

Star Maker Fragments

soprano, flute, bass clarinet, percussion, violin, and electronics

Taylor Brook
2020

microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ - ♭ - ♯ - ♭ - ♯ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♯ - ♭ - ♯ - ♭ - ♯ approximately 1/12 tone flat or sharp (17 cents)

All of these microtones are written to approximate a just intonation scale based on G:

1/1	12/11	10/9	9/8	7/6	6/5	11/9	5/4	9/7	4/3	11/8	7/5	10/7
0c	-49c	-18c	+4c	-33c	+16c	-53c	-14c	+33c	-2c	+51c	-10c	+18c

3/2	11/7	8/5	13/8	5/3	27/16	12/7	7/4	16/9	9/5	11/6	15/8
+2c	-18c	+14c	-59c	-16c	+6c	+33c	-31c	-4c	+18c	+49c	-12c

Soprano:

Pronunciation of syllables abstracted from words are indicated by bracketing the parts of the words that are not heard. For example, (s)ee(ms), would indicate to sing only the “ee” portion of the word “seems.”

The score includes a mixture of spoken and sung passages. The spoken passages are indicated with “x” noteheads. For these sections, rhythm is indicated precisely but the pitches only indicate the general contour of the phrase and not exact pitches.

Flute (dbl. picc):

aeolian tone - Indicated using diamond noteheads: ◆ / ◇

1/2 aeolian - Indicated using regular noteheads with the text indication of “1/2 aeolian” written above the staff. This technique should continue until “norm.” is written above the staff.

consonant sounds - Various consonants are indicated above diamond noteheads to indicate producing this consonant through the flute. These consonants will appear in quotations like “t” and “s”.

sung tones - indicated using encircled noteheads: ● / ◎

tongue stop - suddenly end a tongue by cutting the airflow with the tongue: ■ / □

t.vib. - tongue vibrato, produce a tremolo effect using the tongue under the lower lip. This should be a tremolo effect that holds the pitch steady as much as possible.

Bass Clarinet:

sung tones are indicated using encircled noteheads: ● / ◎

tongue stop - suddenly end a tongue by cutting the airflow with the tongue: ■ / □

t.vib. - tongue vibrato, produce a tremolo effect using the tongue under the lower lip. This should be a tremolo effect that holds the pitch steady as much as possible.

multiphonics: When multiphonics need not be precise, an “m” is written above a pitch that should be included in the multiphonic sound. In these cases, the ideal multiphonic will include the indicated pitch prominently and follow the indicated dynamics reliably.

Three specific multiphonic dyads are indicated. These dyads are taken from the website of Heather Roche: <https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/>

Microtonal segments:



This notation indicates a change in pitch by small, undefined, microtonal intervals. For the violin and voice this may be accomplished through a slow glissando with rearticulations following the rhythm. For the flute and clarinet, it's preferable to perform these segments by playing a series of different fingerings, each slightly raising or lowering the tone as indicated.

The electronics are tuned in reference to an A=440hz

Percussion:

crotales (2 octaves), vibraphone, kick drum, frame drum, thundersheet, 2 cymbals, electric guitar

Notation:



mixed percussion

kick tundersheet frame drum low cymbal high cymbal
 center edge center edge rim crotale* center bell side center bell side



* a crotale is temporarily placed on top of the snare drum in on passage of the piece.

Electric Guitar:

The guitar should be laid on its back and secured in place with foam beneath. The guitar is played with fingers, picks, and a bow. The bowed guitar technique sounds best when the instrument is bowed about 2-4 inches from the bridge of the guitar.

Harmonics on the guitar are signified with diamond-shaped noteheads and a roman numeral indicated at what fret to hit the harmonic node. For example, "XII" is the first overtone played at the 12th fret, "VII" is the second overtone played at the seventh fret, and so on. The fifth, seventh and twelfth frets are usually marked with dots on the side of the neck of the guitar.

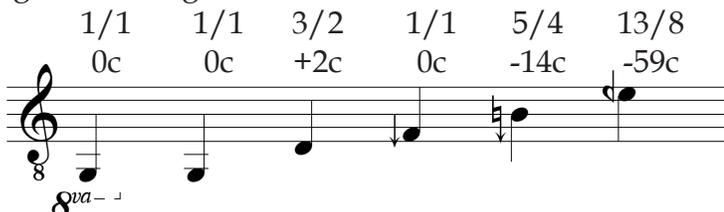
The tone of the guitar should be rich and full, using some overdrive. The guitar may be played through an amplifier or directly to monitors using a amp modeler such as the Strymon

open strings:

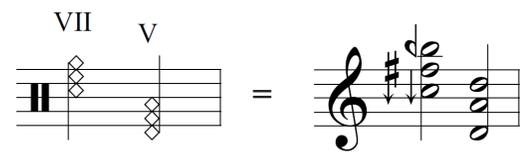
harmonics:



guitar tuning:



example:



Violin:

ord. - ordinario position

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

ric. - ricochet - (bounce the bow on the strings. The ideal ricochet is about 2 seconds long and the bounces speed up as it goes.)

harmonics - Depending on the context, harmonics are both written as diamond noteheads where the harmonic is produced or as the resultant pitch with a small circle above the notehead. Additionally a roman numeral, indicating the string, with a small number, indicating the harmonic, is provided. For example, III5 would indicate the fifth harmonic on the D string, producing a slightly flat F-sharp.

circ. bowing - circular bowing, moving the bow between the sul pont and alto sul tasto bow positions in large circles.

scr. - scratch tone

finger mute - dampen the strings multiple fingers of the left hand so that noise is produced when bowed. Although the result is a sound akin to white noise, there is some sense of pitch created by moving the hand up and down the fingerboard.

scordatura - The low G string is tuned down a major second plus a sixth tone to a F -31 cents. This low F is the 7th harmonic of a G. To check this pitch, play the 7th harmonic on the D string, which will produce approximately a C-29 cents, which is a perfect fifth plus three octaves above the low F. This will ensure a consonant relationship between the open strings, which is the most important aspect of the tuning.

violin tuning:

$\frac{7}{4}$	$\frac{3}{2}$	$\frac{9}{8}$	$\frac{27}{16}$
-31c	+2c	+4c	+6c

Electronics

Summary:

Startmaker Fragments employs live electronic processing, fixed audio file playback, and amplification through a stereo playback system. The musicians are synchronized using a click track in performance. The piece runs on custom software using MAX.

Required Equipment:

2 concert speakers

monitor

mixer (6 channel min)

audio interface (6 channel min)

6 microphones:

- flute (dpa suggested)

- clarinet (dpa suggested)

- voice (sm58 or similar dynamic microphone suggested)

- percussion (2x sm57 or similar dynamic microphones suggested)

- violin (dpa suggested)

Synchronization:

The electronics are synchronized via click track. The click track is synchronized so that it may be used in sections where the synchronization must be precise and not used otherwise.

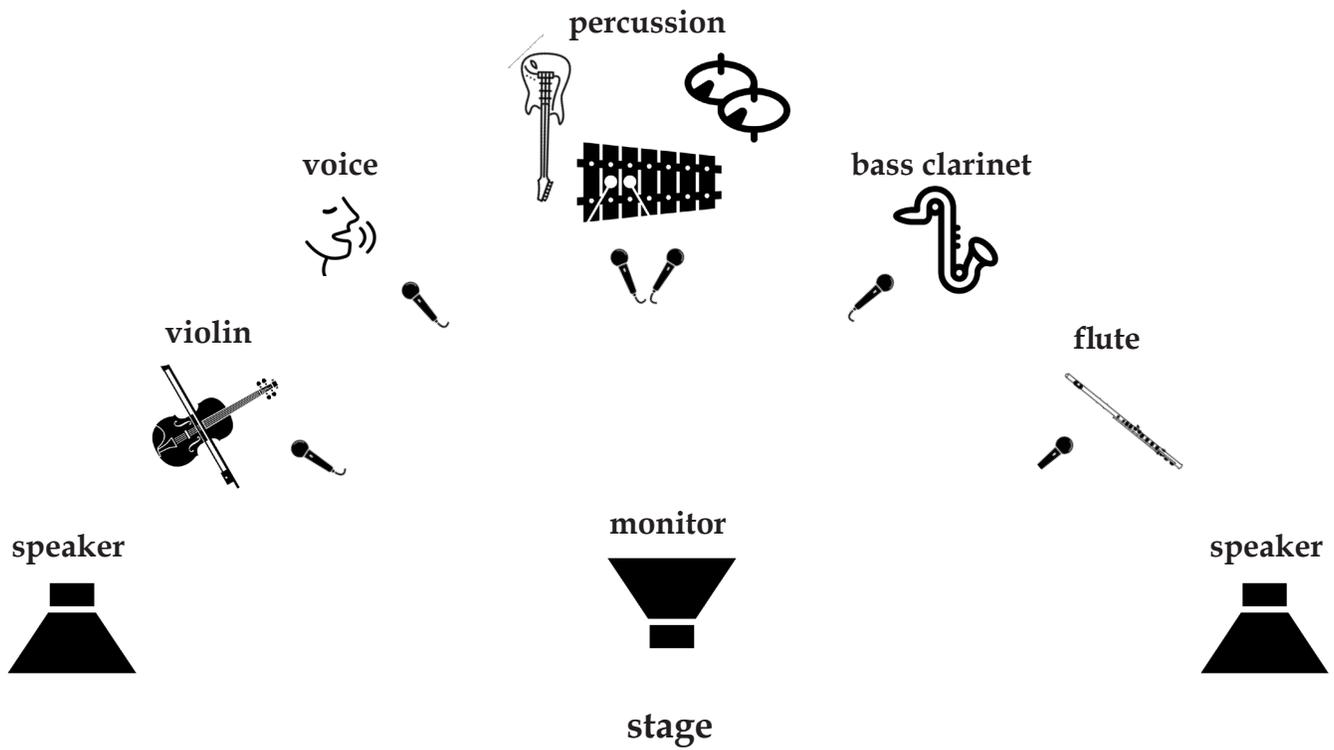
Running the Patch:

The performance patch requires Max8 to run. The free version of Max will be capable of running the electronics. Details are embedded in a "README" subpatch in the Max patch itself.

contact:

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Staging



Lighting

A lighting designer or some basic dramatic lighting changes should be used in the performance of this piece. Otherwise, the lighting for this piece should be as dark as possible throughout.

text (excerpts from Starmaker by Olaf Stapledon (1937))

-elipses show where text has been skipped over-

-square brackets denote text that has been altered from the original publication-

1. Introduction

One night when I had tasted bitterness I went out on to the hill. Dark heather checked my feet. Below marched the suburban lamps. Windows, their curtains drawn, were shut eyes... Beyond the sea's level darkness a lighthouse pulsed. Overhead, obscurity. I distinguished our own house, our islet in the tumultuous and bitter currents of the world. There, for a decade and a half, we two, so different in quality, had grown... into one another, for mutual support and nourishment, in intricate symbiosis. There daily we planned our... undertakings... recounted the day's oddities and vexations. There the children were born, those sudden new lives. ... Under that roof our own two lives... were... one larger, more conscious life...

...

Overhead obscurity was gone. From horizon to horizon the sky was an unbroken spread of stars.

...

Imagination was now stimulated to a new, strange mode of perception.

...

On every side the middle distance was crowded with swarms and streams of stars.

...

The Earth was visibly shrinking into the distance ... the planet had become an immense half-moon. Soon it was a misty, dwindling crescent.

...

With amazement I realized that I must be traveling at a fantastic, a quite impossible rate.

2. People of the Other World

I had always supposed that [humans are] unique being[s]. An inconceivably complex conjunction of circumstances had produced [them]... Yet here, on the very first globe to be explored...

...

His head I can best describe by saying that most of the brain-pan, covered with a green thatch, seemed to have slipped backwards and downwards over the nape. His two very human eyes peered from under the eaves of hair. An oddly projecting, almost spout-like mouth made him look as though he were whistling. Between the eyes, and rather above them, was a pair of great equine nostrils which were constantly in motion.

...

Civilization had reached a stage of growth much like that which was familiar to me. I was constantly surprised by the blend of similarity and difference...

(text cont.)

There were empires, republics, dictatorships... also an underlying, deep-lying difference which I took long to understand... They responded with anger, fear, hate, tenderness, curiosity, and so on, much as we respond. In hearing... they were rather ill-equipped. Though their auditory organs were as sensitive as ours to faint sounds, they were poor discriminators. Music, such as we know, never developed in this world.

...

In compensation, scent and taste developed amazingly. These beings tasted not only with their mouths, but with then-moist black hands and with their feet... Taste played as important a part in their imagery and conception as sight in our own.

...

The genitals also were equipped with taste organs... These were savored faintly by contact of hands or feet with any part of the body, and with exquisite intensity in copulation.

...

Differences of race, which in our world are chiefly conceived in terms of bodily appearance, were for [them]... almost entirely differences of taste and smell... strife between groups whose flavors were repugnant to one another played a great part in history. Each race tended to believe that its own flavor was characteristic of all the finer mental qualities, was indeed an absolutely reliable label of spiritual worth...

...

In the more enlightened countries the whole racial superstition was becoming suspect. There was a movement among the intelligentsia for conditioning infants to [accept] every kind of human flavor... Unfortunately this movement of toleration was hampered by one of the consequences of industrialism. In the congested and unhealthy industrial centers a new gustatory and olfactory type had appeared... In a couple of generations this sour, astringent, and undisguisable flavor dominated in all the most disreputable working-class quarters. To the fastidious palates of the well-to-do it was overwhelmingly nauseating and terrifying... An unconscious symbol, tapping all the secret guilt and fear and hate...

...

Nearly all... production... [was] controlled for private profit by a small minority of the population [, forcing] the masses to work for them on pain of starvation... The owners directed the energy of the workers increasingly toward the production of more means of production rather than to the fulfilment of the needs of individual life... machinery might bring profit to the owners; [food] would not... Marketless products were destroyed... bellies were unfed... backs unclad.

(text cont.)

the [pariahs] became more and more psychologically useful to the hate-needs [of the] powerful... The theory was spread that these wretched beings were the result of secret systematic race-pollution by riff-raff immigrants, and that they deserved no consideration... They were... allowed only the basest forms of employment and the harshest conditions of work. When unemployment had become a serious social problem, [the pariahs became] workless and destitute. It was of course easily believed that unemployment, far from being due to the decline of capitalism, was due to the worthlessness of the pariahs... some politicians urged wholesale slaughter... or at least universal sterilization. Others pointed out that, as a supply of cheap labor was necessary... it would be wiser merely to keep their numbers down by working them to an early death... in times of decline, the excess population could be allowed to starve, or might be used up in... laboratories.

...

The persons who first dared to suggest this policy were scourged by the whips of generous popular indignation. But their policy was in fact adopted; not explicitly but by tacit consent...

3. Other World Media

in radio and television... [they] were technically far ahead of us... The place of music... was taken by taste and smell-themes, which were translated into patterns of ethereal undulation. These instruments afforded intricate stimuli to the taste organs and scent organs of the hand. [Everyone was] nearly always seen with one hand in a pocket. A special wave length had been allotted to the soothing of infants.

...

A sexual receiving set had been put upon the market, and programs were broadcast for it in many countries... This extraordinary invention was a combination of radio – touch, taste, odor, and sound. It worked not through the sense organs, but direct stimulation of the appropriate brain-centers...

...

The principle of radio-brain-stimulation was soon developed much further. Programs of all the most luscious... experiences were broadcast in all countries, and could be picked up by simple receivers...

...

a system was invented [where one] could retire to bed for life... receiving radio programs... nourishment and all... bodily functions were attended to by doctors and nurses attached to the Broadcasting Authority. In place of exercise [was] periodic massage. Participation in the scheme was at first an expensive luxury, but its inventors hoped to make it... available to all... in time medical and menial attendants would cease to be necessary. A vast system of automatic food-production, and distribution of liquid pabulum by means of pipes leading to the mouths of the recumbent subjects, would be complemented by an intricate sewage system... communal drug-pipes whatever chemicals were needed for correct physiological balance.

(text cont.)

[Economists], though they had originally favored radio-bliss in moderation as an opiate for the discontented workers, now turned against it.

...

Morning, noon and night... people were assured that enemies, whose flavor was of course subhuman and foul, were plotting [their] destruction. Armament scares, spy stories, accounts of the barbarous and sadistic behavior of neighboring peoples, created in every country such uncritical suspicion and hate that war became inevitable.

...

Of the horrors of this war, of the destruction of city after city, of the panic-stricken, starving hosts that swarmed into the open country, looting and killing, of the starvation and disease, of the disintegration of the social services, of the emergence of ruthless military dictatorships, of the steady or catastrophic decay of culture and of all decency and gentleness in personal relations, of this there is no need to speak...

4. **The Taste of God**

... there had seldom been any widespread agreement as to the taste of God... Wars had been waged to decide whether [they were] in the main sweet or salt, or whether [their] preponderant flavor was one of the many gustatory characters which [humans] cannot conceive. Some teachers insisted that only the feet could taste [god], others only the hands, the mouth, others that [god] could be experienced only in a sensual, and mainly sexual, ecstasy induced by contemplation of intercourse with the deity.

...

Other teachers declared that, though God was indeed tasty, it was not through any bodily instrument but to the naked spirit that [their] essence was revealed... a flavor more subtle and delicious... it included all that was most fragrant and spiritual... and infinitely more.

...

Some went so far as to declare that God should be thought of not as a person at all but as actually being this flavor.

5. **Stars**

Stars are best regarded as living organisms... The outer and middle layers of a mature star... consist of "tissues" woven of currents of incandescent gases... The innermost of the vital layers must be a kind of digestive apparatus... The outermost layers... respond to the excessively faint stimuli of the star's cosmical environment, to light from neighboring stars, to cosmic rays, to the impact of meteors...

(text cont.)

The star's motor life is... a life of dance... executed with perfect skill... an ideal... [emerging] into consciousness...

...

The life of the individual star is not only a life of physical movement. It is also a cultural and a spiritual life... Each star is aware of its fellow stars as conscious beings.

...

Free behavior of the individual star is determined not only by the austere canons of the dance but also by the social will to cooperate with others... It reminded me of the relation between the performers in an orchestra... of persons wholly intent on the common task... each star, executing its particular theme, is moved not only by the pure aesthetic... motive but also by a will to afford its partners every... opportunity for self-expression... the life of each star is... the perfect execution of formal beauty but also as the perfect expression of love...

...

The aged star still continues meticulously to fulfil its part in the dance, but its mood is deeply changed... Perhaps the star is henceforth content with its achievement... pleased simply to enjoy the surrounding universe with such detachment and insight... Finally its light is extinguished and its tissues disintegrate.

6. Musical Universes

Many... early universes were non-spatial, though none the less physical... not a few were of the "musical" type, in which space was strangely represented by a dimension corresponding to musical pitch... with myriads of tonal differences. The creatures appeared to one another as complex patterns and rhythms of tonal characters. They could move their tonal bodies in the dimension of pitch, and sometimes in other dimensions, humanly inconceivable. A creature's body was a more or less constant tonal pattern, with much the same degree of flexibility and minor changefulness as a human body. Also, it could traverse other living bodies in the pitch dimension much as [waves] on a pond may cross one another. ... these beings could glide through one another, they could also grapple, and damage one another's tonal tissues. Some... lived by devouring others... the more complex needed to integrate into their own vital patterns the simpler patterns... The intelligent creatures could manipulate for their own ends elements wrenched from the fixed tonal environment, thus constructing artifacts of tonal pattern... time was a more fundamental attribute than space. Though in some [time was excluded] embodying merely a static design.

(text cont.)

Space... appeared first as a development of a non-spatial dimension in a "musical" cosmos. The tonal creatures in this cosmos could move not merely "up" and "down" the scale but "sideways." In human music particular themes... approach or retreat, owing to variations of loudness and timbre. ... the creatures in this "musical" cosmos could approach one another or retreat and finally vanish out of earshot. In passing "sideways" they traveled through continuously changing tonal environments.

...

There followed creations with spatial characters of several dimensions, creations Euclidean and non-Euclidean... exemplifying a great diversity of geometrical and physical principles...

7. **Back to Earth**

I woke on the hill. The streetlamps of our suburb outshone the stars. The reverberation of the clock's stroke was followed by eleven... more. I singled out our window. A surge... of wild joy, swept me like a wave. Then peace.

...

The littleness... the intensity, of this whole [earth]... its film of ocean and of air... its discontinuous, variegated, tremulous film of life; of the shadowy hills, of the sea, vague, horizonless; of the pulsating... lighthouse; of the clanking railway trucks. My hand caressed the pleasant harshness of the heather.

...

The whole planet... with its busy swarms, I now saw as an arena where... two spirits were already preparing for a critical struggle...

...

It seemed that in the coming storm all the dearest things must be destroyed. All private happiness, all loving, all creative work in art, science, and philosophy, all... scrutiny and speculative imagination, and all creative social building; all, indeed, that [one] should... live for, seemed folly and mockery and mere self-indulgence in the presence of... calamity.

...

Our little glowing atom of community... the cold light of the stars... Strange that in this light, in which even the dearest love is frostily assessed, and even the possible defeat of our half-waking world is contemplated without remission of praise, the human crisis does not lose but gains significance. Strange that it seems more, not less, urgent...

Star Maker Fragments

for TAK

Taylor Brook

Part I - Earth

♩ = 52

Flute *p < mf > p*

Bass Clarinet *p < mf > p* dull tone

Percussion GUITAR with bow *p < mf*

Soprano *p < mf > p* m

Violin with leather mute s.t. *p < mf > p*

Electronics *p < mf > p* crickets *p*

click track on, 4-beat count-in
cue ml



7

Fl. *accel.* (acolian) D-D# *p* *n*

B. Cl. *n* *p* *n* D-D#

Perc.

S. *ppp* "sh" sound with tongue forward in mouth (air sound, pitches imprecise and ghostly)

Vln.

El.

Star Maker Fragments

2

$\text{♩} = 72$

15

Fl. *p* *p* *p* 1/2 aeolian D-D# (1/2 aeolian) D-D# aeolian → norm

B. Cl. *ppp* *p* cantabile 3 5

Perc. GUITAR pluck VII (sempre l.v.) *pp*

S "sh" as before "sh" with brighter tone

Vln. col legno tratto *pp*

El. *p* synth



19

Fl. 1/2 aeolian D-D# 3 3 aeolian → norm → aeolian 1/2 aeolian *ppp* *p* *ppp* *pp*

B. Cl. norm *ppp* *ppp* *p* *ppp*

Perc. V VII VII XII

S blend with violin harmonic *pp* (o)n(e) (o)n(e) (o)n(e) (o)n(e)

Vln. norm. s.t. III² ord II⁵ IV³ *p*

El.

24

Fl. *pp* *p* *pp* *norm* *p* *"s" "s"* *< p >*

B. Cl. *pp*

Perc. VII *p* XII *pp* MIXED Perc. soft mallets *p* *p*

S *p* *pp* *mp* *pp* *mp* private, intimate, and introspective
 one night when I had tas - ted bi - tter - ne - ss I went out

Vln. *p* *pp* *1/2 hair* *3* *5*

El. quiet nature soundscape until m.40



28

Fl. *p* *p* *"s"* *< p >*

B. Cl. *p* *ppp* *mp* tongue stop

Perc. VIBRAPHONE *p* ped. down throughout

S *3* *3* *3* *3* *3*
 on to the hill Dark hea-ther checked my feet Be-low marched the sub-urb-an lamp - s win-dows their

Vln. *ppp* *pp* *3* *5*

El. *p*

37

FL. *n* *p* *n* *p* *pp* *D-D#*

B. Cl. *n* *p* *n* *p* *pp* *bish* *bend* *M*

Perc. *p* *pp* *(frame) ric.*

S
mult-u-ous and bi-tter curr-ents of the world there for a de-cade and a half we two so diff-erent in qua-li-ty

Vln. *n* *p* *n* *mp* *II* *III*

El. *p* *pp*



40

FL. *pp* *mp* *pp* *1/2 aeolian* *pp* *5* *5* *5*

B. Cl. *pp* *mp* *pp* *1/2 aeolian* *pp* *M* *M*

Perc. *mp* *pp* *pp* *mp*

S
had grown in to one a-no-ther an in-tri-cate sym-bi-o-sis

Vln. *ppp* *mp* *ppp* *1/2 hair a.s.t.* *7* *6* *5* *6*

El. *pp* *flute* *5* *5* *5*
traffic sounds to m54

Star Maker Fragments

6

43

Fl. *aeolian* *p* *1/2 aeolian* *bisb* *p*

B. Cl. *3* *p* *bisb* *M* *M* *M* *p*

Perc. *pp* *p* *pp* *(frame) ric.* *p* *VIBRAPHONE norm* *pp*

S
There dai-ly we planned our un-der-tak-ings re-count-ed the day-s odd-i-ties and vex-a-tions there the child-ren were born

Vln. *p* *II* *II* *6* *6* *6* *3* *p*

El. *6* *fl* *vln* *cl* *vln* *p* *3* *p*



46

Fl. *mp* *3* *"s"* *pp* *1/2 aeolian* *p* *3*

B. Cl. *airy and ghostly* *mp* *norm* *p* *3*

Perc. *(frame) ric.* *p* *VIBRAPHONE norm* *pp* *(cymbal)* *p* *VIBRAPHONE* *pp*

S
Those sud-den-new live - s und-er that roof our own twolve-s were one larg - er more conc - ious life

Vln. *on bridge* *mp* *3* *norm* *IV⁴* *p* *3*

El. *noise* *mp* *3* *norm* *p* *3* *mp*

49

bisb

1/2 aeolian

Fl. *ppp* *mp* *pp* *mp* *pp* *mp* *ppp* *pp*

B. Cl. *pp* *mf* *pp* *mp*

Perc. CROTALES *mp* *pp* *p* *mp* *pp* MIXED Perc. ric. *p*

S li(fe) *pp* *mp* *p* *mp* *pp*

Vln. *p* *pp* *mp*

El. violin *p* reversed metallic sounds



53

(cluster) norm *f* *p* *cresc. poco a poco*

B. Cl. *ppp* *mf* *mf* *p* *cresc. poco a poco*

Perc. (norm) wound mallets *ppp* *mp* *ppp* *mp* *f* lv.

S *p* *cresc. poco a poco* o(ver)

Vln. s.t. *pp* *p* *mf* *p* *mf* ord *p* *cresc. poco a poco*

El. metallic perc samples *p* nature sounds ends rumble *f*

Star Maker Fragments

8

60

rit.

♩ = 42

pizz. (very short with noisy attack)

Musical score for measures 60-63. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.).

- Fl.:** *mp* (measures 60-61), *f* (measure 62), *mf* *p* (measure 63). Includes a *rit.* marking and a tempo of ♩ = 42.
- B. Cl.:** *mp* (measures 60-61), *f* (measure 62), *mf* (measure 63).
- Perc.:** Includes **GUITAR VII with bow** and **CROTALES**. *mf* (measures 60-61), *mf* (measure 63).
- S:** Lyrics: "o - ver - head ob - scur - i - ty was gone from ho - ri - zon to ho - ri - zon the". Includes triplets of 3, 5, 7, and 3 notes.
- Vln.:** *mp* (measures 60-61), *f* (measure 62), *mf* *p* (measure 63). Includes a *pizz. III* marking.
- El.:** *mp* (measures 60-61), *f* (measure 62), *mf* *p* (measure 63). Includes a *Kepler Star Recording* marking and "electronic tone".

click track ends

cue m62

click track on,
2-beat count-in,
8th note articulated

64

Musical score for measures 64-67. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.).

- Fl.:** *mp* (measures 64-65), *mf* *p* (measures 66-67).
- B. Cl.:** *mp* (measures 64-65), *mf* (measures 66-67).
- Perc.:** Includes **CROTALES and MIXED PERC**. *p* (measures 64-65), *ric.* (measure 66), *norm* (measure 67).
- S:** Lyrics: "sky was an un - bro - ken s - pread of s - tars i - mag - i - na - tion was now sti - mu - la - ted to a new strange mode of per - cep - tion". Includes triplets of 3, 6, 3, and 3 notes.
- Vln.:** *mp* (measures 64-65), *p* (measures 66-67).
- El.:** Includes a *Kepler Star Recording* marking.

66

Fl. aeolian → norm

B. Cl. *pp* *mf* *p* *mf* *pp*

Perc. *mp* *mf* *mp* *p*

S on e-very - side the mi - ddle dis - tance was crow - ded

Vln. *p* *f* *p*

El. *p* *f* *p*



69

Fl. 1/2 aeolian, norm, 1/2 aeolian, very gradual gliss.

B. Cl. dull tone, *mp*, *pp*

Perc. *mp*, *p*, *pp*, *pp*, *mf*

S with swarms and streams of stars The earth was vi - si - bly shr - ink - ing in - to the dis - tance the

Vln. *ppp*, accelerate into tremolo, *mf*

El. *mf*

click track ends

Star Maker Fragments

10

72

Fl. *ppp* *bend down gradually* *ppp* *D-D#*

B. Cl.

Perc. *with mallets* *mp*

S *pla - net had be - come an i - mmense half moon soon it was a mist - y dwin - dl - ing cres - cent*

Vln. *1/2 hair* *I* *II* *pp*

El.



cue m73

Fl. *p* *3* *3* *flz.* *f*

B. Cl. *p* *pp*

Perc. *with bow* *pp* *f*

S *p* *pp* *mf* *with a -*

Vln. *mp* *p* *3* *< mp > pp* *f* *remove MUTE*

El.

77

Fl. *pp*

B. Cl. *f* *mp*
dull tone
broad, rounded accent

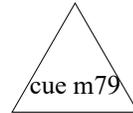
GUITAR
with bow
(gliss harmonics)
I → XII
pp → *mf*

Perc.

S
maze-ment I re-a-lized that I must be tra-vel-ing at a fan-tas-tic quite im-po-ss-i-ble rate

Vln. *mp* *ff*
norm s.p. → ord
harm. arp. IV III II

El. "whistler" soundfile fades in



Interlude I

♩ = 66

aeolian

80

Fl. *mp* *pp* *mp* *pp* *mp* *pp*

B. Cl. *mp* *pp* *mp* *pp* *mp* *pp*

Perc. *mf*
solo with pick III IV V

S
(harm arp)
blend with tape

Vln. *mp*

El. (soundfile continues) →
delay on violin
rising delay effect on flute

Star Maker Fragments

12

84

Fl.

B. Cl.

Perc.

S.

Vln.

El.

mp > pp

mp > pp

mp > pp

IV

V

3

5



88

Fl.

B. Cl.

Perc.

S.

Vln.

El.

mp > pp

mp > pp

mp > pp

VII

V

3

92

Fl.

B. Cl.

Perc.

S

Vln.

El.

high-pitched air sounds (improv, blend with electronics)

random bending, following the electronics

ppp-p

mf

f



Part II - People of the Other World

96

♩ = 60

take PICCO

Fl.

B. Cl.

Perc.

S

Vln.

El.

PICCOLO

pp

p

ppp

mf

vib. s.vib.

loco

violin harmonics

delay lines end

I had al-ways su -

click track on, no count-in

cue m96

Star Maker Fragments

14
100

1/2 aeolian

Fl. *mp* *p*

B. Cl.

Perc. XII tapping with fingertips *p* XII

S. posed that hu-mans were un-ique be-ings An in-con-ceive-a-bly com-plex con-junc-tion of cir-cum-stanc-es had pro-duced them yet

Vln.

El.



$\text{♩} = 76$

take FLUTE

103

Fl. *pp* *mp*

B. Cl. (slap tongue) *p*

Perc. tapping XII press harmonics without rearticulating *pp* *mp*

S. here on the ve-ry first globe to be ex-plo-red his

Vln. *pp* *mp* *pp* *mp* *pp*

El. distorted nature soundscape

107

Fl.

B. Cl.

VIBRAPHONE with stick on endpiece

Perc.

S

Vln.

El.

mp

p

ped. →

head I can best de - scribe as say - ing that mo - st of the brain pan co - vered with a green tha - tch

p mp p mp

mp p



109

Fl.

B. Cl.

Perc.

S

Vln.

El.

p

mp

p

seems to have s - lipped back - ward - s and down - wards o - ver the nape his

p mp p

Star Maker Fragments

16

111

FLUTE

FL. *p*

B. Cl.

Perc.

S
two ³ve - ry hu - man eyes peered from un - der ³the eaves of hair an

Vln. *p* *mp* *p* pizz. II

El.



114

FL. *mp* *pp* *mp* (bend up from low embouchure) slow, wide irregular bending

B. Cl. *p* *pp* *mp* *mp* slow, wide irregular bending

Perc.

S
odd - ly pro - ject - ing al - most s - pout - like mouth made him look as though he were whistling

Vln.

El.

117

FL. *p mp p mp p < mp*

B. Cl. *p mp p mp pp p < mp > pp < mp p < mp > pp*

Perc. *p*

S
 be-tween his eye - s and ra-ther a-bove them with a pair of great e-quine no - strils which were con-stant - ly in mo - tion

Vln. *mp*

El. *p*



120

FL. *mf p mp*

B. Cl. *mf p mf p mp*

Perc. *mf p p*

S
 ci - vi - li - za - tion had reached a state of growth much like that which was fa-mil-iar to me I was

Vln. *mf* (strum)

El. *p*

Star Maker Fragments

18

123

FL. *mp p mp p f*

B. Cl. *mp p mp p f*

Perc. *f*

S
con-stant-ly sur- prised by the blend of si- mi- la- ri- ty and diff- er - ence

Vln. *mp p fp fp fp fp fp*
arco III → s.p. m.s.p. → II ord m.s.p. → II ord m.s.p. → II ord

El. *f*



126

FL. *p f fp ff*

B. Cl. *p f fp ff*

Perc. *p f fp ff*
CROTALES

S
there were em - - - - pires there were

Vln. *fp fp ff p ff p f*
II etc. m.s.p. → ord m.s.p. → ord m.s.p. → ord m.s.p. → ord

El. *p f*

129

FL. *p*

B. Cl. *p*

VIBRAPHONE

Perc. *p*

S
em-pires re-pub-lic-s dic-ta-tor-ships al-so an un-der-ly-ing deep-ly-ing diff-er-ence which I took long to un-der-stand

Vln. pizz.

El. *p*



132

FL. *pp*

B. Cl. *pp*

Perc.

S
they re-pond-ed with an-ger fear hate ten-der-ness cu-ri-os-i-ty and so on much as we re-pond in

Vln. arco (subtle accent) IV² *pp*

El.

Star Maker Fragments

20
136

Fl. *pp* *mf* *p* pizz. follow voice

B. Cl. *mp* *mf* *mp* 4:3 6

Perc. *mf* *p*

S hear - ing they were ra - ther ill e - quiped though their au - di - to - ry or - gans were as sens - a - tive as ours to faint sound -

Vln. *p* *f* *p* pizz. ricochet pizz.

El.



poco accel. ♩ = 82

138

Fl. "s" "s" "s" *p* *poco* *pp* *mp* *p* bisb

B. Cl. *p* *mp* *pp* *mp* *p* bisb

Perc. *pp* *mp*

S s they were poor de - scrim - i - na - tors to(rs) to(rs) to(rs)

Vln. ricochet pizz. *p* *pp* *mp* ricochet arco *p*

El.

141

Fl. *pizz.* *f* *p* *pp* *mf* *mp*

B. Cl. *f* *ppp* *mf* *mp*

Perc. *f* *p* *mp*

S
 mu - sic such as we know ne - ver devel - oped in this world in comp - en - sa - tion scent and

Vln. *ric.* *f* *ppp* *mf* *mp* *pizz.*

El.



144

Fl. *bisb.* *p* *mp* *p*

B. Cl. *p* *mp* *p*

Perc. *p*

S
 taste de - vel - oped a - ma - zing - ly these be - ings ta - sted not o - only with their mou - ths but with their moist

Vln. *p* *ricochet* *pizz.* *p*

El.

Star Maker Fragments

22

148

FL. *p* *f* *p* *mp*

B. Cl. *p* *f* *p* *mp*

Perc. CROTALES *f* VIBRAPHONE *p*

S
black hand - s and with their feet taste played as im-port-ant a part in their i - mag-ery and con-cept - ion as

Vln. arco *p* *f* pizz. *p*

El.



152

FL. *p* *pp* *f*

B. Cl. *ppp* *p* *pp* *pp* *f*

Perc. CROTALES *f* VIBRAPHONE *p*

S
sight in our own their ge-ni-tals were al - so e-qui-ped with taste or-gans these were sa - vored faint-ly by con-tact of hand

Vln. arco *p* *f*

El.

slow *tr* fast

bend

arco *pp* IV

156 *pizz.*

Fl. *p* *pp* *f*

B. Cl. *p* *p* *f* *p*

Perc.

S
 or feet with a-ny part of the bo-dy and with e-quis-ite in-tens-i-ty in co-pu-la-tion diff-erenc-es of

Vln. *pizz.* *arco* *p* *f* *p*

El.



159

Fl. *p* *mp*

B. Cl. *p*

Perc.

S
 race which in our world are chief-ly con-cieved in terms of bo-di-ly a-ppear-ance were for them al-most en-ti-re-ly differences in taste and smell

Vln. *pizz.*

El.

Star Maker Fragments

24

162

Fl. *p* *f*

B. Cl. *p* *f* *mp* *p*

Perc. *p* *f* *p*

S

Vln. *mp* *f* *p*

El.

strife be-tween groups whose fla-vors were re-pug-nant to one a-no-ther played a great part in his-to-ry



165

Fl.

B. Cl.

Perc.

S

Vln.

El.

each race tend-ed to be-lieve that its own fla-vor was char-act-er-ist-ic of all the fin-er men-tal qual-
ricochet

167

3/4 aeolian
slow wide vib.

norm

Fl. *mp* *p* *f*

B. Cl. *mp* *p* *f*

Perc.

S
i - ties was in - deed an ab - so - lu - tely re - li - a - ble la - bel of s - pi - ri - tual worth

Vln. *pizz.* *ricochet* *pizz.* *arco*
mf *f*

El.



rit. poco a poco

169

Fl. *mf* *p* *fp* *f* *p* *p* *ff* *pp*

B. Cl. *mf* *p* *fp* *f* *p* *p* *ff* *pp*

Perc. *mf* *f* *mf* *f* *mp* *f* *p* *ff* *f* *pp*

S
(i)n _____ in the more en -

Vln. *fp* *f* *p* *fp* *f* *p* *fp* *fp* *f* *p* *ff* *pp*

El. *mf* *pp*

Star Maker Fragments

26

173 ♩ = 58

Fl. *pp*

B. Cl. *pp*

Perc. *3*

S
light-end coun-trie - s the whole ra - cial su - per - sti - tion was be - com - ing sus - pect there was a move - ment a - mong the in - tel - i - genc - i - a

Vln. *pizz.* II *ric.* *pizz.* *ric.* *pizz.*

El.



175

Fl. *ppp* *p* *ppp* *f* *pp*

B. Cl. *f* *pp*

Perc. *mp* *3* *3* *3*
guitar plucking on IV string, molto stl pont.

S
for con - di - tion - ing in - fants to a - ccept e - very kind of hu - man fla - vor un - for - tun - at - ly this move - ment of tol - er - a -

Vln. *ric.* *pizz.* *arco* *ric.* *pizz.*
p *mf* *p*

El.

"x" noteheds follow contour with fingers on frame drum (with voice)

177

Fl. *p*

B. Cl. *p* *ppp* *p* *p* *p* *p* *p* *p*

Perc.

S
 tion was ham-pered by one of the con-se-quences of in-dust-rial-iz-a-tion in the con-gest-ed and un-health-y in-dust-ri-al cent-res a

Vln. ric. pizz.

El.



179

Fl. *p*

B. Cl. *p* *p* *p* *p* *p* *p* *p* *p*

Perc.

S
 new gust-a-tor-y and ol-fac-tor-y type had a-ppeared in a cou-ple of gen-er-a-tions thi-s so-ur-a-string-

Vln. ric. pizz. ric. pizz.

El.

Star Maker Fragments

28

181

Fl.

B. Cl. *p* *p* *p* *p* *p* *p* *p* *p*

Perc.

S ent and un-dis-guis-a-ble fla-vor dom-in-a-ted in all the most dis-re-pu-ta-ble work-ing cla-ss quart-er-s to the fas-
ric. pizz. ric.

Vln.

El.



183

Fl.

B. Cl. *p* *p* *p* *p* *p* *p* *p* *p*

Perc. guitar plucking on V string, molto sul pont.

S tid-i-ous pa-lettes of the well to do it was o-ver-whelm-ing-ly naus-e-a-ting and terr-i-fy-ing an un-conc-sious sym-bol

Vln. pizz. ric. pizz. ric. pizz. ric.

El.

Star Maker Fragments

30

190

FL. *p* *f* flz.

B. Cl. *p* *f* flz.

Perc.

S
 fore- ing the mass- es to work for them on pain of starv- a - tion the own- ers di- rect- ed the en- er- gies of the work- ers in- creas- ing- ly to- ward the pro- duc- tion

Vln. ric. pizz. ric. pizz.

El.



192

FL. *p* *mp* *p* *mf* *p* flz.

B. Cl. *p* *mp* *p* *mf* *p* flz.

Perc.

S
 of more means of pro- duc - tion ra- ther than to the ful- fil- ment of the need - s of in- di- vi- du- al life ma- chin- er- y might bring pro- fit to the

Vln. ric. pizz. ric. arco

El.

194

Fl. *f* *mf* *p* *ff* *p*

B. Cl. *f* *mf* *p* *ff* *p*

Perc. V IV

S
own - ers food would not mark - et - less pro - duct - s were de - stroyed bell - ies were un - fed

Vln. ric. pizz. ric. pizz.

El.



196

Fl. *pp*

B. Cl. *pp*

Perc. *pp* repeat as fast as possible

S
back - s un - clad t t t t t t

Vln. ric. arco *mp* *ff* *f*

El. nature soundscape

Star Maker Fragments

32

198

Fl. *p*

B. Cl. *p* M M key clicks (no pitch) *mp*

Perc.

S *mf*
t t t t t t t the pa -

Vln. ric. m.s.p. ord *ff* *f* *ff* *f* *ff*
ff *f* *ff* *f* *ff*

El. industrial soundscape



accel (extremely gradually)

200

Fl. *f*

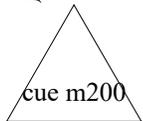
B. Cl. slap tongue, pitchless and following the contour of the voice

Perc. "x" noteheads follow contour with fingers on frame drum (with voice) *mp*

S VIBRAPHONE
ri - ahs be - came more and more psy - cho - log - ic - a - lly use - ful to the hate - needs of the pow - er - ful the theo - ry was spread that these wre - tched

Vln. s.p. *p* *pp* *mp* *pp*

El. industrial soundscape ends



202

Fl. *f*

B. Cl.

Perc.

S

Vln.

El.

be - ings were the re - sult of se - cret sys - tem - at - ic race__ po - llu - tion by riff - raff imm - i - grants and that they de - served no con - si - der -



204

Fl.

B. Cl.

Perc.

S

Vln.

El.

a - tion they were a - llowed on - ly the bas - est forms of em - ploy - ment and the harsh - est con -

guitar plucking on IV string, molto sul pont.

finger mute, follow contour of the voice

III

Star Maker Fragments

34

206

FL. *mp* *f* *mp*

B. Cl.

Perc.

S
di - tions of work when un - em - ploy - ment had be - come a se - ri - ous so - cial pro - blem the pa - ri - ahs be - came work - less and dest - i -

Vln.

El.



208

FL. *f*

B. Cl.

Perc.

S
tute it was of course eas - i - ly be - lieved that un - em - ploy - ment far from be - ing due to the de - cline of cap - it - al - is - m

Vln.

El.

210

Fl. *mp* *p* *f* *mp* *f* *mp* *f*

B. Cl.

Perc.

S
was due to the worth-less - ne - ss of the pa - ri - ahs some po - li - ti - ciansurged whole-sale slaugh-ter or at least un-i-vers-al

Vln. *mp* *pp*

El.

213

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

B. Cl.

Perc.

S
ste-ri-l-i-za-tion o - thers point-ed out that as a su-pply of cheap la-bor was ne-cess-a-ry it would be wi-ser mere-ly to keep their num-bers down

Vln. *mp* *pp*

El.

Star Maker Fragments

36

216

Fl. *p* *f* *p* *f* *mp* *3* *5*

B. Cl.

Perc.

S
— by work-ing them to an ear - ly death in times of de - cline the ex - cess pop - u - la - tion — could be a - llo-wed to starve

Vln. *ppp* *p* *1/2 hair m.s.p.* *ord* *3* *3* *3* *5* *norm*

El.



219

Fl. *p* *3* *3* *5* *3*

B. Cl. *p* *3* *3* *5* *3*

Perc.

S
or might be used up in lab - ora - tor - ies

Vln. *p* *flaut. (s.t., fast and light bow)* *III* *II* *3* *3* *5* *3*

El. *mp*

222 flz.

Fl. *f* *pp* *mp*

B. Cl. *f* *pp* *mp*

Perc.

S. *p* *f* strong and direct, not forceful

vocal fry

a

the per - sons who first dared to sug - gest this po - li - cy were scourged by the whip - s of gen - er -

very gradual gliss. *mp*

Vln. *f* *pp*

El. *f* *p*

bending violin tones



225 flz.

Fl. *pp* < *mf* *p* < *f* *ppp* < *p* *ppp* < *p*

B. Cl. *pp* < *mf* *p* < *f* *ppp* < *p* *ppp* < *p*

Perc. VIBRAPHONE *mp* *mf*

S. *mf* matter of fact

ous pop - u - lar in - dig - na - tion but their po - li - cy was in fact a - dopt - ed

s.p.

Vln. < *mf* *p* < *f* *ppp* < *p* *ppp* < *p*

El. *f* *p*

bending violin tones

Interlude II

38

$\text{♩} = 116$

228

FL. *ppp < p* *pp < mp* *pp < mp* *pp < mp* *pp*

B. Cl. *ppp < p* *pp < mp* *pp < mp* *pp < mp* *pp*

Perc. *mf* *f* *pp*

S not ex - plic - it - ly but by ta - cit con - sent

Vln. *ppp < p* *pp < mp* *pp < mp* *pp < mp* *pp* *f*

El.

G.P.

MIXED Perc.

CROTALES

V IV

e.m.s.p.



click track on, 2-beat count-in
cue m230

$\text{♩} = 77$

rit. poco a poco-----

231

FL. *f* *mf*

B. Cl. *f* *mf*

Perc. *pp < f* *mp*

S ma(ny) ma(ny) (ma)ny (ma)ny

Vln. *mf* *p*

El. *mf*

with brushes, rubbing
center edge center edge center edge

♩ = 63

235

FL.

B. Cl.

Perc.

S.

Vln.

El.



239

FL.

B. Cl.

Perc.

S.

Vln.

El.

Star Maker Fragments

40

243

FL.

B. Cl.

Perc.

S.

Vln.

El.

center → edge center → edge center → edge



251

FL.

B. Cl.

Perc.

S.

Vln.

El.

mp

mp

mp

Star Maker Fragments

42

264

Fl. *mp* *pp*

B. Cl. *mp* *pp*

Perc. *p*

S *mf*

Vln. *mp* *pp*

El. drone-like texture continues to m.289

in ra-di-o and te-le-vi-sion they were tech-ni-cally far a-head of us the place of mu-sic was ta-ken by taste and



266

Fl. *mp* *pp*

B. Cl. *mp* *pp*

Perc. *mp* *p* *mp*

S

Vln. *mp* *pp*

El.

smell themes which were tans-la-ted in-to pa-tterns of e-ther-e-al un-du-la-tion these ins-tru-ments a-fford-ed in-tri-cate s-tim-u-li to the

cue m268

269

Fl. *mp* *pp*

B. Cl. *mp* *pp*

Perc. *p* *mp*

S
taste or-gans and scent or-gans of the hand
ev-ery one was near-ly al-ways seen with one hand in a po-cket

Vln. *mp* *pp*

El.



271

Fl. *mp* *pp*

B. Cl. *mp* *pp*

Perc. *p* *mp*

S
a spec-ial wave length had been a-lott-ed to the s-ooth-ing of in-fants
a sex-u-al re-ciev-ing

Vln. *mp* *pp*

El.

cue m272

Star Maker Fragments

44

273

Fl. *mp* *pp*

B. Cl. *mp* *pp*

Perc. *p* *mp*

S
set had been put u - pon the mar - ket and pro - grams were broad - cast for it in ma - ny count - ries this ex -

Vln. *mp* *pp*

El.



275

Fl.

B. Cl.

Perc. CROTALES *p*

S
traord - in - a - ry in - ven - tion was a comb - i - na - tion of ra - di - o touch taste od - our and sound

Vln.

El.

277

FL. *mp* \rightrightarrows *pp* *mp* > *pp*

B. Cl. *mp* \rightrightarrows *pp* *mp* > *pp*

Perc. *mp* *p* *mp*

VIBRAPHONE

S
it worked not through the sense or - gans but di - rect stim - u - la - tion of the a - pprop - ri - ate brain cent - ers a

Vln. *mp* \rightrightarrows *pp* *mp* > *pp*

EL. *cue m277* *cue m279*



280

FL. *mp* \rightrightarrows *pp*

B. Cl. *mp* \rightrightarrows *pp*

Perc. *p* *mp*

S
sys - tem was in - vent - ed where one could re - tire to bed for life re - ceiv - ing ra - di - o pro - grams nour - ish - ment and all bo - di - ly

Vln. *mp* \rightrightarrows *pp*

EL.

Star Maker Fragments

46

282

Musical score for measures 282-283. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The key signature changes from 7/8 to 4/4. Dynamics include *mp* and *pp*. The lyrics are: "func-tions were a-ttend-ed to by doc-tors and nurs-es a-ttached to the broad-cast-ing au-tho-ri-ty in place of ex-er-cise_ was".



284

Musical score for measures 284-285. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The key signature changes from 4/4 to B-flat major. Dynamics include *mp* and *pp*. The lyrics are: "pe-ri-od-ic ma-ssage par-ti-ci-pa-tion in this scheme was at first_ an ex-pens-ive lux-ur-y but it's in-vent-ors".

cue m284

286

FL. *pp* *mp* *pp* *mp*

B. Cl. *pp* *mp* *pp* *mp*

Perc.

S
 hoped to make it a - vail - a - ble to all in time me - di - cal and me - ni - al ass - ist - ants would cease to be nec - ess - ar - y

Vln. *pp* *mp* *pp* *mp*

El.

cue m286 cue m287



accel. ♩ = 86

288

FL. *pp* *ff* *mp*

B. Cl. *pp* *ff* *pp* *p*

Perc.

S
 a vast sys - tem of au - to - ma - tic food pro - duc - tion and dis - tri - bu - tion of li - quid pa - blum

Vln. III IV

El. drone texture ends

cue m289

Star Maker Fragments

48

291

Fl.

B. Cl.

Perc.

S

Vln.

El.

by means of pipes lead-ing to the mouths of the re-cum-bent sub-jects would be comp-li-ment-ed by in-tri-cate sew-age s-yst-em



294

Fl.

B. Cl.

Perc.

S

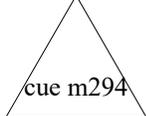
Vln.

El.

com-un-al drug pipes what-ev-er chem-i-cals were need-ed for corr-ect phys-i-o-log-i-cal ba-lance e-

t.vib. slow → fast s.vib. mp > p

t.vib. slow → fast s.vib. mp > p



297 t.vib. slow → fast s.vib. t.vib. slow → fast s.vib. t.vib. slow

Fl. *mp* > *pp* *mf* > *pp*

B. Cl. *mp* > *pp* *mf* > *pp*

Perc.

S
con-o-mi-sts though they had o-ri-gi-na-lly fa-vored ra-di-o bliss in mo-der-a-tion as an o-pi-ate for the dis-con-tent-ed work-ers now turned a-

Vln. *mp* > *pp* *mf* > *pp*

El.

cue m298

300 take FLUTE synth doubling ends → fast

Fl.

B. Cl. → fast synth doubling ends

Perc. *mf*

S
gainst it

Vln. *fp* *fp*

El. *mf* tonal drone

cue m300

Star Maker Fragments

50

rit. poco a poco

303

Fl.

B. Cl.

Perc. CROTALES

S

Vln.

El.



305

Fl.

B. Cl.

Perc.

S

Vln.

El.

307 ♩ = 52

Fl.

B. Cl. *nasal*
p

Perc.

S *mf* somewhat dramatic
morn-ing 6 noon and night peop-le were ass-ured that en-e - mies whose fla - vor was of course 3 sub hu-man and foul were plot-ing their de-struc-tion 6

Vln. *s.p.*
subito p

El.

cue m307



309

Fl.

B. Cl.

Perc.

S
arm - a - ment scares spy stor - ies a - ccounts of the bar - bour - ous and sa - dist - ic be - ha - vior of neigh - bour - ing peo - ples cre - at - ed in e - very coun -

Vln.

El.

Star Maker Fragments

52

311

Fl.

B. Cl.

Perc.

S

Vln.

El.

try such un - crit-i-cal sus - pi - tion and hate that war be - came in - ev - it - a - ble of the horr - ors of this war

Detailed description: This block contains the musical score for measures 311 and 312. It features staves for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The Saxophone part includes lyrics: "try such un - crit-i-cal sus - pi - tion and hate that war be - came in - ev - it - a - ble of the horr - ors of this war". The score includes various musical notations such as rests, notes, and articulation marks like slurs and accents. There are also performance instructions like "x" marks above notes in the saxophone part.



313

Fl.

B. Cl.

Perc.

S

Vln.

El.

of the de - struc - tion of ci - ty af - ter ci - ty of the pa - nic stick - en starv - ing hosts that swarmed into the o - pen coun - try

Detailed description: This block contains the musical score for measures 313 and 314. It features staves for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The Saxophone part includes lyrics: "of the de - struc - tion of ci - ty af - ter ci - ty of the pa - nic stick - en starv - ing hosts that swarmed into the o - pen coun - try". The score includes various musical notations such as rests, notes, and articulation marks like slurs and accents. There are also performance instructions like "x" marks above notes in the saxophone part.

315

Fl.

B. Cl.

Perc. *p* with fingers, muting with palm

S *mp* crestfallen
 loot-ing and kill-ing of the starv-a-tion and di-sease of the di-sint-e-gra-tion of the so-cial serv-ic-es

Vln.

El.



317

Fl.

B. Cl.

Perc.

S
 of the em-erg-ence of ruth-less mil-i-tar-y dic-ta-tor-ships of the stead-y or cat-a-stroph-ic de-cay of cul-ture and of all de-cenc-y and gen-tle-

Vln.

El.

Star Maker Fragments

54

319

FL.

B. Cl.

Perc.

S

Vln.

El.

ness in per-son-al re-la-tions of this there is no need to speak

with fingers (center) (edge)

p



321

FLUTE

FL.

B. Cl.

Perc.

S

Vln.

El.

norm (non nasal)

mp *p* *mp* *p* *mp* *p* *mp* *p*

mp

mp

mp

mp

pizz. *p*

no need to speak no need to speak no need to speak no need to speak

liquid helium sonification (noisy)

mp *p*

click track on
cue m321

Interlude III

(♩=♩) ♩ = 104

326

Fl.

B. Cl.

Perc.

S

Vln.

El.

p

ppp *p*

ppp *p*

mp

cantabile, smooth and mysterious



332

Fl.

B. Cl.

Perc.

S

Vln.

El.

ppp *p*

pp

dull, blended tone norm

Star Maker Fragments

56

338

Fl.

B. Cl. *dull, warm tone*
p *cantabile*
ppp < p *ppp* *p* *ppp <*

Perc.

S

Vln.

El.



Part IV - Taste of God

344

Fl.

B. Cl. *(norm)*
p *ppp < p* *ppp < p* *> pp*

Perc.

S *mf*
low register, sounding unnaturally slow, somewhat quizzical
there had sel-dom been an-y wide-spread a-gree-ment as to the taste of god

Vln.

El.

348

Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B. Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Perc. VIBRAPHONE with bow *mf*

S. *mp* *f*
(th)e(re)

Vln. *f*
s.vib. → m.vib. s.vib. → m.vib.

El. *mp* *f*



352

Fl.

B. Cl. *mp* cantabile

Perc.

S. wars have been waged to de-cide whe-ther they were in the main sweet or salt whe-ther their pro -

Vln.

El. *mp* *f*

Star Maker Fragments

58

355

Fl.

B. Cl.

Perc.

S

Vln.

El.

VIBRAPHONE
with bow

pon-der-ent fla-vour was one of the ma - ny gust - a - to - ry char - act - ers which hu - mans can-not con - ceive



358

Fl.

B. Cl.

Perc.

S

Vln.

El.

mp

mp

some teach-ers in-sist - ed that on-ly the feet o - thers on-ly the hands the

362

FL.

B. Cl. *p* \triangleleft *mp*

Perc.

S
 mouth o - thers that god could be ex - pe - ri - enced on - ly in a sens - u - al and main - ly sex - u - al

Vln.

El.



365

FL.

B. Cl. *mp* *p* \triangleleft *mp*

Perc.

S
 ex - ta - sy in - duced by con - tem - pla - tion of in - ter - course with the de - i - ty

Vln.

El.

Star Maker Fragments

60

368

Fl.

B. Cl. *cantabile* *mp*

Perc.

S
o - ther teach - ers de - clared that though god was in - deed tast - y it was not through a - ny bo - di - ly in - stru - ment

Vln.

El.



371

Fl.

B. Cl. *pp* *quasi parlando* *mp*

Perc.

S
but to the na - ked spi - rit that their ess - ence was re - ve - aled a

Vln.

El.

374

Fl.

B. Cl.

Perc.

S

Vln.

El.

fla - vor more sub - tle and de - li - cious that in - clu - ded all that was most fra - grent and spi - ri - tu - al and



377

Fl.

B. Cl.

Perc.

S

Vln.

El.

cantabile

mp

CROTALES
with bow

p

in - fi - nit - ely more some went so far as to de - clare that god

Star Maker Fragments

62

380

Fl. *p*

B. Cl. *p*

Perc. *pp* *p*
VIBRAPHONE
with bow

S
should be thought of not as a per - son at all but as ac - tual - ly be - ing this fla - vor
quasi parlando
(1/2 hair)
flaut. (s.t., fast and light bow)

Vln. *p* *mp*
1/2 hair

El.



383

Fl.

B. Cl. *ppp* *p* *ppp* *p* *ppp*
3 5 3

Perc.

S
p
(flavo)r

Vln. *p*
(1/2 hair)
norm (non flaut)

El.

387

Musical score for measures 387-389. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The Flute part is mostly silent. The Bass Clarinet part features a melodic line with dynamics *p*, *ppp*, and *p*, and includes a triplet of eighth notes. The Percussion part is silent. The Saxophone part is silent. The Violin part consists of sustained chords. The Electric Bass part consists of a simple bass line.



390

Musical score for measures 390-392. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.). The Flute part has a melodic line starting in measure 391 with dynamics *p*. The Bass Clarinet part has a melodic line with dynamics *p*, *ppp*, and *p*, and includes a quintuplet of eighth notes. The Percussion part has a melodic line with dynamics *pp* and *p*. The Saxophone part has a melodic line with dynamics *p* and the word "(flavor)" written below it. The Violin part consists of sustained chords. The Electric Bass part consists of a simple bass line.

Star Maker Fragments

64

393

Musical score for measures 393-400. The score is in 4/4 time and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Lute (El.).

- Fl.:** Melodic line with long notes and slurs.
- B. Cl.:** Rapid sixteenth-note passages with slurs and dynamic markings *ppp* and *p*.
- Perc.:** Rests.
- S:** Melodic line with slurs and the instruction "(flavo)r".
- Vln.:** Sustained chords with dynamic marking *p*.
- El.:** Sustained chords with slurs.



396

Musical score for measures 396-400. The score is in 4/4 time and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Lute (El.).

- Fl.:** Melodic line with a slur and dynamic markings *pp* and *f*. Instruction: "blend with multiphonic".
- B. Cl.:** Melodic line with slurs and dynamic markings *pp* and *ff*. Includes markings "M".
- Perc.:** Rhythmic patterns with dynamic markings *mp*, *mf*, *f*, and *mp*. Includes markings "XII" and "VII".
- S:** Melodic line with a slur.
- Vln.:** Sustained chords with a slur.
- El.:** Sustained chords with a slur and dynamic marking *ff*. Instruction: "multiphonics".

Interlude IV - Intercourse with the Diety

400 $\text{♩} = 76$

FL. *norm*

B. Cl. *dull tone*
p p p p

Perc. *VIBRAPHONE with bow*
ppp p ppp

S *gradually raise up hands to m.424*
p mf p p
 (st)a(rs) _____ a _____

Vln.

El. *Sun Sonification (like wobbly sine wave)*
delay effect on voice fades in

click track ends
 cue m400



404

FL. *p*

B. Cl. *p p p*

Perc. *ppp p ppp*

S *mf p p mf p p*
 a _____ a _____

Vln.

El.

416

Musical score for measures 416-419. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.).

- Fl.:** Treble clef, quarter notes with slurs, dynamic *p*.
- B. Cl.:** Bass clef, quarter notes with slurs, dynamic *p*.
- Perc.:** Treble clef, quarter notes with slurs, dynamic *p*.
- S:** Treble clef, quarter notes with slurs, dynamics *p*, *mp*, *pp*, *pp*, *mp*, *p*, *mf*, *pp*. Includes a fermata over a note marked 'a'.
- Vln.:** Treble clef, rests.
- El.:** Bass clef, whole notes with slurs.



420

Musical score for measures 420-423. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Bass (El.).

- Fl.:** Treble clef, eighth notes with slurs, dynamics *mf*, *p*, *mf*, *p*, *mf*, *p*. Includes triplets and quintuplets.
- B. Cl.:** Bass clef, eighth notes with slurs, dynamics *mf*, *p*, *mf*, *p*, *mf*, *ppp*. Includes a "dull tone" marking and triplets.
- Perc.:** Treble clef, quarter notes with slurs, dynamics *mp*, *p* (l.v.), *mp*, *p*, *mp*, *p*. Includes the instruction "KICK + VIBRAPHONE".
- S:** Treble clef, quarter notes with slurs, dynamics *p*, *f*, *p*, *p*, *f*, *p*, *p*, *f*, *p*, *pp*, *mf*, *pp*. Includes a fermata over a note marked 'a'.
- Vln.:** Treble clef, eighth notes with slurs, dynamics *mf*, *p*, *mf*, *p*, *mf*, *p*. Includes a "norm ord" marking and triplets.
- El.:** Bass clef, whole notes with slurs.

Star Maker Fragments

68

424

Fl.

B. Cl.

Perc.

S

Vln.

El.

light and airy
p



428

Fl.

B. Cl.

Perc.

S

Vln.

El.

pp *f*

Star Maker Fragments

♩ = 52

accel.

♩ = 76

432

aeolian

norm

Fl. *n* *mp*

B. Cl. *norm* *bisb* *n* *mp*

Perc. *p* with light dowels or long chopsticks with low D crotale on snare

S. *n* *mp* (st)ja(rs)

Vln. *f > p* *mp* *sfz* *sfz* *sfz* *sfz*

El.

click track on
cue m432



436

Fl. *n*

B. Cl. *n*

Perc. *ff* *p* *f* *p* remove crotale from snare

S. *n*

Vln. *sfz* *sfz* *sfz* *sfz* *ff* *mp* *pp* light, dreamy, and inexpressive s.p.

El. melting texture

Star Maker Fragments

70
439

Fl. (cluster) *ff*

B. Cl. *ff*

Perc. *pp* *ff*

S. *ff*

Vln. *cresc. poco a poco* unmeasured, glitchy, getting faster and faster continue pattern, vary pitches freely *ff*

El. *ff* overdrive effect on violin



Part V - Stars

442

Fl. *p < f > p* *ppp*

B. Cl. *p < f > p* *ppp*

Perc. *p < f > p* VIBRAPHONE *p* *ppp*

S. speak freely within the duration of the wavy line stars are best regarded as living organisms

Vln. *p < f > p* *ppp*

El. *p < f > p* *ppp* overdrive on all instruments delay lines on all instruments

444

FL. *p < f > p* *ppp*

B. Cl. *p < f > p* *ppp*

Perc. *p < f > p* *p mp ppp*

S. *< f >*
stars — The outer and middle layers of a mature star consist of "tissues" woven of currents of incandescent gases

Vln. *p < f > p* *ppp*
repeat as fast as possible

El. *p < f > p* *ppp*



447

FL. *p < f > p < mf > p mf p mp > p < mp > p < mp > p < mp > ppp*

B. Cl. *p < f > p < mf > p mf p mp > p < mp > p < mp > p < mp > ppp*

Perc. *p < f > p*

S. *p < f > p*
stars — the innermost of the vital layers must be a kind of digestive apparatus

Vln. *p < f > p < mf > p mf p mp > p < mp > p < mp > p < mp > ppp*

El. *p < f > p*

Star Maker Fragments

72

450

FL. *p < f > p* *ppp* *D-D#*

B. Cl. *p < f > p* *ppp* *D-D#*

Perc. *p < f > p* *p* *pp* *mf* **VIBRAPHONE** **CROTALES**

S. *< f >*
stars — the outermost layers respond to the excessively faint stimuli of the star's cosmological environment

Vln. *p < f > p* *ppp* *repeat as fast as possible*

El. *p < f > p* *ppp*



453

FL. *p < f > p* *pp* *mf* *p* *pp* *aeolian* *D-D#*

B. Cl. *p < f > p* *pp* *mf* *p* *pp* *aeolian* *D-D#*

Perc. *p < f > p* *pp* *mf* *p* *pp* *aeolian* *D-D#*

S. *< f >*
stars — to light from neighboring stars a to cosmic rays

Vln. *p < f > p* *pp* *mf* *p* *pp* *scr.* *norm* *IV⁴*

El. *p < f > p* *ppp* *mf* *p* *ppp* *aeolian* *D-D#*

455

norm → aeolian

Fl. *mf* > *p* > *pp* *pp* < *f* > < *f* > *p*

B. Cl. *mf* > *p* > *pp* *pp* < *f* > < *f* > *p*

Perc. *mf* > *p* > *pp* *pp* < *f* > < *f* > *p*

S *<mf>* *mf* *p* < *f* > *p* *mf*
 stars to the impact of meteors a the star's motor life is a life of dance executed with perfect skill

Vln. *mf* > *p* > *pp* < *f* > < *f* > *p*

El. *mf* > *p* > *ppp* < *f* > < *f* > *p* additional rising microtonal vibraphone lines

VIBRAPHONE

457

aeolian → norm → aeolian

Fl. *pp* *mf* > *p*

B. Cl. (multiphonic) *pp* *mf* > *p*

Perc. CROTALES *pp*

S *mf* >
 stars an ideal merging into consciousness

Vln. *ppp* *pp* < *mf* > *pp*

El. *ppp* *mf* > *p* > *ppp*

(aeolian) → norm

sung note high as possible then gliss down rapidly

466

Fl. *pp* < *mf* > *pp* *fff*

B. Cl. *mf* *ppp* (airy and ghostly) *fff*

Perc. VIBRAPHONE *ppp* *pp* *p* *mp* CROTALES *mf*

S *p* < *mf* > *ppp* *fff*
 m m n e a

Vln. *mf* *pp* *p* *mp* *fff*
 I⁴ II⁵ 1/2 hair harm. arp. II I II III IV scr.

El. *mf* reversed samples *fff*



469

Fl.

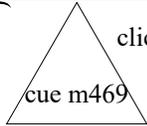
B. Cl.

Perc. GUITAR VII with pick *f* *p* *ff* *f* *p* *ff*
 IV VII IV

S Free behavior of the individual star us determined not only by the austere canons of the dance but also by the social will to cooperate with others.

Vln.

El. quiet space ambiance begins delay lines end



click track ends

Star Maker Fragments

76

473

Fl. *p* *< f* *p* *< f* *bis* *bis*

B. Cl.

Perc. *f* *p* *ff* *f* *p* *ff*

S

Vln.

El.

it reminded me of the relation between the performers in an orchestra, of persons wholly intent on the common task



477

Fl. *p* *< f* *p* *< f* *bis* *bis* *D-D#*

B. Cl.

Perc. *f* *ff* *p* *ff* *f* *p* *ff*

S

Vln. *f* *p* *mf > pp* *mp < f* *p* *f* *p* *mp < f* *p*

El.

Each star, executing its particular theme, is moved not only by the pure aesthetic motive but also by a will to afford its partners every opportunity for self expression.

m.vib. —> s.vib. ord —> s.p. m.vib. —> s.vib. ord —> s.p. ord m.vib. —> s.vib. ord —> s.p. ord

481

Fl. *p* *< f* *p* *< f*

B. Cl. *fp* *< f* *fp* *< f*

Perc. *f* *p* *ff* *f* *p* *ff*

S

Vln. *f* *p* *mp < f* *p* *f* *p* *mp < f* *p*

El.

The life of each star is the perfect execution of formal beauty but also the perfect expression of love.

m.vib. → s.vib.
s.p.

ord

s.vib. → s.vib.
s.p.

ord



485

Fl. *p* *< f* *p* *< f*

B. Cl. *fp* *< f* *fp* *fp* *< f*

Perc. *f* *p* *ff* *f* *ff* *p* *ff*

S

Vln. *f* *p* *mp < f* *p* *f* *p* *mf > pp* *mp < f* *p*

El.

(s)ee(ms)

(s)ee(ms)

m.vib. → s.vib.
s.p.

ord

m.vib. → s.vib.
ord → s.p.

m.vib. → m.vib.
ord → s.p.

ord

494

FL.

B. Cl.

Perc.

S.
to en - joy the surr - ound - ing u - ni - verse with such de - tach - ment and in - sight

Vln.

El.



496

FL.
♩ = 82

B. Cl.

Perc.

S.
fi - nall - y it's light is ex - ting - uished and its ti - ssues dis - int - e - grate

Vln.

El.

click track on
cue m498

Interlude V

499

Fl.

B. Cl.

Perc.

S.

Vln.

multitracked flute

El.

pp *mp* *p*

CROTALES

p

502

Fl. *pp* *p*

B. Cl. *mp*

Perc.

S

Vln. *mp* arco III—II—I—II—III—IV⁴

El. clarinet multi *mp* multitracked violin *mp* *mp* *mp*

Star Maker Fragments

505

Fl. *mp* *pp*

B. Cl. *mp* *p* *mp* *pp*

Perc.

S.

Vln. III II I II III IV 3 II III IV⁵ 3

multitracked flute *mp*

multitracked bass clarinet *mp*

El. *mp*

multitracked violin *mp*

508

Fl. *p* *mp* *pp*

B. Cl.

Perc. VIBRAPHONE *mf*

S

Vln.

El. *mp* multitracked vibraphone multitracked flute

510

Fl. *mp* *mf*

B. Cl. *mp* *mf*

Perc. *p*

S *mp* port. *mu*

Vln. *pp* *p* *pp*

clarinet and flute multitrack *mp* *mu* *3*

multitracked voice *mp* *mu* *3*

mf *mp* *mu*

mf *mp* *mu*

El. *mf* *mp* *mu*

multitracked violin *pp* *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *3*

512

Fl. *mp*

B. Cl. *mp* *p* *mp*

Perc.

S
si - cal

Vln.

multitracked bass clarinet *mp*

multitracked flute

El. *p* *pp*

pp *p* *pp*

Star Maker Fragments

515

The musical score for "Star Maker Fragments" on page 86, starting at measure 515, features the following instruments and parts:

- Fl. (Flute):** Starts with a *pp* dynamic, followed by a triplet and a sixteenth-note run. Dynamics range from *pp* to *mp*.
- B. Cl. (Bass Clarinet):** Enters in the second measure with a *mp* dynamic, playing a sixteenth-note pattern.
- Perc. (Percussion):** Features a *p* dynamic VIBRAPHONE part in the second measure.
- S (Saxophone):** Labeled "flute-like" and "(m)u(sical)", it plays a melodic line with dynamics from *pp* to *mp*.
- Vln. (Violin):** Labeled "flaut.", it plays a melodic line with dynamics from *mp* to *pp*.
- Multitracked Voice:** Labeled "(m)u(sical)", it provides a vocal line with dynamics from *mp* to *pp*.
- El. (Electric Lute):** Features a *mp* dynamic part with triplet and sixteenth-note patterns.
- Multitracked Violin:** Labeled "multitracked violin", it plays a melodic line with dynamics from *mp* to *pp*.

The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings (*pp*, *mp*, *p*) throughout the measures.

Star Maker Fragments

520

Fl.

B. Cl.

Perc.

S

Vln.

multitracked voice

Fl.

mp *f*

mp

p *mf*

mp *mf* *pp*

mu si - cal

III II I II

mf

multitracked voice

mu si - cal

mu

mp

mp

mp

mp

mp

Star Maker Fragments

524

The musical score is arranged in a system with the following parts and dynamics:

- Fl. (Flute):** Starts with a *pp* dynamic, then moves to *p*. Features a five-measure phrase with a '5' fingering.
- B. Cl. (Bass Clarinet):** Starts with a *pp* dynamic. Features a three-measure phrase with a '3' fingering.
- Perc. (Percussion):** Includes **VIBRAPHONE** and **CROTALES**. The vibraphone part starts with *p* and moves to *mf*. The crotales part starts with *p*.
- S. (Soprano):** No notation is present.
- Vln. (Violin):** Starts with a *mf* dynamic. Features a three-measure phrase with fingerings II, III, and IV⁵, followed by a more complex phrase with fingerings III, II, I, II, III, and IV.
- EL. (Electric Guitar):** Features multiple staves with complex rhythmic patterns, including triplets and a '5' fingering. Some staves include a circled '8va' marking.

531

Fl. *mp*

B. Cl. *mp* *pp*

Perc.

S.

Vln. *mp*

El. quarter-note delay continues on all live instruments



534 (or any quiet multiphonic)

Fl. *pp*

B. Cl.

Perc. *pp*

S. *pp*

Vln. *p*

El. *mf*

III³
IV⁴

multiphonics

Star Maker Fragments

94 $\bullet = 52$

538

Fl.

B. Cl. *dull tone*

Perc.

S

Vln.

EL.

mp

p

mp *mp* *mp* *mp* *mp* *mp* *mp* *p* *p*

mp *mp*

ma - ny ear - ly u - ni - vers - es were non spa - tial though none the less

(delays end)

live delay of instruments ON

click track on
cue m538



540

Fl.

B. Cl.

Perc.

S

Vln.

EL.

p

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

mp *mp* *p* *p* *p* *p* *p* *p*

phy - si - cal not a few were of the mu - si - cal type in which space was strang - e ly re - pre - sent - ed by a di - men - sion co - rre - spond - ing

542

Fl.

B. Cl.

Perc.

GUITAR
pluck
V
p

S
to mu-si-cal pitch with my-ri-ands of to-nal diff-erences the crea-tures a-ppeared to one a-no-ther as com-plex

Vln.

El.

mp *mp* *mp* *mp* *p* *p* *p* *p*

p *p* *p* *p* *mp* *mp* *mp* *mp*



544

Fl.

B. Cl.

Perc.

S
pa-terns and rhy-thms and to-nal cha-rac-ters they could move their to-nal bo-dies in the di-men-sion of pitch and some-times in

Vln.

El.

p *p* *mp* *mp* *mp* *mp* *mp* *mp*

mp *mp* *mp* *p* *p* *p* *p* *p*

Star Maker Fragments

96

546

Fl.

B. Cl.

Perc.

S

Vln.

El.



3
(♩ = ♩) ♩ = 76

548

Fl.

B. Cl.

Perc.

S

Vln.

El.

Star Maker Fragments

98

556

Fl. *mp*

B. Cl.

Perc.

S
al - so it could tra - verse o - ther li - ving bo - dies in the pitch

Vln.

El. *mp* *mp* *mp* *mp* *p* *p* *p* *p*

p *p* *p* *p* *mp* *mp* *mp* *mp*



558

Fl.

B. Cl. *norm* *pp* *mp*

Perc.

S
di - men - sion much as waves on a pond may cross one a - no - ther

Vln.

El. *mp* *mp* *mp* *mp* *p* *p* *p* *p*

p *p* *p* *p* *mp* *mp* *mp* *mp*

560

Fl.

B. Cl.

Perc.

S

Vln.

El.

these be-ings could glide th-rough one a-no-ther they could al-so gra-pple and da-mage one a-no-ther's to-nal ti-ssues

pp pp mp

mp p p p p

p p p p mp mp mp mp



562

Fl.

B. Cl.

Perc.

S

Vln.

El.

some lived by de-vo-ur-ing o-th-ers the more com-plex need-ed to in-te-grate in-to their

(low emb. microtone)
1/2 acolian
D-D#

pp mp pp

mf

mp p p p p p p p p

p p p p mp mp mp mp mp mp mp mp

Star Maker Fragments

100

→ aeolian → 1/2 aeolian gradually slow down and end D-D# trill → norm

565

Fl.

B. Cl.

Perc.

S

own vi - tal pa - tterns the s - im - pler pa - ttern - s the in - tell - i - gent

Vln.

El.

mp *p* *p* *p* *mp* *mp* *mp* *mp* *p* *p* *p* *p*

567

Fl.

B. Cl.

Perc.

S

crea - tures could ma - ni - pu - late for their own ends e - le - ments wrenched from the fixed to - nal en - vi - ron - ments

Vln.

El.

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p* *p* *p* *p*

569

FL. *mp* *p* *D-D#* *bisb*

B. Cl. *mp* *p*

Perc.

S. *mp* *p* *mp* *mp* *mp* *mp*

Vln. *p* *p* *p* *p* *p* *p* *mp* *mp* *mp*

EL. *mp* *mp* *mp* *mp* *mp* *p* *p* *p* *p* *p*

gradually add more bisbigliando fingerings, making the sound more volatile and frenzied but without altering the dynamic level

thus con - struc - ting ar - ti - facts of to - nal pa - ttern



572

$(\text{♩} = \text{♩}) \text{♩} = 61$

FL. *flz.* *f* *ff* *mf*

B. Cl. *f* *ff* *mf* (gliss sung note) *bisb*

Perc. *f* *ff* $\Pi+31c$ (7th harmonic)

S. *f* *ff*

Vln. *p* *mp* repeat as fast as possible *1/2 hair circ. bows*

EL. *mp* *mp* *mp* *p* *p* *p* *p* *p* *p* *mp* *mp* *mp* *mp* *mp* *mp*

time was a more fun - da - men - tal a - tri - bute than space

Star Maker Fragments

102

575

Fl.

B. Cl.

Perc. MIXED Perc.
soft mallets
experiment with strike location to bring out resonance
mp

S
though in some time was ex - clu - ded em - bo - dy - ing near - ly a sta - tic de - sign

Vln.

El.
p < < *mp* < < *p* < < *p* < < *p* < < *p* < <



577

Fl.

B. Cl.

Perc.

S
space a - ppeared first as a de - vel - opment of a non spa - tial

Vln.
(1/2 hair)
(circ. bows)
mf

El.
mp < < *p* < < *p* < < *p* < < *p* < <

Star Maker Fragments

104

586

Fl. *nasal norm*

B. Cl. *multi norm*

Perc.

GUITAR
strum with pick
XII
mp *mf*

S
ti - cu - lar themes of a - p - proach or re - treat o - wing to va - ri - a - tions of loud - ness and tim - bre the crea - tures in this

Vln. *m.s.p. ord*

El.

588

Fl.

B. Cl.

Perc.

S
mu - si - cal cos - mos could a - p - proach one a - no - ther or re - treat and fi - nal - ly va - nish out of ear - shot in pa - ssing

Vln.

El.

590

Fl. *nasal* *norm*

B. Cl. *multi* *norm*

Perc.

S
side - ways they tra - velled through con - tin - u - ous - ly chang - ing to - nal en - vio - ron - ments

Vln. *m.s.p.*

El.



accel. poco a poco $\bullet = 76$

592

Fl.

B. Cl.

Perc.

S

Vln.

El.

Star Maker Fragments

106

596

FL.

B. Cl.

Perc.

S.

Vln.

El.

there fo-llo-wed cre-a - tions with spa - tial cha-rac - ter - s of se - veral di - men - sions

cre - a - tions eu - cli - de - an and non - eu - cli - de - an

s.p.

f



599

FL.

B. Cl.

Perc.

S.

Vln.

El.

ex - em - pli - fy - ing a great di - ver - si - ty of ge - o - me - tri - cal and phy - si - cal

s.t., bow as needed

s.p.

601

Fl.

B. Cl.

Perc.

S

Vln.

El.

sempre s.p.

V

III

II+31c (7th harmonic)

f

pri - nci - ples



Interlude VI

♩ = 52

606

Fl.

B. Cl.

Perc.

S

Vln.

El.

ff

s.t.

mf

f

cue m606

Star Maker Fragments

108

615

Fl.

B. Cl.

Perc.

S

Vln.

El.



625

Fl.

B. Cl.

Perc.

S

Vln.

El.

VIBRAPHONE
with bow

p

airy, breathy

p

woke o n

634

Fl.

B. Cl.

Perc.

S

Vln.

El.



644

Fl.

B. Cl.

Perc.

S

Vln.

El.

Star Maker Fragments

110

654

Musical score for measures 654-657. The score is for a full orchestra and a soloist. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Soprano (S.), Violin (Vln.), and Electric Bass (El.). The time signature changes from 3/4 to 3/2 and back to 3/4. The dynamics are marked *pp*, *mp*, and *p*. The vocal line includes the lyrics "woke" and "o - - - - - n". The violin part is marked "(non harmonic)".



662

Musical score for measures 662-665. The score is for a full orchestra and a soloist. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Soprano (S.), Violin (Vln.), and Electric Bass (El.). The time signature changes from 3/4 to 2/4 and back to 3/4. The dynamics are marked *pp*, *mp*, and *p*. The vocal line includes the lyrics "woke" and "o - - - - - n".

670

Fl. *pp < mp > p* *pp < mp > p* *pp < mp > p*

B. Cl. *pp < mp > p* *pp < mp > p* *pp < mp > p*

Perc. *p* **GUITAR with pick VII** *pp* *pp* *p* *ppp* s.p.

S. *woke* *o* *n*

Vln. *pp < mp > p* *pp < mp > p* *pp < mp > p*

El. *pp* *pp* *pp*



Part VII - Back to Earth

$\text{♩} = 72$

678

Fl. *n < p > n* *< p >* *"s"* *"s"*

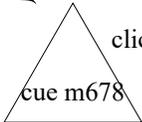
B. Cl. *airy and ghostly* *p* *5* *3* *3*

Perc. *n* *pp* *n* *p* **GUITAR XII**

S. *ppp*
"sh" sound with tongue forward in mouth (air sound, pitches imprecise and ghostly)

Vln. *p* *s.t.* *5* *3* *ppp* *5* *6*

El. *crickets* *p*



click track ends

Star Maker Fragments

112

683

1/2 aeolian

Fl. *pp* *p* *ppp* *pp* *pp* *p > pp*

B. Cl. *ppp* *ppp* *p* *ppp* *pp*

Perc. VII VII MIXED Perc. GUITAR XII
ppp *mp > pp* *mp* *ppp* *p*

S *ppp* *p* *ppp*

Vln. *p* *ppp* *p* *ppp* *pp*

El.

flautando norm ord IV II⁵ 8va - 1 III⁴



687

1/2 aeolian

Fl. *p* *p*

B. Cl. *ppp* *p* *ppp* *pp*

Perc. VII VII V XII

S *p* *calm mp*
 "sh" sound with tongue forward in mouth (air sound, pitches imprecise and ghostly) I woke on the hill

Vln. a.s.t. col legno tratto *pp*

El.

D-D# D-D#

691

Musical score for measures 691-693. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Piano (El.).

- Fl.:** Treble clef, *p*. A long melodic line with a slur over measures 691-693.
- B. Cl.:** Treble clef, *pp*. A long melodic line with a slur over measures 691-693.
- Perc.:** Drum set notation. Measure 693 has a snare drum hit marked with a Roman numeral **IV** and a dynamic *p*.
- S.:** Treble clef. Rhythmic accompaniment with triplets and quintuplets. Lyrics: "the street lamps of our su-berb out-shone the stars the re-verb-er-a-tion of the clock stroke was fo-llo-wed by e-le-ven more".
- Vln.:** Treble clef. Chordal accompaniment.
- El.:** Treble and Bass clefs. Sustained chords.



694

Musical score for measures 694-696. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Saxophone (S), Violin (Vln.), and Electric Piano (El.).

- Fl.:** Treble clef. A long melodic line with a slur over measures 694-696.
- B. Cl.:** Treble clef, *p*. A long melodic line with a slur over measures 694-696.
- Perc.:** Drum set notation. Measure 694 has a snare drum hit marked with a Roman numeral **V**. Measure 695 has a snare drum hit marked with a Roman numeral **VII**. Measure 696 has a snare drum hit marked with a Roman numeral **XII** and a dynamic *p*.
- S.:** Treble clef. Rhythmic accompaniment with triplets and quintuplets. Lyrics: "I sin-gled out our win-dow a surge of wild joy s-sept me like a wave then peace".
- Vln.:** Treble clef. Chordal accompaniment. Measure 696 has a *pizz.* marking.
- El.:** Treble and Bass clefs. Sustained chords.

Star Maker Fragments

114

697

Fl.

B. Cl.

Perc.

S.

Vln.

El.

IV V VII XII VII VII

fast bow, sempre tenuto
3/4 col legno tratto
arco II III a.s.t.
p

the li - ttle - ness the in - ten - si - ty of this

with some circular bowing following the rhythm



699

Fl.

B. Cl.

Perc.

S.

Vln.

El.

VII IV V VII XII VII

whole earth its film of o - cean and of air its dis - con - tin - u - ous

ppp

D.D#

701

Fl. *pp* *D-D#* *bish* *alternate fingerings*

B. Cl. *pp* *bish* *alternate fingerings*

Perc. IV V VII XII

S. *pp* *bish* *alternate fingerings*

Vln. *pp* *bish* *alternate fingerings*

El.

va - ri - a - ga - ted tre - mu - lous film of life of the sha - do - wy hills



703

Fl. *pp* *D-D#* *bish*

B. Cl. *pp* *bish*

Perc. VII VII VII VII

S. *pp* *bish*

Vln. *pp* *bish*

El.

of the sea vague ho - ri - zon - less of the pul - sa - ting

Star Maker Fragments

116

705

Fl. *flz.* *norm* *D-D#*

B. Cl. *bisb*

Perc. XII V

S light - house of the clan - king ra - il - way trucks my hand ca-ressed

Vln. *gliss gradually down on III*

El.



707

Fl. *flz.* *norm* *D-D#*

B. Cl. *flz.* *norm* *bisb*

Perc. VII IV

S the plea - sant harch - ness of the hea - ther

Vln. *gliss gradually down on III*

El.

Star Maker Fragments

118

714 3/4 aeolian

FL. *pp*

B. Cl. *pp* airy, breathy

Perc. V VII V VII V VII

S. *pp* seemed like in the com - ing storm all the dear - est things must be de - stroyed all

Vln.

El.

cue m714



716

FL.

B. Cl.

Perc. V VII V VII V VII V VII

S. *pp* pri - vate ha - pi - ness all lo - ving all cre - a - tive work in art sci - ence and phi - lo - so - phy

Vln. broad and warm accents

El.

718

Fl.

B. Cl.

Perc.

S

Vln.

El.

V VII V VII V VII

all scru - ti - ny and s - pec - u - la - tive i - mag - i - na - tion and all

V VII V VII V VII



720

Fl.

B. Cl.

Perc.

S

Vln.

El.

V VII V VII V VII

cre - a - tive so - cial buil - ding all in - deed that one should live for seemed fo - lly and

V VII V VII V VII

Star Maker Fragments

120
722

rit. -----

Fl.

B. Cl.

Perc.

S

Vln.

El.

V VII V VII

MIXED Perc.

ppp

5 6

mock - er - y and near sel - f in - dul - gence in the pre - sence of ca - la - mi - ty

click track on

cue m723



♩ = 63

724

warm and round tone

Fl.

B. Cl.

Perc.

S

Vln.

El.

p

warm and round tone

p

ou(r)

warm and round tone

II III

728

Fl. aeolian → norm

B. Cl. *ppp* *p*

Perc. GUITAR V *pp*

S. our li - ttle glow - ing a - tom of co - mmu - ni - ty the cold light of the stars s -

Vln. 1/2 hair a.s.t. → s.p. → a.s.t. → s.p. → a.s.t. → s.p. → a.s.t. → s.p. *p*

El.

click track ends

cue m729

730

Fl. 1/2 aeolian *ppp* *pp*

B. Cl. *p* *ppp*

Perc. VII VII XII

S. trange that in this light in which e - ven the dear - est life is dis - pa - ssion - et - ely a - s - sessed

Vln. a.s.t. *pp*

El.

Star Maker Fragments

122

732

FL. *1/2 aeolian*
pp

B. Cl. *cantabile*
p

Perc. V VII VII

S
and e-ven the po-ssi-ble de-feat of our half wa-king world is con-tem-pla-ted with-out re-mi-ssion of praise

Vln. *pp* *p*

El.



734

FL. *1/2 aeolian*
mp *pp* *mp*

B. Cl. *with voice*
p *mp* *pp* *mp*

Perc. XII XII
p *mp*

S
the hu-man cri-sis did not lose but gains si-gni-fi-cance

Vln. *1/2 hair*
pp *ppp* *mp*

El.

736

Fl. *pp*

B. Cl. *pp*

Perc. *pp*

S
 strange _____ that it seems more _____ not less ur - gent _____ to play some part _____ in this s - tru - ggle

Vln. *ppp*

El.



738

Fl. *mp*

B. Cl. *mp*

Perc. XII *mp*

S *mp*

Vln. *mp*

El. *mp*
 nature soundscape
 instrument parts doubled in electronics

cue m738

cue m740