

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

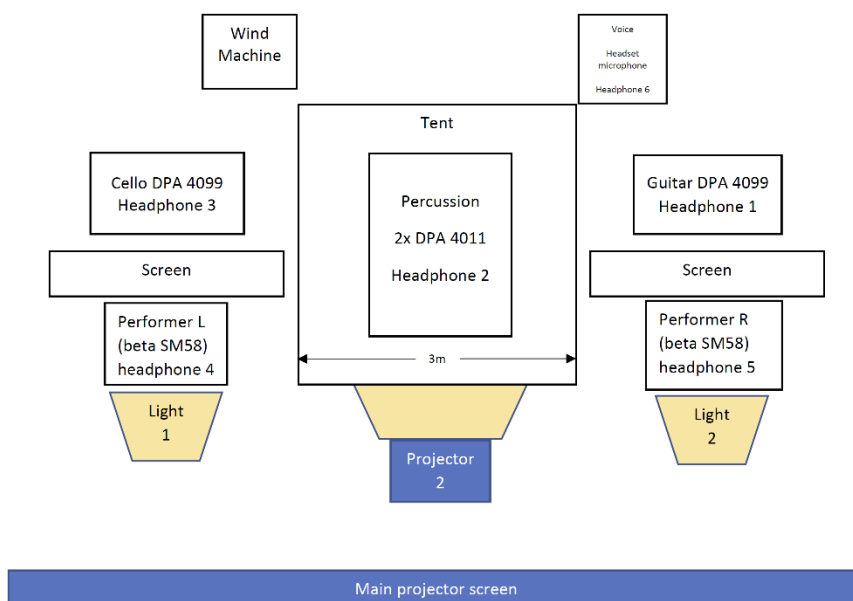
Small twigs or sticks that can be snapped.

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

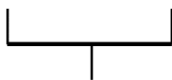
The two lights behind performers L and R are controlled with DMX output from either the speaker's laptop or from the laptop playing the video and playback.

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 play 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.

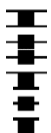
Text

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

1 Mouth words silently until section 10

Spoken Text

Percussion

Guitar

Violoncello

ff

ff

col legno

ff

2 We must not give in to realism Realism only portrays a projection of the real

Text.

Perc.

Gtr.

Vc.

f

ord. s.t.

f

f

P

K

P

3 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

Perc.

Gtr.

Vc.

f

P

K

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. $\frac{4}{4}$

Perc. $\frac{4}{4}$ P P

Gtr. $\frac{4}{4}$ *f*

Vc. *ord.* *ff* *col legno* *ord.* *col legno* *ord.*

9 head on with conviction! maybe this is another performance to add to the sense of

Text. $\frac{5}{4}$ $\frac{4}{4}$

Perc. $\frac{5}{4}$ $\frac{4}{4}$

Gtr. $\frac{5}{4}$ $\frac{4}{4}$

Vc. $\frac{5}{4}$ $\frac{4}{4}$

11 realism But if that reality you believe in ever comes to be, call me

Text. P P

Perc. P P

Gtr.

Vc.

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.

Vc. Wind machine →

18 This instrument is a guitar


Text.

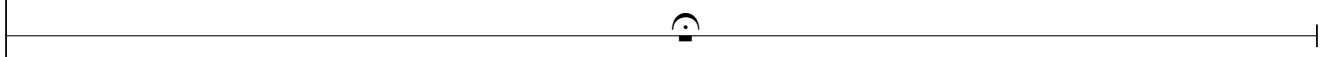
Perc.

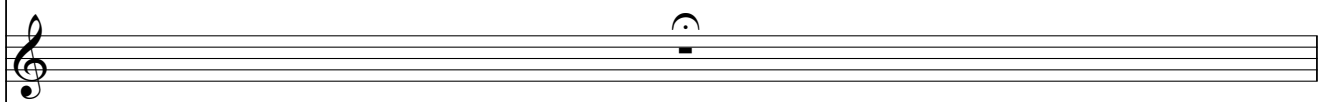
Gtr.


Vc.

16 20 2

Text. 

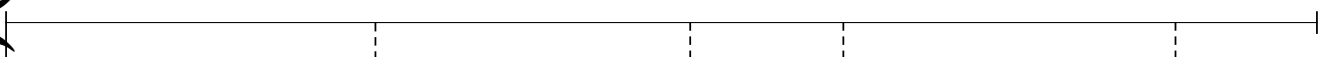
Perc. 

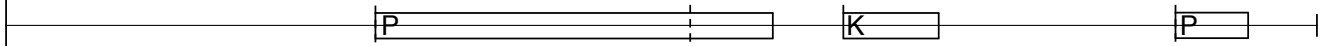
Gtr. 

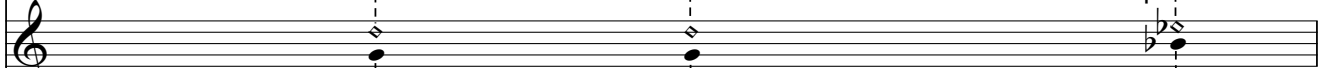
Vc. 


21

We must not give in to realism for realism only portrays a projection of the real

Text. 

Perc. 


Gtr. 

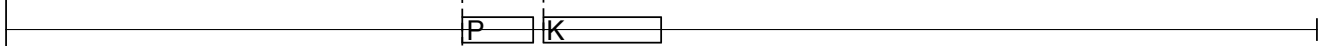
Vc. 

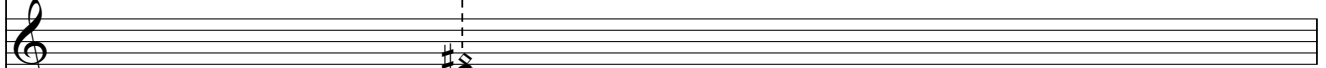
f *s.t.* *f* *sim.* *s.p.* *s.p.*

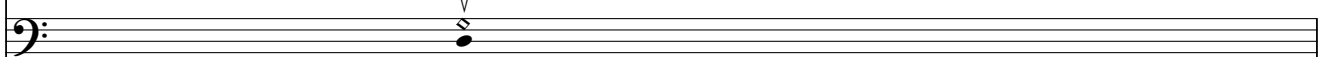
22

As much as we might appreciate realist portrayals We must not trust biased actors

Text. 

Perc. 

Gtr. 

Vc. 

ord. *s.t.*

23 We must not give in to our current reality We must be more creative than that

Text.

Perc. P

Gtr. $\sharp\sharp$

Vc. \sharp

24 It is of no use to recognise a flawed reality and portray it as fact Instead, we must

Text.

Perc. P K

Gtr. $\sharp\sharp$

Vc. \sharp

25 forge new realities We must not give in to realism for it is now impossible

Text.

Perc. P P

Gtr. s.p. \flat ord.

Vc. s.p. freeze →

18

26

to even know who decides what is real

Can a computer decide what is real?

Text.

Perc.

Gtr.

Vc.

27

There's something wrong with people who seek reality in fiction

I must face

this reality

Text.

Perc.

Gtr.

Vc.

29

head on, with conviction!

Maybe this is another performance to add to the sense

Text.

Perc.

Gtr.

Vc.

31 of realism If the reality you believe in ever comes to be call me

Text.

Perc. P P

Gtr.

Vc.

33 Can a computer decide what is real? And if so, how did it reach a state where this is possible?

Text.

Perc. B P

Gtr. ord. s.p.

Vc. s.t. s.p.

f *sim.*

34 Who programmed it that way? This is real

Text.

Perc. P

Gtr. ord.

Vc. ord. freeze →

35 This is realist This is realism

Text.

Perc. P P

Gtr. s.p. ord.

Vc.

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.

Gtr.

Vc.

freeze →

Wind machine →

38 This instrument is a guitar

Text.

Perc.

Gtr.

Vc.

39

Text.

Perc.

Gtr.

Vc.

Text. Perc. Gtr. Vc.

41 We must not give in to realism Realism only portrays a projection of the real

Text. Perc. Gtr. Vc.

f *s.p.* *ord.* *sim.*

42 As much as we might appreciate realist portrayals We must not trust biased actors

Text. Perc. Gtr. Vc.

43 We must not give in to realism For we must learn to create new realities It is of no use

Text. Perc. Gtr. Vc.

s.p. *ord.*

44 to recognize a flawed reality and portray it as fact

We must be more creative than that

Text.

Perc.

Gtr.

Vc.

45 We must not give in to realism

for it is impossible to even know who decides what is real

Text.

Perc.

Gtr.

Vc.

46 Can a computer decide what is real?

Can a computer decipher what is real?

Text.

Perc.

Gtr.

Vc.

47 and if so, how did it reach a state where this is possible? Who pro-

Text. $\frac{4}{4}$

Perc. $\frac{4}{4}$

Gtr. $\frac{4}{4}$

Vc. $\frac{4}{4}$

ord.

48 There's something wrong with people who seek reality in fiction I must face this

Text. $\frac{4}{4}$ $\frac{5}{4}$

Perc. $\frac{4}{4}$ $\frac{5}{4}$

Gtr. $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$

ff *f*

P

50 reality head on, with conviction! Maybe this is another performance to add to the sense of

Text. $\frac{5}{4}$

Perc. $\frac{5}{4}$

Gtr. $\frac{5}{4}$

Vc. $\frac{5}{4}$

P

52 realism If the reality you believe in ever comes to be call me

Text. $\frac{4}{4}$

Perc. $\frac{4}{4}$

Gtr. $\frac{4}{4}$

Vc. $\frac{4}{4}$

P

54 -grammed it that way? This is real

Text.

Perc. P

Gtr. *f* s.p. s.p.

Vc. *f* *sim.*

55 This is realist This is realism

Text.

Perc. P P

Gtr. ord. ord.

Vc. ord. ord.

56 This is an instrument This is an instrument

Text.

Perc.

Gtr.

Vc. freeze →

57

Text. This is an instrument This instrument is a cello

Perc.

Gtr.

Vc. Wind machine →

Detailed description: This block contains the musical notation for measures 57 and 58. It features four staves: Text, Percussion (Perc.), Guitar (Gtr.), and Violoncello (Vc.). The text 'This is an instrument' is written above the first staff, and 'This instrument is a cello' is written above the second staff. In measure 57, there is a diamond-shaped marker on the Gtr. staff and a downward-pointing arrow (v) on the Vc. staff. In measure 58, there is another diamond-shaped marker on the Gtr. staff and a downward-pointing arrow (v) on the Vc. staff. A box labeled 'Wind machine →' is positioned to the right of the Vc. staff in measure 58.

58

Text. This instrument is a guitar

Perc.

Gtr.

Vc.

Detailed description: This block contains the musical notation for measure 59. It features four staves: Text, Percussion (Perc.), Guitar (Gtr.), and Violoncello (Vc.). The text 'This instrument is a guitar' is written above the first staff. A diamond-shaped marker is present on the Gtr. staff. A downward-pointing arrow (v) is present on the Vc. staff.

59

Text.

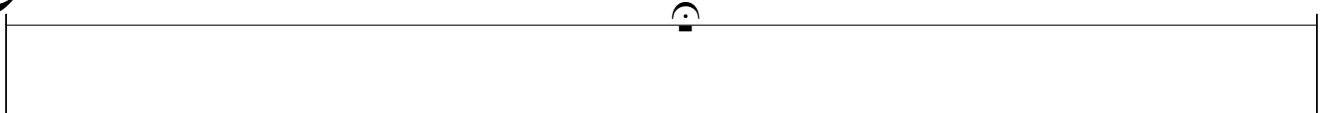
Perc.

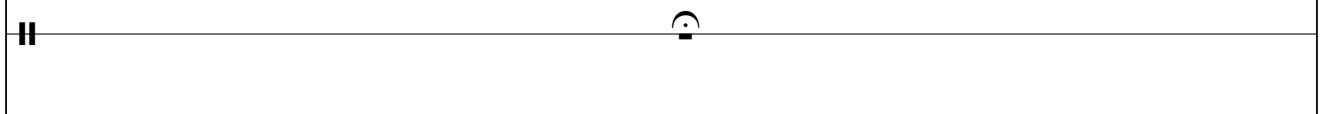
Gtr.

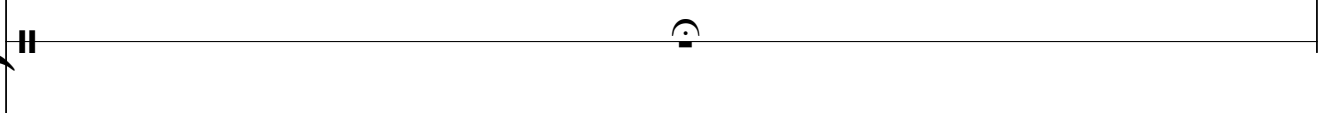
Vc.

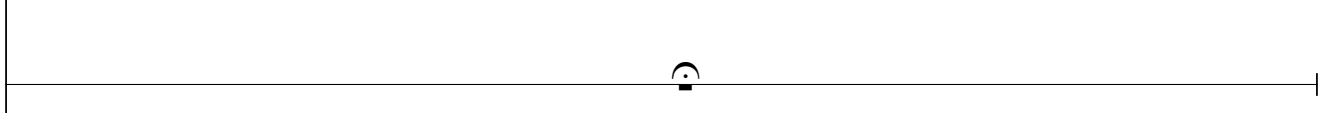
Detailed description: This block contains the musical notation for measure 60. It features four staves: Text, Percussion (Perc.), Guitar (Gtr.), and Violoncello (Vc.). Each staff has a diamond-shaped marker aligned vertically. A downward-pointing arrow (v) is present on the Vc. staff.

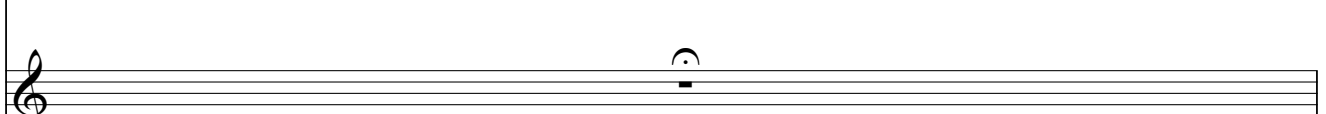
60 **4**

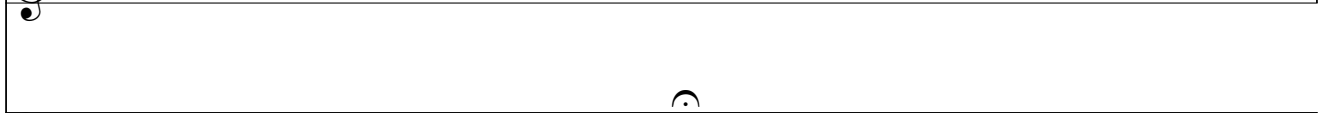
Text. 

L. 

R. 

Perc. 


Gtr. 

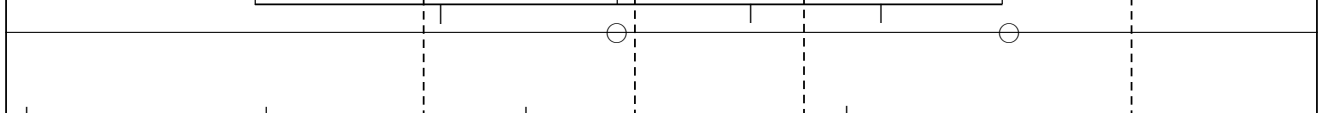
Vc. 

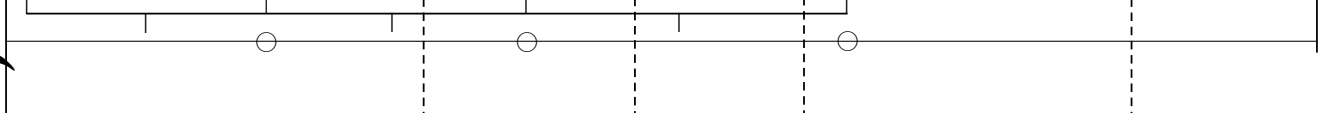
61

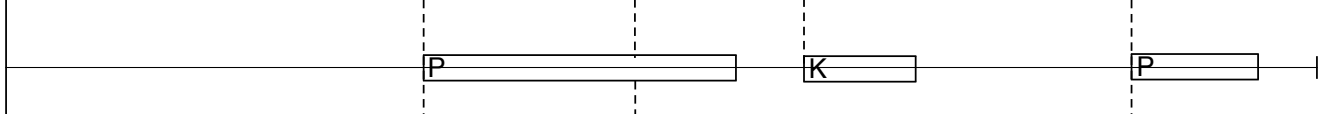
We must not give in to realism

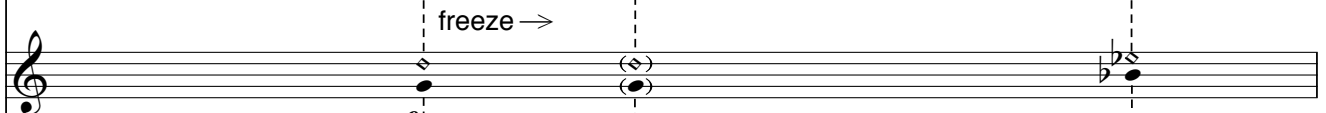
Realism only portrays a projection of the real

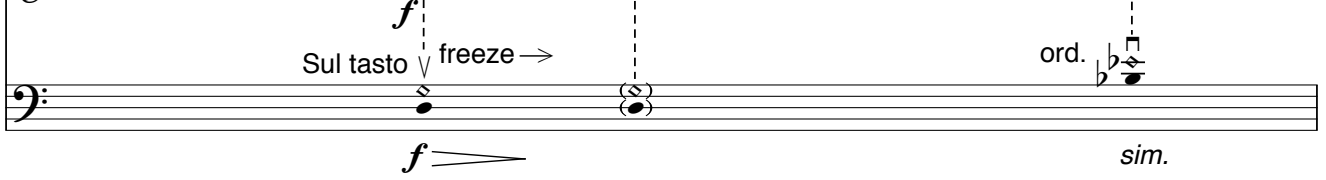
Text. 


L. 

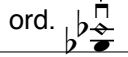
R. 


Perc. 

Gtr. 

Vc. 

f 

ord. 

sim. 

62 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc. P K

Gtr. s.p.

Vc.

63 We must not give in to realism For we must create new realities

Text.

L.

R.

Perc. P P

Gtr. ord.

Vc. s.t. freeze →

64 It is of no use to recognize a flawed reality and portray it as fact We must be more

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

65 There's something wrong with people who seek reality in fiction I must face this

Text. Perc. Gtr. Vc.

67 reality head on, with conviction! Maybe this is another

Text. Perc. Gtr. Vc.

69 performance to add to the sense of realism If the

Text.

Perc.

Gtr.

Vc.

71 reality you believe in ever comes to be call me

Text.

Perc.

Gtr.

Vc.

73 creative than that We must not give in to realism

Text.

Perc.

Gtr.

Vc.

74 For it is now impossible to even know who decides what is real

Text.

Perc.

Gtr.

Vc.

sim.

75 Can a computer decide what is real? Can a computer decipher what is real?

Text.

Perc. B P B P

Gtr. s.p. ord. freeze →

Vc. s.p. freeze →

76 And if so, how did it reach a state where this is possible? Who programmed it that way?

Text.

Perc.

Gtr. s.p. freeze →

Vc. freeze →

77 This is real This is realist

Text.

Perc. P P

Gtr. ord. freeze →

Vc. freeze → ord. freeze →

78 This is realism This is an instrument This

Text.

Perc. P

Gtr. freeze → s.p. freeze →

Vc. freeze → freeze →

79 is an instrument This is an instrument This instrument is a cello

Text.

Perc.

Gtr. ord. ord.

Vc. s.p. ord.

80 This instrument is a guitar This

Text.

Perc.

Gtr. s.p. Wind machine →

Vc. s.p. Pizz. f

81 This This

Text.

Perc.

Gtr.

Vc.

32

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.

Gtr.

Vc.

ord.

f

arco sul tasto

f

s.p.

sim.

s.p. freeze →

ord.

91

As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc.

Gtr.

Vc.

s.p. ord. freeze →

s.t. freeze →

P K-FAKE

92

We must not give in to realism For we must create new realities

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

s.p.

P P-FAKE

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.

Vc. ord. freeze →

94 more creative than that We must not give in to realism

Text.

L.

R.

Perc. P

Gtr. s.p. freeze →

Vc. s.p.

95 For it is now impossible to even know who decides what is real Can a computer

Musical score for measures 95-96. The score includes staves for Text, L. (Left Hand), R. (Right Hand), Perc., Gtr. (Guitar), and Vc. (Violoncello). Vertical dashed lines indicate the timing of lyrics and percussive events. The lyrics are: "For it is now impossible to even know who decides what is real" and "Can a computer". Percussive events are labeled "B-FAKE" and "P". The guitar and cello parts include notes with "ord." (order) markings.

96 decide what is real? Can a computer deciph..

Musical score for measures 96-97. The score includes staves for Text, L. (Left Hand), R. (Right Hand), Perc., Gtr. (Guitar), and Vc. (Violoncello). Vertical dashed lines indicate the timing of lyrics and percussive events. The lyrics are: "decide what is real?" and "Can a computer deciph..". Percussive events are labeled "B" and "P". The guitar part includes a note with "s.p." (sordid) marking.

97 there's something wrong with people who seek reality in fiction I must face this

Text.

Perc. P

Gtr. ord. *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. P

Gtr. s.p. f

Vc. s.t. f

105 possible? Who programmed it that way? This is real

Text.

Perc. P-FAKE

Gtr. ord. freeze →

Vc. s.p. freeze → sim.

106 This is realist This is realism

Text.

Perc. P P-FAKE

Gtr. s.p. freeze →

Vc. ord. s.p. freeze →

107 This is an instrument This is an instrument

Text.

Perc.

Gtr. ord. freeze →

Vc. ord. s.p. ord.

108 This is an instrument This instrument is a cello

Text.

L.

R.

Perc.

Gtr. s.p. freeze → ord. Wind machine →

Vc. s.p. freeze → ord.

109 This instrument is a guitar

Text.

L.

R.

Perc.

Vc. s.p.

110

Text.

L.

R.

Perc. **Drill**

111

Text.

L.

R.

Perc.

112

Text.

L.

R.

Perc.

113

Text.

L.

R.

Perc.

114

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

This block contains the musical notation for measures 114 and 115. It features six staves: Text., L., R., Perc., Gtr., and Vc. Each staff has a single measure with a half note. The notes are: Text. (C4), L. (C4), R. (C4), Perc. (C4), Gtr. (C4), and Vc. (C2). A brace on the left groups the Text., L., and R. staves. A treble clef is on the Gtr. staff, and a bass clef is on the Vc. staff. A vertical bar line is at the end of measure 115.

115 **6**

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

This block contains the musical notation for measure 115. It features six staves: Text., L., R., Perc., Gtr., and Vc. Each staff has a single measure with a half note. The notes are: Text. (C4), L. (C4), R. (C4), Perc. (C4), Gtr. (C4), and Vc. (C2). A brace on the left groups the Text., L., and R. staves. A treble clef is on the Gtr. staff, and a bass clef is on the Vc. staff. A vertical bar line is at the end of measure 115. A bracket on the R. staff spans from the end of measure 115 to the end of the page.

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

Gtr. s.p. ord. freeze →

Vc. ord. freeze →

f *sim.*

117 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc. P-FAKE K

Gtr. freeze →

Vc. s.t. freeze →

118 We must not give in to realism For we must create new realities

Text.

L.

R.

Perc. P-FAKE P

Gtr.

Vc. ord.

Detailed description: This musical score block covers measures 118 and 119. The top staff is labeled 'Text.' and contains the lyrics 'We must not give in to realism' and 'For we must create new realities'. Below it are two staves for vocal lines, 'L.' and 'R.', with various musical notations including stems, beams, and circles. The 'Perc.' staff shows two rectangular boxes labeled 'P-FAKE' and 'P'. The 'Gtr.' staff is in treble clef and shows a few notes with accidentals. The 'Vc.' staff is in bass clef and shows a few notes with accidentals, including one marked 'ord.'. Vertical dashed lines indicate the start of each measure.

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

Gtr. s.p.

Vc. s.p.

Detailed description: This musical score block covers measures 119 and 120. The top staff is labeled 'Text.' and contains the lyrics 'It is of no use to recognise a flawed reality and portray it as fact' and 'We must be'. Below it are two staves for vocal lines, 'L.' and 'R.', with various musical notations including stems, beams, and diamonds. The 'Perc.' staff shows three rectangular boxes labeled 'Morgen', 'P', and 'K'. The 'Gtr.' staff is in treble clef and shows a few notes with accidentals, including one marked 's.p.'. The 'Vc.' staff is in bass clef and shows a few notes with accidentals, including one marked 's.p.'. Vertical dashed lines indicate the start of each measure.

120 more creative than that We must not give in to realism

Text.

L.

R.

Perc.

Gtr.

Vc.

P-FAKE

ord.

ord.

121 For it is now impossible to even know who decides what is real Can a computer

Text.

L.

R.

Perc.

Gtr.

Vc.

B

P

s.p. freeze →

s.p. freeze →

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

Gtr. ord. 6

Vc. ord. *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. B P

Gtr. *f* s.t.

Vc. *f* >

131 possible? Who programmed it that way? This is real

Text.

Perc. P-FAKE

Gtr. freeze →

Vc. ord. freeze → *sim.*

132 This is realist This is realism

Text.

Perc. P P-FAKE

Gtr. freeze →

Vc. freeze →

133

Text. This is an instrument This instrument is a cello

Gtr. s.p. ord. freeze →

Vc. s.p. ord.

134

Text. This instrument is a guitar

R.

Gtr. Wind machine →

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. Gtr. Vc.

f *sim.*

P-FAKE P K P

freeze → freeze →

s.t.

144 As much as we might appreciate realist portrayals We must not trust biased actors

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

P K R

freeze → freeze →

145 We must not give in to realism For we must create new realities

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

ff

P-FAKE P

pizz.

146

It is of no use to recognise a flawed reality and portray it as fact

We must be

Text.

L.

R.

Perc.

Gtr.

Vc.

Morgen

P-FAKE

K

s.p.

ord.

freeze →

freeze →

147

more creative than that

We must not give in to realism

Text.

L.

R.

Perc.

Gtr.

Vc.

P

148

For it is now impossible to even know who decides what is real

Can a computer decide what

Text.

L.

R.

Perc.

Gtr.

Vc.

B

P

B

s.p.

freeze →

ord.

arco

s.p.

freeze →

ord.

149 Theres something wrong with people who seek reality in fiction We must face this reality head on,

Text.

L.

R.

Perc.

Gtr.

Vc.

ff

col legno

ord.

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. $\frac{3}{4}$

L. $\frac{3}{4}$

R. $\frac{3}{4}$

Perc. $\frac{3}{4}$

Gtr. $\frac{3}{4}$

Vc. $\frac{3}{4}$

col legno

ord.

155 to be call me

Text. $\frac{3}{4}$ $\frac{4}{4}$

L. $\frac{3}{4}$ $\frac{4}{4}$

R. $\frac{3}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{4}{4}$

Gtr. $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$

lots of bow

157 is real? Can a computer

Text.

Perc. P

Gtr. freeze → s.p. f

Vc. freeze → f

158 decide what is real? And if so, how did it reach a state where this is

Text.

Perc. B P

Gtr. ord.

Vc. freeze → sim.

159 possible? Who programmed it that way? This is real

Text.

Perc. P

Gtr. s.p. ord.

Vc. s.p. ord. freeze → sim.

160 This is realist This is realism

Text.

Perc. P-FAKE P

Gtr. freeze →

Vc.

161 This is an instrument This is an instrument

Text.

L.

R.

Perc.

Gtr.

Vc. freeze →

162 This is an instrument This instrument is a cello

Text.

L.

R.

Perc.

Gtr. s.p. freeze → ord.

Vc. s.p. freeze → ord.

163 This instrument is a guitar

Text.

L.

R.

Perc.

Gtr. Wind machine →

Vc.

164

Text.

L.

R.

Perc. Drill

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. _____

Gtr. _____

Vc. _____

freeze →

freeze →

ord.

f >

sim.

P-FAKE P K-FAKE P

172 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc. P K-FAKE R

Gtr. freeze →

Vc. freeze →

173 We must not give in to realism For we must create new realities

Text.

L.

R.

Perc. P P-FAKE

Gtr.

Vc. freeze →

174 It is of no use to recognise a flawed reality and portray it as fact We must be

Text.

L.

R.

Perc.

Gtr.

Vc.

Morgen

P

K

freeze ->

(S)

s.p.

175 more creative than

Text.

L.

R.

Perc.

Gtr.

Vc.

S

freeze ->

freeze ->

freeze ->

freeze ->

#

176 that We must not give in to realism

Text. _____

L. _____

R. _____

Perc. _____ P _____

Gtr. _____ ⊗ _____ ⊗ _____ ⊗ _____ ⊗ _____

Vc. _____ ord. V _____

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 _____

Gtr. s.p. freeze → _____

Vc. s.p. freeze → _____ freeze → _____

178 is real? Can a computer decipher what is real? And if so,

Text.

L.

R.

Perc. P-FAKE

Gtr. ord. freeze →

Vc. ord.

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. _____

Perc. _____

Gtr. _____

Vc. _____

Move back away from projector

freeze →

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. freeze until section end

Perc. freeze until section end

Gtr. freeze until section end

Vc. freeze until section end

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.

Perc. Wind Machine →

Gtr.

Vc.

68

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.

Gtr.

Vc.

f

s.p.

freeze →

f

s.p.

ord.

freeze →

sim.

P

K-FAKE

P-FAKE

196 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc.

Gtr.

Vc.

s.p.

freeze →

s.p.

freeze →

P

K-FAKE

R-FAKE

197

We must not give in to realism For we must create new realities

Text.

L.

R.

Perc.

Gtr.

Vc.

198

It is of no use to recognise a flawed reality and portray it as fact

Text.

L.

R.

Perc.

Gtr.

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) (e)

Vc. (b) (s) s.t. freeze →

200 For it is now impossible to even know who decides what is real

Text.

L.

R.

Perc. B P-FAKE

Gtr. s.p. ord. freeze → (b) (s)

Vc. (b) (s) ord. freeze → (b) (s)

201 There's something wrong with people who seek reality in fiction I must

Text.

L.

R.

Perc.

Gtr.

Vc.

ff

ff

P

3

There's some-thing wrong with peo-ple who seek re-a-li-ty in fic-tion

I must

203 face this reality head on with conviction maybe this is a-

Text.

L.

R.

Perc.

Gtr.

Vc.

face this re-a-li-ty head on with con-vic-tion

may-be__ this is a-

P

3

205 -nother performance to add to the sense of realism If the reality you believe

Text.

L.

R.

Perc.

Gtr.

Vc.

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

Text.

L.

R.

Perc.

Gtr.

Vc.

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. Gtr. Vc.

f *sim.* s.p. *f* ord. freeze → P-FAKE P-FAKE

210 And if so, how did it reach a state where this is possible?

Text. Perc. Gtr. Vc.

ord.

211 Who programmed it that way? This is real

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

P

212 This is realist This is realism

Text.

L.

R.

Perc.

Gtr.

Vc.

s.p.

ord.

s.p.

ord. freeze →

P

P-FAKE

213 This is an instrument This is an instrument

Text.

L.

R.

Perc.

Gtr.

Vc.

s.p.

ord.

s.p.

ord.

214 This is an instrument This instrument is a cello

Text.

L.

R.

Perc.

Gtr.

Vc.

ff Elgar
ff nobilmente

215 This instrument is a guitar

Text.

L.

R.

Perc.

Gtr.

Vc.

Wind machine →

Ras.

f

ff

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. _____

Gtr. _____

Vc. _____

freeze →

s.t.

f

ord.

sim.

freeze →

freeze →

freeze →

223 As much as we might appreciate realist portrayals We must not trust biased actors

Text.

L.

R.

Perc. P K-FAKE R-FAKE

Gtr. freeze → freeze →

Vc. freeze →

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.

Gtr.

Vc.

Morgen

P

K

freeze →

freeze →

s.p.

226 We must be more creative than that We must not give in to realism

Text.

L.

R.

Perc.

Gtr.

Vc.

S-FAKE

P

freeze →

ord. freeze →

227 For it is now impossible to even know who decides what is real Can a

Text.

L.

R.

Perc. B P-FAKE

Gtr. s.p. ord.

Vc. freeze →

Detailed description: This musical score block covers measures 227 and 228. It features six staves: Text, L., R., Perc., Gtr., and Vc. The text 'For it is now impossible to even know who decides what is real' spans measures 227 and 228, while 'Can a' is at the end of measure 228. Vertical dashed lines indicate the start of each measure. The Perc. staff has boxes labeled 'B' and 'P-FAKE'. The Gtr. staff has 's.p.' and 'ord.' markings. The Vc. staff has a 'freeze' marking with an arrow pointing right.

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

Detailed description: This musical score block covers measures 228 and 229. It features six staves: Text, L., R., Perc., Gtr., and Vc. The text 'There something wrong with people who seek reality in fiction' spans measures 228 and 229, while 'I must face this reality' is at the end of measure 229. Vertical dashed lines indicate the start of each measure. The Perc. staff has boxes labeled 'P'. The Gtr. and Vc. staves both have 'ff' dynamic markings.


230 head on, with conviction Maybe this is another performance to

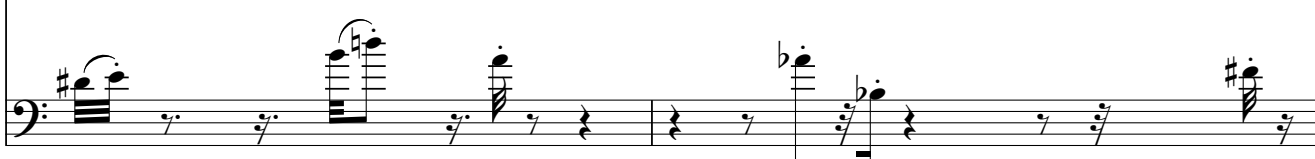
Text. _____

L. _____

R. _____

Perc. _____

Gtr. 

Vc. 


232 add to the sense of realism If the reality you believe in ever comes to be, call me

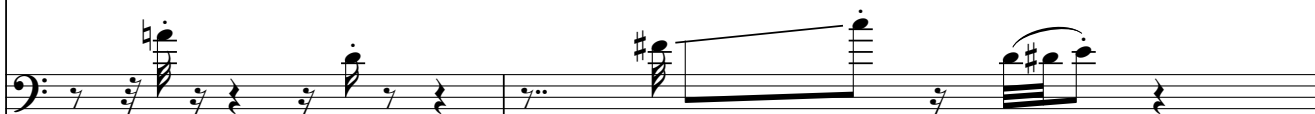
Text. _____

L. _____

R. _____

Perc. P-FAKE P

Gtr. 

Vc. 

Whisper

..a computer decipher what is real? And if so, how did it reach a state where this is possible?

234

Text.

L.

R.

Perc.

Gtr.

Vc.

f

f >

s.p. \hat{b}

ord. freeze →

B

P

freeze →

freeze →

sim.

235

Text.

L.

R.

Perc.

Gtr.

Vc.

Who programmed it that way? This is real

P-FAKE

s.t. freeze →

236 This is realist This is realism

Text. L. R.

Perc. P P-FAKE

Gtr. s.p. s.p.

Vc. s.p. freeze →

237 This is an instrument This is a cello

Text. L. R.

Perc.

Gtr. ord. freeze → Quasi cello (Elgar concerto)
ff nobilamente

Vc. freeze →

238 This is a guitar This was a lie

Text.

L.

R.

Perc.

Gtr.

Vc.

pizz *ff* quasi guitarra

arco *f*

sim.

239 This is fake

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

freeze →

Wind machine →

240

Text.

L.

R.

Perc.

Gtr.

Vc.

This block contains the musical notation for measures 240 and 241. It features six staves: Text., L., R., Perc., Gtr., and Vc. The L. and R. staves have beams connecting notes, with diamonds placed below the notes. The Perc. staff has a single beam. The Gtr. and Vc. staves have circled crosses placed below the notes. The Gtr. staff is in treble clef and the Vc. staff is in bass clef.

241

Text.

L.

R.

Perc.

Gtr.

Vc.

This block contains the musical notation for measures 242 and 243. It features six staves: Text., L., R., Perc., Gtr., and Vc. The L. and R. staves have beams connecting notes, with diamonds placed below the notes. The Perc. staff has a single beam. The Gtr. and Vc. staves have circles placed below the notes. The Gtr. staff is in treble clef and the Vc. staff is in bass clef.

242

Text.

L.

R.

This block contains the musical notation for measures 244 and 245. It features three staves: Text., L., and R. The L. and R. staves have beams connecting notes, with circles placed below the notes. The Text. staff is empty.

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

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

freeze → freeze → s.p. freeze →

f *f* *sim.*

P P-FAKE K-FAKE P-FAKE

248 As much as we might appreciate realist portrayals We must not trust biased actors

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

ord. freeze →

P K R-FAKE

249 We must not give in to realism For we must create new realities

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

P-FAKE

P

250 It is of no use to recognise a flawed reality and portray it as fact We must be

Text.

L.

R.

Perc.

Gtr.

Vc.

M-FAKE

P

K-FAKE

s.p.

s.p.

freeze →

freeze →

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.

Gtr.

Vc.

260 ...real Can a computer decipher what is real?

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

f

sim.

B-FAKE

P-FAKE

261 And if so, how did it reach a state where this is possible Who programmed it that way?

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

freeze →

262 This is real This is realist

Text.

L.

R.

Perc.

Gtr.

Vc.

P

P-FAKE

s.p.

ord.

freeze →

s.p.

freeze →

263 This is realism This is an instrument

Text.

L.

R.

Perc.

Gtr.

Vc.

ord.

freeze →

freeze →

P

264 This is an instrument This is an instrument

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

freeze →

265

This instrument is a cello This instrument is a guitar

Text.

L.

R.

Perc.

Wind Machine →

Gtr.

freeze →

Rasg.

ff

Vc.

freeze →

ff nobilmente

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. _____

Gtr. _____

Vc. _____

f

f >

sim.

P-FAKE

P

K

P-FAKE

s.p. freeze →

ord. freeze →

freeze →

273 As much as we might appreciate realist portrayals

Text.

L.

R.

Perc. P-FAKE K

Gtr. freeze →

Vc. freeze →

274 We must not trust biased actors We must not give in to realism

Text.

L.

R.

Perc. R P

Gtr. freeze →

Vc. freeze →

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

Gtr. freeze -> freeze ->

Vc. freeze ->

277 more creative than that

Text.

L.

R.

Perc. S

Gtr. (s)

Vc. (s)

sim.

278 We must not give in to realism For it is now impossible

Text.

L.

R.

Perc. P-FAKE

Gtr. freeze → (s)

Vc. freeze → (s)

279 to even know who decides what is real Can a computer decide what is

Text.

L.

R.

Perc. B-FAKE P B-FAKE

Gtr. freeze →

Vc. freeze →

280 ...real Can a computer decipher what is real?

Text.

L.

R.

Perc. P (•) B P

Gtr. freeze →

Vc. freeze →

281 And if so, how did it reach a state where this is possible

Text.

L.

R.

Perc.

Gtr.

Vc.

freeze →

282 Who programmed it that way?

Text.

L.

R.

Perc.

Gtr.

Vc.

Who programmed it that way?

s.p. freeze →

s.p. freeze

283

Text.

L.

R.

Perc.

Gtr.

Vc.

284 This is real

Text.

L.

R.

Perc.

Gtr.

Vc.

ord. freeze →

ord. freeze →

P

285 This is realist

Text.

L.

R.

Perc. P-FAKE

Gtr. freeze →

Vc. (#)

286 This is realism wind machine

Text.

L.

R.

Perc. P

Gtr.

Vc.

287

Text.

L.

R.

Perc.

Gtr.

Vc.

288

Text.

L.

R.

Perc.

Gtr.

Vc.

walk to front of stage with wood block

s.p.

col legno

289

Text.

L.

R.

Perc.

Gtr.

Vc.

Detailed description: This block contains the musical score for measures 289, 290, and 291. The score is arranged in a system with six staves. The top staff is labeled 'Text.' and contains a long horizontal line. The next three staves are labeled 'L.', 'R.', and 'Perc.' and contain vertical tick marks indicating rhythmic events. The fifth staff is labeled 'Gtr.' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of music, each starting with a quarter note followed by a dotted quarter note, with a vertical bar line after the first measure. The sixth staff is labeled 'Vc.' and features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of music, each starting with a quarter note followed by a dotted quarter note, with a vertical bar line after the first measure. The guitar and bass parts are synchronized in measure.

290

Text.

L.

R.

Perc.

Gtr.

Vc.

Detailed description: This block contains the musical score for measures 290, 291, and 292. The score is arranged in a system with six staves. The top staff is labeled 'Text.' and contains a long horizontal line. The next three staves are labeled 'L.', 'R.', and 'Perc.' and contain vertical tick marks indicating rhythmic events. The fifth staff is labeled 'Gtr.' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of music, each starting with a quarter note followed by a dotted quarter note, with a vertical bar line after the first measure. The sixth staff is labeled 'Vc.' and features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of music, each starting with a quarter note followed by a dotted quarter note, with a vertical bar line after the first measure. The guitar and bass parts are synchronized in measure.

291

Text.

L.

R.

Perc.

Gtr.

Vc.

292

Text.

L.

R.

Perc.

Gtr.

Vc.

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

Text.

L.

R.

Perc.

Gtr.

Vc.

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

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

Text.

L.

R.

Perc.

Gtr.

Vc.

295 development is incremental but never radical! Realism means resigning oneself

Musical score for measures 295-296. The score is arranged in a system with six staves: Text., L., R., Perc., Gtr., and Vc. The Text. staff contains the lyrics "development is incremental but never radical!" and "Realism means resigning oneself". The L., R., Perc., Gtr., and Vc. staves contain musical notation, including a double bar line at the beginning of each staff and a downward-pointing arrow at the end of each staff. The notation is sparse, with only a few notes and rests visible.

296 to what is considered 'realistic', yet what is considered 'realistic'

Musical score for measures 296-297. The score is arranged in a system with six staves: Text., L., R., Perc., Gtr., and Vc. The Text. staff contains the lyrics "to what is considered 'realistic,'" and "yet what is considered 'realistic'". The L., R., Perc., Gtr., and Vc. staves contain musical notation, including a double bar line at the beginning of each staff and a downward-pointing arrow at the end of each staff. The notation is sparse, with only a few notes and rests visible.

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.

Musical score for measures 299-300. The score includes staves for Text., L., R., Perc., Gtr., and Vc. The Text. staff contains the lyrics. The L., R., Perc., Gtr., and Vc. staves are empty, with double bar lines at the beginning and end of the section.

300 So how do we bring about real change?

Musical score for measures 300-302. The score includes staves for Text., L., R., Perc., Gtr., and Vc. The Text. staff contains the lyrics. The L., R., Perc., Gtr., and Vc. staves contain rhythmic notation consisting of horizontal lines with vertical stems and downward-pointing arrows, indicating a consistent rhythmic pattern across all instruments.

301 We must forge new realities! If the norm is an endless tunnel,

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

Detailed description: This musical score block covers measures 301 and 302. It features six staves: Text., L. (Left), R. (Right), Perc. (Percussion), Gtr. (Guitar), and Vc. (Violin). The text '301 We must forge new realities!' is positioned above the first staff, and 'If the norm is an endless tunnel,' is positioned above the second staff. The score includes a double bar line at the beginning of measure 301 and another at the end of measure 302. The L., R., Perc., Gtr., and Vc. staves contain rhythmic notation consisting of horizontal lines with vertical stems and downward-pointing arrows, indicating specific rhythmic patterns for each instrument.

302 we need to dig a new exit! We have the instruments we need!

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

Detailed description: This musical score block covers measures 302 and 303. It features six staves: Text., L. (Left), R. (Right), Perc. (Percussion), Gtr. (Guitar), and Vc. (Violin). The text '302 we need to dig a new exit!' is positioned above the first staff, and 'We have the instruments we need!' is positioned above the second staff. The score includes a double bar line at the beginning of measure 302 and another at the end of measure 303. The L., R., Perc., Gtr., and Vc. staves contain rhythmic notation consisting of horizontal lines with vertical stems and downward-pointing arrows, indicating specific rhythmic patterns for each instrument.

303 We just need to stop repeating ourselves! [x27]

Text.

L.

R.

Perc.

Gtr.

Vc.

304 We just need to stop repea---

Text.

L.

R.

Perc.

Gtr.

Vc.