

LEX

for Solo Voices, Mixed Choir and Chamber Orchestra

Full Score

Paul Frehner

2019

(Revised 19.07.2022)

Voices and Instrumentation

Soprano Solo
Mezzo Solo
Tenor Solo
Baritone Solo

Double Mixed Chamber Choir - 24 voices, 12 voices per choir (suggested minimum)

Keyboards – 1 player

Moog Subsequent 37 analog synthesizer (or similar analog synthesizer)
88-note MIDI controller keyboard for triggering patches on Native Instruments 'The Giant' virtual instrument

Other gear:

Computer running Native Instruments 'The Giant' virtual piano
Audio Interface with at least 1 line-level input, 1 MIDI input, and stereo line level outputs
Two powered speakers for amplifying the output of the two keyboards. These should be placed on the stage near the keyboardist, but wide enough to give a stereophonic field.
Stereo Reverb and Digital Delay effects for the Moog Subsequent 37. These may be run through either a hardware unit or as a software plugin in a DAW.
MIDI or USB cable to connect the 88-note MIDI controller to the interface
One ¼" instrument cable to connect Subsequent 37 to the interface
Two balanced cables (XLR or ¼") to connect audio interface to the powered speakers
Other cables maybe required if running an outboard digital delay unit

Percussion - 1 player

2 Triangles, of different sizes or made of different materials, contrasting beaters (plastic, metal)
Pitched Gongs, tuned to Db2, F2, A2, F4, Ab4, Db5, D5
Frame Drum, such as a darbuka
Calabash (or similar drum, but a different drum than the 'frame drum' mentioned above)
Timpani: 32", 25"
Bass Drum

Strings – 4/4/3/3/2 suggested minimum

Performance Notes

Note on the choir parts

The choral sections in *LEX* are composed at times for a single SATB choir and at other times for double SATB choir. With this varied format in mind, the chorus should be positioned on stage with Choir 1 on one side, left or right, and Choir 2 on the opposite side. If possible, there should be some physical space between the two choirs. The sopranos of each choir should be positioned at the furthest extremities, left and right. The other voices in each choir can be positioned according to the direction of the conductor. This positioning will emphasize the (equal and opposite) spatialized stereophonic imaging that has been composed into music in the passages that make use of the double choir – movements II, IV, V, VII and VIII. The score always specifies whether sections from Choir 1 or Choir 2, or if sections from both choirs should sing a given passage

Note on the keyboard part

The signal levels of the two keyboards should be carefully balanced with each other. Furthermore, the Moog Subsequent 37 keyboard should be carefully balanced against the strings, the lower strings in particular, so that a true blend of sonority is achieved. The Moog and lower strings combination should sound slightly electric but mostly acoustic. If a Moog Subsequent 37 is not available the part can be played on another similar analog synthesizer. To facilitate this, detailed oscillator, filter, envelope and LFO settings are provided in the individual keyboard part. To obtain the patches for the Moog Subsequent 37 part please contact the composer at info@paulfrehner.com. The passages with Native Instruments' The Giant use the plugins' standard presets. These can be tweaked for balance and moderating the presets' reverb settings.

Setup Time for Keyboards

It is recommended that the keyboardist has 2 hours in the hall to set up the rig and to test it out to ensure proper functionality and to fine tune the balance between the two keyboards. It is also recommended that a portion of the rehearsal time is spent on soundcheck to ensure a proper balance between the keyboards and the strings.

Notation

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used.

Duration: ca. 37 minutes

Texts

I. Lex I

The divine reveals itself in the physical world
Albert Einstein

I. Corpus omne perseverare in statu suo quiescendi vel movendi uniformiter in directum, nisi quatenus illud a viribus impressis cogitur statum illum mutare.
Isaac Newton, First Law of Motion. Philosophiæ Naturalis Principia Mathematica

veha'arets hayetah tohu vavohu vechoshech al-peney tehom veruach elohim merachefet al-peney hamayim
bereshit 1:2

II. shamayim – coeli et terrae

sham mayim
esh mayim
shechakim
hashamayim
shamayim
textual fragments

Credo in unum Deum
Patrem omnipotentem
Factorem coeli et terrae
Visibilium et invisibilium
fragment from the Nicene creed

vayomer elohim yehi rakia betoch hamayim vyhi mavdil beyn mayim lamayim
bereshit 1:6

vay'hi-erev vay'hi-voker yom sheni
bereshit 1:8, fragment

Vox Domini super aquas;
Deus maiestatis intonuit,
Dominus super aquas multas.
Psalms 29, 3

III. Lex II

I. Corpus omne perseverare in statu suo quiescendi vel movendi uniformiter in directum, nisi quatenus illud a viribus impressis cogitur statum illum mutare.

II. Mutationem motus proportionalem esse vi motrici impressæ, et fieri secundum lineam rectam qua vis illa imprimitur.
Isaac Newton, First and Second Laws of Motion from Philosophiæ Naturalis Principia Mathematica

Translations of Latin, Hebrew and French Texts

I. Lex I

I. An object at rest will remain at rest unless acted upon by an external and unbalanced force. An object in motion will remain in motion unless acted upon by an external and unbalanced force.
Isaac Newton, First Law of Motion. Philosophiæ Naturalis Principia Mathematica

The earth was without form, and void; and darkness was on the face of the deep. And the Spirit of God was hovering over the face of the waters.
Genesis 1:2

II. shamayim – coeli et terrae

There is water, over there
Fire water
The skies, (or, the expanses)
The Heavens
Heavens
textual fragments

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
fragment from the Nicene creed

Then God said, "Let there be a firmament in the midst of the waters, and let it divide the waters from the waters."
Genesis 1:6

So the evening and the morning were the second day
Genesis 1:8 fragment

The voice of the Lord is over the waters;
The God of glory thunders;
The Lord is over many waters.
Psalms 29, 3

III. Lex II

I. An object at rest will remain at rest unless acted upon by an external and unbalanced force. An object in motion will remain in motion unless acted upon by an external and unbalanced force.

II. The alteration of motion is ever proportional to the motive force impressed; and is made in the direction of the right line in which that force is impressed.
Isaac Newton, First and Second Laws of Motion from Philosophiæ Naturalis Principia Mathematica

IV. Hide

Cette passion est peut-être la seule qui puisse nous faire désirer de vivre, et nous engager à remercier l'auteur de la nature, quel qu'il soit, de nous avoir donné l'existence.

Emilie du Châtelet, excerpt from Discours sur le bonheur

Water. Streets are coated,
flat roofs sag. There has been
a great spillage, a nightlong
letting go. A fat dog stands
foursquare in the road,
hypnotised by rain
and car horns.
We were lost last night,
between the shutter slats
and curtain's swell. The sap
of each of us – Our electricity –
escaped among the vixen cries,
the cherry trees'
black blossoms.
Now your voice is thinner,
and you listen for the missing
notes in mine. Your skin
is stripped of conductivity, as dead
as silk. Behind your eyes
lie memories learned by heart.
We have gone
but in our place are replicas,
exact in every blemish.
We begin to act the day.
It is understood that since
our simulacra are so perfect,
we will go on as if
nothing changed.

Michael Symmons Roberts, 'Hide' from Corpus

vaivra elohim 'et ha'adam betzalmo
betzelem elohim bara oto
zachar uneqevah bara otam
bereshit 1:27

vayevarech otam elohim
vayomer lahem elohim pru urevu
bereshit 1:28 excerpt

décidons-nous sur la route que nous voulons prendre pour
passer notre vie, et tâchons de la semer de fleurs.

Émilie du Châtelet, excerpt from Discours sur le bonheur

This passion is perhaps the only one that could make us desire living, and we thank the author of nature, what he is, for giving us existence.

Emilie du Châtelet, excerpt from Discours sur le bonheur

And God created man in his own image; In God's image he created him; male and female he created them.

Genesis 1:27

And God blessed them, and God said to them, "be fruitful and multiply..."

Genesis 1:28 excerpt

Let us choose for ourselves our path in life, and let us try to strew that path with flowers.

Émilie du Châtelet, excerpt from Discours sur le bonheur

V. The Box, Part I

In case of catastrophe,
winter can be recreated
from this skeleton of leaf.
All the bitter subtleties
of crab apple are tangled
here, as is the DNA
of dew-point, calibration
of the second when a tree
lets go, the recipe for clouds
on the horizon like a new
born mountain range,
like north itself.

*Michael Symmons Roberts, excerpt from the poem
'The Box' from Corpus*

VI. Madame Zero

Apples would turn waxy,
Then waste as she handled them:
scarlet one bite, pink the next,
Then she bit her fingers.
An anti-Midas, she began
to mistrust touch, the way
her stroke could snuff the gentle
light behind a cat's eyes,
how cigarettes burnt backwards,
ending in a puff of smoke.
She could make the world primeval,
pre-material, push it back
Into the mind of God.
She took to wearing kid gloves,
but they vanished within minutes.
Rough hide mountain mitts
took half an hour to melt.
She bound her hands with bandages
as thick as boxing gloves,
but nothing could protect
the world from her caress.
When the gift turned inwards,
her blood began to turn to chalk,
her heart withdrew into its beat.
She walked the city streets all night,
kissing strangers,
then stood in an empty park
and reached to touch the sky itself.

*Michael Symmons Roberts, the poem 'Madame Zero',
from Corpus*

VII. The Box, Part II

et septem angeli qui habebant septem tubas paraverunt
se ut tuba canerent.

Revelation 8:6

vayikra elohim, larakia shamayim
bereshit 1:8, excerpt

And God called the firmament Heaven
Genesis 1:8, excerpt

...And with the leaf,
this relic box contains
a hair curl from a child
to reconstruct humanity,
though all the lights and currents
of his soul are lost to us.
Spores, antennae, claws,
the box will hold all evolution.
It will be full and empty.

*Michael Symmons Roberts, conclusion of
'The Box' from Corpus*

VI. Lex III

I. Corpus omne perseverare in statu suo quiescendi vel
movendi uniformiter in directum, nisi quatenus illud a viribus
impressis cogitur statum illum mutare.

II. Mutationem motus proportionalem esse vi motrici
impressæ, et fieri secundum lineam rectam qua vis illa
imprimitur.

III. Actioni contrariam semper et æqualem esse reactionem:
sive corporum duorum actiones in se mutuo semper esse
æquales et in partes contrarias dirigi.

*Isaac Newton, Three Laws of Motion from Philosophiæ
Naturalis Principia Mathematica*

So the seven angels who had the seven trumpets prepared
themselves to sound

Revelation 8:6

And God called the firmament Heaven
Genesis 1:8, excerpt

I. An object at rest will remain at rest unless acted upon by an
external and unbalanced force. An object in motion will
remain in motion unless acted upon by an external and
unbalanced force.

II. The alteration of motion is ever proportional to the motive
force impressed; and is made in the direction of the right line
in which that force is impressed.

III. For every action there is an equal and opposite reaction.
All forces occur in pairs, and these two forces are equal in
magnitude and opposite in direction.

*Isaac Newton, Three Laws of Motion from Philosophiæ
Naturalis Principia Mathematica*

Brief Note on the Work

LEX is a work for vocal soloists, choir and chamber orchestra that explores the universal cyclical, and opposite, themes of creation and annihilation from multiple perspectives: the religious, scientific and the poetic. It is a large-scale composition that may be thought of as an oratorio or as a conceptual album of interrelated pieces. The libretto is compiled from several sources, that while disparate, nevertheless share certain philosophical and thematic commonalities. The principle texts incorporated in this work are “Hide”, “The Box” and “Madame Zero” from Michael Symmons Roberts collection of poems entitled *Corpus* and Isaac Newton’s “Three Laws of Motion” from his *Philosophiæ Naturalis Principia Mathematica*. Other texts include fragments from the book of *bereshit* (Genesis) from the Torah, a fragment from the Nicene Creed and brief quotations from physicists Albert Einstein and Émilie du Châtelet.

Permissions and Credits

The texts of “Hide”, “Madame Zero” and “The Box” have been set with the permission of Michael Symmons Roberts (first published by Jonathan Cape Publishers).

The quote from Einstein has been set with the permission of the Albert Einstein Archives of the Hebrew University of Jerusalem.

Special thanks to:

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LEX was commissioned by Soundstreams, with funding from the Ontario Arts Council. Funding for the preparation of the piano-vocal score and the instrumental parts was provided by the SSHRC Endowment Fund of Western University’s Don Wright Faculty of Music.

Composed in 2019 and revised in 2020 and 2022.

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LEX

for solo voices, choir and chamber orchestra
for Lawrence Cherney and Soundstreams

Paul Frehner, 2018-2019
(revised 19.07.2022)

I. Lex I

♩ = 72

2

3

4

5

6

7

8

Soprano Solo

Mezzo Solo

Tenor Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

Percussion

Moog Subsequent 37: 'LEX Resonance' patch

Keyboards

MIXER
Turn Off: Osc 1, Osc 2, Sub 1
Turn On: Noise

FILTER
CF: Set to approx 180 Hz
Resonance: 6
LFO 2 Rate: 4

ENVELOPE GENERATORS
Amplitude Envelope Release: Set to about 5"

Reverb: Add some subtle reverb to the Moog's signal using a hardware unit or a plugin

♩ = 72

Violin I

Violin II

Viola

Cello

Double Bass

9

10

11

12

13

14

15

Senza Misura
Ca. 8"

S. Solo

B. D.

Moog Sub 37

spoken

'The divine reveals itself in the physical world.'

pppp

balance sonority with bass drum

LFO 2: gradually lower Rate to 1.3
Resonance: gradually lower to 4

niente

Senza Misura
Ca. 8"

Vln. I

Vln. II

Vla.

D.B.

Div.

ppp

(If low B is unavailable both players play E.)

16

17

18

19

20

21

Choir 1 & 2 S.

mf

Cor - pus om - ne per - se - ve - ra - re in sta - tu su - o

MIXER: Turn Off: Noise Turn On: Osc. 1, Sub 1, Osc. 2

FILTER: Raise CF to 750 Hz approx. EG AMT: Increase to +1

ENVELOPE GENERATORS: Amplitude Envelope Release: set to 12 o'clock

Moog Sub 37

Vln. I

Vln. II

Vla.

22

23

24

25

26

Choir
1 & 2

S. 



A

28

29

30

31

32

Exultant

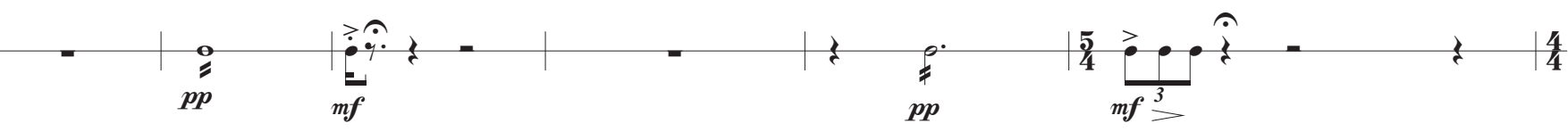
S. 

A. 

Ch. 1 & 2
T. 

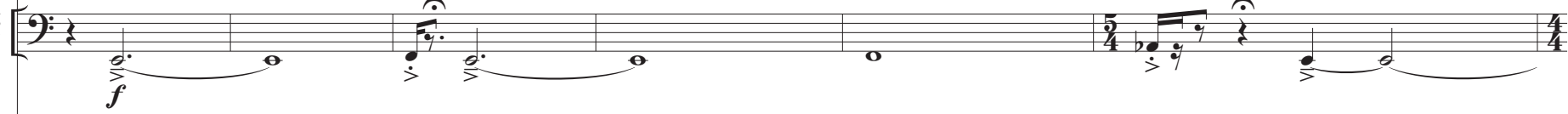
B. 

B. D.



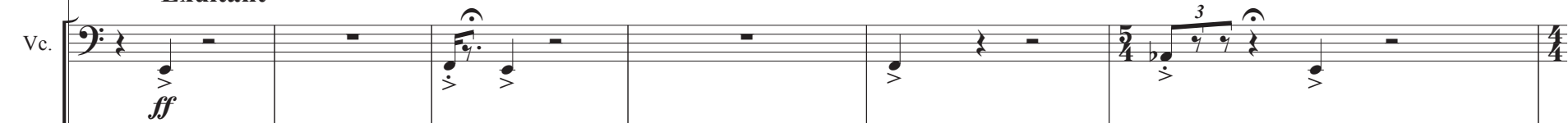
Moog Sub 37: 'LEX Resonance' patch
 CF: 750 Hz → 400 Hz → 750 Hz 800 Hz → 400 Hz 600 Hz → 450 Hz → 750 Hz 800 Hz → 400 Hz

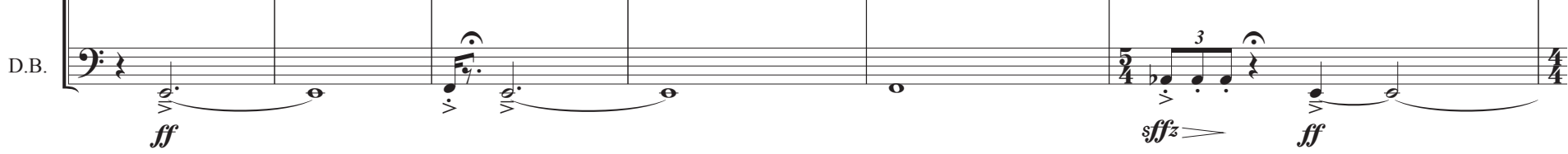
Moog
Sub 37



A

Exultant

Vc. 

D.B. 

33

34

35

36

37

S.
A.
Ch. 1 & 2
T.
B.

lud a vi - ri - bus im - pres - sis co - gi - tur sta - tum il - lum mu -

B. D.

Moog Sub 37

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *pp*

750 Hz 400 Hz

800 Hz 400 Hz

ff *Maestoso* *mf*

ff *Maestoso* *mf*

ff *Maestoso* *mf*

Maestoso *mf*

Div. Unis

S. Solo *mp*
ve - ru - ach e-lo - him

S. *fff*
ta - re

A. *fff* *pp*
ta - re ve-ha' - a - rets haye - tah

Ch. 1 & 2
T. *fff* *pp*
ta - re ve-ha' - a - rets haye - tah

B. *fff* *pp*
ta - re ve-ha' - a - rets haye - tah

B. D. *mp* *f*
LFO 2: gradually increase rate to 12 800 Hz → 1500 Hz

Moog Sub 37

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

D.B. Div. Unis *fff*

45

46

47

48

49

50

B

52

S. Solo

me - ra - che - fet al - pe - ney ha - - ma - yim

A.

to - hu va - vo - hu ve cho - shech al - pe - ney te - hom

Choir 1 & 2

T.

to - hu va - vo - hu ve cho - shech al - pe - ney te - hom

B.

to - hu va - vo - hu ve - cho - shech al - pe - ney te - hom

in sta - tu su-o

in sta - tu su-o

in sta - tu su-o

reverently, legatissimo
ppp

reverently, legatissimo
ppp

$\text{♩} = 48$ $(\text{♩} = \text{♩})$

$\text{♩} = 48$ $(\text{♩} = \text{♩})$

53

54

55

56

57

58

59

60

stagger breathe as necessary

Choir 1 & 2

T.

qui - es - cen - di vel mo - ven - di un - i - for - mi - ter In di - rec - tum,

B.

qui - es - cen - di vel mo - ven - di un - i - for - mi - ter In di - rec - tum,

stagger breathe as necessary

61

62

63

64

65

66

67

68

Choir 1 & 2

T.

ni - si qua - te - nus il - lud a vi - ri - bus im - pres - sis co - gi - tur sta - tum

B.

ni - si qua - te - nus il - lud a vi - ri - bus im - pres - sis co - gi - tur sta - tum

69

70

71

72

73

74

75

Choir 1 & 2

T.

il - lum mu - ta - re Cor - pus om - ne per - se - ve - ra - re

B.

il - lum mu - ta - re Cor - pus om - ne per - se - ve - ra - re

attacca

II. shamayim - coeli et terrae

76 77 78 C 80 81 82

$\text{♩} = 96$ Rhythmic, Dancelike ($\text{♩} = \text{♩}$)

A.
Ch. 2
sham ma - yim, esh ma - - -

T.
sham ma - yim, esh ma - - -

Fr. Dr.
Frame Drum
sfz *mf*

Moog Sub 37
FILTER
CF - set to approx 1200 Hz
mf

$\text{♩} = 96$ Rhythmic, Dancelike ($\text{♩} = \text{♩}$) C

Vln. II
pizz.

Vla.
mf slightly accent the first note in every dotted slur grouping

Vc.
f *pizz.* *arco poco s.p.* *mf*

D.B.
mf

Ch. 1

A. *f* < > *mp* < > *f*
she - cha - kim

T. *f* < > *mp* < > *f*
she - cha - kim

Ch. 2

A. > *mp* *f*
yim, sham ma - yim, esh ma - -

T. > *mp* *f*
yim, sham ma - yim, esh ma - -

Fr. Dr. *f*
3

Moog Sub 37

Vln. II *f*
3

Vla. *f*
3

Vc. *f*

D.B. *f*

Ch. 1

A. *f* *mp* *f*
she - cha - kim

T. *f* *mp* *f*
she - cha - kim

Ch. 2

A. *mp* *f*
yim, sham ma - yim, esh ma -

T. *mp* *f*
yim, sham ma - yim, esh ma -

Fr. Dr.

Moog Sub 37

Vln. II

Vla.

Vc.

D.B.

D

S. Solo *f*
Cre -

S. *mp* *ff*
ha-sha-ma - yim

Ch. 1 A. *mp* *ff*
ha-sha-ma - yim

T. *mp* *ff*
ha-sha-ma - yim

S. *ffp*
sham

Ch. 2 A. *mp* *f*
yim, sham ma -

T. *mp* *f*
yim, sham ma -

B. *f*
sham ma -

Fr. Dr. *sfz*

Moog Sub 37 FILTER: CF increase to approx 2000 Hz

Vln. I *f* arco *f* pizz.

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *ord.* *poco s.p.* *mf*

D.B. *mf*

poco vibrato, blend vocal timbre somewhat with the violin I harmonics

S. Solo

do in u - num

Ch. 1

A. *f* she - cha - kim *mp* *f*

T. *f* she - cha - kim *mp* *f*

Ch. 2

S. yim, esh ma - - - yim,

A. *mp* yim,

T. *mp* yim, esh ma - - - yim,

B. *mp* yim, esh ma - - - yim,

Fr. Dr.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

111

112

113

114

115

116

117

Ch. 1

S. *mp* ha-sha-ma - yim *f*

A. *mp* ha-sha-ma - yim *f*

T. *mp* ha-sha-ma - yim *f*

B. *mp* ha-sha-ma - yim *f*

Ch. 2

A. *f* sham ma - yim, esh ma - - yim, *mp*

T. *f* sham ma - yim, esh ma - - yim, *mp*

B. *f* sham ma - yim, esh ma - - yim, *mp*

Fr. Dr. *f*

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

S. Solo *f* Pa - - - - - trem - - - - - om -

S. she - cha -

Ch. 1 A. she - cha -

T. she - cha -

S. *f* sham ma - yim, *mp* esh ma - - - yim,

Ch. 2 A. *f* sham ma - yim, *mp* esh ma - - - yim,

T. *f* sham ma - yim, *mp* esh ma - - - yim,

Fr. Dr. *f* *mf*

Moog Sub 37 FILTER: CF increase to approx 2500 Hz

E

Vln. I *f* arco 3 3 3 3 pizz.

Vln. II *f* 3 3 3 3 3

Vla. *f* 3 3 3 3 *mf*

Vc. *f* 3 3 3 3 *ord.* *mf* poco s.p.

D.B. *mf*

S. Solo

ni - po - ten - - - - - tem,

S.

mp < *f*
kim she - cha -

Ch. 1 A.

mp < *f*
kim she - cha -

T.

mp < *f*
kim she - cha -

S.

f
sham ma - yim, esh ma - - - - - yim,

Ch. 2 A.

f
sham ma - yim, esh ma - - - - - yim,

T.

f
sham ma - yim, esh ma - - - - - yim,

Fr. Dr.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp ————— *f*

S. kim

Ch. 1 A. *mp* ————— *f*
kim

T. *mp* ————— *f*
kim

S. *mp* *f*
sham ma - yim, esh ma - - -

Ch. 2 A. *mp* *f*
sham ma - yim, esh ma - - -

T. *mp* *f*
sham ma - yim, esh ma - - -

Fr. Dr. —————

Moog Sub 37 —————

Vln. I —————

Vln. II —————

Vla. —————

Vc. —————

D.B. —————

Detailed description: This page contains a musical score for measures 130 through 134. It features vocal parts for Soprano (S.), Chorus 1 Alto (Ch. 1 A.), and Tenor (T.), and instrumental parts for French Drums (Fr. Dr.), Moog Sub 37, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts include lyrics: 'kim', 'sham ma - yim, esh ma - - -'. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and various musical notations including rests, notes, and slurs. The time signature changes from 2/4 to 2+3/8 and back to 2/4. The Moog Sub 37 part includes a triplet of eighth notes in measure 133.

F

136

137

138

139

mp *cresc.*

S. *mp* ha - sha - ma - yim ha - sha - ma - yim ha - sha - ma -

Ch. 1 A. *mp* ha - sha - ma - yim ha - sha - ma - yim ha - sha - ma -

T. *mp* ha - sha - ma - yim ha - sha - ma - yim ha - sha - ma -

mp *cresc.*

S. *mp* yim, ha - sha - ma - yim ha - sha - ma -

Ch. 2 A. *mp* yim, ha - sha - ma - yim ha - sha - ma -

T. *mp* yim, ha - sha - ma - yim ha - sha - ma -

Fr. Dr.

Moog Sub 37

F

Vln. II

Vla.

Vc.

D.B.

Ch. 1

S. *f*

A. *f*

T. *f*

B. *mf* *f*

Ch. 2

S. *f*

A. *f*

T. *f*

B. *mf* *f*

Fr. Dr. *pp*

Moog Sub 37

OSCILLATORS
OSC 1: 2'
OSC 2: 4'

Vln. I *mp* Div.

Vln. II *mp* *cresc.*

Vla. *mp*

Vc. *ord.* *mp*

D.B.

S. Solo

fac - to - rem coe - li et ter - - - rae

S.

sha - ma - - - yim, esh ma - - - yim,

A.

sha - ma - - - yim, esh ma - - - yim,

Ch. 1 & 2

T.

sha - ma - - - yim, esh ma - - - yim,

B.

sha - ma - - - yim, esh ma - - - yim,

Fr. Dr.

f

Moog Sub 37

Keep C depressed during trem.

Vln. I div.

Non Div.

Vln. II div.

Non Div.

Vla.

f

Vc.

poco s.p.

f

D.B.

f

ff

S. Solo
vi - si - bi - li - um fac - to - rem coe - li

ff

S.
ha - sha - ma - yim sha - ma - yim,

ff

A.
ha - sha - ma - yim sha - ma - yim,

Ch. 1 & 2

T.
ha - sha - ma - yim sha - ma - yim,

B.
ha - sha - ma - yim sha - ma - yim,

Fr. Dr.

Moog
Sub 37

Vln. I
div.

Vln. II
div.

Vla.

Vc.

D.B.

S. Solo

et ter - rae vi - si - bi - li - um fac - to -

S.

esh ma - yim, ha - sha - ma - yim sha - ma -

A.

esh ma - yim, ha - sha - ma - yim sha - ma -

Ch. 1 & 2

T.

esh ma - yim, ha - sha - ma - yim sha - ma -

B.

esh ma - yim, ha - sha - ma - yim sha - ma -

Fr. Dr.

Moog Sub 37

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

The musical score is arranged in a system of staves. The vocal parts (S. Solo, S., A., Ch. 1 & 2, T., B.) are in treble and bass clefs with lyrics underneath. The instrumental parts (Fr. Dr., Moog Sub 37, Vln. I & II div., Vla., Vc., D.B.) are in various clefs. The score is divided into measures 152, 153, 154, 155, and 156. Dynamic markings *mf* and *ff* are present. The time signature changes from 3/8 to 2/4 and back to 3/8.

S. Solo

om - ni - um et in - vi - si - bi - li - um

S.

ha - sha - ma - yim ha - sha - ma - yim

A.

ha - sha - ma - yim ha - sha - ma - yim

Ch. 1 & 2

T.

ha - sha - ma - yim ha - sha - ma - yim

B.

ha - sha - ma - yim ha - sha - ma - yim

Fr. Dr.

Moog Sub 37

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

S. Solo *mp*
ye -

S. *fff*
va - yo - mer e - lo - him

A. *fff*
va - yo - mer e - lo - him

Ch. 1
T. *fff*
va - yo - mer e - lo - him

B. *fff*
va - yo - mer e - lo - him

S. *fff*
va - yo - mer e - lo - him

A. *fff*
va - yo - mer e - lo - him

Ch. 2
T. *fff*
va - yo - mer e - lo - him

B. *fff*
va - yo - mer e - lo - him

OSCILLATORS: MOD 2:
Osc. 1: 16' LFO Rt: 15 Hz
Osc 2: 8' Source: S&H
Filter Amt: +2

CF: → 100 Hz

Vln. I Unis. Non Div. *fff*

Vln. II Unis. Non Div. *fff*

Vla. Non Div. *fff*

Vc. *ord.* Non Div. *fff*

D.B. *fff*

G

170

171

172

173

174

S. Solo

hi ra ki a be toch

Fr. Dr.

Moog Sub 37

EG Amplitude: Increase Release to 8" MOD 2: LFO Rt - slowly decrease toward 1.4

G

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mp

poco s.p.

mp

175

176

177

178

179

180

S. Solo

ha ma yim vy hi mav dil

Fr. Dr.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

S. Solo

beyn ma - yim la - ma - - yim

A.

Ch. 1 T.

B.

sha - ma -

sha - ma -

sha - ma -

Fr. Dr.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

f > *mp* >

f > *mp* >

f > *mp* >

Div.

Div.

187

188

189

190

191

H

193

194

195

$\text{♩} = 72$ **colla voce**

$\text{♩} = 96$

$\text{♩} = 72$ **colla voce**

S. Solo

Cre - do in u - num De - um, — Pa - trem om - ni -

A.

yim, —

Ch. 1 T.

yim, —

B.

yim, —

S.

esh ma - yim, —

A.

esh ma - yim, —

Ch. 2

T.

esh ma - yim, —

B.

esh ma - yim, —

H

$\text{♩} = 72$ **colla voce**

$\text{♩} = 96$

$\text{♩} = 72$ **colla voce**

D.B.

p

rall.

♩ = 96

mp

S. Solo

po - ten - tem, vay' - hi e - rev vay' - hi

M. Solo

fac - to - rem coe - li et ter - rae,

T. Solo

fac - to - rem coe - li et

S.

ha - sha - ma - yim

A.

ha - sha - ma - yim

Ch. 1

T.

ha - sha - ma - yim

B.

ha - sha - ma - yim

S.

ha - sha - ma - yim

A.

ha - sha - ma - yim

Ch. 2

T.

ha - sha - ma - yim

B.

ha - sha - ma - yim

rall.

♩ = 96

D.B.

molto rit...... *a tempo*

S. Solo
vo - - - ker yom she -

M. Solo
vi - si - bi - li - um om - ni - um et in - vi -

T. Solo
ter - - - rae, vi - si - bi - li - um om - ni - um

B. Solo
p
vi - si - bi - li - um om - ni - um et in - vi -

A.
Ah Ah Ah

Ch. 1 T.
Ah Ah Ah

B.
Ah

molto rit...... *a tempo*

A.
Ah Ah Ah

Ch. 2 T.
Ah Ah Ah

B.
Ah

Flowing

S. Solo
M. Solo
T. Solo
B. Solo

ni
si - bi - li - um
et in - vi - si - bi - li - um
si - bi - li - um

A.
Ch. 1 T.
B.

mf
Vox Do - mi - ni
mf
Vox Do - mi - ni

Flowing

A.
Ch. 2 T.
B.

mf
Vox Do - mi - ni
mf
Vox Do - mi - ni



Ch. 1 & 2 T.
B.

su - per a - quas; De - us mai - es - ta - tis in - to - nu -
su - per a - quas; De - us mai - es - ta - tis in - to - nu -

222

223

224

225

226

227

228

Ch. 1 & 2

T. it, Do - mi - nus su - per a - quas mul - tas De - us mai - es -

B. it, Do - mi - nus su - per a - quas mul - tas De - us mai - es -

229

230

231

232

233

234

235

Ch. 1 & 2

T. ta - tis in - - - to - - nu it

B. ta - tis in - - - to - - nu it, *attacca*

ff

III. Lex II

236

237

238

239

240

Ch. 1 & 2

B. $\text{♩} = 48$ **Steady, Persevering** *mp sempre* equal emphasis, full durations

Cor - pus om - ne

D.B. *pizz.* *arco* *pizz.* *mf* *p* *mf*

241

242

243

244

245

Ch. 1 & 2

B. per - se - ve - ra - re

Vln. I *Unis. arco sul tasto* *p* *simile*

Vln. II *Div. arco sul tasto* *p* *simile*

Vla. *p* *simile*

Vc. *p* *simile*

D.B. *arco* *pizz.* *arco* *pizz.* *arco* *p* *mf* *p*

I

247

248

249

250

251

S. *mp* hold notes for their full duration
Mu - ta - ti - o - nem

Ch. A. *mp* hold notes for their full duration
in sta - tu su - o qui - es cen - di vel mo - ven - di

B. In sta - tu su - o qui -

Gongs *mp*

CTRL 88 88-note controller: Native Instruments The Giant, Solitude Patch, Overtones and Resonances selected
mp

I

S. Vln. Solo *p* poco espress.

Vln. I

Vln. II

Vla.

Vc.

D.B. pizz. *mf* arco *p* pizz. *mf* arco *p* pizz. *mf* arco *p*

252

253

254

255

257

J

S. *mo - tus*

Ch. 1 & 2 A. *un - i for - mi - ter In di - rec - tum ni - si qua - te - nus*

B. *es - cen - di vel mo - ven -*

Gongs

CTRL 88

S. Vln. *un poco piu forte*

Vln. I *un poco piu forte*

Vln. II *un poco piu forte*

Vla. *un poco piu forte*

Vc. *un poco piu forte*

D.B. *pizz. mf arco p pizz. mf arco p*

un poco piu forte

S. *pro-por - ti - o - na - lem es - se vi*

Ch. 1 & 2 A. *il - lud a vi - ri - bus im - pres - sis co - gi - tur sta - tum*

B. *di un i - for - mi - ter*

CTRL 88

S. Vln. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *pizz. mf arco p pizz. mf arco p*

<

264

265

K

267

268

269

S. *un poco piu forte*
mo - tri - ci im -

Ch. 1 & 2 A. *un poco piu forte*
il - lum mu - ta - re Cor - pus om - ne per - se ve - ra - re

B. In di - rec - tum ni - si

Gongs

CTRL 88

K

S. Vln. *un poco piu forte*

Vln. I *un poco piu forte*

Vln. II *un poco piu forte*

Vla. *un poco piu forte*

Vc. *un poco piu forte*

D.B. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*
mf *p* *mf* *p* *mf* *p*

strive for a legato line between S. and A.

S. pres - sae et fi - e - ri se - cun - dum li - ne -

Ch. 1 & 2 A. in sta - tu su - o qui - es - cen - di vel mo - ven - di

B. qua - te - nus il - lud a -

CTRL 88

S. Vln. Vln. I Vln. II Vla. Vc. D.B. pizz. arco pizz. arco pizz. arco

mf *p* *mf* *p* *mf* *p*

Detailed description: This page of a musical score covers measures 270 to 275. It features a vocal line (Soprano) and an instrumental line (Chorus 1 & 2, Alto). The vocal parts have lyrics in Latin. The instrumental parts include a Bassoon (CTRL 88), strings (Violins I and II, Viola, Violoncello), and Double Bass (D.B.). The score is in 4/4 time with a key signature of one flat. The vocal line is marked with a '3+2' time signature, indicating a 3/8 and 2/8 measure combination. The instrumental parts are marked with 'pizz.' (pizzicato) and 'arco' (arco) instructions. Dynamics include *mf* (mezzo-forte) and *p* (piano).

277

278

279

280

281

L

S. *mf* am rec-tam qua vis il - la

Ch. A. *mf* un - i - for - mi-ter In di - rec - tum ni - si qua - te-nus

B. vi - - - ri bus im - pres - - - sis

Gongs

CTRL 88

L

S. Vln. *mp* *8va*

Vln. I *mp* *ord.* *b2* *simile*

Vln. II *mp* *ord.* *simile*

Vla. *mp* *ord.* *simile*

Vc. *mp* *ord.* *simile*

D.B. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

mf *p* *mf* *p* *mf* *p*

M

S. *im - pri - mi - tur qua - vis il - la im -*

Ch. A. *il - lud a vi - ri - bus im - pres - sis co - gi tur sta-tum*

B. *co - gi - tur sta - tum il -*

Gongs

CTRL 88

M

S. Vln. *8va*

Vln. I *8va*

Vln. II

Vla.

Vc.

D.B. *pizz. arco pizz. arco pizz. arco*

mf p mf p mf p

288

289

290

291

292

293

S. *mp* - pri - mi - tur _____ Cor -

Ch. 1 & 2
A. *mp* il - lum mu - ta - re Cor - pus om - ne per - se - ve - ra - re

T. *mp* Cor - pus om - ne per - se - ve - ra - re

B. - lum mu - ta - re

Gongs

S. Vln. *p* (8^{va})

Vln. I *p* (8^{va})

Vln. II

Vla.

Vc.

D.B. *pizz.* *mf*

S. *p*
pus om ne

Ch. A.
1 & 2
Cor - pus om - ne per - se - ve - ra - re Cor - pus om - ne

T.
Cor - pus om - ne per - se - ve - ra - re Cor - pus om - ne

S. Vln. (8va)

Vln. I (8va)

D.B.

S. per - se - ve - ra -

Ch. A.
1 & 2
per - se - ve - ra - re per - se - ve - ra - re per - se - ve - ra - re

T.
per - se - ve - ra - re per - se - ve - ra - re per - se - ve - ra - re

S. Vln. (8va)

Vln. I (8va)

D.B.

Ch. S.
1 & 2
mf
re *attacca*

Vln. I
ppp
attacca

D.B.

accel.

IV. Hide

312

313

314

315

316

317

$\text{♩} = 108$ Fluid

Vln. I

Vla.

ff *mp*

pizz. *f*

318

319

320

321

322

Vln. I

Vla.

Vc.

pp *mp*

324

325

326

327

O

spoken over the next several measures

B. Solo

Cette passion est peut-être la seule qui puisse nous faire désirer de vivre, et nous engager à remercier l'auteur de la nature, quel qu'il soit, de nous avoir donné l'existence.

THE GIANT: 'Harp Piano' patch

CTRL 88

Vln. I div.

Vln. II div.

Vla.

Vc.

pp *poco vib.*

P

mf cantabile

B. Solo

Calabash: high, medium and low relative pitches indicated by the three lines
x-shaped noteheads: very soft, unaccented

CTRL 88

Vln. I div.

Vln. II div.

Vla.

Vc.

D.B.

molto vib.

mp

ff

mf

pp

f

mf

ff

blend with the solo baritone

mp

mp *simile*

Wa - ter.

B. Solo

Calabash

CTRL 88

Vln. I

Vln. II div.

Vc.

D.B.

Streets are coa - ted, flat roofs sag. There has been a great spill-

Unis. Non Div. *sul pont.*

mp

ff

ord.

pp

pp

pp

pp

343

344

345

346

347

348

349

350

B. Solo

- lage, a night - long let - ting go. A fat dog stands, four-square in the road, hyp - no -

Calabash

CTRL 88

Vln. I div.

p *ord.*

Vln. II div.

pp *p*

Vc.

pp *p*

D.B.

pp *p*

B. Solo *f* *mp*

tised by rain and car horns.

Ch. 1 & 2 S. *mf*

va - iv-ra e - lo-him 'et ha-a - dam be-tzal-mo

Calabash *mf*

CTRL 88

S. Vln. *f* *gliss.*

Vln. I div. *mp* *sfz*

Vln. II div. *mp* *sfz*

Vln. II div. *mp* *sfz*

Vln. II div. *mp* *sfz*

Vla. *f* *pizz.*

Vc.

D.B.

358 359 360 361 362 363

rubato *pp* *a tempo* *p*

B. Solo
We were lost last night,

Calabash
p

CTRL 88

Vln. I
rubato *a tempo* *ff* *s.p.* *ord.* *pp*

Vln. II div.

Vla.
arco *ff* *s.p.* *ord.* *pp*

Vc.
p

D.B.
p

364 365 366 367 368 369

mf *f*

B. Solo
be - tween the shut - ter slats and cur - tain's swell. The

Calabash

CTRL 88

Vln. II div.
ord. *pp* *pp* *pp*

Vc.
pp *pp*

D.B.

B. Solo *mf* *mf* *f* *mp*

sap of each of us es-caped a - mong the vi - xen cries, the cher-ry trees' black blos-

All Voices *whisper (slightly out of sync with each other)*

Our e - lec - tri - ci - ty

Calabash

CTRL 88

S. Vln.

Vln. I div.

pp *poco cresc.* *molto vib.*

Vln. II div.

p *pp* *poco cresc.* *molto vib.*

Vla.

ff *p*

Vc.

D.B.

R

379

380

381

382

B. Solo

f

soms.

Ch. S. 1 & 2

mf

be - tze - lem e - lo - him be - tze - lem e - lo - him ba - ra o - to

Calabash

mf

CTRL 88

R

S. Vln.

f

mf

Vln. I div.

Vln. II div.

Vla.

f

f

Vc.

f

D.B.

mf

S

Ch. S. 1 & 2

za - char u - ne - qe-vah ba - ra o - tam

Calabash

OSCILLATORS MOD 2
 Osc 1: 16' LFO RT: 1.4 Hz
 Osc 2: 8' Source: Triangle
 Filter AMT: +1

Moog Sub 37

S

S. Vln.

S. Vla.

Vla.

D.B.

Appassionato
arco
ff



Calabash

Moog Sub 37

S. Vla.

D.B.

T

M. Solo *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

T. Solo *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

S. *f*
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

A. *f*
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

Ch. 1 T. *f*
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

B. *f*
Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

S. *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

Ch. 2 A. *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

T. *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

B. *ff* *ecstatic*
Our e - lec - tri - ci - ty Our e - lec -

Calabash
MOD 2: LFO Increase Rt slightly

Moog Sub 37

Vln. I *mf* Unis.
Vln. II *mf* Unis.
Vla. *mf* Tutti
Vc. *mf*
D.B. *mf*

(mf)

M. Solo
tri - ci - ty Ah

T. Solo
tri - ci - ty Ah

Ch. 1
S. Ah Ah
A. Ah Ah
T. Ah Ah
B. Ah Ah

Ch. 2
S. tri - ci - ty Ah *ff*
A. tri - ci - ty Ah *ff*
T. tri - ci - ty Ah *ff*
B. tri - ci - ty Ah *ff*

Calabash
f MOD 2: LFO Increase Rt more

Moog Sub 37

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

D.B.
f

M. Solo

T. Solo

S. *f* Ah *ff*

A. *f* Ah *ff*

Ch. 1

T. *f* Ah *ff*

B. *f* Ah *ff*

S. *f* Ah *ff*

A. *f* Ah *ff*

Ch. 2

T. *f* Ah *ff*

B. *f* Ah *ff*

Calabash

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

LFO 2: Increase Rt to 16 approx. LFO 2: switch Source to S&H

S. Tenor *spoken over the next several measures*
 ...décidons-nous sur la route que nous voulons prendre
 pour passer notre vie, et tâchons de la semer de fleurs.

Calabash

CTRL 88

Vln. I div. *pp* *poco vib.*

Vln. II div. *pp* *poco vib.*

D.B. *pp*

B. Solo *mf*
 Now

Calabash *mf* *ff* *3*

CTRL 88

Vln. I div. *molto vib.* *fff*

Vln. II div. *molto vib.* *ff*

Vla. *mf* *fff*

Vc. *mf* *blend with the solo baritone*

D.B. *mp*

B. Solo
 your voice is thinner, and you listen for the missing

Calabash

CTRL 88

Vln. I
 Unis. Non Div. s.p.
 mp ff ord.

Vln. II div.
 ord. pp

Vla.
 Non Div. s.p.
 mp ff

Vc.
 3

D.B.

427 428 429 430 431

B. Solo
 notes in mine. Your skin is stripped of conductivity, as dead as

Calabash
 mp

CTRL 88

Vln. II div.
 pp

Vc.
 s.p. ord.

D.B.

B. Solo

silk. Be-hind your eyes lie me - mo - ries me - mo - ries learned by

Calabash

mf *mp*

CTRL 88

Vln. I div.

p *ord.*

Vln. II div.

p *ord.*

Vla.

f *p* *f* *p*

Vc.

D.B.

V

440

441

442

443

B. Solo

heart.

Ch. 1 S.

mf

va - ye - va-rech o - tam, va - ye - va-rech o-tam e - lo - him va - yo-mer

Ch. 2 S.

mf

va - ye - va-rech o - tam, va - ye - va-rech o-tam e - lo-him va - yo-mer

Calabash

mp

mf

CTRL

88

V

S. Vln.

f

Vln. I div.

Vln. II div.

pizz.

Vla.

f

Vc.

D.B.

mf

Ch. 1

S. *la - hem e - lo-him, pru u - re - vu*

T. *Be - hind your eyes lie me -*

mf *cresc.*

Ch. 2

S. *la - hem e - lo-him, pru u - re - vu*

T. *lie me -*

mf *cresc.*

Calabash

cresc.

OSCILLATORS: MOD 2:
 Osc 1: 8' LFO Rt: Set to 0.1 Hz
 Osc 2: 8' Source: Triangle

Use Volume knob to control dynamics

Moog Sub 37

niente

S. Vln.

Vla.

arco

mf

Vc.

Non Div.

cresc.

D.B.

S. & A. *f* heart.

Ch. 1 T. *f* heart.

8 - mor - ies, me - mo - ries learned by heart.

mf *cresc.*

B. me - mo - ries learned by heart.

S. & A. *f* heart.

Ch. 2 T. *f* heart.

8 - mor - ies, me - mo - ries learned by heart.

mf *cresc.*

B. me - mo - ries learned by heart.

Calabash *ff mp pp*

Moog Sub 37 *mp mf f*

Vln. I *f* Tutti

Vln. II *f* Div.

mf *cresc.*

Vla. *f* Div.

Vc. *f*

D.B. *f* *cresc.*



♩ = 72 Majestic, with rubato

455

456

457

458

459

460

ff Blend with choir

S. Solo We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

M. Solo We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

T. Solo We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

B. Solo We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

S. We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

A. We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

Ch. 1 & 2 We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

T. We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

B. We have gone but in our place are re-pli-cas, ex-act in e-ve-ry ble - mish. _

Calabash *f*

Moog Sub 37 *ff* *mp* *mf* *mp*
dynamics should be such that the synth is not obtrusive but the sonority is still supported by it



♩ = 72 Majestic, with rubato

Vln. I *ff*

Vln. II *ff* *f* *Maestoso, sostenuto* Non Div.

Vla. *ff* *f* *Maestoso, sostenuto* Non Div.

Vc. *ff* *f* *Maestoso, sostenuto* Non Div.

D.B. *ff* *f* *Maestoso, sostenuto* Non Div.

accel. -----

S. Solo

M. Solo

T. Solo

B. Solo

We be - gin to act the day. It is un - der - stood that since our si - mul -

S.

A.

Ch. 1 & 2

T.

B.

We be - gin to act the day. It is un - der - stood that since our si - mul -

Moog Sub 37

f > *mp*

accel. -----

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

Div.

ff > *mf*

ff > *mf*

ff > *mf*

Div. (if necessary)

ff > *mf*

468 *rall.* ----- *a tempo* 469

470

471

472

S. Solo
M. Solo
T. Solo
B. Solo

a - cra are so per - fect, we will go on as if

S.
A.
Ch.
1 & 2
T.
B.

a - cra are so per - fect, we will go on as if

Moog
Sub 37

f *mp*

rall. ----- *a tempo*

Vln. I
Vln. II
Vla.
Vc.
D.B.

ff *ff* *ff* *ff* *ff*

Non Div. Div.

X ♩ = 108

474

475

476

477

478

479

B. Solo *f*
no - thing changed. no - thing changed.

S. *f*
va - ye - va - rech o - tam e - lo - him va - yo - mer la - hem e -

A. *f*
va - ye - va - rech o - tam e - lo - him va - yo - mer la - hem e -

Ch. 1 & 2

T. *f*
no - thing changed. no - thing changed. no - thing changed. no - thing

B. *f*
no - thing changed. no - thing changed. no - thing changed. no - thing

Calabash *ppp*

X ♩ = 108

Vln. I *f*

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *mf*

D.B. *mf*

B. Solo

falsetto

Ah Ah Ah

S.

lo - him, pru u - re - vu pru u - re - vu u - re - vu

A.

lo - him, pru u - re - vu pru u - re - vu u - re - vu

Ch. 1 & 2

T.

changed. Ah Ah Ah

B.

changed. Ah Ah Ah

Calabash

f

FILTER

CF: 1000 Hz approx. → CF: 2000 Hz → CF: 850 Hz

Moog Sub 37

mf

Vln. I

Vln. II

Vla.

Vc.

sul tasto

D.B.

Senza Misura
Ca. 8"

attacca

M. solo

B. Solo

S.

A.

Ch.
1 & 2

T.

B.

Calabash

Moog
Sub 37

spoken

In case of catastrophe,
winter can be recreated
from this skeleton of leaf...

pp

pp

pp

pp

pp

ppp

CF: 80 Hz

Senza Misura
Ca. 8"

attacca

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

V. The Box, Part I

492

493

494

Y

496

♩ = 72

Senza Misura
Ca. 5"

A Tempo

Senza Misura
Ca. 7"

A Tempo

M. solo

spoken

All the bitter subtleties
of crab apple are tangled
here...

...as is the DNA
of dew-point,
calibration of the
second when a tree
lets go,...

Timp.

mp

mf

f

Resonance Grunge_LEX patch

Moog
Sub 37

fff

Pitch wheel: very fast dip and release (shallow pitch bend)

Y

♩ = 72

Senza Misura
Ca. 5"

A Tempo

Senza Misura
Ca. 7"

A Tempo

Vc.

fff

heavy, dig!

D.B.

fff

heavy, dig!

497

498

499

500

501

502

503

504

Timp.

pp

f

Moog
Sub 37

Vc.

D.B.

505

506

507

508

509

510

511

Timp.

pp

f

Moog
Sub 37

Vc.

D.B.

513

514

515

516

517

518

519

520

521

Z

Ch. 1 S. *ff* *mf poco cresc.* *f*
 Cah!
 S. *ff* *mf poco cresc.* *f*
 Cah!
 Ch. 1 A. *ff* *mf poco cresc.* *f*
 Cah!
 A. *ff* *mf poco cresc.* *f*
 Cah!

Ch. 2 S. *ff* *mf poco cresc.* *f*
 Cah!
 S. *ff* *mf poco cresc.* *f*
 Cah!
 Ch. 2 A. *ff* *mf poco cresc.* *f*
 Cah!
 A. *ff* *mf poco cresc.* *f*
 Cah!

Timp. *pp* *f* *pp* *f*
 Moog Sub 37

Z

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

ff

S.

S.

Ch. 1 A.

A.

T.

ff

ff

ff

ff

ff *poco cresc.*

Ah

S.

S.

Ch. 2 A.

A.

T.

f

f

f

ff

ff

ff *poco cresc.*

Ah

Timp.

Moog Sub 37

Slow and wide vibrato, 1/4 tone on either side of main note

slow gliss, rebow as needed

Vln. I

f

Vln. II

f

Vla.

Vc.

fff heavy, dig!

D.B.

spoken Senza Misura Ca. 8" attacca

M. solo

...the recipe for clouds
on the horizon like a new
born mountain range,
like north itself...

fff

S.

S.

Ch. 2 A.

A.

T.

fff

fff

fff

fff

fff

Timp.

f

pp

f

Moog Sub 37

MIXER Turn on Noise Osc

OSCILLATORS Frequency: 0

OSCILLATORS Reset Frequency to 0 Osc. 2: 4'

Turn off Noise Osc

Turn off FDBK

+4

Senza Misura Ca. 8" attacca

Vln. I

slow gliss, rebow as needed

fff

Vln. II

fff

Vla.

Vc.

D.B.

VI. Madame Zero

539

540

541

542

$\text{♩} = 72$ Heavy, Furious

T. Solo

Timp.

Moog Sub 37

$\text{♩} = 72$ Heavy, Furious

Vln. I

Vln. II

Vla.

Vc.

D.B.

543

544

545

AA

T. Solo

Ap - ples would turn wa-xy, Then

Timp.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

Non Div.

AA

T. Solo
waste as she han-dled them: Scar - let one bite, pink the next,

Timp.

Moog Sub 37

Vln. I

Vln. II div.

Vla.

Vc.

D.B.

Div.

Unis.

T. Solo
Then she bit her fin - gers.

Timp.

Moog Sub 37

Vln. I Non Div.

Vln. II Non Div.

Vla. Non Div.

Vc.

D.B.

Div.

Unis.

pp *f*

BB

554 555 556

Timp. *pp* *f*

Moog Sub 37

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

D.B. Div. Unis. Div. Unis. Div. Unis.

557 558 559

Timp.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B. Div. Unis.



Dreamy, waltzlike

mf cantabile

M. Solo

2 Triangles Upper Triangle: use thin metal beater
Lower Triangle: use plastic or wood beater

Tri.

CTRL 88



Dreamy, waltzlike

pizz.

Vln. I

Vln. II

Vla.

Vc.

D.B.



M. Solo

Tri.

CTRL 88

Vln. I

Vln. II

Vla.

Vc.

D.B.

DD

M. Solo *ff*
back - wards, en - ding in a puff of smoke. She could make the world pri - me - val,

Tri.

CTRL 88

Vln. I *DD*

Vln. II

Vla.

Vc.

D.B.



EE

M. Solo *mf* *mp* *f*
pre-ma - te - ri - al, push it back In-to the mind of God. Ah

T. Solo *mp*

Tri.

CTRL 88

Vln. I *EE*

Vln. II

Vla.

Vc.

D.B.

Heavy, Furious

FF

M. Solo

T. Solo *f* *ff* *f*

Timp. *f* *fp* *f*
Resonance: increase toward 10

Moog Sub 37

Heavy, Furious

FF

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

ff

T. Solo
wea - ring kid gloves, But they va - nished wi - thin mi - nutes Rough hide

Timp. Resonance: reset to 4

Moog Sub 37

Vln. I Non Div.

Vln. II Div. Non Div.

Vla. Non Div.

Vc.

D.B. Div.

T. Solo *8* moun-tain mitts Took half an hour _____ to melt. _____ She bound her

Timp.

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div.

Non Div.

Unis.

Rubato *mf* *mp* **A Tempo**

T. Solo *8* hands with ban - da-ges as thick as _____ bo - xing gloves, _____

Timp.

Moog Sub 37

Rubato *colla voce* **A Tempo**

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *f*

ff

Div.

Non Div.

Div.

Unis.

T. Solo *8* But no - thing could

Timp. *3* *pp* \leftarrow *f*

Moog Sub 37

Vln. I *GG* Non Div.

Vln. II Div. Unis. Div. Non Div. Unis.

Vla. Div. Unis. Div. Unis.

Vc. Div. Unis. Div. Unis. Div. Unis.

D.B. Div. Unis. Div. Unis. Div. Unis.

Rubato

T. Solo *8* pro - tect The world from her ca -

Timp. *p* \leftarrow *f*

Moog Sub 37 **Rubato**

Vln. I Non Div. **Rubato**

Vln. II Non Div.

Vla. Non Div. Div. Unis.

Vc. Div. Unis. Div. Unis.

D.B. Div. Unis. Div. Unis.

HH A Tempo

mf

fff

T. Solo

ress.

3

Moog Sub 37

HH A Tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Div.

Unis.

3

II

$\text{♩} \overset{3}{\text{---}} = \text{♩} = 108$

Dreamy, off kilter waltz

610

611

2 Triangles *as before*

Tri.

p

The Giant: Tremolo Space patch

CTRL 88

$\text{♩} \overset{3}{\text{---}} = \text{♩} = 108$

cantabile

S. Vln.

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

D.B.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

cantabile

pp

M. Solo
Tri.
CTRL 88
S. Vln.
Vln. I
S. Vln. II
Vln. II
Vla.
Vc.
D.B.

When the gift turned in - wards, Her blood be - gan to

p
pp
pp
pp
pp
pp
pp

M. Solo
Tri.
CTRL 88
S. Vln.
Vln. I
S. Vln. II
Vln. II
Vla.
Vc.
D.B.

turn to chalk, When the gift turned in - wards, Her

pp

M. Solo heart with - drew in - to its beat. She

Tri.

CTRL 88

S. Vln.

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

D.B.

M. Solo JJ walked the ci - ty streets all night, Kis -

Tri.

CTRL 88 JJ

S. Vln. JJ

Vln. I

S. Vln. II

Vln. II

Vla. Div. Unis.

Vc.

D.B.

M. Solo
Tri.
CTRL 88
S. Vln.
Vln. I
S. Vln. II
Vln. II
Vla.
Vc.
D.B.

sing stran - - - gers, Then

M. Solo
Tri.
CTRL 88
S. Vln.
Vln. I
S. Vln. II
Vln. II
Vla.
Vc.
D.B.

stood in an emp - ty park And reach

628 629

M. Solo

to touch the sky

Tri.

CTRL 88

S. Vln.

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

D.B.

M. Solo

it - - - self.

Tri.

CTRL 88

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Unis (pizz.)

VII. The Box, Part II

636 637 638 639 640 641 642 643 644

♩ = 72 Expansive, Sustained

M. Solo

S. *ff* *sostenuto, stagger breathe where necessary*
et sep - - - - - tem an -

A. *ff* *sostenuto, stagger breathe where necessary*
et sep -

Ch. 1

T. *ff* *sostenuto, stagger breathe where necessary*
et sep -

B.

S. *ff* *sostenuto, stagger breathe where necessary*
et sep - - - - - tem an -

A. *ff* *sostenuto, stagger breathe where necessary*
et sep -

Ch. 2

T. *ff* *sostenuto, stagger breathe where necessary*
et sep -

B.

Timp. *pp* *p* *mp* *f*

Moog Sub 37 *ff*

Resonance Grunge patch
CF: 1200 Hz OSC 2: 4' FDBK On
Osc. 1: vol. 6
Osc. 2: vol. 5
Noise Osc: vol. 0.5

♩ = 72 Expansive, Sustained

Vln. I

Vln. II

Vla.

Vc. *fff* *heavy, dig!*

D.B. *fff* *heavy, dig!*

Ch. 1

S. ge - - - li qui

A. - tem an - ge - - - li

T. - tem an - ge - - - li

B. *fff* sep-tem tu - bas pa-ra-ve - runt se - ut tu - ba ca - ne - rent, ha -

Ch. 2

S. ge - - - li qui

A. - tem an ge - li qui

T. - tem an ge - li qui

B. *fff* sep-tem tu - bas pa-ra-ve - runt se - ut tu - ba ca - ne - rent, ha -

Timp. *mp* *pp* *f*

Moog Sub 37

Vln. I *ff* Non Div.

Vln. II *ff* Non Div.

Vla. *ff* Non Div.

Vc.

D.B.

Ch. 1

S. ha - - be - - bant sep - - - -

A. qui ha - - be - - bant sep - - - -

T. qui ha - - be - - bant sep - - - -

B. be - bant sep - tem tu - bas pa - ra - ve - runt se - ut tu - ba ca - ne - rent,

Ch. 2

S. ha - - be - - bant sep - - - - tem

A. ha - - be - - bant sep - - - -

T. ha - - be - - bant sep - - - -

B. be - bant sep - tem tu - bas pa - ra - ve - runt se - ut tu - ba ca - ne - rent,

Timp.

Moog Sub 37

f *mp* *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch. 1

S. tem tu - - - - - bas pa - ra -

A. - - - - - tem tu - - - - - bas

T. - - - - - tem tu - - - - - bas

B. sep-tem tu - bas pa-ra-ve - runt se - ut tu - ba ca - ne - rent, tu - bas

Ch. 2

S. - - - - - tu - - - - - bas pa - ra -

A. - - - - - tem tu - - - - - bas pa - - - - -

T. - - - - - tem tu - - - - - bas pa - - - - -

B. sep-tem tu - bas pa-ra-ve - runt se - ut tu - ba ca - ne - rent, tu - bas

Timp. *f* *mp* *pp* *f*

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

666

667

668

669

670

671

672

Ch. 1

S. ve - - - runt se ut

A. pa - - - ra - - - ve - - - runt

T. pa - - - ra - - - ve - - - runt

B. pa - ra - ve - runt se ut tu - ba ca - ne - rent, pa - ra - ve - runt

Ch. 2

S. ve - - - runt se ut

A. - ra - ve - - - runt se

T. - ra - ve - - - runt se

B. pa - ra - ve - runt se ut tu - ba ca - ne - rent, pa - ra - ve - runt

Timp. *mp* *pp < f*

Moog Sub 37

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch. 1

S. tu - ba ca - - -

A. se ut tu - ba ca - - -

T. se ut tu - ba ca - - -

B. se ut tu - ba ca - ne - rent se ut tu - ba ca - ne - rent

Ch. 2

S. tu - - - - ba ca -

A. ut tu - - - - ba ca - - -

T. ut tu - - - - ba ca - - -

B. se ut tu - ba ca - ne - rent se ut tu - ba ca - ne - rent

Timp. *mp* *pp* *f* *mp* *pp*

Moog Sub 37

Vln. I

Vln. II

Vla. Non Div.

Vc.

D.B.

fff

Ch. 1

S. ne - - - rent. Cah! Ah Ah

A. ne - - - rent. Cah! Ah Ah

T. ne - - - rent. Cah! Ah Ah

B. ca - ne - rent, ca - ne - rent ca - ne - rent

Ch. 2

S. ne - - - rent. Cah! Ah

A. ne - - - rent. Cah! Ah

T. ne - - - rent. Cah! Ah

B. ca - ne - rent, ca - ne - rent ca - ne - rent

Timp. *f* *pp* *f* *pp* *f* *mp*

Moog Sub 37

Vln. I

Vln. II

Vla. Non Div.

Vc.

D.B.

Detailed description of the musical score: The score is for two choruses, Ch. 1 and Ch. 2, spanning measures 680 to 685. Each chorus features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines include lyrics such as 'ne - - - rent.', 'Cah!', and 'Ah'. The instrumental parts include Timpani (Timp.), Moog Sub 37, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as dynamics (*f*, *pp*, *fff*), articulation (*Non Div.*), and performance instructions like 'ca - ne - rent,'. The key signature is one sharp (F#) and the time signature is common time (C).

Ch. 1

S. *fff* *ffff* *p*

A. *fff* *ffff* *ppp*

T. *fff* *ffff* *pppp*

B. *fff* *ffff* *pppp*

Sha!

Ch. 2

S. *f* *fff* *pp*

A. *f* *fff* *ppp*

T. *f* *fff* *pppp*

B. *fff* *ffff* *pppp*

Ah Sha!

Timp. *sfz* *mp* *f* *fp*

Moog Sub 37 *CF* 500 Hz 200 Hz 20 Hz

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *mp* *pppp*

Vc. *fff* *pp* *pppp*

D.B. *fff* *pp*

Non Div.

NN

693-698 Ch. 1

A. *p* va - yi - kra la - ra

T. *p* va - yi - kra la - ra

B. *p* va - yi - kra la - ra

693-698 Ch. 2

A. E - lo - him ki - a

T. E - lo - him ki - a

B. E - lo - him ki - a

699

700

701

702

00

704

S. Solo *mf* And God called the

699-704 Ch. 1

S. *p* And God called the

A. *p* sha - ma - yim Ah *pp*

T. *p* sha - ma - yim Ah *pp*

B. *p* sha - ma - yim Ah

699-704 Ch. 2

S. *p* And God called the

A. *p* sha - ma - yim Ah *pp*

T. *p* sha - ma - yim Ah *pp*

B. *p* sha - ma - yim Ah

705

706

707

708

S. Solo

fir - ma - ment sha - - - ma - yim

S.

fir - ma - ment sha - - - ma - yim

A.

Ch. 1

T.

sha -

B.

S.

fir - ma - ment sha - - - ma - yim

A.

Ch. 2

T.

sha -

B.

709

710

711

712

Senza Misura Ca. 22"

spoken

S. Solo

...And with the leaf,
this relic box contains
a hair curl from a child
to reconstruct humanity,
though all the lights and currents
of his soul are lost to us.
Spores, antennae, claws,
the box will hold all evolution.
It will be full and empty.

S.

A.

Ch. 1

T.
ma - yim

B.
sha - ma - - - yim

Ch. 2

S.

A.

T.
8

B.
p
sha - ma - yim

Gongs
B.D.
Bass Drum
pppp

OSCILLATORS
Frequency: +7
MIXER
Noise: 6
FILTER
0 Hz → 100 Hz approx.

OSCILLATORS
Freq: gradually move from +7 to 0
FILTER
Gradually lower from 100 Hz to 0

Moog
Sub 37
Use tape or a weight to
hold down F key
pp

Vc.
p

Senza Misura
Ca. 22"

VIII. Lex III

713

714

715

716

717

718

719

$\text{♩} = 84$ ($\text{♩} = 42$)
mf

Ch. 1 & 2 B.

Cor - - - pus

Gongs B.D.

Gongs *p*

$\text{♩} = 84$ ($\text{♩} = 42$)

Vc.

p

D.B.

pizz.
mp

720

721

722

723

724

725

Tenor completes words initiated by baritone

mp cantabile

T. Solo

mp cantabile

o - ni

B. Solo

Ac - ti

con - tra

S. & A. Ch. 1

pp

mu - ta - ti - o - - - nem

S. & A. Ch. 2

pp

mu - ta - ti - o - - - nem

726

727

728

729

730

T. Solo

æ - qua - lem

re - ac - ti - o - - - nem

B. Solo

et æ - qua - lem

es - se

S. & A. Ch. 1

mu - ta - ti - o - - - nem

mu - ta - ti - o - - - -

S. & A. Ch. 2

mu - ta - ti - o - - - -

mu - ta - ti - o - - - -

PP

732

733

734

735

736

T. Solo

B. Solo

Ac - - - ti

S. & A.

Ch. 1 T.

B.

nem

om

ne

per

S. & A.

Ch. 2 T.

B.

nem

ghosting the baritone part

pp

Ac - - - ti

om

ne

per

PP

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul tasto

p

simile

Div. sul tasto

p

simile

sul tasto

p

simile

(pizz.)

mf

T. Solo *mp*
 B. Solo
 o - ni ri - am
 con - tra

ghosting the tenor solo part
 Ch. 1 *pp*
 T.
 B.
 o - ni ri - am
 - - se - - ve - - ra re -

Ch. 2
 T.
 B.
 con tra
 - - se - - ve - - ra re -

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

QQ

744

745

746

747

748

♩ = 72 (♩ = 36) Very slow, steady, persevering

Ch. 1

S. *mp* Mu - ta - ti - o - nem

A. *mp* in sta - tu su - o qui - e - scen - di vel mo - ven - di

T. *mp* Ac - ti - o - ni con -

B. In tu su - o,

Ch. 2

S. *mp* Mu - ta - ti - o - nem

A. *mp* in sta - tu su - o qui - e - scen - di vel mo - ven - di

T. *mp* Ac - ti - o - ni con - tra -

B. in sta - tu su - o qui -

Gongs B.D. *mp* Bass Drum *mp*

Zoboe patch, Bank 9, preset 16
 OSCILLATORS
 Osc. 1: 8' Pong Delay: 0.8 (or 800 ms)
 Osc. 2: 4' Feedback: 70
 Width: 100

Moog Sub 37 *p* Lower Reverb Mix on Sub 37's channel

QQ

♩ = 72 (♩ = 36) Very slow, steady, persevering

Vln. I Div. *mp poco espress.*

Vln. II *p simile*

Vla. *p simile*

Vc. *mf p* pizz. arco pizz. arco pizz. arco

D.B. *mf p* *mf p* *mf p*

detached melisma: continue vowel from syllable 'mo' for all notes under dotted slur

RR

Ch. 1

S. mo - - - - - tus

A. u - ni for - mi - ter in di - rec - tum, ni - si qua - te - nus

T. tra - ri - am sem - per et æ - qua -

B. es - cen - - - - di vel mo - ven -

un poco piu forte

detached melisma: continue vowel from syllable 'mo' for all notes under dotted slur

Ch. 2

S. mo - - - - - tus

A. u - ni for - mi - ter in di - rec - tum, ni - si qua - te - nus

T. - ri - am sem - per et æ - qua - lem

B. - - - es - cen - - - - di vel mo - - - - ven -

un poco piu forte

Gongs B.D.

Gongs

Moog Sub 37

RR

Vln. I Div.

Vln. II

Vla.

Vc.

D.B.

mf p mf p mf p

un poco piu forte

pizz. arco pizz. arco

un poco piu forte

Ch. 1

S. pro - por - ti - o - na - lem es - se

A. il - lud a vi - ri - bus im - pres - sis co - gi tur sta - tum

T. lem es - se re - ac - ti - o - nem si - ve

B. di un - i - for - mi - ter

un poco piu forte

Ch. 2

S. pro - por - ti - o - na - lem es - se vi

A. il - lud a vi - ri - bus im - pres - sis co - gi tur sta - tum

T. es - se re - ac - ti - o - nem si - ve

B. di un i - for - mi - ter

Gongs B.D. Bass Drum

Moog Sub 37

Vln. I Div.

Vln. II

Vla.

Vc.

D.B. pizz. arco pizz. arco pizz. arco

mf p mf p mf p

f

M. Solo

S.

A.

Ch. 1

T.

B.

Cor - pus om - ne per - se - ve -

vi mo - tri - ci Ah im -

il - lum mu - ta - re Cor - pus om - ne per - se ve - ra - re

cor - po - rum du - o - rum ac - ti - o -

In di - - - - - rec, ni - si -

un poco piu forte

S.

A.

Ch. 2

T.

B.

mo - tri - - - - ci Ah im -

il - lum mu - ta - re Cor - pus om - ne per - se ve - ra - re

cor - po - rum du - o - rum ac - ti -

in di - in rec - - - - - tum ni - - - - - si -

un poco piu forte

Gongs

B.D.

Bass Drum

Moog

Sub 37

Vln. I

Div.

Vln. II

Vla.

Vc.

D.B.

un poco piu forte

ord.

un poco piu forte

ord.

un poco piu forte

ord.

un poco piu forte

pizz. arco pizz. arco pizz. arco

mf p mf p mf p

M. Solo

ra - re
detached melisma: don't close to the final consonant until final note under the dotted slur

S.
pres - - - sae et - fi - e - ri se - cun - dum li - ne -

A.
in sta - tu su - o qui - es - cen - di vel mo ven - di

Ch. 1

T.
nes in - se mu - tu - o o

B.
qua nus il - - - lud a

Ch. 2

S.
pres - - - sae et - fi - e - ri se - cun - dum li - ne -

A.
in sta - tu su - o qui - es - cen - di vel mo ven - di

T.
- o nes in - se mu - tu - o

B.
qua - - - te - - - nus il - - - lud a

Gongs
B.D.

Moog
Sub 37

Vln. I
Div.

Vln. II

Vla.

Vc.

D.B.
pizz. arco pizz. arco pizz. arco
mf p mf p mf p

S. Solo *f* in sta - tu su - o qui - es - cen - di vel mo - ven - - - di

M. Solo *f* in sta - tu su - o qui - es - cen - - - di vel mo -

S. *mf* am Ah rec - tam qua vis il - la

A. *mf* un - i for - mi - ter in di - rec - tum ni - si qua - te - nus

Ch. 1 T. *mf* sem - per es - se æ - qua - les

B. *mf* vi, bus Im - - - press

S. *mf* am Ah rec - tam qua vis il - la

A. *mf* un - i for - mi - ter in di - rec - tum ni - si qua - te - nus

Ch. 2 T. *mf* sem - per es - se æ - qua - les

B. *mf* vi - - - ri bus im - - - pres - - - sis

Gongs B.D. *mf* Bass Drum *mf*

Moog Sub 37 *mf*

Vln. I Div. *mf* *8va*

Vln. II *mp* simile

Vla. *mp* simile

Vc. *un poco piu forte* pizz. arco pizz. arco

D.B. *mf* *p* *mf* *p* *mf* *p*

S. Solo

M. Solo

S.

A.

Ch. 1

T.

B.

S.

A.

Ch. 2

T.

B.

Gongs B.D.

Moog Sub 37

ven - - - di sta - tum il -

im - pri - mi - tur im - pri - mi -

il - lud a vi - ri bus im - pres - sis co - gi -

et in par - tes con - tra - ri - as di -

co - gi - - - tur sta - - -

im - pri - mi - - tur im pri - mi -

il - lud a vi - ri bus im - pres - sis co - gi -

et in par - tes con - tra - ri - as di - ri - gi -

co - - - gi - - - tur sta - - - tum

un poco piu forte

mf

mf

mf

mf

mf

mf

Vln. I Div.

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

p

mf

f

pizz.

arco

pizz.

arco

p

mf

mp

pizz.

♩ = 84 (♩ = 42) Slightly more movement, yet steady

M. Solo *mp* Ac - ti - o - ni

S. *p*

Ch. 1 A. *pp* Mu - ta - ti - o - nem mo - tus pro - por - ti o - na - lem

T. *pp* Mu - ta - ti - o - nem mo - tus pro - por - ti o - na - lem

B. *p* Cor - - - - - pus

S. *p* *pp* ghosting the mezzo part Ac - ti - o - ni

Ch. 2 A. *pp* Mu - ta - ti - o - nem mo - tus pro - por - ti o - na - lem

T. *pp* Mu - ta - ti - o - nem mo - tus pro - por - ti o - na - lem

B. *p* Cor - - - - - pus

♩ = 84 (♩ = 42) Slightly more movement, yet steady

Vln. I *p* *mp* Unis. *8^{va}*

Vln. II *p* Unis.

Vla. *pizz.*

Vc. *p* *pizz.*

D.B. *p*

S. Solo *mp*
 con - tra - ri - am sem - per et æ - qua - lem si - ve
 M. Solo
 es - se re - ac - ti - o - nem: _

S. *pp* ghosting the solo soprano part
 con - tra - ri - am sem - per et æ - qua - lem si - ve
 Ch. 1
 es - se vi mo - tri - ci im pres - sae et fi -
 T.
 es - se vi mo - tri - ci im pres - sae et fi -
 B.
 om - - - - -

S.
 es - se re - ac - ti - o - nem: _
 Ch. 2
 es - se vi mo - tri - ci im pres - sae et fi -
 T.
 es - se vi mo - tri - ci im pres - sae et fi -
 B.
 om - - - - -

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

S. Solo *cor - po - rum in se mu - tu - o sem - per es -*

M. Solo *du - o - rum ac - ti - o - nes*

S. *cor - po - rum in se mu - tu - o sem - per es -*

Ch. 1
A. *e - ri se - cun - dum li - ne - am rec - tam qua vis il - la im -*

T. *e - ri se - cun - dum li - ne - am rec - tam qua vis il - la im -*

B. *ne*

Ch. 2
S. *du - o - rum ac - ti - o - nes*

A. *e - ri se - cun - dum li - ne - am rec - tam qua vis il - la im -*

T. *e - ri se - cun - dum li - ne - am rec - tam qua vis il - la im -*

B. *ne*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch. 1 & 2 B. *pp* (♩ = ♪)

Gongs B.D. *ppp* *pppp*

Moog Sub 37

Vln. I *ppp flautando* (♩ = ♪)

Vln. II *ppp flautando*

Vla. *ppp*

Vc.

D.B.

di - - - - - ri - - - - -



Ch. 1 & 2 B. (♩ = ♪) gi.

Gongs B.D.

Moog Sub 37 140 Hz 0 Hz *ppppp*

Vln. I *pppp* *pp* (♩ = ♪)

Vln. II *pppp* *pp*

Vla. *pppp* *pp*

Vc.

D.B.