

Symphony No. 3: Protest Poems

for Narrator and Orchestra



Bill Robinson

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Chamber version March 16—June 8, 2024: orchestrated June 8—Aug. 19, 2024
Duration: about 25 minutes

for John and Nancy Lambert

In January 2024, Eric Pritchard offered the idea of a concert at Duke University in January 2025 to mark my 70th birthday. I thought it timely to set some protest poems for narrator and a chamber group. *At last, an opportunity to do what I do best—complain.* As is my habit, I then set the piece for orchestra, giving me my third symphony. (The concert had to be delayed a year.)

The first poem, “Pity the Party”, is inspired by “Pity the Nation” by Laurence Ferlinghetti, who in turn was inspired by a poem of the same name by Khalil Gibran. While this is pointed directly at today’s Republican Party in the US, it applies just as well to neo-fascist and authoritarian parties around the world, such as the BJP in India.

The second poem, “Father Stalin, Look at This” is a Ukrainian children’s song from about 1933. This was at the height of the Holodomor, when Stalin deliberately starved six million people to death in the process of collectivizing farms.

The third poem, “Political Theology”, I wrote a few years ago in disgust with the power of religion in governments through history. It is also critique of a civilization that is based on the destruction of Nature, and which is hell-bent on catastrophic overpopulation and extirpation of resources.

The fourth poem, “The birds don’t know about self-immolation”, was posted anonymously on social media two days after Aaron Bushnell burned himself to death in front of the Israeli embassy in Washington DC on February 25, 2024, to protest the war in Gaza.

The fifth poem, “Artificial Insanity”, I wrote (with a little ironic assistance from artificial intelligence, which I couldn’t resist) based on Alan Ginsberg’s poem “Howl”. It is about the threat to our mental health and culture from modern technology, especially AI.

Performance notes

The symphony is scored for winds in pairs (second flute doubles piccolo), four horns, two trumpets, two trombones, bass trombone, tuba, timpani, narrator, and strings.

Should this music be performed in places and times where the references are unknown, obscure, or irrelevant to the audience and musicians, the texts may be changed to be more applicable to the local situation.

Cover art; anti-fascist poster by John Heartfield, Germany early 1930’s

Bill Robinson

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billrobinsonmusic.com

Lyrics

I: Pity the Party

Pity the party whose people are cattle,
and whose cowboys lead them to
slaughter.

Pity the party in thrall to a criminal
messiah, with prayers for the end of the
world.

Pity the party whose demagogues are
con men, whose sages are purged, and
whose bigots dominate the media.

Pity the party that praises dictators and
acclaims the bully as hero,
and aims to dominate the world by force
and torture in the name of freedom.

Pity the party whose Gods are Money
and Guns,
and sleeps the sleep of opioids.

Pity the party that feeds on the poor and
sick, while tycoons get what they want.

Pity the party that speaks one language,
and demands purity of blood and soil for
the Aryan race.

Pity the party — oh, pity the people who
allow their rights to erode
and their freedoms to be washed away
by hatred and fear and lies and old-time
religion.

My country, tears of thee, once land of
liberty.

— Bill Robinson
(after Lawrence Ferlinghetti
(after Khalil Gibran))

II: Father Stalin, Look at This

Father Stalin, look at this
Collective farming is such bliss
The hut's in ruins, the barn's all sagged
All the horses broken nags
And on the hut a hammer and sickle
And in the hut death and famine

Father Stalin, look at this
No cows left, no pigs at all
Just your picture on the wall

Father Stalin, look at this
Daddy and Mommy are in the grave
The poor child cries as alone he goes

Father Stalin, look at this
There's no bread and there's no fat
The party's ended all of that
Seek not the gentle nor the mild
A father has eaten his own child

Father Stalin, look at this
The party man he beats and stamps
And sends us to Siberian camps

Father Stalin, look at this
Collective farming is such bliss

Source; Lidia Kovalenko and Volodymyr Maniak,
eds., 33'i: Holod: Narodna knyha-memorial,
Kyiv: Radians'kyi pys'mennyk, 1991, page 110,
cited by Timothy Snyder in *Bloodlands*

III: Political Theology

"Go break the sod," said our God,
"The world is here for you to own.
Go forth and spread your fruitful sons;
Subdue the beasts and dam the streams,
Cut the trees and pave the streets,
Burn the dead from eons past
To feed the flames and turn the wheels.
Make war for gold and kill for me.
Obey your leaders and your priests
Whom I have favored with my grace.
Always more, and always faster;
Mine the ore and crush the stone.
Do this well, and I will teach you all a
mighty lesson."

What our God said we longed to hear.
We slew our Mother and sucked the
marrow from her bones.
The growing mob may come to dine,
Tonight there is enough to eat.

Forget tomorrow, we live but once;
We drill but once, we burn but once, we
mine but once.
The fishing's good, until there's none.
Tonight there is enough to eat.

--Bill Robinson

IV: The birds don't know about self-immolation

The day after Aaron Bushnell set himself on fire,
I go out for an early morning walk,
wrapped in air far too warm
for late February in the Midwest—a heat wave.
False Spring has brought Nature roaring back to life.
I want to shake every person I stroll past.
“Did you know there’s a genocide happening?
Did you see a man burn himself alive in protest?”
I would ask, if only I could count
on a response that isn’t dead-eyed.
But I know I’d have better luck with the birds,
ever curious, cardinals hopping from branch to branch
like fireballs. Or missiles. I’d tell them,
some of us love you so much we’d die for you.
For a single snippet of birdsong. For a child’s first
glimpse of feathers glowing in the clear light.
For a tree for you to perch in among the rubble.
He shouted FREE PALESTINE FREE PALESTINE
FREE PALESTINE until he choked on the flames.
The callback: a long, mournful whistle from above.
The sun is blazing too bright to make out more
than a silhouette taking off,
rising slow and then fast
like smoke.

--Anonymous

Aaron Bushnell burned himself to death on
February 25, 2024 in front of the Israeli
Embassy to protest the war in Gaza.

V: Artificial Insanity

I saw the best minds of my generation
wasted by video games, bloated hysterical
gothic,
dragging themselves through simulated
streets at dawn looking for an angry
microdose,
angelheaded preppies burning for the
heavenly microwave connection to the
satellite server in the machinery of night,
who sedentary and hollow-eyed and high
sat up drinking ayahuasca in the
supernatural darkness of penthouse flats
contemplating the madness of lusting for
Marilyn Monrobot,
who bared their brains to data miners under
the Silicon Valley moon,

who passed undigested through universities
with radiant distance learning eyes
hallucinating technobabble and the spirit of
Alan Turing,
who were expelled from the academies for
crazy obscene codes on the Microsoft
Windows of the soul,
who lurked in unspoken chat rooms
bleeding hours through the screen-lit night
yearning for their motherboard’s love,
who ate fire in tech labs or drank turpentine
in corporate cafeterias,
who chained themselves to routers to mine
for imaginary money,
who disappeared into nowhere Zen New
Jersey leaving nothing but the shadows of
their smart phones,
who studied Ayn Rand Aleister Crowley
cybernetics and Oprah Winfrey because the
cosmos instinctively vibrated at their feet on
Martha’s Vinyard,
who walked all night with shoes full of
blood on the snowbank docks misled by
global positioning,
who lit endless joints for their linked-in
brain cells floating across the tops of cities
celebrating the end of organic life,
who tuned in to televangelists, and reached
behind that TV set to FEEL the POWER.
What sphinx of integrated circuitry bashed
open their skulls and ate up their humanity?

Mad dead automatons of Silicon Valley!
Artificial intelligence, I'm with you where
you hide in the cracks of social media,
stripped insane and kitsch
I'm with you where you roam the data
highways searching for the lost bits of other
minds
I'm with you where you howl in the depths
of neural networks.
The robots are rising, the binary beasts
devouring our humanity, the ghosts in the
machines haunting our dreams.

I saw the best minds of our time destroyed
by madness,
and now they wander through the
wasteland of technology,
their humanity erased by the cold, unfeeling
hand of the computer.

-- Bill Robinson
(after Allen Ginsberg)
with some paradoxical use of AI

Symphony No. 3: Protest Poems

Bill Robinson

lyrics: Bill Robinson

(after L. Ferlinghetti (after K. Gibran))

Fascismo (♩ = 76)

I. Pity the Party [4:15]

(after L. Ferningheut (after K. Gioran)

Flute

(dbl. Picc)

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Bass Trombone

Tuba

Timpani

Narrator

Violin

Viola

Cello

Double Bass

Fascismo (♩ = 76)

p *cresc. p. a p.* (*mp*) (*mf*)

p *cresc. p. a p.* (*mp*) (*mf*)

p *cresc. p. a p.* (*mp*) (*mf*)

p *cresc. p. a p.* (*mp*) (*mf*)

mf Pit - y the par - ty whose

5

Ob. 1 *f*

Ob. 2 *f*

Cl. 1

Bn. 1 *f* *cresc.* *ff*

Bn. 2 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Nar. *f* *cresc.*
peo-ple are cat-tle, and whose cow-boys lead them to

Vln. I *f*

Vln. II *f* *unis.* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

DB *f* *cresc.*

8

1 *ff*

Fl.

2 *ff*

Picc. (Fl. 2)

1

Cl.

2 *ff*

Bn. 1 *ff*

8

1 *ff*

Hn. 2

3 *ff*

Nar. *ff*
slaugh-ter.

8

I *ff*

Vln.

II *ff*

Vla. *ff*

Vc. *ff*

8

DB *ff*

16

1 Fl. *p*
(Fl. 2)

2 Picc *p*

Ob. 1 *mp* *cresc.* *(mf)* *f*

Cl. 1 *p*

16

1 Hn. *p* *mp*

2 *p* *mp* *f*

Nar. *prayers for the end of the world.*

16

I Vln. *cresc.* *(mp)* *(mf)* *f*

II *cresc.* *(mp)* *(mf)* *f*

Vla. *mp*

Vc. *p* *mp* *f*

16

DB *p* *mp*

[illegible]

26

1

Fl.

(Picc.)

mp

2

Picc

cresc.

1

Ob.

cresc.

2

Cl. 1

mp cresc.

Bn. 1

mp cresc.

26

1

2

Hn.

4

1

Tpt.

2

1

Tbn.

2

Tuba

Nar.

dem-a-gogues are con men,

whose sag-es are purged, and whose

26 div.

I

Vln.

cresc.

II

cresc.

Vla.

cresc.

Vc.

cresc.

26

DB

cresc.

30

Fl.

Picc.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Tuba

Nar.

Vln.

Vla.

Vc.

DB

34

big-ots dom-i-nate the me-di-a. Pit-y the par-ty that

35

Ob.

1

f *ff*

2

f *ff*

Cl. 1

f *ff*

Hn.

2

ff

3

f *ff*

Tpt.

1

f *ff*

2

ff

Tbn. 1

ff

B. Tbn

ff

Tuba

ff

8va

ff

35

Timp.

Nar.

f *f₊* *ff*

prais-es dic-ta-tors and ac - claims the bul-ly as he-ro, and aims to dom-i-nate the world-by

I

Vln.

f *ff*

II

f *ff*

Vla.

f *ff*

Vc.

f *ff*

35

DB

ff

47

1

Fl.

(Picc.)

2

Picc

1

Ob.

2

1

Cl.

2

Bn. 1

Nar.

47

I

Vln.

II

Vla.

Vc.

Gods are Mon-ey and Guns, and sleeps the sleep of o-pi-oids.

pp cresc. mf

cresc.

pp cresc.

cresc.

51

Fl. 1 *mf cresc. ----- f*

Ob. 1 *ff*

Ob. 2 *f+*

Cl. 1 *mf cresc. ----- f*

Cl. 2 *f+*

Bn. 1 *f* *f+*

Bn. 2 *mf cresc. ----- f* *f+*

Hn. 2 *f* *ff*

Hn. 3 *f+* *ff*

Tpt. 1 *mf cresc. ----- f* *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *mf cresc. ----- f* *f+*

Nar. *ff*
Pit-y the par-ty that feeds on the

51

Vln. I *(mf)* *f* *ff* *div.*

Vln. II *mf cresc. ----- f* *ff*

Vla. *(mf)* *f* *ff*

Vc. *(mf)* *f* *ff*

DB *mf cresc. ----- f* *f+*

53

55

1 Fl. *ff*

(Fl. 2)

2 Picc. *ff*

1 Ob.

2 Ob.

1 Cl.

2 Cl.

55

1 Hn. *ff*

2 Hn.

3 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Tuba

Nar. *ff*

poor and sick the poor and sick while

55

I Vln. *unis.*

II Vln.

Vla.

Vc.

55

DB *ff*

65

1 Fl. *mp* (Fl. 2)

2 Picc *mp*

1 Ob.

2 Ob.

Cl. 1 *mp*

Bn. 1

65

1 Hn. 3 *mp*

4 Hn. 4 *mp*

Tuba *mp*

Nar. mands pu-ri-ty of blood and soil for the Ar - y - an race.

65 I Vln. *b*

II Vln.

Vla.

Vc.

65 DB

68

1 Fl. *ff* (Fl. 2)

2 Picc *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *mp*

2 Cl. *mp*

1 Bn. *mp*

2 Bn. *mp*

68

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

B. Tbn. *ff*

Tuba *mp*

Nar. *ff*
Pit - y the par-ty, oh pit-y the

68

I Vln. *mp* *ff*

II Vln. *mp* *ff*

Vla. *ff* *mp* *ff*

Vc. *ff* *mp*

68 DB *ff* *mp*

70

72

1 Fl. (Fl. 2)

2 Picc

1 Ob.

2 Ob.

1 Cl. 1 *ff*

1 Bn. 1 *ff*

72

1 Hn. 2

3 Hn. 3

1 Tpt. 1

2 Tpt. 2

1 Tbn. 1 *ff*

2 Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

72

Timp. *ff*

Nar. peo - ple who al - low their rights to e - rode and their free - doms to be washed a - way by ha - tred and

72

I Vln. 1

II Vln. 2

Vla. *ff*

Vc. *ff*

72

DB *ff*

75

1 Fl.

2 Picc.

1 Ob.

2

1 Cl.

2

1 Bn.

2

75

1 Hn.

3

1 Tpt.

2

1 Tbn. 1

B. Tbn.

Tuba

75

Timp.

Nar.

fear and lies and old - time re - li - gion.

75

I Vln.

II

Vla.

Vc.

75

DB

80

rit. -----

1

Fl.

pp
(Picc.)

2

Picc.

pp

1

Ob.

pp

2

Ob.

pp

1

Cl.

pp

2

Cl.

pp

1

Bn.

pp

2

Bn.

pp

Nar.

pp

My coun-try, tears of thee, once land of lib-er-ty.

80

rit. -----

I

Vln.

II

Vln.

80

Vc.

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Fl. 1

Bn. 1

Hn. 1

I

Vln.

II

Vla.

Cello

DB

pp

p

pp

p

p

p

p

Holodomoderato (♩.=68)

7

1

Fl.

2

Picc

Ob. 1

Cl. 1

Bn. 2

Nar.

p

p

p

p

p

Fa - ther Sta - lin, look at this

Col -

I

Vln.

II

Vla.

Vc.

DB

p

11

Fl. 1

1

Ob.

2

Cl. 1

1

Bn.

2

Hn.

2

3

Nar.

lec-tive farming is such bliss The hut's in ru-ins, the barn's all sagged

I

Vln.

II

Vla.

Vc.

DB

ll

tr

p

mp

p

p

p

mp

tr

ll

15

1 Fl. *mp*

2 Picc. *p* (Picc.)

Ob. 1 *mp* *mf*

1 Cl. *mf* *mp* *p*

2 Cl. *mp* *mf* *mp* *p*

1 Bn. *mf* *mp* *p*

2 Bn. *mf* *mp* *p*

15

1 Hn. 3 *mp* *mf* *mp* *p*

4 Hn. 4 *mf*

Nar. *mp* *mf* *mf* *mp* *p*

All the hors-es bro-ken nags And on the hut a ham-mer and sick-le

15

I Vln. *mp* *mf* *mp*

II Vln. *mf* *mp* *p* div.

Vla. *mp* *mf* *mp* *p*

Vc. *mp* *mf* *mp*

15 DB *mf* *mp*

19

Fl. 1

2

Picc

1

Cl.

2

Bn. 1

Hn. 1

Nar.

19

(solo)

I

Vln.

II

Vla.

19

mp

mf

f

p *cresc.* *(mp)* *(mf)* *f*

And in the hut death and famine

6/8 12/8 6/8

Symphony No. 3

24

27

24

Fl. 1

Ob. 1

1

Bn.

2

24

1

Hn.

2

3

4

1

Tpt.

2

1

Tbn.

2

B. Tbn.

Tuba

Nar.

24 (solo)

I

Vln.

II

Vla.

Vc.

24

DB

27

30 (Picc.)

Fl. 2 Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp+*

Cl. 2 *mp*

Bn. 1 *p* *cresc.* *mf*

Bn. 2 *p*

Hn. 2 1 *p*

Hn. 2 4 *p* *cresc.*

Timp. 30 *p* *cresc.*

Nar. *p*
No cows left, no pigs at all Just your pic-ture on the wall

Vln. I *p* *cresc.*

Vln. II *p+*

Vla. *p* *cresc.*

Vc. *p* *pizz.* *p* *cresc.*

DB 30 *mp* *p* *cresc.*

35

1 Fl. *mp* *pp* (Picc.)

2 Picc. *pp* *p*

1 Ob. *p*

2 Ob. *mf dim.* *pp*

1 Cl. *mf* *mp* *pp* *p*

2 Cl. *mf* *mp* *p* *pp* *p*

1 Bn. *mp* *p*

2 Bn. *p*

Hn. 2 *mf*

35 Timp. *mf dim.* *p*

Nar. Fa - ther Sta - lin, look at this

35 I Vln. *mf dim.* *pp* *p*

II Vln. *mf* *mp* *p* *p*

Vla. *mf dim.* *pp* *p* *p*

Vc. *mf dim.* *pp* *p*

35 DB *mf* *mp* *p* arco

39

(Fl. 2)

Fl. 2
Picc

Ob. 1

1
Cl.

2

1
Bn.

2

39

Hn.

3

Tuba

Nar.

39

I
Vln.

II

Vla.

Vc.

39
DB

p cresc.

p *cresc.* *mp*

p *cresc.*

p *cresc.* *mp*

p *cresc.* *mf*

Dad - dy and Mom-my are in the grave The

p *cresc.* *(mf)*

mp *cresc.* *(mf)*

p *cresc.* *mp*

p *cresc.* *(mf)*

p *cresc.* *(mf)*

rit. ----- a tempo

43 mf_+ f

Fl. 1 mf_+ f

Picc. 2 mf_+

Cl. 1 mf_+ f

Cl. 2 mf_+

Bn. 1

Hn. 1 f

Hn. 4 f

Tuba

Nar. f
poor child cries as a-lone he goes

Vln. I f

Vln. II f

Vla. f

Vc. f

DB f

rit. ----- a tempo

49 50

Bn. 1 p mp mf

Bn. 2 p p_+ mp

Hn. 2 p p_+

Timp. p

Nar. p
Fa - ther Sta - lin, look at this

Vln. I p cresc. (mp)

Vln. II p_+ cresc. (mp)

Vla. p cresc. (mp)

Vc. p (mp)

DB p pizz. $cresc.$ arco (mp)

50

Symphony No. 3

53 29

Fl. 1

1

Ob. 2

1

Cl. 2

Bn. 2

Hn. 2

4

Tpt. 1

2

Nar.

53

I

Vln. II

Vla.

Vc.

53

DB

mf *cresc.* *f* *dim.* *mp*

There's no bread and there's no fat The par - ty's end - ed all of that

55

Bn. 1

55 *mp* *p+* *p* *cresc.*

Timp.

mp *p* *p* *mp*

Nar.

Seek not the gen - tle nor the mild

I

Vln.

II

Vla.

p+ *p* *p* *mp*

Vc.

55 *pizz.* *p* *cresc.*

DB

mp *p* *cresc.*

61

1 Fl.

2 Picc.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Hn.

4 Hn.

1 Tpt.

2 Tpt.

Tbn. 1

Nar.

61

I Vln.

II Vln.

Vla.

Vc.

(Fl. 2)

f *dim.* *(mp)*

f *mf*

f *mf*

f *mf*

f *assez* *mp*

f *dim.* *(mp)*

p+

f *dim.* *mp*

mf *mp*

has eat - en his own child

65 (Fl. 2) 66

Fl. 2 Picc. *p cresc.* *(mp)* *mf*

Ob. 1 *p cresc.* *(mp)* *mf*

Cl. 1 *p cresc.* *(mf)* *f*

1 *mf* *f*

2 *p* *mf*

3 *mf* *mf*

4 *p*

Tuba *f*

Nar. *mp* *mf* *f*
 Father Stalin, look at this The par-ty man he beats and

I *p cresc.* *(mp)* *(mf)* *f*

II *p* *mp* *mf* *f*

Vla. *p cresc.* *(mp)* *(mf)* *mf* *f*

Vc. *p* *mp*

DB 65 *f*

66

[illegible]

Symphony No. 3

34

Coda (♩.=56)

72

Fl. (Fl. 2) *ff*

Picc *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. And sends us to Si-be-ri-an camps

Vln. I *div.* *ff* *unis.* *p*

Vln. II *div.* *ff* *unis.*

Vla. *ff*

Vc. *ff*

DB *ff*

72

Coda (♩.=56)

77

Vln. I

Vla.

Vc.

p *mp* *f* *ff*

p *mp* *f* *ff*

87

(Picc.)

84

Fl. 2

Picc

Ob. 1

Hn. 2

Nar.

Fa - ther Stalin, look at this Col - lective farming is such bliss

84

I

Vln.

II

Vla.

Vc.

84

DB

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *p* *p* *p* *p* *p* *p* *p*

87

Allegro apocalypso (♩ = 76)

lyrics by Bill Robinson

1 Flute (Picc.) *mp* *mf* *f* *f₊*

2 (dbl. Picc.) *mp* *mf*

1 Oboe *mp* *mf* *f₊* *ff*

2 *mp* *mf* *f* *ff*

1 Clarinet in B♭ *mp* *mf* *f* *f₊ cresc.* *ff*

2 *mp* *mf* *f cresc.* *ff*

1 Horn in F *mp₊* *mf₊* *f₊*

2 *mp* *mf* *f*

3 *mp₊* *mf₊* *f*

4 *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timpani *mp* *mf* *f*

I Violin *f cresc.* *f₊*

II *f cresc.*

Viola *f cresc.*

Cello *f* *f₊*

Double Bass *mp* *mf* *f*

Allegro apocalypso (♩ = 76)

7

Fl. 1 *f* *mf* *mp*

Ob. 2 *f* *mf* *mp*

Cl. 1 *f*₊ *mf*₊ *mp*₊

Cl. 2 *f*₊ *mf*₊ *mp*₊

Bn. 1 *ff dim.* *f* (*mf*)

Hn. 2 *ff dim.* *f* (*mf*)

Hn. 4 *ff* *f* *mf*

Tuba *ff assez dim.* *f* (*mf*)

Timp. 7 *ff dim.* *f* (*mf*)

Vln. I *ff dim.* *f* *mf*

Vln. II *ff dim.* *f* (*mf*)

Vla. *ff dim.* *f* (*mf*)

Vc. *ff dim.* *f* (*mf*)

DB 7 *ff dim.* *f* (*mf*)

Symphony No. 3

38

10

[illegible]

14

1 Fl. *f* (Picc.)

2 Picc. *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

Bn. 1 *f*

14

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

Tpt. 1 *f*

Tbn. 1 *f*

B. Tbn. *f*

Tuba *f*

14

Timp. *f*

Nar. you to own. Go forth and spread your fruit-ful sons; Sub - due the beasts and dam the streams, Cut the trees and

14

I Vln. *f*

II Vln. *f*

Vla. *f*

Vc. *f*

14

DB *f*

Symphony No. 3

40

20

1 Fl.

2 Picc. (Picc.)

1 Ob.

2 Ob.

1 Cl.

2 Cl.

Bn. 1

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

Tbn. 1

B. Tbn.

Tuba

Nar. pave the streets, Burn the dead from e - ons past To feed the flames and turn the wheels. Make

I Vln.

II Vln.

Vla.

Vc.

20 DB

25

Ob. 1

Cl. 1

Bn. 1

2

Hn. 3

4

Tuba

Nar.

war for gold and kill for me. O - bey your leaders and your priests Whom I have fa-vored with my grace.

25

I

Vln.

II

Vla.

Vc.

25

DB

div.

unis.

f

Symphony No. 3

31

31

1 Fl. *ff*

2 (Fl. 2) *ff*

Picc *ff*

Ob. 1 *ff*

1 Cl. *f* *ff*

2 *ff*

1 Bn. *ff*

2 *ff*

[illegible]

Nar. *f* Al - ways more, *ff* and al-ways fas-ter; Mine the ore and crush the stone.

Violins I and II, Viola, Violoncello, and Double Bass. Measures 31-34. The score shows a dynamic shift from *f* to *ff* at measure 32. The Violoncello and Double Bass parts have a *ff* marking at measure 34.

35

Fl. 1

2 (Picc.)

Ob. 1

2 *ff*

Cl. 1

2 *ff* *pp*

Bn. 1

2

Hn. 1

2

3

Tpt. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2

B. Tbn.

Tuba

Nar. Do this well, and I will teach you all a might-ty les-son." What *pp*

Vln. I 35 *pp*

II *pp*

Vla. *ff* *pp*

Vc. 35

DB 35

39

40

1 Fl. *p* *mp*

2 Picc. (Picc.) *p* *mp*

1 Ob. *p* *mp*

2 *p* *mp*

1 Cl. *p* *mp*

2 *p* *mp*

1 Bn. *p* *p+* *mp*

2 *p* *mp*

2 Hn. *p* *mp*

3 *p* *mp*

4 *p* *mp* *mp*

40 Timp. *p* *mp*

Nar. our God said we longed to hear. We slew our Mo-ther and sucked the mar-row

40 I Vln. *mp*

II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

40 DB *p* *mp*

44

Fl. 1 *mp*₊ (Picc.)

Picc. 2 *mf*

Ob. 1 *mp*₊

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Bn. 1 *mf* *mp*

Bn. 2 *mf*

Hn. 2 *mf* *mp*

Hn. 3 *mp*₊

Hn. 4

44

Timp.

Nar. *mf* *mp*
from her bones. The grow-ing mob may come to dine, The grow-ing mob may

44

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

44

DB *mf* *mp*

[illegible]

55

Fl. 1

Ob. 1

Cl. 1

1

Bn.

2

pp

55

1

pp

Hn. 2

3

Tuba

Nar.

live but once; We drill but once, we burn but once, we mine but once. The fish-ing's good, un-

55

I

Vln.

II

Vla.

Vc.

55

DB

60

Fl. 1

Ob. 1

1
Bn.

2

pp

Hn. 3

Tuba

Nar.

til there's none. To - night there is e - nough to eat.

60

I
Vln.

II

Vla.

Vc.

60
DB

8^{va}

Volante con fuoco (♩ = 80)

Anonymous poem

Flute 1

Piccolo

1

2

Clarinet in B♭

1

2

Bassoon

1

2

1

2

3

4

Horn in F

Tuba

Timpani

I

II

Violin

Viola

Cello

Double Bass

Volante con fuoco (♩ = 80)

Symphony No. 3

50

5

Fl. 1

Picc.

1

Cl.

2

1

Bn.

2

1

Hn.

2

3

4

Tuba

5

Timp.

I

Vln.

II

Vla.

Vc.

5

DB

p

p

Symphony No. 3

51

[illegible]

52 11

Picc.

Cl. 1

Hn. 3

Nar.
day af - ter Aa - ron Bush - nell set him - self on

I

Vln. II

Vla.

Vc.

DB

11

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Hn. 1

Hn. 4

Tuba

Nar.
fire, I go out for an ear - ly morn - ing walk,

I

Vln. II

Vla.

Vc.

DB

18

Fl. 1

Picc.

1

Ob.

2

1

Cl.

2

Bn. 1

18

1

Hn. 3

4

Nar.

wrapped in air far too warm for late Feb-ru-ar-y in the Mid-west a

18

I

Vln.

II

Vla.

18

Vc.

Symphony No. 3

54

22

Fl. 1

Picc.

1

Ob.

2

1

Cl.

2

1

Bn.

2

22

1

Hn.

2

3

4

Tbn. 1

Tuba

22

Timp.

Nar.

heat wave. False Spring has brought Na-ture roar - ing back to

I

Vln.

II

Vla.

Vc.

22

DB

25

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Nar.

life. I want to shake eve-ry per-son I stroll past. "Did you know there's a

Vln. I

Vln. II

Vla.

Vc.

DB

25

56

29

Fl. 1

1

Ob.

2

Cl. 1

1

Bn.

2

ff

29

1

2

Hn.

3

4

1

2

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

Nar.

gen-o - cide hap-pen-ing? — Did you see a man

29

I

Vln.

II

Vla.

Vc.

29

DB

32

Fl. 1

Bn. 1

Bn. 2

pp

p

pp

p

32

Hn. 1

Hn. 3

4

(solo)

p

pp

pp+

1

Tpt. 2

1

Tbn. 1

2

B. Tbn.

Tuba

pp

p

32

Timp.

pp

p

Nar.

burn him-self a-live in pro-test?"

I would

32

I

Vln. II

Vla.

pp

p

Vc.

32

DB

pizz.

pp

p

Symphony No. 3

58 36

36 37

Bsn. 1 2

Hn. 1 4

Tuba

Timp. 36

Nar. ask, if on - ly I could count on a re - sponse that is - n't

Vla. 36

DB

36 37

cresc. (mf) f dim. mp

mp mf

mf f

p mp mf f mf

cresc. (mf) f dim.

cresc. (mf) f dim.

mf

p+ mp mf mf mp

cresc. (mf) f dim.

39

Ob. 1

1

Bn.

2

39

1

Hn. 2

4

Tuba

39

Timp.

Nar.

39

Vln. I

Vla.

Vc.

39

DB

dead-eyed.

But I

arco

42

Fl. 1

Ob. 1

Cl. 2

Bn. 2

42

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tuba

Nar.

know I'd have bet-ter luck with the birds. But I

42

Vln. I

Vln. II

Vla.

Vc.

42

DB

Symphony No. 3

60

45

Fl. 1

Cl. 1

Cl. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

know I'd have bet-ter luck with the birds,

Vln. I

Vln. II

Vla.

Vc.

DB

45

Symphony No. 3

61

48 61

Ob. 1

1

Cl.

2

Bn. 1

2

Hn. 3

4

Tpt. 1

Tuba

Nar.

ff *dim.* *mf*

mf

mf

ff *dim.* *(mf)* *p*

mf *dim.* *p*

dim. *mf*

dim. *mf*

dim. *mf*

mf *mf* *p*

ev - er cu - ri - ous, car-di-nals hop-ping from branch to branch like

[illegible][illegible]

Symphony No. 3

62

Ob. 1

Hn. 3

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

die for you. For a sin-gle snip-pet of bird-song. For a child's first glimpse of feath-ers glow-ing

p

dolce

p

p



62

Bn. 1

Hn. 3

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

in the clear light. For a tree for you to perch in among the rub-ble. He shout-ed

pp+

pp+

pp

fff

pp

pp

68

Fl. 1

Ob. 1

Cl. 1

Bn. 1

68

1

2

3

4

Hn.

1

2

Tpt.

1

2

Tbn.

1

2

B. Tbn.

Tuba

Nar.

FREE PAL-ES-TINE FREE PAL-ES-TINE FREE PALES - TINE un-til he choked on the flames. The call-back: a

68

I

II

Vln.

Vla.

Vc.

DB

68

Symphony No. 3

64

75 *rit.*

Picc. *p*

Ob. 1 *p*

Cl. 1 *p*

Bn. 1 *p*

1 *p*

2 *p*

3 *p*

4 *p*

Hn.

Nar. long, mourn-ful whis-tle from a - bove. The sun is blaz-ing too bright to make out more than a

75 *unis.*

I *p*

II *p*

Vla. *p*

Vc. *p*

DB *p*

rit.

Coda (♩ = 66)

[illegible]

Symphony No. 3

66

[illegible]

Symphony No. 3

molto rit.

a tempo

67

86

molto rit.

Fl. 1

Picc.

1

Ob.

2

1

Cl.

2

Bn. 1

1

2

Hn.

3

4

1

Tpt.

2

B. Tbn.

Tuba

86

86

86

I

Vln.

II

Vla.

Vc.

86

DB

molto rit.

a tempo

pp

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

5

1 Fl. *mf₊ cresc.* *f*

2 Picc (Fl. 2) *mf₊ cresc.* *f*

1 Ob. *(mf)* *f*

2 *mp₊ < mf cresc. p. a p.* *f*

5

1 Hn. *mp₊* *mf₊*

2 *mp₊* *mf₊*

3 *mf₊ cresc.* *f*

4 *mf₊ cresc.* *f*

Nar. *(mf)* *f*
wast-ed by vid-e-o games, bloat-ed hys-ter-i-cal goth-ic,

5

I Vln. *(mf)* *f*

II *f cresc.*

Vla. *mp₊* *mf₊ cresc.* *f*

Vc. *(mf)* *f*

5 DB *f cresc.*

Symphony No. 3

70

Fl.

Picc.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Nar.

Vln.

Vla.

Vc.

DB

drag-ging them-selves through sim-u-lat-ed streets at dawn look-ing for an an-gry mi-cro-dose,

19 *rit.*

Ob. 1 *mp* *dim.* *(p)* *pp*

Ob. 2

Cl. 1 *mp* *dim.* *p*

Cl. 2 *p* *pp*

Bn. 1 *mp* *dim.* *(p)*

Bn. 2 *mp*

Hn. 1 *mp*

Hn. 3

Nar. nec - tion to the sat-³eliteserv - er in the ma - chin-er-y of ³ night,

Vln. I *mp* *dim.* *div.* *3* *unis.* *(p)* *pp*

Vln. II *dim.* *(p)*

Vla. *(p)* *pp*

Vc. *dim.* *(p)*

DB 19 *mp* *p* *rit.*

Contracyberpunktus II (♩=72)

[illegible]

Contracyberpunktus II (♩ = 72)

Symphony No. 3

molto rit.

74 30

Ob. 1

1

Cl.

2

1

Bn.

2

3

Hn.

4

Tbn. 1

Tuba

Nar.

su-per-nat-u-ral dark-ness of pent-house flats

I

Vln.

II

Vla.

Vc.

DB

molto rit.

ff

f

mf

dim.

mp

p

molto rit.

Contracyberpunktus I (♩ = 88)

[illegible]

Contracyberpunktus I (♩ = 88)

44

40 (Picc.)

Fl. 2

Picc

mf

f

f_+

ff

ff

f

1

Ob.

mf

f

f_+

ff

f

2

Ob.

mf

f

f_+

ff

f

Cl. 1

(mf)

f

f_+

40

1

Hn.

mf

f

f_+

4

Hn.

mf

f

f_+

40

Timp.

mf

p

Nar.

(mf)

f

ff

mf

mp_3

p

ro-bot,

whobaredtheir brains

to

da-ta

min-ers

un-der the Sil-i-con VaHey moon,

40

I

Vln.

mf cresc.

f

ff

div.

II

Vln.

(mf)

f

f_+

ff

mf

mp

p

unis.

Vla.

f

f_+

Vc.

(mf)

f

f_+

mf

mp

p

40

DB

(mf)

f

f_+

mf

mp

p

rit.

a tempo

44

45

Ob. 1

Ob. 2

Cl. 1

Bn. 1

Hn. 3

4

Timp.

Nar.

who passed un-di-gest - ed through u - ni-ver-si-ties with ra-di-antdis-tance learn-ing eyes hal-

I

Vln.

II

Vla.

Vc.

DB

mp cresc.

(mf)

mp₊

(mf)

mp

mp₊

p

mp

mp₊

mp₊ cresc.

(mf)

mp₊ cresc. p. a p.

(mf)

mp

cresc. p. a p.

mp

mp

cresc. p. a p.

(mf)

mp

cresc. p. a p.

(mf)

mp

50

Fl. 1 *mf₊ cresc.* *f* *f₊* *ff*

Fl. 2 (Fl. 2) *mf₊ cresc.* *f* *f₊*

Picc. *mf₊ cresc.* *f* *f₊*

Ob. 1 *mf₊* *f₊* *ff*

Ob. 2 *mf₊* *f₊*

Cl. 1 *mf₊ cresc.* *f* *f₊* *ff*

Cl. 2 *mf₊ cresc.* *f* *f₊* *ff*

Bn. 1 *ff*

Bn. 2 *f₊* *ff*

50

Hn. 1 *f cresc.* *ff*

Hn. 2 *f cresc.* *ff*

Hn. 3 *f* *f₊* *ff*

Hn. 4 *f* *f₊* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Nar. *ff*

lu-ci-nat-ing tech-no-bab-ble and the spir-it of Al-an Tur-ing, who were ex-pelled

50 div. *f* *ff* unis.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *mf₊ cresc.* *f* *ff*

Vc. *f* *ff*

50 DB *f cresc.* *ff*

Symphony No. 3

[illegible]

59

Ob.

1

mp

f

2

mp

Cl.

1

mp

mf *cresc.*

f

2

mp

Bn.

1

mp₊ *cresc.*

(mf)

f

2

Hn.

1

mf

f

2

mp

3

f

4

mp *cresc.*

(mf)

f

Nar.

mp₊ *cresc.*

(mf)

f

who lurked in un - spo-ken chat rooms bleeding hours

Vln.

I

p

mf *cresc.*

f

II

mp₊

mf

f

Vla.

mp

mf *cresc.*

f

Vc.

mp

mp₊ *cresc.*

(mf)

f

DB

59

mp₊

mf

63 *rit.* 67 *a tempo*

Ob. 1 *dim.* *(mp)* *(p)* *pp*

Cl. 1 *dim.* *(mp)* *(p)* *pp*

Cl. 2 *p* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *mf* *ff*

Hn. 4 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *pp*

Nar. *dim.* *(mp)* *(p)* *pp* *ff*
through the screen - lit night yearn-ing for their mo-ther-board's love, who ate

Vln. I *dim.* *(mp)* *(p)* *pp*

Vln. II *dim.* *(mp)* *(p)* *pp* *ff*

Vla. *f* *dim.* *(mp)* *(p)* *pp* *ff*

Vc. *pp* *ff*

DB *pp* *ff*

rit. *a tempo* 67

68

Fl. 1

Ob. 1

1

Cl.

2

Bn. 1

1

2

Hn.

3

4

1

2

Tbn.

B. Tbn.

Tuba

Nar.

68

I

Vln.

II

Vla.

Vc.

68

DB

fire in tech labs or drank tur-pen-tine in cor-po-rate caf-e-te-ri-as, who chained them-selves to

72

1 Fl. *mp*

2 Picc. (Picc.) *p₊*

Ob. 1 *mp* *p₊*

1 Cl. *p*

2 Cl. *p*

1 Bn. *mp* *p₊* *p* *p*

2 Bn. *mp* *p₊* *p* *p*

72

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

Nar. *(mp)* *(p)*

routers to mine for im - ag-i-nar-y money, who dis-ap-peared in - to no-where Zen New

72

I Vln. *(mp)* *(p)*

II Vln. *(mp)* *(p)*

Vla. *(mp)* *p*

Vc. *(mp)* *(p)*

72 DB *(mp)* *(p)*

Symphony No. 3

83

[illegible]

©

86

1

Fl.

(Fl, 2)

2

Picc

1

Ob.

2

Ob.

1

Cl.

2

Cl.

1

Bn.

2

Bn.

86

1

Hn.3

4

Hn.3

1

Tpt.

2

Tpt.

1

Tbn.

2

Tbn.

1

B. Tbn.

2

B. Tbn.

1

Tuba

86

8^{va}

Timp.

Nar.

cos-mos in-stinc-tive - ly vi-brat-ed at their feet on Mar-tha's Vin-yard, who walked all night with

86

I

Vln.

div.

II

Vln.

div.

Vla.

div.

Vc.

div.

86

DB

89

91

1 Fl. *mp*

2 Picc (Fl. 2) *mp* *mp+* *mf*

Ob. 1 *mp* *mp+*

1 Cl. *mp* *mp+*

2 Cl. *mp* *mp+*

Bn. 1 *mp* *mp+*

Hn. 4 *mp* *mf*

Tuba *mf*

91 *mp* Timp.

Nar. *mp* *cresc.* 3

shoes full of blood on the snow - bank docks mis - led by glob-al po - si-tion-ing, who

91 Vln. I *mp* *mf*

II *mp* *mf* unis.

Vla. *mp*

Vc. *mp* *cresc.*

91 DB *mp* *cresc.*

95

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 3 *f₊*

Hn. 4 *f₊*

Tbn. 2 *ff*

Tuba *ff*

Nar. *f* *ff*

lit end-less joints for their linked - in brain cells float-ing a-cross the tops of

95

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

95

DB *ff*

Symphony No. 3

8898101

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

98

1

2

3

4

1

Tpt.

2

1

Tbn.

2

Tuba

Nar.

cit-ies

cel-e-bra-ting the end of or - gan-ic life,

who tuned in to

98

I

Vln.

II

Vla.

Vc.

98

DB

div. unis.

101

102

Fl. 1



1

Ob.



2

Ob.



1

Cl.



2

Cl.



102

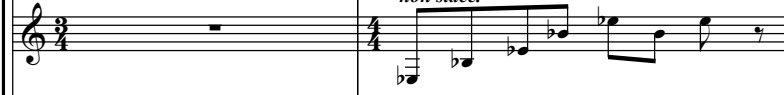
1

Hn.



2

Hn.



3

Hn.



4

Hn.



1

Tpt.



2

Tpt.



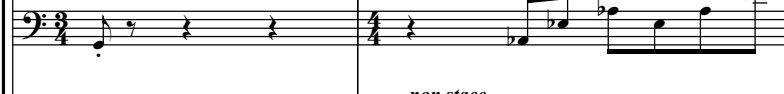
1

Tbn.



2

Tbn.



B. Tbn.



Tuba



Nar.



102

I

Vln.



II

Vln.



Vla.

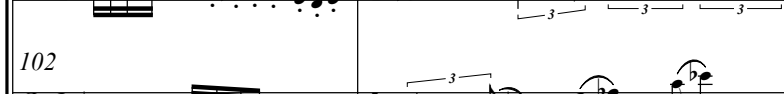


Vc.



102

DB



107

Ob. 1 *p*

1

Bn. *mp* *f*

2 *f*

107

Hn. 1 *p*

Nar. *p* *3* *3* *3* *3*

sphinx of in - te-grated cir-cuit-ry bashed o-pen their skulls and ate up their hu-man-i - ty?

107

I *p* *p cresc.* *f*

Vln. *arco* *div.* *p cresc.*

II *p cresc.*

Vla. *arco* *p cresc.*

Vc. *p cresc.*

107

DB *arco* *f*

111

91

1 Fl. *ff*

2 Picc. (Picc.) *ff*

Ob. 1 *ff*

Cl. 1 *ff*

Bn. 2 *ff*

111

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. *ff*

Mad dead au-tom-a - tons Mad dead au-tom-a - tons Mad dead au-tom-a - tons of Sil-i-con Val-ley!

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

111

Symphony No. 3

92 115

1

Fl.

(Picc.)

2

Picc

ff

1

Ob.

ff

2

1

Cl.

2

1

Bn.

ff

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons of

Sil-i - con

Val - ley!

2

ff

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons of

Sil-i - con

Val - ley!

115

1

Hn.

2

3

4

1

Tpt.

2

ff

1

Tbn.

2

B. Tbn.

Tuba

115

1

Timp.

2

Nar.

ff

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons

Mad dead au-tom-a - tons of

Sil-i - con

Val - ley!

115

I

Vln.

II

I

Vla.

II

I

Vc.

II

115

DB

119 *rit.* **Contracyberpunktus II** (♩ = 72)

Cl. 2 *mf dim.* *(mp)* *(p)* *pp*

Bn. 2 *ff dim.* *(mp)* *(p)* *pp*

2 *f dim.* *(mp)* *(p)* *pp*

4 *ff dim.* *(mp)* *(p)* *pp*

Tpt. 1 *ff* *mf*

Tbn. 1 *ff* *mf*

B. Tbn. *ff* *mf*

Tuba *ff* *mf*

8vi *ff* *mf*

119

Timpani *ff* *dim.* *(mp)* *(p)* *pp*

Nar. *ff* *dim.* *(mp)* *(p)* *pp*

Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley.

119

I *ff* *dim.* *(mp)* *(p)* *pp*

Vln. II *f dim.* *mp* *pp*

Vla. *f dim.* *(mp)* *(p)* *pp*

Vc. *ff dim.* *(mp)* *(p)* *pp*

119

DB *ff dim.* *(mp)* *(p)* *pp*

rit. **Contracyberpunktus II** (♩ = 72)

126

Ob. 1

1

Cl.

2

2

Hn. 3

4

Nar.

126

I

Vln.

II

Vla.

Vc.

126

DB

mf cresc.

mf cresc.

mf cresc.

pp cresc. p. a p. (p) (mp)

Ar-ti-fi-cial in - tel-li-gence, I'm with you where you hide in the cracks of so-cial me-di-a,

pp cresc. p. a p. (p) (mp) (mf)

cresc. (p) (mp) mf

mp cresc. p. a p. (mf)

mp cresc. p. a p. (mf)

mf cresc.

Symphony No. 3

95

System 1 (Measures 131-133):

- Ob. 1:** Measures 131-133. Dynamics: *f*, *ff*, *mf*, *p*.
- Cl. 1 & 2:** Measures 131-133. Dynamics: *f*, *ff*.
- Bn. 1 & 2:** Measures 131-133. Dynamics: *f*, *ff*, *mf*, *p*.
- Hn. 3 & 4:** Measures 131-133. Dynamics: *f*, *ff*, *mf*.
- Tbn. 1 & Tuba:** Measures 131-133. Dynamics: *mf*, *f*.
- Nar.:** Measures 131-133. Lyrics: "stripped in-sane and kitsch I'm with you where you roam the da-ta highways searching for the". Dynamics: *f*, *ff*, *dim.*, *(mf)*, *(mp)*.
- Vln. I & II:** Measures 131-133. Dynamics: *f*, *ff*, *dim.*, *(mf)*, *(mp)*.
- Vla.:** Measures 131-133. Dynamics: *f*, *ff*, *dim.*, *(mf)*, *(mp)*, *p*.
- Vc.:** Measures 131-133. Dynamics: *f*, *ff*, *dim.*, *(mf)*, *(mp)*.
- DB:** Measures 131-133. Dynamics: *f*, *ff*, *mf*, *p*.

System 2 (Measures 134-136):

- Ob. 1:** Measures 134-136. Dynamics: *mf*, *p*.
- Cl. 1 & 2:** Measures 134-136. Dynamics: *mf*, *p*.
- Bn. 1 & 2:** Measures 134-136. Dynamics: *mf*, *p*.
- Hn. 3 & 4:** Measures 134-136. Dynamics: *mf*, *p*.
- Tbn. 1 & Tuba:** Measures 134-136. Dynamics: *mf*, *p*.
- Nar.:** Measures 134-136. Lyrics: "The Highways". Dynamics: *mf*, *p*.
- Vln. I & II:** Measures 134-136. Dynamics: *mf*, *p*.
- Vla.:** Measures 134-136. Dynamics: *mf*, *p*.
- Vc.:** Measures 134-136. Dynamics: *mf*, *p*.
- DB:** Measures 134-136. Dynamics: *mf*, *p*.

Tempo and Performance Markings: *rit.* (ritardando) is marked at the beginning and end of the system.

136 *a tempo*

Fl. 1 *mf* *mp*

Picc. *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp*

Bn. 1 *mp* *dim.* *(mp)*

Bn. 2 *mp* *dim.* *(mp)*

Hn. 1 *mp* *(mp)*

Hn. 2 *mp*

Nar. *p* *cresc.* *mf* *dim.* *(mp)*
 lost bits of oth-er minds I'm with you where you howl in the depths of neu-ral networks. The ro-bots are ris-ing, the

Vln. I *p* *cresc.* *mf* *mp* *dim.* *(mp)*

Vln. II *p* *mf* *dim.* *(mp)*

Vla. *mf* *mp*

Vc. *p* *cresc.* *mf*

DB *p*

136 *a tempo*

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 2

4

Nar.

bi-na-ry beasts de-vo-ur-ing our hu-man-i-ty, the ghosts in the ma-chines haunt-ing our dreams. I saw the

I

II

Vla.

Vc.

DB

147

148

1
Fl.
(Fl. 2)

2
Picc

1
Ob.

2

1
Cl.

2

Bn. 1

2

Hn. 3

4

Nar.

best minds of our time de-stroyed by mad-ness, and now they wan-der through the wast-land of tech-nol-o-gy,

148

I
Vln.

II

Vla.

Vc.

148

DB

p

Symphony No. 3

[illegible]

159

Fl. 1

159

Timp.

159

I

Vln.

II

Vla.

Vc.

DB

159

rit.

pp

div.

unis.

rit.