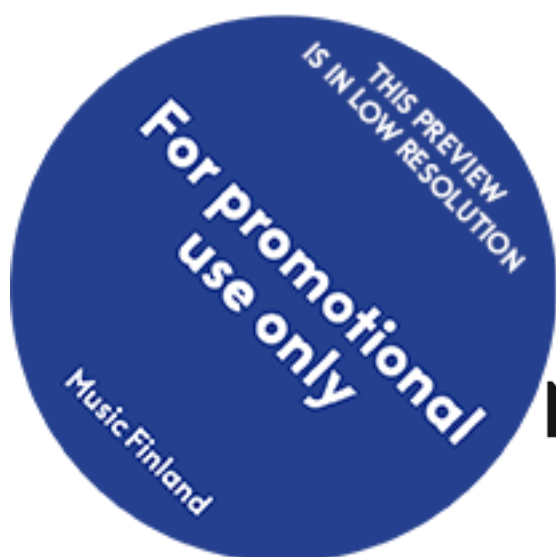


Cecilia Damström

Angor

For Chamber Choir

2015



Music Finland

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Cecilia Damström

Angor

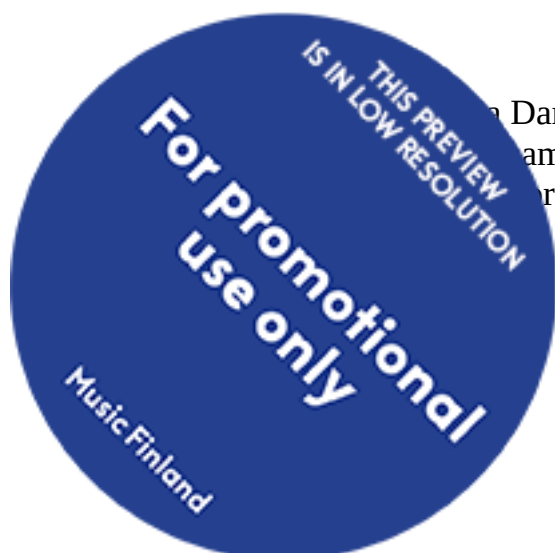
For Chamber Choir

6'00

2015



The name **Angor** means pain, anguish and torment in Latin, and that is what the piece is about: tinnitus, arrhythmia, headaches, bacteria and pain in every form: lingering, underlying or stinging. This piece is dedicated to every person around the world suffering from incurable diseases and what you would call “rare diseases” or non-acknowledged diseases such as for instance chronic Lyme.



by Anna Damström (born 1988)
Chamber Choir (SSSAAATTTBBB)
April, 3-15 of July and August 2015

Notation

In passages with very little time for breathing: always choral breathing

In case the whole section does a similar motion (for example a glissando), the instruction is only written for the first singer of each section, but applies to the whole section

The word [Wu-ku] is to be pronounced as far behind as possible. The noun [Wu] is always accented, hence always a capital letter.

In this piece I am exploring mainly two different types of glissandi:

1. Quasi gliss (for example sections B and C):

Sing approximate melodic lines with the given notes.

The first note in every melodic line should be sung in the written pitch, hence the first note is bigger than the other notes in the same line

2. Gliss (for example sections H and I)

The most important note is the first note

The most important thing is the direction of the gliss.

Always make an as long glissando as possible (the whole given note value).

Pitch approximate, but important if section has a unis versus cluster

Improvisation (for instance in sections E, F and K)

The different notated rhythms are not to be taken literally, merely for assuring that no singer on purpose tries to sing in the same rhythm as other singers

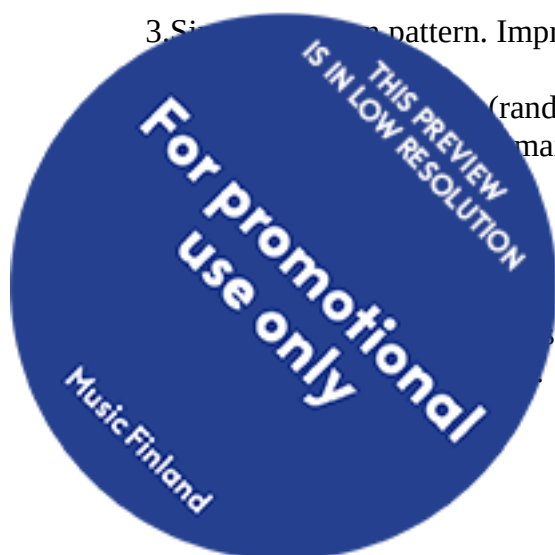
1. Improvise fast patterns (random rhythm, pitches and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems).

2. Improvise fast patterns (random rhythm, pitches and slurs) with the highest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), sound hysteric.

3. Sing a pattern. Improvise text (gibberish), sound hysteric

4. Sing a pattern (random rhythm, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds

5. Sing a pattern (random rhythm, pitches and slurs) within the given range. Improvise text (gibberish), but the emotion and a high volume are the most



Angor

Cecilia Damström 2015

Text: Psalm 22

Grave ♩ = 60

pp *p* G.P. *p*

Soprano Mm [i:]

Soprano Mm [i:]

Soprano Mm [i:]

Alto Mm G.P.

Alto G.P.

Alto G.P.

Tenor G.P.

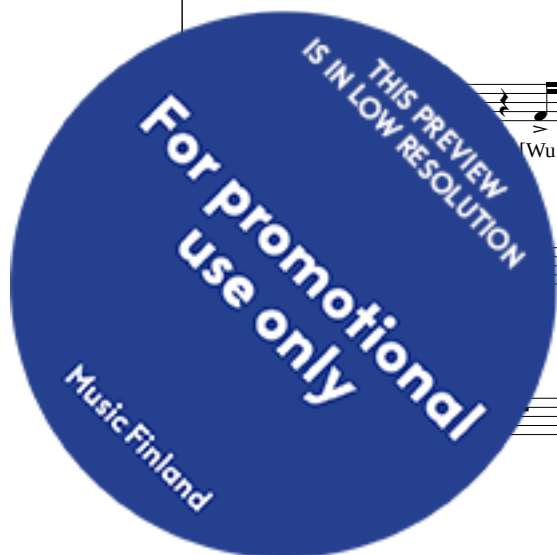
Tenor G.P.

Tenor G.P.

G.P. *p* [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku]

G.P. *p* [Wu - ku] [Wu - ku] [Wu - ku]

G.P.



A

8

mp *mf* *mf*

[A]

mp *mf* *mf*

[A]

mp *mf* *mf*

[A]

mf

[A]

mf

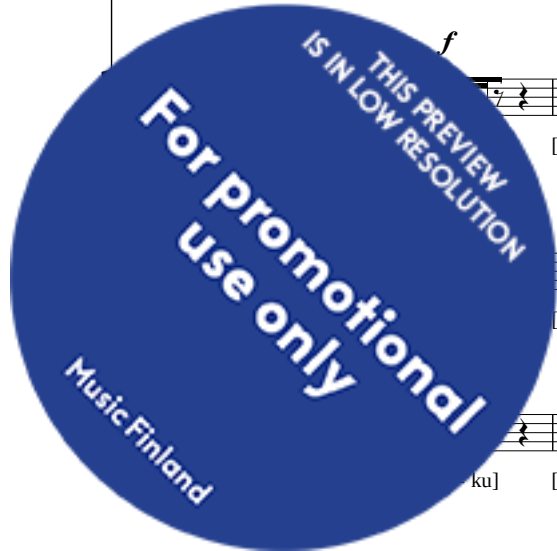
[A]

mf

[A]

mf

[A]



f

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - ku] [Wu - ku]

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - ku] [Wu - ku]

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - ku] [Wu - ku]

6 13

f *ff* *fff* *sub. pp*

Mm

f *ff* *fff* *sub. pp*

Mm

f *ff* *fff* *sub. pp*

Mm

f *ff* *fff*

f *ff* *fff*

f *ff* *fff*

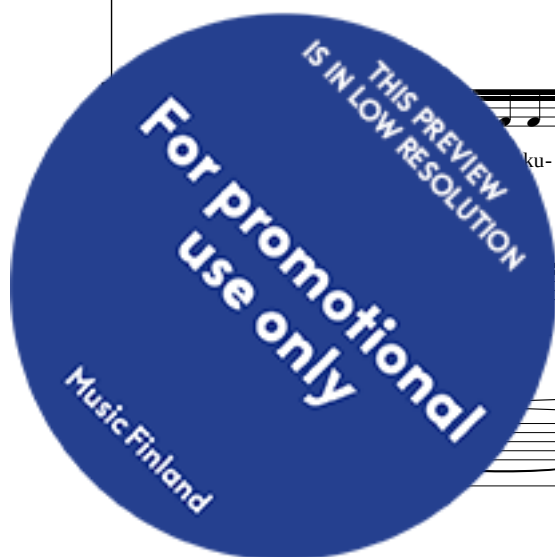
f *ff* *fff*

f *ff* *fff*

[A]

f *ff* *fff*

[A]



fff *fff*

ku-ku [Wu-ku-ku] [Wu-ku] [Wu-ku-ku] [Wu-ku] [Wu-Wu-Wu]

fff *fff*

ku [Wu-ku-ku] [Wu-ku] [Wu-ku-ku] [Wu-ku] [Wu-Wu-Wu]

fff *fff*

[Wu-Wu-Wu]

B Misterioso

7

17

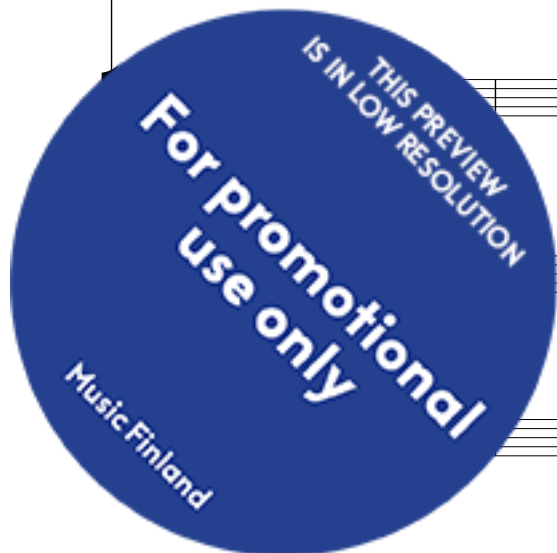
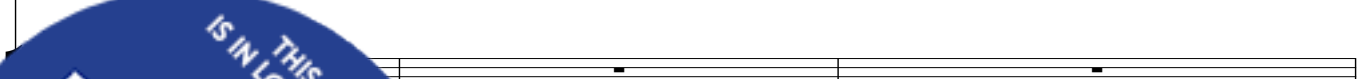
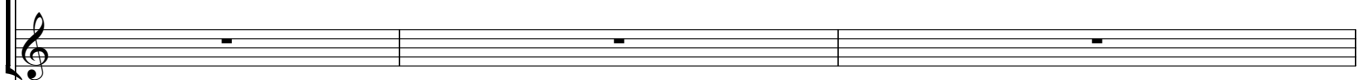
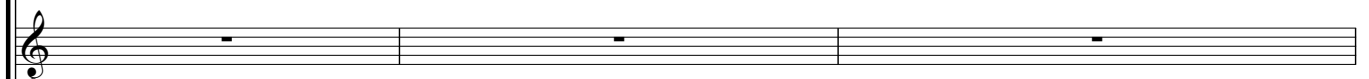
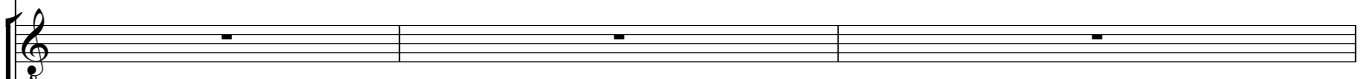
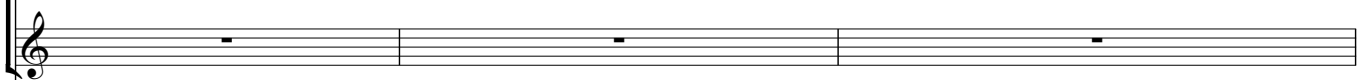
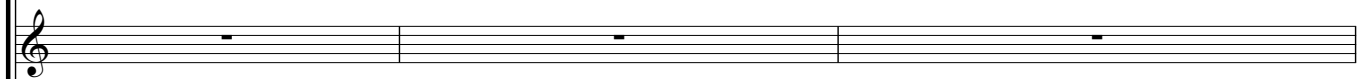


Sing very nasaly, and quasi gliss

p



[wai] [jav] [wai] [jav] [nav] [nav] [jav] [wai] [gav]



8 20

G.P. **C** ♩ = 120 G.P.

G.P. G.P.

G.P. G.P.

G.P. G.P.

5
[wa - u]—

G.P. G.P.

G.P. G.P.

G.P. G.P.

G.P. G.P.

G.P. G.P.

mp 3
[wa - wa - wa]

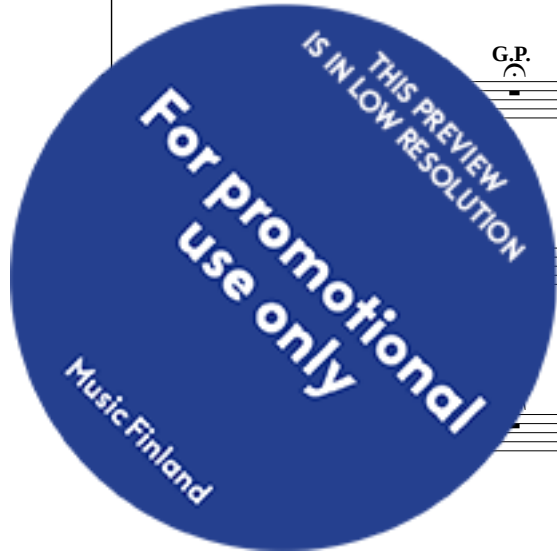
G.P. G.P.

p 3
[lu]— [waʊ]— [wa - ka - ta]

G.P. G.P.

p 5
[mai]— [lav]—

G.P. *f* 3
[ra - ka - ta]



26

mf [Λ - 1]

p [Λ - 1]

mp [wa - ka - ta - ka - ta]

p 3 [no - no - no - no]

mp [noʊ]_____

f 6 [ra - ka - ta - ka - ta - ka]

5 [wai]_____

p 3 [ai - ai - ai - ai]

f 3 [ai - ai - ai - ai]

f [Λ - 1]

9

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ff 6 [Λ - 1]

f [Λ - 1]

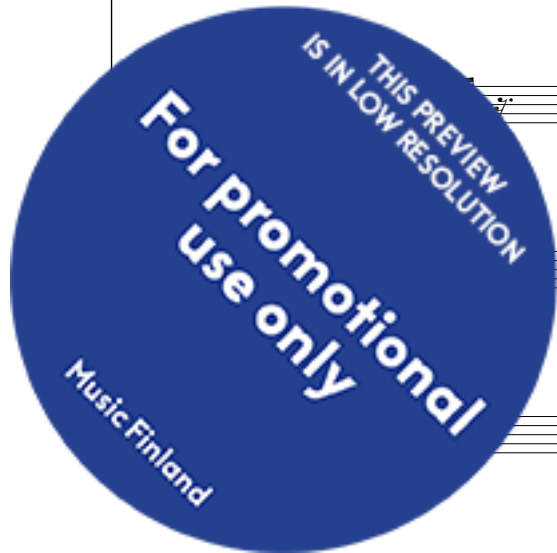
mf 5 [Λ - 1] *f* 5 [Λ - 1]

f [Λ - 1] *mf* [Λ - 1]

mf 5 [aʊ] _____

mf [aʊ] _____

mp 5 [aʊ] _____



33

mp *mf* *f*

[Λ - 1] [Λ - 1] [Λ - 1]

11

mf *f*

[Λ - 1] [Λ - 1]

mf *f*

[Λ - 1] [Λ - 1]

f

[Λ - 1]

f

[aʊ] _____

mp 3 *mf* *f*

[oʊ] _____ [aʊ] _____ [aʊ] _____

mp 3 *mf* *f*

[oʊ] _____ [aʊ] _____ [aʊ] _____

p *mf* *f*

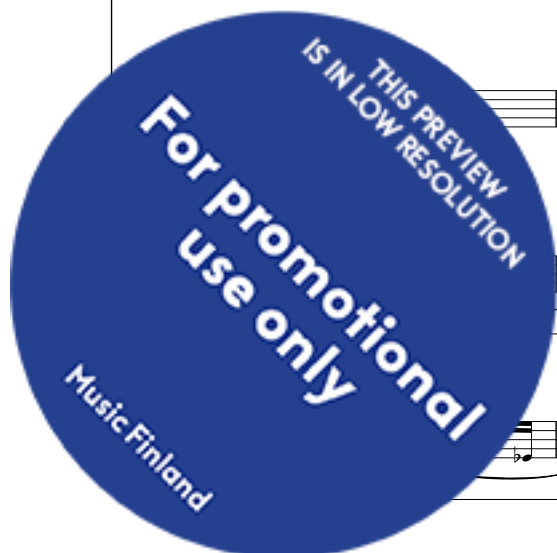
[aʊ] _____ [aʊ] _____ [aʊ] _____

mf *f*

[aʊ] _____ [aʊ] _____ [aʊ] _____

mf *f*

[aʊ] _____ [aʊ] _____ [aʊ] _____



D

12

$$ff$$

sim.

$$ff$$

sim.

 $\underline{ff}$

sim.

 $\underline{ff}$

sim.

$$ff$$

sim.

 $\underline{ff}$

sim.

$$ff$$

sim.

$$ff$$

sim.

$$ff$$

sim.

sim.

sim.

sim.

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38 13

[A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1]

[A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1]

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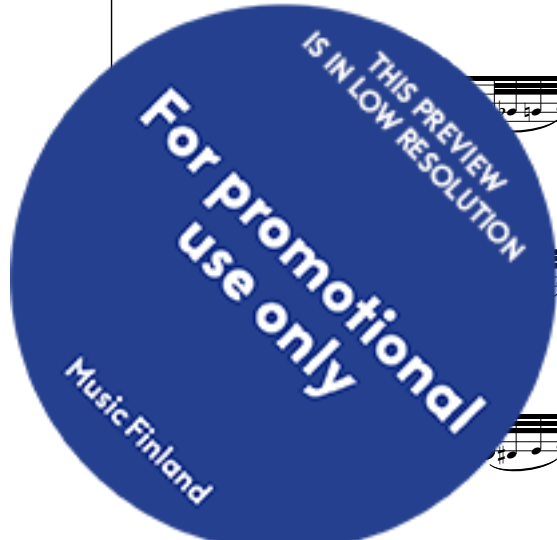
[A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1]

[A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1]

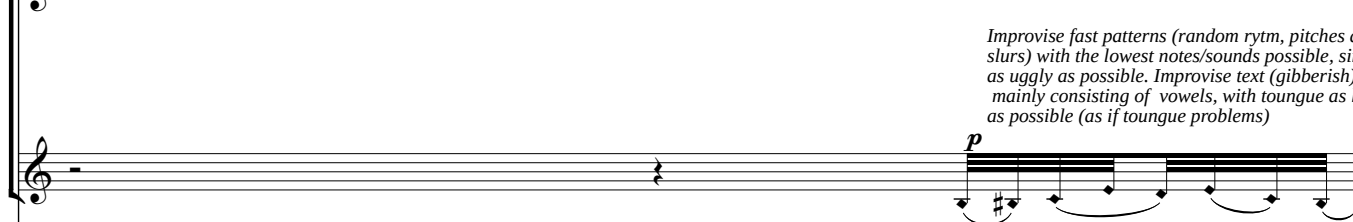
[A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1] [A - 1]

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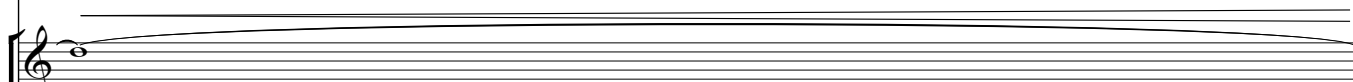
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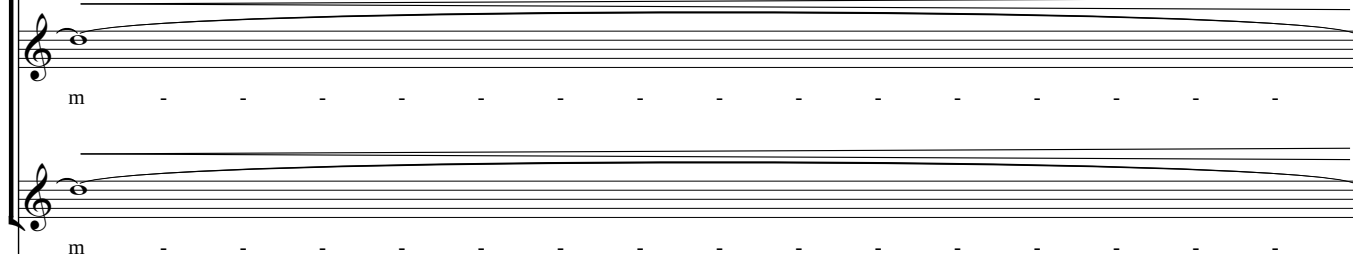






Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems)

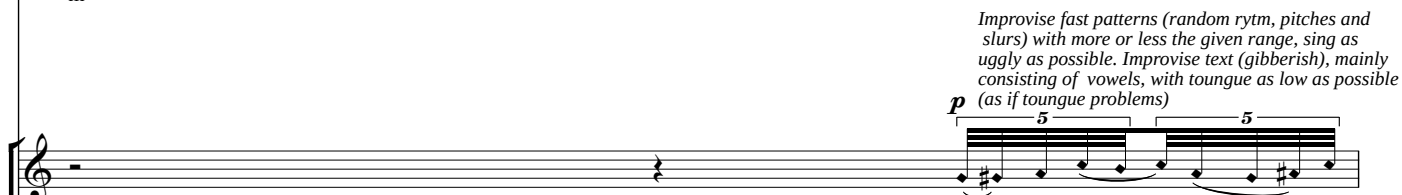




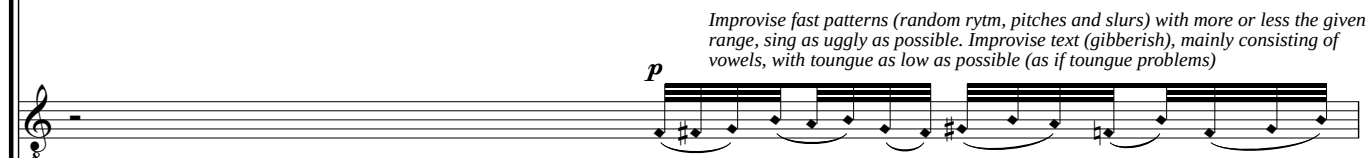
m - - - - -

m - - - - -

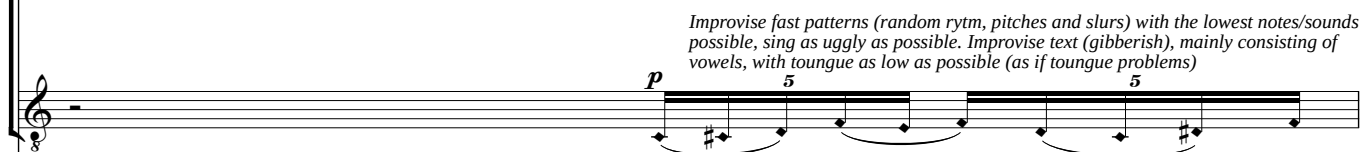
m - - - - -



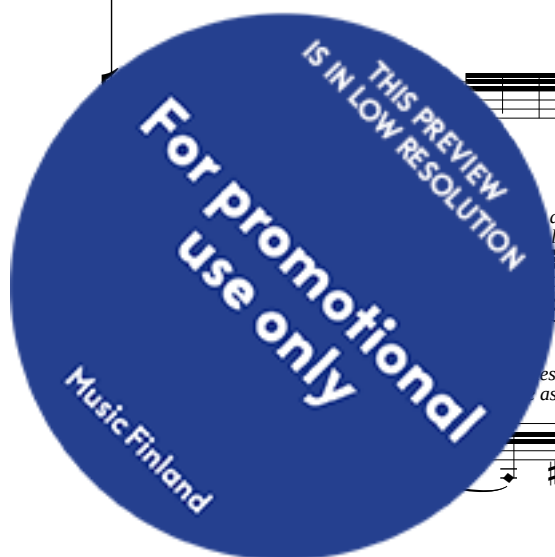
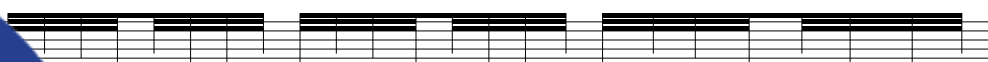
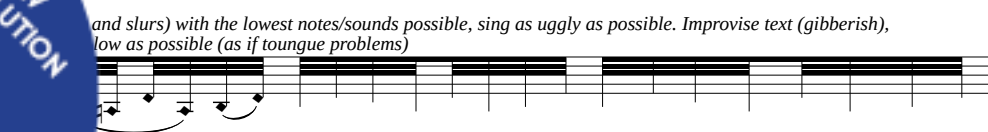
Improvise fast patterns (random ryt, pitches and slurs) with more or less the given range, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems)



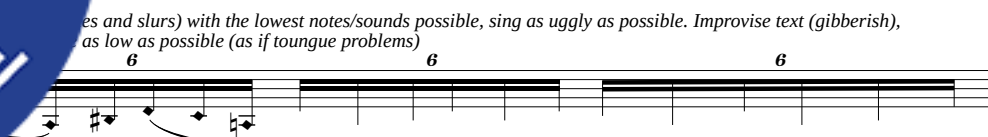
Improvise fast patterns (random ryt, pitches and slurs) with more or less the given range, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems)



Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems)

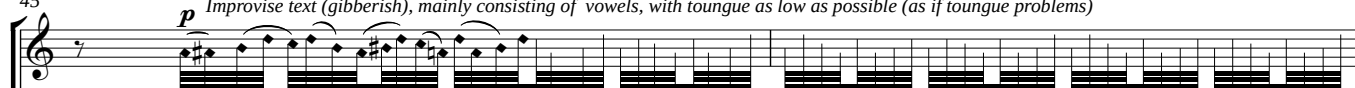




and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), as low as possible (as if tongue problems)

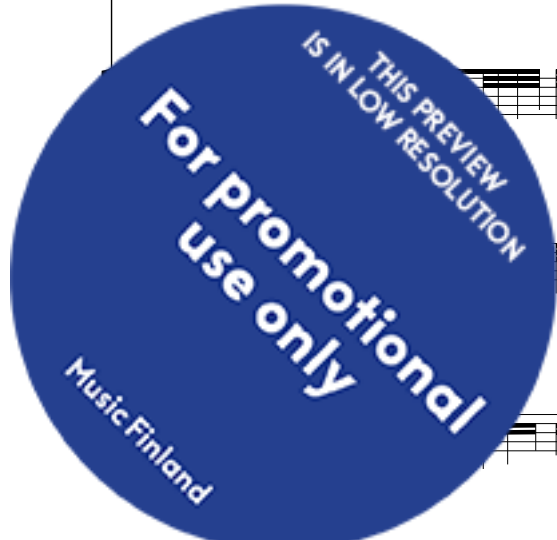
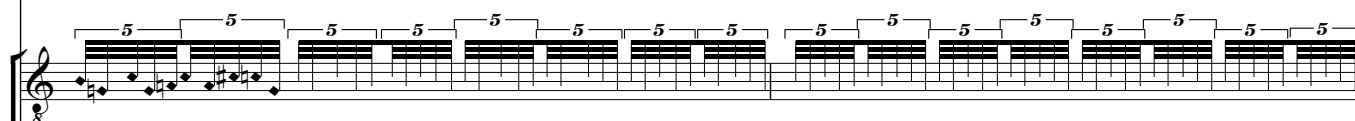
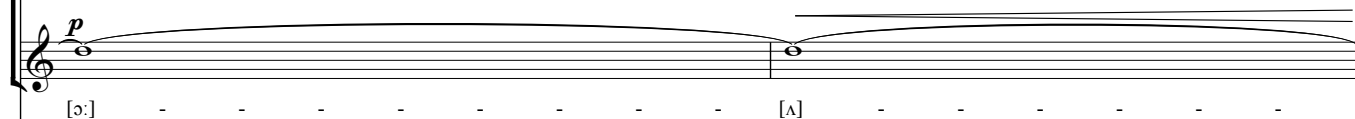
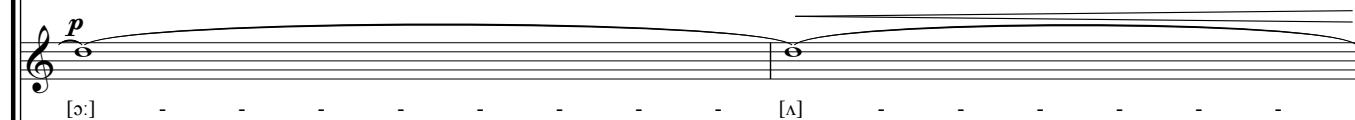
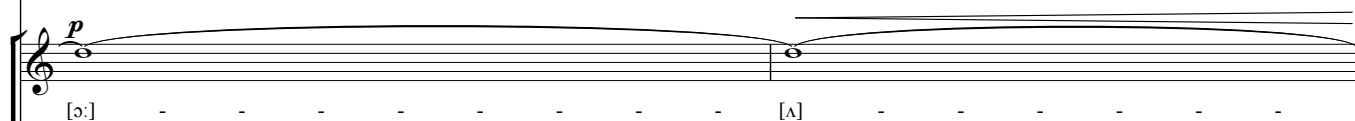
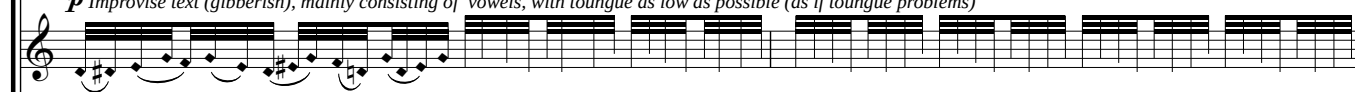


es and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), as low as possible (as if tongue problems)

Improvise fast patterns (random ryth, pitches and slurs) with more or less the given range, sing as uggly as possible.
Improvise text (gibberish), mainly consisting of vowels, with tounge as low as possible (as if tounge problems)



Improvise fast patterns (random ryth, pitches and slurs) with more or less the given range, sing as uggly as possible.
p Improvise text (gibberish), mainly consisting of vowels, with tounge as low as possible (as if tounge problems)



Make a glissando up as high as possible while continuing your pattern

17

47 **F**

f



mp *ff*

Improvise fast patterns (random ryt, pitches and slurs) with the highest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), sound hysteric.

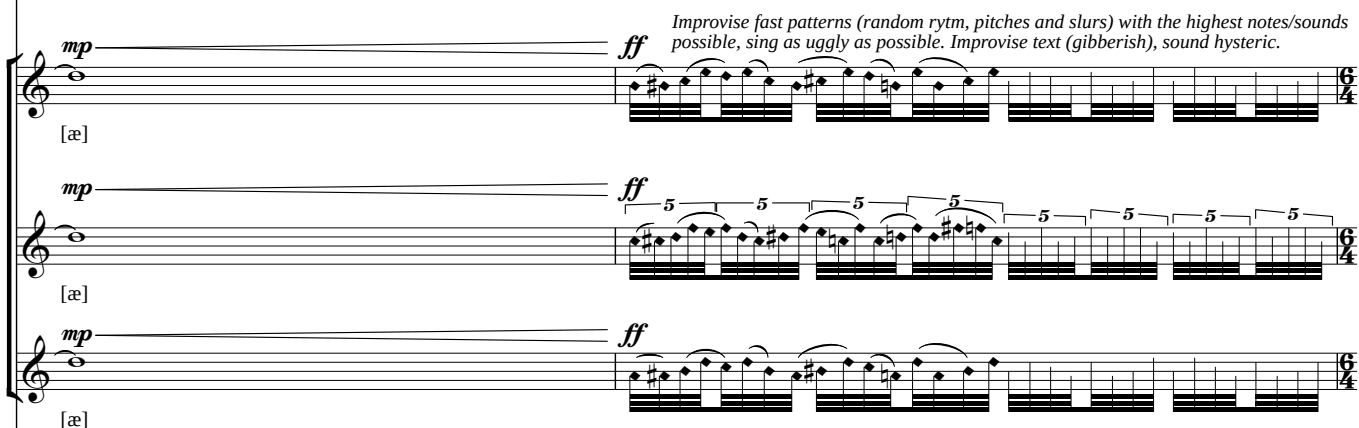
[æ]

mp *ff*

[æ]

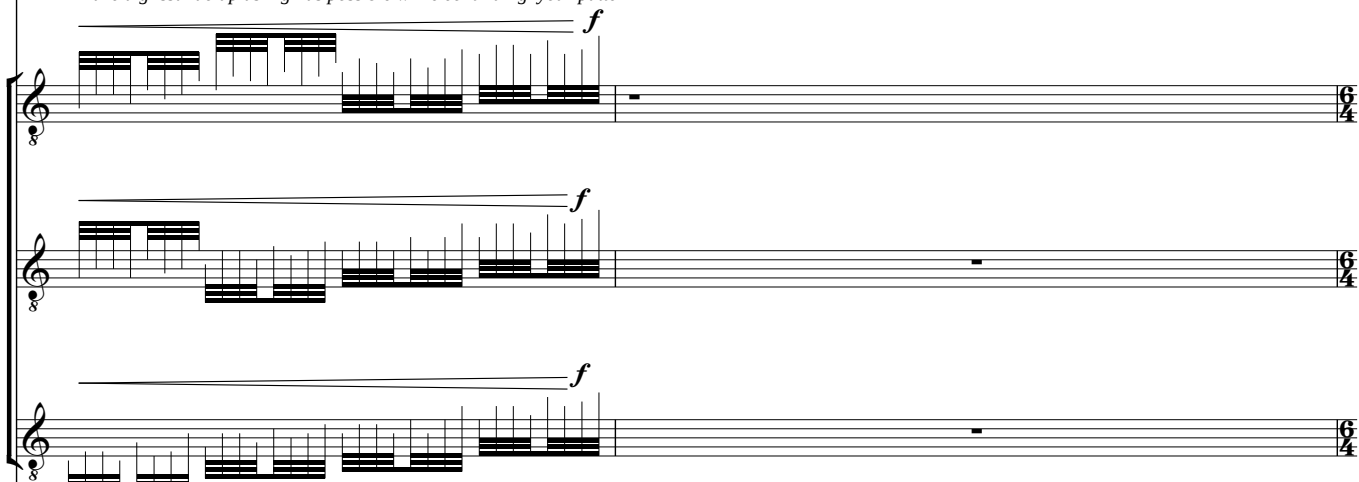
mp *ff*

[æ]



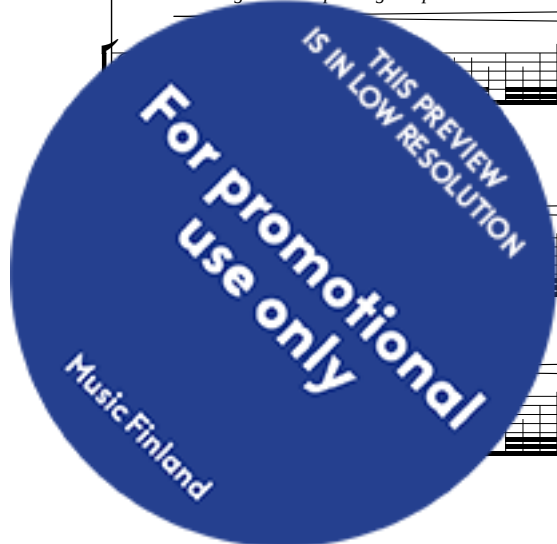
Make a glissando up as high as possible while continuing your pattern

f



Make a glissando up as high as possible while continuing your pattern

f



18 49 *Make a glissando up as high as possible while continuing your previous improvised pattern*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

pp *ff* *fff* God!

pp *ff* *fff* God!

pp *ff* *fff* God!

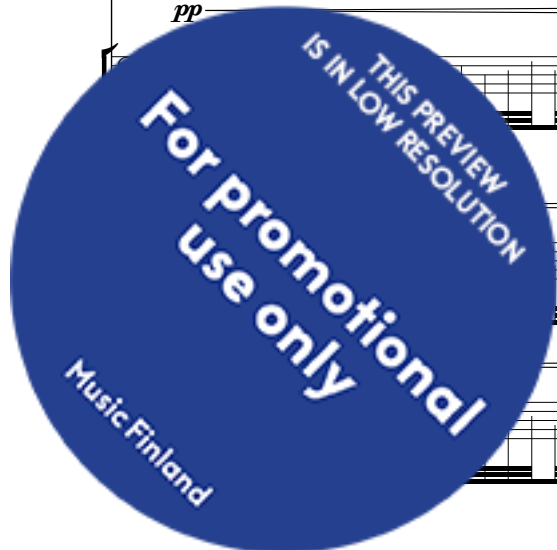
Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

pp *ff* *fff* God!

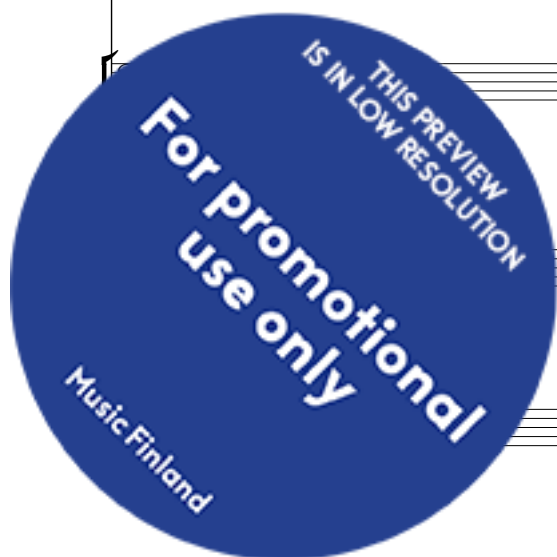
pp *ff* *fff* God!

pp *ff* *fff* God!



pp sing as ugly as possible. Improvise text (gibberish), sound hysteric.

19

[illegible]

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff*

G

fff

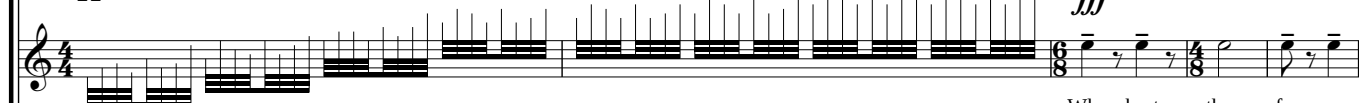
20
53



Why hast thou for - sa -

pp *ff*

fff



Why hast thou for - sa -

pp *ff*

fff



Why hast thou for - sa -

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff*

fff



Why hast thou for - sa -

pp *ff*

fff



Why hast thou for - sa -

pp *ff*

fff

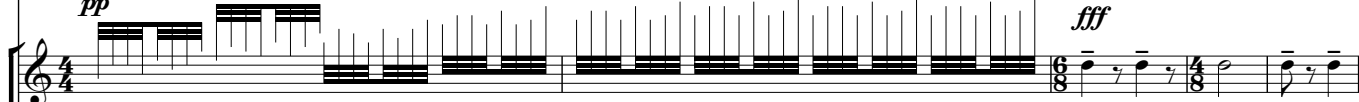


Why hast thou for - sa -

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff*

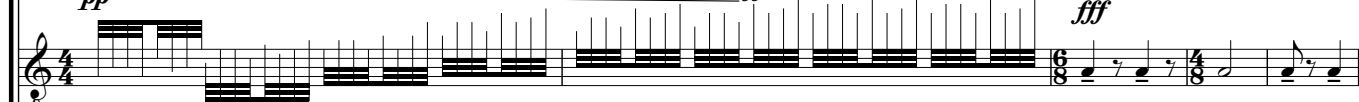
fff



Why hast thou for - sa -

pp *ff*

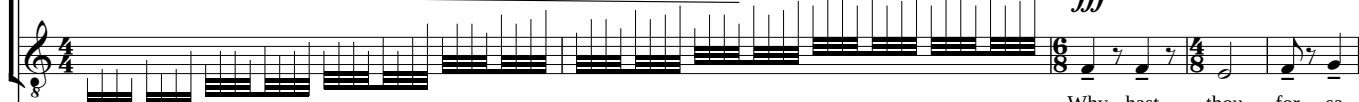
fff



Why hast thou for - sa -

pp *ff*

fff

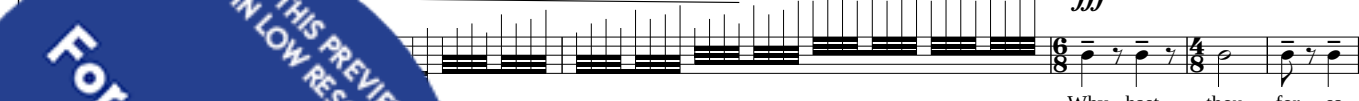


Why hast thou for - sa -

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff*

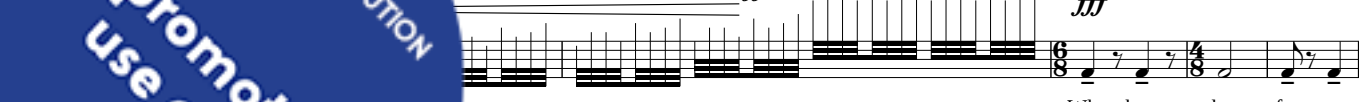
fff



Why hast thou for - sa -

pp *ff*

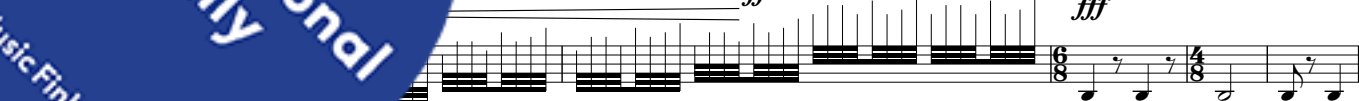
fff



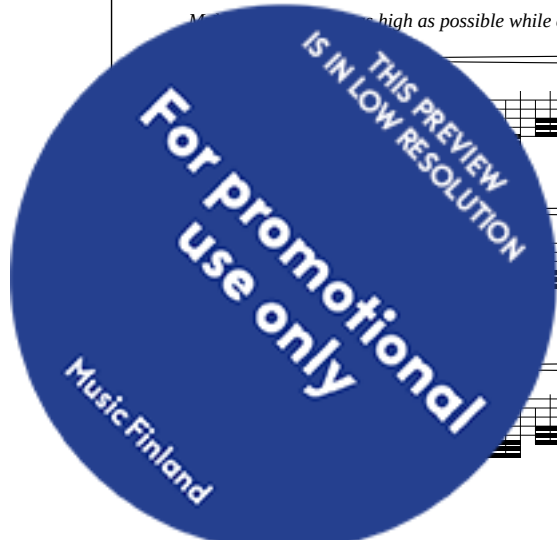
Why hast thou for - sa -

pp *ff*

fff



Why hast thou for - sa -



sub.

*pp**p*

21

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

sub.

*pp**p*

ken, for sa - ken me? Why hast thou for - sa - ken me? Though for -

p

ken me? Why hast thou for - sa - ken me? Though for -

p

ken me? Why hast thou for - sa - ken me? Though for -

p

ken me? Why hast thou for - sa - ken me? Though for -

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[illegible]

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Music Finland

$$= fff$$

23

and evenly as high as possible

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24
73 *p* Gliss to the lowest possible note

G.P.

Three vocal staves with glissando markings and rests.

p Gliss to the lowest possible note

G.P.

Three vocal staves with glissando markings and rests.

p Gliss to the lowest possible note

G.P.

Three vocal staves with glissando markings and rests.

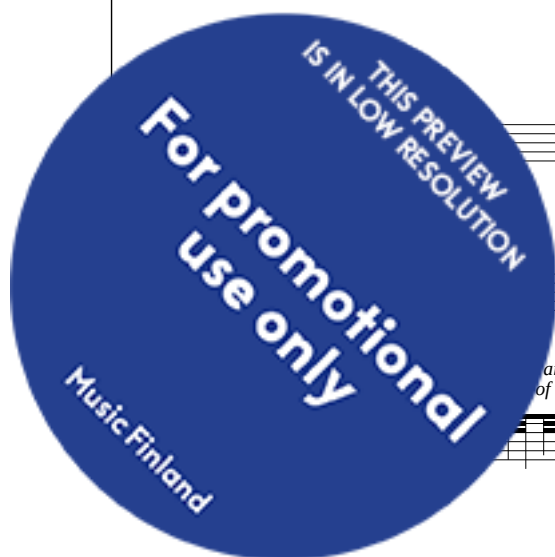
G.P.

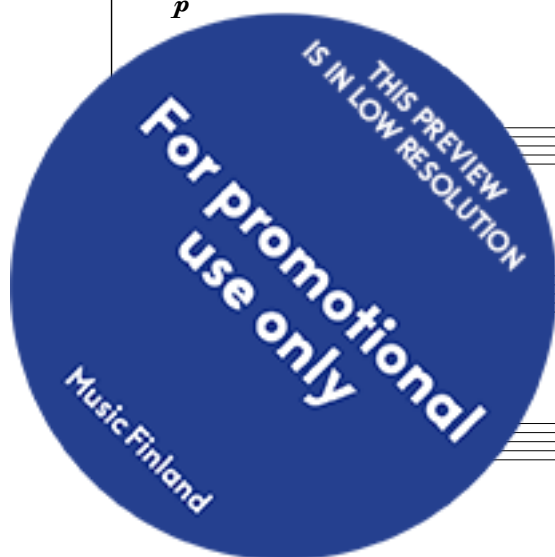
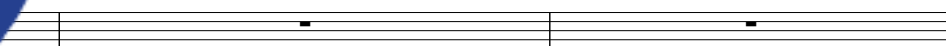
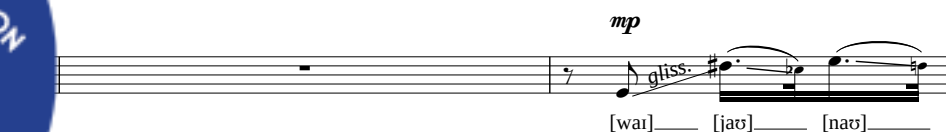
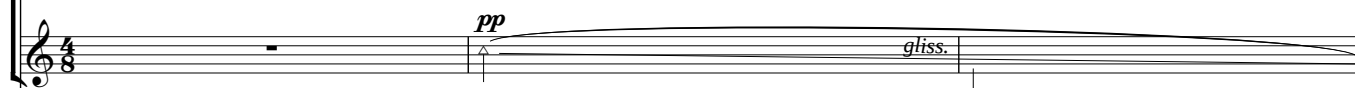
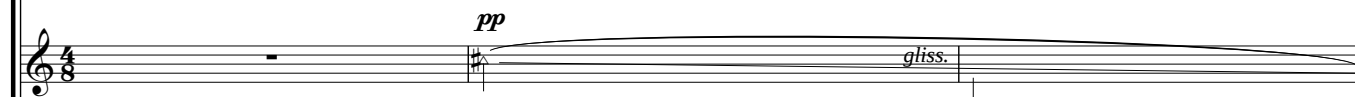
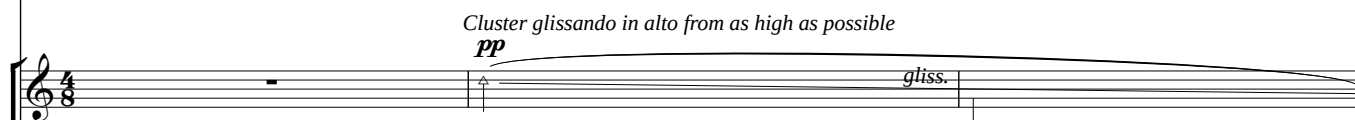
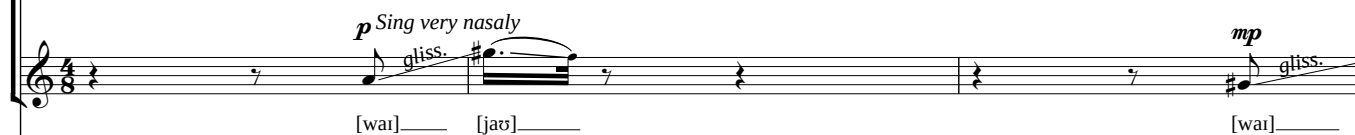
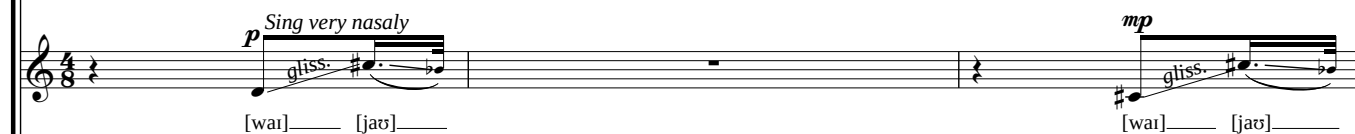
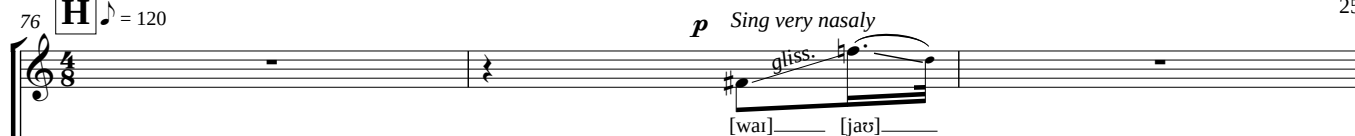
G.P.

G.P.

(and slurs) with the lowest notes/sounds possible, sing as ugly as possible.
of vowels, with tongue as low as possible (as if tongue problems)

Single staff with notes and rests.





mp *gliss.* [waɪ] [jaʊ] [naʊ] *mf* *gliss.* [naʊ] [jaʊ]

mf *gliss.* [naʊ] [jaʊ] [waɪ] [gaʊ]

mf *gliss.* [jaʊ] [naʊ] *mf* *gliss.* [naʊ] [jaʊ] [waɪ] [gaʊ]

approximate pitch *gliss.* *as low as possible (approximate pitch)*

mp [waɪ] [jaʊ] [naʊ] *mf* *gliss.* [naʊ] [jaʊ] [waɪ] [gaʊ]

p *gliss.*

mf *gliss.* [naʊ] [jaʊ] [waɪ] [gaʊ]

mf *gliss.* [naʊ] [jaʊ] [waɪ] *gliss.* [naʊ] [jaʊ] [waɪ]

mf *gliss.* [naʊ] [jaʊ] [waɪ] [gaʊ]

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82 *gliss.* *f* 27

—[waɪ]—[gaʊ]— [wa - ʊ]— [wa - ʊ]—

f [wa - ʊ]— [wa - ʊ]—

f [wa - ʊ]— [wa - ʊ]— [wa - ʊ]—

f [wa - ʊ]— [wa - ʊ]— [wa - ʊ]—

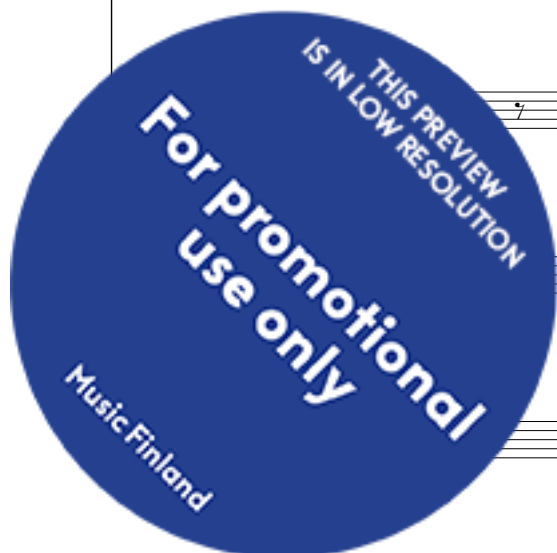
gliss. as low as possible (approximate pitch)

f [wa - ʊ]—

f [wa - ʊ]—

p *gliss.*

p *gliss.*



28 85 **I** *ff* Ordinary (not nasal)

gliss. *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*

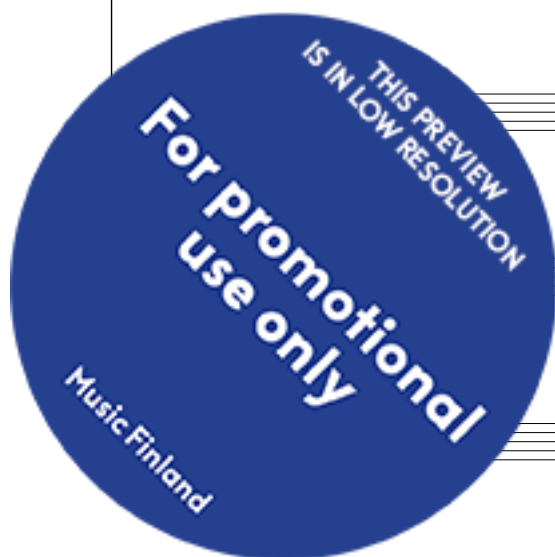
[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*

[ai] [ai] [ai] [ai]



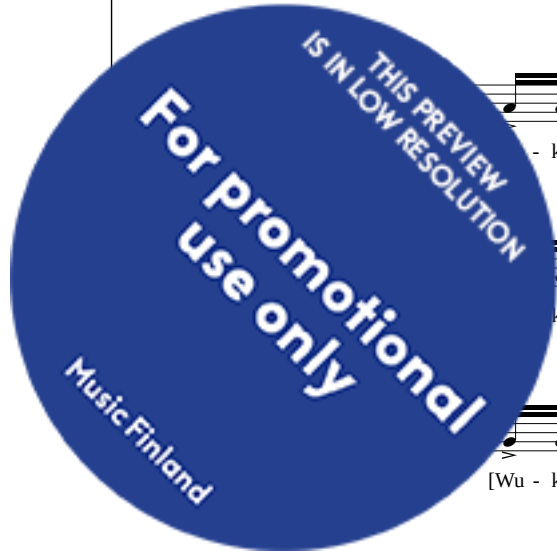
[Wu - ku] [Wu -]

[Wu - ku] [Wu -]

[Wu - ku] [Wu -]

87

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.



6 3

[Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]

6 3

[Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]

6 3

[Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]

30
89

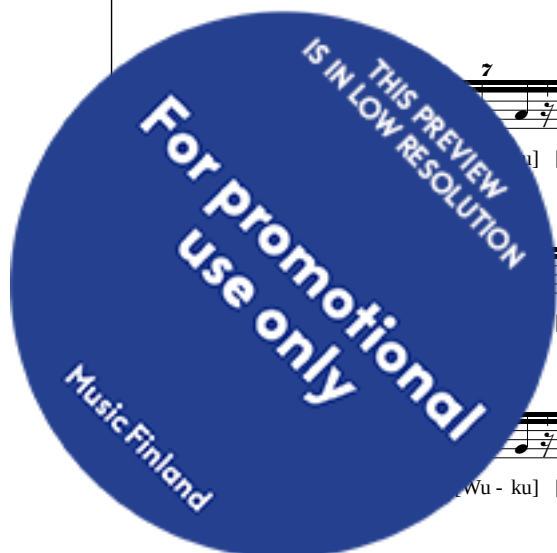
[ai] [ai] [ai] [ai] [ai] [ai] [ai]

[ai] [ai] [ai] [ai] [ai] [ai] [ai]

[ai] [ai] [ai] [ai] [ai] [ai] [ai]

[ai] [ai] [ai] [ai] [ai] [ai] [ai]

[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ku - Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -

[ku - Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -

[Wu - ku] [ku - Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -

Gliss to your highest possible sound

92

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

31

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

Gliss to your highest possible sound

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

gliss.

[ai] _____ [ai] _____ [ai] _____ [ai] _____

8

gliss.

gliss.

7

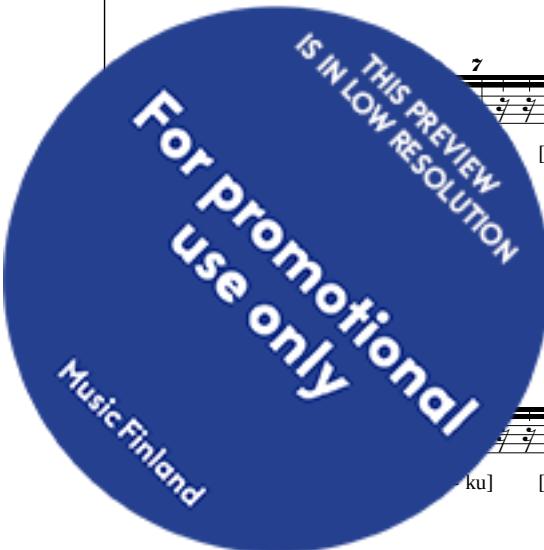
[ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -

7

[ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -

7

[ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku - Wu - ku] [ku - ku - Wu] [Wu - ku] [ku -



32 95 / Sing the written pattern. Improvise text (gibberish), sound hysteric

♩ = 60



Sing the written pattern. Improvise text (gibberish), sound hysteric



Sing the written pattern. Improvise text (gibberish), sound hysteric



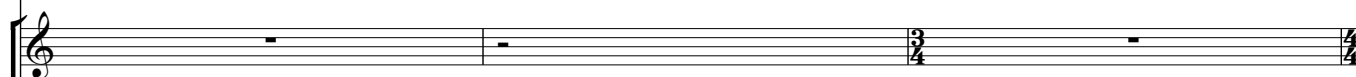
Sing the written pattern. Improvise text (gibberish), sound hysteric



Sing the written pattern. Improvise text (gibberish), sound hysteric



Sing the written pattern. Improvise text (gibberish), sound hysteric



fff



[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku]

fff



[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku]

fff



[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku - ku]



J

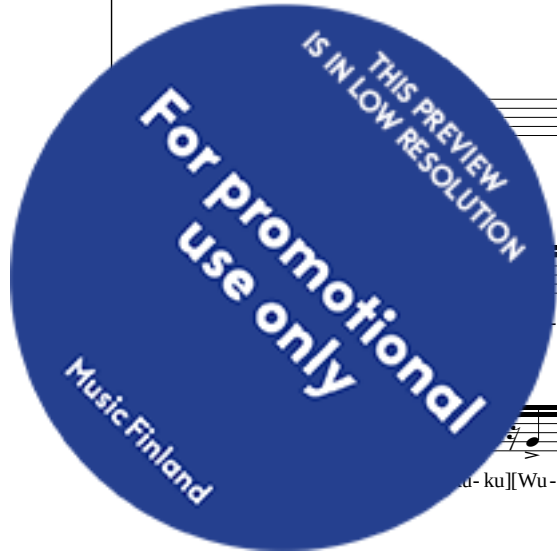
98

33

Sheet music for 10 staves, measures 98-107. Dynamics: *mf*, *f*, *ff*, *fff*. Articulation: *[A]*. The music features a crescendo from *mf* to *fff* across measures 98-100, followed by a sustained *fff* section in measures 101-107. The key signature changes from C major to B-flat major in measure 101.

ku - ku][Wu - ku][Wu - ku - ku][Wu - ku][Wu - ku - ku - ku] [Wu - ku][Wu - ku - ku][Wu - ku][Wu - ku][Wu - ku]

ku - ku][Wu - ku - ku][Wu - ku][Wu - ku - ku][Wu - ku][Wu - ku - ku - ku] [Wu - ku][Wu - ku - ku][Wu - ku][Wu - ku][Wu - ku]



G.P.

K

[A] [A] [A] [A]

G.P.

[A] [A] [A] [A]

G.P.

[A] [A] [A] [A]

Improvise fast patterns (random rytms, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P.

[A] [A] [A] [A]

G.P.

[A] [A] [A] [A] [A] [A] [A] [A]

Sing the written pattern. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling lament.

pp

Improvise fast patterns (random rytms, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P.

[A] [A] [A] [A] [A] [A] [A] [A]

G.P.

[A] [A] [A] [A] [A] [A] [A] [A]

Improvise fast patterns (random rytms, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P.

[A] [A] [A] [A] [A] [A] [A] [A]

Improvise fast patterns (random rytms, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P.

[A] [A] [A] [A] [A] [A] [A] [A]

Sing the written pattern. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling lament.

pp

G.P.

[A] [A]

G.P.

[ku]

G.P.

[ku][Wu - ku]

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Scream of anguish, as high and as loud as possible

fff 3 35

Scream of anguish, as high and as loud as possible

fff 3

Scream of anguish, as high and as loud as possible

fff 3

105

Three staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Three staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Improvise fast patterns (random rytym, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

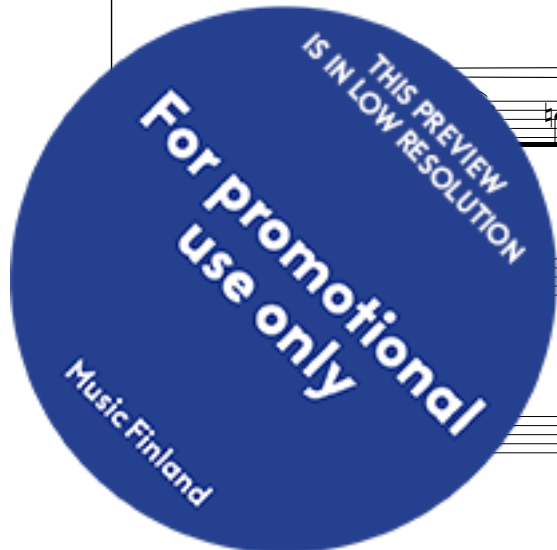
Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.

Two staves of music, each starting with a 4/4 time signature and a 2/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Each staff contains a series of notes and rests, with a final measure in 2/4 time.



36 107

sim.

sim.

sim.

Begin to go slowly higher in range until you reach your highest range

mp

mp

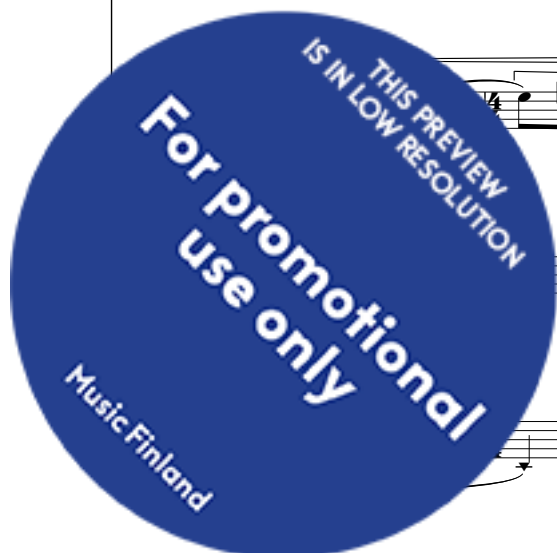
mp

mp

mp

mp

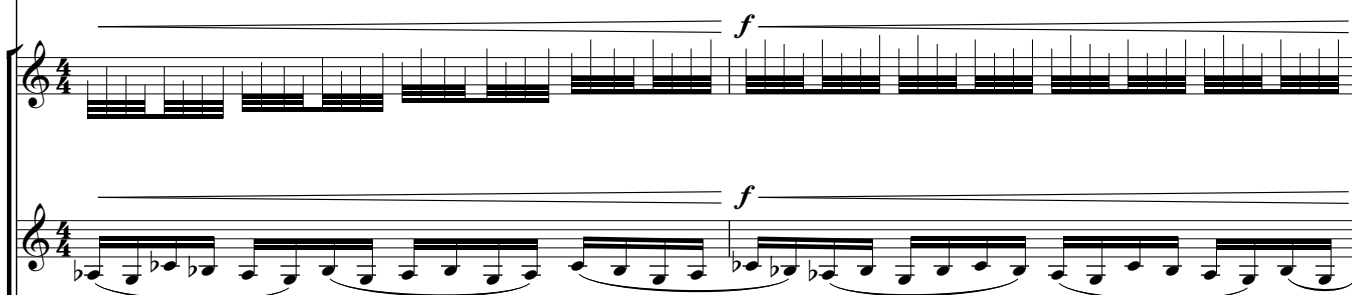
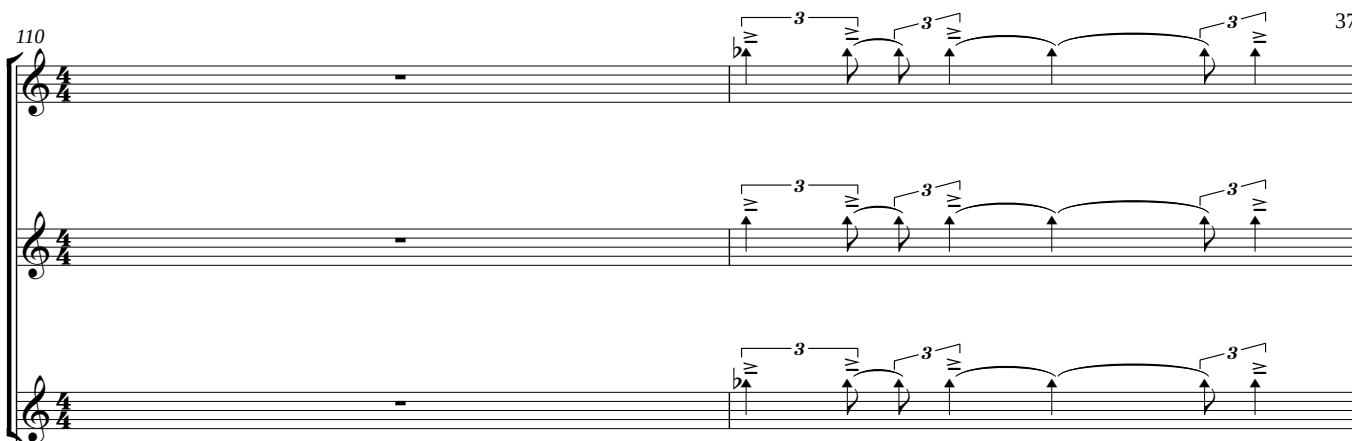
mp



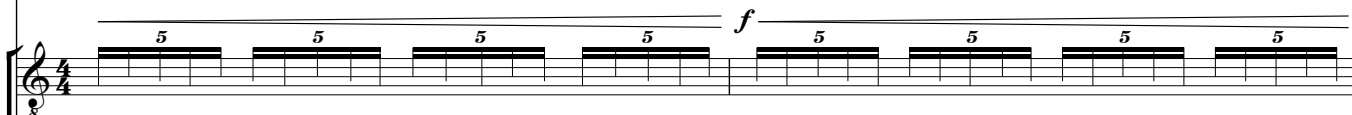
mp

sim.

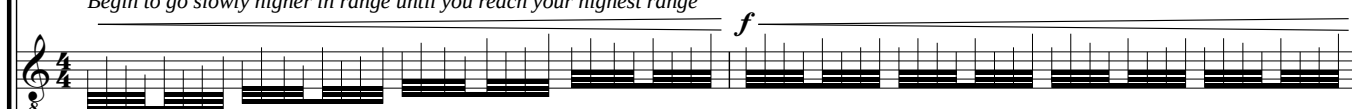
sim.



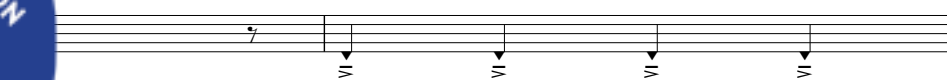
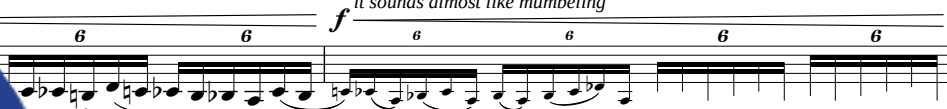
Begin to go slowly higher in range until you reach your highest range



Begin to go slowly higher in range until you reach your highest range



*Improvise fast patterns (random rhythm, pitches and slurs) within the given range.
Improvise text (gibberish), mainly consisting of vowels combined with m, so that
it sounds almost like mumbling*



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38 112

Three staves of musical notation for a vocal ensemble. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The notation includes triplets and slurs.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes with slurs.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes with slurs.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes.

ff Start singing uglier and uglier

A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes with slurs.

ff Start singing uglier and uglier

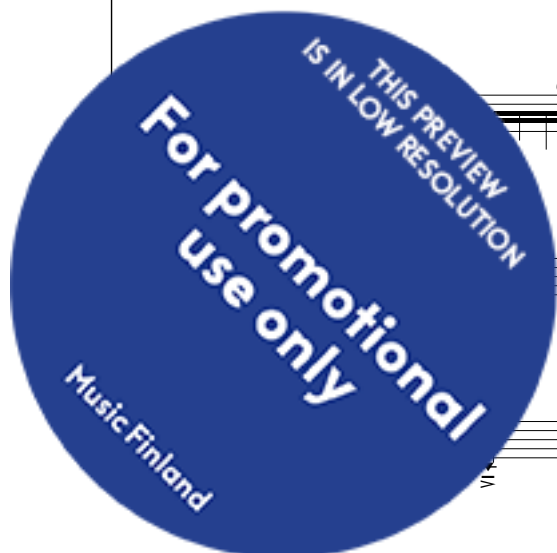
A staff of musical notation for a vocal ensemble, marked *ff*. The notation consists of a series of eighth notes with slurs.

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku]

A staff of musical notation for a vocal ensemble, showing the lyrics [Wu - ku] repeated five times.

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku]

A staff of musical notation for a vocal ensemble, showing the lyrics [Wu - ku] repeated five times.



114

Begin slowly glissling downwards

5

3

3

3

fff

gliss.

G.P.

39

2/4

4/4

Begin slowly glissling downwards

5

3

3

3

fff

gliss.

G.P.

2/4

4/4

Begin slowly glissling downwards

5

3

3

3

fff

gliss.

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

5

5

5

5

5

5

5

fff

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

6

6

6

6

6

6

6

fff

G.P.

2/4

4/4

6

6

6

6

6

fff

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

fff

G.P.

2/4

4/4

[Wu - ku]

[Wu - ku]

[Wu - ku]

[Wu - ku]

[Wu - ku]

fff

G.P.

2/4

4/4

[Wu - ku]

[Wu - ku]

[Wu - ku]

[Wu - ku]

[Wu - ku]

fff

G.P.

2/4

4/4

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