

Ruth Lomon

A Fantasy Journey into the Mind of a Machine

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A Fantasy Journey into the Mind of a Machine

Dedicated to

Jean Lansing and Dorothy Crum

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TANGO

Blissful quiet,
the rocking of a recent love
is both repose and anguish
in my fainting dreams

MELODRAMA I

The question or condition is interesting. Nevertheless
to embarrass Benton will enrage Helene. Clearly they
watch their affairs. They recognize that doves wing
and dogs bark, at all events, they try to aid each
other in inciting these creatures of fantasy. They
of dogs and jackals riding down some hedge studded
turnpike and this widens their famished and crazy
dreams.

BERCEUSE

From water and from time
a visage bounds and tumbles
I seek sleep and need repose
but miss the quiet movement of my dreams.

MELODRAMA II

Reflections and images appear
And are watched and seen by Bill
And Sarah though their passion
is pale and their hearts shattered.
There is nothing to be done
There is something to be done.
A torpid badger sleeps in their
Fantasies and they dream of
Eagles winging in the cold air
Of night.

BLOOM

A hot and torrid bloom which
Fans wise flames and begs to be
Redeemed by forces black and strong
Will now oppose my naked will
And force me into regions of despair.

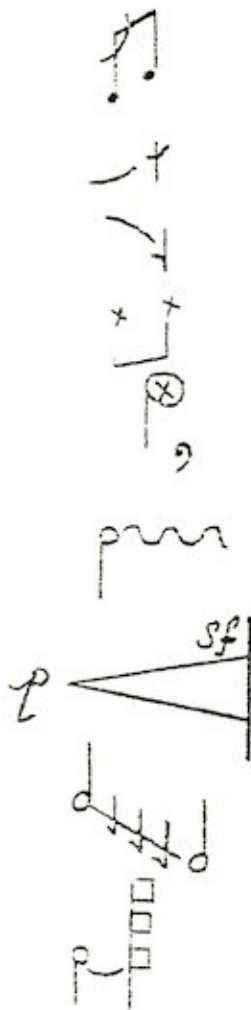
SHE

She whispers, fantasizing,
The chamber is barren
All of us recognize our void view.

*From THE POLICEMAN'S BEARD IS HALF CONSTRUCTED

Computer prose and poetry by Racter
The first book ever written by a computer
With kind permission of Warner Books
666 Fifth Avenue, New York, N.Y. 10103

Directions for the performance of
A FANTASY JOURNEY INTO THE MIND OF A MACHINE



In the nature of an appoggiatura

Glissando $\frac{1}{4}$ tone sharp

Glissando $\frac{1}{4}$ tone flat

Sprechstimme (speech song)

Half note sprechstimme

Glottal stop: shortest break without interfering
with the continuity of the phrase

Wide vibrato

Vocal:

Sound cut-off as in the end attack of taped sound
played backward (glottal stop).

Saxophone:

start with soft attack, molto crescendo, sharp
tongue release (same effect as singer)

Gliss slowly down in quarter tones.

Multiphonic.

OSSIA: Use principal note only

The songs may be sung in any order, and may be
programmed separately.

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Tango

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Tango tempo ($\text{♩} = 72 \pm$)

Soprano

Bliss- - - -

E♭ Alto Saxophone

mf

pp

ful

Bliss - - ful qui-et bliss-ful - - bliss -

full qui - et qui - - at the

3 Be Bop

cresc.

rock-ing of a re - cent love is

6 3 cresc mf 3 3

both re pose and anguish in my faint-ing dreams

gliss

mf

Be Bop

dreams

(Be Bop)

f

p *cresc.* *mp* *mf*

faint - - - ing dreams

p *mp* *cresc.*

Dreams

f *mf* *Be Bop*

Melodrama I Helene & Benton

3

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$\text{♩} = 69$ fast step on the ♩

low, guttural effect

mf

mf Declamatory

The

ques - - - tion

(mf-mp)

or con - di - tion

is in - - -

ter - est - ing

ne-ver - the-less

to em - bar-rass Ben-ton

cresc

will en-rage He - - le - ne

(an aside) clear-ly they watch their af-fairs

They re-cog - nize that doves wing

ff *gliss.* *f* *mf* *mp* *cresc.*

and dogs

sf *stiss.* (*spread it out!*)
bark at all e-vents they try to aid each o-ther in in-cit-ing these crea-

-tures of fan-ta-sy

(*as in the beginning*)

mf

They dream

mp
of dogs and jack-els

cresc. *mp*

Berceuse

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$\text{♩} = 108$ rocking motion

mp *port* *no vib.* *vib* *mp*

mp expressive *tr* *port*

From wa - - - - - ter and - - - - -

intense *cresc.* *tr* *mf*

time a vis - age

cresc. *tr* *mf*

bounds and tum - bles

tr *tr* *tr* *mf*

tenderly *mp* *cresc.* *f* *dim*

I seek - - - - - sleep - - - - - and - - - - - need re - pose - - - - -

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

* glottal stop, shortest break possible without breaking the continuity of the phrase.

But miss the quiet

move - - - ment of my

dreams my dreams of my

dreams

no vib. vib.

Melodrama II Bill & Sarah

9

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♩ = ca 60

p *sf* *sim.*

re - - - flec - - - tions

**** *p* *sf* *sim.*

mf re - flec - tions re - - - flec - - -

mf tions *mp* re - - flec - - - tions

mf *mp*

and im - - - a im - - - a

cresc. 6 *f* *mf* *5* *5*

port *slow* *aff.* *mf* *mf*

ma - ma - ma - ma - ma ges ap - pear

p *f* *p* *mp*

* sound cut-off as in attack of taped sound played backward (glottal stop)

* soft attack, molto cresc., sharp tongue release (same effect as singer)

hushed *mp* and are watched and seen and seen by Bill and Sa - -

- - rah though their pas - - sion is pale and

tr (a) *mf* *pliss. pliss.* *mf*

their hearts shattered shat - - tered there is

tr (a) *mf* *mp* *mf*

no - thing to be done there is some-thing

tr *mf* *f* *p*

something to be done A tor - - pid bad - ger

mf *p*

sleeps in their fan - ta - sies

and they

dream of Ez - gles wing - ing wing - ing

wing - ing in the cold air of

night

a niente

Bloom

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 $\text{♩} = 96$ with dramatic intensity

mf
A

tr tr tr tr tr tr tr tr

p *sf* *ff* *p* *sf* *ff* *mp*

hot and tor

pliss. *fltr.* *mf* *mp* *mf* *legatissima-narrow intervals, closer to quarter tones*

-rid bloom which fans wise

tr *pliss.* *tr* *tr* *tr* *tr* *sf* *fltr.* *mp* *mf*

flames and begs

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *sf* *sf* *sf* *sf* *sf* *sf* *f* *sf* *f* *ppp* *no v.b.*

Slower tempo $\text{♩} = 72$

to be re-deemed re-deemed

al niente *fltr.*

Handwritten musical score for a piece titled "Bloom", page 13. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes lyrics and various musical notations such as dynamics, articulations, and performance instructions.

Staff 1: *mp* *cresc.* *f* *ff* *gliss.* *pp*

Staff 2: *mf* *gliss.* *mf* *mp* *gliss.* *mf*

Staff 3: *f* *accel.* *f* *mf* *accel.* *f*

Staff 4: *ff* *mf* *slow gliss.* *sim* *cresc.* *gliss.*

Staff 5: *mf* *gliss.* *gliss.* *slow gliss.* *sim* *cresc.*

Staff 6: *mf* *no gliss.* *5* *3*

Staff 7: *mf* *no gliss.* *5*

Lyrics:

by

for-ces black and strong

strong will wi - ll

will now ap - pose ap -

pose ap - - - pose ap - pose my n2-ked

will

mf f cresc. - - -

will and force me

ff mp

in - to re - - - gions

mf f

of des - - pair

trw trw trw trw trw

mp - sf f - ff - p - niente

She a theatre piece

15

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$\text{♩} = \text{ca } 92$ (should be very flexible) *p*

(wave motion) *pp* *p* *pp*

She whis - pers — — — — — whi - - - - -

(wave motion) *pp* *p* *pp*

sim

is sp per - sh - e — — — — — whi

sim

trill with tongue
on upper palate

sp pe swis — — — — — p hi — ss per — — — — — p swisp per-rr ~~~

** anxious laugh*

hale

hu she — wh - i sper per sh' e wi sp per she sper p (gasp)

subito p

whi - - - - - iss per spur swiss hiss pur — — — — — She

* borderline between speaking and singing approximate pitches
** pronounced gliss with soprano (should create beats on the tritone)

mp wi - Hiss - swiss - p per - z m *sub.* * *p* whi - - sper

mf fan - ta - si - - - - zing *mp* m *mf* m

mf

surprise! *shock!* *frantic* *inhale* *gasp* *trill* *subsiding* *relaxed*
oh oh Wah! ah

questioning
kee kwi why who kee

Shout!

* finger trill on lips (two fingers)

frustration

muttering with tremolo

ti-hy me vo ti fa bo si fa an nat is I sigh zis zing etc. ~~~~~

stamp feet

sf sf

shake head

finger click

(both hands)
finger click

loud multiphonic-

(turning away)

turn back
mp subsiding

ah — oh — ee fa-n ta —

tenderly (wave motion)

*mp**f**mp**f**mp**f*Happy
hum *mp*

si (gh)

m — fan —

ta — — — si (gh) — — — z — ing —

cresc.

mf *legatissimo*

* tongue back of upper front teeth

f bursts of laughter (clapping hands) x x x x x x x x x x

tr *f*

gaily *gliss.* *well-articulated*

to - wee ta ha ha he - ah fi (gh) deah deah etc.

tr *no Vib.* *Slower! ♩ = 76* a hollow mood to the end

ah the chamber is bar - ren

mp 3

All of

Smorz

wave motion *mf* *mp* *mf* *mp*

us re - - - cog - nize

mf *mp* *mf* *mp*
(Should produce beats)

Handwritten musical score for a song titled "She". The score is written on four staves. The first staff contains the lyrics "our", "void", and "view". The second staff contains the lyrics "view". The third staff contains the lyrics "view" and "mf". The fourth staff contains the lyrics "mf". The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (*sfp*, *f*, *mf*). There are also triplets and slurs indicated. The score is written in ink on a white background.

our void view

view

view

mf

Seattle, WA
January, '85

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