Tom Morrison

Locked and Forgot

For large ensemble

Shortly before beginning *Locked and Forgot*, I read an article written by an artificial intelligence text generator. The binary author was tasked with writing a small essay about why humans should embrace AI, and why we should not fear it. While I'm still unsure how I feel about this technology, I was amazed at the machine's command of the English language. I decided to take poems I love mostly parts of William Carlos Williams' "Patterson" and asked the AI to write new poetry based on the granulated bits of poetry I gave it. I took bits of the new, machine-made poetry and used them for this piece.

text:

locked and forgot in things—

nothings—
parsing things but seeing not;

Is there no motion?

And he looks round for everything: the lack, the other.

the thought is sharper than

the mind, the thought is sharper than

the finger in my hand.

Commissioned by the Albany (NY) Symphony Orchestra

Instrumentation

Flute
Oboe
Clarinet in Bb
Bassoon
Tenor Saxophone
Baritone Saxophone

Horn in F
Trumpet in C
Trombone

2 Solo Sopranos

Piano or keyboard

Violin 1
Violin 2
Viola
Cello
Bass

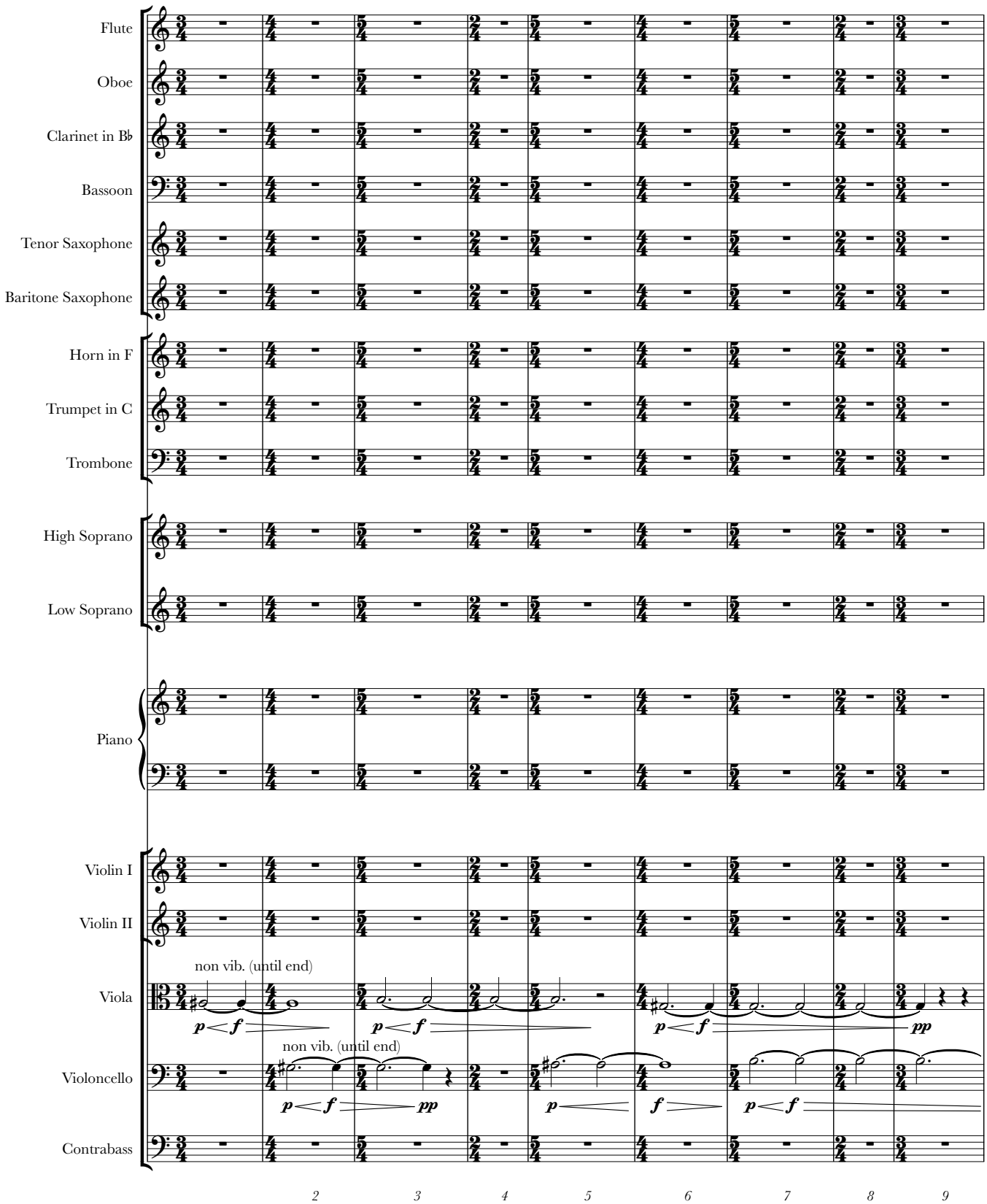
Transposed score
Duration ca. 7' 15"

Locked and Forgot

for Dogs of Desire

♩ = 132

Tom Morrison, 2021
Text by GPT-3



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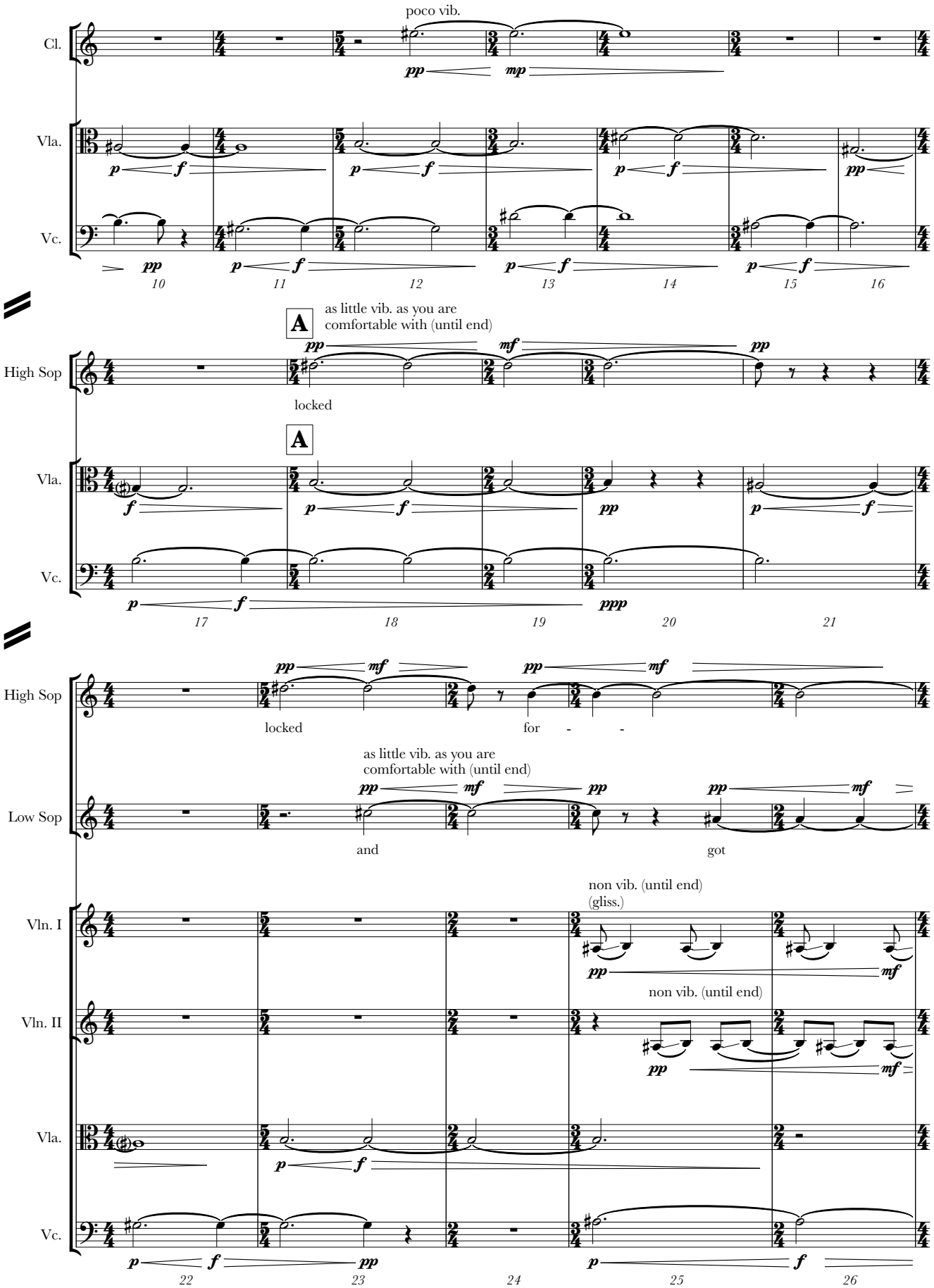
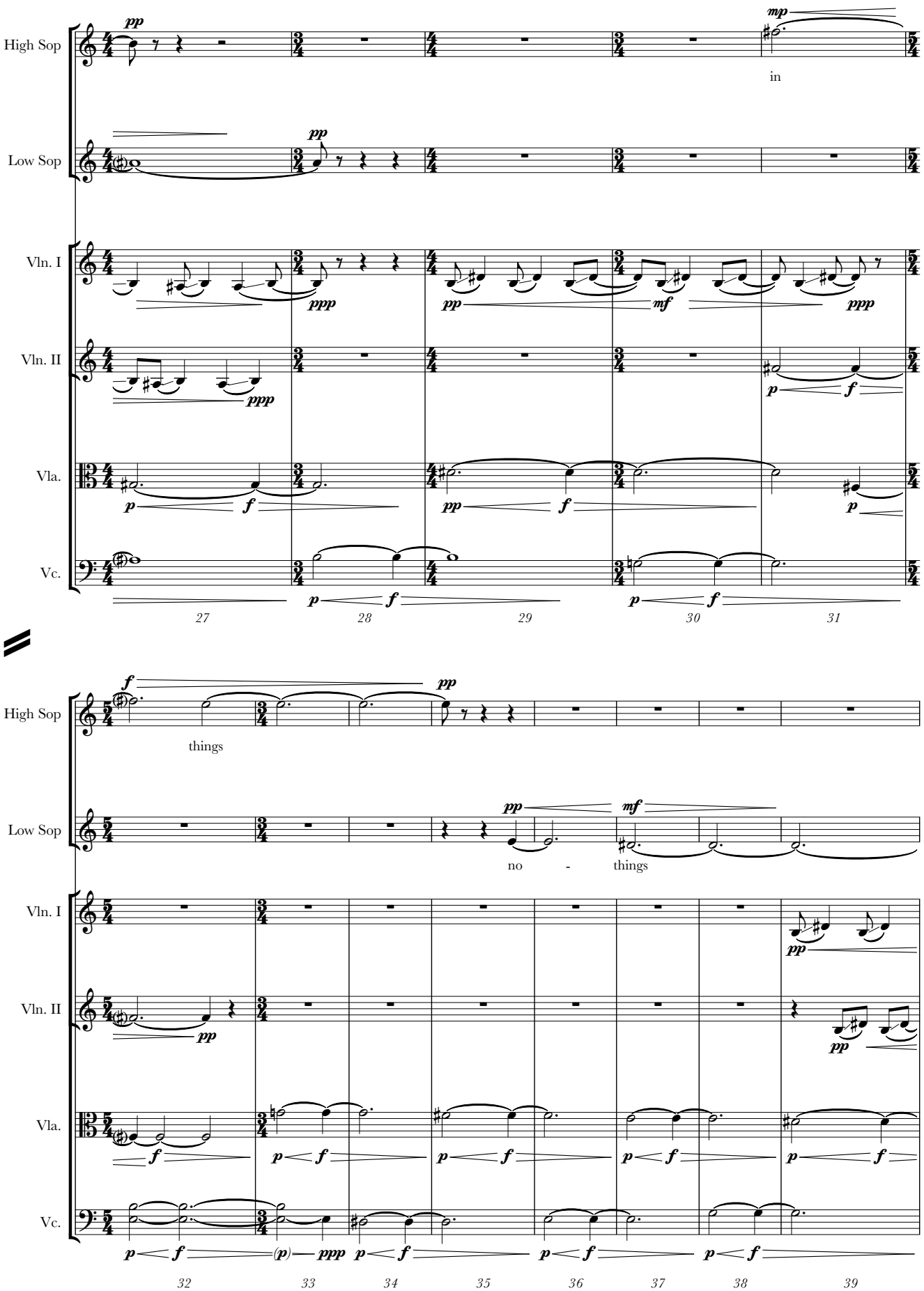
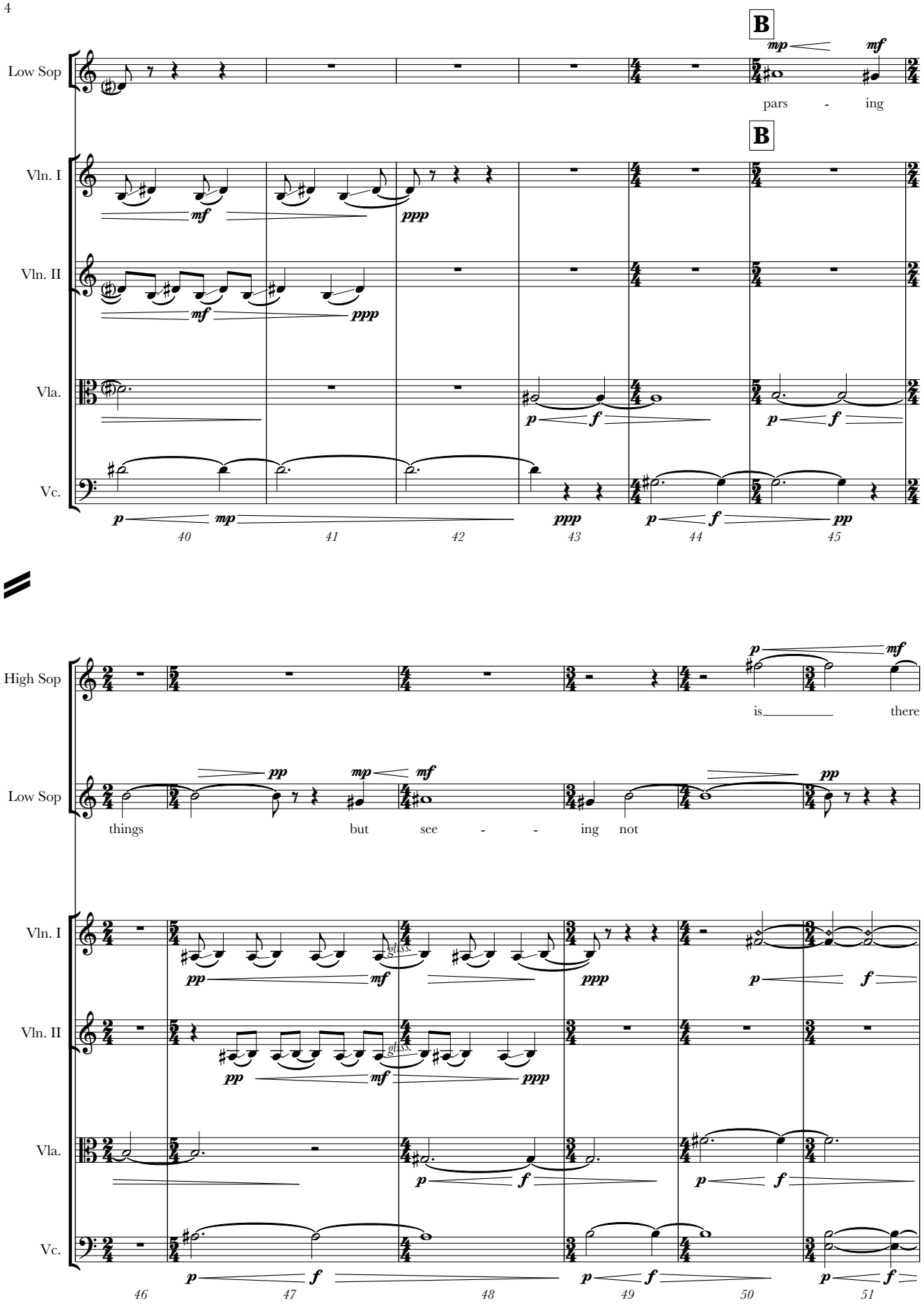
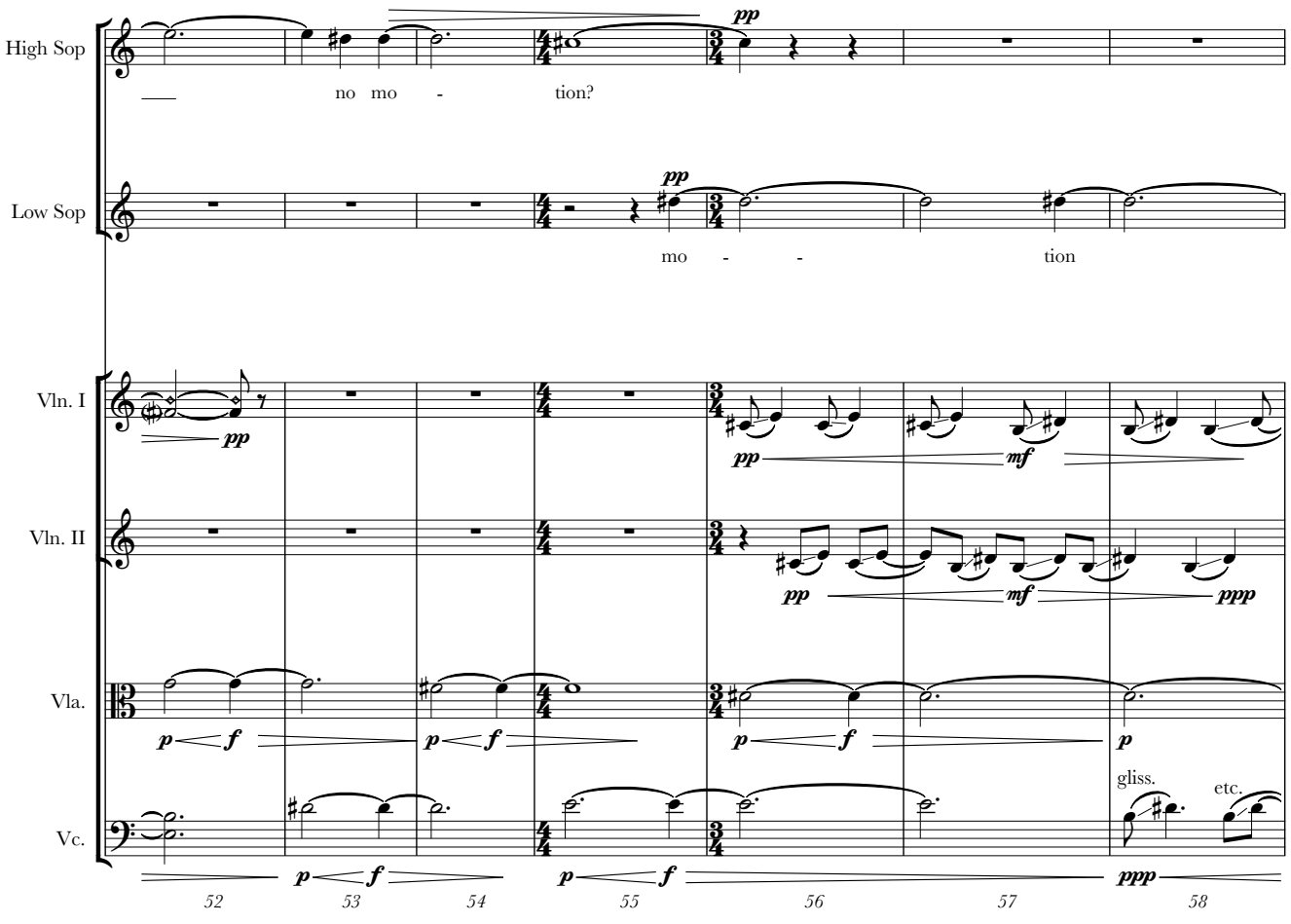
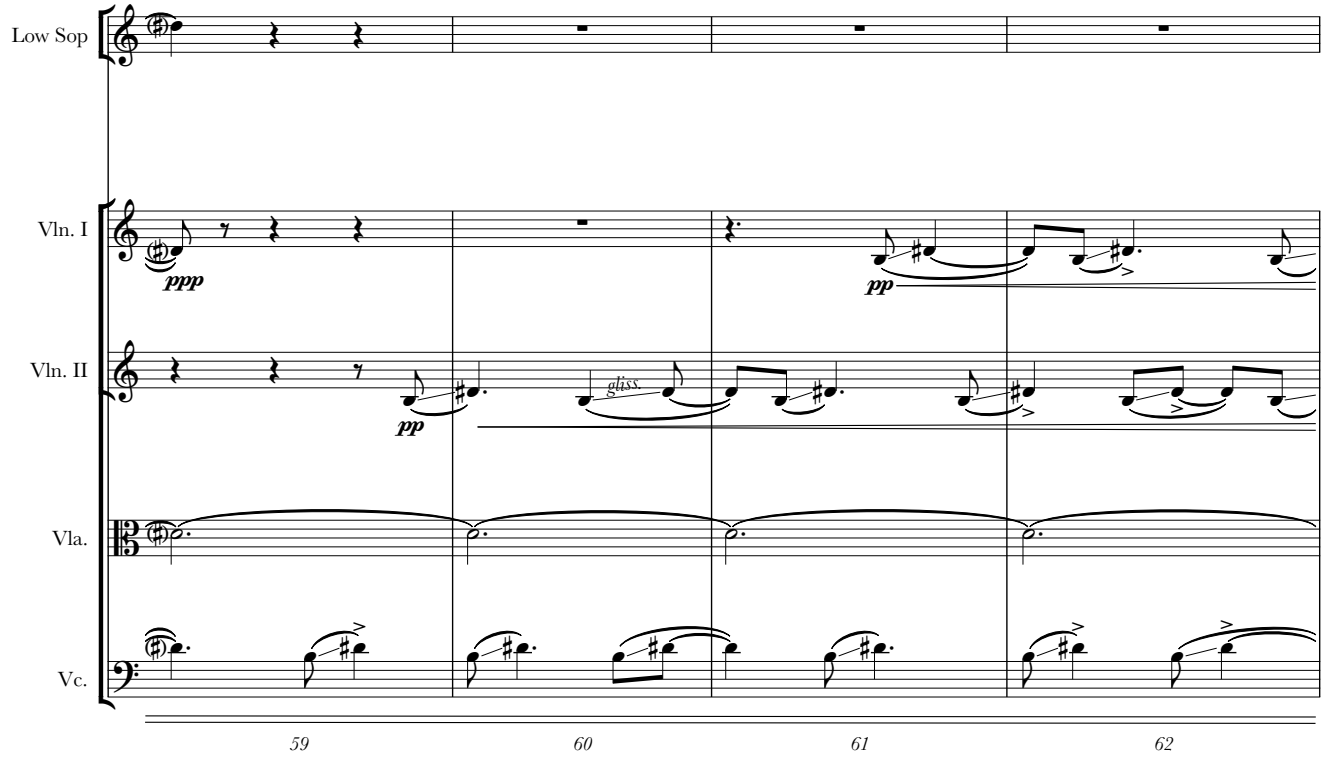
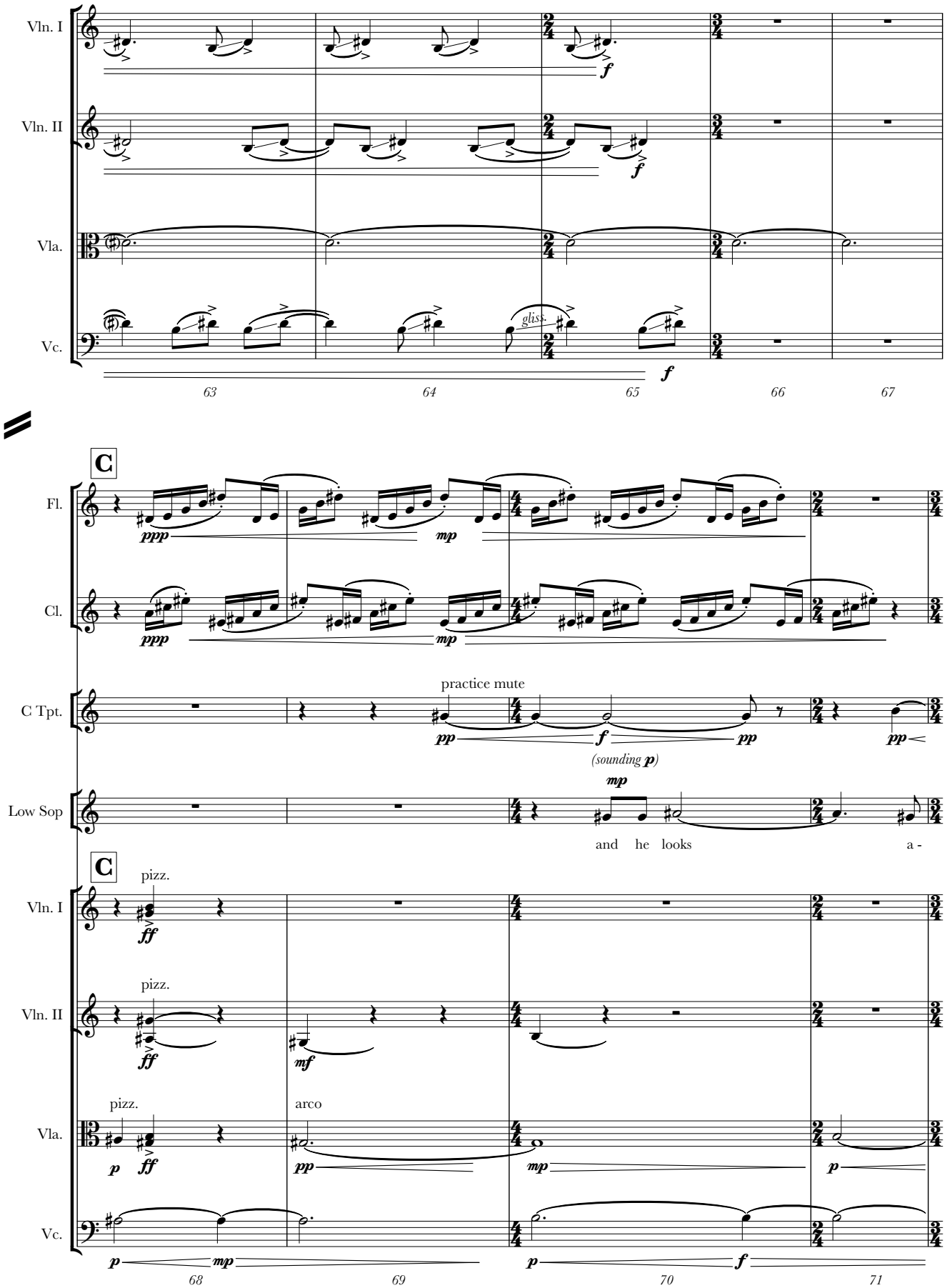
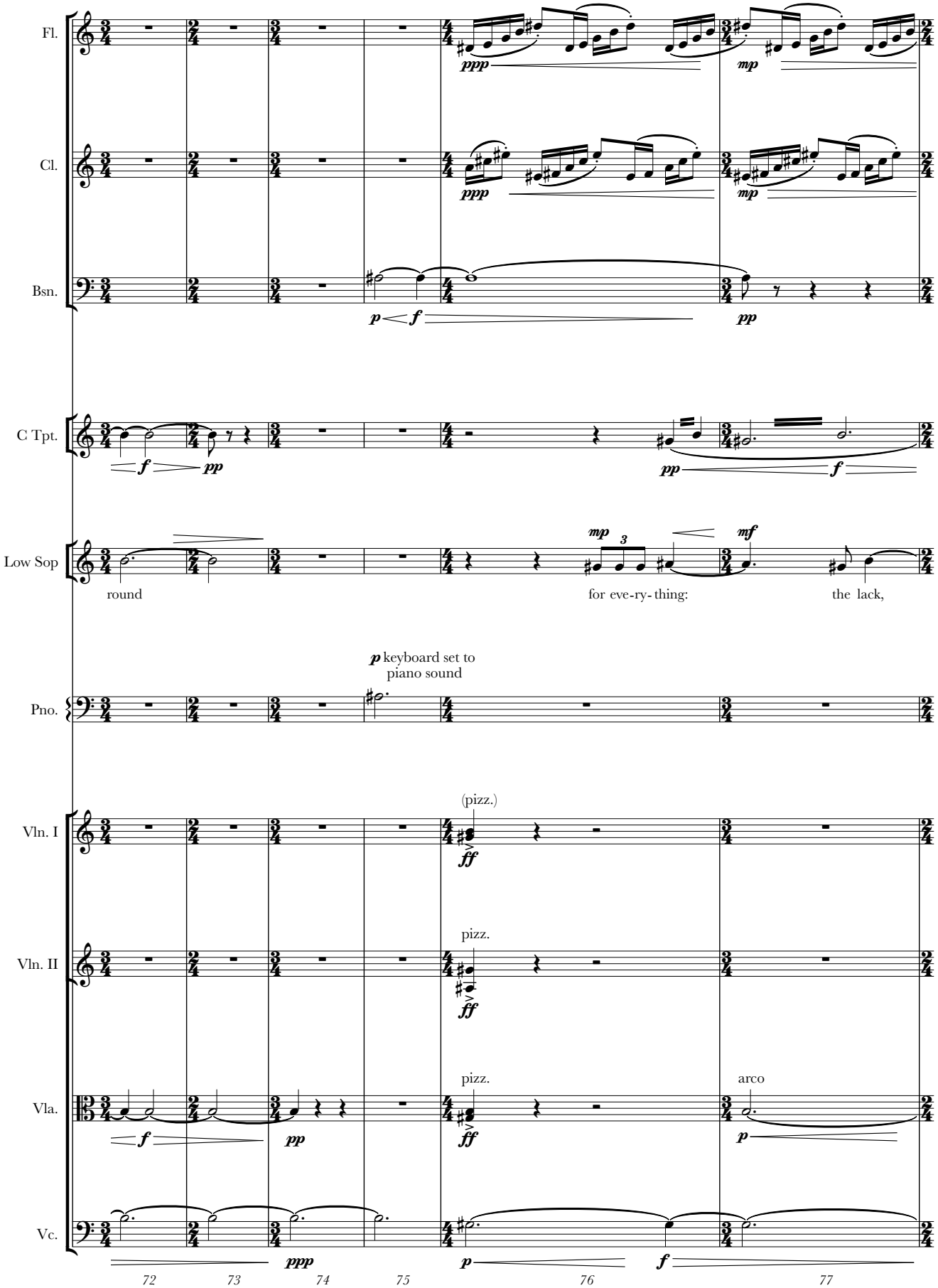
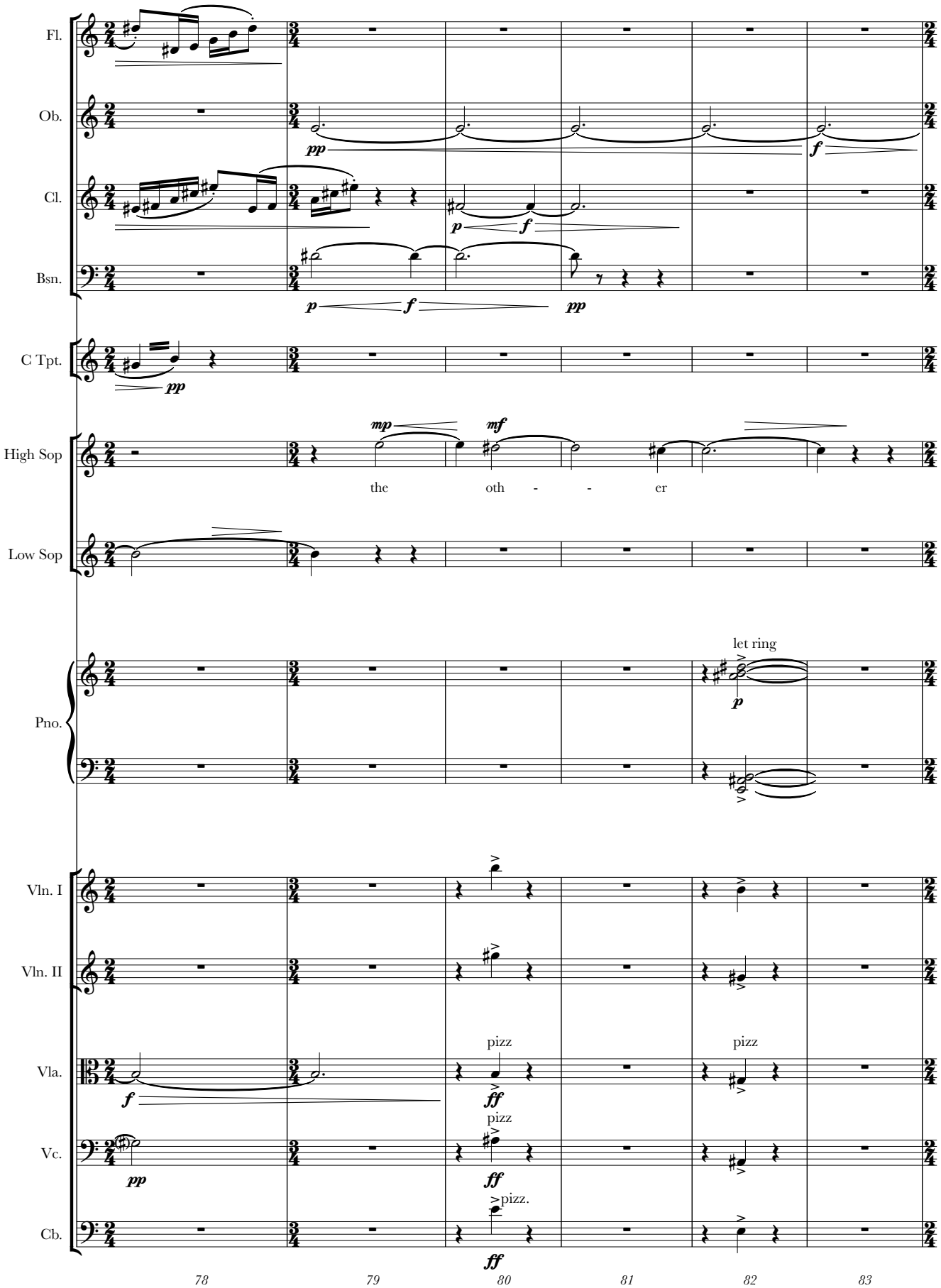
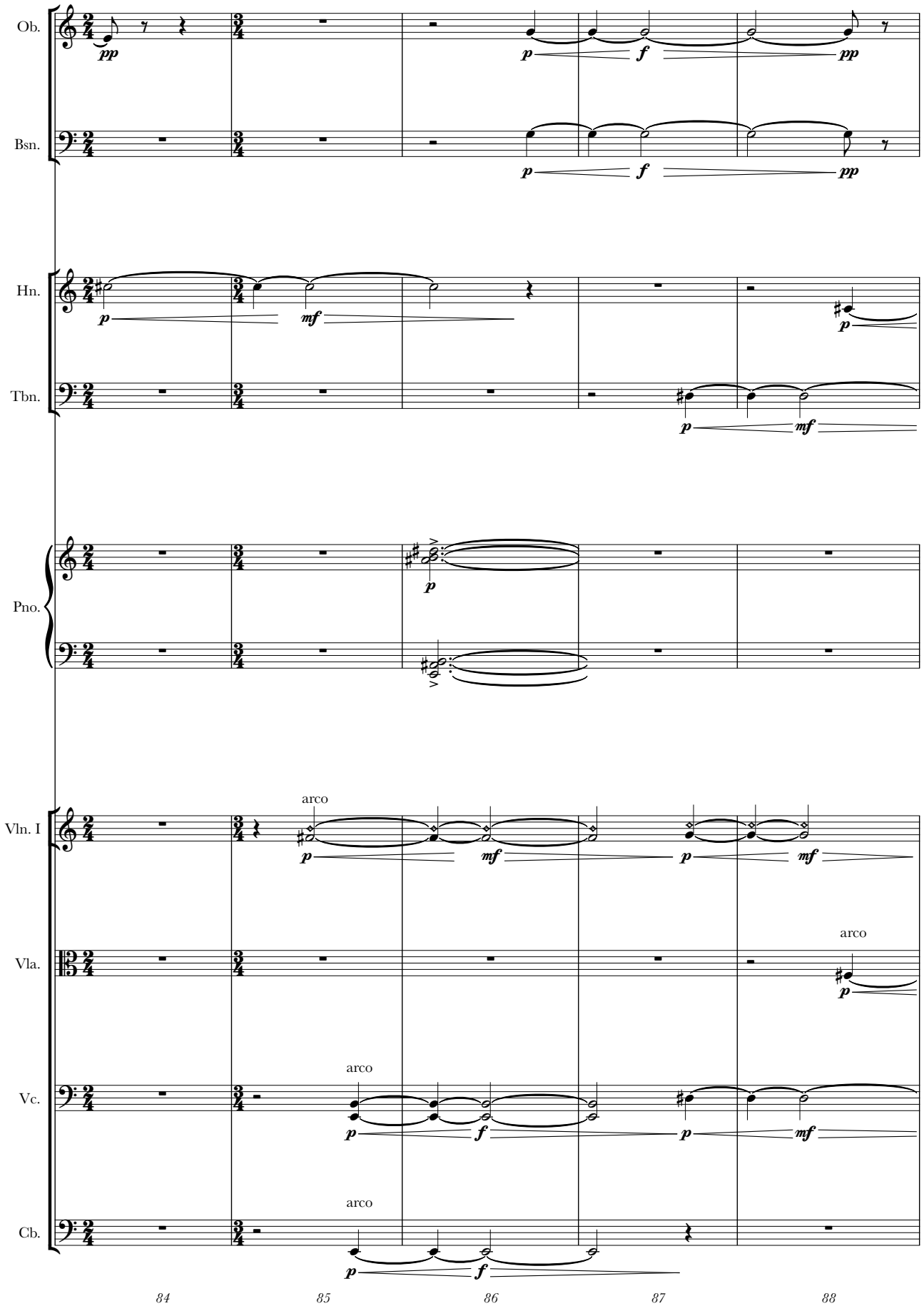
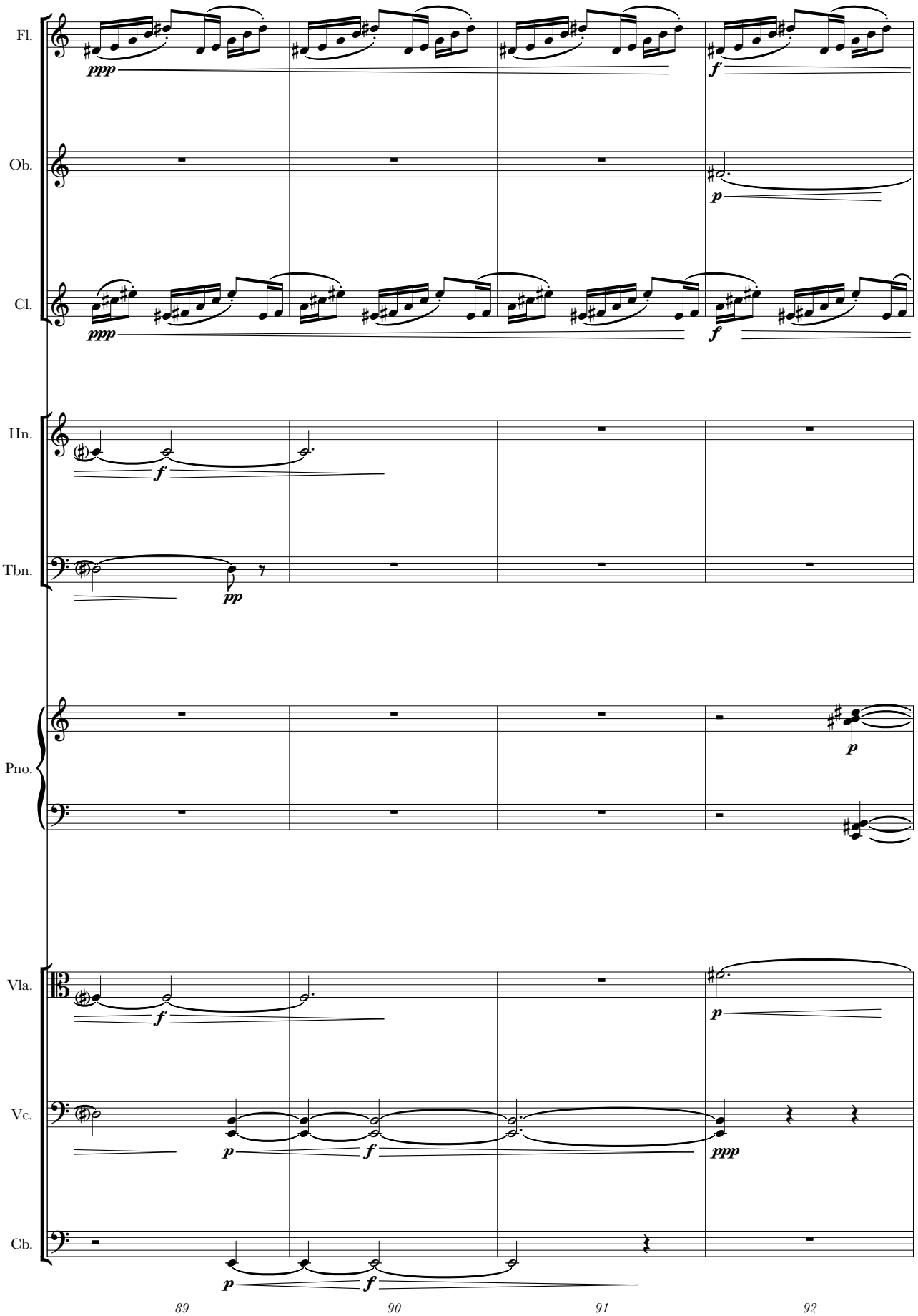
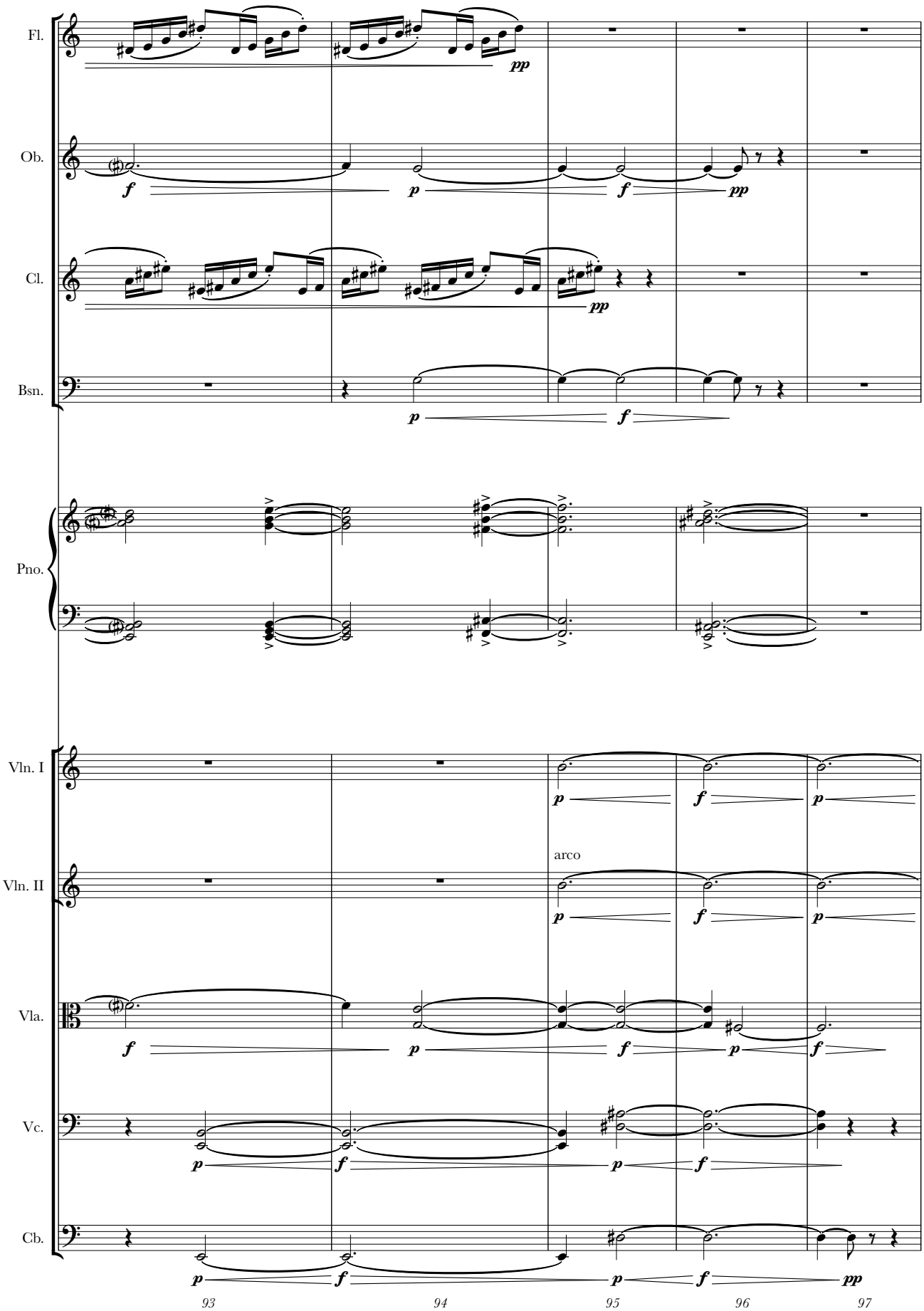
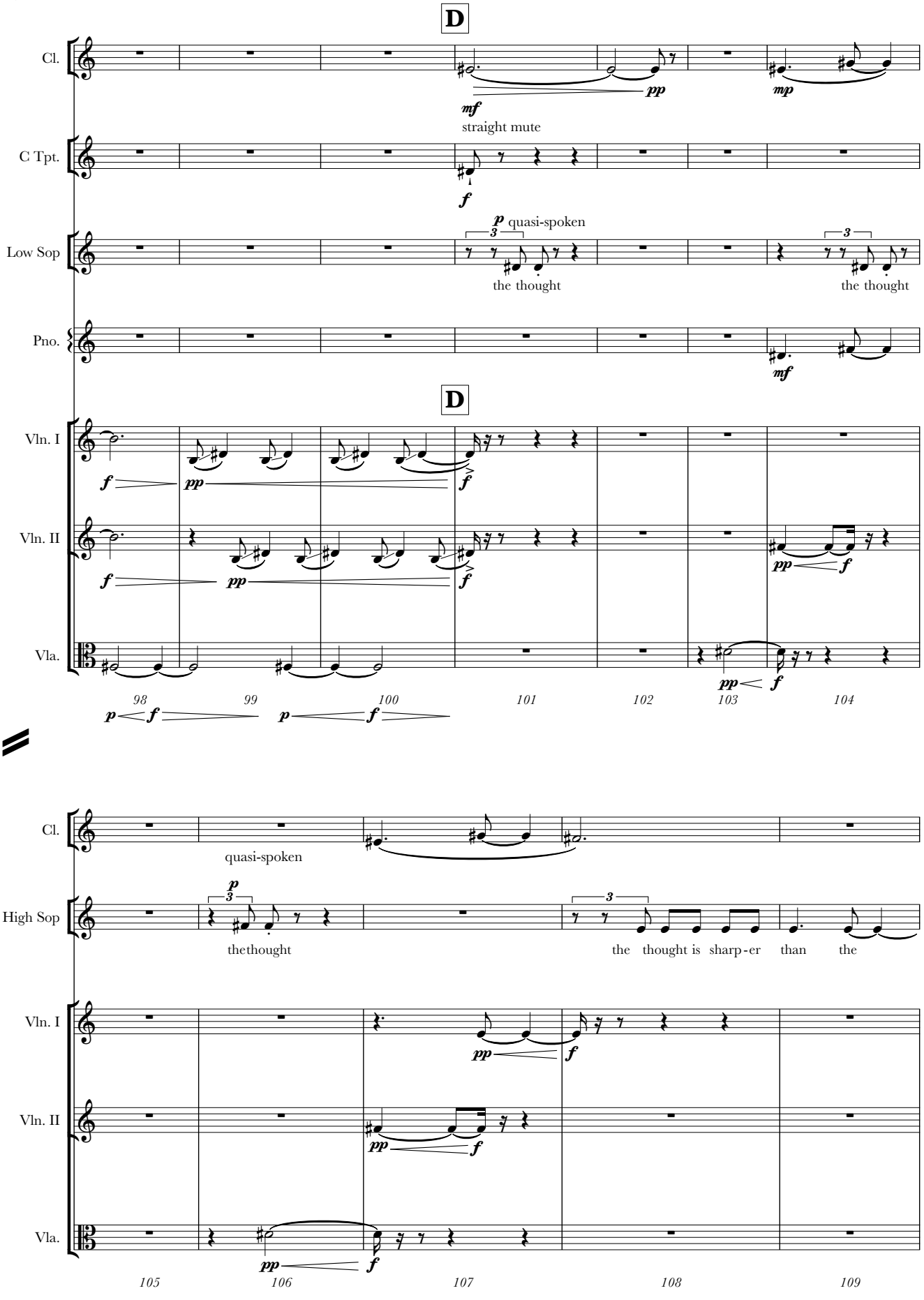
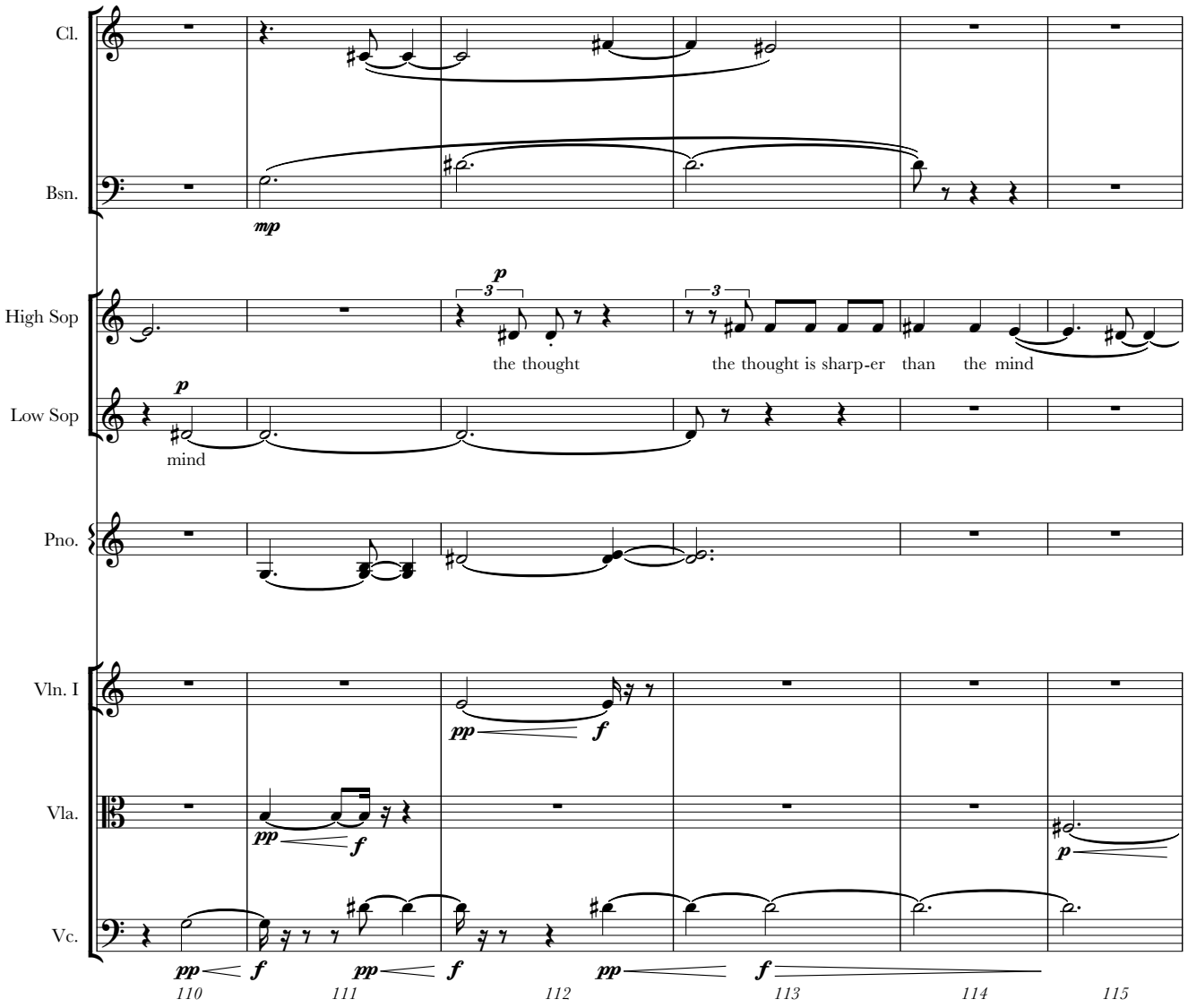
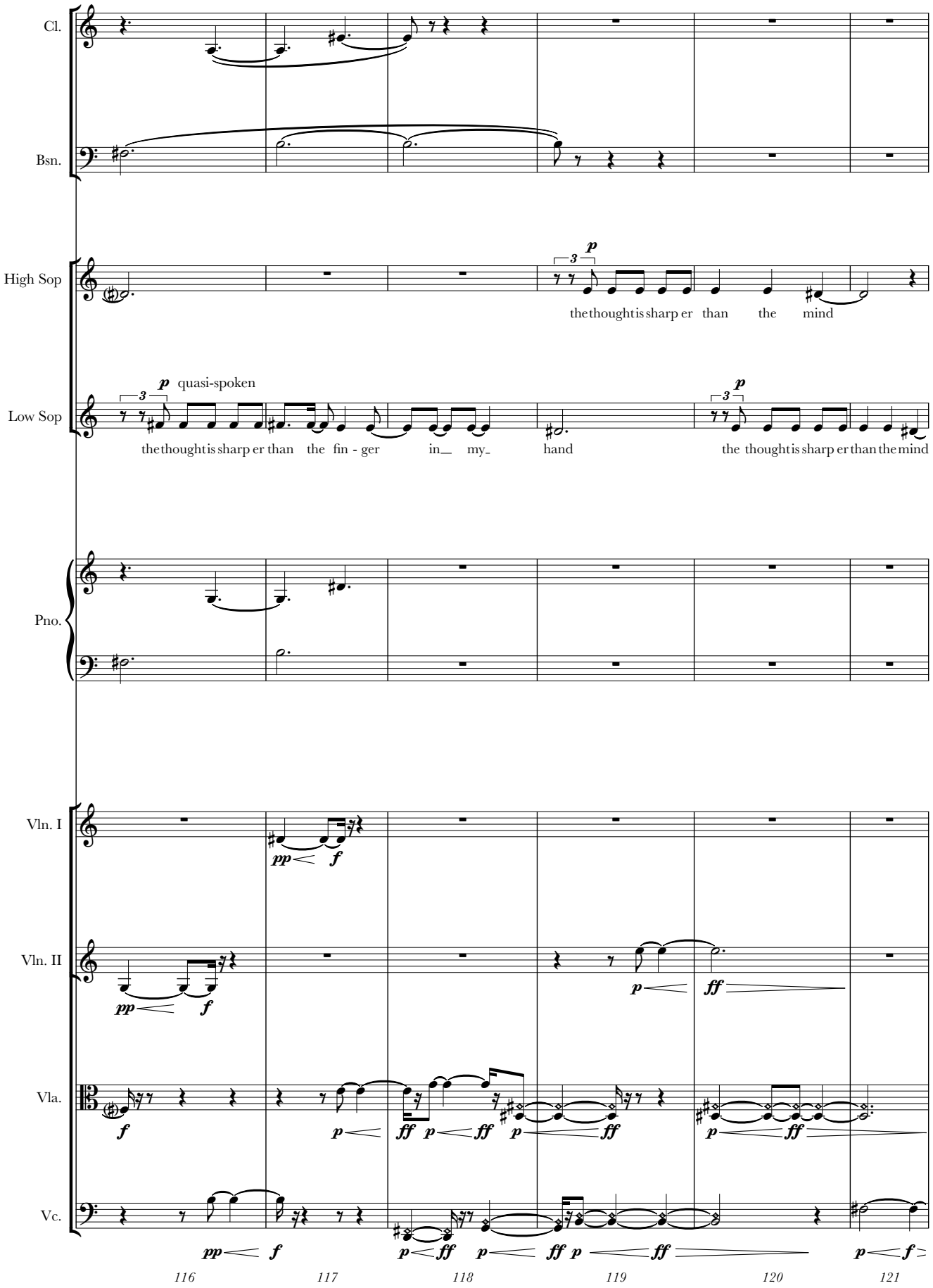
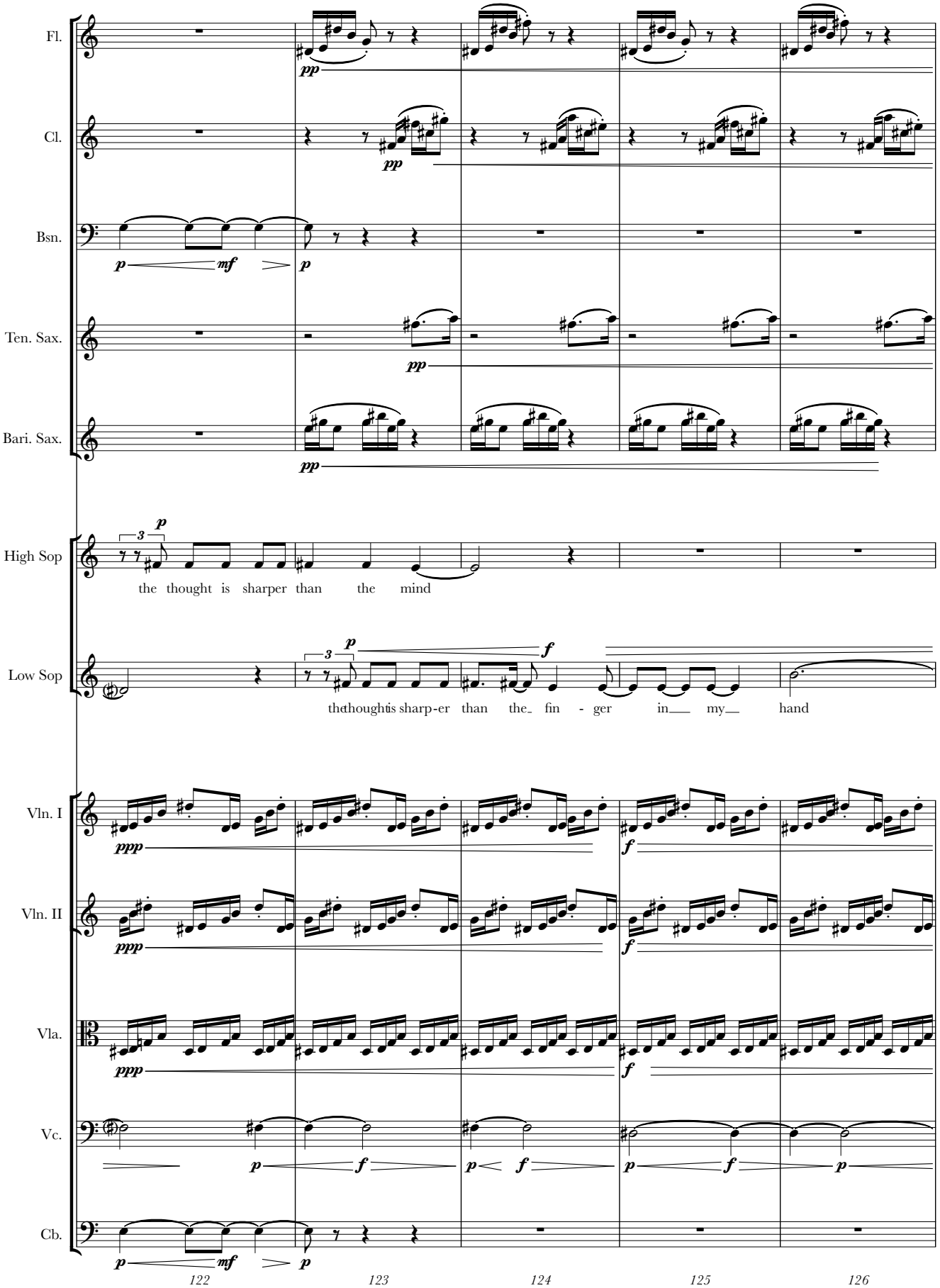
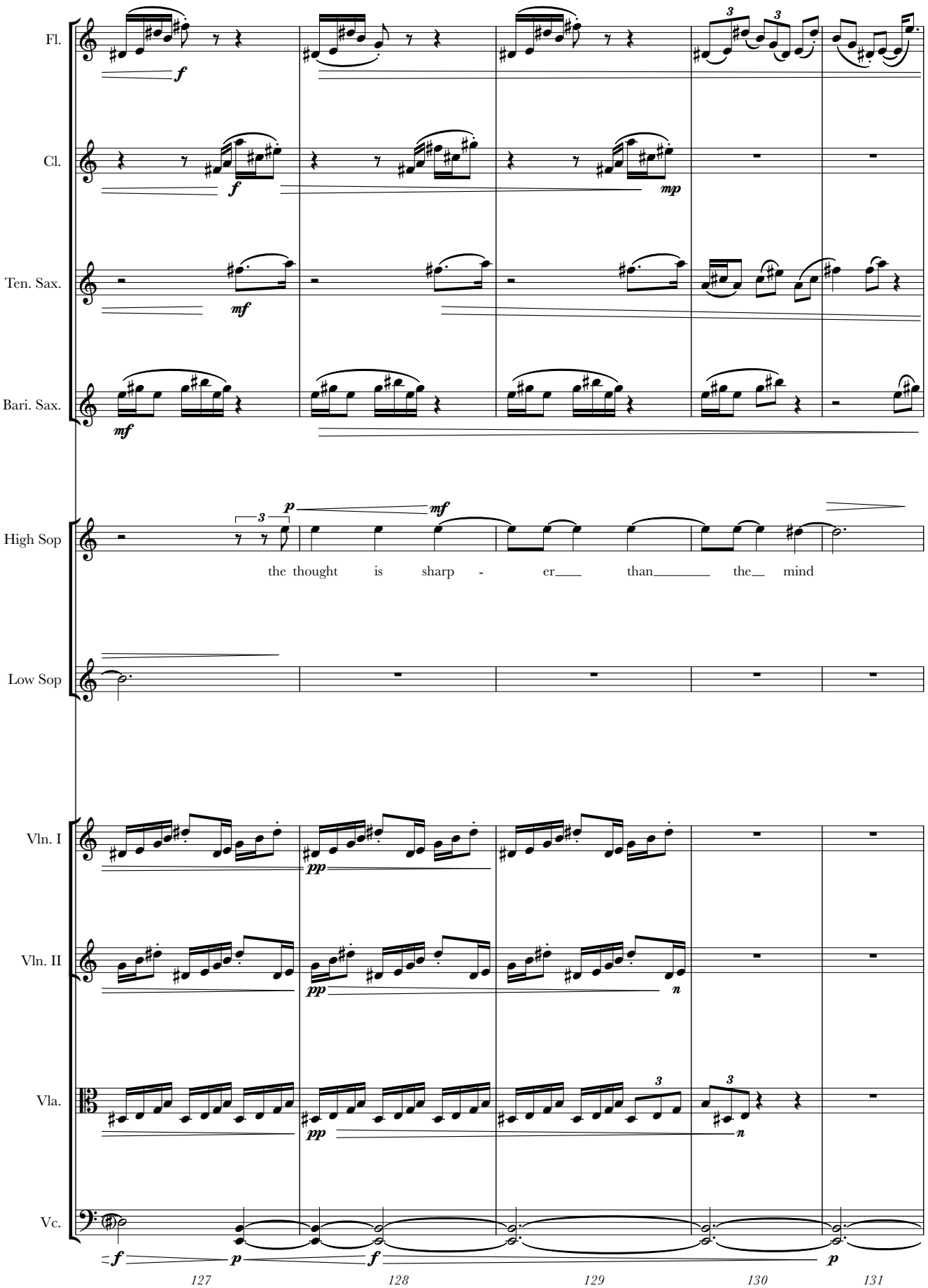
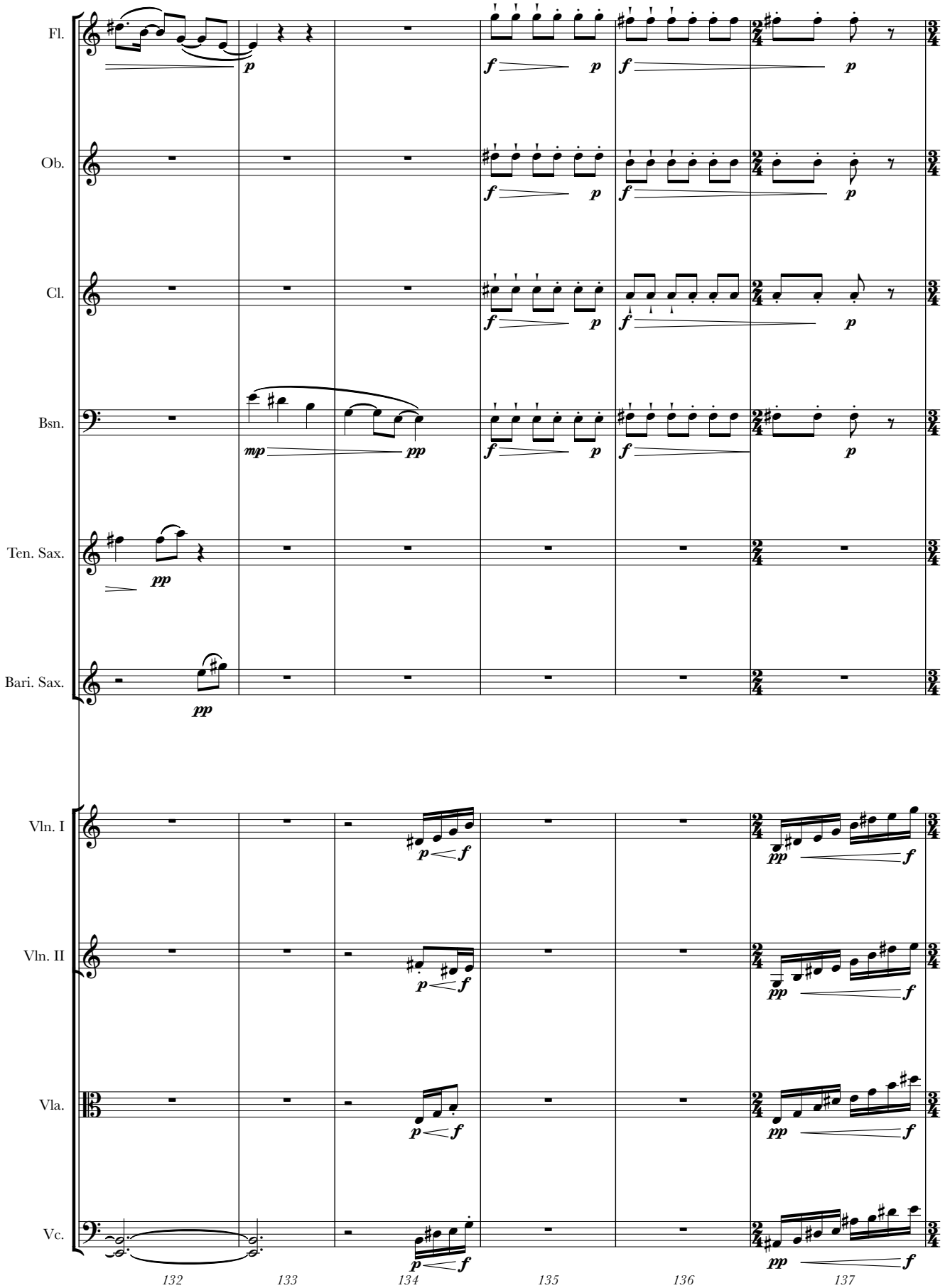
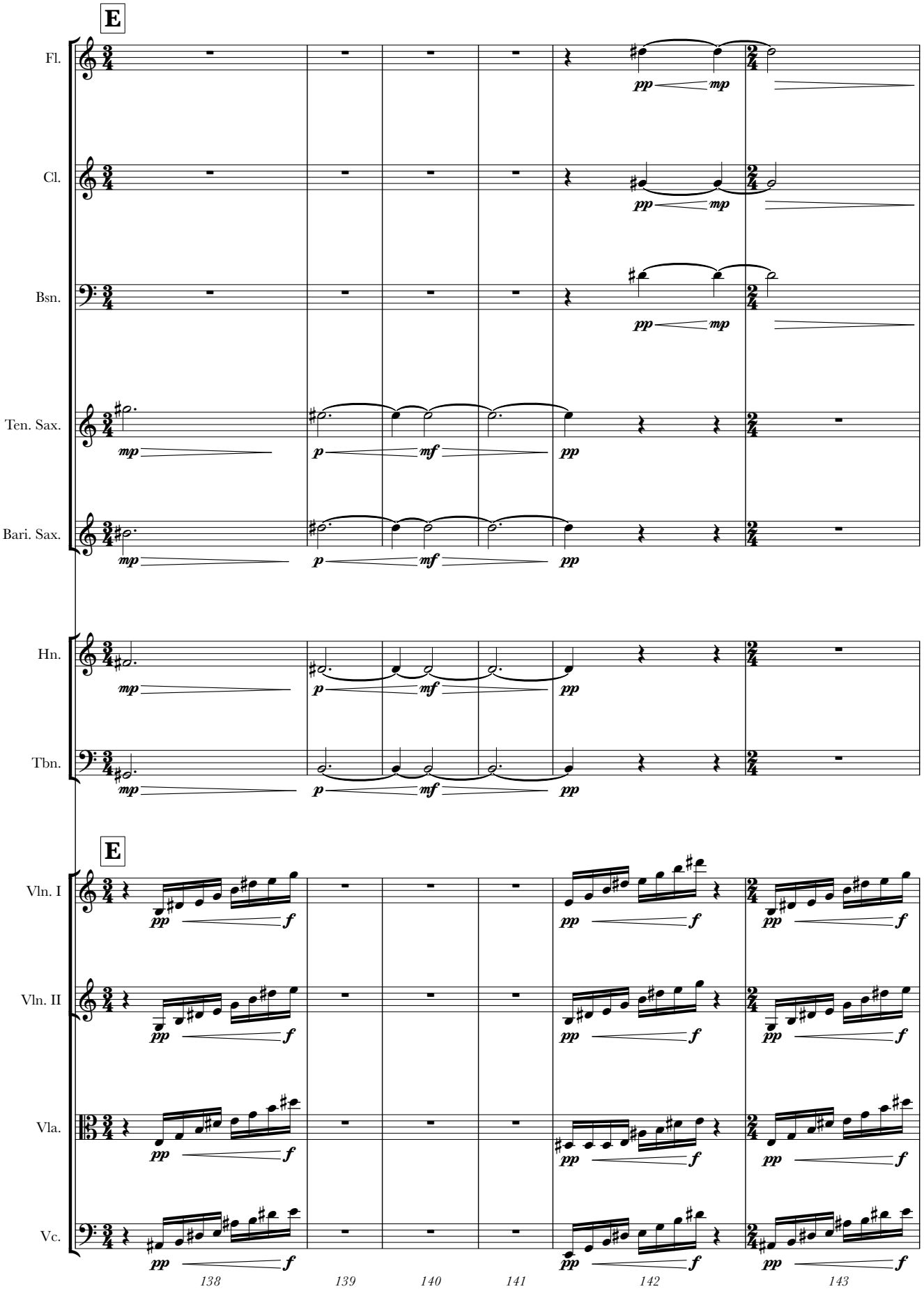
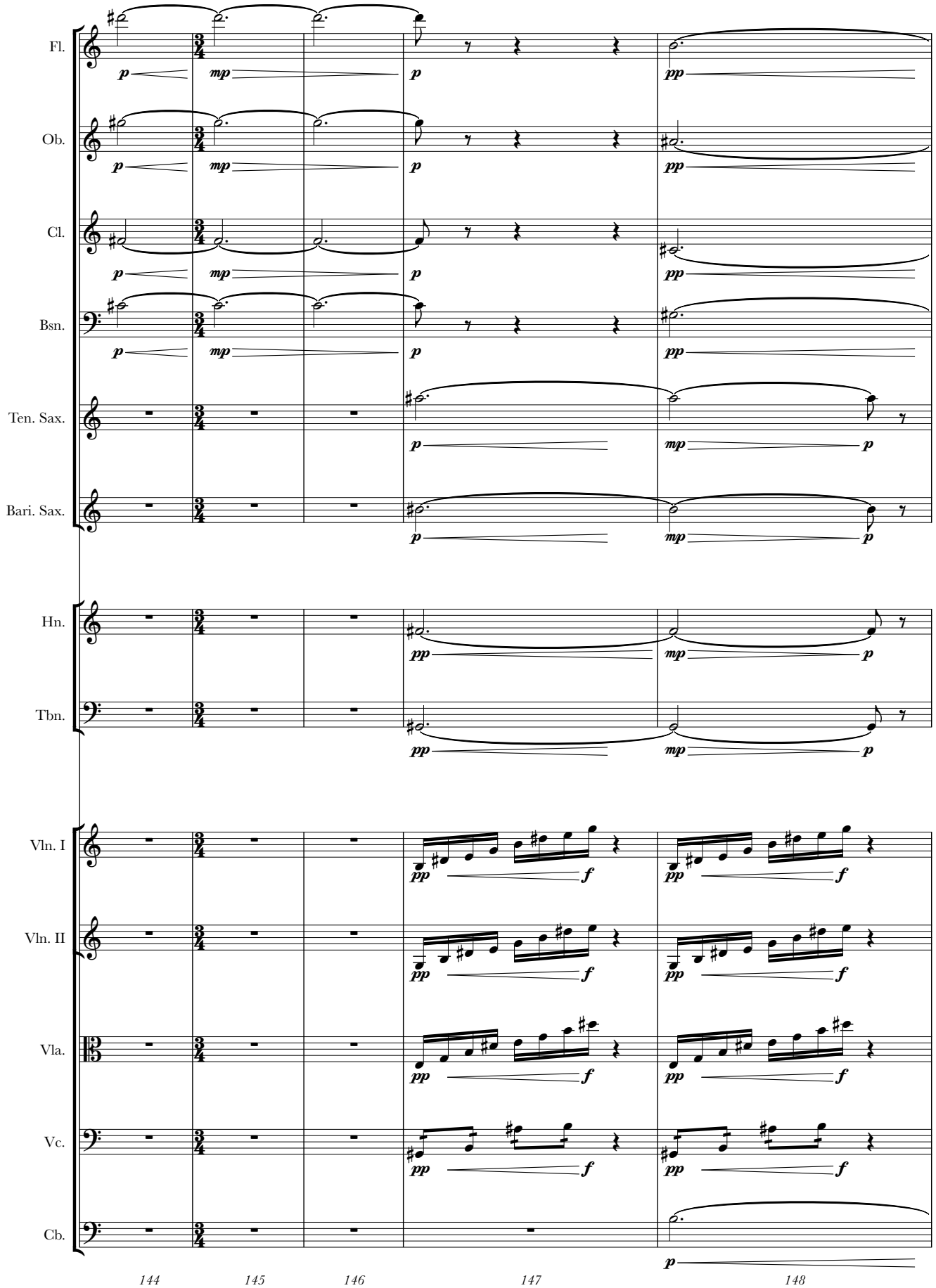
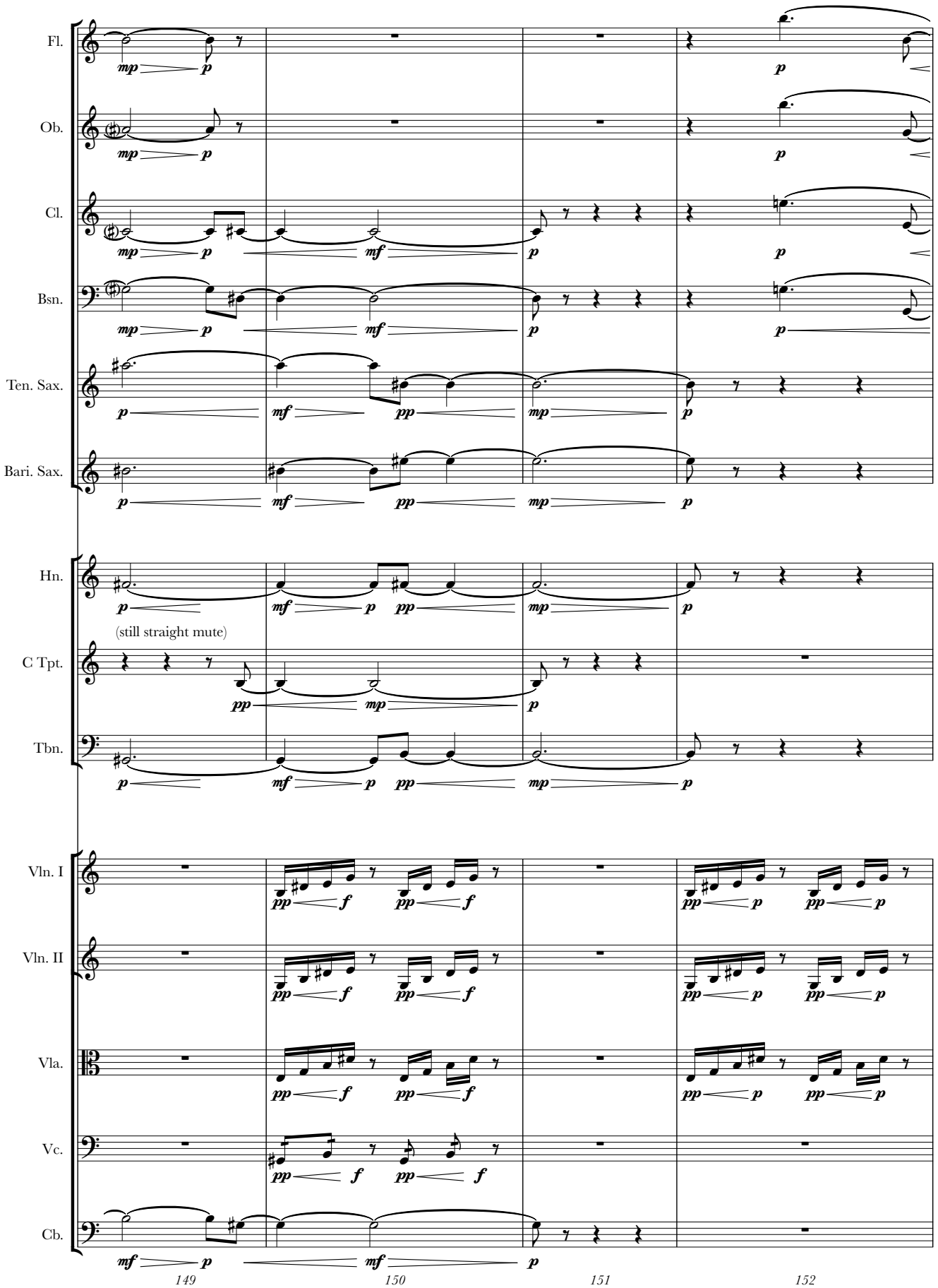
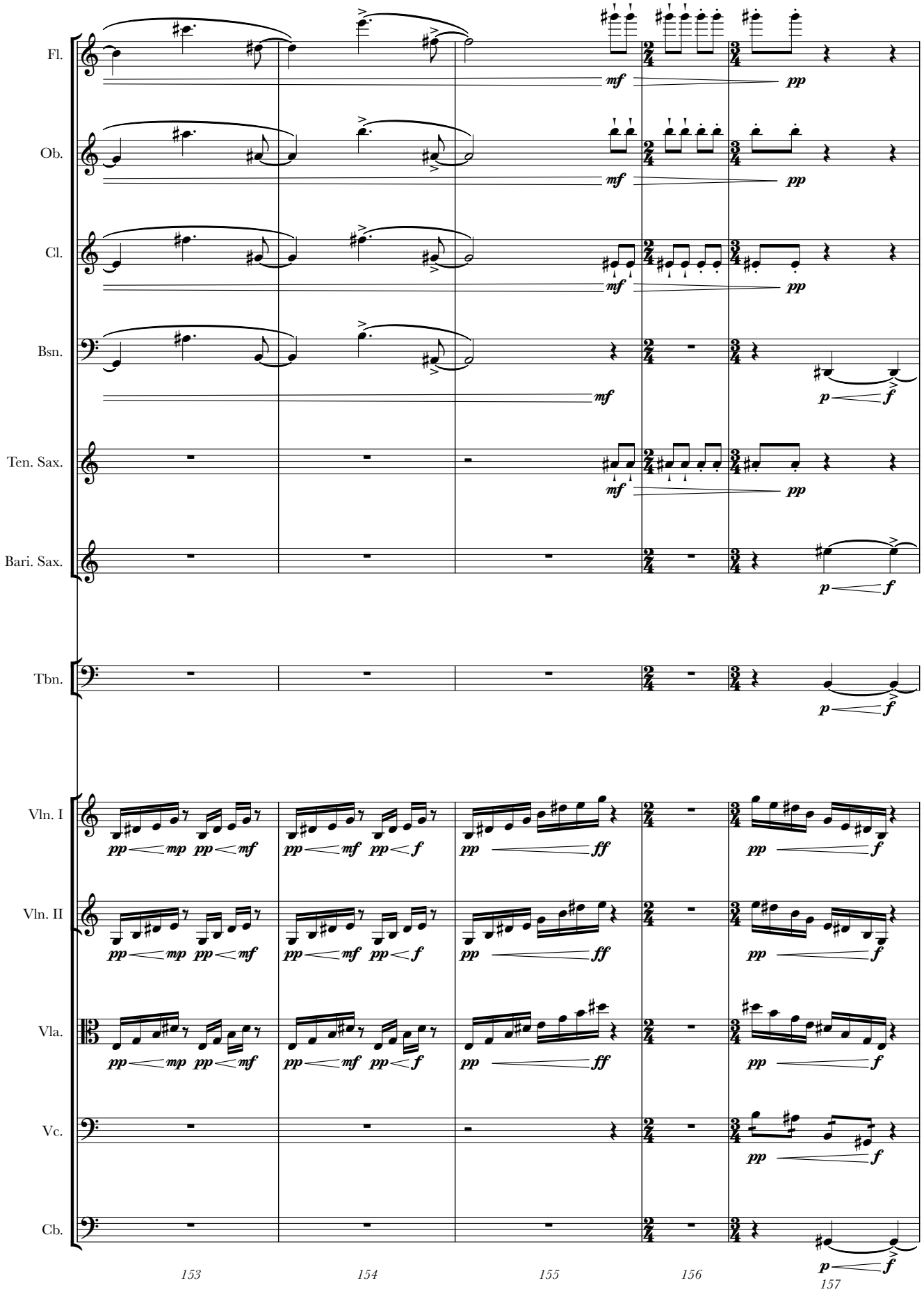
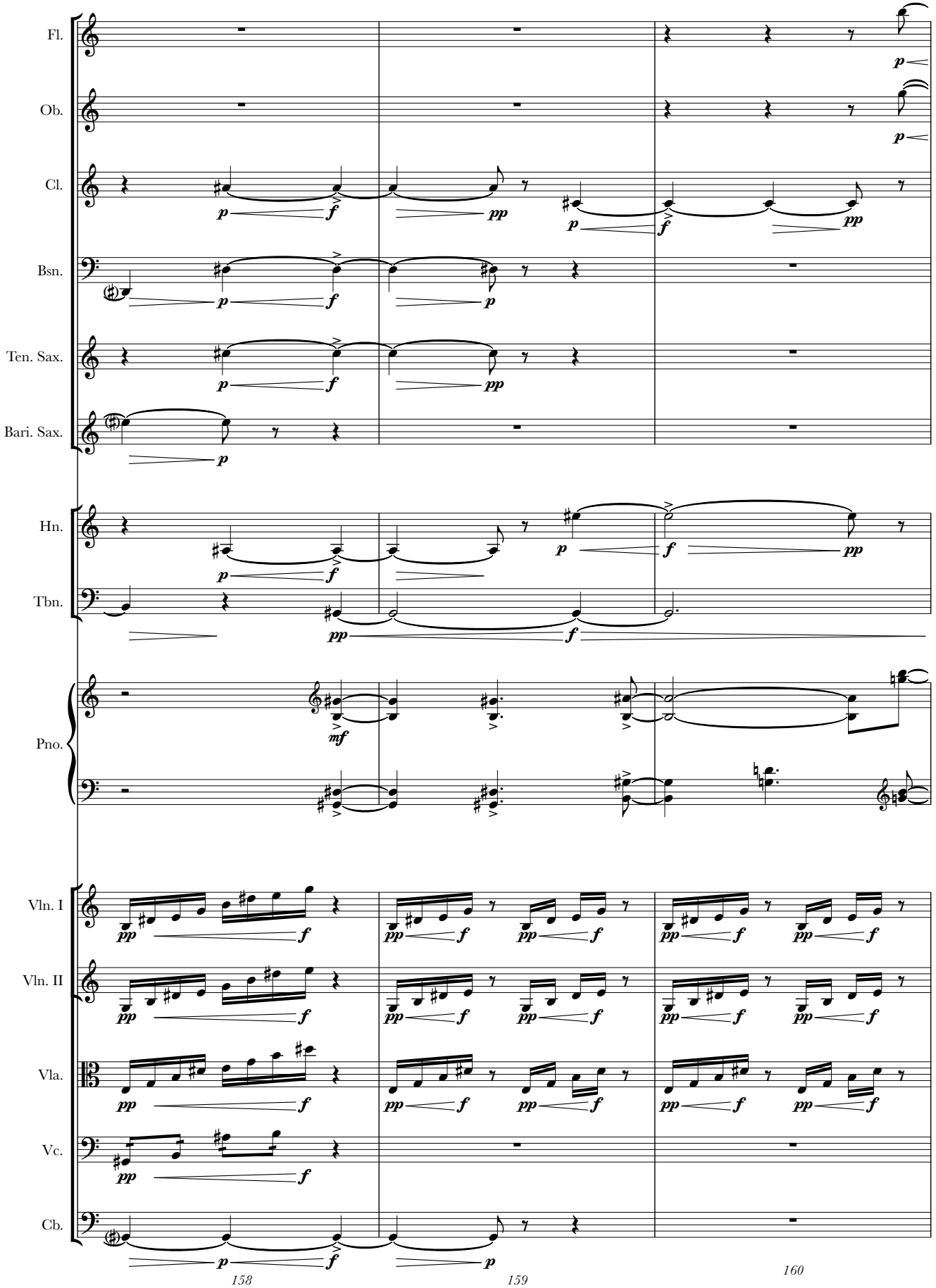
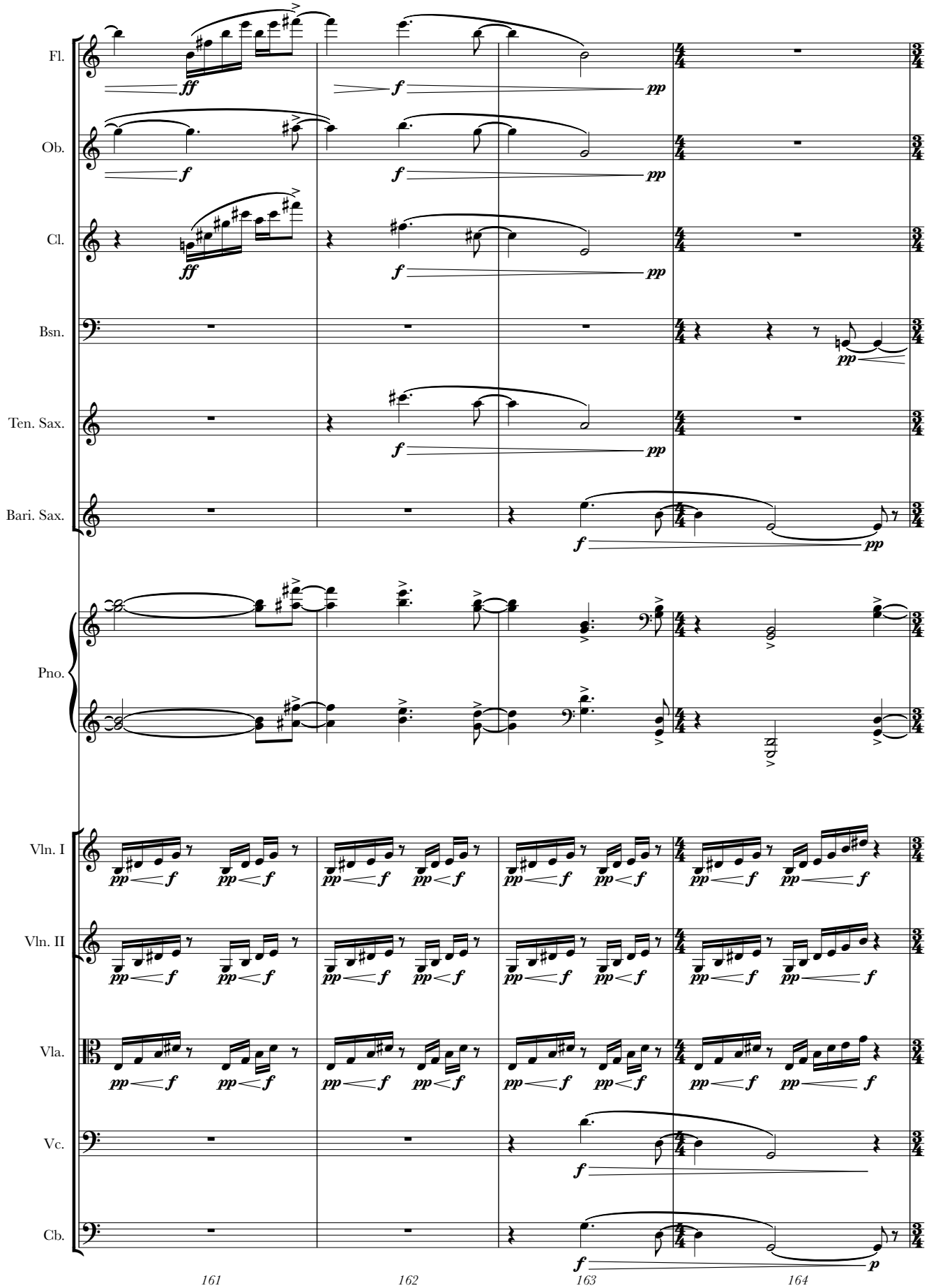
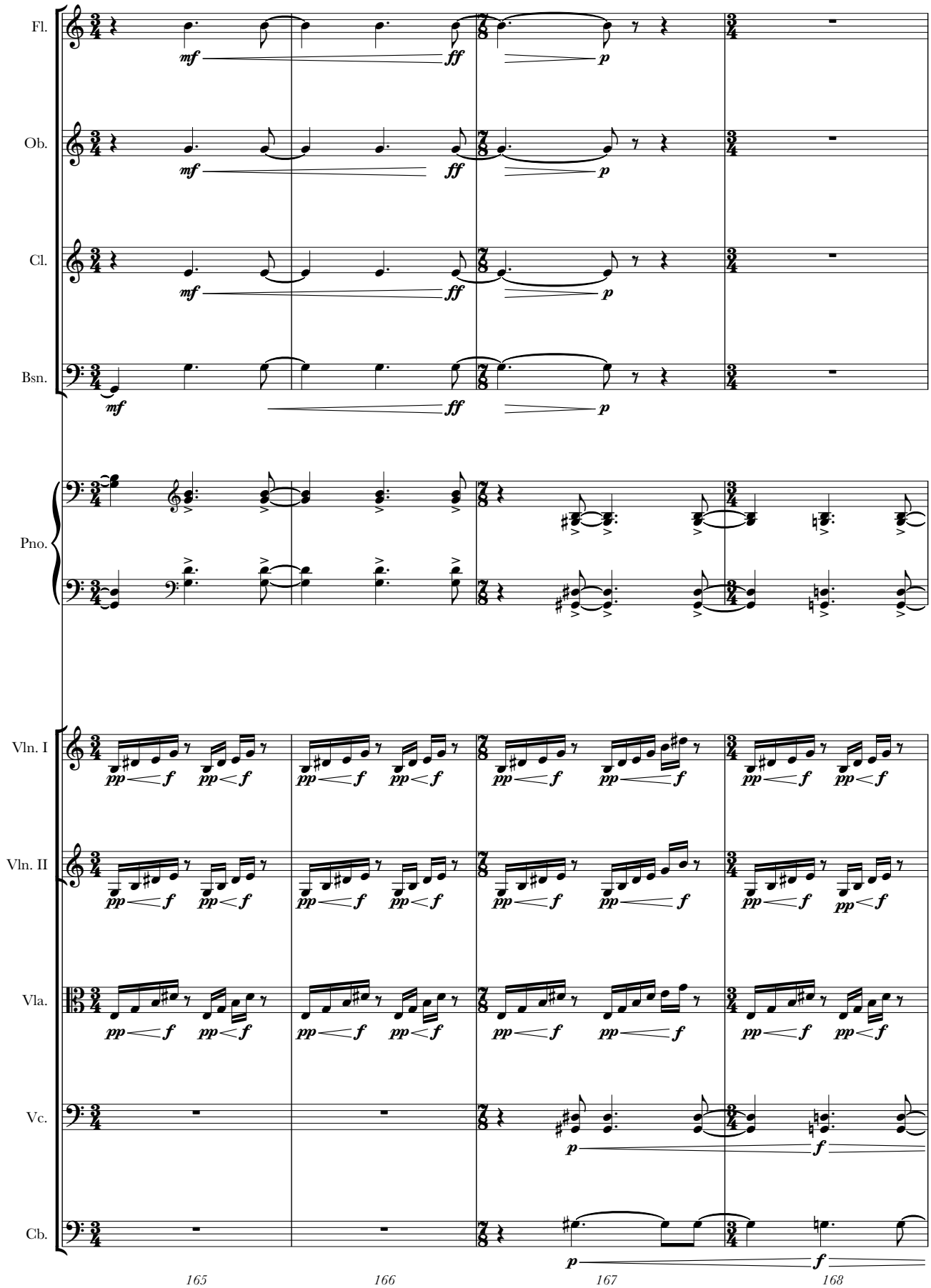
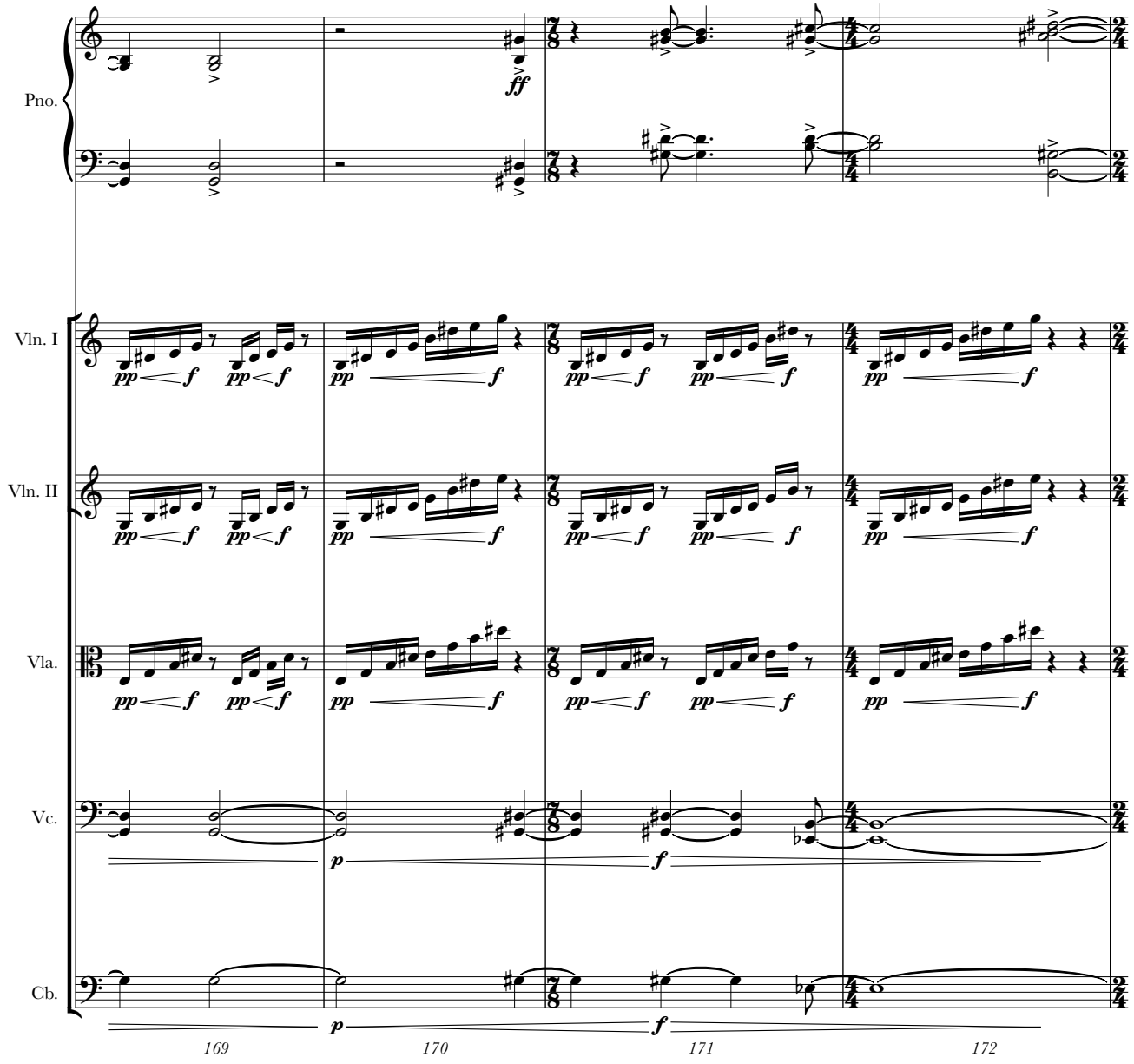
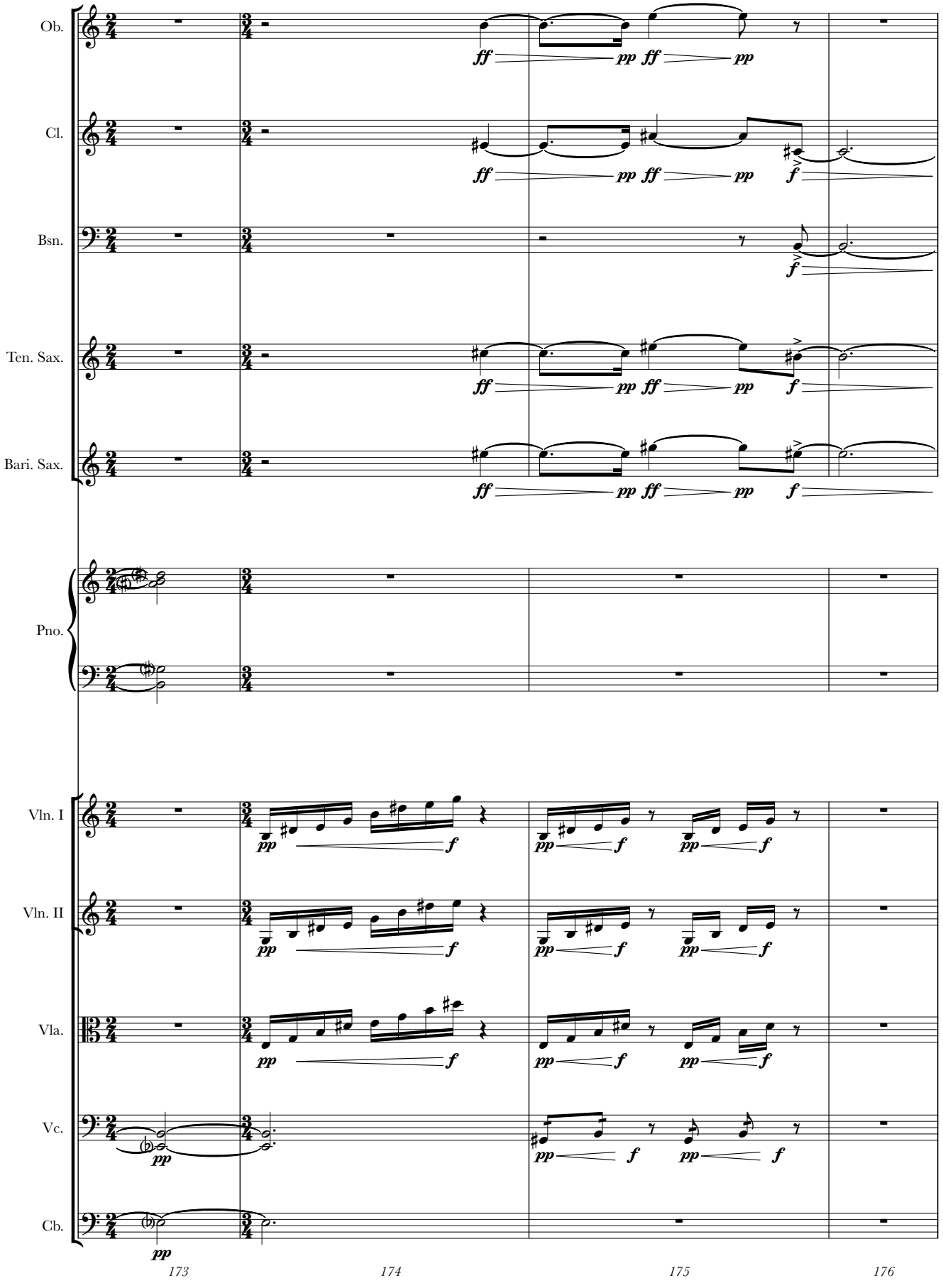
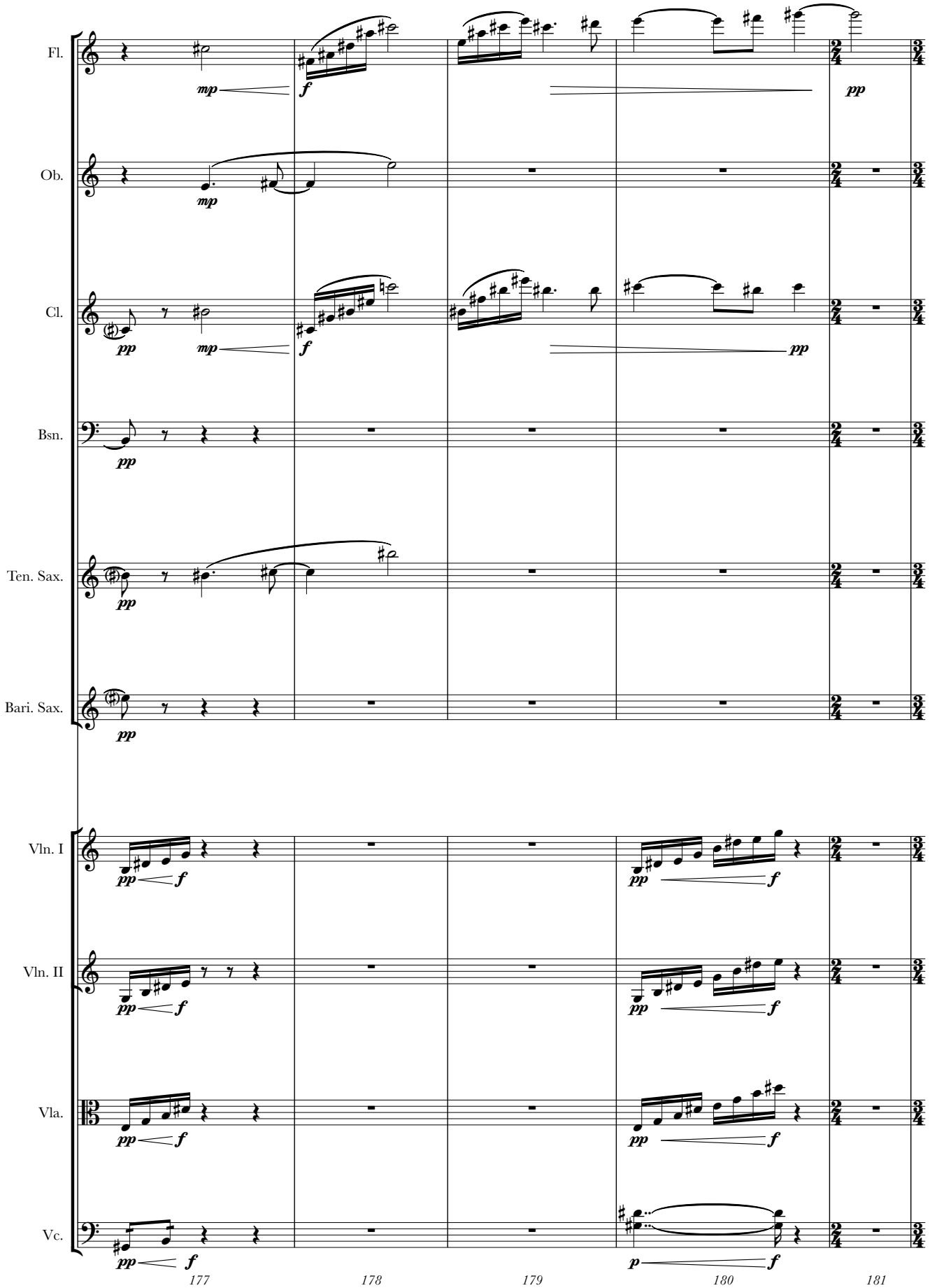
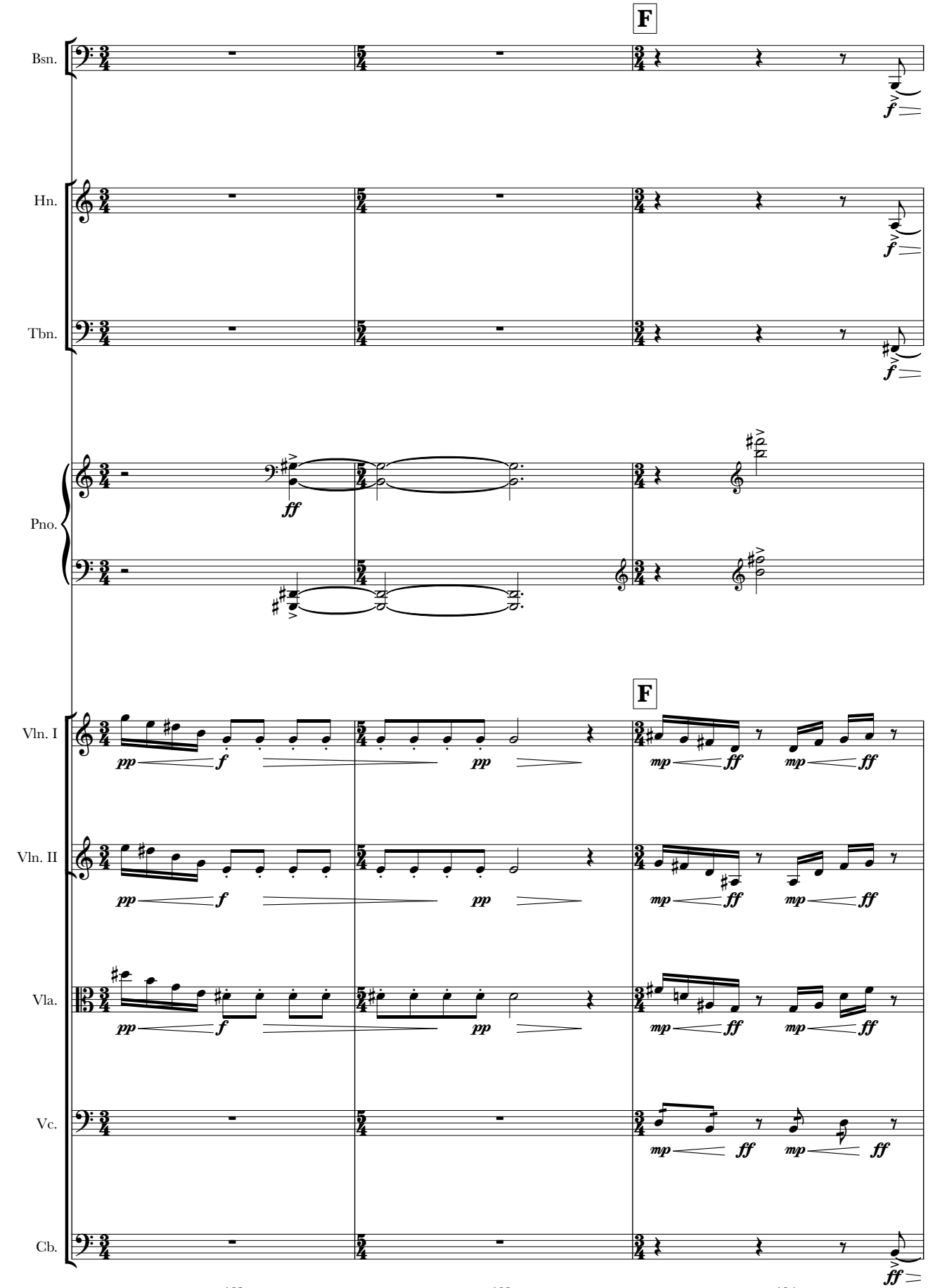
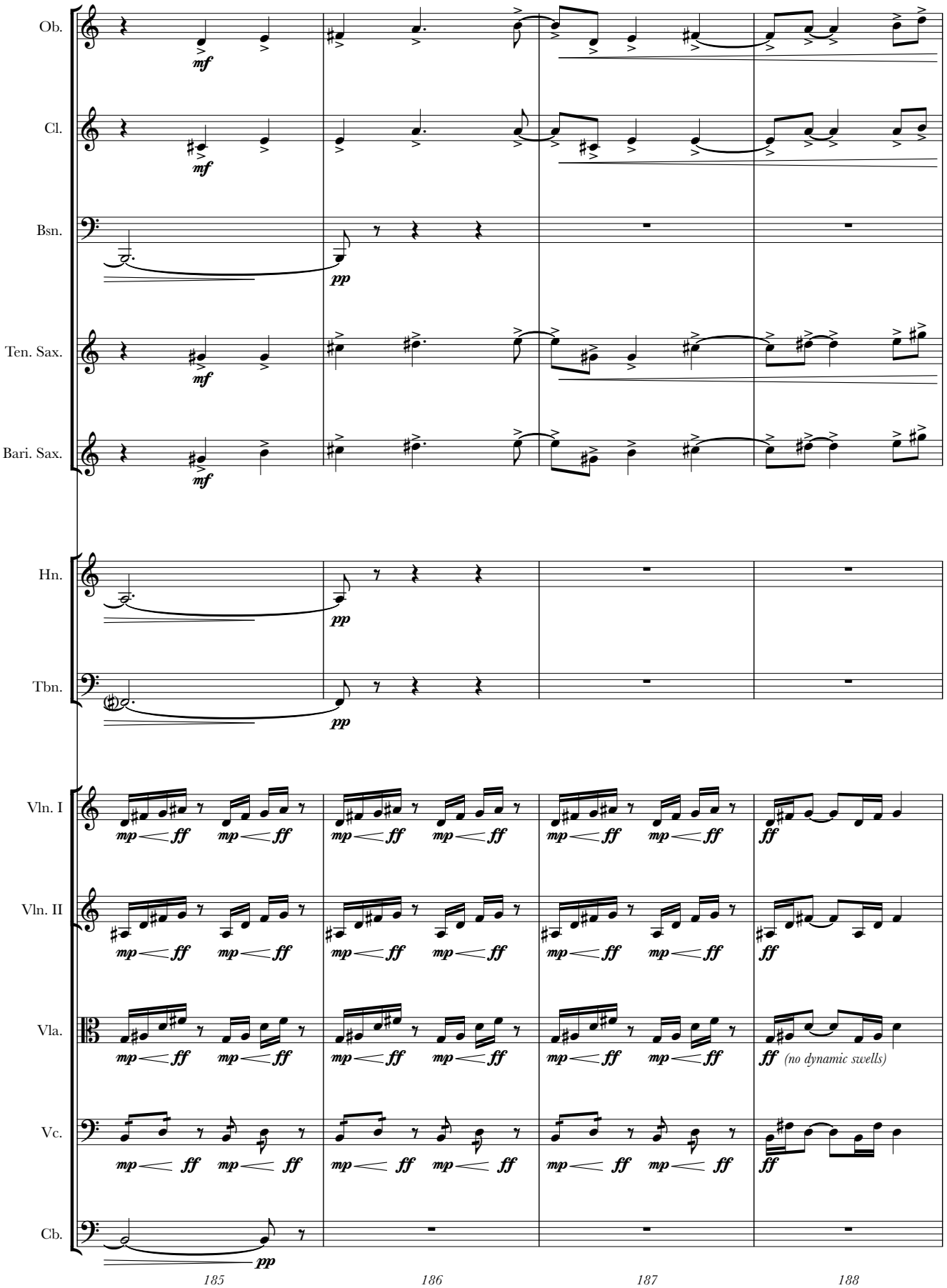
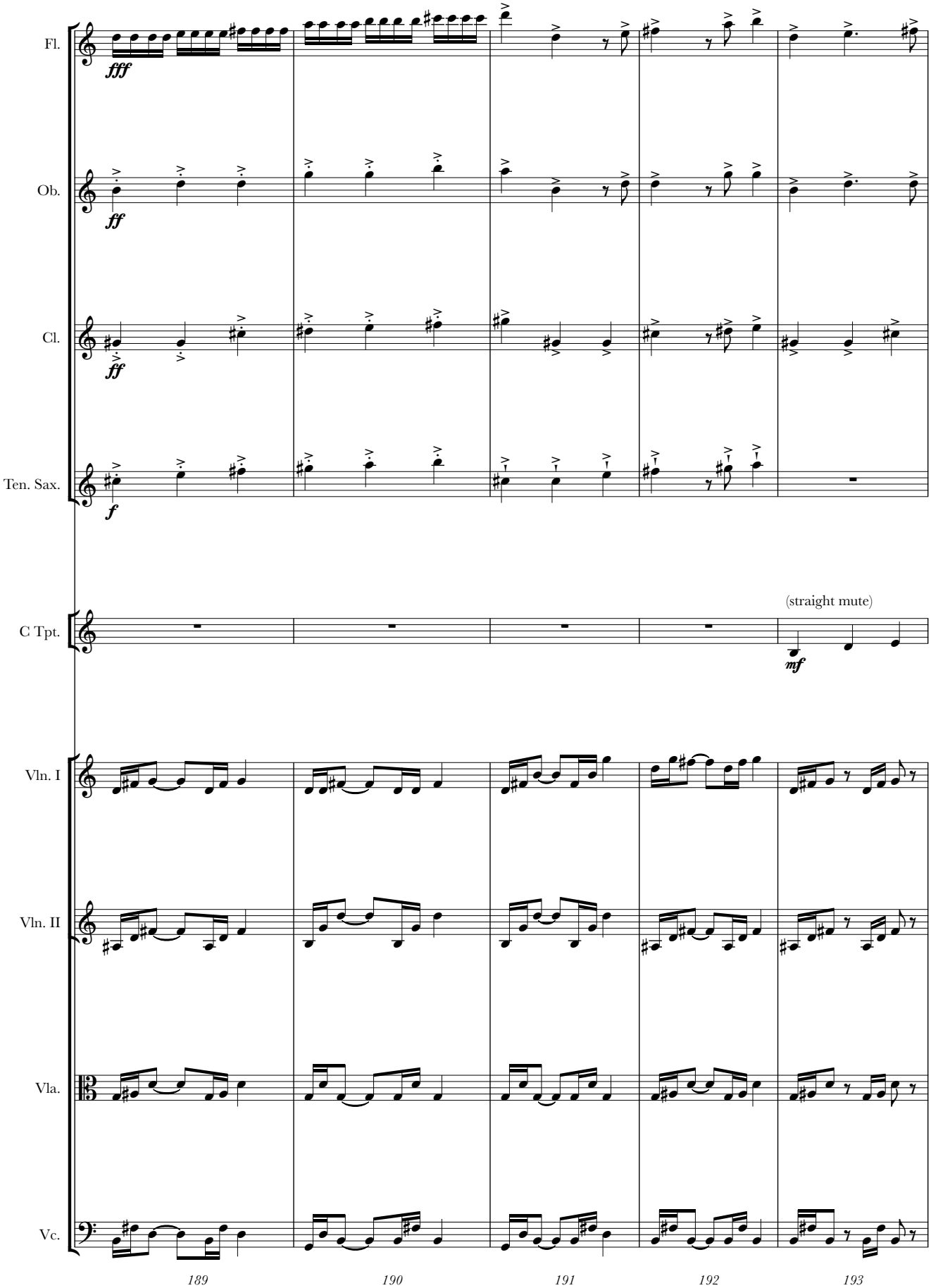
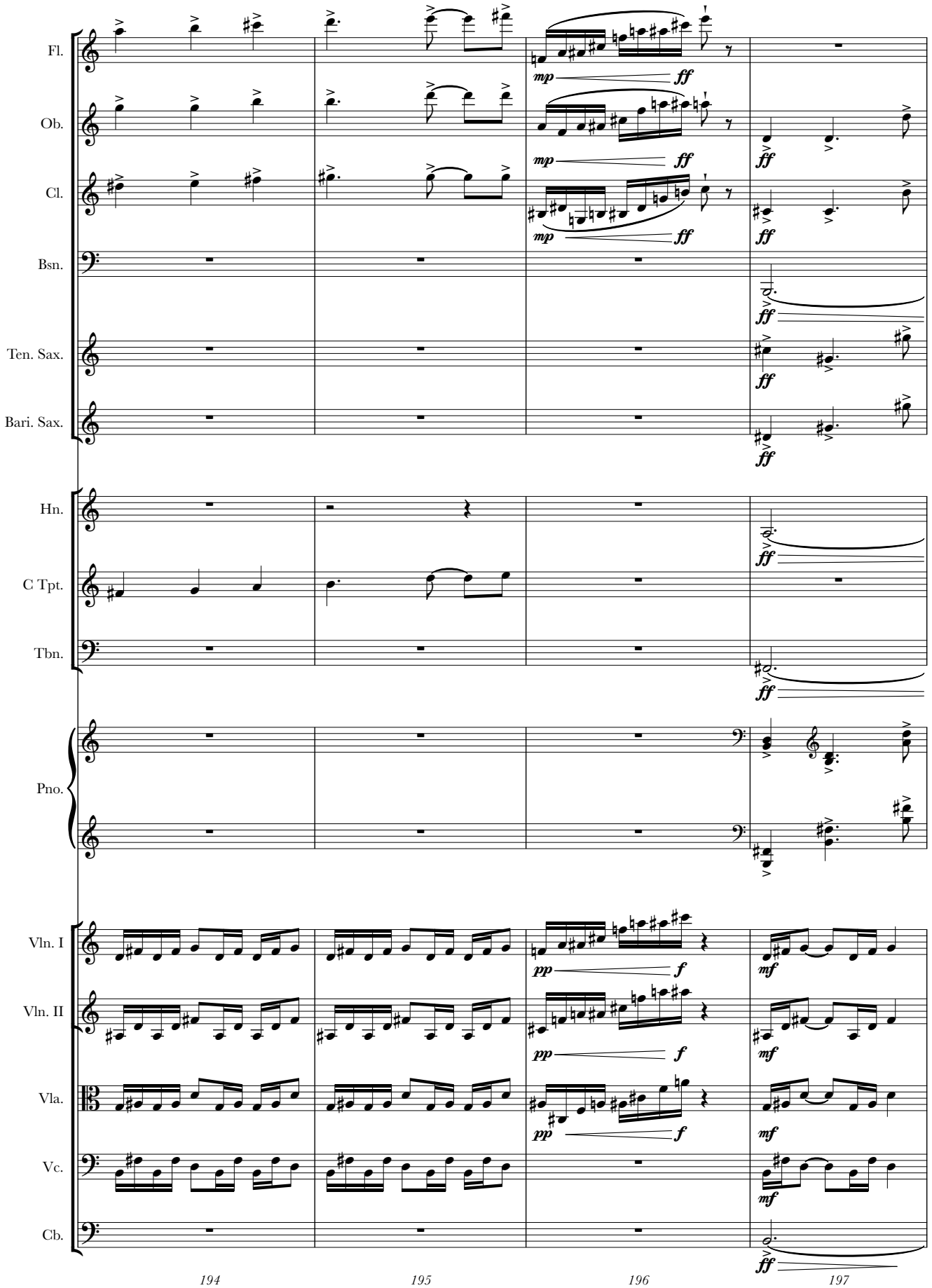
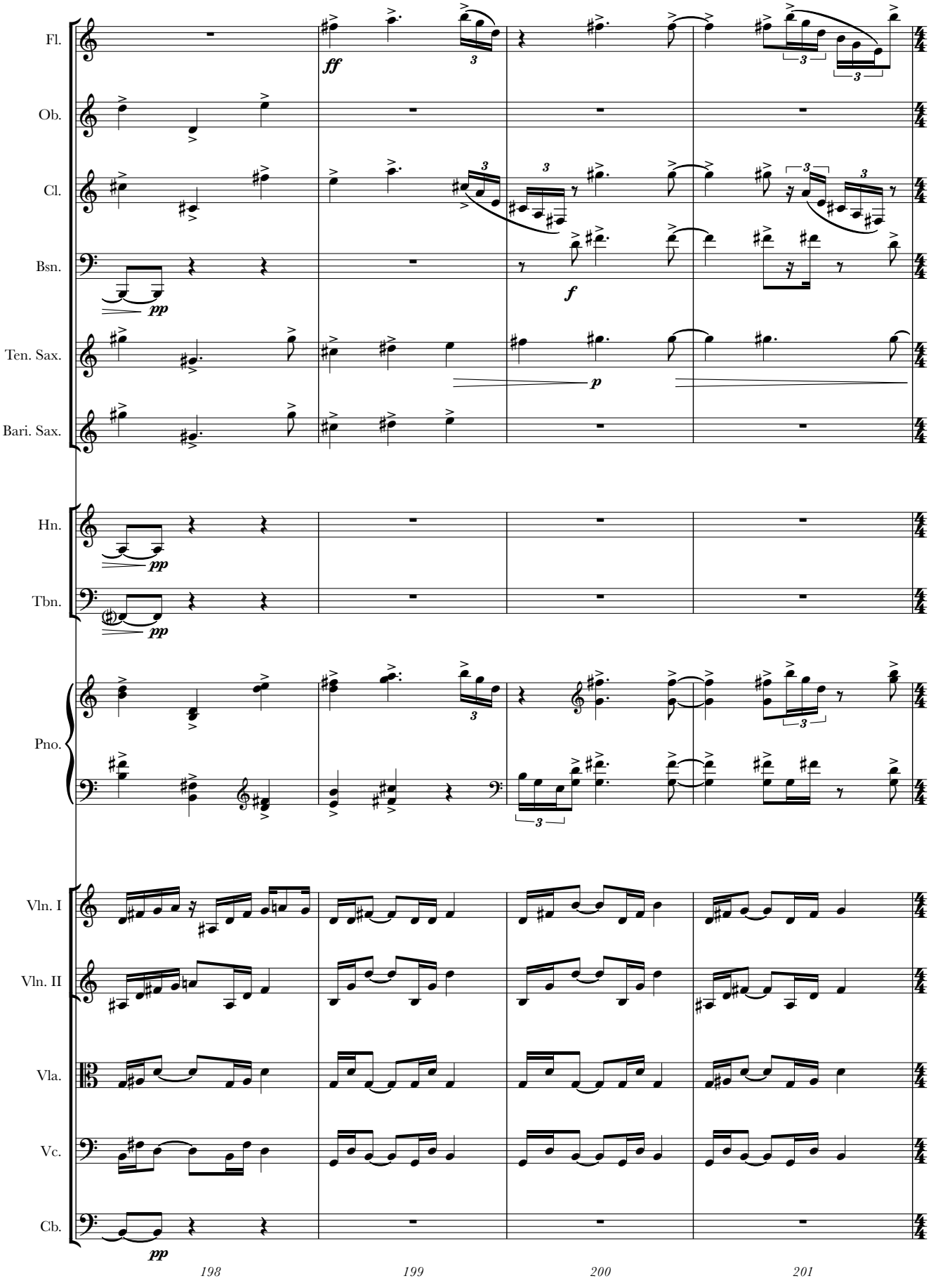
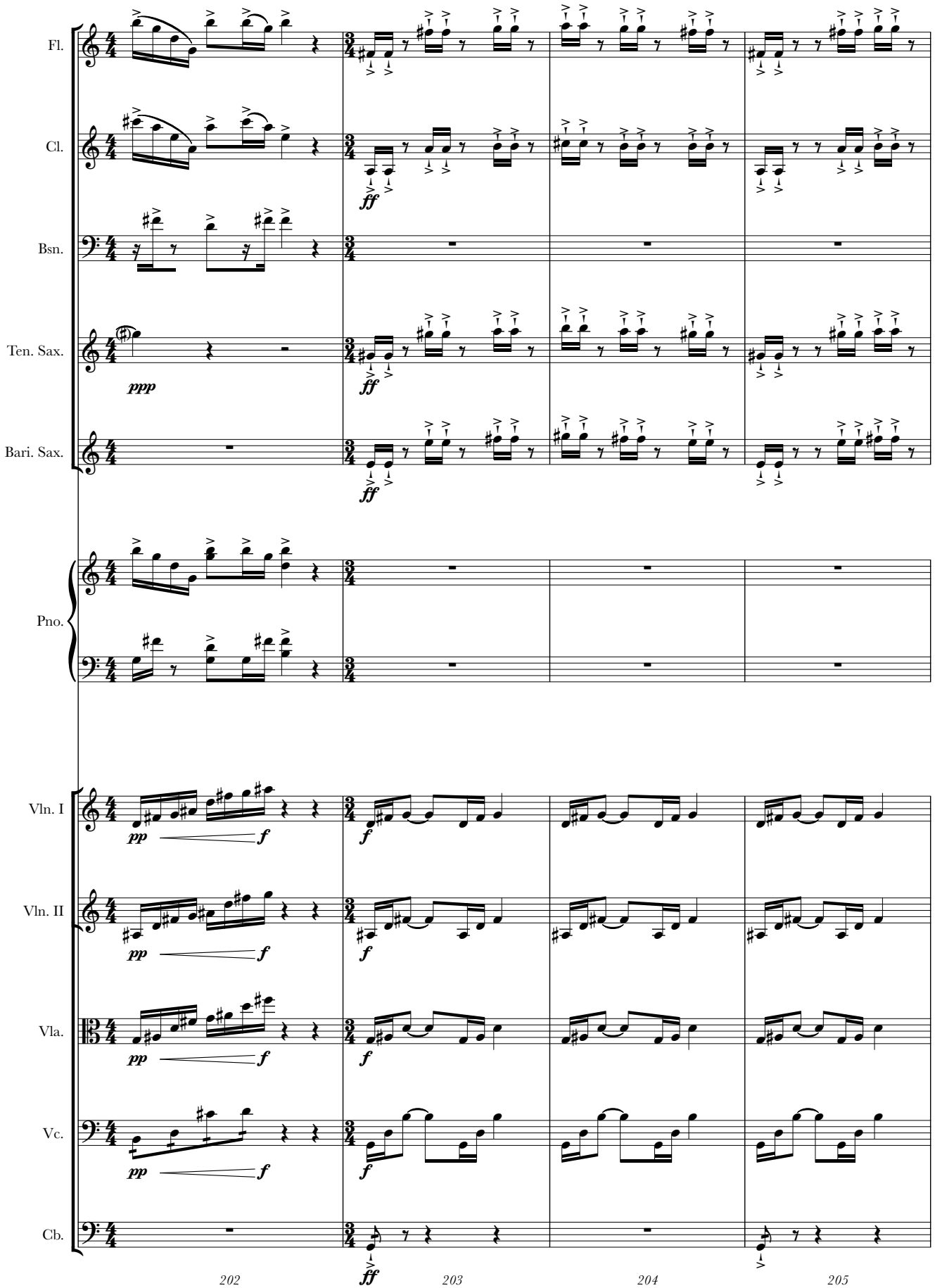
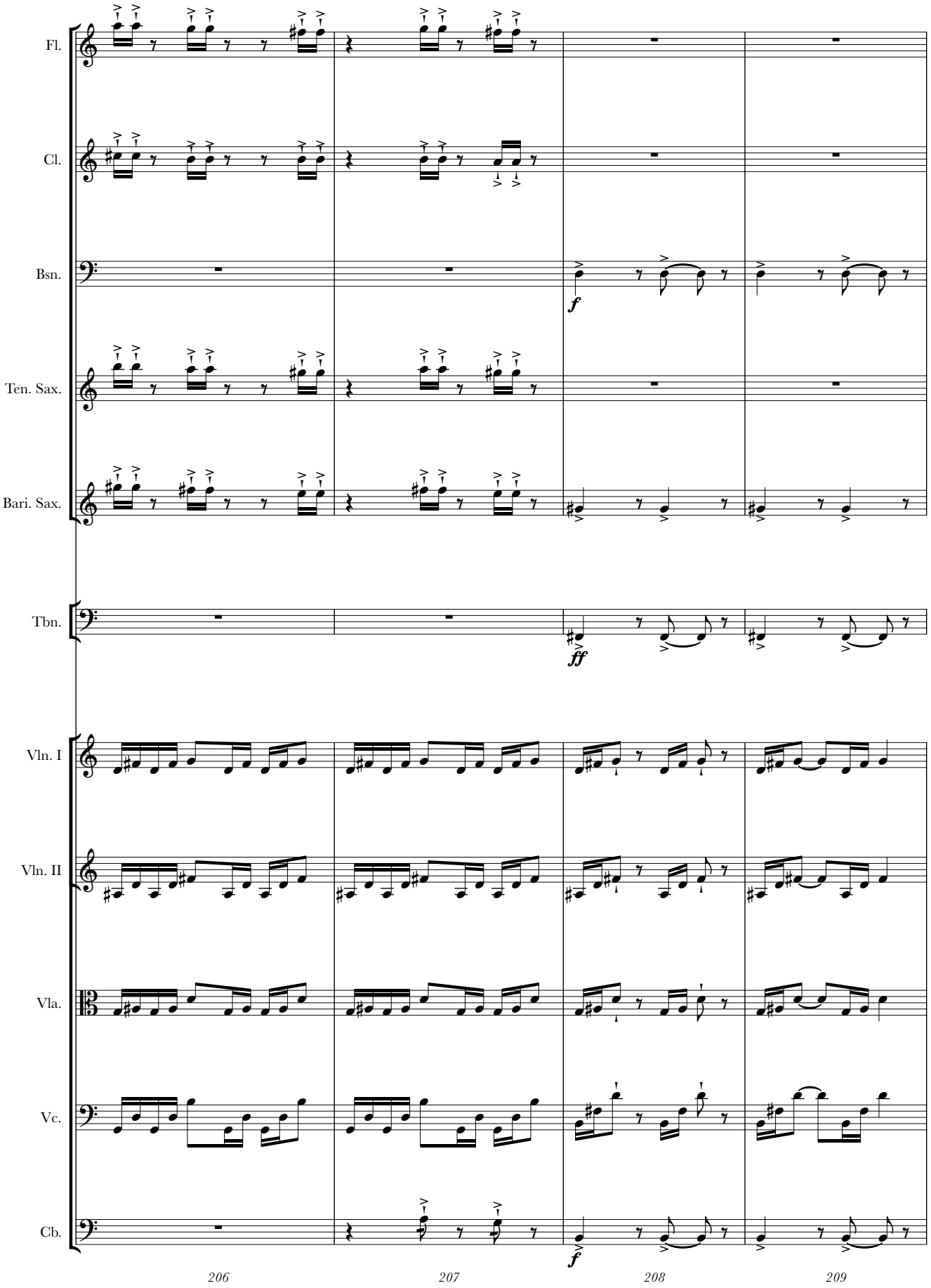
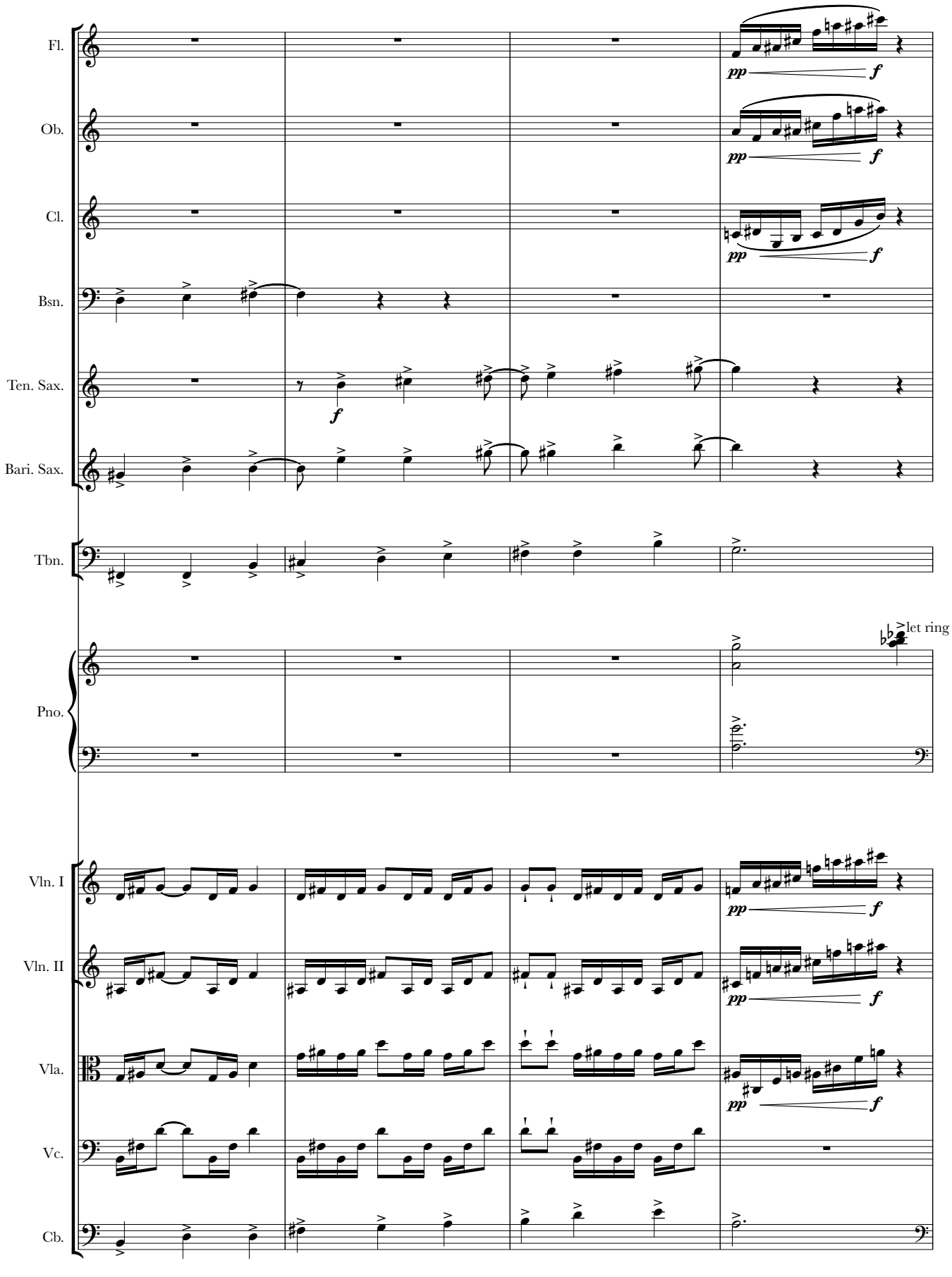
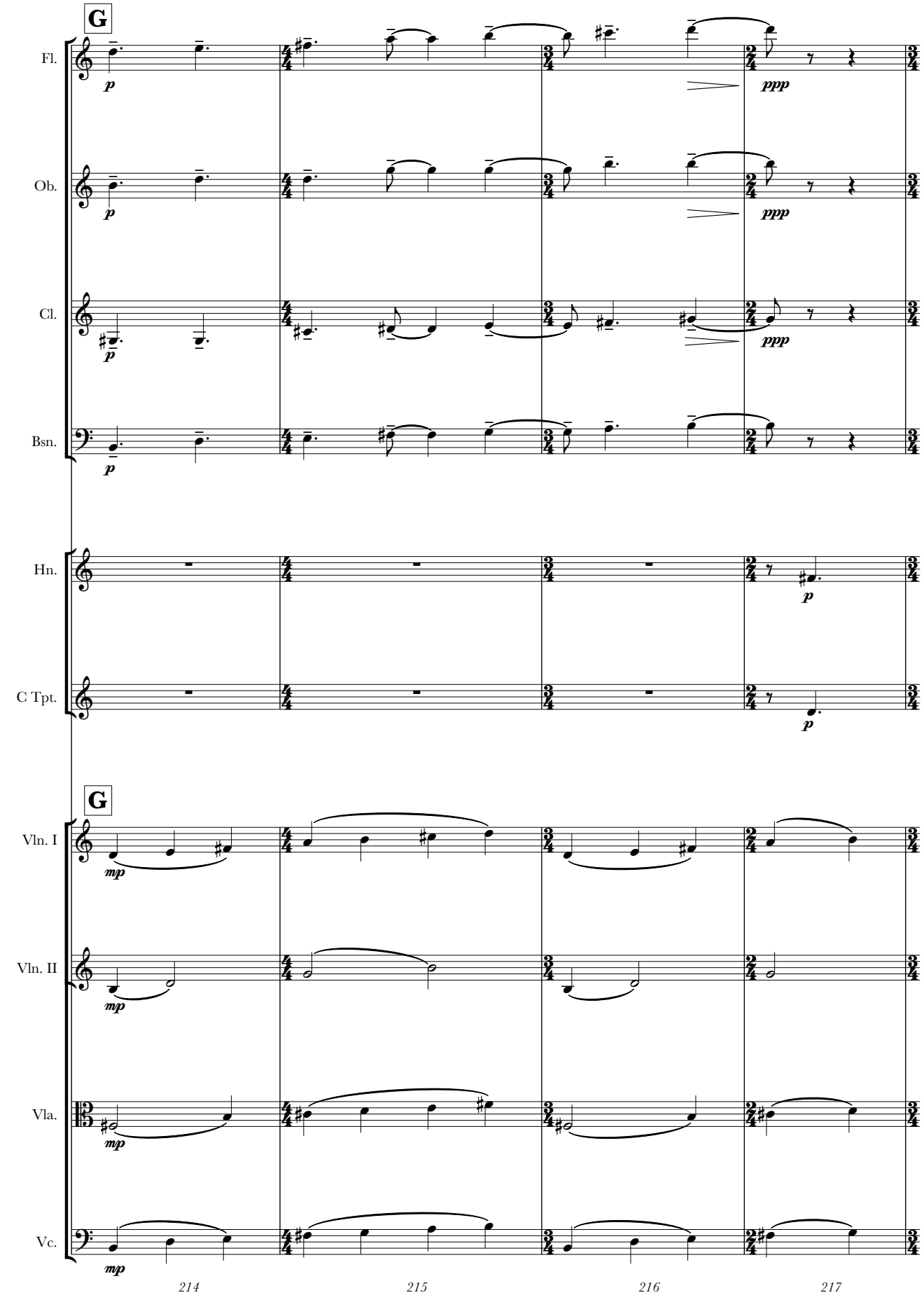
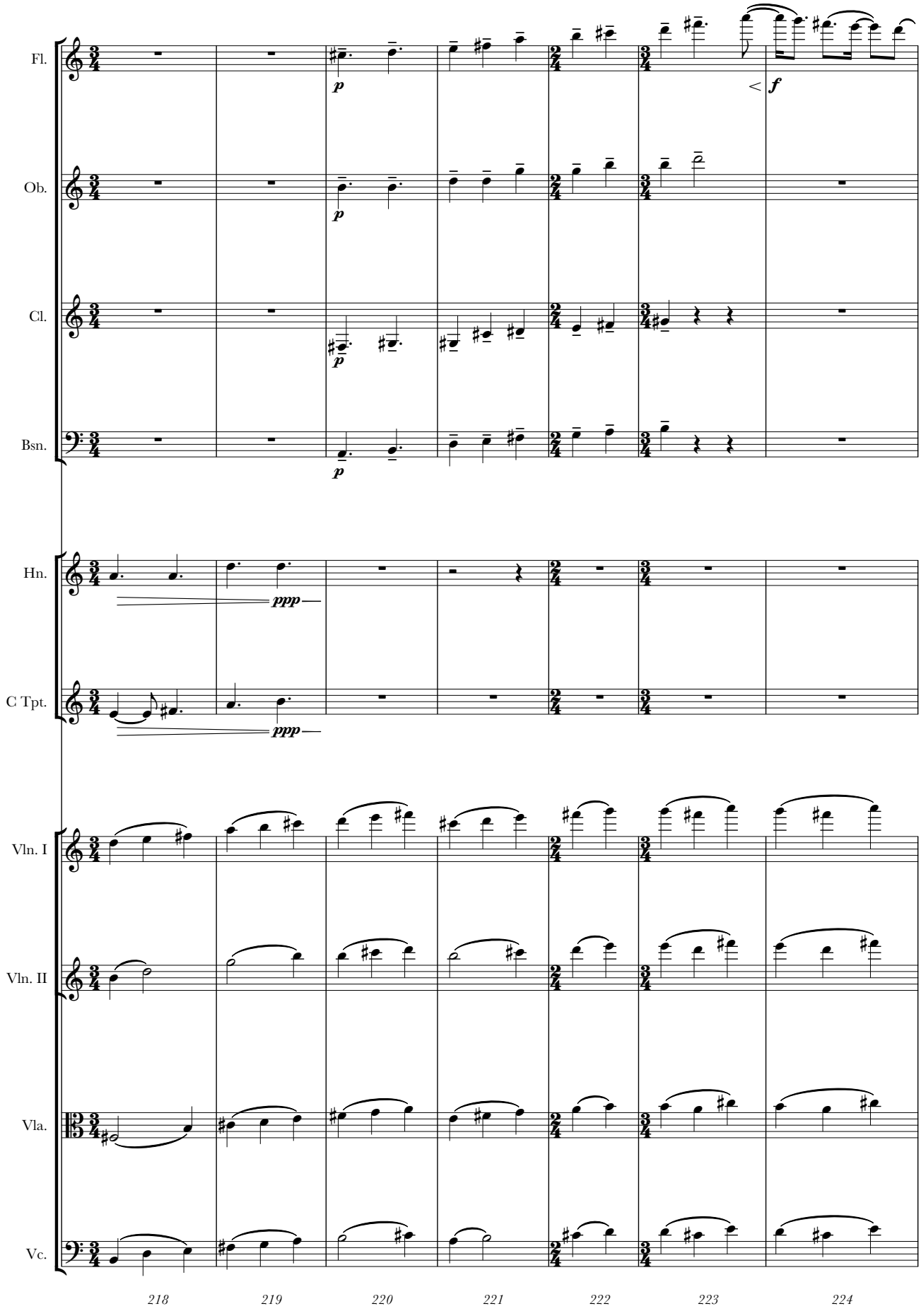
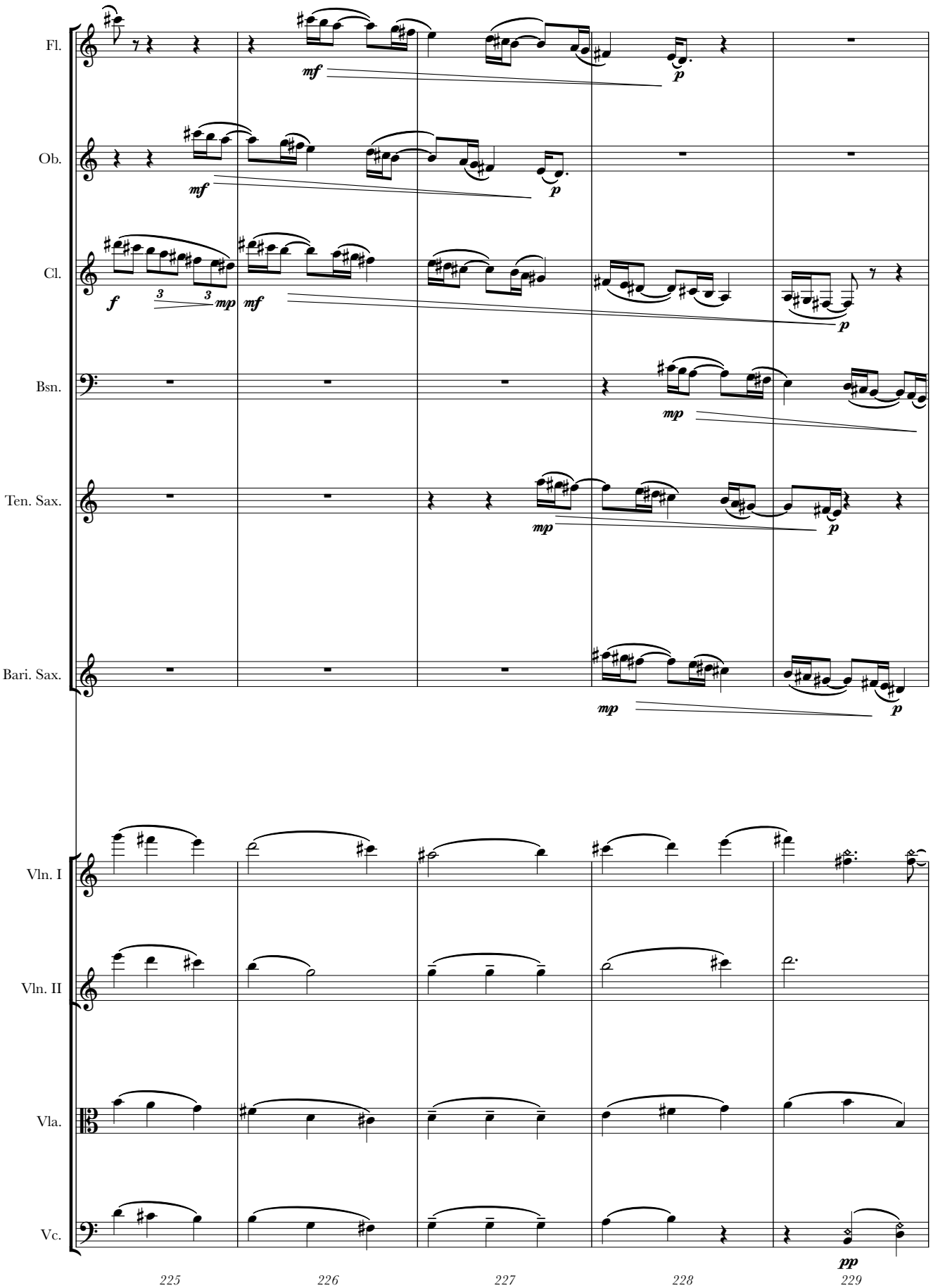
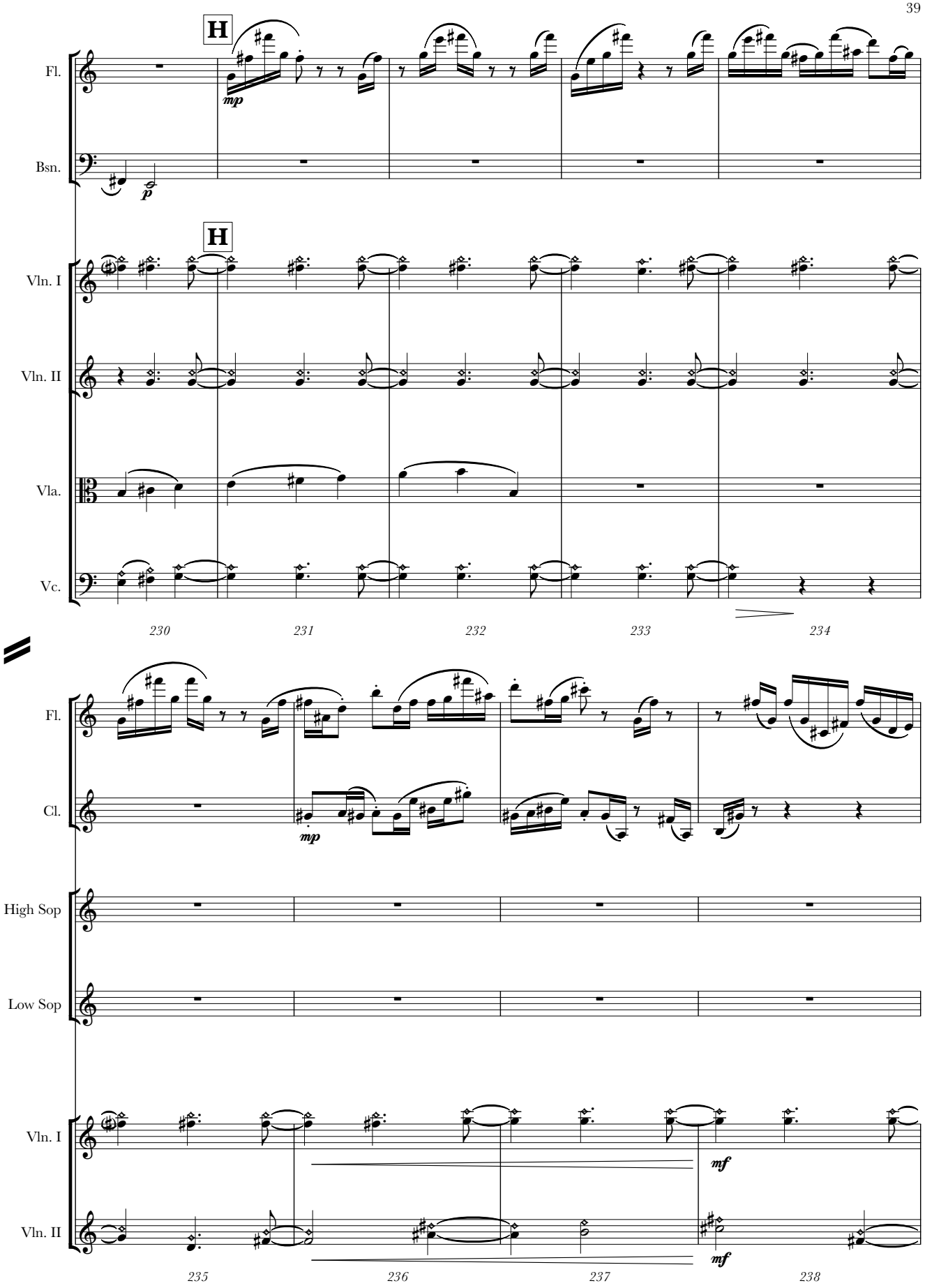
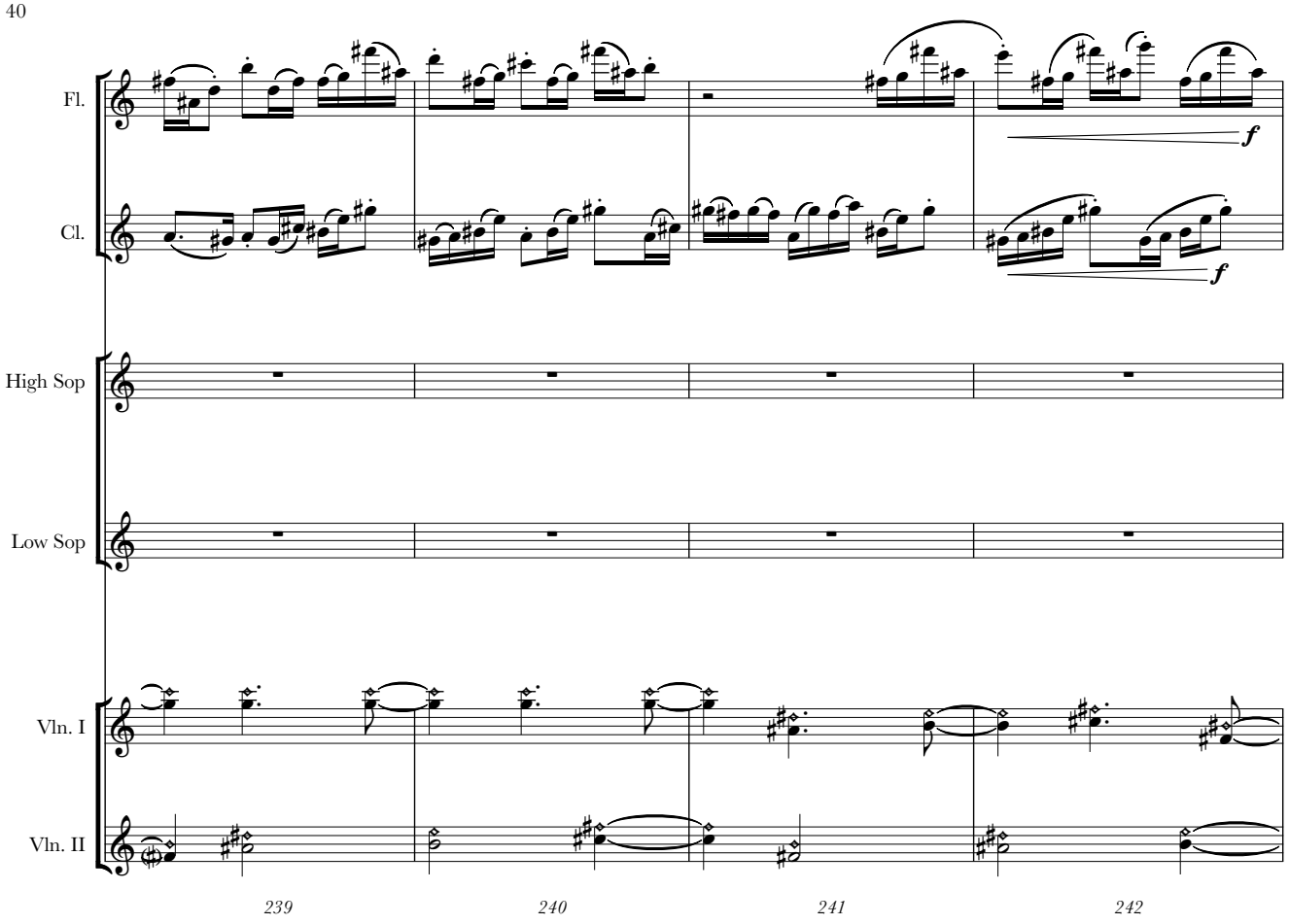
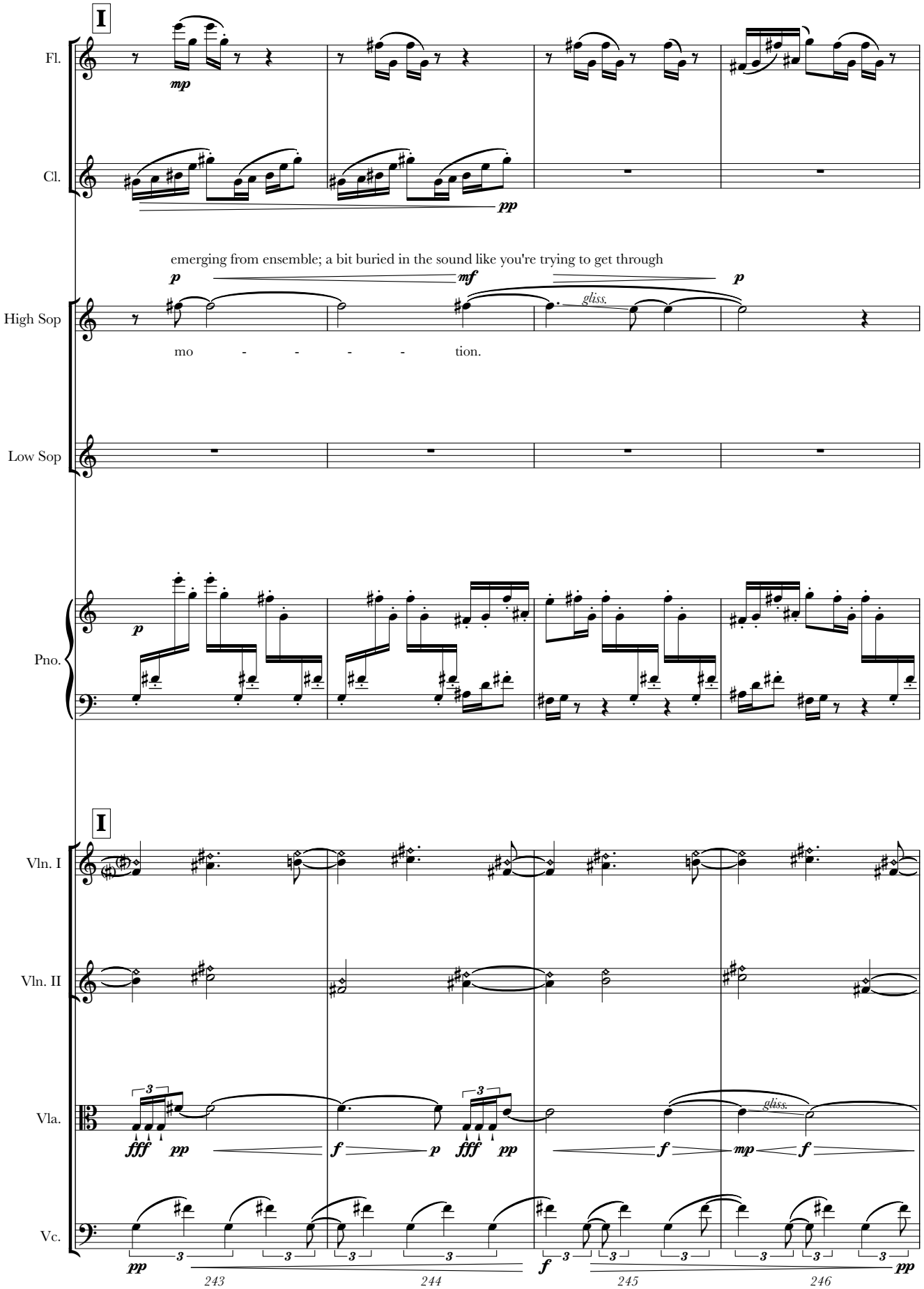
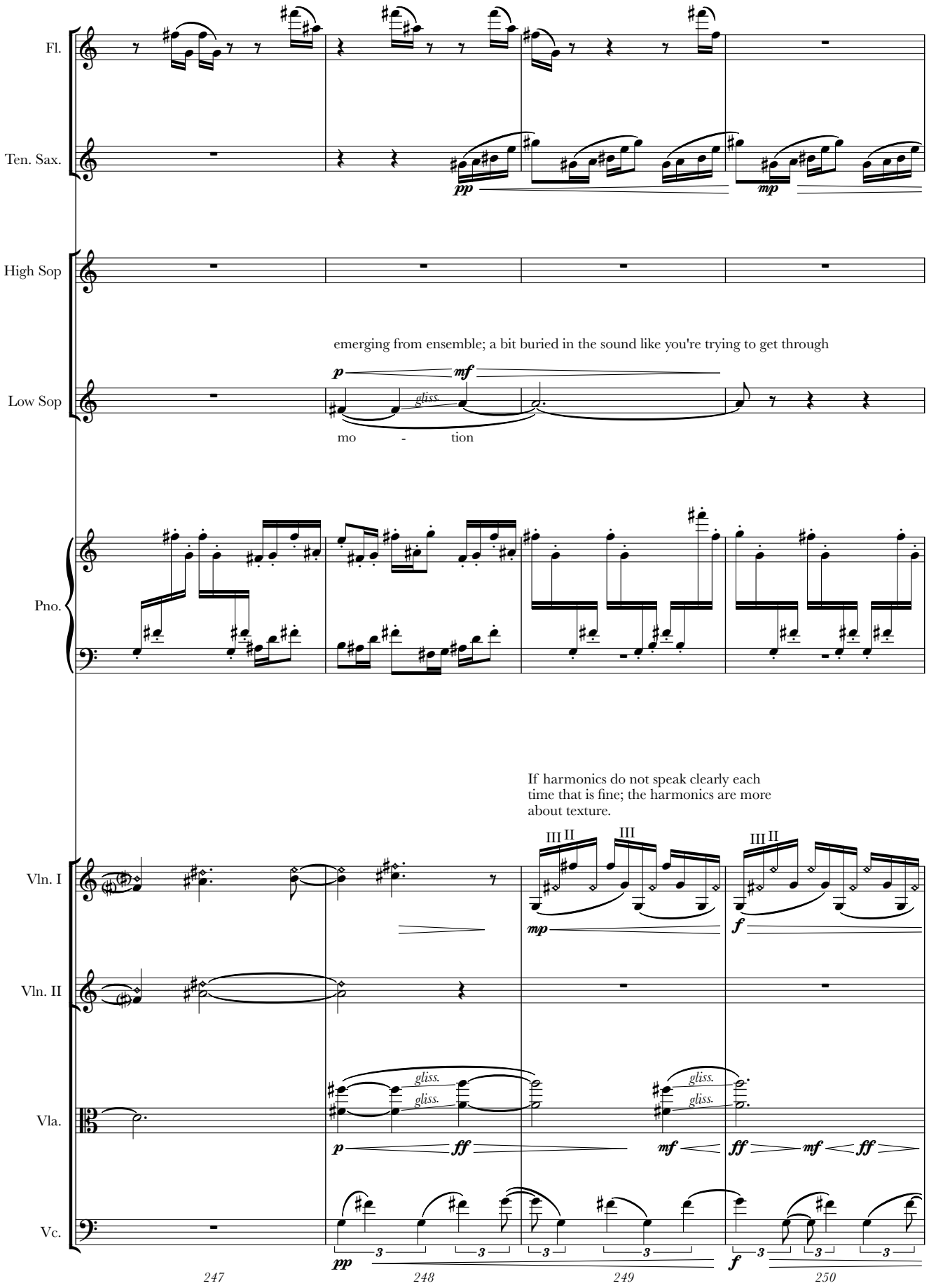
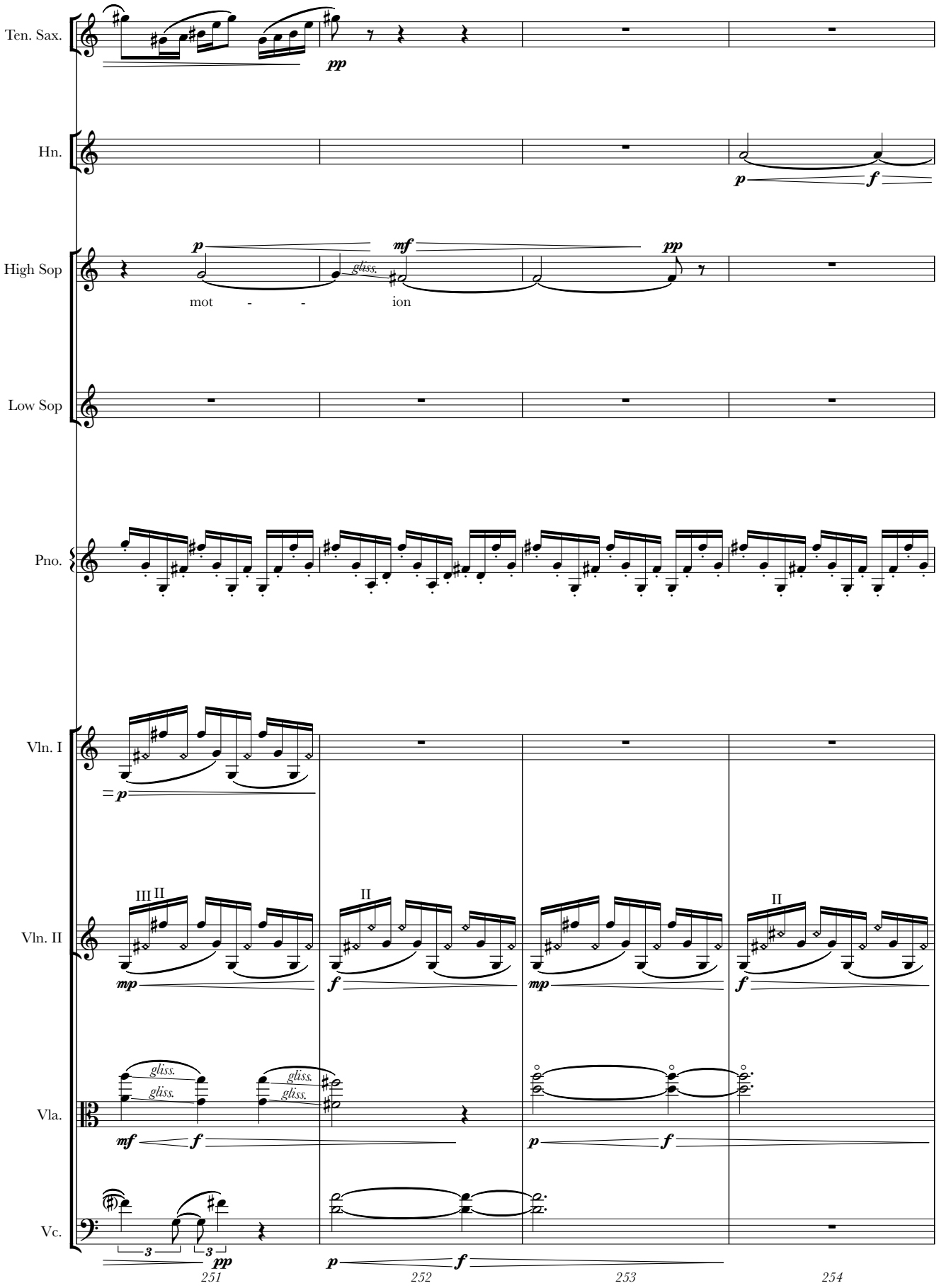
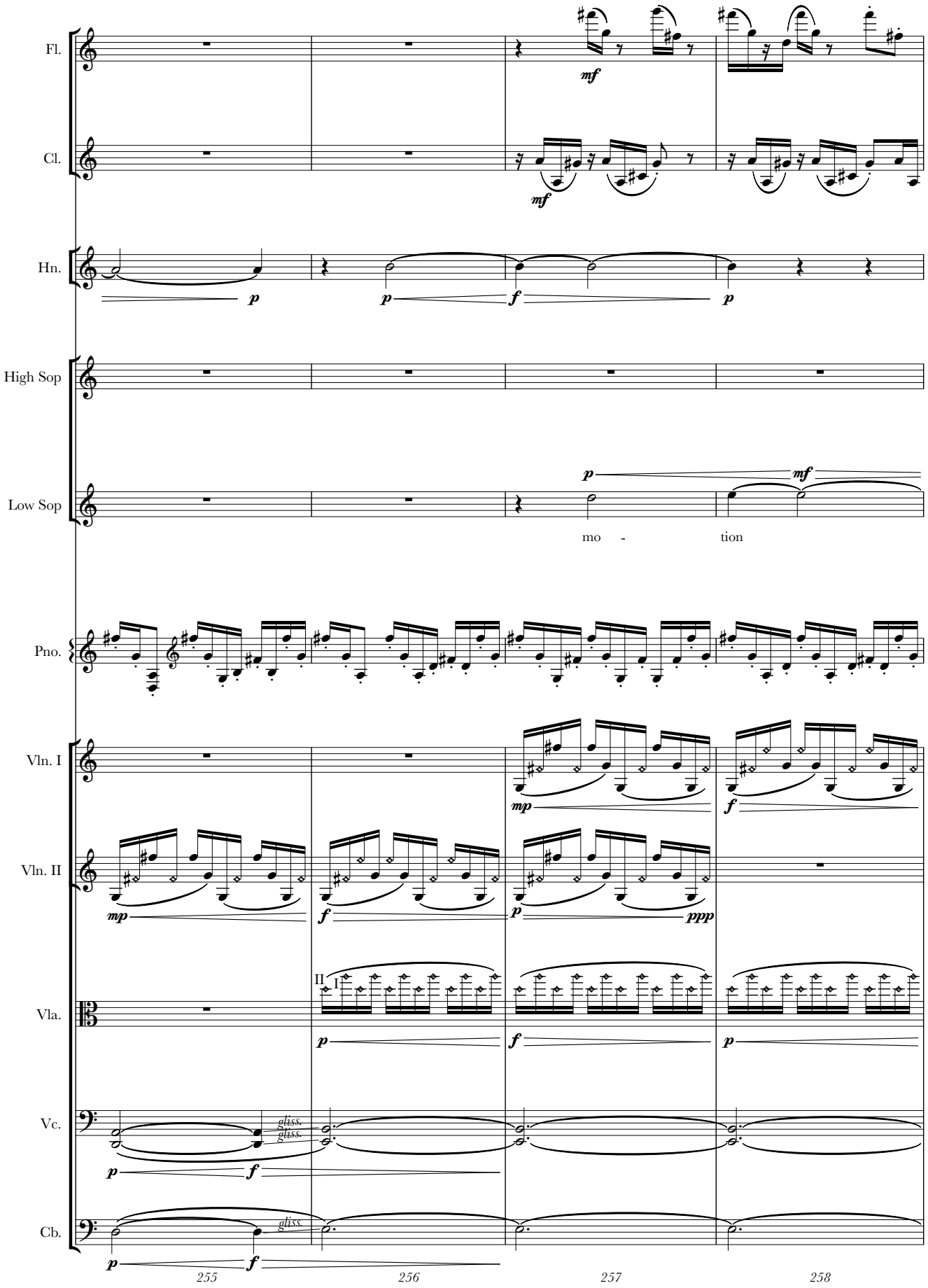
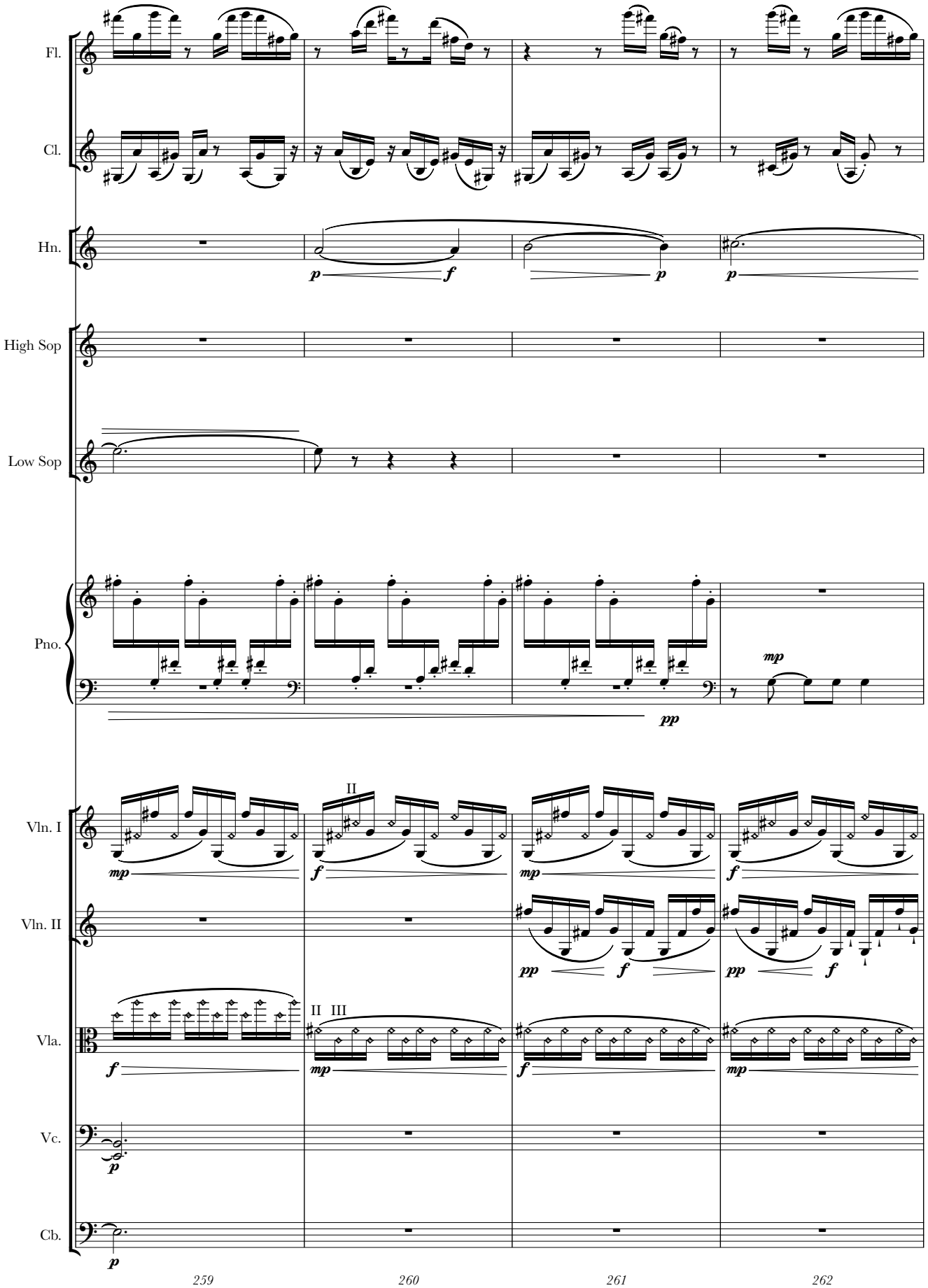
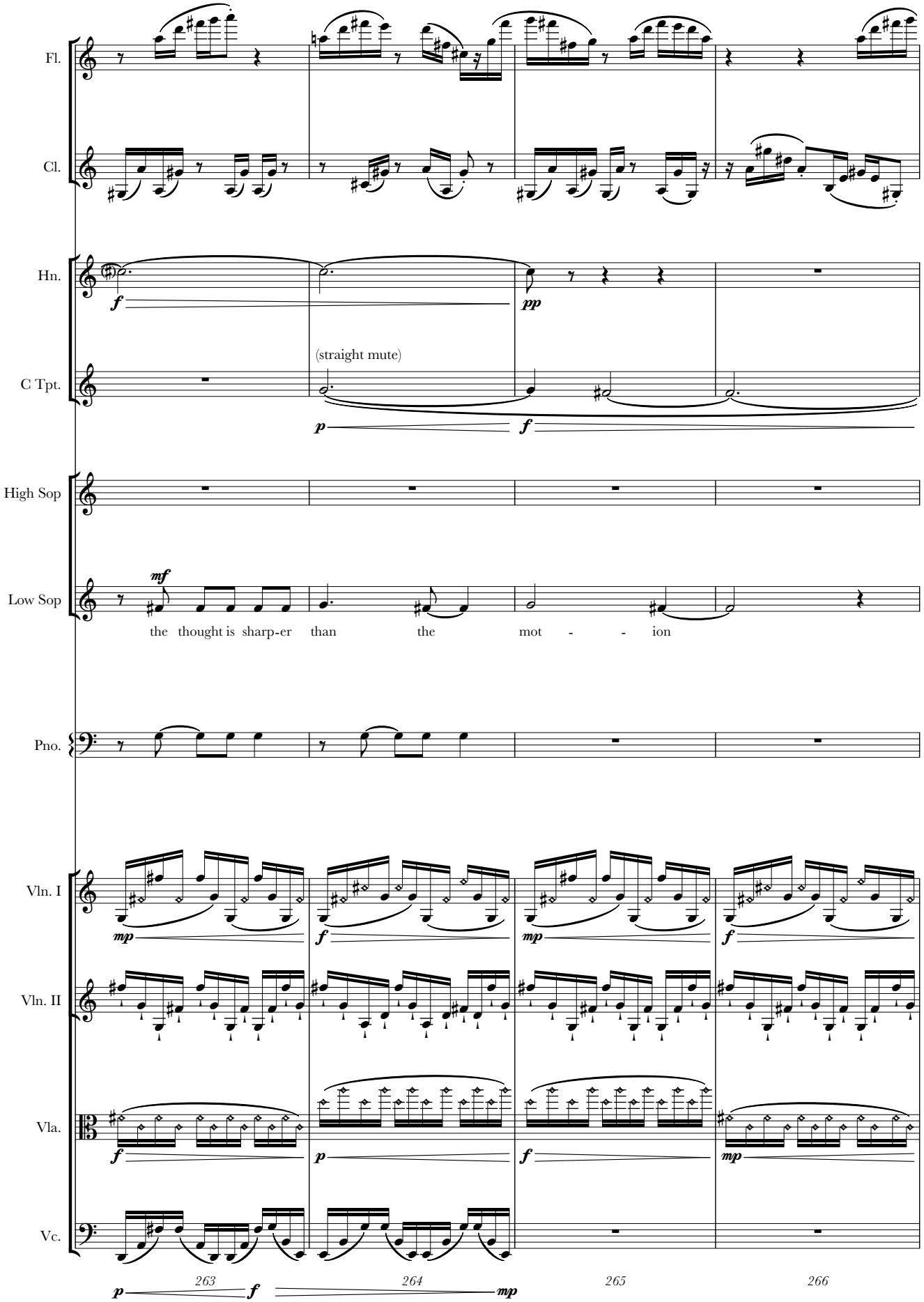
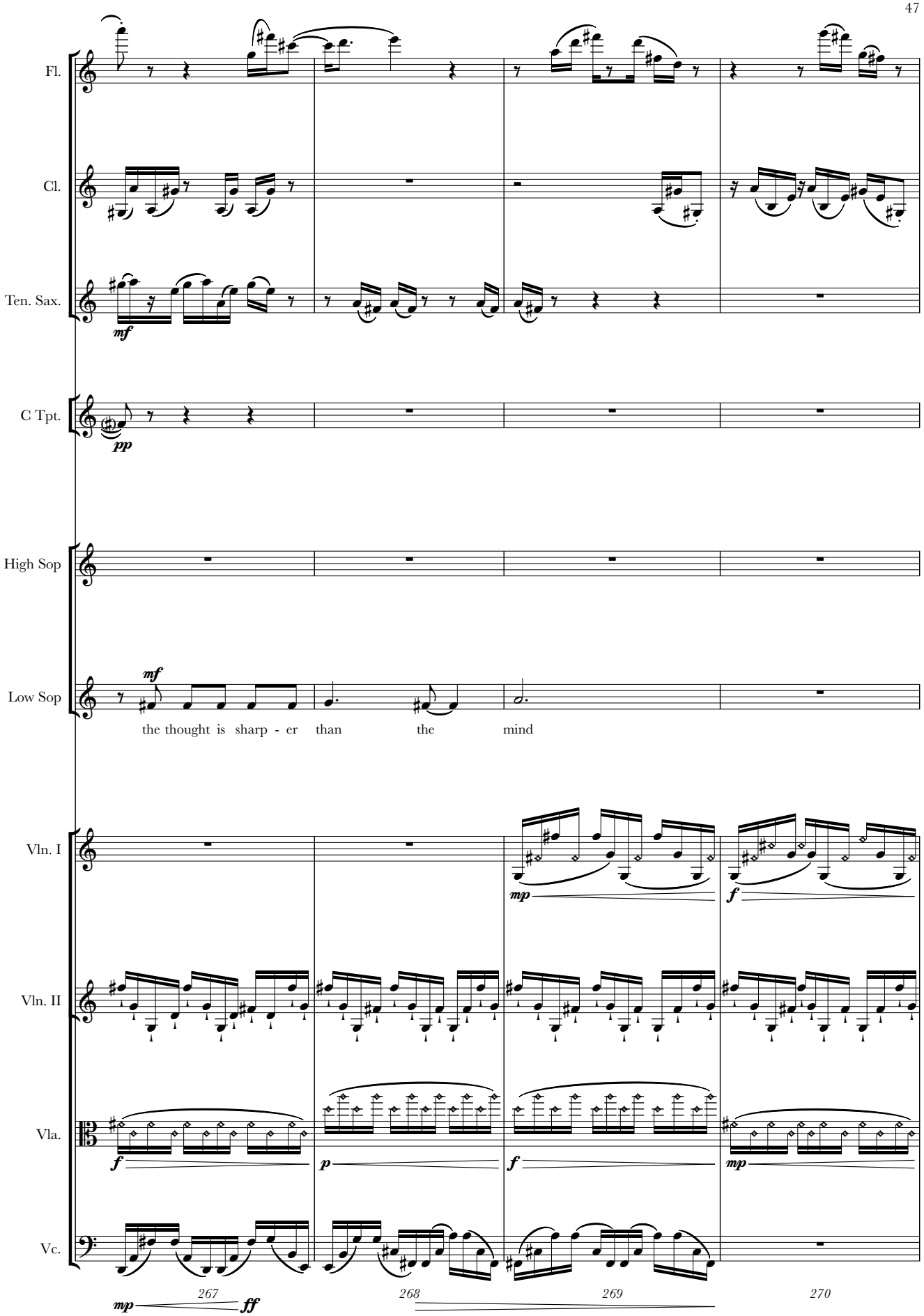
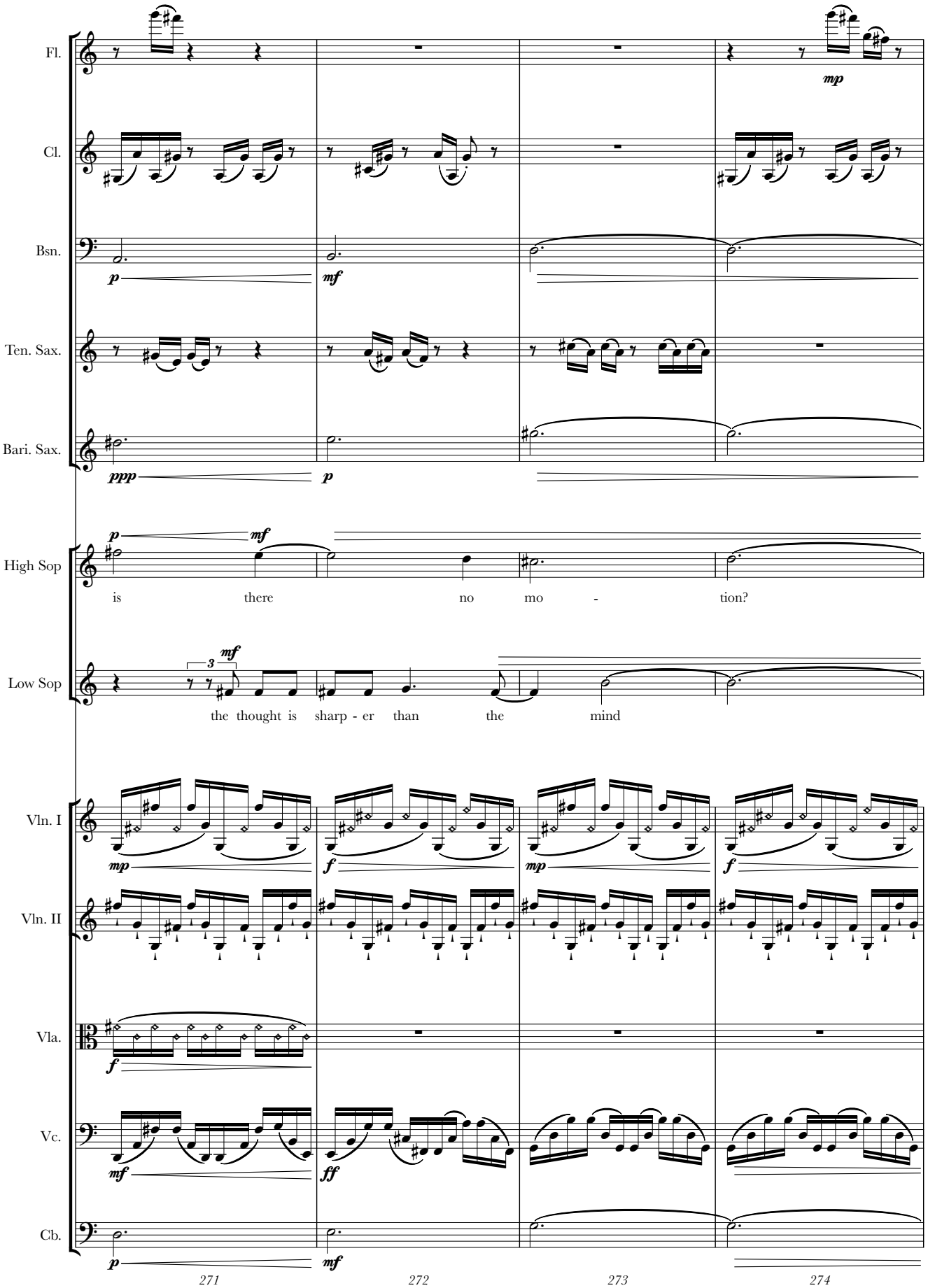
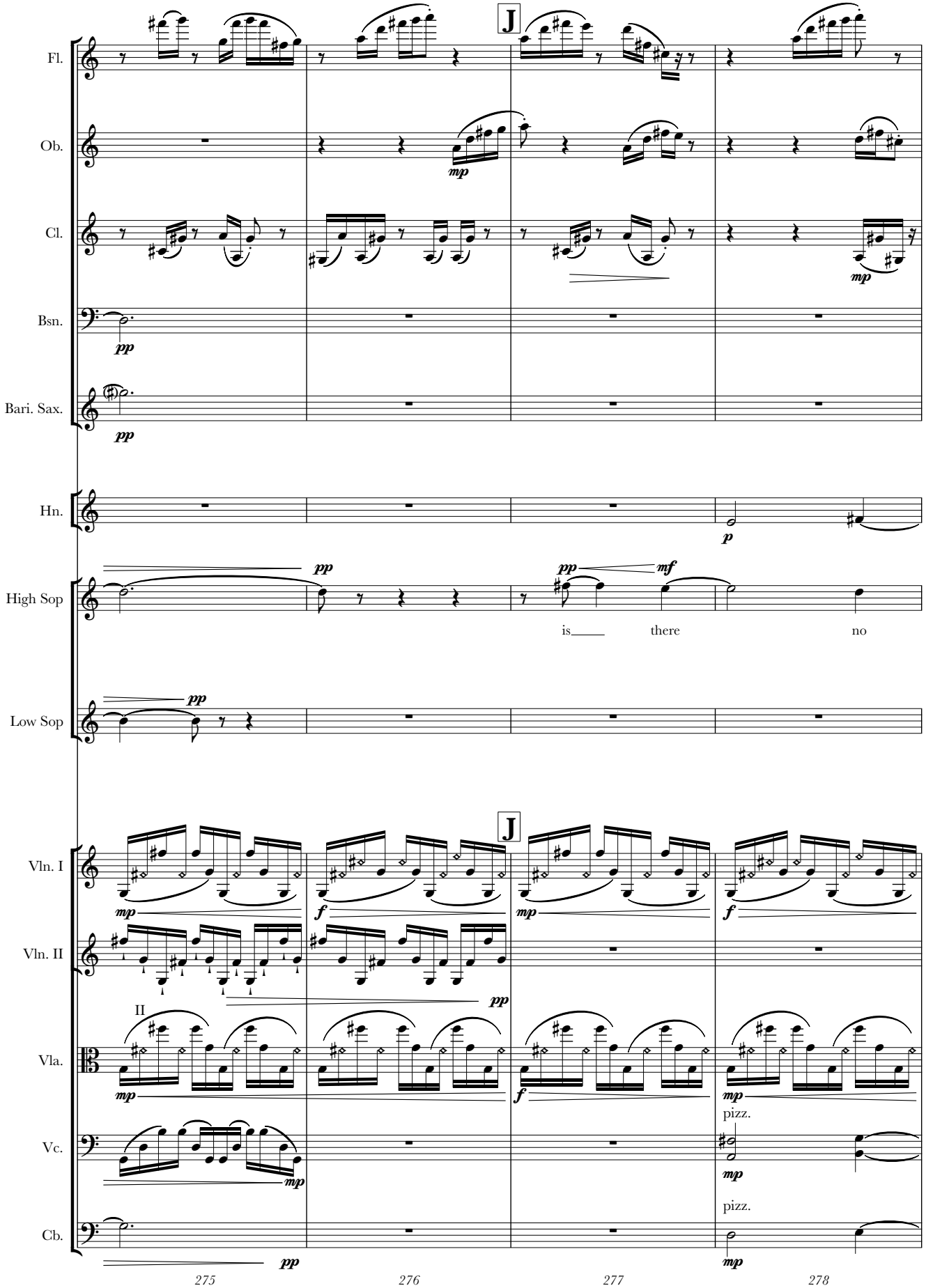
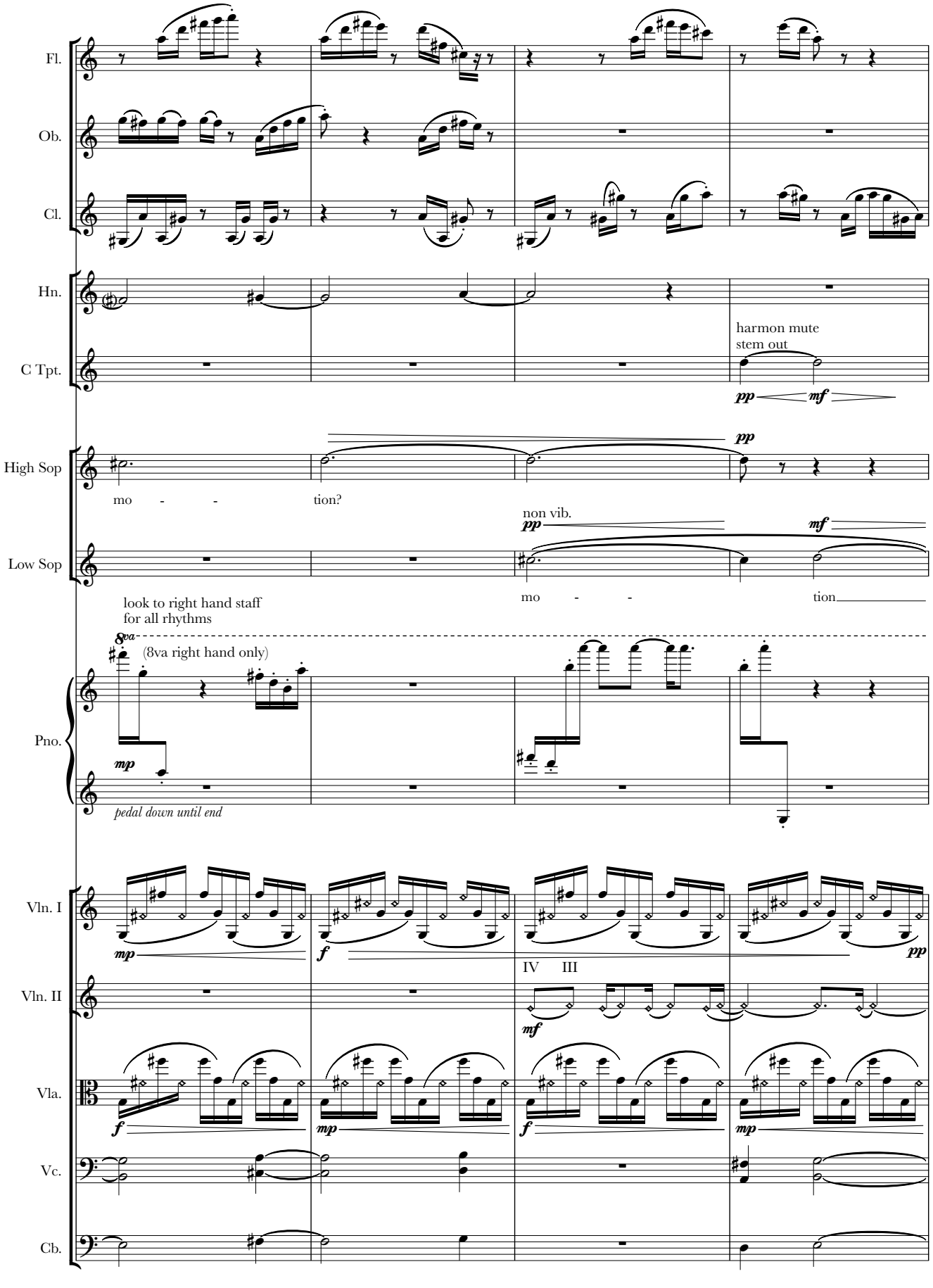
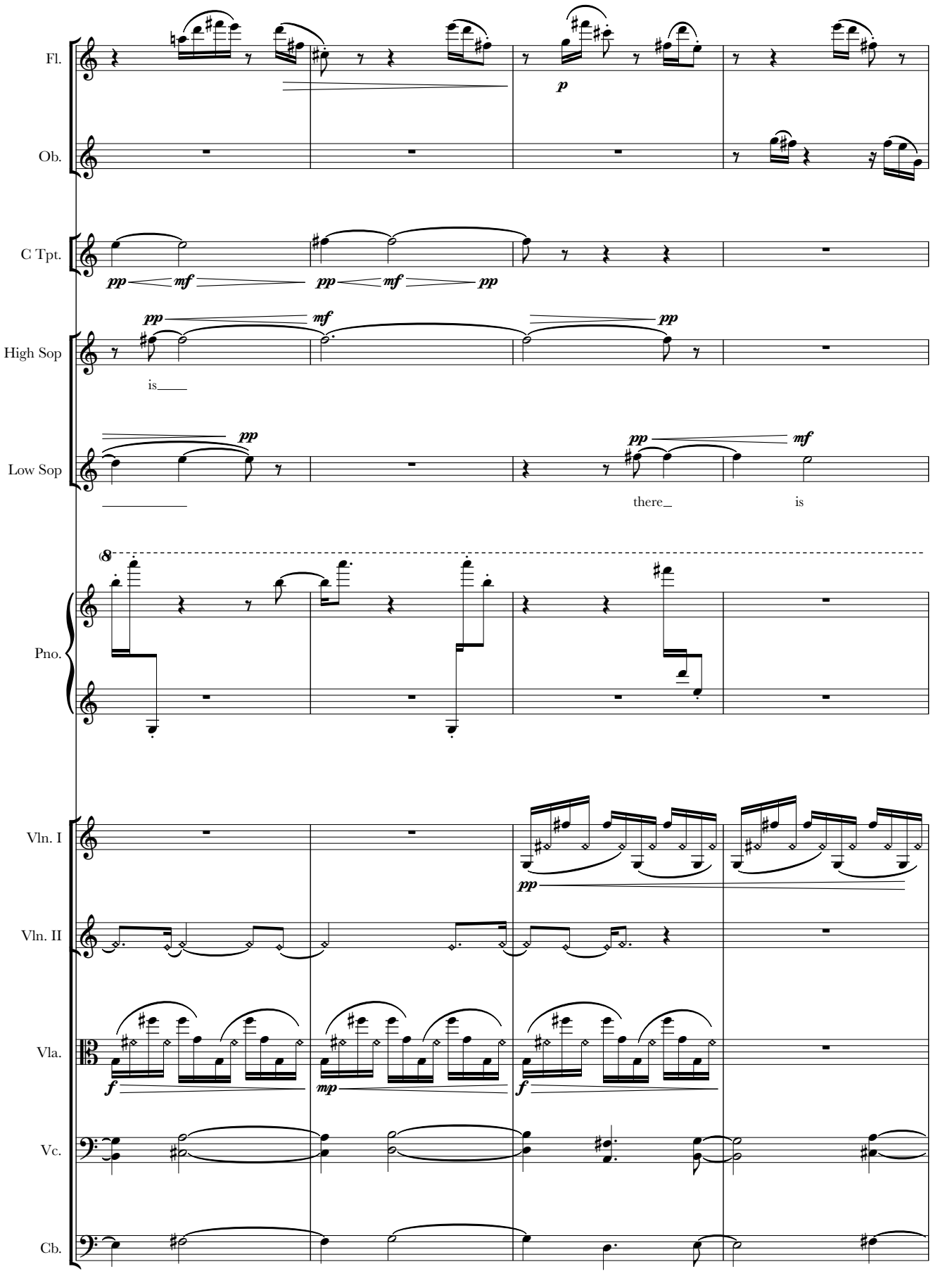
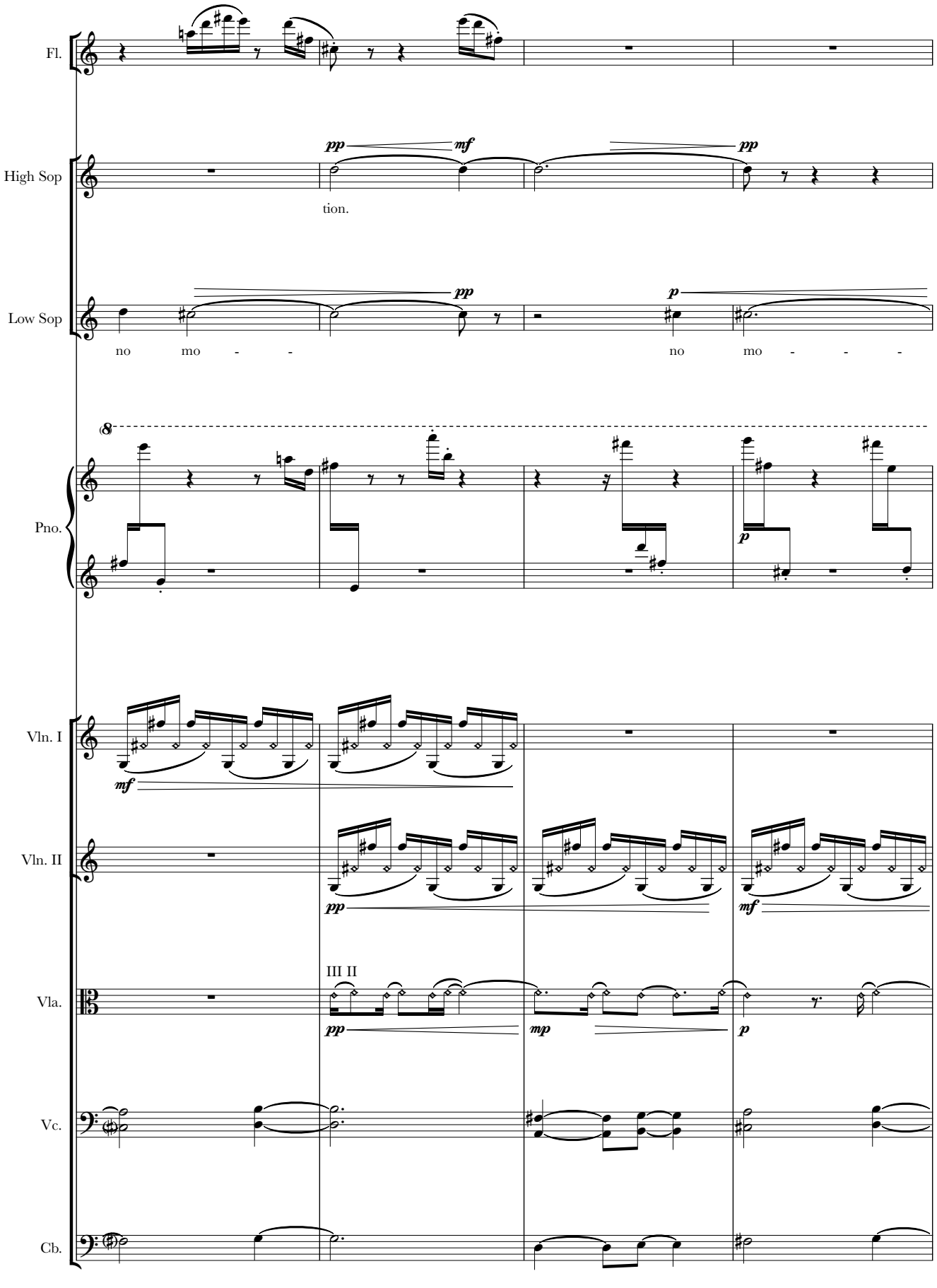
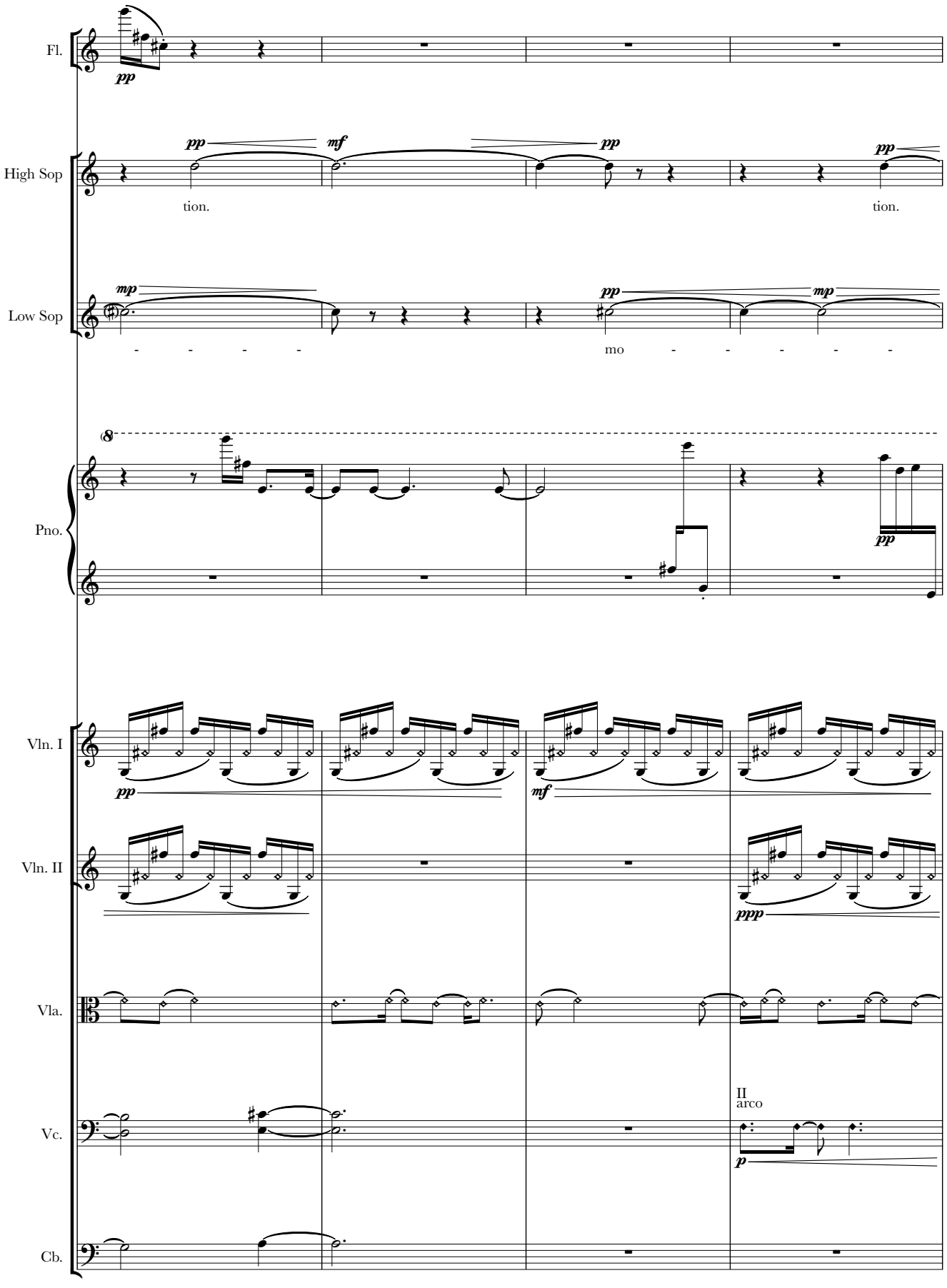
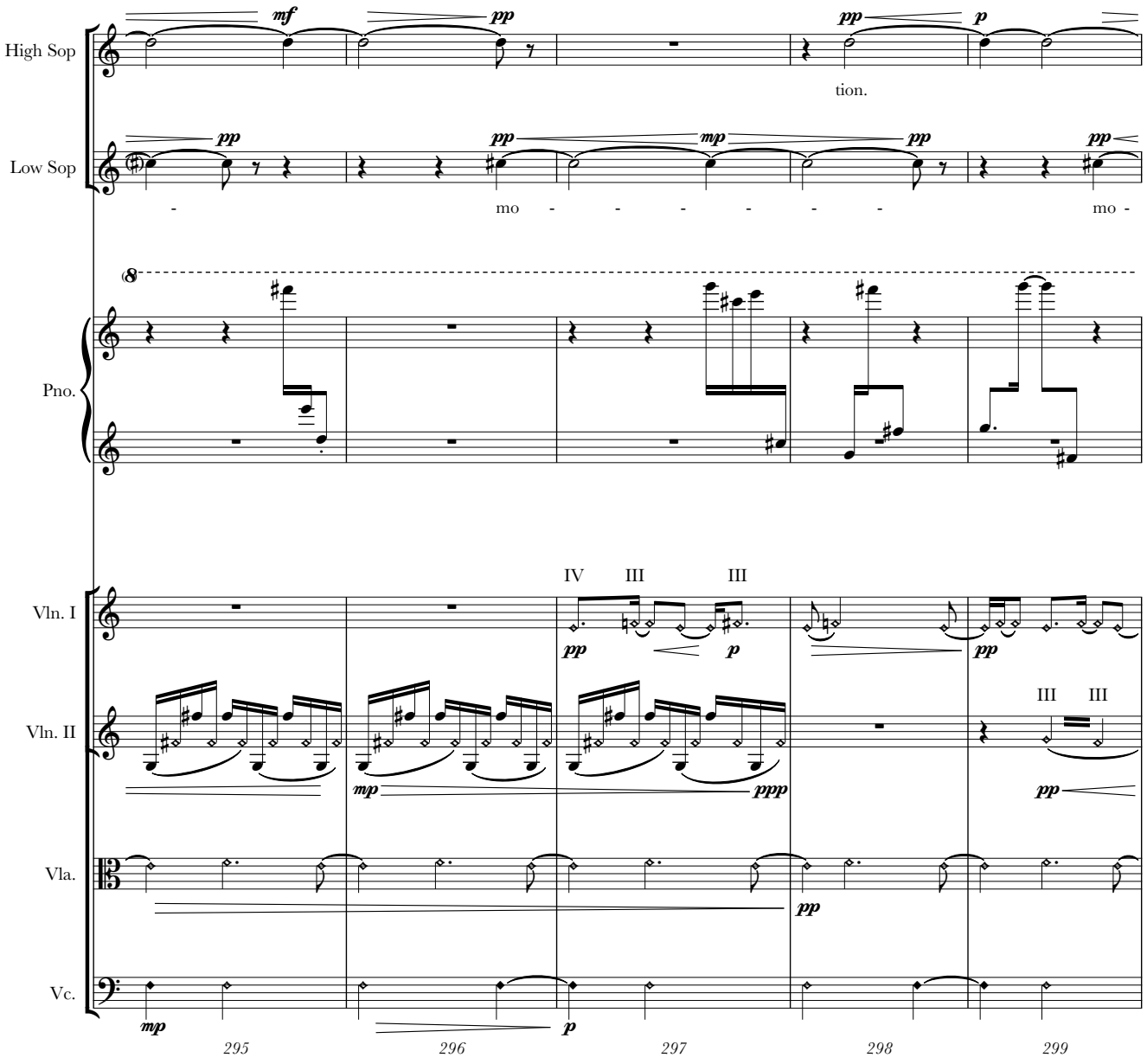
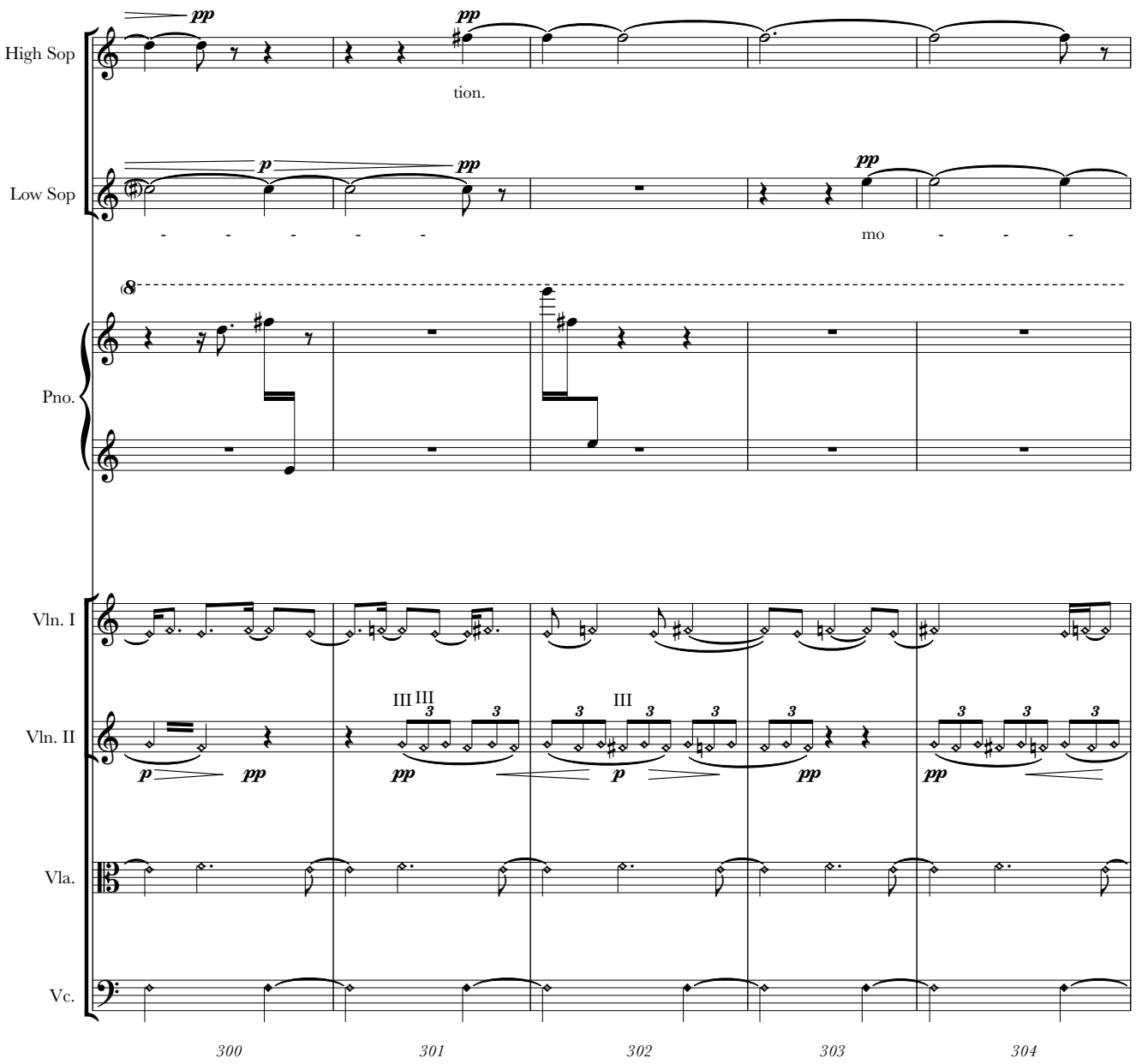
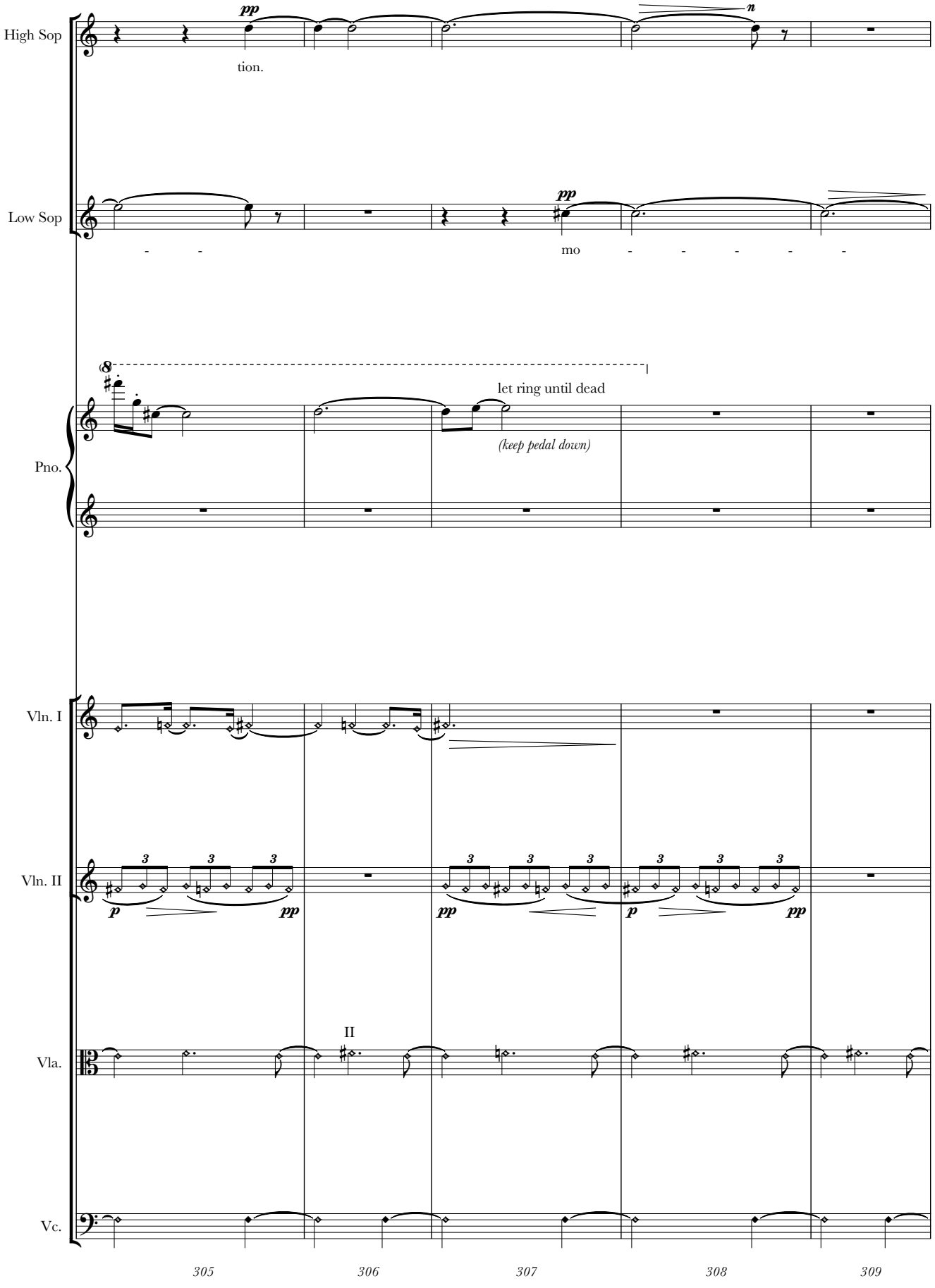
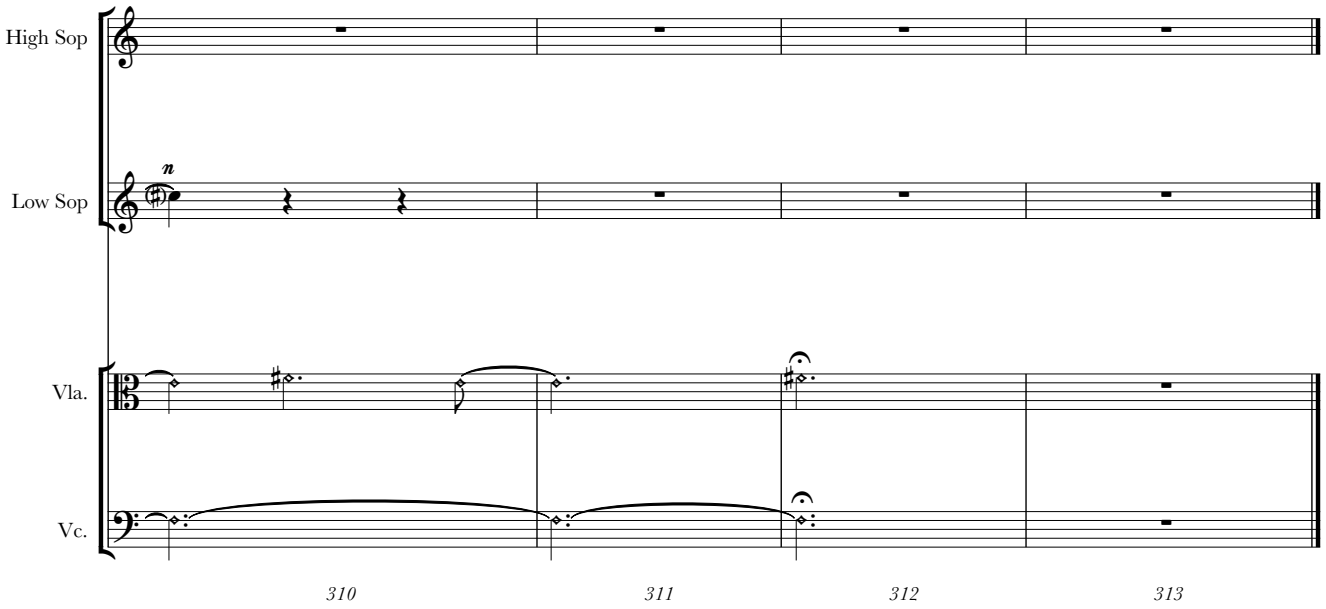

poco vib.
Cl.
Vla.
Vc.
10
11
12
13
14
15
16
A
as little vib. as you are comfortable with (until end)
locked
High Sop
17
18
19
20
21
locked
for - -
and
got
Low Sop
non vib. (until end)
(gliss.)
Vln. I
non vib. (until end)
Vln. II
22
23
24
25
26

High Sop
Low Sop
Vln. I
Vln. II
Vla.
Vc.
in
things
no - things
27
28
29
30
31
32
33
34
35
36
37
38
39

B
Low Sop
mp
mf
pars - ing
B
Vln. I
Vln. II
Vla.
Vc.
mf
ppp
p
f
pp
40
41
42
43
44
45
High Sop
is there
Low Sop
things but see - - ing not
gliss.
46
47
48
49
50
51

High Sop
no mo - tion?
pp
Low Sop
mo - - tion
pp
Vln. I
Vln. II
Vla.
Vc.
gliss.
etc.
52
53
54
55
56
57
58

Low Sop
Vln. I
Vln. II
Vla.
Vc.
gliss.
59
60
61
62

Vln. I
Vln. II
Vla.
Vc.
gliss.
63
64
65
66
67
C
Fl.
Cl.
C Tpt.
practice mute
(sounding p)
Low Sop
and he looks a -
C
pizz.
arco
68
69
70
71

Fl.
Cl.
Bsn.
C Tpt.
Low Sop
round
for eve-ry- thing:
the lack,
p keyboard set to
piano sound
Pno.
(pizz.)
Vln. I
pizz.
Vln. II
pizz.
arco
Vla.
Vc.
72
73
74
75
76
77

Fl.
Ob.
Cl.
Bsn.
C Tpt.
High Sop
the oth - - er
Low Sop
Pno.
let ring
Vln. I
Vln. II
Vla.
pizz
pizz
Vc.
pizz
Cb.
pizz.
78
79
80
81
82
83

Ob.
Bsn.
Hn.
Tbn.
Pno.
Vln. I
Vla.
Vc.
Cb.
arco
arco
arco
arco
84
85
86
87
88

Fl.
Ob.
Cl.
Hn.
Tbn.
Pno.
Vla.
Vc.
Cb.
89
90
91
92

Fl.
Ob.
Cl.
Bsn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
93
94
95
96
97

D
Cl.
mf
straight mute
pp
mp
C Tpt.
f
Low Sop
p quasi-spoken
3
the thought
the thought
Pno.
mf
D
Vln. I
Vln. II
Vla.
f
pp
98
99
100
101
102
103
104
quasi-spoken
High Sop
thethought
the thought is sharp-er than the
105
106
107
108
109

Cl.
Bsn.
mp
High Sop
p
3
the thought
3
the thought is sharp-er than the mind
Low Sop
p
mind
Pno.
Vln. I
pp
f
Vla.
pp
f
p
Vc.
pp
f
pp
f
pp
f
110
111
112
113
114
115

Cl.
Bsn.
High Sop
3
p
the thought is sharp er than the mind
Low Sop
3
p
quasi-spoken
the thought is sharp er than the fin - ger in_ my_ hand
3
p
the thought is sharp er than the mind
Pno.
Vln. I
pp
f
Vln. II
pp
f
p
ff
Vla.
f
p
ff p ff p ff
p ff
Vc.
pp
f
p ff p ff p ff
p f
116
117
118
119
120
121

Fl.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
High Sop
the thought is sharper than the mind
Low Sop
thethoughtis sharp-er than the_ fin - ger in___ my__ hand
Vln. I
Vln. II
Vla.
Vc.
Cb.
122
123
124
125
126

Fl.
Cl.
Ten. Sax.
Bari. Sax.
High Sop
the thought is sharp - er than the mind
Low Sop
Vln. I
Vln. II
Vla.
Vc.
127
128
129
130
131

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Vln. I
Vln. II
Vla.
Vc.
132
133
134
135
136
137

E
Fl.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
E
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
mf
f
138
139
140
141
142
143

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
144
145
146
147
148

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
(still straight mute)
C Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
149
150
151
152

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
153
154
155
156
157

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
158
159
160

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
161
162
163
164

Fl.
Ob.
Cl.
Bsn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
p
pp
f
165
166
167
168

Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
169
170
171
172

Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
173
174
175
176

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Vln. I
Vln. II
Vla.
Vc.
177
178
179
180
181

F
Bsn.
Hn.
Tbn.
Pno.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
182
183
184

Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pp
mp < ff
ff
(no dynamic swells)
185
186
187
188

Fl.
fff
Ob.
ff
Cl.
ff
Ten. Sax.
f
C Tpt.
(straight mute)
mf
Vln. I
Vln. II
Vla.
Vc.
189
190
191
192
193

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
C Tpt.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
ff
pp
f
mf
194
195
196
197

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pp
f
p
198
199
200
201

Fl.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ff
pp
f
202
203
204
205

Fl.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
f
206
207
208
209

Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
f
let ring
210
211
212
213

G
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
G
Vln. I
Vln. II
Vla.
Vc.
p
ppp
mp
214
215
216
217

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
p
f
ppp
218
219
220
221
222
223
224


Fl.
Ob.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
Vln. I
Vln. II
Vla.
Vc.
mf
p
f
mp
pp
225
226
227
228
229

H
Fl.
mp
Bsn.
p
H
Vln. I
Vln. II
Vla.
Vc.
230
231
232
233
234
Fl.
Cl.
mp
High Sop
Low Sop
Vln. I
mf
Vln. II
mf
235
236
237
238

Fl.
Cl.
High Sop
Low Sop
Vln. I
Vln. II
f
f
239
240
241
242

I
Fl.
mp
Cl.
pp
emerging from ensemble; a bit buried in the sound like you're trying to get through
p
mf
p
gliss.
High Sop
mo - - - - tion.
Low Sop
Pno.
p
I
Vln. I
Vln. II
Vla.
fff pp
f p fff pp
f mp f
gliss.
Vc.
pp
f
pp
243
244
245
246

Fl.
Ten. Sax.
pp
mp
High Sop
emerging from ensemble; a bit buried in the sound like you're trying to get through
Low Sop
p
mf
gliss.
mo - tion
Pno.
If harmonics do not speak clearly each time that is fine; the harmonics are more about texture.
Vln. I
III II
III
III II
mp
f
Vln. II
Vla.
gliss.
gliss.
gliss.
gliss.
p
ff
mf
ff
mf
ff
Vc.
3
pp
f
247
248
249
250

Ten. Sax.
pp
Hn.
p
f
High Sop
p
mf
pp
gliss.
mot - - ion
Low Sop
Pno.
Vln. I
=p
Vln. II
III II
mp
II
f
mp
II
f
Vla.
gliss.
gliss.
gliss.
gliss.
mf
f
p
f
Vc.
3
3
pp
p
f
251
252
253
254

Fl.
Cl.
Hn.
High Sop
Low Sop
mo - tion
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.
gliss.
255
256
257
258

Fl.
Cl.
Hn.
High Sop
Low Sop
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
II
II III
259
260
261
262

Fl.
Cl.
Hn.
f
pp
(straight mute)
C Tpt.
p
f
High Sop
Low Sop
mf
the thought is sharp-er than the mot - - ion
Pno.
Vln. I
mp
f
mp
f
Vln. II
Vla.
f
p
f
mp
Vc.
p
f
mp
263
264
265
266

Fl.
Cl.
Ten. Sax.
mf
C Tpt.
pp
High Sop
Low Sop
mf
the thought is sharp - er than the mind
Vln. I
mp
f
Vln. II
Vla.
f
p
f
mp
Vc.
mp
ff
267
268
269
270

Fl.
Cl.
Bsn.
Ten. Sax.
Bari. Sax.
High Sop
Low Sop
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
ppp
is there no mo - tion?
3
the thought is sharp - er than the mind
f
ff
271
272
273
274

J
Fl.
Ob.
Cl.
Bsn.
Bari. Sax.
Hn.
High Sop
Low Sop
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
p
mf
f
is
there
no
II
pizz.
275
276
277
278

Fl.
Ob.
Cl.
Hn.
C Tpt.
harmon mute
stem out
pp
mf
High Sop
pp
mo - - tion?
non vib.
pp
mf
Low Sop
mo - - tion
look to right hand staff
for all rhythms
8va
(8va right hand only)
Pno.
mp
pedal down until end
Vln. I
mp
f
pp
IV III
Vln. II
mf
Vla.
f
mp
f
mp
Vc.
Cb.
279
280
281
282

Fl.
Ob.
C Tpt.
High Sop
is
Low Sop
there
is
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
283
284
285
286

Fl.
High Sop
pp
mf
pp
tion.
Low Sop
pp
p
no mo - -
no mo - - -
8
Pno.
p
Vln. I
mf
Vln. II
pp
mf
III II
Vla.
pp
mp
p
Vc.
Cb.
287
288
289
290

Fl.
pp
High Sop
pp
mf
pp
pp
tion.
tion.
Low Sop
mp
pp
mp
- - - -
mo - - - - -
8
Pno.
pp
Vln. I
pp
mf
Vln. II
ppp
Vla.
Vc.
II
arco
p
Cb.
291
292
293
294

High Sop
Low Sop
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
pp
mp
p
ppp
tion.
mo - - - - - - -
IV III III
III III
295
296
297
298
299

High Sop
Low Sop
Pno.
Vln. I
Vln. II
Vla.
Vc.
pp
p
tion.
mo
III
300
301
302
303
304

High Sop
pp
n
tion.
Low Sop
pp
- -
mo - - - - -
8
let ring until dead
(keep pedal down)
Pno.
Vln. I
Vln. II
3
p
pp
II
Vla.
Vc.
305
306
307
308
309

High Sop
Low Sop
n
Vla.
Vc.
310
311
312
313