

Artificial Insanity

33

10 *ff* sim - u - lat - ed streets at dawn look - ing for an an - gry mi - cro - dose,

ff *dim.* *(mf)*

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

15 16 *mp* an - gel - head - ed prep - pies burn - ing for the hea - ven - ly mi - cro - wave con - nec - tion to the

mp *mp* *mp*

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34

(♩ = 80)

Contracyberpunktus II

20

sat - el - lite serv - er in the ma - chin - er - y of night,

dim. *p* *rit.* *pp*

20

20

20

20

25

who sed - en - tar - y and hol - low - eyed and high sat up drink - ing a - ya - huas - ca in the

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

25

25

25

25

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

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

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

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30 *f* su - per - nat - u - ral dark - ness *ff* of pent - house flats *molto rit.* 35

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

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

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

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

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

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

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

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36

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

41 *f* *ff* *mp* *mp*

41 *f* *f+* *mp* *mp*

41 *p* *mp*

46 *mp+* *cresc. p. a p.* ed through u - ni - ver - si - ties $\frac{3}{4}$ with $\frac{4}{4}$ ra - di - ant dis - tance learn - ing *(mf)* eyes hal - lu - ci - nat - ing tech - no - bab - ble

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

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

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

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37

51 *f* and the spir - it of Al - an Tur - ing, *ff* who were ex - pelled from the a - cad - e - mies for

55 *ff dim.* cra - zy ob - scene codes on the Mi - cro - soft Win - dows *mp+* of the soul, who

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

55 *ff dim.* *(mf)* *mp* *mp cresc.*

59

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60 *cresc.* 38 *(mf)* *f*

lurked in un - spo - ken chat rooms blee - ding hours

mf cresc. *f*

(mf) *f*

63 *dim.* *(mp)* *(p)* *rit.* *pp* 67 *a tempo* *ff*

through the screen - lit night yearn - ing for their mo - ther - board's love, who ate

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

f dim. *(mp)* *(p)* *pp* *ff*

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39

68
fire in tech labs or drank tur - pen - tine in cor - po - rate caf - e - te - ri - as, who chained them - selves to

ff *f* *dim. p. a p.* *(mf)*

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

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

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

72
rout - ers to mine for im - ag - i - nar - y mon - ey, who dis - ap - peared in - to no - where Zen New

(mp) *(p)*

(mp) *(p)*

(mp) *(p)*

(mp) *(p)*

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76 *pp* 40 81 *ff*

Jer - sey leav - ing noth - ing but the shad - ows of their smart phones, who stud - ied

82 Ayn Rand A - leis - ter Crow - ley cy - ber - net - ics and O - prah Win - frey be - cause the

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86 *ff* 41 *mf*

cos - mos in - stinc - tive - ly vi - brat - ed at their feet on Mar - tha's Vin - yard, who walked all night with

91 *mp* *cresc.* 3

shoes full of blood on the snow - bank docks mis - led by glob - al po - si - tion - ing, who

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95 *f* lit end - less joints for their linked - in brain cells float - ing a - cross the tops of

42 *ff*

98 cit - ies

101

cel - e - bra - ting the end of or - gan - ic life, who tuned in to

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43

102

te - le - van - gel - ists, and reached be - hind that T - V set to FEEL the POW - ER. What

102

102

102

pizz.

p

pizz.

p

107

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

107

107

107

arco

p cresc.

p cresc.

p cresc.

arco

p cresc.

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44

111 *ff*

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

111 *ff*

111 *ff*

111 *ff*

ff

115

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

115

115 Mad dead autom-a - tons_ Mad dead au-tom-a - tons Mad dead au-tom-a - tons of Sil-i - con_ Val - ley!

115 Mad dead autom-a - tons_ Mad dead au-tom-a - tons Mad dead au-tom-a - tons of Sil-i - con_ Val - ley!

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

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(♩=80)
Contracyberpunktus II

119 *ff* *dim.* *rit.* *(mp)*

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

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

Ar - ti - fi - cial in - tel - li - gence, I'm with you where you hide in the cracks of so - cial me - di - a, stripped in - sane and

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132 *ff* kitsch I'm
46 ¹³³ *dim.* with you where you
(mf rit.) roam the da - ta high - ways
(mp) search - ing for the

136 *a tempo* *p* lost bits of oth - er minds I'm with you where you howl in the depths of neu - ral net - works. The ro - bots are ris - ing, the

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

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143 *p* 47

bi - na - ry beasts de - vo - ur - ing our hu - man - i - ty, the ghosts in the ma - chines

Musical score for measures 143-147. The vocal line (top staff) contains the lyrics: "bi - na - ry beasts de - vo - ur - ing our hu - man - i - ty, the ghosts in the ma - chines". The piano accompaniment consists of three staves. The first staff (treble clef) has a melodic line with triplets and a dynamic marking of *p*. The second staff (treble clef) has a melodic line with triplets and a dynamic marking of *p*. The third staff (bass clef) has a bass line with triplets and a dynamic marking of *p*. The measure number 143 is indicated at the start of the system, and 47 is indicated above the vocal line.

146 147

haunt - ing our dreams. I saw the best minds of our time de - stroyed by mad - ness, and now they wan - der through the waste - land

Musical score for measures 146-150. The vocal line (top staff) contains the lyrics: "haunt - ing our dreams. I saw the best minds of our time de - stroyed by mad - ness, and now they wan - der through the waste - land". The piano accompaniment consists of three staves. The first staff (treble clef) has a melodic line with triplets and a dynamic marking of *p*. The second staff (treble clef) has a melodic line with triplets and a dynamic marking of *p*. The third staff (bass clef) has a bass line with triplets and a dynamic marking of *p*. The measure number 146 is indicated at the start of the system, and 147 is indicated in a box above the vocal line. The time signature changes from 4/4 to 6/4 and then back to 4/4.

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48

Contracyberpunktus I

152

of tech - nol - o - gy, their hu - man - i - ty e - rased by the cold, un - feel - ing hand of the com - put - er.

152

152

152

pp

pp

pp

159 (♩=92)

rit.

159

159

159