

JOHNTOHÉ SHORT FILM SUITE 2025

by

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Submitted to the faculty of the  
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Larry Groupé, Director of Thesis



JohntoHé Short Film Suite 2025

## Instrumentation

### **I. Woodwinds**

1. Tin Whistle
2. Flute 1
3. Flute 2
4. Oboe 1
5. Oboe 2
6. Bassoon 1
7. Bassoon 2

### **II. Brass**

1. Horn in F
2. Trumpet in C

### **III. Percussion**

1. Bass Drum
2. Snare Drum
3. Clash Cymbal
4. Shaker
5. Crotales

### **IV. Keyboards & Piano**

1. Celesta 1
2. Celesta 2
3. Piano

### **V. Harp, Guitars, and Bass**

1. Harp 1
2. Harp 2
3. Acoustic Guitar 1
4. Acoustic Guitar 2
5. Electric Guitar 1
6. Electric Guitar 2
7. E-Bass

### **VI. Synthesizers**

1. Synthesizer 1
2. Synthesizer 2
3. Synthesizer 3
4. Synthesizer 4
5. Synthesizer 5
6. Synthesizer 6
7. Synthesizer 7

### **VII. Strings**

1. Violin 1
2. Violin 2
3. Viola
4. Cello
5. Double Bass

### **VIII. Voice**

1. Choir (SATB with B-Box)

## Performance Information

This work is scored for an expanded small orchestral ensemble integrating traditional symphonic forces with modern and popular instruments. The woodwind section includes Tin Whistle, two Flutes, two Oboes, and two Bassoons. The brass consists of a Horn in F and a Trumpet in C. The percussion section features Bass Drum, Snare Drum, Clash Cymbal, Shaker, and Crotales, supplemented by two Celestas and a Piano.

The plucked/stringed keyboard section includes two Harps, two Acoustic Guitars, and two Electric Guitars. The E-Bass functions as a low-register anchor, often doubling or complementing the Double Basses. The seven Synthesizers are divided among textural, harmonic, and rhythmic roles. Detailed patch assignments and performance notes should be provided by the conductor or ensemble director in advance. Some synthesizer parts may involve sequencing or pre-programmed elements and should be coordinated with the click track if used.

Strings are divided conventionally into Violin I, Violin II, Viola, Cello, and Double Bass. Players should be prepared for extended techniques including col legno battuto, harmonics, and minimal aleatoric textures in select passages.

The choir (SATB) features a hybrid vocal texture incorporating beatboxing ("B-Box") as indicated. Beatbox elements are notated with distinct rhythmic figures and symbols; performers are encouraged to follow the score closely and rehearse these with the conductor.

Amplification is optional but recommended for guitars, E-Bass, and select synthesizer parts to maintain balance in larger venues. All players should prioritize transparency of texture and clarity of articulation throughout the performance.

## Program Notes

JohntoHé Short Film Suite 2025 comes from the film scores that I collaborated with four talented short film directors in 2025. In these four works, I tried a lot to interpret the works using the principles of neoclassicism and minimalism.

### ·The Basement Next Door

Directed by Ellie A Woytek, The Basement Next Door is a glimpse into the nuances surrounding the local music scene in Bloomington. The film aims to express the joy that comes from people sharing their love of music but also the harmful encounters that often occur. I made this film because I have experienced the comfort, community, friends, and sense of belonging that house shows can bring. On the contrary, I have also felt uncomfortable, unsafe, isolated, insecure, and unwelcome in many of these spaces.

The film premiered on April 5, 2025, at IU Cinema

In fact, during my communication with the director, she told me that this work does not have a traditional "protagonist" and "story". The protagonist of the whole film is actually "the basement". Therefore, she hopes that I can show the ups and downs of people around this basement in a neutral and objective form.

I divided this work into 4 parts, corresponding to the pictures, they are 1m01 The Bend, 1m02 The Basement, 1m03 The Band, 1m04 The Bathroom.

In 1m01 The Bend, I presented the chatter of the crowd waiting for the band to perform outdoors in the form of a string orchestra tuning. In my music, you can find a long melody of string tuning that runs through the entire scene, and on top of it are interspersed the instant emotions brought by various instruments and pictures.

1m02 The Basement is a specific introduction to the entire basement. Here, the audience first meets our "protagonist" - the basement. I used a warm and neutral tone to reflect this. At the same time, I also used a similar tone to echo the guitarist who is tuning in the picture.

1m03 The Band, this music is deeply influenced by the Oppenheimer film soundtrack composed by Ludwig Göransson. I deeply learned the secret of successfully creating a heartbeat in Do you hear the music - changing the beat frequently while slowly increasing the speed and using fixed quarter notes to highlight the change of speed. By matching the unique chords and melodies, I successfully created an atmosphere that became more and more enthusiastic as the band's performance deepened.

1m04 The Bathroom, this is the last section of the whole film. It tells the story of a girl who hurt herself in a noisy crowd and went into the bathroom to clean the wound. In this short break, she realized her desire for basement music. In the composition of this section, I think the most important thing is to handle the contrast between the inside and outside of the bathroom.



Therefore, I used completely different rhythmic relationships to handle the atmosphere inside and outside the bathroom. ·Moonlight Night on Spring River

This work was directed by Paige G Falcon and premiered on December 20 as her K360 course final work. The whole film was shot with 16mm color film. The core philosophy of this film is based on the poem "Spring River Moon Night" written by Zhang Ruoxu, a Chinese Tang Dynasty poet: human generations succeed one another endlessly, while the river appears the same year after year. It attempts to show the beautiful relationship between man and nature, and man and water through a poetic approach.

For the soundtrack of this work, I tried to use a "soft" way like water to show an epic depicting the relationship between man and nature. I think the most outstanding part is undoubtedly the use of choir and B-BOX. While the choir provides an epic and beautiful feeling, the B-BOX shows the flow of "water" in a harmonious way.

·THE GOOD, THE BAD, THE HAT

This work was completed by me and Graham Robert Hastings Alex David Ruppert. This film was shot with a 16mm black and white film camera. Not only did I compose the music, I also participated in part of the script writing and premiered it in the K560 Motion Picture Production course. This short film tells the story of a cowboy who lost his beloved cowboy hat while taking a nap by a stream and embarked on a journey to find the hat. I enjoyed the process of creating this work very much. It can be said that the whole work is my tribute to the western soundtrack created by Ennio Morricone, the originator of western soundtracks. Here, you can hear very iconic electric guitar melodies, whistles, and roars. And a tribute to the classic western piano music - riders in the sky.

·I BELIEVE IN ANGELS

I BELIEVE IN ANGELS is my first collaboration with the very talented director Taylor M Stine. This film aims to depict the pure, angelic beauty of ballet dancers. In this work, I used the composition philosophy of neoclassicism and minimalism, using only the purest and simplest way to correspond to the body movements of female ballet dancers.



JohntoHé Short Film Suite 2025 1/4

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The Basement Next Door  
for Director Ellie A Woytek

Tongzhou He

1m01(The Bend)

♩ = 96 [A]

The score is for a 15-measure piece. It features a variety of instruments: Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Trumpet in C, Celesta 1 & 2, Clash Cymbal, E-Cymbal, Bass Drum, E Bass Drum, E Bass, Piano, Electric Piano, Harp 1 & 2, Synthesizer 1-4, Synthesizer 7, Big Bommer, Solo Violin, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, *ppp*, and *pp*. There are also performance instructions like *8va* and *pp* with a dotted line. A section marker [A] is placed above measure 3 and below measure 15. The tempo is marked as ♩ = 96.

1m01(The Bend)

B

$\text{♩} = 114$

C

Musical score for '1m01(The Bend)'. The score is arranged in a grand staff format with multiple staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Tpt in C, Cel. 1, Cel. 2, Cl. Cym., Cl. Cym., B. Dr., B. Dr., E. B., Pno, E. Pno, Hp 1, Hp 2, Synth. 1, Synth. 2, Synth. 3, Synth. 4, Synth. 7, B. Dr., S. Vla, Vla 1, Vla 2, Vla, Vc., and D. B. The score spans measures 16 to 30. Measure 16 is marked with a box containing 'B'. Measure 30 is marked with a box containing 'C'. The tempo is indicated as  $\text{♩} = 114$ . Dynamics include *p*, *pp*, *mp*, *ppp*, and *mf*. The score includes various musical notations such as notes, rests, and articulation marks.

1m01(The Bend)

D

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Ban 1  
Ban 2  
Tpt in C  
Cel. 1  
Cel. 2  
Cl. Cym.  
Cl. Cym.  
B. Dr.  
B. Dr.  
E. B.  
Pno  
E. Pno  
Hp 1  
Hp 2  
Synth. 1  
Synth. 2  
Synth. 3  
Synth. 4  
Synth. 7  
B. Dr.  
S. Vla  
Vln 1  
Vln 2  
Vla  
Vc.  
D. B.

31 32 33 34 35 36 37 38 39 40 41

D

1m01(The Bend)

This musical score is for the piece "1m01(The Bend)". It is a full orchestral score spanning measures 42 to 51. The instruments included are:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Bassoons (Ban. 1, Ban. 2)
- Trumpet in C (Tpt. in C)
- Cellos (Cel. 1, Cel. 2)
- Clarinets in C (Cl. Cym. 1, Cl. Cym. 2)
- Double Basses (B. Dr. 1, B. Dr. 2)
- Electric Bass (E. B.)
- Piano (Pno)
- Electric Piano (E. Pno)
- Harps (Hp. 1, Hp. 2)
- Synthesizers (Synth. 1, Synth. 2, Synth. 3, Synth. 4, Synth. 7)
- String section (S. Vln., Vln. 1, Vln. 2, Vla., Vc., D. B.)

The score features complex rhythmic patterns, particularly in the electric piano and electric bass parts. Dynamic markings such as *pp*, *mf*, and *p* are used throughout. The string section has a prominent melodic line in the first violin part, with a *pp* marking at the beginning of measure 42 and a *p* marking at the end of measure 50. The electric piano part has a *mf* marking starting in measure 48. The electric bass part has a *pp* marking starting in measure 48. The synthesizer parts provide a sustained harmonic background.

1m01(The Bend)

This musical score is for the piece "1m01(The Bend)". It is a multi-staff score for a large ensemble. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Tpt in C, Cel. 1, Cel. 2, Cl. Cym., Cl. Cym., B. Dr., B. Dr., E. B., Pno, E. Pno, Hp 1, Hp 2, Synth. 1, Synth. 2, Synth. 3, Synth. 4, Synth. 7, B. Dr., S. Vla, Vln 1, Vln 2, Vla, Vc., and D. B. The score spans measures 52 to 58. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical textures, including melodic lines for woodwinds and strings, rhythmic patterns for percussion and electric bass, and complex harmonic structures for the piano and synthesizers. The electric piano part has a prominent, repetitive rhythmic motif. The synthesizers provide sustained harmonic support and melodic fragments. The strings play a mix of sustained notes and moving lines.

1m01(The Bend)

Musical score for '1m01(The Bend)'. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Tpt in C, Cel. 1, Cel. 2, Cl. Cym., Cl. Cym., B. Dr., B. Dr., E. B., Pno, E. Pno, Hp 1, Hp 2, Synth. 1, Synth. 2, Synth. 3, Synth. 4, Synth. 7, B. Dr., S. Vla, Vln 1, Vln 2, Vla, Vc., and D. B. The score spans measures 59 to 65. Key dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score features various musical notations such as notes, rests, and slurs.



1m02(The Basement)

Musical score for measures 1-7. The score includes staves for Piano, Electric Piano, Synthesizer 1, Synthesizer 2, and Synthesizer 4. Measure 1 features a piano (p) dynamic. Measure 2 has a triplets (3) marking. Measure 3 has a pianissimo (ppp) dynamic. Measure 5 has a piano (p) dynamic. Measure 7 has a piano (p) dynamic.

Musical score for measures 8-14. The score includes staves for Pno, E. Pno, Synth. 1, Synth. 2, and Synth. 4. Measure 8 has a piano (p) dynamic. Measure 9 has an 8-measure rest. Measure 10 has an 8-measure rest. Measure 11 has a pianissimo (ppp) dynamic. Measure 12 has an 8-measure rest. Measure 13 has a forte (f) dynamic. Measure 14 has an 8-measure rest.

Musical score for measures 15-23. The score includes staves for Pno, E. Pno, Synth. 1, Synth. 2, and Synth. 4. Measure 15 has a piano (p) dynamic. Measure 16 has a piano (p) dynamic. Measure 17 has a piano (p) dynamic. Measure 18 has a piano (p) dynamic. Measure 19 has a forte (f) dynamic. Measure 20 has a piano (p) dynamic. Measure 21 has a piano (p) dynamic. Measure 22 has a piano (p) dynamic. Measure 23 has a piano (p) dynamic.

# 1m03(The Band)

♩ = 76 ♩ = 87

The score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2) and Trumpet in C. The middle section includes Celesta 1 & 2, Clash Cymbal, E-Cymbal, Bass Drum, E-Bass Drum, E-Bass, Piano, Electric Piano, Harp 1 & 2, Synthesizer 1 & 2, and Synthesizer 5. The bottom section includes Big Bommer, Solo Violin, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score is divided into measures 1 through 8. Measure 5 features a 3/4 time signature change. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo changes from 76 to 87 between measures 4 and 5.

1m03(The Band)

[A] ♩ = 98 [B] ♩ = 111

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Ban 1  
Ban 2  
Tpt in C  
Cel. 1  
Cel. 2  
Cl. Cym.  
Cl. Cym.  
B. Dr.  
B. Dr.  
E. B.  
Pno  
E. Pno  
Hp 1  
Hp 2  
Synth. 1  
Synth. 2  
Synth. 5  
B. Dr.  
S. Vin  
Vin 1  
Vin 2  
Vla  
Vc.  
D. B.

9 10 11 12 13 14 15 16

A B

1m03(The Band)

Score for 1m03(The Band), measures 17-24. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Trumpet in C, Clarinet 1 & 2, Clarinet in C, Bassoon, Piano, Electric Piano, Horn 1 & 2, Synth 1, 2, 5, Bassoon, Saxophone, Violin 1 & 2, Viola, Cello, and Double Bass. The score features a key signature change from C major to C minor at measure 21. Dynamics include *p*, *mf*, *f*, *mp*, and *fp*. Performance markings include accents, slurs, and a large '3' indicating a triplet. A rehearsal mark 'C' is present at the beginning and end of the page.

1m03(The Band)

**D** ♩ = 147

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Ban. 1  
Ban. 2  
Tpt in C  
Cl. 1  
Cl. 2  
Cl. Cym.  
Cl. Cym.  
B. De.  
B. De.  
E. B.  
Pno  
E. Pno  
Hp 1  
Hp 2  
Synth. 1  
Synth. 2  
Synth. 5  
B. De.  
S. Vin.  
Vin 1  
Vin 2  
Vla  
Vc.  
D. B.

25 26 27 28 29 30 31

**D**

E

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Ban. 1  
Ban. 2  
Tpt in C  
Cl. 1  
Cl. 2  
Cl. Cym.  
Cl. Cym.  
B. Dr.  
B. Dr.  
E. B.  
Pno  
E. Pno  
Hp 1  
Hp 2  
Synth. 1  
Synth. 2  
Synth. 5  
B. Dr.  
S. Vln  
Vln 1  
Vln 2  
Vla  
Vc.  
D. B.

3  
4  
3  
4  
3  
4

*mp* *cresc.* *mf* *f* *p*

32 33 34 35 36 37 38 39

E

1m03(The Band)

This musical score is for the piece "1m03(The Band)". It is a full orchestral score with multiple staves for various instruments. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Ban. 1, Ban. 2)
- Trumpet in C (Tpt. in C)
- Cellos 1 and 2 (Cel. 1, Cel. 2)
- Clarinets in C and B-flat (Cl. Cym., Cl. Cym.)
- Double Basses (B. De., B. De., E. B.)
- Piano (Pno.)
- Electric Piano (E. Pno.)
- Harp 1 and 2 (Hp. 1, Hp. 2)
- Synthesizers 1, 2, and 5 (Synth. 1, Synth. 2, Synth. 5)
- Violins 1 and 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents. There are also performance instructions such as "4" and "3" written vertically on the staff lines, likely indicating fingerings or breathings. The score is divided into measures, with measure numbers 40 through 48 visible at the bottom.

# 1m04(The Bathroom)

**A**

Celesta 1

E-Bass

Electric Piano

Synthesizer 1

Synthesizer 2

Synthesizer 6

Synthesizer 7

Big Bommer

Solo Violin

Violin 1

Violin 2

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

**A**



1m04(The Bathroom)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Cel. 1:** Cello 1, starting in measure 16 with a *mf* dynamic.
- E. B.:** Electric Bass, silent throughout.
- E. Pno:** Electric Piano, silent throughout.
- Synth. 1:** Synth 1, starting in measure 16 with a *f* dynamic and a *8va* marking.
- Synth. 2:** Synth 2, starting in measure 16 with a *mf* dynamic, transitioning to *p* and then *mf*.
- Synth. 6:** Synth 6, starting in measure 16 with a *p* dynamic.
- Synth. 7:** Synth 7, starting in measure 16 with a *p* dynamic.
- B. Dr.:** Bass Drum, silent throughout.
- S. Vin:** Solo Violin, starting in measure 16 with a *f* dynamic, transitioning to *mf* and *p*.
- Vln 1:** Violin 1, starting in measure 16 with a *f* dynamic, transitioning to *mf*.
- Vln 2:** Violin 2, silent throughout.
- Vla:** Viola, silent throughout.
- Vc:** Violoncello, silent throughout.
- D. B.:** Double Bass, silent throughout.

The score spans measures 16 to 28. Measure numbers are indicated in boxes at the bottom of the page.

1m04(The Bathroom)

The musical score is arranged in a system of staves. From top to bottom, the staves are:

- Cel. 1**: Two staves (treble and bass clef) with rests.
- E. B.**: Two staves (treble and bass clef) with notes in the bass clef.
- E. Pno**: Two staves (treble and bass clef) with a complex melodic line in the bass clef.
- Synth. 1**: Two staves (treble and bass clef) with rests.
- Synth. 2**: Two staves (treble and bass clef) with rests and a *ppp* dynamic marking.
- Synth. 6**: Two staves (treble and bass clef) with notes in the bass clef.
- Synth. 7**: Two staves (treble and bass clef) with notes in the bass clef.
- B. Dr.**: A single staff with a drum pattern.
- S. Vin**: A single staff with notes and a *f* dynamic marking.
- Vln 1**: A single staff with notes and a *f* dynamic marking.
- Vln 2**: A single staff with rests.
- Vla**: A single staff with rests.
- Vc.**: A single staff with rests.
- D. B.**: A single staff with rests.

Measure numbers 29 through 37 are indicated at the bottom of the page.

# JohntoHé Short Film Suite 2025 2/4

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Moonlight Night on Spring River

Tongzhou He

for Director Paige G Falcon

*♩* = 98

Synthesizer

Woodwind

Strings

Choir

B-Box

Celesta

Horn in F

Violin

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7 8 9 10

Synth.

Ww.

St.

Ch.

B.

Cel.

Hn in F

Vln.

Vla.

Vc.

D. B.

11 12 13 14 15 16 17 18

Moonlight Night on the Spring River

Musical score for measures 19-27. The score includes parts for Synth, Ww, St, Ch, B, Cel, Hn in F, Vln, Vla, Vc, and D. B. The Chorus part features a 4/4 to 3/4 time signature change at measure 20. The score includes dynamics such as *pp* and *f*. Measure numbers 19 through 27 are indicated at the bottom of the page.

Musical score for measures 28-38. The score includes parts for Synth, Ww, St, Ch, B, Cel, Hn in F, Vln, Vla, Vc, and D. B. The Chorus part features a 4/4 to 5/4 time signature change at measure 38. The score includes dynamics such as *p* and *mf*. Measure numbers 28 through 38 are indicated at the bottom of the page.

Moonlight Night on the Spring River

Musical score for measures 39-52. The score includes parts for Synth, Ww, St, Ch, B, Cel, Hn in F, Vln, Vla, Vc, and D. B. The key signature is one flat (F major/D minor). The time signature is 4/4. The score features various dynamics such as *f*, *ff*, *mp*, and *p*. A 3/4 time signature change is indicated at measure 51. Measure numbers 39 through 52 are printed at the bottom of the page.

Musical score for measures 53-60. The score includes parts for Synth, Ww, St, Ch, B, Cel, Hn in F, Vln, Vla, Vc, and D. B. The key signature is one flat (F major/D minor). The time signature is 4/4. The score features various dynamics such as *p*. Measure numbers 53 through 60 are printed at the bottom of the page.

Moonlight Night on the Spring River

Musical score for measures 61-70. The score includes parts for Synth., Ww., St., Ch., B., Cel., Hn in F, Vln, Vla, Vc, and D. B. The strings play a sustained harmonic accompaniment. The woodwinds and horns have melodic lines. Dynamic markings include *mp* and *ff*. Measure numbers 61 through 70 are indicated at the bottom of the staves.

Musical score for measures 71-85. The score includes parts for Synth., Ww., St., Ch., B., Cel., Hn in F, Vln, Vla, Vc, and D. B. The strings play a sustained harmonic accompaniment. The woodwinds and horns have melodic lines. Dynamic markings include *mp*, *mf*, *pp*, and *p*. Measure numbers 71 through 85 are indicated at the bottom of the staves. Large numbers 4 and 3 are written vertically in the Ch. staff, indicating a 4-measure rest followed by a 3-measure rest.

JohntoHé Short Film Suite 2025 3/4

何同舟

THE GOOD, THE BAD, THE HAT

Tongzhou He

for Directors HAT BROS

Score for *THE GOOD, THE BAD, THE HAT* (for Directors HAT BROS) by Tongzhou He. Tempo:  $\text{♩} = 121$ .

Instrumentation includes: Acoustic Guitar 1 & 2, Electric Guitar 1 & 2, Piano, Tin Whistle, Lead, Synthesizer 1, 2, & 3, Clash Cymbal, Crotales, Shaker, Violin 1 & 2, and Strings.

Key features of the score include:

- Acoustic Guitar 1:** Features a melodic line starting at measure 7, marked *mf* and *f*, with a *gtr* (guitar) instruction.
- Synthesizer 1:** Provides a harmonic accompaniment starting at measure 7, marked *p* and *f*.
- Synthesizer 2:** Displays chord diagrams (4, 6, 4, 6, 4) across measures 6-13.
- Violin 1 & 2:** Enter at measure 7 with a melodic line, marked *f*.

The score is numbered 1 through 17 at the bottom.

THE GOOD, THE BAD, THE HAT

Ac. Gtr 1 *f* *p* *f*

Ac. Gtr 2

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L.

Synth. 1 *mp cresc.* *f*

Synth. 2 *mp cresc.* *f*

Synth. 3

Cl. Cym. *p* To Sn. Dr.

Cra. *f*

Shak.

Vln 1

Vln 2

St.

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32



THE GOOD, THE BAD, THE HAT

Ac. Gtr 1

Ac. Gtr 2

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L.

Synth. 1

Synth. 2

Synth. 3

Su. Dr.

Cro.

Shak.

Vln 1

Vln 2

St.

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

*mp dim.*

*p*

*mf*

*f*

*mp dim.*

*mp dim.*

*mp dim.*

*mp dim.*

THE GOOD, THE BAD, THE HAT

Ac. Gtr 1 *p*

Ac. Gtr 2

E. Gtr 1 *p* *f* *p* *f*

E. Gtr 2 *p*

Pno

T. Whist.

L.

Synth. 1

Synth. 2

Synth. 3 *p* *f* *p* *f*

Sa. Dr.

Crot. *mf*

Shak.

Vln 1

Vln 2

St.

49 50 51 52 53 54 55 56 57

THE GOOD, THE BAD, THE HAT

accl.....rit.

Ac. Gtr 1

Ac. Gtr 2

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L.

Synth. 1

Synth. 2

Synth. 3

Sa. Dr.

Crot.

Shak.

Vln 1

Vln 2

St.

58 59 60 61 62 63 64 65 66

Detailed description: This is a page of a musical score for the piece 'THE GOOD, THE BAD, THE HAT'. The score is arranged in a standard orchestral layout with multiple staves. At the top, there are two staves for Acoustic Guitars (Ac. Gtr 1 and Ac. Gtr 2). Below them are two staves for Electric Guitars (E. Gtr 1 and E. Gtr 2). The next section includes a Piano (Pno) with both treble and bass clefs, a Trumpet (T. Whist.), and a Trombone (L.). This is followed by three staves for Synthesizers (Synth. 1, Synth. 2, Synth. 3). Below the synthesizers are staves for Saxophone (Sa. Dr.), Cymbals (Crot.), and Shakers (Shak.). The bottom section consists of two staves for Violins (Vln 1 and Vln 2) and a staff for Strings (St.). The score spans measures 58 to 66. Performance markings include 'accl.....rit.' at the top, 'p' (piano) at measure 62, and 'f' (forte) at measure 63. The Electric Gtr 1 part features complex rhythmic patterns with triplets and sixteenth notes. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Cymbals and Shakers provide rhythmic accompaniment.

THE GOOD, THE BAD, THE HAT

A musical score for the piece "THE GOOD, THE BAD, THE HAT". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Ac. Gtr 1, Ac. Gtr 2, E. Gtr 1, E. Gtr 2, Pno (Piano), T. Whist. (Tenor Whistle), L. (Lute), Synth. 1, Synth. 2, Synth. 3, Sn. Dr. (Snare Drum), Cro. (Cymbal), Shak. (Shaker), Vln 1, Vln 2, and Str. (Strings). The score spans measures 67 to 75. A rehearsal mark 'A' is placed above measure 74. The piano part features complex chordal textures and arpeggiated patterns. The snare drum part has a rhythmic pattern starting in measure 74. The strings are mostly silent throughout this section. A large number '34' is written vertically on the right side of the page, spanning the Synth. 2 and Synth. 3 staves.

THE GOOD, THE BAD, THE HAT

Ac. Gtr 1

Ac. Gtr 2

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L.

Synth. 1

Synth. 2

Synth. 3

Sn. Dr.

Crot.

Shak.

Vln 1

Vln 2

St.

76 77 78 79 80 81 82 83 84

THE GOOD, THE BAD, THE HAT

This musical score is for the film "The Good, the Bad and the Ugly". The page is numbered 28 and covers measures 85 through 93. The instruments and parts are:

- Ac. Gtr 1: Acoustic guitar, mostly silent.
- Ac. Gtr 2: Acoustic guitar, playing a rhythmic pattern of eighth notes.
- E. Gtr 1: Electric guitar, playing a complex, fast-moving line with heavy distortion.
- E. Gtr 2: Electric guitar, playing a steady eighth-note rhythm.
- Pno: Piano, providing harmonic support with chords and sustained notes.
- T. Whist: Trumpet, mostly silent.
- L: Trombone, mostly silent.
- Synth. 1, 2, 3: Synthesizers, mostly silent.
- Sa. Dr.: Snare drum, playing a consistent rhythmic pattern.
- Crot.: Cymbal, playing a rhythmic pattern.
- Shak.: Shakuhachi, playing a melodic line.
- Vln 1, Vln 2: Violins, mostly silent.
- St.: Strings, playing sustained chords.

Key performance markings include *f* (forte) and *f cresc.* (forte crescendo). The score is written in a 4/4 time signature.

THE GOOD, THE BAD, THE HAT

This musical score is for the piece "THE GOOD, THE BAD, THE HAT". It features a variety of instruments and parts:

- Ac. Gtr 1 & 2:** Acoustic guitars, with Gtr 2 playing a rhythmic pattern of eighth notes.
- E. Gtr 1 & 2:** Electric guitars, with Gtr 1 playing a complex, melodic line and Gtr 2 playing a few chords.
- Pno:** Piano, providing harmonic support.
- T. Whist.** Tenor Whistle, which is silent in this section.
- L.** Trombone, which is silent in this section.
- Synth. 1, 2, 3:** Three different synthesizer parts, all of which are silent in this section.
- Sa. Dr.** Snare Drum, playing a consistent rhythmic pattern.
- Crot.** Crotales, playing a melodic line.
- Shak.** Shaker, playing a rhythmic pattern.
- Vln 1 & 2:** Violins, which are silent in this section.
- St.** Strings, playing a sustained, low-frequency accompaniment.

The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The page is numbered 94 through 101 at the bottom.

THE GOOD, THE BAD, THE HAT

Ac. Gtr 1

Ac. Gtr 2 *mp*

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L. *mp*

Synth. 1

Synth. 2

Synth. 3

Sa. Dr. *mp*

Crot. *mp*

Shak.

Vln 1

Vln 2

St.

102 103 104 105 106 107 108 109 110 111



THE GOOD, THE BAD, THE HAT

Ac. Gtr 1

Ac. Gtr 2

E. Gtr 1

E. Gtr 2

Pno

T. Whist.

L.

Synth. 1

Synth. 2

Synth. 3

Sa. Dr.

Crot.

Shak.

Vln 1

Vln 2

St.

112 113 114 115 116 117 118 119 120 121 122 123 124 125 126

THE GOOD, THE BAD, THE HAT

Ac. Gtr 1 *mf*

Ac. Gtr 2

E. Gtr 1 *f* *fp sub.* *f*

E. Gtr 2

Pno

T. Whist. *f*

L.

Synth. 1

Synth. 2

Synth. 3

Sa. Dr.

Cra.

Shak.

Vln 1

Vln 2

St.

127 128 129 130 131 132 133 134 135 136

# JohntoHé Short Film Suite 2025 4/4

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## I BELIEVE IN ANGELS

Tongzhou He

For Director Taylor M Stine

The musical score is presented in four systems, each containing five staves. The instruments are Piano, Synthesizer 1, Synthesizer 2, Violin, and Viola. The score includes tempo markings of  $\text{♩} = 75$  and  $\text{♩} = 79$ . Measure numbers 1 through 41 are indicated at the bottom of each system. The score features various musical notations, including notes, rests, and dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. Large numbers (4, 5, 7, 6, 3, 4, 6, 4) are placed on the Synthesizer 1 and 2 staves, likely indicating specific chord voicings or effects. The Viola part is mostly silent, with some notes appearing in the later measures.

I Believe in Angels

Musical score for measures 42-51. The score includes staves for Piano (Pno), Synth 1, Synth 2, Viola (Vln), and Violoncello (Vc). Measure numbers 42, 43, 44, 45, 46, 47, 48, 49, 50, and 51 are indicated at the bottom. Dynamics include *p*, *f*, *pp*, and *mp*. A fermata is present over measures 48-50.

Musical score for measures 52-59. The score includes staves for Piano (Pno), Synth 1, Synth 2, Viola (Vln), and Violoncello (Vc). Measure numbers 52, 53, 54, 55, 56, 57, 58, and 59 are indicated at the bottom. Dynamics include *pp cresc.*

Musical score for measures 60-65. The score includes staves for Piano (Pno), Synth 1, Synth 2, Viola (Vln), and Violoncello (Vc). Measure numbers 60, 61, 62, 63, 64, and 65 are indicated at the bottom. Dynamics include *f dim.* and a large '6' is written at the end of the system.

Musical score for measures 66-67. The score includes staves for Piano (Pno), Synth 1, Synth 2, Viola (Vln), and Violoncello (Vc). Measure numbers 66 and 67 are indicated at the bottom. Dynamics include *f* and *ff*. A large '6' is written at the beginning of the system.

I Believe in Angels

Musical score for measures 68-74. The score includes staves for Pno, Synth. 1, Synth. 2, Vln, and Vc. Measure 68 features a piano introduction with a *mf* dynamic. Measure 69 has a *mf* dynamic. Measure 70 has a *mf* dynamic. Measure 71 has a *mf* dynamic. Measure 72 has a *p* dynamic. Measure 73 has a *p* dynamic. Measure 74 has a *p* dynamic. A large '64' is written vertically on the right side of the score.

Musical score for measures 75-80. The score includes staves for Pno, Synth. 1, Synth. 2, Vln, and Vc. Measure 75 has a *mf* dynamic. Measure 76 has a *p* dynamic. Measure 77 has a *f* dynamic. Measure 78 has a *f* dynamic. Measure 79 has a *f* dynamic. Measure 80 has a *f* dynamic. A large '64' is written vertically on the left side of the score.

Musical score for measures 81-91. The score includes staves for Pno, Synth. 1, Synth. 2, Vln, and Vc. Measure 81 has a *mp* dynamic. Measure 82 has a *mp* dynamic. Measure 83 has a *mp* dynamic. Measure 84 has a *mp* dynamic. Measure 85 has a *mp* dynamic. Measure 86 has a *pp* dynamic. Measure 87 has a *pp* dynamic. Measure 88 has a *mp* dynamic. Measure 89 has a *mp* dynamic. Measure 90 has a *mp* dynamic. Measure 91 has a *mp* dynamic. A large '64' is written vertically on the right side of the score.