

christoffer schunk

refractions of he(r)

refractions of he(r) was conceived as a stereo work for computer that can also be performed live. This is the translation of thought to action; compensation is inevitable.

The work addresses natural versus unnatural sounds through the pairing of sine tones with field recordings, recorded instruments, and recorded voice. Originally conceived to be projected or performed outside, the piece has a unique effect when experienced near passing vehicles or other common noises. These neighboring sounds expand the spatial elements and what may be an opaque narrative.

*this work is strings
 of someone or people
 pith strewn
 cornered in your
 sifting
 awareness
 cleaving and sifting*

1
1
1
1
1

11

1

1
1
1

1

/

/

/ / / /

/ / / / / / /

INSTRUMENTATION

- 17 soprano recorders
- 9 alto recorders
- 10 acoustic guitars with self-controlled amplifaction set; with slight reverb
- 36 baritones (bass is acceptable) - 1 microphone to add reverb for Baritone I in measures 63-74
- 1 accordionist - 2 amplified accordions with self-controlled reverb
- 1 performer - 2 field recording files
- 2-3 performers - 3 sine tone generators

To limit the amount of performers, all the recorders other than Soprano Recorders I - VII can be played by any of the guitarists or vocalists other than Baritone I and Baritone X.

Baritones XXIV - XXXVI can be any of the guitarists or any of the recorder players, including a guitarist doubling on recorder.

NOTES

The length of some measures is determined by seconds. These timings do not need to be exact.
Rhythm values in these measures are also not exact. The linear location of the note indicates roughly when it should appear in the time frame.

Dynamic markings represent played dynamics while dynamic markings in paranthesis represent the audible dynamic. These can be achieved by positioning the performers in different locations, e.g., behind doors.

The guitarists should use picks unless directed differently.
Some pitches will have to be played beyond the fretboard.

The vocalists should not sing in a classical or Bel Canto style.

When the lyrics are partially in bold, only sing the bold part.

If there is a pitch followed by a grace note with nothing immediately after the grace note, the vocalist should return to the first pitch.

·notehead signifies restricted.

·notehead signifies a bass-heavy sound, in the back of the throat.

·notehead signifies nasally.

·notehead signifies sprechstimme.

·signifies falsetto. Remain in falsetto until·

·signifies a scoop into the pitch.

—————signifies a very restricted, scratchy, and almost pitchless vocal sound. It resembles a whisper but contains less air.

~~~~~signifies a gesture that is between a throat vibrato and a trill.  
It should be somewhat sloppy and uncontrolled.  
~~~~~ should be larger and sloppier.

≡ signifies crescendo from nothing.
≡ signifies diminuendo to nothing.

The lyrics are in English. Some words are invented.
Certain sounds are written as such:

- uh as in but
- ah as in apple
- aw as in law
- oo as in food
- ih as in lid
- eh as in bed

Occasionally part of a word will be bolded. Only use that portion of the word.

There are 12 field recording tracks.

These notes remain true in the proceeding sections unless otherwise stated.

II

INSTRUMENTATION

- 19 slide whistles
- 6 melodicas with distortion and reverb
- 2 percussionists - a ticking watch and a wooden guiro
- 4 baritones (bass is acceptable)
- 1 performer - 4 field recording tracks
- 4 performers with sine tone generators

To limit the amount of performers, the percussionists, baritones, and the electronic performers may act as Slide Whistle IV-XV. Melodica I-IV may act as Slide Whistle XVI-XIX. This only leaves Slide Whistle I-III to be played by additional performers.

NOTES

—————→ acts as a tie.

Melodica players: when holding a sustained note, gradually shift the shape of your mouth, forming different vowel shapes.

× notehead (for melodica) indicates a pitchless air sound by blowing in the melodica while very slightly depressing a key

▽ notehead signifies vocal fry.

L50 signifies sound from only the left speaker. L50 ———→ L1 signifies gradual panning from left to right, almost reaching the center. C stands for center. C ———→ R50 signifies panning to the complete right.

III

INSTRUMENTATION

2 soprano recorders with individual microphones with self-controlled panning
2 alto recorders
31 baritones (bass is acceptable) with 5 available microphones with self-controlled panning
1 accordion (notes below)
1 performer - sine tone generator
1 performer - computer: white noise and field recordings

To limit the amount of performers, the soprano recorders and electronic performers may act as baritones.

NOTES

The accordion should be going through Ableton Live with slight reverb,
disharmonics beginning at 0% wet and gradually building to 58% by the end of the part,
distortion gate beginning at 0% wet and ending at 100%,
and a constant *crack* with the volume at 0.33 and density at 50.
The accordionist should use a foot pedal to change the volume of the *crack* towards the end of the piece.
The other parameters may be automated.

•notehead signifies strained.

•notehead signifies scratchy.

•notehead signifies a mixture of nasally and scratchy.

~~~~~ is similar to vibrato, but produced by the throat to create a shaky voice.

~w~w~ is a gradual increase of the shaky voice.

(◁) (▷) signifies a gradual opening and closing of one's mouth, respectively.

##### signifies a gradual change from one word or syllable to another.  
If placed between two vocal techniques, it signifies a gradual change between them.

# IV

## INSTRUMENTATION

8 altos  
1 baritone  
1 performer - 3 sine tone generators  
1 field recording

V

This movement is a field recording.

**INSTRUMENTATION**

8 baritones  
3 violins  
4 performers - 4 sine tone generators  
1 keyboardist  
1 audio track lasting through the duration of the section

**VI**

**NOTES**

The vocalists should always assume a slur except when there's a rest or a breathe mark.  
Lyrics should not be reiterated from note to note.

~~~~~ signifies exaggerated vibrato.

The violin bows should lack rosin.
The III strings should be tuned to F2 and the II srings to F3.

×notehead (for violin) signifies scratch tone

The keyboard player should use the voice "Air Jammer" from Reaktor 5.

VII

This movement is a field

12"

7"

10"

Cover the window with your hand to create a very choked high pitch.
(9)

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. I **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. II **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. III **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. IV **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. V **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. VI **ff(p)**

mouthpiece
Let the pitch naturally waver up and down.

S. Rec. VII **ff(p)**

A. Gtr. I *8va*

A. Gtr. II *8va*

A. Gtr. III *8va*

A. Gtr. IV *8va*

A. Gtr. V *8va*

A. Gtr. VI

A. Gtr. VII

A. Gtr. VIII

A. Gtr. IX

A. Gtr. X

Bar. I **mp**
add

Bar. II **mp**
add

Bar. III **mp**
add

Bar. IV **mp**
boo

Bar. V **smfmp**
boo

Bar. VI **smfmp**
boo

Bar. VII **mp**
boo

Bar. XVIII **mp**
boo

Bar. XIX **mp**
boo

Bar. XX **mp**
boo

Bar. XXI **mp**
boo

Bar. XXII **mp**
boo

Bar. XXIII **mp** *slightly waver in pitch*
boo

Tape I Track 1

to create a very choked high pitch.
(*co*)

Cover the window with your hand
to create a very choked high pitch.
(*co*)

Cover the window with your hand
to create a very choked high pitch.
(*co*)

Cover the window with your hand
to create a very choked high pitch.
(*co*)

[illegible]

2"

10 4 7 2

A. Gtr. I

A. Gtr. II

A. Gtr. III

A. Gtr. IV

A. Gtr. V

A. Gtr. VI

A. Gtr. VII

A. Gtr. VIII

A. Gtr. IX

A. Gtr. X

Bar. I **f(pp)** yell angry gibberish

Bar. XV **f** yell
Give it up!

Bar. XVI **pp** creepily sexual
oo

Bar. XVII **f** as restricted and ugly as possible
gey **mp** mm

Bar. XVIII **f** as restricted and ugly as possible
gey **mp** mm

Bar. XIX **f** as restricted and ugly as possible **mp** as restricted and ugly as possible
day day

Bar. XX **f** as restricted and ugly as possible as restricted and ugly as possible
give give

Bar. XXI **f** as restricted and ugly as possible as restricted and ugly as possible
gay gay

Bar. XXII **f** as restricted and ugly as possible as restricted and ugly as possible
gay gay

Bar. XXIII **f** as restricted and ugly as possible as restricted and ugly as possible
give give

Accord.

Tape I

Track 3
p mp

5"

0.5" = 80

= 120

mouthpiece
Let the pitch naturally waver up and down.
Breathe when necessary.

S. Rec. I

S. Rec. II

S. Rec. III

S. Rec. IV

S. Rec. V

S. Rec. VI

S. Rec. VII

A. Gtr. I

A. Gtr. II

A. Gtr. III

A. Gtr. IV

A. Gtr. V

A. Gtr. VI

A. Gtr. VII

A. Gtr. VIII

A. Gtr. IX

A. Gtr. X

Bar. II

mf whistling

Bar. III

mf whistling

Bar. IV

mf whistling

Bar. V

mf whistling

Bar. VI

mf whistling

Bar. XII

mf whistling

Bar. XIII

mf whistling

Bar. XIV

mf whistling
(♩ = 120)
mf/pp
roof roof roof roof war - ri - ors

Bar. XV

mf whistling
geh heh huh huh huh huh huh huh huh

Bar. XVI

mf whistling
like an elitist golfer almost laughing
rit.
geh heh heh heh heh heh heh heh heh heh *almost vocal fry*

Bar. XVII

mf whistling
rit.
geh heh heh heh heh heh heh heh heh heh

Bar. XVIII

f
koo... wash

Bar. XIX

f
koo wash

Bar. XX

f
koo wash

Bar. XXI

f
koo wash

Bar. XXII

f
koo wash

Bar. XXIII

f
koo wash

Tape I

Track 4
p

The image displays a complex musical score for a 24-track recording. The tracks are organized as follows:

- Acoustic Guitar (A. Gtr.)**: Tracks I through X, each with a single staff.
- Vocal Parts (Bar.)**: Tracks I through X, each with a single staff.
- Tape Parts**: Tracks I through IV, each with a single staff.
- Other**: Tracks XV through XXIV, which appear to be empty or contain minimal notation.

The score includes various musical notations and performance instructions:

- Dynamic Markings**: *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano).
- Performance Instructions**:
 - an extremely restricted pitch, free to move in falsetto or not*
 - an extremely restricted whisper, pitchless, with a lot of upper partials*
 - an extremely restricted whisper, primarily pitchless, but once or twice cracking into a very high falsetto pitch*
 - an extremely restricted, almost sounding like a squealing pig or scratch-tone violin*
 - an extremely restricted falsetto pitch*
 - the highest pitch you can sing; extremely restricted*
 - almost like a sea otter*
 - almost an "ng" sound as in "fishing"*
 - extra hollow; like a deaf person*
 - wide open mouth*
 - bass heavy*
- Track Markers**: "Track 8" and "Track 9" are indicated at the bottom of the score.

≡ This should sound like a child play-shooting a laser gun rather than speaking, but not in falsetto. The dynamic should vary from *mp* to *mf*.

24"

7"

5.5 **mf**
 Bar. VII *aw*

mf
 Bar. VIII *baw*

mf
 Bar. IX *baw*

mf
 Bar. X *buh*

mf
 Bar. XI *buh*

mf
 Bar. XII *baw*

mp
 Bar. XIII *buh*

mp
 Bar. XIV *buh*

p
 Bar. XV *buh*

mf
 Bar. XVI *buh*

mf
 Bar. XVII *buh*

f
 Tape I

S.T. *f*

7"

56

Bar. I

mf

baw

ee

Bar. II

mp

baw

f

pp

Bar. III

baw

mp

baw

ee

Bar. IV

bah

ee

Bar. V

boo

Bar. VI

boo

mp

Bar. VII

boo

mp

Bar. VIII

boo

mp

Bar. IX

boo

Bar. X

boo

Bar. XI

boo

Bar. XII

boo

Bar. XIII

boo

Bar. XIV

ree

mf(ppp)

extremely nasally to bring out harmonics

(p)

mf(ppp)

(mf)

Bar. XV

ree

mf(ppp)

extremely nasally to bring out harmonics

(p)

mf(ppp)

(mf)

Bar. XVI

ree

mf(ppp)

extremely nasally to bring out harmonics

(p)

mf(ppp)

(mf)

Bar. XVII

oo

mf

Bar. XVIII

boop

mf

Bar. XIX

boo

mf

Bar. XX

boop

mf

Bar. XXI

boo

mf

Bar. XXII

foo

mf

Bar. XXIII

oo

mf

Bar. XXIV

oo

mf

Bar. XXV

thoo

mf

Bar. XXVI

foo

mf

Bar. XXVII

foo

mf

Bar. XXVIII

foo

boo

mf

Bar. XXIX

foo

mf

Bar. XXX

foo

mf

Bar. XXXI

boo

mf

Bar. XXXII

boo

mf

Bar. XXXIII

boo

mf

Bar. XXXIV

boo

mf

Bar. XXXV

boo

mf

Bar. XXXVI

foo

mf

Tape I

f

pp

p

$\equiv$

4"

74
Tape I

mf

p

mf

S.T.

mf

p

mf

mf

$\equiv$ $\equiv$

100

6" 6" 4" 38" 4" 6" 10" 6" 48"

Bar. XVI

Tape I

cut the track and let the reverb naturally fade out

mf

p *mf* *p*

mp *mf* *p* *mf*

p *mf*

[illegible]

21"

S. Whistle I

S. Whistle II

Mel. I

Mel. II

Mel. III

Mel. IV

Mel. V

Mel. VI

Perc. I

Perc. II

Bar. I

Tape I

Sine I

Sine II

Sine III

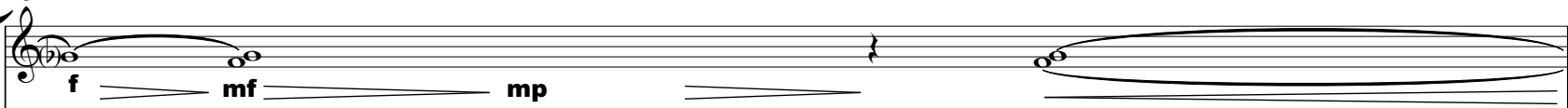
Sine IV

[illegible]

15"

13

Mel. I



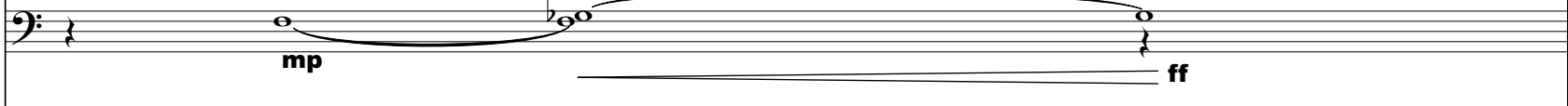
Mel. II



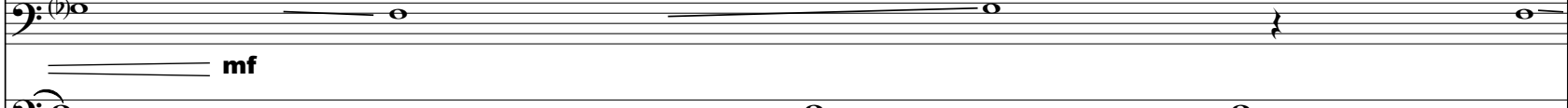
Mel. III



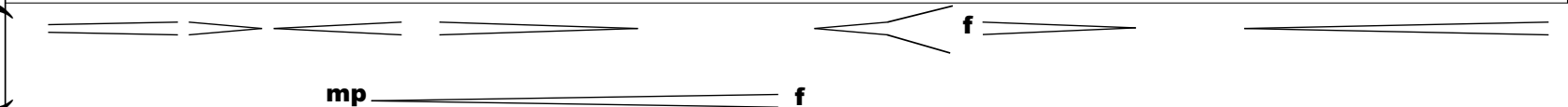
Mel. IV



Mel. V



Mel. VI



Bar. III



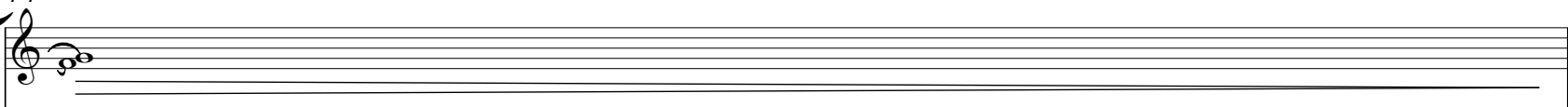
Tape I



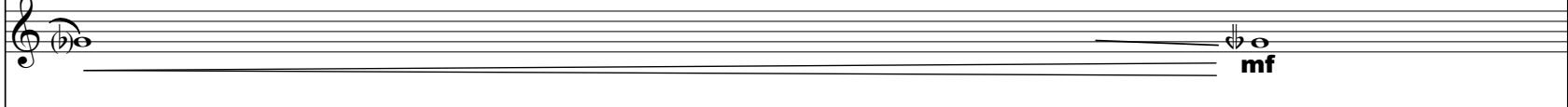
4"

14

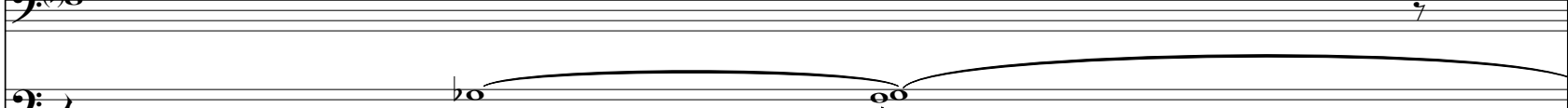
Mel. I



Mel. II



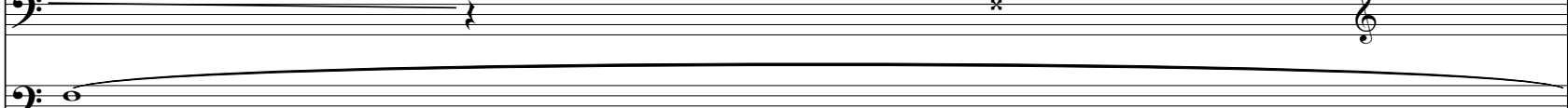
Mel. III



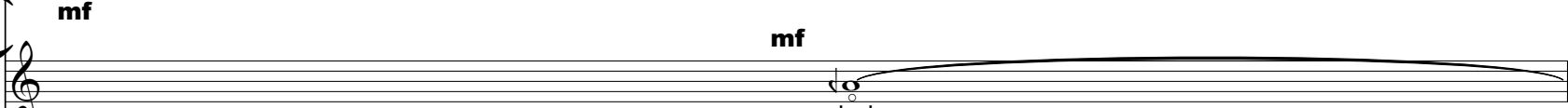
Mel. IV



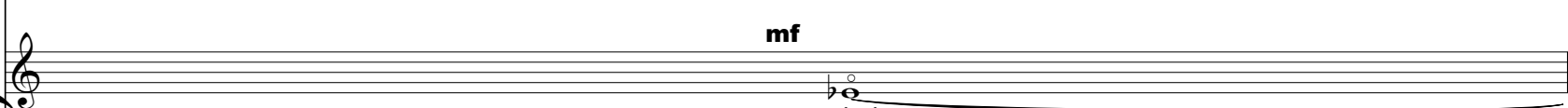
Mel. V



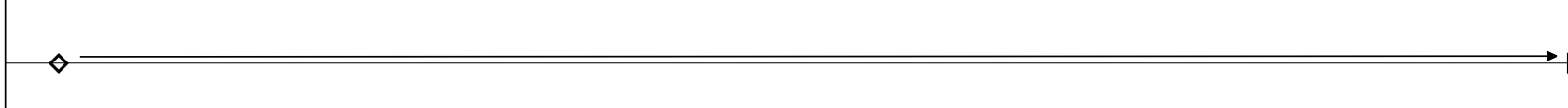
Mel. VI



Bar. II



Bar. III



Tape I



Sine IV



[illegible]

21

10"

Tape I

18"

22

Staggered breathing

S. Whistle I

S. Whistle II

S. Whistle III

S. Whistle IV

S. Whistle V

S. Whistle VI

S. Whistle VII

S. Whistle VIII

S. Whistle IX

S. Whistle X

S. Whistle XI

S. Whistle XII

S. Whistle XIII

S. Whistle XIV

S. Whistle XV

Mel. I

Mel. II

Mel. III

Mel. IV

Mel. V

Mel. VI

Track 4 - outside 2

Tape I

Tape I

24

S. Whistle I

S. Whistle II

S. Whistle III

S. Whistle IV

S. Whistle V

S. Whistle VI

S. Whistle VII

S. Whistle VIII

S. Whistle IX

S. Whistle X

S. Whistle XI

S. Whistle XII

S. Whistle XIII

S. Whistle XIV

S. Whistle XV

Tape I

11"

1"

25

S. Whistle I

</

♩ = 152
Not always in tune with Recorder II. Breathe when necessary.
mp
Not always in tune with Recorder I. Breathe when necessary.

Bar. I

here!

here! hay mm how oh mm throat singing

Bar. II

air

air hwee yi aw air

Bar. III

here

here dwahuh hu louw louw uh uh uh huh huh huh

Bar. IV

care

care ying yang yong boing ging (similar gibberish) care

Bar. V

as if you just fell to the ground
huh

as if you just fell to the ground
huh boop! boo! boouh boo

as if you just fell to the ground
boo boo! huh

Bar. VI

huh

huh

huh

Bar. VII

yaw

yaw

yaw

Bar. VIII

as if you just fainted
huh

as if you just fainted
huh

as if you just fainted
huh

Bar. IX

buh

buh

buh

Bar. X

bone

bone

bone

Bar. XI

bun

bun

bun

Bar. XII

british accent
no

british accent
no

british accent
no

Bar. XIII

gob-ble

gob-ble

gob-ble

Bar. XIV

gob-ble

gob-ble

gob-ble

Bar. XV

ay

ay

ay

Bar. XVI

naw

naw

naw

Bar. XVII

ni
(nine)

ni
(nine)

ni
(nine)

Bar. XVIII

impatently
muh

impatently
muh

impatently
muh

Bar. XIX

worried
mole

worried
mole

worried
mole

Bar. XX

like a ghost
muh

like a ghost
muh

like a ghost
muh

Bar. XXI

sad
muh

sad
muh

sad
muh

Bar. XXII

hey

hey

hey

Bar. XXIII

frantic
huh

frantic
huh

frantic
huh

Bar. XXIV

emotional
boo

emotional
boo

emotional
boo

Bar. XXV

disgusted
huh

disgusted
huh

disgusted
huh

Bar. XXVI

frantic
haw

frantic
haw

frantic
haw

Bar. XXVII

ho-wuh

ho-wuh

ho-wuh

Bar. XXVIII

ho-wah

ho-wah

ho-wah

Bar. XXIX

sinister laugh
huh-haw

sinister laugh
huh-haw

sinister laugh
huh-haw

Bar. XXX

worried
huh!

worried
huh!

worried
huh!

Bar. XXXI

worried
huh!

worried
huh!

worried
huh!

Accord.

mf

S.T.

mf

f

mp

Comp.

There should be a constant and quiet white noise until stated otherwise.

mf
uvular fluttertonguing

S. Rec. I

sfz mf
uvular fluttertonguing, growing until there is no longer sound from the recorder

S. Rec. II

A. Rec. I

A. Rec. II

mf **f** **mp**
extremely restricted, sounding like a lamb

A. I
ah uh ah eh

f **ff**
who yaw_ uh

brightly strained

Bar. I

Bar. II
ee_yo_ um

mf **ff**
yee

Bar. III

p **f** **mp**
ee huh how huh oo_ eh

Bar. IV

mf
monotone speaking through a peaking microphone slowing down
goyong soyo soahan ky wonon bata kata kita kyta chaka chitapaka tuhbih ki ki

Bar. V

p **ff** **mf**
eer eh yearn_ kh kh koh kh kuh kh huh oo

almost like coughing
choking; almost vomiting

Bar. VI

fmp **mf** **f**
koh hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo hoo kh koh kuh koh kah kah

almost like coughing

Bar. VII

ff **mf**
du-ng

Bar. VIII

Accord.

S.T.

S. Rec.

S. Rec.

A. Rec. I

A. Rec. II

Bar. I

Bar. II

Bar. VI

Bar. VIII

Accord.

S.T.

folk singer
mf wide mouth

sterner

there was a male there was a male there was a male there was a man

folk singer
mf wide mouth

sterner

there was a male there was a male there was a male there was a man

eh uh ah

frantic

why why why why why why why why

29L

pp

The musical score is presented on a system of staves, each labeled on the left:

- S. Rec. I**: Features a melodic line with a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as eighth notes, quarter notes, and rests.
- S. Rec. II**: Continues the melodic line from S. Rec. I.
- A. Rec. I** and **A. Rec. II**: These staves are currently empty, indicating a section for aural recording or a placeholder for another instrument.
- Bar. I**: The vocal part for the first bar, showing the lyrics "hey I know why I know!" with a dynamic marking of **mf** (mezzo-forte).
- Bar. VI**: The vocal part for the sixth bar, showing the lyrics "eh" and "brightly restricted" with a dynamic marking of **f** (forte).
- Bar. VIII**: The vocal part for the eighth bar, showing the lyrics "why why why why why why why wh" with a dynamic marking of **f** (forte).
- Accord.**: The accompaniment part, featuring a complex rhythmic pattern with many sixteenth notes and a dynamic marking of **f** (forte).
- S.T..**: The string part, showing a melodic line with a dynamic marking of **mp** (mezzo-piano).
- Computer**: The computer part, showing a melodic line with a dynamic marking of **mp** (mezzo-piano).

The score includes various musical notations such as notes, rests, and dynamic markings, as well as lyrics and performance instructions.



The musical score is arranged in a multi-staff format. The top two staves are for 'A. Rec. I' and 'A. Rec. II', which are mostly empty. Below them are three vocal staves: 'Bar. I' (bass clef), 'Bar. II' (treble clef), and 'Bar. III' (treble clef). The 'Accord.' staff is a piano accompaniment in treble clef, and the 'Computer' staff is a single line at the bottom.

Bar. I: Starts with a forte (**f**) dynamic and the lyrics 'hey I know why!'. It then has a mezzo-forte (**mf**) section with the lyrics 'relief; almost sexual' and 'haw', followed by a forte (**f**) section with the lyric 'ah_'. The staff ends with a mezzo-piano (**mp**) section and the lyric 'ah_'.
Bar. II: Features a mezzo-forte (**mf**) section with the lyrics 'boop', 'boop', 'boop', 'boop', and 'boop'. Above the staff are the labels '38R', '38L', '14R', and '21R'. The phrase 'in a microphone' is written above the first 'boop'.
Bar. III: Features a mezzo-forte (**mf**) section with the lyrics 'boop', 'boo', and 'doh_'. Above the staff are the labels '21L' and 'a yell'. The phrase 'in a microphone' is written above the first 'boop'. The staff ends with a triplet of notes labeled 'scooby doo'.

Accord.: The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some variations in the rhythm.

Computer: The computer part is a single line at the bottom, with a label 'track 2 - door open' and a cross symbol indicating a specific point in the track.



The musical score is arranged for five parts: A. Rec. I, A. Rec. II, Bar. I, Bar. II, Bar. III, Bar. IV, and Accord. The score is in 2/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

Bar. I: Features a vocal line with the lyrics "huh" and a triplet of eighth notes. The accompaniment consists of a single eighth note.

Bar. II: Features a vocal line with the lyrics "boop" and a triplet of eighth notes. The accompaniment consists of a single eighth note.

Bar. III: Features a vocal line with the lyrics "duh", "kuh", "kuh", "kuh", "doo", "buh", "buh", "guh", "guh", "guh", "guh", "buh", "buh", "buh", "buh", "buh", "buh", "boo", "buh", "bee", "bee", "bee". The accompaniment consists of a single eighth note.

Bar. IV: Features a vocal line with the lyrics "boo", "boop", "too", "deep", "deep", "dip". The accompaniment consists of a single eighth note.

Accord.: Features an accordion line with a variety of notes and rests.

A. Rec. I

A. Rec. II

A. I

Bar. I

Bar. II

Bar. III

Bar. IV

Bar. V

Accord.

S.T..

p *sounding like a lamb*

piss pass_ill you

uh ah eh ill ah

uh_ hoo_

mp *weak* **C** **mf** **9R**

n - o (no) uh - oh oh oh oh

mp **f** *panting with falsetto pitch* **C** **17L**

duh huh!

p **44L** **pp** **C** **pp**

mm mm mm

C **30R** **fff**

mp *weak* **C** **mf** **12R**

n - o (no) uh oh oh oh oh

mp **24R**



A. Rec. I

A. Rec. II

A. I

Bar. I

Bar. II

Bar. III

Bar. V

Accord.

S.T..

Comp.

uh ah uh_ ah uh uh ah eh ill ah

mp **30R** **37L** **47R** **38L** **40R** **22L** **30R** **50L** **C** **50L** **50R**

ee_ eh

50R **26L** **mp** **21R** **C** **p** **mp**

oh oh mm he pee bee

pp **p** **mf** **f**

ee

48R **50L** **mp** **36R** **C** **p**

oh oh mm

p **8va**

p

white noise fading out

track 3

The musical score is for 'The Bee' by John Cage. It consists of several parts:

- Bar. I:** A vocal line starting with a rest, followed by a series of notes. Dynamics include *pp* (pianissimo), *p* (piano), *pp*, *mp* (mezzo-piano), and *p*. A fermata is placed over the final note.
- Bar. II:** A vocal line starting with a rest, followed by a series of notes. Dynamics include *pp*, *p*, *mp*, and *f* (forte). A fermata is placed over the final note.
- Bar. III:** A vocal line starting with a rest, followed by a series of notes. Dynamics include *ppp* (pianississimo), *p*, *mp*, and *f*. A fermata is placed over the final note.
- Accord.:** A piano accompaniment consisting of a series of chords. The tempo is marked *still constant*.
- Accord. crack:** A piano accompaniment consisting of a series of chords. The tempo is marked *still constant*.
- S.T.:** A vocal line consisting of a series of notes. Dynamics include *pp*, *p*, *mp*, and *f*. A fermata is placed over the final note.
- Comp.:** A vocal line consisting of a series of notes. Dynamics include *pp*, *p*, *mp*, and *f*. A fermata is placed over the final note.

The musical score for 'The Wind' by Gustav Mahler, featuring vocal and piano parts. The score is divided into four measures, each with a duration of 7", 3", 6", and 4" respectively.

Vocal Part:

- Bar. I:** Starts with a rest, followed by a note marked *pp* (pianissimo) with the instruction "rump". The melody continues with notes marked *mp* (mezzo-piano) and *mf* (mezzo-forte), with the instruction "almost throat singing".
- Bar. II:** Starts with a note marked *pp* (pianissimo) with the instruction "breathy". The melody continues with notes marked *p* (piano) and *mf* (mezzo-forte), with the instruction "inhale and hold breath".

Piano Part:

- Accord.:** The piano part consists of a series of chords, starting with *ppp* (pianississimo) and gradually increasing to *p* (piano).
- Accord. crack:** The piano part consists of a series of chords, starting with *ppp* (pianississimo) and gradually increasing to *p* (piano).

Performance Instructions:

- Bar. I:** "rump" (written below the first note), "almost throat singing" (written above the melody).
- Bar. II:** "breathy" (written above the first note), "inhale" (written above the melody), "inhale and hold breath" (written above the final note).

Dynamic Markings:

- Bar. I:** *pp*, *mp*, *mf*.
- Bar. II:** *pp*, *p*, *mf*.
- Accord.:** *ppp*, *p*.
- Accord. crack:** *ppp*, *p*.

[illegible]

19.6" 20.1"

(piano hit)

19.6" 20.1"

A. I *scream*
mf
ah!

A. II *scream*
mp
ah!

A. III *scream*
mp
ah

A. IV *scream*
mf
owl

A. V *scream*
mf
raw!

A. VI *scream*
mf
aw!

A. VII *scream*
mf
ah!

A. VIII *scream*
mf **p**
ah!

S.T. I

S.T. II

S.T. III

Comp.

30" 41"

not exactly in tune with A. II

not exactly in tune with A. I

(piano hit)

5

p **f** **mf**

A. I

WOO

A. II

WOO

S.T. I

S.T. II

S.T. III

Comp.

slowly cresc. until new dynamic marking

1'22" 1'22.5"

8

scream **mf**

mp **p** **mp** **<mf** **f** **>mf** **<f** **>mf** **f**

A. I

ah!

aw

blue

aw blue uh

ah

uh

ah

oo ah

A. II

scream **mp**

ah!

A. III

scream **mp**

ah

A. IV

scream **mf**

owl

A. V

scream **mf**

raw!

A. VI

scream **mf**

aw!

A. VII

scream **mf**

ah!

A. VIII

scream **mf** **p**

ah!

S.T. I

S.T. II

S.T. III

Comp.

1'55"

2'23"

Bar.

S.T. I

S.T. II

S.T. III

Comp.



2'38"

Bar.

S.T. I

S.T. II

S.T. III

Comp.



2'57"

S.T. I

S.T. II

S.T. III

Comp.



3'47"

A. I

S.T. I

S.T. II

S.T. III

Comp.

3'58"

15

pp

A. I

ah

ill ()uh

like a lamb **p**

like a squirming, dying animal

ah

eh

ah

uh ah

p

S.T. I

S.T. II

ppp *slowly cresc. until new dynamic marking*

S.T. III

Comp.



4'10"

pp **ppp** **p**

A. I. ah ih ah uh aw ahahah uh

S.T. I.

S.T. II.

S.T. III.

Comp.



4'25"

The musical score is for the song "The Rose Tree". It features five parts: A. I (Alto I), S.T. I (Soprano I), S.T. II (Soprano II), S.T. III (Soprano III), and Comp. (Composed). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato".

The vocal parts (A. I, S.T. I, S.T. II, S.T. III) are written in treble clef. The Composed part is written in bass clef. The score includes dynamic markings: **p** (piano), **mp** (mezzo-piano), and **f** (forte). A crescendo hairpin is shown above the Composed part, indicating a gradual increase in volume.

The lyrics for the vocal parts are:

A. I: uh ah

S.T. I: The rose tree

S.T. II: The rose tree

S.T. III: The rose tree

Comp.: The rose tree



4'31"

4'45"

4'48"

4'50"

The image shows a musical score for three vocal parts (S.T. I, S.T. II, S.T. III) and a conductor part (Comp.). Each part is represented by a horizontal line with a treble clef at the beginning. The S.T. I part has a dynamic marking of **mp** (mezzo-piano) in the middle. The S.T. II part has a dynamic marking of **mp** in the middle. The S.T. III part has a dynamic marking of **mp** followed by the instruction *slowly decresc. until new dynamic marking*. The Comp. part is empty.

5'22" 5'54" 6'08" 6'15"

S.T. I *slowly decresc. until new dynamic marking*

S.T. II *slowly decresc. to silence*

S.T. III **ppp** *slowly cresc. until new dynamic marking* **mf** *slowly decresc. to silence*

Comp. *slowly decresc. to silence*

S.T. I

6'34" 6'38"

mp

V

Play field recording.

0'29"

Bar. I **mf** urn w-hell heh-heh-heh

Bar. II

Bar. III **mf** **f** **mf** naw (huh hew

Bar. IV ow ow ow ow (oh

Bar. V **ff** death scream why you guh

Vln. I **f**

S.T. IV

Synth.

To Bar.
To Perc.

Bar. I

p hm **mf** knee **f** throat singing **mf** huh####mm

uh

Bar. II

f **mf** mm mm knee

Bar. III

uh huh aw

Bar. IV

who who who ah cook angle

mp **mf**

similar to crying

Bar. V

sfz hoot (book)

Vln. I

mp

Vln. II

change bowing when necessary
always smoothly transition between normal tone and scratch tone
ugly

slight over-bow

mf

S.T. I

f

S.T. II

ff **f**

S.T. III

f

S.T. IV

f

Synth.

0'47"

Bar. I

mp

mm

uh

mf

uh

Bar. II

huh

Bar. III

aw

oh

look

eh

aw

oh

Bar. IV

eh

uh

lid

lid

ah

uh

ih

he

Vln. I

p

f

Vln. II

f

mf

f

Vln. III

change bowing when necessary

mf

S.T. I

S.T. II

S.T. III

S.T. IV

mf

Synth.

Bar. I

Bar. II

Bar. III

Bar. IV

Vln. I

Vln. II

Vln. III

S.T. IV

Synth.

f **mp** **f**

pp **f**
bel canto

yeah eh uh aw oo we

f **mf**

aw oh aw huh

f **mf** **f**

blood ee aw oh oo

mf **f** **fff**

mp

f **mp**

Bar. I

p **mf**

ear

p

me

mf

Bar. II

mp

still bel canto

ff

mp **mf**

mm waw

Bar. III

f *bright*

dying

oh

ah

el ah #####el

Bar. IV

mf

ee

yaw

haw haw haw haw

haw how ho (

book (

Bar. V

sfz

hoot
(book)

Vln. I

p

Vln. II

p

f

Vln. III

mf

ppp

S.T. I

S.T. II

S.T. III

S.T. IV

Synth.

1'22"

This musical score is for the piece "The Shepherd" by John Williams. It is written for a vocal soloist and a string quartet. The score is divided into six systems, each containing a vocal staff and four string staves (Violin I, Violin II, Violin III, and Cello/Double Bass).

System 1: The vocal part begins with a bass clef and a key signature of one flat (B-flat). The first staff shows a vocal line with lyrics "uh uh" and dynamic markings **mp** and **mf**. The string parts are mostly rests, with some light accompaniment in the Cello/Double Bass.

System 2: The vocal part continues with lyrics "oo" and dynamic markings **mp** and **f**. The string parts provide harmonic support, with Violin I and II playing sustained notes.

System 3: The vocal part has lyrics "huh" and "aw" with dynamic markings **mp** and **mf**. The string parts continue their accompaniment, with Violin III and Cello/Double Bass playing more active lines.

System 4: This system contains the vocal melody with lyrics "moo huh he huh-we her he ee yug he he he uh ho haw haw hum huh angle". It includes dynamic markings **mp**, **mf**, **fmp**, and **mf**, along with performance instructions like "somewhat crying". The string parts provide a rich harmonic background.

System 5: The vocal part continues with lyrics "uh ho haw haw hum huh angle". The string parts provide a rich harmonic background, with Violin I and II playing sustained notes.

System 6: The vocal part concludes with lyrics "uh ho haw haw hum huh angle". The string parts provide a rich harmonic background, with Violin I and II playing sustained notes.

The score is written in a clear, professional format, with a focus on the vocal melody and the string accompaniment. The lyrics are written below the vocal staff, and the dynamic markings and performance instructions are clearly indicated.

1'34"

1'38"

1'47"

Bar. I **mf** speaking sadly, with whimpers of tears

were you kidding with me? when? when? you you didn't you didn't you

S.T. III

S.T. IV

1'56"

2'06"

Bar. I

yelling

more intense

f

I'm sad

I am sad

I am sad

Bar. II

slight chuckle

x

x

S.T. III

2'21"

2'53"

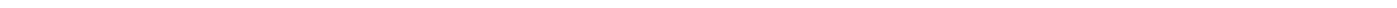
S.T. III

The image shows a musical score for S.T. III. It features a single staff with a bass clef. The staff is empty, with only a few lines visible. A piano (p) dynamic marking is present at the beginning of the staff. The staff is divided into two measures by a vertical line. The first measure is empty, and the second measure is also empty. The staff ends with a double bar line and a repeat sign.



3'25"

3'56"

S.T. II  **pp** 



4'10"

The musical score is arranged in a vertical stack of staves. The vocal parts are as follows:

- Bar. I:** Bass clef, key of D minor. Lyrics: "a lackluster moan", "un", "mm", "w". Dynamics: *mp*, *mf*, *mp*.
- Bar. II:** Bass clef. Lyrics: "a lackluster moan", "blood". Dynamics: *mp*.
- Bar. III:** Treble clef. Lyrics: "yeah", "uh", "aw". Dynamics: *mp*, *mf*, *mp*, *f*, *p*, *mf*.
- Bar. IV:** Bass clef. Lyrics: "oo ee yeah", "ee", "aw". Dynamics: *mp*, *mf*, *f*, *p*, *f*.

The instrumental parts are as follows:

- Vln. I:** Treble clef. Lyrics: "ugly", "slight over-bow". Dynamics: *mf*.
- S.T. II:** Treble clef. Lyrics: "ppp".
- S.T. IV:** Bass clef. Dynamics: *mp*, *p*, *mf*.
- Synth.:** Treble clef. Lyrics: "mp".

Additional markings include a tempo indicator of 116 BPM and various performance instructions such as "change bowing when necessary" and "always smoothly transition between normal tone and scratch tone".

4'20"

Bar. I

Bar. II

Bar. III

Bar.

Vln. I

S.T. II

S.T. IV

Synth.

) aw *////////>* uh

mf **mp**

muh

f **mf**

////////> uh L-----aw

mf *bel canto until otherwise stated* , , , , ,

////////> oh yaw oh el uh under */////>* owl ow ow

—————> **f** **mf**

mf



4'29"

Bar. I

Bar. II

Bar. III

Bar. IV

Bar. V

Vln. I

S.T. II

S.T. IV

Synth.

mf

////////> urn w-hell *x x x* heh-heh-heh

mf **f** **mf**

naw () huh hew

ow ow ow ow () () *////////>* oh

ff *death scream* *x x x*

why you guh

f

4'34"

[illegible]

4'47"

Bar. I

mp

mm uh uh

Bar. II

mf

huh

This decresc. represents an overall fadeout in the track. Try to resemble it.

Bar. III

aw oh look eh aw oh

Bar. IV

bed uh lid lid ah uh ih he

Vln. I

p **f**

This decresc. represents an overall fadeout in the track. Try to resemble it.

Vln. II

f **mf** **f**

This decresc. represents an overall fadeout in the track. Try to resemble it.

Vln. III

|| change bowing when necessary

mf

S.T. I

S.T. II

S.T. III

S.T. IV

Synth.

4'59"

This decresc. represents an overall fadeout in the track. Try to resemble it.

[illegible]

5'10"

[illegible]

Bar. VI *continue...*

Bar. VII *continue...*

Bar. VIII *continue...*

Bar. IX *continue...*

Bar. X *continue...*

Bar. XI *continue...*

Bar. XII *continue...*

Bar. XIII *continue...*

Vln. III *ppp*

S.T. I

S.T. II

S.T. III *ppp* *p*

S.T. IV *p*

5'34"

Bar. VI

continue...

Bar. VII

continue...

Bar. VIII

continue...

Bar. IX

continue...

Bar. X

continue...

Bar. XI

continue...

Bar. XII

continue...

Bar. XIII

continue...

Vln. III

mp

S.T. IV



5'40"

Bar. VI

continue...

only "i can't"

Bar. VII

continue...

only "i can't"

Bar. VIII

continue...

only "i can't"

Bar. IX

continue...

only "i can't"

Bar. X

continue...

only "i can't"

Bar. XI

continue...

only "i can't"

Bar. XII

continue...

only "i can't"

Bar. XIII

continue...

only "i can't"

6'00"

6'20"

Bar. VI

continue...

Bar. VII

continue...

Bar. VIII

continue...

Bar. IX

continue...

Bar. X

continue...

Bar. XI

continue...

Bar. XII

continue...

Bar. XIII

continue...

VII

Play field recording.