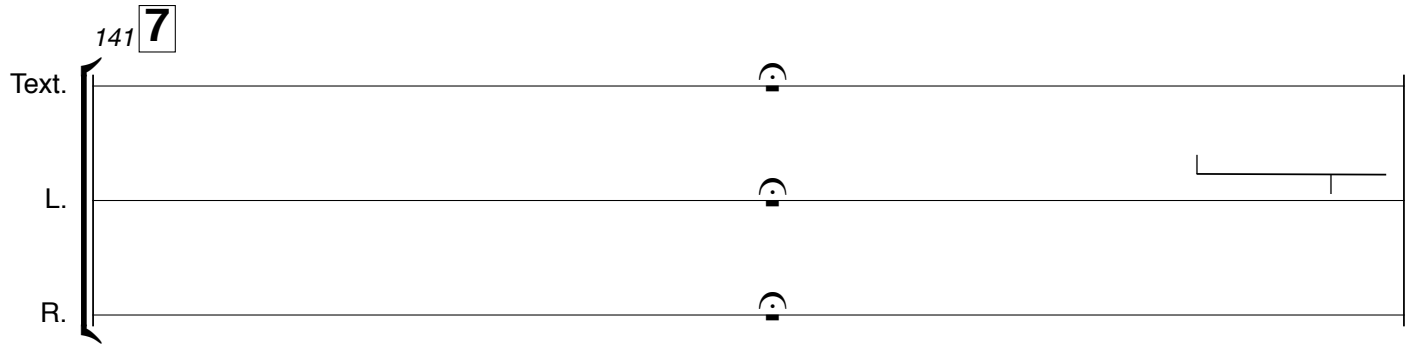

129
be
call me
...ipher what is real?
And if so, how did it reach a state where this is
Text.
Perc.
Gtr.
Vc.
B
P
f
s.t.
f
131
possible?
Who programmed it that way?
This
is real
P-FAKE
freeze
ord.
freeze
sim.
132
This
is realist
This
is realism
P
P-FAKE
freeze
freeze

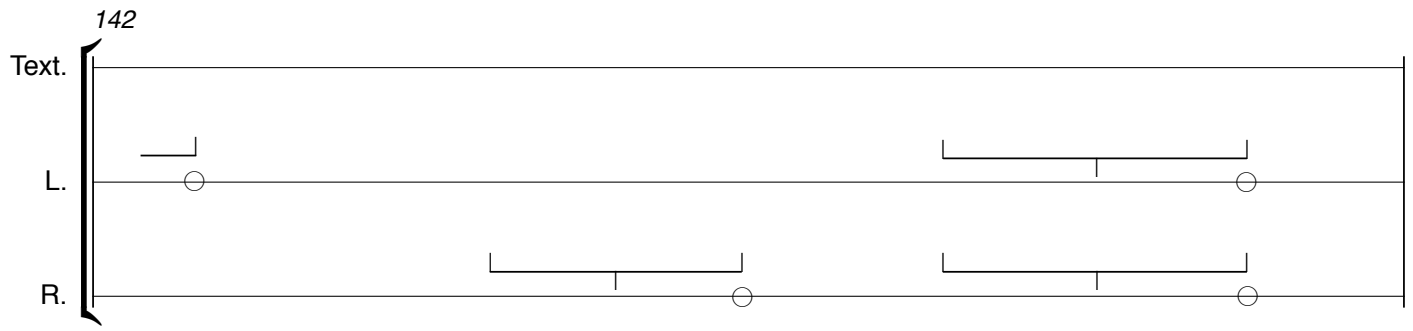

133
This
is an instrument
This instrument is a cello
Text.
s.p.
ord.
freeze →
Gtr.
s.p.
ord.
Vc.
134
This instrument is a guitar
Text.
R.
Wind machine →
Gtr.
Vc.
135
Text.
L.
R.
Perc.
Drill

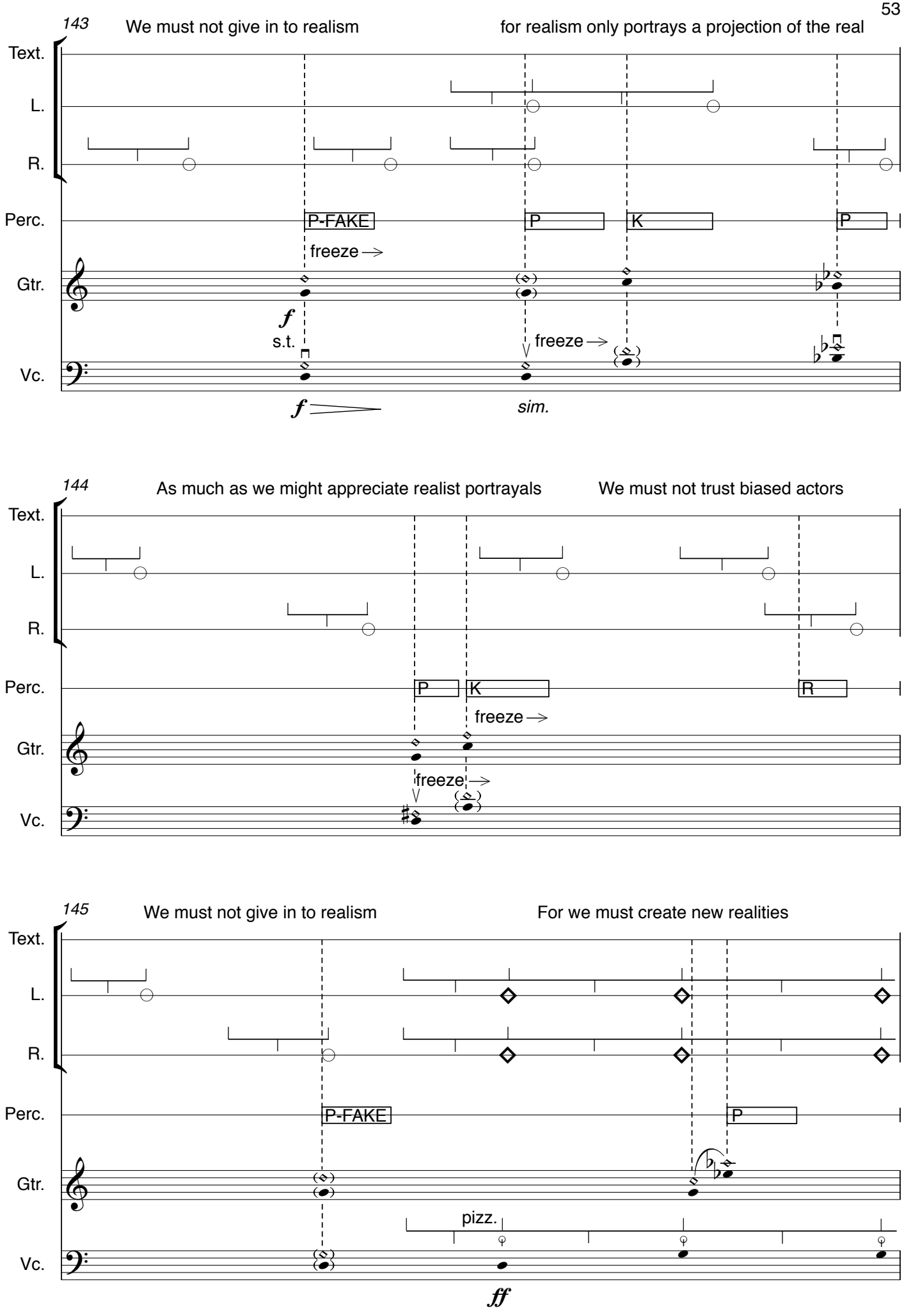

136
Text.
L.
R.
Perc.
Vc.
ff
137
Text.
L.
R.
Perc.
Vc.
138
Text.
L.
R.
Perc.

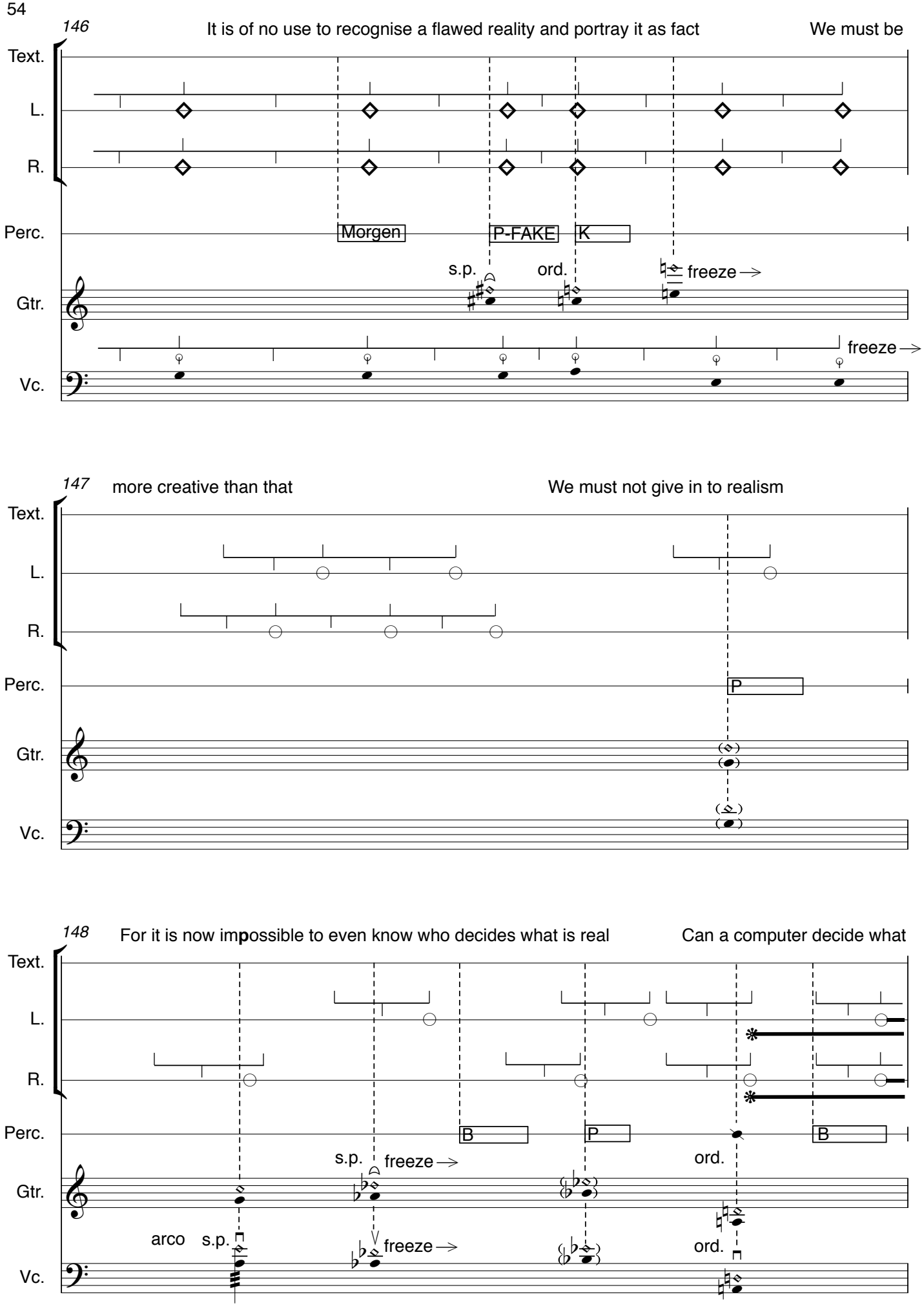

139
Text.
L.
R.
Perc.

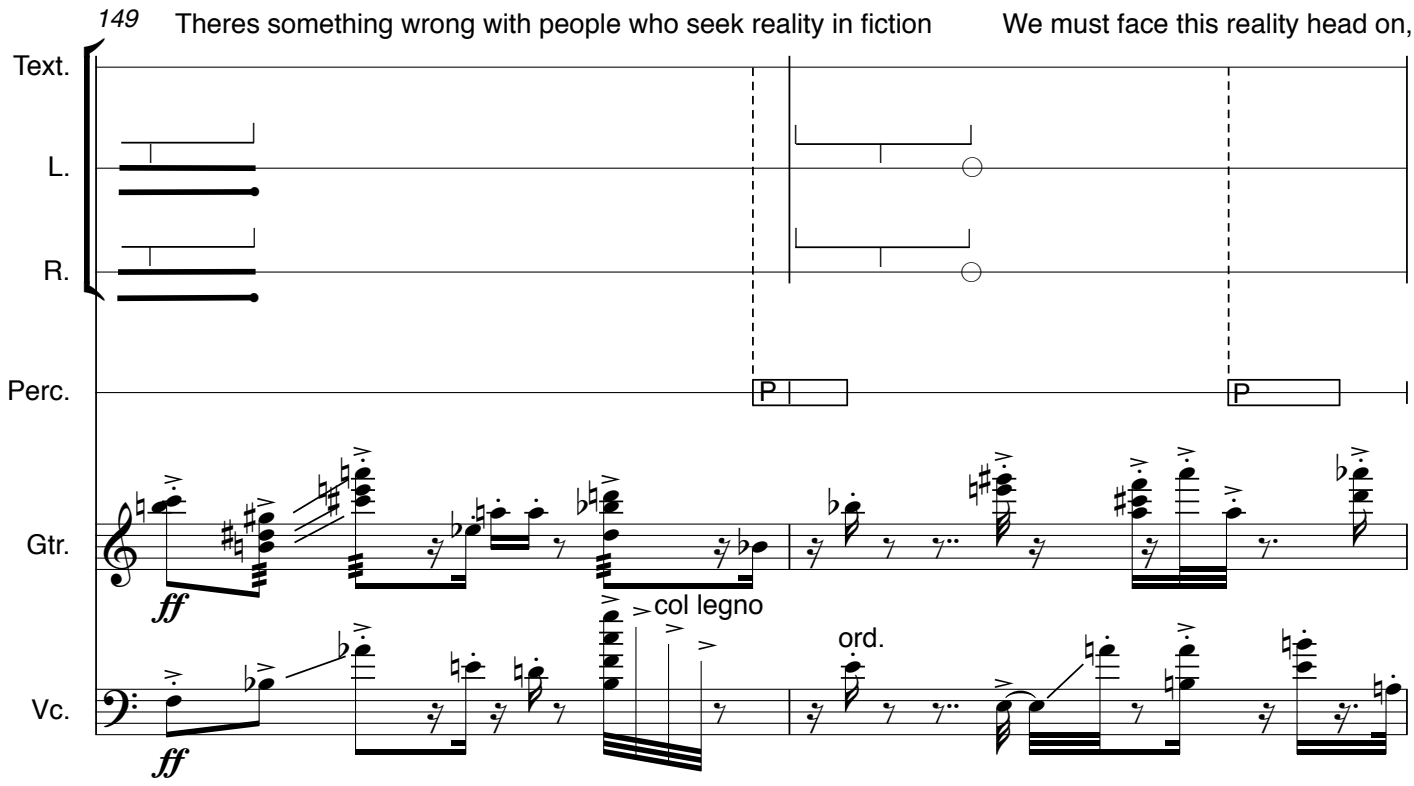

140
Text.
L.
R.
Perc.

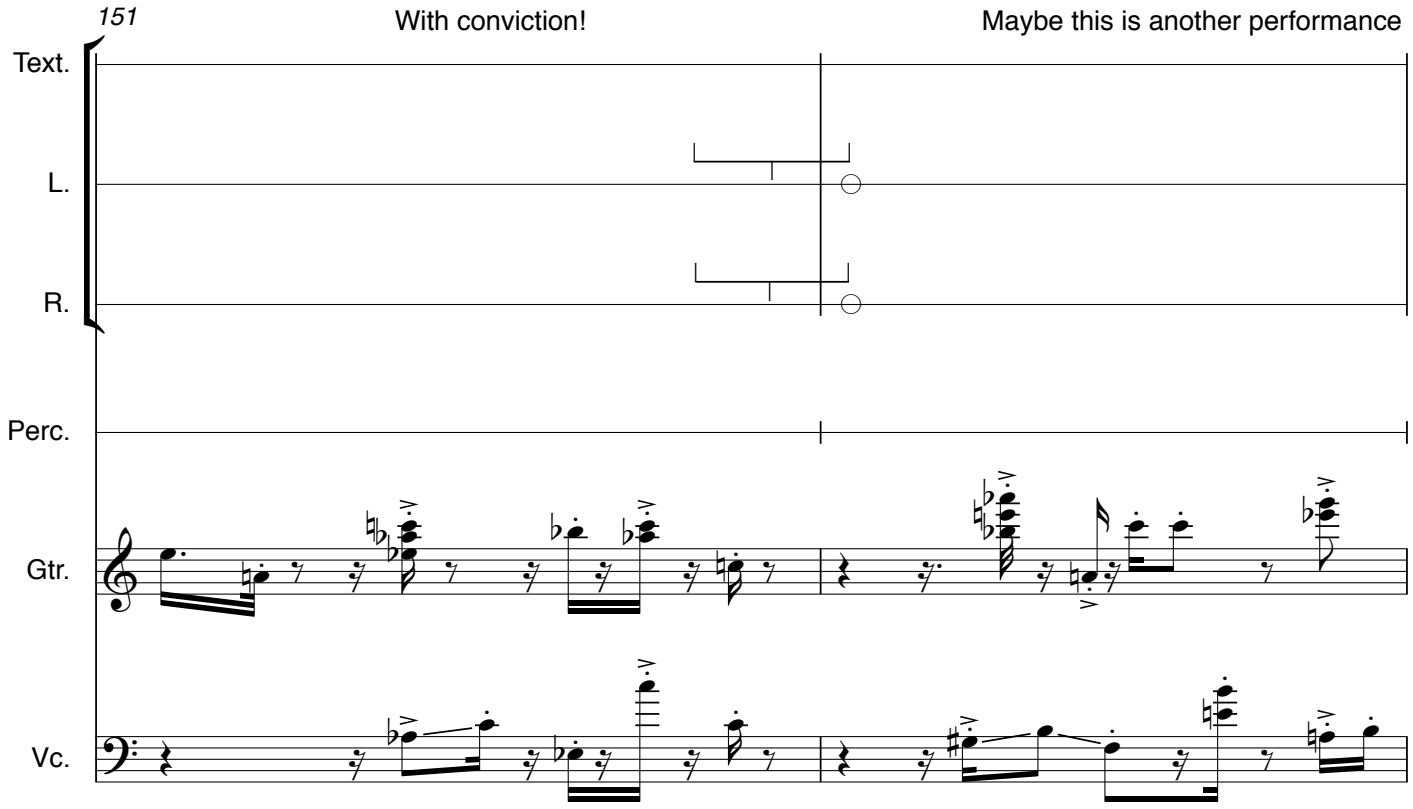

141
7
Text.
L.
R.

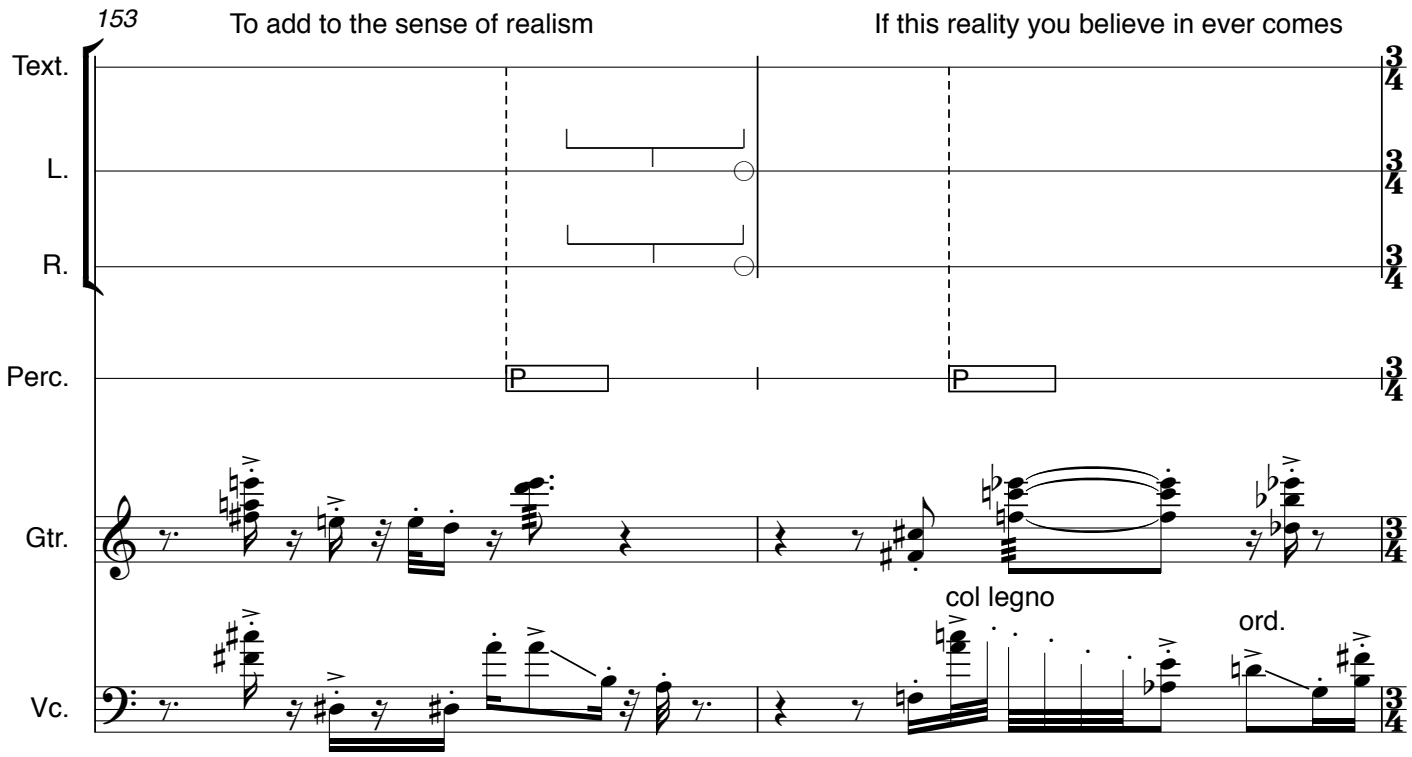

142
Text.
L.
R.

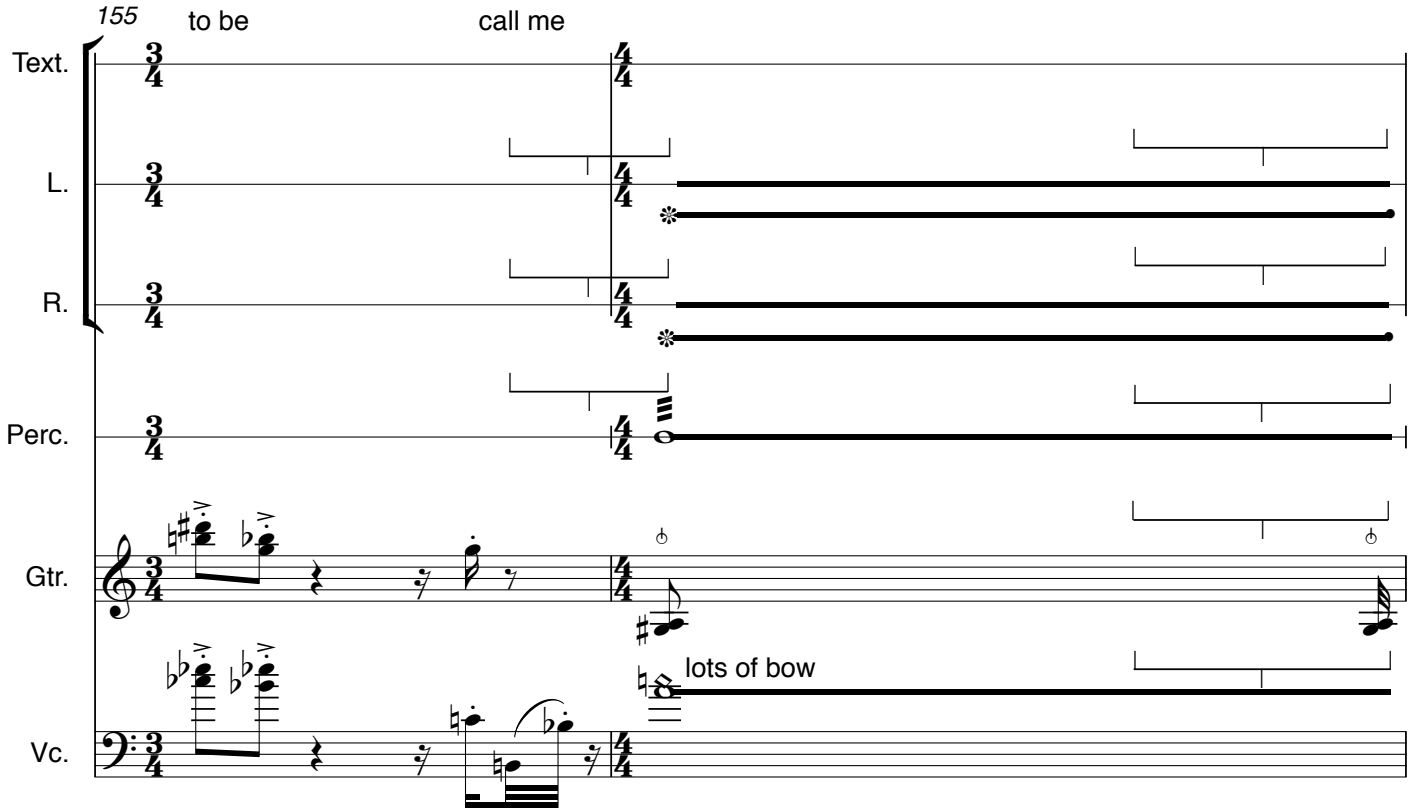

143
We must not give in to realism
for realism only portrays a projection of the real
Text.
L.
R.
Perc.
P-FAKE
P
K
P
freeze
Gtr.
f
s.t.
freeze
Vc.
f
sim.
144
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K
R
freeze
Gtr.
freeze
Vc.
145
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P-FAKE
P
Gtr.
pizz.
Vc.
ff

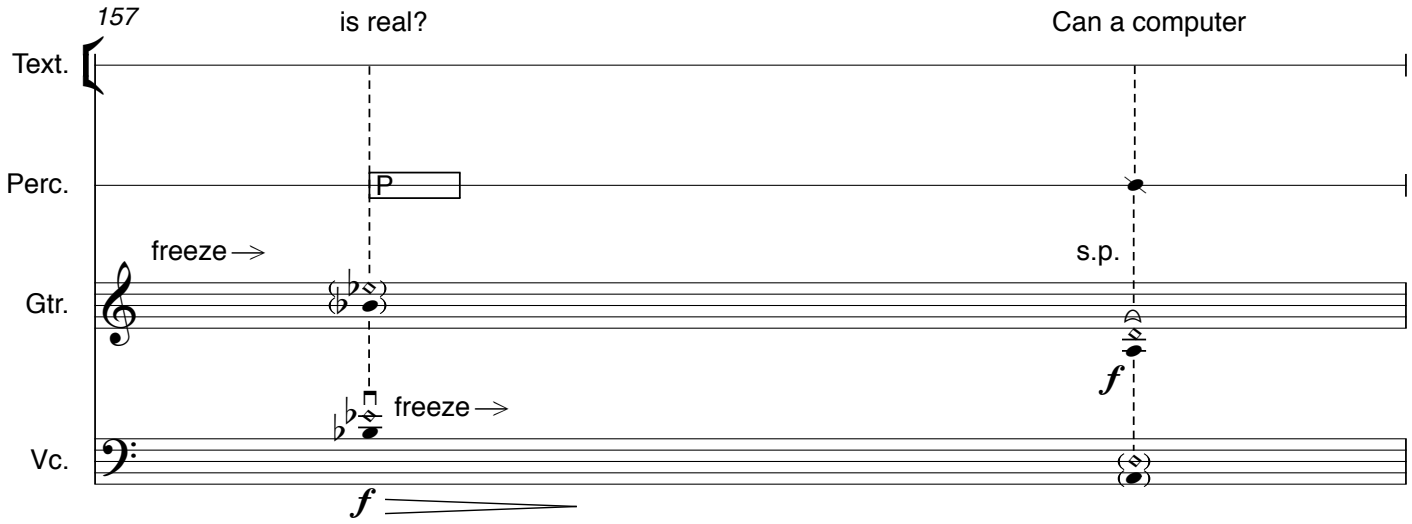

146
It is of no use to recognise a flawed reality and portray it as fact
We must be
Text.
L.
R.
Perc.
Morgen
P-FAKE
K
s.p.
ord.
freeze
Gtr.
freeze
Vc.
147
more creative than that
We must not give in to realism
Text.
L.
R.
Perc.
P
Gtr.
Vc.
148
For it is now impossible to even know who decides what is real
Can a computer decide what
Text.
L.
R.
Perc.
B
P
B
s.p.
freeze
ord.
Gtr.
arco
s.p.
freeze
ord.
Vc.

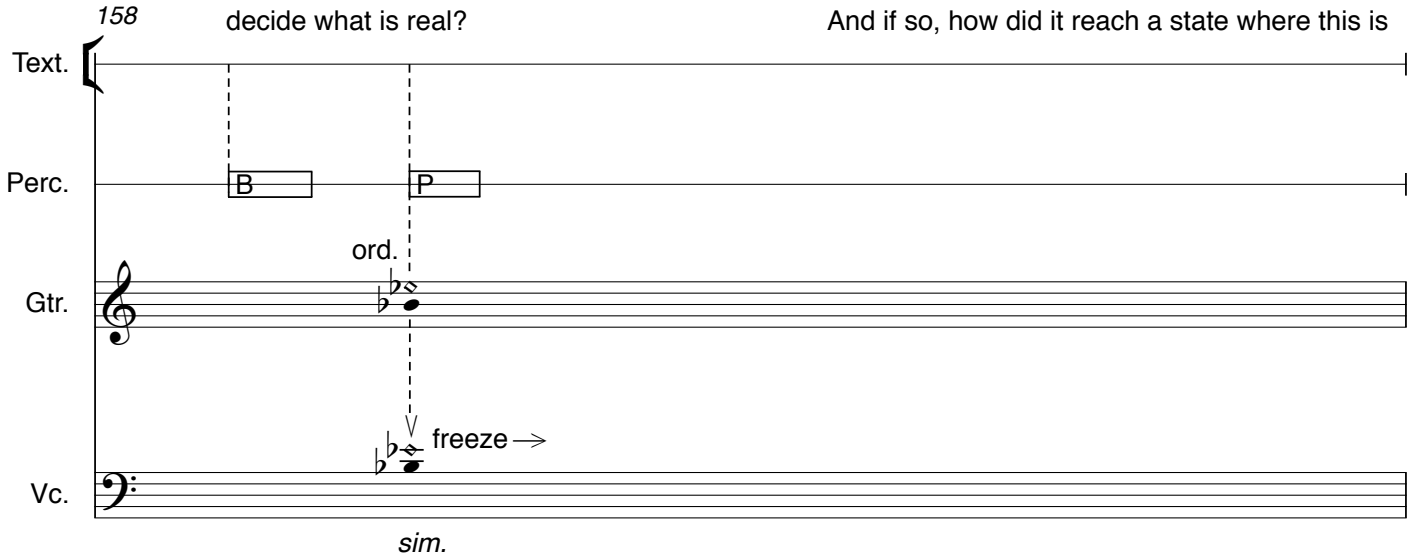

149
Theres something wrong with people who seek reality in fiction
We must face this reality head on,
Text.
L.
R.
Perc.
P
P
Gtr.
ff
col legno
ord.
Vc.
ff

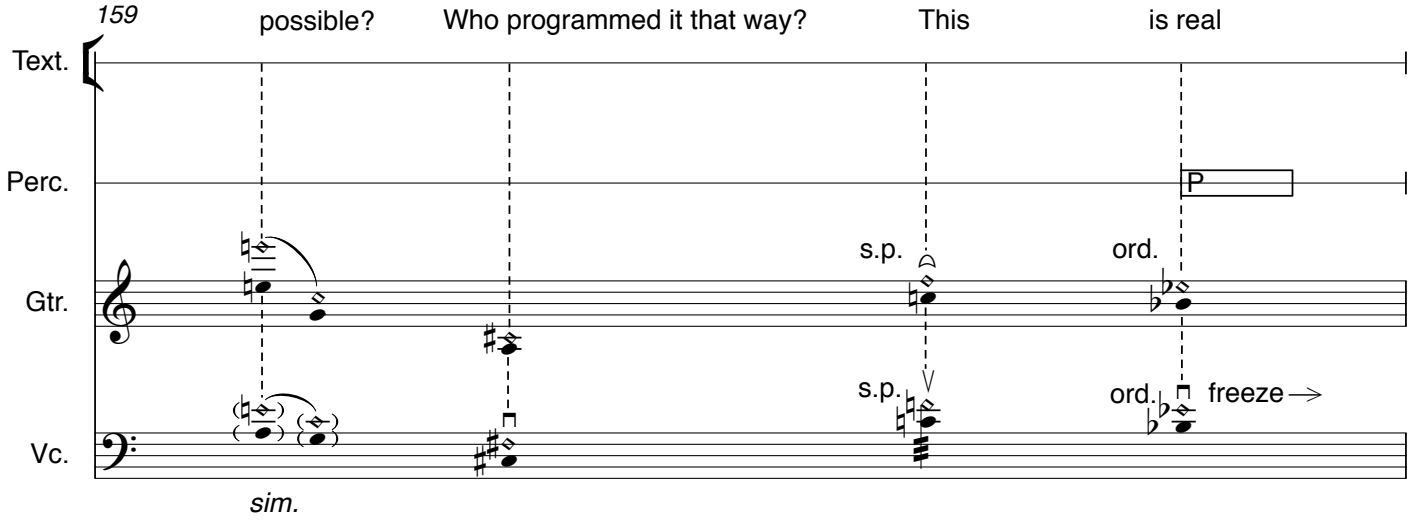

151
With conviction!
Maybe this is another performance
Text.
L.
R.
Perc.
Gtr.
Vc.

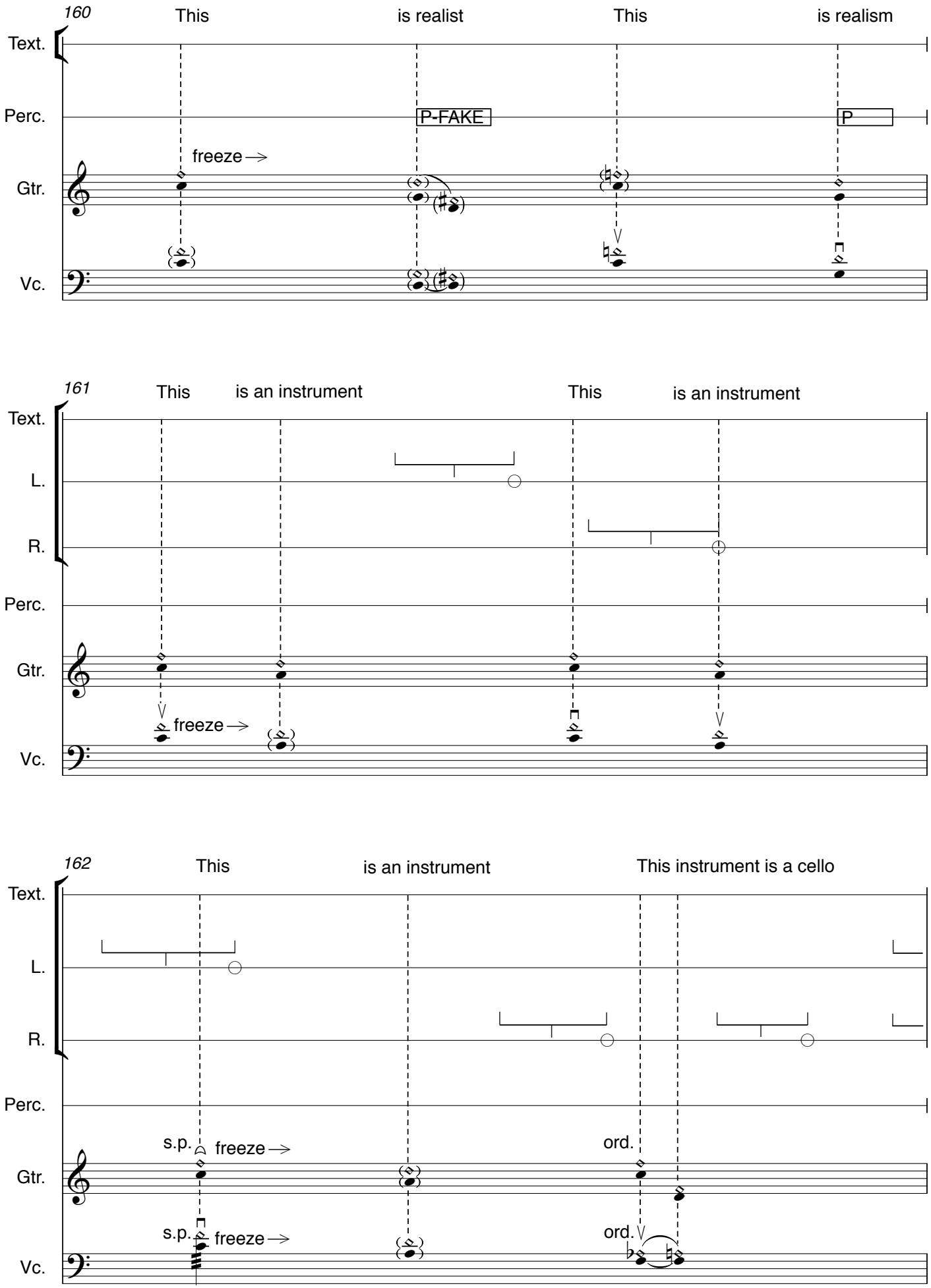

153
To add to the sense of realism
If this reality you believe in ever comes
Text.
L.
R.
Perc.
P
P
Gtr.
col legno
ord.
Vc.

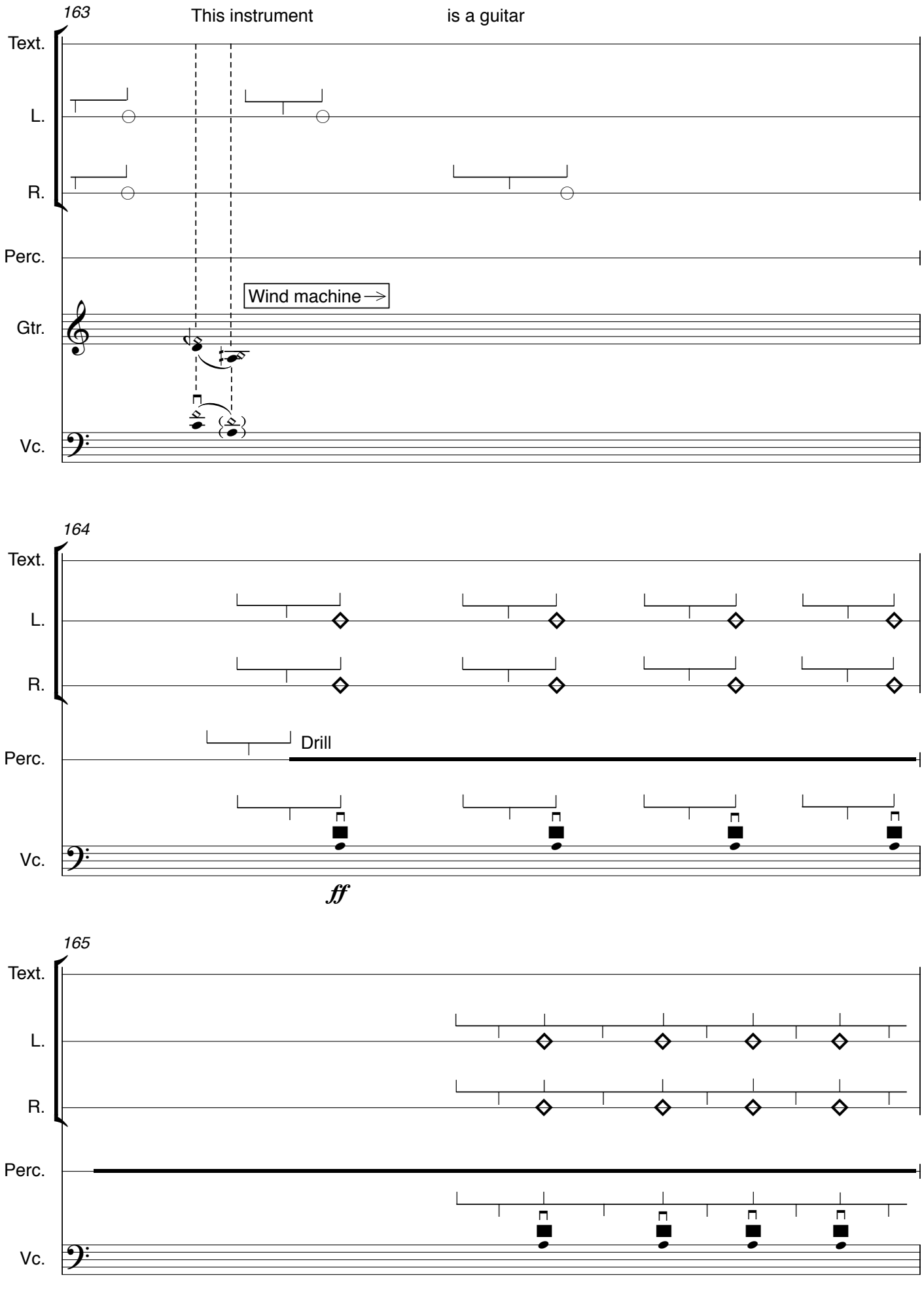

155
to be
call me
Text.
L.
R.
Perc.
Gtr.
lots of bow
Vc.

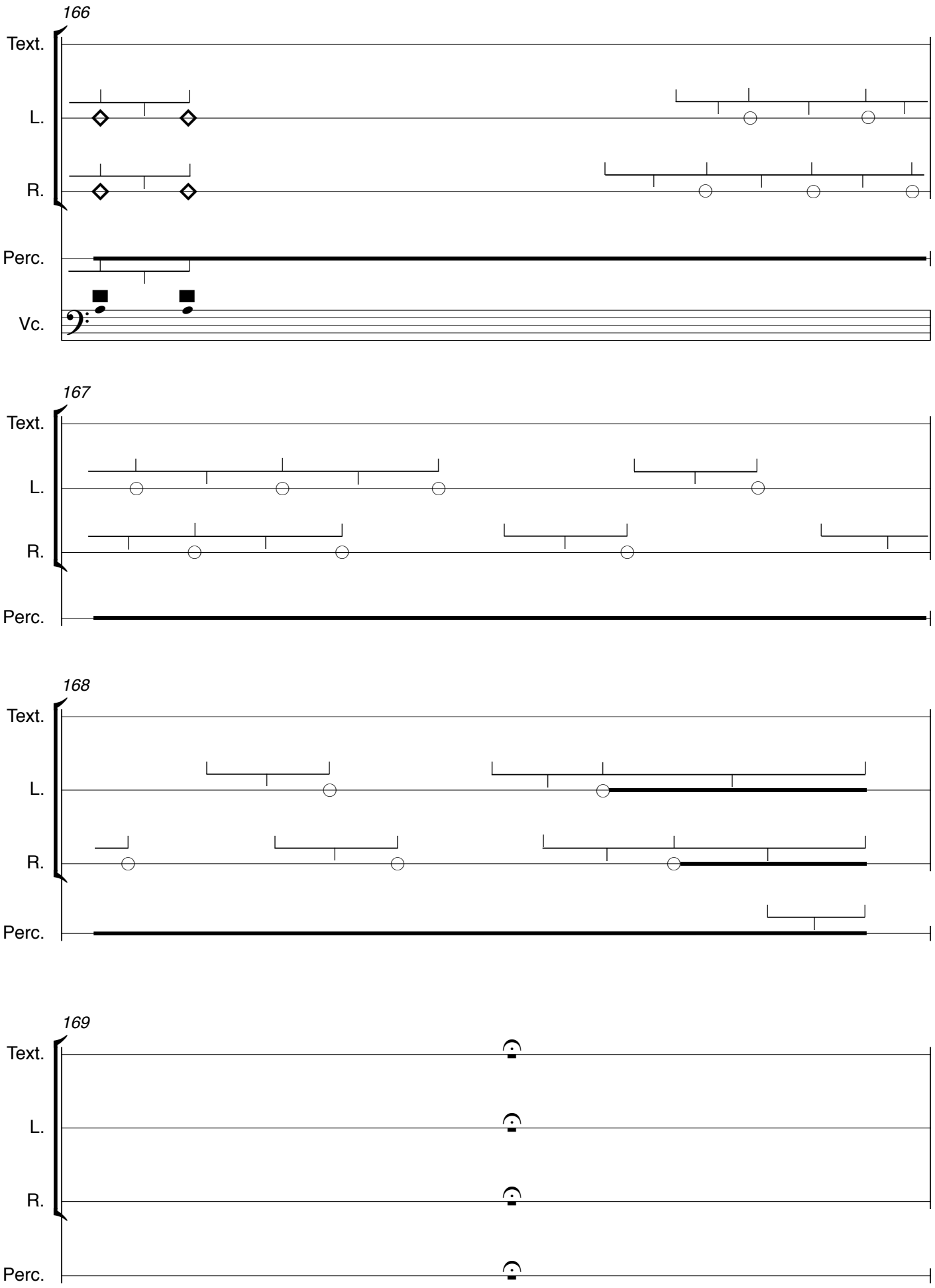

157
is real?
Can a computer
Text.
Perc.
P
freeze →
s.p.
Gtr.
f
freeze →
Vc.
f

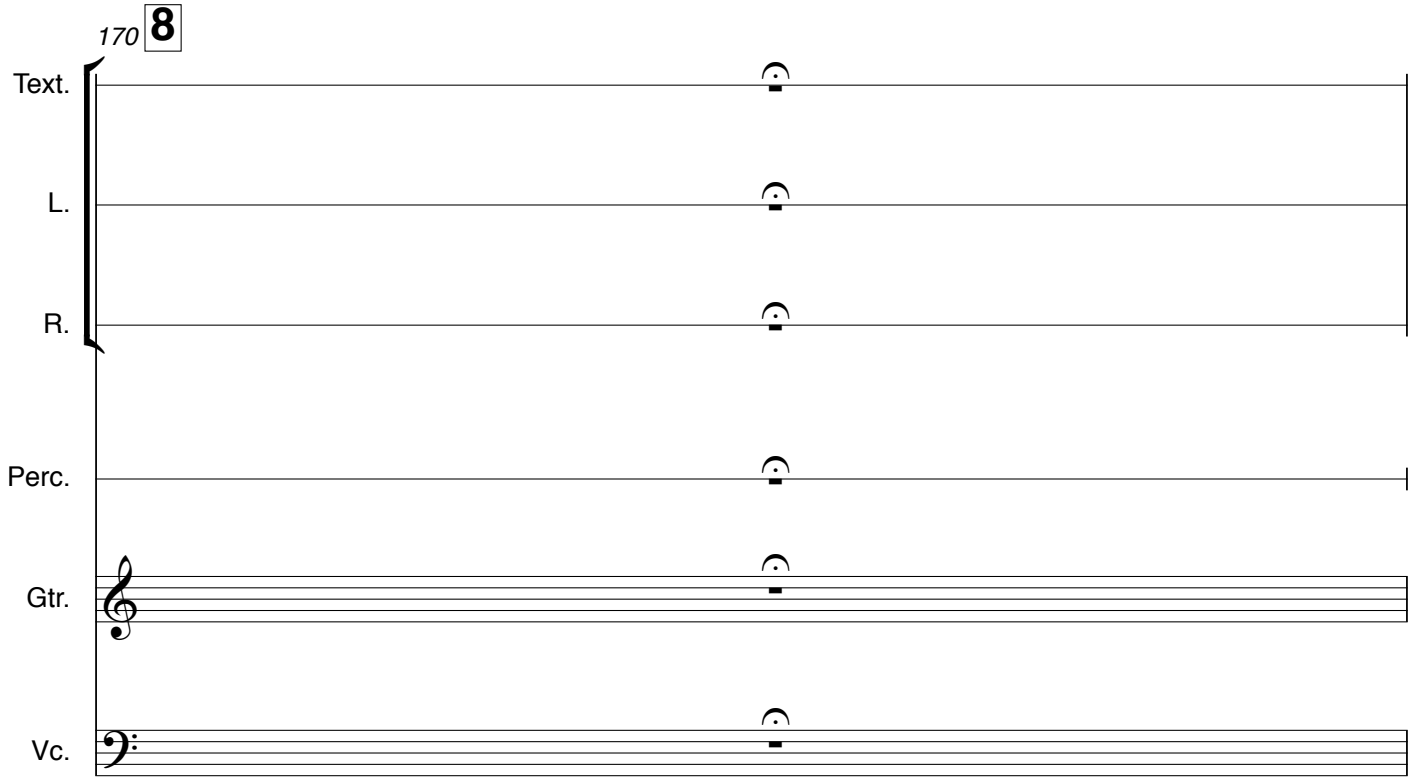

158
decide what is real?
And if so, how did it reach a state where this is
Text.
Perc.
B
P
ord.
Gtr.
freeze →
Vc.
sim.

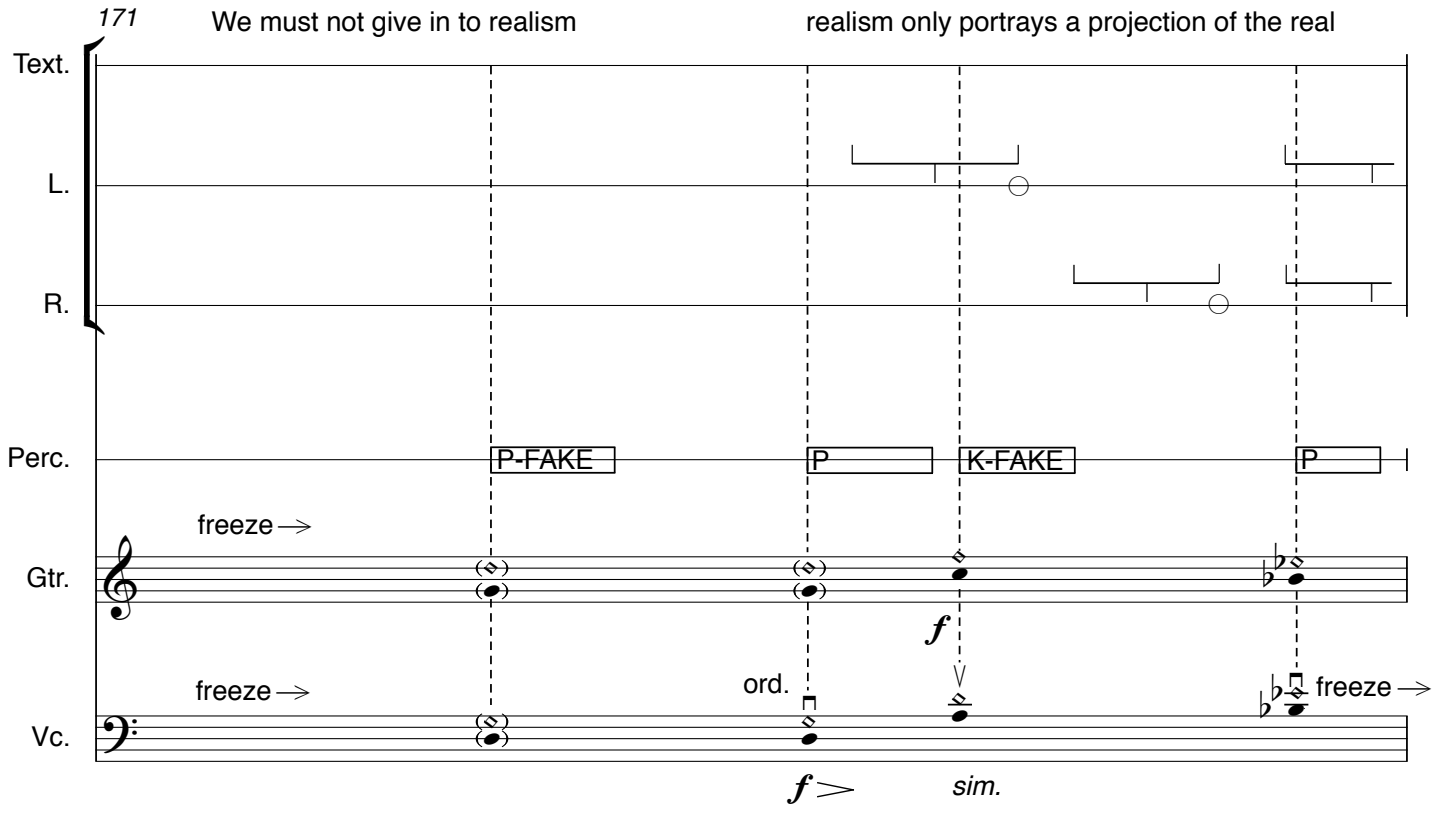

159
possible?
Who programmed it that way?
This
is real
Text.
Perc.
P
s.p.
ord.
Gtr.
s.p.
ord.
freeze →
Vc.
sim.

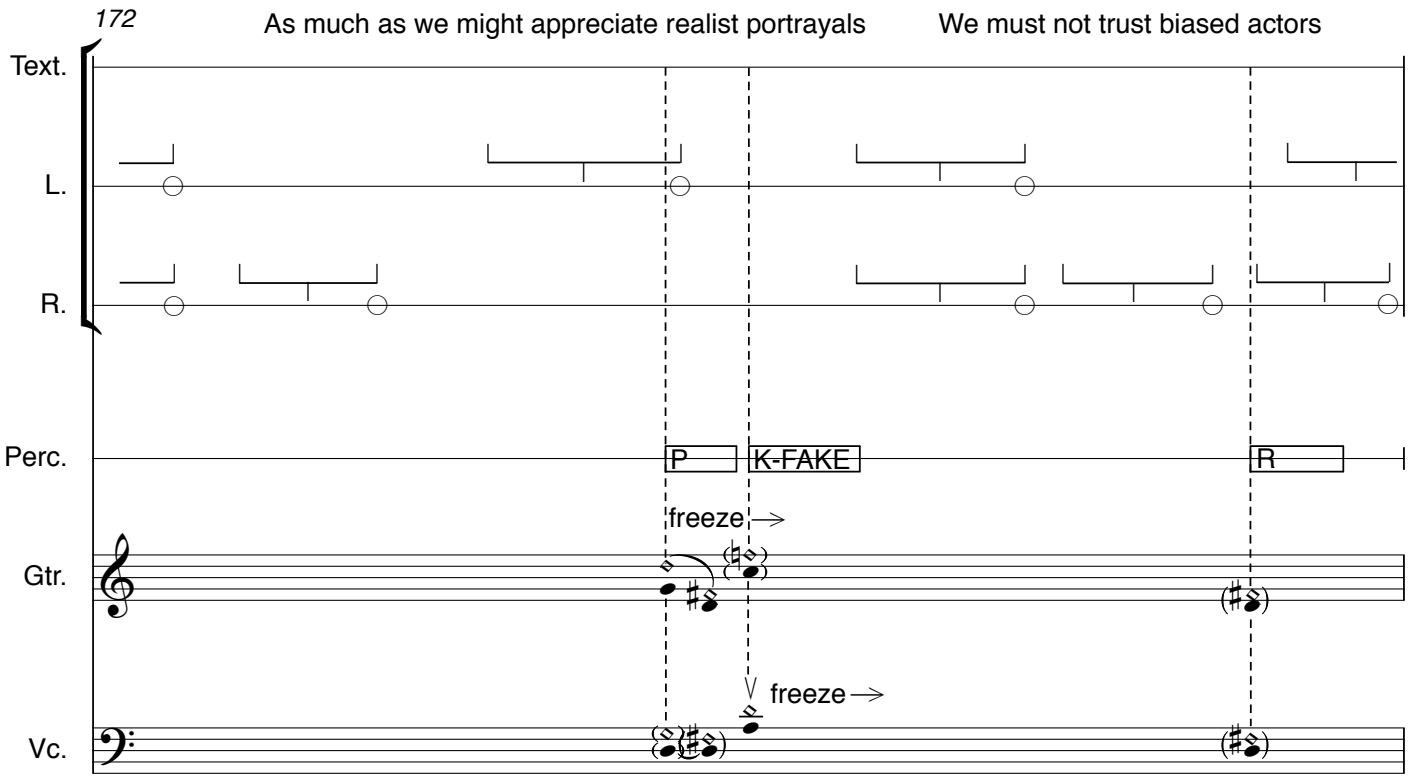

160
This
is realist
This
is realism
Text.
Perc.
P-FAKE
P
freeze
Gtr.
Vc.
161
This
is an instrument
This
is an instrument
Text.
L.
R.
Perc.
Gtr.
freeze
Vc.
162
This
is an instrument
This instrument is a cello
Text.
L.
R.
Perc.
s.p.
freeze
ord.
Gtr.
s.p.
freeze
ord.
Vc.

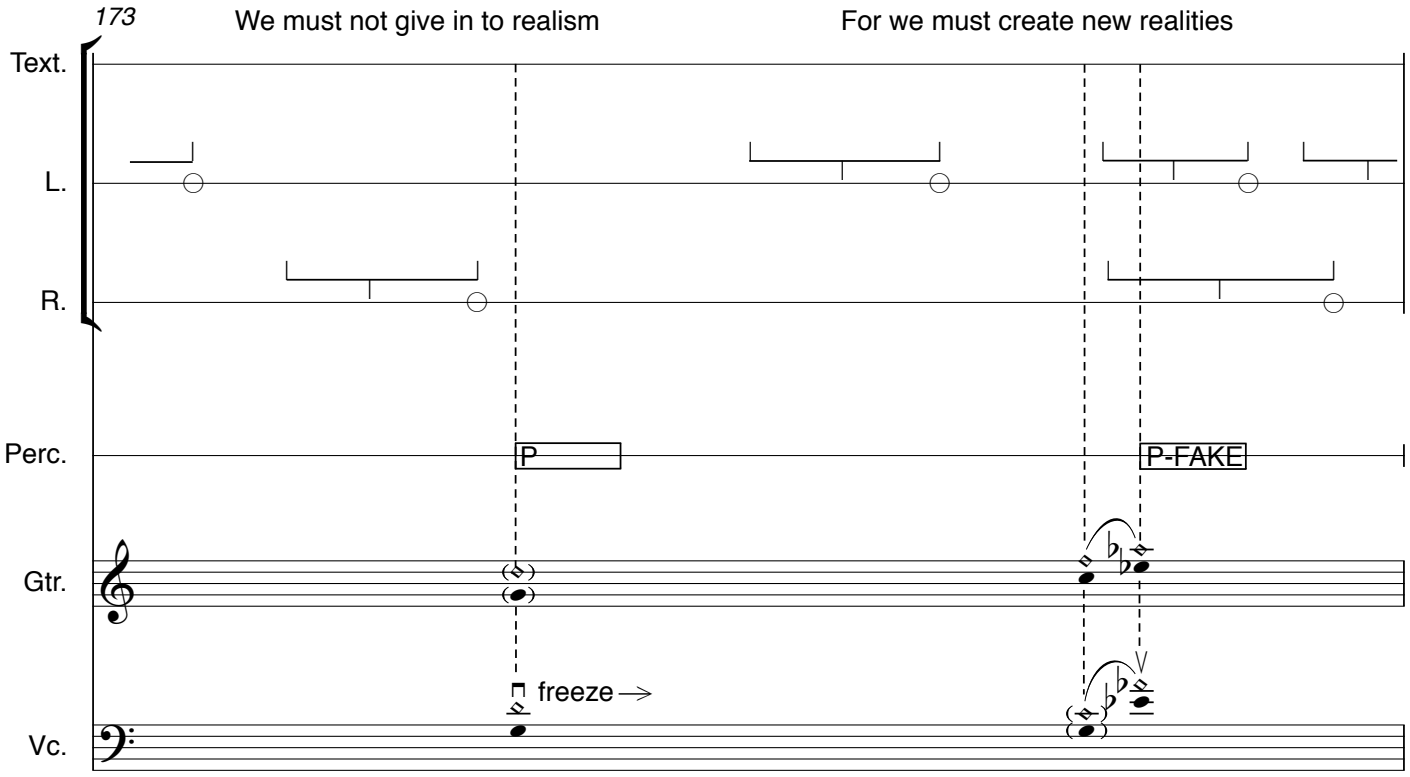

163
This instrument
is a guitar
Text.
L.
R.
Perc.
Wind machine
Gtr.
Vc.
164
Text.
L.
R.
Drill
Perc.
Vc.
ff
165
Text.
L.
R.
Perc.
Vc.

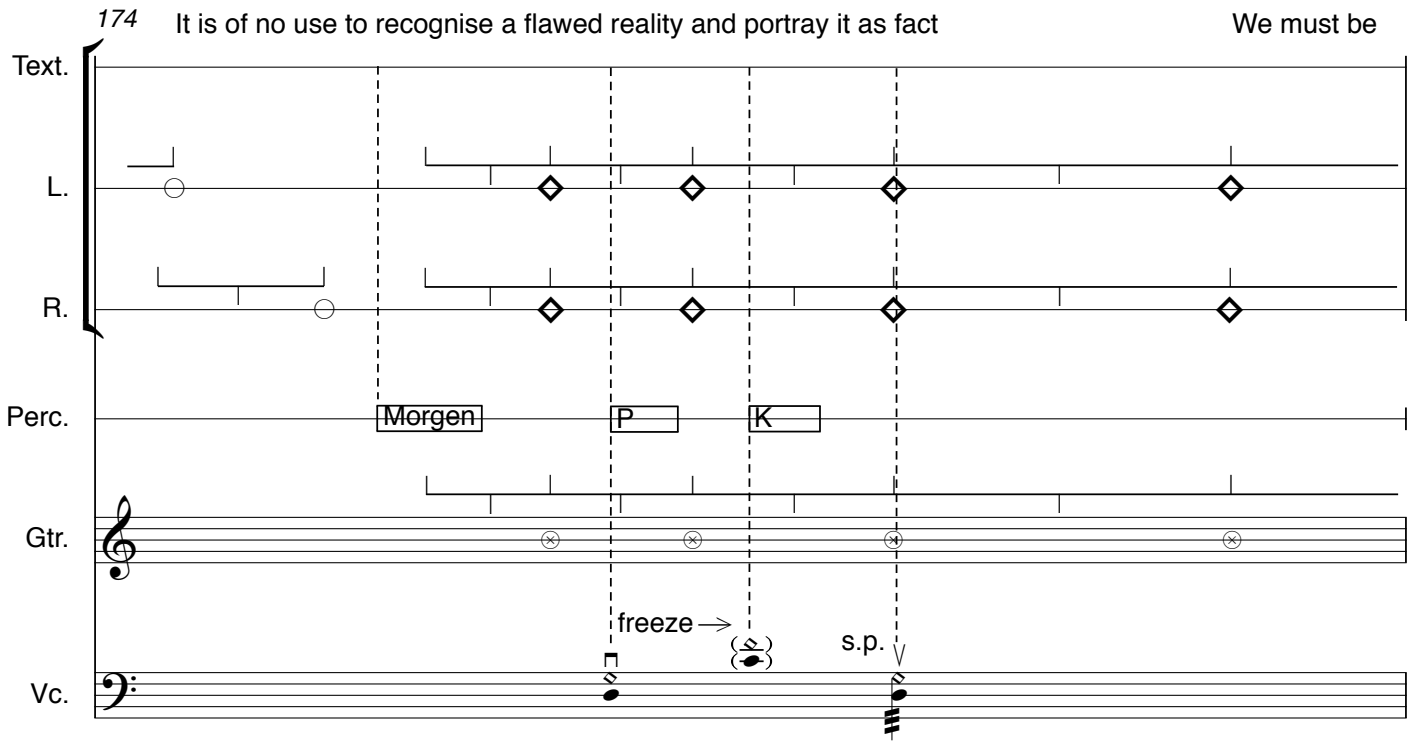

166
Text.
L.
R.
Perc.
Vc.
167
Text.
L.
R.
Perc.
168
Text.
L.
R.
Perc.
169
Text.
L.
R.
Perc.

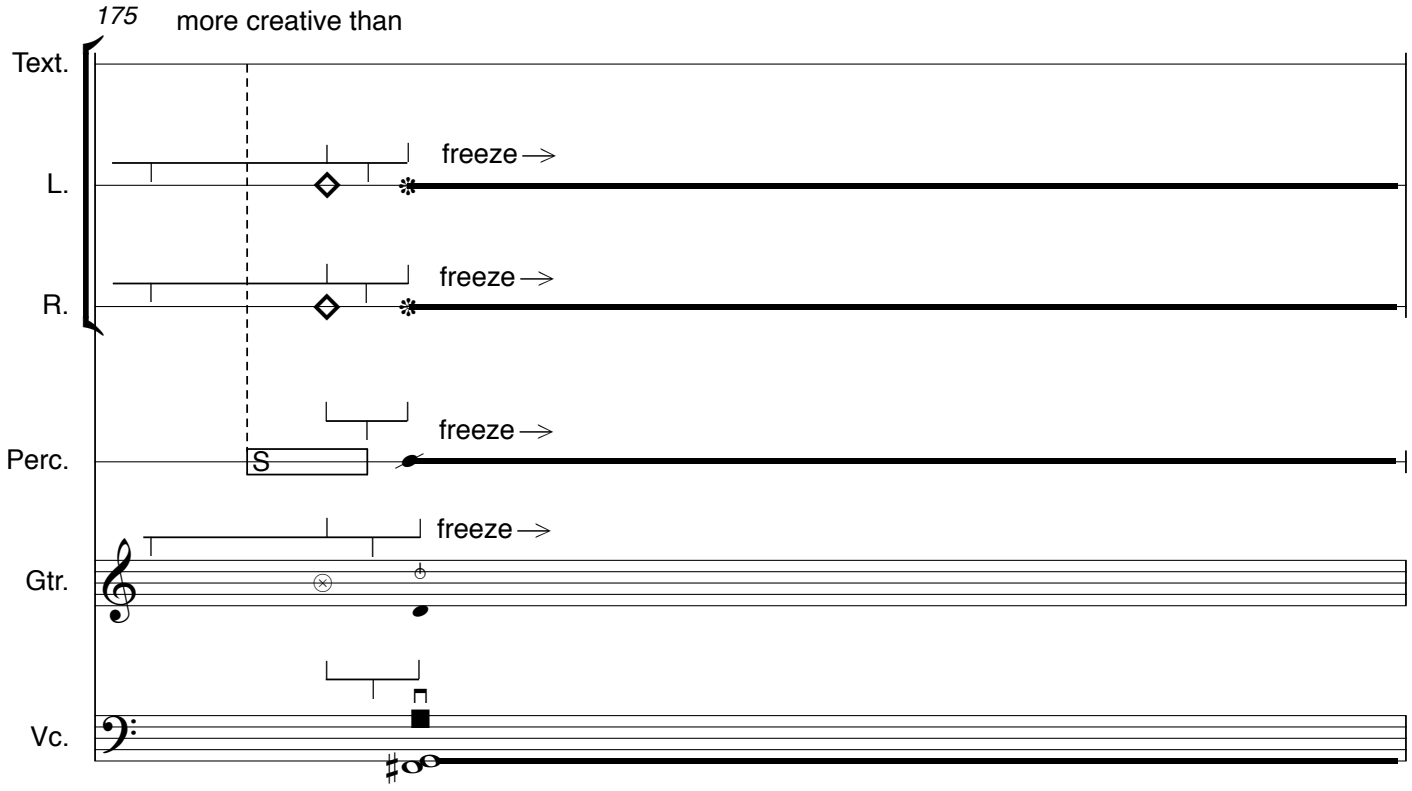

170
8
Text.
L.
R.
Perc.
Gtr.
Vc.

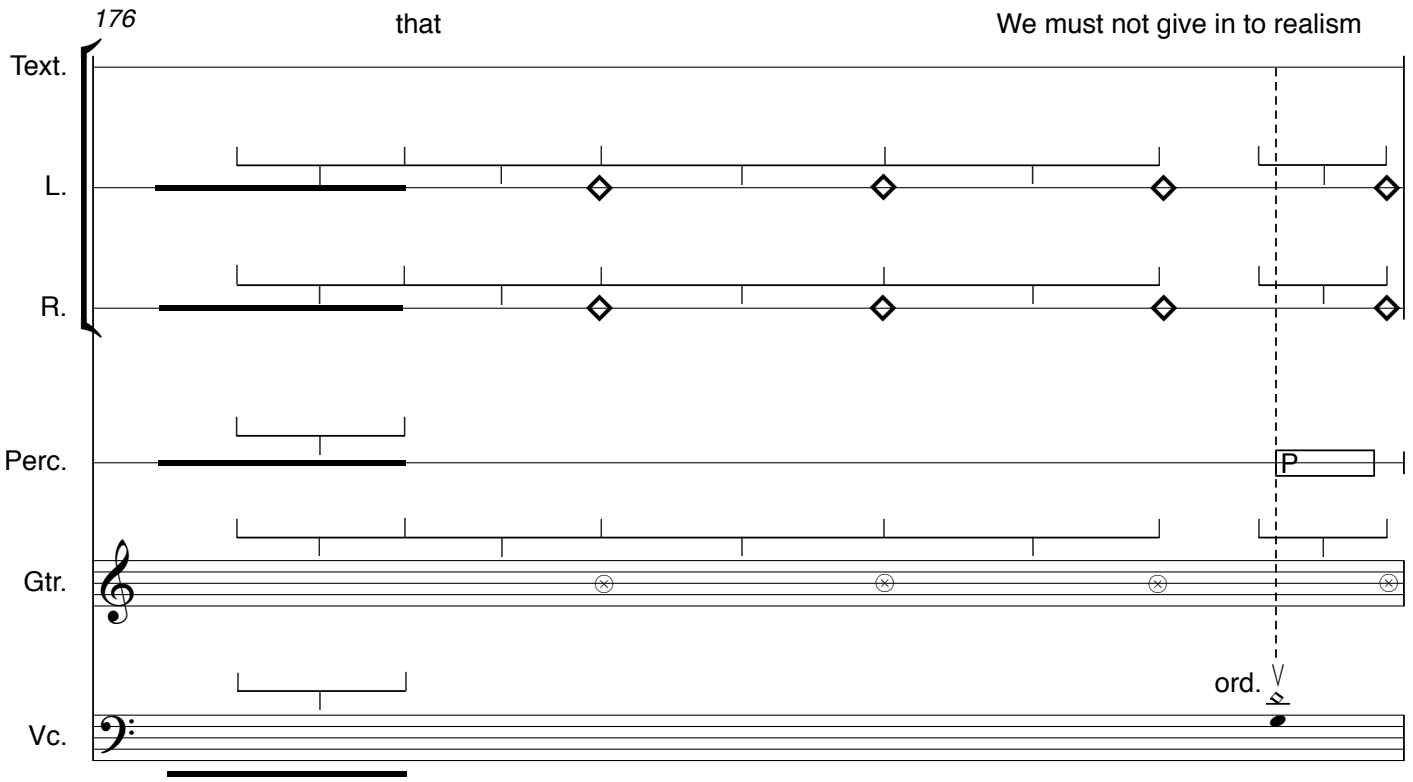

171
We must not give in to realism
realism only portrays a projection of the real
Text.
L.
R.
Perc.
P-FAKE
P
K-FAKE
P
freeze
Gtr.
f
freeze
ord.
freeze
Vc.
f
sim.

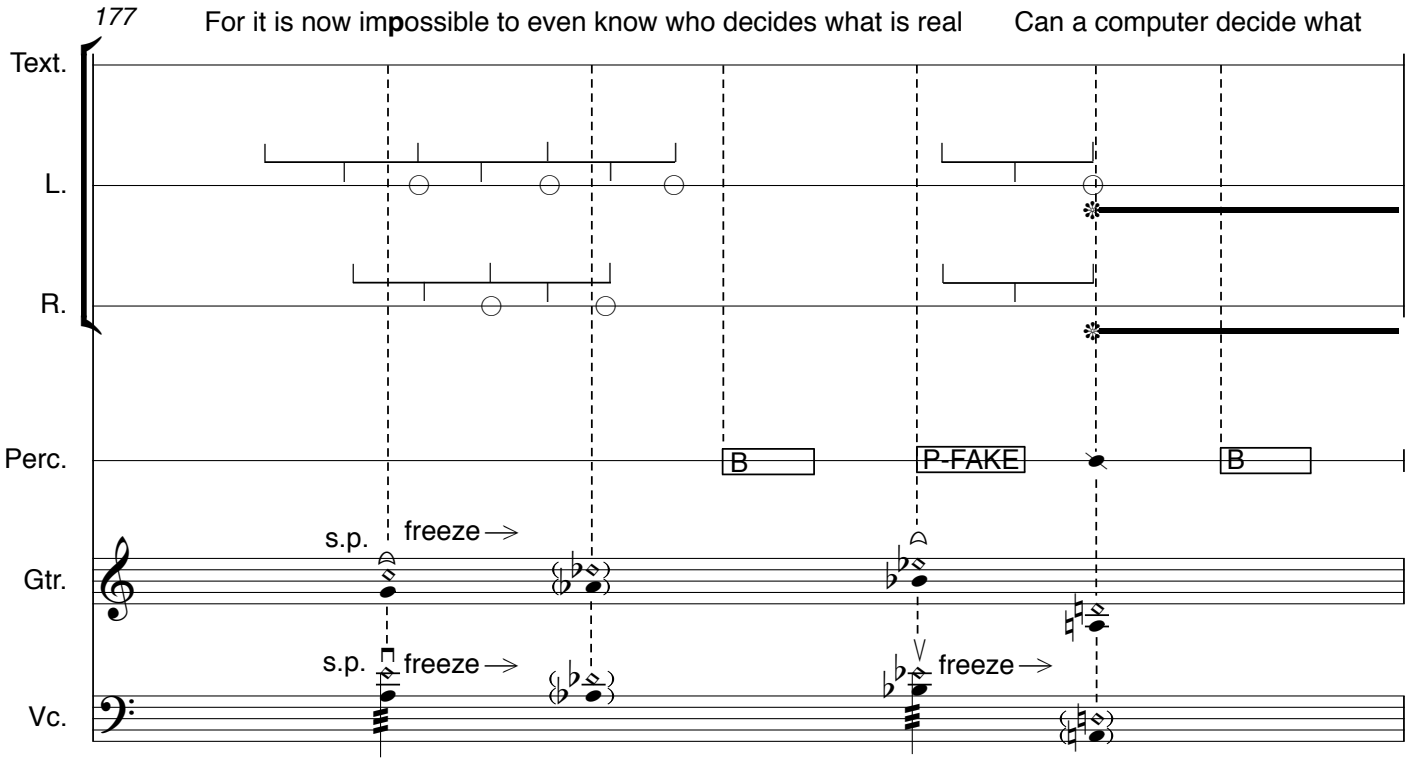

172
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K-FAKE
R
freeze
Gtr.
freeze
Vc.

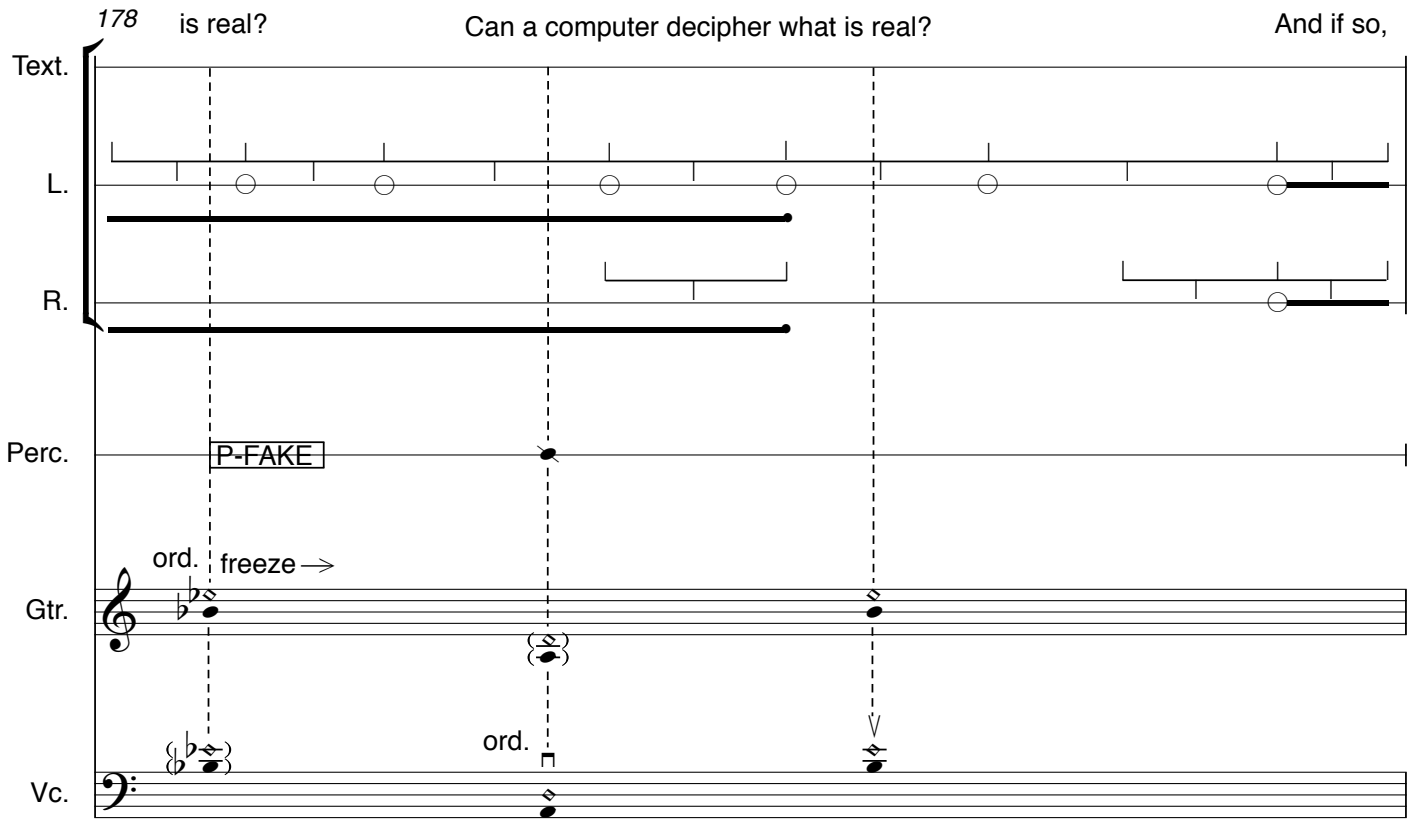

173
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P
P-FAKE
Gtr.
freeze
Vc.

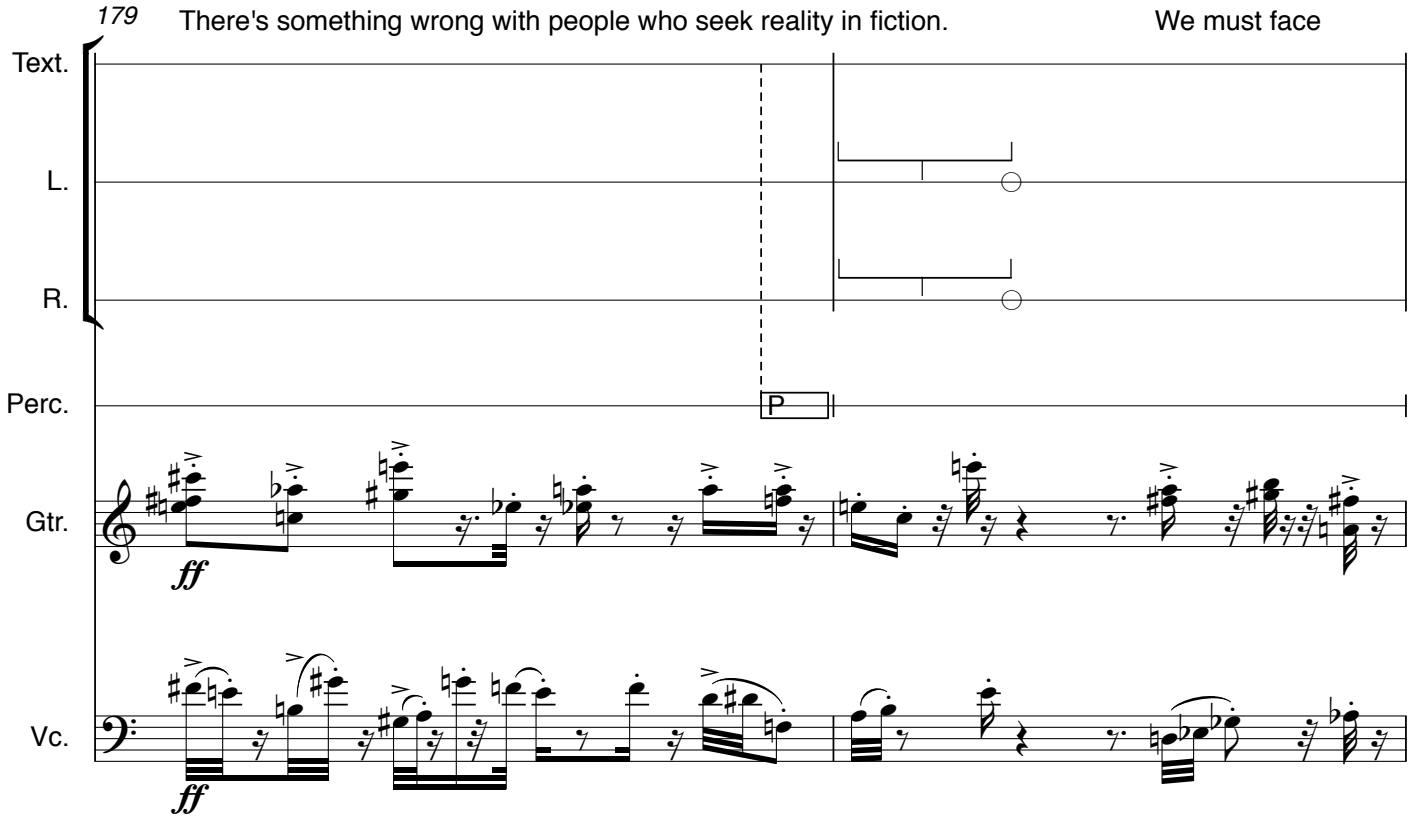

174
It is of no use to recognise a flawed reality and portray it as fact
We must be
Text.
L.
R.
Perc.
Morgen
P
K
Gtr.
freeze
s.p.
Vc.

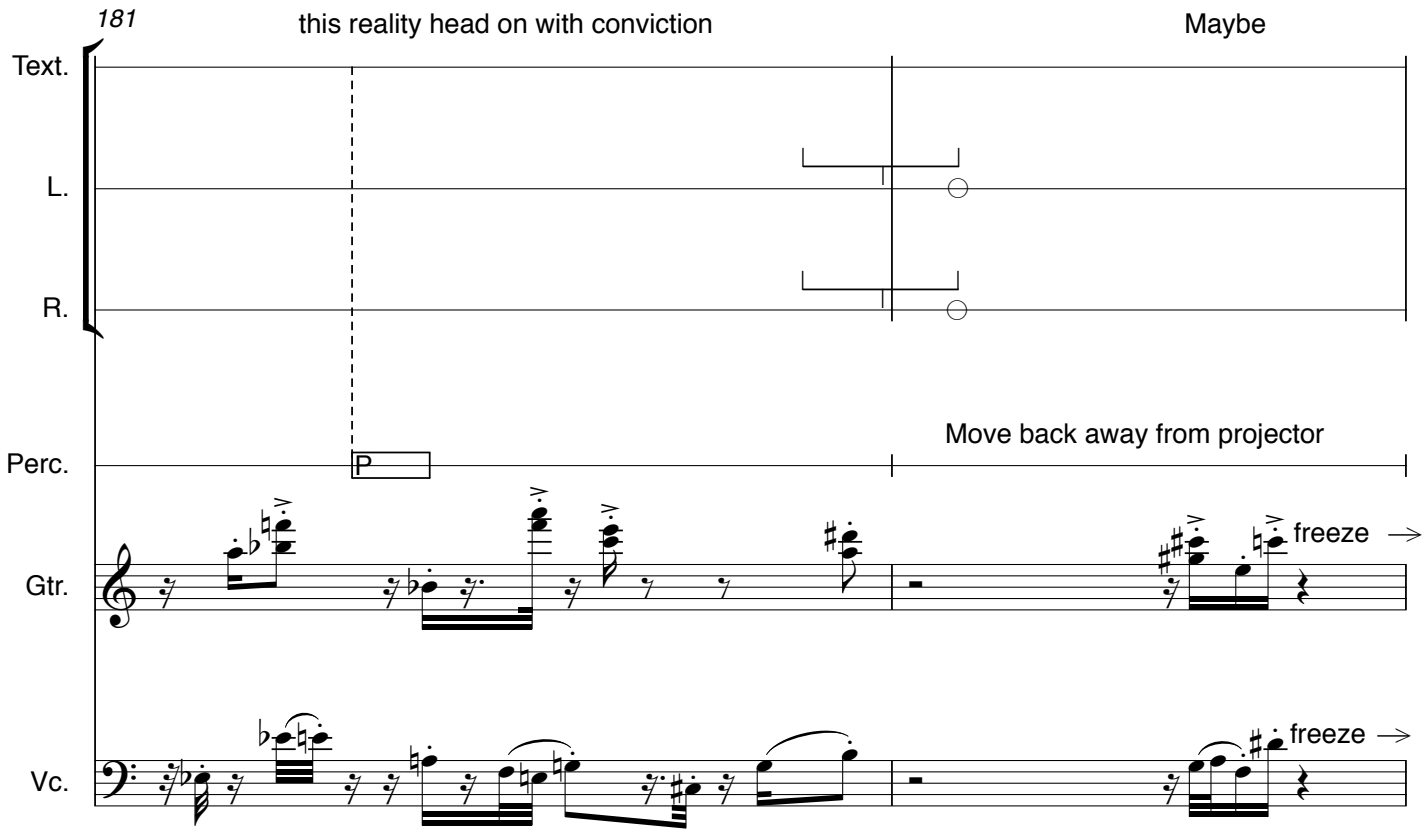

175
more creative than
Text.
L.
freeze
R.
freeze
Perc.
S
freeze
Gtr.
freeze
Vc.

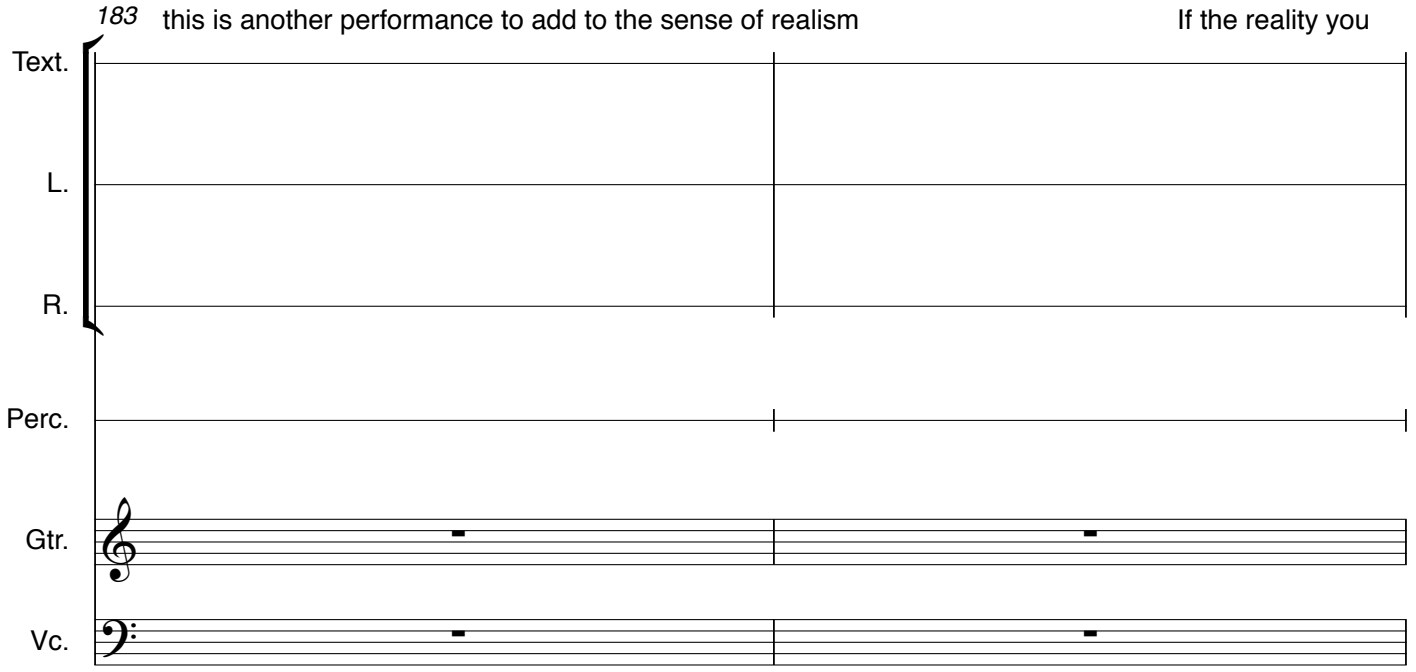

176
that
We must not give in to realism
Text.
L.
R.
Perc.
P
Gtr.
ord.
Vc.

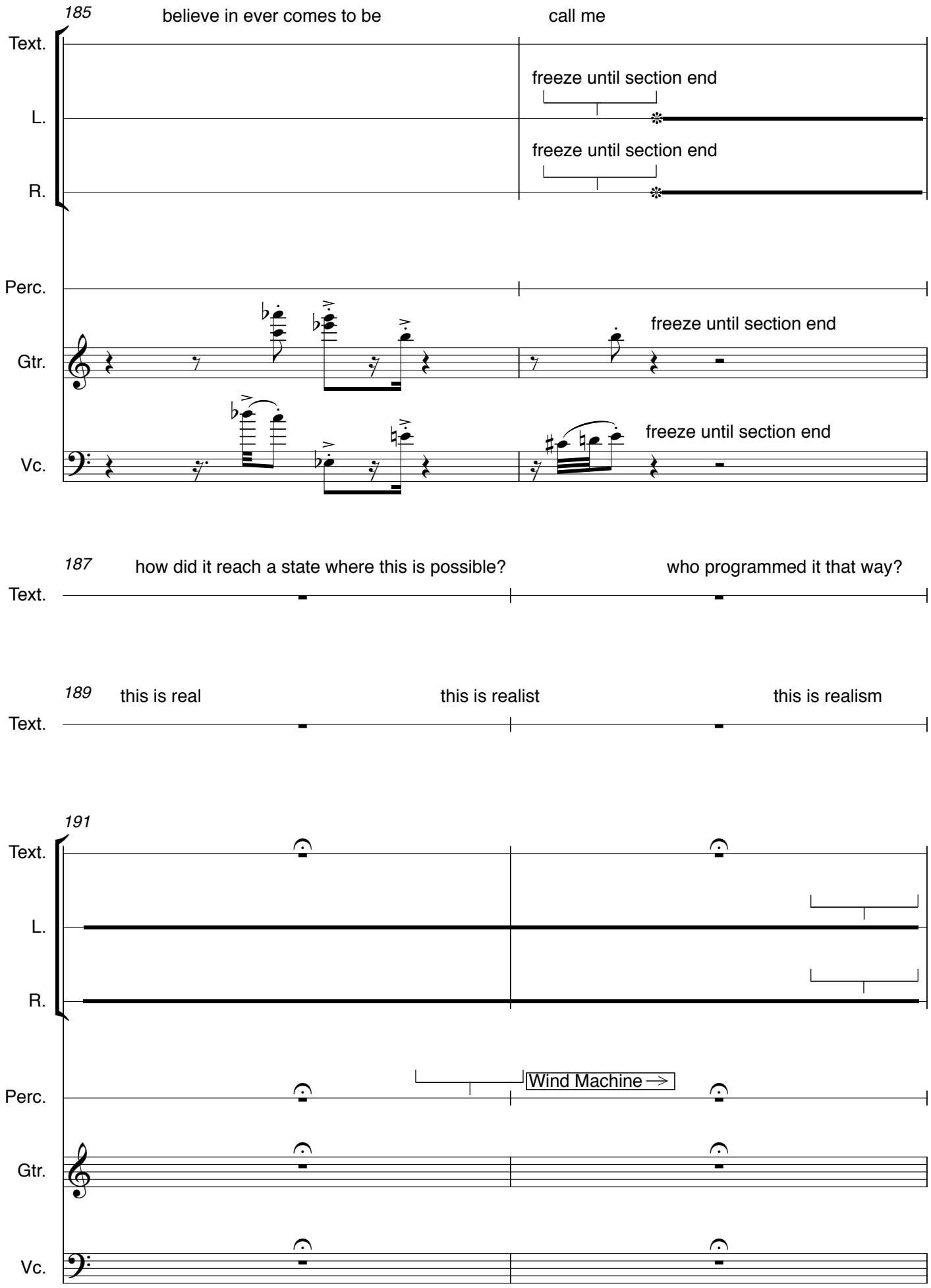

177
For it is now impossible to even know who decides what is real
Can a computer decide what
Text.
L.
R.
Perc.
B
P-FAKE
B
s.p.
freeze
Gtr.
s.p.
freeze
freeze
Vc.

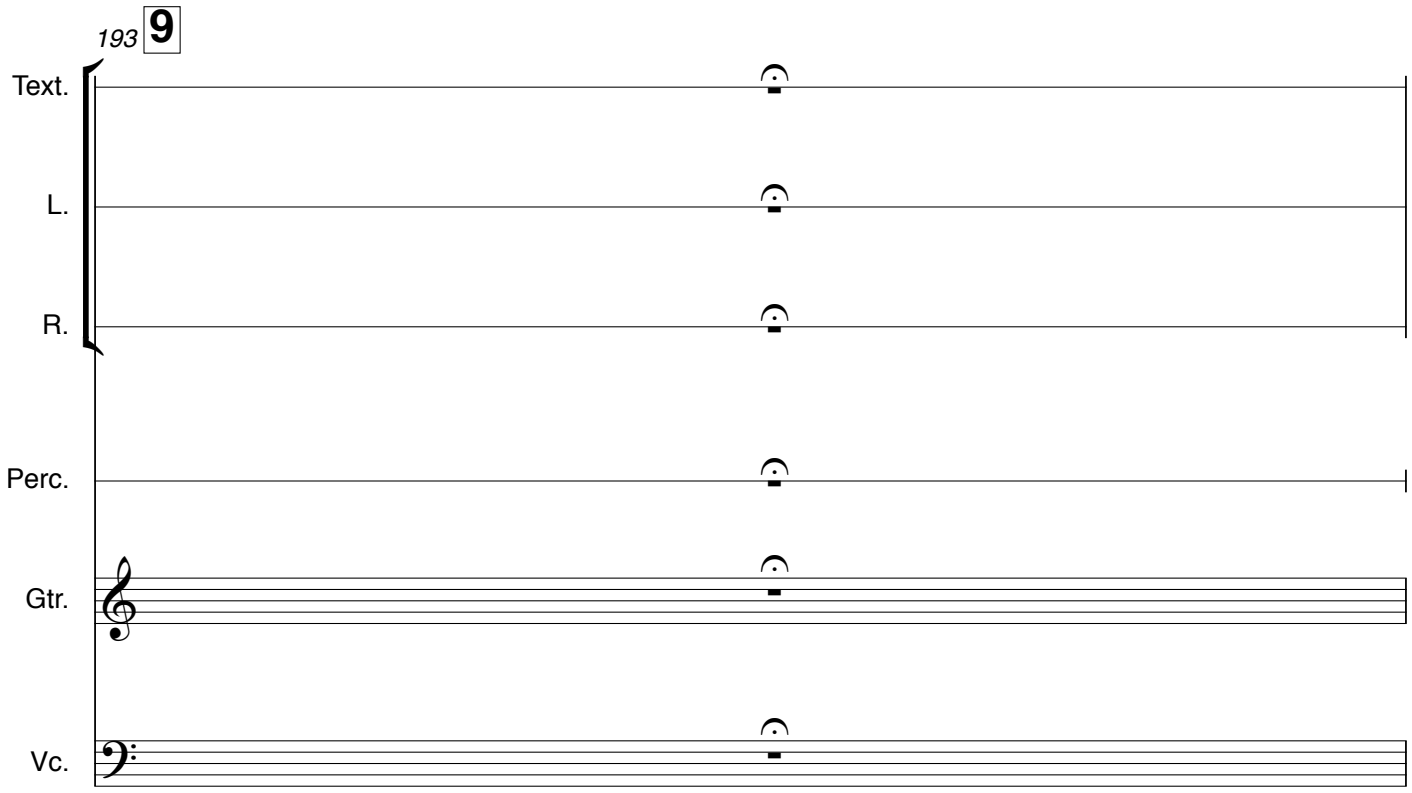

178
is real?
Can a computer decipher what is real?
And if so,
Text.
L.
R.
Perc.
P-FAKE
ord.
freeze
Gtr.
ord.
Vc.

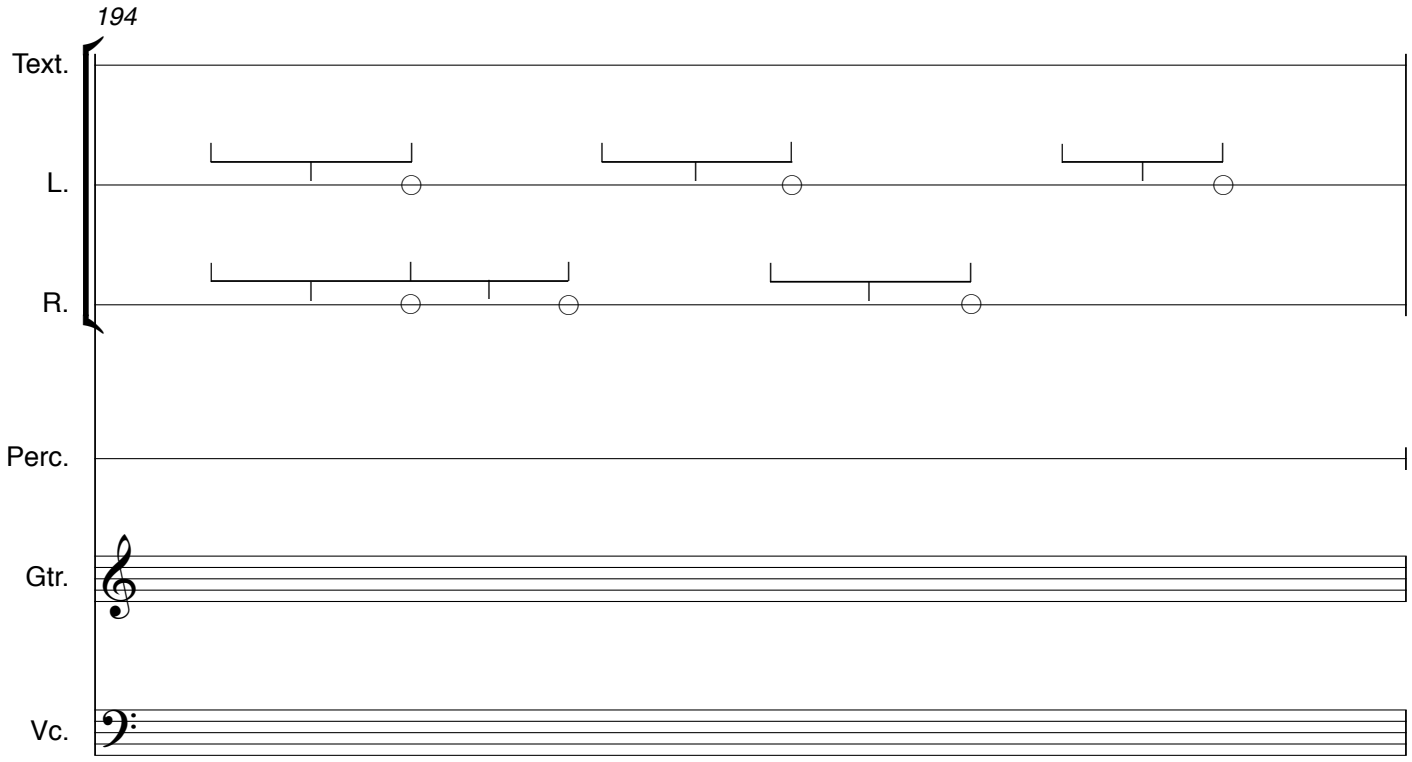

179
There's something wrong with people who seek reality in fiction.
We must face
Text.
L.
R.
Perc.
P
Gtr.
ff
Vc.
ff

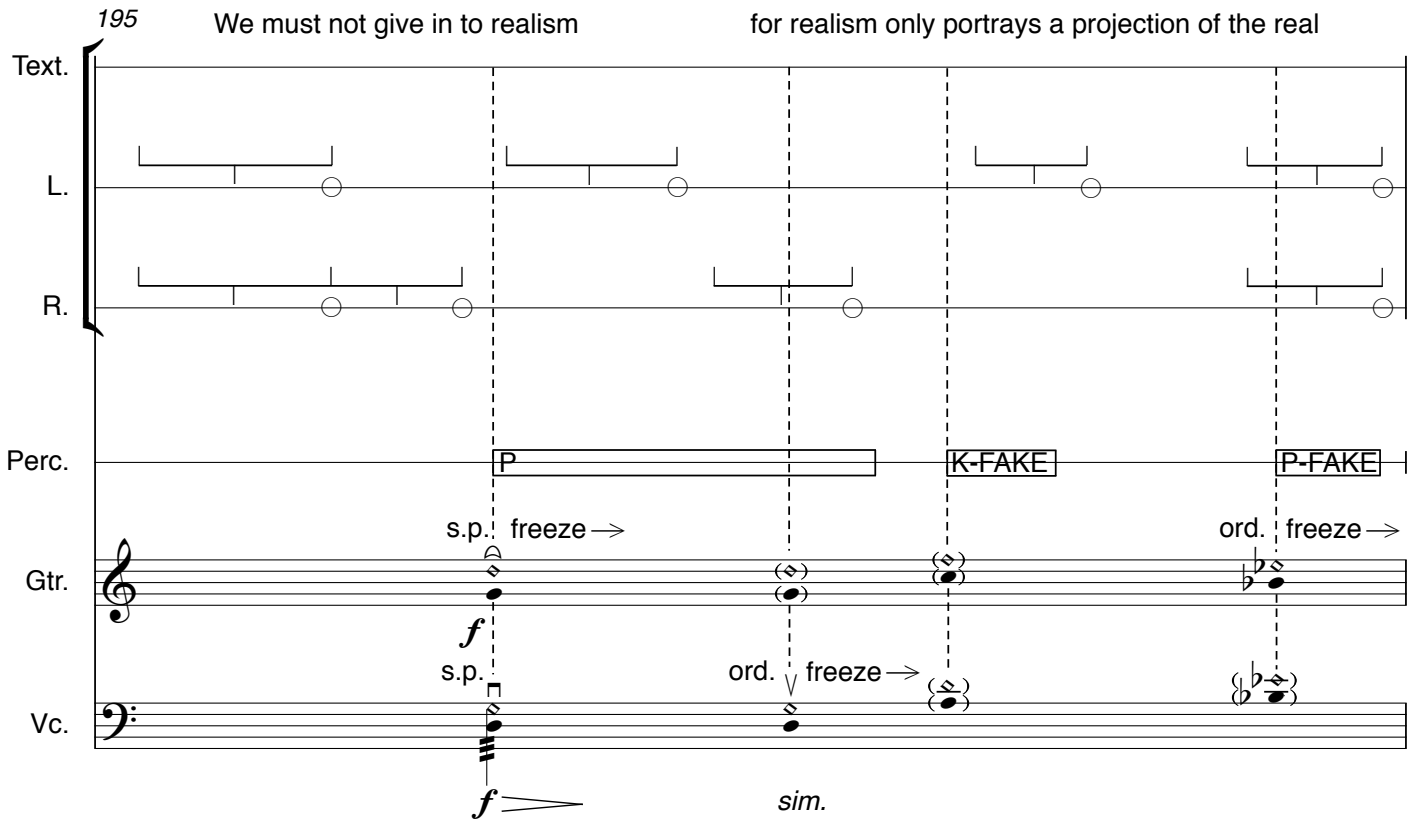

181
this reality head on with conviction
Maybe
Text.
L.
R.
Move back away from projector
Perc.
P
Gtr.
freeze
Vc.
freeze

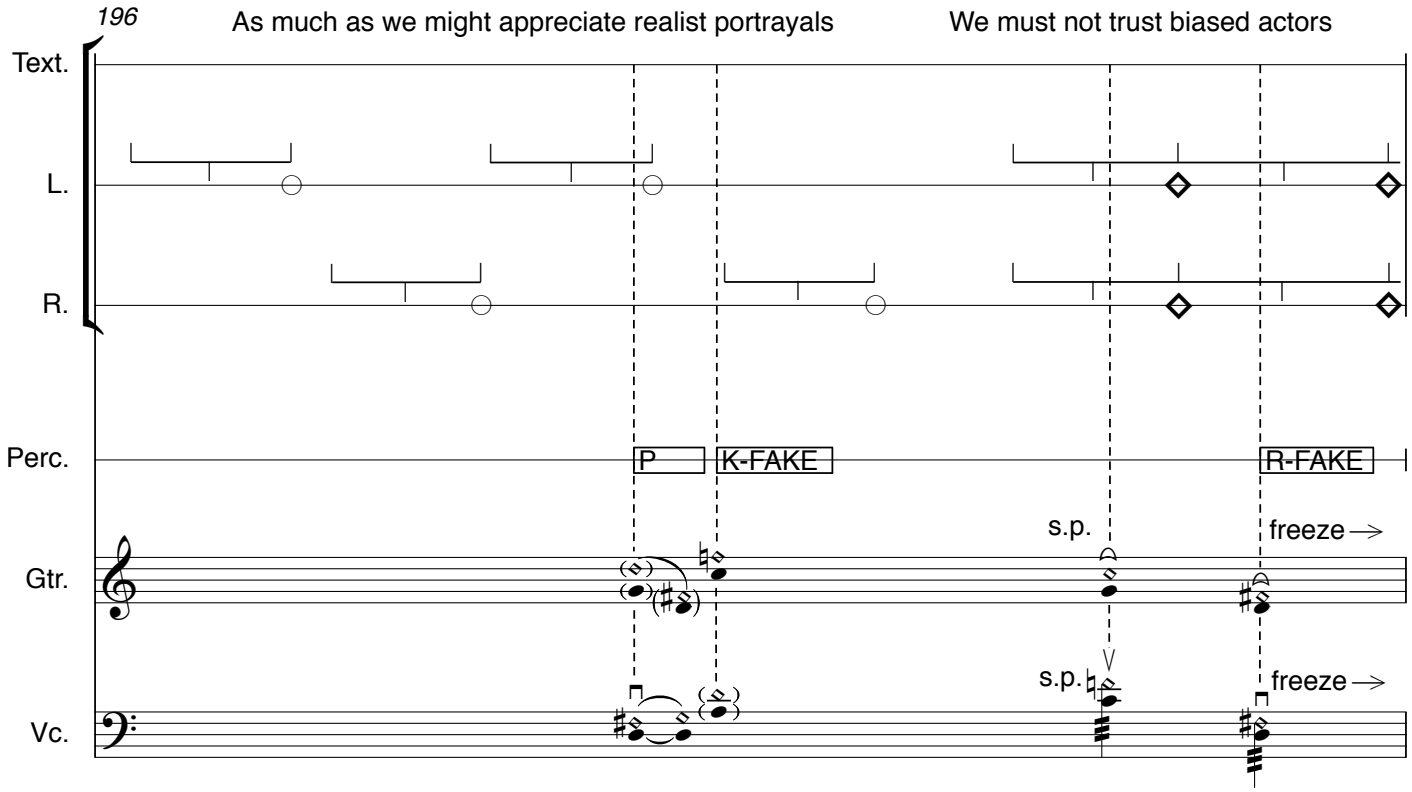

183
this is another performance to add to the sense of realism
If the reality you
Text.
L.
R.
Perc.
Gtr.
Vc.

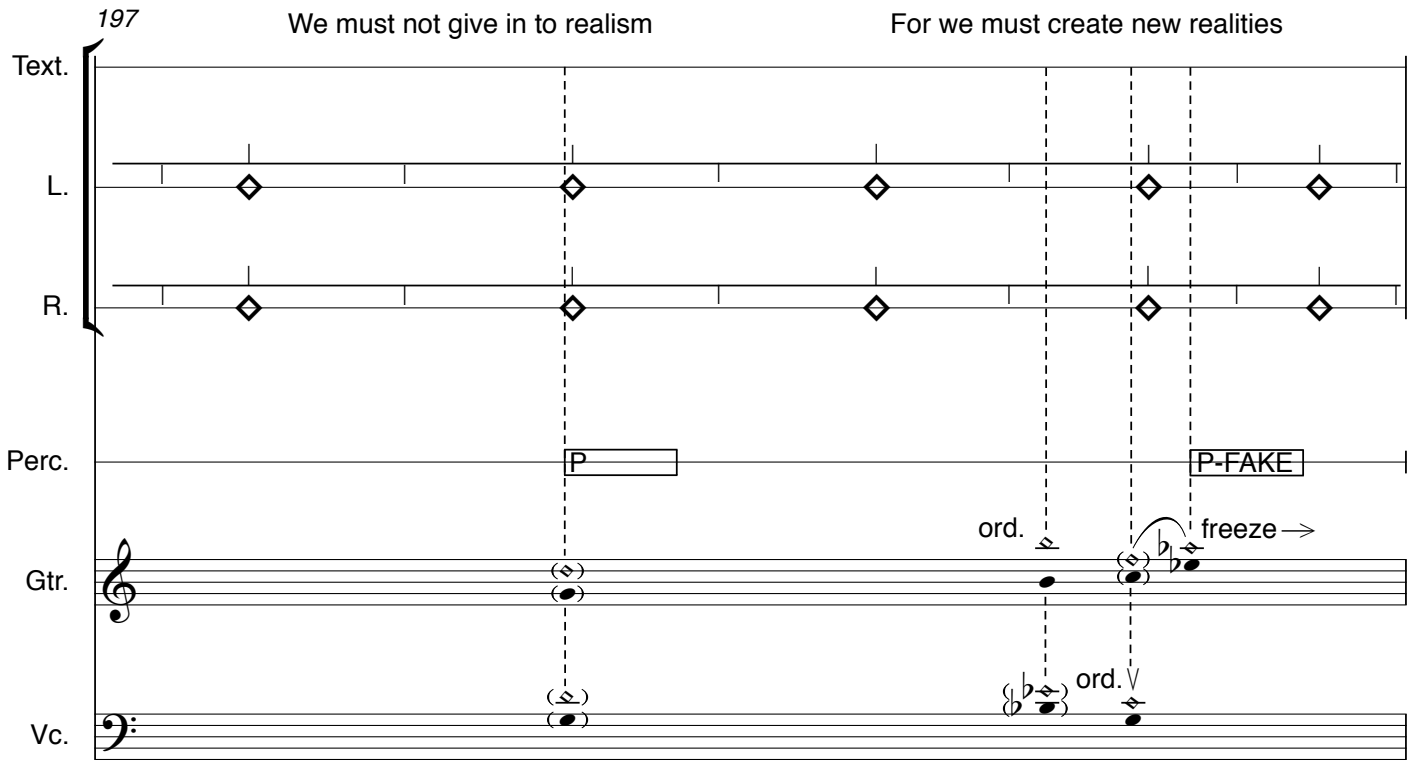

185
believe in ever comes to be
call me
Text.
freeze until section end
L.
freeze until section end
R.
Perc.
freeze until section end
Gtr.
freeze until section end
Vc.
187
how did it reach a state where this is possible?
who programmed it that way?
Text.
189
this is real
this is realist
this is realism
Text.
191
Text.
L.
R.
Wind Machine
Perc.
Gtr.
Vc.

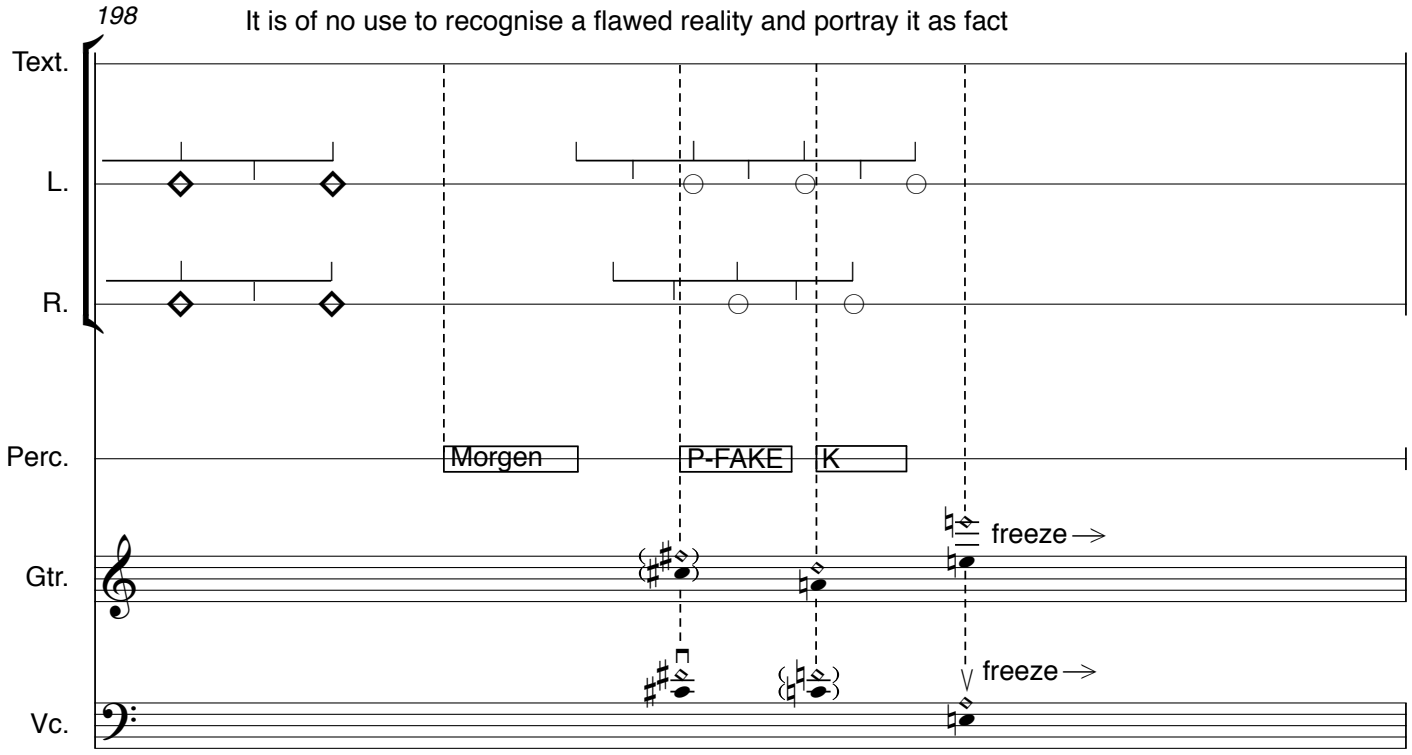

193
9
Text.
L.
R.
Perc.
Gtr.
Vc.

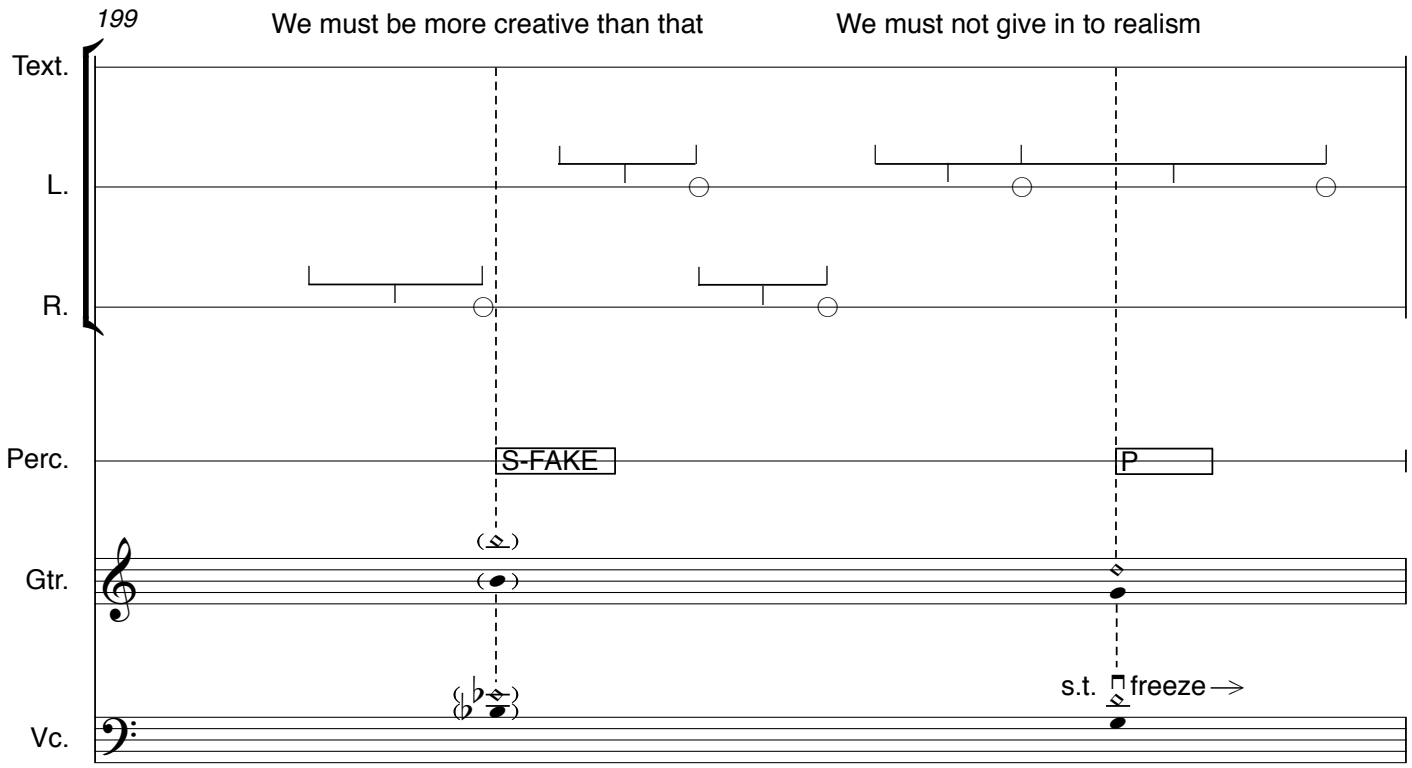

194
Text.
L.
R.
Perc.
Gtr.
Vc.

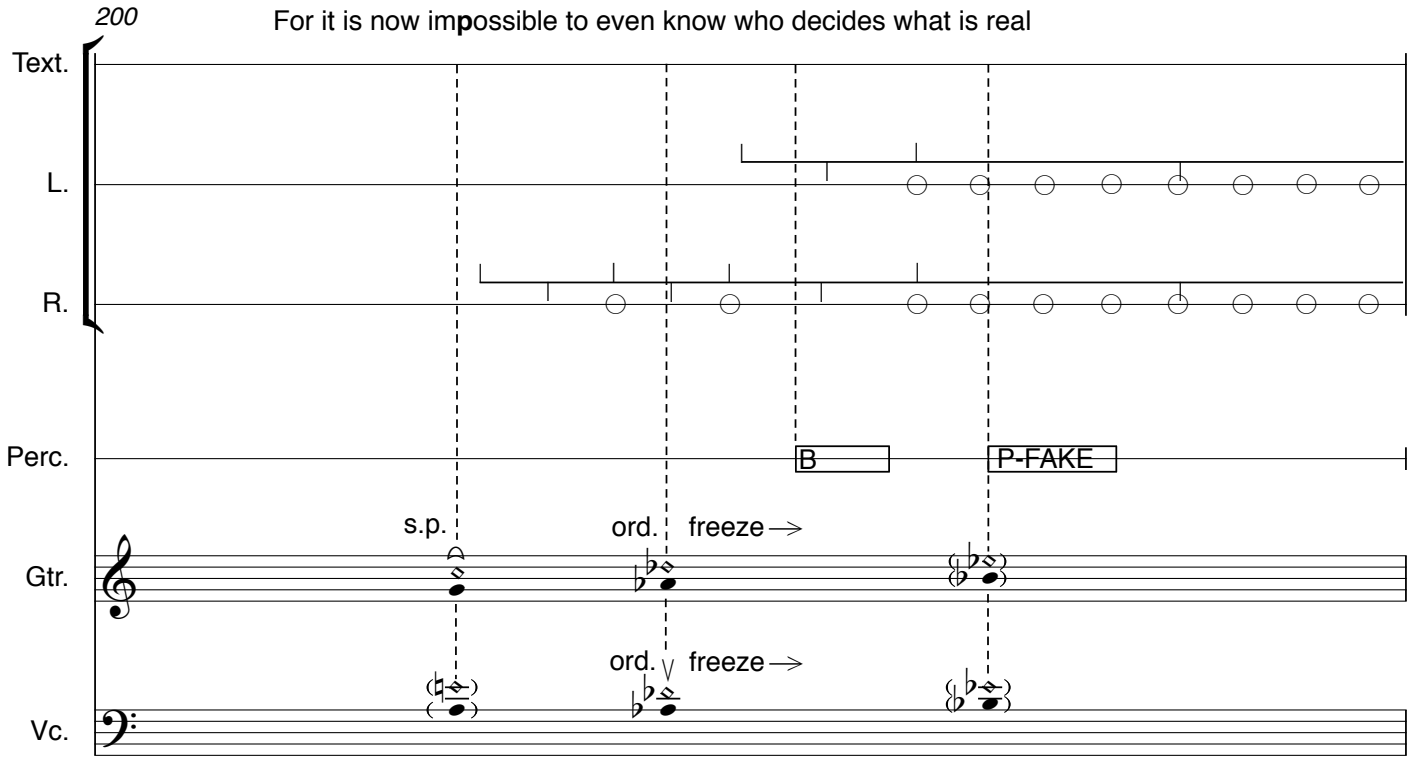

195
We must not give in to realism
for realism only portrays a projection of the real
Text.
L.
R.
Perc.
P
K-FAKE
P-FAKE
s.p.
freeze
ord.
freeze
Gtr.
f
s.p.
ord.
freeze
Vc.
f
sim.

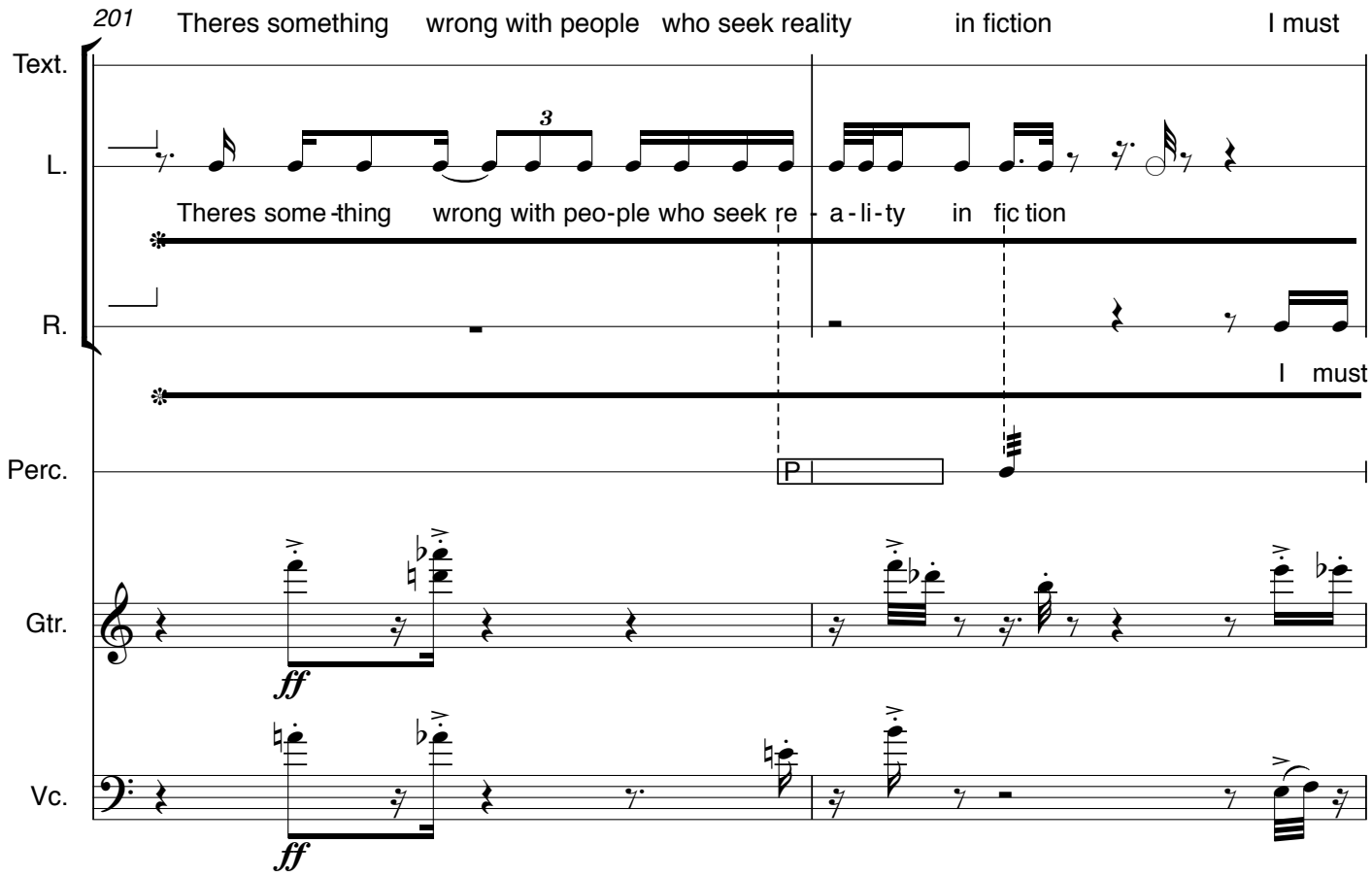

196
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K-FAKE
R-FAKE
s.p.
freeze
Gtr.
s.p.
freeze
Vc.

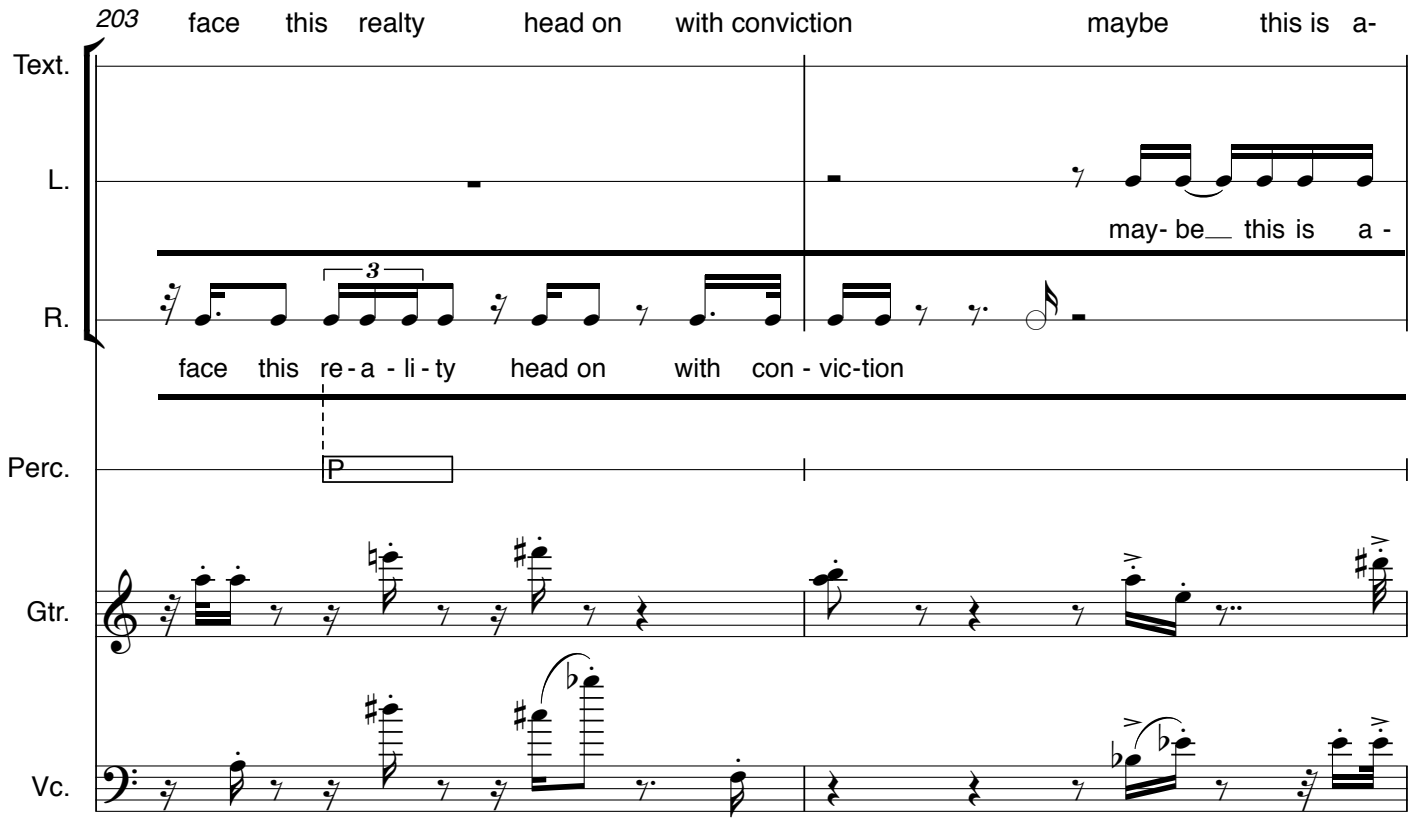

197
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P
P-FAKE
ord.
freeze
Gtr.
ord.
Vc.

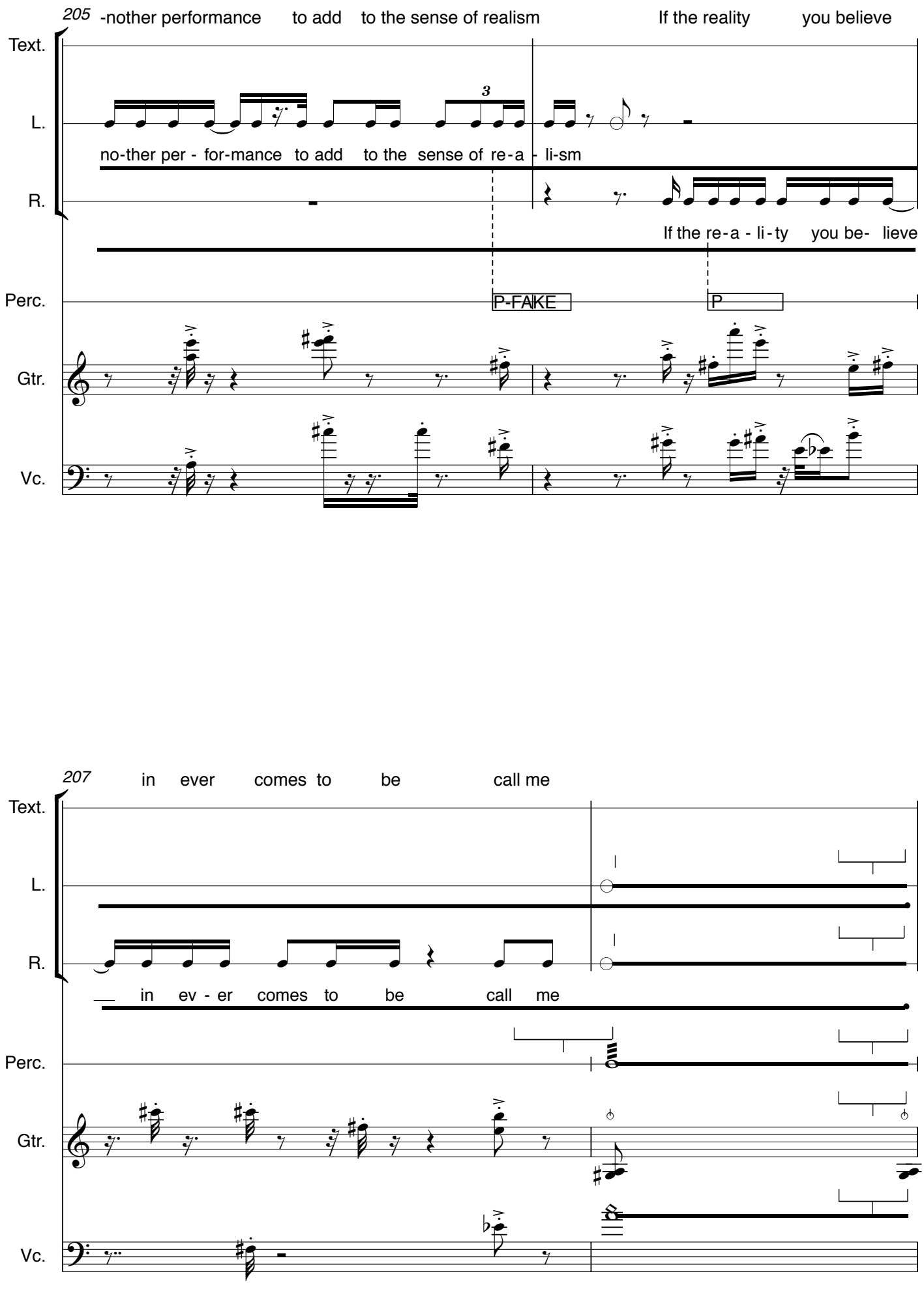

198
It is of no use to recognise a flawed reality and portray it as fact
Text.
L.
R.
Perc.
Morgen
P-FAKE
K
freeze
Gtr.
freeze
Vc.

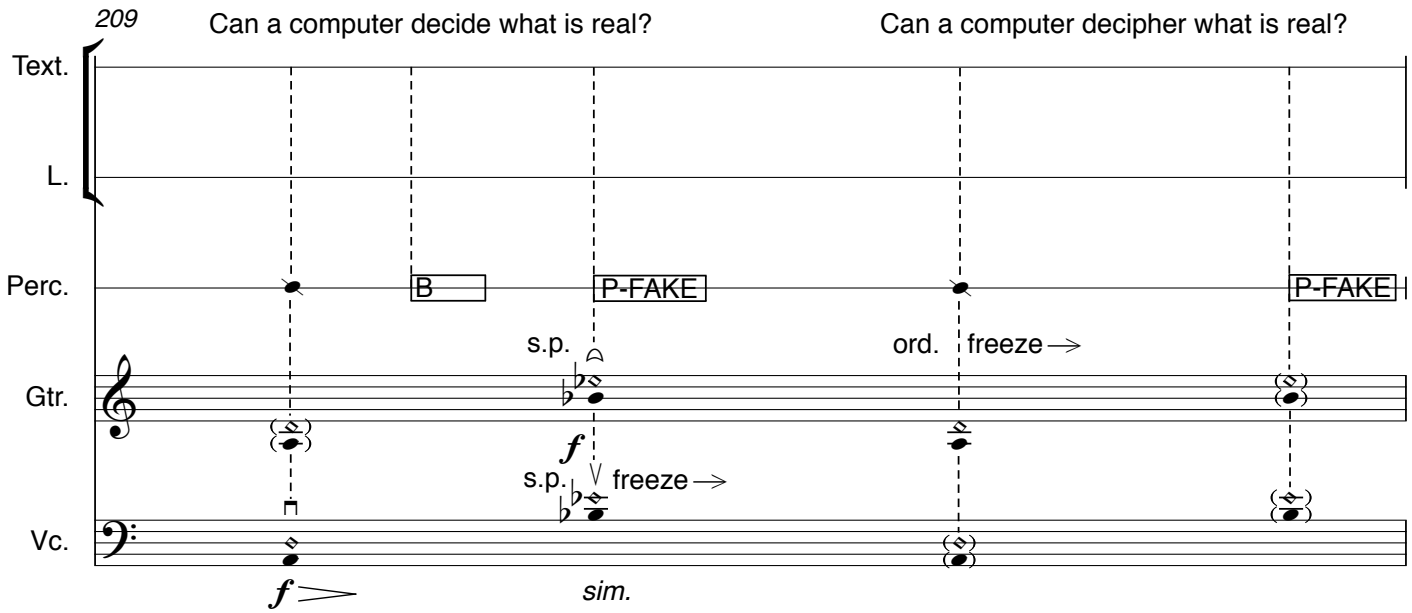

199
We must be more creative than that
We must not give in to realism
Text.
L.
R.
Perc.
S-FAKE
P
Gtr.
s.t.
freeze
Vc.

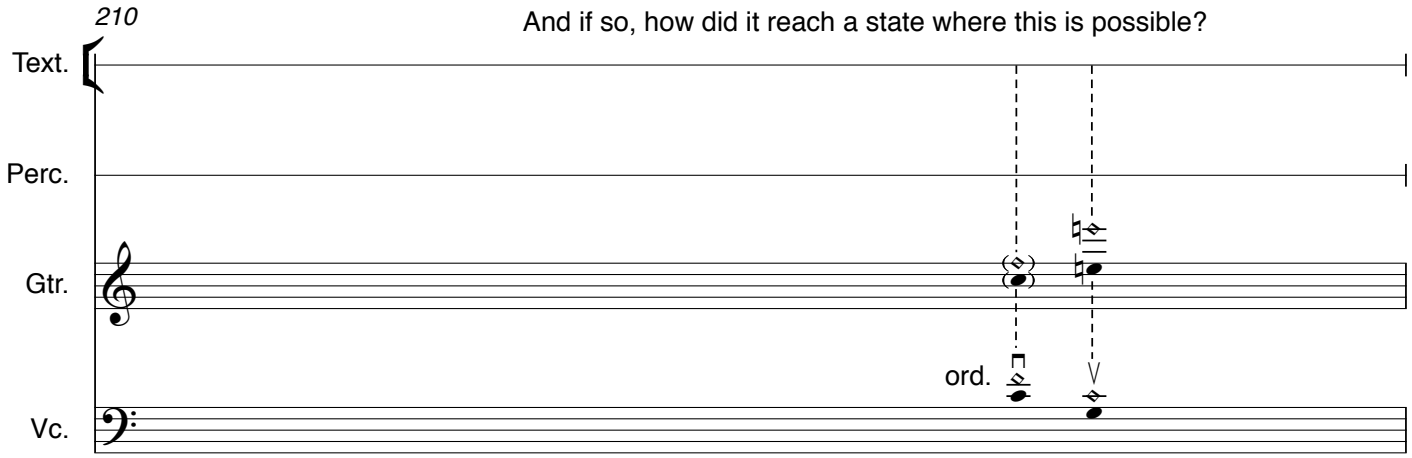

200
For it is now impossible to even know who decides what is real
Text.
L.
R.
Perc.
B
P-FAKE
s.p.
ord.
freeze
Gtr.
ord.
freeze
Vc.

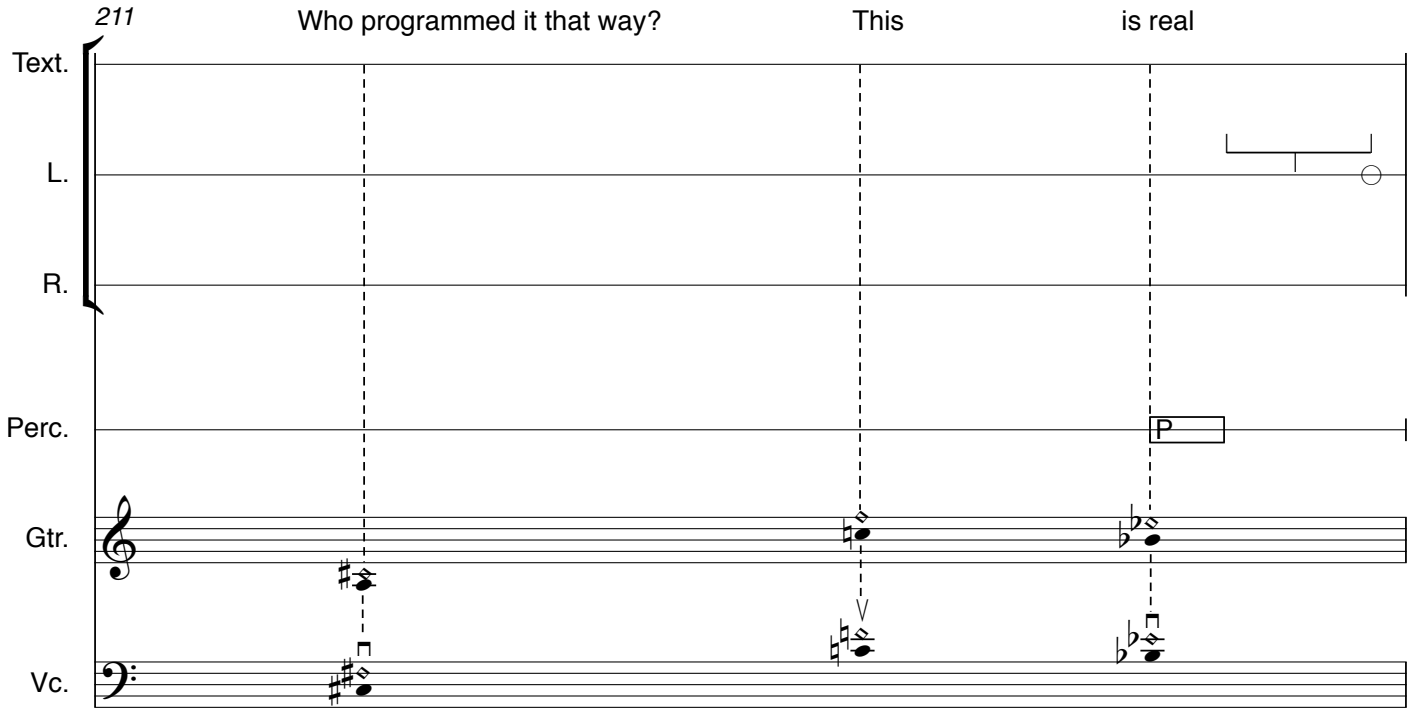

201
Theres something wrong with people who seek reality in fiction I must
Text.
L.
Theres some-thing wrong with peo-ple who seek re - a-li-ty in fic tion
R.
I must
Perc.
P
Gtr.
ff
Vc.
ff

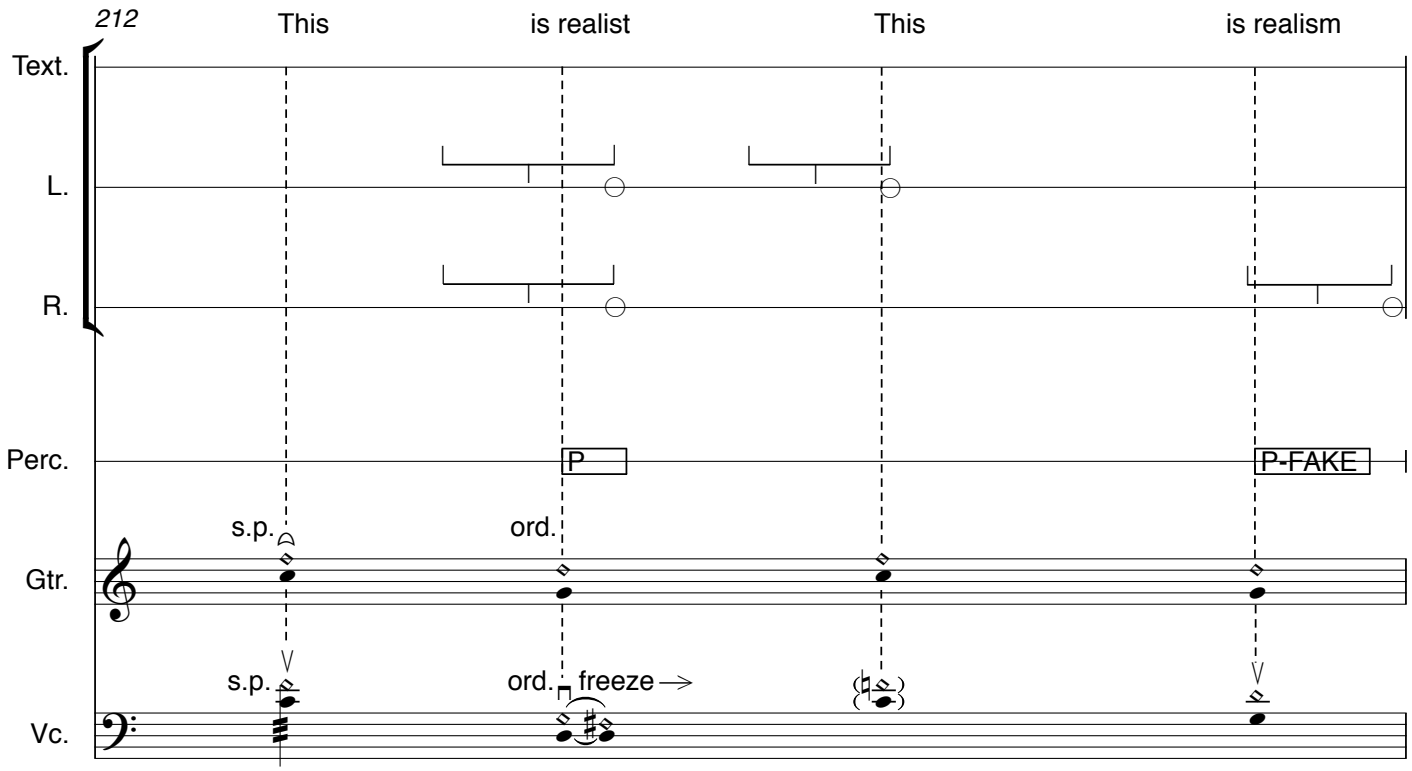

203
face this realty head on with conviction maybe this is a-
Text.
L.
may- be this is a -
R.
face this re-a - li - ty head on with con - vic-tion
Perc.
P
Gtr.
Vc.

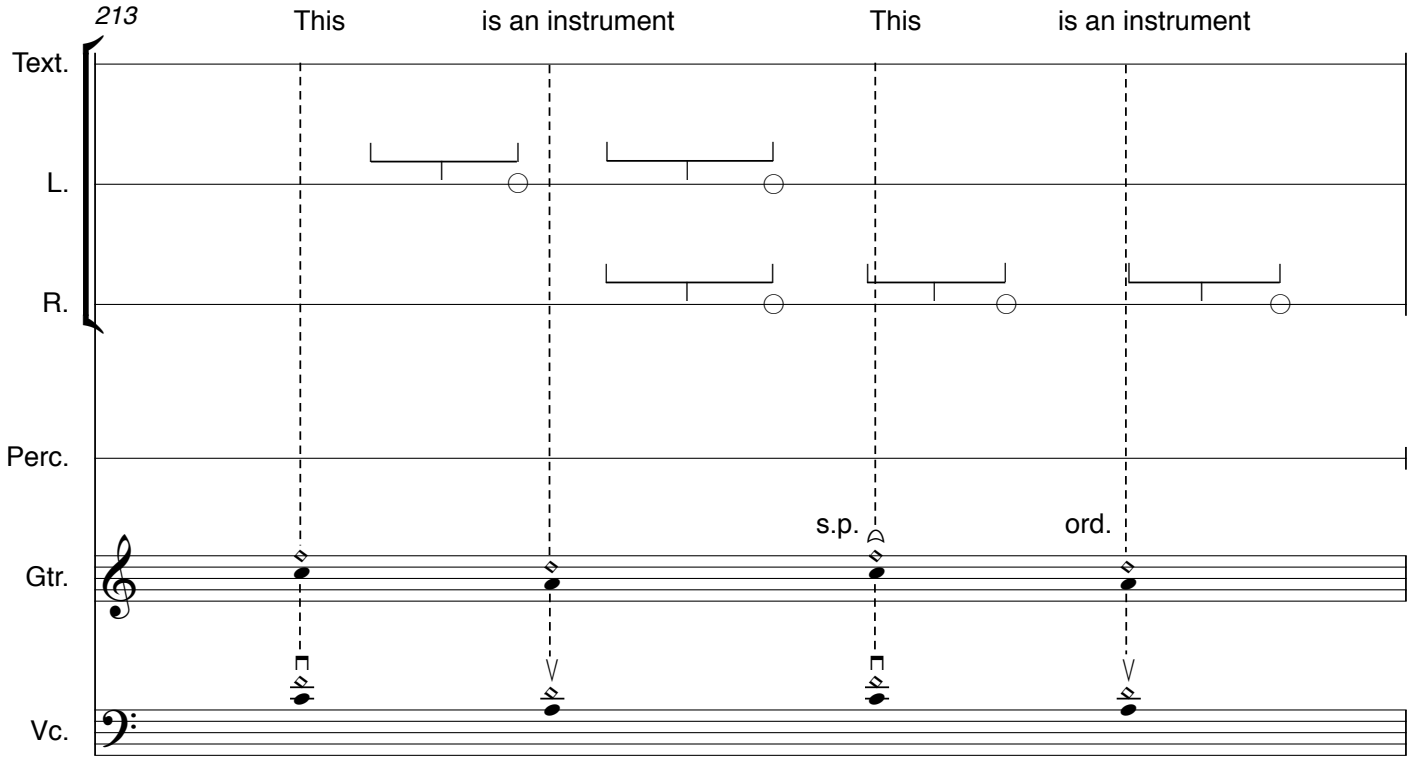

205
-nother performance to add to the sense of realism
If the reality you believe
Text.
L.
R.
Perc.
Gtr.
Vc.
3
no-ther per - for-mance to add to the sense of re-a - li-sm
If the re-a - li-ty you be- lieve
P-FAKE
P
207
in ever comes to be call me
— in ev - er comes to be call me

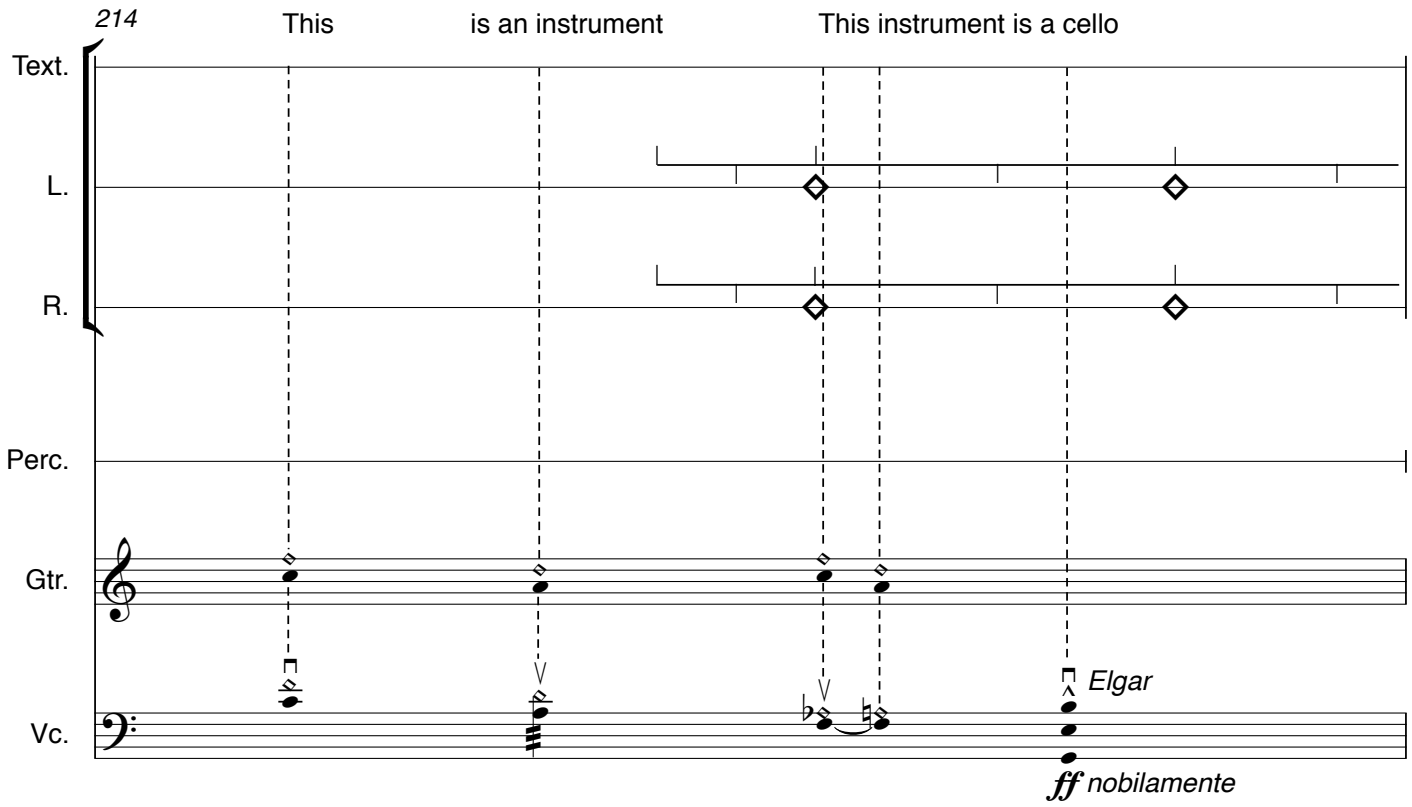

209
Can a computer decide what is real?
Can a computer decipher what is real?
Text.
L.
Perc.
B
P-FAKE
P-FAKE
s.p.
ord.
freeze
Gtr.
f
s.p.
freeze
Vc.
f
sim.

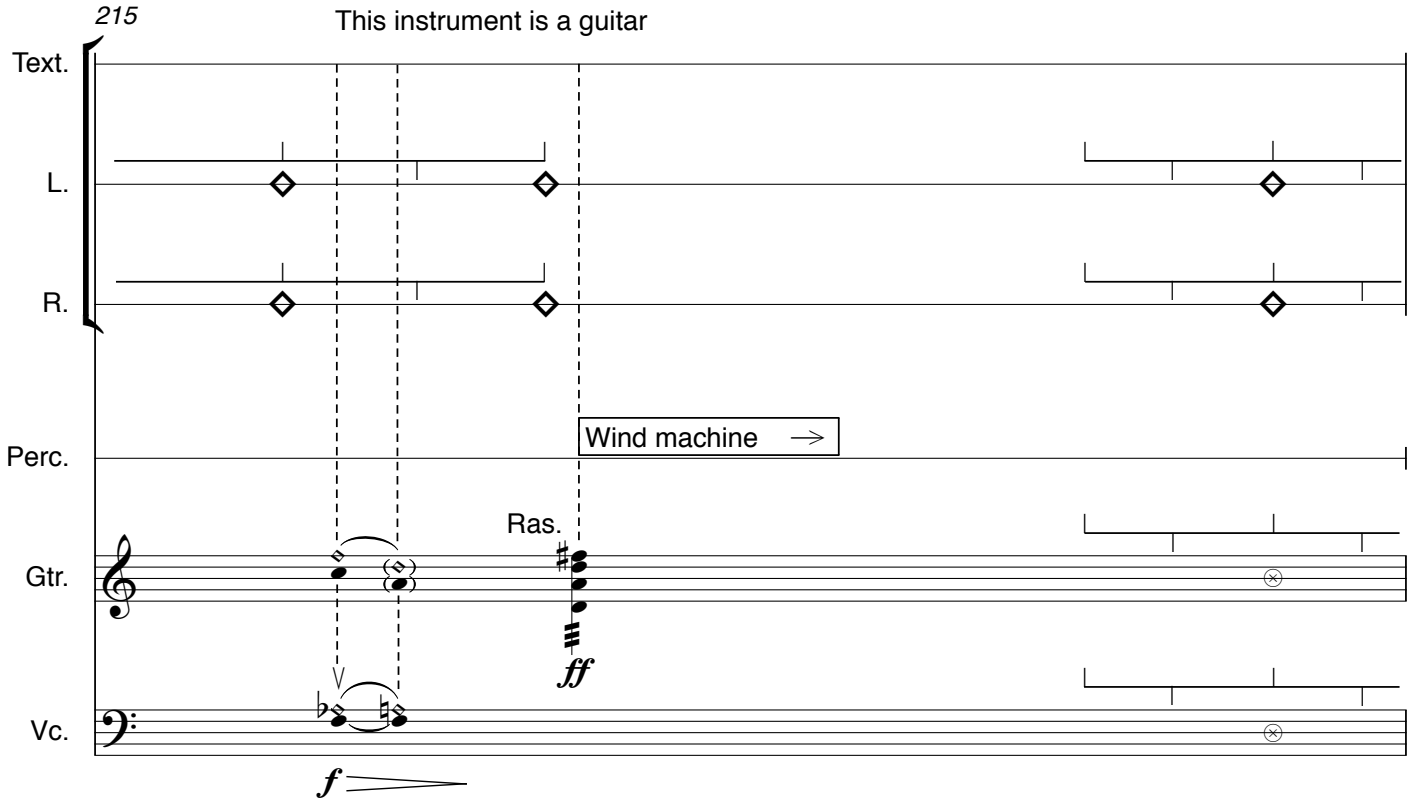

210
And if so, how did it reach a state where this is possible?
Text.
Perc.
Gtr.
ord.
Vc.

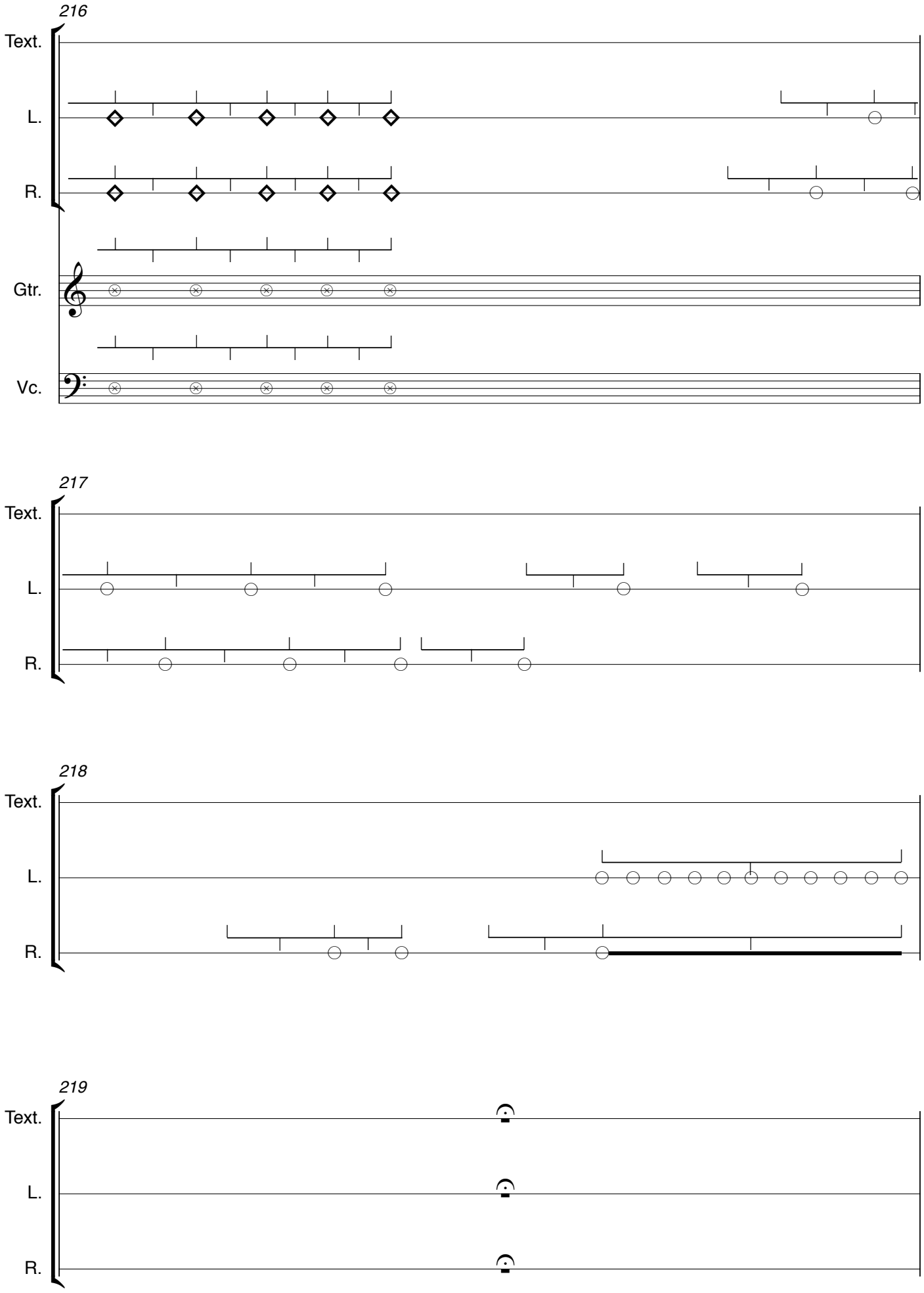

211
Who programmed it that way?
This
is real
Text.
L.
R.
Perc.
P
Gtr.
Vc.

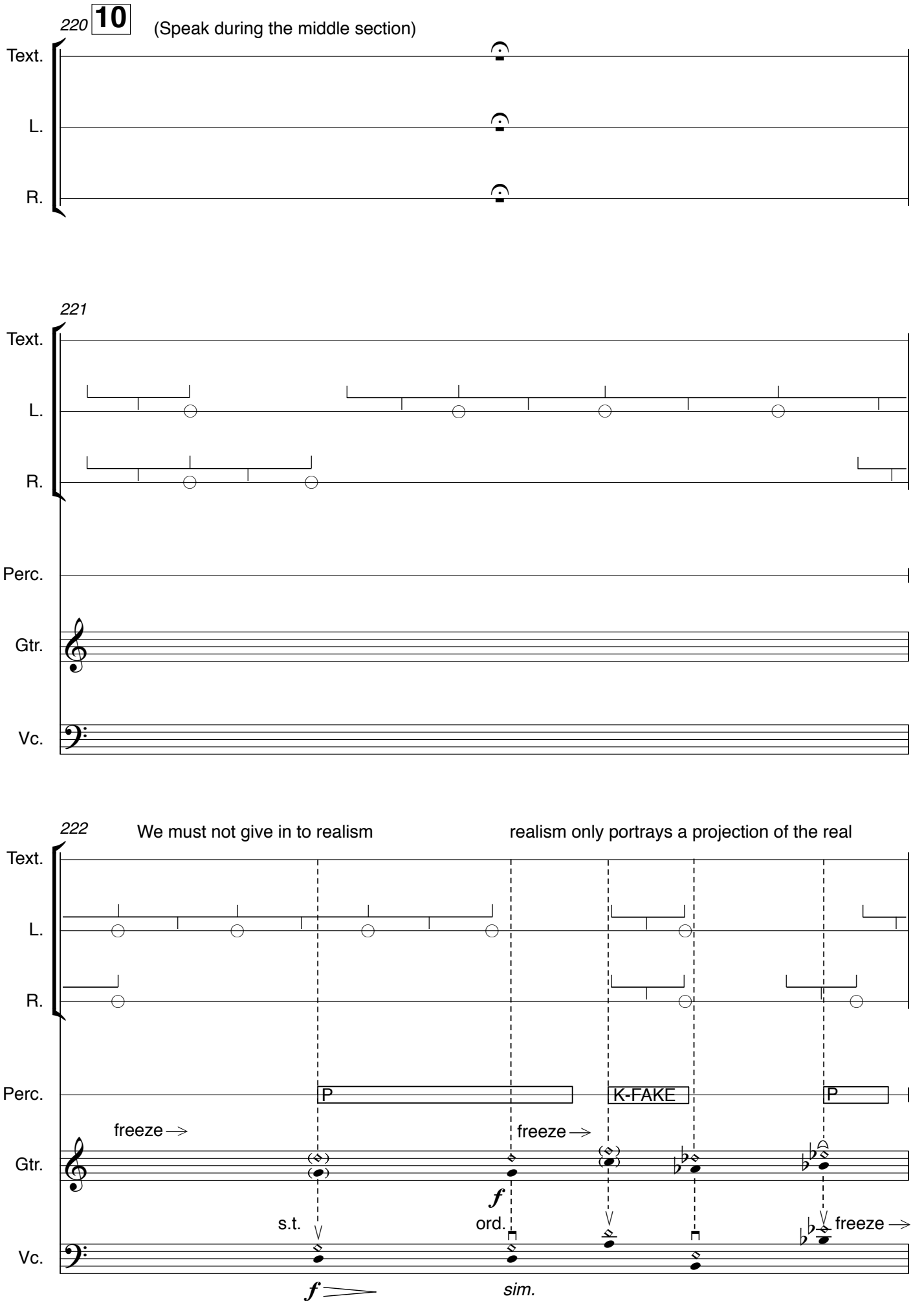

212
This
is realist
This
is realism
Text.
L.
R.
Perc.
P
P-FAKE
s.p.
ord.
Gtr.
s.p.
ord.
freeze
Vc.

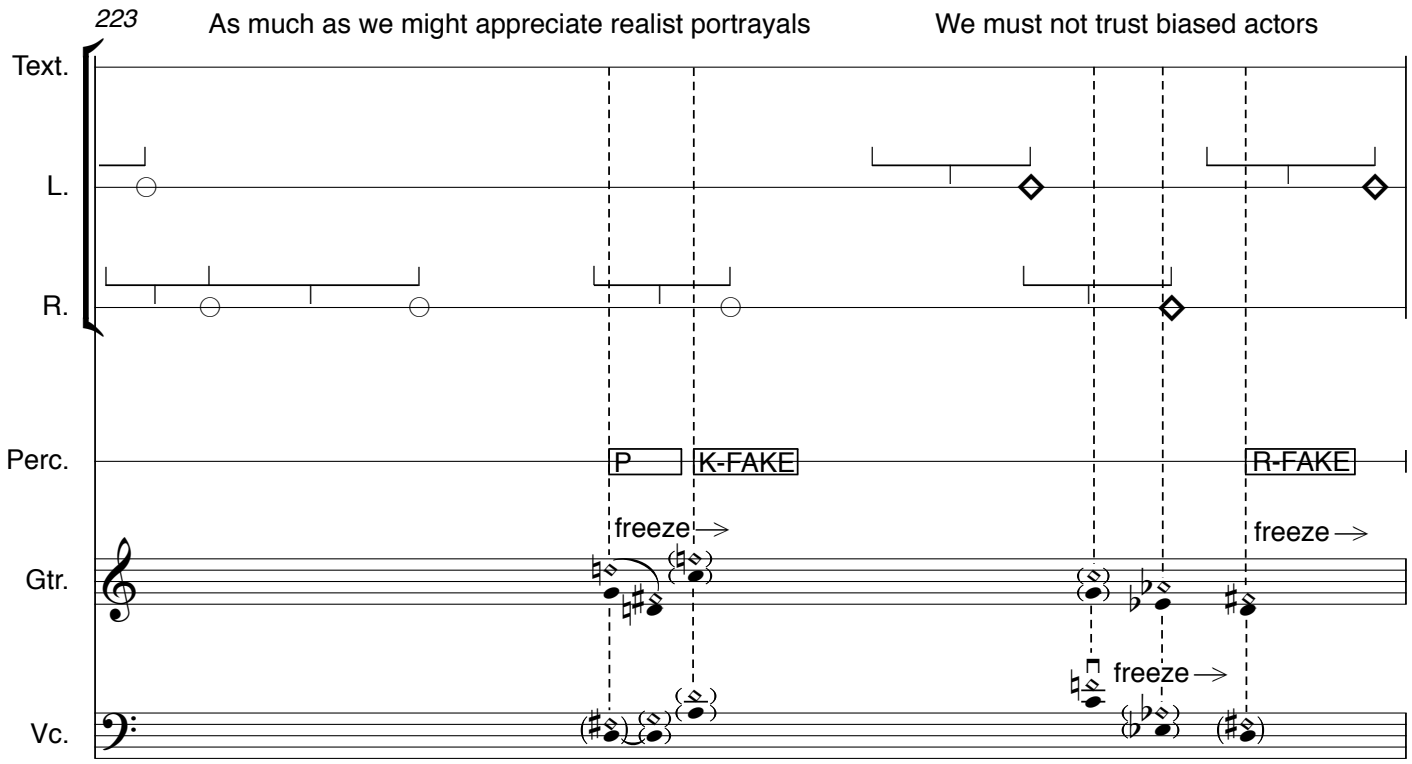

213
This
is an instrument
This
is an instrument
Text.
L.
R.
Perc.
s.p.
ord.
Gtr.
Vc.

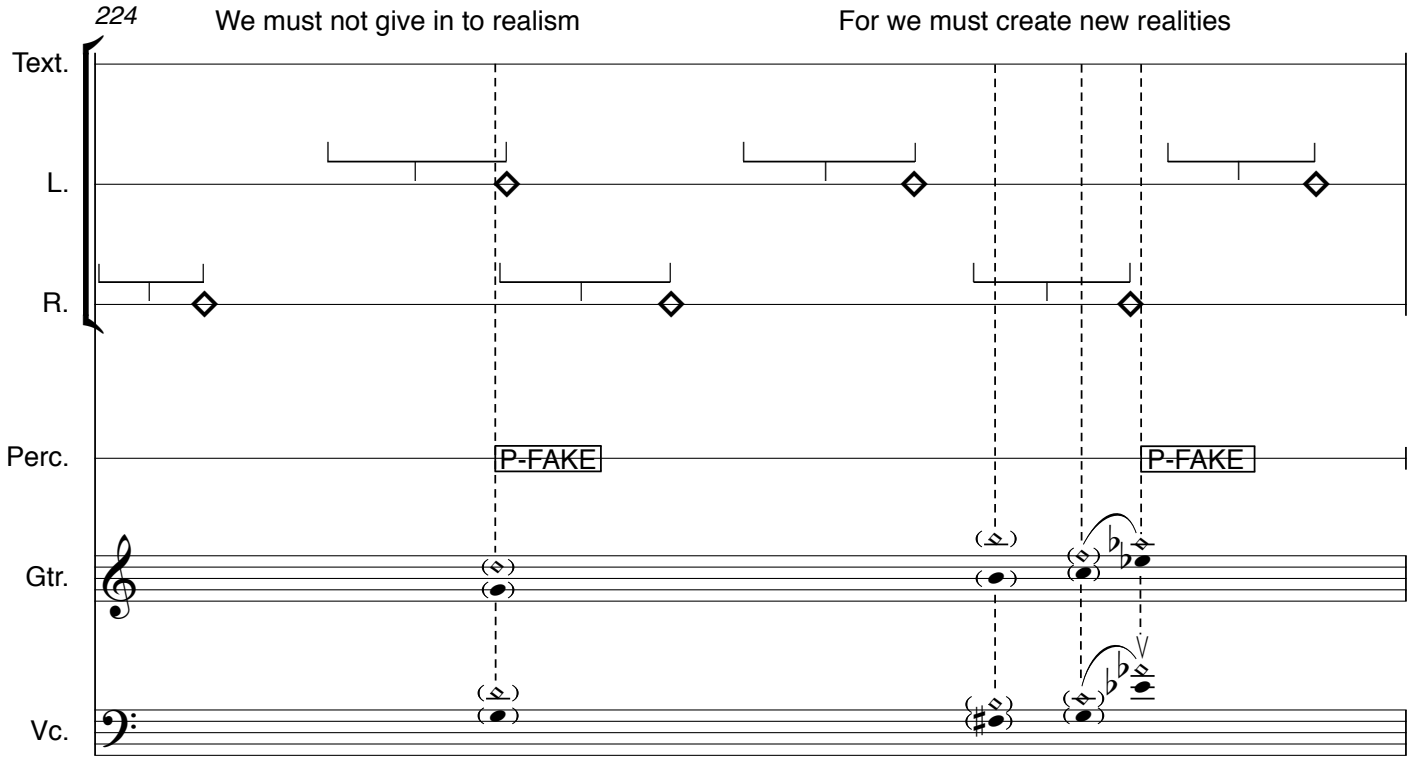

214
This
is an instrument
This instrument is a cello
Text.
L.
R.
Perc.
Gtr.
Vc.
Elgar
ff nobilamente

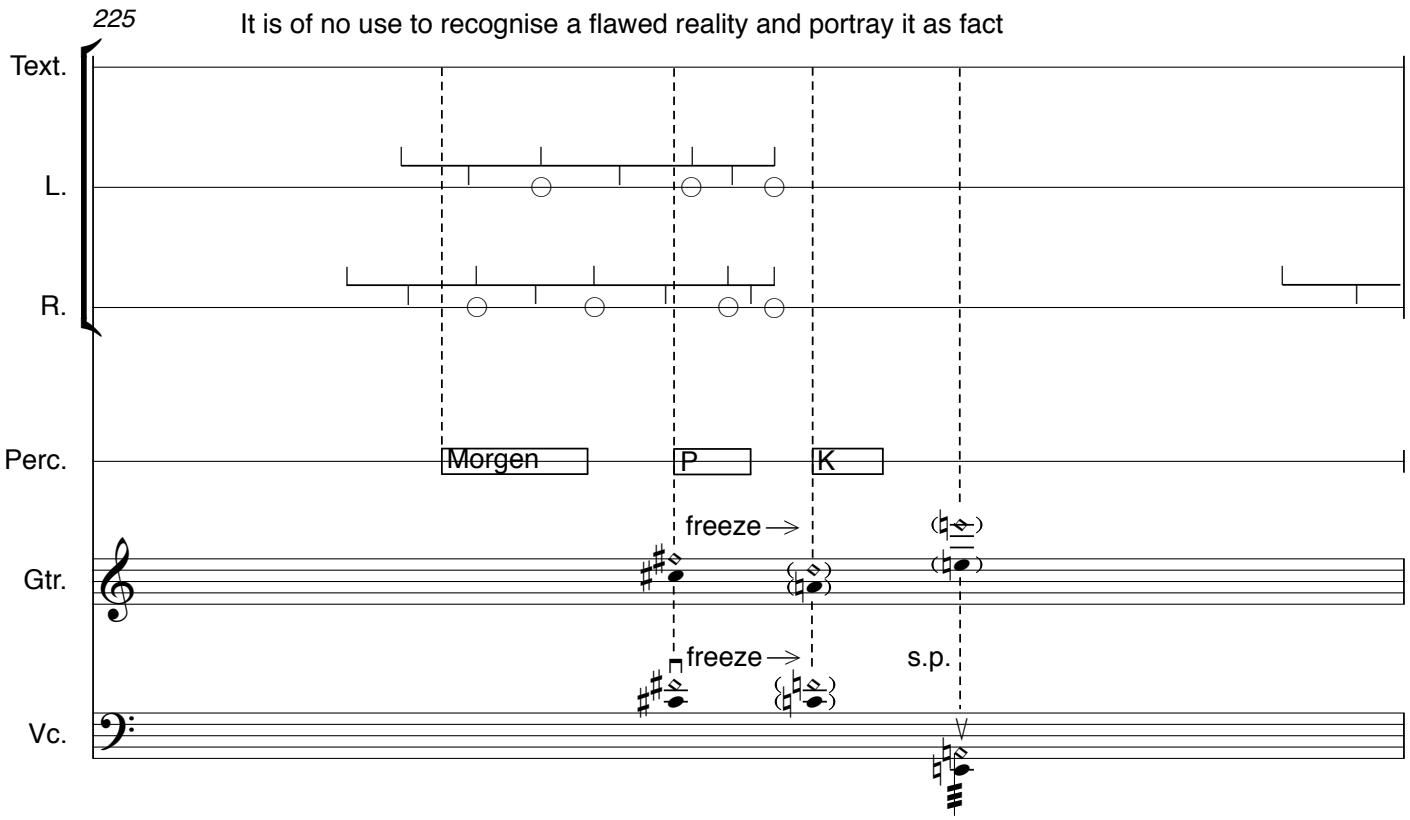

215
This instrument is a guitar
Text.
L.
R.
Perc.
Wind machine
Ras.
Gtr.
ff
Vc.
f

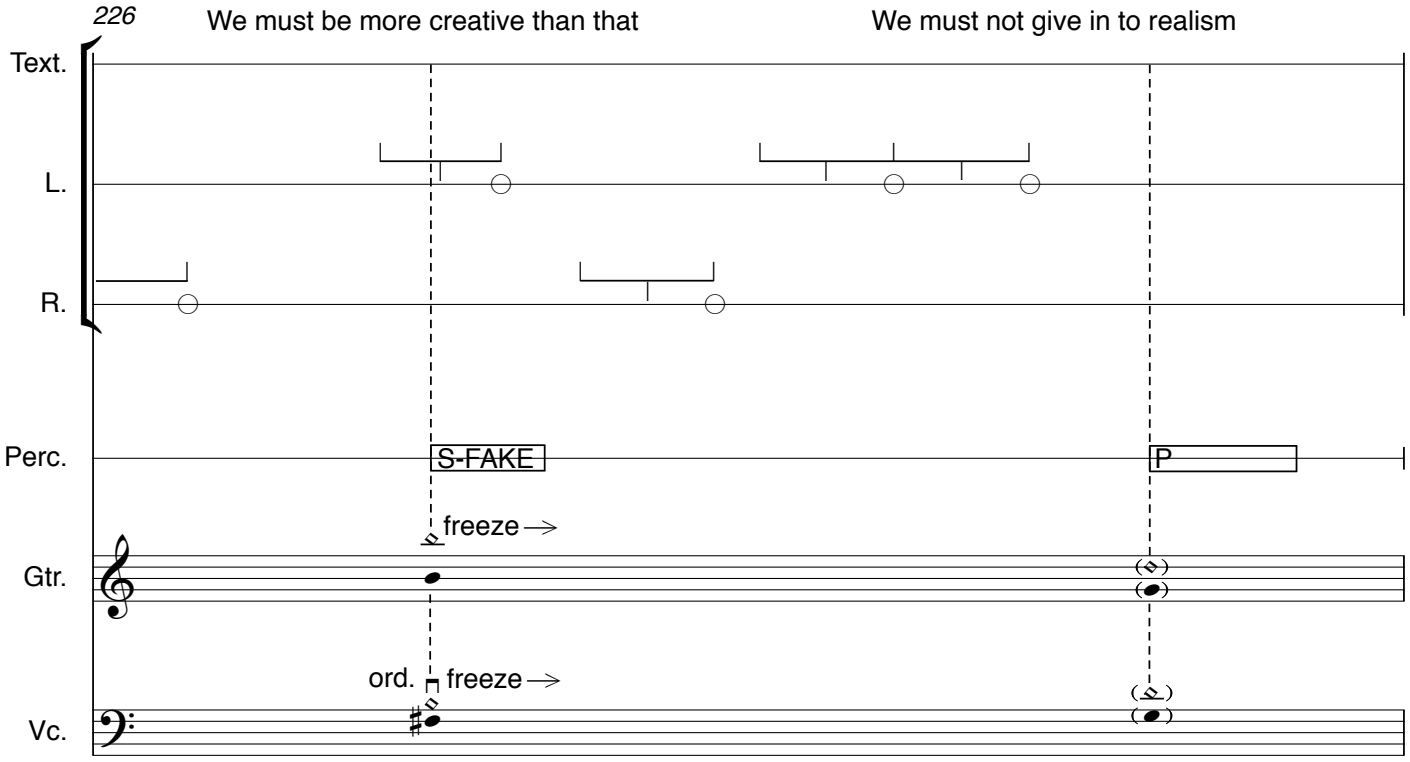

216
Text.
L.
R.
Gtr.
Vc.
217
Text.
L.
R.
218
Text.
L.
R.
219
Text.
L.
R.

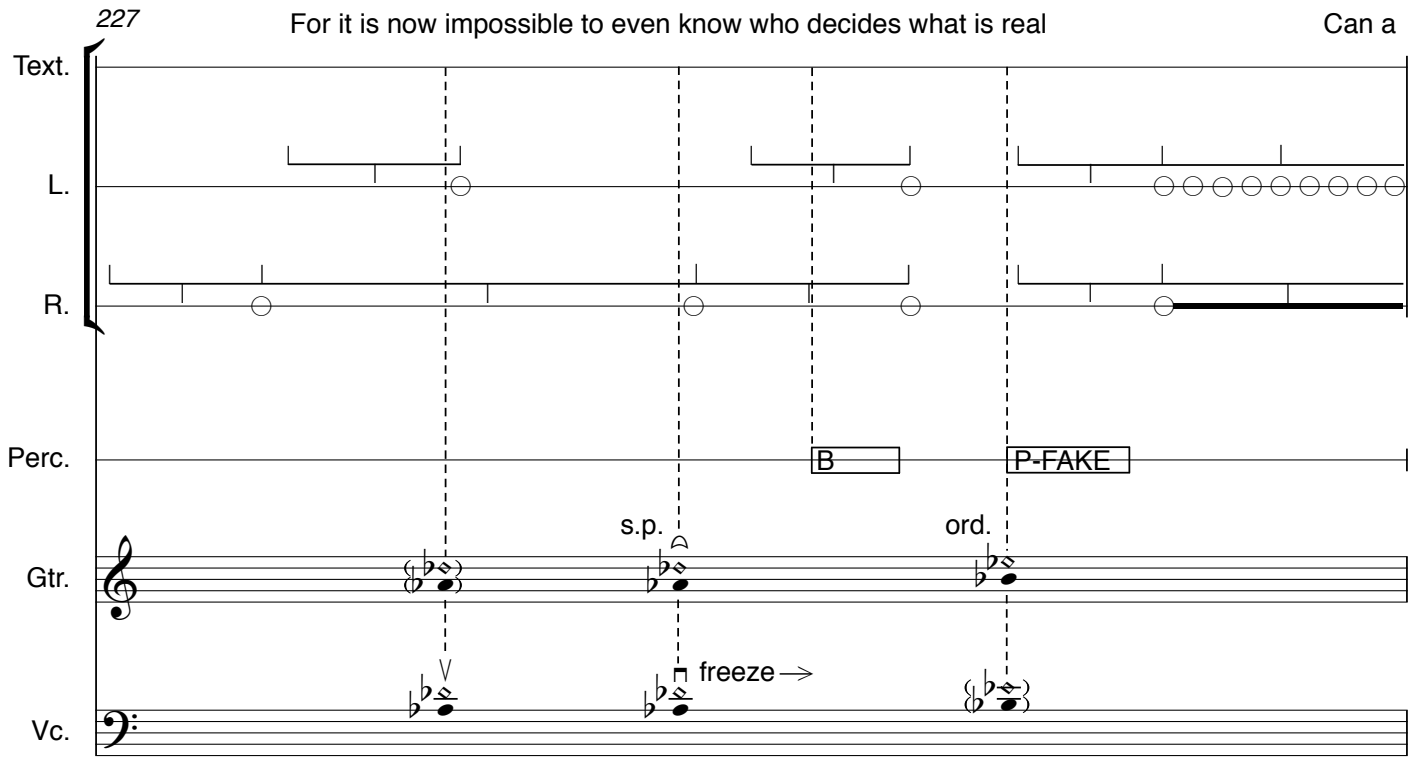

220
10
(Speak during the middle section)
Text.
L.
R.
221
Text.
L.
R.
Perc.
Gtr.
Vc.
222
We must not give in to realism
realism only portrays a projection of the real
Text.
L.
R.
Perc.
P
K-FAKE
P
freeze
freeze
Gtr.
f
s.t.
ord.
freeze
Vc.
f
sim.

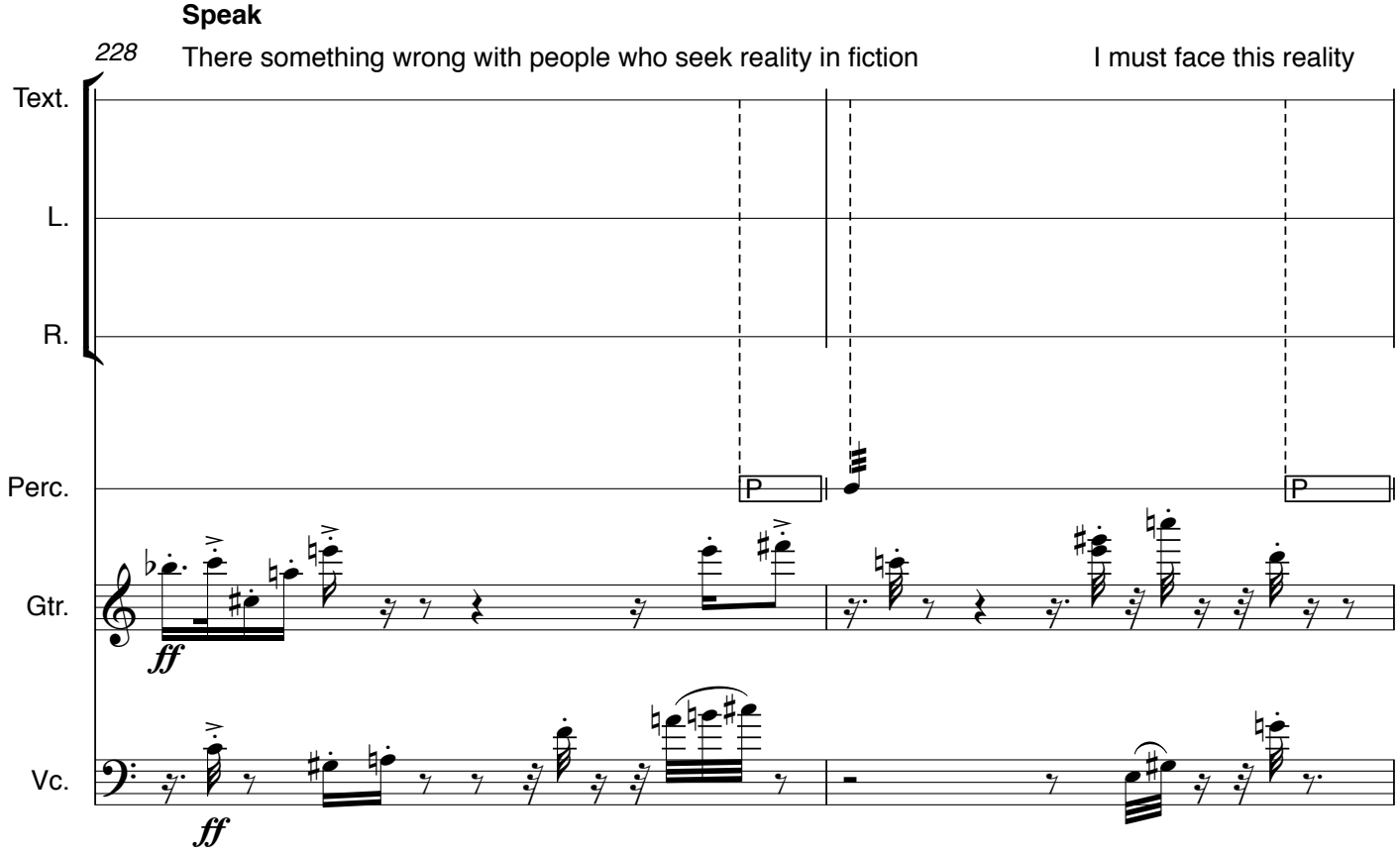

223
As much as we might appreciate realist portrayals
We must not trust biased actors
Text.
L.
R.
Perc.
P
K-FAKE
R-FAKE
freeze
freeze
freeze
Gtr.
Vc.

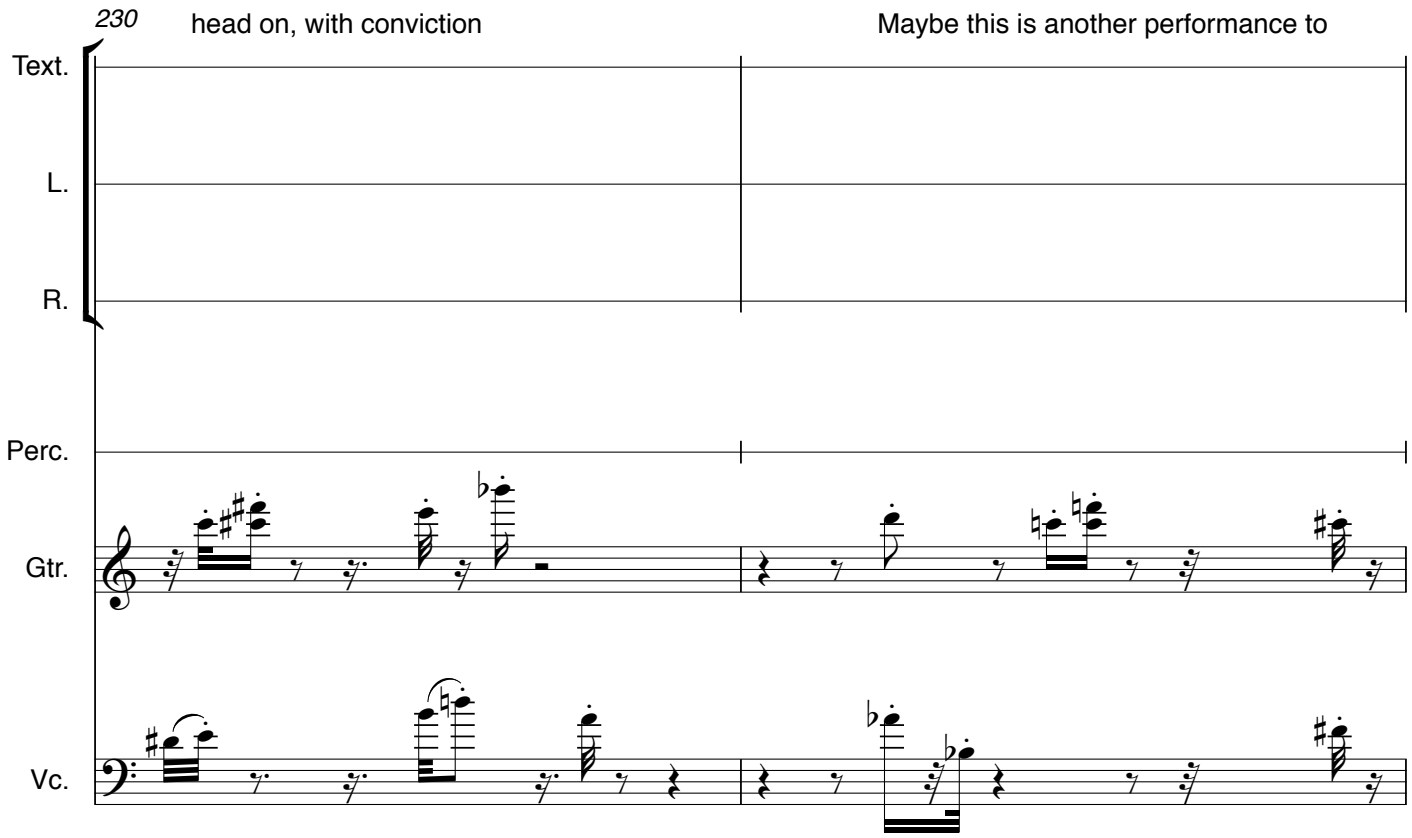

224
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P-FAKE
P-FAKE
Gtr.
Vc.

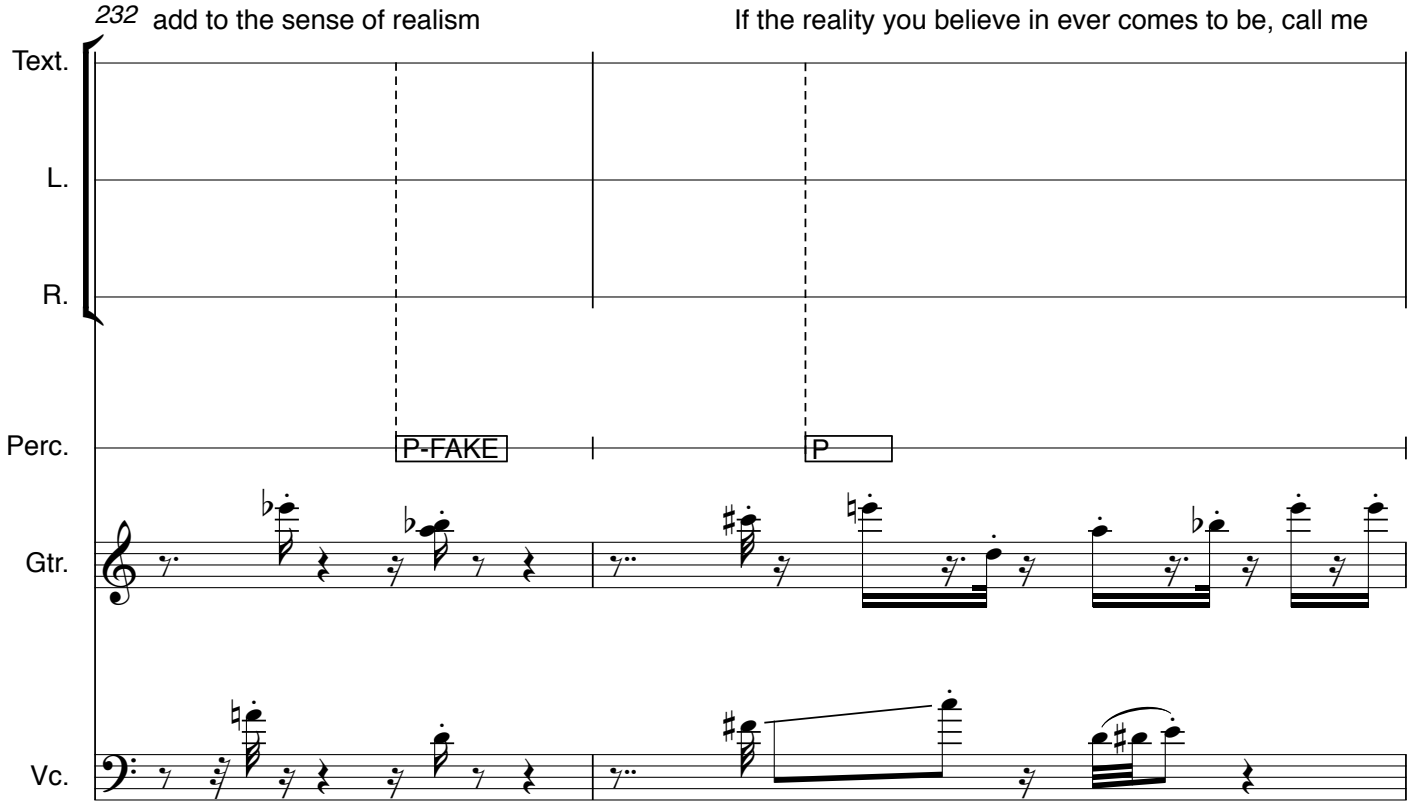

225
It is of no use to recognise a flawed reality and portray it as fact
Text.
L.
R.
Perc.
Morgen
P
K
Gtr.
freeze
freeze
s.p.
Vc.

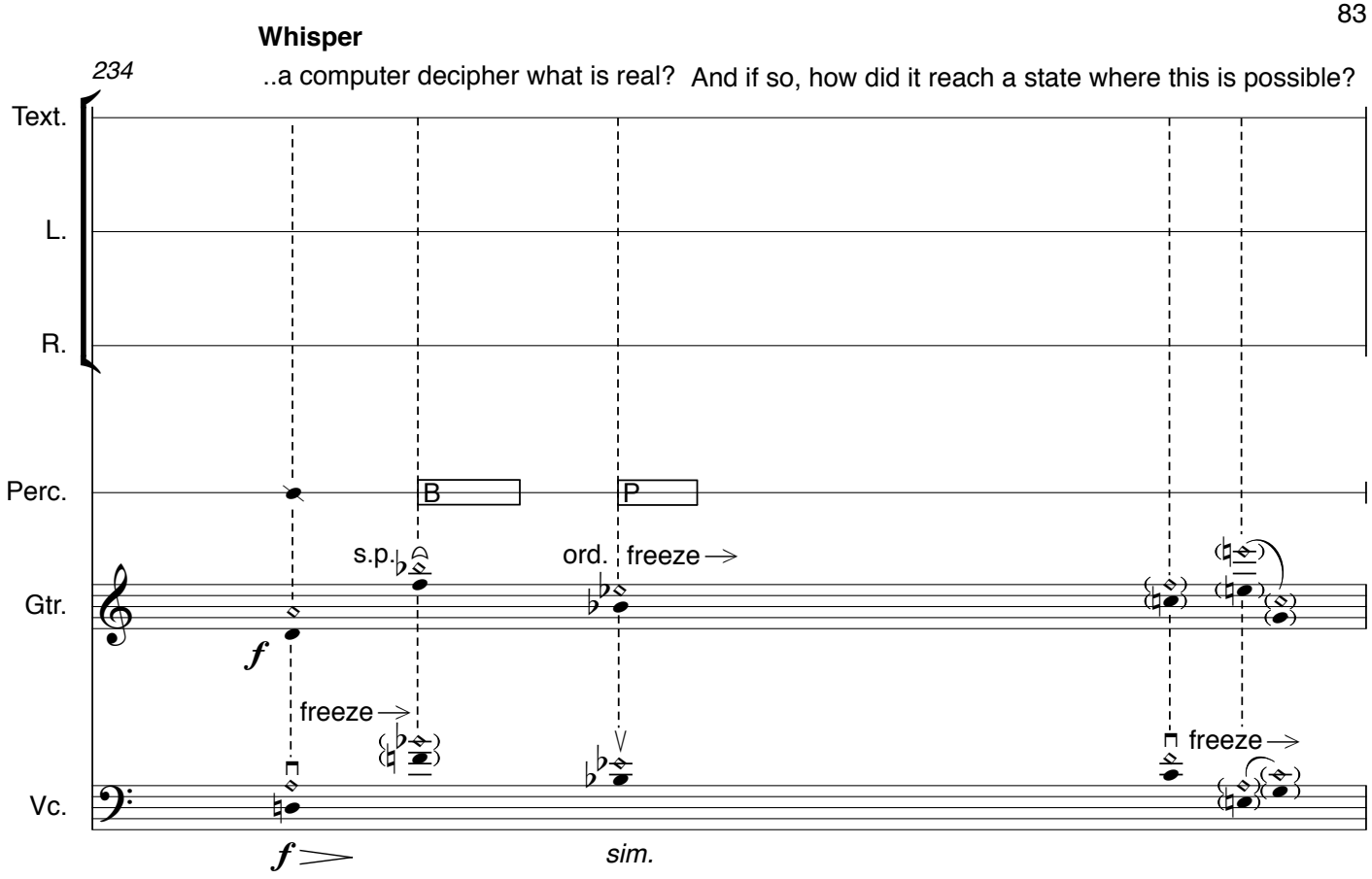

226
We must be more creative than that
We must not give in to realism
Text.
L.
R.
Perc.
S-FAKE
P
Gtr.
freeze
ord.
freeze
Vc.

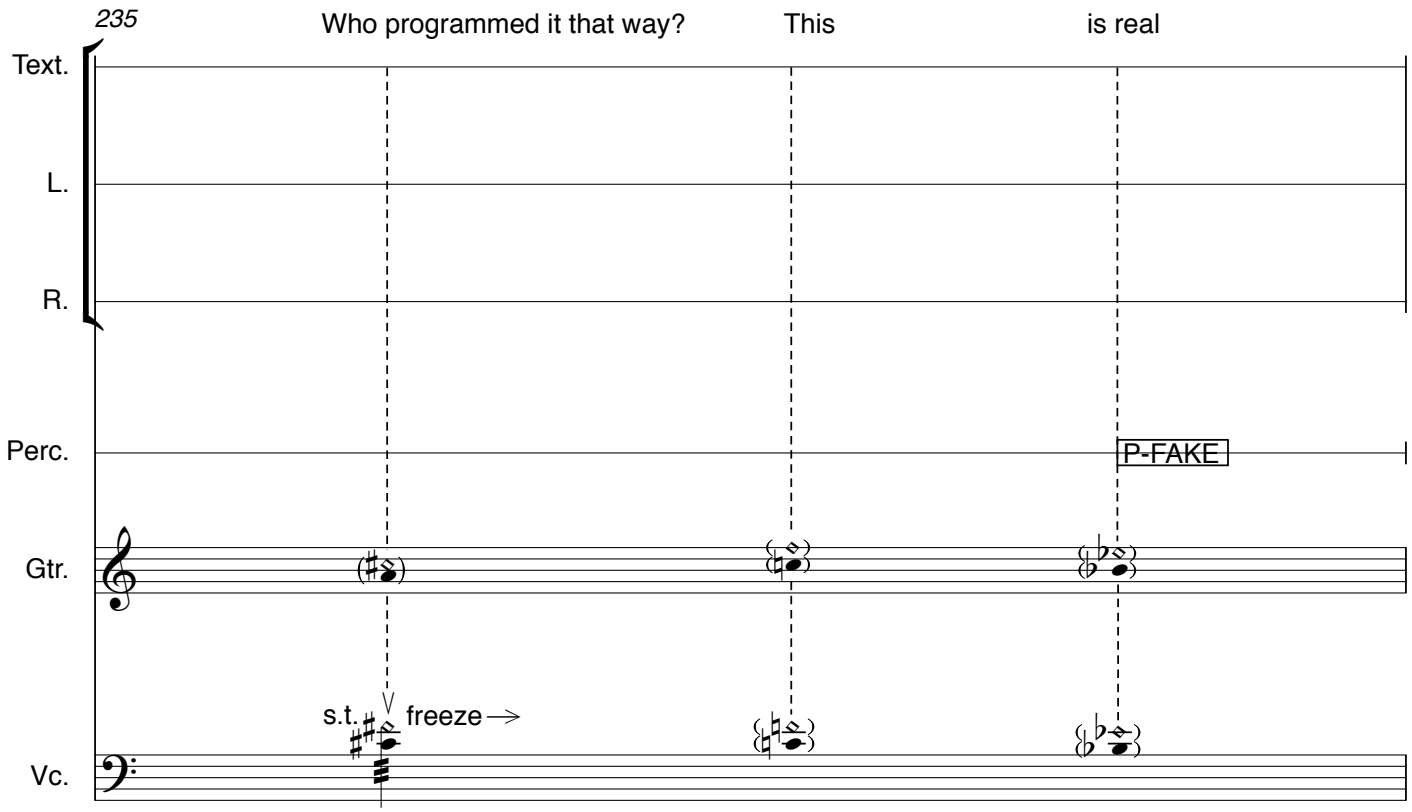

227
For it is now impossible to even know who decides what is real
Can a
Text.
L.
R.
Perc.
B
P-FAKE
s.p.
ord.
Gtr.
freeze
Vc.

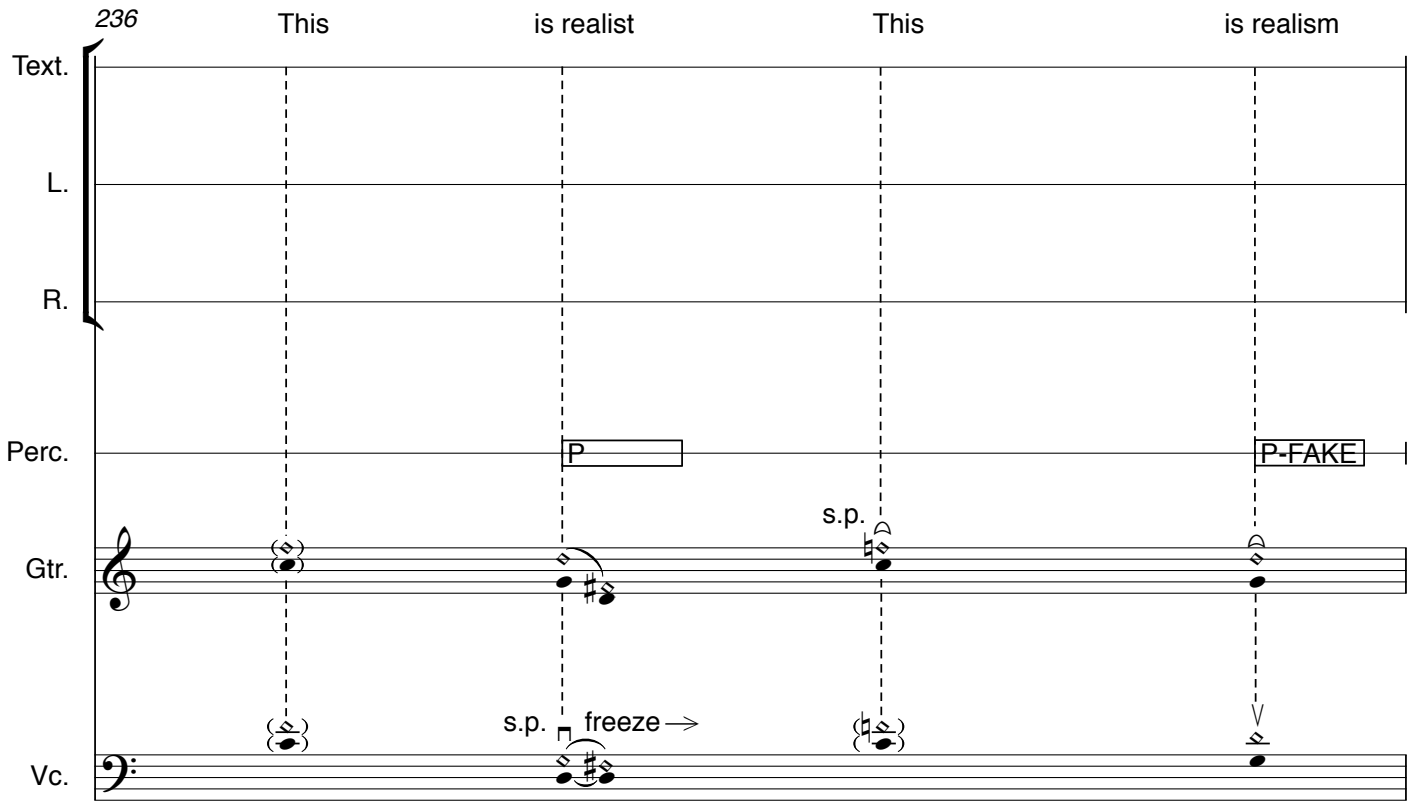

Speak
228
There something wrong with people who seek reality in fiction
I must face this reality
Text.
L.
R.
Perc.
P
P
Gtr.
ff
Vc.
ff

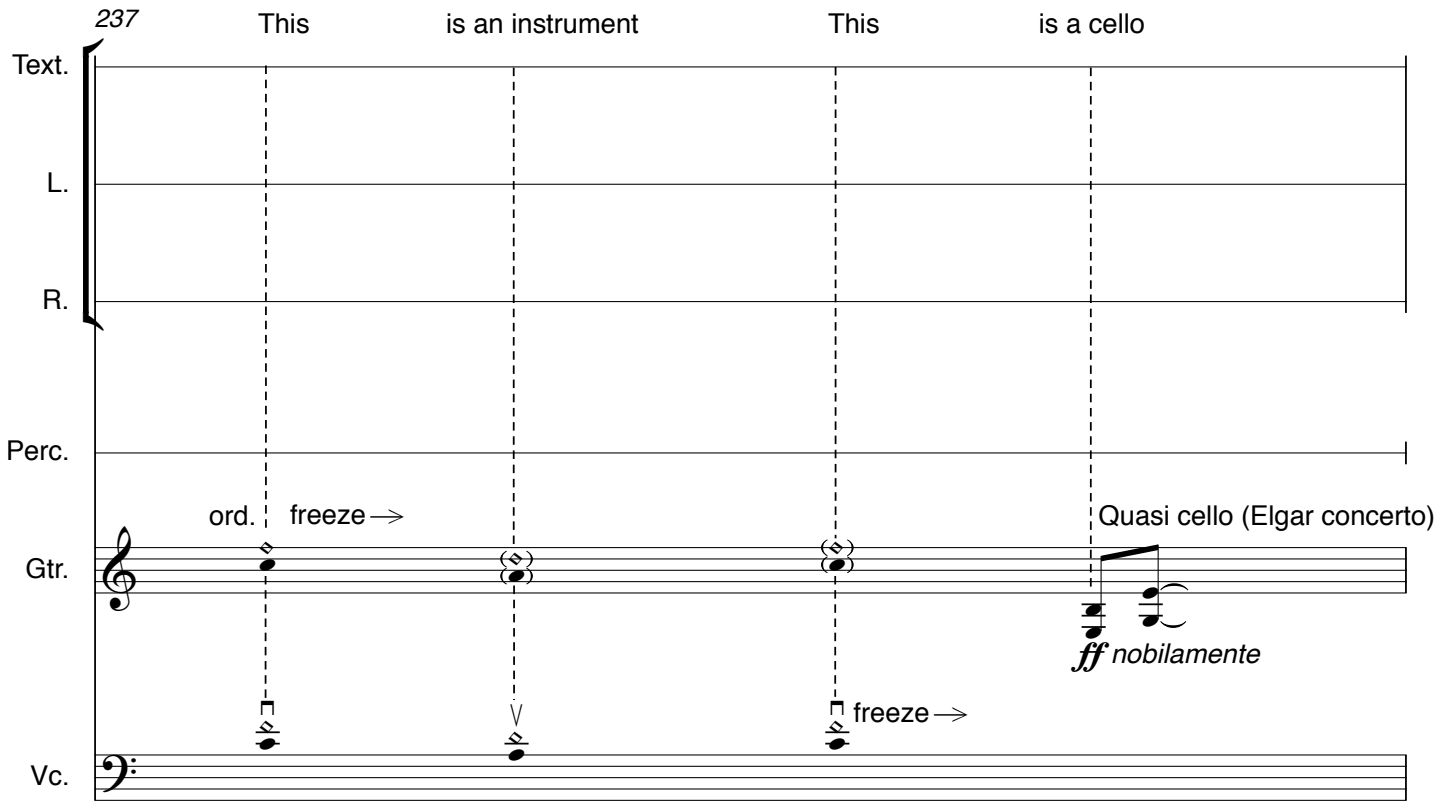

230
head on, with conviction
Maybe this is another performance to
Text.
L.
R.
Perc.
Gtr.
Vc.

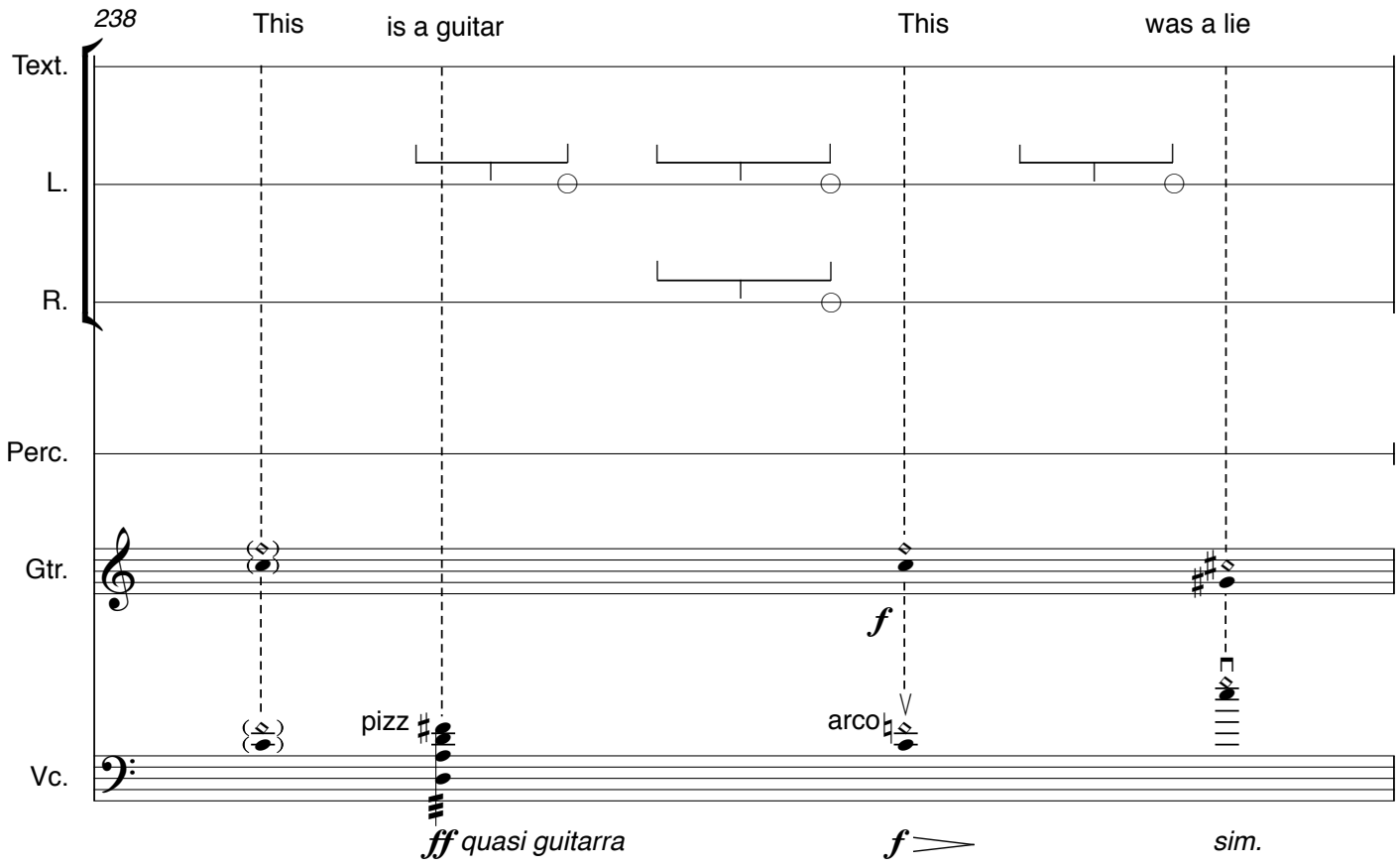

232
add to the sense of realism
If the reality you believe in ever comes to be, call me
Text.
L.
R.
Perc.
P-FAKE
P
Gtr.
Vc.

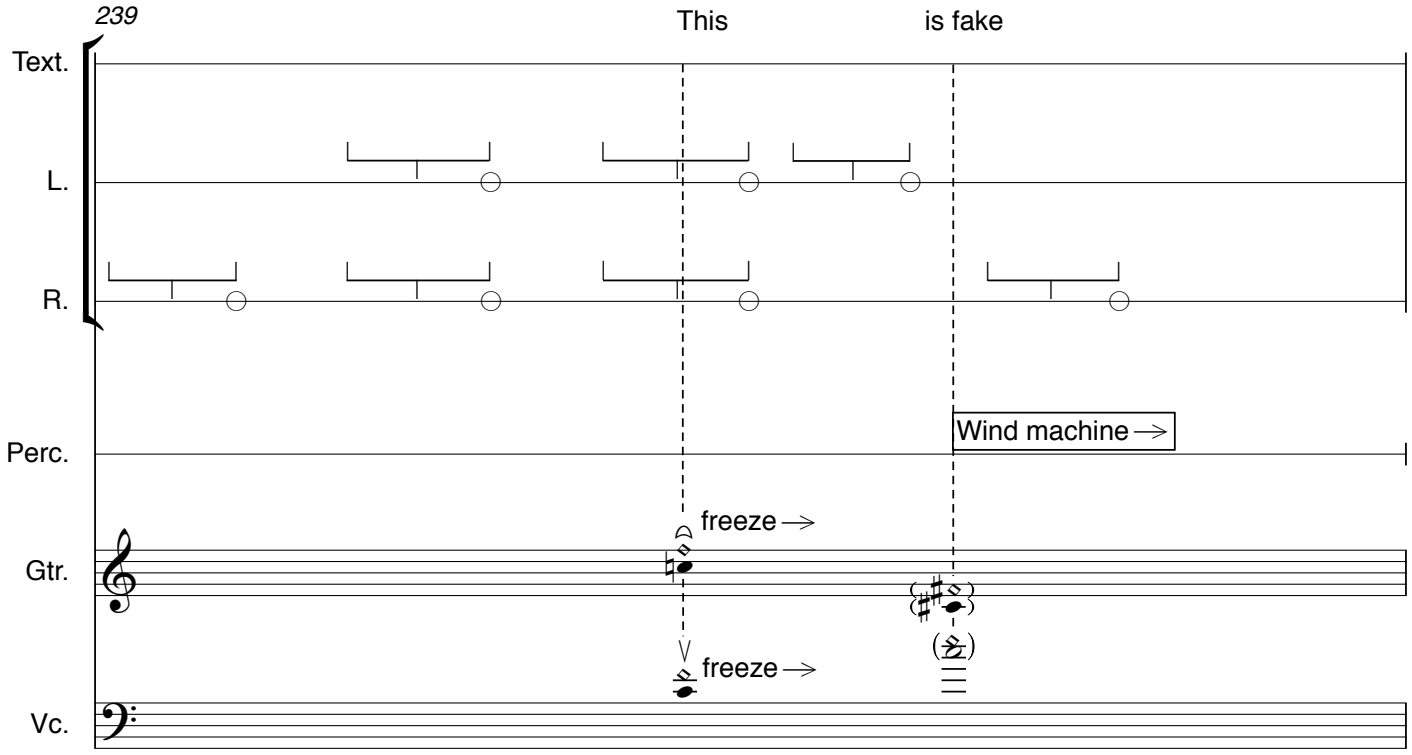

Whisper
234
..a computer decipher what is real? And if so, how did it reach a state where this is possible?
Text.
L.
R.
Perc.
B
P
Gtr.
s.p.
ord.
freeze
f
freeze
freeze
Vc.
f
sim.

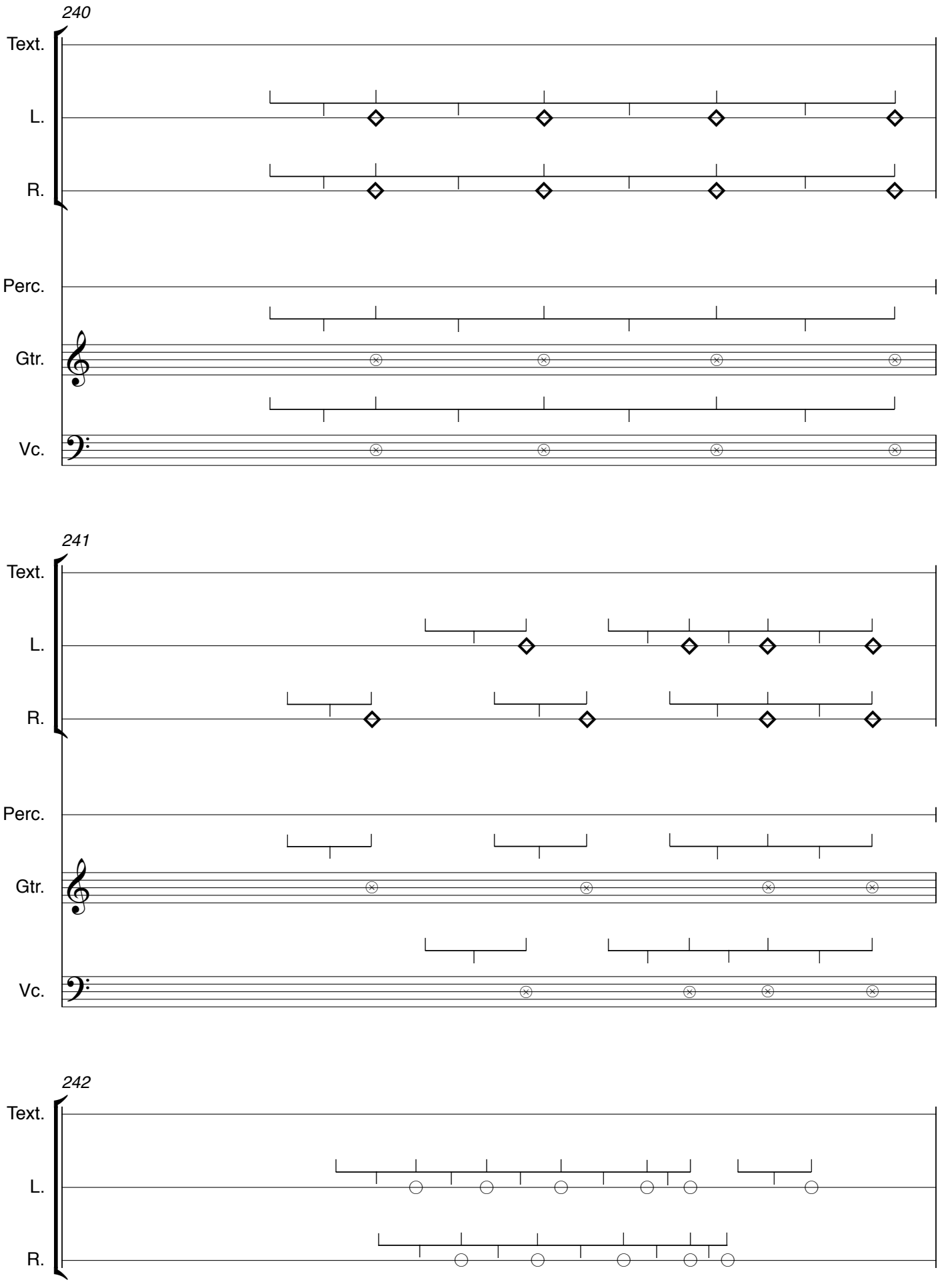

235
Who programmed it that way?
This
is real
Text.
L.
R.
Perc.
P-FAKE
Gtr.
s.t.
freeze
Vc.

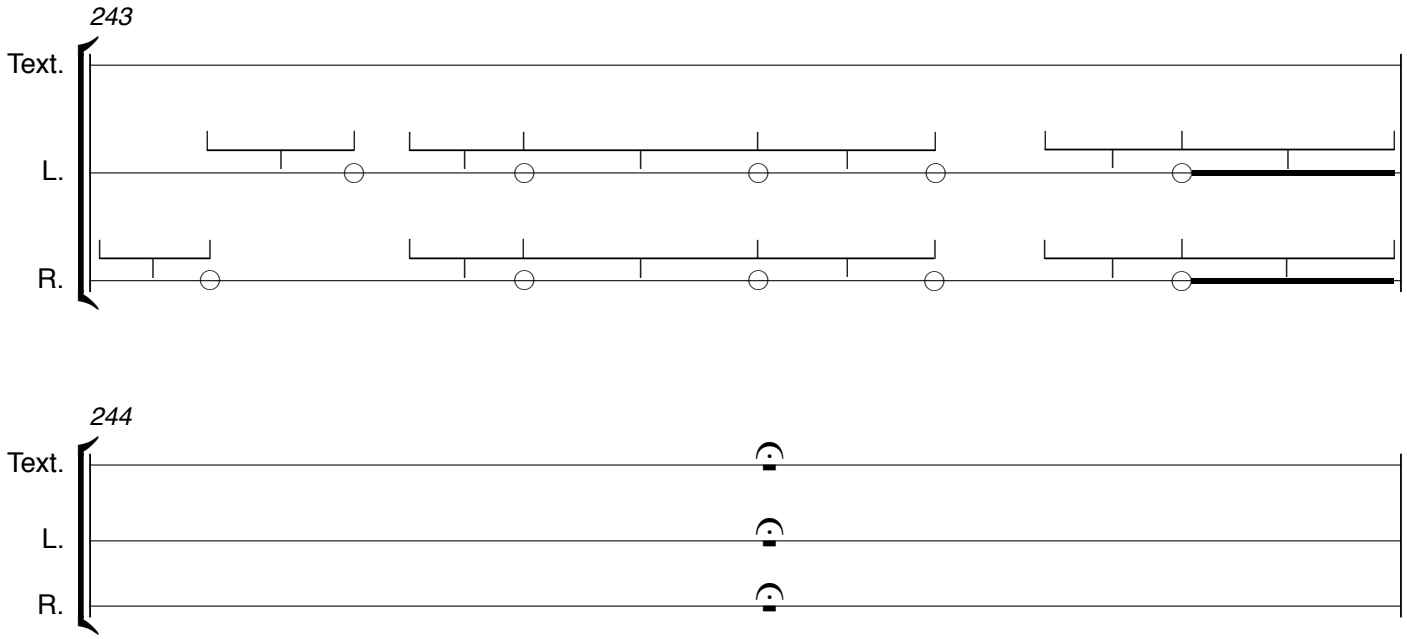

236
This
is realist
This
is realism
Text.
L.
R.
Perc.
P
P-FAKE
s.p.
Gtr.
s.p.
freeze
Vc.


237
This
is an instrument
This
is a cello
Text.
L.
R.
Perc.
ord.
freeze
Quasi cello (Elgar concerto)
Gtr.
ff nobilamente
freeze
Vc.

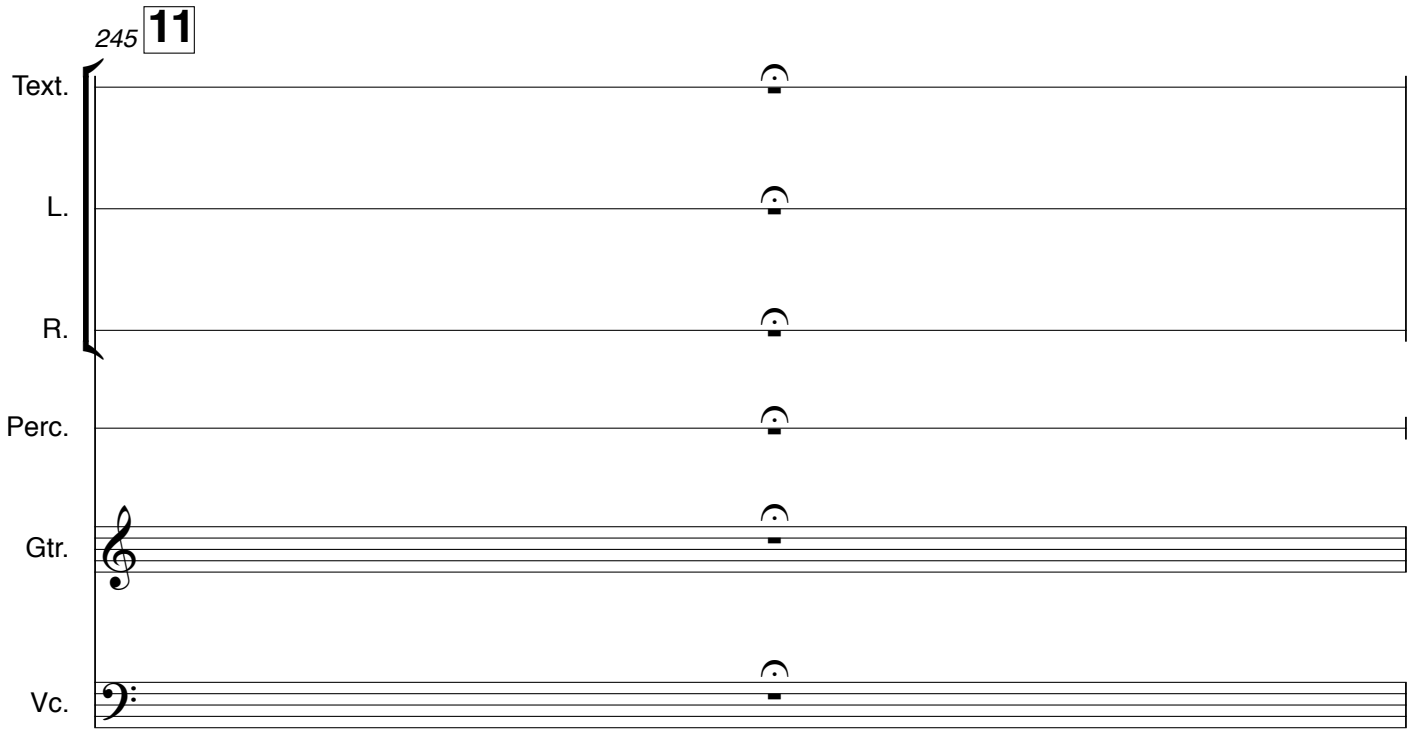

238
This
is a guitar
This
was a lie
Text.
L.
R.
Perc.
Gtr.
Vc.
pizz
arco
f
ff quasi guitarra
f
sim.

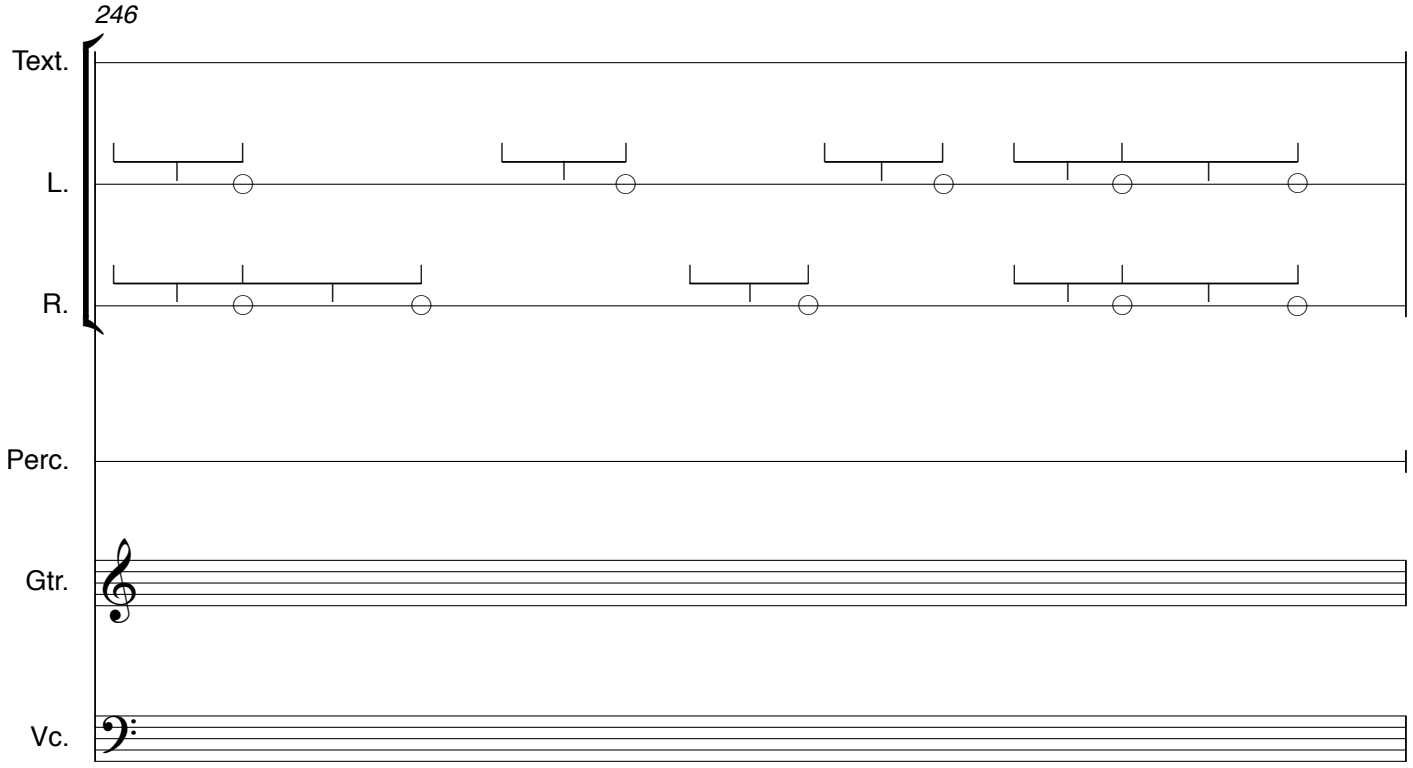

239
This
is fake
Text.
L.
R.
Perc.
Gtr.
Vc.
Wind machine
freeze
freeze


240
Text.
L.
R.
Perc.
Gtr.
Vc.
241
Text.
L.
R.
Perc.
Gtr.
Vc.
242
Text.
L.
R.


243
Text.
L.
R.

244
Text.
L.
R.


245
11
Text.
L.
R.
Perc.
Gtr.
Vc.

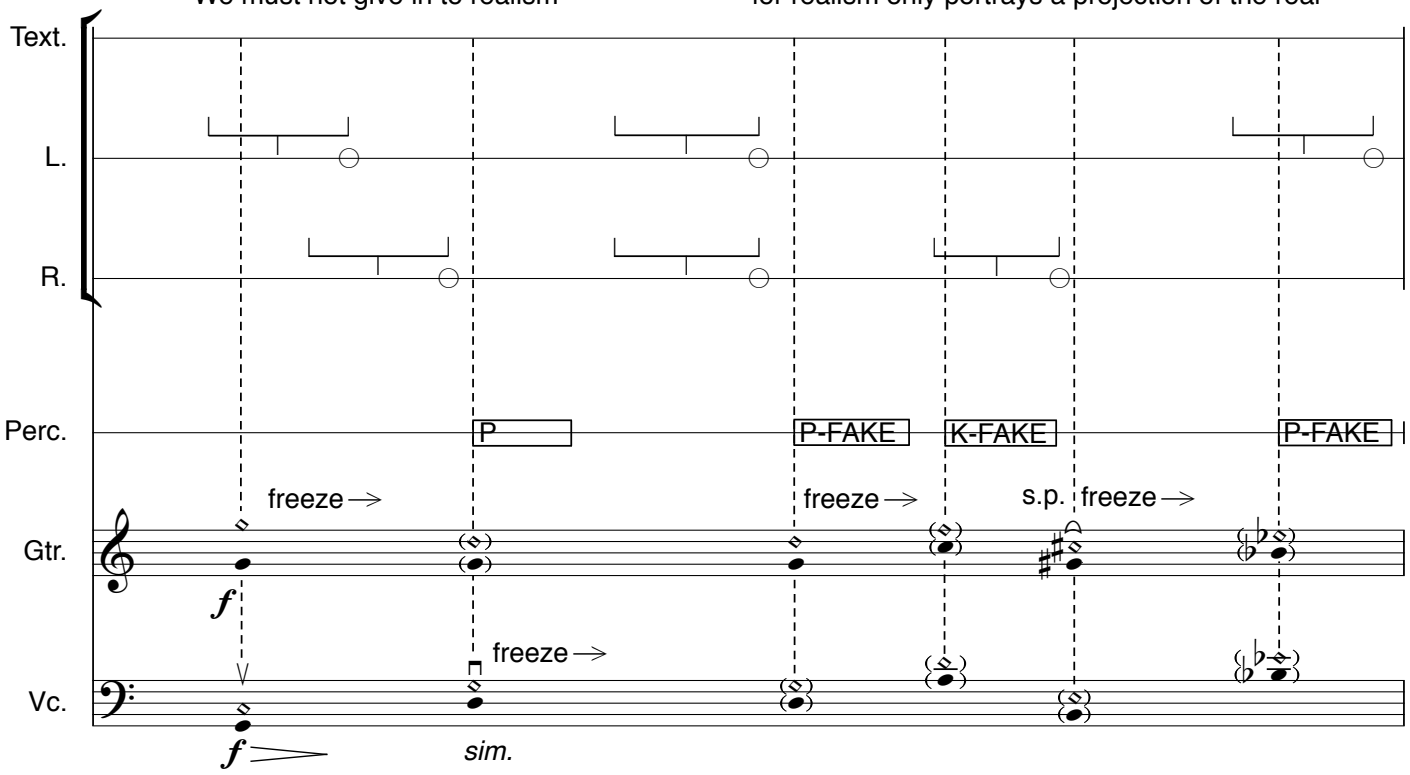

246
Text.
L.
R.
Perc.
Gtr.
Vc.

Speak until the end

247

We must not give in to realism

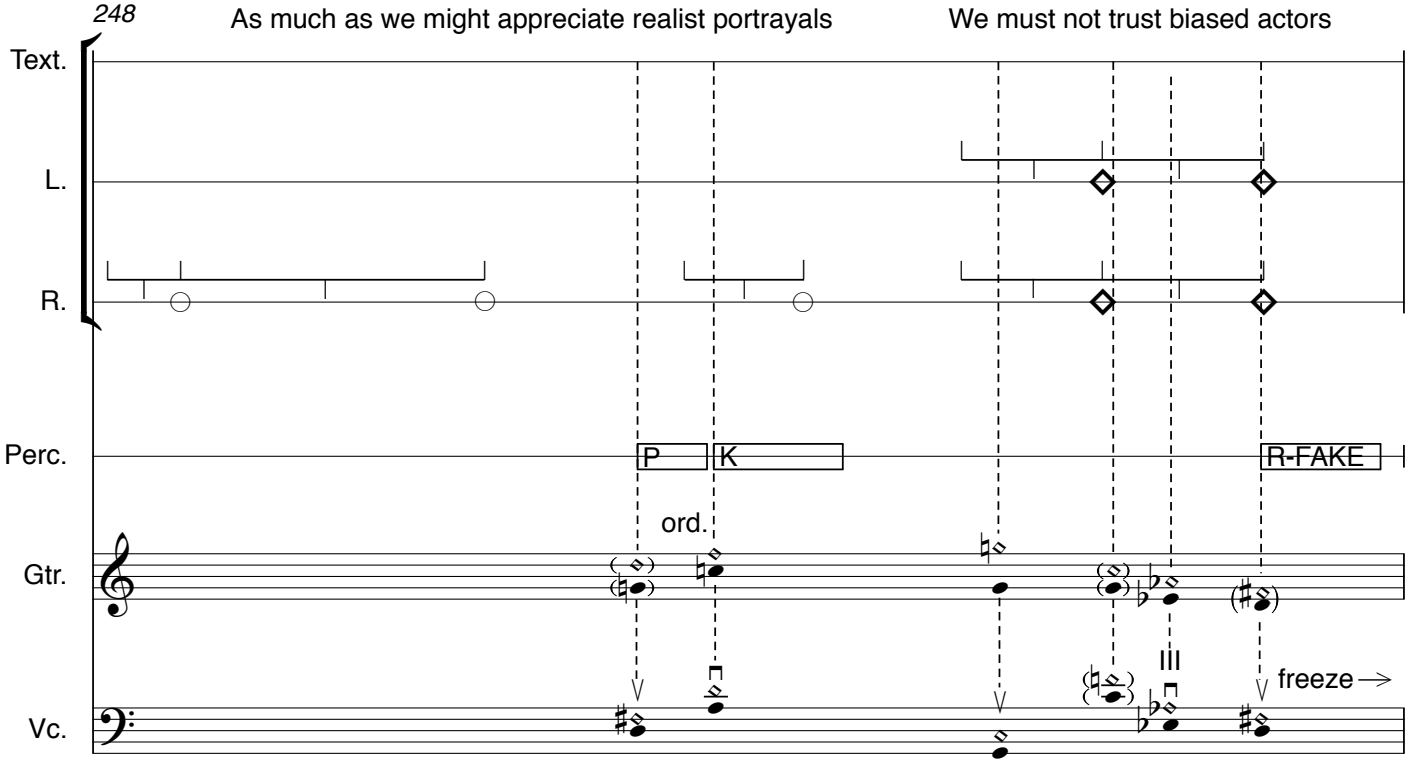
for realism only portrays a projection of the real

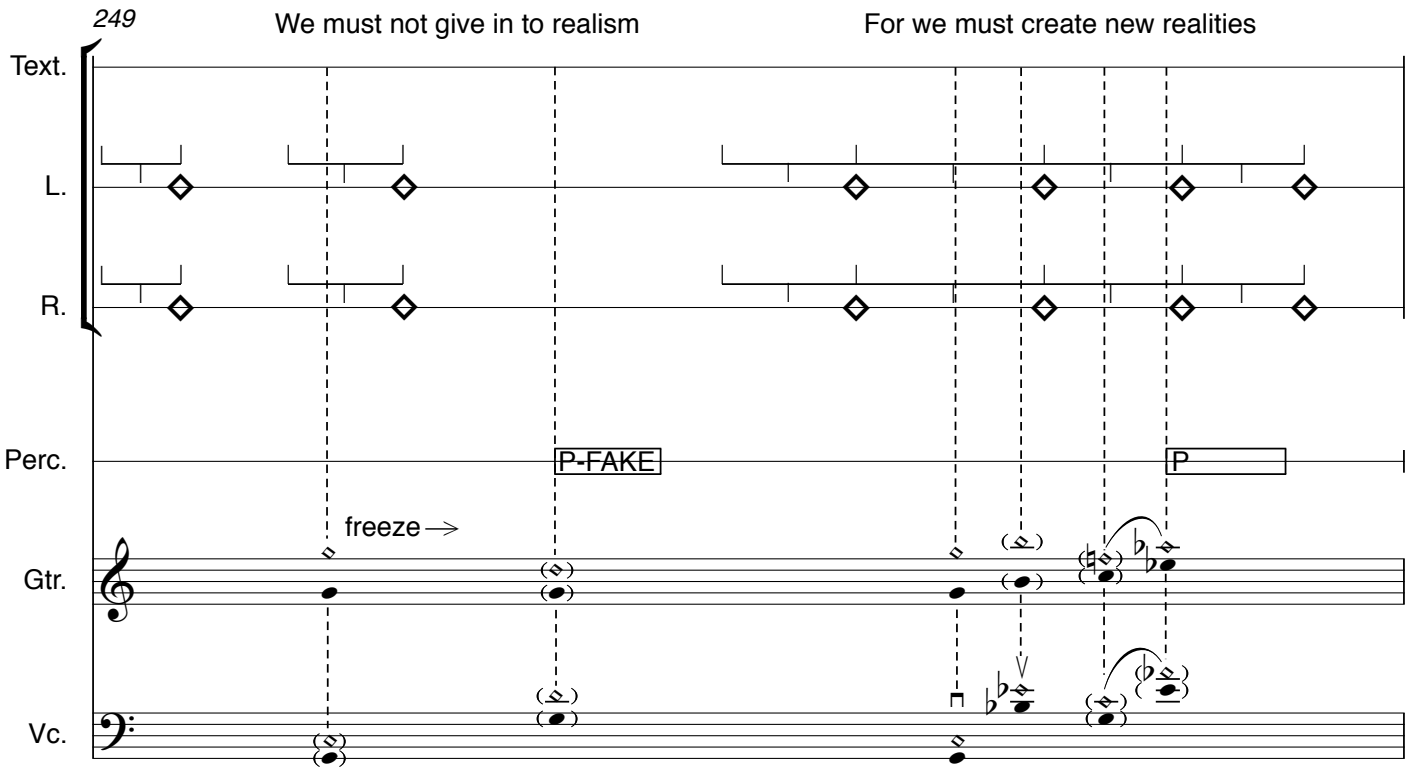


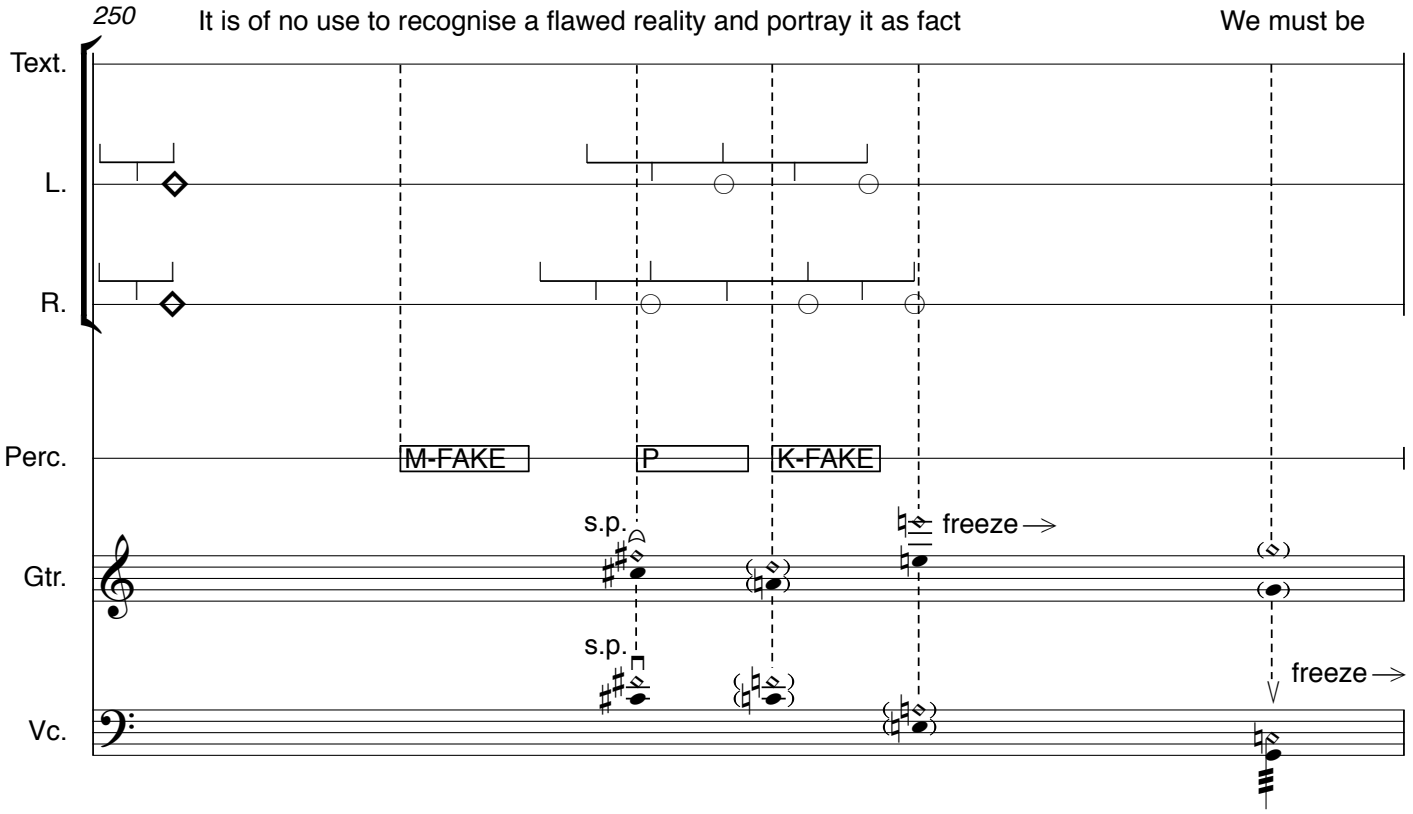
248

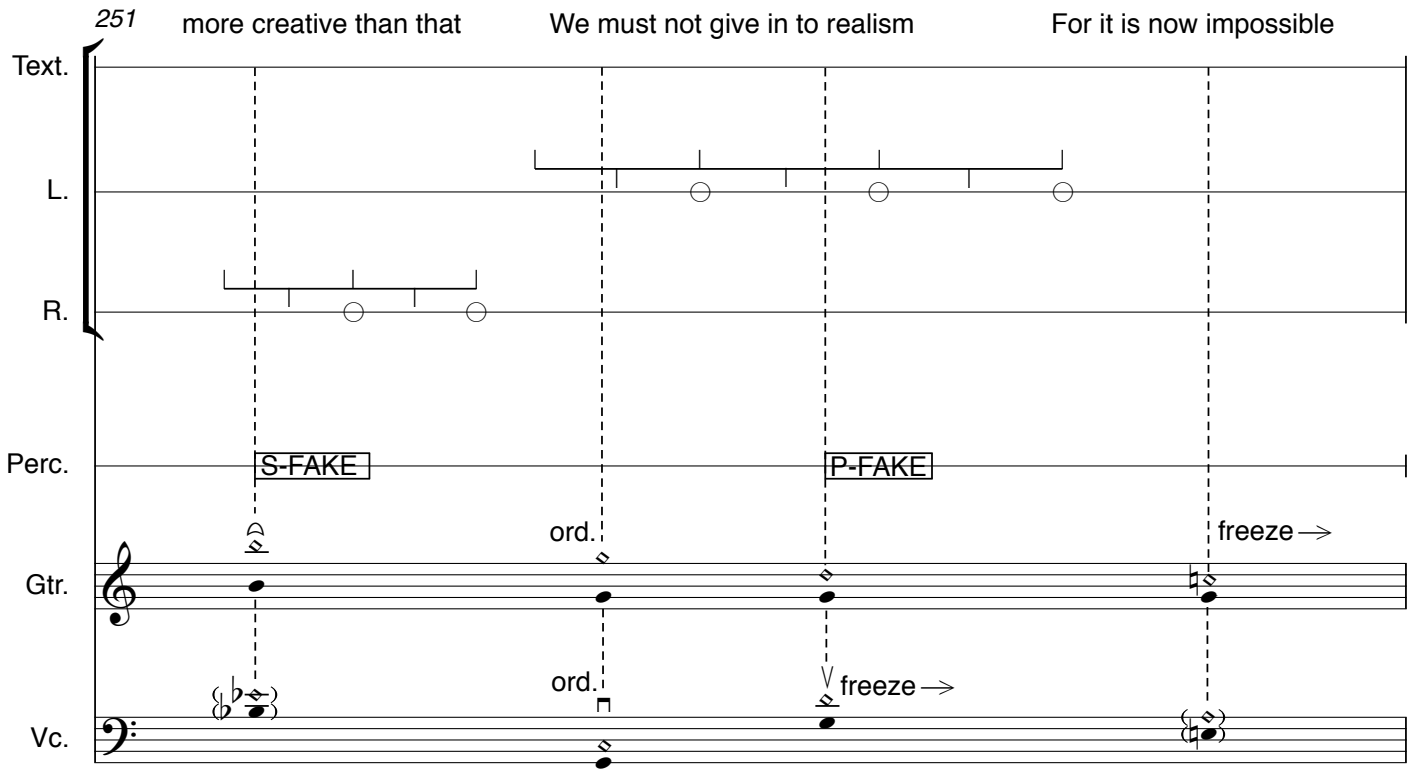
As much as we might appreciate realist portrayals

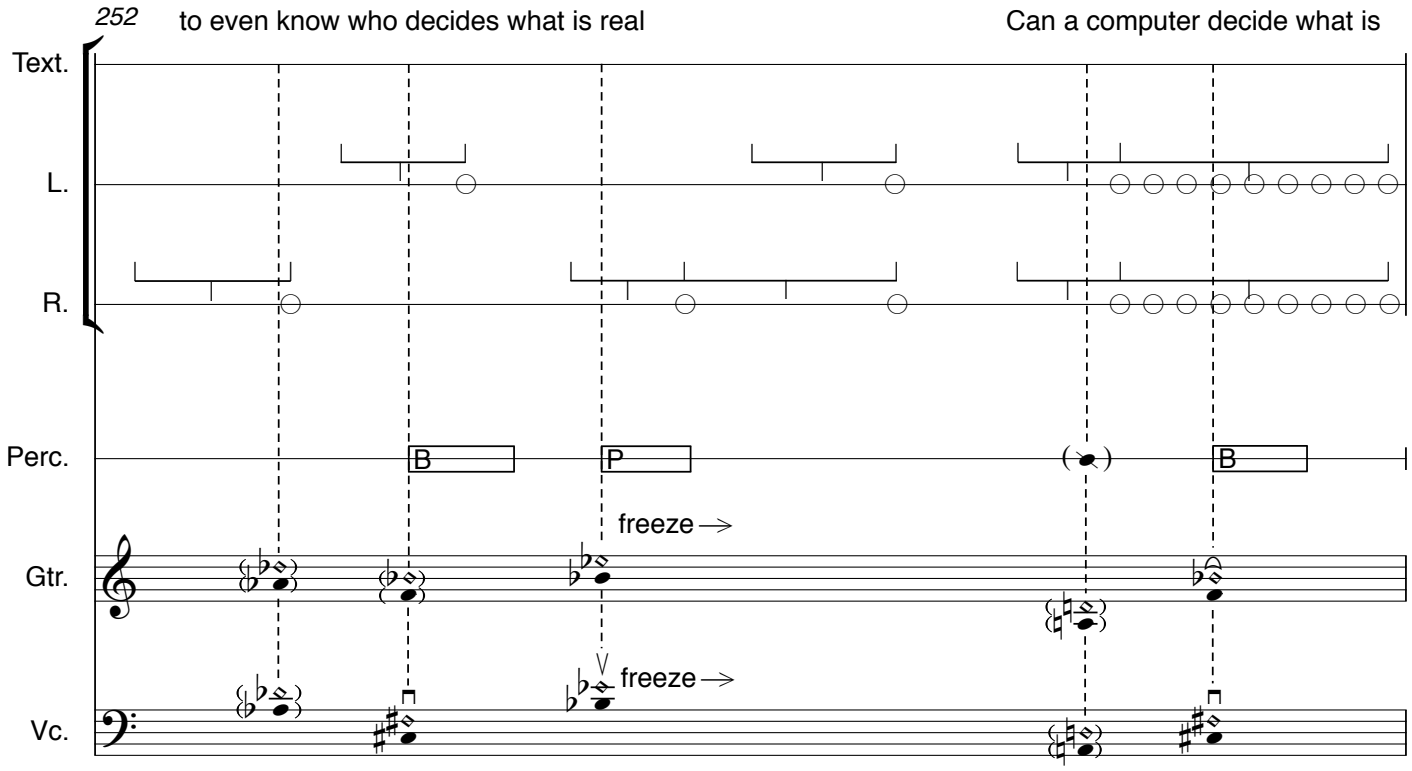
We must not trust biased actors

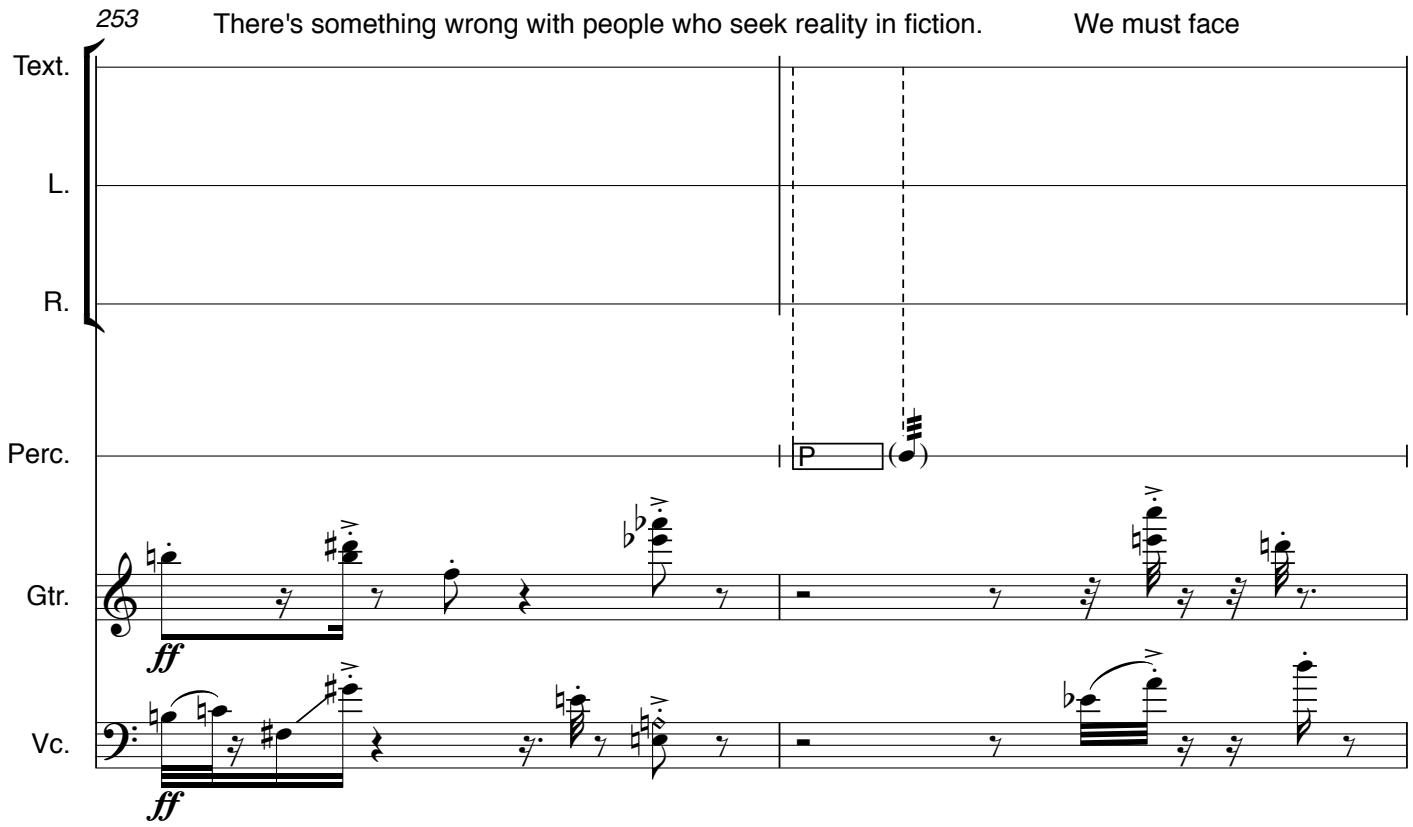


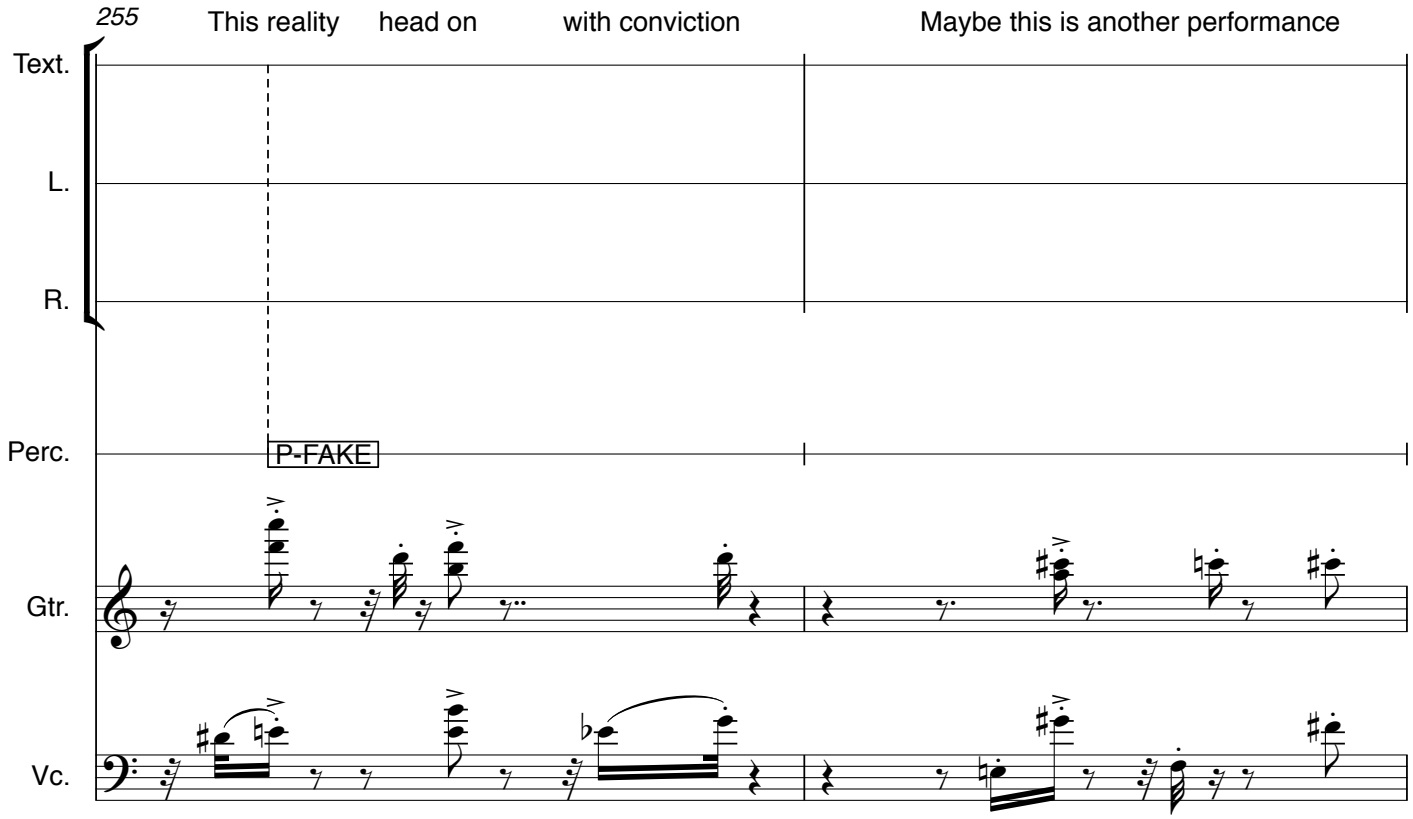

249
We must not give in to realism
For we must create new realities
Text.
L.
R.
Perc.
P-FAKE
P
freeze
Gtr.
Vc.

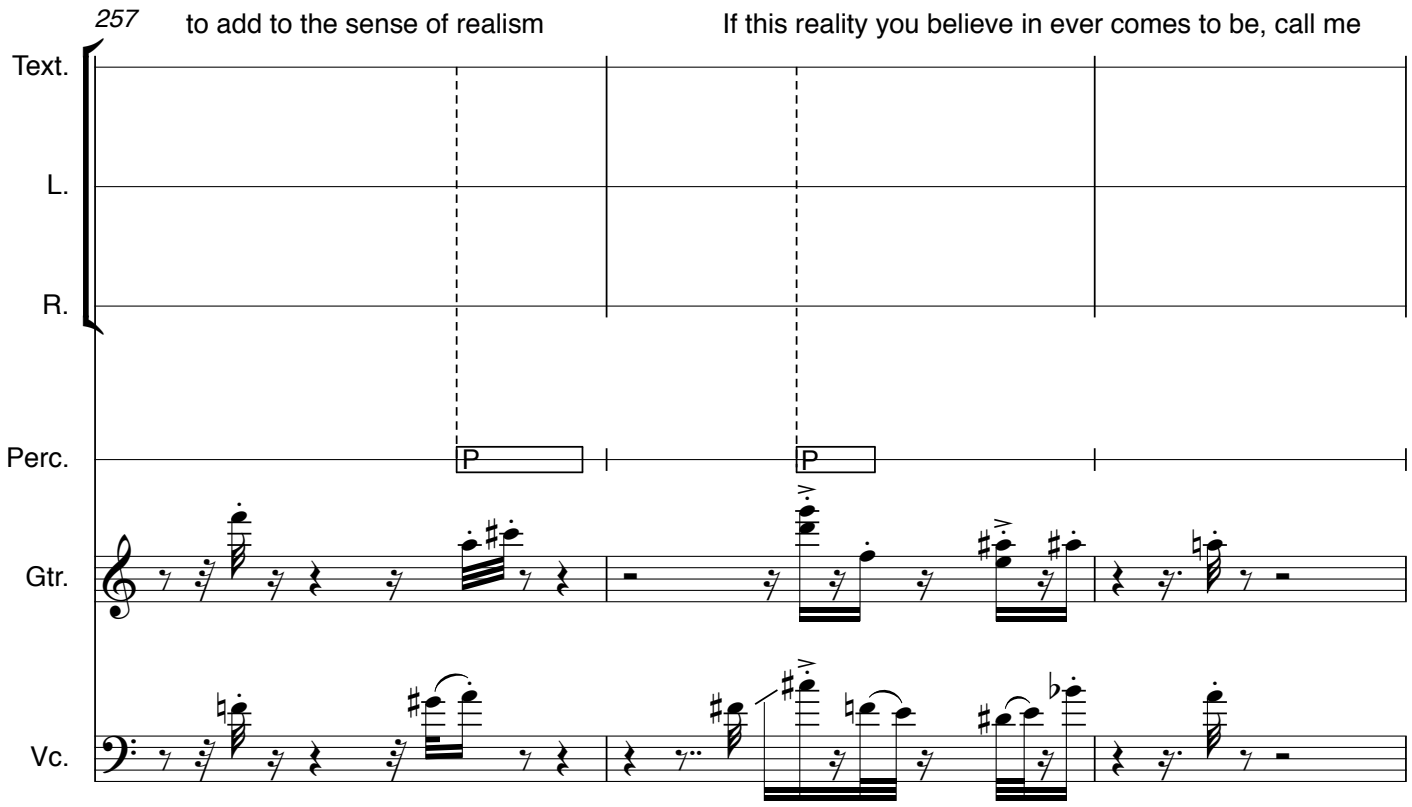

250
It is of no use to recognise a flawed reality and portray it as fact
We must be
Text.
L.
R.
Perc.
M-FAKE
P
K-FAKE
s.p.
freeze
Gtr.
s.p.
freeze
Vc.

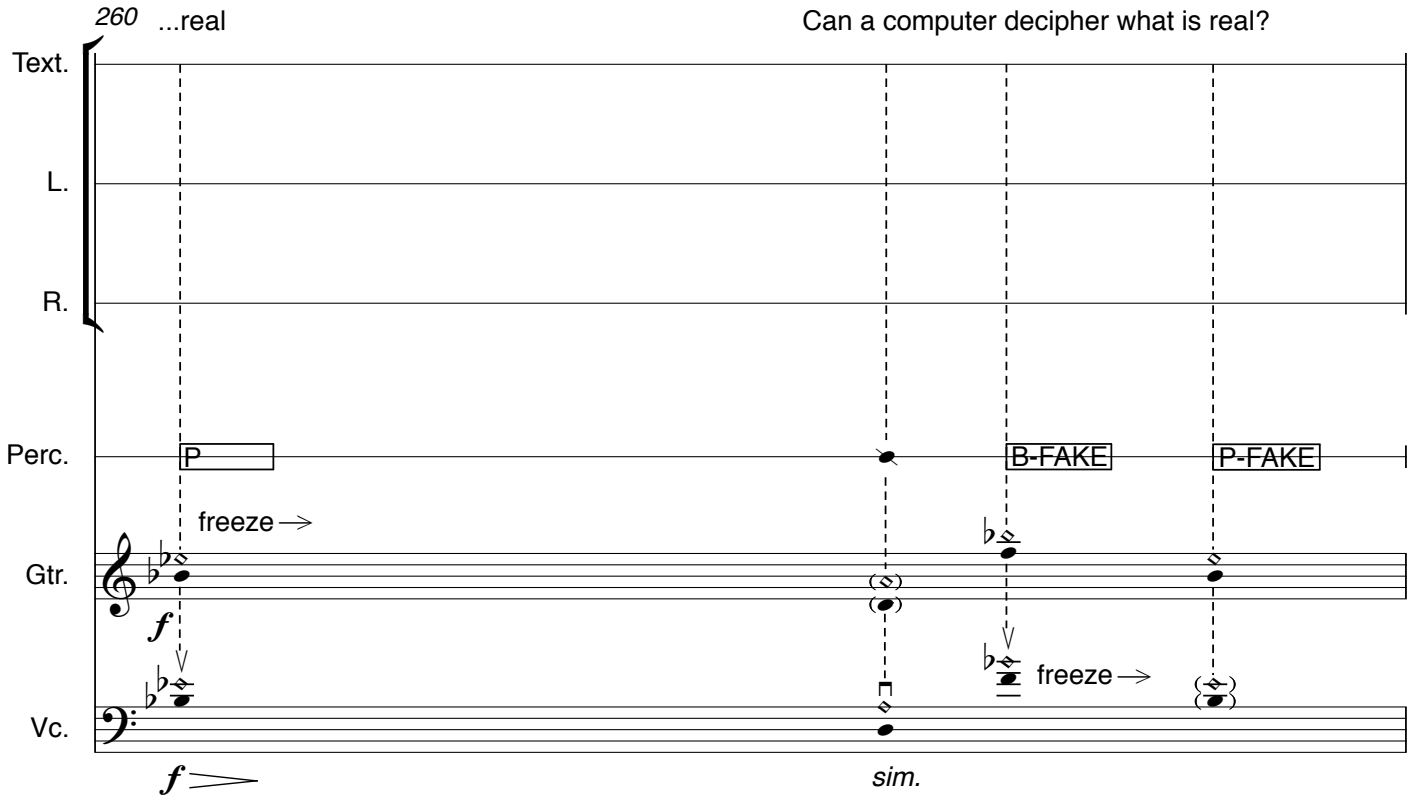

251
more creative than that
We must not give in to realism
For it is now impossible
Text.
L.
R.
Perc.
S-FAKE
P-FAKE
Gtr.
ord.
freeze
Vc.
ord.
freeze

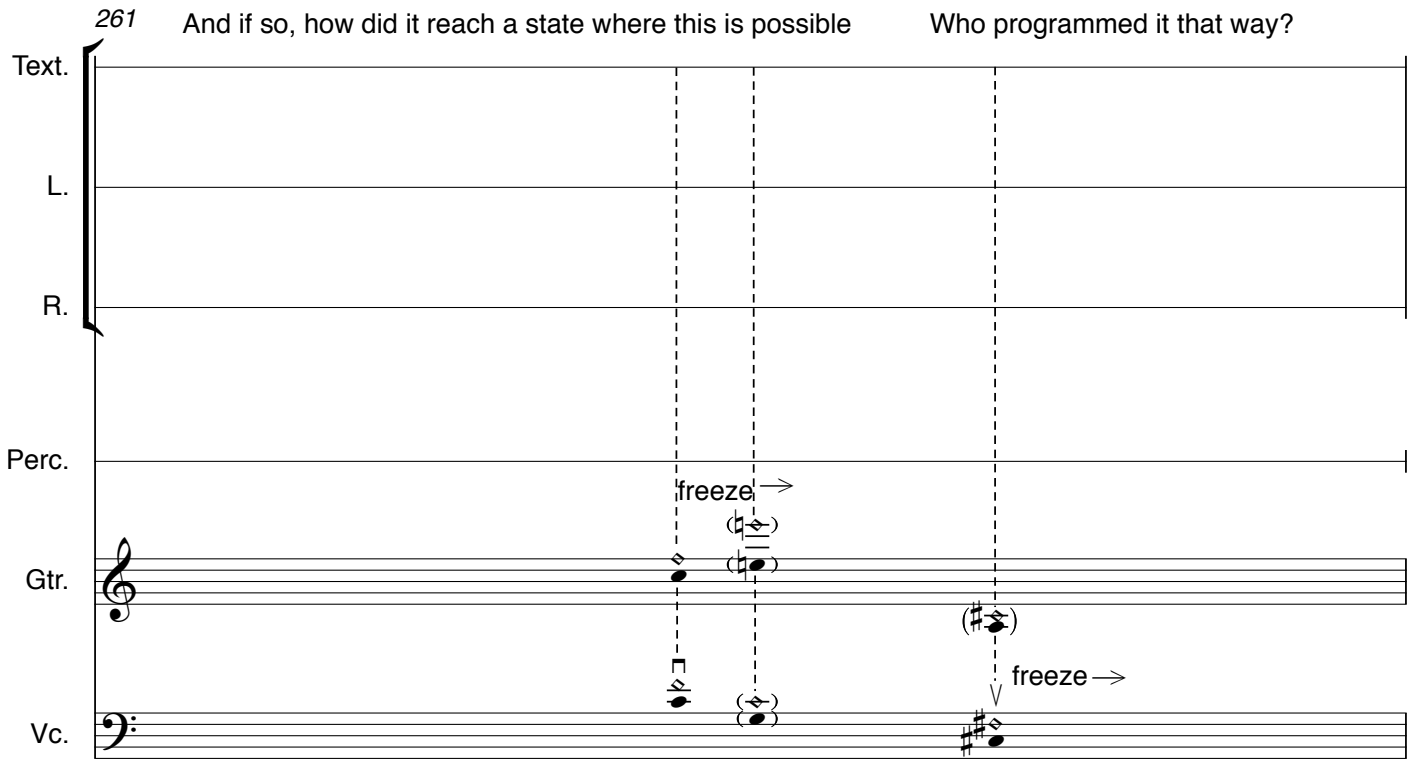

252
to even know who decides what is real
Can a computer decide what is
Text.
L.
R.
Perc.
B
P
B
Gtr.
freeze
Vc.
freeze

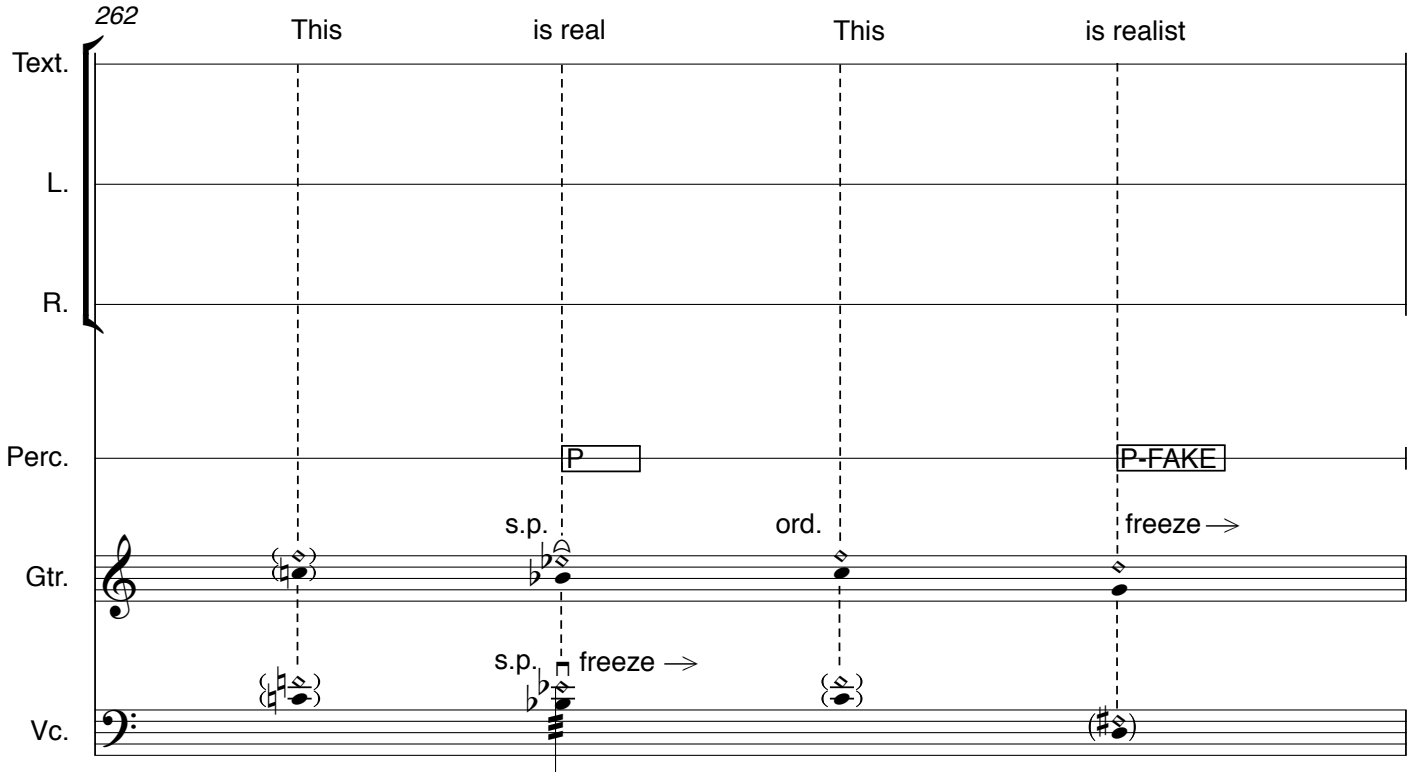

253
There's something wrong with people who seek reality in fiction.
We must face
Text.
L.
R.
Perc.
P
Gtr.
ff
Vc.
ff

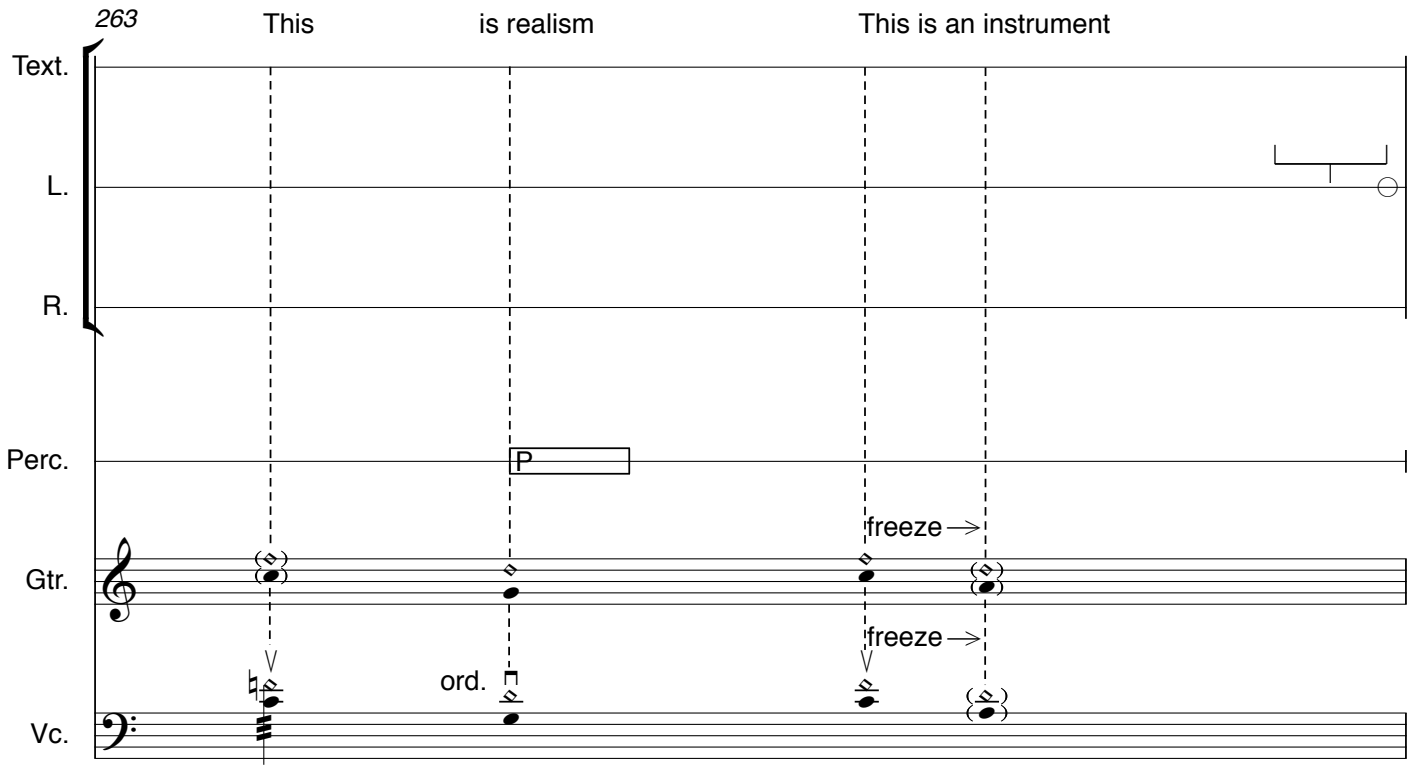

255
This reality
head on
with conviction
Maybe this is another performance
Text.
L.
R.
Perc.
P-FAKE
Gtr.
Vc.

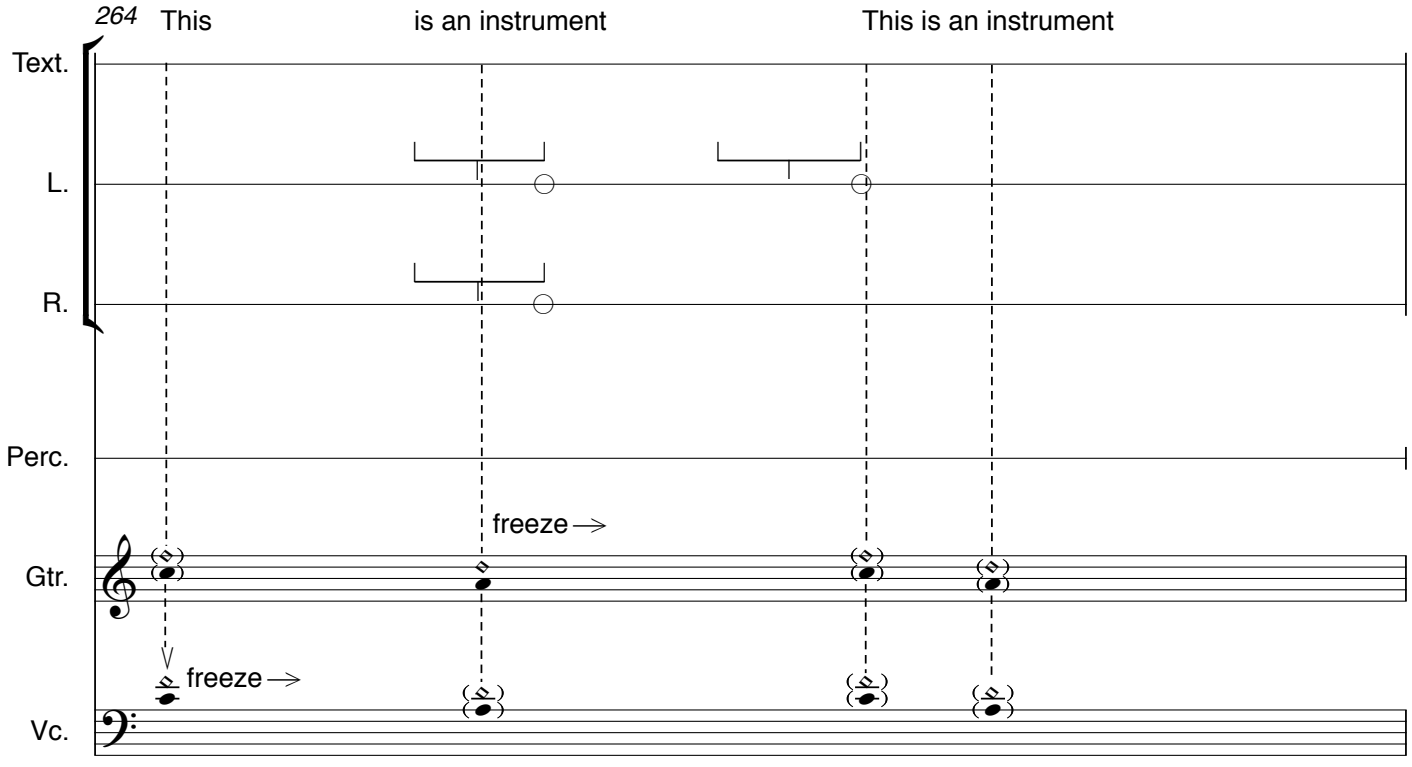

257
to add to the sense of realism
If this reality you believe in ever comes to be, call me
Text.
L.
R.
Perc.
P
P
Gtr.
Vc.

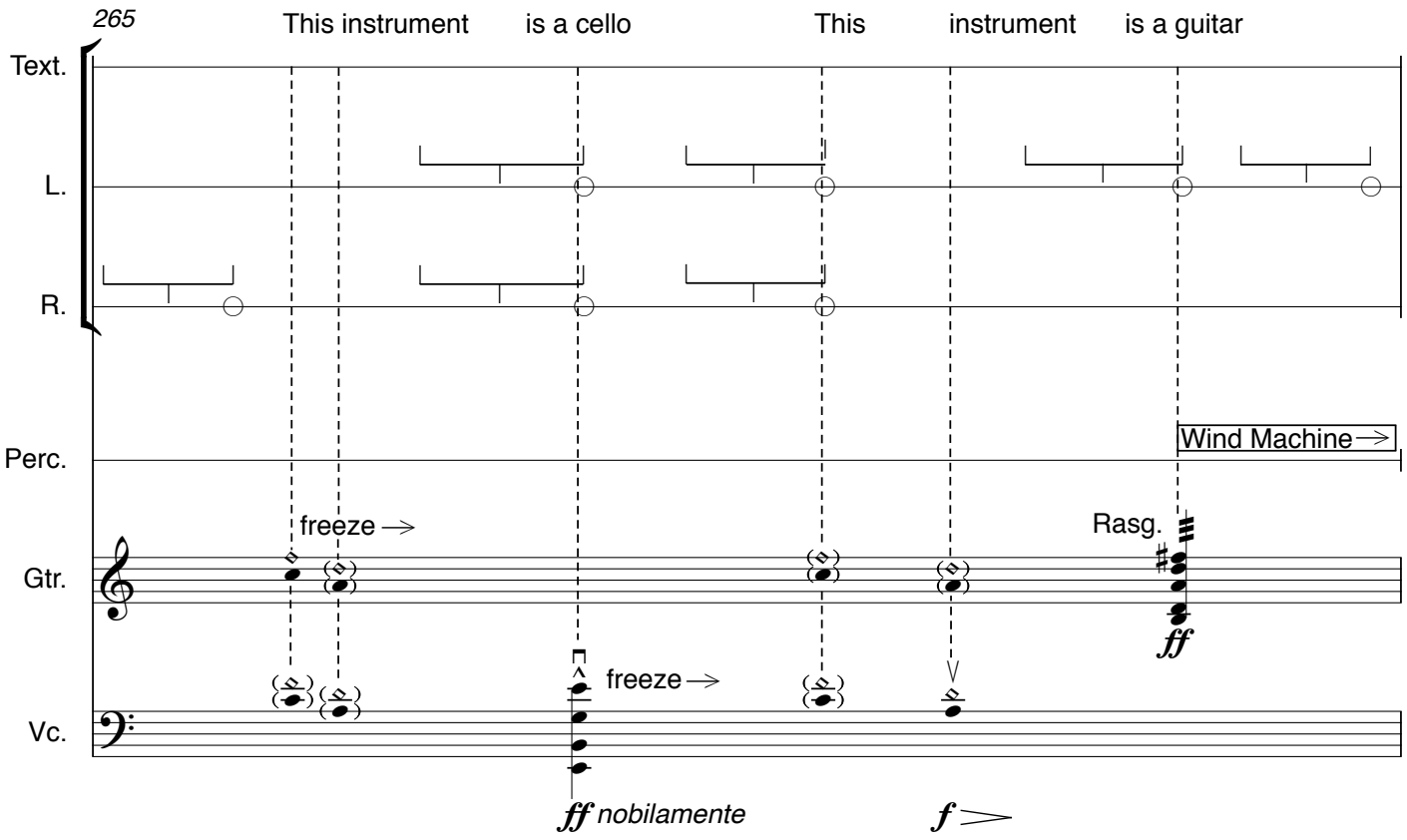

260
...real
Can a computer decipher what is real?
Text.
L.
R.
Perc.
P
B-FAKE
P-FAKE
freeze
freeze
Gtr.
Vc.
f
f
sim.

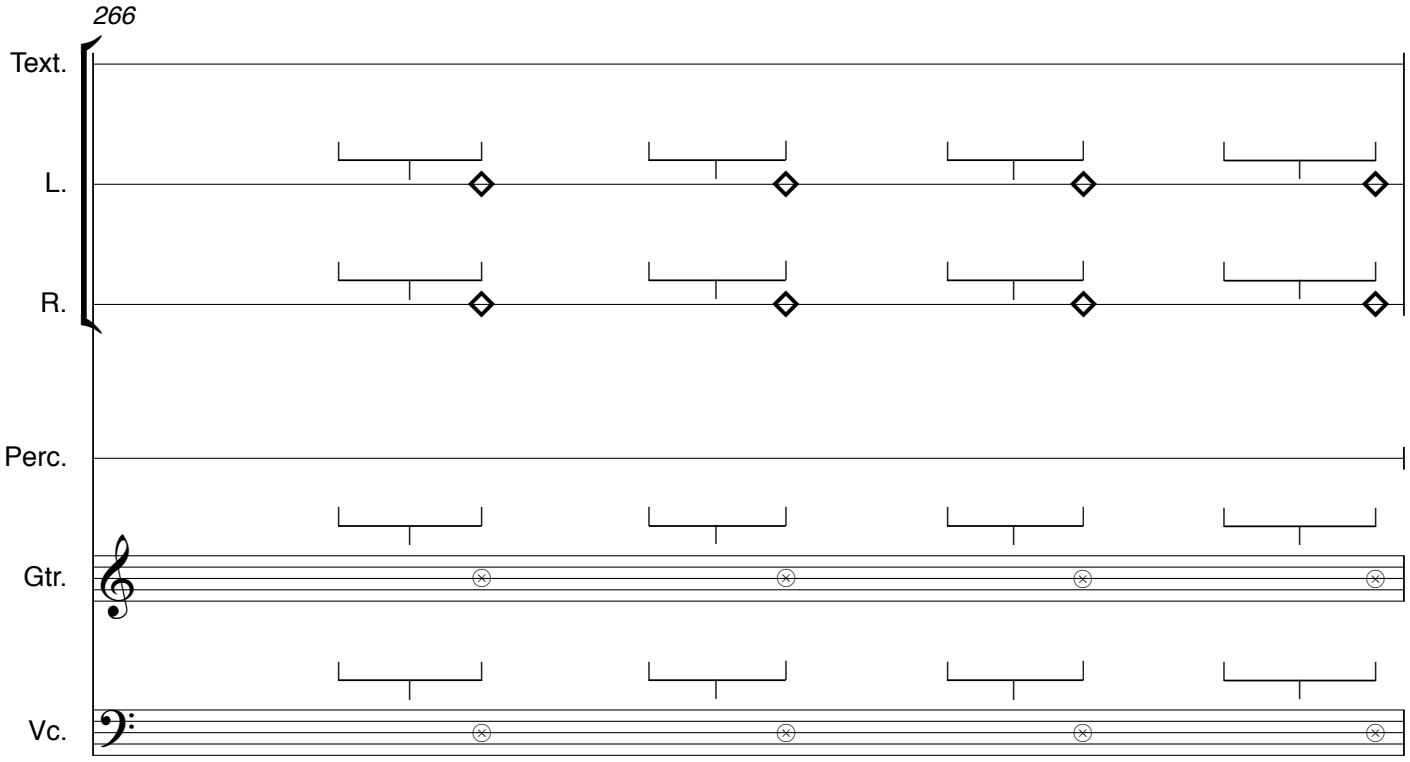

261
And if so, how did it reach a state where this is possible
Who programmed it that way?
Text.
L.
R.
Perc.
freeze
Gtr.
freeze
Vc.

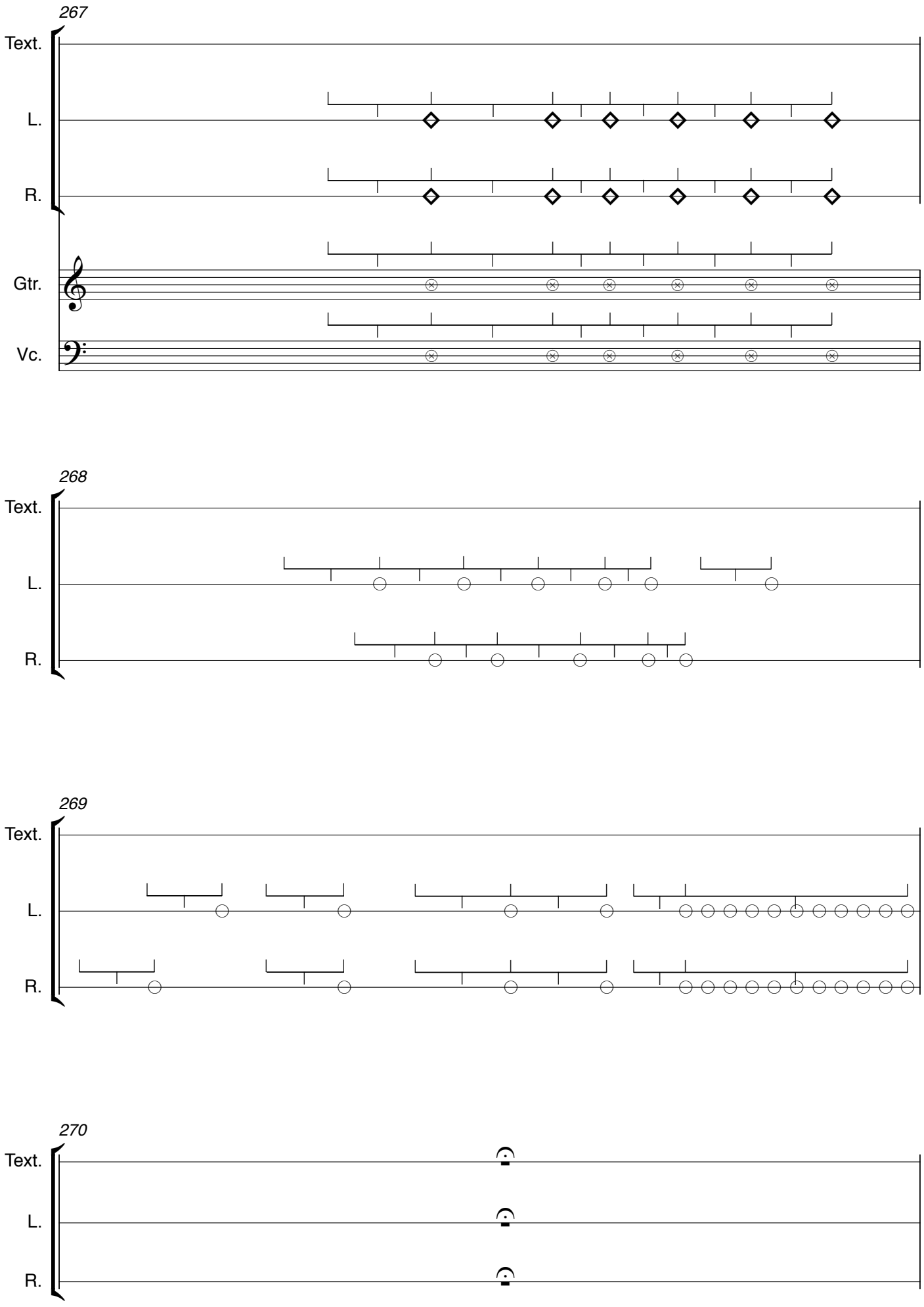

262
This
is real
This
is realist
Text.
L.
R.
Perc.
P
P-FAKE
s.p.
ord.
freeze
Gtr.
s.p.
freeze
Vc.

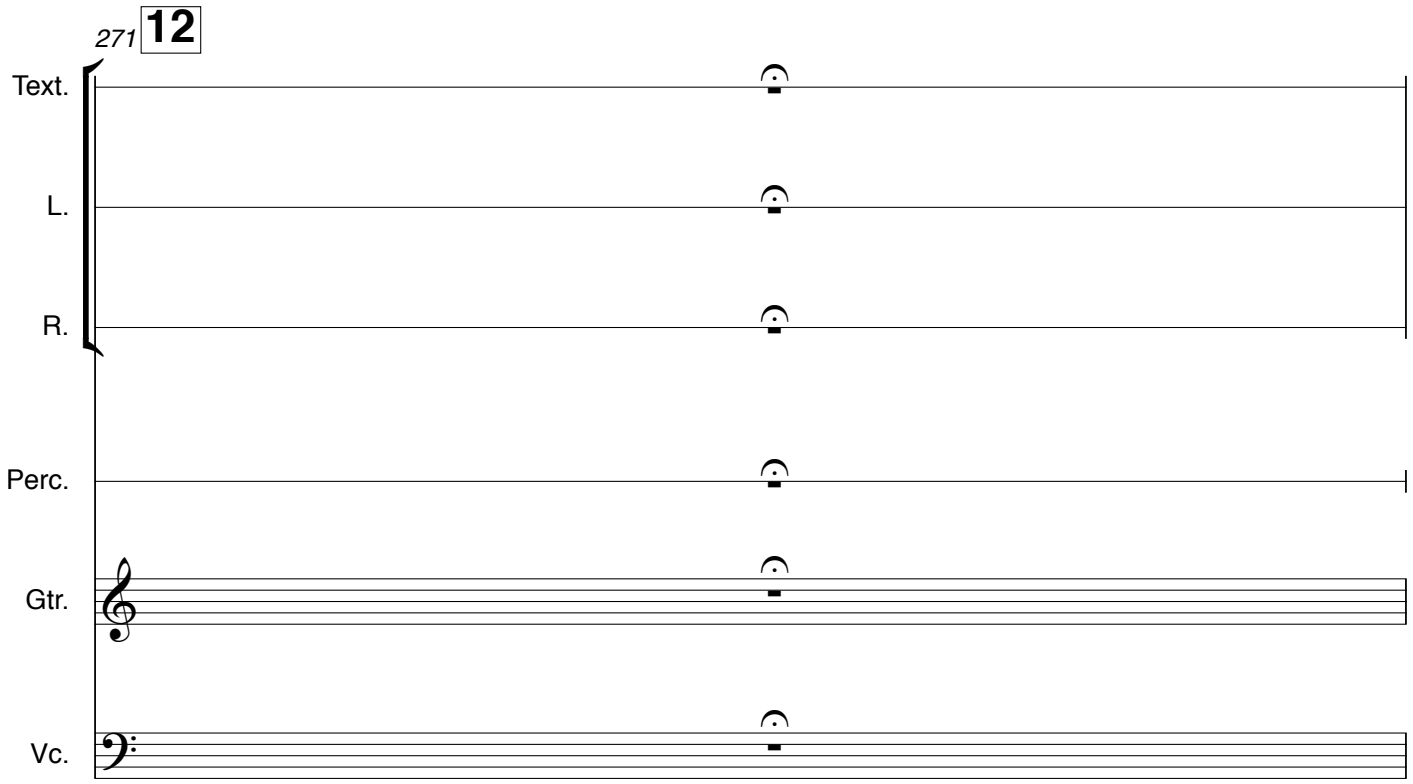

263
This
is realism
This is an instrument
Text.
L.
R.
Perc.
P
freeze
Gtr.
freeze
ord.
Vc.

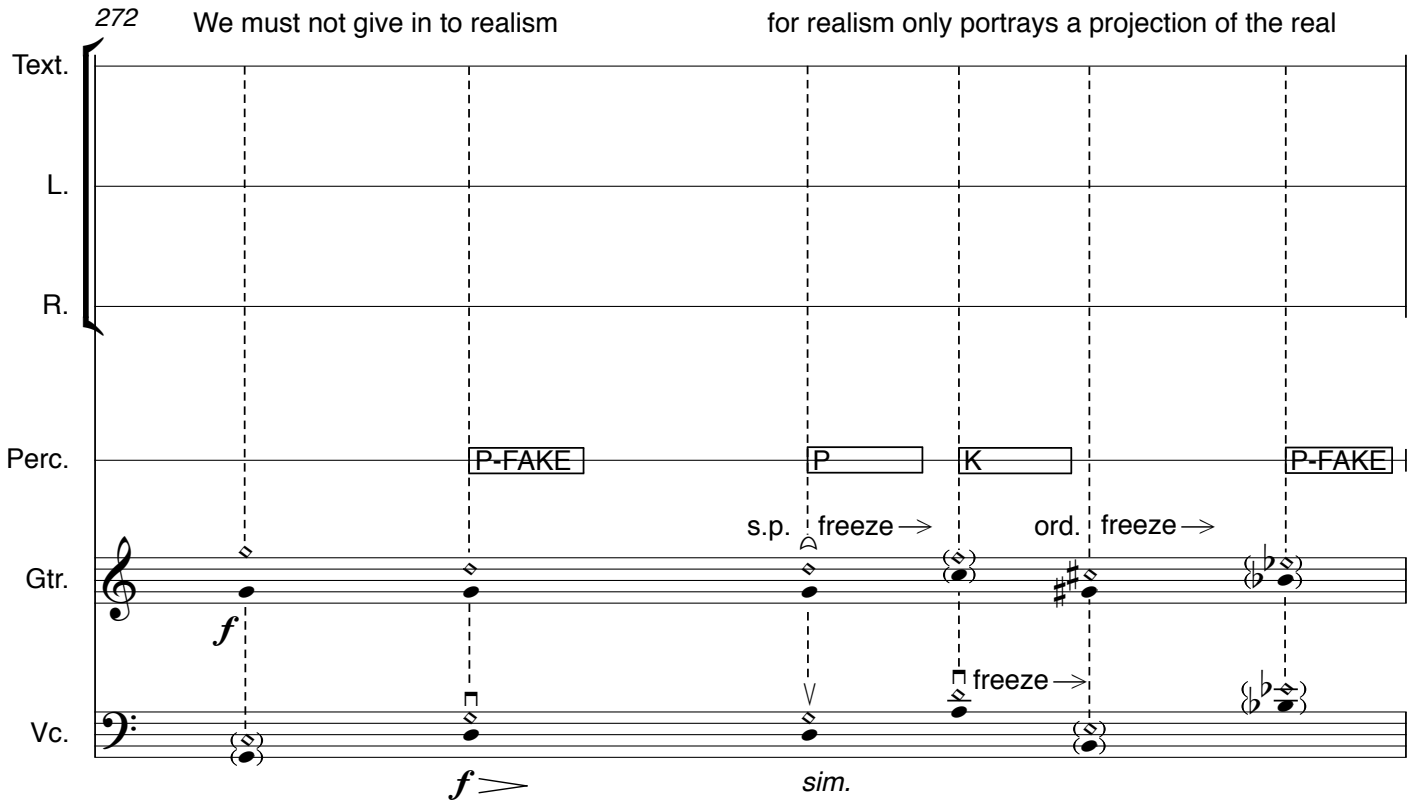

264
This
is an instrument
This is an instrument
Text.
L.
R.
Perc.
freeze
Gtr.
freeze
Vc.

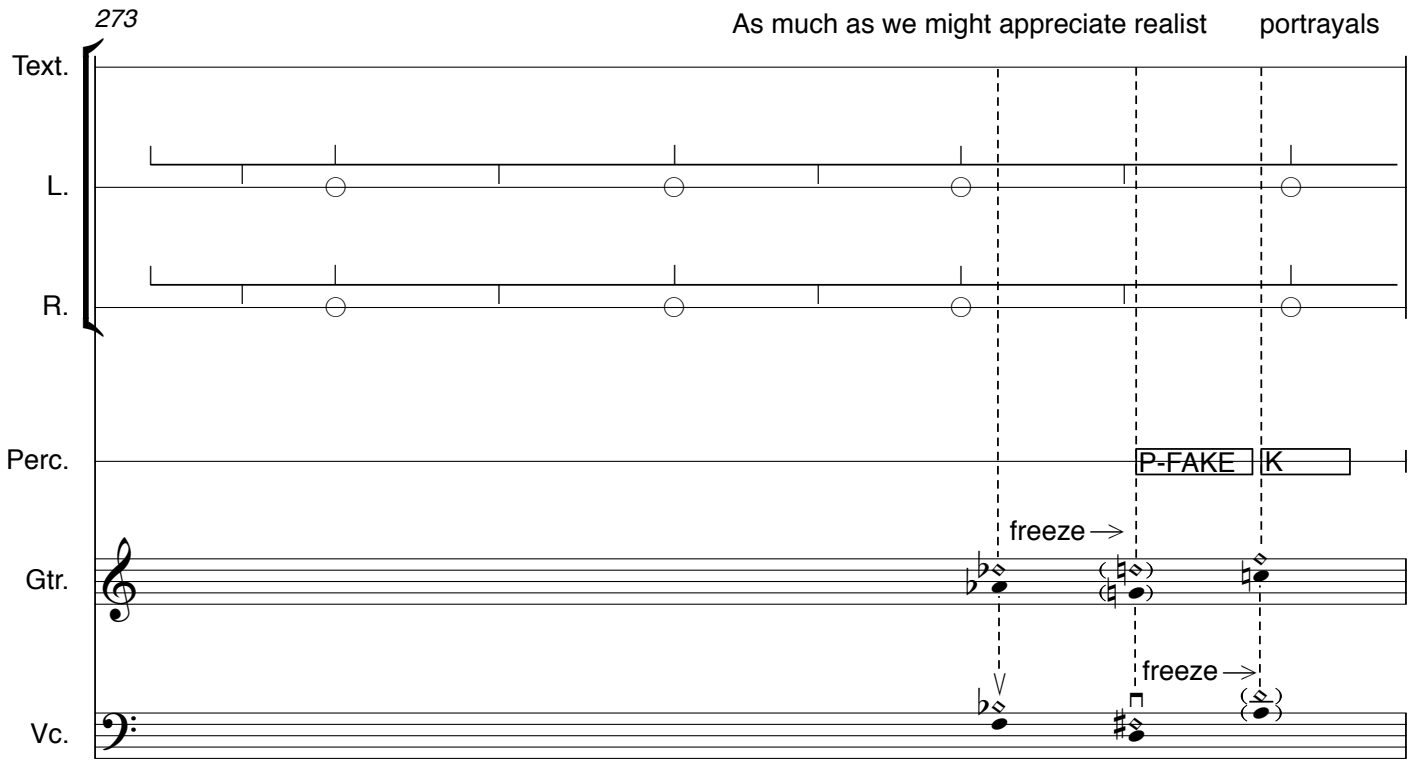

265
This instrument
is a cello
This
instrument
is a guitar
Text.
L.
R.
Perc.
Wind Machine
freeze
Rasg.
Gtr.
ff
freeze
Vc.
ff nobilamente
f

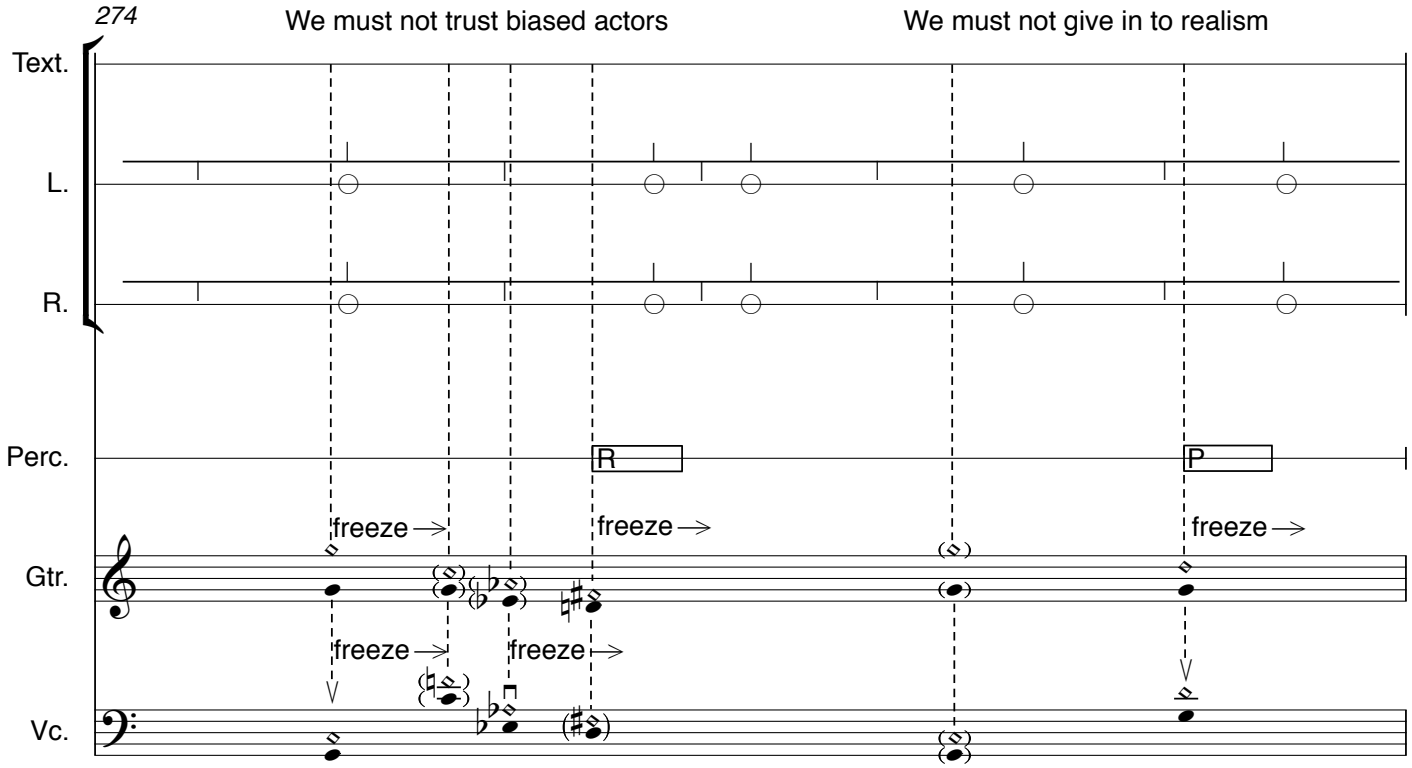

266
Text.
L.
R.
Perc.
Gtr.
Vc.

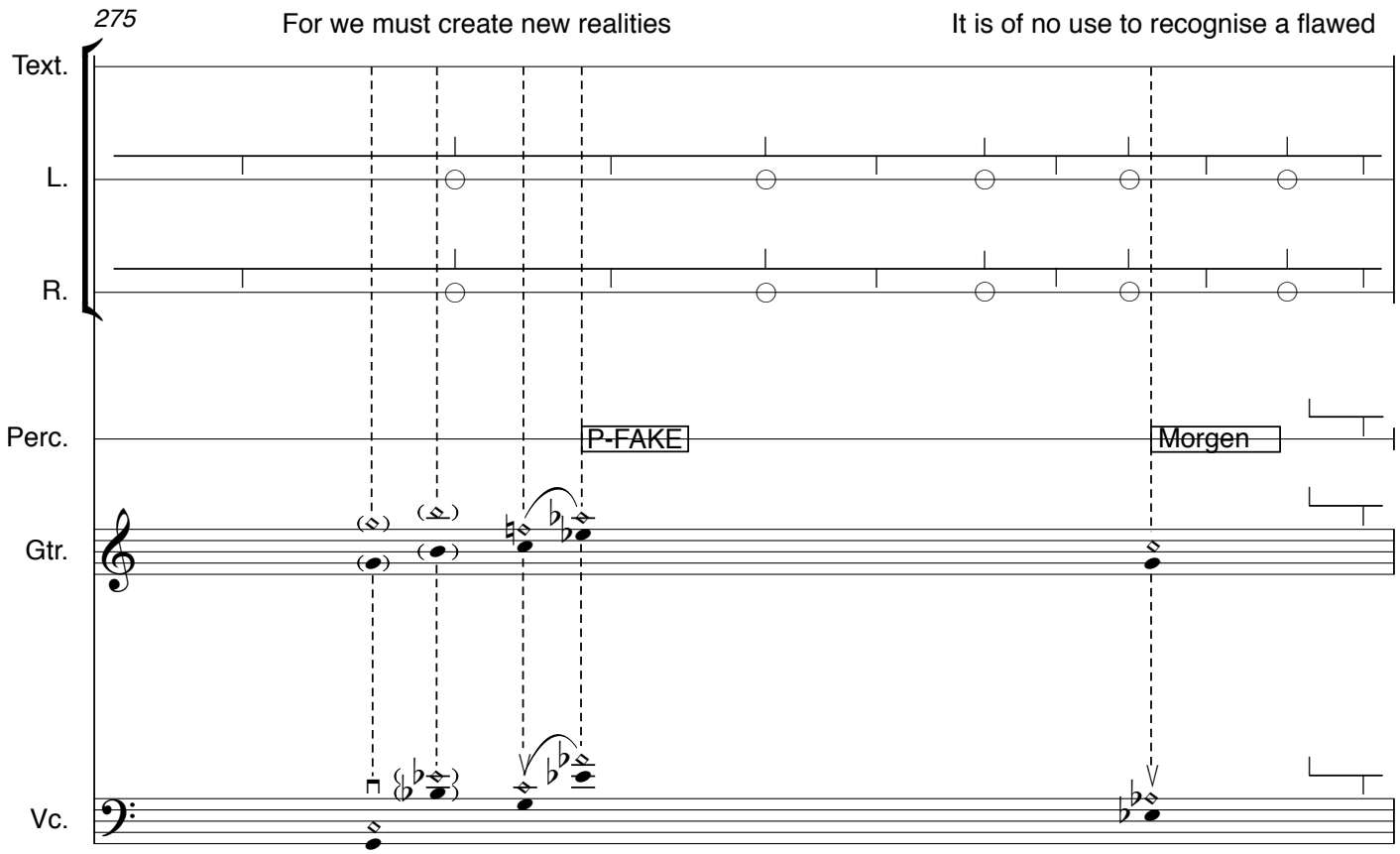

267
Text.
L.
R.
Gtr.
Vc.
268
Text.
L.
R.
269
Text.
L.
R.
270
Text.
L.
R.

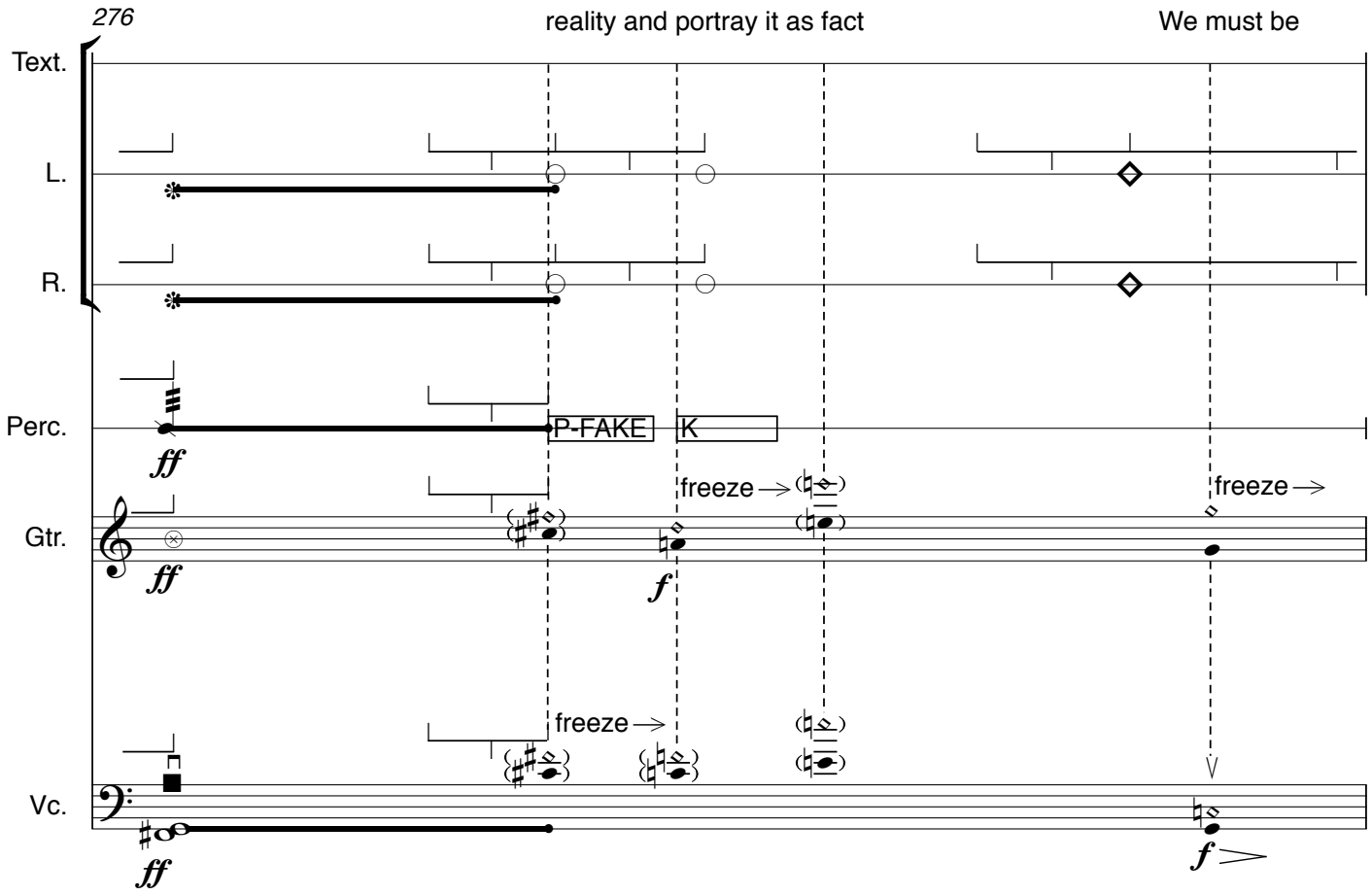

271
12
Text.
L.
R.
Perc.
Gtr.
Vc.

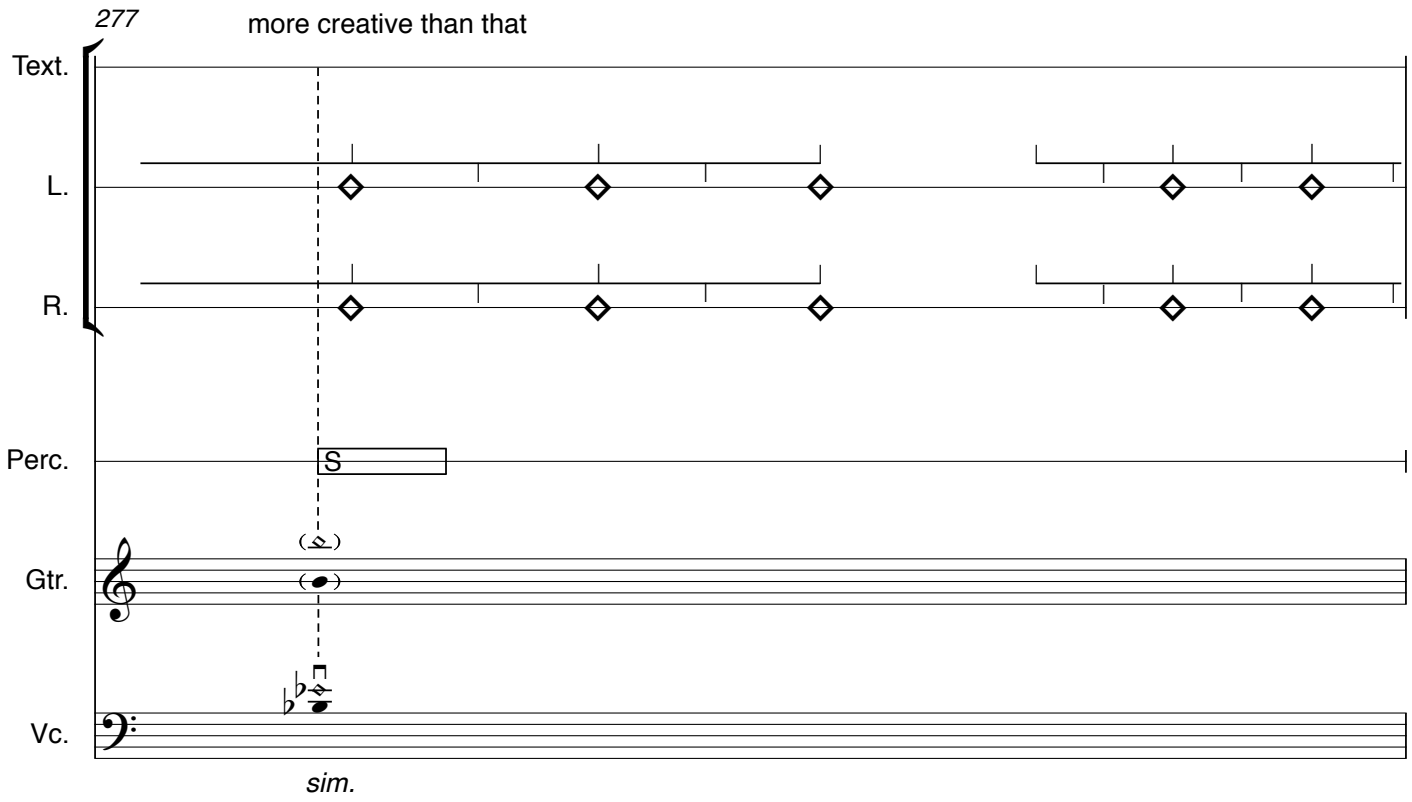

272
We must not give in to realism
for realism only portrays a projection of the real
Text.
L.
R.
Perc.
P-FAKE
P
K
P-FAKE
s.p.
freeze
ord.
freeze
Gtr.
f
freeze
Vc.
f
sim.

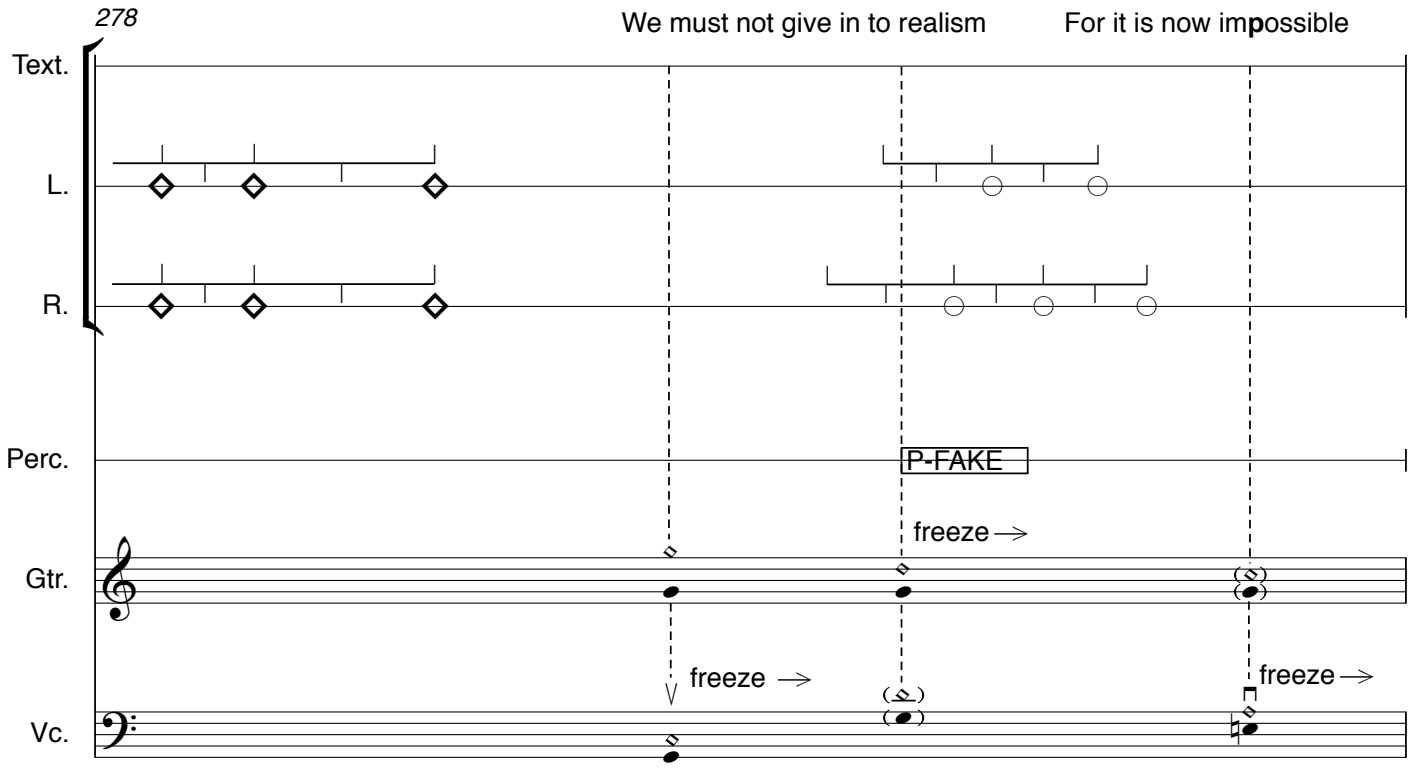

273
As much as we might appreciate realist portrayals
Text.
L.
R.
Perc.
P-FAKE
K
freeze
Gtr.
freeze
Vc.

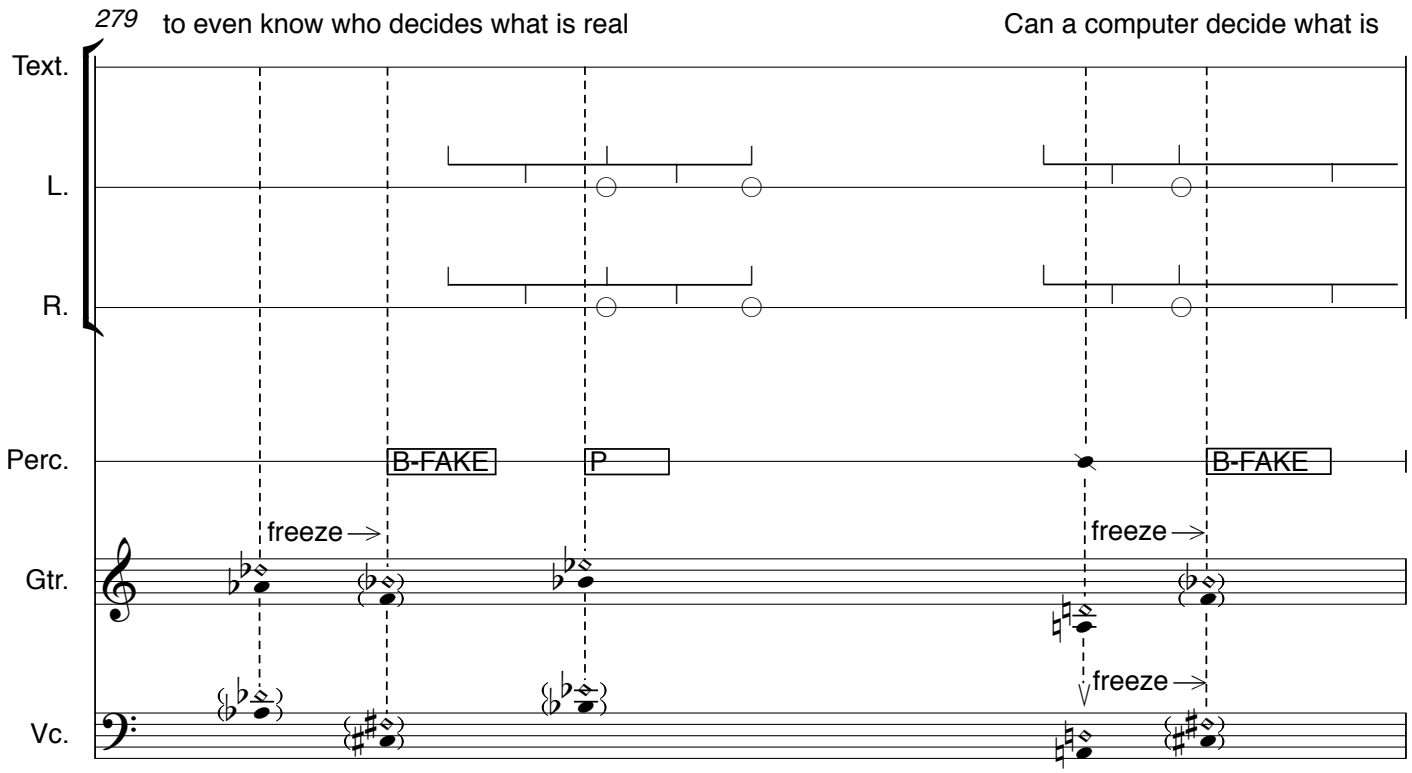

274
We must not trust biased actors
We must not give in to realism
Text.
L.
R.
Perc.
R
P
freeze
freeze
freeze
Gtr.
freeze
freeze
Vc.

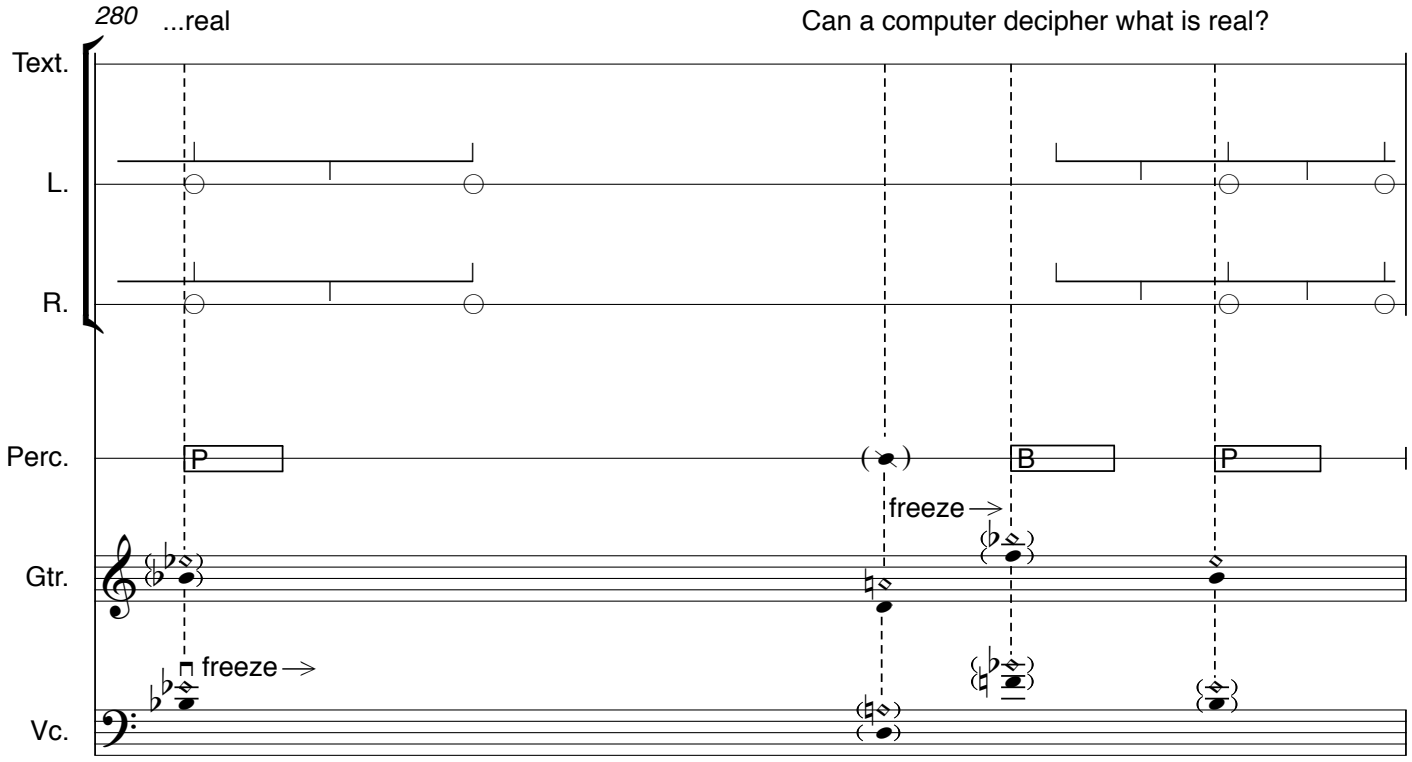

275
For we must create new realities
It is of no use to recognise a flawed
Text.
L.
R.
Perc.
P-FAKE
Morgen
Gtr.
Vc.

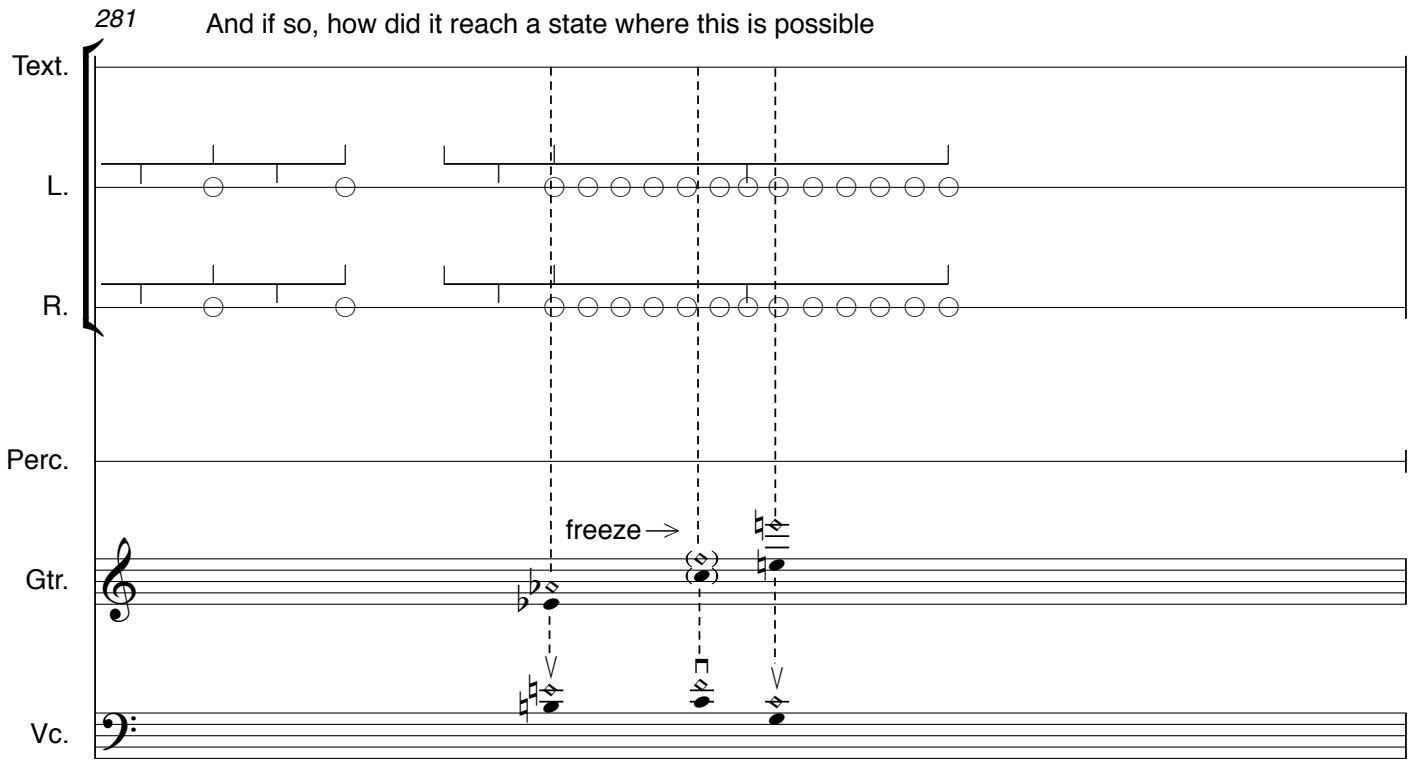

276
reality and portray it as fact
We must be
Text.
L.
R.
Perc.
P-FAKE
K
ff
freeze
freeze
Gtr.
ff
f
freeze
Vc.
ff
f

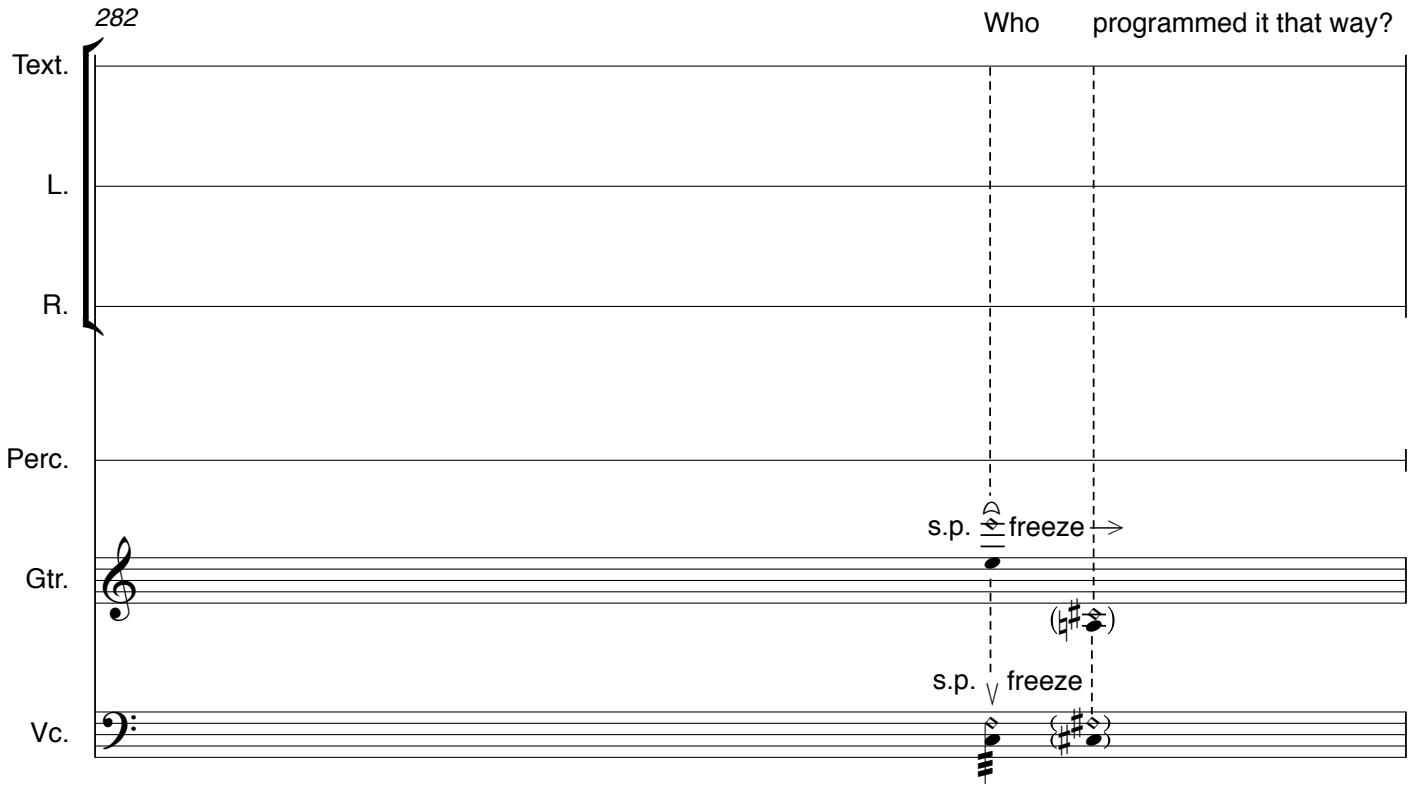

277
more creative than that
Text.
L.
R.
Perc.
S
Gtr.
Vc.
sim.

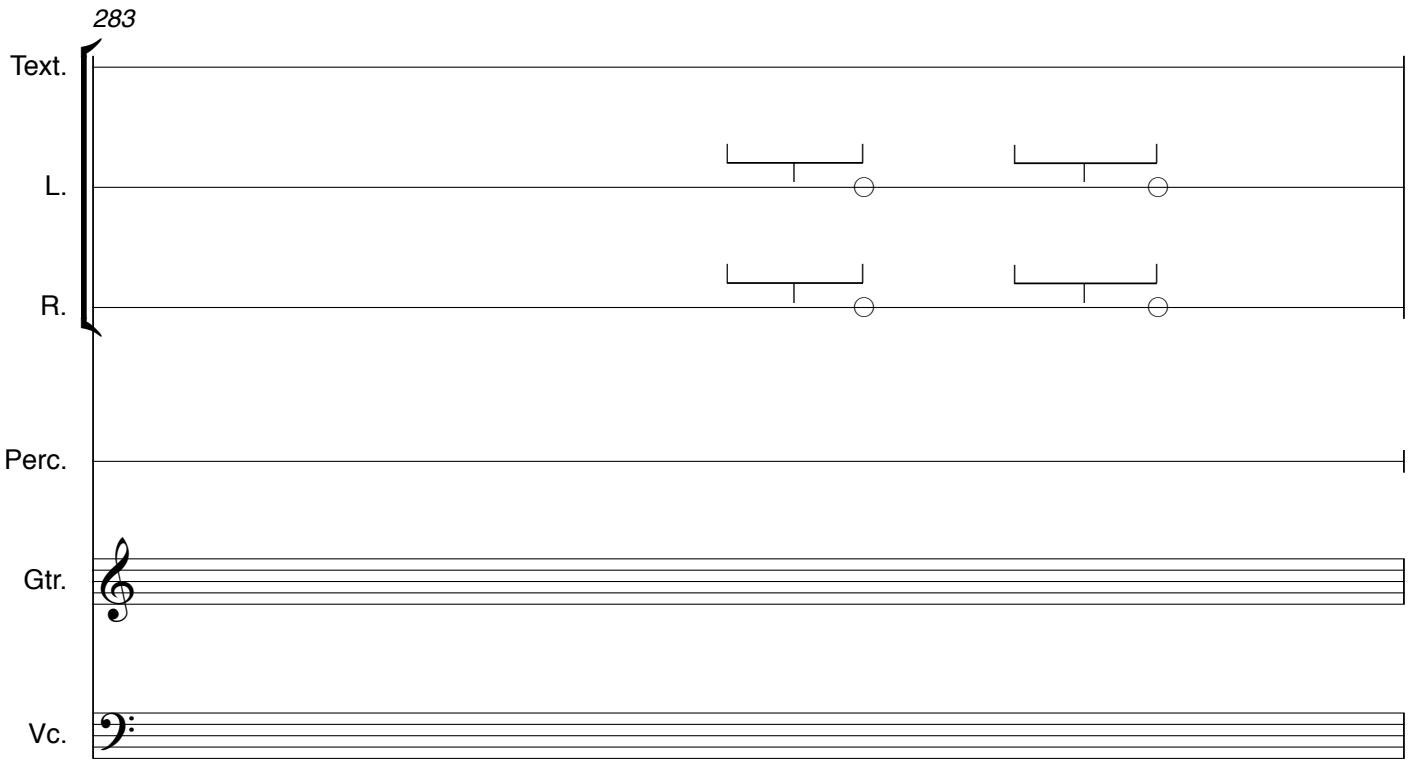

278
We must not give in to realism
For it is now impossible
Text.
L.
R.
Perc.
P-FAKE
freeze →
Gtr.
freeze →
freeze →
Vc.

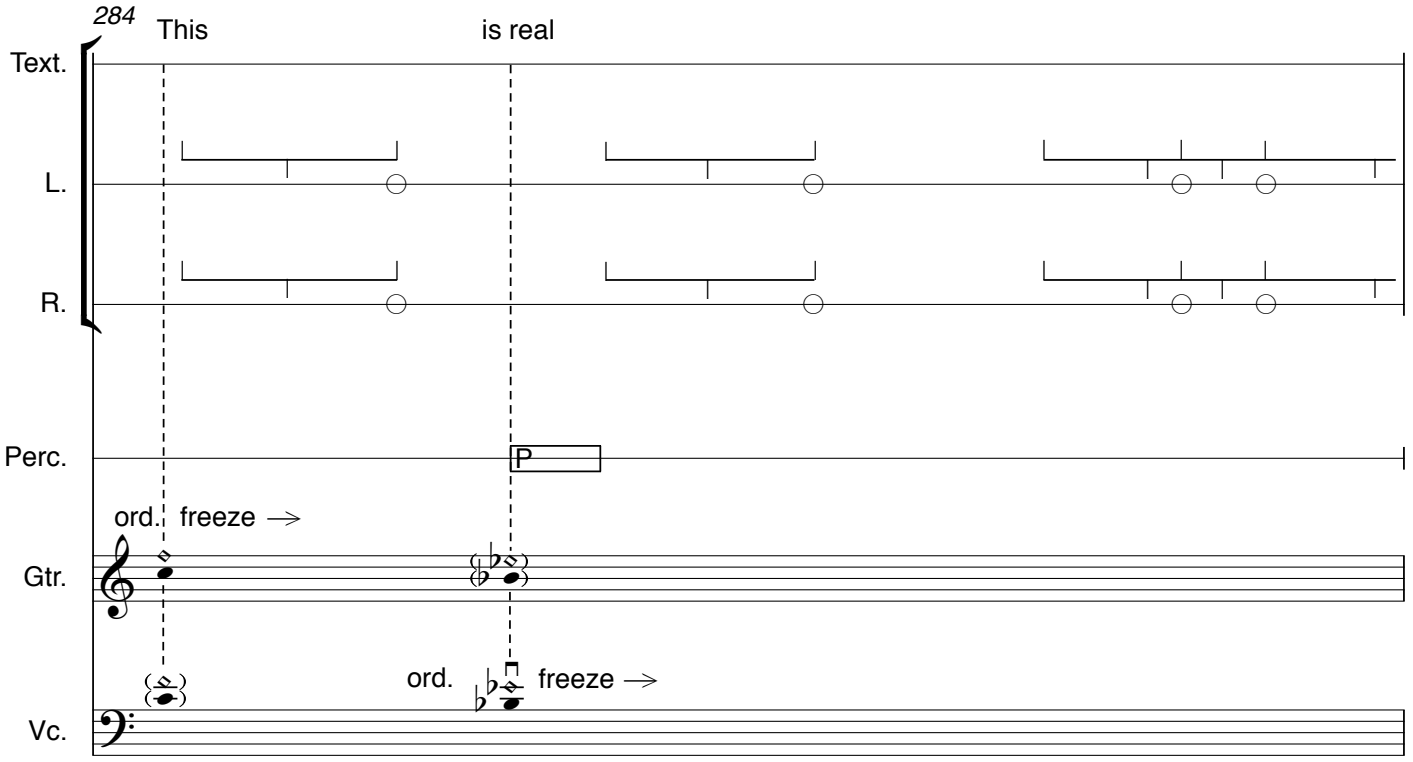

279
to even know who decides what is real
Can a computer decide what is
Text.
L.
R.
Perc.
B-FAKE
P
B-FAKE
freeze
freeze
Gtr.
freeze
Vc.

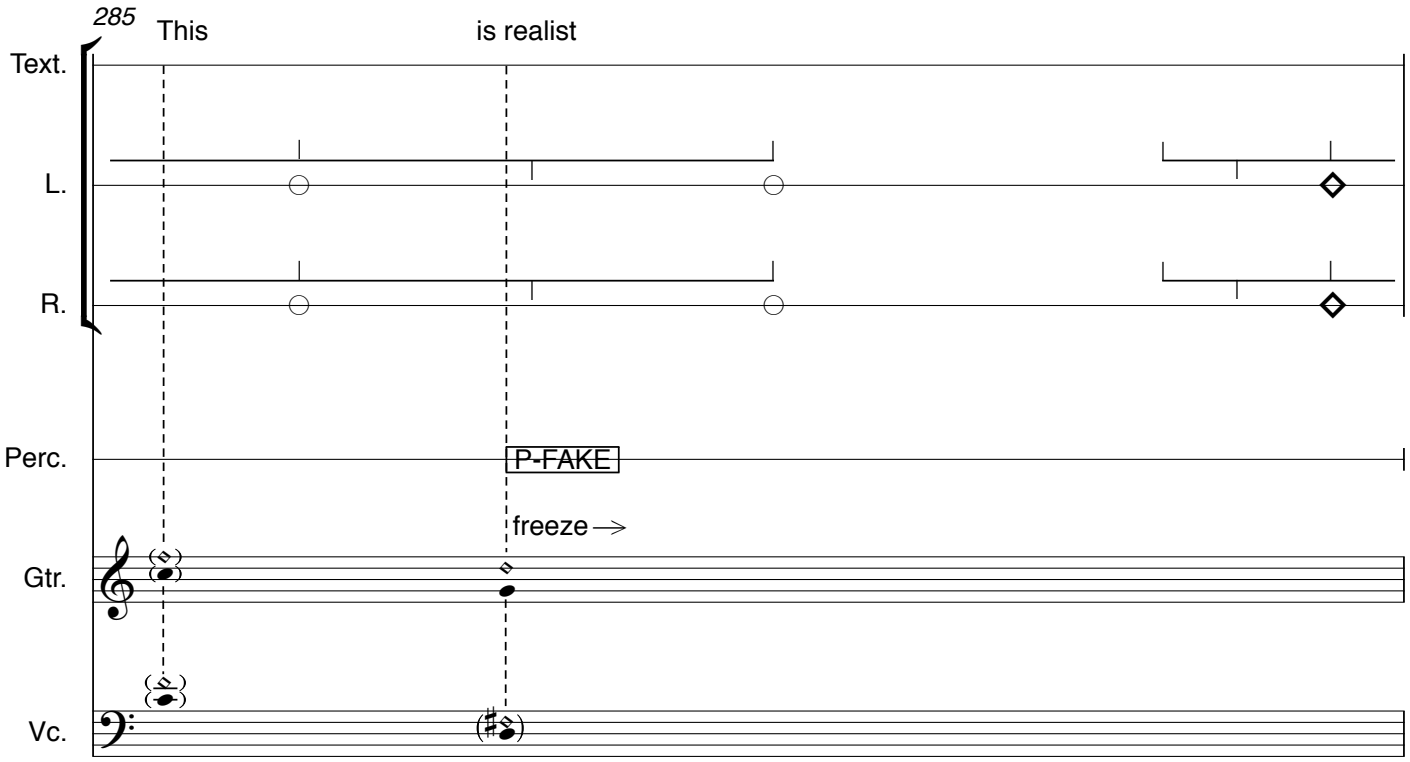

280
...real
Can a computer decipher what is real?
Text.
L.
R.
Perc.
P
B
P
freeze
Gtr.
freeze
Vc.

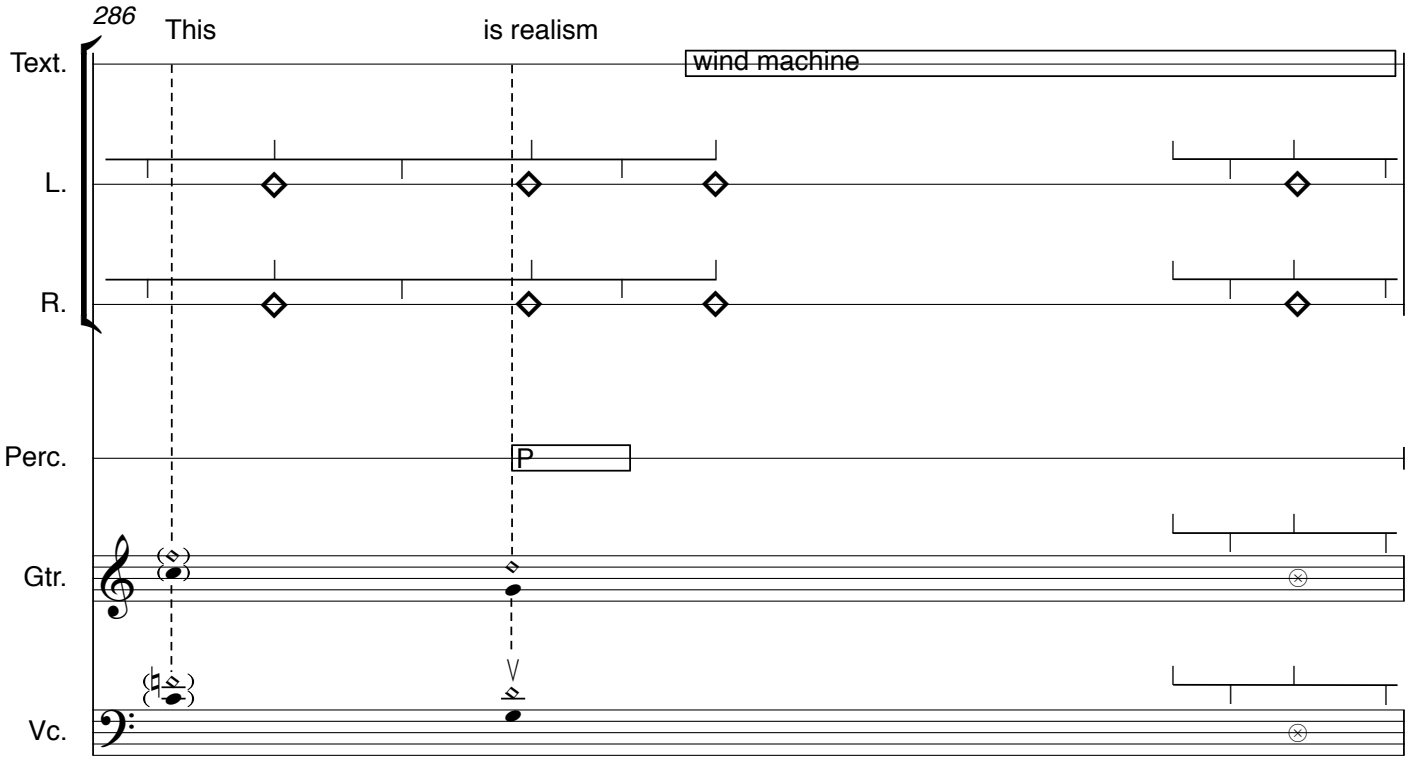

281
And if so, how did it reach a state where this is possible
Text.
L.
R.
Perc.
freeze
Gtr.
Vc.

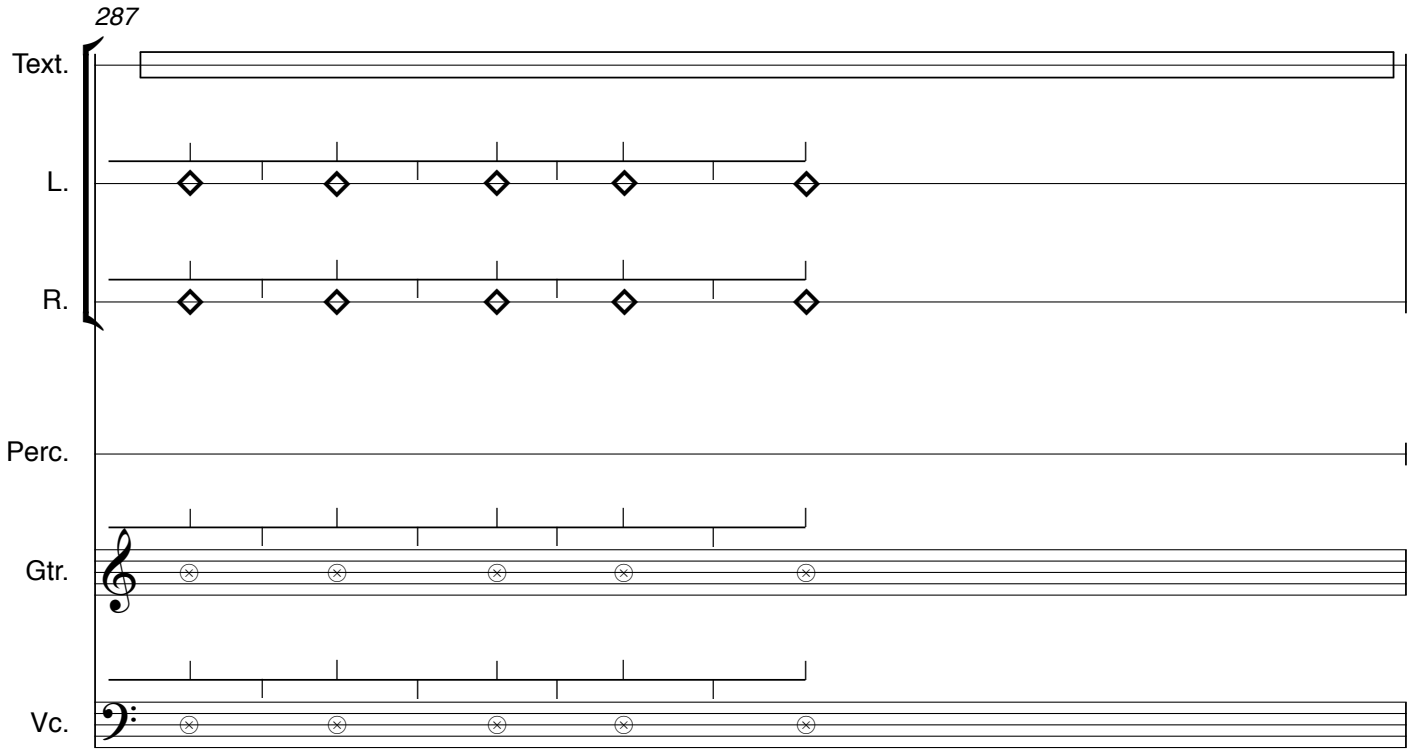

282
Who
programmed it that way?
Text.
L.
R.
Perc.
s.p.
freeze
Gtr.
s.p.
freeze
Vc.

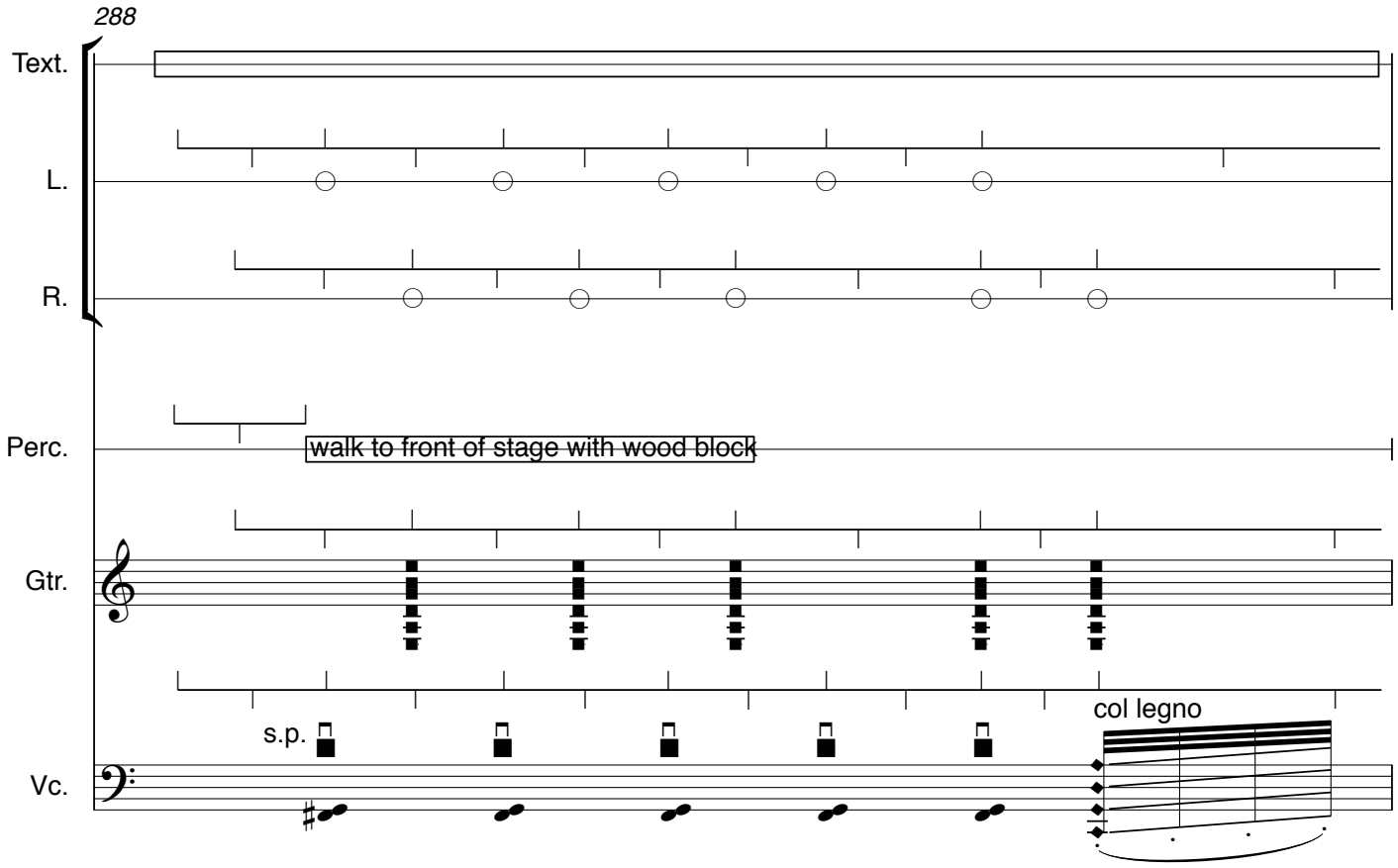

283
Text.
L.
R.
Perc.
Gtr.
Vc.

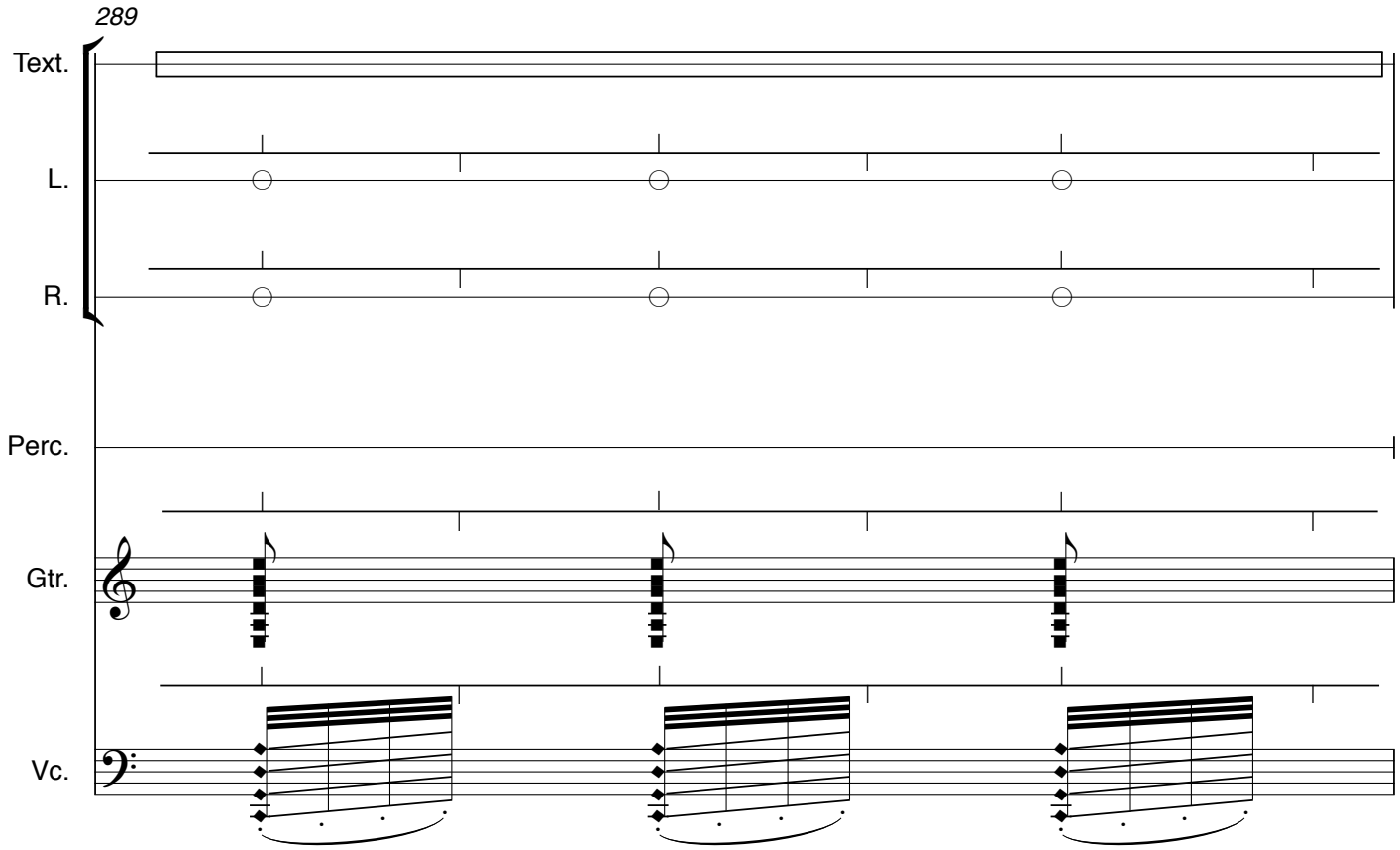

284
This
is real
Text.
L.
R.
Perc.
P
ord.
freeze →
Gtr.
ord.
freeze →
Vc.

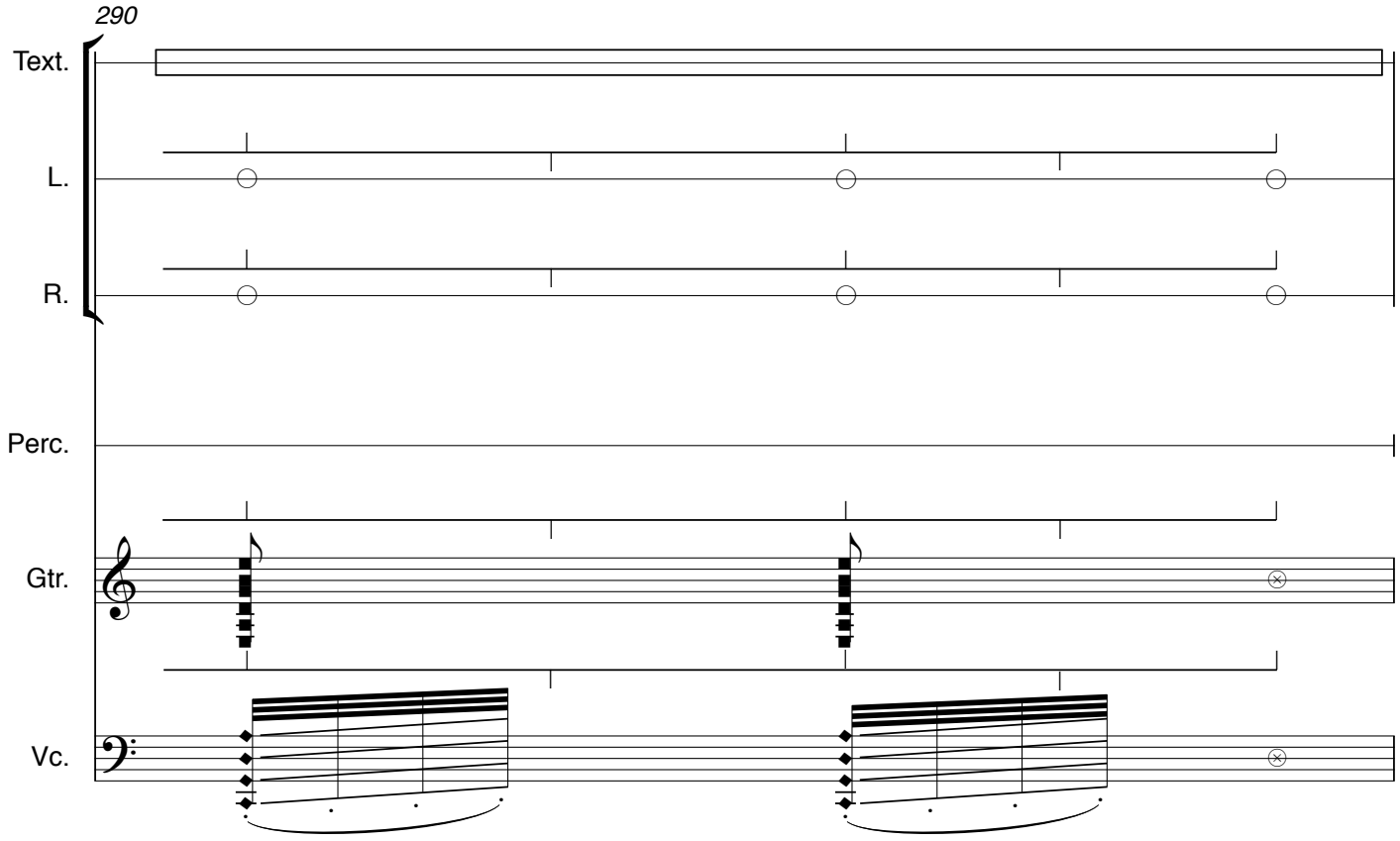

285
This
is realist
Text.
L.
R.
Perc.
P-FAKE
freeze
Gtr.
Vc.

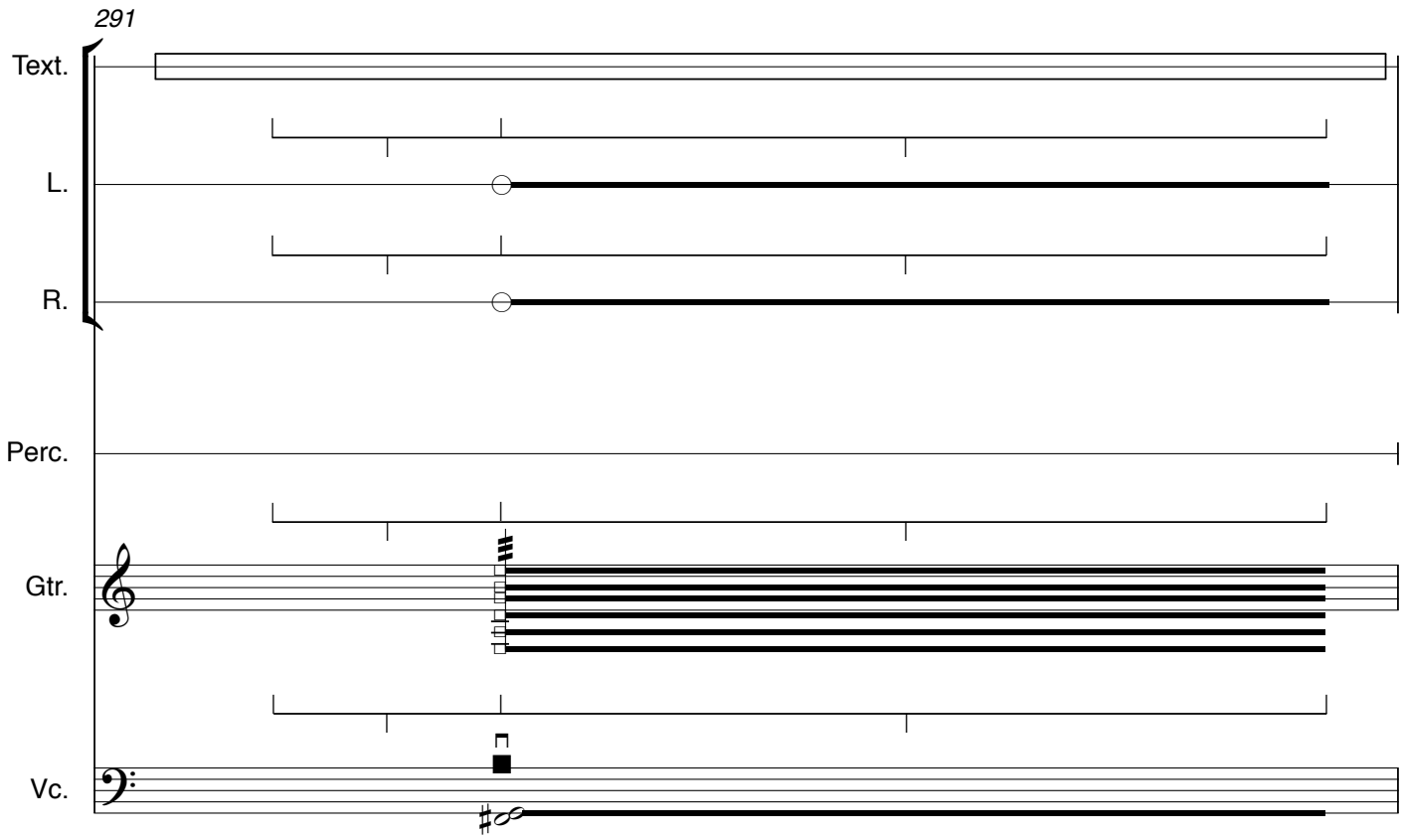

286
This
is realism
Text.
wind machine
L.
R.
Perc.
P
Gtr.
Vc.

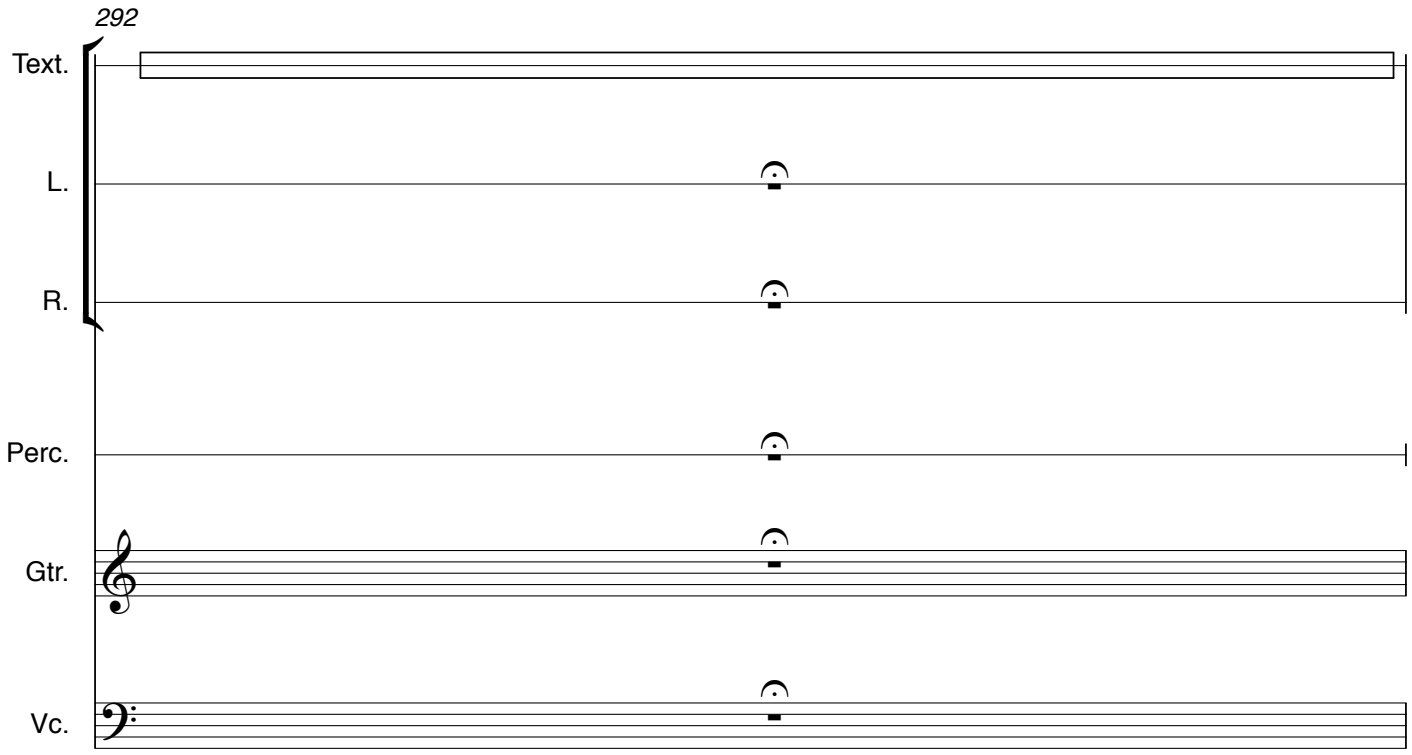

287
Text.
L.
R.
Perc.
Gtr.
Vc.


288
Text.
L.
R.
Perc.
walk to front of stage with wood block
Gtr.
s.p.
col legno
Vc.

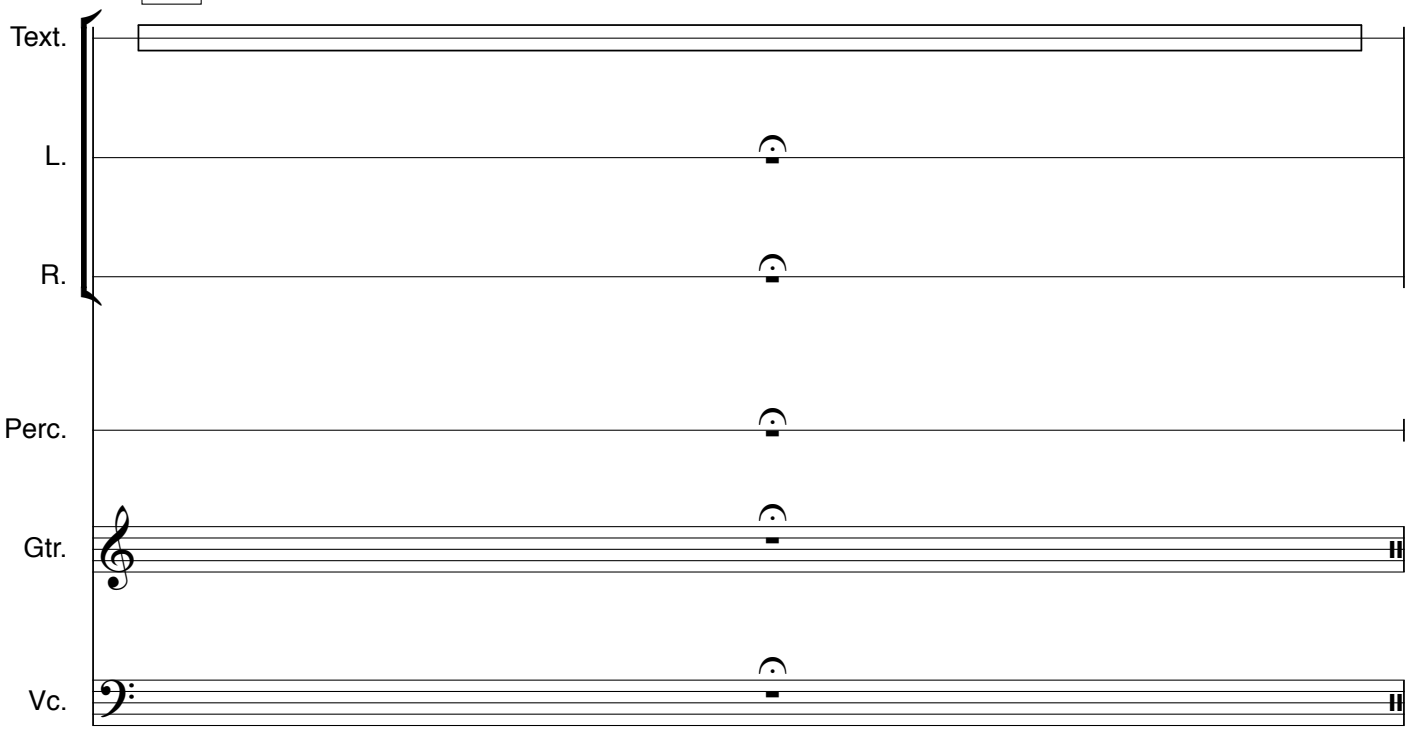

289
Text.
L.
R.
Perc.
Gtr.
Vc.


290
Text.
L.
R.
Perc.
Gtr.
Vc.


291
Text.
L.
R.
Perc.
Gtr.
Vc.

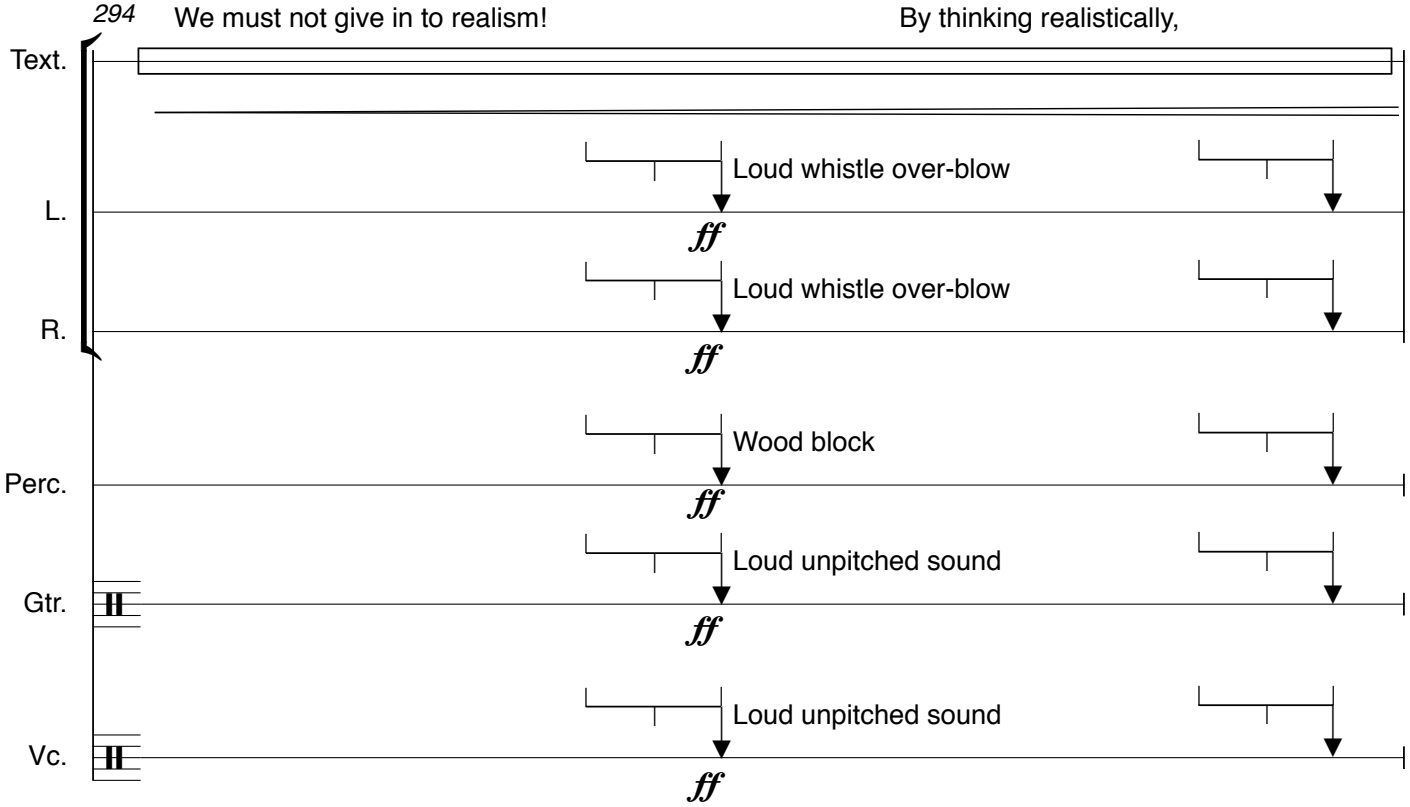

292
Text.
L.
R.
Perc.
Gtr.
Vc.

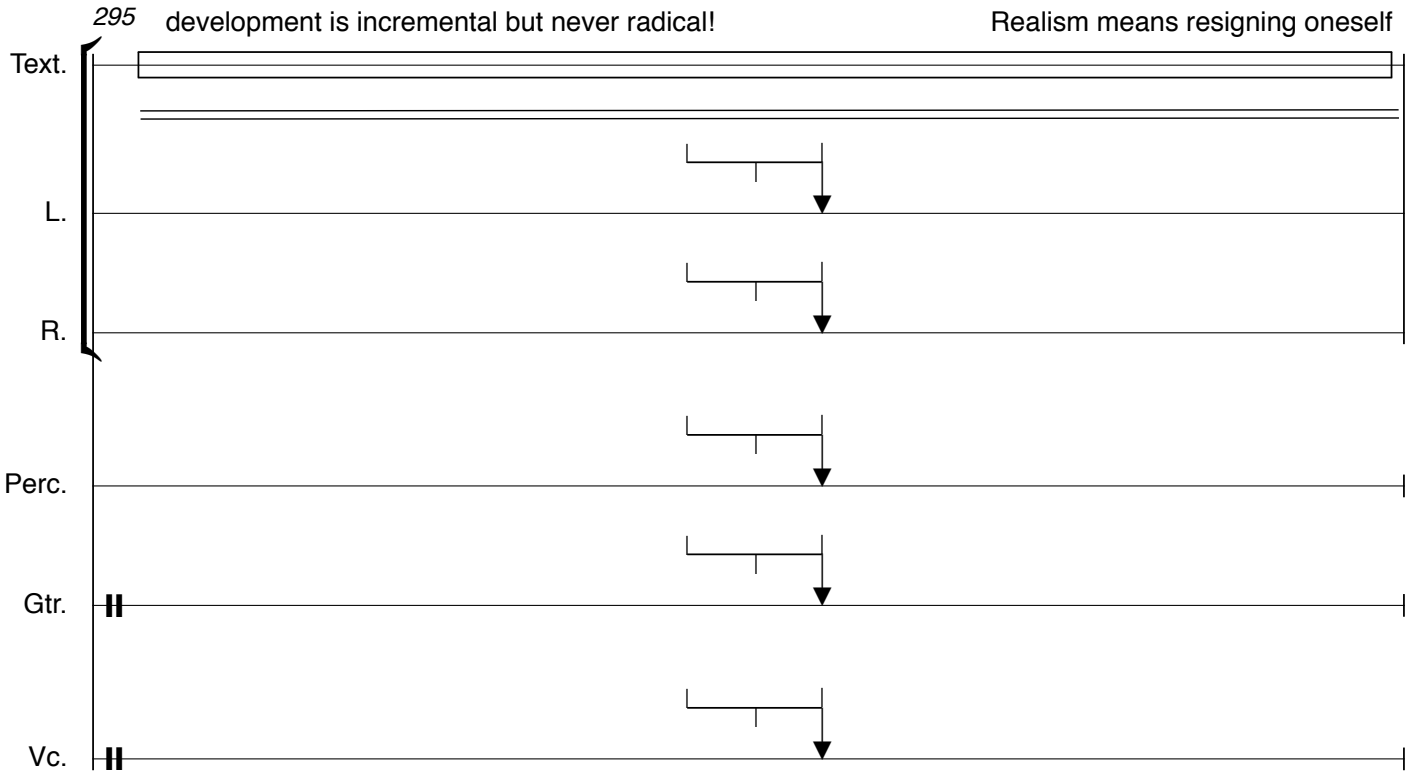
293 **13** **Slowly increase intensity of turning the wind machine.**

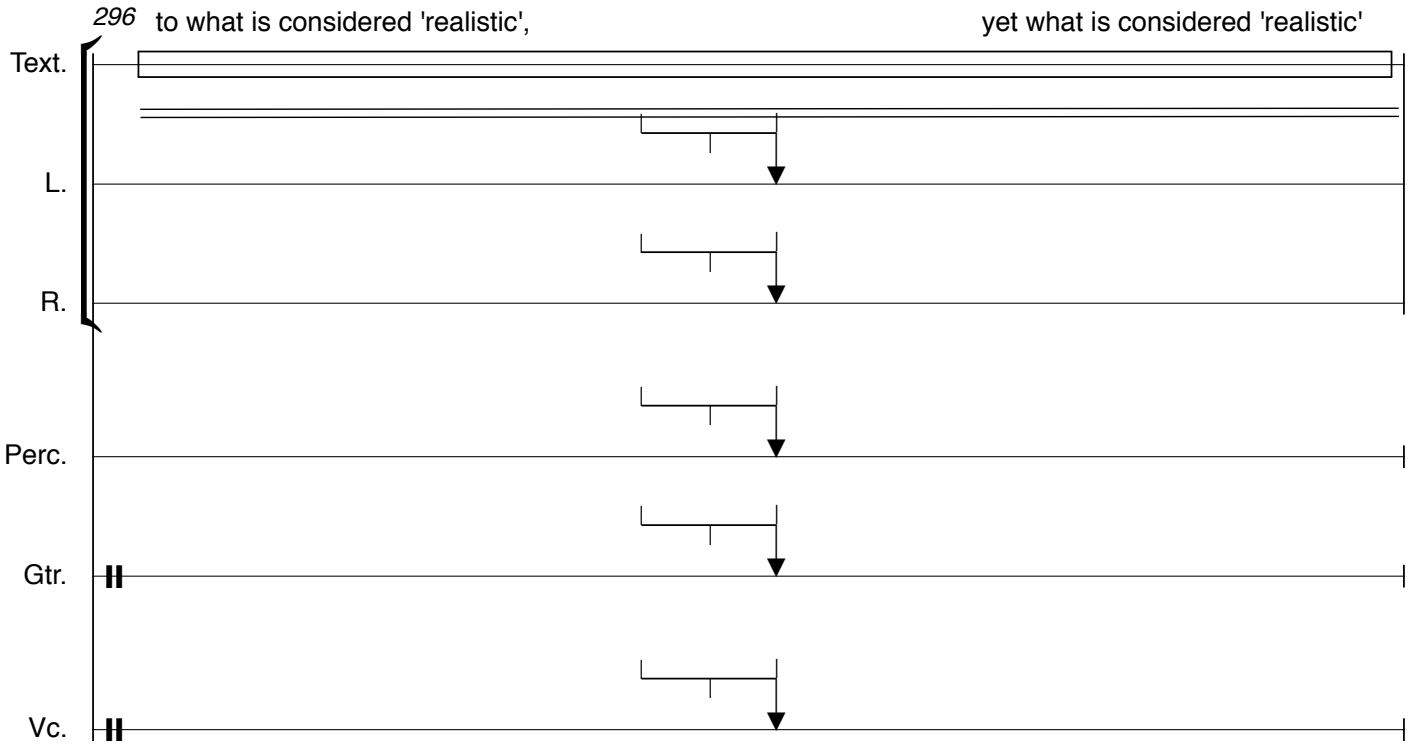


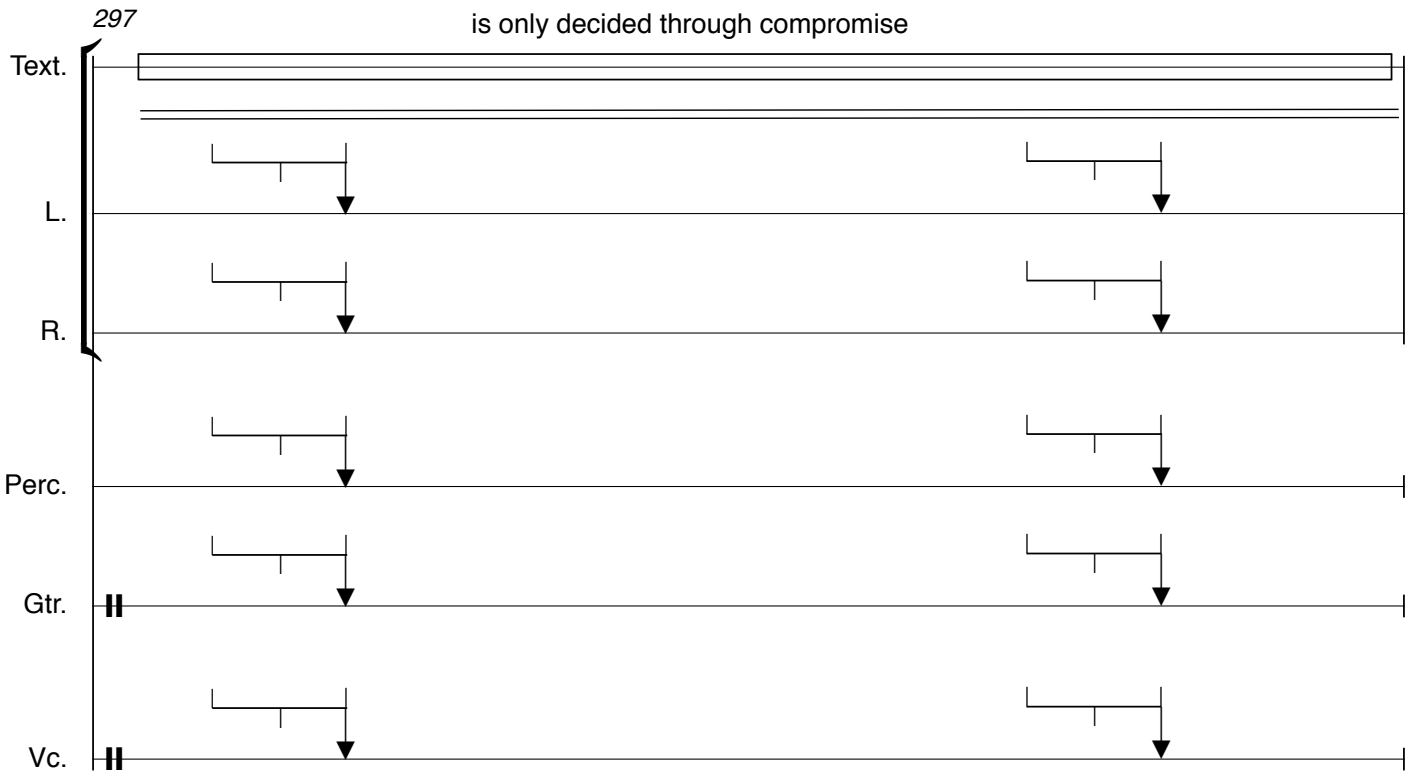
Shouted - must be audible over the sound of the wind machine

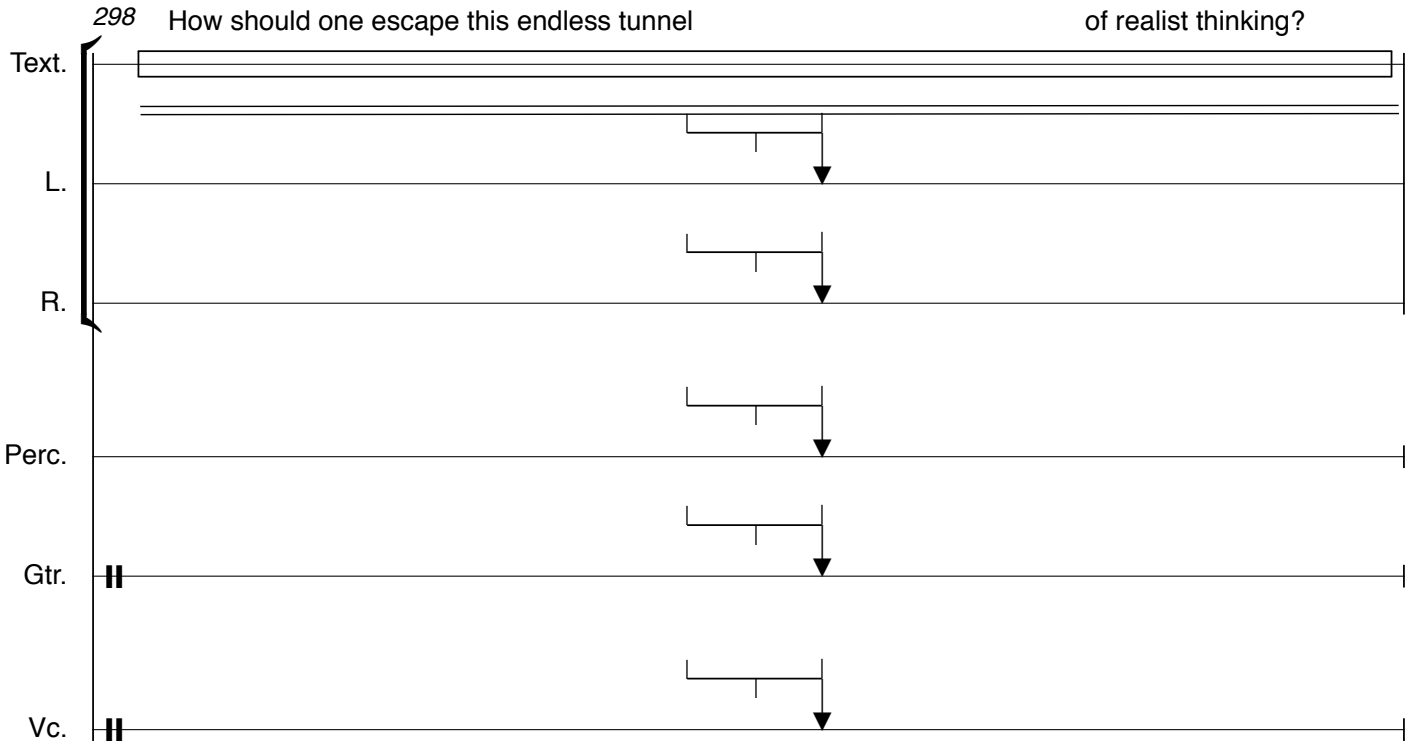
294 We must not give in to realism! By thinking realistically,

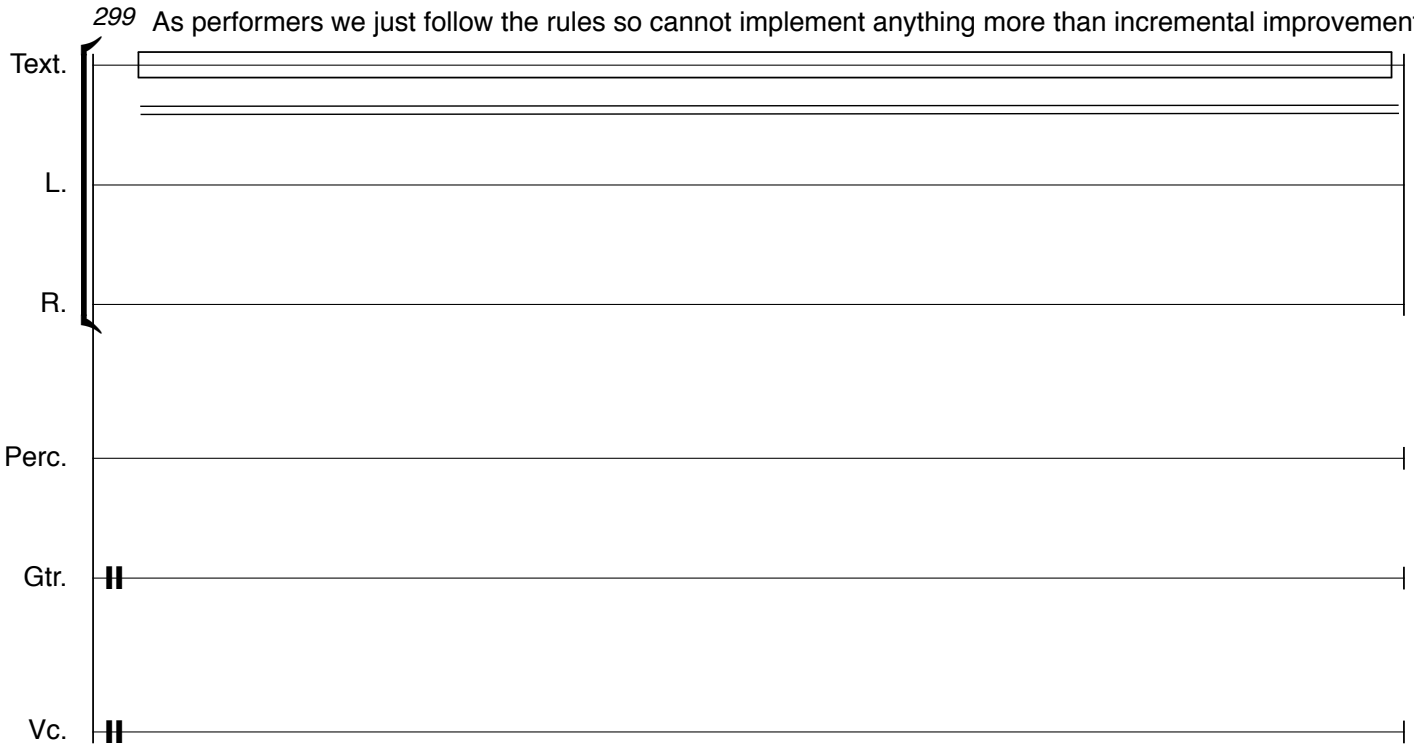


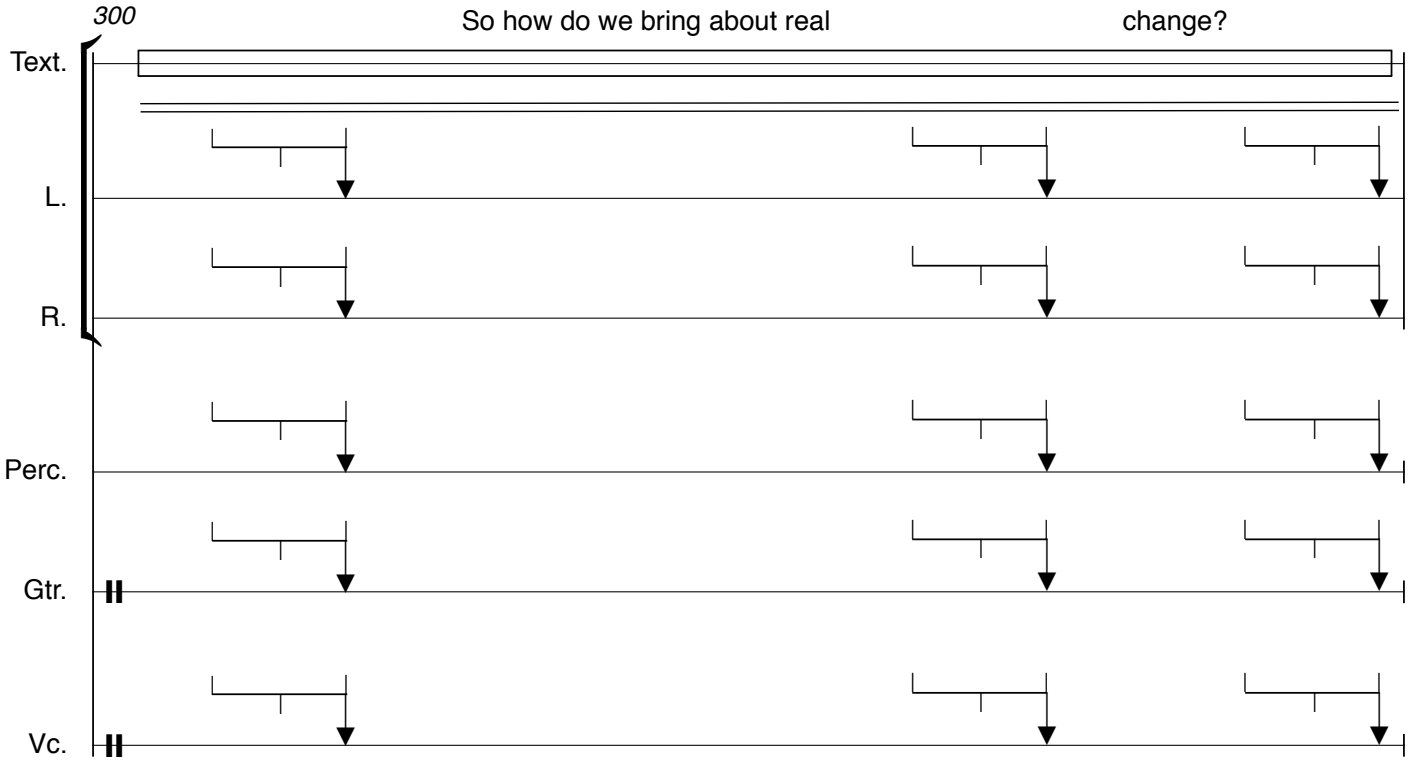

295
development is incremental but never radical!
Realism means resigning oneself
Text.
L.
R.
Perc.
Gtr.
Vc.

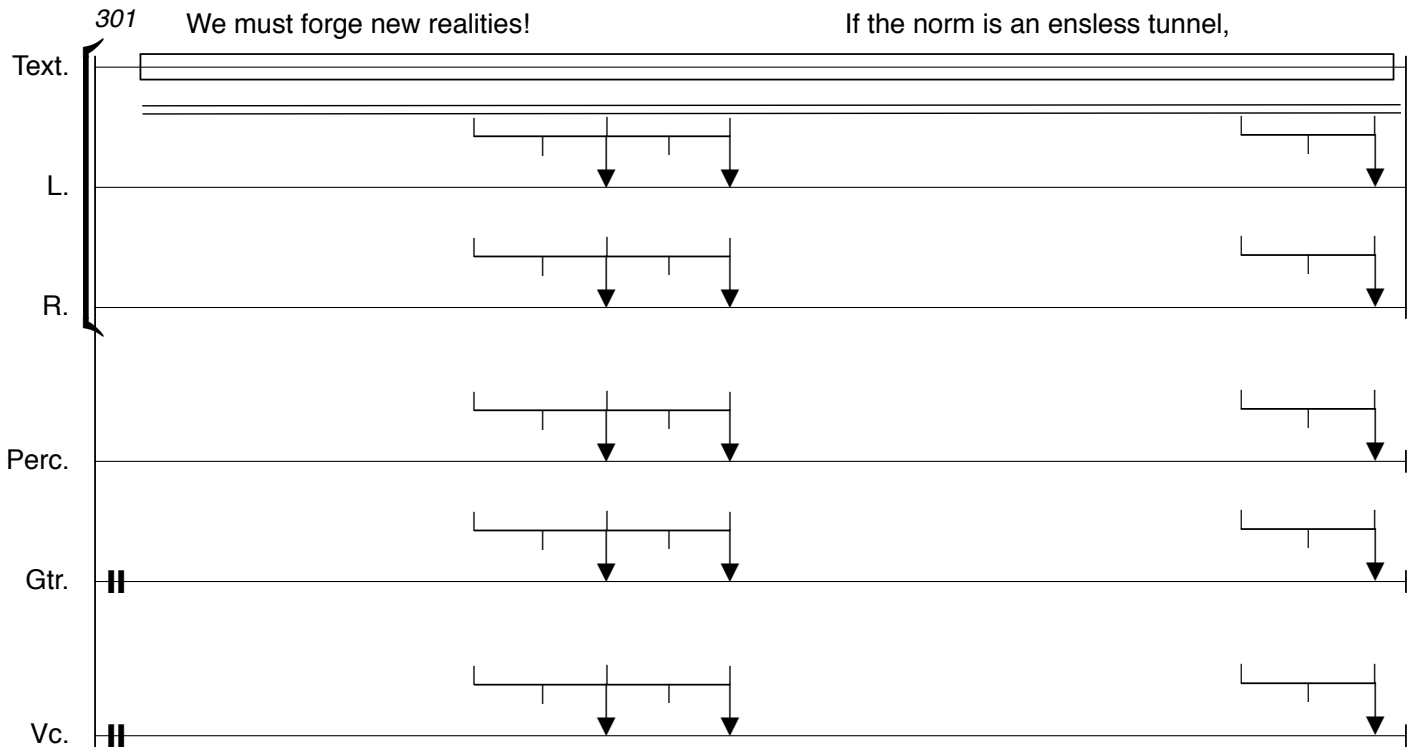

296
to what is considered 'realistic',
yet what is considered 'realistic'
Text.
L.
R.
Perc.
Gtr.
Vc.

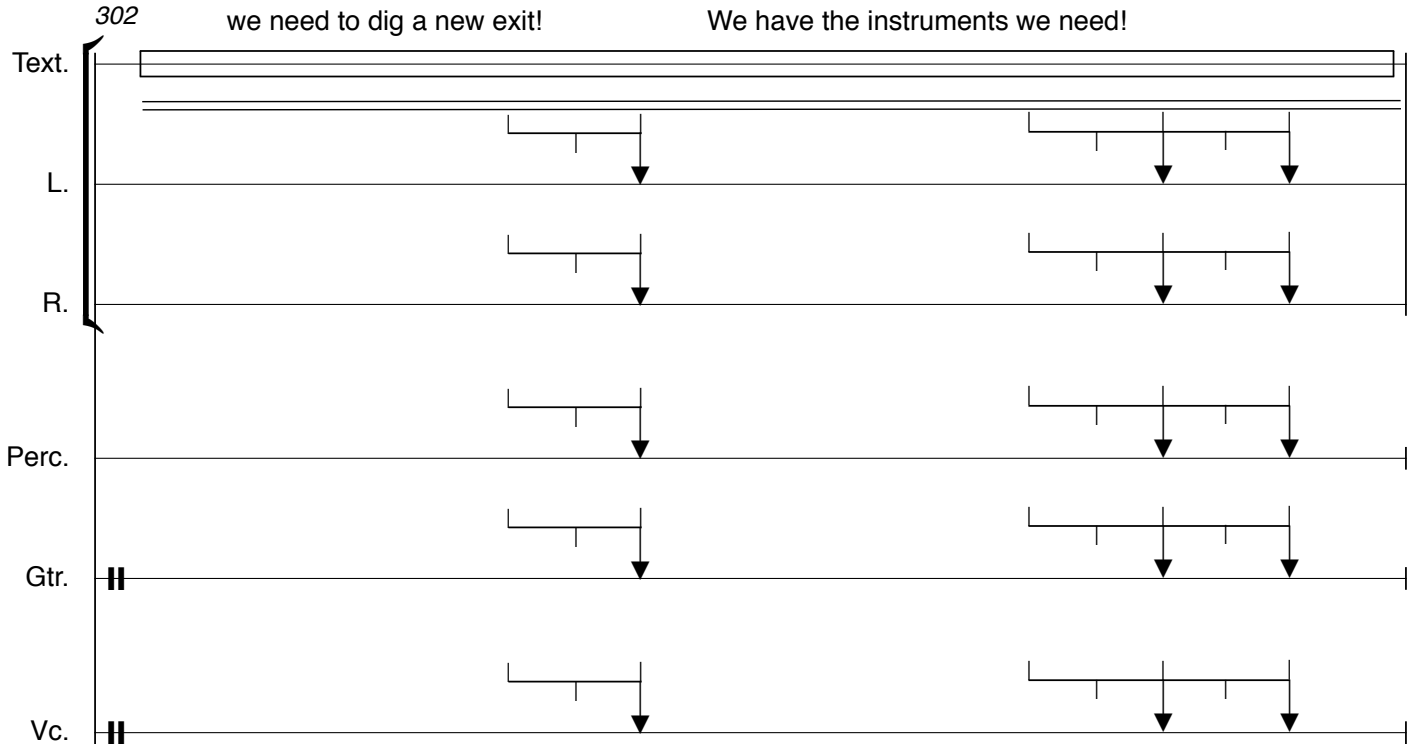

297
is only decided through compromise
Text.
L.
R.
Perc.
Gtr.
Vc.

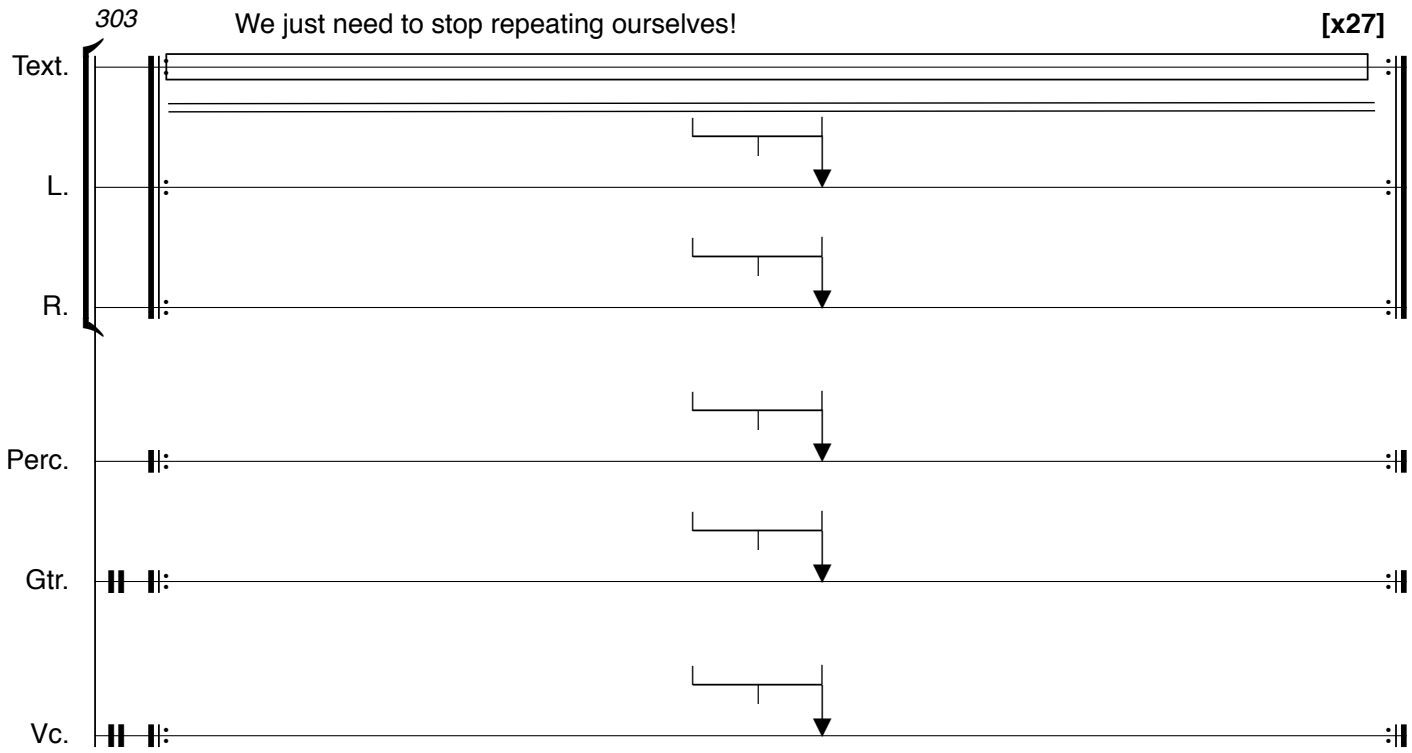

298
How should one escape this endless tunnel
of realist thinking?
Text.
L.
R.
Perc.
Gtr.
Vc.


299
As performers we just follow the rules so cannot implement anything more than incremental improvement.
Text.
L.
R.
Perc.
Gtr.
Vc.


300
So how do we bring about real
change?
Text.
L.
R.
Perc.
Gtr.
Vc.


301
We must forge new realities!
If the norm is an ensless tunnel,
Text.
L.
R.
Perc.
Gtr.
Vc.


302
we need to dig a new exit!
We have the instruments we need!
Text.
L.
R.
Perc.
Gtr.
Vc.


303
We just need to stop repeating ourselves!
[x27]
Text.
L.
R.
Perc.
Gtr.
Vc.

304
We just need to stop repea---
fffff
Text.
L.
R.
Perc.
Gtr.
Vc.