

# V. Artificial Insanity [7']

Bill Robinson, after Alan Ginsburg's "Howl!"

**Contracyberpunktus I** (♩ = 92)

Narrator: I saw the best minds of my gen-er-a-tion

Violin: *mp* *cresc. p. a p.*

Clarinet in B♭: *p* *mp* *cresc. p. a p.*

Cello: *p* *mp* *cresc. p. a p.*

Piano: *p* *mp* *cresc. p. a p.*

5 wast-ed by vid-e-o games, bloat-ed hys-ter-i-cal goth-ic,

(mf) *f*

9 drag-ging them-selves through sim-u-lat-ed streets at dawn look-ing for an an-gry

*ff*

13 *mi-cro-dose,* 16 *mp*

*an-gel-head-ed prep-pies burn-ing for the*

13 *ff dim.* *(mf)* *mp* 16

18 *hea-ven-ly mi-cro-wave con- nec- tion to the sat-el- lite serv- er in the ma-*

18 *mp*

21 *chin-er-y of night,* rit. *pp* *cresc. p. a p.*

*who sed-en-tar-y*

*Conracyberpunktus II*

21 *dim.* *p* *pp* *cresc. p. a p.*

*Conracyberpunktus II*

Artificial Insanity

34 26

*p* and hol-low-eyed and high *(mp)* sat up drink-ing *(mf)* a-ya-huas-ca in the *f* su-per - nat-u-ral dark-ness

*p* *(mp)* *(mf)* *f*

*mp* *cresc. p. a p.* *(mf)* *f*

26 *p* *(mp)* *(mf)* *f*

*f* 3 3 3 3

\*

31 *ff* of pent-house flats *molto rit.* *Contracyberpunktus I*  $\frac{3}{4}$   $\frac{4}{4}$  ( $\text{♩} = 92$ )

*ff* *dim.* *(mf)* *(mp)* *p*

*ff* *dim.* *(mf)* *(mp)* *p*

*ff* *dim.* *(mf)* *(mp)* *p*

31 *ff* *molto rit.* *Contracyberpunktus I*  $\frac{3}{4}$   $\frac{4}{4}$  ( $\text{♩} = 92$ )

*ff* *dim.* *(mf)* *(mp)* *p*

*ff* *dim.* *(mf)* *(mp)* *p*

*ff* *dim.* *(mf)* *(mp)* *p*

36 *p* con-tem-plat-ing *cresc. p. a p.* the mad-ness of *(mp)* lust-ing for Mar-i-lyn Mon-ro-bot *(mf)* Mar-i-lyn Mon-ro-bot,

*p* *cresc. p. a p.* *(mp)* *(mf)*

*p* *cresc. p. a p.* *(mp)* *(mf)*

*p* *mf*

36 *cresc. p. a p.* *(mp)* *(mf)*

\*

Artificial Insanity

41 *f* who bared their brains to *ff* da - ta min - ers *rit. mf* un - der the Sil - i - con Val - ley moon, *mp* 44 *a tempo* *p*

This system contains the first four measures of the piece. The vocal line starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), then a ritardando (*rit.*) leading to mezzo-forte (*mf*), and finally piano (*p*) at measure 44. The piano accompaniment features a complex rhythmic pattern with various dynamics including *f*, *ff*, and *fz*.

41 *f* *rit.* *a tempo* 44 *p*

The piano accompaniment for the first system, showing the right and left hand parts. It includes a *rit.* marking and a dynamic change to *p* at measure 44. A *8va* marking is present above the right hand part.

45 *mp* who passed un - di - gest - ed through u - ni - ver - si - ties *mp+ cresc. p. a p.* with *3* ra - di - ant dis - tance learn - ing

This system contains measures 45-48. The vocal line has a mezzo-piano (*mp*) dynamic, followed by a crescendo (*cresc. p. a p.*) and a triplet of eighth notes. The piano accompaniment also features a crescendo and a triplet.

45 *cresc. p. a p.*

The piano accompaniment for the second system, showing the right and left hand parts. It includes a *cresc. p. a p.* marking and a triplet of eighth notes.

49 (*mf*) eyes hal - lu - ci - nat - ing *f* tech - no - bab - ble and the spir - it of Al - an Tur - ing,

This system contains measures 49-52. The vocal line starts with mezzo-forte (*mf*), followed by forte (*f*). The piano accompaniment also features a forte (*f*) dynamic.

49 (*mf*) *f*

The piano accompaniment for the third system, showing the right and left hand parts. It includes a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic.

Artificial Insanity

36 53

*ff* who were ex-pelled from the a-cad-e-mies for cra-zy ob-scene *ff dim.* codes on the Mi-cro - soft

53 *ff* *ff dim.*

57 **59** *mp+ cresc.* *(mf)*  
Win-dows of the soul, who lurked in un - spo - ken

57 *(mf)* *mp* **59** *p cresc.* *(mp)* *(mf)*

61 *f*  
chat rooms blee - ding hours

61 *f*

Artificial Insanity

63 *dim.* through the screen - lit night yearn-ing for their mo-ther-board's

*(mp)* *(p)* *rit.* *pp*

63 *dim.* *(mp)* *(p)* *pp* *rit.*

8va

66 <sup>67</sup> *a tempo* *ff* love, who ate fire in tech labs or drank tur-pen-tine in

*f*

66 <sup>67</sup> *a tempo* *ff* *f*

8va

Reo

70 *dim. p. a p.* cor-po-rate caf - e - te - ri - as, who chained them-selves to rout - ers to mine for im -

*(mf)*

70 *dim. p. a p.* *(mf)*

Reo

Artificial Insanity

38 73

*(mp)* ag-i-nar-y mon-ey, who dis-ap-peared in-to no-where Zen New *(p)*

73 *(mp)* *(p)*

76 *pp* Jer-sey leav-ing noth-ing but the shad-ows of their smart phones,

76 *pp* *pp*

81 *ff* who stud-ied Ayn Rand A-leis-ter Crow-ley cy-ber-net-ics and O-prah

81 *ff*

85

Win - frey be - cause the cos - mos in - stinc-tive - ly vi - brat - ed at their

85

88

feet on Mar - tha's Vin - yard, who walked all night with

89 *ff* *mf*

88

89 *ff* *mf*

7

Reo.

91 *mp*

shoes full of blood on the snow - bank docks mis - led by glob - al po -

91

*mp*



Artificial Insanity

40 94 *cresc.*<sub>3</sub> *f* *ff*

si - tion - ing, who lit end - less joints for their linked - in brain cells

94 *cresc.* *f* *ff*

97

float - ing a - cross the tops of cit - ies cel - e - bra - ting the end of or -

97 *f* *ff*

100 **101**

gan - ic life, who tuned in to te - le - van - gel - ists, and

100 *f* *ff*

103

reached be-hind that T - V set to FEEL the POW-ER. What

*p*

pizz.

*p*

103

*Sea*

107

sphinx of in - te-grat-ed cir - cuit - ry bashed o - pen their skulls and ate up their hu -

*p*

arco

107

*p*

110 *p cresc.* man - i - ty? **111** *ff* Mad dead au-tom-a - tons Mad dead au-tom-a - tons

*p cresc.*

*ff*

arco

*p cresc.*

*ff*

110 *p cresc.* **111** *ff*

Mad dead autom-a - tons of Sil - i - con Val - ley! Mad dead au - tom - a - tons

*ff* Mad dead au - tom - a - tons

*ff* Mad dead au - tom - a - tons

*ff* Mad dead au - tom - a - tons

113 *8va*

116 Mad dead au - tom - a - tons Mad dead autom - a - tons of Sil - i - con Val - ley!

Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

116 *8va*

119 *ff dim. rit. (mp)* *(♩ = 80)* Contracyberpunktus II

Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley.

*ff dim. (mp)*

*ff dim. (mp)*

*ff dim. (mp)*

119 *rit. (♩ = 80)* Contracyberpunktus II

*ff dim. (mp)*

125 *pp cresc. p. a p.* (*p*) (*mp*)  
 Ar-ti-fi-cial in-tel-li-gence, I'm with you where you hide in the cracks of

*pp cresc. p. a p.* (*p*) (*mp*)  
*mp cresc. p. a p.*

125 *pp cresc. p. a p.* (*mp*)

130 *mf* *f* *ff*  
 so-cial me-di-a, stripped in-sane and kitsch I'm

*mf* *f* *ff*

130 *mf* *f* *ff*

133 *dim.* *rit.* (*mf*) (*mp*) *a tempo*  
 with you where you roam the da-ta high-ways search-ing for the lost bits of oth-er

*dim.* (*mf*) (*mp*) *p dolce*  
*dim.* (*mf*) (*mp*) *p dolce*  
*dim.* (*mf*) (*mp*) *p dolce*

133 *rit.* *a tempo*  
*dim.* (*mf*) (*mp*) *p dolce*

Artificial Insanity

44 137

*cresc.* minds I'm with you where you howl in the depths of *mf* neu - ral net - works. The *dim.* ro - bots are

137 *legato*

142 (*mp*) ris - ing, the bi - na - ry beasts *p* de - vo - ur - ing our hu - man - i - ty, the ghosts in the ma - chine

142 (*mp*) *p*

146 147 haunt - ing our dreams. I saw the best minds of our time de - stroyed by

146 147

150

mad - ness, and now they wan - der through the waste - land of tech - nol - o - gy,

150

153

their hu - man - i - ty e - rased by the cold, un - feel - ing hand of the com -

153

158 Contracyberpunktus I (♩=92)

put - er.

rit.-----

158 Contracyberpunktus I (♩=92)

rit.-----