



What does this say?

DSLVEVI DLIPH GSRH LFG URIHG NFHG  
YV GSV HNZIGVHG KVIHLM SVIV



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DSLVEVI DLIPH GSRH LFG URIHG NFHG  
YV GSV HNZIGVHG KVIHLM SVIV

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
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What does this say?

DSLVEVI DLIPH GSRH LFG URIHG NFHG  
YV GSV HNZIGVHG KVIHLM SVIV

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Z	Y	X	W	V	U	T	S	R	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A

What does this say?

DSHOWER WORTH HIS GOURMETS FBIG  
YMGSSMARZIESM PERSONMESVEV

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Z	Y	X	W	V	U	T	S	R	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A





..... - . . . . . --- -- . -- -- . . . . - . - . -- -- . . . .

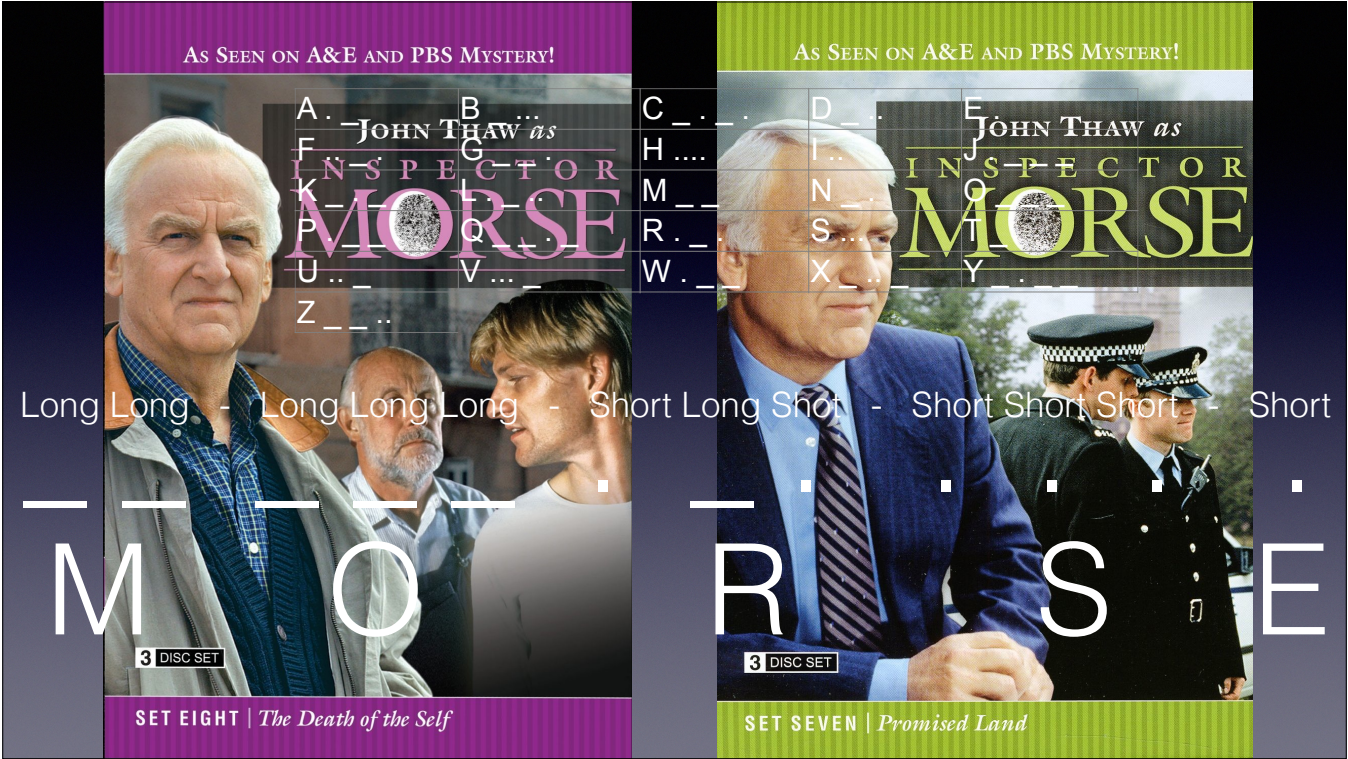
A . _	B _ ...	C _ . _ .	D _ ..	E .
F .. _ .	G _ _ .	H ....	I ..	J . _ _ _
K _ . _	L . _ ..	M _ _	N _ .	O _ _ _
P . _ _ .	Q _ _ . _	R . _ .	S ...	T _
U .. _	V ... _	W . _ _	X _ .. _	Y _ . _ _
Z _ _ ..				

here is some morse code

<http://www.morsecloud.com>



Western Union by The Five Americans





AS SEEN ON A&E AND PBS MYSTERY!

A . _	B _ ...	C _ . _ .	D _ ..	E .
F .. _ .	G _ _ .	H ...	I ..	J . _ _ _
K _ . _	L . _ ..	M _ _	N _ .	O _ _ _
P . _ _ .	Q _ _ . _	R . _ .	S ...	T _
U .. _	V ... _	W . _ _	X _ .. _	Y _ . _ _
Z _ _ ..				

Long Long - Long Long Long - Short Long Shot - Short Short Short - Short

M

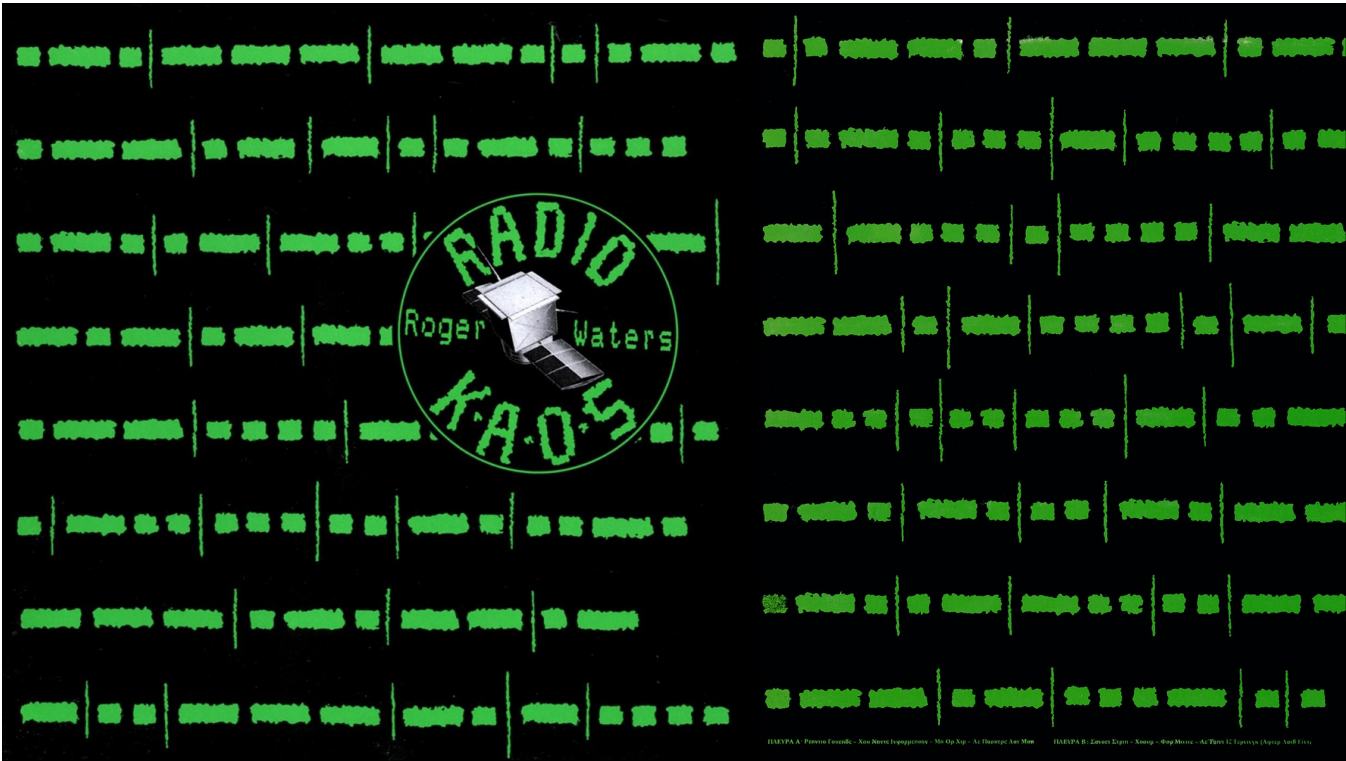
E

3 DISC SET

SET EIGHT | *The Death of the Self*

3 DISC SET

SET SEVEN | *Promised Land*





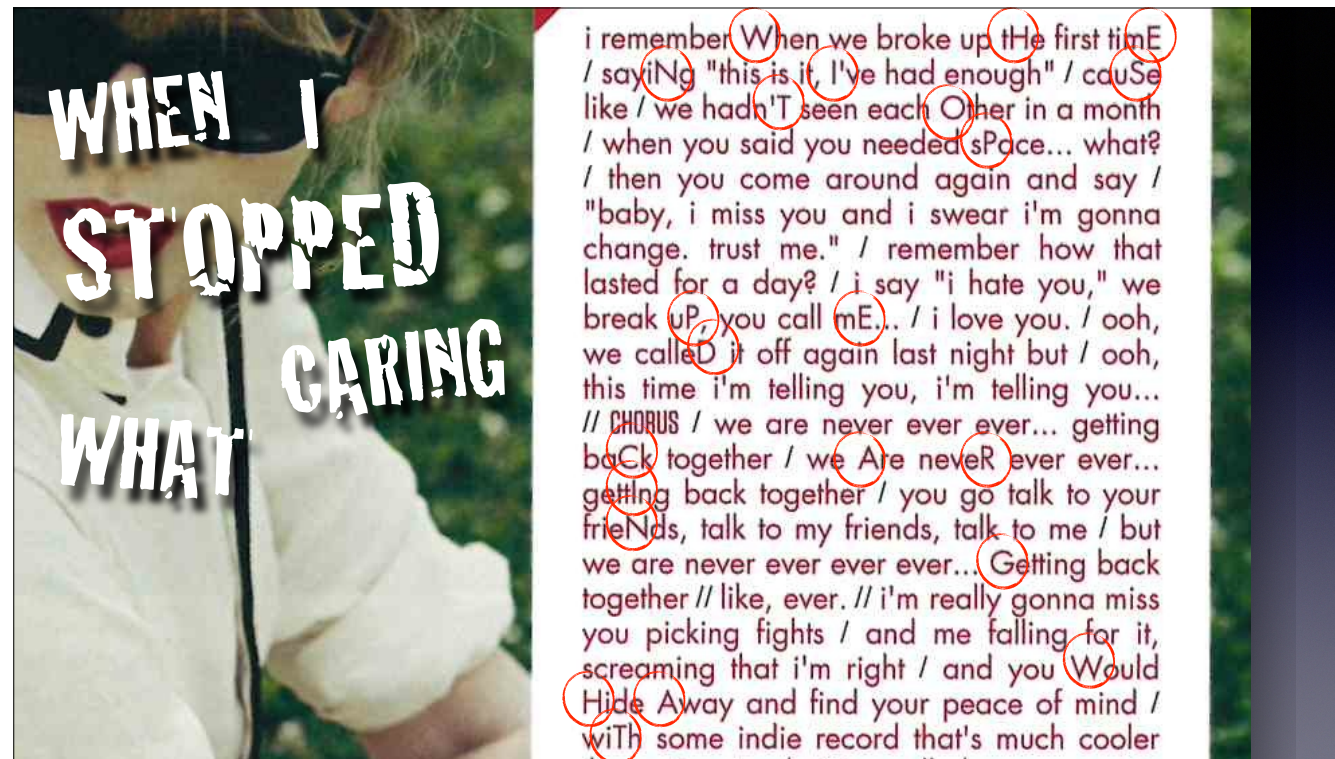




WE ARE  
NEVER EVER  
GETTING BACK  
TOGETHER

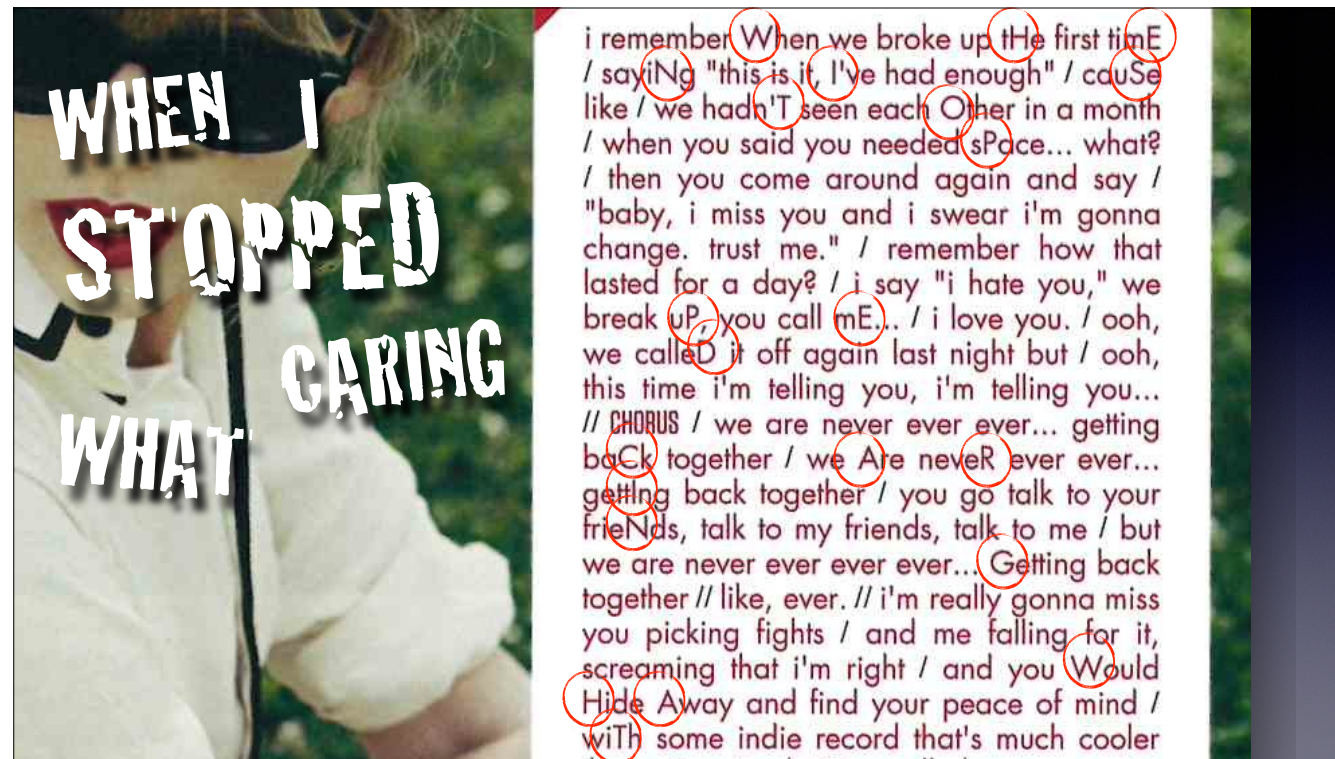
Written by Taylor Swift, Max Martin, Shellback

I remember When we broke up it's the first time  
/ sayin'g "this is it, I've had enough" / cause  
like / we hadn't seen each other in a month  
/ when you said you needed space... what?  
/ then you come around again and say /  
"baby, I miss you and I swear I'm gonna  
change, trust me." / remember how that  
lasted for a day? / I say "I hate you," we  
break up, you call me... / I love you. / ooh,  
we called it off again last night but / ooh...  
this time I'm telling you, I'm telling you...  
// CHORUS / we are never ever ever... getting  
back together / you go talk to your  
friends, talk to my friends, talk to me / but  
we are never ever ever... Getting back  
together // like, ever. // I'm really gonna miss  
you picking fights / and me falling for it,  
screaming that I'm right / and you Would  
Hide Away and find your peace of mind /  
with some indie record that's much cooler  
than mine / ooh, This time, I'm telling you,  
I'm telling you // REPEAT CHORUS // I used to think  
that we were forever, ever and I Used to  
say "never say never..." // spoken: (sigh)...  
so he calls me up, and he's like, "I still love  
you," and I'm like, I mean this is exhausting,  
you know, like we are never getting back  
together, like, ever. // REPEAT CHORUS // we, ooh...  
getting back together / we, ooh... getting  
back together / you go talk to your friends,  
back together / you go talk to me / but we are  
talk to my friends, talk to me / but we are  
never ever ever ever... getting back together  
// © 2012 Sony/ATV Tree Publishing/ Taylor Swift Music  
(BMI)/ MXM. Administered by Kobalt (ASCAP). All Rights  
Reserved. Used By Permission. Produced by Max Martin and  
Shellback for MXM Productions / Recorded by Sam Holland,  
Michael Albert at Conway Studios (Los Angeles, CA), MXM  
Studios (Stockholm, Sweden); Assisted by Eric Eylands, Greg  
Fuess / Engineered for Mix by John Hanes, Assisted by Tim  
Roberts / Mixed by Serban Ghenea at MixStar Studios (Virginia  
Beach, VA) / Mastered by Tom Coyne at Sterling Sound (New  
York, NY) / Production Coordinator: Jaken Tominaga // Guitar,  
Bass, Keyboards, Programming - Shellback / Keyboards - Max  
Martin



# WHEN I STOPPED CARING WHAT

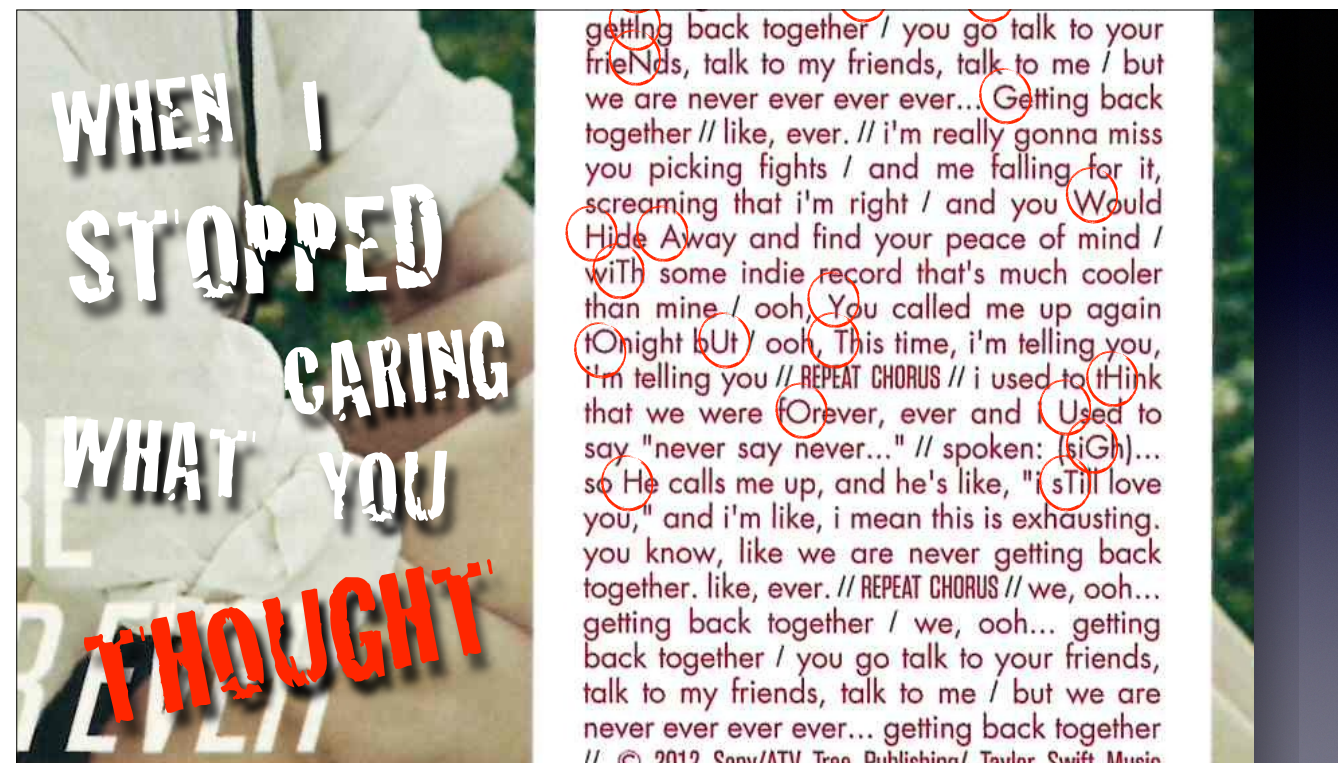
i remember When we broke up the first time  
/ sayiNg "this is it, I've had enough" / cauSe  
like / we hadn'T seen each Other in a month  
/ when you said you needed sPace... what?  
/ then you come around again and say /  
"baby, i miss you and i swear i'm gonna  
change. trust me." / remember how that  
lasted for a day? / i say "i hate you," we  
break uP, you call mE... / i love you. / ooh,  
we called it off again last night but / ooh,  
this time i'm telling you, i'm telling you...  
// CHORUS / we are never ever ever... getting  
baCk together / we Are neveR ever ever...  
getting back together / you go talk to your  
friENds, talk to my friends, talk to me / but  
we are never ever ever ever... Getting back  
together // like, ever. // i'm really gonna miss  
you picking fights / and me falling for it,  
screaming that i'm right / and you Would  
Hide Away and find your peace of mind /  
wiTh some indie record that's much cooler

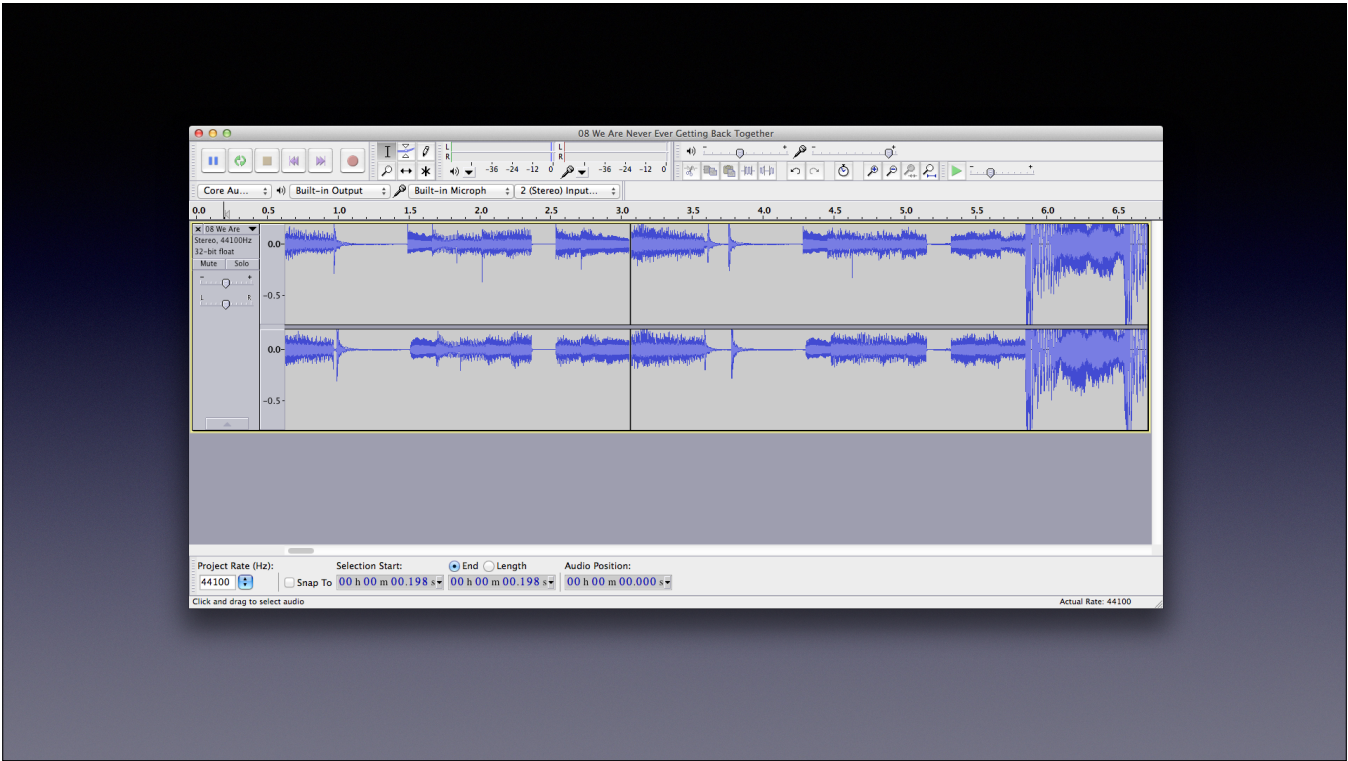


# WHEN I STOPPED CARING WHAT

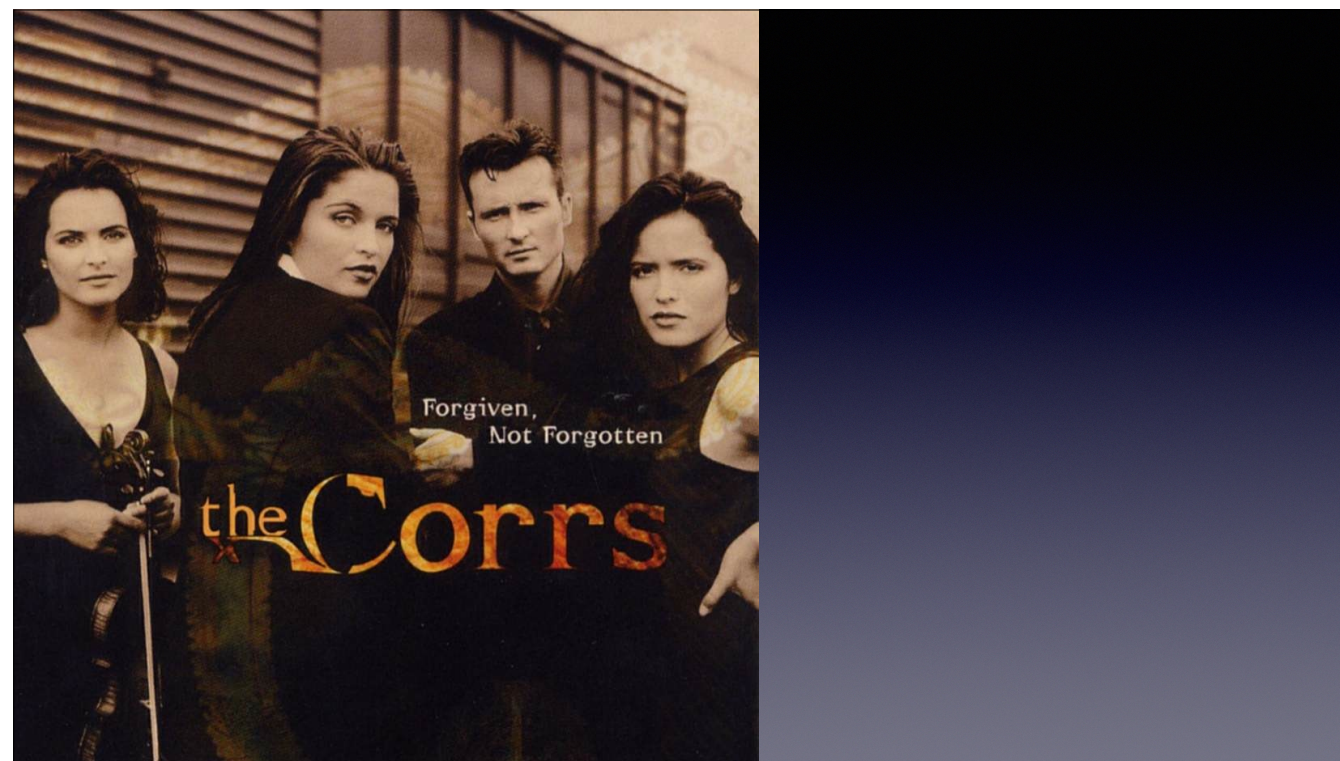
i remember When we broke up the first time  
/ sayiNg "this is it, I've had enough" / cauSe  
like / we hadn'T seen each Other in a month  
/ when you said you needed sPace... what?  
/ then you come around again and say /  
"baby, i miss you and i swear i'm gonna  
change. trust me." / remember how that  
lasted for a day? / i say "i hate you," we  
break up, you call mE... / i love you. / ooh,  
we called it off again last night but / ooh,  
this time i'm telling you, i'm telling you...  
// CHORUS / we are never ever ever... getting  
baCk together / we Are neveR ever ever...  
getting back together / you go talk to your  
friENds, talk to my friends, talk to me / but  
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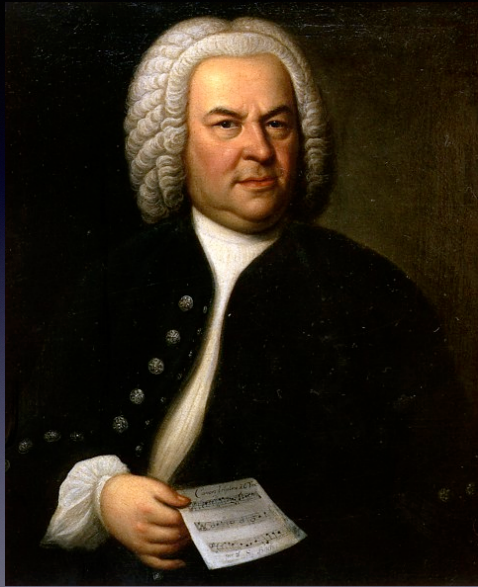


Segue to back masking - the bit of reversed guitar in the Taylor Swift track.









118

119

120

121

230

The musical score is written for a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three systems of staves. The first system (measures 118-121) features a vocal line with a melodic line and a piano accompaniment with a bass line. The second system (measures 122-125) continues the vocal line and piano accompaniment. The third system (measures 126-129) features a vocal line with a melodic line and a piano accompaniment with a bass line. The score is marked with measure numbers 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, and 130. The measure number 230 is also present, indicating a page or section change.







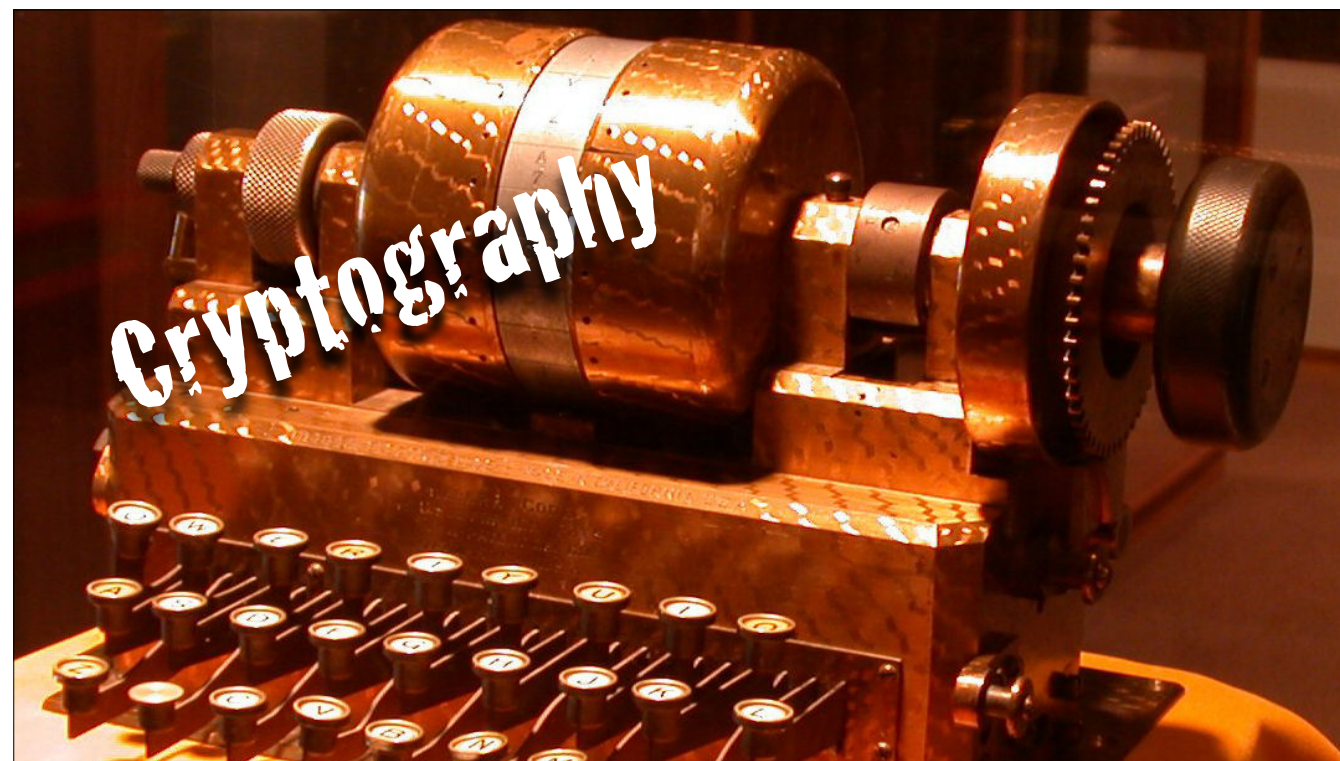
This image shows a page of musical notation for a string quartet, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The notation is arranged in two systems of three staves each. The first system includes staves 1, 2, and 3, and the second system includes staves 4, 5, and 6. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *f* (forte), and *cres.* (crescendo). The notation is arranged in a way that allows for a clear reading of the musical score.

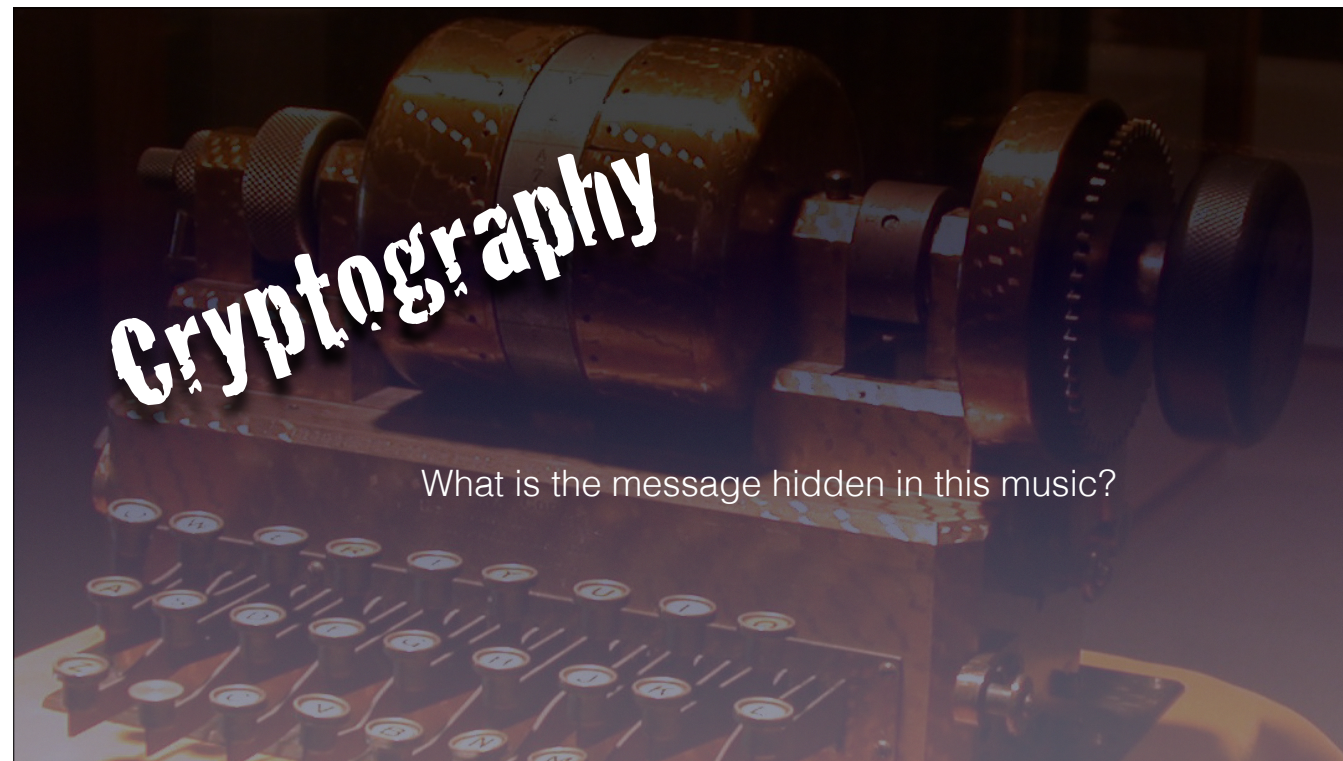
The musical notation is as follows:

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It then continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, 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A handwritten musical score for a string quartet, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with several notes circled in red. Above the first staff, the text "Sva....." is written. The second staff has a dynamic marking "f". The third staff has a dynamic marking "f". The fourth staff has a dynamic marking "f" and the instruction "pizz." (pizzicato). The fifth staff has a dynamic marking "f". The sixth staff has a dynamic marking "f" and the instruction "pizz.". The score is written in a clear, legible hand.





Listen to my piece again, then show how I made it inc.

- sounds from pictures
- reversed
- Skempton ryhthm
- Real morse code
- JAMES HUMBERSTONE and 03071974 and ...



The image shows a musical staff with notes C, D, E, F, G, A, B, C, D, E, F. Below it is a GarageBand interface for a 'Techno Kit'. Purple arrows map the notes to specific keys: C to A, D to S, E to D, F to F, G to G, A to H, B to J, C to K, D to L, E to semicolon, and F to apostrophe. Below the keyboard is a 4x10 grid.

Examples of the alphabet or numbers arranged in different ways.

The first layout shows a mapping of the alphabet to keys A through S. The second layout shows a mapping of the alphabet to keys A through V.

A	B	C	D	E	F	G	H		
I	J	K	L	M	N	O	P		
Q	R	S	T	U	V	W	X		
V	W	X	Y	Z					

An 8-note scale is mapped from D to D on the keyboard (known as the D dorian scale or mode).

The second layout shows a mapping of the alphabet to keys A through V.

A	B	C	D	E	F	G	H	I	J	K
L	M	N	O	P	Q	R	S	T	U	V
W	X	Y	Z							

All 11 keys of the GarageBand keyboard are mapped to the alphabet.

## References

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