PERUSAL

Emma O'Connor
Michael Day
Michael Betteridge

COPY

COR_ALIS_CHORALIS

for SATB Voices (min. 9 SSSAATTBB) a cappella

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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 trhe 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 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 thet 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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COR_ALIS_CHORALIS

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

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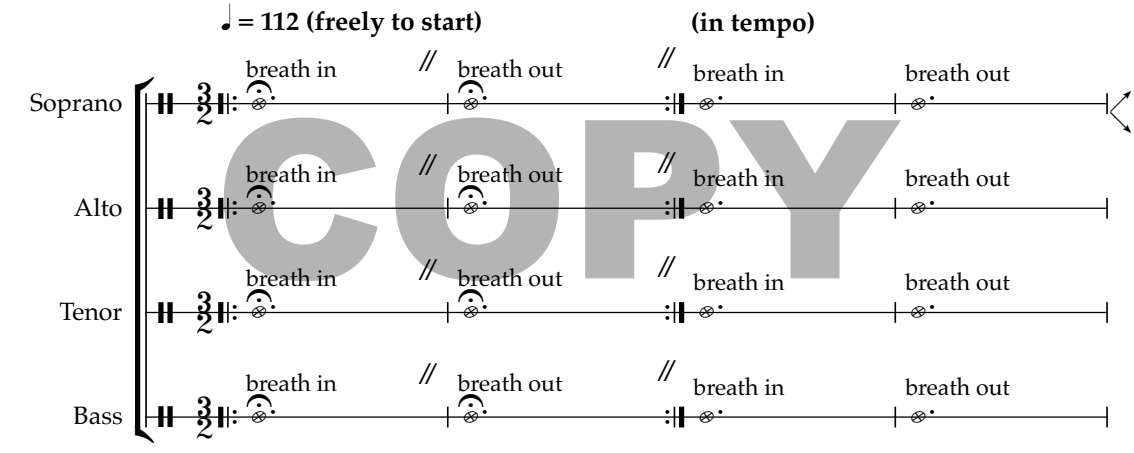
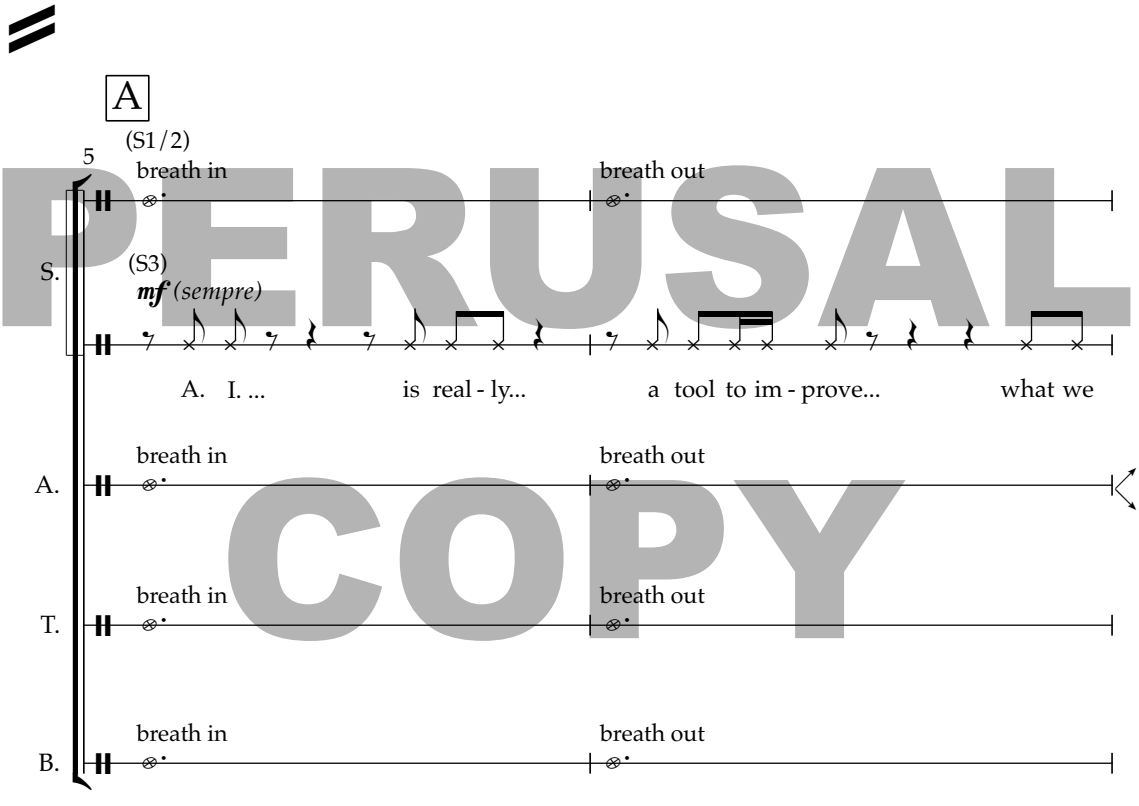
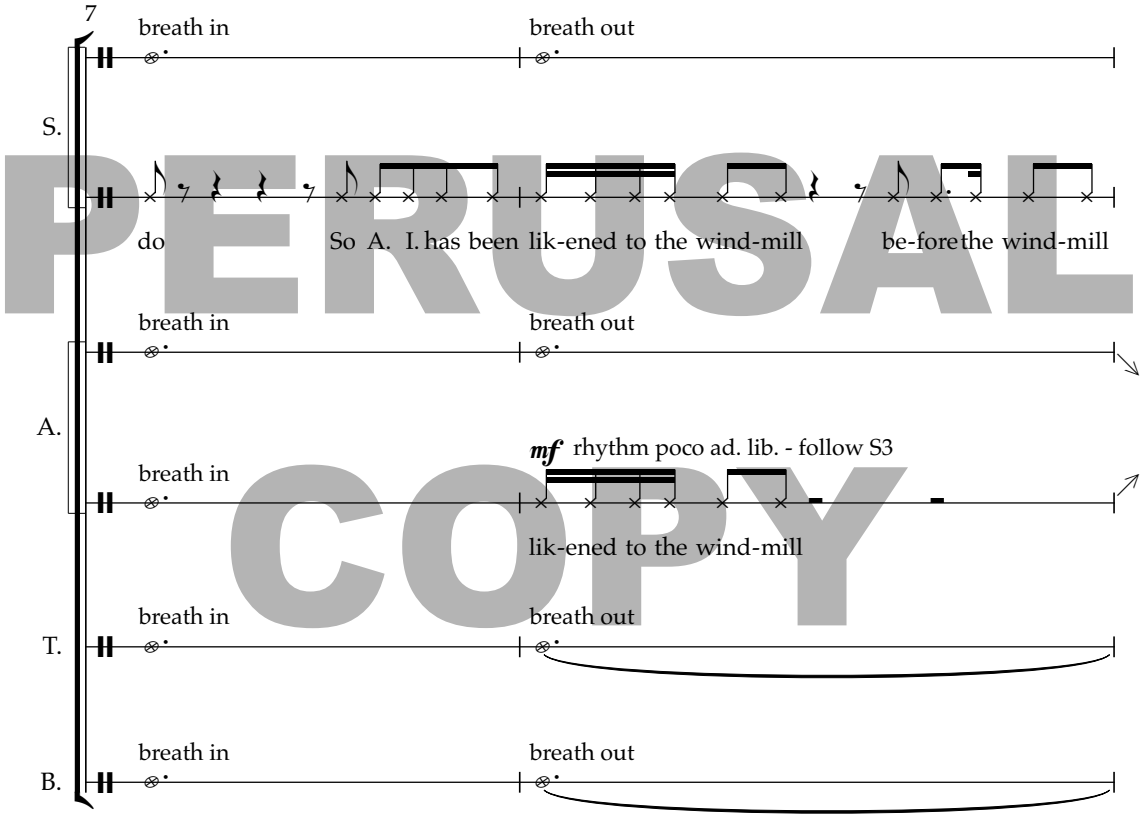
Movement One: Beginning







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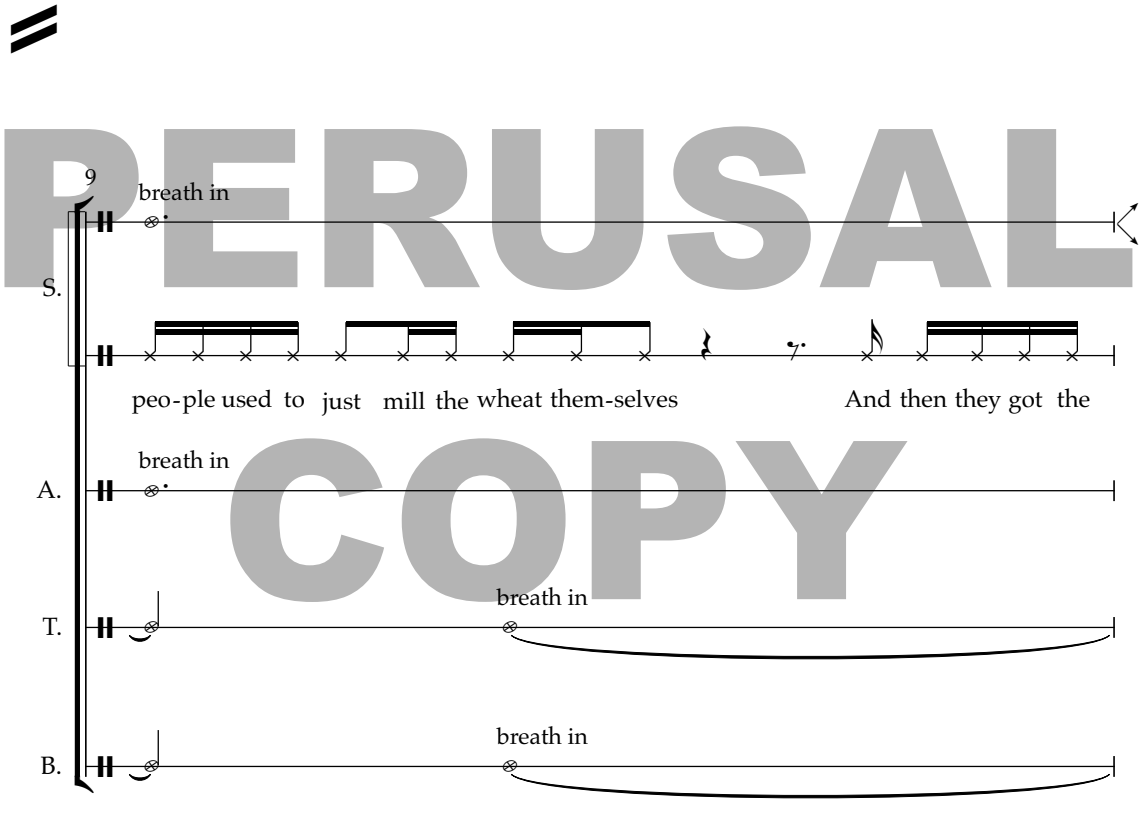

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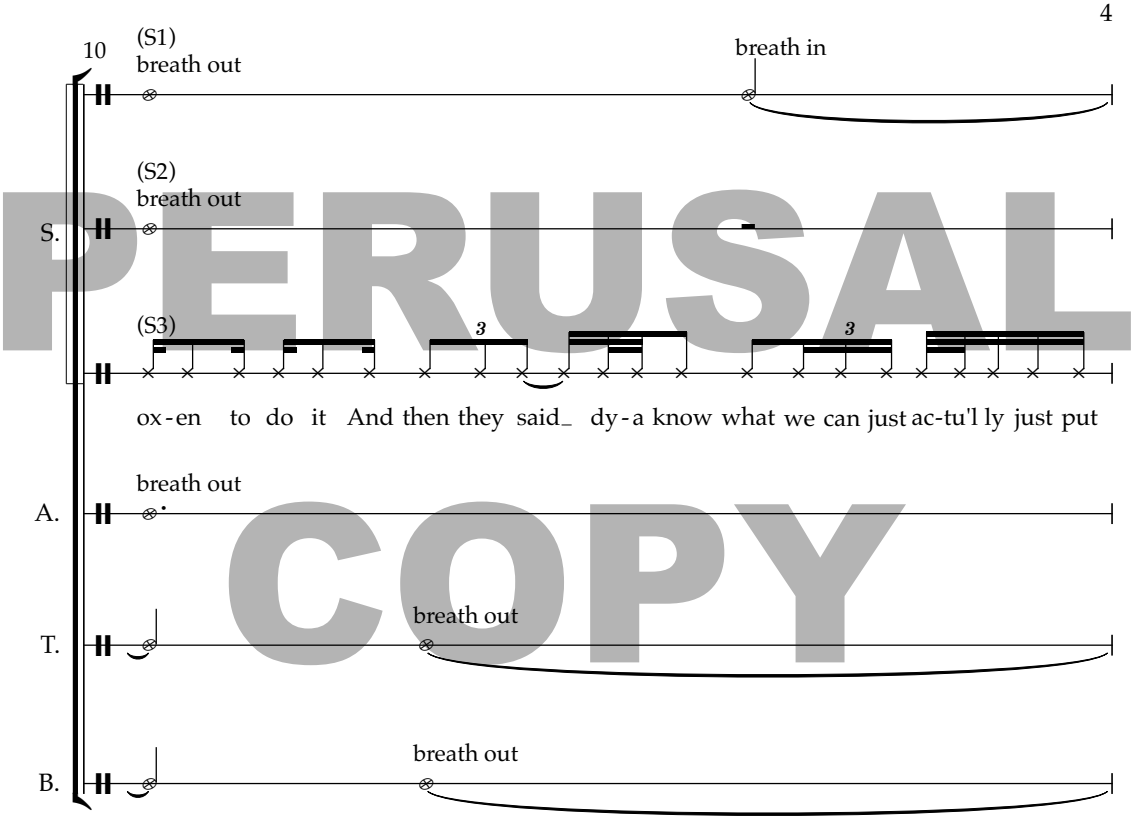

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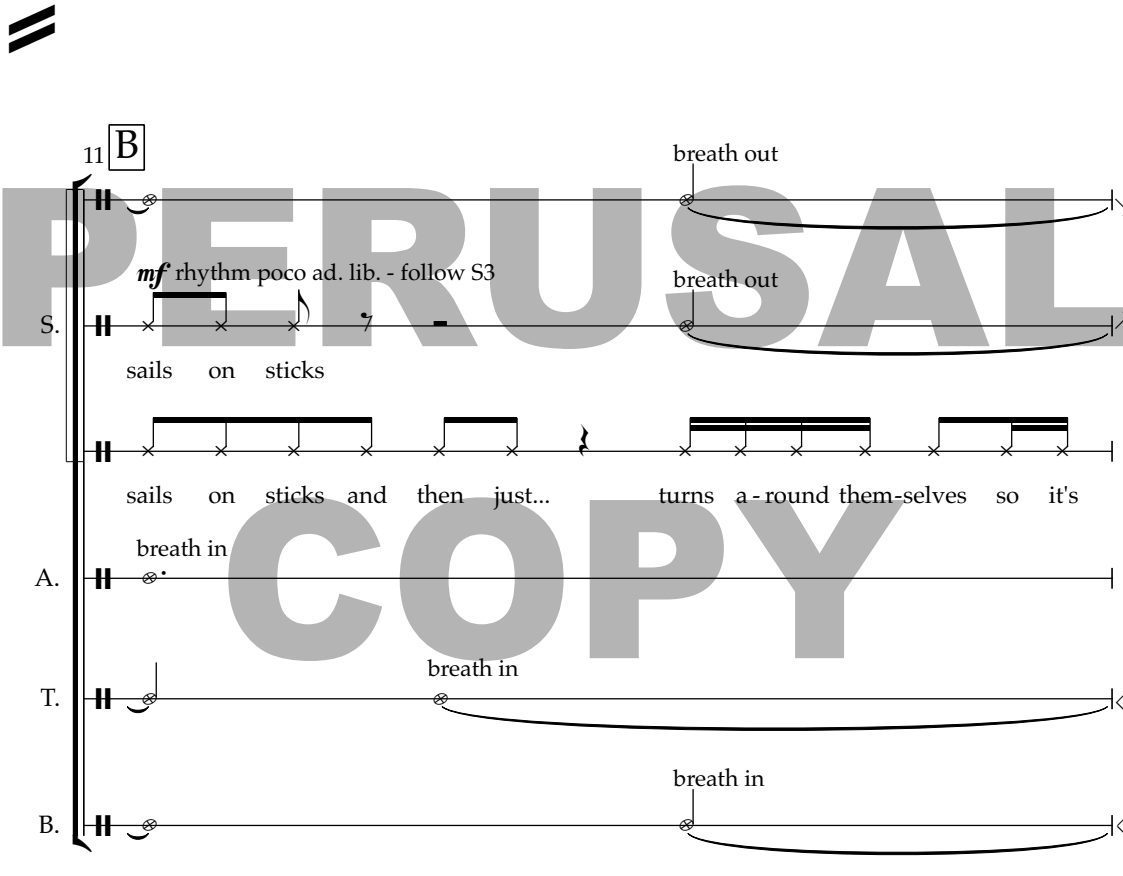

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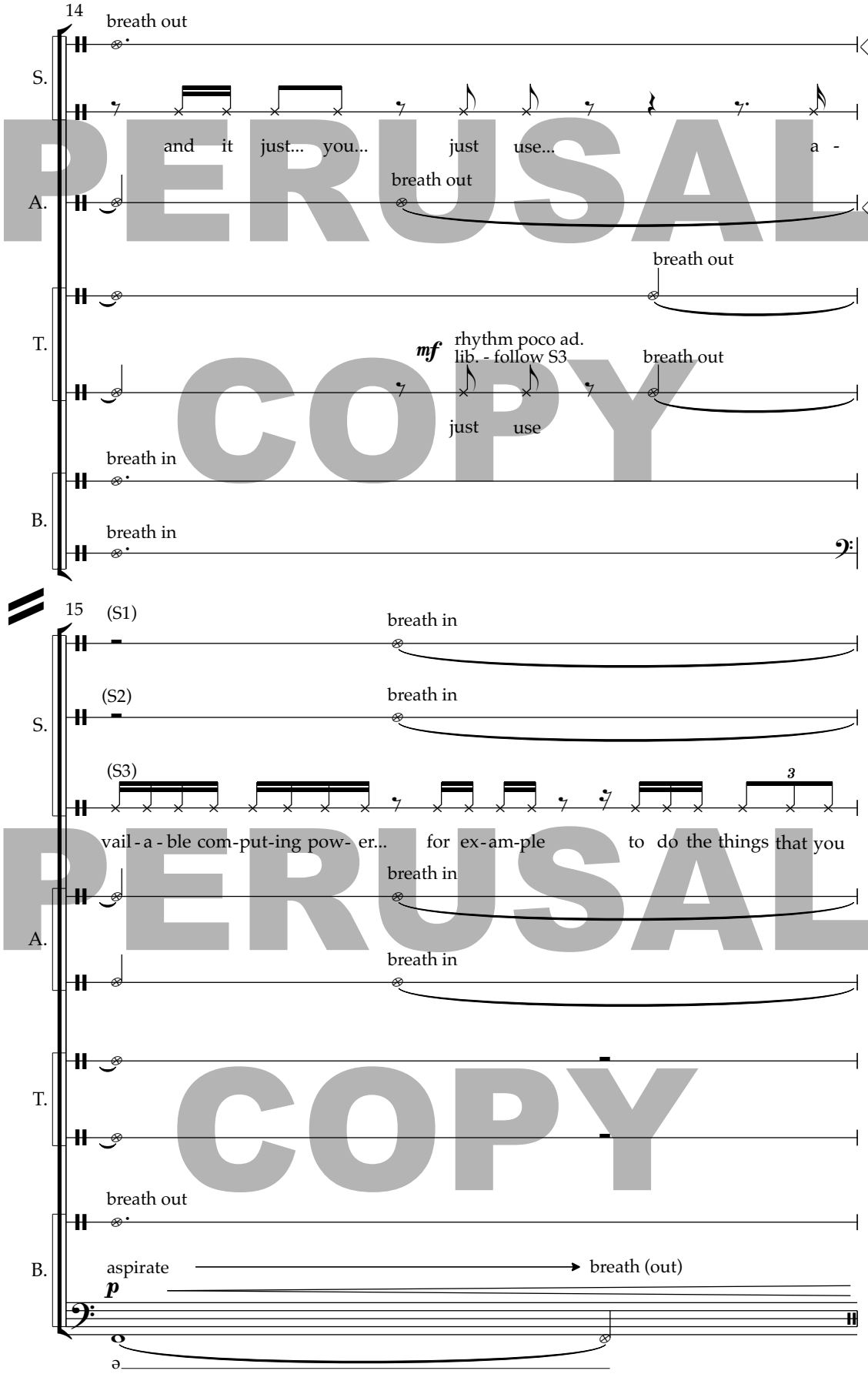

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D

Movement Two: Training

♩ = 132

1

mf sempre

S. 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

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3

S. (S1 only) pu - ter how to do it we just draw on a few sam - ple

A. (A1 only) tend to be a con - vo - lu - tio-nal neu - ral

T. (T1 only) pu - ter how to do it we just draw on a few sam - ple

B. (B1 only) tend to be a con - vo - lu - tio-nal neu - ral

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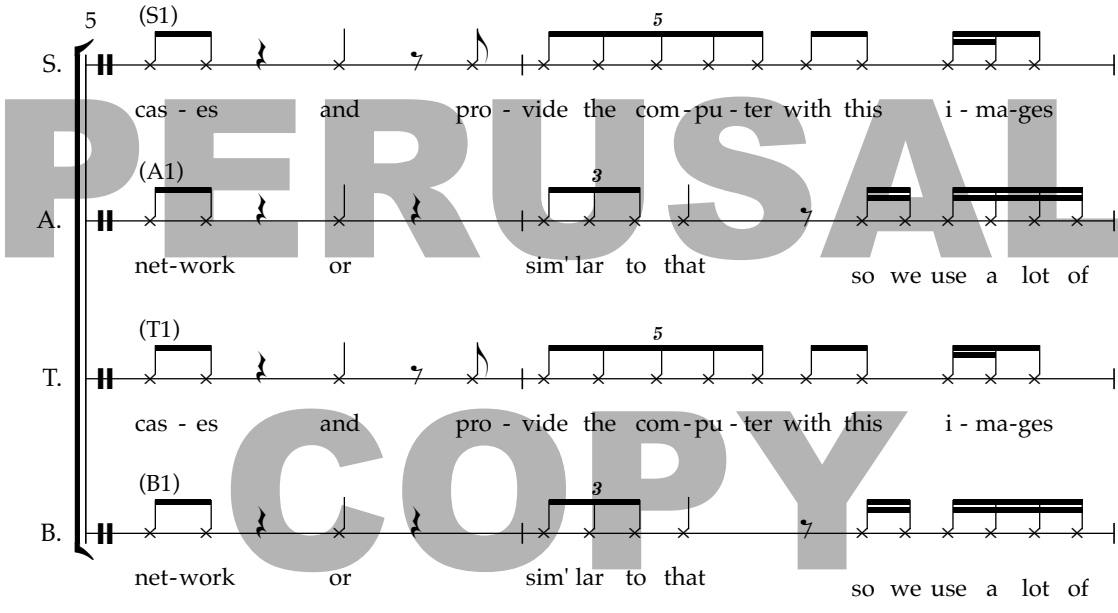

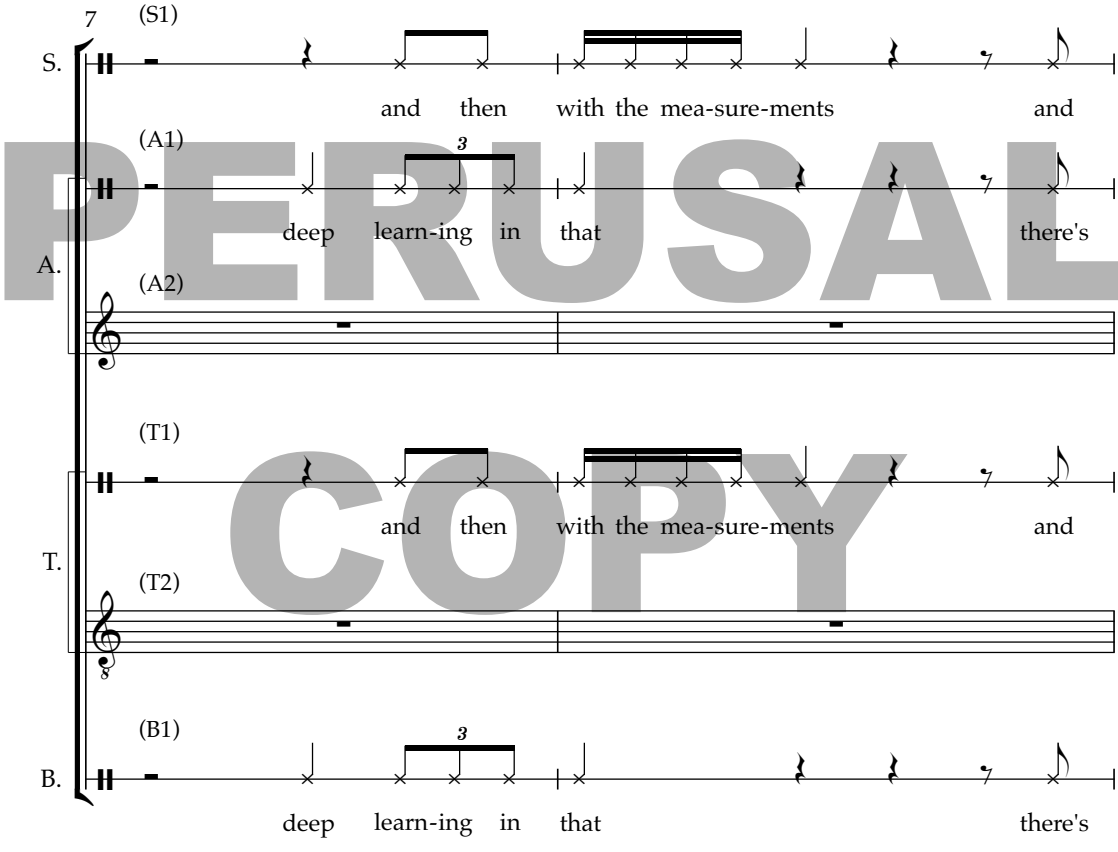

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E

9

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

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

(A2) *mp* Ah

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

(T2) *mp* Ah

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

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11

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

(S2) *mp* Ah

A. (A1) When you take the mo-del you have to ways

(A2) Ah

T. (T1) When you take the mo-del you have to ways

(T2) Ah

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

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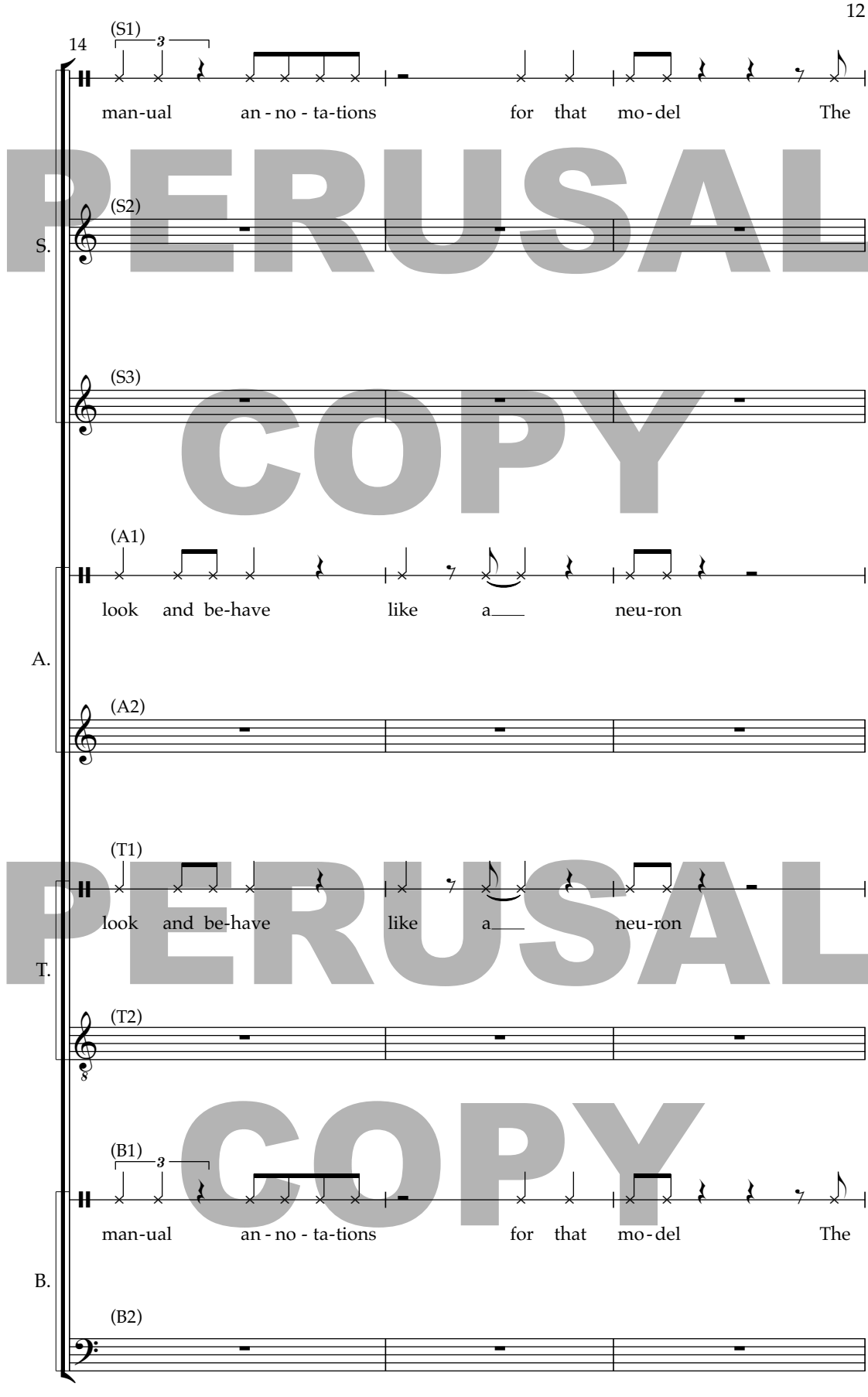

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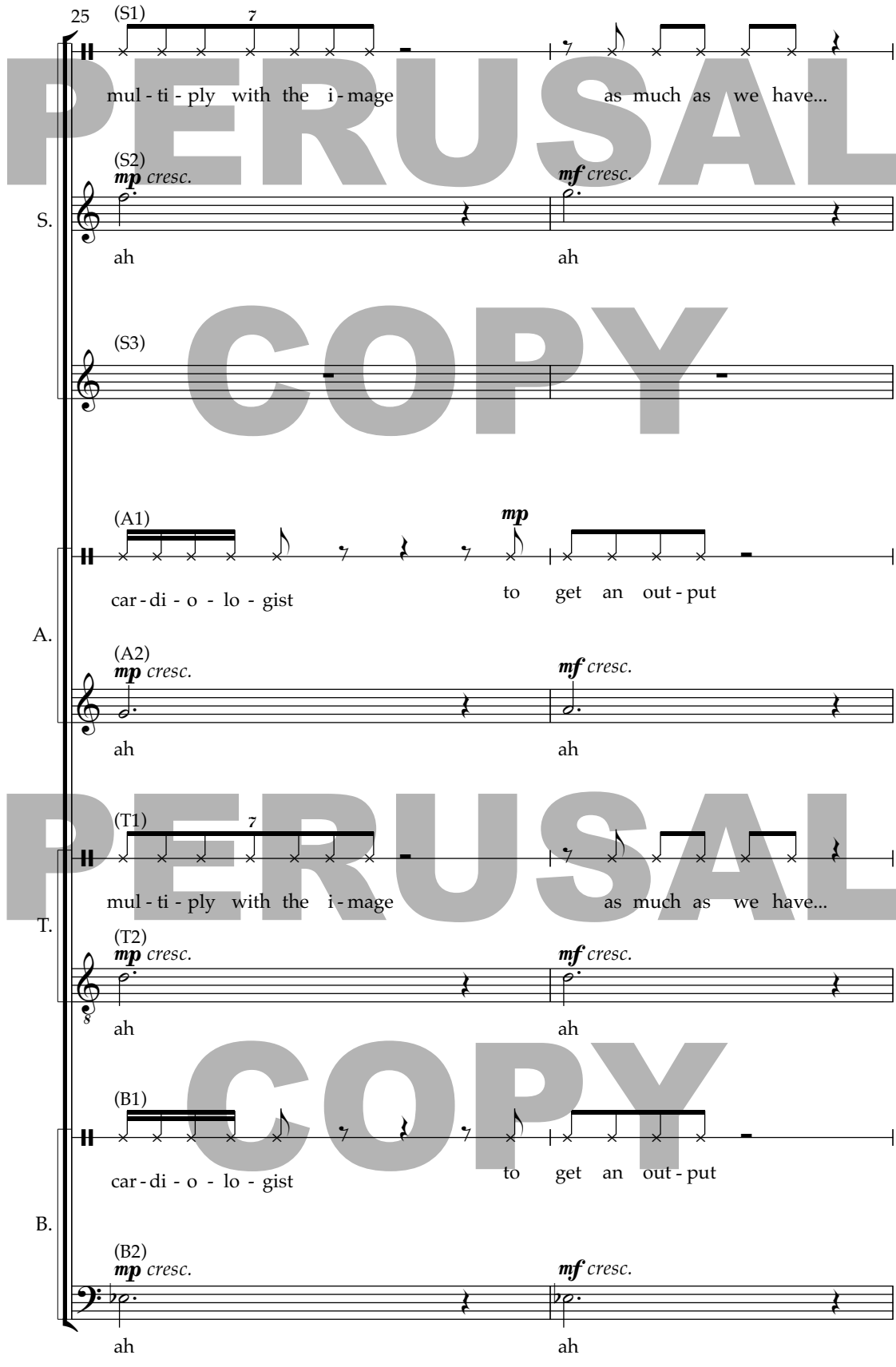

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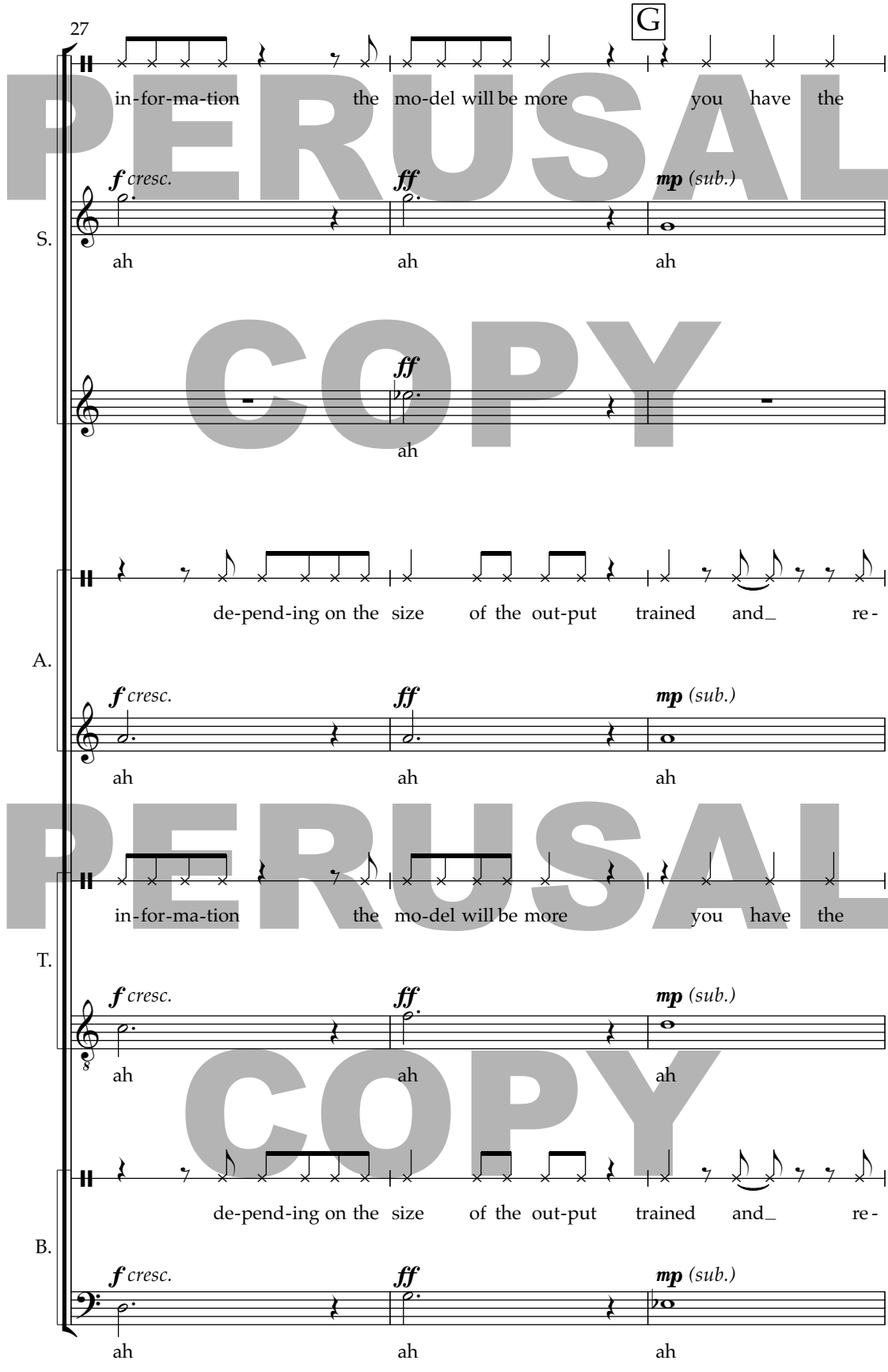

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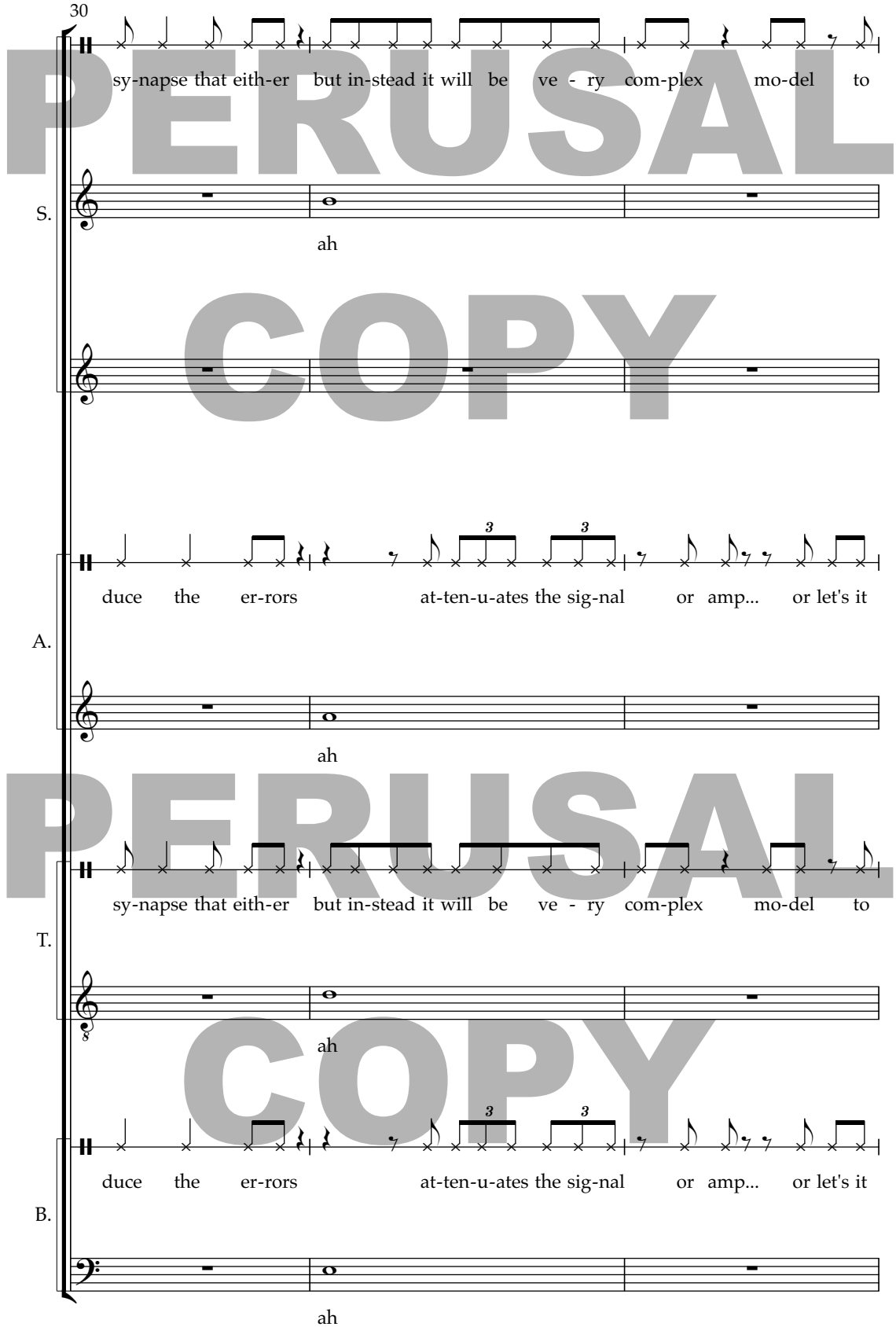

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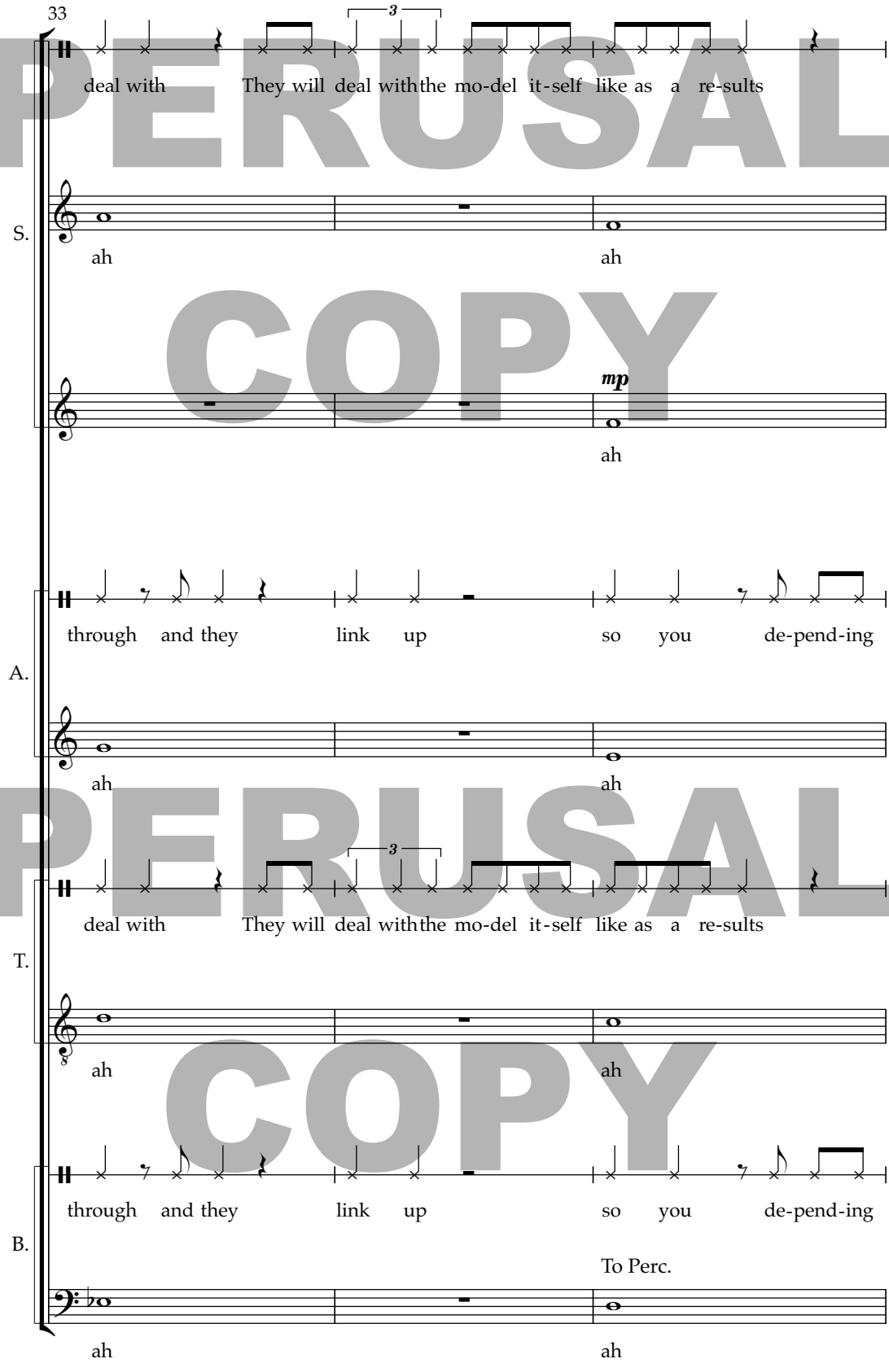

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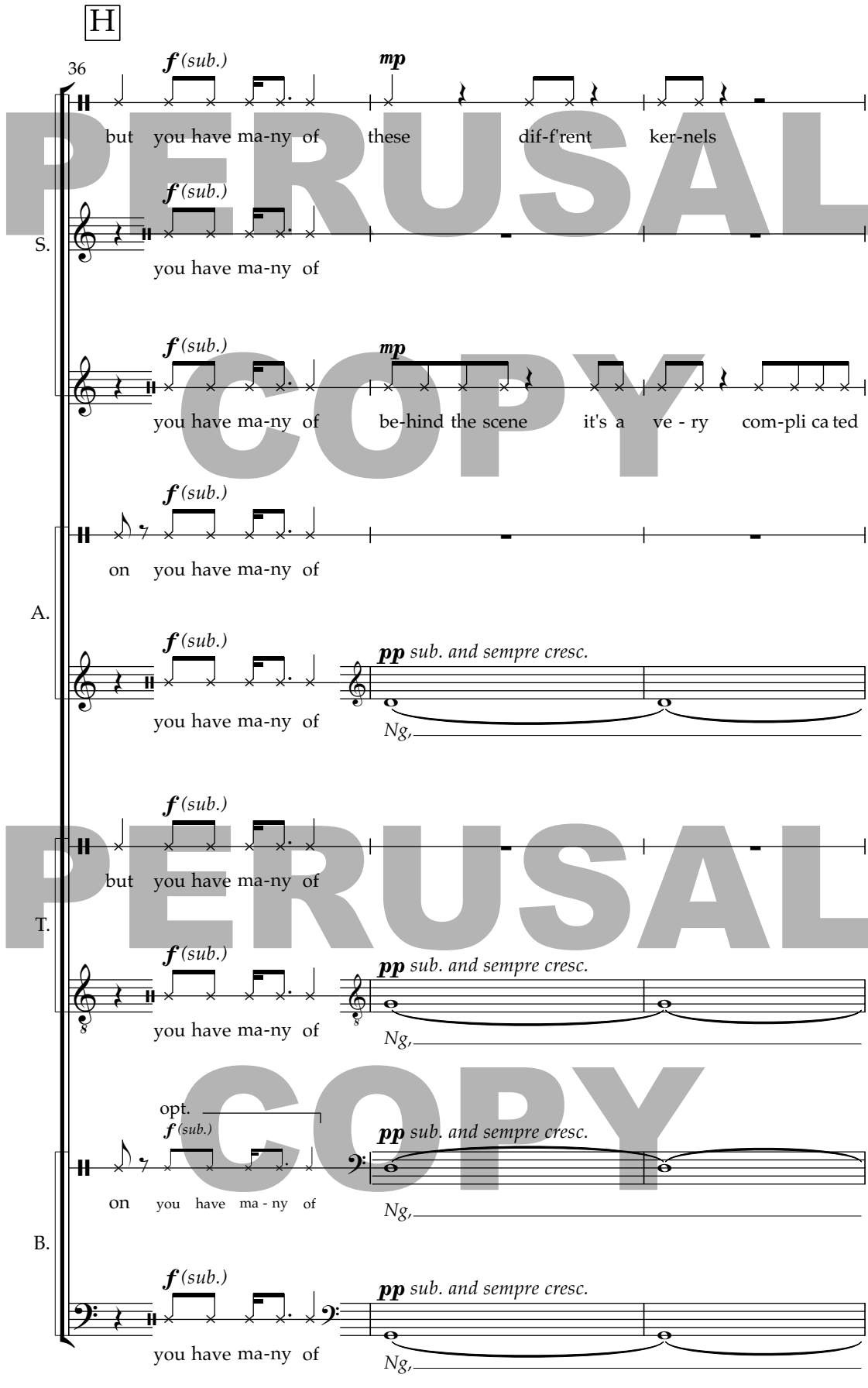

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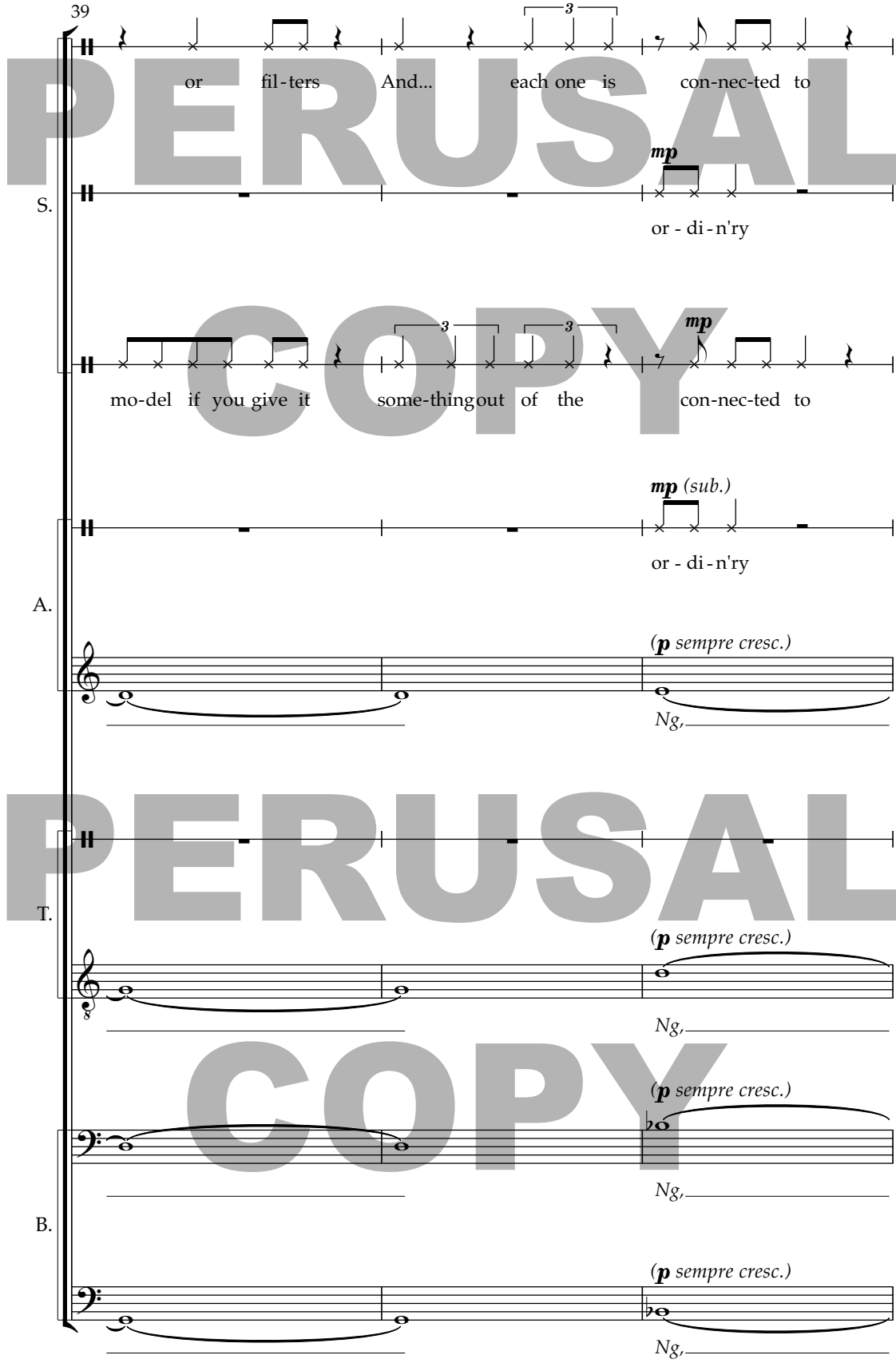

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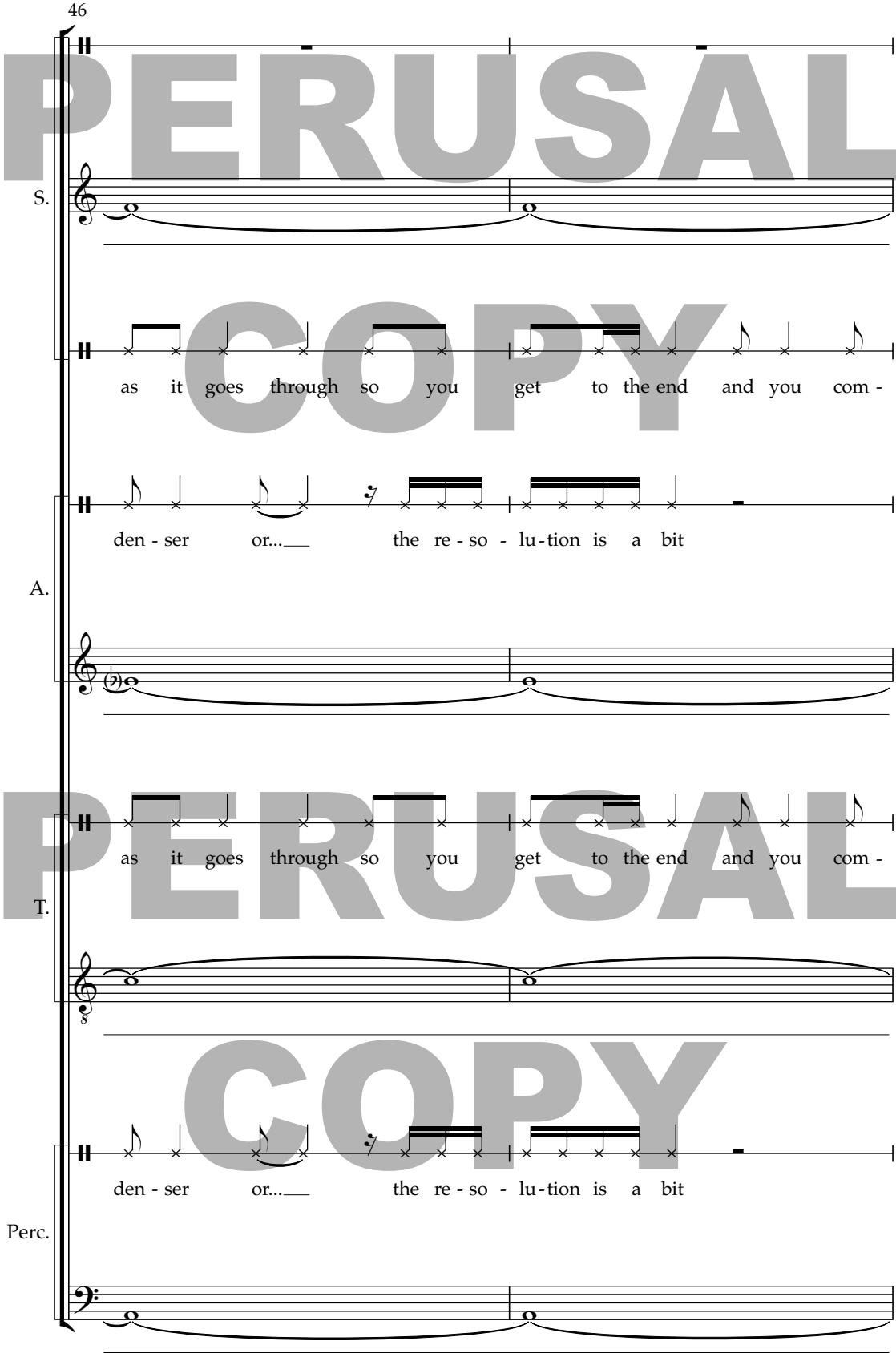

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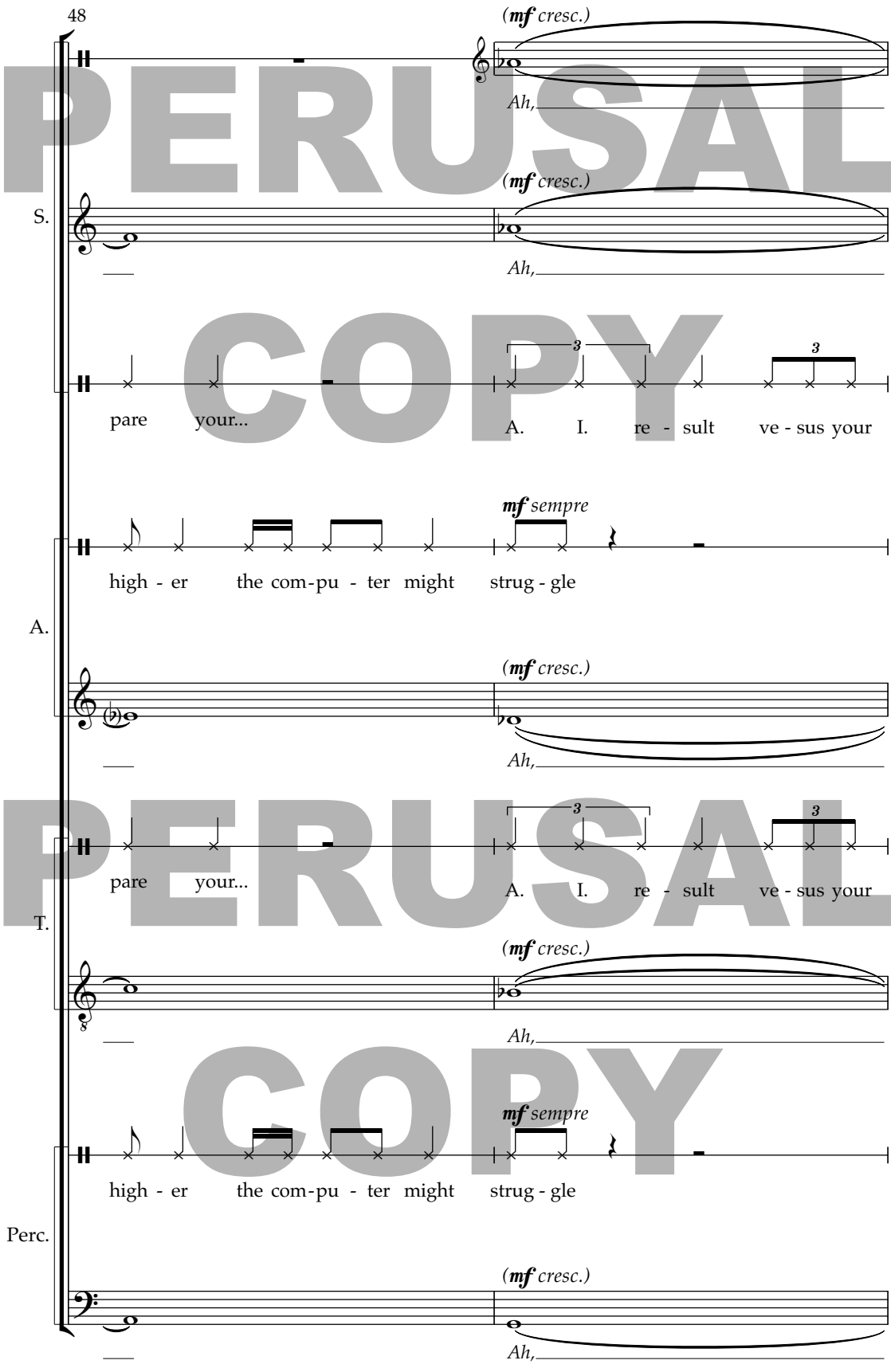

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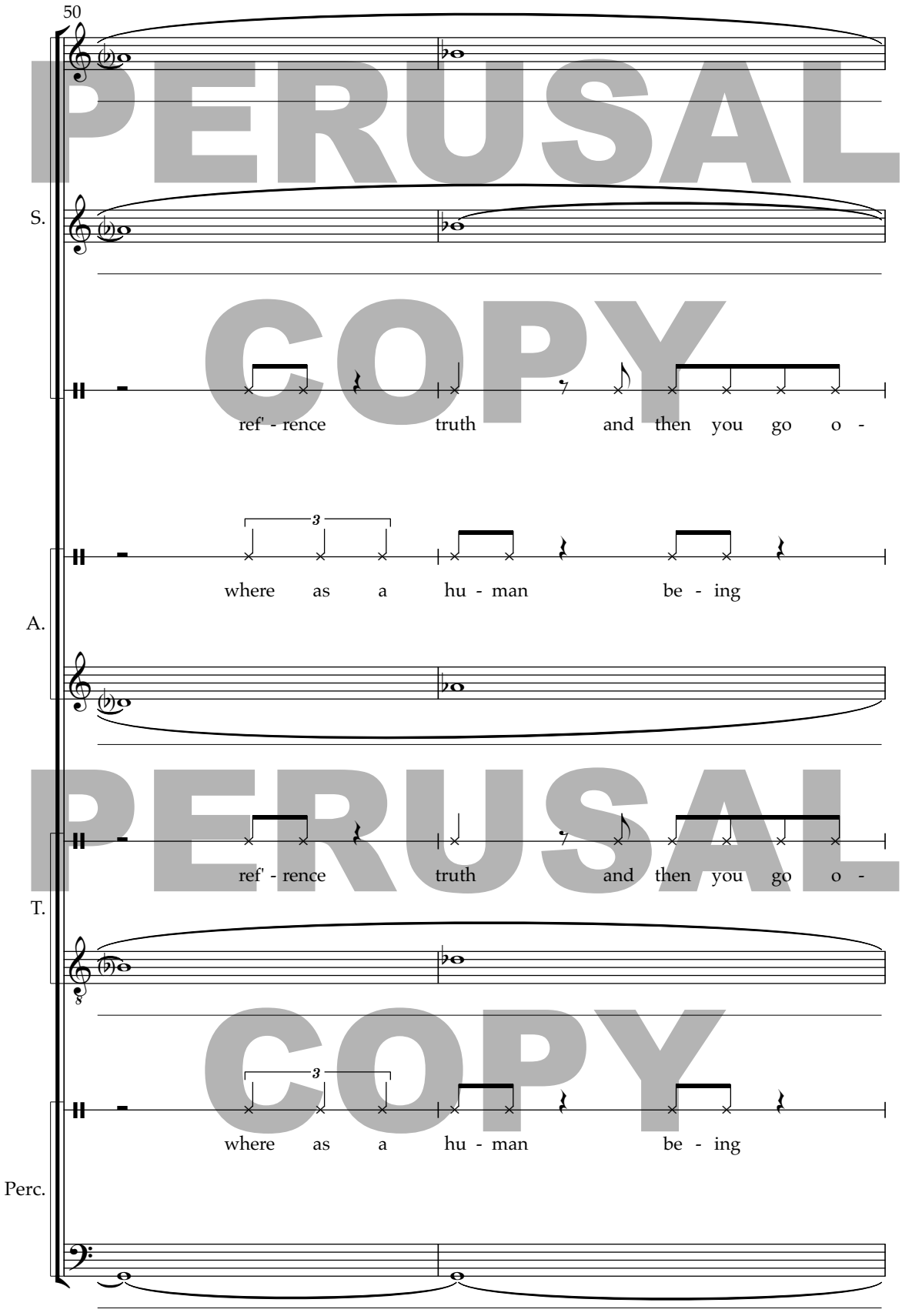

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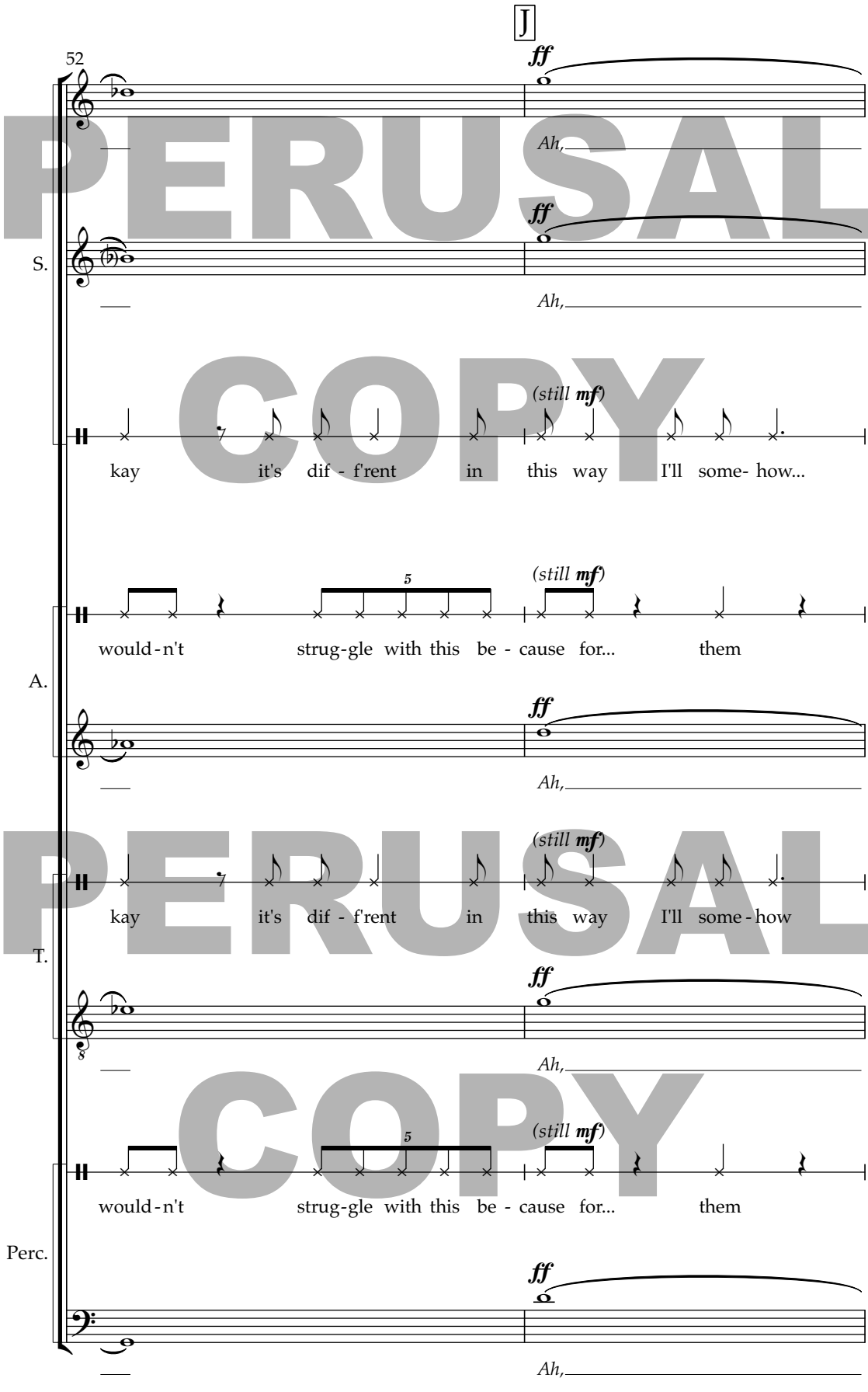

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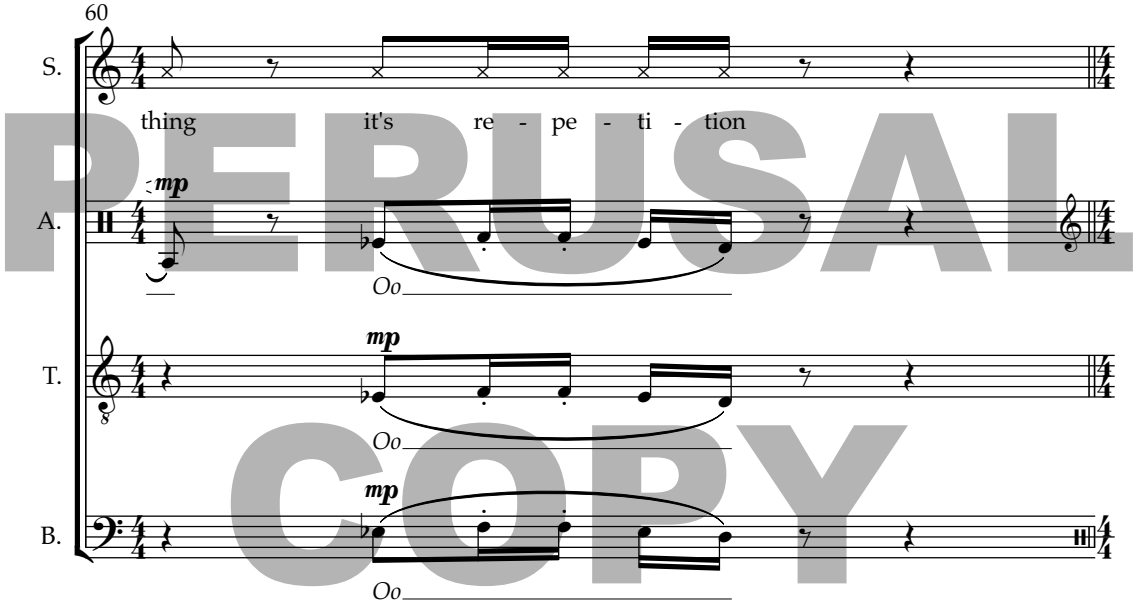

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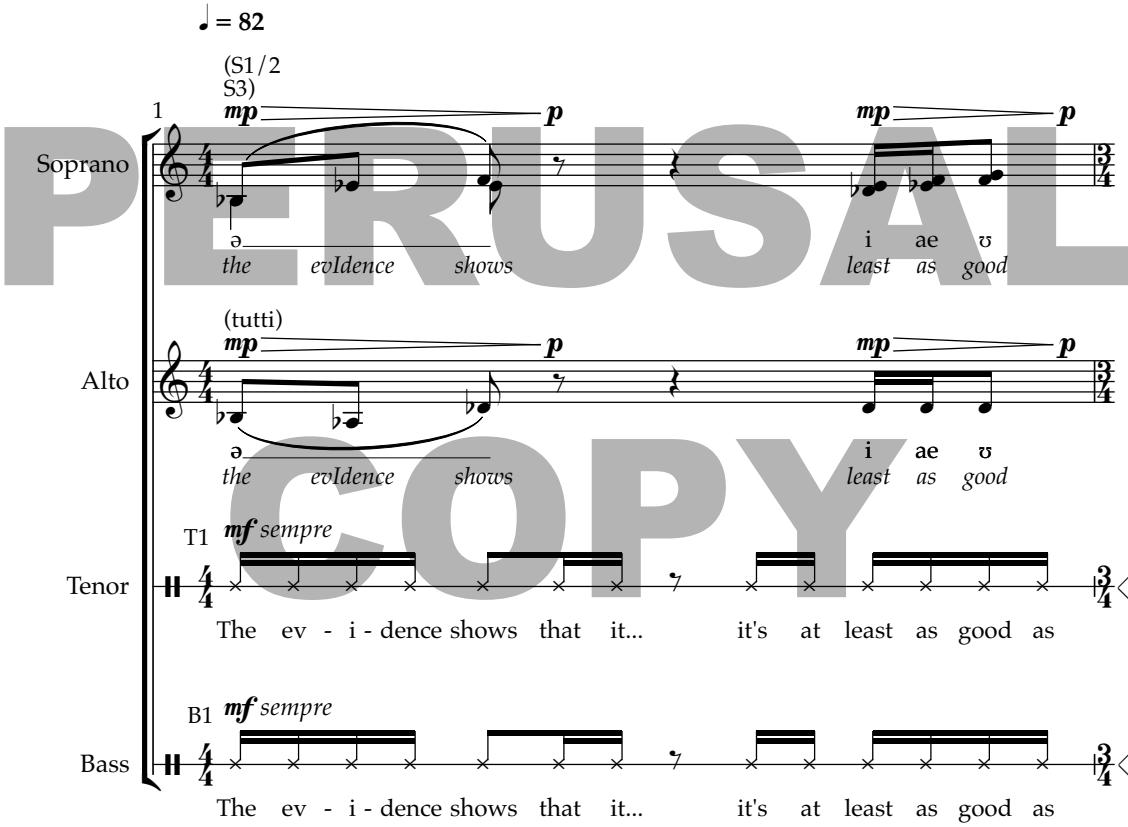
Movement Three: Trust



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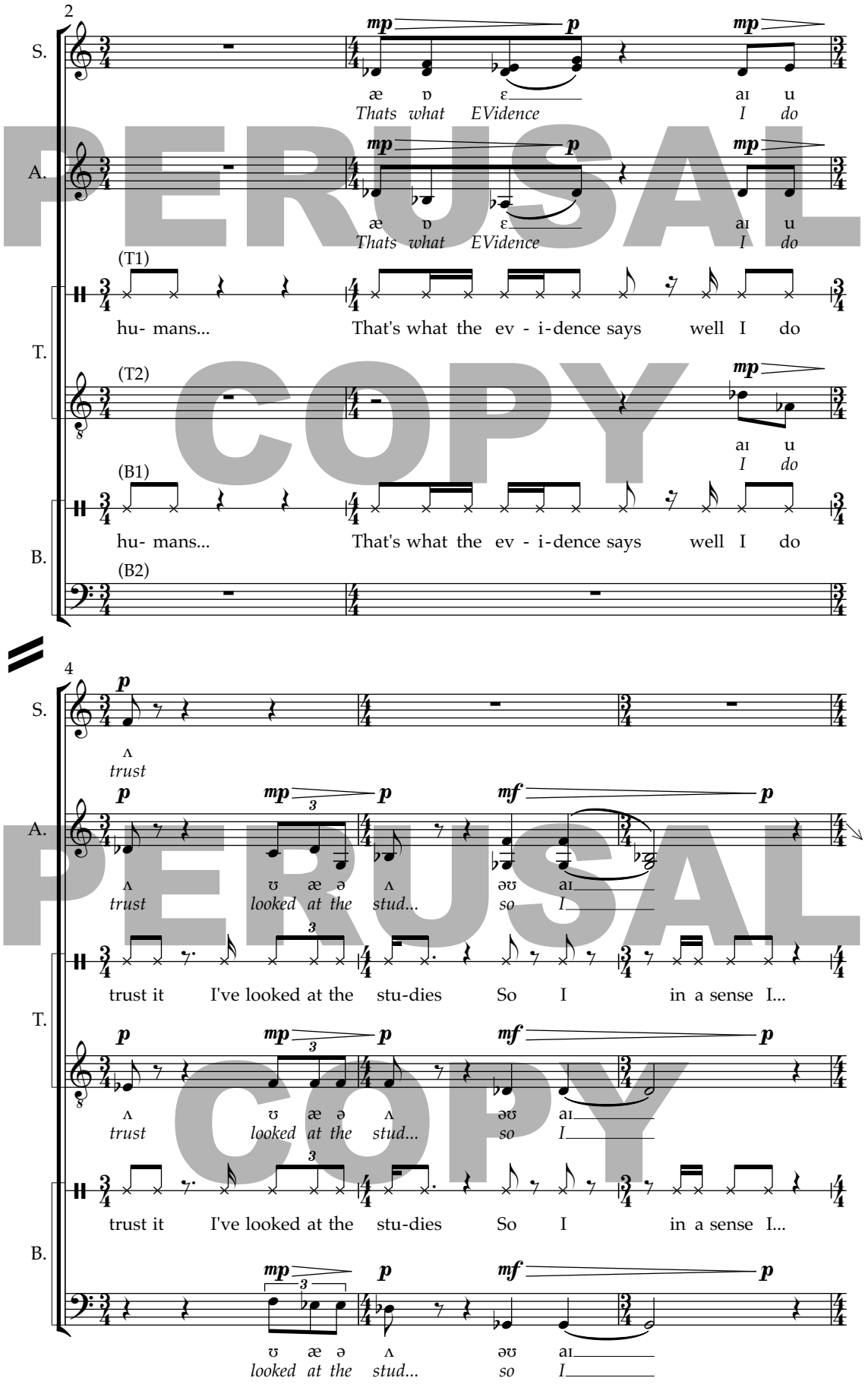

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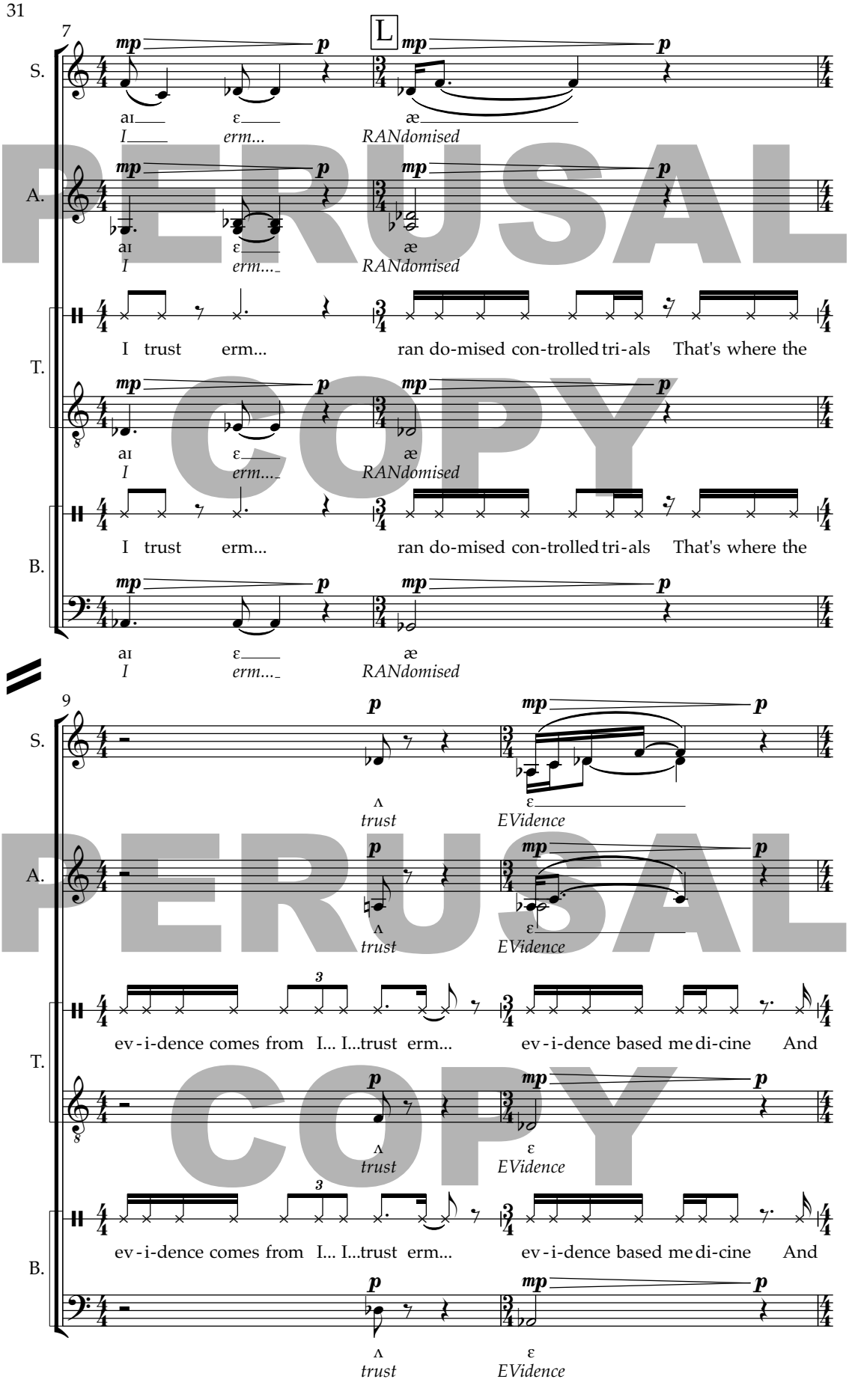

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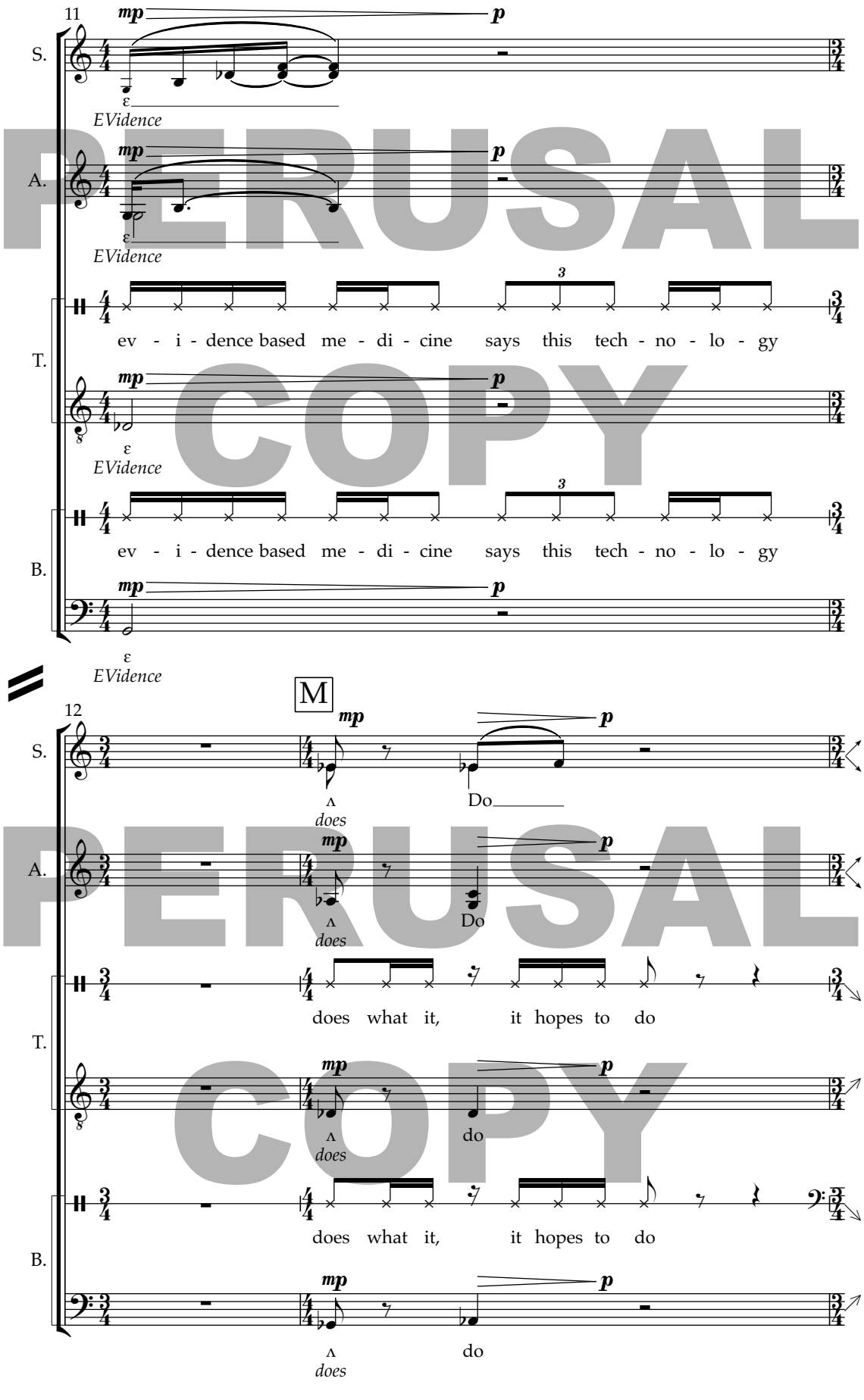

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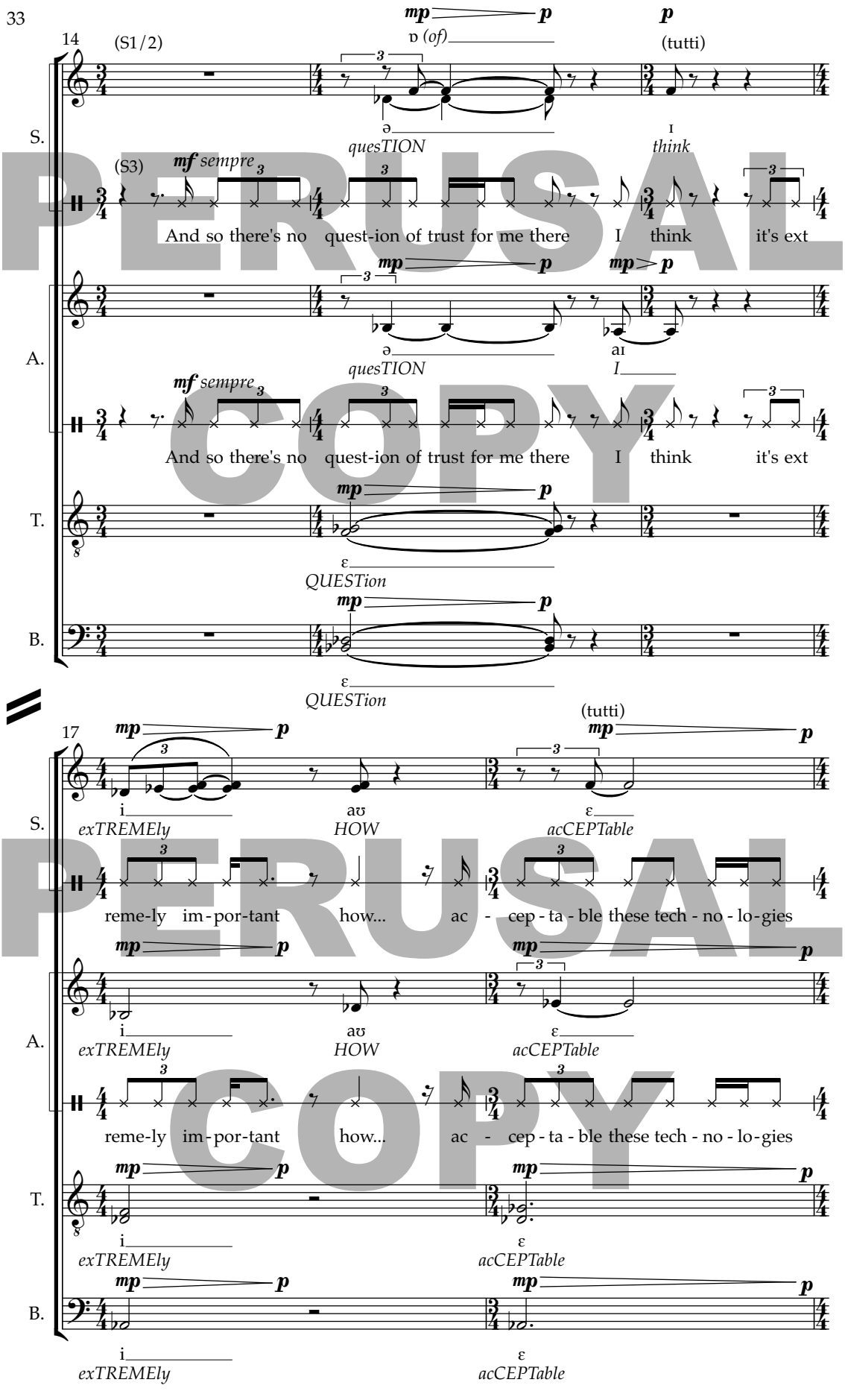

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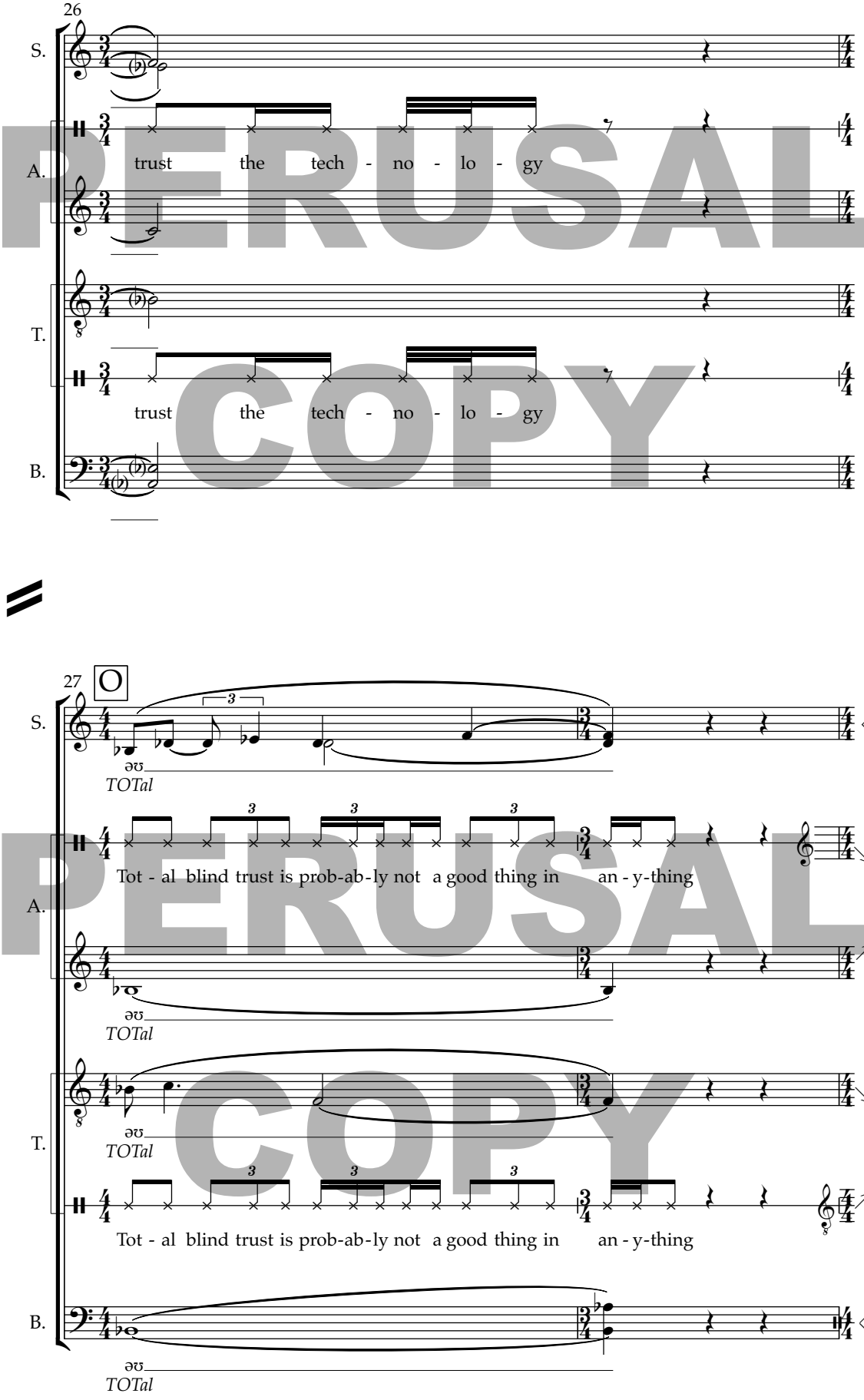

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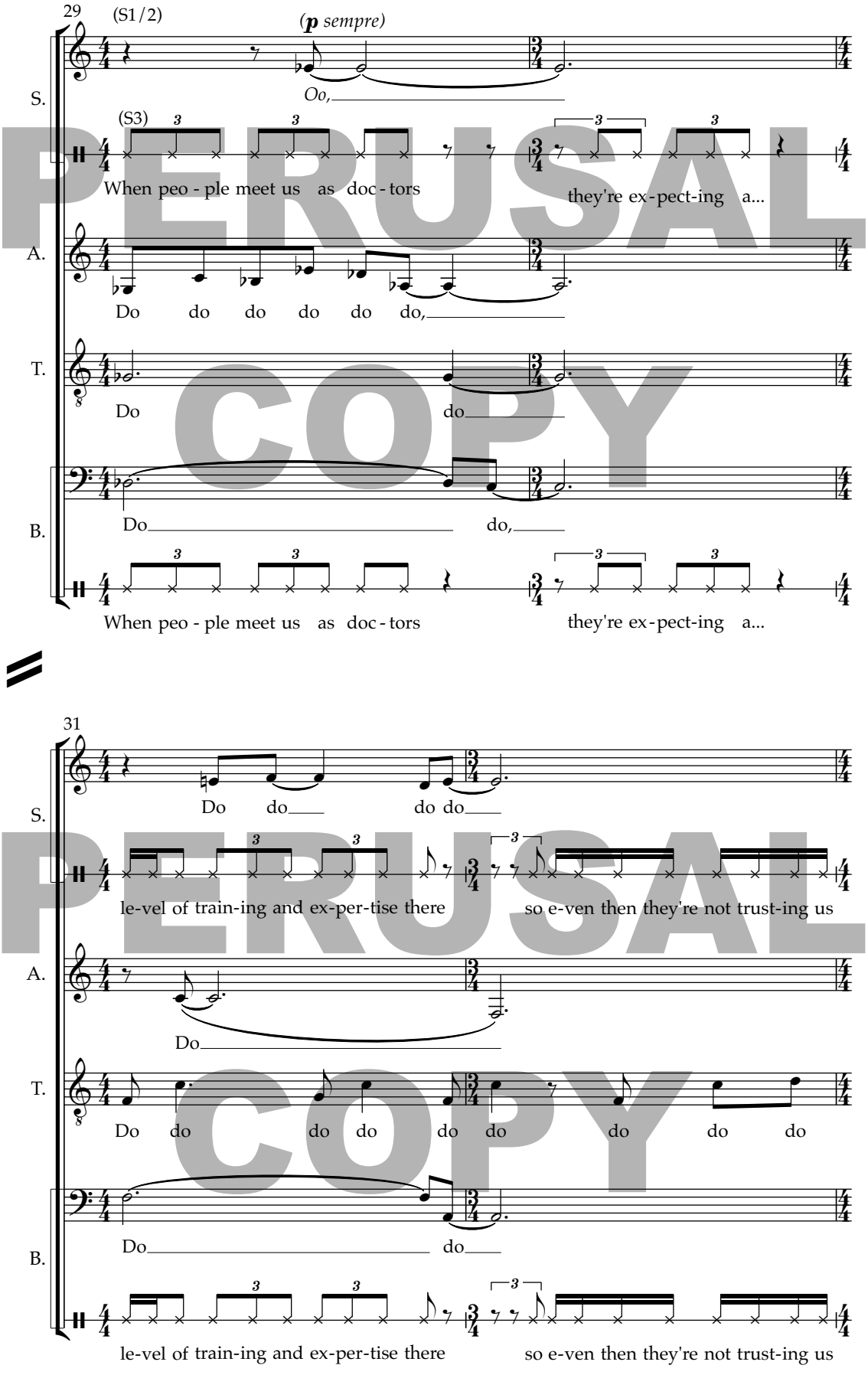

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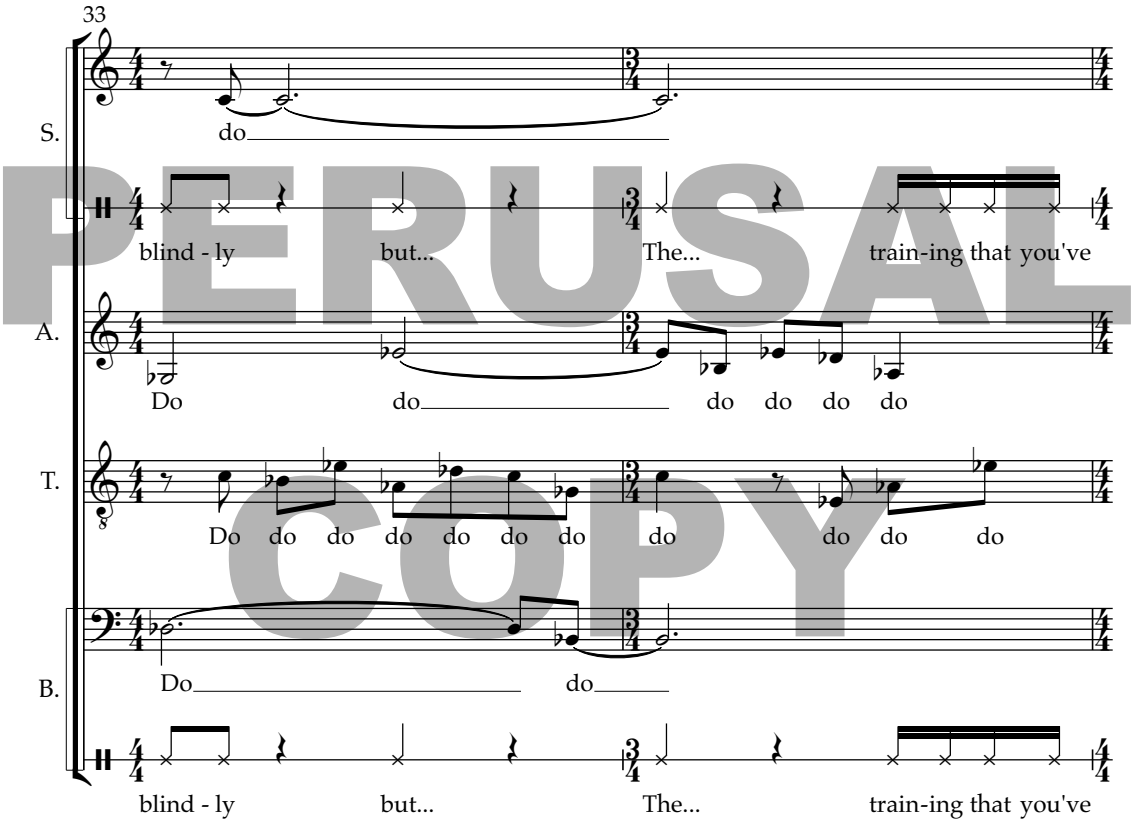

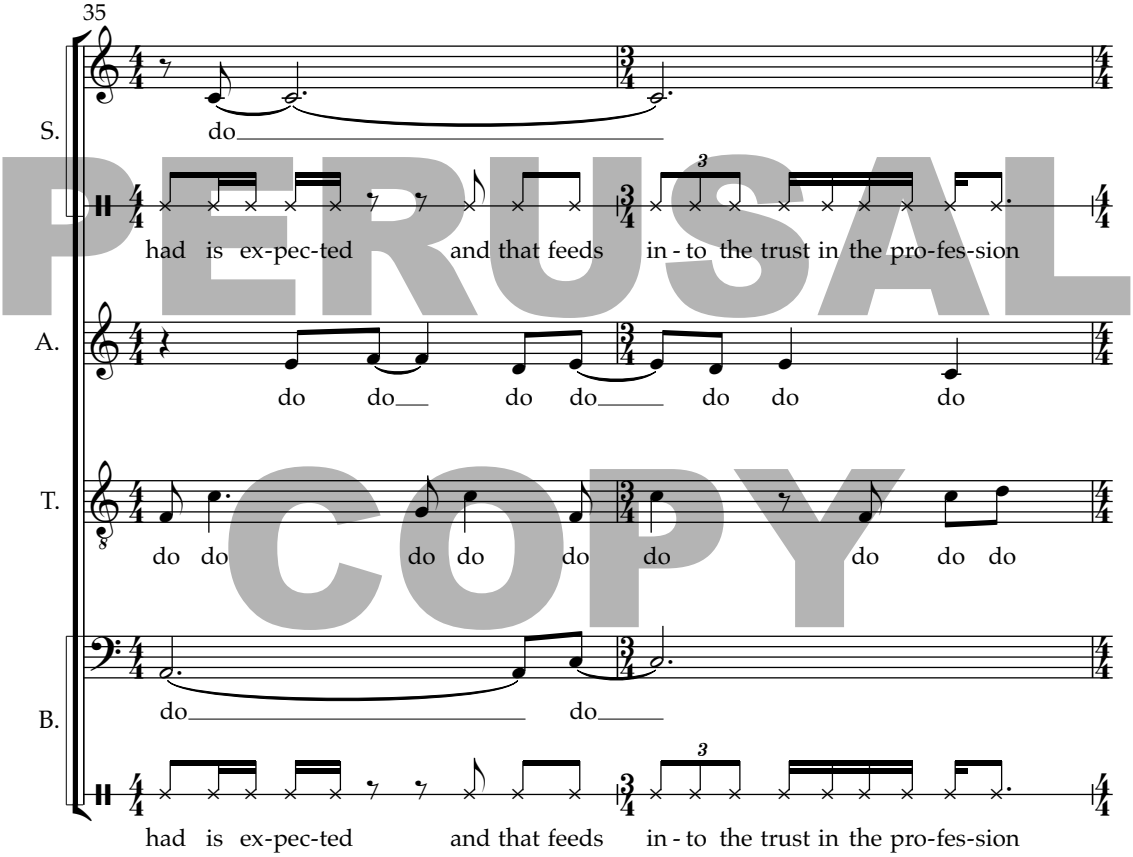

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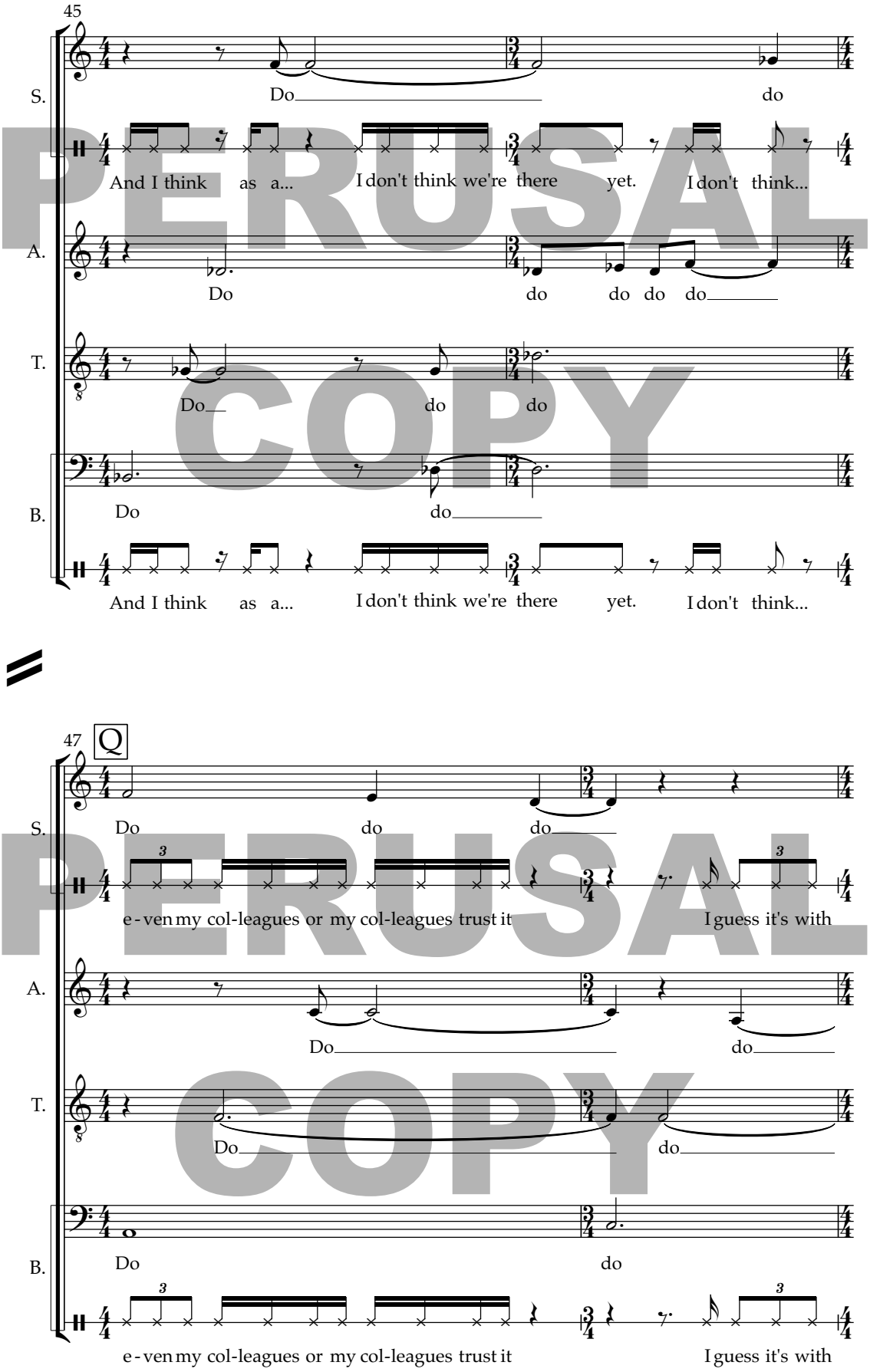

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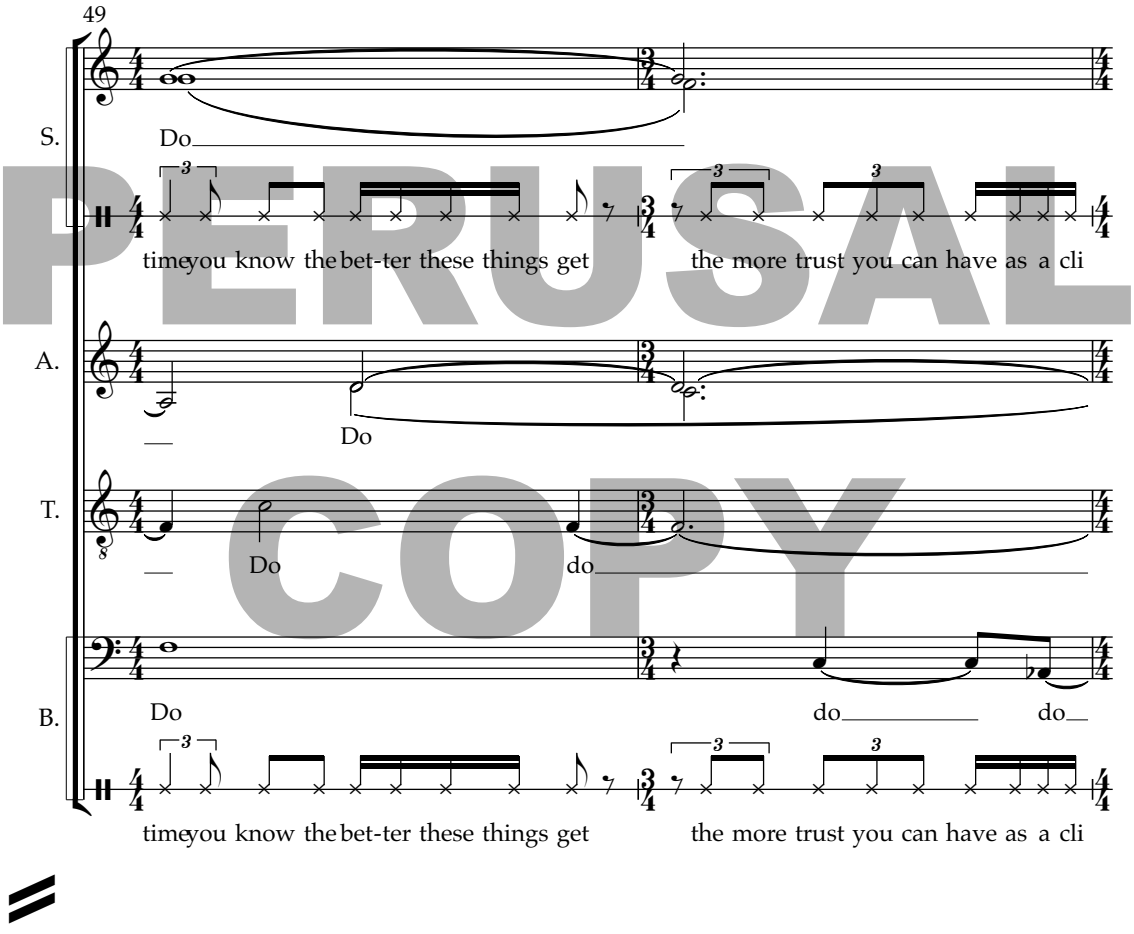

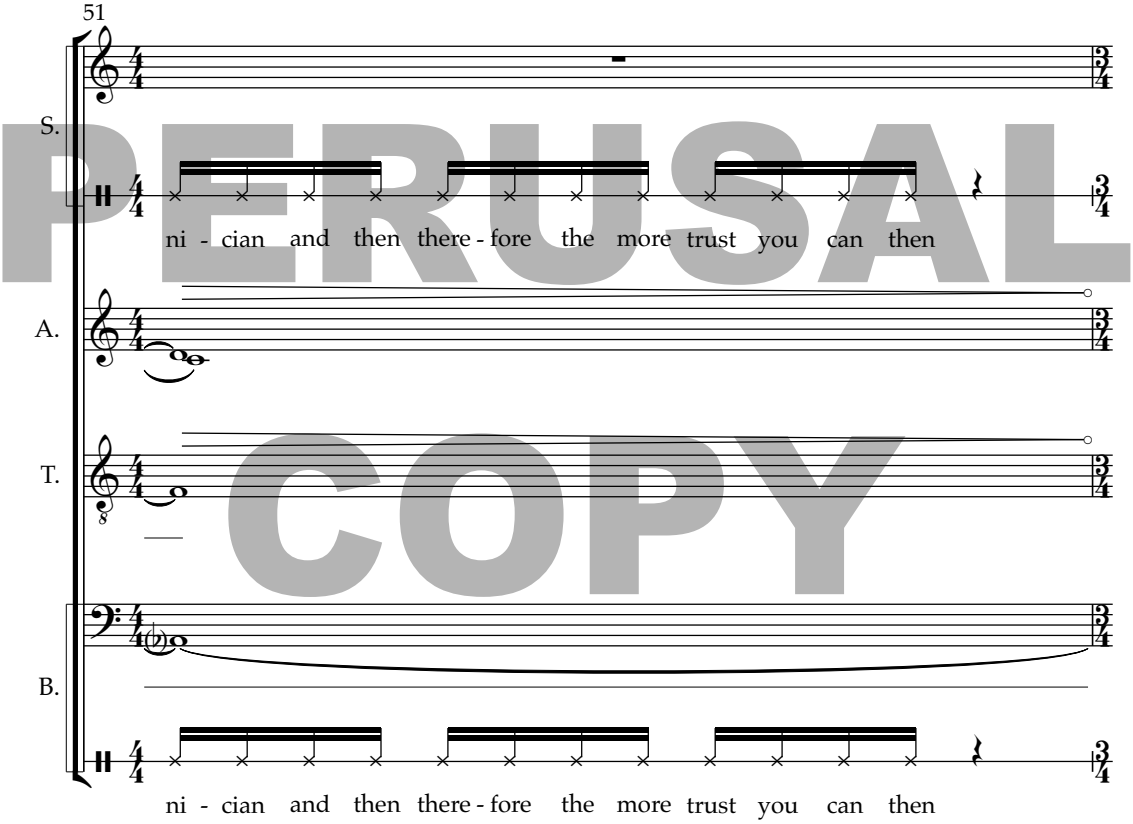

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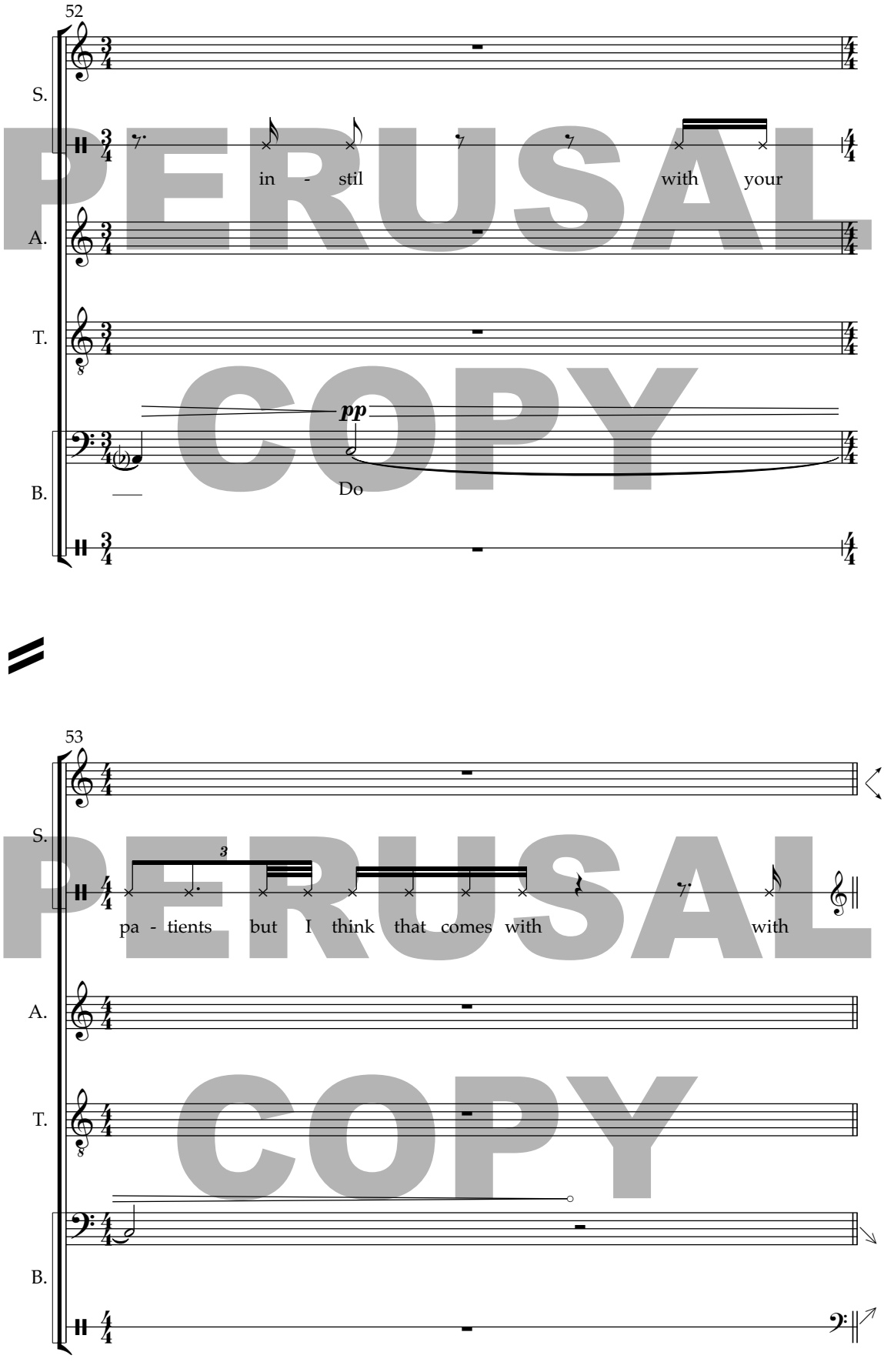

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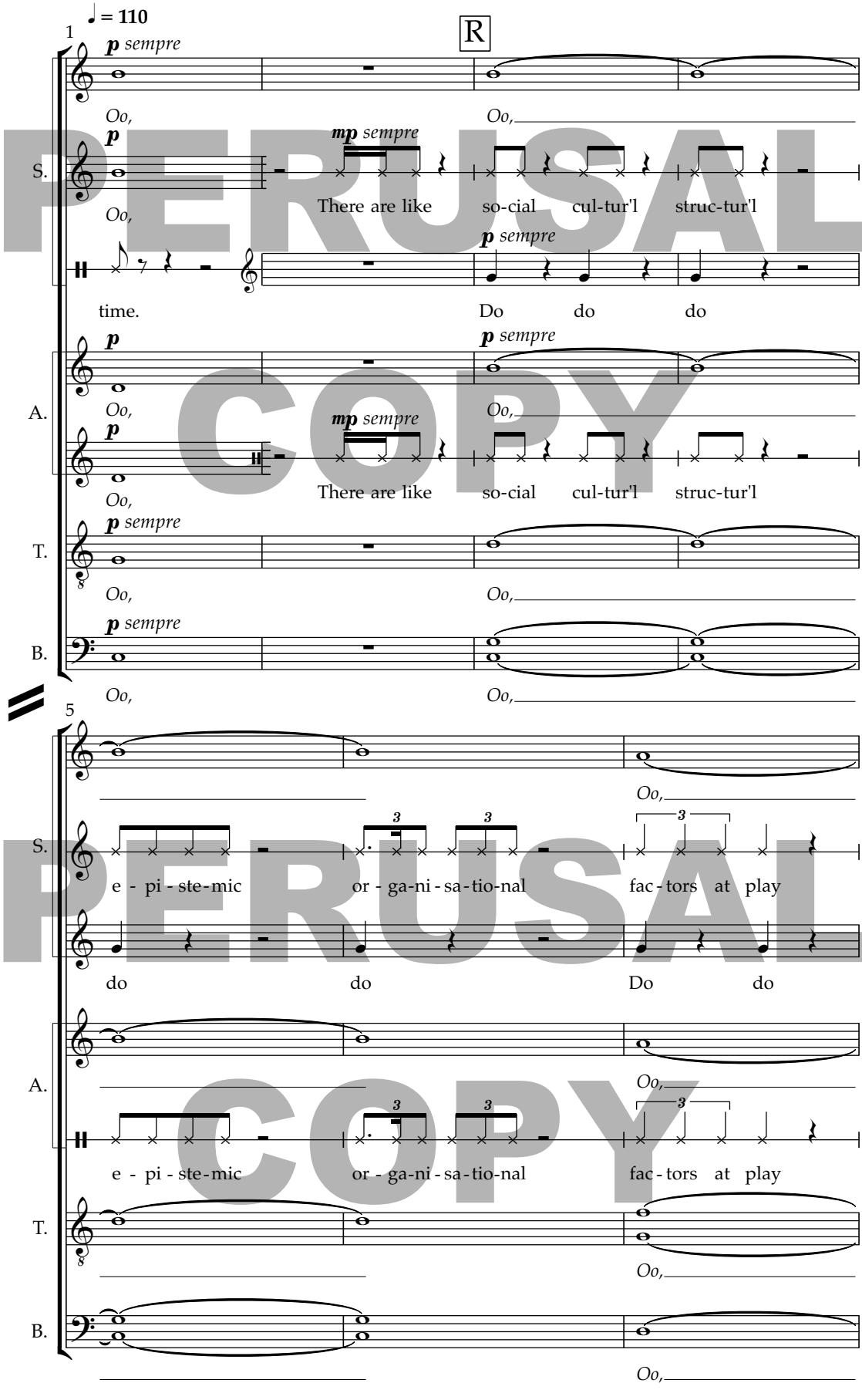

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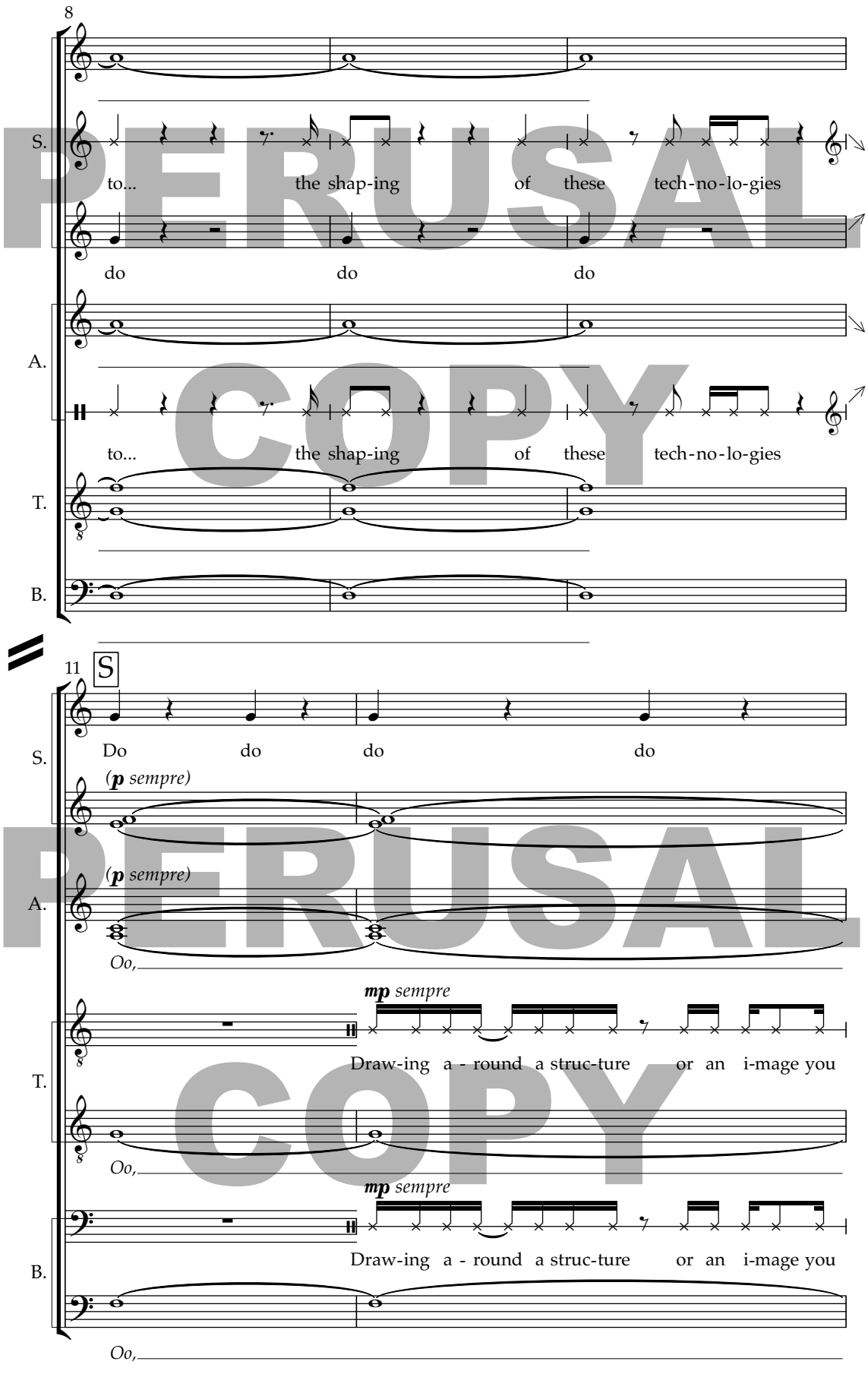

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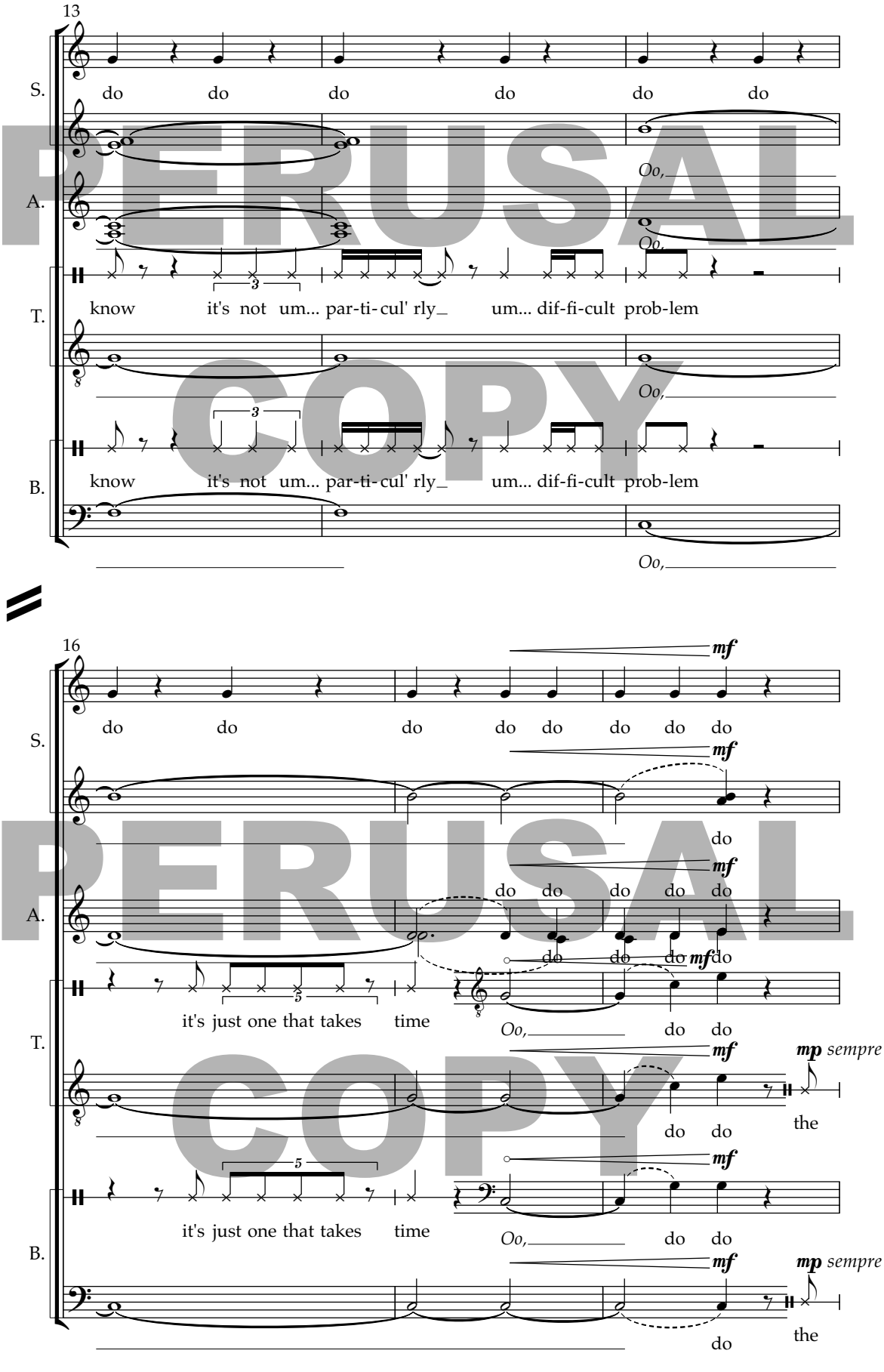

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T

19

S. *mp sempre* 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

B. *mp sempre* *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

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U

25

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

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

A. *mf* — do do

T. *mf* — do

mf ca - tion do

B. *mf* — *do*

mf ca - tion do

27

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

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

p sempre *Oo,*

A. *p sempre* *Oo,*

T. *p sempre* *Oo,*

B. *p sempre* *Oo,*

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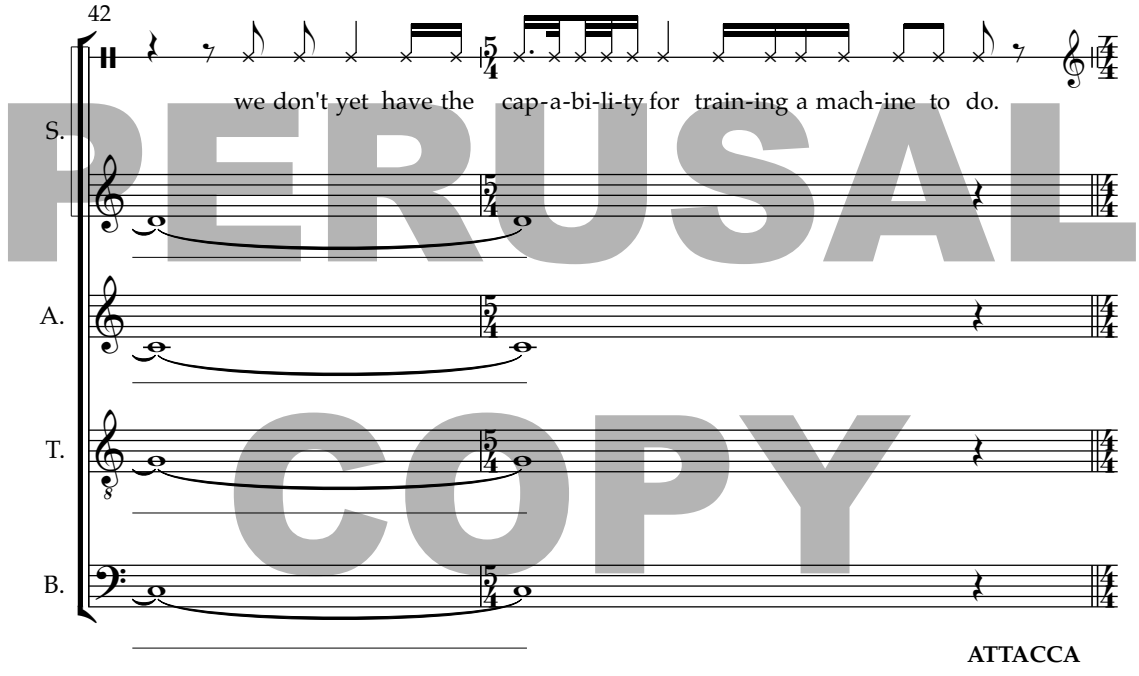

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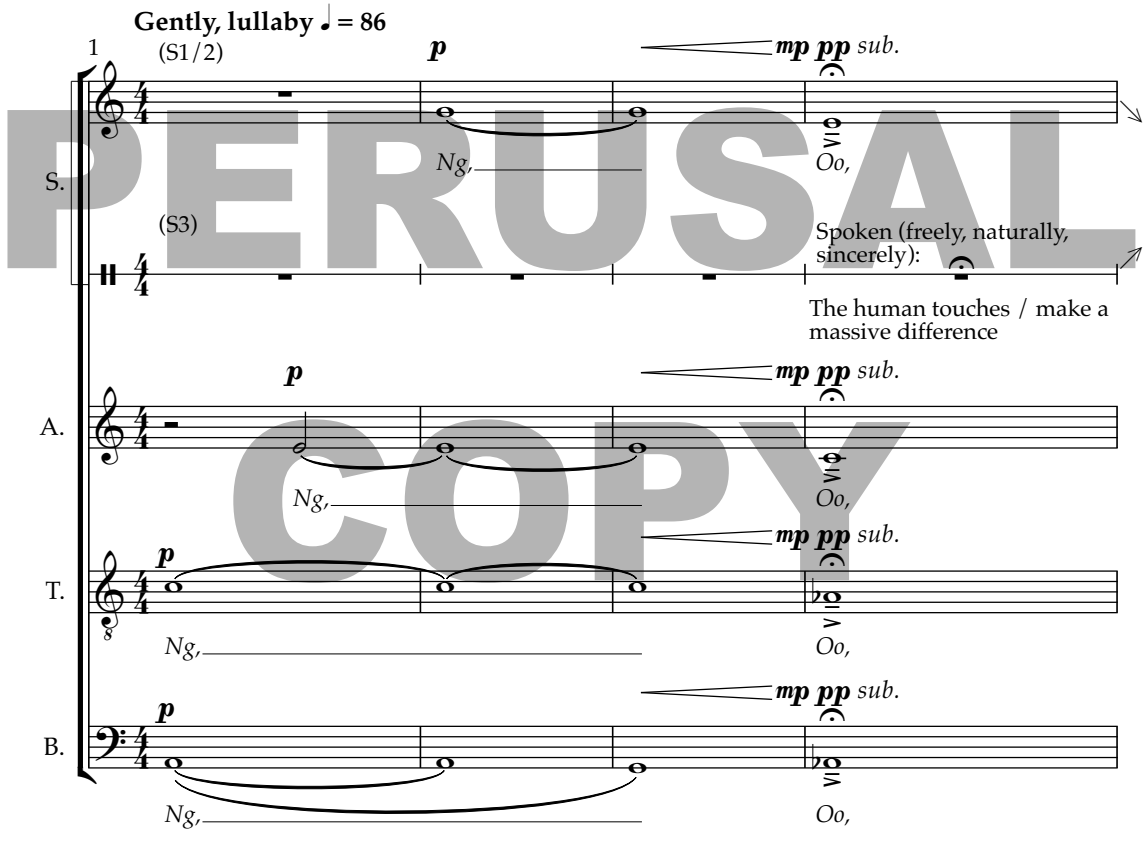
Movement Five: End



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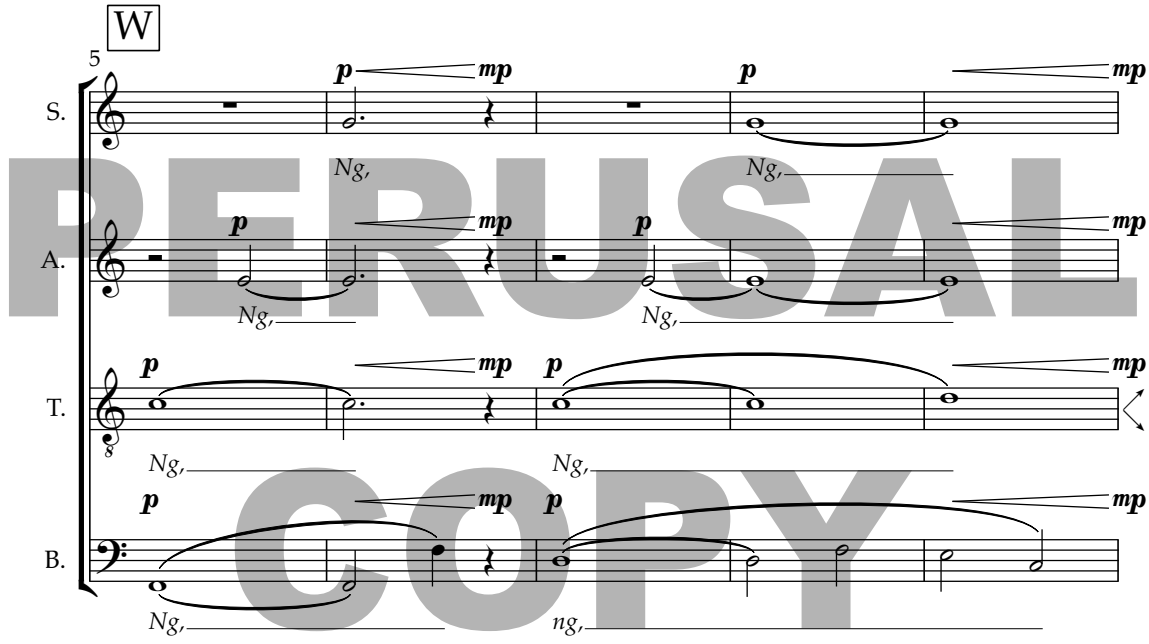

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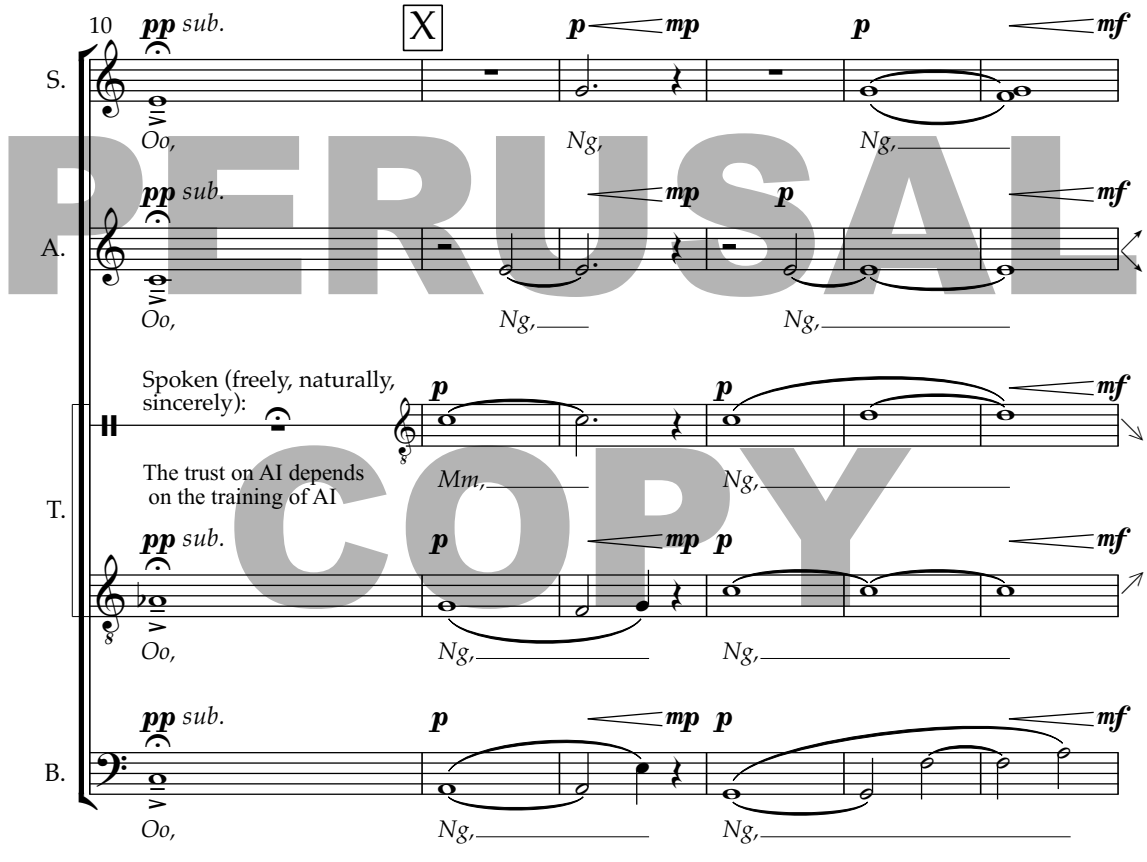

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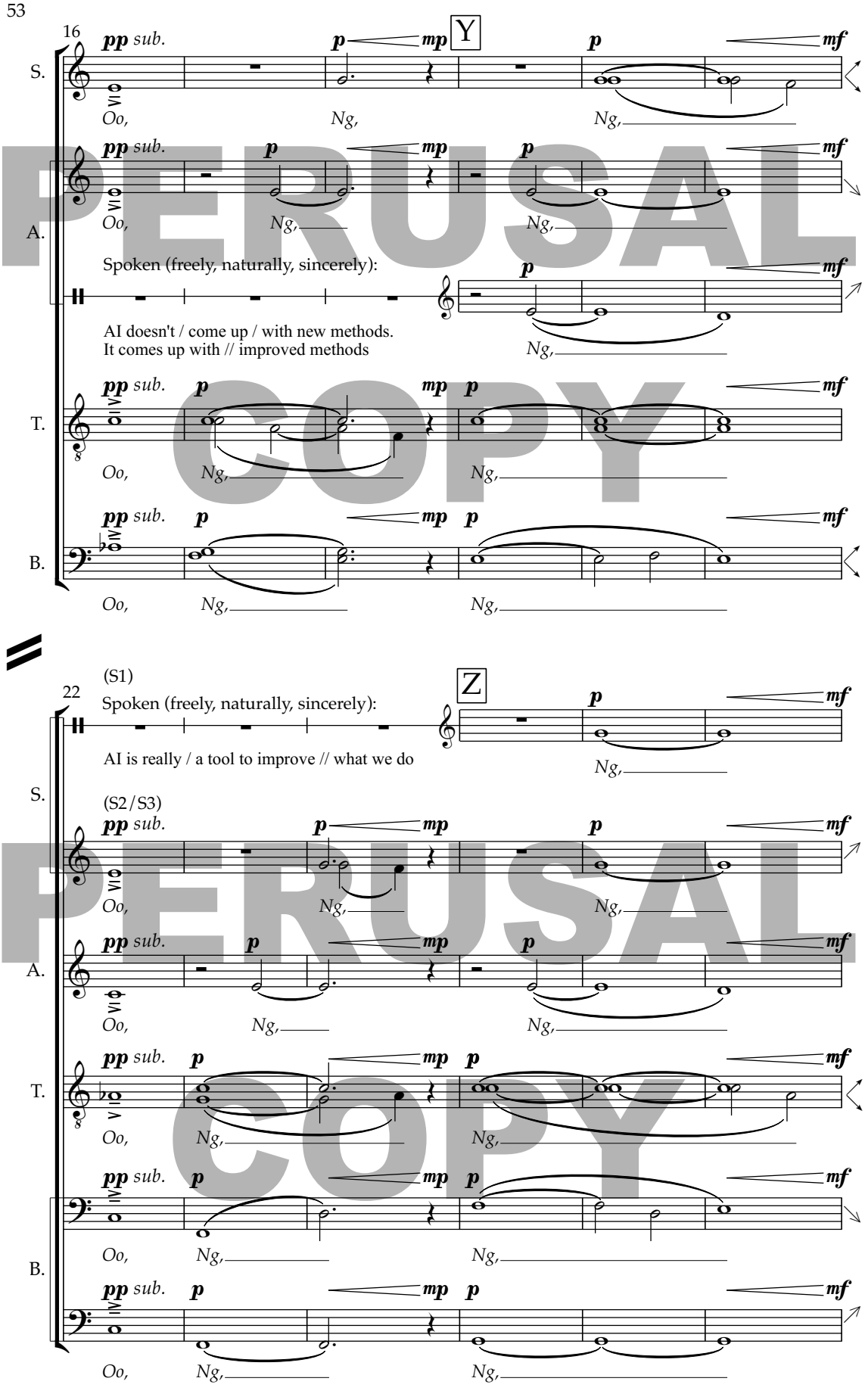

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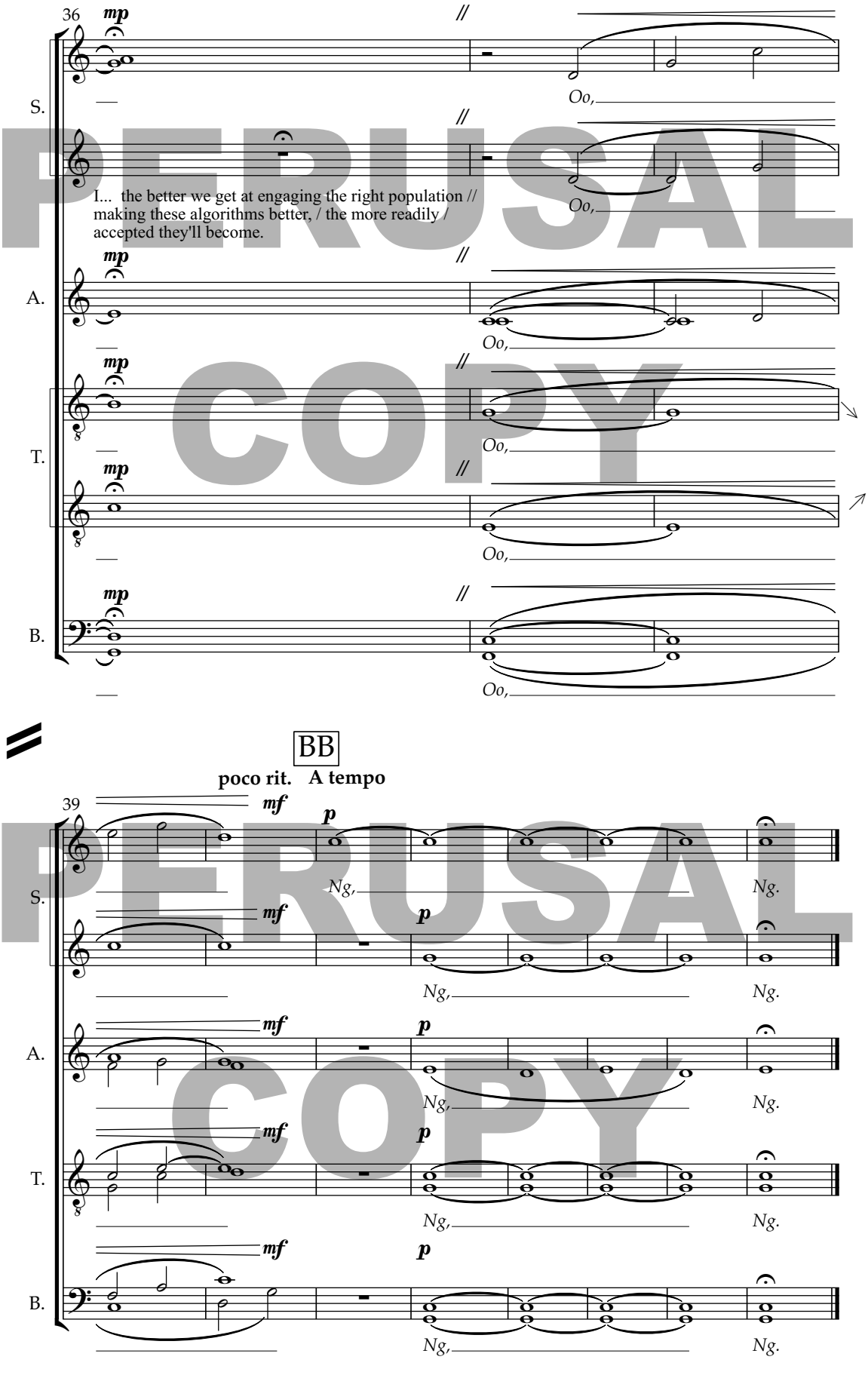

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