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The Collective Unconscious

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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Abstract

The Collective Unconscious is a multi-movement choral work for full-size SATB choir. Derived from psychologist Carl Jung's theory of the collective unconscious theory (CU), the piece explores Jung's concepts of the archetypes Animus and Anima, Personal, and Ego, while also drawing attention to the phenomenal examples from the collective unconscious itself, in this case, the Mother and the Hero, which are a common phenomenon across culture and throughout the history. This piece also experiments with the relationship between the conductor and the singers, and between singers in each group. This is a reinterpretation and realization of the underlying philosophy from Jung's CU theory that we are connected to our ancestors by sharing common traits across cultures, time, and space.

Keywords

21st-century Music, Composition, SATB choir, Carl Gustav Jung, Consciousness, Collective Unconscious, Individual Relationship, Multi-culture and Pan-culture

Summary for Lay Audience

The Collective Unconscious is a multi-movement choral work for full-size SATB choir. Derived from psychologist Carl Jung's theory of the collective unconscious theory (CU), the piece explores Jung's concepts of the archetypes Animus and Anima, Personal, and Ego, while also drawing attention to the phenomenal examples from the collective unconscious itself, in this case, the Mother and the Hero, which are a common phenomenon across culture and throughout the history. This piece also experiments with the relationship between the conductor and the singers, and between singers in each group. This is a reinterpretation and realization of the underlying philosophy from Jung's CU theory that we are connected to our ancestors by sharing common traits across cultures, time, and space.

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I would also like to thank the everyday encounters that have brought inspiration to my journey: Summer, my roommate's cat; the geese at school; and the breathtaking views I have been fortunate to witness throughout the year.

With heartfelt appreciation, I send love and gratitude to every little thing in this world.

万物有灵，感谢世间一切美好。

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Kelly Yixuan Wang

The Collective Unconscious

for SATB Choir

*This piece is written for full-size SATB choir.

- **Minimum** numbers of singers in each section: 8
- Suggested numbers of singers in each section: 8-12

Approximate length

23 minutes

Movements

I: The Collective Unconscious: The Mother

II: Anima & Animus

III: The Collective Unconscious: The Hero

IV: Persona & Ego

Text

I: The Collective Unconscious: The Mother (text by Jung, adapted by Wang)

This is the mother-love,
the love that means homecoming, shelter, and the long silence
from which everything begins
and in which everything ends.

the mysterious root of all growth and change,
mystery, mysterious, mystery
of all growth and change.

(memories, unforgettable...)

II: Anima & Animus (text by Wang)

une she
un he
une he
un she
(*une she, une he, un she, un he...*)
un e
une e
u e...
e u e u...
e
(*e u e u...*)

III: The Collective Unconscious: The Hero* (text by Jung, adapted by Wang)

One hears a tale

a universal pattern...

(the) miraculous but humble birth,
(the) early proof of superhuman strength,
(the) rapid rise to prominence or power,

birth, strength, rise...

(the) triumphant struggle with the forces of evil,
(the) fallibility to the sin of pride,
(the) fall through betrayal or a "heroic " sacrifice that ends in death.

struggle, fallibility, fall
sacrifice/death.

a universal pattern...

IV: Persona & Ego* (by Jung and Wang)

to **make** a definite impression upon others
to **conceal** the true nature of the individual

(masked...)

to conceal/to reveal
to **make** a definite impression upon others / to **reveal** the true nature of the me

*Mvt III from C. G. Jung, ed., *Man and His Symbols*, A Windfall Book (Garden City: Doubleday, 1964)., p.110.

*Mvt IV C. G. Jung and Richard Francis Carrington Hull, *Two Essays on Analytical Psychology*, 2nd ed, The Collected Works of C. G. Jung 7 (Princeton (N.J.): Princeton University press, 1977).

Suggested Staging Plan

Soloist

1. Stay at an inconspicuous or unnoticeable spot in the choir or in the audience at the beginning of movement I and III;
2. Gradually move towards the centre of the stage as the movements go on;
3. Come to the very centre when approaching the end of the movements;
4. Gently walk away from the centre after finishing the last lines of the movements.
5. Alternatively, the soloist can simply remain standing position regardless of the position of the choir.
6. Before and after the solo movements, stay in a standing position within the choir.

The Choir

1. Singers from the same section (Soprano, Alto, Tenor, and Bass) shall be arranged in a row (straight, curved, S-shaped, etc.) and stay next to each other. There is not specific distance between each two singers, however, they shall be within audible distance - like the telephone game - in order to achieve the *Echoing Effect* as suggested on the next page.
2. There is no specific location on stage for each section. It is up to the choir and the conductor to decide where each section shall be located. Off-stage places such as beside the audience seats, or on the balcony (if any) can be considered as the performance location. It is important that every member in each section shall stay somewhat close to each other and is able to watch the conductor's cues (except the selected soloist).

Singing Method and Techniques

Before singing

(1) Communication

Communication among the choir members and the conductor before the performance is necessary.

(2) Tuning

The use of tuning fork for singers is suggested.

(3) Make a choice

1) Singers are encouraged to make their own choices based on the content of the movements. The choices of each movement are:

I: The Mother:

- Every singer in each section shall choose a number from 1, 2, 3, 4.
- There are sequential order differences among the choices of these numbers when singing. People who choose smaller numbers (1, 2) may start singing ahead of those who choose the bigger numbers (3, 4).

II: Animus & Anima:

- Every singer shall choose a temporary pronoun for themselves.
“une she”; “un she”; “une he”; “un he”
- The pronoun that singers choose does not affect their place in the sequential singing of the echoing effect. Neither does it define the singers’ gender identities.

III: The Hero:

- The altos and the tenors shall choose from the two words regarding their understanding of the hero’s story: “sacrifice” or “death”.
- The word that you choose in this phrase does not affect your place in the sequential singing of the echoing effect.

IV: Persona & Ego:

- Every singer shall choose whether they would like to show their “persona” or “ego” to the public that makes their identities as either Persona-Singers or Ego-Singers.

- The public image that you choose in this phrase does not affect your place in the sequential singing of the echoing effect. Neither does it define the singers' public impressions.
- 2) Before singing, each singer shall choose a number or a word based on the movement instruction provided prior to the performance. They must adhere to their chosen selection throughout the entire piece to ensure absolute clarity among all choir members, including the conductor.
- 3) Based on performers' choices, there should be **at least 2** people singing the same line each time it's performed. The choir is encouraged to balance the staging and the numbers of people of different choices for better acoustic effect.
- 4) The two soloists (the Alto from movement I and the Soprano from movement III) are exempt from choosing roles in the choir during the movements of when they perform solo.
- 5) Even though the choices are **temporary and changeable**, singers are still suggested to stick to one option for the efficiency of choral rehearsals and performances. Note that singers are not forever identified with any of their choices (e.g., gender pronouns). Singers are also not required to make their choices before the performance, **except movement I and IV**, which involves sequential performing order. For movement II and III, and the choices can be spontaneous burst of energy.

(4) Choose a Leader

- 1) Choose one singer from each section (soprano, alto, tenor and bass) as the "**leader**" every time before the performance and stick to the choice throughout. The leaders are required to stand at one end of the section and will be the ones to initiate motifs or phrases during performance.
- 2) The role of each "leader" singer is to be the first person in their section to sing, either by echoing the motifs that they hear from the soloist or initiating the phrases in their parts as the score suggests when there isn't a soloist. The general rule is that they should sing after the soloist, but before anyone else in their section.

(5) The Soloists

The soloists in Movement I and III shall count and control the tempo or time on their own while watching the conductor's cues that are indicated in the score.

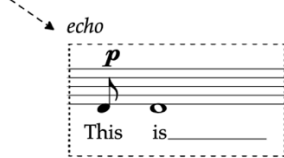
(6) The Echoing Effect

- 1) The *Echoing Effect* is the fundamental rule that is embedded in every movement.
- 2) Sections leaders are only responsible for initiating the echoing effect in the instruction.

- 3) This effect requires singers to pay attention to their neighbour singers carefully throughout the piece. As the staging suggests, each singer shall stand next to one other singer in their own section. Once the section leaders start singing a new phrase, this phrase will be passed on from one singer to the other one by one. Each singer is only responsible for listening and perceiving the previous neighbour singer. Once you hear your neighbour start singing, you shall follow according to the instructions in score. Some movements require singers to sing in canon at defined intervals (i.e., every measure). while other movements require the singers to wait for a short amount of time that is more loosely defined.

(7) Common Words Indications

- 1) Echo: refers to the “echoing effect” mentioned in (6).



Example I: Movement I: The Mother

- 2) Hold:

- To hold the ending note in the boxes until the next cue, either by the conductor or by your neighbour singer.
- Change breath when needed while holding the ending note.



Example II: Movement I: The Mother

- 3) Repeat: To keep repeating the phrases/motifs in the box at your own pace.



Example III: Movement I: The Mother

- 4) Immediate echo: Immediately sing the single note you hear from your neighbour without any hesitation.

immediate echo

ma - (a)-(a)-asked,

Detailed description: A musical staff in G major (one sharp) with a treble clef. The notes are G4, A4, B4, and C5. The first note is marked with a piano (*p*) dynamic and an accent (>). The second and third notes are marked with accents (>). The lyrics 'ma - (a)-(a)-asked,' are written below the staff, with hyphens under 'ma' and '(a)' and '(a)' under the second and third notes respectively.

Example IV: Movement IV: Persona & Ego

- 5) Choose: to choose either motif ① or motif ② to sing.

ma ma ma

Detailed description: A musical staff with two motifs. Motif ① consists of a quarter note G4, a quarter note A4, and a quarter note B4, with a '3' written above a bracket spanning all three notes. Motif ② consists of a quarter note C5. The lyrics 'ma ma ma' are written below the staff, with 'ma' under each note.

Example V: Movement I: The Mother

- 6) Individual: start singing at your own pace, do not listen to others unless there is a soloist singing or conductor's cue.

individual

oo...

Detailed description: A musical staff with a piano (*ppp*) dynamic marking. A long, horizontal note is drawn across the staff, with a fermata symbol above it. The lyrics 'oo...' are written below the staff.

Example VI: Movement III: The Hero

(8) Common Words Combinations

- 1) Echo & Hold: start by following your neighbour in the echoing effect and end in holding the ending note in the box.
- 2) Echo & Repeat: start by following your neighbour in the echoing effect and keep repeating your phrases at your own pace. Only pay attention to your neighbour when starting your phrases.

(9) Individual Movement Instructions

Movement I: *The Mother*

- 1) As the number 1, 2, 3, 4 are chosen by the singers, choose an additional leader in this movement among each soprano and bass. If the general section leader has chosen the number from 1 or 2, choose another leader who has chosen the number from either 3 or 4 as “Leader Two”. The Leader Two shall initiate the phrases for singers who sing the number 3 and 4 part, and vice versa.
- 2) Soprano 1-2, Soprano 3-4, shall be arranged in a row, and Bass 1-2, Bass 3-4 shall be arranged in another a row, standing close to each other and within audible distance. Singers in the same section or group shall singing their phrase regardless of which number their neighbour choose. For example, a soprano may starts singing number 1 phrase after hearing their nearest neighbour sing the number 2 line.
- 3) Consider each section or each group as a whole. Singers in the same section or group shall singing their phrase regardless of which number their neighbour choose. For example, a soprano shall start singing number 1 phrase after hearing their nearest neighbour sing the number 2 line.
- 4) The waiting time to achieve the echoing effect in this movement shall be **approximately an eighth note to a half note** in length (♪ - ♩). Singers wait and start singing their phrase after hearing their neighbour start to sing.
 - E.g., a soprano singer who is assigned to Soprano 1 part may wait for a quarter note length break and start singing the lower notes (lower part) in their part immediately after hearing the other soprano singer who is close to them has started singing the higher notes (upper part). The soprano then holds the ending note in the dashed box until the next time they hears a different motif sung by the soprano neighbour.

Movement II: *Animus & Anima*

- 1) The lyrics of this movement consist of four words that indicate gender preference and identification, in response to Jung's concept of Animus & Anima:
 - ① The gendered pronouns "she" and "he" in English language.
 - ② The definite articles "un" and "une" in French language.
- 2) In the ending part, the singers sing the vowels "e" and "u" that are derived from "she/he" and "une". Thus, they are pronounced as:
 - ① "e" as [i] in IPA
 - ② "u" as [u] in IPA
- 3) In this movement, singers in each section sing **in canon** at the distance of a **whole note** (♩). Each singer must finish their lines first, then move on to the next. Cues are highly encouraged as indicated in the score.
- 4) See other detailed instructions in score.

Movement III: *the Hero*

- 1) *This movement is adaptable to full size SATB choir; the current score is written for alto, tenor and soprano solo.
- 2) See other detailed instructions in score.

Movement IV: *Persona & Ego*

- 1) Make sure that there are at least **two** Persona-Singers or **two** Ego-Singers in each soprano, alto, tenor, and bass section.
- 2) Aside from the leader singers who initiate the phrases of their sections, look for another leading Persona-Tenor in advance in this movement, who will be leading Section E while following the conductor's cue.
- 3) See other detailed instructions in score.

The Mother

Carl Gustav Jung

Kelly Yixuan Wang

CUE 1 8" **CUE 2** 4" 4"

A $\text{♩} = 72$

SOPRANO 1-2 hold *ppp* hum... *p* This is... 1 echo & hold This is the love... 2 This is the love...

SOLO ALTO 8" *mp rubato* This is... 4" This is the moth-er love,

BASS

The musical score is for the piece 'The Mother' by Carl Gustav Jung, arranged by Kelly Yixuan Wang. It features three vocal parts: Soprano (1-2 and 3-4), Solo Alto, and Bass. The score is in 4/4 time with a tempo of quarter note = 72. The key signature has one sharp (F#). The Soprano part starts with a 'hold' section (ppp) for 8 seconds, followed by a phrase 'This is...' (p) for 4 seconds, and then a second phrase 'This is the love...' (echo & hold) for 4 seconds. The Solo Alto part starts with a phrase 'This is...' (mp rubato) for 8 seconds, followed by a phrase 'This is the moth-er love,' (port.) for 4 seconds. The Bass part is indicated by a bracket on the left. The conductor cues are: CUE 1 (8 seconds) for the sopranos 1-2 to start their phrase, and CUE 2 (4 seconds) for the sopranos 3-4 to start their phrase. The score includes various performance instructions such as 'hold', 'ppp', 'p', 'mp rubato', 'port.', and 'echo & hold'.

CONDUCTOR

1. Cue (CUE 1) the sopranos 1-2 to start their phrase.
2. After the solo alto starts singing the second "this is...", wait for approximately 4 seconds to cue soprano 3-4 to start their phrase.

SINGERS

1. Soprano 1-2 shall start singing together and hold the ending note while following the conductor's cue (CUE 1).
2. The leading soprano from 1-2 shall initiate her phrases while following the solo alto's lines.
3. Other sopranos 1-2 shall follow their nearest neighbour to start singing their lines one by one, regardless of which number they choose to sing. Wait for approximately an eighth note to a half note in length to start after your neighbour begin singing.
4. Soprano 3-4 shall start singing together and hold the ending note while following the conductor's cue (CUE 2).

SINGERS

1. After hearing the solo alto's words "homecoming", and the later "shelter", the leading soprano shall initiate her new phrases while following the solo alto's lines and hold the ending note till the next cue.
2. Other sopranos shall follow their nearest neighbour to start singing their lines one by one, regardless of which number they choose to sing.

The musical score is divided into two main sections. The first section, labeled 'S.', features four soprano parts. Part 1 (S. 1) starts with a 'hold' instruction and a dynamic of *p*, followed by the lyrics '(Love)'. Part 2 (S. 2) also starts with a 'hold' and *p*, with lyrics '(Love)'. Parts 3 and 4 (S. 3-4) start with a 'hold' and a dynamic of *ppp*, with lyrics '(um...)'. Each soprano part then transitions into an 'echo & hold' section with a dynamic of *mp*, singing the words 'home-com-ing' and 'shel - ter'. The second section, labeled 'A. Solo', shows the solo alto's part with lyrics 'the love that means home-com ing shel - ter and the long si-lence,'. The solo part includes a dynamic of *mf* and a triplet of eighth notes. Vertical dashed boxes labeled '6''' indicate specific time intervals for the soprano parts. Arrows show the flow of the solo alto's line into the soprano parts and the subsequent 'echo & hold' sections.

CONDUCTOR

1. Start measured conducting while cuing Bass 1-2 to start singing, end conducting after the soprano finish their lines.

CONDUCT **END**

S.

1 echo & hold → wind-like air sound ord. *pp* → *fp*
sil - ence - (ce), oh ma ma

2 echo & hold → wind-like air sound ord. *pp* → *fp*
sil - ence (ce), oh ma ma

3 echo & hold → wind-like air sound ord. *pp* → *fp*
sil - ence (ce), oh ma ma

4 echo & hold → wind-like air sound ord. *pp* → *fp*
sil - ence (ce), oh ma ma

A. Solo → wind-like air sound

ord. *mf* 3 3
from which ev-ery-thing be-gins, and in which ev-ery thing

B.

1 *ppp* → *mp* → *fp* → hold
hum... oh ma ma

2 *ppp* → *mp* → *fp* → hold
hum... oh ma ma

3-4 *ppp* → hold
hum...

(s) (b)

CONDUCT

12'' 8''-10''

S.

1 *ppp* choose & repeat *p* *mp* choose & repeat *mf* *f* *gliss.*
 ma ma ma ma ma, ma ma, ma ma

2 *ppp* choose & repeat *p* *mp* choose & repeat *mf* *f*
 ma ma ma ma ma, ma ma, ma ma

3 *ppp* choose & repeat *p* *mp* choose & repeat *mf* *f* *gliss.*
 ma ma ma ma ma, oh ma ma, ma ma

4 *ppp* choose & repeat *p* *mp* choose & repeat *mf* *f*
 ma ma ma ma ma oh ma ma, ma ma

A. Solo
 ends. hold *mf* *f*
 oh ma ma

B.

1 *p* *poco a poco cresc.* *mp* *gliss.* (close mouth gradually)
 be-gins. hold ma

2 *p* *poco a poco cresc.* *mp* *gliss.* (close mouth gradually)
 be-gins. hold ma

3 *p* *poco a poco cresc.* *mf* *mp* (close mouth gradually)
 ends. hold ah ah ma → um...

4 *p* *poco a poco cresc.* *mf* *mp* (close mouth gradually)
 be-gins. hold ah ah ma → um...

S.

B

1 *ppp* echo & repeat
ma ma

2 *ppp* echo & repeat
ma ma

3 *ppp* echo & repeat
ma ma

4 *ppp* echo & repeat
ma ma

A. Solo

the mys - ter - ious root of all growth and change,

port.

B.

1 to "hum" *pp* hold
um...

2 to "hum" *pp* hold
um...

3
(um...)

4
(um...)

1 *mp*
all

2 *mp*
all

S.

1

echo & hold
pp
ah

2

echo & hold
pp
ah

A. Solo

8"

P
mys - ter - y mys - ter - y

B.

1

mp *gliss.* hold
and change *ppp*
um...

P echo & repeat
all growth

2

mp *gliss.* hold
and change *ppp*
um...

P echo & repeat
all growth

3

growth and change_ hold
um... *ppp*

P echo & repeat
and change_

4

growth and change_ hold
um... *ppp*

P echo & repeat
and change_

CONDUCT

The musical score is divided into two main sections. The first section, on the left, contains the vocal solo and the beginning of the vocal parts. The second section, on the right, is labeled 'CONDUCT' and contains the vocal parts with piano accompaniment. The vocal parts are labeled S. (Soprano), A. Solo (Alto Solo), and B. (Bass). The piano accompaniment is labeled 1, 2, 3, and 4. The lyrics are 'mys-ter-ious' and 'mys-ter-y'. The dynamic markings are *mf*, *mp*, and *p*. The tempo is marked with a common time signature (C). The key signature has two sharps (F# and C#). The score includes a 'CONDUCT' section with dynamic markings like *mf*, *mp*, and *p*. The vocal parts are labeled S. (Soprano), A. Solo (Alto Solo), and B. (Bass). The piano accompaniment is labeled 1, 2, 3, and 4. The lyrics are 'mys-ter-ious' and 'mys-ter-y'. The dynamic markings are *mf*, *mp*, and *p*. The tempo is marked with a common time signature (C). The key signature has two sharps (F# and C#). The score includes a 'CONDUCT' section with dynamic markings like *mf*, *mp*, and *p*. The vocal parts are labeled S. (Soprano), A. Solo (Alto Solo), and B. (Bass). The piano accompaniment is labeled 1, 2, 3, and 4. The lyrics are 'mys-ter-ious' and 'mys-ter-y'. The dynamic markings are *mf*, *mp*, and *p*. The tempo is marked with a common time signature (C). The key signature has two sharps (F# and C#).

S.

1 *ppp* *mp* *f* *mf* *ff* // *fp*
oh mys-ter - y of all growth change

2 *ppp* *mp* *f* *mf* *ff* // *fp*
oh mys-ter - y of all growth change

3 *ppp* *mp* *f* *mf* *ff* // *fp*
oh mys-ter - y of all growth change

4 *ppp* *mp* *f* *mf* *ff* // *fp*
oh mys-ter - y of all growth change



A. Solo

f *ff* //
the root of all growth and change.



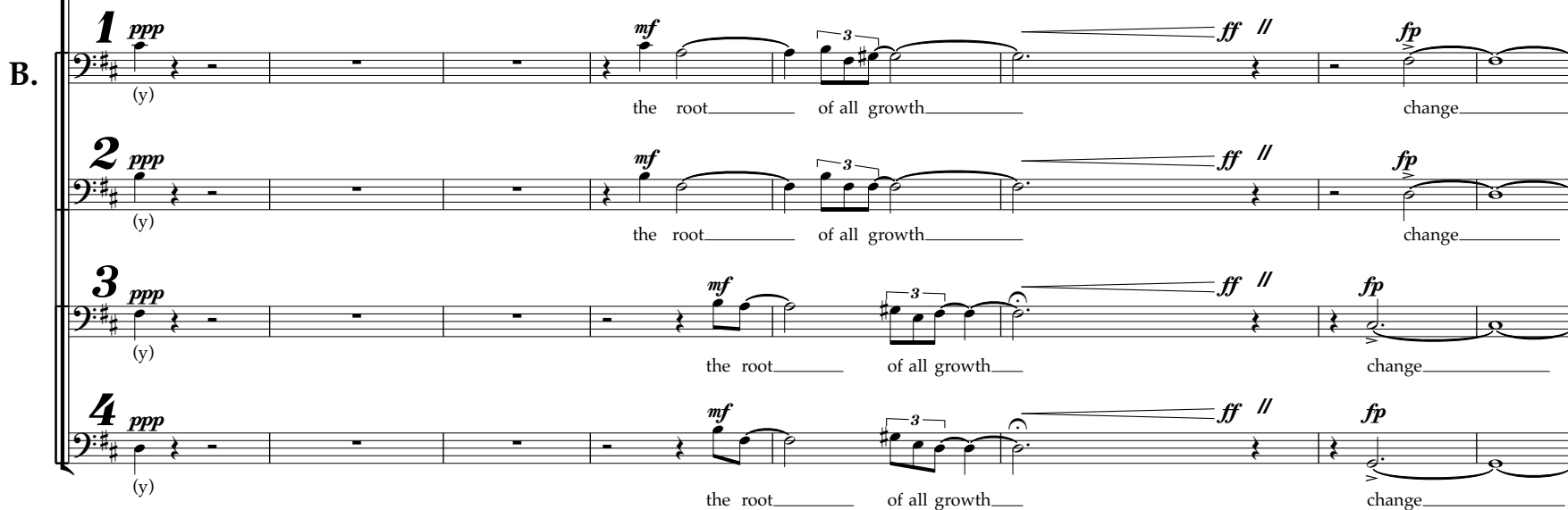
B.

1 *ppp* *mf* *ff* // *fp*
(y) the root of all growth change

2 *ppp* *mf* *ff* // *fp*
(y) the root of all growth change

3 *ppp* *mf* *ff* // *fp*
(y) the root of all growth change

4 *ppp* *mf* *ff* // *fp*
(y) the root of all growth change



S.

1 repeat *pp* 5 un-for-ge-tta-ble repeat *pp* 5 un-for-ge-tta-ble *poco a poco dim*

2 repeat *pp* 3 3 me - mor - y me-mor-y repeat *pp* 3 me - mor - y *poco a poco dim*

3 repeat *pp* 5 un-for-ge-tta-ble *poco a poco dim*

4 repeat *pp* 3 me - mor - y *poco a poco dim*

A. Solo

B.

1 repeat *pp* 5 un-for-ge-tta-ble *poco a poco dim*

2 repeat *pp* 3 3 me - mor - y me-mor-y *poco a poco dim*

3 repeat *pp* 5 un-for-ge-tta-ble *poco a poco dim*

4 repeat *pp* 3 me - mor - y *poco a poco dim*

Animus et Anima

Kelly Yixuan Wang

Kelly Yixuan Wang

CUE 1

8 -10 Bars (24''-28'')

SOPRANO

ALTO

TENOR

BASS

8 -10 Bars (24''-28'')

mp

mp

un


1. The leading alto shall initiate the phrase.
 2. Every alto shall then sing in canon one by one at the distance of every measure (whole note).
 3. Each singer must finish their line.


une she _____ une she _____ une she _____ une she _____

un


----- 6 - 8 Bars (21''-24'') -----


CUE 2

S. 

A. 

1. The leading tenor shall initiate the phrase.
2. Every tenor shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.


T. 





1. The leading soprano shall initiate the phrase.
2. Every soprano shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.

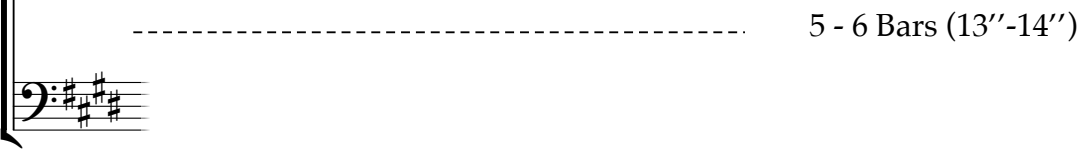
5 - 6 Bars (13''-14'')


CUE 3

S. 

A. 

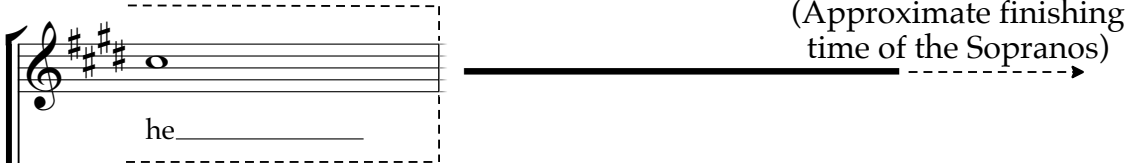
T. 

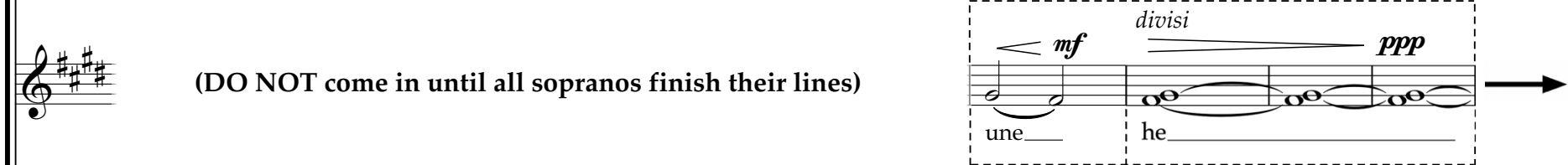
B. 




**(DO NOT cue Alto then Tenor
until all sopranos finish their lines)**


CUE 4

S.  (Approximate finishing time of the Sopranos)

A.  (DO NOT come in until all sopranos finish their lines)

T.  (Approximate finishing time of the Tenors)
(DO NOT come in until all sopranos finish their lines)

1. The leading bass shall initiate the phrase.
2. Every bass shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.

B. 

(DO NOT cue Soprano and Bass until all basses finish their previous lines)

CUE 5

CUE 6

8 Bars (24'')

S.

1. Each singer choose a gender pronoun that you feel at the moment
2. Only pay attention to your neighbour singer that is within the soprano section.
3. Come in in canon one by one at the distance of every measure (a whole note)
4. Hold the ending note until the conductor's cue (CUE 7).

(DO NOT come in until all basses finish their previous lines)

A.

T.

B.

- (Approximate finishing time of the Tenors)
1. Each singer choose a gender pronoun that you feel at the moment
 2. Only pay attention to your neighbour singer that is within the soprano section.
 3. Come in in canon one by one at the distance of every measure (a whole note)
 4. Hold the ending note until the conductor's cue (CUE 7).

(DO NOT come in until all basses finish their previous lines)

choice

choice

8 Bars (24'')

S. *ppp*
(e)

A. **CHOICE**
 1. Each singer choose a gender pronoun that you feel at the moment.
 2. Only pay attention to your neighbour singer that is within the soprano section.
 3. Come in in canon one by one at the distance of every measure (a whole note).
 4. Then hold the ending note

T. **CHOICE**
 1. Each singer choose a gender pronoun that you feel at the moment.
 2. Only pay attention to your neighbour singer that is within the soprano section.
 3. Come in in canon one by one at the distance of every measure (a whole note).
 4. Then hold the ending note until the conductor's cue (CUE 7).

B. *ppp*
(e)

1 *mf* *ppp*
une she un she

2 *mf* *ppp*
un she un she

3 *mf* *ppp*
une he un he

4 *mf* *ppp*
un he un he

1 *mf* *ppp*
un she un she

2 *mf* *ppp*
un he un he

3 *mf* *ppp*
une he un he

4 *mf* *ppp*
une she un she

CONDUCT

S. *ord.* *div.*
(e) e

A. *ord.* *div.*
(e) u, u, u, u,

T. *ord.*
(e)

B. *ord.*
(e)

16-22 Bars (48''-58'')

1. Singers in each section sing in canon one by one at the distance of every quarter note, each singer must finish their lines
2. Only listen to your neighbouring singer that is within your own section (S→S, A→A, T→T, B→B)
3. When singing "e" and "u" alternatively, singers are highly encouraged to create overtones, but with maintenance of hearable fundamental notes
4. Then hold the ending note till CUE 8.

S.

A.

T.

B.

CUE 8 (10''-12'') CUE 9

poco rit...

S. *improv.* ***p ~ ppp***
 (e u e u)...

A. *improv.*
 (e u e u)...

T. *improv.*
 (e u e u)...

B. *improv.*
 (e u e u)...

continue
p
 e _____ *dim.*

continue
p
 e _____ *dim.*

continue
p
 e _____ *dim.*

continue
p
 e _____ *dim.*

All singers sing "e" and hold, wait for cue to stop

The Hero

Carl Gustav Jung

Kelly Yixuan Wang

A $\text{♩} = 108$

SOPRANO SOLO

ALTO

f div. *fp* *mf* 1. unis.

One hears a tale _____

TENOR

f div. *fp* *mf* unis.

One hears a tale _____

1. The selected leading tenor shall initiate the phrase first.
2. Each tenor shall start to sing in a short amount of time, which varies from immediately to a quarter note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (cue 2) the leading alto 8''-11'' (2-3 bars) after the leading tenor starts. The selected leading alto shall then initiate the phrase.
4. Each alto shall start to sing in a short amount of time, which varies from immediate to a quarter note in length, after hearing their neighbour singer starting to sing their phrases.
5. The tempo in Section B is perceptual. Each performer shall finish their line at their own pace before moving on to section C.

CUE 1

8''-11'' (2-3 bars)

B

A. *mp* *mf* *pp*
a u-ni-ver sal pat-tern

T. *p* *mf* *p* *gliss.* *gliss.*
a u-ni-ver sal pat-tern *poco a poco dim.*

A. (Approximate finishing time of the Altos) *dim.* ☺

T. (Approximate finishing time of the Tenors) *dim.* ☺

*The conductor shall only give cues in section B, instead of indicating the measures or the tempo.

S. SOLO

C ♩=approx.108
mf rubato *whisper* ord. *p*

the mi - rac - u - lous but hum - ble birth,

S. SOLO

27 *p* *whisper* ord. *mf*

the ear - ly proof of su - per - hu - man of su - per - hu - man strength,

S. SOLO

p *ppp* *mf* *sf* *ff* *sf*

the rap - id rise to prom - i - nence or pow - er, prom - i - nence or pow - er,

1. The selected leading tenor shall initiate the phrase first while lining up in tempo.
2. Each tenor shall start to sing in a short amount of time, which varies from a quarter note to a dotted half note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (CUE 2) the leading alto 17''-21'' (5-6 bars) after the leading tenor starts. The selected leading alto shall then initiate the phrase while lining up in tempo.
4. Each alto shall start to sing in a short amount of time, which varies from a quarter note to a dotted half note in length, after hearing their neighbour singer starting to sing their phrases.
5. Everyone shall finish their line at their own pace before moving on to section E.
6. In order to be the last person to end this section, the last tenor shall hold the ending F# until the conductor's cue (CUE 3) to stop.

CUE 2

D 17''-21'' (5-6 bars)

echo (♩ - ♩)

A. *ppp* *mf*

birth, ste - (e) - (e) - ength, ri - (i) - (i) - se, ri - (i) - se,

T. *ppp* *mp* *mf*

birth, birth, ste - (e) - (e) - ength, ste - (e) - (e) ength, ri - (i) - (i) - se, ri - (i) - se,

A. (Approximate finishing time of the Altos) *dim.*

T. (Approximate finishing time of the Tenors) *dim.*

CUE 3

The last tenor holds the ending note

*The conductor shall only conduct the tempo and give cues in section D, instead of indicating the measures.

1. The solo soprano shall sing the line at their own pace.
2. When hearing the soprano solo sing the word "sin", altos and tenors shall gradually join in and fade out at their individual pace.

S. SOLO

E rubato
mp whisper *sf* ord. *mp* *f* tremolo (like horse neigh) *mp*

the tri-um-phant strug gle with the for - - - ces of e - - - vil,

S. SOLO

f ord. *fff* tremolo ord. *p* *ppp* *mp*

use flat voice without much vibration, with overtones

use flat voice without much vibration, with overtones.

A.

individual *div. ppp* *mp*

T.

individual *div. ppp* *mp*

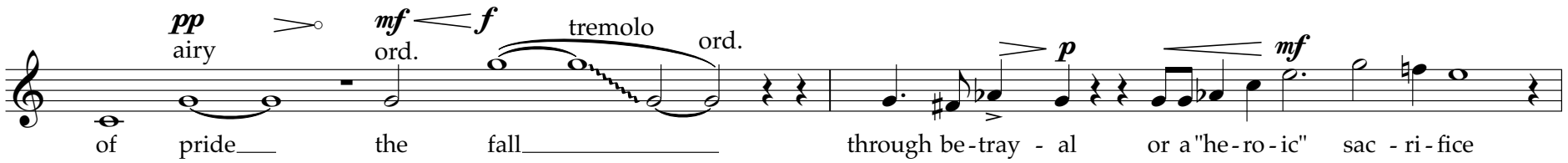
the fa - lli-bi - - - (i) li - ty to the sin

sin

sin

1. The solo soprano shall sing the line at their own pace.
2. When hearing the soprano solo sing the word "death", altos shall gradually join in and fade out at their individual paces.

S. SOLO

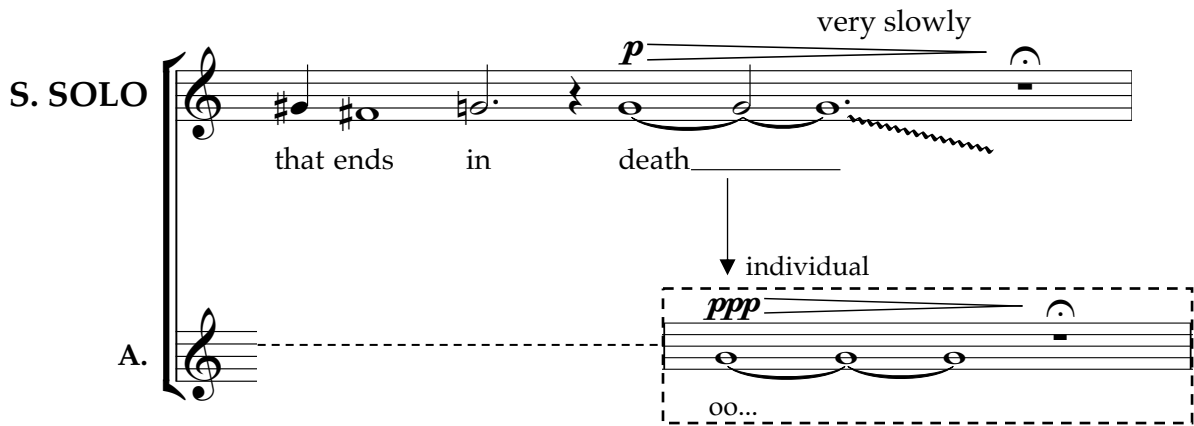


of pride the fall through be-tray - al or a "he-ro-ic" sac - ri - fice

pp airy > *mf* ord. *f* tremolo ord. *p* *mf*

Detailed description: This musical score is for a Soprano Solo. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "of pride the fall through be-tray - al or a 'he-ro-ic' sac - ri - fice". The music features several dynamic markings: *pp* (pianissimo) for "of", *mf* (mezzo-forte) for "pride", *f* (forte) for "the", and *pp* (pianissimo) for "fall". There are also performance instructions: "airy" above the first note, ">" (accent) above the second note, "ord." (order) above the notes for "the" and "fall", "tremolo" above the notes for "through", and "ord." (order) above the notes for "be-tray". The tempo is marked *p* (piano) for "al" and *mf* (mezzo-forte) for "or a 'he-ro-ic'".

S. SOLO



that ends in death

A.

individual

ppp

oo...

Detailed description: This section shows the Soprano Solo and Alto parts. The Soprano Solo part is on a treble clef staff with the lyrics "that ends in death". The music is marked *p* (piano) and "very slowly". The Alto part is on a treble clef staff, indicated by a bracket on the left. It begins with a dashed box containing the lyrics "oo..." and a dynamic marking of *ppp* (pianississimo). An arrow labeled "individual" points from the Soprano Solo part to the Alto part, indicating that the Alto part is to be sung individually.

1. The selected leading alto shall initiate the phrase first.
2. Each alto shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (CUE 4) the leading tenor 11"-14" (3-4 bars) after the leading alto starts. The selected leading tenor shall then initiate the phrase.
4. Each tenor shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.
5. Every singer shall hold the ending note until conductor's cue (CUE 5).
6. Choose a word from the bottom box regarding the hero's story. Whisper the word.
7. Everyone shall whisper their choices before moving on to the Section G.

11"-14" (2-4 bars) CUE 4 CUE 5

F

A. *pp* strug - gle, *mf* strug - gle, tremolo (like horse neigh) *f* fal - li - bil - i - ty *p* ord. fall //

T. echo (d - o) tremolo (like horse neigh) *mp* strug - gle, *f* ord. fall //

A. (whisper your choice)

"SACRIFICE" or "DEATH"

T.

*The conductor shall only give cues in section F, instead of indicating the measures or the tempo.

1. The selected leading alto shall initiate the phrase first.
2. Each alto shall start singing in a short amount of time, which varies from a half note to a dotted half note in length, after hearing their neighbour singer start to sing their phrases.
3. Every alto holds the ending note of the phrases until the conductor's cue (CUE 7) to start the next phrase.
4. The conductor shall cue (CUE 6) the leading tenor approximately 14'' (4 bars) after the leading alto starts. The selected leading tenor shall then initiate the phrase.
5. Each tenor shall start singing in a short amount of time, which varies from a half note to a dotted half note in length, after hearing their neighbour singer start to sing their phrases, and hold the ending note of the phrases until the conductor's cue (CUE 8).
6. Both altos and tenors shall hold their ending notes until conductor's cue (CUE 8) to stop. Fading out individually is encouraged.

The musical score is divided into three sections by vertical dashed lines labeled CUE 6, CUE 7, and CUE 8.

- Section 1 (before CUE 6):** The Alto (A.) part begins with a box labeled 'G' containing the instruction 'echo & hold (♩ - ♩.)'. Below this, the Alto part starts with a treble clef, a key signature of one flat, and a 6/4 time signature. The lyrics are 'a u-ni-ver sal pat - tern'. The music includes a glissando (gliss.) leading to a dotted half note. A dashed box above the staff indicates a 14'' (4 bars) interval between the start of the Alto part and CUE 6.
- Section 2 (between CUE 6 and CUE 7):** The Tenor (T.) part begins at CUE 6 with a treble clef, a key signature of one flat, and a 6/4 time signature. The lyrics are 'a u-ni-ver sal patt - ern'. The music includes a glissando (gliss.) leading to a dotted half note. The Alto part continues with a dotted half note.
- Section 3 (between CUE 7 and CUE 8):** Both parts have a dotted half note. The Alto part has lyrics 'pat - - - - tern'. The Tenor part has lyrics 'patt - ern'. Both parts have a glissando (gliss.) leading to a dotted half note. The word 'individually' is written above the Alto staff and below the Tenor staff, indicating that they should fade out separately.

*The conductor shall only give cues in section G, instead of indicating the measures or the tempo.

Persona et Ego

Carl Gustav Jung

Kelly Yixuan Wang

A ♩=108

30'' (13 bars)

ALTOS

1. The leading alto shall initiate the phrase first.
2. Each alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. Each entry of the altos comes after one measure (a whole note).
4. Every alto must finish their line on their own.

SOPRANO

ALTO

to - (oo) - (oo) - (oo) - (oo) (oo), to - (oo) - (oo)-(oo)- (oo), to - (oo), to ma - (a) - ake a de - fi - nate im-pres

TENOR

BASS

*The conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.

CONDUCTOR

1. Wait for 13 bars (approximately 30'') to cue (CUE 1) the leading soprano.
2. After cueing the leading soprano (CUE 1), wait for another 1-2 bars (2''-5'') to cue (CUE 2) the leading bass.

SOPRANOS

1. The leading soprano shall initiate the phrase while following the conductor's cue (CUE 1).
2. Each soprano shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. Each entry of the sopranos comes after one measure (a whole note).
4. Every soprano must finish their line on their own.

(30'' (13 bars))

CUE 1 **(CUE 2)**
(Bass: next page)

2''-5'' (1-2 bars)

S. *mf* u-pon oth-ers____ oth-ers____ oth-ers____ oth-ers

A. (e) - (e) - (e) - (e) - (e) - (e) (e) - (e) - sion, _____ *p* u - pon oth-ers____

Detailed description: The image shows a musical score for Soprano (S.) and Bass (A.). The Soprano part starts with a treble clef and a dynamic marking of *mf*. The lyrics are "u-pon oth-ers____ oth-ers____ oth-ers____ oth-ers". The Bass part starts with a treble clef and a dynamic marking of *p*. The lyrics are "(e) - (e) - (e) - (e) - (e) - (e) (e) - (e) - sion, _____ u - pon oth-ers____". A dashed box labeled "CUE 1" spans the first two measures of the Soprano part. A second dashed box labeled "2''-5'' (1-2 bars)" spans the last two measures of the Soprano part and the first two measures of the Bass part. A third dashed box labeled "(CUE 2) (Bass: next page)" spans the last measure of the Soprano part and the last measure of the Bass part. Arrows at the end of each staff indicate the continuation of the music.

*The conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.

CONDUCTOR

1. Followed by page 2, cue (CUE 2) the leading bass.
2. After cueing the leading bass (CUE 2), wait for another 3 bars (7") to cue (CUE 3) the leading tenor.
3. After all sopranos finish their lines, cue (CUE 4) the leading soprano immediately to start the new line.

SINGERS

1. Soprano and Alto continue their phrases from page 2.
2. The leading bass shall initiate the phrase while following the conductor's cue (CUE 2).

3. Each bass shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
4. The leading tenor shall initiate the phrase while following the conductor's cue (CUE 3).
5. Each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
6. Each entry of the basses and tenors comes after one measure (a whole note).
7. Every singer must finish their line on their own.
8. The leading soprano shall initiate the phrase on page 4 while following the conductor's cue (CUE 4).

CUE 2 ----- 7" (3 bars) ----- **CUE 3**

S. _____

A. _____

T. *p* a *mf* de - fi-nate im - pres- sion *p*

B. *p* to - (oo) - (oo) - (oo) - (oo) - (oo) *mf* ma - (a) - (a) - (a) - (a) - ake, *p* an im-pres- sion *mp* an im-pres- sion

///

(CUE 4)
(Soprano new: next page)
(Approximate finishing time of the sopranos)

S. _____

A. _____ (Approximate finishing time of the altos)

T. _____

B. *p* to - (oo) - (oo) con- ceal

*The conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.

CONDUCTOR

1. Wait for 4 bars (9'') to cue (CUE 9) the leading tenor to start singing their line.
2. After cueing the leading tenor and alto (CUE 9), wait for approximately 25''-30'' to cue (CUE 10) the leading alto in Section C.

SINGERS

1. The leading soprano shall initiate the phrase while following the conductor's cue (CUE8).
2. Each soprano shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases
3. The leading tenor shall initiate their phrases while following the conductor's cue (CUE 9).
4. Each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and **HOLD** the ending note until conductor's cue (CUE 13).
5. Each entry of the singers comes after one measure (a whole note).
6. Every singer must finish their line on their own.

The diagram illustrates the timing of musical cues for different vocal parts. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- CUE 8:** A dashed box labeled "9'' (4 bars)" spans the first four measures of the Soprano staff. The lyrics "the in - di - vid - ual" are written below the notes. Dynamics *mf* and *p* are indicated.
- CUE 9:** A dashed box labeled "25''-30''" spans the first two measures of the Tenor staff. The lyrics "the in - di - vi - dual" are written below. Dynamics *mf* and *ppp* are indicated. A "hold" instruction is placed above the final note. An arrow points from the end of the Soprano staff to the start of the Tenor staff, with the text "(Approximate finishing time of the sopranos)".
- CUE 10:** A dashed box labeled "(CUE 10) (Alto: next page)" is positioned at the end of the Tenor staff.

*The conductor shall only conduct the rhythm and tempo, and give cues in section B, instead of indicating the measures.

CONDUCTOR

1. After cueing the leading alto (CUE 10), wait for 5 bars to cue (CUE 11) the basses.

SINGERS

1. After the leading alto starts singing their line, each alto echoes every single note **immediately** after hearing it from their nearest neighbours.
7. Each alto must echo every single note that they hear from their neighbours.
8. The tenors and the basses shall hold their ending note while paying attention to the conductor's cue. Breath ad lib.
9. The later singers echo the notes, the softer they should be.

The musical score is divided into two sections by vertical dashed lines labeled CUE 10 and CUE 11.

- Soprano (S.):** A treble clef staff with a box labeled 'C' at the start of the first measure.
- Alto (A.):** A treble clef staff with lyrics 'ma - (a)-(a)- asked,'. It features an 'immediate echo' section between CUE 10 and CUE 11. Dynamics include *p* and *mp*.
- Tenor (T.):** A treble clef staff with a note marked *ppp* and 'hold' in a dashed box. Below the staff is the text '(dual)...'. A horizontal arrow points to the right from the end of the note.
- Bass (B.):** A bass clef staff with a note marked *ppp* and 'hold' in a dashed box. Below the staff is the text '(o)...'. A horizontal arrow points to the right from the end of the note.

SINGERS

1. After the leading alto and soprano start singing their line, each alto and soprano echoes every single note **immediately** after hearing it from their nearest neighbours.
2. The leading soprano and alto shall sing in measured tempo.
3. The later singers who immediately echo the notes, the softer they should be.
4. The tenors shall hold their ending note and stop singing at CUE 13. Breath ad lib.

CUE 12 (CUE 13)
(Soprano: next page)

The musical score is written for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** The part begins with an "immediate echo" section enclosed in a dashed box. This section contains two phrases: "ma - (a)-(a)-asked," marked with a piano (*p*) dynamic, and "ma - (a)-(a)-asked," marked with a mezzo-piano (*mp*) dynamic. The second phrase is labeled "(echoes)".
- Alto (A.):** The part begins with the lyrics "ma - (a)-(a)-asked, ma-(a) - asked, ma - (a)-(a)-asked, ma-(a) - asked, ma - (a)-(a)-asked, ma-(a) - asked,". The final phrase is marked with a mezzo-forte (*mf*) dynamic and labeled "(echoes)".
- Tenor (T.):** The part consists of a single horizontal line with an arrow pointing to the right, indicating a sustained note.
- Bass (B.):** The part begins with the lyrics "(o)...". It features a piano (*pp*) dynamic and a "hold" instruction over a note, with a dashed box around the note and the instruction.

Vertical dashed lines indicate the boundaries of CUE 12 and CUE 13.

CONDUCTOR

1. Cue the leading soprano to start singing their phrase.
2. After cueing the leading soprano (CUE 13), wait for 2 bars to cue (CUE 14) the leading alto.

SINGERS

1. After the leading soprano start singing their line, each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and keep **REPEATING** the ending measure until conductor's cue (CUE 16).
2. The leading alto shall initiate their phrase two bars after the leading soprano starts.
3. After the leading alto start singing their line, each alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and keep **REPEATING** the ending measure until conductor's cue (CUE 15).
4. Each entry of the singers comes after one measure (a whole note).
5. Every singer must finish their line on their own.
6. After the leading tenor and bass start singing their lines, each tenor and bass echoes every single note **immediately** after hearing it from their nearest neighbours.
7. The later singers who immediately echo the notes, the softer they should be.

CUE 13 CUE 14

The musical score is divided into four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Starts at CUE 13 with lyrics "masked, masked, masked, maskedmasked, masked, masked, masked, masked,". The first four notes are marked "echo" and the last four are marked "repeat".
- Alto (A.):** Starts at CUE 14 with lyrics "masked, masked, masked, masked, masked, masked, masked, masked,". The first four notes are marked "echo" and the last four are marked "repeat".
- Tenor (T.):** Starts at CUE 13 with lyrics "ma - (a)-(a)-asked, ma - (a)-(a)- asked, ma - (a)-(a)-asked, ma-(a) - asked, ma - (a)-(a)-asked, ma-(a) - asked,". The first two phrases are marked "immediate echo" with a *mf* dynamic. The third phrase is marked *p*, and the fourth and fifth are marked *pp*.
- Bass (B.):** Starts at CUE 14 with lyrics "ma - (a)-(a)-asked,". This phrase is marked "immediate echo" with a *p* dynamic.

CONDUCTOR

1. Cue (CUE 15) sopranos and altos after the leading bass finish their line.
2. After the basses finish their phrase, wait for 4-5 bars (8"-10") to cue the leading alto (CUE 16).

SINGERS

1. Sopranos and altos shall gradually transform from the repeated bars to the whisper bar. The transformation includes but not limited to: gradually shifting the rhythm, singing in a softer and airier way.
2. After the leading bass start singing their lines, each bass shall echo every single note and syllable in lyrics **immediately** after hearing it from their nearest neighbours.
3. The later basses who immediately echo the notes, the softer they should be.
4. Sopranos, altos, and basses shall fully switch to the whisper box after the conductor's cue (CUE 15). And keep **REPEATING** until the next phrases.

(CUE 15) (CUE 16)
(Alto: next page)

----- 8"-10" (4-5 bars) -----

S. *pp* repeat
masked, masked, masked, masked
transform (gradually become more airy, unpitched free from rhythm)
airy, unpitched, free from rhythm
whisper & repeat "masked" at your own pace
(can repeat as "masked" or "-sked")

A. *pp* repeat
masked, masked, masked, masked
transform (gradually become more airy, unpitched free from rhythm)
airy, unpitched, free from rhythm
whisper & repeat "masked" at your own pace
(can repeat as "masked" or "-sked")

T. airy, unpitched, free from rhythm
whisper & repeat "masked" at your own pace
(can repeat as "masked" or "-sked")

B. immediate echo
p ma - (a)-(a)- asked, *pp* ma - (a)-(a)- asked,
airy, unpitched, free from rhythm
whisper & repeat "masked" at your own pace
(can repeat as "masked" or "-sked")

CONDUCTOR

1. After cueing (CUE 16) the leading alto, wait for 4 bars to cue (CUE 17) the leading soprano and tenor.
2. After cueing (CUE 17) the leading soprano and tenor, wait for another 2 bars to cue (CUE 18) the leading bass.
3. Cue (CUE 19) the last Ego-Soprano to stop.

SINGERS

1. The leading alto (A-P/A-E) shall initiate the phrase while following the conductor's cue (CUE 16).
2. Every other alto shall wait for approximately 1''-3'' (a quarter note to a whole note in length) to sing after their neighbours start singing. The second alto to sing is suggested to wait till the leading alto to finish their line, then to start singing.

3. The leading Soprano (S-P/S-E) and leading tenor (T-P/T-E) shall initiate their phrases while following the conductor's cue (CUE 17).
4. After the leading soprano or tenor start their phrases, other sopranos and tenors shall wait for approximately 0.5''-2'' (an eighth note to a half note in length) to sing their choices (P/E).
5. The leading bass (B-P/B-E) shall initiate the phrase while following the conductor's cue (CUE 18).
6. After the leading bass start their phrase, other basses shall start singing their choices (P/E) from immediate to a quarter note in length.
7. The last Ego-Soprano shall hold the ending note until the conductor's cue (CUE 19) to end the phrase.

The musical score is divided into four sections: CUE 16, CUE 17, CUE 18, and CUE 19. It features eight vocal parts: S-P, S-E, A-P, A-E, T-P, T-E, B-P, and B-E. Each part has a specific role and timing relative to the cues. CUE 16 starts with a 'D' box above the Soprano parts. CUE 17 includes instructions for sopranos and tenors to echo in every measure. CUE 18 includes instructions for altos and basses to echo in every measure. CUE 19 features a 'hold' instruction for the Soprano-E (S-E) part, with a box containing 'mp' and '(veal)'. Arrows indicate the approximate finishing times for various groups: sopranos, altos, tenors, and basses.

*The conductor shall conduct the tempo and give cues in Section D, instead of indicating the measures.

CONDUCTOR

1. Cue (**CUE 20**) the leading Persona-Tenor (T-P).
2. Cue (**CUE 21**) every other Persona-Singers in the choir 2 bars after cueing the leading T-P.
3. Wait for another 8 bars to cue (**CUE 22**) the Ego-Singers. Indicating the measure number is suggested.

SINGERS

1. The leading Persona-Tenor (T-P) shall initiate their phrase while following the conductor's cue (**CUE 20**).
2. Once the leading T-P finish their phrase once, he shall keep repeating the last three bars (the dotted box) in rhythm until the next cue (**CUE 22**).
3. Every Persona-Singer shall then start to sing in canon. Singers can start singing at the beginning of any measure within 8 measures.
4. Keep repeating the phrases in rhythm until CUE 23.

(CUE 22)
(Ego-Singers: next page)

CUE 20 **CUE 21** **8 bars**

S-P *p* *mf* to - (oo) - (oo), to - (oo), to ma - (a) - ake,

A-P *p* *mf* to - (oo) - (oo), to - (oo), to ma - (a) - ake,

T-P *mp* *p* *mf* to - (oo) - (oo), to - (oo) - (oo), to - (oo) - (oo), to - (oo), to ma - (a) - ake,

B-P *p* *mf* to - (oo) - (oo), to - (oo), to ma - (a) - ake,

join any the beginning of measure and repeat

join any the beginning of measure and repeat

join any the beginning of measure and repeat

join any the beginning of measure and repeat

*The conductor shall conduct the tempo and give cues in Section E, instead of indicating the measures.

CONDUCTOR

1. Cue (CUE 22) all the Ego-Singers to start singing.
2. Wait for another 6 bars to cue (CUE 23) everyone to sing together (Section F). Indicating the measure number is suggested.

SINGERS

1. Every Ego-Singer shall start singing in canon while following the conductor's cue (CUE 22).
2. Ego-Singers can start singing at the beginning of any measure within 8 measures.
3. Keep repeating the phrases in rhythm until the next cue (CUE 23).

(CUE 23)
(All: next page)

CUE 22 ----- 6 bars -----

The musical score for CUE 22 is presented for eight vocal parts: Soprano-Piano (S-P), Soprano-Echo (S-E), Alto-Piano (A-P), Alto-Echo (A-E), Tenor-Piano (T-P), Tenor-Echo (T-E), Bass-Piano (B-P), and Bass-Echo (B-E). The score is written in treble clef for soprano and alto parts, and bass clef for tenor and bass parts. The key signature has one flat (B-flat). The tempo is indicated as *p* (piano) for the first part of the score and *mf* (mezzo-forte) for the second part. The lyrics are 'to, to, to re-veal'. A dashed box encloses the first six bars of the score, indicating the duration of CUE 22. The score continues with a *mf* dynamic marking and a double bar line, followed by a dashed line indicating the continuation of the piece.

*The conductor is suggested to conduct the tempo and give cues in Section E, while indicating the measure numbers.

CUE 23 & CONDUCT

F

S-P *mf* to - (oo) - (oo), to - (oo), to make, ma - ake, ma - ake, ma - ake, make, to ma - ake, *f*

S-E *mf* to - (oo), to re - veal, to re - veal, re - veal, re - veal, re - veal, re - veal, re - veal, *p* re - veal,

A-P *mf* to - (oo) - (oo), to - (oo), to make, ma - ake, ma - ake, ma - ake, make, to make, to *f*

A-E *mf* to - (oo), to re - veal, to re - veal, re - veal, re - (e) - veal, re - veal, re - veal, *p* re - veal,

T-P *mf* to - (oo) - (oo), to - (oo), to make, ma - ake, ma - ake, ma - ake, make, to *f*

T-E *mf* to - (oo) - (oo), to re - veal, to re - veal, re - veal, re - veal, re - veal, re - veal, re - veal, *p* re - veal,

B-P *mf* to - (oo) - (oo), to - (oo), to make, ma - ake, ma - ake, ma - (a) - ake, ma - (a) - ake, to *f*

B-E *mf* to - (oo), to re - veal, to - (oo), re - veal, re - veal, re - (e) - veal, re - (e) - veal, re - veal, *p*

*The choir is completely synchronized to the beat of the conductor until CUE 24 in section F.

S-P to ma-a-a-ake im - pres - sion_____ im - pres - sion, im - pres - sion,

S-E re - veal, re - veal, re - veal, re - veal, re - veal, re - (e) - veal,

A-P make, to make a de-fi-nate_____ im- pres - sion, im - pres - sion, im - pres sion,

A-E re - veal, re - veal, re - veal, re - veal, re - veal, re - (e) - veal,

T-P make, to make, a de - fi-nate im - pres - sion im - pres - sion, im - pres - sion,

T-E re - veal, re - veal, re - veal, re - veal, re - veal, re - (e) - veal,

B-P make, to make, to make, to make, a de - fi - nate im - pres - sion,_____ im - pres - sion, im - pres - sion,

B-E re - veal, re - veal, re - veal, re - veal, re - veal, re - (e) - veal, the_ *mf*

The musical score consists of eight staves, each representing a different voice part. The lyrics are written below the notes. The S-P part has a dynamic marking of *p* at the end. The B-P part has a dynamic marking of *p* at the end. The B-E part has a dynamic marking of *mf* at the end. There are various musical notations including rests, beams, and slurs throughout the score.

*The choir is completely synchronized to the beat of the conductor until CUE 24 in section F.

S-P *p* im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, *f* im-

S-E *mf* the true_____ na- ture, na- ture, *f* the true_____ na- ture,_____ na- ture.

A-P *p* im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, *f* im-

A-E *mf* the true_____ na- ture, the true_____ *f* na- ture,_____ na- ture,

T-P *p* im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, *f* im-

T-E *mf* the true_____ na- ture, na- ture,_____ *f* na- ture,_____ na- ture.

B-P *p* im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, im- pres- sion, *f* im-

B-E true_____ na- ture, na- ture,_____ *f* na- ture,_____ na- ture.

*The choir is completely synchronized to the beat of the conductor until CUE 24 in section F.

S-P im - - pres - - sion u-pon, u-pon, u-pon, u-pon, u-pon, u-pon, u-pon
 S-E na - ture, na - ture, na - ture, of, of, of, of, of, of, of
 A-P im - - pres - - sion u pon, u pon, u pon, u-pon, u-pon, u-pon, u-pon
 A-E na - ture, na - ture, na - ture, of, of, of, of, of, of, of, of
 T-P im - - pres - - sion u-pon, u-pon, u-pon, u-pon
 T-E na - ture, na - ture, na - ture, of, of, of, of
 B-P im - - pres - - sion u-pon, u-pon, u-pon, u-pon
 B-E na - ture, na - ture, na - ture, of, of, of, of

Dynamics: *p*, *mp*, *mf*, *pp*, *f*

*The choir is completely synchronized to the beat of the conductor until CUE 24 in section F.

CONDUCTOR

1. Cue (CUE 24) all the singers to start fading out.

SINGERS

1. The 4 leading singers in each section shall start fading out slowly first.
2. Other singers shall slowly fade out (approximately 1''-3'') after their neighbour singer stop singing.
3. The last singer who is left to sing is suggested to hold for a little longer and fade out approximately 3''-5'' after their neighbour stop singing.

CUE 24

(potential finishing lines)

The musical score for CUE 24 is arranged in two systems, Piano (P) and Ensemble (E), for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked 'Slower' with a metronome marking of 52. The lyrics are 'um...' and 'me...'. Each part includes a dynamic marking of *p* and the instruction 'fade out one by one'. Dashed lines with arrows indicate potential finishing lines for each part. The score is divided into two sections by a vertical dashed line, with the first section containing the lyrics and the second section containing the fading instructions.