

FULL SCORE

MATTHEW GROUSE

# Add a public comment ...

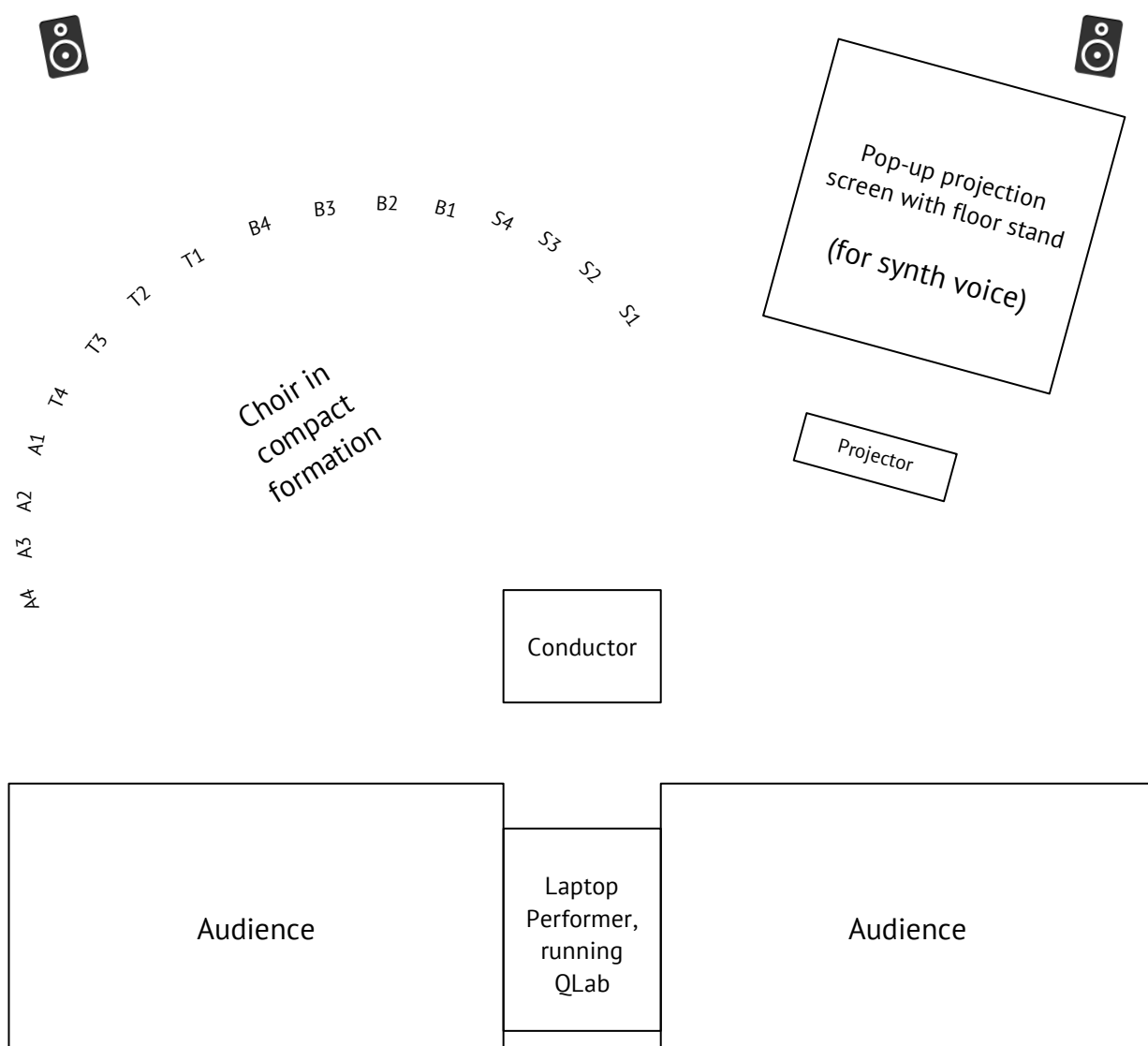
*for SATB choir, virtual singer and video*

**(2020)**

## Stage plan

. There should be enough distance between the choir's compact formation and the projection screen to create a noticeable sense of otherness for the synth voice. The diagram below is therefore not a scale example.

. **Stage position #2** = From the audience's perspective, the sopranos and basses walk forward, sit or kneel to the left of the projector facing the screen, as close to it as they can get without obstructing the video projection. Tenors and basses, making sure to walk behind the projector, do the same but assemble to the right of the projector. Conductor joins the sopranos and basses. Obstruction to the audience's view of the video should be avoided at all costs.



**Duration:** ca. 8'

*Add a public comment ...* was written for Panorama Festival and premiered by Aarhus Vokalensemble and Charlotte Rowan in Aarhus, March 2020.

## Add a public comment ...

FULL SCORE

for SATB choir, virtual singer and video  
(2020)

The piece is written for 16 voices (4 sopranos, 4 altos, 4 tenors, 4 basses). It is however possible to perform the piece with more or less singers. When the number of voices is different, appropriate changes to divisi must be made and there should be an equal number of each voice type.

### Accidentals:

. The following quartertones are used in the piece:



. An accidental preceding a note only applies to the octave in which it is written. A further accidental is required for a note of the same pitch class in a different octave.

### Props

. Each choir member should have a pre-prepared balloon, full of helium. It is advised that the balloon is sealed with something easily removable like a small peg or cable tie rather than tying off the end in a traditional knot. The balloons must be out of view from the audience until they are used, but easily accessible by any means available. Helium is safe and non-toxic but it is important that after each inhalation performers clear their lungs. These necessary exhalations are notated.

### Clarification of techniques and non-standard notation (general):

	<b>Most techniques and non-standard notation will be elaborated upon within the body of the score.</b>
→	Move gradually and smoothly from one technique indication to another, for example, from senza vibrato to molto vibrato.
X	An X time signature indicates senza misura. It is often accompanied by a duration marking indicated in seconds.
⊖	Abruptly stop all sound. Make efforts to reduce the decay time of the previous note as much as possible
↑ ↓	The arrow noteheads denote the highest or lowest possible note of the singer's idiosyncratic range. Extreme measures should be made to reach these pitch e.g. falsetto for tenors and basses.
⌞	A flared hairpin means that short and sudden dynamic push right at the end of a note (almost like a sforzando)
retur(n)	When letter(s) at the end of a word are in parenthesis they are silent. The word should be stopped abruptly just before this point as if being interrupted. This direction is always paired with a staccatissimo articulation marking.
/n/ /Λ/ /θ/	IPA pronunciation can be listened at the following link: <a href="http://www.ipachart.com/">http://www.ipachart.com/</a>
G.P.	General pause
→	A thick arrow denotes that the performer should continue or cycle a technique until the end of the arrow.
	<b>Whispering:</b> Never try to align the whispering with another singer. Hide mouth with the hand and lean close to the ear of the designated listener. For louder passages of whispering, direct the sound slightly away from the listener's ear to avoid damage. In the case of passages such as that starting at bar 53, cycle the boxed cells above the system in any order. Ad lib. tempo and take short pauses at will. The designated entry points are approximate and are cued by the conductor. The end of each instance of whispering is also cued by the conductor. It is the responsibility of the listener to pick up the conductor's cue and subtly make the whisperer aware. If you are the listener, maintain a deadpan facial expression and keep very still, looking straight forward.

### Pre-recorded audio & video / laptop performer:

Animation by Jan Giedroyc.

Pre-recorded audio & video should be triggered by a laptop performer using QLab 4.6.1 or newer. The patch and all relevant audio/video files will be provided by the composer. It is of paramount importance that the performer has a good view of the conductor's beating pattern so they can activate the cues as precisely as possible within the tempo. It should not be obvious to the audience that the laptop performer is triggering the synth voice cues. As QLab is Mac only, as long as there is practically zero latency when triggering the cues, an alternative such as Max (Cycling '74) can be used to trigger cues.

15

Circled, bold numbers refer to exact, rhythmic cue points (these include new audio/video cues and points where an audio/video cue is manually stopped).

The synthesized voice is a virtual instrument developed by Plogue called *Alter/Ego*.



# Add a public comment ...

Matthew Grouse (b.1996)

♩ = 68 stately, with an unnaturally warm demeanour

ca. 5" *mf poco espressivo*

SOPRANO  
No - thing No-thing will e - ver com - mu-ni - cate e - mo-tion like hu - man voic -  
(nuh)\* (nuh) (eh) (ee)

ALTO  
No - thing No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh) (nuh)

TENOR  
No - thing No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh) (nuh)

BASS  
No - thing No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh) (nuh)

Synth Voice

Video

ca. 5" ♩ = 68 stately, with an unnaturally warm demeanour

ca. 5" ① ②

YouTube comment:  
"Nothing will ever communicate emotion like human voices singing together"

8

S. es sing - ing to - geth-er to-geth-er to - geth-er to-geth-er to - geth-er to-geth-er Shh!  
\*\*\* *sfz*

A. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

T. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

B. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

S.Vox.

Vid.

*mf* percussive clicks cut off each entry

③ ④ ⑤

\*\* (♩ + ♩)

wow! Just wow...

Quinn fades in Quinn 'sings' glitch

\* - Unusual syllabification is clarified below the lyrics with phonetic vowel sounds written in italics and parenthesis.

\*\* - Until bar 40, only the start and end of the synth voice's cues are within the choir's tempo. Syllabic division of each phrase is temporally independent.

\*\*\* - With a finger over the mouth, aggressively "shh!", effectively silencing the synthesised voice.

**A**

Text for all sopranos is a syllabic deconstruction of the following phrase: "Nothing will ever communicate emotion like human voices singing together"

12 *taut, machine like*

1 Nuh ver ee like siz the will mew

2 *taut, machine like*  
thing kuh shun voy sing geh eh nee

3 *taut, machine like*  
will mew cate mun to Nuh ver cate

4 *taut, machine like*  
eh nee mo hew ing thing kuh ee

A. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

T. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

B. No - thing No - thing No - thing No - thing  
(nuh) (nuh) (nuh) (nuh)

**A**

S.Vox.

Vid.

16

1. *shun mun ing thing ver ee like siz Shh!* *sfz*

2. *hew sing to Nuh kuh shun voy Shh!* *sfz*

3. *mo siz the will mew cate mun Shh!* *sfz*

4. *like voy geh eh nee mo hew Shh!* *sfz*

A. *No - thing No - thing No - thing No - thing Shh!*  
*(nuh) (nuh) (nuh) (nuh)* *sfz*

T. *No - thing No - thing No - thing No - thing*  
*(nuh) (nuh) (nuh) (nuh)*

B. *No - thing No - thing No - thing No - thing*  
*(nuh) (nuh) (nuh) (nuh)*

S.Vox. *I want to be in a choir it looks like so much fun*

Vid. *Quinn fades in*

6 7 8

\* - With a finger over the mouth, aggressively 'shh!'; effectively silencing the synthesised voice.

**B**

20 *mf* *p* *mf sub.* *p* *mf sub.*

1. Noth - ing will ev - er com - mu - ni - cate e - mo - tion like hu - man voic - es sing - ing to - geth - er. Noth - ing will ev - er com - mu

2. *p* *mf* *p*

3. *fp fp fp fp (p) fp fp fp fp (p)*

4. *p mf p mf p mf p mf p mf*

No - thing *(nuh)* *wee wee wee wee* will *(eh)* ver coh coh coh coh com - mu -

English alphabetical pronunciation

A. [N] [O] [T] [H] [I] [N] [G]

English alphabetical pronunciation

T. [N] [O] [T] [H] [I] [N] [G]

English alphabetical pronunciation

B. [N] [O] [T] [H] [I] [N] [G]



24 *p* *mf sub.*

1. ni - cate e - mo - tion like hu - man voic - es sing - ing to - geth - er Noth -

2. *mf*

3. *fp fp fp fp (p)*

4. *p mf p mf p mf*

ni - - - cay cay cay cay cate e - - - mo - - -

English alphabetical pronunciation

A. [N] [O] [T] [H]

English alphabetical pronunciation

T. [N] [O] [T] [H]

English alphabetical pronunciation

B. [N] [O] [T] [H]



26

1. ing will ev - er com - mu - ni - cate e - mo - tion like hu - man Shh!

2. Noth - - thing will e - - - ver comm(unicate) Shh!

3. voic - - - es - - - sing - - - ing to Shh!

4. shuh shuh shuh shuh shuh shuh shun like hu - - - ma ma man Shh!

A. [I] [N] [G] [N] Shh!

T. [I] [N] [G] Shh! [N]

B. [I] [N] Shh! [G] [N]

9

10 senza misura (the boxed pitches reappear asynchronously)  
 (♩ + ♩) (♩. + ♩.)

S.Vox. Gosh, it's nice to listen to you sing again

11

Vid. Quinn fades in

C

28

1. *sfz* Shh! *mf* Noth - ing will ev - er com - mu - ni - cate e - mo - t(ion) *sfz*  
(sh)

2. *mf* Noth - ing w(ill) *sfz* Shh!

3. *sfz* Shh! *mf* Noth -

4.

as if cut off by synth. voice  
ad lib. a short,  
annoyed sound / exhale

as if cut off by synth. voice  
ad lib. a short, annoyed sound / exhale

A. IPA pronunciation (phonetic deconstruction of "nothing") voiceless  
/n/ /ʌ/ /θ/ /ɪ/  
(uh)

T. IPA pronunciation (phonetic deconstruction of "nothing") voiceless  
/n/ /ʌ/ /θ/ /ɪ/  
(uh)

B. IPA pronunciation (phonetic deconstruction of "nothing") voiceless  
/n/ /ʌ/ /θ/ /ɪ/  
(uh)

C

S.Vox. 12 Greatest respect. 13 This is the best ... 14 15 ... choir ... 16 17

Vid.

30

1. *sfz* Shh! *p* Noth - ing will ev -

2. *sfz* Shh!

S. *as if cut off by synth. voice*  
ad lib. a short, annoyed sound / exhale

3. ing will e(ver) (eh) *p* Noth - ing will ev -

4. *sfz* Shh! *as if cut off by synth. voice*  
ad lib. a short, annoyed sound / exhale Noth - i(ng)

A. /ŋ/ /n/ /N/ (uh) /θ/

T. /ŋ/ /n/ /N/ (uh) /θ/

B. /ŋ/ /n/ /N/ (uh) /θ/

S.Vox. 18 19 20  
... I have listened to ...  
... and I've listened to ...  
... many, | It's like candy ...

Vid.

32 *mf* *sim.* *sfz* *ppp* *mf* *sim.*

1 er com - mu(nicate) Shh! Noth-ing will ev - er com - mu - ni - cate hu(man)

2 Shh! N(othing) *sim.* *ppp* *mf* *sim.*  
(nuh) Noth-ing will ev - er com - mu - ni - cate hu(man)

S. *mf* *sim.* *sfz* *ppp* *mf* *sim.*

3 er com - mu(nicate) Shh! Noth-ing will ev - er com - mu - ni - cate hu(man)

4 Shh! N(othing) *sim.* *ppp* *mf* *sim.*  
(nuh) Noth-ing will ev - er com - mu - ni - cate hu(man)

A. /ɪ/ /ŋ/ /n/ Shh! /N/ /θ/ (h) /ɪ/ Shh!

T. /ɪ/ /ŋ/ /n/ /N/ Shh! /θ/ /ɪ/ Shh!

B. /ɪ/ /ŋ/ /n/ /N/ /θ/ /ɪ/ Shh!

S.Vox. 21 22 23 24 25  
...for my ears. I ... ... never get tired ... ... of hearing ... ... you sing. World ...

Vid.

Tutti: keep finger in "shh" position over mouth

high freq. (wide mouth, through teeth)  
*sfz f* — building in frustration and intensity ————— *f possibile*

S.

high freq. (wide mouth, through teeth)  
*sfz f* — building in frustration and intensity ————— *f possibile*

A.

low freq. (narrow 'o' shaped mouth, lips pushed out)  
*sfz f* — building in frustration and intensity ————— *f possibile*

T.

low freq. (narrow 'o' shaped mouth, lips pushed out)  
*sfz f* — building in frustration and intensity ————— *f possibile*

B.

S.Vox.

Vid.

Series of YouTube comments

Cond.

Conduct a cut off gesture directed at the screen on beat 1. When the voice keeps going, wait a moment, then try cutting it off again 2 or 3 more times, getting more frustrated each time

**D**

A tempo

open mouth to sing "I" but you're cut off by synth voice before you can make a sound.



mp sim. turn head to face screen and stay perfectly still in that position

S. (Soprano) 40 (inhale)

open mouth to sing "I" but you're cut off by synth voice before you can make a sound.



mp sim. turn head to face screen and stay perfectly still in that position

A. (Alto) (inhale)

open mouth to sing "I" but you're cut off by synth voice before you can make a sound.



mp sim. turn head to face screen and stay perfectly still in that position

T. (Tenor) (inhale)

open mouth to sing "I" but you're cut off by synth voice before you can make a sound.



mp sim. turn head to face screen and stay perfectly still in that position

B. (Bass) (inhale)

**D**

A tempo

28

S.Vox. (Soprano Voice)

Some-one please sign me up to be in this cho - ir. Some-one please sign me up to be in

Vid. (Video)

Quinn changing colour and hard cutting to a different screen position with each chord

Cond. (Conductor)

give choir beats 3 and 4 of a 4/4 bar as soon as you hear the synth voice come in, freeze arms in the upbeat position and quickly turn head towards screen. Maintain this position until cued. You do **NOT** conduct beating patterns for the synth voice's solo sections, but you must cue the choir's entries where notated

**Tutti:** turn to face conductor, completely deadpan



S.Vox. (Soprano Voice) 44

coarse glissandi

gliss.

this cho-ir. Some-one please sign me up to be

Vid. (Video)

Series of YouTube comments

Cond. (Conductor)

slowly lower arms to neutral

**Tutti:**  
maintain deadpan facial express throughout

**E** A tempo

senza vibrato

G.P. emotionally detached

47

S. *p* *mp* *mf pochissimo espressivo* *f poco espressivo*  
I hate this. Art is good be-cause of the hu-man el-e-ment There is-n't a-ny soul. Sad ma - chine

A. *mp emotionally detached* *mf pochissimo espressivo* *f poco espressivo*  
Art is good be-cause of the hu-man el-e-ment There is-n't a-ny soul. Sad ma - chine

T. *mf pochissimo espressivo* *f poco espressivo*  
There is-n't a-ny soul. Sad ma - chine

B. *f poco espressivo*  
Sad ma - chine

**E** A tempo

G.P.

S.Vox.

Vid. G.P. Quinn remains on screen in 'idle mode', choir's text fades in and out

Cond.

swift and busy, ad lib. between ♩ = 60-90

**F** ♩ = 83

use percussive, voiceless whispering sounds like "psst" and "sss"

53

S. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still.

A. asynchronous whispering (avoid aligning) \*  
ad lib. dynamics between *p* and *mf*

T. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still.

B. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still.

**F** ♩ = 83

29

S.Vox.

Vid. Some - one please sign me up to be in this cho - ir. Some-one please sign me up to be  
sim. + series of YouTube comments cue alto's whispering

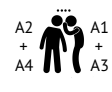
Cond.

\* - For whispering into someone's ear, hide mouth with hand and cycle the 3 boxed cells above the system in any order. Ad lib. tempo and take short pauses at will. The designated entry points are approximate. The end of the whispering is cued by the conductor. If you are the listener, maintain a deadpan facial expression and keep very still, looking straight forward.

4.5" \_\_\_\_\_

57

S. \_\_\_\_\_

A.  \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Turn to face conductor, maintaining a completely deadpan expression.

A2 + A4 will be able to see the conductor's cue to stop. They should subtly nudge A1 + A3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

Turn to face conductor, maintaining a completely deadpan expression.

Turn to face conductor, maintaining a completely deadpan expression.

ord. \_\_\_\_\_ → breathy / distorted  
4.5" \_\_\_\_\_

S.Vox. 

Vid. \_\_\_\_\_ *Quinn's edges become jagged and distorted*


Cond. \_\_\_\_\_ *cue choir to stop whispering*



**G**

♩ = ca.68

senza vibrato

S. *p* 

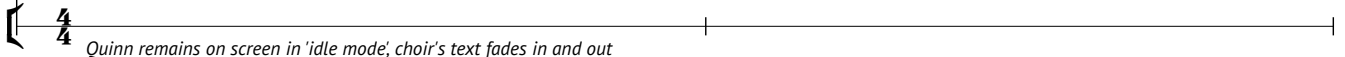
A. \_\_\_\_\_ *mp* 

T. \_\_\_\_\_ *mp* 

B. \_\_\_\_\_

**G**

♩ = ca.68

Vid. 



63

S. *ff sub.* *ord. mp* *ff*  
 plug it in - to Mex - i - can bean\_ paste and sound bet - ter than\_ this

A. *ff sub.* *ord. mp* *ff*  
 plug it in - to Mex - i - can bean\_ paste and sound bet - ter than\_ this X

T. *ff sub.* *ord. mp* *ff*  
 plug it in - to Mex - i - can bean\_ paste and sound bet - ter than\_ this X

B. *ff*  
 and sound bet - ter than\_ this

Vid. *senza vibrato*

swift and busy, ad lib. between ♩ = 60-90

**H** ♩ = 98  
 use percussive, voiceless whispering sounds like "psst" and "sss"

65

S. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still. Turn to face conductor, maintaining a completely deadpan expression.

A. *sim.* *ad lib. dynamics between p and mf*  
 A2 + A4 A1 + A3  
 asynchronous whispering (avoid aligning)  
*ad lib. dynamics between p and mf*  
 A1 + A3 will be able to see the conductor's cue to stop. They should subtly nudge A2 + A4 when cued. Turn to face conductor, maintaining a completely deadpan expression.

T. T2 + T4 T1 + T3  
 T2 + T4 will be able to see the conductor's cue to stop. They should subtly nudge T1 + T3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

B. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still. Turn to face conductor, maintaining a completely deadpan expression.

**H** ♩ = 98  
 30  
 S.Vox. Some-one please sign me up to be in this cho - ir. Some-one please sign me up  
 Vid. *sim. + series of YouTube comments* *Quinn's edges start to match vibrato*  
 cue alto's whispering cue tenor's whispering cue choir to stop whispering  
 Cond. *ord. extreme vibrato (fast and wide)*

\* - Forcefully push the voice to emulate distortion. The tone should be rough, almost ugly but consistent, without obscuring the pitch. Absolutely no vibrato.

70 **I** ♩ = ca.68  
 senza vib.  
*p*

1 + 2  
 Your voice is fun-ny like ha - la-la Ho - yo - yoy Yah - yah - yah

S.  
 senza vib.  
*p*

3 + 4  
 Your voice is fun-ny like ha - la-la Ho - yo - yoy Yah - yah - yah

A.  
*p* *mf* *ff*  
 mockingly vib. ord. → molto vib. \*  
 ha - la-la Ho - yo - yoy Yah - yah - yah

T.  
*mf* *ff*  
 molto vib. → \*  
 Ho - yo - yoy Yah - yah - yah

B.  
*ff* \*  
 Ya - ya - ya

Vid. ♩ = ca.68  
 Quinn remains on screen in 'idle mode', choir's text fades in and out

\* - Extreme, ridiculous vibrato (as wide and fast as possible). Shake head up and down vigorously in time with your vibrato.

use percussive, voiceless whispering sounds like "psst" and "sss"



♩ = 113

76

S. As soon as you hear the synth voice, turn head and watch the screen. Then keep perfectly still.

A. *sim.*  
*ad lib. dynamics between p and mf*

T. *sim.*  
*ad lib. dynamics between p and mf*

B. asynchronous whispering (avoid aligning)  
*ad lib. dynamics between p and mf*

31

S.Vox. Some - one please sign me up to be in this cho - ir. Some - one please

Vid. *sim. + series of YouTube comments*

Cond. cue alto's whispering cue tenor's whispering cue bass' whispering

**Tutti:**  
bring fist in front of face

80

S. Turn to face conductor, maintaining a completely deadpan expression.

A. A1 + A3 will be able to see the conductor's cue to stop. They should subtly nudge A2 + A4 when cued. Turn to face conductor, maintaining a completely deadpan expression.

T. T2 + T4 will be able to see the conductor's cue to stop. They should subtly nudge T1 + T3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

B. B2 + B4 will be able to see the conductor's cue to stop. They should subtly nudge B1 + B3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

gradually a low-pass filter is applied

S.Vox. sign me up to be in this cho-ir. Some-one please sign me

Vid. *Quinn becomes faded and gets darker*

Cond. cue alto's change cue tenor's change cue choir to stop whispering



swift and busy, ad lib. between ♩ = 60-90

use percussive, voiceless whispering sounds like "psst" and "sss"

**L** ♩ = 128

88

asynchronous whispering (avoid aligning)  
ad lib. dynamics between *pp* and *mp*

11"

S. S2 + S4 + S1 + S3

A. A2 + A4 + A1 + A3

T. T2 + T4 + T1 + T3

B. B2 + B4 + B1 + B3

sim. ad lib. dynamics between *pp* and *mp*

11"

S2 + S4 will be able to see the conductor's cue to stop. They should subtly nudge S1 + S3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

A2 + A4 will be able to see the conductor's cue to stop. They should subtly nudge A1 + A3 when cued. Turn to face conductor, maintaining a completely deadpan expression.

T1 + T3 will be able to see the conductor's cue to stop. They should subtly nudge T2 + T4 when cued. Turn to face conductor, maintaining a completely deadpan expression.

B1 + B3 will be able to see the conductor's cue to stop. They should subtly nudge B2 + B4 when cued. Turn to face conductor, maintaining a completely deadpan expression.

Signal chopped up into divisions with a fluctuating pulse

32 (3+3+3+4) 11"

S.Vox. Some-one please sign me up to be in this cho-ir. Some-one please sign me up

Vid. sim. + series of YouTube comments cue A. & T.'s whispering cue S. & B.'s whispering Quinn flashes on and off in time with divisions cue choir to stop whispering

Cond.

**M** ♩ = ca.68

94

hand-on-mouth pulsing\*

Damn, I'm kin-da sur-prised how goo(d) /d/

hold the vowel

hand-on-mouth pulsing\*

goo(d) /d/

hold the vowel

hand-on-mouth pulsing\*

goo(d) /d/

hold the vowel

hand-on-mouth pulsing\*

goo(d) /d/

hold the vowel

♩ = ca.68

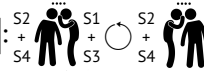
Vid. 4/4 choir's text fades in and out whilst Quinn spins 180 degrees before returning to 'idle mode'

\* - Pulsing to the held note should be created by hitting the mouth between the lips with the side of the index finger in the notated rhythm (hand in a clenched fist, in the same position as a cough). The pitch should remain the same. You do not need to hit very hard to achieve the desired stopping and starting to the held note, however, the faster the rhythm, the closer the hand should be to the mouth. As an example, the hand keeps constant contact with the mouth during the 32nd notes whilst rapidly alternating between pushing further in and out of the mouth with the hand.

### Fast but free, asynchronous tempo for choir

sim., this time change and rotate who the whisperer / listener is at will

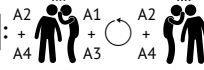
*ppp* with very occasional *sfz* accents,



*ad lib. frenetic whispering sounds as fast a possible e.g "psst", "sss" "shh"*

sim., this time change and rotate who the whisperer / listener is at will

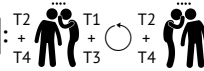
*ppp* with very occasional *sfz* accents,



*ad lib. frenetic whispering sounds as fast a possible e.g "psst", "sss" "shh"*

sim., this time change and rotate who the whisperer / listener is at will

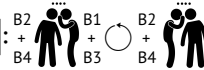
*ppp* with very occasional *sfz* accents,



*ad lib. frenetic whispering sounds as fast a possible e.g "psst", "sss" "shh"*

sim., this time change and rotate who the whisperer / listener is at will

*ppp* with very occasional *sfz* accents,



*ad lib. frenetic whispering sounds as fast a possible e.g "psst", "sss" "shh"*

**N**

$\text{♩} = 143$

96

S.

A.

T.

B.

**N**

$\text{♩} = 143$

33

reversed audio (every chordal attack is preceded by a ghostly crescendo)

S.Vox.

Vid. *sim. + series of YouTube comments* | *cue tutti whispering*

Cond.

S. gradually slow down the whispering and leave bigger pauses

A. gradually slow down the whispering and leave bigger pauses

T. gradually slow down the whispering and leave bigger pauses

B. gradually slow down the whispering and leave bigger pauses

S.Vox.

Vid. *cue the choir's ritardando* | *cue choir to stop whispering*

Cond.

**O** Tutti text here is derived from: "Wow, that was awesome, ama give it a try", but the sound of each word is reversed to sound like the last synth voice section

Tutti: as soon as you finish a "psst", face the conductor

As if singing backwards, senza vib.

104 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf*  $\text{♩} = 158$  S2 S1

[h] wow [s] oh [h] a - ma [t] i as in 'it' [h] yarsh psst

As if singing backwards, senza vib.

3 + 4 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* S4 S3

[t] ath mm - saw [v] eej [h] a as in 'cat' [h] yarsh psst

soft, voiced 'th'

As if singing backwards, senza vib.

1 + 2 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* A2 A1

[h] wow [s] oh [h] a - ma [t] i as in 'it' [h] yarsh psst

As if singing backwards, senza vib.

3 + 4 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* A4 A3

[t] ath mm - saw [v] eej [h] a as in 'cat' [h] yarsh psst

soft, voiced 'th'

As if singing backwards, senza vib.

1 + 2 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* T2 T1

[h] wow [s] oh [h] a - ma [t] i as in 'it' [h] yarsh psst

As if singing backwards, senza vib.

3 + 4 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* T4 T3

[t] ath mm - saw [v] eej [h] a as in 'cat' [h] yarsh psst

soft, voiced 'th'

As if singing backwards, senza vib.

1 + 2 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* B2 B1

[h] wow [s] oh [h] a - ma [t] i as in 'it' [h] yarsh psst

As if singing backwards, senza vib.

3 + 4 *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* B4 B3

[t] ath mm - saw [v] eej [h] a as in 'cat' [h] yarsh psst

soft, voiced 'th'

**O**  $\text{♩} = 158$  34

S.Vox.

Vid. Some-one please sign me up

Cond. Quinn remains on screen in 'idle mode', choir's text fades in and out but it's upside down  
sim. + series of YouTube comments  
conduct, following tempo of synth

\* - x-notehead grace-notes before the beat should be performed as airy, voiceless (pitchless) consonants that smoothly transition into the next notated sound.

\*\* - The damp symbol indicates that you should cut off the sound very abruptly by closing the mouth, to mimic reversed singing (where the attack of each word comes at the end)

107

♩ = 173      ♩ = 188      ♩ = 203      ♩ = 218      ♩ = 233

S2 S1      S2 S1      S2 S1      S2 S1      S2 S1

mp      mf      f      ff      fff

1 + 2      psst      psst      psst      psst      psst

S.      S4 S3      S4 S3      S4 S3      S4 S3      S4 S3

3 + 4      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

A2 A1      A2 A1      A2 A1      A2 A1      A2 A1

1 + 2      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

A.      A4 A3      A4 A3      A4 A3      A4 A3      A4 A3

3 + 4      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

T2 T1      T2 T1      T2 T1      T2 T1      T2 T1

1 + 2      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

T.      T4 T3      T4 T3      T4 T3      T4 T3      T4 T3

3 + 4      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

B2 B1      B2 B1      B2 B1      B2 B1      B2 B1

1 + 2      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

B.      B4 B3      B4 B3      B4 B3      B4 B3      B4 B3

3 + 4      mp      mf      f      ff      fff

psst      psst      psst      psst      psst

♩ = 173      ♩ = 188      ♩ = 203      ♩ = 218      ♩ = 233

S.Vox.      pitch bend starts to bend the chords out of tune

to be in this cho -      ir. Some-one please      sign me up      to be      in

Vid.      8<sup>th</sup>

Cond.



**P**

ad lib. wild, ridiculous glissandi, using the extremes of your full range.  
Only the starting and ending points for sopranos are synchronised. Erratic speed and breadth  
Breathe only when needed and then immediately rearticulate the word and continue

ad lib. erratically fluctuating dynamics between *p* and *ff*  
sempre legato

♩ = ca.60

highest note possible

*ff* pick up helium balloon, take one large inhale

S. 112 5" continue 2" a somewhat hurried panic

ad lib. wild, ridiculous glissandi, using the extremes of your full range.  
Only the starting and ending points for altos are synchronised. Erratic speed and breadth  
Breathe only when needed and then immediately rearticulate the word and continue

ad lib. erratically fluctuating dynamics between *p* and *ff*  
sempre legato

highest note possible

*ff* pick up helium balloon, take one large inhale

A. 8" continue 2" a somewhat hurried panic

ad lib. wild, ridiculous glissandi, using the extremes of your full range  
Only the starting and ending points for tenors are synchronised. Erratic speed and breadth  
Breathe only when needed and then immediately rearticulate the word and continue

ad lib. erratically fluctuating dynamics between *p* and *ff*  
sempre legato

highest note possible

*ff* pick up helium balloon, take one large inhale

T. 12" continue 2" a somewhat hurried panic

ad lib. wild, ridiculous glissandi, using the extremes of your full range  
Only the starting and ending points for basses are synchronised  
Breathe only when needed and then immediately rearticulate the word and continue. Erratic speed and breadth

ad lib. erratically fluctuating dynamics between *p* and *ff*  
sempre legato

highest note possible

*ff* pick up helium balloon, take one large inhale

B. 16" continue 2" a somewhat hurried panic

**P**

Wild pitch-bend solo.  
Gradually notes from the chord are removed (from bottom to top) until only the highest voice is left

21" 3" gliss.

ca. 10"

S.Vox. pitch bend continues (bending the chord over a range of 4 octaves - the C on the staff is the mid point)

♩ = 60 a faint but steady pulse emerges

♩ = ca.60

Vid. this (8) Quinn turns into a gelatinous blob, erratically flying around the screen + a series of "wow" YT comments Quinn explodes into tiny particles

Cond. X Cue each choir entrance Cue each choir event as innocuously as possible. When it becomes noticeable, start to use the pulsing of the synth voice as the choir's tempo



big exhale  
*f mp f mp*  
 (♩) (♩) (♩) (♩)  
 running out of steam, becoming airy and pathetic  
*mf > ppp*  
 (♩) (♩) (♩) (♩)  
*mp > pp*  
 out in out in  
 (♩) (♩) (♩) (♩)  
 113  
 = 60 (pulse given by the click of the synth voice)  
 let the remaining air out of the balloon at once so it flies out of your hand  
 ↓  
*pp sotto voce, wearily, almost trance like* continuously cycle this whilst walking slowly towards the screen and assembling into **stage position #2**

S. Wow

big exhale  
*f mp f mp*  
 (♩) (♩) (♩) (♩)  
 running out of steam, becoming airy and pathetic  
*mf > ppp*  
 (♩) (♩) (♩) (♩)  
*mp > pp*  
 out in out in  
 (♩) (♩) (♩) (♩)  
 ↓  
 = 60 (pulse given by the click of the synth voice)  
 let the remaining air out of the balloon at once so it flies out of your hand  
 ↓  
*pp sotto voce, wearily, almost trance like* continuously cycle this whilst walking slowly towards the screen and assembling into **stage position #2**

A. Wow

big exhale  
*f mp f mp*  
 (♩) (♩) (♩) (♩)  
 running out of steam, becoming airy and pathetic  
*mf > ppp*  
 (♩) (♩) (♩) (♩)  
*mp > pp*  
 out in out in  
 (♩) (♩) (♩) (♩)  
 ↓  
 = 60 (pulse given by the click of the synth voice)  
 let the remaining air out of the balloon at once so it flies out of your hand  
 ↓  
*pp sotto voce, wearily, almost trance like* continuously cycle this whilst walking slowly towards the screen and assembling into **stage position #2**

T. Wow

big exhale  
*f mp f mp*  
 (♩) (♩) (♩) (♩)  
 running out of steam, becoming airy and pathetic  
*mf > ppp*  
 (♩) (♩) (♩) (♩)  
*mp > pp*  
 out in out in  
 (♩) (♩) (♩) (♩)  
 ↓  
 = 60 (pulse given by the click of the synth voice)  
 let the remaining air out of the balloon at once so it flies out of your hand  
 ↓  
*pp sotto voce, wearily, almost trance like* continuously cycle this whilst walking slowly towards the screen and assembling into **stage position #2**

B. Wow



pulsing continues and gradually turns into the next notated gesture ca.30"

S.Vox. Some of the high frequencies of the C pedal gradually get filtered out, softening the sound

Vid. click continues until the whole choir are comfortably in **stage position #2**

Cond. = 60 (pulse given by the click of the synth voice)  
*pp sotto voce, wearily, almost trance like* continuously cycle this whilst walking slowly towards the screen and assembling into **stage position #2**

Wow

**Tutti:**  
stay perfectly still and quiet. Looking up at screen, transfixed. When the screen eventually goes black, hold your positions for at least 5"

Maintain  $\downarrow = 60$ , ignore the synth voice's accelerando

Choir and conductor stationed at stage position #2

114 *sim.*

S. *Wow* 45"

A. *Wow* 45"

T. *Wow* 45"

B. *Wow* 45"

Wow

35

36" **accel.** ----- tempo increase getting out of control

Independent tempo  $\downarrow = 130$

8<sup>va</sup> repeats x5 but modulates down a tone after each repeat occasional glitches in the audio

gradually becomes more distorted and crazy until it transitions into a noisy, indistinguishable mess

1"

45"

Video continues in silence until the screen goes black.

Vid. Gradual multiplication of Quinn with occasional glitches

Cond. *Wow* 45"