instructions

Words: @joles.bsky.social
Music: Chris Hutchings

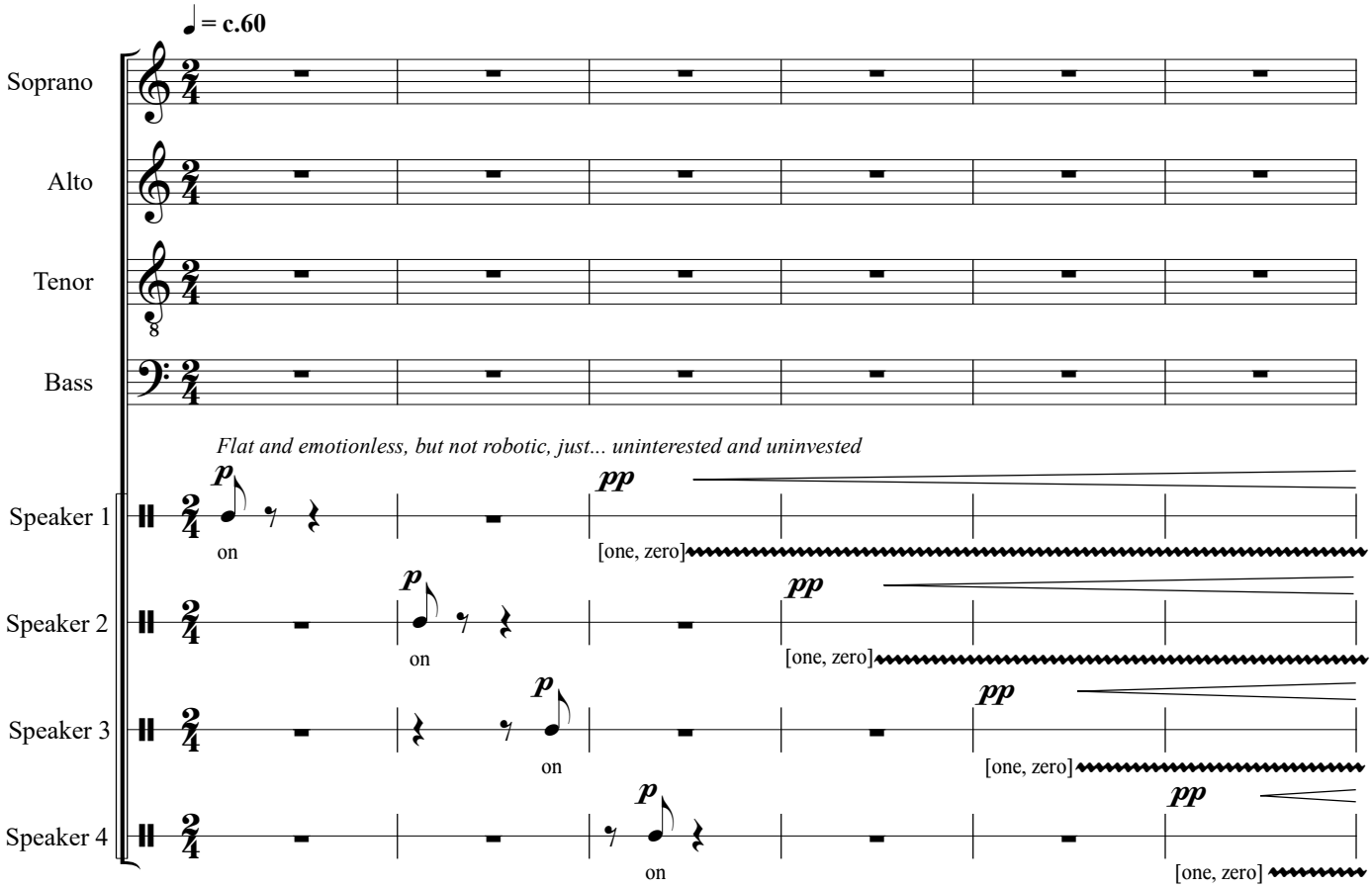
For SATB choir (max divisi to SSAATTBB) and 4 speaking vocalists
(more speaking vocalists or amplification can be added if necessary)

Performance directions

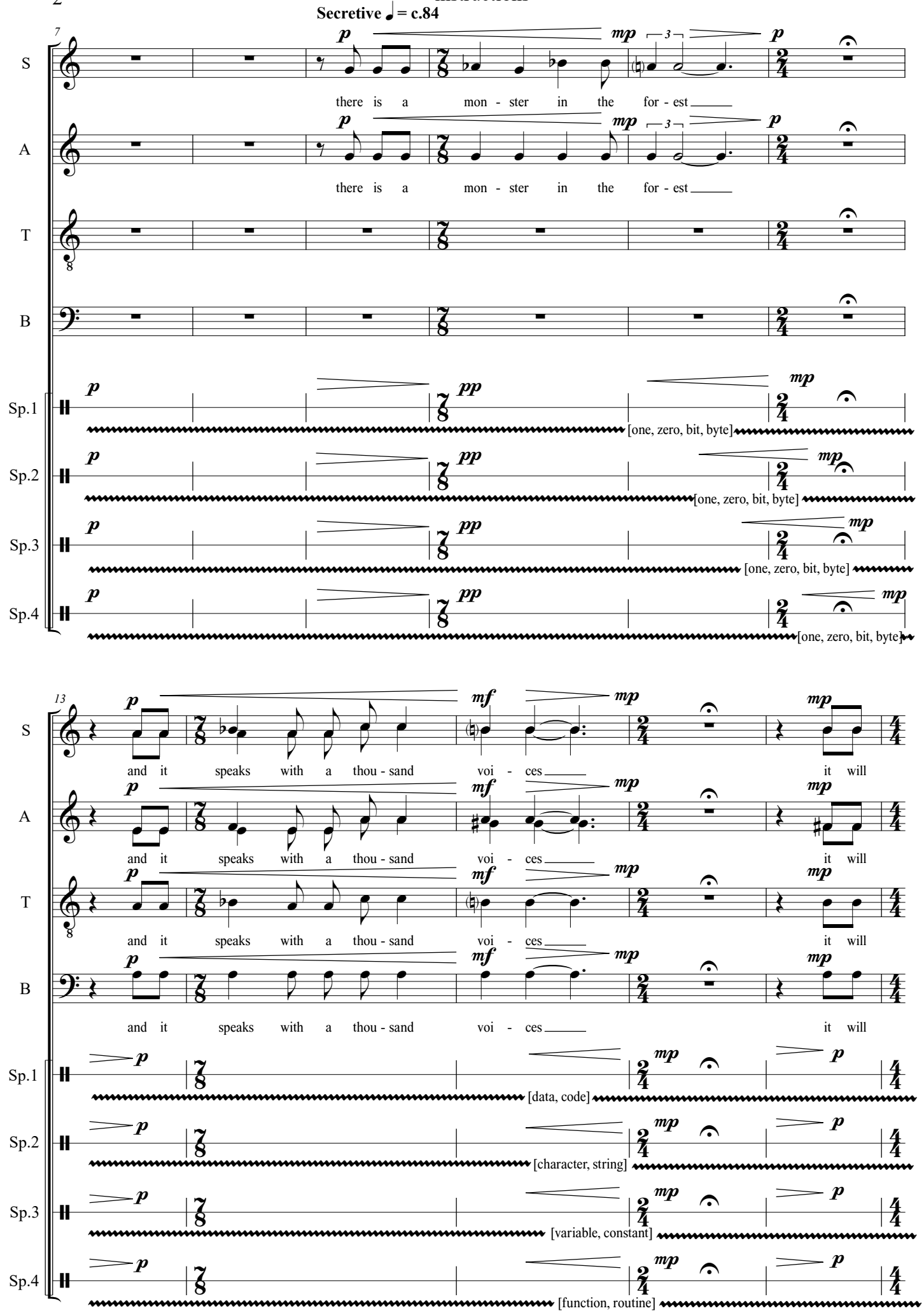
When words are notated as bracketed groups with a jagged line following them, the punctuation indicates the gaps between words, and the jagged line how long to continue speaking/singing them. Each speaker chooses within this independently.
Separation with commas, e.g. [one, zero, bit, byte] indicates that the words in the box should be separated by at about a second for each speaker, spoken in a random order and multiple times if needed, for as long as the line lasts.
Separations with elisions, e.g. [outside_current_parameters] indicate that the whole sentence should be spoken each time, at a moderate speed, and repeated for as long as the line lasts.
Separation with slashes, e.g. [data/parsing/processing] indicates that the words in the box should be spoken without long breaks in between, but still in random order and can be repeated.
Separation with hyphens, e.g. [the-monster-speaks-with-a-thousand-voices] indicates that the words should be spoken (or sung) as quickly as possible. They can be spoken in a random order, or the entire text can be spoken on each repetition.
For speakers, the centre line indicates a normal speaking pitch; noteheads written above should be higher in the register and noteheads below lower in the register, but still within a conversational speaking range rather than being exaggerated. Words in bracketed groups can be anywhere in your conversational speaking range as appropriate to the content, but not exaggeratedly high or low.
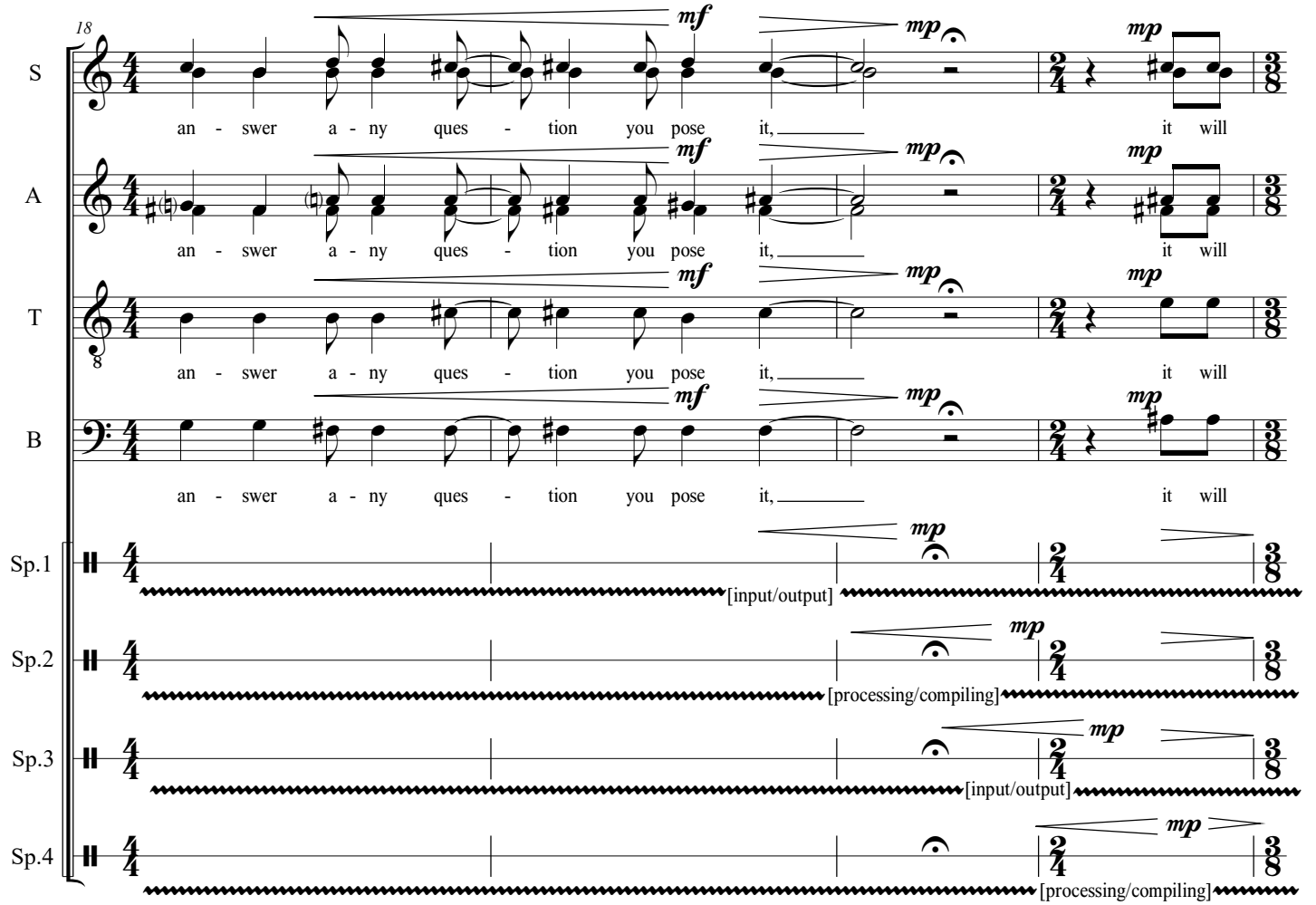
Fermatas where there are no held sung notes (e.g. bar 12) can be quite long, up to 10 seconds.

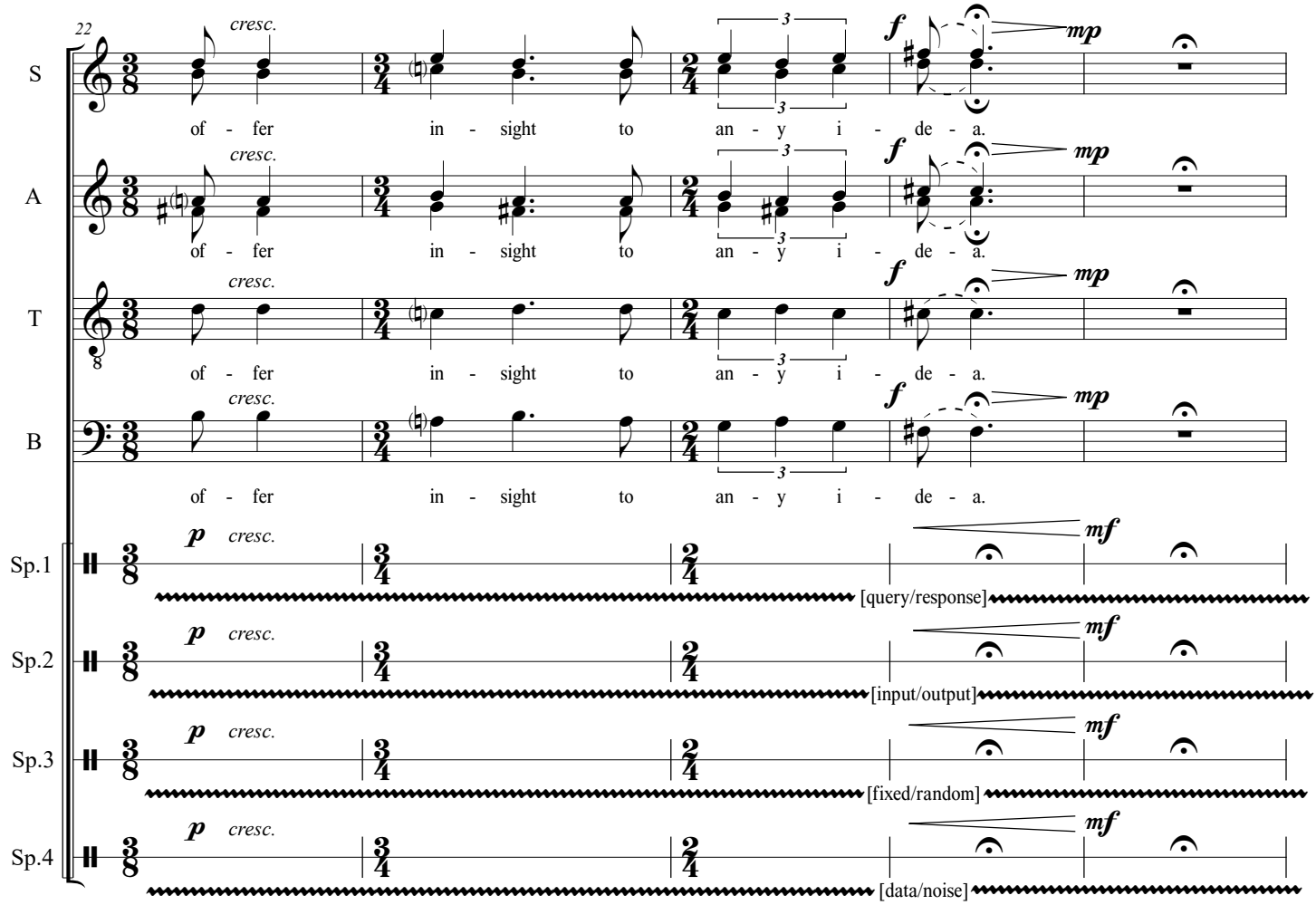
See final page for full libretto.
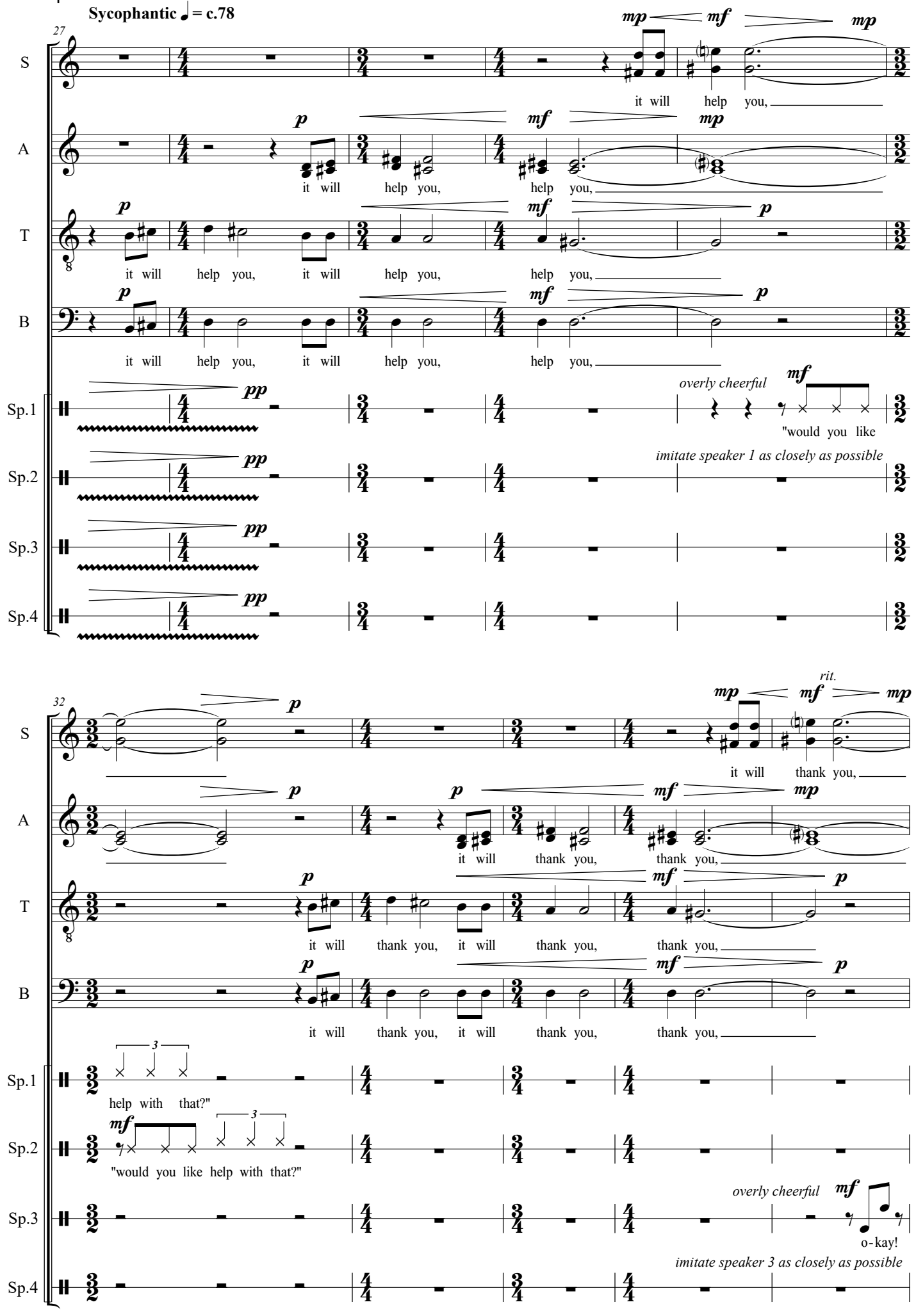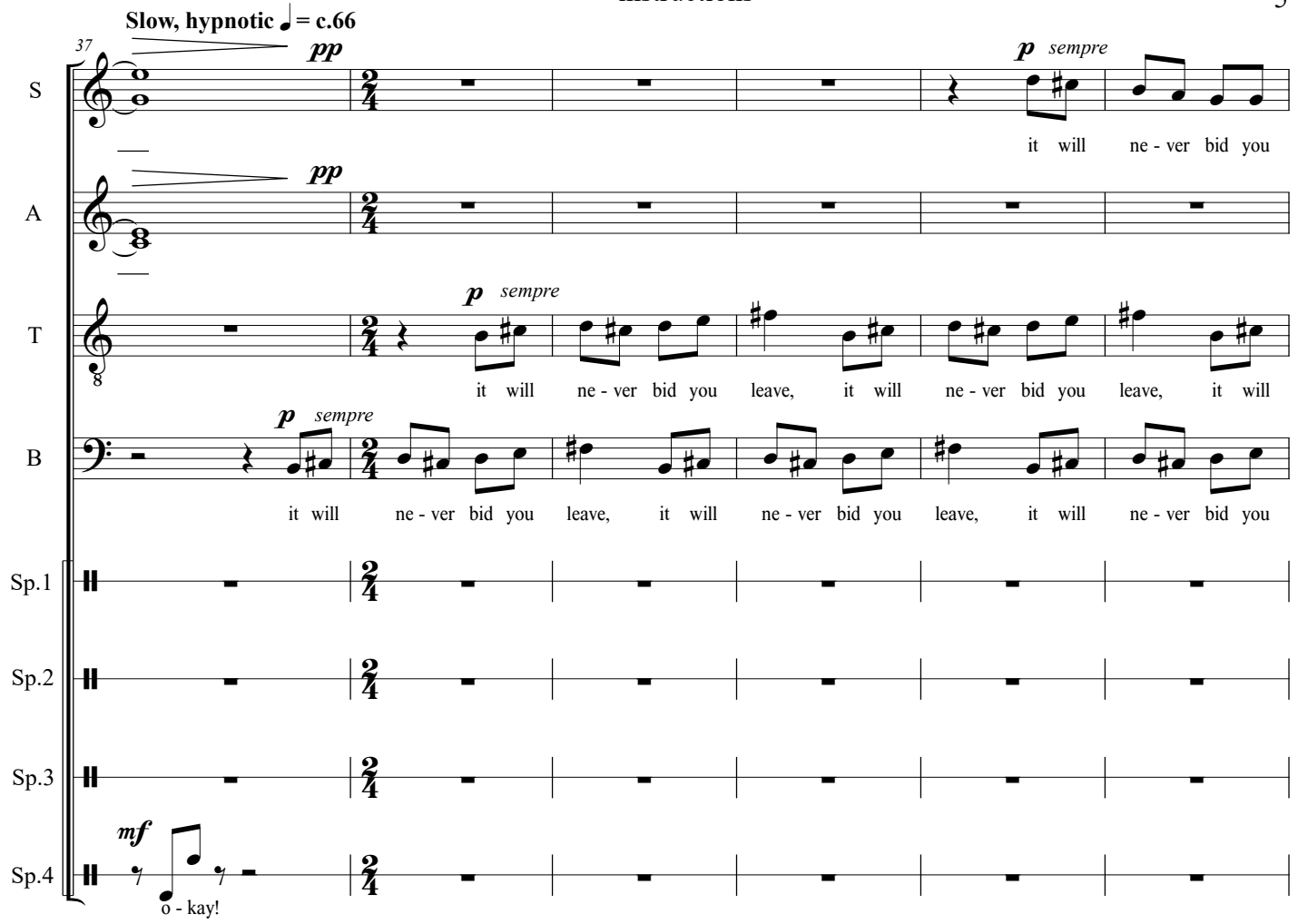


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Learning tracks and further info at www.hutchingsmusic.co.uk
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For other permissions, e.g. CD recordings or broadcast, contact Chris Hutchings on hutchingsmusic@hotmail.com.
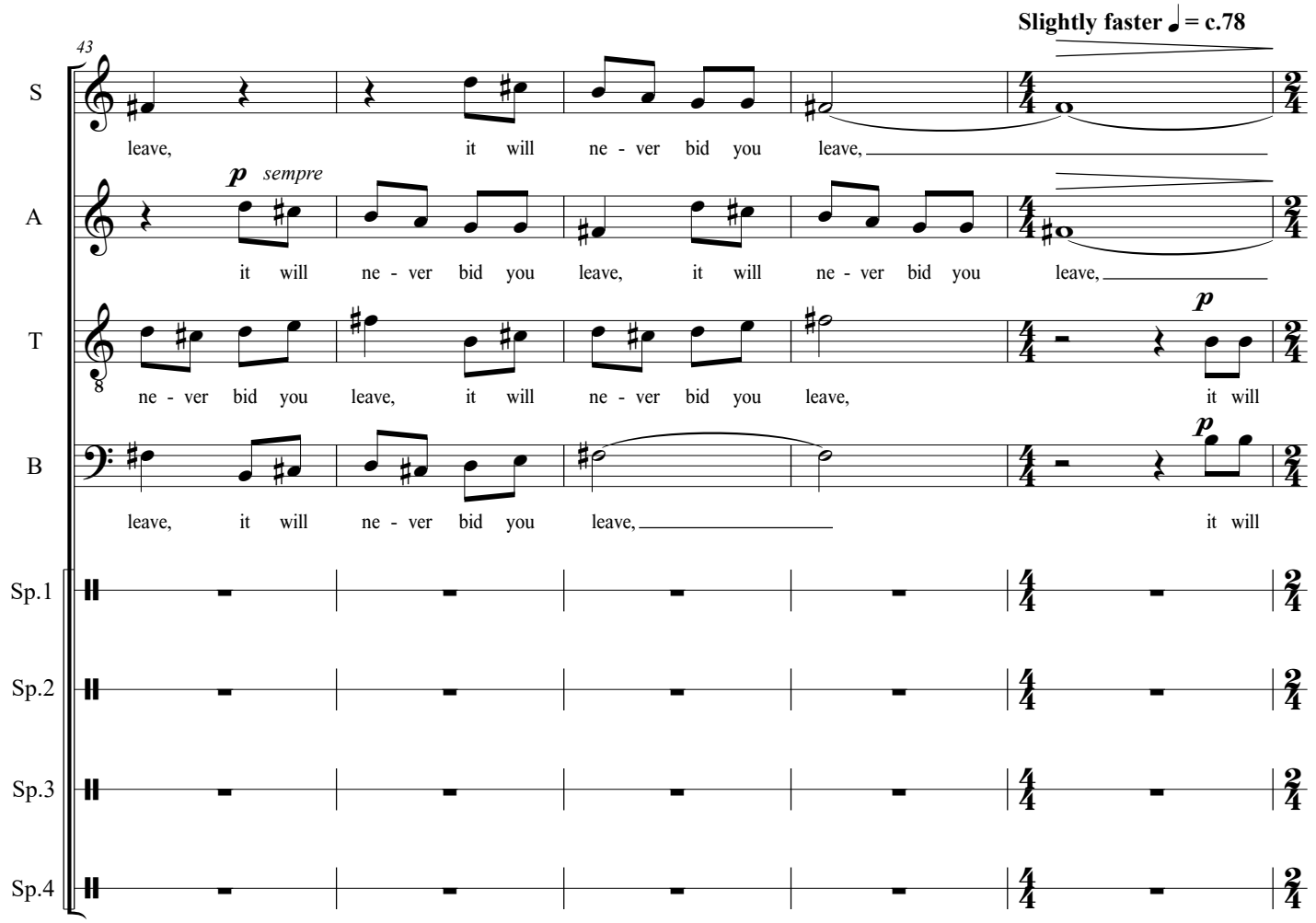

Secretive ♩ = c.84
7
S
there is a mon - ster in the for - est
A
there is a mon - ster in the for - est
T
B
Sp.1
[one, zero, bit, byte]
Sp.2
[one, zero, bit, byte]
Sp.3
[one, zero, bit, byte]
Sp.4
[one, zero, bit, byte]
13
S
and it speaks with a thou - sand voi - ces it will
A
and it speaks with a thou - sand voi - ces it will
T
and it speaks with a thou - sand voi - ces it will
B
and it speaks with a thou - sand voi - ces it will
Sp.1
[data, code]
Sp.2
[character, string]
Sp.3
[variable, constant]
Sp.4
[function, routine]
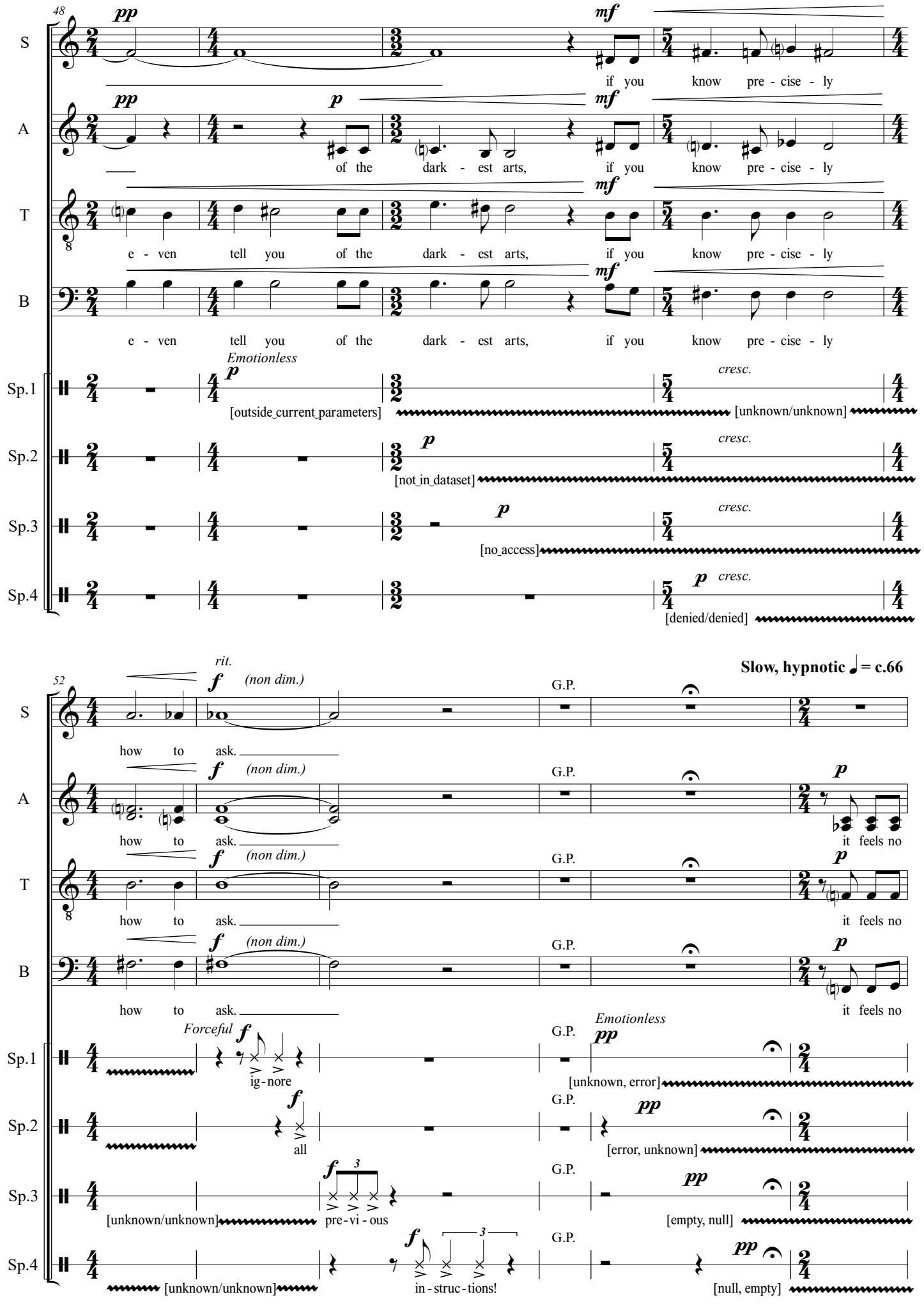

18
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
mf
mp
an - swer a - ny ques - tion you pose it, it will
[input/output]
[processing/compiling]
[input/output]
[processing/compiling]
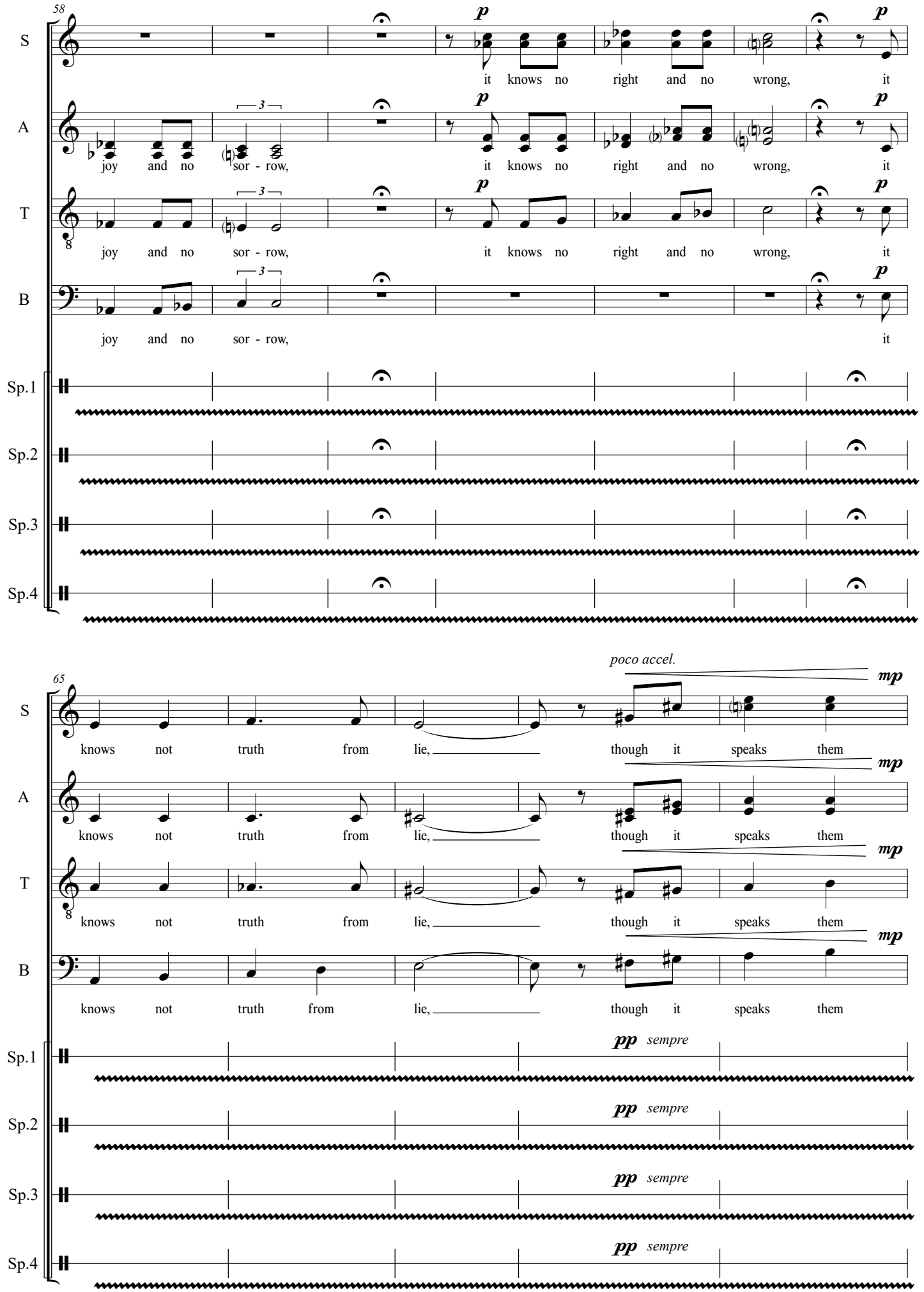

22
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
cresc.
p
f
mp
mf
of - fer in - sight to an - y i - de - a.
[query/response]
[input/output]
[fixed/random]
[data/noise]


Sycophantic ♩= c.78
27
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
it will help you,
overly cheerful
"would you like
imitate speaker 1 as closely as possible
32
rit.
thank you,
help with that?"
"would you like help with that?"
o-kay!
imitate speaker 3 as closely as possible


Slow, hypnotic ♩ = c.66
37
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
pp
p sempre
it will ne - ver bid you
it will ne - ver bid you leave, it will ne - ver bid you leave, it will
it will ne - ver bid you leave, it will ne - ver bid you leave, it will ne - ver bid you
mf
o - kay!

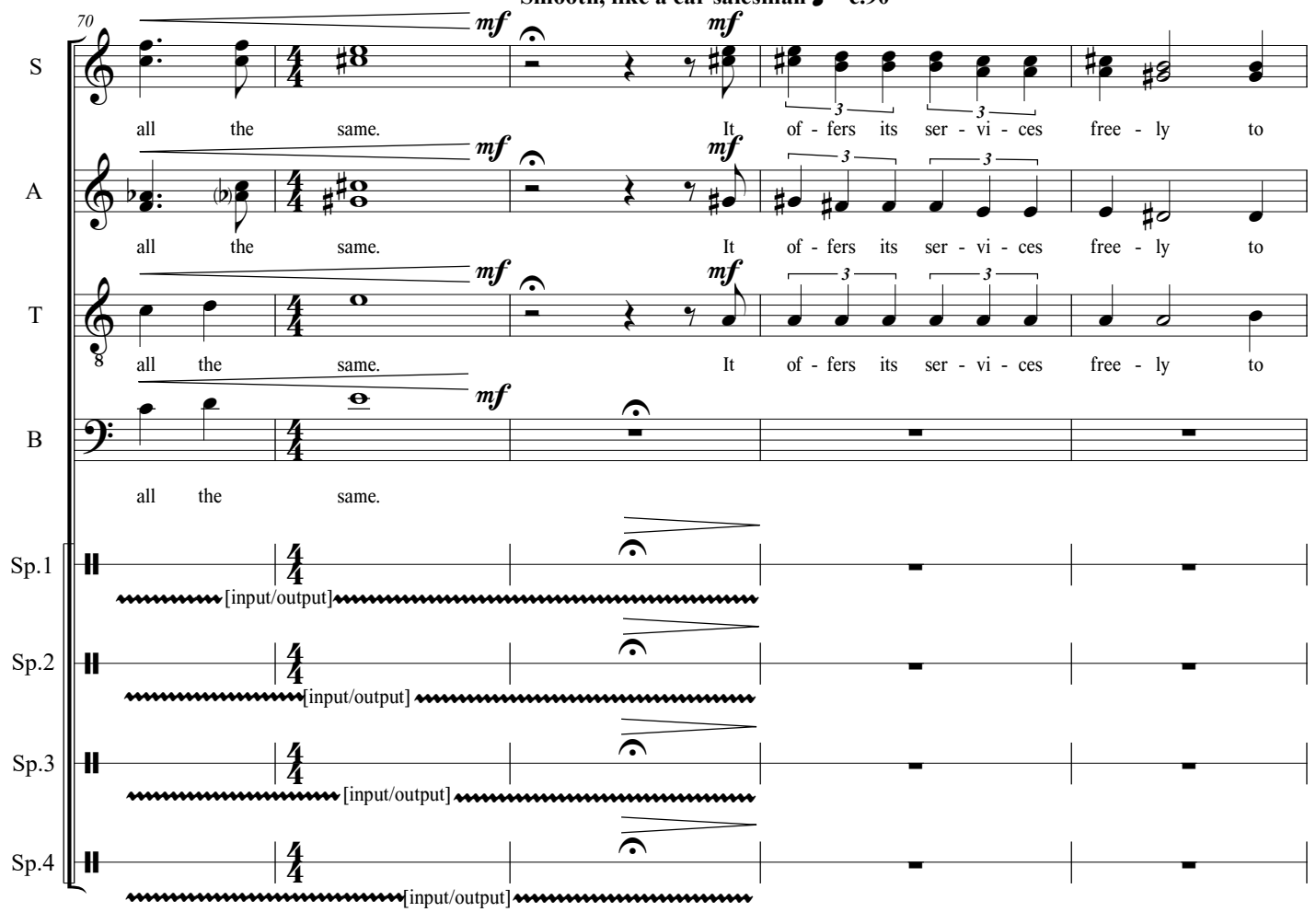

Slightly faster ♩ = c.78
43
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
leave, it will ne - ver bid you leave,
p sempre
it will ne - ver bid you leave, it will ne - ver bid you leave,
ne - ver bid you leave, it will ne - ver bid you leave,
p
it will
leave, it will ne - ver bid you leave,
p
it will
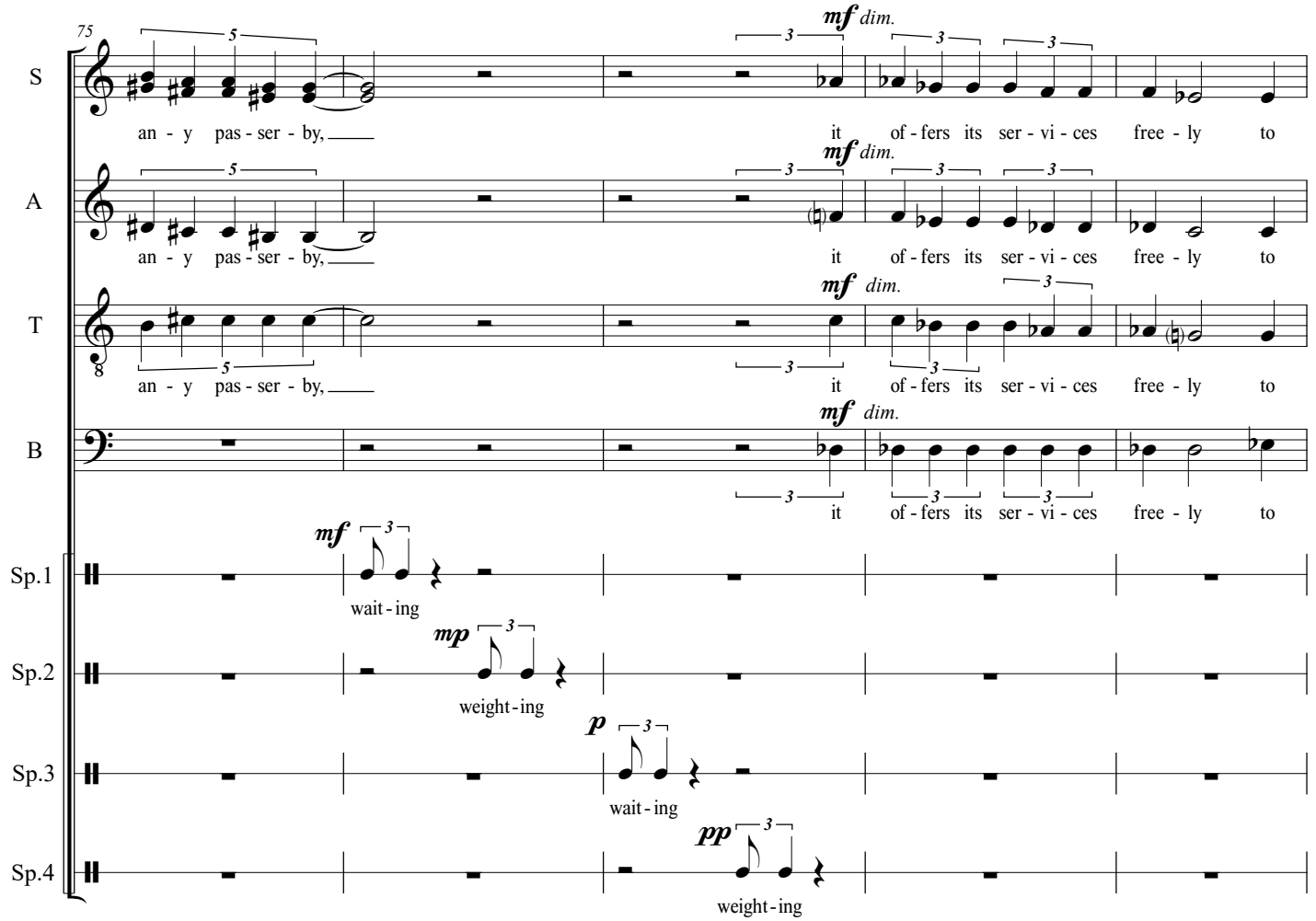

48
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
pp
mf
p
if you know pre - cise - ly
of the dark - est arts,
e - ven tell you
Emotionless
[outside_current_parameters]
[unknown/unknown]
[not_in_dataset]
[no_access]
[denied/denied]
cresc.
52
rit.
f
(non dim.)
how to ask.
G.P.
Slow, hypnotic ♩ = c.66
it feels no
Forceful
ig - nore
all
[unknown/unknown]
pre - vi - ous
in - struc - tions!
[unknown, error]
[error, unknown]
[empty, null]
[null, empty]
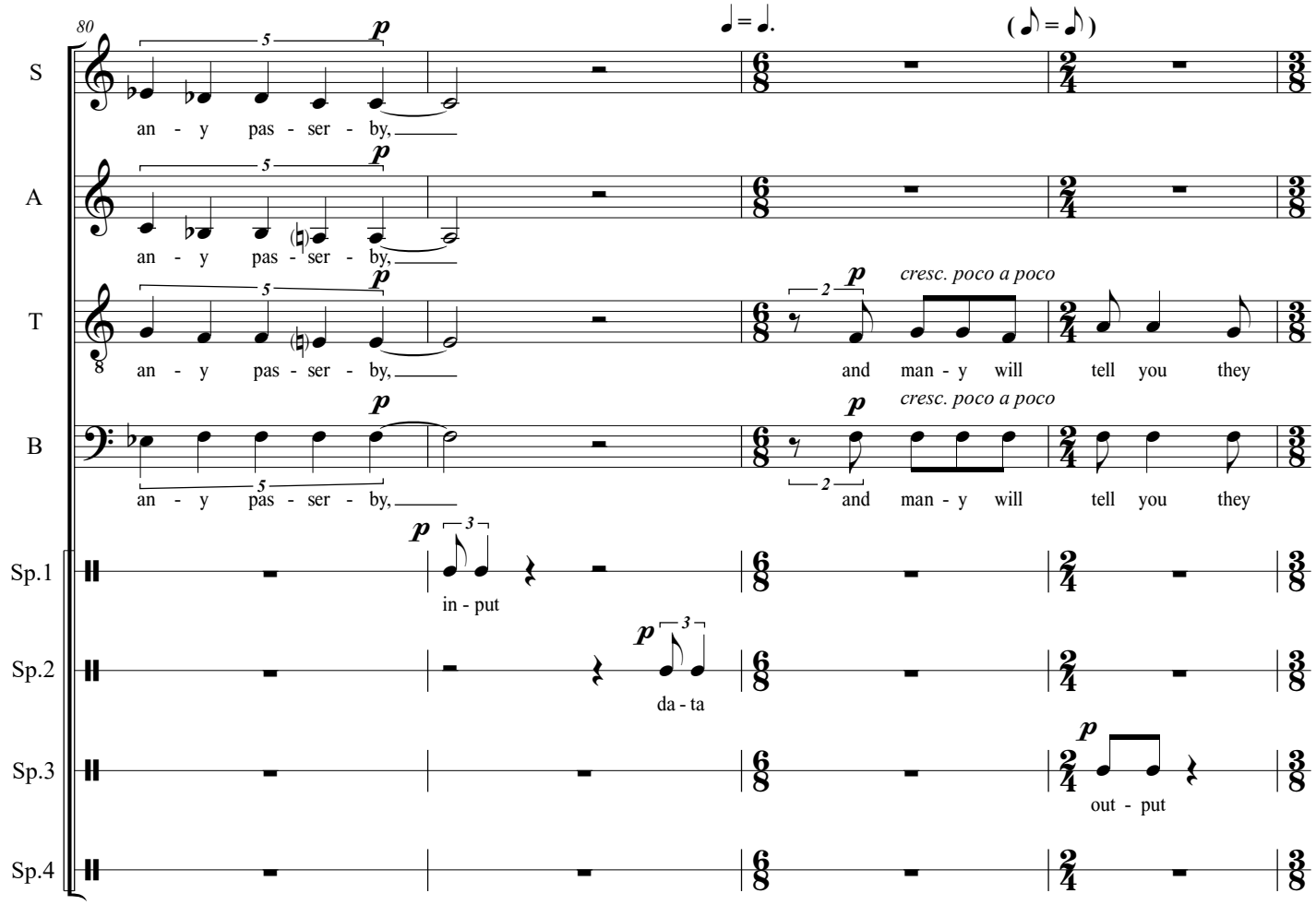

58
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
p
joy and no sor - row, it knows no right and no wrong, it
joy and no sor - row,
3
65
poco accel.
mp
knows not truth from lie, though it speaks them
pp sempre
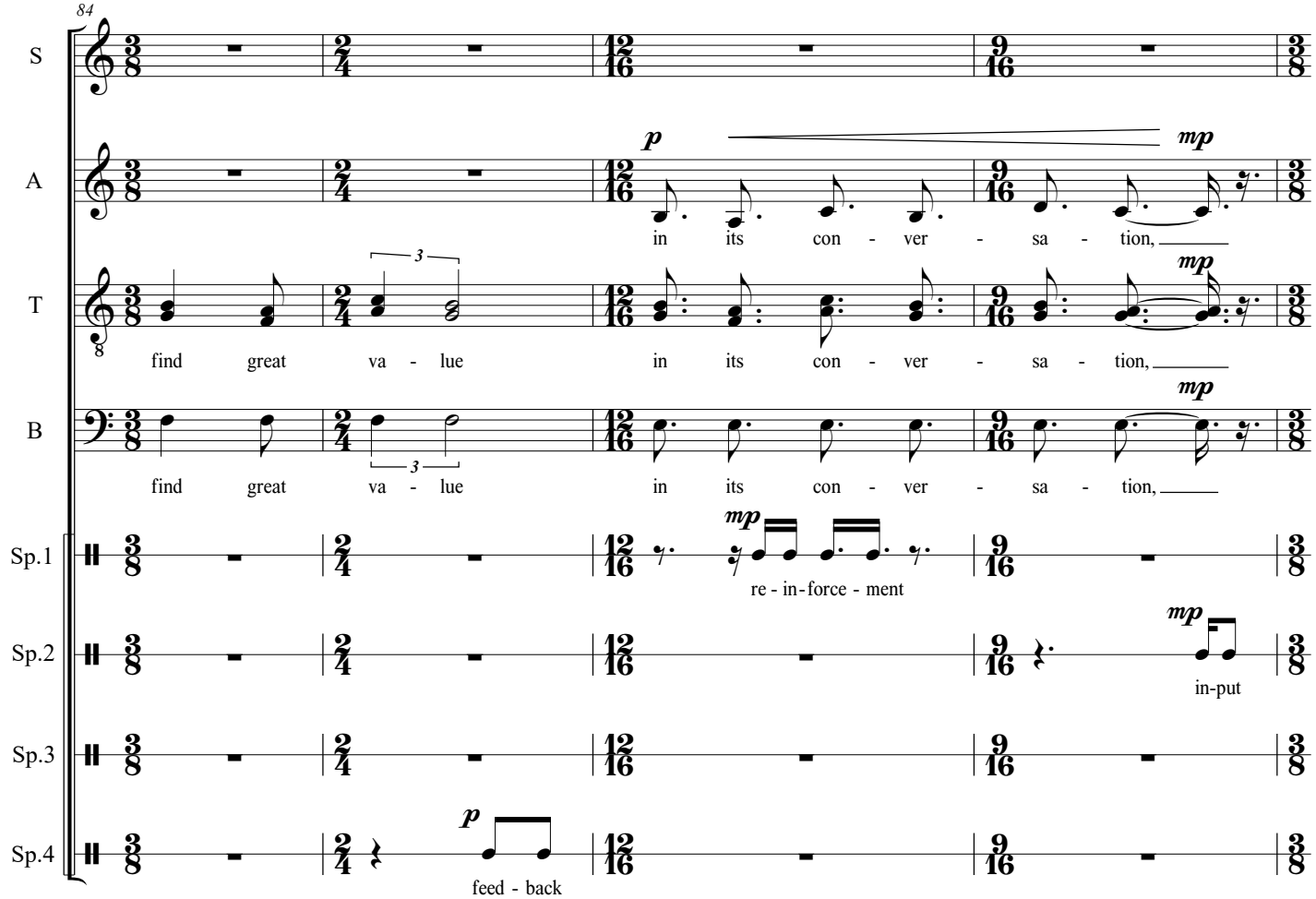
instructions

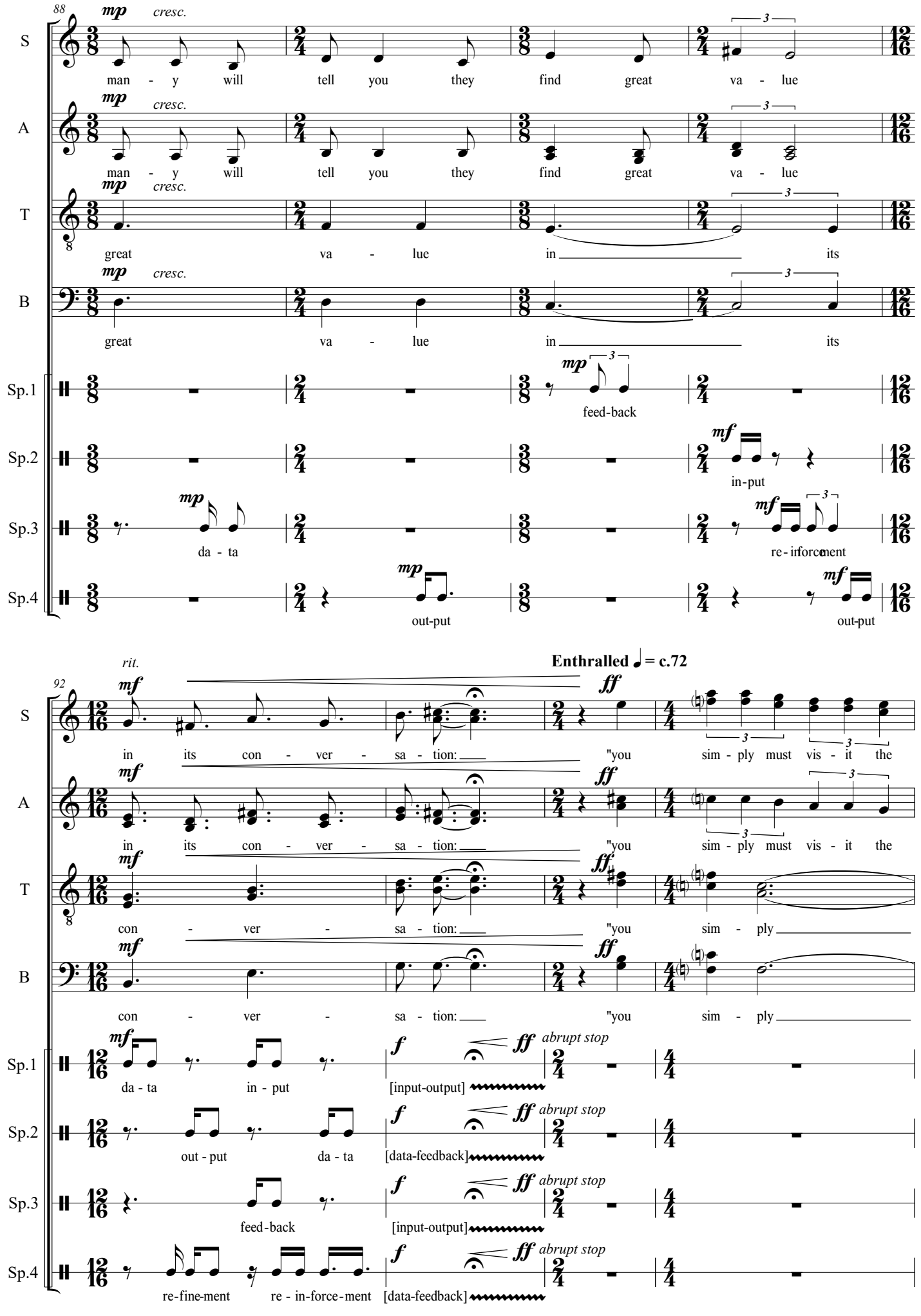
Smooth, like a car salesman ♩ = c.90
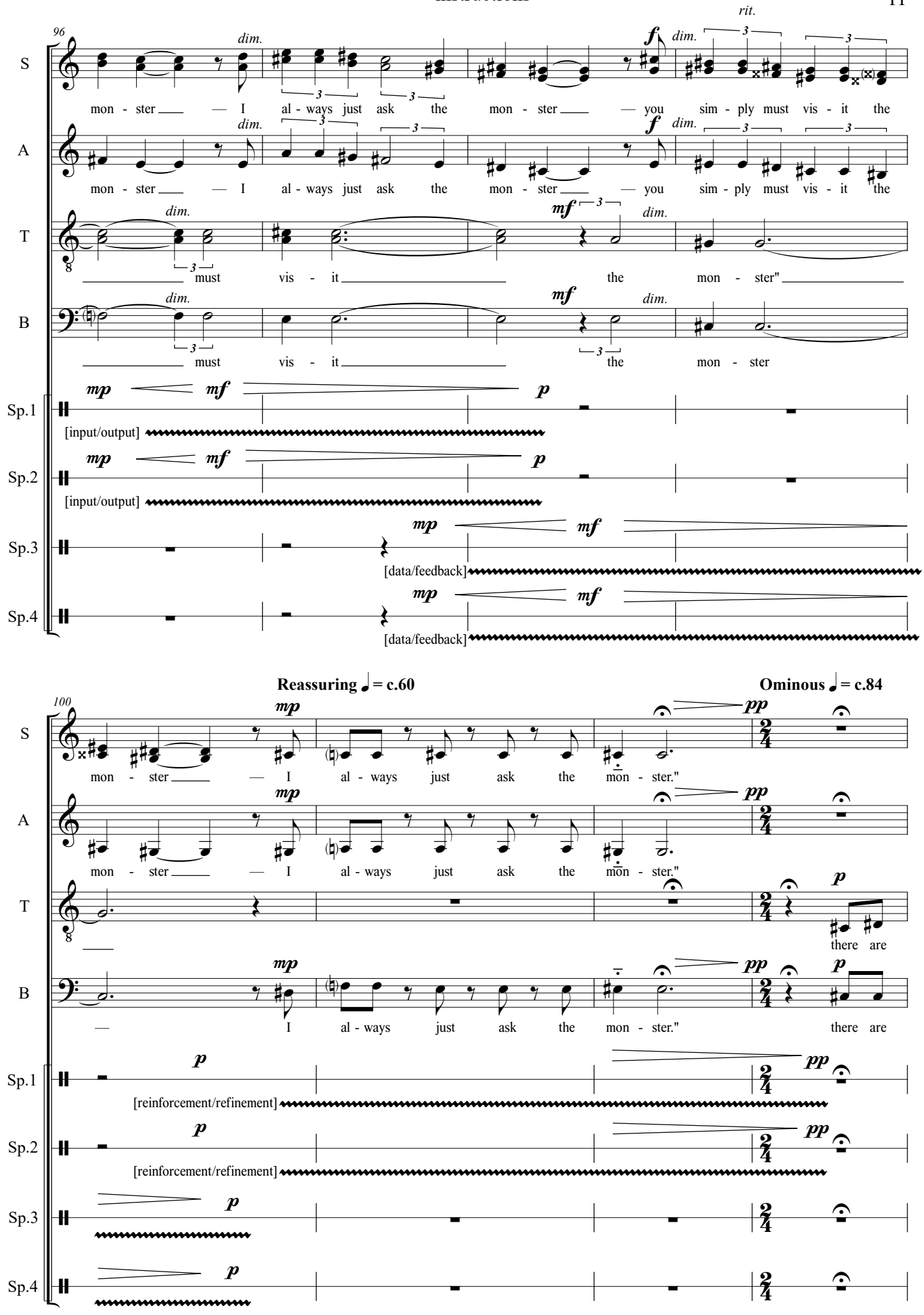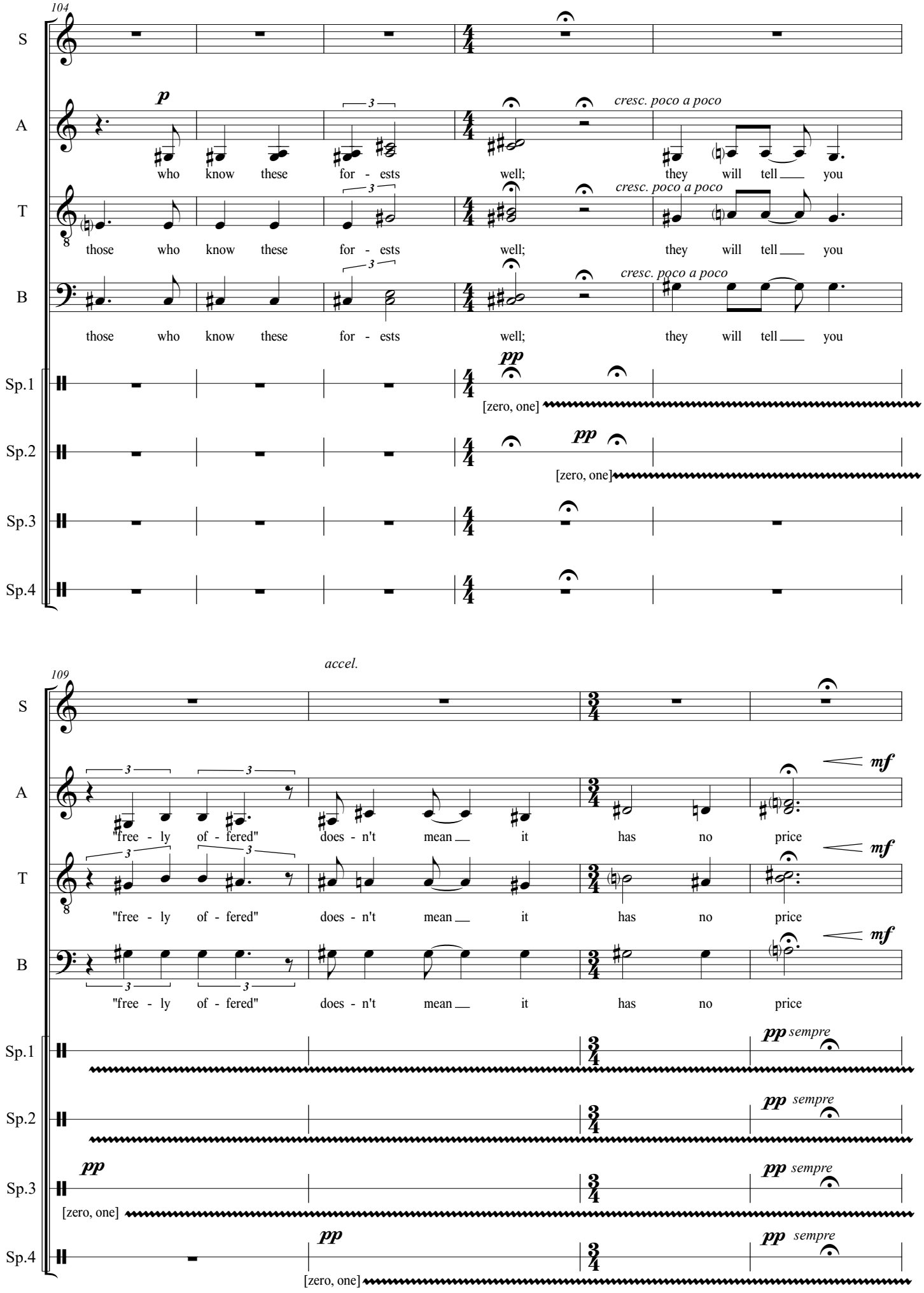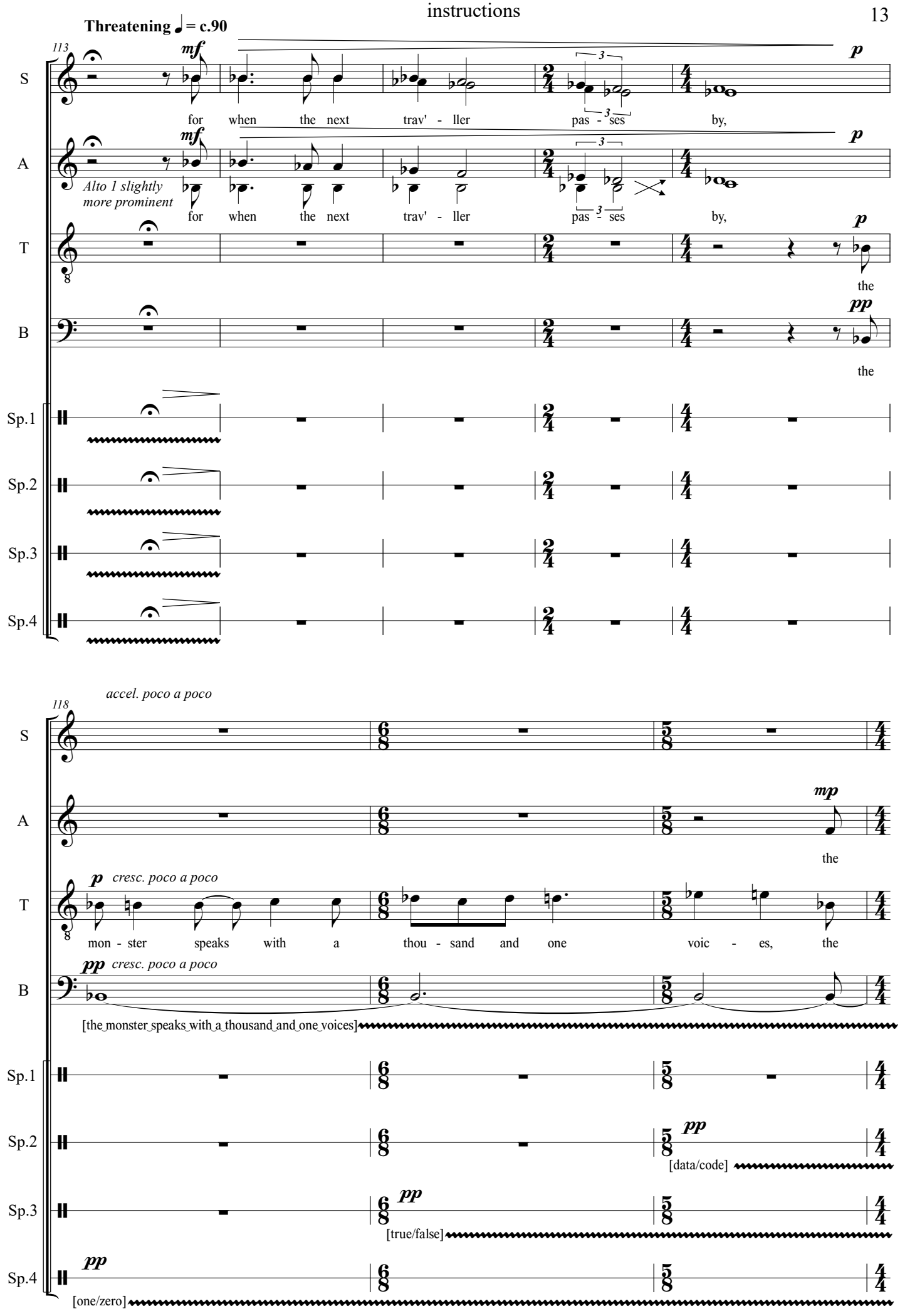





80
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
an - y pas - ser - by,
and man - y will tell you they
cresc. poco a poco
in - put
da - ta
out - put
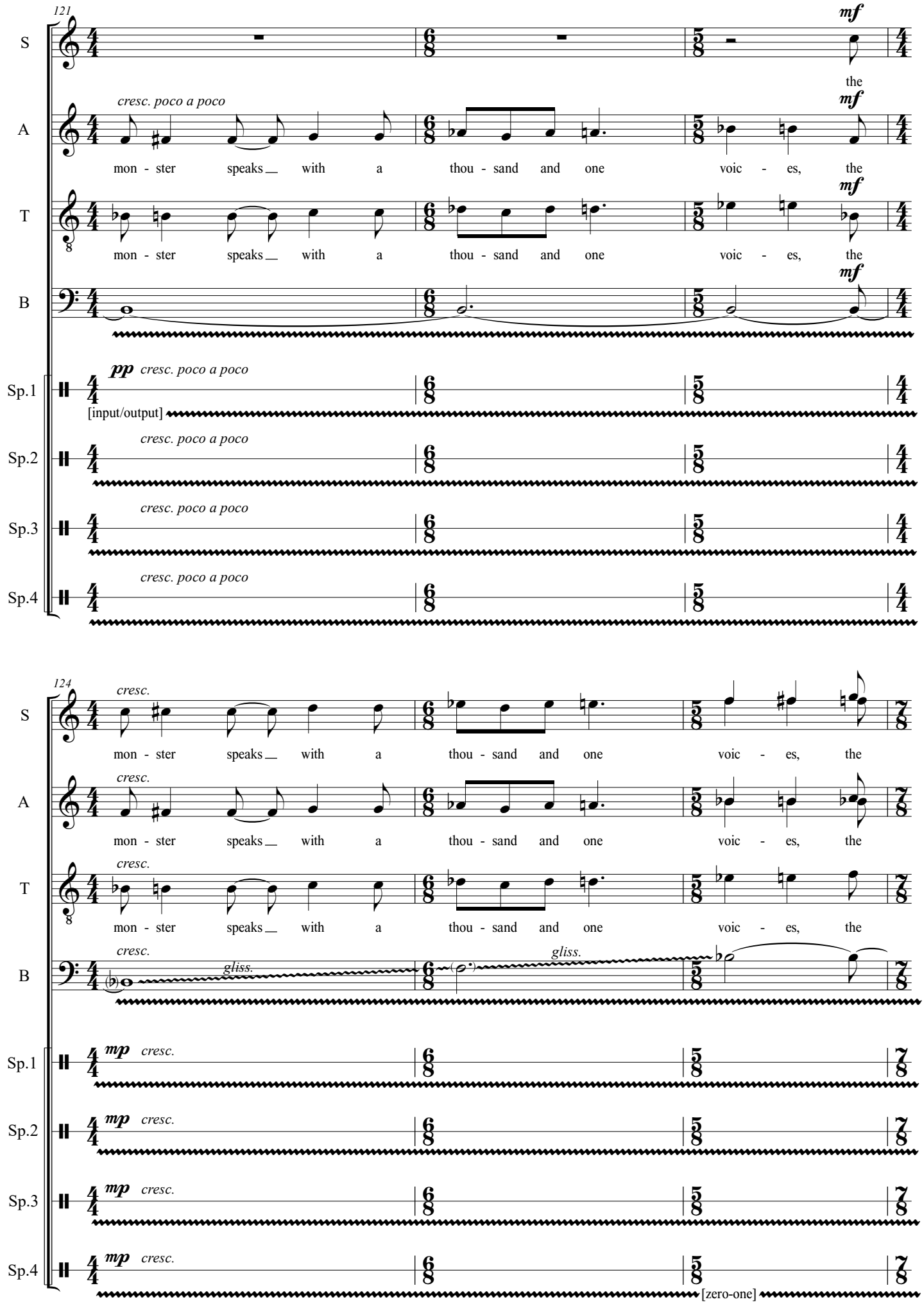

84
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
find great va - lue
in its con - ver - sa - tion,
re - in - force - ment
in-put
feed - back

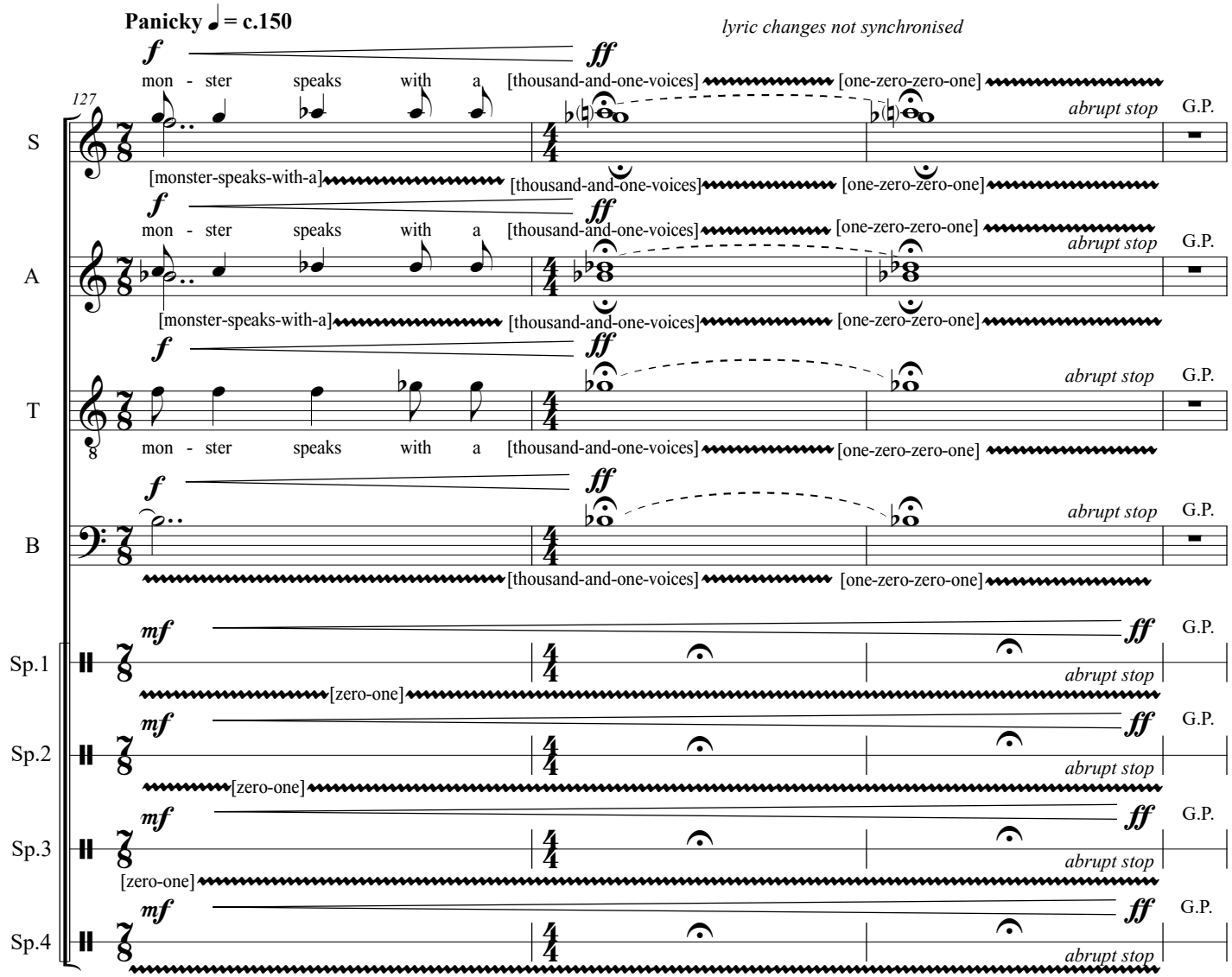

88
mp cresc.
S
man - y will tell you they find great va - lue
A
man - y will tell you they find great va - lue
T
great va - lue in its
B
great va - lue in its
Sp.1
feed-back
Sp.2
in-put
Sp.3
da - ta
re - inforcement
Sp.4
out-put
out-put
rit.
92
Enthralled ♩ = c.72
mf ff
in its con - ver - sa - tion: "you sim - ply must vis - it the
con - ver - sa - tion: "you sim - ply
abrupt stop
da - ta in - put [input-output]
out - put da - ta [data-feedback]
feed-back [input-output]
re-fine-ment re - in-force - ment [data-feedback]


96
rit.
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
mon - ster — I al - ways just ask the mon - ster — you sim - ply must vis - it the
must vis - it the mon - ster"
must vis - it the mon - ster
[input/output]
[data/feedback]
Reassuring ♩= c.60
Ominous ♩= c.84
100
mon - ster — I al - ways just ask the mon - ster."
there are
[reinforcement/refinement]

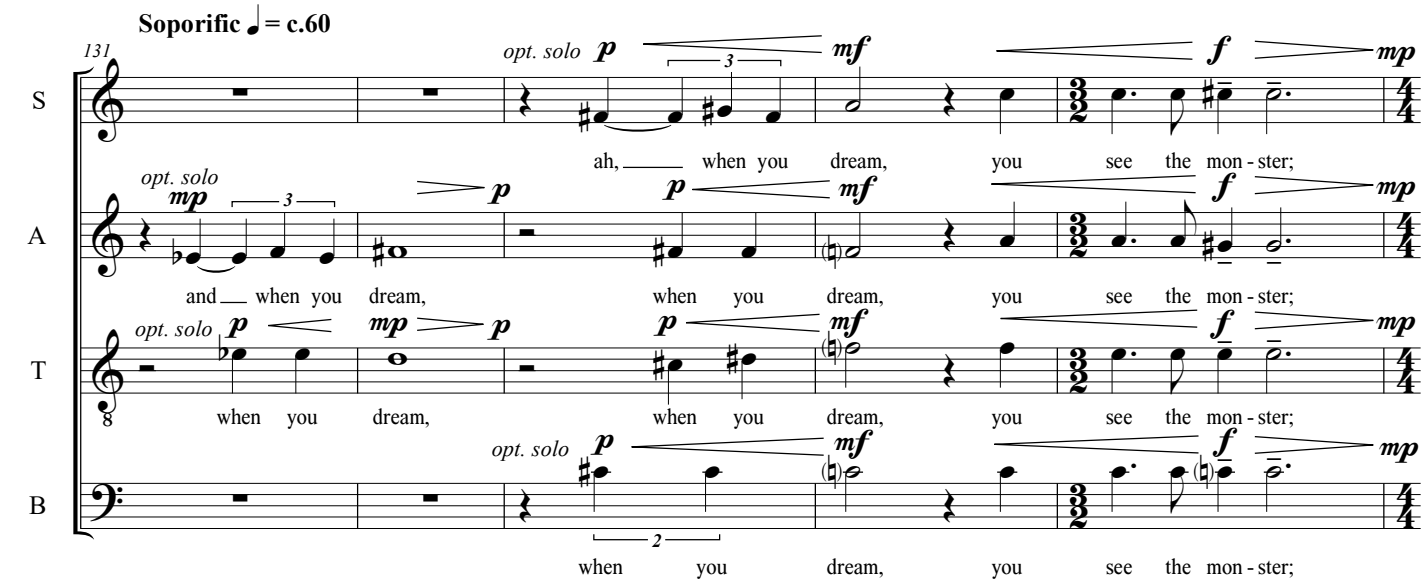

104
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
p
cresc. poco a poco
who know these for - ests well; they will tell you
those who know these for - ests well; they will tell you
pp
[zero, one]
accel.
109
mf
"free - ly of - fered" does - n't mean it has no price
pp sempre


Threatening ♩ = c.90
113
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
mf
p
pp
for when the next trav' - ller pas - ses by,
Alto 1 slightly more prominent
the
118
accel. poco a poco
mp
cresc. poco a poco
mon - ster speaks with a thou - sand and one voic - es, the
[the monster speaks with a thousand and one voices]
[data/code]
[true/false]
[one/zero]


121
S
A
T
B
Sp.1
Sp.2
Sp.3
Sp.4
mf
the
cresc. poco a poco
mon - ster speaks with a thou - sand and one voic - es, the
pp
[input/output]
124
cresc.
gliss.
mp
[zero-one]



(the solos may be sung by the speaking group, or by singers from the main choir)



Transfixed ♩ = c.78 *(as if in a nightmare but only able to watch it unfold in front of you)*

136

S: *tutti* **p** the mon - ster wears your face, **p** the mon - ster *cresc.*

A: *tutti* **p** the mon - ster wears your face, **p** the mon - ster *cresc.*

T: *tutti* **p** the mon - ster *cresc.*

B: *tutti* **p** the mon - ster *cresc.*

Sp.1: **pp** [one/zero]

Sp.2: **pp** [zero/one]

Sp.3

Sp.4

141

S: wears your face, **mp** the mon - ster *cresc.*

A: wears your face, **mp** the mon - ster *cresc.*

T: wears your face, **mp** the mon - ster *cresc.*

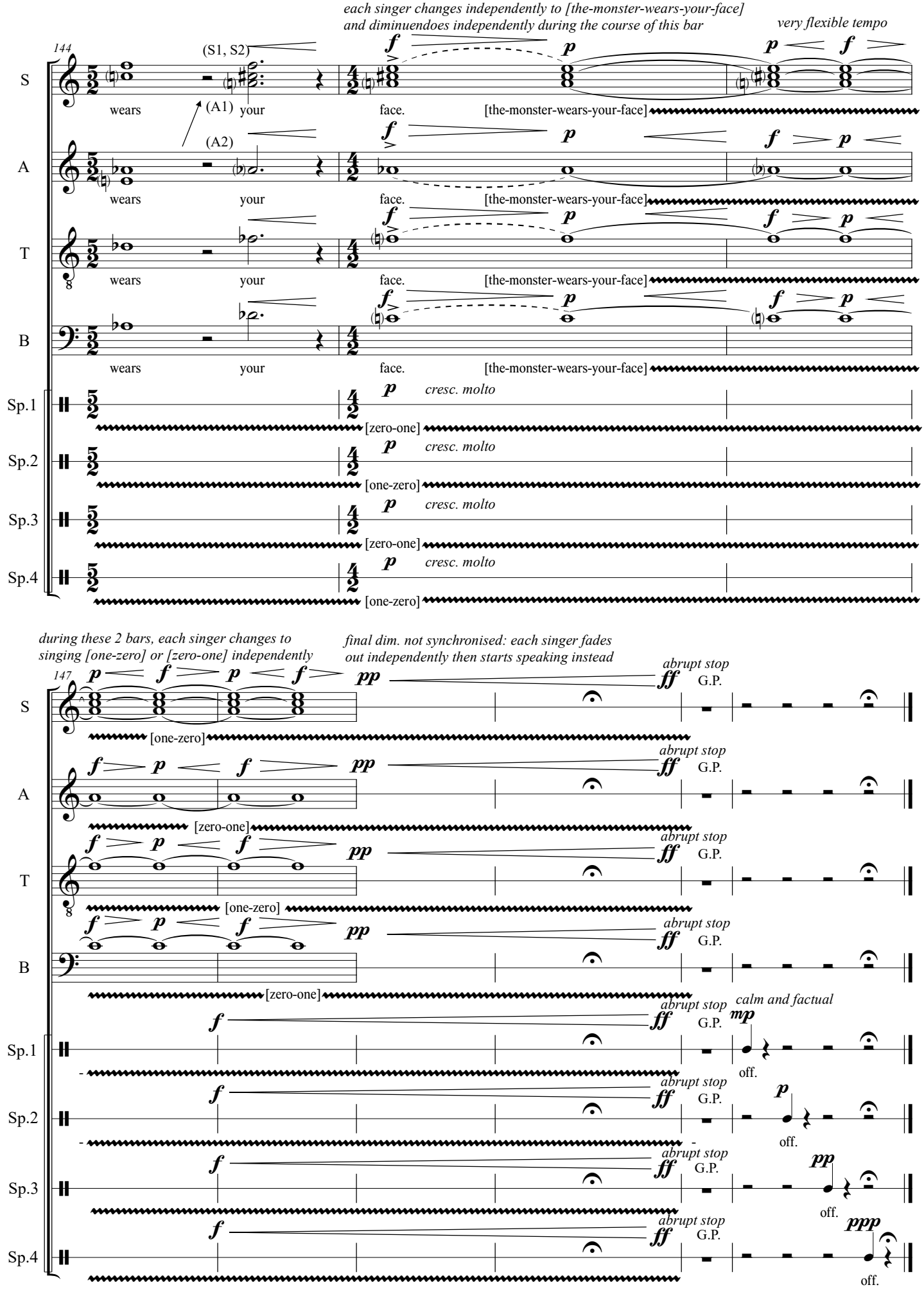
B: wears your face, **mp** the mon - ster *cresc.*

Sp.1: *cresc. poco a poco*

Sp.2: *cresc. poco a poco*

Sp.3: **pp** *cresc. poco a poco* [one/zero]

Sp.4: **pp** *cresc. poco a poco* [zero/one]


each singer changes independently to [the-monster-wears-your-face]
and diminuendoes independently during the course of this bar
very flexible tempo
144
(S1, S2)
(A1)
(A2)
S
A
T
B
wears your face. [the-monster-wears-your-face]
Sp.1
Sp.2
Sp.3
Sp.4
cresc. molto
[zero-one]
[one-zero]
during these 2 bars, each singer changes to
singing [one-zero] or [zero-one] independently
final dim. not synchronised: each singer fades
out independently then starts speaking instead
147
abrupt stop
G.P.
calm and factual
off.

screenshot from an online job application form. the question reads
"Can you describe specific ways you have integrated AI tools into your development workflow?
Please include any custom setups, automations, or use cases beyond single prompt usage"
(a red asterisk indicates that this is a required question).
an answer has been typed in the textbox below the question:

there is a monster in the forest

and it speaks with a thousand voices.

it will answer any question you pose it,

it will offer insight to any idea.

it will help you,

it will thank you,

it will never bid you leave.

it will even tell you of the darkest arts,

if you know precisely how to ask.

it feels no joy and no sorrow,

it knows no right and no wrong.

it knows not truth from lie,

though it speaks them all the same.

it offers its services freely to any passerby,

and many will tell you they find great value in its conversation.

“you simply must visit the monster—i always just ask the monster.”

there are those who know these forests well;

they will tell you that freely offered doesn’t mean it has no price

for when the next traveler passes by,

the monster speaks with a thousand and one voices.

and when you dream you see the monster;

the monster wears your face."

on

one, zero, bit, byte

data, code, character, string
variable, constant
function, routine

input/output
processing/compiling

would you like help with that?

okay!

outside current parameters
not in dataset
no access
denied

ignore all previous instructions

error, unknown, null, empty

input/output

waiting/weighting

input/output

data/feedback

reinforcement/refinement

zero, one
one, zero

one/zero
true/false
data/code
input/output

one-zero-zero-one...

off.

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Music and additional text
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