



# The Machine Stops

baritone, 2 electric pianos, and 2 percussion

Taylor Brook  
2021

baritone voice

percussion I

- 4 tuned gong
- floor tom
- suspended cymbal
- brake drum
- 3 tuned copper pipes
- electric guitar

percussion II

- 4 tuned gong
- floor tom
- suspended cymbal
- brake drum
- 3 tuned copper pipes
- electric guitar

piano I

- MIDI keyboard (88 keys)

Piano II

- MIDI keyboard (88 keys)

MIDI keyboards shift between instances of Pianoteq VST instruments.

about *The Machine Stops*

*The Machine Stops* was written for Jeffrey Gavett and Yarn and Wire between the Summer of 2020 through the Winter of 2021, setting fragments of text from E.M. Forster's short story of the same name.



*The Machine Stops* is an oddity in the output of E.M. Forster, an unusually prescient science fiction short story describing a future where all of humanity are living beneath the surface of the Earth in a machine through which they have their every need met. Forster's story is predictive of many aspects of our current condition, both literally and by analogy. This piece sets seven fragments of text from *The Machine Stops*, providing glimpses of the characters and world that Forster envisioned.

The creation of this piece was made possible with generous support of the SOCAN Foundation.

## Keyboard Tunings

The two pianists play on electric keyboards. I suggest using keyboards connected to a computer running instances of the Pianoteq VST, but any setup that allows the performer to switch between microtonal tunings would work.

The tunings are as follows:

1-1	1/1	12/11	9/8	6/5	5/4	4/3	7/5	3/2	8/5	5/3	7/4	15/8
	0c	+50c	+4c	+16c	-14c	-2c	-17c	+2c	+14c	-13c	-31c	-12c
												
1-2	1/1	14/13	9/8	19/16	21/16	11/8	10/7	3/2	13/8	5/3	9/5	15/8
	0c	+28c	+4c	-2c	-29c	+51c	+17c	+2c	+40c	-13c	+18c	-12c
												
2-1	1/1	17/16	10/9	6/5	5/4	4/3	7/5	3/2	8/5	18/11	16/9	15/8
	0c	+5c	-18c	+16c	-14c	-2c	-17c	+2c	+14c	-47c	-4c	-12c
												
2-2	1/1	16/15	7/6	11/9	9/7	4/3	10/7	3/2	13/8	5/3	11/6	15/8
	0c	+12c	+67c	+47c	+35c	-2c	+17c	+2c	+40c	-13c	-49c	-12c
												
3-1	1/1	17/16	9/8	19/16	5/4	4/3	7/5	3/2	13/8	5/3	7/4	15/8
	0c	+5c	+4c	-2c	-14c	-2c	-17c	+2c	+40c	-13c	-31c	-12c
												
3-2	1/1	17/16	9/8	19/16	5/4	4/3	10/7	3/2	13/8	5/3	11/6	15/8
	0c	+5c	+4c	-2c	-14c	-2c	+17c	+2c	+40c	-13c	-49c	-12c
												
4-1	1/1	14/13	8/7	7/6	11/9	21/16	11/8	3/2	13/8	5/3	7/4	15/8
	0c	+28c	+31c	-33c	-51c	-29c	-49c	+2c	+40c	-13c	-31c	-12c
												
4-2	1/1	14/13	8/7	19/16	5/4	21/16	7/5	3/2	18/11	5/3	7/4	15/8
	0c	+28c	+31c	-2c	-14c	-29c	-17c	+2c	+53c	-13c	-31c	-12c
												

*Voice*

spoken segments are notated using “x” noteheads that provide the rhythm and contour of the voice but no specific pitches.

This piece uses extended just intonation with an A-flat fundamental. The pitches are notated to their nearest 12-tone equal temperament note with the pitch ratio written above the staff.

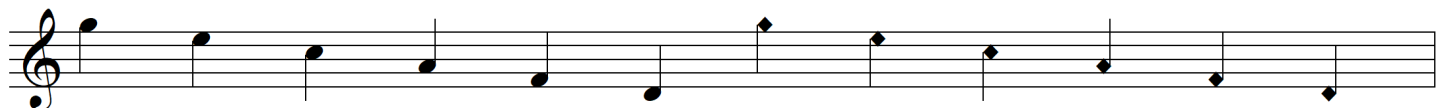
All text that is not English should be pronounced as IPA.

*percussion key*

electric guitar

open strings high to low

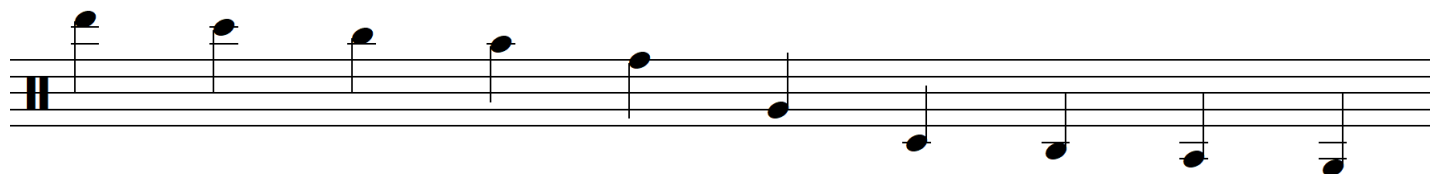
harmonics high to low (fret indicated by roman numerals)



A musical staff in treble clef showing a sequence of notes. The first six notes are open strings (E, B, D, G, B, E) and the last six are harmonics (G, B, D, G, B, E) with Roman numerals 1, 2, 3, 4, 5, 6 above them.

3 tuned pipes

cymbal brake drum floor tom 4 gongs



A musical staff in treble clef with a double bar line at the beginning. It contains notes for 3 tuned pipes, cymbal, brake drum, floor tom, and 4 gongs.

◆ edge

■ scrape

✕ deadstroke

▲ bell (cymbal)

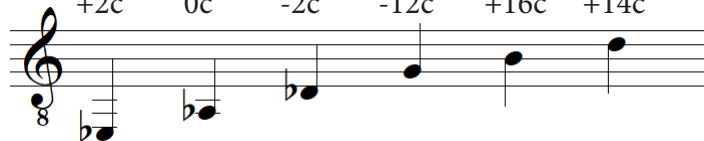
gong tuning (perc 1 and 2):



A musical staff in treble clef showing six notes with flat accidentals, representing gong tuning.

perc 1 guitar tuning:

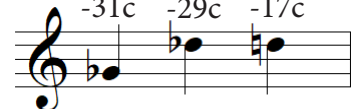
3/2	1/1	4/3	15/8	6/5	10/7
+2c	0c	-2c	-12c	+16c	+14c



A musical staff in treble clef showing six notes with flat accidentals, representing perc 1 guitar tuning.

tuned copper pipes (perc 1):

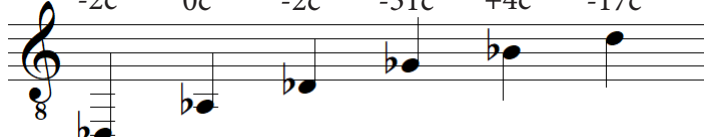
7/4	21/16	7/5
-31c	-29c	-17c



A musical staff in treble clef showing three notes with flat accidentals, representing tuned copper pipes (perc 1).

perc 2 guitar tuning:

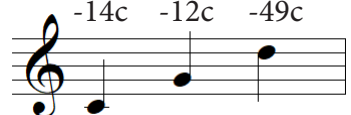
4/3	1/1	4/3	7/4	9/8	7/5
-2c	0c	-2c	-31c	+4c	-17c



A musical staff in treble clef showing six notes with flat accidentals, representing perc 2 guitar tuning.

tuned copper pipes (perc 2):

5/4	15/8	11/8
-14c	-12c	-49c



A musical staff in treble clef showing three notes with flat accidentals, representing tuned copper pipes (perc 2).

## *The Machine Stops* Fragments, text

Text from *The Machine Stops* (1909) by E.M. Forster. Ellipses signify cut text; bracketted text signify editing of text; square brackets signify additions to the text.

### [PART I]

Imagine... a small room, hexagonal... like the cell of a bee... [no] window nor lamp, yet... filled with a soft radiance... No apertures for ventilation, yet the air is fresh. [No] musical instruments... yet... throbbing with melodious sounds. An armchair is in the center, by its side a reading-desk — that is all the furniture. And in the armchair there sits a swaddled lump of flesh — a woman... with a face as white as a fungus...

...

She made the room dark and slept; she awoke and made the room light; she ate and exchanged ideas... listened to music... attended lectures; she made the room dark and slept. Above... beneath... and around... the Machine hummed eternally; she did not notice the noise, for she had been born with it in her ears. The earth, carrying her, hummed as it sped through silence, turning her now to the invisible sun, now to the invisible stars. She awoke and made the room light.

...

... the round plate that she held in her hands began to glow. A faint blue light shot across it, darkening to purple, and presently she could see the image of her son, who lived on the other side of the earth... “Kuno, how slow you are.”

...(reordered start)

Kuno was possessed of a certain physical strength.

... all who promised undue strength were destroyed [at birth]... it would have been no true kindness to let an athlete live...

...(reordered end)

“I have called you before, mother, but you were always busy or isolated. I have something particular to say... I want you to come and see me.”

Vashti watched his face in the blue plate.

“But I can see you!” ... “What more do you want?”

### [Part II]

All the old literature, with its praise of Nature, and its fear of Nature, rang false as the prattle of a child... Vashti saw the vast flank of the ship, stained with exposure to the outer air, her horror of direct experience returned.

...

high hopes of neutralizing the earth’s diurnal revolution had passed, together with hopes that were possibly higher...

...

... the attempt to “defeat the sun” aroused the last common interest... about the heavenly bodies, or... about anything... The sun had conquered, yet... Dawn, midday, twilight, the zodiacal path, touched neither... lives nor... hearts, and science retreated into the ground...

...

At midday she took a second glance at the earth. The ship was crossing... range of mountains... Masses of black rock hovered below her ...

“No ideas here,” ... and hid the Caucasus behind a metal blind. In the evening she looked again. They were crossing a golden sea, in which lay many small islands and one peninsula. She repeated, “No ideas here,” and hid Greece behind a metal blind.

[Part III]

By a vestibule, by a lift, by a tubular railway, by a platform, by a sliding door — by reversing all the steps of her departure did Vashti arrive at her son's room, which exactly resembled her own. ... And if Kuno himself, flesh of her flesh, stood close beside her at last, what profit was there in that? She was too well-bred to shake him by the hand.

...

"... I have had the most terrible journey and greatly [injured] the development of my soul. It is not worth it, Kuno, it is not worth it. My time is too precious. The sunlight almost touched me, and I have met with the rudest people... Say what you want to say, and then I must return."

"I have been threatened with Homelessness," said Kuno.

[Part IV]

"...we have lost the sense of space. We say 'space is annihilated,' but we have annihilated not space, but the sense thereof. We have lost a part of ourselves... I began by walking up and down the platform of the railway outside my room. Up and down, until I was tired, and so did recapture the meaning of 'Near' and 'Far.' ... [The body] is the measure... [One's] feet are the measure for distance, [their] hands are the measure for ownership, [their] body is the measure for all that is lovable and desirable and strong...

"This city... is built deep beneath the surface of the earth, with only the vomitories protruding. Having paced the [my] platform... I took the lift to the next platform and paced that, [and so on,] until I came to the topmost, above which begins the earth...

... after many visits I found an opening.

... Everything is light, artificial light; darkness is the exception... I put in my arm... and waved it round and round in ecstasy. I... put in my head, and shouted into the darkness... my voice reverberated down endless passages..."

...

"... I determined to get in at the hole and climb the shaft... I exercised my arms. Day after day I went through ridiculous movements, until my flesh ached, and I could hang by my hands... Then I summoned a respirator and started.

"It was easy at first. The mortar had somehow rotted, and I soon pushed some more tiles in, and clambered after them into the darkness, and the spirits of the dead comforted me... I felt, for the first time, that a protest had been lodged against corruption, and that even as the dead were comforting me, so I was comforting the unborn. I felt that humanity existed..."

...

...Tears gathered in his mother's eyes... there was not room for such a person in the world. ... On atavism the Machine can have no mercy.

...

"I cannot describe it. I was lying with my face to the sunshine. Blood poured from my nose and ears and I heard a tremendous roaring. The stopper, with me clinging to it, had simply been blown out of the earth, and the air that we make down here was escaping through the vent into the air above. It burst up like a fountain... I just lay with my lips close to the hole, and I sipped until the bleeding stopped... the peace, the nonchalance, the sense of space, and, brushing my cheek, the roaring fountain of our artificial air! ...

...

"...A worm, a long white worm, had crawled out of the shaft and was gliding over the moonlit grass.

...

“... Then my feet were wound together, I fell, I was dragged away... the whole dell was full of the things... searching it in all directions, they were denuding it, and the white snouts of others peeped out of the hole... Everything that could be moved they brought — brushwood, bundles of fern, everything, and down we all went intertwined into hell. ... I fought till the very end, and it was only my head hitting the ladder... that quieted me. I woke up in this room... I was surrounded by artificial air, artificial light, artificial peace, and my friends were calling to me... to know whether I had come across any new ideas lately.”

...

“I [saw] her in the twilight — ... she came to my help when I called — ... entangled by the worms... luckier than I, was killed by one... piercing her throat.”

## [PART V]

... “Beware of first-hand ideas!” ... “First-hand ideas do not really exist. They are but the physical impressions produced by love and fear... Let your ideas be second-hand, and if possible tenth-hand, for then they will be far removed from that disturbing element — direct observation. Do not learn anything about this subject of mine — the French Revolution. Learn instead what I think that Enicharmon thought Urizen thought Gutch thought Ho-Yung thought Chi-Bo-Sing thought Lafcadio Hearn thought Carlyle thought Mirabeau said about the French Revolution. ... the blood that was shed at Paris and the windows that were broken at Versailles will be clarified to an idea... most profitably [to] your daily lives. ... You who listen to me are in a better position to judge about the French Revolution than I am. Your descendants ... in a better position than you... there will come a generation that had got beyond facts, beyond impressions, a generation absolutely colourless, a generation ‘seraphically free from taint of personality,’ which will see the French Revolution not as it happened, nor as they would like it to have happened, but as it would have happened...”

...

... Year by year [the machine] was served with increased efficiency and decreased intelligence. The better [one] knew [their] own duties upon it, the less [they] understood the duties of [their] neighbour...

...

... Human tissues in that latter day had become so subservient, that they readily adapted themselves to every caprice of the Machine. The sigh at the crises of the Brisbane symphony no longer irritated Vashti; she accepted it as part of the melody. The jarring noise, whether in the head or in the wall, was no longer resented.... And so with the mouldy artificial fruit, so with the bath water that began to stink, so with the defective... poetry machine had taken to emit. All were bitterly complained of at first, and then acquiesced in...]

## [Part VI]

“The machine stops”

[Part VII]

“Where are you?” ...

“Here.”

“Is there any hope, Kuno?”

“None for us.”

“Where are you?”

She crawled over... bodies... He kissed her.

...

“... Are there still [people] on the surface...?”

...

“I have seen them, spoken to them, loved them. They are hiding in the mist and the ferns until our civilization stops. Today they are the Homeless — tomorrow—”

...

[The] whole city was broken like a honeycomb. An airship had sailed in through the vomitory into a ruined wharf. It crashed downwards, exploding as it went, rending gallery after gallery with its wings of steel. For a moment they saw the nations of the dead, and, before they joined them, scraps of the untainted sky.



# The Machine Stops

For Jeffrey Gavett and Yarn and Wire

Taylor Brook

## Part I

♩ = 66

*spoken*

*mp < mf*

Baritone

i - ma gine a small room hex - a go - nal like the cell of a bee no win - dow nor lamp yet filled with a soft ra - di - ance

Percussion 1

wound mallets

*mp* *p* (scrape) (edge) (center) → (edge) *p* *pp*

Percussion 2

wound mallets

*mp* *p* (scrape) (edge) (center) → (edge) *p* *pp*

Keyboard 1

1-1 tuning

*mf* *mp* *p* *p* *mp* *p*

ped. →

Keyboard 2

1-2 tuning

*mf* *mp* *p* *mp* *p*

ped. →



4

B

no a - per - tures for ven - ti - la - tion but the air is fresh

Perc. 1

center → edge

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

Perc. 2

center → edge

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

Kb. 1

*mp* *p* *mp* *p* *pp* *mp* *mp > pp*

ped. →

Kb. 2

*mp* *p* *mp* *p* *pp* *p* *p* *ppp*

ped. →

The Machine Stops

7

B

no mu - si - cal ins - tru - ments yet thro - bing with me - lo - dic sounds an arm - chair was in the cen - ter by its side a rea - ding desk

Perc. 1

*mp* *p*

Perc. 2

*mp* *p*

Kb. 1

*p* *p > pp* *p* *mp*

ped. →

Kb. 2

*mp* *p* *mp > pp* *p > pp* *p*

ped. →



9

B

that is all the furn - ni - ture and in the arm - chair there sits a swad - led lump of flesh

Perc. 1

Perc. 2

Kb. 1

*mp* *pp* *p* *mp* *ppp* *mp*

ped. →

Kb. 2

*mp* *p* *p*

ped. →

# The Machine Stops

*poco rall.*

11

B

a wo - man with a face as white as a fun - gus

sh(e)

*p* *mp* *p*

slow circular rubbing with wire brushes

Perc. 1

*p* *pp* *p*

Perc. 2

*p* *pp* *p*

Kb. 1

*pp* *p* *ppp*

Kb. 2

*mp* *pp* *p* *ppp* *pp*

ped. →



*a tempo*

13

B

sh(e) she made the room dark and slept she a - woke and made the room light

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

sim.

Perc. 1

sim.

Perc. 2

Kb. 1

Kb. 2

*p* *mp* *pp* *p*

ped. →

The Machine Stops

15

B

she ate and ex-changed i - de - as lis - tened to mu - sic a - ttend - ed lec - tures she made the room

Perc. 1

Perc. 2

Kb. 1

*mp p*

*mp*

ped. →

Kb. 2

*pp mp p mp p*

ped. →



17

B

dark and slept a - bove be - neath and a - round the ma - chines hummed e - tern - all - y

Perc. 1

*ppp mp*

Perc. 2

*ppp mp*

Kb. 1

*p ppp p*

ped. →

Kb. 2

*p ppp p*

ped. →

# The Machine Stops

19 *mf* *p* *mp* *mf*

B  
sh - e did not no-tice the noise for she had been born with it in her ears the earth ca-rry-ing her

Perc. 1  
*ppp* *mp*

Perc. 2  
*ppp* *p*

Kb. 1  
*mp* *p*

Kb. 2  
*mp* *pp* *p* *mp* *pp* *mp*

ped. →

22

B  
hummed as it sped through si - lence turn-ing her now to the in - vi - si - ble sun now to the in - vi - si - ble stars

Perc. 1  
wound mallets *mp*

Perc. 2  
wound mallets *mp*

Kb. 1  
*pp* *p* *15<sup>ma</sup>* *8<sup>va</sup>* *mp*

Kb. 2  
*pp* *mp* *15<sup>ma</sup>*

ped. →

# The Machine Stops

24 *mf* *p* *mp* *ppp* *mp* *p*

B  
sh(e) she woke and made the room light sh e

Perc. 1  
*mf* *mp* *p*

Perc. 2  
*mf* *mp* *p*

Kb. 1  
*mf* *mp* *pp* *p*

Kb. 2  
*mf* *mp* *pp* *p*

slow circular rubbing with wire brushes

8<sup>va</sup>

ped.

like in slow motion *mp* *pp* *mp* *p* *mp* *p*

29 *mp* *pp* *mp* *p* *mp* *p*

B  
r o u n d round round

Perc. 1  
*mp*

Perc. 2  
*mp* *p* *p*

Kb. 1  
*mf*

Kb. 2  
*mf*

ped.

accel. ----- ♩ = 80

9/8 1/1 12/11 27/16 (3/2 of 9/8) 5/4 11/8 5/4 11/8

The Machine Stops

33

*mp* 5/4 9/8 14/13 15/8 5/3 3/2 *pp* *mp*  
*spoken*

B  
r - - - o - u - - n - - d The round plate that she held  
in her hands began to glow

Perc. 1  
XII  
*mp* *p*

Perc. 2  
*p* *p*

Kb. 1  
*mf* *p* *mf* *p* *mp* *p*

Kb. 2  
*mf* *mp* *mf* *p*



37

B  
A faint blue light ran across it, darkening to purple presently, she could see the image of her son,  
who lived on the other side of the earth "Ku - no how slow you are"

Perc. 1  
follow voice (manipulate timbre)

Perc. 2  
follow voice (manipulate timbre)

Kb. 1  
*mf* *mp*

Kb. 2  
*mp*

# The Machine Stops

*rit.* ----- ♩ = 52

40

B

Ku - no was po - sessed of a cer-tain phy - si - cal strength

Perc. 1

Perc. 2

Kb. 1

Kb. 2



42

B

all who promised undo strength were destroyed at birth

Perc. 1

Perc. 2

Kb. 1

Kb. 2

45

B

it would have been no true kindness to let an athlete live

sul pont.

Perc. 1

*mf*

*p* — *fp*

Perc. 2

*mf*

*p* — *fp*

Kb. 1

3-1 tuning

*f*

Kb. 2

3-2 tuning

48

*mp*

5/4

B

I

(ordinario)

IV

Perc. 1

*p*

Perc. 2

*p*

Kb. 1

4-1 tuning

*mp*

Kb. 2

4-2 tuning

*pp*

10

6

ped. →





*accel.* -----

58

B

But I can see you! What more do you want?

Perc. 1

Perc. 2

Kb. 1

1-1 tuning

*pp* 10 10 10 10

ped. → 6 6 6 6

Kb. 2

1-2 tuning

*mp* 3 3 3 3



----- (♩ = 112) ♩ = 66

poco vib.

*p* *mf* *p* *mp* *pp*

60 15/8 9/5 5/3 5/4

B

ah

Perc. 1

Perc. 2

XII

*mp* *mf*

Kb. 1

10 10 10

*f* 6 6 6 6

ped. → 8<sup>va</sup> ped. →

Kb. 2

6 9 9

*f* 3 3

ped. →

The Machine Stops

62 *pp* s.vib. 3/2 *f* vib. 15/8 *pp* s.vib. *pp*

B

ah ah

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. →

ped. →

*mf*

*f* *mp*

*mf*

5 5 3

5 5 3

**II**

*accel.*

65 *f* vib. *pp*

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. →

ped. →

*pp* *mp*

*pp* *mp*

The Machine Stops

♩ = 132

68 *pp* s.vib. 3/2 → vib. → s.vib. →

B

ah

Perc. 1 *mp* *pp* *mf*

Perc. 2 *pp* *mf*

Kb. 1 *mp* *pp* *mf*

ped. →

Kb. 2 *pp* *mf*

ped. →

71 *f* *pp* *mechanical mp* s.vib. 15/8 *5/3*

B I I I I etc.

Perc. 1 *p* *ff* *sub p*

Perc. 2 *p* *ff* *sub p*

Kb. 1 *p* *ff* *sub p*

ped.

Kb. 2 *p* *ff* *sub p*

ped.

75

14/13

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. →

ped. →



accel. ----- ♩ = 144

79

slightly nasal norm. slightly nasal norm.

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. →

ped. →



The Machine Stops

91 *mf* > *p* *p* *very nasal* *f* > *p*

B

Perc. 1 edge *ff*

Perc. 2 edge *ff*

Kb. 1 *ped.* → *8va*

Kb. 2 *ped.* → *8va*

94 *mp* norm. → nasal norm. → very nasal

B

Perc. 1 XII *mp*

Perc. 2 XII *mp*

Kb. 1 *ped.* →

Kb. 2 *ped.* →

The Machine Stops

♩ = 66

98 *ff* > *p* *pp* s.vib. → vib. *ff* *pp* s.vib. → vib. *ff*

B  
ah

Perc. 1  
*ff* 3 *pp* *ff*

Perc. 2  
*ff* 3 *pp* *ff*

Kb. 1  
*ff* 3 3 *mp* 2-1 tuning

Kb. 2  
*ff* 3 3 *mp* 2-2 tuning

ped. →

102 *p* s.vib. → vib. *ff* *p* s.vib. → vib. *f*

B  
ah

Perc. 1  
*p* *ff* *p* *ff*

Perc. 2  
*p* *ff* *p* *ff*

Kb. 1  
ped. → 3 6 3 3

Kb. 2  
ped. →

The Machine Stops

*accel.*

105

*p* *p* *f* *p*

s.vib.

ah

3

Perc. 1

Perc. 2

*p* *f* *p* *f* *p* *f* *p*

Kb. 1

6

ped. →

Kb. 2

ped. →

3 3



*p* *f* *p* ♩ = 132

108

ah

3

Perc. 1

Perc. 2

*f* *p* *f*

Kb. 1

*mf*

ped. →

Kb. 2

ped. →

*mf*

6

20 ♩ = 33 *accel.* ----- ♩ = 66

# The Machine Stops

*poco rit.*-----

110 *mp* *vib.* *p*

B

a ----- II

Perc. 1

V IV

*mp*

Perc. 2

V IV

*mp*

Kb. 1

*pp*

ped. — ^ ped. →

Kb. 2

*pp*

ped. — ^ →

113 ♩ = 52 *mp* *s.vib.* *vib.* *p*

B

a ----- II

Perc. 1

V IV

*mp*

Perc. 2

V IV

*mp*

Kb. 1

*ppp* *pp* *p*

ped. →

8va - -

Kb. 2

*pp*

ped. →

Part II

*musings*  
*mp*

116

B  
all the old li-te-ra-ture with its praise of na-ture its fear of na-ture rang false as the pra-ttle of a child Va-shti saw the

Perc. 1

Perc. 2

Kb. 1  
*p*  
ped. →

Kb. 2  
*pp*  
ped. →



*poco rit.* -----

118

B  
vast flank of the ship stained with ex-po-sure to the ou-ter air her ho-rror of di-rect ex-pe-ri-ence re-turned

Perc. 1  
*mp pp*

Perc. 2  
*p ppp*

Kb. 1  
*p*  
ped. →

Kb. 2  
ped. →

♩ = 52

120

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

mp

ppp

p

ped.



s.vib. → vib. → s.vib.

4/3

122

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

high

ppp

mp

p

ped.

The Machine Stops

124 *p* *p* *mp* *p*  
vib. → s.vib.

B  
16/15 17/16  
hopes

Perc. 1  
*p* *p* *p*

Perc. 2  
*p* *p*

Kb. 1  
*p* *p* *p* *p* *p*  
ped. ^ ped. ^ ped. ^

Kb. 2  
*p* *p* *p* *p*  
ped. ^ ped. ^ ped. ^

126 *mp*  
5 3 5 3 5

B  
high hopes of neutralizing the earth's diurnal revolution had passed together with hopes that were possibly higher

Perc. 1  
wood end of mallet  
*p*

Perc. 2  
wood end of mallet  
*p*

Kb. 1  
*ppp* *p* *p*  
ped. ^

Kb. 2  
*ppp* *p* *ppp* *p*  
ped. ^

The Machine Stops

128

B

the at-tempt to de-feat the sun a-roused the last com-mon in-ter-est a-bout the hea-ven-ly bo-dies or a-bout a-ny-thing the sun had con-quer-ed

Perc. 1

Perc. 2

Kb. 1

*p*

*p* *p* *p*

ped. ^

Kb. 2

*p*

*p* *p* *p*

ped. ^

130

B

yet dawn mid day twigh-light the zo-di-a-cal path touched nei-ther lives nor hearts and sci-ence re-trea-ted in-to the ground

Perc. 1

Perc. 2

Kb. 1

*p*

*pp* *ppp* *pp*

ped. ^

Kb. 2

*p*

*pp* *ppp* *pp* *p*

ped. ^

8va-  
ped. ^

The Machine Stops

poco vib.

3/2

*p*

4/3

132

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

wound mallets

wound mallets

*p*

*mp*

*mp*

*p*

*mf*

*pp*

*mp*

*pp*

*pp*

ped. →

ped. →



poco rit.

a tempo ♩ = 56

1/1

135

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*pp*

*mf*

a at mid day she took a se-cond glance at the earth the ship was cro-ssing a

*p*

*mp*

*pp*

*p*

*pp*

*p*

ped. →

ped. →

137

B

range of moun-tains mass-es of black rock ho-vered be-low her no i-de-as here and hid the cau-ca-ses be-hind a me-tal blind

Perc. 1

Perc. 2

Kb. 1

ped. →

Kb. 2

ped. →



139

B

in the eve-ning she looked a-gain they were corss-ing a gol-den sea in which lay ma-ny small is-lands in the small pe-nin-su-la no i-de-as

Perc. 1

Perc. 2

Kb. 1

ped. →

Kb. 2

ped. →

# The Machine Stops

141 *mp* 18/11 (from kb.1) 13/8 15/8 *vib.* s.vib. 18/11

B here and hid Greece be-hind a me-tal blind be hind blind

Perc. 1 *p*

Perc. 2 *p*

Kb. 1 *ped.* →

Kb. 2 *ped.* →



144 *poco rit.* *a tempo*

B be hind

Perc. 1 with fingernail or pick *f*

Perc. 2 with fingernail or pick *f*

Kb. 1 1-1 tuning *f* *mp* *p*

Kb. 2 1-2 tuning *pp* *mp* *f* *mp* *p*

The Machine Stops

147

B

1/1 12/11 5/3

I have had

Perc. 1

wound mallets

*p*

Perc. 2

wound mallets

*p*

Kb. 1

*p mp p*

ped. ——— ^

Kb. 2

*p mp p*

ped. ——— ^

ped. ——— ^

151

B

*mf*

9/8 1/1 12/11 5/3

I have had the most te - rri - ble journey

→ spacy (s.vib, light, portamento)

*mp* 7/5 11/8 4/3 6/5

8/5

Perc. 1

*pp p f pp*

Perc. 2

wood sticks

*pp p f pp*

Kb. 1

*mp mf p*

ped. ——— ^

ped. ——— ^

Kb. 2

*mp p mp p*

ped. ——— ^

ped. ——— ^

Part III

The Machine Stops

♩ = 56 *slightly faster*

take your time with the text in this section

155 *mp*

B

By a vestibule, by a lift, by a tubular railway, by a platform, by a sliding door — by reversing all the steps of her departure did Vashti arrive at her son's room, which exactly resembled her own.

Perc. 1

XII V

*p* *mf* *mp*

Perc. 2

XII XII

*mf* *mp*

Kb. 1

*mf* *mp*

Kb. 2

*mf* *mp*



161

B

And if Kuno himself, flesh of her flesh, stood close beside her at last, what profit was there in that? I have had the most

*somewhat irritated*

She was too well-bred to shake him by the hand.

Perc. 1

XII V

*p* *mf* *p*

Perc. 2

XII V

*mf* *p* *mp*

follow contour of voice, fingers on tomtom

5:3

Kb. 1

*p* *mf* *p*

Kb. 2

*p* *mf* *p*

169

B

te-ri-ble jour-ney and great-ly in-jured the de-ve-lop-ment of my soul it is not worth it Ku-no it is not worth it my time is too

Perc. 1

XII follow contour of voice, fingers on tomtom

Perc. 2

(tom) XII follow contour of voice, fingers on tomtom

Kb. 1

Kb. 2

2-2 tuning 7:6

1-2 tuning 8:6



172

B

pre-cious the sun-light al-most touched me and I have met with the ru-dest peo-ple say what you want to say and then I must re-turn

Perc. 1

XII follow contour of voice, fingers on tomtom

Perc. 2

V follow contour of voice, fingers on tomtom

Kb. 1

Kb. 2

2-1 tuning

2-2 tuning 9

The Machine Stops

♩ = 96

175

B

I have been threatened  
by homelessness

Perc. 1

XII *mf*

*p* *f* drumsticks 5:3

Perc. 2

XII *mf*

*p* *f* drumsticks 7

Kb. 1

1-1 tuning *f*

Kb. 2

2-2 tuning *f*



179

B

*f*

Perc. 1

*f* 5 5:3

Perc. 2

*f* 7 7:6

Kb. 1

*f*

Kb. 2

*f*

182

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2



185

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2



Part IV

196

continue after "strong"

B

We have lost the sense of space. We say 'space is annihilated,' but we have annihilated not space, but the sense thereof.  
 We have lost a part of ourselves. I began by walking up and down the platform of the railway outside my room.  
 Up and down, until I was tired, and so did recapture the meaning of 'Near' and 'Far.' The body is the measure.  
 One's feet are the measure for distance, their hands are the measure for ownership, their body is the measure for all that is lovable and desirable and strong.

Perc. 1

Perc. 2

Kb. 1

Kb. 2



197

continue after "earth"

B

This city is built deep beneath the surface of the earth, with only the vomitories protruding. Having paced the my platform.  
 I took the lift to the next platform and paced that, and so on, until I came to the topmost, above which begins the earth

Perc. 1

Perc. 2

Kb. 1

Kb. 2

198

continue after "passages"

B

After many visits I found an opening. Everything is light, artificial light; darkness is the exception.  
I put in my arm and waved it round and round in ecstasy.  
I put in my head, and shouted into the darkness. My voice reverberated down endless passages.

Perc. 1

Perc. 2

Kb. 1

*pp*  
*mp* *p*  
ped. →

Kb. 2

*pp*  
*mp* *p*  
ped. — ^ →



199

continue after "started"

B

I determined to get in at the hole and climb the shaft. I exercised my arms.  
Day after day I went through ridiculous movements, until my flesh ached, and I could hang by my hands.  
Then I summoned a respirator and started.

Perc. 1

Perc. 2

Kb. 1

ped. — ^

Kb. 2

ped. — ^

continue after "humanity existed"

200

B

Perc. 1

Perc. 2

Kb. 1

4-1 tuning  
*pp*

*mp* *p*

ped. →

Kb. 2

4-2 tuning  
*pp*

*mp* *p*

ped. →



201

B

*mf*

the tears ga-thered in his mo-ther's eyes there was not room for such a per-son in this world on a-ti-vism

Perc. 1

*mp*

Perc. 2

*mp*

Kb. 1

ped. ^

Kb. 2

ped. ^

*poco rit.* ..... ♩ = 76

204

B

the ma - chine can have no mer - cy

Perc. 1

Perc. 2

Kb. 1

1-1 tuning

*mp*

Kb. 2

1-2 tuning

*mp*



continue after "air above"

207

B

I cannot describe it. I was lying with my face to the sunshine. Blood poured from my nose and ears and I heard a tremendous roaring. The stopper, with me clinging to it, had simply been blown out of the earth, and the air that we make down here was escaping through the vent into the air above.

Perc. 1

Perc. 2

Kb. 1

*p*

*ped.* →

Kb. 2

*p*

*ped.* →

B

I just lay with my lips close to the hole, and I sipped until the bleeding stopped...  
the peace, the nonchalance, the sense of space, and, brushing my cheek,  
the roaring fountain of our artificial air!

Perc. 1

Perc. 2

Kb. 1

2-1 tuning

*mp* *p*

ped. ^ ~>

Kb. 2

2-2 tuning

*mp* *p*

ped. ^ ~>



B

A worm, a long white worm, had crawled out of the shaft and was gliding over the moonlit grass.

Perc. 1

Perc. 2

Kb. 1

*mp* *p*

ped. ^ ~>

Kb. 2

*p* *mp*

*8va*  
ped. ^ ~>

210

continue after "quieted me"

B

Then my feet were wound together, I fell, I was dragged away... the whole dell was full of the things... searching it in all directions, they were denuding it, and the white snouts of others peeped out of the hole... Everything that could be moved they brought — brushwood, bundles of fern, everything, and down we all went intertwined into hell. ... I fought till the very end, and it was only my head hitting the ladder that quieted me.

Perc. 1

*ppp* slightly louder with each repetition up to "forte"

Perc. 2

*ppp* slightly louder with each repetition up to "forte"

Kb. 1

1-1 tuning

*ppp* slightly louder with each repetition up to "forte"

ped. — ^ —>

Kb. 2

1-2 tuning

*ppp* slightly louder with each repetition up to "forte"

ped. — ^ —>



♩ = 56

211

B

I woke up in this room I was su-rround-ed by ar-ti-fi-cial air ar-ti-fi-cial light ar-ti-fi-cial peace and my

Perc. 1

*p*

Perc. 2

*p*

Kb. 1

*pp*

ped. — ^ —>

Kb. 2

*pp*

ped. — ^ —>

The Machine Stops

213

B

friends were call - ing me to know whe - ther I had come a - cross a - ny new i - de - as late - ly

6 7 5

Perc. 1

Perc. 2

Kb. 1

*ppp*

*pp*

ped. →

Kb. 2

*ppp*

*pp*

ped.



port.  
with warm vibrato

215 *mp*

B

m m m

Perc. 1

*f* *p*

Perc. 2

*p*

Kb. 1

*f* *p* *mp*

ped. →

Kb. 2

ped. →

218

repeat twice after the word "throat"

B

I saw her in the twi-light she came to my help when I called entangled by the worms... luckier than I, was killed by one... piercing her throat.

Perc. 1

Perc. 2

Kb. 1

Kb. 2



(erwartung)

portamento to m.231

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

The Machine Stops

223

B

ooh \_\_\_\_\_ ooh \_\_\_\_\_

Perc. 1

*mp* *mf*

Perc. 2

*mp* *mf*

Kb. 1

ped. ^

Kb. 2

ped. ^

ghostly

*mp*

225

B

ooh \_\_\_\_\_

Perc. 1

*mp* *mf*

Perc. 2

*mp* *mf*

Kb. 1

ped. ^

*ppp* *p* *ppp*

Kb. 2

ped. ^

*p*

ped. ^

ped. ^

The Machine Stops

227  $\frac{3}{2}$   $\frac{7}{5}$   $\frac{4}{3}$   $\frac{13}{8}$   $\frac{5}{4}$   $\frac{19}{16}$   $\frac{17}{16}$

B

ooh

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped.



229  $\frac{15}{8}$   $\frac{3}{2}$   $\frac{13}{8}$   $\frac{4}{3}$   $\frac{1}{1}$   $\frac{5}{3}$

B

ooh

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped.

*f*  
231 7/5

15/8 5/3 3/2 4/3

B  
he ————— ah

Perc. 1  
*fp* > *ppp*

Perc. 2  
*f* *ppp*

Kb. 1  
*f* *fffz*

Kb. 2  
*f* *fffz*

ped.

**II**

233 *f* nasal —> very nasal —> nasal nasal —> very nasal —> nasal —> very nasal

B  
hmm

Perc. 1  
*ff* *pp*

Perc. 2  
*ff* *pp*

Kb. 1  
4-1 tuning  
*pp* *mp* *p* *pp*

Kb. 2  
4-2 tuning  
*fffz* *pp* *mf* *p* *pp*

ped.

The Machine Stops

235

slightly nasal

non-nasal

(♩=♩)

15/8

B

ooh

Perc. 1

Perc. 2

Kb. 1

Kb. 2

8<sup>va</sup> ped.

with pick

*mf*

with pick

*mf*



240

7/5

10/7

B

ooh

Perc. 1

Perc. 2

Kb. 1

Kb. 2

drum with the flats of the middle, pointer, and ring fingers

*pp*

with bow XII

*mp*

1.v.

1-1 tuning

*mp*

2-1 tuning

*mp*

ped.

46 Part V

The Machine Stops

$\text{♩} = 72$   
*declarative*  
***f***

250

B

be - ware of first hand i - de - as! first hand i - de - as do not rea - lly ex - ist

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*mf*

*f*

*p*

IV

V

I.v.

I.v.

*f*

1-2 tuning

*f*

*p*

ped.

ped.



253

B

They are but the phy - si - cal im - pres - sions pro - duced by love and fear let your i - de - as be se - cond hand and if po - ssi - ble

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*p*

*p*

*p*

(with bow)

V

(with bow)

III

ped.

ped.

256

B

tenth hand for then they will be far re-moved from that dis-tur-bing e-le-ment di-rect ex-pe-ri-ence do not learn a-ny-

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*p*

*p*

*ped.*

*ped.*

*ped.*



259

B

thing a-bout this sub-ject of mine the French re-vo-lu-tion learn in-stead what I think that E-ni-char-mon thought U-ri-zen thought Gutch

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*p*

*mf*

*ped.*

*ped.*

*ped.*

262

B

thought Ho Yung thought Chi Bo Sing thought Laf-ca-di-o Hearn thought Car-lyle thought Mi-ra-beau said a-bout the French re-vo-lu-tion the

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. →



265

B

blood that was shed in Pa - ris and the win-dows that were bro-ken at Ver-sailles will be cla-ri-fied to an I - de - a most pro-fi-ta-bly \_ to your dai - ly lives

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped. — ^

ped. — ^

ped. — ^

268

B

you who li-sten to me are in a be-tter po-si-tion to judge a-bout the French re-vo-lu-tion than

Perc. 1

Perc. 2

*p*

Kb. 1

ped. ^

Kb. 2

ped. ^



270

I am your de-scent-dents in a be-tter po-si-tion than you

Perc. 1

Perc. 2

*rit.* - - - - -

Kb. 1

ped. ^

Kb. 2

ped. ^

272 ♩ = 56

repeat once more after "would have happened"

B

there will come a generation that had got beyond facts, beyond impressions, a generation absolutely colourless, a generation 'seraphically free from taint of personality,' which will see the French Revolution not as it happened, nor as they would like it to have happened, but as it would have happened..."

Perc. 1

IV retake bow ad lib

pp

Perc. 2

III retake bow ad lib

pp

Kb. 1

p

ped. — ^

Kb. 2

p

ped. — ^



273 mp

B

year by year the ma-chine was served with in-creased e - ffi - cien - cy and de-creased in - tel - i - gence the be-tter one

pluck with fingers or pick

XII

Perc. 1

p

Perc. 2

p

Kb. 1

ped. — ^

Kb. 2

ped. — ^

275

B

knew their own du - ties u - pon it the less they un - der - stood the <sup>7</sup> du - ties of their neigh - bour

Perc. 1

pluck with fingers or pick  
XII

Perc. 2

Kb. 1

Kb. 2



277

B

Human tissues in that latter day had become so subservient,  
that they readily adapted themselves to every caprice of the Machine.

The sigh at the crises of the Brisbane symphony no longer  
irritated Vashti; she accepted it as part of the melody.

Perc. 1

Perc. 2

Kb. 1

Kb. 2

279

B

The jarring noise, whether in the head or in the wall, was no longer resented

And so with the mouldy artificial fruit, so with the bath water that began to stink, so with the defective poetry machine had taken to emit.

All were bitterly complained of at first, and then acquiesced in

Perc. 1

Perc. 2

Kb. 1

Kb. 2



282

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

*f*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

ped. →

ped. →

The Machine Stops

*poco accel.*..... ♩ = 66

284 *f* 10/7

B *nasal* → *norm.*

the ma(chine)

Perc. 1 *mp* → *f* IV

Perc. 2 *mp* → *mf* → *f*

Kb. 1 *mp* → *f* 3 6 3

Kb. 2 *mp* → *f* 3 5

ped. →

286 *nasal* → *norm.* 10/7 7/5 10/7

the ma(chine)

Perc. 1 V 3 6 3

Perc. 2 IV 3 6 3

Kb. 1 *mp* → *f* 3 6 3 3

Kb. 2 *mp* → *f* 3 6 7 5 5

ped. ^

The Machine Stops

*poco accel.*-----

nasal → norm. → nasal → norm. → nasal → norm. → nasal

288

B

7/5 11/8 4/3 9/7

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped.

**|||**

$\text{♩} = 72$

norm. → nasal → norm. → nasal → norm.

290

5/4 6/5

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

ped.

The Machine Stops  
*poco rit.* -----

$\bullet = 66$   
*p*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
 s.vib.  $\curvearrowright$  vib.  $\curvearrowright$  s.vib.

292

B

the \_\_\_\_\_

Perc. 1

sul pont. (pluck near the bridge)  
*f*

Perc. 2

sul pont. (pluck near the bridge)  
 XII  
*mp*

Kb. 1

*p*

Kb. 2

*p*

ped.  $\curvearrowright$



294

*p*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp*  
 s.vib.  $\curvearrowright$  vib.  $\curvearrowright$  s.vib. *sim. vib. and dynamics through m.300*

B

ma \_\_\_\_\_ the ma chine

Perc. 1

XII  
*mp* *f* *mp* *f*

Perc. 2

XII  
*f* *mp* *f* *mp*

Kb. 1

*p*

Kb. 2

*p*

ped.  $\curvearrowright$

298

B

stops chine stops

Perc. 1 XII mp f XII mp

Perc. 2 f mp f

Kb. 1 ped. →

Kb. 2 ped. →



*rit. poco a poco*

♩ = 42

301

B

*p* *f* *pp*

15/8 s.vib. 11/6 9/5 16/9 vib. s.vib.

the ma - chine stops

Perc. 1 f V f V

Perc. 2 XII mp f VII XII VII

Kb. 1 pp 6 6 6 6

Kb. 2 pp 6 6 6 6

ped. →

ped. →

The Machine Stops

304 ♩ = 66

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

slow arpeggio II+ (nat 7th) *p*

slow arpeggio II+ (nat 7th) *p*

slow arpeggio V VII *p*

slow arpeggio V VII *p*

*pp*

*pp*

XII *mp*

XII *mf*

VII *mp*

VII *mf*

walk to percussion I gongs

walk to percussion II gongs

ped.



308

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2

"where are you?" "here" "is there a-ny hope Ku-no?" "none for us"

XII l.v. al fine *mp*

XII VII VII XII VII

VII l.v. al fine *mp*

VII VII VII XII VII

gongs with soft mallets

gongs with soft mallets

312

B

she crawled o - ver bo - dies he kissed her "are there still peo-ple on the sur-face?"

Perc. 1

Perc. 2

Kb. 1

Kb. 2



315 matter-of-fact tone

B

"I have seen them, spoken to them, loved them. They are hiding in the mist and the ferns until our civilization stops. Today they are the Homeless — tomorrow—"

Perc. 1

Perc. 2

Kb. 1

Kb. 2

317

B

the whole ci - ty was bro - ken like a ho - ney comb An air - ship had sailed in through the vo - mi - to - ry

Perc. 1

Perc. 2

Kb. 1

Kb. 2



319

B

in - to a ruined wharf It crashed down - wards ex - plo - ding as it

Perc. 1

Perc. 2

Kb. 1

Kb. 2

321

B

went ren - ding gall - e - ry af - ter ga - lle - ry with its wings of steel For a

Perc. 1

Perc. 2

Kb. 1

Kb. 2



323

B

mo - ment they saw the na - tions of the dead and be - fore they joined them

Perc. 1

Perc. 2

Kb. 1

Kb. 2

325

*p*  
9/8 12/11

B

scaps of the un-tain - ted sky

Perc. 1

Perc. 2

Kb. 1

Kb. 2

329

*p*  
1/1 15/8

B

Perc. 1

Perc. 2

Kb. 1

Kb. 2