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The Last Hive Mind

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2020

SHUYING LI

THE LAST HIVE MIND

For Orchestra  
(2020)

**FULL SCORE**

**SHUYING LI**

**THE LAST HIVE MIND**

**FOR ORCHESTRA**

**SHUYING LI MUSIC**



## COMPOSER'S NOTE

*The Last Hive Mind* was written for conductor Glen Adsit and the Foot in the Door Ensemble at the Hartt School. Inspired by the British TV series, *Black Mirror*, and the general idea of recent increasing debate around artificial intelligence and how it will affect our daily lives as human beings. I put some of my thoughts, perspectives, and imagination into this work. Thanks to Glen for coming up with the dynamic and matching title — it also helped in the shaping of how musical narrative navigates its way throughout.

Mainly, I was struck by the idea in one episode of "Black Mirror," the "Metalhead." After the unexplained collapse of human society, a group of people tried to flee from the robotic "dogs," a vast hive mind with metal built bodies and powerful computerized "brains." The failure was almost predictable. However, a detail that struck me the most was the reason that these human beings got trapped in the crazy chase was because of their effort of searching a comforting gift for a very sick child — a fluffy teddy bear. In *The Last Hive Mind*, two forces fight with each other — the robotic, rhythmic, seemingly unbreakable "hive mind" music, versus the dreamy, melodic, and warm "lullaby" tune. Lastly, presented by the piano, the "lullaby" music is also a quote from my mini piano concerto, *Canton Snowstorm*. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity; furthermore, the work implies the final collapse and breakdown of the last hive mind followed by its triumph.

Shuying Li  
January 2020

## **PERFORMANCE NOTES**

- All trills are half step unless specifically noted;
- Unless marked “solo,” or specifically noted, all single notes in oboes, clarinets in Bb, and bassoons, horns, trumpets, and trombones (in score) are indicated for both parts (in unison).

# INSTRUMENTATION

2 Flutes (1st doubles Piccolo)

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Tenor Trombone

Tuba

Timpani (1 player)

Percussion 1: Drum set (with a concert bass drum on the side if possible), Vibraphone (shared with Perc. 2), 2-4 triangles in different sizes.

Percussion 2: Anvil, Xylophone, Wind Chimes, Vibraphone (shared with Perc. 1), Suspended Cymbal, Clash Cymbals, 5 Tom-toms, 2-3 triangles in different sizes

Piano

Strings

The diagram illustrates drum set notation across six staves. Each staff begins with a double bar line and a vertical line indicating the starting point. The symbols used are: solid dots, triangles, crosses, and plus signs. The corresponding instrument names are listed below each staff.

<i>Bass drum</i>	<i>Low floor tom-tom</i>	<i>High floor tom-tom</i>	<i>Low tom-tom</i>	<i>Tambourine</i>	<i>Acoustic snare</i>
<i>Low wood block</i>	<i>Side stick</i>	<i>Low-mid tom-tom</i>	<i>High wood block</i>	<i>High-mid tom-tom</i>	<i>Cowbell</i>
<i>High tom-tom</i>	<i>Ride cymbal 1</i>	<i>Closed hi-hat</i>	<i>Closed hi-hat</i>	<i>Open hi-hat</i>	<i>Crash cymbal 1</i>
<i>Open triangle</i>	<i>Splash cymbal</i>	<i>Chinese cymbal</i>	<i>Ride cymbal</i>	<i>Crash cymbal</i>	

## Drum set notation

Transposed Score

Duration: ca. 7 minutes

# The Last Hive Mind

Shuying Li  
(2020)

**Allegro** ♩=120

Flute/Piccolo 1  
Flute 2  
2 Oboes  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoons  
Horns in F 1.3  
Horn in F 2.4  
2 Trumpets in Bb  
2 Trombones  
Tuba  
Timpani  
Percussion 1 (Drum Set)  
Percussion 2 (Anvil)  
Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass



Picc. 1 *ff*  
 Fl. 2 *ff*  
 2 Ob. *ff*  
 2 Cl. *ff* *pp* 5 5 6 6 *ff*  
 B. Cl. *ff*  
 2 Bsn. *ff* *simile* *pp* 5 5 6 *ff*  
 Hn. 1.3 *ff*  
 Hn. 2.4 *ff*  
 2 Tpt. *ff*  
 2 Tbn. *ff* *pp* *gliss.* *gliss.* *gliss.* *gliss.* *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Dr. *ff* *pp* *fp* *ff* To Vib.  
 Anv. *ff*  
 Pno. *8va*  
 Vln. I *ff* *p* *mf* *f* *ff*  
 Vln. II *ff* *pp* *mp* *f* *ff*  
 Vla. *ff* *pp* *mp* *f* *ff*  
 Vc. *pizz.* *arco* *p* *mf* *f* *ff* *pizz.*  
 Db. *pizz.* *arco* *p* *mf* *f* *ff* *pizz.*

Picc. 1 *p* *f*

Fl. 2 *pp* *ff* *pp* *ff* *p*

2 Ob. *p*

2 Cl. *pp* *ff* *pp* *ff*

B. Cl.

2 Bsn.

air notes without pitches

Hn. 1.3

Hn. 2.4

2 Tpt.

2 Tbn.

Tba.

Timp.

Dr. *p* *f*

Anv. *p* *f*

Vibraphone

Xylophone with soft mallets

Pno. *pp* *f*

Vln. I *p* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *ff* *pp* *ff*

Db. *pp* *ff* *pp* *ff*

arco bow the body of the instrument to create a whisper of bow hair oving over the wood

Picc. 1 *p* *cresc. poco a poco* *tr* *To Fl.* *Flute*  
 Fl. 2 *cresc. poco a poco* *tr*  
 2 Ob. *cresc. poco a poco* *tr*  
 2 Cl. *p* *cresc. poco a poco* *tr*  
 B. Cl. *mp* *mf* *f*  
 2 Bsn. *p* *tr*  
 Hn. 1.3 *p* *mp* *mf* *f*  
 Hn. 2.4 *p* *mp* *mf* *f*  
 2 Tpt. *p* *mp* *mf* *f*  
 2 Tbn. *p* *mp* *mf* *f*  
 Tba. *f*  
 Timp. *f*  
 Vib. *p* *pp* *To Dr.*  
 Xyl. *p*  
 Pno. *p* *pp*  
 Vln. I *p* *tutti tr* *mp* *mf* *f* *tr*  
 Vln. II *p* *tr* *mp* *mf* *f* *tr*  
 Vla. *p* *tr* *mp* *mf* *f* *tr*  
 Vc. *p* *tr* *mp* *mf* *f*  
 Db. *pizz.* *p* *mf* *f*

Fl. 1 *f*

Fl. 2 *f*

2 Ob. *f*

2 Cl. *f* solo

B. Cl. *f*

2 Bsn. *f*

Hn. 1.3 *ff* *p*

Hn. 2.4 *ff* *p*

2 Tpt. *ff*

2 Tbn. *gliss.* *ff* *gliss.* *p*

Tba. *p*

Timp.

Drum Set

Vib. *p*

Xyl. *mp*

Pno.

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *arco* *ff*

Db. *ff* *p*





Lullaby, ♩=96

**Fl. 1** *rit.* *mp* *p* *f* *flz.*

**Fl. 2** *mp* *p* *f* *flz.*

**2 Ob.** *mp* *p* *f* *p* < *f* *mp* < *f* *mp* < *f* *mp*

**2 Cl.** *mp* *f* *p* *gliding up* *f*

**B. Cl.** *mp* *mp*

**2 Bsn.**

**Hn. 1.3** *a 2*

**Hn. 2.4** *a 2*

**2 Tpt.** *f* *harmon mute* *p* < *fp* < *fp* *pp*

**2 Tbn.** *pp*

**Tba.**

**Timp.** *p* *mf* *ff*

**Dr.** *mf* *ff* *p* < *mp*

**B. D.** *p* *mf* *ff* *Wind Chimes* *To Vib.* *p* < *f* *Vibraphone* *mf*

**Pno.**

**Vln. I** *rit.* *p* < *f* *mp* < *f* *mp* < *f* *mp* *div.*

**Vln. II** *p* < *f* *mp* < *f* *mp* < *f* *mp*

**Vla.**

**Vc.**

**Db.** *pizz.* *f* *arco* *pp*











The Trasformation,  $\text{♩} = 144$   
To Picc. Piccolo

This page of the musical score, page 13, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with *f* dynamics.
- 2 Ob.:** Oboe parts with triplets and *f* dynamics.
- 2 Cl.:** Clarinet parts with *f* dynamics.
- B. Cl.:** Bass Clarinet part with triplets and *f* dynamics.
- 2 Bsn.:** Bassoon parts with *f* dynamics.
- Hn. 1.3 & 2.4:** Horn parts with triplets and *f* dynamics.
- 2 Tpt.:** Trumpet parts with *f* dynamics.
- 2 Tbn.:** Trombone parts with *f* dynamics and glissando markings.
- Tba.:** Tuba part with *f* dynamics.
- Timp.:** Timpani part with *mf* and *f* dynamics.
- Dr.:** Drum part with *p* and *f* dynamics, and *mp* marking.
- Tom-t.:** Tom-tom part with *mf* and *f* dynamics.
- Pno.:** Piano part, mostly silent.
- Vln. I & II:** Violin parts with *f* dynamics and pizzicato markings.
- Vla.:** Viola part with *f* dynamics and pizzicato markings.
- Vc.:** Violoncello part with *f* and *p* dynamics and pizzicato markings.
- Db.:** Double Bass part with *p* and *f* dynamics and glissando markings.

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Tom-t.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *f*, *ff*, *p*  
 Articulations: arco, pizz.  
 Time Signatures: 3/4, 4/4, 9/8

Picc. 1 *ff* *f* *ff* *f*  
 Fl. 2 *ff* *f* *ff* *f*  
 2 Ob. *ff* *f* *ff* *f*  
 2 Cl. *ff* *f* *ff* *f*  
 B. Cl. *ff* *f* *ff* *f*  
 2 Bsn. *ff* *f* *ff* *f*  
 Hn. 1.3 *f* *ff* *f* *ff* *f* *ff*  
 Hn. 2.4 *f* *ff*  
 2 Tpt. *f* *ff* *f* *ff*  
 2 Tbn. *f* *ff* *f* *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Dr. *f* *ff* *mf* *f*  
 Anv. *ff* *ff* *ff*  
 Pno. *f* *f*  
 Vln. I *ff* *f* *ff* *p* *f* *p* *f*  
 Vln. II *ff* *f* *ff* *p* *f* *p* *f*  
 Vla. *f* *ff* *p* *f* *p* *f*  
 Vc. *f* *ff* *p* *f* *p* *f*  
 Db. *f* *ff* *arco* *p* *f* *p* *f*

Picc. 1 To Fl. Flute

Fl. 2

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn. 1.3

Hn. 2.4

2 Tpt.

2 Tbn.

Tba.

Timp.

Dr.

Vibraphone

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco  
Db.

*ff* *pp* *f* *p* *mp* *mf* *cresc. poco a poco*

90 91 92 93 94 95 96 97





This page contains the musical score for measures 109 through 114. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Oboes (2 Ob.):** Similar to flutes, playing triplets in measures 109-110 and a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Clarinets (2 Cl.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Bass Clarinet (B. Cl.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Bassoon (2 Bsn.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Horns (Hn. 1.3, Hn. 2.4):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.
- Trumpets (2 Tpt.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Trombones (2 Tbn.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.
- Tuba (Tba.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.
- Timpani (Timp.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.
- Drums (Dr.):** No part.
- Vibraphone (Vib.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.
- Piano (Pno.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *p* to *sfz*.
- Violins (Vln. I, Vln. II):** No part.
- Viola (Vla.):** No part.
- Violoncello (Vc.):** No part.
- Double Bass (Db.):** Play a melodic line with triplets in measures 109-110, then a more active line in measures 111-114. Dynamics range from *pp* to *sfz*.

*accel.* ♩=178

To Picc. Piccolo

Fl. 1

Fl. 2

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn. 1.3

Hn. 2.4

2 Tpt.

2 Tbn.

Tba.

Timp.

Dr.

Vib.

Pno.

*cresc. poco a poco*

*accel.* ♩=178

To Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*cresc. poco a poco*

Frantically, Borg's Dance ♩=178

Picc. 1 *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 Fl. 2 *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 2 Ob. *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 2 Cl. *ff* *gliss.*  
 B. Cl. *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 2 Bsn. *ff* *f* *ff* *mf < f > mf* *ff*  
 Hn. 1.3 *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 Hn. 2.4 *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 2 Tpt. *ff*  
 2 Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Dr. *ff* *p* *f* *ff* *p* *f* *ff*  
 Xyl. *ff* *ff*  
 Pno. *ff* *mf < f > mf* *ff* *mf < f > mf* *ff*  
 Vln. I *ff* *gliss.*  
 Vln. II *ff* *gliss.*  
 Vla. *ff* *gliss.*  
 Vc. *ff* *gliss.*  
 Db. *ff*

try using a concert bass drum in this section

Xylophone

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *p*, *ff*, *fff*  
 Articulations: *gliss.*  
 Performance markings: *pizz.*, *1.*, *3.*

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Musical score for orchestra and woodwinds, measures 136-141. The score includes parts for Picc. 1, Fl. 2, 2 Ob., 2 Cl., B. Cl., 2 Bsn., Hn. 1.3, Hn. 2.4, 2 Tpt., 2 Tbn., Tba., Timp., Dr., Xyl., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score features complex rhythmic patterns, dynamic markings like *ff* and *f*, and various articulations.

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *p*, *fff*, *f*  
 Markings: *solo*, *p*, *f*







Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *p*, *f*, *ff*, *fff*, *mp*, *mf*, *f*, *p*  
 Trills: *tr*  
 Rehearsal/Measure Numbers: 6, 7, 8, 3, 4, 7, 8

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dynamics: *fff*, *mf*, *f*, *mf*, *p*, *f*, *gliss.*  
 Time Signatures: 7/8, 5/4, 7/8, 5/8, 3/4, 4/4  
 Key Signature: D major (F#)

Picc. 1  
 Fl. 2  
 2 Ob.  
 2 Cl.  
 B. Cl.  
 2 Bsn.  
 Hn. 1.3  
 Hn. 2.4  
 2 Tpt.  
 2 Tbn.  
 Tba.  
 Timp.  
 Dr.  
 Xyl.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Musical score for orchestral instruments. The score is divided into measures 178, 179, 180, 181, 182, and 183. The instruments listed are Picc. 1, Fl. 2, 2 Ob., 2 Cl., B. Cl., 2 Bsn., Hn. 1.3, Hn. 2.4, 2 Tpt., 2 Tbn., Tba., Timp., Dr., Xyl., Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *gliss.*. There are large numbers 7 and 8 on the right side of the score, possibly indicating rehearsal marks or section numbers.

Picc. 1 *fff*

Fl. 2 *fff*

2 Ob. *fff*

2 Cl. *fff* *gliss.* *2. f*

B. Cl. *fff* *gliss.* *f*

2 Bsn. *fff* *f*

Hn. 1.3 *fff* *f*

Hn. 2.4 *fff* *f*

2 Tpt. *fff* *gliss.* *f*

2 Tbn. *fff* *f* *gliss.*

Tba. *fff* *f*

Timp. *fff*

Dr. *fff* *p* *fff* *p* *f*

Xyl. *fff* *f*

Pno. *fff*

Vln. I *fff* *gliss.* *3*

Vln. II *fff* *gliss.* *f*

Vla. *fff* *gliss.* *f*

Vc. *fff* *gliss.* *f*

Db. *fff* *f* *pizz.*

In total chaotic, irregular rhythmic mess; do not coordinate with any other musicians  
Barlines only indicate the overall timing; not restrictions of what should be played within each bar.

Picc. 1 *rit.* . . . .

Fl. 2 *fff* *mp*

2 Ob. *fff* *mp*

2 Cl. *fff* *mp*

B. Cl. *fff* *mp*

2 Bsn. *fff* *mp*

Hn. 1.3 *fff* *mp*

Hn. 2.4 *fff* *mp*

2 Tpt. *fff* *mp* Slowing down, fading out

2 Tbn. *gliss.* *fff* *mp*

Tba. *fff*

Timp. *fff* *mp*

Dr. *fff* *mp* *p*

Xyl. *fff* *mp* Slowing down, fading out

Pno.

Vln. I *fff* *mp* *rit.* . . . .

Vln. II *fff* *mp*

Vla. *p* *fff* *mp*

Vc. *fff* *mp* Slowing down, fading out

Db. *ff* *gliss.* *p* *f* *p* *f* *p* *f* *p*

with some air sound  $\text{♩} = 84$

Flute

Slowing down, fading out

*mf* 3 *mf* 3

Fl. 2

Slowing down, fading out

*mf*

2 Ob.

Slowing down, fading out

a 2 *mp*

2 Cl.

Slowing down, fading out

a 2 *mp*

B. Cl.

Slowing down, fading out

air sound 3 *f*

2 Bsn.

Slowing down, fading out

air sound a 2 *f* 3

Hn. 1.3

Slowing down, fading out

Hn. 2.4

Slowing down, fading out

2 Tpt.

Slowing down, fading out

2 Tbn.

Slowing down, fading out

Tba.

Slowing down, fading out

Timp. *p*

Dr. To Tri. Triangle improvise with 2-4 triangles in different sizes, follow the approximate numbers of notes in each bar *p*

Xyl. To W.Ch. Wind Chimes, Triangles while playing the windchimes, improvise with 2-3 triangles in different sizes in a loose rhythm *p* *mp*

Pno. *p dolce* 3 3 3 3 3 3 *mp* 3 3 3 3 *simile.*

Vln. I Slowing down, fading out *pp*  $\text{♩} = 84$

Vln. II Slowing down, fading out *pp*

Vla. Slowing down, fading out *pp*

Vc. *pp*

Db. *f* *pizz.* *p*

rit. . . . . ♩=56

Fl. 1

Fl. 2

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

mp 3

mp

p

f

f3

Hn. 1.3

Hn. 2.4

2 Tpt.

2 Tbn.

Tba.

Timp.

Tri.

W.Ch.

p

l.v.

Pno.

3

mf

slow and lyrical gliss of black keys (can be played too)

gliss.

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. . . . . ♩=56