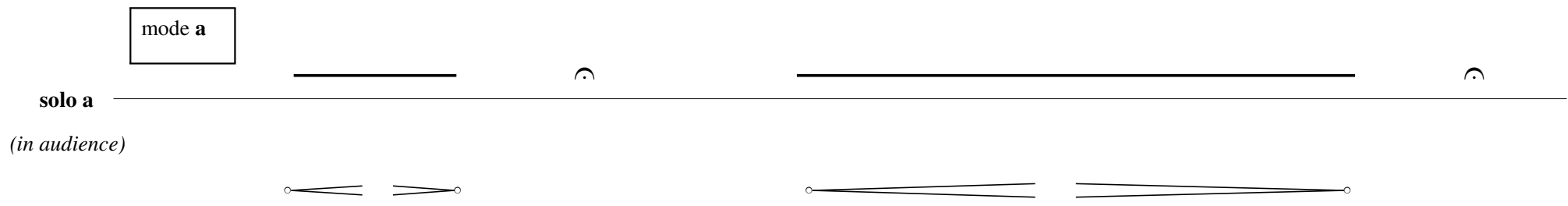
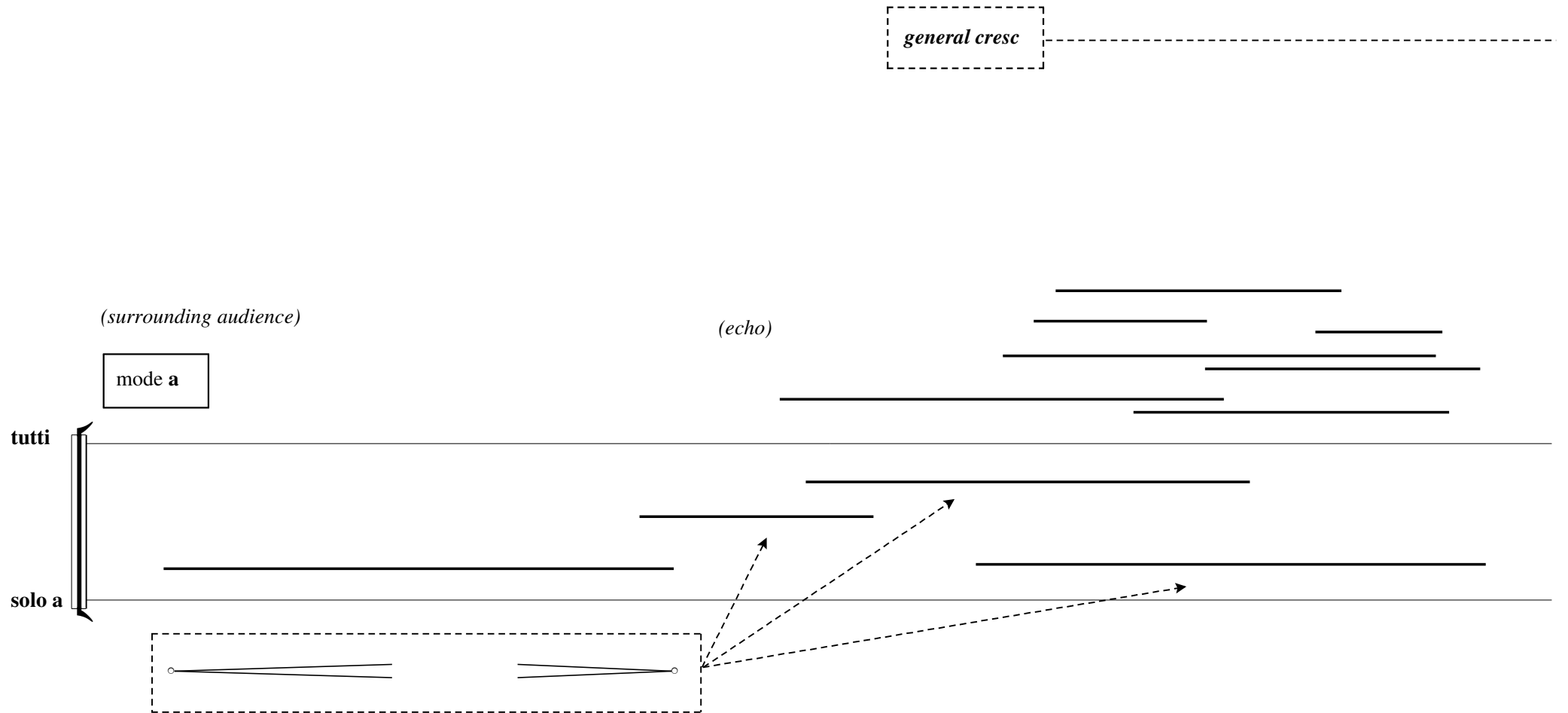
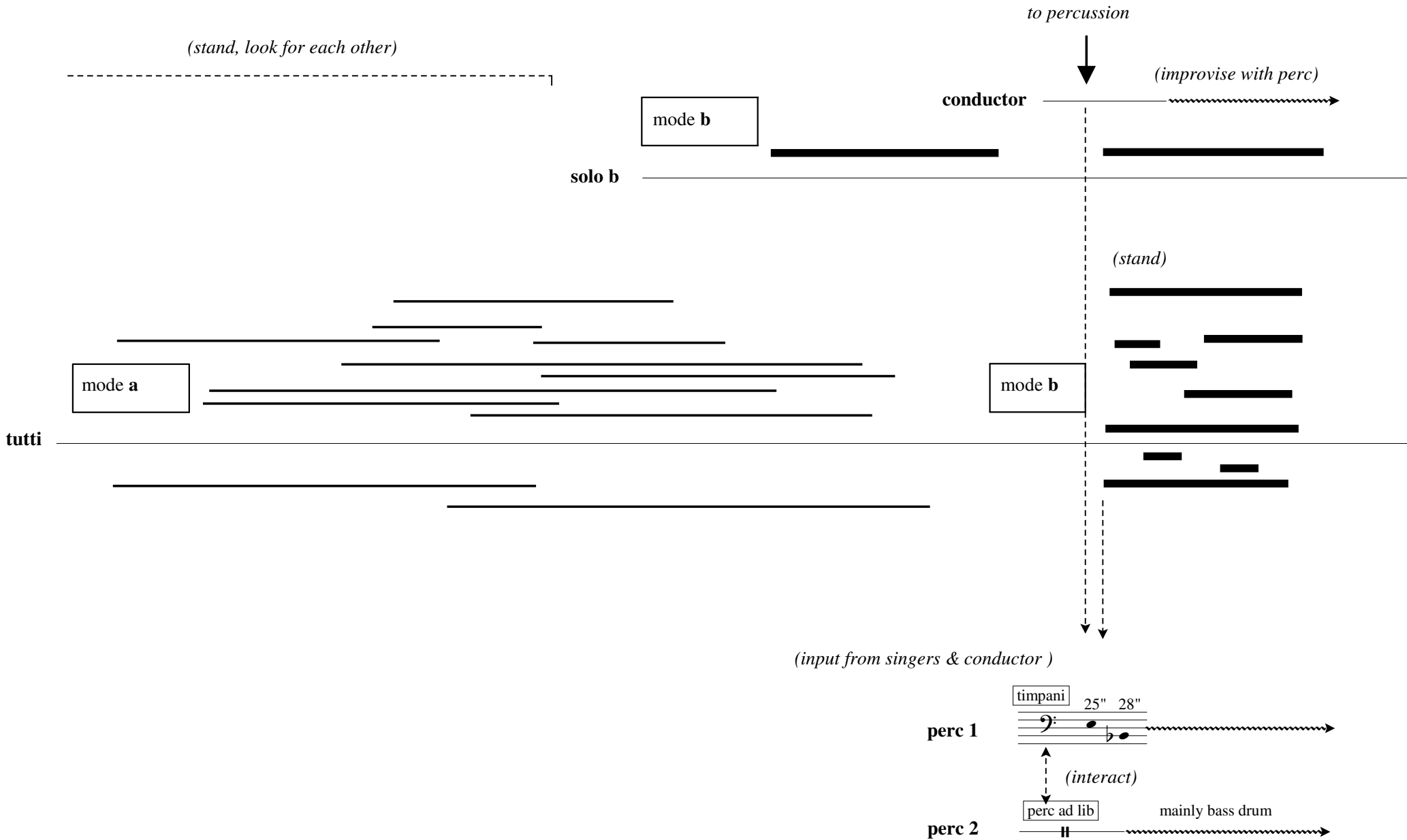


i
the scream





1



2

----->
(start moving towards stage area)

(3-4 times, then pass on to mode c)

The musical score consists of three staves. The top staff is for a percussion instrument, indicated by a bracket on the left labeled "tutti". It contains several horizontal lines of varying lengths and thicknesses, representing rhythmic patterns. Two boxes labeled "mode b" and "mode c" are placed within this staff to indicate different rhythmic sections. Above the staff, the instruction "(3-4 times, then pass on to mode c)" is written. The middle staff is labeled "perc 1" and contains a single horizontal line with a wavy, dotted texture, representing a continuous rhythmic pattern. The bottom staff is labeled "perc 2" and also contains a single horizontal line with a wavy, dotted texture, representing another continuous rhythmic pattern. The staves are connected by a vertical line on the left side.

3

angry, sarcastic

(obligato puke)

(gather around stage area)

conductor

(ready)

(puke)

mode d

(organise)

(puke)

sub-group d

(nearest to audience)

mode c

mode d

tutti

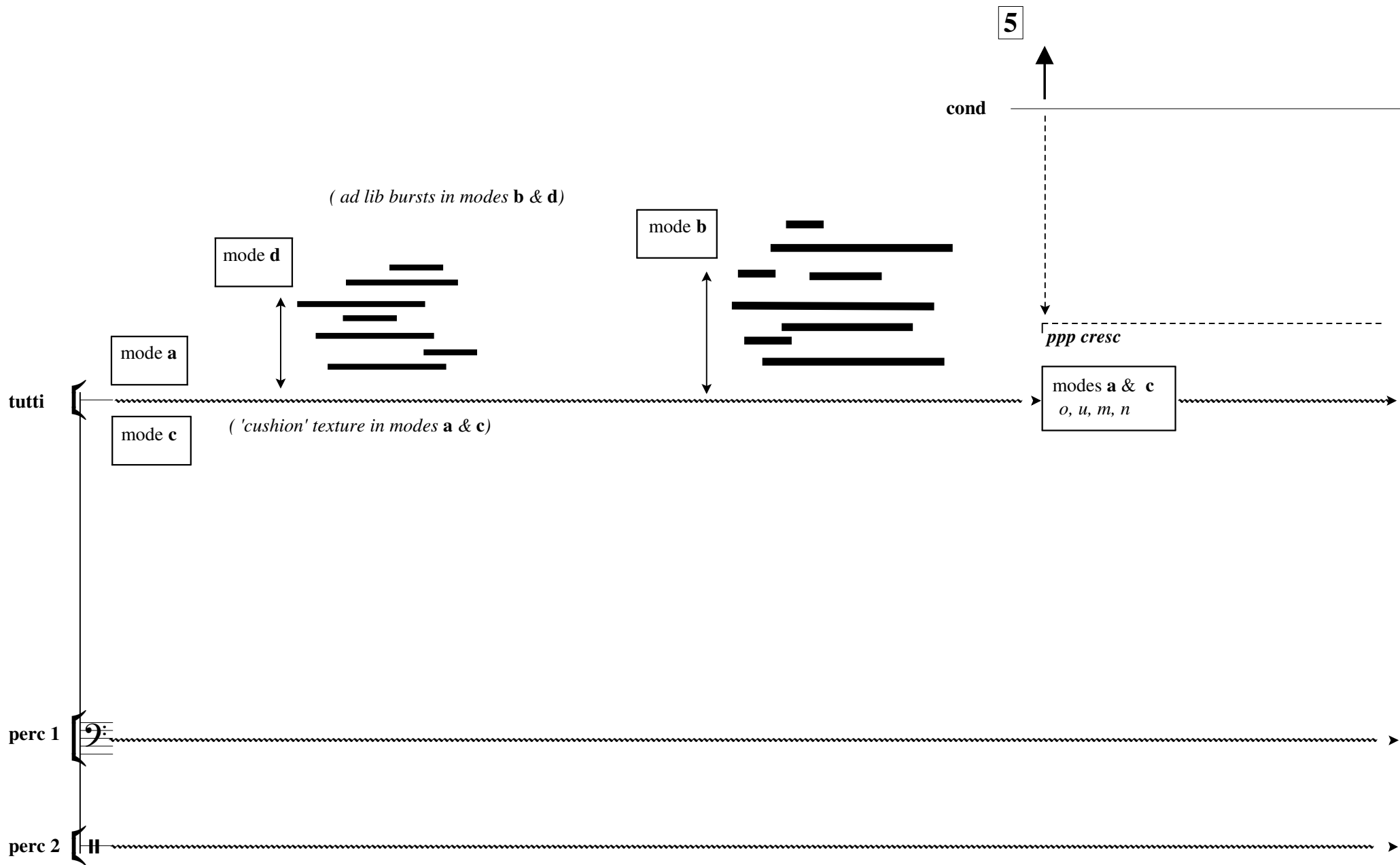
(puke while playing)

(puke while playing)

4

(perform 2-3 sounds after tutti and pass on to modes c and a)

The diagram illustrates a musical score for percussion instruments. It features three staves: **tutti**, **perc 1**, and **perc 2**. The **tutti** staff is marked with a bracket and contains several horizontal bars representing sound durations. A box labeled **mode d** is positioned above the first few bars. A box labeled **mode a** is positioned above a later bar, with an arrow pointing to a box labeled **mode c** below it. The **perc 1** and **perc 2** staves are marked with brackets and contain dotted lines with arrowheads, indicating continuous or sustained sounds. The **perc 1** staff begins with a bass clef and a double bar line.



ii
no

6

The score is divided into four staves: **cond** (conductor), **tutti**, **perc 1**, and **perc 2**.

- cond:** Starts with a wavy line. A box labeled "mode b very long" is positioned above the staff. A thick black bar is drawn across the staff, with "no" written below it. A tempo marking "♩ = 60" is shown to the right.
- tutti:** Starts with a wavy line. A box labeled "mode d very short" is positioned above the staff. A box labeled "mode c no ..." is positioned above the staff. A box labeled "mode a no ..." is positioned below the staff. A wavy line continues across the staff.
- perc 1:** Starts with a wavy line. A box labeled "mode d very short" is positioned above the staff. A box labeled "mode a no ..." is positioned below the staff. A wavy line continues across the staff.
- perc 2:** Starts with a wavy line. A box labeled "mode a no ..." is positioned below the staff. A wavy line continues across the staff.

Additional annotations and markings:

- solo:** Located above the conductor staff, with "breve" and "ffff" markings.
- heard ffff:** Located above the sub-group staff.
- sub-group:** Located below the conductor staff, with a 4/8 time signature and rhythmic notation. Below the notes are the words "one! two! one! two! three! four!".
- p cresc molto:** Located between the conductor and tutti staves.
- tr ad lib:** Located below the percussion staves.
- breve:** Located above the tutti staff.
- no!:** Located below the tutti staff.
- sffz:** Located below the percussion staves.
- (request tempo if in doubt):** Located to the right of the conductor staff.

7



quasi rapping (anarchic, tumultous)

cond |-----|

neutral, informative

loudhailer 1

paragraph 1

in the beginning is the scream: we scream ...(etc)

neutral, informative

loudhailer 2

paragraph 1

this is our scream, this is our pain, these are our tears ...(etc)

angry, rhythmic, loud delivery

tutti

fff

p

sffffz

gliss.

group 1

texts

ff

that cannot be...!

(choose lines, paragraphs)

ff

it cannot be true...!

(impose previous modes to the character of the delivery)

group 1

no

no

no

no!

perc 1

ff

ff

ppp

sffffz

bass drum

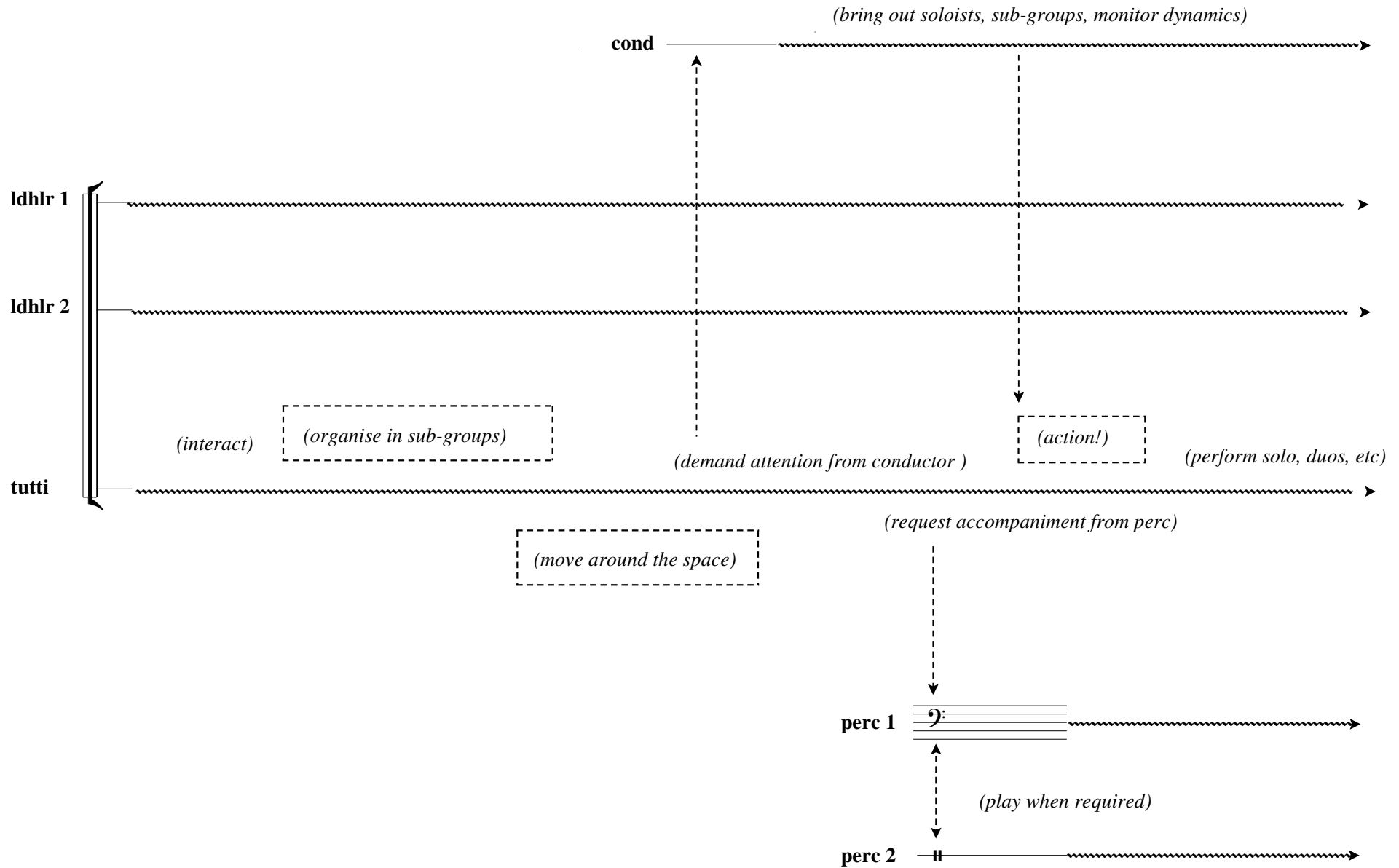
perc 2

ff

ff

ppp

sffffz



8

The diagram illustrates a musical score with the following components:

- cond**: Conductor's part, indicated by a vertical line with a bracket on the left.
- ldh1r 1**: First vocal soloist part, starting with a *breve* note and a box labeled "paragraph 2". The text "we are antagonistic...(etc)" is written above the staff.
- ldh1r 2**: Second vocal soloist part, starting with a *breve* note and a box labeled "paragraph 2". The text "we resist unto death...(etc)" is written above the staff.
- tutti**: Tutti part, starting with a box labeled "texts from we". The text "(same delivery)" is written above the staff.
- perc 1**: Percussion 1 part, indicated by a bass clef and a vertical line with a bracket on the left.
- perc 2**: Percussion 2 part, indicated by a vertical line with a bracket on the left.

Annotations and musical notation include:

- A box with the number "8" at the top center, with an upward-pointing arrow.
- A dashed arrow pointing from the conductor's staff down to the "paragraph 2" boxes, labeled "(request tempo from conductor)".
- A *breve* note on the ldh1r 1 staff, followed by a box "paragraph 2".
- The text "we are antagonistic...(etc)" written above the ldh1r 1 staff.
- A *breve* note on the ldh1r 2 staff, followed by a box "paragraph 2".
- The text "we resist unto death...(etc)" written above the ldh1r 2 staff.
- The text "texts from we" in a box on the tutti staff.
- The text "(same delivery)" written above the tutti staff.
- Musical notation on the ldh1r 1 staff: a *breve* note, a vertical line with a "7" below it, a quarter note, and a half note. The text "f ...two three four" is written below the staff.
- A tempo marking "♩ = 60" is placed above the musical notation.

we are beat

not the heart that drives us

not the the lands that are joined

(answer)

we are path

not the point of arrival

we

sfffz 1 solo we are bridge

sfffz we

sfffz we

sfffz we

sfffz we (or of dep)

perc 2

sfffz

iv dignity

11

♩ = 90 rhythmic

f declamato
 [1 solo] (cue)
 we come from afar
 (we, we are the least) *repeat x2 dim al niente*

half whisper, percussive
ppp
 te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek

half whisper, percussive
ppp
 tla ui ka tla ui ka tla ui ka tla

(we, we are the least) *repeat x2 dim al niente*

[1 solo] *f declamatto*
 we walk through time

♩ = 90
 bass drum (muted)
ppp

women 1 here, we came to be seen nasal
pppp ma ya ma ya ma ya ma ya ma ya ma ya ma ya

women 2 we came to name ourselves *pppp*
 pa me pa me pa me pa me pa me ku mi ai ku mi ai ku mi ai ku

men 1 nasal
pppp ma yo ma yo ma yo ma yo ma yo ma yo ma yo ma yo ma yo ma yo ma yo

men 2 we came to say 'we are'

perc 1 *pppp* *pp*

perc 2 pod rattle sizzle cymbal
pp *pp*

13

— ma ya ma ya ma ya ma ya ma ya ma ya ma—ya

ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki

mi ai ku mi ai ku mi ai ku mi ai ku mi ai ku mi ai ku mi ai ku mi ai

the truth

the song voiceless

mayoma yomayo mayoma yo

to ho to ho to ho to

half whisper, very percussive

ki ka pu ki ka pu ki ka pu ki ka pu ki ka pu ki ka pu ki ka pu ki ka pu

pod rattle

sizzle cymbal

ppp

ppp

ppp

pp

pp

14

The musical score consists of three vocal staves and a piano accompaniment staff. The lyrics are: "ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki mi shte co here, no more pain ho to ho to ho to ho to ho to ho to ho to ho to ho to ho ki ka pu ki ka pu ua ste co". The score includes dynamic markings such as *ppp* (pianissimo) and *pp* (piano), and performance instructions like "whisper". The piano accompaniment features a bass line and a right-hand line with a *pp* marking.

the only thing that is left is to ask with humility: where's dignity ?

a breath like this, the breath of dignity. a flower, yes, the flower of hope, a song, yes, the song of life

we have arrived, we are here, we the singer. enjoy

we raise our song

you, who have a hurting heart, come here to present yourselves

♩ = 120

pp

(♩ . = ♩)

V
towards hope

15

♩ = 120 **ecstatic**

percussive
mp

nasal

women 1

te ne k ti k tla ui ka ti k ia ki ti konke ti ku i maya ti ka i mame ti k na ua tl

percussive

mp

nasal

women 2

tenek ti ku i ti konke pame ti ka i ua ve ti k ku mi ai

men 1

men 2

unison: centre and rim

perc 1

f *mf*

bass drum

perc 2

f *mf*

gua ri hio ti k na ua tl ti k te nek ti ku i ti kon ke pa me

te ne k ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k mayo ti ka i na ua tl ti k te ne k ti k to ho ti kon ke

te ne k ti k ki ka pu ti k

Annotations: percussive, nasal, mp, mf

percussive

nasal

mf

te ne k ti k tla ui ka ti k ia ki ti kon ke ti ku i maya ti ka i mame ti k na ua tl

nasal

percussive

mf

percussive

nasal

percussive

ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k

nasal

percussive

to ho ku ka pa ti ku i mayo ti kon ke to ho mayo na ua tl te ne k ti k ki ka pu ti k to ho ku ka pa

percussive

nasal

percussive

nasal

p

ssste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i maya ti ka i mame ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i maya

nasal

percussive

p

sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i

percussive

p

ki ka pu ti k ku ka pa ti k

nasal

p

ti ku i mayo

mp

ti ku i mayo

mp

ti ku i mayo

-----> percussive -----> nasal -----

ti ka i ma me ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me

-----> percussive -----> nasal -----

p

ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k

> nasal -----> percussive -----> nasal -----

ma yo ti ka i na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i

-----> percussive -----> nasal -----

ti kon ke to ho ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho

-----> percussive -----> nasal -----

-----> percussive -----> nasal -----

ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me

-----> percussive -----> nasal -----

na ua tl ti k sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k

-----> percussive -----> nasal -----

na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i

-----> percussive -----> nasal -----

ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho

-----> percussive -----> nasal -----> percussive -----

mf *f*

ti k na ua tl ssste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me ti k na ua tl ssste ko mi ti k

-----> percussive -----> nasal -----> percussive -----

mf *f*

na ua tl ti k sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i

-----> percussive -----> nasal -----> percussive -----

mf *f*

na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i na ua tl ti k sste ko ua ti k

-----> percussive -----> nasal -----> percussive -----

mf *f*

ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa ua ma ti k

f

f

nasal percussive nasal

ff, *pp* non sync

tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me ti k na ua tl sste ko mi na

nasal percussive nasal

ff, *pp* non sync

ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i ua

nasal percussive

ff *p*

to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i na ua tl ti k sste ko ua ti k to ho ti kon ke

nasal percussive nasal

ff *p*

ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa ua ma ti k ki ka pu to ho ku ka pa ti ku i ma yo

ff

ff

21 a tempo

tl
(sync)
tl

mp
ti kon ke to ho ma yo na ua tl
na ua tl na ua tl na ua tl

(tempo from men 2)

p te ne k ti k *mp* ti ku i ma ya
p ti kon ke pa me ti ka i ua ve

perc 2 *p* sizzle cymbal

al niente

’ *p* non sync

ti ka i ma me na ua tl

mf

na ua tl na ua tl na ua tl na ua tl

al niente

pp

sso ke ti ku i

’ *pp* non sync

na

f

sste ko ua

f

ma yo na ua tl ssa ua ma

pp

ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa

’ *pp* non sync

pp

ti ku i ma ya ti ka i mame ti k na ua tl na ua tl na ua tl na ua tl al niente

ti konke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua

ppp non sync

ua tl

ua tl

tl

p

ku ka pa ti k ma yo ti ka i

p

ki ka pu ti k to ho ku ka pa ma yo na ua tl

p half whisper

te ne k ti k ia ki ti kon ke

p half whisper

ti kon ke pa me

pod rattle

perc 2

p

women 1
ti ka i ma me ti ku i ma ya

women 2
na ua tl ti k te nek ti ku i ti ka i ua ve

men 1
na ua tl ti k to ho ti kon ke ma yo ti ka i

men 2
ma yo na ua tl

perc 1
mf

perc 2

The musical score is arranged in a system with six staves. The vocal parts are: women 1 (treble clef), women 2 (treble clef), men 1 (bass clef), and men 2 (bass clef). The percussion parts are: perc 1 (bass clef) and perc 2 (percussion clef). The key signature has one flat (B-flat). The time signature is 3/4. The lyrics are: women 1: 'ti ka i ma me' and 'ti ku i ma ya'; women 2: 'na ua tl ti k te nek ti ku i ti ka i ua ve'; men 1: 'na ua tl ti k to ho ti kon ke ma yo ti ka i'; men 2: 'ma yo na ua tl'. Percussion 1 has a dynamic marking of *mf*. Percussion 2 has a steady eighth-note pattern. There are '3-4' markings in boxes at the end of the women 1 and women 2 staves.

tutti

1 *ff* sste ko

2 *ff* sso ke

3-4 women 1

p

ti k na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl

3-4 women 2

p

na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl

men 1

f, *p* 2-3

na ua tl ti k sste ko ua

men 2

f, *p* 2-3

ma yo na ua tl ssa ua

ma

perc 1

f *mf*

perc 2

f *p*

bass drum *f* *mf* *f*

pp

mi

tutti

1

2

3-4 *poco cresc*
women 1

3-4
women 2
na ua tl na ua tl na ua tl

2-3
men 1
ua

2-3
men 2
no

perc 1
mf *f* *mf*

perc 2
mf *f* *mf*

ff sste

ff ssa

p

The musical score consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

Vocal Lines:

- Staff 1 (Soprano):** Features a long note on the pitch 'mi' (middle C) with a dynamic marking of *p* (piano). Above this staff are two musical diagrams: the first shows a note with a downward-pointing arrow and the label 'SSO' (Soprano Sottovoce); the second shows a note with an upward-pointing arrow and the label 'SSA' (Soprano Sopra).
- Staff 2 (Alto):** Features a long note on the pitch 'ua' (below middle C) with a dynamic marking of *ppp* (pianissimo). Above this staff is a musical diagram showing a note with a downward-pointing arrow and the label 'SSO'.

Piano Accompaniment:

- Staff 3:** Features a long note on the pitch 'ua' with a dynamic marking of *p*.
- Staff 4:** Features a rhythmic bass line with dynamic markings *f* (forte), *mf* (mezzo-forte), and *sffz* (sforzando).
- Staff 5:** Features a piano accompaniment with dynamic markings *f*, *mf*, and *sffz*.

Performance Indications:

- Downward-pointing arrows are placed above the notes for 'mi' and 'ua' in the vocal lines.
- Dynamic markings include *p*, *ppp*, *f*, *mf*, and *sffz*.
- Labels 'SSO' and 'SSA' are used to indicate vocal dynamics.

vi hope

27

still

(1 sound/breath when cond's hand points at us)

conductor

sweep

mi

she

no

ua

women 1

women 2

men 1

men 2

perc 1

perc 2

♩ = 80



p

bass drum (muted)

pp

p

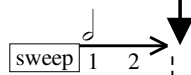
The musical score consists of five staves. The top staff is a vocal line with lyrics: "mi", "sshe", and "ua". The second staff is a piano accompaniment for the first system, featuring a 3-4 measure rest. The third staff is a piano accompaniment for the second system, featuring a 2-3 measure rest. The fourth staff is a piano accompaniment for the third system, featuring a 3-4 measure rest. The fifth staff is a piano accompaniment for the fourth system, featuring a 2-3 measure rest. The score includes dynamic markings: *ppp* (pianissimo) and *p* (piano). A "sweep" instruction is indicated by a horizontal arrow at the top, with a dashed vertical line and arrows pointing to the vocal line and the piano accompaniment. The piano accompaniment consists of a bass line and a treble line.

28

slightly faster

♩ = 88

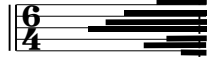
cond



mp

make cluster

tutti



ay

3-4
women 1



mp

3-4
women 2



mp

2-3
men 1



mp

2-3
men 2

pppp

no

perc 1

perc 2

sweep 1 2 1 →

mp cluster cloud

tutti

ay - tk

cha - wook cha - kal ha_____ other 3-4-----

hoo ma sa cha - wook ya - sh cha - wook

ha_____ ha_____ ssok_____ ha_____

29

mp tutti

sweep 1 2 1

cluster cloud

ay - tk

sat chab chab cha - wook cha - kal sat

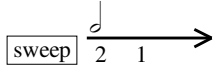
ki - nal ti - ke hoo - ma - sa

ba ba ha ha ha ssok

mp *mf* *mf*

ay ay ay

30



tutti

mp

pppp

breve

tk

ayk

first 3-4

pp

breve

chab cha - wook

cha - kal

ayt

cha - wook

ya - sh cha - wook

ayt

ha ba ay

ayt

mp

p

breve

ay

ayt

p

pp

vii

farewell

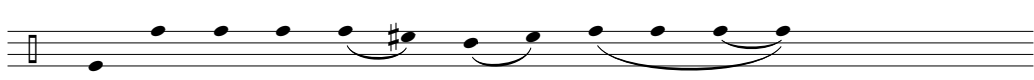
31

♩ = 96 **with a different voice**

thick heterophony, grace, develop ad lib; improvise parallel harmonizations

tutti
(incl perc)

nasal, etc




f ha we wo mee sha__ sa__ ka__ nook__

Detailed description: This block contains musical notation for a tutti section. It features a single staff with a treble clef. The notes are: ha (G4), we (A4), wo (B4), mee (C5), sha (D5), sa (E5), ka (F5), and nook (G5). The notes are connected by slurs, with a fermata over the 'sha' note. A box above the staff contains the text 'nasal, etc'. Below the staff, the lyrics 'ha we wo mee sha__ sa__ ka__ nook__' are written. A dynamic marking '*f*' is placed below the first note.

very expressive, improvise phrasing

solo



f ha we wo mee sha__ sa__ ka__ nook__

Detailed description: This block contains musical notation for a solo section. It features a single staff with a treble clef. The notes are: ha (G4), we (A4), wo (B4), mee (C5), sha (D5), sa (E5), ka (F5), and nook (G5). The notes are connected by slurs, with a fermata over the 'sha' note. Below the staff, the lyrics 'ha we wo mee sha__ sa__ ka__ nook__' are written. A dynamic marking '*f*' is placed below the first note.

timbre!

solo

(a different soloist may come forward)

cham sha ha wee nee_ kee_ tee_

tutti

cham sha ha wee nee_ kee_ tee_

timbre!
intensity!

solo

yooj shta ha ya sh cha woo__ hoo__ ma__ sa__

tutti

yooj shta ha ya sh cha woo__ hoo__ ma__ sa__

solo

ha yen lei wan to shko ye ha ba sat___ kee___ na___ lee___

The image shows a musical score for a solo part. It features a treble clef and a single staff. The lyrics are written below the staff, with some words followed by a long horizontal line indicating a sustained note. The notes are: ha (quarter note), yen (quarter note), lei (quarter note), wan (quarter note), to (quarter note), shko (quarter note), ye (quarter note), ha (quarter note), ba (quarter note), sat___ (quarter note with a sharp sign and a long horizontal line), kee___ (quarter note with a long horizontal line), na___ (quarter note with a long horizontal line), and lee___ (quarter note with a long horizontal line). There are slurs connecting the notes for 'sat___ kee___', 'na___ lee___', and a larger slur encompassing 'sat___ kee___ na___ lee___'. Above the staff, there is a vertical brace on the left side, and a small square symbol at the top left of the staff.

32

we slowly start walking back to our starting places

pp subito

tutti

ha yen lei wan to shko ye ha ba sat___ kee___ na___ lee___

repeat while moving

non sync, like each one singing to herself

----->
we keep singing while walking

(approving gently)

random echos thank you...
thank you...

heard voices

(surrounding audience)

1 voice thank you, sisters and brothers, for taking this song to your hearts...
casual, soft

tutti

join texture as the rest are passing by

solo a

(in audience)

ha yen lei wan to shko ye ha ba sat kee na lee

once in place, we get back to our starting position

ppp

pp heard voices ————— no ending... no...
our song has no ending...

hum when head is resting on arms repeat 3-4 times al niente

tutti

solo a

mp sad and free

musical notation with lyrics: la han la han ay tik

repeat dim



solo a

rall, sing towards one side, the other and slowly go back to starting position *repeat al niente, humming when head is resting on arms*

p

london, june 2002