

A Rabbit Hole*

**of limited consequence
for amplified strings*

Ad lib.

Violin I (mumble and whisper) Respect your hair.
-Bob Marley

Violin II (mumble and whisper) I cannot believe that the inscrutable universe turns on an
axis of suffering; surely the strange beauty of the world
must somewhere rest on pure joy. -Louise Bogan

Viola (mumble and whisper) Praised be the fathomless universe, for life and
joy, and for objects and knowledge curious...
-Walt Whitman

Violoncello

III punta d'arco gliss. ord. II

sfz *p* *pp* *mf* *n* *pp* *n* *sfz*

pizz. *pp*

//

A Largo $\text{♩} = 60$

(clearly and slowly)
Vln.I Once you make a decision, the universe
conspires to make it happen.
-Ralph Waldo Emerson

bell

mf

Vla. Vln.II

p *mf* *n* *sfz*

Vc. arco *sfz*

//

Vln.I hum with an earthy,
growly tone- approximate pitches

p *f*

Vln. II *sfz* *sfz* *f* *sfz*

Vla. (doubtful) I think- (louder) I- *sfz* *f* *sfz*

Vc. *p* *sfz* *f* *sfz*

Vln. I *sfz* *ppp* *p*

Vln. II *p*

Vla. *f* *pp* *f* (conversationally) -and I'm not so sure about the universe.

Vc. (conversationally) Two things are infinite; the universe and human stupidity. *sfz*

16 **B**

Vln. I *p* non vib., very thin sound

Vln. II (smug) -Albert Einstien *ff* *ppp* *p* arco non vib.

Vla. *ffz* *mf* wind chimes *sfz* *fp*

Vc. *3*

20 *al tallone* *ord.* *ffzp* *3* *mf*

Vln. I *ord.* *mf* *ff* *p* (as if an antiphon) I think-

Vln. II *ord.* *mf* *ff* *p*

Vla. bass drum *sfz* *fp* *fp* non vib. sul pont. *n*

Vc. *f* *ppp* *mf* *ord.* *3*

25 *sul pont.* *non vib. ord.* 3

Vln. I *p* *sfz* *pp* *f*

Vln. II (whisper, several times in variation) -Sir Arthur Eddington, Sir Arthur, Arthur Eddington... (mumble and whisper)

Vla. (with joy) It is stranger than we CAN imagine...

Vc. (like an incantation, slowly) Not only... not only is the universe.... not only stranger than we imagine.... (whisper) It is stranger than we CAN imagine....

27 *pizz. (quasi-guitarra)* *arco* **C** simple, lyric

Vln. I *p* *mp*

Vln. II *mp*

Vla. *scratch tone* *sfz* *mp* 3

Vc. (an echo) imagine.... *mp* II III

30 *flautando*

Vln. I *mf* 3 3 *mf*

Vln. II *mf* *pp*

Vla. *mf* 3 *mf*

Vc. (quickly and statesmanlike) My heart, which is so full to overflowing, has often been solaced and refreshed by music when sick and weary...

D ♩=60
simple, lyric

Vln. I *mp* *p* *mf*

Vln. II *mf*

Vc. *mf* *pizz.* *arco* *pizz.* *arco* *al tallone*

(proud) Dr. Martin Luther King... thank you. *(to yourself)*

(continue underneath your speaking line)

Vln. I *p* *mf*

Vln. II *f* *mp*

Vla. *mf*

Vc. *mf*

(quietly) Music was my refuge. I would crawl into the space between

E Tempo primo ♩=68

Vln. I *mf* *pp*

Vln. II *pp*

Vc. *mf* *f* *mf*

the notes...

(matter-of-fact) Maya Angelou...

(completing Viola line) and turn my back to loneliness...

48

Vln. I *p* *fp*

Vln. II *mp* *p* *fp*

Vla. (to Cello) You are the music... While the music lasts... *mf*

Vc. (to Viola) Who said that?... T.S. Eliot? *mf* solo *f*

F

Senza mis.

53

Vln. I *mf* hum in a high, clear tone

Vln. II *mf* hum in a high, clear tone

Vla. *mf* hum in a medium tone

Vc. *mp*

G

Moderato ♩=98

(same pitch)

57

Vln. I *pp* God is app - re - hend - ed through i - mag - in - a - tion, God is then de - fined as a vague con - tra -

Vln. II *pp* (same pitch) God is app - re - hend - ed through i - mag - in - a - tion. God is then de - fined through my in - tu - i - tion,

Vla. *pp* (same pitch) God is app - re - hend - ed through i - mag - in - a - tion, God is app - re - hend - ed through my in - tu - i - tion,

Vc. pizz. *mf*

59

Vln. I *mf* *(speaking tone, patronizing)*
 dic - tion, hav - ing no di - men - sion, no dur - a - tion hav - ing no di - men - sion, no dur - a - tion, ob - vi - ous - ly

Vln. II *mf* *(speaking tone, correcting)*
 hav - ing no di - men - sion, no dur - a - tion, no di - men - sion, no dur - a - tion, Most - ly

Vla.

Vc. *arco* *pizz.* *sfz* *arco*

Vln. I

Vln. II

Vla. *(after reflection)*
 Particles... are just *shaumkommen*... that's Schrodinger...

Vc. *pizz.* *arco* *mf* *pizz.*

H *pizz.* *f* *Ha!* *pizz. (l.h.)* *arco*

69

Vln. I *(to Violin II)*
 Appearances...

Vln. I *(to Violin I)*
 shaumkommen?

Vla. *arco* *fp* *mp* *arco*

Vc. *pizz.* *mf* *pizz.*

I *accel.* *pizz.* *mp* *f* *pizz.* *mp* *Oh!* *pizz.* *mf* *arco* *mp*

72

Vln. I *pp*
God is app - re - hend - ed through i - mag - in - a - tion,

Vln. II *arco*

Vla. *pizz.*
mf

Vc. *arco*

74

J Allegro ♩=108

Vln. I *ppp*
in - tu - i - tion,

Vln. II *mp*
con - tra - dic - tion

Vla. *arco* *pizz.* *arco* *pizz.* *arco*
mp

Vc. *pizz.* *arco*

78

Vln. I *(with more intensity)*
shaumkommen... Respect...

Vln. II *(with more intensity)*
Einstein...

Vla. *arco*

Vc. *pizz.* *arco*

K

82 **L**

Vln. I *f* > > > arco *pp*

Vln. II *f* > > > arco *pp*

Vla. pizz. arco pizz.

Vc. pizz. arco *mf* pizz. arco

Un-i verse...

87

Vln. I *f* *p* 3

Vln. II *f* *p* 3

Vla. pizz. arco pizz. arco arco

Vc. pizz. arco pizz. arco

92 **M**

Vln. I *ff* pizz. *pp* *ff* *pp* in-tu-i-tion!

Vln. II pizz. *pp* *ff* Find if! *pp*

Vla. pizz. *pp* When you free! *pp*

Vc. pizz. *mf* *ff* Fall *pp*

Hmph! Ha!

96

Vln. I *arco* *pp* *mf* *cantabile* *mf*

Vln. II *ff* *mf* *pp* *mf* *cantabile* *mf*

Vla. *mf* *arco* *pizz.* *arco*

Vc. *ff* *mf* *God!* *arco* *pizz.*

tsk Mu - sic! Mu - sic!

9

101

Vln. I *fp*

Vln. II (smoothly and coordinated with cello) Lao Tsu says, "In this world, there is nothing softer or thinner than"

Vla. *pizz.* *arco* *mf* *f*

Vc. *arco* *pizz.* (smoothly and coordinated with violin II) Lao Tsu says, "In this world, there is nothing softer or thinner than"

107

Vln. I *fp* *pizz.*

Vln. II water. Yet to compel the hard and unyielding, it has no equal. That the weak overcomes the strong, this everyone knows... *mf*

Vla. *f* *mp* *pizz.*

Vc. water. Yet to compel the hard and unyielding, it has no equal. That the weak overcomes the strong, this everyone knows... *mf*

113

Vln. I *(angry)* Music is nothing... but unconscious arithmetic...

Vln. II

Vla. pizz. arco pizz. arco pizz.

Vc. pizz. arco

When! When you! *mf* free, fall.

119

Vln. I *O*

Vln. II

Vla. pizz. arco pizz. arco

Vc. pizz. arco

123

Vln. I

Vln. II *(as fast as you can clearly say it)* The discovery of song and the creation of musical instruments both owed their origin to a human impulse which lies deeper than conscious intention...

Vla. arco

Vc. pizz. arco pizz. *mf*

128 **P**

Vln. I *f* *fp* *f*

Vln. II *f* *fp* *f*

Vla. *f* *fp* *f*
 (shout it, George Crumb-style!)
 schaum - kom - men!

Vc. arco *f* *fp* *f*
 (shout it, George Crumb-style!)
 schaum - kom - men!

133

Vln. I *fp* *f*

Vln. II (bold) The need for rhythm in life... *f* *mf*

Vla. (bold) The need for rhythm in life... *f*

Vc. (bold) The need for rhythm in life... (softer) Richard Baker *f*

light and fast- do not coordinate with Violin II

140

Vln. I *pp*

Vln. II *mp*

Vla. (slowly and melodically, without meaning) Class- i- cal mus- ic is the kind we keep think - ing will turn in- to a tune- "Kin" Hubbard

Vc. (slowly and melodically, without meaning) Class- i- cal mus- ic is the kind we keep think - ing will turn in- to a tune- "Kin" Hubbard

Q

146

Vln. I

Vln. II *pp*

Vla. (as an antiphon) Rhythm in life... *mf*

Vc. *fp*

151

Vln. I (as an antiphon) The fathomless universe... *f*

Vln. II (as an antiphon) You are the music... *f*

Vla. *p* *f*

Vc. (as an antiphon) It is stranger than we can imagine... *fp* *f*

R

154

Vln. II *ff* If!

Vln. II *f* Free!

Vla. *ff*

Vc. *ff*

157

Vln. II *(angry)* Respect your hair!

Vln. II *(angry)* Human Stupidity!

Vc. *(angry)* Shhhh!

160

Vln. I

Vln. II

Vla. *(repeat over and over again, slowly)* My heart is so full to overflowing...

Vc. *(repeat over and over again, very fast)* You are the music...

S

163 **Senza mes.**

Vln. I *(repeat over and over again, slowly)* We keep waiting for it to turn into a tune... *fade out*

Vln. II *(stand up, address the audience)* And would it have been worthwhile, after all, to have bitten off the matter with a smile, to have rolled the universe into a ball...

Vla. *fade out*

Vc. *arco*

166

Vln. I *(repeat over and over again, very fast)* Do not ask, "What is it?"

Vln. II To roll it towards some overwhelming question... *(repeat over and over again, very fast)* Do not ask, "What is it?"

Vla. *(repeat over and over again, very fast)* Do not ask, "What is it?"

Vc.

168

Vln. I

Vln. II bass drum *(shout)* Enough!

Vla.

Vc.

171 **T** Slow ♩=80

Vln. I

Vln. II *(to the others)* No more words- just music... please. *(sit back down, then stand up, appeal to the others)* My heart is full to overflowing...

Vla. *mf* *mp*

Vc. *pesante* *f* *mp*

176 15

Vln. I *mp* 3

Vln. II *mp* 3

Vla.

Vc.

5/4

Detailed description: This system contains measures 176 through 179. The time signature is 5/4. Violin I and II parts feature a triplet of eighth notes in measures 176 and 177, followed by a half note in measure 178 and a quarter note in measure 179. The Viola part has a rhythmic pattern of eighth notes and quarter notes. The Violoncello part has a similar rhythmic pattern. Dynamics include *mp* and accents.

180

Vln. I *p*

Vln. II *mf* 3

Vla. *mp*

Vc. *mf* *mp*

5/4 4/4 3/4

Detailed description: This system contains measures 180 through 182. The time signature changes from 5/4 to 4/4 in measure 181 and back to 3/4 in measure 182. Violin I has a rapid sixteenth-note passage in measure 180, followed by a half note in measure 181 and a quarter note in measure 182. Violin II has a triplet in measure 181. Viola and Violoncello parts continue with rhythmic patterns. Dynamics include *mf*, *mp*, and *p*.

183

Vln. I *mp* 3 *mf*

Vln. II *fp* *mf*

Vla. *fp* *f*

Vc. *mf* *f*

3/4 4/4 3/4

U

Detailed description: This system contains measures 183 through 185. The time signature changes from 3/4 to 4/4 in measure 184 and back to 3/4 in measure 185. Violin I has a triplet in measure 184. Violin II has a fortissimo (*fp*) passage in measure 184. Viola and Violoncello parts have dynamic markings of *fp* and *f*. A rehearsal mark 'U' is placed above measure 185. Dynamics include *mp*, *mf*, *fp*, and *f*.

187

Vln. I

Vln. II

Vla.

Vc.

mf

mf

190

Vln. I

Vln. II

Vla.

Vc.

f

f

f

(barely audible)
M theory states that there is a universe for every probable decision...

193

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

V

196

Vln. I

Vln. II

Vla.

Vc.

fff

bass drum

fp

non. vib.

fff

fp

non. vib.

W

201

(just after Violin II, and *ppp*)

Vln. I M theory states that there is a universe for every probable decision... (etc.)

Vln. II M theory states that there is a universe for every probable decision... What does this mean for the hopeful among us? It means that there is,

Vla. *continue pp*

Vc. *continue pp*

Vln. I somewhere out there, an entire universe that doesn't know pain or fear... (etc.)

(walk off the stage, half a step behind Violin II, ringing the bell once as you go.)

Vln. II somewhere out there, an entire universe that doesn't know pain or fear... It means there's a universe where Hitler was only a painter, and Jesus Christ was just a carpenter.. And it means that there's a universe just like our own, in every respect, except that in it, you were never born. But it also means there's a universe just like our own, in every respect, except that in it, you are worshipped as the God of the Sun...

(walk off the stage, ringing the bell once as you go.)

Vla. *(fade to nothing, but continue to draw your bow silently until the lights fade.)*

Vc. *(fade to nothing, but continue to draw your bow silently until the lights fade.)*

bell >

bell >