

PERUSAL

Emma O'Connor
Michael Day
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COR_ALIS_CHORALIS

for SATB Voices (min. 9 SSSAATTBB) a cappella

PERUSAL

COPY

Forces

SATB Voices (min. 9 SSSAATTBB) a cappella

Performance Instructions

Formation of choir

Movements one and two should be sung without a break between the two. In order to assist with the division of spoken voices in movement two, it is suggested the choir arrange themselves in this formation for the first two movements:

S1 T1 A1 B1 | S2 S3 A2 T2 B2

And then, at the preference of the conductor, move to a formation of the conductor's choosing. Movements three through to the end should run without a break.

Spoken text

Should always feel fairly natural. Whilst this a piece about AI, the voices are the voices of real humans. Sometimes rhythms need to be strictly adhered to for ensemble reasons (movement two through four, for example), sometimes not (movements one and five). Refrain from theatricality. Loud and quiet dynamics should feel within normal speaking range. If a note value feels unusually long to speak it either should be shortened to replicate natural speech, or act as a pivot, a pause, as if the speaker is contemplating their next thought/word/phrase. When speaking the same material as another singer, find your own natural intonation and intention rather than replicating one another.

Inotation is not marked, but should be natural and at the discretion of the performer and/or conductor. Text should not be performed in monotone.

Ellipses in spoken text can indicate either a continuation of thought, ie an unfinished phrase, or a vocal stumble (ie erm). Either way ellipses indicate an unfinished spoken phrase.

Movement One: Beginning

It is suggested the sung pitches (B2 and A2) should be on a neutral/mid central vowel (schwa), but can be any vowel that is unobtrusive and easy to produce an aspirate sound as well as move from pitch to a breath sound again.

Movement Two: Training

Text is intentionally jumbled so the speakers may be changing thought mid-sentence due to the amalgamation of two different text sources. Regardless of this, keep speech natural even if the intention of the words feels unclear.

Movement Three: Trust

IPA is used to indicate the vowel sounds required for the accompanying texture, but - for ease - the words that these sounds are derived from are also given. Exact replication of the IPA is not important here. The desired effect is that sung voices are a sort of 'vocal residue' from the speech material.

Movement Five: End

/ indicates a short pause. // indicates a slightly longer pause.

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for SATB Voices (min. 9 SSSAATTBB) *a cappella*

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Movement One: Beginning

♩ = 112 (freely to start) (in tempo)

Soprano
Alto
Tenor
Bass

breath in // breath out // breath in breath out



A

5

(S1/2)

breath in

breath out

S.

(S3)

mf (*sempre*)

A. I ...

is real - ly...

a tool to im - prove...

what we

A.

breath in

breath out

T.

breath in

breath out

B.

breath in

breath out

7

S. breath in breath out

do So A. I. has been lik-ened to the wind-mill be-fore the wind-mill

A. breath in breath out

mf rhythm poco ad. lib. - follow S3

lik-ened to the wind-mill

T. breath in breath out

B. breath in breath out



9

S. breath in

peo-ple used to just mill the wheat them-selves And then they got the

A. breath in

T. breath in

B. breath in

10 (S1)
breath out

breath in

(S2)
breath out

S.

(S3)

3

3

ox-en to do it And then they said_ dy-a know what we can just ac-tu'l ly just put

breath out

A.

breath out

T.

breath out

B.



11 **B**

breath out

mf rhythm poco ad. lib. - follow S3

breath out

S.

sails on sticks

sails on sticks and then just... turns a-round them-selves so it's

breath in

A.

breath in

T.

breath in

B.

12 (S1/2)

S.

(S3)

just like... some-thing which does what you ac - tu'l - ly do
breath out

A.

breath out

T.

mf rhythm poco ad. lib. - follow S3

some-thing which does what you ac - tu'l - ly do

breath out

B.



13 breath in

S.

It does it with-out you put-ting a - ny ef - fort in it

breath in

A.

breath in

T.

mf rhythm poco ad. lib. - follow S3

put-ting a - ny ef - fort in it

B.

aspirate

breath (out)

p

o

14 breath out

S. and it just... you... just use... a -

A. breath out

T. *mf* rhythm poco ad. lib. - follow S3 breath out

B. breath in

15 (S1) breath in

(S2) breath in

(S3) vail - a - ble com - put - ing pow - er... for ex - am - ple to do the things that you

A. breath in

T. breath out

B. aspirate *p* breath (out)

D

Movement Two: Training

♩ = 132

mf sempre

1

S. *mf sempre*
 All we need to do is teach this com -

A. *mf sempre*
 The al - go - ri - thm

T. *mf sempre*
 All we need to do is teach this com -

B. *mf sempre*
 The al - go - ri - thm

3

(S1 only)

S. pu - ter how to do it we just draw on a few sam - ple

(A1 only)

A. tend to be a con - vo - lu - tio - nal neu - ral

(T1 only)

T. pu - ter how to do it we just draw on a few sam - ple

(B1 only)

B. tend to be a con - vo - lu - tio - nal neu - ral

5 (S1)

S. cas - es and pro - vide the com - pu - ter with this i - ma - ges

(A1)

A. net - work or sim' lar to that so we use a lot of

(T1)

T. cas - es and pro - vide the com - pu - ter with this i - ma - ges

(B1)

B. net - work or sim' lar to that so we use a lot of



7 (S1)

S. and then with the mea - sure - ments and

(A1)

A. deep learn - ing in that there's

(A2)

(T1)

T. and then with the mea - sure - ments and

(T2)

(B1)

B. deep learn - ing in that there's

E

9 (S1) tell them learn the mea-sure-ments to the net-work

(A1) ma-ny lay - ers on these i - ma-ges

(A2) *mp*

Ah (T1) tell them learn the mea-sure-ments on these i - ma-ges

(T2) *mp*

Ah (B1) ma-ny lay - ers to the net - work



11 (S1) and they do in a lot of do a first thing a

(S2) *mp*

(A1) Ah

(A2) When you take the mo-del you have to ways

(T1) Ah

(T2) When you take the mo-del you have to ways

(B1) and they do in a lot of do a first thing a

14 (S1) 3

man-ual an - no - ta-tions for that mo-del The

S. (S2)

(S3)

A. (A1)

look and be-have like a neu-ron

(A2)

T. (T1)

look and be-have like a neu-ron

(T2)

B. (B1) 3

man-ual an - no - ta-tions for that mo-del The

(B2)

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25 (S1) x x x x x x x x x | 7 x x x x x x x |

mul - ti - ply with the i - mage as much as we have...

(S2) *mp cresc.* | *mf cresc.*

S. ah ah

(S3)

(A1) x x x x x x x | 7 x x x x x x x |

A. car - di - o - lo - gist to get an out - put

(A2) *mp cresc.* | *mf cresc.*

ah ah

(T1) x x x x x x x x x | 7 x x x x x x x |

T. mul - ti - ply with the i - mage as much as we have...

(T2) *mp cresc.* | *mf cresc.*

ah ah

(B1) x x x x x x x | 7 x x x x x x x |

B. car - di - o - lo - gist to get an out - put

(B2) *mp cresc.* | *mf cresc.*

ah ah

27

G

in-for-ma-tion the mo-del will be more you have the

f cresc.

ff

mp (sub.)

S.

ah

ah

ah

ff

ah

de-pend-ing on the size of the out-put trained and re-

f cresc.

ff

mp (sub.)

A.

ah

ah

ah

in-for-ma-tion the mo-del will be more you have the

f cresc.

ff

mp (sub.)

T.

ah

ah

ah

de-pend-ing on the size of the out-put trained and re-

f cresc.

ff

mp (sub.)

B.

ah

ah

ah

30

sy-napse that eith-er but in-stead it will be ve - ry com-plex mo-del to

S.

ah

duce the er-rors at-ten-u-ates the sig-nal or amp... or let's it

A.

ah

sy-napse that eith-er but in-stead it will be ve - ry com-plex mo-del to

T.

ah

duce the er-rors at-ten-u-ates the sig-nal or amp... or let's it

B.

ah

33

deal with They will deal with the mo-del it-self like as a re-sults

S.

ah

ah

mp

ah

A.

through and they link up so you de-pend-ing

ah

ah

T.

deal with They will deal with the mo-del it-self like as a re-sults

ah

ah

B.

through and they link up so you de-pend-ing

To Perc.

ah

ah

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H

36

f (sub.) *mp*

but you have ma-ny of these dif-f'rent ker-nels

S. *f* (sub.)

you have ma-ny of

f (sub.) *mp*

you have ma-ny of be-hind the scene it's a ve - ry com-pli ca ted

A. *f* (sub.)

on you have ma-ny of

f (sub.) *pp sub. and sempre cresc.*

you have ma-ny of Ng,

T. *f* (sub.)

but you have ma-ny of

f (sub.) *pp sub. and sempre cresc.*

you have ma-ny of Ng,

B. opt. *f* (sub.) *pp sub. and sempre cresc.*

on you have ma - ny of Ng,

f (sub.) *pp sub. and sempre cresc.*

you have ma-ny of Ng,

39

or fil-ters And... each one is con-nec-ted to

S. *mp* or - di - n'ry

mo-del if you give it some-thing out of the con-nec-ted to

A. *mp (sub.)* or - di - n'ry

(*p sempre cresc.*)
Ng,

T. (*p sempre cresc.*)
Ng,

(*p sempre cresc.*)
Ng,

B. (*p sempre cresc.*)
Ng,

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46

S.

as it goes through so you get to the end and you com -
den - ser or... the re - so - lu - tion is a bit

A.

T.

den - ser or... the re - so - lu - tion is a bit

Perc.

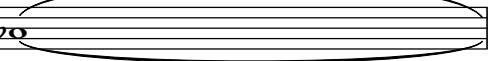
48

(mf cresc.)



Ah,

(mf cresc.)



Ah,

S.

pare

your...

A.

I.

re - sult

ve - sus your

mf sempre

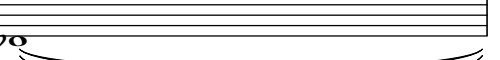
high - er

the com - pu - ter might

strug - gle

A.

(mf cresc.)



Ah,

pare

your...

A.

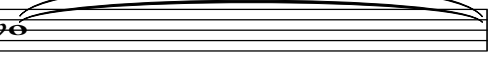
I.

re - sult

ve - sus your

T.

(mf cresc.)



Ah,

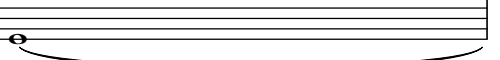
high - er

the com - pu - ter might

strug - gle

Perc.

(mf cresc.)



Ah,

50

S.

A.

ref - rence truth and then you go o -

T.

where as a hu - man be - ing

Perc.

52

J

ff

Musical staff for Soprano (S.) in treble clef with a flat key signature. It features a whole note chord with a fermata, marked *ff*.

Ah, _____

S.

Musical staff for Soprano (S.) in treble clef with a flat key signature. It features a whole note chord with a fermata, marked *ff*.

Ah, _____

Musical staff for Alto (A.) in treble clef with a flat key signature. It contains a rhythmic line with eighth notes and rests, marked *(still mf)*.

kay it's dif - frent in this way I'll some- how...

Musical staff for Alto (A.) in treble clef with a flat key signature. It contains a rhythmic line with eighth notes and rests, marked *(still mf)*.

would-n't strug- gle with this be - cause for... them

A.

Musical staff for Tenor (T.) in treble clef with a flat key signature. It features a whole note chord with a fermata, marked *ff*.

Ah, _____

Musical staff for Tenor (T.) in treble clef with a flat key signature. It contains a rhythmic line with eighth notes and rests, marked *(still mf)*.

kay it's dif - frent in this way I'll some- how

T.

Musical staff for Tenor (T.) in treble clef with a flat key signature. It features a whole note chord with a fermata, marked *ff*.

Ah, _____

Musical staff for Percussion (Perc.) in treble clef with a flat key signature. It contains a rhythmic line with eighth notes and rests, marked *(still mf)*.

would-n't strug- gle with this be - cause for... them

Perc.

Musical staff for Percussion (Perc.) in treble clef with a flat key signature. It features a whole note chord with a fermata, marked *ff*.

Ah, _____

60

S. thing it's re - pe - ti - tion

A. *mp* Oo

T. *mp* Oo

B. *mp* Oo

Movement Three: Trust

$\text{♩} = 82$

(S1/2 S3)

1 *mp* *p* *mp* *p*

Soprano
 ə the ev - i - dence shows i ae ō least as good

(tutti) *mp* *p* *mp* *p*

Alto
 ə the ev - i - dence shows i ae ō least as good

T1 *mf sempre*

Tenor
 The ev - i - dence shows that it... it's at least as good as

B1 *mf sempre*

Bass
 The ev - i - dence shows that it... it's at least as good as

2

S. *mp* *p* *mp*
 æ ʊ ε ar u
 Thats what EVidence I do

A. *mp* *p* *mp*
 æ ʊ ε ar u
 Thats what EVidence I do

(T1)
 hu- mans... That's what the ev - i - dence says well I do

(T2) *mp*
 ar u
 I do

(B1)
 hu- mans... That's what the ev - i - dence says well I do

(B2)

4

S. *p*
 ʌ
 trust

A. *p* *mp* *p* *mf* *p*
 ʌ ʊ æ ə ʌ əʊ aɪ
 trust looked at the stud... so I

(T1)
 trust it I've looked at the stu-dies So I in a sense I...

(T2) *p* *mp* *p* *mf* *p*
 ʌ ʊ æ ə ʌ əʊ aɪ
 trust looked at the stud... so I

(B1)
 trust it I've looked at the stu-dies So I in a sense I...

(B2) *mp* *p* *mf* *p*
 ʊ æ ə ʌ əʊ aɪ
 looked at the stud... so I

7

S. *mp* *p* **L** *mp* *p*
 ai ε æ
 I erm... RANdomised

A. *mp* *p* *mp* *p*
 ai ε æ
 I erm... RANdomised

T. *mp* *p* *mp* *p*
 I trust erm... ran do-mised con-trolled tri-als That's where the

B. *mp* *p* *mp* *p*
 I trust erm... ran do-mised con-trolled tri-als That's where the

ai ε æ
 I erm... RANdomised

9

S. *p* *mp* *p*
 Λ trust Evidence
 ε

A. *p* *mp* *p*
 Λ trust Evidence
 ε

T. *p* *mp* *p*
 ev-i-dence comes from I... I...trust erm... ev-i-dence based me di-cine And

B. *p* *mp* *p*
 ev-i-dence comes from I... I...trust erm... ev-i-dence based me di-cine And

Λ trust ε Evidence

11 *mp* *p*

S. *Evidence*

A. *Evidence*

T. *Evidence*

B. *Evidence*

ev - i - dence based me - di - cine says this tech - no - lo - gy

ev - i - dence based me - di - cine says this tech - no - lo - gy

12 *mp* *p*

S. *Evidence* **M** *mp* *p*

A. *Evidence* *mp* *p*

T. *Evidence* *mp* *p*

B. *Evidence* *mp* *p*

does what it, it hopes to do

does what it, it hopes to do

does do

14 (S1/2)

mp *p*

p

v (of)

(tutti)

S.

(S3)

mf sempre 3

QUESTION

I think

And so there's no quest-ion of trust for me there I think it's ext

A.

mf sempre 3

QUESTION

I

And so there's no quest-ion of trust for me there I think it's ext

T.

mp *p*

QUESTION

B.

mp *p*

QUESTION

(tutti)

17

mp *p*

mp *p*

S.

i exTREMely

aŭ HOW

ε acCEPTable

reme-ly im-por-tant how... ac - cep - ta - ble these tech - no - lo - gies

A.

i exTREMely

aŭ HOW

ε acCEPTable

reme-ly im-por-tant how... ac - cep - ta - ble these tech - no - lo - gies

T.

i exTREMely


ε acCEPTable

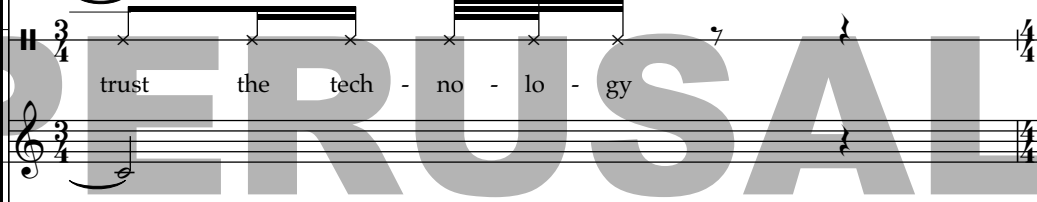
B.


i exTREMely

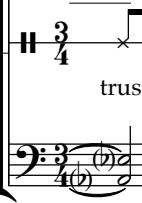
ε acCEPTable

26

S. 

A.  trust the tech - no - lo - gy

T. 

B.  trust the tech - no - lo - gy



27

S.  *əʊ*
TOTal

A.  Tot - al blind trust is prob-ab-ly not a good thing in an - y-thing

T.  *əʊ*
TOTal

B.  Tot - al blind trust is prob-ab-ly not a good thing in an - y-thing

əʊ
TOTal

29 (S1/2)

(p sempre)

S.

Oo,

When peo - ple meet us as doc - tors

they're ex - pect - ing a...

A.

Do do do do do do,

T.

Do do

B.

Do do,

When peo - ple meet us as doc - tors

they're ex - pect - ing a...

31

S.

Do do do do

le - vel of train - ing and ex - per - tise there

so e - ven then they're not trust - ing us

A.

Do

T.

Do do do do do do do do do

B.

Do do

le - vel of train - ing and ex - per - tise there

so e - ven then they're not trust - ing us

33

S. do

blind - ly but... The... train-ing that you've

A. Do do do do do do do do do do do do

T. Do do do do do do do do do do do do do

B. Do do

blind - ly but... The... train-ing that you've



35

S. do

had is ex-pec-ted and that feeds in - to the trust in the pro-fes-sion

A. do do do do do do do do do

T. do do do do do do do do do do

B. do do

had is ex-pec-ted and that feeds in - to the trust in the pro-fes-sion

45

S. Do do

A. And I think as a... I don't think we're there yet. I don't think...
Do do do do

T. Do do do

B. Do do

And I think as a... I don't think we're there yet. I don't think...



47

Q

S. Do do do

A. e-ven my col-leagues or my col-leagues trust it I guess it's with

T. Do do

B. Do do

e-ven my col-leagues or my col-leagues trust it I guess it's with

49

S. Do

time you know the bet-ter these things get the more trust you can have as a cli

A. Do

T. Do do

B. Do do do

time you know the bet-ter these things get the more trust you can have as a cli



51

S.

ni - cian and then there - fore the more trust you can then


A.

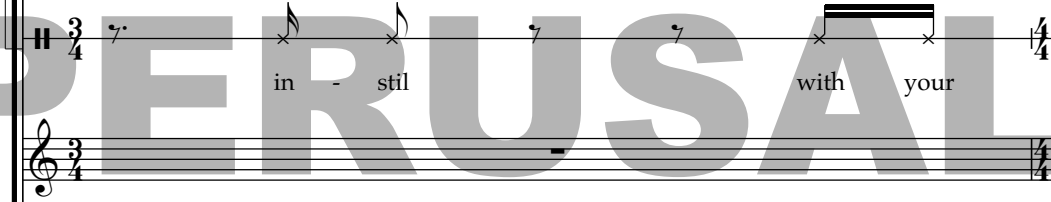
T.

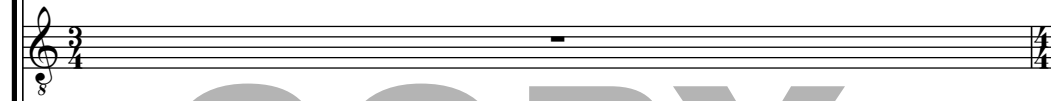
B.


ni - cian and then there - fore the more trust you can then

52

S. 

A.  in - stil with your

T. 

B.  Do

pp



53

S.  pa - tients but I think that comes with with

A. 

T. 

B. 

Movement Four: Time

♩ = 110

R

1 *p sempre*

S. *p* *mp sempre* *p sempre*

Oo, There are like so-cial cul-tur'l struc-tur'l

time. Do do do

A. *p* *mp sempre* *p sempre*

Oo, There are like so-cial cul-tur'l struc-tur'l

T. *p sempre*

Oo, Oo,

B. *p sempre*

Oo, Oo,

5

S. *p* *mp sempre* *p sempre*

e - pi - ste - mic or - ga - ni - sa - tio - nal fac - tors at play

do do Do do

A. *p* *mp sempre* *p sempre*

e - pi - ste - mic or - ga - ni - sa - tio - nal fac - tors at play

T. *p sempre*

Oo,

B. *p sempre*

Oo,

8

S. to... the shap-ing of these tech-no-lo-gies

do do do

A. to... the shap-ing of these tech-no-lo-gies

T.

B.

11

S

S. Do do do do

(p sempre)

A. (p sempre)

Oo,

T. Draw-ing a - round a struc-ture or an i-mage you

Oo,

B. Draw-ing a - round a struc-ture or an i-mage you

Oo,

mp sempre

mp sempre

13

S. do do do do do do

A. Oo,

T. know it's not um... par-ti-cul' rly_ um... dif-fi-cult prob-lem

B. know it's not um... par-ti-cul' rly_ um... dif-fi-cult prob-lem

Oo,



16

S. do do do do do do do do do *mf*

A. do do do do do do do do do *mf*

T. it's just one that takes time Oo, do do *mp sempre*

B. it's just one that takes time Oo, do do *mp sempre*

do do the

do do the

T

19

mp sempre

S.

Do do

mp sempre

Do do do do do do

A.

mp sempre

Oo,

T.

mp sempre

Oo,

soft-ware at the min-ute like can do that just run-ning in the back-ground. That

mp sempre

B.

Oo,

soft-ware at the min-ute like can do that just run-ning in the back-ground. That

22

S.

do

do do do do do do

A.

Oo,

T.

Oo,

that has a... erm time re-source sav-ing ern im-pli

B.

Oo,

that has a... erm time re-source sav-ing ern im-pli

25

S. *mf* Do do *mp sempre* And then erm the

do do do *mf* *mp sempre* And then erm the

A. *mf*
do do

T. *mf*
do

B. *mf*
do

ca - tion do

ca - tion do

27

S. fact that we can do all of this work quick-ly and

fact that we can do all of this work quick-ly and

A. *p sempre*
Oo,

T. *p sempre*
Oo,

B. *p sempre*
Oo,

42

S. we don't yet have the cap-a-bi-li-ty for train-ing a mach-ine to do.

A.

T.

B.

ATTACCA

Movement Five: End

Gently, lullaby ♩ = 86

1 (S1/2) *p* *mp pp sub.*

S. Ng, Oo,

(S3) Spoken (freely, naturally, sincerely):

The human touches / make a massive difference

A. *p* *mp pp sub.*

Ng, Oo,

T. *p* *mp pp sub.*

Ng, Oo,

B. *p* *mp pp sub.*

Ng, Oo,

W

5

S. *p* *mp* *p* *mp*
Ng, *Ng,*

A. *p* *mp* *p* *mp*
Ng, *Ng,*

T. *p* *mp* *p* *mp*
Ng, *Ng,*

B. *p* *mp* *p* *mp*
Ng, *ng,*



X

10

S. *pp sub.* *p* *mp* *p* *mf*
Oo, *Ng,* *Ng,*

A. *pp sub.* *mp* *p* *mf*
Oo, *Ng,* *Ng,*

Spoken (freely, naturally, sincerely):

T. *p* *mp* *p* *mf*
Mm, *Ng,*

The trust on AI depends on the training of AI

B. *pp sub.* *p* *mp* *p* *mf*
Oo, *Ng,* *Ng,*

16 **pp sub.** *p* *mp* **Y** *p* *mf*

S. *Oo,* *Ng,* *Ng,*

A. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

Spoken (freely, naturally, sincerely):

pp sub. *p* *mp* *p* *mf*

AI doesn't / come up / with new methods.
It comes up with // improved methods

Oo, *Ng,* *Ng,*

T. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

B. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

22 (S1) **Z** *p* *mf*

Spoken (freely, naturally, sincerely):

AI is really / a tool to improve // what we do

Oo, *Ng,*

S. (S2/S3) **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

A. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

T. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

B. **pp sub.** *p* *mp* *p* *mf*

Oo, *Ng,* *Ng,*

36 *mp* //

S. *Oo,*

A. *Oo,*

T. *Oo,*

B. *Oo,*

I... the better we get at engaging the right population //
 making these algorithms better, / the more readily /
 accepted they'll become.



BB

poco rit. **A tempo**

39 *mf* *p*

S. *Ng,* *Ng.*

A. *mf* *p* *Ng,* *Ng.*

T. *mf* *p* *Ng,* *Ng.*

B. *mf* *p* *Ng,* *Ng.*