



# MACHINED TIME

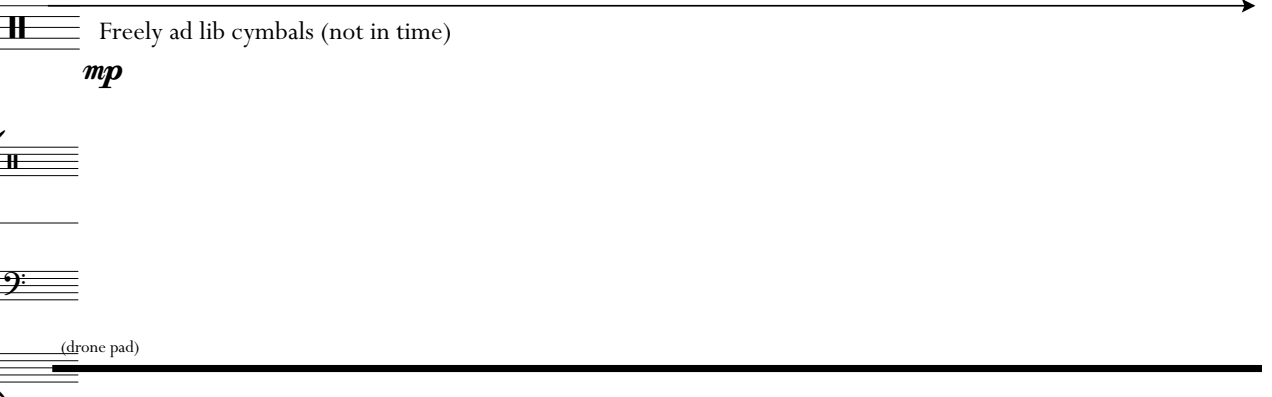
David Morneau

**brushes**

Drum Set  Freely ad lib cymbals (not in time)

*mp*


 (drone pad)











Detailed description: This section shows the beginning of the 'brushes' part. It features a drum set staff with a cymbal icon and the instruction 'Freely ad lib cymbals (not in time)'. Below it, there are three empty staves for the drum set, with a '(drone pad)' label at the bottom. The dynamics are marked as *mp*. A long horizontal arrow spans the width of the section, indicating its duration.

0:18

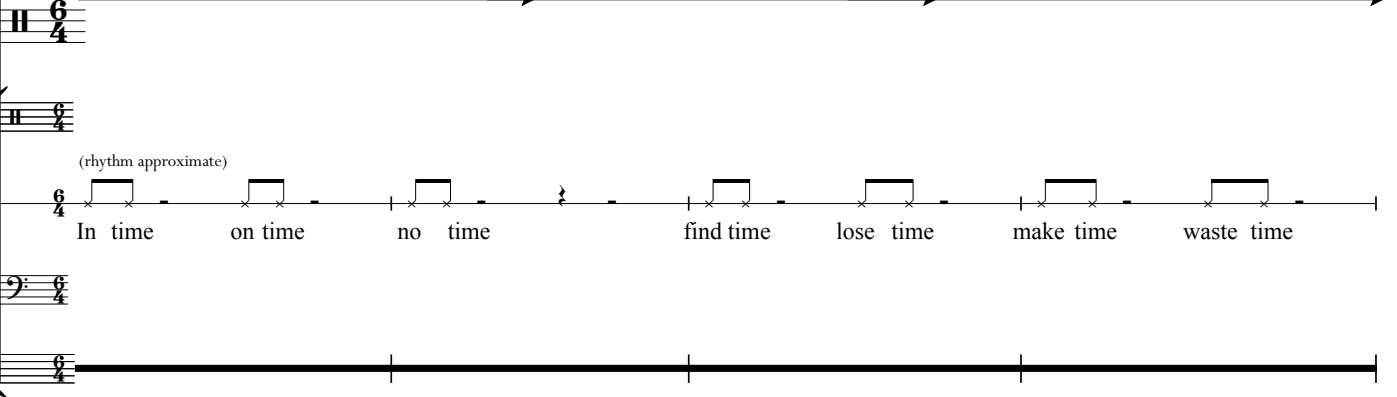
$\text{♩} = 120$  continue to freely ad lib cymbals (not in time)

  $\frac{6}{4}$

(rhythm approximate)



$\frac{6}{4}$         



In time on time no time find time lose time make time waste time









Detailed description: This section is marked with a time signature of 6/4 and a tempo of 120. It begins with a cymbal icon and the instruction 'continue to freely ad lib cymbals (not in time)'. The notation shows a series of cymbal icons on a staff, with the following labels below them: 'In time', 'on time', 'no time', 'find time', 'lose time', 'make time', and 'waste time'. A long horizontal arrow spans the width of the section.

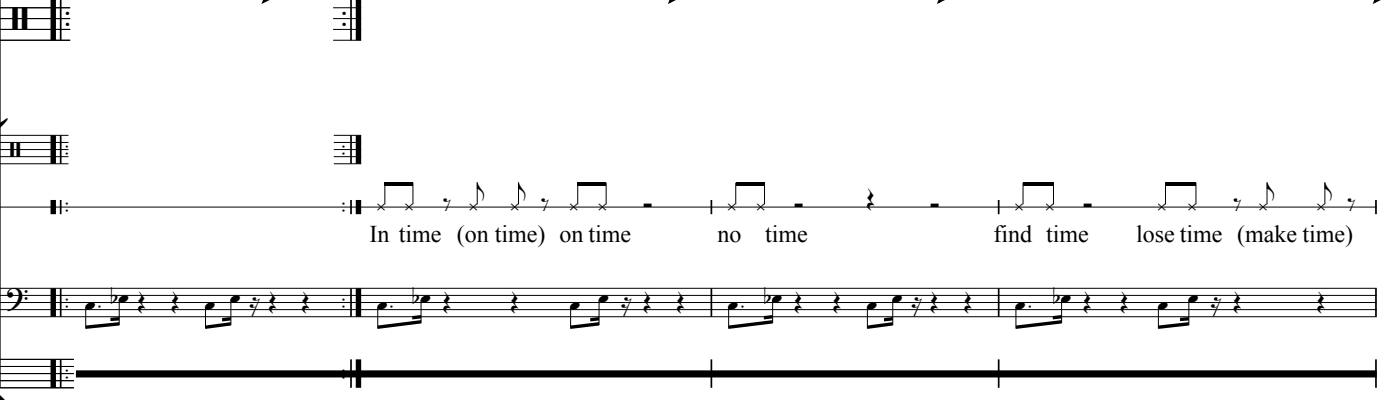
0:30 4 times\*

In time (on time) on time no time find time lose time (make time)



Detailed description: This section is marked with a time signature of 6/4 and a tempo of 120. It begins with a cymbal icon and the instruction '4 times\*'. The notation shows a series of cymbal icons on a staff, with the following labels below them: 'In time (on time)', 'on time', 'no time', 'find time', and 'lose time (make time)'. A long horizontal arrow spans the width of the section.

\* Throughout, "x times" indicated the number of times the indicated measure(s) will play

ad lib from pattern (cymbals & snare)

0:57

3 times

fill

*mf*

make time waste time keep time

1:09

4 times

1:21

*mp*

savetime (kill time) kill time spare time

(delayed organ)

fill

this time (that time first time) that time first time last time out of (out of) time

1:36 freely ad lib cymbals & snare (not in time)

1:48

1:54

ad lib time (snare & toms)

(prepare to play with a  $\frac{4}{4}$  feel)

2:09

2 times

2:15

as written

*f*

2:27

ad lib time (cymbals & snare)

*p*

save time (kill time) kill time

spare time                      this time (that time) that time (last time) first time                      last time

(drone pad)

2:39 ad lib time (cymbals)

3 times

2 times

*mp* sparse, leave space

Musical score for the first section. The top staff is a cymbal part with two repeat signs, labeled '3 times' and '2 times'. The dynamic is *mp* with the instruction 'sparse, leave space'. The bottom staff is a bass line with eighth notes and rests, including a triplet of eighth notes marked with an '8' and a first ending bracket.

3:00

switch to sticks

SOLO!

*f*

Musical score for the second section. The top staff is a cymbal part with a solo section indicated by a box and the word 'SOLO!' above it, with a dynamic of *f*. The middle staff is a snare line with notes and rests, labeled 'start time (end time) end time', 'stop time', and 'hammer time'. The bottom staff is a bass line with a few notes and a long sustain line.

Musical score for the third section. The top staff is a cymbal part with a solo section indicated by a box and a 4/4 time signature. The middle staff is a snare line with a four-measure phrase marked with a '4' and a bracket, and a 4/4 time signature. The bottom staff is a bass line with a few notes and a long sustain line, also with a 4/4 time signature.

♩ = 90  
 3:18 as written 2 times 2 times

3:29 2 times  
 ad lib time (sparse)

*mp*

You must follow me carefully. I shall have to controvert one or two i - deas that are al - most

as written 2 times

*f*

un - i - ver sal - ly ac ept - ed.

2 times

3:50

4 times

ad lib time (sparse)

*mp*

Any real body must have extension in four directions....

5

fir - mi - ty of the flesh we in - cline to ov - er - look this fact.

as written

2 times

2 times

*f*

4:17

2 times

ad lib time (sparse)

*mp*

There are really four dimensions, three of which we call the three planes of (space) SPACE, and a

as written

2 times

*f*

fourth. Time...

2 times

4:38

4 times

ad lib time (sparse)

*mp*

We are always getting away from the present moment....



men - sion with a un - i - form vel - o - ci - ty from the cra - dle to the grave.

2 times 2 times

*f*

5:05

♩ = 120

ad lib time

*f*

(string synth)

5:17

7 times

4 times

*mp*

Through most of history, time was fixed by astronomical reference points— the Earth spins once, call it a day....

...Never mind the uncertainty principle, it is the heavens that cannot be relied on.

Stars drift. The Earth shivers ever so slightly. With the oceanic tides acting as brakes, the planet slows

(delayed organ)

5:50

4 times

3 times

in its rotation by fractions of a second each year. These anomalies do matter, in a time-gripped age. To compensate, the official clocks must every so often

perform a grudging two-step, adding an odd second—a “leap second” — to the world’s calendar.

6:11

ad lib from pattern

4 times

ad lib time

4 times

*f*

*mp*

The first mechanical clocks, employing the verge escapement mechanism with a balance wheel timekeeper, were invented in Europe at around the start of the 14th century, and became

6:34

2 times

ad lib from pattern

4 times

Musical score for 6:34. It features a piano part with a 6/4 time signature and a vocal line in 4/4 time. The piano part consists of a steady eighth-note accompaniment. The vocal line starts with a 2-measure rest, followed by a melodic phrase of four notes, which is then repeated four times. The first instance of the phrase is marked with a forte (*f*) dynamic. The score includes a grand staff with a treble clef and a bass clef, and a separate line for the vocal part.

6:52

ad lib time

7 times

5 times

Musical score for 6:52. It features a piano part with a 6/4 time signature and a vocal line in 6/4 time. The piano part consists of a steady eighth-note accompaniment. The vocal line starts with an 8-measure rest, followed by a melodic phrase of seven notes, which is then repeated seven times. The score includes a grand staff with a treble clef and a bass clef, and a separate line for the vocal part. The text below the piano part reads: "The invention of the mainspring in the early 15th century allowed... Although initially limited to laboratories, the development of... ..until the 1930s, when quartz oscillators were invented. ....timekeeping technology in both clocks and wristwatches."

7:28

ad lib from pattern

4 times

ad lib time

4 times

Musical score for 7:28. It features a piano part with a 6/4 time signature and a vocal line in 4/4 time. The piano part consists of a steady eighth-note accompaniment. The vocal line starts with a melodic phrase of four notes, which is then repeated four times. The first instance of the phrase is marked with a forte (*f*) dynamic, and the second instance is marked with a mezzo-piano (*mp*) dynamic. The score includes a grand staff with a treble clef and a bass clef, and a separate line for the vocal part. The text below the piano part reads: "The quantum-logic clock, which detects the energy state of a single aluminum ion, keeps time to within a second every 3.7 billion years. In a weird twist,"

7:52

2 times

we can't actually tell how many times the clock ticks per second....

ad lib from pattern 4 times

...which simply can't measure the precision of a more precise machine.

*f*

(drone pad)

8:16

ad lib time

2 times

3 times

*mp*

Thus we are moving now, rapidly, with silent, but steady, and never ceasing motion,

down the swift river of time—while we swiftly approach the ocean of eternity.

(drone pad)

8:31

ad lib from pattern

4 times

4 times

*f*

9:07

4 times

ad lib (gradually slower and softer)

*ppp*