The Machines are Winning

Flute, Alto Sax, Bassoon, and Bass Trombone

Myles Kellerman

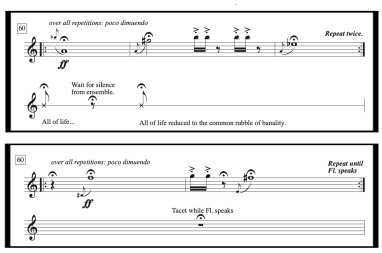
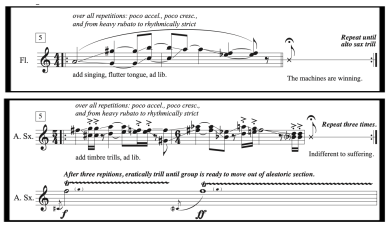
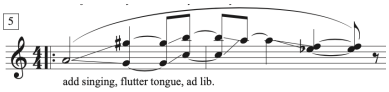
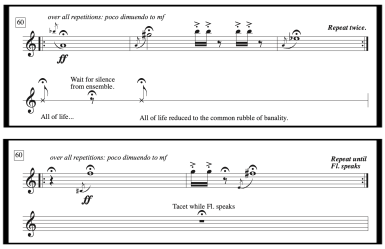
The Machines are Winning
For flute, alto saxophone, bassoon, and bass trombone
(2023)
Approximate duration: 4'30"
Myles Kellerman

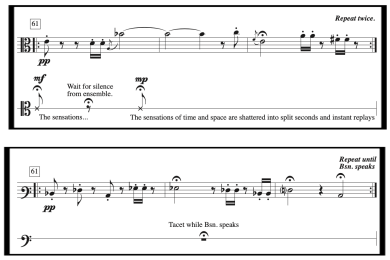
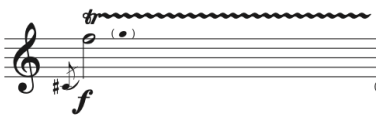
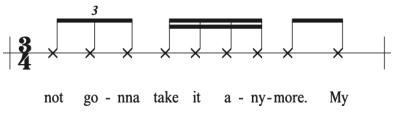
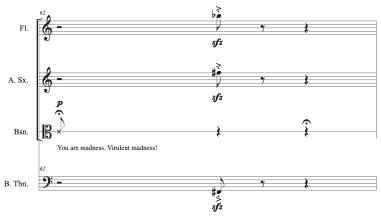
Composed for *city seabird*

Program Note:

The Machines are winning is a piece that pulls heavy inspiration from Sidney Lumet's 1995 book *Making Movies* and his 1976 film *Network*, written by Paddy Chayefsky, with blurbs of text pulled from each.

Accidentals are carried throughout the measure.

Notation	Explanation	Example
Aleatoric Boxes	There are three different pages of aleatoric sections. These are marked with boxes around each instrument's material. For each section, performers will play their parts independently, with heavy rubato, and allowing for interruptions and or connections to happen between instruments by chance.	
Aleatoric Box 1	The first aleatoric section begins at measure five. Each performer has an instrumental phrase followed by a spoken phrase. Each performer is to repeat their gestures until the alto sax cues to move on to the next page, measure six, using their erratic trill gesture.	
Aleatoric Chosen Contours (Only found in Aleatoric Box 1)	The aleatoric section that begins in measure five has solid lines connecting chosen contours for the passage. For each repetition, select one of the contours.	
Aleatoric Box 2	The second aleatoric section begins at measure 60. The energy should remain consistent from the previous section. Dissipating over the course of this aleatoric section. Each instrument has their own instrumental gesture. Repeating until the flutist begins to speak. They will finish speaking once the ensemble stops playing.	

Aleatoric Box 3	The third aleatoric section begins on the following page of the score at measure 61. A subito piano effect is desired when comparing this section to the previous aleatoric section. Repeating until the bassoonist begins to speak.	
Tremolos	Tremolos are shown with the starting pitch as the full duration of the tremolo with the parenthetical grace note being the note to tremolo to.	
Spoken Text	Begin speaking on a given beat and complete speaking at a natural pace.	
Metered Spoken Text	Syllabically broken down text. Strictly follows the given rhythmic breakdown.	
The Ending	The ending sforzando gesture should occur immediately after the bassoon’s penultimate speaking phrase as a punctuation.	

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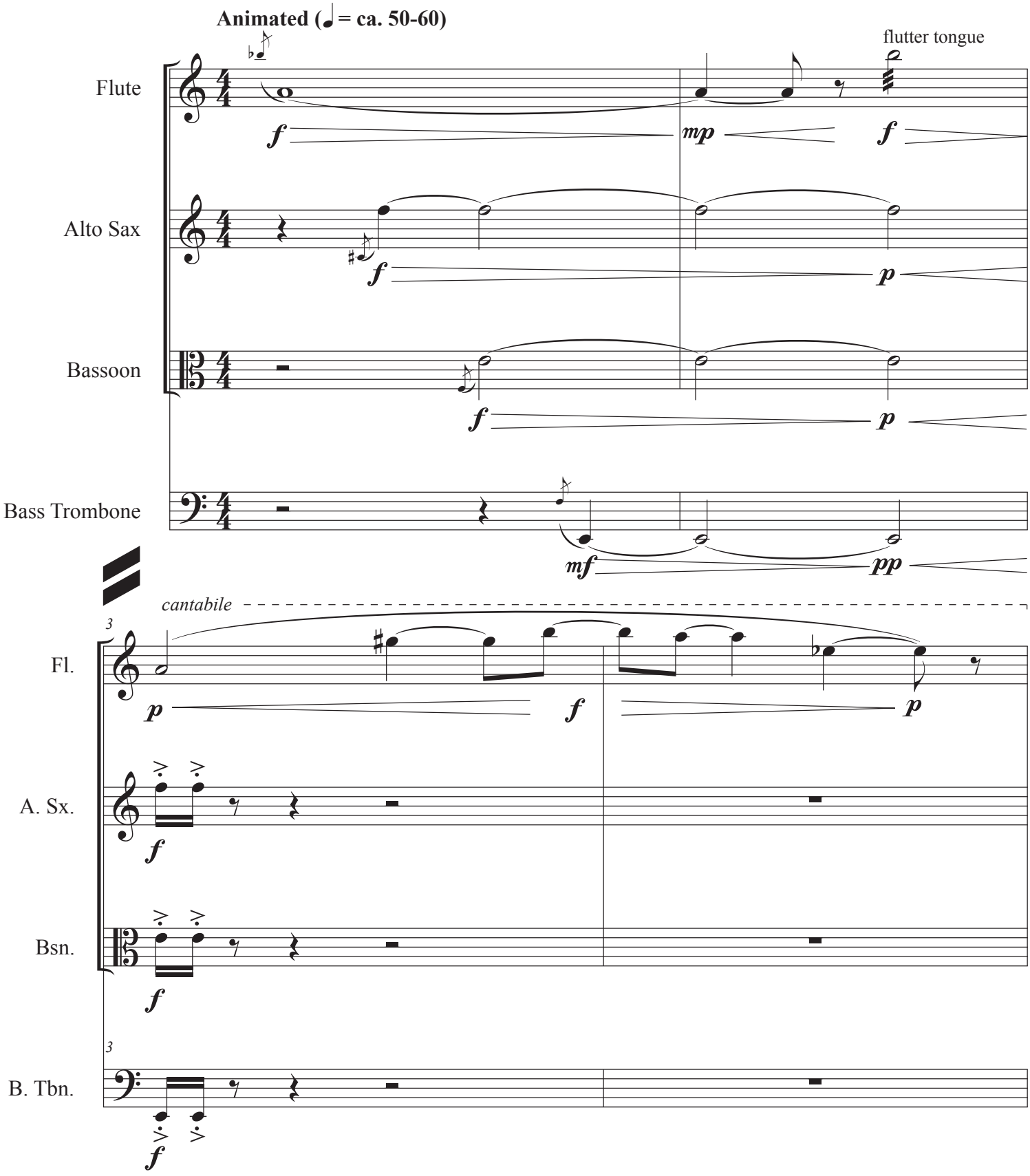

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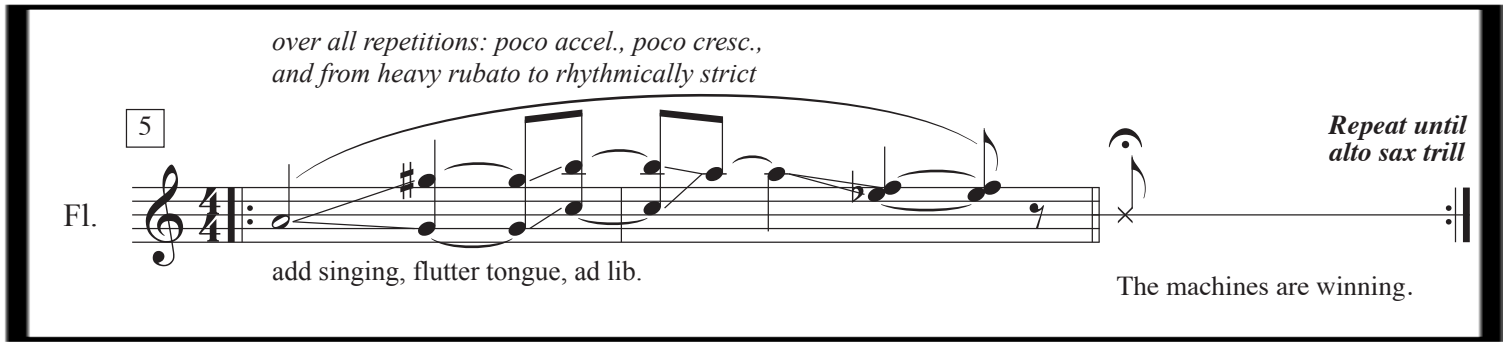
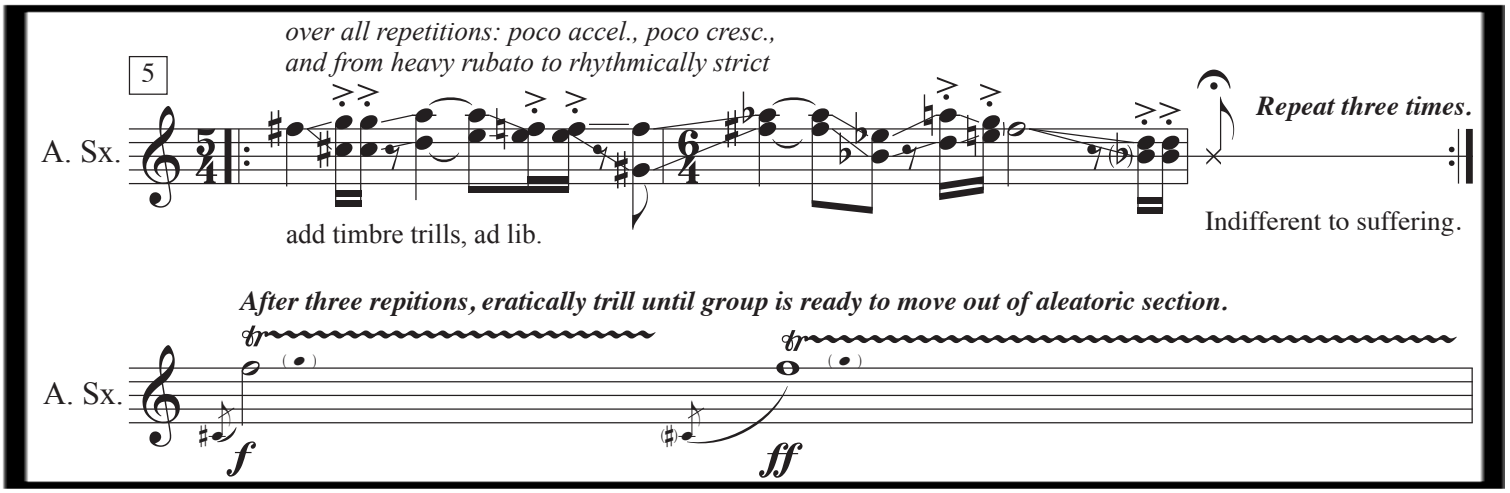
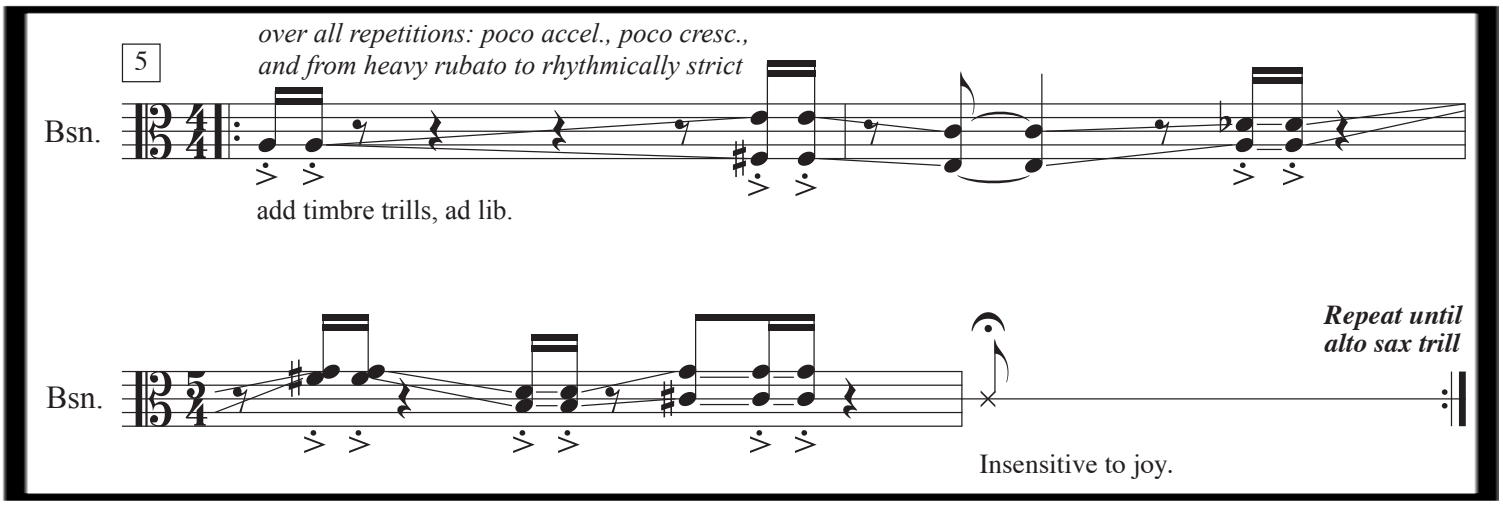
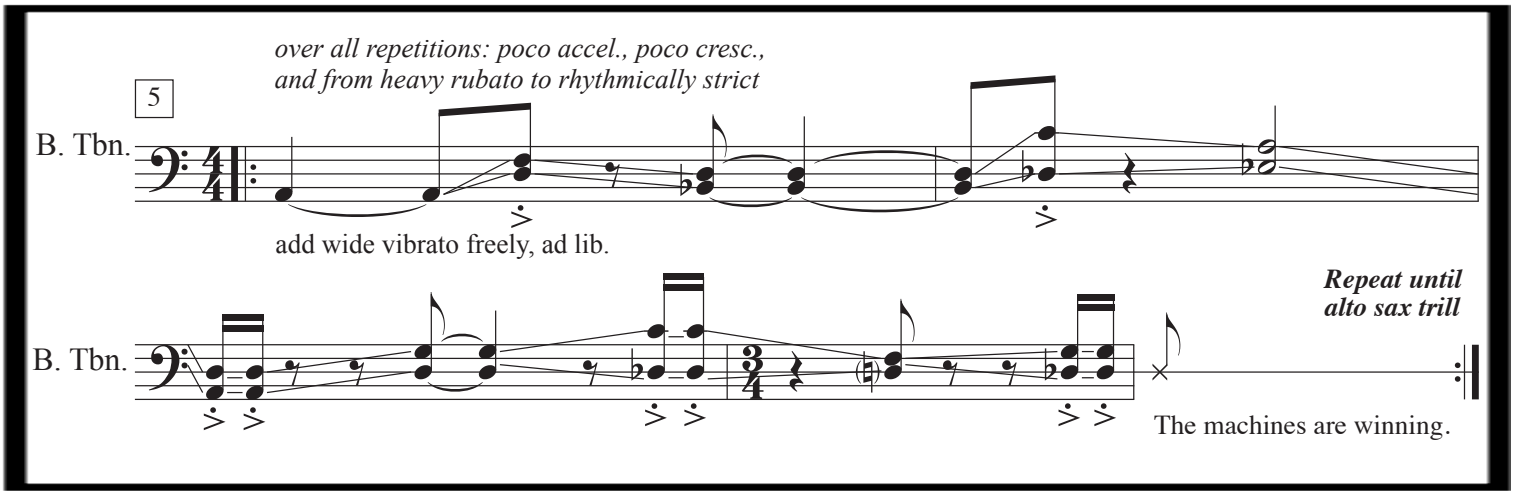
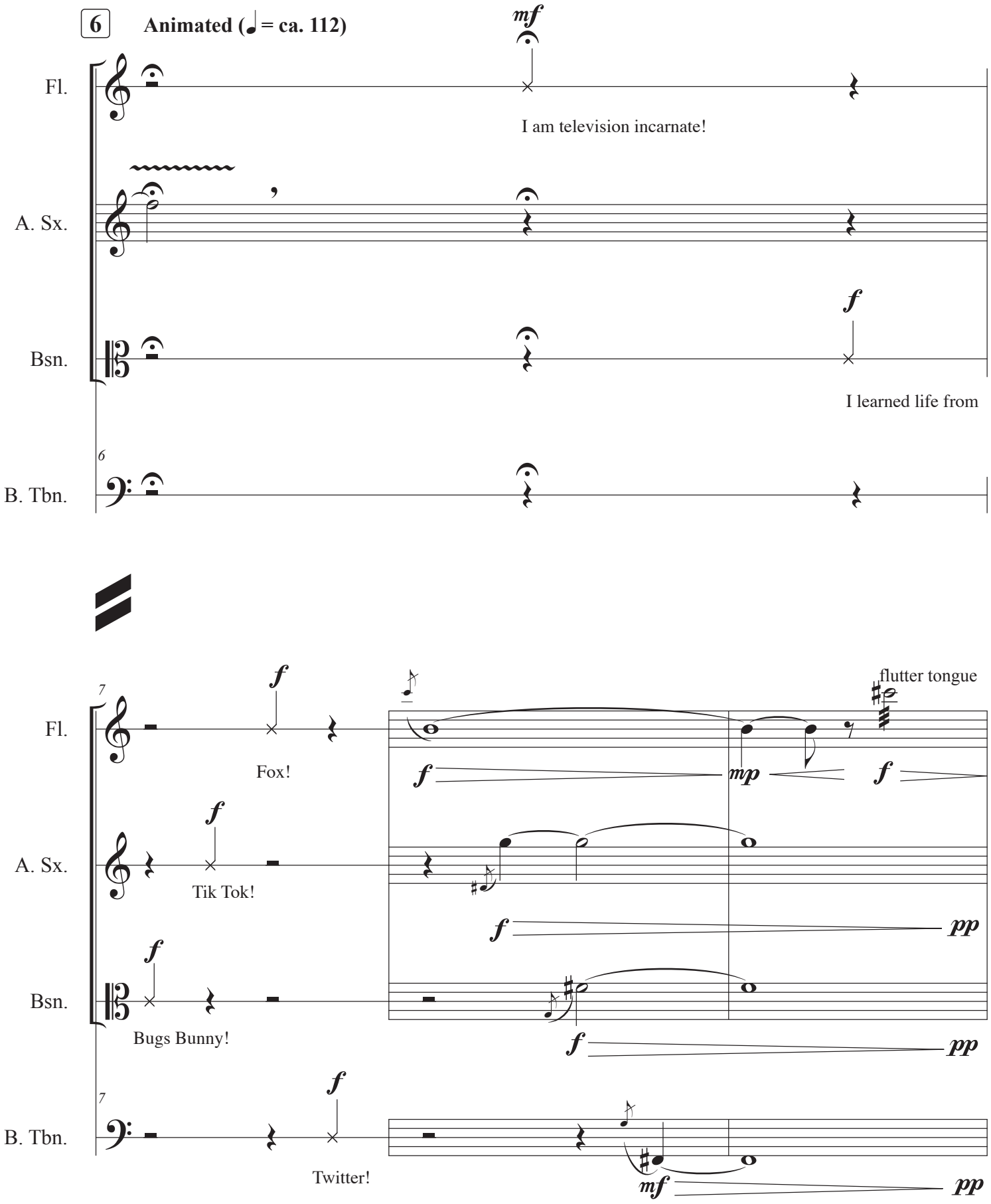
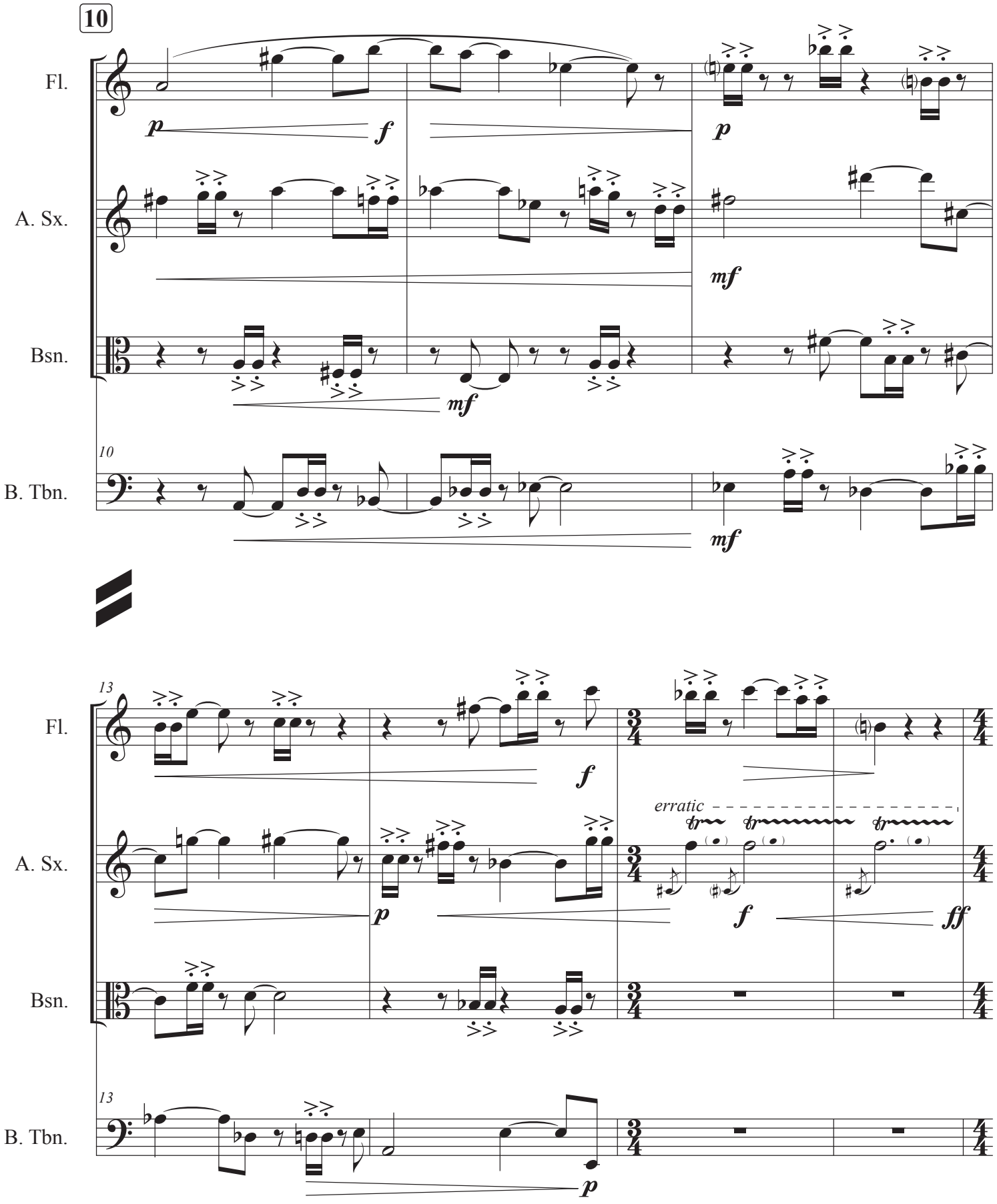

over all repetitions: poco accel., poco cresc.,
and from heavy rubato to rhythmically strict
5
Fl.
add singing, flutter tongue, ad lib.
Repeat until
alto sax trill
The machines are winning.

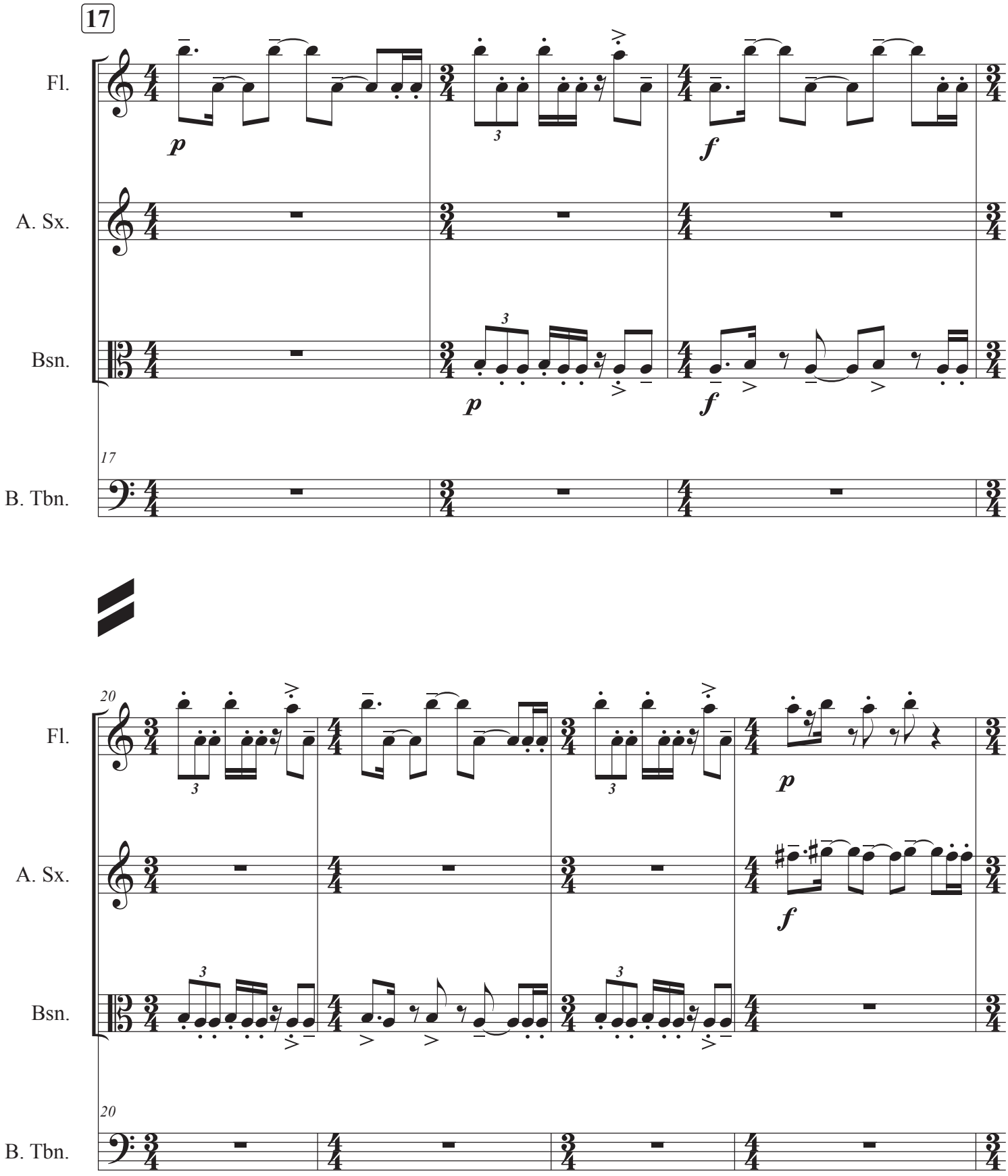

over all repetitions: poco accel., poco cresc.,
and from heavy rubato to rhythmically strict
5
A. Sx.
add timbre trills, ad lib.
Repeat three times.
Indifferent to suffering.
After three repitions, eratically trill until group is ready to move out of aleatoric section.
A. Sx.
f
ff

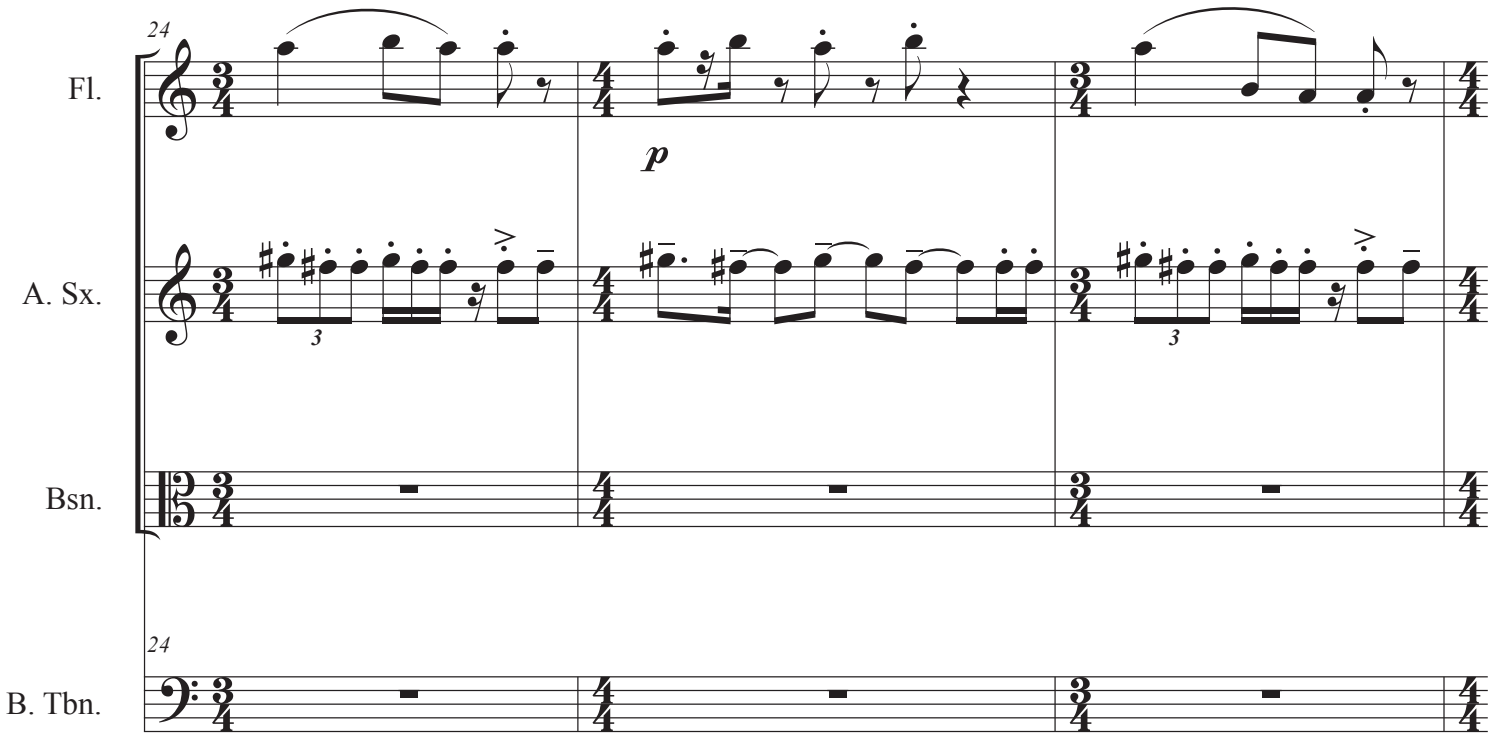

over all repetitions: poco accel., poco cresc.,
and from heavy rubato to rhythmically strict
5
Bsn.
add timbre trills, ad lib.
Bsn.
Repeat until
alto sax trill
Insensitive to joy.

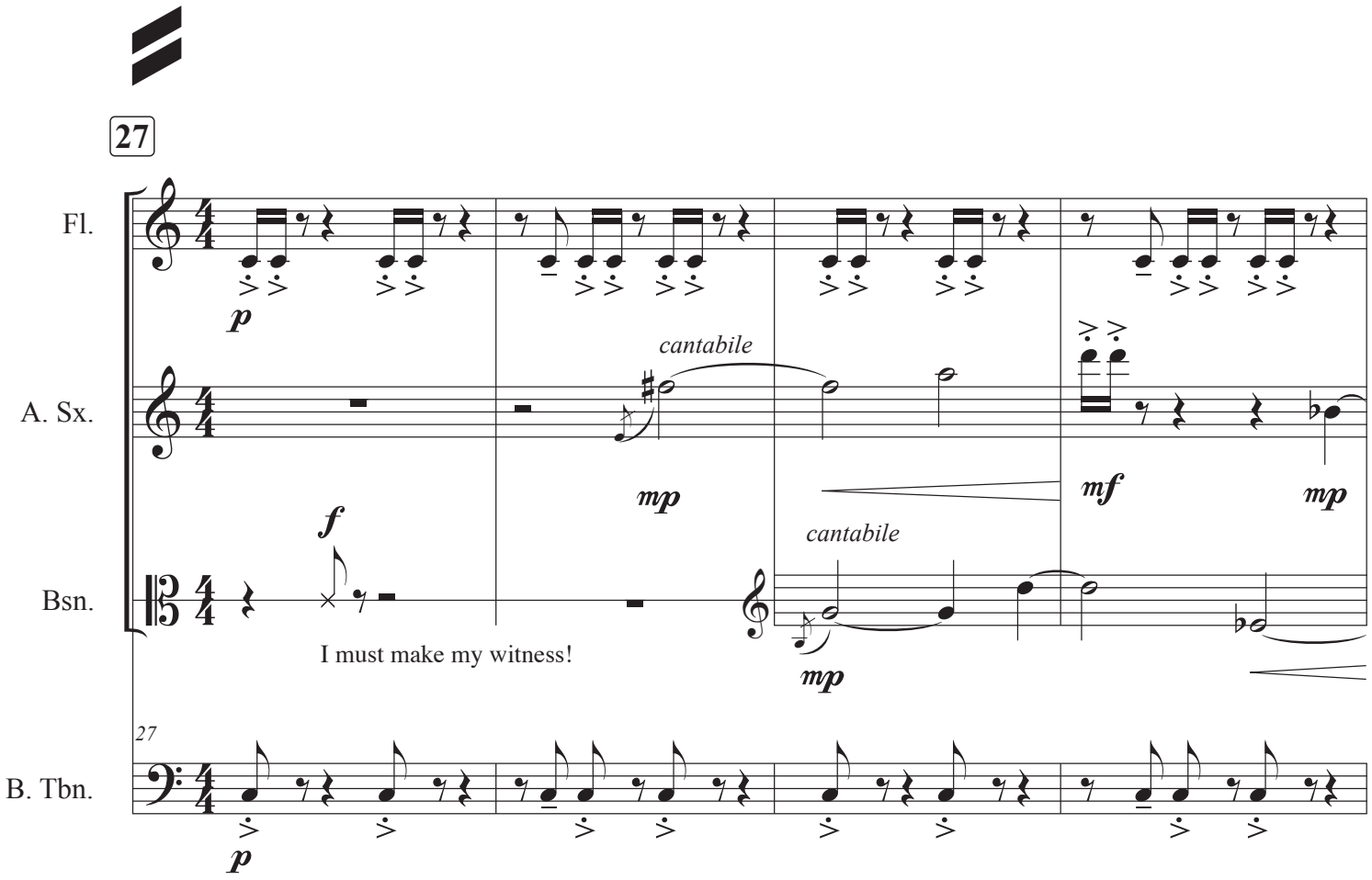

over all repetitions: poco accel., poco cresc.,
and from heavy rubato to rhythmically strict
5
B. Tbn.
add wide vibrato freely, ad lib.
B. Tbn.
Repeat until
alto sax trill
The machines are winning.

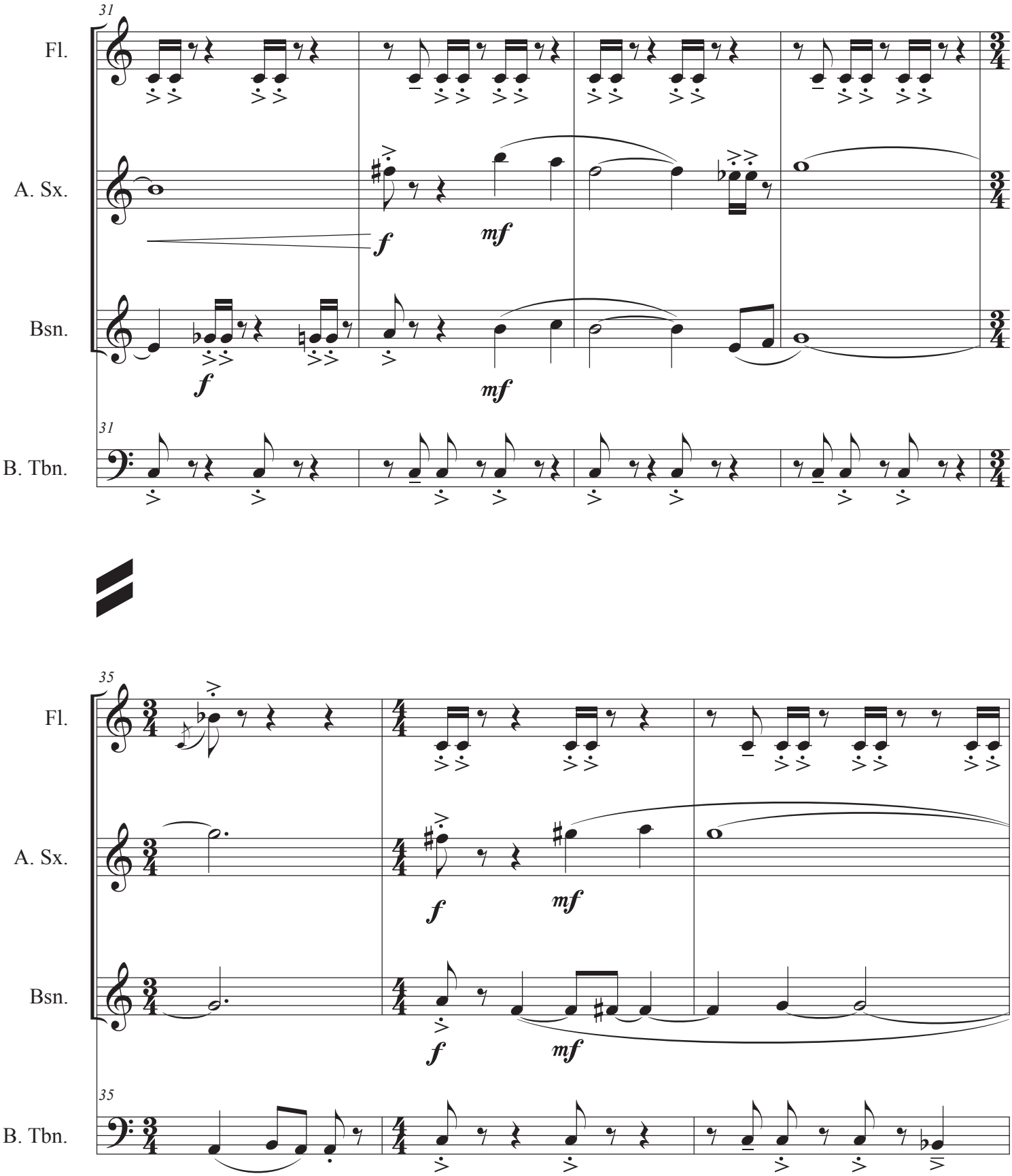

6
Animated (♩= ca. 112)
mf
Fl.
I am television incarnate!
A. Sx.
f
Bsn.
I learned life from
6
B. Tbn.
7
f
Fox!
flutter tongue
mp
Tik Tok!
pp
Bugs Bunny!
Twitter!
mf

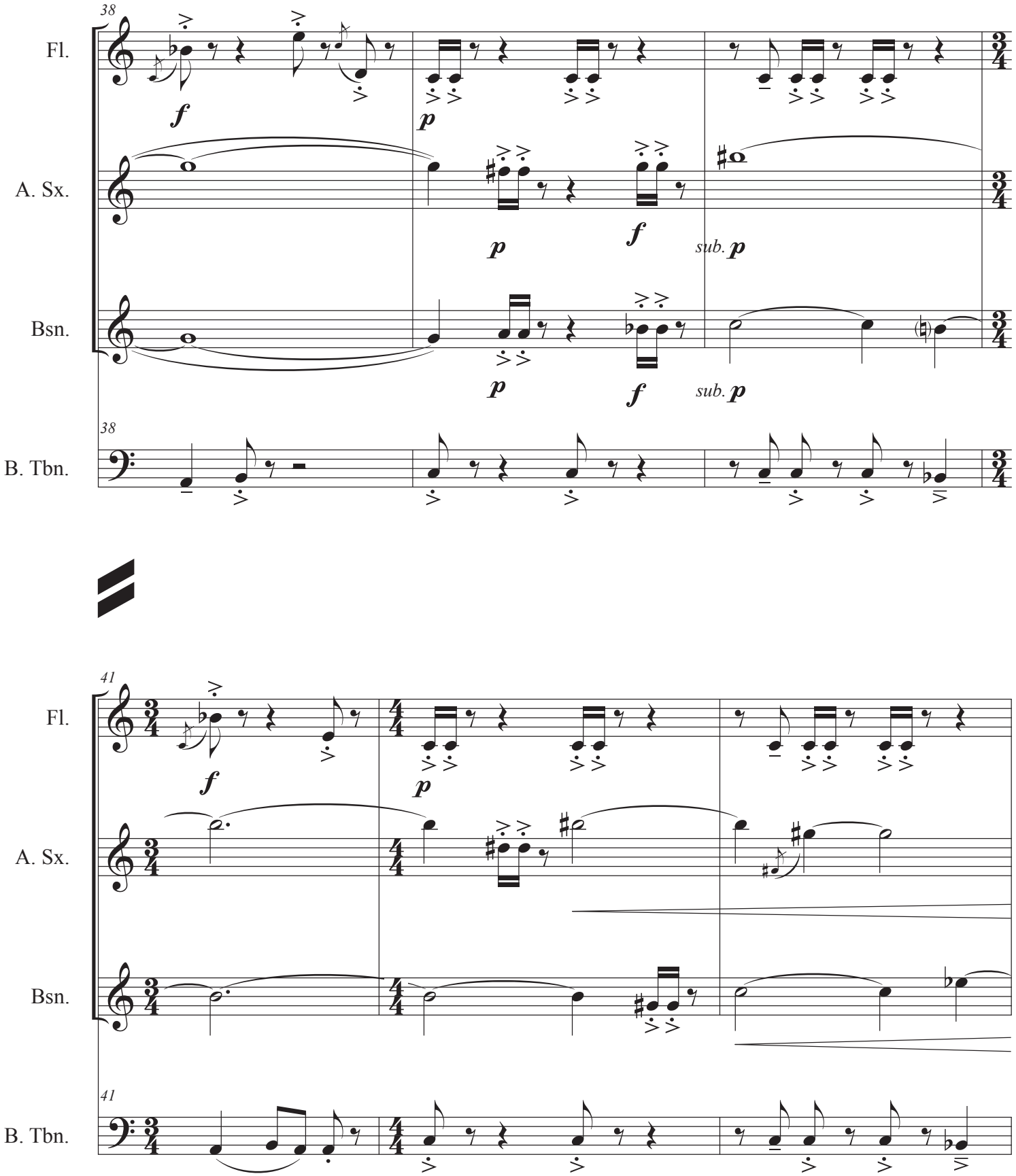

10
Fl.
A. Sx.
Bsn.
B. Tbn.
p
f
p
mf
mf
mf
13
Fl.
A. Sx.
Bsn.
B. Tbn.
f
p
erratic
f
ff
p

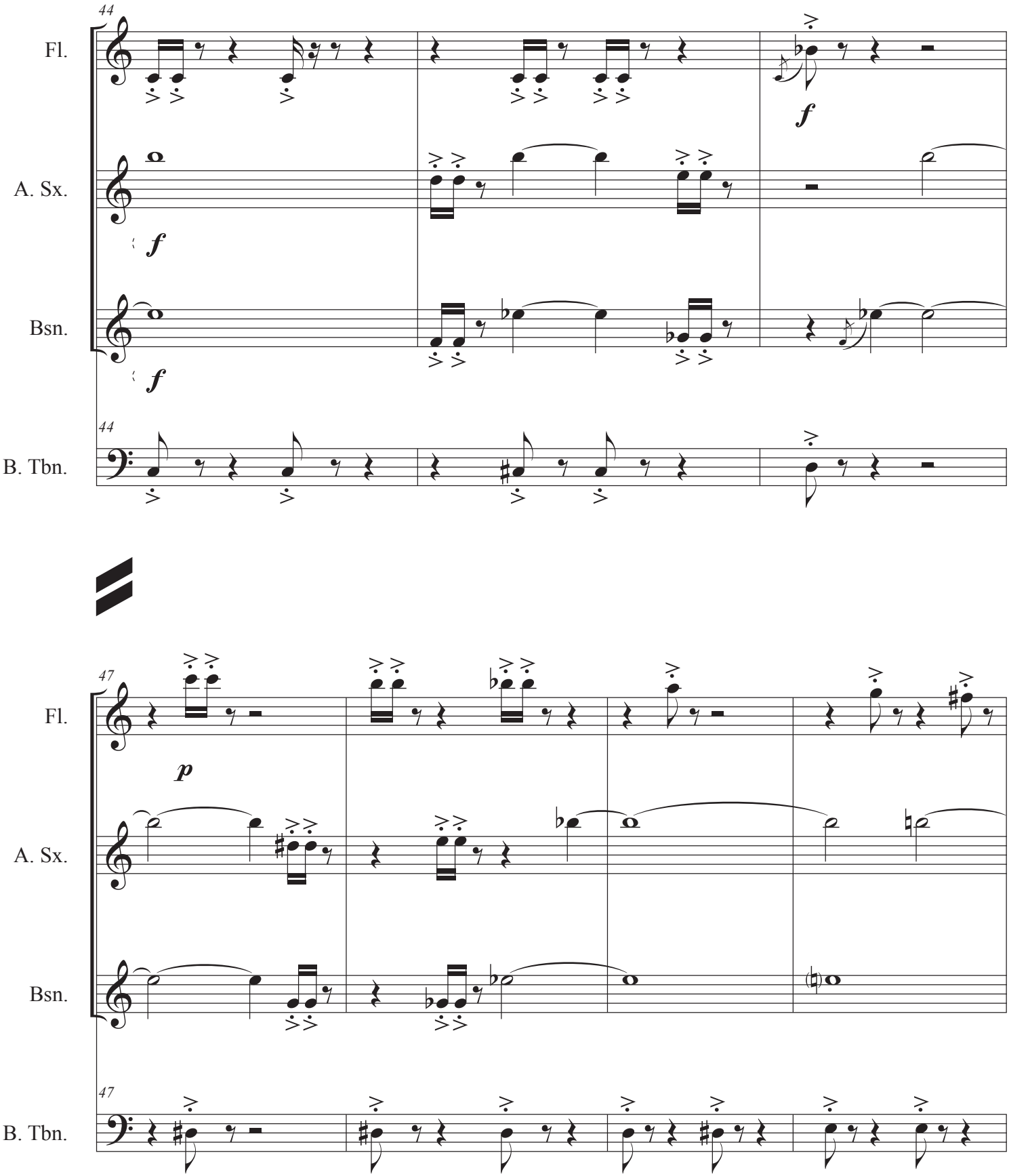

17
Fl.
A. Sx.
Bsn.
17
B. Tbn.
20
Fl.
A. Sx.
Bsn.
20
B. Tbn.

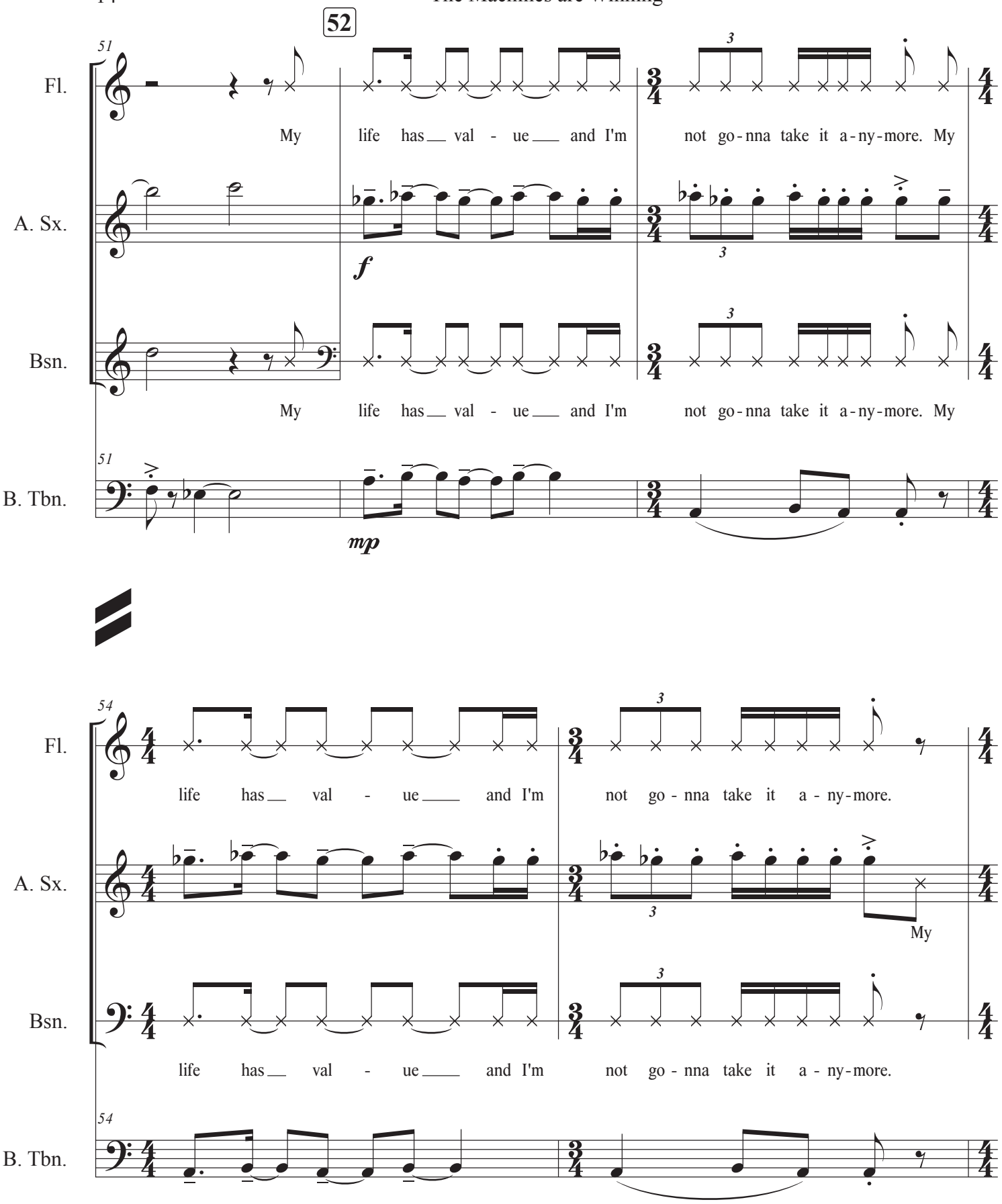

24
Fl.
A. Sx.
Bsn.
24
B. Tbn.
p
3
3

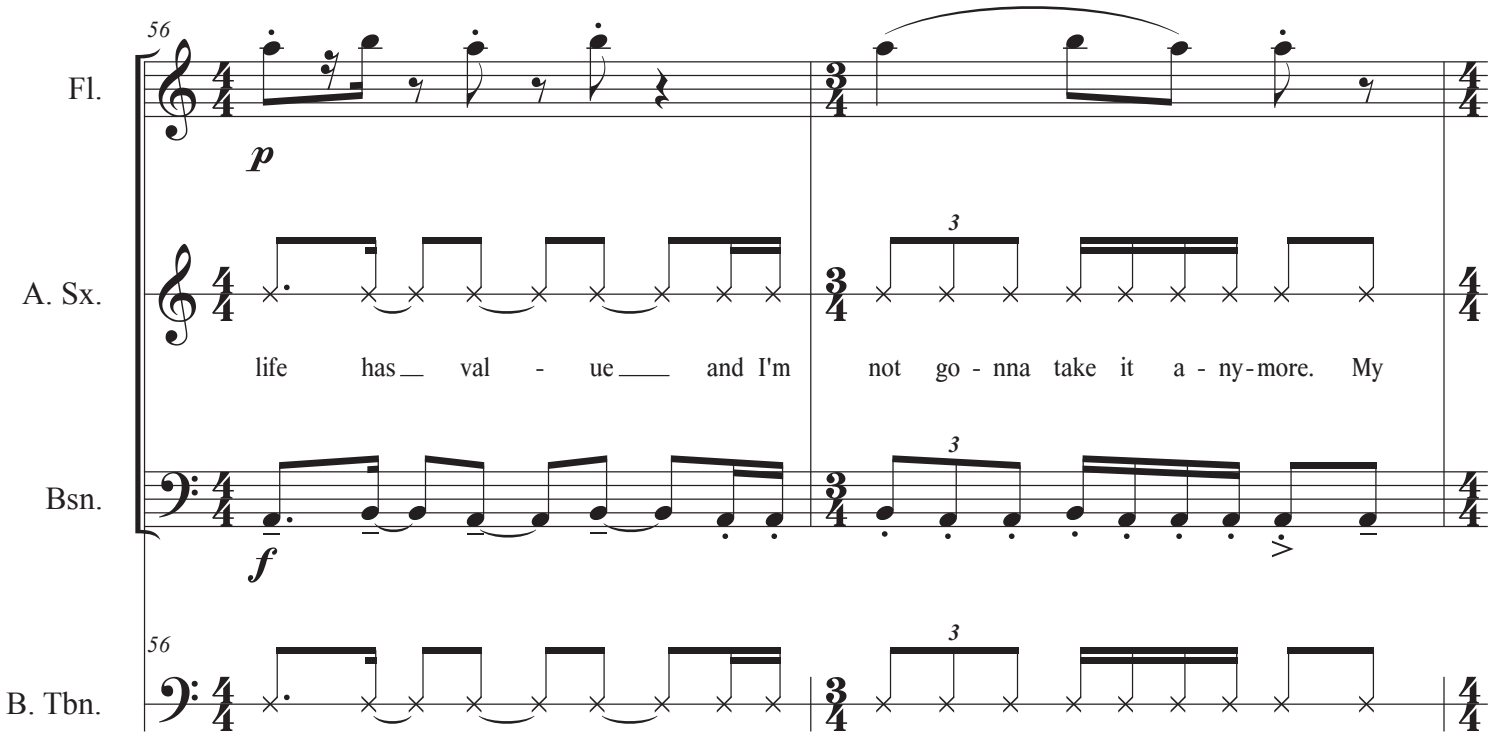

27
Fl.
A. Sx.
Bsn.
27
B. Tbn.
p
cantabile
mp
f
I must make my witness!
cantabile
mp
mf
mp
p

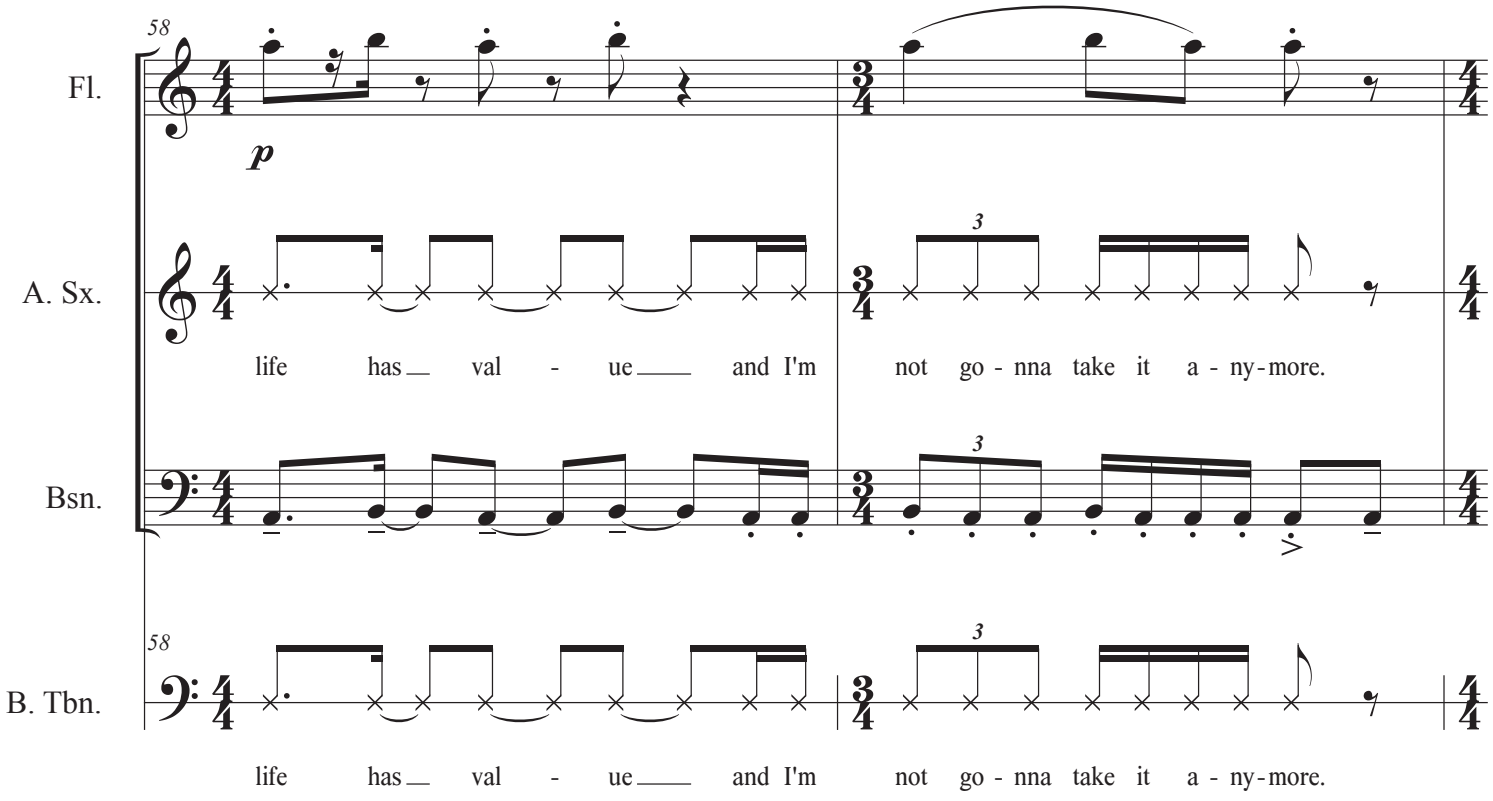

31
Fl.
A. Sx.
Bsn.
B. Tbn.
f
mf
35

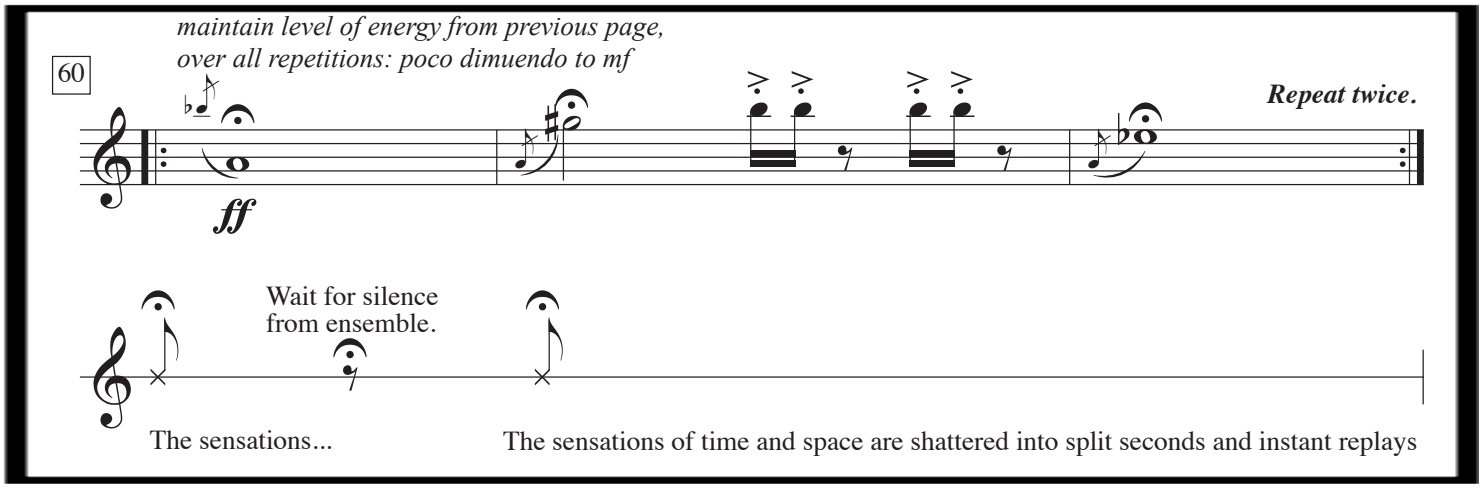

38
Fl.
A. Sx.
Bsn.
38
B. Tbn.
f
p
f
p
sub. p
f
p
sub. p
41
Fl.
A. Sx.
Bsn.
41
B. Tbn.
f
p

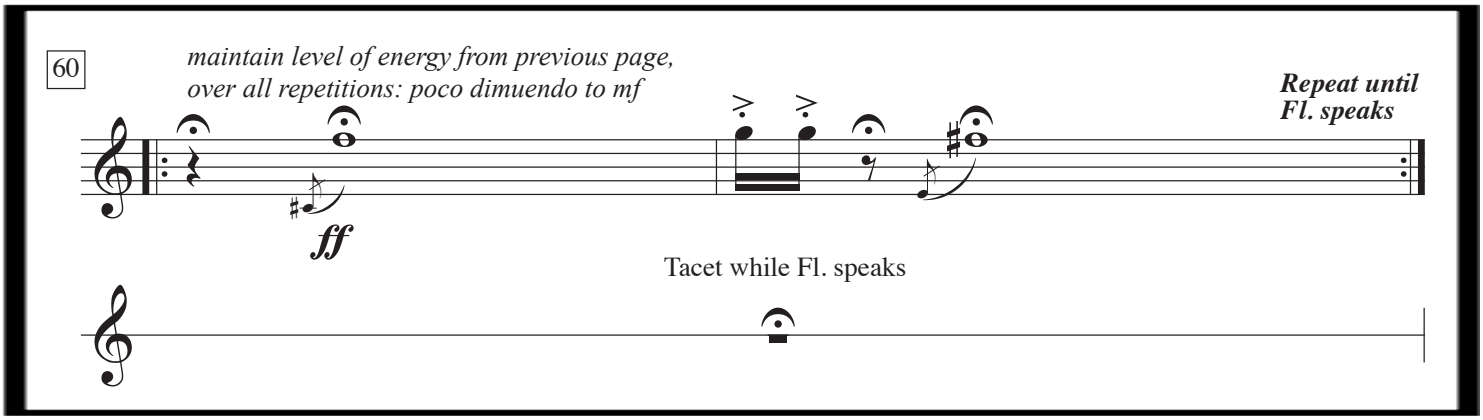

44
Fl.
A. Sx.
Bsn.
B. Tbn.
f
47
p

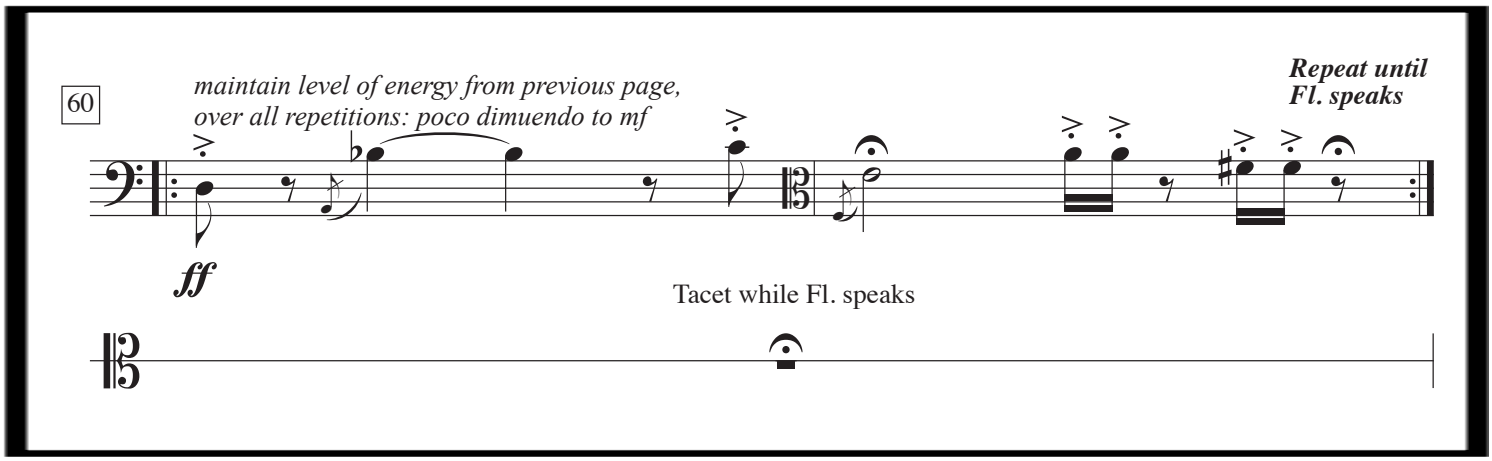

52
51
Fl.
My life has val - ue and I'm not go-nna take it a-ny-more. My
A. Sx.
f
Bsn.
My life has val - ue and I'm not go-nna take it a-ny-more. My
B. Tbn.
mp
54
Fl.
life has val - ue and I'm not go - nna take it a - ny-more.
A. Sx.
My
Bsn.
life has val - ue and I'm not go - nna take it a - ny-more.
B. Tbn.

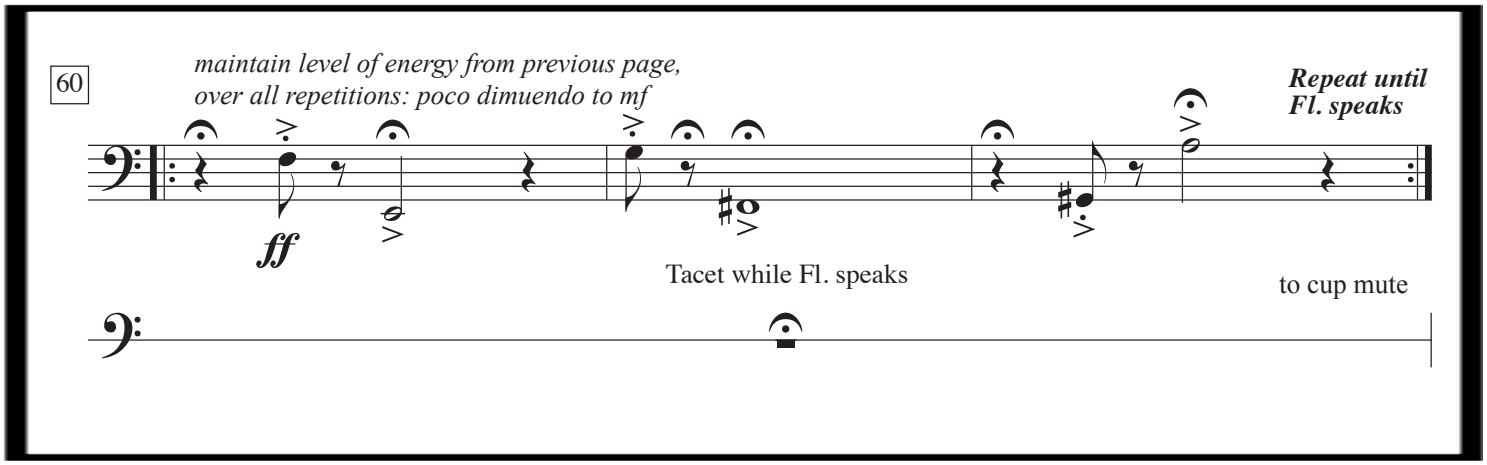

56
Fl.
p
A. Sx.
3
life has val - ue and I'm not go - nna take it a - ny-more. My
Bsn.
3
f
56
B. Tbn.
3
life has val - ue and I'm not go - nna take it a - ny-more. My

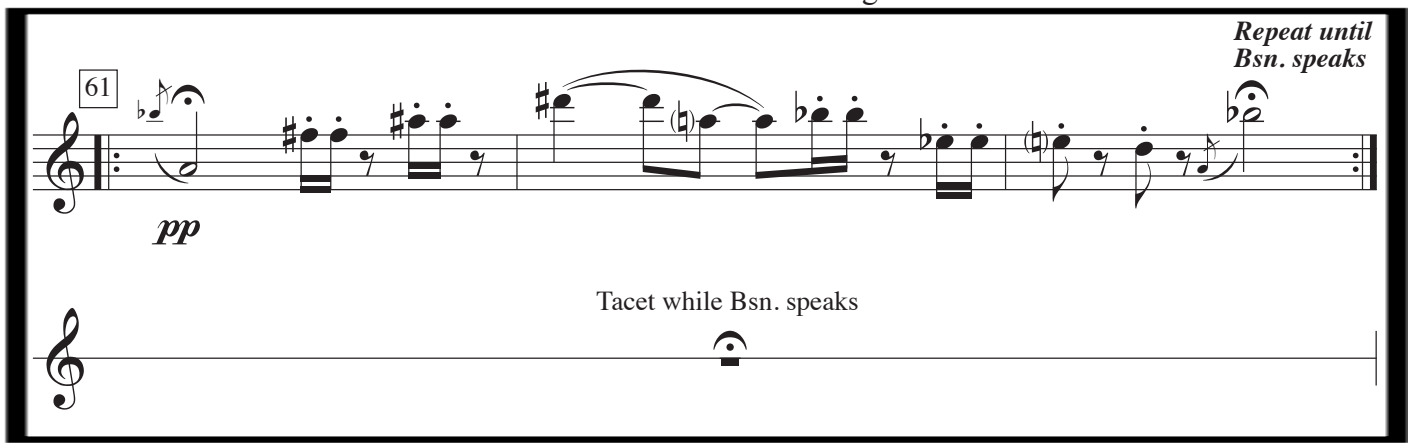

58
Fl.
p
A. Sx.
3
life has val - ue and I'm not go - nna take it a - ny-more.
Bsn.
3
58
B. Tbn.
3
life has val - ue and I'm not go - nna take it a - ny-more.

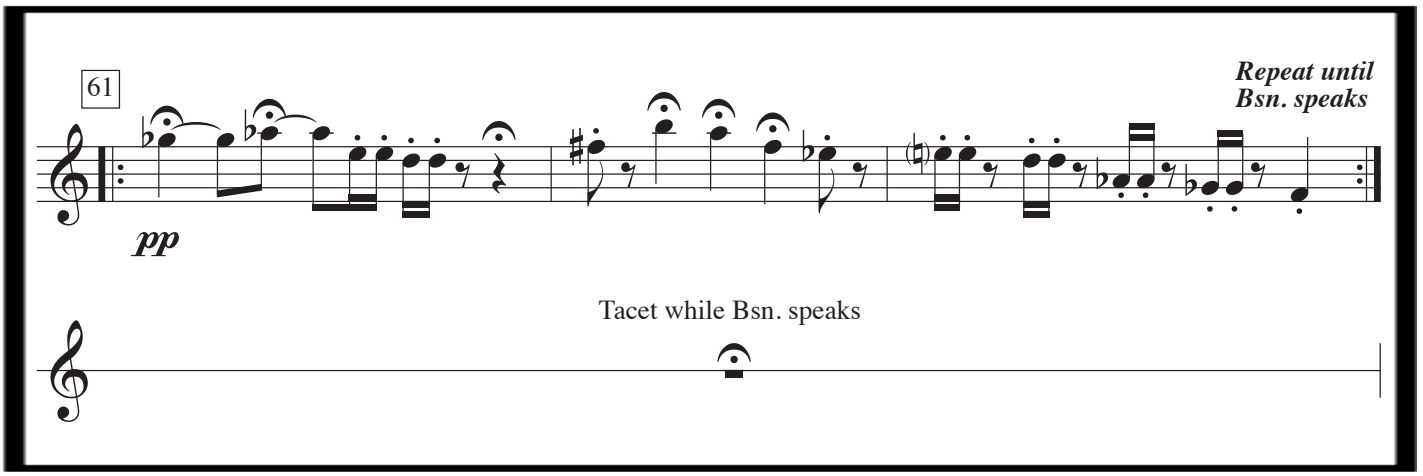

60
maintain level of energy from previous page,
over all repetitions: poco dimuendo to mf
Repeat twice.
ff
Wait for silence
from ensemble.
The sensations...
The sensations of time and space are shattered into split seconds and instant replays

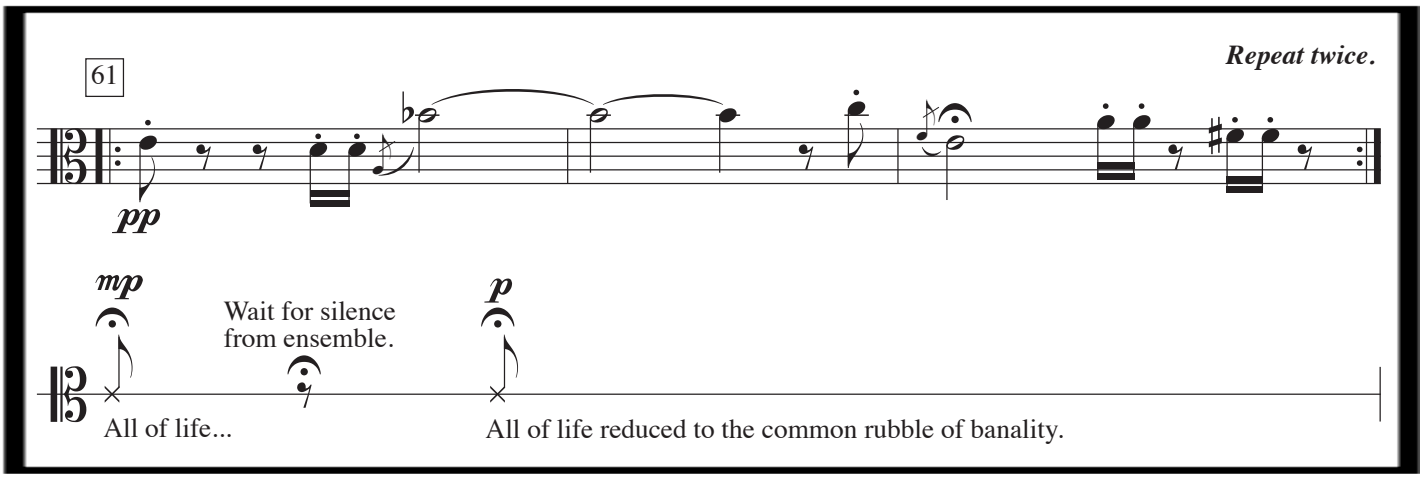

60
maintain level of energy from previous page,
over all repetitions: poco dimuendo to mf
Repeat until
Fl. speaks
ff
Tacet while Fl. speaks

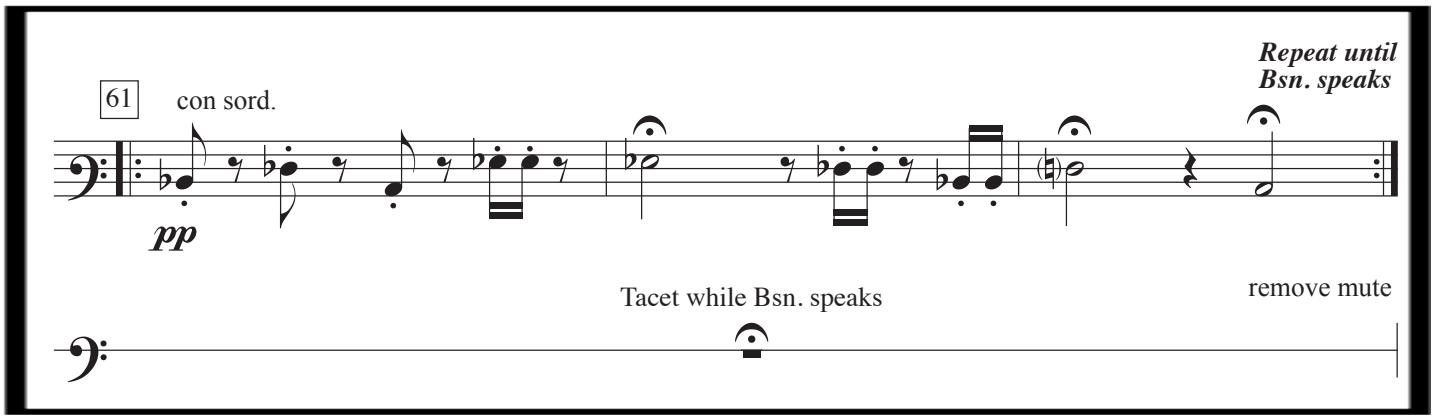

60
maintain level of energy from previous page,
over all repetitions: poco dimuendo to mf
Repeat until
Fl. speaks
ff
Tacet while Fl. speaks

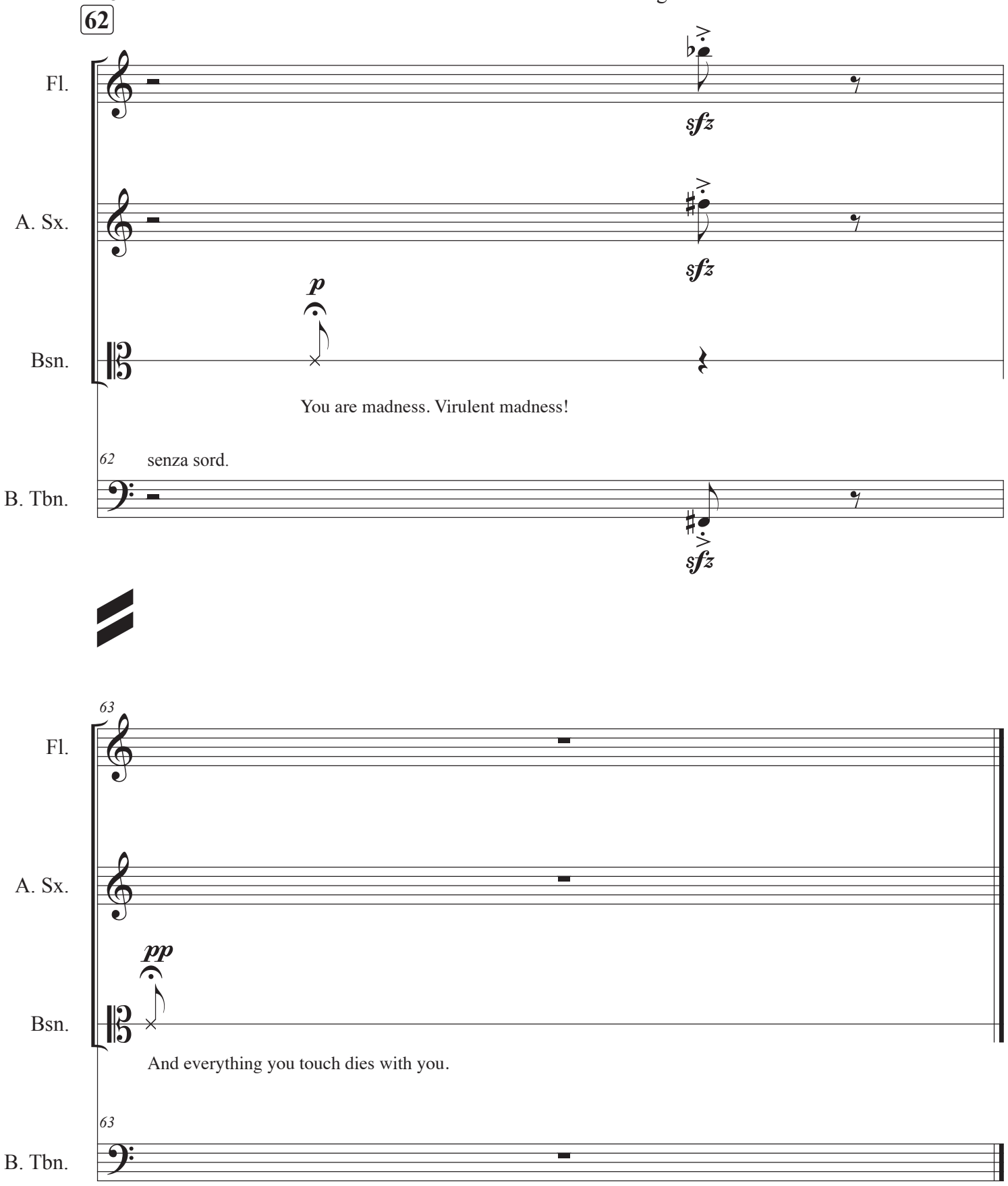

60
maintain level of energy from previous page,
over all repetitions: poco dimuendo to mf
Repeat until
Fl. speaks
ff
Tacet while Fl. speaks
to cup mute


61
Repeat until
Bsn. speaks
pp
Tacet while Bsn. speaks


61
Repeat until
Bsn. speaks
pp
Tacet while Bsn. speaks


61
Repeat twice.
pp
mp
Wait for silence
from ensemble.
p
All of life...
All of life reduced to the common rubble of banality.


61
con sord.
Repeat until
Bsn. speaks
pp
Tacet while Bsn. speaks
remove mute


62
Fl.
A. Sx.
Bsn.
B. Tbn.
sfz
sfz
p
You are madness. Virulent madness!
62
senza sord.
sfz
63
Fl.
A. Sx.
Bsn.
B. Tbn.
pp
And everything you touch dies with you.
63