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An Unaware Cosmos

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# **An Unaware Cosmos**

(2012-18)

modular cycle for multiple soloists and chamber ensembles

Supported in part by a fellowship from the University of North Texas  
Institute for the Advancement of the Arts.

duration: variable



## Performance Notes

*An Unaware Cosmos* is a cycle of nineteen works, scored for a variety of soloists and small chamber ensembles that are to be combined in a modular fashion. A given performance of *An Unaware Cosmos* must include no fewer than three modules, which may be arranged in any number of ways according to the specific instructions accompanying each score within the cycle. Once the work begins, however, the performance should be continuous—i.e., there should be no substantial breaks between the various modules.

### STRUCTURE:

At the outset, it will be necessary to clarify a few terms that are used herein, so as to distinguish the various structural properties and hierarchies of this work:

- **Module:** This refers to any of the individual works in the cycle; these might traditionally be referred to as “movements,” though because they are performed concurrently rather than consecutively—and because their arrangement is not fixed—the term “module” is used here instead.
- **Episode:** This refers to a self-contained section within a module, usually set off from one another by fermatas, caesuras, and/or double bars in the score (as in *Transient Dominion*, for example).
- **Iteration:** In discontinuous modules (usually those of a recurring nature), each occurrence is referred to as an iteration. Often there are specific instructions as to the interpretation of each iteration (as in *Shadows on the Horizon*, for example).
- **Event:** This typically refers to a musical unit that is smaller than either an episode or an iteration, and which may be part of a larger musical unit; thus, a given iteration of a module may consist of several events (as in *A Delicate Geometry*, for example).

Because each module has a distinctive and often uniform character, a performance of *An Unaware Cosmos* is highly dependent on the relationships between the selected modules, perhaps more so than those within any given module. Consequently, these modules are not intended to be performed independently. In order to enhance the contrapuntal possibilities within a given performance of the work, it is important to consider the various relationships of the modules with regard to temporality and character, as indicated below:

### TEMPORALITY:

Modules may either be either Continuous or Discontinuous (the latter of which are divided into three categories):

- **Continuous (C)** — Once begun, these modules proceed through to the end without significant or sustained breaks in the continuity. Continuous modules may include looped or suspended sections, indicated by repeat brackets and fermatas, respectively; however, these modules occur once and only once in a given realization
- **Discontinuous: Intermittent (I)** — These modules may be broken up according to indications in the score, often into shorter units that are interjected into the other modules. Segments are separated by pauses (marked with caesuras and fermatas in the score) of varying lengths, to be determined by the performers/conductor.
- **Discontinuous: Sectional (S)**: These modules consist of segments that are typically longer than the Intermittent modules, but may be broken or suspended at certain points as indicated in the score.
- **Discontinuous: Recurring (R)** — These modules are of a consistent character throughout, and may be broken into segments of varying lengths, usually at any place in the score as determined by the performers.

### CHARACTER:

Modules may be distinguished according to the following general characteristics:

- **Assertive (A)** — These modules are the most prominent, usually interrupting or overpowering concurrent modules.
- **Passive (P)** — These modules tend to be relegated to the background, as a result of lower dynamics, thinner textures, and/or simpler rhythms, and are often obscured by concurrent modules.
- **Neutral (N)** — These modules may not be characterized as either assertive or passive, and are generally consistent in their character.
- **Varied (V)** — These modules have variable characteristics, and may range from passive to assertive.

Staging of the work is important, as the individual modules must be self-contained spatially as well as musically. A performance of *An Unaware Cosmos* should take advantage of the entire performance space, including stages and balconies, as appropriate. Coordination of modules may be achieved in one of three ways, depending on which modules are performed and how they are arranged in relation to one another: (a) by internal cues within and between ensembles/soloists; (b) by the use of a web-based cuing system (available from the composer); or (c) by the use of one or more conductors.

In realizations performed by smaller ensembles, it may be necessary for players to perform in more than one module; for example, a performance by a standard Pierrot ensemble may include *Unweaving a Rainbow*, *Celestial Teapot*, *The Illusion of Permanence*, *On the Perimeter of Ignorance*, and *Que sçay-je?*, which would require the violinist, percussionist, and pianist to perform in more than one module. In such instances, it may not be possible to spatially separate the various sub-ensembles, although the performers should be arranged in a way that allows the modules to be clearly differentiated.

Optional tuning: In realizations with four or more modules, it may be desirable for some of the ensembles to tune a quarter-step below standard pitch (c. A=427), resulting in a rich microtonal spectrum between modules. Of course, this will not be possible with modules that include fixed-pitch instruments (e.g., piano, celesta, mallet percussion). In such cases, alternatively tuned ensembles should make up between a third and half the total number of modules included in a given realization.

Below are the nineteen modules that comprise *An Unaware Cosmos*:

- **Unweaving a Rainbow**: viola (or violin, or violoncello), piano [C, N] (p. 3)
- **Transient Dominion**: Flugelhorn (or trumpet), bass trombone, percussion (one player: 3 cymbals, tam-tam, 4 tom-toms, bass drum), piano [I, A] (p. 11)
- **The Indelible Stamp of Our Lowly Origin**: 4 contrabasses [C/S, N] (p. 21)
- **Blind Watchmaker**: contrabassoon (or B $\flat$  contrabass clarinet), 2 percussion (4 woodblocks; 4 log drums) [C/R, A] (p. 29)
- **Celestial Teapot**: percussion (one player: vibraphone, 3 crotales, 3 tam-tams), piano (or harp) [R, P] (p. 35)
- **La Contagion sacrée**: trumpet, horn, trombone (or 3 horns); percussion (optional, one player: afuche, shaker, or sand blocks) [S, A] (p. 41)
- **The Illusion of Permanence**: violin, violoncello [C, V] (p. 47)
- **Shadows on the Horizon**: string quartet [R, A] (p. 53)
- **Die Tyranei der Mehrheit**: low brass (four parts, up to four players per part, drawn from bass trumpets, euphoniums, tubas); percussion (2 to 4 players: chimes, tam-tams required; gongs, bell plates, and almglocken, *ad libitum*). [I, A] (p. 59)
- **Pascal's Fallacy**: saxophone quartet (SATB, ATTB, AAAA) [R, A] (p. 65)
- **A Fleeting Symmetry**: guitar, harp, harpsichord [R, N] (p. 69)
- **Glorious Accidents**: 4 mixed double reeds and/or saxophones [R, N] (p. 79)
- **On the Perimeter of Ignorance**: piccolo, celesta, flexatone [R, A] (p. 83)
- **A Splendid Torch**: solo piccolo trumpet [I, A] (p. 97)
- **Que sçay-je?**: solo E $\flat$  clarinet [S, A] (p. 101)
- **A Delicate Geometry**: voice (countertenor or mezzo-soprano), electric guitar, accordion (or harmonium, or portable organ), [R, P] (p. 105)
- **...e pur si muove**: solo violin [I, V] (p. 113)
- **La vanité des superstitions**: alto flute, English horn, bass clarinet, horn, bassoon [S, V] (p. 119)
- **A Noble Ideal**: solo xylophone [S, A] (p. 127)

This is a transposed score.

## Program Note

The history of art, music, and literature through the ages is rife with works rooted in their respective cultural mythologies; in contrast, the influence of science and mathematics on the arts has historically been more theoretical in nature (e.g., the overtone series and musical temperament, the golden ratio in ancient Greek architecture, tessellations in Moorish tile work, or the introduction of perspective in Renaissance painting). Only during the past half-century or so have such paradigms—as manifestations of objective reality—served as a basis for artistic expression.

While my own work has regularly drawn upon models and metaphors from mathematics and the sciences as an expression of the natural world, I have become increasingly compelled in recent years—in part as a response to the preponderance of works that extol the pervasive mythologies of our present culture—to create a work that pays homage to those freethinkers who have devoted their lives to the pursuit of truth, many of whom suffered persecution and punishment by the authorities of their respective eras. In that spirit, *An Unaware Cosmos* was conceived as a celebration of humankind's quest for knowledge through skepticism and critical inquiry, as well as a rebuke of the tribalism, superstition, and sophistry that continue to characterize much of our society well into the 21<sup>st</sup> century. Concepts relating to cosmology, evolutionary biology, and genetics—as well as aspects of materialism, existentialism, humanism, and other nontheistic philosophies—have informed this modular work for multiple soloists and mixed chamber ensembles.

The polyvalent and mutable arrangement of the nineteen modules that comprise this cycle are intended to explore a variety of relationships—timbral, spatial, conceptual, structural—both within and between modules. In performance, music from these distinct modules is fragmented, dislocated, suspended, disrupted, and penetrated, often in unpredictable ways. This approach to form suggests an Eternalist model of time, whereby all possible events theoretically exist, while our ability to experience them is restricted to the present moment; thus, any given realization of *An Unaware Cosmos* is simply one of a potentially limitless number of ways the work may unfold. Applying this concept to the listening experience challenges our teleological assumptions regarding musical form, which are themselves the result of centuries-old cultural biases.

*An Unaware Cosmos* was supported in part by a fellowship from the Institute for the Advancement of the Arts at the University of North Texas. The complete cycle was premiered on 26 October 2018 at the University of North Texas Murchison Performing Arts Center.



## Unweaving a Rainbow

for viola (or violin, or violoncello) and piano

*To explain all nature is too difficult a task for any one man or even for any one age.  
'Tis much better to do a little with certainty, and leave the rest for others that come after you,  
than to explain all things by conjecture without making sure of any thing.*

— Isaac Newton, *Opticks* notes (1704)

*There was an awful rainbow once in heaven:  
We know her woof, her texture; she is given  
In the dull catalogue of common things.  
Philosophy will clip an Angel's wings,  
Conquer all mysteries by rule and line,  
Empty the haunted air, and gnomed mine—  
Unweave a rainbow, as it erewhile made  
The tender-person'd Lamia melt into a shade.*

— John Keats, *Lamia* (1819)



# Unweaving a Rainbow

## Performance Notes

**Instrumentation:** viola (or violin, or violoncello) and piano.

**Properties:** Continuous, neutral.

### Interpretation:

- Rather than approaching this module as an accompanied viola (violin/violoncello) solo, the performers should consider it to be a duo with two equal but independent parts, each undergoing a series of unsynchronized rhythmic expansions and contractions as part of a larger cycle. In contrast to a typical accompanied solo—where the piano accompanist follows the lead of the solo part—in this case, the more freely-notated viola (violin/violoncello) part should follow the metronomically-strict piano part, which may serve as a point of reference throughout. Because of their independent trajectories, precise alignment of the two parts is not as critical as the overall process itself.

- The viola (violin/violoncello) part is notated in proportional notation, and is thus much more rhythmically pliable than the piano part; the piano part is notated in strict time, and it is important that the metric relationships within this part are maintained throughout. The shorter durations in the piano are to be played as block chords, gradually becoming arpeggiated as the durations increase: these arpeggiations become slower and more deliberate as the note values continue to increase. This process then reverses, as the durations decrease in value, before repeating the entire cycle. It is important that the indicated durations are maintained during the more expansive sections even though the arpeggiations obscure the precise attack points.

- Although intended as part of the larger cycle, this is one of the few modules in *An Unaware Cosmos* that may be performed as a stand-alone work. (If played as an independent work, the fermatas at the beginning and end may be held for 7-10 seconds; these fermatas may be substantially longer when performed with other modules.)

**Set-up:** Due to the relative weight of this module in comparison to the others in the cycle, it is best to have the performers placed in a prominent location on the stage in performance.

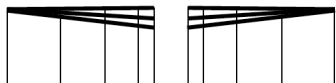
### Symbols:



*Senza misura*



Extended fermata



Accelerando/ritardando



Durational continuum within *senza misura* section; values arranged from shortest to longest (precise durations *ad libitum*)



Continuum of rests/breaks within *senza misura* sections; values arranged from shortest to longest (precise durations *ad libitum*)

# Unweaving a Rainbow

from *An Unaware Cosmos*

Joseph Klein

2012/14

**Delicate, suspended**

The score is divided into four systems, each starting with a double bar line and a measure number (6, 8, 9).

- System 1 (Measures 6-7):** Viola part begins with a whole note chord (F4, C5) marked *pp*. Piano part has a whole note chord (F4, C5) marked *mp sempre legato*. A dynamic wedge indicates a crescendo to *p espress. sempre*. Tempo markings: ♩ = 108; ♩ = 72. A dashed line indicates an *8va* transposition for the piano accompaniment.
- System 2 (Measures 8-9):** Viola part has a half note (F4) marked *poco*, followed by a half note (C5) marked *p*, then a half note (F4) marked *mf*, and finally a half note (C5) marked *p*. Piano part continues with chords and arpeggiated figures.
- System 3 (Measure 8):** Viola part has a whole note (F4) marked *poco*, followed by a whole note (C5) marked *p*. Piano part continues with chords and arpeggiated figures.
- System 4 (Measure 9):** Viola part has a whole note (F4) marked *n*, followed by a whole note (C5) marked *p*. Piano part continues with chords and arpeggiated figures. The system ends with the instruction *(simile, sempre)*.

Unweaving a Rainbow

11

VA

PF

*poco*

*mf*

*poco*

16b

VA

PF

*f*

*mp*

19b

VA

PF

*n*

*mp*

21

VA

PF

Unweaving a Rainbow

23

VA

PF

*mf* *mp*

28

VA

PF

*n*

31b

VA

PF

*mp*

32b

VA

PF

*poco* *f* *mp*

# Unweaving a Rainbow

34b

VA

PF

*poco*

*n*

39

VA

PF

*mp*

*8va*

42b

VA

PF

*mf*

*ff*

44b

VA

PF

*f*

*mf*

*mp*

Unweaving a Rainbow

46

VA

PF

*n*

*p*

49

VA

PF

*8va*

54

VA

PF

*mf*

*p*

56

VA

PF

*poco*

*pp*

*n*

(*And.*)

(*al niente*)



# Unweaving a Rainbow

from *An Unaware Cosmos*

Joseph Klein

2012/14

**Delicate, suspended**

The score is divided into four systems, each with a Violin (VN) and Piano (PF) part. The first system (measures 6-9) features a violin part starting with a *pp* dynamic and a piano part with a *mp* dynamic and *sempre legato* instruction. The tempo is marked as  $\text{♩} = 108$ ;  $\text{♩} = 72$ . The second system (measures 10-13) shows the violin part with dynamics *p*, *mf*, and *p*, and the piano part with a *poco* marking. The third system (measures 14-17) continues with the violin part and piano part, including a *poco* marking and a *(simile, sempre)* instruction. The fourth system (measures 18-21) features the violin part with dynamics *n* and *p*, and the piano part with a *poco* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



Unweaving a Rainbow

11

VN

PF

*poco*

*mf*

*poco*

16b

VN

PF

*f*

*mp*

19b

VN

PF

*n*

*mp*

21

VN

PF

Unweaving a Rainbow

23

VN

PF

*mf* *mp*

28

VN

PF

*n*

31b

VN

PF

*mp*

32b

VN

PF

*poco* *f* *mp*

# Unweaving a Rainbow

34b

VN

PF

*poco*

*n*

39

VN

PF

*mp*

*8va*

42b

VN

PF

*mf*

*ff*

44b

VN

PF

*f*

*mf*

*mp*

Unweaving a Rainbow

46

VN *b<sub>2</sub>* *n* *p*

PF 6/4 3/2 2/4 9/8 2/4

49

VN *b<sub>2</sub>* *8<sup>va</sup>*

PF 2/4 9/16 2/4 6/8 3/2 6/4

54

VN *mf* *p*

PF 6/4 3/1 8/8 8/8 2/9

56

VN *poco* *pp* *n*

PF 2/9 8/8 8/8 8/8

(*And.*) *(al niente)*

11/18/18



# Unweaving a Rainbow

from *An Unaware Cosmos*

Joseph Klein

2012/18

**Delicate, suspended**

The score is divided into four systems, each with a Violoncello (VC) and Piano (PF) part. The key signature is one flat (B-flat major/D minor). The tempo is marked *Delicate, suspended*. The first system (measures 6-9) features a *pp* dynamic for the cello and *mp sempre legato* for the piano. The piano part includes a *rec.* (recording) bracket. The second system (measures 10-13) shows dynamics of *poco*, *p*, *mf*, and *p* for the cello, and *rec.* for the piano. The third system (measures 14-17) features *poco* dynamics for both parts, with *rec.* for the piano. The fourth system (measures 18-21) shows dynamics of *n* and *p* for the cello, and *rec.* for the piano, ending with the instruction *(simile, sempre)*. The piano part includes various chordal textures and melodic lines, with some notes marked *8va* (octave up).

Unweaving a Rainbow

11

VC

PF

*poco*

*mf*

*poco*

6/8 3/4 6/16 3/4 9/8

16b

VC

PF

*f*

*mp*

2/2 9/4 2/1

19b

VC

PF

*n*

*mp*

6/2 3/1

21

VC

PF

3/1 6/4 3/2

Unweaving a Rainbow

VC 23

PF

*mf* *mp*

VC 28

PF

*n*

VC 31b

PF

*mp*

VC 32b

PF

*poco* *f* *mp*



Unweaving a Rainbow

34b

VC

PF

*poco*

*n*

39

VC

PF

*mp*

*8va*

42b

VC

PF

*mf*

*ff*

44b

VC

PF

*f*

*mf*

*mp*

Unweaving a Rainbow

46

VC

PF

*n*

*p*

8va

49

VC

PF

8va

54

VC

PF

*mf*

*p*

56

VC

PF

*poco*

*pp*

*n*

(Ped.)

(al niente)

11/18/18



## Transient Dominion

for Flugelhorn (or trumpet), bass trombone, percussion, and piano

*Look in the mirror, and don't be tempted to equate transient domination with either intrinsic superiority or prospects for extended survival.*

— Stephen Jay Gould, *Full House* (1996)

*Man is a marvelous curiosity ... he thinks he is the Creator's pet ... he even believes the Creator loves him; has a passion for him; sits up nights to admire him; yes and watch over him and keep him out of trouble. He prays to him and thinks He listens. Isn't it a quaint idea?*

— Mark Twain, *Letters from the Earth* (c.1909)

## Transient Dominion

### Performance Notes

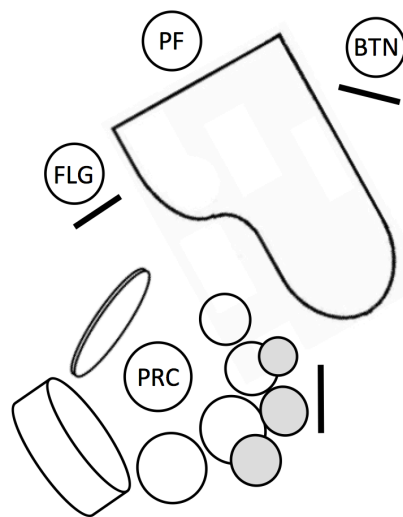
**Instrumentation:** C Flugelhorn (or C trumpet), bass trombone, percussion, piano. The percussion part requires three splash cymbals, a medium tam-tam, four tom-toms, and a bass drum, all to be played with snare drum sticks throughout. All tom-tom rolls should be performed as open rolls; cymbals and tam-tam should be struck at the edges with the shaft of the stick. If possible, the bass drum should be struck with the butt of the stick.

**Properties:** Intermittent, assertive.

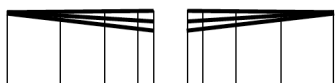
#### Interpretation:

- This module may occur at any point throughout a given realization of *An Unaware Cosmos*, and is divided into seven episodes—indicated by rehearsal letters A through G, and separated by caesuras and fermatas in the score.
- Players must begin with Episode A, after which the remaining episodes may be played in any order.
- There is no maximum duration for pauses between episodes, but in no case should they be less than 30 seconds in duration.
- Each of the episodes must be played once and only once in a given realization of *An Unaware Cosmos*. The fermatas on the final note of each episode should be held as long as the brass players can sustain them; percussion and piano should continue to resonate after the brass cut off.

**Set-up:** Performers should be set up as indicated at the right, with the Flugelhorn and bass trombone flanking the piano (on the treble side and bass sides, respectively), preferably standing. The piano lid should be opened at full stick, or removed from the piano completely so as not to obstruct the view of the performers and to allow maximum volume from the instrument. Because the percussion is featured in this module, the battery should be set up in front of the accompanying instruments.



#### Symbols:



Accelerando/ritardando (within the duration indicated)



Short/longer break in sound (without disruption in tempo)

# Transient Dominion

from *An Unaware Cosmos*

Joseph Klein

2012/14

**A** Forceful ♩ = c 90

C Flugelhorn

Bass Trombone

Percussion

Piano

FLG

BTN

PR

PF

Transient Dominion

8

FLG

BTN

PR

PF



12

30''+

FLG

BTN

PR

PF

3 4

4 4

non dim.

f

f

f

non dim.

f

c. 38''





Transient Dominion

22 **C** 30"<sup>+</sup>

FLG *f* *f* *f* *f* *non dim.*

BTN *f* *f* *f* *non dim.*

PR *f* *mp sub.* *f*

PF *ff*

c. 9"

25 **D**

FLG *f* *f* *f* *f* *f* *f* *f* *f*

BTN *f* *f* *f* *f* *f* *f* *f* *f*

PR *f* *mp* *f* *mp*

PF *ff*

4.

Transient Dominion

29

FLG

BTN

PR

PF

32

FLG

BTN

PR

PF

30"<sup>+</sup>

c. 30"



Transient Dominion

43 30"+

FLG *f* *f non dim.*

BTN *f* *f non dim.*

PR *mp sub.* *f*

PF *f* *f non dim.*

*7*

*Xco.* c. 19"



45 G

FLG *f* *f* *f* *f* *f* *f* *f*

BTN *f* *f* *f* *f* *f* *f* *f*

PR *f* *fp* *f* *f*

FLG *f* *f* *f*

*7*

Transient Dominion

49

FLG

BTN

PR

PF

53

30"+

FLG

BTN

PR

PF

# The Indelible Stamp of Our Lowly Origin

for four contrabasses

*... with all his noble qualities, with sympathy which feels for the most debased, with benevolence which extends not only to other men but to the humblest living creature, with his god-like intellect which has penetrated into the movements and constitution of the solar system — with all these exalted powers—  
Man still bears in his bodily frame the indelible stamp of his lowly origin.*

— Charles Darwin, *The Descent of Man* (1871)

*We are just an advanced breed of monkeys on a minor planet of a very average star.  
But we can understand the Universe. That makes us something very special.*

— Stephen Hawking (1988)

# The Indelible Stamp of Our Lowly Origin

## Performance Notes

**Instrumentation:** 4 contrabasses

**Properties:** Continuous or sectional, neutral.

**Interpretation:**

- The work is in three sections—labeled A, B, and C in the score—which must be played in sequence.
- The three sections may be played continuously without breaks; alternatively, this module may be broken into independent episodes by interpolating pauses between any or all of these sections. Thus, the following realizations are possible:
  - A+B+C (continuous, no pause)
  - A [pause]; B+C
  - A+B [pause]; C
  - A+B [pause]; B+C
  - A [pause]; B [pause]; C
  - A [pause]; B [pause]; B+C
  - A+B [pause]; B [pause]; C
  - A+B [pause]; B [pause]; B+C
- There is no maximum duration for pauses between episodes, but in no case should they be less than 60 seconds.
- In those instances where section B is played together with either A or C in a given iteration, repeats in that section are optional; where B is played as an independent episode, it should be repeated at least three times.
- The fermatas at the end of m.35 and m.41 are optional, and are to be used only at the beginning or end of a given iteration (in cases where pauses are interpolated between sections), and never in the middle of an iteration.
- In non-continuous realizations of this module, the beginning and ending of each iteration may be interpreted in any of the following ways:
  - Ending section A: sustain and fade out over 10 to 20 seconds during fermata in m. 35.
  - Ending section B: repeat *ad libitum*; fade out over 10 to 20 seconds during one of these repeats.
  - Ending section B: repeat *ad libitum*; sustain and fade out over 10 to 20 seconds during fermata in m. 41.
  - Beginning section B: fade in over 10 to 20 at fermata in m. 35 before resuming play; repeat *ad libitum*.
  - Beginning section B: players enter at arrows (staggered entrances) in m. 36; repeat *ad libitum*.
  - Beginning section C: fade in over 10 to 20 at fermata in m. 41 before resuming play.
  - Beginning section C: players enter at arrows (staggered entrances) in m. 42.

**Optional Tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** The four bassists should be arranged in a slightly curved row (so as to see each other while playing), about 2 to 3 feet apart, preferably along a wall (either on stage or elsewhere in the hall).

# The Indelible Stamp of Our Lowly Origin

from *An Unaware Cosmos*

Joseph Klein

2012/14

**A** Lugubrious ♩/♩. = 72

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

CB 1

CB 2

CB 3

CB 4

CB 1

CB 2

CB 3

CB 4

*p*

*cresc.*

*mf*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*



The Indelible Stamp of Our Lowly Origin

12

CB 1

CB 2

CB 3

CB 4

*ff* *poco* *ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf* *ff* *mf*

*ff* *mf*

*ff* *mf*

Detailed description: This system contains measures 12, 13, and 14. The music is in 8/8 time with a key signature of one flat. CB1 (Treble Clef) has a melodic line with slurs and accents. CB2 (Bass Clef) features a complex rhythmic pattern with slurs and accents, including dynamic markings *ff*, *poco*, *ff*, and *mf*. CB3 (Bass Clef) has a similar rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*. CB4 (Bass Clef) has a rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*.

15

CB 1

CB 2

CB 3

CB 4

*ff* *mf* *ff* *poco* *ff* *mf*

*ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf*

Detailed description: This system contains measures 15, 16, and 17. The music continues in 8/8 time with a key signature of one flat. CB1 (Treble Clef) has a melodic line with slurs and accents, including dynamic markings *ff*, *mf*, *ff*, *poco*, *ff*, and *mf*. CB2 (Bass Clef) features a complex rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*. CB3 (Bass Clef) has a similar rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*. CB4 (Bass Clef) has a rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*.

18

CB 1

CB 2

CB 3

CB 4

*ff* *mf*

*ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf*

Detailed description: This system contains measures 18, 19, and 20. The music continues in 8/8 time with a key signature of one flat. CB1 (Treble Clef) has a melodic line with slurs and accents, including dynamic markings *ff* and *mf*. CB2 (Bass Clef) features a complex rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*. CB3 (Bass Clef) has a similar rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*. CB4 (Bass Clef) has a rhythmic pattern with slurs and accents, including dynamic markings *ff* and *mf*.

The Indelible Stamp of Our Lowly Origin

21

CB 1

CB 2

CB 3

CB 4

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Detailed description: This system contains measures 21, 22, and 23. It features four staves: CB 1 (Treble clef), CB 2 (Bass clef), CB 3 (Bass clef), and CB 4 (Bass clef). The music is in 8/8 time. Measure 21 shows a melodic line in CB 1 and a rhythmic accompaniment in CB 2, 3, and 4. Measure 22 has a similar structure with some chromatic movement in CB 1. Measure 23 continues the pattern. Dynamics include *ff* and *mf* with hairpins. There are also accents and slurs throughout.

24

CB 1

CB 2

CB 3

CB 4

*ff* *poco* *ff* *mf* *ff* *poco* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Detailed description: This system contains measures 24, 25, and 26. The notation is similar to the previous system. Measure 24 introduces a *poco* marking. Measure 25 has a *#2* marking above the staff. Measure 26 concludes the system. Dynamics include *ff*, *mf*, and *poco*. There are also accents and slurs throughout.

27

CB 1

CB 2

CB 3

CB 4

*poco* *ff* *mf* *ff* *poco* *ff* *mf* *ff* *poco* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Detailed description: This system contains measures 27, 28, and 29. The notation is similar to the previous systems. Measure 27 has a *poco* marking. Measure 28 has a *#2* marking above the staff. Measure 29 concludes the system. Dynamics include *ff*, *mf*, and *poco*. There are also accents and slurs throughout.

The Indelible Stamp of Our Lowly Origin

30

CB 1  
8 *ff* *mf* *ff* *poco* *ff* *mf* *ff* *poco* *ff*

CB 2  
8 *ff* *mf* *ff* *mf* *ff* *mf* *ff*

CB 3  
8 *mf* *ff* *mf*

CB 4  
8 *ff* *mf* *ff* *mf* *ff*

Detailed description: This system contains measures 30, 31, and 32. It features four staves: CB 1 (Treble clef), CB 2 (Bass clef), CB 3 (Bass clef), and CB 4 (Bass clef). The music is in 8/8 time. CB 1 has a melodic line with accents and dynamic markings of *ff* and *mf*, with *poco* markings above the notes. CB 2 and CB 4 have similar melodic lines with *ff* and *mf* dynamics. CB 3 provides a harmonic accompaniment with *mf* and *ff* dynamics.

33

CB 1  
8 *mf* *ff* *poco* *ff* *mf* *ff* *poco* *ff*

CB 2  
8 *mf* *ff* *mf* *ff* *mf* *ff* *mf*

CB 3  
8 *ff* *mf* *ff*

CB 4  
8 *ff* *mf* *ff* *mf*

Detailed description: This system contains measures 33, 34, and 35. The notation continues with similar dynamics and phrasing as the previous system. CB 1 features a *poco* marking above the notes in measures 34 and 35. CB 2 and CB 4 continue their melodic lines with *ff* and *mf* dynamics. CB 3 continues its accompaniment with *ff* and *mf* dynamics.

36

**B**

CB 1  
8 *f* *mf* *f* *mf* *f* *mf*

CB 2  
8 *f* *mf* *f* *mf*

CB 3  
8 (*mf*) *f* *mf* *f* *mf* *f*

CB 4  
8 *f* *mf* *f* *mf*

Detailed description: This system contains measures 36, 37, and 38. A box labeled 'B' is placed above measure 36. Downward-pointing arrows indicate accents on the first notes of measures 36, 37, and 38 in all four staves. The dynamics are primarily *f* and *mf*. CB 3 has a *(mf)* marking in measure 36. The music concludes with a final note in measure 38.

The Indelible Stamp of Our Lowly Origin

39

CB 1  
8 *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*

CB 2  
8 *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*

CB 3  
8 *mf* *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf* *f*

CB 4  
8 *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*

Detailed description: This system contains measures 39, 40, and 41. It features four staves labeled CB 1 through CB 4. CB 1 is in treble clef with an 8-measure rest at the beginning. CB 2, CB 3, and CB 4 are in bass clef. The music consists of eighth and sixteenth notes with various dynamics and hairpins. Measure 39 starts with a forte (f) dynamic in CB 1 and CB 2, which then transitions to mezzo-forte (mf). CB 3 starts at mf and has dynamic changes to f and back to mf. CB 4 starts at f and transitions to mf. The system concludes with repeat signs.

42

C

CB 1  
8 *ff*  $\rightrightarrows$  *mf*

CB 2  
8 *ff*  $\rightrightarrows$

CB 3  
8 (*mf*) *ff*  $\rightrightarrows$  *mf*

CB 4  
8 *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$  *mf*

Detailed description: This system contains measures 42, 43, and 44. It features four staves labeled CB 1 through CB 4. A box labeled 'C' is positioned above measure 42. CB 1 is in treble clef with an 8-measure rest. CB 2, CB 3, and CB 4 are in bass clef. Measure 42 begins with a double bar line and a downward-pointing arrow above CB 1. The music features eighth and sixteenth notes with accents and dynamic markings. CB 1 starts with fortissimo (ff) and transitions to mf. CB 2 starts with ff and transitions to mf. CB 3 starts with mf in parentheses and transitions to ff and then mf. CB 4 starts with ff and transitions to mf, then back to ff and mf. The system concludes with repeat signs.

45

CB 1  
8 *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$

CB 2  
8 *ff*  $\rightrightarrows$  *mf*

CB 3  
8 *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$  *mf* *ff*  $\rightrightarrows$

CB 4  
8 *ff*  $\rightrightarrows$  *mf*

Detailed description: This system contains measures 45, 46, and 47. It features four staves labeled CB 1 through CB 4. CB 1 is in treble clef with an 8-measure rest. CB 2, CB 3, and CB 4 are in bass clef. The music consists of eighth and sixteenth notes with accents and dynamic markings. CB 1 starts with ff and transitions to mf, then back to ff and mf. CB 2 starts with ff and transitions to mf. CB 3 starts with ff and transitions to mf, then back to ff and mf, and finally to ff. CB 4 starts with ff and transitions to mf. The system concludes with repeat signs.

The Indelible Stamp of Our Lowly Origin

48

CB 1 *mf* *dim.*

CB 2 *ff* *mf* *ff* *mf*

CB 3 *mf*

CB 4 *ff* *mf* *ff* *mf*

Detailed description: This system contains measures 48, 49, and 50. CB1 (Treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. Dynamics are *mf* and *dim.*. CB2 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *ff* and *mf*. CB3 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *mf*. CB4 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *ff* and *mf*. A double bar line is at the end of measure 50.

51

CB 1 *p*

CB 2 *ff* *mf* *ff* *mf* *dim.*

CB 3 *ff* *mf*

CB 4 *ff* *mf*

Detailed description: This system contains measures 51, 52, and 53. CB1 (Treble clef) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. Dynamics are *p*. CB2 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *ff* and *mf*. CB3 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *ff* and *mf*. CB4 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *ff* and *mf*. A double bar line is at the end of measure 53.

54

CB 1

CB 2 *p*

CB 3 *dim.* *p*

CB 4 *dim.* *p*

Detailed description: This system contains measures 54, 55, and 56. CB1 (Treble clef) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. Dynamics are *p*. CB2 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *p*. CB3 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *dim.* and *p*. CB4 (Bass clef) has a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2. Dynamics are *dim.* and *p*. A double bar line is at the end of measure 56.

## Blind Watchmaker

for contrabassoon (or B $\flat$  contrabass clarinet) and two percussion

*All appearances to the contrary, the only watchmaker in nature is the blind forces of physics... A true watchmaker has foresight: he designs his cogs and springs, and plans their interconnections, with a future purpose in his mind's eye. Natural selection, the blind, unconscious, automatic process which Darwin discovered... has no purpose in mind... If it can be said to play the role of watchmaker in nature, it is the blind watchmaker.*

— Richard Dawkins, *The Blind Watchmaker* (1986)

*The universe is the way it is, whether we like it or not. The existence or nonexistence of a creator is independent of our desires. A world without God or purpose may seem harsh or pointless, but that alone doesn't require God to actually exist.*

— Lawrence M. Krauss, *A Universe from Nothing* (2012)

# Blind Watchmaker

## Performance Notes

**Instrumentation:** contrabassoon (or B $\flat$  contrabass clarinet), 2 percussion (4 woodblocks; log drum(s) with 4 pitches). The percussionists use two mallets in each hand throughout: *forzandi*/accented notes are to be played with hard mallets (plastic, hard rubber); all other notes to be played with medium yarn mallets.

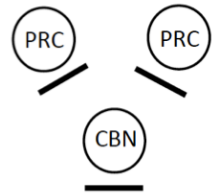
**Properties:** Continuous or recurring, assertive.

### Interpretation:

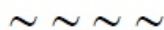
- This module is to proceed generally unaffected by disruptions from the other modules; however, the duration of the repeating percussion mobiles between each contrabassoon phrase may be adjusted according to the placement of any concurrent module(s).
- Each system of music beginning in m.6 is approximately 15 seconds in duration, notwithstanding the extended fermatas at the end of each contrabassoon phrase. During these fermatas, the percussionists repeat as indicated until the contrabassoonist resumes playing, cuing the percussionists to resume.
- This module may be played continuously, or may be divided into two separate iterations; in the latter case, the break may occur wherever there is a caesura and a double bar. When resuming play following a break, players may begin either with the repeated percussion mobiles or at the contrabassoon entrance following the caesura.
- While the percussionists should maintain their individual tempi as accurately as possible, it is not necessary (nor even possible, due to the phasing repeated measures) for their parts to align with one another, or with the contrabassoon part, as indicated in the score.
- The final percussion mobile may continue for up to two minutes beyond the end of the final contrabassoon phrase, determined in part by the interaction of any concurrent module(s).

**Optional tuning:** The contrabassoon may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** Players should set up with the percussionists standing directly behind the seated contrabassoonist (who is the featured performer in this module), as indicated in the diagram at the right.



### Symbols:



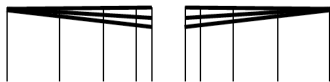
Timbral modulation, *ad lib.* (use alternate fingerings and/or embouchure changes)



*Senza misura*



Extended fermata (timing indicated as necessary)



Accelerando/ritardando



Durational continuum within *senza misura* section; values arranged from shortest to longest (*precise durations ad libitum*)



Continuum of rests/breaks within *senza misura* sections; values arranged from shortest to longest (*precise durations ad libitum*)

# Blind Watchmaker

from *An Unaware Cosmos*

Joseph Klein  
2012/15

**Erratic** c. 2" c. 8" c. 2"

Contrabassoon *ff* *ff* *mf* *sf* *fz*

Percussion 1 (4 wood blocks) *ff* *ff*

Percussion 2 (4 log drums) *ff* *ff*

---

**CBN** 4 c. 5" c. 4" **B** **Languid**

[A"] *ff* *mf*

PR 1 *ff* *poco* *mf*

PR 2 *ff* *poco* *mf* *fz*

---

**CBN** 6 **[B']** 5-20"

*mf* *poco* *mf* *f*

PR 1 *fz* *fz* *fz*

PR 2 *fz* *fz*

---

**C** **[C']** 5-20"

*mf* *mf* *mf non dim.*

PR 1 *sf* *sf*

PR 2 *sf*



# Blind Watchmaker

8 **D**

CBN *mf* *f* *poco* *mf* *poco* *mf*

PR 1 *fz* *fz*

PR 2 *fz* *fz*

9 **E**

CBN **[D']** 5-20" *mf* *mf* *poco*

PR 1 *fz*

PR 2 *fz*

10 **F**

CBN **[E']** 5-20" *mf* *poco* *mf* *poco* *mf*

PR 1 *fz*

PR 2 *fz*

11 **G**

CBN **[F']** 5-20" *mp* *sfz* *mf* *mf* *non dim.* *mf*

PR 1 *fz*

PR 2 *fz*

# Blind Watchmaker

12

CBN

8

[G']

5-20"

H

*mf*

*poco*

*mf*

*f*

PR 1

PR 2

*fz*

13

CBN

8

[H']

5-20"

I

*mf*

*mp*

*sfz*

*mf*

*poco*

*mf*

*poco*

PR 1

PR 2

14

CBN

8

[I']

5-20"

J

*mf*

*mf non dim.*

*mf*

*mp*

PR 1

PR 2

15

CBN

8

[J']

10"-2'

*mp*

*poco*

*mf*

*n*

PR 1

PR 2



# Blind Watchmaker

from *An Unaware Cosmos*

Joseph Klein  
2012/15

**Erratic** c. 2" c. 8"

**A**

B♭ Contrabass Clarinet

Percussion 1 (4 wood blocks)

Percussion 2 (4 log drums)

**[A']** c. 2"

**B** **Languid** c. 4" 5-20"

**[A'']**

CB CL

PR 1

PR 2

**[B']**

**C** 5-20"

**[C']**

# Blind Watchmaker

8 **D**

CB CL *mf* *f* *poco* *mf* *poco* *mf*

PR 1 *fz* *fz*

PR 2 *fz* *fz*

9 **E** 5-20"

CB CL *mf* *mf* *poco*

PR 1 *fz*

PR 2 *fz*

10 **F** 5-20"

CB CL *mf* *mf* *poco* *mf* *poco* *mf*

PR 1 *fz*

PR 2 *fz*

11 **G** 5-20"

CB CL *mp* *sfz* *mf* *mf non dim.* *mf*

PR 1 *fz*

PR 2 *fz*

# Blind Watchmaker

12

CB CL *mf* *poco* [G'] 5-20" [H] *mf* *f*

PR 1 *fz*

PR 2 *fz*

13

CB CL *mf* *mp* *sfz* [H'] 5-20" [I] *mf* *poco* *mf* *poco*

PR 1 *fz*

PR 2

14

CB CL *mf* *mf non dim.* [I'] 5-20" [J] *mf* *mp*

PR 1

PR 2

15

CB CL *mp* *poco* *mf* [J'] 10"-2' *n*

PR 1

PR 2



## Celestial Teapot

for percussion and piano (or harp)

*If I were to suggest that between the Earth and Mars there is a china teapot revolving about the sun in an elliptical orbit, nobody would be able to disprove my assertion.... But if I were to go on to say that, since my assertion cannot be disproved, it is intolerable presumption on the part of human reason to doubt it, I should rightly be thought to be talking nonsense.*

— Bertrand Russell, "Is There a God?" (1952)

*In our reasonings concerning matter of fact, there are all imaginable degrees of assurance, from the highest certainty to the lowest species of moral evidence. A wise man, therefore, proportions his belief to the evidence.*

— David Hume, *An Enquiry Concerning Human Understanding* (1748)



## Celestial Teapot

### Performance Notes

**Instrumentation:** percussion (vibraphone; 3 crotales: G<sub>6</sub>, D<sub>7</sub>, B<sub>7</sub><sup>b</sup>; 3 tam-tams) and piano (or harp)

**Properties:** Recurring, passive.

**Interpretation:**

- The six episodes of this module—indicated by rehearsal letters A through F, and separated by caesuras and long fermatas—should be played sequentially (either forward or backward) whenever possible. At times, however, it may be necessary to disrupt the sequential order of the episodes in order to better accommodate the other modules.
- These episodes may enter at any time throughout a given realization of *An Unaware Cosmos*, separated by no less than 20 seconds between iterations.
- Each episode must be played at least once: while episodes B through E may be played more than once, episodes A and F may be played no more than once each.
- Tempo must be even throughout and the sound should be resonant, continuous, and evenly balanced between the instruments; the short fermatas that occur in mm. 14, 31, and 39 should be interpreted as slight hesitations in the otherwise regular flow of the music in this module.
- The percussionist must depress the vibraphone pedal throughout; the pianist must depress both the sustain and una corda pedals throughout. Performers may wish to use weights to keep the respective pedals depressed.

**Set-up:** The performers should be set up in such a way as to clearly define their physical space among the other ensembles in a given performance.

# Celestial Teapot

from *An Unaware Cosmos*

Joseph Klein  
2012/15

Suspended, ethereal ♩ = c. 54

**A** VIBRAPHONE (motor on, med. speed)

Percussion

*mp* *leo.* → (*sempre*)

CROTALES TAM-TAM

Piano

*mp* *leo.* + U.C. → (*sempre*)

5

PR

PF

*leo.* →

15<sup>ma</sup> 3/4 4/4 6/4 8<sup>va</sup> 4/4

(*leo.* + U.C.) →

10

PR

PF

*leo.* →

3/4 4/4 3/4 4/4

(*leo.* + U.C.) →

# Celestial Teapot

16

PR (Rec.) →

PF 15<sup>ma</sup> 3/4 4/4 3/4 4/4 8<sup>va</sup> 4/4 6/4

(Rec. + U.C.) →

22

PR (Rec.) →

PF 6/4 4/4

(Rec. + U.C.) → c. 1'41"

23

PR mp (Rec.) →

PF mp 3/4 4/4 3/4 4/4

(Rec. + U.C.) →

26

PR (Rec.) →

PF 4/4 6/4 8<sup>va</sup> 4/4 4/4

(Rec. + U.C.) →

31

PR (Rec.) →

PF 15<sup>ma</sup> 6/4 4/4 5/4

(Rec. + U.C.) → c. 1'02"

Celestial Teapot

**C**

36 *mp*

PR *Reo.* →

PF *mp*

Reo. + U.C. →

**||**

42 *mp* 20"+

PR *Reo.* →

PF *mp*

(Reo. + U.C.) → c. 33"

**D**

45 *mp* 20"+

PR *Reo.* →

PF *mp*

Reo. + U.C. → c. 15"

**||**

**E**

47 *mp* 20"+

PR *Reo.* →

PF *mp*

Reo. + U.C. → c. 9"

**F**

49 *mp* 20"+

PR *Reo.* →

PF *mp*

Reo. + U.C. → c. 6"



# Celestial Teapot

from *An Unaware Cosmos*

Joseph Klein  
2012/15

Suspended, ethereal ♩ = c. 54

**A** VIBRAPHONE (motor on, med. speed)

Percussion

Harp

*mp* *leg.* → (*sempre*)

CROTALES TAM-TAM

D $\sharp$  C $\flat$  B $\flat$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\flat$

5

PR

HP

*leg.*

15<sup>ma</sup>

3/4 4/4 6/4 4/4

F $\flat$  C $\flat$

10

PR

HP

*leg.* →

3/4 4/4 3/4 4/4

C $\flat$  F $\sharp$

Celestial Teapot

16

PR (Rec.)

HP *15<sup>ma</sup>* *3* *4* *4* *3* *4* *4* *6* *4* *8<sup>va</sup>*

F<sub>b</sub> B<sub>#</sub>

22

PR (Rec.)

HP *6* *4*

B<sub>b</sub> c. 1'41"

20"+

23

PR (Rec.) *mp*

HP *mp* *3* *4* *4* *3* *4* *4*

D<sub>4</sub> C<sub>4</sub> B<sub>3</sub> E<sub>3</sub> F<sub>3</sub> G<sub>3</sub> A<sub>3</sub>

B

26

PR (Rec.)

HP *4* *4* *6* *4* *4* *4* *8<sup>va</sup>*

F<sub>b</sub> F<sub>#</sub>

31

PR *A* (Rec.)

HP *15<sup>ma</sup>* *A* *6* *4* *4* *5* *4*

20"+

c. 1'02"

Celestial Teapot

**C**

36 *mp*

PR *15* *Reo.* →

HP *mp*

D: C $\flat$  B $\sharp$   
E $\sharp$  F $\flat$  G $\flat$  A $\flat$

B $\flat$

**D**

42 *mp*

PR *15* *(Reo.)* →

HP *mp*

c. 33"

20"+

**D**

45 *mp*

PR *15* *Reo.* →

HP *mp*

D: C $\flat$  B $\sharp$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$

c. 15"

20"+

**E**

47 *mp*

PR *15* *Reo.* →

HP *mp*

D: C $\flat$  B $\sharp$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$

c. 9"

20"+

**F**

49 *mp*

PR *15* *Reo.* →

HP *mp*

D: C $\flat$  B $\sharp$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$

c. 6"

20"+

11/06/19





## La Contagion sacrée

for trumpet, horn, trombone, and percussion (optional)

*How could the human mind progress, while tormented with frightful phantoms, and guided by men, interested in perpetuating its ignorance and fears? Man has been forced to vegetate in his primitive stupidity: he has been taught stories about invisible powers upon whom his happiness was supposed to depend. Occupied solely by his fears, and by unintelligible reveries, he has always been at the mercy of priests, who have reserved to themselves the right of thinking for him, and of directing his actions.*

— Baron d'Holbach, *Good Sense* (1753)

*How long, O how long will mankind worship a book?  
How long will they grovel in the dust before the ignorant legends of the barbaric past?  
How long, O how long will they pursue phantoms in a darkness deeper than death?*

— Robert Ingersoll, *Heretics and Heresies* (1874)

# La Contagion sacrée

## Performance Notes

**Instrumentation:** C trumpet, F horn, trombone (or 3 F horns); percussion (optional, one player: afuche, shaker, or sand blocks, *ad libitum*)

**Properties:** Sectional, assertive.

**Interpretation:**

- This module is divided into five sections—indicated by rehearsal letters A through E, and separated by caesuras and long fermatas—which must be played in sequence.
- Durations of the extended fermatas are dependent on the relationship to any concurrent module(s), but must not exceed the limits specified in the score; the entire module should occur within a seven- or eight-minute period.
- The third and most substantial of the five sections (C) is considered the main body of this module: the *senza misura* passage within section C (mm.40a-40c) is to be prominently featured; therefore, no active or assertive music from another module should occur during this section.

**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** Performers are to stand side-by-side; if on the main stage, performers should be located upstage and angled toward center stage; depending on the other ensembles involved in a given realization, it may be necessary for the performers to stand on risers.

# La Contagion sacrée

from *An Unaware Cosmos*

Joseph Klein

2012/15

**A** Intrusive  $\text{♩} = 166$

straight mute  $90''+$  **B**

C Trumpet *ff*

F Horn *ff* mute

Trombone *ff* straight mute

Percussion (optional) *f*

8  $60''+$  **C** *sim.*

TP *sim.*

HN *sim.*

TN *sim.*

PR *sim.*

16

TP

HN

TN

PR

La Contagion sacrée

24

TP

HN

TN

PR

32

TP

HN

TN

PR

40a **Suspended (senza misura)**

TP

HN

TN

40b

TP

HN

TN

La Contagion sacrée

40c (♩ = 166)

TP *mp* *f* *mp* *ff* *poco* *ff*

HN *f non dim.* 7 16 *ff* *poco* 5 16 *ff* 3 16

TN *mp* *f* *mp* *ff* *poco* *ff*

PR *f*

45 **Intrusive**

TP *sim.*

HN 3 16 5 16 3 16 *sim.* 7 16 5 16 7 16 3 16 5 16 3 16

TN *sim.*

PR *sim.*

53 60''+

TP

HN 3 16 7 16 3 16 7 16 5 16 7 16 5 16 3 16

TN

PR

61 **D** 90''+ **E**

TP

HN 3 16 5 16 7 16 5 16 3 16 5 16 7 16 5 16

TN

PR



# The Illusion of Permanence

for violin and violoncello

*I beg you, reject antiquity, tradition, faith, and authority! Let us begin anew  
by doubting everything we assume has been proven!*

—Giordano Bruno (c.1585)

*Tradition is the illusion of permanence.*

— Woody Allen, *Deconstructing Harry* (1997)



# The Illusion of Permanence

## Performance Notes

**Instrumentation:** violin, violoncello

**Properties:** Continuous, varied.

**Interpretation:**

- This module should proceed unaffected by any disruptions from concurrent modules.
- The music in each instrumental part is parsed into four distinct and overlapping musical characters, marked “Agitated,” “Ethereal,” “Desultory,” and “Vertiginous.” These characters should be clearly distinguishable from one another—not just in the content of the contrasting musical materials, but even in the physical attitudes and gestures of the performers themselves.
- The “Agitated” sections should be played very aggressively, preferably at the frog and with excessive bow pressure (almost to the point of obscuring/distorting the pitch). The “Vertiginous” sections should seem to be in continuous flux; performers should use full bow strokes whenever possible. The “Desultory” sections are to be played with rhythmic precision in order to achieve the proper effect. The “Ethereal” sections should be delicate in comparison to the other sections; however, it may be necessary for the performers to play above the dynamic levels indicated in order to adequately project in performance.
- Placement of the natural harmonic fingerings in the “Ethereal” sections are left to the discretion of the performers.

**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** The violinist should stand to the right of the ‘cellist, both of whom are to be angled inward toward one another. This setup should be downstage, though precise placement will be dependent on the other ensembles involved in a given realization of *An Unaware Cosmos*.

**Symbols:**



Snap pizzicato



Very brief break in sound (no suspension of tempo)



Accelerando (within the duration indicated)



Glissando

# The Illusion of Permanence

from *An Unaware Cosmos*

Joseph Klein  
2012/15

$\text{♩} = 60$  (*sempre*)

Ethereal

Musical notation for the first system, measures 1-4. It features two staves: Violin (VN) and Violoncello (VC). The Violin part begins with a treble clef and a 3/4 time signature, marked *mf*. It contains a half note chord with a  $\sharp^{\circ}$  above it, followed by a 5/4 measure with a  $\sharp^{\circ}$  above it, and a 2/4 measure with a  $\sharp^{\circ}$  above it. The Violoncello part starts with a bass clef and a 4/4 time signature, marked *ff*. It consists of a series of sixteenth-note chords with *tallo* markings and accents. It includes a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of thirty-second notes. The dynamic markings are *ff*, *f*, *ff*, and *(non dim.)*.

Musical notation for the second system, measures 5-8. It features two staves: Violoncello (VC) and Violoncello (VC). The first Violoncello staff has a treble clef and 4/4 time signature. It includes a triplet of eighth notes, a triplet of sixteenth notes, a *pizz.* marking, and an *arco* section with a triplet. The dynamic markings are *f*, *sfz*, *ff (non dim.)*, and *mf sub.*. The second Violoncello staff has a bass clef and 4/4 time signature. It includes a triplet of eighth notes and a triplet of sixteenth notes. The dynamic marking is *mf sub.*. There are double bar lines at the beginning and end of the system, and a *poco* hairpin.

Musical notation for the third system, measures 9-12. It features two staves: Violoncello (VC) and Violoncello (VC). The first Violoncello staff has a treble clef and 4/4 time signature. It includes a triplet of eighth notes and a triplet of sixteenth notes. The dynamic markings are *mp*, *mp*, and *mp*. The second Violoncello staff has a bass clef and 4/4 time signature. It includes a triplet of eighth notes and a triplet of sixteenth notes. The dynamic markings are *mp*, *mp*, and *mp*. There are double bar lines at the beginning and end of the system, and a *poco* hairpin.

Musical notation for the fourth system, measures 13-16. It features two staves: Violoncello (VC) and Violoncello (VC). The first Violoncello staff has a treble clef and 4/4 time signature. It includes a triplet of eighth notes, a triplet of sixteenth notes, and a triplet of thirty-second notes. The dynamic markings are *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, and *f*. The second Violoncello staff has a bass clef and 4/4 time signature. It includes a triplet of eighth notes and a triplet of sixteenth notes. The dynamic markings are *mf*, *f sub.*, and *mp*. There are double bar lines at the beginning and end of the system, and a *poco* hairpin.

The Illusion of Permanence

13b

**Agitated**  
tallone

VN *ff* sub. (non dim.) *f* *ff* **Ethereal**

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

17

VN *f* *ff* (non dim.)

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

20

**Desultory**  
pizz.

VN *mf* sub. *mf*

VC *mp* *mf*

*poco* *poco*

24

**Agitated**  
arco (tallone)

VN *mp* *ff* sub. *f* *ff* (non dim.)

VC *mp* *ff* sub. *f* *ff* (non dim.)

*poco*

27b

VN *f* *ff*

VC *f* *ff*

(non dim.)

The Illusion of Permanence

30

VN *f* *ff* (non dim.) *f* *mp* *f*

VC *f* *ff* (non dim.) *mf* sub.

**Vertiginous**

**Desultory**

*pizz.*

33

VN *mp* *f* *mp* *f* *mp* *f* *mp* *f*

VC *mf* *poco*

**Ethereal**

*arco*

37

VN *mp*

VC *mp*

**Ethereal**

41

VN *poco* *f* sub. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

VC *poco* *f* sub. *mp* *f* *mp* *f*

**Vertiginous**

45

VN **Agitated** *ff* sub. *f* *ff* (non dim.)

VC *mp* *f* *mp* *f* *mp* *f*

**Agitated**

*tallone*

The Illusion of Permanence

48

VN

Ethereal  
(#e)

*mf*

*f*

*sfz*

*ff* (non dim.)

*mf* sub.

Desultory  
pizz.

VC

*mp*

51

VN

Agitated

*poco*

*ff*

*sfz*

*f*

*ff*

VC

*mf*

54

VN

*(non dim.)*

*f*

*ff*

VC

*pizz.*

*arco*

57

VN

Vertiginous

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*molto*

*pp*

*poco rit.*

Desultory  
pizz.

VC

*mf*

*poco*

11/17/18

# Shadows on the Horizon

for string quartet

*When men yield up the privilege of thinking, the last shadow of liberty quits the horizon.*

— Thomas Paine, *Reflections on Titles* (1775)

*Fix reason firmly in her seat, and call to her tribunal every fact, every opinion.  
Question with boldness even the existence of a God; because, if there be one, he must  
more approve of the homage of reason, than that of blindfolded fear.*

— Thomas Jefferson, *Letter to Peter Carr* (1787)

# Shadows on the Horizon

## Performance Notes

**Instrumentation:** 2 violins, viola, violoncello

**Properties:** Recurring, assertive.

### Interpretation:

- This module may be played any number of times during a given realization of *An Unaware Cosmos*: the initial iteration must begin in either measure 1 or measure 49, and may conclude at any point in the score; subsequent iterations are to begin at the point where the previous iteration left off.
- A performance of this module must include at least one complete pass through the score; the *da capo* repeat at the end of the score may occur as many times as necessary.
- No iteration should be less than 20 seconds in duration; the maximum duration of any given iteration should be no more than one complete cycle of the score.
- Players must stagger all entrance and release points at the beginning and end of each iteration of this module: every iteration must begin with the up-bowed/*crescendo* part; players with a down-bowed/*diminuendo* part do not play until their first up-bowed/*crescendo* entrance that follows the initial entrance. Conversely, each iteration must end with the completion of a down-bowed/*diminuendo* (*al niente*) part. For example, an iteration starting in measure 13 and ending in measure 36 would begin and end as follows (compare example below to printed score):

- Tempo may fluctuate throughout the movement (between MM 45 and 90), though any tempo changes must always be smooth, never abrupt. The numbers in the middle of each system indicate the number of beats in each measure.
- The continuous swells in each part will differ in duration, but all should “crest” in an equally aggressive manner, with heavy bow pressure to the point of breaking the sound. Players should always exaggerate the glissando and crescendo into the down-bowed dyad and must strive for a consistent sound (particularly concerning the overpressure down bows) between the four parts.

**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** Players should be set up in the standard string quartet formation, though spread out more than usual (approximately 6 to 8 feet between performers).

### Symbols:

- Glissando      → → → Change from one mode of play to another
- ▣ Overpressure down bow (resulting in noise artifacts)

# Shadows on the Horizon

from *An Unaware Cosmos*

Joseph Klein  
2014

Fluid, surging (MM 45-90, *ad libitum*)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-6. The score is in G major and 4/4 time. It features dynamic markings such as *mf*, *n*, *pp*, *ff*, and *p*. Performance instructions include *(ord.)*, *V*, and *→ → →*. Fingerings are indicated by numbers 1-5. The strings play sustained notes with various articulations and dynamics.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 7-12. The score continues with dynamic markings like *ff*, *n*, *pp*, *p*, and *ff*. Performance instructions include *(ord.)*, *V*, *(sim.)*, and *→ → →*. Fingerings are indicated by numbers 1-5. The strings play sustained notes with various articulations and dynamics.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 13-18. The score continues with dynamic markings like *ff*, *n*, *p*, *ff*, *p*, *ff*, *pp*, and *ff*. Performance instructions include *(ord.)*, *V*, *(sim.)*, and *→ → →*. Fingerings are indicated by numbers 1-3. The strings play sustained notes with various articulations and dynamics.



Shadows on the Horizon

21

Score for measures 21-30. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). The music features long, sustained notes with dynamic markings of *p*, *ff*, *n*, and *pp*. Fingerings are indicated by numbers 1, 2, and 3. A double bar line is present at the end of measure 30.

30

Score for measures 31-40. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). The music features long, sustained notes with dynamic markings of *n*, *p*, *ff*, and *pp*. Fingerings are indicated by numbers 1, 2, and 3. A double bar line is present at the end of measure 40.

40

Score for measures 41-50. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). The music features long, sustained notes with dynamic markings of *n*, *pp*, *ff*, and *p*. Fingerings are indicated by numbers 1, 2, and 3.

Shadows on the Horizon

Musical score for measures 49-55. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). Measure 49 begins with a dynamic of *pp*. Measure 50 features a dynamic of *ff*. Measure 51 has a dynamic of *n*. Measure 52 starts with *pp*. Measure 53 has a dynamic of *ff*. Measure 54 has a dynamic of *n*. Measure 55 ends with a dynamic of *ff*. Fingerings are indicated by numbers 1-5. Accents and breath marks are present. A double bar line is at the end of measure 55.

Musical score for measures 56-61. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). Measure 56 begins with a dynamic of *n*. Measure 57 has a dynamic of *pp*. Measure 58 has a dynamic of *ff*. Measure 59 has a dynamic of *n*. Measure 60 has a dynamic of *p*. Measure 61 has a dynamic of *ff*. Fingerings are indicated by numbers 1-5. Accents and breath marks are present. A double bar line is at the end of measure 61.

Musical score for measures 62-68. The score is arranged in four staves: Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC). Measure 62 begins with a dynamic of *n*. Measure 63 has a dynamic of *p*. Measure 64 has a dynamic of *ff*. Measure 65 has a dynamic of *p*. Measure 66 has a dynamic of *ff*. Measure 67 has a dynamic of *n*. Measure 68 ends with a dynamic of *p*. Fingerings are indicated by numbers 1-3. Accents and breath marks are present. A double bar line is at the end of measure 68.

Shadows on the Horizon

71

ff *n* *p* *ff* *n* *p*

pp *ff* *n* *p* *ff* *n* pp *ff* *n*

*n* pp *ff* *n*

pp *ff* *n* pp *ff*

80

ff pp *ff* *n* pp *ff*

pp *ff* *n* pp *ff* *n*

pp *ff* *p* *ff* *n* *p* *ff* *n*

*n* pp *ff* *n* pp

88

D.C. sempre

*n* pp *ff* *n* pp *ff*

pp *ff* *p* *ff* *n* pp *ff* *n*

pp *ff* *n*

ff *p* *ff* *n* p *ff* *n*

# Die Tyrannei der Mehrheit

for low brass and percussion

*Where there have been powerful governments, societies, religions, public opinions—in short, wherever there has been tyranny—there the solitary philosopher has been hated; for philosophy offers an asylum to a man into which no tyranny can force its way, the inward cave, the labyrinth of the heart*

— Friedrich Nietzsche, *Untimely Meditations* (1876)

*That only a few, under any circumstances, protest against the injustice of long-established laws and customs, does not disprove the fact of the oppressions, while the satisfaction of the many, if real only proves their apathy and deeper degradation.*

— Elizabeth Cady Stanton (late-19<sup>th</sup> c.)

# Die Tyrannei der Mehrheit

## Performance Notes

**Instrumentation:** low brass (four parts, up to three players per part, drawn from bass trumpets, euphoniums, Wagner tubas, and/or tubas, *ad libitum*); percussion (2 to 4 players: chimes, tam-tam(s), and resonant metallic instruments—gongs, bell plates, almglocken, etc.—*ad libitum*). More than two percussionists may divide the parts between these instruments as desired.

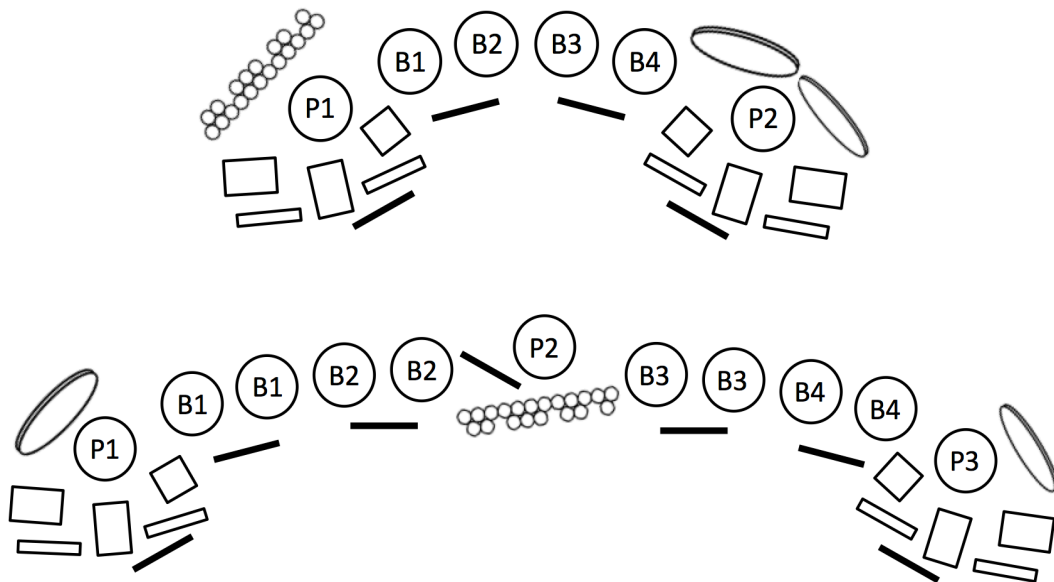
**Properties:** Intermittent, assertive.

### Interpretation:

- This is perhaps the most disruptive module in the entire cycle, and should be deployed deliberately and somewhat sparingly during a performance. Pauses between iterations of this module should be no shorter than five minutes, and preferably longer than ten minutes.
- There are six separate episodes within this module—indicated by rehearsal letters A through F, and separated by caesuras and long fermatas—which may be presented in any order.
- A given realization of *An Unaware Cosmos* may include as few as three of the six episodes, depending on the overall duration and the number of modules included in the performance.
- The temporal relationships between brass attacks are indicated with broken lines; these attacks should be rhythmically irregular throughout. The final pitches in each brass part should fade into the percussion resonance.
- Following the initial attack in chimes and tam-tam, the percussionists alternate attacks on the miscellaneous metallic instruments (gongs, bell plates, almglocken, etc.) in a composite *ritardando*.
- Each of the six individual episodes in this module should last approximately 10-15 seconds (not including residual resonance from the percussion instruments, which may be considerable).

**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** Players should be set up in a rather tight row, similar to a military phalanx; it is important that the physical presentation of this module is correspondingly imposing. Within this formation, the arrangement of percussionists and brass players must be symmetrical, with exact set-up dependent upon the number of performers involved. Below are two possible arrangements of the ensemble for this module:



This ensemble should be set up at the front of the performance space, in a prominent position but not blocking any of the other ensembles (e.g., on risers at the back of the main stage, or on a choral terrace behind the main stage).

# Die Tyrannei der Mehrheit

from *An Unaware Cosmos*

Joseph Klein  
2015

**A** **Oppressive** (12-15" per system)

1 *sffz* (*sempre*)

2 *sffz* (*sempre*)

3 *sffz* (*sempre*)

4 *sffz* (*sempre*)

1 CHIMES w/hard plastic  
LH *ff*  
RH *ff*  
GONGS, etc. (*ad lib.*) w/hard yarn  
TAM-TAM(S) *ff*

*poco dim.* - - - - *f*

*molto* *molto* *molto* *molto*

**B**

1 *sffz* (*sempre*)

2 *sffz* (*sempre*)

3 *sffz* (*sempre*)

4 *sffz* (*sempre*)

1 CHIMES  
LH *ff*  
RH *ff*  
GONGS, etc. (*ad lib.*)  
TAM-TAM(S) *ff*

*poco dim.* - - - - *f*

*molto* *molto* *molto* *molto*

Die Tyrannie der Mehrheit

**C**

1 *sffz* (sempre) *molto*

2 *sffz* (sempre) *molto*

3 *sffz* (sempre) *molto*

4 *sffz* (sempre) *molto*

PR  
LH CHIMES  
RH *ff*  
TAM-TAM(S)  
GONGS, etc. (ad lib.)  
*poco dim.* - - - - *f*

**D**

1 *sffz* (sempre) *molto*

2 *sffz* (sempre) *molto*

3 *sffz* (sempre) *molto*

4 *sffz* (sempre) *molto*

PR  
LH CHIMES  
RH *ff*  
TAM-TAM(S)  
GONGS, etc. (ad lib.)  
*poco dim.* - - - - *f*

# Die Tyranne der Mehrheit

**E**

1 *sfz* (*sempre*) *molto*

2 *sfz* (*sempre*) *molto*

3 *sfz* (*sempre*) *molto*

4 *sfz* (*sempre*) *molto*

PR  
LH  
RH  
TAM-TAM(S)  
GONGS, etc. (*ad lib.*)  
*ff* *poco dim.* - - - - *f*

**F**

1 *sfz* (*sempre*) *molto*

2 *sfz* (*sempre*) *molto*

3 *sfz* (*sempre*) *molto*

4 *sfz* (*sempre*) *molto*

PR  
LH  
RH  
TAM-TAM(S)  
GONGS, etc. (*ad lib.*)  
*ff* *poco dim.* - - - - *f*





## Pascal's Fallacy

for saxophone quartet

*It seems to me that the idea of a personal God is an anthropological concept, which I cannot take seriously. I also cannot imagine some will or goal outside the human sphere.... A man's ethical behavior should be based effectually on sympathy, education, and social ties; no religious basis is necessary. Man would indeed be in a poor way if he had to be restrained by fear of punishment and hope of reward after death.*

— Albert Einstein, "Religion and Science" (1930)

*[Mankind] is not likely to salvage civilization unless he can evolve a system of good and evil which is independent of heaven and hell.*

— George Orwell, "As I Please" (1944)

# Pascal's Fallacy

## Performance Notes

**Instrumentation:** saxophone quartet (soprano/alto, 2 alto/tenor, tenor/baritone)

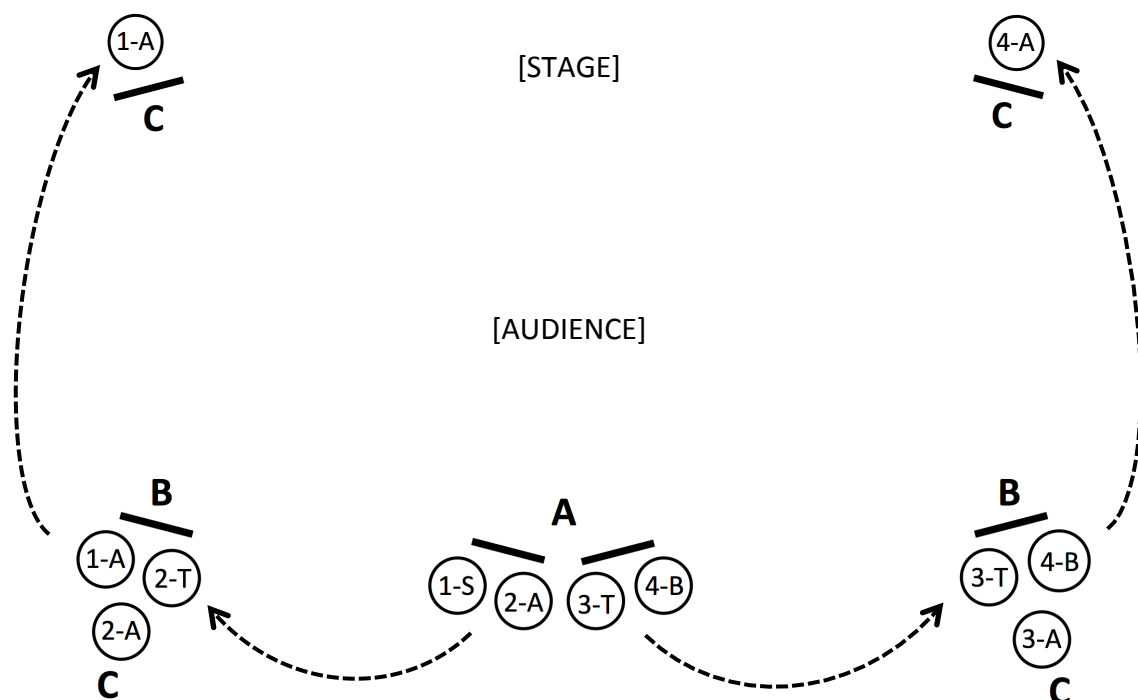
**Properties:** Recurring, assertive.

### Interpretation:

- This module occurs three times, each with a different quartet permutation, interpretation of the score, and placement of instruments in the performance space (see set-up diagram below). Pauses between the three iterations must be at least 90 seconds in duration.
- There are two parts indicated in the score: players 1 and 2 play the top staff and players 3 and 4 play the bottom staff, as written (i.e., transposed), throughout the three iterations:
  - Iteration A — SATB quartet: all players begin together in measure 1 and play in rhythmic unison throughout.
  - Iteration B — two separated duos (AT/TB), played in canon: players 3-4 (TB) begin in measure 1; players 1-2 (AT) begin in measure 4 (as indicated in the score).
  - Iteration C — four separated soloists (AAAA), played in canon: player 1 begins in measure 4; player 2 begins in measure 2; player 3 begins in measure 3; player 4 begins in measure 1 (as indicated in the score).
- Each iteration must be at least as long as a single pass through the score, and no longer than three complete passes (i.e., two repeats following the initial pass).
- It is not necessary for the two duos in Iteration B (or the four soloists in Iteration C) to strictly maintain the temporal relationships between them, though players should attempt to keep the tempo as consistent as possible throughout.
- Players must always begin and end together: each iteration must conclude on one of the sustained notes (at the end of a scalar gesture), which is to be held for at least five seconds without diminuendo, then abruptly cut off together.

**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).

**Set-up:** Players are to be set up in a tight formation for Iteration A, preferably in a central position at the rear of the performance space; Iteration B is to be arranged as two antiphonal duos, preferably at the left and right rear of the performance space; players are to be widely dispersed in Iteration C, preferably in the four corners of the performance space:



# Pascal's Fallacy

from *An Unaware Cosmos*

Joseph Klein  
2014-15

Relentless ♩ = 138

Saxophones 1-2

Saxophones 3-4

11 { *ff* (sempre) 3 5 7 5

16 B1 C2 C1 16 16 16 16

A B2 C4 C3

6

SX 1-2

SX 3-4

5 3 7 2 11 5 7

16 16 16 16 16 16 16

13

SX 1-2

SX 3-4

7 3 5 3 11 5 3

16 16 16 16 16 16 16

19

SX 1-2

SX 3-4

3 2 5 3 11 5 7 5

16 16 16 16 16 16 16 16

26

SX 1-2

SX 3-4

5 11 3 7 2 5 7

16 16 16 16 16 16 16

33

SX 1-2

SX 3-4

7 3 11 3 5 3

16 16 16 16 16 16

Pascal's Fallacy

39

SX 1-2

SX 3-4

46

SX 1-2

SX 3-4

53

SX 1-2

SX 3-4

59

SX 1-2

SX 3-4

66

SX 1-2

SX 3-4

73

SX 1-2

SX 3-4

11/17/18

# A Fleeting Symmetry

for guitar, harp, and harpsichord

*What is this world? A complex whole, subject to endless revolutions. All these revolutions show a continual tendency to destruction; a swift succession of beings who follow one another, press forward, and vanish; a fleeting symmetry; the order of a moment.*

— Denis Diderot, *Lettre sur les aveugles* (1749)

*Once we overcome our fear of being tiny, we find ourselves on the threshold of a vast and awesome Universe that utterly dwarfs—in time, in space, and in potential—the tidy anthropocentric proscenium of our ancestors.*

— Carl Sagan, *Pale Blue Dot* (1997)

# A Fleeting Symmetry

## Performance Notes

**Instrumentation:** guitar, harp, harpsichord

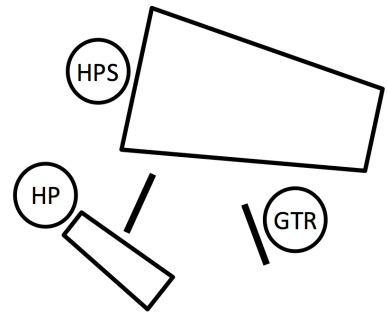
**Properties:** Recurring, neutral.

### Interpretation:


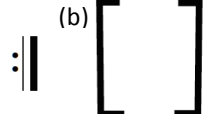
- The overall effect of this module is that of a series of expanding and contracting composite gestures in the three instruments: sections of contracting rhythm and expanding register (A sections) alternate with those of expanding rhythm and contracting register (B sections) throughout.
- Performers may begin with any A or B section, and proceed as indicated in the score.
- Each section is led by a different performer in the ensemble, who cues each gestural grouping; these are beamed between the three performers, and consist of a generating pitch (indicated with an open notehead) with ornamental elaborations (beamed grace-note figures).
- Transitions: the repeated passage at the end of each A section should be relatively short (no longer than five seconds or so) and somewhat frenetic, before players proceed without pause to the next B section; the repeated gesture at the end of each B section should imply a continued dissipation of the gestures before proceeding to the next A section.
- Each A/B pairing functions as an independent, self-contained unit, and no fewer than three complete A/B pairings are to be included in a given realization of *An Unaware Cosmos*.
- Sections should be played no more than one time each in a given realization.
- While performers may begin with either an A or B section, this module must always conclude with a B section, thus allowing the music to dissolve into the composite texture of the work.
- The harpist is to play *prés de la table* and the guitarist is to play *sul ponticello* throughout, thus resulting in a brighter timbre that better matches the sound of the harpsichord; likewise, the harpsichordist should sustain notes as much as possible in order to better match the natural resonance of the harp and guitar.


**Optional tuning:** The ensemble may be tuned to A=427 (see general prefatory notes for details).


**Set-up:** Players should be arranged in a rather tight formation, with the harp and guitar in front of the harpsichord, as indicated in the diagram at the right. Players should be able to see each other clearly in order to facilitate visual cues.




### Symbols:

(a)  (b)  Repeat material in brackets: (a) repeat as written; (b) repeat freely (i.e., ordering of grouped elements may be changed)

 Slight accelerando/ritardando in grace note groupings

 Fermata continuum (arranged from shortest to longest)

 Break in sound (release/dampen resonance of instruments)

# A Fleeting Symmetry

from *An Unaware Cosmos*

Joseph Klein

2015

## Restless

A1

Musical score for the first system of "Restless". It features three staves: Guitar, Harp, and Harpsichord. The Guitar staff starts with a whole rest and a dynamic marking of *mf*. The Harp staff has a dynamic marking of *mf* and includes the instruction "sul pont. (sempre)". The Harpsichord staff also has a dynamic marking of *mf*. A key signature legend is provided below the Harpsichord staff: D♯ C♯ B♯, E♭ F♯ G♯ A♯. The music consists of melodic lines with various ornaments and phrasing slurs.

Musical score for the second system of "Restless". It features three staves: GTR (Guitar), HP (Harp), and HPS (Harpsichord). The GTR staff begins with a measure marked "5". The HP staff includes chord markings B♯ and C♯. The HPS staff includes a measure marked "6". The music continues with melodic lines and phrasing slurs.

To B1 or B3

Musical score for the third system of "Restless". It features three staves: GTR, HP, and HPS. The GTR staff begins with a measure marked "6". The HP staff includes chord markings A♭, A♯, and C♯. The HPS staff includes a measure marked "6". The music continues with melodic lines and phrasing slurs.



# A Fleeting Symmetry

9

GTR

HP

HPS

15"+

2-3x

To A1 or A5

11

GTR

HP

HPS

A2

D# C# B#  
Eb F# G# Ab

C#  
A#

Ab

15

GTR

HP

HPS

To B1 or B6

# A Fleeting Symmetry

**B2**  
16

GTR 8

HP

HPS

D<sub>4</sub> C<sub>4</sub> B<sub>4</sub>  
E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

G<sub>4</sub> B<sub>4</sub> C<sub>5</sub>

19

GTR 8

HP

HPS

F<sub>4</sub> G<sub>4</sub>

15"+

2-3x

To A2 or A6

**A3**  
21

GTR 8

HP

HPS

D<sub>4</sub> C<sub>4</sub> B<sub>4</sub>  
E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

D<sub>4</sub> B<sub>4</sub>

A Fleeting Symmetry

25

To B2 or B6

**B3**

26

D♭ B♭  
E♭ F# G♭ A♯

B♭  
A♭

D♭  
A♯

A♭

29

15''+

2-3x

15''+

15''+

To A1 or A3

# A Fleeting Symmetry

**A4**  
31

GTR

HP

HPS

D $\sharp$  C $\flat$  B $\flat$   
E $\sharp$  F $\sharp$  G $\flat$  A $\flat$

GTR

HP

HPS

G $\flat$  F $\flat$

To B2 or B4

**B4**  
36

GTR

HP

HPS

D $\sharp$  C $\flat$  B $\flat$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$

A Fleeting Symmetry

39

GTR

HP

HPS

15<sup>th</sup>+

2-3x

To A2 or A4

A5

41

GTR

HP

HPS

D# C# B#  
E# F# G# A#

45

GTR

HP

HPS

B#  
A#

To B1 or B3

A Fleeting Symmetry

**B5**  
46

GTR  
HP  
HPS

D: C# Bb  
E# F# G# A#  
Eb F# G# A#

GTR  
HP  
HPS

D: C# Bb  
E# F# G# A#  
Eb F# G# A#

15" +      2-3x  
15" +  
Fb      15" +

To A3 or A5

**A6**  
51

GTR  
HP  
HPS

D: C# Bb  
E# F# G# A#  
Eb F# G# A#

A Fleeting Symmetry

55

GTR

HP

HPS

To B3 or B5

**B6**

56

GTR

HP

HPS

D: C# B: Eb F# G# A: C: Gb B: B: A

59

GTR

HP

HPS

15"+

2-3x

To A4 or A6

11/17/18

## **Glorious Accidents**

for four mixed double reeds and/or saxophones

*We are glorious accidents of an unpredictable process with no drive to complexity, not the expected results of evolutionary principles that yearn to produce a creature capable of understanding the mode of its own necessary construction.*

— Stephen Jay Gould, *Full House* (1996)

*A universe without purpose should neither depress us nor suggest that our lives are purposeless. Through an awe-inspiring cosmic history we find ourselves on this remote planet in a remote corner of the universe, endowed with intelligence and self-awareness. We should not despair, but should humbly rejoice in making the most of these gifts, and celebrate our brief moment in the sun.*

— Lawrence M. Krauss (2012)



## Glorious Accidents

### Performance Notes

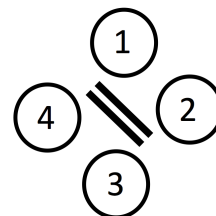
**Instrumentation:** 4 mixed double reeds and/or saxophones; the quartet must include at least three different instruments (e.g., 2 oboes, English horn, bassoon; oboe, bassoon, alto and tenor saxophones; SATB saxophone quartet).

**Properties:** Recurring, neutral.

#### Interpretation:

- This module, which consists entirely of multiphonics, may be played two or three times in a given realization of *An Unaware Cosmos*, with each iteration lasting 90 seconds to 5 minutes in duration. There are no restrictions on the placement of or time between iterations, though it is preferable for each entrance of this module to be unnoticeable (i.e., occurring concurrently with one or more of the more assertive modules).
- Each performer is to select three or four *distinct* multiphonics and a *related* multiphonic for each (i.e., similar fingering, with perhaps the addition/release of one or two keys/holes; indicated in the score by accidentals), for a total of six or eight multiphonics in each instrument. It is preferable if the related multiphonics are also sonically similar, though this is not absolutely necessary (and may not be possible) in all cases. If two of the same instrument are included in the ensemble, selected multiphonics for those instruments should be mutually exclusive.
- Performers are to select multiphonics that would be characterized as “rough” rather than pure—i.e., those with a high noise content. All multiphonics should be easily controlled and playable at relatively soft dynamic levels, and should be usable with all of the events indicated in the score. In spite of the raucous character of the multiphonic sounds, the overall character of this module should be rather introspective, subdued, and static throughout.
- The ensemble should function as a single unit throughout, blending to create a dense composite sound, with no single instrument standing out. To that end, performers should play *tutti* almost exclusively, and must carefully stagger breathing throughout in order to achieve this effect; at no point should fewer than two instruments be sounding at a given time.
- Performers should attempt to explore all possible multiphonic combinations by following the suggestions in the open modular score, which is to be interpreted as follows:
  - Each iteration of this module begins with Event A, which is the only event that must be coordinated between the four players. Players begin together, each starting on a different measure (as indicated by the triangular cues), and repeating the material two or three complete times; during the final repeat, players proceed immediately to the next event (B) in succession, once each reaches the end of Event A. In subsequent iterations of this module, players are to select different multiphonics for use in Event A; suggestions include: (a) all instruments play relatively high multiphonics; (b) all instruments play relatively low multiphonics; (c) high instruments play low multiphonics, low instruments play high multiphonics; (d) multiphonics distributed over several registers.
  - Event B is the “default” position: performers may move freely and continuously between the remaining events (C through G), always returning to B in between. Open-ended ties imply that a given multiphonic continues between events; changes should occur only where clear breaks are indicated (i.e., Events C, D, and F).
  - Players should always consider their contribution to the composite sound when selecting events, and interact with one another accordingly. While it is perhaps preferable to select unique events as much as possible, it is unavoidable that players will occasionally converge on the same event, which will allow them to explore some interesting interactive possibilities.
  - Attacks and releases should be subtle for the most part, allowing the multiphonics to emerge and submerge into the prevailing texture; however, Events C and D consist of alternate attack/release gestures, respectively, which will be inherently more obtrusive to the overall texture.
  - In Events C, D, and F, players may choose between the gestures on either side of the broken line.
  - One player in the ensemble should be selected ahead of time to give the cue to terminate each iteration of this module, upon which all players are to return to Event B, sustain momentarily, then release together.

**Set-up:** Players should be seated in a very tight circular formation, facing each other and reading from two music stands (see diagram at right). The ensemble’s placement in the performance space should be unobtrusive. Similar instruments should be placed non-adjacently (e.g., 1-3 or 2-4).



# Glorious Accidents

from *An Unaware Cosmos*

Joseph Klein  
2015

**A**

♩ = 60

*p* sempre

2-3x

**C**

*mf* *p*

*mf* *p*

**D**

*p* *mf*

*p* *mf*

**B**

*p*

**E**

3-7"

*p* *mf* *p*

5-7x

**F**

5-8"

*p* *mf* *p*

3-5x

*p* *mf* *p*

3-5x

**G**

7-10"

*p* *mf* *p*

11/17/18



## On the Perimeter of Ignorance

for piccolo, celesta, and flexatone

*Does it mean—if you don't understand something, and the community of physicists doesn't understand it—that God did it? ... If that's how you want to invoke your evidence for God, then God is an ever-receding pocket of scientific ignorance that's getting smaller and smaller and smaller as time moves on.*

— Neil deGrasse Tyson (2011)

*... I can live with doubt, and uncertainty, and not knowing. I think it's much more interesting to live not knowing than to have answers, which might be wrong.... I don't feel frightened by not knowing things, by being lost in the mysterious universe without having any purpose — which is the way it really is, as far as I can tell.*

— Richard Feynman (1981)

# On the Perimeter of Ignorance

## Performance Notes

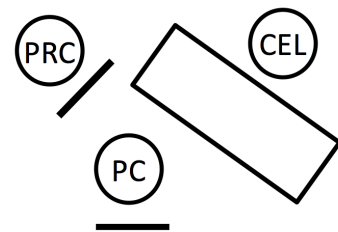
**Instrumentation:** piccolo, celesta, flexatone; the flexatone may need to be modified with moleskin wrapped around the wooden balls in order to achieve a proper balance within the ensemble.

**Properties:** Recurring, assertive.

### Interpretation:

- This module consists of four individual episodes, labeled A through D. Each episode must be played once and only once in a given realization of *An Unaware Cosmos*.
- Players may begin with any episode and proceed either forward or backward through the sequence (e.g., BCDA, CBAD, etc.), playing all four episodes to complete a single cycle.
- Starting points are labeled A1, A2; B1, B2, B3, B4; C1; D1, D2, D3. In those episodes with multiple starting points (all but episode C), players may determine where to start based on the relationship to the other modules and the desired duration.
- This module may be played at any point during the performance, though it may not occur more than once during any one *continuous* module.
- Each system of music is approximately 8 seconds in duration; a range of target durations is indicated at the end of each episode, based on the various starting points.
- The piccolo player acts as the leader throughout, though none of the three instruments should attempt to play precisely together: the celesta should always lag slightly behind the piccolo, like an echo, while the flexatone should create a kind of “blur” between the other two instruments. The piccolo must always wait until the other two instruments arrive at the sustained note at the end of each figure before (immediately) proceeding to the next figure; this will result in brief, collective hesitations in the otherwise continuous activity throughout.
- As pitches are removed from the figuration in the course of each episode, the relationship between the three instruments should become increasingly erratic (although the dynamic level should be maintained throughout); the overall effect is that these gestures eventually break down and are subsumed by the silences. It is important that the piccolo and celesta avoid any rhythmic alignment of their parts, particularly as the gestures become increasingly sparse approaching the end of each episode.

**Set-up:** Players should set up with the celesta and percussionist (seated) positioned directly behind the seated piccolo player (who is the featured performer in this module), as indicated in the diagram at the right.



### Symbols:

- ♩ , ♪ , ♫ , ♬     Rest continuum: relative durations arranged from shortest to longest
- ▬•▬     Extended fermata (break between episodes)
- ∅     Senza misura

# On the Perimeter of Ignorance

from *An Unaware Cosmos*

Joseph Klein

2016

## A1 Fleeting (c.8" per system)

Piccolo *f sempre*

Celesta *f sempre*  
*sc.*

Flexatone *mf sempre*

(sim.)

## A2

PC

CEL

FLX

3

PC

CEL

FLX

On the Perimeter of Ignorance

4

PC

CEL

FLX

Musical score for measures 4-5. The PC part features a complex melodic line with many slurs and ties. The CEL part has a more rhythmic accompaniment with some slurs. The FLX part consists of chordal textures with slurs.

5

PC

CEL

FLX

Musical score for measures 6-7. The PC part continues with a melodic line, including some dotted rhythms. The CEL part has a similar rhythmic accompaniment. The FLX part shows chordal textures with some accents.

6

PC

CEL

FLX

Musical score for measures 8-9. The PC part features a melodic line with some ties and slurs. The CEL part has a rhythmic accompaniment with some slurs. The FLX part consists of chordal textures with slurs.

On the Perimeter of Ignorance

7

PC

CEL

FLX

c. 46-54"

**B1**

PC

CEL

FLX

*f* sempre

*f* sempre  
*Acc.*

*mf* sempre

(sim.)

**B2**

PC

CEL

FLX



On the Perimeter of Ignorance

**B3**

PC

CEL

FLX

**B4**

PC

CEL

FLX

5

PC

CEL

FLX

On the Perimeter of Ignorance

6

PC

CEL

FLX

Musical score for measures 6-7. The score is divided into three systems. The first system (measures 6-7) includes parts for PC (Percussion), CEL (Cello), and FLX (Flute). The second system (measures 8-9) includes parts for PC, CEL, and FLX. The third system (measures 10-11) includes parts for PC, CEL, and FLX. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A double bar line is present at the end of the first system.

7

PC

CEL

FLX

Musical score for measures 8-9. The score is divided into three systems. The first system (measures 8-9) includes parts for PC (Percussion), CEL (Cello), and FLX (Flute). The second system (measures 10-11) includes parts for PC, CEL, and FLX. The third system (measures 12-13) includes parts for PC, CEL, and FLX. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A double bar line is present at the end of the first system.

8

PC

CEL

FLX

Musical score for measures 10-11. The score is divided into three systems. The first system (measures 10-11) includes parts for PC (Percussion), CEL (Cello), and FLX (Flute). The second system (measures 12-13) includes parts for PC, CEL, and FLX. The third system (measures 14-15) includes parts for PC, CEL, and FLX. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. A double bar line is present at the end of the first system.

On the Perimeter of Ignorance

9

PC  
CEL  
FLX

Detailed description: This block contains the first system of music, measures 9 and 10. It features three staves: PC (Percussion), CEL (Cello), and FLX (Flute). Measure 9 shows complex rhythmic patterns with slurs and accents. Measure 10 continues with similar patterns, ending with a double bar line. The notation includes various note values, rests, and dynamic markings.

10

PC  
CEL  
FLX

c. 39-71"

Detailed description: This block contains the second system of music, measure 10. It features three staves: PC, CEL, and FLX. The notation is sparse, with few notes and rests. A double bar line is present at the end of the system. A measurement 'c. 39-71"' is written below the FLX staff.

C1

PC  
CEL  
FLX

*f* sempre  
*f* sempre  
*mf* sempre

(sim.)

Detailed description: This block contains the third system of music, measures 11 through 16. It features three staves: PC, CEL, and FLX. The notation is dense and complex, with many notes and slurs. The PC staff has a dynamic marking of 'f sempre'. The CEL staff has a dynamic marking of 'f sempre' and a 'Ped.' marking. The FLX staff has a dynamic marking of 'mf sempre'. A '(sim.)' marking is present at the end of the system.

On the Perimeter of Ignorance

2

PC

CEL

FLX

Double bar line

Detailed description: This system contains measures 2 through 8. The PC part features a complex melodic line with many accidentals and slurs. The CEL part has a more rhythmic accompaniment with some slurs. The FLX part consists of a series of rhythmic patterns, some with slurs. A double bar line is located at the end of measure 8.

3

PC

CEL

FLX

Double bar line

Detailed description: This system contains measures 9 through 15. The PC part continues with its intricate melodic line. The CEL part provides a steady accompaniment. The FLX part shows more varied rhythmic textures, including some patterns with vertical lines. A double bar line is located at the end of measure 15.

4

PC

CEL

FLX

Detailed description: This system contains measures 16 through 22. The PC part has a melodic line with some slurs and accents. The CEL part has a more active accompaniment with some slurs. The FLX part features rhythmic patterns with slurs and accents. The system ends with a final measure in measure 22.

On the Perimeter of Ignorance

5

PC

CEL

FLX

Musical score for measures 5-6. The score is divided into three systems. The first system (measures 5-6) features three staves: PC (Piano/Cello), CEL (Cello/Flute), and FLX (Flute/Cello). The PC staff has a treble clef and a key signature of one flat. The CEL staff has a treble clef and a key signature of one flat. The FLX staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various articulations and dynamics. A double bar line is present at the end of measure 6.

6

PC

CEL

FLX

Musical score for measures 7-8. The score is divided into three systems. The second system (measures 7-8) features three staves: PC (Piano/Cello), CEL (Cello/Flute), and FLX (Flute/Cello). The PC staff has a treble clef and a key signature of one flat. The CEL staff has a treble clef and a key signature of one flat. The FLX staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various articulations and dynamics. A double bar line is present at the end of measure 8.

7

PC

CEL

FLX

Musical score for measures 9-10. The score is divided into three systems. The third system (measures 9-10) features three staves: PC (Piano/Cello), CEL (Cello/Flute), and FLX (Flute/Cello). The PC staff has a treble clef and a key signature of one flat. The CEL staff has a treble clef and a key signature of one flat. The FLX staff has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes with various articulations and dynamics. A double bar line is present at the end of measure 10.

c. 56"

On the Perimeter of Ignorance

**D1**

PC *f sempre*

CEL *f sempre*  
*sc.*

FLX *mf sempre*

(sim.)

Detailed description: This section, labeled D1, consists of three staves. The top staff (PC) is in treble clef and contains a complex melodic line with many accidentals and slurs, marked *f sempre*. The middle staff (CEL) is in treble clef and contains a more rhythmic line with slurs, also marked *f sempre* and *sc.* The bottom staff (FLX) is in bass clef and contains a wavy, oscillating line marked *mf sempre*. The section ends with a *(sim.)* marking and a right-pointing arrow.

**D2**

PC

CEL

FLX

Detailed description: This section, labeled D2, consists of three staves. The top staff (PC) continues the melodic line from D1. The middle staff (CEL) continues the rhythmic line from D1. The bottom staff (FLX) continues the wavy line from D1. The section ends with a double bar line.

**D3**

PC

CEL

FLX

Detailed description: This section, labeled D3, consists of three staves. The top staff (PC) continues the melodic line from D1. The middle staff (CEL) continues the rhythmic line from D1. The bottom staff (FLX) continues the wavy line from D1. The section ends with a double bar line.

On the Perimeter of Ignorance

4

PC

CEL

FLX

5

PC

CEL

FLX

6

PC

CEL

FLX

On the Perimeter of Ignorance

7

PC

CEL

FLX

Detailed description: This block contains the first system of music, measures 7 and 8. It features three staves: PC (Piano/Cello), CEL (Cello/Flute), and FLX (Flute/Cello). Measure 7 shows a complex melodic line in PC with a slur and a dashed line above it, and a similar line in CEL. FLX has a rhythmic pattern. Measure 8 continues the melodic development in PC and CEL, with FLX providing accompaniment. A double bar line is at the end of measure 8.

8

PC

CEL

FLX

Detailed description: This block contains the second system of music, measures 8 and 9. The PC staff has a melodic line with a slur and a dashed line above it. The CEL staff has a melodic line with a slur and a dashed line below it. The FLX staff has a rhythmic pattern. A double bar line is at the end of measure 9.

9

PC

CEL

FLX

c. 44-68"

11/17/18

Detailed description: This block contains the third system of music, measure 9. The PC staff has a melodic line with a slur and a dashed line above it. The CEL staff has a melodic line with a slur and a dashed line below it. The FLX staff has a rhythmic pattern. A double bar line is at the end of measure 9. The text 'c. 44-68"' and '11/17/18' is located at the bottom right of the page.





## **A Splendid Torch**

for solo piccolo trumpet

*I am of the opinion that my life belongs to the whole community, and as long as I live it is my privilege to do for it whatever I can. I want to be thoroughly used up when I die, for the harder I work the more I live. I rejoice in life for its own sake. Life is no "brief candle" for me. It is a sort of splendid torch which I have got hold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations.*

— George Bernard Shaw (1907)

*If there is a sin against life, it consists perhaps not so much in despairing of life as in hoping for another life and in eluding the implacable grandeur of this life.*

— Albert Camus, "Summer in Algiers" (1936)

## A Splendid Torch

### Performance Notes

**Instrumentation:** solo piccolo trumpet in A

**Properties:** Intermittent, assertive

#### Interpretation:

- This module consists of sixteen single-line melodic passages, which the performer may combine in various ways according to the following guidelines. The character of these passages includes contrasting material that alternates between lyrical and emphatic characters.
- A performance of this module consists of multiple iterations, each separated by a pause of at least 20 seconds. These iterations are comprised of one to three of the sixteen melodic passages, none of which may be repeated in a given performance.
- Within any given iteration, the performer is to alternate between melodic passages in Group A and those in Group B; these passages may be combined in a number of ways, according to the guidelines indicated in the score, though no more than two statements from a either group may be played consecutively. For example, an iteration including three passages may consist of any of the sequences ABA, BAB, AAB, or ABB; iterations with two passages may consist of any of the sequences AB, BA, AA, or BB.
- Iterations should be sufficiently varied so as to avoid any sense of predictability or regularity with regard to the number and arrangement of the selected passages.
- Iterations are to alternate between open and muted; exceptions may be considered given the context, in order to adequately complement the character of any concurrent modules.
- The number of passages included within a given iteration, as well as the duration of the pauses between them, should be determined in part by the context of this module within the performance of *An Unaware Cosmos*: for example, longer iterations may be played during passive and/or static modules, resulting in a more prominent, soloistic treatment of the material; when played during the more assertive and/or active modules, shorter iterations may be chosen, resulting in a more intrusive/disruptive treatment of the material.
- In addition to the pauses specified in the score, brief pauses ( $\leq 2$  seconds) may be freely interpolated at any point marked by a broken barline; pauses of up to 5 seconds may be interpolated at the double bars between discrete passages (though typically, successive passages would be played without a break). It is left to the performer's discretion whether and where these optional breaks are to be interpolated, which may be in part contextually determined.
- The final note of each passage may be sustained, truncated, or elided into the succeeding passage at the player's discretion; additional dynamic changes may also be interpolated into the part in order to facilitate the transition between consecutive passages.

**Optional tuning:** The performer may tune to A=427 (see general prefatory notes for details).

**Set-up:** The performer should be standing in a prominent location at house left or right—either at the floor level or (preferably) on a balcony—so as to be visible to the audience. . If this module is included in a performance with one or more of the other solo modules (*Que sçay-je?*, *...e pur si muove*, and/or *A Noble Ideal*), the solo performers should be stationed as far apart in the performance space as is practical.

#### Symbols:



Durational continuum within *senza misura* section; values arranged from shortest to longest (precise durations *ad libitum*)



Brief pause/break in sound

# A Splendid Torch

from *An Unaware Cosmos*

## Group A:

Freely (12-15" per line)

[1] *f* *p* *mf* *f* (accel.) To A2, A7, or any B

[2] *f* *poco* *f* *mp* *mf* *mp* *f sub.* (accel.) (rit.) To A3, A5, or any B

[3] *f* *mp* *mf* *mp* *f sub.* (accel.) (rit.) To A1, A2, A4, A6, or any B

[4] *f* *mp* *mf sub.* *p* *f sub.* (rit.) To A5, A8, or any B

[5] *f* *mp* *mf* *mp* *f sub.* To A3, A6, A8, or any B

[6] *f* *mp* *mf* *poco* *mf* *f sub.* To A1, A5, A7, or any B

[7] *f* *mp* *mf* *mp* *f* (rit.) To A3, A8, or any B

[8] *f* *mp* *mf* *mp* *f sub.* (accel.) (rit.) To A3, A4, A6, A7, or any B

A Splendid Torch

Group B:

Freely (15-18" per line)

[1] *p* *mf* *poco* *f sub.* *mp* *p* To any A or B

[2] *p* *mf* *f sub.* *mp* *mf* *p* To any A or B except A3 or B6

[3] *mf* *mp* *mf* *poco* *f sub.* *mp* *mf* To any A or B except A7

[4] *mf* *mp* *mf* *f sub.* *poco* *mf* *mp* *mf* To any A or B except A1

[5] *mf* *mp* *mf* *f sub.* *mp* *mf* To any A or B

[6] *mp* *mf* *mp* *f sub.* *fmp* *mf* *(accel.)* To any A or B except A2 or B8

[7] *p* *mf* *mp* *f* *mp* *mf* *mf* To any A or B except B2 or B3

[8] *p* *mf* *poco* *mf* *f sub.* *mp* *mf* 11/17/18 To any A or B

# Que sçay-je?

for solo E♭ clarinet

*Nothing is so firmly believed as that which we least know.*

— Michel de Montaigne, *Essais* (1595)

*With regard to matters requiring thought: the less people know and understand about them,  
the more positively they attempt to argue concerning them.*

— Galileo Galilei, *Letter to Don Virginio Cesarini* (1623)

## Que sçay-je?

### Performance Notes

**Instrumentation:** solo E♭ clarinet

**Properties:** Recurring, assertive


**Interpretation:**

- This module is to be performed in shorter iterations of 10 to 30 seconds each; however, in longer realizations of *An Unaware Cosmos*, iterations may last as long as a minute (or more), depending on the context. The performer is to interpolate intermittent breaks (*ad libitum*) at any of the broken or solid barlines.
- The performer may begin the initial iteration at any of the 21 rehearsal markings in the score.
- Whenever resuming play after a longer pause, the performer must begin by repeating the final gesture of the preceding iteration, and continue playing from there; thus each iteration overlaps the previous and subsequent iterations.
- Once reaching the final measure of the score, the performer returns to the top (*attacca*) and continues playing from the beginning.
- Whenever possible, at least one complete cycle through the score should be completed in a given realization of *An Unaware Cosmos*; shorter realizations, however, may necessitate a truncated version of this module.
- In the sections marked Furtive and Frenetic, the player may play between 7 and 24 measures (two complete cycles) *ad libitum* before proceeding. The performer should strive for noticeably different durations in recurring statements of these sections. If resuming play at one of these sections following a long pause, the player may begin at any measure marked with a parenthetical lower-case letter.
- Each line of music in proportional notation is approximately 12-15 seconds in duration.
- The duration of a given iteration, as well as the duration of the pauses between iterations, should be determined in part by the context of this module within the performance of *An Unaware Cosmos*: for example, longer iterations may be played during passive and/or static modules, resulting in a more prominent, soloistic treatment of the material; when played during the more assertive and/or active modules, shorter iterations may be chosen, resulting in a more intrusive/disruptive treatment of the material.
- In addition to the longer pauses between iterations, brief pauses (≤3 seconds) may be interpolated within a given iteration wherever a breath mark occurs over a barline. It is left to the performer's discretion whether and where these optional breaks are to occur, which may be in part contextually determined.

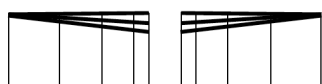
**Optional tuning:** The performer may tune to A=427 (see general prefatory notes for details).

**Set-up:** Performer should be standing in a prominent location at house left or right—either at the floor level or (preferably) on a balcony—so as to be visible to the audience. If this module is included in a performance with one or more of the other solo modules (*A Splendid Torch*, *...e pur si muove*, and/or *A Noble Ideal*), the solo performers should be stationed as far apart in the performance space as is practical.

**Symbols:**



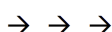
Durational continuum within *senza misura* section; values arranged from shortest to longest (*ad libitum*)



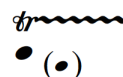
Accelerando/ritardando



Senza misura



Gradual change from one mode of play to another



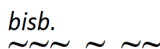
Trill/tremolo (alternating pitch in parentheses)



Semitone pitch bend (with embouchure)



Molto vibrato



Erratic/intermittent bisbigliando: use at least two alternate fingerings; always return to the primary fingering.



Pause/break in sound (very short, short)

# Que çaj-je?

from *An Unaware Cosmos*

Solo E♭ clarinet

Joseph Klein

2017

**Mercurial**

**A1 Exuberant** → → → *m.vib.*, *ord.* **A2 Furtive\*** (♩ = c 150; ♩. = c 100)

**A3 Exuberant** *bisb.* **Jocular** **A4 Exuberant** *bisb.*

**B1** *ord.* **Jocular** **B2 Exuberant**

**B3 Frenetic\*** (♩ = c 150; ♩. = c 100)

**C1 Exuberant** **C2** **Wistful** **C3 Exuberant**

\* Play 7 to 24 measures in this section (*ad libitum*) before proceeding.



Que çay-je?

**Jocular** (d) **D1 Exuberant** (a) (b) (c) (d) → → → *m.vib.*

*mf* *mp* *f* *mp* *ff* *sub.* *f* *poco* *mf* *ff* *mf* *molto*

**D2 Furtive\*** (♩ = c 150; ♪ = c 100) (a) (b) (c)

*mp* *sub.* *mfp* *mfp* *mfp* *mfp* *mfp*

**D3 Exuberant** (d) (a) (b) → → → *m.vib.*

*mfp* *mfp* *mfp* *mfp* *f* *sub.* *ff* *f*

→ → → **Frenetic\*** (♩ = c 150; ♪ = c 100) (c) (a) (b) (c)

*ff* *molto* *mp* *mf* *ff*

**E1 Exuberant** (c) (d) (a) (b) → → → *m.vib. ord.*

*ff* *f* *poco* *ff*

→ → → **Wistful** (a) (b) **E3 Exuberant** (a) (b) (c)

*f* *mp* *mf* *poco* *f* *p* *f* *poco* *f* *mf* *f* *p*

**Jocular** (d) **E4 Exuberant** (a) → → → *m.vib.* (b) **F1** (a) (b)

*mp* *f* *f* *sub.* *ff* *mf* *f* *poco* *ff* *p* *f* *sub.*

→ → → *m.vib.* (c) **Wistful** (d) (e) **F2 Exuberant** (a)

*mf* *ff* *f* *poco* *fp* *poco* *mf* *f* *f*

(b) → → → *m.vib.* (c) **F3** (a) → → → **Wistful** (b) (Da capo)

*ff* *f* *ff* *f* *mp* *ff* *sub.* *poco* *fp* *poco* *mf* *f* *mp*

## **A Delicate Geometry**

for voice, electric guitar, and accordion

*... I do not attribute to nature either beauty or deformity, order or confusion. Only in relation to our imagination can things be called beautiful or ugly, well-ordered or confused.*

— Baruch Spinoza, *Letter XV to Henry Oldenburg* (c.1666)

*The universe seems neither benign nor hostile, merely indifferent to the concerns of such puny creatures as we are.*

— Carl Sagan, *Cosmos* (1980)

# A Delicate Geometry

## Performance Notes

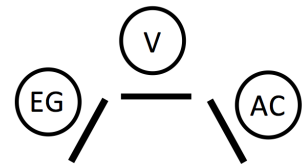
**Instrumentation:** voice (countertenor or mezzo-soprano), electric guitar, accordion (or harmonium, or portative organ)

**Properties:** Recurring, passive

### Interpretation:

- This module is set up as a loop of 18 related [self-similar] events; each event is a different duration and must be played in strict time (including the silences within the events).
- A given realization of *An Unaware Cosmos* may include between three and five iterations of this module; a given iteration may include no fewer than 5 and no more than 12 events.
- Performers may begin each iteration with any event, and may proceed in either direction; however, the direction must be reversed with each iteration (e.g., forward, backward, forward, backward, etc.), but must never change directions *within* a given iteration. Because the score is set up as a loop, the last event in the score (R) proceeds to the first event (A), and vice versa when performing the events in reverse order.
- Each iteration must begin no closer than three events away (in either direction) from the starting point of any previous iteration. Thus, performers should plan ahead of time where each iteration will begin and end.
- The vocal part consists of continuously fluctuating vowel sounds (indicated at the bottom of the part), which are rhythmically activated by consonant modifiers (indicated directly below the staff and above the vowel transformations). Phonemes are notated using IPA symbols.
- The electric guitar is to be played with a clean jazz tone; subtle vibrato should be used throughout, which is exaggerated at the points indicated in the score. Continuously changing chord voicings are intended to provide timbral variation throughout; string indications are at the beginning of each event. The guitarist may also, at his/her discretion, make alterations to the indicated chord voicings *ad libitum* within some or all of the longer events (e.g., B, F, H, K, O, Q) in order to further explore the timbral possibilities. All guitar notes should be allowed to resonate throughout the measure, only to be dampened before the silence at the end of each event.
- While the timbre of each part is distinctive, the three performers should strive to create a composite, organic sound throughout.

**Set-up:** The ensemble should be set up in a rather tight semi-circle, as indicated in the diagram at the right. All three performers should be able to see each other for cues. Although all parts are equally prominent, the vocalist should act as the leader, giving subtle visual cues as necessary.



### Symbols:

	Gradual change from one mode of play to another		Block chord
	Exaggerated vibrato (electric guitar): wider and slower than ordinary vibrato		Upward arpeggiation
	“Weighted” crescendo/diminuendo (with flared swells at the peaks)		Clean break in sound

# A Delicate Geometry

from *An Unaware Cosmos*

Joseph Klein  
2017

Tranquil ♩ = c. 40

**A**

*mp* *poco*

Voice  
 j wn j w j n w  
 o → → u → → i → → i

Electric Guitar  
*mf*

Accordion  
*p* *mf* *p* *mf*

**B**

*mp* *poco*

V  
 w j m n n i j j n m n  
 e → → i → → u → → o → → a → → a

EG  
*mf*

AC  
*p* *mf* *p* *mf* *p* *mf* *sub.* *p*

**C**

*mp* *poco*

V  
 m j w  
 a → → e

EG  
*mf*

AC  
*p* *mf*

A Delicate Geometry

**D**

V *mp* *poco*  
w j j wn j  
u → → a → → a → → e

EG ① ② ③ *mf* 3 3 2

AC *p* *mf* *p* *mf*

---

**E**

V *mp* *poco*  
n j w η  
e → → θ → → o

EG ② ③ ④ *mf* 5

AC *p* *mf* *p*

---

**F**

V *mp* *poco*  
j j wn w η wm ñ  
u → → i → → e → → a → → a → → o

EG ① ② ④ *mf* 5 3 5 5 3 5

AC *p* *mf* *p* *mf* *p* *mf* *p*

---

**G**

V *mp* *poco*  
m j η w j w  
e → → a → → o

EG ③ ④ ② *mf* 3 3 3

AC *p* *mf* *p* *mf*

A Delicate Geometry

**H**

V *mp* *poco*  
w u → → o → → a → → a → → e → → i → → u → → o  
j w η j w n m j j n j j η

EG *mf* 5/4 3/4 5/4 2/4

AC *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

**I**

V *mp* *poco*  
n i → → e → → a  
j j

EG *mf* 3/4 5/4

AC *p* *mf* *p*

**J**

V *mp* *poco*  
j a → → e → → i → → u  
m j j η n

EG *mf* 5/4 2/4

AC *p* *mf* *p* *mf* *p*

**K**

V *mp* *poco*  
m o → → a → → a → → e → → i → → u  
w w j j η j η

EG *mf* 4/4 3/4

AC *p* *mf* *p* *mf* *p* *mf* *p* *mf*

A Delicate Geometry

**L**

V *mp* *poco* 3 ,  
j wj n̄  
o → → → a

EG ① ② ④ *mf*

AC *p* *mf*

**M**

V *mp* *poco* 3 3 ,  
n̄ wm n̄ wwj  
i → → u → → o → → a

EG ② ④ ⑤ *mf* 3 4

AC *p* *mf* *p* *mf* *p*

**N**

V *mp* *poco* 3 ,  
w̄ j n̄ m̄  
u → → i → → i

EG ③ ④ ⑤ *mf* 3 2 4

AC *p* *mf* *p*

**O**

V *mp* *poco* 3 3 ,  
j jw n̄ j n̄ n̄  
a → → a → → o → → u → → i → → e

EG ① ② ⑤ *mf* 5 3 5 3 5 5 4

AC *p* *mf* *p* *mf* *p*

A Delicate Geometry

**P**

V *mp* *poco*  
*m w j n w*  
u → → i → → i → → e

EG *mf*  
*3 3*

AC *p mf p*

**Q**

V *mp* *poco*  
*w nmj j n m j m n*  
a → → a → → o → → u → → i → → e → → a → → a

EG *mf*  
*3 5 3 5 3 5*

AC *p mf p mf p mf p mf p mf p mf*  
*sub.*

**R** (Da Capo)

V *mp* *poco*  
*j mw j*  
u → → o → → a

EG *mf*  
*3*

AC *p mf p*

11/16/18





## **... e pur si muove**

for solo violin

*In questions of science, the authority of a thousand  
is not worth the humble reasoning of a single individual.*

— Galileo Galilei, Letter to Mark Wesler (1612)

*Nature ... is inexorable and immutable; she never transgresses the laws imposed upon her,  
or cares a whit whether her abstruse reasons and methods of operation are understandable to men.*

— Galileo Galilei, Letter to the Grand Duchess Christina (1615)

## ... e pur si muove

### Performance Notes

**Instrumentation:** solo violin

**Properties:** Intermittent, varied

#### Interpretation:

- This module consists of six event-types, which are labeled as follows:
  - A: Senza misura melodic lines, played *molto espressivo*; each line is approximately 15 seconds duration.
  - B: Melodic lines to be performed in a manner similar to vocal *Sprechstimme* — i.e., with generally diffuse pitch definition and speech-like fluidity in both the rhythmic and pitch contours.
  - C: Frenetic arpeggiated and scalar figures, characterized by bowed measured tremolos.
  - D: Relatively short angular gestures, some of which include sustained tones as well.
  - E: Short disruptive interjections. These include bowed and pizzicato quadruple stops, and *martelé* triple stops; further instructions regarding how these are to be used are included in the score.
  - F: Shorter coloristic gestures. These include double-trill glissandi, arpeggio glissandi, erratic bowed tremolos, and ornamented drone figures.
- Events may be organized in a variety of ways, although the various event-types should be relatively evenly distributed in a given performance; thus, events within a given group must not be played in succession.
- Events in groups A, B, C, and D may not be repeated; events in group E are to recur throughout the piece, though the performer should avoid repeating individual gestures in a given event until all have been used; events in group F may be repeated *once* at the discretion of the performer, but only after all events within that event-type have been used.
- In groups A and B, the performer may begin playing at the beginning of any line; brief pauses ( $\leq 2$  seconds) may be interpolated within a given event wherever a breath mark occurs over a barline. It is also possible to interject gestures from group E at these points, before resuming the original event. It is left to the performer's discretion whether and where these optional breaks or interruptions are to occur, which may be in part contextually determined.
- The duration of a given iteration, as well as the duration of the pauses between iterations, should be determined in part by the context of this module within the performance of *An Unaware Cosmos*: for example, longer iterations may be played during passive and/or static modules, resulting in a more prominent, soloistic treatment of the material; when played during the more assertive and/or active modules, shorter iterations may be chosen, resulting in a more intrusive/disruptive treatment of the material.

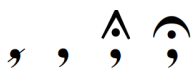
**Optional tuning:** The performer may tune to A=427 (see general prefatory notes for details).

**Set-up:** The performer should be standing in a prominent location at house left or right—either at the floor level or (preferably) on a balcony—so as to be visible to the audience. If this module is included in a performance with one or more of the other solo modules (*A Splendid Torch*, *Que sçay-je?*, and/or *A Noble Ideal*), the solo performers should be stationed as far apart in the performance space as is practical.

#### Symbols:



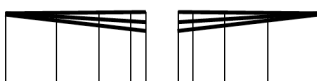
Durational continuum within *senza misura* section; values arranged from shortest to longest (precise durations *ad libitum*)



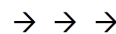
Rest continuum: relative durations arranged from shortest to longest



Upward arpeggiation



Accelerando/ritardando



Gradual change from one mode of play to another

**...e pur si muove**  
from *An Unaware Cosmos*

Solo Violin

Joseph Klein  
2017

**A**

c. 15" per system

[1] *molto espress.*  
*f* *mf* *f* *mf* *f* *mf* *f*

[2] *mf* *f* *mf* *f* *mf* *f* *mf* *molto* *ff*

[3] *mf* *f* *mf* *f* *f sub.* *mf* *f*

[4] *mf* *f* *f* *mf* *f*

**B**

$\text{♩} = 84 \pm$  (*sempre rubato*)  
*quasi Sprechstimme*

[1] *mf* *mf* *f* *mf* *mf*

[2] *f* *mf* *mf* *mf* *f*

[3] *mf* *f* *mf* *mf* *mf*

C

♩ = c. 90

[1] *ff feroce*

[2] *ff feroce* *sffz*

[3] *ff feroce*

D

→ → → *m.vib.* → → → *pont.*

[1] *sfzmp* *f* *molto* *ff feroce*

(♩ = c. 90)

[2] *ff* *sffz*

[3] *sul pont.* *ord.* *sfzmp* *ff*

[4] *ff* *gliss.* *sffz* *molto*

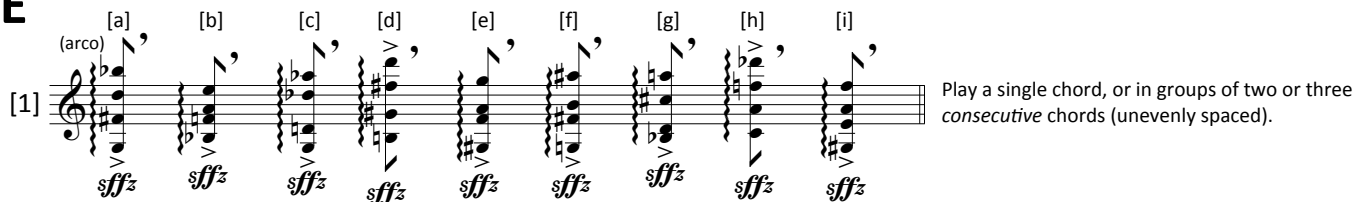
[5] *ff*

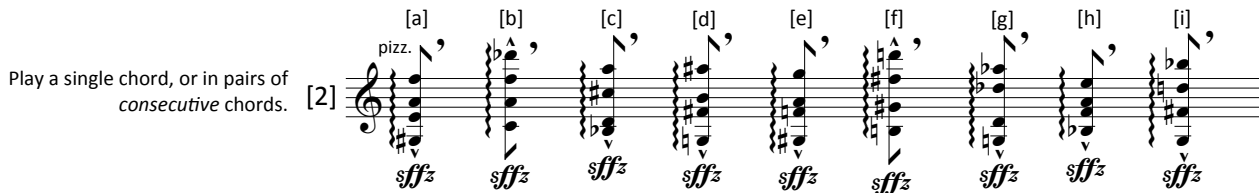
[6] *ff* *sffz*

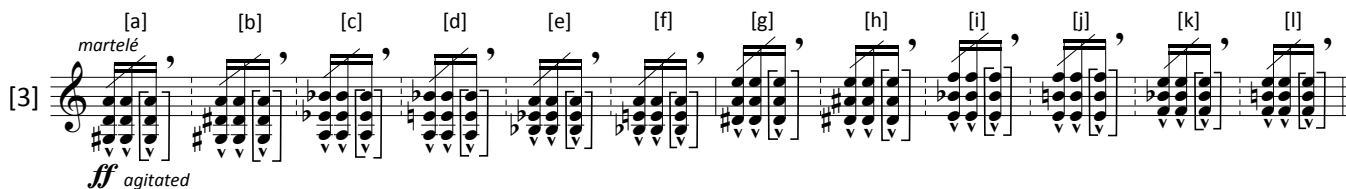
[7] *ff*

[8] *sffz* *ff*

**E**

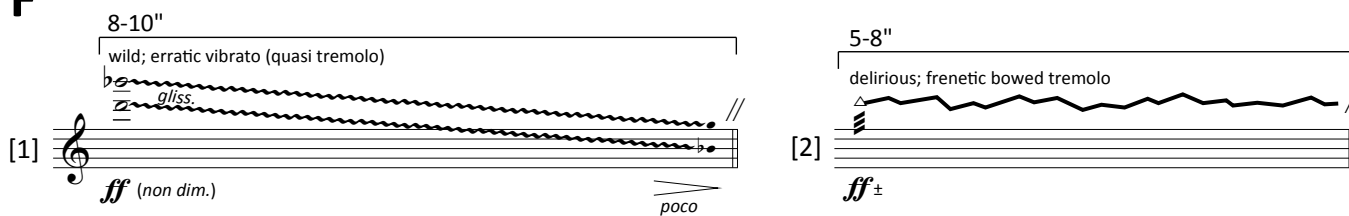
[1] 

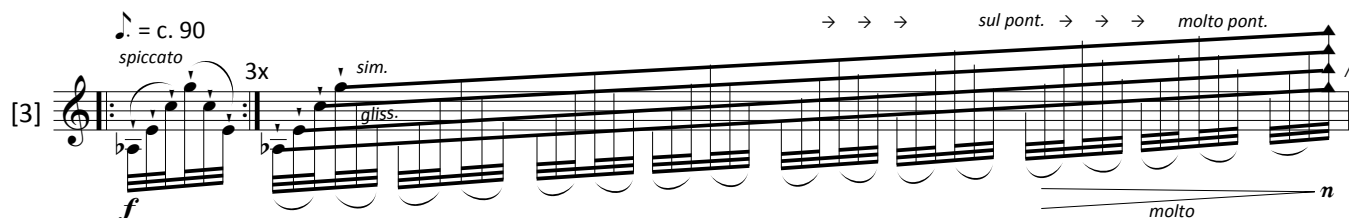
Play a single chord, or in pairs of consecutive chords. [2] 

[3] 

- Each occurrence of this event includes either one or two of the gestures above; each gesture is comprised of two or three attacks.
- In those occurrences with two iterations, gestures may be paired as 2+2, 2+3, or 3+2, but *not* 3+3.
- Player may repeat the same chord for two iterations within the same occurrence of this event.
- When changing chords between iterations, there must be one and only one common tone between the two chosen gestures.

**F**

[1] 

[3] 

[4] 

- Start at the beginning of any slurred grouping; repeat up to two complete cycles in any given iteration.
- Multiple iterations should be of distinctly different durations.



## La vanité des superstitions

for alto flute, English horn, bass clarinet, horn, and bassoon

*The more I advanced in age and knowledge, the more I recognized the blindness and viciousness of men, the more I recognized the vanity of their superstitions and the injustice of their evil governments.*

— Jean Meslier, *Testament* (1729)

*It is thus superstition infatuates man from his infancy, fills him with vanity, and enslaves him with fanaticism.*

— Baron d'Holbach, *The System of Nature* (1770)



# La vanité des superstitions

## Performance Notes

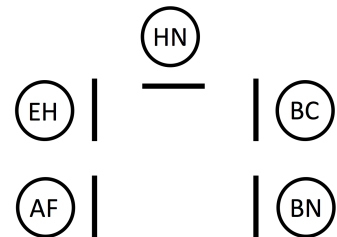
**Instrumentation:** alto flute, English horn, bass clarinet, horn, bassoon

**Properties:** Sectional, varied

**Interpretation:**

- The work comprises three types of events, labeled A, B, and C in the score:
  - A: Consists of widely voiced chords in rhythmic unison, characterized by angular lines, sharp attacks, and irregular rhythms.
  - B: Consists of sharply articulated clusters in the higher register of the ensemble, often incorporating extreme tempo fluctuations. Unlike sections A and C, it is possible to play two events in this section within a single iteration—which will be necessary if all eight events are to be played in a given realization of the work. One of the chords in measure [1] may be inserted before and/or after playing any of the events in this section within any given iteration.
  - C: Consists of three independently moving passages: C-I (for bass clarinet and bassoon) is a continuous line characterized by irregular rhythms and parallel dyads; C-II (solo horn) is a series of erratic interjections, which are generally disruptive to the composite texture of the other two groups; C-III (for alto flute and English horn) is a sequence of descending figures of varying lengths, each characterized by an incremental rhythmic expansion.
- A realization of this module consists of seven to twelve sections, alternating between each in the following sequence: ||: ABCABACBACBC :||; play may begin with any section, returning to the beginning of the sequence upon reaching the end.
- Within each of the three sections, play may begin at any point; each section is arranged as a loop (or in the case of section C, three independent loops), so that players may repeat as necessary.
- While all five instruments start together and play in rhythmic unison throughout sections A and B, section C consists of three layers: C-I and C-III begin together but proceed independently of one another, while C-II may interject at any point, though always in an irregular and erratic manner.

**Set-up:** Because the events within section C divide the ensemble into sub-groups, it is important that the performers are arranged accordingly; thus, the alto flute and English horn should be seated together, bass clarinet and bassoon should likewise be seated together, and the horn should be seated centrally between these pairs, as indicated in the set-up diagram at the right.



# La vanité des superstitions

from *An Unaware Cosmos*

Joseph Klein

2017-18

**A** Angular, Severe  $\text{♩} = 120$

1

Alto Flute

English Horn

Bass Clarinet

Horn (open)

Bassoon

6

A FL

EH

BCL

HN

BN

La vanité des superstitions

11

A FL  
EH  
BCL  
HN  
BN

4 4 3 4 4 7 3  
4 4 4 4 8 4

Detailed description: This system contains measures 11 through 15. It features five staves: A FL (Alto Flute), EH (English Horn), BCL (Bass Clarinet), HN (Horn), and BN (Bassoon). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 11 starts with a 4/4 time signature. Measure 12 has a 3/4 time signature. Measure 13 has a 4/4 time signature. Measure 14 has a 7/8 time signature. Measure 15 has a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

16

A FL  
EH  
BCL  
HN  
BN

3 4 3 4 3 4 3  
4 4 4 4 4 4 4

Detailed description: This system contains measures 16 through 20. It features the same five staves as the previous system. Measure 16 starts with a 3/4 time signature. Measure 17 has a 4/4 time signature. Measure 18 has a 3/4 time signature. Measure 19 has a 4/4 time signature. Measure 20 has a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

21

A FL  
EH  
BCL  
HN  
BN

3 4 7 3  
4 4 8 4

Detailed description: This system contains measures 21 through 25. It features the same five staves as the previous systems. Measure 21 starts with a 3/4 time signature. Measure 22 has a 4/4 time signature. Measure 23 has a 7/8 time signature. Measure 24 has a 3/4 time signature. Measure 25 has a 4/4 time signature. The notation includes various note values, rests, and dynamic markings.

La vanité des superstitions

**B** Incisive

[1] [a] [b] [c] [d] [e] [f] [g] [h] [i] //

A FL

EH

BCL

HN  
stop mute\*

BN

*ffz (sempre)*

[2] ♩ = 20 *molto accel.* - - - 200 //

*f* *poco* *ff*

[3] ♩ = 200 //

A FL

EH

BCL

HN

BN

*ff (non dim.)*

[4] ♩ = 200 *molto rit.* - - - - - 20 //

*ff* *poco* *f*

[5] ♩ = 20 *molto accel.* - - - - - ♩ = 200 *molto rit.* - - - - - ♩ = 20 //

A FL

EH

BCL

HN

BN

*f* *poco* *ff* *poco* *f*

\* Horn must use stop mute throughout section B.

La vanité des superstitions

[6] ♩ = 20 *molto accel.* - - - - - 200 //

A FL  
EH  
BCL  
HN  
BN

*f* *poco* *ff*

[7] ♩ = 200 //

A FL  
EH  
BCL  
HN  
BN

*ff* (*non dim.*)



[8] ♩ = 200 *molto rit.* - - - - - 20 //

A FL  
EH  
BCL  
HN  
BN

*ff* *poco* *f*

La vanité des superstitions

C-I

Serpentine  $\text{♩} = 110$

1

BCL

BN

*mf*

9

BCL

BN

17

BCL

BN

25

BCL

BN

34

BCL

BN

C-II

Antagonistic

1

HN

*ff* *cuivré*  
(open)

*ffz*

10

HN

*ffz*

La vanité des superstitions

C-III Languid ♩ = 90

The musical score is arranged in six systems, each with two staves: A FL (top) and EH (bottom). The tempo is marked 'Languid' with a quarter note equal to 90 beats per minute. The score begins at measure 1 and ends at measure 18. Dynamics include *f* (forte) and *mp* (mezzo-piano), with hairpins indicating crescendos and decrescendos. Articulation is marked with accents (^) and breath marks (A). A *sim.* (simile) marking is present in the EH staff at measure 4. The piece concludes with a double bar line and repeat dots at measure 18, with a rehearsal mark 11/1718.

## A Noble Ideal

for solo

*Equality before the law is probably forever unattainable. It is a noble ideal, but it can never be realized, for what men value in this world is not rights but privileges.*

— H.L. Mencken, *Notebooks* (1956)

*I think it only makes sense to seek out and identify structures of authority, hierarchy, and domination in every aspect of life, and to challenge them; unless a justification for them can be given, they are illegitimate, and should be dismantled, to increase the scope of human freedom.*

— Noam Chomsky, *Language and Politics* (1988)



# A Noble Ideal

## Performance Notes

**Instrumentation:** solo xylophone

**Properties:** Intermittent, assertive

**Interpretation:**

- This module is comprised of thirteen self-similar sections (labeled A through M in the score); the performer may start with any section, and may begin play at one of the incipits or at any measure within each section. When reaching the final measure of a given section, the performer may return to the beginning of that section to continue play, or proceed to the next section in the sequence.
- When proceeding from one section to the next, the performer may either (a) begin with the appropriate incipit prior to each section, proceeding immediately to one of the two measures within the following section that is preceded with a broken barline; or (b) proceed directly to any measure within the subsequent section.
- The music is proportionally notated, and the exact durations are left to the discretion of the performer; however, as a general guideline, the duration of each line of music should be approximately 8 to 12 seconds.
- The performer must play 3 to 7 measures in a given section before proceeding to the next section. It is important to continuously alter the number and duration of measures played within each section so that the changes do not become regular or predictable.
- This module may be played in numerous iterations, each iteration comprising between 3 and 5 sections. The performer must pause for at least fifteen seconds between iterations, and should always vary the duration of these pauses.
- The sections must be played in sequence, either in forward or reverse order (e.g., A, B, C, D,... or G, F, E, D,... etc.). The performer must not change direction of play within a given iteration, but may change direction between iterations.
- The incipits on the left above each section (labeled with a parenthetical “f”) may be played only when proceeding forward through the module; those on the right (labeled with a parenthetical “r”) may be used only when proceeding in reverse through the module.
- Sections (and measures within sections) may be played more than once in a given realization; however, it is important that the performer attempt to play different measures in subsequent iterations of this module whenever possible.

**Set-up:** If this module is included in a performance with one or more of the other solo modules (*A Splendid Torch*, *Que sçay-je?*, and/or *...e pur si muove*), the solo performers should be stationed as far apart in the performance space as is practical.

**Symbols:**



- Relatively short duration
- Relatively long duration

# A Noble Ideal

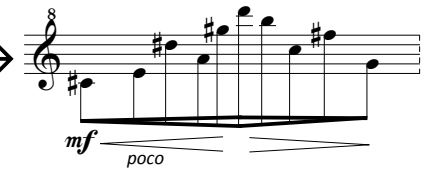
Solo Xylophone

from *An Unaware Cosmos*

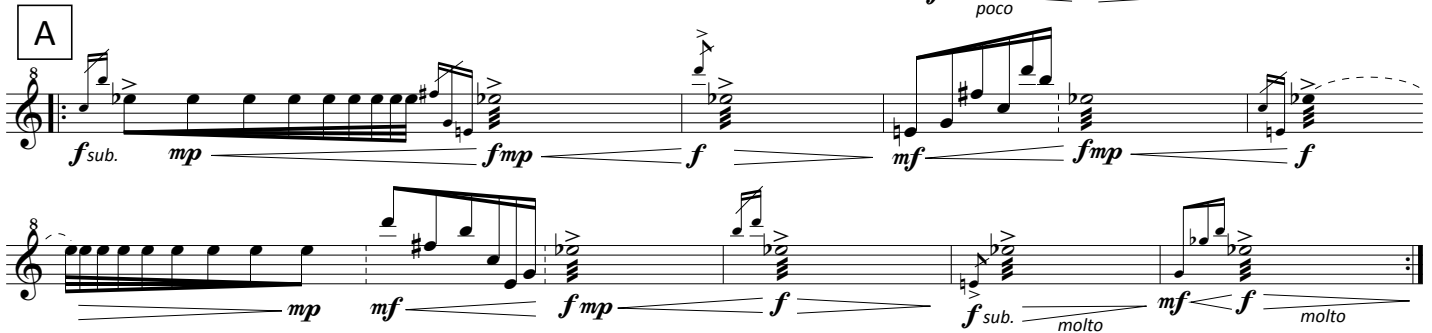
Joseph Klein

2018

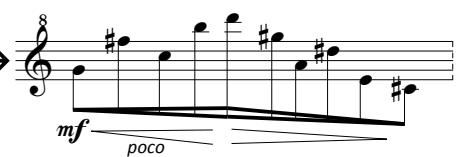
## Incipit A(r):

[B] →  → [A]

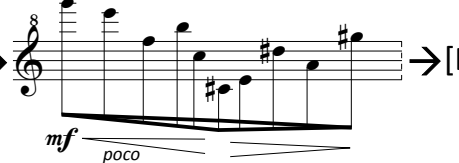
**A**



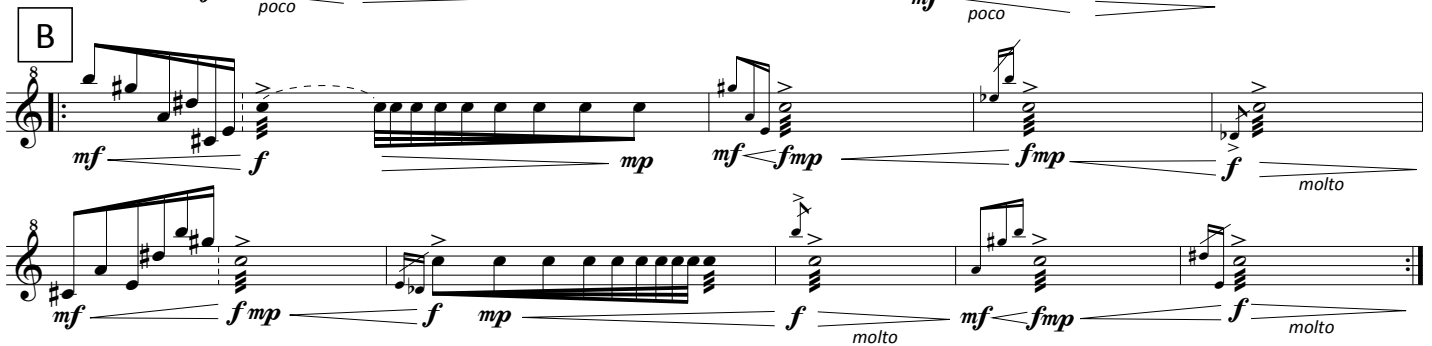
## Incipit B(f):

[A] →  → [B]


## Incipit B(r):

[C] →  → [B]

**B**



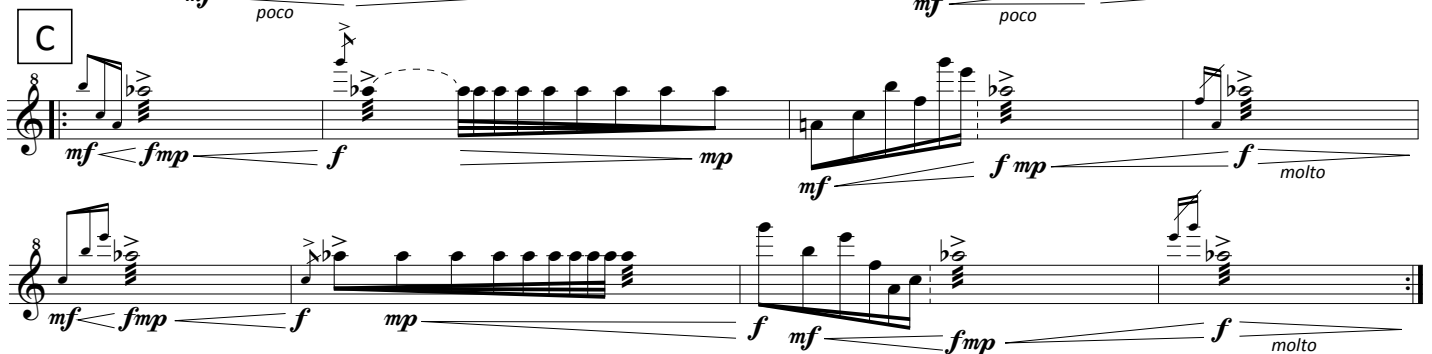
## Incipit C(f):

[B] →  → [C]

## Incipit C(r):

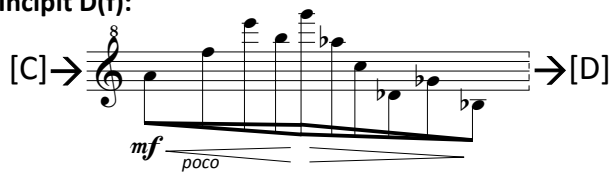
[D] →  → [C]

**C**

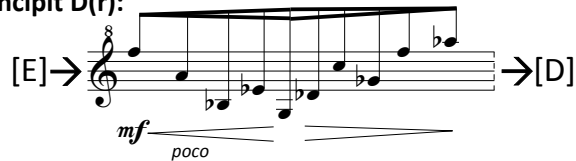


A Noble Ideal

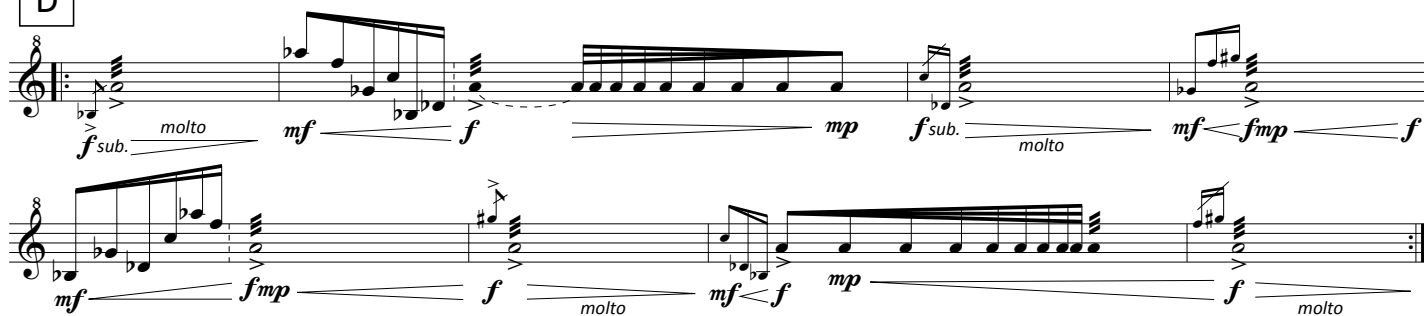
Incipit D(f):

[C] →  → [D]

Incipit D(r):

[E] →  → [D]

D

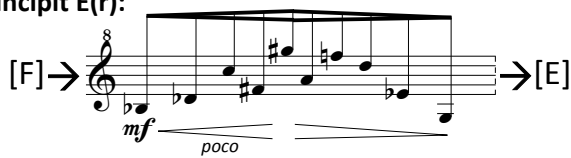


*f* sub. *molto* *mf* *f* *mp* *f* sub. *molto* *mf* *fmp* *f*  
*mf* *fmp* *f* *molto* *mf* *f* *mp* *f* *molto*

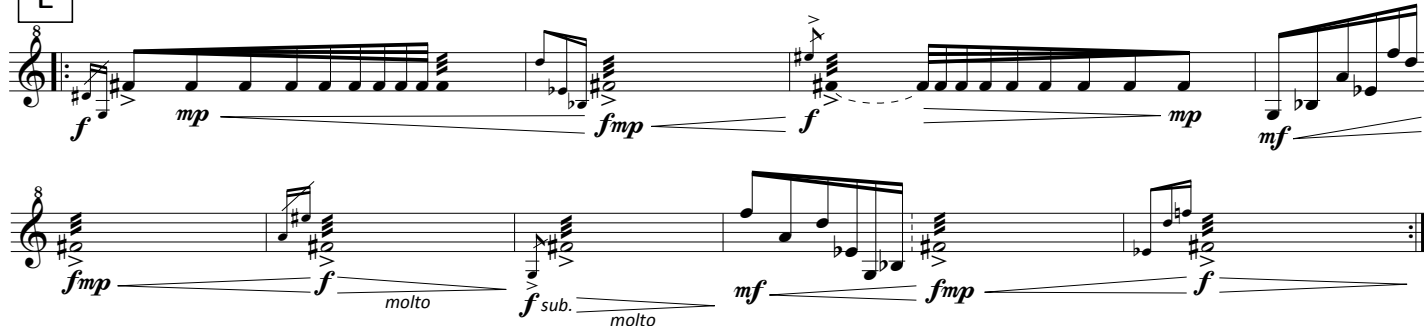
Incipit E(f):

[D] →  → [E]

Incipit E(r):

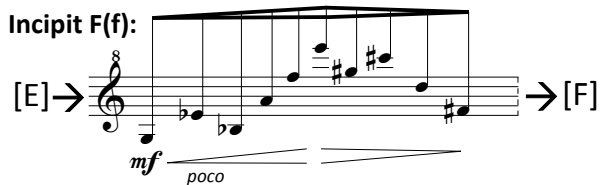
[F] →  → [E]

E

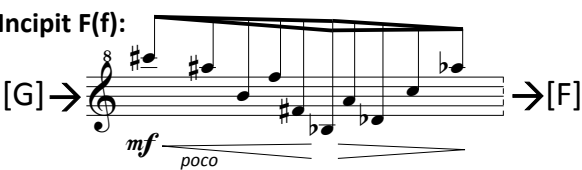


*f* *mp* *fmp* *f* *mp* *mf* *fmp* *f*  
*fmp* *f* *molto* *f* sub. *molto* *mf* *fmp* *f*

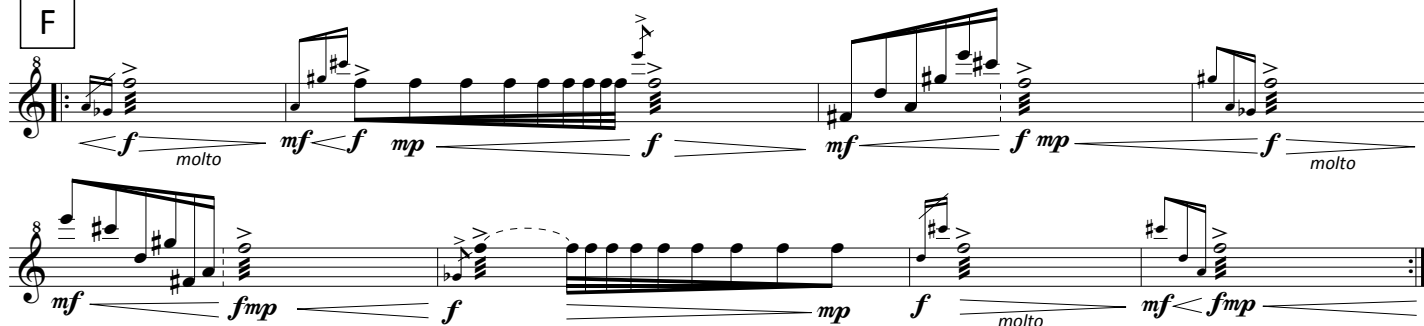
Incipit F(f):

[E] →  → [F]

Incipit F(f):

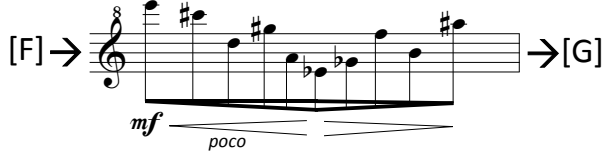
[G] →  → [F]

F

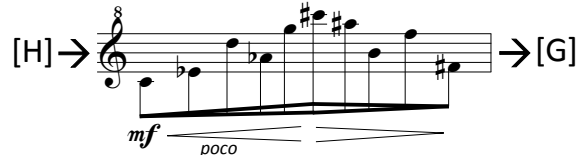


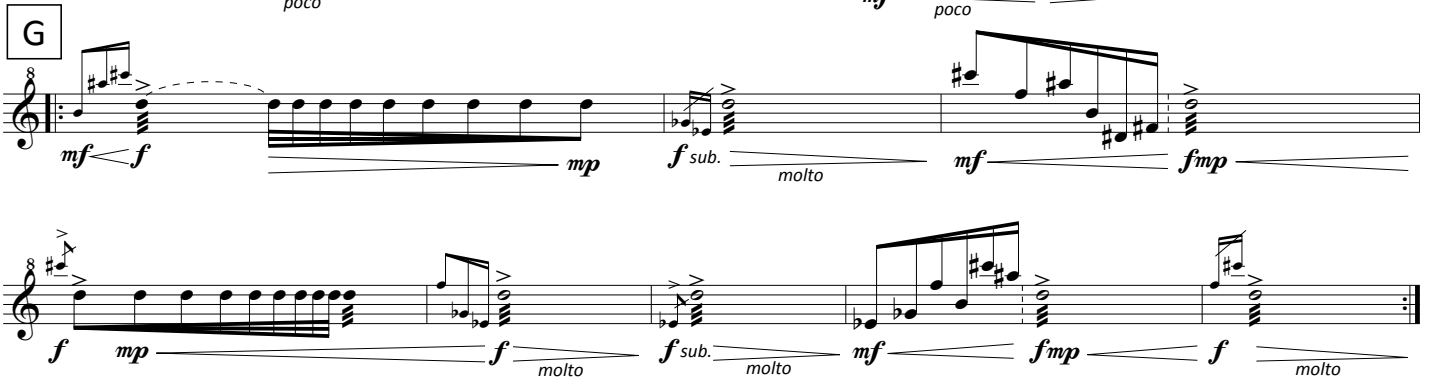
*f* *molto* *mf* *f* *mp* *f* *mf* *fmp* *f* *molto*  
*mf* *fmp* *f* *mp* *f* *molto* *mf* *fmp*

Incipit G(f):

[F] →  → [G]

Incipit G(r):

[H] →  → [G]

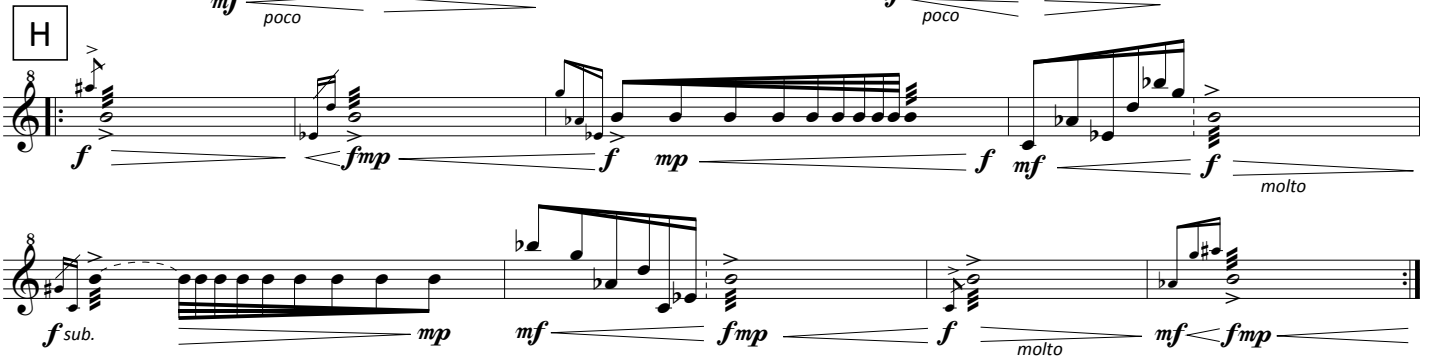
**G** 

Incipit H(f):

[G] →  → [H]

Incipit H(r):

[I] →  → [H]

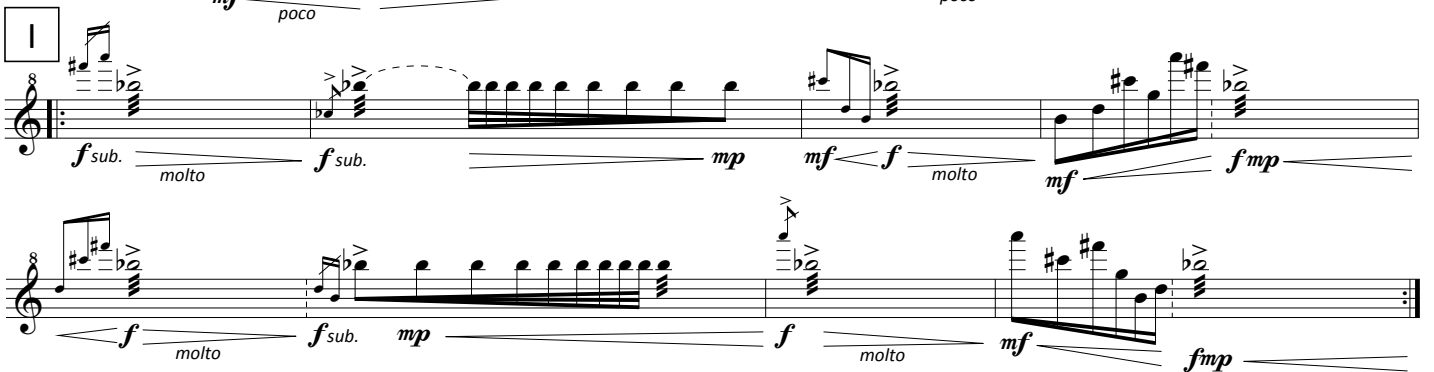
**H** 

Incipit I(f):

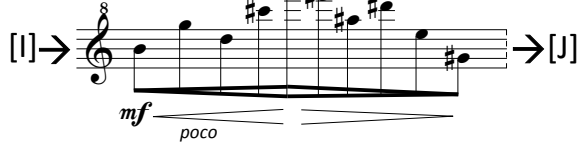
[H] →  → [I]

Incipit I(r):

[J] →  → [I]

**I** 

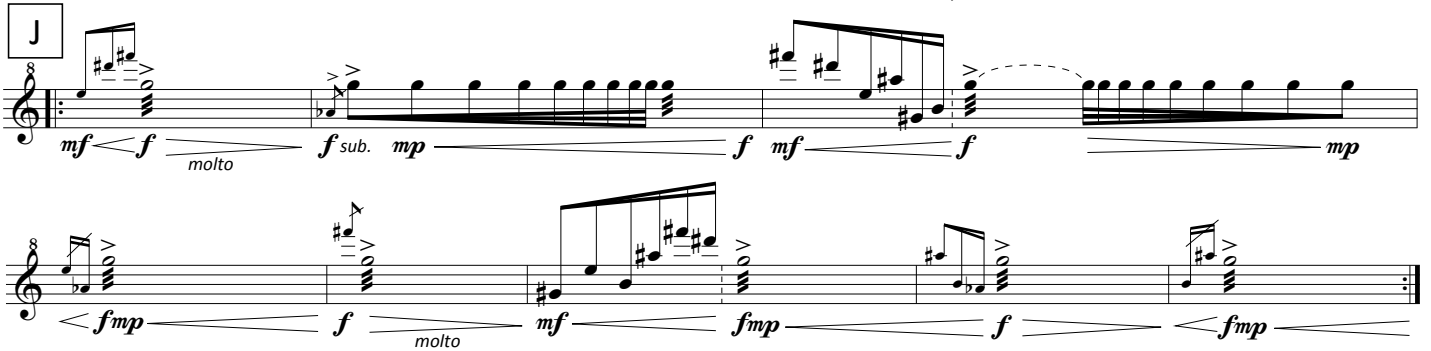
Incipit J(f):

[I] →  → [J]

Incipit J(r):

[K] →  → [J]

**J**



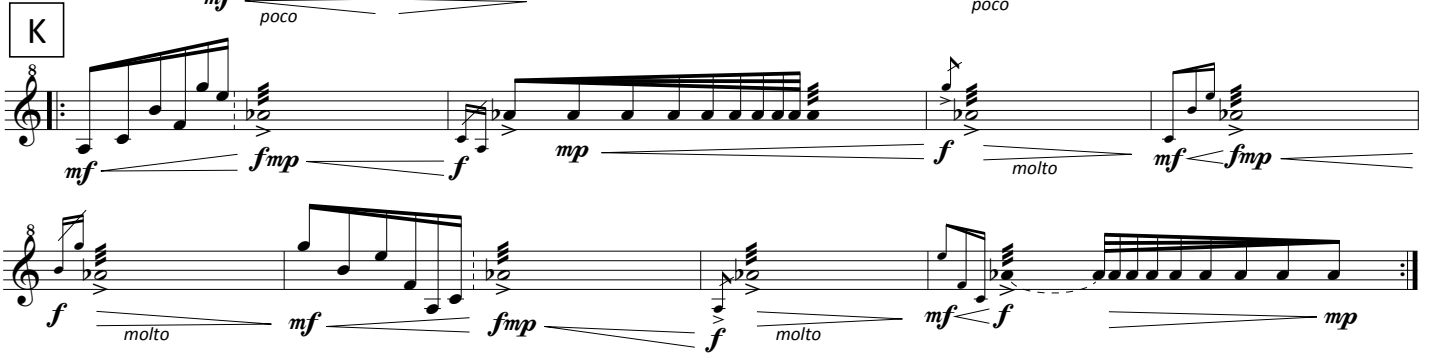
Incipit K(f):

[J] →  → [K]

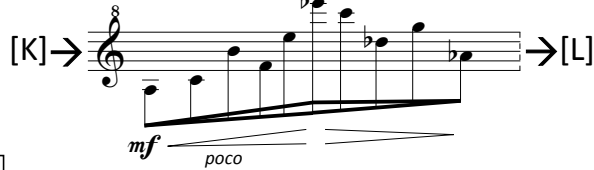
Incipit K(r):

[L] →  → [K]

**K**



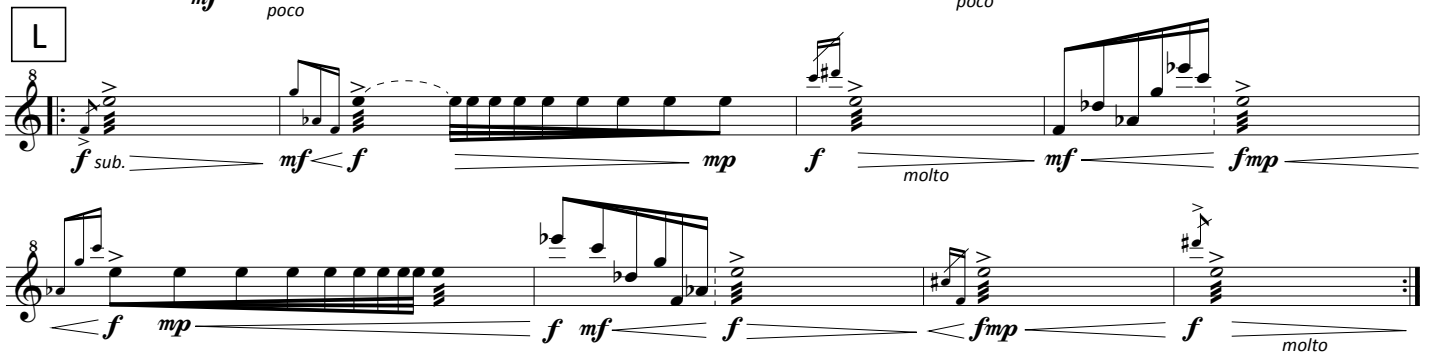
Incipit L(f):

[K] →  → [L]

Incipit L(r):

[M] →  → [L]

**L**



A Noble Ideal

Incipit M(f):

[L] →  → [M]

M

