



**WE HAVE REDUCED  
THE VALUE OF LIFE  
TO ITS RECORDS**

**TYLER JORDAN**



WE HAVE REDUCED THE VALUE OF LIFE TO ITS RECORDS

FOR 4 PERFORMERS

COMPOSED BY TYLER JORDAN FROM JANUARY TO APRIL OF 2022 IN BALTIMORE, MARYLAND



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## EQUIPMENT



Amplifier 4X



1/4-inch 4X



Contact Mic 3X



E. Guitar



Kick Drum



CD



Crash Cymbal



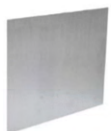
Threaded Rod



Guitar String



Piano Bench 2X



Metal Plate



Hammer 4X



Sign



Megaphone

Mixer  
(optional)

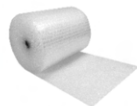
Spray Paint 4X



Metal Chain 5X



Wood Plank 5X



Bubble Wrap Roll



Carpet Roll 5X



Stage Tape



Trap Table 2X



Music Stand 9X

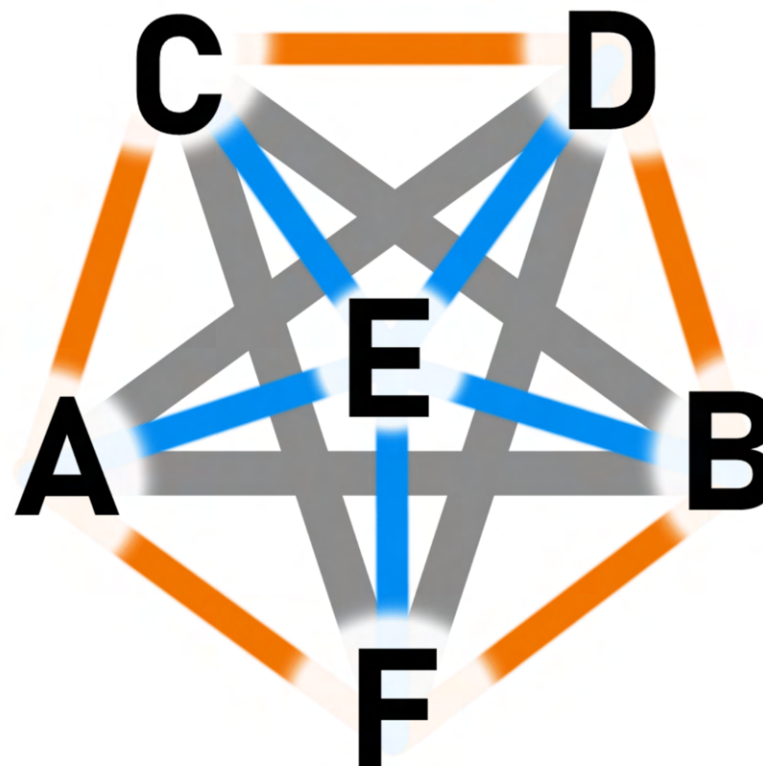


Harbinger Clip 4X



Bull Clip

## STAGING



## AUDIENCE

 - WOOD PLANKS

 - CARPET

 - BUBBLE WRAP

## SETUP

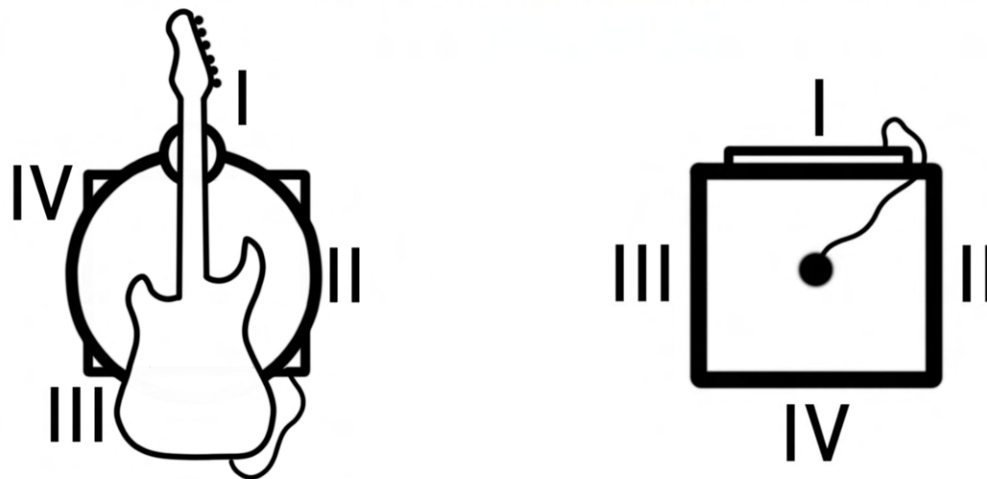
### STATION A

Place the **AMPLIFIER** with speaker facing up to the ceiling, the back laying on the ground. Take the **KICK DRUM** and rest the resonator head on the amplifier speaker so that it completely covers the amp. Remove the batter head from the drum so that the interior is accessible from the top. On top of the kick drum rim, rest the **ELECTRIC GUITAR** so that the body, just behind the bridge, is against the rim on one end, and the resulting point on the fretboard rests on the opposite end of the rim. The body-side of the guitar should be pointing towards the audience. Connect the guitar to the amplifier with a **QUARTER-INCH CABLE**. This cable must be long enough to reach station B. On the fretboard point of contact with the drum rim, place a **CD** between the strings and the rim. Before the performance, prepare the **CRASH CYMBAL** by attaching a **METAL CHAIN** (about 4 feet / 1.2 meters long) to it; this can be done by tying a rope through both the cymbal hole and one end of the chain. The cymbal must be able to lay flat on the inside of the drum, resting on the resonator head. A cymbal around 12 inches / 30 centimeters is recommended. Place the prepared cymbal in the drum before performing; bell-side up, lying flat on the resonator head, with the chain laying on top. Also place the **THREADED ROD** inside, lying on top of the cymbal and chain. A rod around 3/8 inches in diameter is recommended. Place the **GUITAR STRING FRAGMENT** on top of the guitar for performer III to use. (Alternatively, performer III can have it in their pocket.) Take a guitar string around gauge 46 and cut about 6 inches / 15 centimeters from the nut of the string. Place a **PIANO BENCH** on the outside of the wood plank ring to the side of station A. Something other than a piano bench may be used, such as a chair, as long as it is easy to push and produces an ugly sound.

### STATION B

Place the **AMPLIFIER** with the speaker facing towards the audience. In front of the amp, place a **TRAP TABLE** with a **METAL PLACE** on its surface. Something other than a trap table may be used as long as the metal plate is elevated in the center and on the striking area. The metal should be at least 4 square feet / 1.2 square meters, or big enough for the four performers to feel comfortable hammering all at once. It should be thick enough to provide a substantial resonance without denting. Secure a **CONTACT MIC** to the center of the metal plate (either on the hammered side or underneath, whichever works best), and connect that to the amp with a **QUARTER-INCH CABLE**. Set the **4 HAMMERS** on the performers' music stands at this station. Place a **PIANO BENCH** on the outside of the wood plank ring to the side of station B. Something other than a piano bench may be used, such as a chair, as long as it is easy to push and produces an ugly sound.

The performers should be arranged as such for the music at station A and station B. Place **4 MUSIC STANDS** at each station unless the music for these stations will be memorized.



## STATION C

Place a **SIGN** with the sign facing the audience. The sign post should be planted securely in an object on the stage, but should be removable for the *FINAL SIGN OF LIFE*. The sign can be any one that is found commonly in public and one that instructs people where and/or how to move (for example, a stop sign or bathroom sign). A **CONTACT MIC** should be attached to the front-center of the face of the sign, connected to an **AMPLIFIER** next to the sign with a **QUARTER-INCH CABLE**. The height of the sign should be about the same height as the performers. If the spray paint will be used to paint the *ANIMAL SYMBOLS*, additional posterboard can be attached to the back of the sign to avoid paint missing the sign.

## STATION D

Place an **AMPLIFIER** at the location with a **QUARTER-INCH CABLE** connected. For the start of the piece, the input end of the cable should be unconnected to anything. Clip it to a **MUSIC STAND** with a **BULL CLIP** so that the cable may be touched by performer III's finger. On the music stand, place a **CONTACT MIC** for use during the *FINAL SIGN OF LIFE* by performer IV.

## STATION E

Place a **TRAP TABLE** in the center of the pentagram with the **MEGAPHONE** resting on top. The megaphone must have a detachable mic that can create loud feedback when placed in the bell. Optionally, all of the amplifiers on stage may be connected to a **MIXER** at the center of the stage to have complete control of balance by running cables under the carpet.

## STATION F

This station should be the front-center of the stage. Place the **4 SPRAY PAINT CANS** here to be grabbed by the performers when they enter. Each spray paint should be a distinct color. If *DISSECTION OF THE SPRAWL* is performed alongside this work, also place the **TV** here. If not, optionally, some shrine-like object that relates to the sign chosen may be placed here.

## FLOORING

Use **WOOD PLANKS** to connect the outside ring of the pentagon. These wood planks should be wide enough to walk on. They do not need to lay the complete distance between neighboring stations; as long as they are long enough for the performers to take a few steps when walking between these stations, it is acceptable. Use **BUBBLE WRAP** to lay out a pentagram as shown in the diagram. Finally, lay **CARPET** down connecting all of the outer stations to station E. The carpet should lay on top of the bubble wrap when they overlap. Use **STAGE TAPE** as necessary.

## PERFORMERS

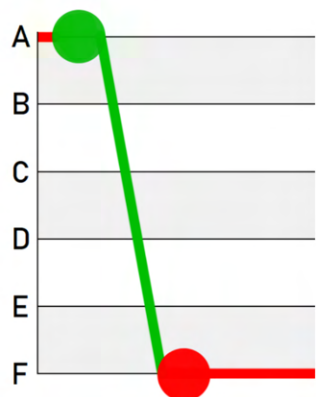
Wear the **4 METAL CHAINS** as described in the ON ANIMALS section. Use **HARBINGER CLIPS** (or any other method) to secure the chains. Performer II's chain must be removable during their cadenza. The others can optionally be removed for the *FINAL SIGN OF LIFE*. For performers' dress, two options are recommended. The performers should either wear mono-colored outfits matching their spray paint color, or wear masks or costumes matching their animals.

## HALL

The concert stage should be lit well enough for the performers and all their actions to be clearly visible to the audience, either through standard lighting or with six spotlights aimed at each station. It is recommended that earplugs are handed out to audience members.

# ON NOTATION

## STAGE CLEF

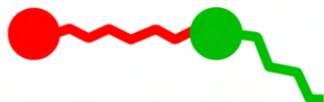


This clef represents the 6 stations on stage and how the performers move between them.

Green lines show when the performer is moving between stations, while red lines show when they are standing still at a station.

Lines have different variations:

Straight lines are used for when the performer is not activating any held objects.



Zig-zag lines are used for when the performer is shaking the held spray paint can.



Curved lines are used for when the performer is pushing a piano bench.



Spastic lines are used for when the performer is dragging the chained cymbal during *GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION*.



Object indicators are shown with a paw symbol and an object for when an object should be grabbed and taken by a performer.



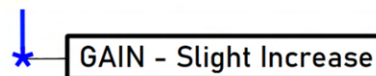
When the object in these indicators is covered by a prohibition symbol (circle with a slash), the performer should drop and leave the object.



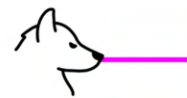
Spray painting the sign is shown with an orange line. Spray the *ANIMAL SYMBOL* of your animal shown in the ON ANIMALS section. If the piece is not able to be performed with this action, instead, bang on the sign and contact mic with the spray paint for about five seconds.



Blue circles and lines indicate changes to gain levels at the different stations. Filled in circles indicate turning the gain to high or max, while an empty circle indicates turning it completely off. Always use the amp gain knob, except for station A, where the guitar gain knob should be used.



Blue stars are used to show smaller adjustments to gain levels.



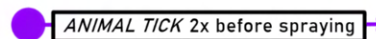
*ANIMAL VOCALIZATIONS* are shown with the respective animal symbol and pink line attached to the movement line.



*ANIMAL SHIFTS* are shown with the current and new animal connected by a pink arrow. Always vocalize the mutation when shifting.



Purple circles indicate when the performers should perform *ANIMAL TICKS*.



In the first section, performers I, II, and IV are instructed to perform a certain amount of *ANIMAL TICKS* before spraying.

## CD CLEF



The top line shows the edge of the CD outside of the drum rim, and the bottom line shows the edge of the CD on the inside of the drum rim. Downbow indications should be played with the threaded rod, while notes with a hand symbol should be played with a flick of the finger.

## CYMBAL CLEF



Use of the cymbal is shown with a single line. Striking the metal plate is shown with either no articulation or an accent. When a circular or arrow articulation is shown, scrape the hammer with the claw against the metal plate.

## FRETBOARD CLEF



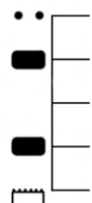
The top line represents where the fretboard hits the CD, and the bottom line represents the 24<sup>th</sup> fret. Press the strings on the fretboard in the general area shown on the staff.

## THREADED ROD CLEF



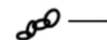
Use of the threaded rod is shown with a single line. Bowing the edge metal plate is shown with upbows and downbows. Scraping the surface of the metal plate is shown with a circular articulation.

## PICKUPS CLEF



From top to bottom, the lines represent: 24<sup>th</sup> fret, upper pickup, space between pickups, lower pickup, bridge. Materials played with either the guitar string fragment or the finger are shown respectively.

## CHAIN CLEF



Use of the chain is shown with a single line. Bowing the edge metal plate is shown with upbows and downbows. Scraping the surface of the metal plate is shown with a circular articulation.

## HAMMER CLEF



Use of the hammer is shown with a single line. Striking the metal plate is shown with either no articulation or an accent. When a circular or arrow articulation is shown, scrape the hammer with the claw against the metal plate.

## GUITAR CLEF



Use of the guitar is shown with a single line. Scraping the edge metal plate or drum rim is shown with upbows and downbows. When fret numbers are not shown, all scrapes should be at a slow, stable speed with enough pressure to create a harsh sound, but not enough pressure to make contact with the fretboard.



## ON ANIMALS

### WOLF

Performer I begins the piece as a wolf with a chain attached to their rear belt loop. The chain should be a length so that the end hits their calves when they walk. Walk at the slowest speed of all four animals while exhibiting a wolf.

*ANIMAL TICK* – Spin around once, as if trying to get your tail.

#### *ANIMAL VOCALIZATION*



#### *ANIMAL SYMBOL*

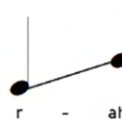


### LION

Performer III begins the piece as a lion with a chain wrapped around their neck. The chain should wrap around a couple times and rattle slightly while the performer walks. Walk at the second to fastest speed of all four animals while exhibiting a lion.

*ANIMAL TICK* – Roll your neck in a circle, as if stretching.

#### *ANIMAL VOCALIZATION*



#### *ANIMAL SYMBOL*



### GORILLA

Performer II begins the piece as a gorilla with a chain wrapped around one of their arms. The chain should wrap around a couple times and rattle slightly when the arm moves. Ensure that the chain is secured so it cannot fall off. Walk at the second to slowest speed of all four animals while exhibiting a gorilla.

*ANIMAL TICK* – Shake your arm aggressively, as if banging your chest.

#### *ANIMAL VOCALIZATION*



#### *ANIMAL SYMBOL*



### RAT

Performer IV begins the piece as a rat with a chain attached to their rear belt loop. The chain should be a length so that the end barely hits the ground. Ensure that the chain is not too long that another performer risks stepping on it. Walk at the fastest speed of all four animals while exhibiting a rat.

*ANIMAL TICK* – Run in place on your toes for a moment, as if preparing to escape.

#### *ANIMAL VOCALIZATION*



#### *ANIMAL SYMBOL*



When shifting between two animals, use both of their *ANIMAL VOCALIZATIONS* in order from the starting animal to the new animal. When connecting the two vocalizations, distort your voice to blend them together. Remember to shift walking speed when changing to a new animal. Animal ticks should always be performed as your current animal.

## OTHER INFORMATION

All amplifiers should be turned ON before the piece starts. The gain on amplifiers at station A and station B should be turned OFF. The gain on amplifier at station C should be set to its value it will be at for the whole piece besides the *FINAL SIGN OF LIFE*; no feedback should be present between the contact mic and amplifier. The gain on amplifier at station D should be set to its value it will be at for the whole piece besides the *FINAL SIGN OF LIFE*; while the cable has no input, there should be a constant static. Figure out the desired max volume for the amplifiers at station A and station B, as they are the primary sources of material throughout the work. Then, balance the amplifiers at station C and station D. Additional effects may be used for the amplifiers at station A and station B, such as compression, distortion, pitch shifting, or anything else that adds timbral character to the feedback without losing its ability to be present when necessary. It is recommended that the performers use ear plugs, and that ear plugs are also provided to the audience.

For *FREE PLAY*, any actions and alterations to the stage are acceptable that do not interfere with the ability to perform *IRON DOME CALIBRATION*, *LINEAR APPRECIATION FETISH*, *GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION*, *ALIEN RADIATION SIGNAL*, or *FINAL SIGN OF LIFE*. Examples of acceptable actions include moving flooring around, adjusting gain, using the “mallets” on objects, and so on. Any actions are acceptable in the *FINAL SIGN OF LIFE* as long as the amplifiers do not stop producing sound and feedback.

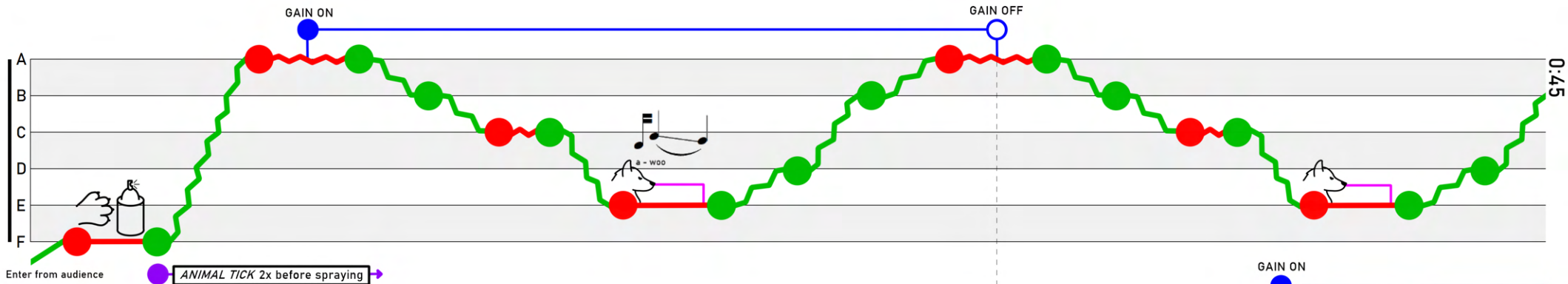
Timing indications on the top-right of pages are approximate and proportional. The duration of the piece is dependent on the size of the stage (distance between stations) and the movement speed of the performers. The number of repeated movement patterns in the first section (before all 4 performers play on guitar) may be altered to be longer if required.

## PROGRAM NOTE

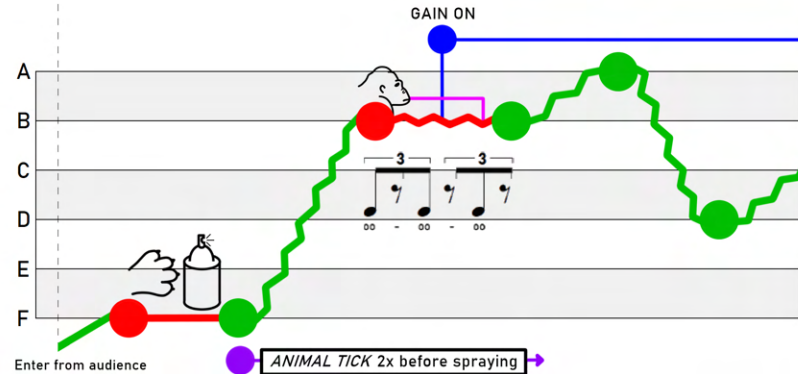
I REFUSE TO KNOW WHO I AM. THESE DOCUMENTS CANNOT BE BURNED. CONSPIRACY-FUELED DEGENERACY. NO VIRTUAL PLANE TO RUN TO. I REFUSE TO BE ABSTRACTED.  
 I AM YOUR UNMOTHER. I AM SCENTLESS SHIT. I AM AN ACCEPTABLE THREAT. I AM GENITALIA IN FLUX.  
 GAIALORD γ2 IS FUNDING THE WARLORD SINGULARITY Δ<sup>3SHITKING</sup> MICROPLASTIC MEDICINELORD MATERIALIZATION FACILITY LXIX HAS  
 RESEARCH OF HUMANS WITHOUT REJOICE(S) IN THE DEVELOPMENT OF #3A5077.29-b4 ENTERS MY CREATED ALL POSSIBLE THINGS.  
 BLOOD. I WALKED INTO THE IMMORTAL HOUSING. THE KNIFE CAME DNA IN PEACE. BOMBS LRADS CAME INSIDE ME WITH THE  
 VOID COVERED IN CERAMICS. DOWN AND COULDN'T PENETRATE. ARE PURELY AESTHETIC. FORCE OF ONE MILLION DIPLOMATS.  
 THE HOSPITAL IS ON FIRE AND I FINALLY FEEL LIKE AN ANIMAL. NO MEDICINE TO SLEEP. NO MEDICINE TO EAT. NO MEDICINE TO LOVE. NO MEDICINE TO FUCK.  
 SEX ACCELERATED. YOUR LIFETIME GOES VERTICAL. INFINITE ORGASM. IDENTITY IN SCHIZOPOST. I AM TEMPORARY WITH NOTHING TO RETURN TO. NEVER THE SAME DRUG TWICE.  
 NO DISTINCTION BETWEEN PSYCHOTIC CONSPIRACY AND GRAND HUMAN PROJECTS. I AM THE NEXT FUTURE. TRUTH IS DISEASE. MY BODY IS ON FIRE AND I FINALLY FEEL FREE.



1



II

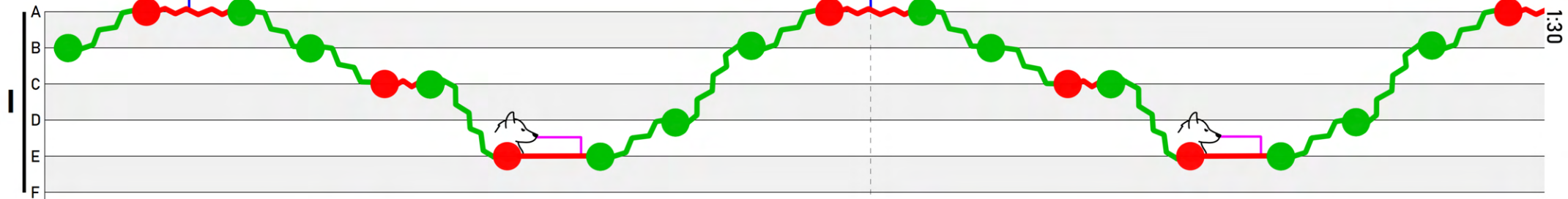


III

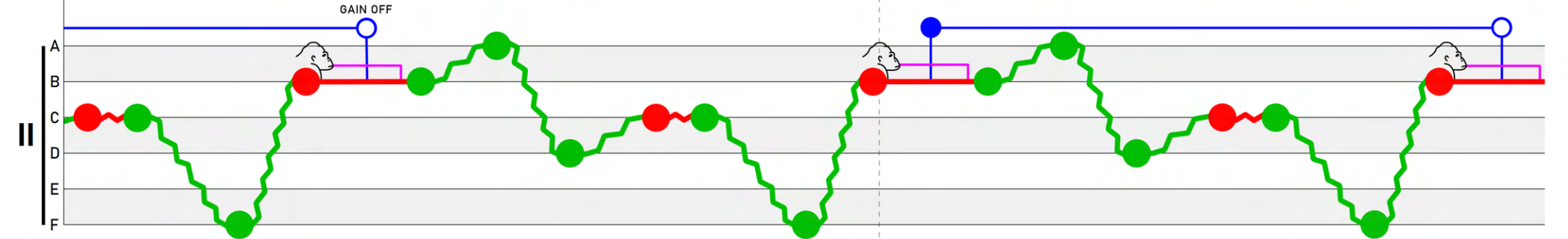
IV

0:45

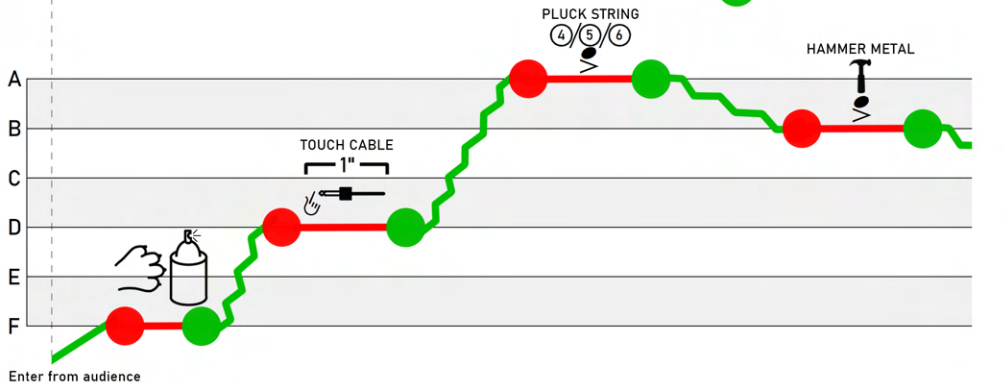
2



1:30

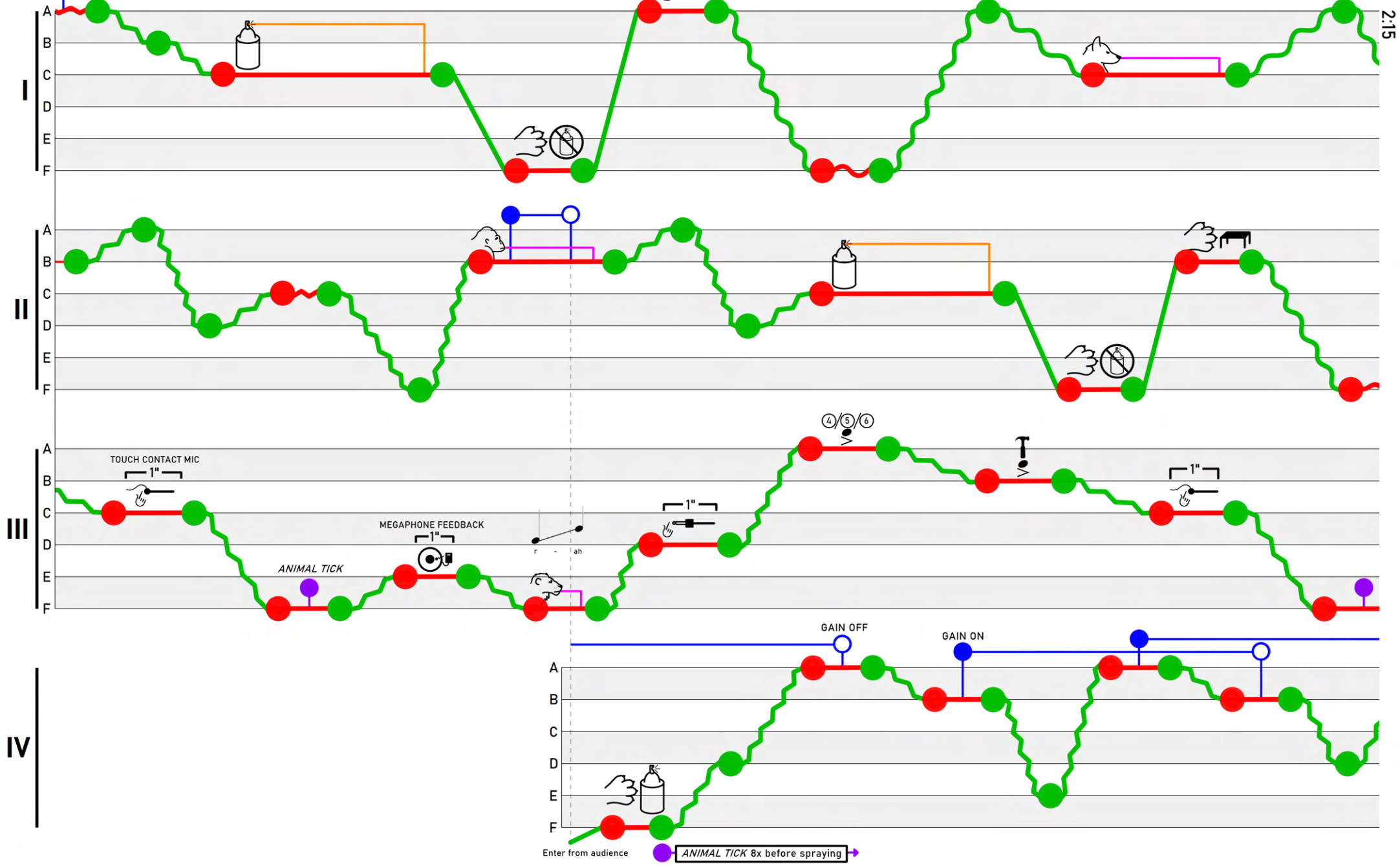


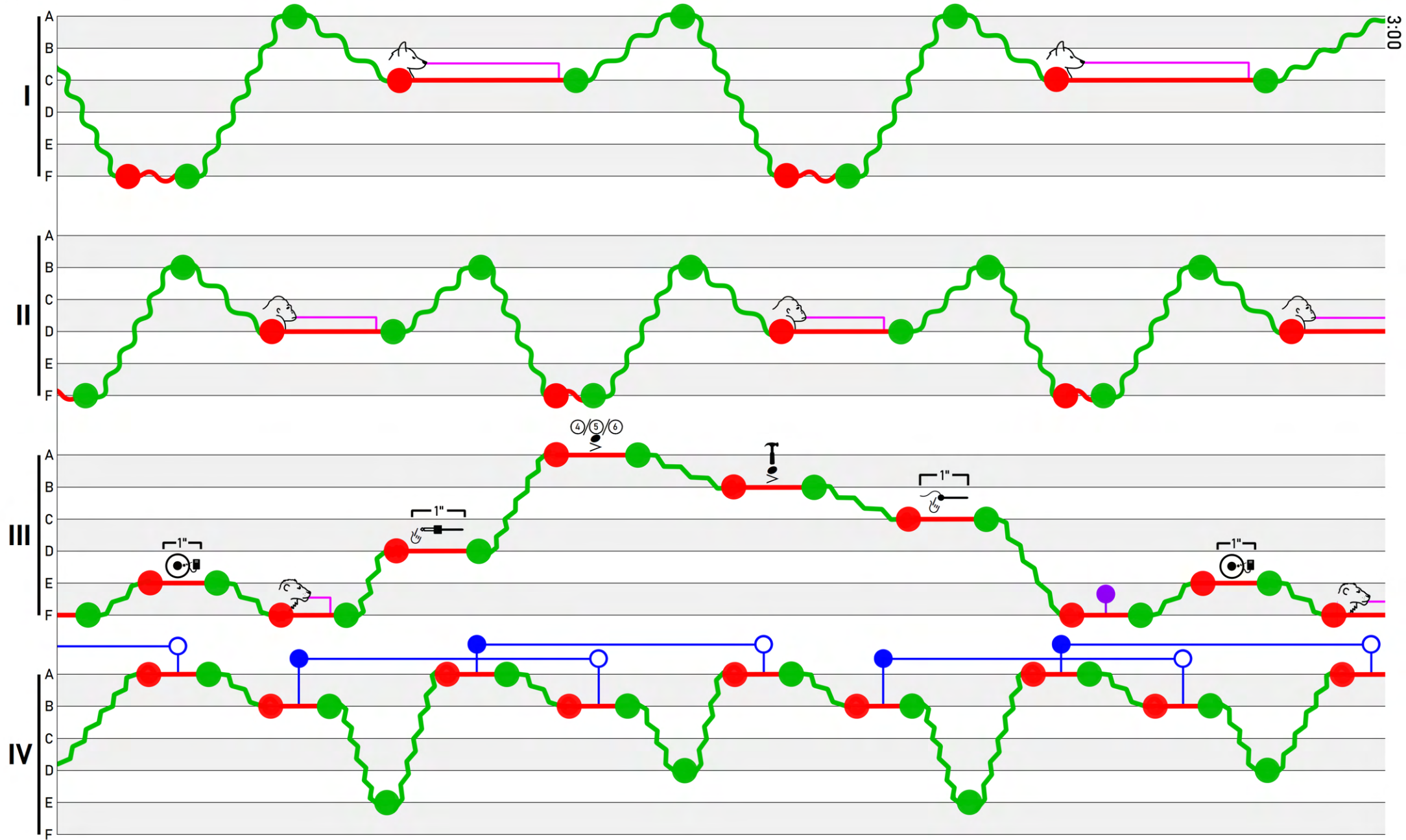
III



IV

3





**I**

**II**

**III**

**IV**

3:45

1"

4/5/6

*mf*

Bow the 1st string with the guitar string fragment, producing a constant and smooth scraping sound. Change bowing direction as needed and without articulation.



**I**

**II**

$\text{♩} = 60$

*mf* *f*

Pluck indicated open strings. Repeat figure.

Freely add 6th string hammer-on vibrato around indicated fret with other hand.

**III**

*mf* *sffz* *ff*

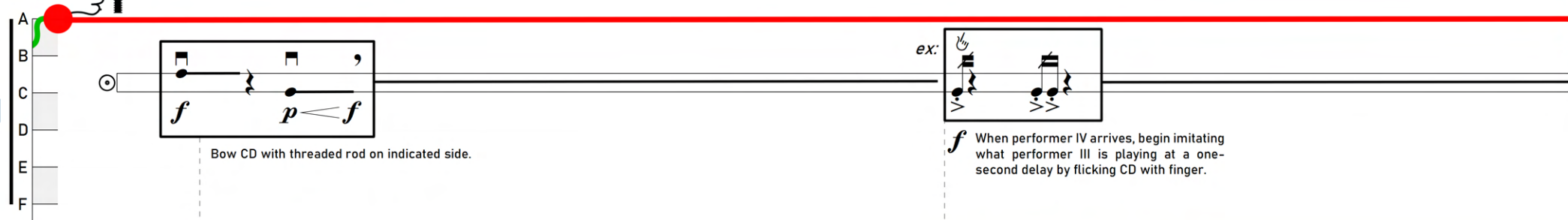
When performer II arrives, introduce fast grace-note figure once per cycle.

Gradually increase number of figures within the cycle.

Reach complete grace note coverage before performer I arrives.

**IV**

**I**



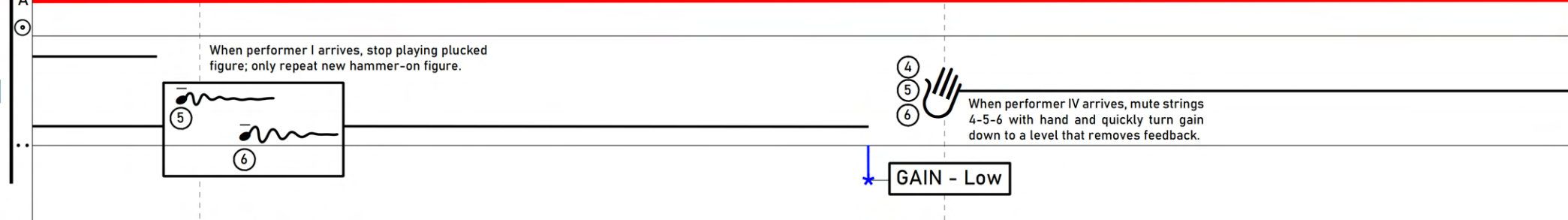
*f* *p* *f*

Bow CD with threaded rod on indicated side.

*ex:*

*f* When performer IV arrives, begin imitating what performer III is playing at a one-second delay by flicking CD with finger.

**II**



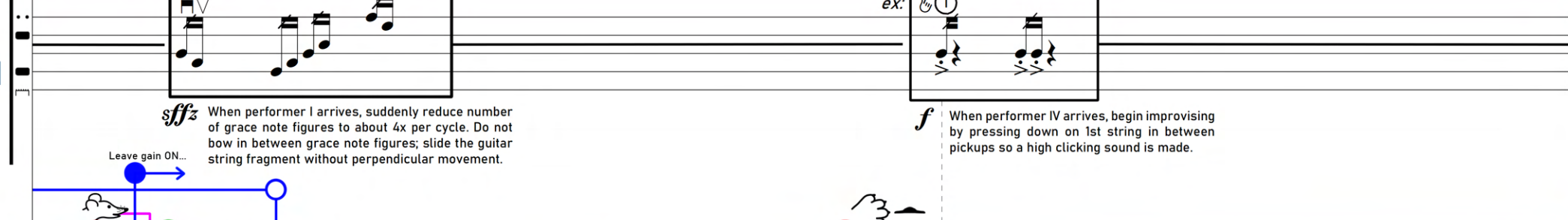
When performer I arrives, stop playing plucked figure; only repeat new hammer-on figure.

④ ⑤ ⑥

When performer IV arrives, mute strings 4-5-6 with hand and quickly turn gain down to a level that removes feedback.

**GAIN - Low**

**III**



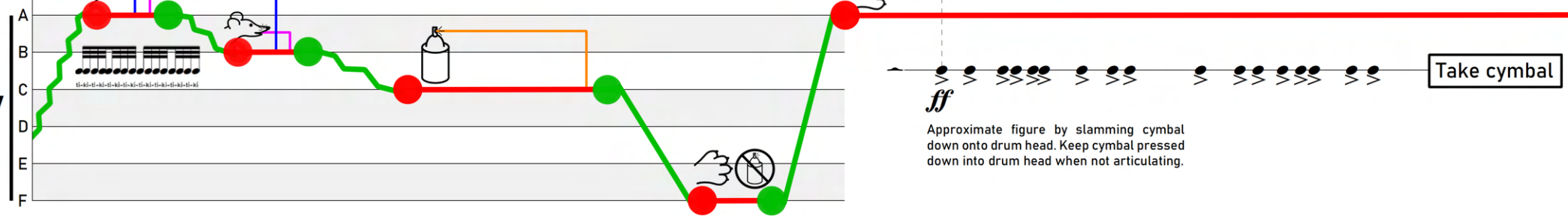
*sffz* When performer I arrives, suddenly reduce number of grace note figures to about 4x per cycle. Do not bow in between grace note figures; slide the guitar string fragment without perpendicular movement.

Leave gain ON...

*ex:*

*f* When performer IV arrives, begin improvising by pressing down on 1st string in between pickups so a high clicking sound is made.

**IV**



*ff*

Approximate figure by slamming cymbal down onto drum head. Keep cymbal pressed down into drum head when not articulating.

**Take cymbal**

**Performer I:** Musical notation with dynamics *sfz*, *p*, *f*, *sfz*, *p*, *f*, *sfz*, *p*, *f*. Annotations include: "When performer IV leaves, work together with performer II to play the following music." and "When performer IV shifts for a third time (gorilla to wolf), play the boxed figure together at a relatively shorter length per cycle."

**Performer II:** Waveform diagram with fingerings 4, 5, 6. Annotations include: "GAIN - Slight Increase" (twice) and "GAIN - Increase until High".

**Performer III:** Musical notation with dynamics *f* and *ff*. Annotations include: "ex:", "When performer IV leaves, continue using same technique and improv with addition of 2nd string. Also add unirhythmic chains in contrast to the sporadic clicking.", "Increase the duration of the unirhythmic chain portions.", and "Significantly longer unirhythmic chains...".

**Performer IV:** Pitch contour diagram with notes on staves A-F. Includes illustrations of a gorilla and a wolf.

**I**

When performer IV hammers the metal plate, leave station A with the threaded rod.

**II**

*mf* When performer IV hammers the metal plate, begin improvising on strings 4, 5, and 6. Slowly find ways to change the fundamental feedback.

Gradually increase rate of change in fundamental feedback pitch.

**III**

*ff* When performer IV hammers the metal plate, only play the unirhythmic chain. Add the 3rd string.

*f* < *fff* > *ff* sim.

Scrape aligned with performer I's ANIMAL SHIFT.

*f* < *fff* > sim.

**IV**

*f*

accel.

6:45

Staff I: A, B, C, D, E, F. A green line graph starts at B, peaks at A, descends to E, rises to B, descends to E, rises to A, and ends at B. Annotations include a hand icon with '+T' at the end, a purple dot on E, and a red dot on E. A small illustration shows a lion's head turning into a rat's head.

Tempo: ♩ = 70  
Dynamic: *f*

Musical notation: A series of eighth notes on a single pitch.

Staff II: A, B, C, D, E, F. A large black arrow points from the left towards a box. The box contains fingerings: 6, 6, 6, 5, 6, 6. Below the box is a hand diagram with a circled 4 and an accent (>). A box labeled 'Remove CD' is connected to the right side of the staff. A green dot is on B, with a line extending to the right.

*ff* When performer I shifts for third time (lion to rat), reach fastest rate of change in fundamental feedback pitch.

Staff III: A, B, C, D, E, F. A circled hand icon with a slash through it is labeled 'ex:'. A box contains notes with fingerings: 1, 3, 1, 1, 3, 1, 3, 2. Dynamic: *ff*.

Replace notes with rests ad. lib.

Staff III: A, B, C, D, E, F. A circled hand icon with a slash through it is labeled 'ex:'. A box contains notes with fingerings: 3, 2, 2, 3, 3, 1, 3, 2, 5. Dynamic: *ff* and *fff*. A large black arrow points to the right.

When performer II hammers the metal, interrupt unirhythmic chain by pressing firmly into string 4, 5, or 6 between pickups and vary pressure wildly.

Staff IV: B, T. Tempo: ♩ = 70. Two boxes of musical notation: the first contains four eighth notes, the second contains notes with accents (>).

The diagram is divided into four vertical sections, labeled I, II, III, and IV on the left side.

- Section I:** A red horizontal line spans the width of the section. Below it, the word "accel." is written with a right-pointing arrow.
- Section II:** A graph with a vertical axis labeled A, B, C, D, E, F. A green line connects several points. Red circles are placed on the D and F lines. Purple circles are placed on the A line. Small line drawings of sheep heads are connected by pink arrows, showing a sequence of movements. The green line starts at D, goes down to F, up to C, up to B, up to A, down to D, down to F, up to C, up to B, up to A, down to D, down to F, up to C, up to B, up to A, and finally down to D.
- Section III:** A red horizontal line is at the top. Below it, a thick black arrow points to the right, tapering from left to right. The text "Reduce length of unirhythmic chains." is written below the arrow.
- Section IV:** A red horizontal line is at the top. Below it, the word "accel." is written with a right-pointing arrow. A box contains four musical notes (quarter notes) on a staff.

At the top right corner, the time "8:15" is indicated.

**I**

**II**

**III**

**IV**

$\text{♩} = 80$

$\text{c. } 30''$

Reduce length of unirhythmic chains.

*fff*

$\text{♩} = 80$

Freely interact with amplifier at station D, using any additional effects. Constant GORILLA VOCALIZATION. Within this cadenza, unsecure chain from your arm.

When performer II begins cadenza, only play on strings 4, 5, and 6 with wildly varied pressure. Each note should be a different length. Do not listen to performer II for inspiration.

The score is divided into four parts, I, II, III, and IV, each with a red line at the top of the staff.

- Part I:** Features a guitar tablature box with four eighth notes on the 5th string (fret 10, 12, 14, 16).
- Part II:** Includes a guitar tablature box with four eighth notes on the 4th string (fret 10, 12, 14, 16). A tempo marking of  $\text{♩} = 80$  is present. A hand icon with a '+' sign and a 'T' symbol indicates a hammer-on technique.
- Part III:** Contains a guitar tablature box with four eighth notes on the 4th string (fret 10, 12, 14, 16). A hand icon with a '-' sign and a 'T' symbol indicates a pull-off technique. A text box reads: "When performer II hammers the metal, turn guitar gain to LOW (no feedback) and strap it to your back before leaving." Below this, a box says "Take guitar" with a downward arrow, and another box says "GAIN - Low" with a downward arrow and a blue asterisk. A green line graph plots notes across the strings (A, B, C, D, E, F), with red dots on the 4th and 5th strings and green dots on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. A purple dot is on the 2nd string. Hand icons with arrows show a sequence of movements.
- Part IV:** Features a guitar tablature box with four eighth notes on the 4th string (fret 10, 12, 14, 16) and a final box with a quarter note on the 4th string (fret 10), a quarter note on the 5th string (fret 12), and a half note on the 6th string (fret 14).



The image displays a musical score with four staves labeled I, II, III, and IV. Staff I and IV feature a prominent red horizontal line. Staff II includes a piano (*p*) dynamic marking. Staff III contains a green line graph representing a pitch contour, with red, purple, and green circular markers. Below the graph are three sets of animal icons: a dog and a cat, a dog and a dinosaur, and a dog and a cat, connected by pink arrows. Two boxed musical notations are present: one on staff I showing a melodic phrase with a fermata, and another on staff I showing a sequence of notes with 'V' markings above them.

**I**

*ex:*  
*ff*

**II**

*accel.*  
*ff*

*f* *p*

**III**

*c. 20"*

At this point, ignore movement speed tied to animals and begin gaining speed into cadenza.

Fall onto the ground. Sit with your knees tucked into your chest. Hold onto your chain and rock back and forth, banging the guitar on the floor when rocking back. Continue shifting *ANIMAL VOCALIZATIONS* ad. lib.

**IV**

*accel.*  
*ff*

*ff* *mf* *pp*

**I**

**II**

**III**

**IV**

*ff*

*ff*

*ff*

*ff*

3X EACH REPEAT

3X EACH REPEAT

3X EACH REPEAT

3X EACH REPEAT

90

100

90

100

90

100

90

100

accel.

accel.

accel.

accel.

Hand diagram: F (green dot) to B (red dot) with a hand icon and a '+' sign.

The image shows a musical score for four staves, labeled I, II, III, and IV. Each staff has a red bar above it and a clef (soprano, alto, tenor, and bass respectively). The music is written in a single system with various dynamics and articulations.

- Staff I:** Dynamics include *ff*, *p*, *mf*, *ff*, *fff*, and *f*. Articulations include accents and slurs.
- Staff II:** Dynamics include *ff*, *mf*, *ff*, *fff*, *f*, and *fff*. Includes triplets and a 3:4 ratio.
- Staff III:** Dynamics include *ff*, *fff*, *f*, *fff*, *f*, and *fff*. Includes triplets, a 4:4 1/2 ratio, and a 6-measure group.
- Staff IV:** Dynamics include *ff*, *fff*, *f*, *fff*, *sfz p*, *f*, *p*, and *sfz*. Includes triplets and a 5-measure group.

There are vertical dashed lines separating the staves into measures. A hand icon with a circled 'P' is located above the fourth staff in the middle of the system.

**I**

**II**

**III**

Unstrap guitar from back and hold with both hands on the body.

**IV**

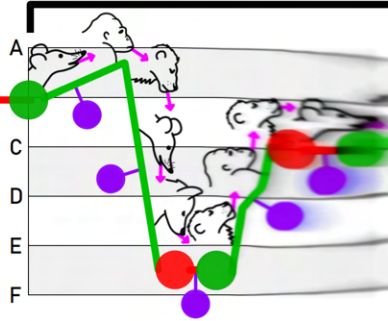
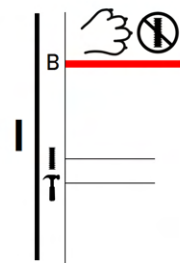
*p* *f*<sup>3</sup> *sfz**p* < *f* *p* *f* > *p* *sfz**p* < *f* *p* *f* *p* *f* > *p* *sfz**f* > *p* < *f* *sfz**p* < *f* *p* *f* > *p* *sfz**p* < *f* > *p* < *f*

c. 15"

c. 20"

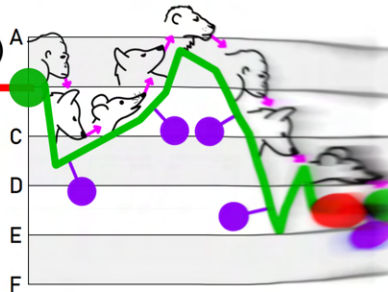
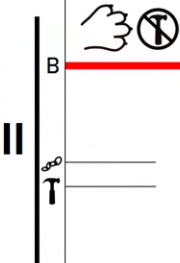
The score consists of four staves, each with a red bar above it. Staff I (Violin I) starts with a *fff* dynamic and a *p*/*f* dynamic circle. It features a *fff* marking and a *1.5" avg.* bracket. Staff II (Violin II) starts with a *fff* dynamic and a *f*/*p* dynamic circle. It features a *f* marking, a *2" avg.* bracket, and a *0.75" avg.* bracket. Staff III (Viola) starts with a *f* dynamic and a *fff*/*p* dynamic circle. It features a *f* marking, a *p* marking, and a *fff* marking. Staff IV (Cello) starts with a *f* dynamic and a *f*/*p* dynamic circle. It features a *sfz* marking, a *p* marking, and a *f* marking, with a *1" avg.* bracket. The score is divided into two sections by a vertical dashed line, with a *24* measure mark and a *0* measure mark at the end of the second section.

The score consists of four staves, each with a red line across the top. Staff I is labeled 'I' and 'T' on the left, with a hand icon and a circled 'X' above it. It starts with a note on a line labeled 'a single stroke...' and *ppp*. It features two dynamic changes: *f* and *fff*, each with a 'V' and 'A' above the notes. Staff II is labeled 'II' and 'T' on the left, starting with a note on a line labeled 'a single lift...' and *ppp*. It features two dynamic changes: *f* and *fff*, each with an upward arrow above the notes. Staff III is labeled 'III' and 'T' on the left, showing a fretboard diagram with strings A-F and frets 1, 24, and 0. It starts with a note on a line labeled *fff* and includes a 'br.' (breathe) instruction. Staff IV is labeled 'IV' and 'T' on the left, starting with a note on a line labeled 'very slow...' and *ppp*. It features two dynamic changes: *f* and *fff*, each with upward and downward arrows above the notes. Vertical dashed lines separate the three measures of the score.



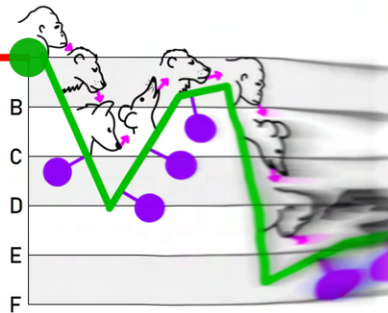
**TASK - I AM YOUR UNMOTHER. GAIALORD  $\gamma 2$  IS FUNDING THE RESEARCH OF HUMANS WITHOUT BLOOD. I WALKED INTO THE VOID COVERED IN CERAMICS.**

IN ORDER, PERFORM THE FOLLOWING: *FREE PLAY* → *IRON DOME CALIBRATION* → *FREE PLAY* → *ALIEN RADIATION SIGNAL* → *FREE PLAY* → *LINEAR APPRECIATION FETISH* → *FINAL SIGN OF LIFE*. CONTINUE ACTIVELY USING *ANIMAL VOCALIZATIONS, ANIMAL SHIFTS, AND ANIMAL TICKS*.



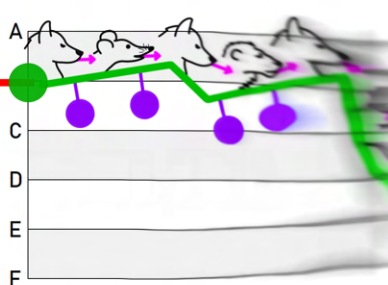
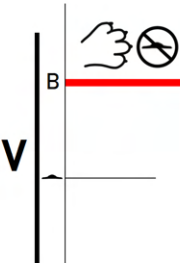
**TASK - I AM SCENTLESS SHIT. WARLORD SINGULARITY  $\Delta 3^{SHITKING}$  REJOICE(S) IN THE DEVELOPMENT OF IMMORTAL HOUSING. THE KNIFE CAME DOWN AND COULDN'T PENETRATE.**

IN ORDER, PERFORM THE FOLLOWING: *FREE PLAY* → *LINEAR APPRECIATION FETISH* → *FREE PLAY* → *ALIEN RADIATION SIGNAL* → *FREE PLAY* → *GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION* → *FREE PLAY* → *FINAL SIGN OF LIFE*. CONTINUE ACTIVELY USING *ANIMAL VOCALIZATIONS, ANIMAL SHIFTS, AND ANIMAL TICKS*.



**TASK - I AM AN ACCEPTABLE THREAT. MICROPLASTIC MEDICINELORD #3A5077.29-b4 ENTERS MY DNA. BOMBS ARE PURELY AESTHETIC.**

IN ORDER, PERFORM THE FOLLOWING: *FREE PLAY* → *GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION* → *FREE PLAY* → *IRON DOME CALIBRATION* → *FREE PLAY* → *ALIEN RADIATION SIGNAL* → *FINAL SIGN OF LIFE*. CONTINUE ACTIVELY USING *ANIMAL VOCALIZATIONS, ANIMAL SHIFTS, AND ANIMAL TICKS*.

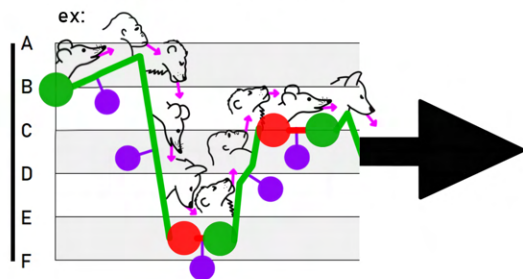


**TASK - I AM GENITALIA IN FLUX. MATERIALIZATION FACILITY LXIX HAS CREATED ALL POSSIBLE THINGS. LRADS CAME INSIDE ME WITH THE FORCE OF ONE MILLION DIPLOMATS.**

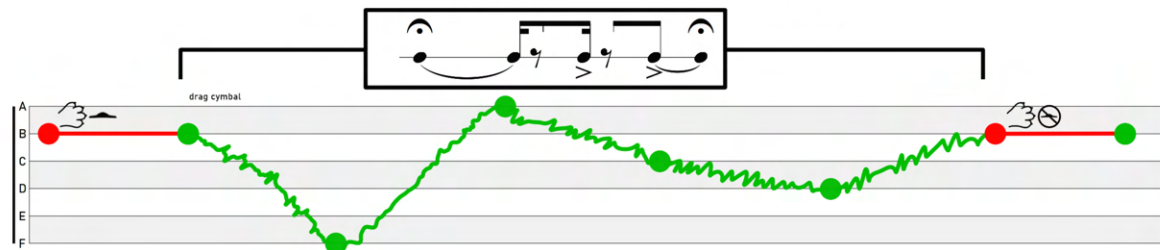
IN ORDER, PERFORM THE FOLLOWING: *FREE PLAY* → *GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION* → *FREE PLAY* → *LINEAR APPRECIATION FETISH* → *FREE PLAY* → *IRON DOME CALIBRATION* → *FINAL SIGN OF LIFE*. CONTINUE ACTIVELY USING *ANIMAL VOCALIZATIONS, ANIMAL SHIFTS, AND ANIMAL TICKS*.



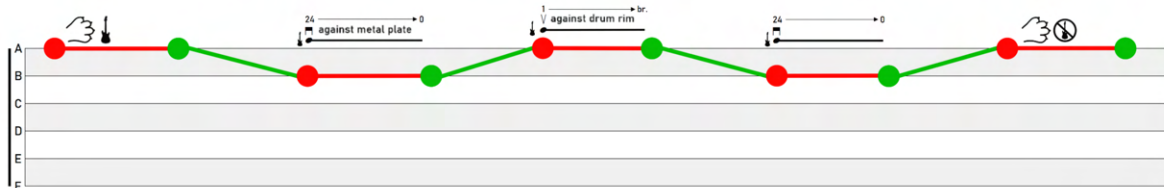
# FREE PLAY



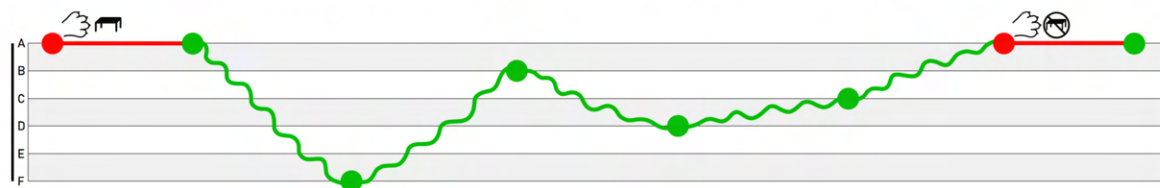
# IRON DOME CALIBRATION



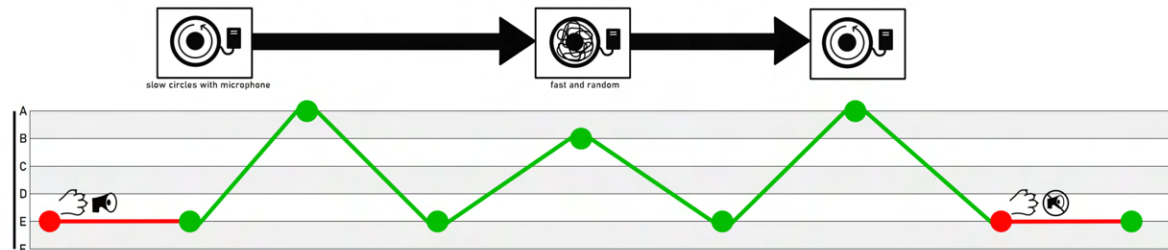
# LINEAR APPRECIATION FETISH



# GLOBO-ORGIC SUPPLY CHAIN FORTIFICATION



# ALIEN RADIATION SIGNAL



# THE FINAL SIGN OF LIFE - 2' 00"+

