










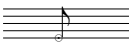






Yuko Ohara

Semi-Sigure
for singers
(SSAATTBB)

Appendix

	no pitches and unvoiced		
	tongue attack with wide mouth (glottal, ki)		
flz. 	flutter tonguing and unvoiced		
flz. 	flutter tonguing and half voiced		
	unvoiced and air sound (rr, ts)		
	half air sound (ts)		
	staccato glissando with throat (glottal, i)		
	quick and short glissando to higher pitches		
	quick glissando and short to lower pitches		
	hum (close the mouth)		
	molto vibrato		
	if possible, make noise with the throat (if not possible, natural voice)		
	quarter-tone higher		three quarter-tone higher
	quarter-tone lower		three quarter-tone lower

groaning = dark sound as low as possible

tense = make the sound pressure

distance = sing to farther

I prefer faster vibrato with narrow intervals to slower vibrato with large intervals through the whole piece, except in the section using of molto vibrato.

Semi-Sigure

-for singers-
SSAATTBB

Yuko Ohara

duration: 6 min.

$\text{♩} = 58$

4/4 3/4 4/4 2/4

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

sfz *ppp* flz. unvoiced

mf *pp* voiced

① unvoiced

① *sfz* *ppp* flz. unvoiced

① *mf* *pp* voiced

① *sfz* *ppp* flz. unvoiced

① *sfz* *ppp* flz. unvoiced

ki rr i: us ki rr

5 $\frac{2}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{8}$

S.I. _____

S.II _____

S.II _____

S.II _____

T.I *mf* *pp* *sfz* *flz. PPP* *mf* *pp*
voiced unvoiced → voiced
i: us ki rr i: us

T.II *sfz flz. pp* *mf pp mf pp* *gliss.*
unvoiced → voiced
ki rr i: us gi ri us

B.I *sfz flz. pp* *mf pp* *gliss.* *sfz flz. pp*
unvoiced → voiced
ki rr i: us ki rr

B.II *mf pp* *sfz flz. PPP* *mf pp*
voiced unvoiced → voiced
i: us ki rr i: us

9 **9**

4
4

3
4

S.I

S.II

S.II

S.II

T.I
sfz *flz.* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *sfz*
 unvoiced \rightarrow voiced
 unvoiced \rightarrow voiced
flz. *ppp*
 ki rr _____
 rr _____
 ki

T.II
sfz *flz.* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *sfz* *flz.* *pp*
 unvoiced \rightarrow voiced
 unvoiced \rightarrow voiced
flz. *ppp*
 ki rr _____ i: us
 gliss. gliss. gliss.
 giri _____ us giri _____ us gi rr _____
 unvoiced \rightarrow voiced

B.I
mf *pp* *mp* *pp* *mp* *pp* *sfz*
 unvoiced \rightarrow voiced *agitato*
 unvoiced \rightarrow voiced
flz. *ppp*
 i: us giri _____ us giri _____ us ki
 rr _____
 ki

B.II
sfz *flz.* *pp*
 unvoiced \rightarrow voiced
 unvoiced \rightarrow voiced
flz. unvoiced
 ki rr _____
 ki rr _____

3/4 **12/8** **4/4** **2/4**

S.I

S.II

S.II

S.II

② *sfz* *pp* throat staccato

5 *gliss.* 5 *gliss.*

chi i i i i

→ voiced

mf *pp* *gliss.*

i: *us*

→ voiced unvoiced → voiced

mf *pp* *sfz flz. pp* *mf* *p* *gliss.* *mp* *pp* *mf* *pp* *mp* *pp* *sfz*

i: *us* *ki rr* *i:* *us* *giri* *us* *giri* *us* *giri* *us* *ki*

→ voiced unvoiced → voiced

mf *pp* *sfz flz. pp* *mf* *p* *gliss.* *mp* *pp* *mp* *pp* *mf* *p* *mp* *pp* *gliss.* *gliss.* *gliss.* *gliss.*

i: *us* *voiced* *ki rr* *i:* *us* *giri* *us* *giri* *us* *giri* *us* *giri* *us*

mf *pp* *gliss.*

i: *us* *sfz* *ki*

14 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

S.I. _____

S.II _____

A.I. *sfz* *pp* throat staccato
 ②
 5
chi *i i i i*

A.II *sfz pp*
zi

T.I. unvoiced → voiced
sfz flz. pp *mf pp* *agitato mp pp mp*
ki rr *i: us* *kiri us giri*

T.II unvoiced → voiced
pp *mf pp* *sfz*
rr *i: us* *ki*

B.I. *agitato mp pp mf pp mp pp sfz*
giri us giri us giri us ki

B.II unvoiced → voiced *agitato*
pp *mf pp mp pp mf pp mp pp*
rr *i: us giri us giri us giri us*

Detailed description of the musical score: The score is for a vocal ensemble with Soprano (S.I, S.II), Alto (A.I, A.II), Tenor (T.I, T.II), and Bass (B.I, B.II) parts. It is in 2/4 time, with a 4/4 section in the middle. The lyrics are 'chi i i i i', 'ki rr i: us giri us giri us giri us ki'. Performance markings include dynamics (sfz, pp, mf, mp, flz.), articulation (throat staccato, gliss.), and phrasing (unvoiced to voiced transitions). Fingerings (5) and breath marks (②) are also present.

16

2/4 3/4 2/4 3/4

S.I.

S.II

A.I. *tense sfz pp* *zi* *chi* *sfz*

A.II *sfz pp* *throat staccato* *tense sfz pp* *chi* *i i i i* *zi*

T.I *pp* *us* *unvoiced* *flz.* *voiced* *agitato* *ki rr* *sfz*

T.II *pp* *mf* *pp mp* *pp mf* *pp mp* *pp* *rr* *i: us giri us giri us giri us* *ki*

B.I *pp* *mf* *pp* *mp* *pp* *mf* *pp mp* *pp* *rr* *i: us* *giri us giri us giri us*

B.II *air flz.* *pp* *ki rr*

Detailed description: This is a page of a musical score for voice and piano. It features eight staves: Soprano I (S.I.), Soprano II (S.II), Alto I (A.I.), Alto II (A.II), Tenor I (T.I), Tenor II (T.II), Bass I (B.I), and Bass II (B.II). The score is divided into four measures with time signatures of 2/4, 3/4, 2/4, and 3/4. The lyrics are: "zi chi chi i i i i zi us unvoiced flz. voiced agitato ki rr i: us giri us giri us giri us giri us air flz. ki rr". Performance instructions include dynamics such as *sfz* (sforzando), *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as articulation like *throat staccato* and *gliss.* (glissando). The piano part includes a series of glissando passages in the lower registers.

19 $\frac{3}{4}$ $\frac{4}{4}$

S.I

S.II

A.I

throat staccato *pp* *mp* *sfz pp* *sfz pp* *sfz pp*

gliss. *gliss.* *gliss.*

i i i i i i i i i *zi* *zi* *zi*

A.II

sfz pp *throat staccato* *mf p*

gliss. *gliss.*

chi *i i i i i i i i i*

T.I

voiced *mf* *pp* *gliss.* *gliss.* *mp* *gliss.* *mf* *p* *mp* *pp* *gliss.* *gliss.* *sfz*

i: us *giri* *us* *giri* *us* *giri* *us* *ki*

T.II

unvoiced *flz* *pp* *voiced* *mf* *pp* *gliss.* *gliss.* *sfz*

rr *i: us* *ki*

B.I

unvoiced *flz* *sfz pp* *voiced* *mf* *p* *mp* *pp* *gliss.* *gliss.* *gliss.*

ki rr *i: us* *giri* *us*

B.II

agitato *mf* *pp mp* *pp mp* *pp* *gliss.* *gliss.* *gliss.* *agitato* *mp* *pp mf* *pp mp* *pp* *gliss.* *gliss.* *gliss.* *gliss.*

i: us giri *us giri* *us giri* *us giri* *us giri* *us giri* *us giri* *us giri* *us*

Detailed description of the musical score: The score consists of eight staves. S.I and S.II are vocal parts with rests. A.I and A.II are vocal parts with lyrics and performance instructions like 'throat staccato', 'gliss.', and '5'. T.I and T.II are vocal parts with lyrics and performance instructions like 'voiced', 'unvoiced', 'flz', and 'gliss.'. B.I and B.II are vocal parts with lyrics and performance instructions like 'agitato' and 'gliss.'. The score is divided into two measures: the first measure is in 3/4 time and the second is in 4/4 time. Dynamics range from *pp* to *sfz*. Articulation includes accents and staccato. Ornamentation includes glissandos and grace notes.

21 $\frac{4}{4}$ $\frac{3}{4}$ hum (close the mouth) *pp* $\textcircled{3}$ 3 3 3 3

S.I. *sfz pp* *ppp*

S.II

A.I. *sfz pp* *ppp*
zi
tense

A.II. *sfz pp* *ppp*
zi
unvoiced \rightarrow voiced

T.I. *pp* *mf > pp* *sfz*
rr *i: us* ki

T.II. *pp* *mf > pp*
rr *i: us*

B.I. *sfz p* *mf = pp*
ki rr *i: us*

B.II. *sfz p* *mf > pp*
ki rr *i: us*

24

S.I

S.II

A.I

A.II

T.I

T.II

B.I

B.II

unvoiced → voiced

flz. **pp**

mf > **pp**

gliss. gliss.

rr

i: us

hum (close the mouth)

pp

+

unvoiced → voiced

flz. **sfz** **pp**

mf > **pp**

gliss.

ki rr

i: us

27

S.I. *pp* 3 3 3 3

S.II 3 3 6 6 3 3 6 3

A.I

A.II

T.I

T.II flz. unvoiced *sfz pp* → *mf* *pp mp* *pp mp* *pp mp* voiced
gliss. gliss. gliss. gliss. gliss.
ki rr i: us giri us giri us giri

B.I unvoiced flz. *sfz pp* → *mf* *p* *mp* *pp* *mp* →
gliss.
ki rr i us giri us giri

B.II *sfz*
ki

30 2
4

S.I.

S.II

A.I

A.II

T.I

T.II

B.I

B.II

unvoiced → voiced

sfz flz. pp

mf > pp mp > pp mf

gliss. gliss. gliss. gliss. gliss.

ki rr

i: us giri us giri

pp

us

sfz flz. unvoiced

ki rr

unvoiced

mp > pp

gliss. pp gliss.

us giri us

ki rr

flz.

mf > pp mp > pp mp > pp mp

gliss. gliss. gliss. gliss. gliss.

rr

i: us giri us giri us giri

32 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S.I. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S.II

A.I. sfz pp gliss.
chi i i i i

A.II sfz
chi

T.I. pp mp pp gliss. gliss.
us giri

T.II voiced mf pp gliss. mp pp mp pp mp pp mp pp pp gliss. gliss. gliss. gliss. gliss.
i: us giri us giri us giri us giri us

B.I voiced mf pp gliss. gliss. mp pp mf pp mp pp mp pp mp pp gliss. gliss. gliss. gliss.
i: us giri us giri us giri us

B.II pp
us

34 $\frac{3}{4}$ $\frac{4}{8}$

S.I.

S.II

A.I. *tense sfz pp* *tense sfz pp* *sfz*
zi zi chi

A.II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
i i i i *tense sfz pp*
zi

T.I *mp gliss. pp mp gliss. pp mf gliss. pp mp gliss. pp*
giri us giri us giri us giri us

T.II *sfz*
ki

B.I *sfz*
ki

B.II *mp gliss. pp mf gliss. pp mp gliss. pp mp gliss. pp*
giri us giri us giri us giri us

unvoiced
flz.
rr

36

S.I.

hum (close the mouth)

S.II

+

A.I

tense
sfz pp
gliss.
pp
sfz pp
i i i i i i i i zi zi

A.II

sfz
gliss.
pp
chi i i i i i i i

T.I

voiced
sfz
ki rr

T.II

mf *mp* *pp* *mp* *pp* *mf* *pp*
gliss.
i: us giri us giri us giri us

B.I

voiced
mf > pp *mp* *pp* *mf* *pp* *mp* *pp*
gliss.
i: us giri us giri us giri us

B.II

unvoiced
sfz *pp flz.*
ki rr

38 $\frac{2}{4}$ hum (close the mouth) $\frac{3}{4}$ *pp*

S.I. $\frac{2}{4}$ $\frac{3}{4}$ *pp*

S.II $\frac{2}{4}$ $\frac{3}{4}$

A.I. *tense*

A.II *sfz pp* *sfz pp* *sfz pp*
zi → voiced zi zi

T.I *mf* *pp* *sfz*
gliss. *gliss.* *unvoiced flz.* *ki*
i: us

T.II *sfz* *pp* *unvoiced flz.* *rr*

B.I *sfz* *pp* *unvoiced flz.* *rr* *ki*

B.II *mf* *pp* *sfz*
gliss. *gliss.* *ki*
i: us

→ voiced

40

S.I. $\frac{2}{4}$ $\frac{4}{4}$

S.II

A.I.

A.II

T.I
unvoiced flz. *pp* → voiced *mf* *pp*
rr i: us gliss. gliss.

T.II
voiced *mf* *pp* *sfz*
i: us ki gliss. gliss.

B.I
voiced *mf* *pp* *sfz*
i: us ki gliss. gliss.

B.II
unvoiced flz. *pp* → voiced *mf* *pp*
rr i: us gliss. gliss.

Detailed description: This page of a musical score covers measures 40 to 44. It features six staves: two for strings (S.I and S.II), two for alto voices (A.I and A.II), and two for tenors/bass (T.I and T.II). The string parts are in treble clef and contain complex rhythmic patterns with triplets and sextuplets. The vocal parts are in treble (T.I) and bass (B.I) clefs. The vocal lines include lyrics and dynamic markings such as *flz.*, *pp*, *mf*, *pp*, and *sfz*. The score is divided into two time signatures: 2/4 for measures 40-43 and 4/4 for measure 44. A large brace on the left side groups the vocal staves.

42 $\frac{4}{4}$ $\frac{3}{4}$ *mp* *mp* *pp*

S.I

S.II

A.I

A.II

T.I

T.II

B.I

B.II

half voiced flz. *sfz pp* *f* *p* *gliss.* *gliss.* *i:* *us* *voiced*

half voiced flz. *pp* *f* *p* *gliss.* *gliss.* *i:* *us* *voiced*

half voiced flz. *pp* *f* *p* *gliss.* *gliss.* *i:* *us* *voiced*

half voiced flz. *sfz pp* *mf* *p* *gliss.* *gliss.* *i:* *us* *voiced*

ki rr *gi rr*

Detailed description: This page of a musical score contains eight staves. The top two staves, S.I and S.II, are for string quartet parts, featuring complex rhythmic patterns with triplets and sextuplets, and dynamic markings of mezzo-piano (mp) and pianissimo (pp). The next two staves, A.I and A.II, are for woodwinds and are currently empty. The bottom four staves, T.I, T.II, B.I, and B.II, are for vocal parts. Each vocal staff includes lyrics: 'half voiced flz.' and 'voiced' with arrows indicating transitions; dynamic markings such as *sfz pp*, *f*, and *p*; and glissando markings (*gliss.*) over the lyrics 'i:' and 'us'. The vocal parts also feature complex rhythmic patterns and dynamic markings.

44 *pp* **5/4** **3/4**

S.I.

S.II

A.I.

A.II

T.I.

T.II

B.I.

B.II

46 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

S.I

S.II

A.I

A.II

T.I

T.II

B.I

B.II

distant

sfzpp *mf*

pp *mp* *pp* *mp* *pp* *mp* *pp*

gliss. *gliss.* *gliss.* *gliss.*

i: *distant* *ts i* *ts i* *ts i* *ts*

pp *sfzpp* *mf*

gliss. *ts i:*

pp *groaning with lowest*

whisper (sotto voce) with air

⑥ *sen sen sen sen sen*

⑤ *gi gi gi gi*

48 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S.I

S.II

A.I

A.II

T.I

T.II

B.I

B.II

distant

sfzpp *sfzpp* *mf*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *sfzpp* *mf*

gliss. *gliss.* *gliss.* *gliss.*

gi *gi* *gi* *gi* *gi* *gi* *gi*

⑤ groaning as low as possible

pp

The musical score is arranged in six systems, each with two staves. The first system (S.I and S.II) is empty. The second system (A.I and A.II) features a melodic line in A.II with dynamics *sfzpp* and *mf*, and a *distant* marking. The third system (T.I and T.II) contains complex rhythmic patterns with triplets and glissandos in both staves, and dynamics *pp*, *mf*, and *sfzpp*. The fourth system (B.I and B.II) shows a bass line in B.II with triplets and a *pp* dynamic, accompanied by the instruction "groaning as low as possible".

50 $\frac{4}{4}$ $\frac{3}{4}$

S.I. $\textcircled{6}$ *whisper (sotto voce)*
with air

S.II *sen sen sen sen sen*

A.I *whisper (sotto voce)*
pp with air
sen sen sen sen sen sen

A.II

T.I **pp** \leftarrow **mf** **pp** \leftarrow **mf** **pp** \leftarrow **mf** **pp** \leftarrow **sfzpp** *distant* **sfzpp** \leftarrow **mp**
ts i ts i ts i ts i i: ts i:

T.II **pp** \leftarrow **mf** **pp** \leftarrow
gi gi ts i ts

B.I *gi gi gi gi gi gi*

B.II

52 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S.I *pp* *whisper (sotto voce)* with air $\overset{3}{\text{sen sen sen sen sen}}$ $\textcircled{6}$ *pp* *whisper (sotto voce)* with air $\overset{3}{\text{sen sen sen sen sen}}$

S.II *pp* *whisper (sotto voce)* with air $\overset{3}{\text{sen sen sen sen sen}}$ *pp* *whisper (sotto voce)* with air $\overset{3}{\text{sen sen sen sen sen}}$

A.I *pp* *whisper (sotto voce)* with air $\overset{3}{\text{sen sen sen sen sen}}$

A.II

T.I *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pitch* *sfzpp* *mf* \triangleleft *mf* *pp* \triangleleft *mf* *pp* \triangleleft *mf* *pitch* $\overset{5}{\text{ts}_- i}$ $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$ $i:$ $\overset{5}{\text{ts}_- i}$ $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$

T.II *mf* $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$ $\overset{5}{\text{gliss.}}$ *pitch* $\overset{5}{i}$ $\overset{5}{\text{ts}_- i}$ $\overset{5}{\text{ts}_- i}$ $\overset{5}{\text{ts}_- i}$ $i:$

B.I $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$

B.II *pp* *groaning as low as possible* $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ $\overset{3}{\text{gi}}$ *groaning with pitch* *mf*

55 **4/4**

S.I. *whisper (sotto voce)*
pp with air
sen sen sen sen sen sen sen sen sen sen sen
3/4

S.II *whisper (sotto voce)*
pp with air
sen sen sen

A.I

A.II

T.I pitch
sfzpp **sfzpp**
i: ts i:

T.II with air **pp** **mf** **pp** **mf** **pp** **mf** **pp** **mf** **pp** **mf** **pp** **sfz**
ts - i ts - i ts - i ts - i ts - i ts - i: -
gliss. gliss. gliss.

B.I

B.II groaning as low as possible **pp** groaning with pitch **mf**
gi gi gi gi gi gi

57 *tense* *mf* *sفز* > *pp* *sفز* > *pp* *sفز* > *pp* *molto vib.* **4**/**4** **3**/**4**

S.I. *zi i i i*

S.II *sotto voce pitch pp* *sen sen sen sen sen*

A.I *sotto voce pitch pp* *sen sen sen sen sen sen sen sen sen*

A.II

T.I

T.II *pp mf*

B.I *pp* < *mf* *pp* < *mf* *pp* = *mf* = *pp* < *mf* *pp* < *mf* *pp* < *pp* *pitch* *sفز:pp* < *sفز:pp* *i ts - i ts - i ts - i ts - i ts - i*

B.II *groaning as low as possible* *pp* *gi gi gi*

60 $\frac{3}{4}$ $\frac{4}{4}$

S.I.

S.II *sen sen sen sen sen sen*

A.I *zi i i i*

A.II *chi*

T.I

T.II *gi gi*

B.I *ts i ts i ts i ts i ts i*

B.II

tense *molto vib.*

mf sfz > pp sfz > pp sfz > pp

groaning as low as possible *pitch*

groaning with pitch

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

⑤ ③ ③ ⑤ ⑤ ⑤

62 $\frac{4}{4}$

S.I. *pp* *sotto voce* $\frac{3}{4}$
 sen sen sen sen sen sen sen sen sen

S.II

A.I. *pp* ⁶ *sotto voce* *tense* *mf* *molto vib.* *sfz* > *pp* *sfz* > *pp* *sfz* > *pp*
 sen sen sen sen sen sen sen sen sen zi i i i

A.II. ² *pp* throat staccato *tense* *sfz* *pp* *sfz*
 i i i i zi chi

T.I.

T.II. groaning as low as possible groaning with pitch groaning as low as possible
 gi gi gi gi gi gi

B.I. *sfzpp* *sfzpp* *mf*
 i: i:

B.II.

64 *tense* *mf* *sfz* *molto vib.* *pp* *sfz* *pp* *sfz* *pp* 4/4

S.I. *zi* *i i i*

S.II

A.I.

A.II *p* *throat staccato* *mfp* *gliss.* *gliss.* *sfz pp* *sfz pp*
i i i i i i i i i i *zi* *zi*

T.I.

T.II *groaning with pitch* *mf* *3* *3* *3* *gi* *gi* *groaning as low as possible* *3* *3* *3* *gi* *gi*

B.I.

B.II *groaning with pitch* *pp* *3* *3* *3* *gi* *gi*

66

sotto voce **pp** *tense* *molto vib.*

4/4 **3/4** *mf* *sfz* *pp* *sfz* *pp*

S.I. *sen sen sen sen sen sen sen sen sen sen* *zi i i i*

S.II

A.I.

A.II *sfz pp* *zi*

T.I *mf* *p mf* *mi n mi*

T.II

B.I

B.II *gi gi gi gi gi*

make noise with the throat
(if not possible, natural voice)

Detailed description of the musical score: The score is for a vocal ensemble with eight parts: Soprano I (S.I), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor I (T.I), Tenor II (T.II), Bass I (B.I), and Bass II (B.II). The piece begins at measure 66. S.I part starts in 4/4 time with a *sotto voce* instruction and *pp* dynamics, singing 'sen sen sen sen sen sen sen sen sen sen'. It then changes to 3/4 time with *tense* and *mf* dynamics, singing 'zi i i i'. S.II, A.I, and B.I parts are silent. A.II part has a *sfz pp* dynamic and sings 'zi'. T.I part is silent until measure 70, where it sings 'mi n mi' with *mf* and *p* dynamics. T.II part is silent. B.II part sings 'gi gi gi gi gi' with triplets. Performance instructions include 'make noise with the throat (if not possible, natural voice)' for the T.I part and 'molto vib.' for the S.I part.

68 *sfz* \rightarrow *pp* **4/4** hum (close the mouth) *pp* $\overbrace{\hspace{1cm}}^3$

S.I. $\overbrace{\hspace{1cm}}^3$ *pp* *sotto voce* *tense* *mf* *sfz* \rightarrow *pp* *sfz* \rightarrow *pp* *sfz* \rightarrow *pp* *molto vib.*

S.II *sen sen sen sen sen* *zi* *i i i*

A.I. $\overbrace{\hspace{1cm}}^5$ *sfz* *pp* throat staccato $\overbrace{\hspace{1cm}}^5$ *gliss.* $\overbrace{\hspace{1cm}}^5$ *gliss.* *chi* *i i i i* *i i i i*

A.II

T.I. $\overbrace{\hspace{1cm}}^5$ *p* *mf* \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p* *f* $\overbrace{\hspace{1cm}}^5$ *pp* *n mi* *n mi* *n mi* *n mi* *n* *mi* *n*

T.II. $\overbrace{\hspace{1cm}}^5$ *pp* \leftarrow *mf* $\overbrace{\hspace{1cm}}^5$ *pp* \leftarrow *mf* $\overbrace{\hspace{1cm}}^5$ *pp* \leftarrow *mf* $\overbrace{\hspace{1cm}}^5$ *pp* *ts* *i* *ts* *i* *ts* *i* *ts*

B.I. groaning with pitch $\overbrace{\hspace{1cm}}^3$ *mf* $\overbrace{\hspace{1cm}}^3$ *mf* $\overbrace{\hspace{1cm}}^3$ *mf* *gi* *gi*

B.II. $\overbrace{\hspace{1cm}}^3$ *mf* $\overbrace{\hspace{1cm}}^3$ *mf* $\overbrace{\hspace{1cm}}^3$ *mf* $\overbrace{\hspace{1cm}}^3$ *pp* $\overbrace{\hspace{1cm}}^3$ *pp* $\overbrace{\hspace{1cm}}^3$ *pp* $\overbrace{\hspace{1cm}}^3$ *pp* *gi* *gi* *gi* *gi* *gi*

70 **3**/**4** *mp*

S.I. *3* *3* *3* *6* *6* *3*

S.II

A.I. *tense* ***sfz pp*** *chi* ***sfz pp*** throat staccato ***mfp*** *i i i i i i i i*

A.II ***pp mf*** ***pp mf*** ***pp mf*** ***pp mf*** ***pp mf*** ***pp sfz*** *ts i ts i ts i ts i ts i i:*

T.I ***pp mf*** ***pp mf*** ***pp*** *ts i ts i ts*

T.II ***sfzpp*** *distant* ***sfzpp*** *mp* *i: i:*

B.I *groaning* ***pp*** *gi gi*

B.II

72

S.I. *mp* *pp*

S.II

A.I. *tense* *sfz pp* *sfz pp* *sfz pp*
zi *zi* *zi*

A.II *mf*

T.I. *pitch* *sfzpp* *sfzpp*
i: *i:*

T.II *mf* *P* *mf*
mi *n mi*

B.I. *gi* *gi* *gi* *gi*

B.II

make noise with the throat
(if not possible, natural voice)

74

S.I.

S.II

A.I

A.II

T.I

T.II

B.I

B.II

mp sotto voce

3 sen sen sen sen sen sen sen

make noise with the throat
(if not possible, natural voice)

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

5 mi n mi n mi n mi n mi n

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

5 n mi n mi n mi n mi n mi n

mf *pp*

3 gi gi gi gi gi

groaning *mf*

3 gi gi

76 $\frac{4}{4}$ hum (close the mouth) **pp** 3 3 3 3 $\frac{3}{4}$

S.I. +

tense
mf molto vib. **sfz > pp** **sfz > pp** **sfz > pp** hum (close the mouth) **pp** 3 3 3

S.II. +
zi i i i

A.I. **mp** 3 3 3 3 3 3 3 3 3 *tense* molto vib. **mf** **sfz > pp** **sfz > pp** **sfz > pp**
sen sen sen sen sen sen sen sen sen zi i i i

A.II. **pp** **mf** **pp** **mf** **pp** **mf** **pp** **mf** **pp**
ts - i ts - i ts - i ts - i

T.I. **f** **pp** 5
mi n

T.II.

B.I. 3 3
gi

B.II.

78 $\frac{3}{4}$

S.I. *p* *p*

S.II *p* *p*

A.I

A.II *mf* *pp* *mf* *pp* *tense* *sfz* *pp* *mf*
i *ts* *i* *ts* *i*
gliss. *gliss.*

T.I *pp* *mf*
gi *gi* *gi*

T.II

B.I

B.II *mf*
gi

Detailed description: This page of a musical score, numbered 34, covers measures 78 to 81. The music is in 3/4 time. It features six staves: S.I. (Soprano I), S.II (Soprano II), A.I (Alto I), A.II (Alto II), T.I (Tenor I), and T.II (Tenor II). The vocal parts (S.I, S.II, A.II, T.I) contain lyrics: 'i', 'ts', 'i', 'ts', 'i', 'i', 'gi', 'gi', 'gi'. The score includes various musical notations such as slurs, accents, and dynamic markings. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte) and *sfz* (sforzando). Performance instructions include 'tense' and 'gliss.' (glissando). Fingerings are indicated with numbers 3, 5, and 6. The bass parts (B.I, B.II) are mostly silent, with a final *mf* triplet in B.II at the end of the page.

80

S.I. *mp* *mp*

S.II. *mp* *mp*

A.I. *pp* *pp* *mf* *mf* *pp* *pp* *mf* *mf* *mf*
sen sen sen sen sen sen sen sen

A.II. *pp* *mf* *pp* *mf* *pp* *sfzpp* *mf*
ts i ts i ts i i:

T.I. *pp* *pp* *mf* *mf*
gi gi gi gi

make noise with the throat
(if not possible, natural voice)

T.II. *mf* *mf* *p mf* *p mf* *p mf* *p mf* *p*
mi n mi n mi n mi n mi n

make noise with the throat
(if not possible, natural voice)

B.I. *mf* *p mf*
mi n mi

B.II. *mf* *p mf*
gi

poco accel.

82 *mf* **4/4** *f* **6/4**

S.I. *mf* *f*

S.II *mf*

A.I. *mf*
sen sen sen sen sen sen sen *sen sen sen sen sen sen sen sen sen*

A.II *pp* *mf* *pp* *mf* *pp* *sfzpp* *sfzmp*
ts i ts i ts *i:* *i:*

T.I. *mf*
gi gi gi gi

T.II *f* *pp* *f* *mp* *f* *mp* *f*
mi n mi n mi n mi

B.I. *p* *mf* *p* *mf* *p* *mf* *p* *fpp* *f*
n mi n mi n mi n mi n *mi n*

make noise with the throat
(if not possible, natural voice)

B.II *mf* *p* *mf* *p* *mf* *p* *mf* *f*
mi n mi n mi n mi n mi n mi

Più mosso (ca. ♩ = 74)

84 **6/4** *ff*

S.I. *chi chi*

S.II *chi chi*
tense

A.I. *zi zi zi*
tense sfzmf sfzmf sfzmf

A.II *zi zi zi*
tense sfzmf sfzmf sfzmf

T.I. *zi zi zi*
tense sfzmf sfzmf sfzmf

T.II *zi zi zi*
tense sfzmf sfzmf sfzmf

B.I. *chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

B.II *chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

85 *mf* **4/4**

S.I. *chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

S.II *chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

A.I. *zi zi zi* *sfz mfsfz mfsfz mf*

A.II *zi zi zi* *sfz mfsfz mfsfz mf*

T.I. *zi zi zi* *sfz mfsfz mfsfz mf*

T.II *zi zi zi* *sfz mfsfz mfsfz mf*

B.I. *chi chi chi chi chi chi chi chi chi chi chi chi* *mf*

B.II *chi chi chi chi chi chi chi chi chi chi chi chi* *mf*

86 $\frac{4}{4}$ *pp* $\frac{3}{4}$

S.I
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi *chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

S.II
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi *chi chi chi chi chi chi chi chi chi*

A.I
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi *chi chi chi chi chi* *chi chi chi*

A.II
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi *chi* *chi chi chi chi chi chi chi*

T.I
chi chi chi chi chi chi chi chi chi chi chi chi chi *chi chi chi chi chi chi chi chi chi chi chi*

T.II
chi chi chi chi chi chi chi chi chi *chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

B.I
chi chi chi chi chi *chi chi chi* *chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

B.II
chi *chi chi chi chi chi chi chi* *chi chi chi chi chi chi chi chi chi chi chi chi chi chi*

pp *pp* *pp* *pp* *pp* *pp* *pp* *ff*

88 **3/4** *ff*

S.I. *tense sfzmf* *chi chi chi chi chi chi chi* *chi* *chi chi chi chi chi chi chi* *sfzmf* *sfzmf*

S.II *zi* *zi* *zi*

A.I. *ff* *chi chi chi chi chi* *chi chi chi* *chi chi chi chi chi chi chi chi chi chi chi* *tense sfzmf* *sfzmf* *sfzmf*

A.II *zi* *zi* *zi* *tense sfzmf* *sfzmf* *sfzmf*

T.I *zi* *zi* *zi* *sfzmf* *sfzmf* *sfzmf*

T.II *ff* *chi* *chi chi chi chi chi chi chi* *chi chi chi chi chi chi chi chi chi chi chi*

B.I *chi* *zi* *zi* *zi* *tense sfzmf* *sfzmf* *sfzmf*

B.II *chi chi chi chi chi chi chi chi chi chi* *chi chi chi chi chi chi chi chi chi chi*

90 4/4

The musical score consists of eight staves, each representing a different vocal part. The lyrics are 'chi' and 'zi'. Dynamic markings include *sfz*, *mfsfz*, and *mf*. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'chi chi chi chi chi chi chi chi chi chi chi' for S.I and A.I, and 'zi' for S.II, A.II, T.I, and B.I. The second measure contains the lyrics 'chi chi chi chi chi chi chi chi' for S.I and A.I, and 'chi chi chi chi chi chi chi chi chi chi chi' for T.II, B.I, and B.II.

S.I
chi chi chi chi chi chi chi chi chi chi chi chi

S.II
zi

A.I
chi chi chi chi chi chi chi chi

A.II
zi

T.I
zi

T.II
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi

B.I
zi

B.II
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi

92 $\frac{4}{4}$ *mf*

S.I. $\frac{4}{4}$ *pp* $\frac{3}{4}$ *mp* $\frac{4}{4}$

S.II *pp* *mp*

A.I *pp* *mp*

A.II *pp* *mp*

T.I *pp*

T.II *pp*

B.I *pp*

B.II *pp*

chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi
chi chi chi chi sen sen sen sen sen sen
chi sen sen sen sen sen sen
chi chi chi chi chi chi chi chi chi chi chi chi chi chi
sen sen sen sen sen sen
sen sen sen sen sen sen chi chi chi
chi chi chi chi chi chi chi chi chi chi chi
chi chi chi chi chi chi chi chi chi chi chi chi
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi

94 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

S.I. *mp*
chi chi chi chi chi chi chi *chi chi chi chi sen sen sen sen sen sen*

S.II *mp*
chi chi chi chi chi chi chi chi chi chi chi *chi chi chi chi sen sen sen sen sen sen*

A.I *mp*
chi chi chi chi chi chi chi chi chi chi chi chi chi chi chi *sen sen sen sen sen sen chi chi chi*

A.II *mp*
chi chi chi chi chi chi chi chi chi chi chi chi chi chi *sen sen sen sen sen sen chi chi chi chi*

T.I *mp* *pp*
chi chi chi chi chi chi chi chi *chi chi chi chi chi chi chi chi chi chi chi*

T.II *mp* *pp*
chi chi chi chi *chi chi chi* *chi chi chi chi chi chi chi chi chi*

B.I *mp* *pp*
chi *chi chi chi chi chi chi* *chi chi chi chi chi*

B.II *mp* *pp*
chi chi chi chi chi chi chi chi chi chi chi *chi*

96 $\frac{4}{4}$ *pp* unvoiced $\frac{3}{4}$

S.I *chi chi chi chi chi chi chi chi chi chi chi* *chi* *chi chi chi*

S.II *chi chi chi chi chi chi chi chi chi chi chi* unvoiced *chi chi chi chi chi chi chi*

A.I *chi chi chi chi chi chi chi* *pp* unvoiced *chi chi chi chi chi chi chi chi*

A.II *chi chi chi chi chi* unvoiced *chi chi chi chi chi chi chi chi*

T.I *pp* unvoiced *chi* *chi chi chi* *chi chi chi chi chi*

T.II unvoiced *chi chi chi chi chi chi chi* *chi* $\textcircled{9}$ *ts k ts k ts k*

B.I unvoiced *chi chi chi chi chi chi chi*

B.II unvoiced *chi chi chi chi chi chi chi*

98 $\frac{3}{4}$

S.I. *chi chi chi chi chi*

S.II *chi* *p* *mf* *p* *mf*
ts k ts k ts k bo — shi ts k ts k bo.

A.I. *ts k ts k ts k*

A.II *ts k ts k ts k*

T.I. *ts k ts k ts k*

T.II

B.I. *with air*
chi chi chi chi chi chi chi chi

B.II

101

S.I
p *mf* *p* *mf*
ts k ts k ts k bo shi ts k ts k bo

S.II
p *mf* *p* *mp* *mf*
shi ts k ts k bo shi ts k ts k we yo su ts k ts k we yo su ts k ts k

A.II
mf
zi ge zi ge zi

T.I

T.II

B.I

B.II

103

S.I *p* *mf* *p* *mp* *mf*
sh_i ts k ts k bo sh_i ts k ts k we_yo su ts k ts k we_yo su ts k ts k

S.II *f* *mf* *p*
we_yo su zi

A.I *p* *mf* *p* *mf*
ts k ts k ts k bo sh_i ts k ts k bo

A.II *3*
ge zi

T.I *mf* *3* *3* *3*
zi ge zi ge zi

T.II

B.I

B.II

Detailed description: This is a page of a musical score for six voices, labeled S.I, S.II, A.I, A.II, T.I, T.II, B.I, and B.II. The score is written in a single system with a brace on the left. The music is in a common time signature. The lyrics are in Chinese characters with pinyin. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). There are also performance instructions like *gliss.* (glissando) and *gliss.* with a flat sign. The score features several sixteenth-note runs, some marked with a '6' and a slur, and a triplet marked with a '3' and an accent. The lyrics for S.I are: sh_i ts k ts k bo sh_i ts k ts k we_yo su ts k ts k we_yo su ts k ts k. The lyrics for S.II are: we_yo su zi. The lyrics for A.I are: ts k ts k ts k bo sh_i ts k ts k bo. The lyrics for A.II are: ge zi. The lyrics for T.I are: zi ge zi ge zi. The lyrics for T.II, B.I, and B.II are blank.

105 *f* *mf* *p*
S.I. *gliss.* *6*
we — yo — su zi

p *mf* *p* *mf*
S.II *6*
ts k ts k ts k bo — shi ts k ts k bo —

p *mf* *p* *mp* *mf*
A.I *6* *6* *6* *6* *6* *gliss.* *6* *6* *6*
— shi ts k ts k bo — shi ts k ts k we — yo su ts k ts k we — yo — su ts k ts k

A.II

3
T.I — ge zi

mf *3* *3* *3*
T.II *7* *3* *3*
zi — ge zi — ge zi —

B.I

B.II

Detailed description: This page of a musical score contains six staves. Staves S.I and S.II are vocal parts with lyrics. S.I starts at measure 105 with a forte (f) dynamic and a sixteenth-note triplet with a glissando. S.II has a piano (p) dynamic and a sixteenth-note triplet. Staves A.I and A.II are vocal parts with lyrics. A.I has dynamics p, mf, p, mp, mf and features sixteenth-note triplets and glissandos. Staves T.I and T.II are vocal parts with lyrics. T.I has a triplet of eighth notes. T.II has a mezzo-forte (mf) dynamic and triplets of eighth notes. Staves B.I and B.II are piano accompaniment staves, currently empty.

107

S.I.

S.II

A.I

A.II

T.I

T.II

B.I

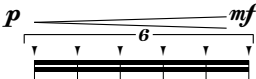

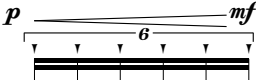
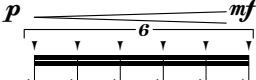

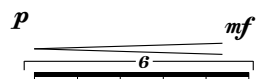
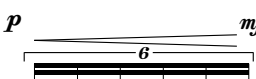
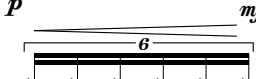

B.II

shī ts k ts k bo shī ts k ts k we yo - su ts k ts k we yo su ts k ts k

we yo su zi

ge zi

Detailed description of the musical score: The score is for page 107 and includes eight staves. S.I. is a vocal line with lyrics 'shī ts k ts k bo shī ts k'. S.II is a vocal line with lyrics 'ts k we yo - su ts k ts k we yo su ts k ts k'. A.I is a vocal line with lyrics 'we yo su zi'. A.II, T.I, and B.I are empty staves. T.II is a vocal line with lyrics 'ge zi'. B.II is an empty staff. The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, mp, f). There are also performance instructions like 'gliss.' and '6' (likely indicating sixteenth notes or a sixteenth-note pattern).

	109				
S.I				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
S.II		f  mf	$we\ yo\ su\ zi$	p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
A.I				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
A.II				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
T.I				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
T.II				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
B.I				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	
B.II				p  mf	do not move and keep the mouth shape with 'ku'
				$ts\ k\ ts\ k\ ts\ k$	