

partition conjugate prime

partition conjugate prime is an overlay—the simultaneous playing—of the pieces *choir|orchestra|choir* and *one|two|one* (see below), which may also be played independently. the score for *choir|orchestra|choir* is provided on the following pages. *one|two|one* is a synthesized audio file, which is either included or easily obtained. when played together, the beginning, middle, and end sections of *choir|orchestra|choir* and *one|two|one* should align exactly.

choir|orchestra|choir

(after an
assembly melody)

choir|orchestra|choir consists of three sections. only the choir plays in section 1 and 3. only the orchestra plays in section 2.

the ensemble (while variable according to the instructions below) comprises sustaining instruments and/or percussion instruments (that can tremolo/roll throughout each tone).

in the context of this piece, choir stands for a group of 8 like-sounding instruments (such as all brass, strings, or percussion). preferably all the instruments are the same and must play the same pitch (unless unpitched percussion is used).

the orchestra consists of 16 instruments/groups (doublings are allowed per part) that are as diverse as possible and may include both pitched and unpitched percussion. in the following score, a template ensemble is provided even though any instrument or group of instruments can be substituted for any part. all pitched instruments play the same pitch-class in the range most comfortable for that instrument. this pitch-class must be the same as used by the choir in section 1 and 3 (unless the choir consists of unpitched percussion instruments).

dynamic markings are not given in the score and are assumed to be as follows: *sfz sub p cresc.....(mf/f/ff)* where the crescendo lasts the duration of the tone. the destination dynamic of each crescendo is dependent on the length of the tone. tones 4 seconds (8 quarter notes) or less should get approximately half as loud as tones longer than 4 seconds. extremely long tones should get even louder. some tones may be too long for a single breath. the preferable solution is doubling the part and staggering the breathing between the players such that they fade in and out while maintaining the trajectory of the crescendo as if from a single instrument. if the part cannot be doubled, the performer may initiate the crescendo at a later point such that they will be able to reach the target dynamic by the end of the tone/breath.

performers in both the choir and orchestra should be distributed about the performance space to the extent possible. in performance, there should be a constant pulse throughout articulated by the attack of each tone. tone durations are generally 4 seconds or less with occasional tones that are longer and project over/above the rest of the ensemble.

one|two|one

one|two|one is a sonification of the distribution of primes. the sound file was synthesized in the mathematica programming environment (version 7—which was also used to generate *choir|orchestra|choir*). the code that generates the sample values for the sound file is provided below. if *one|two|one*, is played with *choir|orchestra|choir*, it is suggested that a metronome (for the performers and/or conductor) be synced to the sound file to ensure that the 3 sections properly align.

```
sampleRate = 44 100; freq1 = 21 000.; freq2 = 30.;
timeStep = .00111; sectDurRunSum = {5, 10, 15};
totalSamples = sectDurRunSum[[3]] * 60 * sampleRate;
sinFunc[s_, f_] := Sin[f * s / sampleRate * 2 Pi];
nearestSample[n_] := Round[sampleRate * timeStep * Prime[n]];
sectPrimePiRunSum = Table[PrimePi[sectDurRunSum[[s]] * 60 / timeStep], {s, 1, 3}];
waveTable1 =
  Join[
    Table[sinFunc[s, freq1], {s, 0, nearestSample[1] - 2}],
    Flatten[
      Table[Table[sinFunc[s, freq1],
        {s, 0, nearestSample[p + 1] - nearestSample[p] - 1}],
        {p, 1, sectPrimePiRunSum[[1]]}]]];
waveTable2 =
  Flatten[Table[
    Table[sinFunc[s, freq1] + sinFunc[s, freq2],
      {s, 0, nearestSample[p + 1] - nearestSample[p] - 1}],
    {p, sectPrimePiRunSum[[1]] + 1, sectPrimePiRunSum[[2]]}]];
waveTable3 =
  Join[
    Flatten[Table[
      Table[sinFunc[s, freq1],
        {s, 0, nearestSample[p + 1] - nearestSample[p] - 1}],
      {p, sectPrimePiRunSum[[2]] + 1, sectPrimePiRunSum[[3]] - 1}],
    Table[sinFunc[s, freq1],
      {s, 0, totalSamples - nearestSample[sectPrimePiRunSum[[3]]}]];
finalWaveTable = Join[waveTable1, waveTable2, waveTable3];
```

choir | orchestra | choir

michael winter (1a; 2010)

♩ = 120 (strict)

Musical score for choir parts 1 through 8, measures 1 through 5. The score is in 4/4 time. Choirs 1, 2, 4, 6, 7, and 8 have melodic lines with various rhythmic patterns and slurs. Choirs 3 and 5 play sustained notes, each with a slur over the first two measures.

Musical score for choir parts 1 through 8, measures 6 through 10. A measure rest '6' is indicated at the beginning of the system. Choirs 1, 2, 4, 6, 7, and 8 continue with their melodic lines. Choirs 3 and 5 continue with their sustained notes.

11

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

16

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

21

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

26

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

31

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

36

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

41

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

46

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

51

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score for measures 51-55 features eight staves, each labeled 'choir 1' through 'choir 8'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Slurs are used to group notes across measures. The music is arranged in a complex, multi-part setting.

56

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score for measures 56-60 continues the eight-choir setting. It maintains the same notation style as the previous system, with eighth and sixteenth notes, rests, and slurs. The parts for each choir are clearly delineated by their respective staves.

61

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

66

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

71

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

76

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

81

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

86

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

91

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

96

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

101

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

106

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

111

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

116

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

121

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

126

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

131

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

136

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

141

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

146

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

the final tone in each part ends precisely with the start of the next section—that is, without pause.

151

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

151

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

151

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

151

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

156

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

156

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

156

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

156

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

161

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

161

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

161

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

161

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

166

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

166

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

166

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

166

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

171

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

171

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

171

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

171

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

176

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

176

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

176

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

176

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

181

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

181

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

181

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

181

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

186

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

186

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

186

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

186

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

191

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

191

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

191

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

191

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

196

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

196

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

196

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

196

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

201

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

201

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

201

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

201

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

206

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

206

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

206

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

206

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

211

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

211

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

211

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

211

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

The image shows a page of a musical score for 16 different instrument groups. The groups are arranged in four vertical sections of four groups each. Each group's part is written on a single staff. The score begins at measure 211, indicated by a bracket and the number '211' at the start of each section. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The groups are: Group 1 (flute), Group 2 (oboe), Group 3 (clarinet), Group 4 (bassoon), Group 5 (horn), Group 6 (trumpet), Group 7 (trombone), Group 8 (tuba), Group 9 (percussion 1), Group 10 (percussion 2), Group 11 (percussion 3), Group 12 (percussion 4), Group 13 (violin), Group 14 (viola), Group 15 (viola/celesta), and Group 16 (cello).

216

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

216

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

216

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

216

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

221

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

221

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

221

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

221

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

226

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

226

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

226

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

226

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

231

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

231

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

231

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

231

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

236

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

236

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

236

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

236

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

241

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

241

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

241

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

241

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

The image shows a page of a musical score for an orchestra, starting at measure 241. The score is organized into four systems of four staves each. The instruments are labeled as follows:

- System 1: group 1 (fl.), group 2 (ob.), group 3 (cl.), group 4 (bsn.)
- System 2: group 5 (hn.), group 6 (tpt.), group 7 (tbn.), group 8 (tuba)
- System 3: group 9 (perc. 1), group 10 (perc. 2), group 11 (perc. 3), group 12 (perc. 4)
- System 4: group 13 (vln.), group 14 (vla.), group 15 (vc.), group 16 (cb.)

The notation includes various rhythmic values, slurs, and dynamic markings. The percussion groups (9-12) use a simplified notation with stems and flags. The string groups (13-16) use standard notation with stems and flags.

246

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

246

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

246

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

246

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

251

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

251

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

251

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

251

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

256

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

256

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

256

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

256

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

261

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

261

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

261

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

261

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

266

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

266

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

266

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

266

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

271

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

271

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

271

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

271

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

276

group 1 (fl.)

group 2 (ob.)

group 3 (cl.)

group 4 (bsn.)

276

group 5 (hn.)

group 6 (tpt.)

group 7 (tbn.)

group 8 (tuba)

276

group 9 (perc. 1)

group 10 (perc. 2)

group 11 (perc. 3)

group 12 (perc. 4)

276

group 13 (vln.)

group 14 (vla.)

group 15 (vc.)

group 16 (cb.)

281

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

281

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

281

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

281

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

286

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

286

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

286

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

286

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

291

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

291

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

291

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

291

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

296

group 1
(fl.)

group 2
(ob.)

group 3
(cl.)

group 4
(bsn.)

296

group 5
(hn.)

group 6
(tpt.)

group 7
(tbn.)

group 8
(tuba)

296

group 9
(perc. 1)

group 10
(perc. 2)

group 11
(perc. 3)

group 12
(perc. 4)

296

group 13
(vln.)

group 14
(vla.)

group 15
(vc.)

group 16
(cb.)

the final tone in each part ends precisely with the start of the next section—that is, without pause.

301

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block covers measures 301 to 305. It features eight staves, each labeled 'choir 1' through 'choir 8'. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often grouped with beams and slurs. Some notes have accents. There are also several measures with rests, particularly in the lower choir parts. The overall texture is complex, with multiple voices moving in parallel motion.

306

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block covers measures 306 to 310. It features eight staves, each labeled 'choir 1' through 'choir 8'. The notation continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and beams are used to group notes across measures. The texture remains dense with multiple voices. The bottom two staves (choir 7 and 8) show more active melodic lines in the later measures, while the top staves have more rests.

311

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

316

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

321

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

326

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

331

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block covers measures 331 through 335. It features eight staves, each labeled 'choir 1' through 'choir 8'. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often grouped with beams and slurs. Some notes have accents or breath marks. The music is written in a standard staff format with a key signature of one flat and a common time signature.

336

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block covers measures 336 through 340. It continues the eight-voice choir arrangement from the previous block. The notation is consistent, showing rhythmic patterns and phrasing for each of the eight choir parts. The music maintains the same key signature and time signature.

341

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

346

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

351

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block contains five measures of music for eight choirs. The notation is arranged in a grand staff with eight staves. Each staff is labeled 'choir 1' through 'choir 8' on the left. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and rests, often grouped with slurs. The measures are separated by vertical bar lines.

356

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

This musical score block contains five measures of music for eight choirs. The notation is arranged in a grand staff with eight staves. Each staff is labeled 'choir 1' through 'choir 8' on the left. The music continues with similar rhythmic patterns and slurs as the previous block. The measures are separated by vertical bar lines.

361

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

366

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

371

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

376

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

381

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

386

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

391

choir 1
choir 2
choir 3
choir 4
choir 5
choir 6
choir 7
choir 8

This musical score block covers measures 391 through 395. It features eight staves, each labeled 'choir 1' through 'choir 8'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, often grouped with beams and slurs. There are also rests and fermatas. The music is written in a standard staff format with a treble clef.

396

choir 1
choir 2
choir 3
choir 4
choir 5
choir 6
choir 7
choir 8

This musical score block covers measures 396 through 400. It features eight staves, each labeled 'choir 1' through 'choir 8'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, often grouped with beams and slurs. There are also rests and fermatas. The music is written in a standard staff format with a treble clef.

401

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

406

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

411

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

416

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

421

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

426

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

431

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

436

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

441

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8

446

choir 1

choir 2

choir 3

choir 4

choir 5

choir 6

choir 7

choir 8